THE ROYAL PROCLAMATION.



EDITED BY

ALDINE S. KIEFFER AND WILLIAM B. BLAKE.

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PREFACE.

The marvellous success attending the publication of TEMPLE STAR, which has now reached a sale of over 100,000 copies, has induced the editors to compile and prepare THE ROYAL PROCLAMATION, a book similar in all respects save the music. ROYAL PROCLAMATION is not designed to supersede but to succeed TEMPLE STAR. In conformity therewith the same rudimental statements are used, and teachers accustomed to them can use this book without previous preparation and with the same excellent results.

Hoping that THE ROYAL PROCLAMATION may prove acceptable to the musical public generally, and advance the cause of Sacred and Social Music, we subscribe ourselves,

Yours sincerely,

ALDINE S. KIEFFER,
WM. B. BLAKE,
} EDITORS.

J. M. ARMSTRONG & CO.,
MUSIC TYPOGRAPHERS,
710 Sansom Street, Philadelphia, Pa.

THEORETICAL STATEMENTS.

By B. C. UNSELD, Principal Virginia Normal Music School.

A WORD OF EXPLANATION.

THE following elucidation of the Elementary Principles is designed as a sort of catechism for the use of the pupil. The statements are worded, for the most part, as concisely as possible—in short sentences—and are intended to be committed to memory by the pupil, and recited at each lesson.

The committing to memory of these statements is not to take the place of the teacher's regular instructions, blackboard exercises, &c., but as an addition to them—something for the pupils to learn between the lessons. Each subject should be taught orally, fully explained, and illustrated with blackboard exercises, and then (not before) the pupils should be referred to the statements embodying the subject taught, and be required to memorize them and recite them at the next lesson. Used in this way they will prove to be a valuable review of the lessons, and will serve to fix them in the memory of the pupils.

No attempt has been made to arrange the statements in the order of a series of lessons: each teacher will arrange the order of his lessons to suit himself, or rather to suit the condition of his class.

The Scale, Staff, Notes.

1. The SCALE is a series of eight tones.
2. The tones of the scale are named by the *Numeral Names*, ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.
3. Also by the *Syllables*, DO, RE, MI, FA, SOL, LA, SI, DO.

Pronounced, Doh, Ray, Mee, Fah, Sole, Lah, See, Doh.

4. The scale is represented by a character called the STAFF.
5. The Staff consists of *Fine Lines* and *Four Spaces*.
6. Each line and each space is called a *Degree*.
7. The staff contains nine degrees.
8. When more than nine degrees are required, the spaces above and below may be used, and *short lines* may be added above and below.
9. The short lines are called *Added Lines*.
10. The tones are indicated on the staff by NOTES.
11. In the Character-Note System of Notation, the tones are represented, and more readily indicated on the staff, by notes of different shapes for the different tones.
12. The scale is extended upward by considering *Eight* as *One* of an *upper scale*.
13. The scale is extended downward by considering *One* as *Eight* of a *lower scale*.

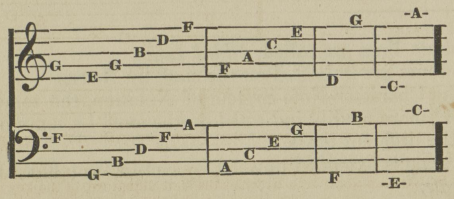
QUESTIONS.—1. What is the scale? 2. How are the tones of the scale named? 3. What other names? 4. How is the scale represented? 5. Of what does the staff consist? 6. What is each line and each space called? 7. How many degrees does the staff contain? 8. When more than nine degrees are required, how are they obtained? 10. How are tones indicated on the staff? 11. How are the tones represented in the Character-Note System of Notation? 12. How is the scale extended upward? 13. How extended downward?

Absolute Pitch, Letters, Clefs.

14. The highness or lowness of tones is called PITCH.
15. Pitch is both *Relative* and *Absolute*.
16. Relative pitch is the position a tone occupies in the scale.
17. Absolute pitch is the fixed, unchangeable position of a tone, independent of scale relation.
18. In relative pitch, tones are named by the numeral names, One, Two, Three, Four, Five, Six, Seven, Eight.
19. In absolute pitch, tones are named by the first seven letters of the alphabet, A, B, C, D, E, F, G.
20. In the Model, or Standard Scale, the pitch C is taken as One.
21. The order of the pitches in the standard scale is as follows: C is One, D is Two, E is Three, F is Four, G is Five, A is Six, B is Seven, C is Eight.

C is again taken for Eight, because the same tone which is Eight to the tones below it, is also One to the tones above it.

22. Absolute pitch is represented on the staff by the application of one of the letters to one of the degrees.
23. When a letter is thus used it is called a CLEF.
24. The letters commonly used as clefs are G and F.
25. The G clef is placed on the second line.
26. The F clef is placed on the fourth line.

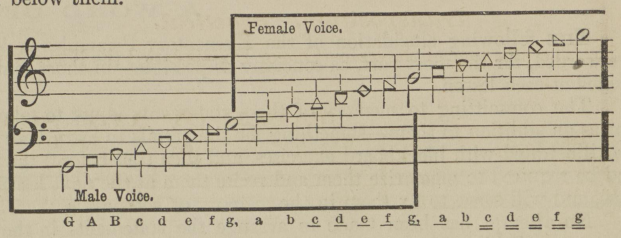


27. The G clef is used mostly for ladies' voices.
28. The F clef is used exclusively for gentlemen's voices.

QUESTIONS.—14. What is the highness or lowness of tones called? 15. Pitch is both? 16. What is Relative pitch? 17. What is Absolute pitch? 18. How are tones named in Relative pitch? 19. In Absolute pitch how named? 20. What pitch is taken as One in the Standard Scale? 21. Name the order of pitches in the Standard Scale? why is C taken again for Eight? 22. How is Absolute pitch represented on the staff? 23. When a letter is thus used what is it called? 24. What letters are commonly used as clefs? 25. Upon which degree is the G clef placed? 26. The F clef? What are the letters upon the lines of the G staff? What are the letters on the spaces, &c.? Teacher will multiply questions. 27. The G clef is used—? 28. The F clef?

Classification of Voices.

29. The usual vocal compass, including both the male and female voices, is about three octaves.
30. The tones of the different octaves, denoted by the same letters, are designated by capitals and small letters, together with marks above or below them.



The letters in the above example are read thus: Great G, great A, great B, small c, small d, small e, small f, small g, small a, small b, once marked small c, once marked small d, once marked small e, and so on through this octave, and we have then twice marked small c, twice marked small d, and so on.

This once marked small c, being the central tone of the vocal and also of the great, or instrumental scale, is called MIDDLE C.

The F clef, it will be seen, indicates small f; the G clef indicates once marked small g.

The difference of pitch between the male and female voices, should be clearly explained and illustrated in this connection.

31. The voice is naturally divided into four classes:
    Low male voice—BASE.
    High male voice—TENOR.
    Low female voice—ALTO.
    High female voice—SOPRANO, OR TREBLE.
32. The parts to be sung by the different voices are designated by *Clefs*.
33. The F clef, also called Base clef, is used for Base, and often for the Tenor.

It is used for the Tenor when the Tenor and Base parts are written on the same staff.

34. The G clef, also called Treble clef, is used for Soprano and Alto, and often for Tenor. When used for Tenor it denotes small g —an octave lower than when used for Soprano or Alto.

The use of the G clef for Tenor (always incorrect,) is being gradually abandoned, and the C clef, (called also, Tenor clef,) adopted in its place. The C clef fixes the letters upon the staff in the same order as the G clef, but indicates the tones an octave lower, and enables the Tenor part to be more readily distinguished.

QUESTIONS.—29. What is the usual vocal compass? How are the tones of the different octaves designated? Read the letters in the example—what is the once marked small c also called? What pitch does the F clef indicate? The G clef? 31. The voice is divided into how many classes? Name them. 32. How are the parts for the different voices designated? 33. For what voices is the F clef used? 34. The G clef?

Transposition.—Practical.

35. The first tone of the scale—One or Do—is called the KEYNOTE.

36. In the Model or Standard Scale the pitch C is the Keynote.

37. Any other pitch than C may be taken as the Keynote.

38. Changing the pitch is called TRANSPOSITION.

39. The tones of a scale are also called a KEY.

40. The word "Key", in this sense, means a family of tones, or tone-family.

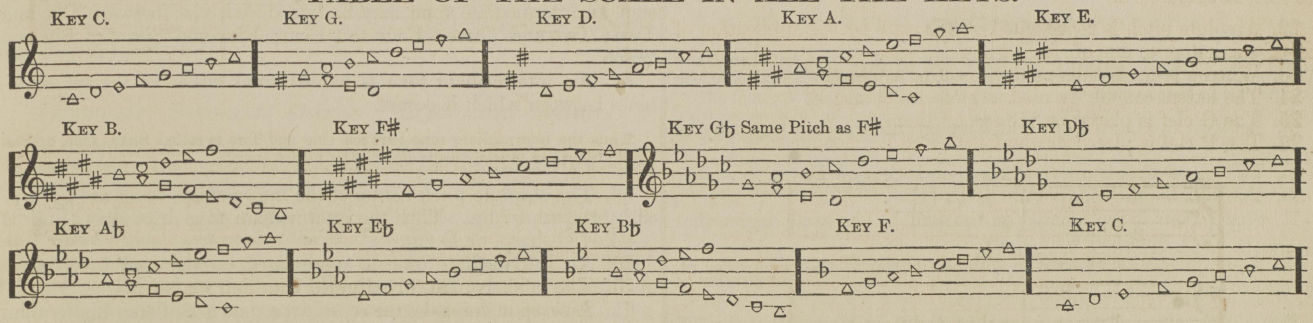
41. The tones of a key make the *scale* only when they occur in scale-form.

42. A key or scale is named from the letter that is taken as the key-note.

43. The different keys, except the key of C, are indicated by SHARPS (♯) or FLATS (♭) placed on the staff.

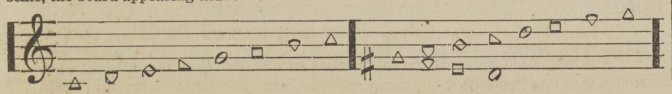
44. Such sharps or flats are called the SIGNATURE (sign) of the key.

TABLE OF THE SCALE IN ALL THE KEYS.



NOTE TO THE TEACHER.—It is not necessary, at this point, to explain the theory of the transposition of the scale. All that the pupils need to know are the names of the Keys and their Signatures. The different Keys may be introduced somewhat in the following manner.

Write the scale of C on the board, and question the class as to what Scale, Key, Keynote, &c. "We will now take Five of this key for the keynote of a new key. What pitch (letter) is Five in this key?" G. "What, then, is the pitch of the new keynote?" G. Write the G scale, the board appearing thus:



Explain that when G is the keynote, a sharp is placed on F, and that that degree is then called F sharp, and that one sharp thus becomes the sign (signature) of the key of G, &c." The teacher will now drill the class on these two keys, by having them sing as he points to the notes. After some practice in this way, he will say, "We will now take Five of this key (G) for the keynote of a new key. What is Five (what letter) in this key?" D. Write the D scale, explain the signature, and exercise by pointing. Then, in the same manner, (taking Five of the old key for a keynote of a new key,) introduce the keys of A, three sharps; E, four sharps; B, five, and F sharp, six sharps.

The flat keys may be taught in the same way, by taking Four of the old key for the keynote of a new key.

The object in presenting the keys in this way, is to give the class *practice* in the different keys, giving greater variety in the exercises. The *Theory* of the Transposition of the Scale may be taken up later in the course.

QUESTIONS.—35. What is the first tone of the scale called? 36. What pitch is the keynote in the model scale? 37. May any other pitch be taken as the keynote? 38. What is changing the pitch called? 39. The tones of a scale are called a——? 40. What does the word "key" in this sense mean? 41. When do the tones of a key make the scale? 42. From what is a key or scale named? 43. How are the different keys indicated? 44. What are such sharps or flats called? What is the signature of the key of G? Of D? &c. Teacher will multiply similar questions.

Intervals.—Steps and Half Steps.

45. The difference of pitch between two tones is called an INTERVAL.

46. There are two kinds of intervals in the scale, the larger called STEPS; the smaller called HALF STEPS.

47. The Half-steps occur between Three and Four, and Seven and Eight.

QUESTIONS.—45. What is the difference of pitch between two tones called? 46. How many kinds of intervals in the scale, and what are they? 47. Where do the half-steps occur? What is the interval from one to two? Five to six? &c. Multiply similar questions.

Sharp-Four.

The Chromatic Scale as a whole need not be introduced just yet, but there is one of its tones, Sharp Four, which is so common, and, in its proper connection, so natural, that it may be here taken up

48. Between the tones Four and Five an intermediate tone may be introduced.

49. The name of this intermediate tone is SHARP FOUR.

50. The syllable for Sharp Four is FI (Fee).

51. Sharp Four is represented on the staff by the same degree that represents Four, modified by a sharp.

52. The influence of the sharp extends through the remainder of the measure in which it occurs.

The additional clause of this rule, namely, "And through succeeding measures until cancelled by a note on some other degree of the staff," is gradually being discontinued, as it is of no benefit, and causes great confusion. In some books this rule is still in force, and the teacher should be able to explain it.

53. The influence of the sharp is cancelled by the NATURAL (♮).

It has been suggested that this character be called a CANCEL, since it is never used except to cancel the effect of some previous sharp or flat. The term "natural" certainly has a tendency to mislead the pupil,—to convey the idea that some tones are more natural than others.

54. In the sharp keys, Sharp Four is indicated by a sharp, and cancelled by a natural.

55. In the flat keys, Sharp Four is indicated by a natural, and cancelled by a flat.

56. The sharps, flats, or naturals, that occur incidentally in a tune, are called ACCIDENTALS.

QUESTIONS.—48. Between which tones may an intermediate tone be introduced? 49. What is the name of this intermediate tone? 50. What syllable? 51. How is Sharp Four represented on the staff? 52. How far does the influence of the sharp extend? 53. By what is the influence of a sharp cancelled? 54. How is Sharp Four indicated in sharp keys, and how cancelled? 55. In flat keys? 56. What are the sharps, flats, or naturals, occurring incidentally, called?

Chromatic Scale.

57. Between those tones of the scale which form the interval of a step, an intermediate tone may be introduced, viz: between One and Two; Two and Three; Four and Five; Five and Six, and Six and Seven.

58. An intermediate tone is named from either of the two scale-tones between which it occurs.

Thus the intermediate tone between One and Two is called Sharp One, or Flat Two. Sharp, in music, means *higher*, Flat means *lower*.

59. The absolute pitch names of the intermediate tones are governed by the same rule. Thus the intermediate tone between C and D is called C sharp, or D flat.

60. An intermediate tone is represented on the staff by a degree modified by a sharp, flat, or natural.

61. A sharp makes a degree represent a tone a half-step higher than it does without the sharp.

62. A flat makes a degree represent a tone a half-step lower than it does without the flat.

63. A natural is used to cancel the influence of a previous sharp or flat.

If used to cancel a sharp, its effect is that of a flat; to cancel a flat, its effect is that of a sharp. A Double Sharp (𝄪) is used on a degree that is already under the influence of a single sharp.

To cancel the double sharp, and restore the degree to the influence of a single sharp, this character (♮♯) is used.

A double flat (♭♭), and its cancel (♮♭), are used in a similar manner.

64. The intermediate tones are called CHROMATIC TONES.

65. The other tones are called DIATONIC TONES.

Diatonic tones may be further defined as those tones that necessarily belong to a key,—the regular members; Chromatic tones, those that are occasionally introduced.

66. The scale composed of the diatonic tones only, is called the DIATONIC SCALE.

67. The scale composed of all the tones, both diatonic and chromatic, is called the CHROMATIC SCALE.

68. The Chromatic Scale consists of thirteen tones, with twelve intervals of a half-step each.

QUESTIONS.—57. Between which tones of the scale may an intermediate tone be introduced? 58. From what is an intermediate tone named? 59. How are they named as to absolute pitch? 60. How is an intermediate tone represented on the staff? 61. What is the effect of a sharp? 62. Of a flat? 63. What is a natural used for? 64. What are the intermediate tones called? 65. The other tones? 66. What is the scale composed of diatonic tones called? 67. What is the scale composed of all the tones called? 68. Of what does the chromatic scale consist?

Intervals—Seconds, Thirds—Major and Minor.

The teacher may give such instruction in the Major and Minor intervals as he deems expedient, or may omit it entirely, as it is not absolutely necessary in elementary practice. The following is a synopsis of the subject.

69. In addition to the names Step and Half-step, intervals receive other names, such as *Seconds, Thirds, Fourths,* &c.

70. These names are derived from the manner in which the intervals are represented on the staff.

71. An interval that embraces in its representation two adjoining degrees of the staff is called a *Second.* An interval that embraces three degrees, a *Third;* four degrees, a *Fourth;* five degrees, a *Fifth;* six degrees, a *Sixth;* seven degrees, a *Seventh;* eight degrees, an *Octave.*

72. Although all intervals of the same name look alike on the staff, yet, when considered in reference to the scale, they do not sound alike; their difference in sound being caused by the steps and half-steps of the scale.

A second that is equal to a half-step is a MINOR SECOND.

A second that is equal to a step is a MAJOR SECOND.

A third that is equal to one step and one half-step is a MINOR THIRD.

A third that is equal to two steps is a MAJOR THIRD.

A fourth that is equal to two steps and one half-step is a PERFECT FOURTH.

A fourth that is equal to three steps is a SHARP FOURTH.

A fifth that is equal to two steps and two half-steps is a FLAT FIFTH.

A fifth that is equal to three steps and one half-step is a PERFECT FIFTH.

A sixth that is equal to three steps and two half-steps is a MINOR SIXTH.

A sixth that is equal to four steps and one half-step is a MAJOR SIXTH.

A seventh that is equal to four steps and two half-steps is a MINOR SEVENTH.

A seventh that is equal to five steps and one half-step is a MAJOR SEVENTH.

An OCTAVE is equal to five steps and two half-steps.

The intervals here mentioned are called Diatonic intervals, because they are produced by skips in the diatonic scale. There are others arising out of the chromatic scale, but they need not be mentioned here.

QUESTIONS.—69. In addition to the names step and half-step, what other names do intervals receive? 70. From what are these names derived? 71. An interval embracing two degrees is a what? &c. 72. Do all intervals that look alike sound alike? Teacher will supply other questions.

Transposition-Theoretical.

Further instruction may now be given in the transposition of the scale, that is, the theory of transposition may now be taught. For methods of doing this the teacher is referred to *The Pestalozzian Music Teacher,* by Dr. Lowell Mason and Theo. F. Seward. Every teacher should have a copy of that work, for reference and for guidance in all matters of elementary instruction.

73. The scale of C is adopted as the Model or Standard Scale.

74. When any other pitch than C is taken as the keynote, the scale is said to be transposed.

75. In transposing the scale the proper order of intervals must be preserved.

76. This is done by omitting certain tones from the old key and adopting in their place certain intermediate tones as members of the new key.

77. The most natural order of transposing the scale is that which requires the change of but one tone with each transposition.

78. There are two methods by which this is done. First—by Fifths, that is, by taking Five of the old key for the keynote of the new key.

79. Second—by Fourths, that is, by taking Four of the old key for the keynote of the new key.

80. In transposing by fifths, Four of the old key is omitted and Sharp Four adopted in its place; Sharp Four becoming Seven of the new key.

81. In transposing by fourths, Seven of the old key is omitted and Flat Seven adopted in its place; Flat Seven becoming Four of the new key.

In transposing by fifths, Sharp Four is the tone of transposition; hence the following rule: "Sharp Four transposes the scale a fifth."

In transposing by fourths, Flat Seven is the tone of transposition; hence the following rule: "Flat Seven transposes the scale a fourth."

82. The intermediate tone required in transposition is called THE TONE OF TRANSPOSITION.

Transposing by fifths is also called transposing by sharps; transposing by fourths is also called transposing by flats.

83. The sharps and flats necessary in the different keys are placed at the beginning, and are called the Signature.

The signature may be changed wherever, in the course of a tune, there is a decided and prolonged change of key.

84. A sharp or flat, when used in the signature, has a more extended influence than when it merely occurs as an accidental.

For instance, in the signature of G, the sharp affects the degree on which it is placed *throughout the tune*, unless temporarily cancelled by a natural, *and also all its octaves*. The teacher may also explain that every tone in music is sometimes diatonic and sometimes chromatic. F Sharp in the key of G is diatonic, because it belongs to that key. It is chromatic in the key of C, because it is not a regular member of that key. F♯ is chromatic in G, but is diatonic in C.

QUESTIONS.—73. Which scale is adopted as the model scale? 74. When is the scale said to be transposed? 75. In transposing the scale what must be preserved? 76. How is this done? 77. What is the most natural order of transposing the scale? 78. How many methods are there by which this is done? What is the first way? 79. The second way? 80. In transposing by fifths what tone of the old key is omitted, and what intermediate tone is adopted in its place? What does Sharp Four become in the new key? 81. In transposing by fourths, what changes take place? 82. What is the intermediate tone required in transposition called? 83. Where are the sharps and flats necessary in the different keys placed, and what are they called? 84. What is the influence of a sharp or flat in a signature? Give an example.

Relationship of Keys.

85. Keys that have a great many tones in common are said to be closely related.

86. Keys, are related in the *first degree*—they are but *one remove* from each other—when there is a difference of but one tone between them.

EXAMPLE.—In the key of G there is but one tone that is not in the key of C, viz: F♯; and the key of C has but one tone that is not in the key of G, viz., F accordingly, these two keys have the greatest number of tones in common that it is possible for two keys to have, and are, therefore, said to be related in the first degree—they are but one remove from each other.

In the key of F there is but one tone that is not in the key of C, viz., B♭; and the key of C has but one tone that does not belong to F, viz., B; accordingly, these two keys are related in the first degree. Thus it may be said that the key of C has two keys that are related to it in the first degree, viz., the key of G and the key of F.

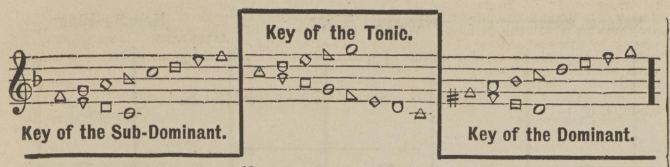
87. Each key has two keys that are related to it in the first degree, viz., the key founded upon its Fifth, and the key founded upon its Fourth.

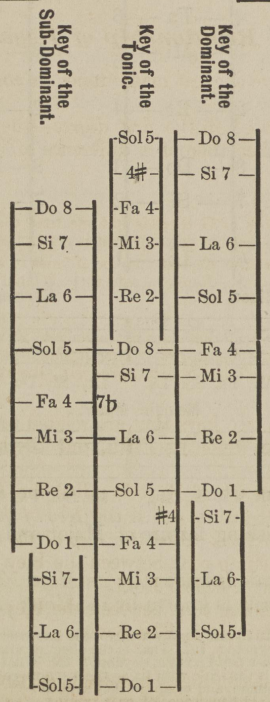
88. The Central or Chief Key, is called the *Key of the Tonic;* the key founded upon its fifth is called the *Key of the Dominant;* the key founded upon its fourth is called the *Key of the Sub-Dominant.*

89. The distinguishing tone between the Key of the Tonic and the Key of the Dominant is Sharp Four.

90. The distinguishing tone between the Key of the Tonic and the Key of the Sub-Dominant is Flat Seven.

This relationship of the three keys is shown in the following diagrams. It will be of advantage to the singer to know of this relation, and to observe the use of the related keys, and the effect of their connection.





QUESTIONS.—85. Keys that have tones in common are said to be what? 86. When are keys related in the first degree? Give examples. 87. Each key has how many keys related to it in the first degree? What are they? 88. What is the Central or Chief Key called? The key founded upon its fifth? The key founded upon its fourth? 89. What is the distinguishing tone between the key of the tonic and the dominant? 90. The distinguishing tone between tonic and sub-dominant?

Modulation.

91. A piece of music during its progress may pass into other keys besides the one in which it begins.

92. This passing over of the music into other keys is called MODULATION.

93. By Modulation, then, is meant a change of key during the progress of a piece of music.

94. Modulation is effected, or produced by the introduction of the distinguishing tone of the new key.

For instance, if, during the progress of a tune beginning in C the tone F♯ is introduced, in a prescribed way, it will cause a modulation into the key G. To return from G to C the tone F must be used.

Again, if the tone B♭ is introduced in a tune during its progress in C it will produce a modulation into the key of F. To return from F to C the tone B must be used.

95. Sharp four occurring in a tune in a certain manner will produce a modulation into the key of the Dominant.

96. Flat seven occurring in a certain way will cause a modulation into the key of the Sub-Dominant.

Although modulation produced by the use of intermediate tones is the most decided, yet a change of key may take place without the use of intermediate tones; and, on the other hand, the introduction of intermediate tones does not always produce modulation.

97. The modulations that have just been studied are called modulations of *one remove*, because only one change is made in the pitch of the tones used.

98. When Sol becomes Do the music is said to go into the key of the Dominant, or first sharp key.

99. When Fa becomes Do the music is said to go into the key of the Sub-Dominant, or first flat key.

Eighty per cent of all the modulations in music are into one or the other of these two keys, and the modulation into the key of the Dominant is the one most used.

But the music often passes over the key of the first remove to the key of *its* first remove,—this is called a modulation of *two removes*. Modulations of three removes sometimes occur, and also of still further removes, but as they seldom occur in simple music, they need not be explained here.

QUESTIONS.—91. Must a piece of music stay in the key in which it begins? 92. What is passing over into other keys called? 93. What does modulation mean? 94. How is modulation effected? Give an example. 95. Sharp four will produce a modulation into which key? 96. Flat seven? May a change of key occur without the use of intermediate tones? Do intermediate tones always produce modulation? 97. What are the modulations just studied called? Why? 98. When Sol becomes Do where does the music go? 99. When Fa becomes Do?

The Minor Mode.

100. Thus far in our studies Do has been our keynote, or point of Repose.

101. La is sometimes taken as the keynote.

102. The effect of the music in which Do is the keynote is bright and joyous.

193. When La is the keynote the effect of the music is sad and plaintive.

104. The Scale with Do as the keynote is called the MAJOR SCALE.

105. The Scale with La as the keynote is called the MINOR SCALE.

106. The Major and Minor scales have many tones in common, they are, therefore, said to be related.

107. Each major scale has its relative minor, and each minor scale its relative major.

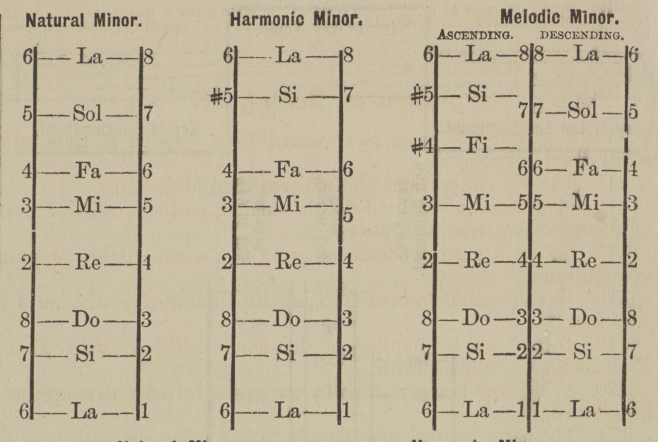
Although the Minor scale is, to some extent, treated as an independent scale, it is in reality only a peculiar *mode* of using the tones of the Major scale; hence, the term MINOR MODE.

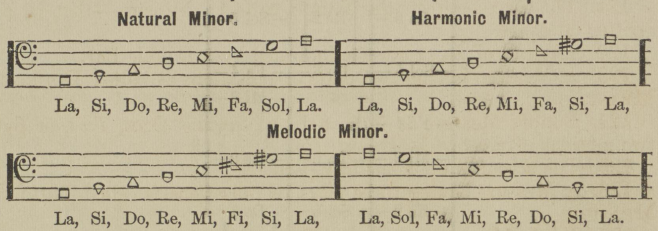
108. The Minor scale, unlike the major, has different forms.

109. The forms most commonly used are, the *Natural Minor*, the *Harmonic Minor*, and the *Melodic Minor*.

110. These different forms arise from a different arrangement of the order of intervals.

The following diagrams show the order of intervals in each form:





111. The distinguishing feature of Major and Minor scales is the *Third*.

112. The Major scale is known by its *Major Third*.

113. The Minor scale is known by its *Minor Third*.

QUESTIONS.—100. Thus far in our studies which tone has been the keynote? 101. What other tone is taken as the keynote? 102. What is the effect of music in which Do is the keynote? 103. What is the effect when La is the keynote? 104. What is the scale with Do as the keynote called? 105. What is the scale with La as the keynote called? 106. Have the Major and Minor scale tones in common, and what are they said to be? 107. Each Major scale has its—? and each Minor its—? Although the Minor is treated as an independent scale, what is it in reality? 108. Has the Minor only one form, or different forms? 109. What forms are most commonly used? 110. From what do these different forms arise? Teacher will supply ques-

questions on the intervals of the different forms. 111. What is the distinguishing feature of Major and Minor scales? 113. How is the Major scale known? The Minor scale is known by what?

Measures, Accent, &c.

114. The length of tones is measured by a division of time into small equal portions.

115. These small portions of time are called MEASURES.

116. Measures are subdivided into smaller portions called *Parts. of Measures, or Beats, or Pulses.*

117. Accent is a greater loudness given to a certain pulse, or part of a measure.

118. Measures and Parts of Measures are indicated to the ear by *counting.*

119. To the eye by motions of the hand called *Beating Time.* Each motion is called a Beat.

120. A Measure is represented by the space between two upright lines called *Bars.*

121. The space between the Bars is called a Measure—that is, a written Measure.

122. The end of an exercise is indicated by a Double Bar.

123. A Measure having two parts or pulsations is called DOUBLE MEASURE.

124. Double Measure is indicated by counting ONE, *Two,* or by two motions of the hand—DOWN, *Up.*

125. The accent is upon the first part.

126. A Measure having three parts, or pulsations, is called TRIPLE MEASURE.

127. Triple Measure is indicated by counting ONE, *Two, Three.* or by three motions of the hand—DOWN, *Left, Up.*

128. The accent is upon the first part.

129. A Measure having four parts is called QUADRUPLE MEASURE.

130. Quadruple Measure is indicated by counting One, Two, *Three,* Four, or by four motions of the hand—DOWN, Left, *Right,* UP.

131. There are two accents in Quadruple Measure; strong upon the first pulse, and light upon the third.

132. A Measure having six pulsations is called SEXTUPLE MEASURE.

133. Sextuple Measure is indicated by counting ONE, Two, Three, *Four,* Five, Six, or by six motions of the hand—DOWN, Left, Left, *Right,* Up, Up.

134. There are two accents in Sextuple Measure; strong upon the first pulse, and light upon the fourth.

135. Sextuple Measure is also called COMPOUND DOUBLE MEASURE. Indicated by two counts, or two motions—Down, Up,—comprehending three pulsations to each count.

136. A Measure having nine pulsations is called COMPOUND TRIPLE MEASURE. It is indicated by three Counts, or three Beats, comprehending three pulsations to each beat. It is accented upon the first, fourth, and seventh pulses.

137. A Measure having twelve parts or pulses is called COMPOUND QUADRUPLE MEASURE. It is indicated by four Counts, or four Beats, comprehending three pulses to each beat. It is accented upon the first, fourth, seventh and tenth pulses.

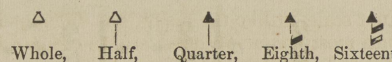
Questions.—114. How is the length of tones measured? 115. What is a portion of time called? 116. What are the smaller portions called? 117. What is accent? 118. How are measures indicated to the ear? 119. To the eye? 120. How is a measure represented? 121. What is the space between the bars called? 122. What indicates the end of an exercise? 123. What is a measure with two parts called? 124. How is Double measure indicated? 125. Upon which part is the accent? 126. What is a measure having three pulsations called? 127. How is Triple measure indicated? 128. Upon which part is the accent? 129. What is a measure having four parts called? 130. How is Quadruple measure indicated? 131. Describe the accents in Quadruple measure? 132. What is a measure of six parts called? 133. How indicated? 134. Describe the accents? 135. What is Sextuple measure sometimes called? How indicated? 136. What is a measure of nine parts called? How indicated? Describe the accents? 137. What can you say of a measure of twelve parts?

Notes, Rests, &c.

138. The length of tones is represented by NOTES.

Notes have two uses. 1. To indicate on the staff which tones are to be sung. 2. The length of each tone.

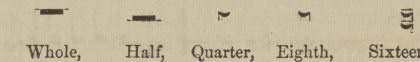
139. The notes in common use are—



Whole, Half, Quarter, Eighth, Sixteenth.

140. Silence is indicated by RESTS.

141. The rests in common use are—



Whole, Half, Quarter, Eighth, Sixteenth.

142. The length of a note or rest is increased one-half by the addition of a DOT.

A Double Dot adds three-fourths—the second Dot adds one-half the first.

143. A TRIPLET is a group of three notes sung in the time of two of the same kind. It is indicated by the figure 3 placed above or below the group of notes.

QUESTIONS.—138. The length of tones is represented by what? How many uses have notes and what are they? 139. Name the notes in common use? 140. By what is silence indicated? 141. Name the rests in common use? 142. How is the length of a note or rest increased? 143. What is a triplet?

Varieties of Measure, Fraction.

144. The different kinds of Measure are designated by figures in the form of a fraction.

145. The upper figure denotes the number of parts, or beats, in the measure.

146. The lower figure denotes the kind of note that goes to a beat.

147. The note that goes to a beat is called the BEAT-NOTE.

148. Any kind of note may be used as the Beat-note.

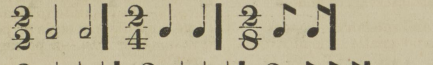
149. Using different notes for beat-notes causes VARIETIES OF MEASURE.

150. The *kind* of measure is determined by the number of its beats.

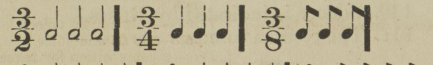
151. The *Variety* of measure is determined by the kind of note used as a beat-note.

Table of the Usual Varieties of Measure.

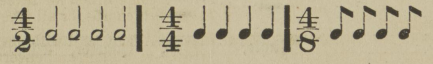
Double Measure



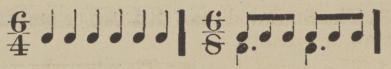
Triple Measure



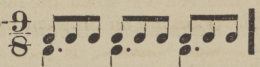
Quadruple Measure



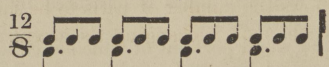
Sextuple or Compound Double Measure



Compound Triple Measure



Compound Quadruple Measure.



QUESTIONS.—144. How are the different kinds of measure designated? 145. What does the upper figure denote? 146. The lower figure? 147. What is the note that goes to a beat called? 148. What kind of note must be used as a beat-note? 149. Using different notes for beat-notes causes what? 150. What determines the kind of measure? 151. What determines the variety? Name the usual varieties of double measure? Teacher will supply similar questions.

Degrees of Power, Legato, Etc.

The following table shows the names of the different degrees of power; the abbreviations and marks by which they are known, and their definitions.

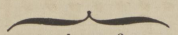
NAME.	PRONOUNCED.	MARKED.	MEANING.
PIANISSIMO	Pe-ah-*nis*simo	*pp*	Very Soft
PIANO	Pe-*ah*-no	*p*	Soft
MEZZO	*Met*-zo	*m*	Medium
FORTE	*Four*-tay.	*f*	Loud
FORTISSIMO	Four-*tis*simo	*ff*	Very Loud
CRESCENDO	Cre-*shen*-do	*cres.* or <	Increase
DIMINUENDO	Dim-in-oo-*en*-do	*dim.* or >	Diminish
SWELL		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

Miscellaneous.

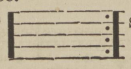
152. The TIE ⁀ indicates that the tone is to be prolonged for the time of both notes.

153. The SLUR indicates that two or more tones are to be sung to one word or syllable.

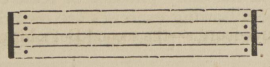
154. The curved line is a Tie when the notes are on the same degree—a slur when the notes are on different degrees.

155. A BRACE  is used to connect two or more staffs, and shows the number of parts to be sung simultaneously.

156. SYNCOPATION is changing the accent from an accented pulse to an unaccented pulse.

157. The REPEAT  shows the preceding passage should be sung again.

158. When only part of the passage is to be sung it is indicated thus:



159. The HOLD, or PAUSE, indicates that the tone is to be prolonged at the option of the leader.

It is also used to prolong the time of a Rest, and is sometimes used between notes in the place of a rest.

160. DA CAPO, or D. C., means return to the beginning.

161. DAL SEGNO, or D. S. means to return to the sign 

162. FINE indicates the place to end after a D. C., or a D. S. The Hold over a Double Bar is frequently used for the same purpose.

DICTIONARY OF MUSICAL TERMS.

Accelerando—accelerating the time gradually faster and faster.
Adagio—signifies the slowest time.
Ad libitum, or *ad lib.*—at pleasure.
Affetuoso—in a style of execution expressive of affection, tenderness, supplication, or deep emotion.
Agitato—with agitation.
Air—leading melody in a composition.
Allegro—a brisk and sprightly movement.
Allegretto—less quick than allegro.
Andante—gentle, distinct, and rather slow—a movement between the adagio and allegro.
Andantino—somewhat quicker than andante.
Animato, or *Con Anima*—with fervent, animated expression.
A tempo—in time.

Baritone—a voice whose register is between the base and tenor, or between alto and treble.
Base—the lowest part in harmony.

Cadence—closing strain; also a fanciful extemporaneous embellishment at the close of a song.
Calando—softer and slower.
Cantabile—graceful, singing style; a pleasing, flowing melody.
Cantata—a vocal composition of several movements.
Coda—the close of a composition, or an additional close.
Contralto—the lowest female voice.

Chorus—a composition or passage designed for all voices.
Chromatic—a tone given to accidental flats and sharps.
Con spirito—with spirit, animation.

Da Capo, or *D. C.*—close with the first strain.
Dal Segno, or *D. S.*—*dal*, from, *segno*, the sign. 𝄋
Duetto, or *Duet*—music consisting of two parts.
Dolce—soft, sweet, delicate, tender.
Declamando—in the style of declamation.

Expressivo—with expression; that union of qualities in a composition from which we derive a sentimental appeal to our feelings.

Fine, or *Finale*—the end.
Forte, or *For.*, or *F*, or *f*—strong and full.
Forzando, or *fz.*—strike the notes over which this term is placed, with boldness and strong emphasis.
Fugue, or *Fuge*—a piece in which one of the parts leads, and the rest follow in different intervals of time.

Grave, or *Gravemente*—a slow and solemn movement.
Grazioso—graceful; a smooth and gentle style of execution, approaching to piano.

Interlude—an instrumental passage introduced between two vocal passages.

Largo—a slow movement.
Larghetto—a little quicker than largo.
Legato—signifies that the notes of the passage are to be performed in a close, smooth, and connected style.

Lentando, or *Lent*—gradually slower and softer.
Lento—slow, smooth, and gliding.
8va .....signifies that the notes are to be performed an octave higher than written.

Maestoso—with fulness of tone and grandeur of expression.
Moderato—in moderate time.
Motett—a piece of sacred music in several parts.

Piano, or *Pia.*, or *P*, or *p*—soft.
Pianissimo, or *PP*, or *pp*—very soft.
Presto—quick.
Prestissimo—very quick.

Recitative—a sort of style resembling speaking.

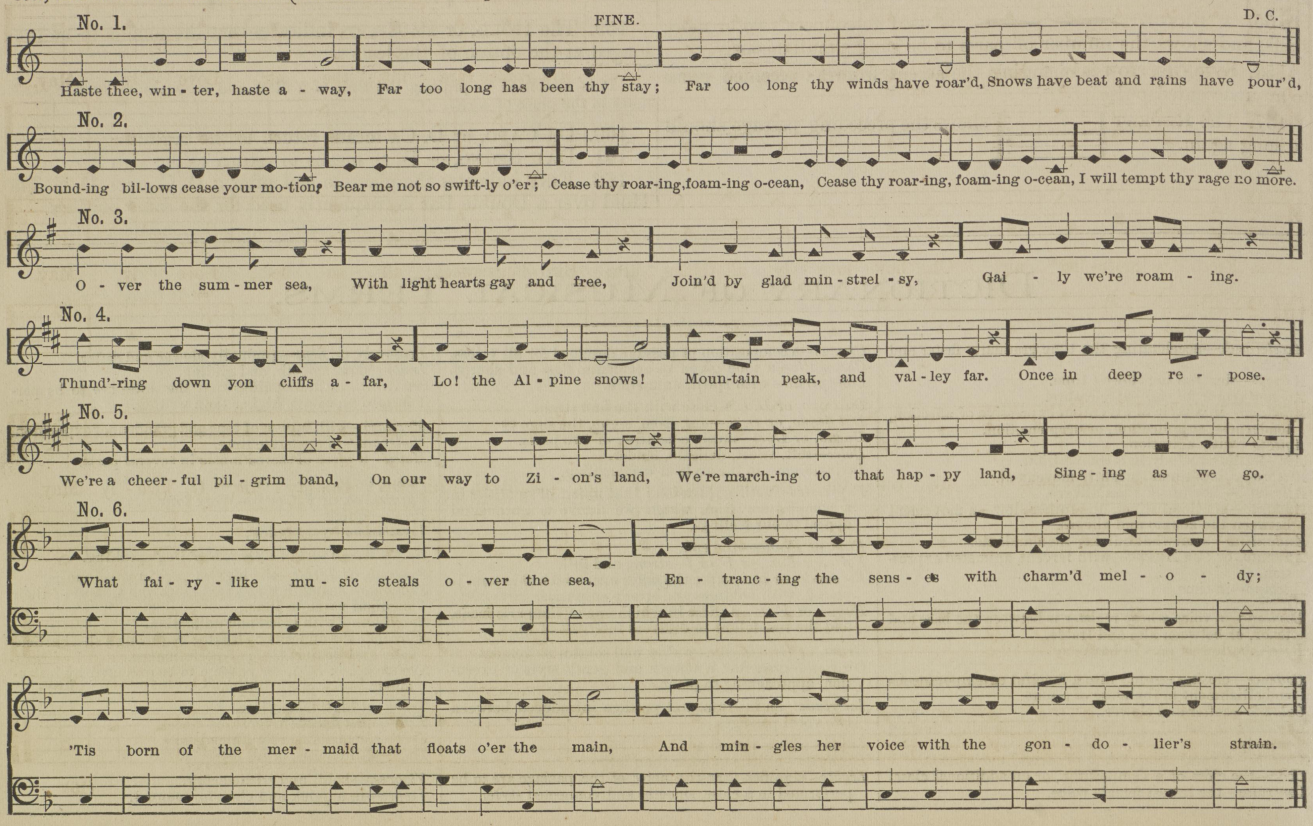
Soprano, or *Treble*—the highest part in vocal music.
Sostenuto—sustaining the sounds to the utmost of their nominal value in time.
Spirituoso—with spirit and animation.
Staccato—the opposite to legato; requiring a short articulate, and distinct style of performance.
Symphony, or *Sym.*—a passage to be executed by instruments.

Tenor—a high male voice.
Treble—the female voice.
Trio—a composition for three voices.
Tutti—full chorus, or all together.

Vigoroso—bold, and with energy.
Vivace—in a quick and cheerful manner.

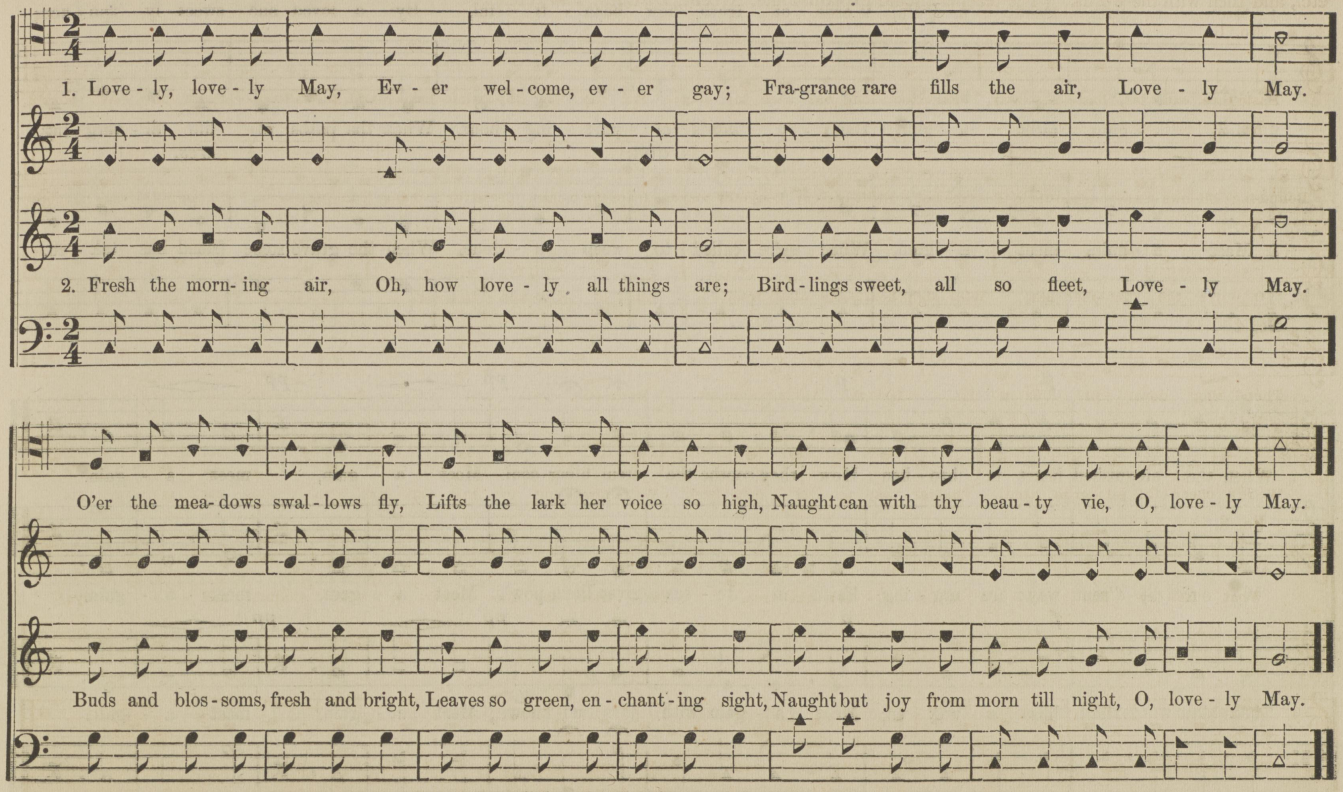
READING EXERCISES FOR DAILY PRACTICE.

The ability to sing or to read music is to be acquired just as the ability to do any other thing. After the pupil clearly understands *how* it should be done, he must begin the daily practice of scale exercises, with the syllables at first, and finally by applying the words. Repetition is the only road to improvement. The following exercises are melodies and parts of melodies, and should be repeated by the class first with the syllables, Do, Re, Mi, etc., and then with the words. (The teacher should explain Time, Accent, *Da Capo*, *Fine*, etc.)



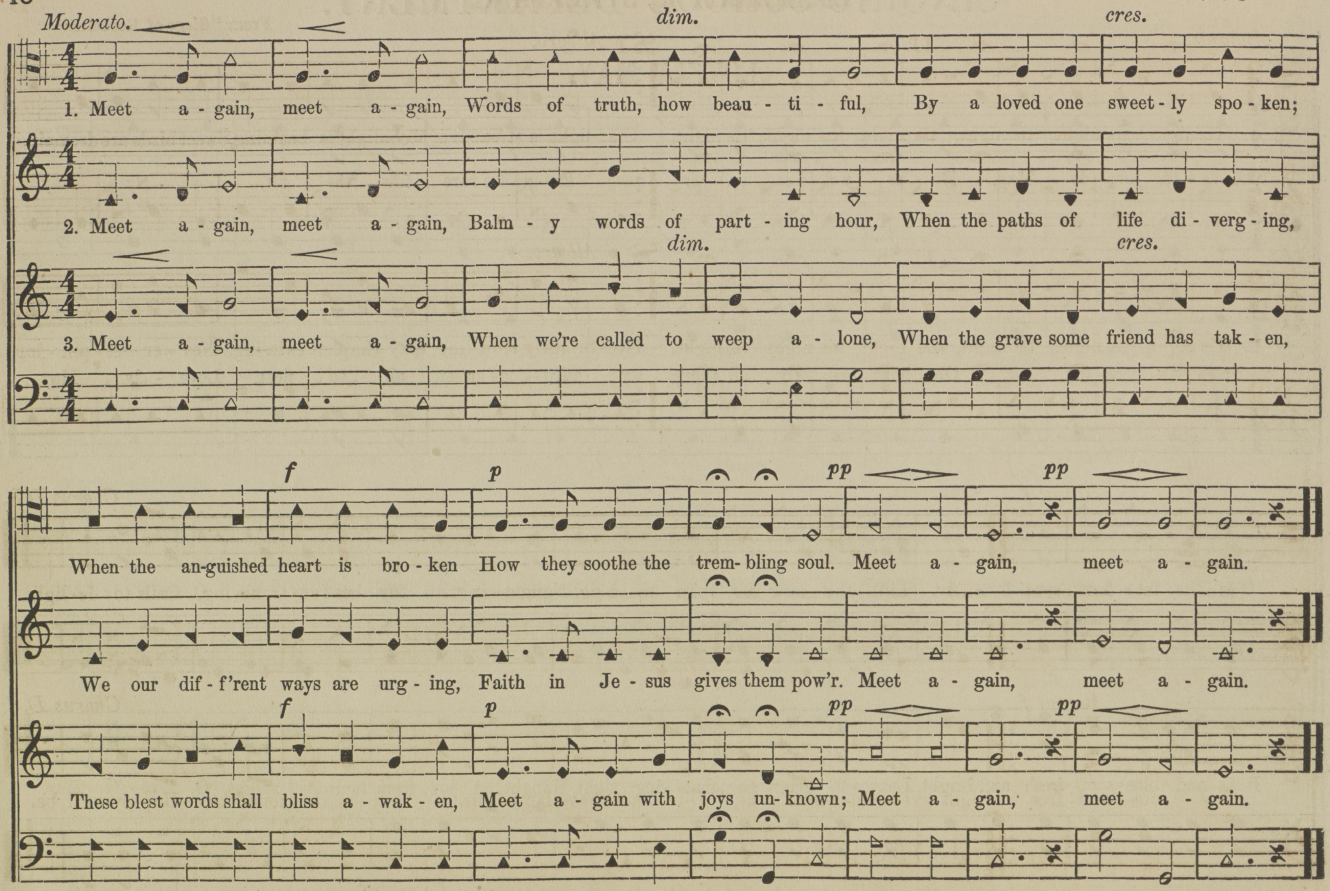
SINGING-SCHOOL DEPARTMENT.

LOVELY MAY.



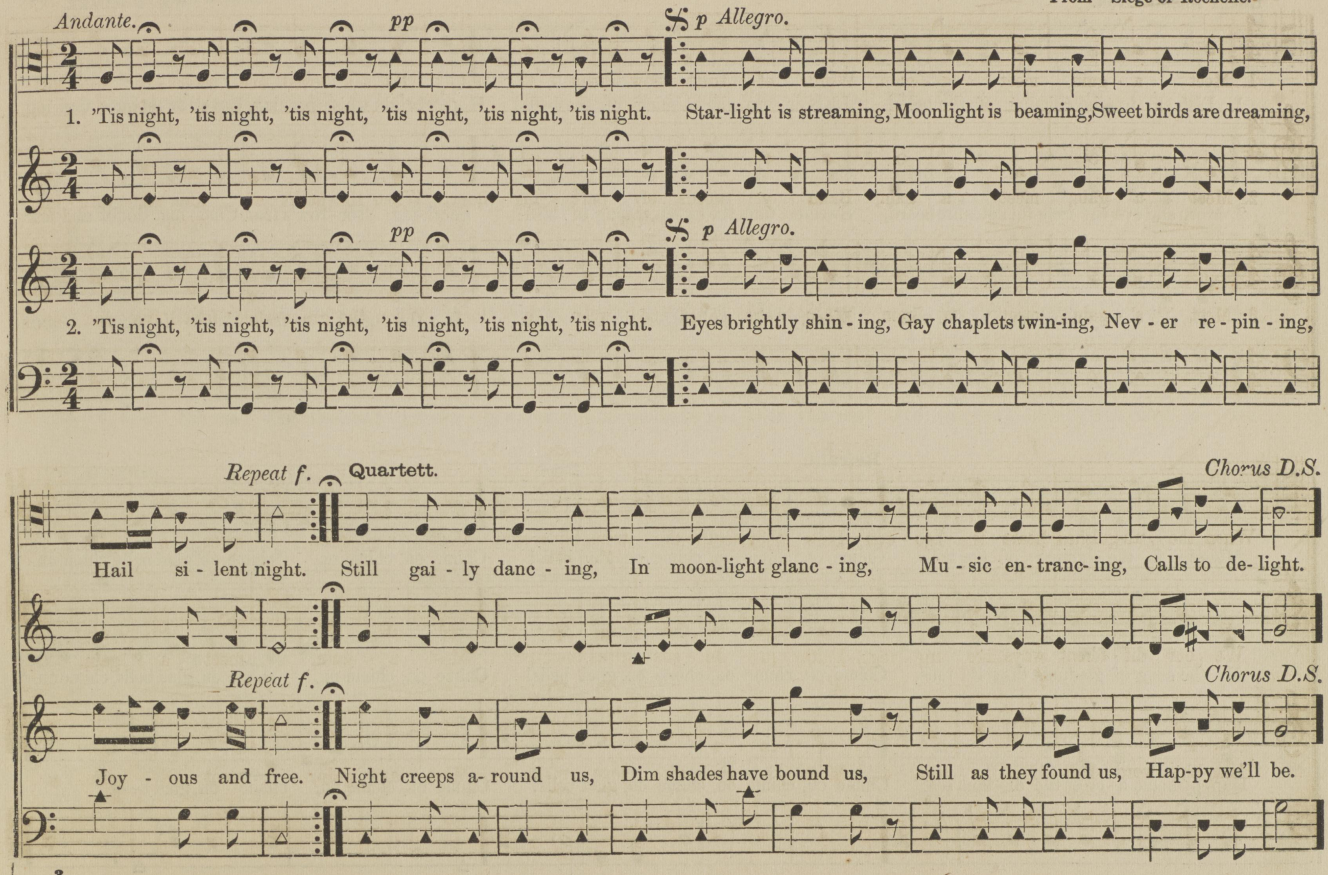
MEET AGAIN.

FRANK M. DAVIS, by per.



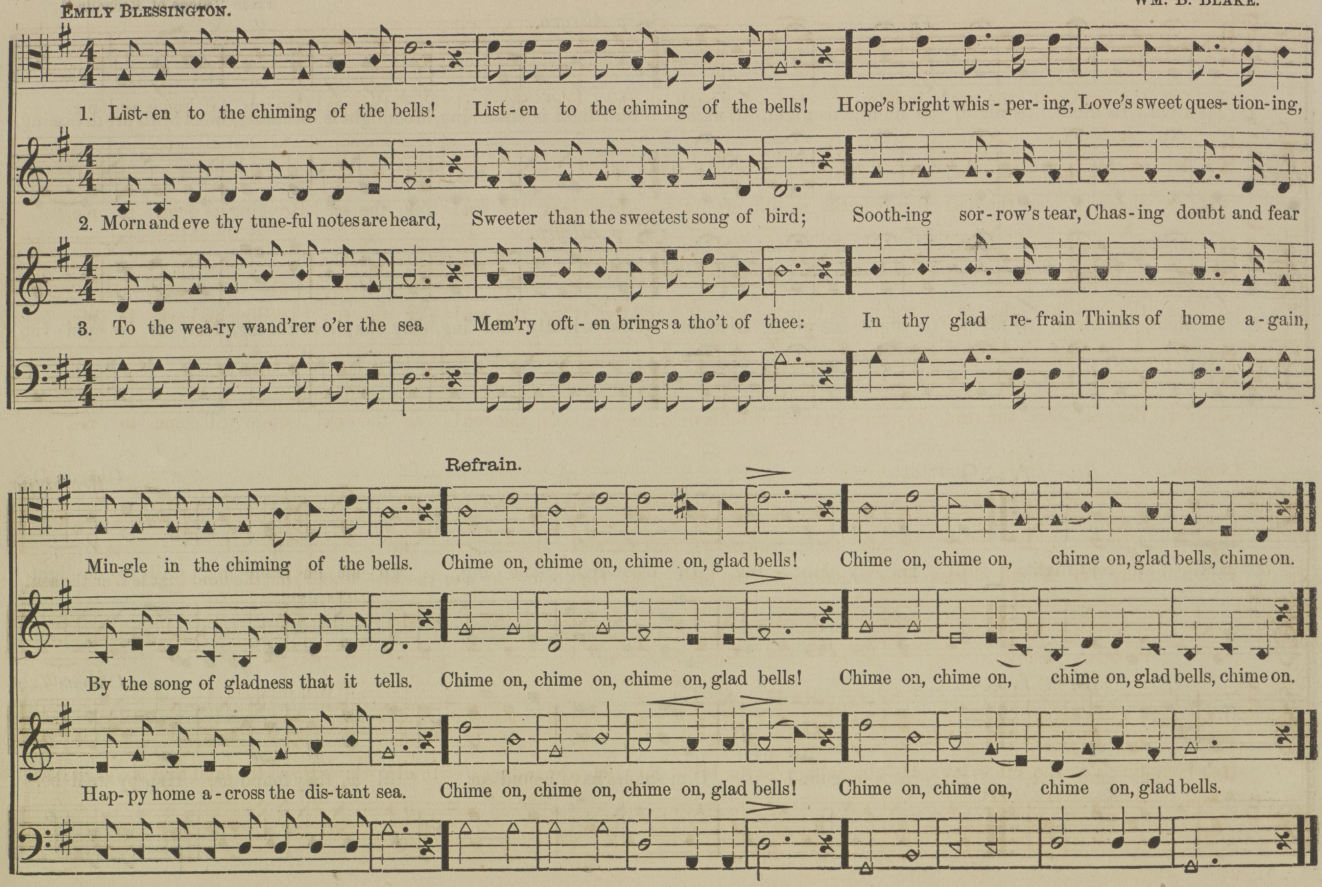
STARLIGHT IS STREAMING.

From "Siege of Rochelle."



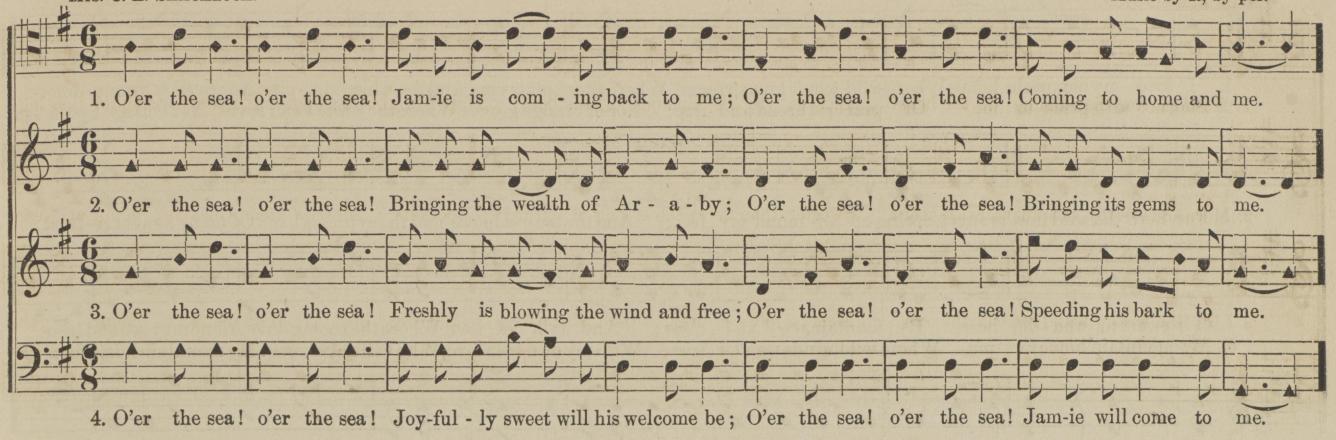
CHIME ON, GLAD BELLS.

EMILY BLESSINGTON. WM. B. BLAKE.

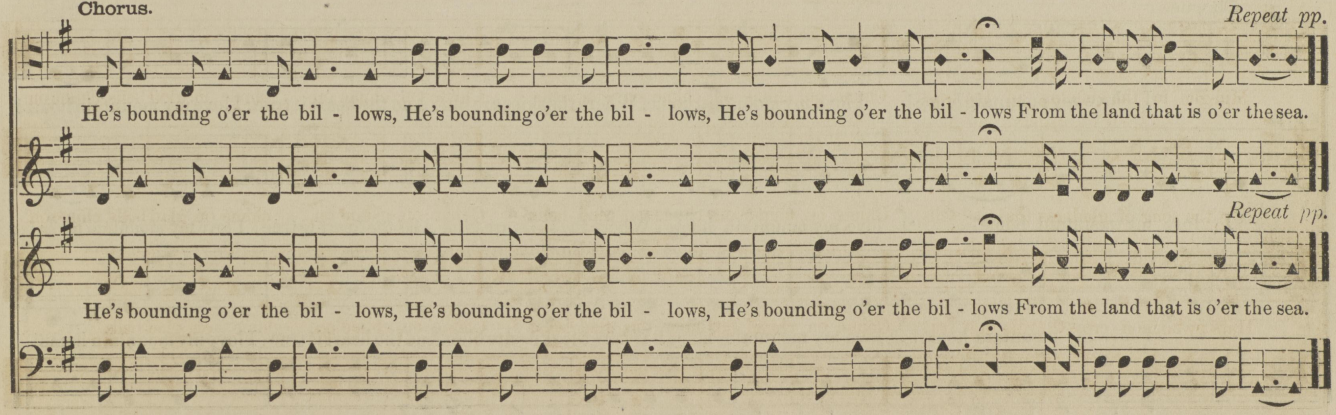


O'ER THE SEA.

Mrs. C. L. SHACKLOCK. Music by R, by per.



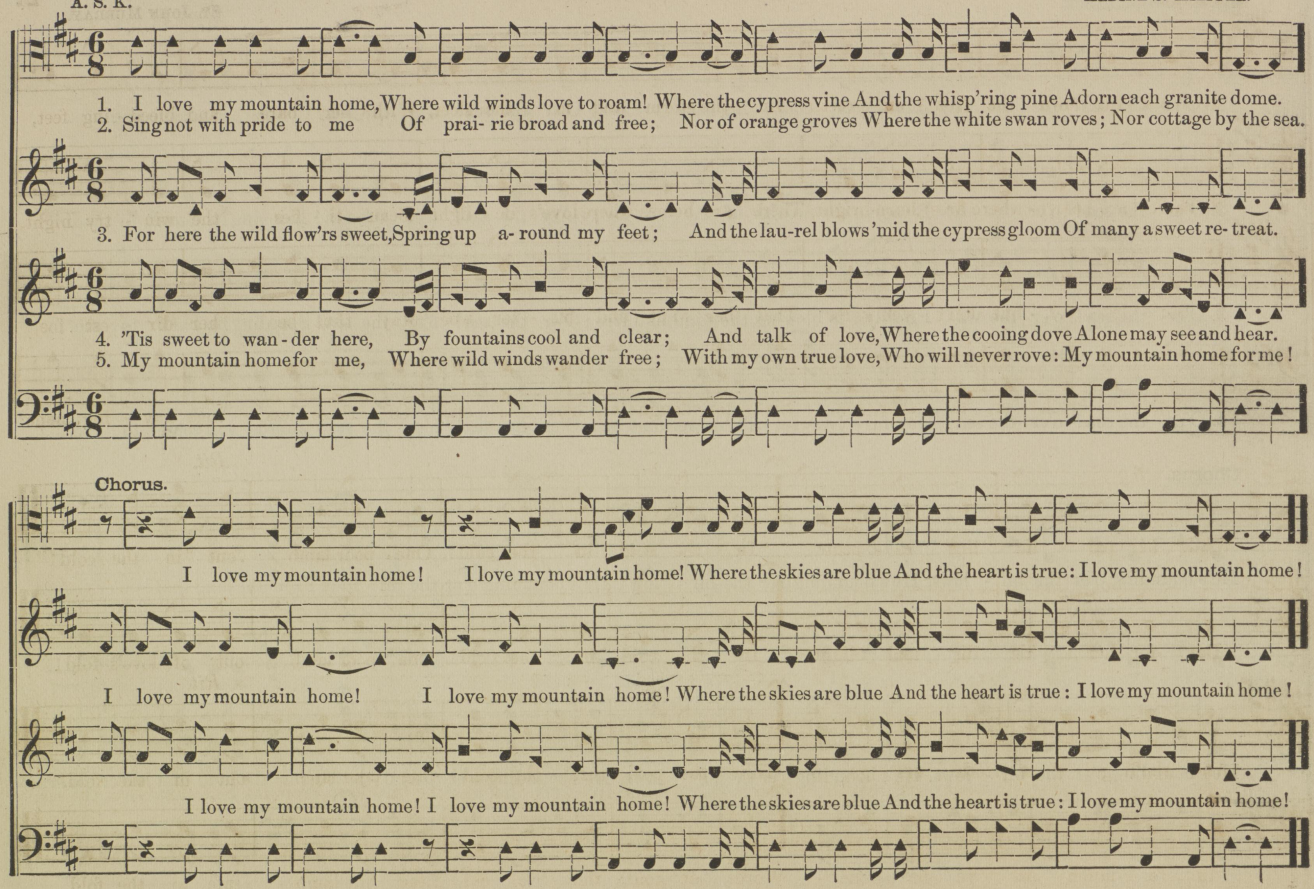
Chorus.



MY MOUNTAIN HOME.

A. S. K.

ALDINE S. KIEFFER.



OUT IN THE COLD.

EMMALINE. ST. JOHN MURRAY.

1. Walk - ing down the froz - en street, In the storm and in the sleet, With her bare and bleed - ing feet,

2. There are hearths where fires burn bright, There are homes where love's de - light Beau - ti - fies the win - try night,

3. Sin - less yet, but don't you know That her want and bit - ter woe May thus be her dir - est foe,

4. Moth - er, broth - er, fa - ther, son, Sis - ter, daugh - ter, here is one, Of these bless - ings hav - ing none!

Rit.

While her pal - lid lips re - peat: "In the cold, in the cold! One poor lamb out in the cold!"

But for her 'tis dis - mal blight, In the cold, in the cold! One poor lamb out of love's fold!

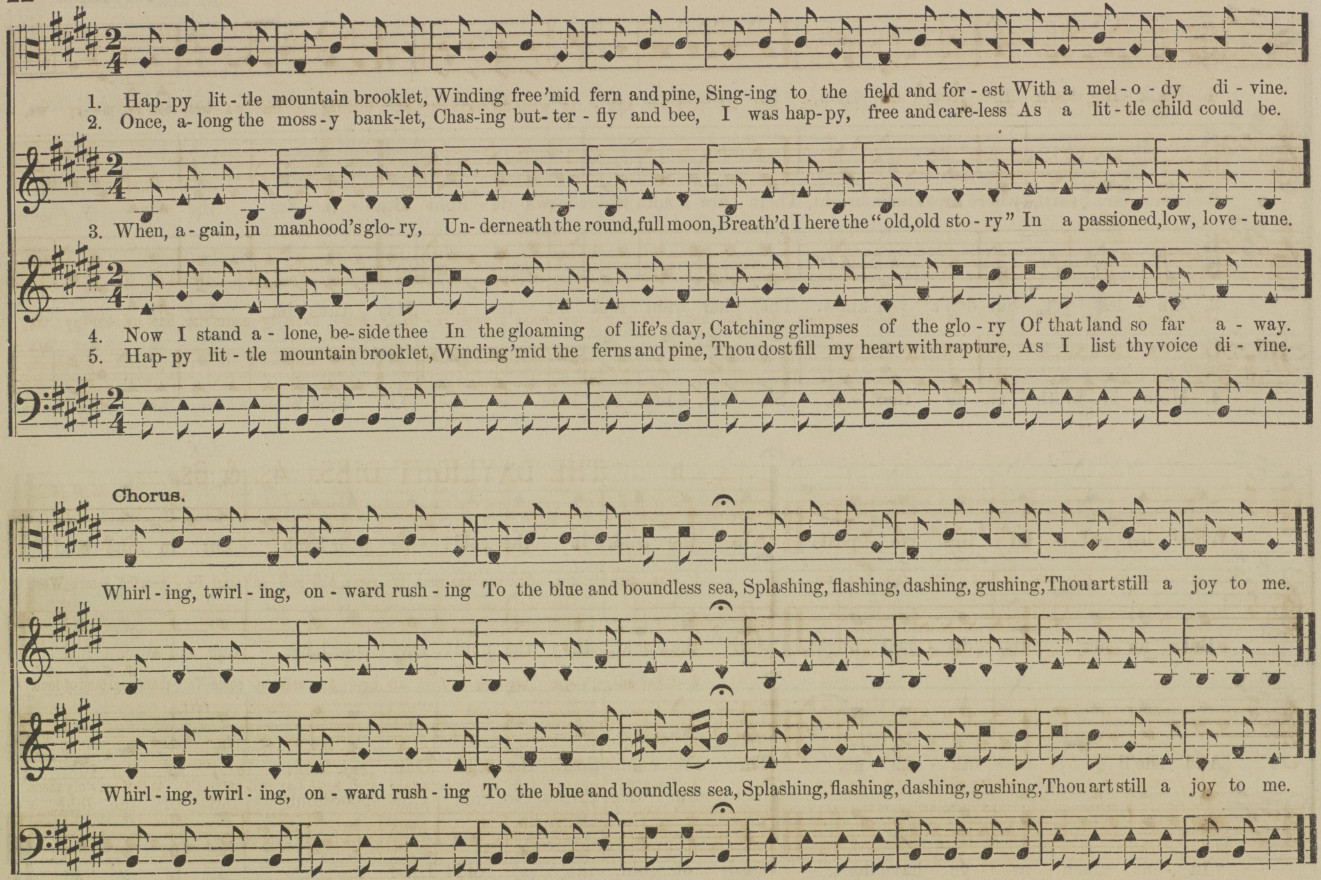
Rit.

And she'll go as oth - ers go, Thro' the cold, thro' the cold! One poor lamb out of the fold.

"In - as - much as ye have done,"— Words of gold, tho' so old! Lead the lamb safe to the fold.

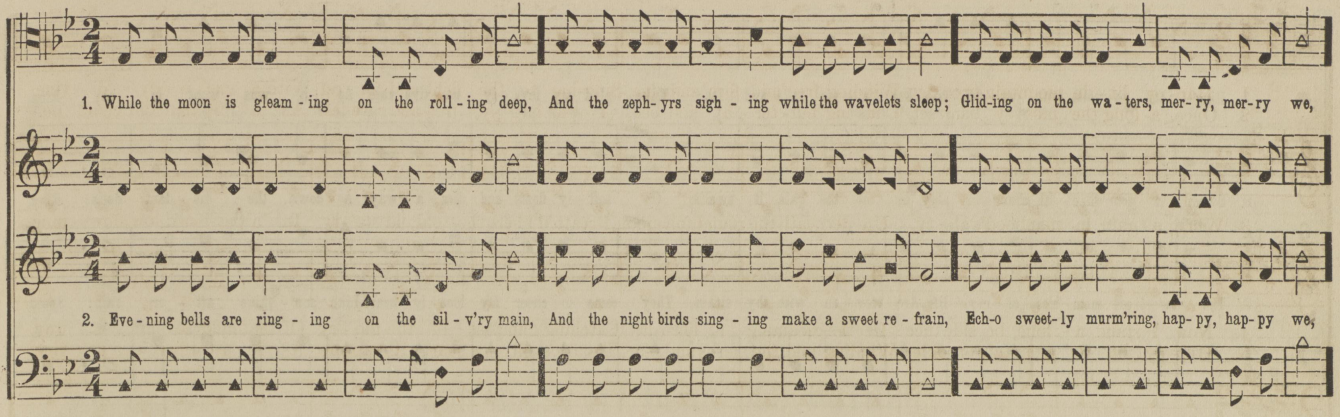
THE MOUNTAIN BROOKLET.

A. S. KIEFFER.

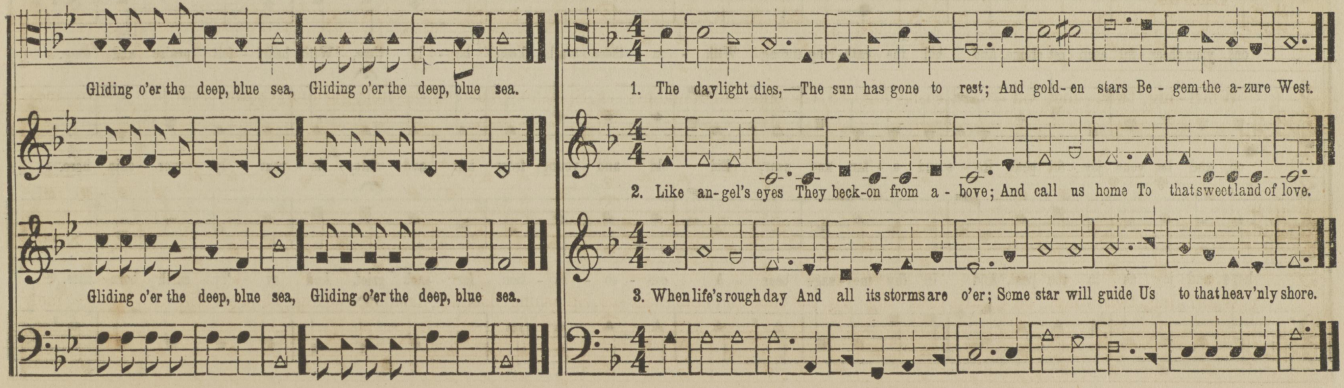


O'ER THE DEEP BLUE SEA.

J. P. L. J. P. Lane.

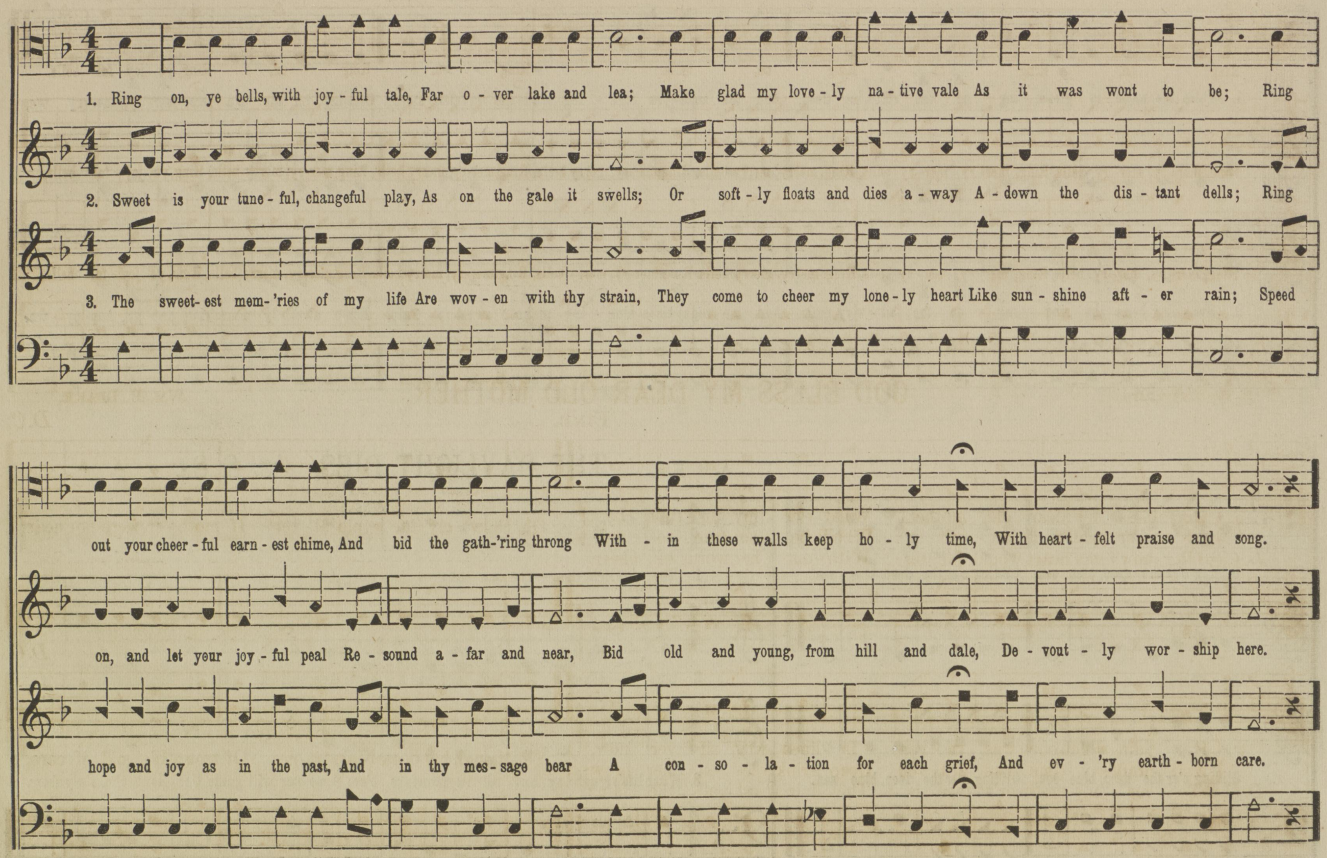


A. S. K. THE DAYLIGHT DIES. 4s. & 6s.

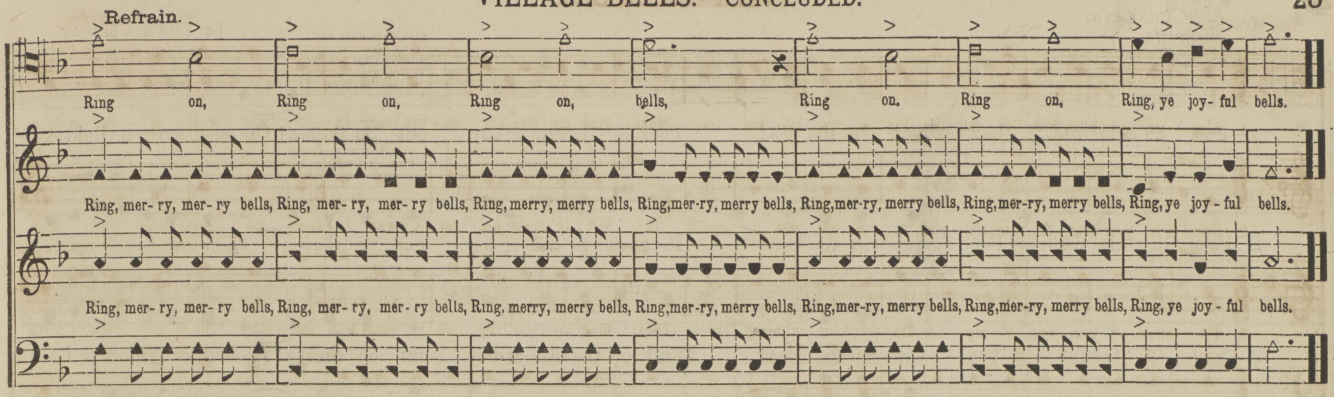


VILLAGE BELLS.

STARKWEATHER.



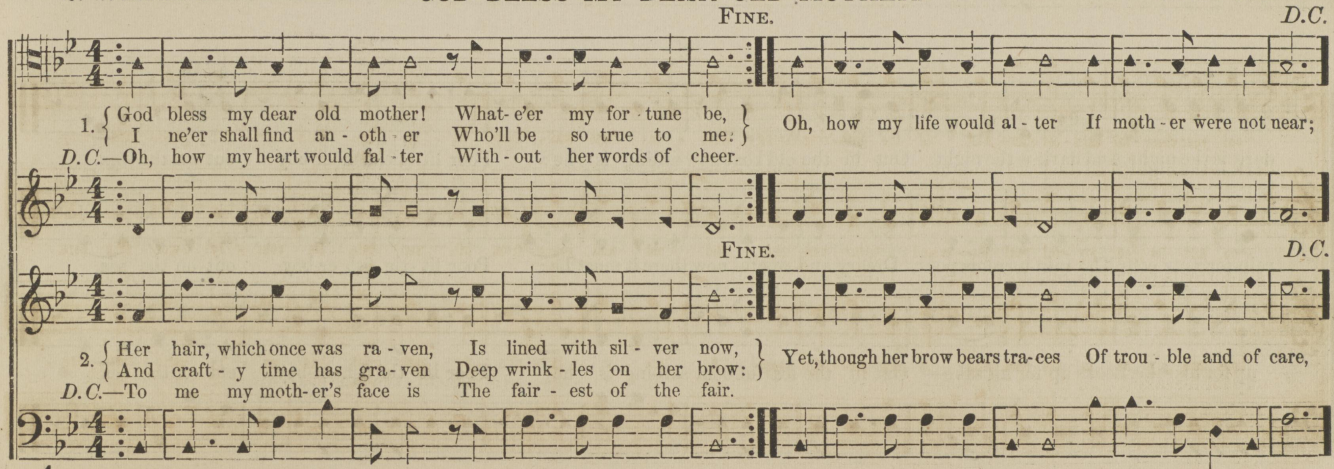
VILLAGE BELLS.—CONCLUDED.



