THE ODEON:

A COLLECTION OF

SECULAR MELODIES,

ARRANGED AND HARMONIZED FOR FOUR VOICES,

DESIGNED FOR ADULT SINGING SCHOOLS, AND FOR SOCIAL MUSIC PARTIES.

BY G. J. WEBB AND LOWELL MASON,
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PREFACE.

This work has been compiled for the purpose of furnishing a suitable book for adult singing schools, or classes in vocal music, and also for families and social musical parties. It consists, as its title page purports, altogether of secular music. The selection has been made chiefly from those songs, and other pieces, which have obtained a decided popularity. This, however, was not found to be a very easy matter; for of the great multitude of such pieces, but few are equally and entirely unobjectionable in their text and in their music. In many cases it has been found necessary to make alterations in the poetry, and in every instance, its character has been primarily regarded.

By far the greater number of pieces in the present volume, are either now harmonized for the first time, or altogether newly arranged; and a few were composed expressly for this work. Many of the pieces have been long known to the public in the shape of single songs, duetts, &c. These, and all the other pieces in this book, are now presented in four parts, in order to meet the requirements of a general singing school, in which the four kinds of voices, viz. Treble, Alto, Tenor and Base are usually found.

It is hoped that the Odeon may prove a pleasing and useful collection, and that its publication may have a tendency to promote a correct taste and style of performance in vocal music.

ELEMENTS OF VOCAL MUSIC.

TAKEN FROM THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC, BY PERMISSION

CHAPTER I.

GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, viz:

§ 2. (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ 5. General view.

Distinctions.	*Departments.*	*Subjects.*
LONG OR SHORT.	RHYTHM.	LENGTH.
HIGH OR LOW.	MELODY.	PITCH.
SOFT OR LOUD.	DYNAMICS.	STRENGTH OR FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

The following, and similar questions are to be asked by the teacher and answered simultaneously by the whole school.

QUESTIONS.

How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is RHYTHM founded?
Melody? Dynamics?
To what in the nature of musical sounds does RHYTHM relate?
Melody? Dynamics?

§ 7. These, and other following questions should be varied, and presented to the mind in all the different ways possible. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 8. From the fact that musical sounds differ in respect to length, arises the necessity of a regular marking of the time as it passes, during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject, and singers are more deficient in this as a general thing, than in either of the other departments. Hence the school should commence with *Rhythmical* exercises.

§ 9. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

For illustrations of this subject see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.

§ 10. Those portions of time into which music is divided are called MEASURES.

§ 11. Measures are again divided in PARTS OF MEASURES.

§ 12. A measure with TWO parts is called DOUBLE MEASURE;
" " THREE " " TRIPLE MEASURE;
" " FOUR " " QUADRUPLE MEASURE;
" " SIX " " SEXTUPLE MEASURE.

§ 13. The parts of measures are marked by a motion of the hand This is called BEATING TIME.

teacher cannot be too strict in requiring the pupils to beat time. Ex-

NOTE. Yes that it lies at the very foundation of correct performance. If this is perie. ce all subsequent instruction will be, comparatively, of little value. In the neglect exercises the teacher should first give the example by making the proper follows; repeating at the same time those words which describe the motions, as downward beat, upward beat; or down, left, right, up; or one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand; but let it pass instantly from one point to the other.

§ 14. Double time has two motions or beats, viz: Downward beat and Upward beat.

§ 15. Triple time has three beats, viz: Downward beat, Hither beat and Upward beat.

§ 16. Quadruple time has four beats, viz: Downward beat, Hither beat, Thither beat and Upward beat.

§ 17. Sextuple time has six beats, viz: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

NOTE. The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the second the remainder, at the first upward beat let the hand rise half the way, and at the second the remainder, It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

§ 18. The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ 19. Double time is accented on the *first* part of the measure.

Triple time is accented on the *first* part of the measure.

Quadruple time is accented on the *first* and *third* parts of the measure.

Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? *Ans.* Correct time.

What is that which is more difficult to acquire than any thing else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing, are usually unwilling to attend? *Ans.* Time.

What are those portions of time called, into which music is divided? §10.

What are those portions of time, smaller than measures, called? § 11.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III.

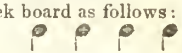
SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 20. The teacher gives out a sound to the syllable *la* (a as in f*a*ther or in f*a*r) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterwards he requires those who think it *probable* that they can make it right, to imitate; and finally, the whole.

§ 21. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 22. Beat Quadruple time and sing one *la* to each beat.

After this has been done the teacher may write on the black board as follows:



He then points and says—

The characters I have written, represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)

NOTE. The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 23. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, ○ and is called a whole note. (Semibreve.)

NOTE. It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.

§ 24. A sound that continues as long as two quarters is called a half sound. Exercise.

The note representing a half sound is made thus 𝅗𝅥 and is called a half note. (Minim.)

§ 25. A sound that continues as long as three quarters is called three-quarters. Exercise. The note representing this sound is a dotted half, thus: 𝅗𝅥.

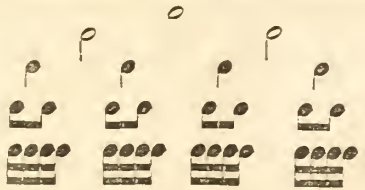
NOTE. Dotting a note adds one half to its length.

§ 26. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.

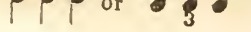
We now sing *eighths;* the note representing an *eighth* sound is made thus ♪ and is called an eight note. (Quaver.)

§ 27. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing Sixteenths; the note representing a *sixteenth* is made thus 𝅘𝅥𝅯 and is called a Sixteenth. (Semiquaver.)

§ 28. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 29. Thirty seconds (Demisemiquavers) 𝅘𝅥𝅰 may also be exhibited, but it is not necessary to exercise on them.

§ 30. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done, the figure 3 is placed over or under them thus, they are called triplets. Exercise on triplets.  and

QUESTIONS.

By what characters do we represent the length of sounds?
How many kind of notes are there in common use? *Ans.* Five.
What kind of a note is this 𝅗𝅥? (writing the note on the board.)
What kinds of a note is this 𝅗𝅥? this ♩? this ♪? this 𝅘𝅥𝅯? this 𝅘𝅥𝅰? this 𝅘𝅥𝅱? this 𝅘𝅥𝅲? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

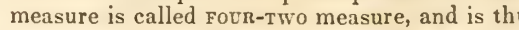
VARIETIES OF MEASURE.

§ 31. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 32. If the parts of quadruple measure are expressed by *quarters*, the measure is called FOUR-FOUR measure, and is thus marked:

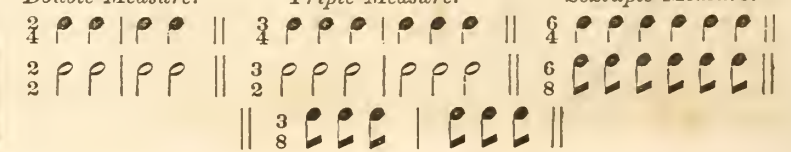
NOTE. The characters 𝐂 or 𝐂 are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 33. If the parts of quadruple measure are expressed by *halves*, the measure is called FOUR-TWO measure, and is thus marked:



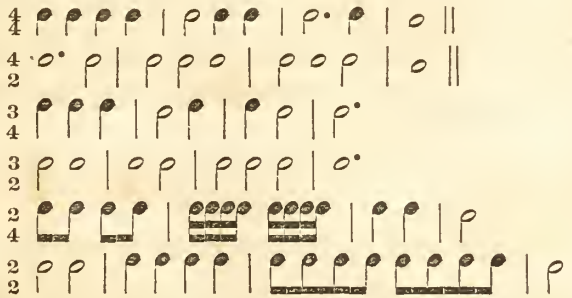
§ 34. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure. *Triple Measure.* *Sextuple Measure.*

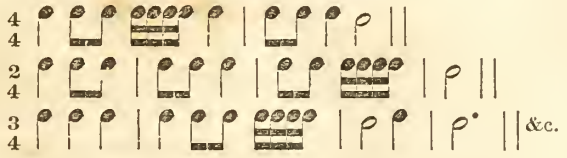


§ 35. Rhythmical lessons may now, or at an earlier period, at the discretion of the teacher, be written upon the board and sung, first by the teacher, and afterwards by the scholars. Both teacher and scholars should always beat the time, and also describe the motions, when not engaged in singing; but the scholars should never sing with the teacher, nor the teacher with the scholars. When the teacher sings, the pupils should listen, (always beating,) and when the pupils sing, the teacher should listen.

EXAMPLES.



§ 36. Different kinds of notes may also occur in the same measure, as in the following examples.



QUESTIONS.

How are different varieties of measure obtained? § 31.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

Teacher writes different varieties of measure, in the different kinds of time, and requires the pupils to say what figures he shall place at the commencement of each.

CHAPTER V.

RESTS.

§ 37. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures in silence. This is called *resting*, and the sign for it is called a REST.

§ 38. Each note has its corresponding rest, which is of equal length with the note it represents.

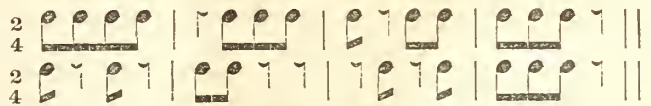
§ 39. EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

The teacher exhibits the rests upon the board.

§ 40. Rhythmical exercises with rests.

QUARTER RESTS.

EIGHTH RESTS.



§ 41. The foregoing are given merely as examples of lessons which the teacher should write, and on which the school should exercise. If Quarter and Eighth rests are practically understood, there will be no difficulty with whole and half rests. The practice of Sixteenth rests may be introduced in a similar manner at a more advanced stage of the course.

§ 42. As a general rule, notes, when succeeded by rests, should be sung shorter than when succeeded by other notes.

NOTE. The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs, so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and to pay but little attention to them.

QUESTIONS.

What is beating in silence, called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests, to be sung shorter or longer, than in other circumstances?

NOTE. The teacher is referred to the "Manual of the Boston Academy of Music," for a much more minute detail of the elements of Rhythm; and especially for a systematic Rhythmical classification of notes, or an exhibition of primitive and derived rhythmical relations; which, although not absolutely necessary, is of great advantage, provided the time and circumstances of a school will permit its introduction.

CHAPTER. VI.

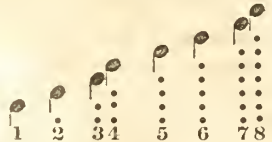
PART II. MELODY.

THE SCALE.

§ 43. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called MELODY, which treats of the pitch of sounds.

§ 44. At the foundation of Melody lies a certain series of eight sounds which is called the SCALE.

§ 45. The scale may be represented by the following notes: thus



The teacher should write the above on the board.

§ 46. The sounds of the scale are known, or designated by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 47. The teacher says; Listen to a sound which I will give you, and which we will consider as *one*.

He then sings the syllable *la* (lah—a as in father) on C, on the added line below, Treble staff, or second space, Base, (omitting to distinguish between male and female voices,) and requires the pupils to imitate.

§ 48. The teacher now sings one, two, to the sylable *la*, and requires the pupils to do the same.

Thus he goes through the whole scale, singing always to the syllable *la*, and continuing until the great majority can sing both the ascending and descending scale, correctly. A few will always be found, perhaps 5 or 10 in 100, who cannot without extra labor and attention, be made to get the right sounds. These cannot go on with the class profitably to themselves, or to the others. By extra exertion, however, almost all these may learn to sing, but they should at present merely listen to the others, and if possible practise in a separate class.

QUESTIONS.

What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

The teacher should now point to the different notes written on the board and ask: Which sound of the scale is that? &c.

CHAPTER VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS.

§ 49. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which together with the spaces are called a STAFF.

EXAMPLE.

5	fifth line.		
4	fourth line.	4	fourth space.
3	third line.	3	third space.
2	second line.	2	second space.
1	first line.	1	first space.

§ 50. Each line and space of the staff is called a *degree;* thus the staff contains *nine* degrees, five lines and four spaces.

§ 51. If more than nine degrees are wanted, the spaces below or above the staff, are used; also additional lines called ADDED LINES.

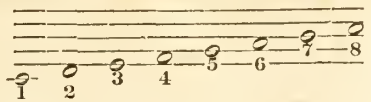
EXAMPLE.

Space above. —Added line above.

Space below. —Added line below.

§ 52. The sound One we will now write upon the first added line below the staff, Two upon the space below, Three upon the first line, and so on.

EXAMPLE.



The pupils are now required to sing the scale, ascending and descending, to the syllable *la*, the teacher pointing to the notes on the staff.

NOTE. Those teachers who prefer only four syllables in Solmization will omit § 53, and pass to § 54. We cannot, however, omit to recommend the use of seven syllables, as at § 53, as being altogether preferable to the use of four, as at § 54. In the use of seven syllables, the association between the syllables and sounds becomes much stronger, and the pupil advances more rapidly in the practical knowledge of the scale.

§ 53. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable DO, (pronounced doc;) to *two*, RE, (ray;) to *three*, MI, (me;) to *four*, FA, (fah, *a* as in father;) to *five*, SOL, (sole;) to *six*, LA, (lah, *a* as in father;) to *seven*, SI, (see;) and to *eight*, DO, again.

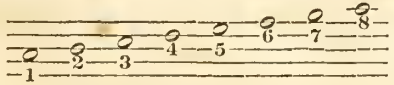
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

NOTE. Those teachers who use seven syllables in solmization will omit section 54, and pass to section 55.

§ 54. In singing we apply certain syllables to the sounds of the scale, as follows. To *one*, we apply the syllable FA, (pronounced fah, *a* as in father,) to *two*, SOL, (sole;) to *three*, LA, (lah, *a* as in father;) to *four*, FA; to *five*, SOL; to *six*, LA; to *seven*, MI, (mee,) and to *eight*, FA, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

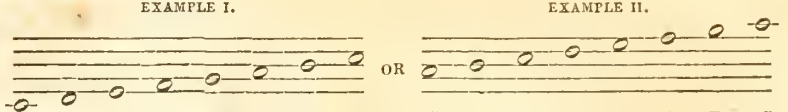
§ 55. We have written the sound *One* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus.



Practise as before.

§ 56. The sounds of the scale are also named from the first seven letters of the alphabet, viz: A, B, C, D, E, F, and G.

EXAMPLE I. EXAMPLE II.



C D E F G A B C C D E F G A B C

§ 57. When the scale is written as in the first example above, a character called the Treble Cleff is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.

NOTE. It is not necessary here to point out the different uses of the Clefs. It is sufficient that all the pupils are taught to sing from both.

§ 58. The distance, or step from any one sound in the scale to another, is called an INTERVAL.

§ 59. In the regular ascending and descending scale, there are two kinds of intervals, viz: WHOLE TONES and HALF TONES.

§ 60. From one to two, and from two to three, are whole tones; from three to four, is a half tone; from four to five, from five to six, and from six to seven are, whole tones, and from seven to eight is a half tone. Thus there are 5 whole tones, and 2 semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called, on which the scale is written?

The teacher points and asks: Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board, both in the Treble and in the Base Clef, and point as he asks the following or similar questions: To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to One? to Two? &c. What letter is One? Two? &c. What syllable is C? D? &c.

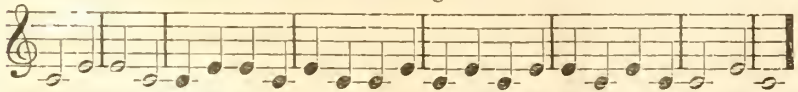
What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

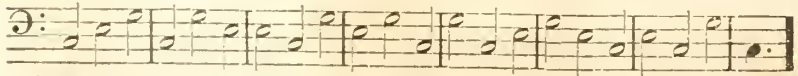
§ 61. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 62. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 63. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1, 3, 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la;* the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:

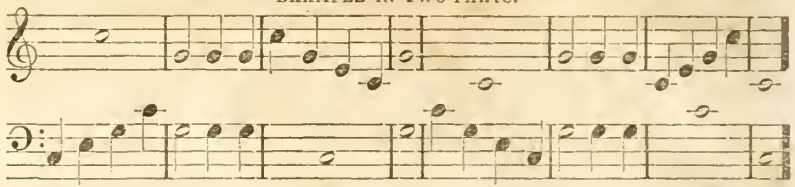


§ 64. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order.

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The teacher writes examples with 1 3 5 8 in one and two parts.

EXAMPLE IN TWO PARTS.

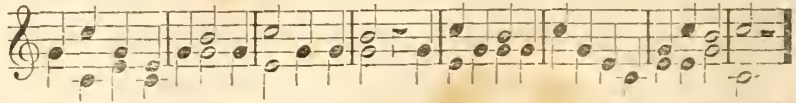


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 65. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 66. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 3 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 8 7, &c. Also, 1 7, 3 7, 5 7, &c.

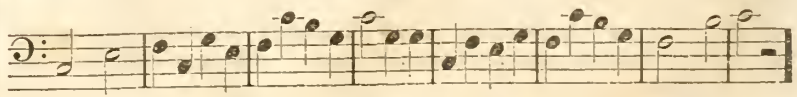
Lessons like the following may be written and sung in one or two parts.



§ 67. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4.

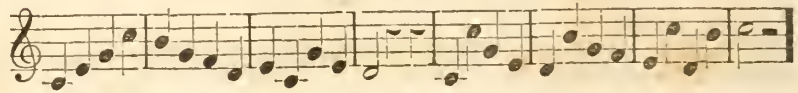
§ 68. The teacher gives out; 1 3 4, 5 3 4, 8 3 4, &c. also 1 4, 5 4, 8 4, &c.

EXAMPLE.



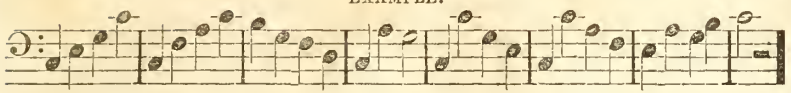
§ 69. TWO. One or three will either of them guide to two.

EXAMPLE.



§ 70. Six. Sing the scale and prolong 6. Five will guide to Six.

EXAMPLE.



Note. The teacher will spend more or less time upon the foregoing chap. according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with One? *Ans.* Three. Sing One. Sing Three. What sound do we take after One and Three? *Ans.* Five. Sing One. Sing Three. Sing Five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after Eight? *Ans.* Seven. What is the distance from Seven to Eight? To what does Seven naturally lead—or what does the ear naturally expect after Seven? *Ans.* Eight. If we would strike Seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? *Ans.* Four. To what does Four naturally lead? *Ans.* Three. What is the distance from Three to Four? What is the guide to Four? (Practise.) After Four what sound do we take? *Ans.* Two. (Question and practise.) After Two what sound, &c. *Ans.* Six. (Question and practise.)

