

J. H. Donickbacher



BY

C. E. LESLIE.

PUBLISHED BY THE CHICAGO MUSIC COMPANY, 150 WABASH AVENUE, CHICAGO.

W. M. A. POND & CO. 25 UNION SQUARE, NEW YORK.

SINGLE COPY, 75 CENTS.

Copyright, 1886, by C. E. LESLIE.

MUSIC HATH CHARMS

That are all very charming in their line; but for genuine ecstatic bliss and solid comfort, a trip to some of the famous resorts in the glorious Northwestern Summer-land over

The Chicago & North-Western Railway

Is the thing above all others to be desired.



This is the route to Waukesha, Lake Geneva, Devil's Lake, Ripon, Ashland, Duluth, St. Paul, Minneapolis, Lake Minnetonka, Superior, Green Bay, Green Lake, Sheboygan, Lake Mills, Madison, and all of the noted

Pleasure Resorts

in Wisconsin, Minnesota, Northern Michigan and the Lake Superior Regions. It is also the route to Des Moines, Cedar Rapids, Marshalltown, Sioux City, Valentine, Council Bluffs, Omaha, Denver, Salt Lake City, San Francisco, Huron, Aberdeen, Pierre, Deadwood, Fargo, Bismarck, The Yellowstone National Park, Helena, Mon., Portland, Ore., and all points in the

WEST, NORTH

AND

NORTHWEST

IT RUNS

Elegant Day Coaches,

Superb Parlor Cars,

Palatial Sleeping Cars

AND UNEQUALED

North-Western Dining Cars

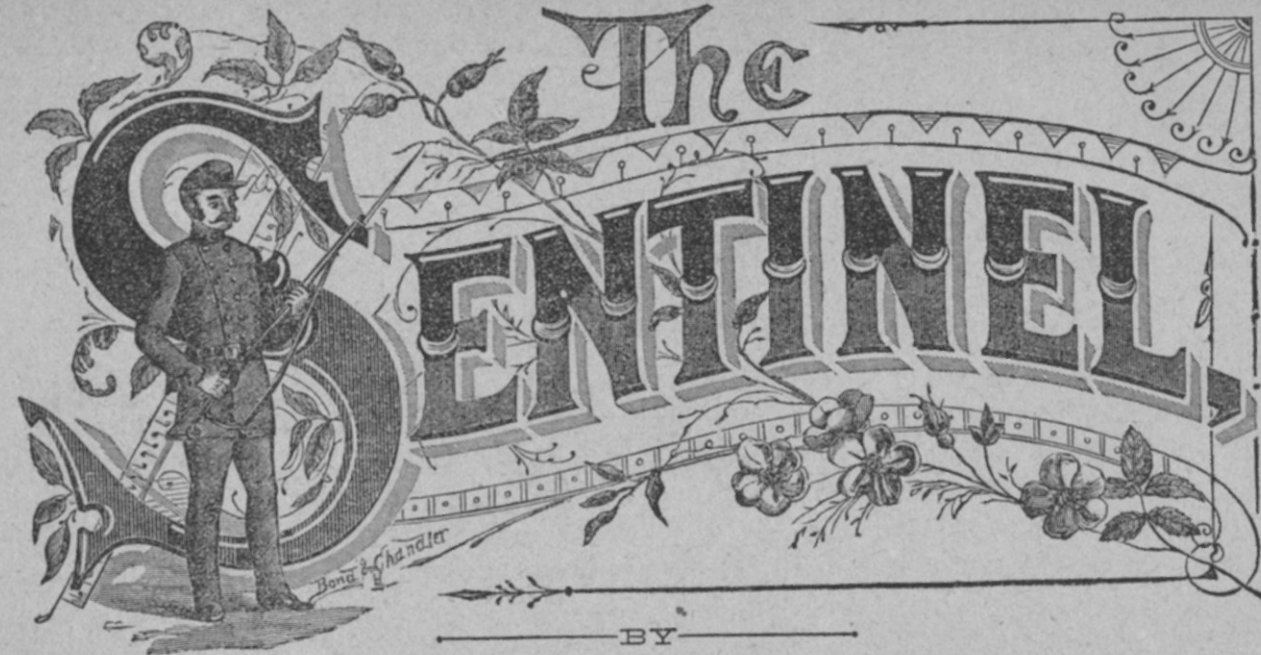
ITS 6,000 MILES OF ROAD-BED AND ALL TRACK AND TRAIN EQUIPMENTS CANNOT BE EXCELLED.

Be Sure of the Best.

BUY YOUR TICKETS VIA THE OLD RELIABLE

CHICAGO & NORTH-WESTERN RAILWAY.

ALL TICKET AGENTS CAN SELL YOU TICKETS VIA THIS LINE.

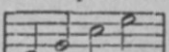
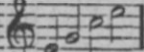


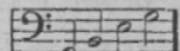
PUBLISHED BY THE CHICAGO MUSIC COMPANY, 150 WABASH AVENUE, CHICAGO.

WM. A. POND & CO., 25 UNION SQUARE, NEW YORK.

SINGLE COPY, 75 CENTS.

Copyright, 1885, by C. E. LESLIE.

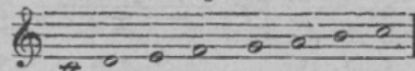
make a staff and place a note or a number of notes on it, thus:  But we cannot determine the pitch until we have introduced a clef; with G clef, thus: 

Or, with F clef, thus: 

THE DIATONIC SCALE.

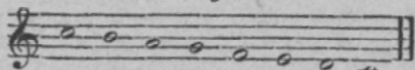
The Diatonic Scale in the key of C, with G clef, ascending and descending.

Ascending.



Numeral Names.— 1 2 3 4 5 6 7 8
Syllable Names.— Do, Re, Mi, Fa, Sol, La, Si Do,
Pronounced.— doe, ray, mee, fah, solc, lah, see, doe,
Perm't Names.— C, D, E, F, G, A, B, C,

Descending.



Numeral Names.— 8 7 6 5 4 3 2 1
Syllable Names.— Do, Si, La, Sol, Fa, Mi, Re, Do,
Pronounced.— doe, see lah, sole, fah, mee, ray, doe.
Perm't Names.— C, B, A, G, F, E, D, C.

Characters called SHARPS, (#) and FLATS, (b) are used in the transposition of the scale, and are a sign or signature indicating the key in which the piece is written. A sharp (#) placed before a note introduces a tone a half step higher. A flat (b) placed before a note introduces a tone a half step lower. A character

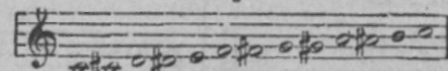
call a natural (n) is used to cancel the effect of a sharp or flat. Where a sharp (#) or flat (b) occurs in a measure it continues its effect throughout the measure unless canceled by a natural (n).

A character called a DOUBLE SHARP, (x) is used to sharp a note or letter that has been sharpened.

A character called a DOUBLE FLAT, (bb) is used to flat a note or letter that has been flattened.

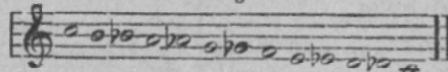
THE CHROMATIC SCALE.

Ascending.



Perm't names.— C C# D D# E F F# G G# A A# B C
Syllable names.— Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do.
Pronounced.— Dee Dee Ray Ree Mee Fah Fee Sole See Lah Lee See Dee.
Numerical names.— 1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8.

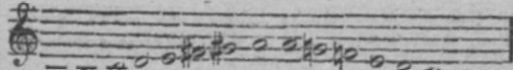
Descending.



Perm't names.— C B B# A A# G G# F F# E E# D D# C.
Syllable names.— Do Si Se La Le Sol Se Fa Mi Me Re Ra Do.
Pronounced.— Dee See Ray Lah Lay Sole Ray Fah Mee May Ray Bah Dee.
Numerical names.— 8 7 #7 6 #6 5 #5 4 #4 3 #3 2 1.

SCALE OF A MINOR.

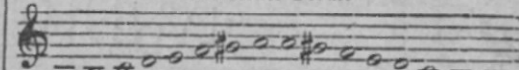
Melodic Form.



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

SCALE OF A MINOR.

Harmonic Form.



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

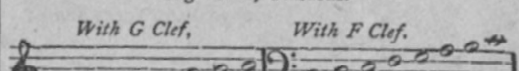
The harmonic form is certainly preferable and almost wholly used in this country.

Table of scales in all of the major keys with the G and F clefs.

NOTE.—The position of the scale with the C clef being the same upon the staff as with the G clef, it is not considered necessary to use it here.

THE C SCALE.

Signature, Natural.



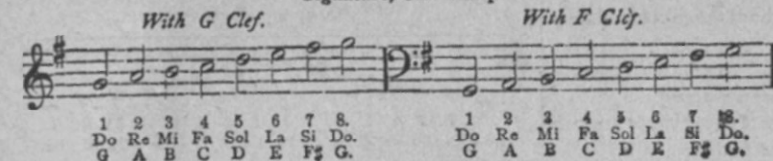
Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.
C D E F G A B C. C D E F G A B C.

NOTE.—It is said by some, that the C scale has no signature, and that it certainly should not be called natural. But I know of no better name for it, and do not believe that even a very dull pupil will be misled by it. Hence, in this work in the absence of sharps and flats the signature will be termed natural.

Moore's Encyclopædia of Music says the natural key is that which has neither a flat nor a sharp for its signature, as the key of C.

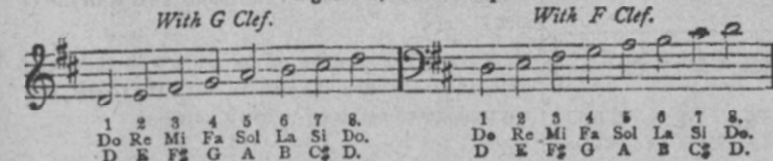
THE G SCALE.

Signature, One Sharp.



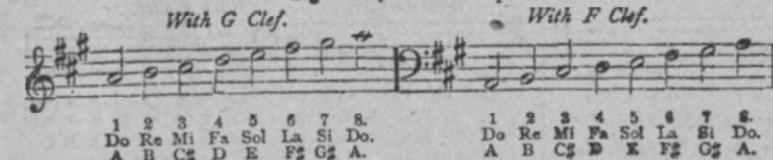
THE D SCALE.

Signature, Two Sharps.



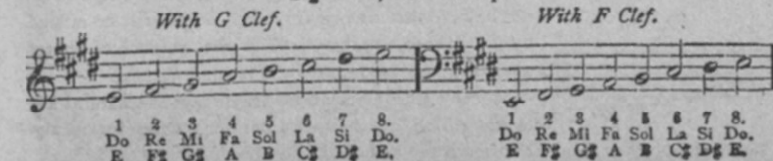
THE A SCALE.

Signature, Three Sharps.



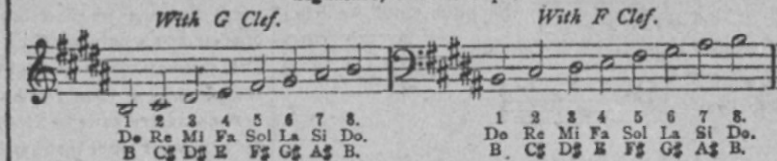
THE E SCALE.

Signature, Four Sharps.



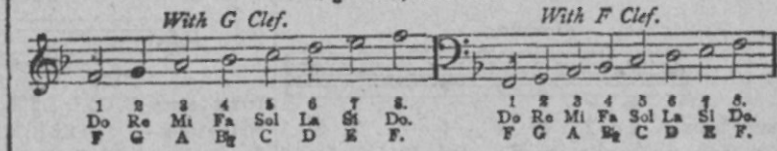
THE B SCALE.

Signature, Five Sharps.



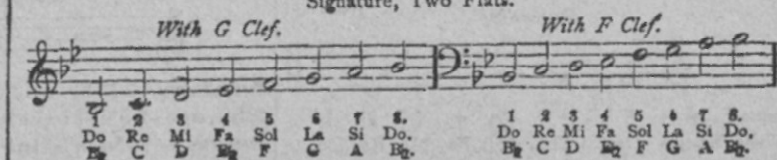
THE F SCALE.

Signature, One Flat.



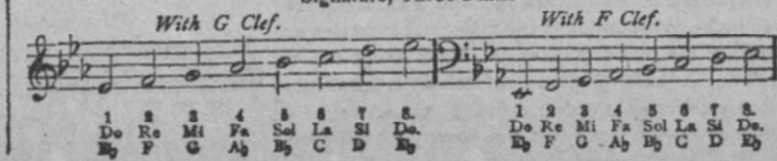
THE SCALE OF Bb.

Signature, Two Flats.



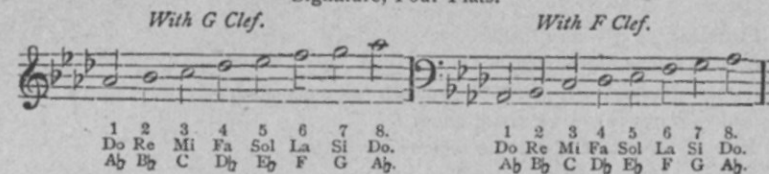
THE SCALE OF Eb.

Signature, Three Flats.

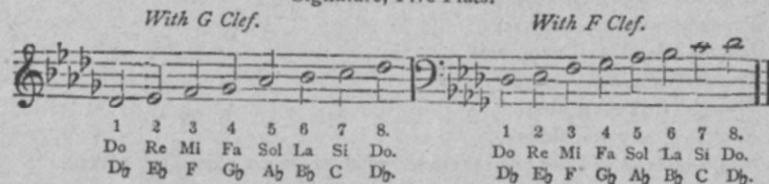


THE SCALE OF A \flat .

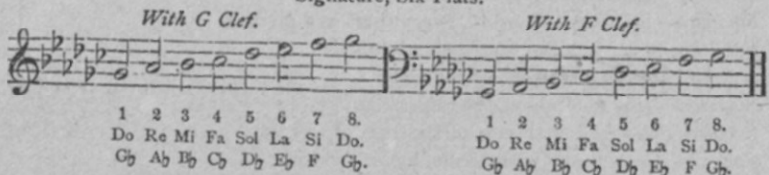
Signature, Four Flats.

THE SCALE OF D \flat .

Signature, Five Flats.

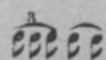
THE SCALE OF G \flat .

Signature, Six Flats.



A dot following a note adds one half to the length of the note thus a dotted half note P^{\cdot} is equal to three quarter notes PPP

A triplet is a group of three notes, with a figure 3 placed above or below them, and should be performed in the time of *two* of the same denomination PPP



A Hold (\frown) placed over or under a note or rest shows that it should be prolonged, at the option of the leader.

A Dotted Bar (||) is a sign of repeat.

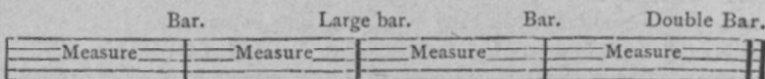
The Slur (—) is used to connect two or more notes on *different* degrees of the staff.

The Tie (—) is used to connect two or more notes on *same* degree of the staff. Music is divided into measures.

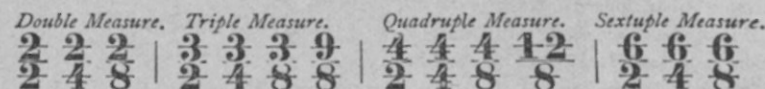
MEASURE AND BARS.

The lines drawn across the staff are called bars.

The distance from one of these bars to another is called a measure. The enlarged bar shows the close of a strain in music. The double bar shows the close of the composition. Example.



There are four kinds of measure, indicated by a fraction placed on the staff at the beginning of a piece of music.



The upper figure shows the *number* of counts in a measure, and the lower figure the *kind* of notes or their equivalent.

BEATING TIME, is indicating the different parts of a measure by a movement of the hand, and is performed as follows:

Double Time—Down, up.

Triple Time—Down, left, up.

Quadruple Time—Down, left, right, up.

Sextuple Time—Down, down, left, right, up, up; generally beaten, Down, up.

Double Time has two counts; Triple, three; Quadruple, four, and Sextuple six.

The stress of voice placed on certain parts of the measure is called ACCENT.

Double and Triple Time has one accent placed on the first part of the measure.

Quadruple *two*, placed on the first and third parts. Sextuple, *two*, placed on the first and fourth parts of the measure.

EXPLANATION OF MUSICAL TERMS.

(In the pronunciation, the syllable *italicized* shows the accent.)

A—In, for, at, with, etc.

Accelerando—(A-tchel-e-ran-do), moving faster and faster.

Adagio—(A-dah-jo), slow.

Ad libitum, or ad lib.—at pleasure

Allegro—(Al-lay-gro), a quick movement.

Allegretto—(Al-lay-gray-to), less quick than *Allegro*.

Andante—(An-dan-ta), distinct, rather slow.

Andantino—(An-dan-tee-no), quicker than *Andante*.

A tempo—(Ah-tem-po), in time.

Allegro—Agitato, quick, with anxiety and agitation.

Bis—(Bese), twice.

Beat, the rise and fall of the hand in marking time in music.

Basta—(Ita), stop, proceed no further, unless directed by the leader.

Cantata—(Ita), a composition consisting of an intermixture of air and recitative.

Coda—an additional close of a composition.

Con—(Cone, long o), with.

Con spirito—(Spir-ito), with spirit.

Con Espress—(Ita), with expression.

Crescendo—(Cre-shen-do), Cres. or — increase the power.

Cadence—a shake or trill, a close in melody or harmony, either terminating the piece or dividing it into numbers or periods.

Da Capo—(Da-cah-po), or D. C. go to the beginning.

Dal Segno—(Dol-sane-yo), or D. S. go to the sign.

Diminuendo—(Dimin-oo-en-do), Dim. or — diminish the power.

Dolce—(Dole-tchay), soft, sweet, delicate.

Doctor of music—a degree conferred by Universities.

Diluendo—(Ita) a gradual dying away of the tone.

Dominant—the dominant or fifth note of the scale.

Fine—(Fee-na), end.

Finale—(Fee-nah-la), the final movement.

Forte—(For-ta), or *f.* loud.

Fortissimo, or *ff*—very loud.

Largo—a slow movement.

Legato—(La-gah-to), or — smooth and connected.

Lento—(Layn-to), slow and gliding.

Mediant—the third above the tonic or key letter.

Mezzo—(Met-zo), or *m.* of medium power.

Moderato—(Mod-a-rah-to), moderately.

Octave—a succession of eight tones.

Obligato—(O-ble-gah-to), necessary, indispensable.

Pianissimo—or *pp*, very soft.

Piano—(Pe-ah-no), or *p*, soft.

Presto—quick.

Primo—(Pree-mo), first.

Ritard—slower and slower.

Scale—a series of lines and spaces on which notes are placed, an octave.

Semi-Stacco—(Sem-ee), or $\bullet\bullet$ less short and distinct than *Staccato*.

Sforzando (Sfort-zan-do), *sf*, *fz*, or $<$ explosive.

Solo—for one voice or instrument.

Sostenuto—(Sos-te-noo-to), sustained.

Staccato—(Stah-kah-to), or ! ! very short and distinct.

Swell—or — increase and diminish.

Submediant—the sixth tone of the scale.

Supertonic—the note above the tonic or key letter.

Subdominant—the fourth note of the scale of any key.

Subtonic—the seventh of the scale, under the tonic.

Tempo—in strict time.

Trio—(Tree-o), for three parts.

Tutti—(Too-tee), altogether.

Tonic—the key letter or first tone of the scale.

Vivace—(Ve-vah-tcha), quick and lively.

Voce—(Vo-tcha), voice.

EXERCISES FOR THE BEGINNER.

The teacher should thoroughly explain all important points to the beginner in the following exercises.

No. 1. Explain G clef, staff, added lines, quarter note, half note, letters, syllables, numerals, enlarged bar, double bar or close, and quadruple time or measure, and how to beat it.

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

No. 2. Explain eighth note; also have your class sing all of the following exercises by syllable, numeral and letter; and in vocalizing, have them use the syllables Ah, La, Sca, etc, etc.

If the exercise is too high, play it in a lower key.

No. 3. Explain double time, the rule for applying words, etc.

Once a - gain we lift our voice, Ev-'ry heart with song re-joice; Do mi sol la si do re si do do sol mi do sol fa mire do.

No. 4. Explain rests and practice this exercise thoroughly, by syllable, until the pupils understand it.

No. 5. Explain triple time, dotted half note, ♩ and hold, ♩. The eyes of every pupil must be on the teacher at a hold.

EXERCISES FOR THE BEGINNER. Continued.

No. 6. Explain sextuple measure, and have the pupil perform the time with the hand; down, up, etc.

No. 7. Explain the brace connecting the parts in Exercise No. 7. See that the class thoroughly understand the different clefs, and where the letters are located on the staffs. Test each pupil's voice, and designate to him the part he should sing. Divide your class into four divisions, and then you are ready to begin the exercise.

