

SCHOOL SONGS

FOR THE

MILLION!

CONSISTING OF

SELECTIONS FROM THE POPULAR AIRS,

WITH

ORIGINAL POETRY; ALSO ORIGINAL MUSIC,

AND PRIMARY SCHOOL EXERCISES;

ALSO

A NEW SYSTEM OF FIGURED MUSIC,

WITH ELEMENTARY INSTRUCTIONS:

ADAPTED TO THE VARIOUS GRADES OF SCHOOLS THROUGHOUT THE COUNTRY.

BY

ASA FITZ & J. W. GREENE.

BOSTON:

PUBLISHED BY FITZ, HOBBS & CO.,

120 WASHINGTON STREET.

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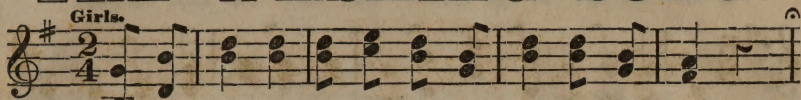
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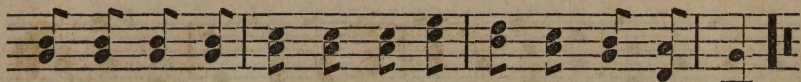
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NO. 1.

THE WASHING SONG.



* So we wash, wash all to - geth - er, wash, wash a - way ;



This's the way we wash at school, to have a game at play.

Boys.

So we chop, chop all together,
Chop, chop away ;
This's the way we chop at school,
To have a game at play.

Girls.

So we rinse, rinse all together,
Rinse, &c.

Boys.

So we mow, mow all together.
Mow, &c.

Girls.

So we wring, wring all together.
Wring, &c.

Boys.

So we reap, reap all together.
Reap, &c.

Girls.

So we sprinkle, sprinkle all together.
Sprinkle, &c.

Boys.

So we grind, grind all together.
Grind, &c.

Girls.

So we fold, fold all together.
Fold, &c.

Boys.

So we thresh, thresh all together,
Thresh, &c.

Girls.

So we sew, sew all together,
Sew, &c.

Boys.

So we pound, pound all together,
Pound &c.

Girls.

So we knit, knit all together,
Knit, &c.

Boys.

† So we stamp, stamp all together,
Stamp, &c.

Both.

So we clap, clap all together,
Clap, &c.

Both.

So we sing, sing all together.
Sing, &c.

Both.

‡ So we nod, nod all together,
Nod, &c.

* Motions of the hands, &c., are made by the scholars in accordance with the words. The boys and girls will take turns in singing.

† The toe of the foot only should be raised from the floor.

‡ This verse to be sung very slow and faint, finishing in imitation of sleep.

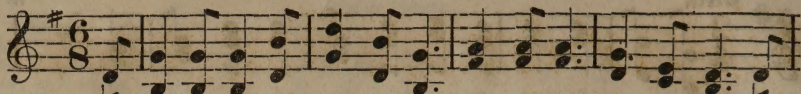
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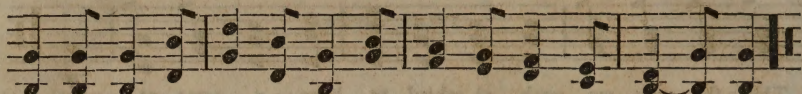
PRIMARY SCHOOL EXERCISE.

NO. 2.

THE FARMER.



1. You see the far-mer in his field, in his field, in his field, You



see the far-mer in his field So ear-ly in the morn-ing.

2

And then he comes and ploughs the ground,
Ploughs the ground, ploughs the ground;
And then he comes and ploughs the ground,
So early in the morning.

3

And then he comes and sows the seed,
Sows the seed, &c.

4

And then he harrows and covers it o'er, &c.

5

And then the gentle showers come down, &c.

6

The weather is hot, and the wheat grows up, &c.

7

The reaper comes and he cuts it down, &c.

8

He bundles it up, and cries "Harvest Home," &c.

9

The mill goes round and grinds the grain, &c.

10

The baker comes with his bread to sell, &c.

11

The flour he takes to make it well, &c.

12

And into the oven he shoves it well, &c.

And thus the happy farmer lives, &c.

All day and in the morning.

NOTE.—Motions of the hands, corresponding to the words, should be made by the whole school, while the above is being sung.

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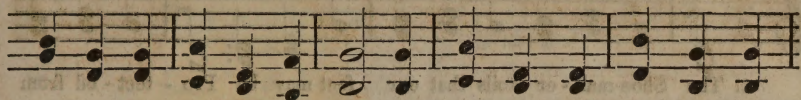
NO. 3.

SONG IN MOTION.

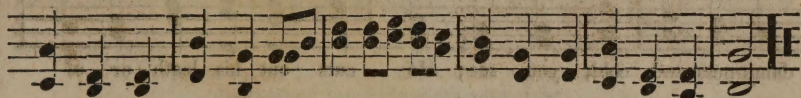
ARRANGED BY ASA FITZ.



1. Now we lit - tle children as-sem-bled in school, We must be at-



ten-tive to or - der and rule; We'll read or we'll sing as our



teach-er commands, And keep time so nice - ly by clap - ping our hands.

2

Our hands and our faces so nice and so clean,
And moving our fingers so nimbly are seen;
Our hands on our heads next we'll prettily place,
Then some arcs of a circle our elbows shall trace.

3

Our hands on our shoulders is next in our rule,
And well do we place them, obedient in school;
We'll give them a toss up and down in the air,
And count one, two, three, four, while shaking them there.

4

Our next true position is right about face,
With arms horizontal all true to their place;
We'll clap once, again once, then 1, 2, 3, 4,
Then hands by our sides hanging true as before.

5

Now left about face we will turn us once more,
And step out true time with our feet on the floor;
When wearied with standing our arms we'll stretch out,
And then we will twirl them so swiftly about.

NOTE.—The scholars may stand during the singing of this song, and make motions with their hands, arms, &c. corresponding to the words. The first exercise commences on the last line of the first verse. The arcs of a circle are made by moving the elbows up and down, at the utterance of each syllable, while the hands are upon the head.

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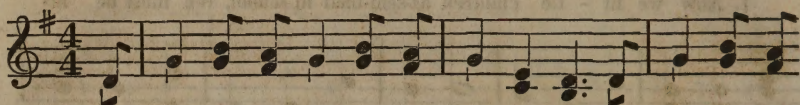
PRIMARY SCHOOL EXERCISE.

NO. 4.

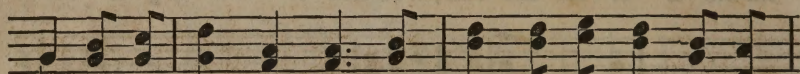
THE SHOEMAKER.

Air,—"A Rose in the Garden."

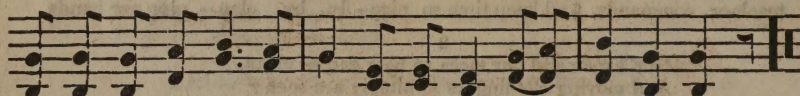
Words by J. W. GREENE.



1. The Shoe-mak - er toils that our feet may be Pro - tect - ed from



damp-ness and cold, you see; He cuts out his leath - er of



prop - er size and form, The shoe - mak - er keeps our feet all warm.

2

He makes all his *waxed-ends* so nice and long,
 He sews up the *seams* till they're tight and strong,
 He hammers out the *soles*, with his *lap-stone* on his knee,—
 The shoemaker toils for you and me.

3

The *uppers* he fixes upon his *last*,
 He tacks on the *soles* with his *tacks* quite fast,
 And then he drives the *pegs* through the edges round and round,
 To keep our feet from the damp cold ground.

4

He draws out the *tacks*, then the *soles* trims nice;
 He pulls out the *last* with his *hook* in a trice:
 He *rasps* off the *pegs*, that they may not prick our feet,
 Then puts on the *polish* with his brush so neat.

5

Hurra! for the shoemaker faithful, true!
 Hurra! for his trade and his character too!
 While honestly he labors to keep us from the cold,
 We'll sing of the shoemaker brave and bold.

NOTE.—Make the appropriate mimic motions to all the verses. While singing the last verse, the right hand should be *swung round* in the usual manner.

From "School Songs for the Million." Copyright secured.

NO. 5.

THE MIMIC COOKS.

With animation.

Words and Music by J. W. GREENE.

1. At five o'clock Pa - pa will come, So let us now the ta-ble set; Mamma is gone, we're
Semi-chorus. 1st Voice.

all a-lone, And we the sup-per now must get, So blow the fire, and hur-ry the cakes, The
2d Voice. Full Chorus.

water boils, the biscuit bakes; *Stand by the door to meet Papa, I'm sure he'll laugh, ha, ha, ha, ha!

2. Bring on the plates, the knives and forks—
Stop, stop! the table-cloth's not right!
All smooth and even it must be—
Papa will bring his friend to-night.

CHORUS.—Now, blow the fire, &c.

3. The knives and forks why dont you put
More orderly around the plates?
This place is mine, and that is yours,
And here's Papa's, and there is Kate's.

CHORUS.—Do blow the fire, &c.

4. Dear Charlie run and buy some milk;
The pepper, Jane, you need not bring;
Come, come, dear Ellen, fix the sauce,—
I'd rather have you work than sing.

CHORUS.—Let's blow the fire, &c.

5. Put in the tea, and make it steep,
The cups and saucers bring along;
Cold water, Kate, will do for us—
The tea, you know, is very strong.

CHORUS.—We'll blow the fire, &c.

6. O, dear, the teaspoons I've forgot!
Why, Ellen, where's the butter plate?
Quick, quick! the chairs—set up the chairs,—
Papa will come—'tis getting late.

CHORUS.—Now leave the fire, take up the cakes,—
How well our stove the biscuit bakes!

Throw back the door,—for here's Papa!—
See how he laughs, ha, ha, ha, ha! †

*This line should be rather spoken than sung; yet the time may be kept, the same as in singing.

†Let the last chorus be followed by a brisk clapping.

N. B.—If the school is not much advanced, the whole chorus may be sung in the usual way.

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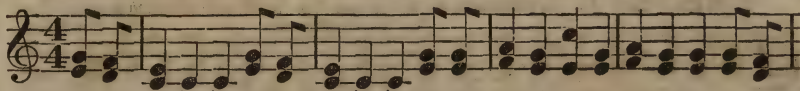
PRIMARY SCHOOL EXERCISE.

NO. 6.

CLAP, CLAP, HURRA.

Lively.

Words and Music by W. H. WALKER.



1. Hold the right hand up, hold the left hand up; Whirl the fingers briskly, *clap, clap, clap* See the



blacksmith strike while the iron is hot, Lit - tle boy, wake up from your drowsy nap!

2. To the Eastward point, to the Westward point;
Fold your arms behind you, heads upright.
See the drummer drum on his big bass drum!
Let us step together—left foot, right.
3. Here we all stand up *clapping* merrily,
Let the arms extend*—*clap* once again.†
See the sawer saw‡ at the big wood-pile;
How it makes the blood move through each vein!
4. Let us seated be, and our arms fold up,
Then again *clap* merrily, merrily O!
See the school-girl washing her hands and face,
For to school all clean she loves to go.
5. Now we rise again and our hands stretch up,
Back and forward quickly the elbows draw; ||
See the school-boy driving his hoop along,—
*Ha, ha, ha, ha, ha,—HURRA! HURRA! ***

*Horizontally, to the left and right.

†Keep the arms perfectly straight, and swing them *upwards* till they meet over the head.

‡Bend the body over slightly, then move the hands and arms with great force in imitation of the *wood-sawer*. This movement expands the chest admirably.

||Stand perfectly erect, shut the hands and throw the elbows back suddenly as far as you can, then forward, till the arms are straight.

**Swing the right hand, in the usual way.

N. B.—As soon as the *Hurra* is over, give the *Triple Applause*; i. e., all *clap* briskly, then stop; *clap* again briskly, then stop; *clap* once more briskly, then stop. The teacher can hold up one hand as a signal for stopping.

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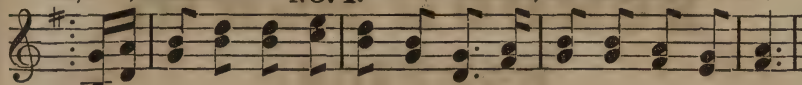
"I'LL BE A MAN."

9

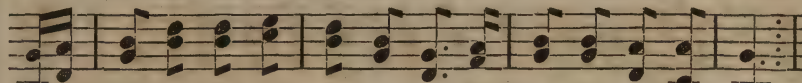
AIR,—"O, Susanna."

NO. 1.

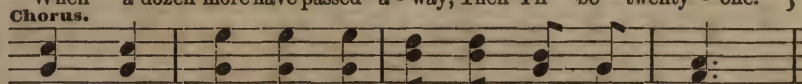
WORDS, BY CHARLOTTE HOLT.



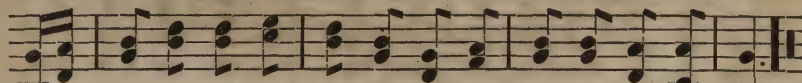
I'm but a lit-tle fel-low now Be-tween three feet and four,
Al-though but nine short years as yet A-bove my head have run,



But if I keep on grow-ing fast, I'll soon be three feet more, }
When a dozen more have passed a-way, Then I'll be twenty-one. }



Oh ye great men, Oh dont you fret for me,



I'll be a great man by and by And strive for lib-er-ty.

I wear a cap and apron now,
And dress as mother tells;
But then I'll have a hat and coat,
Like anybody else.
I'll have a pocket in each side,
A watch within my vest,
A dickey and a neckerchief,
As smart's the very best.

CHORUS—Men of fashion
Don't you fret for me;
I'll be a great man by and by,
Though small I now may be.

For when I am a man, I'll vote,
For President you know;
Though Cass and Taylor both are down,
Some other one will do.
And no mere party ever shall,
Hold me in fetters tight;
I'll go for truth and liberty,
My country and the right.

CHORUS—Politicians,
Don't you fret for me;
For when I come to be a man,
I'll vote for Liberty.

A tippler I will never be,
No drop my lips shall pass,
I'll sign the true tee-total pledge,
And keep it till the last.
Nor will I use the poison weed,
Which now so many crave;
Because I mean to be a man,
And never be a slave.
CHORUS—O ye Tipplers,
Don't you fret for me,
For when I come to be a man,
I'm going to be free.

And many years must pass away,
And I must go to school,
That if they choose me President,
I may know how to rule.
With knowledge I must store my mind,
For though I'm e'er so tall,
If I am rude and ignorant,
I shall be very small.

CHORUS—Men of learning,
Don't you fret for me;
I'll study, that when I'm a man,
A wise one I may be.

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SCHOOL SONG.

MORNING.

AIR,—“Lightly Row.”

Words by E. Woodbury.



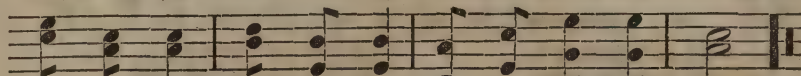
1. Si - lent - ly! Si - lent - ly! Ope, and close the school room door;



Care - ful - ly! Care - ful - ly! Walk up - on the floor!



Let us, let us strive to be, From dis - or - der ev - er free,



Hap - pi - ly! Hap - pi - ly! Pass - ing time a - way.

2

Cheerfully! Cheerfully!
Let us in our work engage;
With a zeal! With a zeal!
Far beyond our age;—
And if we should chance to find
Lessons that perplex the mind,
Persevere! Persevere!
Never borrow fear.

3

Now we sing; now we sing,
Gaily as the birds of Spring;
As they hop; as they hop,
On the high tree top,
Let us be as prompt as they,
In our work or in our play
Happily, Happily,
Passing time away.

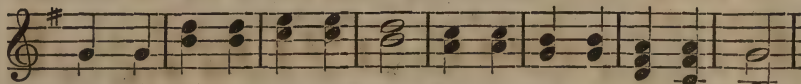
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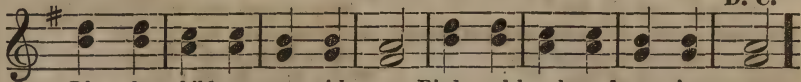
SCHOOL SONG.

VACATION.

AIR,—“Haste thee, Winter.”



Come my children, come a - way, For it is va - ca-tion day;
Get your hats and come a - way, For it is va - ca-tion day.
D. C.



Lit - tle children come with me; Birds and brooks and po - sies see;

Everything doth laugh and sing;
See the pretty flowers spring;
See the kittens full of fun;
Sporting in the pleasant sun;
Children, too, may sport and play,
For it is vacation day.

Bring the hoop and bring the ball,
Come with happy faces all;
Let us make a merry ring,
Talk and laugh, and dance and sing,
Quickly, quickly, come away,
For it is vacation day.

THE LITTLE HUSBANDMAN.

I'm a little husbandman,
Work and labor hard, I can;
I'm as happy all the day
At my work, as if 'twere play;
Though I've nothing fine to wear,
Yet for that I do not care.

When to work I go along,
Singing loud my morning song,
With my wallet at my back,
Or my wagon-whip to smack;
Oh! I am as happy then,
As any idle gentlemen.