J. W. ANDREWS.

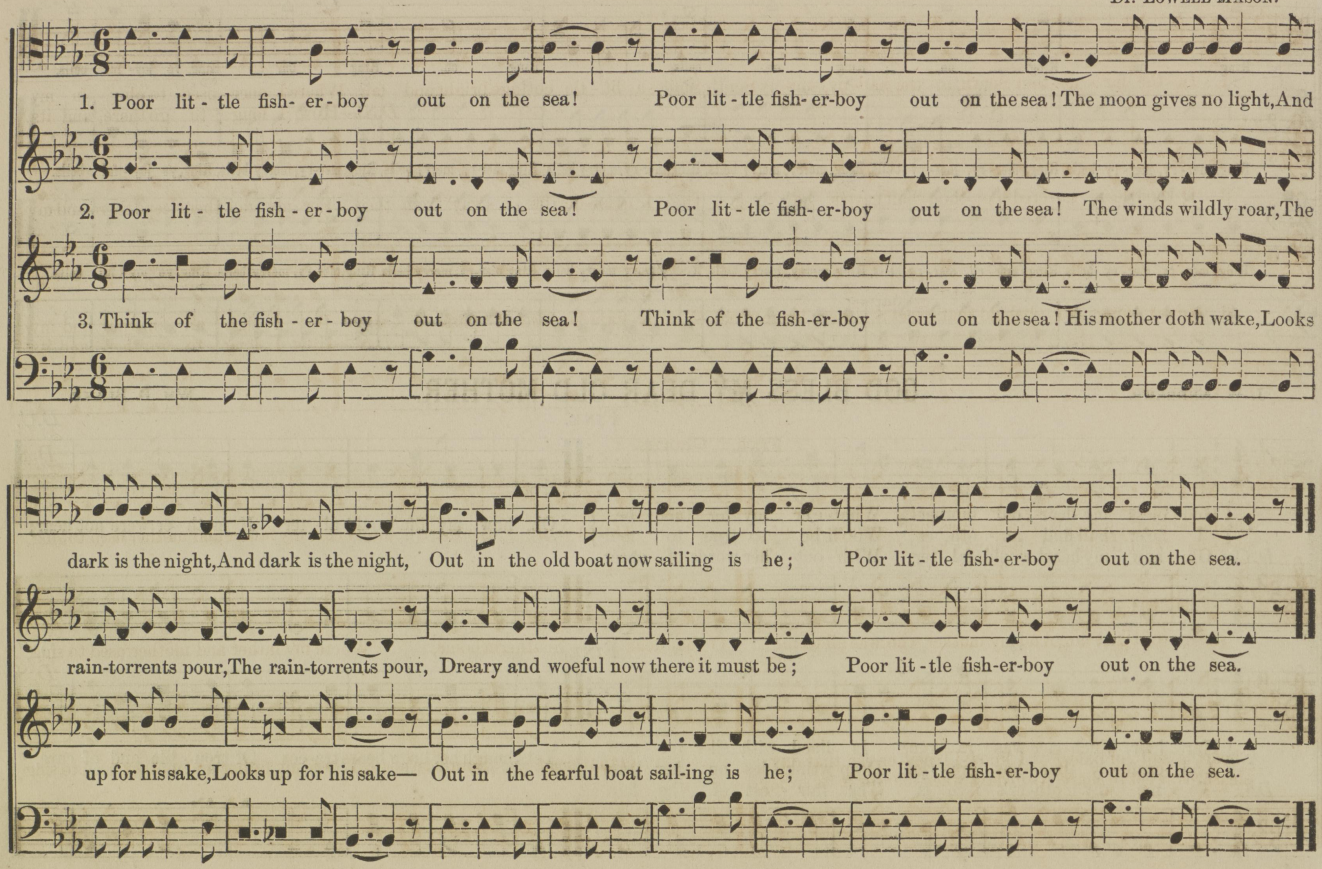
GOD BLESS MY DEAR OLD MOTHER.

WM. B. BLAKE.



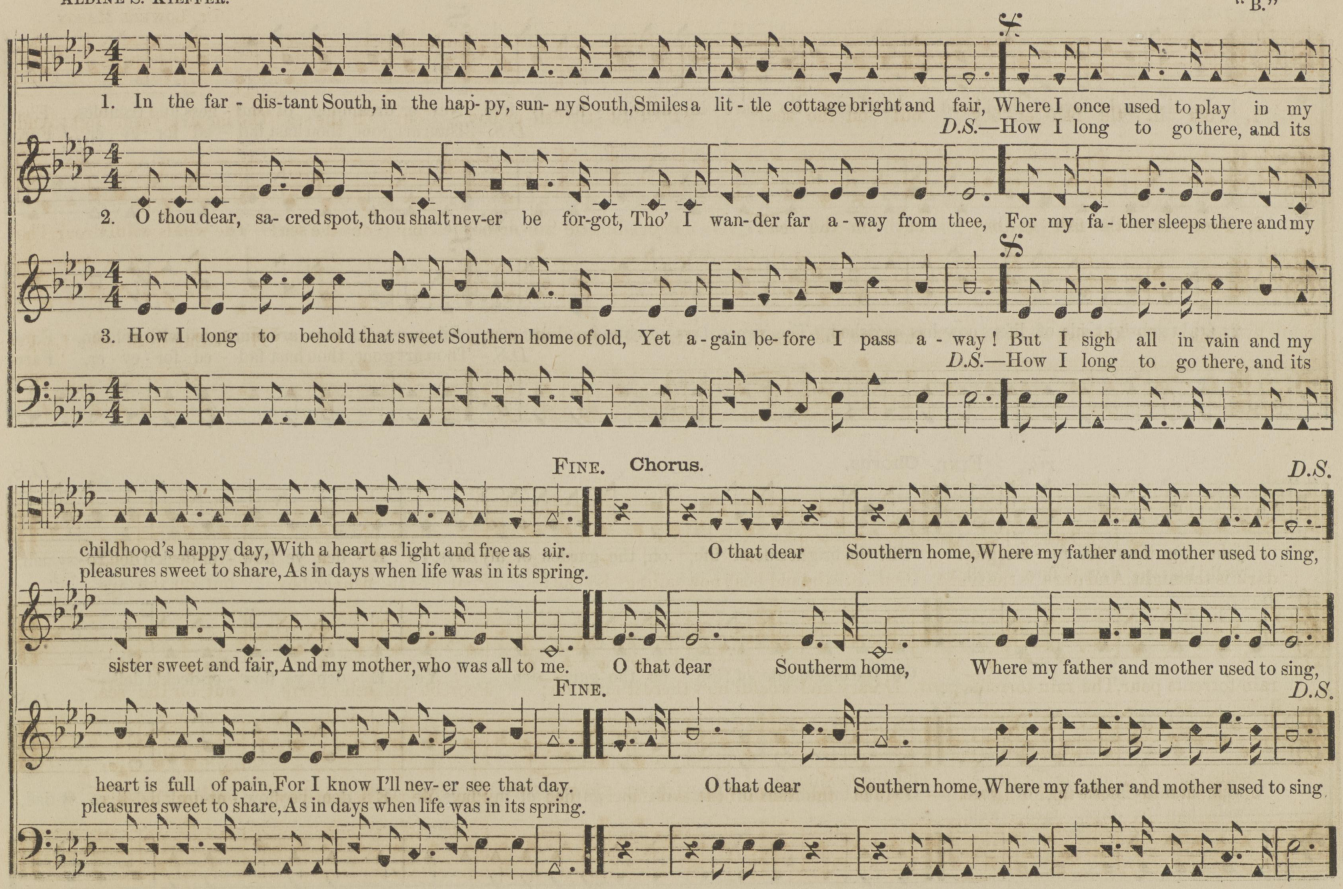
THE FISHER-BOY.

Dr. Lowell Mason.



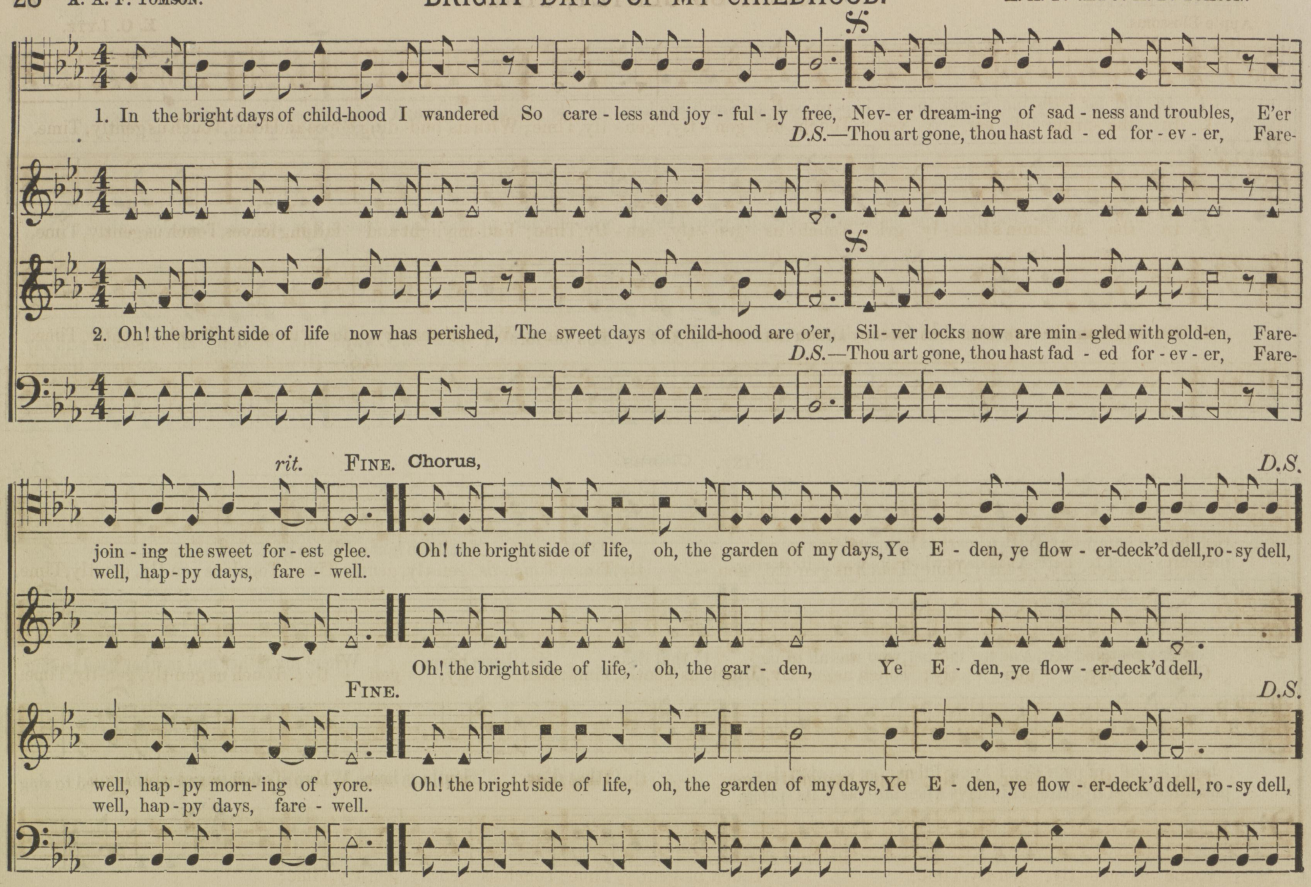
MY DEAR SOUTHERN HOME.

ALDINE S. KIEFFER. "B."



BRIGHT DAYS OF MY CHILDHOOD.

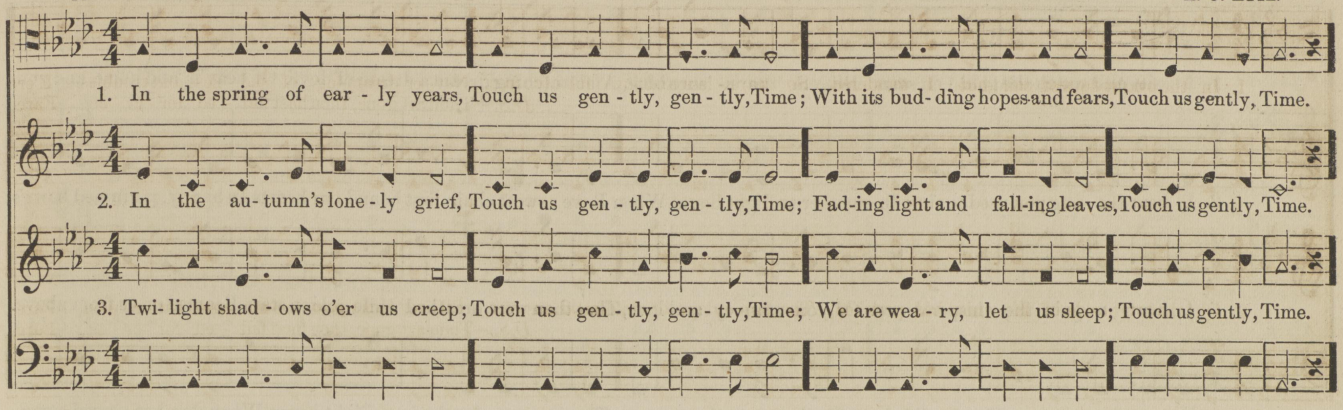
A. A. F. and J. H. D. Tomson.



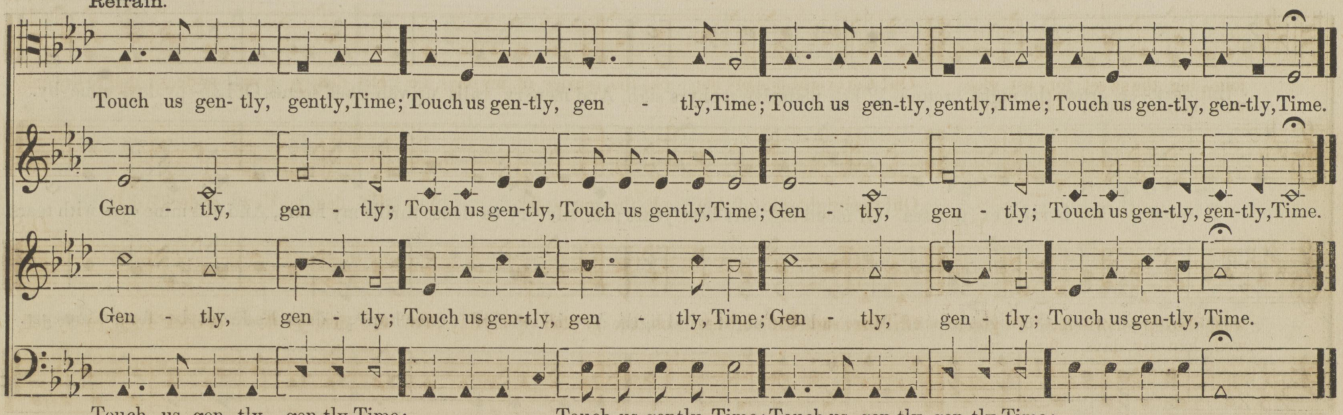
TOUCH US GENTLY, TIME.

Apple Blossoms.

E. O. Lyte.



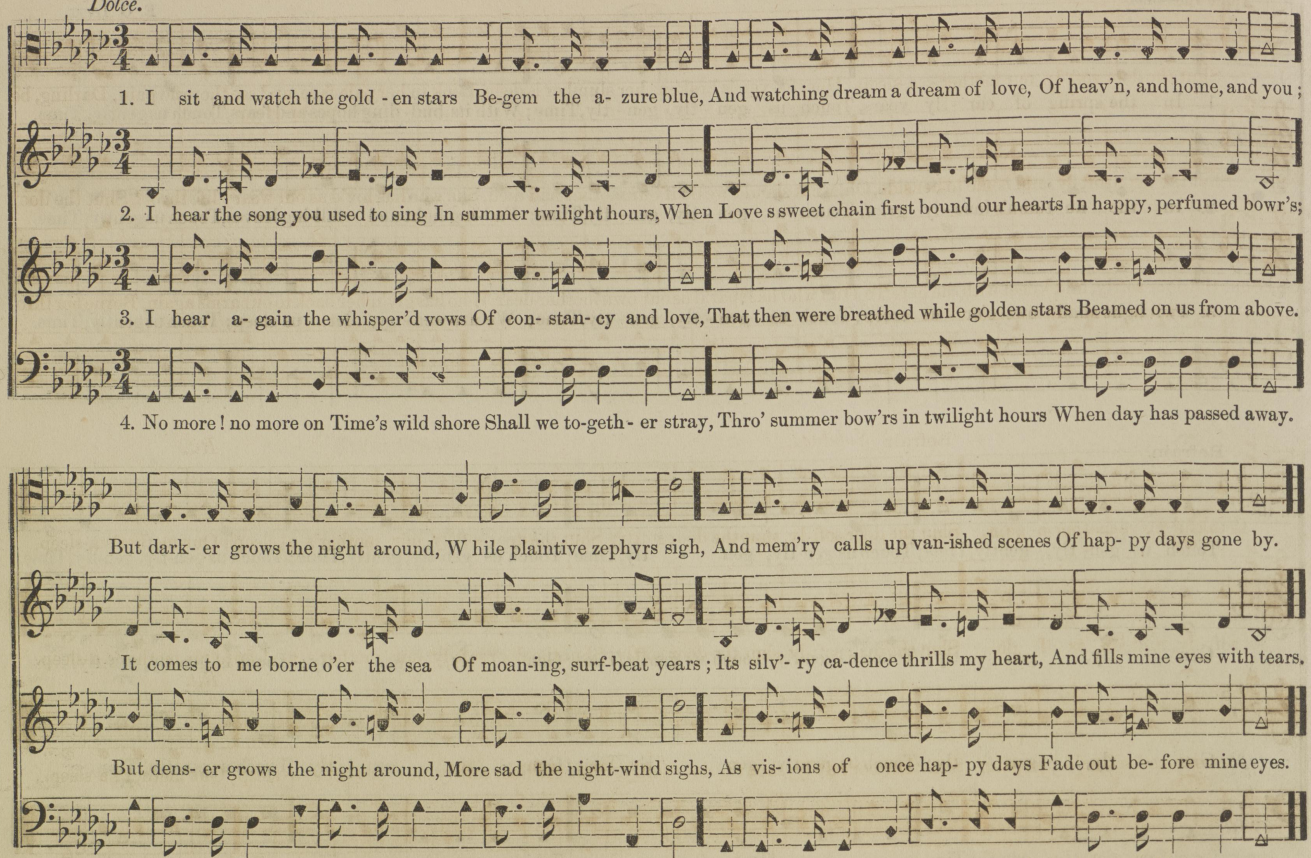
Refrain.



OLDEN MEMORIES.

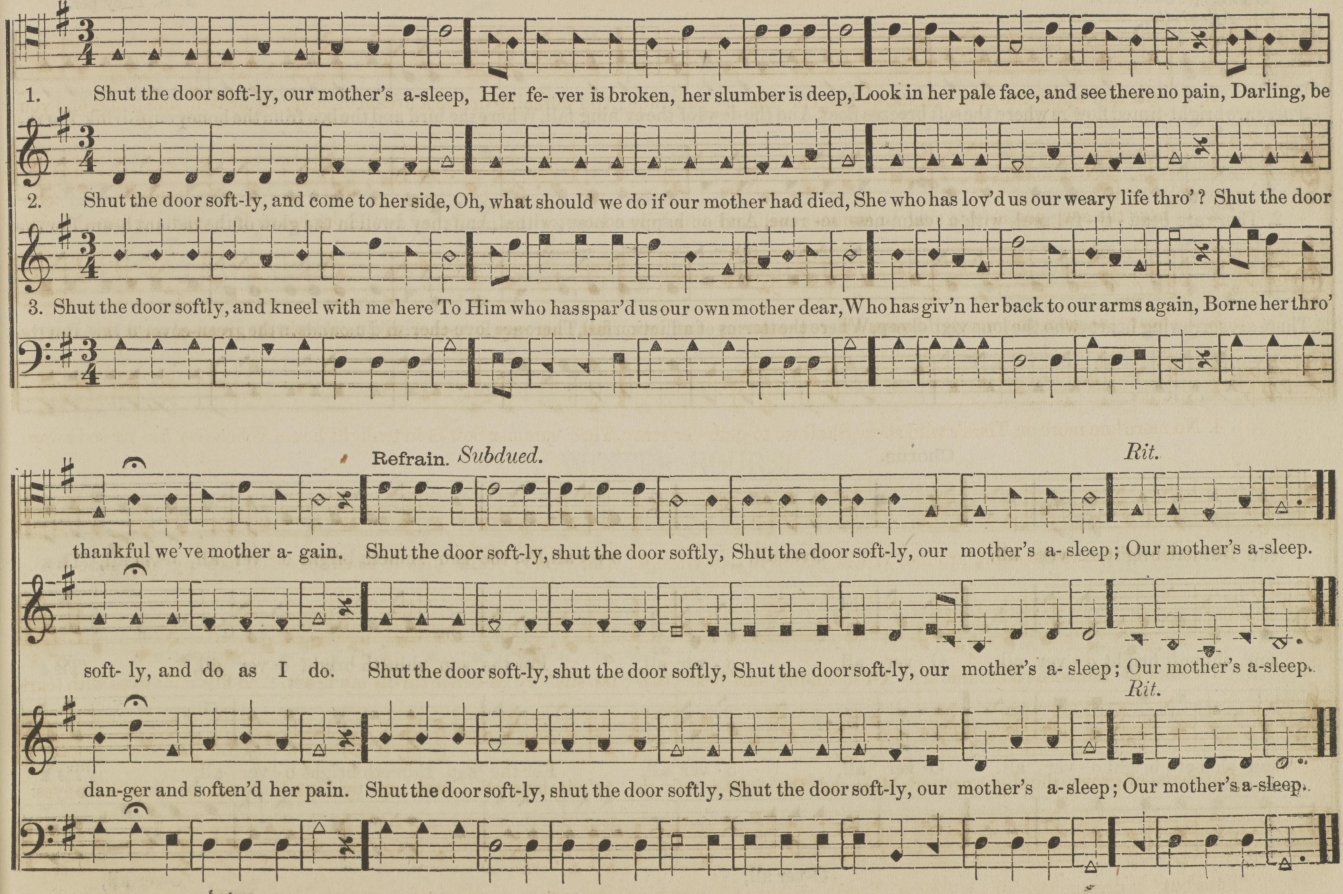
A. S. KIEFFER.

Dolce.



SHUT THE DOOR SOFTLY.

B. BLAKE, by per.

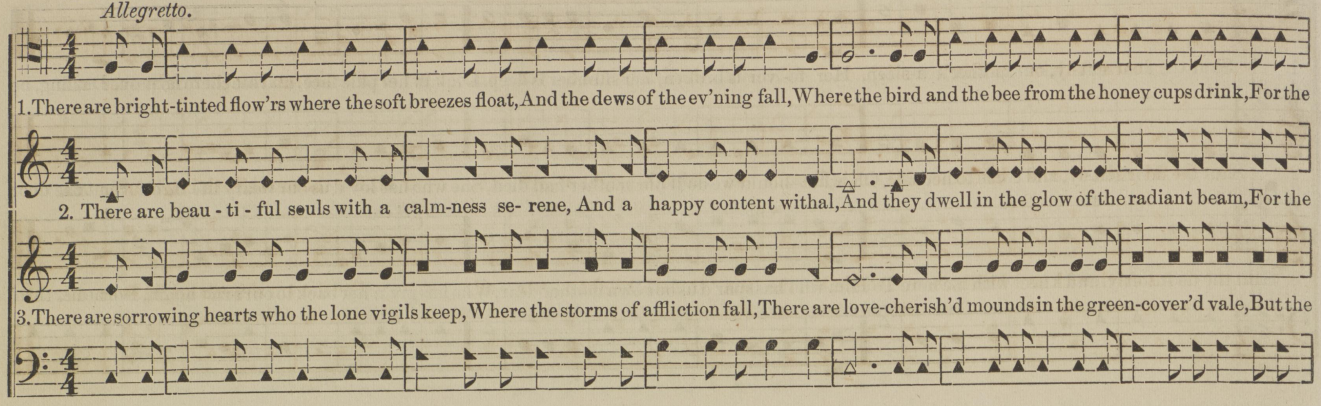


FOR THE SUN SHINETH BRIGHT OVER ALL.

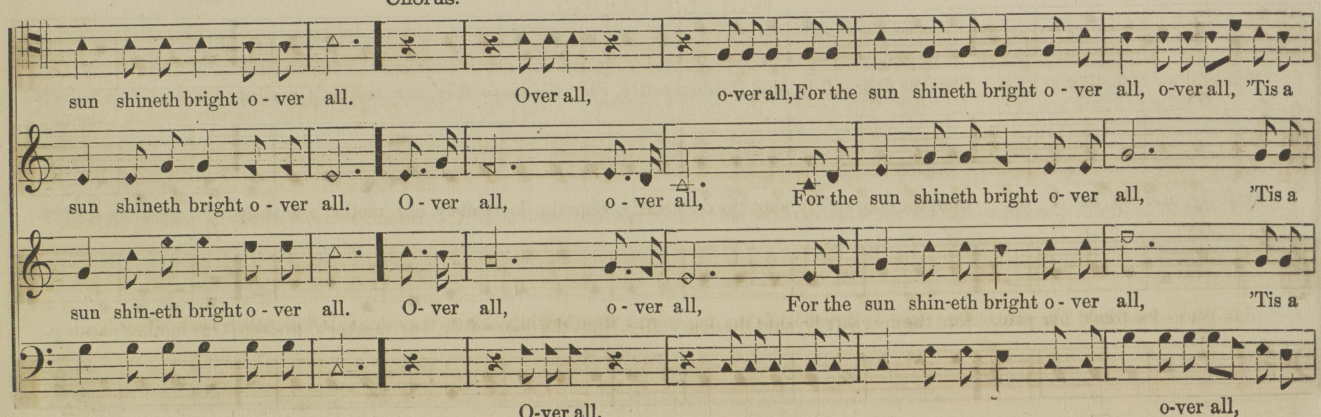
Mrs. E. W. CHAPMAN.

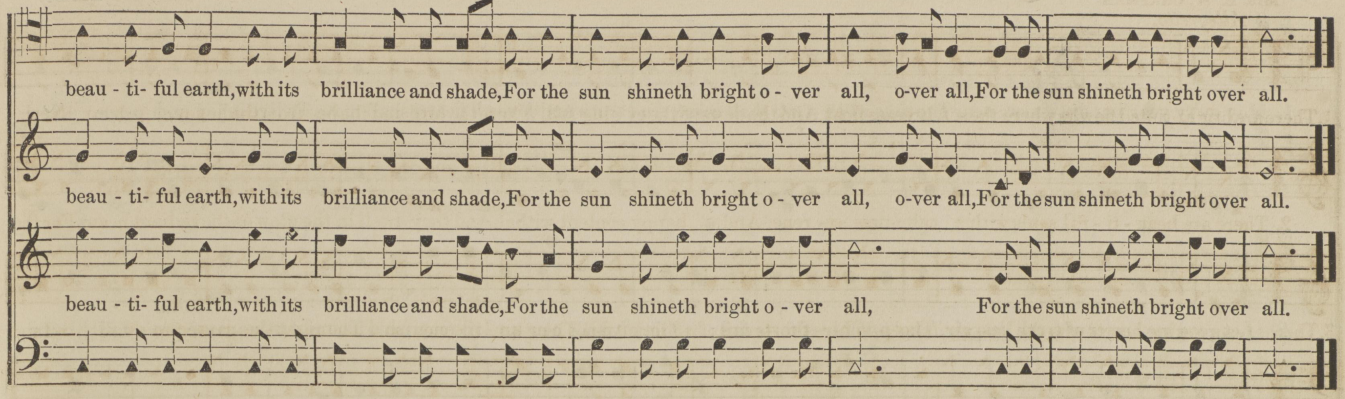
J. H. T, by per.

Allegretto.

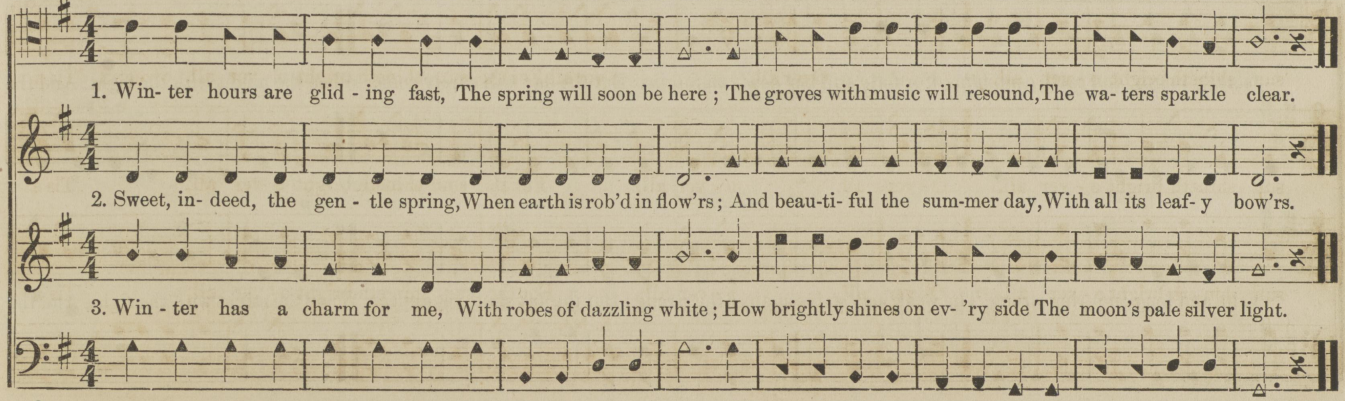


Chorus.



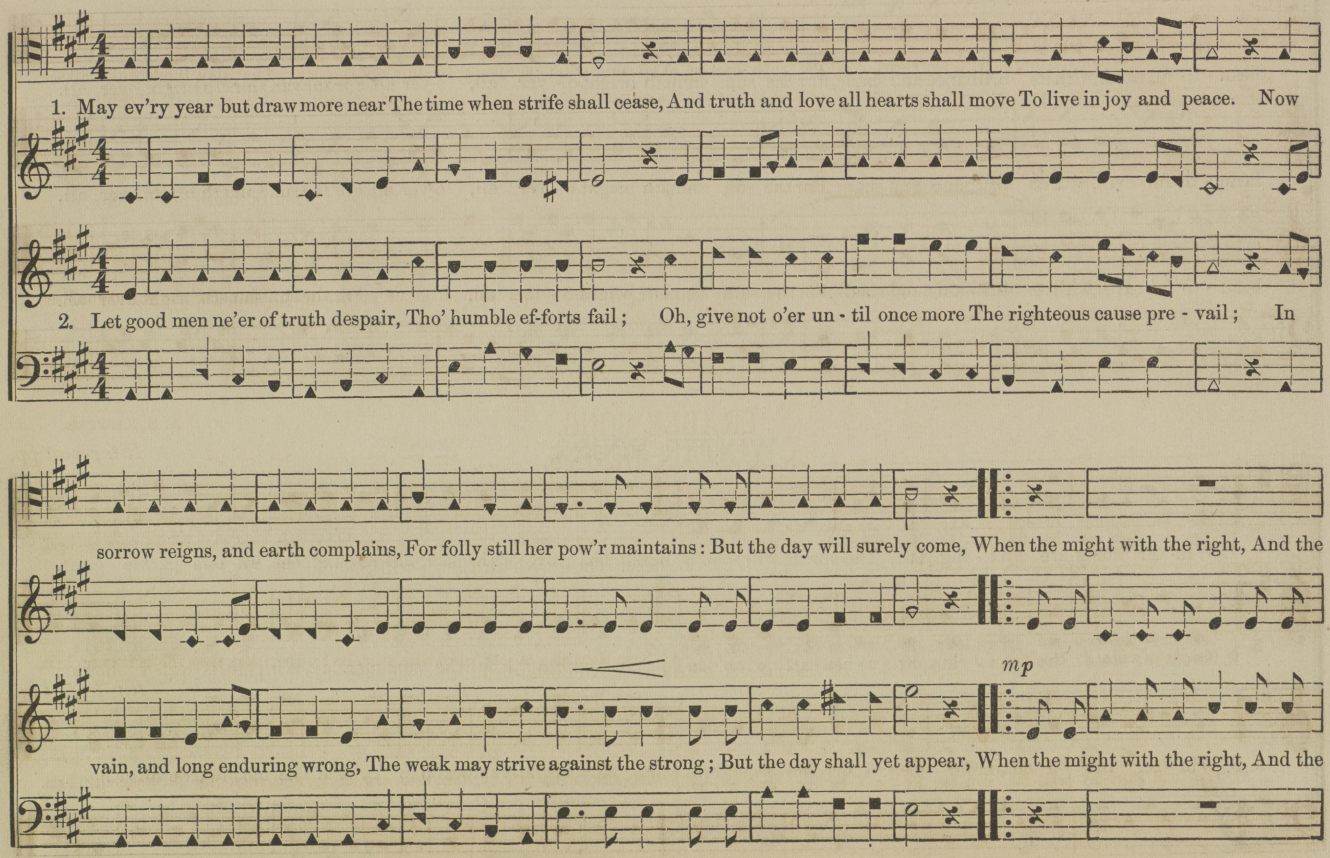


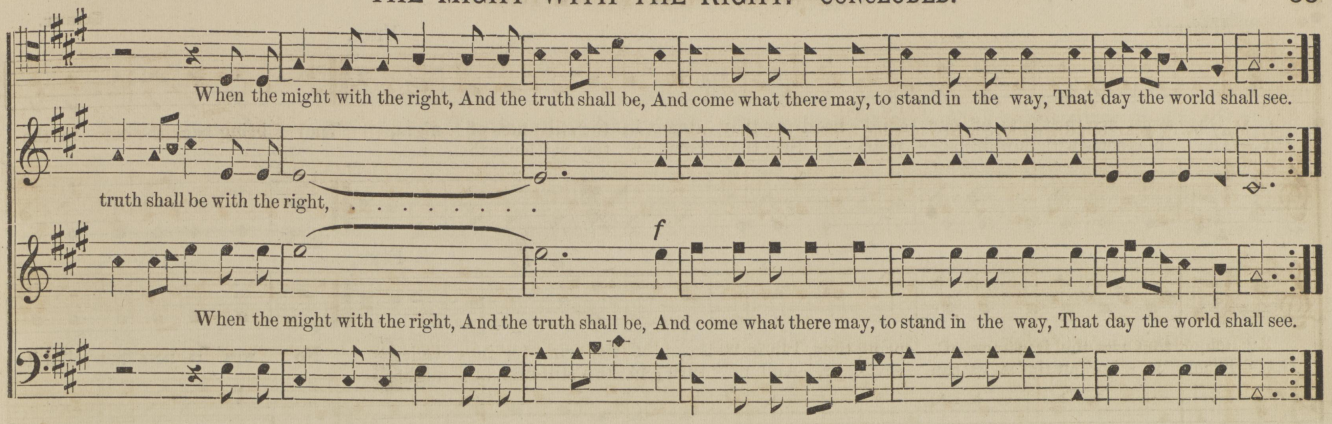
WINTER HOURS.



THE MIGHT WITH THE RIGHT.

DANBY.

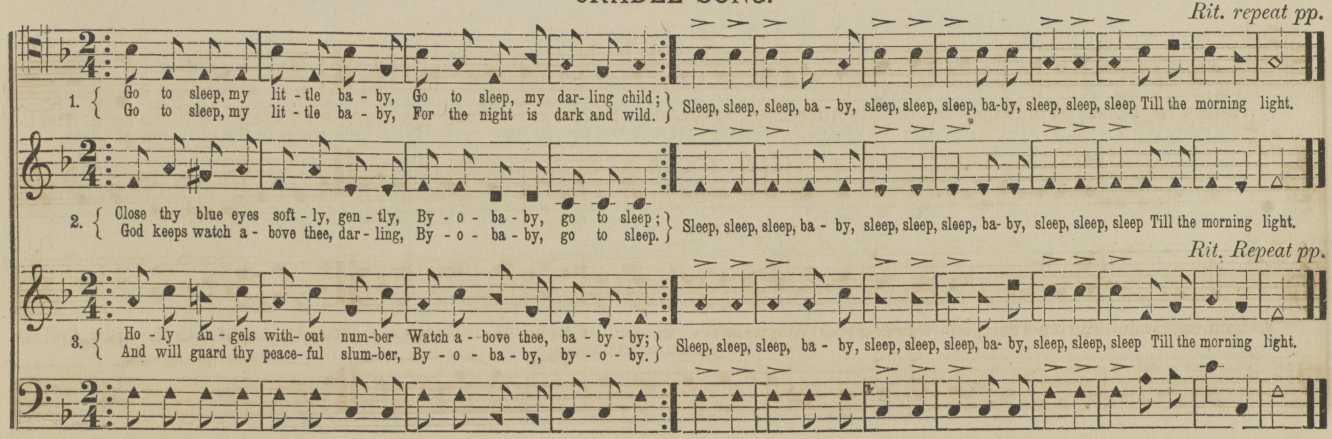




A. S. K.

CRADLE SONG.

A. S. KIEFFER.



THOUGHTS OF CHILDHOOD.

German.

Moderato.

FINE.

1. Oh, sweet are the tho'ts of our child - hood As they come in the still- ness of night, They bring back the cot in the
D. C.—The blos-soms with dew-drops so pearl - y Still they come in the si - lence to me.

FINE.

2. Oh, that was the fresh-ness of spring-time, Where no tho'ts of the win - ter in - vade, No wea - ri- ness then toll'd its
D. C.—From la - bor our tho'ts we can sev - er, And re - turn in the still-ness of night.

D.C.

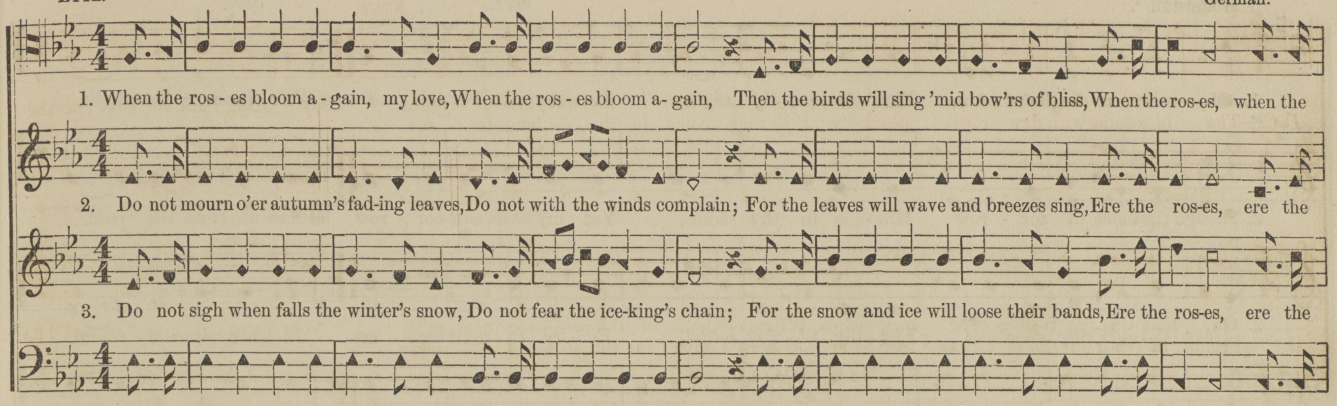
wild-wood, And the brook with its wa- ters so bright; The birds that a- woke us so ear - ly With their songs in the old ma- ple tree,

D.C.

sad chime, Or dull care on our path- way had laid; We wander'd in joy - ful-ness ev - er, Where in dreams now of pur- est de-light,

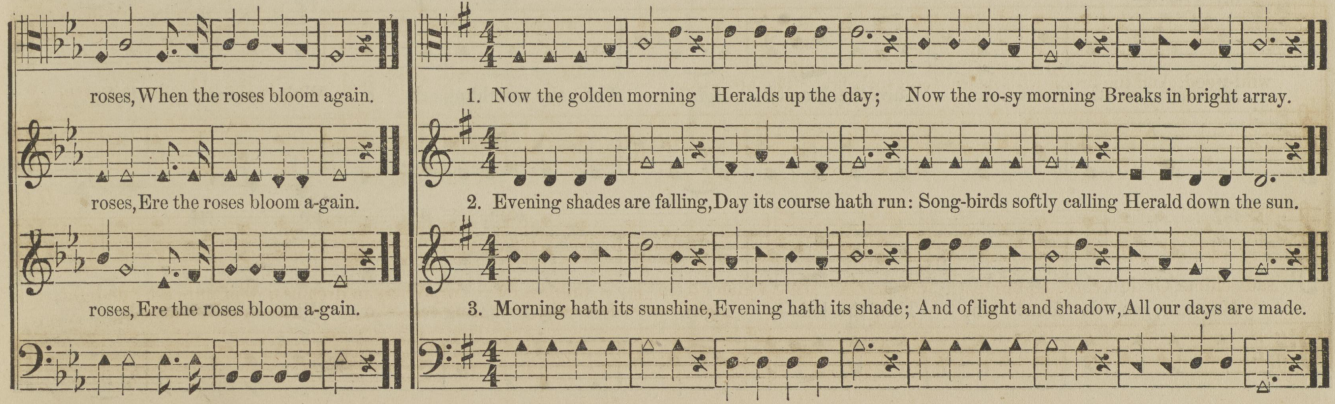
WHEN THE ROSES BLOOM.

LYTE. German.



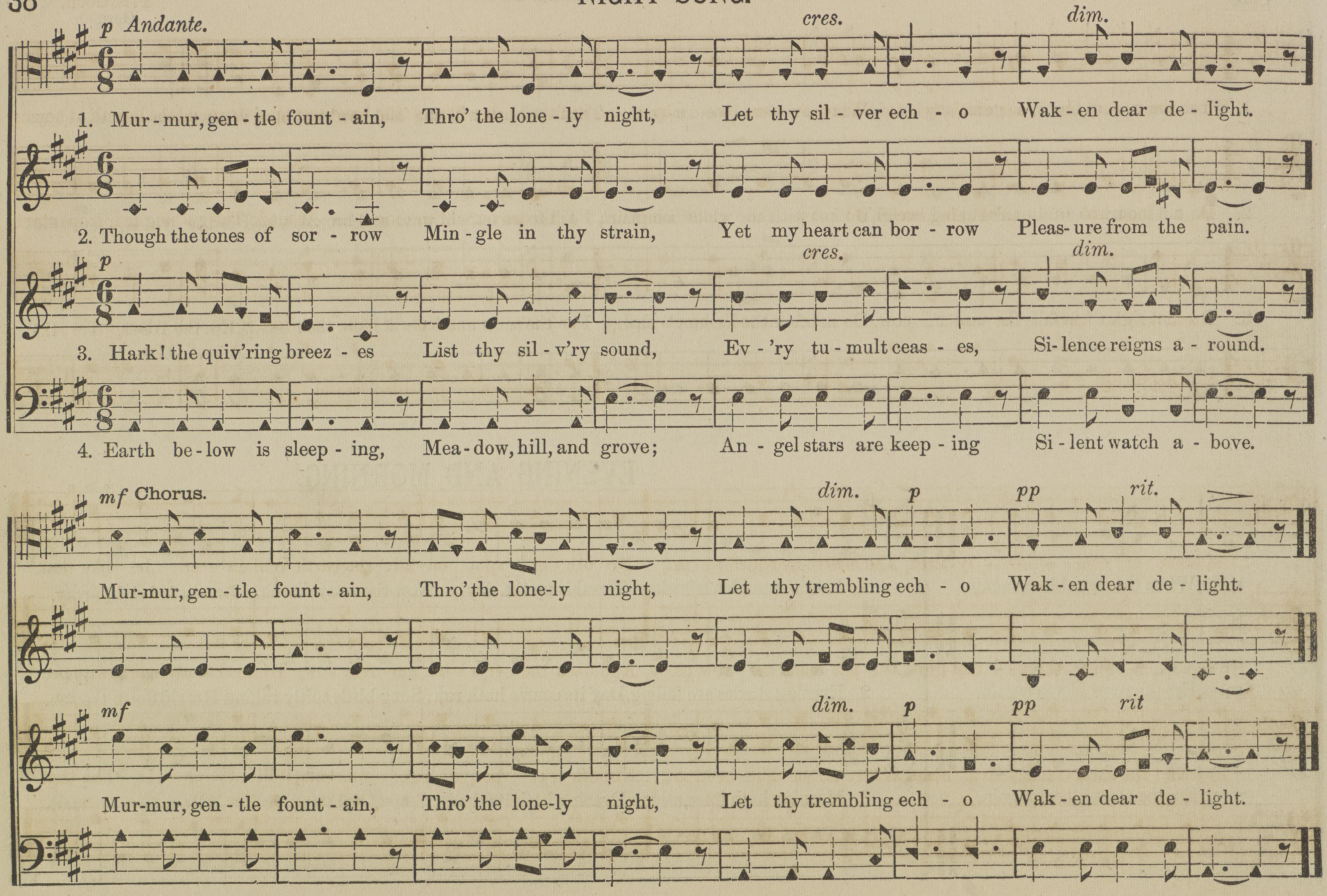
EVENING AND MORNING.

* * *



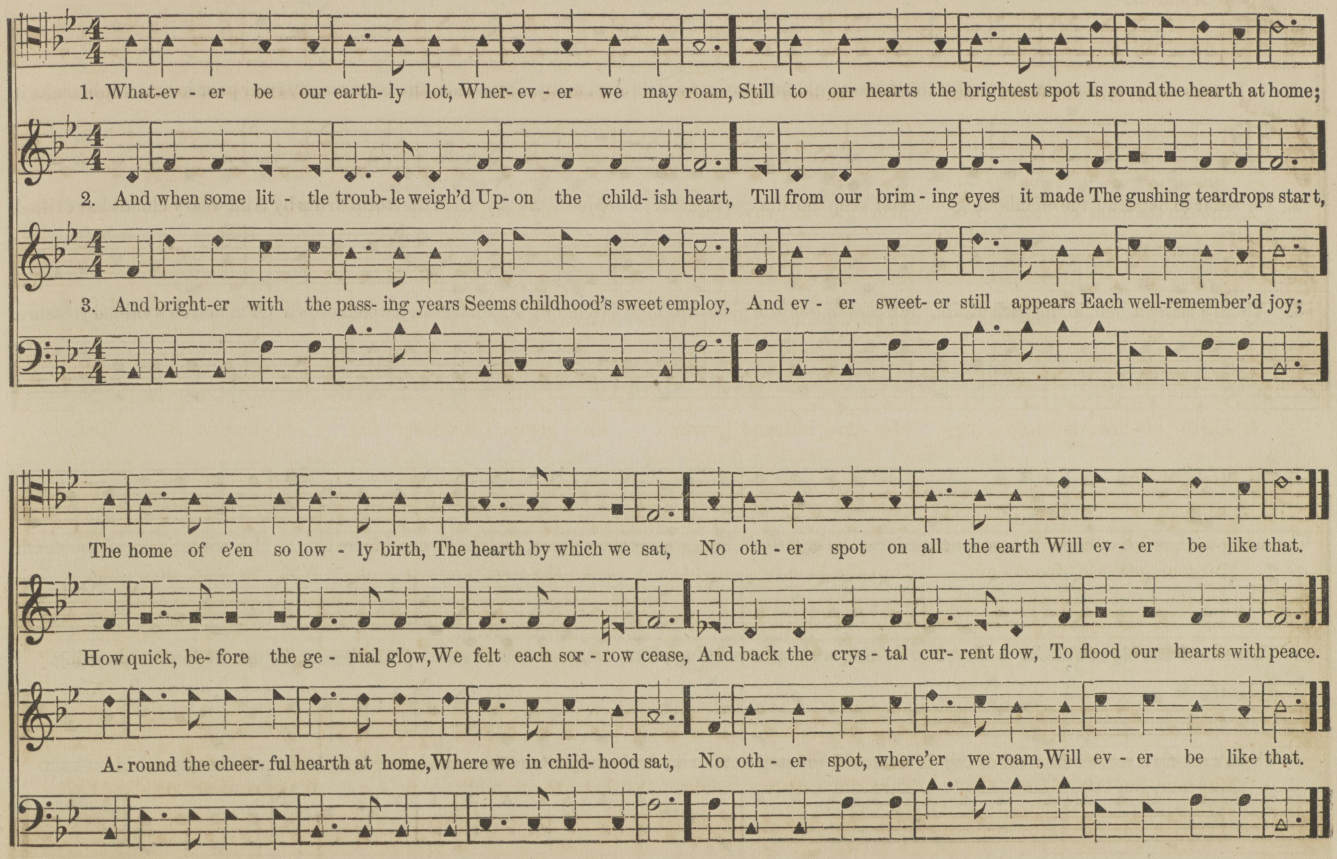
NIGHT SONG.

German.



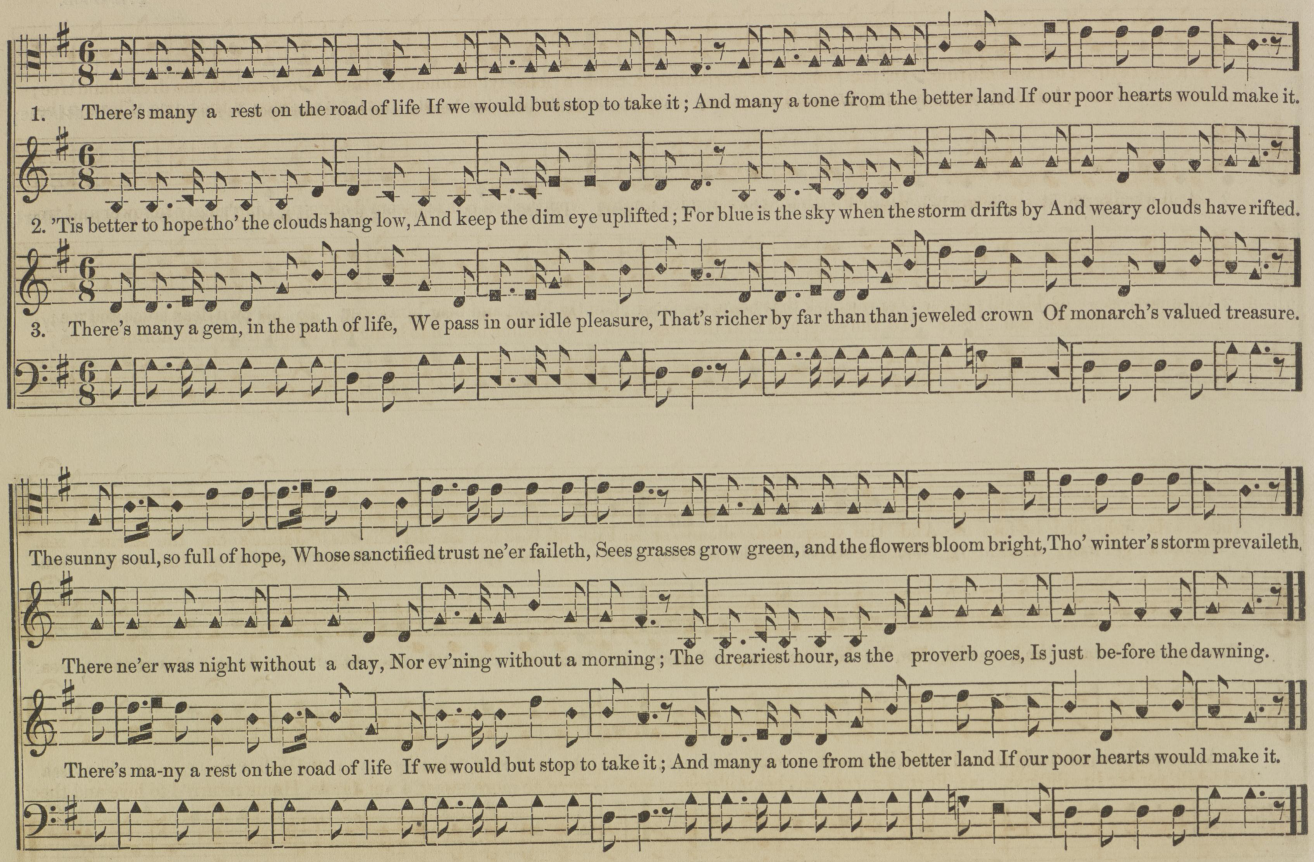
OUR DEAR OLD HOME.

P. S. Good.



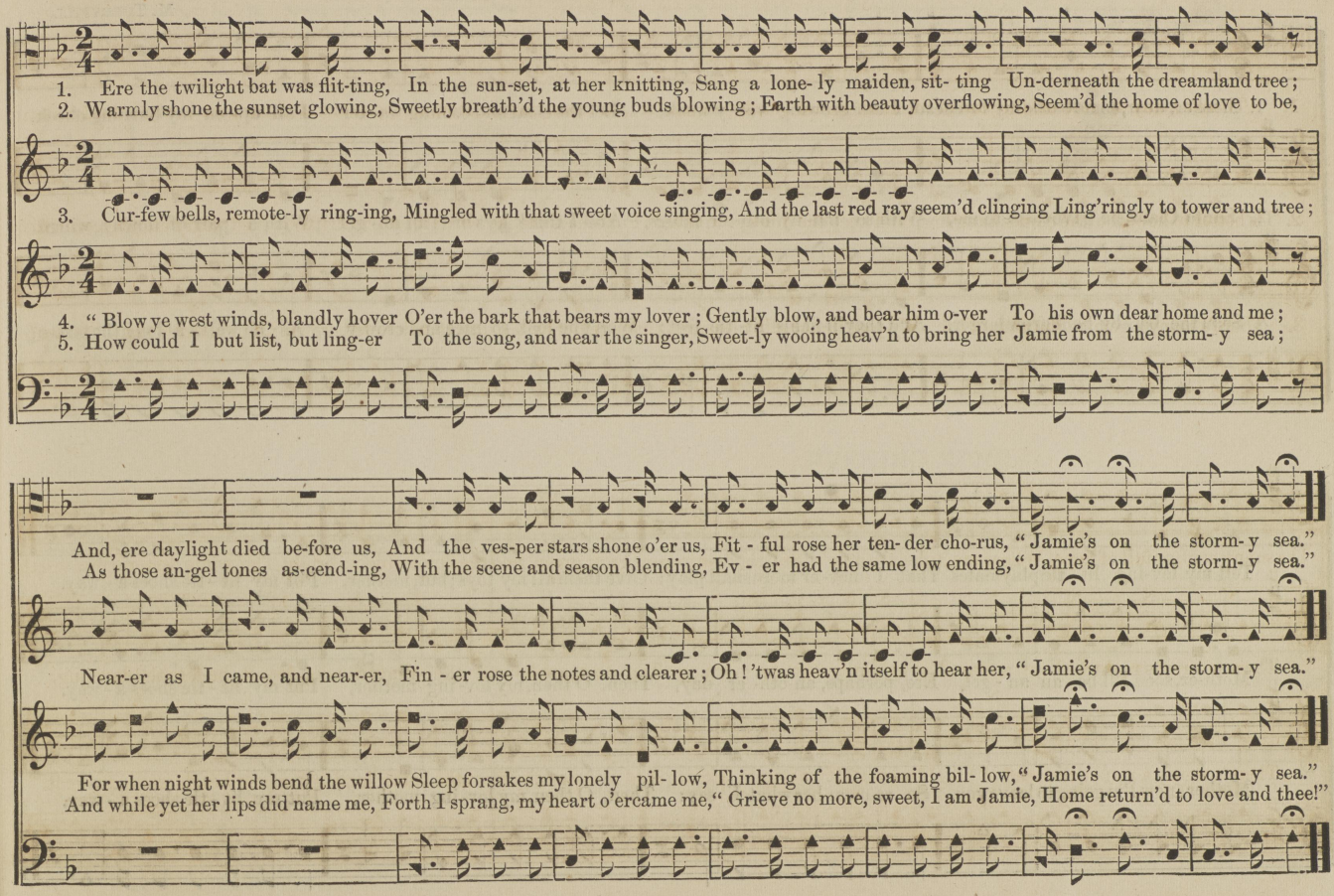
THE GOLDEN SIDE.

T. W. DENNINGTON, by per.



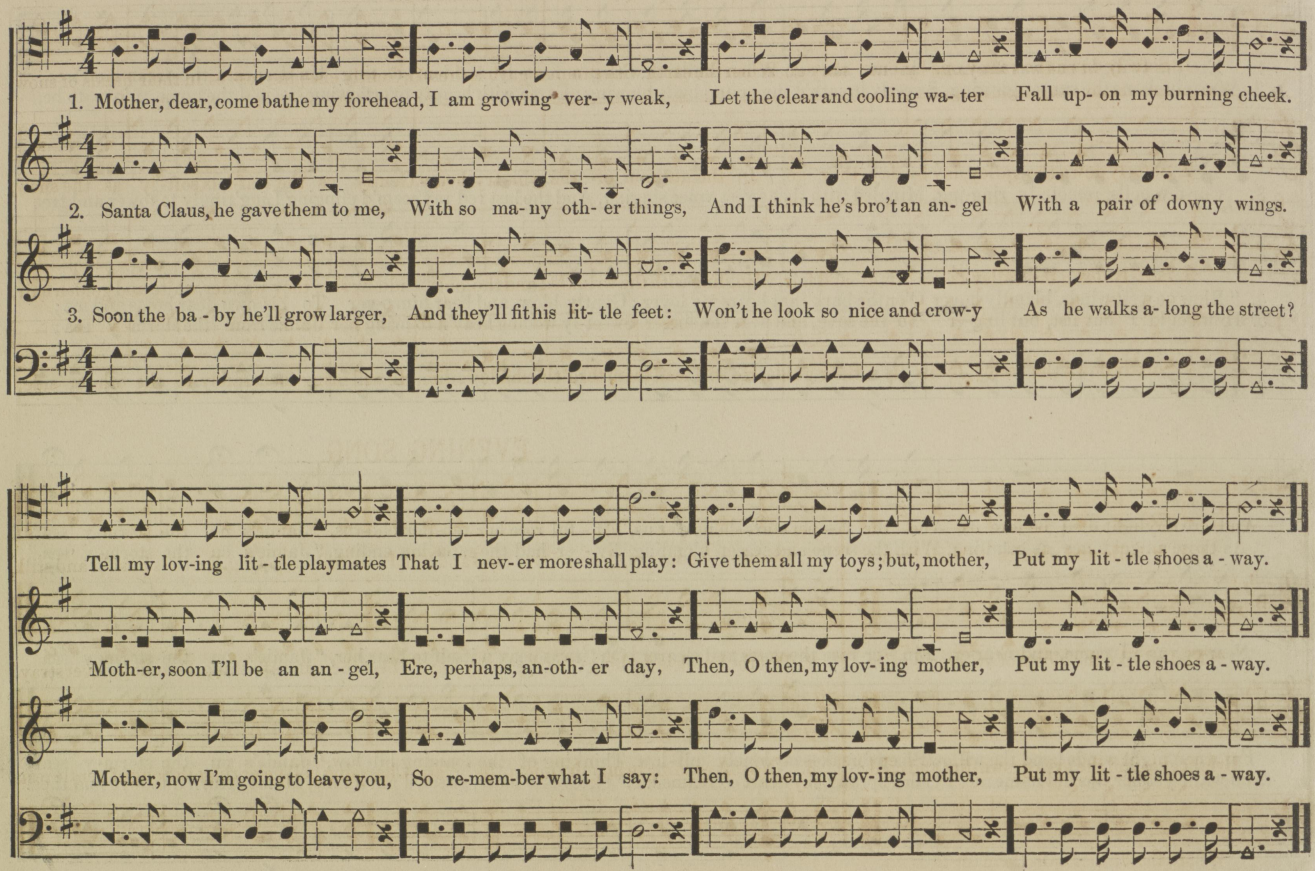
JAMIE'S ON THE STORMY SEA.

BERNARD COVERT, by per.

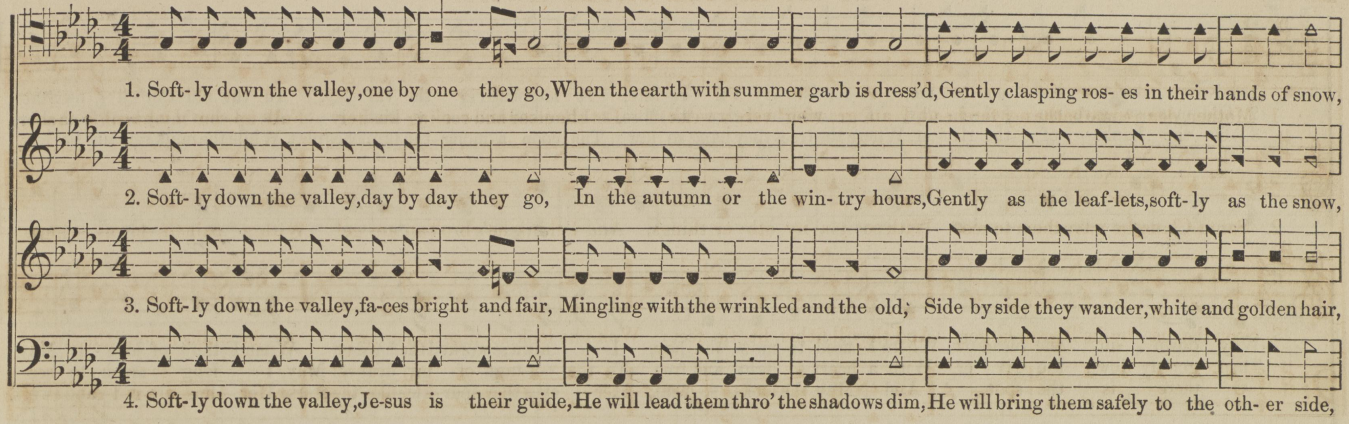


PUT MY LITTLE SHOES AWAY.

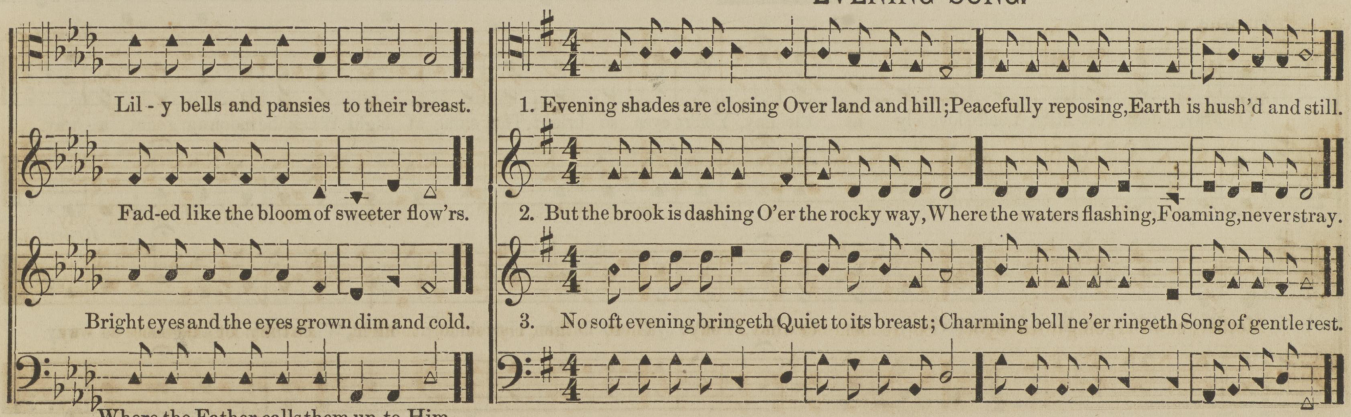
M. TURBYFILL.



SOFTLY DOWN THE VALLEY.

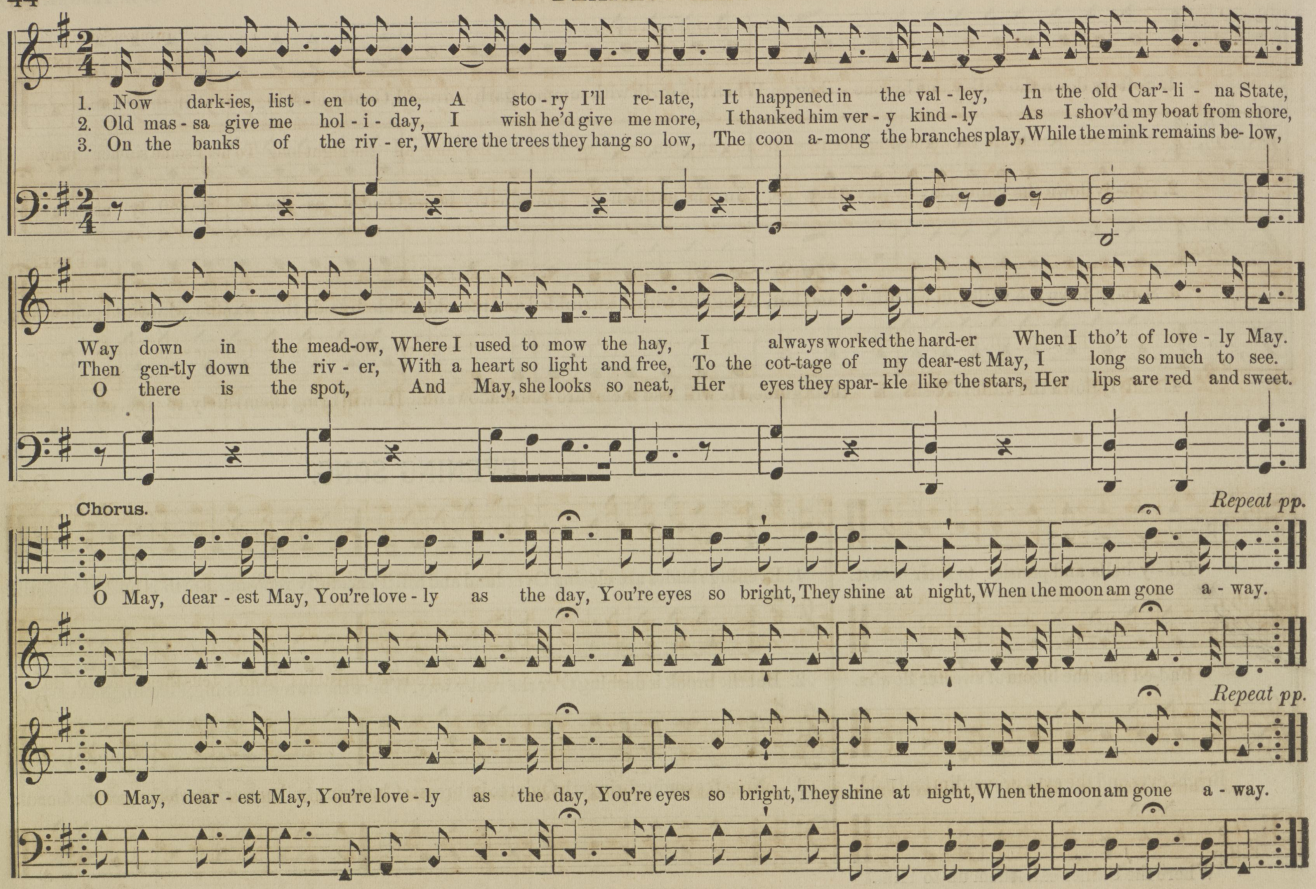


EVENING SONG.



DEAREST MAY.

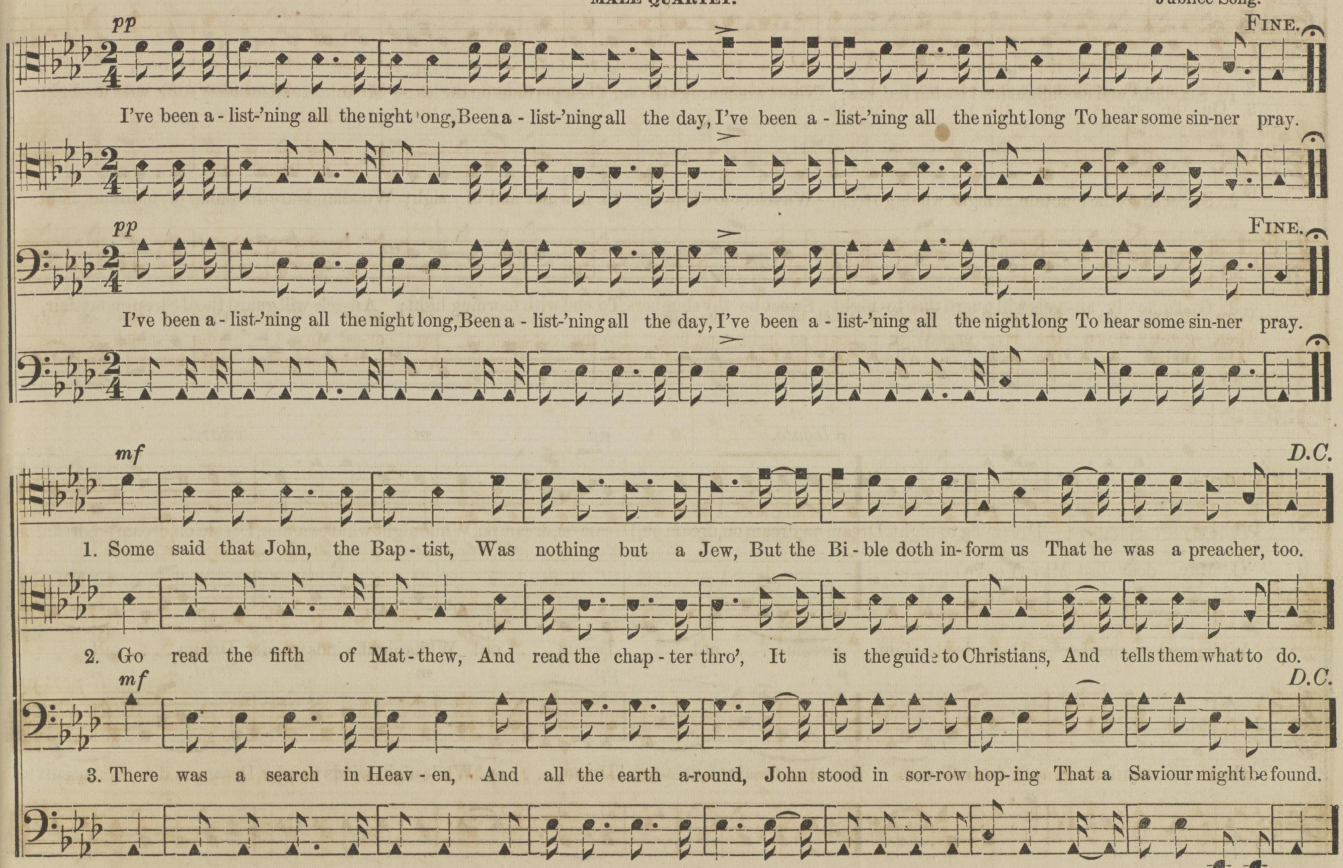
Plantation Melody.



I'VE BEEN A-LIST'NING.

MALE QUARTET.

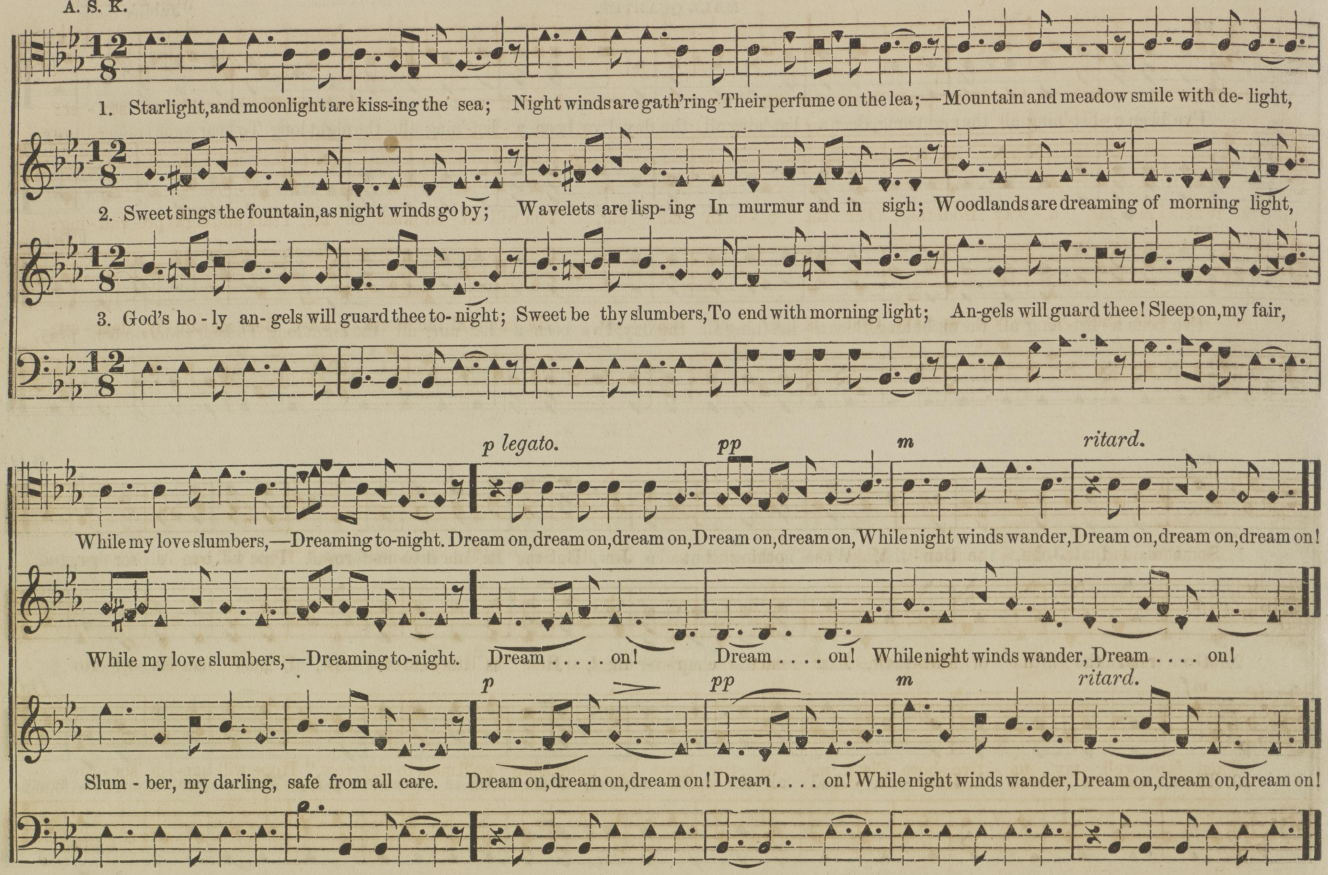
"Jubilee Song."



DREAM ON. (SERENADE.)

A. S. K.

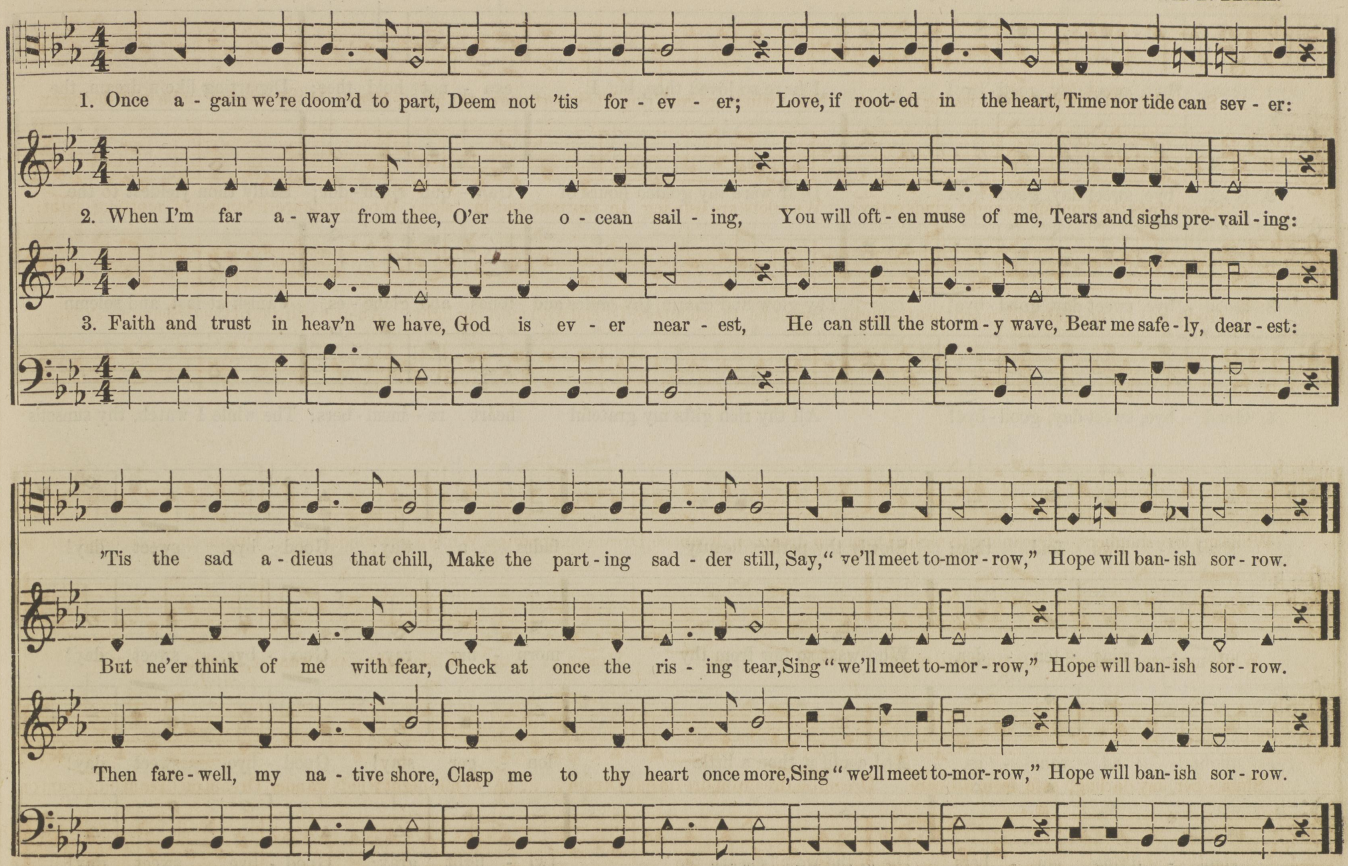
ALDINE S. KIEFFER.



From "Crown of Praise," by per.

HOPE WILL BANISH SORROW.

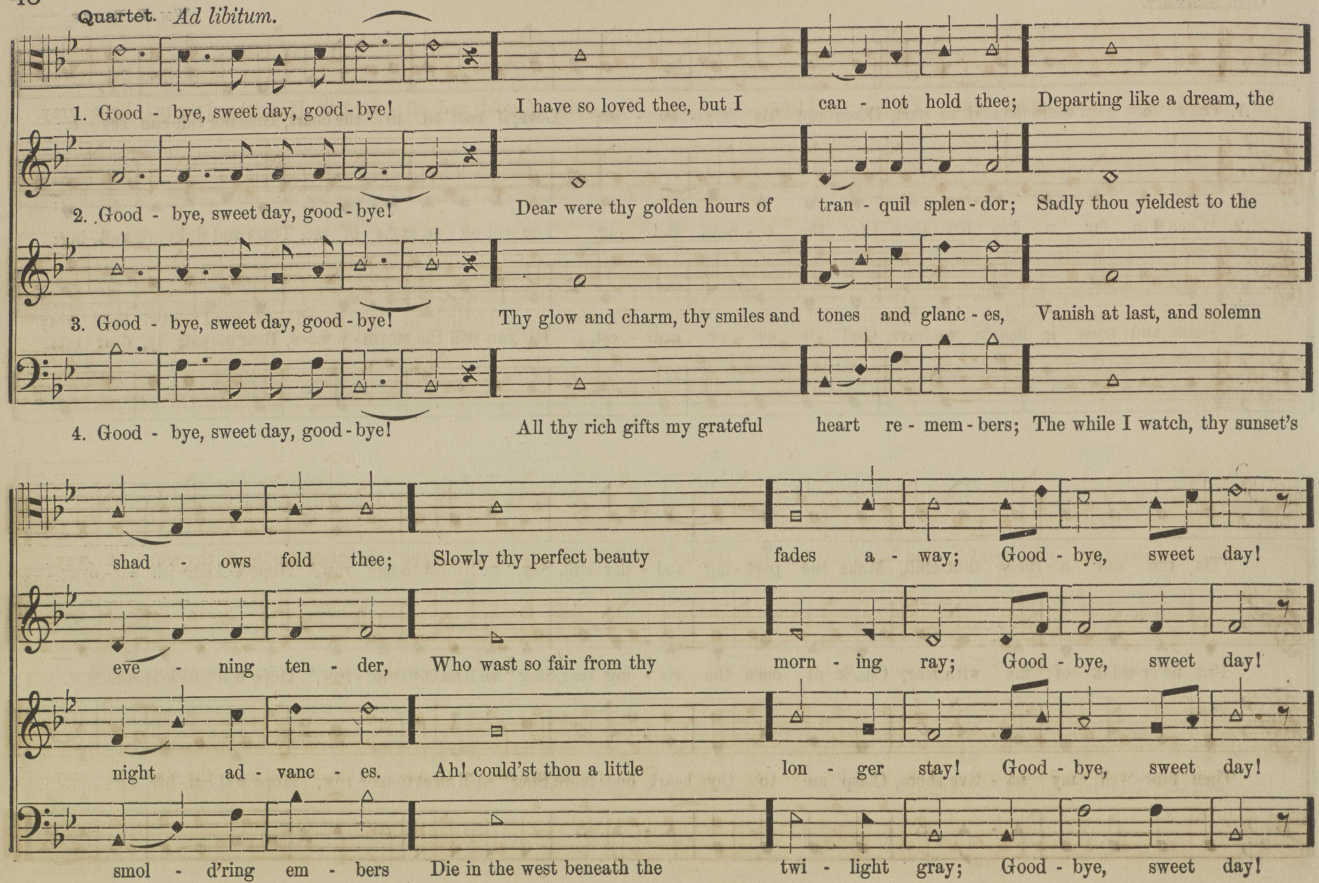
GEO. BENNETT. WM. B. BLAKE.

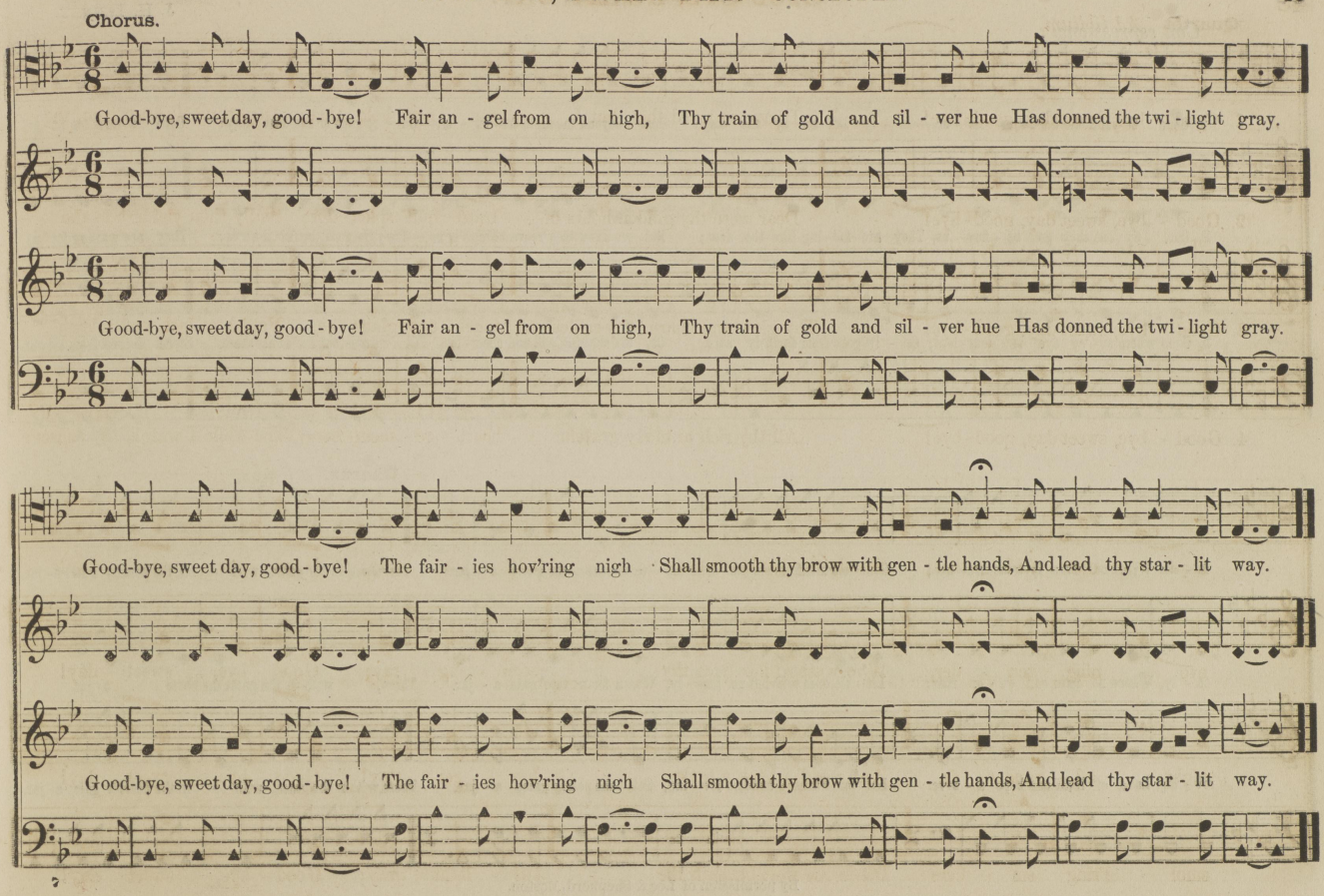


GOOD-BYE, SWEET DAY.