Tenor.
Birds are sing - ing in the air, Mak - ing mu - sic ev - 'ry - where; All in na - ture seems to say, Let us praise the Lord to - day.

Alto.
Birds are sing - ing in the air, Mak - ing mu - sic ev - 'ry - where; All in na - ture seems to say, Let us praise the Lord to - day.

Soprano.
Birds are sing - ing in the air, Mak - ing mu - sic ev - 'ry - where; All in na - ture seems to say, Let us praise the Lord to - day.

Base.
Birds are sing - ing in the air, Mak - ing mu - sic ev - 'ry - where; All in na - ture seems to say, Let us praise the Lord to - day.

THREE BLIND MICE

1st. May be sung in two or four parts.

2d.
Three blind mice, See how they run, They all ran af - ter the far - mer's wife, She

3rd.
cut them in two with the carv - ing knife, Did ev - er you hear such a tale in your life, A - bout three blind mice?

4th.

PRACTICAL VOICE EXERCISES.

The importance of correctly expressing thought, through words, in musical language cannot be over estimated. And, though a simple accomplishment, it is shamefully neglected in all circles of singing, especially in the church and Sabbath-school, where the religious sentiment in the words, the whole thought, is lost by the negligent way in which they are sung.

Words are formed by the use of two elements, i. e., CONSONANTS and VOWELS. VOWELS are those letters produced by the action of the vocal cords only, and are pure tones. CONSONANTS are those letters produced by the use of the teeth, tongue, lips and palate, and are not tones.

The tones we hear in singing are the vowels. In order that these tones may be formed into words, we use the consonants.

EXAMPLE. With vowels only.

A e i o u.

In the above exercise, we use vowels only, therefore we hear tones only, which convey no meaning whatever.

Have the pupils sing No. 1, until they can sing it well, then have them give the consonant elements in No. 2, making each element firm and distinct. Now let them combine the two elements, being careful not to slight either, as in No 3. Go over these examples many times.

1. Sing vowel elements.

i e i oo e.

o e u o e i.

e o i o o i.

2. Give vowel and consonant elements.

I'll be kind to thee.

Gold-en sun of ev'-ning.

Be-hold his throne on high.

3. Sing vowels and consonants combined.

I'll be kind to thee.

Gold-en sun of ev'-ning.

Be-hold his throne on high.

Take any piece in the book and drill your class in the same manner.

EXAMPLE. With vowels and consonants.

All fell in on us.

In the above exercise we have used the same vowels, hear the same tones as in the former exercise, but by the introduction of certain consonants we hear words, conveying an idea.

The difficulty experienced in singing so the words may be understood is not in the production of tones, but in the formation of words by the use of consonants.

The following exercises are to be used to impress upon the minds of the pupils the distinction between CONSONANT and VOWEL formation of words.

a as pronounced in take, i as in light, o as in low, y as in my
 ä " " cat, y " " this, ö " " of, ü " " but,
 ä " " far, ē " " be, oo " " good,
 a " " call, ē " " bet, u " " rule,

PRACTICAL VOICE EXERCISES.

No. 1.

ah e oo ah a e o ah.

ah fa rah la.

No. 2.

ah ah ah.

ah ah.

No. 3.

e ah e ah e ah e ah.

Sing this example through by note then by syllables ah, la, sca, etc.

No. 4.

ah ah sca.

To the Minister and Church Trustees.

You should not ask singers to sing in your choir, or people to sing in the congregation, unless you are willing to open your churches to them for the purpose of holding their musical conventions and singing schools, which of course should be properly conducted. The people should and can learn to sing understandingly. Vocal music is accepted as a part of worship; then let the church be the home or musical center in which to generate all musical germs, let the christian people so nurture and cultivate them, that every tone or chord produced will sound God's praise. Fill your churches with music and they will be filled with people. I have heard ministers of the gospel, and others bearing the name of christian, say, "We like good music; we want a good choir, we urge all the people to sing, but we cannot consent to your using our church in which to learn to sing. Our church is very nice, has just been newly and elegantly carpeted, Mr. so and so objects, Mrs. so and so is opposed to it, and they pay largely for the support of the church, and we must respect their wishes." I answer, "Yes, to a certain degree, but not more than the prosperity of God's work. The same people will say to the teacher, "Go to the hall to practice and learn to sing." I answer, "No, and for a number of

reasons. *First*, The church should be the fountain head of church music, and the church societies more interested in the character of the music taught than any other class of people. *Second*, It is much more difficult to keep good order in a hall, than in a church. The surroundings and influences of the church seem to give the music as well as the pupils a character that cannot be obtained in the hall. *Third*, If people are in the habit of going to church to attend singing schools, they will be more likely to go there to attend divine worship. The home is home, and has its influence. The church establishes the religious as well as the moral character of the community.

Let me urge you to open your churches for the advancement of vocal music, and establish its character by being present and interested in the work yourselves. If you have a doubt in your mind as to whether it is *just the right thing to do*, please give the science of music and your musical friends the benefit of that doubt. May congregational singing, led by large chorus choirs, soon be heard in all churches throughout the land.

To the Teacher.

The singing teacher should be a man of good character and habits, and it is due his profession that he should be a christian. When you secure a church, know what the expenses are

going to be, and as soon as your class is organized see that the expenses are paid. Keep good order. Leave the church in as good condition as you find it. Make no enemies, but as many friends as possible. Do nothing in your school or concert that is not in keeping with the building you occupy. In organizing your school make your explanations so very plain, that when you come to close, there will be no misunderstanding. Do not argue with your pupils on technical points. Be the first to enter the church and the last to leave it, so as to see that everything goes properly. In every church where you hold a school, organize a chorus choir if you can possibly do so; then your work will be a blessing to the community, and remain after you are gone. Explain at the beginning of your school that it will close with a pay concert. Encourage and improve congregational singing. The time should never come, when you discard the use of the black-board. If you cannot do better, send to me for one. While you are teaching one class, have all arrangements made to organize another. Do not idle away your time. "Time is money." It is said that money is the root of all evil; but I would be glad if we in the musical profession had a little more of it. If I can do you a favor, or be of assistance to you in any way, let me hear from you.

Your friend,

C. E. LESLIE.

150 Wabash Ave., Chicago, Ill.

THE SENTINEL.

DEPARTMENT FOR THE BEGINNER.

To the Public—I have in the Rudimental Department of this book, kept the beginner constantly in my mind, and have tried to assist him in every step he may take to gain knowledge; I believe any one who has a copy of THE SENTINEL, and will study it, can learn to read music by note and by letter, and obtain a very good knowledge of the principles of vocal music, even without the assistance of a teacher, but much better with one.

To the Teacher.—The teacher should ask his class, if composed of beginners, the following questions before permitting them to sing: First, What is the title of the piece, the signature, the Key Letter? What is meant by the key letter, where is it located in the Base, the Soprano, the Alto, the Tenor? Also the first note in the different parts? In what kind of time or measure is the piece written? How many accents in a measure, and what parts are accented? Explain what is meant by accent. Teach them how to beat or perform the time with the hand, and see that they do it. Have the class sing all the rudimental pieces by note or syllable before applying the words; also use the syllables, Ah, La and Sea. It is good practice to sing by numeral and letter. But the beauty and science of singing comes from a proper application of the words to the music. Ten or fifteen minutes each evening should be spent in voice culture and breathing exercises.

ALL YE NATIONS, JOIN AND SING.

C. E. LESLIE.

Important Words. Nations, praise, Saviour, hark, Jesus, Father.

Tenor. Breathe. Breathe. Rest four counts. Rest four counts. Breathe. Close.

1. All ye na-tions, join and sing, Praise your Sav-iour, praise your King; Let it sound from shore to shore, Je-sus reigns for-ev-er-more.

Alto. 2. Hark! the des-ert lands re-joice, And the is-lands join their voice; Joy! the whole cre-a-tion sings, Je-sus is the King of Kings.

Soprano. 3. Praise the name of God most high, Praise him, all be-low the sky; Praise him, all ye heav'n-ly host, Fa-ther, Son and Ho-ly Ghost.

Base. Rest four counts. Rest four counts.

DAY IN ALL ITS BEAUTY.

F. D. J. *This page is set in diamond type; the Tenor clef in it fills the same position as the C clef in the agate.*

S. H. BUNTLEY.

1. Morn-ing light is break-ing, Break-ing o'er the lea; Sun-light, soft-ly steal-ing, Glanc-es o'er the sea.

2. Now the gen-tle breez-es Stir each slum-b'ring tree; Waft each flow'-ret's per-fume To the bu-sy bee.

3. Day, in all its glo-ry, Beam-ing with de-light, Bursts in morn-ing splen-dor From the realms of night.

Birds their songs are soft-ly trill-ing; List-en to their gen-tle lay; Na-ture smiles in glad-ness At the com-ing day.

Ech-oes of the morn re-sounding, Send o'er all a glad re-frain; O-ver hill and val-ley—Each re-echo-ing strain.

Night, no long-er bend-ing o'er us, Steals in si-lence o'er the way; Na-ture, smil-ing sweet-ly, Hails the new-born day.

SAVIOUR, BREATHE AN EVENING BLESSING.

F. D. JACOBS.

1. Sav-ior! breathe an eve-ning bless-ing, E'er re-pose our spir-its seal; Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.

2. Though de-struction walk a-round us, Though the ar-rows past us fly, An-gel guards from thee sur-round us; We are safe if thou art nigh.

3. Should swift death this night o'er-take us, And our couch be-come our tomb, May the morn in heav'n a-wake us, Clad in light and deathless bloom.

HAPPY VOICES.

KATE HAWTHORN.

F. A. BAILEY.

1. Hap-py voi-ces Heart re-joy-ces Hap-py voi-ces gai-ly sing-ing, Have a mag-ic bright-ness to im-

2. O'er the wa-ters Earth's fair daugh-ters When the moon is bright-ly beam-ing, And with count-less stars the hea-vens

3. Hap-py sing-ers, Care ne'er lin-gers, Mu-sic was to mor-tals giv-en, On-ly to en-dow our hearts with

Heard in song
Songs so clear
With you sing,

All day long,
Love to hear,
But takes wing,

part. E'en 'mid sad-ness, when we hear, Notes of glad-ness joys ap-pear, And sweet songs on zephyrs winging, Have a pow'r to cheer the sad-dest heart.

shine. Mu-sic bright-ens, all know well, Sor-row lightens 'neath its spell, Moonlight on the wa-ters stream-ing, Gives to voi-ces sweet a charm di-vine.

love. Hap-py voi-ces, heard in song, Heart re-joy-ces all day long, And our songs float up to Hea-ven, Plead-ing for us in the realms a-bove.

DAYS OF SUMMER GLORY.

Allegro. Explain change of time in Chorus. Important Words: Days, dear, meadows, mountains, birds, Creator's.

C. E. LESLIE.

1 Days of sum-mer, glo - ry, Days I love to see; All your scenes so bril - liant, They are dear to me.

2. Mead-ows, fields and mount - ains, Clothed in shin - ing green; Lit - tle rip-pling fount - ains, Thro' the wil - lows seen.

3. Birds that sweet - ly war - ble, All the sum - mer days; All things speak in mu - sic, Their Cre - a - tor's praise.

p *pp* *f* *p* *pp* *f* *cres.*

Tra la la la, Tra la la la, Mer - ri - ly, mer - ri - ly sing - ing; Tra la la la, Tra la la la, Mer - ri - ly all the day long.

p *pp* *f* *p* *pp* *f* *cres.*

Tra la la la, Tra la la la, Mer - ri - ly, mer - ri - ly sing - ing; Tra la la la, Tra la la la, Mer - ri - ly all the day long.

GRACE.

G. W. CROFT. Important Words. Beams, golden, mercy, light, night, be, bear, thee, day, thou, sake.

C. E. LESLIE.

sol *fi* *sol*

1. A - gain the sun shines on my path In beams of gold - en light; A - gain my God in mer - cy hath Preserv'd me thro' the night.

2. Ac - cept my thanks, thou God of love, Un - wor - thy tho' I be; O let my warm de - vo - tion prove, The love I bear for thee.

3. All thro' this day be thou my guide, In ev - 'ry step I take; O'er all my acts do thou pre - side, I ask for Je - sus' sake.

BOYS AND GIRLS.

T. C. VINE.

Important Words. Boys, bound, tone, burdens.

mi *re* *do* *si*

1. Har - mo - ny here is like love in the home, Lov - ing and true, What would we do, If it were not for our mu - sic at home.

2. Boys and girls here are in har - mo - ny bound; Now we're a - lone, Sad is your tone, Bet - ter by far the full cho - rus will sound.

3. Mu - sic in win - ter, in sum - mer or fall, Tra la la la, Tra la la la, Mu - sic will light - en the bur - den of all.

do *si* *la* *sol*

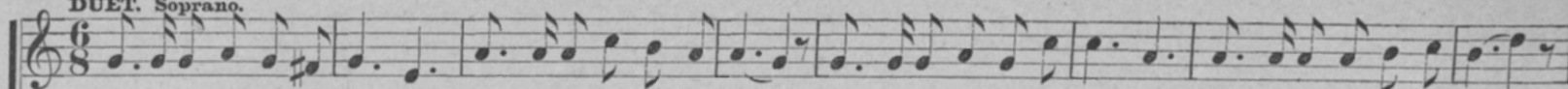
ONLY A DREAM OF THE OLD HOME.

E. R. LATTI.

C. E. LESLIE.

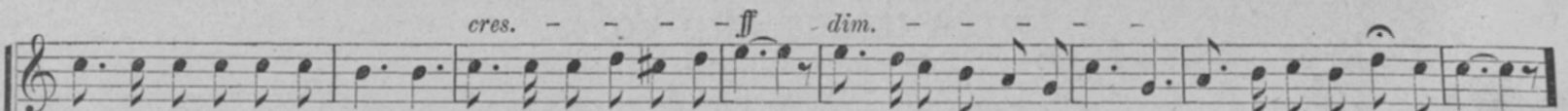
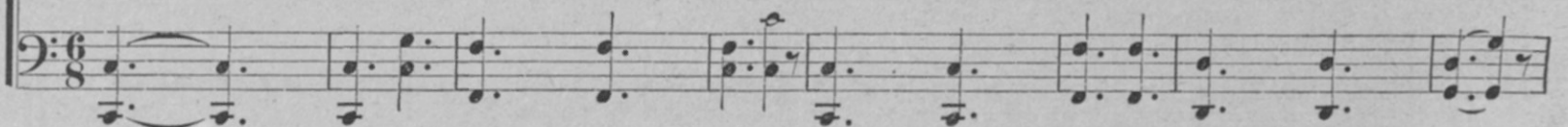
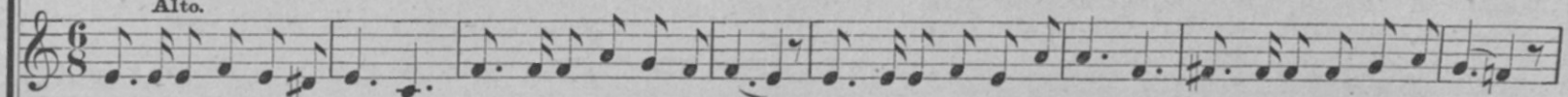
Important Words: *Dreams, beautiful, days, burdened.*

DUET. Soprano.

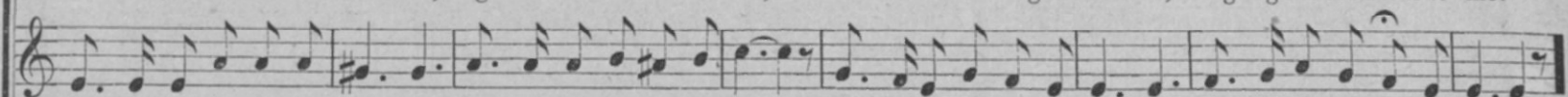


1. On - ly a dream of the old home, Bring - ing a thrill to my heart; Soon it will fade from my spir - it, Caus - ing the sad tears to start;
 2. On - ly a dream of the old home, And of the joys that I knew; Par - ent, and broth - ers and sis - ters, Oh, how they crowd on my view!
 3. On - ly a dream of the old home, On - ly a vis - ion most fair; Oh, for the days of my child - hood, Free from the bur - dens of care!

Alto.

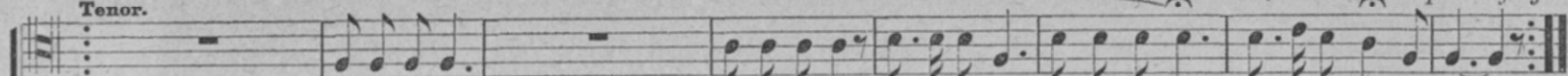


- Oh, what a beau-ti-ful vis-ion, Bright as the stars on the sea, And in the ev'-ning of si-lence, Kind-ly ap-pear-eth to me!
 Once more their soft tones I'm list'ning, Once more their sweet smiles I see, As in the days of my child-hood, Van-ish'd for-ev-er from me!
 Wel-come, thou beau-ti-ful vis-ion, Bright as the stars on the sea, And in the ev'-ning of si-lence, Bring-ing the old home to me!



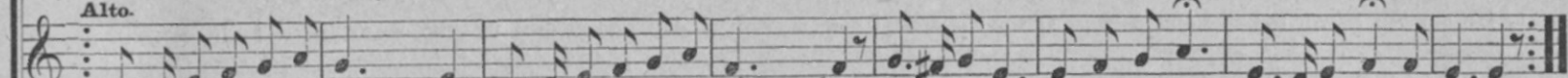
ONLY A DREAM OF THE OLD HOME. Concluded.

Tenor.



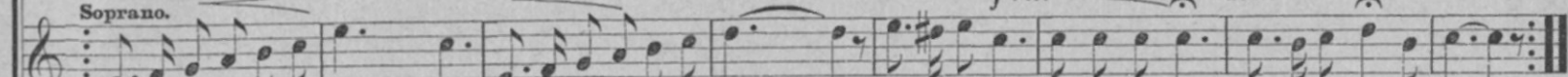
On - ly a dream, Days gone be - fore; On - ly a dream, dream of my home, Home I may see no more!

Alto.



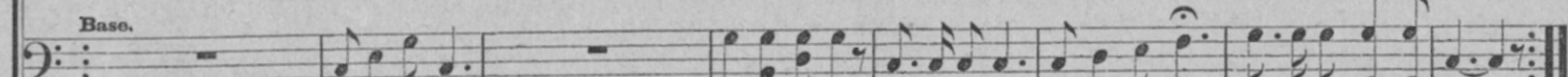
On - ly a dream of the old home, Pride of the days gone be - fore

Soprano.



On - ly a dream; Days gone be - fore; On - ly a dream, dream of my home, Home I may see no more!

Bass.

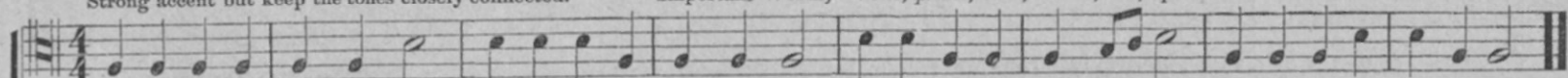


WITH HEART AND VOICE.

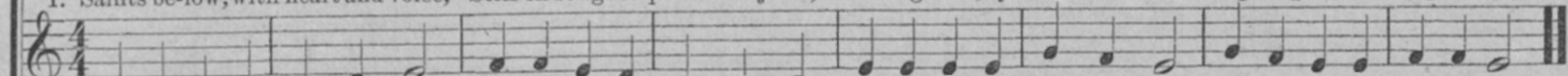
Strong accent but keep the tones closely connected.

Important Words: *Voice, praise, born, Father, thee, Spirit.*

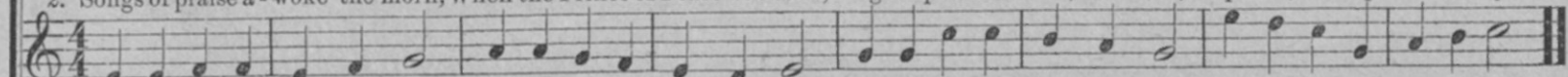
F. B. BETTIS.



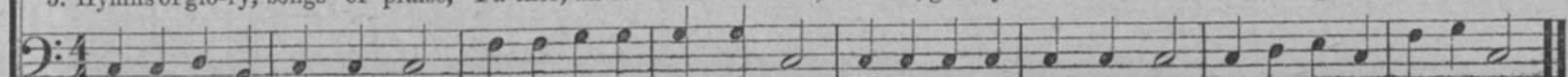
1. Saints be - low, with heart and voice, Still in songs of praise re - joice; Learn - ing here, by faith and love, Songs of praise to sing a - bove.