I've a hearty appetite,
And I soundly sleep at night;
Down I lie content, and say,
“I've been useful all the day;
I'd rather be a ploughboy, than
A useless little gentleman”

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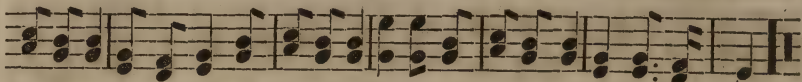
NO. 4.

SCHOOL SONG.—The Happy Schoolroom.

ARRANGED BY A. FITZ.



We have come from our homes away, Where cares we have none; }
 We have parted from our mer - ry play, To seek truth a - lone. } Haste, comrades,



fly with me, Where true knowledge waits for thee, Ours, ours its sweets shall be, Ever the same.

"The summer has its heavy cloud,

The rose leaf will fall;"

But our sweet schoolroom wears no shroud,

Its pleasures ne'er will pall;

"Each new morning ray,

Leaves no sigh for yesterday,

No smile passed away,

Would we recall."

Then hence, to this happy place,

Where truth and knowledge shine;

And first in the merry race,

Make them freely thine;

Haste, then, fly with me,

Where true knowledge waits for thee,

Ours, ours, its sweets shall be,

Ever the same.

No. 5.

SCHOOL SONG.—School Boy's Carol.

ARRANGED BY A. FITZ.



Come now my merry, happy boy, A-way, a - way to school; }
 There is a lit-tle world of joy, A-way, a - way at school. }

Hur - ra! hur - ra! hur - ra! hur - ra! Hur - ra! hurra! hur - ra.

D. C.



Then take thy books and leave thy play, And to the schoolroom hie a - way,

O come then to the school-boy's home,

Away, away to school;

And never let thy footsteps roam,

Away, away from school;

Here Science' schoolmates ever dwell,

Here love and truth their chorus swell,

Hurra! hurra! hurra! hurra!

Hurra! hurra! hurra!

Though howling winds and tempests blow,

Away, away to school;

Through storms of sleet and drifting snow,

Away, away to school;

With ardent hopes, and favoring gales,

The school-boy's courage never fails,

Hurra! hurra! hurra! hurra!

Hurra! hurra! hurra!

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SCHOOL SONG.

13

NO. 6.

LAZY BILL.

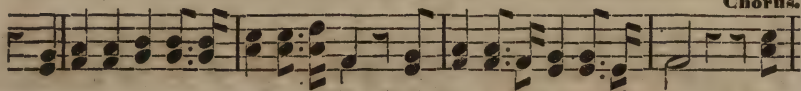
AIR,—“Uncle Ned.”

WORDS BY J. W. GREENE.



1. There was a young truant, they call'd him Lazy Bill, He's fled long a-go, long a - go!

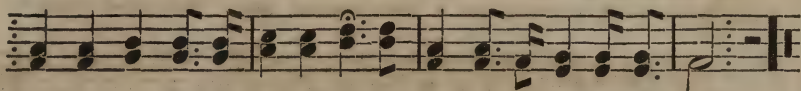
Chorus.



When last I saw him he ran behind the mill—For to run, sir, he wasn't very slow. Then



place all his books in a row; . . . Pack up his trinkets for a show;



No more lessons for poor young Bill, He's gone where the old tru-ants go.

His hands were as dirty as dirt could ever make,
His face—oh, it wasn't very clean!
His hair— if you combed it, the comb would surely
break;
His clothes scarcely fit to be seen.

CHORUS.—Then place all his books in a row, &c.

One morning I met Lazy Bill in the street;
Said I—“Going to school, Bill, to-day?”
But he saw the master coming, so he picked up his
feet,
And he ran like a woodchuck away!

CHORUS.—Then place all his books in a row, &c.

One dark, rainy day, Bill thought he'd venture in,
Teacher set him a task all alone;
But he had n't studied long, ere we heard a mighty
din,—

Out the window had lazy Billy gone!

CHORUS.—Then place all his books in a row, &c.

One night he stole a gold watch from Mr. Thomas
Page,

Lazy Bill—what a silly boy was he!
They took him off to jail and put him in an iron
cage,—

He'd better let the gold watch be!

CHORUS.—Then place all his books in a row, &c.

I wonder if he thinks now of what the teacher said,
That “*the TRUANT down to ruin quickly goes!*”
He used to swear, and say, “I wish the teachers all
were dead,

For they're nothing but the truant boy's foes!”

CHORUS.—Then place all his books in a row, &c.

O, who would be a truant, like wicked Lazy Bill,
And lose all the pleasures of our school!
To loaf about the street, or to hide behind the mill,
Never minding propriety or rule.

CHORUS.—Then place all his books in a row, &c.

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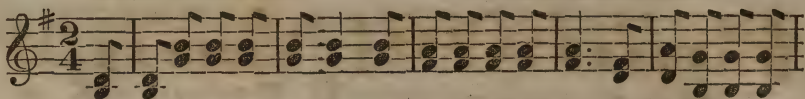
SCHOOL SONG.

NO. 7.

THAT JEWEL BRIGHT.

AIR,—“Dearest Mae.”

Words by E. Woodbury.



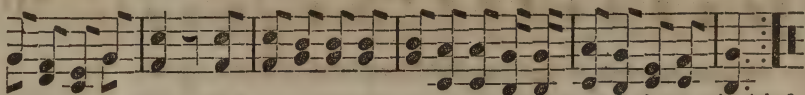
1. Come, children, listen to me, and learn what now you may, Of a bright lit-tle



fellow, in a school not far a-way; He early took his school books, and hurried off to



school, For fear he might be tardy, and it was against the rule. That jew-el bright, in



darkness he was light; His heart was kind, He ne'er was blind, To the good, the true, the right.

2 His books he studied fondly, and learned his lessons well—
Upon them ne'er was questioned, and the answers could not tell;
At school each day in season, as all good boys will be,
'Twas found by constant labor, he progressed quite rapidly.
That jewel bright, &c.

3 His comrades he loved always to see, attentive, kind;
It gave him sweetest pleasure, when he saw them well inclined;
His teachers, too, he aided—did every call obey,
For well he knew the burden that they bore from day to day.
That jewel bright, &c.

4 The task, O, how delightful, that tender bud to rear,
For he was well preparing now, to fill some useful sphere;
Now, children, all take courage, by his example pure;
Be prompt to do your duty, and you'll reap a harvest sure.
That jewel bright, &c.

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SCHOOL SONG.

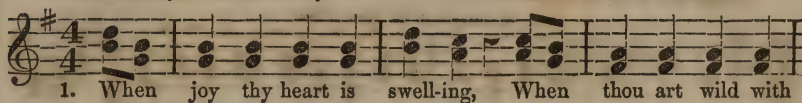
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NO. 8.

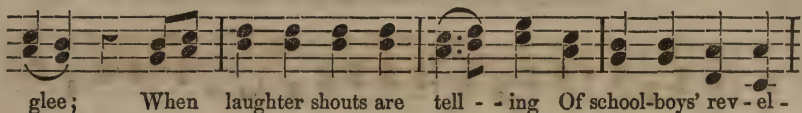
SWEAR NOT.

AIR—"Away with Melancholy."

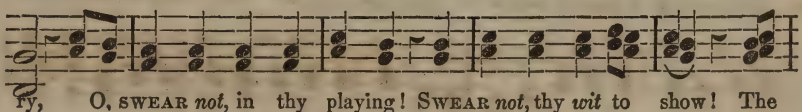
WORDS BY J. W. GREENE.



1. When joy thy heart is swell-ing, When thou art wild with



glee; When laughter shouts are tell - - ing Of school-boys' rev-el -



ty, O, SWEAR *not*, in thy playing! SWEAR *not*, thy wit to show! The



NAME we use in pray - - ing— Canst thou pro-fane it so?

2. When angry thoughts invade thee,
And prompt unkind desire,—
If petty wrongs have made thee
Speak out thy burning ire;
O, SWEAR *not*, in thy playing,—
SWEAR *not*, thy *wrath* to show!
The NAME we use in praying—
Canst thou profane it so?

3. When sportive tongues invite thee
To wordy contests vile,
Still striving to delight thee,
By OATHS and mingled smile!
O, SWEAR *not* in thy playing!
SWEAR *not*, thy *skill* to show!
The NAME we use in praying—
Do not profane it so?

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SCHOOL SONG.

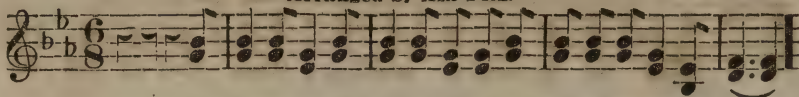
NO. 9.

OH, CARRY ME BACK.

AIR,—“Carry me back to Old Virginia.”

Words by J. W. GREENE.

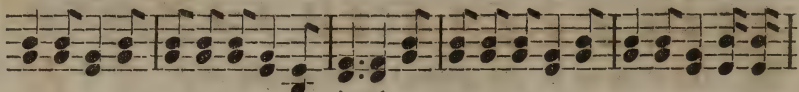
Arranged by Asa Fitz.



1. The pleasant school in yonder village, I went to from day to day,

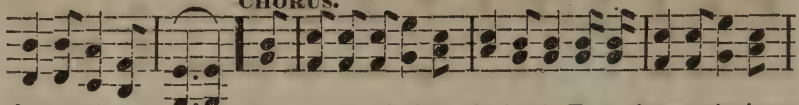


And boys and girls together learned To study, and sing, and play. 'Twas my delight, at

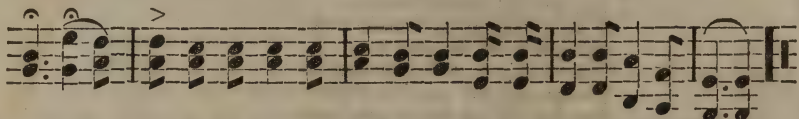


morning break, To look all my lessons o'er;—O, car-ry me back to school again, To my

CHORUS.



pleasant school once more. Yes, car-ry me back to school again, To my pleasant school once



more! Oh, car-ry me back to school a-gain, To my pleasant school once more!

2 My school-boy days were short and merry, And merry my heart shall be, As I think upon the innocent joys Our school-room gave to me. But I miss some lessons I lost at school, And it grieves my heart full sore,— So carry me back to school again, To my pleasant school once more. CHO. Yes, carry me back, &c.	3 Oh, tell me not I've passed the limit You've set in the school-boy's prime, That the World is now the school for me, And my only teacher, Time! I would go to school where once I went, And stand on the same old floor,— Then carry me back to school again, To my pleasant school once more. CHO. Yes, carry me back, &c.
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SCHOOL SONG.

17

NO. 10.

THE CAR OF EDUCATION.

AIR,—"Yankee Doodle."

WORDS BY E. WOODBURY



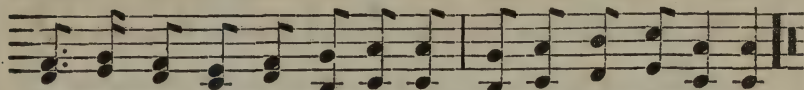
1. Here's the car of Ed - u - ca - tion, In its mo - tion stea - dy;
2. In the car are friends of learning, Zeal - ous all, but prudent;



But it stops at eve - ry sta - tion, Tak - ing who are rea - dy.
Each his rep - u - ta - tion earn - ing, As a faith - ful student.



Step on - board and claim a seat, Or you'll fall be - hind it;
Take the tick - ets— they are free—Haste! the bell is ring - ing;



Nothing can with *this* compete, And so you'll sure - ly find it.
Soon be - yond the reach 'twill be, Its way right on - ward winging.

Here you'll meet the hoary headed,
Ardent still and active;
To the Car they're firmly wedded,
Finding it attractive.
Soon they'll pass beyond the goal,
Never more returning;
But their virtues we'll enroll
Upon the altar burning.

Here is manhood in his power,
Vigor, and ambition;
Gathering laurels every hour,
By his erudition.
See them toiling side by side,
Each in his vocation,
Scattering knowledge far and wide,
In this fast growing nation.

Here's the rising generation,
Thoughtful and aspiring,
In the Car of Education,
Never, never tiring.
See them with an active zeal,
And a true devotion,
Counting it their greatest weal,
To keep the Car in motion.

Come and join the grand procession;
All are now invited;
Come, whatever your profession;
Let us be united.
Keep the Car upon the track,
Free from all disaster;
And if there's no holding back,
In time 'twill run the faster.

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SCHOOL SONG.

NO. 11.

WILLY LEE.

AIR,—"Cynthia Sue."

WORDS BY J. W. GREENE.



1. Not long a - go, when pass-ing by Near a lit - tle cot-tage



door, I saw two boys to - geth - er stand, While one did thus im - plore :

CHORUS.



"Oh, Willy, Willy, Willy Lee! Oh, Willy! Oh, Willy! Come, go along with me."

2 I wondered why so earnestly
He was calling Willy Lee;
For still he said in pleading tones,
"Oh, yes, do go with me!"

CHORUS.—Oh, Willy, &c.

3 "The place is fair, and every eye
Beams bright with hope and joy;
We toil, we strive—we sing, we play—
How sweet is our employ!"

CHORUS.—Oh, Willy, &c.

4 "The rains may pour, the snows may fly,
But 'tis always pleasant there;
The morning brings its cheerfulness,
The night brings no despair.

CHORUS.—Oh, Willy, &c.

5 "A loving band of comrades we,
And our leader, kind and true;
He guides us o'er a pleasant field—
Last night he asked for *you*!"

CHORUS.—Oh, Willy, &c. [words,

6 "With cheerful hearts, and pleasant
We will welcome you to-day;
We'll aid you when your task is hard,
You shall mingle in our play.

CHORUS.—Oh, Willy, &c."

7 A school house stands in yonder grove,
Near the little cot you see;
Two boys go daily singing there—
And one is WILLY LEE!

CHORUS.—Yes, Willy, Willy, Willy Lee!
'Tis Willy! Oh, Willy!—
How happy now is he!

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SCHOOL SONG.

19

NO. 12.

IDLE SCHOLAR'S CHOICE.

AIR, — "Billy Boy."

WORDS BY J. W. GREENE.

1. O, where have you been, Lit - - tle boy, lit - tle
boy? Say, where have you been, All the morning? "Why, to
school I have been, But they would not let me
in, For 'twas late, sir— an hour or so too LATE!"

2
How fast do you learn,
Idle boy, idle boy,
How well do you learn
All your lessons?
"Why, I do not learn a thing!—
I can't cypher, write, nor sing!—
O, this learning is awful hard to me!"

3
Do you love to go to school,
Tardy boy, tardy boy?
Do you love to go and see
Others study?
"No, I love to sit and play
With my marbles all the day!—
No, I *don't* love to jog* away to school!"

4
Don't you wish to be a MAN,
Silly boy, silly boy?
Don't you wish to be a MAN
Bright and clever?
"No, I'd rather be a boy,
And my ignorance enjoy— [see."
And a school-room I never more would

5
O, hard is the fate,
Wretched boy! wretched boy!
O, hard is the fate,
Thou hast chosen!
And thy life to thee will seem
But a long and weary dream—
O, AWAKE, then, AWAKE, and go to
school!

* Sing the last part of this line with a dragging, lazy movement.

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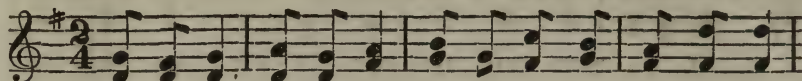
SCHOOL SONG.

NO. 13.

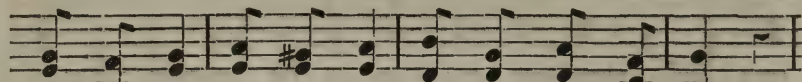
HOLYDAY SONG.

AIR.—

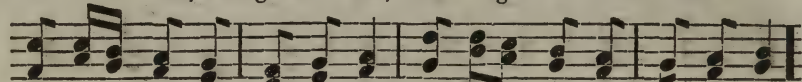
Words by CHARLOTTE KINGSBURY.



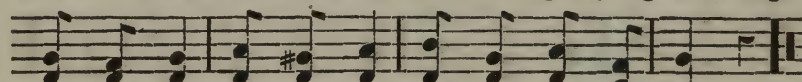
1. Come a - way, School-mates gay, To the fields we'll wend our way,



O ver hill, through the dell, Rov - ing at our will.



With the blue bird blend your song, As we gai - ly glide a - long,



Come a - way, School-mates gay, 'Tis a ho - ly - day.

2

Nature's smiles, all the while,
Will each lonely thought beguile.
Then we'll hie, for the sky
Has no clond on high.
Woods with merry sounds shall ring,
With our voices echoing,
And we'll be, wild and free,
As the birds we see.

3

Come away, while we may,
Soon the heavens will hide away,
And the night, hide from sight,
Every object bright.
Soon the morrow's bell will sound,
To the school-room then we'll bound,
And all will, cheerful still,
Climb on science hill.

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SCHOOL SONG.

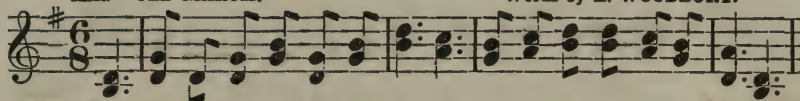
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No. 14.