J. H. ROSECRANS, by per.

Quartet. *Ad libitum.*

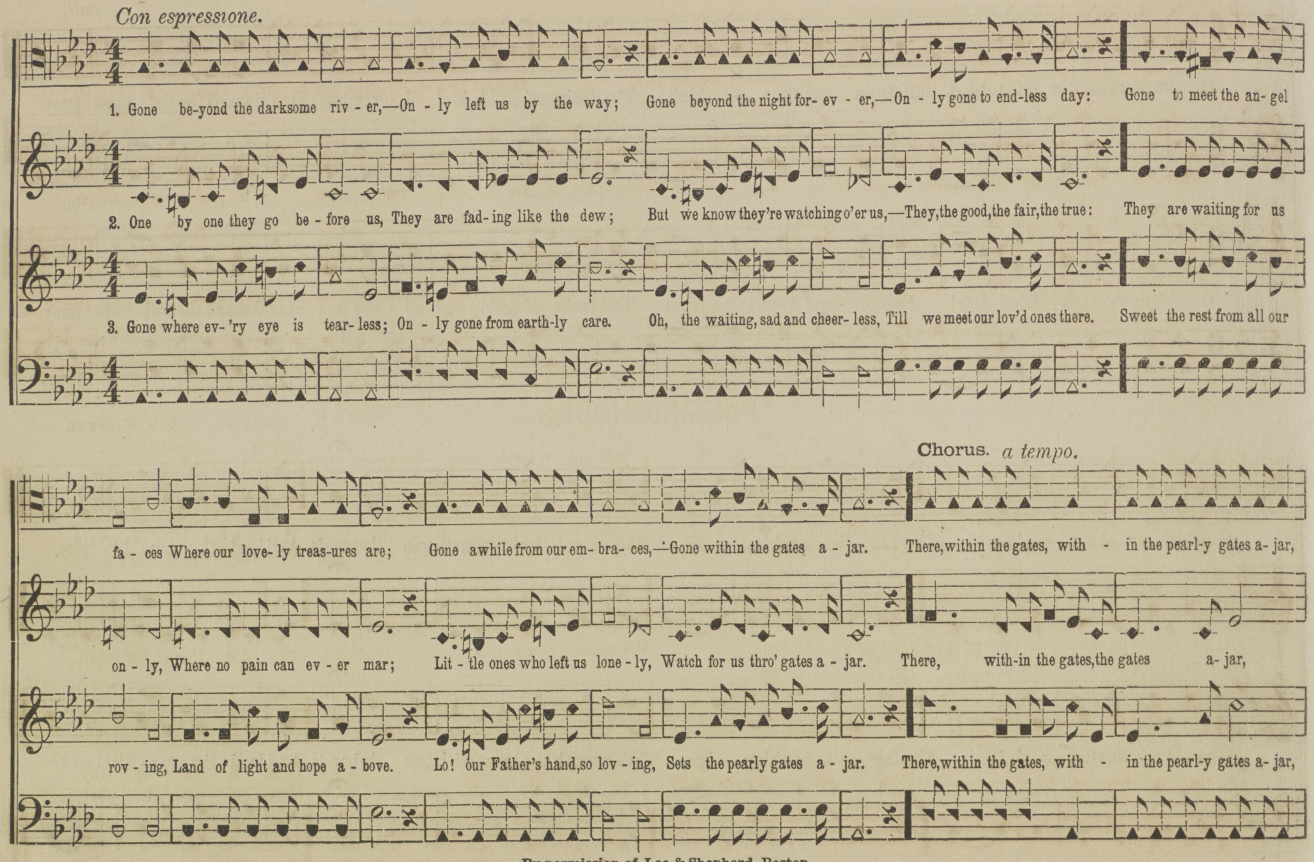



Chorus.
Good-bye, sweet day, good - bye! Fair an - gel from on high, Thy train of gold and sil - ver hue Has donned the twi - light gray.
Good-bye, sweet day, good - bye! Fair an - gel from on high, Thy train of gold and sil - ver hue Has donned the twi - light gray.
Good-bye, sweet day, good - bye! The fair - ies hov'ring nigh Shall smooth thy brow with gen - tle hands, And lead thy star - lit way.
Good-bye, sweet day, good - bye! The fair - ies hov'ring nigh Shall smooth thy brow with gen - tle hands, And lead thy star - lit way.

GATES AJAR.

J. H. TENNEY.

Con espressione.



By permission of Lee & Shepherd, Boston.

GATES AJAR.—CONCLUDED.

rall.

Where our love-ly treas - ures are, Lo! our Father's hand, our Fa-ther's hand, so lov - ing, sets the pearl-y gates a - jar.

Where our love-ly treasures are, Lo! our Father's hand, so lov - - ing, Sets the pearl-y gates a - jar.

Where our love-ly treas - ures are, our love-ly treasures are, our Father's hand, so lov - ing, sets the pearl-y gates a - jar.

A. S. K.

PASSING HOURS.

A. S. KIEFFER.

m *p* *m* *forte.* *ritard.*

1. Nev - er, nev - er, nev - er - more, Pass-ing hours, come a - gain, Gone for - ev - er, gone are they, Wish - ing is in vain.
2. Hap-py, hap - py, hap - py now Hours flow on, hours flow on, Com - ing, go - ing, night and day, Soon they're past and gone.
3. Moments pass us un - im-proved, Glid - ing by, glid-ing by, Which we nev - er can re - call, Tho' for them we sigh.

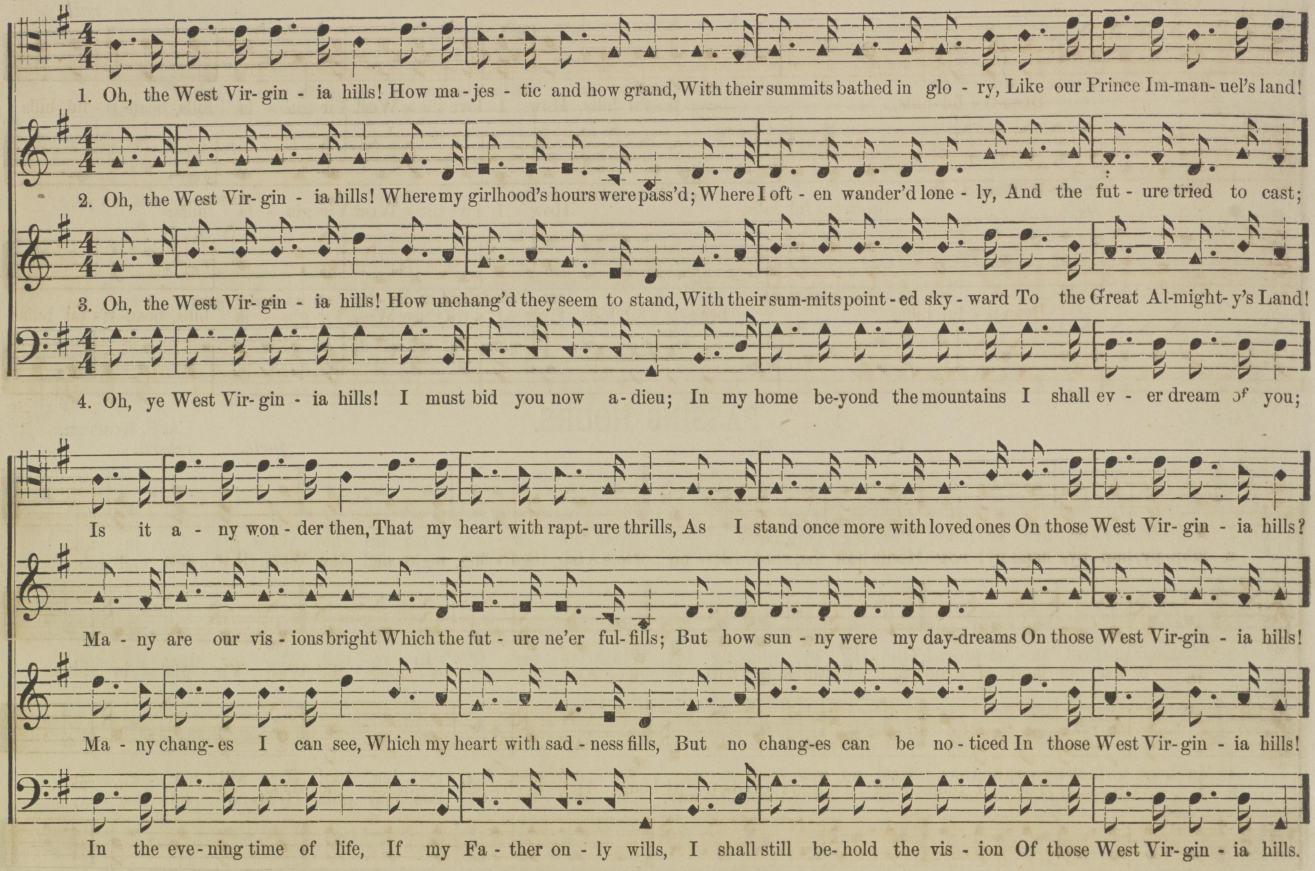
m *p* *m*

4. Manhood, girlhood, youth and age, Steal a - way, steal a - way, Ev - er com - ing, go - ing, too! Time will nev - er stay.
5. Let us then each hour im-prove While we stray thro' life's way, So that we at last may gain Heav-en's end - less day.

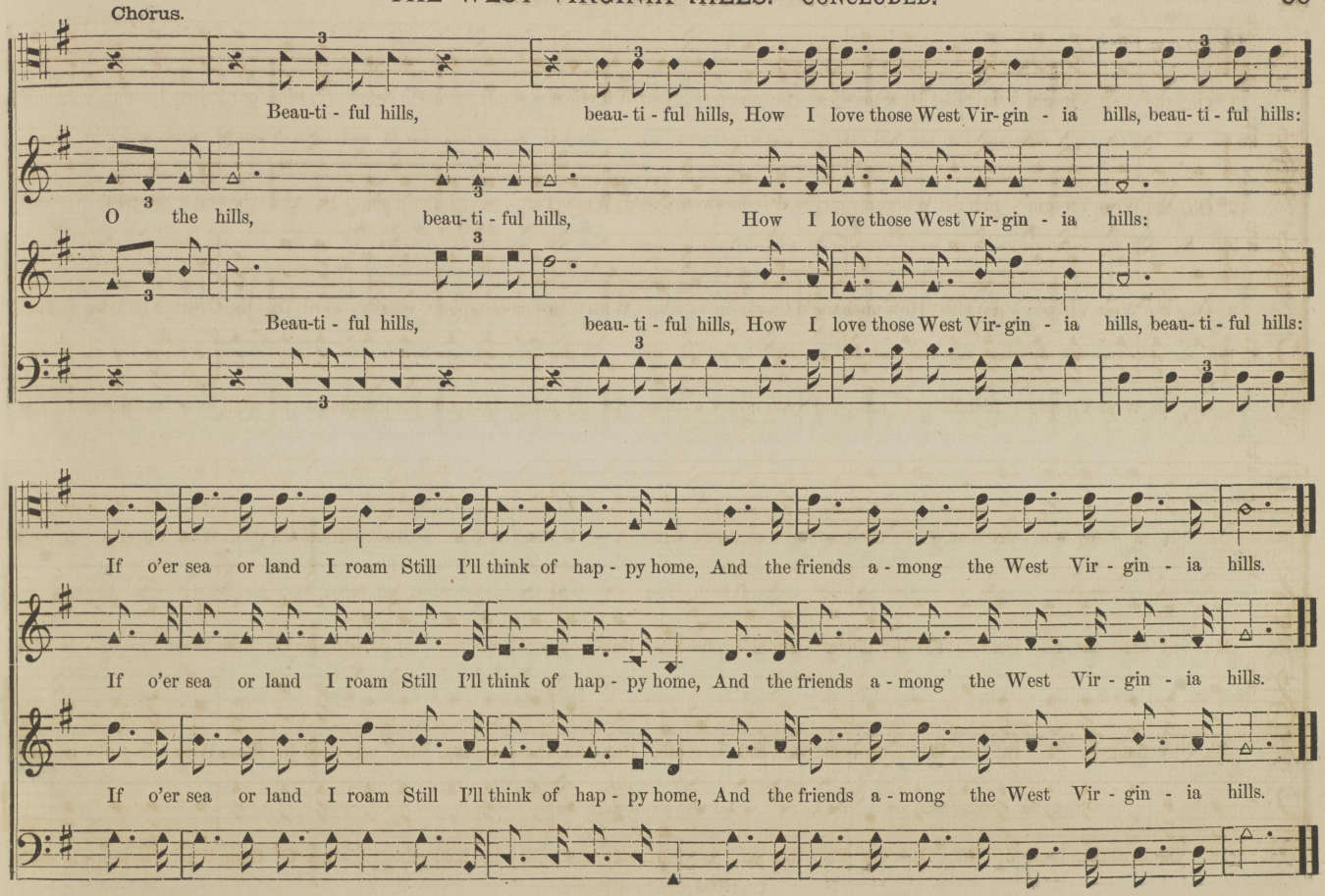
Mrs. ELLEN A. KING.

THE WEST VIRGINIA HILLS.

H. E. ENGLE.



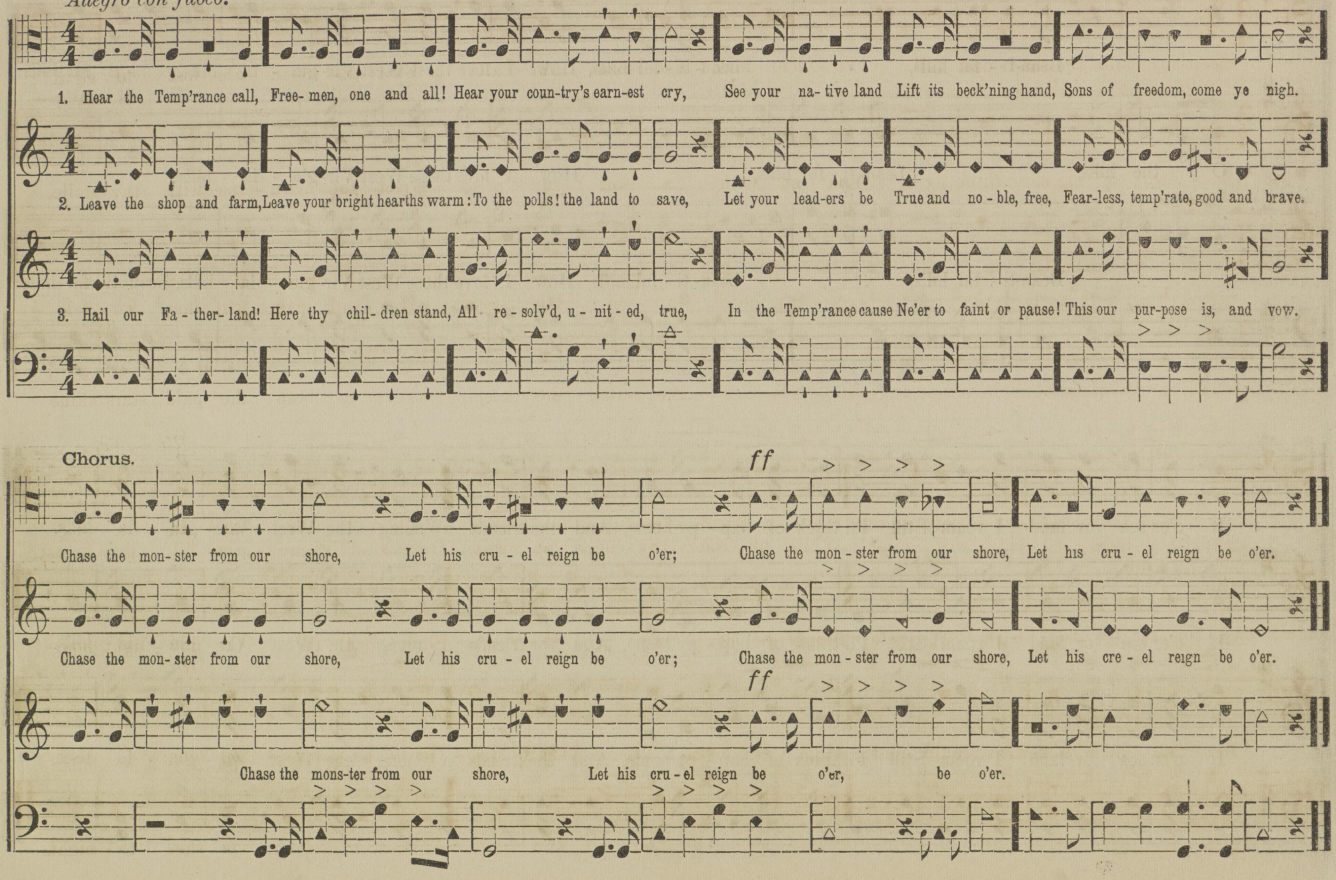
Copyright, 1886, by H. E. Engle.


Chorus.
Beau-ti - ful hills, beau- ti - ful hills, How I love those West Vir- gin - ia hills, beau- ti - ful hills:
O the hills, beau- ti - ful hills, How I love those West Vir- gin - ia hills:
Beau-ti - ful hills, beau- ti - ful hills, How I love those West Vir- gin - ia hills, beau- ti - ful hills:
If o'er sea or land I roam Still I'll think of hap - py home, And the friends a - mong the West Vir - gin - ia hills.
If o'er sea or land I roam Still I'll think of hap - py home, And the friends a - mong the West Vir - gin - ia hills.
If o'er sea or land I roam Still I'll think of hap - py home, And the friends a - mong the West Vir - gin - ia hills.

THE TEMPERANCE CALL.

FRANZ ABT.

Allegro con fuoco.

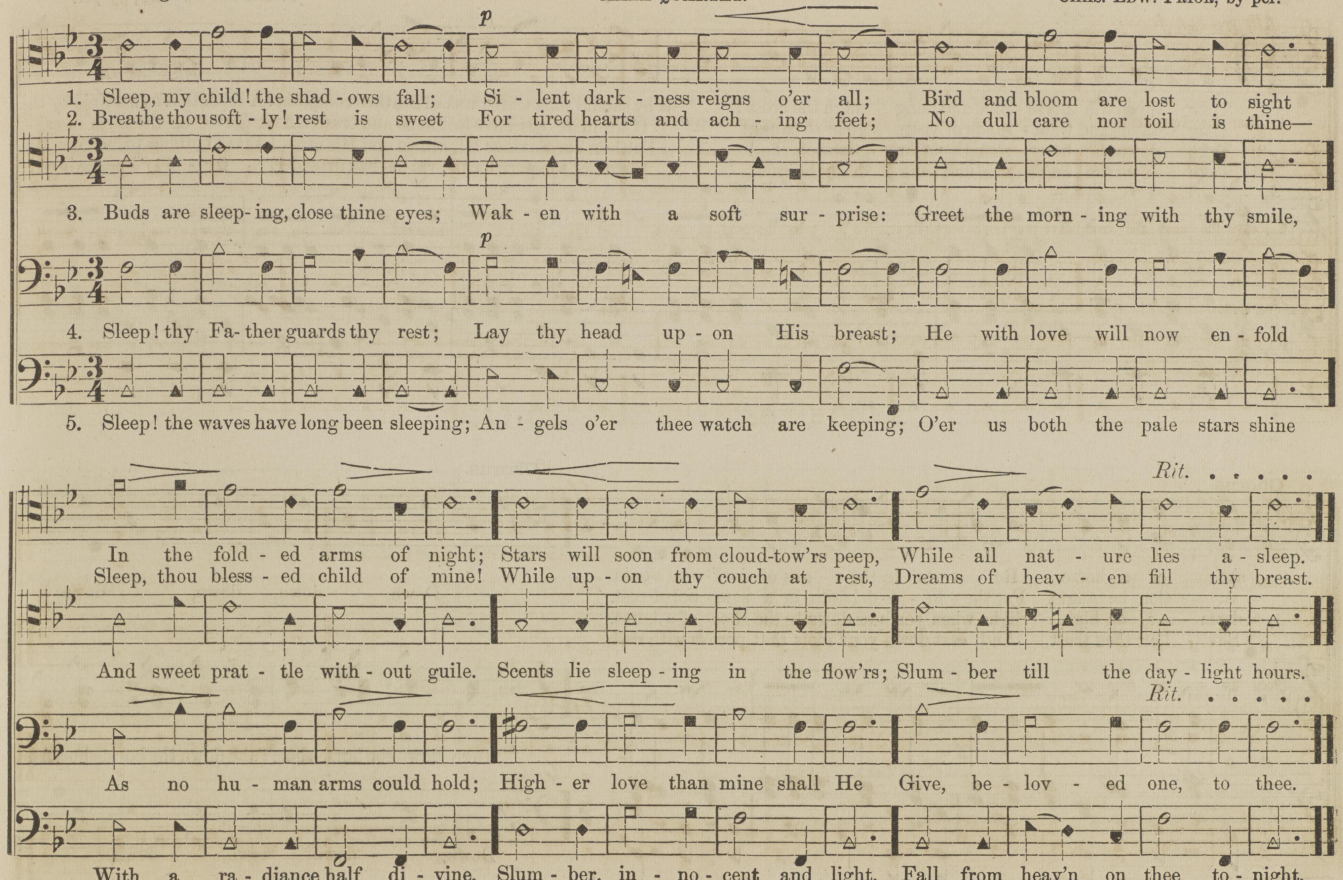


A LULLABY.

Words arranged.

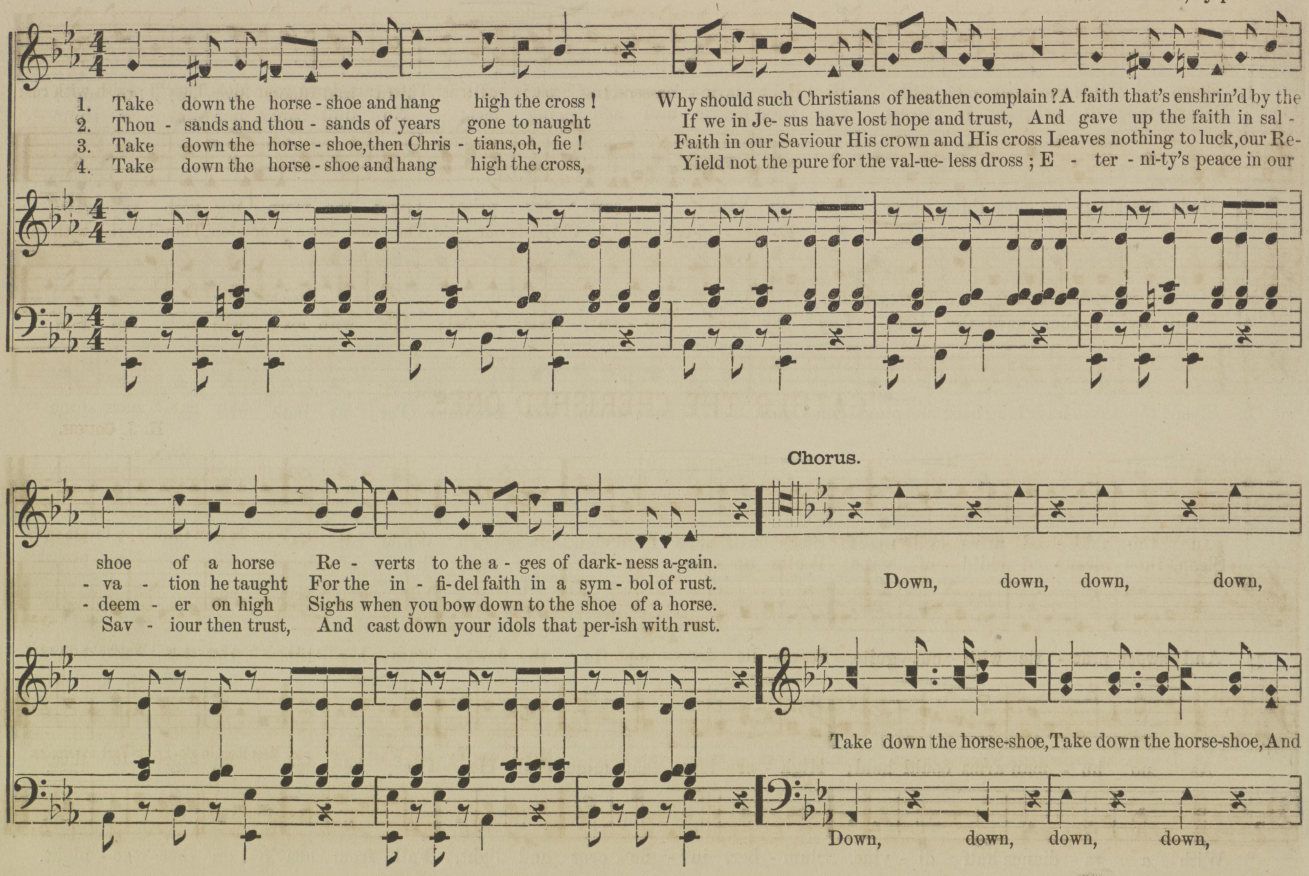
MALE QUARTET.

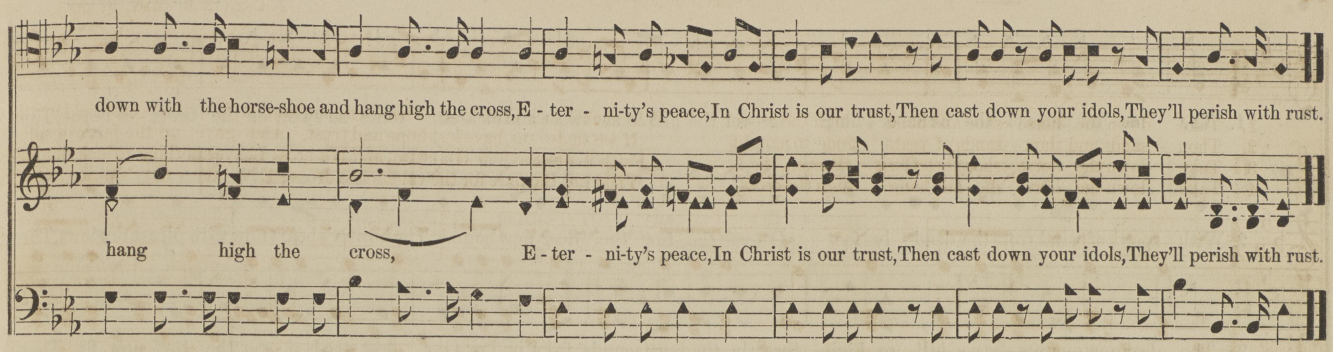
CHAS. EDW. PRIOR, by per.



TAKE DOWN THE HORSE-SHOE AND HANG HIGH THE CROSS.

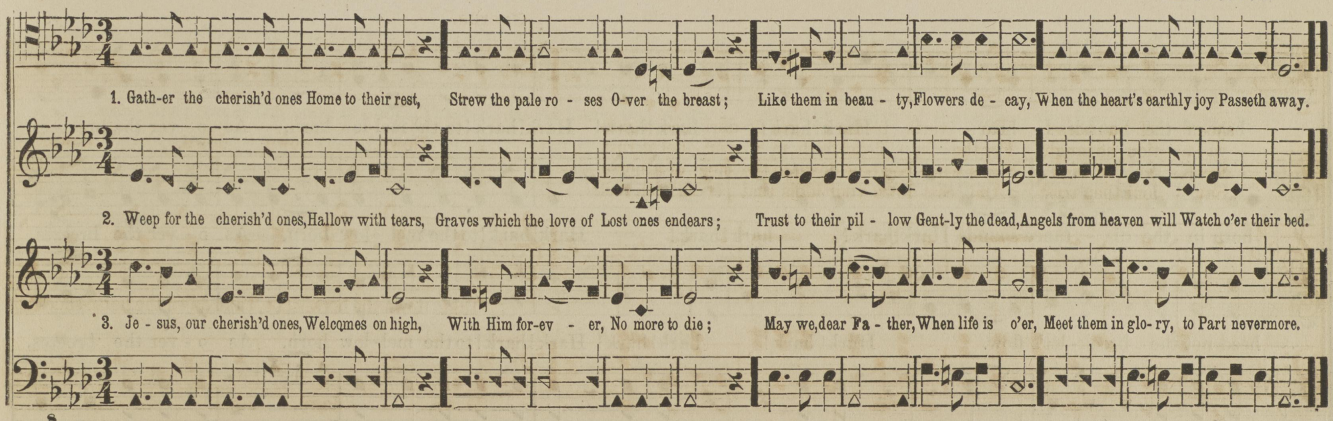
J. CALVIN BUSHEY, by per.





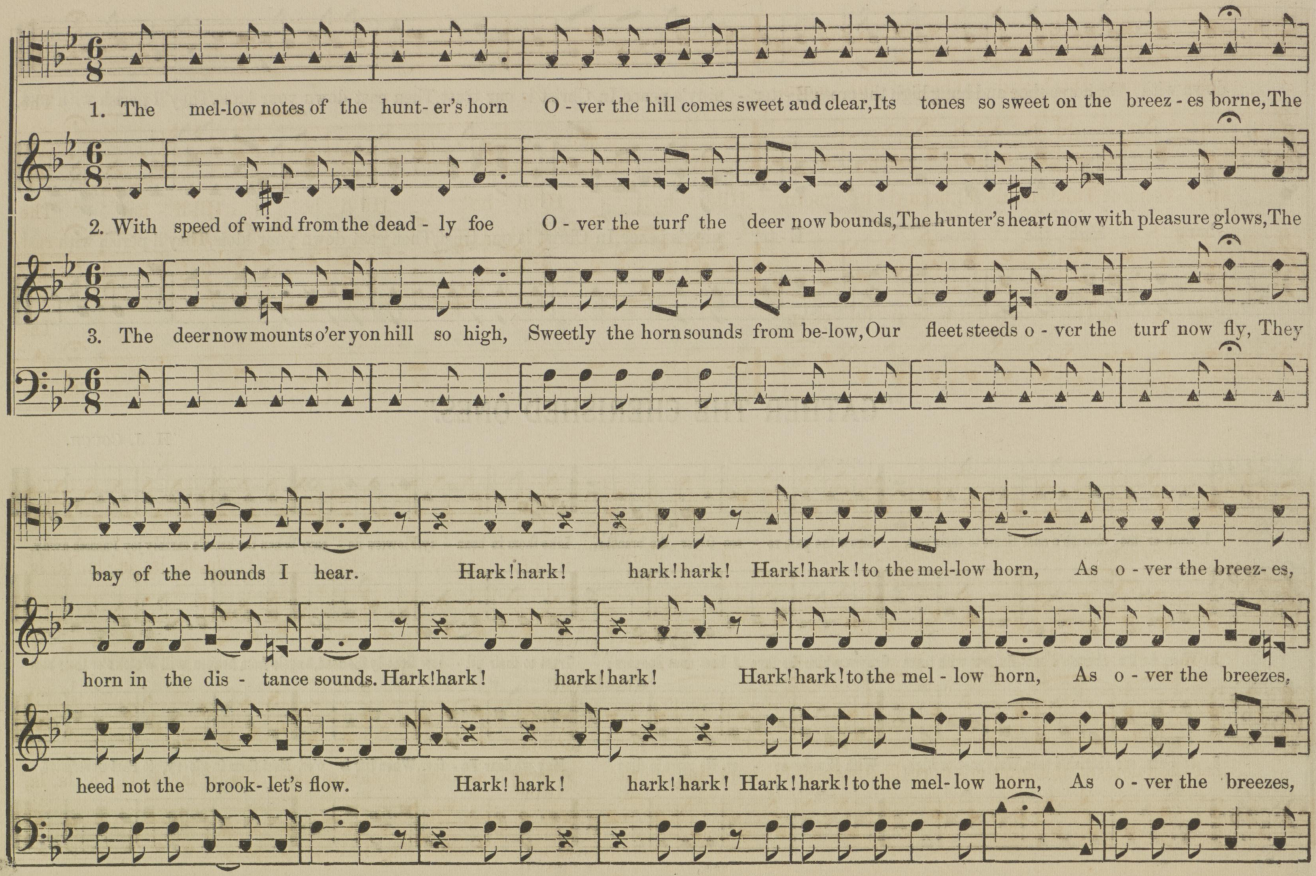
"GATHER THE CHERISHED ONES."

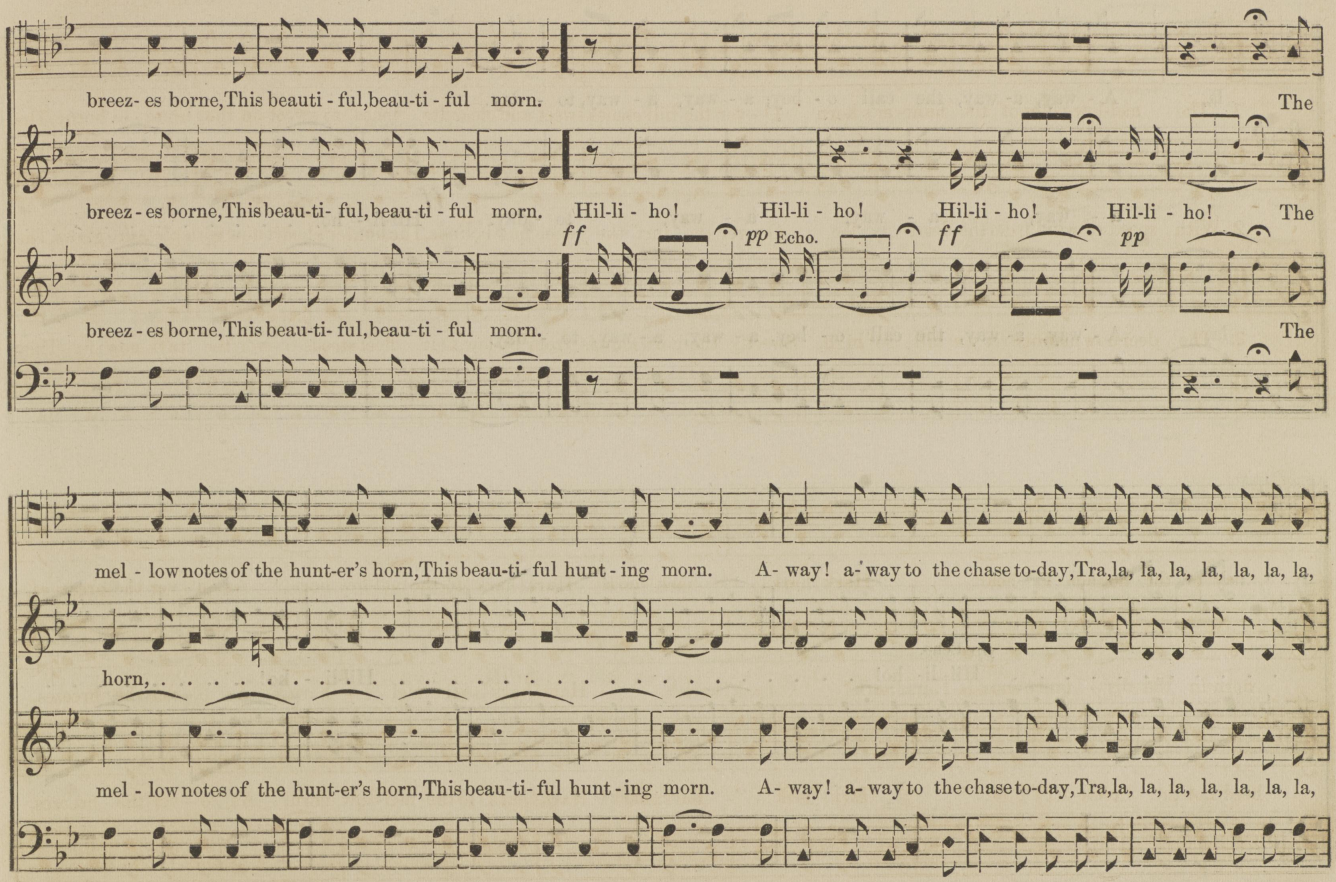
H. J. COUCH.



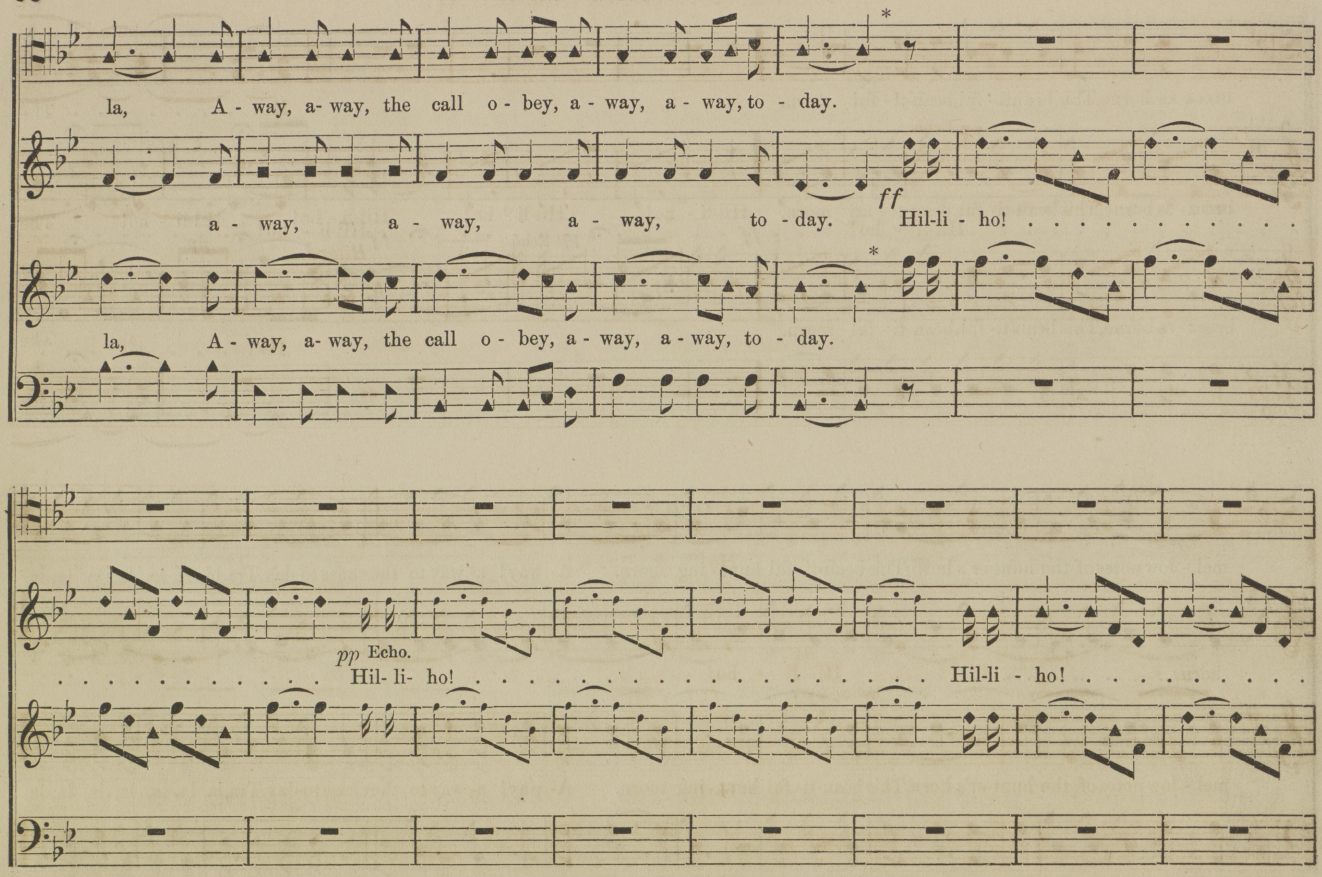
THE HUNTER'S HORN.

CHAS. H. GABRIEL.

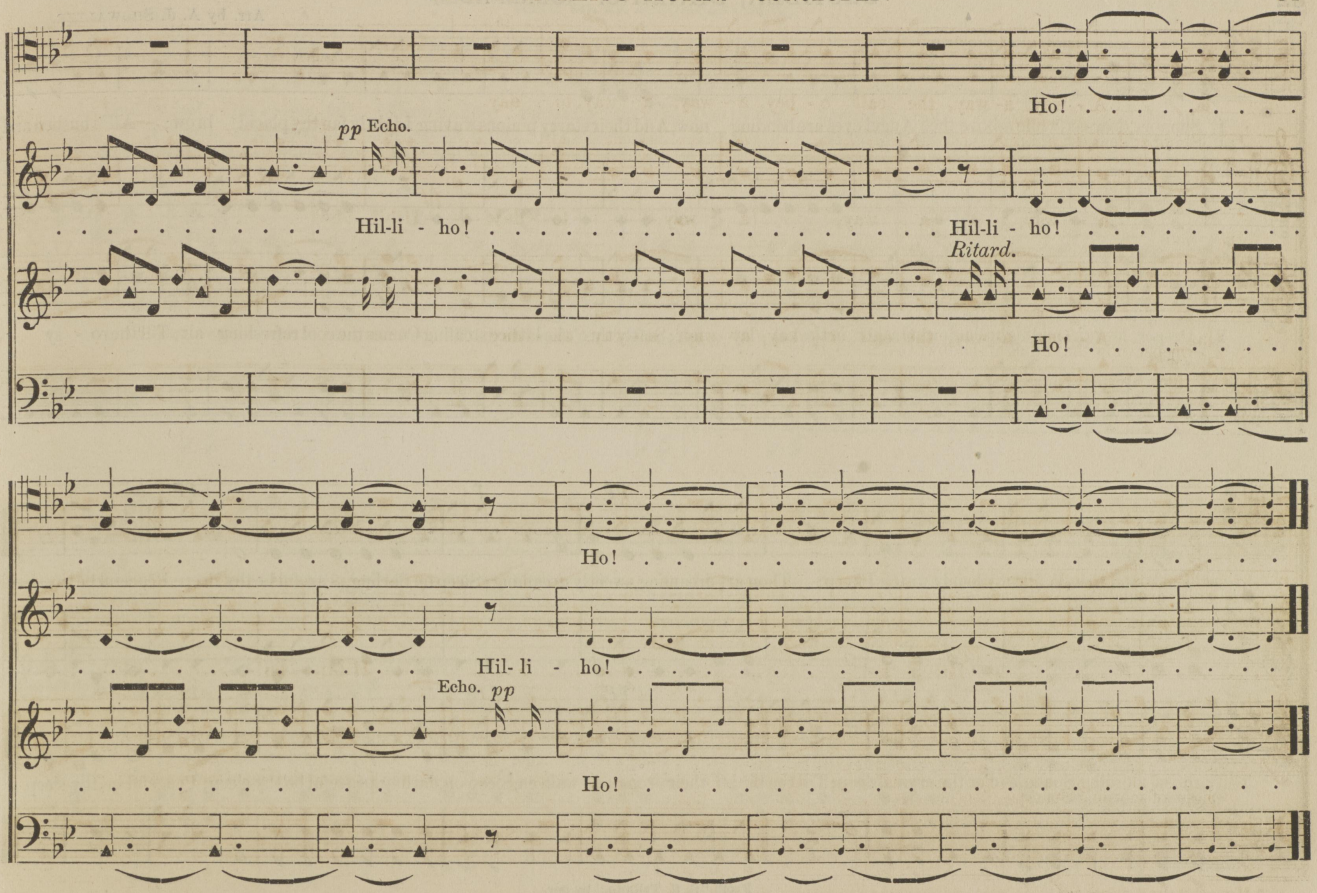



breez- es borne, This beauti - ful, beau-ti - ful morn. The
breez - es borne, This beau-ti- ful, beau-ti - ful morn. Hil-li - ho! Hil-li - ho! Hil-li - ho! Hil-li - ho! The
ff
pp Echo.
ff
pp
breez - es borne, This beau-ti- ful, beau-ti - ful morn. The
mel - low notes of the hunt-er's horn, This beau-ti- ful hunt - ing morn. A- way! a- way to the chase to-day, Tra, la, la, la, la, la, la, la,
horn, ...
mel - low notes of the hunt-er's horn, This beau-ti- ful hunt - ing morn. A- way! a- way to the chase to-day, Tra, la, la, la, la, la, la, la,

THE HUNTER'S HORN.—CONTINUED.

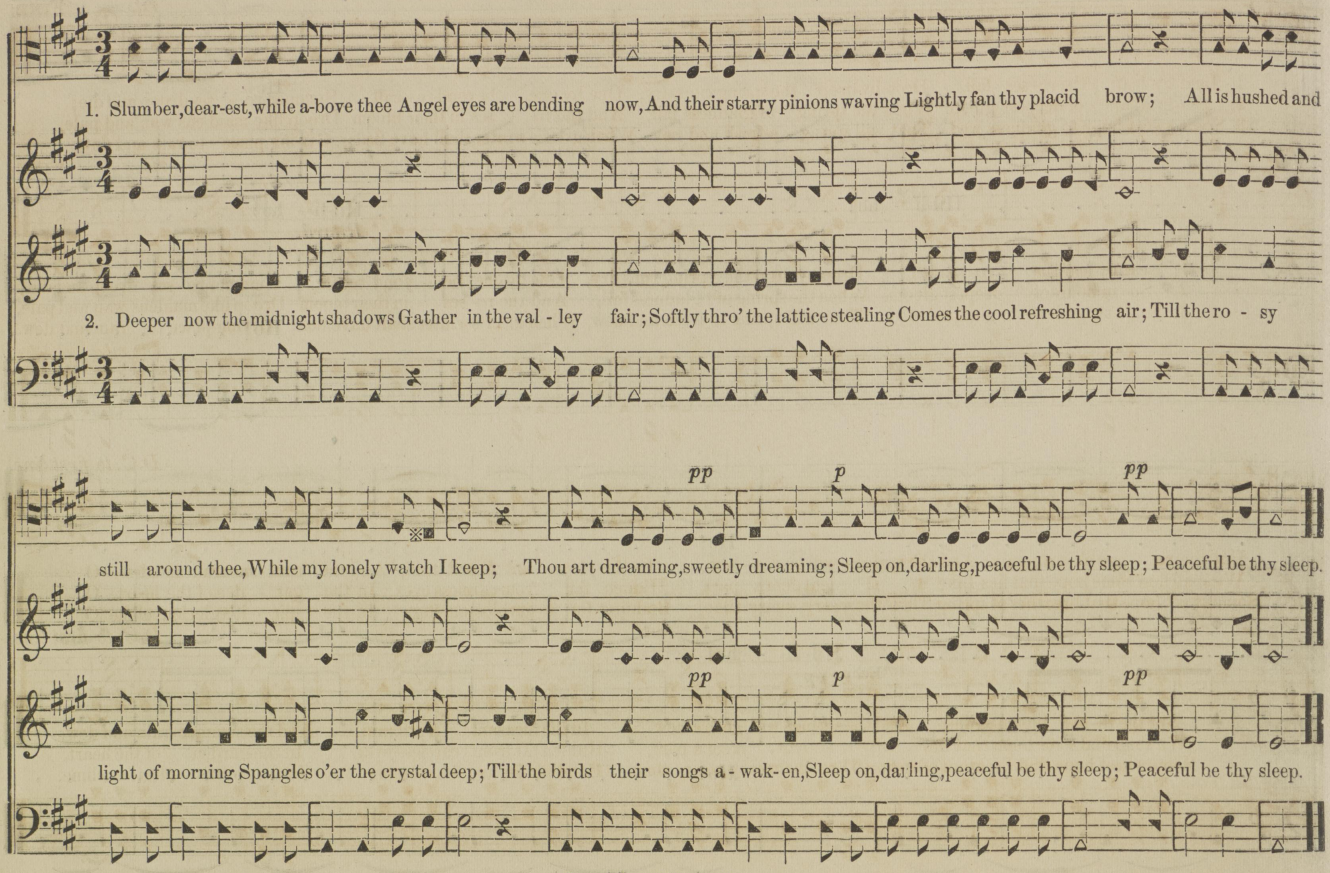


* May end at star if desired. If used, a good effect may be produced by humming the Echo with the lips closed and teeth apart.


Ho!
pp Echo.
Hil-li - ho!
Hil-li - ho!
Ritard.
Ho!
Ho!
Hil- li - ho!
Echo. pp
Ho!

SLUMBER, DARLING. (SERENADE.)

Arr. by A. J. SHOWALTER.



From "S. S. Tribute," by per.

LEAF BY LEAF THE ROSES FALL.

WITH VOCAL ACCOMPANIMENT.

Arr. by R. A. Glenn.

Moderato.

rit. FINE.

1. Leaf by leaf the ro- ses fall, Drop by drop the spring runs dry, One by one, beyond re - call, Summer ro - ses droop and die;
2. So in hours of deepest gloom, When the spring of gladness fail, And the ro - ses in their bloom Droop like maid-ens wan and pale,
3. Some sweet hope to gladness wed That will spring a-fresh and new, When grief's winter shall have fled; Giv-ing place to rain and dew.

rit. FINE.

1. Leaf by leaf the ro- ses fall, Drop by drop the spring runs dry, One by one, be - yond recall, Summer ro - ses droop and die;
2. So in hours of deepest gloom, When the spring of gladness fail, And the ro- ses in their bloom Droop like maidens wan and pale,
3. Some sweet hope to gladness wed That will spring a- fresh and new, When grief's winter shall have fled; Giving place to rain and dew.

rit.

D.C. to first line.

But the ro - ses bloom a-gain; And the springs will gush a - new In the pleas - ant A-pril rain, And the sum - mer rain and dew. O
We shall find some hope that lies Like a si - lent gem a part, Hidden far from careless eyes, In the gar - den of the heart. O
Some sweet hope that breathes of spring Thro' the weary, weary time, Budding for its blossom-ing In the spir - it's glorious clime. O

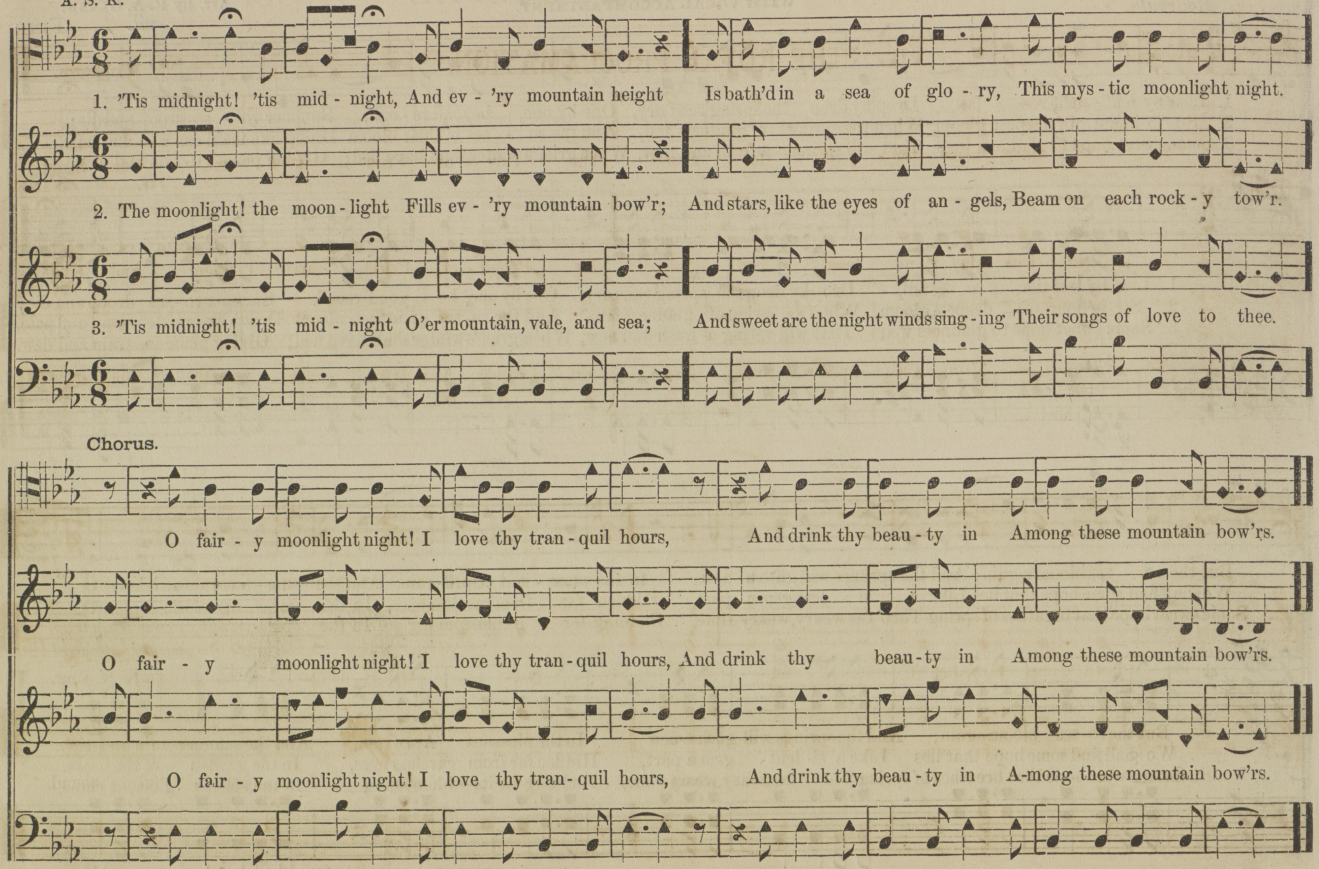
D.C. to first line.

But the ro- ses bloom again; And the springs will gush a-new In the pleasant April rain, And the summer rain and dew.
We shall find some hope that lies Like a si- lent gem a part, Hidden far from careless eyes, In the garden of the heart.
Some sweet hope that breathes of spring Thro' the weary, weary time, Budding for its blossoming In the spirit's glorious clime.

MIDNIGHT SERENADE.

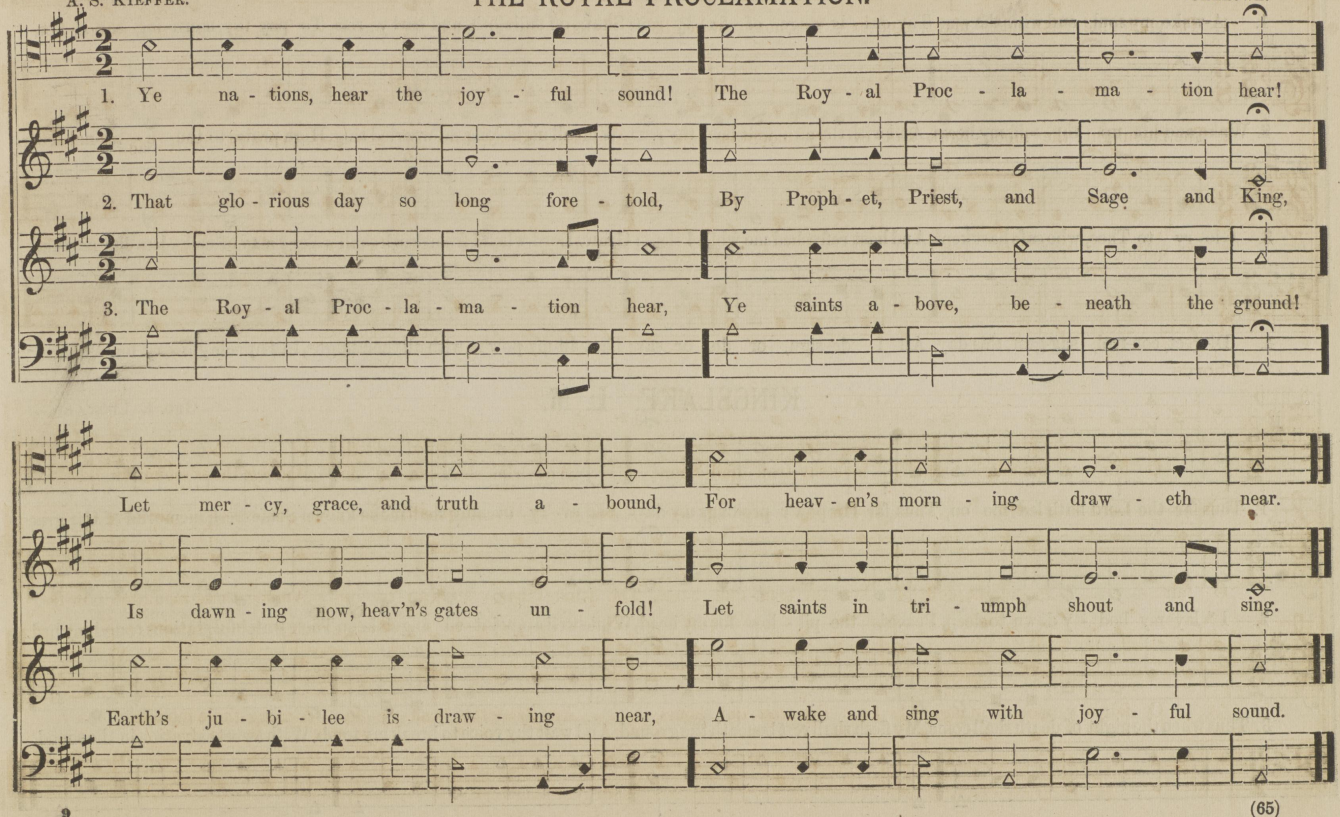
A. S. K.

ALDINE S. KIEFFER.



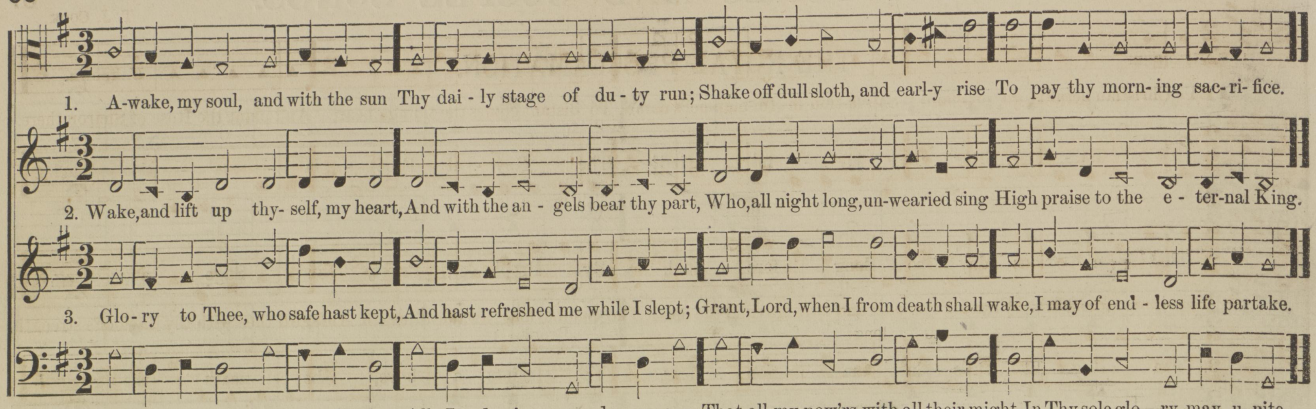
THE ROYAL PROCLAMATION.

A. S. KIEFFER. Unknown.



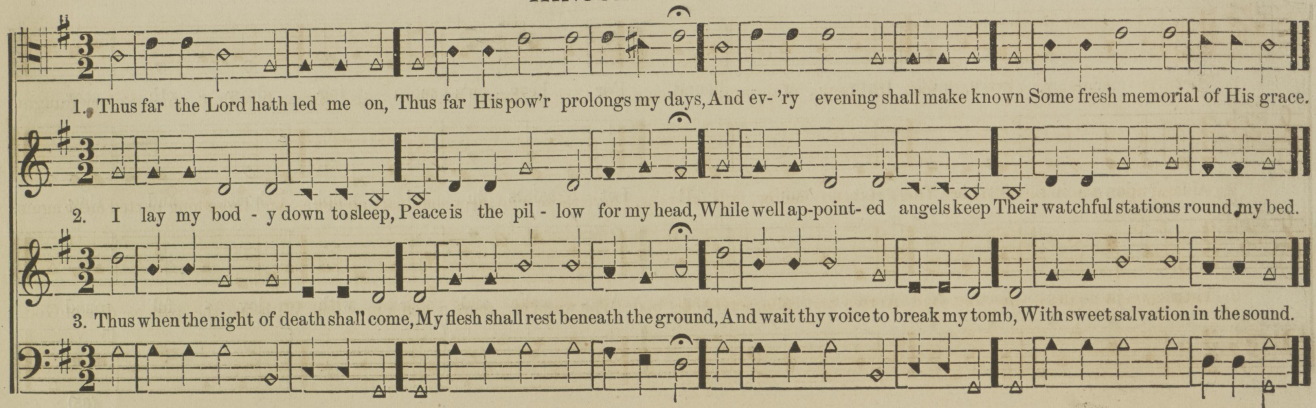
ROCKINGHAM. L. M.

Dr. Lowell Mason.



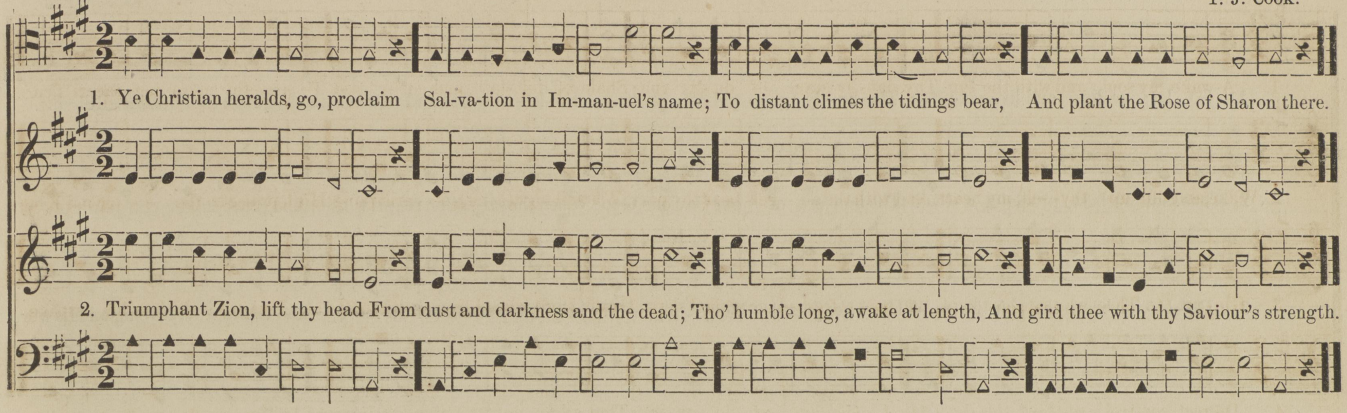
KINGSLAKE. L. M.

Geo. E. Leonard.



HERALD. L. M.

T. J. Cook.



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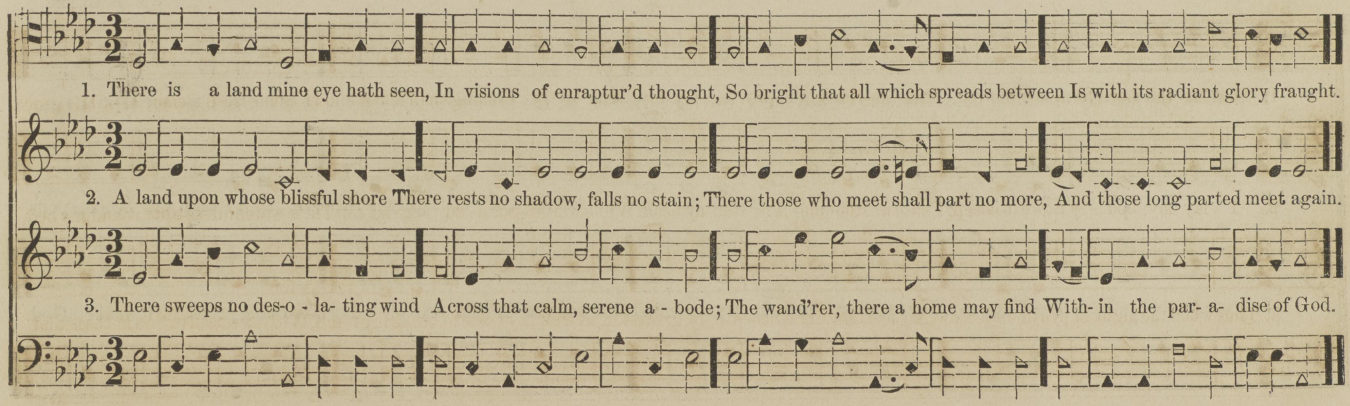
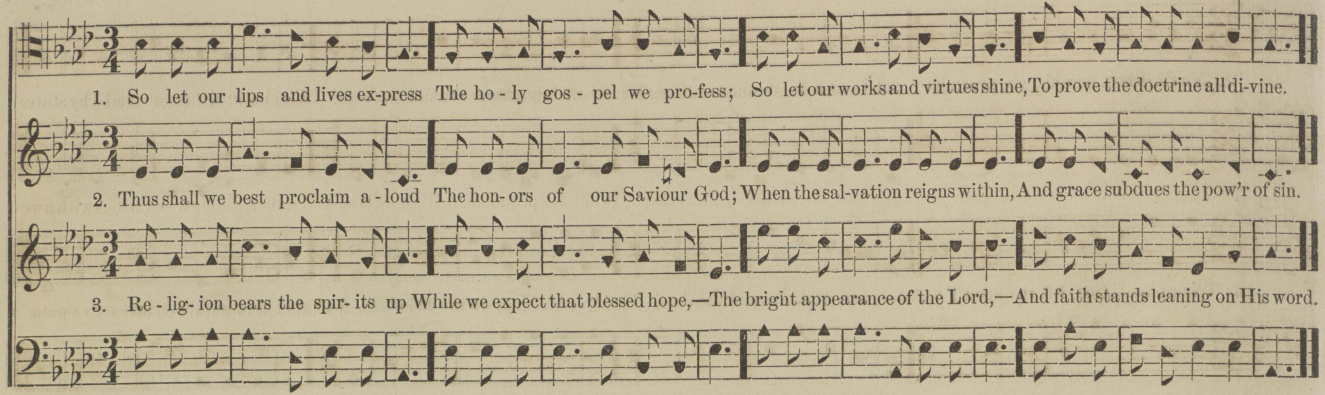
A. J. Showalter.



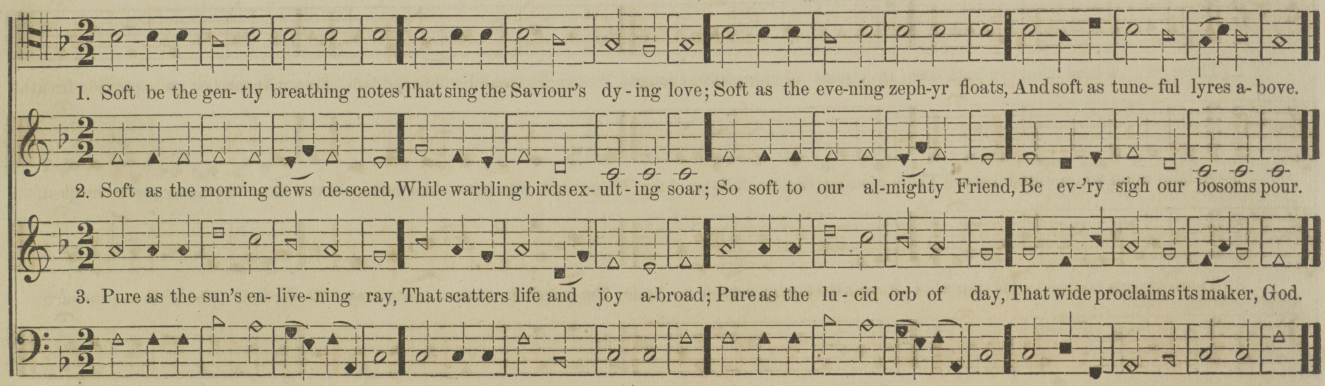
ANCIL. L. M.

G. J. WEBB.



GREENBRIER. L. M.

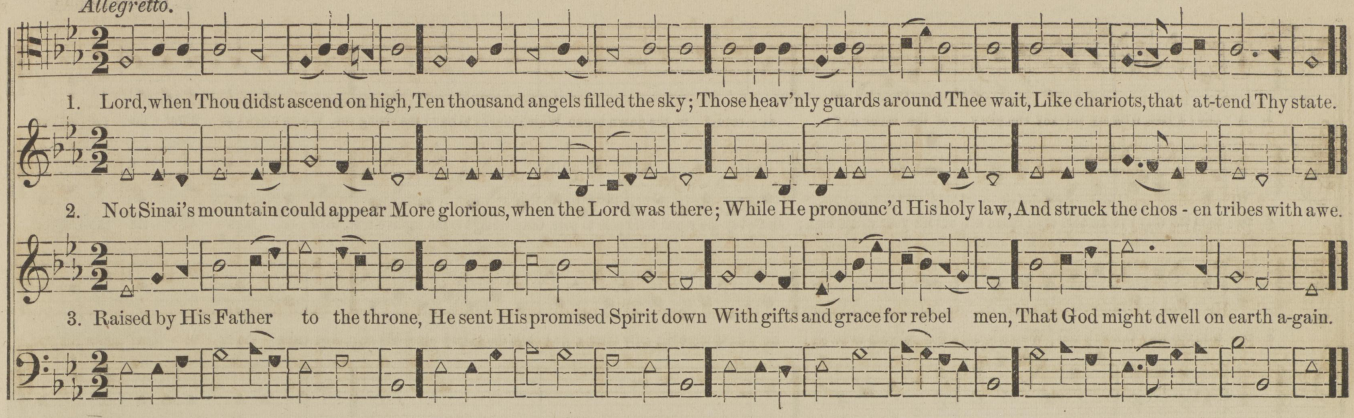
WM. B. BLAKE.



DUKE STREET. L. M.

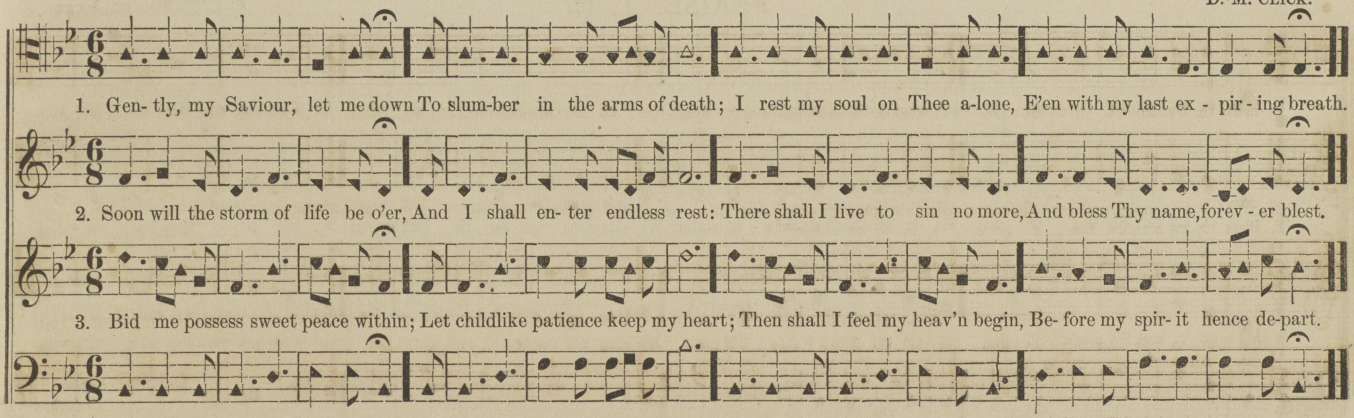
J. HATTON.

Allegretto.



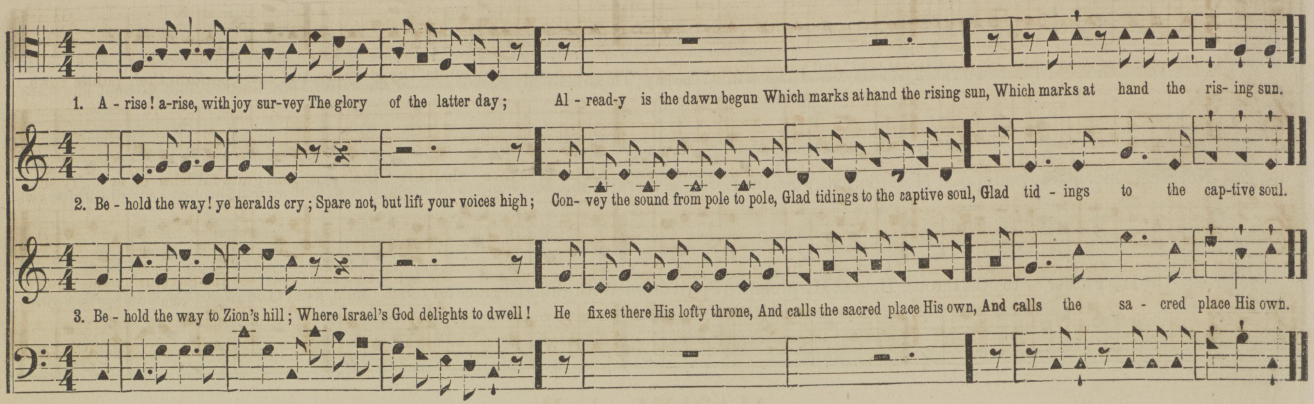
PALMER. L. M.

D. M. CLICK.



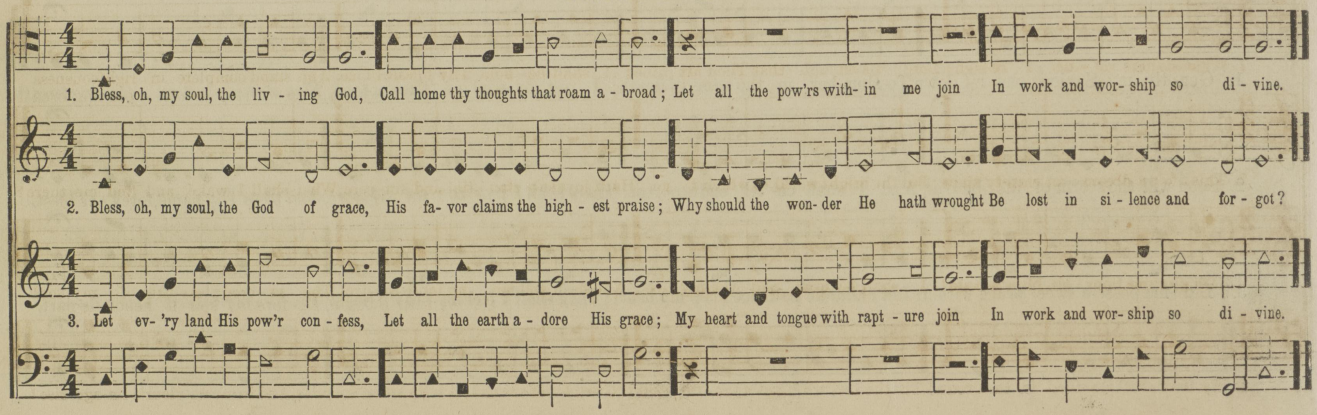
DAWSON. L. M.

E. HEGINBOTHAM.



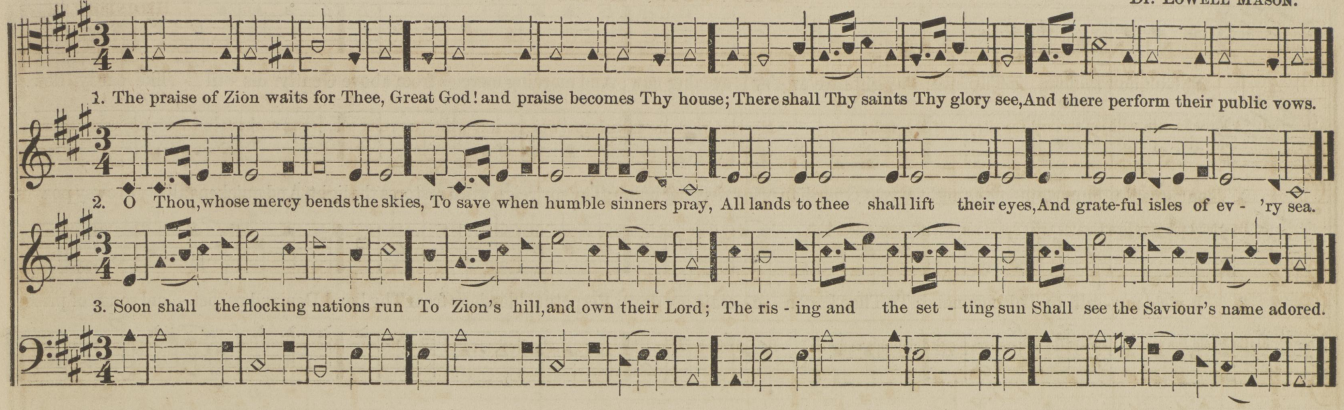
PRAISE. L. M.

E. E. THRESHER, by per.



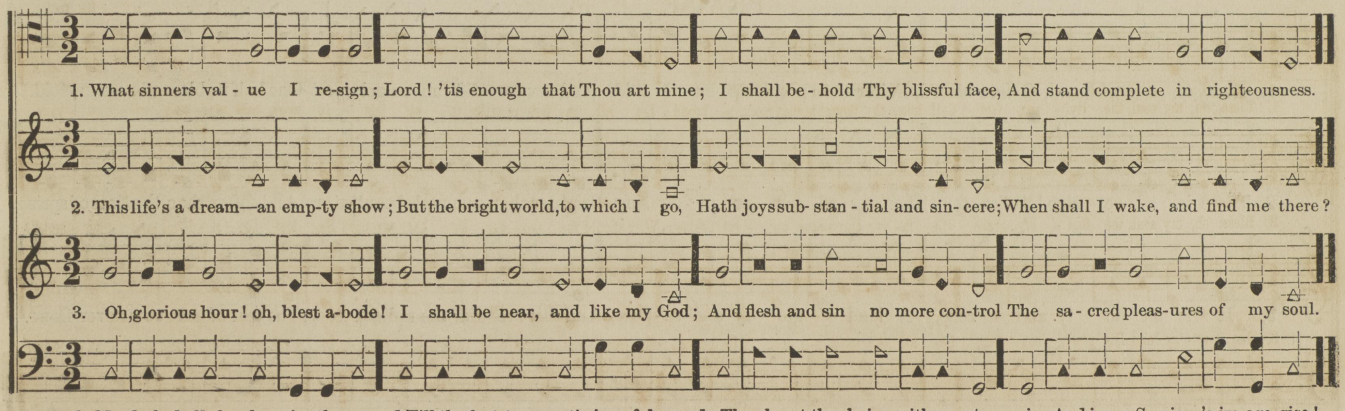
AINCOURT. L. M.

Dr. LOWELL MASON.



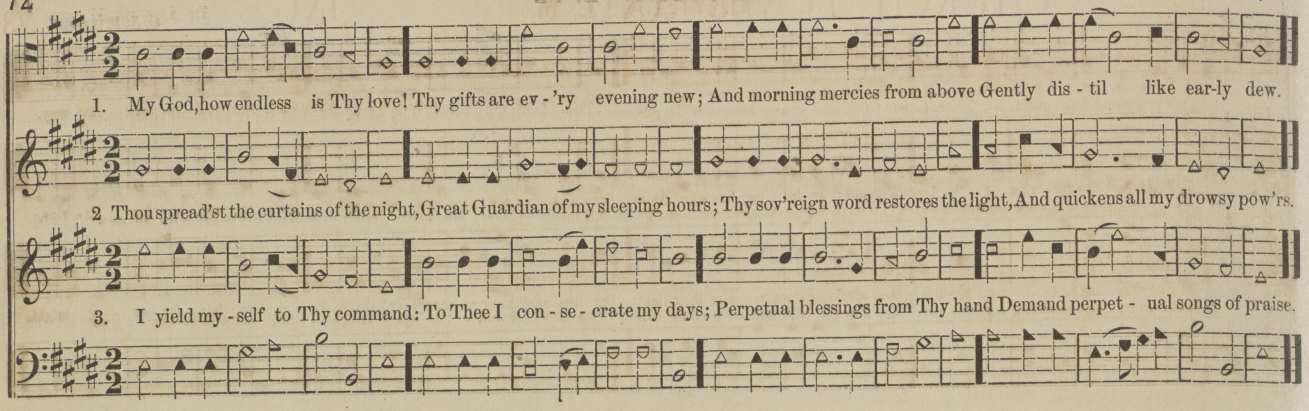
ALABAMA. L. M.

A. S. KIEFFER.



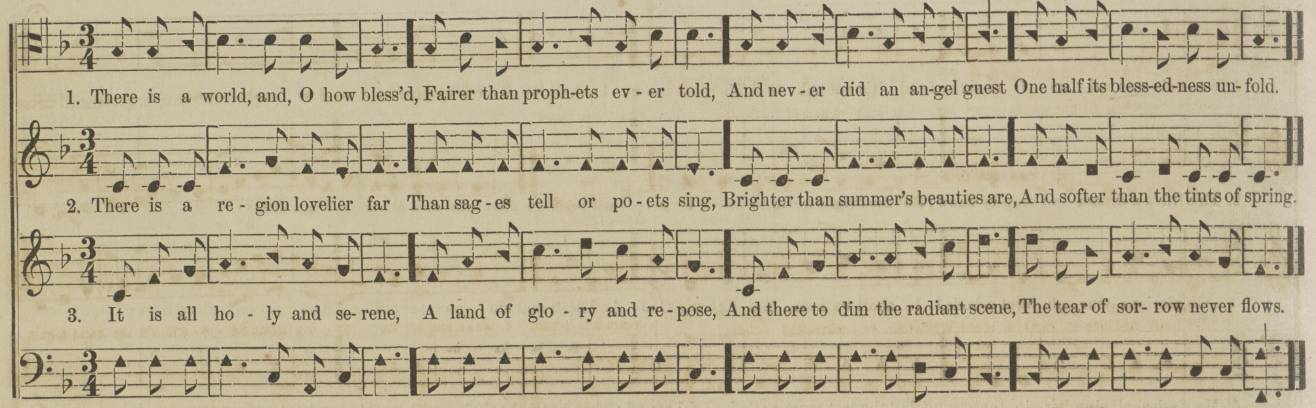
DUNSTONE. L. M.