2. Songs of praise a - woke the morn, When the Prince of Peace was born; Songs of praise a - rose, when he, Cap - tive, led cap - tiv - i - ty.



3. Hymns of glo - ry, songs of praise, Fa - ther, un - to thee we raise; Je - sus, glo - ry un - to thee, With the Spir - it ev - er be.



UNDER THE SILVER MOON.

T. C. VINE.

Spirited.

1. Un-der the sil-ver moon, glid-ing a-long, O-ver the snow, swift-ly we go. Val-leys and for-est re-ech-o our song. Mer-ri-ly, mer-ri-ly, O.

2. List! to the jin-gle bells, mer-ry-ly chime, O-ver the snow, swift-ly we go. Hap-py hearts bound-ing, and hoofs keeping time. Mer-ri-ly, mer-ri-ly, O.

3. Swift-ly we're glid-ing o'er val-ley and hill, O-ver the snow, swift-ly we go. Val-ley and for-est with mu-sic we fill. Mer-ri-ly, mer-ri-ly, O.

Repeat softly.

Mer-ri-ly o-ver the snow, Mer-ri-ly o-ver the snow. Mer-ri-ly, o-ver the snow.

Mer-ri-ly o-ver the snow, Mer-ri-ly o-ver the snow. Mer-ri-ly, mer-ri-ly, Mer-ri-ly, mer-ri-ly, Mer-ri-ly, o-ver the snow.

HAPPY HEARTS.

A. D. FOUFRAY. D.C.

*Explain Da Capo and Fine.**Fine*

1. With hap-py hearts we now will seek, The pass-ing hour to cheer, How dull would be the work we do, If it were not for song, While songs we sing, and words we speak, Will give you wel-come here.

D.C. To cheer the hours of stud-y thro', And let them speed a-long.

2. As we the hill of sci-ence climb, What ob-sta-cles a-bound; For du-ty's path tho' rough, is plain, If we have earn-est will, Tho' bar-riers rise, fame's flow'ring meads Will at the end be found.

D.C. Suc-cess in life we may ob-tain, And well our sta-tion fill.

AWAY WITH NEEDLESS SORROW.

C. M. PARKER.

Cheerfully.

1. A-way with need-less sor-row, Tho' trou-ble may be-fall; A bright-er day to-mor-row May shine up-on us all.

2. We can-not tell the rea-son For all the clouds we see, Yet ev'-ry time and sea-son Must wise-ly or-dered be.

3. Let us but do our du-ty, In sun-shine or in rain; And heav'n, all bright with beau-ty, Will bring us joy a-gain.

First Transposition by Sharps.

(Teacher have the Class read the following instruction in concert.)

The signature or sign is one Sharp (#), and tells us the key letter is G. Remember that Do is always on the key letter; also remember that every piece does not begin on Do. Hence we must read from the key letter or place of Do, to find the first note in the different parts. For instance, if the first note in any of the different parts is below the key letter, we read from Do down to it; and if above the key letter, from Do up to it.

Note.—The teacher should ask questions in regard to the following piece similar to those asked on page thirteen. Do not let your pupils sing too loud. Remember that *noise* is not *music*. Every teacher should be able to give good instruction in voice culture. *Secure a good book treating of the voice.* Teach your pupils how and where to breathe, also to sing with expression. The teacher who does this is encouraging perfection in the only art, practiced on earth, which we are taught is used in heaven.

GOD OF MERCY AND OF GRACE.

Important Words; God, mercy, grace, brightness, divine, Lord.

C. E. LESLIE.

Tenor. Breathe. Breathe. Breathe. Close.

1. God of mer-cy and of grace! Show the bright-ness of thy face; Shine up-on us, Sav-ior, shine; Fill thy church with love di-vine.

Alto.

2. Let the peo-ple praise the Lord! Be by all that live a-dored; Let the na-tions shout and sing, Glo-ry to their Sav-ior King.

Soprano.

3. Let the peo-ple praise the Lord! Earth shall then her fruits af-ford; God to man his bless-ing give; Man to God de - vo-ted live.

Base.

sol, sol la fa

BEAUTIFUL BIRD OF SPRING.

F. B. BETTIS.

1. Beau-ti-ful bird of spring has come, Seek-ing a place to build his home, War-bling a song so light and free, Beau-ti-ful bird, come live with me.

2. Ye lit-tle birds that sit and sing, Man-y a thought of loved ones bring, Hov'-ring a-round your ti - ny nest, Call-ing your loved ones home to rest.

3. Bird-ie, what makes you fly a - way When I come near you, tell me, pray, I'll not de-ceive you, you are free, If you should come and live with me.

SUN OF MY SOUL.

C. M. PARKER.

1. Son of my soul, thou Savior dear, It is not night if thou be near; Oh may no earth-born cloud a-rise To hide thee from thy ser-vant's eyes.

2. When soft the dews of gen-tle sleep, My wea-ry slum-bers kind-ly keep; Be my last thought, how sweet to rest For-ev - er on my Sav-ior's breast!

3. A-bide with me from morn till eve, For with-out thee I can - not live; A-bide with me when night is nigh, For without thee I dare not die.

Second Transposition by Sharps

(Pupils read in concert.)

The signature or sign is two Sharps ($\sharp\sharp$), and tells us the key letter is D. In the Base D is located on the third line. Soprano, Alto and Tenor will find D in the space below, and an octave above, on the fourth line. Remember that Do is always on the key letter.

Note.—Every one should learn to read music by syllable or note, but should not be confined to note reading, that is, be obliged to sing a piece by note before applying the words. To know the name of a note should indicate to the eye and ear the sound it should receive. Therefore note readers are the most independent readers.

Teacher, Your class may be composed of beginners, but they should be as deeply interested in their work, as an advanced class. If your pupils are dull, see if they have not a dull teacher. Ask questions in regard to this piece similar to those asked in the keys of C and G.

PARTING HYMN.

Important words: *Commends, heart, tender, mercy, keep, strength.*

F. F. FRENCH.

Tenor. Breathe. Breathe. Breathe. do sol Close.

1. For a sea-son called to part, Let us there our-selves com-mend, To the gra-cious eye and heart Of our ev-er pres-ent Friend.

Alto.

2. Je-sus! hear our hum-ble pray'r; Ten-der Shep-herd of thy sheep! Let thy mer-cy and thy care All our souls in safe-ty keep.

Soprano. do sol

3. In thy strength may we be strong! Sweet-en ev-'ry cross and pain; Give us, if we live, ere long Here to meet in peace a-gain.

Base. sol

MORNING BELLS.

C. E. LESLIE.

Speak the words plainly in the broken time and hold the tones firmly.

Rit.

1. While the morn-ing bells are ring-ing, We to thee our songs would raise; Thank-ing thee for thy pro-tection, Sing-ing to thee songs of praise.

2. When the night was fold-ed o'er us, Heav-y dark-ness shut us in; But we slept in peace-ful qui-et, Thou our night-ly guard has been.

3. Thanks to thee, O, heav-en-ly Father, For thine all pro-tect-ing arm; Thro' the day, we pray thee keep us Free from e-vil, safe from harm.

ONCE WE HAD A FRAGRANT BLOSSOM.

F. A. BAILEY.

Slowly and softly.

1. Once we had a fra-grant blos-som, Full of sweet-ness, full of love, But the an-gels came and plucked it, For the beau-teous realms a-bove.

2. Tear-ful-ly we low-ly laid him, 'Neath the grass that grew so green; And the form we loved so dear-ly, In our home no more was seen.

3. Oh, my dar-ling, when we meet thee, In the joy-ous realms a-bove, Glad-ly will we haste to greet thee, All our hearts a-flame with love.

First Transposition by Flats.

(Pupils read in concert.)

The signature is one Flat (b), and tells us the key letter is F. In the Base F is located on the fourth line. Soprano, Alto and Tenor will find F in the first space and an octave above on the fifth line, Do is always on the key letter.

Note.—Every pupil should be able to transpose the scale, and to explain it from the black board.

Transposition is removing the scale from one letter or position on the staff to another either higher or lower. The scale receives its name from the letter on which it is located; for example a scale commencing on F is said to be in the key of F, and is termed the scale of F.

There is no reason why pupils cannot learn to read music in all of the different keys or scales in a single term, if they will only study the lessons given them.

GOD IS LOVE.

Important words: *Breaking, bright, waking, mountain, golden, fountain.*

J. H. KETCHAM.

1. Lo! the heav'ns are break-ing, Pure and bright a - bove; Life and light a - wak - ing, Mur-mur, God is love, God is love.

2. Round the pine clad moun-tains Flows a gold-en flood; Hear the spark-ling foun-tain, Whis-per, God is love, God is love.

3. Wake my heart, and springing, Spread thy wings a-bove, Soar-ing still, and sing-ing Ev - er, God is love, God is love.

CHILDRENS' MORNING HYMN.

J. A. SCARRETT.

Be careful of the broken time.

R. B. GEORGE.

1. From out the far blue heav'n a-bove, Where an-gels ev-er dwell; On chil-dren God looks down in love, How great, no tongue can tell.

2. He list-ens to their sim - ple prayers, At morn-ing, noon or night; In gen-tle kind-ness for their cares, To guide their steps a-right.

3. Then thank Him for a Fath-er's care, And love Him all your days; And He will then your hearts pre-pare, To sing in heav'n his praise.

LEAVE US NOT.

FRANK M. DAVIS.

Speak the words, "Leave us not," distinctly.

1. Leave us not, leave us not, Say not a - dieu, Have we not been to thee Ten - der and true?

2. Take not thy sun - ny smile Far from our hearth; With that sweet light will fade Sum - mer and mirth.

3. Leave us not, leave us not, Can thy heart roam, Wilt thou not pine to hear Voic - es from home?

Second Transposition by Flats.

(Pupils read in concert.)

The signature or sign is two Flats ($\flat\flat$), and tells us the key letter is B \flat . In the base B \flat is located on the second line. Soprano, Alto and Tenor will find B \flat on the third line. Again let us remember that *Do* is on the *key letter*, and in singing bear in mind the key letter and where it is located.

Note.—The teacher should see that the pupils become familiar with all of the keys or scales. Be sure that they know what is meant by the term signature, also that the signature determines the key letter, and they *must learn where* the letters are located. Keep good order, and if a pupil persists in disobeying you, have him leave the room during the remainder of the lesson.

FATHER OF ETERNAL GRACE.

Important words: *Father, grace, meekly, beaming, above, thee, die.*

S. H. BUNTLEY.

Breathe. Breathe. Breathe. Close.

1. Fa-ther of e - ter-nal grace, Glo-ri - fy thy - self in me; Meek-ly beam-ing in my face, May the world thine image see.

2. Hap-py on-ly in thy love, Poor, un-friend-ed or un-known; Fix my tho'ts on things a-bove, Stay my heart on thee a-lone.

3. Counting gain and glo-ry loss, May I tread the path he trod, Die with Je-sus on the cross, Rise with him to thee my God.

SPRING TIME IS COMING.

29

KATE HAWTHORN. Important words: *Vale, hill, meadows, again, bright, birds, prepare.*

C. E. LESLIE.

1. Spring time is coming o'er vale and hill, Leaving old winter so cold and chill; Bring-ing soft showers of sunny rain, Clothing the mead-ows with green a-gain.

2. Spring time is coming so fair and bright, Bring-ing the birds in a joy-ous flight; Fill-ing the air with their mu-sic sweet, Sing-ing their songs to the friends they meet.

3. Spring time is coming with its good cheer, Mak-ing us feel that we need not fear; Seed-time will come and a harvest rare, If we will on-ly the ground pre-pare.

PRAYER OF EVENING.

C. E. LESLIE.

Slowly with expression.

p *cres.* *dim.* *p*

1. Wea-ry as with clos-ing eye, On my peace-ful bed I lie; Fa-ther, may thy an-gels keep, Watch a-round me while I sleep.

2. Have I thro' the day in aught, Sinned in deed, or word, or thought; Fa-ther, from thy ho-ly throne, Send a sav-ing par-don down.

3. Heal each heart op-press'd with woe, Dry the sorrowing tears that flow; Love thy creat-ures, great and small, Fa-ther, bless and guard them all.

WE'RE A MERRY HAPPY BAND.

FRANK M. DAVIS

CHORUS.

Sprightly.

1. Sing-ing in the school room, pleas-ant is to see, Hap-py hearts and voi-ces in a mer-ry glee. Sing-ing, sing-ing

2. Sit-ting up e-rect and beat-ing with the hand, Meas-ure af-ter meas-ure time at our com-mand. Sing - ing,

3. May the hours we spend here, make the weak-er strong, And the strong-er wis-er as we go a-long. Sing-ing, sing-ing

voi-ces ring-ing, Mer-ry hap-py band, Sing-ing, sing-ing, voi-ces ring-ing, We're a mer-ry hap-py band.

voi-ces, we're a mer-ry hap-py band, Sing - ing, sing - ing,

voi-ces ring-ing, Mer-ry hap-py band, Sing-ing, sing-ing, voi-ces ring-ing, We're a mer-ry hap-py band.

Third Transposition by Sharps.

(Class read in concert.)

The signature now is three Sharps (###), and tells us the key letter is A. In the Base A is located in the first space and an octave above on the fifth line. In the Soprano, Alto and Tenor, A is in the second space. Remember Do is always on the key letter.

Note.—The teacher should see that his pupils breathe properly; The art of breathing is the foundation of true singing. Breath may be taken after a pause, but never between the syllables of a word. In church music most people are in the habit of breathing at the end of each line of poetry, but this often renders the words meaningless. For example in the hymn, There is a land of pure delight Where saints immortal reign; breath should not be taken until the close of the second line.

I have not space to do this subject justice, but a hint to the teacher or student often does much good.

HARK! THE SKIES.

C. E. LESLIE.

Important words: *Hark, beams, Christ, born, tears, humbly, boundless.*

1. Hark! the skies with mu-sic sound, Heav'n-ly glo-ry beams a-round, Christ is born! the an-gels sing, Glo-ry to the new born King.

2. Peace is come, good will ap-pears, Sin-ners, wipe a-way your tears; Christ for you in flesh to day, Hum-bly in the man-ger lay.

3. Mor-tals hail the glo-rious King! Rich-est incense cheerful bring; Praise and love Immanuel's name, And his boundless love proclaim.

do mi sol fa sol

O'ER THE OCEAN WE GO.

A. D. FOUFRAY.

Slowly and smoothly.

1. Float a-way, float a-way, O'er the far roll-ing sea; Snow-y sails, snow-y sails, On its bo-som are free; With the

2. Ro-vers we, ro-vers we, That can brook no re-straint; All the land nar-row seems, All its air has a taint; So we

3. O'er the sea, O'er the sea, Yes, for-ev-er we'll roam, On its breast, on its breast, We will e'er find a home; Where the

az-ure vault a-bove, And the li-uid blue be-low, 'Mid the glo-rious bil-lows swell-ing high, O'er the o-cean we go.

leap up-on our deck, And we spread a-loft each sail, 'Till far out up-on the foam-y tide, We de-light in the gale.

zeph-yrs kiss the wave, Or the tem-pest rage a-bove, And the seeth-ing moun-tains round us rise, Still the o-cean we love.

MORNING LIGHT IS BREAKING.

A. P. WILKINS.

FRANK WOODY.

1. Morn-ing light is break-ing, haste a-way, While the birds are sing-ing blithe and gay; We will to the Wild-wood, for a merry play, While all na-ture smiles this happy day.

2. Oh the mer-ry fa-ces that we see, By the rippling brooklet neath a tree; And the joyous faces thus will surely beam, As we play be-side the silvery stream.

3. Out upon the meadows with a bound, See the chil-dren trip-ping o'er the ground; Thro' the pleas-ant wood-land, all day we will roam, And with even-ing shadows hasten home.

PEACE BE STILL.

C. E. LESLIE.

FRANK WOODY.

1. Je-sus walk-ing on the sea, On the sea of Gal-li-lee, Said un-to the wa-ter chill, Peace, 'tis I, be still, be still.

2. Then up-on the land he step'd, Took the fish-es and the bread, Raised his hand and bless-ing said, Hun-gry ones come all be fed.

3. Come to me thou wea-ry one, Come and I will give you rest; Safe-ly on the oth-er shore, You shall dwell a-mid the blest.

Third Transposition by Flats.

The signature now is three flats, (*bbb*) and tells us the key letter is *E \flat* . In the Bass, *E \flat* is in the third space; the Soprano, Alto and Tenor will find *E \flat* on the first line and an octave above in the fourth space.

Note to Teacher.

Impress upon the minds of your visitors, as well as your pupils, the importance of learning to read vocal music. Churches are the only proper places in which to hold Conventions and Singing Schools. Therefore use your influence with all Ministers and church trustees that they may see the great importance of opening their churches to the people for this object. Show me a musical people, and I will show you a moral, social, intellectual, patriotic and religious people.

Any person who can raise and lower his voice in conversation can learn to sing. "All boys and girls can sing, if it suits them to do so in the way of play. You never saw little boys and girls "beg off," when they wished to sing together. In Germany it has long been considered certain that all children can sing. They do not admit of exceptions, except in the case of the dumb. They argue not only from the general frequency of singing among children at play, but from the laws of music as manifested in human language. Speech itself, is but a kind of chant, and the voice always moves in musical intervals."

LORD, WE COME BEFORE THEE NOW.

C. M. PARKER.

Prayerfully. Important Words. *Lord, before, humbly, bow, disdain, seek, vain.*

Tenor. *m* *Breathe. p* *Breathe.* *Breathe.* *Close.*

Alto. 1. Lord, we come be-fore thee now, At thy feet we hum-bly bow; O, do not our suit dis-dain. Shall we seek thee, Lord, in vain.

2. Lord, on thee our souls de-pend, In com-pas-sion now de-scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

Soprano. *m* *p* *Cres.* *Dim.*

Base. 3. Send some mes-sage from thy word, That may joy and peace af-ford; Let thy spir-it now im-part, Full sal-va-tion to each heart.

O ALL YE LANDS.

F. B. BETTIS. 35

1. O, all ye lands re-joyce in God, Sing prais-es to his name; Let all the earth with one ac-cord, His won-d'rous love pro-claim.

2. And let his faith-ful ser-vants tell, How by re-deem-ing love; Their souls are saved from death and hell, To share his joys a-bove.

3. O, then re-joyce and shout for joy, Ye ran-som'd of the Lord; Be grate-ful, praise your sweet em-ploy, His pres-ence your re-ward.

GIVE TO ALL THE PLEASANT SMILE.

J. E. MORSE.

1. O! give to all the pleas-ant smile, The smile of light and love; It throws a bright-ness all a-round, Like sun-beams from a-bove.

2. It sheds a lus-tre far and wide; It chas-es gloom a-way; And droop-ing spir-its spring to life, Be-neath its ge-nial ray.

3. Then give to all the cheer-ful smile; It costs the giv-er naught; Be-sides, 'twill save a thou-sand pangs, That might be dear-ly bought.

HEAR OUR SONG.

J. W. HEMPHILL.

Cheerfully, Speak words plainly.

1. Ye who for-tune are pur-su-ing, Hear our song, Be ye ev-er up and do-ing, Firm and strong. Time now fleeting ever, Ne'er can come a -gain.

2. Let your eye be calm and stead-y In the fight, And to work be al-ways read-y For the right. Let your i-dle neigh-bor Waste his time a - way.

3. Work while i-dle ones are sleep-ing, Late and long, At your post for - ev - er keep-ing, Firm and strong. If you would be wealthy, And with for-tune blest,

Be ye i - dle nev - er; Work with hand and brain, La-bor ev-'ry hour, Work with all your power; For - tune will its bless-ing on you shower.

Dil - i - gent - ly la - bor All the live - long day, Hours are fleet-ing by, Sieze them as they fly, Work for night is com-ing by and by.

Hap-py, hale and health-y, Ev - er work your best, La-bor ev-'ry hour, Work with all your power, For - tune will its bless-ing on you shower.

Fourth Transposition by Sharps.

The signature now is four sharps, (####) and tells us the key letter is E. In the Base, E is in the third space, the Soprano, Alto and Tenor find E on the first line and an octave above in the fourth space.

Note to Teacher.

Impress on the minds of your pupils that if the key-letter or Do be on a line, Mi is on the line above and Sol on the next line, and if the key-letter or Do be in the space, Mi will be in the next space and Sol in the next. If you wish to make a good point before your class, have them sing their words plainly. Good pronunciation is *very* much neglected. Teach your pupils to give the consonants great prominence.

The teacher, while giving instruction in vocal music should avoid singing too much with his pupils. When they sing, he should usually listen, and when he sings, they should listen; this will enable them to imitate his example, and him, the better to observe their faults.

HARK! THE SKIES WITH MUSIC SOUND.