Note. The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

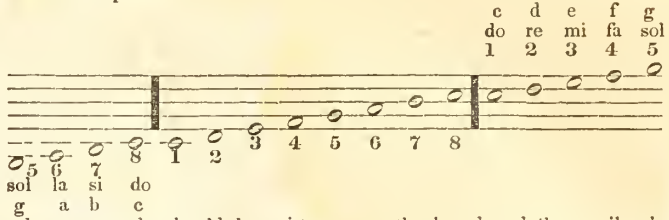
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 71. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upwards above eight; or downwards, below one.

§ 72. When we sing above eight, we consider eight as One of a new scale, above; and when we sing below One, we consider One as Eight of a new scale, below

§ 73. Example of the scale extended above and below.



The above example should be written upon the board, and the pupils should be required to exercise on the upper and lower in connection with the middle scale. For a more full explanation of this subject, and also for examples, see 'Manual.'

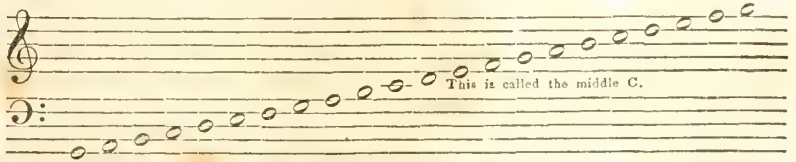
QUESTIONS.

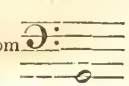
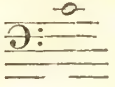
When we sing higher than the scale, what do we consider Eight? When we sing lower than the scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c What syllable? So also question with respect to the lower scale

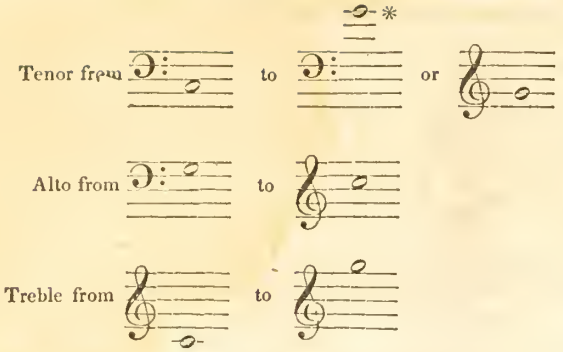
§ 74. The human voice is naturally divided into four classes, viz. lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

EXAMPLE.



Base from  to 

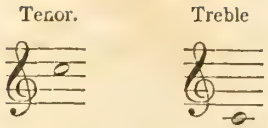


§ 75 Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed together to . Here the alto unite and the three parts sing together to . On this note the base stops and the treble begins. The treble, alto and tenor go on to , when the tenor stops; the treble and alto go on to . Here the alto stops, and the treble goes on alone. In descending let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

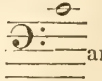
§ 76. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

* As a general rule all those men who can sing this note in a *clear*, and *soft voice*, and *prolong it for some time*, may be classed with the Tenor. If they cannot do this well, they belong to the Base.

EXAMPLE.



The same sound, or unison: viz. middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 77. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C, as a pitch, viz.  and require the Female voices to imitate him. They will, in almost all cases, sing an octave higher, viz. unless they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the sound while he, beginning with sings the whole scale, ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

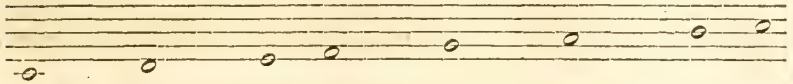
CHAPTER X.

CHROMATIC SCALE.

§ 78. Let the teacher write the scale on the board, and review what was said in chap. 7, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tones intervals for inserting the semitones.

EXAMPLE.

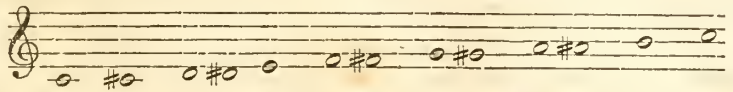


§ 79. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 80. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

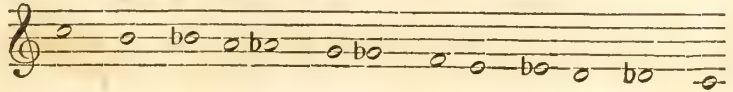
§ 81. In ascending, the semitones are usually obtained by elevation The sign of elevation is made thus ♯, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example.



§ 82. In descending, the semitones are usually obtained by depression. The sign of depression is made thus ♭, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 83. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp One, sharp Four, flat Six, flat Seven, &c.; but in speaking of them by letters we say, C sharp, D sharp, E flat, B flat, &c.

§ 84. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 85. A flatted note naturally leads downwards; hence, the note below is always the guide to a flatted note.

§ 86. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 87. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; See, Sa; La (lah) Lay, &c.

§ 88. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

NOTE. The exercising of the school upon the chromatic scale must be left to the discretion of the teacher. Some attention to it is very important. For examples, and farther illustrations and remarks, see "Manual of Instruction in the Elements of Vocal Music."

If the instruction has been thorough thus far, the school will now be able to sing all tunes in the key of C, whose rhythmical construction is easy, without much aid from the teacher.

§ 89. In commencing to sing, as the school may now do, from a knowledge of the elementary principles of music, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practice, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones*, afterward. The best female singers always like to sing Second or Alto. The careless and indolent are usually unwilling to sing this part

§ 90. As the pupils now begin to sing from a knowledge of the elementary principles of music, it is considered highly important that the teacher should not sing with them, or lead them on by the mere power of his own voice. Let the school sing without his aid, and while *they* sing, let *him* always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they can not do this, they have not been properly taught, and must begin again, if they ever hope to be set right.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat Three? flat Seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

If the teacher has brought before the school the subject contained in the latter part of § 89, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? *Ans?* Alto. Who are they that are unwilling to sing this part? Who in this school are unwilling to sing Alto? Those who are unwilling, hold up their hands.

CHAPTER XI.

TRANSPOSITION OF THE SCALE.

§ 91. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken for One, the scale is said to be in its natural position, the natural key being that of C. But any other letter may be taken as One of the scale: and when this is done, the scale is said to be transposed. Thus, if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, &c.

§ 92. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:

§ 93. We will now transpose the scale to G, or take Five of the C scale as One of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:

§ 94. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from 1 to 2? *Ans.* A tone.
Ques. What is the interval from G to A. *Ans.* A tone.
Pointing at the same time to the letters on the C scale.
Thus we see the first interval is right.
Ques. What must the interval be from 2 to 3? *Ans.* A tone.
Ques. What is the interval from A to B? *Ans.* A tone.
Pointing as before.
Ques. What must the interval be from 3 to 4? *Ans.* A semitone.
Ques. What is the interval from B to C? *Ans.* A semitone.

Ques. What must the interval be, from 4 to 5? *Ans.* A tone.
Ques. What is the interval from C to D? *Ans.* A tone.
Ques. What must the interval be, from 5 to 6? *Ans.* A tone.
Ques. What is the interval from D to E? *Ans.* A tone.
Ques. What must the interval be, from 6 to 7? *Ans.* A tone.
Ques. What is the interval from E to F? *Ans.* A semitone.

The teacher now observes: Since the interval from 6 to 7 must be a tone, and since, from E to F, the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,

Ques. What letter is 7, now? *Ans.* F sharp.

Never allow the pupils to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from 7 to 8? *Ans.* A semitone.
Ques. What is the interval from F♯ to G? *Ans.* A semitone.

§ 95. The teacher observes: In transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed, once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F♯ is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 96. A sharp or flat in the signature, affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 97. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception that F♯ is substituted for F.

§ 98. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate.

QUESTIONS.

When the scale is in its natural position, what letter is One?

Where any other letter than C is taken as One, what is said of the scale? *Ans.* It is transposed.

In transposing the scale, of what must we be particularly careful? *Ans.* The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? *Ans.* Four. What must we do to it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven.

What is the signature to the key of G? *Ans.* F♯. Why is F♯ necessary in the key of G. *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C. *Ans.* Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised as at §89, §90.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 99. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, viz: on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

NOTE. The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? *Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 100. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at §99.

Introduce tunes in A.

§ 101. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 102. Examine the key of E in connection with that of A? and proceed as before.

Questions after the same manner as at § 99. Sing tunes in E.

§ 103. It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 104. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 105. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale, on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 106. The teacher may explain in relation to this transposition after the same manner as at § 95.

§ 107. In the transposition of the scale from C to F, it is carried *a fourth higher*, or a *fifth lower;* thus a *fourth above* is the same as a *fifth below.*

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is seven, in the key of C? *Ans.* B. What letter is four in the key of F. *Ans.* B b. What is the signature to the key of F; *Ans.* One flat. What letter is flatted? *Ans.* B. Why is B b necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B b, SECOND TRANSPOSITION BY FLATS.

§ 108. The fourth from F, (B♭,) is taken as *one;* and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 107. Sing tunes in B♭.

KEY OF E b; THIRD TRANSPOSITION BY FLATS.

§ 109. In examining the scale in E b, it will be found necessary to flat A.

Questions after the same manner as at § 107.

§ 110. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B♭.

KEY OF A♭; FOURTH TRANSPOSITION BY FLATS.

§ 111. In examining the scale in A♭, it will be found necessary to flat D.

Questions after the same manner as at § 107. Sing in A♭.

§ 112. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 113. Preparatory exercises.

1. The scholars sing the C scale; then assume *Two* as One of another scale, which they also sing through; then Three; then Four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take Eight, Seven, Six, &c. as Five, and complete the scale, ascending and descending

3. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upwards or downwards.

§ 114. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 115. What is the signature to the key of C?
What is the signature to the key of G?
What is F ♯ in the G scale? *Ans?* Seven.
To what does F ♯ lead? *Ans.* To G.

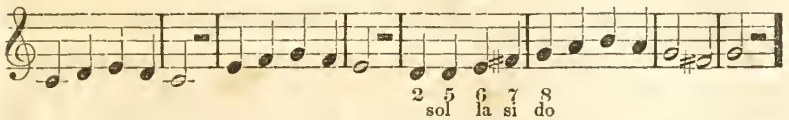
§ 116. F ♯ is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 117. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 118. When a modulation occurs from C to G, C appears no longer as *One;* but, according to the G scale, as *Four;* A as *Two;* D as *Five*, &c.

EXAMPLE.

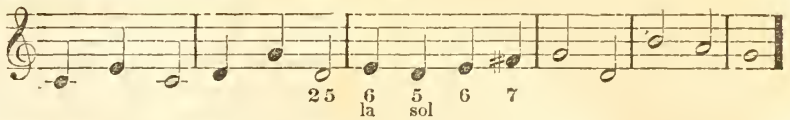


§ 119. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above Example, where the second note on D is changed to 5.

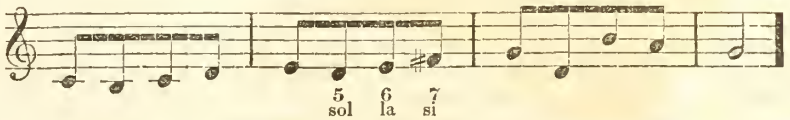
§ 120. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 121. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C to F.

§ 122. What is the signature to the key of C?
What is the signature to the key of F?
What is B ♭ in the F scale? *Ans.* Four.

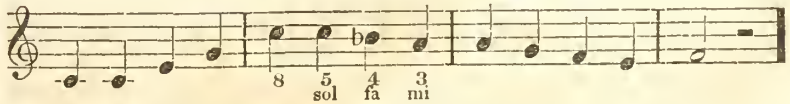
§ 123. B♭ is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B♭? From G to C? &c.

§ 124. See § 117.

§ 125. When a modulation occurs from C to F, C appears no longer as *One;* but, according to the F scale, as Five D as Six, &c.

EXAMPLE.



§ 126. Rules the same as at § 119, 120 and 121.

§ 127. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 128. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.

When modulations occur, what must be done with the syllables?

Ans. Changed according to the new key.

CHAPTER XIV.

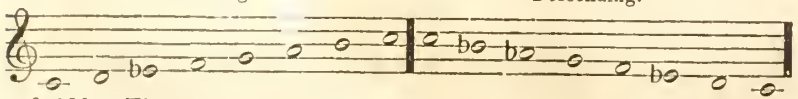
MINOR SCALE.

§ 129. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed

EXAMPLE.

Minor Scale,

Ascending. Descending.



§ 130. The teacher should sing the minor scale slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 131. In ascending (Minor scale) the *third* is flatted: in descending, the *seventh*, *sixth* and *third* are flatted.

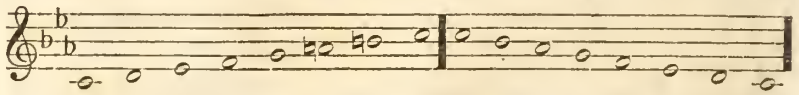
§ 132. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 133. This scale is called the MINOR SCALE, or MODE, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE, (by the Germans, *Dur*, hard.)

See "Manual," §449.

§ 134. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 135. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 136. It will be perceived that E ♭ Major, has the same signature as C Minor, viz: three flats.

§ 137. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of E ♭ Major; and E ♭ Major is the *relative Major* of C Minor.

§ 138. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E♭ in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ 139. If the signature is three flats, the music may be either in E♭ Major, or C Minor. In which of the two it is, however, can only be

known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 140. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?
In descending?
In the ascending Minor scale, where is the first semitone?
Ans. Between Two and Three. Where the second?
In descending, where is the first semitone found?
Ans. Between Six and Five. Where the second?
What two sounds of the ascending Minor scale must be altered from the Signature? *Ans.* Six and Seven. What must be done to them? *Ans.* They must each be raised a semitone.
What is the relative Major scale to C Minor? To D? To E?, &c.
What is the relative Minor scale to C Major? To G? To D?, &c.
What syllable is applied to One in the Major mode? In the Minor?, &c.
Which mode is the most common, Major or Minor? *Ans.* Major.
Which is the most brilliant or lively? Which is the most mournful?
Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

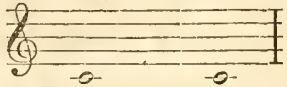
CHAPTER XV.

INTERVALS.

§ 141. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, viz. Seconds, Thirds, Fourths, Fifths, &c.

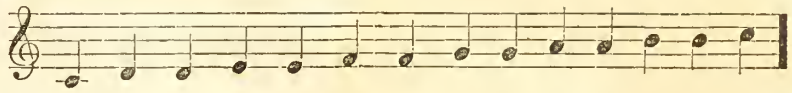
EXAMPLES.

1. Unison.

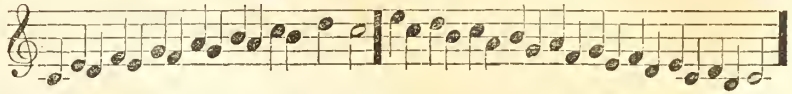


NOTE. Although the Unison is not strictly an interval, yet, in the theory of music, it is spoken of, and treated as one.

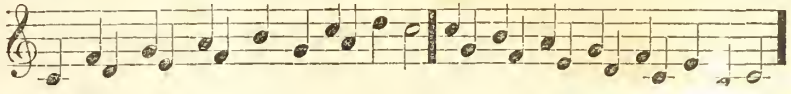
2. Seconds.



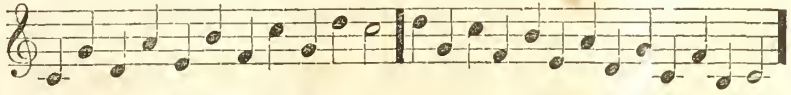
3. Thirds.



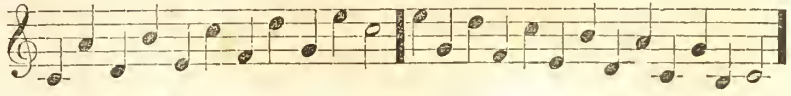
4. Fourths.



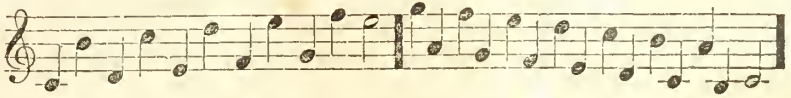
5. Fifths.



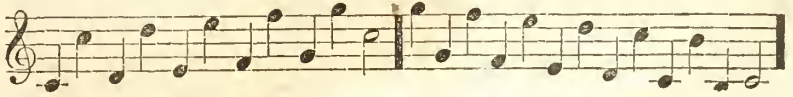
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves.



N. B. Practise all the above.

QUESTIONS. What is the interva from One to two called? From Two to Three?, &c. From One to Three?, &c. From One to Four, &c. &c.

§ 142. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points and questions:

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third. one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before

FIFTHS An interval, including *two tones* and two *semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 143. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ 144. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ 145. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 146. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI

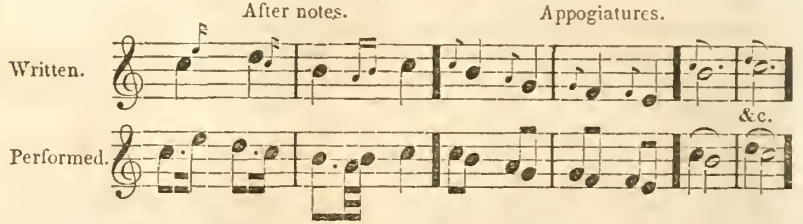
PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 147. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ 148. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ 149. When passing notes *precede* the essential notes, they are called APPOGIATURES.

EXAMPLE.

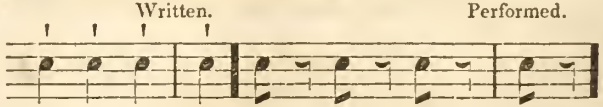


§ 150. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ 151. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Ex: 𝄐

§ 152. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be STACCATO.

EXAMPLE.



§ 153. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ 154. *Tie.* A character called a TIE is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example:

§ 155. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.

Question on this chapter.

CHAPTER XVII.

CHORDS.

§ 156. When two or more sounds are heard together, such combination is called a CHORD, if agreeable to the ear, it is called a *consonant chord*, or a CONCORD; if disagreeable to the ear, it is called a *dissonant chord*, or a DISCORD.