F. W. MORTON.



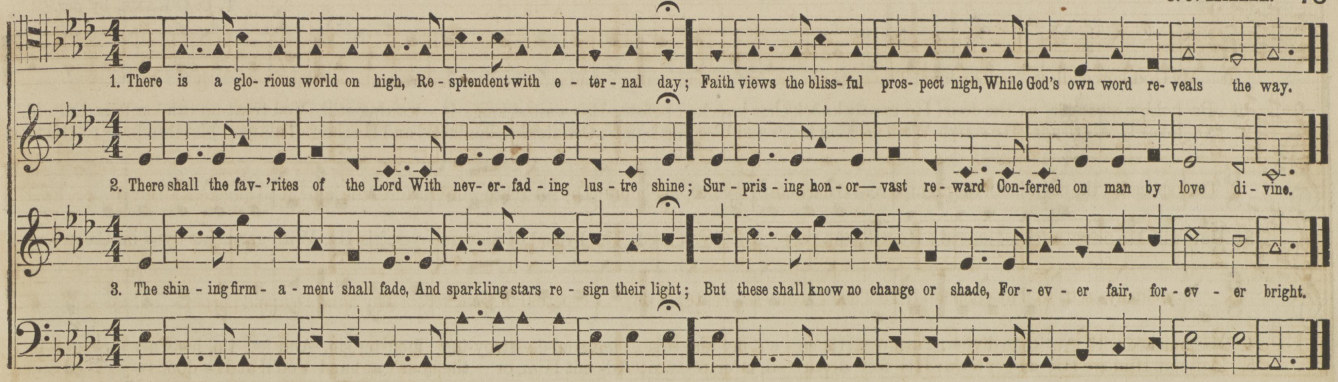
FREEDOM. L. M.

R. K. HIGGINS, by per.



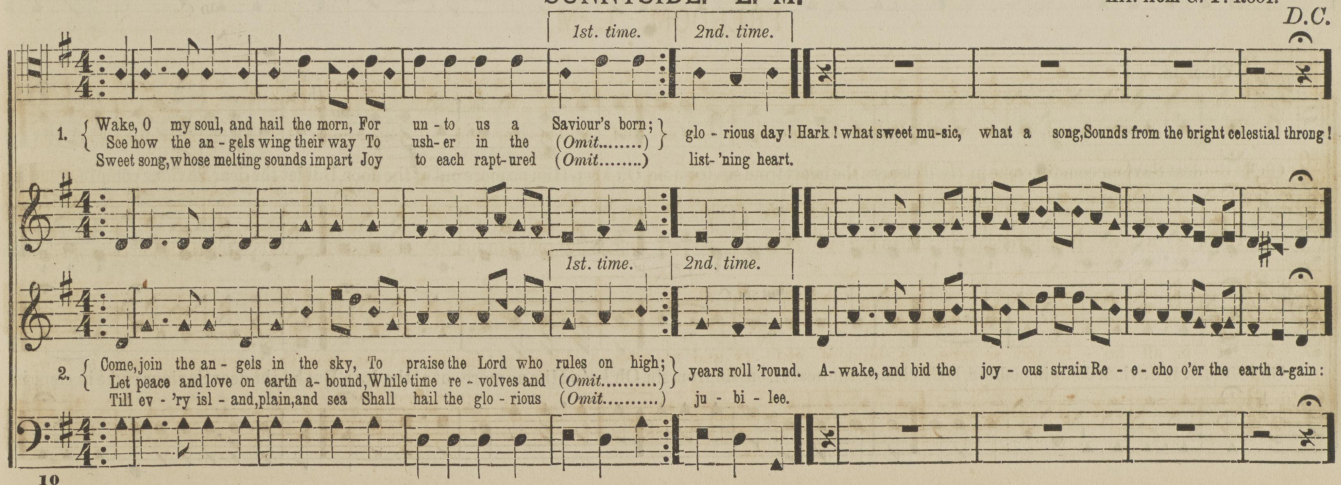
URVILLA. L. M.

C. J. MILLER.



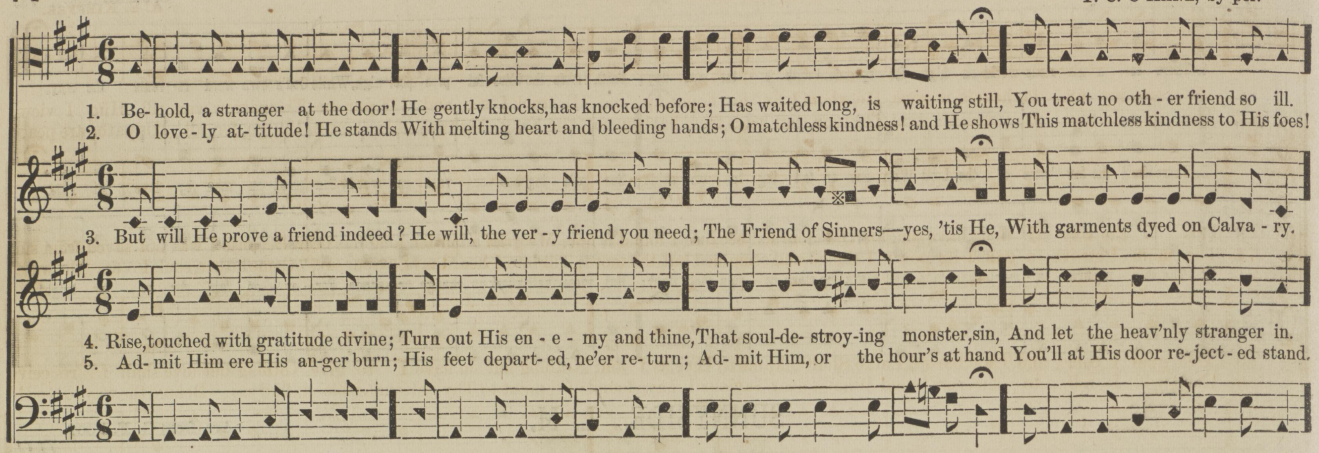
SUNNYSIDE. L. M.

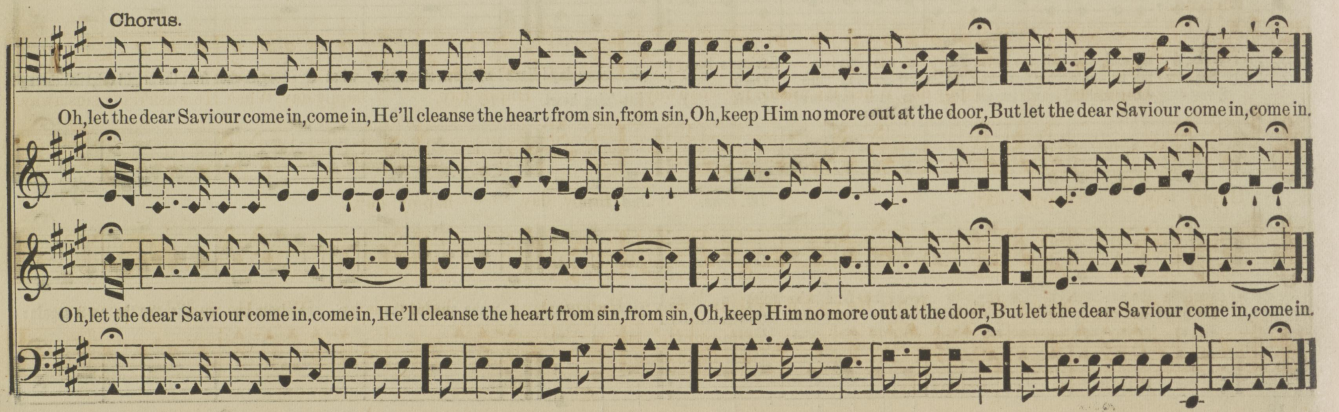
Arr. from G. F. ROOT.



THE STRANGER AT THE DOOR. L. M. D.

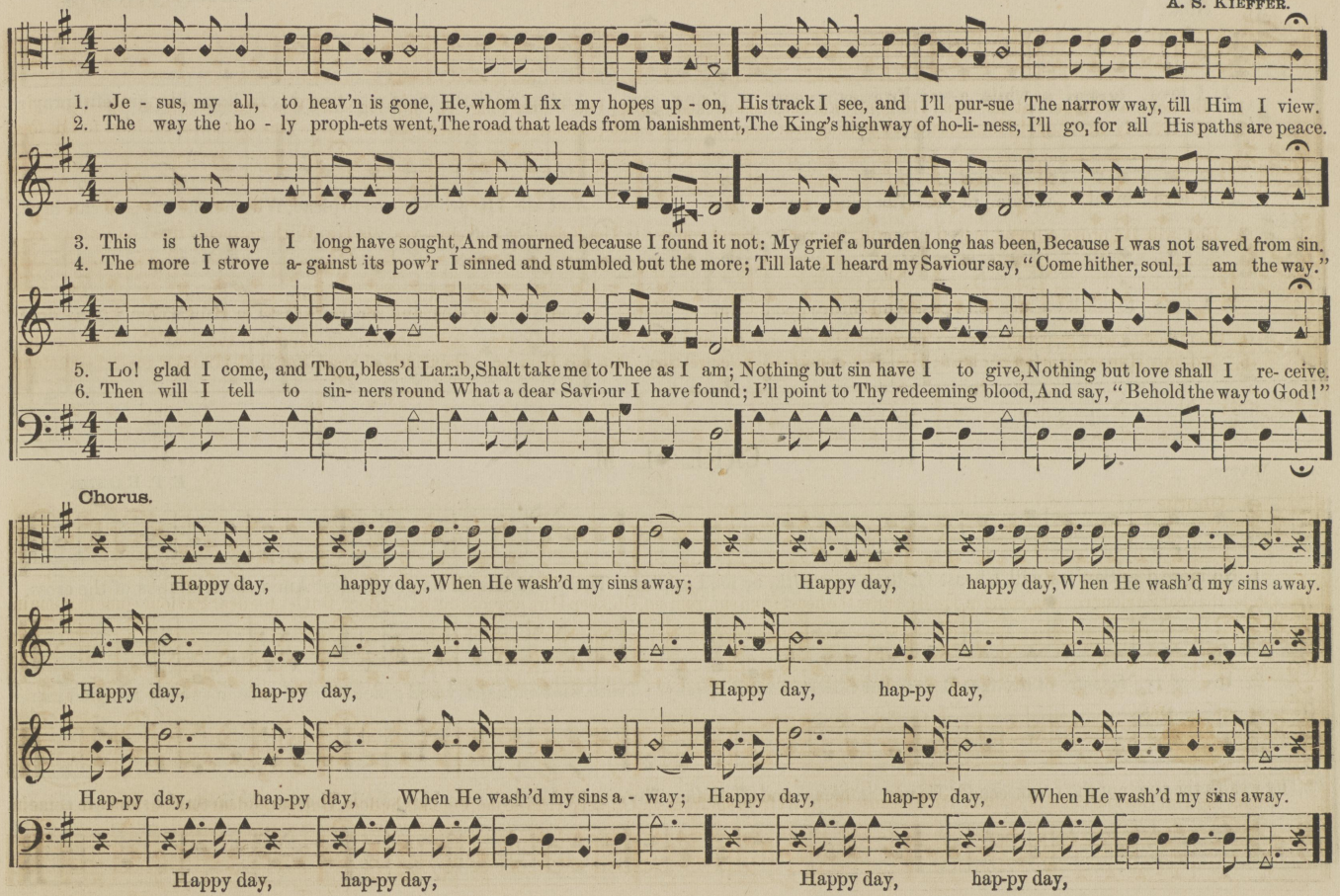
T. C. O'KANE, by per.





MISSISSIPPI. L. M. D.

A. S. KIEFFER.



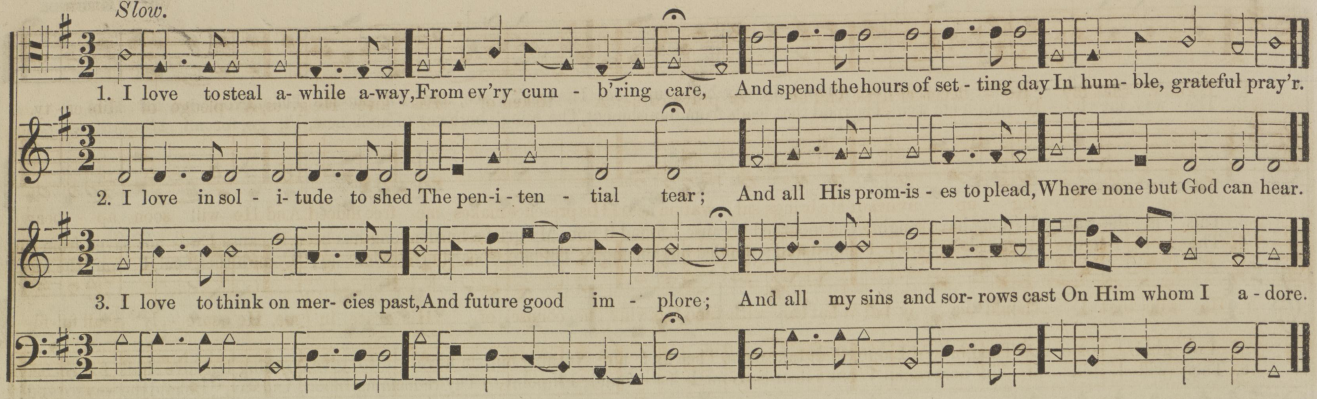
Chorus.

WOODSTOCK. C. M.

Mrs. S. F. Brown.

Slow.

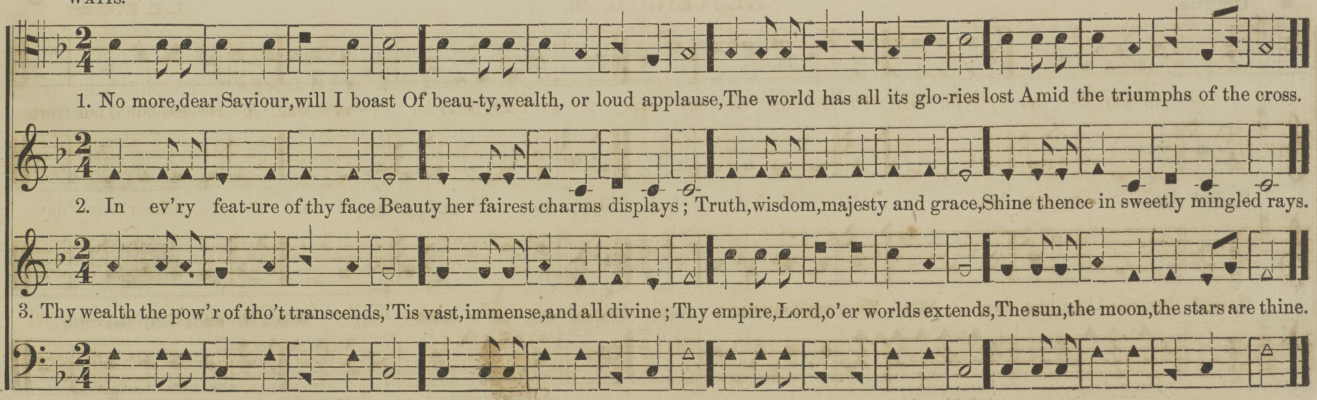
Deodatus Dutton, Jr.



CARL. L. M.

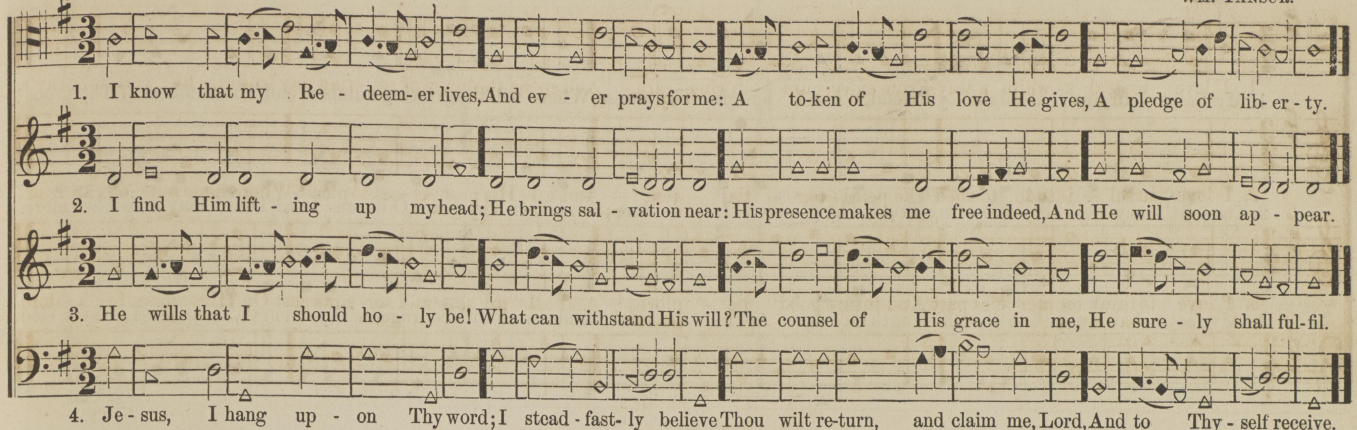
Watts.

E. P. Hauser.



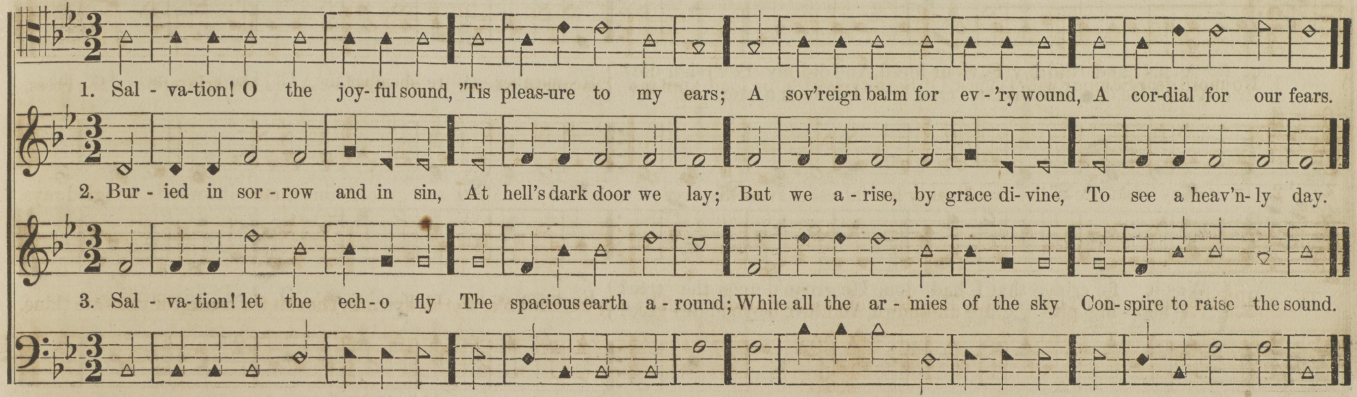
ST. MARTIN'S. C. M.

BISHOP MEDLEY. WM. TANSUR.



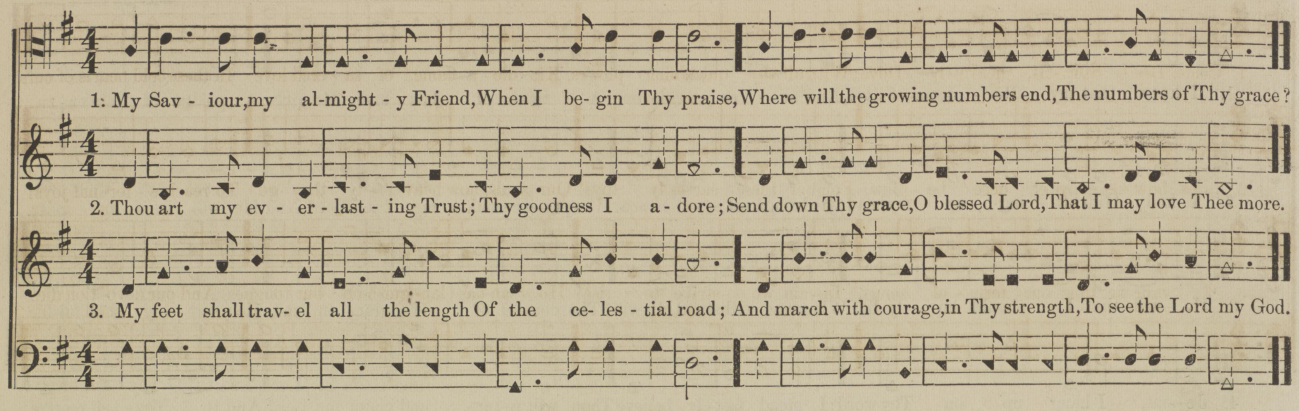
HESTER. C. M.

WATTS. L. C. EVERETT.



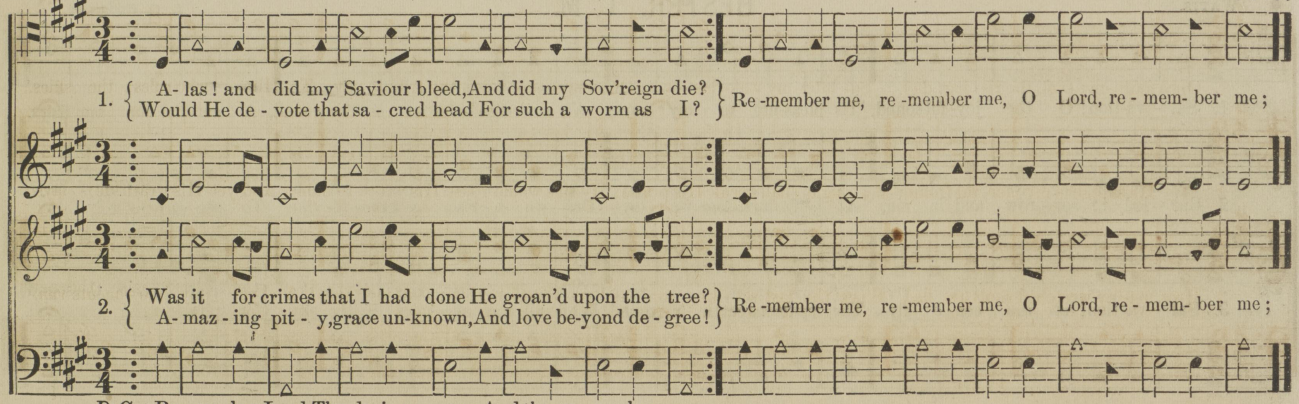
SANGERSVILLE. C. M.

I. A. MILLER.



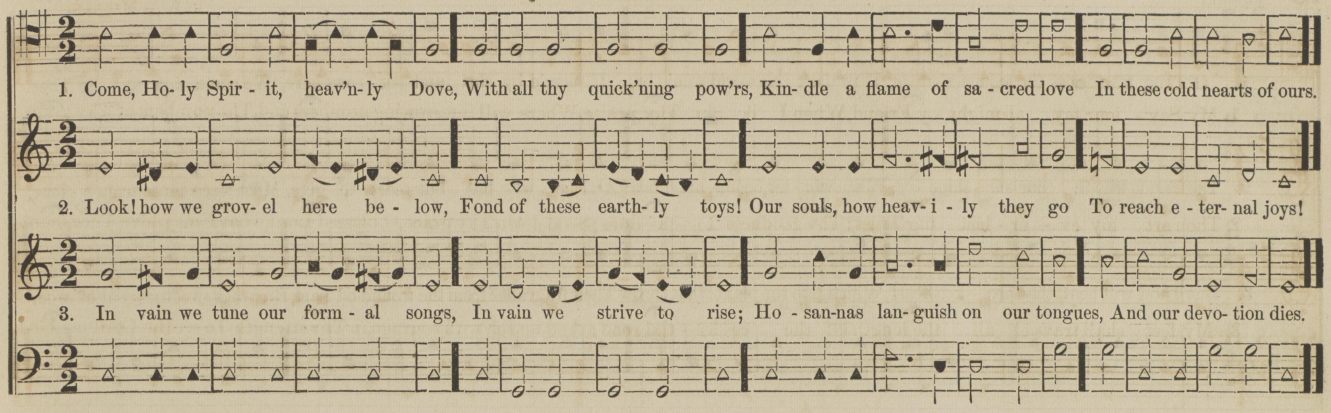
REMEMBER. C. M.

D.C.



D.C.—Re-mem-ber,Lord,Thy dy-ing groans,And then remem-ber me.

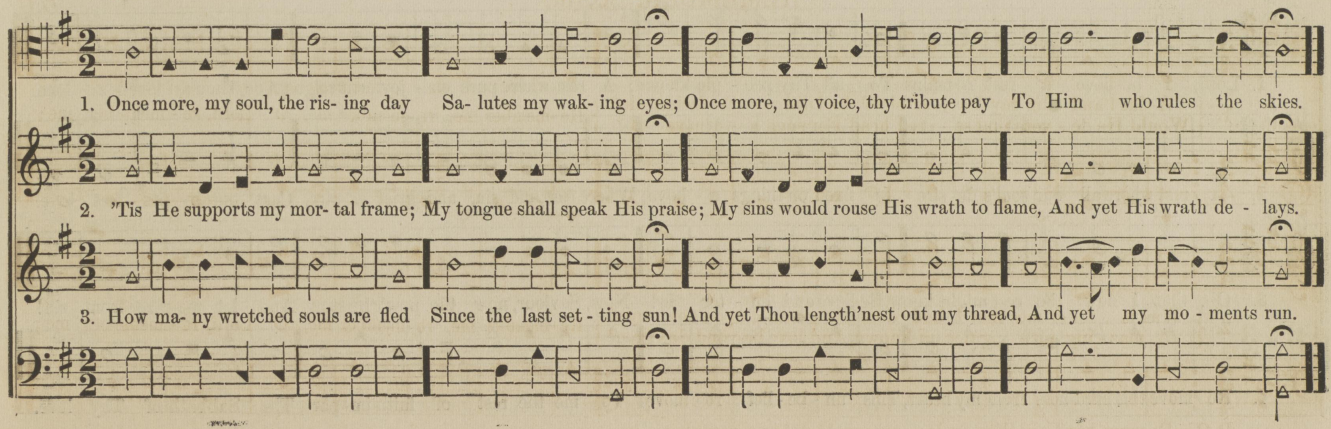
HAYES. C. M.



WATTS.

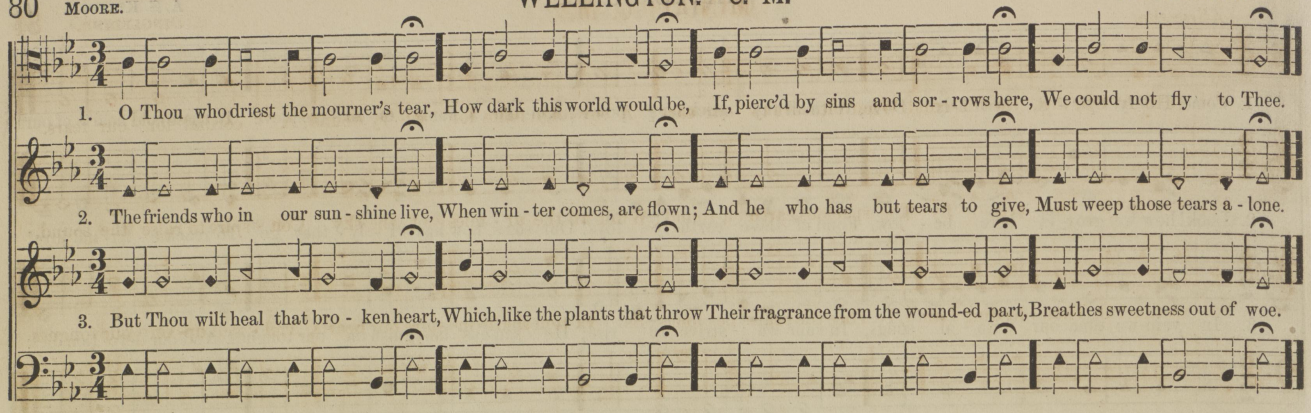
PETERBORO. C. M.

Rev. RALPH HARRISON.



WELLINGTON. C. M.

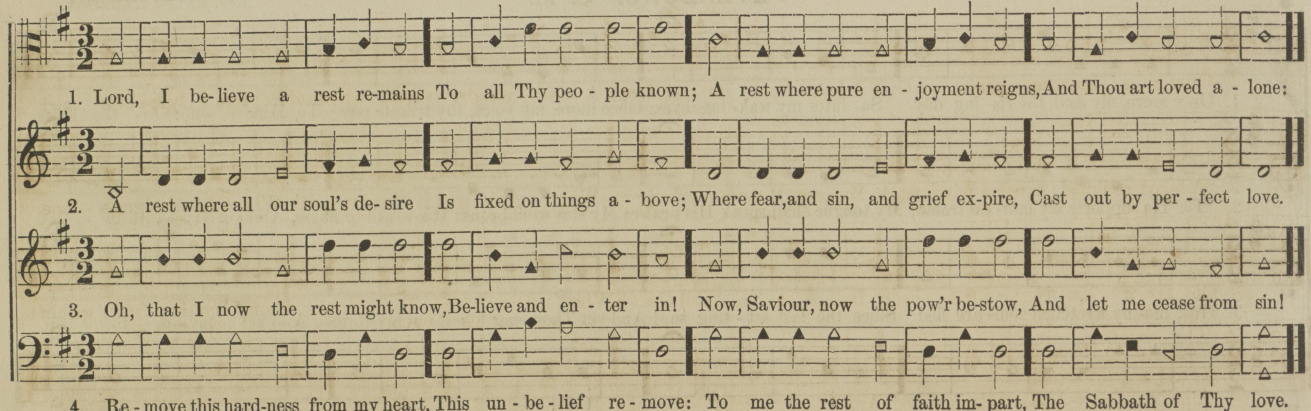
DAVID C. MOON.



MARLOW. C. M.

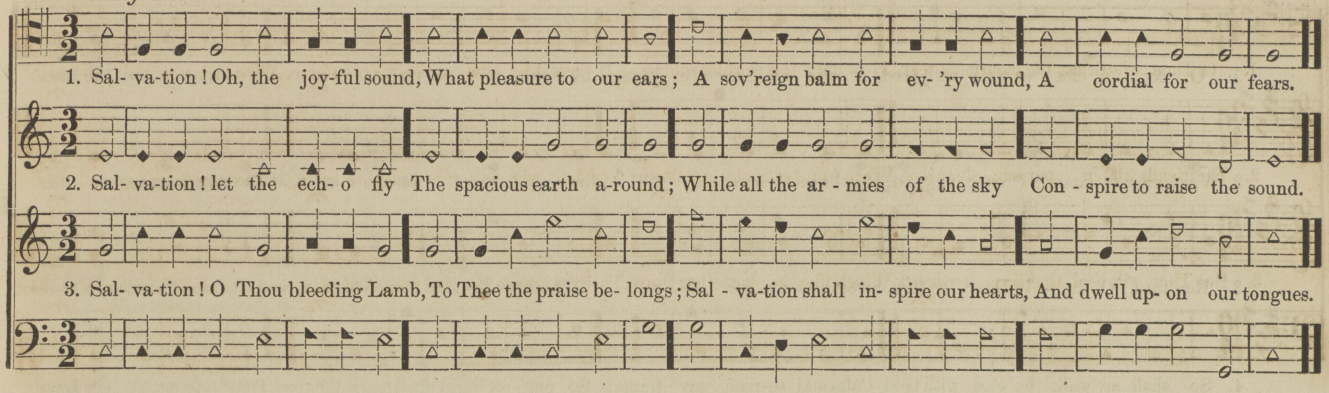
WESLEY.

REV. JOHN CHETHAM.



MINGO. C. M.

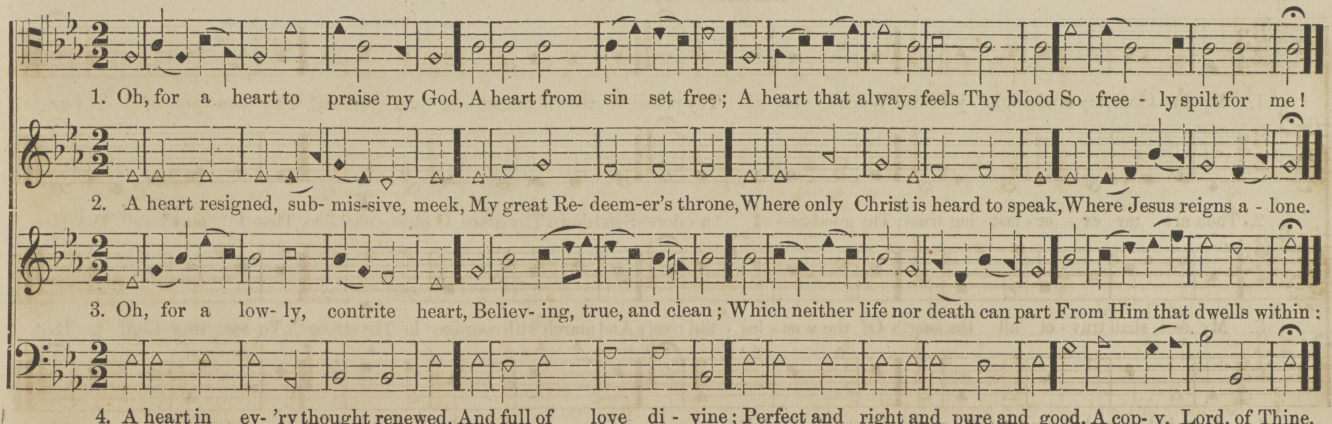
Allegretto.



WESLEY.

WARWICK. C. M.

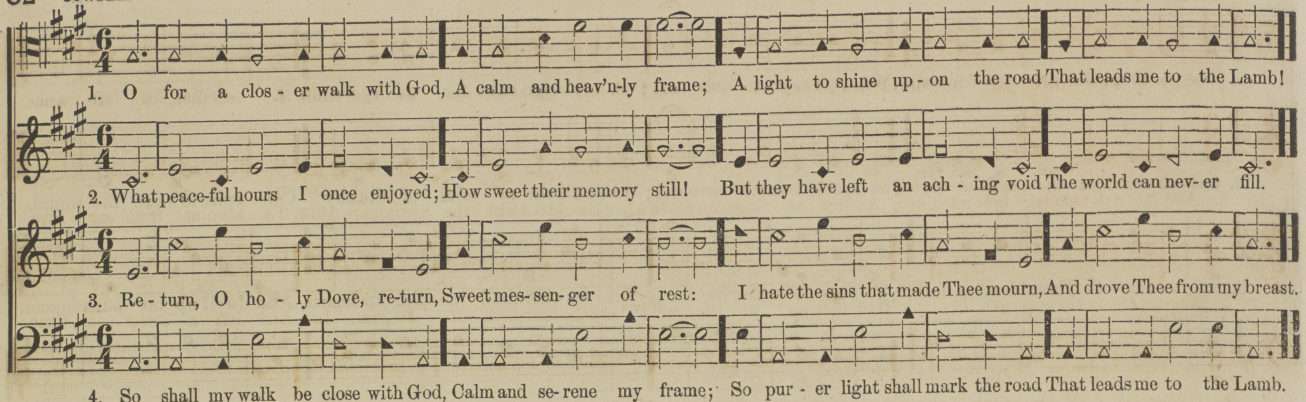
SAMUEL STANLEY.



COWPER.

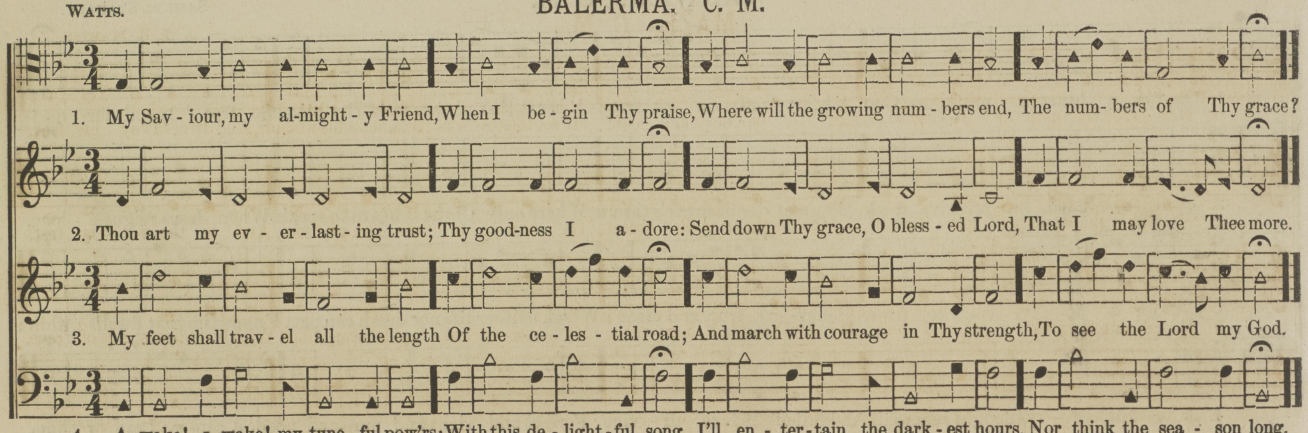
SHARON. C. M.

R. H. MOONEY.

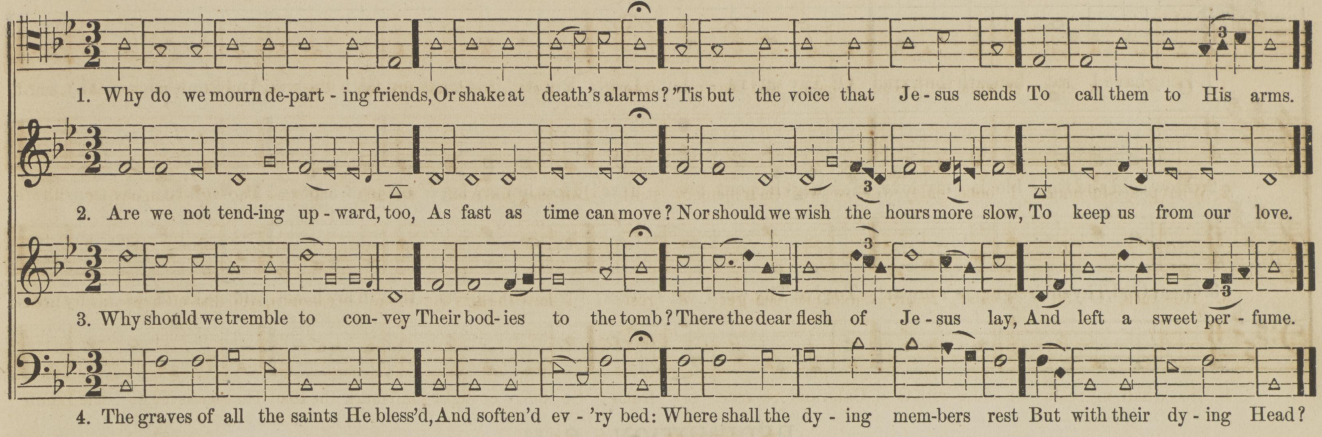


WATTS.

BALERMA. C. M.

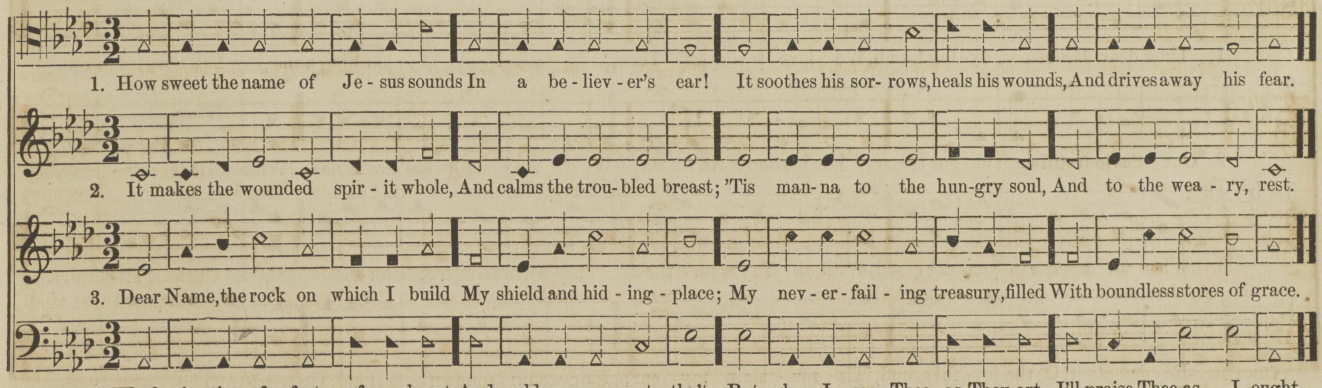


CHINA. C. M.



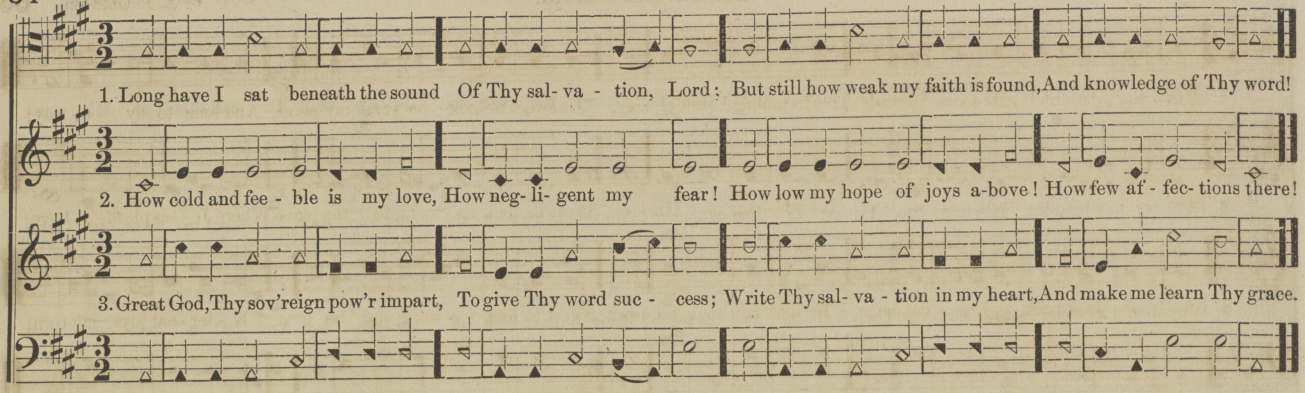
MAZE. C. M.

J. B. MARTIN.



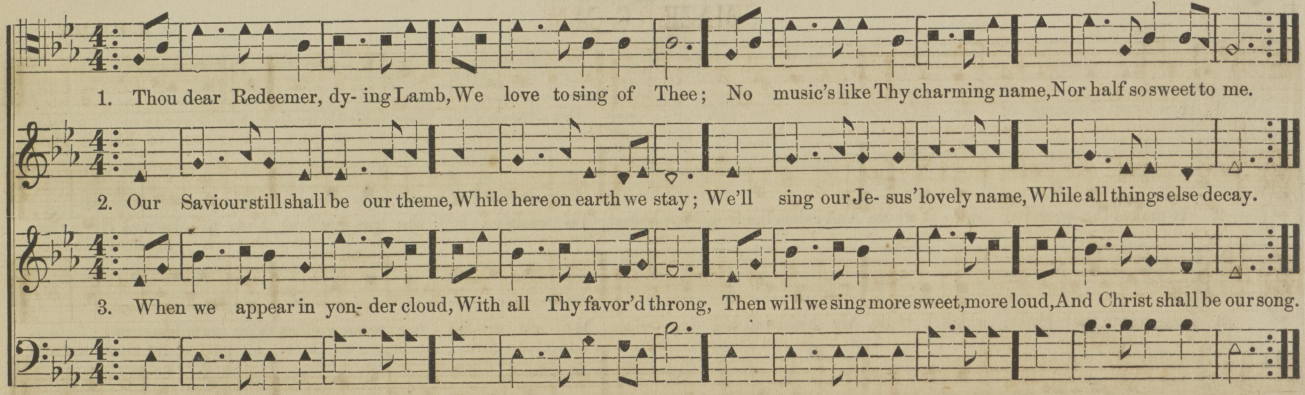
HIGHTOWER. C. M.

GEO. E. LEONARD.



REDEMPTION. C. M.

A. S. KIEFFER.

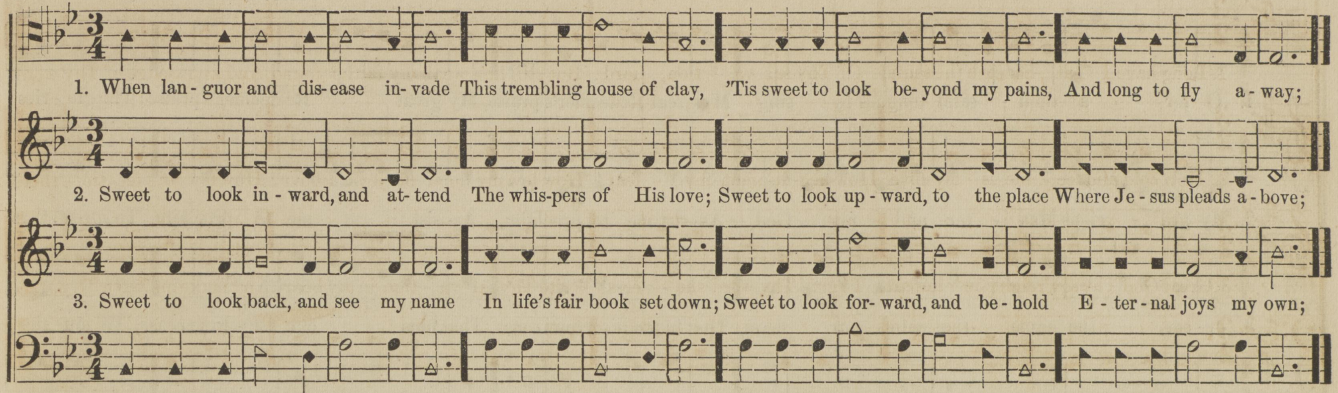


Chorus.—Re- demption! O, the joy- ful sound, 'Tis mu - sic in my ear; Fain would I sound it out so loud, That earth and heav'n might hear.

To be sung with every verse.

DARLING. C. M.

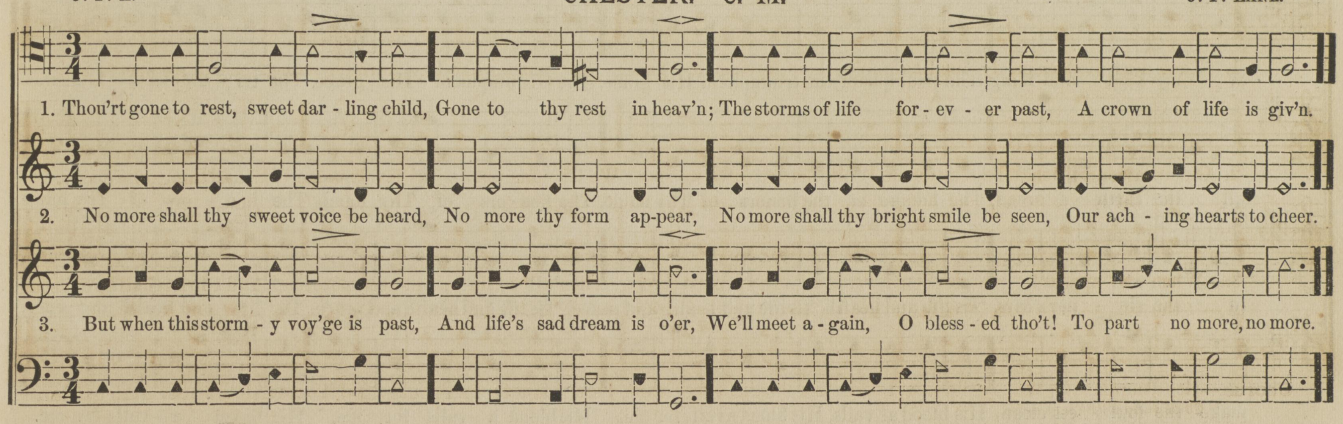
A. F. Olinger.



J. P. L.

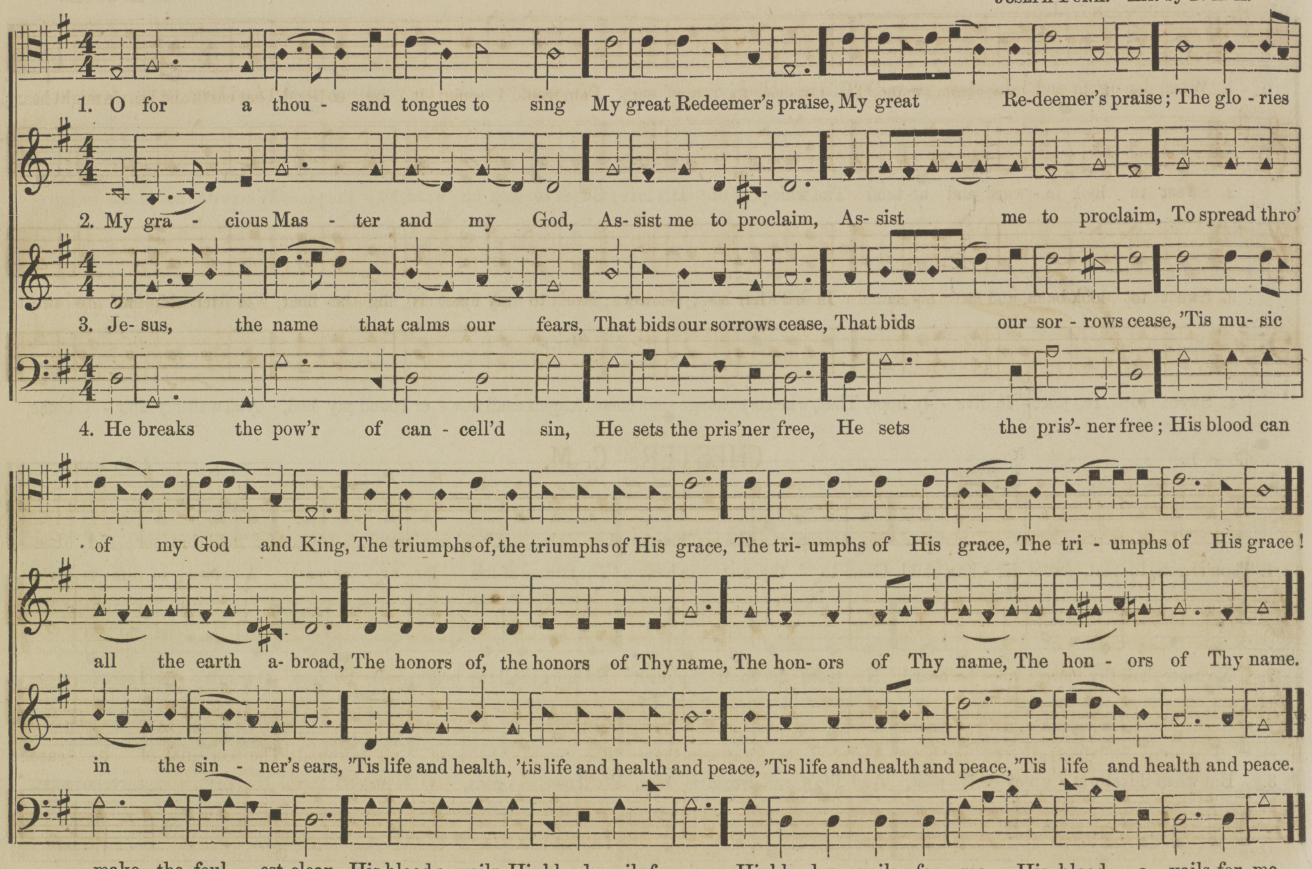
CHESTER. C. M.

J. P. Lane.



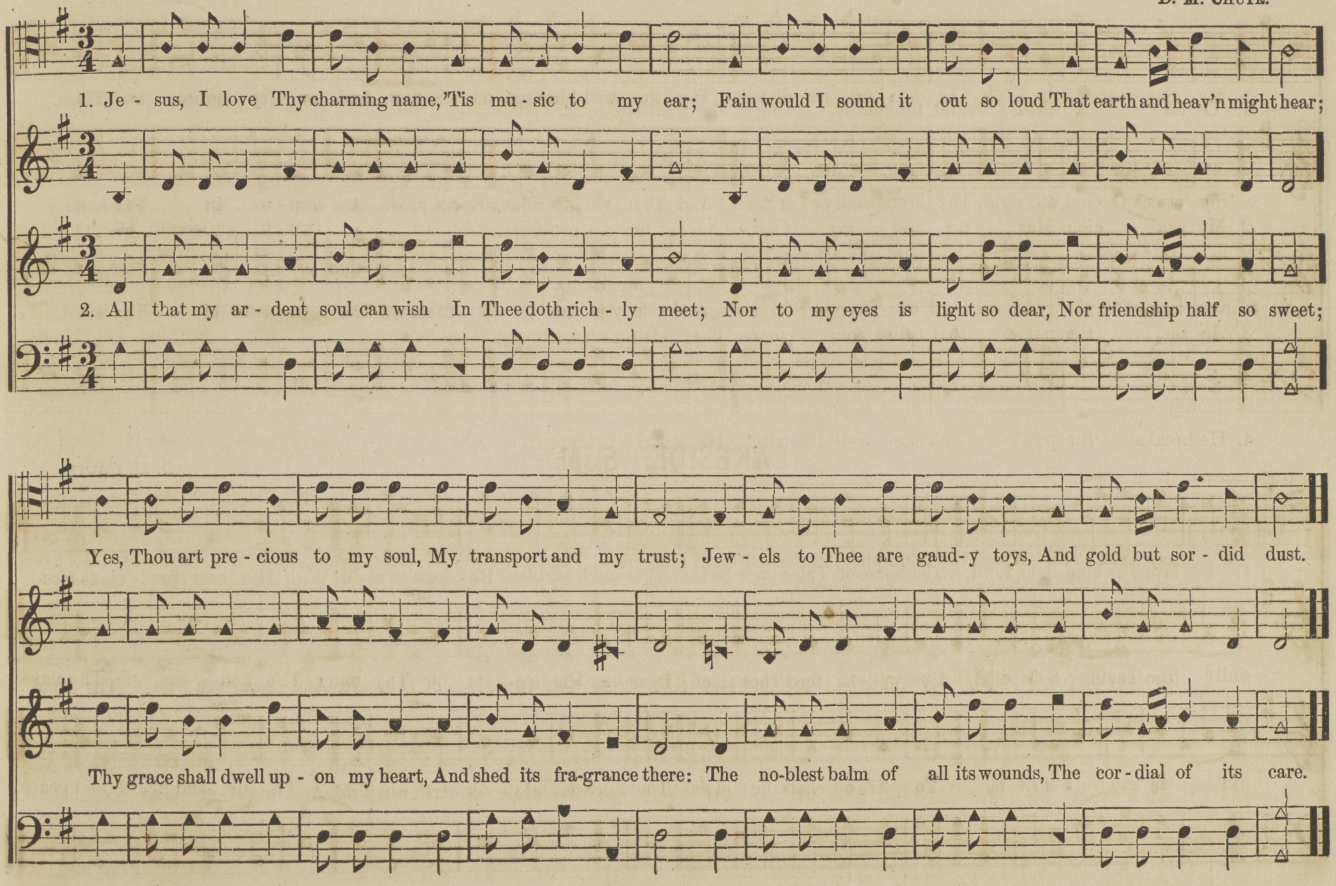
LINGHAM. C. M.

JOSEPH FUNK. Arr. by F. L. A.



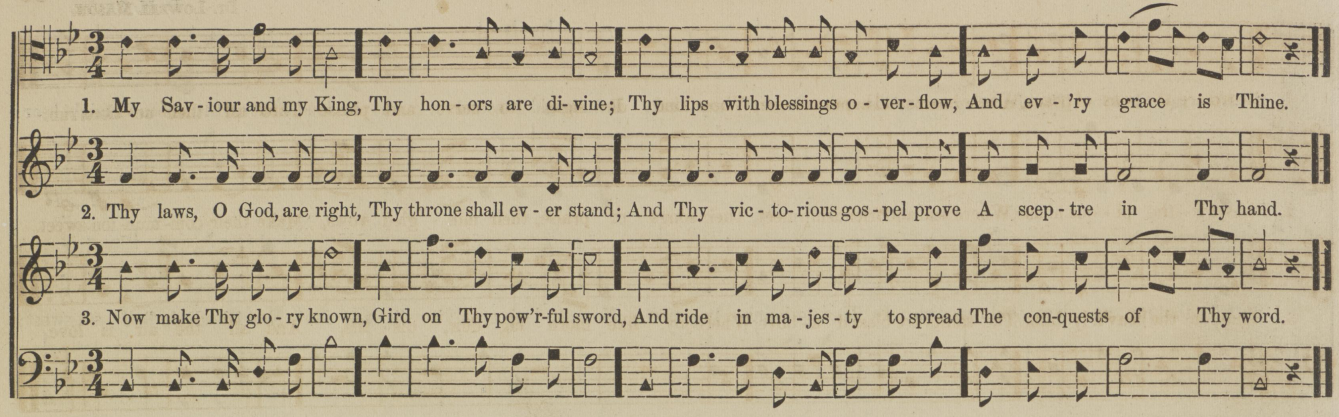
ONTARIO. C. M. D.

D. M. Chute.



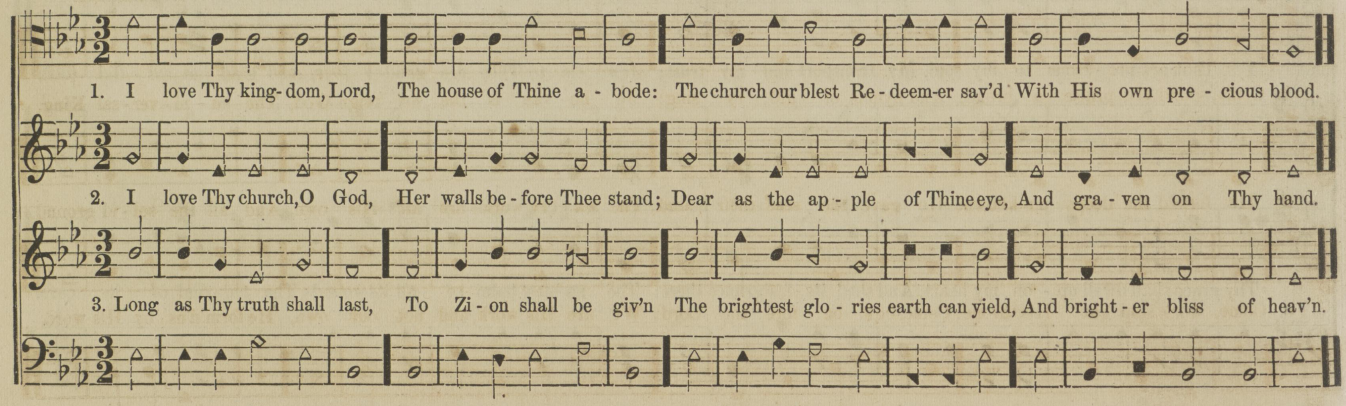
HODSON. S. M.

E. Heginbotham.



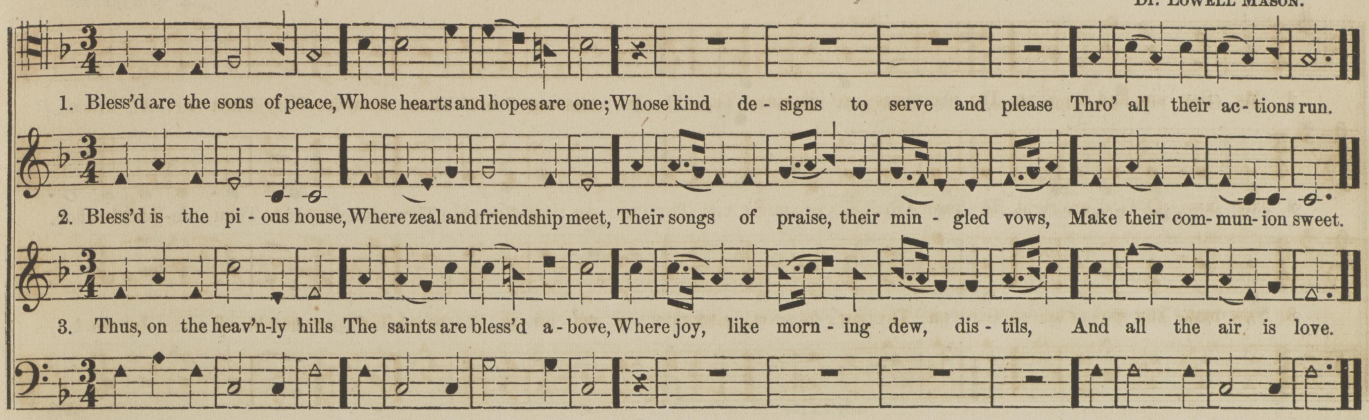
LAKESIDE. S. M.

D. M. Chute.



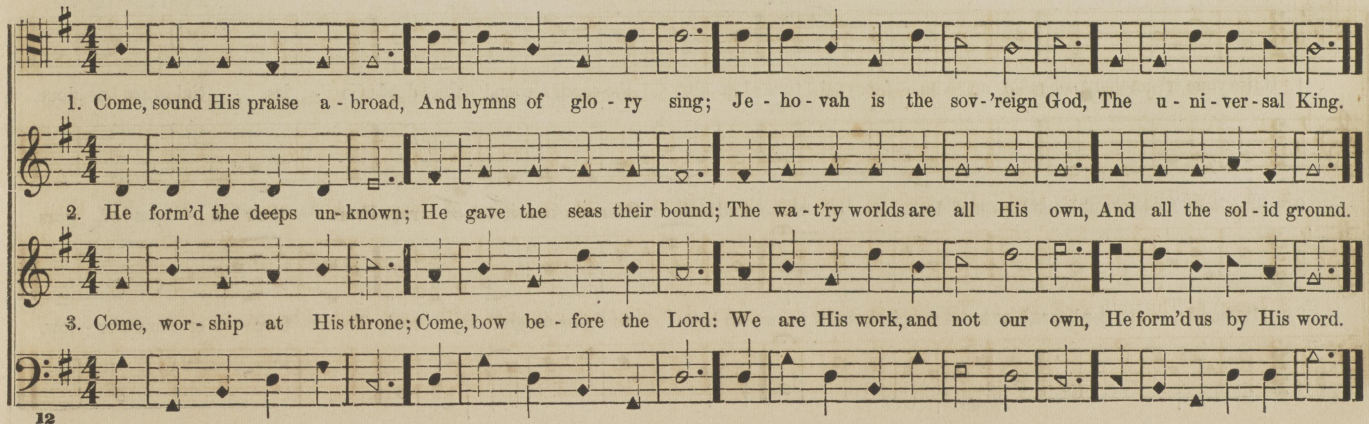
GERAR. S. M.

Dr. Lowell Mason.



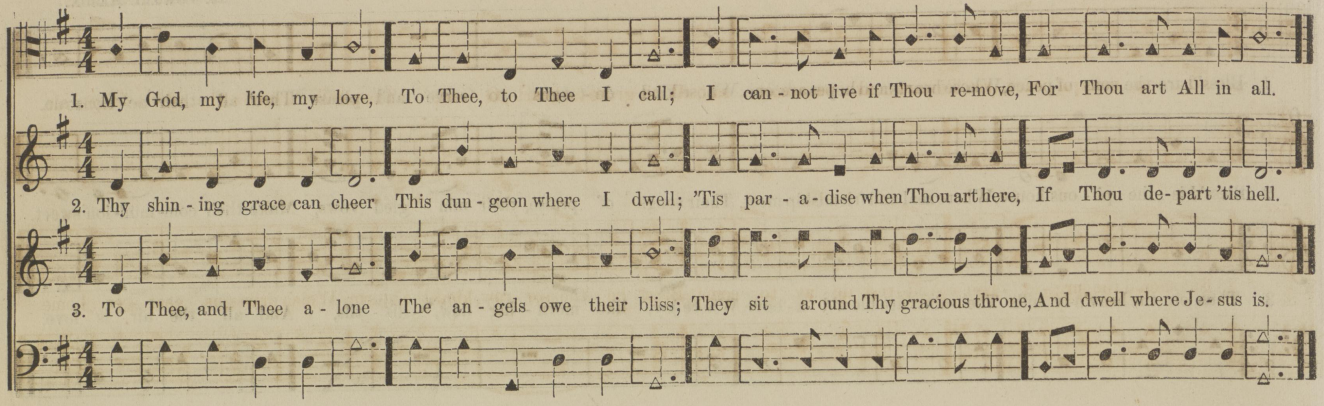
ASHBURN. S. M.

J. M. Stebbett.



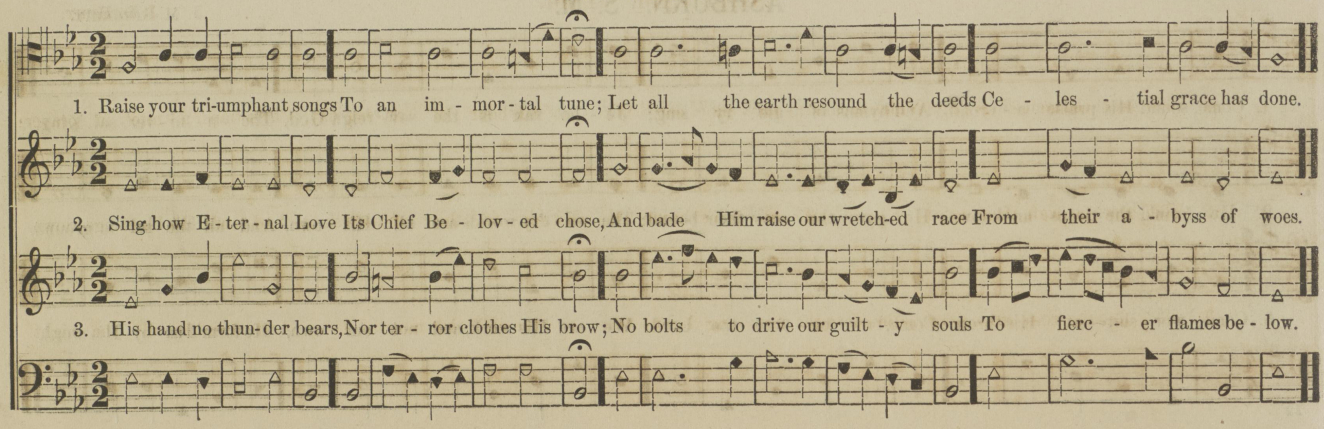
RUBY. S. M.

A. S. KIEFFER.



WATCHMAN. S. M.

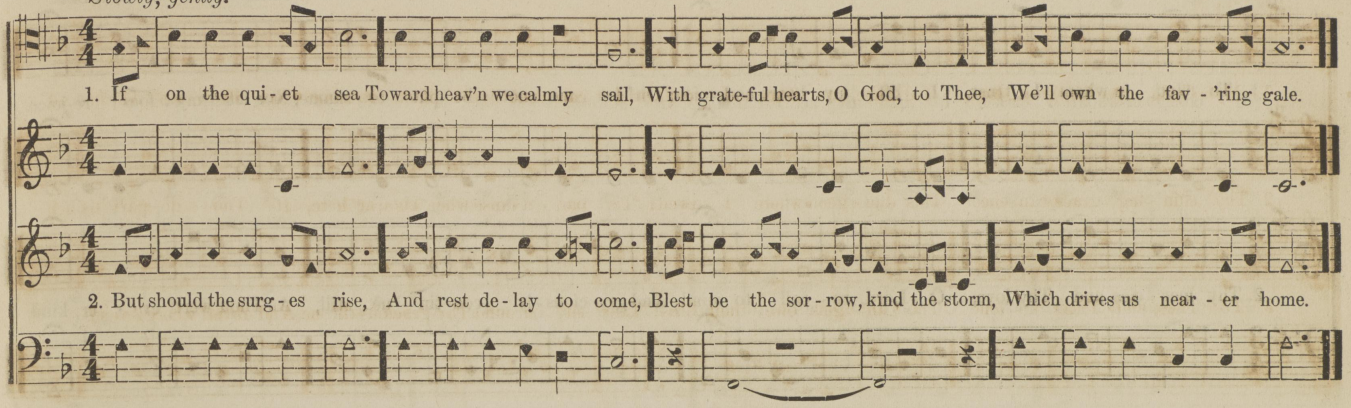
JAMES LEACH.



TENDERNESS. S. M.

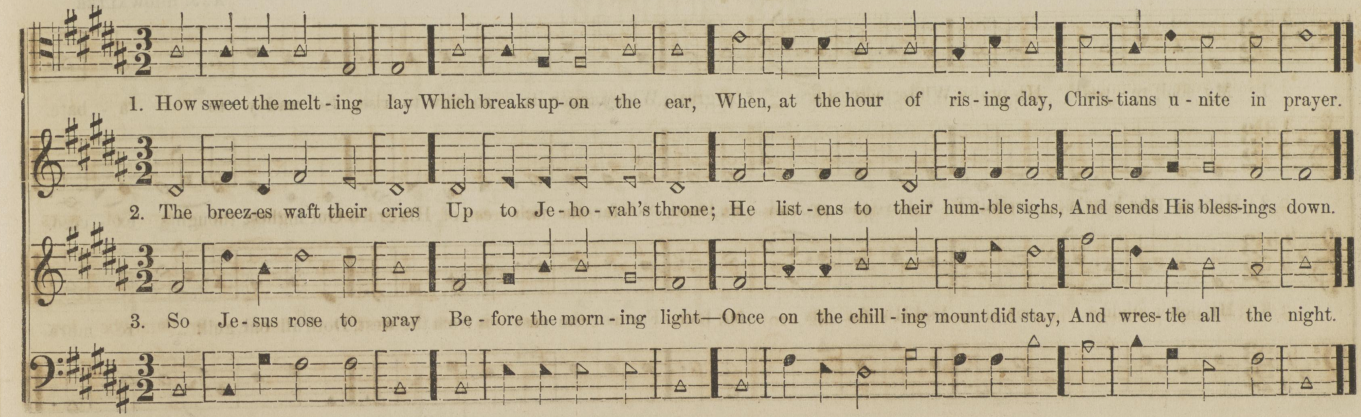
EDWARD HAMILTON.

Slowly, gently.



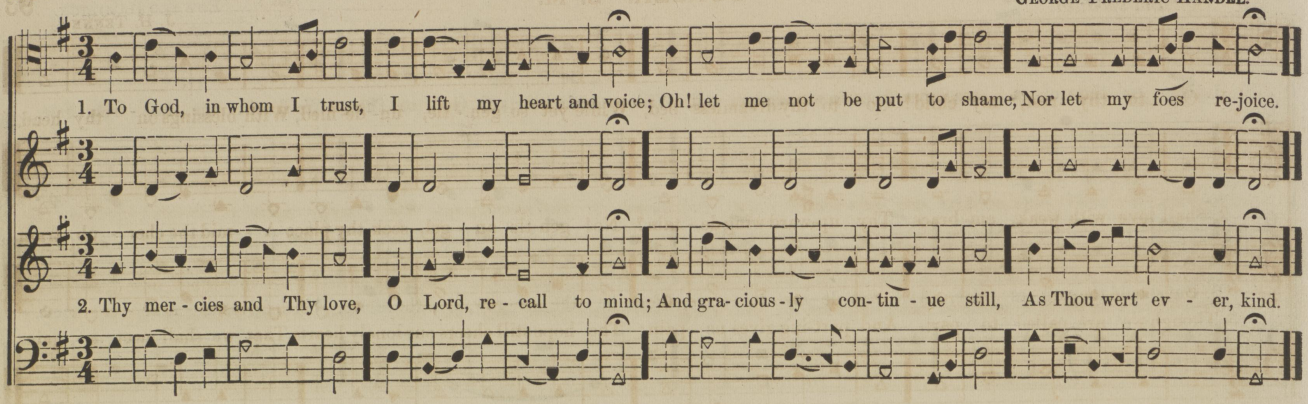
CHATHAM. S. M.

J. D. HUNT.



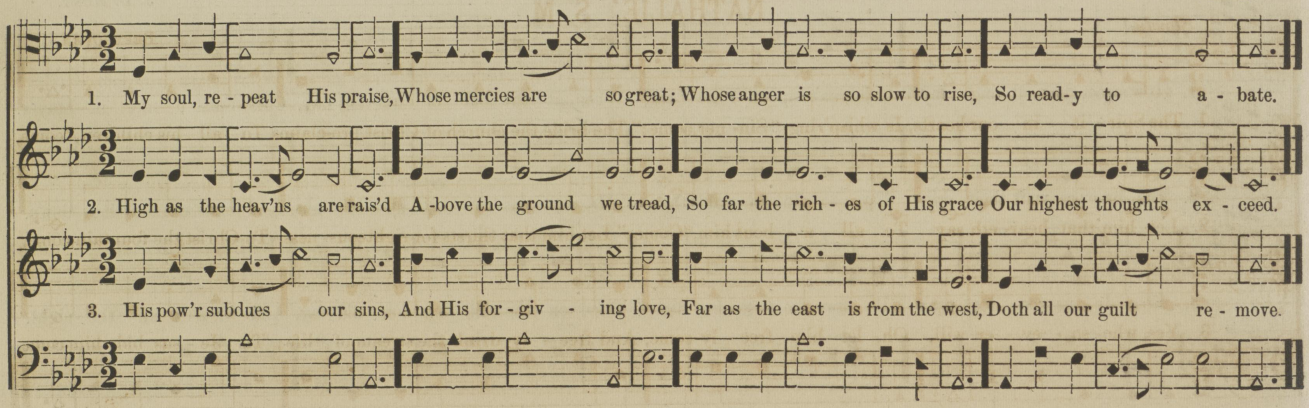
THATCHER. S. M.

GEORGE FREDERIC HANDEL.



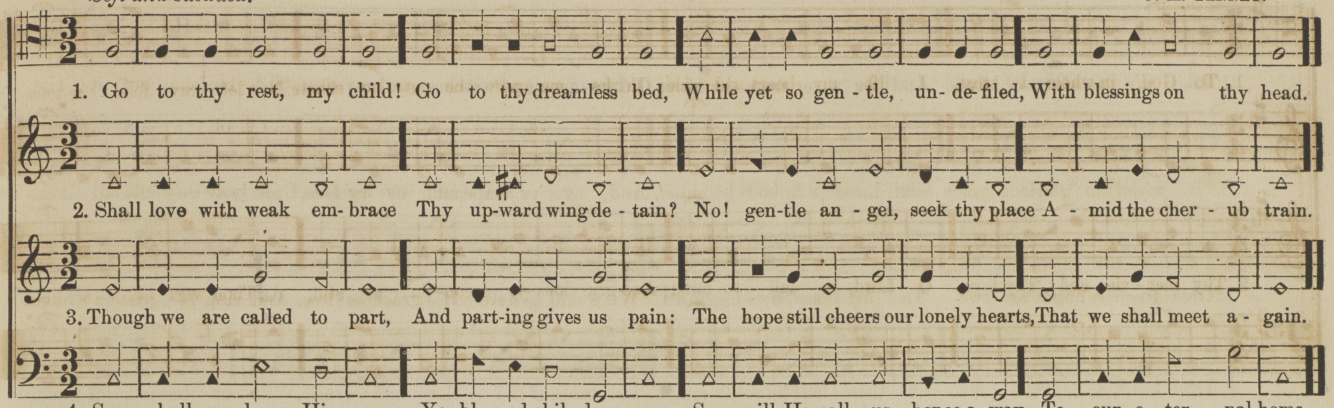
GASTON. S. M.

A. J. SHOWALTER.



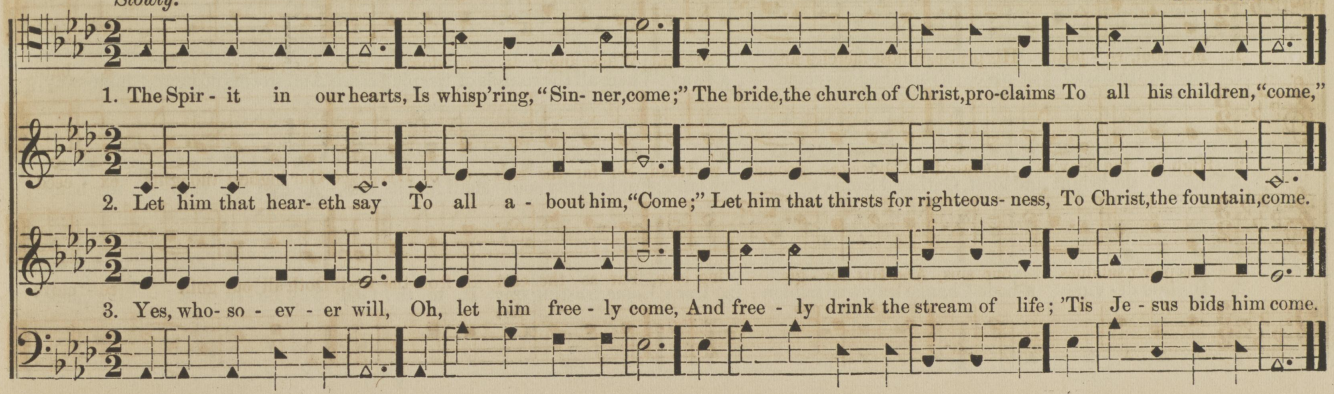
BURBER. S. M.

Soft and subdued. J. H. TENNEY.



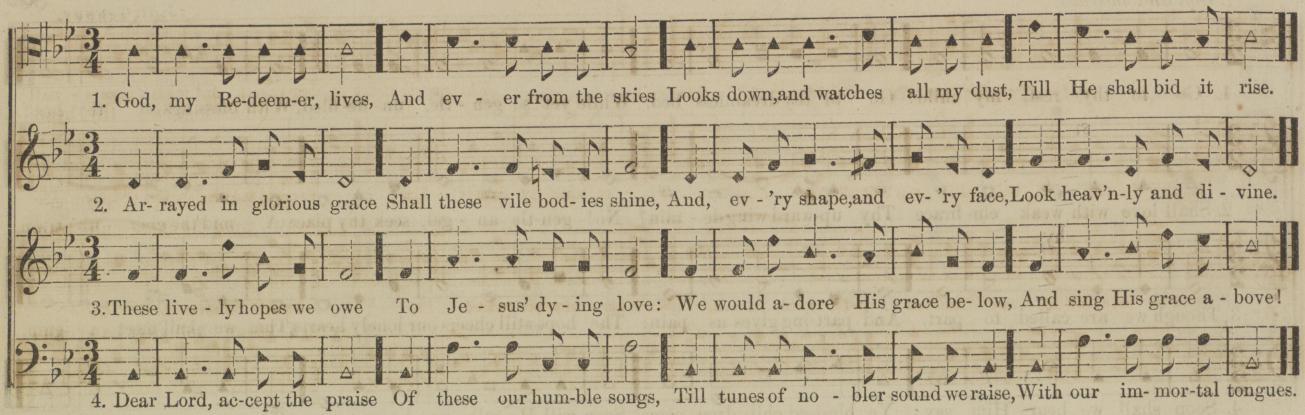
NATHALIE. S. M.

Slowly. BEETHOVEN.



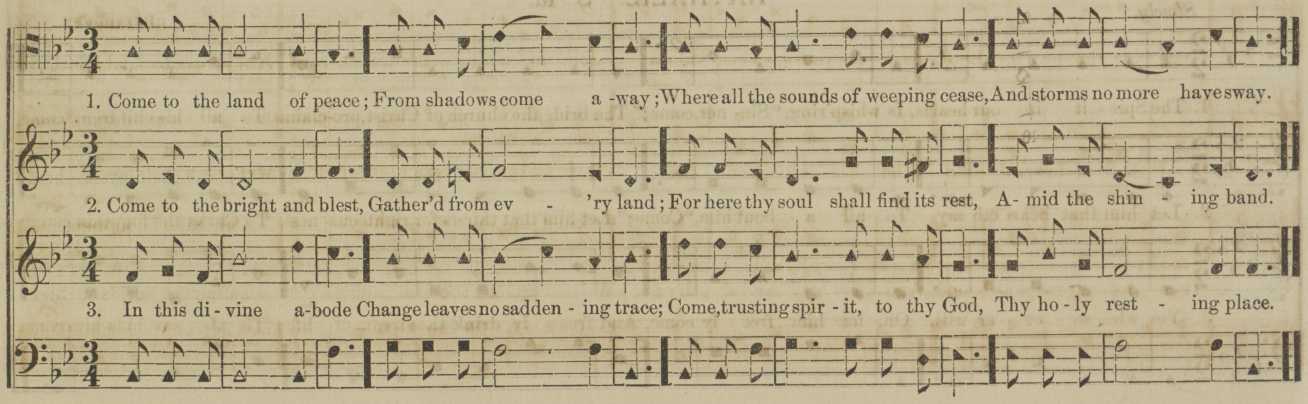
VICTORIA. S. M.

B. C. UNSELD.



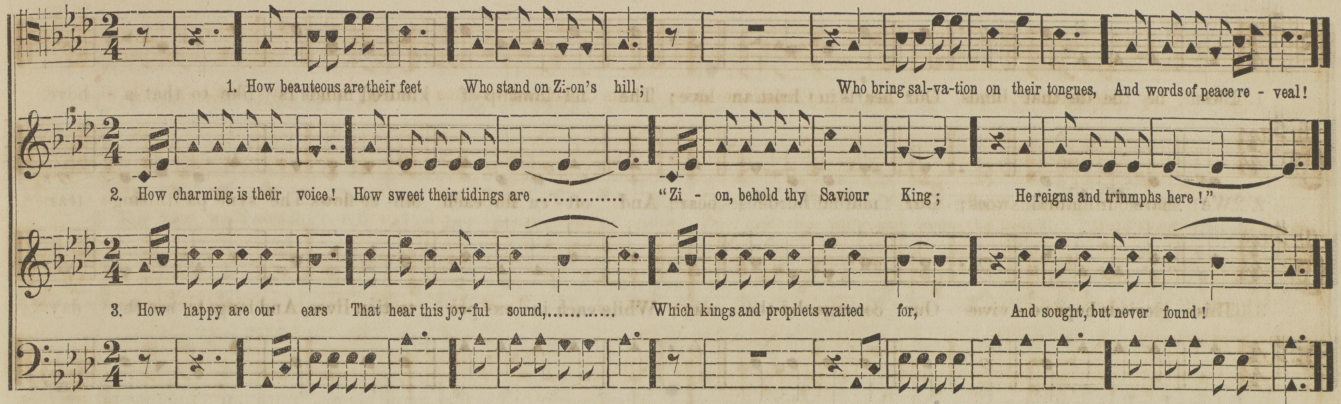
WOODLIN. S. M.

J. H. TENNEY.

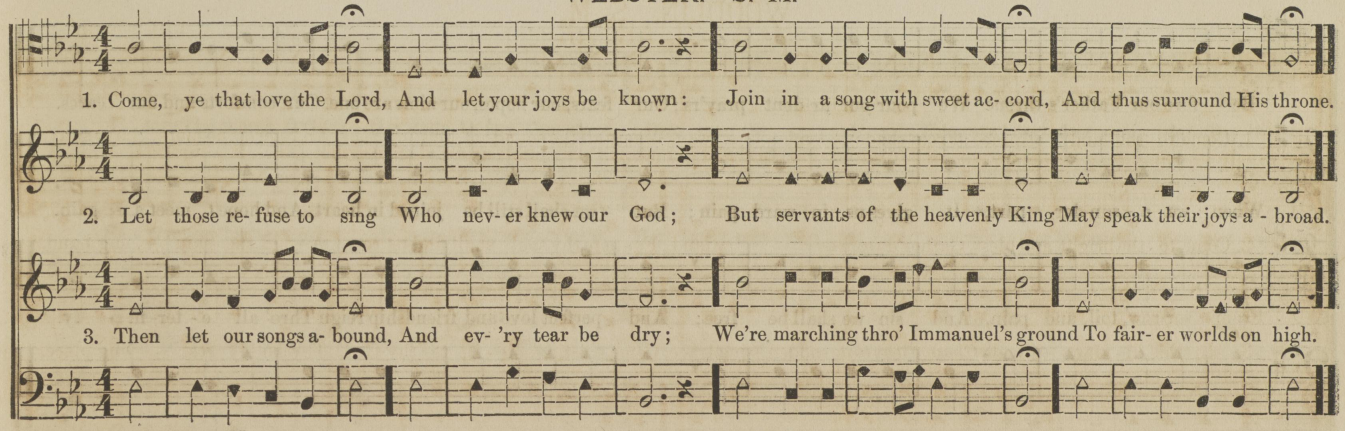


LOULA. S. M.