Important Words. *Angels, mortals, away, hail, born, beams.*

F. D. JACOBS.

Tenor. *Breathe.* *Breathe.* *f Breathe.* *Close.*

1. Hark! the skies with mu-sic sound, Heaven-ly glo-ry beams a-round; Christ is born, the an - gels sing, Glo-ry to the new-born King.

Alto.

2. Peace is come, good-will ap-pears, Sin-ners wipe a - way your tears, Christ for you in flesh to - day, Hum-bly in the man-ger lay.

Soprano. *mf* *f*

3. Mor-tals hail the glori-ous King, Rich-est in-cense cheer-ful bring; Praise and love Im-man-uels name, And his love, his grace pro-claim.

Base.

THE SPARKLING RILL.

Explain that four sharps and three flats are read the same by note.

Fine.

W. J. HARRINGTON.

D. C.

1. I love the lit - tle spark - ling rill, That all the live - long day,
Goes sparkling, sing - ing, danc - ing still, Thro' meadows far a - way;
O, oft I've chased that sportive stream, In summer's sun - ny hours;
And watch'd each sil - v'ry rip - ple gleam, Or plucked the bord'ring flow'rs.

2. And now I love to stand and gaze A - long its wind - ing shore, But life, like thee, flows on, sweet rill, And I, like thee, must haste
And sing of hap - py, hap - py days, That will re - turn no more;
Each day to do my fath - er's will, Nor turn an hour to waste.

GENTLY LEAD US.

A. P. WILKINS.

1. Gen - tly, Lord, oh gen - tly lead us Thro' this lone - ly vale of tears, Thro' the dan - gers of our path - way, Till the an - gel Death ap - pears.

2. When temptation's darts as - sail us, When from thee, O Lord, we stray, Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

3. In the hour of pain and an - guish, In the hour when death draws near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear.

FATHER, SON AND SPIRIT.

A. A. BLAKEMAN.

1. Ho - ly Fath - er, hear my cry, Ho - ly Sav - ior, bend thine ear; Ho - ly Spir - it, comethou nigh, Fath - er, Sav - ior, Spir - it hear.

2. Fath - er, save me from my sin, Sav - ior, I thy mer - cy crave; Gracious Spir - it, make me clean, Fath - er, Son and Spir - it save.

3. Fath - er, let me taste thy love, Sav - ior, fill my soul with peace; Spir - it, come my heart to move, Fath - er, Son and Spir - it bless.

THEREFORE WATCH AND PRAY.

J. E. MORSE.

1. Christian, seek not yet re - pose, Cast thy dream - y ease a - way; Thou art in the midst of foes, Therefore watch and pray.

2. Gird thy heav'n - ly ar - mor on, Wear it ev - er night and day; Near thee lurks the e - vil one, Therefore watch and pray.

3. 'Twas by watch - ing and by pray'r, Ho - ly men of old - en day, Won the palms and crowns they wear, Therefore watch and pray.

Fourth Transposition by Flats.

The signature now is four flats (b b b b) and tells us the key letter is A_b. In the Bass, A_b is in the first space and an octave above on the fifth line; the Soprano, Alto and Tenor will find A_b in the second space.

Note to Teacher.

You should drill your pupils thoroughly on Articulation. Have them give the *exact* and proper utterance of each sound. By daily practice, you will soon convert knowledge into skill. Some people, old as well as young, have acquired the habit of sliding from one tone to the next: this is even worse than poor articulation. See that each note is sung with precision and distinctness. When these two errors are overcome it will be a delight instead of misery to listen to our congregational singing.

OPEN WIDE, YE HEAVENLY GATES.

W. J. HARRINGTON.

Important Words. *Hurled, Death, Lord, powerful, hark.*

Breathe. Breathe. dim. Breathe. Close.

1. Wide, ye heaven-ly gates un-fold, Closed no more by death and sin; Lo, the conquer-ing Lord be-hold! Let the king of glo-ry in.

2. Hark! an-gel-ic host in-quire, Who is he, the might-y King? Hark a-gain! the answer-ing choir, Thus in strains of tri-umph sing;

3. He whose power-ful arm a-lone, On his foes de-struction hurled; He who hath the vic-t'ry won, He who saved a ru-ined world.

GENTLY EVENING BENEATH.

C. E. LESLIE. 41

Slowly, with expression.

1. Gently even-ing bend-eth, O-ver vale and hill; Soft-ly peace de-scend-eth, And the world is still, And the world is still.

2. Save the wood-brooks gush-ing, All things si-lent rest; { Hear its rest-less rush-ing } On to o-cean's breast, On to o-cean's breast.

3. Rest-less life thus flow-eth, Striv-eth in my breast; God a-lone be-stow-eth Tran-quil even-ing rest, Tran-quil even-ing rest.

AUTUMN IS SIGHING.

E. R. OBER.

Good for practice in sight singing.

1. Au-tumn is sigh-ing a-round me, Tell-ing a tale of the past; Fold-ing the leaves on her bo-som, With-ered and chilled by the blast.

2. Light and its sun-shine are fad-ing, Soon will its ro-ses de-cay; All the sweet buds I have cher-ished, Fade like the sun-light a-way.

3. Win-ter will soon be up-on us, Fill-ing our hearts with good cheer; Soon to for-get drear-y Au-tumn, Glad-ly we wel-come you here.

SINGING SONGS OF JOY AND LOVE.

W. J. HARRINGTON.

Cheerfully.

1. Sing-ing songs of joy and love, Trip-ping thro' the sun-ny grove, Ev - 'ry heart, ev - 'ry voice, Beam-ing with de - light;

2. Oh, what hap - py, hap - py days, Sing-ing mer - ry, joy-ous lays, Come with us, come and sing, Join our hap - py throng;

3. Pleas-ant, joy - ous sum-mer hours, Sing-ing birds and fra-grant flow'rs, All is joy, all is love, In the mer - ry May;

Sing-ing where the wa - ters play In the sun-light all the day, Ev - 'ry heart, ev - 'ry voice, Beam-ing with de - light.

Down a - mong the dai - sy beds, Sun-light danc-ing o'er our heads, Ev - 'ry bird, ev - 'ry flow'r, Bids us wel - come here.

When the sum - mer sun is gone, When our mer - ry songs are done, Haste a - way ev - 'ry one, To our hap - py home.

I CAN NOT TELL.

J. W. HEMPHILL.

Explain double sharp. ✱

1. I can-not tell why flow'rets, That bloom in ear-ly spring, Should fill my soul with mu-sic; Should joy and rap-ture bring.

2. I can-not tell why songsters, That sing the live-long day, Should make me feel like sing-ing; Should trou-ble drive a - way.

3. I can-not tell why na - ture, In each be-witch-ing way, Should make me al - ways hap-py; Should make me al - ways gay.

IN HEAVENLY LOVE ABIDING.

A. P. WILKINS.

1. In heav'n-ly love a - bid-ing, No change my heart shall fear, And safe is such con-fid-ing, For noth-ing chang-es here.

2. The storm may roar with-out me, My heart may low be laid, But God is round a - bout me, And can I be dis-mayed?

3. Wher-ev - er he may guide me, No want shall turn me back; My shep-herd is be-side me, And noth-ing can I lack.

I LOVE THE MERRY SUNSHINE.

L. C. BROWN.

1. I love the mer-ry sun-shine, All on a sum-mer's day. The birds sing out so mer-ry, My heart feels light and gay. I

2. I love the mer-ry sun-shine, When af-ter sum-mer show'rs, I see the rain drops spar-kle Like pearls on fra-grant flow'rs. I

3. Oh! sun-shine, mer-ry sun-shine! Thy charms shall ev-er be, A song of joy and glad-ness; A song of love to me. Oh!

hear the wild notes ring-ing, From eve-ry bush and tree; Oh! sing, thou hap-py song-ster! Oh! sing thy songs to me.

see the mead-ows smi-ling; The flow-ers, birds and trees Are wel-com-ing the sun-shine; Are laugh-ing in the breeze.

may thy bless-ings ev-er, From morn to dew-y eve, Shine on each ti-ny blos-som; A thread of glad-ness weave.

Words by S. F. SMITH, 1831.

AMERICA.

Author of music unknown.

1. God bless our na-tive land! Firm may she ev-er stand Thro' storm and night; When the wild tem-pests rave, Ru-ler of wind and wave! Do thou our coun-try save by thy great might.

2. For her our pray'rs shall rise To God a-bove the skies, On Him we wait: Thou who art ev-er nigh, Guardian with watch-ful eye! To thee a-lone we cry, God save the state.

3. Our fath-ers' God! to thee, Au-thor of lib-er-ty, To Thee we sing; Long may our land be bright With freedom's ho-ly light: Pro-tect us by thy might, Great God, our King!

N. A. BARRETT.

Alto Solo.

DRIFTING AWAY.

O. S. WESTCOTT, 45

CHORUS.

1. We are drift-ing a-way on an un-known sea, To the mist-clad shores of e-ter-ni-ty; And our

2. In the noon-tide of life when the glad wavessmile, We would moor our bark by some love-ly isle;

3. We may float for a time near some friend-ly sail, And a voice rings back with a cheer-y hail;

Organ.

But the
But the

sea-ward prog-ress no aid can stay; We shall float no more where we float to-day. Drift-ing a-way, Drift-ing each day,

breez-es swell and we may not stay; From that is-land bright we are drift-ing a-way. Drift-ing a-way, Drift-ing each day,

cur-rent strong bears us swift a-way; And our friends are lost in the mist-cloud gray.

Drift-ing a-way to e-ter-ni-ty. Drift-ing a-way, A-way to e-ter-ni-ty.

Drift-ing a-way to e-ter-ni-ty. Drift-ing a-way, Drift-ing a-way, A-way to e-ter-ni-ty.

DON'T BE IN TOO MUCH OF A HURRY.

CHAS. EDW. POLLOCK.

DUET.

1. Don't be in too much of a hur-ry, To cred-it what oth-er folks say, It takes but a slight lit-tle flur-ry, To
 2. Would we harp on the sins which we're cer-tain, Lark down in our own hearts un-seen, Bring them forth to the world with-out cur-tain, Not
 3. 'Twould take, my dear friends, how much long-er, If we would speak well, and not ill, While the soul would grow no-bler and strong-er, Its
 4. Don't take the de-fen-sive by say-ing, 'I've told on-ly just what was true,' 'Tis a game at which more might be play-ing, If the
 5. We but jour-ney this way once for-ev-er, What's done once is done and for aye; Then why not, with earn-est en-deav-or, Leave a

Accompaniment.

blow fall-en leaves far a-way, The tongue is an un-ru-ly mem-ber, Full of dead-ly and poi-son-ous bane; Its
 try-ing the slight-est to screen? Or give our-selves just the same mea-sure, Of char-i-ty which we've be-stowed, Wouldn't
 Mak-er's de-sign to ful-fill? Or, what if your neigh-bor has fall-en, A tri-fle from what he once was, Con-
 truth were all told a-bout you. We've plen-ty at home for in-spec-tion, A deal more than some will ad-mit; Our
 re-cord of beau-ty, I pray; With no word of ill-will toward a broth-er, No ac-tion we'd like to dis-own; For if

DON'T BE IN TOO MUCH OF A HURRY. Concluded.

CHORUS.
Tenor.

bab-ble sears worse than an em-ber; By hun-dreds your num-ber it's slain. Don't be in too much of a hur-ry, To
 tat-tling be less of a pleas-ure, And liv-ing be less of a load? Alto.
 -sid-er it is-n't your call-ing, To go a-bout pick-ing up flaws.
 own lives have not been per-fec-tion, How far they have come short of it.
 we can-not love one an-oth-er, Why not si-lent-ly let them a-lone? Soprano.
 Don't be in too much of a hur-ry, To
 Base.

cred-it the news of the day, For a deal of life's fret and its wor-ry, Is pre-faced by two words, "They say."
 cred-it the news of the day, For a deal of life's fret and its wor-ry, Is pre-faced by two words, "They say."

SING THOU MERRY BIRD.

F. F. FRENCH.

Not too fast.

1. Sing, O sing, thou mer - ry bird, As you fly so light - ly; Sing your song of joy and love, While the sun shines bright - ly.

2. Sing thy songs, O mer - ry bird, I en-tranced may lis - ten, Sing while dew-drops on the grass, In the sun-light glis - ten.

3. When cold win-ter's fall - ing snow, Comes to drive thee from me; Spring-time flow'rs will come a - gain, Then I wel-come give thee.

Repeat softly.

La la la la la la la, La la la la la la la, La la la la la la la, La ia la la la la la.

Gai - ly swing-ing on a bough, Of no sor-row think - ing, Swing-ing till the bright red sun In the west is sink - ing.

La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la.

THE OCEAN SPRAY.

J. H. KETCHAM.

Speak the words very distinctly.

1. We are nymphs of the o-cean spray; Our home is the rest-less deep, Where the tur-bu-lent bil-lows play, Our rev-els we gai-ly keep.

2. We are found on the cor-al shore, And sport with the wild-est glee, When the wind with its an - gry roar, Sweeps o - ver the mighty sea.

3. 'Mid the foam we so light-ly roam, The sun-beams so swift-ly glide, Oh sweet is the song of home, We sing to the trem-bling tide.

CHORUS.

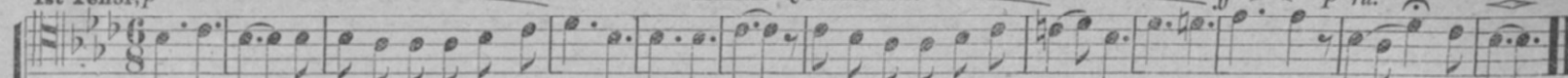
Mer-ri - ly o - ver the o-cean spray, Laugh-ing and sing-ing the hours a - way; Mer-ri-ly o - ver the o-cean spray, Sing-ing the hours a - way.

Mer-ri - ly o - ver the o-cean spray, Laugh-ing and sing-ing the hours a - way; Mer-ri-ly o - ver the o-cean spray, Sing-ing the hours a - way.

SERENADE.

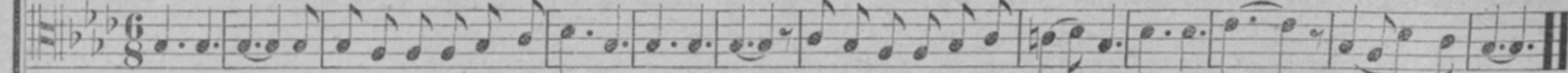
F. D. JACOBS.

MALE QUARTET.

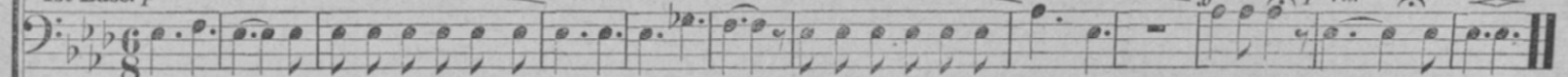
1st Tenor, *p*

1. Sleep in peace, The night-in-gale soft-ly is call-ing; Rest in peace, Night shades a-round thee are fall-ing; Sleep in peace, sleep in peace.

2d Tenor.

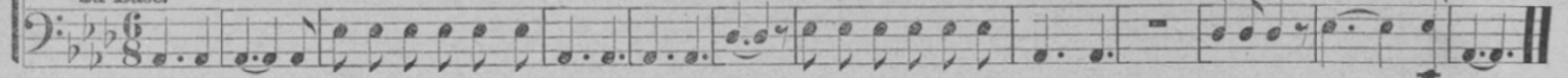


2. Sleep in peace, A-wake not, my love from thy dream-ing; Rest in peace, Soft-ly the pale moon is beam-ing; Sleep in peace, sleep in peace.

1st Base, *p*

3. Sleep in peace, Thy fair head soft pil-lows a-dorn-ing; Rest in peace; Dream of me, love, till the morn-ing; Sleep in peace, sleep in peace.

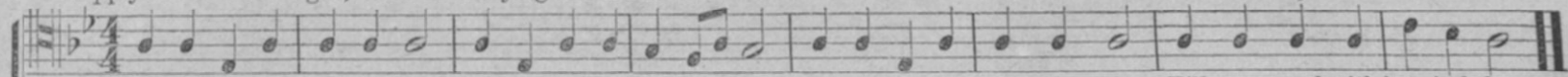
2d Base.



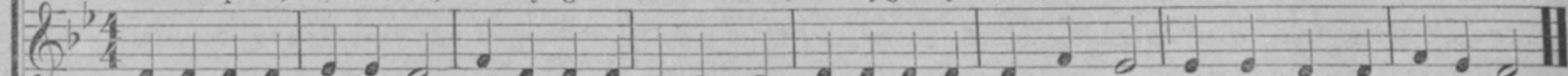
GRACIOUS SPIRIT, LOVE DIVINE.

ADAH WATTS.

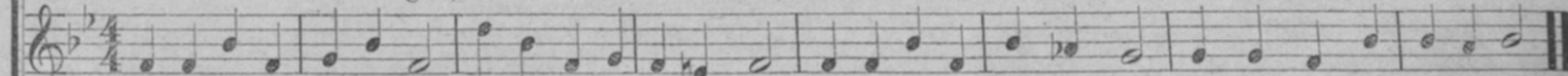
Apply the words at sight, without studying the music.



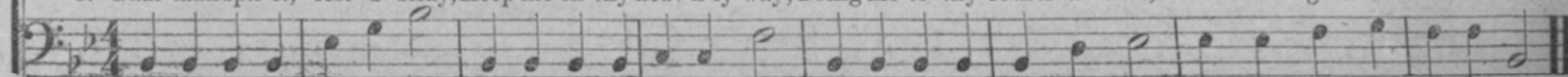
1. Gra-cious spir-it, love di-vine; Let thy light with-in me shine; All my guilt-y fears re-move, Fill my soul with heav'n-ly love.



2. Par-don to the con-trite give; Bid the wounded sin-ner live; Lead me to the lamb of God; Wash me in his pre-cious blood.



3. Guar-dian spir-it, lest I stray, Keep me in thy heav'n-ly way; Bring me to thy courts a-bove, Realms of light and end-less love.

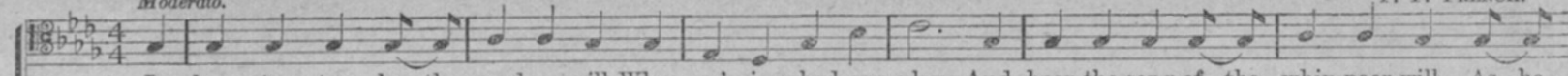


J. CALVIN BUSHEY.

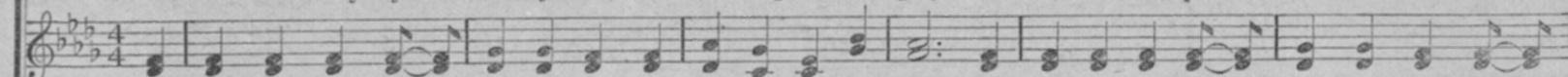
Moderato.

WHIP-POOR-WILL SONG.

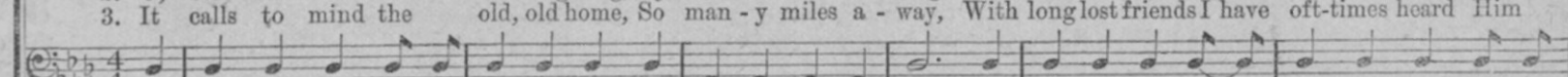
F. F. FRENCH.



1. I love to stray by the wood-y rill, Where ev'-ning shad-ows play, And hear the song of the whip-poor-will, As he

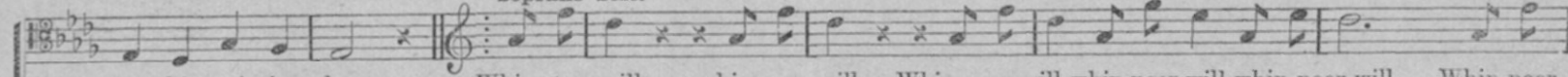


2. O, soft he trills his ev'-ning song, By breez-es borne a-long, A sad-den'd feel-ing o'er me creeps, As I

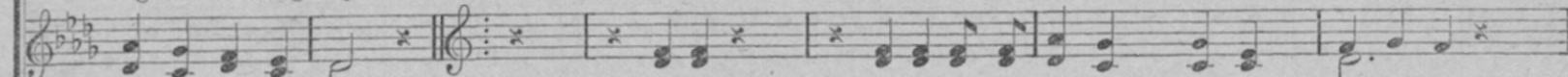


3. It calls to mind the old, old home, So man-y miles a-way, With long lost friends I have oft-times heard Him

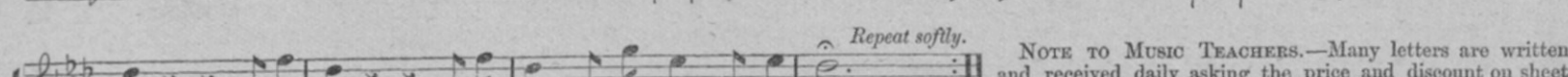
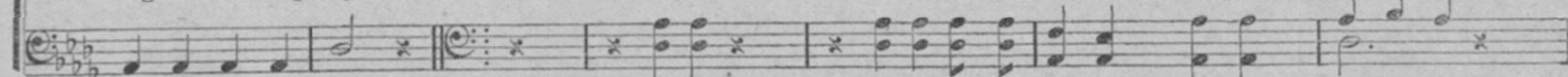
Soprano Solo.



