

THE
NATURAL ART OF SINGING
CLASS BOOK.



Published by the JOHNSON PUBLISHING CO.,

in MILTON, Pennsylvania.

Price 75 cents.

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THE
NATURAL ART OF SINGING
CLASS BOOK,

FOR
TEACHING SINGING CLASSES,

AND ORGANIZING, INSTRUCTING, AND TRAINING

CHOIRS, SINGING ASSOCIATIONS AND MUSICAL CONVENTIONS.

BY

A. N. JOHNSON.

MILTON, Pennsylvania.

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EXPLANATION.

CONTENTS.

This book contains an unsurpassed collection of Vocal Music for general and social singing.

The tunes and pieces are placed in such an order as to form, with the explanations, a complete study of the Natural Art of Singing.

Ignorant singing is not only useless, but liable to injure the vocal organs. People *should not sing at all*, until they know, at least, as much about the real nature of singing as the study of the natural art of singing teaches. The difference between the study of the natural art of singing and the study professional singers have to learn, is explained in Chapter Seven, on page thirty-seven.

AN ILLUSTRATION OF SINGING.

A stove is, or might be, manufactured in the following manner. First, it is cast in a mould. Then it is taken to finishing room No. 1. When placed in this room it is a stove in shape, but so encrusted with slag and sand that it is good for nothing. The workmen in this room scrape off all excrescences, and make it so that nothing adheres to it that does not belong to it. It is now a stove of *some* value. It is then taken to finishing room No. 2, where it is made as strong and useful as possible. It is now a useful stove, but there are no ornaments on it. It can now be taken to room No. 3, where workmen will nickle-plate it,—to room No. 4, where bronze ornaments will be put on it,—to room No. 5, where brass ornaments will be put on it,—or to other rooms where other things will be done to it, to make it handsomer and more valuable.

The manufacture of this stove illustrates the nature of the art of singing. To understand it, it will be necessary to read pages 34, 35, 36 and 37.

The Musical Words of Command do for a tune what the finishing rooms do for a stove. Word of Command No. 1 makes the performance of a tune what finishing room No. 1 makes a stove. Word of Command No. 2 makes the performance of a tune what finishing room No. 2 makes a stove. The other Words of Command do for a tune what the other finishing rooms do for a stove.

A stove *must* be cast or it cannot be finished at all. A tune *must* be sung in the Anyhow style until the singers are familiar with it, or it cannot be sung in obedience to Musical Words of Command at all. When the stove is in the condition in which it was cast, it is good for nothing. When a tune is in the condition in which singing it in the Anyhow style leaves it, its performance is good for nothing. The workmen in finishing room No. 1 *must* have the *cast* stove, or they cannot finish a stove at all; but they do

not care *how* it was cast. The Words of Command must have a tune which has been *learned*, or they cannot produce a fine performance of it at all, but it is no matter *how* it is learned, whether by note or by rote. It is not until the stove has passed through finishing room No. 1 that it is good for *anything*. It is not until a tune is sung in obedience to Musical Word of Command No. 1, that its performance is good for *anything*. Finishing room No. 2 makes the stove as strong and useful as it is possible to make it, but with nothing ornamental on it. Musical Word of Command No. 2 produces a bold, fearless performance of a tune, but with no shades of expression in it. If it is desired to make the stove ornamental, it must be taken to other finishing rooms besides Nos. 1 and 2; which ones must be determined by what kind of ornaments it is desired to have on it. If it is desired to have various shades of expression in the performance of a tune, it must be sung in obedience to other Musical Words of Command besides Nos. 1 and 2; which ones must be determined by the shades of expression it is desired to have in it.

THIS AND OTHER BOOKS.

Singing was created to produce beneficial influences upon the mind and heart. Its laws show that it will not do this unless it is performed in the manner represented by the foregoing illustration.

Books full of tunes with no instructions have been in general use in America for some years. Their prefaces tell people that if they *sing those tunes* they will derive all the benefit from singing it was created to produce! As they say nothing about the *way a tune must be performed* in order to impart this benefit, the belief has become general in America that there is some mysterious virtue *in tunes* which will cause them to produce these beneficial effects, even if they are squealed, squalled, or croaked out ayy-how! The result is, that the singing common in American meetings in which singing is one of the exercises, is of the same *quality* that the stove in the illustration is, before it has passed through its first finishing room!

There are as many unusually interesting tunes and pieces in this, as can be found in any one book. But this book does not allow singers to suppose that there is any *virtue in a tune*. It shows that what causes delight, enjoyment, and impressive effects in the art of singing, is all in the *way a tune is performed*,—and it shows a company of singers *how to perform a tune* so as to derive all possible delight, enjoyment, and benefit from it.

The use of *those* books has made general American singing of as bad a quality as singing well can be! The general use of *this* book will make singing of as good a quality as ordinary singing well can be!

ONE PERSON.

The singing of a company of persons cannot be good for anything unless it is controlled by "one person." A Singing School, to be good for anything, must be under the control of "one person," who knows how to teach. A Choir, to be good for anything, must be under the control of "one person," who knows how to conduct. And so on. The only way to have good singing, therefore, is to induce some "one person" to qualify him or herself to teach, conduct, or control it. A gentleman or lady member of a church who has any taste for such work, cannot do a greater service to the church than by making him or herself skilful in controlling singing. One who can skilfully conduct a singing school or association, and thus furnish delightful enjoyment and recreation to those who enjoy music, is a blessing to any community. The following "Directions," given in language addressed to those who have never taught a singing school or conducted a choir, will qualify any lady or gentleman who can play a reed organ or sing, to be such a "one person," if they have any inclination for such work.

SINGING SCHOOL DIRECTIONS.

Commence by requiring your school to sing the verse of "Nearer, my God, to Thee," on page 7. Let those who do not know it, learn it by imitating those who do. If none know it, have them learn it by imitating you. Have them learn all tunes which they are required to sing by rote, in the same way, as is taught in Chap. II (page 6). Occupy not less than half an hour in singing by rote. A baby must occupy some time in learning to speak words by imitating those who know how to speak them, before it begins to spell words. Beginners must occupy some time in learning to sing tunes by imitating those who know how to sing them, before they begin to sing by note. As the object of singing by rote is to exercise the vocal organs of the learners in producing singing tones, it is no matter what tunes they sing. It will be good policy to select those which will interest them. For this first lesson, perhaps it will be best to take such as some of them know, or can easily learn. The words on page 9, sung to "Coronation," and the words on pages 7 and 8, sung to similar old tunes, if the tunes printed on these pages are too hard, will be good tunes to begin with. When you are selecting tunes to be sung by rote in this or future lessons, you will find those between pages 35 and 58 good ones. You can select interesting tunes for this practice, however, from all parts of the book.

After occupying about half an hour in thus singing by rote, commence the study of Part II (page 61). At this first lesson, make your scholars able to do what Chapters I, II and III teach. Explain them in your own

words, without using the printed explanations and questions, if you wish. You can teach all chapters in this way, if you prefer. If you have any time left, conclude your first lesson by some more practice by rote.

What will be a very good way to teach one singing school, might be a very bad way to teach another singing school. A singing school book, therefore, cannot be made so it can be studied straight through, like an arithmetic. Enough is placed in each chapter in this book to teach any singing school you can have. It is not the design, though, that you shall use the whole of every chapter, but you must select from each chapter what is exactly adapted to the school you are teaching. For example, if your class sing pages 137 and 138 well, they will have learned all that chapter teaches. If they become able to sing all there is in that chapter, they will become able to sing the most difficult pieces in the key of three sharps they will ever meet with in ordinary music. You will have to judge how much of that and every other chapter you had better teach to the school you are instructing. Spelling book scholars only become skilful in spelling and reading ordinary words, while they are studying the spelling book. In after life, when they come across difficult, uncommon words, they make themselves able to spell and read them when they meet with them. If you choose, you can consider that you have done your duty when you have made your scholars able to sing common strains of music by note,—and whenever, in the future, they come across difficult, uncommon strains, let them make themselves able to sing them when they meet with them.

Directions for giving your first lesson are printed in the foregoing remarks. You must have similar directions for every lesson, so that when you are giving it you will know exactly what to do, and your scholars will never see you hesitate, in doubt what to do next. But from what has been said, you can see that no one can prepare those directions but yourself. You must be prepared to give a part of each lesson from the Part I portion of this book, and a part of it from the Part II portion. The following hints will aid you in preparing the Part II portion.

You can select your lesson from several chapters, if you think best. For example:—"Chap. VII (page 66),—one page of Chap. VIII,—one page of Chap. XII,—Chap. XIII, without any of its tunes except Nos. 3 and 10,—and Chap. XIV, with its first tune,"—would make an interesting lesson, when the class are studying in that part of the book. When you skip about so, however, you must be careful to teach the important subjects which you skip, in some future lesson. . . . You can omit some chapters and not teach them at all, if you judge best. Chap. XI (page 69) is an example of one that can be omitted. . . . You can teach the chapters in a different order from that in which they follow each other in the book, if you prefer. For example, you can explain the first half of Chap.

XVIII next after Chap. XII,—and then teach Chap. XIII, as requiring singers to practice the Key of the Second Space, if you think it would be better for your class to do so, than to follow the exact order printed in the book. . . . Thus, you see, that in making your preparation for the Part II portion of your next lesson, you are at liberty to select any subjects you judge will be best for that lesson. . . . The tunes in one part, on page 157, should have been at the beginning of that chapter. The tune in four parts, on page 160, should have been at the end of that chapter.

The left hand side of page 6 describes the nature of the art of singing. Part I teaches how to *learn* a tune by rote, and how to do those things which must be done to it *after it is learned* to make it produce a good effect. The right hand side of page 61 describes what Part II teaches. As it is the popular belief in America that learning Part II is learning all there is to learn in the art of singing, before you do anything about preparing the Part I portion of your lessons, try and get a clear idea of the *fact* that what Part I teaches has a hundred times more to do with causing singers to produce *fine singing*, than anything they would become able to do by spending a life-time in the study of Part II! Do this by attentively reading Chap. III (page 34), and the "Illustration" on page 2,—and by making your own voice *able to do* what Chapters IV and VI (pages 34 and 37) require to be done.

When your class attends to Part I, they will be learning tunes by rote, or practicing Musical Words of Command. What ones you will have to decide when you prepare directions for your next lesson. If they should sing Drill Exercise No. 1 (page 36), and obey Words of Command Nos. 1 and 2, all who listen to them would consider that they sang that tune "splendidly!" Make them able to do that at your second lesson, and they will have learned how to perform a tune "splendidly" in two lessons of your school! The "Illustration" on page 2 shows that it is no matter which word of command you teach next to No. 2. You can select any you please. Very likely you will only have time to make your school familiar with a few of them.

You must keep the eyes of your scholars "sparkling with interest and enjoyment!" *all through* each lesson, just as a first-rate, wide awake public speaker keeps the faces of his audience "beaming with interest" *all through* his speech. He does it by skillfully changing the tones of his voice or his subjects, before his speaking becomes monotonous. You can do it by skillfully changing from a subject in Part II to a subject in Part I, before attention to any one subject becomes monotonous. One of the Words of Command in Chap. XVI (page 51) will enliven the scholars, whenever one of them is practiced, and it may be a good plan to practice one of them whenever the scholars have been devoting some time to a dry subject.

Perhaps the following would be a good way for your school to study Part I. Close your course of lessons with such a Public Recital as is described on page 59. Make up your mind before your second lesson, what pieces you will sing at it and what Words of Command you will use in it, so that it will be something like the Pattern on page 60. Then let all that you have your school do when they are attending to what Part I teaches, be a preparation for this closing public performance. If you do so, you will have the school learn the tunes you have selected, by singing them in the Anyhow style first, either by rote or note. At another time you will have them become able to sing them and obey Words of Command Nos. 1 and 2. At other times, you will have them become able to sing them and obey such other Words of Command as you decide to use in your Public Recital. By the time they have finished the course, they will be able to sing *every* piece you have decided to sing at your closing public performance, in obedience to Words of Command Nos. 1 and 2, and *some* of them in obedience to the other Words of Command you have decided to use. You will find it an admirable way to help keep up a wide awake interest in the exercises of the school, to vary the exercises by every now and then turning aside from the other exercises, and singing one of these tunes which they have become able to sing, and obey Words of Command Nos. 1 and 2. If your school can give such a Public Recital as Chap. XXIV (page 59) describes, and keep an audience highly interested in listening to it, it will prove that you have taught your school how to sing, not only correctly, but exceedingly well.

CHOIR DIRECTIONS.

Showing a Conductor how to organize and train a Choir to sing as the Natural Art of Singing requires.

Invite all in the congregation who can sing well enough to sing a tune by rote, to become members of your choir, provided they will agree to attend a weekly choir meeting. Do not have any other condition, but welcome all who will agree to this one. Do not suppose, though, that they will be regular in attendance because they agree to come. They will not come unless you make your practice meetings instructive, useful, and intensely interesting. To make them so all of your instructing, training, and practice to interest the members, *must be out of a book like this*. You must not use a church music book for any other part of your practice meeting exercises than those that prepare for the next Sabbath. You can select the tunes and pieces for the Sabbath services from church music collections, but all of your other exercises must be out of *this book*. If you try to *instruct* and *train* your choir by singing out of a church music book, your choir meetings will be so dry, stale, wishy-washy, and evidently useless, that even

duty will not make many of your members regular in their attendance. Twelve to fifteen year old girls can sing church music every whit as well as adults. Have as many of them in your choir as you can.

At your first choir meeting, proceed as if all of your members are novices in the art of singing, and be prepared to commence a regular course of instruction and training, that will, in the course of time, make them such intelligent and skilful singers, that *all* of them will be able to do *everything* which the different chapters in this book require singers to do. Very likely at your first practice meeting, and in the first Sabbath service, they will sing no better than people sing in prayer meeting, but be satisfied with that, and lay your plans to make them able to sing a little better every week, until you finally make them a choir that will sing as well as it is possible for a choir to sing.

Here is the "plan" of instruction and training you must pursue. You must have two "grand divisions" in the exercises of each practice meeting. One to be a regular, systematic course of instruction, drill and practice, which will finally make your choir able to do, skilfully and perfectly, *everything* the chapters in this book teach singers how to do. The other to be a preparation for the next Sabbath. Call one the "training" part of the choir meeting exercises, and the other the "preparation" part. Use *only this book* in the "training" part. Use your church music books in the "preparation" part.

Page 34 shows that two very different things have to be done to a tune; one to *learn* it, and the other to *perform* it effectively. You must work persistently, to make your choir skilful in doing both of these things. To make them skilful in *learning* tunes, you must gradually make them able to do what all of the chapters in Part II require to be done. The foregoing "Singing School Directions" will show you how to do that. To make them skilful in *performing* tunes, you must gradually make them able to do what all of the chapters in Part I require to be done. Each of these chapters explains how you must make singers able to do what it teaches. When your choir can do perfectly all that Part I requires a company of singers to do, it will be one of the best choirs in the country. It would be a "startling" revelation to an old fashioned choir conductor, to be told that a choir *cannot* be good for anything, if it practices out of nothing but church music books, but *must* do its drilling out of a book like this. Here is another "startling" fact. A choir *must* practice every Musical Word of Command at *every* practice meeting, after they have once learned it; just as all military companies "shoulder arms" "order arms," and practice their other words of command, *every time* they parade. No choir will ever *perform* tunes effectively and impressively, unless they make every Word of Command "stay learned," by practicing it at least once at *every* practice meeting, after they have once learned it!

In the "training" part of each choir meeting, then, you must sing *only from this book*, and so you must use *this book* to do all that is done to *instruct, train and interest* your choir at their practice meetings. How you must *instruct* and *train* them has been explained. To *interest* them, you must prepare for each practice meeting before hand, in the way the foregoing Singing School Directions say that lessons must be prepared, and you must "keep an eye" to making your choir enjoy and be deeply interested in the practicing meeting exercises, in the same way singing school scholars must be kept interested. For each practice meeting, select some interesting pieces from different parts of this book,—and sing some in the Anyhow style,—some in obedience to Words of Command Nos. 1 and 2, and some in obedience to other Words of Command,—for the sole purpose of making the choir *interested* in the choir meeting exercises. Their *regular* attendance at practice meetings will depend entirely upon your keeping them interested. "Nothing would keep a "wide awake interest" in your choir meetings alive, better than to occasionally prepare and give such a Public Recital as is explained on page 59,—inviting a church full of people, free, to listen to them,—or having an admission fee, devoting the proceeds to some object the choir are interested in.

The laws of the science of music demand that music of the class church music belongs to, shall be performed in the following way. It must be sung by a large chorus choir of mixed voices. This choir must be able to do everything the chapters in a book like this teach singers to do. When this choir sing in the exercises of public worship, they must have *no other object* than to affect the minds and hearts of the worshippers, by impressing the sentiments contained in the words sung upon them. To do this they must sing every piece in obedience to Musical Words of Command Nos. 1, 2, 6 and 10, at any rate,—and to other Words of Command, if those Words of Command will make the words that are sung more effective and impressive. So if you have such a choir as following these directions will make, you can have the satisfaction of knowing that you have singing in your church such as the laws of the science of music demand. With such a choir to *lead*, people in the congregation can sing properly; but they *cannot*, without such perfect singing to imitate.

The laws of the science of acoustics show how a church building must be proportioned to be good to speak, sing, and hear in. Numerous churches in America have preferred not to conform to these laws. The last paragraph in Chap. XXII (page 58) mentions one. This does not prove though that they were wise to ignore those laws. Most churches in America prefer not to conform to the laws of the science of music, but that does not prove that they are wise in ignoring them.

These directions tell how to have a Natural Art of Singing choir. They do not tell how to have an Artistic Art of Singing choir. Chapter VII (page 37) explains the difference between them. In New York city, the churches which have artistic choirs pay the members, on an average, \$600 a year each. Nothing can be more foolish than for a church which cannot have a choir of skilful, artistic, professional singers, to imitate wealthy churches that can, by having a choir of half a dozen ordinary singers. All choirs not composed of highly skilful professional singers, should be large chorus choirs, trained and disciplined as these directions direct.

ACKNOWLEDGMENT.

Mr. J. C. JOHNSON is one of the very best of writers of words for music. Mr. J. H. TENNEY is one of the very best of composers of the kind of music Natural Art of Singing singers delight to sing. The kindness of these gentlemen, in furnishing so many contributions to this book, is gratefully acknowledged.

PART I.

INSTRUCTIONS IN THE ART OF SINGING.

INTRODUCTION.

The things which must be clearly understood in order to sing correctly are called the PRINCIPLES of the Art of Singing. As no one can sing correctly who does not clearly understand the Principles of the art, whenever a Principle is explained, learners must be sure to study and consider it until they are certain that they clearly comprehend it.

This book explains all of the Principles of the Natural Art of Singing. There are two classes of these Principles. One class refers to what must be done in order to *learn* a tune. The other class refers to what must be done to a tune, *after it is learned*, in order to sing it perfectly.

Part I teaches what must be done to a tune after it is learned in order to sing it perfectly. Part II teaches what must be done in order to learn a tune.

CHAPTER I.

THE FIRST THING TO BE DONE TO A TUNE.

The first thing singers have to do to a tune, is to *learn* it. Provided they get a tune perfectly learned, is of no consequence *how* they learn it.

There are two ways of learning tunes, one is called learning a tune by **NOTE**. The other is called learning a tune by **ROTE**.

Part II, in this book, teaches how to learn tunes by **Note**. The next chapter teaches how to learn tunes by **Rote**.

CHAPTER II.

SINGING BY ROTE.

Singing a tune by **Rote** means learning to sing it by imitating those who can sing it. It is the best way to learn a couple of lines or a short phrase

at a time. That is, let those who know the tune or can sing it, sing a couple of lines or a short phrase, several times, and let those who are to learn the tune by **Rote** sing with them,—going over it that way until they have learned it,—and then treat the rest of the tune in the same way, until they sing it correctly and can remember it.

When one is learning a foreign language, the more sentences and little stories he repeats, over and over, the more accustomed his vocal organs will become to speaking words in that language. So it is a great benefit to such a person to repeat many such sentences and stories by **Rote**, before he knows how to read them, or knows what they mean. The same thing is true in learning to sing. The more tunes learners sing by **Rote**, the more accustomed their vocal organs will become to producing singing tones, even if they do not know how to sing the tunes by **note**. So the more tunes learners sing by **Rote**, the better.

TUNES TO BE SUNG BY ROTE.

The tunes before page 34, are designed to be sung by **Rote**. In some of them the Solos are somewhat difficult, but the chorus parts of all of them can easily be learned by **Rote**, unless it may be in two or three of the anthems. These tunes are printed in a crowded, condensed manner, because the tunes in sabbath school and similar singing books, which most of those who use them sing by **Rote**, are printed in this crowded manner. In this condensed style, the notes and other characters are not always printed exactly as the rules require, and sometimes it is necessary to examine them carefully, to be sure what they mean. Although the following tunes are here called "Tunes to be sung by **Rote**," any of the other tunes in this book can be learned by **Rote** just as well as these. The first few of the following tunes, are for a singing school to use in beginning to learn to sing by **Rote**.

Tune, Old Hundred.

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

Tune, Nettleton or Greenville.

Come, thou fount of every blessing,
Tune my heart to sing thy grace;
Streams of mercy, never ceasing,
Call for loudest songs of praise.
Teach me some melodious sonnet,
Sung by flaming tongues above;
Praise the Mount.—I'm fixed upon it!
Mount of thy redeeming love.

Tune, Loving Kindness.

Awake, my soul, to joyful lays,
And sing thy great Redeemer's praise.

On thy Church.

He justly claims a song from me;
His loving kindness, oh, how free!

Tune, Bethany.

Nearer, my God, to Thee, nearer to Thee,
E'en though it be a cross that raiseth me!
Still all my song shall be
Nearer, my God, to Thee,
Nearer, my God, to Thee, nearer to Thee.

Tune, Happy Day.

Oh, happy day, that fixed my choice
On Thee, my Saviour and my God;
Well may this glowing heart rejoice,
And tell its raptures all abroad.
Happy day! happy day!
When Jesus washed my sins away;
He taught me how to watch and pray,
And live rejoicing every day.
Happy day, &c.

Allegretto.

FINE.

Musical notation for 'On thy Church' in 4/4 time, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is simple and hymn-like, with a 'FINE' marking at the end of the first line.

1. On thy church, O Pow'r di - vine, Cause thy glo - rious face to shine, Till the na - tions from a - far, Hail her as their guiding star;
D. C. Till - her sons from zone to zone, Make thy great sal - va - tion known.

2. Then shall God, with lav - ish hand, Scat - ter bless - ings o'er the land; Earth shall yield her rich increase, Eve - ry breeze shall whisper peace;
D. C. And the world's re - mot - est bound, With the voice of God re - sound.

There is a Fountain.

The words of this tune may be sung to any other well known tune.

D.S.

Musical notation for 'There is a Fountain' in 4/4 time, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is simple and hymn-like, with a 'FINE' marking at the end of the first line.

1. There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd beneath the flood, Lose all their guilty stains, Lose all their guilt - by stains, Lose all their guilt - by stains,
2. Ere since by faith, I saw the stream, Thy flowing wounds sup - ply, Redeeming blood has been my theme, And shall be till I die, And shall be till I die, And shall be till I die.

Will you go?

Allegro.

FINE.

D. C.

1. { We're trav'ling home to heav'n a-bove! Will you go? Will you go? } Millions have reach'd that blest a-bode, An-noint-ed Kings and priests to God,
 To sing the Saviour's dy-ing love! Will you go? Will you go? }
 D.C. And millions more are on the road! Will you go? Will you go?

2. { We're going to join the heav'nly choir! Will you go? Will you go? } These saints and an-gels glad-ly sing, Ho-san-na to their God and King,
 To raise our voice and tune the lyre! Will you go? Will you go? }
 D.C. And make the heav'nly anthems ring! Will you go? Will you go?

My days are gliding.

QUARTETTE.
*Allegretto.**The words of this tune may be sung to any other well known tune.*

1. My days are glid-ing swiftly by, And I, a pil-grim stran-ger, Must not de-tain them as they fly, Those hours of toil and dan-ger.
 2. Should coming days be cold and dark, We need not cease our sing-ing, That per-fect rest naught can molest, Where gold-en harps are ring-ing.

CHORUS.

For, O! we stand on Jordan's strand, Our friends are passing o-ver; And just be-fore the shining shore, We may al-most dis-cov-er.

All hail the Power.

QUARTETTE *Allegro.**The words of this tune may be sung to any other well known tune.*

J. H. TENNEY.

1. All hail the power of Je - sus' name! Let an-gels prostrate fall; Bring forth the roy-al di - a - dem, And crown him Lord of all.

2. Let ev - ery kin - dred, ev - ery tribe, On this ter-res - tial ball; To him all ma - jes - ty as-cribe, And crown him Lord of all.

3. Oh, that with yon - der sa - cred throng, We at his feet may fall; And join the ev - er - last-ing song, To crown him Lord of all.

CHORUS.

And crown him, and crown him, And crown him Lord of all! Bring forth the roy-al di - a - dem, And crown him Lord of all.

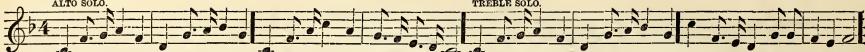
Bring forth the roy - al di - a - dem,

Listen! O listen!

J. H. ROSECRANS.

ALTO SOLO.

TREBLE SOLO.



1. Listen! O listen! Listen! O listen! Music, sweet music floats upon the air! Ris - ing and falling! joy - ous - ly call - ing! Come! come away, and be glad to - day!
 2. Listen! O listen! Listen! O listen! Mu - sic en - chanting greets the waiting ear! Beau - ti - ful, ho - ly, soft - ly and slowly, Spir - it of love from the world above.
 3. Listen! O listen! Listen! O listen! Voices of an - gels bless the weary soul! Hap - pine - s bring - ing, with their sweet singing, Music of heav - n to our hearts be giv' n.

CHORUS.

DUET.

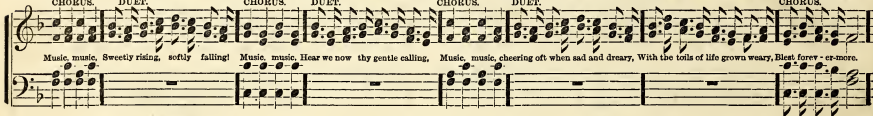
CHORUS.

DUET.

CHORUS.

DUET.

CHORUS.



Music, music, Sweetly rising, softly falling! Music, music, Hear we now thy gentle calling, Music, music, cheering oft when sad and dreary, With the toils of life grown weary, Blest fore - ev - er more.

Andante.

There is a happy land.

J. OSGOOD.

SOLO.

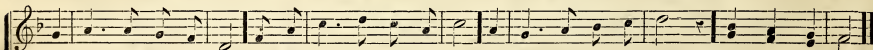
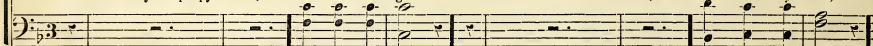
CHORUS.

SOLO.

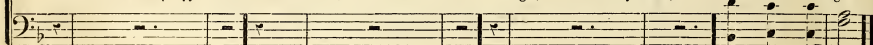
CHORUS.



1. There is a hap - py land, Fast by the throne; Where, with a sin - less band, God reigns a - lone;
 2. There is a hap - py clime, Christ is the sun; Light from whose orb sub - lime, Shines ev - er on;
 3. Earth's charms shall ne'er de - coy Thee back a - gain; For earth hath not a joy, With - out its pain;
 4. On to thy hap - py home, No more to sigh: Where sin nor sor - row come, Where none may die;



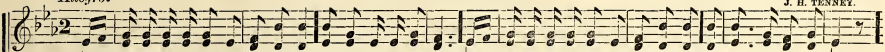
Where a - mid E - den's bloom, Flowers gath - ered from the tomb, Breathe - fra - grance to per - fume, Bowers glo - ry's own.
 A - dieu the earth for aye! Spir - it, burst thy bonds of clay! Haste, thith - er, haste a - way To end - less day.
 Bliss is a thing that seems; Hopes are on - ly fleet - ing dreams; "Till death in Christ re - deems, All, all is vain.
 On to that hap - py clime! O break forth, thou all sub - lime! Au - gel, I wait my time, To soar on high.



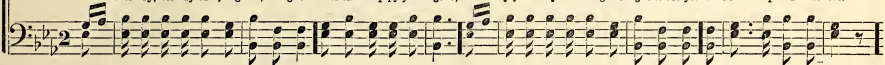
New Year's Song.

Allegro.

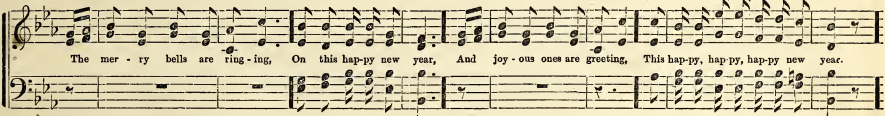
J. H. TENNEY.



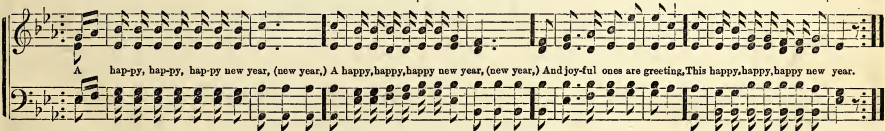
1. The mer - ry bells are ring - ing loud and clear, On this hap - py new year! And joy - ful ones are greet - ing young and old, With hap - py years un - told.
 2. Then mer - ry, mer - ry ones, ring on, ring on! 'Ere the hap - py year's gone, And joy - ous - ly our song throughout the year Will fall up - on the ear.



The mer - ry bells are ring - ing, On this hap - py new year, And joy - ous ones are greet - ing, This hap - py, hap - py, hap - py new year.



A hap - py, hap - py, hap - py new year, (new year,) A happy, happy, happy new year, (new year,) And joy - ful ones are greet - ing, This happy, happy, happy new year.



The Lord my pasture.

Andante.

FINE.

Scotch air.

D. C.



1. The Lord my pasture shall pre - pare, And feed me with a shepherd's care; (herd's care.) His presence shall my wants supply, And guard me with a watch - ful eye.
 D. C. My noonday walk be shall at - tend, And all my midnight hours de - fend.
 2. Though in a bare and rugg - ed way, Thro' de - vious, lonely milder I stray, (I stray,) Thy presence shall my pains beguile; The bar - ren wil - der - ness shall smile,
 D. C. With sudden greens and herbage crowned; And streams shall murmur all around.



On to the Field.

The first four lines of each verse must be sung by one Tenor voice singing Treble, and one Base voice singing Base, and then be repeated in chorus.

Allegro. $\frac{4}{4}$

1. On to the field of glo - ry, Proud - ly the bat - tle wag - ing; There where the fates are rag - ing, A - like, a - like the strife we'll dare.
 2. War with its fal - chion go - ry, Fame with her wreaths vic - to - rious, Mar - shall the path be - fore us. (Omit.....)
 3. On to the field of glo - ry, Proud - ly the bat - tle wag - ing; There where the fates are rag - ing, A - like, a - like the strife we'll dare.

To be sung only for the second verse.

TENOR SOLO.

Commence at the beginning and sing the second verse. D.S.

(Omit)
 Their mu - sic fills the air.
 (Omit)

1. A triumph dear to Bar - dic sto - ry, With thee I'll die or share.
 2. (Omit.....)
 3. A triumph dear to Bar - dic sto - ry, With thee I'll die or share.

BASE SOLO. *End of the first verse.*

TENOR SOLO.

2. Ah! a tri - umph dear to Bar - dic sto - ry, With thee I'll die, or with thee share; Ah! a tri - umph dear to Bar - dic sto - ry!
 3. Ah! a tri - umph dear to Bar - dic sto - ry, With thee I'll die, or with thee share; Ah! a tri - umph dear to Bar - dic sto - ry!

BASE SOLO.

Commence at the beginning and sing the 3d verse.

D. S. TENOR SOLO.

CHORUS.

With thee I'll gladly die, or share. (End of the second verse.)
 With thee I'll gladly die, or share.

3. With thee I'll die, or with thee share, With thee I'll die, or with thee share! Triumph, or sto - ry; With thee I'll die, or with thee share, or with thee share.

BASE SOLO.

He is waiting.

Words by MRS. A. L. DAVIDSON.

J. H. ROSECRANS. From the "Beauty," by permission.

QUARTET. *Allegretto.*

1. Have you heard the wondrous song, That the hap-py angels share! Have you heard the joyous tidings, From that world forever fair? How the Lord of life a - rose,
 2. And the mu - sic trills and thrills, Thro' the clear and radiant air, Till the voi - ces, growing sweeter, Bid us in their singing share! And we stand upon the hills,
 3. All for - got - ten ev - ry pain, That our earthly life has known, Lost in joy no words can ut - ter; All our sadness now has down! For with our tri - umphant eyes,

And tri - umphant o'er his foes, He has passed from earth to glory, And he waits his children there!
 Looking far o'er earthly ills, Till we see the wondrous beau-ty, Of the heav'n that waits us there. He is wait - ing, wait - ing, wait - ing, wait - ing,
 We have seen the Lord arise! We have heard the wondrous sweetness, Of his mes - sage to our souls!

CHORUS.

He is wait - ing for our coming, He is waiting for our coming, He is

Wait - ing to greet us home! He is wait - ing, wait - ing, wait - ing, wait - ing, wait - ing to greet us home, to greet us home.

wait - ing to greet us home, to greet us home! He is waiting for our coming, He is waiting for our com - ing, He is wait - ing to greet us home!

Journeying to Zion.

Words by NELLIE V. MAYHEW.

J. H. ROSECRANS.

Allegretto.

1. We are pil - grims, journeying homeward, To that land be - yond the tide; Where the flow'rs are ev - er blooming, And no sor - row can a - bide,
 2. Like a shepherd he will feed us, Car - ing for us day and night; Like a shepherd he will lead us, Till we reach the realms of light,
 3. Soon our jour - ney will be end - ed, Soon our ti - red feet will rest; "Where the wicked cease from troubling, And the wea - ry are at rest,"

We are journeying on to Zi - on, Where the faithful ones may share, In the glo - ry of those mansions, He hath gone forth to pre - pare.
 There we'll journey on to Zi - on, As the prophets did of old, Though the way be rough and thorn - y, Leading to those streets of gold.
 For we'll reach the heavenly cit - y, Where we'll lay our bur - dens down, At his feet we'll drop his cross - es, And re - ceive a glorious crown.

Home, dear Home.

ALTO SOLO. *Andante.*

TENOR SOLO.

Words by J. C. JOHNSON.

1. There's a home that we love, there are friends that we prize, There is no dearer place 'neath the wide spreading skies,
 2. But all things are changeful; the ones we loved dear, Too soon will de - part, our true home is not here,
 3. But a home have we y - t, fair adorned in the skies, And there our free spirits with joy shall a - rise,
 4. Let our home on the earth be like that in the skies; Let love rule our hearts, and let praise be a - rise,

When wan - ry of wand'ring, we love there to dwell,
 These walls must decay, And this fireside be cold,
 While the bells here are tolling, there glad peals shall sing,
 In the valley sojourning, 'to the hills' lift your eyes,

DUET. CHORUS.

With scenes all fa - mil - iar, with friends loved so well! 1 & 2. Home! home, dear earthly home!
 And e'en for our - selves must this death - knell be tolled!
 And we'll all sing uni - ted to our Father, our King! 3 & 4. Home! home, dear heavenly home!
 Be - hold there all glo - rious our home in the skies! We'll nev - er for - get thee, wherever we roam!

A Home on the Rushing Sea

J. H. TENNEY.

15

Allegretto.

1. A home, a home on the rush - ing sea, Where the waves are wild, and the winds are free! Where the dashing spray is tossed in glee, And the foam is as light as foam can be!

2. There bright at eve is each kindling star, Where the ves - pers sweet ech - o from a - far! Where the o - cean murmurs lie and dream, And the depths where sleeps the pearly beam!

Tra la la la la, Tra la, la la la, La, la, la, la, la, la, la, la, la, A home, a home, a home on the rush - ing sea,

A home, a home, a home on the rush - ing sea..... A home on the rushing sea, A home on the rush - ing sea.

Jesus is Mine.

SCOTCH AIR.

Andante.

1. { Farewell, ye dreams of night, Je - sus is mine; } All that my soul has tried Left but a dis - mal void; Je - sus has sat - is - fied; Je - sus is mine!

2. { Farewell, mor - tal - i - ty, Je - sus is mine; } Wel - come, O loved and blest! Welcome, sweet scenes of rest, Wel - come my Saviour's breast, Je - sus is mine!

{ Welcome, e - ter - ni - ty, Je - sus is mine; }

Words by J. C. JOHNSON.

J. H. TENNEY.

Allegretto.

1. O rest-ful fields of Par-a-dise! Soon must the glad day be, When on the wings of faith I fly, To un-told bliss in thee! There soft reclined by
 2. When calm the mind in heavenly state, its mortal course surveys, How plain God's leading hand appears, 'Mid all the tangled maze. The end was sure, a-
 3. When thither with their golden lyres The heavenly angels wing, For them attuned to loft-y praise, We'll songs of victory sing! Tho' they respond with

flowing streams, We'll dream it o'er and o'er, The woes endured, the joys secured, On life's rough, stormy shore, On life's resounding shore.
 while endure, For tri-al comes to all, But they, upheld by God's kind love, May nev-er faint or fall, For He is Lord of all.
 heavenly songs, No rapture can they know, Like those whose mem'ry treasures well The tri-al-life be-low! This, brief, good life be-low!

Six o'clock, P. M.

SOLO. Allegro. **CHORUS.** **SOLO.** **CHORUS.**

1. The workshops o - pen wide their doors At six o'clock, P. M.; 1 And workmen is - sue forth by scores, At six o'clock, P. M.
 2. How man - y children show delight 2 How man - y homes are rendered bright,
 3. Thousands of ta - bles draped in white, 3 The gathered fam - i - lies in - vite,
 4. Then blow, ye shrieking whistles, blow, 4 And let the wea - ry toil - ers go,

SOLO. **CHORUS.**

1. Of all the min - utes in ar - ray, Or hours that go to make the day, There's none so welcome, so they say,
 2. How man - y lit - tle hap - py feet Go out in - to the bus - y street With joy - ous bounds, pa - pa to meet,
 3. And as they eat their fru - gal fare, They quite for - get their toil and care, And drop their heav - y burdens there,
 4. Ring out, re - leas - ing bells, ring out! And bid the wel - kin take the shout, And ech - o it all round a - bout,

The March of Life, Or the Three Ages.

17

Words by J. C. JOHNSON.

J. H. TENNEY.

1. **ALLEGRO.** Tripping, trip, trip, trip down the vil - lage street, Mer - ry maid - ens pass with a joy com - plete, As they go to school, and its toll so light,
 2. **MODERATO.** Now the measured tramp of an armored throng! And the air re - sounds with a soldier song! Man must strive, must fight that the land may rest,
 3. **ANDANTE.** Now with gen - tle step, slow - ly down the way, Comes the man of age, all serene and gray! Thinking grateful thoughts of the pain long past,

That the tasks help time in his joy - ous flight! With a burst of song they come dancing back, O'er the springing turf or the
 Rest se - cure, with bread and with rai - ment blest! And hur - ra! hur - ra! for the stur - dy arm, That's a strong de - fence 'gainst
 Now the work's all done, and the best comes last! For a few fair morns, and a few bright days, And he wel - comes life's gold - en

har - vest track! O the world goes round, and the years go by, And the young get strong as the sea - sons fly!
 war's a - larm, And the world rolls on, and the years go by, And the na - tions rise, grow old and die!
 sun - set days, For the world rolls round, and his life's day's o'er, Morn shall rise for him on a fair - er shore!

Moderato.
QUARTETTE.

1. The sound of the surf as it swings to the shore, So cool on the beach with smooth lev-el floor, It lulls and it soothes all the
 2. O waves, roll - ing in from the far distant deep, Where winds hold their courts, where glad waters leap, What ship hast thou rock'd? and what
 3. How plain-ly the course of our plan - et is seen, And sails cross the line of blue or of green! Then down, sailing down, till the

CHORUS

cares of the soul, So swift on the sea, and so cease-less its roll. Friendly sea, sing to me!
 isles hast thou past, To min - gle thy - self in my dream at the last? Friendly sea, sing to me!
 masts dis - ap-pear, And glide to the shores of a fair hem - isphere. Friendly sea, sing to me!

Friendly sea, sing to me, Friendly sea, sing to me,

Lull thy song all the long summer day! Friendly sea! sing to me! Lull my soul with thy great har-mo-ny!

summer day. Friendly sea, sing to me, Friendly sea, sing to me,

Kindly Remember.

19

J. H. TENNEY.

Andante. QUARTETTE.

1. Kindly re-mem-ber, nev-er for-get them, Friends of thy child-hood, guides of thy youth. All that thou art, nay, all that thou wilt be,
 2. Now art thou strong, and now art thou val-iant, Hew-ing thy way through forests of foes; Then thou wast fee-ble, then thou wast help-less,

CHORUS.

Ow-est thou, friend, to their love and their truth. Mem-o-ry blest! safe-ly may rest! Tru-ly to
 Hap-py and trust-ful as morn-ing a-rose! all of thy trust They were the first,
 prize thee, safe-ly to keep. So let thy thanks be fer-vent and deep, Faithful-ly sow, then, what thou shalt reap.
 So let thy thanks, fervent and deep,

The Forest Nymphs.

GLOVER.

Allegro. TREBLE AND ALTO DUET.

1. We are two forest nymphs who dwell In the depth of the woodland shade; There is not a mor-tal who can tell How bright is the bower we've made!
 2. We are two forest sprites, we float Un-seen in the summer air; We hov-er around our lover's boat, But lit-tle he deems we're there!

Two forest nymphs, we dwell In the depth of the wood-land shade! No mor-tal e'er can tell How bright is the bower we've made!
 Two forest sprites, we float Un-seen in the sum-mer air! A-round our lover's boat, But he lit-tle deems we're there!

The Forest Nymphs. Concluded.

Two forest nymphs, we dwell,
Two forest sprites, we float,

Two forest nymphs, we dwell,
Two forest sprites, we float,

we dwell,
we float,

We dwell in the woodland shade!
Unseen in the summer air!

CHORUS.

They are two forest nymphs who dwell In the depth of the woodland shade! There is not a mor - tal who can tell How bright is the bower they made!

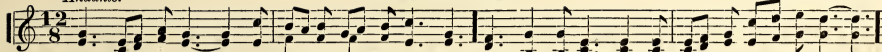
Repeat and sing the second verse.

Finale. *1st Time. 2nd Time.*

How bright! How bright! How bright is the bower they made! (made!) Two for - est nymphs, they dwell, they dwell in the wood - land shade!

How bright! How bright!

Two for - est nymphs, they dwell, they dwell in the wood - land shade! In the wood - land shade! In the woodland shade! In the wood - land shade!



1. Hark! hark, my soul; An - gel - ic songs are swell - ing O'er earth's green fields and o - cean's wave - beat shore;
 2. On - ward we go, for still we hear them sing - ing; Sing wea - ry souls, and for Je - sus hid's come;
 3. An - gels, sing out your faith - ful watch - es keep - ing; Sing us sweet frag - ments of the songs you a - bove;

How sweet the truth these hless - ed strains are tell - ing Of that new life when sin shall be no more.
 And through the dark its end the night of weep - ing, And The mu - sic of long shad - ows break in cloud - less love.
 The morn - ing joy shall

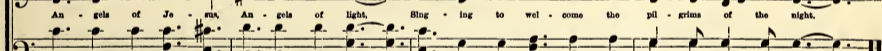
CHORUS.



An - gels of Je - sus, An - gels of light, Sing - ing to wel - come the pil - grims of the night.



An - gels of Je - sus, An - gels of light, Sing - ing to wel - come the pil - grims of the night.



SOLO.
Andante.

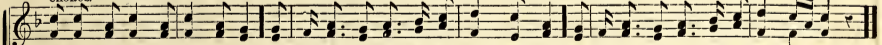
Faintly as tolls.

MOORE.

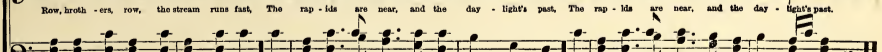


1. Faint - ly as tolls the eve - ning chime, Our vol - ces keep tune, and our oars keep time, Our vol - ces keep tune, and our oars keep time.
 2. Why should we yet our sail un - fur! There is not a breath the blue wave to curl; There is not a breath the blue wave to curl.
 But when the breeze blows off the shore. (Omit.....) Oh, sweet - ly we'll rest our weary oar!

CHORUS.



Row, broth - ers, row, the stream runs fast, The rap - ids are near, and the day - light's past, The rap - ids are near, and the day - light's past.



Ye who with fond emotion.

Allegro. 1st VERSE, TENOR SOLO. 2d VERSE, TREBLE SOLO.

1. Ye, who with fond e - mo - tion, Re - mem - ber friends de - part - ed, Sailing upon life's o - cean, As bound to distant shores, Say, will your prayers attend us, Who
 2. Yes, we with fond e - mo - tion, Re - mem - ber those, brave - heart - ed, Who o'er the stormy o - cean, Are bound to distant shore, E'er in the hour of dan - ger, Be
 forth up - on the bil - low Sailing, where fortune sends us, Toil for friends at home? In strife, 'n constant dan - ger, We o'er the waters roam,
 sure our prayers as - cend - ing, Call - ing on heaven to aid you, Constant, fer - vent rise. Then forth, with manly cour - age, And fight and w'n the prize.
 DUET. CHORUS.

Go forth to tempt the o - cean, Forth, forth to win the prize! And know with fond e - mo - tion, For you our prayers shall rise.
 We'll forth to tempt the o - cean, Forth, forth to win the prize! We'll know with fond e - mo - tion, For us your prayers shall rise.

The dearest spot.

ALTO SOLO. *Andante.* WRIGHTSON. *Fine.*

1. The dear - est spot on earth to me Is home, sweet home! The fai - ry land I've longed to see, Is home, sweet home!
 2. I've taught my heart the way to prize My home, sweet home! I've learned to look with lov - er's eyes, On home, sweet home!

CHORUS. D.C.

There how charmed the sense of hear - ing! There where hearts are so en - dear - ing, All the world is not so cheering As home, sweet home!
 There where vows are tru - ly plight - ed! There where hearts are so u - ni - ted, All the world be - side I've slight - ed For home, sweet home!

○ welcome, happy morning,

TENOR SOLO
Allegro.

CHORUS. TREBLE & ALTO.

TENOR SOLO.

O welcome, happy morn-ing! the birth-day of free-dom! We sing thy blest re - turn - ing, O, day great and glorious! With shoutings, we

CHORUS. TREBLE & ALTO.

TENOR SOLO.

hail thee, with song and re - joic - ing! For free - dom hath blest us, her praise be un - ceas - ing. In thunder loud re - sounding, loud roll - ing a -

SOLO.

CHORUS. ALTO.

TREBLE.

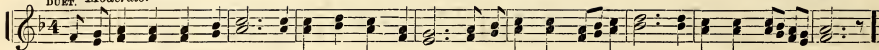
far o'er the sea; . . This was the nation that dar'd to be free! Then raise the glad song! Then sing we vic - to - ri - ous, Then sing we in

gladness vic - to - ri - ous and free! We will ev - er be just, will ev - er be free! Will ev - er be free! will ev - er be free!

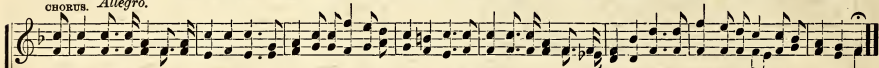
Trust in the Promises.

Words by MRS. E. O. ELLSWORTH.

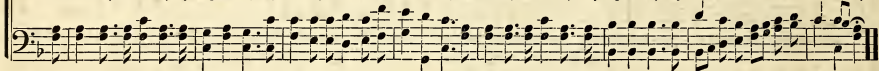
J. H. TENNEY. By permission.

DUET. *Moderato.*

1. Though the fig - tree bar - ren prove, No fruit up - on the vine, Still I've Je - sus and his love, O why should I re - pine?
 2. Though the har - vest bring no sheaves, His word must o'er pre - vail, Heed the prom - ise, bread is sure, The cruse shall nev - er fail.
 3. Hopes may with - er, love may die, All earth - ly com - forts flee, To the prom - ise I will cling, Nor fear when death I see.

CHORUS. *Allegro.*

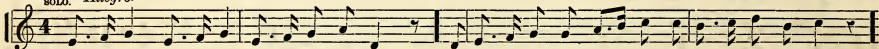
He liv - eth, He liv - eth, my song shall be, My Je - sus, He liv - eth and lov - eth me, He liv - eth, He liv - eth, my song shall be, My Je - sus, He liv - eth and lov - eth me,



Long ago.

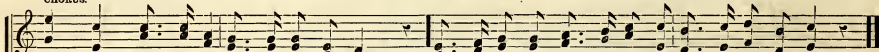
SOLO. *Allegro.*

Words by J. C. JOHNSON.

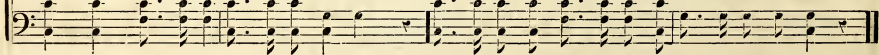


1. Long a - go, long a - go, un - der Gre - cian rule,
 2. Peo - ple thought that he taught chil - dren like a book,
 3. Peo - ple say, in that day, text - books were not known,
 4. Long a - go, long a - go, un - der Gre - cian rule,
 5. Shout! shout! all the boys, raise the song a - gain;
 CHORUS.

There was a man named Pla - to, that kept a fa - mous school,
 Seat - ed un - der leaf - y boughs, that in the hreez - es shook.
 Pla - to taught by writ - ing books and word of mouth a - lone.
 They could not raise a spell - ing - book, to teach a boy at school,
 We are strong - er than the Greeks, and we'll be wis - er men.

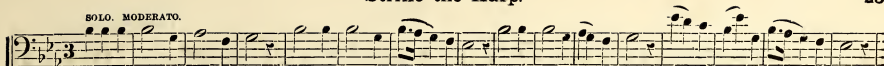


Heigh hal Ath - ens boys! did you like to go? Was he such a clev - er man? for we should like to know,
 Hal hal what a place! Ac - a - dem - ic grove! What To the old and teach a school, with on - ly six a - boys!
 Hal hal Ath - ens boys, what a way to learn! For the old and teach a school, with on - ly six a - boys!
 Dark day! I - ron age! bet - ter times we see! And the youth of clas - sic fame were not so blest as we.
 Sing! sing! all the girls, ye have cause to sing; For the glo - rious mod - ern days, let all our voi - ces ring.

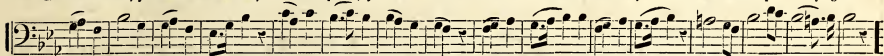


Strike the Harp.

SOLO. MODERATO.

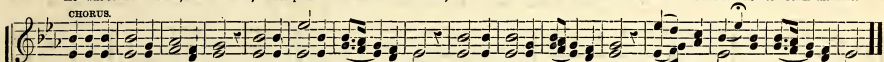


1. Strike, strike the harp, in praise of God, Wake the tim-brel's loud - er mirth. Glo - ri - ous the song must be, Of the great Cre - a - tor's worth.
 2. Honor Him, ye host of heav-en, Wor-ship Him, ye realms below: Not with outward form a - lone, But with hearts that pure - ly glow.