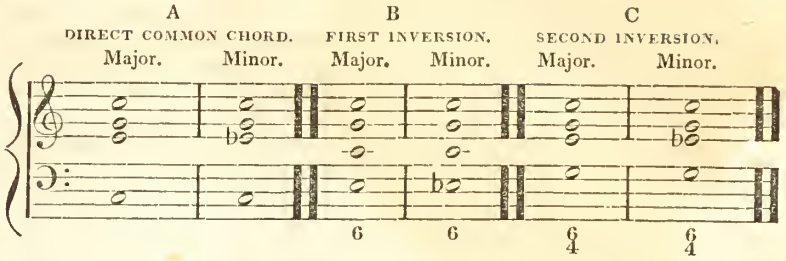
§ 157. COMMON CHORD. A chord consisting of One, Three and Five, to which, Eight may be added, is called a COMMON CHORD, or DIRECT COMMON CHORD: if the *third* be *Major*, it is a MAJOR *chord*, if *Minor*, a MINOR *chord*. See example A.

§ 158. INVERSION OF CHORDS. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ 159. CHORD OF THE SIXTH. In the first inversion of the common chord, the Third is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth." The Base note is figured 6. See example B.

§ 160. CHORD OF THE SIXTH AND FOURTH. In the second inversion of the common chord, the Fifth is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth and Fourth." The Base note is figured $\frac{6}{4}$. See example C.

EXAMPLES.

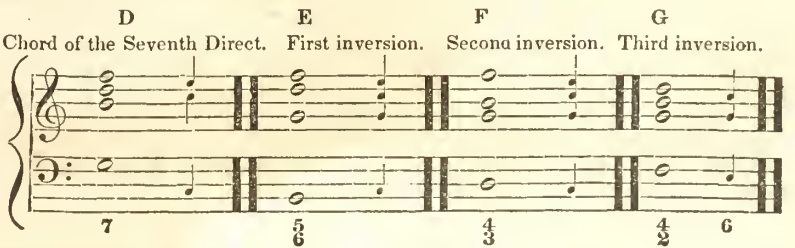


§ 161. CHORD OF THE SEVENTH. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the Fifth. It is then called the DOMINANT SEVENTH. It is figured 7. Example D.

§ 162. CHORD OF THE SIXTH AND FIFTH. In the first inversion of the chord of the Seventh, the *Third* is taken as the Base or lowest sound. It is then called the chord of the "Fifth and Sixth," and is figured $\frac{6}{5}$. Example E.

§ 163. CHORD OF THE FOURTH AND THIRD. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Third," and is figured $\frac{4}{3}$ or $\frac{6}{4}$. Example F.

§ 164. CHORD OF THE FOURTH AND SECOND. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Second," and is figured $\frac{4}{2}$ or $\frac{6}{4}$. Example G



§ 165. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ 166. A knowledge of these two chords, viz: The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages to the mere performer, as well as to the teacher. See "Manual."

To those who wish to pursue the study of the science of music, the following works are recommended, viz:

"First steps to Thorough Base."
"Burrows' Thorough Base Primer."
"Catel's Treatise on Harmony."
"Porter's Musical Cyclopedia."
"Callcott's Musical Grammar."

PART III. DYNAMICS.

CHAPTER XVIII.

§ 167 Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ 168. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 169. MEZZO. A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called MEZZO, and is marked *m*.

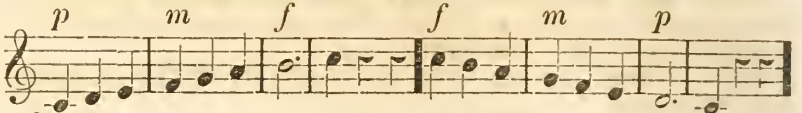
§ 170. PIANO. A sound produced by some restraint of the organs, is a soft sound; it is called PIANO, (pronounced *peano*) and is marked *p*.

§ 171. FORTE. A sound produced by a strong or full exertion of the organs, is a loud sound; it is called FORTE, and is marked *f*.

§ 172. *Mezzo*, *Piano*, and *Forte*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 173. Applications of the three principal Dynamic degrees to the scale.

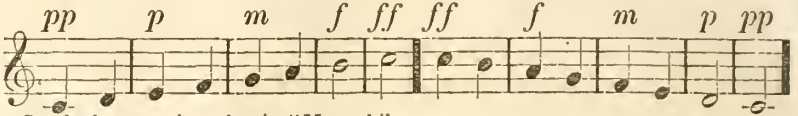
EXAMPLE.



§ 174. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo*) and is marked *pp*.

§ 175. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *ff*.

§ 176. The five Dynamic degrees, applied to the scale:



See further exercises, &c. in "Manual."

CHAPTER XIX.

DYNAMIC TONES.

§ 177. ORGAN TONE. A tone which is commenced, continued and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired, the pupil should not attempt any other Dynamic tone.

§ 178. CRESCENDO. A tone commencing soft and increasing to loud, is called a CRESCENDO TONE; and is marked *cres.* or <.

§ 179. DIMINUENDO. A tone commencing loud and gradually diminishing to soft, is called a DIMINUENDO TONE; and is marked *dim.* or >.

§ 180. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked <>.

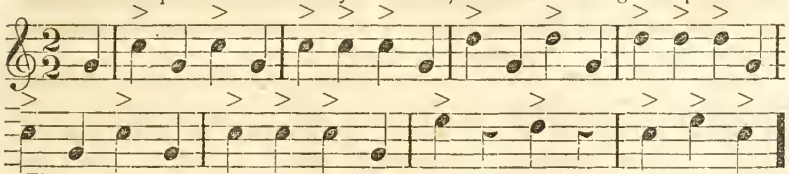
§ 181. Crescendo, Diminuendo and Swell, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo and Swelling tones.

§ 182. PRESSURE TONE. If a single short sound is sung with a very sudden, forcible *crescendo*, or *swell*, there arises the PRESSURE TONE. Marked > or <>. It is often applied to syncopated passages.

§ 183. EXPLOSIVE TONE. A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an EXPLOSIVE TONE. It is marked <, or *fz.* (forzando,) or *sf.* (sforzando.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 184. EXPRESSION. The proper application of Dynamics to music, constitutes essentially that which is usually called EXPRESSION. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 185. Besides the dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause and Emphasis.

§ 186. VOWEL SOUNDS. The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body.

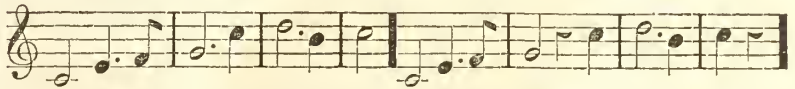
It is a very common fault for singers to change the vowel sounds, and dwell not on the *radical* or principal sound, but on the *vanish* or closing sound: thus *a* becomes *e*; *o*, *oo*; &c. In the word "great," for example, instead of dwelling steadily upon the vowel sound *a*, the singer changes it to *e*, and that which should be grea - - - - - - t, becomes grea - - e - - - - - t; so also in the syllable applied to *Two*—let it be Ra - - - - e, and not Ra - - e - - - -

§ 187. CONSONANTS. Articulation is almost entirely dependent on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing.

§ 188. ACCENT. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 189. PAUSE. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, viz:

Written. To be sung.



Joy to the world, the Lord is come! Joy to the world, the Lord is come!

§ 190. EMPHASIS. Emphatic words should be given with a greater or less degree of the explosive tone (*sf*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.

§ 191. OPENING OF THE MOUTH. The mouth should in general be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 192. TAKING BREATH. (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ 193 QUALITY OF TONE. The most essential qualities of a good tone are *purity, fulness, firmness* and *certainly*.

(1) A tone is PURE, or clear, when no extraneous sound mixes with it; IMPURE, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is FAINT when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is FIRM and CERTAIN, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, viz:

(1) Striking below the proper sound and sliding up to it, as from *Five* to *Eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

§ 194. TO CORRECT FAULTS. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

§ 195. In all vocal performance attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which is energetic, which has some soul, some meaning, and which is appropriate to the circumstances and to the occasion. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live, and breathe, and move so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

CONCLUDING REMARKS.

MODE OF INSTRUCTION. It is not considered necessary that the foregoing instructions should be committed to memory and recited by the pupils; they are rather intended as a means of fixing the method of proceeding, fully in the mind of the teacher; or as a text for him, the subjects of which, are to be brought before the school in familiar lectures, and stated, explained, and illustrated according to his discretion. Should any teacher, however, prefer the other method, (that of committing to memory) he can easily point out to the pupils those sections which he wishes them to commit, distinguishing them from those which are more particularly intended as mere directions to the teacher, and which will readily be perceived.

BLACK BOARD. The teacher will need a Black Board, with two staves drawn across it. A convenient size is found to be, say about six feet long and two and a half feet wide. The lines of the staff to be painted white, and about an inch apart. The board should be placed back of the teacher, and in such a position as that when the pupils face him they will have a full view of it. With common chalk (prepared or refined is better) he should write the examples, rhythmical, melodic, and dynamic by way of illustration and for practice. He should always go on the principle of teaching one thing at a time, and not proceed until each lesson is understood. A small light rod or stick, two or three feet long, will be found convenient for pointing to the board, and for beating time.

SINGING BY ROTE. In the first commencement of a school it is very desirable to introduce immediately, singing by rote. Its advantages are,

1st. It affords variety and gratifies the pupils.

2d. It has a tendency to improve both the ear and the voice.

3d. It gives the teacher an opportunity to correct numerous faults, as it respects the delivery of the voice, quality of tone, and style and manner of performance.

Singing by rote may profitably occupy, perhaps, at different intervals, a quarter of the time devoted to the first six, or perhaps twelve, lessons; after which, the pupils will have made so much progress as to be able to sing from a knowledge of the elementary principles of music; when they have once arrived at this point, singing by rote and by words should be given up entirely, and singing from a knowledge of elementary principles, in the use of the syllables of solmization, should be substituted for it.

FINALLY. It must not be supposed that vocal music can be taught in a few lessons, or in a short time. It is at least as difficult to acquire a practical knowledge of singing, as it is to acquire a practical knowledge of Latin or Greek, or any modern language, and indeed much more so; for, while one depends almost exclusively on intellectual application and exertion, the other depends essentially on the cultivation of taste, and of those faculties which can only be gradually improved by an industrious, patient and persevering course of practice.

CHAPTER I.

ON THE FORMATION OF THE VOICE.

By the formation or training of the voice, is meant that operation by which a singer is made to understand definitely the nature of his own voice its peculiar stamp and quality, and the true method of developing its powers. It comprehends, therefore, every thing that relates to the Art of Singing. All voices, not excepting those which may be justly regarded as naturally good, are more or less defective, and require a regular process of cultivation to polish and perfect them.

The skilful teacher will discover defects both natural and artificial. Those which are natural are for the most part incurable. They consist in an absolute want of justness of intonation; an habitual production of the extreme nasal and guttural tones, from the nose or throat; a short and painful respiration &c. The artificial defects of the voice arise, in a great degree, from bad habits, contracted by singing without method, by emitting a tone different in quality from that which is natural to the voice. A singer may not possess *naturally* the nasal or the guttural quality, and yet from want of principles to guide him, he may direct the sound to the nose or throat, without perceiving it. The ordinary tone of the voice may also be distorted by forcing or straining it; or he may substitute, for the simple and natural position of the mouth, a muscular contraction, which at once deprives him of all the facilities he possesses.

The first step in the formation of the voice, is the removal of these defects. For this purpose, the aid of a judicious and skilful instructer, and a good model for tone, are absolutely essential.

CHAPTER II.

OF THE DIFFERENT SPECIES OF VOICES, AND OF THE REGISTERS PECULIAR TO EACH.

There are two general species of voices, the high or female voice, and the grave or male voice. Each of these is subdivided into three distinct classes. The high female voice, called Treble, or Soprano; the low female voice, called Contralto or Base; and the medium or half treble voice, usually called Mezzo Soprano. And amongst male voices the three distinctions are each one octave below the corresponding distinction in the female voice. The three distinctions in men's voices are called Tenor, being one octave below the high female voice, or Treble; the low voice called Base, being one octave below the female low voice, or Contralto; and the medium voice, called Baritone, being one octave below the female medium voice, or Mezzo Soprano. In the formation of the voice, the course of proceeding is regulated by the particular kind of voice to be cultivated; the Treble and Contralto, the Tenor and Base, requiring each a course adapted to their peculiar scale and genius. The Mezzo Soprano and Contralto, and the Baritone and Base, being much more assimilated, differing more as to quality and weight of tone, than in the scale or compass of sounds, are treated very much alike. Thus the exercises adapted for a Mezzo Soprano would be equally so for a Contralto, Baritone, or Base.

In the human voice there are three Ranges or Registers, or kinds of tone. In making a Soprano or Tenor sing the scale in its full extent to the vowel sound *a*, as in father, a change in the quality of tone will be easily perceived. The term Register has been long used to express this difference in the play of the vocal organs.

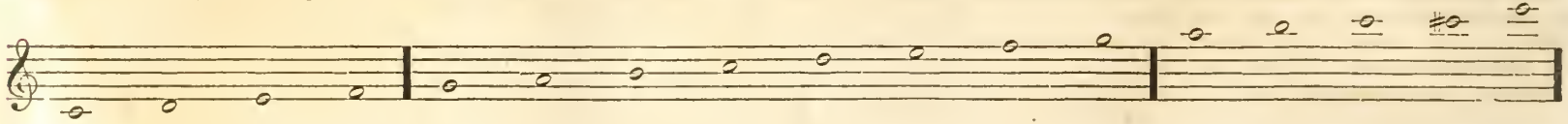
It is important that the pupil should acquire a clear and satisfactory notion of what is meant by the term Register. The following Scales will show the compass of each voice, its extent, and the situation of the Registers.

SOPRANO OR TREBLE.

FIRST REGISTER. Chest sounds, or Voce di petto.

SECOND REGISTER. Medium sounds, formed in the upper part of the Larynx.

THIRD REGISTER. Head sounds, or Voce di testa, formed in the frontal sinus.

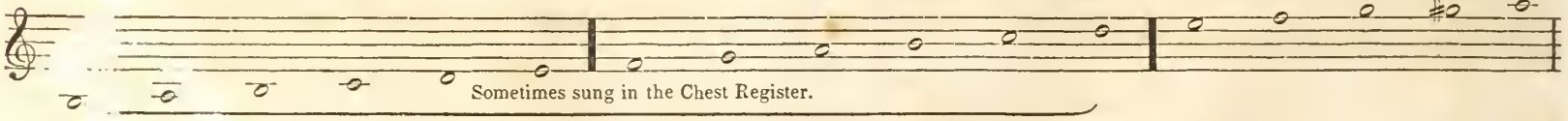


CONTRALTO, OR MEZZO SOPRANO.

FIRST REGISTER. Chest sounds. (Voce di petto.)

SECOND REGISTER. Medium sounds.

THIRD REGISTER. Head sounds. (Voce di testa.)

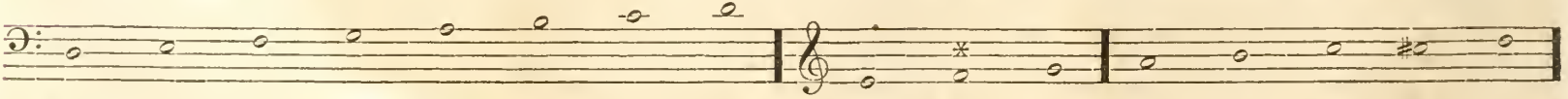


The Contralto voice varies in its extent, and in its Registers. An intelligent teacher will discern these differences, and direct accordingly the exercises for practice. Many Contralto voices sing in the first Register all the sounds included in the Medium Register as indicated in the above scale.

TENOR.

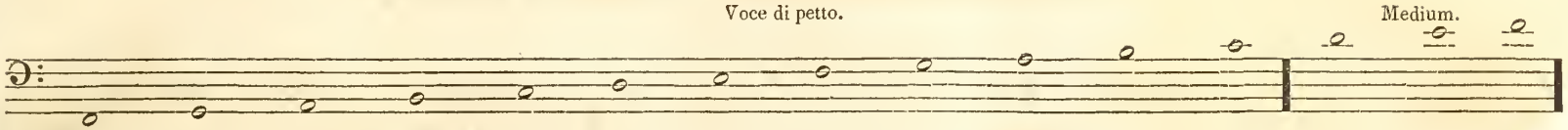
FIRST REGISTER Chest sounds. (Voce di petto.)

SECOND REGISTER. Medium. (Head sounds. Voce di testa.)



* Many Tenor voices sing in the first Register to this note, and to several half tones above it, employ a *mixed* voice, partaking somewhat of the quality of the chest and head tones combined. This kind of voice is very useful as an aid in passing imperceptibly to the head tones.

BASE OR BARITONE.



Many Base voices sing the entire scale in the *voce di petto*, in order to preserve roundness and fulness of tone. *Voce di testa* voice is seldom used by Base singers; The Baritone, being lighter in its quality, sometimes employs it.

Many exceptions occur in the situation of the different registers, the changes sometimes taking place a tone higher, or lower than those indicated in the above scales.

CHAPTER III.

ON UNITING THE DIFFERENT REGISTERS.

The union of the different Registers, so that the singer may pass from one to the other without any perceptible break or catching in the voice, is most important.

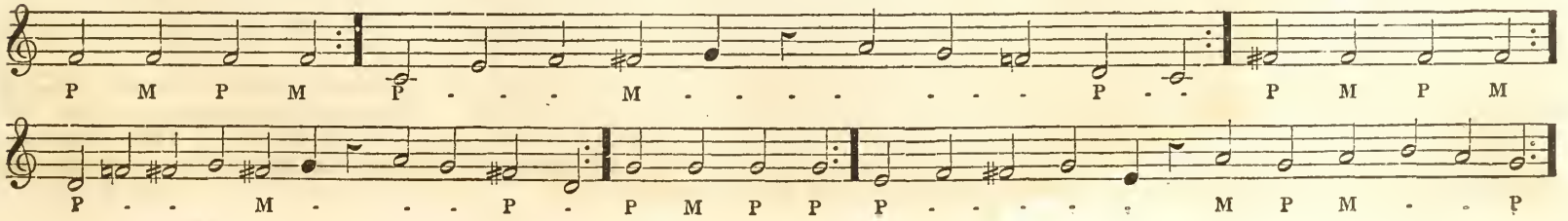
In order to effect this object, the singer should practise the passing from one Register to another on the *same given sound*. This should be continued on all the notes common to both Registers.

The following examples will show the manner of practising for the acquirement of this object.

EXERCISES FOR UNITING THE REGISTERS IN A SOPRANO VOICE.