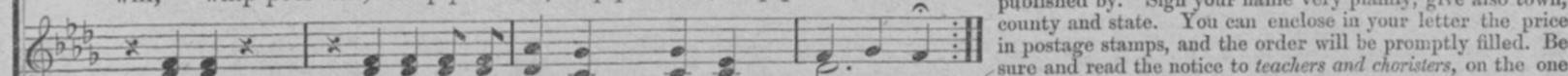
sings his ev'-ning lay. Whip-poor-will, whip-poor-will, Whip-poor-will, whip-poor-will, whip-poor-will, Whip-poor-



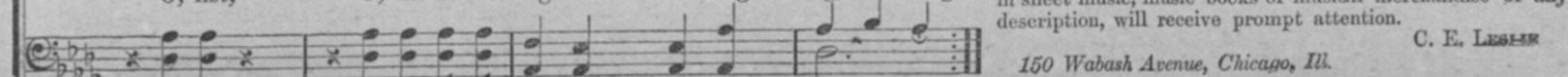
list-en to his song. CHORUS. O, list O, list as he sings his ev'-ning song, sweet song.



will, whip-poor-will, Whip-poor-will, whip-poor-will, whip-poor-will.



O, list, O, list as he sings his ev'-ning song, sweet song.



Repeat softly.

NOTE TO MUSIC TEACHERS.—Many letters are written and received daily asking the price and discount on sheet music. To teachers we give the regular trade discount. In ordering music, give the name of the author and who it is published by. Sign your name very plainly, give also town, county and state. You can enclose in your letter the price in postage stamps, and the order will be promptly filled. Be sure and read the notice to teachers and choristers, on the one hundred and thirty-third page. Anything you may desire in sheet music, music books or musical merchandise of any description, will receive prompt attention.

C. E. LESLIE

150 Wabash Avenue, Chicago, Ill.

OUR SCHOOL BOY DAYS.

FRANK M. DAVIS.

1. I'm thinking of the old-en time, The sweet long time a - go, When we were boys to-geth-er, Ray with Har-ry, Tim and Joe.
 2. Tho' many years have passed since then, And we are men to-day, I'll ne'er forget what boys we've been, The gay-est of the gay.

3. What fun we used to have when boys, While on the way to school, How we did waste our time with toys, And thus we'd play the fool.
 4. Oft we would gather wildwood flow'rs, Which grew a-long the way, And give them to the pret-ty girls, Who came to school that day.

Chorus.

Nev-er, nev-er, nev-er will for-get, nev-er will for-get, Nev-er, nev-er, nev-er will for-get,
 I nev-er will for-get the old time, I nev-er will for-get the old time,
 Nev-er, nev-er, nev-er will for-get, nev-er will for-get, Nev-er, nev-er, nev-er will for-get,

Repeat the Chorus softly after last verse.

nev-er will for-get, Nev-er, nev-er, nev-er will for-get, nev-er will for-get, The sweet long time a - go.
 time, I nev-er will for-get the old time, The sweet long time a - go.
 nev-er will for-get, Nev-er, nev-er, nev-er will for-get, nev-er will for-get, The sweet long time a - go.

BABIES' LULLABY.

A beautiful effect may be produced in concert, by having a number of little girls sing the Solo with dolls in their arms. F. D. JACOBS.

SOLO.

1. Dar-ling lit-tle ba-by, In-no-cent and fair; Eyes so bright and spark-ling, Soft and silk-en hair.
 2. Ba-by dear, we love you, Ev'-ry cun-ning way— All your pret-ty say-ings, Learn-ing ev'-ry day.
 3. An-gels guard thy slum-bers, Ba-by dear, we pray, Till the morn-ing sun-light Brings an-oth-er-day.

Organ.

SOLO with humming CHORUS.

Rest thee, dar-ling, sweet-ly sleep; An-gels fair, thy slum-bers keep; Naught shall harm thee, have no fear, Moth-er guards thee, ba-by dear.

Tenor.

Soprano & Alto.

Humming.

Base.

SLEEP IN PEACE.

SERENADE.

B. Y. ROETHEN.

Slowly and with expression.

pp *p*

1. Si-lence, silence, make no noise nor stir; Si-lence, si-lence, make no noise nor stir; For in yon bow-er there a-bove, Sleeps my gen-tle la-dy love.

2. Si-lence, silence, make no noise nor stir; Si-lence, si-lence, make no noise nor stir; For na-ture lists with anxious ear, Her sweet slumb'ring breath to hear;

3. Soft-ly, soft-ly, light-ly, gen-tly tread; Soft-ly, soft-ly, light-ly, gent-ly tread; And ere the break of wak'ning day, Soft-ly, light-ly move a-way;

CHORUS.

p *pp Repeat softly.*

Si-lence, si-lence, make no noise nor stir. That in peace, that in peace she may slum-ber sweet-ly on, That in peace, that in peace she sleeps.

Si-lence, si-lence, make no noise nor stir. Soft in peace, soft in peace slum-ber fair one sweet-ly on, Soft in peace, soft in peace she sleeps.

Soft-ly, soft-ly, light-ly, gent-ly tread. Rest in peace, rest in peace, slumb'ring maiden, love of mine, rest in peace, rest in peace, fare-well.

THE LORD'S PRAYER.

H. R. PALMER.

Observe pauses carefully, and the hold over A-men.

Our Father who art in heaven, hallowed be thy name; Thy kingdom come, thy will be done on earth as it is in heaven.

Give us this day our dai-ly bread, And forgive us our trespasses as we forgive those who trespass a- gainst us.

And lead us not into temptation, but deliver us from evil, For thine is the kingdom, and the pow'r, and the glory for ever and ever A-men.

SLUMBER SONG.

OR SERENADE.

C. E. LESLIE.

May be sung without accompaniment.

rit. *pp* *rit.* *pp*

1. Sleep, O sleep, while breezes so soft-ly are blowing; Sleep, O sleep, while stream-lets so gen-tly are flowing, Sleep, O sleep, sleep, O sleep.

2. Sleep, O sleep, while birds in the for-est are sing-ing; Sleep, O sleep, while echoes with mu-sic are ringing, Sleep, O sleep, sleep, O sleep.

3. Sleep, O sleep, while an-gels are watch-ing be-side thee; Sleep, O sleep, may bless-ings for-ev-er be-tide thee, Sleep, O sleep, sleep, O sleep.

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW.

Teach every pupil to sing this piece correctly and commit their parts to memory.

1. Praise God from whom all blessings flow; Praise him, all crea-tures here below; Praise him a-bove, ye Hear'n-ly host; Praise Father, Son, and Ho-ly Ghost!

2. Be thou, O God, ex-alt-ed high, And as thy glo-ry fills the sky, So let it be on earth dis-played, As thou art here and there o-beyed.

3. Be-fore Jehovah's aw-ful throne, Ye na-tions bow with sa-cred joy; Know that the Lord is God a-lone, He can cre-ate, and He de-destroy.

WE SHALL LAND BEYOND THE TIDE.

C. E. LESLIE.

1. When we kneel be-fore thy throne, And our full con-fes-sion make; May we feel the sins we own, And may we those sins for-sake.

2. Grant that we thy grace re-ceive, Fer-vent-ly we kneel to pray; And thy prom-is-es be-lieve Trust-ing thee from day to day.

3. We shall land be-yond the tide, When this fleet-ing life is o'er; And with Christ the cru-ci-fied, Sin-less dwell for-ev-er more,

ISLE OF BEAUTY.

H. GORDON.

Slowly and with expression.

1. Shades of eve-ning close not o'er us; Leave our lone-ly bark a-while. Morn,a-las! will not re-store us Yon-der dim and dis-tant isle.

2. 'Tis the hour when hap-py fa-ces Smile a-round the ta-pers light. Who will fill our va-cant plac-es? Who will sing our songs to-night?

3. When the waves are round us break-ing, As I pace the deck a-lone, And my eyes in vain are seek-ing Some green leaf to rest up-on,

Still my fan-cy can dis-cov-er Sun-ny spots where friends may dwell; Dark-er shad-ows round us hov-er, Isle of beau-ty, fare thee well.

Through the mists that float a-bove us, Faint-ly sounds the ves-per bell, Like a voice of those who love us, Breath-ing fondly, "fare thee well."

What would I not give to wan-der Where my old com-pan-ions dwell. Ab-sence makes the heart grow fond-er, Isle of beau-ty, fare thee well.

BEAUTIFUL RIVER.

R. H. RANDALL.

QUARTET.

1. Beau-ti-ful riv - er flow-ing so calm - ly, Wind-ing a-long in mur-mur-ing flow,.....
 2. Mead-ows and wood - land dot-ted with flow - ers, Fring-ing the banks with ver-dure so green,.....
 3. Lil-ies are rest - ing deep in the shad - ows, Fring-ing the banks the dais-ies are seen,.....

Beau-ti-ful riv - er flow-ing so calm - ly, Wind-ing a-long in mur-mur-ing flow,
 Mead-ows and wood-land, dot-ted with flow - ers, Fring-ing the banks with ver-dure so green;
 Lil-ies are rest - ing deep in the shad - ows, Fring-ing the banks the dais-ies are seen;

Glid-ing for-ev - er on to the o - cean, Un-der the wil - lows bend-ing so low.....
 Sun-beams are play - ing, rip-ples are danc - ing Hap-py and gay as ev - er was seen.
 Shed-ding their sweet - ness, ros-es are bloom - ing, Fai-riesshall crown thee, beau-ti-ful queen.

Glid-ing for-ev - er, on to the o - cean, Un-der the wil - lows bend-ing so low.
 Sun-beams are play - ing, rip-ples are danc - ing, Hap-py and gay as ev - er was seen.
 Shed-ding their sweet - ness, ros-es are bloom - ing, Fai-riesshall crown thee, beau-ti-ful queen.

From "The Key Letter."

BEAUTIFUL RIVER. Concluded.

CHORUS.

O, beau-ti-ful riv - er, Now flow-ing so calm - ly, Still wind-ing a-long In soft mur-mur-ing flow,

O, beau-ti-ful riv - er, Now flow-ing so calm - ly, Still wind-ing a-long In soft mur-mur-ing flow,

Thus, glid-ing for-ev - er On, on, to the o - cean, Deep un-der the wil - lows, Low, bend-ing so low.

Thus, glid-ing for-ev - er On, on, to the o - cean, Deep un-der the wil - lows, Low, bend-ing so low.

WILL THE GATES OF HEAVEN BE OPEN TO ME

E. R. LATTI.

Important words: *Work, dear, redeemer, humble, open, golden.*

C. E. LESLIE.

1. When my work is fin-ish'd, I'm try - ing to do, For my dear Re-deem-er, tho' hum ble I be; Will the gold - en cit - y a -
 2. When my toil-some jour ney is end-ed be-low, And my feet, so wea - ry, for - ev - er are free, Will the walls of jas - per ef -

3. When the tears of sor-row, so com-mon to all, And each scene of trouble com-plet-ed shall be, Will the voice of Je - sus in
 4. Where no death nor sick-ness can ev - er-more come, And the loved, if ho - ly, each oth-er shall see, Will I there be welcomed, no

Chorus.

rise to my view? Will the gates of heav-en be o - pen to me? O - pen to me, O - pen to me, Will the gates of heav-en be
 ful-gent-ly glow? Will the gates of heav-en be o - pen to me?

ten-der-ness call? Will the gates of heav-en be o - pen to me? O - pen to me, O - pen to me, Will the gates of heav-en be
 long-er to roam? Will the gates of heav-en be o - pen to me?

cres

Repeat Chorus if desired.

O - pen to me Will the gold - en cit - y a - rise to my view, Will the gates of heav-en be O - pen to me.
 O - pen to me Will the gold - en cit - y a - rise to my view, Will the gates of heav-en be O - pen to me.

WAKE, LADY, WAKE!

(Serenade for Male Voices.)

H. P. DANKS.

Maestoso.
1st. Tenor.

1. Wake, la - dy, wake! for the moon's soft - ly beam - ing, High o'er the heav'ns in its beau - ty is stream-ing,
 2nd. Tenor.

2. List, la - dy, list! for our mu - sic is glid-ing, Far o'er the sea in its soft - ness is rid-ing,
 1st. Base.

3. La - dy, a - dieu! for our song now is end-ing, Day with the night in its glo - ry is blend-ing,
 2nd. Base.

Oh wake from thy slum - bers and list to our song, For soft is the breeze and the time pass - es on.
 Oh o - pen thy lat - tice and list to our song, For soft is the breeze and the time pass - es on.
 A - gain will we ask thee, for - get not our song, For day-light is break-ing and we must be gone.

OVER THE SEA.

E. ALBRIGHT.

FRANK M. DAVIS.

1. On the dis-tant heath-en shore, Far be-yond the o-cean's roar, God has o-pened wide a door, O-ver the

2. Bear the glad and joy-ful sound, That a Sa-vior has been found, To the souls in er-ror bound, O-ver the

3. Then shall dawn the hap-py day, When the bright mil-len-nial ray Shall the dark-ness drive a-way, O-ver the

sea, O-ver the sea, Go, ye Chris-tians, true and brave, Cross the blue and roll-ing wave, And those ma-ny mil-lions save, O-ver the sea.

sea, That the glo-rious gos-pel bright, By its sav-ing pow'r and might, May dis-pel the sin of night, O-ver the sea.

sea, Over the sea, When the earth, redeemed and free, Shall Mes-si-ah's king-dom be, And each soul shall bow the knee, O-ver the sea.

OVER THE SEA. Concluded.

CHORUS.

O-ver the sea, O-ver the sea, And those ma-ny mil-lions save, O-ver the sea, o-ver the sea.

O-ver the sea, O-ver the sea, O-ver the sea.

O-ver the sea, O-ver the sea, And those ma-ny mil-lions save, O-ver the sea, o-ver the sea.

O-ver the sea, O-ver the sea, And those ma-ny mil-lions save, O-ver the sea, O-ver the sea.

O-ver the sea, O-ver the sea, And those ma-ny mil-lions save, O-ver the sea.

KATE HAWTHORN.

C. E. LESLIE.

1. Do you not love the sweet songs that we sing? Yes we do, yes we do; Har-mo-ny ev-er will hap-pi-ness bring; That is so, that is so.

2. Mu-sic will light-en the bur-dens of life, Yes it will, yes it will; Bring to us sun-shine and ban-ish all strife; Yes it will, yes it will.

3. Come thou sweet charm, and with us ev-er dwell, Ev-er dwell, ev-er dwell; That we thy prais-es for-ev-er may tell; Ev-er tell, ev-er tell.

Sor-row and sad-ness will van-ish a-way, Van-ish a-way, van-ish a-way, We will be hap-py, light heart-ed and gay, Light and gay.

Keep all temp-ta-tion and snares from our way, Snares from our way, snares from our way, Mak-ing the dark night as bright as the day, Bright as day.

And of thy pow-er to soothe ev'-ry pain, Soothe ev'-ry pain, soothe ev'-ry pain, We will so glad-ly to all men pro-claim, All pro-claim.

CHORUS.

p Mer-ri-ly sing, *f* Mer-ri-ly sing, Tra la la la, Tra la la la, Mer-ri-ly sing tra la.

Tra la la la la la sing, Tra la la la la la sing,

p Mer-ri-ly sing, *ff* Mer-ri-ly sing, Tra la la la, Tra la la la, Mer-ri-ly sing tra la.

SOFTLY FADES THE TWILIGHT RAY.

A. A. BLAKEMAN.

1. Soft-ly fades the twi-light ray, Of the ho-ly sab-bath day; Gen-tly as life's set-ting sun, When the Chris-tian's course is run.

2. Thou whose all per-vad-ing eye, Naught es-ca-pes with-out, with-in; Par-don each in-firm-i-ty; O-pen fault and se-cret sin.

3. Soon for me the light of day, Shall for-ev-er pass a-way; Then from sin and sor-row free, Take me, Lord! to dwell with Thee.

HAST'NING FROM THE DISTANT HILLS.

F. D. JACOBS.

1. Hast'-ning from the dis-tant hills, Swift and nois - y flow - ing, Nursed by thou-sand ti - ny rills, Ev - er on - ward go-ing.

2. Kiss the peb - bles as I pass, Hear them say they love me, Make o - bei-sance to the grass, Kind-ly bend-ing o'er me.

3. Lit - tle chil-dren play-ing near, Watch my quaint com-mo - tion, I go tum-bling swift and clear, To the dis-tant o - cean.

cres.

Wil-lows can - not stay my course All their pli - ant woo - ing; Sing and sing till I am hoarse Prattling way pur-su - ing.

On - ward through the meads and dells, Hast'-ning nev - er know-ing; Se - cret mo-tion that im - pels Whith-er I am go - ing.

As they play up - on my brink, Thought-less and so mer - ry; Full of nois - y song, I think They are like me ver - y.

HAST'NING FROM THE DISTANT HILLS. Concluded.

CHORUS.

Tra la la la, Tra la la la, Ev - er on - ward flow-ing; Tra la la la, Tra la la la, On - ward to the sea,

Tra la la la, Tra la la la, Ev - er on - ward flow-ing; Tra la la la, Tra la la la, On - ward to the sea.

A. MINOR.

GOD OF GRACE OH LET THY LIGHT.

F. A. BAILEY.

1. God of grace! oh, let thy light Bless our dim and blind-ed sight. Like the dayspring on the night Bid thy grace to shine.

2. To the na-tions led a-stray, Thine e - ter - nal love dis-play; Let thy truth di-rect their way Till the world be thine.

3. Praise to thee, the faith-ful Lord; Let thy tongues in glad ac-cord, Learn the glad thanksgiving word, Ev - er praising thee.

SKATING GLEE.

R. H. R.

Arr. from "Audran." by R. H. RANDALL.

1. O'er ice and snow..... we glide a - long,..... We shout and sing..... a mer-ry song,.....
O'er ice and snow we glide a-long, We shout and sing a mer-ry song.

2. Swift as a bird..... we on-ward sweep,..... Up on the smooth..... and frozen deep,.....

3. From far and near..... we hear the shout,..... Of mad pur-suit..... and mer-ry rout,.....

f
Our hearts are gay..... with-out a care,..... Our spir-its light and free as air, As o-ver the ice we go,
Our hearts are gay with-out a care,

To right and left..... our path-way swerves,..... In flash-ing arcs and curi-ous curves, As o-ver the ice we go,

f
As swift-ly on..... with storm-y glee,..... We cleave the air with spir-its free, As o-ver the ice we go,

From "The Key Letter."

SKATING GLEE. Concluded.

CHORUS.

Ho! ho! ho! ho! ho! mer-ri-ly on-ward, Rol-lick-ing fun and sport is here, Ban-ish-ing trou-ble and sor-row;

Ho! ho! ho! ho! ho! mer-ri-ly on-ward, Rol-lick-ing fun and sport is here, Ban-ish-ing trou-ble and sor-row;

f
Ho! ho! ho! ho! ho! Nev-er a-gain will life - blood flow as free-ly As when o-ver the ice we go.

f
Ho! ho! ho! ho! ho! Nev-er a-gain will life - blood flow as free-ly As when o-ver the ice we go.

THE STAR SPANGLED BANNER.

SAMUEL ARNOLD. 1770.

1. O say, can you see by the dawn's ear-ly light, What so proud-ly we hailed at the twi-light's last gleam-ing; Whose broad
3. O thus be it ev-er when free-men shall stand Be-tween their loved homes and the war's des-o-la-tion; Blest with
stripes and bright stars through the per-il-ous fight, O'er the ram-parts we watched were so gal-lant-ly stream-ing, And the
vic-try and peace, may the heav'n-res-cued land Praise the pow'r that has made and pre-served us a na-tion. Then
rock-ets' red glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there; O
con-quer we must, when our cause it is just, And this be our mot-to, "In God is our trust," And the
say does that star-span-gled ban-ner yet wave, O'er the land of the free and the home of the brave.
star-span-gled ban-ner in tri-umph shall wave, O'er the land of the free and the home of the brave.

1. O say, does the star-span-gled ban-ner yet wave, O'er the land of the free and the home of the brave.
Sopr. & Alto.
2. And the star-span-gled ban-ner for-ev-er shall wave, O'er the land of the free and the home of the brave.
Base.