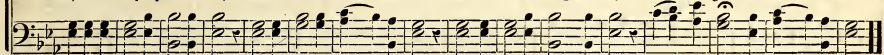


Na - ture in her calmness rais - es Strains of gladness, peace and love, Man re - ech - oes forth his praises, Glo - ry to the God above.
 He who rules the earth, the o - cean, Keepeth si - lent watch o'er thee; He can tell with what de - votion Bows the head or bends the knee.

CHORUS.



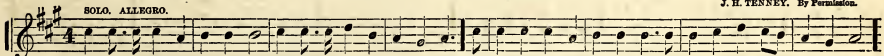
Strike, strike the harp in praise of God, Wake the timbrel's loud - er mirth! Glo - ri - ous the song must be, Of the great Cre - a - tor's worth.



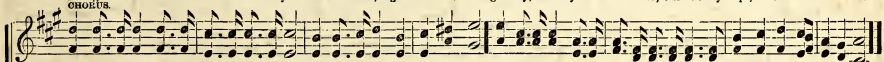
Fling out the Banner.

J. H. TENNEY. By Permission.

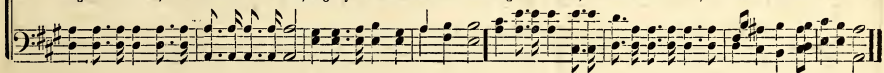
SOLO. ALLEGRO.



1. Fling out the banner! let it float Skyward and seaward, high and wide; The sun, that lights its shin - ing folds, The Cross on which the Saviour died.
 2. Fling out the banner! an - gels bend In anxious si - lence o'er the sign; And vain - ly seek to com - pre - end The won - der of the Love Di - vine.
 3. Fling out the banner! heathen lands Shall see from far the glorious sight, And na - tions, crowding to be born, Baptize their spir - its in its light.
 4. Fling out the banner! let it float Skyward and seaward, high and wide. Our glo - ry, on - ly in the Cross; Our on - ly hope, the Cru - ci - fixed.



Fling out the banner, the banner of the Cross, Long may it wave o'er land and sea; Fling out the banner, the banner of the Cross, The Cross on which the Saviour died.



Glorious Things.

SOLO.
Allegro.

CHORUS. *SOLO.* *CHORUS.* *SOLO.* **TREEBLE SOLO AND CHORUS.**
Arranged from Haydn's Third Mass. *CHORUS.*

1. Glorious things of thee are spo-ken, Zi - on, cit - y of our God; He whose word can ne'er be broken, Chose thee for his own a - bode.
Glorious things of

these are spo-ken, Glorious things of thee are spo-ken, Zi - on, ci - ty of our God. On the rock of a - ges founded, What can shake thy

SOLO. *CHORUS.* *SOLO.*

sure repose? With salvation's wall surrounded, Thou may'st smile at all thy foes. 2. See the streams of liv - ing wa-ters,

Well sup - plies thy sons and daughters, And all fear of want re-move, Who can faint when such a riv - er

Let us with a joyful Mind.

SOLO. *Allegro*.ALTO SOLO AND CHORUS.
Arranged from MOZART'S TWELFTH MASS.

Let us with a joy - ful mind, Praise the Lord for he is kind; For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

CHORUS. SOLO.

Hal - le - lu - jah, A - men. Hal - le - lu - jah, A - men. He with all com - mand - ing might,

CHORUS.

Filled the new - made world with light! For his mer - cies shall en - dure, Ev - er faith - ful, ev - er faith - ful, ev - er faith - ful

SOLO. CHORUS.

ev - er sure, Hal - le - lu - jah! Hal - le - lu - jah! For his mer - cies. For his mer - cies shall endure.

SOLO. CHORUS

Hal - le - lu - jah! Ev - er faith - ful, ev - er sure. A - men.

SOLO.

A - men, A - men. All things liv - ing he doth feed, His full hand sup - plies their need, For his mercies

CHORUS.

shall en - dure, Ev - er faith - ful, ev - er sure. Hal - le - lu - jah, A - men. Hal - le - lu - jah. A - men.

SOLO. CHORUS.

For his mercies shall en - dure, Ev - er faith - ful, ev - er sure. Ev - er faith - ful, ev - er, ev - er sure. Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah!

Let us with a joyful Mind. Concluded.

CHORUS

Hal - le - lu - jah, A - men. For his mer - cy shall en - dure, Ev - er faithful, ev - er sure. A -

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

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

A - men, A - men, A - men, A - men, A - men. Let us then, with joy - ful mind

Praise the Lord for he is kind, For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure. A - men! A - men!

The "8 and 16" mean that in the original there are Interludes of 8 and 16 measures which can be played if the player has a copy of Mozart's Twelfth Mass to play from. They can be omitted without injury to the piece.

In native worth.

Tenor Solo arranged with chorus, from the Oratorio of the Creation.

SOLO.
Andante.

in na - tive worth and hon - or clad, With beau - ty, cour - age, strength adorned, E - rect, with brow se - rene, He

stands, a man, the Lord, and King of na - ture all! In na - tive worth and hon - or clad,

CHORUS.

With beau - ty, cour - age, strength a - dorned, E - rect, with brow se - rene, He stands, a man, the

Lord, and King of na - ture all. His large and arch - ed brow sublime,

FINE.

SOLO.

In native worth. Concluded.

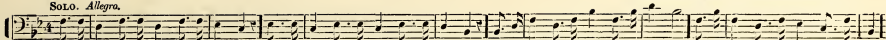
Of wis - dom deep de - clares the seat ; And in his eyes with bright - - ness shines The

soul, the breath, and im - age of his God, And in his eyes with bright - ness

shines The soul, the breath, and im - - age of . . his God. *D.C.*

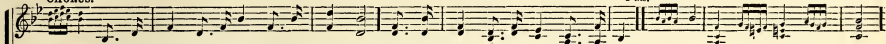
SOLO. *Allegro.*

Base Solo with Chorus. Arranged from MOZART.

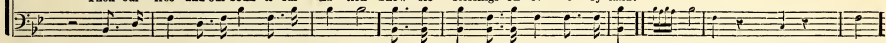
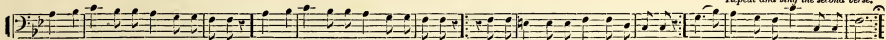


1. Thus at morning, at noon, and at evening, Lo, the light of the future re-veal-ing, See our nation from glory, to glory, Thro' the years of long a - ges advance!
 2. Lo, the ar - tist his canvas illumines, With the deeds of the valiant and true, Sculptured forms of the good and the noble, E'er the thought of their greatness renew'
 3. Then no thought of the contest remaining, And revenge on our foemen disdain-ing, Then our free and our bountiful na - tion Showers blessings on ev - e - ry land!

CHORUS.

Fine.

Thus from glo - ry a - ris - eth to glo - ry, While the years of long a - ges advance!
 Sculptured forms of the good and the no - ble, E'er the thought of their greatness renew!
 Then our free and our boun - ti - ful na - tion Show - ers blessings on ev - e - ry land!

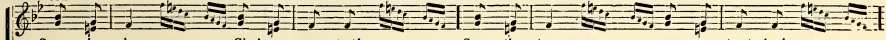
*Repeat and sing the second verse.*

Lo, mild light from the sweet face of beauty, Lur - eth youth on to hon - or and du - ty!
 And if ought on the earth shall withstand us, Do in - jus - tice, or dare to command us,

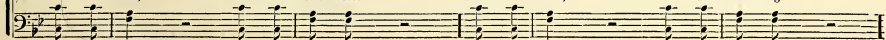
{ Lo, a light from the mild eye of beauty,
 Lureth youth on to hon - or and du - ty.
 Then their armies proudly de - fy - ing,
 See our hosts their might en - gag - ing! }

'Tis wis - dom, and vir - tue, and love.
 Soon the invading foes are fly - ing!

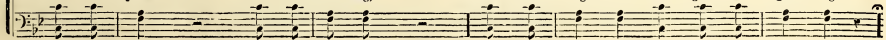
CHORUS.



Soon is o'er, Glorious con - test! Soon the storm, war re - treat - ing!

*Da Capo, and close with the third verse. D. C.*

Gen - tle peace now is smil - ing, From re - venge and an - ger ba - gull - ing!



CHAPTER III.

IMPROVEMENT OF THE QUALITY OF SINGING.

Speaking a piece to an audience is called **DECLAMATION**. As people speak and sing with the same vocal organs, the Principles of speaking and singing are so much alike that it helps learners to understand the Principles of Singing to illustrate them by frequent reference to the principles of declamation. When one learns a piece for declamation, he gabbles it over and over, any way, until he has it learned. When he can speak it, monotonously and mechanically, without omitting a word, he has the piece *learned*. But that does not amount to anything. It is *merely learned*, and that is all. That chances to be the first thing which has to be done to a piece; and it happens that nothing else can be done to one until it is *learned*. But a piece of declamation is not fit to be spoken to any audience until *other things*—such as emphasis, inflections, expression, and so on,—are put into it, besides *merely learning* it! Learners must realize that this same thing is true of singing. It chances that the *first* thing which has to be done to a tune is to *learn* it, and it happens that nothing else can be done to one until it is *learned*; but learners must distinctly realize that the mere *learning* of a tune does not amount to anything. No tune is sung properly until those who sing it do *other things* to it besides *merely learning* it. The foregoing Chapter shows how to *learn* tunes by Note. Page 61 shows how to *learn* tunes by Note. This and the following Chapters show how to do the *other things* which have to be done to a tune *after it is learned*, in order to sing it properly.

When a tune is sung without doing anything more to it than merely to *learn* it, it is said to be sung in the **ANYHOW STYLE**. A piece spoken, by merely monotonously gabbling the words over, without accent, inflections, or any of the graces of elocution, would be a piece spoken in the Anyhow Style. There would be no good quality of speaking in it. It would be a mere mechanical utterance of the words which form the piece, and that is all. No intelligent person would be willing to admit that a piece spoken in this Anyhow Style is worthy to be called declamation; for it is *not learning* a piece that produces fine speaking, but *doing other things* to it *after it is learned*. No intelligent singer would be willing to admit that a tune sung in the Anyhow Style is worthy to be called good singing. There is no good quality of singing in it. It is a mere mechanical, monotonous production of the sounds which form a tune, and that is all. It is *not learning* a tune that produces a fine performance of it, but *doing the other things* to it *after it is learned*! So it is these *other things* which learners should be anxious to learn and ambitious to excel in, and not the ability to merely *learn* tunes. A saw-log just cut from a tree is not worth much, but things can be done to it that will make it a thousand-dollar piano case! This saw-log is a good illustration of the value of the performance of a tune which is *merely learned*. The piano case is a good illustration of the value of the performance of a tune when all of the *other things* that need to be done to a tune *after it is learned* have been done to it. A child reads in the Anyhow Style. Charles Dickens received fifteen hundred dollars for reading the story entitled "Boots of the Holly-Tree Inn" to an audience. A child *could* have read that story to the audience; but the child would merely

have articulated the words which form the story, while Dickens did many *other things* to them. The child's reading would be of the same value as a tune sung in the Anyhow Style. Dickens' reading illustrates the performance of a tune with all of the *other things*, besides learning it, done to it!

It is a Principle that whatever is done to improve the quality of the performance of a tune, must be done by *every* one who sings, *exactly alike* and *exactly together*. If fifty singers were asked to sing softly for the sake of improving the quality of the performance, and one should sing loudly, the singing of the forty-nine softly would be of no avail. The same thing is true of everything done to improve the performance of a tune. Unless *every* singer does it, it is of no avail. Therefore, whatever mode is adopted to make singers able to do these *other things*, it must be a mode which will make it certain that *every* singer will do the required thing, *alike* and *together*. No way to make a company of persons perform acts, alike and together, has ever been discovered that is so good as the plan to have one person give a word of command, and every member obey it. So that way is adopted in this book, and the *other things* are called **MUSICAL WORDS OF COMMAND**. In this book the Principle which this paragraph teaches can be described by saying that *every* singer must rigidly obey every musical word of command. In some music books, what are called musical words of command in this book are called **PROPERTIES OF EXPRESSION**,—putting words of command into a tune is called putting expression into the tune; and singing a tune without obeying any musical words of command is called singing the tune without expression.

A **DRILL EXERCISE** is a tune set apart to make learners able to obey a musical word of command. It must be practised at lesson after lesson, until all can obey that word of command.

The only way the author could be sure that each tune printed for a Drill Exercise would make singers able to obey the word of command for which it is set apart, was to print tunes he has often heard used for that purpose. As these are all old tunes, they are printed in the form the tunes in congregational singing-books are printed, that there may be some tunes printed in that style in this book. So the question, "How can learners become able to do the *other things*?" can be expressed by asking, "How can learners become able to obey the musical words of command?" The answer to this question is, "They must practice a Drill Exercise on each musical word of command until they can obey it."

CHAPTER IV.

THE FIRST PROCESS.

Doing the different things that have to be done to a tune in order to sing it properly is called "carrying the tune through different processes of preparation;" and *learning* a tune is called "carrying it through the **FIRST PROCESS**."

Sometimes singers lean on the other singers when they sing a tune, and allow themselves to be aided or pulled along, instead of singing independently and self-reliantly. When people sing in that way they are said to have carried the tune **CRUDELLY** THROUGH THE **FIRST PROCESS**,—or to have it crudely learned. Some-

times singers sing a tune in a timid, embarrassed manner,—so that, although they really do get through with it all right, it sounds as if they would not, but would break down and have to stop. When people sing in that way, they are said to have carried the tune **BARELY THROUGH THE FIRST PROCESS**, or to have it barely learned. When singers sing a tune in such a free, easy, smoothly flowing manner that it seems as if they only open their mouths and the sounds flow out of themselves, they are said to have carried it **FLUENTLY THROUGH THE FIRST PROCESS**, or to have it fluently learned.

The human voice can produce many subtle variations of tone, which, in the art of singing, are called **QUALITIES**. When singers sing in the Anyhow Style, they produce a Quality of Tone. When they sing a tune they have only crudely learned, they produce another Quality of Tone. When they sing a tune they have barely learned, they produce another Quality of Tone. And when they sing a tune they have fluently learned, they produce still another Quality of Tone. *As it is these Qualities which make the difference between poor and good singing*, learners must first acquire the ability to tell one of these Qualities of the voice from the other, and then acquire the ability to produce them. The best way will be to begin by learning to recognize them in the speaking voice. To do this, let the teacher speak the following verse, from Longfellow's "Ship of State":—

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity, with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate!

First let him speak this verse as one would who was committing it to memory,—merely gabbling the words over, without emphasis, inflections, or anything except the bare pronunciation of the words. Let the learners note the Quality of tone with which he speaks, and learn that that is the Quality a speaker produces when he speaks a piece in the Anyhow Style. Then let the teacher speak the verse as one would who was speaking it to an audience, but had to be prompted after every four or five words. Let the learners note the Quality of tone, and learn that that is the Quality a speaker produces when he speaks a piece he has only crudely learned. Then let the teacher speak the verse in a timid, faint-hearted manner, as if he greatly doubted his ability to get through with it,—but getting through with it all right, without prompting, after all. Let the learners note the Quality of tone, and learn that that is the Quality a speaker produces when he speaks a piece he has barely learned. Then let the teacher speak the verse in the free, fluent, easy, glib, oily style in which a voluble speaker speaks a piece he is so familiar with that it seems as if he merely opens his mouth and the words roll out of themselves! Let the learners note the Quality of tone with which he speaks, and learn that that is the Quality a speaker produces when he speaks a piece he has fluently learned. Then let the teacher sing the tune at the end of this Chapter in the Anyhow Style,—that is, in the way people sing a tune which they have merely learned, but do not try to do any of the *other things* to it. Let the learners note the Quality of tone with which he sings it, and learn that that is the Quality a singer produces when he sings in the Anyhow Style. Then let the teacher sing that tune in the labored, hard manner in which a singer sings when he cannot

sing the tune independently, but has to lean on the other singers and be dragged along by them. Let the learners note the Quality of tone, and learn that that is the Quality a singer produces when he sings a tune he has only carried **CRUDELY THROUGH THE FIRST PROCESS**. Then let the teacher sing that tune in a timid, uncertain, faint-hearted manner, as if he momentarily expected to break down, but getting through with it without aid, after all. Let the learners note the Quality of tone with which he sings it, and learn that that is the Quality a singer produces when he sings a tune he has only carried **BARELY THROUGH THE FIRST PROCESS**. Then let the teacher sing that tune as a skillful singer could sing it if he was very familiar with it, making the tones flow out of his mouth as smoothly as a stream of oil flows down hill, and as easily as if he only opened his mouth and the tones flowed out of themselves! Let the learners note the Quality of tone with which he sings it, and learn that that is the Quality a singer produces when he sings a tune he has carried **FLUENTLY THROUGH THE FIRST PROCESS**. Finally, let the teacher train the ears of the learners so that they will judge correctly whether a tune they hear sung has been crudely, barely, or fluently learned, or whether it is sung in the Anyhow Style, by singing that tune in the four ways, and requiring them to tell in which way he sang it.

Musical Word of Command No. 1. Carry this tune fluently through the First Process.

EXERCISE.—Use Drill Exercise No. 1 for the practice of this word of command. Let the learners practice it until every one sings it and produces the Quality of tone which denotes that the singers have carried a tune *fluently through the First Process*, and until not a tone is heard which shows that even one singer has it crudely or barely learned, or sings it in the Anyhow Style.

A Principle requires that *every* singer must obey the musical word of command, for if *even one* does not, the word of command will not improve the goodness of the singing; but another Principle requires that no company of singers must be asked to obey a word of command unless it is certain that *every* member can obey it. For example: a company of singers cannot obey the word of command to carry Drill Exercise No. 1 *fluently through the First Process* until *every one* of them is perfectly familiar with the tune. So no singers must be asked to obey this word of command until they have practiced the tune in the Anyhow Style enough to make *every* singer able to sing it with perfect ease. Therefore, the learners must practice Drill Exercise No. 1, in the Anyhow Style, enough to make *every one* able to sing it with ease before they are asked to obey this word of command.

It is a Principle that whenever singers are required to obey a musical word of command, they must exclude every other thought from their minds, and concentrate all the faculties of the mind upon the one subject of obeying that word of command. It requires no little mental effort and exertion to do this; but there is no such thing as being able to sing *well* without this mental exertion. That is, there is no such thing as singers singing *well* without obeying some musical words of command, and no one can obey a musical word of command without strong mental exertion. It would be tiresome and laborious to singers if they were required to sing in obedience to musical words of command much of the time. So the Principle is that most of the singing which singers do should be in the **Any**

how Style, a way that requires no mental exertion, and a way which, although it does not produce singing that is good for anything, does well enough when singers are merely practising pieces to become familiar with them, or when they are singing where there is no inducement to make the necessary mental exertion to sing with a high degree of excellence. The Principle is, however, that no one is an educated singer who does not *know how* to obey all the musical words of command; and no one is a skillful singer unless he can obey every word of command a conductor may give.

Drill Exercise No. 1.

Allegro.

1. Oh, shout, men of strength, your massive ham-mers wield-ing, Come, ham-mer out the des-ti-ny of all here be-low. For gleam-ing axe and hol-low gun, and ar-mor flash-ing in the sun, The sol-dier comes to you, ere meet-ing the foe.

2. The lord of the soil, for all his tools of labor,
Must come to you, and enter at the smith's swarthy door;
Then soon he guides the shining share through loamy fields, and everywhere
He strews the scattered seed for glad Autumn's store.
3. Oh, shout, men of strength! behold your iron coursers
That yonder rush, with fiery breath, away o'er the lea!
And o'er the surging sea and main your engines thrash the watery plain, —
And yours the honor be on land and on sea!

CHAPTER V.

THE FIRST GRADE.

When a company of singers sing a tune in obedience to word of command No 1, the tones come from *every* mouth easily and smoothly, so harmoniously blended together that a critical ear cannot hear a single characterless tone made by some one singing in the Anyhow Style, — a single hard, labored tone made by some one who has only crudely learned the tune, — nor a single timid, faint-hearted tone made by some one who has only barely learned the tune; but every tone indicates that *every* singer has *fluently* learned the tune. The learners must form a vivid idea in their minds of the way a tune sung in this way by a company of singers sounds, so that they can judge correctly whether a company of singers carry a tune fluently through the first process or not.

It is a Principle that a tune carried fluently through the first process is sung in the FIRST GRADE OF EXCELLENCE.

The object of this Chapter is to have the learners acquire a clear understanding of this Principle, for if such a performance is the first grade, a poorer performance cannot be of any grade at all!

The human voice is designed by its Creator to produce effects upon those who *listen* to it, not upon those who *use* it. A man can speak a sentence so as to cause the heart's blood of those who hear it to thrill, but he cannot speak it so as to cause his own heart's blood to thrill. That would have to thrill *before* he spoke the sentence, or he could not speak it so as to produce that effect on those who listened to him! So the Principles on which the voice must be used refer to the way it must be used to interest and affect those who *hear* its tones. None of them refer to any way to use it to interest and affect those who *produce* its tones. This being the case, authors of singing-books and others interested in the art have carefully watched the effect of different modes of singing upon audiences and congregations, analyzed them, and reduced them to systematic principles. For example: they found that no audience or congregation is ever interested in, or in the least affected by, the singing of a tune which the singers do not know, and so laid down the Principle this Chapter is designed to teach. Everybody knows that this is true of declamation, for who ever felt any interest in listening to a piece the speaker did not know? It is equally true of singing. If a speaker fluently rattles off the words of his piece, his audience will take some interest in listening to him, even if he does nothing to it in the way of emphasis, inflections, and so on, — but that is the lowest grade of speaking that could awaken *any* interest in an audience, and that is the same grade of speaking that carrying a tune fluently through the first process is of singing. So learners must learn from this Chapter that, although singers may freely sing in the Anyhow Style and in ways that are below the First Grade, when practising for the sake of learning a piece, or when singing for amusement, no educated singer must ever be willing to sing a tune before an audience or congregation that he has not carried fluently through the first process, because that is the lowest grade of performance that will produce *any* beneficial effect upon listeners or singers.

It is a Principle that no tune must ever be sung before an audience or congregation, or as a part of public exercises, which all who sing cannot sing, at least, up to the First Grade.

CHAPTER VI.

THE SECOND PROCESS.

Musical Word of Command No. 2. Deliver the Tone according to Rule.

This word of command requires singers to make the tones come out of their mouths in a bold, fearless, self-possessed manner, without a particle of timidity or embarrassment. When singers *Deliver the Tone according to Rule* they produce a peculiar Quality of tone, which singers have to be able to recognize. As with the other Qualities, it will be the best way for the learners to first learn to recognize it in the speaking voice. That they may do this, let the teacher speak the verse in Chapter IV in the way that would show that a speaker has carried it fluently through the first process,—and then in the courageous, bold, fearless, care-for-nobody style in which a brazen-faced political orator speaks. Let the learners note the difference in the Qualities of tone in these two ways of speaking the verse, and learn that the Quality produced by the bold way is the Quality speakers produce when they *Deliver the Tone according to Rule*. Then let the teacher sing Drill Exercise No. 1, first carrying it fluently through the first process, and then in the bold, fearless, self-possessed manner in which a wide-awake professional singer sings a lively piece. Let the learners note the difference in the Qualities of tone in these two ways of singing the tune, and learn that the Quality produced by the bold way is the Quality singers produce when they *Deliver the Tone according to Rule*. When the ears of the learners can plainly recognize this Quality of tone, let them practice Drill Exercise No. 1 until they can sing it and *Deliver the Tone according to Rule* perfectly. While thus practising it, let the teacher ask them to sing that tune in the Anyhow Style,—then carrying it fluently through the first process,—and then with the tone *Delivered according to Rule*,—and note the Qualities of tone used in these three ways, so that they can unhesitatingly tell in which of these three ways a tune is sung by judging the Quality of tone.

It is a Principle that a tune sung with the Tone Delivered according to Rule, is sung in the SECOND GRADE OF EXCELLENCE.

It is a Principle that a conductor must never ask a company of singers to obey any word of command (unless it is musical word of command No. 1) until the singers have carried the tune fluently through the first process. So a company of singers cannot be asked to sing a tune and *Deliver the Tone according to Rule* until they have carried that tune fluently through the first process. The Second Grade of excellence, therefore, is produced by raising a tune to the First Grade before attempting to raise it to the second.

No matter what kind of a piece a tune is, it must first be fluently learned, and then it must be sung courageously and boldly,—so doing those two things form the first and second processes all tunes must be carried through. It will be noticed that every word of command is a process; but although every tune must be carried through the first and second processes, what other processes one should be carried through depends upon the character of the tune. So the other pro-

cesses are never numbered, but are always designated by words of command. Indeed, it is rare to even speak of the second process by its number, but it is almost always designated as *Delivering the Tone according to Rule*. Words of command No. 1 and No. 2 make the First and Second Grades, but the conductor has to select words of command adapted to the character of the tune to produce the higher grades. Every word of command that is obeyed by a company of singers makes the performance one grade of excellence better, but it is not customary to speak of any other grades, by numbers, than the first and second.

The Quality of tone which *Delivering the Tone according to Rule* produces has the singular characteristic of making a tune sound well to an audience even if it is sung wrong. The teacher can illustrate this by imitating a fine speaker, who, being unexpectedly called on to speak when he can think of nothing to say, pours out some sentences that have not the least sense in them, but by carefully *Delivering the Tone according to Rule*, makes the audience think it a good speech! It is so important to be skillful in the use of this word of command, that students of Part II are advised to obey it in their exercises in reading notes. Learners can now, doubtless, plainly realize how singers "Improve the Quality of Singing,"—and that no singing is fit to be performed before a congregation or audience which is not, at least, up to the First Grade,—while it will be more interesting to those who listen to it if it is up to the Second Grade.

CHAPTER VII.

THE NATURAL ART OF SINGING.

An Amateur is one who cultivates an art for the purpose of *enjoying* it. An Artist is one who cultivates an art for the purpose of *exhibiting* his skill. Singing teachers often speak as if there was a speaking machine in the throat which produces speaking tones, and a singing machine which produces singing tones. Although this is figurative language, it conveys the desired meaning. Those who have speaking machines in their throats can talk; those who have none, cannot. Those who have singing machines in their throats can sing; those who have none, cannot. If any one can speak one sentence, it proves that he has a speaking machine in his throat, and that he can learn to speak any sentence. If any one can sing one tune, it proves that he has a singing machine in his throat, and that he can learn to sing any tune. There are two arts of singing,—the NATURAL ART OF SINGING and the ARTISTIC ART OF SINGING. The study of the Natural Art of Singing makes people amateurs. The study of the Artistic Art of Singing makes people artists. Any one who has a singing machine in his throat can easily learn the Natural Art of Singing in a few lessons. Only those who possess superior natural voices and superior natural musical talents can learn the Artistic Art of Singing at all, and they cannot without years of hard study and practice. This book teaches the Natural Art of Singing. It does not teach anything that belongs solely to the Artistic Art of Singing. As it does much harm to students of the Natural Art of Singing if they imbibe the idea that things which belong solely in the Artistic Art of Singing belong also in the Natural Art of Singing, this Chapter

is designed to guard them against such an error. The following are some of the prominent points of difference between these two arts.

The Natural Art of Singing enables singers to *enjoy the tunes* which they sing. It has no other object. A company of people cannot find more delightful, unalloyed enjoyment than this art will afford them, provided they rigidly exclude everything but this one object from its exercises. If they allow any other objects to intrude except the one object of enjoying the pieces they practice, they will not find their enjoyment unalloyed. The Artistic Art of Singing enables singers to *exhibit superior skill*. The Principles of the Natural Art of Singing relate to what must be done to sing a tune in the best possible manner, in order to derive the most enjoyment from its beautiful strains! The principles of the Artistic Art of Singing relate to what must be done in order to make the best exhibition of the singers' skill! The Natural Art of Singing singer knows how to show off his own skill! The Artistic Art of Singing singer knows how to show off his own skill!

The fundamental principle of some companies require the members to act exactly alike. The fundamental principle of other companies requires each member to excel the others if he can. It would ruin the exercises of one of the first-named of these companies if it should act on the fundamental principle of the other. For example: a company of soldiers on parade must act exactly alike, so that no one member will attract any attention but the spectators will notice the company, and not any individual members of it. It would disgrace a member of such a company to be ahead of the others. In a company ruining a foot-race, each must get ahead of the others if he can! In a Natural Art of Singing company of singers, the voices must blend so harmoniously together that they will all seem alike in musical skill. It would be a disgrace for one voice to be conspicuous above the others. In a company of Artistic Singers, each may excel all the others if he can.

There are two arts in other studies as well as in singing. Dickens received fifteen hundred dollars for reading aloud to an audience. That might be called the artistic way! One can read a story aloud, so well, that all who listen would greatly enjoy the *story*, although he could not exhibit any wonderful skill in reading for them to enjoy. That might be called the natural way! People have been known to give public exhibitions of the ability to add a column of figures in the twinkling of an eye, and to perform similar wonderful operations. This might be called the artistic art of ciphering! Performing mathematical operations correctly, no matter how long it takes, might be called the natural art of ciphering! Riding a horse at full gallop standing on one's head might be called the artistic way; and riding sitting in the saddle, the natural way! Singers have been known to receive more than a thousand dollars for singing at one concert! They had superior natural voices, and practiced and studied from Monday morning to Saturday night, week after week and month after month, for years, to acquire such skill. Singers with ordinary voices, who never received more than a dozen lessons of instruction, have been known to sing tunes, anthems, chorusses, and such music, so well, that an audience has listened with delighted attention to them for a whole evening, although no singer attracted any attention, and it was the *tunes*, and not the singers, that interested the listeners! The first-named understood the Artistic Art of Singing; the last-named understood the Natural Art of Singing. One who excels in the artistic way of reading aloud can feel proud of his skill; but how people would laugh at one who should exhibit pride at excelling in the natural way! One

who can add a column of figures in the twinkling of an eye has some wonderful skill to exhibit; but what would be thought of one who should propose to make a show of adding figures in the ordinary way? One who could ride a wild horse standing on his head might boast of his skill; but how one who should be always boasting of the fact that he can ride horseback in the ordinary way would be ridiculed! Those who excel in the Artistic Art of Singing can exhibit remarkable skill, and have a right to be proud of it; but those who excel in the Natural Art of Singing should realize that that is like excelling in geography, grammar, reading arithmetic, and similar studies. As no cultivated persons are ever heard boasting of their skill in those studies, so no one should ever be heard boasting of skill in the Natural Art of Singing.

The singing of one voice, or of one voice on a part, is called SOLO SINGING. The singing of a company of singers is called CHORUS SINGING. The most satisfactory singing of which human ears can form an ideal, is chorus singing produced by the voices of girls and boys, young ladies and young men, and voices of mature age of both sexes, blended harmoniously together. The best way to cultivate the Natural Art of Singing is to form a class, or organize a company of such voices,—have them study and practice as a book like this teaches,—have it their only object to *enjoy the pieces* which they sing,—and have them do that by *learning* each piece, and then raising it to a high grade of excellence in the manner which the Principles of the Natural Art of Singing require. These Principles require that the aim of the singers shall be, wholly, to sing in the way that will *interest listeners* in the *tune*. They do not permit anything that will interfere with that. So those authors and others mentioned in Chapter V have carefully noticed what adds to the interest people take in listening to a tune sung by such a company of singers, and what interferes with it. They find that some things which do no harm where the object is to *exhibit the skill* of the performers, do much harm when the object is to enable people to *enjoy the tune* that is sung. So some things allowable in the Artistic Art of Singing are forbidden in the Natural Art of Singing. The voice in the Natural Art of Singing must be managed, when singing to an audience, much as it is when speaking to an audience. Every one knows how much it would interfere with the enjoyment an audience would find in *listening to a piece* that is spoken, if some one stood by the speaker and prompted him all through the piece! The Principles of the Natural Art of Singing teach that it interferes with the enjoyment an audience finds in *listening to a tune* that is sung to have some one prompting the singers all of the time they are singing it, just as much as such prompting interferes with the enjoyment of a piece that is spoken. An audience might find some enjoyment or amusement in watching the evolutions of one who stood between them and the singers, and was prompting them all of the time; but that would detract from the interest they would take in listening to and *enjoying the tune*.—and the Principles of the Natural Art of Singing do not allow anything else to be used to interest listeners than the pure singing of the tune. The Principles of the Natural Art of Singing do not allow a tune to be sung before an audience until the singers have carried it fluently through the first process,—and they never have a tune fluently learned until they can sing it without any prompting or aid from the conductor or any one else. So there can never be any need of a company of Natural Art of Singing singers being prompted or aided when they sing before an audience. It will answer for artistic performances to have a conductor attracting as much attention to his motions as he pleases, but 'n 'the Natu-

ral Art of Singing, nothing must be done to interfere with the audience *listening to the tune* exactly as they would *listen to a piece* of declamation. In practice meetings, the conductor of a Natural Art of Singing company of singers can prompt, aid and lead them all he pleases, — and even in public he can caution and advise them all he deems necessary just *before* they begin to sing a piece to an audience; but when they *actually sing it*, he must let them alone, and make it appear to the audience that it is their own spontaneous, unaided performance, just as it would have to be if it was a piece to be spoken instead of to be sung. If the conductor sings with them at a public performance, his voice must blend with theirs; it must not be conspicuous. If he plays for them, he must make the instrument accompany, but not lead them.

The design of this Chapter is to make learners realize that while anything may be done to exhibit skill in the performers in the Artistic Art of Singing, nothing must be done in the Natural Art of Singing which has any other design than to make all who sing and all who hear greatly *enjoy the pieces* that are sung.

CHAPTER VIII.

METHOD AND ORDER.

Most of the Principles of the Natural Art of Singing refer to the way such a company of persons as is mentioned in the foregoing Chapter must sing in order to *enjoy the tunes* they practice. As it is the Qualities which cause the difference between good and bad singing, most of the musical words of command relate to them. But no company can perform any exercises well without order, method and system. So some of the words of command relate to order, promptness and precision in the performance of the acts a company of singers have to perform. As the art of declamation furnishes the best illustrations of the way to use the Qualities to which musical words of command refer, the tactics of a military company furnish the best illustration of the way words of command which relate to order, promptness and precision should be obeyed.

Musical Word of Command No. 3. Rise according to Rule.

This word of command requires a company of singers to rise exactly together, at a given signal.

The words "according to rule" are employed in words of command which refer to things that can be done in a perfect, precise manner, and in a careless manner. A company of singers can rise carelessly, but rise "according to rule" requires them to rise exactly together. Singers can deliver the tone anyhow, but deliver the tone "according to rule" requires them to deliver it in a particular manner. And so on.

It is not important what the signal for rising is. A motion of the hand, — a tap of a baton, — or anything else will answer. Whatever it is, the company of singers must rise as one man the instant it is given. The Principles of the Natural

Art of Singing require that singing shall appear to the audience like declamation, — as if the singers did everything of their own accord, without prompting or aid. This makes it desirable the signal for rising should be one the singers will notice, but the audience will not. A strain made by three or four notes played on the instrument will do this. So that way is adopted in this book, and the strain made by the three small notes in the following Prelude will be the "RISING SIGNAL" referred to in this book.

Drill Exercise No. 2.

PRELUDE. *Moderato.* *Rising Signal.*

CHORUS.

1. Over the summer sea, with bright hearts gay and free, Joined by glad minstrelsy, gaily we're roaming;

Swift flows the rippling tide, lightly the zephyrs glide, Round us on every side, bright crests of foam.

2. List! there's a bird on high, far in yon azure sky, Fluting sweet melody, catch heart to gladden;
Hark! its song seems to say, banish all care away,
Never let sorrow stay, our joys to mar.

3. While o'er the distant sea, gleaming so cheerily,
Sails light the darkling hue of ocean's stormy wars,
Light wheels the ocean bird, loud sings the sailor's
Ho! for the lands afar, gaily we roam. [word]

The Rising Signal in the foregoing prelude sounds like a part of the Prelude, so an audience would not notice it, but it will seem to them as if the singers rose of their own accord. To employ this Rising Signal in any tune, the player must extemporize a Prelude something like the one printed to Drill Exercise No. 2. and put in the Rising Signal so it will seem a part of the Prelude, as it does there. Of course, the Prelude and the Rising Signal must be in the key the tune of which it is the Prelude is in.

Let the class practice Word of Command No. 3 by singing Drill Exercise No. 2.

and rising exactly together when the Rising Signal is played. Ordinarily, singers would stay up until they have sung all of the verses; but for the purpose of practicing this word of command, let them sit at the end of each verse, and rise at the signal again when they sing the next verse. Let them practice in this way until they can rise exactly together the instant the signal for rising is played. Then, in all future practice, let them understand that if the conductor merely says "rise," they can stand up anyhow; but if he gives the word of command, "*Rise according to Rule*," the player must extemporize a Prelude, — work in the Rising Signal so it will seem a part of the Prelude, — and the singers must rise as one man the instant the Rising Signal is played, with exactly the same promptness and precision with which a company of soldiers shoulder arms or perform similar manoeuvres.

In a well-trained company of soldiers they do unimportant things in obedience to words of command with as much promptness and precision as they do important ones. The West Point cadets march to their recitations and meals with as much care as they do on parade. The doctrine is that no company can be precise and perfect in a part of their exercises, and careless and slovenly in another part. Therefore, although prompt obedience to the following two words of command is of no more real consequence than it is that the West Point cadets should march to their mathematical lessons, a company of singers will find it will make them more skillful to carefully and promptly obey even such unimportant words of command than it will to leave any act singers have to perform "at loose ends."

Musical Word of Command No. 4. Come to Order.

This word of command means that all the singers must break off whatever they are doing, and immediately take their places the instant the SIGNAL FOR COMING TO ORDER is given. If they are saying they have been to Pennsylvania, and have got as far as "Pennsyl" when the Signal is given, they must not stop to say "vania," but break off in the middle of a word, and immediately take their seats! A long chord on the organ, — a tap of a baton, — the sound of a bell, — or any similar thing, will answer for the "Signal for coming to order."

Musical Word of Command No. 5. Break Ranks.

This word of command means that the singers must leave their places and go to some other part of the room.

Instruction books in the cultivation of the voice lay down the rule that singers must take exercise after singing not longer than one hour. It is often the case that those who greatly need such exercise are indisposed to take it. As this word of command means that all *must* leave their places, it is used to compel all to take exercise. After singing an hour, if the conductor should say "Recess," or "Intermission," it is understood that the singers may do as they please about leaving their places, — but if he notices that they are languid and greatly in need of exercise, he can give the word of command to "Break Ranks," and then it is understood that all *must* leave their places and walk around. A good way to observe this word of command is for the conductor to say, "When you have sung the last note of this tune, *Break Ranks!*" and then have all of the singers leave their

places the instant they have finished the last note. Of course, this will need to be the last tune sung before Intermission, or the last tune sung before closing.

Such words of command as *Rise according to Rule* are called words of command ADDRESSED TO THE EYE; while such words of command as *Carry this tune fluently through the First Process* and *Deliver the Tone according to Rule* are called words of command ADDRESSED TO THE EAR, — because the eye notices the effect which the first-named produces, while the ear notices the effect the other two produce.

As learners become more and more familiar with the Principles of the Natural Art of Singing, they will find that they all relate to *what must be done to a tune to make it interest and delight an audience*. So they resemble the principles of declamation, all of which relate to what a speaker must do to make the piece he speaks interest an audience. None of these Principles relate to what one must do when he sings or speaks where there is no one to listen to him; because if one can interest an audience, one can sing or speak well, and when he sings or speaks with no one to listen to him, he can do as he pleases.

Those who have analyzed the effects singing produces on an audience have found that a better effect is produced upon them if the singers *Rise according to Rule* than when they rise in a disorderly manner; because when they obey that word of command the eye is pleased, while when they rise in a disorderly manner the eye is offended, — and it is, somewhat strangely, the fact, that, if in the performance of a tune the eyes or any of the senses of the audience are offended, they charge it to the singing, and think that what offends any of their senses is because the singers do not sing well!

The object of this Chapter is to make a company of singers know that to derive enjoyment from their exercises, they should perform all such acts as coming to order, leaving their seats, and whatever else singers have to do, in the same way finely-trained companies of soldiers perform the acts they have to perform. To make them understand this, this Chapter first requires them to learn to obey *Rise according to Rule*, a word of command addressed to the eye, which a company of singers must be able to obey with as exact precision as a company of soldiers shoulder arms. Then it advises a company of singers to "come to order," and do whatever else a company of singers have to do, with as much promptness and precision as they obey such words of command as *Rise according to Rule*.

If these Chapters are studied in the order in which they follow each other in this book, learners will not pay any attention to order and methodical discipline until they have learned to raise tunes to the second grade. But this Chapter can be studied before some of the foregoing Chapters, if preferred, and the class learn to do things with "military precision" earlier in the course.

CHAPTER IX.

Musical Word of Command No. 6. Manage the words according to Rule.

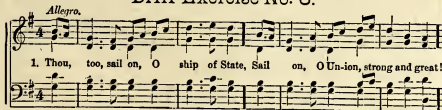
This word of command means that the singers must carefully pronounce every word correctly, and as plainly and neatly as possible, — articulating every "B," "D," and all such letters, with great distinctness.

The "according to rule" implies that singers can sing without taking any such pains with the words. A full-size singing-book is twice the size of this book, and so can treat subjects at greater length. Johnson's "Chorus Choir Instruction-Book" is such a sized book. It teaches the way to manage the mouth for every letter in the alphabet, which shows how much importance such elaborate instruction-books attach to the subject of pronunciation. With one copy of such a book a class can be taught to thus carefully articulate every letter; but in a short course of instruction it is not customary to give any more extended attention to the subject of pronunciation than to require the learners to become able to obey Word of Command No. 6. It is not possible to *sing* words so that listeners can understand them as easily as they could if they were spoken, although listeners often think that they ought to be sung so as to be thus easily understood. The best that can be done is to make them so plain that listeners can understand them if they listen to them, say, ten times more attentively than they would have to listen to them in order to understand them if they were spoken. When Word of Command No. 6 is obeyed, those who listen thus attentively ought to be able to understand them. Let the learners practice Drill Exercise No. 3, and obey the word of command to *manage the words according to Rule*, until they can sing words so that listeners can understand them if they listen to them attentively.

Carrying a tune fluently through the First Process makes a performance of the First Grade. Delivering the tone according to Rule makes a performance of the Second Grade. The Principles of the Natural Art of Singing require that no attempt shall be made to do anything else to a tune until it has been carried up to these two grades. But any word of command can make the Third Grade. For example: if the next thing done to a tune after it has been raised to the Second Grade is to *manage the words according to Rule*, then correctly, distinctly and elegantly singing the words constitutes the Third Grade of excellence.

Drill Exercise No. 3.

Allegro.



1. Thou, too, sail on, O ship of State, Sail on, O Un-ion, strong and great!



Hu-man-i-ty, with all its fears, With all its hopes of fu-ture years.



Is hang-ing breathless on thy fate, Is hang-ing breathless on thy fate!

- 2 Fear not each sudden sound and shock,
 'Tis of the wave and not the rock;
 'Tis but the flapping of a sail,
 And not a rent made by the gale.
 'Tis but, — &c.
- 3 In spite of rock, or tempest roar,
 In spite of false lights on the shore,
 Sail on, nor fear to breast the sea,
 Our hearts, and hopes, are all with thee.
 Our hearts, our hopes, our ways, our tears,
 Our faith triumphant o'er our fears!

CHAPTER X.

MUSICAL WORDS OF COMMAND No. 7. THE THREE PLANS.

Words of command relating to the same subject are said to belong to the **same SET**.

Sing this tune on the Positive Plan.

Sing this tune on the Comparative Plan.

Sing this tune on the Superlative Plan.

Positive Plan means singing with the eyes on the notes. Comparative Plan means holding the book where it can be readily seen, but looking off from it as much as possible. Superlative Plan means singing the tune with the book closed. These words of command mean that singing a tune looking at the notes is a good plan, — singing it looking off from the notes much of the time, is a better plan, — and learning a tune by heart, and singing it without any notes or book, is the best plan on which to sing a tune. Every one knows that this is true of making a speech. It will be well for the teacher to illustrate this by pretending to read a little speech, — then to make the same speech by only looking at his manuscript occasionally, instead of keeping his eyes fastened upon it all of the time he is speaking, — and, finally, by making the speech without any notes. The learners will notice a great difference in these three ways of speaking, for the second way is much better than the first, and the third way much better than either of the others. Learners must note that this same thing is true of singing.

Use Drill Exercise No. 3 to practice this word of command. Let the learners commit the third verse to memory. Then let them read the second verse over several times, so they can look off of the book much of the time while they are

singing it. Then let them practice Drill Exercise No. 3, singing the first verse on the *Positive Plan*, — the second verse on the *Comparative Plan*, — and the third verse on the *Superlative Plan*, until they can do it perfectly.

If, after singers have raised a tune to the Second Grade, they make themselves able to sing that tune on the Superlative Plan, then the Superlative Plan would be the Third Grade. If they should learn to manage the words according to rule in such a tune, and then become able to sing it on the Superlative Plan, then Superlative Plan would be the Fourth Grade. Learners can thus understand how obeying a word of command raises the performance of the tune to a higher grade, although different words of command are employed to raise different tunes to all grades above the Second Grade.

CHAPTER XI.

Musical Word of Command No. 8. Vocal Organs in Position.

The Lungs furnish the breath for producing singing tones. The Windpipe carries the breath into the throat. It is the breath rushing through a little apparatus at the end of the Windpipe, called the Larynx, that produces musical sounds. So the lungs, windpipe and larynx are called the vocal organs. If a company of singers all have these vocal organs in the same position, their voices will harmonize much better than when they have them in different positions. This word of command means that the company of singers must sing the tune, and all keep their vocal organs in the same position. That they may be able to do this the following positions are fixed upon: — *Sit or stand erect, with the spinal column curved inwards.* This will allow the lungs to inhale and expel the breath freely. *Hold the head erect, and allow nothing to press on the neck.* This will allow the breath to pass freely through the windpipe. *Face exactly in front.* That means in front of the body. This causes the larynx to make its best tone. Other positions may be as good, but these are fixed upon because they are as good as any, and what is wanted is to have all vocal organs that sing together in the same position, so it is necessary to have some fixed position for each of the vocal organs. If the muscles in any part of the body are contracted, it injures the tone. So, *perfectly relax all the muscles in the body* is considered as one of the things that must be done to obey the word of command, *Vocal Organs in Position*.

Use Drill Exercise No. 3 to practice this word of command. Singers cannot have the windpipe in its proper position except when they sing on the Superlative Plan. When they sing on the Positive or Comparative Plans with the *Vocal Organs in Position*, they must get the windpipe as near to its proper position as they can, but they can only get it perfectly into this position when they sing on the Superlative Plan. Let the learners practice Drill Exercise No. 3, singing the first verse on the Positive Plan and the second verse on the Comparative Plan, with the *Vocal Organs in Position*, as near as they can get them, — and the third verse on the Superlative Plan, with the *Vocal Organs in Position* perfectly.

Positive Plan, Comparative Plan, Superlative Plan, mean *Vocal Organs in Position*, besides meaning to look on or off from the book. This is called their "full

meaning." So if the conductor should tell singers to sing a tune on the Superlative Plan, they would have to learn it by heart and sing it with the book shut, — but if he should tell them to sing it on the Superlative Plan and give that word of command its full meaning, they would not only have to sing that tune with the book closed, but also with the *Vocal Organs in Position*. The same is true of the other two plans.

Learners should note how much better voices blend and harmonize when a company of singers sing with *Vocal Organs in Position* than when they sing with the vocal organs in different positions, and realize that obeying this word of command will carry any tune to a higher grade of excellence.

Vocal Organs in Position is not an easy position to sing in. All singers should become able to obey this word of command; but after they have acquired this ability, they should only be asked to obey it when it is desired to sing with a high grade of excellence.

CHAPTER XII.

MUSICAL WORDS OF COMMAND No. 9. GEOMETRICAL PROGRESSION.

Sing this tune in Geometrical Progression.

This word of command means that the singers must sing the first verse as soft as it is possible to sing. This softest power of the voice is called the **FIRST POWER** of GEOMETRICAL PROGRESSION. Then they must sing the second verse exactly twice as loud as the first verse. This power is called the **SECOND POWER** of GEOMETRICAL PROGRESSION. Then they must sing the third verse exactly twice as loud as the second verse. This power is called the **THIRD POWER** of GEOMETRICAL PROGRESSION. Then they must sing the fourth verse exactly twice as loud as they sang the third verse. The power with which they will sing this verse is called the **FOURTH POWER** of GEOMETRICAL PROGRESSION.

EXERCISE A. — Practice Drill Exercise No. 4, in *Geometrical Progression*, until every voice produces the four powers correctly.

Drill Exercise No. 4.

Moderato.

1. Who are these in bright array, This ex-ult-ing, happy throng? Round the al-tar

night and day, Hymning one triumphant song, Hymning the triumph - ant song!

2 Clad in raiment pure and white,
Victor palms in every hand;
Through the great Redeemer's might,
More than conquerors they stand.

3 Hunger, thirst, disease unknown,
On immortal fruits they feed;
Then the Lamb, amidst the throne,
Shall to living fountains lead.

4 Joy and gladness banish sighs,
Perfect love dispels all fears;
And forever from their eyes,
God shall wipe away their tears.

The soft and loud powers of the voice have much more to do with raising the performance of a tune to higher and higher grades of excellence than any other of the variations of tone the voice is capable of producing. To be a good singer it is necessary to have the voice under such perfect control that it will produce, perfectly, every required power. But when a learner first tries to sing soft and loud, he is likely to find his voice like an unbroken colt, unwilling to be controlled. He must, so to speak, break it as men break colts, and bring it under such control that it will sing at any desired shade of loud and soft. Nothing will do this so well as to patiently practice Geometrical Progression until the voice can make each power exactly twice as loud as the power before it, with perfect accuracy. So, let the learners practice Drill Exercise No. 4, in Geometrical Progression, until they can produce the four Powers of Geometrical Progression perfectly, and then practice the other words of command in this Chapter, and learn to use these four Powers in all the ways in which it is customary to use them.

Sing this tune in Geometrical Progression Reversed.

This word of command means the reverse of Geometrical Progression. That is, it means that the first verse must be sung with the Fourth Power of Geometrical Progression, — the second verse with the Third Power, — the third verse with the Second Power, — and the fourth verse with the First Power. Or, this word of command can be defined by saying that it means, sing the first verse as loud as possible, and each succeeding verse half as loud as the one before it.

EXERCISE B. — Practice Drill Exercise No. 5, in *Geometrical Progression Reversed*, until the learners can obey this word of command.

Drill Exercise No. 5.

Andante.

1. By cool Si - lo - am's shad - y rill, How fair the li - ly grows!

How sweet the breath beneath the hill, Of Sharon's dew - y rose.

2 Lo! such the child whose early feet
The paths of peace have trod,
Whose secret heart, with influence sweet,
Is upward drawn to God.

3 By cool Siloam's shady rill,
The lily must decay,
The rose that blooms beneath the hill
Must shortly fade away.

4 O thou who givest life and breath!
We seek thy grace alone,
In childhood, manhood, age and death,
To keep us still thine own.

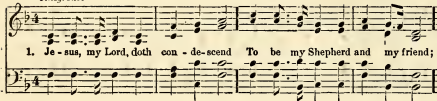
The word of command "Geometrical Progression" alone, always means that four verses must be sung with the four Powers, — but four anything else may be sung with them; only, if the conductor wants anything else than four verses sung with the four powers, he must specify what it is that he wants sung in Geometrical Progression.

Sing this tune in Geometrical Progression by Lines.