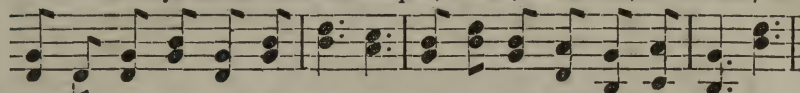
THE EX-PUPIL.

AIR.—OLD MARCH.

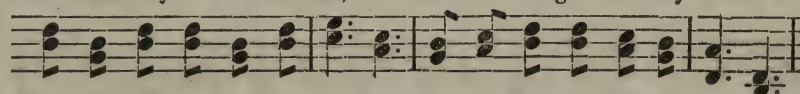
Words by E. WOODBURY.



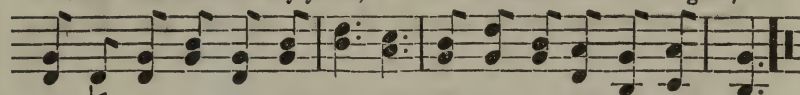
1. I'm now in the world's busy strife, Al - read-y to manhood I'm grown; 'Mid
2. The days that are numbered and past, I strive, but in vain, to re-call; It



the care and the bus-tle of life, My time, it is hard-ly my own—In
seemed that they ev-er would last, So full of de-light were they all. Th'in



mem'ry I of-ten return—My childhood live o-ver a-gain, And
struction received in my youth, I nev-er can have it a-gain; But



sigh for the lessons to learn, That once gave me trouble and pain.
it was so tempered with truth, Th'impressions will al-ways re-main.

3

5

That old-fashioned school-house I see—
'Tis pictured on memory's page,
And children, with merriest glee,
Around it in pleasure engage;
How oft on the ice did I skate!—
How oft did I coast down the hill!—
My love for them ne'er did abate—
In fancy I'm sporting there still.

4

I'm now from the school-room away;
Its profit no longer I share;
I might have been reaping full pay,
Had I an investment made there;
But I, like the rest of my mates,
Deemed books of small value to me;
My marbles, my sled, or my skates,
Were treasures far better to see.

My teachers did often declare,
"The seed-time of life—it is youth;
The soil of the mind now prepare,
And plant there the rich seeds of truth;"
This counsel so wise and so good,
(As now I esteem it to be,)
Was slighted, if e'er understood,
Though often repeated, and free.

6

When'er on the past I've looked back,
And viewed all my school-habits o'er,
In most I have found myself slack,
And many I have to deplore;
Now, children, whoever you be,
A lesson I'll give you to use;
Don't slight it because it is free;—
"Good counsel—oh! never refuse."

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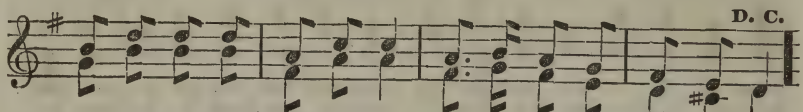
SCHOOL SONG.

NO. 15.

"TRY, TRY, TRY AGAIN."



1. { 'Tis a les - son you should heed, Try, try, try a - gain. }
 { If at first you don't suc - ceed, Try, try, try a - gain. }
 You will con - quer, nev - er fear, Try, try, try a - gain!



Then your courage should ap - pear, For if you will per - se - vere,

2

Once or twice, though you should fail,
 Try, try, try again,
 If you would at last prevail,
 Try, try, try again!
 If we strive, 'tis no disgrace,
 Though we may not win the race,
 What should you do in that case?
 Try, try, try again!

3

If you find your task is hard,
 Try, try, try again.
 Time will bring you your reward,
 Try, try, try again!
 All that other folks can do,
 Why, with patience, should not you?
 Only keep this rule in view,
 Try, try, try again!

SCHOOL SONG.

NO. 16.

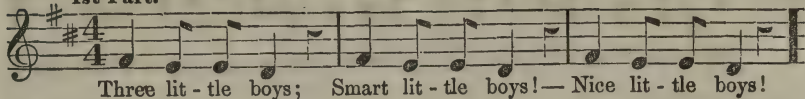
THREE LITTLE BOYS.

A ROUND, IN THREE PARTS.

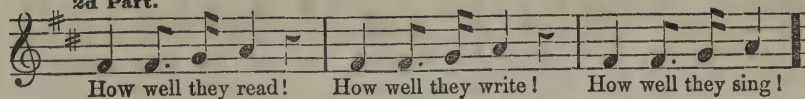
AIR. — "Three Blind Mice."

Words by W. H. WALKER.

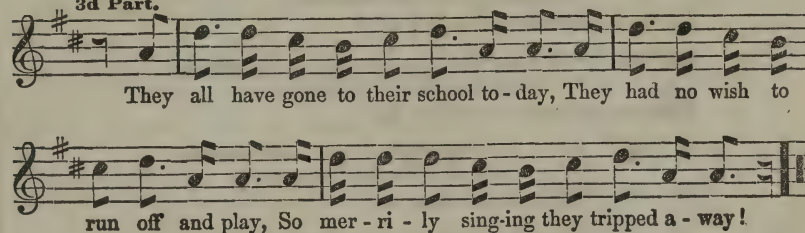
1st Part.



2d Part.



3d Part.

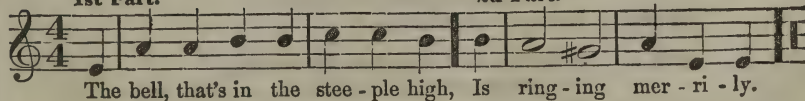


THE BELL.

A ROUND, IN TWO PARTS.

1st Part.

2d Part.



From "School Songs for the Million." Copyright secured.

SCHOOL SONG.

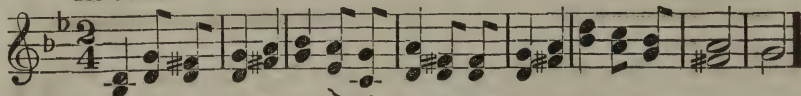
NO. 17.

THE SCHOOL-BOY'S SATCHEL.

AIR. — "The Scotchman's Wallet."

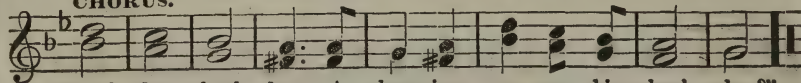
Words by W. H. WALKER.

1st Voice.



Have not you seen the school-boy's Satchel "A hanging o-ver his shoul - der ?

CHORUS.



Shoul - der, shoul - der, A hang-ing o - ver his shoul - der ?"

2d Voice. O, yes, I've seen the school-boy's Satchel,
"A hanging over his shoulder,—

CHORUS.—Shoulder, shoulder, &c."

1st Voice. What had the school-boy got in his satchel,
"A hanging over his shoulder ?

CHORUS.—Shoulder, shoulder, &c."

2d Voice. Plenty of school books, papers, and pencils,
"A hanging over his shoulder,—

CHORUS.—Shoulder, shoulder, &c."

1st Voice. Can not we buy the school-boy's Satchel,
For three or four great sticks of candy ?

CHORUS.—Candy, Candy, &c."

2d Voice. Treasures of MIND are in that Satchel,
"A hanging over his shoulder,—

CHORUS.—Shoulder, shoulder, &c."

2d Voice. Better than gold the school-boy's treasure,
"A hanging over his shoulder,—

CHORUS.—Shoulder, shoulder, &c."

Both. O, let the school-boy keep his Satchel,
"A hanging over his shoulder,—

CHORUS.—Shoulder, shoulder, &c."

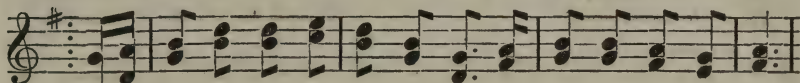
SCHOOL SONG.

NO. 18.

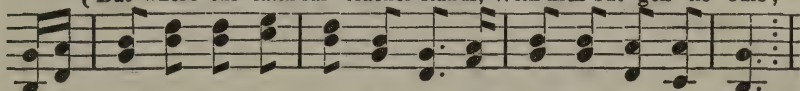
O THE SCHOOL-ROOM.

Air. — "O Susanna."

Words by WARREN JACOBS, Esq.

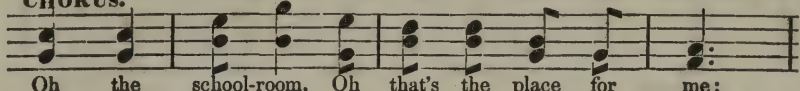


1. { It is not in the noisy street, That pleasure's oft-en found;
But where the faith-ful teacher stands, With firm but gen-tle rule;

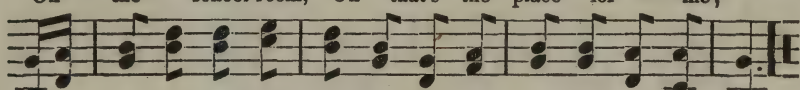


It is not where the i-dle meet, That pur-est joys a-bound. }
Oh that's the hap-piest place for me, The pleas-ant com-mon school. }

CHORUS.



Oh the school-room, Oh that's the place for me;



You'll rare-ly find, go where you will, A hap-pier set than we.

2

We never mind the burning sun,
We never mind the showers,
We never mind the drifting snows,
While life and health are ours;
But when the merry school bell throws
Its welcome on the air,
In spite of rain and drifting snows,
You'll always find us there.
Oh the school-room, &c.,

3

We come from down in Boston Street,
We come from Carltonville,
We come, we come, with nimble feet,
From up on Prospect hill;
From up on distant Boston Road
A mile or more we come:
We come from many a bright abode,
From many a pleasant home.
Oh the school room, &c.,

4

The stamp that's borne on manhood's brow
Is traced in early years;
The good or ill we're doing now,
In future life appears:
And as our youthful hours we spend
In study, toil, or play,
We trust that each his aid may lend
To cheer us on our way.
Oh the school-room, &c.,

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SCHOOL SONG.

NO. 19.

"WHERE ARE YOU GOING, JOHN?"

A ROUND, IN FOUR PARTS.

AIR. — "Let us endeavor."

Words by W. H. WALKER.

1st Part.

Where are you go - ing, John? Come,

2d Part.

let's go to school now. "O,

3d Part.

no, I must fish to - - day —

4th Part.

SCHOOL makes me sleep - - y!"

"WHAT WILL MAKE US HAPPY?"

A ROUND, IN THREE PARTS.

Words and Music by W. H. WALKER.

1st Part.

What will make us hap - - py?

2d Part.

Do - - ing good to oth - - ers —

3d Part.

That will make us hap - - - py!

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SCHOOL SONG.

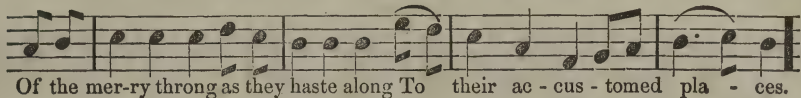
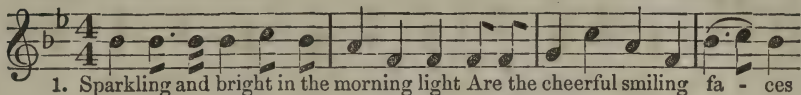
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.NO. 20.

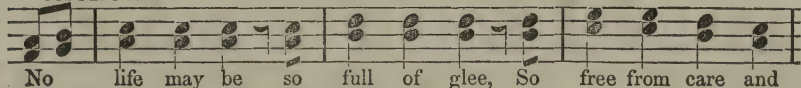
THE GAY SCHOOLBOY.

AIR. — "Sparkling and Bright."

Words by J. K. LOMBARD.



CHORUS.



sor - row, So full of joys as the gay school-boy's Who thinks not of the morrow.

2

Better than wealth is the glow of health
Each rosy cheek adorning;
When sweet content its charm has lent
To life's young gladsome morning.
No life may be, &c.

3

Richer by far than the treasures are
To which thousands now are turning,
Are the priceless spoils of the student's toils
In the golden mines of learning.
No life may be, &c.

4

Then who would roam far away from home,
And ties the closest sever,
To seek the plains and golden grains
Of Sacramento's river; *

5

When Wisdom stands with open hands,
And points to the discerning
The countless stores she freely pours
Around the paths of learning.
No life may be, &c.

* Omit the Chorus to this verse.

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SCHOOL SONG.

NO. 21.

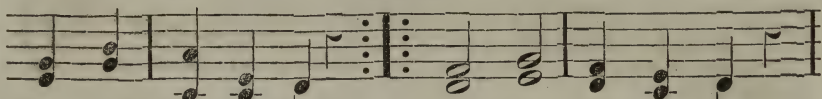
THE SINGING MASTER.

AIR.—"O Rose."

Words by J. W. GREENE.



1. *One, Two, Three, Four, Five, Six, Seven; Don't you see the*
Do, Re, Mi, Fa, Sol, La, Si, Don't you see the*
 CHORUS.



SCALE goes up to Seven?
 SYLLABLES are Do, Re, Mi?

Mi, fa, mi, re, do;
 O, dear! don't sing so!—



Mi, mi, mi, mi, fa, mi, fa, sol, re, do.
 Pi - ty if you can't say your Mi, Re, Do!

2. NOW BEAT TIME;—Up, Down, Left, Right;
 All together! Up, Down—that's not right!
 ACCENT stronger! Mi, sol, re,—
 Speak a little PLAINER, Miss, and BEAT,
 I say!

CHORUS. Mi, fa, &c.

3. Mind that SHARP Four! make Fa, F♯;†
 Always recollect, SHARP Do is D♯.||
 FLAT that seven, Miss!—sing Si, Se;§
 Will you never learn, FLAT Mi is M♭?¶

CHORUS. Mi, fa, &c.

4. Eighth-REST, Fourth-REST, Half-REST,
 REST;

A singer of the RESTS** you must detest.
 See that HOLD, boys? Now, hold on! ☹
 That'll do, I thank you—my breath's all
 gone!

CHORUS. Mi, fa, &c.

5. To the G-SCALE now we'll go;
 The Sol of C is taken to make G's Do.

G's Sol, D's Do; and D's, A's;‡
 That's the way to Transpose, the SHARP
 man says.

CHORUS. Mi, fa, &c.

6. Mr. FLAT-man takes C's Fa,
 And turns it into Do for F—ha, ha!
 F's Fa B-flat takes for Do;
 The flat-of-E, and A-flat, do just so. |||

CHORUS. Mi, fa, &c.

7. Sing Piano—Pianissimo;
 Poco Forte, Presto, Staccato!
 Diminuendo, Crescendo;
 Moderato, Lento, Pomposo'

CHORUS.—

O, ho! sing just so!—
 And very soon you'll learn Do, Mi, Sol, Do.
 Mi, fa, mi, re, do;
 Mi, mi, mi, mi, fa, mi, fa, sol, re, do.

*Pronounced Doe, Ray, Mee, Fah, Sole, Lah, See.

†Fee. || Dee. § Say. ¶ May. **That is, one who disregards the RESTS. ‡Sol, in the G-SCALE, is Do in the D-SCALE; and Sol in the D-SCALE, is Do in the A-SCALE. ||| That is, Do in the E-flat-SCALE, is the Sol of the B-flat-SCALE; and Do, in the A-flat-SCALE, is the Sol of the E-flat SCALE.

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ELEMENTARY LESSONS
ON
FIGURED MUSIC.

BY
ASA FITZ AND J. W. GREENE.



BOSTON:
PUBLISHED BY FITTS & HOBBS,
120 Washington Street.

INTRODUCTION.

THE MUSICAL SCALE.

Every body knows, or ought to know, that the *Musical Scale* is a series of seven sounds, rising one above another, like the rounds in a ladder. Almost every body ought to know, too, that these *seven sounds* of the Scale are numbered, *one, two, three, four, five, six, seven*. Expressed in Arabic numerical characters, the musical Scale stands thus: 1, 2, 3, 4, 5, 6, 7. ▲ These figures, when sung, are called, *do, re, mi, fa, sol, la, si*; pronounced, *doe, ray, mee, fah, sole, lah, see*. This designating of the sounds of the scale by figures, is nothing new. The best Church Music Books have for many years contained it. All the Singing Masters in the country are accustomed to train their scholars more or less on the *Figured Scale*.

The Scale cannot be learned by reading; it must be done by practice, by imitation. The following Lessons are given for the use of a teacher, *who already knows the Scale*, and is anxious to teach it to his scholars. By the proper use of his voice and the black-board, he will find this to be not a difficult task. Do not attempt too much at once. Most of the Lessons are intentionally made very short, as the time which most schools will have to devote to the study of music, must consist of small portions. Of course the teacher will sometimes include several Lessons in one, or, if need be, will divide those which may seem too long.

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ELEMENTARY LESSONS.

PART I.

THE MUSICAL SCALE.

LESSON I.

Scholars who do not know the scale must be thoroughly drilled upon it, till every sound is familiar. Let the teacher sound 1, on a convenient pitch. Scholars imitate. Repeat this several times. Teacher sound 1, and 2. Scholars imitate several times. Teacher sound 1 and 2 forward and backward, or up and down. Scholars imitate. Do this several times. Teacher sound 1, 2, and 3. Scholars imitate. Sound 3, several times. All sing 1, 2, 3, up and down ten or a dozen times, if necessary. The scholars are now prepared for the first exercise by skips; that is, *they can now sing ANY TUNE which can be written, in ANY KEY*, provided the composer keeps within the first three sounds of the scale, and makes his sounds of equal length.