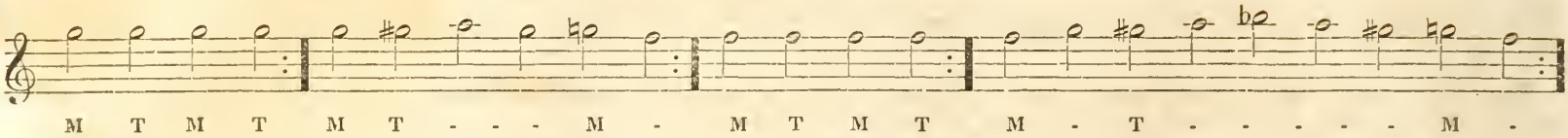
For uniting the *Voce di petto* with the *Medium*.

The letter ***P*** indicates the ***Voce di petto*** and the letter ***M*** the Medium.



FOR UNITING THE MEDIUM REGISTER WITH THE VOCE DI TESTA.

The letter *T* indicates the *Voce di testa*, and the letter *M* the Medium.



When the pupil has acquired facility in uniting the different Registers in slow time, he should gradually accelerate, and thus be enabled to pass quickly through the different Registers.

The union of the Registers in the other voices is effected in a similar manner, care being taken to select those sounds which are common to the two Registers to be united.

For uniting the chest and medium Register of a Soprano voice, it is necessary to soften the last sound of the *Voce di petto*, and enforce the first of the Medium. For uniting the Medium Register with the *Voce di testa*, the last sound of the Medium should be enforced, and the first of the *Voce di testa* should be softened.

In passing from the chest or from the mixed voice of the Tenor to the *Voce di testa*, the singer should soften the last sound of the former, and enforce the first of the latter.

CHAPTER IV.

OF RESPIRATION.

A long respiration is of the greatest advantage to a singer.

Respiration consists of *Inspiration*, or the introduction of the air into the chest, and of *expiration*, or the expulsion of the air introduced.

The act of *inspiration* should be done without noise, or any apparent effort. It should, indeed, be almost imperceptible to the audience. *Inspiration* should be practised in two ways: *long*, when beginning a phrase or a strain of several measures; and *short*, when taken suddenly in the middle of a phrase. The *long* inspiration should be taken *copiously* and with *great quickness*.

Expiration, or the expulsion of the air from the chest, should be done with the utmost smoothness. The air should be allowed to escape slowly and very gradually: in short the emission of it cannot be conducted with too much care and economy. A command over the *management* of the *breath* with regard to its collection, quantity, and careful emission, is of the utmost importance. The singer who can take breath when he pleases, and emit it as quickly and in what quantity he chooses, is able to regulate the quality and intensity of his voice, and thereby has an opportunity of phrasing the words and music justly, and of singing intelligibly and with expression."

CHAPTER V

OF VOCALIZATION, OF THE MODE OF SWELLING, SUSTAINING, AND STRIKING SOUNDS, AND OF THE PORTAMENTO OR CARRIAGE OF THE VOICE.

Vocalization consists in singing upon a vowel: *a* as in the word father, and *a* as in fane, are best adapted for this purpose. A good vocalization is the principal basis of the art of singing. It is only by a well directed practise of this kind that the vocal organs can be formed, and their defects corrected. It should precede the use of the Solfeggio exercises, and these should also precede the practise of songs, or music and words combined.

The daily practice of the Scales in the Swelling tone cannot be recommended with too much urgency. It is of the utmost use in perfecting the organs, and in rendering the voice flexible for all the purposes of taste and expression. The practice of the scales is not only essential at the commencement of vocal studies, but it should be resolutely persevered in throughout the whole period of a singer's life.

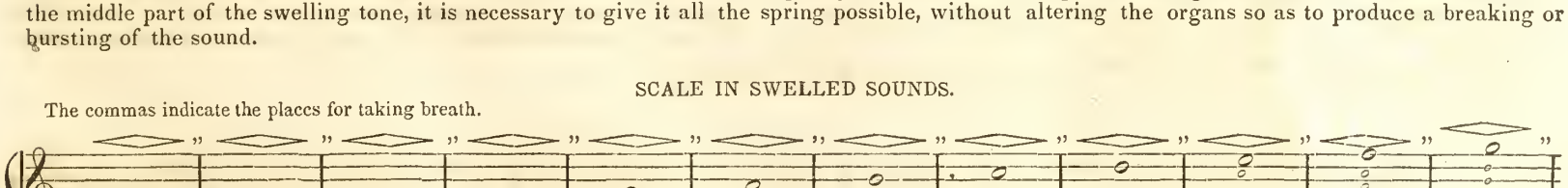
In practising the scale, the singer should stand in an erect and natural attitude, without effort or stiffness. The head should be erect, without bending it back. The mouth should be smiling, and opened in a manner suited to its particular formation. Great care should be taken that the position of the mouth remain unchanged, without the least movement of the chin, or of the tongue. Immediately before singing each sound of the scale, breath should be taken copiously, and with quickness. The sound should then be struck with precision and justness, and the breath economized in such a manner as to sustain it as long as possible.

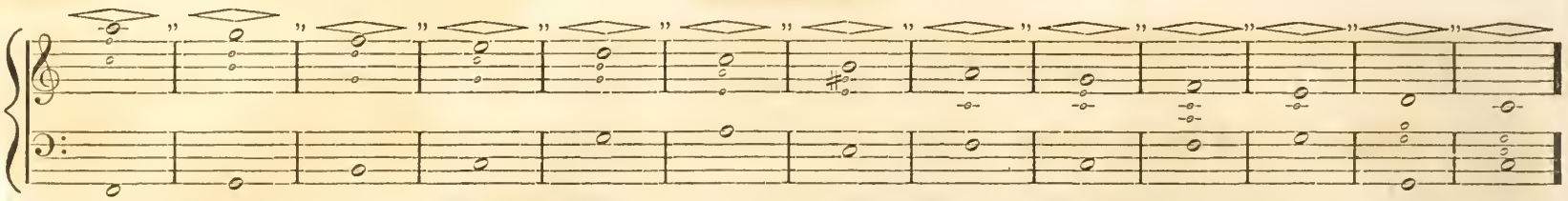
Each sound of the scale should have the swelling tone, and be sung to the vowel *a* as in the word father. This manner of swelling a sound is called by the Italians Mezza di voce, or putting forth the voice. The sound should have a beginning, a middle, and an end; and the *forte*, or loudest part, should fall exactly in the middle of its duration.

Care must be taken in these exercises that the sound is emitted with purity, and without forcing or straining the voice. In the enforcement of the middle part of the swelling tone, it is necessary to give it all the spring possible, without altering the organs so as to produce a breaking or bursting of the sound.

SCALE IN SWELLED SOUNDS.

The commas indicate the places for taking breath.





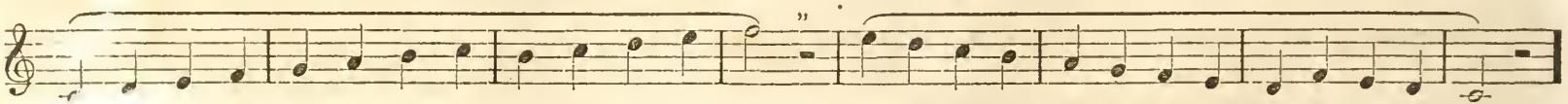
The above scale is for Soprano voices. To render it suitable for Contralto and Base voices, it should be transposed a third or *fourth* lower.

OF THE CARRIAGE OF THE VOICE.

Excepting those cases, which but seldom occur, where sounds are separated from one another, they ought always to be united mellowly and without confusion, by a sort of running movement of the voice.

There are two kinds of it. The first consists in tying or connecting sounds of equal rhythmical duration.

EXAMPLE.



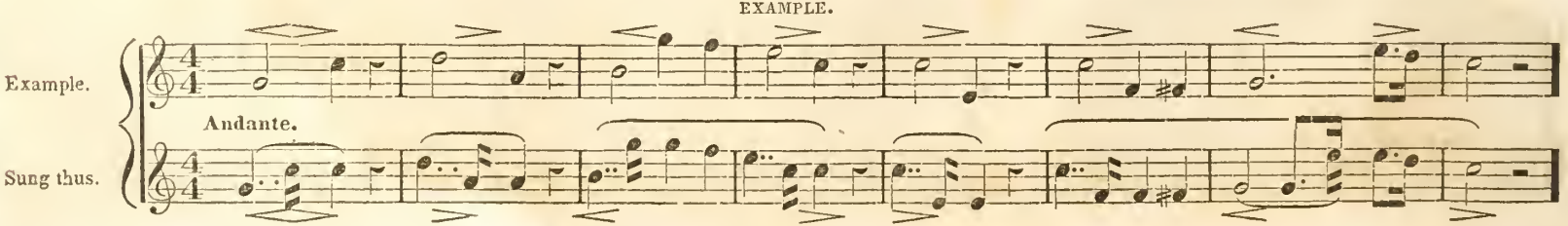
In uniting these sounds, each of them should be intonated with distinctness and firmness, avoiding very carefully to unite them by a mere drawl. Running sounds for the voice ought to have nearly the effect produced on the Piano Forte when they are linked or tied after the known rules.

The second kind is called emphatically the "*carriage of the voice.*" It is an anticipation of the following sound, upon which the voice slides lightly and with a rapid inflection, passing by an indefinite number of intervals unappreciable to the ear. It is made in ascending and descending.

In *ascending*, we must pass from *soft* to *loud*, and in *descending* from *loud* to *soft*.

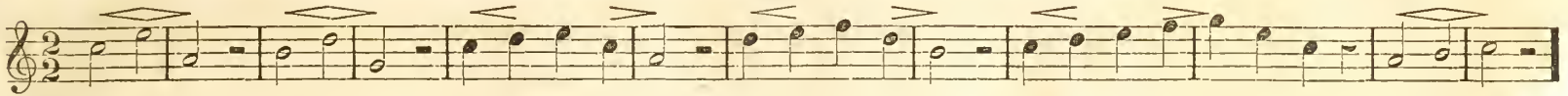
This mode of carrying or conducting the voice is called by the Italians, *Portamento.*

EXAMPLE.



The swelling tone besides being applied to a single sound, is also applied to several sounds forming one of the members of a phrase In this case, care must be taken to distribute well the effect of increase and decrease.

EXAMPLE.



The general rule of musical expression is to *increase* the sound gradually when the succession *ascends*, and to *diminish* gradually, when the succession *descends*.

CHAPTER VI.

OF THE VARIOUS ORNAMENTS IN SINGING.

The ornaments most commonly used are the Appoggiatura; Double Appoggiatura; the Groupette or Turn; the Mordente, the Shake, and the Vibration.

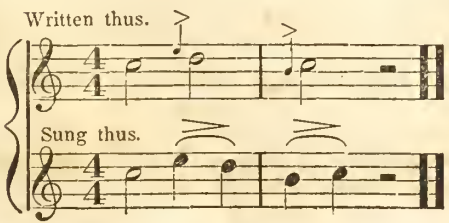
All the ornaments should be in accordance with the general character and style of the music, and with the passion or sentiment of the poetry.

APPOGGIATURA.

The appoggiatura should receive the pressure tone. The voice should be fixed firmly, and as it were *lean* upon it, giving it more force than the principal note, to which the voice should pass or glide smoothly.

In the cantabile the voice should lean or linger upon the appoggiatura to the amount of half, or more than half of the principal. In gay music it is short. The very short and inferior appoggiatura is called also, the *Acciatura*.

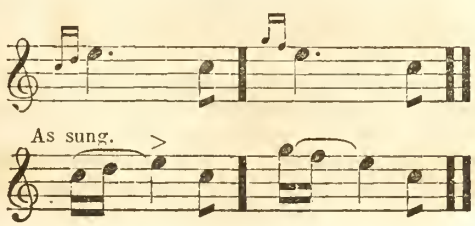
EXAMPLE.



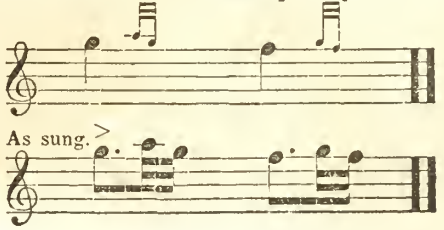
DOUBLE APPOGGIATURA.

The double Appoggiatura is thus indicated,

EXAMPLE.



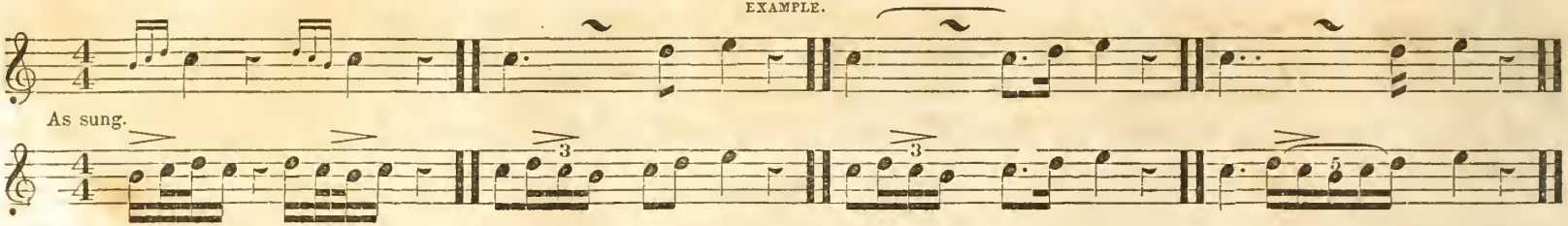
The voice passes quickly and smoothly over the two small notes, and leans or lingers on the principal. The same must be observed when two or more small notes follow a principal note.



THE GROUPETTE OR TURN.

This embellishment is composed of three small notes, forming a Minor or diminished third. It should be sung with much lightness and precision, giving a slight pressure to the first note. Of all the embellishments this is the most often employed.

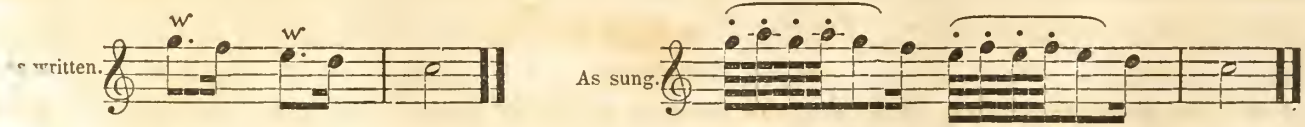
EXAMPLE.



The degree of rapidity with which the turn should be sung, must be regulated by the character and style of the music. In slow movements the turn should be slow, and in quick movements it should be rapid and energetic.

THE MORDENTE.

The Mordente is a short shake having no turn, and is usually executed with great quickness and lightness.



THE SHAKE.

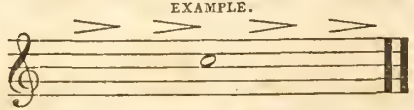
The shake is at once the most beautiful, and the most difficult of execution. It consists of a quick reiteration of two sounds, terminating with a turn. It should at first be practised very slow, gradually accelerating as the vocal organs acquire strength and flexibility.

For acquiring the shake see the exercises.

THE VIBRATION.

Vibration is the quick repetition of an emphasis upon the same sound, three or four, or perhaps more times. It is indicated by the word vibrato.

EXAMPLE.