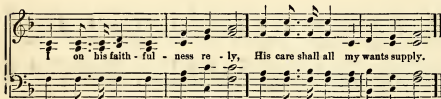
This word of command means that the first line must be sung with the First Power, — the second line with the Second Power, — the third line with the Third Power, — and the fourth line with the Fourth Power of Geometrical Progression.

EXERCISE C. — Practice Drill Exercise No. 6, in *Geometrical Progression by Lines*, until the learners can obey this word of command.

Drill Exercise No. 6.

Allegretto.


1. Je - sus, my Lord, doth con - de - scend To be my Shepherd and my friend;



on his faith - ful - ness re - ly, His care shall all my wants supply.

2 In pastures green he doth me lead,
And there in safety make me feed;
Refreshing streams are ever nigh,
My thirsty soul to satisfy.

3 Goodness and mercy shall to me
Through all my life extended be;
And when my pilgrimage is o'er,
I'll dwell with thee forevermore.

Sing this tune in Geometrical Progression Reversed by Lines.

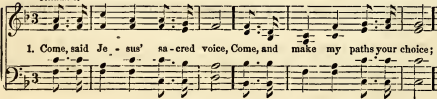
This word of command means that the first line must be sung with the Fourth Power of Geometrical Progression, — the second line with the Third Power, — the third line with the Second Power, — and the fourth line with the First Power.

EXERCISE D. — Practice Drill Exercise No. 7, in *Geometrical Progression Reversed by Lines*, until the learners can obey this word of command.

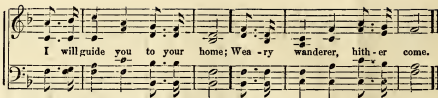
Drill Exercise No. 7.

Andante.

J. H. TENNEY.



1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice;



I will guide you to your home; Wea - ry wanderer, hith - er come.

2 Thou who, homeless and forlorn,
Long hast borne the proud world's scorn,
Long hast roamed the barren waste,
Weary wanderer, hither haste.

3 Hither come, for here is found
Balm that flows for every wound;
Peace that ever shall endure,
Rest eternal, sacred, sure.

Sing this tune in Geometrical Progression by Double Lines.

This word of command means that the first two lines must be sung with the First Power, — the next two lines with the Second Power, — the next two lines with the Third Power, — and the next two lines with the Fourth Power of Geometrical Progression.

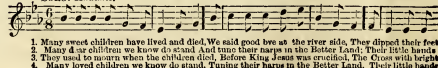
Sing this tune in Geometrical Progression Reversed by Double Lines.

This word of command means that the first two lines must be sung with the Fourth Power of Geometrical Progression, — the next two lines with the Third Power, — the next two lines with the Second Power, — and the next two lines with the First Power.

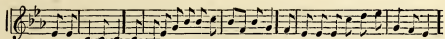
EXERCISE E. — Practice the chorus part of the first and second verses of Drill Exercise No. 8, in *Geometrical Progression by Double Lines*, — and the chorus part of the third and fourth verses in *Geometrical Progression Reversed by Double Lines*, until the learners can obey these two words of command.

It is a Principle that a word of command never refers to a solo. One is only to be obeyed when the chorus singers sing.

Drill Exercise No. 8.

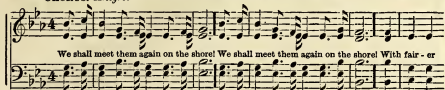
SOLO. Andante.


1. Many sweet children have lived and died, We said good bye at the river side, They dipped their feet
2. Many dear children we know do stand, And tunc their harps in the Better Land; Their lit'le hands
3. They used to mourn when the children died, Before King Jesus was crucified, The Cross with bright
4. Many loved children we know do stand, Tuning their harps in the Better Land, Their lit'le hands

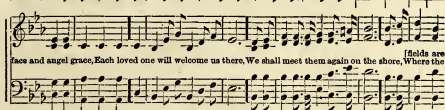


In the gliding stream, And faded away like a lovely dream! And faded away like a lovely dream!
from each golden string, Bring music sweet while the angels sing! Bring music sweet while the angels sing!
unchanging beam, Now lights the way o'er the misty stream, Now lights the way o'er the misty stream,
from each sounding string, Bring music sweet while the angels sing, Bring music sweet while the angels sing.

CHORUS. *Allegro.*

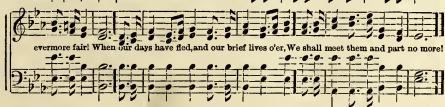


We shall meet them again on the shore! We shall meet them again on the shore! With fair - er



face and angel grace, Each loved one will welcome us there, We shall meet them again on the shore, Where the

[fields are



evermore fair! When our days have fled, and our brief lives o'er, We shall meet them and part no more!

The words of command in this Chapter all belong to the same set, because they all require the four Powers of Geometrical Progression to be used. After learners can obey all of these words of command perfectly, they will find that their voices will be under perfect control, so that they will produce any shade of soft or loud tones that may be desired. Learners can notice that after a tune is raised to the Second Grade, the Third Grade might be produced by singing it in obedience to one of this set of words of command, provided the tune and words were of such a character that one of these words of command would improve its quality. They can, also, now understand that, although every tune must be raised to the Second Grade in the same manner, what words of command must be obeyed to raise a tune higher than the Second Grade depends upon the character of the tune and words. The tunes and words which form the Drill Exercises in this Chapter produce a fine effect sang in obedience to one of this Geometrical Progression set, but tunes and words of a different character would not.

CHAPTER XIII.

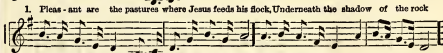
SOLO PRACTICE.

Solo Exercise for Female Voices.

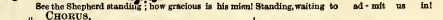


SOLO. *Allegro.*

J. H. TENNEY.

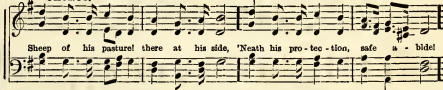


1. Pleas - ant are the pastures where Jesus feeds his flock, Underneath the shadow of the rock

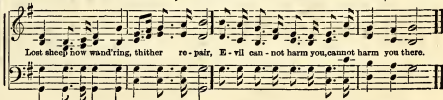


See the Shepherd standing; how gracious is his mien! Standing, waiting to ad - mit us in!

CHORUS.



Sheep of his pasture! there at his side, 'Neath his pro - tec - tion, safe a - bidel!



Loet sheep how wand'ring, thither re - pair, E - vil can - not harm you, cannot harm you there.

2 Pleasant are the pastures, all echoing with the song, 3 Faithful is the Shepherd who careth for his sheep
Where the living waters glide along: Never do his eyelids close to sleep;
There in peace reposing, upon the flowing banks, All his flock he knoweth, and calleth them by name,
Standing with the Shepherd, we'll give thanks! And his love is constantly the same.

CHORUS.

CHORUS.

4 Blessed are the weak ones who on his arms repose,
Feeling not the fierceness of their foes;
They shall grow and flourish, who in the Lord abide,
Like the trees that grow by the river's side.

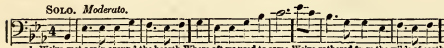
CHORUS.

EXERCISE A. — Practice the foregoing tune, all the female voices singing the solo and all together the chorus, until every lady is very familiar with the solo. Then let the first girl or lady in the front row sing the solo alone. As soon as she has finished it let all sing the chorus. As soon as the chorus is finished let the next one sing the solo, followed by the chorus in the same manner. Proceed in this way until every female voice in the company of singers has sung the solo

alone. Do not allow the "flow of the music" to stop from the time the first voice commences until the last has finished, — but commence the chorus, in perfect time, as soon as the solo voice has sung the last note of the solo, and have the next solo voice commence without interrupting the time as soon as the chorus singers have sung the last note of the chorus.

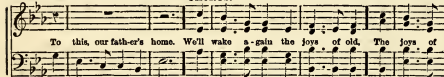
Solo Exercises for Male Voices.

SOLO. *Moderato.*

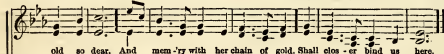


1. We've met again around the hearth, Where oft we used to come, We've gathered from the wilds of earth

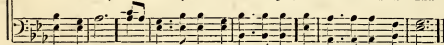
CHORUS.



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



old so dear, And mem-ry with her chain of gold, Shall clos-e'er bind us here.



2 The gathered dust of toil and care
The world bath o'er us flung,
Shall vanish in the pure clear air
We're gathered when we were young.
CHORUS.

3 The noisy clang of jarring throngs
Shall vex our ear no more,
Nor break upon the peaceful songs
We loved and sung of yore.
CHORUS.

4 We'll mingle in the old home game
With all our olden glee,
No child shall follow pleasure's flame
More gay of heart than we.
CHORUS.

EXERCISE B. — Let every male voice in the company of singers sing the solo in the foregoing tune, followed by the chorus, in the same manner that the female voices are directed to sing the solo in the first tune in this Chapter.

The practice this Chapter requires is called a **SOLO EXERCISE**. Musical Word of Command No. 2 requires every voice in a company of singers to sing in a bold, independent, unembarrassed, self-reliant manner. It is considered that no company of singers will obey this word of command perfectly unless they occasionally

practice a Solo Exercise, and make every member able to sing alone without a particle of fear or embarrassment. The first time a class go through a Solo Exercise many will be badly scared and disconcerted; but as the Solo Exercise is practiced session after session it will become an old story, and all embarrassment will wear off. The practice of the Solo Exercise should be kept up in a company of singers until every member can sing alone and Deliver the tone according to Rule. The first time it is gone through with it is a good plan to let the members sing the solo in their usual seats, and have it understood that no one is to look at them. After they become more accustomed to it, and less frightened, they could sing it standing in their usual places. Before this kind of Solo Practice is discontinued, each member should be able to sing alone, standing in front of the other singers, and Delivering the tone according to Rule without the slightest regard to those who are looking at them.

Chapter VII teaches that in the Natural Art of Singing the members of a company of singers must be alike in skill, like the members of a company of soldiers, although in the Artistic Art of Singing each may excel the others if he can. Another object of the Solo Practice is to make every member of a company of singers equally able to sing a solo. Chapter VII says it does much harm to introduce principles which belong solely in the Artistic Art of Singing into the Natural Art of Singing; but in nothing does this do anywhere near so much harm as in the matter of Solo Singing. A company of Natural Art of Singing singers must abhor all such estimation of Solo Singing as prevails among Artistic singers as they abhor a rattlesnake. In the Natural Art of Singing a solo is sung solely because the author of a tune has written a part of it to be sung by one voice, and the tune cannot be sung as its author wrote it to be sung unless one voice sings a part of it alone. The doctrine is, that in a company of Natural Art of Singers every member can sing the solo in any piece. The Solo Exercise should be patiently practiced, in practice meeting and after practice meeting, until every member can do this. When every member can thus sing any solo, the doctrine of the Natural Art of Singing is, that the conductor should merely ask a member to sing the solo in a piece who has the right kind of voice for that kind of a solo. That is, — if it is a loud, noisy solo, a member with a loud, strong voice should be asked to sing it; if it is a soft, sweet solo, a member with a soft, sweet voice should be asked to sing it; and so on. The Principles of the Natural Art of Singing require that there shall be no other criterion in selecting a member to sing a solo than the adaptation of the member's voice for that kind of a solo. Then they require that every member of a company of singers shall be willing to sing the solo in a piece that is practiced, if asked to sing it by the conductor; and they require, just as rigidly, that no member shall care anything about it, or give the matter a single thought, if not asked to sing a solo. That is, these Principles require that those who understand the Natural Art of Singing shall behave as people do who understand other natural arts. If it was desired to have a story read aloud at an evening party, every one understands the natural art of reading, and every one could read it. Only one is asked. All the others listen and enjoy the story, which is the object of having it read, — and such a thought as being offended at not having been asked to read it does not enter into any one's head! If, in such a party, it was desired to have a column of figures added for some purpose, every one understands the natural art of arithmetic, and every one could add it. Only one is asked; but not one of the others dreams of being offended at not having been selected! If a com-

pany were riding horseback, and it was desired to have one ride ahead for some object, every one understands the natural art of riding, and every one *could* ride ahead. Only one is asked; but none of the others so much as once think of such a thing as to wonder why they were not selected! So when a piece with a solo in it is sung, one must be asked to sing it. The other singers must listen to the piece and enjoy it, which is the sole object of having it sung; but such a thought as being offended at not having been asked to sing the solo must not enter the head of a Natural Art of Singing singer. A Natural Art of Singing company of singers is one of the kind of companies spoken of in Chapter VII, in which the fundamental principle is, that the *members must do everything alike*,—and which it will ruin to introduce anything that belongs in that kind of a company whose fundamental principle is that each member must strive to excel the others. In the Artistic Art of Singing a solo is a chance to exhibit the singer's skill,—and the fundamental principle of that art is, that whoever sings a solo must excel all the others, if possible. But when a Natural Art of Singing company of singers allows the subject of singing solos to be treated in that way, Satan has entered into that company, and its peaceful enjoyment of the art of singing has ended! It is like introducing the principles of a horse-race into the exercises of a company of soldiers. In a company of soldiers, if one member should try to make himself conspicuous above the other members, he would be guilty of unsoldierlike behavior! In the Natural Art of Singing a solo is regarded as merely something that must be sung by one voice, in order to enable the singers and listeners to *enjoy the tune*. It has no other object, and must not be regarded in any other light. Therefore, in a company of Natural Art of Singing singers, whoever is offended at not being asked to sing a solo, and whoever cares or thinks anything about whether they are asked to sing a solo or not, are guilty of un-natural art of singing behavior! Learners of the Natural Art of Singing should regard singing alone exactly as students regard reciting or reading alone in a seminary or academy. When a member of such a school recites or reads alone, neither he nor the other members regard it as a matter of any sort of consequence,—and learners of the Natural Art of Singing should regard singing alone in exactly the same light.

CHAPTER XIV.

THE MOST IMPORTANT WORD OF COMMAND.

Musical Word of Command No. 10. **Employ the Emotions.**

This word of command means that the singers must feel the meaning of the words they sing so deeply that their feelings will color the Quality of the tones they produce.

Learners must first learn to recognize the Quality this word of command requires in the speaking voice. That they may do this, let the teacher speak the

verse in Chapter IV (or some other verse), first carelessly, without any feeling, and then intensely feeling the meaning of the words. This "intensely feeling" the words will change the Quality of the tones of the voice, which, in singing, is called "coloring" the tones by the feelings. Let the learners note the difference in the Qualities of tone in these two ways, and learn that the Quality produced when the feelings color the tones is the Quality speakers produce when they speak a piece and *Employ the Emotions*. Then let the teacher sing Drill Exercise No. 7, first in the Anyhow Style, and then intensely feeling the meaning of the words. Let the learners note the difference in the Qualities of the tones in these two ways, and learn that the Quality produced when the tones are colored by the feelings is the Quality singers must produce when ordered to sing a tune and *Employ the Emotions*.

Use Drill Exercise No. 7 for this word of command. First let the learners practice it many times, coloring the tones by the feelings in the second and fourth lines, but not in the first and third lines, so that a line not colored and a line colored may be brought into strong contrast with each other. When they have practiced it in this way so much that they vividly realize the difference between singing and *Employing the Emotions*, and singing words carelessly, let them practice the tune *Employing the Emotions* in all of the lines until it becomes certain that they can obey this word of command whenever they are required to do so.

Every one knows that there will be no sense in a piece of declamation, if the speaker does not feel the meaning of the words he utters, but speaks them as if he did not know what he was talking about! As the Natural Art of Singing is like the art of declamation, this same thing must be true in that,—so singers never sing a tune well, unless they feel the meaning of the words they utter. It is said that if a company of singers should carry a tune fluently through the first process and *Employ the Emotions* without doing anything else to it, they will sing the tune far better than they would if they should sing it and obey all the other words of command but should not *Employ the Emotions*. For this reason, this is considered the most important of all the musical words of command.

It is a Principle of the Natural Art of Singing, that a tune must never be sung as an act of public worship without *Employing the Emotions*. To one who clearly understands the principles of music, it is evident that it must be as wrong to sing in public worship, without feeling the meaning of the words that are sung, as it would be to pray without feeling the meaning of the words that form the prayer.

Singing a tune in obedience to this word of command will raise its performance to a much higher grade of excellence, no matter what other processes it has been carried through.

CHAPTER XV.

MUSICAL WORDS OF COMMAND No. 11. ACCORDING TO THE RULE OF REPEATED WORDS.

Sing this tune According to the Rule of Repeated Words.

This word of command means that words that have to be sung twice in succession, must be sung very soft the first time and very loud the second time. Practice Drill Exercise No. 4, *According to the Rule of Repeated Words*. The words that form the fourth line have to be sung twice in succession. They must be sung as soft as possible the first time, and as loud as possible the second time,—for this word of command means that the two extremes of the voice must be used.

Sing this tune According to the Rule of Repeated Words Reversed.

This word of command means that words which have to be sung twice in succession, must be sung very loud the first time and very soft the second time. Practice Drill Exercise No. 4, *According to the Rule of Repeated Words Reversed*.

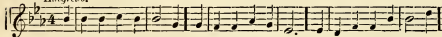
In those words of command which can be used in several different ways, the plan is followed of having one meaning attached to the word of command itself, and when it means anything else, to use words to denote that meaning. For example, Geometrical Progression means four verses, when no words are used to denote that it means something else. In accordance with this plan, *According to the Rule of Repeated Words* means very soft and very loud, and is always understood to mean that words sung twice in succession must be sung with these two extreme powers of the voice, unless words are used to denote that these very soft and very loud powers are to be used for something else than two such successions of words.

Sing the Repeat According to the Rule of Repeated Words.

This word of command means that the Repeated Passages in a tune, must be sung very soft the first time and very loud the second time. Practice Drill Exercise No. 9, and sing the Repeats *According to the Rule of Repeated Words*. That is, sing each Repeat very soft the first time and very loud the second time.

Drill Exercise No. 9.

Allegretto.



1. Ah, when in happy childhood, Those fairy tales were told, Of many a wondrous he - ro,
2. I loved the wondrous stories, Oh, how I loved to hear, When told me by my mother,
3. And yet I loved to hear them, As in the days gone by, They bring me golden mem'ries,

Of towers, and gems, and gold, Golden are childhood's dreams of pleasure, pleasure, Happy the
In accents kind and dear. *1st time soft* Happy if Autumn brings its treasure, treasure, Happy if
And cheerful then I cry!

spring of life should ev-er be; } *1st time soft*
win-ter days in peace we see. } Ring, then, ring, ye light fairy bells! Let sweet happy

voices chime with the dances, When the midnight army advances Forth from shady dells!

Sing the Repeat According to the Rule of Repeated Words Reversed.

This word of command means that the Repeated Passages in a tune must be sung very loud the first time and very soft the second time. Practice Drill Exercise No. 9, and sing the Repeats *According to the Rule of Repeated Words Reversed*. That is, sing each Repeat very loud the first time and very soft the second time.

Sing the whole tune According to the Rule of Repeated Words.

This word of command means that when a tune has but two verses set to it, the first verse must be sung very soft and the second verse very loud. Practice the chorus part of Drill Exercise No. 10, singing the *whole tune According to the Rule of Repeated Words*. That is, sing the first verse very soft, and the second verse very loud.

Drill Exercise No. 10.

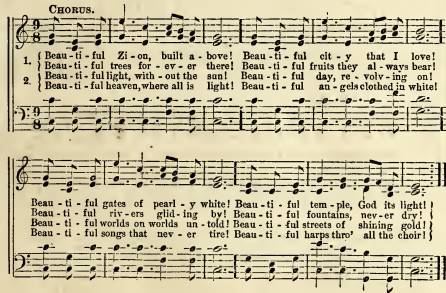
SOLO. Andante.

1. The joys of earth are transient, Heaven's joys forever last; O let thy heart be
2. They wait with songs of rap-ture, To hail thee when the night That dims thy mor-tal



tran- quil, Where'er thy lot is cast And far a-bove the skies, Then let thy
vis- ion, Shall fill thy soul with light. Be- hold the an- gel choir, Hark! from each
noes a- rise, For 'tis there thy loved and lost ones A- wait thee in thy home!
gold- en lyre Ring chords of sweetest mu- sic, To wel- come thee on high!

CHORUS.



1. { Beau- ti- ful Zi- on, built a- bove! Beau- ti- ful cit- y that I love!
Beau- ti- ful trees for- ev- er there! Beau- ti- ful fruits they al- ways bear!
2. { Beau- ti- ful light, with- out the sun! Beau- ti- ful day, re- vol-ving on!
Beau- ti- ful heaven, where all is light! Beau- ti- ful an- gels clothed in white!

Beau- ti- ful gates of pearl- y white! Beau- ti- ful tem- ple, God its light!
Beau- ti- ful riv- ers glid- ing by! Beau- ti- ful fountains, nev- er dry!
Beau- ti- ful worlds on worlds un- told! Beau- ti- ful streets of shin- ing gold!
Beau- ti- ful songs that nev- er tire! Beau- ti- ful harps thro' all the choir!

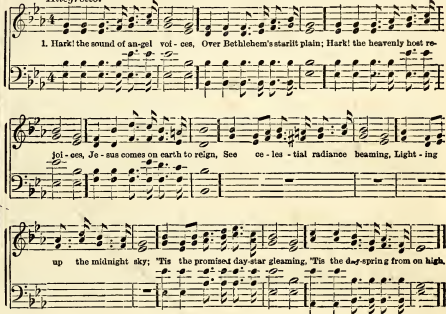
Sing the whole tune According to the Rule of Repeated Words Reversed.

This word of command means that when a tune has only two verses set to it, the first verse must be sung very loud and the second verse very soft. Practice the chorus part of Drill Exercise No. 10, singing the whole tune According to the Rule of Repeated Words Reversed. That is, sing the first verse very loud, and the second verse very soft.

Drill Exercise No. 11.

In some books this is Drill Exercise No. 12. J. H. TENNEY.

Allegretto.



1. Hark! the sound of an- gel vol- ces, Over Beth- le- hem's star- lit plain; Hark! the heavenly host re-
jol- ces, Je- sus comes on earth to reign, See ce- les- tial radiance beaming, Light- ing
up the midnight sky; 'Tis the prom- ised day- star gleaming, 'Tis the dawn- spring from on high.

2 Westward, all along the ages,
Trace its pathway clear and bright;
Star of hope to Eastern sages,
Radiant now with gospel light,
Angels from the realms of glory,
Peace on earth delight to sing,
Christian, tell the wondrous story,
Go proclaim the Saviour King!

3 Like an armed host with banners,
Terrible in war array,
Zion comes with glad hosannas,
To prepare her monarch's sway;
Unto him all power be given,
All the world his sway shall own,
And on earth, as now in heaven,
Shall his will be done alone.

If singers are ordered to sing a tune According to the Rule of Repeated Words, and in that tune there are words printed three times in succession,—those repeated words must be sung very soft the first time—very loud the third time,—and half way between very soft and very loud the second time.

If, in such a tune, singers are ordered to *sing the tune According to the Rule of Repeated Words Reversed*,—those repeated words must be sung very loud the first time,—very soft the third time,—and half way between the second time.

Practice Drill Exercise No. 12, and sing the first three lines *According to the Rule of Repeated Words Reversed*,—and the next three lines *According to the Rule of Repeated Words*. That is, sing the first line of words very loud,—the first repetition of those words, half way between very loud and very soft,—and the second repetition of those words, very soft. Then sing the next line and its two repetitions, the other way,—very soft,—half way between very soft and very loud,—and very loud.

Drill Exercise No. 12.

Shall be as Mount Zion, Shall be as Mount Zion, Shall be as Mount Zion, Which shall not be re-

moved, Which shall not be removed, Which shall not be removed, But a-bid-eth for-ev-er.

Practice Drill Exercise No. 11, singing the *whole tune According to the Rule of Repeated Words*. As there are three verses set to this tune, that will require the first verse to be sung very soft,—the third verse to be sung very loud,—and the second verse to be sung half way between very soft and very loud.

Drill Exercise No. 13.

J. H. TENNEY.

Moderato.

1. Where, where will be the birds that sing, A hundred years to come? The flowers that

now in beauty spring, A hundred years to come? The ro-sy lips, the loft-y brow.

The heart that beats so gai-ly now, O where will be love's beaming eye, Joy's pleasant

smile, and sorrow's sigh, A hundred years to come, A hundred years to come.

- | | |
|---|---|
| <p>2 Who'll press for gold this crowded street,
A hundred years to come?
Who'll tread yon church with willing feet,
A hundred years to come?
Pale trembling age, and fiery youth,
And childhood with its pearl of truth,
The rich, the poor, on land, or sea,
Where will the mighty millions be,
A hundred years to come?</p> | <p>3 We all within our graves shall sleep,
A hundred years to come?
No living soul for us will weep,
A hundred years to come;
But other men our lands will till,
And others then our streets will fill,
While other birds will sing as gay,
And bright the sunshine as to-day,
A hundred years to come.</p> |
|---|---|

Practice Drill Exercise No. 13, singing the *whole tune According to the Rule of Repeated Words Reversed*. That is, singing the first verse very loud,—the third verse very soft,—and the second verse with a power that is half way between very loud and very soft.

CHAPTER XVI.

ADDRESSED TO THE EYE.

The foregoing Chapters show that the Principles of the Natural Art of Singing refer to what singers must do to a tune in order to make it interest an audience, so that they are like the principles of declamation, which refer to what a speaker must do to a piece in order to make it interest an audience. If a speaker should undertake to hold the interested attention of an audience during a speech an hour long, he would undertake a much harder task than he would to interest them in some remarks five minutes long. In like manner a company of singers who should undertake to interest an audience for two hours, would undertake a much more difficult task than a choir would who should undertake to interest and affect a congregation during the singing of one tune. So it is considered that no one has a full knowledge of the Natural Art of Singing, unless he knows what must be done in order to hold the interested attention of an audience during a performance of singing a couple of hours long.

The authors and others spoken of in Chapter V, when they analyzed the principles of singing, made the singular discovery, that a succession of interesting tunes perfectly sung, will not hold the attention of an audience for more than ten or fifteen minutes! After that the performance becomes monotonous, and loses its hold on the interest of the audience. This is also the case with speaking. Let a speaker with an ever so silvery, agreeable voice, in a smoothly flowing manner, utter sentence after sentence of interesting matter, and in ten or fifteen minutes his audience will be asleep, or cease feeling any interest in what he is saying, his speaking would become so monotonous. It may be said that the human mind cannot long compel itself to be interested in monotony. A good illustration of this would be, to suppose that when an audience settle themselves down to listen attentively to music or speaking, a spider begins to spin a web over the faculties of the mind, and that the longer the attention is fixed on a steady, monotonous performance, the thicker the web becomes.

Another singular discovery those who analyzed the principles of music made, is, that a very small, insignificant thing, will break up the monotony, and secure the continued interest of the audience. That is,—a very small broom will brush away the spider's web, and leave the faculties of the mind clear to continue their interested attention to the performance! Anything that will interrupt the continuous monotony of the performance will do this, however small or insignificant that thing may be. So some words of command that refer to rising and sitting are used for the purpose of thus breaking up the continuous monotony of a performance, which would be insignificant or silly if they had no such object. Of course they are words of command addressed to the eye.

Musical Word of Command No. 12. Sing this tune in Alternate Chords.

This word of command means that when the Signal for Rising is given, the right hand half of the company of singers must rise and sing the first verse. The instant they have finished the last note they must sit, and the other half must rise

and sing the second verse. This sitting and rising must be done at the same time, those who sang the first verse sitting, and those who are going to sing the second verse rising, both at the same time,—that time to be the instant the last note of the first verse is finished. The instant the last note of the second verse is finished, those who sang the first verse must rise, and all must sing the third verse standing. Those who sang the second verse must not sit when they have finished, but must remain standing to sing the third verse. Because those who sing the first verse sit when they have finished, those who sing the second verse will wish to, but they must impress it upon their minds that they must not sit, but must remain standing. The signal for rising must only be given for the first verse. The rising for the other verses must be at the instant the last note of the foregoing verse is finished.

Practice Drill Exercise No. 2, singing it in *Alternate Chords*, until every member can rise and sit at the proper places, exactly together, and without the slightest mistake or hesitation.

It will be a good plan to call those who sing the first verse, "the Right Hand Choir,"—and those who sing the second verse, "the Left Hand Choir." If there is a partition in the seats, those who happen to be on the right hand side can be considered as the Right Hand Choir, and those on the left hand side, the Left Hand Choir. If there is no partition, an imaginary line should be drawn through the middle of the company of singers, so that half will be in each choir. There must be treble in both choirs,—but one need not have any alto or base in it, and the other need not have any tenor in it.

Alternate Chords Reversed would mean that the Left Hand Choir should sing the first verse,—the Right Hand Choir the second verse,—and both Chords the third verse. The effect of this word of command would not differ from *Alternate Chords*, but as the singers have to act differently when they sing the second verse from what they do when they sing the first verse, it may be well to practice *Alternate Chords Reversed*, so that the Right Hand Choir will have some practice in singing the second verse. So let the learners practice Drill Exercise No. 6, in *Alternate Chords Reversed*.

Drill Exercise No. 14.

In some books this is Drill Exercise No. 15.

Allegro. ALL PARTS IN UNISON. ROSSINI.

1. Come, let us raise the song to glorious music's praise, Come, let us lift our voi-ces high to sing.
 2. The lays of man-y lauds, wher-ever o-cean roars, Wher-ever mountains rise in up-per air.
 3. The years may haste a-way, the castle's walls de-cay, And e'en the he-ro's name for-got-ten be!

The lays of man-y lauds, the au-dent lays. O let us sing! O let us sing!
 In small-ing val-leys wild, in or-ces low-er, There songs a-raise! there songs a-raise!
 But still the tide of song all earts shall sway, So glo-rious-ly, so glo-rious-ly!

Come to the feast of song, Loud let the chords resound. Cheerful in music's praise, sweet hours prolong.
Loudly in music's praise, Let us the strains prolong. Shout, all ye sons of song, music's high praise.
Yes, while the world shall be, All thro' the distant days, Anthems and joyful lays, ev-er shall be.

Drill Exercise No. 15.

In some books this is Drill Exercise No. 14.

AUBER.

Allegro.

1. Forth, away, the wildwood birds their evening lays are singing. Forth, away, the fish at
Forth, away, the bar-vest moon, above the hills ascending, Tips with sil-ver every

*Fine.**D. C.*

play, above the waves are springing. } On the rippling water thus we're gently gliding.
tree, new forms of beauty blending. } Now in forest shadow, now in light-a-bid-ing. }

2 Pleasant thus to float at eve, 'mid heavy all sur-3 With the stream we float along, while passing thro'
[rounding,] Charmed with music all the while, for birds are [singing gaily,
Listening to sweet evening sounds, as evening bells [resounding] Then across the wider lake, we pull with swifter
Fill with music all the air,— and hark, what happy [voice] Singing gay, we martens upon the land-locked ocean.
Chant sweet anthems, strong and clear, [loud rejoices] Happy friends together, while the hours are flying.
Gentle hours of pleasure, on the summer water, [motion,] Momentary new pleasures in the scene describing:
Thus fair nature cheerech, all her sons and daughters, With the stream, &c.
Pleasant thus, &c.

Musical Word of Command No. 13. Alternate Choirs, Ladies and Gentlemen.

This word of command means that the ladies must form one choir and the gentlemen the other. Practice this word of command with Drill Exercise No. 14. Let the ladies rise at the signal and sing the first verse. When they finish the last note, let them sit and the gentlemen rise and sing the second verse,—the Tenor singing the Treble and having only Treble and Base, where there are four parts. As soon as they have finished the last note, all stand and sing the last verse. In this word of command the choir that is first named must sing the first verse. If the conductor should say "Gentlemen and Ladies," the gentlemen would have to sing the first verse.

Musical Word of Command No. 14. Sing this tune in Semi-Chorus.

This word of command requires that the singers shall number themselves, commencing at the right hand end of each row and counting aloud. That is, the one at the right hand end of each row must say "one," aloud. The next singer must say "two." The next "one,"—the next "two,"—and so on,—so that every singer will be number one or two. When the Signal for Rising is given, all who are number one must rise and sing the first verse. When they finish the last sound, they must sit and those who are number two must rise and sing the second verse. As soon as they finish the last sound, the number ones must rise, and all must sing the third verse standing. That is, this word of command requires the verses to be sung as they are when a tune is sung in *Alternate Choirs*, only the half who sing each verse must be composed of every alternate singer, so that one is seated between every two who are standing, instead of those who sing being together. In *Semi-Chorus* all four parts are represented in each verse, while in *Alternate Choirs* one or two of the parts will not be represented in the first and second verses. Drill Exercise No. 15,—or Drill Exercise No. 1,—will make a good Drill Exercise for this word of command. Practice this word of command with a Drill Exercise, until the company of singers can obey it, without bewilderment or mistake, rising and sitting exactly together.

Musical Word of Command No. 15. The Repeat in Alternate Choirs.

This word of command means that the Repeated Passages in a tune must be sung first by the Right Hand Choir, and then repeated by the Left Hand Choir, each choir rising when they sing the first note, and sitting when they sing the last note. Practice Drill Exercise No. 9, singing the *Repeats in Alternate Choirs*, until the learners can obey this word of command. They can also practice this tune singing the *Repeats in Alternate Choirs Reversed*.

Musical Word of Command No. 16. The Repeat in Semi-Chorus.

This word of command means the same as Word of Command No. 15, except that those who are number one must sing first, and those who are number two must repeat. Practice Drill Exercise No. 9 with the *Repeats in Semi-Chorus*, until the learners can obey this word of command.

Although these words of command "addressed to the eye" seem such small matters as to be almost silly, they subserve two immensely important purposes.

One is to destroy monotony. At a public performance, after the audience has listened to regular singing for ten or fifteen minutes, and the conductor notes that the "spider's web" over their faculties is growing thick, let him order a tune sung in *Alternate Choirs* or in *Semi-Chorus*. When only half the singers rise, the attention of the audience is at once awakened! They become interested in the appearance of the singers as they change their positions! They hear the second verse sung by different voices from those who sang the first verse,—and the third verse by twice as many voices as sung either of the others. This is so different from the ordinary way of singing that the monotony is destroyed! The spider's web is brushed away! At a singing school, when the learners have become languid or weary from long study of some dry subject, ask them to sing such a tune as Drill Exercise No. 9,—singing the Repeats in the first verse in *Alternate Choirs*,—in the second verse in *Alternate Choirs Reversed*,—and in the third verse in *Semi-Chorus*,—and it will revivify them almost as much as a game of ball would! This class of words of command, therefore, are of great value for their efficacy in destroying monotony, and should be patiently practiced on that account. But they subserve another, and still a more important purpose.

Chapter IV says, that no one can be a good singer who cannot bend his mind down, rigidly, to the one point of obeying the required word of command. There is no drill upon this point which does learners so much good as drilling upon *Alternate Choirs* and *Semi-Chorus*. They are so certain to be laughed at if they make a mistake, and have to keep such a clear head in order to avoid becoming bewildered, that a company of singers who can obey these words of command without a mistake, find it quite easy to form the habit of perfectly obeying all of the other words of command. Obeying these words of command addressed to the eye, although they seem so simple, are full as great acts as most of those the fine city regiments of soldiers patiently drill upon. So every company of singers should spend some time at every practice meeting in drilling upon these words of command, until the slowest minded singer among them will never make a mistake in executing them.

Musical Word of Command No. 17. Rise During one Note.

This word of command means that the company of singers must rise while they are singing the first note after a solo. Use one of the Solo Exercise tunes in Chapter XIII for a Drill Exercise. Let one stand and sing the solo, the chorus singers remaining seated. Then let the chorus singers rise while they are singing the first note of the chorus, and sing the chorus part standing. While drilling upon this word of command, the singers can do this on every verse. Singers can produce a fuller and stronger volume of tone when they sing standing than when they sing seated. In ordinary singing the chorus singers are not usually required to rise until the final close of the piece, when they rise, so as to close with a louder volume of tone than they could produce seated. So, after this word of command is fully learned, its meaning had better be understood to be, that the chorus singers shall rise when they sing the first note of the last chorus passage in the piece. This should be considered to be the meaning when the word of command is *Rise during one Note*, and nothing more is said. Of course, the conductor can have the singers rise on any note by specifying the note on which he wishes them to

rise. If a company of singers rise while they are singing one note, they will rise exactly together. This causes them to present an agreeable appearance to the audience, and the movement helps to destroy monotony. So this is classed with words of command addressed to the eye.

Drill Exercise No. 16.

CHORUS. *Allegretto.*

1. "Say, whither, wandering stranger, Ah! whither dost thou roam, O'er this wide world a stranger, Hast thou no friend, no home?" "Yes, I've a friend who never is absent from my side, And I've a home where ever In peace I shall a-bide!"

2. "But want and woe have driven
The roses from thy cheek,
And garments rent and riven,
Thy poverty bespeak."
"The food with which the angels
Would all delighted be,
And robes of dazzling brightness
Are now awaiting me."

3. "Come, then, benign inquirer,
And join me on my way;
I'm journeying to a country
Where beams an endless day,
Where saints and angels falling
Before the great white throne,
To you, to me are calling,
Haste, pilgrim, hasten home!"

Musical Word of Command No. 18. Sit During one Note.

This word of command requires the chorus singers to sink into their seats while they are singing the last note of the chorus, leaving the solo singer standing alone. It is chiefly used in pieces where the chorus sings first, and the solo afterwards.

Practice Drill Exercise No. 16 as a Drill Exercise for this word of command.

Let a Prelude be extemporized, the Rising Signal put into it, and let the singers rise according to rule and sing the chorus. *While they are singing* the last note of the chorus, let all sink into their seats except the one who is to sing the solo. Let her stand alone while she sings the solo. Treat every verse in this way, and practice until all obey this word of command perfectly. This is what this word of command means when the conductor says *Sit during one note*. Of course, he can make it mean, sit while any other note is sung, by designating that note. *It is a Principle that no word of command addressed to the eye must be used in singing that is a part of the exercises of public worship, unless it is "Rise According to Rule," and "Sit According to Rule."*

CHAPTER XVII.

MUSICAL WORDS OF COMMAND No. 19. FAST AND SLOW.

Largo means *very slow*. — **Adagio** means *slow*. — **Andante** means *rather slow*. — **Moderato** means *neither fast nor slow*. — **Allegretto** means *rather fast*. — **Allegro** means *fast*. — **Presto** means *very fast*.

In the Natural Art of Singing the rule is that the singers must *produce the kind of singing* these words of command mean. Use Drill Exercise No. 1 for the Drill Exercise. Perhaps half of it will be enough for the practice of the slow words of command. Practice the Drill Exercise in this way. First sing it *Largo*, which will require it to be sung so that every one will pronounce it to be *very slow* singing. Then sing it *Adagio*, which will require it to be sung so that every one will pronounce it to be *slow* singing. Then sing it *Andante*. This will require it to be so sung that it will be sure to convey no idea of fast singing, but so it will not be unhesitatingly called *slow*, like *Adagio*, but rather *slow*, — that is, a *little in the slow style* of singing. Then sing it *Moderato*, which will require it to be sung so that no one will call it *slow* singing and no one will call it *fast* singing. It must be *neither fast nor slow*. Then sing it *Allegretto*. This will require it to be sung so that it will be sure to convey no idea of *slow* singing, but so it will not be unhesitatingly called *fast*, like *Allegro*, but rather *fast*, — that is, a *little in the fast style* of singing. Then sing it *Allegro*, which will require it to be sung so that every one will pronounce it to be *fast* singing. Then sing it *Presto*, which will require it to be sung so that every one will pronounce it to be *very fast* singing.

The Principles of the Natural Art of Singing aim to cause singers to sing a tune without prompting or aid from the conductor or any one else, — just as the principles of declamation aim to cause a speaker to speak a piece without prompting. Learners should practice these words of command until they can commence a tune in the time required by any one of them, without any aid, prompting or assistance. For example: if the conductor gives the order to sing the tune "Allegro," every singer must think, "Now we must sing it so as to cause every one to pronounce it *fast* singing;" and then start off, all together, in a movement that will produce *fast* singing, without any prompting, — treating every other of these words of command on the same plan.

In which of these movements a tune will produce the best effect depends upon the number of singers, the size of the room, and many other things which the author of the tune cannot know anything about. So the rule is, that one of these words of command printed to a tune is only a suggestion of the author's. The conductor is the only one who can judge correctly bow fast or slow the tune should be sung by his company of singers, and he is not obliged to heed the word of command that is printed, if, in his judgment, some other will produce a better effect when the tune is sung in that place, by those singers.

CHAPTER XVIII.

MUSICAL WORDS OF COMMAND No. 20. SOFT AND LOUD.

Pianissimo means *very soft*. — **Piano** means *soft*. — **Mezzo** means *neither soft nor loud*. — **Forte** means *loud*. — **Fortissimo** means *very loud*.

These words of command are sometimes abbreviated in the following ways: — "pp," "p," "m," "f," "ff."

Singers must *produce the kind of singing* these words of command mean. Use Drill Exercise No. 4 for the Drill Exercise. First sing it *Pianissimo*, which will require it to be sung so that every one will pronounce it *very soft* singing. Then sing it *Piano*, which will require it to be sung so that every one will pronounce it *soft* singing. Then sing it *Mezzo*, which will require it to be so sung that no one will call it *soft* singing and no one will call it *loud* singing, — but medium singing, *neither soft nor loud*. Then sing it *Forte*, which will require it to be sung so that every one will call it *loud* singing. Then sing it *Fortissimo*, which will require it to be sung so that every one will call it *very loud* singing. Finally, practice this Drill Exercise, singing the first line *Pianissimo*, — the second line *Piano*, — the third line *Mezzo*, — the fourth line *Forte*, — and the fifth line *Fortissimo*, — until the learners can obey these words of command perfectly.

It is a Principle of the Natural Art of Singing that how fast, slow, soft, loud, &c., a tune should be sung in order to produce its best effect, depends upon the number of singers who form the chorus, — the size of the hall or church in which they sing, — the kind of voices which sing it, — and many similar things, which the author can know nothing about; and that, therefore, the author ought not to print any words of command in a tune, but leave that entirely to the conductor. It does not do any harm to print such words as "Allegro," &c., at the beginning of a tune, — but to have "Piano," &c., printed among the music when the conductor does not wish the singers to sing in obedience to such words of command, is a nuisance. But many who write beautiful music know nothing about the Principles of the Natural Art of Singing, and the learners will often meet with music with words of command printed among the notes. They should never pay the slightest attention to any musical words of command except those uttered by the conductor.

Drill Exercise No. 17.

Moderato.

1. How honored, how dear, that sacred abode, Where Christians draw near their Father and God! 'Mid worldly commotion, my wearied soul waits, For the house of de-votion, the house of thy saints.
3. Thou hearer of prayer, still grant me a place, Where Christians repair to the courts of thy grace! More blest beyond measure, one day so employed, Than years of vain pleasure, by worldliness enjoyed.

SOLO.

2. O hap-py the choir, Who praise thee a-bove, What joy tunes their lyres, Their wor-ship is love; Yet safe in thy keep-ing, And hap-py they be, In this world of

CHORUS.

4. The Lord is a sun, The Lord is a shield, What grace has he-gun, With glo-ry is sealed! More blest beyond measure, one day so employed, Than years of vain

weep-ing, Whose strength is in thee,

pleas-ure, By world-lings en-joyed. 5. { Tho' rug-ged their way, they drink as they go, Of springs that con-vey New life as they flow, } Shall view! Shall view! Shall view!
The God they re-ly on their strength shall renew, Till each brought to Zion, His glo-ry shall view!

CHAPTER XIX.

MUSICAL WORDS OF COMMAND No. 21. THE THREE STYLES.

In Staccato Style.

This word of command means that every note must be sung as short and distinct as it is possible to sing it, making every sound as short as the sound made by snapping a violin string. Practice the first verse of Drill Exercise No. 17, in *Staccato Style*.

In Legato Style.

Staccato Style requires the singers to have as much silence between every two sounds as the time will permit. Legato Style requires that there shall be no silence at all between the sounds, but that the sounds shall touch each other. Practice the fifth verse of Drill Exercise No. 17, in *Legato Style*. People cannot take breath when they sing in *Legato Style*, so singers must not be asked to sing a longer passage in *Legato Style* than they can sing in one breath. One or two lines will be as long a passage, perhaps, as they can sing in *Legato Style* in the Drill Exercise.

In Usual Style.

This word of command means that the singers must sing as they usually do when they do not try to sing either *Staccato* or *Legato*. As this is the way everybody usually sings, it is not necessary to practice it.

Singers seldom sing in *Staccato Style* unless it is to let something be heard in the silent places between the sounds. If any one can sing the Solo in Drill Exercise No. 17, if the chorus sing the second and fourth verses in *Staccato Style* while the solo sings in *Usual Style*, the solo will be heard in the silent places between the sounds. The figures "17" denote 17 measures of prelude which can be found on the last page of this book. If that can be played when the first and third verses are sung, by singing them in *Staccato Style*, the prelude can be heard between the sounds. If Drill Exercise No. 17 can be sung in this way, all of it can be sung in *Staccato Style* except the last verse, and that can be sung in *Legato Style* the first time, and be repeated in *Usual Style*. Practiced in this way, this Drill Exercise will make the learners skillful in obeying these words of command.

CHAPTER XX.

BRIEF MENTION.

A full sized singing book, like Johnson's Chorus Choir Instruction Book, contains many more words of command than a book of this size can explain. With one copy of such a full sized instruction book, a teacher or conductor can make a

company of singers able to obey any word of command;—or,—as some singers would express it,—can make them able to employ any Properties of Expression. The following is a brief mention of a number of words of command which are explained in such full sized books, but cannot be explained, at length, in a book of this size.

Observe the Accent. In double and triple measure sing the first sound louder than the others. Quadruple measure is only two double measures made into one, so the accent comes on the first and third beats in that. Some writers make two triple measures into one, and call it a **SEXTUPLE** measure. The accent comes on the first and fourth counts in such a measure,—and the time is beat by making two downward beats,—one to the left,—one to the right,—and two upward beats. Tunes never ought to be printed in **Sextuple** measure, for they are merely two triple measures made into one. Although the accent improves marches and waltzes, it injures the effect in most vocal music, and so the accent is never observed in singing, unless the conductor gives this word of command.

Take Close Order. This requires the singers to stand as close together when they rise as they can,—leaving no vacant space between any two singers.

Control the Muscles. Do not allow anything about the body to twitch or move uselessly.

Control the Mind. Keep the mind concentrated on the singing.

Find the Page According to Rule. Turn over the corners enough to see the page figures until the right page is found, and then throw the leaves over, all at once, finding the page with one movement of the leaves. When a company of singers are before an audience, it produces a disagreeable effect on the audience, to claw the leaves over in a disorderly manner.

Sit According to Rule. Let the organ sustain the last chord, and then suddenly cease. Let the singers remain standing as if they had not finished, and sink into their seats the instant the chord ends. Any other signal for sitting will do just as well.

Obliterate. Leave out whatever the conductor orders to be obliterated.

Crescendo. Make the voice pass gradually from **Pianissimo** to **Fortissimo**.

Diminuendo. Make the voice pass gradually from **Fortissimo** to **Pianissimo**.

Accelerando. Faster and faster.

Ritardando. Slower and slower.

Rise Gradually. Rise slowly while singing a line or passage, and sing **Crescendo** while rising.

Sit Gradually. Sit slowly while singing a line or passage, and sing **Diminuendo** while sitting.

Make a Stop. Sing a sound short and then remain silent a few moments before singing the next note.

Make a Pause. Prolong a sound and then remain silent a few moments before singing the next note.

Ad Libitum. Taking liberties with the time.

A Tempo. In strict time.

Make an Explosive Tone. Cause the tone to explode from the mouth

Drill Exercise No. 18.

Moderato.

1. Blow, bu-gles, loud re-frain, Wake free man wake a - gain, Sound, trumpet, sound a - far, And bid all a - rise, and bid all a - rise, For con-quest and for war!
 2. Rolls forth the bat-tle song, Deep man-ly, full and strong, Fraud, force, and powers of night, Be ours - to strive, be ours to drive, In furious, furious, fight!
 3. Soon shall that day ap-pear, All glorious, bright and clear, When from the field of strife, The nation shall rise, the nation shall rise, To new-er no-bler life!

SOLO.

1. Wake, for a gran-der no-bler strife, See those who seek the nations life, Down to the con-test, men of might, Stay not till the cow-ard foes in headlong flight,
 2. Guard well the treasure we have bought, Guard well the land our fathers sought, Firm hold the treach'rous foes at bay, ne'er give way till brightly dawns the bet-ter day!
 3. Wake- for a gran-der, no-bler strife, See those who seek the nations life, Down to the con-test, men of might, Stay not till the cow-ard foes in headlong flight,

CHORUS.

Forth forth to glo-ry's shi-ar field! From standing, freemen nev-er yield! Shout till the echoing moun'ts reply! We fight for the right, We fight for the right, To conquer or to die!

CHAPTER XXI.

The Last Musical Word of Command. Make a Grand Finale.

This word of command requires the singers to make a grand close to a piece,—(like the grand peroration to a speech.)—by doing the following things to it. *Rise During One Note.*—(if they are not already standing when they commence the passage.) Sing *Fortissimo. Manage the Words According to Rule. Employ the Emotions. Have the Vocal Organs in Position. Sing the passage on the Superlative Plan.* And sing it with all possible excitement and enthusiasm.

Practice Drill Exercise No. 13, and *Make a Grand Finale* on the part after the solo, until the learners can produce a perfect Grand Finale.

CHAPTER XXII.

TWO CLASSES OF PRINCIPLES.

There are two classes of Principles. One must never be disregarded, but the other may be, to produce a better effect than could be produced by regarding it. One class are called Rules of a Mathematical Character. The other class are called Rules of Taste. "Twice two is four," is a rule of a Mathematical Character. Such a rule must never be disregarded. "The first strain must be sung soft and the next strain loud," is a Rule of Taste. Such a rule may be disregarded if disregarding it will produce a better effect than regarding it.

While *learning*, singers must treat all Rules of Taste as if they were Principles of a Mathematical Character which must never be disregarded. After they *have* learned, they may disregard Rules of Taste when convinced that their singing will produce a better effect if they disregard such a rule than it would if they regarded it. All of the Principles explained in the foregoing chapters are Rules of Taste. Learners must treat them as if they were rules that must never be disregarded until they have thoroughly learned the foregoing chapters. After that, they may disregard one, whenever, in their judgment, they feel certain that it will produce a better effect to disregard than to regard the Principle.

Learners who have opportunities for hearing many performances of experienced singers, will hear many of a character more or less resembling the following example, and they would be likely to be much perplexed at seeming disregard of Principles, if they did not know that experienced singers always have the right to violate Rules of Taste. They must take the responsibility of doing so, however. If a company of singers rigidly regard the Principles their singing will *certainly* produce a fine effect. If they disregard them, their singing *may* produce a finer effect than if they regarded them, and it may produce a much *worse* effect. If it produces a better effect people will praise them. If it produces a worse effect people will ridicule them for assuming that their judgment is better than the judgment of those experienced music scholars who laid down the Principles.