ITALIA, BELOVED.

Words and arrangement by GEO. F. ROOT.

From Lucrezia by DONNIZETTI.

DUET.
Tenor.
Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of beau-ty, of sun-light and song! Tho' a-far from thy bright skies re-mov-ed, Still our fond hearts for thee ev-er
Alto.
TRIO.
Tenor. *M*
long! Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of beau-ty, of sun-light and song, land of song! Tho' a-far from thy bright skies re-mov-ed, Still our
Alto.
Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of beau-ty, of sun-light and song! Tho' a-far from thy bright skies re-mov-ed, Still our
Soprano. *M*
fond hearts for thee ev-er long, ev-er long! Sweet thy blue lakes, thy groves and thy fount-ains, Oh, thou dear land that gave us our birth.
fond hearts for thee ev-er long! Sweet thy blue lakes, thy groves and thy fount-ains, Oh, thou dear land that gave us our birth.

From "CHORUS CASTLE" by permission of JOHN CHURCH & Co.

ITALIA, BELOVED. Continued.

f How we long for thy hills and thy mount - ains, Far the dear - est and fair - est of earth! *m* How we

f gave birth. How we long for thy hills and thy mount - ains, Far the dear - est and fair - est of earth! *m* How we

mount-ains, thy mount-ains, yes, the fair-est!

long for thy hills and thy mountains, Far the dear-est and fair-est of earth! *m* How we long for thy hills and thy mount-ains, *mf* Far the

long for thy hills and thy mountains, Far the dear-est and fair-est of earth! *m* How we long for thy hills and thy mount-ains, *mf* yes, the fair-est!

ITALIA, BELOVED. Continued.

m Far the dear - est of earth. *p* Far from home, Oh,

dear-est and fair-est of earth. Oh, sad fate to wan - der,

m Far the dear - est of earth. *p* Sad to wan - der, out in the wide world, Oh,

m sad fate to wan - der, Sad to wan - der, Out in the wide world, far from home, In the wide world a sad fate to wan - der,

m sad fate to wan - der, Sad to wan - der, Out in the wide world, far from home, In the wide world a sad fate to wan - der,

ITALIA, BELOVED. Continued.

m *f*

Far a-way, Oh, a sad fate to wan-der, Sad to wan-der, Sad to wan-der. Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of

m *f*

Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of

Far a-way, Oh, a sad fate to wan-der, Sad to wan-der, Sad to wan-der. Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of

beau-ty, of sun-light and song, Tho' a-far from thy bright skies re-mov-ed, Still our fond hearts for thee ev-er long. Sweet thy

I-tal-ia, I-tal-ia, Dear land a-far re-mov-ed,

beau-ty, of sun-light and song, Tho' a-far from thy bright skies re-mov-ed, Still our fond hearts for thee ev-er long. Sweet thy

ITALIA, BELOVED. Continued.

mf *f*

blue lakes, thy groves and thy fount-ains, Oh, thou dear land that gave us our birth. How we long for thy hills and thy

mf *f*

blue lakes, thy groves and thy fount-ains, Oh, thou dear land that gave us our birth. How we long for thy hills and thy

m

mount-ains, Far the dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the

mount-ains, . . . Far the

m

mount-ains, Far the dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the

mount-ains, thy mount-ains, yes, the fair-est!

ITALIA, BELOVED. Continued.

dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the dear-est of

dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the dear-est of

yes the fair-est!

Allegro. m

earth. Oh, I-tal - ia, land of beau-ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for

earth. Oh, I-tal - ia, land of beau-ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for

ITALIA, BELOVED. Concluded.

thee. Oh, I - tal - ia, land of beau-ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for

thee, Oh, I - tal - ia, land of beau-ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for

thee, With love, with love for thee, With love, with love for thee, With love for thee, With love for thee, Still burn with love, with love for thee.

thee, With love, with love for thee, With love, with love for thee, With love for thee, With love for thee, Still burn with love for thee.

OUR HOUSE WAS HAUNTED.

WM. COBB WALTER.

1. Our house was haunted, but nothing daunted, With lamp in
 2. We stepp'd so lightly, we shiver'd slightly, 'Twas hard to
 3. The wind blew madly, and moaned so sad-ly, It made the

hand we did ex-plore; At first the basement, then to each place went, On each and ev-ry oth-er floor. The lights burned
 tell what scared us most; We paus'd and trembled, then all as-sem-bled, To hold a coun-cil o'er the ghost. We tho't it
 loose blinds swing and creak; With noise ap-pall-ing, we heard a fall-ing, Accom-pnied by a pierc-ing shriek. Not man, not

dim-ly, we saw but glim-ly, But felt the more, th'op-press-ing gloom, If some bad spir-it, or some-thing near it, We did not
 must be in plac-es dus-ty, Or in some place where spooks might stay; But then to find it, we did not mind it, If it would
 woman, it was not hu-man, It froze the mar-row in our bones, Such plaintive moaning, such dreadful groaning, They were, in

Copyright, 1881, The Chicago Music Co.

Sva.

Sva.

Sva.

OUR HOUSE WAS HAUNTED. Concluded.

dare to e'en pre-sume, With bat-ed breath we con-tin-ued Our vis-i-ta-tion, in-vest-i-ga-tion, We
 on-ly stay a-way; Then a-gain on our way to dis-cov-er, We search'd the gar-ret, we tried to scare it, We
 truth un-earth-ly tones; We rush'd where they seem'd to hov-er, With hes-i-ta-tion, in-trep-id-a-tion, What

CHORUS.
 searched the whole hab-i-ta-tion, But found naught to jus-ti-fy our fears. Our house was haunt-ed, Our house was
 looked each one at the oth-er, When a noise just be-hind made us jump.
 think you did we dis-cov-er? "Oh! si-lent be, it was the cat."

Our house was haunt-ed, Our house was
 haunt-ed, And fright o'er-came us, young and old; It made us shake so, It made us quake so, It al-most made our blood run cold.
 haunt-ed, And fright o'er-came us, young and old; It made us shake so, It made us quake so, It al-most made our blood run cold.

Repeat Chorus softly.

HAIL TO OUR BEAUTIFUL QUEEN.

C. E. LESLIE.

ff Hail, all hail! hail to our beau-ti-ful Queen, Robed in her sil-ver-y sheen; Hail, all hail! hail to our beau-ti-ful Queen,

pp Hail, all hail! hail to our beau-ti-ful Queen, Robed in her sil-ver-y sheen; Hail, all hail! hail to our beau-ti-ful Queen,

pp Fair-est that ev-er was seen. Trip-ping so light-ly o'er mead-ow and plain, Beau-ti-ful Queen,

f Sing-ing so sweet-ly the glad re-frain; Fair-est that ev-er was seen. Trip-ping so light-ly o'er mead-ow and plain, Beau-ti-ful Queen,

HAIL TO OUR BEAUTIFUL QUEEN. Continued.

OBLIGATO DUET. 1st. & 2d. Soprano.

p beau-ti-ful Queen, Fair-est that ev-er was seen. Beau-ti-ful Queen, Queen of May, Fair-est of

f Tra la la la la, Tra la la la la,

ff beau-ti-ful Queen, Fair-est that ev-er was seen. Tra la la la la, Tra la la la la,

f all, bright as the day; Queen of our hearts, Queen of May, Queen of our hearts to-day.

Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la la.

Duet use small notes in repeat, if desired.

HAIL TO OUR BEAUTIFUL QUEEN. Continued.

f cres. - - - - - *ff*

With our Queen in roy - al robes ar-rayed, Ev - 'ry heart is

Gold - en hours like mo - ments swift - ly pass - ing,

ff

With our Queen in roy - al robes ar-rayed, Ev - 'ry heart is

Detailed description: This block contains the musical notation for page 82. It features four staves. The first staff is a vocal line starting with a rest, followed by a melody. The second staff is a piano accompaniment. The third staff is another vocal line. The fourth staff is a piano accompaniment. The music is in 4/4 time and B-flat major. Dynamics include *f cres.* and *ff*.

filled with joy and pleas - ure, Long, long live our fair and love-ly Queen. Bright the sun is shin - ing o'er us,

filled with pleas - ure,

filled with joy and pleas - ure, Long, long live our fair and love-ly Queen. Bright the sun is shin - ing o'er us,

Detailed description: This block contains the musical notation for the second system of page 82. It features four staves. The first staff is a vocal line. The second staff is a piano accompaniment. The third staff is another vocal line. The fourth staff is a piano accompaniment. The music is in 4/4 time and B-flat major. Dynamics include *f* and *ff*.

HAIL TO OUR BEAUTIFUL QUEEN. Concluded.

cres. - - - - - *f p*

Ev - 'ry - thing seems light and gay; Heav'n and earth in all their glo - ry, Send - ing forth a gold - en ray;

cres. - - - - - *f p*

Ev - 'ry - thing seems light and gay; Heav'n and earth in all their glo - ry, Send - ing forth a gold - en ray;

Detailed description: This block contains the musical notation for the first system of page 83. It features four staves. The first staff is a vocal line. The second staff is a piano accompaniment. The third staff is another vocal line. The fourth staff is a piano accompaniment. The music is in 4/4 time and B-flat major. Dynamics include *cres.*, *f*, and *p*.

f *cres.* *f FINALE* *cres.* *ff*

All our hearts are filled with pleas - ure, Mirth and mu - sic reign su - preme. Hail, all hail! Hail to our beau - ti - ful Queen.

f *cres.* *f* *cres.* *ff*

All our hearts are filled with pleas - ure, Mirth and mu - sic reign su - preme. Hail, all hail! Hail to our beau - ti - ful Queen.

Detailed description: This block contains the musical notation for the second system of page 83. It features four staves. The first staff is a vocal line. The second staff is a piano accompaniment. The third staff is another vocal line. The fourth staff is a piano accompaniment. The music is in 4/4 time and B-flat major. Dynamics include *f*, *cres.*, *f FINALE*, and *ff*.

T. F. W.

VERDI. Arr. by T. F. WOODY.

f *ff* *m* *3* *3* *f* *ff*

So might-y in pow'r we stand, We beat all the time that's writ-en in rhyme, To rush on with might so grand. We

f *ff* *m* *3* *3* *f* *ff*

So might-y in pow'r we stand, We beat all the time that's writ-en in rhyme, To rush on with might so grand. We

f *3* *3* *3* *3* *3* *f* *ff*

tum-ble and roar and rush up once more, With a great com-mo-tion, Loud-er than the o-ccean, More wild than all time.

f *3* *3* *3* *3* *3* *f* *ff*

tum-ble and roar and rush up once more, With a great com-mo-tion, Loud-er than the o-ccean, More wild than all time.

Copyrighted, 1885, by C. E. LESLIE.

Tenor & Soprano in Unison

The sea - gulls in their flight Are wild up - on the wing. It's death for them to light; And boats a-bove the brink, We

Base & Alto in Unison.

get them in our grasp And make them sure-ly sink. We have no earth-ly feel-ing, We heed no man's ap-peal-ing, We

crush them in our might, And thus to death they go, While all the wa-ters know, We're hap - py in our task.

p *f*

Then like a snake which has no fear, You'd think not dan-ger was so near; Or like a child so blithe and gay, All

p *f*

Then like a snake which has no fear, You'd think not dan-ger was so near; Or like a child so blithe and gay, All

SONG OF NIAGARA. Continued.

f
mer-ry with play, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and glide a-long And

p

f
mer-ry with play, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and glide a-long And

p

f
lure our vic-tims with a song, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and

f
lure our vic-tims with a song, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and

SONG OF NIAGARA. Continued.

Turn the leaf back to page 85.

f
glide a-long, And lure our vic-tims with a song. We storm all the night, Yes,
We're king of the sea, We're hap-py and free.

f
glide a-long, And lure our vic-tims with a song. We're mad in our might, Yes,

ff
we're hap-py and free, We storm all the night, Yes, we're
We're king of the sea, We're hap-py and free,

ff
we're hap-py and free, We're mad in our might, Yes, we're

SONG OF NIAGARA. Concluded.

f *p* *f* *p* *f*

hap-py and free, And with the rap-ids near at hand, We laugh in glee, And then we rush near to the land, Our power to

hap-py and free, And with the rap-ids near at hand, We laugh in glee, And then we rush near to the land, Our power to

f *accel.* *f*

see, Thus on we rush down to the sea, And so we are grand, And so we are grand, Yes! we are grand.

f *accel.* *f*

see, Thus on we rush down to the sea, And so we are grand, And so we are grand, Yes! we are grand.

SONG OF OUR NATION.

F. D. J.

J. W. HEMPHILL.

Spirited.

Appropriate for Fourth of July.

f *f*

1. Hail! to the joys of a nation's thanks-giv-ing. Join all ye he-roes in song. Hail the glad day when our nation triumphant, March-es in free-dom a-

2. Loud may the peals of our cannonry thun-der, O-ver the land, and the sea. Long may the shouts, of the proud fifty mil-lions, Ev-er be hailed by the

3. Ev-er on earth shall our songs be of coun-try, Land of the brave and the free, And when we join in the an-thems of heav-en, Thou ne'er for-got-ten shall

mp

-long. Proud-ly, and grandly, our flag waves above us. Long may it wave, as an em-blem of love, And be hailed as the ban-ner of this na-tion's great throng.

free. And though the heroes in dust may be sleep-ing, Still shall their deeds in our mem'ry be kept. And their names by the nation ever hon-ored shall be.

mp

be. God's bless-ing fall on thee dear-est of na-tions, Fall on thy sons and thy daughters so brave, And the peace of our nation may be ev-er with thee.

HUNTING CHORUS.

C. E. LESLIE.

12 4

List! O! List! The bu - gle horn is sound-ing; At its sound, the hunt-er's heart goes bound-ing. List! O! List! A-

List! O! List! The bu - gle horn is sound-ing; At its sound, the hunt-er's heart goes bound-ing. List! O! List! A-

12 6 8

cres - *cen* - *ao.*

- far we hear it clear-ly, And we love its mer - ry, mer - ry song. Yes! sweet - ly in the ear - ly morn Re-

- far we hear it clear-ly, *cres* - *cen* - *do.* And we love its mer - ry, mer - ry song. Yes! sweet - ly in the ear - ly morn Re-

12 6 8

f *f* *p*

- sounds the mer - ry hunt - er's horn, We hear its ech - oes sound-ing still, O'er moun-tain, vale and hill, Yes! sweet-ly in the

- sounds the mer - ry hunt - er's horn, We hear its ech - oes sound-ing still, O'er moun-tain, vale and hill, Yes! *f* *p* sweet-ly in the

HUNTING CHORUS. Continued.

12 6 8

ear - ly morn Re-sounds the mer-ry hunt-er's horn. We hear its ech - o sound-ing still, O'er moun-tain, vale and hill.

ear - ly morn Re-sounds the mer-ry hunt-er's horn. We hear its ech - o sound-ing still, O'er moun-tain, vale and hill.

12 6 8

f *p*

A mer - ry and joy - ous race, Yes on - ward we speed, while

f *p*

A - way! a - way! a - way to the chase. A mer - ry and joy - ous race, Yes on - ward we speed, while

12 6 8

each foam - ing steed, The sound of the horn doth heed. A - way! a - way! a - way! a-way! A mer-ry and joy - ous chase. A -

each foam - ing steed, The sound of the horn doth heed. *f* A - way! a - way! a - way! a-way! A mer-ry and joy - ous chase. A -

HUNTING CHORUS. Continued.

cres.

- way! a-way! a-way! a-way! A mer-ry and joy-ous chase. Yes! on-ward we speed while each foam-ing steed, The

a-way! a-way! A mer-ry and joy-ous chase. Yes! on-ward we speed while each foam-ing steed, The

dim.

sound of the horn doth heed. Yes! on-ward we speed while each foam-ing steed, The sound of the horn doth heed.

sound of the horn doth heed. Yes! on-ward we speed while each foam-ing steed, The sound of the horn doth heed.

p

Yes, sweet-ly in the ear-ly morn Re-sounds the mer-ry hunt-er's horn; We hear its ech-oes sound-ing still, O'er

Yes, sweet-ly in the ear-ly morn Re-sounds the mer-ry hunt-er's horn; We hear its ech-oes sound-ing still, O'er

HUNTING CHORUS. Concluded.

f *ff* *p*

mount-ain, vale and hill, Yes, sweet-ly in the ear-ly morn Re-sounds the mer-ry hunt-er's horn. We

mount-ain, vale and hill, Yes, sweet-ly in the ear-ly morn Re-sounds the mer-ry hunt-er's horn. We

cres.

hear its ech-oes sound-ing still, O'er mount-ain, vale and hill. A-way, a-way, a-

hear its ech-oes sound-ing still, O'er mount-ain, vale and hill. A-way, a-way, a-way, a-way, a-

ff

- way to the wood, a-way... A-way, a-way, a-way, a-way, a-way...

- way to the wood, a-way... A-way, a-way, a-way, a-way, a-way, a-way, a-way, a-way...

PETER, PETER, PUMPKIN EATER.

F. D. JACOBS.

Pe - ter, Pe - ter, pump-kin eat-er, had a wife and could-n't keep her, Pe - ter, Pe - ter, pump-kin eat-er, had a

wife and could-n't keep her, Pe - ter, Pe - ter, pump-kin eat-er, had a wife and could-n't keep her, He put her in a wife and could-n't keep her, Pe - ter, Pe - ter, pump-kin eat-er, had a wife and could-n't keep her, He put her in a

Copyright 1885, by C. E. LESLIE.

PETER, PETER PUMPKIN EATER. Continued.

pump-kin shell, ver - y well. Pe - ter, Pe - ter, pumpkin eat - - er, Had a pump-kin shell, ver - y well. Pe - ter, Pe - ter, pumpkin eat - er, Had a wife and could-n't pump-kin shell, and there he kept her ver - y well. Pe - ter, Pe - ter, pumpkin eat - - er, Had a wife and could-n't Pe - ter, Pe - ter, pump-kin eat - er had a

wife and could-n't keep her, He put her in a pump - kin shell, ver - y well. keep her, He put her in a pump - kin shell, And there he kept her ver - y well. wife and could-n't keep her, He put her in a pump-kin shell, ver - ry well.

p Pe - ter, Pe - ter, pump-kin eat - er, *f* had a wife and could-n't keep her, *p* Put her in a pump-kin shell, And

p Pe - ter, Pe - ter, pump-kin eat - er, *f* had a wife and could-n't keep her, *p* Put her in a pump-kin shell, And

f there he kept her ver - y well. Pe - ter, Pe - ter, pump-kin eat - - - er,

f there he kept her ver - y well. Pe - - - ter, Pe - ter, pump-kin eat - er,

f there he kept her ver - y well. Pe - ter, Pe - ter, pump-kin eat - - - er,

Pe - - - ter, Pe - ter, pump-kin eat - er,

Had a wife and could-n't keep her, He put her in a pump - kin shell, *rit.*

Had a wife and could-n't keep her, He put her in a pump - kin shell, And

Had a wife and could-n't keep her, He put her in a pump-kin shell,

there he kept her ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,

ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,

PETER, PETER PUMPKIN EATER. Continued.

Slowly. With expression.

He put her in a pump-kin shell, And there he kept her ver - y well. Pe - ter, Pe - ter

pump-kin eat-er, Had a wife and could-n't keep her, He could-n't keep He put her in
pump-kin eat-er, Had a wife and could-n't keep her, He had a wife, A pump-kin shell,

PETER, PETER PUMPKIN EATER. Concluded.

There he kept her ver - y well, There he kept her ver - y well. He kept her, He kept her ver - - y
ver - - y

well. He kept her, he kept her, He kept her ver - y well.
well. He kept her, he kept her, He kept her
Had a wife and could-n't keep her, Couldn't keep her, Pe-ter couldn't keep her, Pe - ter could-n't keep her ver - y well.

HOMEWARD BOUND.

HARRY B. SMITH.

C. E. LESLIE.

Swift-ly o'er bil-lows high, a state-ly ship is wing-ing, Borne on the breeze the sail-or's cheer-ful sing-ing hear.

Swift-ly o'er bil-lows high, a state-ly ship is wing-ing, Borne on the breeze the sail-or's cheer-ful sing-ing hear.

Loved ones to loved ones wait-ing, O'er the sea she's bring-ing, Hearts now with joy are beat-ing for the meet-ing near.

Loved ones to loved ones wait-ing, O'er the sea she's bring-ing, Hearts now with joy are beat-ing for the meet-ing near.

Copyrighted, 1885, by C. E. Leslie.

HOMEWARD BOUND. Continued.

List to the tar's song o-ver the wa-ters, Tra la la la, Mer-ri-ly sing-ing, Anx-i-ous-ly

See the brave ship proud-ly sail-ing, on-ward in her course un-fail-ing,

See the brave ship - proud-ly sail-ing, on-ward in her course un-fail-ing,

Each heart waits for the loved one. Tra la la la, Yes, home once more, List to the more.