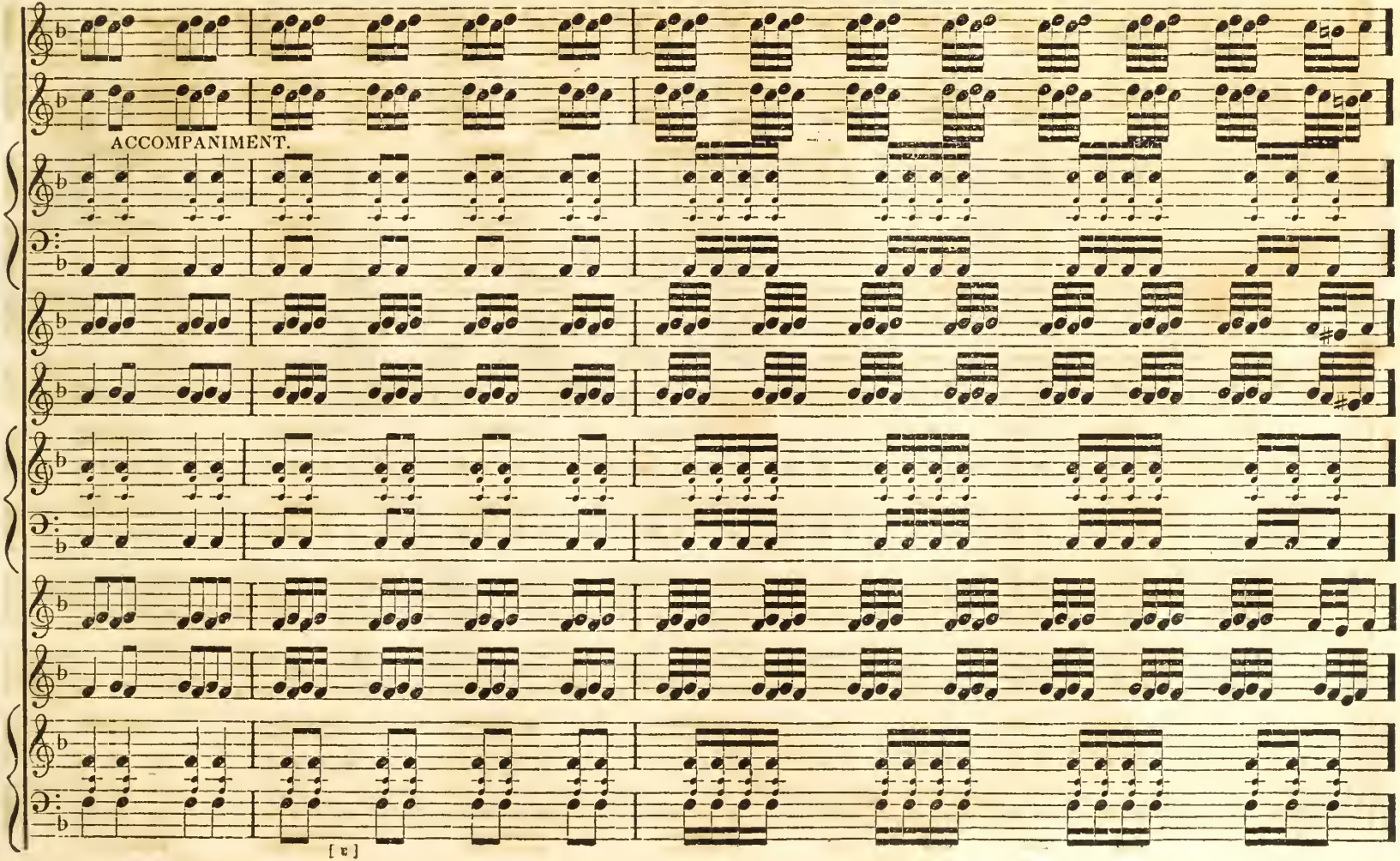


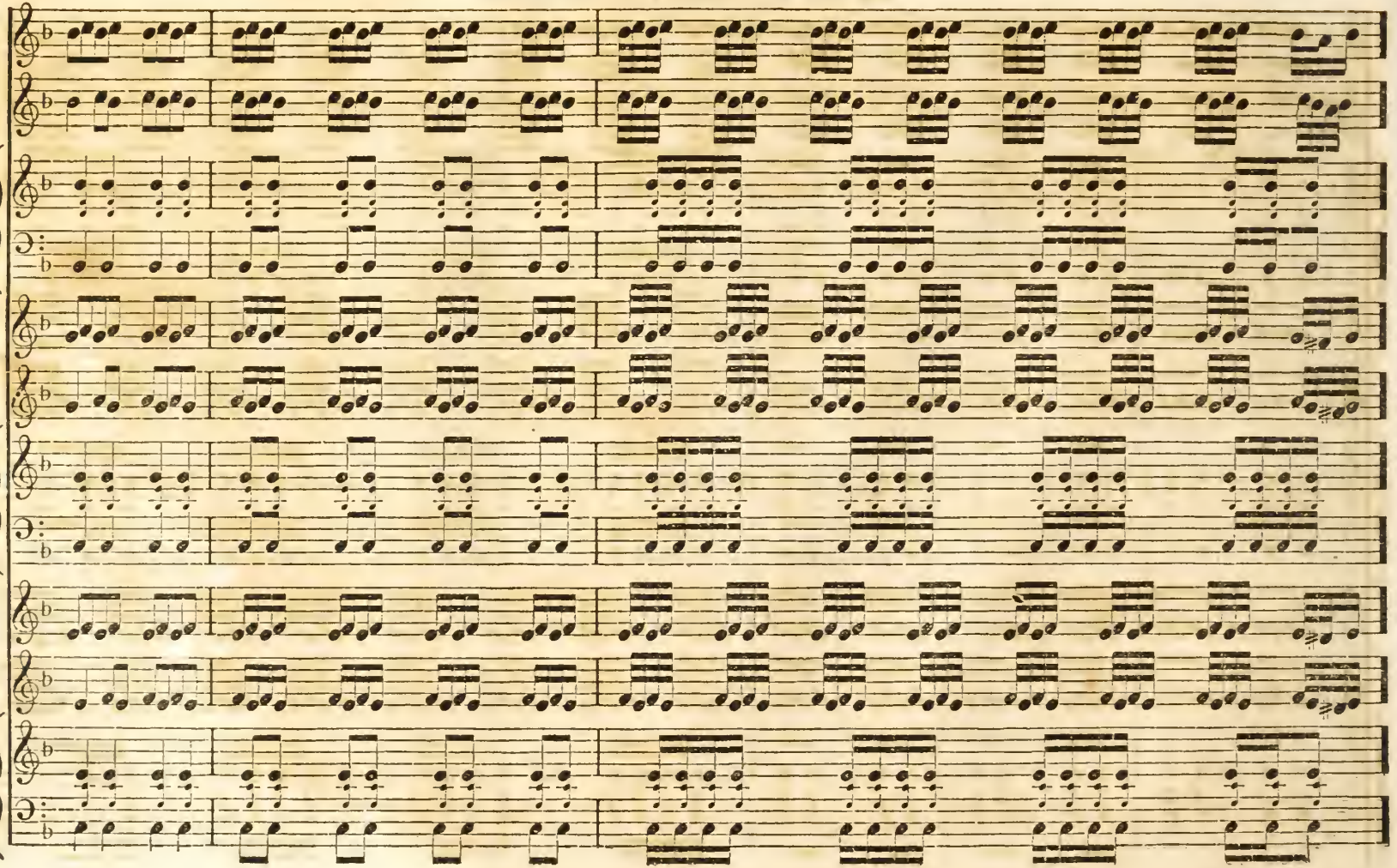
The introduction of this ornament must be done with great caution. None but a singer of sound judgment and cultivated taste can do it without being in danger of producing an effect bordering on the ludicrous rather than the beautiful.

EXERCISES.

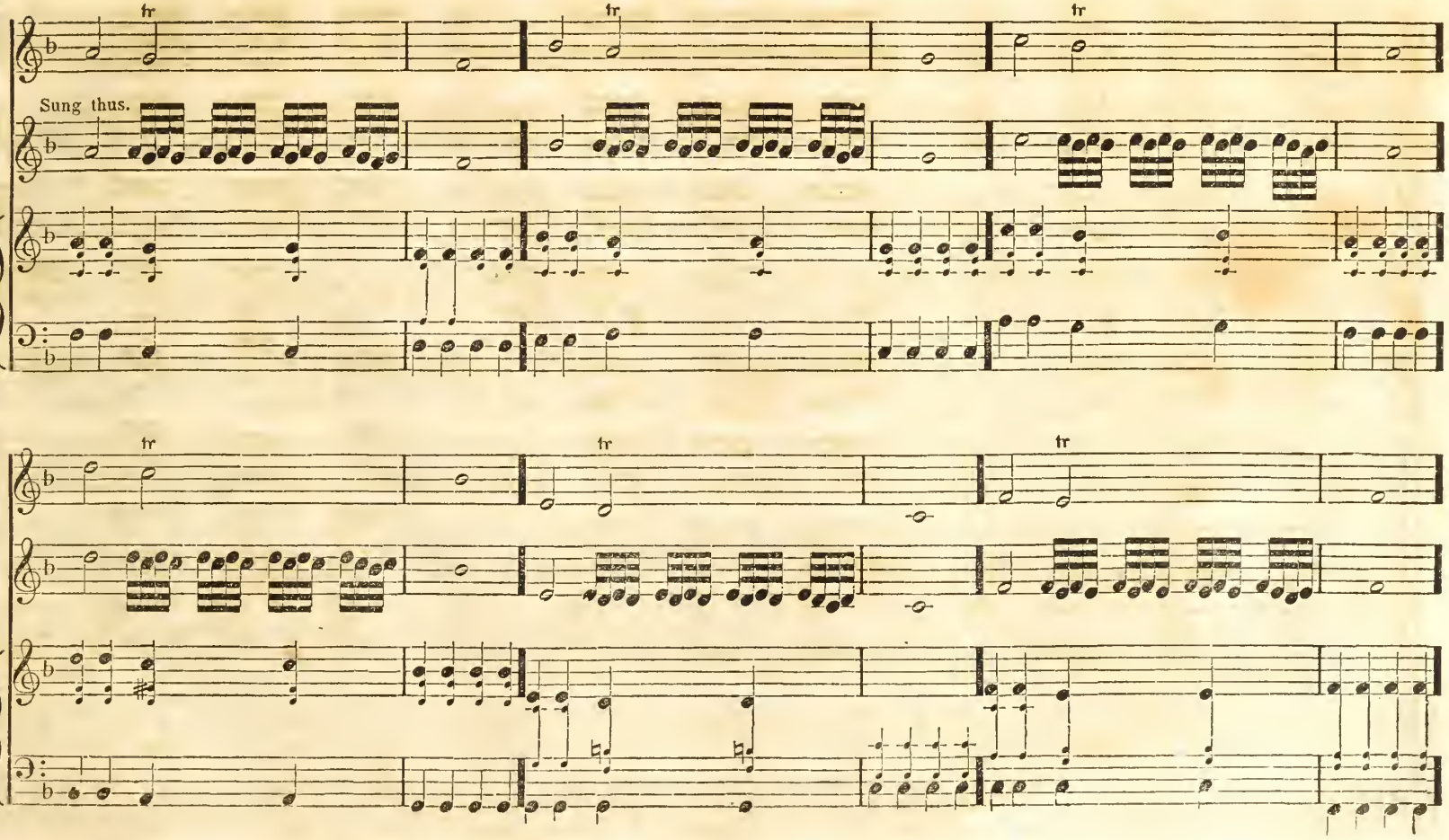
The following Exercises are intended for Soprano or Tenor voices. To render them suitable for the practice of Base or Contralto they should be transposed. The exercises for the shake a second or third lower; and those for short, rapid passages, a third or fourth lower.

FOR THE ACQUIREMENT OF THE SHAKE.

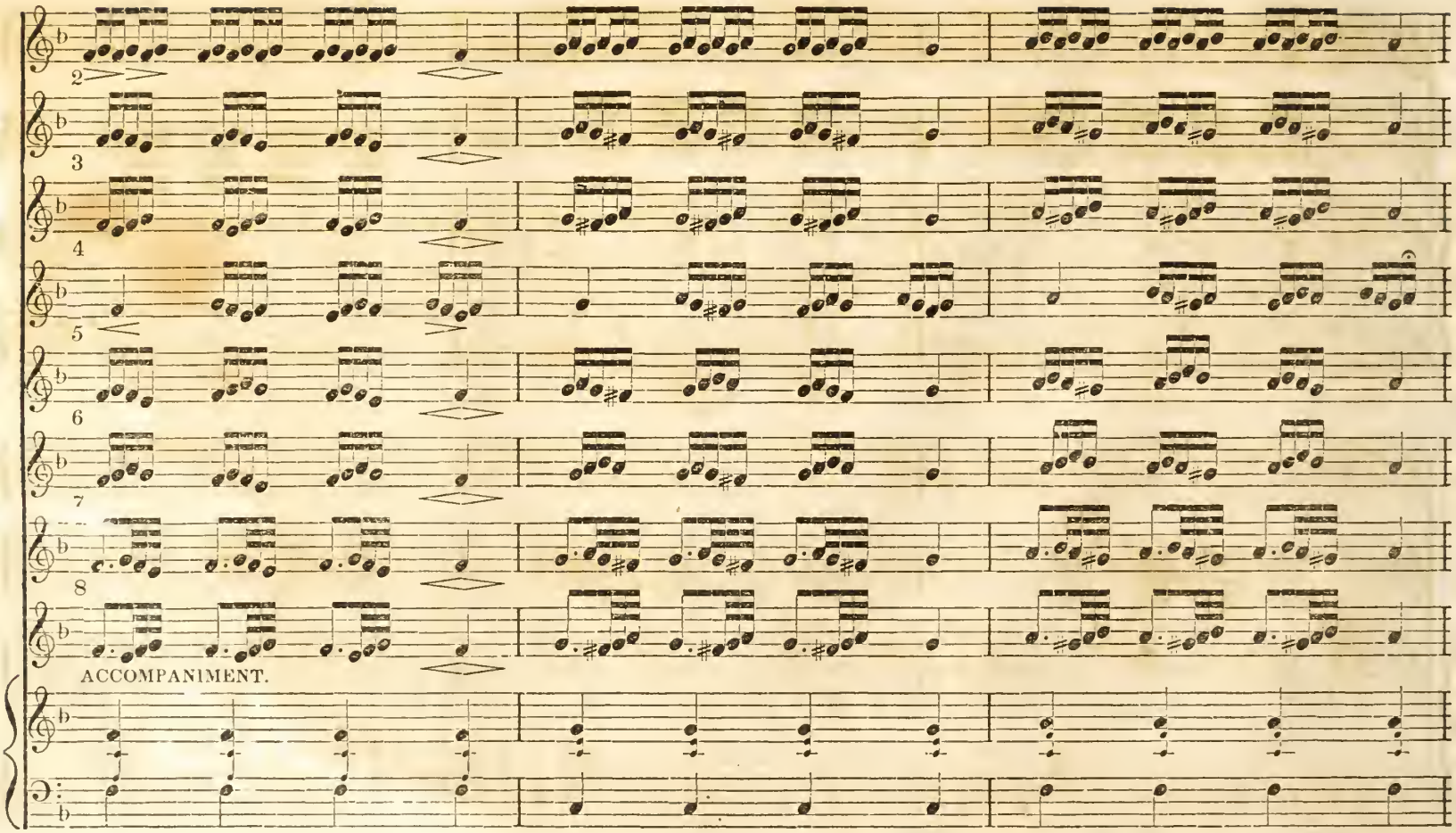


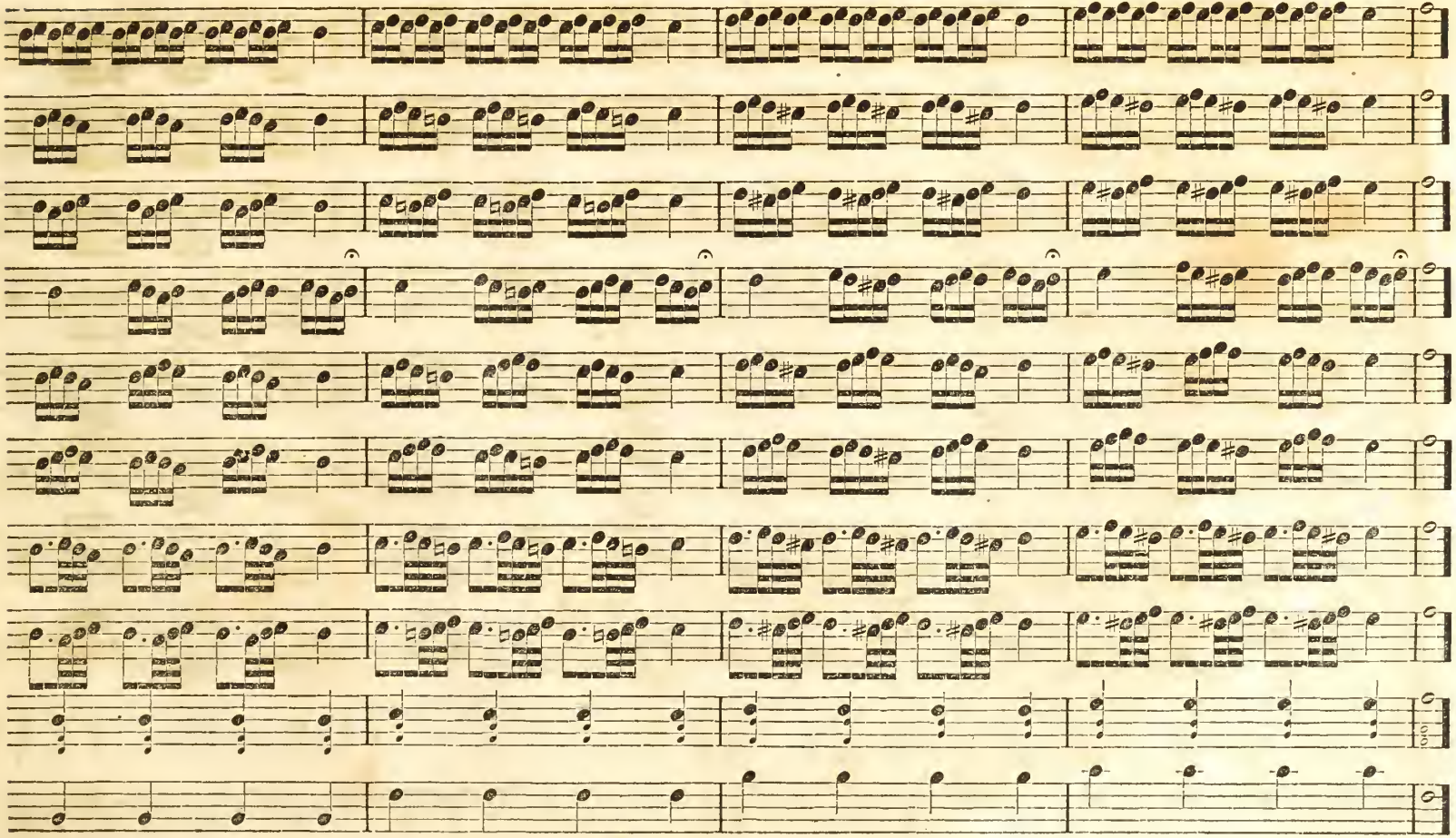


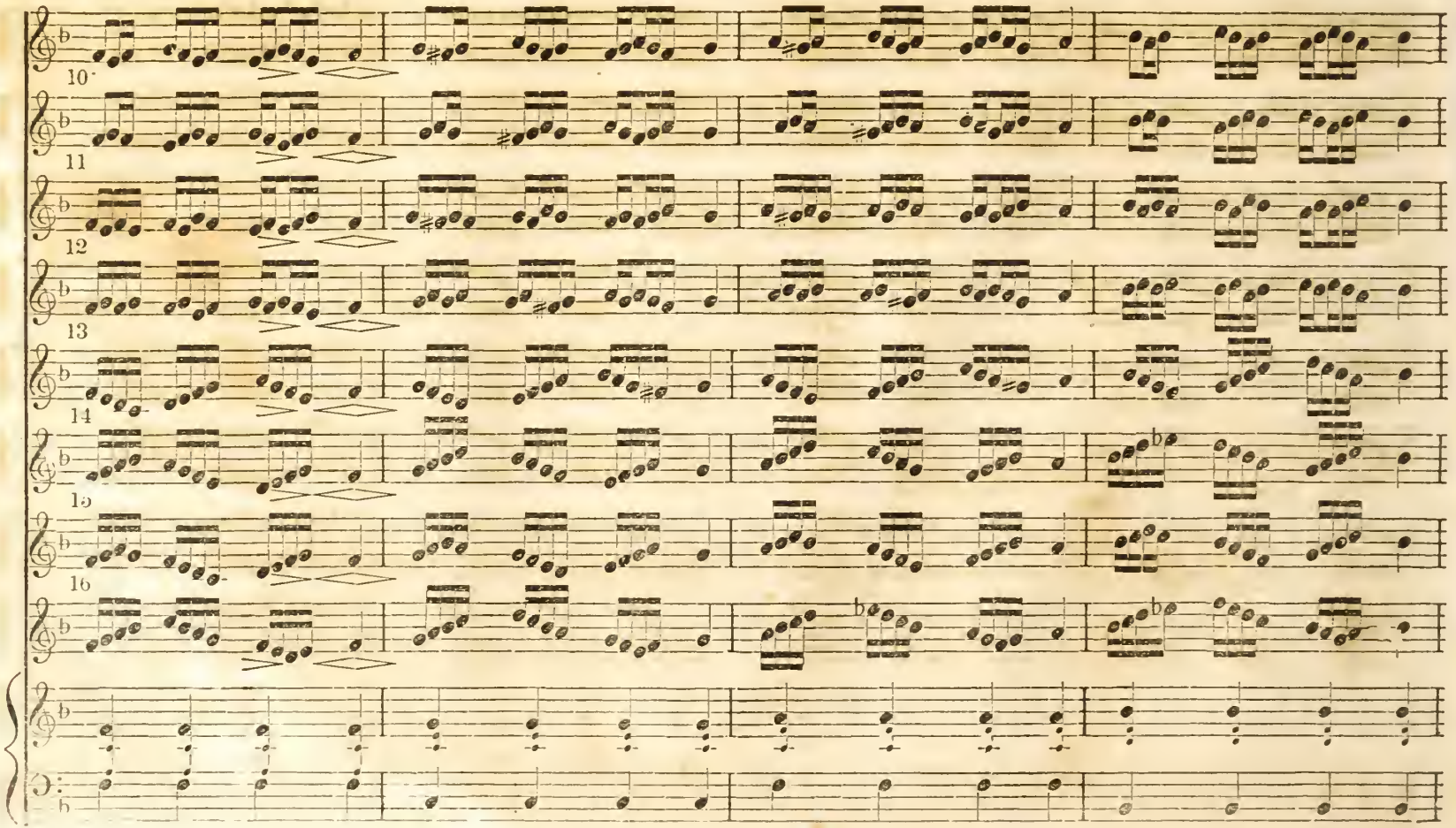
FOR INTRODUCING THE SHAKE.