A learner who had learned the foregoing chapters chanced to attend a large church in a large city. There was a chorus choir of a hundred members and a paid quartette of artistic singers. The services opened with a simple anthem, such as an ordinary singing school could have easily sung, containing solo and chorus passages. Not a dozen of the singers could see the conductor, but he beat time frantically, with singing book and both arms, and directed each solo singer when to commence each solo with as much effort as he would need to have done had they been beginners who never had seen the solo before. Instead of artistic singers, each receiving more than a thousand dollars a year for their solo singing in that church! This was in utter disregard of the Principle authors and learned scholars in music have laid down, that there must be no more prompting of singers in such a performance than there is of a speaker in a public performance of declamation. If the learner who witnessed this performance had not known what this chapter teaches, he would have been much perplexed,—for here was a choir under a conductor of high reputation, with paid solo singers of the highest ability, singing to a very large city congregation of high standing, disregarding some of the Principles which the learner had been taught were of great importance. But this chapter shows that experienced singers have the right to disregard any Principles that are Rules of Taste. But when they do so, people have a right to judge whether thus disregarding a Principle improves or injures the performance. If this conductor thought his frantic motions improved the performance of that anthem, many good judges of music consider that he was "immensely" mistaken!

Learners who often hear experienced singers, will frequently notice that they disregard some of the Principles taught in the foregoing chapters. Whenever they do so they can think that such singers have a perfect right to disregard such Principles, but they should also think, that because such singers do so is no reason why these Principles should be disregarded. They will usually find that those who thus disregard them are as much mistaken in supposing that they produce a better performance than they would if they regarded them as the conductor who has been mentioned was. Wealthy congregations and high priced conductors can no more violate Principles without doing harm than beginners can, either in music or any other art. A wealthy church in Boston, with a high priced architect, built a three or four hundred thousand dollar church in violation of the principles of acoustics, and had to abandon it because no one could speak or hear in it, for Principles no more give way to influential people than they do to any other kind of people.

CHAPTER XXIII.

PRINCIPLES REQUIRE PERFECTION.

It is the custom of singing book writers to state principles and rules in the way in which it is necessary to observe them, in order to sing as well as it is possible to sing, although they well know that it is often impossible to observe such principles and rules. The doctrine is that educated singers ought to know what it is necessary to do in order to produce perfect singing; and where it is impossible to

do it, they should come as near doing it as they can. For example, an equal number should sing each part, so that if 12 sing treble, 12 will sing alto, 12 tenor and 12 base. Voices that sing together should be as close together as they can conveniently sit or stand. A chorus should be composed of both sexes and all ages. And so on. This chapter teaches that when it is impossible to do such things exactly as they ought to be done, singers must come as near to it as it is possible to come.

CHAPTER XXIV.

PUBLIC RECITAL.

Page 34 states that the principles of Singing and Declamation are alike. Both of these arts interest hearers by the use of the vocal organs. Students of the art of Singing must keep in mind that they must do everything in Singing just as that thing would have to be done in Declamation.

A course of instruction in Declamation would not be good for much without an occasional exercise in which the learners would speak pieces to an audience, and observe how they interest hearers. A course of instruction in Singing will not be good for much unless the singers, occasionally, have an exercise in which they sing to an audience, and observe how they interest hearers. Such an exercise is called a PUBLIC RECITAL.

At a public exhibition of a Declamation class, the aim of the speakers would be to make the audience listen to each piece, with deep and delighted attention. At a Public Recital, the aim of the singers must be to make the audience listen to each tune, with deep and delighted attention. The instructions which commence on page 34 teach how to do this, and show that the singers at a Public Recital must treat each tune as speakers at a public exhibition of Declamation treat each piece.

At an exhibition of Declamation, the speakers must have their pieces *fluently* learned. Chap. V (page 36,) teaches that singers must have their pieces *fluently* learned. Speakers must speak their pieces *boldly*. Chap. VI teaches that singers must sing *boldly*. Speakers *must not need prompting*. The last part of Chap. VII teaches that singers *must not need assistance*. Knowing a piece and speaking it *boldly* does not produce *good speaking*. A speaker has to put emphasis, inflexions, thrilling expressions, &c., into his piece. The last paragraph in Chapters IX, (page 40,) XII and XIV, explain that although fluently learning and boldly singing a tune raises it to the Second Grade of excellence, it can be raised to a much higher grade.

If the speaker has fluently learned a piece, speaks it *boldly*, and puts effective expression into it, it would make the audience interested *in that one piece*; but to hold the unflagging attention of an audience for a couple of hours, something else is needed, for a succession of pieces spoken in the same way would soon become monotonous, no matter how well they were spoken. Different kinds of pieces and different styles of speaking would have to be used. Page 51 teaches that this is also the case in singing. At a Public Recital the audience must be kept highly interested for a couple of hours. To do this, the singers must not only sing each piece perfectly, but care must be taken to have so many different characters of pieces, and sing them in so many different styles, as to avoid sameness and monotony.

Professional readers can interest an audience by exhibiting remarkable skill in reading, such as is alluded to in the third paragraph of page 38. Ordinary readers cannot do this, for they have no remarkable skill to exhibit. But ordinary readers

could read a succession of interesting titles so well that they could keep an audience interested *in the stories*. Such an audience would give their whole attention to the stories, and would afterwards talk about enjoying the stories, but they would *take no notice of the readers*, and very likely, not even remember who the reader of a story was. Professional singers can interest an audience by exhibiting remarkable skill in singing. Ordinary singers cannot do this, for they have no remarkable skill to exhibit. But ordinary singers can sing a succession of interesting tunes so well, that they can make an audience highly interested in *listening to the tunes*, and this is what singers undertake to do when they give a Public Recital. People cannot enjoy Choruses, Anthems, Glees, &c., unless some company of singers will sing them and allow them to listen to them. A Public Recital is designed to give people an opportunity to *enjoy such music*. An audience at a Public Recital are expected to give their entire attention to the pieces sung, and not to take *any notice of the singers*;—not even enough to remember who sang the solos in the pieces that have solo passages;—for Chap. XIII (page 45,) teaches that in the Natural Art of Singing, a solo is sung, solely because the tune cannot be sung correctly unless a part of it is sung by one voice,—and that no one has any more right to notice the singing of one who sings a part of a tune alone than listeners may *enjoy the tune*, than people have to criticise the reading of one who reads alone that listeners may *enjoy the story read*.

A Concert is a performance prepared before hand, with a programme which must be performed exactly as it reads, whether adapted to the audience or not. So it is like a written speech which must be spoken just as it reads, whether adapted to the audience or not. A company of singers who give a Public Recital have been through a course of practice, and have fluently learned many pieces, and drilled upon many musical words of command. They make no preparation for a Public Recital, but, at one, their conductor asks them to sing such of the pieces which they are perfectly familiar with as, on the impulse of the moment, he judges will be most interesting to the audience,—ordering such words of command to be obeyed while each piece is sung, as he judges will cause it to produce a fine effect on that audience. So a Public Recital is like an extemporaneous speech, for which the speaker has no written notes, but speaks as, on the impulse of the moment, he judges will produce the best effect on that audience.

Of course, therefore, no one can decide what pieces will make a Public Recital that will keep an audience highly interested in every piece, without being acquainted with the company of singers,—knowing what pieces they have learned and what words of command they have drilled upon,—and seeing what kind of an audience they are going to sing to. So no one but its conductor can tell what pieces a company of singers must sing, to make a fine Public Recital. But to make it plain what kind of a succession of pieces is needed to make an interesting Public Recital, a company of singers and an audience are “imagined,”—and the following “Pattern” is printed. It must be noticed that this “Pattern” will not make an interesting performance, unless the company of singers and the audience are like those “imagined,”—but it will show a conductor the variety of pieces and the styles of performances required to keep an audience interested *in the tunes* sung, and illustrate how he must call for pieces to cause *his* company of singers to hold the unflagging attention of *their* audience. The conductor who is “imagined” to conduct the Public Recital this Pattern requires, must be supposed to know that his singers have fluently learned all the pieces the Pattern calls for, and that they know how to obey all the words of command the Pattern requires. At the minute appointed for the Public Recital to commence, it must be supposed that he gives the signal to *come to order*, (page 46) and that the singers immediately take their

seats. Then that he says to the singers,—"Page 78,—*Manage the words according to Rule*" and immediately disappears from the view of the audience, leaving the singers to sing that tune without any aid from him, as taught at the end of Chap. VII (page 37). Then that he calls for every other piece on the "Pattern," and gives the words of commands for its performance, in the same manner.

PATTERN.

1. Page 78, upper tune, *manage the words according to rule* (40). Standing.
2. 42, *In Geometrical Progression*. Seated.
3. 120. Standing.
4. 97, 1st and 2d, and 5th and 6th lines, as a Treble Solo. The other lines in chorus.
5. 92, *Whole tune according to rule of repeated words reversed* (50). Seated.
6. 25, upper tune. *Rise during one note* (53).
7. 48, last tune. *Whole tune according to rule of repeated words. Rise during one note.*
8. Sweet Bye and Bye. *Superlative Plan* (41.) *Rise during one note.*
9. 187, *In Alternate Chorus* (51).
10. 9, *Make a Grand Finale* (58).
11. 24, upper tune.
12. 53, *Sit during one note.*
13. 132, upper half of each page, quartette. Lower half, chorus. *Make a Grand Finale.*
14. 25, lower tune. By four girls. Let them sing each chorus first, and then all repeat it. The chorus sing in *geometrical progression. Rise during one note.*
15. 173, *In Semi Chorus* (52).
16. 13, *Men forte*, ladies *mezzo* (54). Last strain of 3d verse all *forte*.
17. 45, last tune. Solo to each verse by a different young lady. The four solos to sing each chorus as a quartette, and then the full chorus repeat it. The one who sings alone stand a couple of steps in front of the quartette, and fall back into line with them when her solo is finished. The chorus sing on the *Superlative Plan. Rise during one note.*
18. 55, Solo alone, and then repeated with the chorus, sung in *staccato style* (56), *piano*. 5th verse, first time solo, second time by the chorus, *making a grand finale*. When the last note is sung, *break ranks* (40). The 17 measures of prelude is on page 208. If played at all, it must be played before the first and before the third verses. An interesting effect can be produced by singing the first and third verses in *staccato style*, and having this prelude, commencing at its third measure, played while they are being sung.

PART II.

1. 41, 1st verse, *Positive*; 2d, *Comparative*; and 3d, *Superlative Plan*. Standing.
2. 18, Ladies all *piano*, men, 1st and 3d lines, *forte*, 2d and 4th lines, *piano* (54).
3. 11, first verse. *Repeat according to the rule of repeated words, reversed*. Second verse, *repeat according to the rule of repeated words* (43). Standing.
4. 198, First four lines, Alto solo. The other lines in chorus. The first and third verses in *geometrical progression by lines*, and the second verse, in *geometrical progression reversed by lines* (44).

5. 144, Standing.
6. 24, lower tune. Solo by a boy.
7. 51, *In alternate choirs, ladies and gentlemen* (52).
8. 39, 1st and 3d lines, treble solo. The other lines, chorus. Sing the 3d verse twice, first as a solo, and then repeated in chorus. *Rise during one note.*
9. 46, *In geometrical progression.*
10. 110, Sing the lower half of the page as a treble solo. *Rise during one note.*
11. 16, lower tune. Solo by one who can utter the words with expression.
12. 155, A strain in quartette and a strain in chorus, alternately.
13. 193, The upper half treble solo, the lower half in chorus. Sing the third verse twice, first as a solo, and then in chorus. *Make a grand finale.*
14. 115, *Rise during one note.*
15. 128, *In Semi Chorus.*
16. 48, first tune. First four lines, chorus of ladies, seated. First verse, *repeats in Alternate Chorus*. Second verse, *repeats in Alternate Chorus reversed*. Third verse, *repeats in Semi Chorus* (52).
17. 52, By four ladies, singing treble. Da Capos in chorus. *Rise during one note.*
18. 36, *In presto time* (54). Standing.
19. 57, *Sit during one note* before each solo. *Rise during one note* after each solo. *Make a grand finale* after each solo. As soon as the last note of the last verse is sung, *break ranks*. It will produce a good effect for all to bow when they sing the last note. It will improve the effect to have the part after each solo accompanied by a cornet.

EXPLANATION.

The sentences in Italics are words of command. The figures in brackets denote the page where that word of command is explained. Words of command must only be obeyed by the chorus singers. Solo singers must take no notice of them. If the piece is to be sung standing, the singers must *rise according to rule*. (Page 39.) In all pieces that have solos, the chorus singers must sing seated, except when they *rise during one note*. Every piece is to be sung as it is printed in the book, except where the Pattern directs it to be sung differently. Where no direction is given (as in No. 3), the piece is to be sung in the noisy, boisterous manner in which common-place singers are in the habit of rattling off such pieces. No. 8 is not in this book: It is inserted in the Pattern to show that the pieces from any book can be used in a public recital, by having the singers learn the chorus part on the *Superlative Plan*. The conductor must get a book that contains this piece, and teach the singers to sing the chorus part from memory. When singers sing on the *Superlative Plan*, no books must be in sight. In No. 17 the chorus must put their books out of sight of the audience. In No. 1, of the second part, while the interlude between the second and third verses is being played, the singers must noiselessly lay down their books, and sing the last verse with their arms hanging at their sides.

A sermon was once picked up that had such directions as—"speak this soft!"—"look at the ceiling!"—"wipe the eyes!"—&c., written all over it. The newspapers made fun of it. Tunes and pieces that have words of command printed in them deserve the same ridicule. No tune or piece to be sung by a chorus should ever have any words of command printed in it, for no one but the conductor can judge which will produce a good effect. This Pattern shows how words of command should be employed, but only a conductor can tell which will make a piece sung by his singers produce a fine effect.

PART II.

INSTRUCTION IN THE ART OF READING MUSIC.

INTRODUCTION.

To sing a tune properly it is necessary to do several things to it. The first thing which must be done to a tune is to *learn* it. A tune can be learned by Rote or by Note. Part I, shows how to learn tunes by Rote. To become able to learn tunes by Note it is necessary to study and practice the following chapters. The study that teaches learners to sing by Note, is called the study of the ART OF READING MUSIC.

Many things cannot be learned in any other way than by doing the thing, over and over, until it is learned. Doing a thing, over and over, for the sake of becoming able to do it, is called PRACTICE. So, many things cannot be learned in any other way than by *practice*. For example, people cannot learn to skate in any other way than to *practice* skating until they *can* skate. People cannot learn to knit in any other way than to *practice* knitting until they *can* knit. People cannot learn to write in any other way than to *practice* writing until they *can* write. Learners must carefully impress upon their minds that it is impossible to become able to sing by Note, in any other way than to *practice* the tunes and exercises in the following chapters until they *can* sing them by note.

The old singing-book writers required students of the art of reading music to study many subjects which have nothing to do with showing learners how to read music. All such subjects are omitted in the following chapters, and each chapter only explains what learners must know in order to sing the tunes and exercises in that chapter correctly.

Many conflicting ideas are promulgated about the right way to learn to read music, which are liable to confuse those who wish to study it, so learners will do well to consider the following facts about this study.

Singers have to do *many* things to a tune in order to sing it properly. The art of reading music only teaches learners how to do *one* of those things, and it does not teach the *only* way of doing that. It only teaches how to *learn* tunes by Note, and, tunes *can* be learned by Rote. So the study of the art of reading music is not of consequence enough to be worth much discussion. It is the other things besides the one thing of *learning* a tune that produces *good* singing, and these are taught in Part I, of this book. The things taught in Part I are of immense consequence, because no one can sing well unless he learns them, while the one thing taught in Part II, only teaches learners one way to *learn* a tune, — the way to learn a tune by Note. True, this is by far the *quickest*, *surest*, and *best* way to learn a tune, and it is well worth the while of every one who wishes to enjoy the practice of singing to learn to sing by Note, — but it is not the *only* way to learn a tune. So the violent disputes and lengthy discussions about the best way to become able to read music, are disputes and discussions over a subject of trifling importance.

The Science of Music teaches that what constitutes the *real* art of singing, are the subjects which are taught in this book, commencing on page 34. Studying page 34 will teach a learner that the *real* fact is, that singers cannot *begin* to attend to what will teach them how to sing a tune well, until *after* they have *learned* it. That is, until *after* they have done to the tune all that the Art of Reading Music teaches them how to do. This is why the foregoing paragraph says that the different *ways* for learning to sing by note are not worth quarrelling about. Different people will always have different preferences. Chapter I, on page 6, tells the doctrine of the Science of Music about *learning* tunes, — but many singers will always prefer one way to all others.

A book like this *must* contain a method for teaching learners to sing by note. So the following chapters are printed,—not with any pretence that they explain any better way than other ways,—but because the way they explain consists entirely of having the learners practice the exercises and tunes contained in the successive chapters, until they *can* sing them by note, and allows each teacher to use his own favorite way of explaining the rules and principles, by black-board illustrations,—the use of charts,—or any other method he may prefer. If learners sing the exercises and tunes by note, in the thirty-seven following chapters, they will *certainly* become skillful readers of music, no matter how the chapters are explained.

Explanations are printed in each chapter for the use of those who prefer to have learners study printed instructions and answer printed questions, but there is no necessity for using them, but every teacher can explain in his own way, what learners need to understand in order to practice the exercises and tunes of each chapter.

One subject is explained in each of the following chapters. The chapters succeed each other in the order in which most teachers prefer to explain the different subjects,—but they can be studied in any other order. Provided the different subjects are learned, it is of little consequence in what order they are studied.

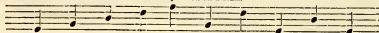
The tunes in Part II, are arranged so as to afford practice for what is explained in the chapters where they are placed, but, of course, they can be used for ordinary singing, without any reference to their use as lessons in singing by Note. The last pieces in some of the last chapters are so difficult that learners who master them will never meet with any ordinary music they will not know how to sing by note—but the first tunes in those chapters are easy,—and the last can be omitted if they are too difficult for the class.

CHAPTER I.

THE STAFF.

The musical sounds which have to be made in order to sing a tune, are represented by characters called **NOTES**, placed on a group of five lines that is called a **STAFF**. (The plural of staff is staves.)

Notes printed on a staff.

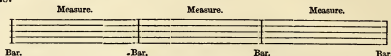


The lowest line of a Staff is called the **FIRST LINE**, and the others, the **SECOND**, **THIRD**, **FOURTH**, and **FIFTH** lines.

A note consists of a round part and a stem. It is said to be on the line which runs through its round part.

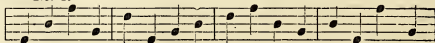
When people speak and tell which lines notes are on, they are said to **READ THE NOTES**.

It would not be easy for singers to keep the place when they read the notes, if notes were always printed as they are in the foregoing example. To make it easy to keep the place, staves are divided into small portions, called **MEASURES**. The lines that divide a staff into measures, are called **BARS**.

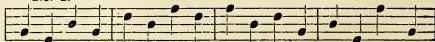


EXERCISE.—Practice reading the notes of the following exercises, until the learners can read the notes readily and fluently. That will require a class to speak aloud,—exactly together,—and say,—“First Line,”—“Third Line,”—“Fifth Line,”—“Second Line,”—and so on. Chapter VI, Part I, describes a mode of using the voice, which is called **DELIVER THE TONE ACCORDING TO RULE**. It will be of great advantage to have the learners read that chapter, and then always practice every exercise until they can read the notes and “Deliver the Tone According to Rule.”

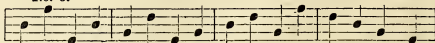
No. 1.



No. 2.



No. 3.



QUESTIONS.—How are musical sounds represented? What is the plural of staff? What are the lines of the staff called? Of what does a note consist? On which line is it said to be written? What does “read the notes” mean? What are the small portions called into which staves are divided? What are the lines called which divide staves into small portions?

CHAPTER II.

THE SPACES.

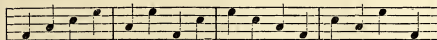
When the round part of a note is between two lines, the note is said to be on a **SPACE**.

A note between the first and second lines is on the **FIRST SPACE**,—between the second and third lines, on the **SECOND SPACE**,—between the third and fourth lines, on the **THIRD SPACE**,—and between the fourth and fifth lines, on the **FOURTH SPACE**.

When people read the notes, they tell what Spaces the notes are on, as well as what lines.

EXERCISE.—Read the notes of the following exercise. That will require a class to speak, exactly together, and say, “First Space,”—“Second Space,”—“Third Space,”—and so on.

No. 1.



A note immediately under the first line is said to be on the **SPACE BELOW**. This means “on the space below the staff.”

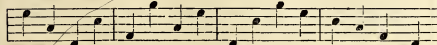
A note immediately over the fifth line is said to be on the **SPACE ABOVE**. This means “on the space above the staff.”

EXERCISE.—Read the notes of the following exercises. That will require a class to say, “First Space,”—“Space Below,”—“Second Space,”—“Space Above,”—and so on.

No. 2.



No. 3.



QUESTIONS.—When a note is between two lines, on what is it said to be printed? Where is the first space? Second space? Third space? Fourth space? When is a note said to be on the space below? On the space above?

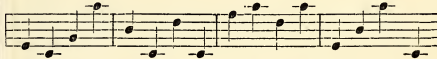
CHAPTER III.

THE ADDED LINES.

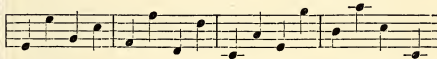
When more than five lines are needed in a staff the additional lines are called **ADDED LINES**. An Added Line is, usually, only made long enough to contain one note. If an Added Line is below the staff, it is called the **ADDED LINE BELOW**. If it is above the staff, it is called the **ADDED LINE ABOVE**.

EXERCISE.—Read the notes of the following exercises. That will require a class to speak, exactly together, and say, “First Line,”—“Added Line Below,”—“Second Line,”—“Added Line Above,”—and so on.

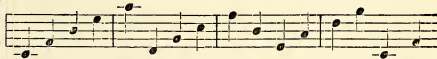
No. 1.



No. 2.



No. 3.



WHEN THIS CHAPTER IS LEARNED. It will be well for learners to know that each thing that has to be learned in the art of reading music, is a very little thing which does not seem of much consequence when regarded alone, by itself. Yet every one of these things must be thoroughly learned in order to become able to read music. For example, reading the notes does not seem to amount to much, yet there is no one thing in the art of reading music which is of more importance than it is to train the eyes of learners so that they can tell, in the twinkling of an eye,—without mistake,—which line or space every note in a tune is on. So the exercises of this chapter should be practiced until the learners can read the notes without hesitation, and deliver the Tone according to Rule when they read them.

QUESTIONS. How many lines are there in the staff? When more lines are needed, how long are they usually made? If such a line is below the staff, what is it called? Above the staff?

CHAPTER IV.

THE SCALE.

The ability to sing a tune correctly the first time one looks at it, is called the ability to READ MUSIC AT SIGHT. The study of the art of reading music is designed to make those who learn it able to read music at sight. If any one is willing to sing a tune, over and over, a hundred times in order to learn it, he does not need to learn to read music. He can learn the tunes he wishes to sing by rote. Whoever wishes to be able to learn a tune quickly must learn the art of reading music.

When one who knows how to read music sings a tune he never saw before, he does it in this way: He first gets the first sound right by making it on an instrument, or in some other way. He then makes his voice *pass over the distance* between the first and second sounds of the tune and makes the second sound right. Then he makes his voice *pass over the distance* between the second and third sounds of the tune, and sings the third sound right. And so on, through the whole tune.

The most important thing to be acquired in the study of the art of reading music, is the ability to make the voice *pass over the distance* between a sound in a tune and the next sound to it. To acquire this ability, learners must become acquainted with all of the DISTANCES which two sounds can be from each other.

It happens that EIGHT MUSICAL SOUNDS, sang one after the other, will produce all of the DISTANCES which it is possible for two musical sounds to be from each other. So, if a learner practices these eight sounds until he is so familiar with them that he can sing any two of them which he can be asked to sing, it will be certain that he can make his voice *pass over the distance* between any sound he sings in a tune and the next sound to it. On this account, a large part of the practice learners have to do in the study of the art of reading music, consists of practicing these eight sounds in the various ways in which they can be made to succeed each other.

The fact that eight musical sounds, sung one after the other, will produce all of the DISTANCES which two musical sounds can be from each other, was first discovered in Italy. The one who discovered it called the series of eight sounds a LADDER. Perhaps he fancied that the sounds climb up the throat when they are sung, as a man climbs a ladder. The Latin word for "Ladder" is "*Scala*." Those who wrote the first singing books used the Latin instead of the English word for "Ladder," and called this series of

eight musical sounds the "SCALE." So, in all music books printed in the English language, this series of eight sounds is called the SCALE, but the language used in talking about it refers to a ladder. For example,— "ascending the scale,"—"descending the scale,"—"the steps of the scale,"—and so on.

The sounds of the scale have English and Italian names. The following table exhibits these names, and shows how the Italian names are pronounced. It is the custom to use the English names when *talking* about the sounds of the scale, but to always use the Italian names when *singing* the sounds of the scale. When the sounds of the scale are printed, one over the other, "ONE" is always placed lowermost and "EIGHT" uppermost.

ENGLISH NAMES.	ITALIAN NAMES.	PRONOUNCED.
EIGHT.	DO.	Doe.
SEVEN.	SI.	See.
SIX.	LA.	Lah.
FIVE.	SOLO.	Sole.
FOUR.	FA.	Fah.
THREE.	MI.	Me.
TWO.	RE.	Ray.
ONE.	DO.	Doe.

QUESTIONS. What is the ability to sing a tune right the first time one looks at it called? What study makes learners able to do this? How can one who does not know how to read music learn a tune? What advantage has one who can read music over one who is obliged to learn tunes by rote? When one who knows how to read music sings a tune for the first time, what is the first thing he does? What next? What is the most important thing to be acquired in the study of the art of reading music? What must learners do in order to acquire this ability? What will produce all of these distances? What will make it certain that a singer can make his voice pass over the distance between any sound in a tune and the sound next to it? Where was the fact that eight sounds will produce all of the distances two musical sounds can be from each other discovered? What did the discoverer call this series of eight sounds? What is it called in English singing books? Why? What language is used in talking about the scale? What are the English names of the sounds of the scale? When are they used? What are the Italian names of the sounds of the scale? When are they used? When the sounds of the scale are printed one over the other, which is placed lowermost? Uppermost?

EXERCISE. Practice the scale, ascending and descending, until all can sing the eight sounds correctly. Let those who do not know how to sing it imitate those who do. If none of the class know how to sing the scale, the teacher must sing it, over and over, until the learners can imitate him. This chapter will have been learned when every learner can sing the scale, ascending and descending, correctly.

CHAPTER V.

WHAT THE NOTES MEAN.

A note on the added line below means that ONE must be sung.

A note on the space below means that TWO must be sung.

A note on the first line means that THREE must be sung.

A note on the first space means that FOUR must be sung.

A note on the second line means that FIVE must be sung.

A note on the second space means that SIX must be sung.

A note on the third line means that SEVEN must be sung.

A note on the third space means that EIGHT must be sung.

EXERCISE. Practice answering the following questions until the learners can answer them without hesitation.

QUESTIONS.

What does a note on the second line mean?

What does a note on the space below mean?

What does a note on the third line mean?

What does a note on the added line below mean?

What does a note on the second space mean?

What does a note on the first line mean?

What does a note on the third space mean?

What does a note on the first space mean?

CHAPTER VI.

LONG AND SHORT ANSWERS.

When people tell which line or space a note is on, and what sound of the scale the note means must be sung, they are said to "Read the notes and give LONG ANSWERS." For example, if any one should read the first note of exercise No. 1, and give a long answer, he would say, — *the first note is on the added line below, and it means that I must sing ONE.*"

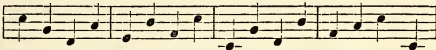
It is customary to ask learners to give Long Answers when they read the notes, for the purpose of impressing forcibly upon their minds which sound of the scale each note in an exercise or tune denotes. When a class read the notes, and give Long Answers, they must take care to speak each long sentence exactly together.

EXERCISE A.—Read the notes of exercises Nos. 1 and 2, and give Long Answers, with the English names of the sounds of the scale. That will require a class to speak, exactly together, and say, — "The first note is on the added line below, and it means that we must sing ONE." — "The next note is on the second line, and it means that we must sing FIVE." — "The next note is on the third space, and it means that we must sing EIGHT." — "The next note is on the first line, and it means that we must sing THREE." — And so on.

No. 1.

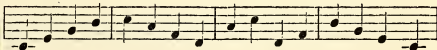


No. 2.



EXERCISE B.—Read the notes of exercises Nos. 3 and 4, and give Long Answers, with the Italian names of the sounds of the scale. That will require a class to say, — "The first note is on the added line below, and it means that we must sing DO." — "The next note is on the first line, and it means that we must sing MI." — "The next note is on the second line, and it means that we must sing SOL." — "The next note is on the third line, and it means that we must sing SI." — And so on.

No. 3.



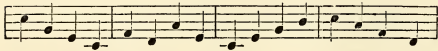
No. 4.



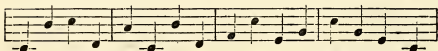
When people speak only the name of the sound of the scale which a note denotes, they are said to "Read the notes and give SHORT ANSWERS."

EXERCISE C.—Read the notes of exercises Nos. 5 and 6, and give Short Answers, with the English names of the sounds of the scale. That will require a class to say, — “EIGHT,” — “FIVE,” — “THREE,” — “ONE,” — and so on.

No. 5.

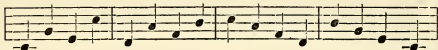


No. 6.

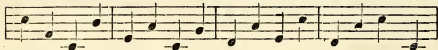


EXERCISE D.—Read the notes of exercises Nos. 7 and 8, and give Short Answers, with the Italian names of the sounds of the scale. That will require a class to say, — “DO,” — “SOLO,” — “MI,” — “DO,” — and so on.

No. 7.



No. 8.

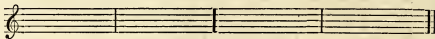


WHEN THIS CHAPTER IS LEARNED.—In the succeeding chapters, learners are asked to read the notes with long or short answers, whenever it is necessary to forcibly impress upon their minds the sounds of the scale which the notes denote must be sung. They will have learned this chapter when they have practiced its exercises so much that it will be certain that they can always read the notes of a tune, giving long or short answers, whenever they are asked to do so. It will be of great advantage to a class, if they will practice each exercise in this chapter, until they can read its notes and Deliver the Tone according to Rule.

CHAPTER VII.

SINGING BY NOTE.

When people sing the sounds which notes denote, and use the Italian names of the sounds of the scale to sing them with, they are said to SING BY NOTE.



The character at the left-hand end of the foregoing staff is called a CLEF. At the commencement of a tune, staves always have Clefs at their left-hand ends.

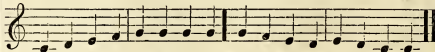
The thick bar in the middle of the foregoing staff is called a DOUBLE BAR. The other bars are sometimes called “Single Bars,” but are usually called simply “Bars.”

A Double Bar is placed where the eye needs more aid than a single bar will afford it, in keeping the place while reading music.

Two Double Bars together, like those at the right-hand end of the foregoing staff, denote the end of a tune.

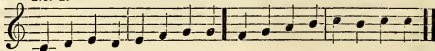
EXERCISE A.—Read the notes of exercise No. 1, giving short answers, with the English names of the sounds of the scale. Then read the notes of that exercise, with short answers, giving the Italian names of the sounds of the scale. Then practice singing exercise No. 1, by note, until the class can sing it correctly, with perfect ease and readiness. Be careful to make all of the sounds of equal length. Singing by note means, — make the sound of the scale each note denotes, and use the Italian name of the sound to sing it with.

No. 1.

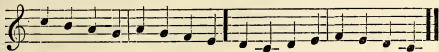


EXERCISE B.—Treat exercises Nos. 2 and 3 as exercise No. 1 has been treated.

No. 2.



No. 3.



QUESTIONS.—How do people sing when they sing by note? What character is at the left-hand end of staves at the commencement of a tune? What is a thick bar called? What are the other bars sometimes called? What are they usually called? Where is a double bar placed? What do two double bars denote? What does "singing by note" mean?

CHAPTER VIII.

HALF NOTES.

A sound which is denoted by a HALF NOTE must be made twice as long as a sound that is denoted by a QUARTER NOTE.

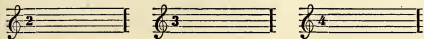
A HALF NOTE.



A QUARTER NOTE.



A Half note on a line or space denotes the same sound of the scale that a Quarter Note on the same line or space would denote, only the sound must be made twice as long when it is denoted by a Half Note as it would have to be made if it was denoted by a Quarter Note.



Every measure in a tune has the same number of Quarter Notes in it, or else the value of the same number of Quarter Notes in it.

The figure after the clef denotes the number of Quarter Notes which are in every measure of the tune. For example,—if "2" is printed after the clef, there are two Quarter Notes, or the value of two Quarter Notes in every measure of the tune. If "3" is printed after the clef, there are three Quarter Notes, or the value of three Quarter Notes in every measure of the tune. If "4" is printed after the clef, there are four Quarter Notes,—or

a Half Note and two Quarter Notes,— or two Half Notes,— or the value of four Quarter Notes in some other kind of notes,— in every measure of the tune.

When the sounds which notes denote are sung, and the Italian names of the scale are used to sing them with, the tune is said to be SUNG BY NOTE. When a tune is sung, and the words which are printed to it are used to sing it with, the tune is said to be SUNG BY WORD. When studying the art of reading music, it is customary to practice singing a tune by note until the class have it familiarly learned, and then to sing it by word.

EXERCISE.—Practice each of the following tunes by note until it is perfectly learned, and then sing it by word, taking care to make exactly the same sounds when singing by word that were made when the tune was sung by note.

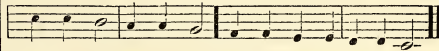
When people sing by note, they first think which sound of the scale a note denotes, and then sing that sound. When people read the notes, they think what sound of the scale each note denotes without singing the sound. It will be of much advantage to learners to have a good deal of practice in thinking which sound of the scale each note denotes without having, at the same time, to sing the sound. It will be a good plan, therefore, to have the learners read the notes, giving short answers with both the English and the Italian names of the sounds of the scale, of every tune they practice, before they sing it by note (as they did in Chapter VII), and to continue to do so through the succeeding chapters until they become so accustomed to singing tunes by note, that it will no longer be of any advantage to read the notes before singing the tune by note.

When the following tunes are sung, care must be taken to make every sound which is denoted by a Half Note exactly twice as long as a sound that is denoted by a Quarter Note.

No. 1.

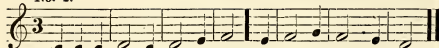


Come in May, Come in June, Day of beau-ty pray come soon!

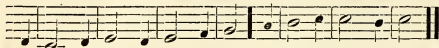


Float-ing cloud, balm-y air, Make the land-scape pass-ing fair!

No. 2.

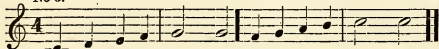


Sing to the Lord in joy-ful strains, Let earth his praise re-sound!

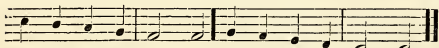


Let all the cheer-ful na-tions join, To spread his glo-ry round!

No 3.



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



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

A double bar is placed wherever it will aid the eye in reading the music and words of a tune. So in the foregoing tunes one is placed at the commencement of each line of the poetry, although in No. 2, this places a double bar in a measure instead of at the end of one. A single bar is never anywhere else than at the end of a measure.

When a measure contains the value of Quarter Notes, which the figure next to the clef denotes, the measure is said to be "full." When a measure does not contain the value of Quarter Notes that the figure next to the clef denotes, the measure is said to be "not full." Every measure in a tune is always "full," except the first and last measures, which in some tunes are "not full." For example, the last measure in tune No. 2 only has the value of two Quarter Notes in it, while the figure next to the clef says that each measure in that tune has the value of three Quarter Notes in it. So that measure is "not full." Almost always, when the last measure in a tune is "not full," the first measure is, also, "not full," and the first and last measures united make one full measure. This is not always the case, how-

ever. It is not in tune No. 2, for in that tune the first measure is "full," while the last measure is "not full."

Many technical expressions are employed in music, which are not literally correct. For example, it is customary to say "sing a note," instead of—"sing the sound which a note denotes;"—"sing a measure," instead of—"sing the sounds which the notes in a measure denote;"—and to use many other expressions that are not literally or grammatically correct.

QUESTIONS.—How does a Quarter Note look? A Half Note? How much longer must a sound be made that is denoted by a Half Note than one which is denoted by a Quarter Note? What is the only difference in a sound denoted by a Quarter Note on a line or space, and one denoted by a Half Note on the same line or space? What does a figure next to the clef denote? When a tune is sung with the Italian names of the sounds of the scale, how is it said to be sung? When sung with the words which are printed to it? Where is a single bar always placed? Where are double bars placed? When is a measure said to be full? Not full? Which measures are always full? Which are sometimes not full? What does sing a note mean? Sing a measure? What kind of expressions are often used in music?

WHEN THIS CHAPTER IS LEARNED.—This chapter will have been learned when the learners can sing the three tunes in it, by note and by word, as readily and easily as they can read a story.

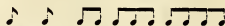
NOTE.—Before the next chapter is studied, it is absolutely necessary that the teacher shall read the "INSTRUCTIONS IN MARKING TIME," which are on page 196.

CHAPTER IX.

EIGHTH NOTES.

A Note which looks like a Quarter Note, but with a dash at the end of its stem, is called an EIGHTH NOTE.

EIGHTH NOTES.

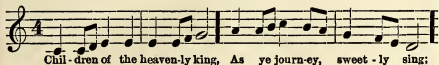


Sounds that are represented by Eighth Notes must be sung twice as fast as sounds which are represented by Quarter Notes.

When the dash at the end of the stem connects two or more Eighth Notes, the notes that are so connected must be sung to one syllable, when the tune is sung by word, but not when a tune is sung by note. When a

tune is sung by note, every note must be sung with the Italian name of the sound of the scale which the note denotes.

EXERCISE. — Practice the following tune by note, until it is perfectly learned, and then sing it by word. Take care that the Eighth Notes are sung twice as fast as the Quarter Notes.



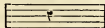
QUESTIONS. — How does an Eighth Note look? How much faster must Eighth Notes be sung than Quarter Notes? How must two or more Eighth Notes, connected together by a dash, be sung when a tune is sung by word? When a tune is sung by note? When a tune is sung by note how must every note be sung?

CHAPTER X.

QUARTER RESTS.

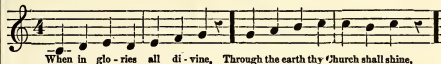
In some tunes, a portion of time as long as it takes to sing a note, has to be passed over in silence. Such places are denoted by characters called **RESTS**. A Rest is called "a mark of silence." A Rest is called by the name of the note which denotes a sound as long as the Rest denotes that the singers must remain silent. So the Rest which denotes that the singers must remain silent for as long a time as it takes to sing a Quarter Note, is called a **QUARTER REST**.

A QUARTER REST.



EXERCISE. — Practice the following tune by note, and wherever a rest occurs, speak the word "rest," occupying exactly as much time in speaking it, as it takes to sing a Quarter Note. Then sing the tune, and in the same way, whisper the

word "rest." Then sing it and think of the word "rest," taking care to occupy exactly as much time in thinking of it, as it takes to sing a Quarter Note. Practice the tune in this way enough to form the habit of thinking of the word "rest" in this way whenever a Quarter Rest occurs, and then always treat Quarter Rests in this way, whenever they are met with in future practice. That is, whenever a Quarter Rest is met with, make the silence of the right length by thinking of the word "rest" in this way. When the following tune has been sung by note enough to be perfectly learned, sing it by word.



QUESTIONS. — What characters are called marks of silence? By what names are rests called? What is the name of the rest which denotes silence as long as it takes to sing a Quarter Note? How does it look? What is the best habit to form with regard to treating a Quarter Rest whenever one is met with?

CHAPTER XI.

SKIPS.

Chapter IV states that the most important thing to be acquired in the study of the art of reading music, is the ability to make the voice pass over the distance between the sound it is singing and the sound it must sing next. It also states that the object of practicing the sounds of the scale so much, is to become able to do this; because, whoever can sing any two sounds of the scale which can be called for, can make his voice pass across the distance between any two sounds.

In the study of the art of reading music, learners are always required to sing tunes by note before they sing them by word. By the time a learner has finished the study of the art of reading music, he will have sung

“Do” several thousands of times, — “Re” several thousands of times, — “Mi” several thousands of times, — and each of the other sounds of the scale several thousands of times. So it is expected that by the time he has finished this study, his mind will have become so accustomed to associating each sound of the scale with its Italian name, that whenever he uses the Italian name he will certainly sing the right sound of the scale. That is, if he sings the words — “Do, Mi, Sol, Do,” he will certainly sing the sounds of the scale “ONE, THREE, FIVE, EIGHT,” — and so on.

If a singer will certainly make the right sound if he uses the Italian name of the sound to sing it with, then all he will ever need to do to make his voice pass across the distance between two sounds, will be to sing those two sounds with their Italian names. It will, therefore, be of no particular disadvantage if learners omit this chapter altogether, for by the time they have studied this book through, they will certainly be able to sing all sounds correctly whenever they sing by note.

When a singer sings a sound of the scale, and then sings a sound that is not the next sound of the scale to it, his voice is said to skip. When he sings a sound and then sings the sound of the scale which is the next one to it, his voice is said NOT TO SKIP. It is very easy to make the voice pass across the distance between two sounds, if it does not have to skip in going from one to the other, but it is more or less difficult to make it pass across the distance between two sounds when it has to skip in passing from one to the other. When it is not difficult, the skip is called an EASY SKIP. When it is hard to make the voice pass from the first sound to the second, it is called a DIFFICULT SKIP.

If a class make a special study of skips, they should first practice skipping between ONE, THREE, FIVE and EIGHT, in the following way: Let the teacher call for ONE and THREE, and then let singers sing those sounds in long, slow tones. When they skip from ONE to THREE correctly, let him call for ONE and FIVE, — then for ONE and EIGHT, — then for THREE and ONE, — THREE and FIVE, — THREE and EIGHT, — and so on, — practicing in this way until the learners can skip between any two of these four sounds in every way in which they can be called for. Skips between ONE, THREE, FIVE and EIGHT, are considered “Easy Skips.” Singers must be perfect in them, before they practice any other skips.

SEVEN is considered a “Difficult Skip.” That is, it is considered to be difficult to skip to SEVEN. To practice this skip, the class must be required to skip from ONE, THREE and FIVE, to SEVEN, and from SEVEN to those sounds, in every order in which they can be called for. It is thought that

it makes it easier to skip to SEVEN, to think of EIGHT just before singing SEVEN. So it is a saying, *to skip to seven easily, think of EIGHT.*

FOUR is considered a “Difficult Skip.” To practice it, the class must be required to skip from ONE, SEVEN and EIGHT to FOUR, and from FOUR to those sounds in every order in which they can be called for. It is thought that it makes it easier to sing FOUR, to think of THREE just before singing FOUR. So it is a saying, *to skip to four easily, think of THREE.*

TWO is considered a “Difficult Skip.” To practice it, the class must be required to skip from FOUR, FIVE, SEVEN and EIGHT to TWO, and from TWO to those sounds, in every order in which they can be called for. It is thought that it makes it easier to skip to TWO, to think of ONE just before singing TWO. So it is a saying, *to skip to two easily, think of ONE.*

SIX is considered a “Difficult Skip.” To practice it the class must be required to skip from ONE, TWO, THREE, FOUR and EIGHT to SIX, and from SIX to those sounds, in every order in which they can be called for. It is thought that it makes it easier to skip to SIX, to think of FIVE just before singing SIX. So it is a saying, *to skip to six easily, think of FIVE.*

QUESTIONS. — What is the most important thing to be acquired in the study of the art of reading music? When is a voice said to skip? When is it said not to skip? Which sounds of the scale is it easy to skip to? What sound can be thought of to make it easier to skip to SEVEN? FOUR? TWO? SIX?

WHEN THIS CHAPTER IS LEARNED. This chapter will not be learned until the learners can skip from every sound of the scale to every other sound. It would be a very tedious, dry study, to practice this chapter continuously until the learners can do this, so if this chapter is studied at all, by far the best way will be to study it only a little at a time, while the learners are going on with the succeeding chapters. Say learn to skip to ONE, THREE, FIVE and EIGHT at one time; — to SEVEN at some other time; — and to FOUR, TWO and SIX at other times. Learners must become able to make their voices pass over the distance between every two sounds of the scale, with certainty and ease, before they will be able to read music at sight; but it is not very important how or when they acquire the ability to do this, provided they become able to do it before they finish studying the art of reading music. This chapter requires learners to make a special study of learning all of the skips. All learners readily become able to make the Easy Skips, even when no special study is made of skips, and some even master the Difficult Skips without any special effort. If this chapter is omitted altogether, probably the learners will only occasionally be troubled with a skip, and then it will be one of the Difficult Skips which they can practice when they chance to meet with it, if they omit this chapter, and so do not become able to make every possible skip by learning this chapter.

No. 3.

Bounding bil-lows, cease your mo-tion, Bear me not so swift-ly o'er! { Cease thy roar-ing, } Cease thy roar-ing, foam-ing o - cean, I will tempt thy waves no more.
Foam-ing o - cean. }

No. 4.

The changing seasons, months and days, Demand suc-ces-sive songs of praise: And be the cheer-ful hom-age paid, With morning light, and evening shade.

No. 5.

Bright-eyed, laughing, joy-ous May, Na-ture's bri-dal hol-i-day! Come a-gain to glad our sight, With thy blossoms red and white, Bloss-oms that with
per-fume rare, Make sweet in-cense in the air! { Such as in the sunshine clear, } Bright-eyed, laughing joy-ous May, Come a-gain, sweet hol-i-day!
{ Come not oft-en in the year. }

No. 6.

Pleas-ing Spring a - gain is here! Trees and fields in bloom ap - pear! Hark! the birds, with art - less lays, War - ble their Cre - a - tor's praise!

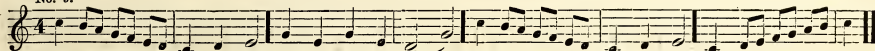
No. 7.

The fair-y bells are sound-ing To wel-come dew-y night! Star-beams like ar-rows glan-cing, Come, glit-ter-ing, sil-ver-y bright!

No. 8.

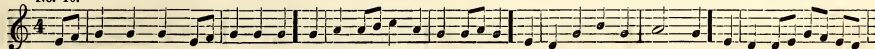
When the rud - dy hues of day, Fade in west-ern skies a - far! Then comes forth with pur-est ray, Na-ture's gem, the eve-ning star!

No. 9.

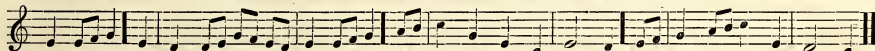


Thund'ring down you cliff a - far, Lo! the Al - pine snows! Mountain peak, and val - leys fair, Once in deep re - pose.

No. 10.

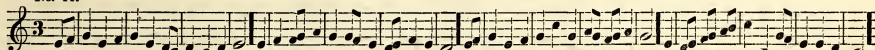


The songs we love can make a - lone The tho'ts of mu - sic all their own, Their golden chorus know - ing; Like pearl-y light that



shines a - far, A - round the peace - ful eve - ning star, In heaven's blue vault glow - ing, In heaven's blue vault glow - ing.

No. 11.

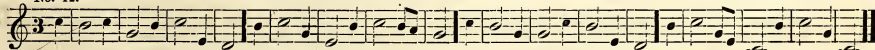


Sweet Ma - ry, who slumber'd by Afton's slow stream, Inspired thee, O po - et, of beau - ty to dream; Fair Marys in dairies, in courts, or in town, In - spire us, con - sole us, tho' fortune may frown.



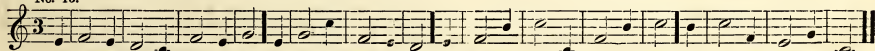
For great is the might of a kind, lov - ing eye! And great is the pow'r of a word, or a sigh! Then pi - ty, fair la - dies, the rude and the strong, And lead them, and guide them with smile and with song.

No. 12.



A - rise! a - rise! with joy survey The glo - ry of the lat - ter day! Al - ready has the dawn begun, Which marks at hand a ris - ing sun!

No. 13.



Je - ru - sa - lem! my glorious home! Name ev - er dear to me! When shall my la - bors have an end, In joy and peace in thee?

No. 14.

How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal - va - tion on their tongue, And words of peace re - veal!

No. 15.

Awake the trumpet's left - y sound, To spread your sa - cred pleasure round! A - wake each voice, And strike each string, And to the sol - emn or - gan sing!

No. 16.

{ Autumn brown has come at last; What once so glad - ly hail - ing, }
 { Summer's glo - ries all are past, And winds are sad - ly wail - ing. } Ros - es all were blushing fair; Lil - y bloom, was white and rare.

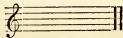
Gone, ah! gone, for - ev - er - more, And we their death are weep - ing! Gone, ah! gone, for - ev - er - more, So still! so deep - ly sleep - ing!

CHAPTER XIII.

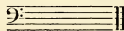
THE BASE CLEF.

The clef at the commencement of the staves in the foregoing chapters is called the **TREBLE CLEF**. There is another clef that is called the **BASE CLEF**.

TREBLE CLEF.



BASE CLEF.



A staff with a Treble Clef at the commencement, is called a **TREBLE STAFF**. A staff with a Base Clef at the commencement, is called a **BASE STAFF**.

On the Treble Staff, a note on the added line below means that **ONE** must be sung; — a note on the space below, that **TWO** must be sung; — a note on the first line, that **THREE** must be sung; — and so on.

On the Base Staff, a note on the **SECOND SPACE** means that **ONE** must be sung; — a note on third line, that **TWO** must be sung; — a note on the third space, that **THREE** must be sung; — and so on.

The learners have learned to read music printed on the Treble Staff in the foregoing chapters. They must, next, learn to read music that is printed on the Base Staff. To do this, they must impress the way the sounds of the scale are denoted on the Base Staff upon their memories, as they did the way they are denoted on the Treble Staff in chapters v and vi. — and then they must practice tunes printed upon the Base Staff until they can read music printed on that as well as they can music which is printed on

the Treble Staff. The following table shows how the sounds of the scale are denoted on the Base Staff.

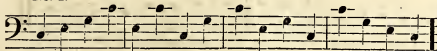
- A note on the Second Space means that ONE must be sung.
- A note on the Third Line means that TWO must be sung.
- A note on the Third Space means that THREE must be sung.
- A note on the Fourth Line means that FOUR must be sung.
- A note on the Fourth Space means that FIVE must be sung.
- A note on the Fifth Line means that SIX must be sung.
- A note on the Space Above means that SEVEN must be sung.
- A note on the Added Line Above means that EIGHT must be sung.

QUESTIONS.

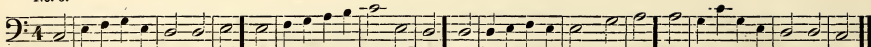
- What does a note on the second space of the base staff mean?
- What does a note on the fourth space of the base staff mean?
- What does a note on the third line of the base staff mean?
- What does a note on the fifth line of the base staff mean?
- What does a note on the added line above of the base staff mean?
- What does a note on the fourth line of the base staff mean?
- What does a note on the space above of the base staff mean?
- What does a note on the third space of the base staff mean?

EXERCISE A.—Practice answering the foregoing questions, until the learners can answer them without the least hesitation as they did the questions in chapter v.

No. 1.

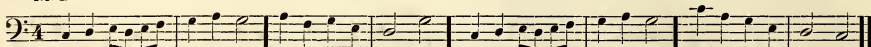


No. 3.



The spacious fir - ma - ment on high, With all the blue e - the - real sky; And spangled heav'n's, a shin - ing flame, Their great o - rig - i - nal pro - claim.

No. 4.



Don't you hear the an - gels sing, By the shin - ing riv - er? Lil - ies white and ros - es bring, These are ours for - ev - er.

No. 5.