We do not wish to do what the teacher can do just as well as any body else; therefore we write only *one exercise of a kind*. The teacher may write on the board as many *similar* exercises as the school seems to require.

EXERCISE.

112233221232123213221111

A great number of exercises may be made, by varying these three figures. Encourage the scholars to prepare original exercises similar to the above. The best of these should be written on the board for regular practice at the Music Lesson. In this way some very pleasing exercises, and even correct tunes will be produced. After a little practice, the labor of writing musical exercises will be found less difficult than the common exercise of "writing compositions."

LESSON II.

Give an easy pitch—say middle C, as nearly as you can, and request the school to sing 1, 2, 3. Sing again. Sing down and up again; that is, 3, 2, 1, 1, 2, 3. Sing up once more, and prolong 3. Now, Teacher, sound 4, several times. Scholars imitate. All sing 1, 2, 3, 4. Sing again. Sing up and down five or ten times, till these four sounds are very familiar to most of the scholars.

EXERCISE.

111133334433222212342211

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ELEMENTARY LESSONS.

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LESSON III.

Let the whole school try to sound 1, on middle C. Of course, very many will sound wrong—perhaps all will, but no matter; set them right. All sing 1, 2, 3, 4, 4, 3, 2, 1. Scholars Sing 1; Sing 3; Sing 1; Sing 4; Sing 2; Sing 4; Sing 1; &c. Sing up to 4, and prolong it. Teacher sound 5. Scholars imitate. All sing 1, 2, 3, 4, 5. Sing again. Sing again. Sing up and down as many times as you think best.

EXERCISE.

1 2 3 4 5 5 5 5 4 3 2 1 2 2 2 3 1 3 5 3 1 1 1 1

Sing this till you are tired of it. Then, if it is time to close the Music Lesson, give out some exercises for the scholars to prepare for the next lesson. If any one says, "I can't write a musical exercise"—tell him he has already written more than fifty! *He cannot write a row of figures* without writing a musical exercise. More than a hundred good tunes may be made by varying these five figures. TRY.

LESSON IV.

Sound 1, on middle C. Sing 1, 2, 3, 4, 5, 5, 4, 3, 2, 1. Sing 1; sing 3; sing 5; sing 4; sing 2; sing 1; sing 5; sing 2; sing 5; sing 1; &c. Sing up to 5, and prolong it. Teacher sing 6. Scholars imitate. All sing up to 6, and back again. Begin at 6, and sing down to 1, several times.

EXERCISE.

3 3 6 6 5 6 5 3 4 4 3 5 4 2 1 1 5 6 5 3 1 2 1 1

Sing fast or slow to suit your own taste, but after you commence an exercise, sing with uniform time till it is closed.

LESSON V.

Sound 1 on middle C. Sing up to 6 and back again. Skip from five to twenty times, as seems necessary. Take the easiest skips first. You will find 1, 3, 5, to be the easiest.

Scholars sing up to 6, and prolong it. Teacher sound 7 very carefully, for it is the hardest sound in the whole scale. Teacher sing up to 7 several times, then let the scholars imitate. Remember that this is the last sound in the scale above. There are several scales above the one you are now practicing; so are there several others below it—but they are all alike, and when you have learned one you have learned all.

EXERCISE.

1 3 5 3 4 6 6 5 7 6 7 6 5 5 5 3 1 3 5 7 6 4 2 1

Do not fail to encourage the scholars to prepare original exercises on the scale. If an exercise is a little faulty, or does not entirely please the ear, try to alter it for the better. After a little attention and practice, a pupil may write a very pleasing exercise in two or three minutes.

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ELEMENTARY LESSONS.

LESSON VI.

LET the school give middle C. Sing up to 3, and back ; up to 4, and back ; up to 5, and back ; up to 6, and back ; up to 7, and back. Sing again up to 7, and prolong it. Do this three or four times. How impatiently the voice rests on 7 ! It is the last sound in the scale, yet the ear is not satisfied with this sound as a resting place.

Teacher, sing alone from 1 to 7 — pause a little, then sound 1 in the next scale above. Scholars imitate. Observe, now, that you have sounded 1 in a scale which is precisely like the other scale, only it is higher. Sing carefully from 1 to 1 above. Sing 1, 2, above — then back. Sing 1, 2, 3, above. Sing from 3 above to 3 below. Sing from 1 below to 5 above, and back.

Sing 1, on middle C. Teacher, start on this sound, and sing downward, 7, 6, 5, and back. Scholars imitate. Start on this lower 5, and sing up, through the three scales, as far as you can — then back. We represent these three different scales to the eye, by three different styles of figures. But it may be well to present these in a separate lesson.

LESSON VII.

The Different Styles of Figures.

1. The LIGHT FIGURES designate the *Middle Scale*.
2. The OPEN FIGURES designate the *Scale next above*.
3. The HEAVY FIGURES designate the *Scale next below*.

To fix these facts in the memory, we here present the three sets of figures :

Open,	1	2	3	4	5	6	7
Light,	1	2	3	4	5	6	7
Heavy,	1	2	3	4	5	6	7

LESSON VIII.

Practice in the different scales need not be much extended. As soon as the school can pass easily from one scale to another, both by regular progression and by skips, they are prepared to sing plain tunes, which are written in two or more scales.

EXERCISE.

5 5 6 7 1 2 3 1 5 3 2 1 5 3 2 1 6 5 6 7 1

If the open five is too high, start the Exercise on a lower pitch.

EXERCISE.

5 5 3 2 1 1 7 6 5 5 5 4 3 5 1 3 5 1 2 3 2 1 1

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LESSON IX.

Fixed and Sliding Scales.

THE first seven letters of the alphabet have long been used to represent the seven sounds of the scale. C is 1, D is 2, E is 3, F is 4, G is 5, A is 6, B is 7. The lettered scales are *fixed* scales; the figured scales are *sliding* scales. For example, C is always the sign of *one particular sound*; but 1 may slide up or down, so as to represent *different* sounds.

How can seven letters be made to represent several successive scales, one above another? Godfrey Weber, an eminent German writer, has expressed seven lettered scales in the following manner:

C D E F G A B; C D E F G A B; c d e f g a b; $\bar{c} \bar{d} \bar{e} \bar{f} \bar{g} \bar{a} \bar{b}$; $\bar{\bar{c}} \bar{\bar{d}} \bar{\bar{e}} \bar{\bar{f}}$
 $\bar{\bar{g}} \bar{\bar{a}} \bar{\bar{b}}$; $\bar{\bar{c}} \bar{\bar{d}} \bar{\bar{e}} \bar{\bar{f}} \bar{\bar{g}} \bar{\bar{a}} \bar{\bar{b}}$; $\bar{\bar{c}} \bar{\bar{d}} \bar{\bar{e}} \bar{\bar{f}} \bar{\bar{g}} \bar{\bar{a}} \bar{\bar{b}}$.

The *highest* and *lowest* of these scales are entirely beyond the reach of any human voice; they are used only in instrumental music.

LESSON X.

Compass of the Human Voice.

The voices of females and of boys are one whole scale higher than those of men. Taken together, the two kinds of voice extend through a compass of *three scales*. In the common music books, the three vocal scales extend from the bottom line in the Bass Staff to the top line in the Treble Staff. In the lettered scales given by Weber, G is the *lowest* sound, and $\bar{\bar{f}}$ is the *highest* sound in the three vocal scales. Bass voices extend from G to $\bar{c}$; Tenor voices, from c to $\bar{g}$; Alto voices, from g to $\bar{c}$; Treble voices, from $\bar{c}$ to $\bar{\bar{f}}$, and sometimes one degree higher. The small $\bar{c}$ (once marked) is called "MIDDLE C," because it is the top of the Bass compass, and the bottom of the Treble compass; i. e., it stands exactly in the middle of the three vocal scales.

LESSON XI.

Positions of the Figured Scales.

The figured scales have *seven* positions, viz., one to correspond with each letter in the lettered scale. In the *First Position*, the light 1 is on $\bar{c}$; in the *Second Position*, the light 1 is on $\bar{d}$; in the *Third Position*, the light 1 is on $\bar{e}$; in the *Fourth Position*, the light 1 is on $\bar{f}$; in the *Fifth Position*, the light 1 is on $\bar{g}$;  in the *Sixth Position*, the light 1 is on a; in the *Seventh Position*, the light 1 is on b. Hence, in the last two positions, the light 1 is lower than in either of the other positions.

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ELEMENTARY LESSONS.

LESSON XII.

Four Scales of VOICE, from Three Scales of FIGURES.

The well-known fact, that adult male voices are one scale *lower* than female voices, enables us to express a compass of four scales of *voice* by three scales of *figures*. This is evident, because, if an adult male and a female sing through a compass of three scales, the starting point of the male's voice will be one scale below the starting point of the female's voice; and, therefore, from the bottom of the one to the top of the other, there must be *four* scales.

In accordance with this principle, *any figure in the BASS, or TENOR, is always one scale (an octave) lower than the same figure in the ALTO, or TREBLE.* A man, therefore, ought not to sing the Alto, nor the Treble, unless he sings it *one scale higher* than he would sing the same figures, if they were in the Bass or Tenor. So, also, females and boys ought not to sing the Bass, nor the Tenor, unless they sing it *one scale lower* than they would sing the same figures, if they were in the Alto or Treble. Inattention to the principle which is set forth in this lesson, will make you often suppose the Bass, or Tenor, to be at one time *higher* than the Alto, or even the Treble; and at another time on an *equal pitch* with these.

EXERCISE IN TWO PARTS.

Treb.	3	2	1	1	2	5	7	2	3	2	1	1	2	5	1	1	2	5	5	4	3	2	1	1
Bass.	1	5	1	1	5	5	5	7	1	4	3	1	4	2	5	5	5	1	3	1	5	5	1	1

LESSON XIII.

Vocal Compass and Sliding Scales.

The Bass Compass measures 11 letters; the Tenor, 12 letters; the Alto, 11 letters; the Treble, 12 letters. This measurement allows the Treble to extend up to $\bar{g}$, which is one degree above the Three Vocal Scales. Remember, the Lettered Scales are *fixed*; the Figured Scales *slide* up or down. (See Lesson IX.) The following Table will show two important things: 1st, the whole extent of each voice or part; 2d, the manner in which the Figured Scales *slide*, and their different correspondence with the Lettered Scales in each successive position.

The object of *sliding* the Figured Scales, is to accommodate the different KEYS. The starting point is C; that is, 1 is first made to correspond with this letter. The table of the Vocal Compass must be deferred to Lesson XIV.

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ELEMENTARY LESSONS.

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LESSON XIV.

TABLE of the Vocal Compass, &c.

	G	A	B	c	d	e	f	g	a	b	c̄	d̄	ē	f̄	ḡ	ā	b̄	c̄	d̄	ē	f̄	ḡ		
No. 1.	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5		
No. 2.	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4		
No. 3.	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3		
No. 4.	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2		
No. 5.	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1		
No. 6.	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7		
No. 7.	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6		
	Bass begins.			Tenor begins.			Alto begins.			Bass ends.			Tenor ends.			Alto ends.			Bass ends.			Tenor ends.		

ELEMENTARY LESSONS.

LESSON XV.

Range of the OPEN FIGURES.

A glance at the Table of the Vocal Compass, (Lesson XIV,) will show: 1st. That music written in the Keys of A will have more Open Figures, than that in any other Key. 2d. That music written in the Keys of G will have less Open Figures, than that in any other Key. 3d. That it is impossible for the Treble ever to contain Heavy Figures in the Keys of A, B, or C. 4th. That the Bass may contain Open Figures in the Keys of A, B and C. (This will be evident, if you remember that any figure, when in the Bass, is one scale lower than when in the Treble.)

It is easy to perceive, also, that the number of *different* Open Figures which *may* appear in the Treble, in every possible Key, must be as follows:

Different Keys, A, B, C, D, E, F, G.

No. Open Figures in each Key, 7, 6, 5, 4, 3, 2, 1.

If the Treble in any Key has less Open Figures than are here indicated, it is because the composer has not, in any instance, carried the Treble to the top of the Treble Compass.

LESSON XVI.

Each of the following Exercises may be considered as part of a Treble extending from the bottom to the top of the Treble Compass. They show the greatest possible range of the Open Figures, within the Vocal Compass, in the different Keys.

EXERCISE in the A scale.

534517513435565753166571

EXERCISE in the B scale.

532346511722531555436571

EXERCISE in the C scale.

115322554567133154271531

EXERCISE in the D scale.

343127117256751134255311

EXERCISE in the E scale.

321761423115321115316711

EXERCISE in the F scale.

111567113515625515115561

EXERCISE in the G scale.

156451712353317651313511

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LESSON XVII.

STARTING POINT in the Several Parts.

Music is said to be written in the Key of C, Key of D, Key of E, &c., because it is written in a Scale which *starts* on C, on D, on E, &c. (See Lesson XIV.) Before you undertake to sing a piece of music, ascertain the Key in which it is written. In our system of Figured Music the Key is always named; thus, "C. Major."—E $\flat$. Major."—G. Major."—&c. (The term "Major," will be explained hereafter.)

The Key is the starting point of the *Scale*, but it may not be the starting point of the *music*; because music is not always commenced on 1. Indeed, the different Parts generally have different starting points; at least, they very rarely start all on the same point. A single glance at the different Parts will indicate, to the eye, the precise starting point of every Part in any piece of music.

LESSON XVIII.

Sounding the KEY, &c.

A good musical instrument will enable you to sound any Key, directly. A "sounding-fork" will enable you to sound *one* Key, directly. This fork ought to be constructed so as to sound middle C. If you have not such a fork, remember that middle C is nearly at the bottom of the female voice* then sound it as nearly as you can. After sounding middle C, you can easily get the other Keys, thus: Commence in the C scale, and—

Sing from 1 to 2; the sound half-way between these, is the Key of **D $\flat$** .
 Sing from 1 to 2; the sound of 2, is the Key of **D**.
 Sing from 2 to 3; the sound half-way between these, is the Key of **E $\flat$** .
 Sing from 1 to 3; the sound of 3, is the Key of **E**.
 Sing from 1 to 4; the sound of 4, is the Key of **F**.
 Sing from 4 to 5; the sound half-way between these, is the Key of **F $\sharp$** .
 Sing from 1 to 5; the sound of 5, is the Key of **G**.
 Sing from 5 to 6; the sound half-way between these, is the Key of **A $\flat$** .
 Sing from 1 to 6; the sound of 6, is the Key of **A**.
 Sing from 6 to 7; the sound half-way between these, is the Key of **B $\flat$** .
 Sing from 1 to 7; the sound of 7, is the Key of **B**.

* A male Teacher has only to remember that his voice is one scale lower than that of his scholars, then proceed as directed above.

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ELEMENTARY LESSONS.

LESSON XIX.

Formation of the different Lettered Scales; or TRANSPOSITION.

It has been agreed that, in the Lettered scales, there shall be a Half-Step between E and F, and between B and C. This makes the Lettered Scale agree with the Figured, if we take C as the tonic. When any other letter is taken as the tonic, it is necessary to make one or more alterations or corrections in the letters, either by *raising* or *lowering*.

TABLE I.

Lettered Scales formed from the PRIMITIVE LETTERS, C, D, E, F, G, A, B.

										Keys.
c d e f g a b c̄	1 2 3 4 5 6 7 1									} C.
d e f g a b c̄ d̄	1 2 3 4 5 6 7 1									
d e f# g a b c# d̄										} D.
e f g a b c̄ d̄ ē	1 2 3 4 5 6 7 1									
e f# g# a b c# d# ē										} E.
f g a b c̄ d̄ ē f̄	1 2 3 4 5 6 7 1									
f g a bb c̄ d̄ ē f̄										} F.
g a b c̄ d̄ ē f̄ ḡ	1 2 3 4 5 6 7 1									
g a b c̄ d̄ ē f# ḡ										} G.
A B c̄ d e f g a	1 2 3 4 5 6 7 1									
A B c# d e f# g# a										} A.
B c̄ d e f g a b	1 2 3 4 5 6 7 1									
B c# d# e f# g# a# b										} B.

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TABLE II.