EXERCISES FOR SHORT, RAPID PASSAGES, TURNS, &c.



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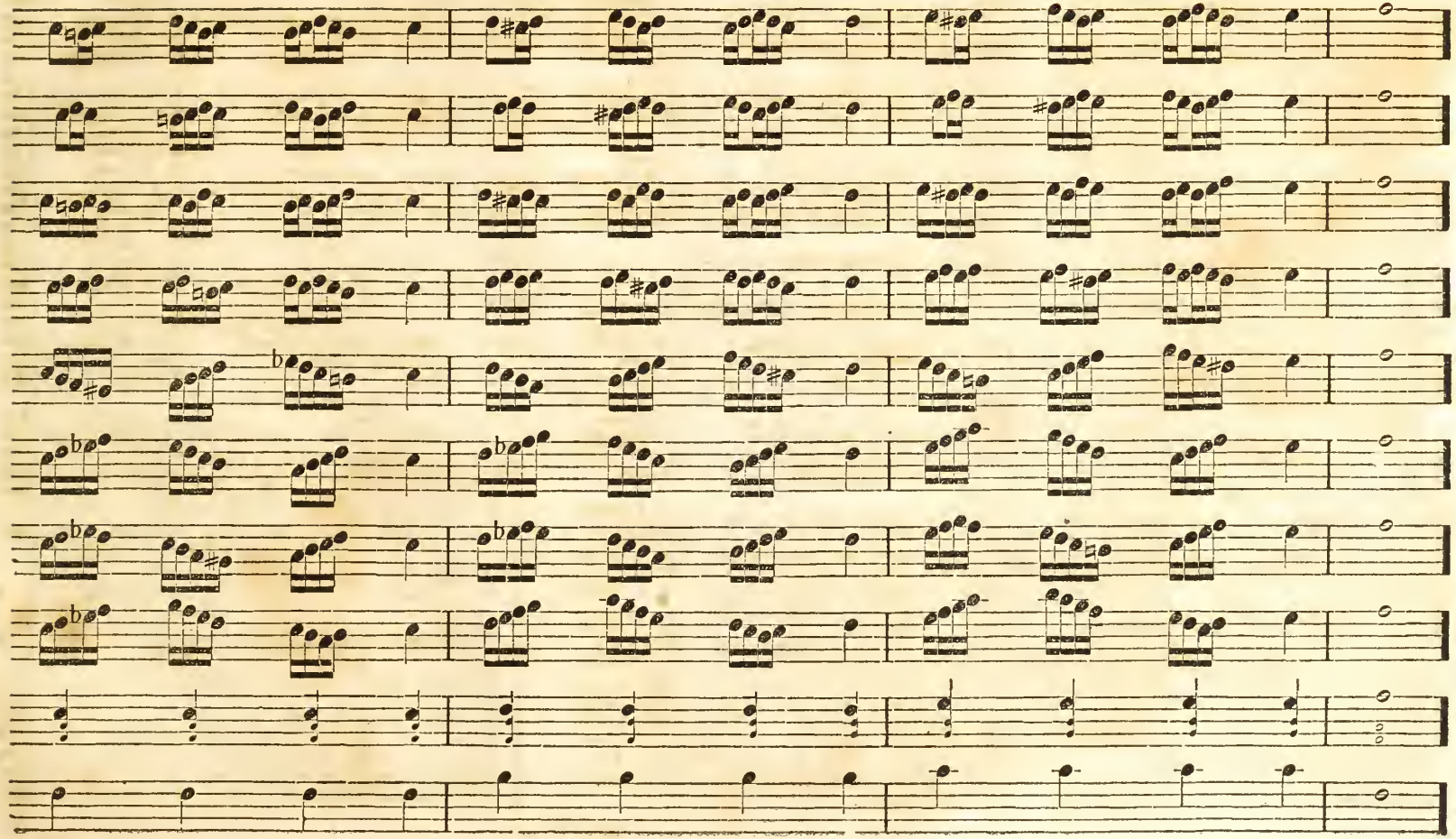

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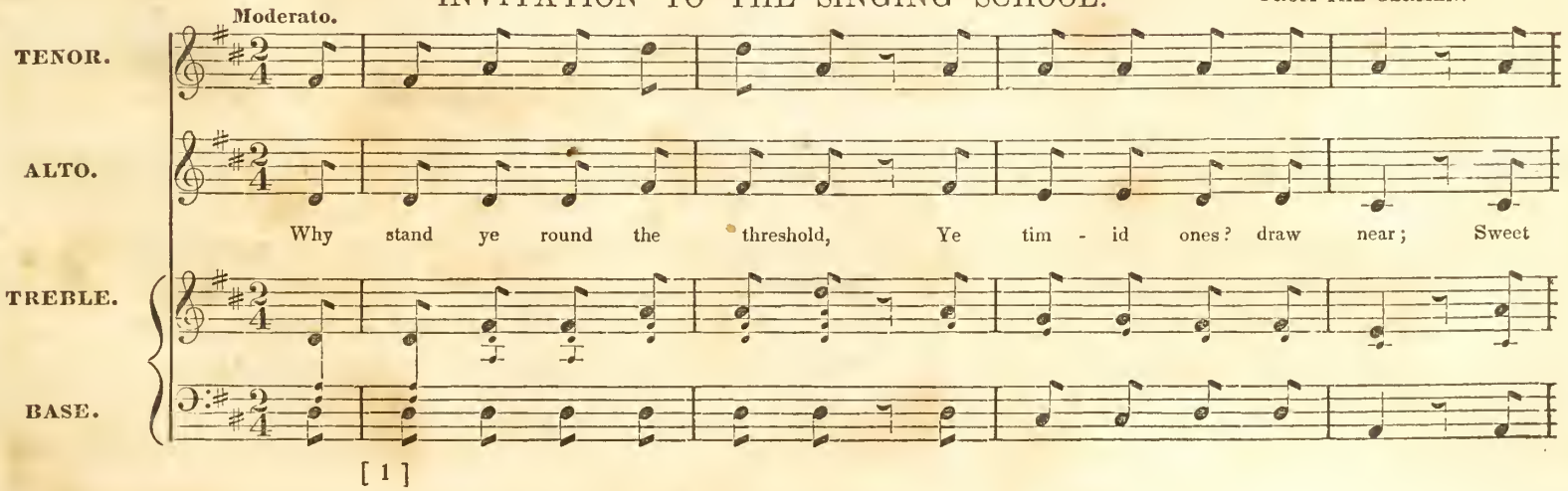
John D. Kauffman

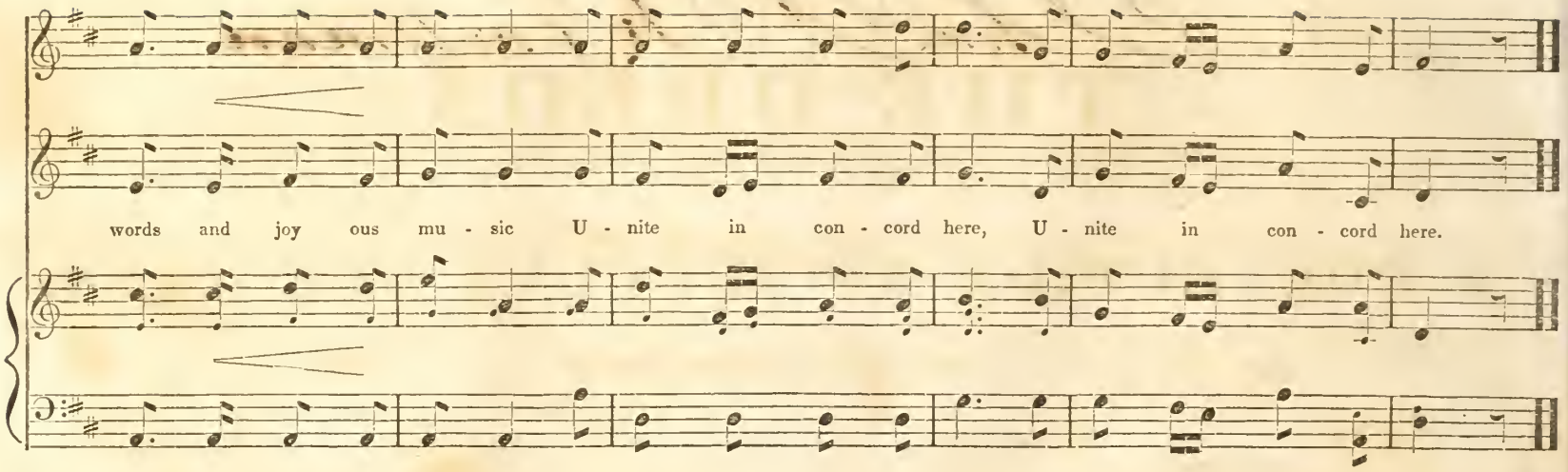
THE ODEON:

A COLLECTION OF SECULAR MELODIES.

INVITATION TO THE SINGING SCHOOL. FROM THE GERMAN.



INVITATION TO THE SINGING SCHOOL.



2

But when you come, remember
The rule by which we stand:
No gloomy brow is suffered
Amid our happy band

3

We cherish every pleasure
Which virtue can approve
We find delight in loving
Whate'er the virtuous love.

4

Then stand not round the threshold,
Ye timid ones, draw near;
Come, mingle with our music
In sweetest concord here.

THE BIRD AT SEA

G. J. WEBB.

Andantino.

4th Verse. 4th Verse.

1. Bird of the greenwood! Oh, why art thou here? Leaves dance not o'er thee. Flowers bloom not near;

2. Midst the wild bil - lows, Thy place will not be, As midst the wavings Of wild rose and tree:

3. Or art thou seek - ing Some bright - - er land, Where by the south wind Vine leaves are fann'd!

4. Chide not my lingering Where waves are dark! A hand that hath nursed me Is in - - - the bark; A

All the sweet wa - ters Far hence are at play: Bird of the greenwood, A - - - way, a - - way.

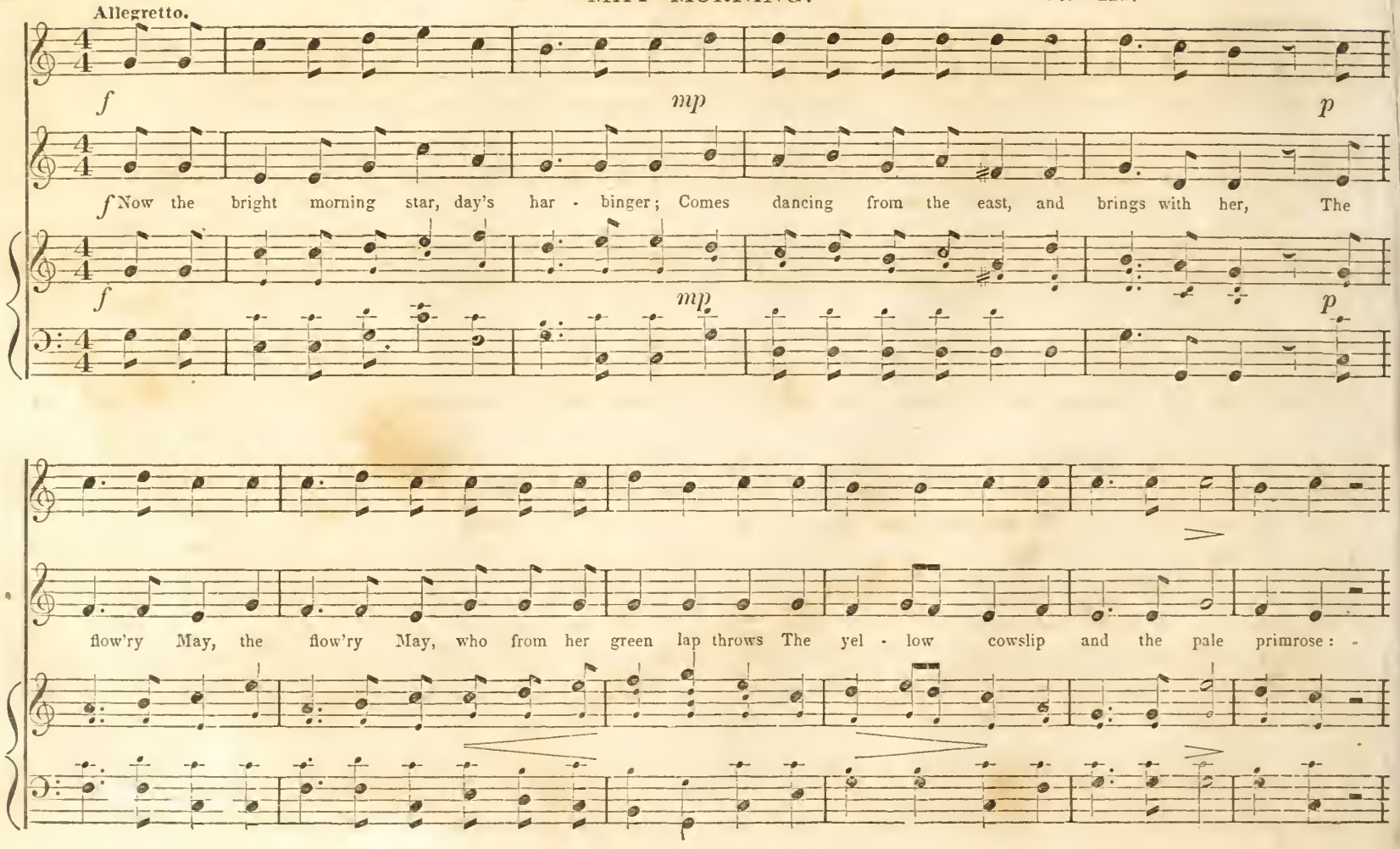
How shouldst thou bat - tle With storm and with spray? Bird of the greenwood, A - - way, a - - way.

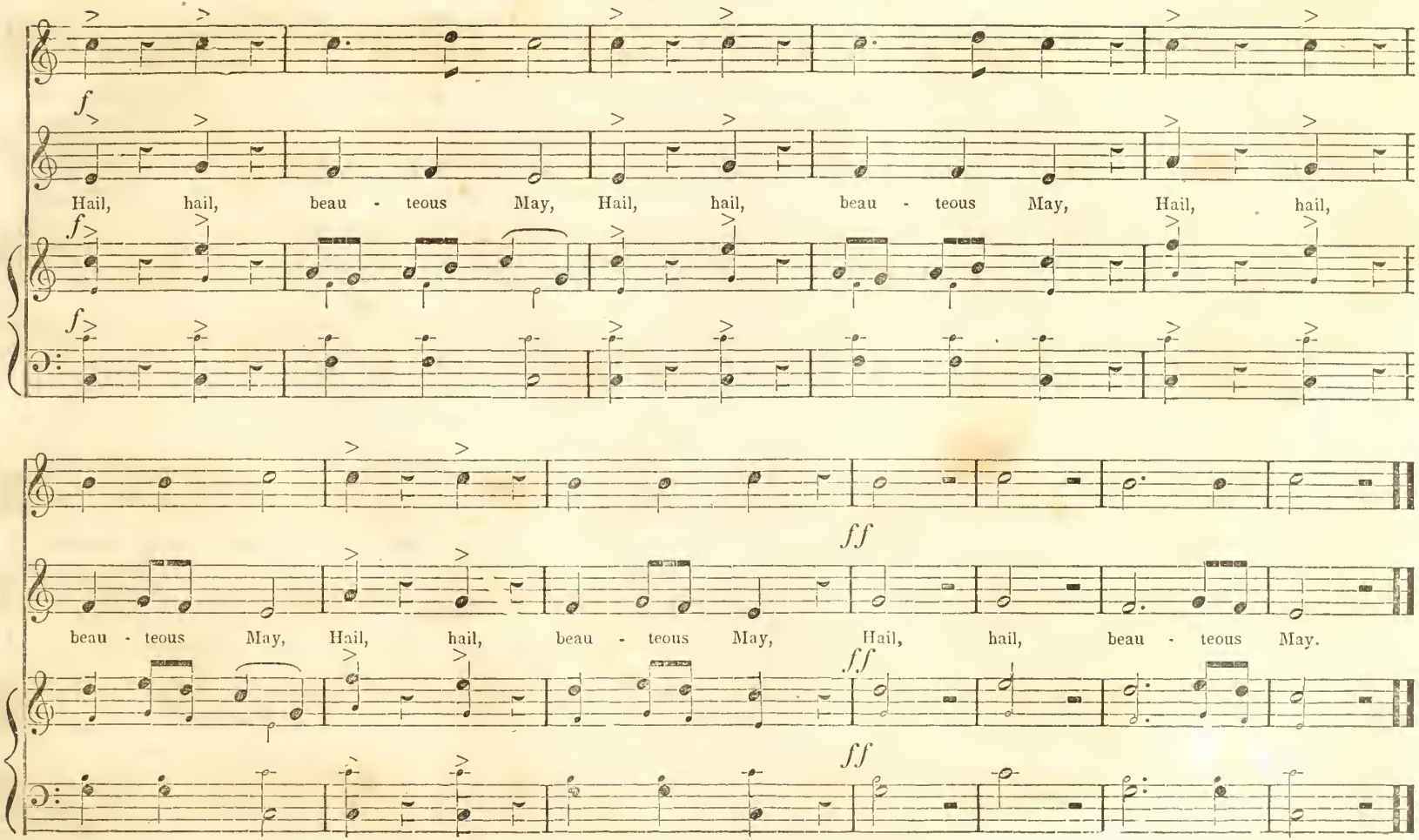
Midst the wild bil - - lows Why then de - lay? - - Bird of the greenwood, A - - way, a - - way.

heart that hath cherished Through winter's long day, So I turn from the greenwood A - - way a - - way.