Ma - ny hearts are glad - ly beat - ing For this hap - py hour. hour.

Ma - ny hearts are glad - ly beat - ing For this hap - py hour. hour.

All the per - ils of the cruise are o'er,
And a - gain we see our na - tive shore.

Greet the dear ones whom we love, once more; Soon our gal-lant ship will reach the shore,

Wel-come, wel-come home, the swal-lows seem to say, Wel-come, wel-come home, the bells are chim-ing gay;

Now our good ship's an - chored Safe - ly in the bay, Ev'-ry heart is filled with joy and mirth to - day.

Repeat softly.

HOMEWARD BOUND. Concluded

Now sing a hymn of praise, so joy-ous and re-sound-ing; Sweet is a cheer-ful wel-come un - to those who roam.

Now sing a hymn of praise, so joy-ous and re-sound-ing; Sweet is a cheer-ful wel-come un - to those who roam.

And with a joy su-preme our hearts are glad - ly bound-ing; We safe - ly reach at last our own dear home.

And with a joy su-preme our hearts are glad - ly bound-ing; We safe - ly reach at last our own dear home.

Words by GEORGE COOPER.

THE PILOT BRAVE.

DUET FOR MALE OR MIXED VOICES.

Music by HARRISON MILLARD.

1. Our good ship speeds be-fore the gale, The land is less - 'ning to our view; All hands are
2. From storm and wreck we land-ward haste, And for-ward cast our long-ing gaze; No sail o'er
3. The first to wel - come us to port, - The last to say the sad good - bye; Of bound-ing

Piano.

pip'd, spread ev - 'ry sail, - We're bound-ing o'er the wa - ters blue! We're bound-ing o'er the wa - ters
O - cean's wea - ry waste, Each heart its anx - ious hope be - trays, Each heart its anx - ious hope be -
waves the i - dle sport, - No jol - lier soul be-neath the sky, No jol - lier soul be -neath the

THE PILOT BRAVE. Continued.

blue! With wist-ful eyes we land-ward gaze, To all we love we bid fare-well; And,
trays. Oh, sweet to wel-come once a-gain Our na-tive hills and sun-ny streams! And,
sky. Thanks be to thee, thou Pi-lot brave! Oft in our dreams we see thy form, Thy

in the sun-set's dy-ing rays, We hear a-far the cur-few bell, the cur-few bell, the cur-few bell. And
as our long-ing eyes we strain, A sail in yon-der off-ing gleams! a sail! a sail! a sail! The
bark, like sea-bird o'er the wave, We fol-low 'mid the threat'-ning storm, the threat'-ning storm. In

THE PILOT BRAVE. Concluded.

ad lib.
hark! it is the Pi-lot's cry— "God speed! God-speed! Good-bye! Good
Pi-lot's joy-ful cry we hear,— "Ship a-hoy! ship a-hoy! what cheer? what
dreams a-gain thy hail we hear,— "Ship a-hoy! ship a-hoy! what cheer? what

1st and 2d verse. *3rd verse.*
bye! God speed! Good-bye! cheer? ship a-hoy! what cheer?"
cheer? Ship a-hoy! what cheer?"

HARK! THE DISTANT HILLS WITH MUSIC.

F. D. JACOBS.

Hark! the dis-tant hills with mu - sic, Fill the soul with mer-ry song; And the ech-oes an-swer gai - ly,

Hark! the dis-tant hills with mu - sic, Fill the soul with mer-ry song; And the ech-oes an-swer gai - ly,

Swift and clear each note pro - long. Sweet - ly now the mu - sic ring - ing O - ver mead-ows, dale and hills;

Swift and clear each note pro - long. Sweet - ly now the mu - sic ring - ing O - ver mead-ows, dale and hills;

Copyrighted, 1885, by C. E. LESLIE.

HARK! THE DISTANT HILLS WITH MUSIC. Continued.

Float-ing on the mer - ry breez - es, Ev'-ry soul with mu - sic fills. Now a - gain, the mer-ry song - ster,

Float-ing on the mer - ry breez - es, Ev'-ry soul with mu - sic fills. Now a - gain, the mer-ry song - ster,

Joy-ous - ly his mu - sic trills; Out up - on the glad May morn - ing, All the wood with mu - sic fills.

Joy-ous - ly his mu - sic trills; Out up - on the glad May morn - ing, All the wood with mu - sic fills.

pp

Lis-ten, as it floats so gen-tly, Hear its sweet re - frain. Dy - ing, as the gen - tle breez - es Waft it o'er the main.

pp

Lis-ten, as it floats so gen-tly, Hear its sweet re - frain. Dy - ing, as the gen - tle breez - es Waft it o'er the main.

Very soft. *slower.* *rit.*

Now it steals a-way in si-lence, Hear its last sweet tone, Soft - ly as the day de-clin-ing, Leaves us sad and lone.

Very soft. *slower.* *rit.*

Now it steals a-way in si-lence, Hear its last sweet tone, Soft - ly as the day de-clin-ing, Leaves us sad and lone.

Hark! a-gain we hear the mu - sic Com-ing to us o'er the lea; Voic-es join in hap-py cho-rus;—Gai-ly sing the mel-o - dy.

Now it bursts in all its grandeur! Hear its wel-come song! Ech - oes join the mer - ry sing-ing, Bear each note a - long.

Now it bursts in all its grandeur! Hear its wel-come song! Ech - oes join the mer - ry sing-ing, Bear each note a - long.

HARK! THE DISTANT HILLS WITH MUSIC. Concluded.

Hark! the dis - tant hills with mu - sic Fill the soul with mer - ry song; And the ech - oes an - swer gai - ly,

Hark! the dis - tant hills with mu - sic Fill the soul with mer - ry song; And the ech - oes an - swer gai - ly,

Swift and clear each note pro - long. Mer - ry with song, mer - ry with song, with song.

Swift and clear each note pro - long. Mer - ry with song, mer - ry with song, with song.

ALL HAIL THE POWER OF JESUS' NAME.

The teacher who has taught his class to sing this piece well, has accomplished much.

1. All hail the pow'r of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al di - a - dem, And

2. Let ev' - ry kin - dred, ev' - ry tribe On this ter - res - trial ball, To him all maj - es - ty as - cribe, And

3. Oh, that with yon - der sa - cred throng, We at his feet may fall; We'll join the ev - er - last - ing song, And

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

crown him Lord of all, To him all maj - es - ty as - cribe, And crown him Lord of all.

crown him Lord of all, We'll join the ev - er - last - ing song, And crown him Lord of all.

FREEDOM'S SONS, COME JOIN IN CHORUS.

T. C. VINE.

Freedom's sons, come join in cho-rus, Praise this fa-vor'd spot of earth; Hail the stars now smil-ing o'er us! Praise the land which

Freedom's sons, come join in cho-rus, Praise this fa-vor'd spot of earth; Hail the stars now smil-ing o'er us! Praise the land which

gave us birth. Though our skies be oft - en frown-ing, Though our land be rough and sear, Health and peace, our la - bors crown-ing,

gave us birth. Though our skies be oft - en frown-ing, Though our land be rough and sear, Health and peace, our la - bors crown-ing,

Copyrighted, 1885, by C. E. LESLIE.

FREEDOM'S SONS, COME JOIN IN CHORUS. Continued.

Bless the cheer - ful spir-its here. Free-dom's sons of ev' - ry na - tion, Here a heart - y wel - come greet; Here no

Bless the cheer - ful spir-its here. Free-dom's sons of ev' - ry na - tion, Here a heart - y wel - come greet; Here no

haught-y ty - rant frown-ing, E'er in-vades your calm re - treat. Come and help us swell the cho - rus, Praise this

haught-y ty - rant frown-ing, E'er in-vades your calm re - treat. Come and help us swell the cho - rus, Praise this

FREEDOM'S SONS, COME JOIN IN CHORUS. Continued.

hal-low'd spot of earth, Praise the skies now smil-ing o'er us, Praise the land which gave us birth.

Free-dom's sons, come join in cho-rus, Praise this fa-vored spot of earth; Praise the skies now

Free-dom's sons, come join in cho-rus, Praise this fa-vored spot of earth; Praise the skies now

sons, come join in cho-rus, Praise this fa-vored spot of earth; Praise the skies now smil-ing

FREEDOM'S SONS, COME JOIN IN CHORUS. Continued.

smil-ing o'er us, Praise the land which gave us birth. Though our skies be oft-en frown-ing, Though our land be rough and

smil-ing o'er us, Praise the land which gave us birth. *f*

o'er us, Praise the land which gave us birth. Though our skies be oft-en frown-ing, Though our land be rough and

f Repeat 16 measures.

sear, Health and peace our la-bors crown-ing; Bless the cheer-ful spir-its here. Free-dom's sons, come join in cho-rus, Praise this fa-vor'd

f sear, Health and peace our la-bors crown-ing; Bless the cheer-ful spir-its here. Free-dom's sons, come join in cho-rus, Praise this fa-vor'd

spot of earth, Hail the skies now smiling o'er us! Hail the land which gave us birth! Hail! A-mer-i-ca! Land of the Free!

spot of earth, Hail the skies now smiling o'er us! Hail the land which gave us birth! Hail! A-mer-i-ca! Land of the Free!

HOLY SABBATH DAY.

J. A. MARTINDALE.

1. Ho-ly Sab-bath day, We hail thy pres-ence near; Thou brings't to us, oh day of rest, Sweet thoughts of heav'n so dear.

2. Ho-ly Sab-bath day, We love thy sooth-ing hours, When from our cares and la-bors free, We seek re-fresh-ing bow'rs.

3. Ho-ly Sab-bath day, Thy mem'-ries dear we love; May thy sweet les-son's taught be-low Lead us to heav'n a-bove.

LITTLE ONE, REST.

M. P. WOODY.

1. All the live-long sum-mer day, Ba-by's spent his time in play; Now the shades of night ap-pear, Slum-ber on, my ba-by dear.

2. Ceased is now his romp and noise, Laid a-side his bro-ken toys, For the sun to rest is gone, And the time for play is done.

3. What does ba-by dream a-bout? Some-thing pret-ty, I've no doubt; For when he has slept a-while, On his face there comes a smile.

4. When he wakes at break of day, Once a-gain comes time for play, Till at eve he seeks his rest With the ones who love him best.

CHORUS.

Lul-la-by, lul-la-by, lit-tle one rest; Sweet be thy dreams, by bright an-gels blest.

Lul-la-by, lul-la-by, lit-tle one rest; Sweet be thy dreams, by bright an-gels blest.

Lul-la-by, dear, sleep while you may, Sleep till the sun-shine comes say-ing "'tis day."

Lul-la-by, dear, sleep while you may, Sleep till the sun-shine comes say-ing "'tis day."

DICKORY, DICKORY DOCK.

HUMOROUS GLEE.

Arr. from ALFRED ALLEN.

f

cres. The mouse ran up the clock,

p Dick-o - ry, dick-o - ry dock, *p*

Dick-o - ry, dick-o - ry dock, Dick-o - ry, dick-o - ry dock, The mouse ran up the clock, Dick-o - ry, dick-o - ry dock.

f

cres. The mouse ran up the clock, The mouse ran up the clock, The mouse ran up the

Dick-o - ry, dick-o - ry dock, *f*

The mouse ran up the clock, The mouse, the mouse ran up the clock, The mouse, the mouse ran up the

DICKORY, DICKORY DOCK. Continued.

clock, The mouse ran up the clock, The mouse ran up the clock, The mouse ran up the

clock, The mouse, the mouse ran up the clock, The mouse, the mouse ran up the clock, The mouse, the mouse ran up the

rit. *ff*

clock, Ran up the clock, Ran up the clock, The clock struck one, And down she run,

rit. *ff* *p*

clock, Ran up the clock, Ran up the clock, Ran up the clock, The clock struck one, And down she run, And

DICKORY, DICKORY DOCK. Continued.

And down she run, And down she run, Dick-o-ry, dick-o-ry dock. Dick-o-ry, dick-o-ry

down she run. And down she run, Dick-o-ry, dick-o-ry dock. Dick-o-ry, dick-o-ry

The image shows a page from a musical score for the song "The Mouse Ran Up the Clock." It features two systems of music, each with a piano (piano) part on the left and a violin part on the right. The piano part is written in treble clef, and the violin part is written in treble clef. The lyrics are written below the piano part. The score includes dynamic markings such as *f* (forte), *p* (piano), *p cres.* (piano crescendo), *f* (forte), and *mcres.* (more crescendo). The lyrics are: "dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Dick-o-ry, dick-o-ry dock, Dick-o-ry, dick-o-ry".

f *p* *p cres.* *f* *mcres.*

dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Dick-o-ry, dick-o-ry dock, Dick-o-ry, dick-o-ry

f *p* *p cres.* *f* *mcres.*

dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Dick-o-ry, dick-o-ry dock, Dick-o-ry, dick-o-ry

DICKORY, DICKORY DOCK. Continued.

Soprano
f *p*
 dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Ran up the clock,

Alto
f *p*
 dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock,

Bass
f *p*
 dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock,

f
Ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock,

f
Ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock, The clock struck one,

DICKORY, DICKORY DOCK. Continued.

cres.

Down, down, down, down, Down, down, down, down,

And down she run, And down she run, And down she run, And down she run, With a

cres.

Down, down, down, down, Down, down, down, down,

f

Dot, dot, dot, Dot, dot, dot, Dot, dot,

dim - i - ty, dim - i - ty dot, With a dim - i - ty, dim - i - ty dot, With a dim - i - ty, dim - i - ty

p

Dot, dot, dot, Dot, dot, dot, Dot, dot,

DICKORY, DICKORY DOCK. Concluded.

Dot, dot, dot, dot, Dot, dot, dot, Dot, dot,

Dim - i - ty, dim - i - ty, dim - i - ty, dim - i - ty, Dim - i - ty, dim - i - ty dot, Dim - i - ty, dim - i - ty

Dot, dot, dot, dot, Dot, dot, dot, Dot, dot,

f cres.

dot, Ran up the clock, Ran up the clock, *p dim.* Dim - i - ty, dim - i - ty dot.

f cres.

dot, Ran up the clock, Ran up the clock, *p dim.* Dim - i - ty, dim - i - ty dot.

ANTHEM DEPARTMENT.

LEAD ME, O LORD.

C. E. LESLIE.

1. To wander here alone, through dark-ness un - to light; O Lord, thy mighty hand alone can lead me on a - right.

2. O Lord, be thou my guide, and lead me all the day; Choose thou, O Lord, my path for me, that I may nev-er stray.

Copyrighted, 1885, by C. E. LESLIE.

H. S. BIGELOW, MUSIC TYPOGRAPHER, 143 ADAMS STREET CHICAGO.

LEAD ME, O LORD. Continued.

For me, O Lord, Choose thou for me;

Choose thou my path..... O Lord, Choose thou for me;

For me, O Lord, Dark tho' it seem..... for me;

I shall find rest Where all are blest, If thou but choose for me.

I shall find rest Where all are blest, If thou but choose for me.

1. Take thou my cup, and it with joy or sor-row fill; Take thou my life; it is thine own, and mould it to thy will.

2. I dare not choose myself the way, I would not, if I might; Make thou my choice, Oh! lead me on, and I shall walk a-right.

Alto Solo.

The path is be-fore me plain and straight; Yet I dare not walk in its way. O guide me, Lord, that I may reach my

CHORUS.

The path where thou lead-est me, sure-ly is best; Tho' dark it may seem to be, I shall be blest.

home and nev-er stray.

The path where thou lead-est me, sure-ly is best; Tho' dark it may seem to be, I shall be blest.

home to thy rest; Lead me, O Lord, Where all is blest; Lead me, lead thou me on, Lead me home to thy rest.

Lead me, O Lord, home to thy rest; Where all is blest; Lead me, lead thou me on, Lead me home to thy rest.

THE LORD IS RISEN.

C. E. LESLIE.

The Lord is ris'n, is ris-en from the dead, The Lord is ris'n, is ris-en from the dead.

Ris-en from the dead,

The Lord is ris'n, is ris-en from the dead, - The Lord is ris'n, is ris-en from the dead.

Day of tri-umph through the skies,

Ris-en from the dead. Morn-ing breaks up-on the tomb, Je - sus scat-ters all the gloom.

Day of tri-umph through the skies,

THE LORD IS RISEN. Continued.

See the glo-rious Sav-iour rise; Chris-tians, dry your flow-ing tears, Chase your un - be - liev-ing fears;

See the glo-rious Sav-iour rise; Look on his de-

Doubt no more his power to save.

Base Solo.

Hymns of praise then let us sing; Un-to Christ our heav'n-ly king.

- ser - ted grave, Doubt no more his power to save.

The Lord is risen, Loud hal-le - lu-jahs ring, To
Who en-dured the cross and grave, Sin-ners to re-deem and save. The Lord is risen, Loud hal-le - lu-jahs ring,
The Lord is risen. To

Christ our king, Your ev-'ry trib-ute bring, Sing of his tri-umph o - ver the grave, Sing of his love and power to save,
Christ our king, Your ev-'ry trib-ute bring, Sing of his tri-umph o - ver the grave, Sing of his love and power to save,

Sing of his tri-umph o-ver the grave, Sing of his power to save, to save, to save.
Sing of his tri-umph o-ver the grave, Sing of his power to save, of his power to save, of his power to save.

NOTICE TO TEACHERS AND CHORISTERS.

If you are desirous of creating an interest in vocal music in your community, I do not know how you can do so better than by organizing a musical convention.

I will come or send a conductor to any community to hold a convention, on the following terms:

- First*, Convention to last five days.
- Second*, Number of sessions or lessons, fifteen.
- Third*, Sessions each day, three.
- Fourth*, Morning lesson devoted to rudimental work.
- Fifth*, The afternoon session, intermediate course of study.
- Sixth*, The evening session will be general chorus work and voice culture.
- Seventh*, The convention to close the evening of the fifth day with a concert for the benefit of the con-

ductor. The admission not to be less than twenty-five cents; all members taking part in the chorus to be admitted free.

Eighth, The books used in the convention will be THE SENTINEL, price per copy seventy-five cents, and Leslie's Concert Choruses, price twenty-five cents.

Ninth, A copy of each of the above named books will be given to each member of the class, not simply to use during the term, but to remain their property.

Tenth, The church in which the convention is held to be furnished free of charge to the conductor.

Eleventh, The tuition will be to each member \$2.00 for the entire course, including both of the above named books. This is very reasonable, and a rare opportunity for those wishing to improve themselves in vocal music, or to enlarge your choirs and organize a musical society.

Twelfth, The best plan for you to pursue to obtain this convention would be to appoint a committee of four or five of the musicians and ministers. They to secure the church in which to hold it, and solicit the required number of names to warrant our coming.

Thirteenth, We will come and hold a convention on the above terms if you will secure fifty names of people who will attend the chorus, or send a substitute. I will guarantee all who attend a good and profitable time, and the convention will be a blessing to your town musically, socially and religiously. Address all correspondence to me personally, and I will make arrangements to suit you as near as possible.

C. E. LESLIE,
150 Wabash Avenue, Chicago, Illinois.

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God, All ye lands, All ye lands,

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God, All ye lands, All ye lands,

Make his praise glo - rious, All ye lands, Sing

forth the hon - or of his name, Sing forth the hon - or of his name;

Make his praise glo - rious, All ye lands, Sing

forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth, Sing

Sing forth.....

forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth, Sing

forth the hon - or of his name; All ye lands. Make a

forth the hon - or of his name; Make a joy - ful noise un - to God, All ye lands.

MAKE A JOYFUL NOISE. Concluded.

joy-ful noise un-to God; All ye lands, All ye lands make a joy - ful, Make a joy-ful, Make a joy-ful noise un-to

Make a joy-ful, joy - ful noise,

All ye lands, All ye lands, Make a joy-ful, Make a joy-ful noise un-to

God, Sing forth his praise, Sing forth his praise, Sing forth the hon-or of his name, Make a joy - ful noise. A-men! A - men!

God, Sing forth his praise, Sing forth his praise, Sing forth the hon-or of his name, Make a joy - ful noise. A-men! A - men!

TEACH ME THY STATUTE.

G. R. STURGIS.

Base or Alto Solo.

Teach me, Oh Lord, the way of thy stat-ute, Teach me, O Lord, Teach me, O Lord, Teach me, teach me, And I shall

f *dim.* - - -

Teach me, O Lord, the way of thy stat-ute, And I shall keep it un - to the end.

keep it un - to the end.

f *dim.* - - -

Teach me, O Lord, the way of thy stat-ute, And I shall keep it un - to the end.

cres. — — — — — *f* *dim.* — — — — —

Teach me thy ways, teach me thy ways, Teach me, O Lord, That I may live, And I shall keep them, And I shall

Teach me thy ways, teach me thy ways, Teach me, O Lord, That I may live, And I shall keep them, And I shall

cres. — — — — — *f* *dim.* — — — — —

keep them, And I shall keep them un - to the end.