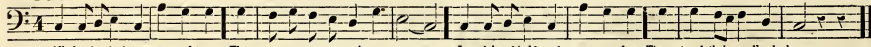
O speed thee, Christian, on thy way, And to thy ar - mor cling; With gird - ed loins the call o - bey, That grace and mer - cy bring, That grace and mer - cy bring.

No. 6.



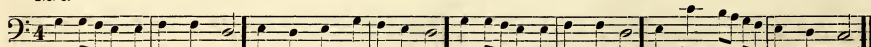
O hap - py is the man who hears, Re - lig - ion's warn - ing voice; And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

No. 7.



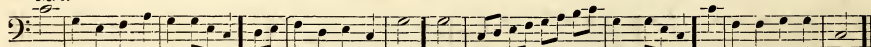
All by the shad - y greenwood tree, The mer - ry, mer - ry arch - ers roam; Jov - ial and bold, and ev - er free, They tread their woodland home.

No. 8.



Hark! I hear the or - gan's peal! Through the woods it seems to steal; O'er the wa - ters soft and clear; Loud - er as our bark draws near!

No. 9.



With joy th' im - pa - tient hus - band - man, Forth drives his lust - y steers, To where the well - used plow re - mains, Now loos - en'd from the front.

No. 10.



CHAPTER XIV.

FOUR PARTS.

Music designed to be sung by a *Company* of singers of both sexes, is printed on four staves connected at their left-hand ends by a character called a **BRACE**. The four staves connected by a **Brace** are said to form a **SCORE**. Each staff in a score forms a **PART**. The upper staff is called the **TENOR PART**. The next is called the **ALTO PART**. The next is called the **TREBLE PART**. The lowest staff of a **SCORE** is called the **BASE PART**.



The Treble, Alto and Tenor parts are printed on Treble Staves. The Base part is printed on the Base staff.

The Treble and Alto parts must be sung by Female Voices. The Tenor and Base parts must be sung by Male Voices.

A Score designed to be sung by male and female voices is called a Score for **MIXED VOICES**. Sometimes tunes are printed to be sung by all female voices, — and sometimes by all male voices. It is only Scores designed to be sung by **Mixed Voices**, that have the parts arranged as in the foregoing example. When a Score is intended for voices all of the same sex, directions are always printed which tell how each staff is to be sung.

QUESTIONS. — How is music that is designed to be sung by a company of persons of both sexes, printed? What is the character called which connects the staves? What do staves connected by a brace form? What does each staff in a score form? What are the names of the parts? In what order are they arranged in a score? Which parts are printed on Treble staves? Which on the base staff? What voices must sing the Treble and Alto parts? The Tenor and Base parts? What is a score designed to be sung by both sexes called?

EXERCISE. — Divide the class into four parts, having half of the ladies in one part, — the other half of the ladies in another part, — half of the gentlemen in another part, — and the other half of the gentlemen in another part.

First, practice the first tune in this chapter with half of the ladies singing Treble, and the other half singing Alto; — half of the gentlemen singing Tenor, and the other half singing Base. When they can sing the tune perfectly, both by note and by word, — reverse the parts. That is, — those who sang Treble sing Alto, — those who sang Alto sing Treble, — those who sang Tenor sing Base, — and those who sang Base sing Tenor. Practice all of the tunes in this chapter in this way, until every lady in the class can sing both parts which belong to female voices, — and every gentleman can sing both parts that belong to male voices, — both by note and by word.

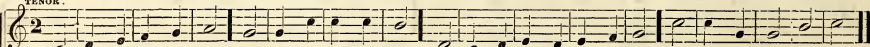
WHEN THIS CHAPTER IS LEARNED. — The object of this chapter is not to teach the learners what part they must hereafter sing, but merely to get them accustomed to singing a part, while other parts are being sung at the same time. This chapter will have been learned when every lady in the class can sing both of the parts for female voices, — and every gentleman in the class can sing both of the parts for male voices, of every tune in this chapter, both by note and by word.

It will be well for learners to know, that parts in a score are not always arranged in the order in which they are here. Sometimes the Treble part is uppermost, and sometimes they are in some other order. It is always understood, however, that they are in the order in which they are arranged in the foregoing example, unless a direction is printed to show that they are in some other order. Any number of staves braced together make a score, as well as four staves, although a score is composed of four parts much more frequently than it is of any other number.

CLASSES ALL MALE VOICES OR ALL FEMALE VOICES. — It is all of twenty times more difficult for voices, all of the same sex, to sing in four parts, than it is for mixed voices. So it is the rule that a class all of the same sex, should never practice more than two parts, while they are learning the art of reading music. If a class all Female Voices study this book, they should practice only the Treble and Alto parts of all tunes which are printed in four parts. If a class all Male Voices study this book, they should practice only the Treble and Base parts of the tunes that are printed in four parts. The Treble part of a tune is the melody of the tune, and so must always be sung. If only male voices sing a tune, the Treble must be sung by those who would otherwise sing Tenor.

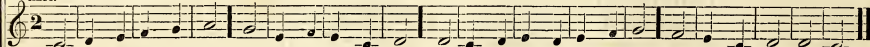
Awake and Sing.

TENOR.



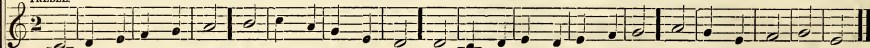
1. A - wake, and sing the song Of Mo - ses and the Lamb! Wake, eve - ry heart and eve - ry tongue, To praise the Sav - our's name!

ALTO.



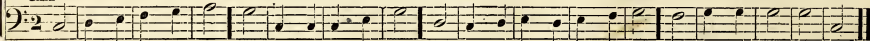
2. Sing on your heavenly way, Ye ran-somed sin - ners, sing! Sing on, re - joic - ing eve - ry day In Christ, th'e - ter - nal King!

TREBLE.

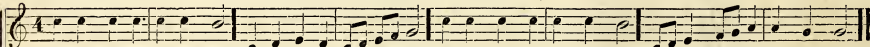


3. Then shall our rap - tured tongue His end - less praise pro - claim, And sweet - er vol - ces tune the song Of Mo - ses and the Lamb!

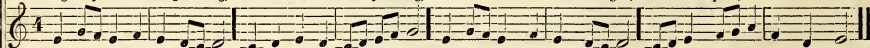
BASE.



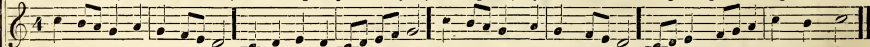
Songs of Praise.



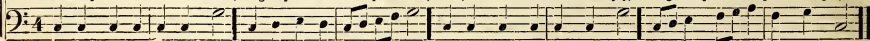
1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, When He spake, and it was done.



2. Saints be - ow, with heart and voice, Sift in songs of praise re - joice; Learn - ing here, by faith and love, Songs of praise to sing a - bove.



3. Borne up - on their lat - est breath, Songs of praise shall con - quer death; Then, a - mid e - ter - nal joy, Songs of praise their pow'rs em - ploy.



What are those strains.

1. What are those soul re - viv-ing strains, Which echo thus from Sa - lem's plains? What anthems loud, and loud - er still, So sweet-ly sound from Zi - on's hill?

2. Lo! 'tis an in - fant cho - rus sings, Ho - san - na to the King of kings! The Saviour comes! and babes proclaim, Sal - va - tion sent in Je - sus' name!

3. Proclaim ho - san - nas loud and clear! See David's Son and Lord ap - pear! All praise on earth to him be giv - en, And glo - ry shout thro' high - est heav'n!

Praise to God.

1. Praise to God! im - mor - tal praise, For the love that crowns our days; Boun - teous Source of eve - ry joy, Let thy praise our tongues em - ploy.

2. All that spring, with boun-teous hand, Scat - ters o'er the smil - ing land! All that liberal au - tumn pours, From her rich o'er - flow - ing stores.

3. These to that dear Source we owe, Where our sweet - est com - forts flow; These, thro' all our hap - py days, Claim our cheer - ful songs of praise.

CHAPTER XV.

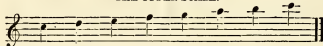
THE UPPER AND LOWER SCALES.

The dictionary says that "pitch" means "a point of elevation." This word is used in music to speak of high and low sounds.

As the object of the eight sounds of the scale is to produce all of the distances between two musical sounds, they can be sung at both a higher and a lower pitch than they have been in the foregoing chapters. When sung at a higher pitch, they are said to form the UPPER SCALE. When sung at a lower pitch, they are said to form the LOWER SCALE.

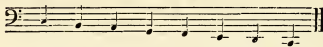
The scale which the sounds in the foregoing chapters belong in, is usually called, simply "The Scale." If it is necessary to give it a specific name, it is called the MIDDLE SCALE, because its sounds are lower than the sounds of the Upper Scale, and higher than the sounds of the Lower Scale.

THE UPPER SCALE.



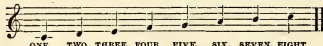
ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.
DO, RE, MI, FA, SOL, LA, SI, DO.

THE LOWER SCALE.



EIGHT, SEVEN, SIX, FIVE, FOUR, THREE, TWO, ONE.
DO, SI, LA, SOL, FA, MI, RE, DO.

THE SCALE. OR, THE MIDDLE SCALE.

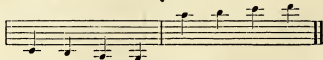


ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.
DO, RE, MI, FA, SOL, LA, SI, DO.

The sounds of these scales have the same names. When a sound of the Upper Scale is mentioned, the word "ABOVE" is used after the name of

the sound. So "THREE ABOVE,"—"FIVE ABOVE,"—and so on,—mean "THREE of the Upper Scale,"—"FIVE of the Upper Scale,"—and so on. When a sound of the Lower Scale is mentioned, the word "BELOW" is used after the name of the sound. So "SEVEN BELOW,"—"FIVE BELOW,"—and so on,—mean "SEVEN of the Lower Scale,"—"FIVE of the Lower Scale,"—and so on. The name of the sound alone is understood to denote that the sound is in the Middle Scale. So "ONE,"—"FIVE,"—and so on,—mean "ONE of the Scale,"—(or of the Middle Scale,)—"FIVE of the Scale,"—and so on. It is not expected that the Italian names will be used to talk about the sounds of the scale. When they are used to *sing* the sounds of the scale, of course, it is not necessary to designate which scale the sounds belong in, because those who sing can see which one they belong in. When notes are read with the Italian names, however, the words, "Above and Below," must be employed, as when English names are used. That is, "SOL ABOVE" must be the Italian name of FIVE of the Upper Scale,—and "SOL BELOW" of FIVE of the Lower Scale;—and so on.

One of the Upper Scale is also Eight of the Middle Scale, and one of the Middle Scale is also EIGHT of the Lower Scale. This is the reason why ONE and EIGHT have the same Italian name. It is customary, however, when reading the notes, to always call a note on the third space of the Treble staff, and the added line above the Base staff, EIGHT, even if it is really ONE ABOVE,—and to always call a note on the added line below of the Treble staff, and the second space of the Base staff, ONE, even if it is really EIGHT BELOW. That is, it is the custom when reading notes, never to use the words ABOVE or BELOW to ONE or EIGHT.

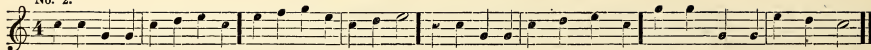


When there is only one added line, it is called, simply, "the added line,"—but when there is more than one, one over the other, the added lines are numbered.

When there is more than one added line, the spaces between the added lines are called ADDED SPACES.

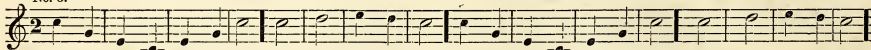
In the foregoing example, the first note is on the first added line below. The next is on the first added space below. The next is on the second added line below. The next is on the second added space below. The

No. 2.

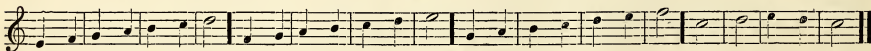


Watchman, onward to your station, Blow the trumpet long and loud ; Preach the gospel to the nations, Speak to ev' - ry gathering crowd.

No. 3.

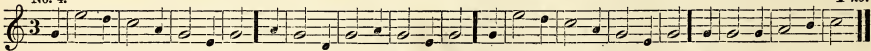


'Tis a les - son you should heed, Try, try, try a - gain! If at first you don't suc - ceed, Try, try, try a - gain!

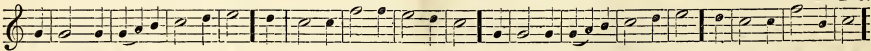


Then your courage should appear, For if you will per - se - vere, You will con - quer, nev - er fear! Try, try, try a - gain!

No. 4.

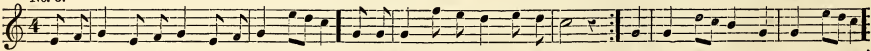


O come a - way from bus - y care, From la - bor, now a - while for - bear: A - way, to fields and gar - dens rare, The homes of those we love.
D.C. We'll rest thro' sul - try summer hours, Till fall the cool Sep - tem - ber showers; We'll rest in August's fruitful bowers, For thee, for thee we love. D.C.



Or shall we seek the mountain land, Or on the lake's green margin stand? Or shall we through the for - est grand, With steps de - light - ed rove?

No. 5.



Come, arouse thee, a - rouse thee, my brave Swiss boy, Take thy pail, and to la - bor a - way. The sun is up with rud - dy beam



The kine are thronging to the stream, Come, arouse thee, a - rouse thee, my brave Swiss boy, Take thy pail, and to la - bor a - way

No. 6.

The min-strel saw as damp the night des - cend - ed, From far the tap - er's cheer - ing ray; Then seized his lute with has - ty hands and en - ter'd,
Where friendship's smiles in - vite his stay. The min-strel knew where sweet-est ro - ses bright-ly blow, The min-strel knew where fondest,
tru - est, bos - oms glow, Yet must he with the ear - liest dawn of morn - ing, O'er hill and dale a wan - d'r'er go.

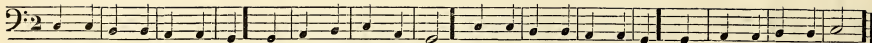
No. 7.

Hail bles - sed mu - sic! O'er the heav - ing o - cean, Hark! swells the song from hap - py homes a - far! } Loud - ly re - peat the wild moun - tain cho - rus,
Loud from the Alp - heights, Joy - ful call the ech - oes, See! cliff and for - est, clothed in sun - shine fair! }

Loud - ly re - ply to the sweet Al - pine horn! Loud - ly re - ply to the wild moun - tain bu - gle, When from the val - ley it wel - comes the morn!

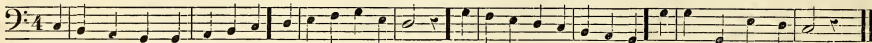
Hail to the moun - tains, deeds of fame, of glo - ry Ring through the world while mill - ions raise the song! Mill - ions more shall tell the sto - ry,
Of the he - roes bold and strong! Mill - ions more a - all tell the sto - ry, Of the he - roes bold and strong!

No. 8.



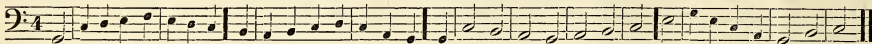
Pub - lish, spread to all a - round, The great Im - man - uel's name! Let the gos - pel trum - pet sound, Him Prince of peace pro - claim.

No. 9.



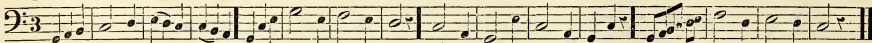
Far from these nar - row scenes of night, Un - bound - ed pleas - ures risel And realms of joy and pure de - light, Unknown to mor - tal eyes.

No. 10.



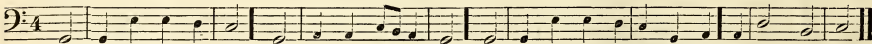
Je - sus shall reign where'er the sun Does his suc - cess - ive jour - neys run, His king - dom stretch from shore to shore, Till moons shall wax and wane no more.

No. 11.

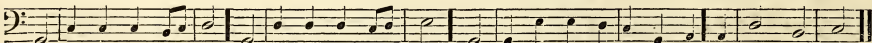


Hark! ten thou - sand harps and voi - ces! Sound the notes of praise a - bove! Je - sus reigns, and heaven re - joi - ces, Je - sus reigns, the God of love!

No. 12.



My Shepherd's might - y aid, His all - re - deem - ing love, His all - pro - tect - ing powe rdis - played, I joy to prove.



Led on - ward by my guide, I view the ver - dant scene, Where lim - pid wa - ters gent - ly glide Through pas - tures green.

CHAPTER XVI.

SHARPS AND FLATS.

Two sounds sung as near together as it is possible to sing them, are said to be at the distance of a **HALF-STEP** from each other. Sounds twice this distance from each other, are said to be at the distance of a **STEP** from each other.

The sounds of the scale are a step distant from each other, except **THREE** and **FOUR**, and **SEVEN** and **EIGHT**, which are a Half-step distant from each other. The following figure of a ladder exhibits the distances that the sounds of the scale are from each other. If the eight sounds of the scale were not at these distances from each other, they would not produce all of the distances which musical sounds can be from each other, as chapter **IV** says that they do.

EIGHT.	} Half step. Step. Step. Step. Half step. Step. Step.
SEVEN.	
SIX.	
FIVE.	
FOUR.	
THREE.	
TWO.	
ONE.	

If one sings two sounds with the second as little above the first as it is possible to sing it, the distance between those two sounds will be a Half-step.

If one sings **THREE**, and then sings a sound as little above it as possible, the second sound will be **FOUR**. But if one sings **ONE**, and then sings a sound as little above it as possible, the second sound will not be **TWO**, but it will be a sound a Half-step higher than **ONE**, and a Half-step lower than **TWO**.

Such a sound is called an **INTERMEDIATE SOUND**, because it is between two sounds of the scale.

There is an **Intermediate Sound** between every two sounds of the scale which are a step distant from each other.

An **Intermediate Sound** is denoted by a character called a **SHARP** (\sharp), placed before a note that denotes the sound of the scale next below it, — or by a character called a **FLAT** (\flat), placed before the note which denotes the sound of the scale next above it.

The character which is called a **Sharp** shows that the note before which it is placed denotes a sound a **Half-step** higher than it would if the Sharp was not before it. The character that is called a **Flat** shows that the note before which it is placed denotes a sound a **Half-step** lower than it would if the Flat was not before it.

A note with a Sharp before it, is said to denote the same sound that it would denote if there was no Sharp before it, but with the word "Sharp" prefixed to it. For example,—"SHARP ONE,"—"SHARP FIVE,"—and so on. A note with a Flat before it, is said to denote the same sound that it would denote if there was no Flat before it, but with the word "Flat" prefixed to it. For example,—"FLAT TWO,"—"FLAT SEVEN,"—and so on.

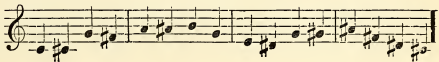
No. 1.



EXERCISE A.—Read the notes of exercise No. 1, giving short answers with English names. That will require a class to say,—“SHARP ONE,”—“FLAT SEVEN,”—“SHARP FOUR,”—and so on.

The Italian name of an **Intermediate Sound** which is denoted by a Sharp, is formed by taking the first letter of the Italian name of the sound of the scale the **Intermediate Sound** is named after, and adding “double e” to it. So the Italian name of **SHARP ONE** is **DEE**,—of **SHARP TWO**, **REE**,—of **SHARP FOUR**, **FEE**,—of **SHARP FIVE**, **SEE**,—and of **SHARP SIX**, **LEE**.

No. 2.



second measure denotes FLAT SEVEN, because the last note in the first measure does. The third note in the second measure is FLAT SEVEN, because the first note in that measure is. The last note in the third measure is SHARP FOUR, because the second note in that measure is. The first note in the last measure is SHARP FOUR, because the last note in the third measure is. The third note in the last measure is SHARP FOUR, because the first note in that measure is.

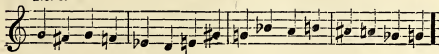
In the third No. 5, the printer has availed himself of the rule which makes the influence of a sharp or flat extend through the measure; but not of the rule which makes the influence of a sharp or flat extend into the next measure.

The three No. 5s are exactly alike, only one is not abbreviated at all,—one is fully abbreviated,—and one is partly abbreviated. That is,—these three exercises are like, “Albany, New York,”—“Albany, N. Y.,”—and “Albany, N. York,”—exactly alike, only with different abbreviations.

EXERCISE E.—Read the notes of the three No. 5s, giving short answers with the English names.

A character called a NATURAL, (♮), placed before a note, cancels the influence of a sharp or flat, and causes the note to denote the sound it would have denoted, if there had been no sharp or flat that could influence it.

No. 6.



EXERCISE F.—Read the notes of exercise No. 6, giving short answers with the English names. That will require a class to say,—“FIVE,”—“SHARP FOUR,”—“FIVE,”—“FOUR,”—and so on. Some singers say “NATURAL,” when that character is before a note, and would call the fourth note “NATURAL FOUR,” “FOUR,” and “NATURAL FOUR,” both denote the same sound, so there is no need of saying “Natural,” but there is no objection to saying it, if that was preferred.

If one should sing the first seven sounds of the scale rapidly, and then stop, he would find it unnatural to stop at SEVEN, but would feel a strong inclination to sing EIGHT. When a sound produces a strong inclination to sing another sound, it is said to LEAD to that other sound. In the case referred to, SEVEN would be said to LEAD TO EIGHT.

An Intermediate Sound, denoted by a sharp, leads to the next sound of the scale above it. An Intermediate sound denoted by a flat, leads to the next sound of the scale below it.

It is easy to sing an Intermediate Sound, when the next sound before it is the sound to which it leads; but more or less difficult to skip to one. It is considered that it makes it easier to skip to an Intermediate Sound, to think of the sound to which it leads, immediately before singing the Intermediate Sound. For example, if a singer has to skip to SHARP FOUR, it is considered that it will make it easier to do it, to think of FIVE, the sound to which SHARP FOUR leads, immediately before singing SHARP FOUR.

It is, also, more or less difficult to skip from an Intermediate Sound, although easy to sing the sound to which it leads next after singing an Intermediate Sound. It is considered that it makes it easier to skip from an Intermediate Sound, to think of the sound to which the Intermediate Sound leads, immediately before singing the sound to which it is necessary to skip from the Intermediate Sound. For example, if it is necessary to skip from SHARP FOUR to ONE, it is considered that it will make it easier to do it, to think of FIVE immediately before singing ONE.

A scale containing the sounds of the scale and the Intermediate Sounds, is called the CHROMATIC SCALE. It is the custom to write the Chromatic Scale ascending with sharps, and descending with flats.

THE CHROMATIC SCALE.



QUESTIONS.—Which sounds of the scale are a half-step distant from each other? A step? Between which sounds of the scale can intermediate sounds be sung? Between which sounds can they not be sung? What does a sharp denote? A flat? What character takes away the influence of a sharp or flat? To how many notes does the influence of a sharp or flat extend? What are the English names of intermediate tones which are denoted by sharps? By flats? What are the Italian names of intermediate sounds that are denoted by sharps? By flats? To what sound of the scale does an intermediate sound lead? What will make it easier to skip to or from an intermediate sound? What is the scale called, which contains all of the sounds of the scale, and all of the intermediate sounds?

WHEN THIS CHAPTER IS LEARNED.—This chapter will be learned when the class can read the notes in it, “Delivering the Tone according to Rule,” and answer the questions correctly.

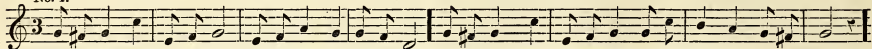
Intermediate Sounds are sometimes called "Chromatics," and it is a common saying among singers, that it is always difficult to sing a Chromatic, i. e., an Intermediate Sound. This is not true, for it is always easy to sing one, although difficult to skip to or from one. A class can practice and learn all possible skips to and from intermediate sounds,—by doing as chapter XI requires skips to be treated, and practicing skipping to every intermediate sound from every sound of the scale, —and from every intermediate sound to every sound of the scale;—but it would be a long and difficult task. Another way is to treat every difficult skip to or from a chromatic, as a scholar in reading treats a hard word,—and merely learn such a difficult skip, when one is met with in tunes the learners practice. If a teacher chooses, however, he can devote a few moments to the practice of skips at each lesson,—and by the time the lessons are ended, perhaps get the learners familiar

with all possible skips, to and from intermediate sounds, without making them conscious of tiresome study and practice.

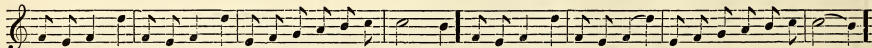
SEVEN and SHARP FIVE have the same Italian names. So LAVE TWO and FLAT TWO, and FLAT FIVE and FLAT SEVEN. These names were given to these sounds long ago, and it is not now known why they were given. FLAT TWO and FLAT FIVE are hardly ever found in tunes, however, so their names are not of much consequence.

EXERCISE G.—Nos. 1, 2 and 3, of the following tunes, contain intermediate sounds which are easy to sing, because the voice does not have to skip to many of them. Practice them by note until they are learned, and then sing them by word. No. 4 contains many difficult skips. If too difficult for the class to master, they can read its notes, giving short answers with English names, and omit singing it.

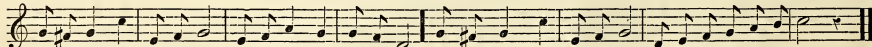
No. 1.



Mer - ry Christ-mas now is here, gay-est time of all the year! Riv - ers fro - zen hard and smooth, snow flakes fill - ing air a - bove,

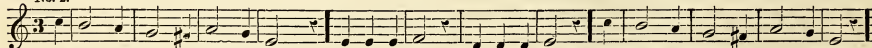


Skating, sld - ing, danc-ing, rid - ing, play-ing, laugh-ing, sing-ing, ring - ing; Loud-est song and mer-ry lay, through our joy-ous hol - i - day.



Eve - ry girl join in the song, eve - ry boy the tone pro-long, Let sweet mu - sic loud and clear, fall up - on the list'ning ear.

No. 2.



O! see the snow - y wreaths, they lie, Here on the hills, there in the vales! The breeze north - west now clears the skies!

Fine.

Gay - ly we'll go! Gay - ly we'll go! Come on! come on! Young hearts, a song, With jing - ling bells we'll
D. C.
 fly a - long, The stars are out the moon is clear, A mer - ry night the heart to cheer!

No. 3.

Where dwell the no - ble free? Hark! now in wild com - mo - tion, Re - sounds o'er land and o - cean,
 The cry of lib - er - ty! Where dwell the no - ble free? Where dwell the no - ble free?

No. 4.

Now a - gain, a - gain we hail thee, O thou pleasant time of flow - ers; Nev - er wea - ry of thy beau - ty, Glad we hail thy tran - quil hours.
 Come a - gain, O gold - en sunshine, come a - gain, fair sum - mer mornings; Come a - gain, I would be roam - ing o - verlandscapes ev - er dear.
 For we love thy scenes, O na - ture, and by vale and pass - ing riv - er, Forth we wan - der, there to gath - er choic - est tints from mount and stream!

CHAPTER XVII.

CLASSES OF VOICES.

There are three classes of voices, — **HIGH VOICES**, — **MEDIUM VOICES**, — and **LOW VOICES**.

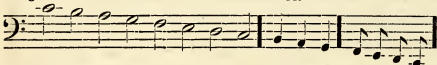
All of the good musical sounds which a singer can make, are said to form the **COMPASS** of that singer's voice.

Most singers can make some sounds higher and lower than their **Compass** that are not good musical sounds. Such worthless musical sounds are called **FALSETTO** tones of the voice. Above the upper part of the compass of men's voices, these falsetto tones sound like a woman's voice, — while above the upper part of the compass of female voices, they make a sort of disagreeable squeak. Below the compass of both male and female voices, these worthless Falsetto tones produce a hollow, unsubstantial quality of tone.

The good tones of the voice are called the **REAL** tones of the voice, when they are spoken about in connection with the Falsetto tones. Only the **Real** tones of the voice are considered as forming part of the **Compass** of a voice. It is not considered that Falsetto tones are fit to use in singing a tune.

When one sings successive tones of the scale, going as high or as low as possible, the place where the voice changes from **Real** to **Falsetto** tones, is called the place where the voice **BREAKS INTO FALSETTO**.

When one sings downwards as far as possible, the **Real** tones have a solid, substantial sound, as if they were round pieces of substantial wood, — while the **Falsetto** tones have an unsubstantial sound, as if they were round pieces of unsubstantial fog! When singers sing downwards, therefore, the place where the voice "Breaks into Falsetto," is where the quality of its tones change from solid, substantial, to unsubstantial, foggy tones.



EXERCISE. — Let both male and female voices sing the sounds denoted by the notes in the foregoing example, — making a long sound for each note, without regard to the length of sound the note usually denotes. Sing each sound with the syllable "ah," and carefully notice where the voice **BREAKS INTO FALSETTO**.

Voices that cannot sing lower than the **Half Notes** in the foregoing example, without breaking into falsetto, are **HIGH VOICES**. That is, **HIGH VOICES** break into falsetto when they pass from **ONE TO SEVEN BELOW**.

Voices that cannot sing lower than the **Quarter Notes** in the foregoing example, without breaking into falsetto, are **MEDIUM VOICES**. That is, **MEDIUM VOICES** break into falsetto, when they pass from **FIVE BELOW TO FOUR BELOW**.

Voices that can sing the **Eighth Notes** in the following example, without breaking into falsetto, are **LOW VOICES**. That is, **LOW VOICES** can sing down to **ONE** of the **Lower Scale** without breaking into falsetto.

Practice the foregoing exercise, until every learner can decide whether he or she has a **High Voice**, — a **Medium Voice**, — or a **Low Voice**.

ONE and **EIGHT** are said to be eight sounds apart. Two sounds, eight sounds distant from each other, are said to be an **OCTAVE** distant from each other.

Two sounds that are an octave apart, harmonize so admirably together, that when both sounds are sung or played, only experienced musicians can tell that two sounds are sung or played. They harmonize so perfectly that to most people they sound as if only one sound is sung or played.

Female voices always sing sounds an octave higher than male voices sing them. When male and female voices sing **ONE**, they really sing two sounds that are an octave apart, yet they harmonize together so well, that to all but cultivated musical ears, it sounds as if only one sound is sung.

When voices are said to be **High**, **Medium**, or **Low**, no notice is taken of the difference between male and female voices. When it is necessary to notice this difference, — **High** female voices are called **SOPRANO VOICES**; — **Medium** female voices are called **MEZZO SOPRANO VOICES**; — and **Low** female voices are called **CONTRALTO VOICES**. **High** male voices are called **TENOR VOICES**; — **medium** male voices are called **BARYTONE VOICES**; — and **Low** male voices are called **BASE VOICES**.

A **Soprano Voice** is usually of a fine, clear quality of tone. It can sing very high with ease, but cannot sing low; — and can make trills, turns, and runs almost as naturally as a canary bird. **Soprano Voices** are not well adapted to singing church music, or ordinary chorus music. They do not enjoy singing any kind of music, much, except songs and pieces written on purpose to be sung by **Soprano Voices**.

A **Mezzo Soprano Voice** has a full, rich, mellow quality of tone, — or a strong, clear, brilliant quality of tone. It can sing, easily, both high and low, although not quite so high, or high quite so easily as **Soprano Voices**, — nor quite so low, or low quite so powerfully as **Contralto Voices**.

A **Contralto Voice** is usually of a strong and somewhat rough quality of

tone. It can sing low with ease and great power, but usually, cannot easily sing high.

Let the ladies of the class now decide whether they have Soprano, Mezzo Soprano, or Contralto Voices. The probability is that they all have Mezzo Soprano Voices, for almost all female voices in America are Mezzo Soprano. It is only occasionally that either a Soprano or Contralto Voice is found in a class.

The Treble and Alto parts are both printed upon the Treble Staff, and are alike in every respect, except that the Alto is a little lower than the Treble. Neither of these parts ever go higher or lower than the compass of Mezzo Soprano Voices. Consequently, Mezzo Soprano Voices can sing both the Treble and the Alto parts, one just as perfectly and just as easily as the other. So the rule is, that in a company of singers who are studying the art of reading music, Mezzo Soprano Voices should sing the Treble part half of the time, and the Alto part half of the time.

Soprano Voices must sing Treble. Their compass does not go low enough to enable them to sing Alto.

Contralto Voices must sing Alto. Their compass does not go high enough to enable them to sing Treble.

A Tenor Voice usually has a sweet, agreeable quality of tone, and is not usually very loud. It can sing high with ease, but cannot sing low with much effect.

A Barytone Voice has a loud, full quality of tone,—or a mellow, rich quality of tone. It can sing both high and low with good effect, but not high as easily as Tenor Voices, nor low as powerfully as Base Voices.

A Base Voice usually has a powerful and somewhat rough quality of tone. It can sing low with great ease and power, but usually cannot sing high with good effect, if at all.

Let the men of the class now decide whether they have Tenor, Barytone, or Base Voices. The probability is that the greater part of them have Barytone Voices, and that a few have Tenor Voices. It is not very likely that there is a single Base Voice in the class, for there are very few base voices in America, and it is only occasionally that one is found in a class.

Although the Treble and Alto parts are so much alike, that Medium Voices can sing one just as well as the other, this is not the case with the Tenor and Base parts,—for the Tenor is printed on the Treble staff, and the Base on the Base staff, and the two parts are not at all alike in other respects.

Barytone Voices *can* sing both the Tenor and the Base parts, but some can sing Tenor much more easily and naturally than they can Base, and

some can sing Base much more easily and naturally than they can Tenor, while some can sing both parts with equal ease. Although any Barytone singer *can* make himself able to sing both Tenor and Base, if he will practice enough to do it.—the Tenor and Base parts are so unlike that it is not considered a good plan for ordinary singers to do so. Learners with Barytone Voices are usually advised to choose the part they can sing the most easily and naturally,—or the part they like the best, and confine themselves to singing that part, just as if they could not learn to sing the other part.

Tenor Voices must sing the Tenor part. Their compass does not go low enough to enable them to sing the Base part.

Base Voices must sing the Base part. Their compass does not go high enough to enable them to sing the Tenor part.

QUESTIONS.—How many classes of voices are there if no notice is taken of the difference between male and female voices? What are they called? If notice is taken of this difference? What are they called? What part must Soprano Voices sing? Contralto Voices? Tenor Voices? Base Voices? What parts can Mezzo Soprano Voices sing? Barytone Voices?

WHEN THIS CHAPTER IS LEARNED.—This chapter will have been learned when every learner has decided which class his or her voice belongs to, and decided which part to sing.

The real truth is that no two voices are exactly alike. Consequently the instructions given in this chapter about the classes of voices, will not enable every singer to decide which class his or her voice belongs to, although they will most voices. With many, the voice breaks into falsetto so plainly in the lower part of the voice, that they can readily decide in that way,—while with some voices this place is so indistinct, that they will be in doubt where it does change from real to falsetto tones. The characteristics of the different classes of voices which are given in this chapter will fit most voices, but not all. If the instructions in this chapter will not enable all of the learners to decide which class their voices belong to, and the teacher cannot think of any that will,—such learners must “guess at it.”—and act as if their voices belonged to some one of the classes, until experience proves to them what class they do belong to.

A learner who has a Mezzo Soprano Voice, should practice Treble half of the time, and Alto half of the time, all of the time she devotes to practicing and studying the art of reading music. Among educated singers, it is not admitted that a lady with a Mezzo Soprano Voice can read music well, if it makes any difference to her whether she sings Treble or Alto.

Besides this, it greatly improves a Mezzo Soprano Voice to sing both parts, one as much as the other; because if she sings nothing but Treble, she never develops the lower part of her compass, and her voice is liable to lose the mellow, rich quality of tone which belongs to Mezzo Soprano Voices, and become harsh or shrill;—while, if she sings nothing but Alto, she never develops the upper part of her compass, and her voice is liable to become loud and dry, wholly losing the musical, rich quality of tone which belongs to Mezzo Soprano Voices.

PARTS PERMANENTLY ARRANGED.—Let the class be now permanently arranged into Treble, Alto, Tenor and Base; so that hereafter, tunes can be sung in four parts. If the Mezzo Soprano Voices are willing to practice both parts, have half of them on each side, and practice all tunes as the tunes in chapter XIV were practiced, only do not have the men change parts. The result will be, of course, that every Mezzo Soprano voice will sing both the Treble and Alto parts of every tune. Ladies who wish to sing the same part all of the time, can be seated in the centre, where they will be next to the part they wish to sing, whichever side is singing it. The Mezzo Soprano Voices should be strongly advised to thus practice both parts, but the teacher is advised not to insist upon it, but to allow them to do as they please, if they object to practicing both parts. If any Barytone Voices

wish to practice both parts, they can be seated in the centre, where they will be next to both the Tenor and Base, and can sing with either of them.

EXERCISE.—Practice each of the following tunes until, if the class is one of mixed voices, every tune is sung perfectly, both by note and by word, in four parts. If the class is all female voices, practice each tune until the Treble and Alto parts are sung perfectly, both by note and by word;—and if it is all male voices, until the Treble and Base parts are sung perfectly, both by note and by word. The words, Moderato, Allegretto, Allegro, &c., which are printed at the commencement of each tune, are explained in part I. It is not necessary that any one besides the teacher should know what they mean now.

BRIGHTEST AND BEST.

Allegretto.

1. Bright - est and best of the sons of the morn - ing. Dawn on our dark - ness, and lend us thine aid;

2. Say shall we yield him in cost - ly de - vo - tion, O - dors of E - den, and off - 'rings di - vine;

3. Vain - ly we of - fer each am - ple ob - la - tion: Vain - ly with gifts would his fa - vor se - cure;

Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

Gems of the moun - tain, and pearls of the o - cean, Myrrh from the for - est, or gold from the mine?

Rich - er by far is the heart's ad - o - ra - tion; Dear - er to God are the prayers of the poor.

Hark! the Song of Songs.

Words by J. C. JOHNSON.

*Allegretto.**Fine*

1. Hark! the Song of Songs we hear, Burst-ing on the raptur'd ear! Loud as o - cean's storm-y voice, When the rush-ing winds re-joice.

D. C. Then in full, im-mor-tal bands, Ris-ing to the heav'nly lands, Strike the harp re-son-sive-ly, This, the song of Ju-bi-lee!

2. This the song the na-tions sing, This the song the wild winds bring; Sing, O Moun-tain! Shout, O Sea! Hail Je - ho-vah's vic - to - ry!

D. C. Wake a-gain the might - y song, Ech-oes roll the heav'n's a - long! Hail Je - ho - vah's vic - to - ry, Hail, all hail the Ju - bi - lee!

D. C.

Through the world with thunder tone, That is heard, and that a - lone; Full, har - monious loud and clear, An - gels stoop the sound to hear,

Hum-ble vir-tue, gen-tle peace, Day by day their pow'r increase, Earth is heav'n, and heav'nly love Rules as in the courts a - bove.

Watchman! tell us.

Moderato.

1. Watchman! tell us of the night, What its signs of promise are; Traveler! o'er yon mountain's height, See that glo-ry-beaming star!

2. Watchman! tell us of the night, High-er yet that star ascends.—Traveler! bless-ed-ness and light, Peace and truth its course portends!

3. Watchman! tell us of the night, For the morning seems to dawn,—Traveler! darkness takes its flight. Doubt and ter-ror are withdrawn.

The first system consists of three vocal staves and one bass staff. The top staff is a treble clef with a 4/4 time signature. The second and third staves are also treble clefs. The bottom staff is a bass clef. The music is in 4/4 time and features a melody with lyrics underneath.

Watchman! does its beauteous ray Aught of hope or joy fore-tell? Traveler! yes; it brings the day,—Promised day of Is-ra-el.

Watchman! will its beams a-lone Gild the spot that gave them birth? Traveler! a-ges are its own: See! it bursts o'er all the earth!

Watchman! let thy wand'rings cease; Hie thee to thy qui-et home. Traveler! lo! the Prince of Peace, Lo! the Son of God is come!

The second system continues the musical score with three vocal staves and one bass staff. The top staff is a treble clef. The second staff is a treble clef with a key signature change to one sharp (F#). The third staff is a treble clef. The bottom staff is a bass clef. The music continues with lyrics underneath.

Head of the Church.

J. H. TENNEY.

Allegro.

1. Head of the church tri - umph - ant, We joy - ful - ly a - dore thee; Till thou ap - pear, thy members here, Shall sing like those in glo - ry!

2. Thou dost conduct thy peo - ple Thro' torrents of tempta - tion; Nor will we fear, while thou art near, The fire of trib - u - la - tion.

3. Faith now beholds the glo - ry, To which thou wilt re - store us, And earth des - pise, for that high prize, Which thou hast set be - fore us.

We lift our hearts and voi - ces, In blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion!

The world with sin and Sa - tan, In vain our march op - pos - es; By faith we will break thro' them all, And sing the song of Mo - ses!

And if thou count us wor - thy, We each, as dy - ing Ste - phen, Shall see thee stand at God's right hand, To take us up to hea - ven.

Hark! how the Gospel Trumpet sounds!

Allegro.

1. Hark! how the gos - pel trumpet sounds! Thro' all the earth the ech - o bounds! And Je - sus, by re - deem - ing blood,

2. Hail! Je - sus, all vic - to - rious Lord! Be thou by all man - kind a - dored! For us didst thou our fight main - tain,

3. Fight on, ye conquering souls, fight on! And when the con - quest you have won, Then palms of vic - tory you shall bear,

And Je - sus, by re - deem - ing blood, Is bringing sin - ners back to God, And guides them safe - ly by his word, To end - less day!

For us didst thou our fight main - tain, And o'er our foes the vic - tory gain, That we with thee might ev - er reign In end - less day.

Then palms of vic - tory you shall bear, And in his kingdom have a share, And crowns of glo - ry ev - er wear, In end - less day!

Hark! what mean.

Moderato.

1. Hark! what mean those ho-ly voi - ces, Sweetly sounding thro' the skies? Lo! th' angel - ic host re-joic - es, Heavenly hal - le - lu-jahs rise!

2. Peace on earth, good-will from heaven, Reaching far as man is found; Souls redeem'd, and sins for-giv - en, Loud our gold - en harps shall sound!

3. Haste, ye mor - tals to a - dore him, Learn his name, and taste his joy; Till in heav'n ye sing be-fore him, "Glo - ry be to God most high!"

Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy; "Glo-ry in the highest, glo-ry! Glo - ry be to God most high!"

Christ is born, the great Anoint-ed, Heav'n and earth his praises sing! Oh, receive whom God appointed, For your proph-et, priest, and king!

Haste, ye mortals, to a-dore him, Learn his name, and taste his joy; Till in heav'n ye sing be-fore him, "Glo - ry be to God most high!"

Onward Speed.

Allegro.

1. On - ward speed thy conquering flight, An - gel, on - ward speed! Morning bursts up - on the sight; 'Tis the time de - creed.

2. On - ward speed thy conquering flight, An - gel, on - ward fly! Long has been the reign of night; Bring the morn - ing light.

3. On - ward speed thy conquering flight, An - gel, on - ward speed! Morning bursts up - on our sight, Lo! the time de - creed.

Je - sus now the king - dom takes, Thrones and em - pires fall, And the joy - ous song a - wakes, "God is all in all."

Un - to thee earth's sufferers lift Their im - plor - ing wail; Bear them hea - ven's ho - ly gift, Ere their cour - age fail.

Now the Lord his king - dom takes, Thrones and em - pires fall; And the joy - ous song a - wakes, "God is all in all."

Un - to thee earth's sufferers lift Their im - plor - ing wail; Bear them hea - ven's ho - ly gift, Ere their cour - age fail.

Now the Lord his king - dom takes, Thrones and em - pires fall; And the joy - ous song a - wakes, "God is all in all."

Watchmen, Onward.

Allegro.

1. Watchmen, onward, to your stations, Blow the trumpet long and loud, Preach the gos - pel to the nations, Speak to eve - ry

2. Watchmen, hail the ris - ing glo - ry, Of the great Mes - si - ah's reign; Tell the Saviour's bleeding sto - ry, Tell it to the

3. Watchmen, as the clouds are fly - ing, As the doves in haste re - turn, Thousands from a - mid the dy - ing, Fly to Christ his

gathering crowd; Lo! the day is breaking! See the saints a - wak - ing! No more in sadness bowed, No more in sad - ness bowed.

list - 'ning train; See his love re - veal - ing! See the spir - it seal - ing! 'Tis life a - mong the slain! 'Tis life a - mong the slain!

love to learn. All their sighs and sadness, Turn to joy and gladness, When they his grace dis - cern, When they his grace dis - cern.

CHAPTER XVIII.

THE KEYS.

America, *America*, *AMERICA*, *AMERICA*.—In the foregoing example the same word is printed in four different ways. These different ways are made by changing the shapes of the letters. In whatever way it is printed, it is the same word every time.

FIRST WAY. SECOND WAY. THIRD WAY.

FOURTH WAY. FIFTH WAY.

SIXTH WAY. SEVENTH WAY.

In the foregoing examples, the first three sounds of the scale are printed in seven different ways. These different ways are not made by changing the shapes of the notes, but by placing the notes which denote those sounds on different lines and spaces. In whatever way they are printed, they are the same first three sounds of the scale every time, just as "America" is the same word every time.

In the foregoing chapters the learners have practiced singing by note in the First Way and in the Sixth Way. They must now make themselves able to sing by note in the other ways.

A tune is said to be IN THE KEY of the line or space upon which the note is placed, which means that ONE must be sung. So the foregoing example that is printed in the First Way, is in the KEY OF THE ADDED LINE BELOW. The one that is printed in the Second Way, is in the KEY OF THE SPACE BELOW. Third Way, KEY OF THE FIRST LINE. Fourth Way, KEY OF THE FIRST SPACE. Fifth Way, KEY OF THE SECOND LINE.

Sixth Way, KEY OF THE SECOND SPACE. And the one that is printed in the Seventh Way, is in the KEY OF THE THIRD LINE.

The note in a tune which means that ONE must be sung is called the KEY NOTE.

Such names as "First Line,"—"Second Line," and so on.—are called the NUMERICAL NAMES of the lines and spaces.

Because the keys on pianos and organs are named "A, B, C, D, E, F, G,"—instrumental players call the lines and spaces after those seven letters, in the way that is exhibited in the following example. They are called the ALPHABETICAL NAMES of the lines and spaces.

THE ALPHABETICAL NAMES OF THE LINES AND SPACES.

C. D. E. F. G. A. B. C. D. E. F. G. A.

Singers always call the lines and spaces by their Numerical Names. So singers would say that the first note in the foregoing example is on the Added Line Below,—the second note on the Space Below,—the third note on the First Line,—and so on. Instrumental players always call the lines and spaces by their Alphabetical Names. So players would say that the first note in the foregoing example is on C,—the second note on D,—the third note on E,—and so on.

Singers say that a tune which is printed in the First Way, is in the Key of the Added Line Below, but instrumental players say that it is in the Key of C. So instrumental players call the Key of the Space Below, the Key of D;—the Key of the First Line, the Key of E;—the Key of the First Space, the Key of F;—the Key of the Second Line, the Key of G;—the Key of the Second Space, the Key of A;—and the Key of the Third Line, the Key of B.

Requiring learners to learn the letters in order to become able to sing by note, is one of the things spoken about in the Introduction, which the authors of the old method did not know any better than to put into their instructions. Singers never read music by letters as instrumental players do. They read music by "Do, Re, Mi." It is as unnecessary for singers to learn to read music by letters, as it is for piano players to learn to read music by "Do, Re, Mi." If this book is used by a class who are learning to read both vocal and instrumental music, they will need to learn the let-

ters, but a class who are only studying the art of *singing* by note, do not need to take any notice of the letters. Although, therefore, the Alphabetical names of the Keys are mentioned in the following chapters, no notice is taken of the letters in the questions. If the teacher is obliged to teach the letters, he will be obliged to invent questions about them himself.

QUESTIONS.—When a word is printed in different ways, how are the different ways made? When the sounds of the scale are printed in different ways, how are the different ways made? What is the note which means that ONE must be sung called? What key is a tune said to be in? How do singers name the lines and spaces? What are such names called? How do instrumental players name the lines and spaces? What are such names called? In what key would singers call a tune whose key-note is on the added line below? In what key would players call that tune? In what key would singers and players call a tune whose key-note is on the space below? First line? First space? Second line? Second space? Third line? Do singers call the keys by their numerical or alphabetical names? Do instrumental players call the keys by their numerical or alphabetical names?

CHAPTER XIX.

SIGNATURES.

Sharps or flats placed next to the clef are said to form the SIGNATURE of a tune. When there is no sharp or flat next to the clef, the signature of the tune is said to be NATURAL.

A sharp or flat that is in a signature is called a SIGNATURE SHARP, or a SIGNATURE FLAT. A sharp, flat, or natural that is at the side of a note, is called an ACCIDENTAL.

EXERCISE.—Let the class speak, all together and tell the signatures of the following examples. That will require them to say,—“the signature of No. 1, is one flat;”—“the signature of No. 2, is three sharps;”—“the signature of No. 3, is natural;”—and so on.

No. 1. No. 2. No. 3. No. 4.
No. 5. No. 6. No. 7.

QUESTIONS.—What are sharps and flats, next to the clef, said to form? What is the signature called when it has no sharp or flat in it? What is a sharp or flat called when it is in the signature? What is an accidental?

CHAPTER XX.

THE NATURAL KEY.

Singers are obliged to tell what Key a tune is in, by its signature. Learners, therefore, must be careful to commit to memory every signature rule.

SIGNATURE RULE NO. 1.—When the signature of a tune is Natural, the tune is said to be in the NATURAL KEY. *In the Natural Key, the parts which have the Treble Clef are in the KEY OF THE ADDED LINE BELOW, and the part that has the Base Clef is in the KEY OF THE SECOND SPACE.*

THE NATURAL KEY.

Key of the Added Line Below
Key of the Second space.

DO. RE. MI. FA. SOL. SOL. DO.
ONE. TWO. THREE. FOUR. FIVE. FIVE. ONE.

Piano and organ players have to play the Base and Treble staves which are braced together, both at once. Of course, they must have a way of reading music by which they can call both staves in the same key. To do this they call the lines and spaces of the Base staff by different alphabetical names from those by which they are called on the Treble staff. The following example exhibits these names.

ALPHABETICAL NAMES OF THE LINES AND SPACES OF THE BASE STAFF.

E. F. G. A. B. C. D. E. F. G. A. B. C.

By this arrangement the Key Note of every Key has the same Alphabetical name on both the Treble and Base staves. For example, in the Natural Key the Key Note is on the Added Line Below of the Treble staff, and on the Second Space of the Base staff, and they are both called "C." In the way in which it is necessary to read music when one has to read and play all of the staves which are braced together at once, calling the Natural Key the "Key of C," gives the same name to all of the staves. Nothing can be more foolish, however, than to require singers to call both staves in the same key, for in the way singers have to read music, no two keys can be more different from each other than the keys of the Treble and Base staves; for, in the Natural Key, one is in the Key of the Added Line Below, and the other in the Key of the Second Space. Singers, therefore, should call the Keys by their Numerical names, and not be required to learn the Alphabetical names, unless they are learning to read both Instrumental and Vocal music.

QUESTIONS.—How do singers have to tell what key a tune is in? What is Signature Rule No. 1? How many staves do piano and organ players have to read at once? What arrangement is made to enable them to call both the Treble and Base staves in the same key? How many staves do singers have to read at once? As singers have to read music the Treble and Base staves in the same, or in very different keys? Do instrumental players call the keys by their alphabetical or their numerical names? By which names ought singers to call the keys? In the natural key, what is the numerical name of the key the Treble staves are in? The Base staff?