Lettered Scales formed from the ALTERED LETTERS, Db, Eb, F#, Ab, Bb.

db.	.	e.	f.	.	g.	.	a.	.	b.	.	c̄.	.	db	Keys.
1	.	2	.	3	.	4	.	5	.	6	.	7	1	} Db
db.	.	eb.	.	f.	.	gb.	.	ab.	.	bb.	.	c̄.	db	
eb.	.	f.	.	g.	.	a.	.	b.	.	c̄.	.	d̄.	eb	} Eb
1	.	2	.	3	.	4	.	5	.	6	.	7	1	
eb.	.	f.	.	g.	.	ab.	.	bb.	.	c̄.	.	d̄.	eb	
f#.	.	g.	.	a.	.	b.	.	c̄.	.	d̄.	.	e.	f#	} F#
1	.	2	.	3	.	4	.	5	.	6	.	7	1	
f#.	.	g#.	.	a#.	.	b.	.	c#.	.	d#.	.	e#.	f#	
Ab.	.	B.	.	c.	.	d.	.	e.	.	f.	.	g.	ab	} Ab
1	.	2	.	3	.	4	.	5	.	6	.	7	1	
Ab.	.	Bb.	.	c.	.	db.	.	eb.	.	f.	.	g.	ab	
Bb.	.	c.	.	d.	.	e.	.	f.	.	g.	.	a.	bb	} Bb
1	.	2	.	3	.	4	.	5	.	6	.	7	1	
Bb.	.	c.	.	d.	.	eb.	.	f.	.	g.	.	a.	bb	

DEFINITIONS.—1. *Degrees.* The distance from any sound in the scale to the sound next above or below, is a degree. There are *six* degrees in the scale, and *one* degree between the scales.

2. *Steps and Half-Steps.* The third degree in the scale, and the degree *between* the Scales, are smaller than the other degrees; they are called Half-Steps. The other degrees are called Steps. So there are *seven* degrees; five of them are Steps; the other two are half-steps.

3. *Sharps.* The sounds which are a half-step higher than F, C, G; 1, 4, 5, &c., are called F-sharp, C-sharp, G-sharp; *sharp-1, sharp-4, sharp-5, &c.* Instead of a word, we use a sign, to indicate a sharped letter or figure, thus; F#, C#, G#; #1, #4, #5, &c.

4. *Flats.* The sounds which are a half-step lower than B, E, A; 3, 5, 7, &c., are called B-flat, E-flat, A-flat; *flat-3, flat-5, flat-7, &c.* Instead of a word we use a sign, to indicate a flat-
ted letter or figure, thus; Bb, Eb, Ab; ♭3, ♭5, ♭7, &c.

NOTE. The Lettered Scales cannot, by any means within our knowledge, be formed without Flats and Sharps. The figured Scales are independent of those signs, except in very rare cases, where it is desirable to use a sound which is a half-step higher or lower than the figure itself indicates.

5. *Tonics.* The first sound in any scale is called the tonic.

6. *Primitive Tonics.* Every letter of the Primitive Lettered Scale c, d, e, f, g, a, b, may be used as a tonic; and each of these unaltered letters forms a Primitive Tonic.

7. *Intermediate Tonics.* Every Altered Letter represents a sound which is intermediate between two Primitive Letters; (except in Superfluous Keys;) and each of these Altered Letters forms an Intermediate Tonic.

EXPLANATIONS.—*Tables.* The dots indicate the steps and half-steps; four marking a step, two, a half-step. The seven letters *over* the figures, show a *false scale*, in all the Keys from D to B inclusive. The seven letters *under* the figures, in the same Keys, show the true scale, as it stands after the manifest errors are corrected.

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ELEMENTARY LESSONS.

LESSON XX.

ALTERED SYLLABLES *used with the* ALTERED FIGURES.

- 1.
- Sharped Figures*
- .—The Sharped 1 is called di, pronounced
- dee*
- .

EXERCISE.

5111231432 #12325551727111

The Sharped 2 is called ri, pronounced *ree*.

EXERCISE.

333 #234552343 2 567133 #2333

The Sharped 4 is called fi, pronounced *fee*.

EXERCISE.

5555 #45651565312355153111

The Sharped 5 is called si, pronounced *see*.

EXERCISE.

366 #5617711 763 #5663212333

The Sharped 6 is called li, pronounced *lee*.

EXERCISE.

3217617 #67215153211556711

- 2.
- Flatted Figures*
- .—The Flatted 2 is called ra, pronounced
- rah*
- .

EXERCISE.

123125344322554322^b24771The Flatted 3 is called me, pronounced *may*.

EXERCISE.

3322^b317122253322^b3154333The Flatted 5 is called se, pronounced *say*.

EXERCISE.

1563432155^b5431172532111The Flatted 6 is called le, pronounced *lay*.

EXERCISE.

5555^b651665312315^b6511771The Flatted 7 is called se, pronounced *say*.

EXERCISE.

117653465566^b761564351711

NOTE.—If the Sharped or Flatted 3, 5, 6, &c., be immediately followed by a figure or figures of the same kind, it is customary to consider these as being sharped or flatted also. In 1355#44 55, both the 4's are sharped. And in 12 #331155, both the 3's are flatted. When it is desirable to *neutralize* the effect of a Sharp or Flat, the sign ^b, called a *Natural*, is introduced. In 555 #4 #4321, the second 4 is *not* sharped. And in 1112 #3 #355, the second 3 is *not* flatted.

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## PART II.

### MEASURE. DIFFERENT LENGTHS OF SOUNDS.

#### SECTION I. MEASURE.

##### LESSON I.

###### *Preliminary Remarks.*

Where the music is of considerable length, especially if the sounds are much varied in their length, it is very difficult for the eye to follow the musical characters. It is quite possible that some pupils, in singing the Exercises given in Part I. may be puzzled to "Keep the place." In order to diminish the difficulty here alluded to, musical composers have divided their music into quite small parts, which are called *Measures*. These are always indicated by perpendicular lines, which are called *Bars*. We use two Bars to denote the end of a piece of music. Another reason for dividing music into Measures, is, that the performer may more easily understand where to place the Musical Accent.

##### LESSON II.

###### *Kinds of Measure.*

The peculiar movement of the syllables in poetry makes it necessary that the measures in music should be of different lengths. One kind of measure has only *two parts*; another has *three parts*; another, *four parts*; another, *six parts*. By a *part* of a measure, we mean one of the sounds in the piece which has not been varied in length; or the figure which denotes that sound.

**TWO PARTS.** If the measure has two parts, ACCENT *the first part*.

###### EXERCISE.

3   4 | 5   3 | 4   2 | 3   1 ||  
Ma - ry,   let   me   hear   your   les - son.

**THREE PARTS.** If the measure has three parts, ACCENT *the first part*.

###### EXERCISE.

1   2   3 | 5   3   1 | 2   1   2 | 3   2   1 ||  
Come, lit - tle   Wil - ly, and   say   your   Ge - og - ra - phy.

**FOUR PARTS.** If the measure has four parts ACCENT *the first and third parts*, but the *third* part rather lightly.

###### EXERCISE.

1   2   3   4 | 5   1   5   3 ||  
John and Hen - ry   went   a   hunt - ing.

**SIX PARTS.** If the measure has six parts, ACCENT *the first and fourth parts*, but the *fourth* part rather lightly.

###### EXERCISE.

5   6   5   5   3   1 | 6   7   1   7   6   5 ||  
Moth - er, may El - len and   Jane   go   to school with me?

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## ELEMENTARY LESSONS.

## LESSON III.

## NAMES of Measures. REDUCTION of the Kinds.

A measure of *two* parts is called DOUBLE.

A measure of *three* parts is called TRIPLE.

A measure of *four* parts is called QUADRUPLÉ.

A measure of *six* parts is called SEXTUPLE.

Any QUADRUPLÉ measure may be reduced to *Double* measure, in two different ways:

1. We may regard the *four parts* as only *four half-parts*, equivalent to *two parts*. This is perfectly allowable, because the two parts of a Double measure are often *divided* into four parts. (See SECTION II.)

2. We may insert a Bar in the middle of a Quadruple measure, thus making two Double measures from one Quadruple.

Thus the Exercise—

1 2 3 5 | 1 5 6 5 | 3 1 3 2 | 1 3 5 1 | 2 7 1 1 ||  
may be written—

1 2 | 3 5 | 1 5 | 6 5 | 3 1 | 3 2 | 1 3 | 5 1 | 2 7 | 1 1 ||

Any SEXTUPLE measure may be reduced either to *Double* or to *Triple* measure:

1. We may regard the *six parts* as only *six third-parts*, equivalent to *two parts*. This reduces three parts to one part, which is the usual method of reduction. (See SECTION II.)

2. We may insert a Bar in the middle of a sextuple measure, thus making two Triple measures from one Sextuple.

Thus the Exercise—

1 3 5 | 1 7 7 | 6 6 6 6 7 1 | 7 6 7 1 1 1 ||  
may be written—

1 3 5 | 1 7 7 | 6 6 6 | 6 7 1 | 7 6 7 | 1 1 1 ||

Hence we have really but *two* distinct kinds of measure. The third and fourth kinds are only modifications of the first and second.

If it be asked, *why are Quadruple and Sextuple measures ever used?* we can only answer, that they seem to be somewhat more convenient forms of measure, for certain purposes, than the primitive forms, Double and Triple; perhaps a little better suited to the movement of certain kinds of poetry. One Quadruple measure generally requires quicker movement than two Double measures. So, one Sextuple measure generally requires quicker movement than two Triple measures.

NOTE.—It is a custom adopted by some composers, especially of church music, to use a larger kind of measure, including a whole strain of music, or line of poetry. Such measures are usually indicated by heavy perpendicular lines.

# ELEMENTARY LESSONS.

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## SECTION II.

### DIFFERENT LENGTHS OF SOUNDS, AND OF SILENCE.

#### LESSON I.

*Preliminary Remarks. The DASH and the Dot.*

All the Exercises which we have thus far given are composed of **sounds of equal length**. But there is scarcely any music in existence which does not contain sounds of more than one length. We often see music having so *many* different lengths of sounds as to render its performance needlessly difficult, as well as to detract something from its merit. And yet *some* variation in length seems almost indispensable to all music.

To express, in our System of Figured music, all the different lengths of sounds required, we use only two characters, viz., the DASH, and the Dot. The Dash has two distinct offices; it indicates, 1st, ADDITION, 2d, DIVISION. When placed *after* a figure, it adds to the length of its *sound*; but when placed within a *parenthesis*, it adds to the length or duration of *silence*. When placed *over* or *under* a figure, it divides the Length of its sound into equal parts. The Dot is always a sign of ADDITION. When placed after a figure, it adds to the length of its *sound*; but when placed within a parenthesis, it adds to the length or duration of *silence*.

#### LESSON II.

*ADDITION to the Length of Sound.*

1 *By the Dash.*—Every Dash placed after a figure *adds one PART, or a UNIT of Measure*, to its length.

EXERCISE, with ONE Dash.

5 | 3- 5 | 6- 5 | 1- 6 | 5- 5 | 1- 1 | 7- 6 | 5- ||  
By Si-loam's cool and sha - dy rill, How sweet the lil - y grows!

EXERCISE, with TWO Dashes.

3 | 3 3 3 3 | 5= 2 | 2 2 2 2 | 3= ||  
In - to temp - ta - tion's snare, O, let us not be led!

EXERCISE, with THREE Dashes.

1 7 6 5 | 1= | 5 1 3 2 | 1= ||  
How I love to see child-ren all a - gree!

2. *By the Dot.*—A figure having one Dot after it, is increased in length *one-half*. If two Dots are placed after a figure, the *second* adds one-half as much length as the *first*.

NOTE.—In computing the musical length of a dashed and dotted figure, we reckon the *figure* first, then the *dash*, then the *dot*.

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## ELEMENTARY LESSONS.

## LESSON III.

DIVISION of the Length of SOUND.

ONE Dash, placed over or under a figure DIVIDES the length of its sound into

Two Dashes DIVIDE it into HALVES;

THREE Dashes, into FOURTHS;

FOUR Dashes, into EIGHTHS;

SIXTEENTHS.

EXERCISE, with ONE Dash.

3 5 3 | 1 1 1 | 2 1 2 | 3 1 ||  
 Bright - ly the morn - ing sun Shines from a - far.

EXERCISES, with TWO Dashes.

5. 5. 5. 3 | 5. 6 1 | 6. 6 6. 5 | 6. 7 1 ||  
 Scots, wha hae wi' Wal - lace bled; Scots, whom Bruce has often led.

EXERCISE, with THREE Dashes.

5. 5. | 1 5. 5 1 1 | 2 5 5 ||  
 Ship a - hoy! ship a - hoy! What cheer! what cheer!

NOTE.—Sixteenths are very rarely used.

## LESSON IV.

Table of LENGTHS. NOTES.

Taking the undashed and undotted figure as the UNIT of measure, the following Table is easily constructed, and easily understood:

By ADDITION.

3 3- 3= 3=  
 Whole Note . . .  
 Double Note . . .  
 Triple Note . . .  
 Quadruple Note

By DIVISION.

3 3 3 3  
 Half Note . . .  
 Quarter Note . . .  
 Eighth Note . . .  
 Sixteenth Note

## LESSON V.

Signs of SILENCE; or, RESTS.

1. The DOT.—With reference to the UNIT of measure,—

ONE Dot, in a Parenthesis, is a

TWO Dots, in a Parenthesis, are a

THREE Dots, in a Parenthesis, are a

2. The DASH.—In a similar manner,—

ONE Dash, in a Parenthesis, is a

TWO Dashes, in a Parenthesis, are a

THREE Dashes, in a Parenthesis, are a

FOUR Dashes, in a Parenthesis, are a

QUARTER-REST.

HALF-REST.

THREE-FOURTH-REST.

WHOLE-REST.

DOUBLE-REST.

TRIPLE-REST.

QUADRUPLE-REST.

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# APPENDIX.

1. **MUSICAL CHARACTERS.**—Such of the Musical Characters as are not noticed in the preceding Lessons, are the same in the figured as in the common notation, and may very readily be explained by the teacher as they occur in music.

2. **POSITION OF THE FIGURED SCALES IN THE DIFFERENT KEYS.**—This has been clearly illustrated in Lesson XIV., Part I., by reference to the *Lettered Scales*, which are independent of any system of Notation. For the convenience of those, however, who are already familiar with the common system, we here present another illustration of our system, showing its relation to the common Treble Staff. The seven different positions of the Figured Scales correspond to all the keys that can possibly be formed, although only ten keys are here marked.

*Figured Scales applied to the TREBLE STAFF.*

| A, or Ab | B, or Bb | C. | D. | E, or Eb | F. | G. |
|----------|----------|----|----|----------|----|----|
|          |          |    |    |          | 1  | 1  |
|          |          |    | 1  | 1        | 5  | 5  |
| 1        | 1        | 1  | 5  | 5        | 3  | 3  |
| 5        | 5        | 5  | 3  | 3        | 1  | 1  |
| 3        | 3        | 3  | 1  | 1        |    |    |
| 1        | 1        | 1  |    |          |    |    |

NOTE.—Let it be remembered, that any figure in the Bass or Tenor, is just *one octave lower* than the same figure in the Alto or Treble.

3. **THE MINOR SCALE.**—If we take the last two sounds, that is, 6 and 7, of one scale, in connection with the first five sounds, that is, 1, 2, 3, 4, 5, of the next scale above, it forms the following succession of sounds:—

(No. 1.) 6 7 1 2 3 4 5 6

If now we *sharp* the 5, we have,

(No. 2.) 6 7 1 2 3 4 #5 6

And if we *sharp* the 4 also, we have,

(No. 3.) 6 7 1 2 3 #4 #5 6

The series of sounds marked No. 3, is what most music instructors call the *Minor Scale*, if you sing upward; and the series marked No. 1, is what they call the *Minor Scale*, if you sing downward. Thus they make *two* Minor Scales. Rejecting both of these series, (Nos. 1 and 3,) the able and learned Godfrey Weber adopts the series marked No. 2, and calls that the *Minor Scale*.

With all possible deference to these high authorities, we beg leave to say, that we have no knowledge of any more than *one* Scale. We do not believe that such a thing as a Minor Scale exists. What is each of the above three series of sounds, but *parts of the common Scale*? Nothing. There is not one sound, not one musical step, in either of them, which is not in the common Scale. Is it said, that the 4, or the 5, or both, are *sharped*? So may any sound of the common Scale be *sharped*, or *flatted* either; but still, we do not reckon a new Scale for every such variation.

When we use the plural, *Scales*, we mean, not two or more different things, but only a sort of repetition of the same thing. There is but one Musical Scale, but this has various starting points, or pitches.

We do not deny the existence of minor music; but minor music is produced, simply by taking the skips, 6, 1, 3, instead of 1, 3, 5. When this is done, it is customary to consider 5, and sometimes 4, *sharped*. Except this slight variation of 4 and 5, there is not a piece of minor music in existence which, upon being analyzed, will exhibit anything more than the simple sounds of the common scale.

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# SCHOOL SONGS.