E. P. HAUSER.

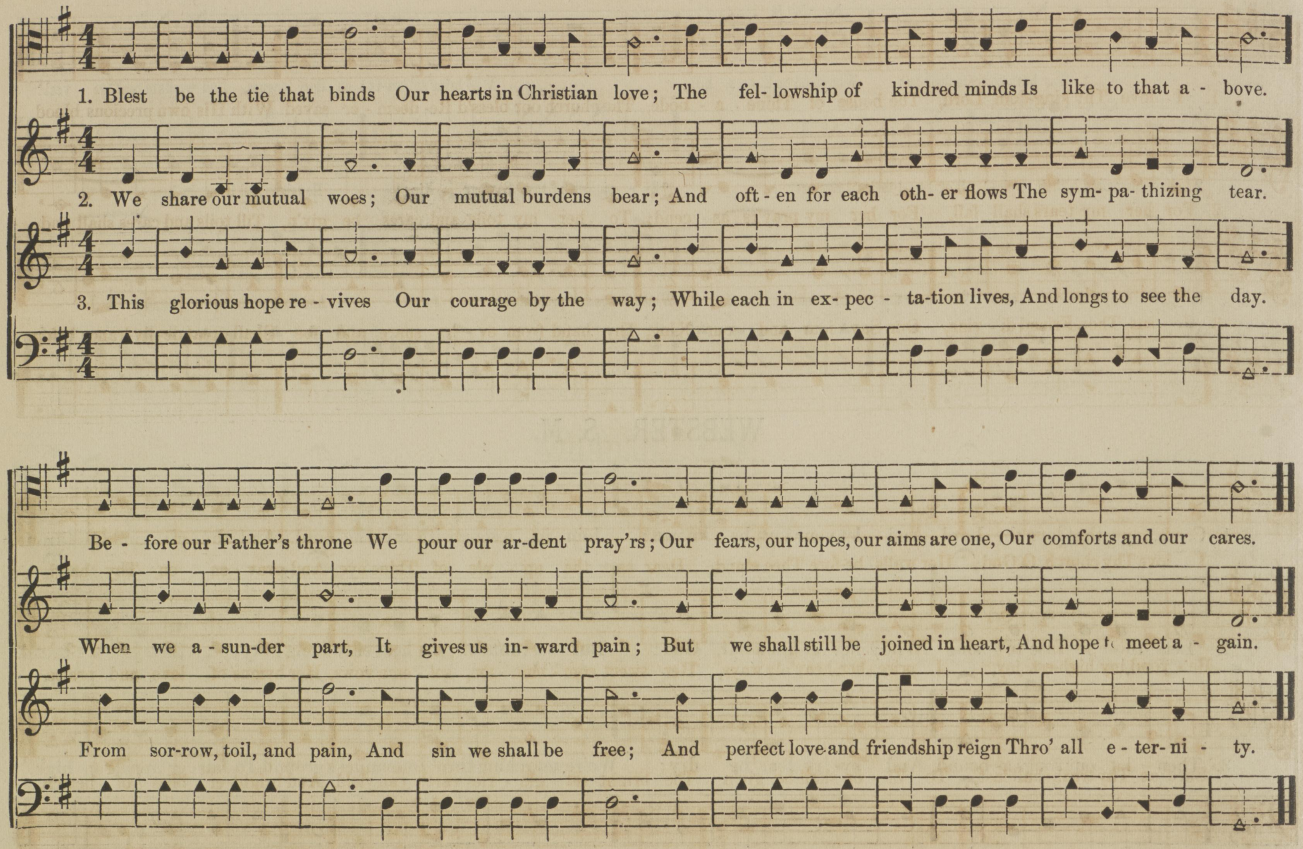


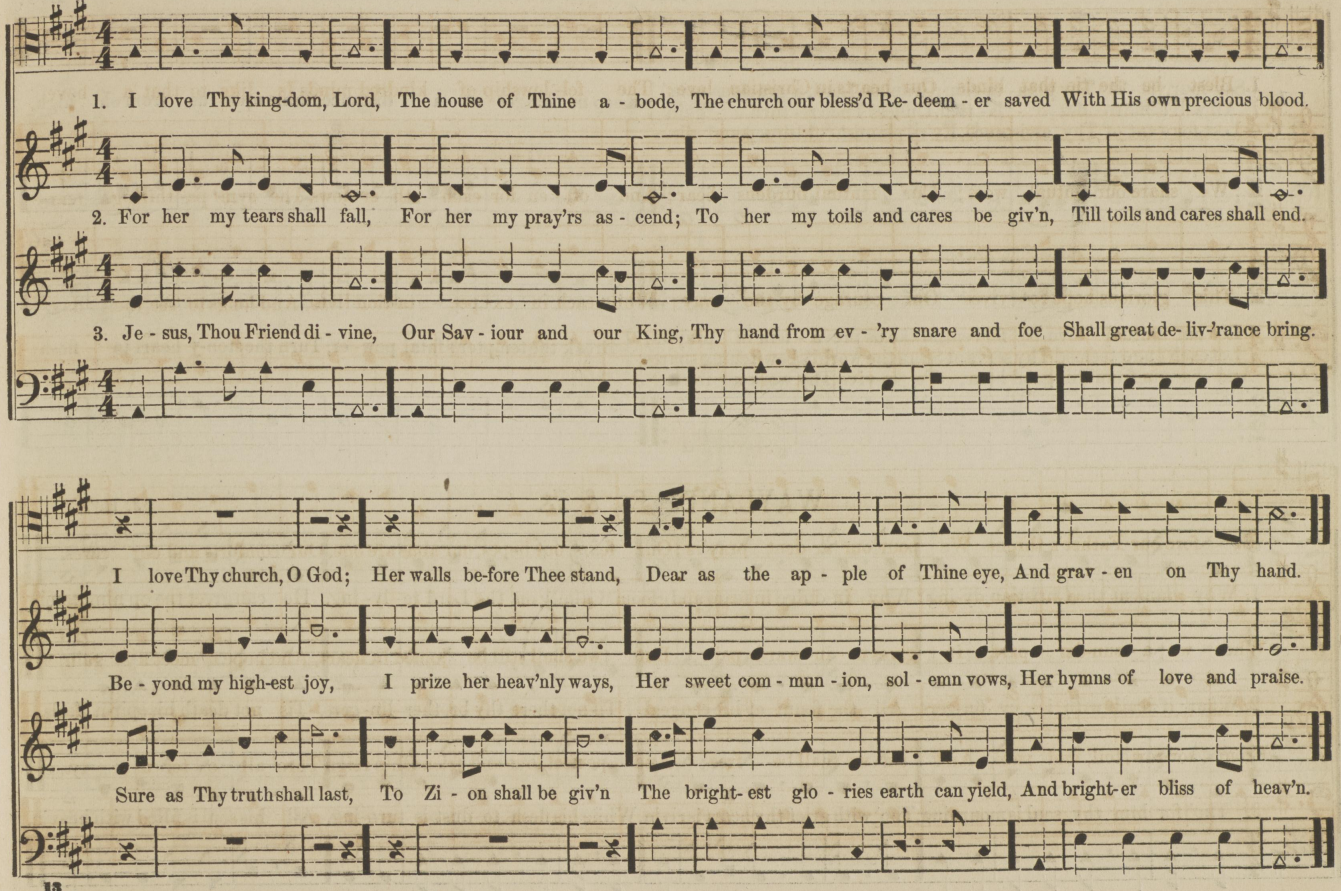
WEBSTER. S. M.



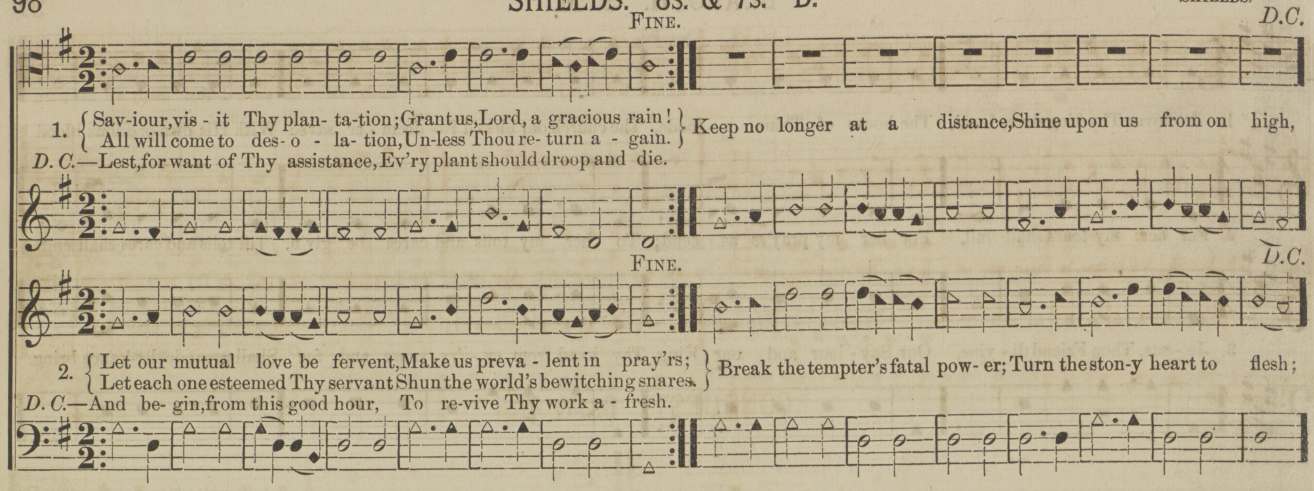
SWEET TIES. S. M. D.

M. S. KERBY.



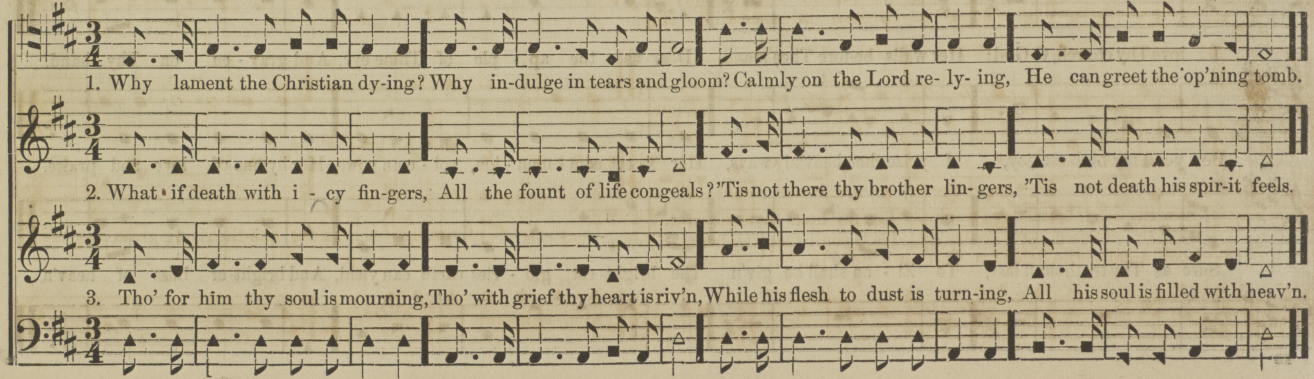

1. I love Thy king-dom, Lord, The house of Thine a - bode, The church our bless'd Re- deem - er saved With His own precious blood.
2. For her my tears shall fall, For her my pray'rs as - cend; To her my toils and cares be giv'n, Till toils and cares shall end.
3. Je - sus, Thou Friend di - vine, Our Sav - iour and our King, Thy hand from ev - 'ry snare and foe Shall great de- liv-'rance bring.
I love Thy church, O God; Her walls be-fore Thee stand, Dear as the ap - ple of Thine eye, And grav - en on Thy hand.
Be - yond my high-est joy, I prize her heav'nly ways, Her sweet com - mun - ion, sol - emn vows, Her hymns of love and praise.
Sure as Thy truth shall last, To Zi - on shall be giv'n The bright- est glo - ries earth can yield, And bright-er bliss of heav'n.

SHIELDS. 8s. & 7s. D.

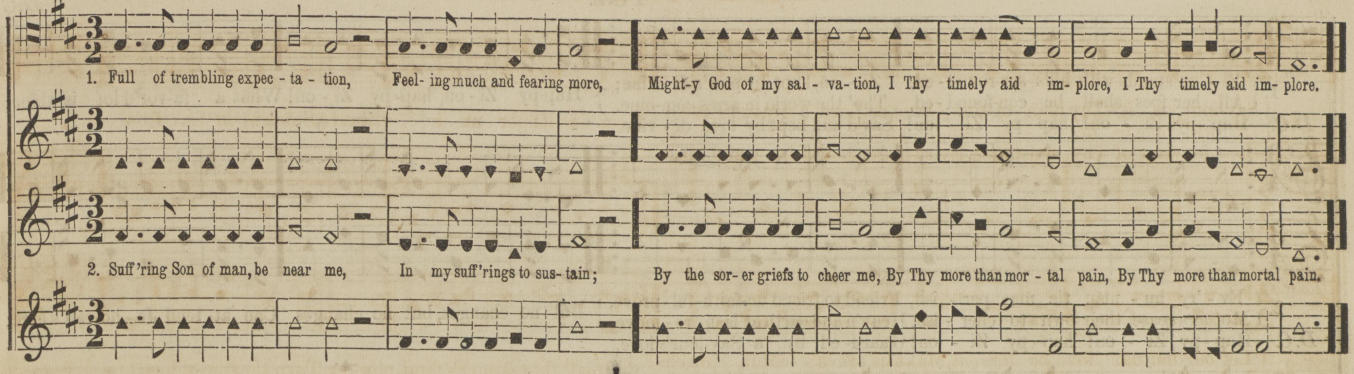


WAYLAND. 8s. & 7s.

J. H. T.

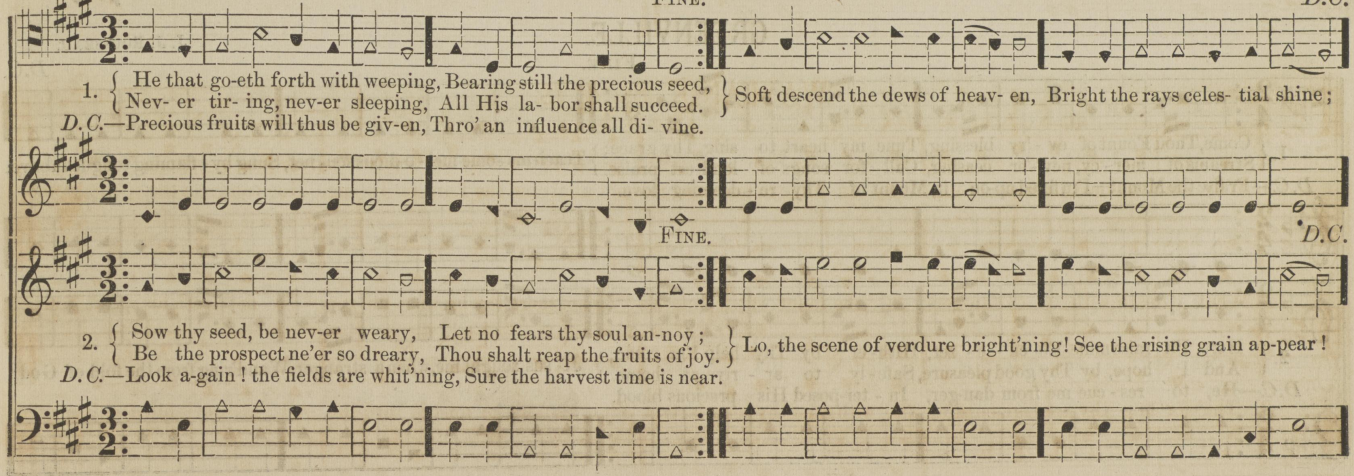


LIND. 8s. & 7s.



CONQUEST. 8s. & 7s.

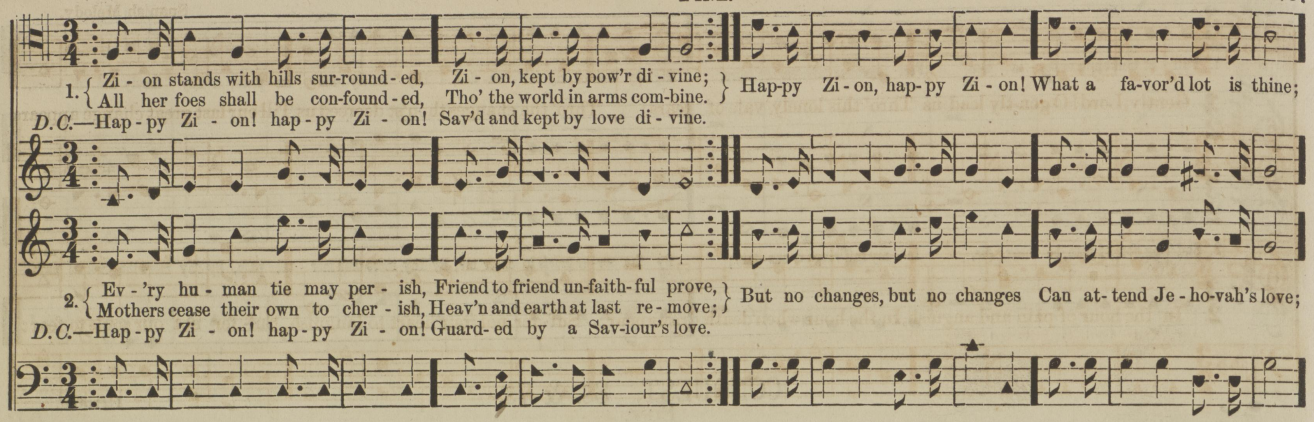
German.



HAPPY ZION.

A. S. KIEFFER.

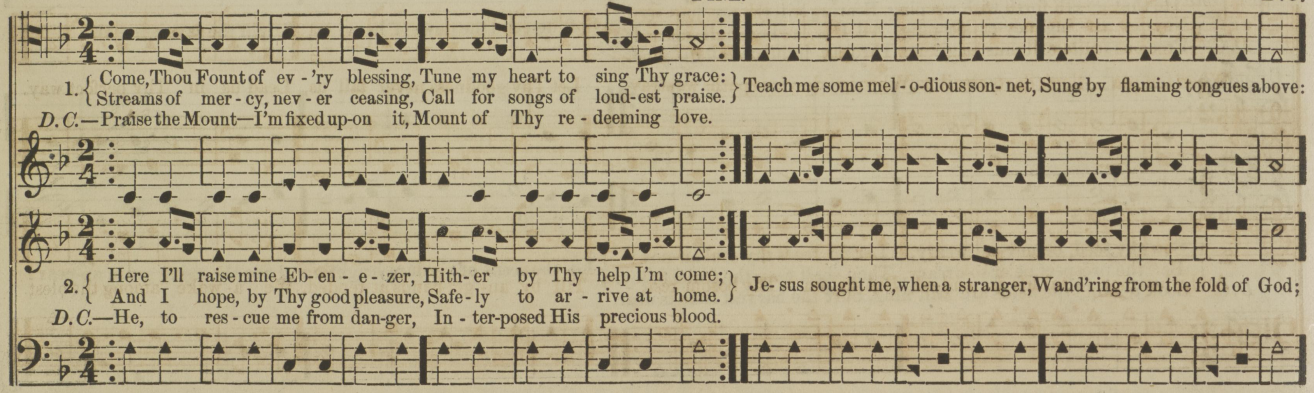
FINE. D.C.



GREENVILLE.

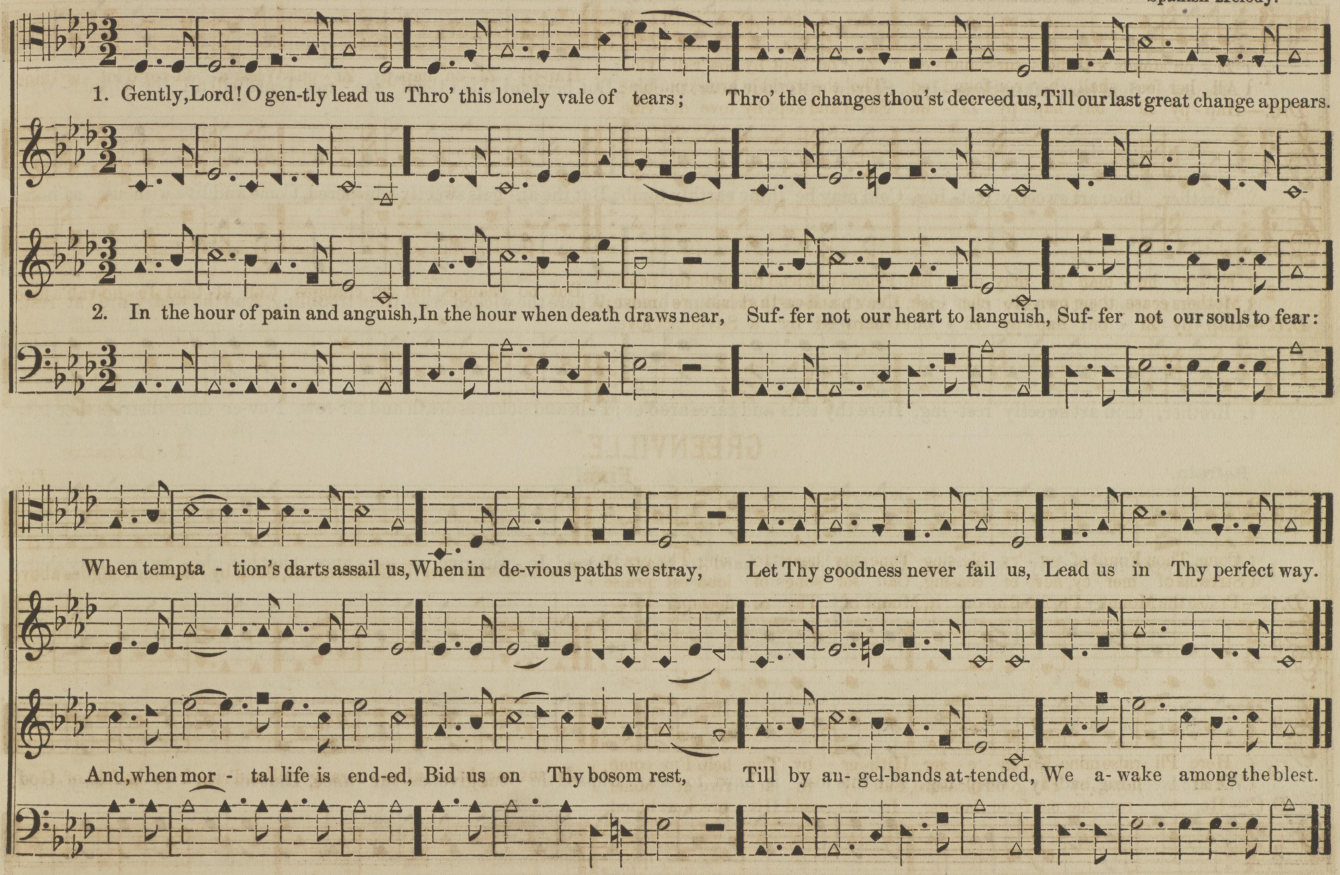
J. J. ROUSSEAU.

FINE. D.C.



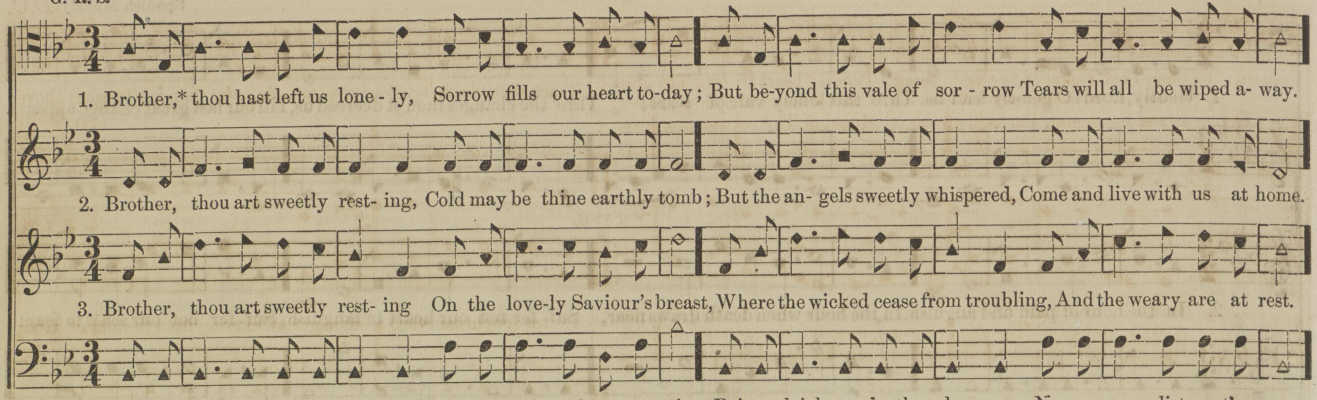
AUTUMN. 8s & 7s. D.

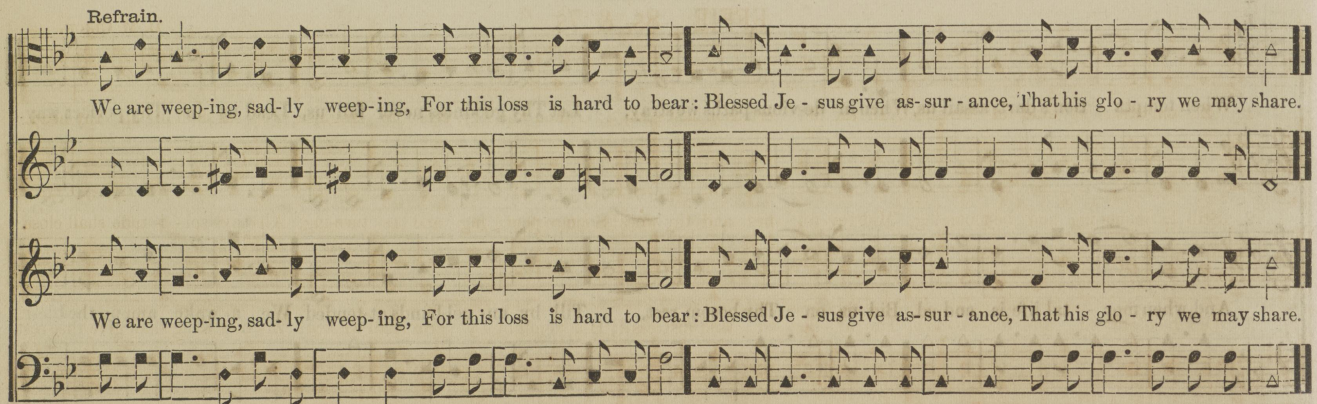
Spanish Melody.



BROTHER, SWEETLY REST.

G. R. S. — G. R. Street.





* Substitute "sister" if occasion requires.

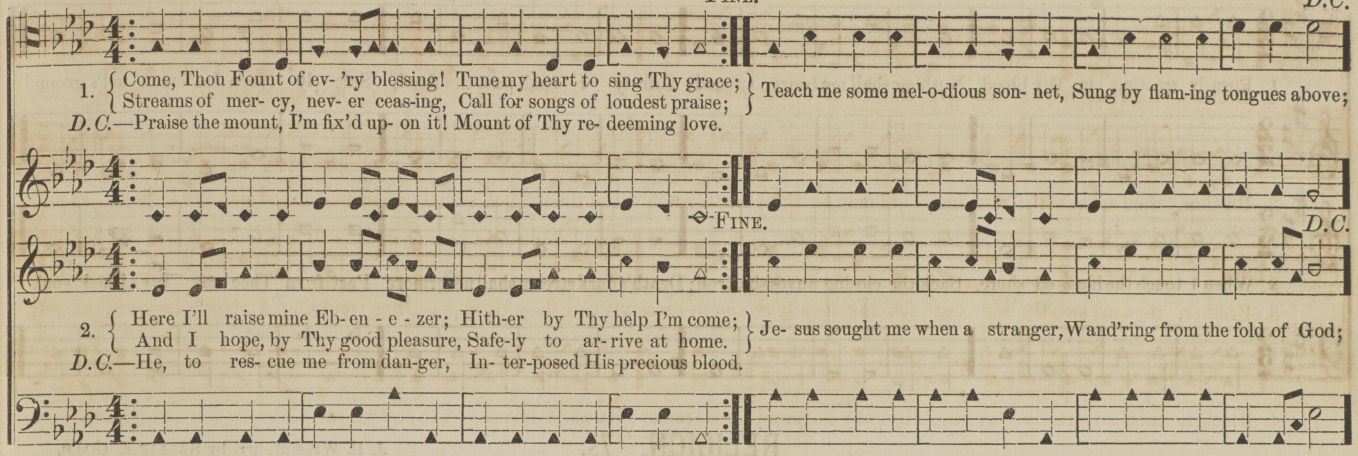
Rev. Robt. Robinson.

COME, THOU FOUNT.

Arr. by D. E. Dortch.

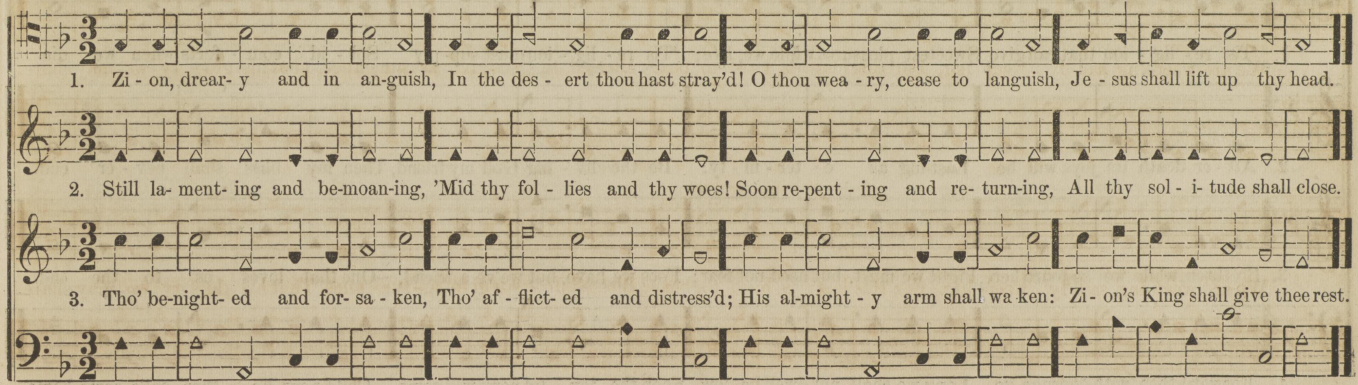
FINE.

D.C.



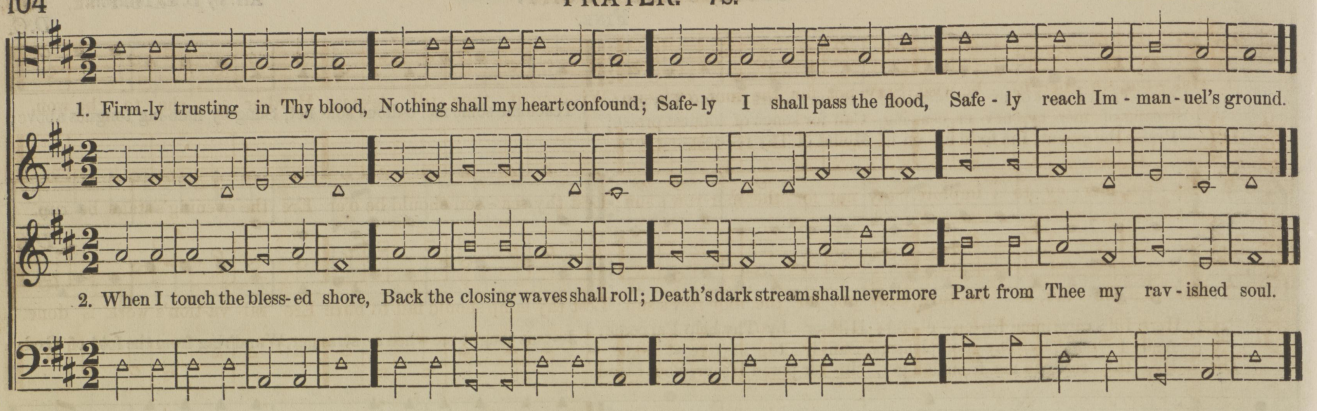
EFFIE. 8s. & 7s.

D. M. Click.



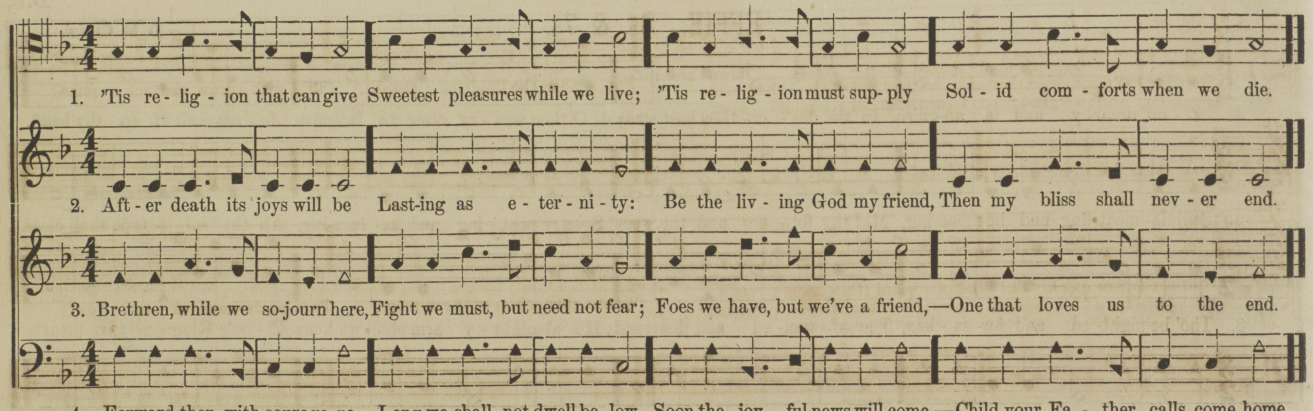
PRAYER. 7s.

ASAHEL ABBOT.



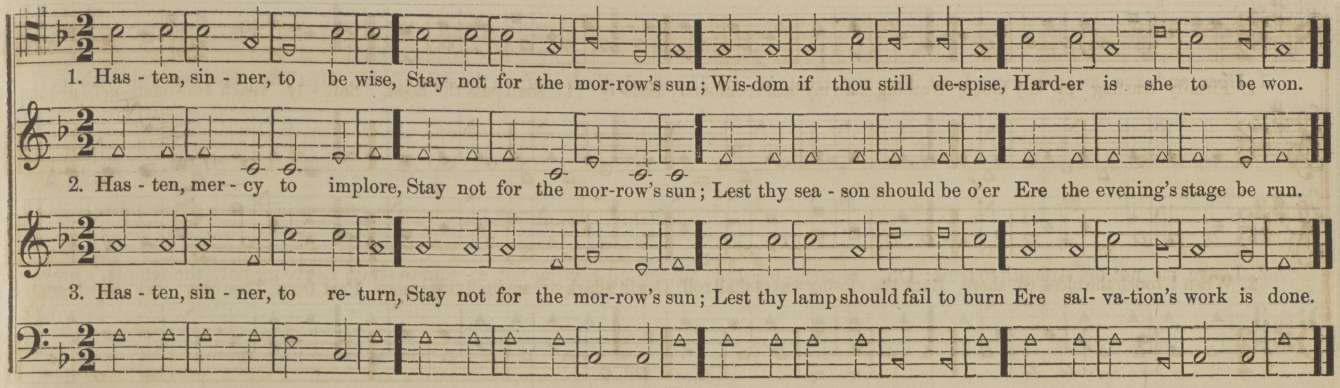
RELIGION. 7s.

J. E. WILSON, arr. by SALLIE E. GOAD.



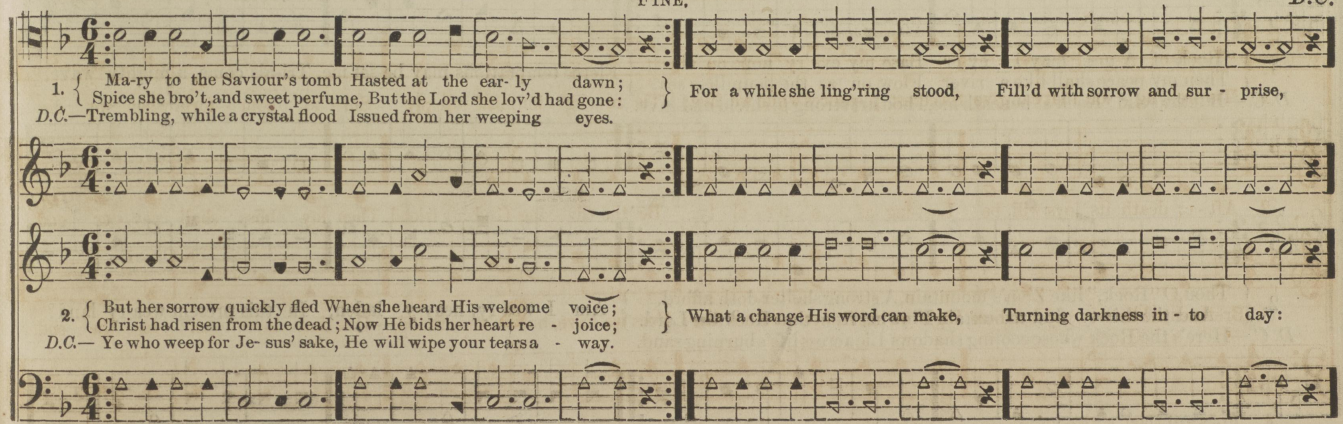
TEMPLETON. 7s.

A. B. Funk. 105



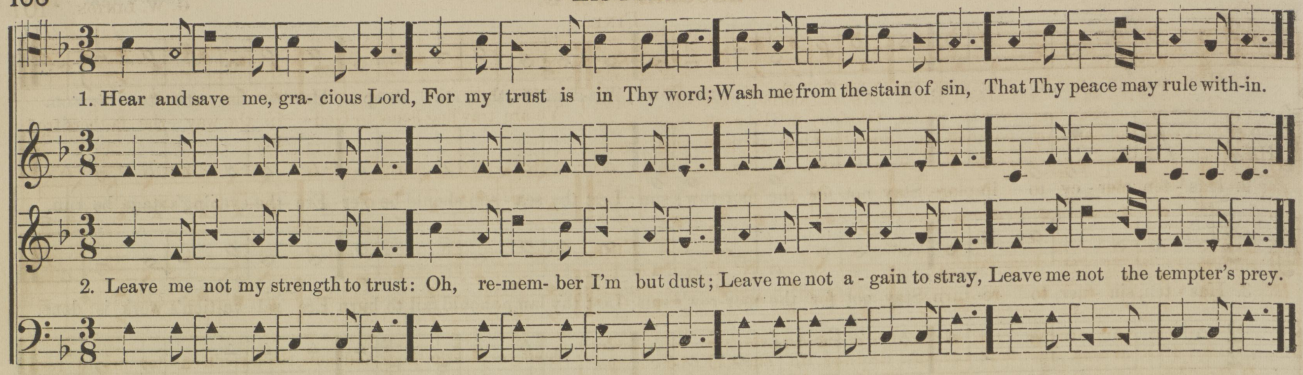
MARTYN. 7s. D.

S. B. Marsh.



LINNIE. 7s.

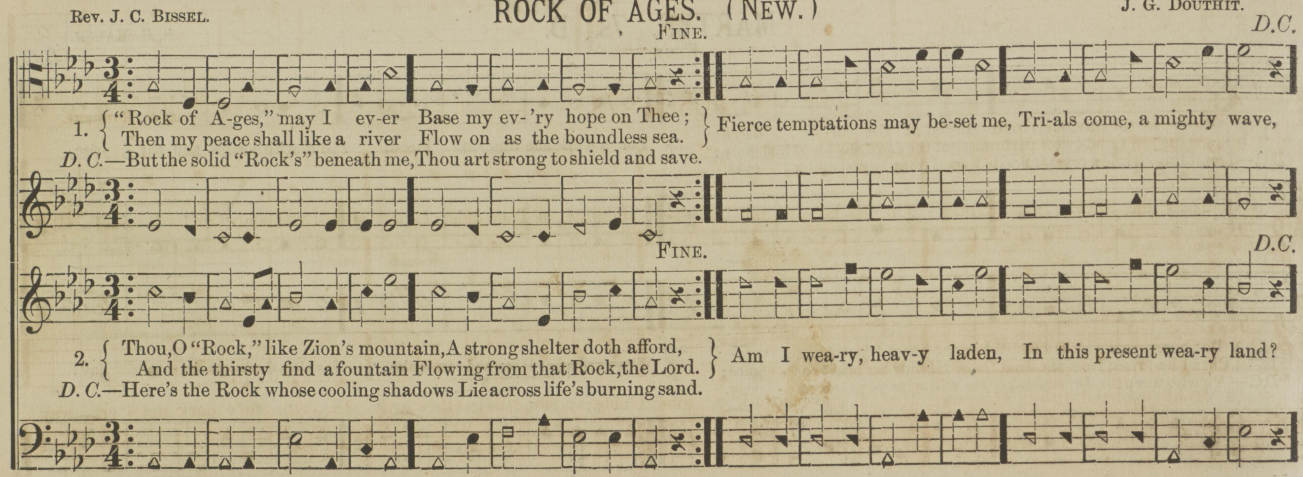
A. S. KIEFFER.



ROCK OF AGES. (NEW.)

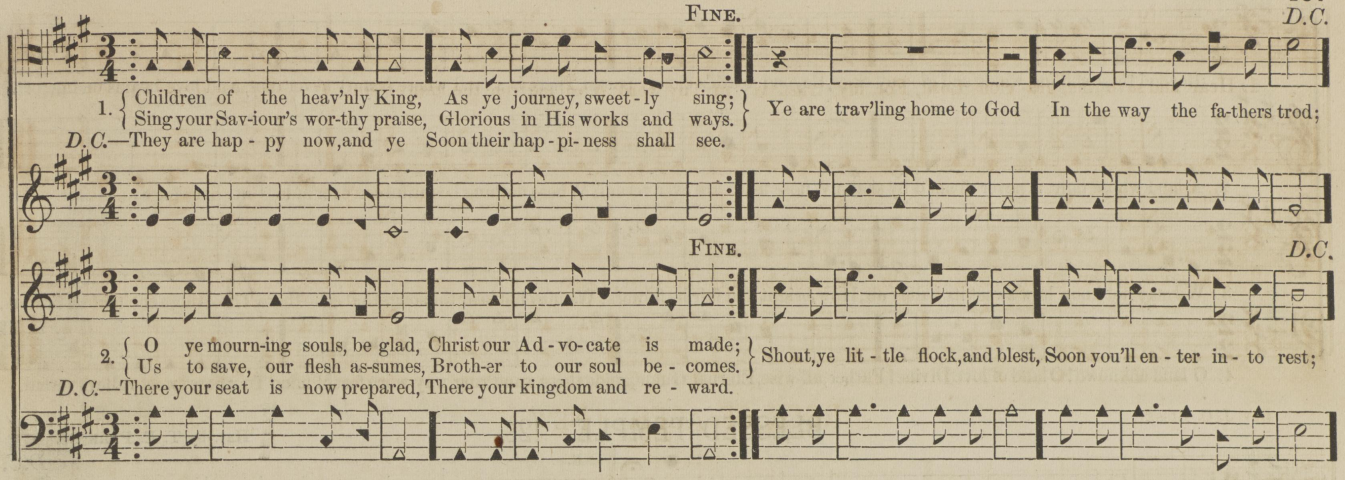
Rev. J. C. BISSEL.

J. G. DOUTHIT.



WELCOME. 7s. D.

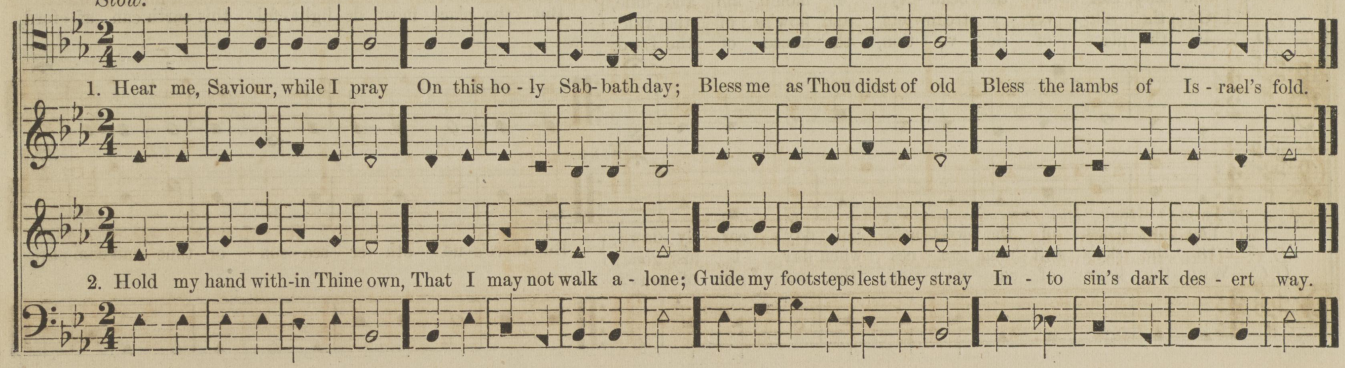
G. W. LINTON.



JOSIE. 7s.

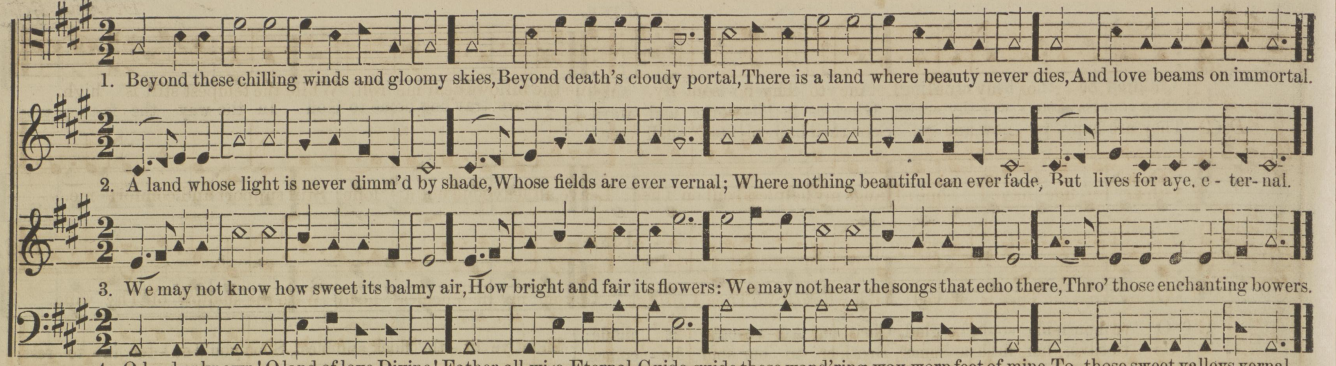
A. S. K.

A. S. KIEFFER.



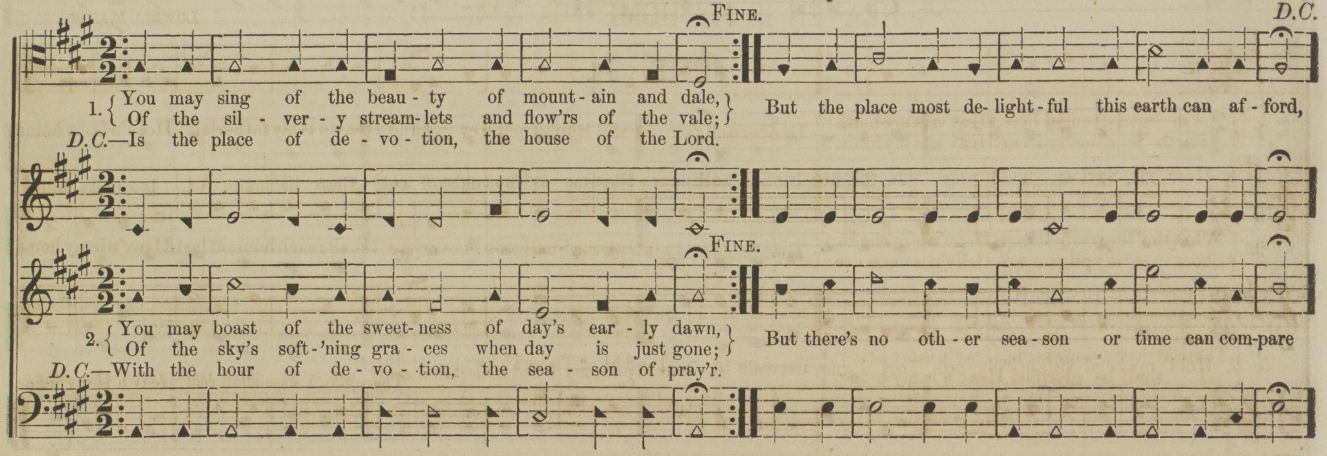
THE LAND BEYOND THE CLOUDS.

Dr. WILLIAM HAUSER.



BLESSED TEMPLE. 12s.

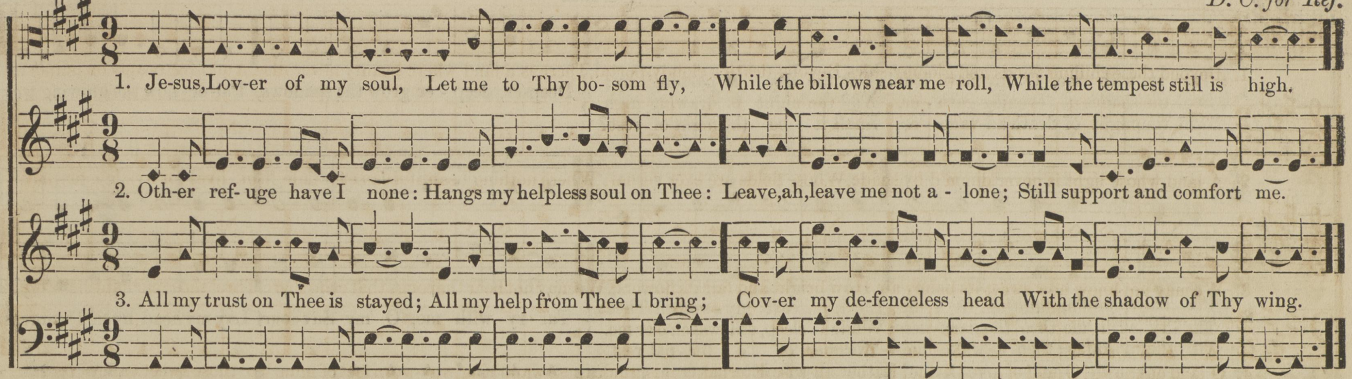
Har. by T. E. PERKINS.



ROCK OF AGES.

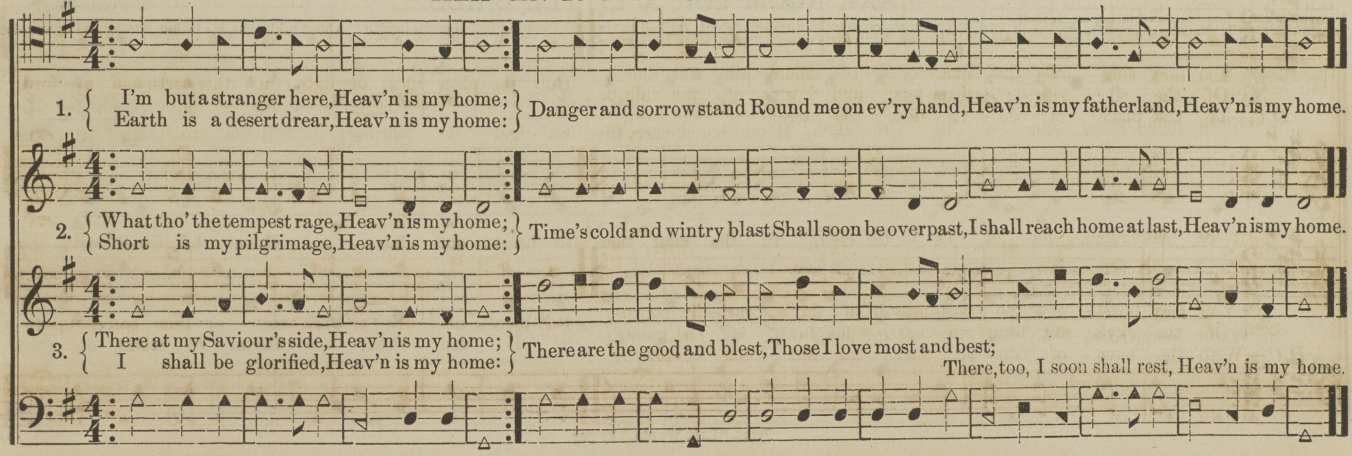
Arr. by J. A. SHOWALTER.

D. C. for Ref.



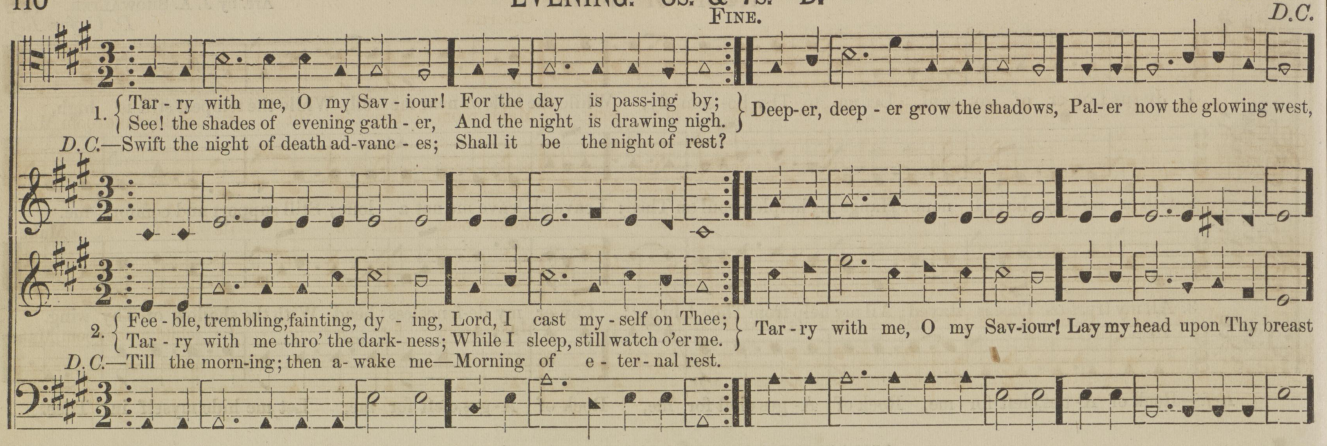
HEAVEN IS MY HOME. 6s. & 4s. D.

LOWELL MASON.



EVENING. 8s. & 7s. D.

P. S. Good.

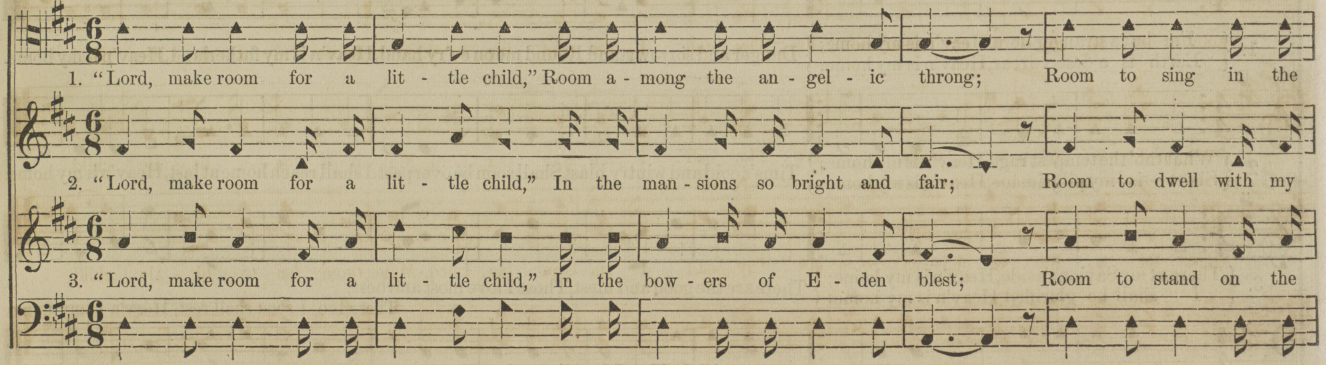


W. T. Dale.

MAKE ROOM FOR A LITTLE CHILD.

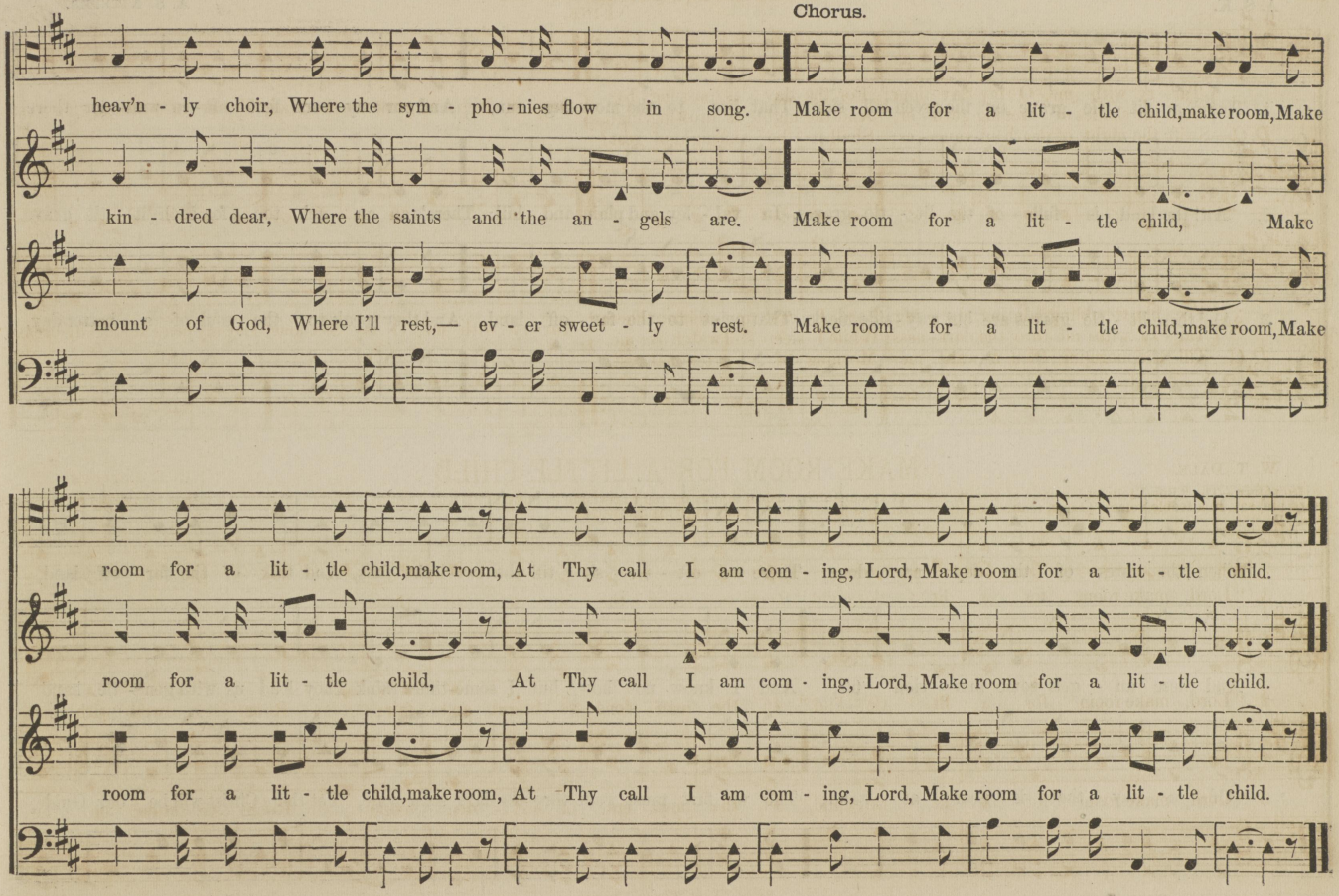
C. E. Pollock.

Incident.—The "Boy Violinist," a child of twelve years, of remarkable musical talent, retired to rest one evening in his usual health. About midnight, his father, awakened by a noise, heard him say, in a feeble voice: "Lord, make room in heaven for a little child." They were his last words.



From "Last Words," by per.

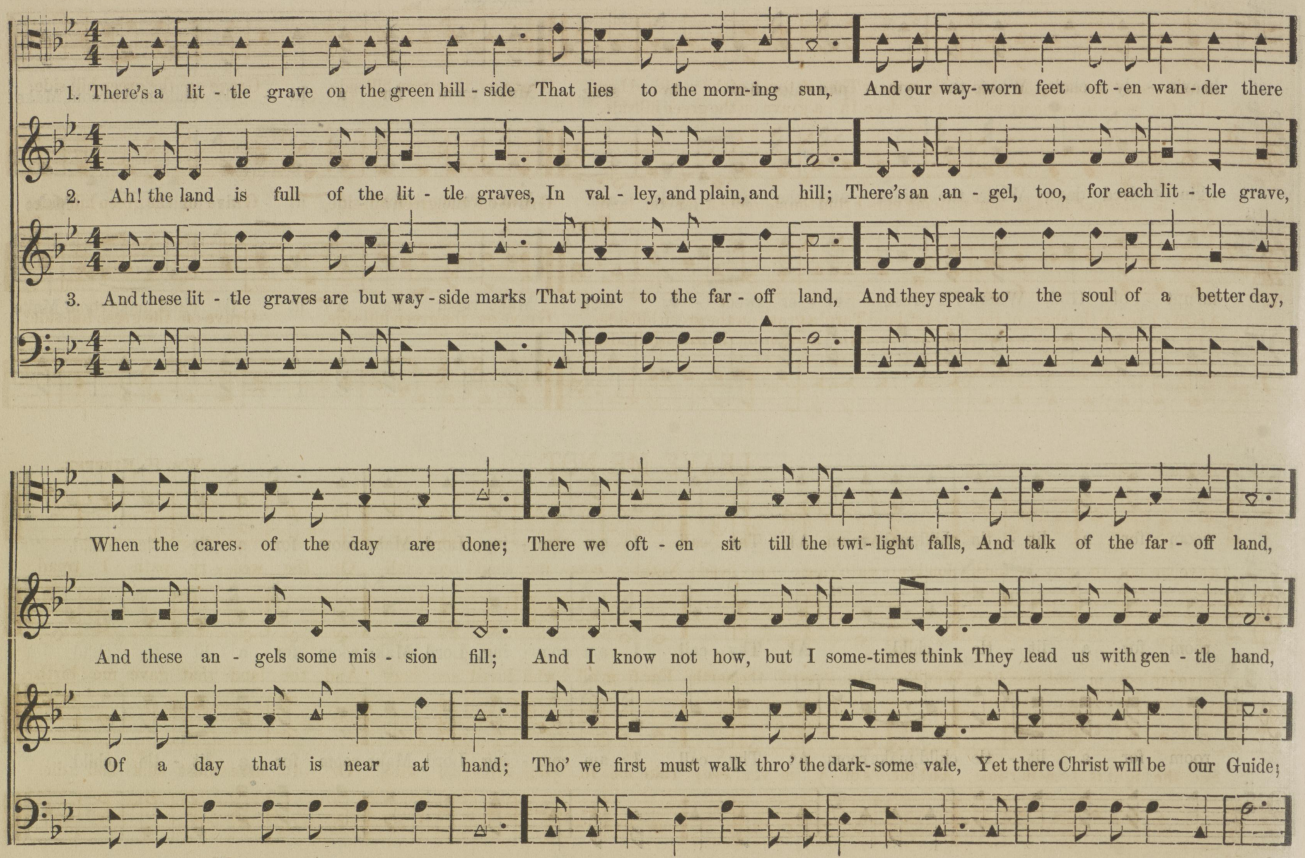
Chorus.


heav'n - ly choir, Where the sym - pho - nies flow in song. Make room for a lit - tle child, make room, Make
kin - dred dear, Where the saints and the an - gels are. Make room for a lit - tle child, Make
mount of God, Where I'll rest,— ev - er sweet - ly rest. Make room for a lit - tle child, make room, Make
room for a lit - tle child, make room, At Thy call I am com - ing, Lord, Make room for a lit - tle child.
room for a lit - tle child, At Thy call I am com - ing, Lord, Make room for a lit - tle child.
room for a lit - tle child, make room, At Thy call I am com - ing, Lord, Make room for a lit - tle child.

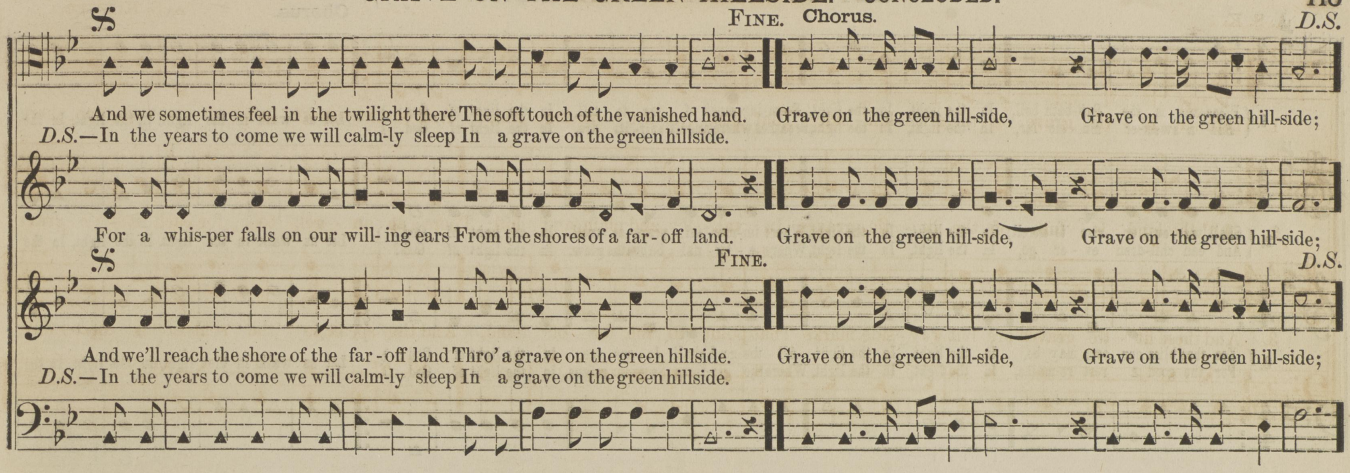
GRAVE ON THE GREEN HILLSIDE.

A. S. K.

A. S. KIEFFER.



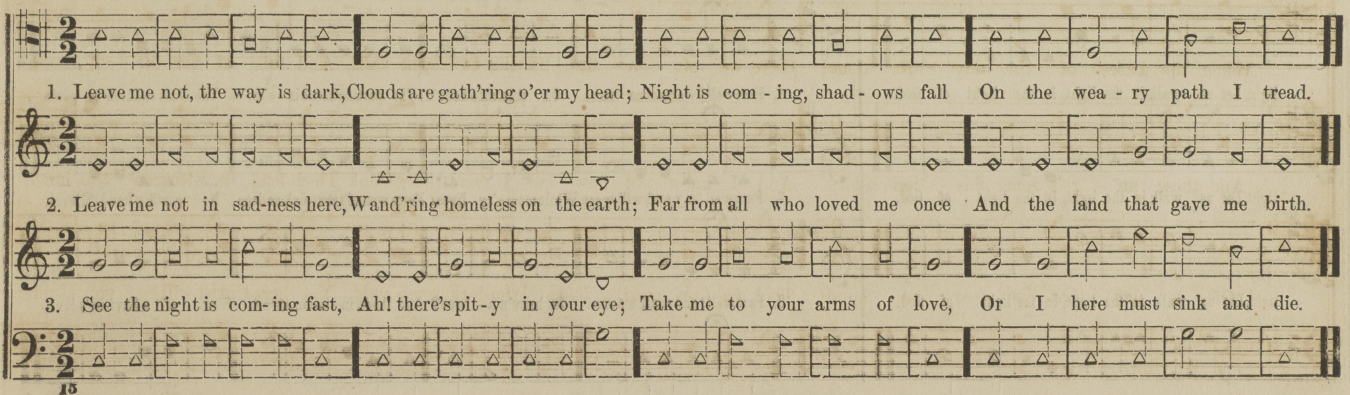
GRAVE ON THE GREEN HILLSIDE.—CONCLUDED.



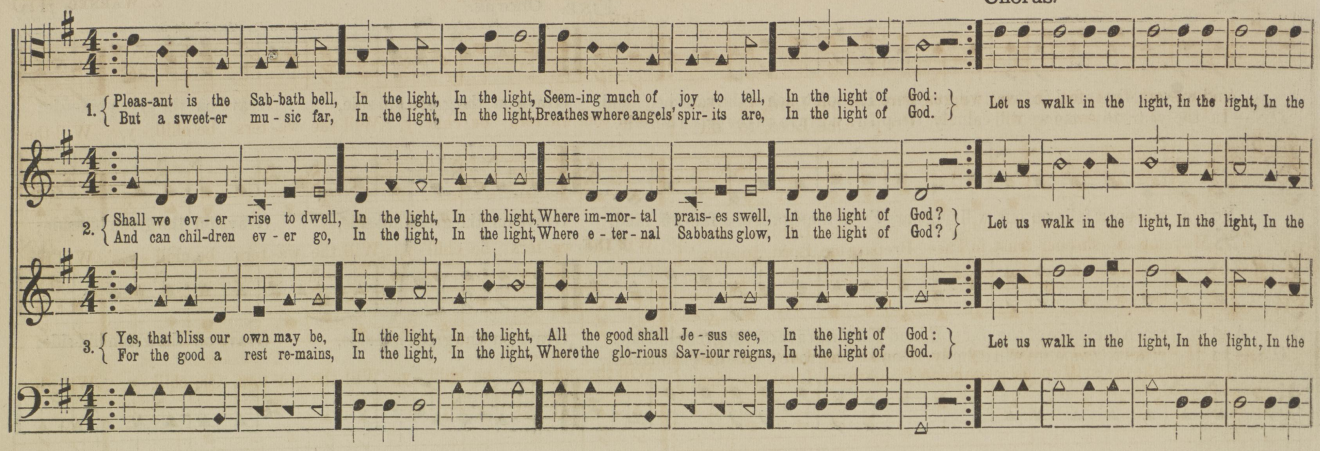
Words arranged.

LEAVE ME NOT.

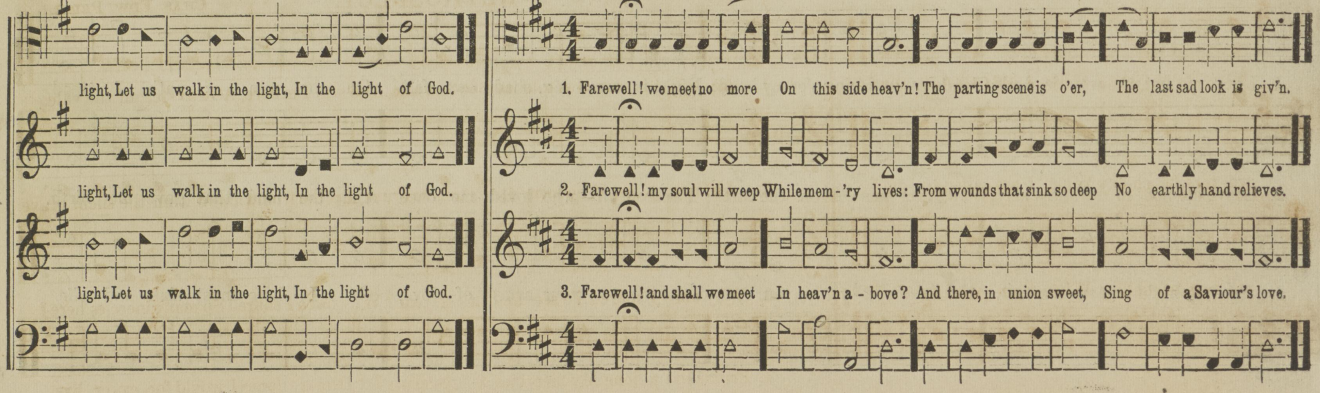
WM. H. KIEFFER.



LET US WALK IN THE LIGHT.

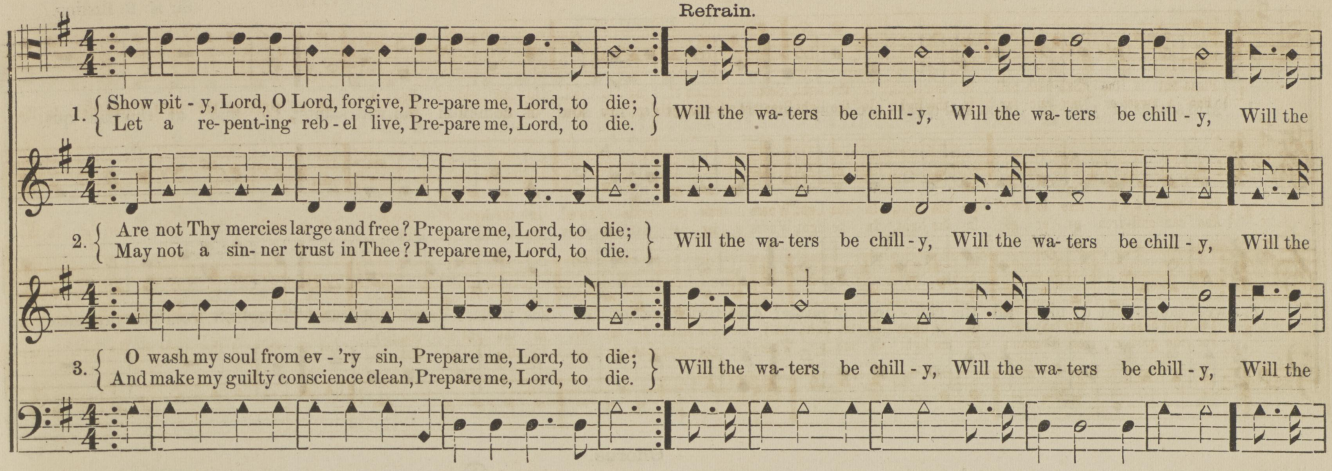


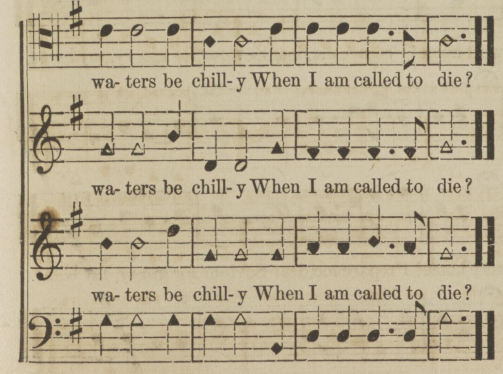
FAREWELL. 6s & 4s.



WILL THE WATERS BE CHILLY?

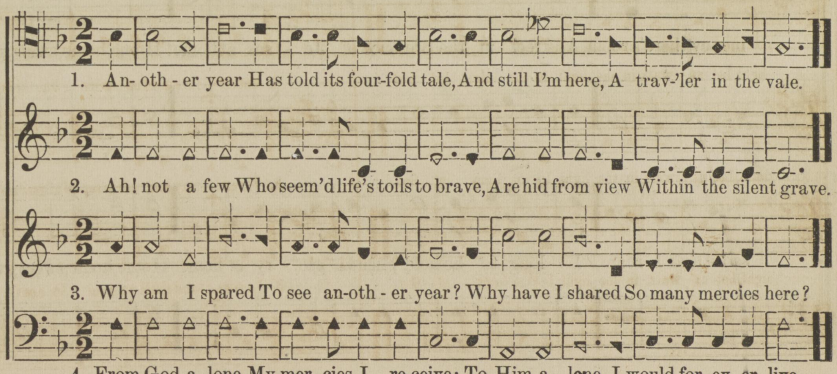
Refrain.





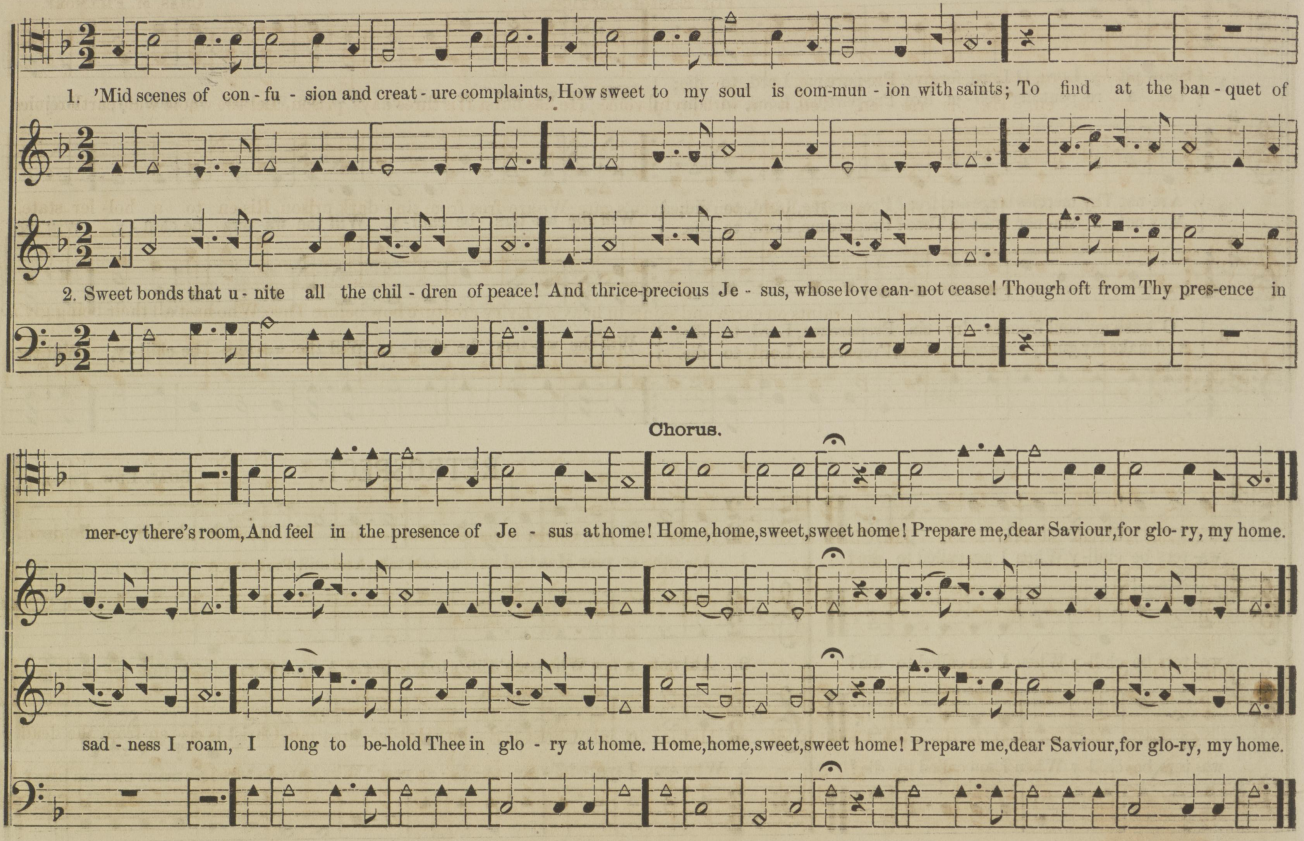
RETROSPECT.

CHAS. EDW. PRIOR.



HOME, SWEET HOME.

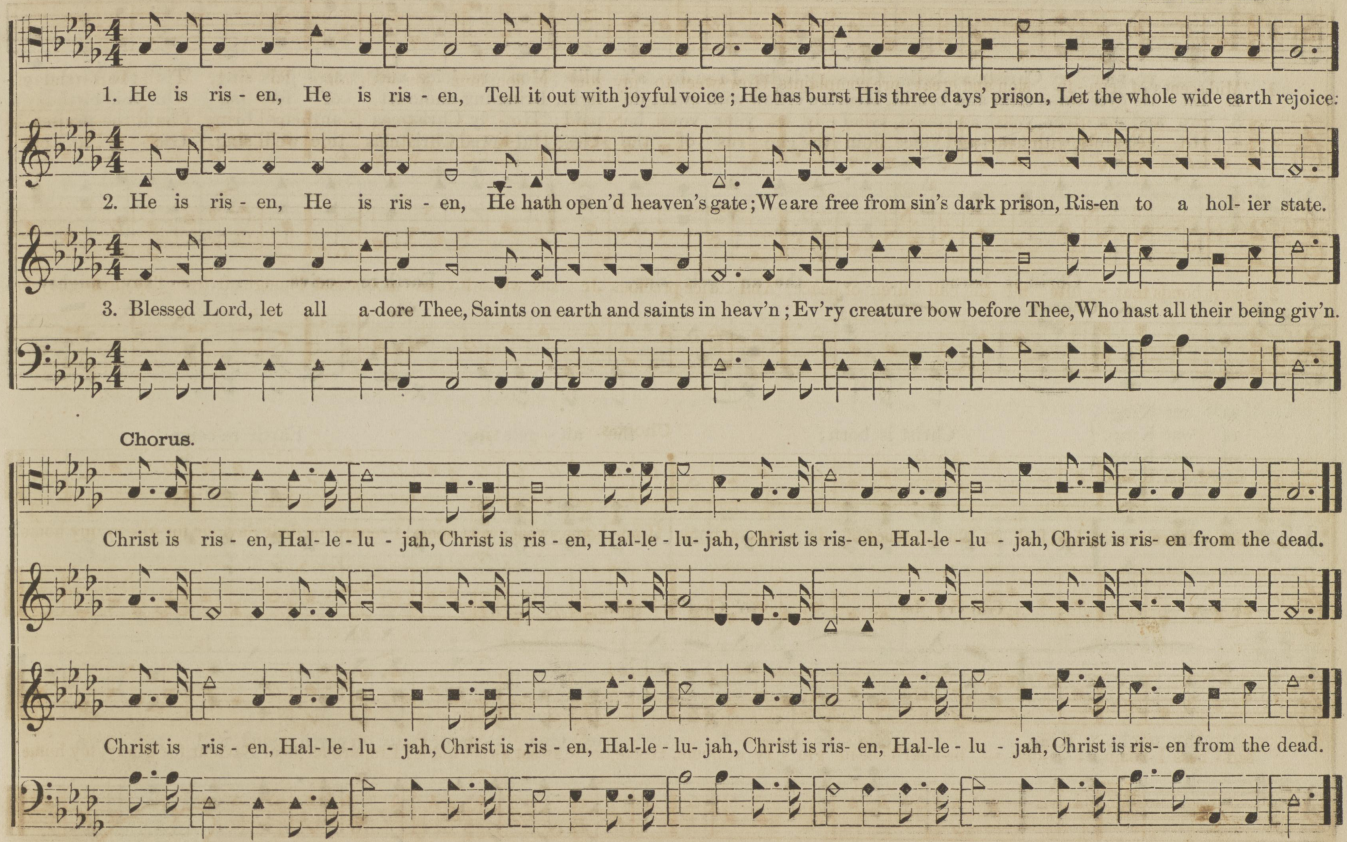
Sir H. R. Bishop.