As all of the tunes in the foregoing chapters have the Natural Signature, they are all in the Natural Key, so the learners are now able to sing tunes by note which are in that key. In the following chapters they are taught how to sing by note in the other keys.

CHAPTER XXI.

THE KEY OF ONE SHARP.

SIGNATURE RULE No. 2.—When the signature of a tune is One Sharp, the tune is said to be in the KEY OF ONE SHARP. *In the Key of One Sharp, the parts which have the Treble Clef are in the KEY OF THE SECOND LINE, and the part which has the Base Clef is in the KEY OF THE FIRST LINE.*

KEY OF ONE SHARP.

Key of G.

DO. RE. MI. FA. SOL. SOL. DO.
ONE. TWO. THREE. FOUR. FIVE. FIVE. ONE.

Key of the First Line.

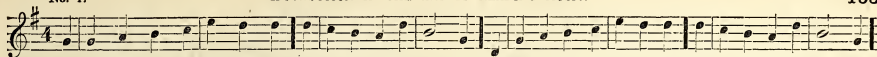
When the signature is One Sharp, instrumental players are obliged to remember that they must play every note sharp which is on a line or space whose name is "F;"—but singers only have to remember that when a tune has this signature, its Treble staves are in the Key of the Second Line, and its Base staff in the Key of the First Line.

The following is the way to read the notes of the foregoing example, with short answers. On the Treble staff, giving English names—"ONE, THREE, FIVE, EIGHT, FIVE BELOW, SEVEN BELOW, ONE." Giving Italian names—"DO, MI, SOL, DO ABOVE, SOL BELOW, SI BELOW, DO." On the Base staff, giving English names;—"ONE, FIVE, EIGHT, THREE ABOVE, FIVE ABOVE, FIVE, ONE." Giving Italian names;—"DO, SOL, DO ABOVE, MI ABOVE, SOL ABOVE, SOL, DO."

QUESTIONS.—What is Signature Rule No. 2? In the Key of One Sharp, in what key are the parts that have the Treble clef? The Base clef? What is all that singers need to remember about the signature of One Sharp? In the Natural Key, in what key are the Treble staves? The Base staff?

EXERCISE.—Practice each of the following tunes by note until it is well learned, and then sing it by word. It may be well to read the notes of each tune before singing it, as is recommended in chapter VIII.

WHEN THIS CHAPTER IS LEARNED.—This chapter will not be learned until the learners can sing by note in the Key of One Sharp, as well as they can in the Natural Key. To be able to do this, they must practice the tunes of this chapter until they become accustomed to singing by note in the Key of One Sharp, just as they would have to become accustomed to reading books printed in different shaped letters from those they have been accustomed to reading. What they have to become accustomed to, is calling a note on the second line "DO," instead of "SOL," as they called it in the Natural Key, and to calling notes on the other lines and spaces by the names they have in the Key of One Sharp, instead of by the names they have in the Natural Key. Of course, the only way to become accustomed to doing this is to practice tunes in the Key of One Sharp until they are accustomed to it.

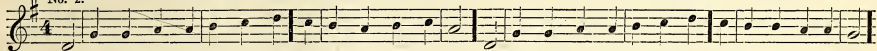


Let oth - ers dream of pleasant lands, Beyond the waving o - cean! Of golden treasures in the sand, And air in gen - tle mo - tion;

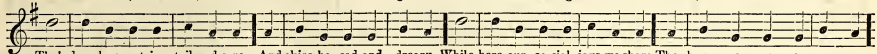


There is a dear - er, hap - pier scene, To fan - cy oft ap - pear - ing! It is my na - tive valley's green, With beauty mild and cheer - ing!

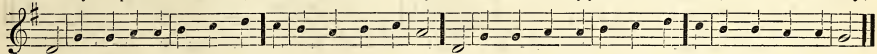
No. 2.



Come brothers, sis - ters, round the hearth, Our house is snug and warm; And tho' the night wind roars without, We care not for the storm.

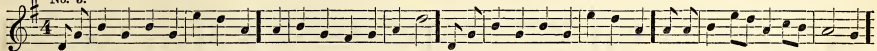


Tho' days be spent in toil and care, And skies be sad and dreary, While here our so - cial joys we share, The hours are nev - er wea - ry;

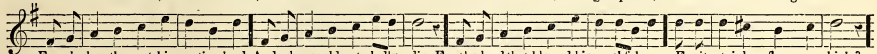


While heart in heart, and hand in hand, All pleas - ant - ly we go! Why should a dear and lov - ing band, E'er fear or sor - row know?

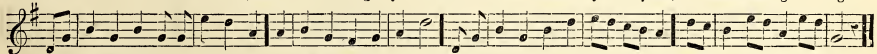
No. 3.



To the land we love, our na - tive land, Now raise the cheerful chorus! To the land we love, we sing in praise, And its ban - ner wav - ing o'er us!



For who loveth not his na - tive land, And who would not gladly die For the land that blessed his youthful years, For its stainless flag on high?



And this is tru - ly a no - ble land, It shall be free for - ev - er! We will guard its al - tars, firm - ly stand For Jus - tice, Truth, and Right.

No. 4.

I come where the hare-bell and vi - o - let lie sleep - ing, And sip with the wild bee their o - dors a - way; I come where the buds of the
 musk rose are peep - ing, 'Till they thrill in - to bloom at the sound of my lay, I come where the jas - mine the
 wil - low is wreathing, And cool rip - pling waters glide murm'ring a - long. Where summer its spi - ci - est fragrance is breathing,
 And turf, stream and val - ley break out in - to song! Break out in - to song, break out in - to song!

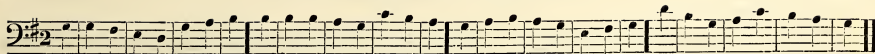
No. 5.

Lift up to God the voice of praise, Whose breath our souls inspir'd; Loud and more loud the au - them raise, With grate - ful ar - dor fired.

No. 6.

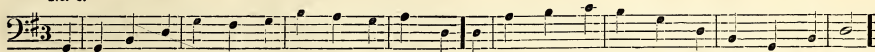
Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.

No. 7.

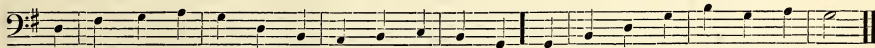


From all that dwell be-low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deemer's name be sung, In eve - ry land, by eve - ry tongue.

No. 8.



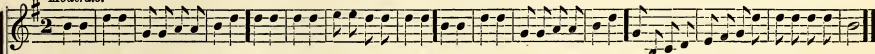
The prince of sal - va - tion in tri - umph is rid - ing, And glo - ry at - tends him a - long the bright way;



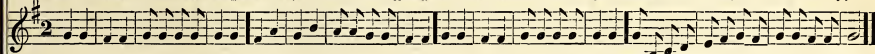
The news of his grace on the breez - es are glid - ing, And na - tions are own - ing his sway.

Now Awake!

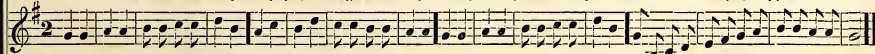
Words by J. C. JOHNSON.

Moderato.

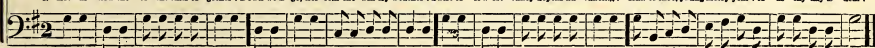
1. Now a - wake! for lo! the New Year's calling, Snow and ice, and north winds fierce appalling, See he comes from out the unknown region! Welcome be to all the boys who love the winter joys!



2. Now be - hold! with him old Jan - u - a - ry! Every year, so lusty, and so cheery! He the youthful year a welcome giv - eth! Welcome be to each new year, for joy - ful is his cheer!



3. Let us now hie to the hills to - gether! Down we'll go, nor fear the win - try weather! Swift to low - cut valley depths ad - vanc - ing! Hail to thee, young merry year! to us thy day is dear!



Now the Shore.

Words by J. C. JOHNSON.

Andante.

1. Now the shore from us re - ced - eth, Smoothly glides our fairy boat; Now like ar - row swiftly speedeth, Now doth calm - ly onward float.

2. On the mir - ror stream re - flect - ed, Lo! the heav'ns, the clouds are seen; There we view, all faithful pictured, Flow'ry banks and groves so green.

3. Now while o'er the blue stream speeding, Let us sing a cheerful song! Joyful Nature's chorus leading, While the woods the strain prolong.

O, we love thee!

Words by J. C. JOHNSON.

Allegretto.

1. O, we love thee! O, we love thee! Thou beau - ti - ful, beau - ti - ful May! For thou bless - est, for thou bless est The earth in thy beau - ti - ful way!

2. Thy birds war - bling! thy birds war - bling! Thy flow - ers so blooming and fair! Tell thy beau - ty! tell thy beau - ty! All tell of thy beauty and care!

3. O. long tar - ry! O, long tar - ry! De - lay thy march! long be thy stay! For we love thee! for we love thee! Thou beau - ti - ful, beau - ti - ful May!

Hark! to the thrilling song.

Words by J. C. JOHNSON.

Allegro.

1. Hark! to the thrilling song, that rings the woods along, 'Tis the birds sing their hymn to the morning! 'Tis the birds sing their hymn to the morning!

2. Forth to the riv-er side, to view the meadows' pride, And the flowers blushing fair in the morn-ing! And the flowers blushing fair in the morning,

3. Now let the woodland choir our grateful song inspire, While we sing to the fair gold-en morning! While we sing to the fair gold-en morn-ing!

To the sunshine, to the flow'rs, to the winds and the show'rs, Thus they sing while the fair day is dawn-ing! Thus they sing while the fair day is dawn-ing!

Lo! the east with golden gleam, mirrored fair in the stream, While the birds sing their hymn to the morn-ing! While the birds sing their hymn to the morn-ing!

Thus in fair e-ter-nal day, will our night fade a-way; Thus in heav'n may we wake in the morn-ing! Thus in heaven may we wake in the morn-ing!

O how cheerful the day.

Allegro.

1. O how cheerful the day, when the bright Sabbath ray Gilds the woodlands and dells, Gilds the woodlands and dells, O how cheer - ful the day, in the wood - lands and dells;

2. O how sweet 'tis to raise songs of pleasure and praise, To the great - est and best, to the best of all friends, Songs of pleasure and praise, to the best of all friends,

3. O, the bells, we are told, in that cit - y of gold, Full, full of - ten for joy do they ring, do they ring! O the bells! O the bells! How their rich mus - sic swells!

Then sweet anthems we raise, on this 'day of all days, And we list to the bells, to the dear Sabbath bells! And we list to the bells! To the dear Sab - bath bells!

And sweet mu - sic floats high, thro' the door of the sky, While bright angels their welcome, their wel - com - ing sing, And sweet mu - sic floats high Thro' the door of the sky!

When new com - ers a - wait, at the wide o - pen gate, And the bells, we are told, in that cit - y of gold, Oft for joy do they ring! An - gels wel - com - ing ring!

Say, have you heard the story?

Words by J. C. JOHNSON.

*Fine.**Allegro.*

1. Say, have you heard the sto - ry, Of young Co - lum-bia's glo - ry? When in the red field striving For life and lib - er - ty!

2. Where by our east-ern wa - ters, Pray'd blest Co-lumbia's daughters, For heav'nly aid to lead us, To life and lib - er - ty!

3. Then rose the grate-ful an - them, To him, the bounteous Giv - er! E'er in the gift re - joic - ing, Of fame and lib - er - ty!

D.C.

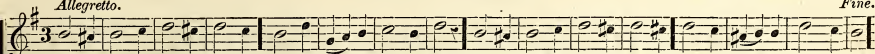
Then with the foe be-fore us, Kind heav'n still watching o'er us, Safe thro' the car-nage bore us, We fought, we bled, we won!

There, first in strife vic-to-rious, The foe borne down be - fore us, Proud was the day and glo - rious, The day of vic - to - ry!

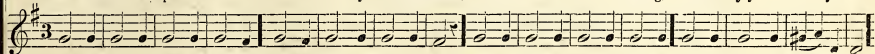
Long shall be known the sto - ry, Of young Co-lum-bia's glo - ry! Long shall our hearts be grate-ful To him who made us free!

Roam with me.

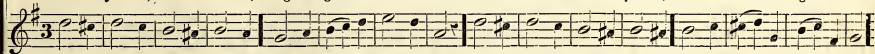
Words by J. C. JOHNSON.

*Fine.**Allegretto.*

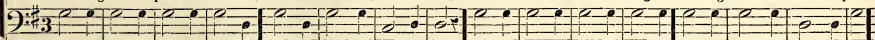
1. Roam with me where plains of verdure Far ex-tend by lowland streams; Where the tender flow'rets ris-ing, Greet with joy the sun-ny beams!



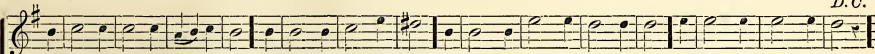
D.C. All re-joic-eth, all is vo-cal, Songs of gladness fill the air! When reliev'd from winter's pow-er, Nature's ev-er bright and fair!



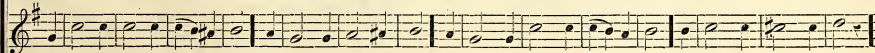
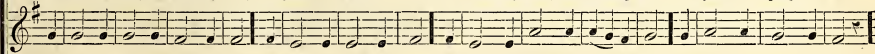
2. Hark! a-gain to peaceful la-bor, Haste with cheerful, loud re-frain, Father, brother, friend, and neighbor, Hasting to the fruit-ful plain.



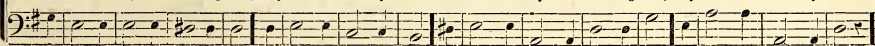
D.C. Forth, the patient ox-en pac-ing, Ev-en step, so strong and slow, Forth, the farmer, gaz-ing, dreaming Of the har-vest as they go.

D.C.

Where wandering herds, where warbling birds, Re-joice in Spring's re-turn! Where wandering herds, where warbling birds, Re-joice in Spring's re-turn!



Then far a-way the rat-tling wain, They drive at ear-ly morn! Then far a-way the rat-tling wain, They drive at ear-ly morn!



Years in Thousands.

Words by J. C. JOHNSON

Allegretto.

1. Years in thousands pass a-way, Yet we wait the prom-ised day; Day of days! to us draw near, Let the Ju-bi-lee ap-pear!

2. Hark! the is-lands raise their voice; Hark! the Sons of God re-joice; Sin and woe no more shall be, Lo! the day of Ju-bi-lee!

3. Thus in heaven with solemn mirth, Thus the ransomed sing on earth; Al! re-joice this day to see, Prom-ised day of Ju-bi-lee!

The musical score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'.

CHAPTER XXII.

WHOLE NOTES.

A sound which is denoted by a **WHOLE NOTE** must be made four times longer than a sound that is denoted by a Quarter Note.

A WHOLE NOTE.

The music in all the foregoing chapters can be sung correctly, without either beating or counting the time, as is explained in the "Instructions in Marking Time," next to chapter XXXVII. In this and many of the following chapters, there are passages which cannot well be sung correctly without "Marking the Time" in one of the ways explained in those instructions. For example, most singers cannot well make a Whole Note of the correct length, unless they beat, or count the time inaudibly, while they are singing it.

Learners should now be required to tell what key a tune is in, before they practice it.

EXERCISE.— Practice the following tune by Note and by Word, until it is certain the learners can make Whole Notes of the correct length. Sing the same words to the second line every time it is sung by word.

The exercise is a single line of music in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of eight measures, each containing a single whole note. The notes are: G4, A4, B4, C5, B4, A4, G4, and F#4. The piece ends with a double bar line and a repeat sign. The word 'Fine.' is written above the final measure.

{ Tell me the tales that to me were so dear,
Sing me the songs I de-light-ed to hear, Long, long a - go, Long, long a - go.

D.C. Let me be-lieve that you love as you loved,

D.C.

The exercise is a single line of music in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of eight measures, each containing a single whole note. The notes are: G4, A4, B4, C5, B4, A4, G4, and F#4. The piece ends with a double bar line and a repeat sign. The word 'D.C.' is written above the final measure.

Now you have come, all my grief is removed; Let me for-get that so long you have roved.

CHAPTER XXIII.

WHOLE AND HALF RESTS.

A **WHOLE REST** denotes that singers must remain silent for as long a time as is required to sing a Whole Note.

A **HALF REST** denotes that singers must remain silent for as long a time as is required to sing a Half Note.

A WHOLE REST, A HALF REST.



EXERCISE.—Practice the following tune by Note and by Word, until it is certain the learners can make Whole Rests and Half Rests of the correct length.

O-ver the moun-tain wave, see where they come! Storm-cloud and win'try wind
wel - come them home! { Yet where the sound - ing gale
{ Pil - grims and wan - der - ers
howls to the sea, There their song peals a - long, deep-toned and free!
hith - er they come, Where the free dare to be, this is our home!

CHAPTER XXIV.

DOTTED NOTES. DOTTED RESTS.

A **DOT** after a note causes it to represent a sound one-half longer than it does when it has no Dot after it. A **DOTTED HALF NOTE**, therefore, represents a sound three times longer than a sound which is represented by a Quarter Note. So a Dotted Half Note is three counts or beats long.

A dot has the same effect on a rest that it has on a note. So a **DOTTED HALF REST** is three counts or beats long.

EXERCISE.—Practice the following tune by Note and by Word, until it is certain the learners can make Dotted Half Notes and Rests of the correct length.

Hark! what ce - les - tial notes, What mel - o - dy we hear, }
Soft on the morn - it floats, And fills the ravished ear! }
The tune - ful shell! The gold - en lyre!
And vo - cal choir the con - cert join!

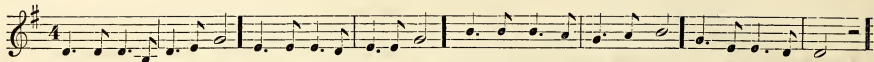
CHAPTER XXV.

DOTTED QUARTER NOTES.

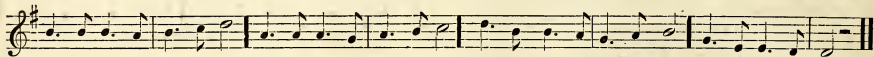
A **DOTTED QUARTER NOTE** denotes that the sound which it represents must be made one-half longer than a sound that is represented by a Quarter Note. A Dotted Quarter Note is one and a half beats or counts long.

SOLO means "to be sung by one voice." **CHORUS** means "to be sung by all the voices."

EXERCISE.—Practice the following tunes by Note and by Word, until the learners can sing Dotted Quarter Notes correctly. In the third tune the Solo passages can be sung in Chorus, or omitted, when the tune is practiced as an exercise in singing Dotted Quarter Notes.



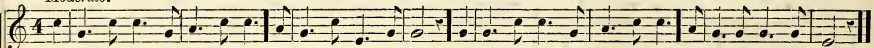
Friends of free-dom swell the song, Young and old the strain pro-long, Make the cause of Temperance strong On to vic-to-ry!



Lift your ban-ners, Let them wave! On-ward! still the wretch-ed save; Who would fill a drunk-ard's grave? Bear his in-fa-my?

Give way, my Men.

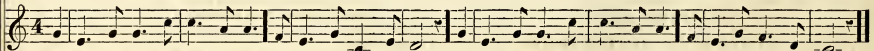
Moderato.



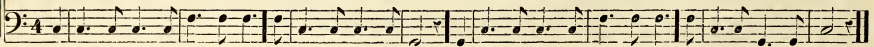
1. Give way, my men, we leave the shore, Dash out up-on the lake; A sun-ny morn, be mer-ry, friends, Let mirth and song a-wake.



2. For we are here on Win-der-mer, On pleas-ant Win-der-mer; A-round us bend the ver-dant shores, And rise the mountains blue.



3. O sing the home of bards renowned, Who loved these wa-ters clear,— The po-et's choice, the minstrel's love, To eve-ry heart how dear!



Ring, Joy Bells.

Words by J. C. JOHNSON.

Allegro.

1. Ring, joy bells ring, at break of day! Ring on, ring on our festal day! Wake! shout and song! wake, cannon's voice! From shore to shore, great land, rejoice!

2. And, first, let loud ho-san-nas ring, In prais-ing God, our on-ly King! He led us thro' the wil-der-ness, With health and wealth he deigns to bless!

3. Wake, sons of toil, with har-dy hands! Praise this, the best of all the lands! No tyrant's rule, no despot's thought, Shall rob our free-dom, dear-ly bought.

SOLO. FEMALE VOICE.

1. As the light strikes the moun-tain,
2. In the steps of the sow-er,
3. As the fath-ers have left it,

As it shines on the stream,
And the clouds smile and weep,
Springs the sword from its sheath,

SOLO. MALE VOICE.

And the glo-ry e-ver gleam-ing;
Fol-lows quick-ly the glad reap-ing,
To the sons we will be-queath it.

Shall re-turn there for-ev-er!
While the green grass is grow-ing!
When our homes are in dan-ger.

Ring, Joy Bells. Concluded.

As the breeze stirs the foun - tain,
 As the sun fall - eth low - er,
 Though quick years have be - reft us,

And its flow and its sweep,
 Dwell we all with - out fear,
 He - roes man - y they'll send,

Down the cliff swift - ly leap - ing!
 And the dark days are wear - ing;
 Of a host of de - fend - ers,

As the breeze of the mountain and the flow of the fountain,
 As the sun fall - eth low - er, save the seed of the sow - er;
 Civ - il strife ban - ish ev - er! peace and un - ion for - ev - er!

Ev - er falls to the riv - er,
 'Mid the cold and the snowing,
 Fear to them is a stranger!

As the beams of the sun, till old Time's course is run!
 Soon for joy shall we sing, as returns the glad spring!
 'Till the world is grown gray, while long years roll away!

Chorus.

Aye! while the round earth shall en - dure, Be truth and free - dom ev - er sure! Yes! while this strong world shall endure, Be truth and freedom ev - er sure!

For sor - row's brief, and joy is sure, And truth and free - dom ev - er sure! Aye! sorrow's brief, and joy is sure, And truth and free - dom ev - er sure!

Aye! while the round world shall en - dure, Be truth and free - dom ev - er sure! Yes! while this strong world shall endure, Be truth and freedom ev - er sure!

CHAPTER XXVI.

THE KEY OF TWO SHARPS.

SIGNATURE RULE NO. 3.—When the signature of a tune is Two Sharps, the tune is said to be in the **KEY OF TWO SHARPS.** In the *Key of Two Sharps, the parts which have the Treble Clef are in the KEY OF THE SPACE BELOW, and the part that has the Base Clef is in the KEY OF THE THIRD LINE.*

KEY OF TWO SHARPS.

Key of D.

DO. RE. MI. FA. SOL. SOL. DO.
ONE. TWO. THREE. FOUR. FIVE. FIVE. ONE.

Key of the Space Below.

Key of the Third Line.

The signature of this key tells instrumental players that they must play every note sharp that is on the lines and spaces which they call "F" and "C"—but it only tells singers what keys the parts are in.

PAUSE OVER A NOTE. PAUSE OVER A REST. PAUSE OVER A DOUBLE BAR. A TIE.

A semi-circle with a dot under it is called a **PAUSE.** It means that the singers must make a pause in the time. If it is over or under a note, the sound which the note denotes must be prolonged. If it is over a rest the silence must be longer than it would be if no pause was over the rest. If it is over a double bar it means that the singers must wait a few moments before going on.

A **TIE** is made like a slur, only it is around notes that are on the same line or space, while a slur is around notes on different lines and spaces. A Tie makes the notes into one note. For example, if it was around two Quarter Notes, it would make them into one Half Note;—if it was around three Eighth Notes, it would make them into one Dotted Quarter Note;—and so on.

Ties are most frequently used where notes that fit the words of the first verse do not fit the words of some of the other verses. For example,—in the last tune in this chapter, the notes fit the first and fourth verses, but not the second and third. The ties make them fit the second and third verses, so the ties have to be observed when the second and third verses are sung, but not when the first and fourth verses are sung.

Some authors think it makes a tune look badly to put many ties into it, and that the ties confuse the singers. They print the notes so they will fit the first verse, and leave the singers to use their own judgment to make them fit the other verses, without the aid of ties. For example, in the fourth line of the first tune in this chapter that is printed in four parts, the notes fit the first verse, but the singers will have to tie or slur the first two notes to make them fit the other verses. In tunes printed in this way, the singers sometimes have to treat slurs as they do ties,—make one note into two, and otherwise change the notes from the way in which they fit the first verse, in order to adapt them to the other verses.

QUARTETTE means "four voices." It requires a part of the tune to be sung by one voice on each of the four parts.

QUESTIONS. CHAP. XXII — XXVI.—How much longer must a sound which is denoted by a Whole Note be made than one that is denoted by a Quarter Note? How does a Whole Rest look? What does it mean? How does a Half Rest look? What does it mean? What does a Dot mean? How much longer than a Quarter Note is a Dotted Half Note? A Dotted Quarter Note? What does "Solo" mean? "Chorus"? What is Signature Rule No. 3? In the Key of Two Sharps, in what keys are the four parts? In the Natural Key? In the Key of One Sharp? How does a Pause look? What does it mean? What does a Tie mean? What does "Quartette" mean?

EXERCISE.—Practice the following tunes by note and by word, until the learners can sing by note in the Key of Two Sharps, as well as they can in the Natural Key. When a tune that has a Quartette passage in it is sung as an exercise in singing by note, the Quartette passage can be sung in chorus.

No. 1.

Peace, oh! with thy gold - en chain, Now bind us firm and strong! Long u - nite our hearts and hands,
 The con - cord blest pro - long! Now let plen - ty fill the plain, Now wake the reap - er's song!
 Free - dom now our hearts and hands, And banished cow - ard wrong! Far a - way to dis - tant shores, Spread the tidings, joy - ous, free!
 Raise the white sails, catch the breeze, Haste ye o'er the sea, Tell the na - tions we have won The vic - tory, doubt - ful long,
 Now in con - cord, love and peace, We raise the grate - ful song, We raise the grate - ful song.

No. 2.

The Lord is my shepherd, no want shall I know; I feed in green pastures, safe fold - ed I rest; He lead - eth my soul where the
 still wa - ters flow. Re - stores me when wand'ring, re - deems when oppressed. Re - stores me when wand'ring, re - deems when oppressed;

How dear and how pleasant the place.

Words by J. C. HENSON.

Moderato. Quartett.

1. How dear and how pleasant the place, Where parents and teachers we see; And where we all learn of the grace, Of the Saviour, a - bundant and free.

2. Were we on a dark heathen shore, How sad were our lot and how drear; Perhaps we should i - dols a - dore, And live on in dark-ness and fear.

3. But now in a shel - ter we stay, Pre - pared by the Shepherd of all; And not from the fold would we stray, Nor lin - ger when Je - sus doth call.

4. Oh, hap - py the dear Sabbath day, And sweet is the mu - sic of heav'n, As call - ing, "Oh praise ye the Lord," They ech - o o'er woodland and dells.

5. Let children and teachers u - nite, And sweet songs of grat - i - tude raise, The Lord who is watchful and kind, De - serves all the full - ness of praise.

Chorus. Allegro.

O hap - py, O hap - py are we, Who live in this won - der - ful day: And on to the kingdom we press, While flowers bloom a - long the bright way.

The Lord will Comfort! Concluded.

Joy and glad-ness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy!

Joy and glad-ness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy!

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a treble clef accompaniment, and the fourth is a bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is divided into two measures by a bar line.

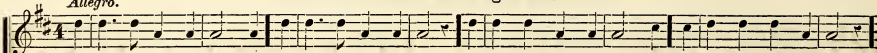
D.C.

Thanks - giv - ing and the voice of mel - o - dy! Thanks - giv - ing and the voice of mel - o - dy!

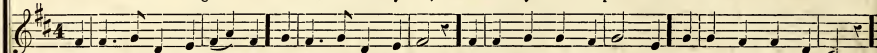
Thanks - giv - ing and the voice of mel - o - dy! Thanks - giv - ing and the voice of mel - o - dy!

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a treble clef accompaniment, and the fourth is a bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is divided into two measures by a bar line. The system concludes with a double bar line.

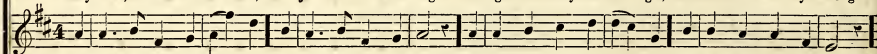
Jerusalem the golden.

Allegro.

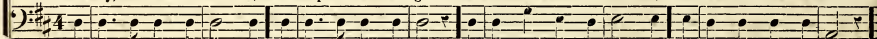
1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest, Beneath thy con - tem - pla - tion Sink heart and voice to rest.



2. They stand, those halls of Si - on, All ju - bi - lant with song! And bright with many an an - gel, And all the mar - tyr throng.



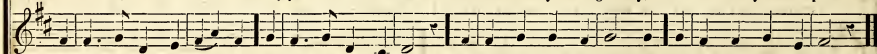
3. And they, who with their Lead - er, Have conquer'd in the fight, For - ev - er and for - ev - er, Are clad in robes of white.



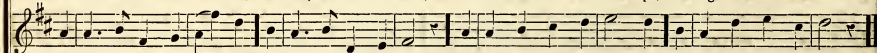
4. Oh, sweet and bless - ed coun - try, The home of God's e - lect! Oh, sweet and bless - ed coun - try, That ea - ger hearts ex - pect!



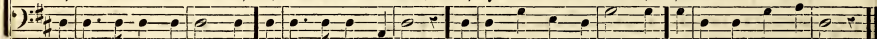
I know not, oh! I know not What joys a - wait me there, What ra - di - an - cy of glo - ry, What bliss be - yond com - pare.



There is the throne of Da - vid; And there, from toil re - leased, The shout of them that tri - umph, The song of them that feast.



Oh, land that seest no sor - row, Oh, state that fearest no strife; Oh, roy - al land of flow - ers, Oh, realms and home of life!



Je - sus, in mer - cy bring us To that dear land of rest; Who art, with God the Fa - ther, And Spir - it, ev - er blest.

We'll ever sing.

J. H. TENNEY.

Moderato.
QUARTETTE*Chorus. Allegro.*

1. We'll ev - er sing of our Father - land, Where dwells a no - ble, nob - e band; Co - lum - bi - a! the name we love, E'er dear to us where'er we rove.

2. No tyrant's frown do we ev - er fear, In our free land to us so dear; We laugh to scorn a king - ly power, For none but slaves to such will cower. Then sing we on in

3. Then pledge ye round with a manly brow, To music's clear, harmonious flow; And firm - er be the glorious stand We take for home and Father-land.

4. May Prov - i - dence ev - er bless our land, And still supply with plenteous hand; Heav'n watch and keep us in our might, And make us walk in paths aright.

praise of that noble hand, Who freedom won in our own dear Father-land; In our own dear Father-land, in our own dear Father-land, Who free - dom won in our own dear Father-land!

I live for those who love me.

A. J. ABBEY.

Moderato.

1. I live for those who love me, Whose hearts are kind and true; For the heaven that smiles above me, And awaits my spirit too. For all human ties that bind me,

2. I live to learn their sto-ry, Who suffered for my sake; To em-u-late their glory, And fol-low in their wake. Bards, patriots, martyrs, sages,

3. I live to hail the sea-son, By gifted minds foretold; When men shall live by reason, And not a-lone by gold; When man to man u-nit-ed,

4. I live for those who love me, For those who know me true; For the heaven that smiles above me, And awaits my spirit too. For the cause that lacks assistance,

For the task that God assigned me, For the bright hopes left behind me, And the good that I can do; For the bright hopes left behind me, And the good that I can do.

The noble of all ages, Whose deeds crown history's pages, And time's great volume makes; Whose deeds crown history's pages, And time's great volume makes. And every wrong thing right'd, The whole world shall be lighted, As E-den was of old! The whole world shall be lighted, As E-den was of old!

And the wrongs that need resistance, For the future in the distance, And the good that I can do; For the future in the distance, And the good that I can do.

CHAPTER XXVII.

SIXTEENTH NOTES.

Notes that have two dashes at the end of the stem, are called **SIXTEENTH NOTES**.

SIXTEENTH NOTES.



Sixteenth Notes which are connected together by the dashes must be sung to the same syllable when a tune is sung by word, but not when a tune is sung by note.

Four Sixteenth Notes must be sung in the time that is required to sing one Quarter Note. Sixteenth Notes must be sung twice as fast as Eighth Notes, and four times faster than Quarter Notes. Four Sixteenth Notes must be sung in the time it takes to make one beat or one count.

EXERCISE A.—Practice the following exercise by note, until the learners can sing Sixteenth Notes correctly.

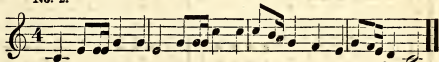
No. 1.



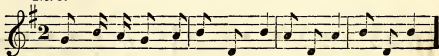
There are not many tunes in vocal music in which four Sixteenth Notes succeed each other. In vocal music Sixteenth Notes are usually placed where one or two Sixteenth Notes and some other kind of a note will be sung in the time of one count or beat. In the following exercise, two Sixteenth Notes and one Eighth Note are sung in the time of one count or beat.

EXERCISE B.—Practice the following exercises by note, until the learners can correctly sing two Sixteenth Notes combined with an Eighth Note, so that the Eighth Note and the two Sixteenth Notes are sung in the time of one count or beat.

No. 2.



No. 3.



This is a fair and glo-rious land, Ev - er free shalt thou be;



Ev - er thy sons shall no - bly stand, Ev - er thy guard shall be.

EXERCISE C.—Practice the following tunes by note and by word, until the learners become accustomed to singing Sixteenth Notes.

Straying through the wildwood.

Allegretto.

1. Straying thro' the wild-wood, all the summer day, Mer-ri-ly we wan-der, with a cheer-ful lay! As the fields are browning, rich with harvest cheer! Home, and home-like pleasures, ever more are dear.

2. While the sun is shining in the purple trees, While the sweet breeze blowing far o'er azure seas! Calls for joy and gladness, then our hearts elate, Full of thankful feeling, prize their blessings great.

3. Fields and woods for all men spread their varied cheer, Rich and poor to-geth-er, view the sky so clear; Birds in jocund chorus, ere they hence depart, Lead the cheerful anthem from each thankful heart.

Come away, the clouds are breaking.

J. H. TENNEY.

Allegretto.

1. Come a-way! the clouds are break-ing! This will be a glo-ri-ous day! To the greenwood joy-ful wend-ing, Ho! for sport and mer-ry play!

2. Robins in the boughs are sing-ing! Won-der at our com-pa-ny! Brightest in-sects round us wing-ing, None shall be as gay as we!

3. "Life is re-al, life is earn-est," Youth is joy-ful, free from care! Gath-er strength from hap-py pas-time, Cheer-ful then the bur-den bear.

Come away, the clouds are breaking. Concluded.

For a merry, merry time shall be, This glad summer day! For a merry, merry time shall be, This glad summer day! Come away, the clouds are

For a merry, merry time shall be, This glad summer day! For a merry, merry time shall be, This glad summer day! Robins in the boughs a -

For a merry, merry time shall be, This glad summer day! For a merry, merry time shall be, This glad summer day! "Life is re - al, life is

breaking, (breaking,) This will be a glo - rious day! To the greenwood joy - ful wending, (wending,) Ho! for sport and mer - ry play!

sing - ing, Wonder at our com - pa - ny! Brightest insects round us wing - ing, None shall be as gay as we!

earnest, (earnest,") Youth is joy - ful, free from care! Gather strength from happy pastime, (pastime,) Cheerful then the burthen bear.

Hark! the sleigh-bells.

J. H. TENNEY.

Allegretto.

1. Hark! the sleigh-bells merry sound, Tells the story far around, We are com-ing, clear the way! Not a moment can we stay. Jingle, jingle, jingle, jingle, jin-gle, clear the way!

2. Full of laughter, full of glee, We're a merry com-pa-ny! Dull care leaving, we're a-way, We'll be hap-py, we'll be gay. Jingle, jingle, jingle, jingle, jin-gle, clear the way!

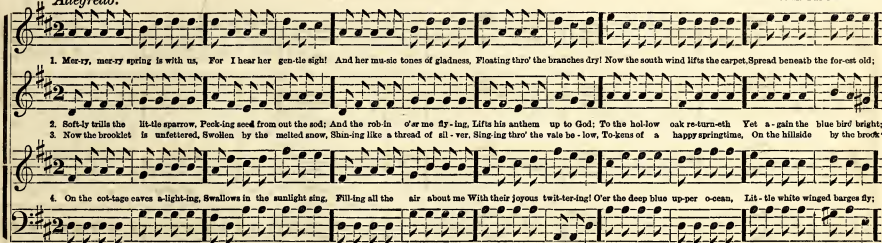
3. Swiftly passing, here we go, Smoothly gliding o'er the snow, Thro' the valley, thro' the glen, Far a-way, and home a-gain. Jingle, jingle, jingle, jingle, jin-gle, clear the way!

'Tis the mer-ry, mer-ry, mer-ry, mer-ry, mer-ry sleigh! Jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, clear the way! 'Tis the mer-ry, mer-ry, mer-ry, mer-ry, mer-ry sleigh!

'Tis the mer-ry, mer-ry, mer-ry, mer-ry, mer-ry sleigh! Jin-gle, Jin-gle, jin-gle, jin-gle, jin-gle, clear the way! 'Tis the mer-ry, mer-ry, mer-ry, mer-ry, mer-ry sleigh!

Merry Spring.

J. H. TENNEY.

Allegretto.


1. Mer-ry, mer-ry spring is with us, For I hear her gen-tle sigh! And her music tones of gladness, Floating thro' the branches dry! Now the south wind lifts the carpet, Spread beneath the for-est old;

2. Soft-ly trills the lit-tle sparrow, Peck-ing seed from out the sod; And the rob-in o'er me fly-ing, Lifts his anthem up to God; To the hol-low oak re-turn-eth Yet a-gain the blue bird bright;

3. Now the brooklet is unfettered, Swollen by the melted snow, Shin-ing like a thread of sil-ver, Sing-ing thro' the vale be-low, To-ken of a happy springtime, On the hillside by the brook;

4. On the cot-tage caves a-light-ing, Swallows in the sunlight sing, Fill-ing all the air about me With their joyous twit-ter-ing! O'er the deep blue up-per o-ccean, Lit-tle white winged barges fly;



Waketh up the scented violet, From her bed of richest mould.

And the quail beside the hedges, Haas and whistles with delight. Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la, la, la, la, la, la, la! Welcome, welcome, merry, merry springtime, Welcome to thy gentle sigh.

Emerald grasses, velvet mosses, Smile from many a sunny nook!

Melt-ing out like fairy phantoms, 'Neath the day-god's burning eye!

The Free Heart.

Words by J. C. JOHNSON.

Allegro.

LENE

1. The free heart sings a happy song, From morn till night, and all day long, It wards away th' assaults of care, And holds to all that's pure and fair. For all, the summer breezes blow, And shines the sun on all be-low.

2. That day will come, the heart well knows, When on this world the eye will close, Then soon the spirit's keener sight, Will ope on heaven's effulgent light, Then fly, ye phantoms that oppress! The joys of life are numberless.

Detailed description: This system contains the first two stanzas of the song. It features four staves of music. The top staff is the vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The second and third staves are piano accompaniment, with the second staff continuing the vocal line. The bottom staff is a bass line in 4/4 time, starting with a bass clef. The music is marked 'Allegro'.

Of clouds that fly athwart the blue, The sunset waves its rainbow hue, And sings the happy heart at close of day, And sings the hap-py heart at close of day, In un - i-son with all that's bright and gay.

And my free heart will sing for aye, And turn the shades of night to day, Nor count the fleeting moments as they fly, Nor count the fleeting moments as they fly, Since all of earthly arrows soon glide by.

Detailed description: This system contains the continuation of the song. It features four staves of music. The top staff is the vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The second and third staves are piano accompaniment, with the second staff continuing the vocal line. The bottom staff is a bass line in 4/4 time, starting with a bass clef. The music is marked 'Allegro'.

CHAPTER XXVIII

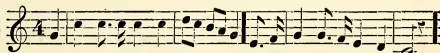
DOTTED EIGHTH NOTES

A DOTTED EIGHTH NOTE occupies three-quarters as much time as a Quarter Note.

A Dotted Eighth Note is almost always followed by a Sixteenth Note. When it is, the Dotted Eighth Note and the Sixteenth Note occupy the time of one count or beat. That is, they occupy as much time as two Eighth Notes. But when two Eighth Notes are sung to one count or beat, the two sounds are of equal lengths,—while, when a Dotted Eighth Note and a Sixteenth Note are sung to one count or beat, the first sound is three times longer than the second sound.

SMALL NOTES are designed to be played on an instrument. The part of the measure which they occupy that are not occupied by large notes, must be treated by the singers as if occupied by a rest.

EXERCISE.—Practice the following tunes by note and by word,—carefully noticing the difference between two eighth notes sung to one count or beat, and a Dotted Eighth Note and a Sixteenth Note sung to one count or beat,—until it is certain that the learners will always sing Dotted Eighth Notes correctly



A song for the Oak, the brave old Oak! Who hath ruled in the greenwood long,



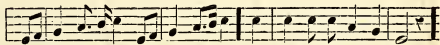
Here's health and renown to his broad green crown, And his fifty arms so strong;



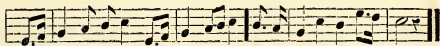
There is fear in his frown when the sun goes down, And the fire in the west fades out,



And he show-eth his might on a wild midnight, When storms thro' his branches shout!



Then sing of the Oak, the brave old Oak, Who stands in his pride a-lone!



And still flourish he, a hale green tree, When a hundred years are gone

Allegro

1. Look, ye saints, the sight is glorious, See the Man of sorrows now! From the fight return'd vic-tor-ious, Eve-ry knee to Him shall bow;

2. Sin-ners in derision crown'd Him, Mocking thus the Saviour's claim, Saints and an-gels crowd a-round him, Own his ti-tle, praise his name.

The first system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The music is in a lively, allegro tempo.

Crown him! crown him! Crowns become the Vic-tor's brow, Crown him! crown him! Crowns become the Vic-tor's brow.

Crown him! crown him! Crowns become the Vic-tor's brow, Crown him! crown him! Crowns become the Vic-tor's brow.

The second system also consists of four staves, continuing the vocal and piano parts from the first system. It features the same key signature and time signature. The lyrics are repeated twice, once for each vocal line.

Crown the Sav-ior, angels crown him, Rich the tro-phies Je-sus brings; In the seat of pow'r enthrone him, While the heav'-ly con-clave sings!

Hark! those bursts of ac-cla-mation! Hark! those loud triumphant chords! Je-sus takes the high-est sta-tion, King of kings, and Lord of lords!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "Crown the Sav-ior, angels crown him, Rich the tro-phies Je-sus brings; In the seat of pow'r enthrone him, While the heav'-ly con-clave sings!". The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics "Hark! those bursts of ac-cla-mation! Hark! those loud triumphant chords! Je-sus takes the high-est sta-tion, King of kings, and Lord of lords!" are placed between the second and third staves.

Crown him! crown him! Crown the Sav-ior, King of kings, Crown him! crown him! Crown the Sav-ior, King of kings!

Crown him! crown him! Crown the Sav-ior, King of kings, Crown him! crown him! Crown the Sav-ior, King of kings!

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "Crown him! crown him! Crown the Sav-ior, King of kings, Crown him! crown him! Crown the Sav-ior, King of kings!". The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics "Crown him! crown him! Crown the Sav-ior, King of kings, Crown him! crown him! Crown the Sav-ior, King of kings!" are repeated between the second and third staves.

Roughly the winds Blow.

J. C. JOHNSON.

Allegro.

1. Rough - ly the winds blow, the waves flow, the winds blow! The March winds that whist - le round the far - mer's door!

2. Health, mirth and pleas - ure, the wild waves bring ev - er, The winds while ca - reer - ing o - ver mount and moor!

And wild is the night when the stars shine so bright, And the sea thunders loud on the rock - y shore!

A - dieu! an - cient win - ter, be - gone and for - ev - er, Wild winds sweep the fields, bounteous spring is near!

Roughly the Winds blow. Concluded.

Fierce o'er the deep, see the dusk - y tem - pest sweep! And loud round you bark doth his war - note ring!

Down in the ground in a win - ter sleep profound! The flowers do not dream that the spring is near!

Yet wel - come to me is the song loud and free, Of the month that doth her - ald the glad, glad spring!

When loud call the gales, then they wake in the dales, And re - joice, And re - joice for the sum - mer near!

The musical score consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal lines.

CHAPTER XXIX.

THE KEY OF THREE SHARPS.

SIGNATURE RULE No. 4.—When the signature of a tune is Three Sharps, the tune is said to be in the **KEY OF THREE SHARPS**. *In the Key of Three Sharps, the parts which have the Treble clef are in the KEY OF THE SECOND SPACE.* (In the same Key the Base part is in the Natural Key.) *The part that has the Base clef is in the KEY OF THE FIRST SPACE.*

Key of Three Sharps.

Key of the Second Space.

Key of A.

DO.	RE.	MI.	FA.	SOL.	SOL.	DO.
ONE.	TWO.	THREE.	FOUR.	FIVE.	FIVE.	ONE.

Key of the First Space.

The signature of Three Sharps only tells singers that the tune is in the keys of the First and Second Spaces, but it tells instrumental players that they must play every note sharp which is on a line or space whose Alphabetical name is F, C, or G.

C# D. E. F# G# A. B. C# D. E. F# G# A. B. C#

The lower signature sharp in the foregoing example is on the Third Space. It means that instrumental players must play every note sharp which is on the Third Space and on the octaves of the Third Space. Call the Third Space first,—Third Line second,—Second Space third,—Second Line fourth,—First Space fifth,—First Line sixth,—Space Below seventh,—and the Added Line Below is the octave or eighth of the Third Space. Count upwards in the same way, and the Second Added Line Above is the

octave of the Third Space. So the signature sharp on the Third Space tells instrumental players that they must play every note sharp that is on the Third Space, the Added Line Below, and the Second Added Line Above. The Alphabetical name of all three of those lines is "C," and instrumental players only have to remember that the signature sharp on the Third Space means that they must play every note in the tune sharp, that is on a line or space whose Alphabetical name is "C."

In like manner, the signature sharp that is on the Fifth Line tells instrumental players that they must play every note sharp which is on the Fifth Line, and on the First Space, the octave of the Fifth Line;—and the signature sharp on the Space above, that they must play every note sharp that is on the Space above, and on the Second Line, the octave of the Space Above.

Sometimes a note that is on a line or space which is affected by a signature sharp, has a Natural before it, and instrumental players then play that note Natural, instead of playing it as the signature requires.

Although players have to learn so much about signatures, singers do not have to learn anything more about them than to remember what Keys they denote, with this one exception.

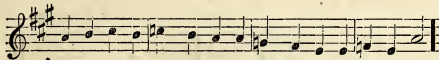
When a Signature Sharp is cancelled by an Accidental Natural, (that is, by a natural at the side of a note,) singers must sing the note which has such a Natural before it, FLAT.

So whenever singers see a Natural before a note that is in a measure in which no previous note has a sharp that the Natural is intended to cancel, they must remember that it cancels the effect of one of the signature sharps, and that they must sing such a note as if it had a flat before it. This is the only case in which singers ever have to take any notice of signature sharps, other than to remember what keys they denote.

SMALL NOTES. like those in a tune in this chapter, are designed to be played upon an instrument. Sometimes such small notes occupy parts of the measure which should, properly, be occupied by rests, and the singers have to remain silent while they are played, just as they would if rests occupied the places of the Small Notes.

1ST TIME, — 2D TIME, means that the notes which have "First Time" over them, must be omitted when that part of the tune is repeated, and the notes that have "Second Time" over them must be sung in their stead.

EXERCISE A. — Study and practice the following exercise, until the way to treat Naturals which cancel Signature Sharps is thoroughly understood.



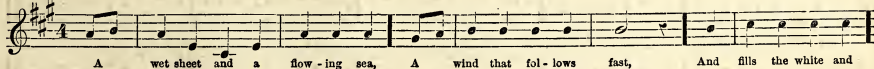
FLAT FLAT FLAT
ONE, TWO, THREE, TWO, THREE, TWO, ONE, ONE, SEVEN, SIX, FIVE, FIVE, SIX, FIVE, ONE.

QUESTIONS.— Chapters XXVII.—XXIX. How does a Sixteenth Note look? How much faster than Quarter Notes must Sixteenth Notes be sung? How much time does a Dotted Eighth Note occupy? What Note is usually next to a Dotted Eighth Note? How much time does a Dotted Eighth Note and a Sixteenth Note occupy? What is the difference between singing two Eighth Notes to a beat, and a Dotted Eighth Note and a Sixteenth Note to a beat? What is Signature Rule

No. 4? In the Key of Three Sharps, in what Keys are the four parts? In the Natural Key? In the Key of One Sharp? In the Key of Two Sharps? What does "1st Time—2d Time" mean? What is the only place where a singer has to give any attention to a Signature Sharp? When a Signature Sharp is cancelled by an Accidental Natural, how must singers sing the sound which the note next to the Natural denotes?

EXERCISE B.— Practice the following tunes by note until the learners can sing by rote, readily, in the Key of Three Sharps. When each tune has been sung by note until it is familiarly learned, sing it by word. The Solo in this chapter can be sung by the whole class in chorus when they practice the piece as an exercise in singing by note, or be omitted and only the chorus practiced. The influence of a natural when it cancels a signature sharp or flat, extends through the measure, and from a measure into the next measure, just as a Sharp or a Flat does.

No. 1.



A wet sheet and a flow-ing sea, A wind that fol-lows fast, And fills the white and



rust-ling sails, And bends the gal-lant mast, And bends the gal-lant mast, my boys,

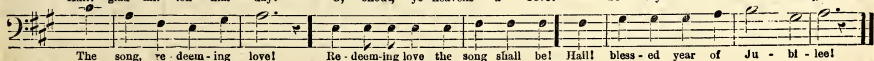


When like an ea-gle free, A-way the good ship flies, and leaves Co-lum-bia on our lee!

No. 2.



Hail! glad mil-len-nial day! O, shout, ye heavens a-bove! To-day the na-tions sing,

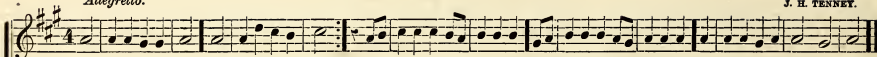


The song, re-deem-ing love! Re-deem-ing love the song shall be! Hail! bless-ed year of Ju-bi-lee!

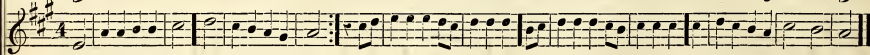
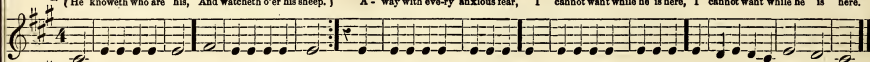
The Lord my Shepherd is.

Allegretto.

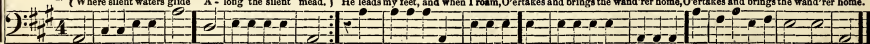
J. H. TENNEY.



1. { The Lord my Shepherd is, And he my soul will keep, }
 { He knoweth who are his, And watcheth o'er his sheep. } A - way with eve-ry anxious fear, I cannot want while he is here, I cannot want while he is here.

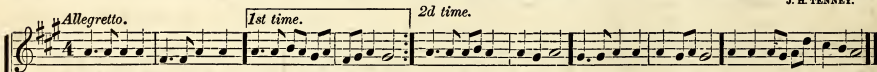


2. { His wisdom doth provide The pastures where I feed, }
 { Where silent waters glide A - long the silent mead. } He leads my feet, and when I roam, O'ertakes and brings the wand'rer home, O'ertakes and brings the wand'rer home.