MAY MORNING.

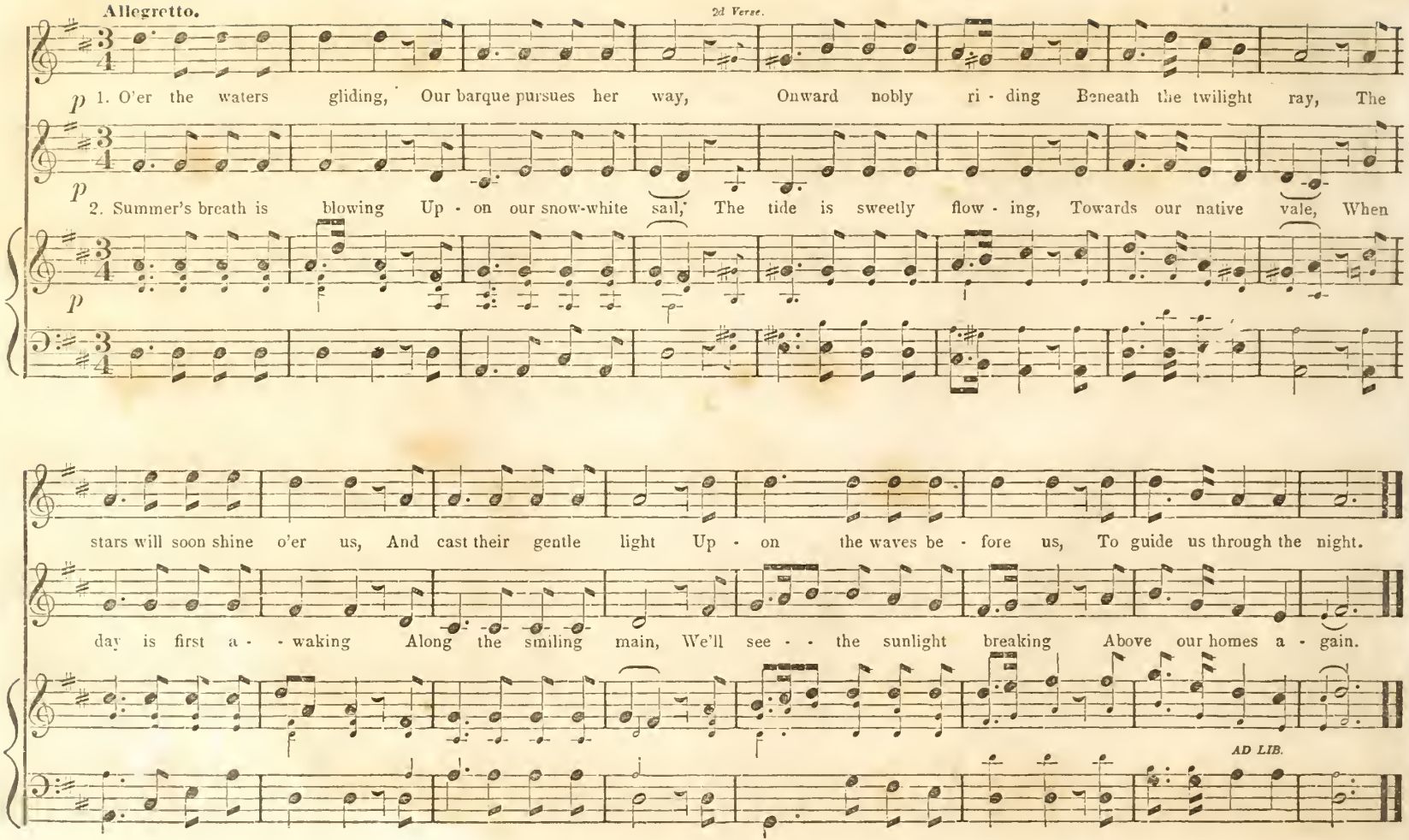
G. J. WEBB.

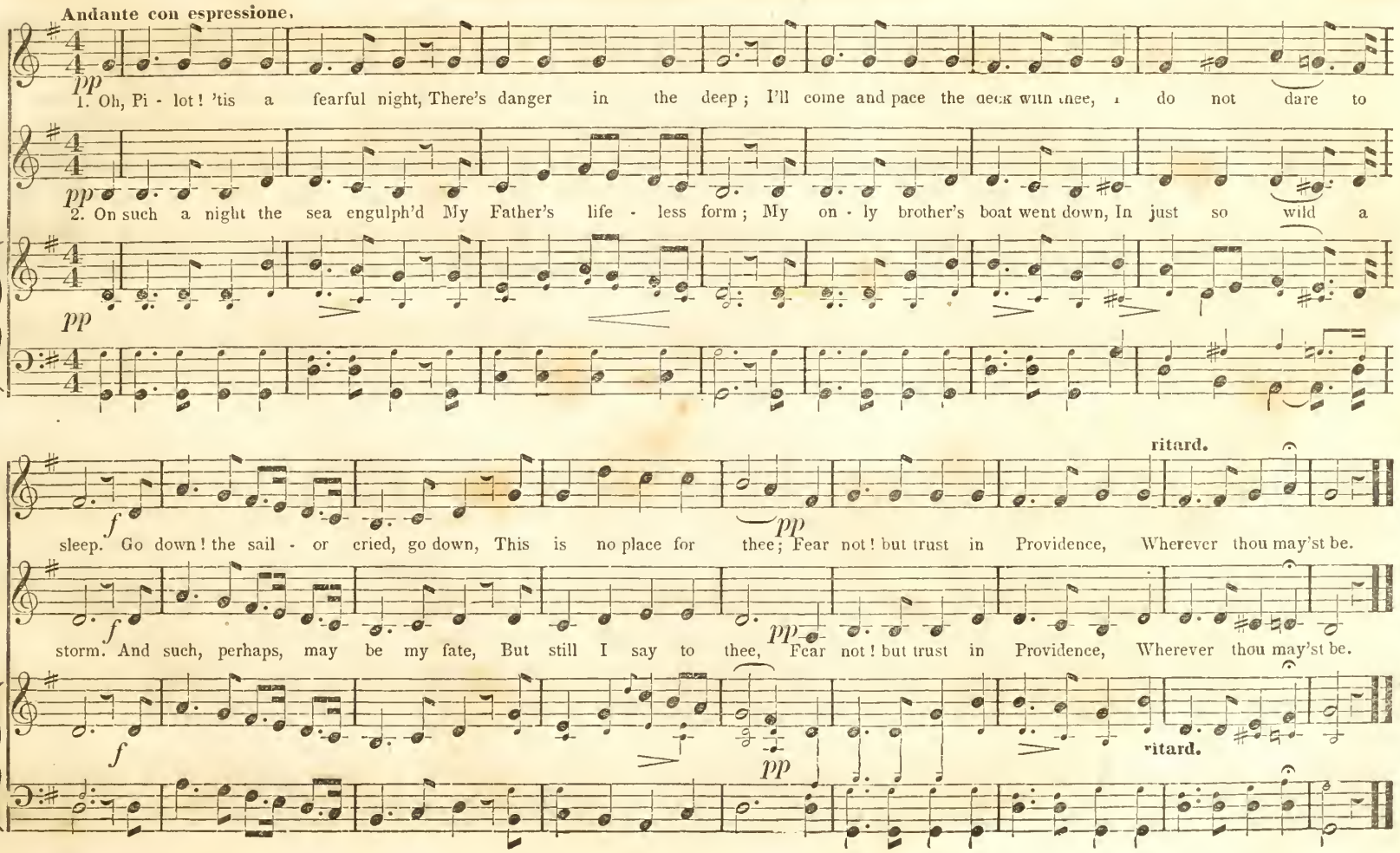



f
Hail, hail, beau - teous May, Hail, hail, beau - teous May, Hail, hail,
ff
beau - teous May, Hail, hail, beau - teous May, Hail, hail, beau - teous May.

O'ER THE WATERS GLIDING.

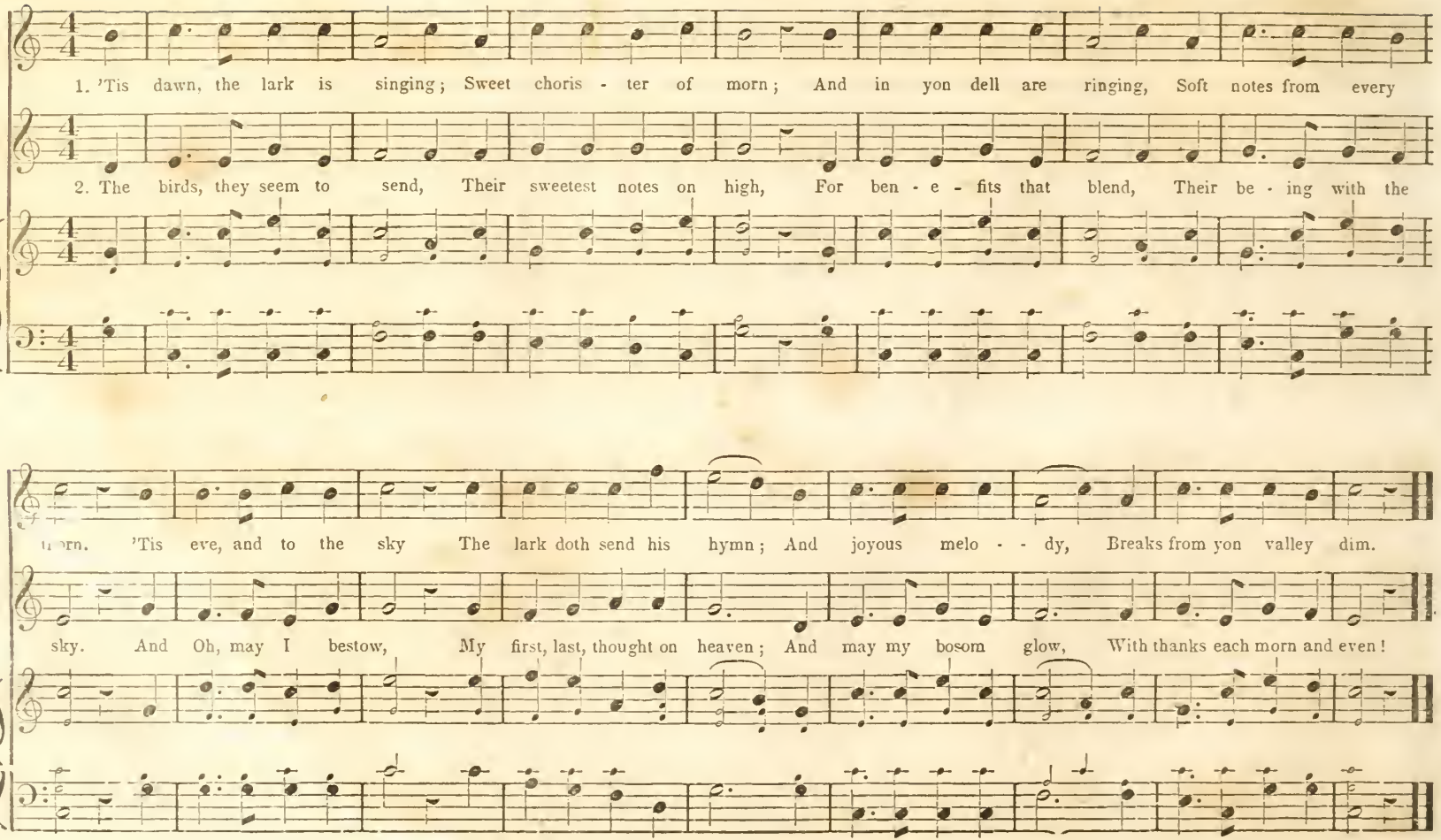
MOZART.

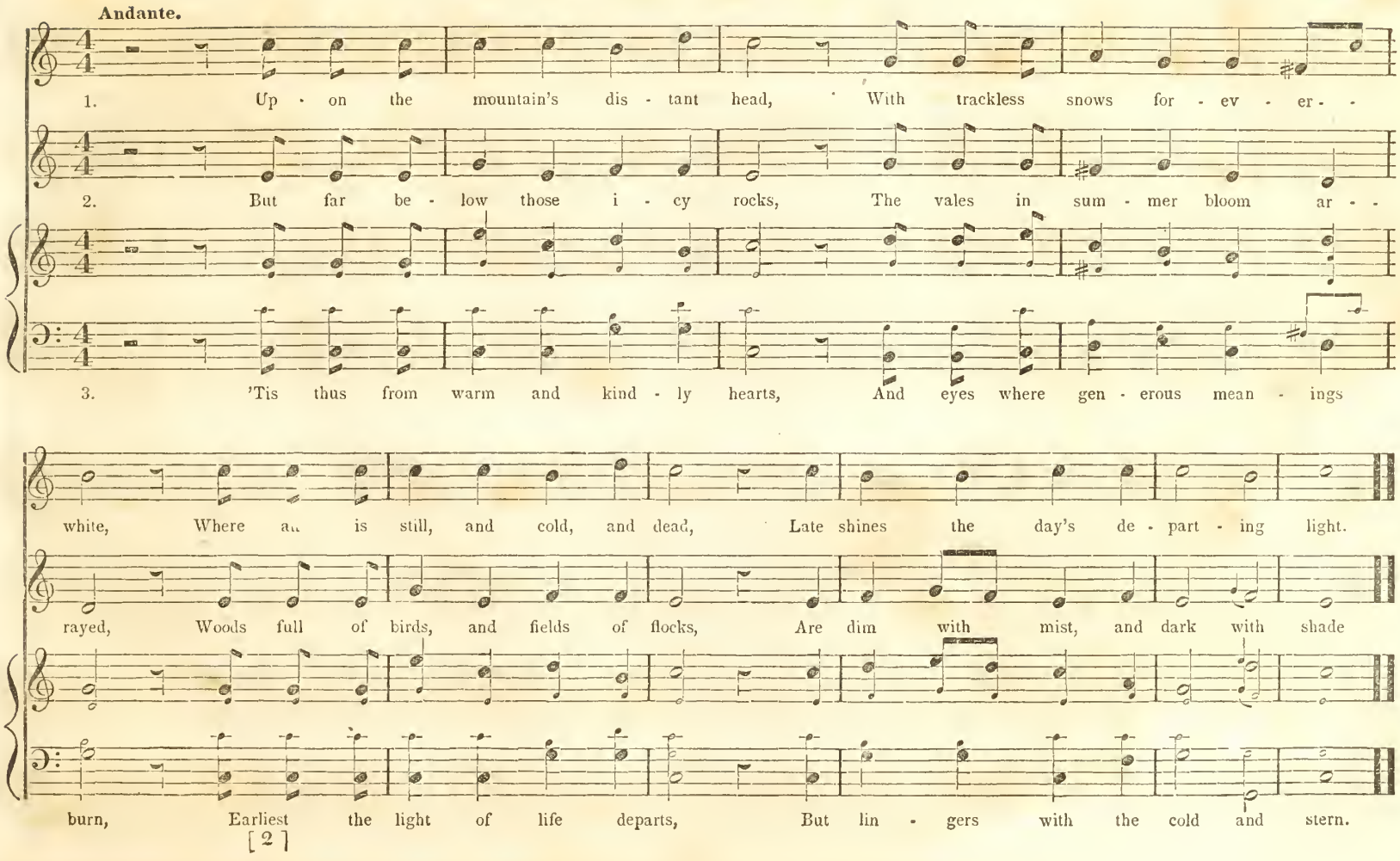



Andante con espressione.
pp
1. Oh, Pi - lot! 'tis a fearful night, There's danger in the deep; I'll come and pace the deck with thee, I do not dare to
pp
2. On such a night the sea engulph'd My Father's life - less form; My on - ly brother's boat went down, In just so wild a
pp
f
sleep. Go down! the sail - or cried, go down, This is no place for thee; Fear not! but trust in Providence, Wherever thou may'st be.
pp
ritard.
f
storm. And such, perhaps, may be my fate, But still I say to thee, Fear not! but trust in Providence, Wherever thou may'st be.
pp
f
pp
ritard.