## FIGURED SERIES—NO. 1.

### THE SHADY RILL.

C. Major.

MUSIC BY ASA FITZ.

|        |          |             |       |           |           |            |     |        |
|--------|----------|-------------|-------|-----------|-----------|------------|-----|--------|
| Treb.  | 5        | 3-5         | 6-5   | 1-6       | 5-5       | 1-1        | 7-6 | 5-     |
| 1. By  | Siloam's | cool and    | shady | rill, How | sweet the | lily       |     | grows! |
| Alto.  | 3        | 1-3         | 4-3   | 3-4       | 3-3       | 3-3        | 2-4 | 3-     |
| 2. Lo! | such the | child whose | early | feet The  | paths of  | peace have |     | trod;  |
| Bass.  | 1        | 1-1         | 1-1   | 1-1       | 1-1       | 5-5        | 5-7 | 1-     |
| 3. By  | Siloam's | cool and    | shady | rill The  | lily      | must de-   |     | cay;   |

|       |            |            |           |           |          |         |     |       |
|-------|------------|------------|-----------|-----------|----------|---------|-----|-------|
| Treb. | 5          | 3-5        | 6-5       | 6-7       | 1-6      | 5-3     | 3-2 | i     |
| How   | sweet the  | breath be- | neath the | hill, Of  | Sharon's | dewy    |     | rose! |
| Alto. | 3          | 1-3        | 4-3       | 4-2       | 3-4      | 3-1     | 1-7 | i     |
| Whose | heart, in- | spired by  | influence | sweet, is | rising   | up to   |     | God.  |
| Bass. | 1          | 1-1        | 1-1       | 1-5       | 1-1      | 1-4     | 5-5 | i     |
| The   | rose that  | blooms be- | neath the | hill Must | shortly  | fade a- |     | way.  |

4.

And soon, too soon, the wintry hour  
 Of man's maturer age  
 Will shake the soul with sorrow's power  
 And passion's stormy rage.

5.

Like Him, whose early feet were found  
 Within his Father's shrine,  
 Whose years, with changeless virtue crowned,  
 Were all alike divine;

6.

O gracious Father! full of fears,  
 We seek thy grace alone,  
 In youth, and all succeeding years,  
 To keep us still thine own.

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# SCHOOL SONGS.

## FIGURED SERIES.—NO. 2.

### THAT NEGLECTED LESSON.

AIR—*Blue-Eyed Mary.*

WORDS BY J. W. GREENE.

D. Major.

|       |                 |                      |                  |                     |               |
|-------|-----------------|----------------------|------------------|---------------------|---------------|
| Treb. | $\overline{34}$ | $5-55\overline{16}$  | $5-3-5$          | $544234$            | $6-5 (-)$     |
|       | 1. Come         | tell me, sorrowing   | schoolmate, Say, | wherefore dost thou | moan?         |
| Alto. | $\overline{12}$ | $3-33-4$             | $3-1-3$          | $3227\overline{12}$ | $4-3 (-)$     |
|       | 2. Come         | here, I'll help thee | learn it, And    | ease thy hapless    | lot;          |
| Bass. | 1               | $1-11-1$             | $1-1-1$          | $5-55-5$            | $1\equiv (-)$ |

|       |                 |                      |                |                  |               |
|-------|-----------------|----------------------|----------------|------------------|---------------|
| Treb. | $\overline{34}$ | $5-55\overline{16}$  | $5-3-5$        | $4-42-2$         | $1\equiv (-)$ |
|       | 'Midst          | all this fun and     | frolic, Hast   | thou no pleasure | known?        |
| Alto. | $\overline{12}$ | $3-33-4$             | $3-1-3$        | $2-27-7$         | $1\equiv (-)$ |
|       | I'll            | help thee solve each | mystery,—Then, | O, forget it     | not!          |
| Bass. | 1               | $1-11-1$             | $1-1-1$        | $5-55-5$         | $1\equiv (-)$ |

|       |       |                     |            |                     |               |
|-------|-------|---------------------|------------|---------------------|---------------|
| Treb. | 3     | $234234$            | $5-3-3$    | $234234$            | $6-5 (-)$     |
|       | "They | told me I must      | study, Nor | stop a bit to       | play;         |
| Alto. | 1     | $7\overline{12712}$ | $3-1-1$    | $7\overline{12712}$ | $4-3 (-)$     |
|       | "Kind | soul, do come and   | aid me, My | task is hard and    | long,—        |
| Bass. | 1     | $5-55-5$            | $1-1-1$    | $5-55-5$            | $1\equiv (-)$ |

|       |                 |                     |                |                     |               |
|-------|-----------------|---------------------|----------------|---------------------|---------------|
| Treb. | $\overline{34}$ | $5-55\overline{16}$ | $5-3-3$        | $4-42-2$            | $1\equiv (-)$ |
|       | Ah!             | that neglected      | lesson Spoils, | all my fun to—      | day!"         |
| Alto. | $\overline{12}$ | $3-33-4$            | $3-1-1$        | $2-27-7$            | $1\equiv (-)$ |
|       | And             | if thou 'lt help me | get it, I'll   | share each game and | song."        |
| Bass. | 1               | $1-11-1$            | $1-1-1$        | $5-55-5$            | $1\equiv (-)$ |

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# SCHOOL SONGS.

## FIGURED SERIES—NO. 3.

### THE MERRY SONG.

E. b. Major.

WORDS BY J. W. GREENE.

Air—Gaily the Troubadour

|       |                |                  |                   |         |
|-------|----------------|------------------|-------------------|---------|
| Treb. | 3 5. 3         | 1. 1 1           | 2 1. 2            | 3 1     |
|       | 1. Sweetly the | merry song       | Rings through the | air;    |
| Alto. | 1 3. 1         | 5. 5 5           | 7 5. 7            | 1 -     |
|       | 2. Voices we   | love so well,    | Mingle in         | one,    |
| Bass. | 1 1. 1         | 1. 1 1           | 5 5. 5            | 1 -     |
|       | 3. Softly and  | child - ing - ly | Soundeth the      | strain; |

|             |               |               |               |        |
|-------------|---------------|---------------|---------------|--------|
| Treb.       | 3 5. 3        | 1. 1 1        | 2 3. 2        | 1 (-)  |
|             | Light let us  | trip along,   | Soon we'll be | there; |
| Mix'd Alto. | 1 3. 1        | 5. 5 5        | 5 5. 4        | 3 (-)  |
|             | Raising their | joyous swell— | School is be- | gun!   |
| Bass.       | 1 1. 1        | 1. 1 1        | 4 5. 5        | 1 (-)  |
|             | O, let us     | never be      | TARDY a-      | gain!  |

|       |                 |              |              |       |
|-------|-----------------|--------------|--------------|-------|
| Treb. | 1 7. 6          | 5. 3 1       | 6 5. 4       | 3 (-) |
|       | Then we'll the  | chorus join, | Cheerful and | gay;— |
| Alto. | 6 5. 4          | 3. 1 1       | 4 3. 2       | 1 (-) |
|       | Soon we'll the  | chorus join, | Cheerful and | gay;— |
| Bass. | 1 1. 1          | 1. 5 5       | 4 5. 5       | 1 (-) |
|       | Come, we'll the | chorus join, | Cheerful and | gay;— |

|             |                 |                |                 |       |
|-------------|-----------------|----------------|-----------------|-------|
| Treb.       | 1. 2 3          | 4. 5 6         | 6 5. 7          | 1 (-) |
|             | Hark! it sounds | sweeter still, | Haste, haste a- | way!  |
| Mix'd Alto. | 1. 7 1          | 2. 3 4         | 4 3. 2          | 3 (-) |
|             | Hark! it sounds | sweeter still, | Haste, haste a- | way!  |
| Bass.       | 4. 4 3          | 7. 7 1         | 4 5. 5          | 1 (-) |
|             | Hark! it sounds | sweeter still, | Haste, haste a- | way!  |

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# SCHOOL SONGS.

51

## FIGURED SERIES.—NO. 4.

### SWEET HOME.

E. Major.

SICILIAN AIR.

|      |                                                                      |     |     |       |      |     |   |
|------|----------------------------------------------------------------------|-----|-----|-------|------|-----|---|
| Tr.  | 1                                                                    | 346 | 535 | 4.342 | 3.12 | 346 | 5 |
|      | 1. Mid pleasures and palaces though we may roam, Be it ever so hum-  |     |     |       |      |     |   |
| Alt. | 1                                                                    | 124 | 313 | 2.127 | 1.17 | 124 | 3 |
|      | 2. An exile from home, splendor dazzles in vain; Oh, give me my low- |     |     |       |      |     |   |
| Bss. | 1                                                                    | 111 | 111 | 5 55  | 1.11 | 111 | 1 |

|      |                                                                                   |       |        |        |     |       |    |
|------|-----------------------------------------------------------------------------------|-------|--------|--------|-----|-------|----|
| Tr.  | 35                                                                                | 4.342 | 1.(.)5 | 1.76.5 | 535 | 4.342 | 3. |
|      | ble, there's no place like home. A charm from the skies seems to hallow us there, |       |        |        |     |       |    |
| Alt. | 13                                                                                | 2.127 | 1.(.)3 | 3.54.3 | 313 | 2.127 | 1. |
|      | ly thatch'd cottage a - gain! The birds singing gayly, that came at my call,—     |       |        |        |     |       |    |
| Bss. | 11                                                                                | 5 55  | 1.(.)1 | 44.1   | 111 | 5 55  | 1. |

|      |                                                                       |        |     |       |       |    |    |
|------|-----------------------------------------------------------------------|--------|-----|-------|-------|----|----|
| Tr.  | 5                                                                     | 1.76.5 | 535 | 4.342 | 1.(.) | 35 | 42 |
|      | Which seek thro' the world, is ne'er met with else-where. Home, home, |        |     |       |       |    |    |
| Alt. | 3                                                                     | 3.54.3 | 313 | 2.125 | 3.(.) | 5— | 64 |
|      | Give me them, with the peace of mind, dearer than all. Home, home,    |        |     |       |       |    |    |
| Bss. | 1                                                                     | 4 4.1  | 111 | 5 55  | 1.(.) | 1— | 5— |

|      |                                                                            |       |        |        |     |       |    |
|------|----------------------------------------------------------------------------|-------|--------|--------|-----|-------|----|
| Tr.  | 1.(.)                                                                      | 2.(.) | 3.(.)5 | 1.76.5 | 535 | 4.342 | 1. |
|      | Sweet, sweet home! There's no place like home, There's no place like home. |       |        |        |     |       |    |
| Alt. | 3.(.)                                                                      | 7.(.) | 1.(.)3 | 3.54.3 | 313 | 2.125 | 3. |
|      | Sweet, sweet home! There's no place like home, There's no place like home. |       |        |        |     |       |    |
| Bss. | 1.(.)                                                                      | 5.(.) | 1.(.)1 | 4 4.1  | 1 1 | 5 55  | 1. |

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## SCHOOL SONGS.

FIGURED SERIES.—NO. 5.

## HAPPY DAYS.

F. Major.

AIR.—GREENVILLE.\*

Tr. 3̣3̣.2̣1̣1̣|2̣2̣3̣.2̣1̣|5̣5̣.4̣3̣3̣|2̣.1̣2̣.3̣1̣-|  
 1. Hap - py days are gliding o'er us, Life is fresh, and earth is fair;  
 Alt. 1̣1̣1̣1̣|7̣7̣1̣1̣|3̣3̣.2̣1̣1̣|7̣7̣1̣-|  
 2. Sometimes an - gry passions, ris - ing, Drive a - way our peace of mind;  
 Bss. 1̣1̣1̣1̣|5̣5̣1̣1̣|1̣1̣1̣1̣|5̣5̣1̣-|  
 3. If our spirit, meekness learning, Un - to God its hom - age gives;

Tr. 3̣3̣.2̣1̣1̣|2̣2̣3̣.2̣1̣|5̣5̣.4̣3̣3̣|2̣.1̣2̣.3̣1̣-|  
 Sor - row swiftly flies be - fore us, And we gai - ly laugh at care.  
 Alt. 1̣1̣1̣1̣|7̣7̣1̣1̣|3̣3̣.2̣1̣1̣|7̣7̣1̣-|  
 O, 'tis strange, 'tis quite surpris - ing, That we are not al - ways kind!  
 Bss. 1̣1̣1̣1̣|5̣5̣1̣1̣|1̣1̣1̣1̣|5̣5̣1̣-|  
 Like the modest vio - let, turn - ing To the sky its az - ure leaves;—

Tr. 3̣3̣.4̣5̣5̣|6̣6̣5̣.4̣3̣|3̣3̣.4̣5̣5̣|6̣6̣5̣-|  
 From our qui - et slumber spring - ing, Cheer - ful - ly we pass the day,  
 Alt. 1̣1̣.2̣3̣3̣|4̣4̣3̣.2̣1̣|1̣1̣.2̣3̣3̣|4̣4̣3̣-|  
 If we cherish good af - fec - tions, And our parents' will o - bey;  
 Bss. 1̣1̣1̣1̣|4̣6̣1̣1̣|1̣1̣1̣1̣|4̣6̣1̣-|  
 Then we nev - er need be fear - ful: As the gentle lamb and dove,

Tr. 3̣3̣.2̣1̣1̣|2̣2̣3̣.2̣1̣|5̣5̣.4̣3̣3̣|2̣.1̣2̣.3̣1̣-|  
 Each suc - ceeding moment bring - ing Pleas - ant study, work, or play.  
 Alt. 1̣1̣1̣1̣|7̣7̣1̣1̣|3̣3̣.2̣1̣1̣|7̣7̣1̣-|  
 If we fol - low the di - rec - tions Of our teachers through the day;  
 Bss. 1̣1̣1̣1̣|5̣5̣1̣1̣|1̣1̣1̣1̣|5̣5̣1̣-|  
 We are hap - py, we are cheerful, When our hearts are full of love.

\* We give this music at length, as the Repeat and Da Capo often occasion mistakes.

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# SCHOOL SONGS.

## FIGURED SERIES.—NO. 6.

### "WHEN SHALL WE MEET AGAIN?"

G. Major.

MUSIC BY J. W. GREENE.

|       |                                                                              |
|-------|------------------------------------------------------------------------------|
| Treb. | 3̄ 1̄ 2̄   1̄ 6̄ 5̄   5̄ 1̄ 3̄   3̄ 2̄ (·)   3̄ 1̄ 2̄                        |
| 1.    | When shall we meet a - gain, Meet ne'er to sev - er? When will peace         |
| Mix'd | 5̄ 5̄ 5̄   6̄ 6̄ 1̄   7̄ 5̄ 1̄   1̄ 7̄ (·)   5̄ 5̄ 5̄                        |
| Alto. | 2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet |
| Bass. | 1̄ 1̄ 5̄   4̄ 4̄ 1̄   5̄ 1̄ 1̄   5̄ 5̄ (·)   1̄ 1̄ 5̄                        |
| 3.    | Up to that world of light Take us, dear Saviour; May we all                  |

|                  |                                                                                    |
|------------------|------------------------------------------------------------------------------------|
| Treb.            | 1̄ 6̄ 5̄   6̄ 1̄ 5̄ 3̄   2̄ 1̄ (·)   7̄ 7̄ 7̄   2̄ 1̄ 1̄   3̄ 3̄ 6̄                |
| wreath her chain | Round us for - ever? Our hearts will ne'er repose Safe from each                   |
| Mix'd            | 6̄ 6̄ 1̄   2̄ 5̄ 1̄ 3̄   4̄ 3̄ (·)   2̄ 2̄ 2̄   7̄ 5̄ 5̄   1̄ 3̄ 4̄                |
| Alto.            | friendship glow, Changeless forever? Where joys celestial thrill, Where bliss each |
| Bass.            | 4̄ 4̄ 1̄   5̄ 5̄ 5̄   1̄ 1̄ (·)   4̄ 4̄ 4̄   5̄ 5̄ 5̄   1̄ 1̄ 1̄                   |
| there u-nite,    | Hap - py for - ev - er: Where kindred spirits dwell, There may our                 |

|                  |                                                                         |
|------------------|-------------------------------------------------------------------------|
| Treb.            | 6̄ 5̄ 5̄   7̄ 7̄ 7̄   1̄ 2̄ 3̄   6̄ 1̄ (·)   5̄ 3̄   2̄ 1̄ (·)          |
| blast that blows | In this dark world of woes, Nev - er, no, nev - er!                     |
| Mix'd            | 4̄ 3̄ 3̄   2̄ 2̄ 2̄   1̄ 7̄ 1̄   6̄ 6̄ (·)   1̄ -   5̄ 5̄ (·)           |
| Alto.            | heart shall fill, And fears of part - ing chill Nev - er, no, nev - er! |
| Bass.            | 1̄ 1̄ 5̄   4̄ 4̄ 4̄   5̄ 5̄ 5̄   4̄ 4̄ (·)   5̄ -   1̄ 1̄ (·)           |
| mu - sic swell,  | And time our joys dis - pel Nev - er, no, nev - er!                     |

4

Soon shall we meet again,  
 Meet ne'er to sever;  
 Soon will peace wreath her chain  
 Round us forever:  
 Our hearts will then repose  
 Secure from worldly woes;  
 Our songs of peace shall close  
 Never, no, never.

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# SCHOOL SONGS.

FIGURED SERIES.—NO. 7.

IN THE SCHOOLROOM.

A. Major.

AIR.—IN A COTTAGE.