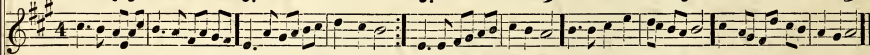
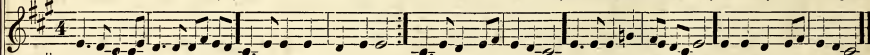


fa When we pass yonder river. *lu do la sol*

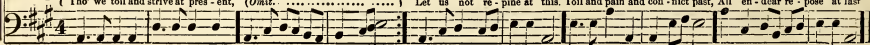
J. H. TENNEY.



1. { When we passthro' yonder riv - er, When we reach the farther shore, }
 { There's an end of war fore - er, (Omit.....) } We shall see our foes no more; All our conflicts then shall cease, Followed by e - ter - nal peace.



2. { Af - ter warfare rest is pleas - ant; Oh, how sweet the prospect is! }
 { Tho' we toil and strive at pres - ent, (Omit.....) } Let us not re - pine at this. Toil and pain and con - flict past, All en - dear re - pose at last



The Dance of May.

J. C. JOHNSON.

Fine.

Allegro.

1. Come to the dance of May, Maid-ens gay, O haste a - way! Swift trip with mer - ry feet, Thro' the flow - ery May.

2. Join in the dance of May, Mer - ry morn, and hap - py day! Swift fly the hap - py hours, In these fra-grant bow'rs.

D. C. Hail! hail the Queen of May! Maid-ens gay, O trip a - way! Dance round the gar-lands bright, Fair as morn - ing light.

D. C.

{ All, all are hith-er wending, Hark! hap - py voi-ces blending! Loud, loud the strains as - cend-ing, Prais-ing, praising May! }
See! see the Queen of flow-ers, Now from the woodland bow-ers, Fair in the ro - sy morning, Pass - eth to her throne! }

{ Green wave the boughs a - bove us, Here through the friends that love us, All join in mer-ry cho-rus, Prais-ing, praising May! }
See how sweet birds are sing-ing, Joy to our sovereign bringing, Sweet songs of praise are ring-ing! Wel-come! welcome May! }

Up the cool and dewy mountain.

English Glee.

Allegro.

1. Up the cool and dew - y moun-tain, Springs the stag at ear - ly morn, Drink - ing at the pine - girt foun - tains,

2. From the tow - 'ring cliffs of ce - der, Se - eth he the ea - gle soar, While the lark comes up - ward cir - cling,

Startling from her rest the fawn ! Swift - ly to the summit bounding, Wide he scans with gleaming eye, Where the hoar - y lakes of va - por,

Notes of gladsome praise to pour ! Faint - ly on the ech - oes rest - ing, Com - eth here the dis - tant horn ; Nought he ear - eth for the morning,

Up the cool and dewy mountain. Concluded.

Fill the val - leys, fill the val - leys, Fill the val - leys far and nigh, Up the cool and dew - y moun - tain,

Nought he car - eth! nought he car - eth! Bold is he the for - est born! From the tow - ring cliffs of ce - dar,

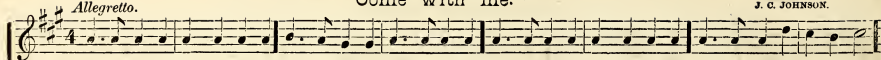
Springs the stag at ear - ly morn, Drink - ing at the pine - girt foun - tain, Start - ling from her rest the fawn!

Se - eth he the ea - gle soar! While the lark comes up - ward cir - cling, Notes of glad - some praise to pour!

The musical score consists of four systems, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are in a soprano or alto range, and the piano accompaniment is in a bass range. The lyrics are printed below the vocal lines.

Come with me.

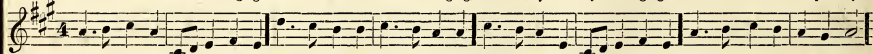
J. C. JOHNSON.

Allegretto.

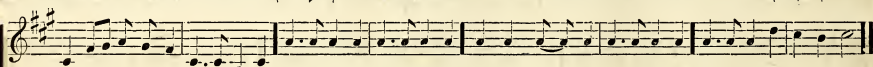
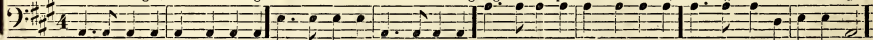
1. Come with me, the moon is shining, Round yon tree the vine is twining, There the song-bird soft-ly sleepeth, Wait-ing for an -oth-er day.



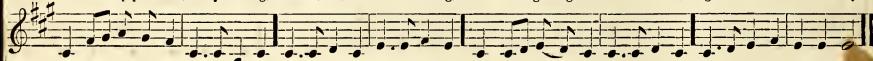
2. Come with me, sweet bells are ringing. Gen-tle winds their tones are bringing, Far a-way like spirits singing, Hark! to their sweet vesper lay!



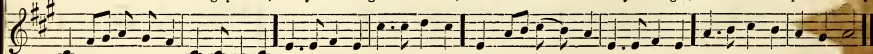
3. Fair is moonlight, fair is evening, Rainbow clouds around her wreathing. Night's sweet planet mild advances, Pleasing all the summer night.



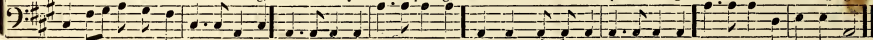
Hark! the whip-poor-will, loudly call-ing, Si-lent, soft, the dew's are falling, Thro' the fragrant grove let us wau-der, Song shall cheer us on the way.



See! the riv-ulet murm'ring speedeth, Thro' yon darkling wood recedeth, Pass we where in silv'ry moonlight, Lake and mount spread far away.

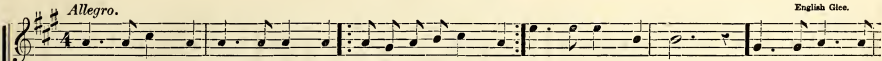


See! the flower-bells all are closing. Safe till dewy morn reposing, Homeward now our steps re-tracing, Rest we till the morning light.

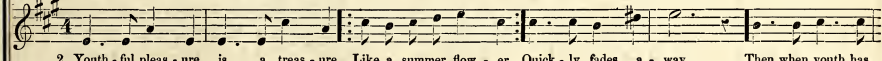
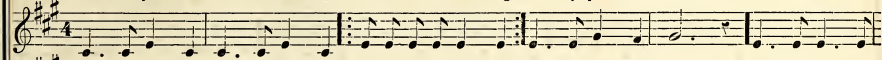


Youthful Pleasure.*

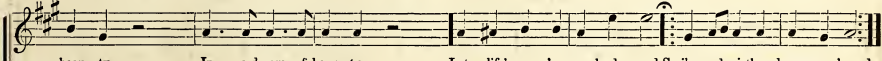
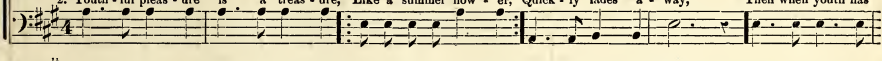
English Glee.

Allegro.

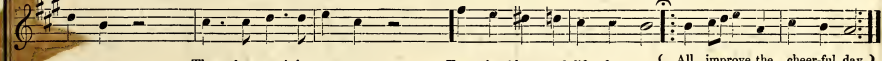
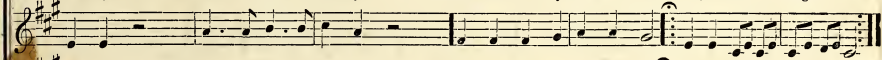
1. Youth - ful pleas - ure is a treas - ure, Seize it, for 'tis fleet - ing, Gai - ly pass the hours, In a dream of



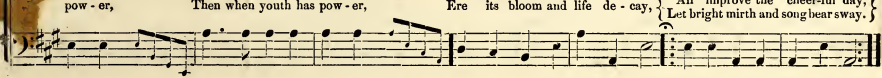
2. Youth - ful pleas - ure is a treas - ure, Like a summer flow - er, Quick - ly fades a - way, Then when youth has



beau - ty, In a dream of beau - ty, Let life's ev - 'ry care be drowned, Smiles, and mirth, and songs a - bound.



pow - er, Then when youth has pow - er, Ere its bloom and life de - cay, { All improve the cheer - ful day, }
 { Let bright mirth and song bear sway. }



Winter Evening Joys.

J. H. TENNEY.

Words by J. C. JOHNSON.

Allegro.

1. The cold winds roar thro' the oak - en wood, And the clouds dash past in an an - gry mood! Yet we'll pile fresh boughs on the cheerful fire,

2. The wild winds know, as they sweep a - long, Filling all the woods with their win - ter song, They shall fade a - way on the distant sea,

3. The win - ter sprites, they shall all die soon, They will sleep, ah, me! 'neath the East-er moon, In our cheerful hearts 'tis al-read-y Spring,

And our song shall ring out like a sound-ing lyre! La, la, la, la, la, la, la, la, la, la, la!

With the glad leaping waves in their com - pa - ny. Tra la, la, la, la, Tra la, la, la, la, Tra la, la, la, la, Tra la, la, la, la!

As with loud ringing voi - ces we gai - ly sing! La, la, la, la, la, la, la, la, la, la, la!

Winter Evening Joys. Concluded.

Tra la, la, la, la, la, la, la, la, la, la, la, la, With friends, and

The cold winter night for me, for me! With friends, and

Tra la, la, la, la, la, la, la, la, la, la, la, la, and

The cold winter night for me, for me! With friends, and

mirth, and good com - pa - ny! A cold winter night for me! with mirth, with song, With song and good com - pa - ny!

mirth, and good com - pa - ny! with song, With song and good com - pa - ny!

mirth, and good com - pa - ny! A cold winter night for me! with mirth, with song, With song and good com - pa - ny!

mirth, and good com - pa - ny!

Onward march the circling seasons.

Words by J. C. JOHNSON.

Moderato.

1. Onward march the cir-cling seasons, Each with beau-ty rare and new; Now Oc - to - ber mild ad - van-ces, Glorious to our view!

2. See! the love-ly flow'rs are dy-ing! Mournful sighs the autumn blast! Shall we weep for sum-mer o-ver? Mourn the har - vest past?

3. Days of youth are days of pleasure, Life's fair spring-time may not last; Soon our sum-mer will be o - ver, Soon our har - vest past!

Eve - ry-where the Frost-king ran-ges, All the chil-ly night; Eve-ry-where the for - est changes, Fair in morning light!

Those who in the spring-time sow'd not, Dread cold win-ter near; To the i - dle and the slothful, Au-tumn days are drear!

Let us then all vir-tue cher-ish, And af - fec-tion dear, These our treasures will not per-ish With the clos-ing year!

A new created World.

From the Oratorio of the "Creation."

TENOR SOLO. *Moderato.*

Now van - ish be - fore the ho - ly beams, The gloom - y shades of an - cient night, The gloom - y

shades of an - cient night! The first of days ap - pears! The first of days ap - pears!

1st TIME.
Chorus. *Allegro.*

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

3d TIME.

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new cre - at - ed world, A new cre - at - ed world, Springs up, springs up, at God's com - mand! A new cre - at - ed world,

A new, created World. Concluded.

A new cre - a - ted world Springs up, springs up, at God's com-mand! Springs up at God's command! Springs up at God's com - mand!

A new cre - a - ted world Springs up, springs up, at God's com-mand! Springs up at God's command! Springs up at God's com - mand!

A new cre - a - ted world Springs up, springs up, at God's com-mand! Springs up at God's command! Springs up at God's com - mand!

The musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody is simple and repetitive, with lyrics printed below each staff.

Jack Frost.

English Glece.

Moderato.

Jack Frost went on a journey, on a jour-ney 'cross the sea, And he never stayed, nor his steps delayed, A traveller swift was he, was he.

Jack Frost set out on a jour-ney, From regions across the sea, And he never stayed, nor his steps delayed, A traveller swift was he.

Jack Frost went on a journey, on a journey 'cross the sea, the sea. And he never stayed, nor his steps delayed, A traveller swift was he.

The musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderato'. The melody is simple and repetitive, with lyrics printed below each staff.

Jack Frost. Concluded.

He startled the scented zeph - yr, And frightened the purling brook; Straight a - head he went, And grim his look.

He startled the scented zeph - yr, And frightened the purling brook; Straight a - head he went, on his work intent, And grim was his eve - ry look.

He startled the scented zeph - yr, And frightened the purling brook; Straight a - head he went, And grim his look.

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Jack Frost went on a journey, on a journey 'cross the sea, And he never stayed, nor his steps delayed, A traveller swift was he!

Jack Frost set out on a journey, From regions across the sea, And he never stayed, nor his steps delayed, A traveller swift was he!

Jack Frost went on a journey, on a journey 'cross the sea, the sea, And he never stayed, nor his steps delayed, A traveller swift was he!

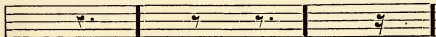
The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

CHAPTER XXX.

SUCCESSIONS SELDOM USED.

The different varieties of notes can be written to succeed each other in an endless variety of ways, just as the letters of the alphabet can be made to form an endless variety of words. Learners soon learn to readily read music in which the notes succeed each other in a common, ordinary manner, just as spelling-book scholars soon learn to read readily all words that are in common, ordinary use. Occasionally those who are reading music come across a succession of notes that is seldom used, just as readers occasionally come across a word they have seldom or never seen before. There is no limit to the way notes can be made to succeed each other, so there is no other way for learners to treat unusual successions of notes, than to study and become familiar with such successions whenever they come across one, — just as there is no other way for a reader to become familiar with unusual words, than to study and make himself familiar with such words whenever he comes across one. This chapter exhibits several successions of such notes as are seldom met with in common music.

Dotted Quarter Rest. Eighth, and Dotted Eighth Rest. A Sixteenth Rest.



A **DOTTED QUARTER REST** denotes that the singers must remain silent for as long a space of time as is required to sing a Dotted Quarter Note. That is, for one and a half counts or beats.

An **EIGHTH REST** denotes that the singers must remain silent for as long a space of time as is required to sing an Eighth Note. That is, for half a beat or count. A **DOTTED EIGHTH REST** denotes that the singers must remain silent for as long a space of time as is required to sing a Dotted Eighth Note.

A **SIXTEENTH REST** denotes that the singers must remain silent for as long a space of time as is required to sing a Sixteenth Note. That is, for a quarter of a count or beat.

EXERCISE A. — Carefully study each of the following exercises, until the uncommon successions of notes and rests in them are clearly understood, and then practice the exercise until the learners can sing it correctly.

No. 1.

No. 2.

No. 3.

No. 4.

Mer-ri-ly, mer-ri-ly on we go! Eas-i-ly, glid-ing by, thro' the snow.

No. 5.

Near the lake where drooped the wil-low, long timé a - go,

When the rock threw back the bil-low, bright - er than snow

No. 6.

Oft in the stil-ly night, ere slumber's chain hath bound me,

Fond mem - ry brings the light of oth - er days a - round me.

EXERCISE B. Practice the following tune by Note and by Word, until the learners can observe all of the Eighth and Dotted Quarter Rests in it, correctly

How pleasing is the Voice.

J. H. TENNEY.

Allegretto.

How pleas - ing is the voice Of God, our heavenly King! Who bids the frost re - tire, And wakes the lovely spring! Bright suns a - rise, Bright suns a - rise..... The mild wind

How pleas - ing is the voice Of God, our heavenly King! Who bids the frost re - tire, And wakes the lovely spring! Bright suns a - rise. The mild wind blows, And beauty glows thro' earth and skies! Bright suns a - rise, The mild wind blows, And beauty glows thro' earth and skies! blows..... Bright suns a - rise..... The mild wind blows, The mild wind blows, And beauty glows thro' earth and skies! Bright suns a - rise, The mild wind blows, And beauty glows thro' earth and skies!

CHAPTER XXXI.

THE KEY OF ONE FLAT.

SIGNATURE RULE No. 5.—When the signature of a tune is One Flat, the tune is said to be in the **KEY OF ONE FLAT**. *In the Key of One Flat the parts which have the Treble clef are in the KEY OF THE FIRST SPACE, and the part that has the Base clef is in the KEY OF THE FOURTH LINE.*

Key of One Flat.

Key of F.

DO. RE. MI. FA. SOL. SOL. DO.
.ONE. TWO. THREE. FOUR. FIVE. FIVE. ONE.

Key of the Fourth Line.

The signature of One Flat tells instrumental players that they must play every note flat which is on the line that they call B, but it only tells singers that the tune is in the Key of One Flat. In the Key of One Flat the Base part is really in the same Key as the parts with the Treble clef in the Key of Two Sharps,—the Key of the Space Below. Very few Base singers, however, can sing a note that is lower than the first line of the Base staff, so it is not customary to call any Base staff key lower than the Key of the First line. When a key is lower than that it is called after the line or space which has **ONE OF THE UPPER SCALE** on it. So although the Base part of this Key is the same as the Key of the Space Below, it is called the Key of the Fourth Line, because one of the upper scale is on that line.

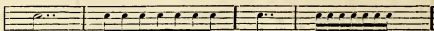
When a Signature Flat is cancelled by an *Accidental Natural*, (that is, by a *Natural* at the side of a note,) singers must sing the note which has such a *Natural* before it, **SHARP**.

EXERCISE A.—Study and practice Exercise No. 1, until the learners understand how to treat a *Natural* which cancels a Signature Flat.

No. 1.

ONE, TWO, SHARP, FIVE, THREE, TWO, FIVE, SHARP, SHARP, FOUR, FIVE, ONE.

When two dots are placed after a note, the note is called a **DOUBLE DOTTED NOTE**. The second dot adds half the length of the first dot to the length of the sound denoted by the note.



The first dot adds a length equal to two Eighth Notes to the length of a Half Note, consequently, the second dot adds the length of one Eighth Note to the length of a Dotted Half Note. So a Double Dotted Half Note is as long as seven Eighth Notes tied into one note. That is, it is only half a count or beat shorter than a Whole Note.

A Double Dotted Quarter Note is as long as seven Sixteenth Notes tied into one note. That is, it is only a quarter of a count or beat shorter than a Half Note.

FINALE means that the part of the tune where it is placed, must be sung as a final close to the piece, after all of the repeats and verses which come before the "Finale" have been sung.

EXERCISE B.—Practice Exercises Nos. 2 and 3, until the learners can sing Double Dotted Half and Quarter Notes correctly.

No. 2.

No. 3.

EXERCISE C.—Practice the following tunes until the learners become well accustomed to singing by Note in the Key of One Flat. When each tune is well learned by Note, sing it by Word. In "Merrily goes the bark," the last measure of the fourth line of the *Finale* is correct when the repeat is sung, but it has one Sixteenth Note too much in it when the next line to it is sung. The proper way to write such a passage is to write the last measure of the fourth line twice, and put "1st Time" and "2d Time" over it,—so that the "1st Time" measure would fit the repeat, and the "2d Time" measure would fit the next line. Writers sometimes write it as it is printed here, to avoid occupying so much room, and leave the singers to use their own judgment to make the measure fit what comes after it.

Hark! what mystic sounds.

Allegretto.

GLOVER.

1. Hark! what mys-tic sounds are these, Steal-ing soft-ly on the breeze? Whence that mu-sic soft and low, Sounding as the bil-lows flow?

2. List! a - gain the sound draws near, Fall-ing sweet-ly on the ear! Borne up - on the breeze a - long! 'Tis the mermaid's eve - ning song!

3. List! the sounds now faint-er grow, As the mermaids seek re - pose; On the night-wind borne a - long! 'Tis the mermaid's eve - ning song!

'Tis the mermaid's song, 'Tis the mermaid's song, Borne upon the breeze along; 'Tis the mermaid's song, 'Tis the mermaid's song, 'Tis the mermaid's evening song!

'Tis the mermaid's song, 'Tis the mermaid's song, Borne upon the breeze along; 'Tis the mermaid's song, 'Tis the mermaid's song, 'Tis the mermaid's evening song!

'Tis the mermaid's song, 'Tis the mermaid's song, Borne upon the breeze along; 'Tis the mermaid's song, 'Tis the mermaid's song, 'Tis the mermaid's evening song!

Hail! oh summer days.

Allegro.

1. Hail! oh summer days, all glad - ness bring - ing, Hail ye mer - ry birds, your sweet notes sing - ing, Welcome springing flow'rs, with beau - ty teem - ing,

2. Mer - ry men and maidens join with your sing - ing, Glad and hap - py voi - ces prais - es bring - ing, Shout un - til the wood - land joyously ring - ing,

*Fine.**D.C.*

Praise your Mak - er's love and pow'r. Hear the rippling brook - let join in your prais - es, Wind - ing thro' the for - est, o - ver the lea!

Ech - oes back the cheer - ing strain. Youth is full of glad - ness, bright as the sum - mer, Ros - es in our path - way springing each day!

Merrily goes the Bark.

Allegro.

1. Merri-ly, merri-ly goes the bark, Before the gale she bounds! So darts the dolphin from the shark, Or the deer be-fore the hounds!

2. Merri-ly, merri-ly goes the bark, Before the gale she bounds! So darts the dolphin from the shark, Or the deer be-fore the hounds!

*Sing the second verse before singing the Finale.**Andante.*

Now the shore from us re- ced-eth, Smoothly glides our fal- ry boat; Now like ar- row swift- ly speed-eth, Now doth calm- ly on- ward float.

Now while o'er the bi- lows speeding, Let us sing a cheer-ful song! Joy- ful Na- ture's cho- rus lead- ing, While the waves the strain pro- long.

Merrily goes the Bark. Concluded.

Finale. Allegro.

The deer before the hounds!

Merri-ly, merri-ly goes the bark, Before the gale she hounds! So darts the dolphin from the shark, Or the deer before the hounds! The

The deer before the hounds!

Detailed description: This system contains four staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second staff is a vocal line with lyrics. The third staff is another treble clef staff with similar rhythmic complexity. The bottom staff is a bass clef staff with a steady eighth-note accompaniment.

The hounds! So darts the dolphin from the shark, Or the deer before the hounds! So darts the dolphin from the shark! Or the deer before the hounds!

deer before the hounds!

. So darts the dolphin from the shark, Or the deer before the hounds! So darts the dolphin from the shark! Or the deer before the hounds!

Detailed description: This system continues the musical score with four staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second staff is a vocal line with lyrics. The third staff is another treble clef staff with similar rhythmic complexity. The bottom staff is a bass clef staff with a steady eighth-note accompaniment.

No. 1.

When the trump of fame loud sounding freedom's call, freedom's call, Bids in freedom's name to fight and bravely fall, bravely fall! Bold the hero goes, where ma'ntening warshouts rise, warshouts rise, And 'mid countless foes he flies, he flies! Bright the sword now gleams, and banners wave on high, wave on high! Round the life-blood streams 'mid cries of "yield or die," "yield or die!" Vict'ry spreads her pen-non flaming, red with gore, red with gore, And shouts to patriot ears that freedom ev - er more, that freedom ev - er more, Free - dom reigns for ev - er - more! That free - dom reigns for ev - er - more! Free - dom reigns for - ev - er, ev - er - more.

No. 2.

The Lord is come, the heavens proclaim His birth, the nations learn his name; An un - known star di - rects the road, Of eastern sag - es to their God.

'Twas on a Bank.

English Glee.

Allegretto.

1. 'Twas on a bank of dais - es sweet, A love - ly maid - en sighed; The lit - tle lambs played at her feet, While she in sor - row cried,

2. "Oh, mock me not, bold bird," she said. "And why, pray, tar - ry here? Dost thou hemoan some young - ling fled? Or hast thou lost thy dear?"

3. "Sing on," she cried, "thou charming bird, Those dul - cet notes re - peat; No mu - sic e'er like thine was heard, So tru - ly sweet, sweet, sweet!"

'Twas on a Bank. Concluded.

“Where is my love? Where can he stay?” When thus a black-bird sang, “Sweet,sweet,sweet, he will not stay!”

Dost thou la-ment his ab-sence? say. When thus a blackbird sang, “Sweet, sweet,sweet, he will not stay!”

Oh, that my love was here to - day!” Once more the blackbird sang. “Sweet,sweet,sweet, He comes this way!”

The musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are vocal lines with lyrics. The bottom staff is a bass clef. The music is in a 4/4 time signature.

The air with mu-sic rang, “Sweet,sweet,sweet,he will not stay!” The air with music rang,with music rang,The air,the air.... with mu-sic rang!

The air with music rang,with music rang, “Sweet,sweet,sweet,he will not stay!” The air with music rang! The air,the air with mu - sic rang!

The air with music rang,with music rang, “Sweet,sweet,sweet,he comes this way!” The air with music rang,with music rang, The air with mu - sic rang!

The musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are vocal lines with lyrics. The bottom staff is a bass clef. The music is in a 4/4 time signature.

CHAPTER XXXII.

TRIPLETS.

One, or two, or three, or four equal sounds can be sung to one count or beat. A Quarter Note denotes one sound to a beat. Two Eighth Notes denote two equal sounds to a beat. Four Sixteenth Notes denote four equal sounds to a beat. But no notes to denote three equal sounds to a beat have ever been invented.

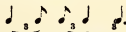
Notes are called Quarter Notes, Eighth Notes, and Sixteenth Notes, because four, or eight, or sixteen of them are equal to a Whole Note. If there were any notes that would denote three equal sounds to a beat, of course, twelve of them would be equal to a Whole Note, and they would be called "Twelfth Notes."

As no Twelfth Notes have ever been devised, Eighth Notes with a figure "3" over or under them are made to do duty as Twelfth Notes. The "3" denotes that the Eighth Notes denote three equal sounds to a beat instead of the two equal sounds to a beat that Eighth Notes usually denote. Three Eighth Notes with a "3" over or under them, are said to form a TRIPLET.



Eighth Notes which form Triplets are treated exactly as Twelfth Notes would be treated if there were such notes. That is, a Quarter Note formed of two of the Eighth Notes which belong to a Triplet, is two-thirds of a

beat long, just as a note formed by combining two Twelfth Notes would be two-thirds of a beat long; — and a Dotted Quarter Note formed of three of the Eighth Notes that belong in a Triplet is one beat long, just as a note formed by combining three Twelfth Notes would be one beat long. So the following Quarter Notes are two thirds of a beat long, and the following Dotted Quarter Note is one beat long.



QUESTIONS.—CHAP. XXX—XXXII.—How does an Eighth Rest look? What is the difference between its appearance and that of a Quarter Rest? How long a silence does it denote? How does a Sixteenth Rest look? How long a silence does it denote? How long a Silence does a Dotted Eighth Rest denote? A Dotted Quarter Rest? What is Signature Rule No. 5? When a signature flat is cancelled by a natural, how must the singers sing the note which has the natural before it? In what keys are the four parts in the natural key? The Key of One Sharp? Two Sharps? Three Sharps? When a note is double-dotted, how much does the second dot add to the length of the note? How many Eighth Notes tied would denote a sound as long as is denoted by a Double Dotted Half Note? How much shorter is a Double Dotted Half Note than a Whole Note? How many Sixteenth Notes tied would denote a sound as long as is denoted by a Double Dotted Quarter Note? How much shorter is a Double Dotted Quarter Note than a Half Note? What kind of notes ought to denote three equal sounds to a beat? What kind of notes do denote three equal notes to a beat? When Eighth Notes denote three equal sounds to a beat, what are they called? How long a sound does a Quarter Note denote when it is formed of two Triplet Eighth Notes? How long a sound does a Dotted Quarter Note denote when it is formed of three Triplet Eighth Notes?

EXERCISE.—Practice the following tunes by note and by word, until the learners can sing Triplets correctly.

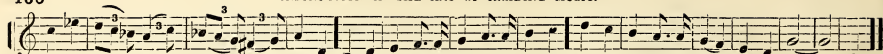
No. 1.



No. 2.

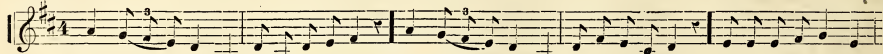


Thus in Switzerland the joyous echoes sounding, Thus in Highland glens the bugle's tone rebounding; Free hearts e'er rejoice on mountain sides a - - - - -

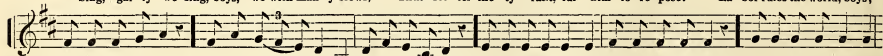


There then mu - sic blest a - mid the clans re - sid - ing, Leadest forth when the youth in full chorus, Fill the air with their war cries re - joic - ing!

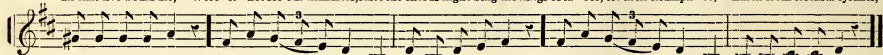
No. 3.



Sing, gai - ly we sing, boys, we with man - y blows, Thus fet - ter the ty - rant, lull him to re - pose! La - bor rules the world, boys;



all that live would die, Were it not for our hammers, raise the chorus high! Sing the kings of la - bor, let their triumph be, Earth from slothful tyrants,

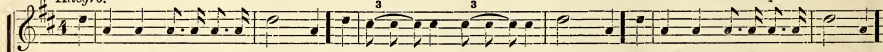


speed - i - ly to free! This the mu - sic we give you, all the storm - y day, As with clat - ter - ing hammers, thus the workmen play!

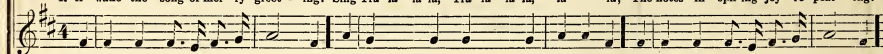
Merry Greeting.

J. H. RHEIM. From "The Beauty," by permission.

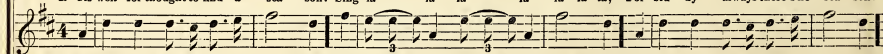
Allegro.



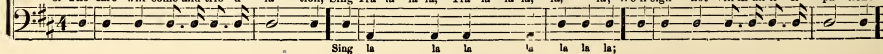
1. A - wake the song of mer - ry greet - ing! Sing Tra la la la, Tra la la la, la la; The notes in - spir - ing joy re - peat - ing!



2. 'Tis well for thought to find a sea - son! Sing la la la la la la la; For stu - dy always there's no rea - son!



3. Tho' care will come and trib - u - la - tion, Sing Tra la la la, Tra la la la, la, la; We'll sigh not in th'an - ti - ci - pa - tion!



Sing la la la la la la la;

Merry Greeting. Concluded.

Sing Tra la la la, Tra la la la, la la la, Let mirth to wisdom tribute pay,.... But yet be merry while we may, Sing la la la la

Sing la la la la la la la, We gather knowledge from the past, To make life happy while it lasts, Sing Tra la la la la, Tra la la la,

Sing Tra la la la, Tra la la la la la, For joy will soon each grief dis - pel From hearts where love and friendship dwell, Sing la la la la

Sing la la la la la la la,

la la la, Sing la la la la la la la, Sing la la la la la la la, Sing la la la la la la la.

la la, Sing Tra la la la, Tra la la la la la, Sing Tra la la la, Tra la la la la la, Sing Tra la la a Tra la la la la la.

la la la, Sing la la la la la la la, Sing la la la la la la la Sing la la la la la la la.

O, happy is the man.

Moderato.

1. O, happy is the man who hears Instruction's warning voice; And who ce - les - tial wisdom makes, His ear - ly, on - ly choice, His ear - ly, on - ly choice.

2. For she has treasure greater far Than east or west un - fold; More precious are her bright rewards Than gems or stores of gold, Than gems or stores of gold.

3. And as her heav'nly labors rise, So her rewards in - crease; Her ways are ways of pleasantness, And all her paths are peace, And all her paths are peace.

The musical score consists of four staves. The first three staves are for the vocal line, and the fourth is for the bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are printed below the vocal staves.

Daughter of Zion.

J. H. TENNEY.

Moderato.

1. Daughter of Zi - on! from the dust Ex - alt thy fall - en head; A - gain in thy Redeemer trust: He calls thee from the dead.

2. Awake! awake! put on thy strength, Thy beau - ti - ful ar - ray; The day of freedom dawns at length, The Lord's appointed day.

3. Rebuild thy walls, thy bounds enlarge, And send thy heralds forth; Say to the south, "give up thy charge," And keep not back, O north!

The musical score consists of four staves. The first three staves are for the vocal line, and the fourth is for the bass line. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are printed below the vocal staves.

Exhibition Day.

Words by J. C. JOHNSON.

Al grò.

1. Wake the loud ring - ing chor-us, Hail we our fes - tive day! Let the glad hours be - fore us, Hap - pi - ly pass a - way, For though sad be our parting.

2. Af - ter night comes fair morning, Beauti - ful o'er the hills! Af - ter storm shines the rain - bow, Mirrored in all the rills, Af - ter la - bor and sor - row,
3. Thus we joy - ful - ly greet you, Friends of our youthful years, Thus we greet friend and teacher, All that our love en - dears, You have watched o'er us kind - ly,

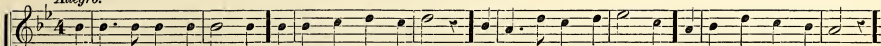
4. Then with loud ring - ing chor - us, Hail we our fes - tive day! Then the glad hours be - fore us, Cheerful - ly pass a - way, And though sad be our part - ing,

We tearful - ly bid a - dieu; Pleasant mem' - ries endearing, Oft shall this scene re - new; And kind thoughts we will cherish, Ev - er to friendship true.

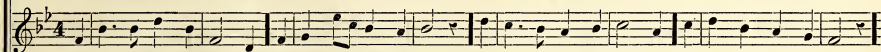
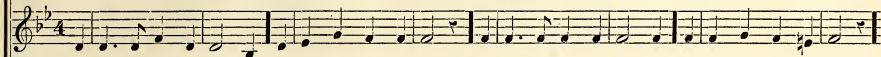
And strife on life's bat - tle plain, Comes a prize to the vic - tor, Then may we meet a - gain; There we'll greet you re - joic - ing, On the fair heav'ly plain.
Have cheered us along the way, That will lead thro' earth's darkness, Lead us to per - fect day; Where the wise and the ho - ly Dwell in per - fect day.

We hope we shall meet a - gain, On a fair bliss - ful morning, When we our home shal. gain; Where no tears are nor sad - ness, Then we shall meet a - gain.

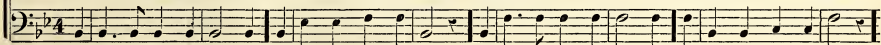
Now be the gospel banner.

Allegro.

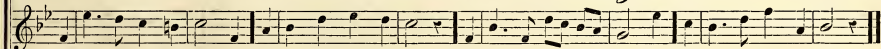
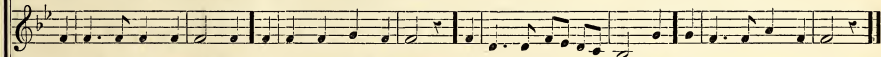
1. Now be the gos - pel ban - ner, In eve - ry land un - fur'l'd, And be the shout "Ho - san - na!" Re - ech - oed thro' the world;



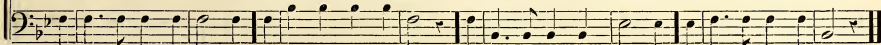
2. Yes, thou shalt reign for - ev - er, O Je - sus, King of kings! Thy light, thy love, thy fa - vor, Each ran - som'd cap - tive sings;



Till ev - ery tribe and na - tion, Till eve - ry tribe and tongue, Re - ceive the great sal - va - tion, And join the hap - py throng.




The isles for thee are wait - ing, The des - erts learn thy praise, The hills and val - leys greet - ing, The song re - spon - sive raise.

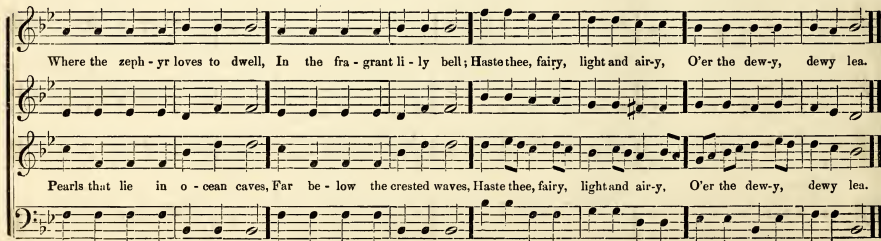


Light and airy.

J. H. TENNEY.

Allegretto.


1. Light and air - y, lit - tle fair - y, Tripping, tripping o'er the sea; Dancing fleet - ly, sing - ing sweetly, Welcome, welcome now to thee.



2. Full of gladness, free from sadness, On thy silvery spangled wing; Golden treasures, purest pleasures, To thy joyous spirit bring;

Where the zeph - yr loves to dwell, In the fra - grant li - ly bell; Haste thee, fairy, light and air - y, O'er the dew - y, dewy lea.

Pearls that lie in o - cean caves, Far be - low the crested waves, Haste thee, fairy, light and air - y, O'er the dew - y, dewy lea.

Allegro.

On Mount Hermon.

WEBER.

1. { On Hermon's loft-y crest I stand, al - le - lu, al - le - lu al - le - lu - ia! } "On Zi - on and on Leb - a - non,"
 { And view the wondrous ho - ly land. al - le - lu, al - le - lu, al - le - lu - ia! } The Sy - rian sun pours glo - ry down.

2. { See Jor - dan's vale, an E - den land, al - le - lu al - le - lu al - le - lu al - le - lu - ia! } What myriad hosts yon stream have crossed!
 { Where palms adorn the trop - ic strand. al - le - lu al - le - lu al - le - lu al - le - la - ia! } The wearied fan - cy's power is lost.

3. { But chief for thee, O Naz - a - rene, al - le - lu al - le - lu al - le - lu al - le - lu al - le - lu - ia! } The Lord's dis - ci - ples walked by thee,
 { Fond mem - 'ry dwells on yonder scene! al - le - lu al - le - lu al - le - lu al - le - lu al - le - lu - ia! } O love - ly Lake of Gal - i - lee.

4. { See, yon - der, by A - ba - na's side, al - le - lu al - le - lu - ia! } On yonder path, be - hold and see,
 { Da - mas - cus stands, the desert's pride! al - le - lu al - le - lu - ia! } How falls proud Saul, the Phar - i - see!

Here, Bashan's plain, of fadeless green, There, Gilead's mountain decks the scene. You tawny desert spreads a - far,
 Whence wis - men came to seek the star That crossed yon skies, O basaltous flame! Where rise the hills of Bethlehem!

Assyria's war - ri - ors crowd the way; Now Pharaoh's chariots join the fray; Now Israel's tribes, a mighty band,
 Pass o - ver to fair Canaan's land. Now Roman legions, firm and brave, Pass on to conquest, o'er the wave!

I see them on the tossing wave, I see his hand outstretched to save! This mount, I know he loved to view,
 His steps on Harmou brushed the dew, His holy prayer drew angels down, It may be, on this mountain's crown!

For pride must fall, ere heaven be won. That light, 'tis lighter than the sun! Look up, those pillared clouds that rise,
 Are those the gates of Far - a - diae? Pre - pare us, Lord, to enter there, For Heaven's cells tho' earth be fair!

Strike the Cymbal.

LEOOCQ

Moderato.

1. Strike the cymbal! roll the tym-bal! Let the trump of triumph sound! Pow'ful sling, headlong bring-ing Proud Go - li - ah to the ground;

2. God of thunder, rend a - sun - der All the power Phi - lis - tia boasts! What are nations? what their stations? Is - rael's God is Lord of hosts!

The musical score consists of two systems. The first system contains the first two stanzas of lyrics. Each stanza is written on a single treble clef staff with a 2/2 time signature. The second system contains the continuation of the music, starting with a bass clef staff and then a treble clef staff. The lyrics for this section are: 'From the river re-jecting quiver, Judah's he-ro takes the stone. Spread your banners! shout hosannas! Battle is the Lord's a-lone! Battle is the Lord's a-lone!'.

From the river re-jecting quiver, Judah's he-ro takes the stone. Spread your banners! shout hosannas! Battle is the Lord's a-lone! Battle is the Lord's a-lone!

Spread your banners! shout hosannas! Praise him, exulting na-tions praise. Spread your banners! shout hosannas! Praise him, exulting nations praise! Praise, exulting nations praise!

The musical score continues with two systems. The first system contains the lyrics: 'From the river re-jecting quiver, Judah's he-ro takes the stone. Spread your banners! shout hosannas! Battle is the Lord's a-lone! Battle is the Lord's a-lone!'. The second system contains the lyrics: 'Spread your banners! shout hosannas! Praise him, exulting na-tions praise. Spread your banners! shout hosannas! Praise him, exulting nations praise! Praise, exulting nations praise!'. The music is written on a bass clef staff followed by a treble clef staff.

O praise ye the Lord.

Allegro.

HAYDN.

1. O praise ye the Lord! pre - pare your glad voice, His praise in the great as - semb - ly to sing; In their great Crea - tor let all men re - joice,

3. With glo - ry adorned his peo - ple shall sing, To God who defends and plen - ty sup - plies, Their loud ac - cla - mations to Him their great King,

And heirs of sal - va - tion be glad in their King! 2. Let them his great name de - vout - ly a - dore; In loud swelling strains his prais - es ex - press.

Thro' earth shall be sounded, and reach to the skies. 4. Ye an - gels a - bove, his glories who've sung, In lof - ti - er notes now pub - lish his praise.

O praise ye the Lord. Continued.

Who gra - ciously o - pens his boun - ti - ful store, Their wants to re - lieve, and his children to bless, Who gra - ciously o - pens his bountiful store,

We mor - tals de - light - ed would bor - row your tongue, Would join in your numbers and chant to your lays, We mortals delighted would borrow your tongue,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics: "Who gra - ciously o - pens his boun - ti - ful store, Their wants to re - lieve, and his children to bless, Who gra - ciously o - pens his bountiful store,". The bottom staff is a bass line with lyrics: "We mor - tals de - light - ed would bor - row your tongue, Would join in your numbers and chant to your lays, We mortals delighted would borrow your tongue,". Both staves feature a melody of eighth and sixteenth notes with a steady bass accompaniment.

Their wants to re - lieve, their wants to re - lieve, and his chil - dren to bless. We mor - tals would bor - row your tongue,

Would join in your num - bers, would join in your numbers and chant to your lays. We mor - tals de - light - ed would borrow your tongue,

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "Their wants to re - lieve, their wants to re - lieve, and his chil - dren to bless. We mor - tals would bor - row your tongue,". The bottom staff continues the bass line with lyrics: "Would join in your num - bers, would join in your numbers and chant to your lays. We mor - tals de - light - ed would borrow your tongue,". The musical notation includes repeat signs and fermatas at the end of the phrases.

O praise ye the Lord. Concluded.

Would join in your num - bers. We mor - tals de - light - ed would bor - - row your tongue,

Would join in your num - bers and chant to your lays! We mor - tals de - light-ed, de - light - ed,

Would join in your num - bers and chant to your lays! We mor - tals de - light - ed would bor - row your tongue,

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in a key with two flats and a common time signature. The lyrics are: 'Would join in your num - bers. We mor - tals de - light - ed would bor - - row your tongue,' followed by 'Would join in your num - bers and chant to your lays! We mor - tals de - light-ed, de - light - ed,' and 'Would join in your num - bers and chant to your lays! We mor - tals de - light - ed would bor - row your tongue,'.

Would join in your num - bers and chant to your lays, And chant to your lays, and chant to your lays.

Would join in your num - bers and chant to your lays, And chant to your lays, and chant to your lays.

Would join in your num - bers and chant to your lays, And chant to your lays, and chant to your lays.

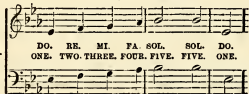
Detailed description: This system contains the last three staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in a key with two flats and a common time signature. The lyrics are: 'Would join in your num - bers and chant to your lays, And chant to your lays, and chant to your lays.', 'Would join in your num - bers and chant to your lays, And chant to your lays, and chant to your lays.', and 'Would join in your num - bers and chant to your lays, And chant to your lays, and chant to your lays.'.

CHAPTER XXXIV.

THE KEY OF THREE FLATS.

SIGNATURE RULE NO. 7. When the signature of a tune is Three Flats, the tune is said to be in the **KEY OF THREE FLATS.** *In the Key of Three Flats, the parts which have the Treble Clef are in the KEY OF THE FIRST LINE, and the part that has the Base Clef is in the KEY OF THE THIRD SPACE.*

Key of Three Flats.



Key of the First Line.

Key of the Third Space.

The parts which have the Treble clef in this key are in the same key as the Base part in the key of One Sharp. The Base part in this key is in the same key as the parts with the Treble clef in the Natural key,—only, as a Base part key is never called by a name lower than the First Line, the Base part in this key is called after the space on which the note is placed that denotes ONE OF THE UPPER SCALE in the Natural Key. All that singers need to remember about the signature of Three Flats is the key it denotes, but instrumental players have to remember that it means that they must play every note flat which is on the lines and spaces that they call B, E and A. As the key note in this key is on a line which is affected by a signature flat, instrumental players call it the Key of E Flat.

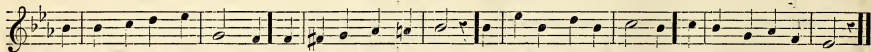
QUESTIONS, CHAPTERS XXXIII AND XXXIV. In the Key of Two Flats, in what key are the parts which have the Treble Clef? In the Key of Three Flats? In the Key of Two Flats, in what key is the Base part? In the Key of Three Flats? In what keys are the four parts in the Natural Key? In the Key of One Sharp? Two Sharps? Three Sharps? One Flat?

EXERCISE. Practice the following tunes by note and by word, until the learners are thoroughly familiar with the Key of Three Flats.

No. 1.

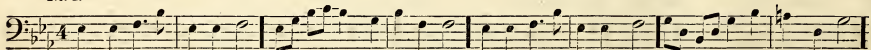


The morning light is breaking, The darkness dis-ap-pears, The sons of earth are wak-ing To pen-i-ten-tial tears;



Each breeze that sweeps the o-cean Brings tidings from a-far Of nations in com-mo-tion, Prepared for Zi-on's war.

No. 2.



Come, ye thankful people, come, Raise the song of Harvest Home! All is safe-ly gathered in, Ere the win-ter storms be-gin;



For our Mak-er doth pro-vide For our wants to be supplied. Come to His own temple, come, Raise the song of Harvest Home!

The Missionary Angel.

J. H. TENNEY.

Allegro

1. On - ward speed thy conquering flight, An - gel on - ward speed; Cast a - broad thy ra - diant light, Bid the shades re - cede!

2. On - ward speed thy conquering flight, An - gel on - ward haste! Quick - ly on each moun - tain height, Be thy stand - ard placed!

3. On - ward speed thy conquering flight, An - gel on - ward speed; Morn - ing bursts up - on the sight, 'Tis the time de - creed!

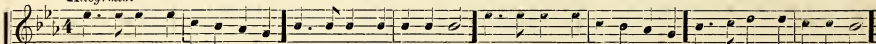
Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy!

Let the bliss - ful tid - ings float, Far o'er vale and hill; Till the sweet - ly echo - ing notes, Eve - ry bos - om thrill!

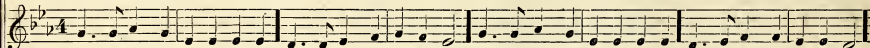
Je - sus now the king - dom takes, Thrones and em - pires fall; And the joy - ous song a - wakes, "God is all in all!"

Live for something.

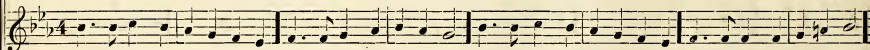
A. J. ABBEY.

Allegretto.

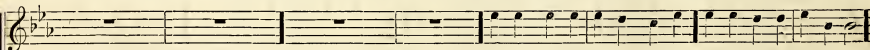
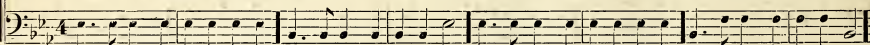
1. Live for something, be not i - dle, Look a - bout thee for em - ploy, Sit not down to useless dreaming, La - bor is the sweetest joy,



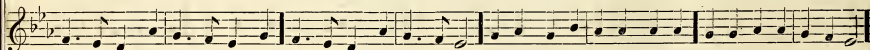
2. Scat - ter blessings in thy pathway, Gen - tle words and cheering smiles, Bet - ter are than gold or sil - ver, With their grief dis - pel - ing wiles,



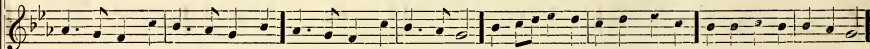
3. Hearts then are oppress'd and wea - ry, Drop the tear of sym - pa - thy, Whis - per words of hope and comfort, Give and thy re - ward shall be,



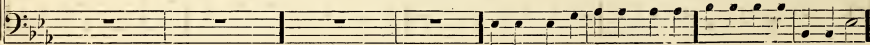
Fold - ed hands are ev - er wea - ry, Sel - fish hearts are nev - er gay, Life for thee hath man - y du - ties, Ac - tive be then while you may,



And the pleas - ant sun - shine fall - eth, Ev - er on the grate - ful earth, So let sym - pa - thy and kindness, Gladden well the darken'd hearth,



Joy un - to the soul re - turn - ing, From the per - fect fountain head, Free - ly, as thou free - ly giv - est, Shall the grateful light be shed,



Live for something. Concluded.

Ac-tive be then while you may, Live! live! live for something, Live! live! live for something, Ac-tive be then while you can!

Glad-den well the dark-en'd hour, Live! live! live for something, Live! live! live for something, Ac-tive be then while you can!

Shall the grateful light be shed, Live! live! live for something, Live! live! live for something, Ac-tive be then while you can!

The musical score consists of four staves. The top three staves are vocal lines with lyrics. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a simple, homophonic style.

Lightly trip and gaily bound.

Moderato. MERCANDANTE.

Lightly trip and gaily bound, Fai-ries all come tread a-round,

Lightly trip, and gaily bound, Fai-ries all come tread a-round.

Lightly trip and gaily bound, Fai-ries all come tread a-round,

Lightly trip, and gaily bound, Fai-ries all come tread a-round.

The musical score consists of four staves. The top three staves are vocal lines with lyrics. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The music is in a simple, homophonic style.

Lightly trip and gaily bound. Continued.



From our rev - el, far be e - vil, In our haunts no guile is found . . . In our haunts, In our haunts no guile is found.

from our rev - el, far be e - vil, In our haunts no guile is found, In our haunts no guile is found.

From our rev - el, far be e - vil, In our haunts no guile is found . . . In our haunts, In our haunts no guile is found.

from our rev - el, far be e - vil, In our haunts no guile is found, In our haunts no guile is found.



Fairies twine a garland green, Fairies twine a garland green, Gemm'd with dews, to crown our queen; Gemm'd with dews,

Fairies twine a garland green, Fairies twine a garland green, Gemm'd with dews, to crown our queen; Gemm'd with dews,

Fairies twine a garland green, Fairies twine a garland green, Gemm'd with dews, to crown our queen, Gemm'd with dews to crown our

Lightly trip and gaily bound. Concluded.

to crown our queen, From our portals, from our portals, Far be mortals, far be mortals, Mag-ic rites . . must guard the scene, . . yes, magic rites, Mag-ic rites . . . must guard the scene, . .

to crown our queen, From our por - tals, Far be mor - tals, Magic rites . . must guard the scene, . . yes, magic rites, queen. From our por - tals, Far be mor - tals, Mag-ic rites . . . must guard the scene, . .

Yes, magic rites must guard the scene, Must guard the scene, must guard the scene, Must guard the scene, must guard the scene, Yes, magic rites must guard the scene.

Yes, magic rites must guard the scene, Must guard the scene, must guard the scene, Must guard the scene, must guard the scene, Yes, magic rites must guard the scene.