Soprano or Tenor Solo.

Make me to go in the path of thy com - mand - ments, For there - in do

keep them, And I shall keep them un - to the end.

So shall I walk in thy

I de-light. So shall I keep, shall I keep thy law, Teach me, O Lord, that I may live.

So shall I walk in thy

p *m*

ways, O Lord, So shall I walk, so shall I walk, So shall I walk in thy ways, O Lord. A-men, A - men.

p *m*

ways, O Lord, So shall I walk, so shall I walk, So shall I walk in thy ways, O Lord. A-men, A - men.

SEEK YE THE LORD.

Slowly and earnestly.

C. E. LESLIE.

We pray they may be-lieve. We

There are those who believe not in God; We pray they may be-lieve. There are those who take the name of God in vain, We

pray they may re-pent, Lis-ten to the word of God, He that believeth and is baptized, shall be saved; He that believeth not shall perish.

SEEK YE THE LORD. Continued.

I will put my trust in the Lord, And firm-ly be-lieve in his word, For 'tis good to live in a land, Where the

I will put my trust in the Lord, For 'tis good to live in a land, Where the

word of God is heard. All should be-lieve the word of God, And be con-vert-ed, for the heart is full of sin.

Be not a-fraid to call up-on the Lord; He made the earth, and all that is there-in; Learn of his love,

Be not a-fraid to call up-on the Lord; He made the earth, and all that is there-in; Come seek the Lord, learn of his love, On-ly be-lieve.

He will for-give. Faith, hope and char-i-ty, Em-blems of a Chris-tian; Who are with-out them? Those who know not God. Seek ye the Lord, Seek ye the Lord.

He will for-give. Faith, hope and char-i-ty, Em-blems of a Chris-tain; Who are with-out them? Those who know not God. Seek ye the Lord, Seek ye the Lord.

Tenor. As the hart pant-eth af-ter the wa-ter brooks, My soul thirst-eth for

Alto. So pant-eth my soul af-ter thee, O God.

Organ.

Trio. God, for the liv-ing God; O when shall I come and ap-pear be-fore God, O when shall I come and ap-pear be-fore God?

Soprano. O when shall I come and ap-pear be-fore God?

Organ. Why

f
Hope thou in God, for I shall yet
f
art thou cast down, O my soul, and why art thou dis-qui-et-ed with-in . . . me? Hope thou in God, for I shall yet

Rit.
praise Him, Hope thou in God, for I shall yet praise Him for the health of my coun-te-nance, And my God, for the health of my

coun-te-nance, and my God. Hope thou in God, . . . Hope thou in God, For I shall yet praise him, for
Hope thou in God, . . . Hope thou in God.

coun-te-nance, and my God. Hope thou in God, in God, For I shall yet praise Him, for
Hope thou in God.

THE LORD'S PRAYER.

R. B. GEORGE.

cres.

Our Fa-ther, who art in heav'n, Hal-low'd be thy name, Thy king-dom come, Thy will be done, on earth as it is in heav'n;

cres.

Our Fa-ther, who art in heav'n, Hal-low'd be thy name, Thy king-dom come, Thy will be done, on earth as it is in heav'n;

And for-give us our tres-pass-es, As we for-give those who

Give us this day our dai-ly bread,

And for-give us our tres-pass-es As we for-give, as we for-give, As we for-give those who

THE LORD'S PRAYER. Concluded.

f cres.

tres-pass a - gainst us; For thine is the

And lead us not in - to temp - ta - tion; but de - liv - er us from e - vil,

f cres.

tres-pass a - gainst us; For thine is the

cres. f dim.

king-dom, and the pow - er and the glo - ry, For - ev - er, and ev - er, For - ev - er and ev - er, A - men! A - men.

cres. f dim.

king-dom, and the pow - er and the glo - ry, For - ev - er, and ev - er, For - ev - er and ev - er, A - men! A - men.

TO GOD IN HEAVEN.

F. D. JACOBS.

m *f* *m* *f*

To God in heav'n glo-ry be giv'n! Sound His praise from earth's re-mot-est bound! Loud-ly pro-long your joy-ful hymns!

m *f* *m* *f*

To God in heav'n glo-ry be giv'n! Sound His praise from earth's re-mot-est bound! Loud-ly pro-long your joy-ful hymns!

cres. *m* *f* *m* *f*

Praise to the Lord Je-ho-vah bring! Bring to His praise the tri-umph-ant harp, And strike each warb-'ling string.

cres. *m* *f* *m* *f*

Praise to the Lord Je-ho-vah bring! Bring to His praise the tri-umph-ant harp, And strike each warb-'ling string.

TO GOD IN HEAVEN. Continued.

m *f* *m* *f*

Bring to his praise the tri-umph-ant harp, and strike each war-bling string. He is good, the

m *f* *m* *f*

Bring to his praise the tri-umph-ant harp, and strike each war-bling string. For he is good, the Lord is good, and

cres. *m* *f* *m* *f*

Lord is good; His ten-der mer-cies are o-ver all his works.

cres. *m* *f* *m* *f*

kind are all his ways; His ten-der mer-cies are o-ver all, Are o-ver all his works.

TO GOD IN HEAVEN. Concluded.

f *ff* *cres.*

Tell of his love, sing his prais-es, Tell of his love, praise his name! Praise ye his name, Praise ye his name, Praise ye his ho-ly name.

f *ff* *cres.*

Tell of his love, sing his prais-es, Tell of his love, praise his name! Praise ye his name, Praise ye his name, Praise ye his ho-ly name.

f

Bring to His praise the tri-umph-ant harp, And strike each war-bling string; Bring to His praise the tri-umph-ant harp, And strike each war-bling string.

f

Bring to His praise the tri-umph-ant harp, And strike each war-bling string; Bring to His praise the tri-umph-ant harp, And strike each war-bling string.

GUIDE ME, O THOU GREAT JEHOVAH.

C. E. LESLIE.

ff

Thou great Je-ho-vah! This bar-ren land; I am weak but thou art might-y, Hold me with thy pow'r-ful hand;

Pil-grim through

Guide me, O Thou great Je-ho-vah! This bar-ren land; Hold me with thy pow'r-ful hand;

Soprano Solo.

Guide me O thou great Je-ho-vah, Pil-grim thro' this bar-ren land; I am weak but thou art mighty, Hold me with thy pow'r-ful hand.

Organ.

rit.

The crys-tal foun - tain, Streams do flow; Let the fire - y cloud-y pil - lar lead me,
O - pen thou the crys-tal foun - tain, Where the heal - ing
The crys-tal foun - tain, Streams do flow; Let the fire - y cloud-y pil - lar lead me,

Lead me all my jour - ney thro', Strong de - liv - 'rer be thou my shield, Be thou my shield, my strength and shield;
Be thou my
Lead me all my jour - ney thro', Strong de - liv - 'rer be thou my shield, Be thou my shield, my strength and shield;

Be thou my shield, My strength and shield, Safe - ly
shield,..... Be thou my strength,
Be thou my shield, My strength and shield, Guide me O thou great Je - ho-vah! Safe - ly

to thy heav'n-ly rest; Guide me O thou great Je - ho-vah, Safe - ly to thy heav'n ly rest; A - men, A - men.
to thy heav'n-ly rest; Safe - ly to thy heav'n-ly rest; A - men, A - men.

HALLELUJAH GOD THE HIGHEST!

C. E. LESLIE.

Favored Cit-y of our God;
Build-ed on the ho-ly mountain, For his own, his loved a-bode.
Zi-on more than Ja-cob's dwelling, Favored Cit-y of our God;

Thy bright gates are always o-pen For the err-ing, way-ward feet; Toward the ho-ly Cit-y flying To their God and Saviour meet.
Thy bright gates are always o-pen For the err-ing, way-ward feet; Toward the ho-ly Cit-y flying To their God and Saviour meet.

HALLELUJAH GOD THE HIGHEST! Continued.

Slow. *f* *cres.*
1. Zi-on, more than Jacob's dwelling, Favored City of our God; Builded on the holy mountain, For his own, his loved a-bode.
f *cres.*
2. Thy bright gates are always o-pen For the erring, wayward feet, Toward the ho-ly City fly-ing, To their God and Saviour meet.

Glo-rious things of thee are spoken, But the half has ne'er been told. As thy glo-rious lights un-fold.
Chains of dark-ness fall off, bro-ken,
Glo-rious things of thee are spoken, But the half has ne'er been told. As thy glo-rious lights un-fold.

HALLELUJAH GOD THE HIGHEST! Concluded.

Hap - py Zi - on's new-born sons;
 Hal - le - lu - jah! God the high - est shall de-fend and bring you home.
 Shout a - loud, and sing with glad-ness, Hap-py Zi - on's new-born sons!

Finale, HOME SWEET HOME.

Home, home, safe, safe at home, The Lord will pro - vide, He will bring thee safe - ly home. A - men.
 Home, home, safe, safe at home, The Lord will pro - vide, He will bring thee safe - ly home. A - men.

Repeat softly.

LET US BOW BEFORE HIM.

Slowly with expression.

The Lord is in his ho - ly tem - ple, Let all the earth keep si - lence; He will hear and an - swer our pe - ti - tions, Let us bow be - fore him.
 The Lord is in his ho - ly tem - ple, Let all the earth keep si - lence; He will hear and an - swer our pe - ti - tions, Let us bow be - fore him.

p *cres.* *rit.* *p*

Duet may be sung by 1st. and 2d. Soprano.

O' bring us near - er un - to thee, And teach us Lord to love thy ways.
 O Lord to thee we lift our voice; In hum - ble

Organ.

Grant thy blessing from a - bove, Fill our hearts with heav'nly love; Glo - ry be to thee our King, Ev - er - more thy praise we sing
 pray'r and heart - felt praise. Grant thy blessing from a - bove, Fill our hearts with heav'nly love; Glo - ry be to thee our King, Ev - er - more thy praise we sing.

cres.

LET US BOW BEFORE HIM. Continued.

Then we hear,..... 'Tis an out-burst of joy, From the souls, And re-joyce in his love; They are

A loud-er strain, 'Tis an out-burst of joy, Who are re-deemed, And re-joyce in his love; They are

sing-ing hal-le, hal-le-lu-jah, They are sing-ing hal-le-, hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord, Hal-le-

sing-ing hal-le, hal-le-lu-jah, They are sing-ing hal-le-, hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord, Hal-le-

lu-jah, Praise the Lord, Hal-le-lu-jah, praise the Lord; Hal-le-lu-jah, praise the Lord, Praise ye the Lord, Praise ye the Lord;

lu-jah, Praise the Lord, Hal-le-lu-jah, praise the Lord; Hal-le-lu-jah, praise the Lord, Praise ye the Lord, Praise ye the Lord;

LET US BOW BEFORE HIM. Concluded.

Then we hear,..... 'Tis an out-burst of joy, From the souls, And re-joyce in his love; They are

A loud-er strain, 'Tis an out-burst of joy, Who are re-deemed, And re-joyce in his love; They are

sing-ing hal-le, hal-le-lu-jah, They are sing-ing hal-le-, hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord, Hal-le-

sing-ing hal-le, hal-le-lu-jah, They are sing-ing hal-le-, hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord, Hal-le-

lu-jah, Praise the Lord, Hal-le-lu-jah, praise the Lord; Hal-le-lu-jah, praise the Lord, Praise ye the Lord, Praise ye the Lord.

lu-jah, Praise the Lord, Hal-le-lu-jah, praise the Lord; Hal-le-lu-jah, praise the Lord, Praise ye the Lord, Praise ye the Lord.

INDEX.


PAGE.		PAGE.		PAGE.	
All ye nations, join and sing.....	13	Homeward bound.....	100	Seek ye the Lord.....	140
Away with needless sorrow.....	21	Hark, the distant hills with music.....	108	Songs that we love.....	64
All hail the power of Jesus' name.....	113	Holy sabbath day.....	118	Softly fades the twilight ray.....	65
As the hart panteth.....	143	Hallelujah, God the highest.....	154	Sun of my soul.....	23
Autumn is sighing.....	41	Hear our song.....	36	Skating glee.....	68
America.....	44	Hark the skies.....	31	Slumber song.....	55
Boys and girls.....	17	Hast'ning from the distant hills.....	66	Spring time is coming.....	29
Beautiful bird of spring.....	23	I love the merry sunshine.....	44	Sleep in peace.....	54
Babies' lullaby.....	53	I can not tell.....	43	Serenade.....	50
Beautiful river.....	58	In heavenly love abiding.....	43	Saviour, breathe an evening blessing...	14
Childrens morning hymn.....	27	Isle of beauty.....	57	Sing, thou merry bird.....	48
Drifting away.....	45	Italia beloved.....	71	Singing songs of joy and love.....	42
Don't be in too much of a hurry.....	46	Lead me, O Lord.....	126	Song of Niagara.....	84
Day in all its beauty.....	14	Lord, we come before thee now.....	34	Song of our nation.....	89
Dickory, dickory dock.....	120	Let us bow before him.....	157	The pilot brave.....	105
Days of summer glory.....	16	Leave us not.....	27	The Lord is risen.....	130
Father of eternal grace.....	28	Little one, rest.....	119	Therefore watch and pray.....	39
Freedom's sons, come join in chorus....	114	Morning bells.....	25	The Lords' prayer. (Anthem.).....	146
Father, Son and Spirit.....	39	Morning light is breaking.....	33	The Lords' prayer. (Chant.).....	55
Grace.....	17	Make a joyful noise.....	134	The star spangled banner.....	70
God of mercy and of grace.....	22	Our school boy days.....	52	The ocean spray.....	49
Guide me, O thou great Jehovah.....	151	Once we had a fragrant blossom.....	25	The sparkling rill.....	38
God is love.....	26	Over the sea.....	62	Teach me thy statutes.....	137
Give to all the pleasant smile.....	35	Our house was haunted.....	78	To God in heaven.....	148
God of grace, oh let thy light.....	67	Only a dream of the old home.....	18	Under the silver moon.....	20
Gently lead us.....	38	O'er the ocean we go.....	32	We shall land beyond the tide.....	56
Gently evening bendeth.....	41	O all ye lands.....	35	Wake, lady, wake.....	61
Gracious spirit, love divine.....	50	Open wide, ye heavenly gates.....	40	Will the gates of heaven be open for me	60
Happy voices.....	15	Prayer of evening.....	29	We're a merry happy band.....	30
Happy hearts.....	21	Praise God from whom all blessings flow	56	With heart and voice.....	19
Hail to our beautiful queen.....	80	Peter, Peter pumpkin eater.....	94	Whip-poor-will song.....	51
Hark, the skies with music sound.....	37	Parting hymn.....	24		
Hunting chorus.....	90	Peace be still.....	33		

LEWIS, NEWELL & GIBBS,

WESTERN AGENCY

HENRY F. MILLER
PIANOS

GRAND, SQUARE AND UPRIGHT,
PARLOR GRAND AND ARTISTS' GRAND.



Brilliant, Pure and Sweet Tone.
Easy Action and Great Power.
USED BY THE GREATEST ARTISTS.

CATALOGUES FREE.

LEWIS, NEWELL & GIBBS,
148 & 150 Wabash Avenue, CHICAGO.

Musical Instruments.
Fine Violins, Guitars, Banjos, Flutes, Strings, Etc.

FOR CASH.

STULTZ & BAUER'S PIANOS.
— AND —
GIBBS & CO.

JUST OUT--SEND FOR A COPY.

THE SACRED CHOIR.

BY C. E. LESLIE.

A NEW ANTHEM BOOK JUST PUBLISHED.

The book contains 176 pages, ALL ANTHEMS, and not a piece in the book that we have ever before published. They are not too difficult nor yet too easy, but just suited for quartet and chorus choirs. I have made THE SACRED CHOIR to take the place of the Chapel Choir, and am sure all admirers of the first will be delighted with its successor.

THE SACRED CHOIR is well bound and printed on good paper, and is certainly the BEST and MOST PRACTICAL anthem book ever offered the public.

SAMPLE COPY sent post-paid on receipt of 75 cts. (if you have not the currency send postage stamps), price to choirs, by the dozen only, \$6.00. Half dozen, \$3.25.

Address all orders to

C. E. LESLIE,

148 and 150 Wabash Ave., Chicago.

OR, TO THE CHICAGO MUSIC CO.,

148 and 150 Wabash Ave.; Chicago.

WM. A. POND & CO., 25 UNION SQUARE. NEW YORK.



✧ The Tourist and Traveler's Favorite ✧

THE

MONON ROUTE

LOUISVILLE, NEW ALBANY & CHICAGO RY.

BETWEEN

Chicago, Lafayette, Cincinnati, Indianapolis, Louisville
AND INTERMEDIATE POINTS.

✧ Luxurious Parlor Cars ✧

SPECIALY ADAPTED TO THE COMFORT OF LADIES AND PARTIES TRAVELING TOGETHER.

PULLMAN'S LATEST IMPROVED BUFFET SLEEPING CARS,
PERFECT GEMS OF THE CAR BUILDER'S ART.

The completion of the railroad to the MAMMOTH CAVE makes this route especially desirable for Tourists to FLORIDA and NEW ORLEANS, and the various WINTER RESORTS of the SOUTH.

3 TRAINS RUN SOLID DAILY 3

Only one transfer between Chicago and points in the extreme South. Choice of all routes, without extra expense.

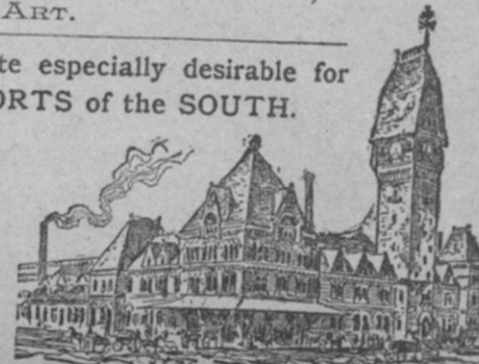
Get Time Tables and Folders of nearest Ticket Agent, who will be glad to give you information as to the MONON ROUTE, or address,

JOHN B. CARSON,
VICE-PRES'T AND GEN. MANAGER.

WM. S. BALDWIN,
GEN. PASSENGER AGENT.

W. R. WOODARD,
GEN. SUPERINTENDENT.

CHICAGO



DEARBORN STATION, CHICAGO TERMINAL "MONON ROUTE."

THE LATEST HIT!

A Comic Quartette

By C. E. LESLIE,

ENTITLED:

"The Fortune-Teller,"

PRICE, 50 CENTS.

THE SENTINEL

By C. E. LESLIE.

The Class and Convention Book for 1885 and 1886. Sample copy sent post paid on receipt of 75 cents. Price, per dozen, \$7.50; if you have not the currency, send postage stamps.

We have just published a book entitled, "How to Conduct the Service of Song," and will send it free to any address on receipt of the postage, two cents.

Every Teacher and Choister should read it.

WRITE FOR SPECIAL RATES TO TEACHERS.

Leslie's Service of Song.

Specimen copy sent post-paid on receipt of 35 cents.

Bound in heavy boards. Per 100 copies

\$25.00. Single number bound in

paper 10 cents; per 100

copies \$8.50.

THE CHICAGO MUSIC CO.,

150 Wabash Avenue,

CHICAGO.

THE CONQUEROR,

—BY—

C. E. LESLIE and R. H. RANDALL,

has reached the enormous sale of over 300,000 copies, and is still selling.

Price, \$7.50 per dozen. Single Copy, 75c.

SPECIAL RATES TO TEACHERS.

THE SACRED CHOIR.

By C. E. LESLIE.

Sample copy sent post-paid on receipt of 75 cents. Price, per dozen, \$6.00.

THE SACRED CHOIR

contains 76 pages, all Anthems, and not a piece in the book has ever before been published.

Send us your address and receive specimen pages.

THE SONG CHAMPION,

—BY—

C. E. LESLIE and R. H. RANDALL.

Their first book still is meeting with favor, and is certainly an excellent book.

Price, \$7.50 per dozen. Single Copy, 75c.

THE CHICAGO MUSIC CO.,

150 Wabash Ave.,

CHICAGO.

THE CHAPEL CHOIR,

By C. E. LESLIE.

Is the old Standard Anthem Book; if you have not used them in your Choir, do so at once.

Price, per dozen, \$6.00.

Single Copy, 75 cents.

THE CHALLENGE,

By C. E. LESLIE.

More than 200,000 now sold. Try it. You and your classes will be delighted with it.

Price, per Doz., \$7.50.

Specimen or Single Copy, 75 cents.

J. H. Schuchmacher