CHRIST IS RISEN FROM THE DEAD.

For Easter Service.

CHAS. M. FILLMORE.



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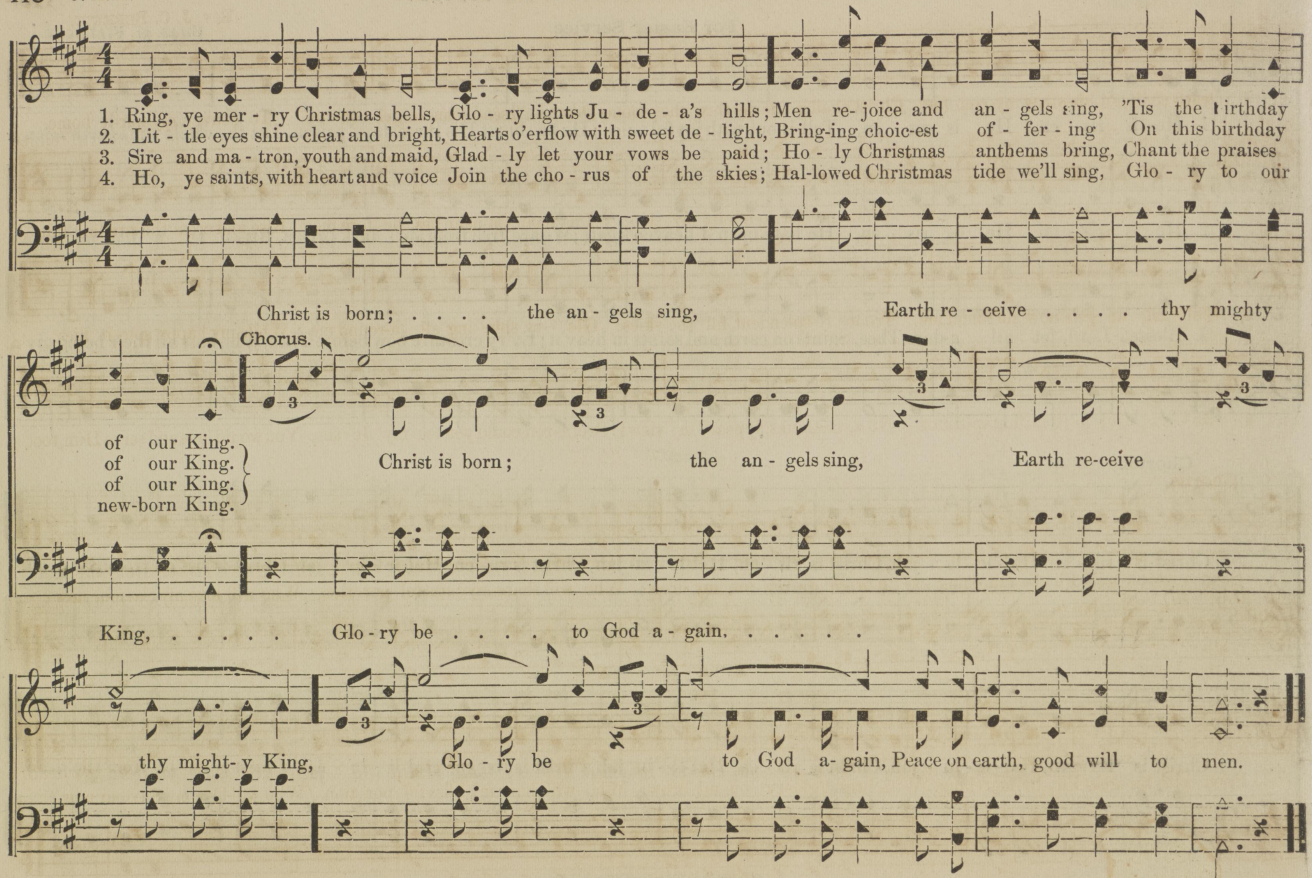
EARTH RECEIVE THY MIGHTY KING.

J. H. KURZENKNABE.

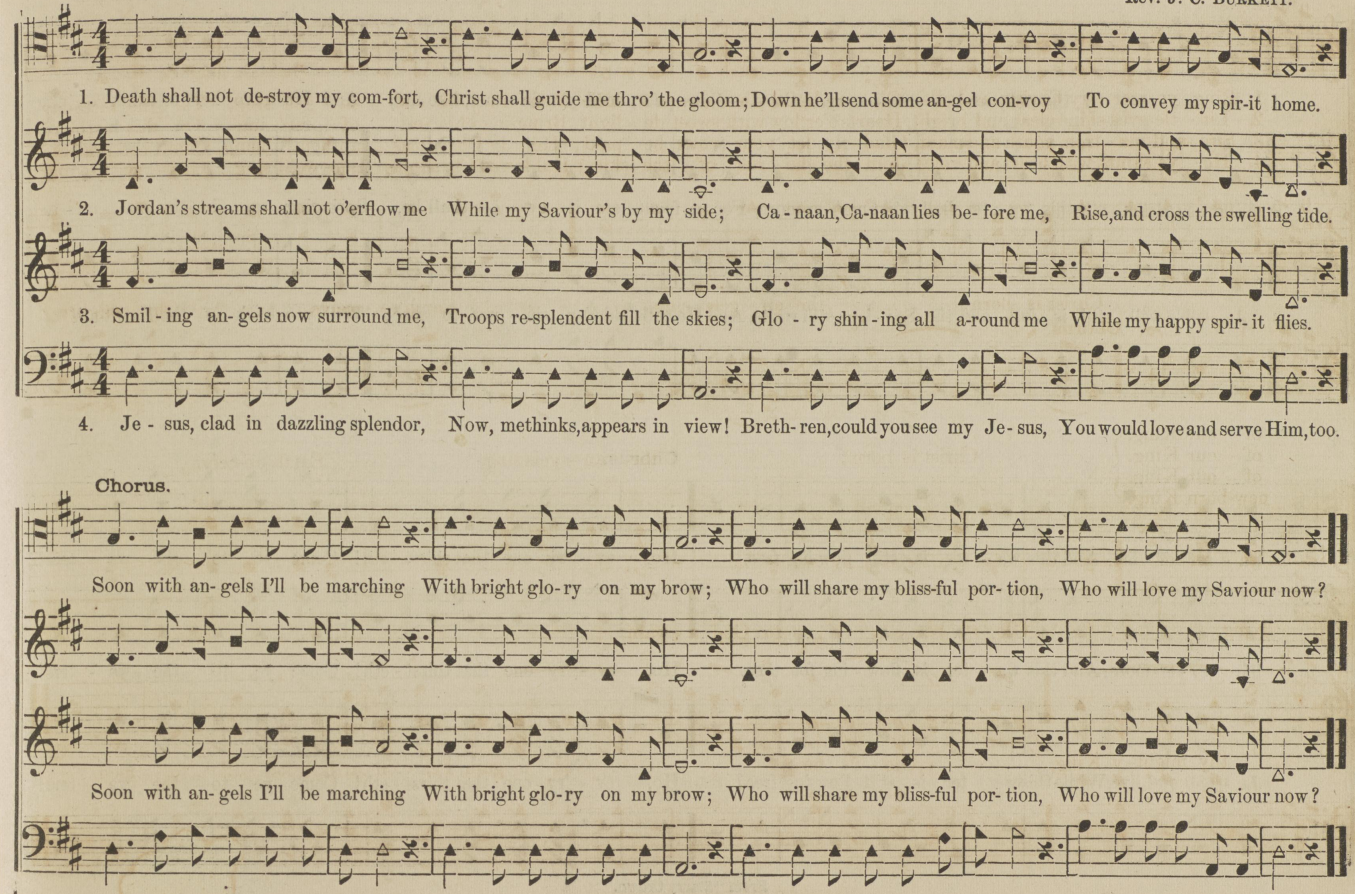


Copyright, 1886, by J. H. Kurzenknabe.

HAPPY SPIRITS.

* * *

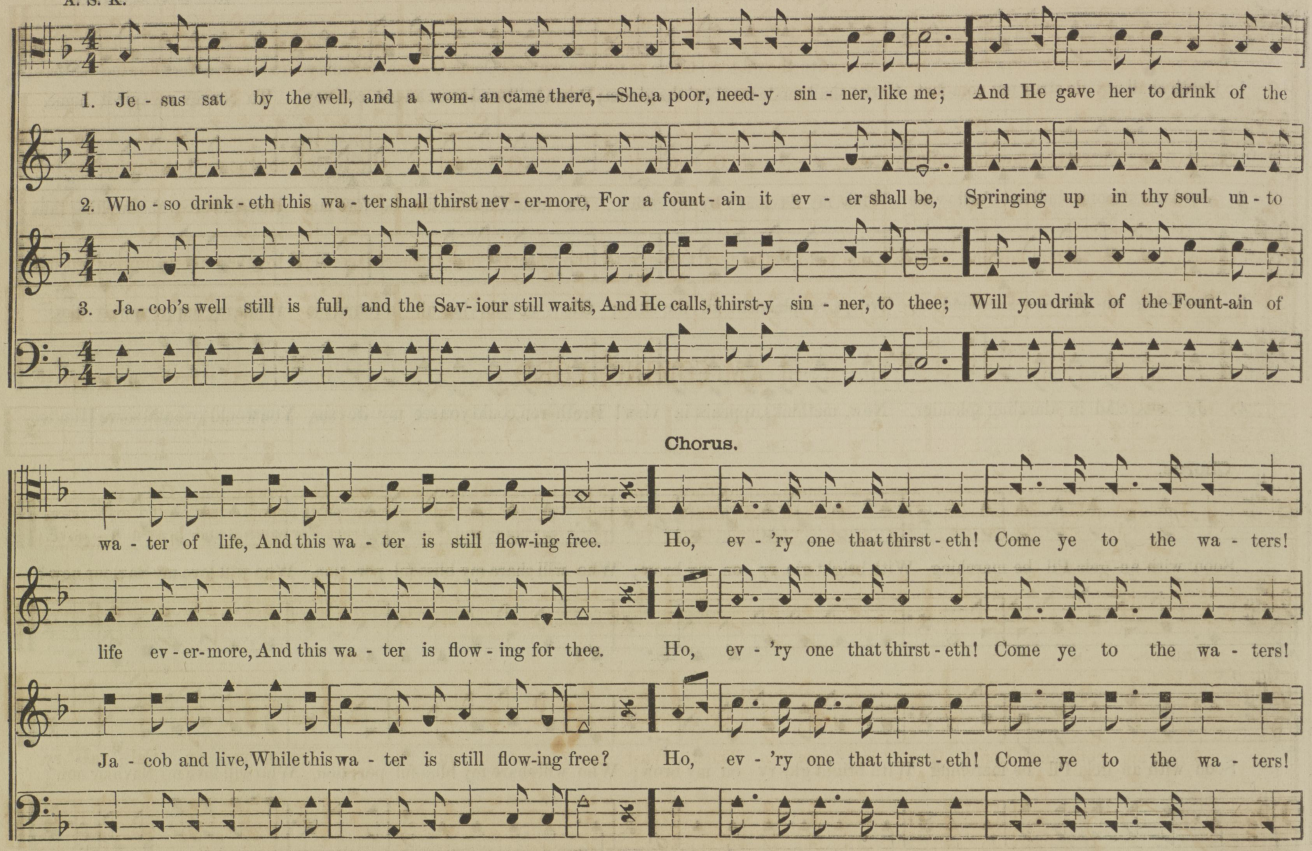
Rev. J. C. Burkett.



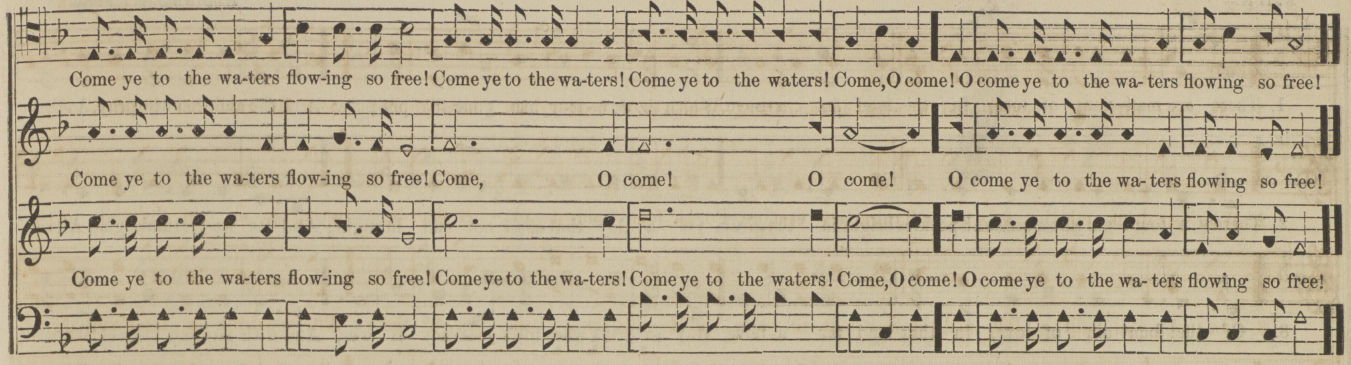
JACOB'S WELL.

A. S. K.

A. S. KIEFFER.

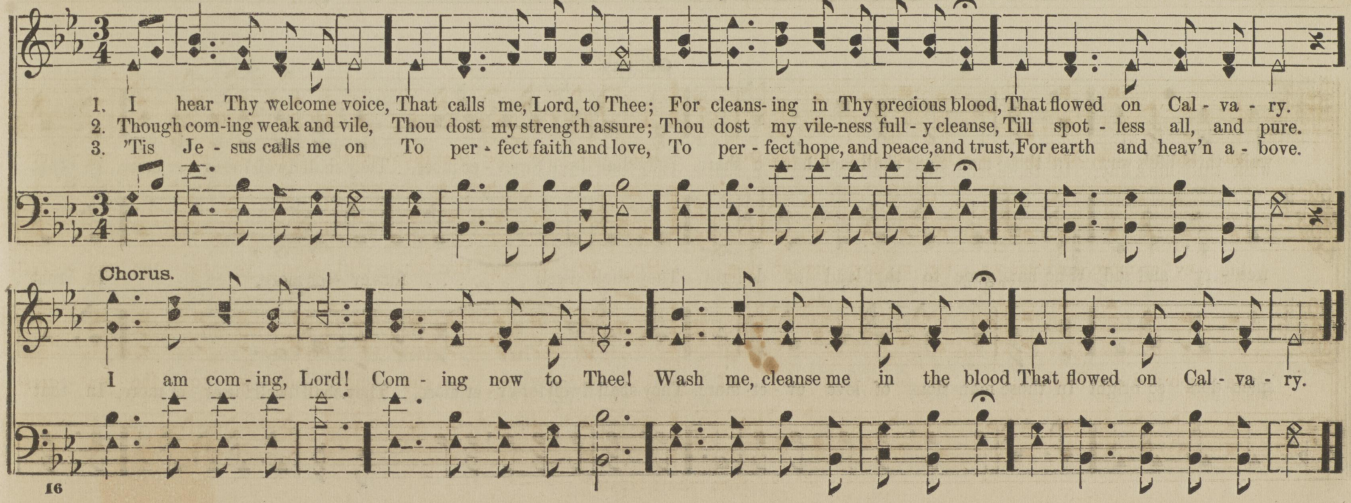


From "Starry Crown."



I AM COMING, LORD.

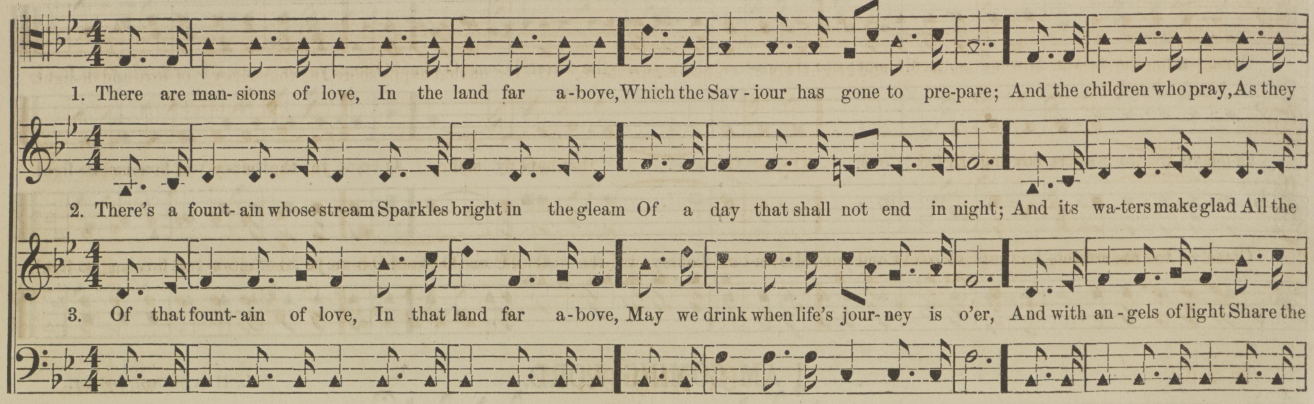
L. HARTSOUGH, by per.



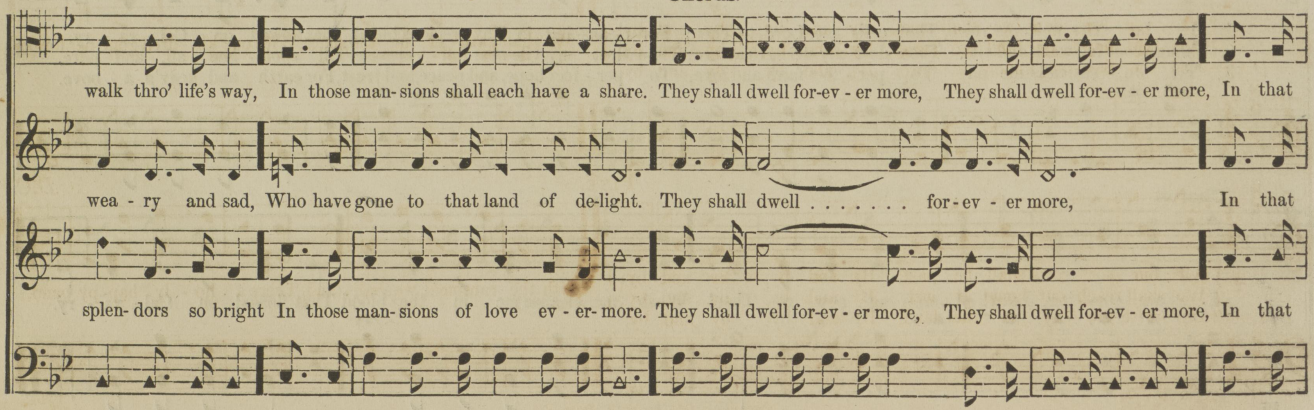
THE MANSIONS OF LOVE.

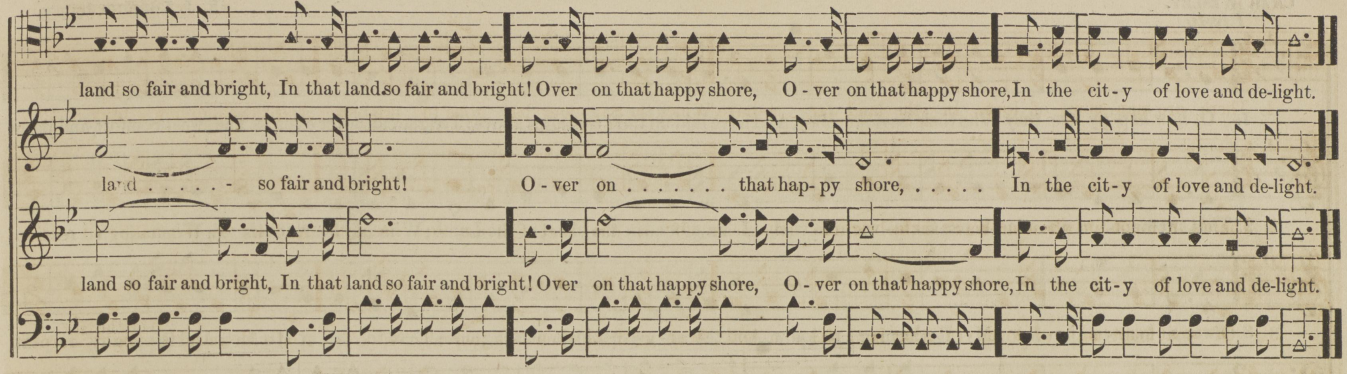
A. S K.

ALDINE S. KIEFFER.



Chorus.

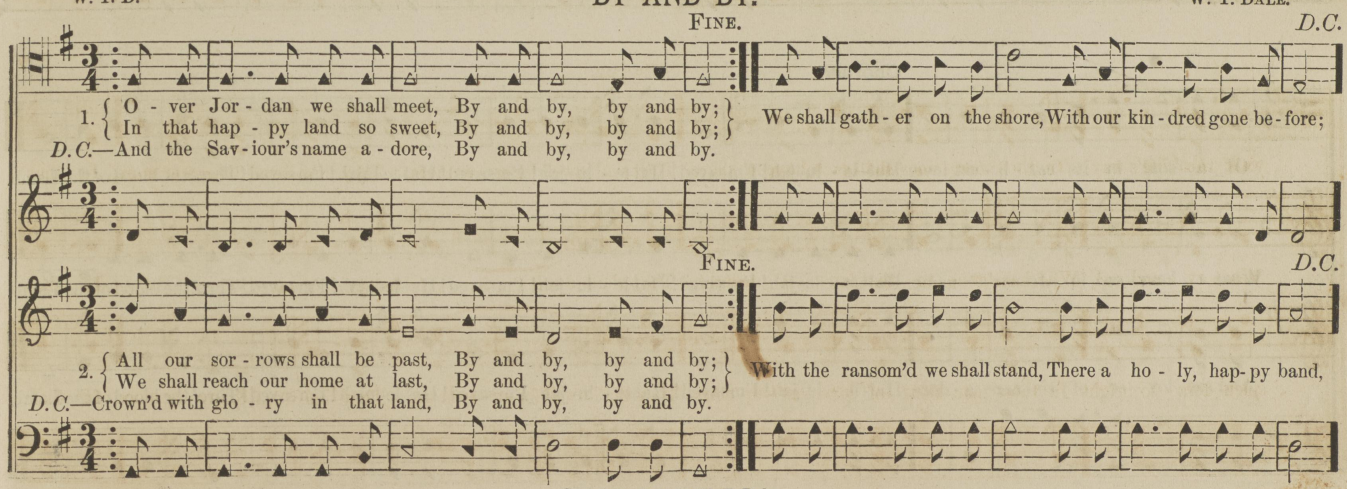




W. T. D.

BY AND BY.

W. T. DALE.



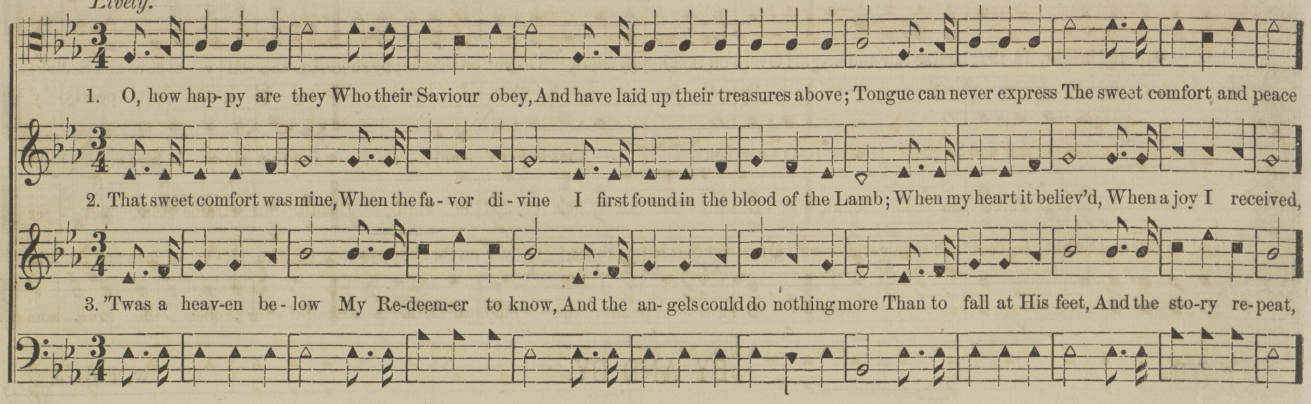
Copyright, 1885, by W. T. Dale.

HALLELUJAH! I'M SAVED!

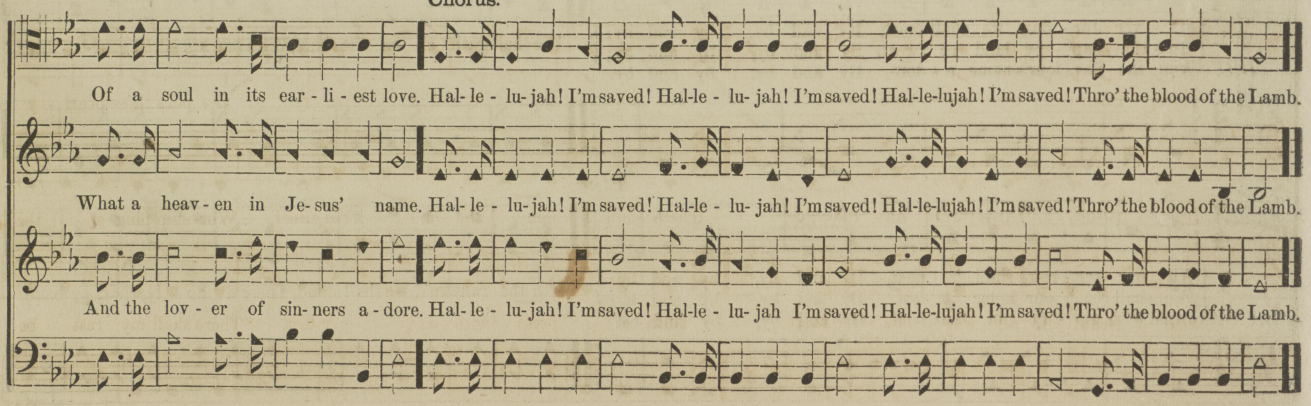
CHAS. WESLEY.

Lively.

R. J. ROBBINS, by per.

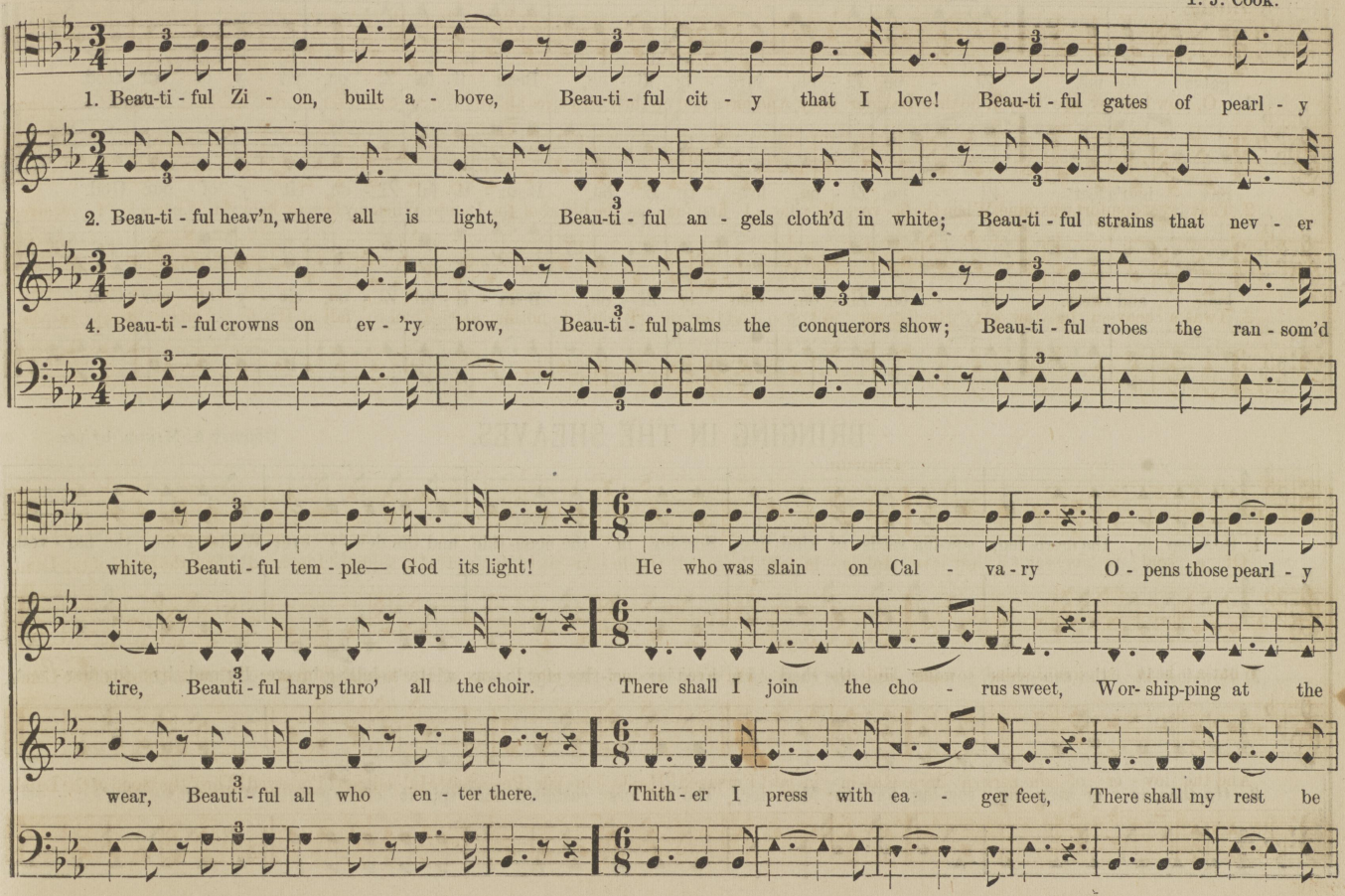


Chorus.

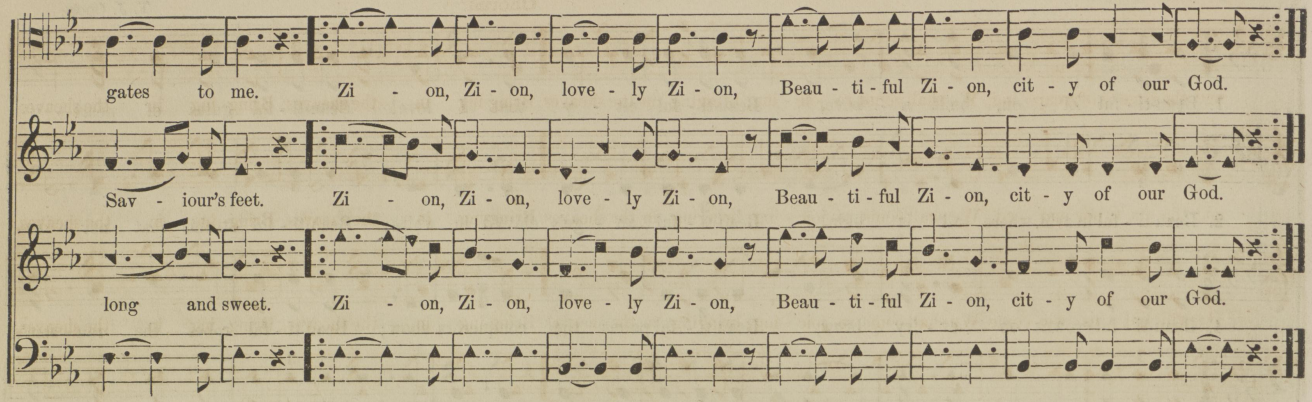


BEAUTIFUL CITY.

T. J. Cook.

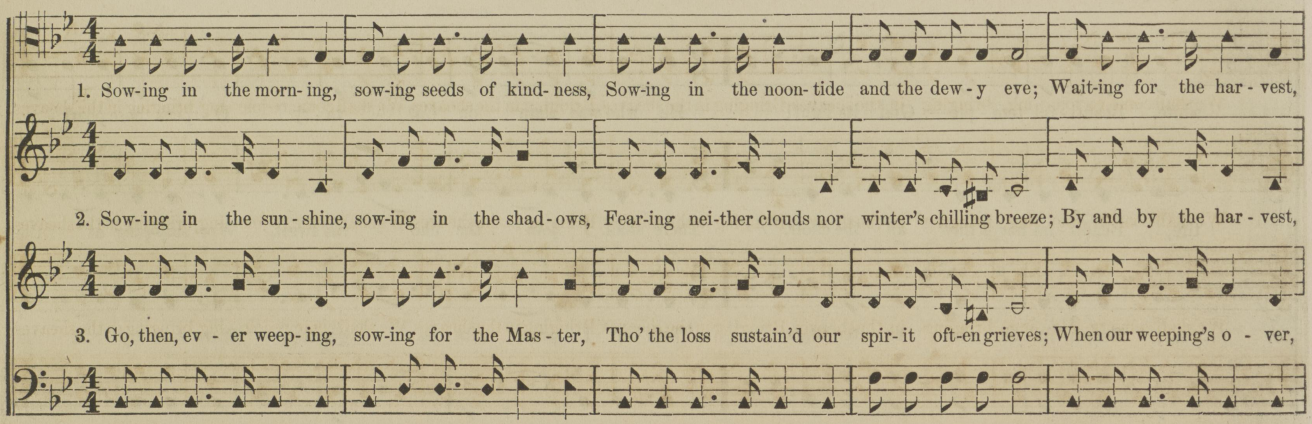


BEAUTIFUL CITY.—CONCLUDED.

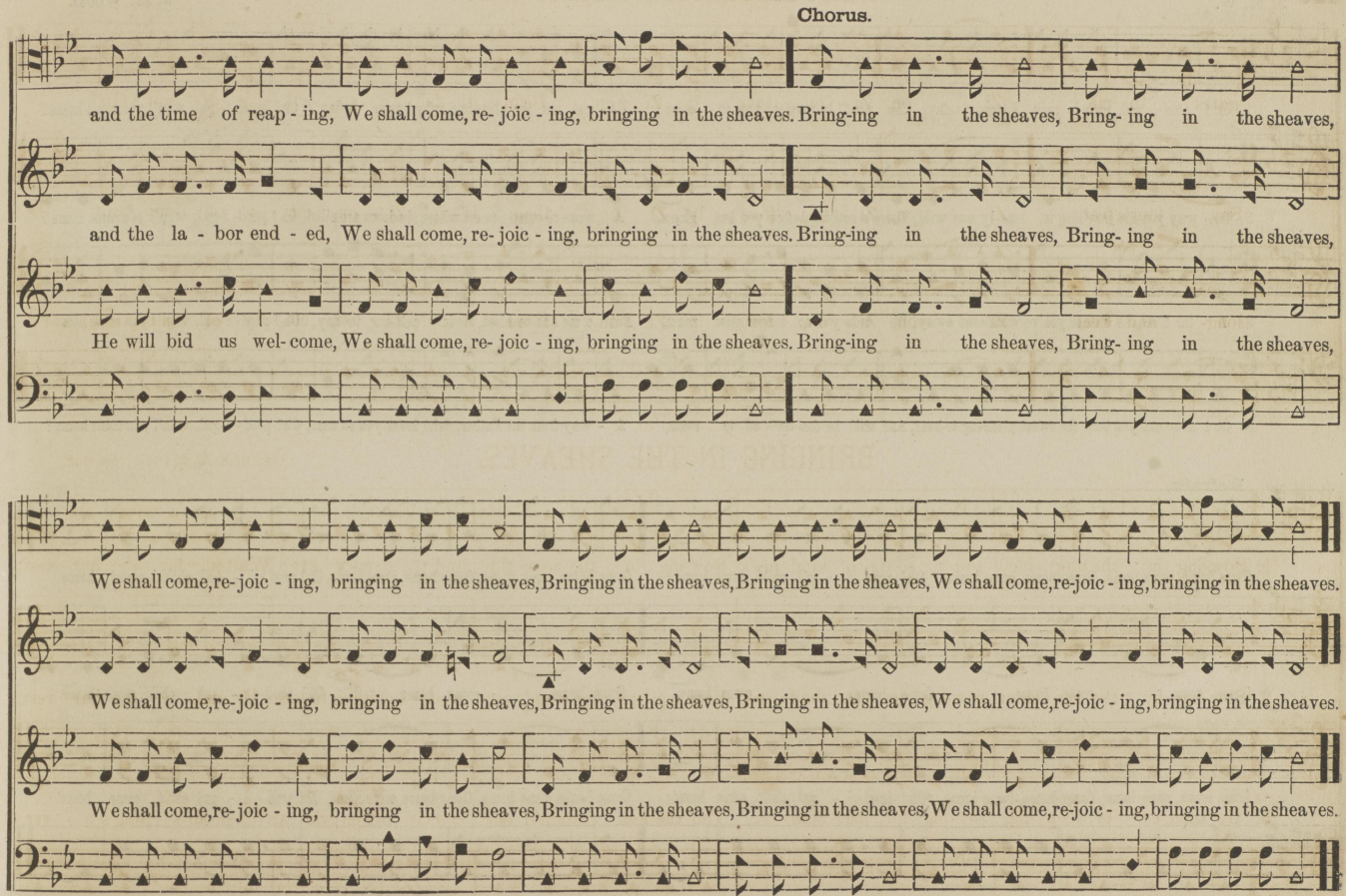


BRINGING IN THE SHEAVES.

GEORGE A. MINOR, by per.



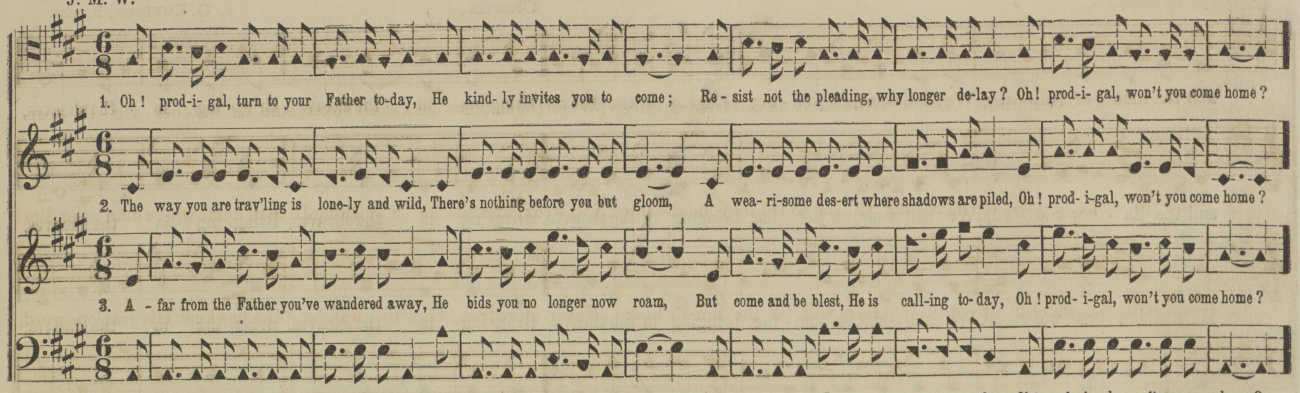
Chorus.


and the time of reap - ing, We shall come, re- joic - ing, bringing in the sheaves. Bring-ing in the sheaves, Bring- ing in the sheaves,
and the la - bor end - ed, We shall come, re- joic - ing, bringing in the sheaves. Bring-ing in the sheaves, Bring- ing in the sheaves,
He will bid us wel- come, We shall come, re- joic - ing, bringing in the sheaves. Bring-ing in the sheaves, Bring- ing in the sheaves,
We shall come, re-joic - ing, bringing in the sheaves, Bringing in the sheaves, Bringing in the sheaves, We shall come, re-joic - ing, bringing in the sheaves.
We shall come, re-joic - ing, bringing in the sheaves, Bringing in the sheaves, Bringing in the sheaves, We shall come, re-joic - ing, bringing in the sheaves.
We shall come, re-joic - ing, bringing in the sheaves, Bringing in the sheaves, Bringing in the sheaves, We shall come, re-joic - ing, bringing in the sheaves.

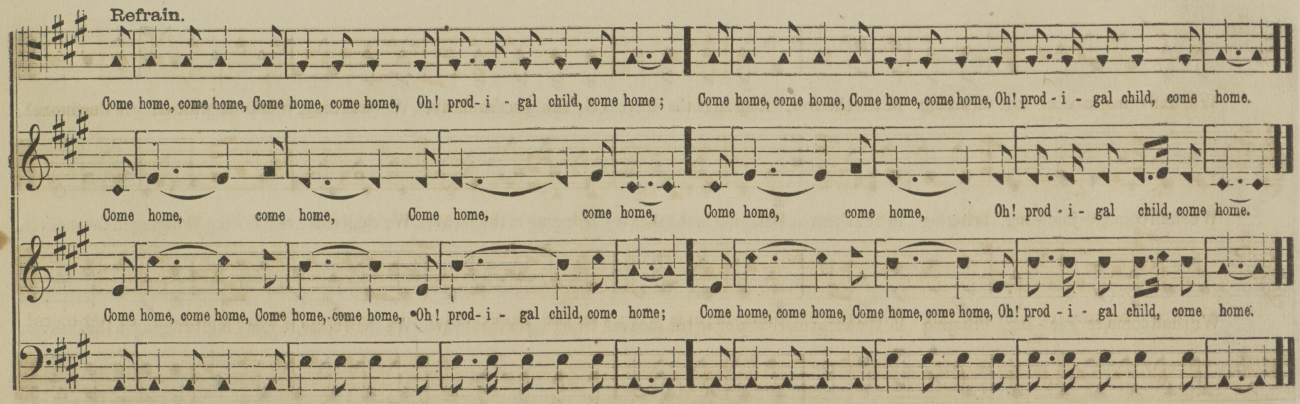
PRODIGAL CHILD, COME HOME.

J. M. W.

J. M. Wood.

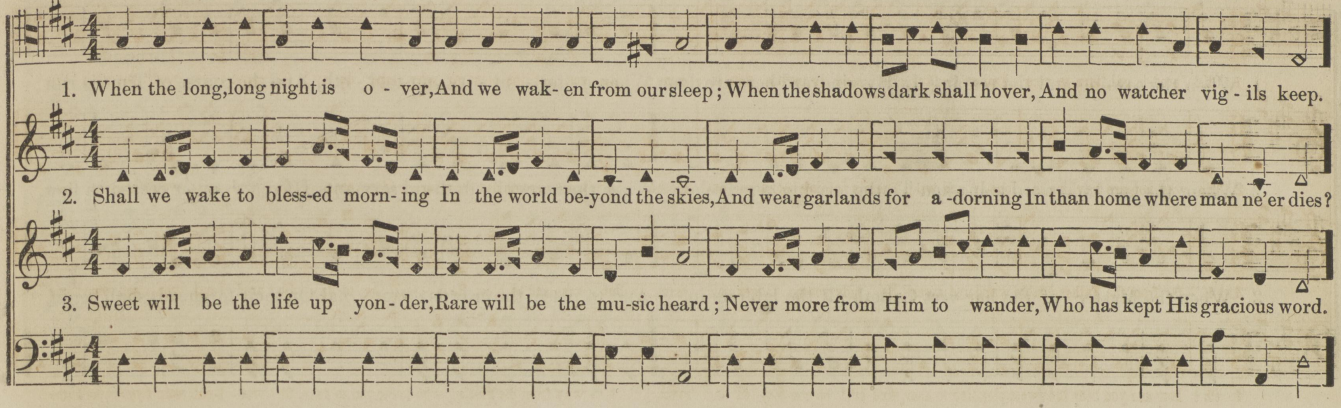


Refrain.

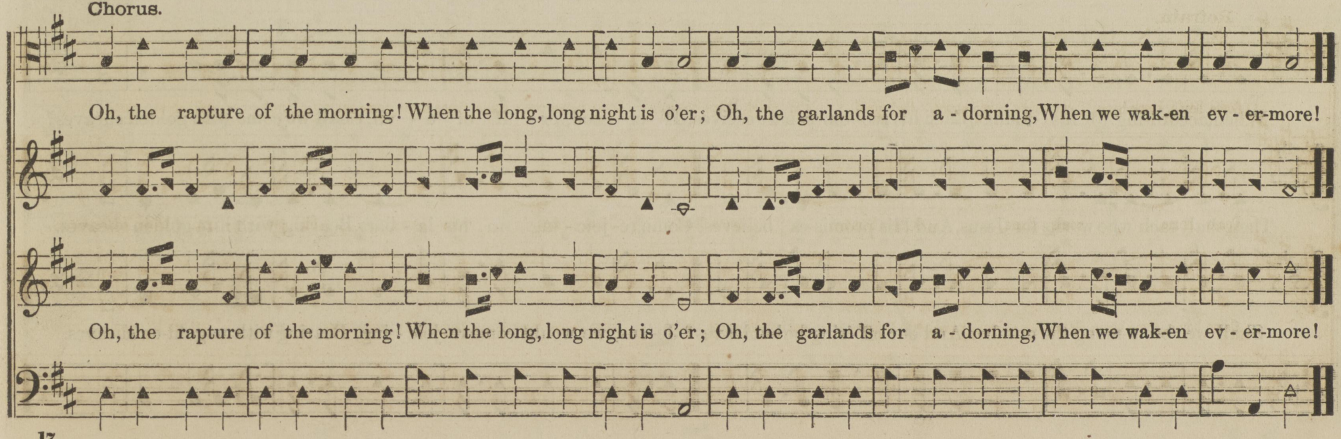


WHEN WE WAKEN.

ABBIE C. McKEEVER. L. O. EMERSON, by per.

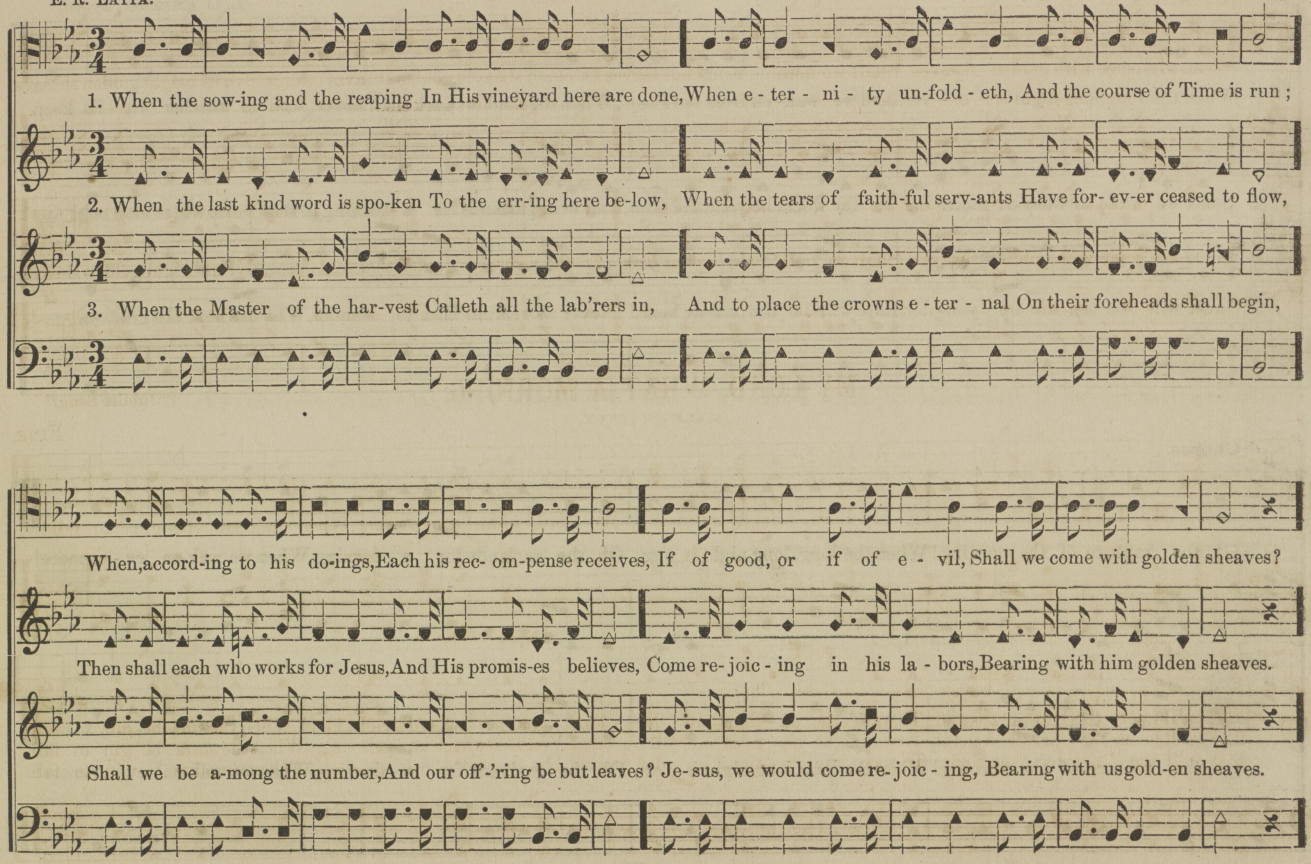


Chorus.

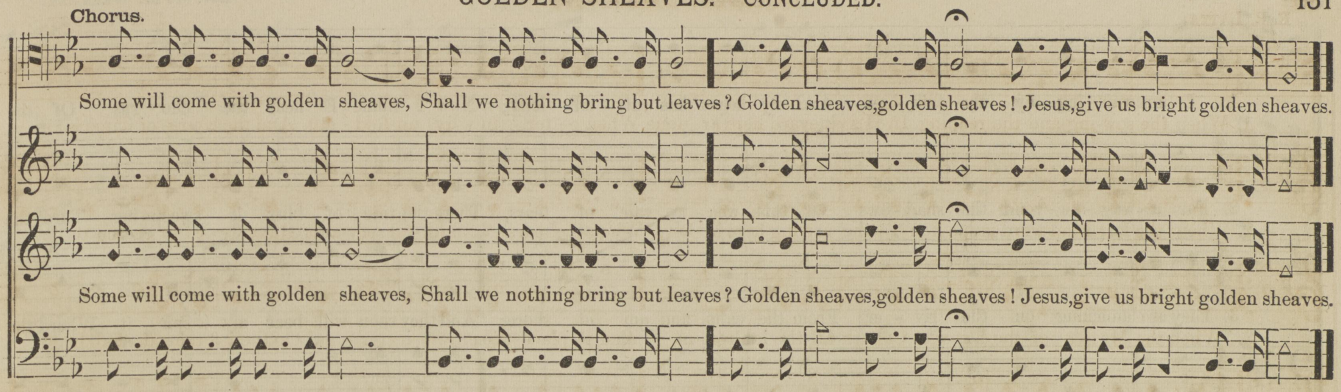


GOLDEN SHEAVES.

E. R. LATTA. J. H. TENNEY.



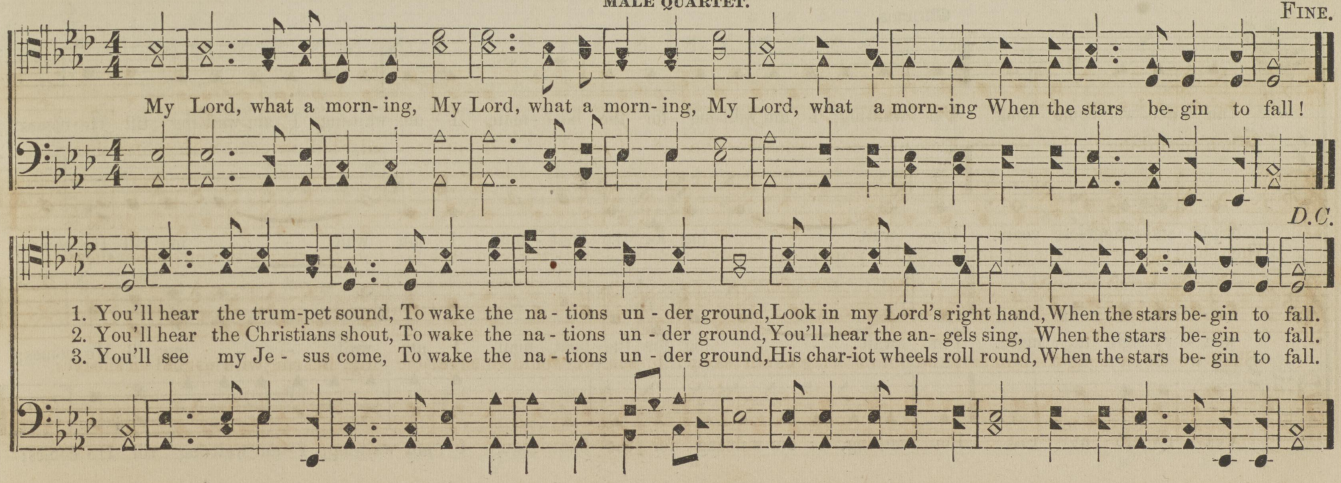
GOLDEN SHEAVES.—CONCLUDED.



MY LORD, WHAT A MORNING.

"Jubilee Song."

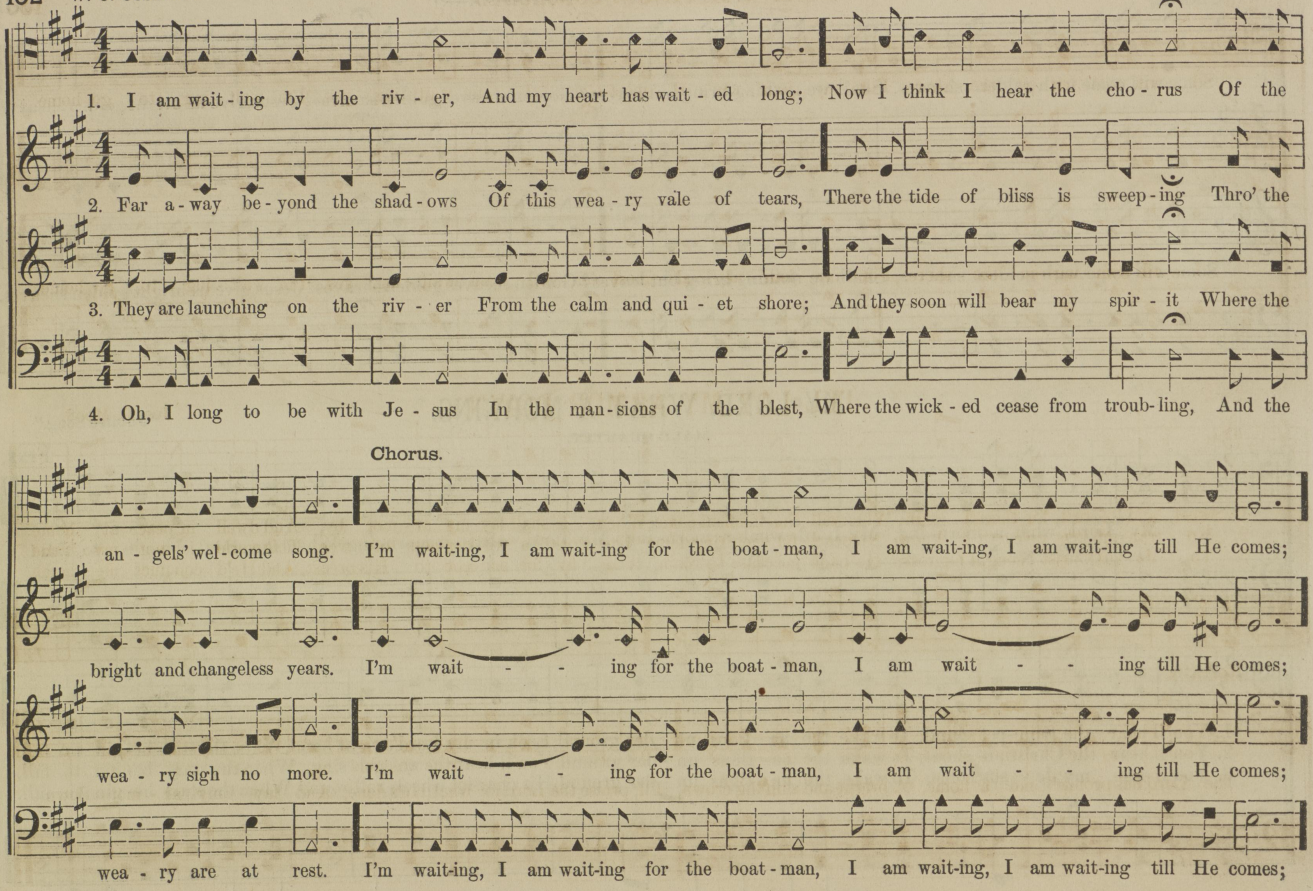
MALE QUARTET.

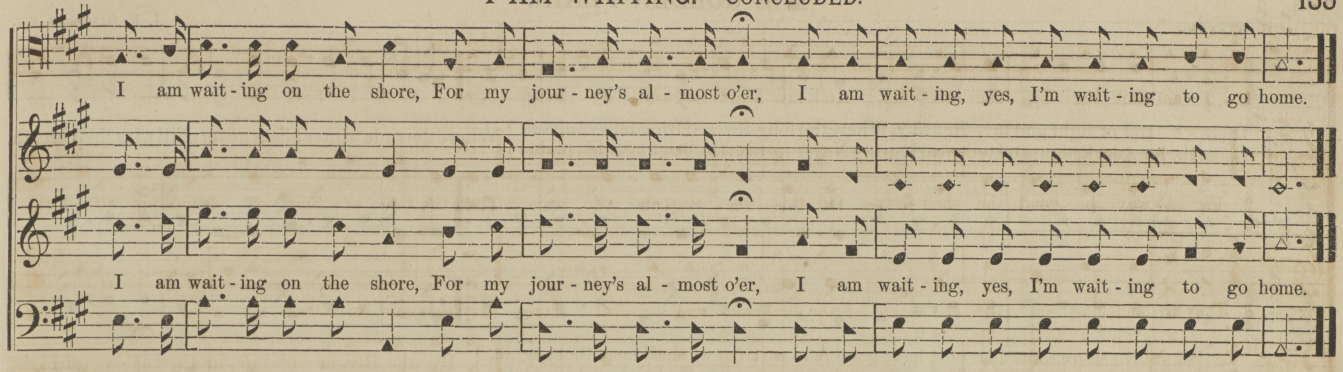


132 W. O. CUSHING.

I AM WAITING.

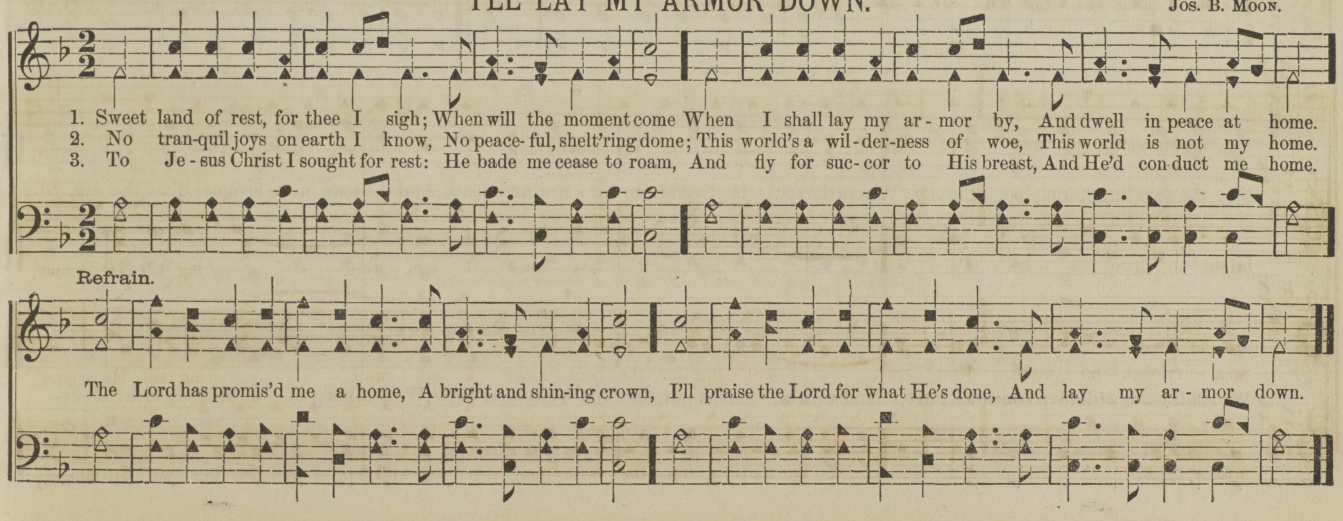
Rev. W. M. WEEKLEY.





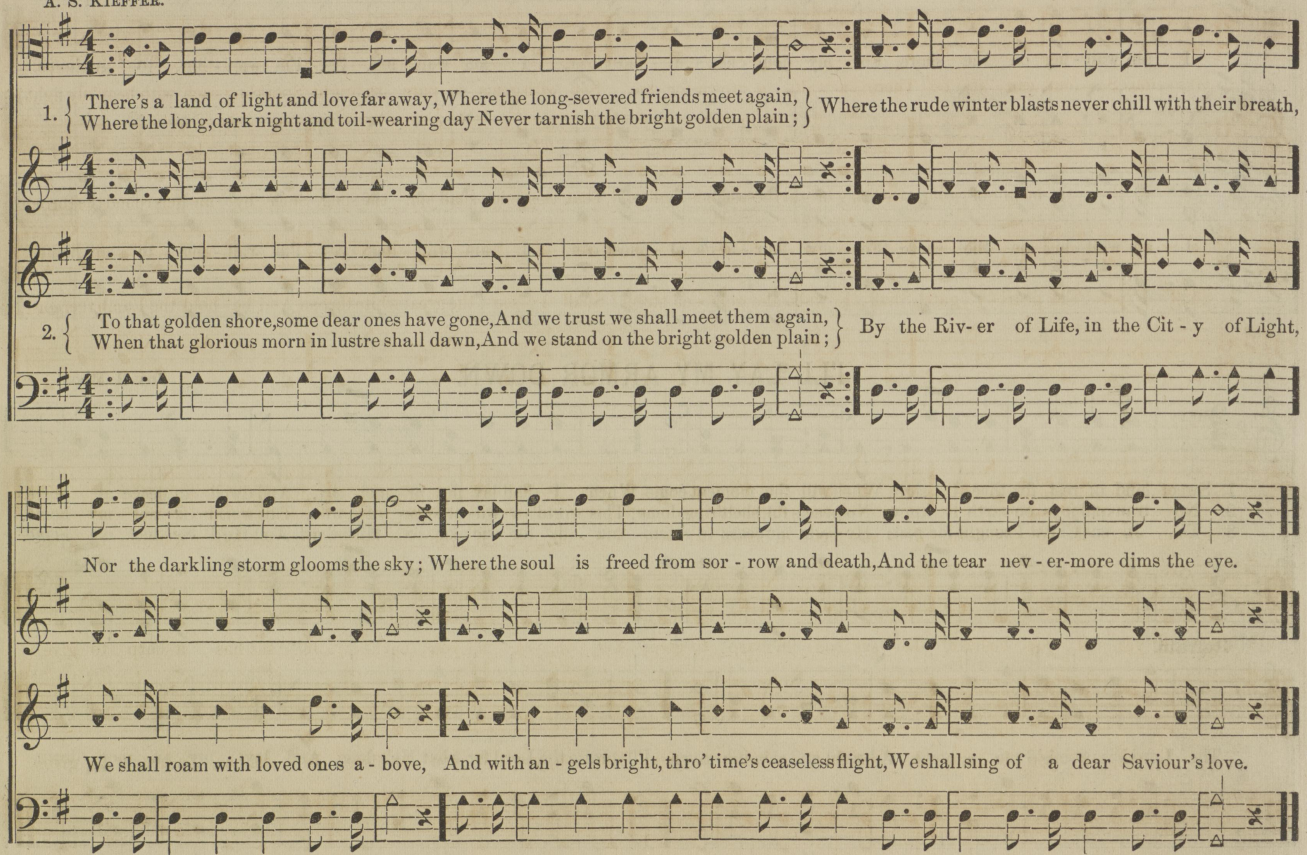
I'LL LAY MY ARMOR DOWN.

Jos. B. Moon.



THE GOLDEN PLAIN.

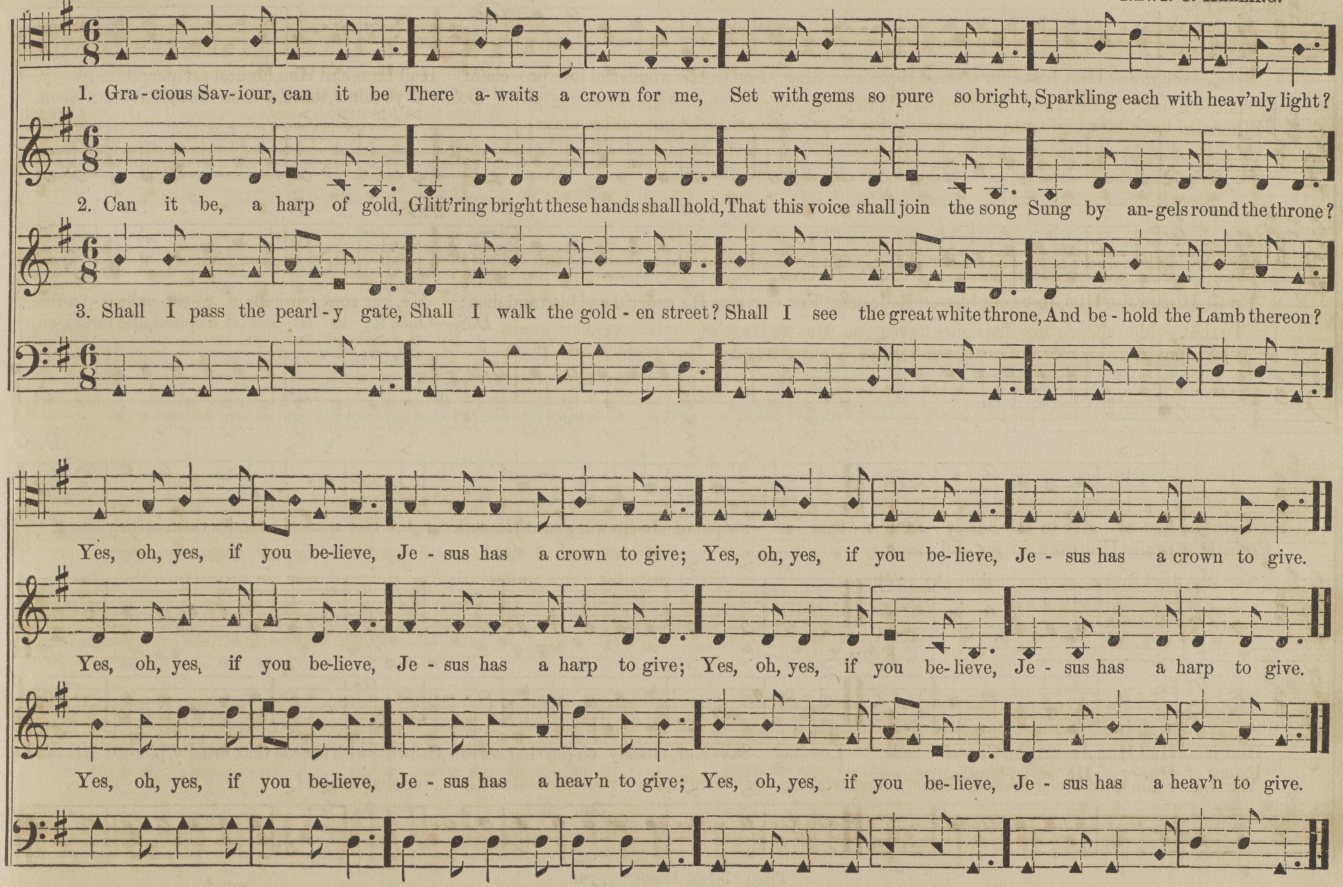
A. S. KIEFFER. J. F. SIMPSON.



CAN IT BE?

* * * *

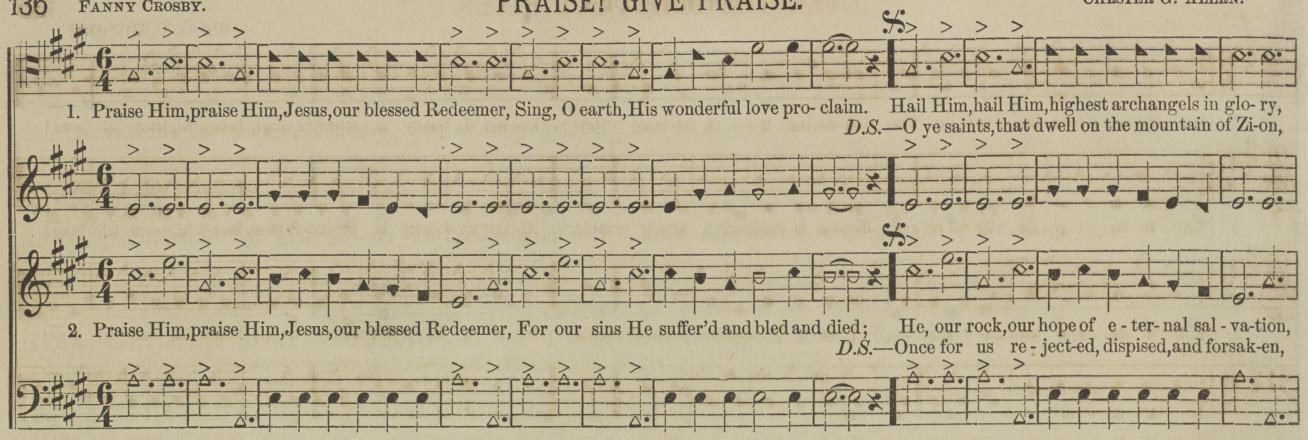
NEWT. C. KEELING.



FANNY CROSBY.

PRAISE! GIVE PRAISE.

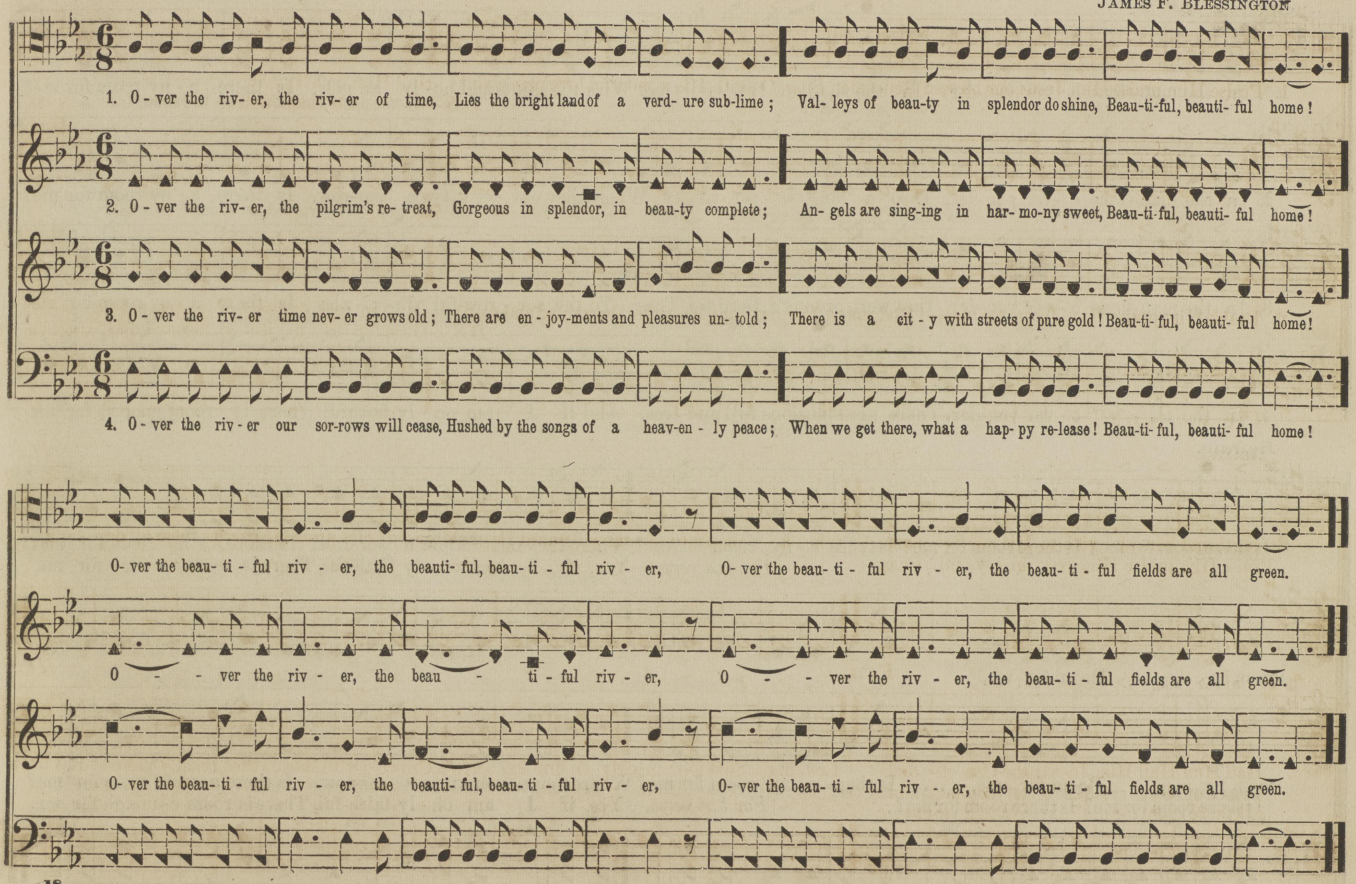
CHESTER G. ALLEN.



From "Bright Jewels," by per.

OVER THE BEAUTIFUL RIVER.

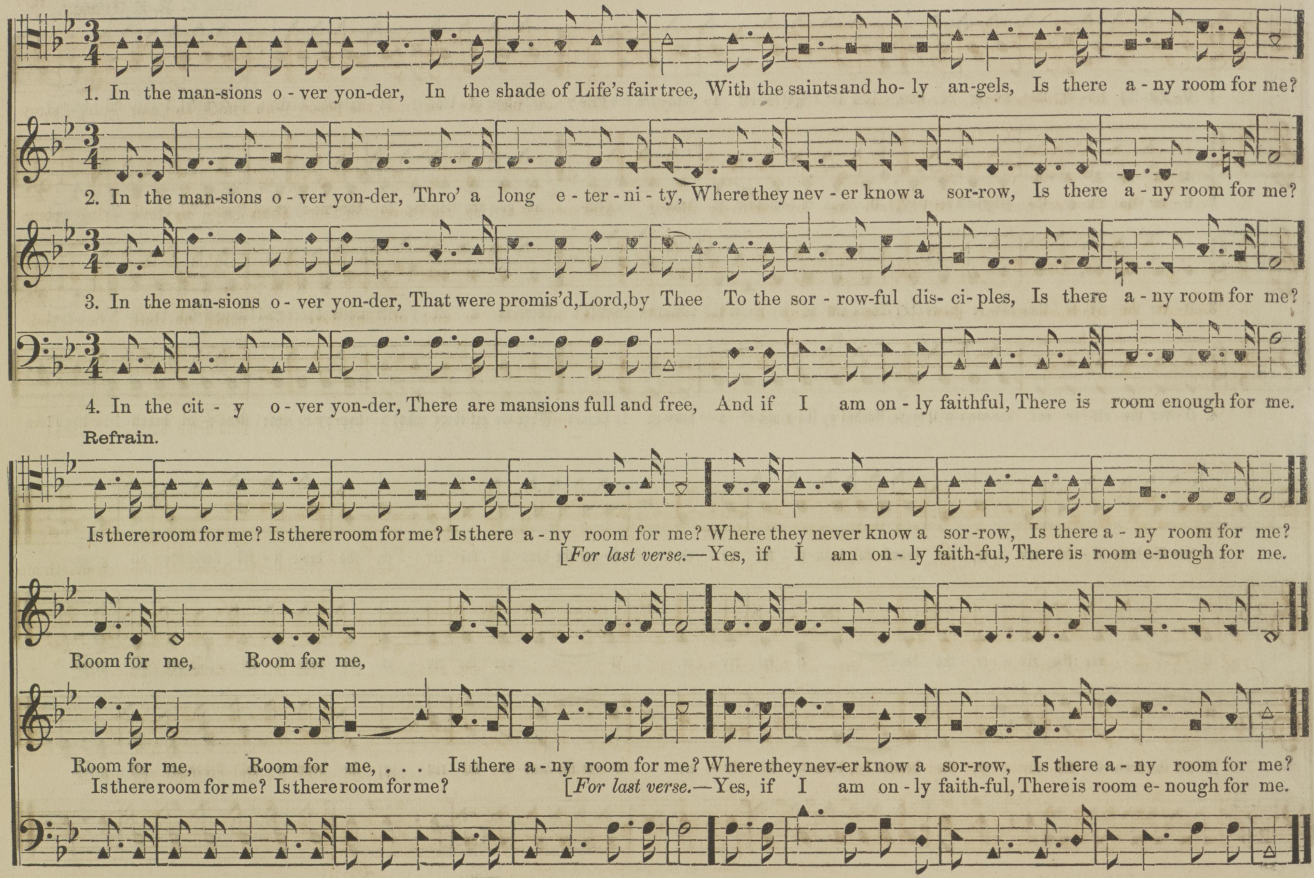
JAMES F. BLESSINGTON



138 E. R. LATTA.

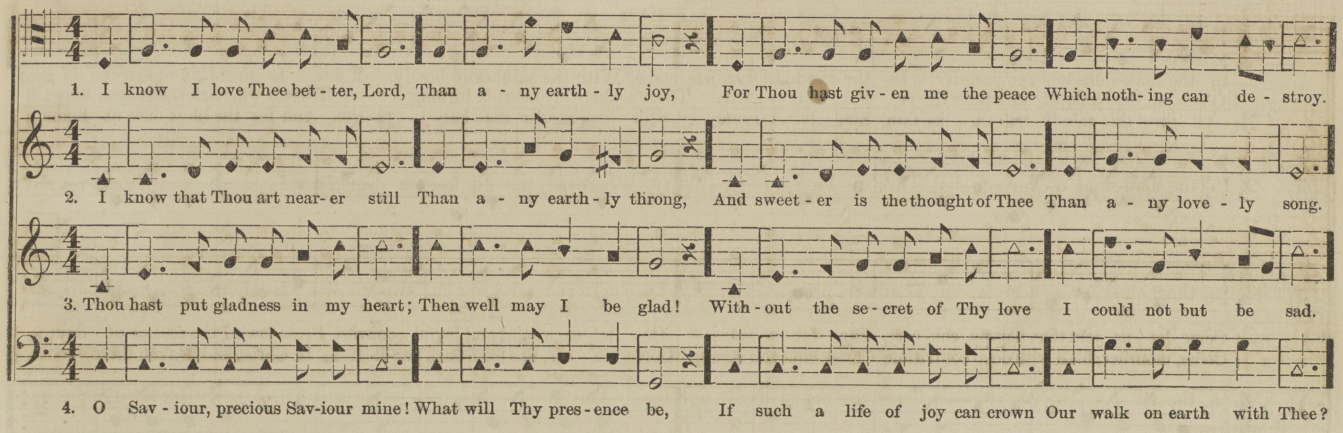
IS THERE ANY ROOM FOR ME?

FRANK M. DAVIS, by per.

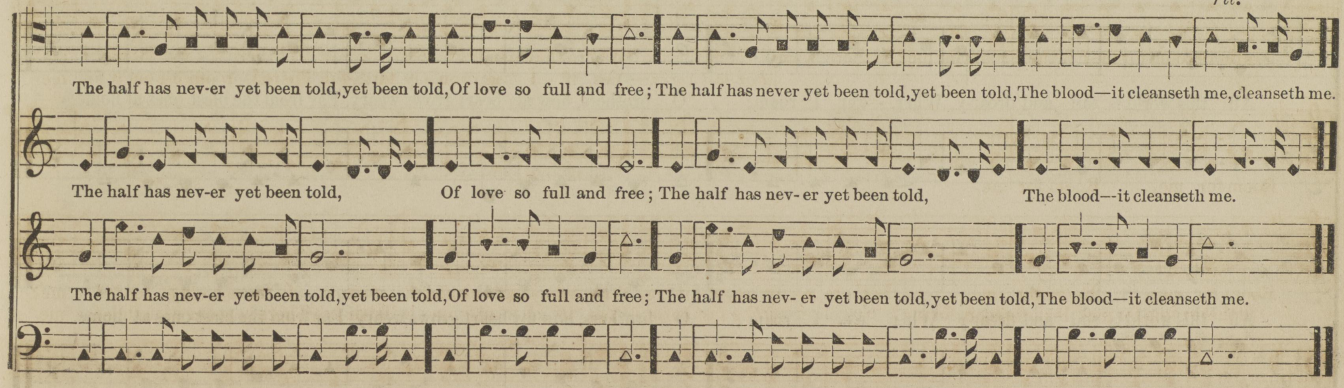


THE HALF HAS NEVER BEEN TOLD.

FRANCES RIDLEY HAVERGAL. R. E. HUDSON.



Chorus.