Words by E. WOODBURY.

|                |                                                                                                                                                      |
|----------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| Treb.          | 3. 4 5 5   6 6 5-   1 2 3 4 2   1 7 1- :                                                                                                             |
|                | 1. In the School-room while we stay, There is work e - - nough to do; }<br>2. Stud-y, stud - y, through the day, Keep our les - sons all in view. }  |
| Mix'd<br>Alto. | 1. 2 3 3   4 4 3-   3 5 1 1 2   3 2 3- :                                                                                                             |
|                | 2. Here then let us ear - ly sow, While we're in our opening youth; }<br>3. Seed that will take root and grow, Seed of knowl-edge, vir-tue, truth. } |
| Bass.          | 1. 1 1 1   1 1 1-   5 5 1 4   5 5 1- :                                                                                                               |
|                | 3. Let us have a live - ly zeal, In the school that we at-tend; }<br>In - ter - est - ed al - ways feel, And our in - fluence to it lend. }          |

|       |                                                                   |
|-------|-------------------------------------------------------------------|
| Treb. | 4 3 2 3   4 3 2 3   4 3 2 1   7 6 5 4                             |
|       | There's no time to waste or lose, Eve - ry mo-ment we should use; |
| Alto. | 2 1 7 1   2 1 7 1   2 1 7 6   5 4 3 2                             |
|       | For the time is com-ing, when Wom-en we shall be and men;         |
| Bass. | 5 5 5 5   5 5 5-   5 5 5 5   5 5 5-                               |
|       | For with it we rise or fall, Teach-ers, schol-ars, one and all;   |

|                |                                                                     |
|----------------|---------------------------------------------------------------------|
| Treb.          | 3. 4 5 5   6 6 5-   1 2 3 4 2   1 7 1-                              |
|                | For the hours are glid-ing fast, Soon our school-days will be past. |
| Mix'd<br>Alto. | 1. 2 3 3   4 4 3-   3 5 1 1 2   3 2 3-                              |
|                | Then, oh, then we'll need it all, In dis-charg-ing du - ty's call.  |
| Bass.          | 1. 1 1 1   1 1 1-   5 5 1 4   5 5 1-                                |
|                | Let us then u - nit - ed be, For our school's pros-per - i - ty.    |

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# SCHOOL SONGS.

## FIGURED SERIES.—NO. 8.

### "LITTLE STAR."—A DUET.

Bb. Major.

MUSIC BY J. W. GREENE.

Treb. | 3 5 | 1 5 3 4 | 6 5 3 5 | 1 5 5 3 | 5 - 1 1 | 1 5  
Twinkle, twinkle, lit - tle star, How I wonder what you are! How I wonder!

Alto. | 1 3 | 5 3 1 2 | 4 3 1 3 | 5 3 3 1 | 3 - (-) | (=)  
Twinkle, twinkle, lit - tle star, How I wonder what you are!

Treb. | (-) | (=) 1 1 | 1 - (-) | (=) 1 7 | 6 5 6 7 | 1 -  
Lit-tle star! How I won-der what you are!

Alto. | 3 3 | 3 5 (-) | (=) 5 5 | 5 - 5 5 | 4 3 4 4 | 3 -  
How I won-der! Lit - tle star! How I won-der what you are!

Treb. | 3 5 | 5 5 6 6 | 1 5 3 3 | 6 6 5 3 | 5 - 1 1 | 1 5  
Up a-bove the world so high, Like a dia-mond in the sky; Like a diamond

Alto. | 1 3 | 3 3 4 4 | 3 1 1 1 | 4 4 3 1 | 3 - (-) | (=)  
Up a-bove the world so high, Like a dia-mond in the sky;

Treb. | (-) | (=) 1 1 | 1 - (-) | (=) 1 7 | 6 5 6 7 | 1 - ||  
In the sky; Like a diamond in the sky.

Alto. | 3 3 | 3 5 (-) | (=) 5 5 | 5 - 5 5 | 4 3 4 4 | 3 - ||  
Like a dia-mond, In the sky; Like a dia-mond in the sky.

*Both.* { Though I know not what you are,  
Ever twinkle, little star!

1st. Ever twinkle, 2d. Ever twinkle,

1st. Little star! 2d. Little star!

*Both.* { Ever twinkle, little star!  
For your bright and tiny spark  
Lights the trav'ler in the dark;

1st. Lights the trav'ler, 2d. Lights the trav'ler,

1st. In the dark! 2d. In the dark!

*Both.* Lights the trav'ler in the dark!

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# SCHOOL SONGS.

## FIGURED SERIES.—NO. 9.

### EVENING SONG.

Air. — "Let thy Kingdom."

F. Major.

Words by E. WOODBURY.

Treb. |  $\bar{3}$   $\bar{2}$  |  $\bar{1}$   $\bar{1}$   $\bar{3}$   $\bar{5}$  |  $\bar{2}$   $\bar{2}$   $\bar{3}$   $\bar{5}$  |  $\bar{6}$   $\bar{5}$   $\bar{3}$   $\bar{2}$  |  $\bar{1}$  - : :  
 1 Let us now, ere sep - a - rat - ing, Join in one har - mo - nious lay ;  
 Live - ly friendships cul - ti - vat - ing, In good cheer we'll close the day. }  
 Alto. |  $\bar{5}$   $\bar{5}$  |  $\bar{3}$   $\bar{3}$   $\bar{5}$   $\bar{5}$  |  $\bar{7}$   $\bar{7}$   $\bar{1}$   $\bar{1}$  |  $\bar{2}$   $\bar{1}$   $\bar{1}$   $\bar{7}$  |  $\bar{1}$  - : :  
 2 Let us keep in mem'ry ev - er, That old pre - cept, good as new ;  
 "Do to oth - ers nev - er, nev - er, What you'd not have done to you ;" }  
 Bass. |  $\bar{1}$   $\bar{5}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{3}$  |  $\bar{5}$   $\bar{5}$   $\bar{1}$   $\bar{1}$  |  $\bar{4}$   $\bar{1}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  - : :  
 3 Let us send a thought to, Hea - ven, To the God, un - seen a - bove ;  
 For the bless - ings dai - ly giv - en, For his pure, un - ceas - ing love. }

Treb. |  $\bar{5}$   $\bar{6}$  |  $\bar{1}$   $\bar{7}$   $\bar{6}$   $\bar{5}$  |  $\bar{6}$   $\bar{5}$   $\bar{5}$   $\bar{6}$  |  $\bar{1}$   $\bar{7}$   $\bar{6}$   $\bar{5}$  |  $\bar{1}$  -  
 While in knowledge we're ad - vanc - ing, May our hearts gain wis - dom, too ;  
 Alto. |  $\bar{3}$   $\bar{4}$  |  $\bar{3}$   $\bar{5}$   $\bar{4}$   $\bar{3}$  |  $\bar{4}$   $\bar{3}$   $\bar{3}$   $\bar{4}$  |  $\bar{3}$   $\bar{5}$   $\bar{4}$   $\bar{3}$  |  $\bar{3}$  -  
 Thus, by good - ness, al - ways show - ing An af - fec - tion, warm and kind ;  
 Bass. |  $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{1}$  -  
 He it is, whose care, ex - tend - ed, Lets no dan - ger hov - er near ;

Treb. |  $\bar{3}$   $\bar{2}$  |  $\bar{1}$   $\bar{1}$   $\bar{3}$   $\bar{5}$  |  $\bar{2}$   $\bar{2}$   $\bar{3}$   $\bar{5}$  |  $\bar{6}$   $\bar{5}$   $\bar{3}$   $\bar{2}$  |  $\bar{1}$  - ||  
 Each his neighbor's joy en - hanc - ing, We will friend - ly be and true.  
 Alto. |  $\bar{5}$   $\bar{5}$  |  $\bar{3}$   $\bar{3}$   $\bar{5}$   $\bar{5}$  |  $\bar{7}$   $\bar{7}$   $\bar{1}$   $\bar{1}$  |  $\bar{2}$   $\bar{1}$   $\bar{1}$   $\bar{7}$  |  $\bar{1}$  - ||  
 Comforts round each oth - er strewing, To their wants we're nev - er blind.  
 Bass. |  $\bar{1}$   $\bar{5}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{3}$  |  $\bar{5}$   $\bar{5}$   $\bar{1}$   $\bar{1}$  |  $\bar{4}$   $\bar{1}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  - ||  
 He it is who has be - friend - ed, Guid - ed all our footsteps here.

4

Nature, all around, is praising  
 Him, whose throne is fixed on high ;  
 Shall not we, our voices raising,  
 Swell the chorus to the sky ?—  
 God alone is our protection—  
 He's our sure and constant guide ;  
 He deserves our best affection ;  
 In his strength may we abide.

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# SCHOOL SONGS.

57

## FIGURED SERIES.—NO. 10.

### "HERE WE STAND."

(ADAPTED TO PHYSICAL ACTION.)

AIR, "Children go to and fro."  
D. Major.

Words by J. W. GREENE.

|       |                                              |                                                              |
|-------|----------------------------------------------|--------------------------------------------------------------|
| Treb. | 3̄ 5̄ 5̄   3̄ 5̄ 5̄   3̄ 5̄ 5̄ 5̄   6̄ 2̄ 2̄ | 1. Here we stand, hand in hand, Ready for our Exercise;      |
| Alto. | 1̄ 3̄ 3̄   1̄ 3̄ 3̄   1̄ 3̄ 3̄ 3̄   4̄ 7̄ 7̄ | 2. Right hand up, left hand up; Whirling see our fingers go! |

|             |                                              |                                                               |
|-------------|----------------------------------------------|---------------------------------------------------------------|
| Treb.       | 2̄ 4̄ 4̄   2̄ 4̄ 4̄   4̄ 3̄ 2̄ 1̄   7̄ 6̄ 5̄ | Heads up-right, with de-light Sparkling in our laughing eyes! |
| Mix'd Alto. | 7̄ 2̄ 2̄   7̄ 2̄ 2̄   2̄ 5̄ 4̄ 3̄   2̄ 2̄ 2̄ | Fold-ed now, let us bow Gen-tly to each oth-er, so!           |

|       |                                                                   |                                                                                |
|-------|-------------------------------------------------------------------|--------------------------------------------------------------------------------|
| Treb. | 1̄ 1̄ 1̄ 1̄ 1̄   1̄ 1̄ 1̄ 1̄ 1̄   2̄ 2̄ 2̄ 2̄ 2̄   2̄ 2̄ 2̄ 2̄ 2̄ | Singing cheeri-ly, cheeri-ly, cheeri-ly; Clapping merrily, mer-ri-ly, merrily; |
| Alto. | 1̄ 1̄ 1̄ 1̄ 1̄   1̄ 1̄ 1̄ 1̄ 1̄   7̄ 7̄ 7̄ 7̄ 7̄   7̄ 7̄ 7̄ 7̄ 7̄ | Singing cheer-ily, cheeri-ly, cheeri-ly; Clapping merrily, mer-ri-ly, merrily; |

|       |                                           |                                                              |
|-------|-------------------------------------------|--------------------------------------------------------------|
| Treb. | 3̄ 5̄ 5̄   3̄ 5̄ 5̄   6̄ 5̄ 4̄   3̄ 2̄ 1̄ | One, two, three, don't you see Where schol - ars love to be? |
| Alto. | 1̄ 3̄ 3̄   1̄ 3̄ 3̄   4̄ 3̄ 2̄   1̄ 7̄ 1̄ | One, two, three, don't you see Where schol - ars love to be? |

3 Eastward point, westward point;  
Left hand Nadir, Zenith right;  
Forward fold, backward fold;  
Arms a-kimbo, chests upright;  
Singing cheerily, &c.

4 Seated now, smooth your brow,  
Then drum lightly on your crown.  
O, what fun! every one  
Driving off each surly frown!  
Singing cheerily, &c.

5 Quickly stand, lungs expand, —  
Backward let our shoulders go!  
Life, and health, comfort, wealth,  
We can thus improve, you know;  
Singing cheerily, &c.

6 Both hands meet, then retreat;  
Clasp, then whirl them round & round;  
Right hand fold, left hand fold;  
Let's shake hands, like brothers\* bound!  
Singing cheerily, &c.

\* or sisters.

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# SCHOOL SONGS.

FIGURED SERIES.—NO. 11.

## "THE LORD IS MY SHEPHERD."

F. Major.

Air. — "The Pleasant Ohio."\*

|       |    |       |      |         |     |             |    |        |        |         |        |       |
|-------|----|-------|------|---------|-----|-------------|----|--------|--------|---------|--------|-------|
| Treb. | 1  | 3     | 3    | 3       | 3   | 5           | 3  | 2      | 2      | 3       | 2.     | 5     |
|       | 1. | The   | Lord | is      | my  | Shep-herd,  | no | want   | shall  | I       | know;  | I     |
| Alto. | 5  | 5     | 5    | 5       | 5   | 1           | 1  | 7      | 7      | 1       | 7.     | 1     |
|       | 2. | Thro' | the  | val-ley | and | shad-ow     | of | death  | though | I       | stray, | Since |
| Bass. | 1  | 1     | 1    | 1       | 1   | 1           | 1  | 5      | 5      | 5       | 5.     | 1     |
|       | 3. | In    | the  | midst   | of  | af-fic-tion | my | ta-ble | is     | spread; | With   |       |

|       |            |              |       |            |          |         |      |       |     |    |   |
|-------|------------|--------------|-------|------------|----------|---------|------|-------|-----|----|---|
| Treb. | 6          | 6            | 6     | 1          | 1        | 3       | 5    | 5     | 6   | 5. | 1 |
|       | feed       | in           | green | pas-tures, | safe     | fold-ed | to   | rest; | He  |    |   |
| Alto. | 1          | 1            | 1     | 3          | 1        | 1       | 3    | 3     | 4   | 3. | 5 |
|       | thou       | art          | my    | guar-dian, | no       | e-vil   | I    | fear; | Thy |    |   |
| Bass. | 4          | 4            | 4     | 3          | 3        | 5       | 1    | 1     | 1   | 1. | 1 |
|       | bles-sings | un-meas-ured | my    | cup        | run-neth | o'er;   | With |       |     |    |   |

|       |          |       |          |       |     |           |         |       |       |    |   |
|-------|----------|-------|----------|-------|-----|-----------|---------|-------|-------|----|---|
| Treb. | 3        | 3     | 3        | 3     | 5   | 3         | 2       | 2     | 3     | 2. | 5 |
|       | lead-eth | my    | soul     | where | the | still     | wa-ters | flow, | Re-   |    |   |
| Alto. | 5        | 5     | 5        | 5     | 1   | 1         | 7       | 7     | 1     | 7. | 1 |
|       | rod      | shall | de-fend  | me,   | thy | staff     | be      | my    | stay; | No |   |
| Bass. | 1        | 1     | 1        | 1     | 1   | 1         | 5       | 5     | 5     | 5. | 1 |
|       | oil      | and   | per-fume | thou  | a-  | noint-est | my      | head, | O     |    |   |

|       |        |     |         |             |          |             |              |          |   |    |
|-------|--------|-----|---------|-------------|----------|-------------|--------------|----------|---|----|
| Treb. | 6      | 1   | 6       | 5           | 3        | 2           | 1            | 1        | 2 | 1. |
|       | stores | me  | when    | wan-d'ring, | re-deems | when        | op-          | pressed. |   |    |
| Alto. | 1      | 4   | 4       | 3           | 1        | 7           | 5            | 5        | 5 | 5. |
|       | harm   | can | be-fall | with        | my       | com-fort-er | near.        |          |   |    |
| Bass. | 4      | 4   | 4       | 3           | 3        | 5           | 1            | 1        | 1 | 1. |
|       | What   | can | I       | ask         | of       | thy         | prov-i-dence | more?    |   |    |

\* This simple, beautiful melody has been sung thousands of times as a "Ring Play," at the social gatherings of young people during the long winter evenings. The following is a couplet from the original Play:

"Let the Girls card and spin, while the Boys reap and sow,  
When we settle on the banks of the pleasant Ohio."

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# SCHOOL SONGS.

FIGURED SERIES.—NO. 12.