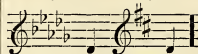
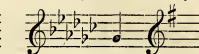
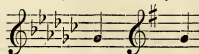

CHAPTER XXXV. REVIEW OF THE KEYS.

The Scale is really a series of the following seven distances, viz: *Step, Step, Half Step, Step, Step, Step, Half Step.* As it is necessary to make eight sounds to produce these distances, it is customary to call the scale a series of eight sounds, but any eight sounds which will produce these seven distances, will produce the scale.

On the keyboard of pianos and organs, the white keys produce the sounds which are called natural, and the black keys produce the sounds that are called sharps and flats. If a player should play the scale and commence with the key that is called C, he could play it with white keys, because instruments are so made that a succession of white keys will produce the series of distances which form the scale, provided the first one is C. This is the reason why the signature of the Key of C is natural. But if a player plays the scale commencing with any other letter than C, he has to use some of the black keys that produce the sharps and flats in order to produce the succession of *Steps and Half Steps* which form the scale, and whatever number of them he has to use, forms the signature of that key. For example, if he commences with G, he will have to use one sharp, so one sharp is the signature of the Key of G. If he commences with F, he will have to use one flat, so one flat is the signature of the Key of F. If he commences with A, he will have to use three sharps, so three sharps is the signature of the Key of A. And so on.

In the way singers sing by note, there are only seven keys, viz: the Natural Key, and the keys of One, Two and Three Sharps and Flats. But in the way instrumental players have to read music, there are many more keys. So what form two different keys in instrumental music, form only one key in vocal music. The following examples exhibit these keys:

Key of E.	Key of E Flat.	Key of B.	Key of B Flat.
			
Key of the First Line.	Key of the Third Line.	Key of the Third Line.	Key of the Third Line.
Key of F Sharp.	Key of F.	Key of A Flat.	Key of A.
			
Key of the First Space.	Key of the Second Space.	Key of the Second Space.	Key of the Second Space.

Key of D Flat.	Key of D.	Key of G Flat.	Key of G.
			
Key of the Space Below.	Key of the Second Line.	Key of the Second Line.	Key of the Second Line.

In the way players read music, it makes a great deal of difference whether a signature is four sharps or three flats, as every player knows,—but in the way singers sing by note, both of these signatures denote the same key: the Key of the First Line. A similar sameness is illustrated by each of the foregoing examples.

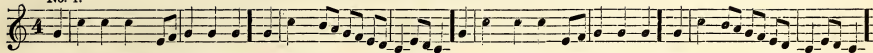
Properly speaking, no vocal music should have more than three sharps or flats in its signature; but for the reason explained in the next chapter, singers will sometimes meet with pieces that have four, five, or even six. Learners only need to remember, however, that if there is a greater number of sharps or flats in the signature of a tune than they have become accustomed to in the foregoing chapters, *the difference between the number in the signature and SEVEN* will tell them an opposite signature which they are accustomed to that denotes the same key. That is, four sharps denote the same key as three flats, because four and three make seven; five flats denote the same key as two sharps, because five and two make seven; and so on. This is illustrated in the foregoing examples.

In studying the foregoing chapters, therefore, the learners have become able to sing by note in all of the keys. They have practiced only one key at a time, however, and they must now practice them all, one after the other. So, during the remainder of the course of instruction, let the learners practice the following "Review of the Seven Keys," singing the tunes by note, one after the other, with no other stop than enough to allow the instrument to play the first two lines of each tune as an interlude. Practice it faster and faster at every lesson, so that by the time the course of instruction ends, the learners can sing this review as fast as it is possible to sing,—thus making it certain that they can sing by note in every key, with great facility.

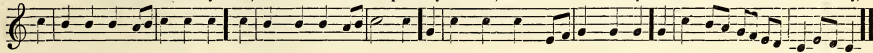
Two notes printed one over the other are called **CHOICE NOTES**, and mean that the singers may take their choice which to sing. It is usually understood, however, that all shall sing the upper note who can, and that only those shall sing the lower note whose compass does not go high enough to enable them to reach the upper note.

Review of the Seven Keys.

No. 1.

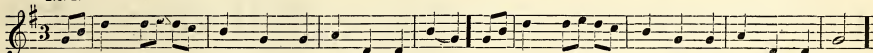


O on the world are man-y shores, But none we hail so proud-ly As this, where'er old O-cen pours His freeborn waves so loud-ly,

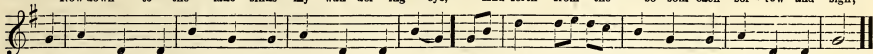


And from our ports a thousand ships The brine astride are dash-ing, And from their masts the stripes and stars Are in the sunlight flash-ing.

No. 2.

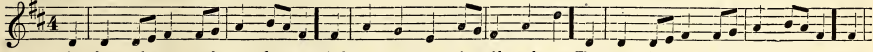


Now down to the lake sinks my wan-der-ing eye, And forth from the bo-som each sor-row and sigh;

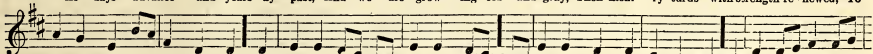


Then mounts like the light-nings o'er sum-mits a-far, And views the white cloud-lets that float in the air.

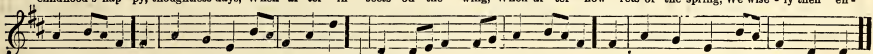
No. 3.



As days advance and years fly past, And we are grow-ing old and gray, Then mem-'ry turns with strength re-newed, To



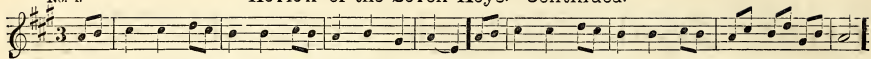
childhood's nap-py, thoughtless days, When af-ter in-sects on the wing, When af-ter flow-'rets of the spring, We wise-ly then en-



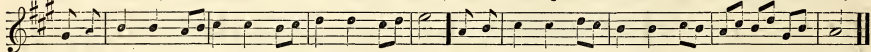
joyed to-day, Nor viewed the mor-row with dismay; And thus re-turn to ear-ly life, For-get-ting years of care and strife.

No. 4.

Review of the Seven Keys. Continued.



What fai - ry like mu - sic steals o - ver the sea, En - tranc - ing the sens - es with charmed mel - o - dy?

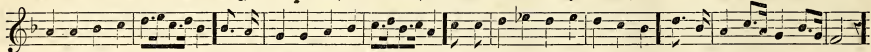


'Tis the voice of the mer - maid that floats o'er the main, As she min - gles her song with the gon - do - lier's strain.

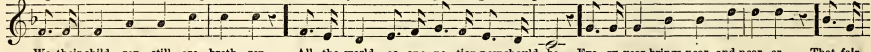
No. 5.



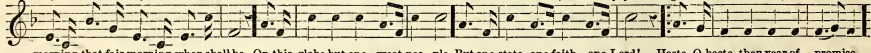
When the wa - ters were sub - si - ding, In that an - cient, an - cient time, On the crest of a lofty mountain, In a warn and sun - ny clime From the



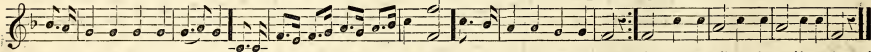
gi - ant ark de - scend - ing, Round their al - tar low - ly bend - ing Praising God for great de - liv - er - ance, There a band of breth - ren dwelt.



We, their child - ren, still are breth - ren, All the world as one na - tion now should be, Eve - ry year brings near and near - er, That fair

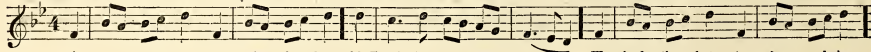


morning, that fair morning when shall be On this globe but one great peo - ple, But one state, one faith, one Lord! Hasten, O hasten, then year of promise,
1st time. 2d time.

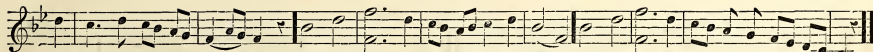


Hasten, come, then, blissful morning, Every tongue shall hail the dawning, Day of joy and love and peace, peace! Joy and peace! joy and peace! joy and peace!

No. 6.

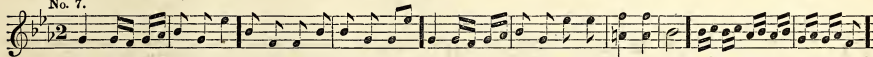


A ro - sy crown we twine for thee, Of Flora's rich - est treas - ure..... We lead thee forth to dance and glee,

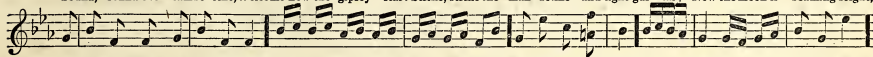


To mirth and youth-ful pleas-ure. Take, O take the ro-sy, ro-sy crown; Take, O take the ro-sy, the ro-sy crown.

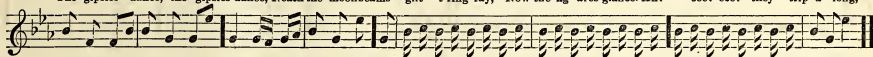
No. 7.



Sound, sound the tambo-rine, Welcome now the gipsey star! Strike, strike the man-doline and light gui-tar; Now the moon is beaming bright,



The gipsies dance, the gipsies dance, 'Neath the moonbeams' glit-t'ring ray, Now the fig-ures glance. Ah! see! see! they trip a-long,



O'er the green, o'er the green; List! list! the cheerful song, The merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry song.

CHAPTER XXXVI.

DIFFERENT WAYS OF PRINTING MUSIC.

If one who cannot read writing should learn from an experienced writing teacher, when his lessons were finished he would be familiar with such writing as writing teachers write. But afterwards, when he has to read writings written by all sorts of people, he would find them written in all sorts of ways, without much regard to the principles the writing teacher taught him. He could be sure of this, however: the writing teacher would have taught him to read everything there is in the alphabet, and so, there cannot be anything in any writing which he has not learned, only everybody does not write everything as the writing teacher wrote it. This same thing is true of music. The music in the foregoing chapters was written by an experienced music teacher, who understands how to write music so that learners can most readily understand it. Those who have learned the foregoing chapters now know how to sing all kinds of music by note, but they have only become familiar with reading music that is written as an experienced music

teacher writes it. In their future practice they will frequently meet with music written as differently from the way a skillful teacher would write it, as letters are often written differently from the way a skillful writing teacher would have written them. Those who have learned the foregoing chapters can be sure of this, however. They have learned every *thing* which any one has to learn in order to become able to sing all kinds of music by note, only everybody does not write all of these things as the teacher who wrote the music in the foregoing chapters has written them. In whatever way the music is written, however, with a little study, those who have learned the foregoing chapters will be able to understand what it means, and will find that it means something they have learned, only printed in a different way.—just as those who have learned from a skillful writing teacher often have to study a letter to find out what it means, because its writer has written it so differently from the way their teacher taught them to write. The following are some specimens of music written differently from the way the music in the foregoing chapters is written.

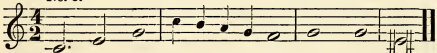
No. 1.



No. 2.

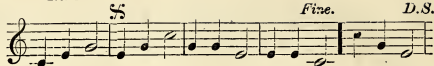


No. 3.



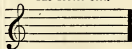
In the foregoing chapters a Quarter Note is one beat long in every tune, and only one figure is printed after the clef, which shows the number of beats or counts in each measure. But some singing books have an Eighth Note one beat long in some tunes, a Quarter Note one beat long in some tunes, and a Half Note one beat long in some tunes. In such books two figures in the form of a fraction are printed after the clef, the numerator denoting the number of beats or counts in each measure, and the denominator denoting what kind of a note is one beat long. In No. 1 of the foregoing examples, the notes mean what they do in the foregoing chapters. In No. 2, an Eighth Note is one beat long, a Quarter Note is two beats long, two Sixteenth Notes are sung to one beat, and so on. If an Eighth Note is one count long, shorter notes than Sixteenth Notes are needed to denote four sounds to one count. Such notes are made with three dashes, and are called THIRTY-SECOND NOTES. In No. 3, a Half Note is one count long, a Whole Note is two counts long, two Quarter Notes are sung to one count, and so on. If a Half Note is one count long, a longer note than a Whole Note is needed to denote a sound four counts long. Such a note is made like a Whole Note, with two lines on each side of it, and is called a DOUBLE NOTE.

No. 4.

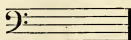


Some people abbreviate music as in example No. 4. D. S. stands for the Italian words Dal Segno, which mean "go back to the sign." To sing this example, after singing the last note, the singers must commence with the fourth note, which is under the sign "S."

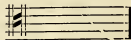
The Treble Clef.



The Base Clef.



The Tenor Clef.

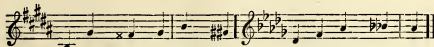


In former times the Treble Clef was made like a small written "g" and a capital written "S." It was called the "G clef." In some tunes it was placed on one line and in other tunes it was placed on another line. It denoted that whatever line it was placed on was "C" - instrumental music and "Sol" in vocal music. Afterwards the custom was adopted of always placing it on the second line, and when it was no longer necessary to move it about, engravers finally "flourished it" into its present shape. The Base Clef was formerly made like a fanciful letter "F," was called the "F clef," and denoted that the line between the two dots was "F." When that was no longer moved around, engravers finally got it into its present shape. In like manner, what is now sometimes called the TENOR CLEF was called the "C clef," and denoted that whatever line it was placed on was "C."

In the scores of English singing books, this "C clef" is put at the commencement of the Tenor part and placed on the Third Line, thus making the Third Line "C," instead of the Third Space. This, of course, makes it necessary to read music from the Tenor part very differently from the way it is read from the other parts. Those who first wrote American singing books never adopted this plan, but they used the "G clef" for the Treble, Alto and Tenor parts, thus making them read exactly alike.

Recently, many American writers place this "C clef" at the commencement of the Tenor part, and call it the "Tenor clef," but they intend it shall mean exactly the same that the "G" or "Treble" clef does. So, of course, it is unnecessary to use it at all; and as it is not only useless, but does not make a score look near so well as it looks when it has three Treble clefs and one Base clef, this Tenor clef is not used in the foregoing chapters. So many American writers use it, however, that it is used in the following chapters in the same manner that it is used in some American singing books. Whenever those who have learned the foregoing chapters see a Tenor clef in an American singing book, therefore, they only need to think that it means exactly what the Treble clef means. It can also be considered as telling the singers, "this is the Tenor part," a piece of information which they do not need an extra clef to impart to them.

There are no more than three sharps or flats in the signatures of the music in the foregoing chapters, because no more than that number are needed in vocal music. Some of the writers to which this chapter refers, however, use more, as is stated in the foregoing chapter. If a tune has five sharps in its signature, a character called a **DOUBLE SHARP** would have to be used to denote **SHARP TWO, SHARP FIVE, or SHARP SIX**; and if a tune has five flats in its signature, a character called a **DOUBLE FLAT** would have to be used to denote **FLAT TWO, FLAT FIVE, FLAT SIX, or FLAT SEVEN**. A Double Sharp is made by a cross, or by two sharps side by side. A Double Flat is made by two flats side by side. Double Sharps or Flats are seldom seen in music with no more than three sharps or flats in the signature.



ONE, SIX, SHARP FIVE, SIX, EIGHT, SHARP SIX.

ONE, THREE, FIVE, FLAT SIX, FIVE.

CHAPTER XXXVII.

TWELFTH NOTES.

A variety of tunes has "6-8," "9-8," or "12-8," after the clef. These figures denote that there are the value of six, nine, or twelve eighth notes

in every measure of the tune, which must be treated as Triplets. That is, in this variety, the whole tune would be composed of Twelfth Notes, as explained in chapter xxxii, if there were any such notes, but as there are not, they are composed of Eighth notes, which are made to do duty as Twelfth notes, by being treated as Triplets; only, as every note in the same tune must be treated as the whole or a part of a Triplet, no "3" is printed over them. So a tune with "6-8" after the clef is in Double Time; one with "9-8" in Triple Time, and one with "12-8" in Quadruple Time; and in all such tunes, a Dotted Quarter Note is one beat long, and three Eighth Notes, or their value in some other kinds of notes, must be sung to one beat or count throughout the whole tune.

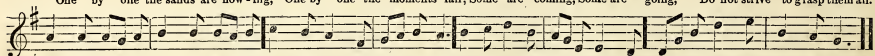
The instructions in the art of reading music end with this chapter. Other methods require learners to study many perplexing subjects that are not mentioned in these instructions, because they have nothing to do with showing people how to sing by note. This is proved by the fact that all who have learned the foregoing chapters will find that they know how to sing by note any of the vocal music in common use. Although, while studying the art of reading music, it is usual to practice a tune by note before singing it by word, skillful singers can sing a tune at sight by word, without having to take the trouble to first sing it by note. Such singers think what sound of the scale each note denotes, but instead of singing that sound with the Italian name of that sound of the scale, they sing it, at once, with the word that is set to it. Vocal music is often printed in what is called a **CONDENSED** form, all four parts being printed on two staves, the Treble and Alto on one Treble staff, and the Tenor and Base on one Base staff. Some of the pieces for practice which come after this chapter, and all of the music in Part I, is printed in this condensed form.

EXERCISE. Practice the following tunes by note and by word, until the learners become familiar with the variety of music in which a Triplet occupies the time of each beat, throughout the whole tune.

No. 1.

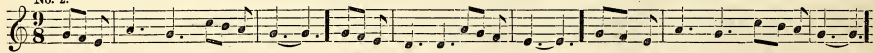


One by one the sands are flow-ing, One by one the moments fall; Some are coming, Some are going, Do not strive to grasp them all.

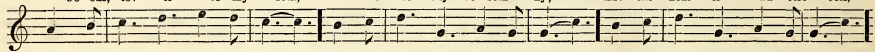


One by one thy du-ties wait thee, Let thy whole strength go to each; Let no future dreams e-late thee, Learn thou first what these can teach

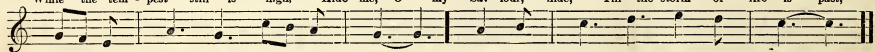
No. 2.



Je-sus, lov-er of my soul, Let me to thy bo-som fly; While the near-er wa-ters roll,



While the tem-pest still is high, Hide me, O my Sav-iour, hide, Till the storm of life is past,

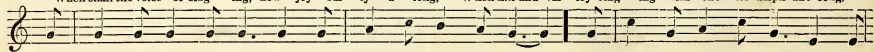


Safe in-to the ha-ven guide, O re-ceive my soul at last.....

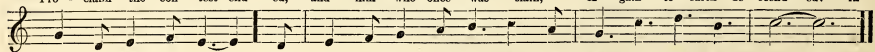
No. 3.



When shall the voice of sing-ing, flow joy-ful-ly a-long, When hill and val-ley ring-ing with one tri-umph-ant song,



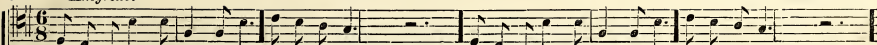
Pro-claim the con-test end-ed, and him who once was slain, A-gain to earth de-scent-ed! In



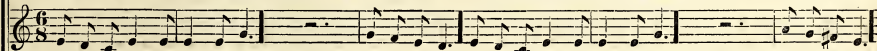
right-eous-ness to reign, A-gain to earth de-scent-ed, in right-eous-ness to reign.

Tenor, Soprano, Alto, Base.

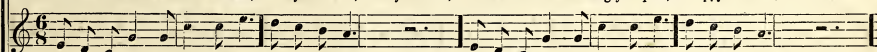
Words by J. C. OHNSON.

Allegretto.

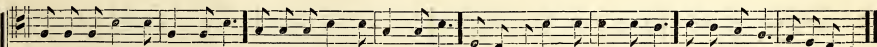
1. Tenor, Sopra - no, Al - to, Base; Re, do, si, la, Sol, fa, mi, re; Warble sol-feg-gios, full of grace; Re, do, si, la, La, sol, fee, mi.



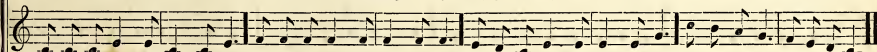
2. When once fa-mil - iar with the staff, Tru-ly we are, Tru-ly we are, Then the sweet wine of song you quaff, "Happy to know, That this is so."



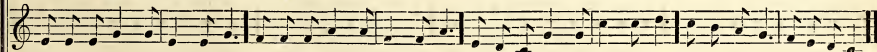
3. Thus in the way the fa - thers trod, Ev-ermore strong, Soundeth the song, As we shout gai - ly on the road, Over each hour, Music has power,



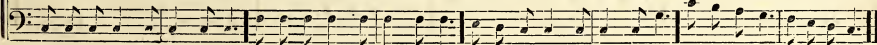
This is the good old an-cient way, Training the voice for song or lay; Happy are they who ful - ly know, Do, si, la, sol, Fa, mi, re, do!



We in the good old fashioned way, Thoroughly know the mer - ry lay; Happy are they who wise - ly know, Do, si, la, sol, Fa, mi, re, do!



Here in the land of Har - mo - ny, Jol - ly good com - pa - ny are we, Happy are they who sure - ly know, Do, si, la, sol, Fa, mi, re, do!



One fair summer day.

Allegretto.

Words by J. C. JOHNSON.

1. One fair summer day, Clouds in their merriment pass - ing, Cast man - y a shade, Down where the lake - let is glass - ing,

2. Blithe shadows come here, Cov - er the porch of my dwelling, Then hast - en a - way, Saw ye the rosebuds were swell - ing?

3. Oh, fair summer day! Either in sun or in shad - ow, Fair pictures out - spread, Cov - er the hills and the mead - ow,

Now mount to the hills, Up with a leap and pass o - ver; Now rip - ple o'er rills, Dark - en the fields of white clo - ver.

On, on to the town, Shading the roof and high stee - ple; Tell, tell of the field, To the tired ci - ty - fied peo - ple!

Still bright - er the light, For the dark tint of the shad - ing; Still brighter the day, For the day's close, at the fad - ing.

Hark! ten thousand.

LAMBOULETTE.

Allegro.

1. Hark! ten thousand harps and voices, Sound the notes of praise a - bove, Je - sus reigns and heaven re - joices, Je - sus reigns, the God of love:

2. King of glo - ry! reign for - ev - er, Thine an ev - er - last - ing crown; Nothing from thy love shall sev - er Those whom thou hast made thine own;

3. Sav - our, hasten thine ap - pear - ing; Bring, oh, bring the glorious day, When the aw - ful summons hearing, Heaven and earth shall pass away;

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in 9/8 time and B-flat major. The lyrics are: 1. Hark! ten thousand harps and voices, Sound the notes of praise a - bove, Je - sus reigns and heaven re - joices, Je - sus reigns, the God of love: 2. King of glo - ry! reign for - ev - er, Thine an ev - er - last - ing crown; Nothing from thy love shall sev - er Those whom thou hast made thine own; 3. Sav - our, hasten thine ap - pear - ing; Bring, oh, bring the glorious day, When the aw - ful summons hearing, Heaven and earth shall pass away;

See, he sits on yonder throne! Je - sus rules the world a - lone; See, he sits on yonder throne, Je - sus rules the world a - lone.

Hap - py objects of thy grace, Destined to be - hold thy face; Happy objects of thy grace, Destined to behold thy face.

Then with golden harps, we'll sing, "Glo - ry, glo - ry to our King!" Then with golden harps we'll sing, "Glo - ry, glo - ry to our King!"

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in 9/8 time and B-flat major. The lyrics are: See, he sits on yonder throne! Je - sus rules the world a - lone; See, he sits on yonder throne, Je - sus rules the world a - lone. Hap - py objects of thy grace, Destined to be - hold thy face; Happy objects of thy grace, Destined to behold thy face. Then with golden harps, we'll sing, "Glo - ry, glo - ry to our King!" Then with golden harps we'll sing, "Glo - ry, glo - ry to our King!"

The weary Man's Paradise.

Words by J. C. JOHNSON.

Allegretto.

1. There was a fair - y green isle, Out in a turquoise blue sea, Nev - er too hot or too cold, Ev - er most pleasant to see,

2. There in the shade would I stay, Looking a - bout on the wave, Watching the wa-ters that dash In - to a mermaids' green cave,

3. Can - dles are mine, they are stars, Fan me, O bounti - ful breeze, Lull me to sleep with a song, Birds in your waving palm trees,

There was the orange in bloom, There was the or-ange in fruit, There were in sea-son, the vines, With grapes in ripe cluster to suit.

Feed - ing on breadfruit and cream, Drawn from a coco-a - nut shell, Needing no wood or no coal, No payments, and nothing to sell.

La-bor more, nev-er will I, On - ly at ease here to stray, Where it is summer or spring, As pleases you; Or al - ways May.

The weary Man's Paradise. Concluded.

O hie we away to the evergreen isle, Where morning and evening alike with a smile, Will greet this world weary and desolate mind, With pleasure so countless, With pleasure refin'd,

Will greet you, and will please you.

O hie we away to the evergreen isle, Where morning and evening alike with a smile, Will greet this world weary and desolate mind, With pleasure so countless, With pleasure refin'd,

Detailed description: This system contains the first two stanzas of the song. It features a vocal line with lyrics and a piano accompaniment. The music is in 2/4 time with a key signature of one sharp (F#). The first stanza is followed by a short instrumental interlude, and then the second stanza begins. The piano part consists of a steady eighth-note accompaniment.

A way to be i - dle thro' all the long day, Till the shad - ows are gray; Good bye to life's fever, Let care and perplexi-ty pass, pass a - way!

A way to be i - dle thro' all the long day, Till the shad - ows are gray; Good bye to life's fever, Let care and perplexi-ty pass, pass a - way!

Detailed description: This system contains the final two stanzas of the song. It features a vocal line with lyrics and a piano accompaniment. The music continues in the same 2/4 time and one-sharp key signature. The piano part maintains the eighth-note accompaniment. The final note of the piece is a whole note chord.

Boat Song.

A. J. ABBEY.

Allegretto.

1. Gal-ly our boat glides o'er the sea, And light the oar we ply, Mer-ri-ly ring our songs so gay, As sea birds round us fly.

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

3. Bend to the oar, nor fear the storm, A-way, a-way we glide! Mer-ri-ly sing! nor sit for-lorn, As glides the homeward tide.

1st time.

Tra la la la la, Tra la la la la, We mer-ri-ly, mer-ri-ly row a-long, Tra la la la la, Tra la la la la, We merrily, merrily row along!

Tra la la la la, Tra la la la la, We mer-ri-ly row a-long,..... Tra la la la la, Tra la la la la, We merrily, merrily row along!

Tra la la la la, Tra la la la la, We mer-ri-ly mer-ri-ly row a-long. Tra la la la la, Tra la la la la, We merrily, merrily row along!

Boat Song. Concluded.

2d time.

We merrily row a - long! Tra la, tra la, tra la la la, We merrily row a - long, We row a - long, We row a - long, We row a - long!
 We merrily row a - long! Tra la, tra la, tra la la la, We merrily row a - long, We row a - long, We row a - long, We row a - long!.....
 We merrily row a - long! Tra la, tra la, tra la, la la, We merrily, merrily row along, We row along, We row along, We row, We row a - long!

December.

Words by J. C. JOHNSON.

Moderato.

1. Ah! winter winds, they are sighing, The snow-flakes merrily fly - ing! }
 And when the days de - clin - ing, Then bright the hearth-fire is shin - ing! } And cold can nev - er make drear, The home of love sin - cere.

2. A - las! the year it is dy - ing! Of that can be no de - ny - ing! }
 What woes have we to remem - ber? Nought, nought this merry December! } For Christmas - tide it is near, And soon the glad new year!

3. Life, life, how soon it is o - ver! This life soon, soon will be o - ver! }
 When death alone hath do - min - ion, The soul, on strong beating pinion, } Shall rise to heav - en - ly plains, Where Christ in glo - ry reigns!

O swift we go.

E. COOK.

Allegro.

1. O swift we go o'er the fleec-y snow, When moonbeams sparkle round; When hoofs keep time to music's chime, As mer-ri-ly on we bound.

2. On winter's night, when our hearts are light, And breath is on the wind; We loose the rein, and sweep the plain, And leave our cares be-hind.

3. With laugh and song we will glide a-long, A-cross the fleec-y snow; With friends be-side how swift we ride The beau-ti-ful track be-low.

As mer-ri-ly on,..... As mer-ri-ly on we bound! As mer-ri-ly on,..... As merrily on we bound.

As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound! we bound! As mer-ri-ly on, as merri-ly on, As merrily on we bound.

As mer-ri-ly on,..... As mer-ri-ly on we bound; As mer-ri-ly on,..... As merrily on we bound.

As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound! As mer-ri-ly on, as merri-ly on, As merrily on we bound.

Merrily echo the skater's song.

J. H. TENNEY.

Allegro.

1. Some sing of a sail on the treacherous wave, And some of the wild rock-y wood-land rave; When the king of the north fetters riv-er and sea, The joy of the skater's the joy for me.

2. The moon is our lamp in the cloudless sky, And stars glisten bright on their al-tar high, And the north-ern lights in their fit-ful glow, Seem to mim-ic our ma-zy dance be-low.

3. Then a-way on the fair-y-like lake, a-way! Full many a league we've en-gra-ven our way, I would the round world had a cir-clet of ice, We would measure the distance in a tri-cle.

With wings on our feet we skim a-long, And mer-ri-ly e-cho the ska-ter's song! The skater's song, the skater's song, And mer-ri-ly e-cho the ska-ter's song!

With wings on our feet we skim a-long, And mer-ri-ly e-cho the ska-ter's song! The skater's song, the skater's song, And mer-ri-ly e-cho the ska-ter's song!

With wings on our feet we skim a-long, And mer-ri-ly e-cho the ska-ter's song! The skater's song, the skater's song, And mer-ri-ly e-cho the ska-ter's song!

Montmorenci. *

Words by J. C. JOHNSON

Allegro.

J. H. TENNEY.

1. From yonder cliff, see, the waters are leaping. White as a bride, to the river below! And softly your boughs on the hillside are waving, "Welcome fair

2. Pure from thy fount on the Laurentide mountains, Old-est of rocks that e'er rose from the sea, Soon dashing in glee from thy cliff, Montmorenci, Never a

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with a 9/8 time signature. The bottom line is the piano accompaniment in bass clef with a 9/8 time signature. The key signature has two sharps (F# and C#). The lyrics are written below the vocal line.

stream, who art whiter than snow!" Rushing and surging down, swinging and dancing down, Rapidly, ceaselessly, all the bright day! All the brown cliffs around echo the tireless sound.

riv-er more beautiful could be! Rushing and surging down, swinging and dancing down, Rapidly, ceaselessly, all the bright day! While all the breezes near catch at the spray in cheer,

Detailed description: This system contains the second two lines of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

* The falls of Montmorenci are in a deep glen that extends back some little distance from the St. Lawrence river, four miles from Quebec. The cliff is more than two hundred feet high and a little sloping, so that the falls, fifty feet wide, are beaten into the whitest of foam, which extends from top to bottom. The cataract with the dark brown walls of the glen,—the green trees and bushes, with the constant rainbows in front of the falls, furnish a picture which once seen is never forgotten. The Laurentide hills or mountains, from which the Montmorenci comes, are, according to geologists, the very oldest on the continent.

Montmorenci, Concluded.

Rainbows are crowning, are crowning thy spray! Rushing and surging down, climbing and leaping down, Sliding and dancing down, over and o'er! Gem of the North land!

Gem of the North land! Pride of the shore! Mer-ri-ly glancing, adown the cliffs dancing.

Fill it with I-ris-bows, all the bright day! Rushing and surging down, climbing and leaping down, Sliding and dancing down, over and o'er! Gem of the North land!

Pride of the shore! Fair Mont-mo-ren-ci, Hail ev-er-more! Fair Mont-mo-ren-ci! Love-ly and clear gliding by.

The waters are leaping forever and aye. Sing on this shining strand; Sing in this rainbow land; Down in the valley we gaze at the sky; Hail the bright water gleam, Hail the fair mountain stream, Lovely, and clear gliding by.

Pride of the shore! Fair Mont-mo-ren-ci, Hail ev-er-more! Fair Mont-mo-ren-ci! Lovely and clear gliding by.

END OF THE CHAPTERS.

INSTRUCTIONS IN MARKING TIME.

Musical sounds are measured by noting the TIME which elapses while a sound endures. When something is done for the special purpose of noting the time that elapses, it is called MARKING THE TIME. Different ways are employed to mark the time. One is to make motions with the hand. This is called BEATING TIME. Each motion is called a beat, and sounds are spoken about as being so many beats long. Another way is to count at equal intervals of time. This is called COUNTING THE TIME, and sounds are spoken about as being so many counts long.

Marking Time must be used in singing just as people use spelling words when they are reading aloud. To be a good reader, one *must be able* to spell all words, but he *must not* spell words when he is reading aloud if it is possible to pronounce them correctly without spelling them. To be good singers, people *must be able* to mark the time as accurately as the pendulum of a clock, but they *must not* beat or visibly mark it when they are singing before listeners if it is possible to sing the tune correctly without. So learners must sing all of the tunes they practice, without marking time, which they can sing correctly without marking it.—but they must acquire the ability to mark time perfectly, so that they *can* mark it when they cannot sing a tune correctly without.

In many tunes the time will take care of itself. In such tunes singers do not need to think anything about time. Just as in reading, in most words the spelling will take care of itself, and in such words readers do not need to think anything about spelling. In many tunes the singers can make the sounds of the right length by *mentally comparing the length of the note with the length of a Quarter Note*. That is, if the note is a Half Note, by thinking that it must be twice as long as a Quarter Note; if the Notes are Eighth Notes, by thinking that they must be sung twice as fast as Quarter Notes, and so on. All of the tunes in the first twenty-one chapters in Part II can be sung without marking time, by thus comparing notes with Quarter Notes.

When the time is marked by counting, tunes which have a figure "2" after the clef must have two counts in each measure. Such tunes are said to be in DOUBLE TIME, or in DOUBLE MEASURE. Tunes that have "3" after the clef must have three counts in each measure. Such tunes are said to be in TRIPLE TIME, or in TRIPLE MEASURE. Tunes that have "4" after the clef must have four counts in each measure. Such tunes are said to be in QUADRUPLE TIME, or in QUADRUPLE MEASURE.

EXERCISE A.—Let the class "fluently" learn the three tunes in this chapter. Then let half the class sing the tunes and the other half count the time aloud. Practice in this way until all of the learners can count the time aloud, with the most perfect accuracy.

Of course, people cannot count aloud and sing at the same time. After the learners have become able to count aloud with clock-work accuracy, they must become able to count the time INAUDIBLY. To do this, they must *definitely think* the counts, exactly as they do when they count aloud, only doing the counting in their thoughts, without noise or motion.

EXERCISE B.—Practice the tunes in this chapter, counting the time inaudibly. First, let half the class sing and the other half count inaudibly. When all have practiced so much in this way that they *can* count inaudibly, let the whole class sing the tunes and count inaudibly while they sing.

No teacher can tell whether scholars count inaudibly or not, therefore, if the learners become able to mark time accurately by counting inaudibly, they will do it by patiently training themselves in doing it, for they are the only ones who can tell whether they are practicing it or not. So it will be well for learners to know that no one is considered an educated singer or player who cannot mark time accurately by counting it inaudibly. An educated musician would be ashamed to be obliged to count aloud or beat in order to perform a piece correctly, when he is performing before listeners, as an educated reader would be ashamed to be obliged to spell words aloud in order to read a piece correctly, when he is reading to listeners. For this reason, every learner should be ambitious to become able to mark time with perfect accuracy, by counting it inaudibly.

When a tune in Double Measure has the time marked by beating it, two motions of the hand must be made,—the first DOWN and the second UP. In Triple Time three motions must be made,—the first DOWN, the second LEFT, (i.e., towards the left hand,) and the third UP. In Quadruple Time four motions must be made,—the first DOWN, the second LEFT, the third RIGHT, (i.e., towards the right hand,) and the fourth UP.

The motions must be made with the forearm,—i.e., below the elbow. The rest of the arm must not be allowed to move. The motion must be instantaneous, and the hand must then remain motionless until it is time to make the next motion.

When singers beat time and at the same time speak and tell which way the motion is made, they are said to BEAT AND DESCRIBE the time. For example, to beat and describe Double Time, they would say, "DOWN, UP;" Triple Time, "DOWN, LEFT, UP;" and Quadruple Time, "DOWN, LEFT, RIGHT, UP."

EXERCISE C.—Let the class sing the tunes in this chapter and beat the time. At first, let half the class sing and beat and the other half describe and beat. When they do this well, let all sing and beat.

WHEN THIS CHAPTER IS LEARNED.—This chapter is designed to make the learners playably able to mark the time. It expects them to do this by practicing, in the same way that piano scholars practice the scales. The chapters in Part II are so constructed that learners do not need to possess the ability to mark time until they reach chapter xxii. It is left for the teacher to decide when they shall study it. A good way would be to spend a few moments upon this chapter at every les-

son; but provided the learners can count and beat time accurately by the time they reach chapter xxii, it is immaterial when they learn this chapter. The teacher, also, can do as he pleases about when to require the learners to measure the time by marking it when they are singing. Chapter xxii is the first where it is absolutely necessary to mark the time, but the teacher can use marking the time as much before that as he pleases.

Early Spring.

Words by J. C. JOHNSON.

Moderato.

1. From the bud-ding greenwood merry songs a-rise, Man-y lit-tle lake-lets ope their a-zure eyes; Hap-py lit-tle crea-tures, from the wa-ters clear,

2. Have you heard the robins at the dawn of day? See the in-sects dan-cing in yon sun-ny ray; See the yel-low cow-slip ri-sing from the wave;

Pip-ing so shril-ly, "Lo! the spring is here." Greener grow the rush-es; ev-'ry day; Soft fall the show-ers,

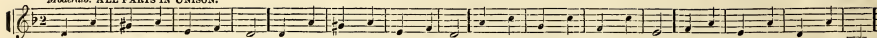
Lo! gen-tle vio-lets bloom on Win-ter's grave. All the things that slum-ber in the russet ground, Rise as glad morn-ing

bring-ing in the May; Mil-lion tas-sels wav-ing in the breeze, "This is our flow'r time," sing the for-est trees.

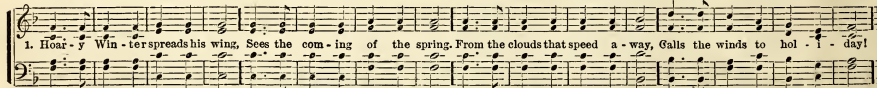
spreads its beams a-round; Blest res-ur-rec-tion! thus may we a-rise, Death, cold, nor win-ter, vex those glow-ing skies

March Winds.

Words by J. C. JOHNSON.

Moderato. ALL PARTS IN UNISON.

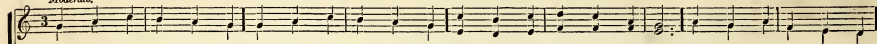
1. Creaking, creak-ing, how they swing! Shutters, sign-boards, eve-ry thing, And the winds do hoarse-ly roar Round the oak-en-vi-roned shore!
 2. Cold-ly parts the gust-y day, Chill descends the evening ray. In the fir-ma-ment a-far, See how gleams each Jew-el star!
 3. Life is like the pass-ing day, When stern win-ter hies a-way, Tempests vex the struggling soul, Powers un-friend-ly all control.



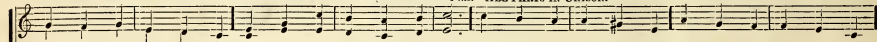
1. Hoar-y Win-terspreads his wing, Sees the com-ing of the spring. From the clouds that speed a-way, Galls the winds to hol-i-day!
 2. As the gales in cho-rus strong, Chant their boisterous ev-en song, Brighter, calm-er then are seen Lights in heavenly homes se-rene!
 3. Yet a-bove this life so drear, Calm-ly shines the glistening sphere, Where, the bat-tle ov-er-past, Songs of victory sound at last!

The Office Seekers.

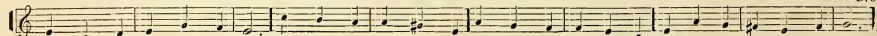
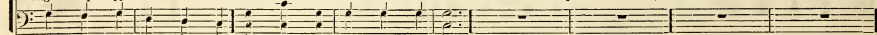
Words by J. C. JOHNSON.

Moderato.

1. One, three, five, seven, nine, eleven, Two, four, six, eight, ten, twelve, Can-di-dates, cheer-ful and gay! Come to the post of-fice,
 2. * 0, 0, 0, 0, 0, 0, 0, 0 of cit-i-zens Wait for your com-ing with pride! Wait-ing with do-cile air,
 3. Rat-tat-tat! tat-tat-tat! Rat-tat! pray what is that? Knocks on the Pres-i-dent's door! While there is ought to give,

*Fine.* ALL PARTS IN UNISON.

- Come to the cus-tom house, Mer-ri-ly hast-en a-way! Come where the prof-fer is, Take these fat of-fi-ces,
 Bend-ing their backs with care, Hop-ing your hon-or will ride! 1 0 0, 0 0 0 Poor fel-lows live by them,
 Right hap-py we re-ceive, Rich is Co-lum-bi-a's store! Come while the prof-fer is, Take these fat of-fi-ces,



- "Wait-ing and pin-ing for thee!" This is the use of them, Come and make proof of them, "Waiting, and pin-ing for thee!"
 "Turn them out! what will they do? That is their own de-vice, They must make sac-ri-fice, Dear of-fice seek-er, for you!"
 "Wait-ing and pin-ing for thee!" This is the use of them, Come and make proof of them, "Waiting, and pin-ing for thee!"

* Five, ought, ought, &c.

D. C.

The Apple Bee, or the Yankee Sleigh Ride.

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Words by J. C. JOHNSON.

J. H. TENNEY.

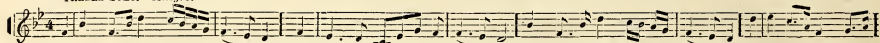
Allegro. QUARTETTE.

1. Come Mi - ra - bel - la Hopkins, hie a - way, For John - a - than is wait - ing in the sleigh! And Ma - ry Phebe Ann and Su - san Jane,
 2. To Mrs. Deacon Tomkins Ap - ple bee The pret - ty las - ses, si - mul - ta - neous - ly, With all the mer - ry lads of Cranberry Town,
 3. And when the strings are swinging o - ver - head, We'll all a mer - ry measure light - ly tread, Till hun - ger like a li - on, bars the way,

And An - na Bel - la Jones and Jotham Lane, Will join us with a sing - ing, While ting - a - ling - a - ling - ling go the bells,
 Will hur - ry if the puns should not break down. And cut the fruit in sli - ces, While ap - ple parings deft - ly fly a - round,
 The hap - py call to sup - per we o - bey. O, lus - cious Pie of Pump - kin! O, hon - ey cake and doughnuts crisp and brown!

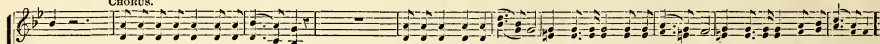
CHORUS.
 And time is swift - ly wing - ing, As mer - ri - ly the mu - sic swells! The mer - ry, mer - ry bells, the mer - ry, mer - ry bells,
 'Tis one of love's de - vi - ces, To see if the true name is found! Then ting - a - ling - a - ling bells, clang - a - lang - a - ling,
 The pie the black - birds jumped in, Not half so full it was of fun. Then ting - a - ling - a - ling bells, &c.

O mer - ri - ly they ring, the sweet sleigh bells, O ting - a - ling - a - ling ling, clang - a - lang - a - ling ling, clang - a - lang - a - ling ling go the bells!
 O mer - ri - ly, &c.

TREBLE SOLO. *Allegro.*

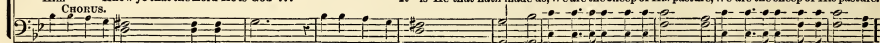
O serve the Lord with glad-ness, And come be-fore His pres-ence, En-ter His courts with thanks-giv-ing, Be thankful un-to

CHORUS.

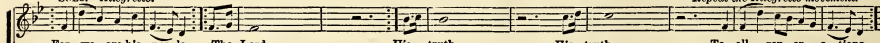


Him Know ye that the Lord He is God ... It is He that hath made us, We are the sheep of His pasture, We are the sheep of His pasture.

CHORUS.



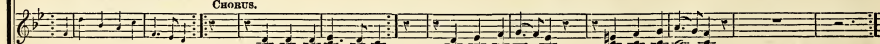
Know ye that the Lord He is God, It is He that hath made us,

SOLO. *Allegretto.*

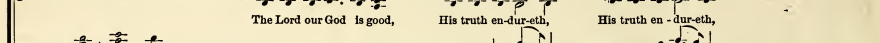
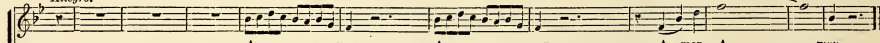
For we are his people, The Lord, His truth, His truth To all gen-er-a-tions.

And the sheep of His pasture.

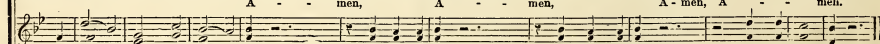
CHORUS.



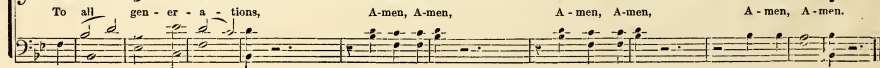
The Lord our God is good, His truth en-dur-eth, His truth en-dur-eth,

*Allegro.*

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



To all gen-er-a-tions, A-men, A-men, A - men, A-men, A - men, A - men.



Mighty Jehovah:

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Abridged from BELLINI.

Allegro.

Might - y Je - ho - vah! accept our praises, God our Father! O hear us thy children!

Un - to Thee we of - fer praise, Un - to Thee we of - fer praise, Un - to thee, un - to Thee we of - fer praise!

For Thy care of us Thy chil - dren, For Thy care of

us Thy chil - dren, And Thy un - de - serv - ed mer - cies we will of - fer Thee our thanks.

We of - fer Thee our grate - ful thanks! We of - fer Thee our grate - ful thanks! our grate - ful thanks

SOLO. *Moderato.*

O sing praise - es to his ho - ly name, And re - joice.... in his mer - cy, Sing to
him..... with the lute and harp, Call up - on his name! And re - joice in him!

SOLO.

Adagio.

With thanksgiving! And with gladness! O sing praises! With joy and gladness! With thanksgiving! And with gladness! O sing praises unto his name! O sing praises to his

CHORUS.

With thanksgiving! And with gladness! O sing praises! O sing praises! With thanksgiving! And with gladness! Unto his name!

Allegro.

name. Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name!

Sing Aloud.

SOLO. *Allegro.*

CHORUS.

1st time.

LAMBILOTTE.

Sing a - loud to God our strength, Make a joyful noise un-to him, Take a psalm and bring the tim - brel, The pleasant harp and psal-ter - y.

SOLO. **CHORUS.** *2d time.*

Sing! to God, O sing to the Lord our God, Sing, O sing, to God, to God, O sing to the Lord our God! Sing praises unto Him with

SOLO. **CHORUS.**

tim - brel and harp. O let the saints be joy - ful, Let them rejoice and sing aloud! Sing a - loud! Sing to God our strength,

First time **TREBLE SOLO.** *Second time* **CHORUS.** **SOLO.**

Sing aloud! sing aloud! sing aloud! sing aloud! sing aloud to God our strength! Glorify the God of Is - ra-el, Exalt and mag - ni - fy Him!

CHORUS.

Praise Him with the sound of the trum - pet, With trumpet and harp, praise the Lord, Ex - alt and mag - ni - fy His name! Exalt and mag - ni - fy His name!

Hark! the Song.

Allegro.

1. { Hark! the song of Ju - bi - lee, Loud as might - y thun - ders roar! } 2. { Hallelu - jah! Hal - le - lu - jah! For the Lord
Or the ful - ness of the sea, When it breaks up - on the shore! } { Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Let the word

God om - ni - po - tent shall reign! e - ch - o round the earth and main! 3. Halle - lu - jah! hark! the sound! From the cen - ter to the skies, Wake a - bove, be - neath, a - round!

Moderato.
All cre - a - tion's har - mo - nies, All cre - a - tion's har - mo - nies! 4. See, Je - ho - vah's banners furled! Sheathed his sword! He speaks! 'tis done!

Allegro.
And the kingdoms of this world Are the kingdoms of His Son! 5. { He shall reign from pole to pole, With ill - im - it - a - ble sway!
He shall reign when like a scroll, Yon - der heavens have passed a - way! }

6. Then the end, Be - fore His word, Man's last en - e - my shall fall! Hal - le - lu - jah! Hal - le - lu - jah! Christ is God, God in Christ is all, is all!
Hal - le - lu - jah! Hal - le - lu - jah!

LAMBELOTTE.

DUET. *Allegretto.*

Great is the Lord, and great-ly, great-ly to be praised, In the ci - ty of our God,

In the moun - tain of His ho - li - ness, In the moun - tain of His ho - li - ness.

CHORUS.

Beau-ti - full! beau-ti - full! beau-ti - full for the sit-u-a-tion, The joy of the whole earth, The joy of the whole earth, The joy of the whole earth is Mount Zion!

DUET.

Beau-ti - full! beau-ti - full for sit - u - a - tion! The joy of the whole earth, The joy of the whole earth, The joy of the whole earth is Mount Zi - on, The city of the great King.

CHORUS.

The ci - ty of the great King! Let Mount Zion rejoice, Let the daughters of Judah be glad, Let Mount Zion rejoice, Let the daughters of Judah be glad.

* This piece can be made longer by repeating from the commencement to this double bar,—singing the Duets as Treble solos the first time, and as Duets the second time.

Rejoice in the Lord.

JOSIAH OSGOOD.

1. Rejoice in the Lord,	O ye righteous,	For praise is	come - ly for the up - right.
2. Praise the Lord with the harp,	Sing unto Him with psaltery, and an	instrument of ten strings.	
3. Sing unto Him a new song,	And all His works are done in truth.	skillfully with a loud noise.	
4. For the word of the Lord is right,	His praise shall con -	tinually be in any	mouth.
5. I will bless the Lord at all time,			

Allegro.

6. My soul shall make her boast in the Lord, The humble shall hear thereof and be glad! O mag-ni-fy the Lord with me. And

let us exalt His name to- geth-er. O taste and see that the Lord is good, Ex- alt and mag- ni- fy His name!

O taste and see that the Lord is good, His mer- cy ey- er shall en- dure! A- men. A- men.

Give thanks.

Arranged from ROSSINI.

CHORUS. *Allegro.*

Give thanks un- to the Lord, for He is good! Praise, O ye ser- vants of the Lord, the name of the Lord!

Chorus of male voices, or all parts in unison.

of- fer Him the sac- ri- fice of glad- ness! Bid sa- cred praise in strains me- lo- dious flow! For ten thou- sand bless- ings giv- en,

O sing praises un-to His name! Of - fer Him the sac-ri-fice of gladness, O sing praises un-to His name! For ten thousand bless-ings giv - en,

Sound Je - ho - vah's praise on high! Glo - ri - fy Him! glo - ri - fy Him! Mag - ni - fy Him in the high - est! Glo - ri - fy Him! glo - ri - fy Him!

Mag - ni - fy Him ev - er - more! Sing! Sing! Sing! Sing a - loud and re - joice, Sing a - loud and re - joice.

First time.

joice, re - joice, re - joice, re - joice, re - joice, Sing and re - joice! Sing and re - joice, Sing, sing and re - joice

Second time.

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