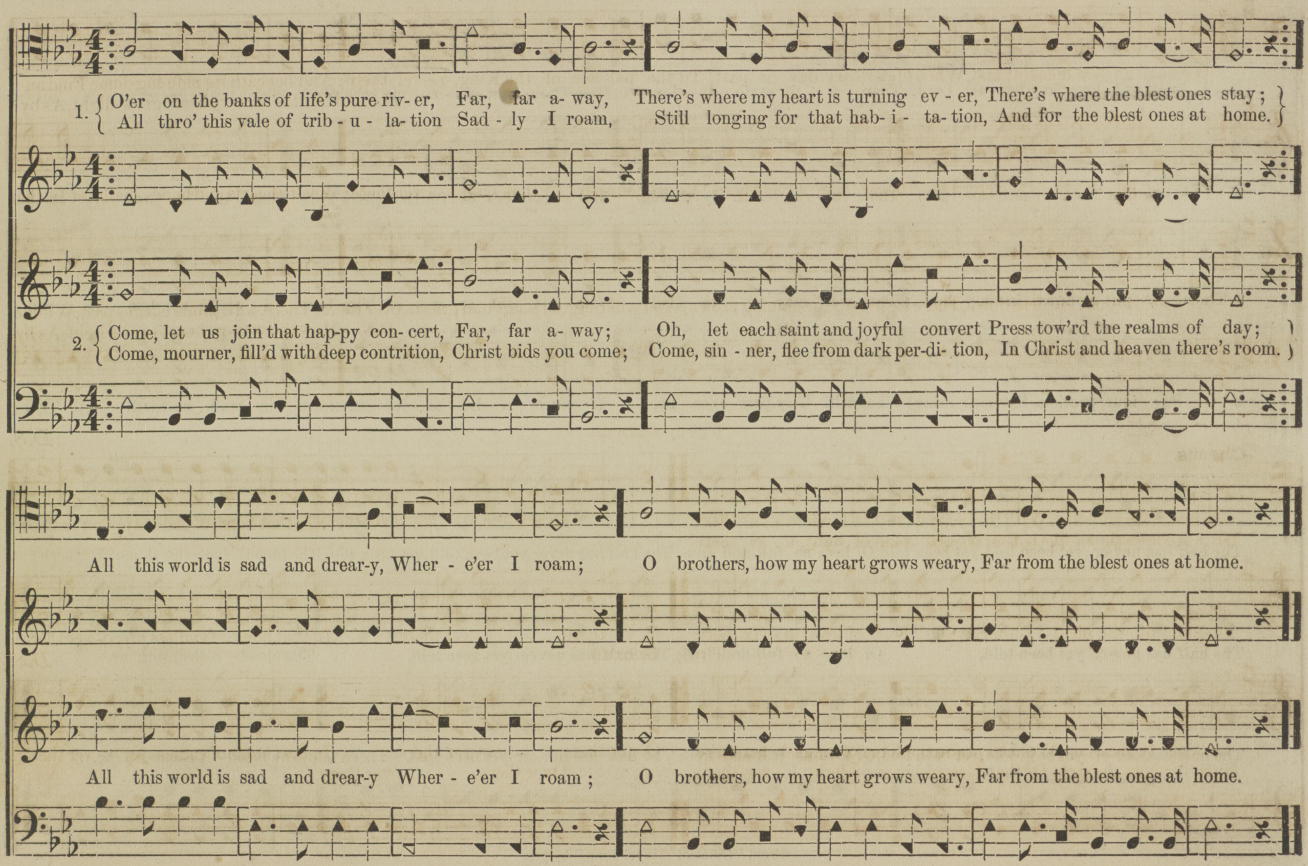
From "Gems of Gospel Song," by per.

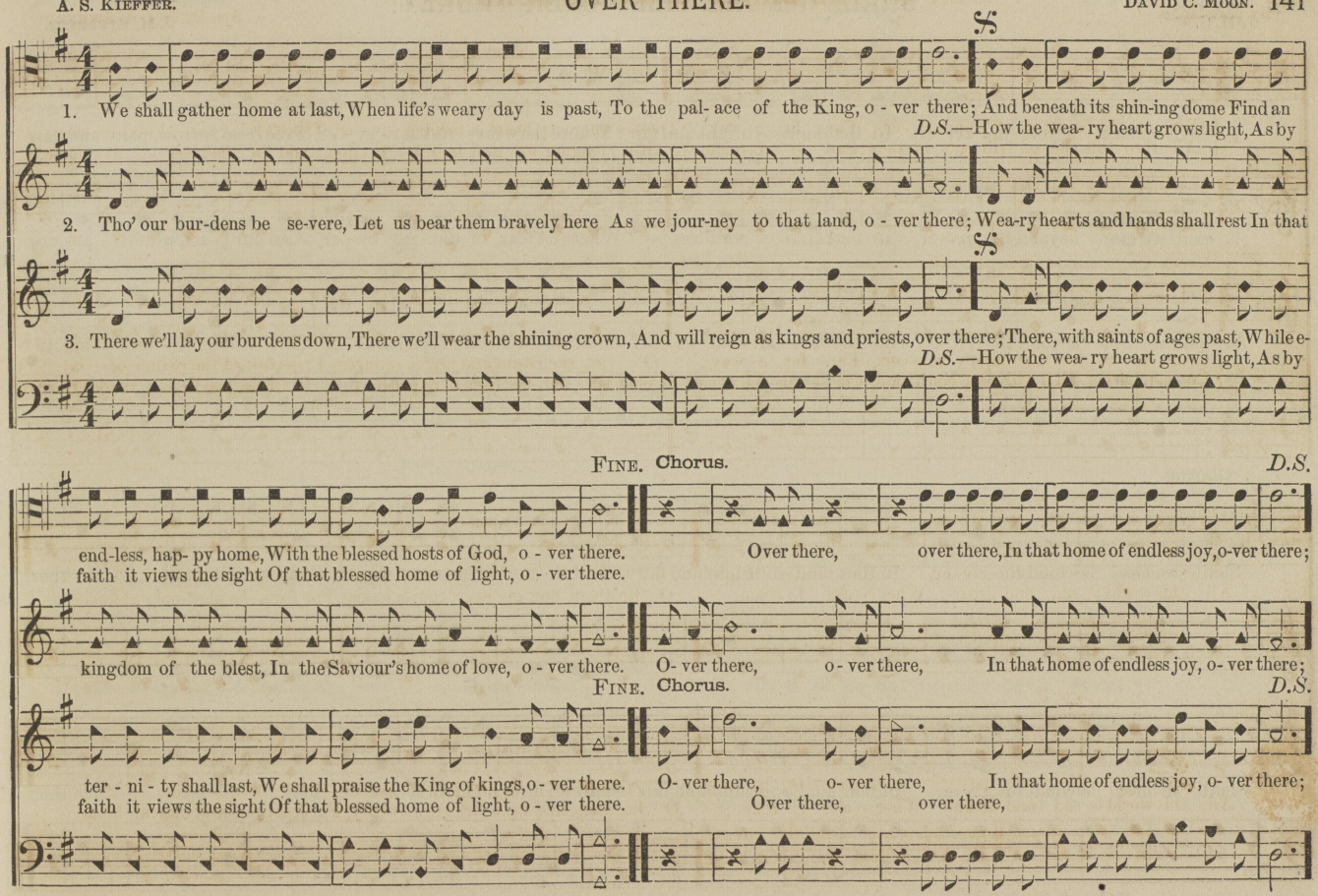
140

O'ER ON THE BANKS OF LIFE'S PURE RIVER.

By permission.

Arr. by JNO. R. SWENEY.

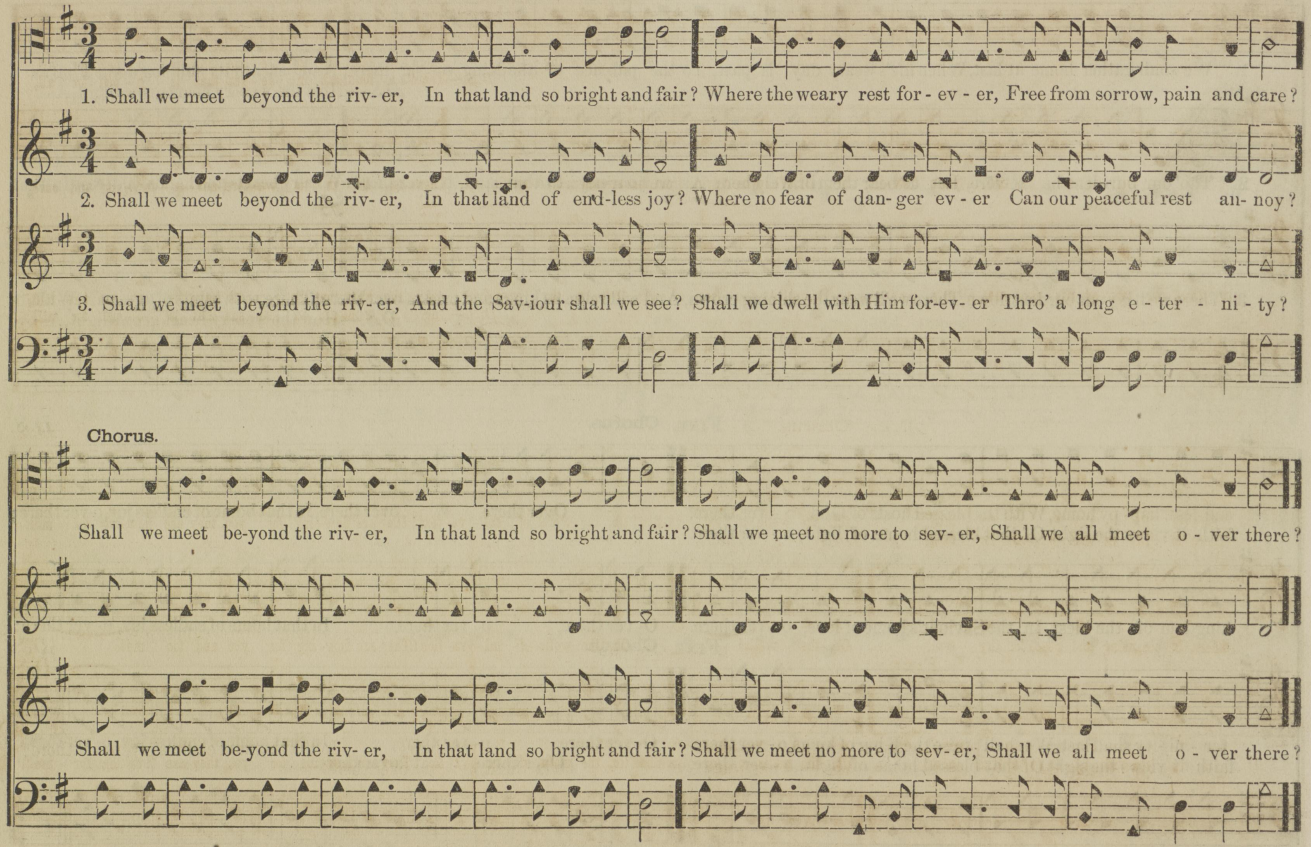



1. We shall gather home at last, When life's weary day is past, To the pal- ace of the King, o - ver there; And beneath its shin-ing dome Find an
D.S.—How the wea- ry heart grows light, As by
2. Tho' our bur-dens be se-vere, Let us bear them bravely here As we jour-ney to that land, o - ver there; Wea-ry hearts and hands shall rest In that
3. There we'll lay our burdens down, There we'll wear the shining crown, And will reign as kings and priests, over there; There, with saints of ages past, While e-
D.S.—How the wea- ry heart grows light, As by
FINE. Chorus.
D.S.
end-less, hap- py home, With the blessed hosts of God, o - ver there.
faith it views the sight Of that blessed home of light, o - ver there.
Over there, over there, In that home of endless joy, o-ver there;
kingdom of the blest, In the Saviour's home of love, o - ver there.
O- ver there, o - ver there, In that home of endless joy, o- ver there;
FINE. Chorus.
D.S.
ter - ni - ty shall last, We shall praise the King of kings, o - ver there.
faith it views the sight Of that blessed home of light, o - ver there.
O- ver there, o- ver there, In that home of endless joy, o- ver there;
Over there, over there,

SHALL WE ALL MEET OVER THERE?

J. M. S.

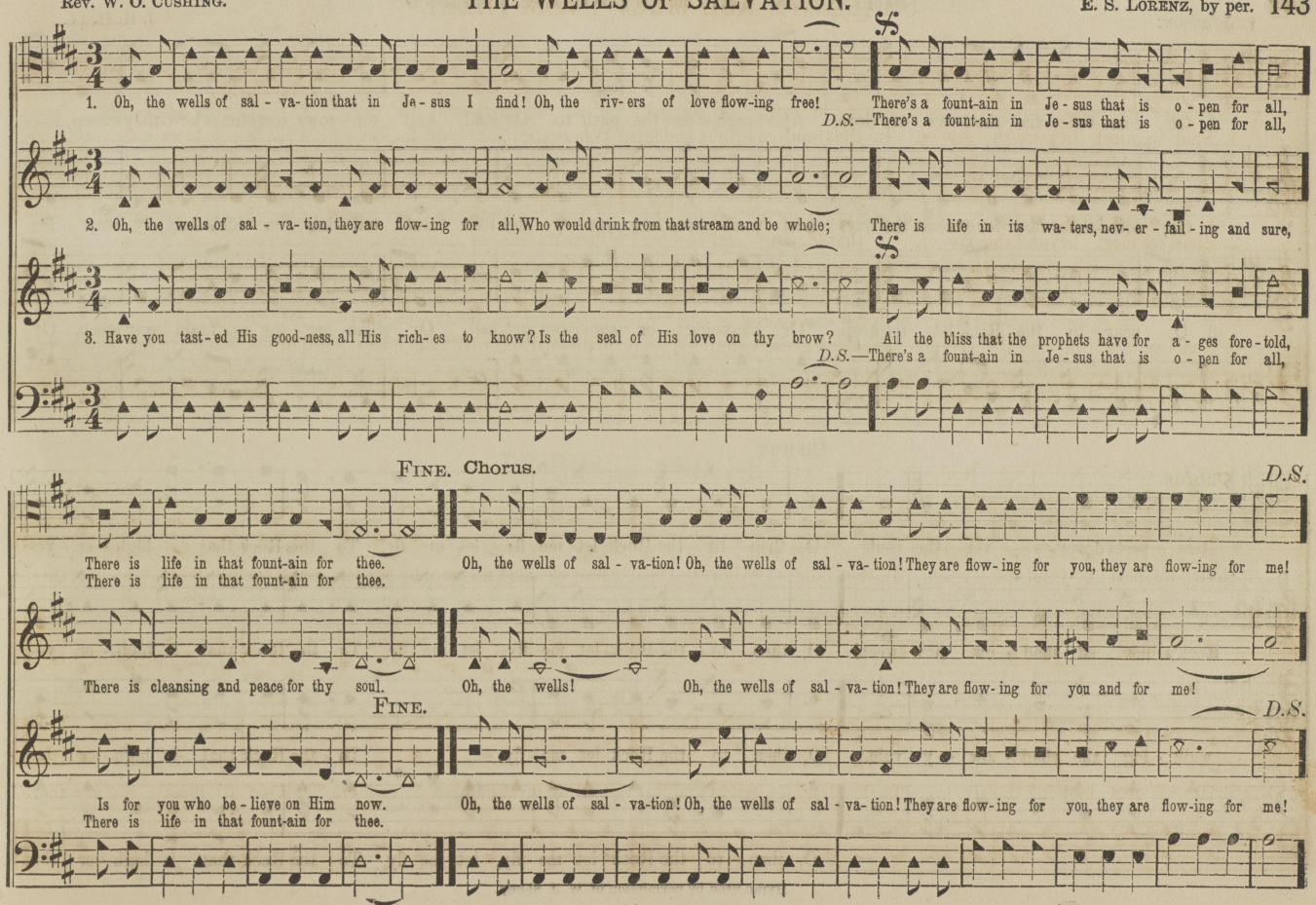
J. M. STERRETT.



Rev. W. O. CUSHING.

THE WELLS OF SALVATION.

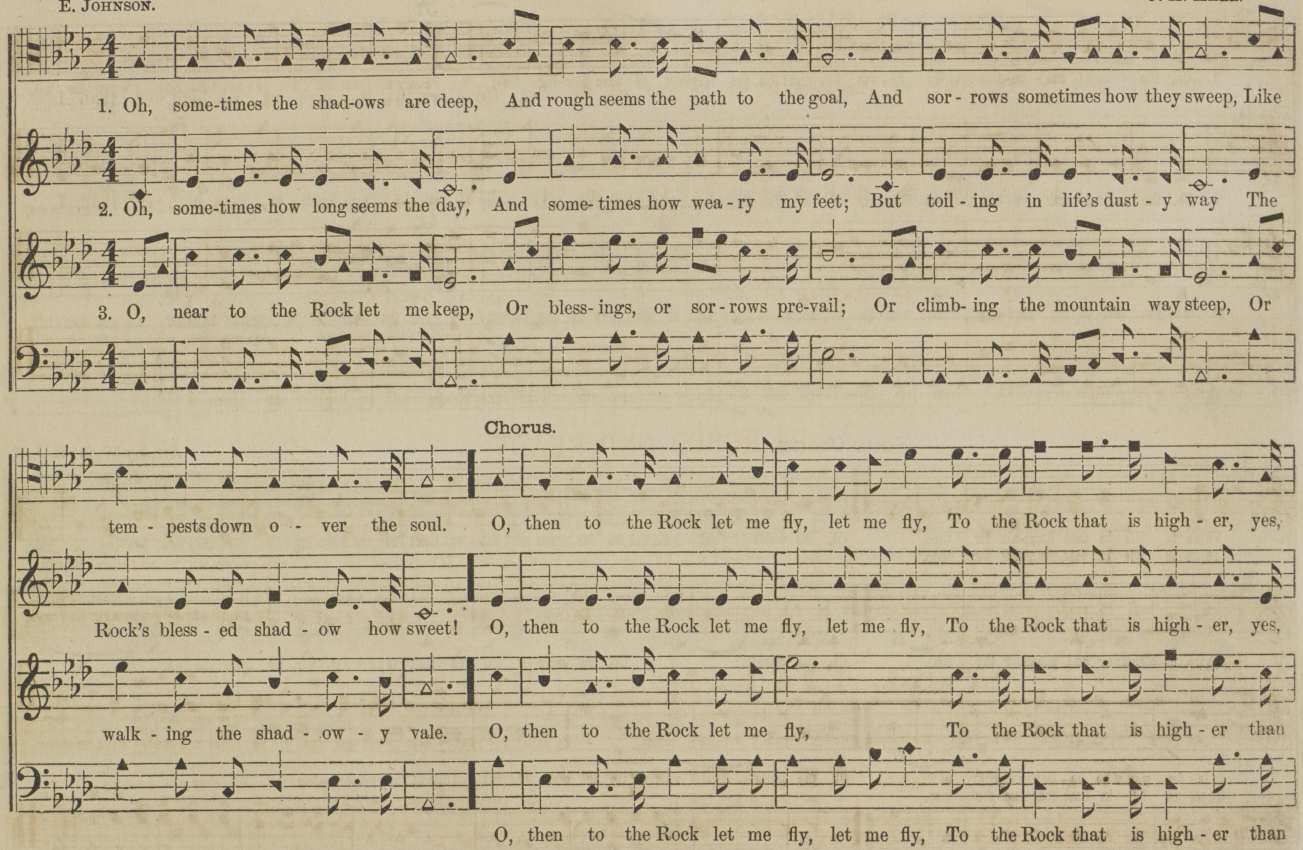
E. S. LORENZ, by per.



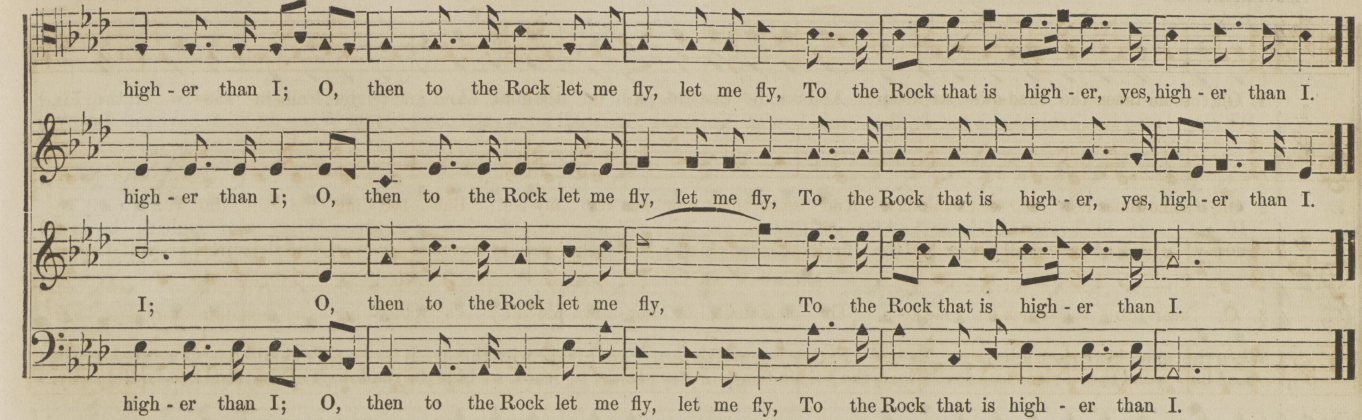
144

THE ROCK THAT IS HIGHER THAN I.

E. JOHNSON. J. H. HALL.



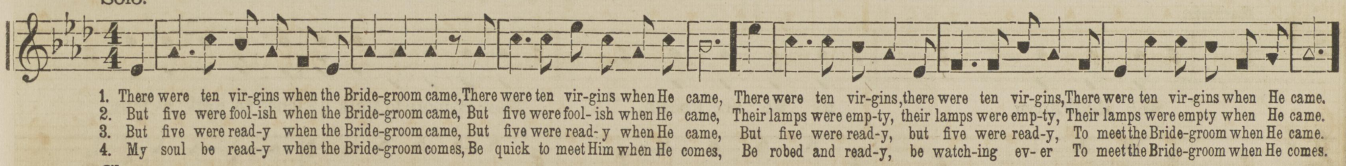
Hymn used by permission of W. J. Shuey.



BE ROBED AND READY.

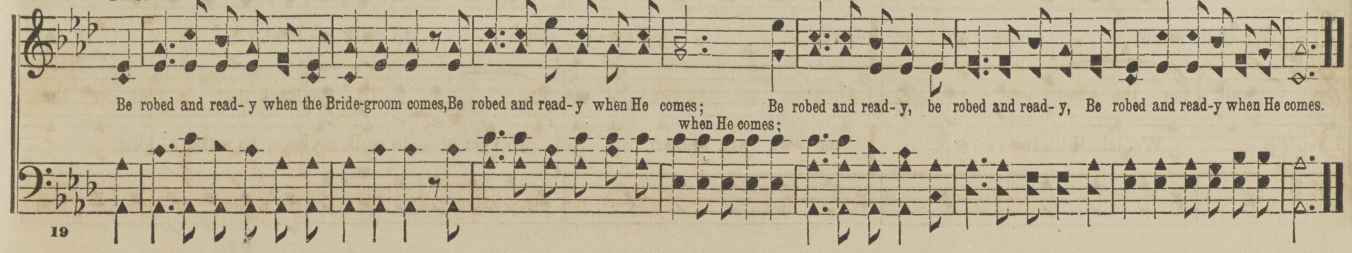
Arr. by W. B. B.

Solo.



1. There were ten vir-gins when the Bride-groom came, There were ten vir-gins when He came, There were ten vir-gins, there were ten vir-gins, There were ten vir-gins when He came.
2. But five were fool-ish when the Bride-groom came, But five were fool- ish when He came, Their lamps were emp-ty, their lamps were emp-ty, Their lamps were empty when He came.
3. But five were read-y when the Bride-groom came, But five were read- y when He came, But five were read-y, but five were read-y, To meet the Bride-groom when He came.
4. My soul be read-y when the Bride-groom comes, Be quick to meet Him when He comes, Be robed and read-y, be watch-ing ev- er To meet the Bride-groom when He comes.

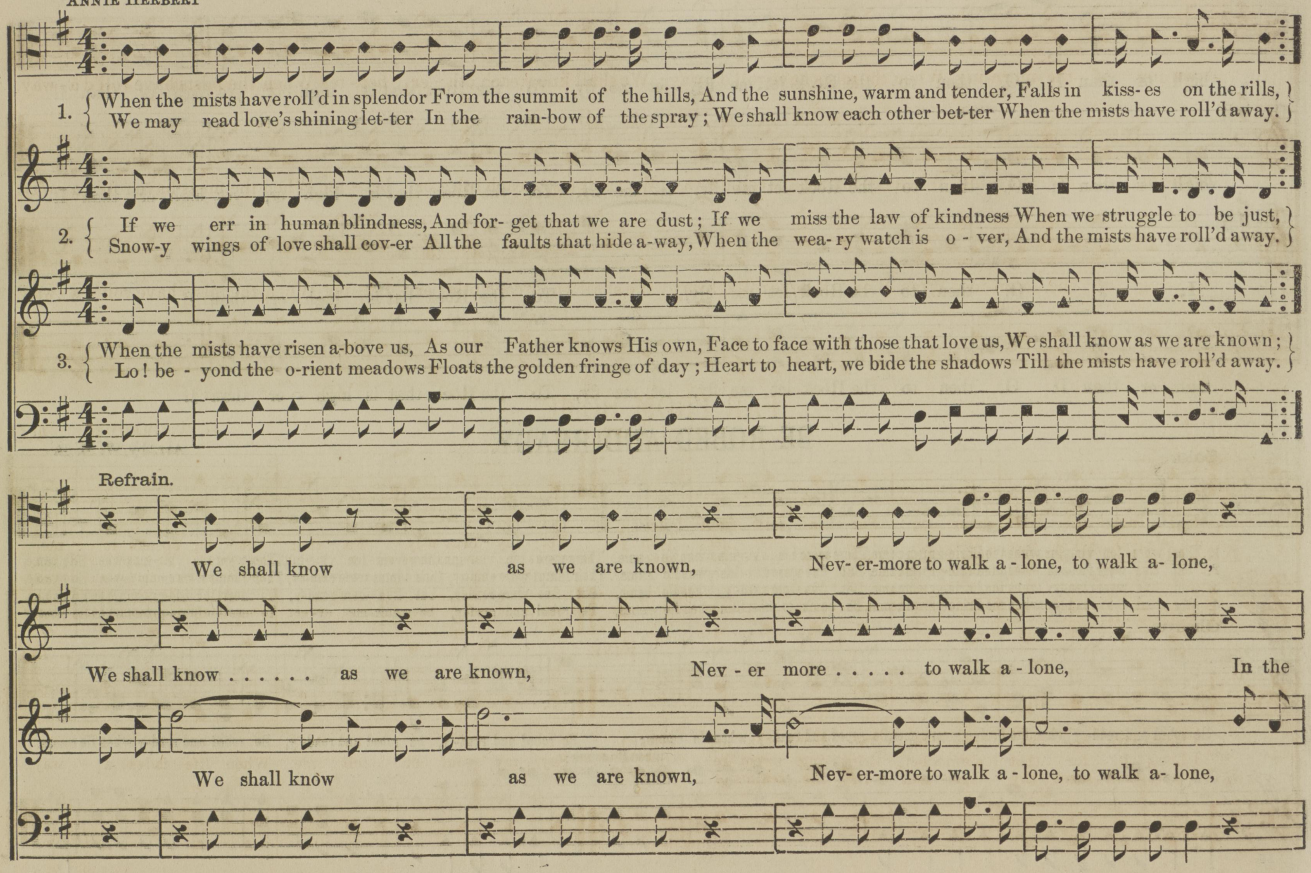
Chorus.

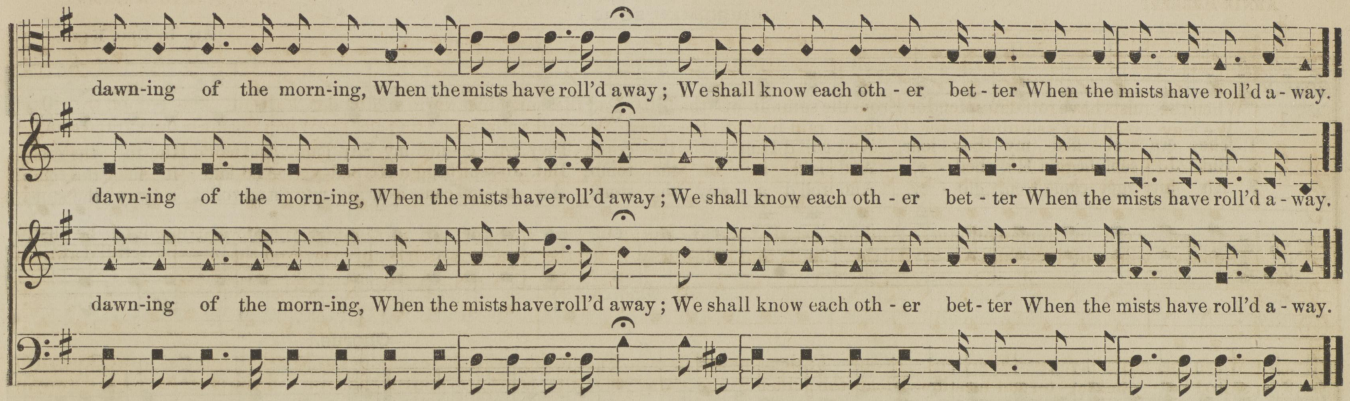


WHEN THE MISTS HAVE ROLLED AWAY.

ANNIE HERBERT

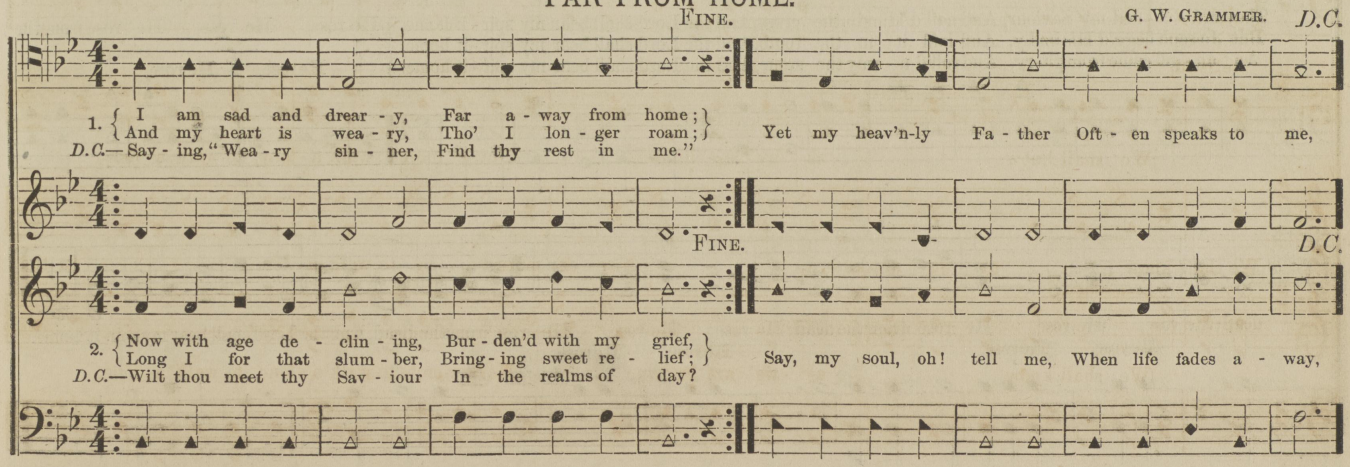
Arr. by S. H. WARTMAN.





FAR FROM HOME.

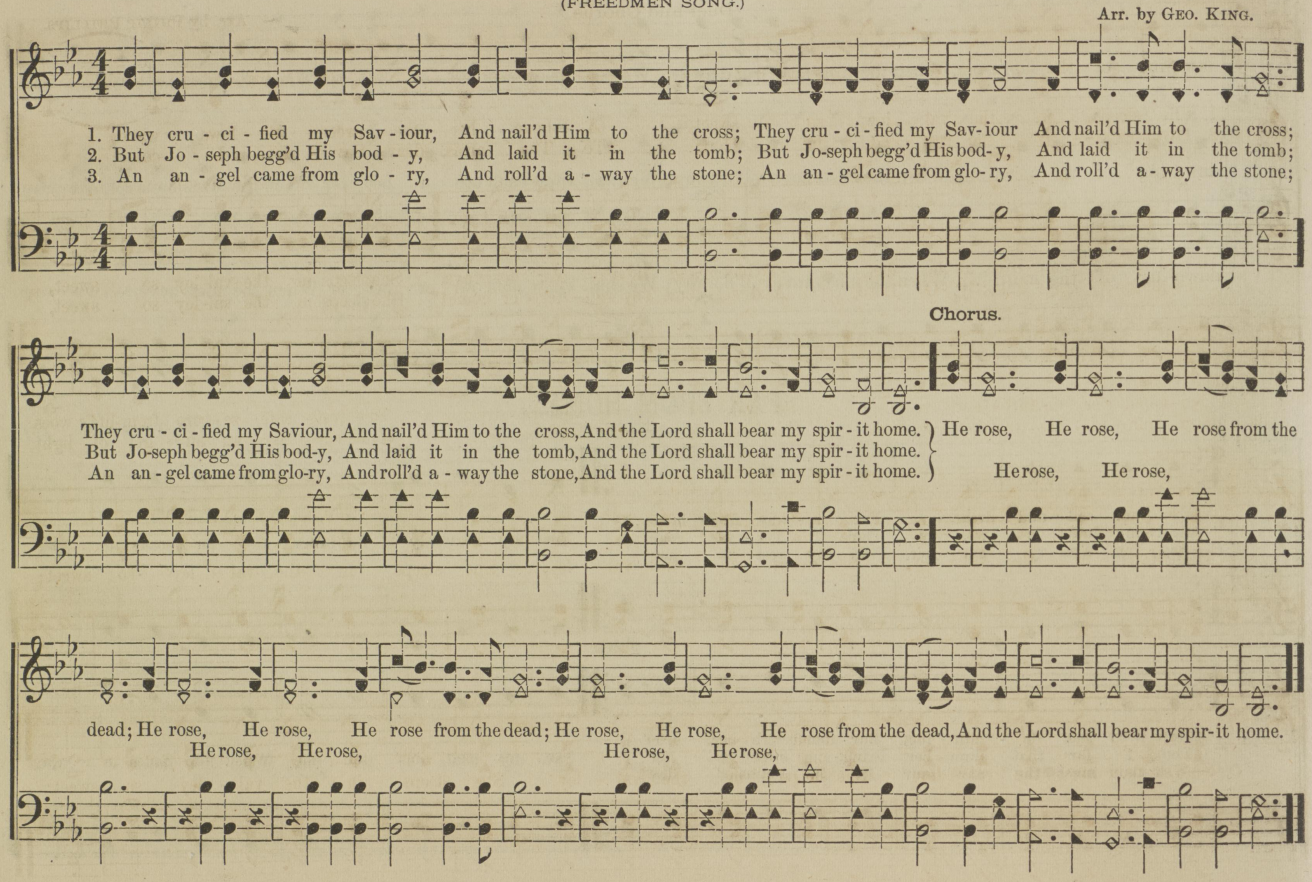
G. W. GRAMMER.



HE ROSE FROM THE DEAD.

(FREEDMEN SONG.)

Arr. by GEO. KING.

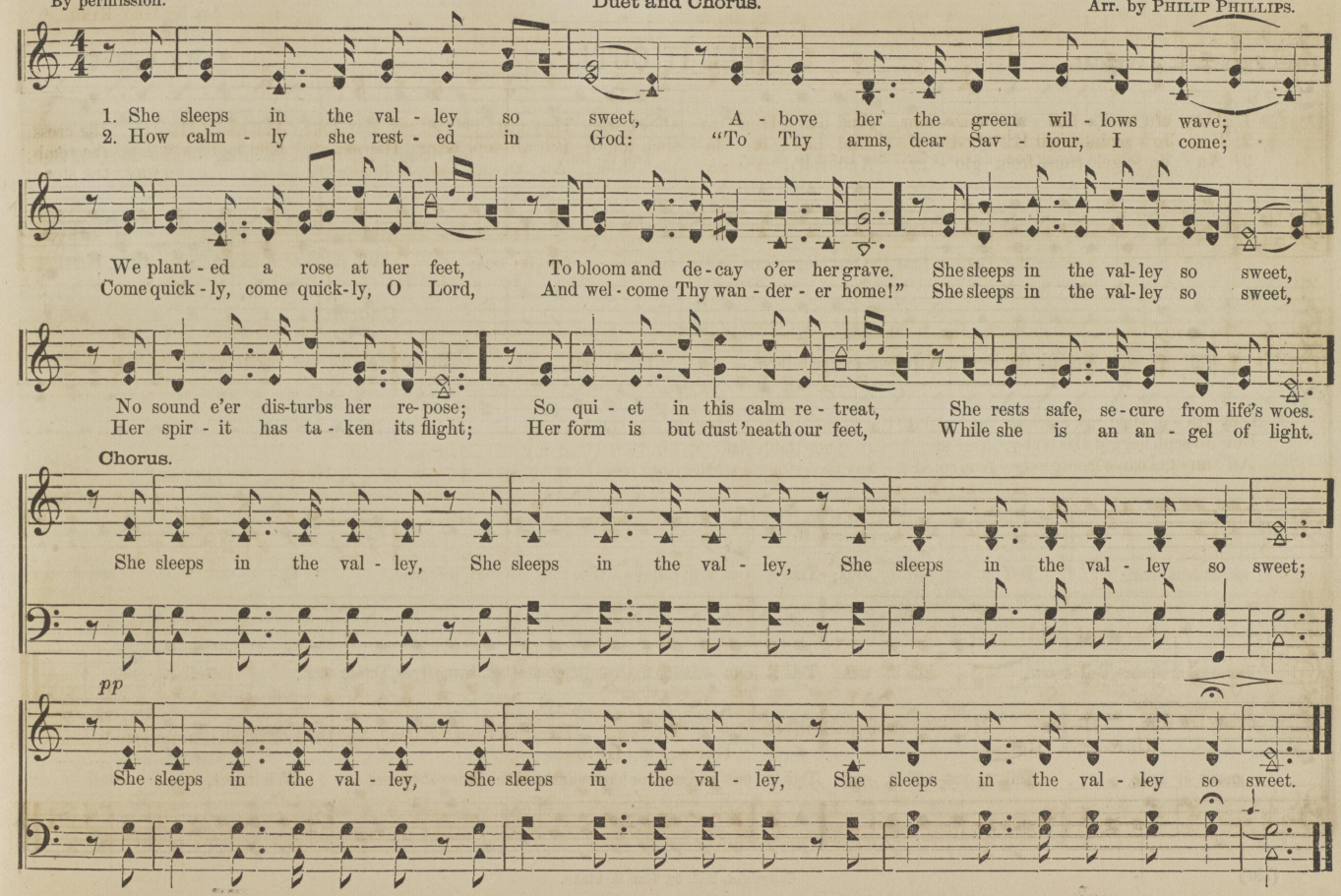


SHE SLEEPS IN THE VALLEY.

By permission.

Duet and Chorus.

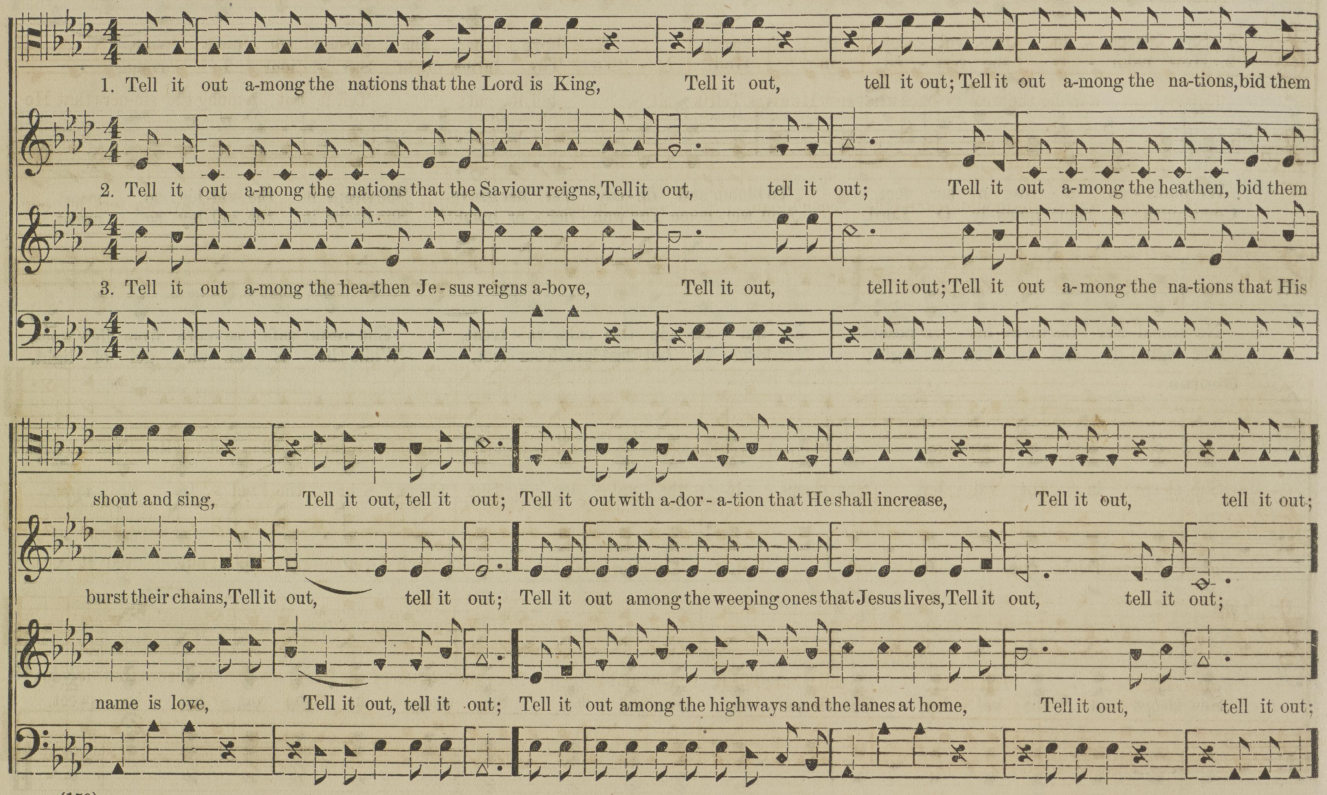
Arr. by PHILIP PHILLIPS.



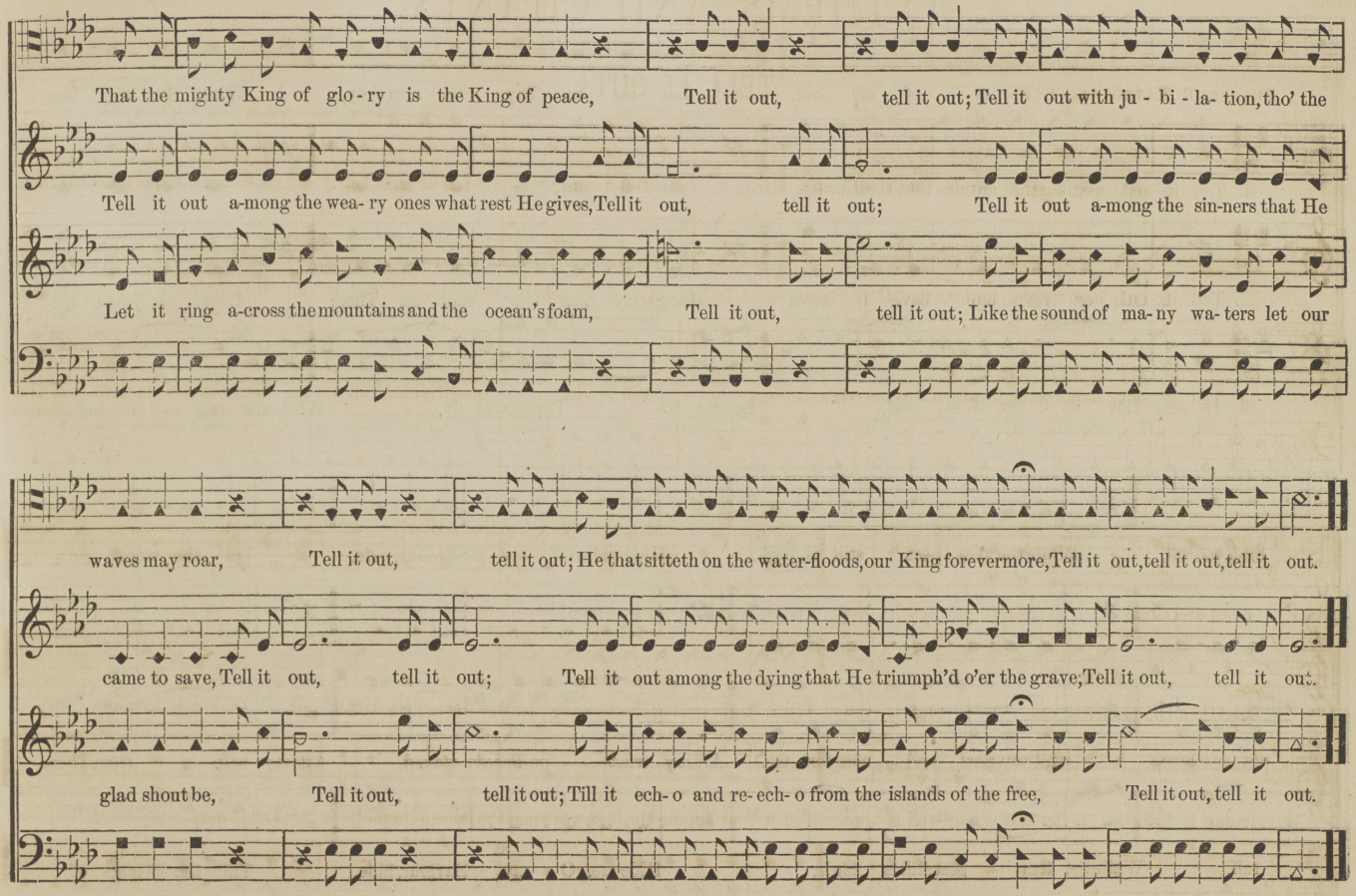
ANTHEMS AND CHANTS.

TELL IT OUT!

FRANCES R. HAVERGAL. WM. B. BLAKE.

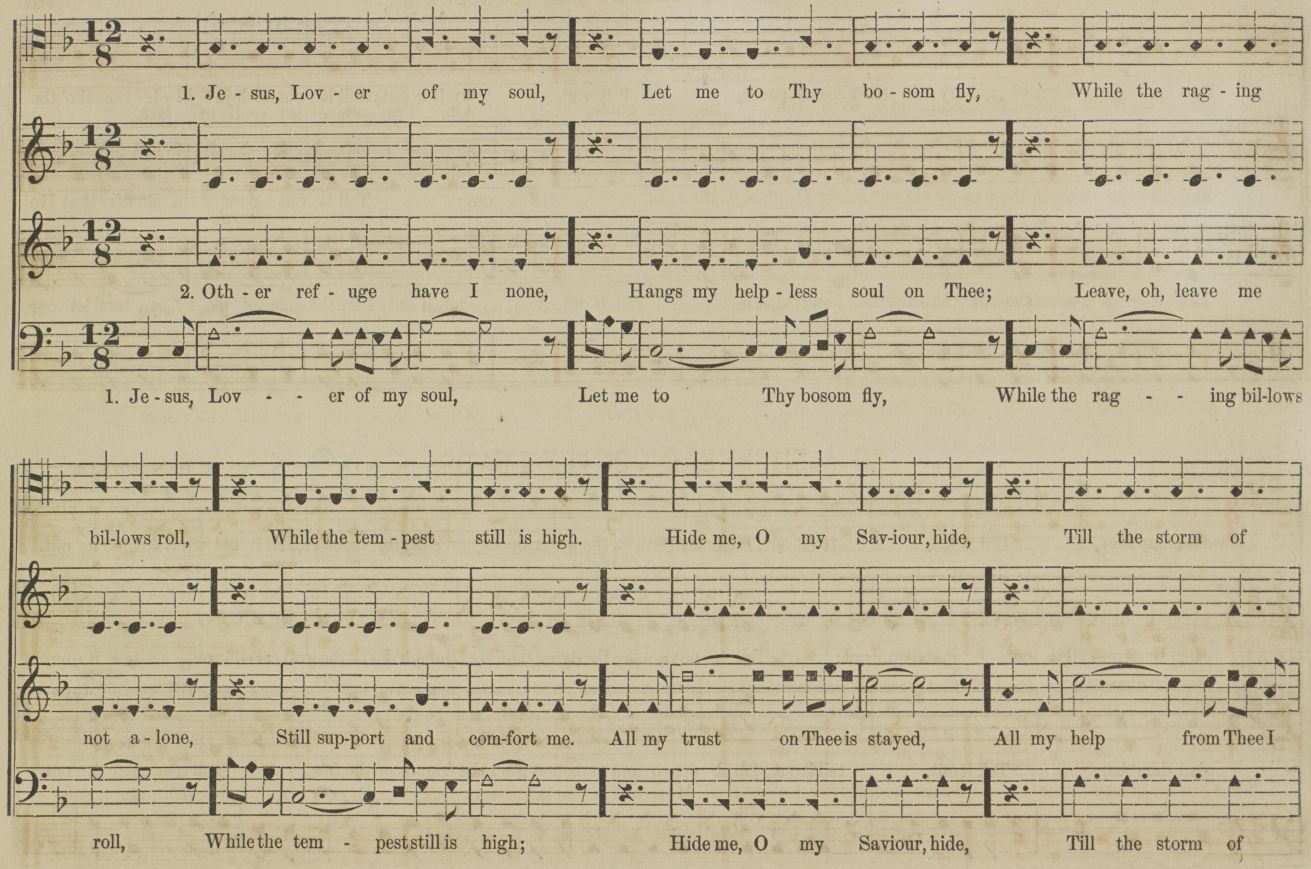


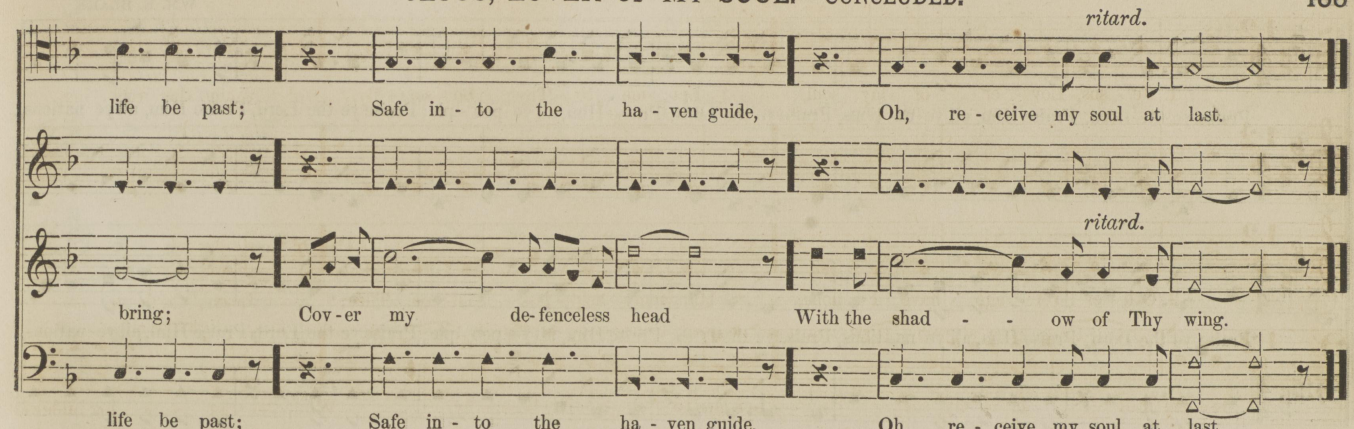
Copyright, 1883, by Wm. B. Blake.


That the mighty King of glo - ry is the King of peace, Tell it out, tell it out; Tell it out with ju - bi - la- tion, tho' the
Tell it out a-mong the wea- ry ones what rest He gives, Tell it out, tell it out; Tell it out a-mong the sin-ners that He
Let it ring a-cross the mountains and the ocean's foam, Tell it out, tell it out; Like the sound of ma- ny wa- ters let our
waves may roar, Tell it out, tell it out; He that sitteth on the water-floods, our King forevermore, Tell it out, tell it out, tell it out.
came to save, Tell it out, tell it out; Tell it out among the dying that He triumph'd o'er the grave; Tell it out, tell it out.
glad shout be, Tell it out, tell it out; Till it ech- o and re- ech- o from the islands of the free, Tell it out, tell it out.

JESUS, LOVER OF MY SOUL.

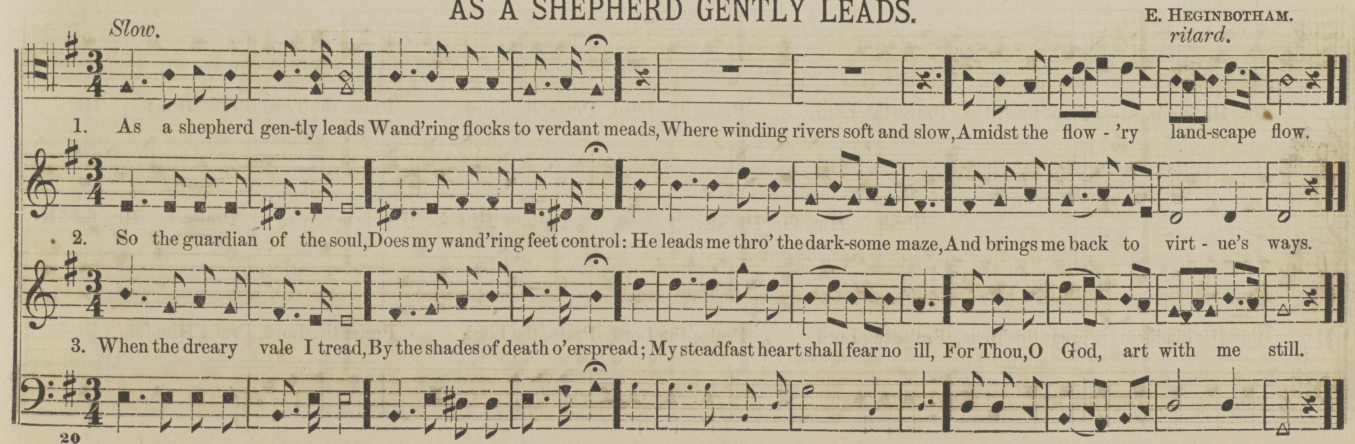
CHAS. H. GABRIEL, by per.





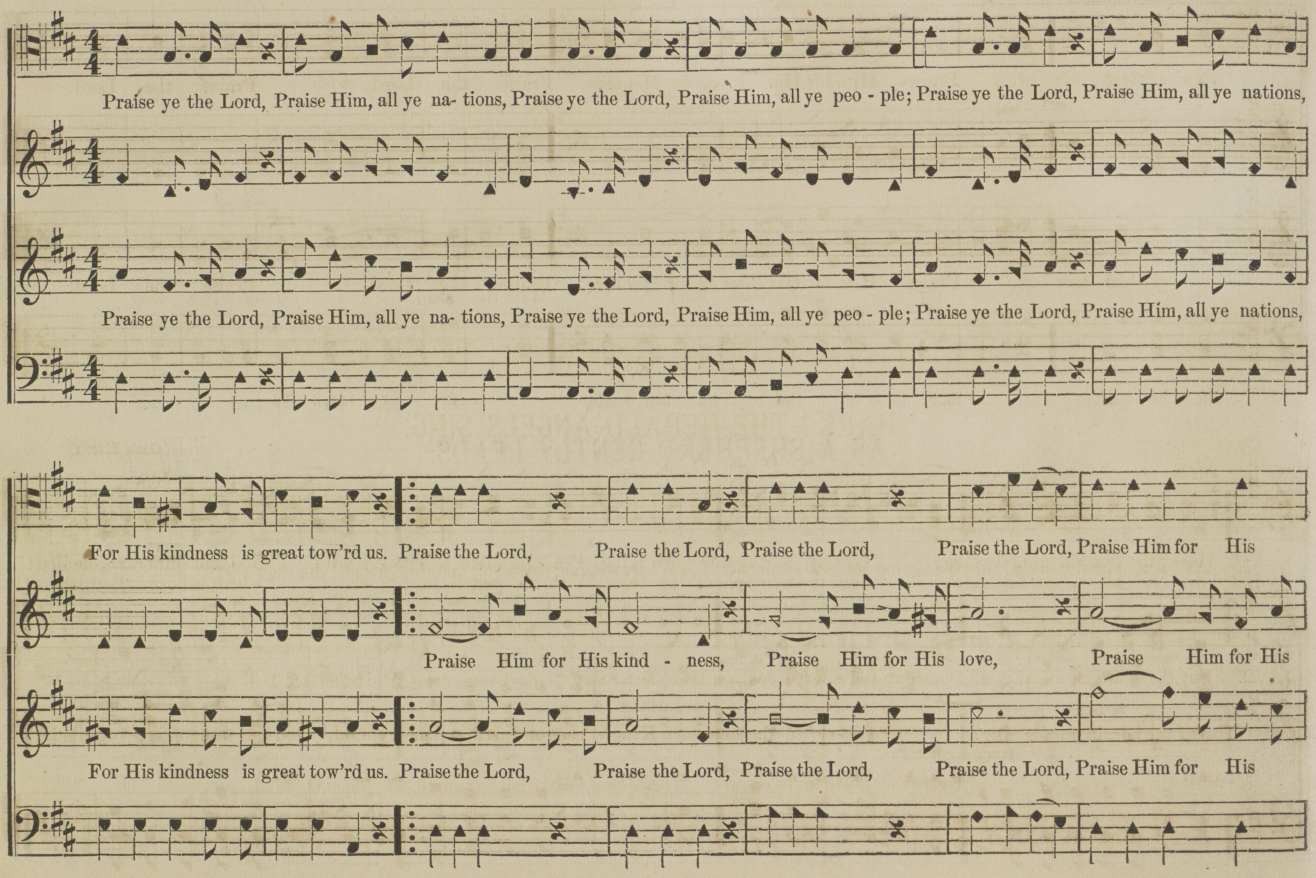
AS A SHEPHERD GENTLY LEADS.

E. HEGINBOTHAM.

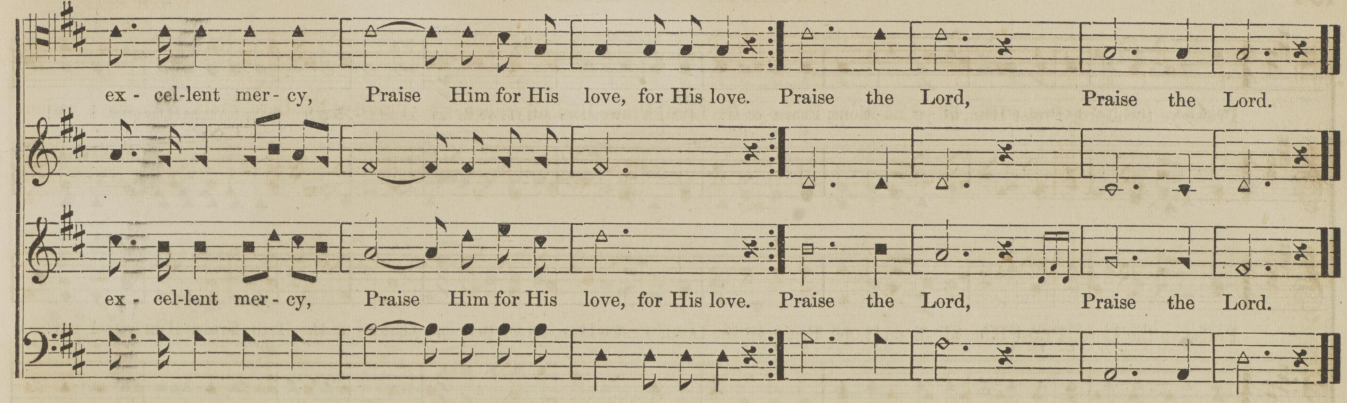


PRAISE YE THE LORD.

WM. B. BLAKE.

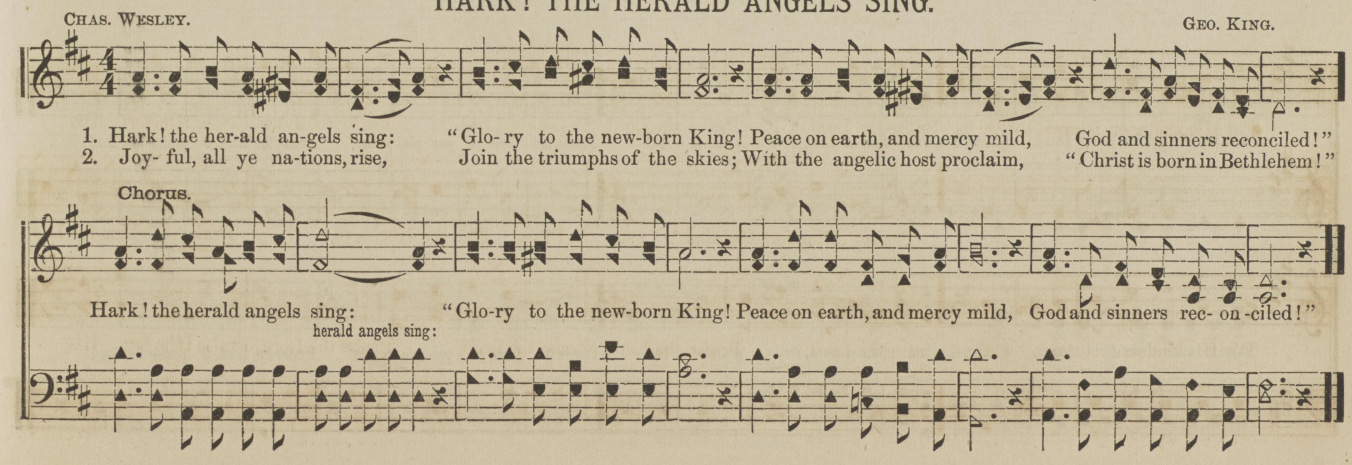


PRAISE YE THE LORD.—CONCLUDED.



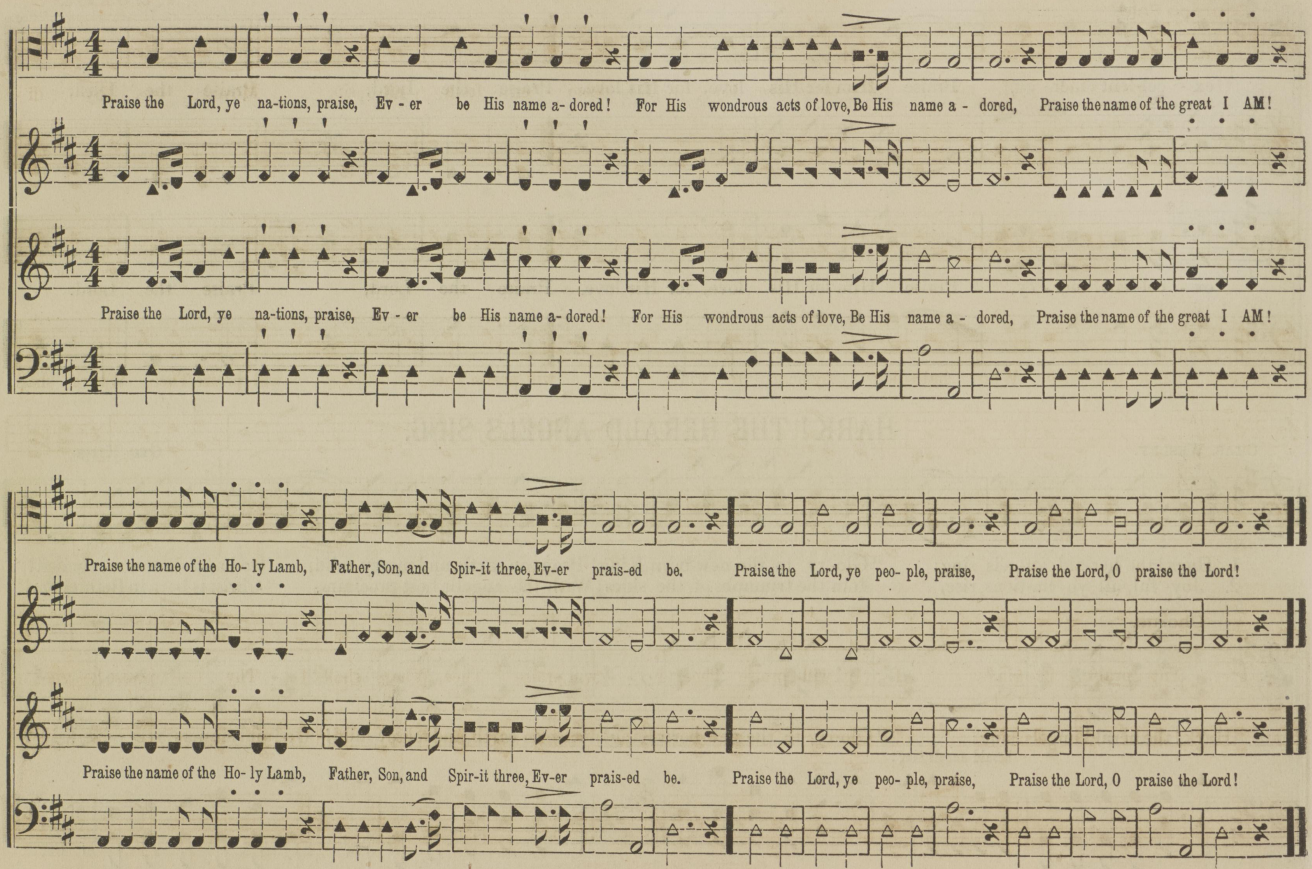
HARK! THE HERALD ANGELS SING.

CHAS. WESLEY. GEO. KING.



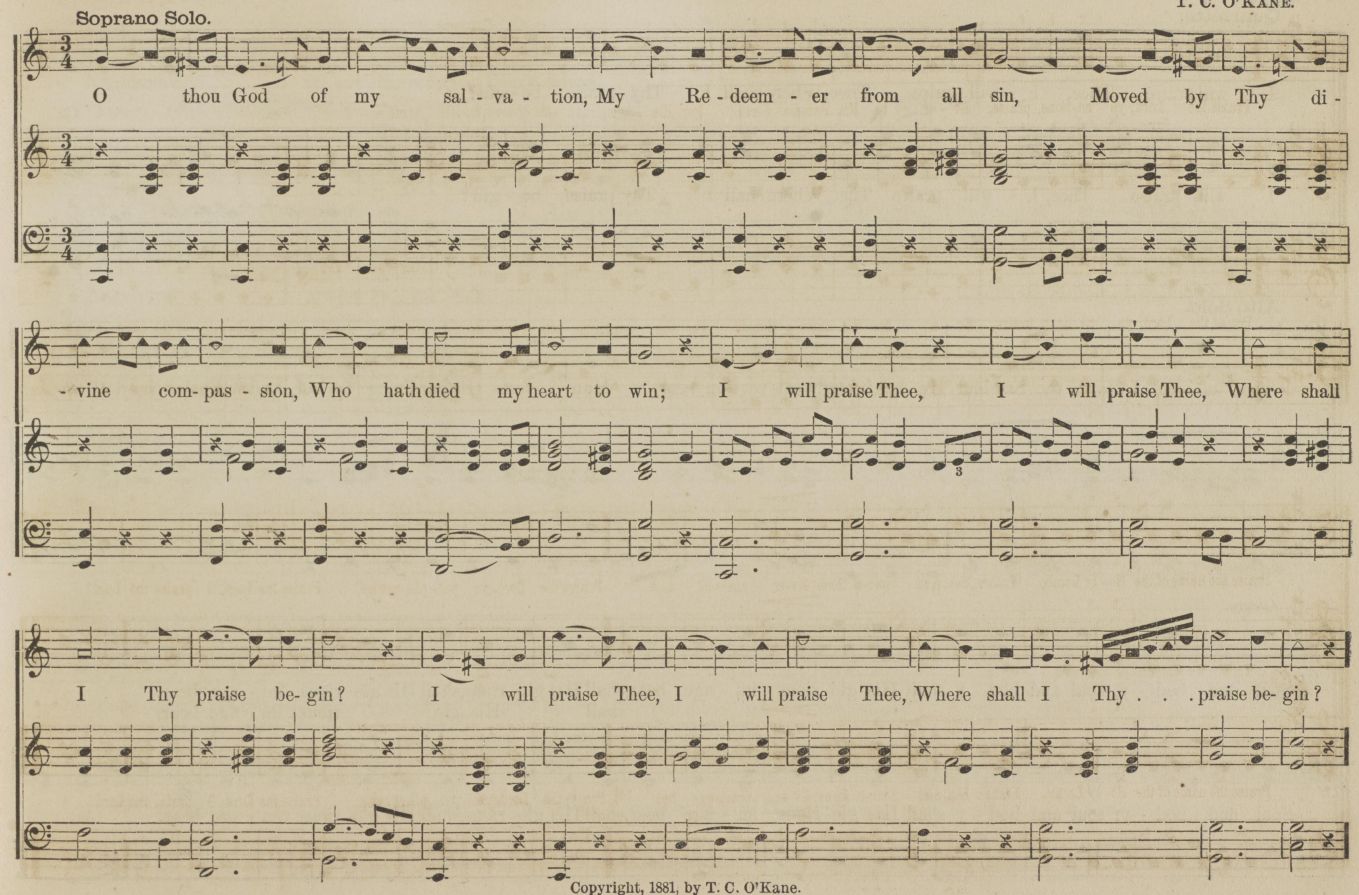
PRAISE THE LORD.

A. S. KIEFFER.



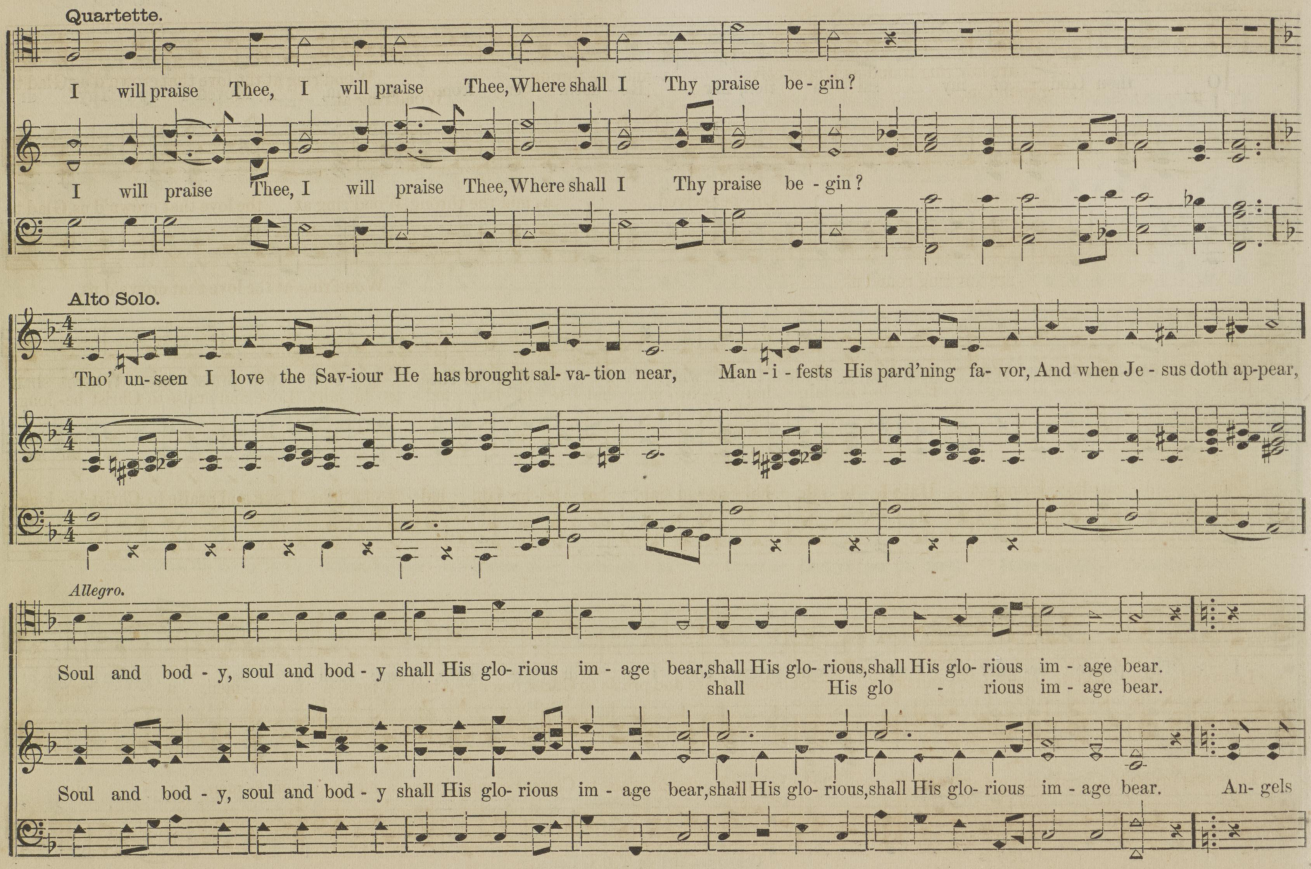
GOD OF MY SALVATION.

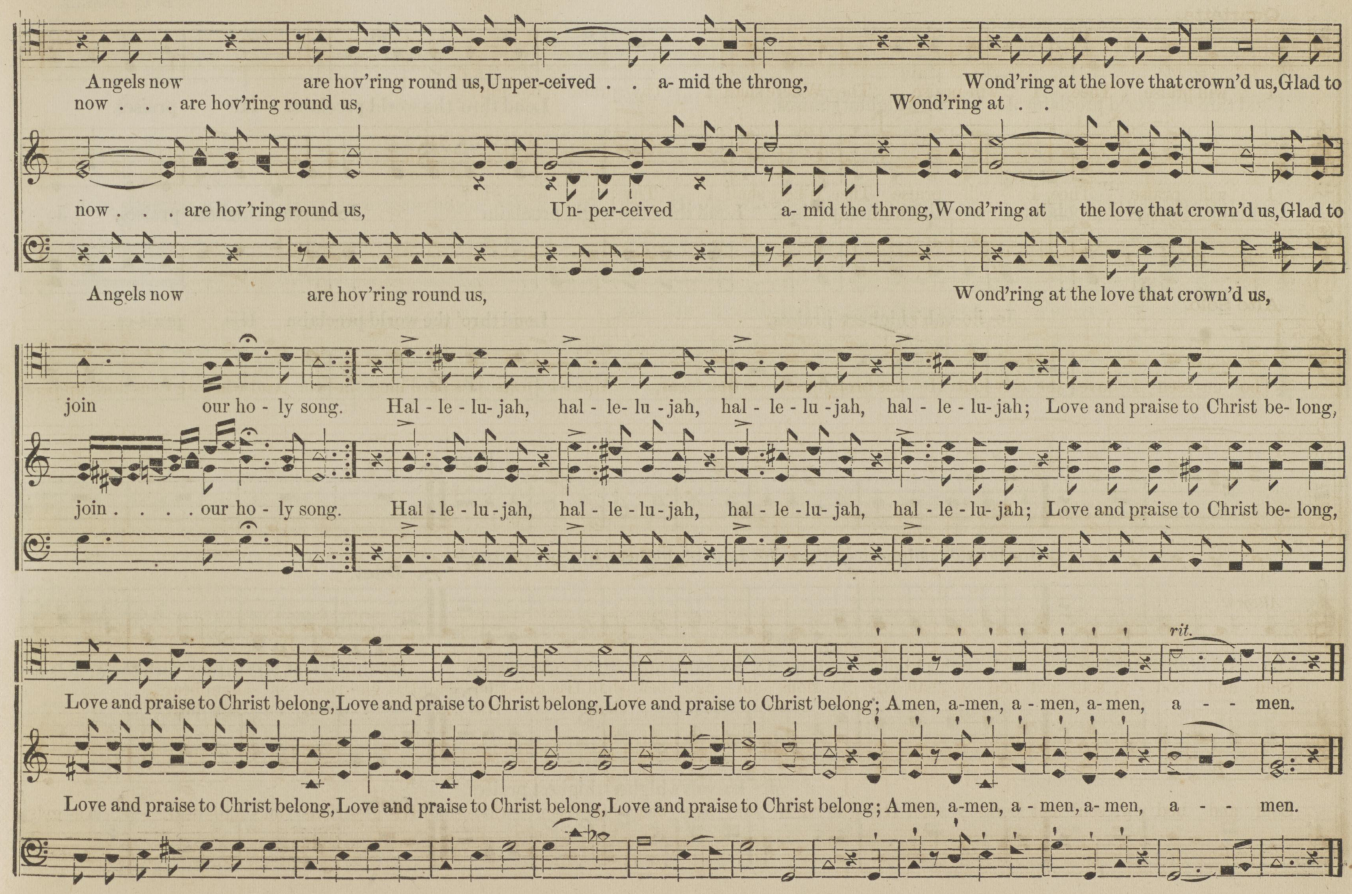
T. C. O'KANE.



Copyright, 1881, by T. C. O'Kane.

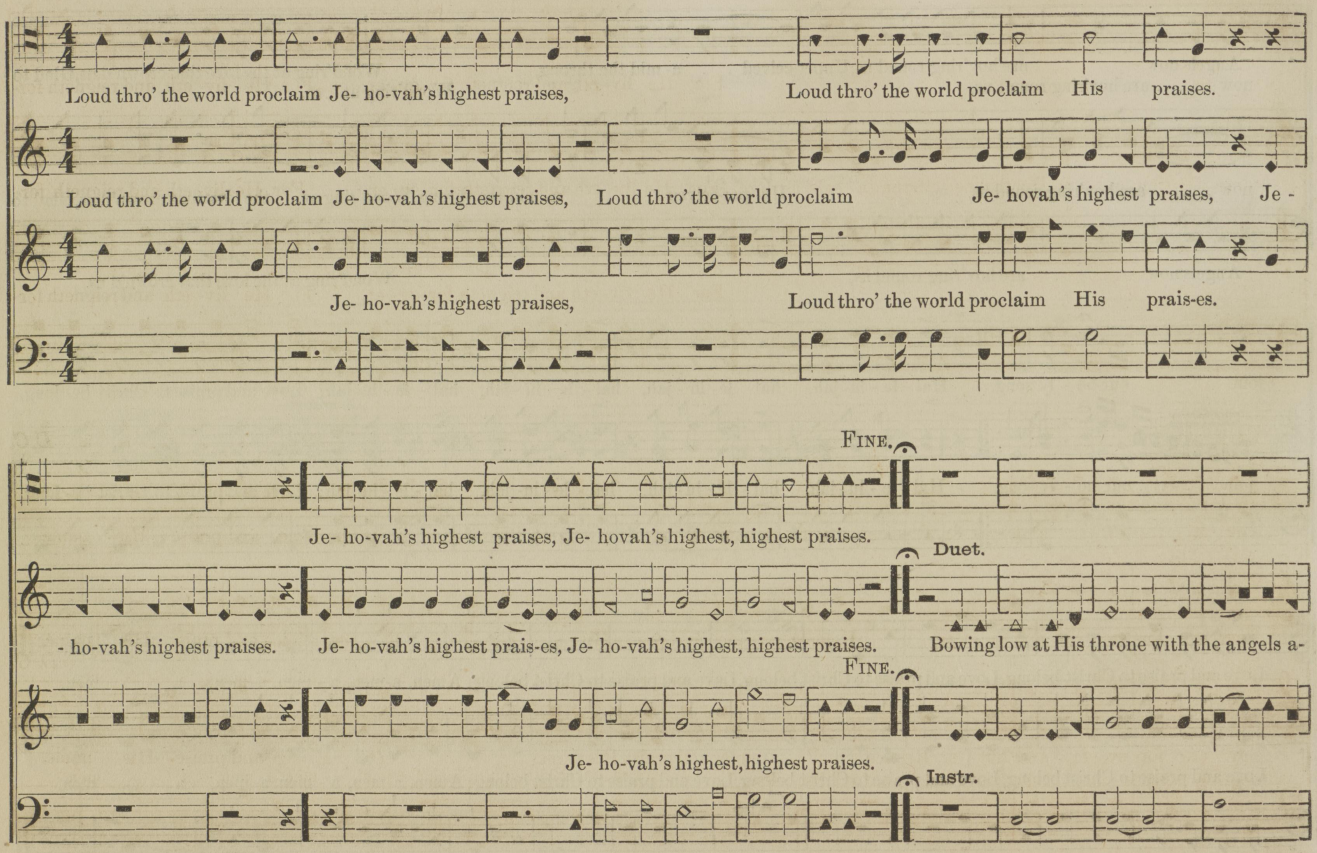
GOD OF MY SALVATION.—CONTINUED.

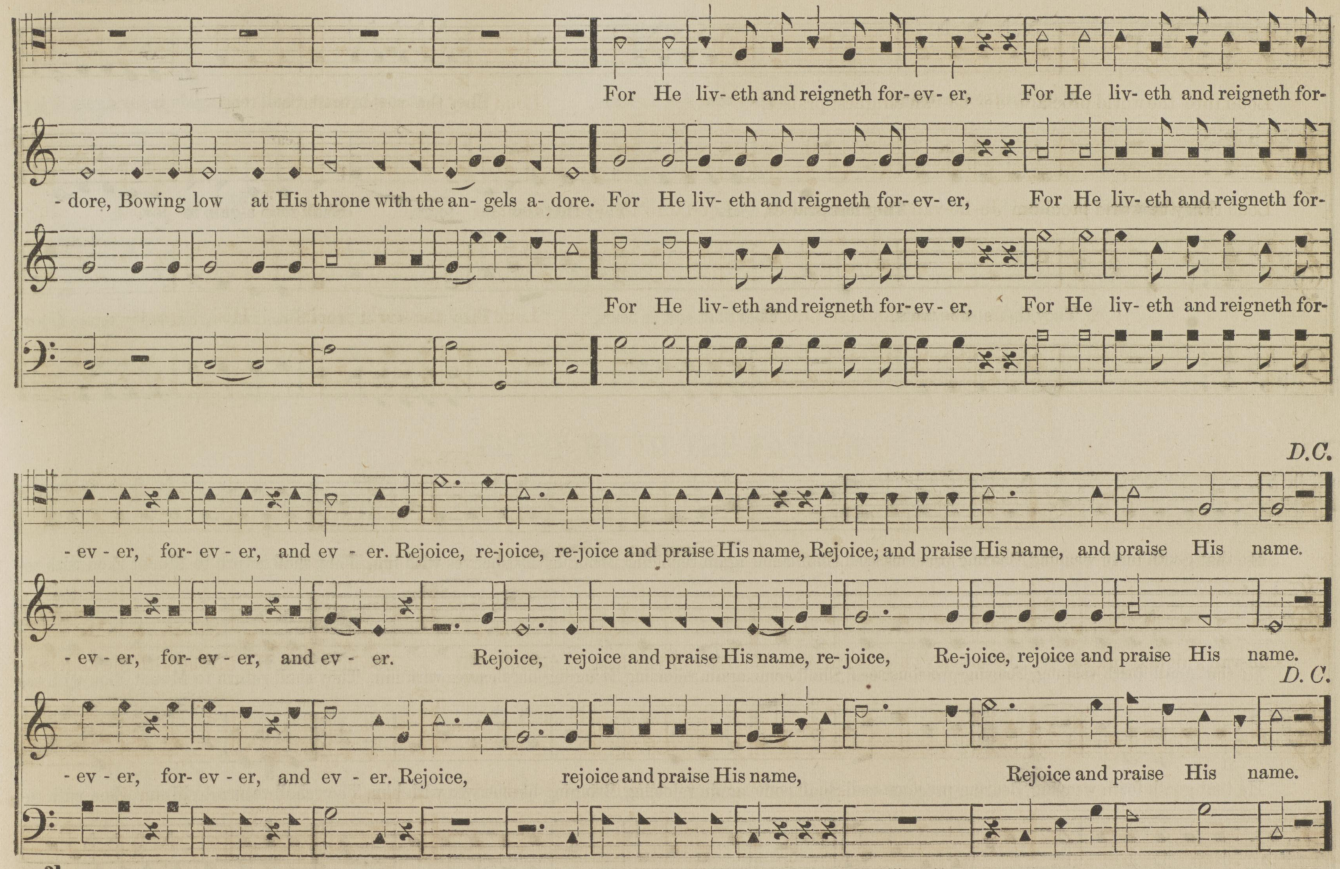



Angels now are hov'ring round us, Unper-ceived . . a- mid the throng, Wond'ring at the love that crown'd us, Glad to
now . . . are hov'ring round us, Wond'ring at . .
now . . . are hov'ring round us, Un- per-ceived a- mid the throng, Wond'ring at the love that crown'd us, Glad to
Angels now are hov'ring round us, Wond'ring at the love that crown'd us,
join our ho - ly song. Hal - le - lu- jah, hal - le- lu - jah, hal - le - lu - jah, hal - le - lu- jah; Love and praise to Christ be- long,
join . . . . our ho - ly song. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu- jah, hal - le - lu- jah; Love and praise to Christ be- long,
rit.
Love and praise to Christ belong, Love and praise to Christ belong, Love and praise to Christ belong; Amen, a-men, a - men, a- men, a - - men.
Love and praise to Christ belong, Love and praise to Christ belong, Love and praise to Christ belong; Amen, a-men, a - men, a- men, a - - men.