## THE LORD'S PRAYER.\*

B. Minor. (From D. Major.)

Music by J. W. GREENE.

|       |                                                                  |    |    |   |   |   |    |   |   |   |   |    |   |
|-------|------------------------------------------------------------------|----|----|---|---|---|----|---|---|---|---|----|---|
| Treb. | 3                                                                | 3̣ | 3̣ | 3 | 3 | 3 | 5= | 2 | 2 | 2 | 2 | 3= | 3 |
|       | 1. Our Fath-er, who art in heav'n, All hallowed be thy name; Thy |    |    |   |   |   |    |   |   |   |   |    |   |
| Alto. | 1                                                                | 1̣ | 1̣ | 1 | 1 | 1 | 3= | 7 | 7 | 7 | 7 | 1= | 1 |
|       | 2. In - to temp-ta-tion's snare O, let us not be led! De-        |    |    |   |   |   |    |   |   |   |   |    |   |
| Bass. | 6                                                                | 6̣ | 6̣ | 6 | 6 | 6 | 1= | 5 | 5 | 5 | 5 | 1= | 6 |

|       |                                                                  |   |   |   |   |   |   |    |    |   |   |      |    |   |
|-------|------------------------------------------------------------------|---|---|---|---|---|---|----|----|---|---|------|----|---|
| Treb. | 3                                                                | 3 | 3 | 6 | 5 | 5 | 5 | 2  | 3  | 2 | 1 | 1̣2̣ | 3= | 3 |
|       | king-dom come; thy will be done On earth as 'tis in heav'n. Give |   |   |   |   |   |   |    |    |   |   |      |    |   |
| Alto. | 1                                                                | 1 | 1 | 3 | 2 | 2 | 2 | 7  | 1# | 5 | 6 | 1̣7̣ | 1= | 1 |
|       | liv-er us from e-vil ways, From dangers keep us free. For        |   |   |   |   |   |   |    |    |   |   |      |    |   |
| Bass. | 6                                                                | 6 | 6 | 1 | 7 | 7 | 7 | #5 | 6  | 7 | 1 | #5   | 6= | 1 |

|       |                                                        |   |   |    |    |    |    |   |   |   |    |   |
|-------|--------------------------------------------------------|---|---|----|----|----|----|---|---|---|----|---|
| Treb. | 6                                                      | 6 | 6 | 1̣ | 7= | #5 | 6  | 6 | 6 | 4 | 3= | 1 |
|       | us our dai-ly bread To-day, as thou hast giv'n; For-   |   |   |    |    |    |    |   |   |   |    |   |
| Alto. | 3                                                      | 3 | 3 | 3  | 2= | 1  | 3  | 3 | 3 | 2 | 1= | 6 |
|       | thine is all the power, And thine the king-dom is; The |   |   |    |    |    |    |   |   |   |    |   |
| Bass. | 1                                                      | 1 | 1 | 5  | 5= | 5  | 1̣ | 1 | 1 | 7 | 1= | 3 |

|       |                                                      |    |   |   |   |   |   |      |   |   |   |      |    |  |
|-------|------------------------------------------------------|----|---|---|---|---|---|------|---|---|---|------|----|--|
| Treb. | 1                                                    | 1# | 5 | 5 | 6 | 6 | 3 | 1̣2̣ | 3 | 2 | 1 | 1̣2̣ | 3= |  |
|       | give our tres-pass-es, as we Our en-e-mies for-give. |    |   |   |   |   |   |      |   |   |   |      |    |  |
| Alto. | 6                                                    | 6  | 3 | 3 | 3 | 3 | 1 | 1̣7̣ | 1 | 7 | 6 | 1̣7̣ | 1= |  |
|       | glo-ry all is thine a-lone, For-ev-er more, A-men!   |    |   |   |   |   |   |      |   |   |   |      |    |  |
| Bass. | 3                                                    | 3  | 1 | 1 | 1 | 1 | 1 | #5   | 6 | 7 | 1 | #5   | 6= |  |

\* In arranging this beautiful set of words for music, we have endeavored to deviate as little as possible from the original *language* of the prayer. To do this we were obliged to dispense with rhyme. Indeed, no modification can possibly add anything of excellence to the simple sentences forming the Lord's Prayer. The few modifications we have made were necessary to the measure.

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# SCHOOL SONGS.

FIGURED SERIES.—NO. 13.

## MASTER INATTENTION.

F. Major. AIR.—"Alfarata."

Words by E. WOODBURY.

Treb. | 5 3 1 | 2 5 5 | 1. 1 1 2 | 3 5 (.) | 5 3 1 | 2 7 5 5 |  
 1. There sits be-hind the desk, Mas-ter In-at-ten-tion, Leading the mind astray, By  
 Alto. | 3 1 1 | 7 5 5 | 1. 1 1 7 | 1 3 (.) | 3 1 1 | 7 5 5 5 |  
 2. Dim is the men-tal eye Of Mas-ter In-at-ten-tion, Seldom seeing any thing, But  
 Bass. | 1 1 1 | 5 5 5 | 1. 1 1 1 | 1 1 (.) | 1 1 1 | 5 5 3 3 |

Treb. | 6 1 7 2 | 2 1 (.) | 5. 5 6 5 | 5 3 1 1 | 2. 2 2 2 |  
 ev'-ry in-ven-tion. Now you'll see him turning round, Anon you'll find him  
 Alto. | 4 6 5 7 | 7 1 (.) | 3. 3 4 3 | 3 1 1 1 | 7. 7 7 7 |  
 arts of cir-cum-ven-tion. Oft he wears a so-ber face, Of ill you'd not sus-  
 Bass. | 4 4 5 5 | 1 1 (.) | 1. 1 1 1 | 1 1 1 1 | 5. 5 5 5 |

Treb. | 3 5 (.) | 1. 1 5 6 | 5 3 1 1 | 6 1 7 2 | 2 1 (.) ||  
 laugh-ing; Nev-er at the crystal fount, Was he dis-covered quaffing.  
 Alto. | 1 3 (.) | 3. 3 3 4 | 3 1 5 7 | 4 6 5 7 | 7 1 (.) ||  
 pect him; But so sly and quick is he, You rare-ly can de-lect him.  
 Bass. | 1 1 (.) | 1. 1 1 1 | 1 1 1 1 | 4 4 5 5 | 1 1 (.) ||

3. Deaf is the moral ear  
 Of Master Inattention,  
 Ne'er heeding any laws,  
 His teachers choose to mention.  
 Tell him that it is not right,  
 To give his teachers trouble;  
 Ten to one he'll seek a chance,  
 And try to make it double.

4. Heed not, I pray you now,  
 Master Inattention;  
 For he seeks to do you harm,  
 By ev'ry invention.  
 Shun him as a serpent vile,  
 For he is more deceiving—  
 Kills your comforts and your joys,  
 And o'er them leaves you grieving.

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# SCHOOL SONGS.

FIGURED SERIES.—NO. 14.

## THE MIMIC TAILORS.

(ADAPTED TO PHYSICAL ACTION.)

FRENCH AIR.

Words by J. W. GREENE.

F. Major.

Treb. 5 | 5 3 3 5 | 5 3 3 5 | 4 4 4 4 | 3 =  
1. Poor John-y Lane, how cold he is! I fear he's al- most froze!

Alto. 3 | 3 1 1 3 | 3 1 1 3 | 2 2 2 2 | 1 =  
2. Give me the SHEARS, I'll cut the best—Each line I'll fol - low nice;

Treb. 3 | 3 1 1 3 | 3 1 1 2 3 | 4 2 1 7 | 1 =  
Come, tai-lors all, both great and small, Let us make him some new clothes.

Mix'd 1 | 1 5 5 1 | 1 5 5 7 1 | 2 7 1 2 | 3 =  
Alto. I'll cut, and cut, and cut the cloth, 'Twill be read-y in a trice,

Treb. 2 1 | 7 7 7 7 | 1 1 1 2 3 | 4 4 4 4 | 3 =  
We can spread the cloth up - on our laps—Mind the nap, which way it goes!

Alto. 2 1 | 5 5 5 5 | 5 5 5 7 1 | 2 2 2 2 | 1 =  
What a both-er 'tis to get it right! There, 'twill answer I sup - pose;

Treb. 2 1 | 7 7 7 7 | 1 1 1 2 3 | 4 2 1 7 | 1 =||  
Now we'll mark, and mark, and mark away, And we'll make poor Johnny's clothes.

Mix'd 2 1 | 5 5 5 5 | 5 5 5 7 1 | 2 7 1 2 | 3 =||  
Alto. Now we'll sew, and sew, and sew away, And we'll make poor Johnny's cloths.

3.

Don't sleight your work, but make it strong;  
Lest the seams should rip away,  
For Johnny Lane can't mend, you know,  
And no money can he pay.

Now the seams are closed, make the button-  
holes,

Set the buttons round in rows;  
We will stitch, and stitch, and stitch away,  
And we'll soon make Johnny's clothes.

4.

Now get the goose, and heat it well,—  
Put the press-board on our knees;  
Then press, and press, and press away,  
So the work will Johnny please,  
So he'll think of us with thankful heart,  
As to school or church he goes;—  
Now to STUDY we will turn our thoughts,  
For we've made poor Johnny's clothes.

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# SCHOOL SONGS.

FIGURED SERIES.—NO. 15.

## 0, COME LOUD ANTHEMS.

A. Major.  
Recitando.

AIR.—Sterling.

|       |                                                                              |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|-------|------------------------------------------------------------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Treb. | 1                                                                            | 1 | 1 | 1 | 1 | 2 | 2 | 3 | 3 | 3 | 3 | 4 | 3 | 2 | 2 | 1 |
|       | 1. O come, loud anthems let us sing, Loud thanks to the al-might-y King;     |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Alto. | 3                                                                            | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 1 | 5 | 4 | 3 |
|       | 2. In-to his presence let us haste, To thank him for his fa-vors past;       |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Bass. | 1                                                                            | 1 | 1 | 1 | 1 | 5 | 5 | 1 | 1 | 1 | 1 | 4 | 5 | 5 | 5 | 1 |
|       |                                                                              |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Treb. | 3                                                                            | 3 | 3 | 3 | 3 | 4 | 3 | 2 | 5 | 5 | 5 | 4 | 3 | 2 | 2 | 1 |
|       | For we our voic-es high should raise, When our sal-va-tion's rock we praise. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Alto. | 5                                                                            | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 1 | 1 | 1 | 6 | 5 | 5 | 4 | 3 |
|       | To him ad-dress, in joy-ful song, Prais-es which to his name be-long.        |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Bass. | 1                                                                            | 1 | 1 | 1 | 1 | 7 | 1 | 5 | 3 | 3 | 3 | 4 | 1 | 5 | 5 | 1 |

## WHILE THEE I SEEK. PROTECTING POWER.

B. Major.  
Choral.

AIR.—Dundee.

|       |                                                                             |   |   |   |   |   |    |   |   |   |   |   |   |   |   |
|-------|-----------------------------------------------------------------------------|---|---|---|---|---|----|---|---|---|---|---|---|---|---|
| Treb. | 1                                                                           | 3 | 4 | 5 | 1 | 2 | 3  | 4 | 3 | 2 | 1 | 1 | 7 | 1 | = |
|       | 1. While thee I seek, pro-TECT-ing Power, Be my vain wish-es stilled;       |   |   |   |   |   |    |   |   |   |   |   |   |   |   |
| Alto. | 1                                                                           | 1 | 1 | 7 | 1 | 7 | 1  | 1 | 1 | 7 | 6 | 6 | 5 | 5 | = |
|       | 2. Thy love the power of thought be-stowed; To thee my thoughts would soar; |   |   |   |   |   |    |   |   |   |   |   |   |   |   |
| Bass. | 1                                                                           | 1 | 6 | 5 | 6 | 5 | 1  | 4 | 1 | 5 | 6 | 4 | 5 | 1 | = |
|       |                                                                             |   |   |   |   |   |    |   |   |   |   |   |   |   |   |
| Treb. | 5                                                                           | 1 | 7 | 6 | 5 | 5 | #4 | 5 | 3 | 2 | 1 | 1 | 7 | 1 | = |
|       | And may this con-se-ora-ted hour With bet-ter hopes be filled.              |   |   |   |   |   |    |   |   |   |   |   |   |   |   |
| Alto. | 1                                                                           | 3 | 2 | 1 | 2 | 1 | 1  | 7 | 1 | 7 | 6 | 6 | 5 | 5 | = |
|       | Thy mer-cy o'er my life has flowed, That mer-cy I a-dore.                   |   |   |   |   |   |    |   |   |   |   |   |   |   |   |
| Bass. | 1                                                                           | 1 | 5 | 6 | 7 | 1 | 2  | 5 | 1 | 5 | 6 | 4 | 5 | 1 | = |

3.  
In each event of life, how clear  
Thy ruling hand I see!  
Each blessing to my soul more dear,  
Because conferred by thee.

4.  
In every joy that crowns my days,  
In every pain I bear;  
My heart shall find delight in praise,  
Or seek relief in prayer.

~~~~~  
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SCHOOL SONGS.

FIGURED SERIES.—NO. 16.

"GOD OF THE MORNING."

Bb.

AIR.--Hebron.

Treb. | 5 | 3̄ 5̄ | 6 5 | 6̄ 7̄ 1̄ 1̄ | 7̄ 2̄ 3̄ 1̄ | 7̄ 6̄ 5̄
 1. God of the morning, at thy voice The cheerful sun makes haste to rise,
 Alto. | 3 | 1̄ 3̄ 4 3 | 4̄ 4̄ 3 5 | 5̄ 5̄ 5 6 | 5̄ 4̄ 3̄
 2. O, like the sun may I ful . fill Th'ap - pointed du - ties of the day;
 Bass. | 1 | 1̄ 1̄ 1̄ 1̄ 1̄ | 4̄ 5̄ 1̄ 1̄ | 5̄ 5̄ 1̄ 1̄ | 2̄ 2̄ 5̄

Treb. | 5 | 1̄ 2̄ 3̄ 1̄ | 4̄ 3̄ 2̄ 2̄ | 3̄ 1̄ 6 5 | 6̄ 7̄ 1̄ ||
 And like a gi - ant doth re - joice To run his journey through the skies.
 Alto. | 5 | 5̄ 5̄ 5̄ 5̄ 5̄ | 5̄ 5̄ 5̄ 5̄ | 5̄ 5̄ 4 3 | 4̄ 4̄ 3̄ ||
 With rea - dy mind and act - ive will March on, and keep my heavenly way.
 Bass. | 5 | 3̄ 5̄ 1̄ 3̄ | 2̄ 1̄ 5̄ 5̄ | 1̄ 3̄ 4 1̄ | 4̄ 5̄ 1̄ ||

3 Lord, thy commands are clean and pure,
 Enlightening our beclouded eyes :
 Thy threatening just, thy promise sure ;
 Thy gospel makes the simple wise.

4 Give me thy counsels for my guide,
 And then receive me to thy bliss ;
 All my desires and hopes beside
 Are faint and cold compared with this.

~~~~~  
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# SCHOOL SONGS.

FIGURED SERIES.—NO. 17.

## THE LITTLE PRINTERS.

G. Major. AIR.—From Swiss Waltz.

Words by J. W. GREENE.

Treb. |  $\bar{5}$   $\bar{3}$  |  $\bar{1}$   $\bar{1}$   $\bar{5}$   $\bar{3}$  |  $\bar{1}$   $\bar{1}$   $\bar{5}$   $\bar{3}$  |  $\bar{2}$   $\bar{5}$   $\bar{5}$  |  $\bar{3}$   $\bar{1}$   
 1. We are printers, lit - tle printers, and we'd just like to hint  
 Alto. |  $\bar{5}$   $\bar{5}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{7}$   $\bar{7}$   $\bar{7}$  |  $\bar{1}$  -  
 2. We must think first on the sub-ject, for the cop - y's not in!  
 Bass. |  $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  -  
 3. Here we write now, with our pencils, thoughts o - rigin - al and brief;

Treb. |  $\bar{5}$   $\bar{3}$  |  $\bar{1}$   $\bar{1}$   $\bar{5}$   $\bar{3}$  |  $\bar{1}$   $\bar{1}$   $\bar{5}$   $\bar{3}$  |  $\bar{2}$   $\bar{2}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  -  
 To you printers, you big printers, how we lit - tle printers print.  
 Alto. |  $\bar{5}$   $\bar{5}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{7}$   $\bar{7}$   $\bar{7}$   $\bar{7}$  |  $\bar{1}$  -  
 No "se - lect-ing" from the papers, for they're not worth one pin!  
 Bass. |  $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  -  
 Some "In - structive," some "A - musing," with a Song to soothe your grief.

Treb. |  $\bar{5}$   $\bar{3}$  |  $\bar{1}$   $\bar{1}$   $\bar{5}$   $\bar{3}$  |  $\bar{1}$   $\bar{1}$   $\bar{5}$   $\bar{3}$  |  $\bar{2}$   $\bar{2}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  - ||  
 La, la, la, la, la, la, la, la, Ha, ha, ha, ha, ha, ha, ha!  
 Alto. |  $\bar{5}$   $\bar{5}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{7}$   $\bar{7}$   $\bar{7}$   $\bar{7}$  |  $\bar{1}$  - ||  
 La, la, la, la, la, la, la, la, Ha, ha, ha, ha, ha, ha, ha!  
 Bass. |  $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{1}$   $\bar{1}$   $\bar{1}$   $\bar{1}$  |  $\bar{5}$   $\bar{5}$   $\bar{5}$   $\bar{5}$  |  $\bar{1}$  - ||  
 La, la, la, la, la, la, la, la, Ha, ha, ha, ha, ha, ha, ha!

4. Set the type now—set it quickly;  
Each *compositor* I'll beat!  
There, my *stick's*\* full, so I'll empty it,  
In the *galley* so neat.
5. Now we'll "make up" all the pages,  
Slow! take care! 'twill all be *pi*!  
Wet the *proof-sheet*, then the *proof take*,  
We will read it by and by.
6. Do be careful—mark the "errors,"  
Lest the public laugh or frown;  
It is shameful that *Proof Readers*  
Should leave letters upside down.
7. "Off to *press*," now, we have finished  
No. 1, of volume V;  
Our subscribers are increasing,  
And the printers' work must thrive.

\*A *composing stick* is an instrument in which the compositor sets up the type, and a *galley* is a long, narrow board, with raised edges, in which the type is placed before being "made up" into pages.

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## Sketches for Schoolboys.

A beautiful miniature book bound in the style of "Unconscious Influences." Published by Fitz, Hobbs & Co., 120 Washington Street, Boston.

This little book contains 124 pages, embracing three stories, named as follows: No. 1, "Andrew and his Playmate." No. 2, "The War Makers." No. 3, "Little Mike."

These stories are written in a most interesting style, and as the author is a teacher of high standing, the incidents are unquestionably taken from real life.