LOUD THROUGH THE WORLD PROCLAIM.

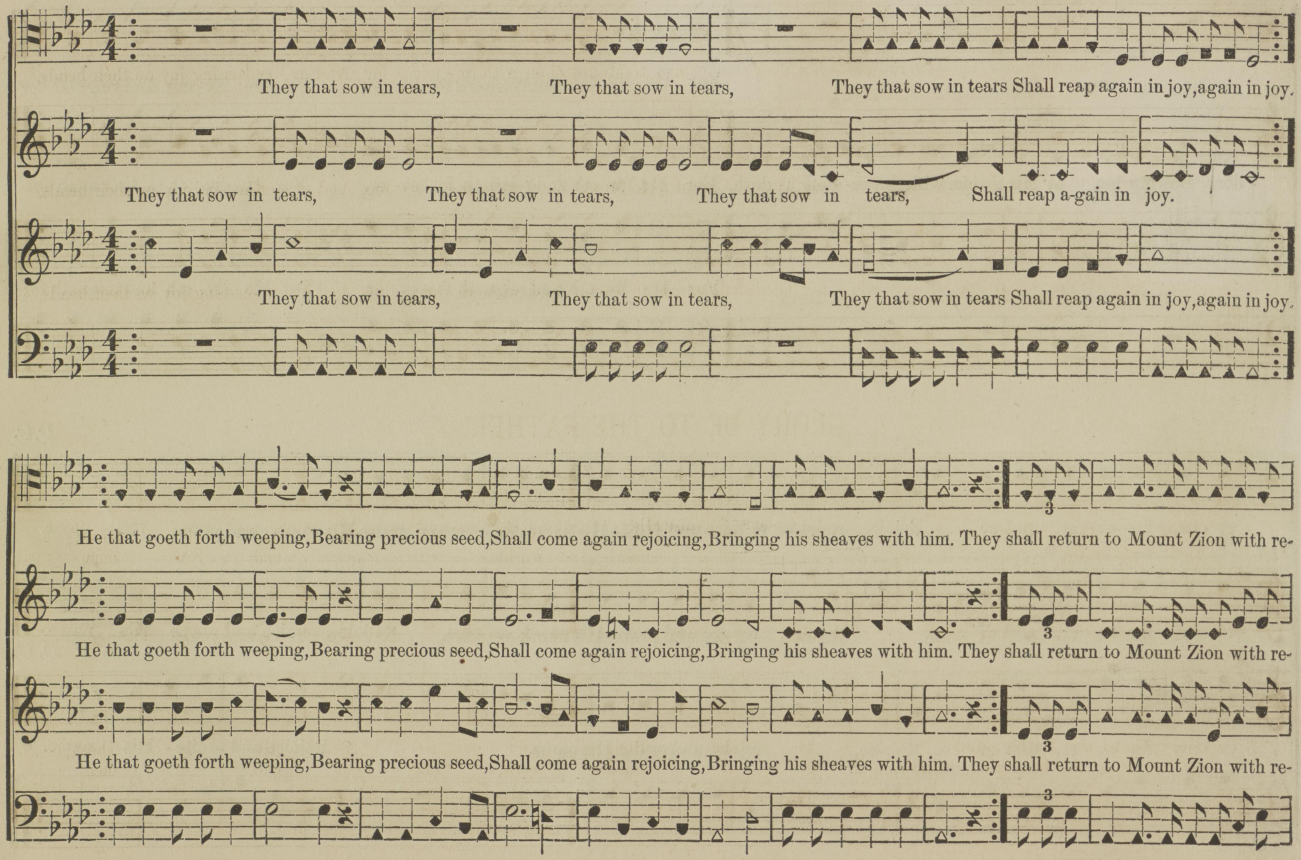
B. C. UNSELD.

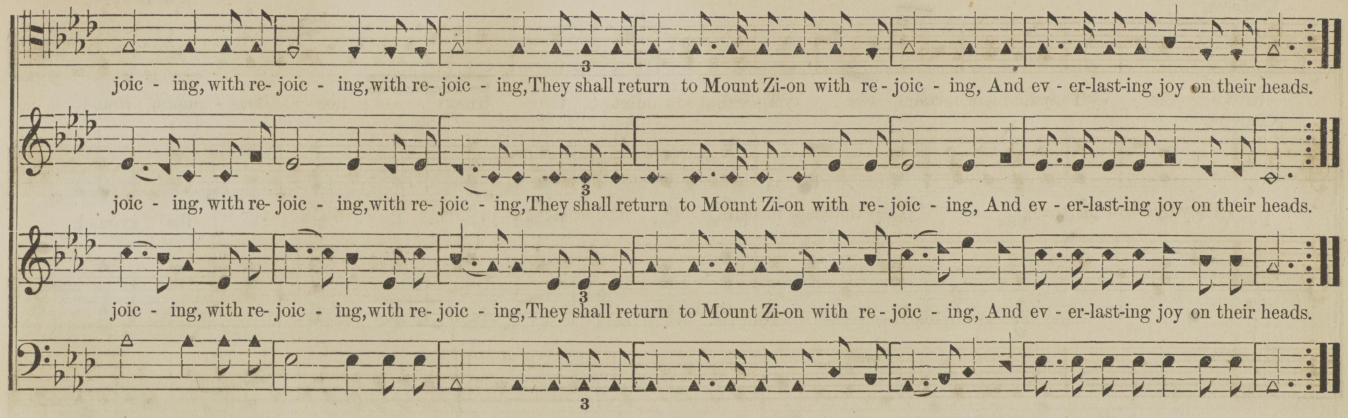



For He liv- eth and reigneth for- ev- er, For He liv- eth and reigneth for-
- dore, Bowing low at His throne with the an- gels a- dore. For He liv- eth and reigneth for- ev- er, For He liv- eth and reigneth for-
For He liv- eth and reigneth for- ev- er, For He liv- eth and reigneth for-
D.C.
- ev - er, for- ev - er, and ev - er. Rejoice, re-joice, re-joice and praise His name, Rejoice, and praise His name, and praise His name.
- ev - er, for- ev - er, and ev - er. Rejoice, rejoice and praise His name, re- joice, Re-joice, rejoice and praise His name.
D. C.
- ev - er, for- ev - er, and ev - er. Rejoice, rejoice and praise His name, Rejoice and praise His name.

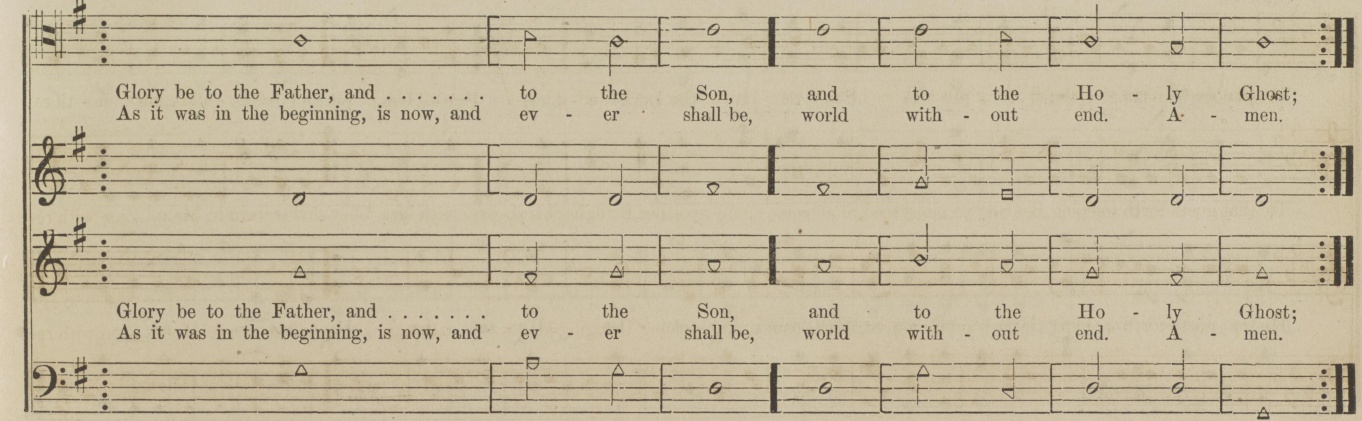
THEY THAT SOW IN TEARS.

WM. B. BLAKE.



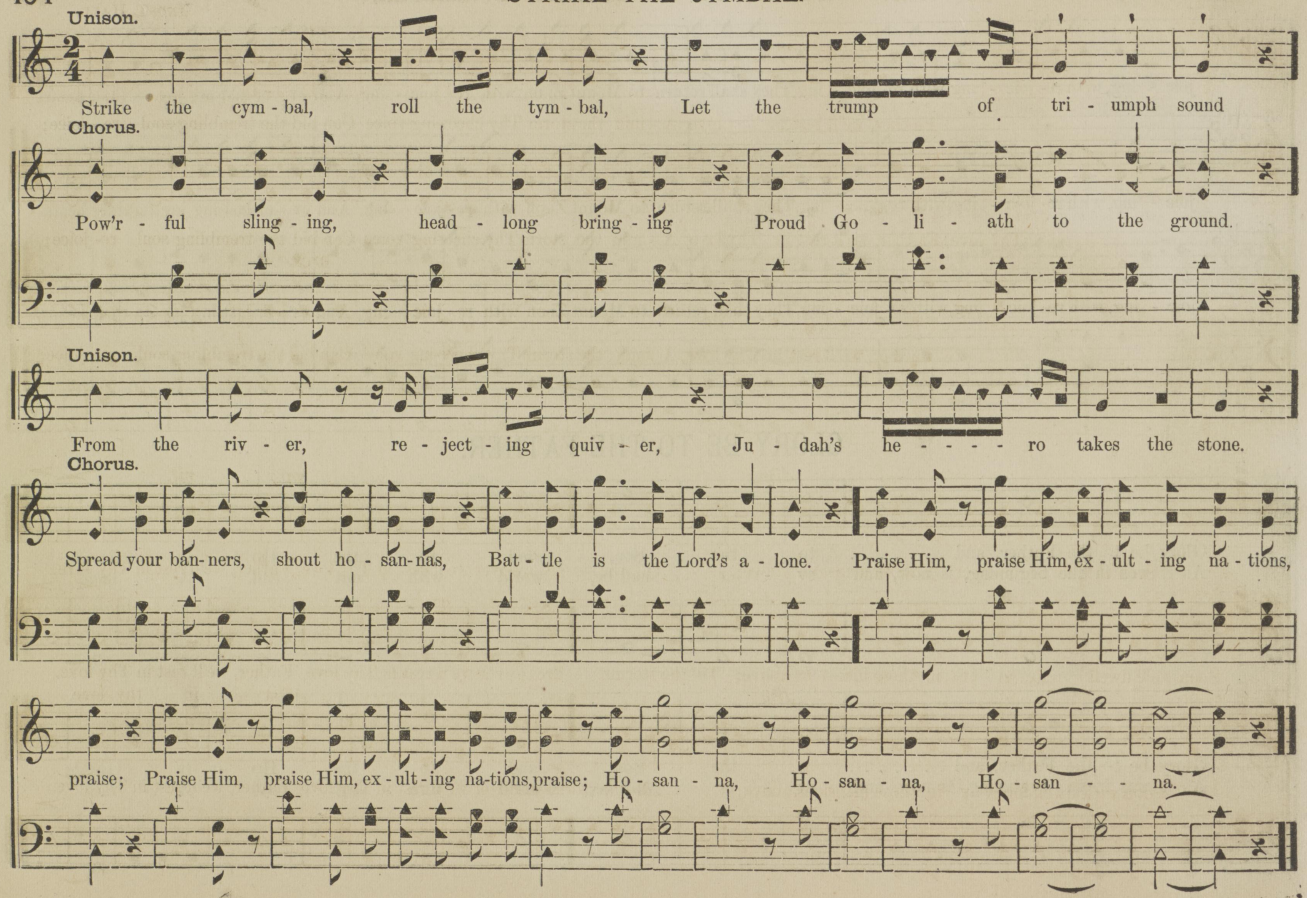


GLORY BE TO THE FATHER.



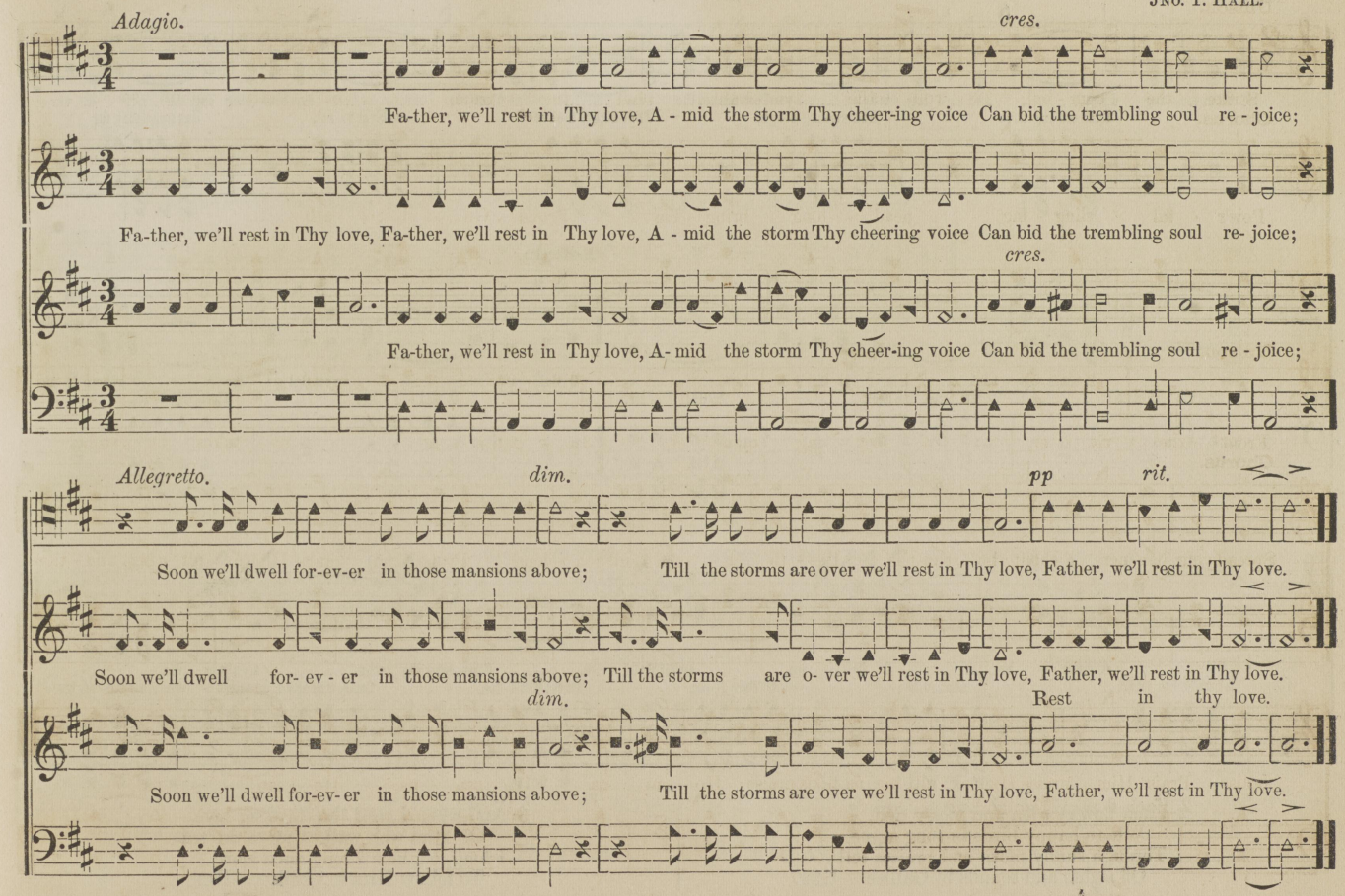
STRIKE THE CYMBAL.

Arr. from PUCITTA.



FATHER, WE'LL REST IN THY LOVE. (SENTENCE.)

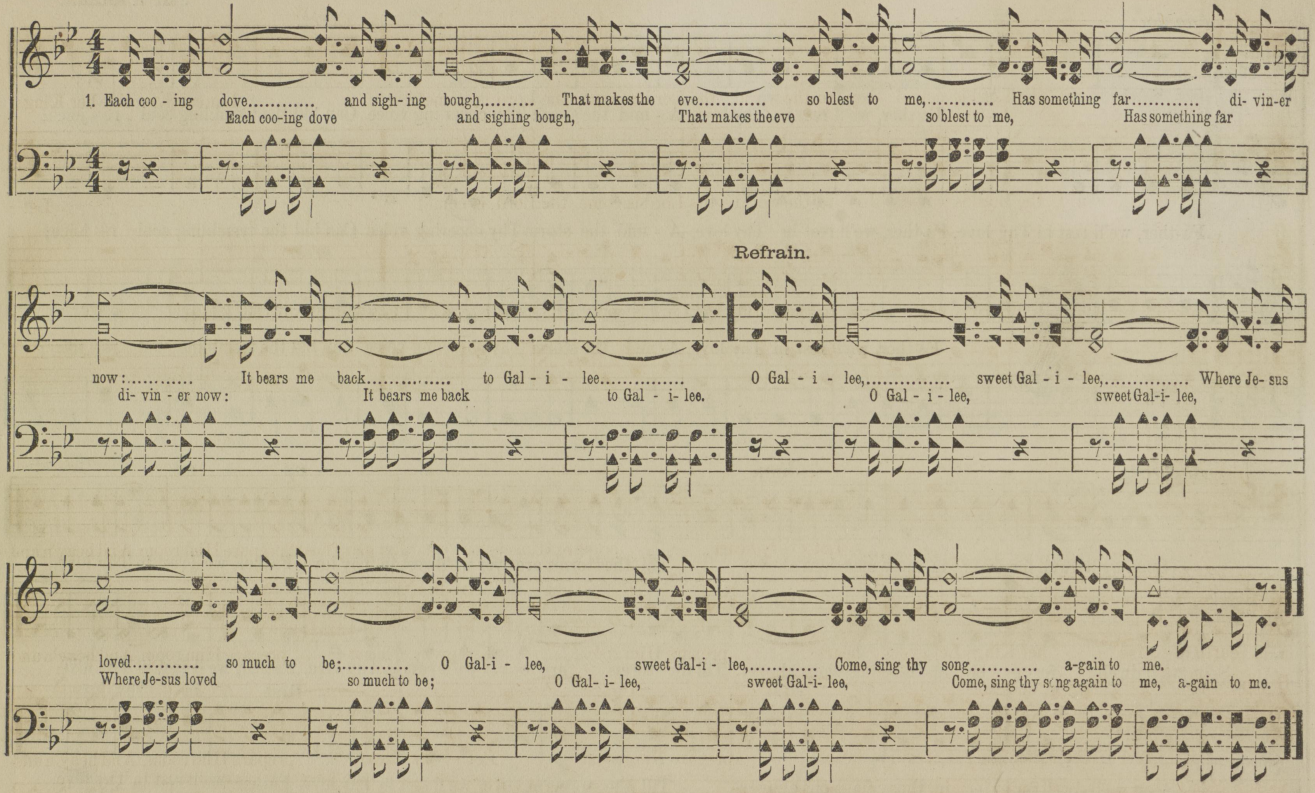
JNO. T. HALL.



166 ROB. MORRIS.

MEMORIES OF GALILEE.

JAMES F. BLESSINGTON.

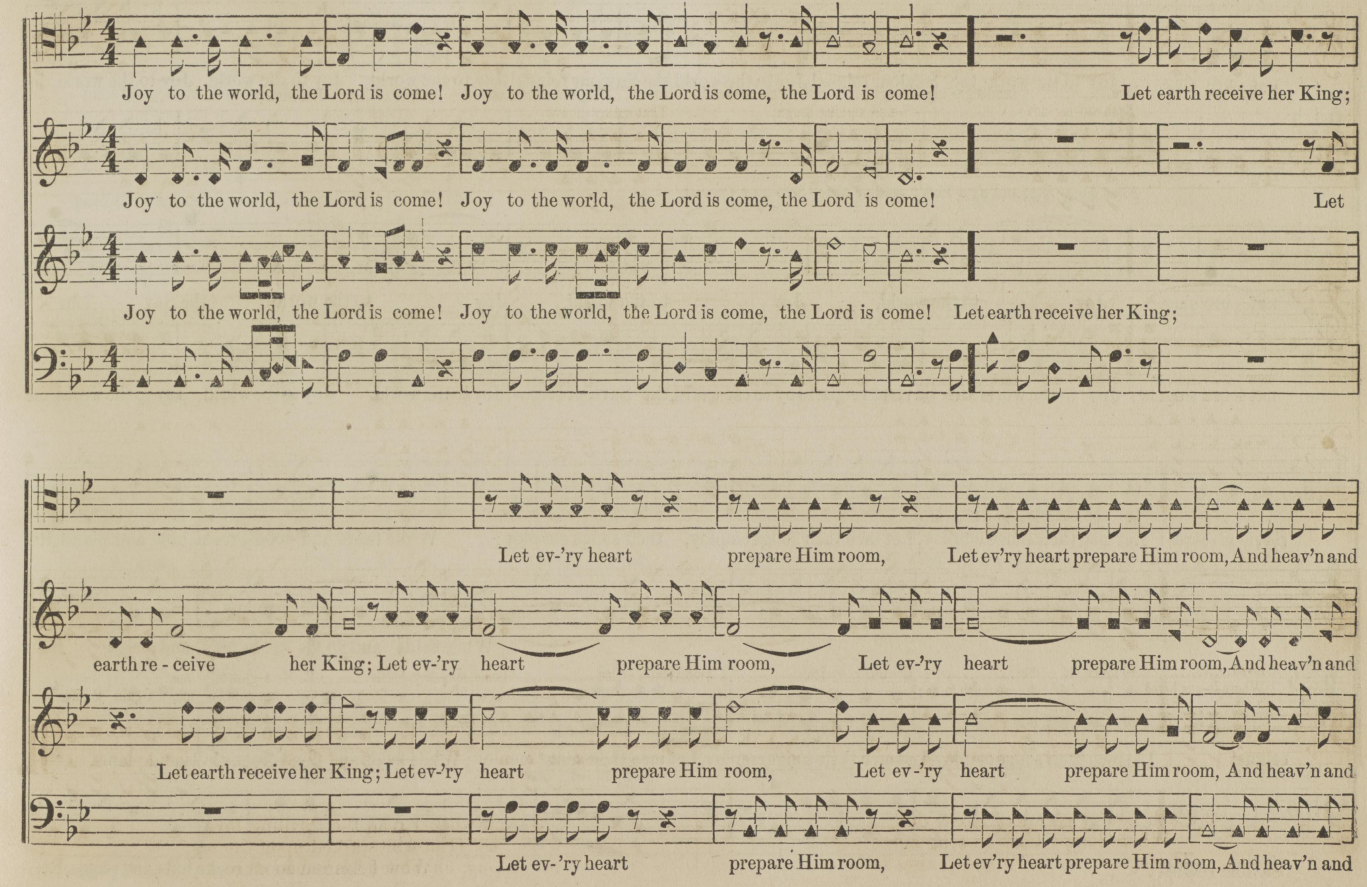


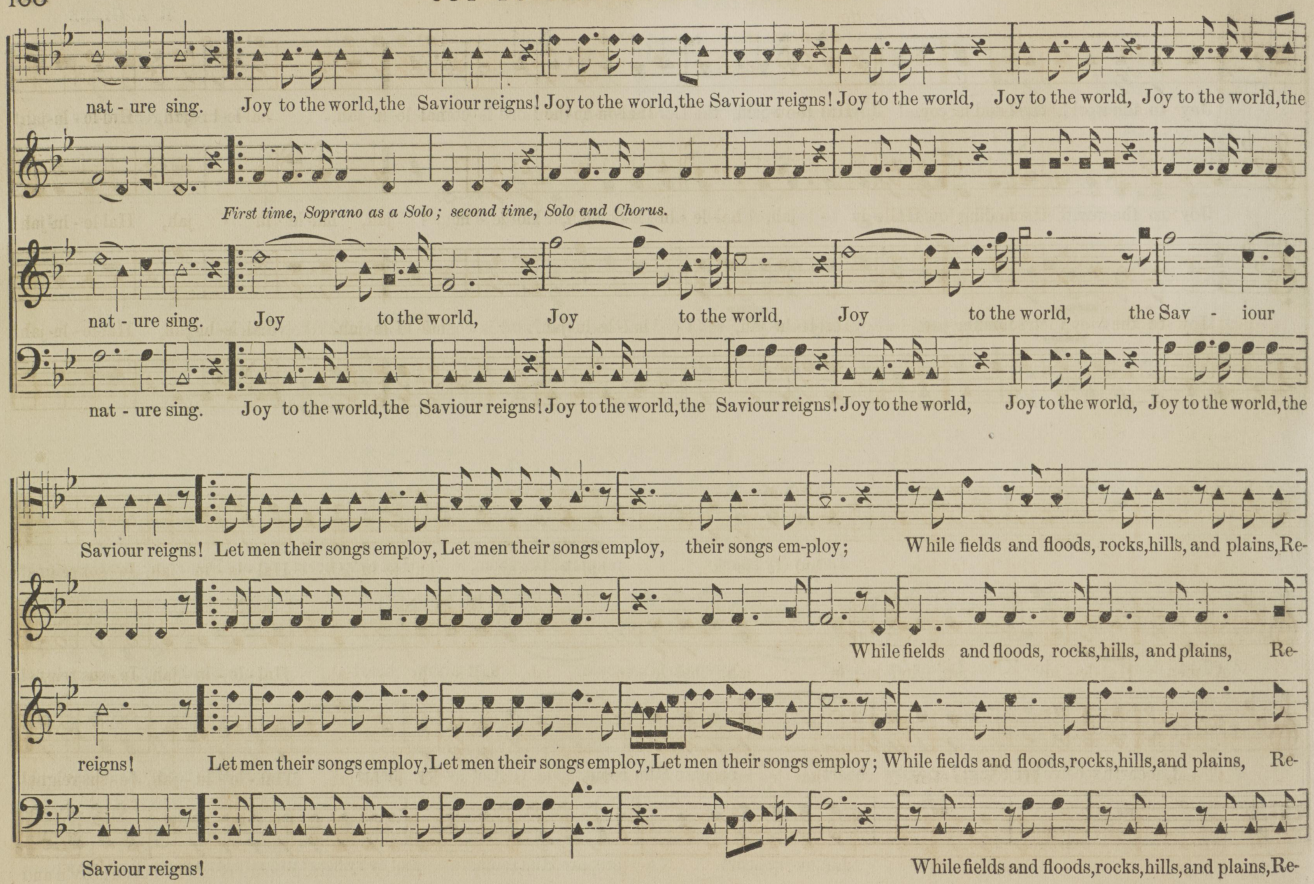
2 Each flow'ry glen and mossy dell,
Where happy birds in song agree,
Through sunny morn and praises tell
Of sights and sounds in Galilee.—REF.

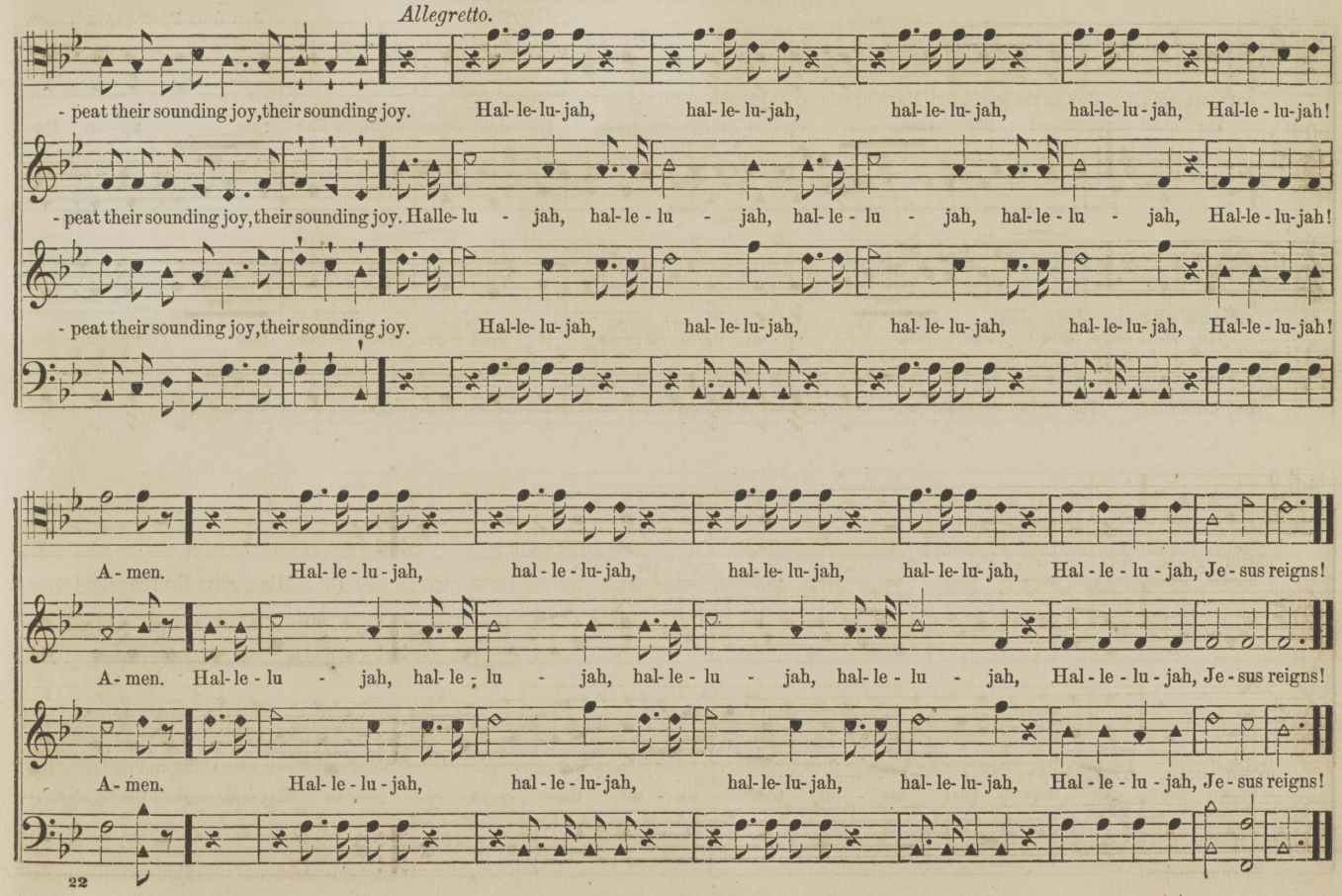
3 And when I read the thrilling love
Of Him who walked upon the sea,
I long, oh, how I long once more
To follow Him in Galilee.—REF.

JOY TO THE WORLD.

R. A. GLENN.

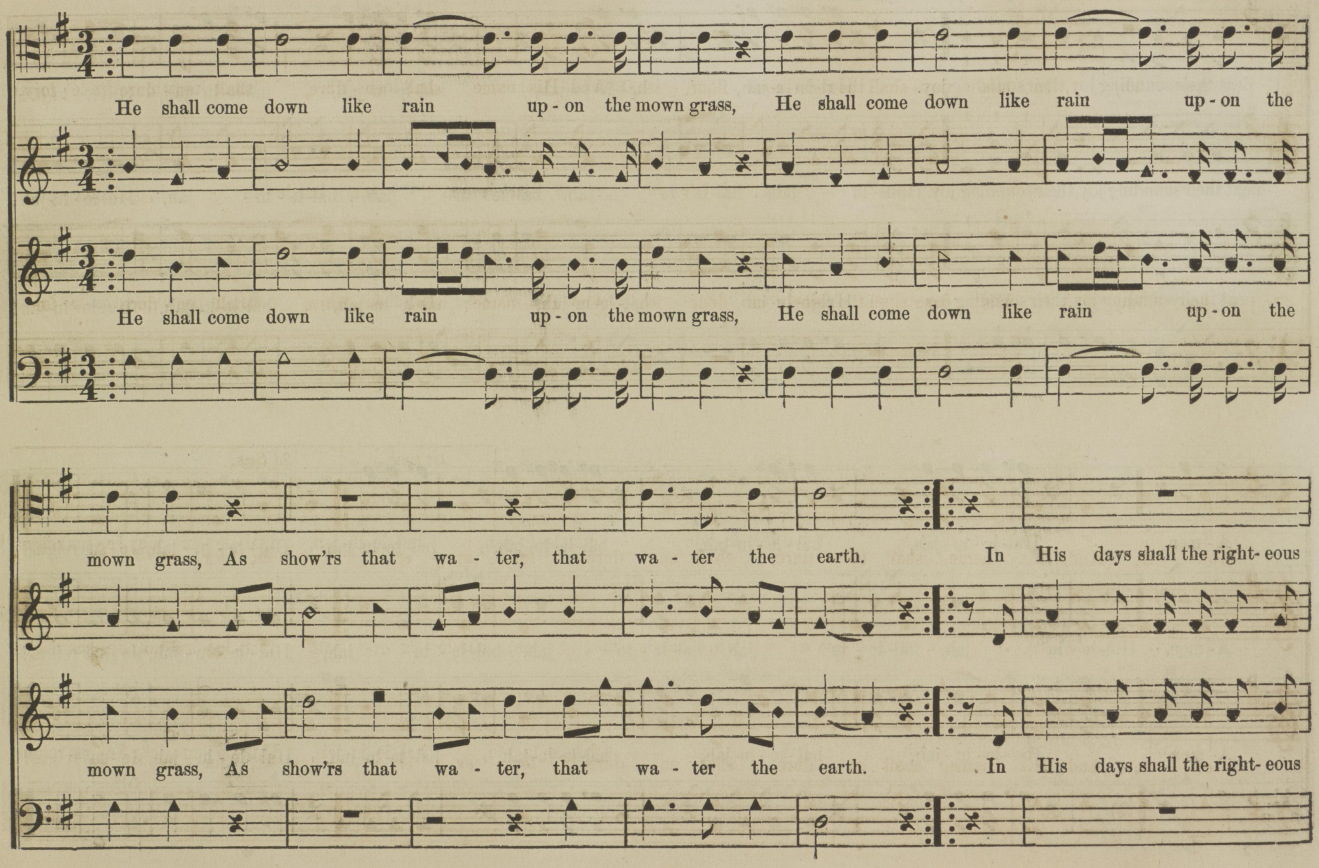


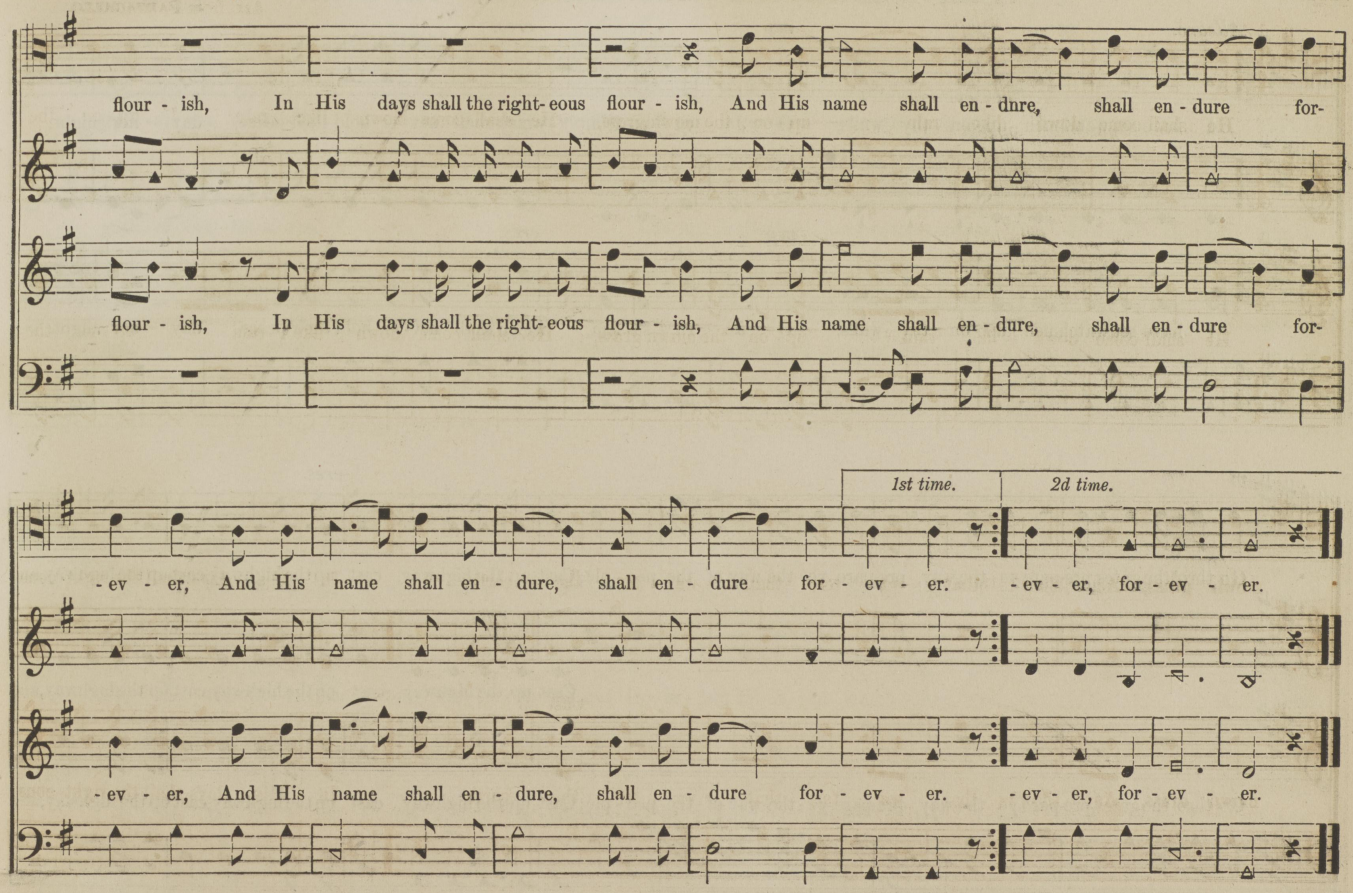

nat - ure sing. Joy to the world, the Saviour reigns! Joy to the world, the Saviour reigns! Joy to the world, Joy to the world, Joy to the world, the
First time, Soprano as a Solo; second time, Solo and Chorus.
nat - ure sing. Joy to the world, Joy to the world, Joy to the world, the Sav - iour
nat - ure sing. Joy to the world, the Saviour reigns! Joy to the world, the Saviour reigns! Joy to the world, Joy to the world, Joy to the world, the
Saviour reigns! Let men their songs employ, Let men their songs employ, their songs em-ploy; While fields and floods, rocks, hills, and plains, Re-
While fields and floods, rocks, hills, and plains, Re-
reigns! Let men their songs employ, Let men their songs employ, Let men their songs employ; While fields and floods, rocks, hills, and plains, Re-
Saviour reigns! While fields and floods, rocks, hills, and plains, Re-


Allegretto.
- peat their sounding joy, their sounding joy. Hal- le- lu- jah, hal- le- lu- jah, hal- le- lu- jah, hal-le- lu - jah, Hal-le - lu-jah!
- peat their sounding joy, their sounding joy. Halle- lu - jah, hal- le - lu - jah, hal- le - lu - jah, hal- le - lu - jah, Hal-le - lu-jah!
- peat their sounding joy, their sounding joy. Hal-le- lu- jah, hal- le- lu- jah, hal- le- lu- jah, hal- le- lu- jah, Hal-le - lu-jah!
A - men. Hal- le - lu - jah, hal - le - lu-jah, hal- le- lu- jah, hal- le- lu- jah, Hal - le - lu - jah, Je - sus reigns!
A - men. Hal- le - lu - jah, hal- le - lu - jah, hal- le - lu - jah, hal- le - lu - jah, Hal - le - lu - jah, Je - sus reigns!
A - men. Hal- le - lu - jah, hal - le - lu-jah, hal- le- lu- jah, hal- le- lu- jah, Hal - le - lu - jah, Je - sus reigns!

HE SHALL COME DOWN LIKE RAIN.

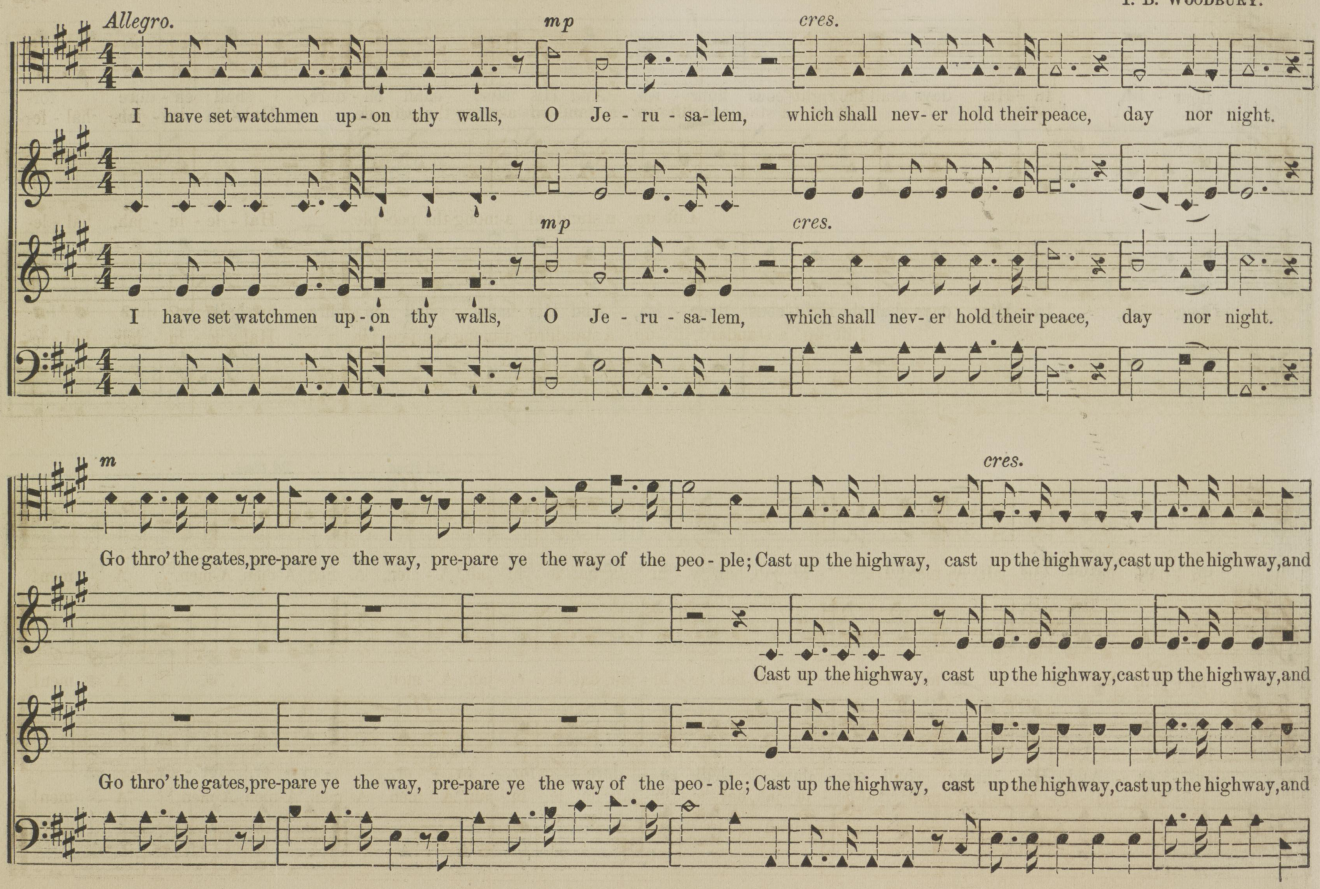
Arr. from PARTAGALLO.

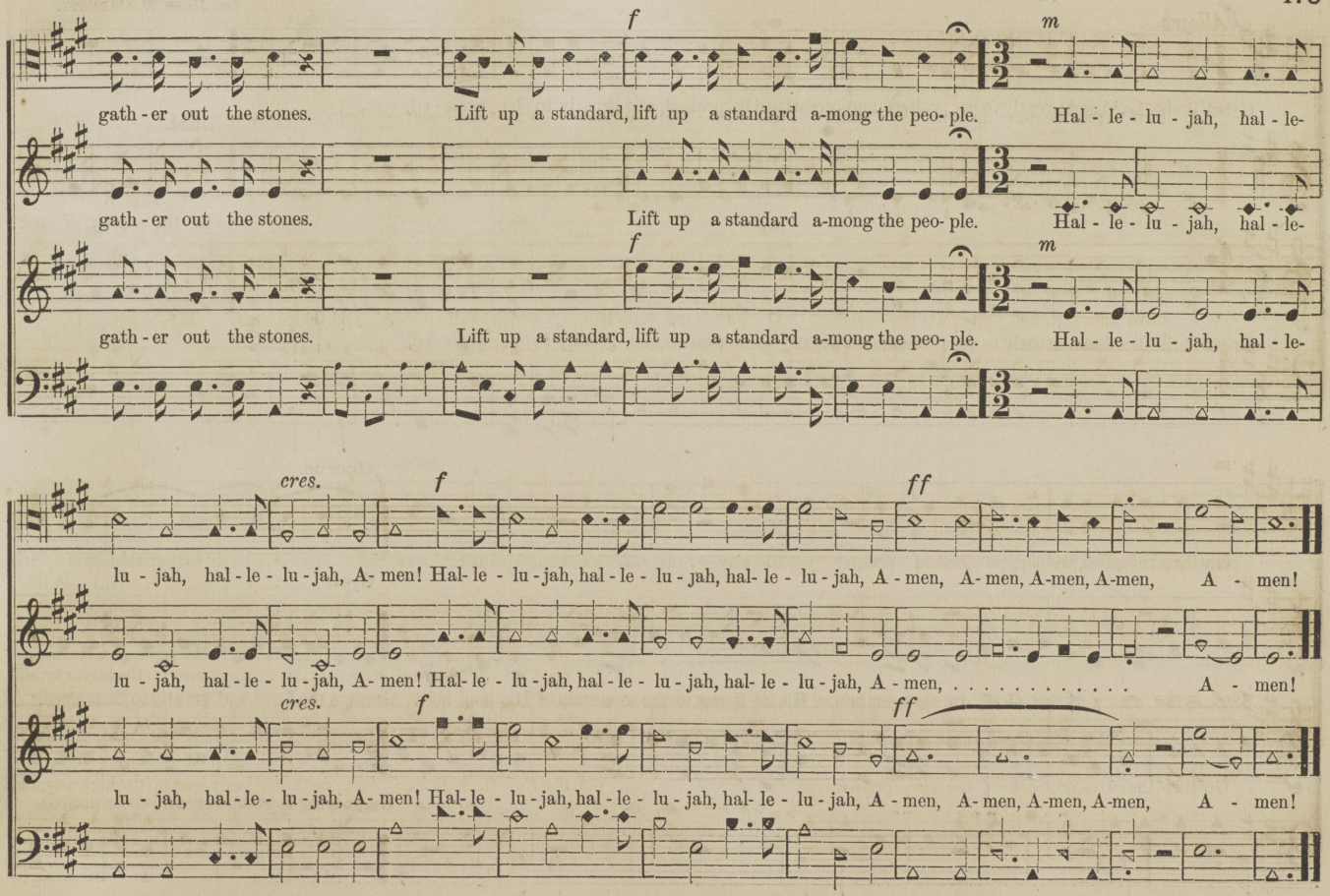



flour - ish, In His days shall the right- eous flour - ish, And His name shall en - dnre, shall en - dure for-
flour - ish, In His days shall the right- eous flour - ish, And His name shall en - dure, shall en - dure for-
1st time.
2d time.
- ev - er, And His name shall en - dure, shall en - dure for - ev - er. - ev - er, for - ev - er.
- ev - er, And His name shall en - dure, shall en - dure for - ev - er. - ev - er, for - ev - er.

I HAVE SET WATCHMEN UPON THY WALLS.

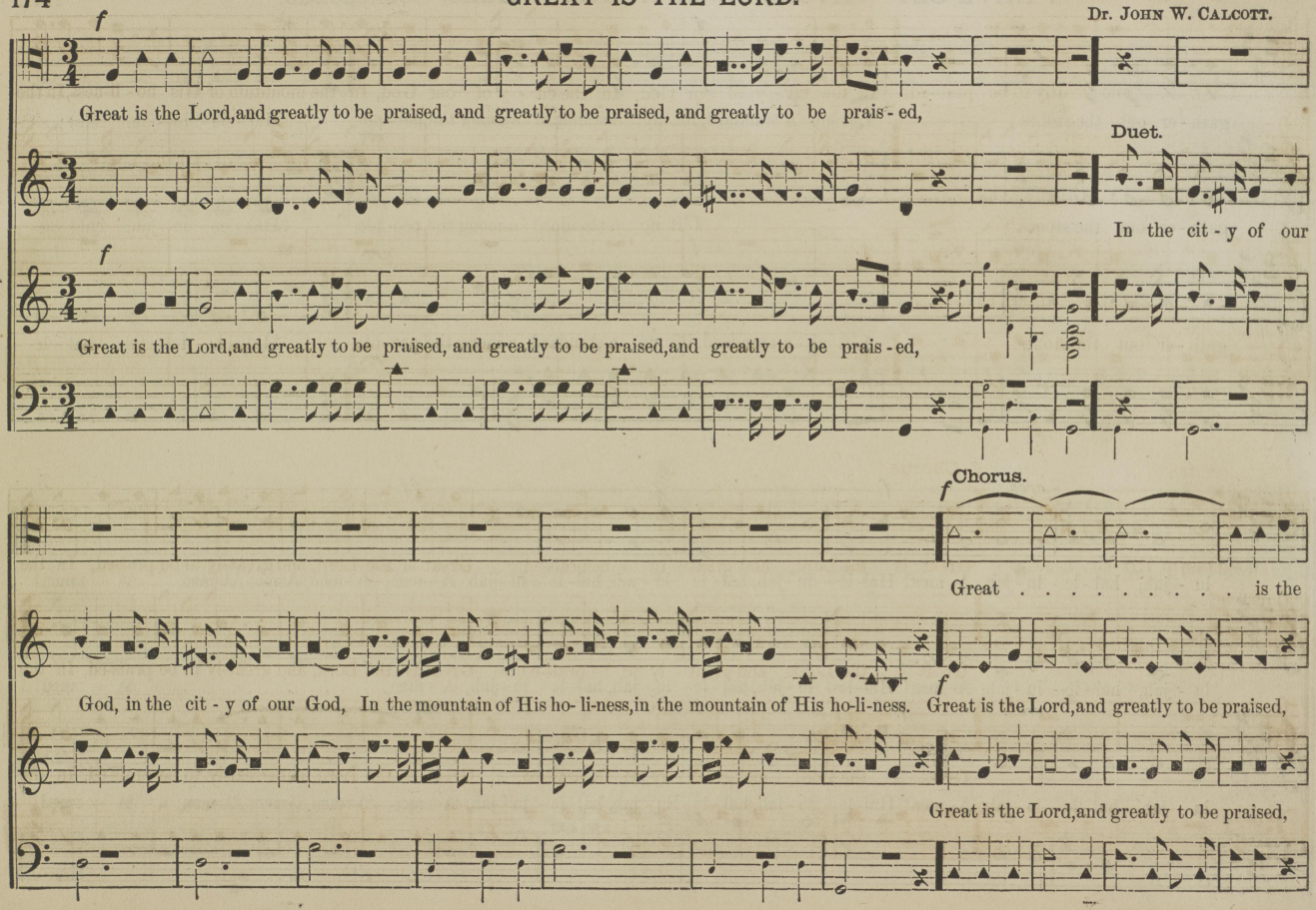
I. B. Woodbury.

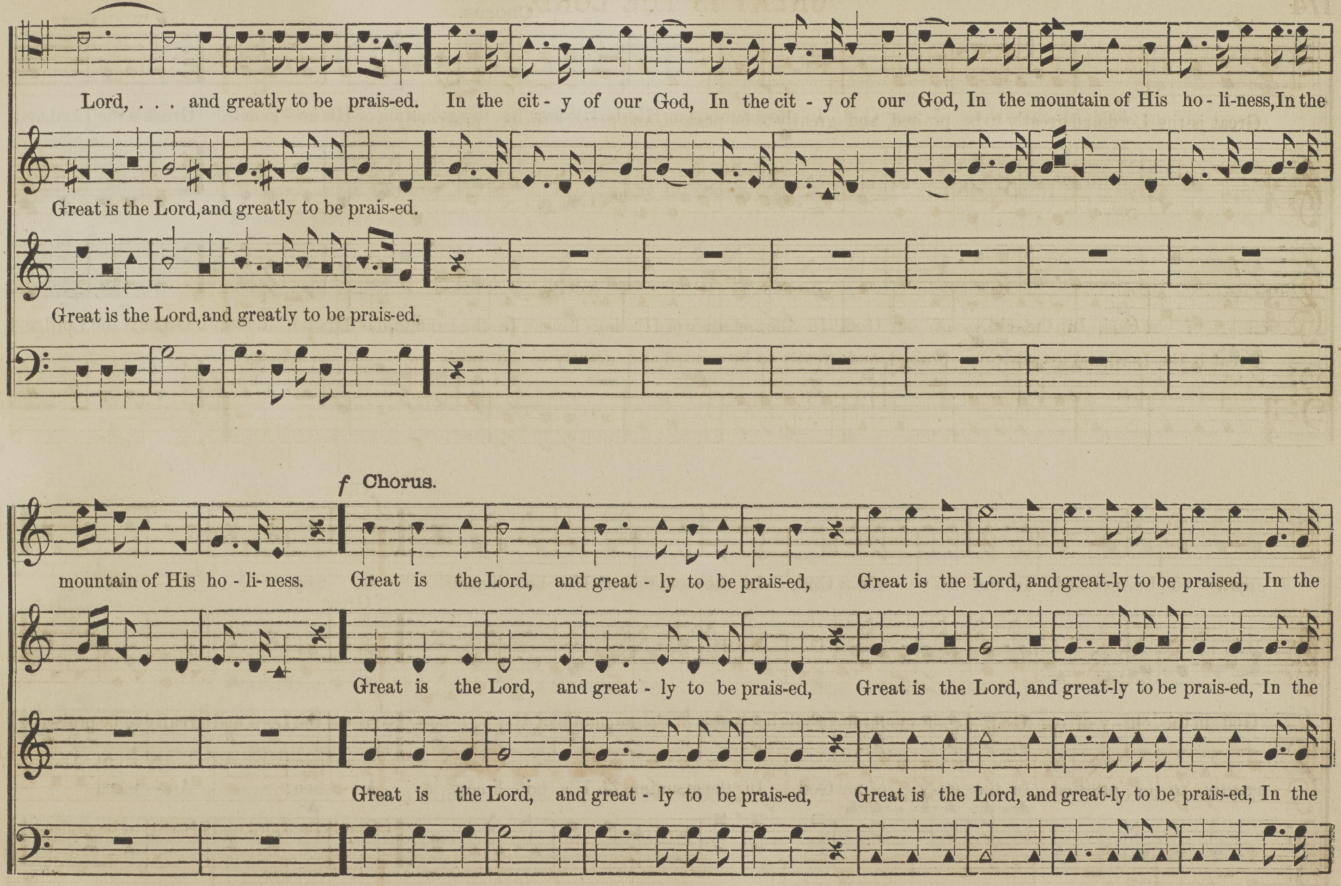



f
m
gath - er out the stones. Lift up a standard, lift up a standard a-mong the peo- ple. Hal - le - lu - jah, hal - le-
gath - er out the stones. Lift up a standard a-mong the peo- ple. Hal - le - lu - jah, hal - le-
f
m
gath - er out the stones. Lift up a standard, lift up a standard a-mong the peo- ple. Hal - le - lu - jah, hal - le-
cres.
f
ff
lu - jah, hal - le - lu - jah, A- men! Hal- le - lu - jah, hal - le - lu - jah, hal- le - lu - jah, A - men, A- men, A-men, A-men, A - men!
lu - jah, hal - le - lu - jah, A- men! Hal- le - lu - jah, hal - le - lu - jah, hal- le - lu - jah, A - men, ... A - men!
cres.
f
ff
lu - jah, hal - le - lu - jah, A- men! Hal- le - lu - jah, hal - le - lu - jah, hal- le - lu - jah, A - men, A- men, A-men, A-men, A - men!

GREAT IS THE LORD.

Dr. JOHN W. CALCOTT.

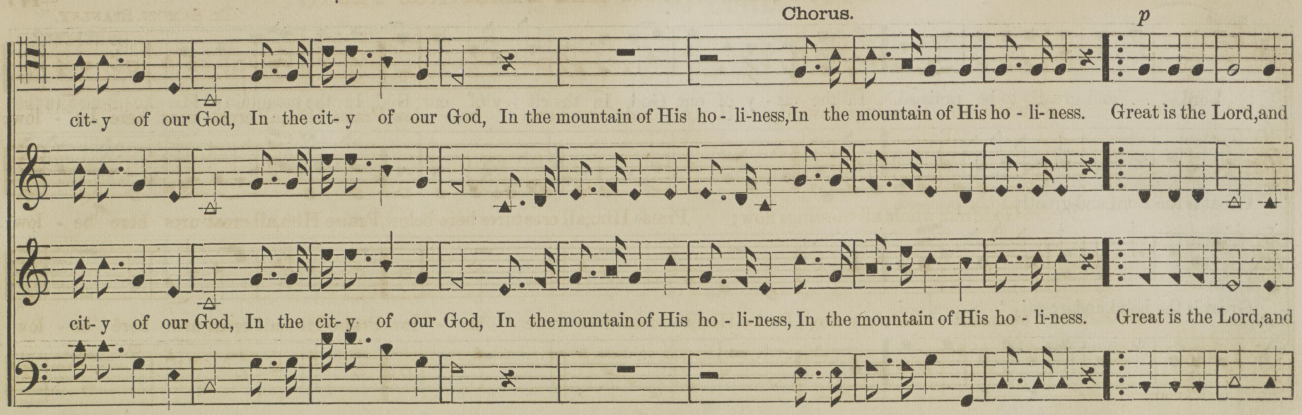


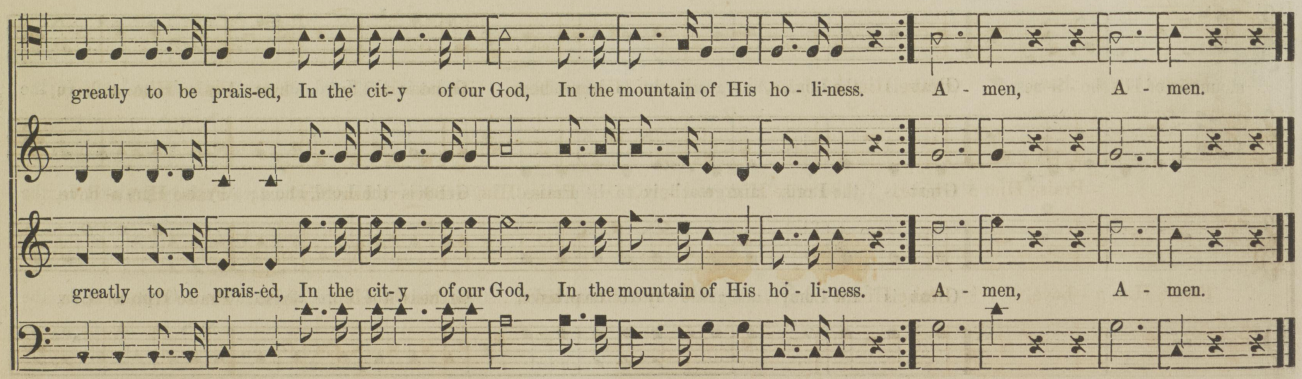

Lord, . . . and greatly to be prais-ed. In the cit - y of our God, In the cit - y of our God, In the mountain of His ho - li-ness, In the
Great is the Lord, and greatly to be prais-ed.
Great is the Lord, and greatly to be prais-ed.
f Chorus.
mountain of His ho - li-ness. Great is the Lord, and great - ly to be prais-ed, Great is the Lord, and great-ly to be praised, In the
Great is the Lord, and great - ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, In the
Great is the Lord, and great - ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, In the

GREAT IS THE LORD.—CONCLUDED.

Chorus.

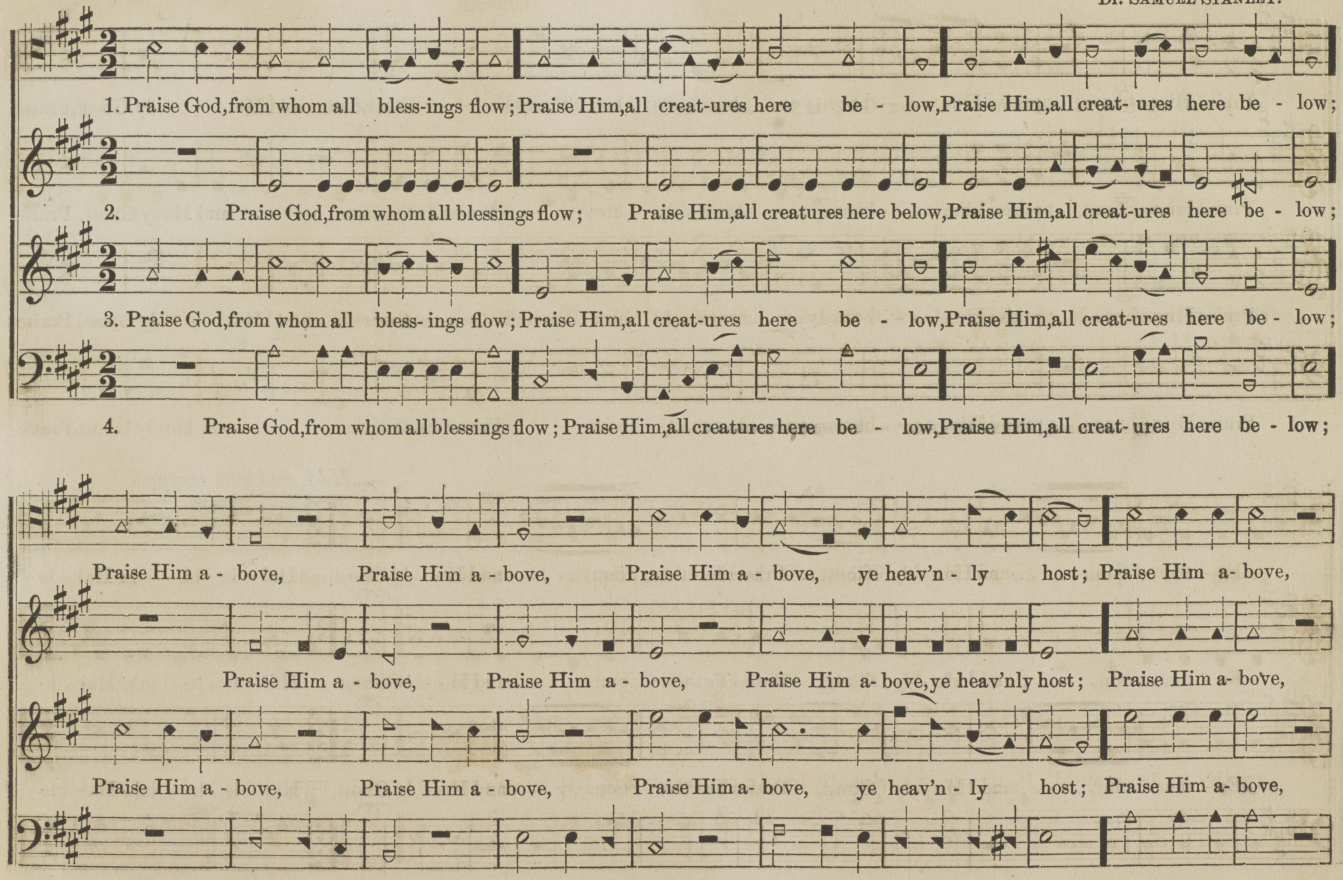
p



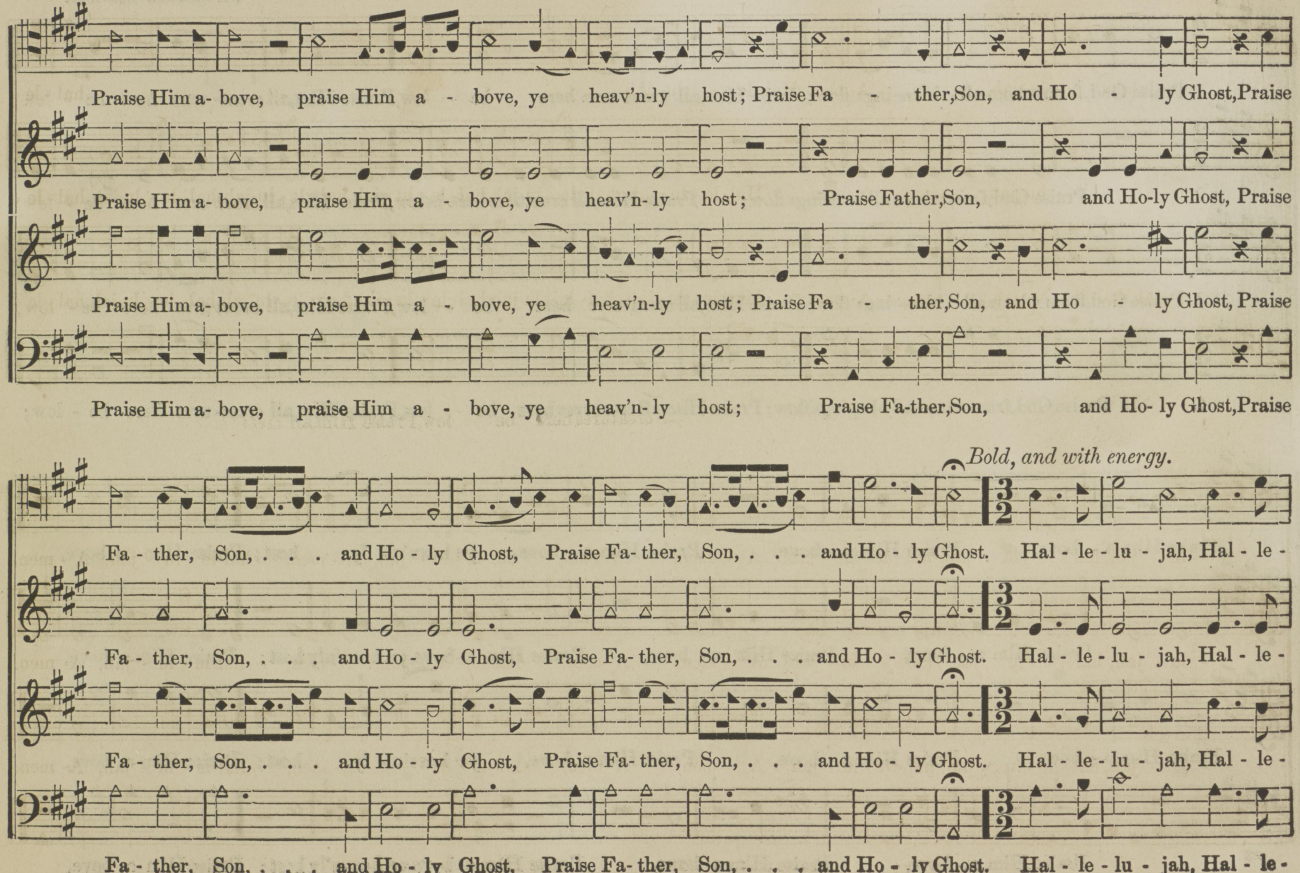


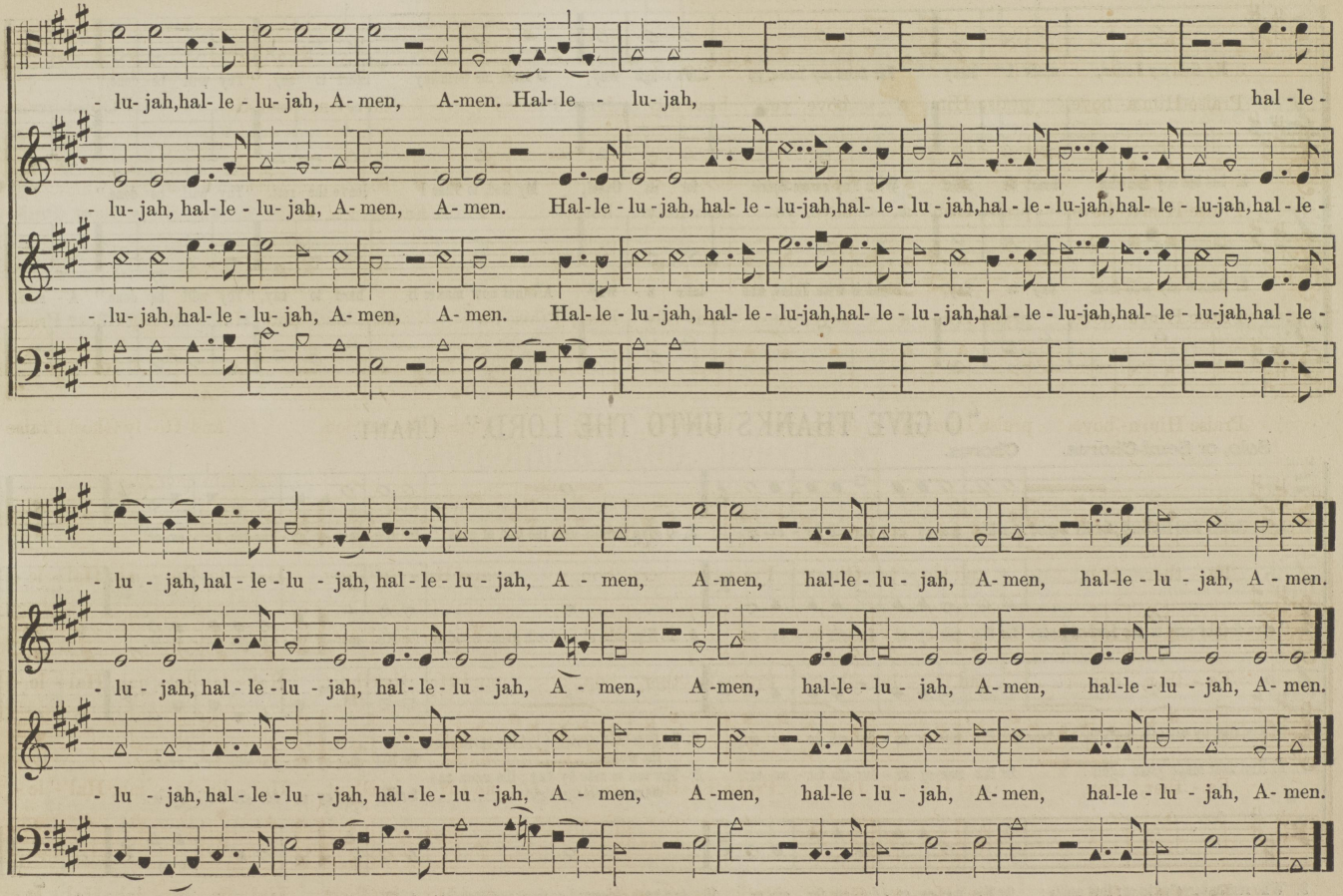
PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW.

Dr. SAMUEL STANLEY.



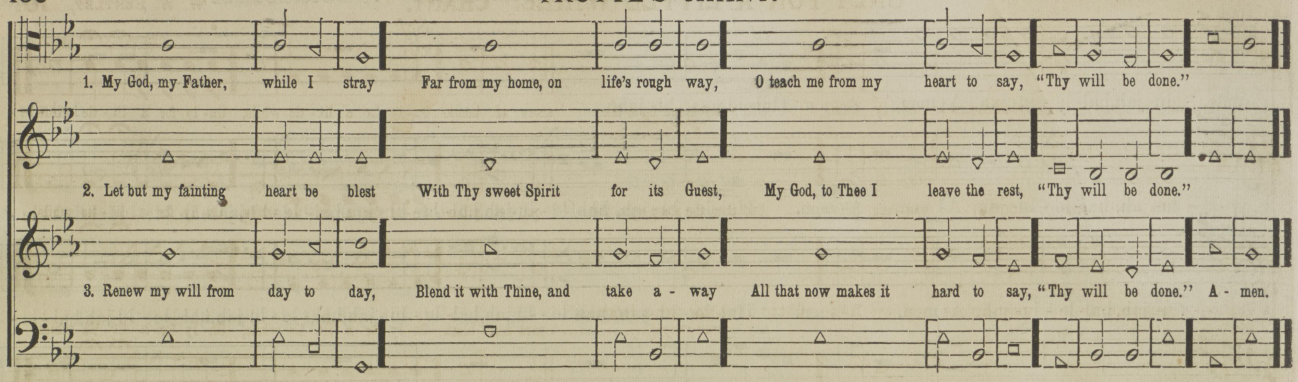
PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.—CONTINUED.




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

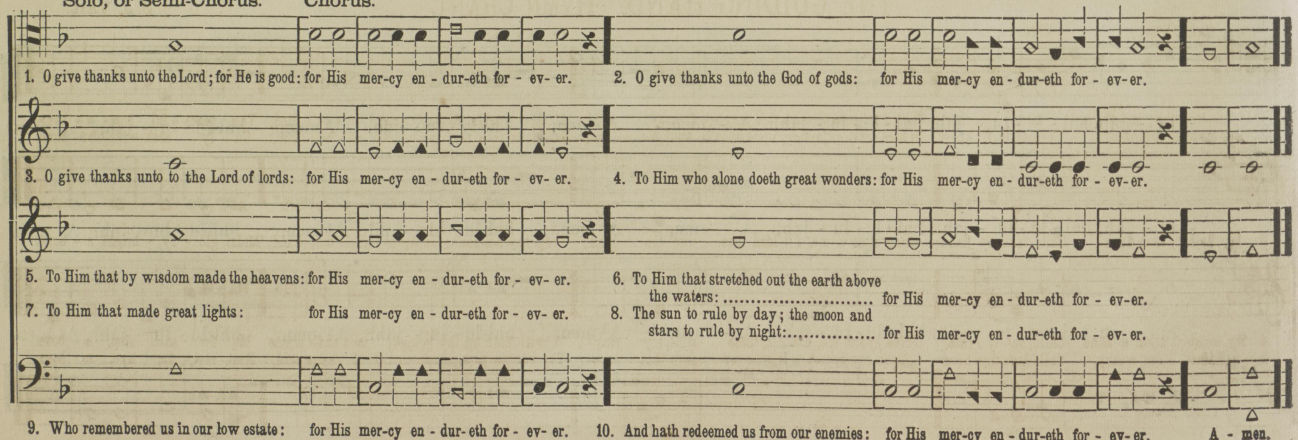
TROYTE'S CHANT.

A. H. D. TROYTE.



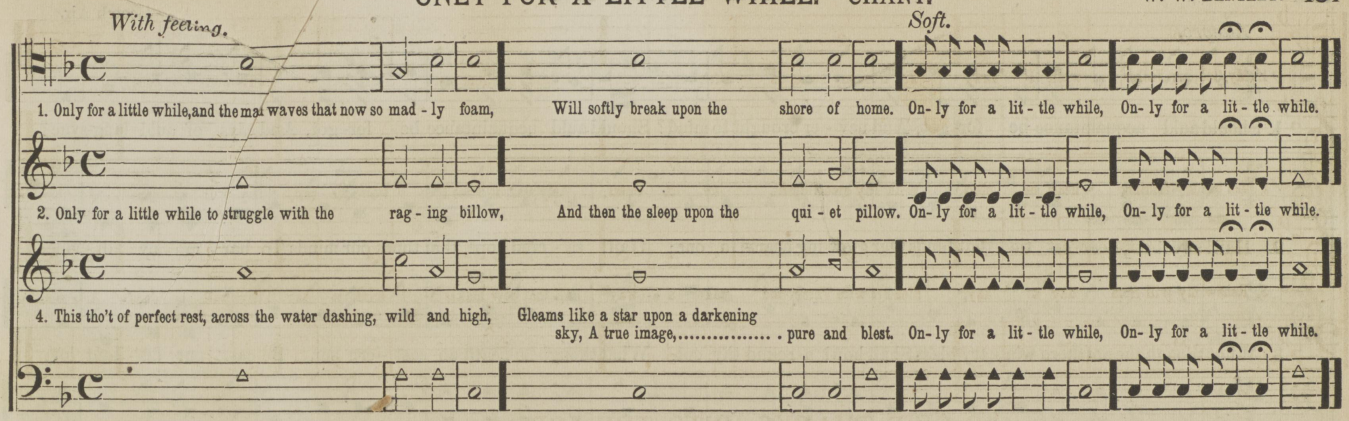
"O GIVE THANKS UNTO THE LORD." CHANT.

Solo, or Semi-Chorus. Chorus.



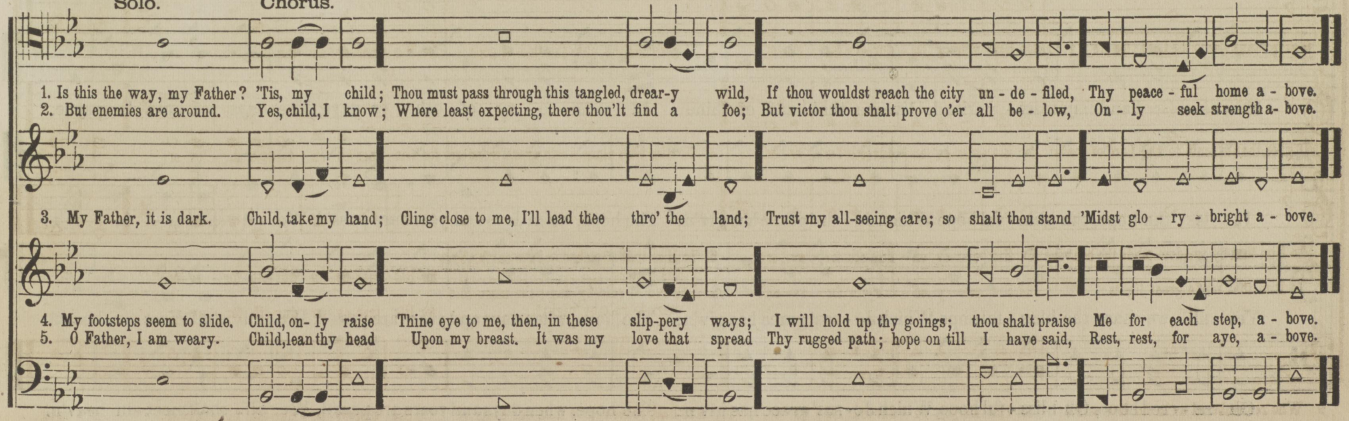
ONLY FOR A LITTLE WHILE. CHANT.

W. W. BENTLEY.



THE GUIDING HAND. HYMN CHANT.

S. J. VAIL.



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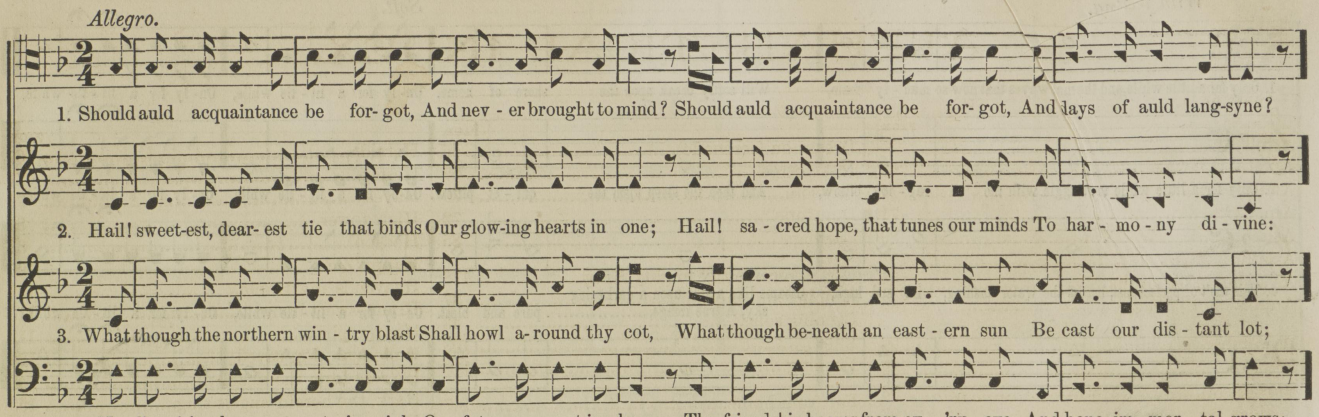

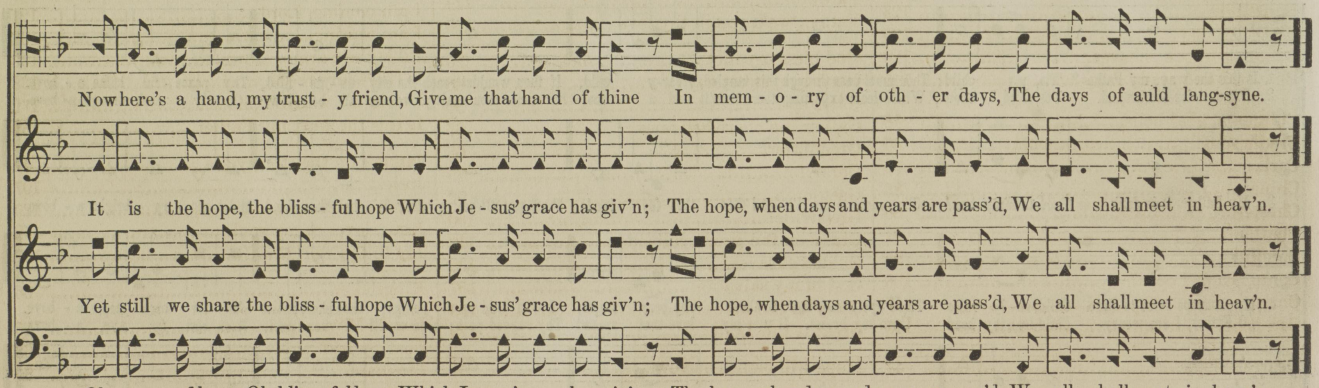

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