'TIS DAWN, THE LARK IS SINGING

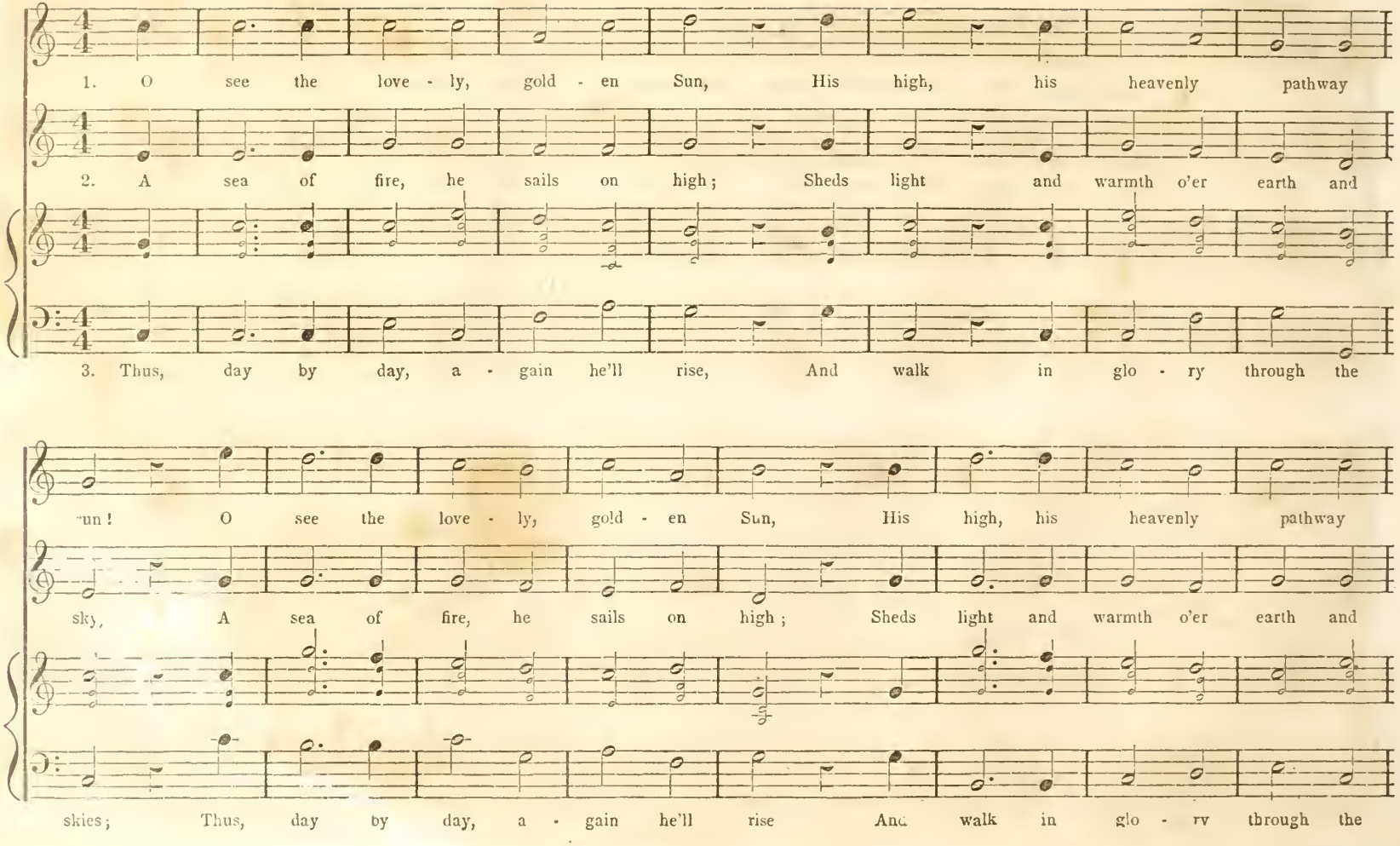
G. J. WEBB

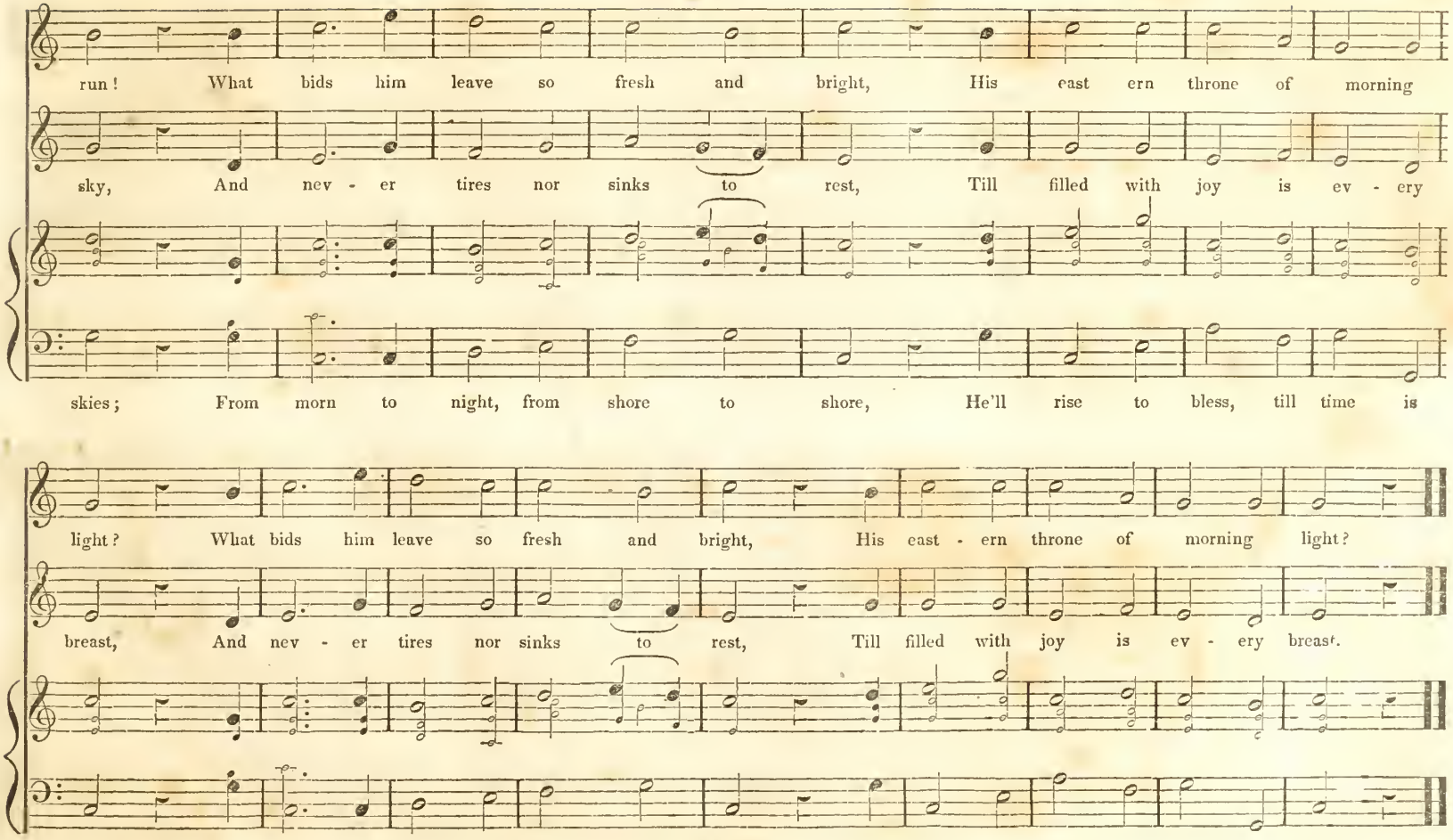



Andante.
1. Up - on the mountain's dis - tant head, With trackless snows for - ev - er - -
2. But far be - low those i - cy rocks, The vales in sum - mer bloom ar - -
3. 'Tis thus from warm and kind - ly hearts, And eyes where gen - erous mean - ings
white, Where all is still, and cold, and dead, Late shines the day's de - part - ing light.
rayed, Woods full of birds, and fields of flocks, Are dim with mist, and dark with shade
burn, Earliest the light of life departs, But lin - gers with the cold and stern.

THE SUN.

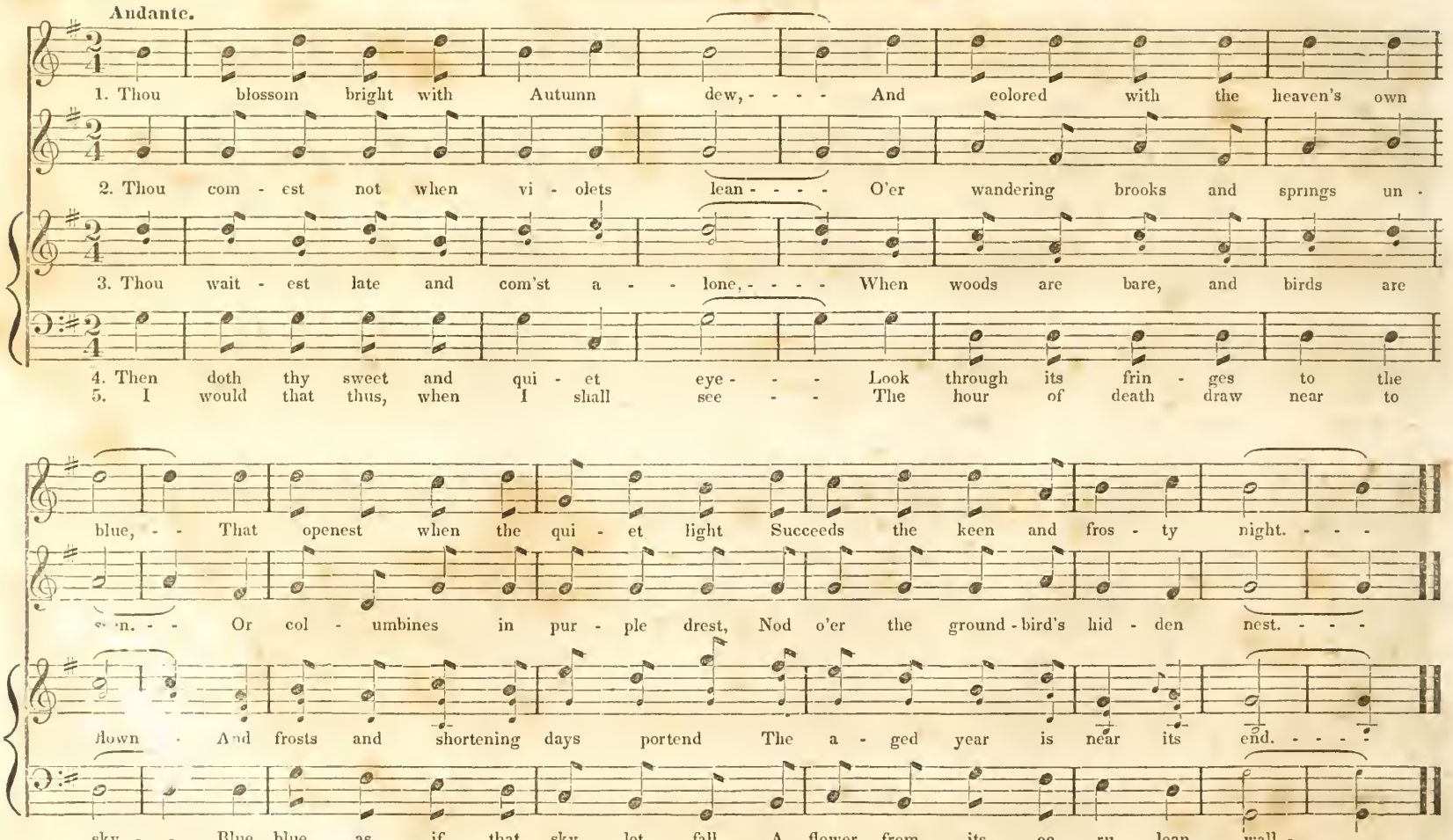
G. J. WEBB

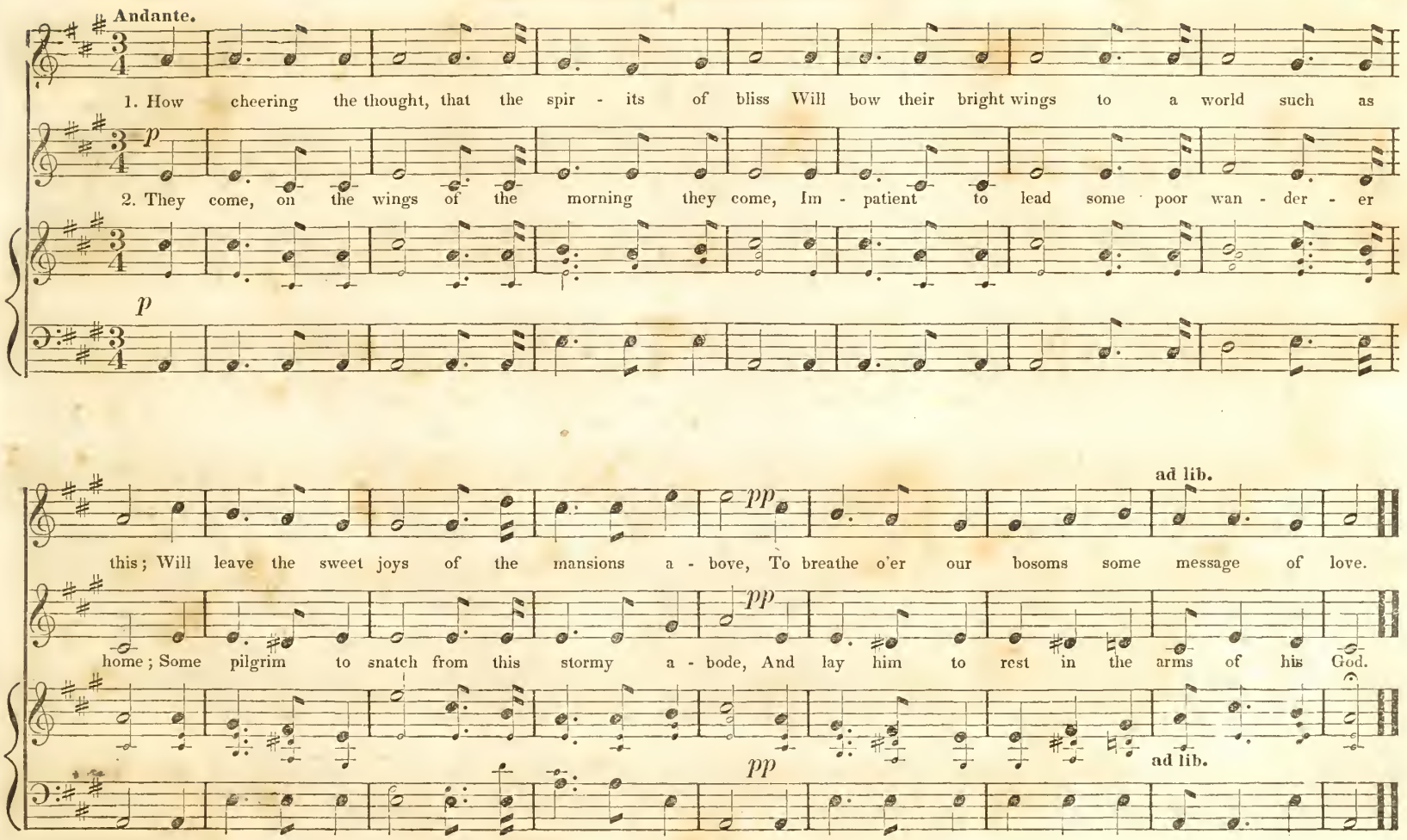



run! What bids him leave so fresh and bright, His east ern throne of morning
sky, And nev - er tires nor sinks to rest, Till filled with joy is ev - ery
skies; From morn to night, from shore to shore, He'll rise to bless, till time is
light? What bids him leave so fresh and bright, His east - ern throne of morning light?
breast, And nev - er tires nor sinks to rest, Till filled with joy is ev - ery breast.
o'er. From morn to night, from shore to shore He'll rise to bless, till time is o er.

TO THE FRINGED GENTIAN.

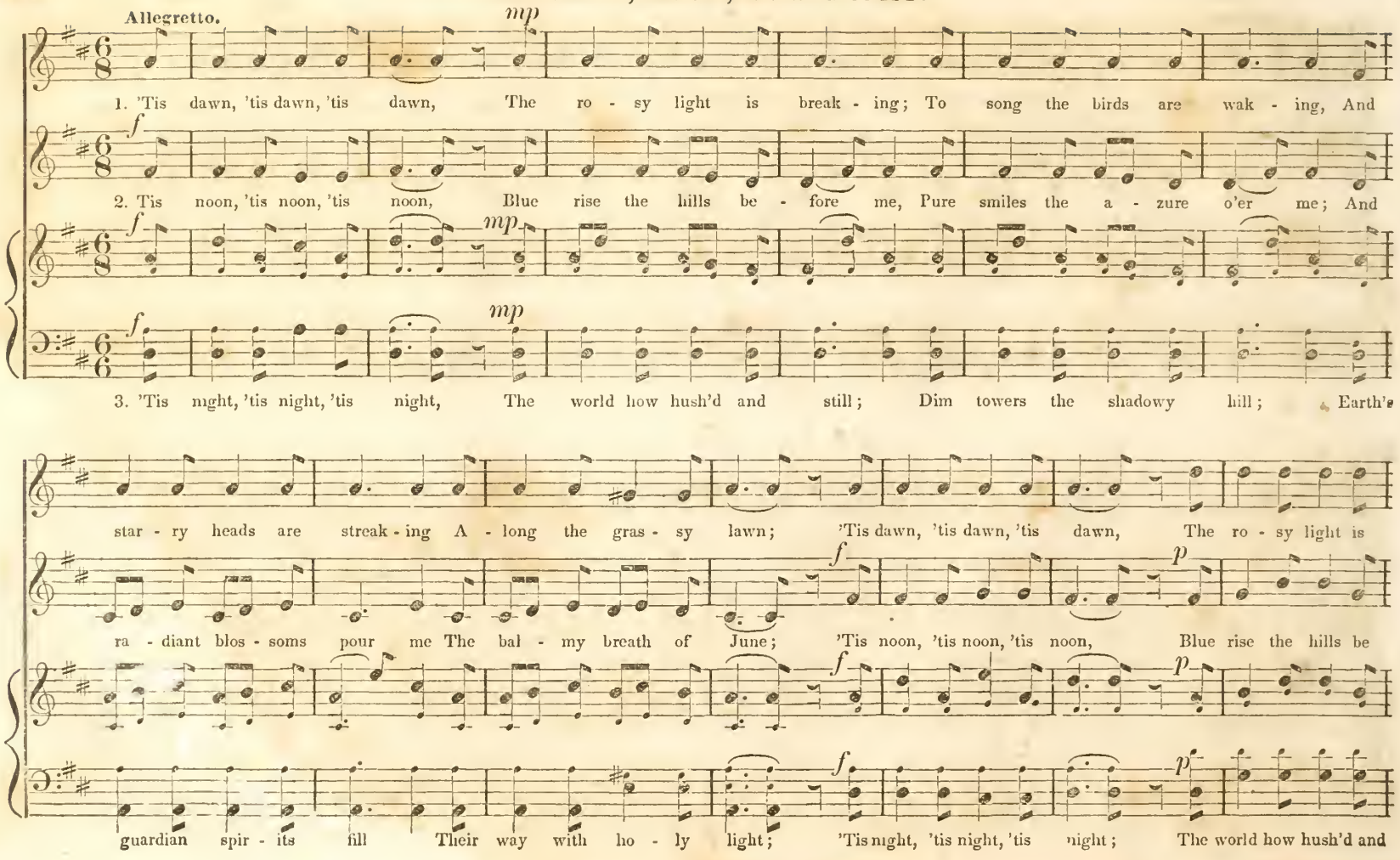
G. J. WEBB

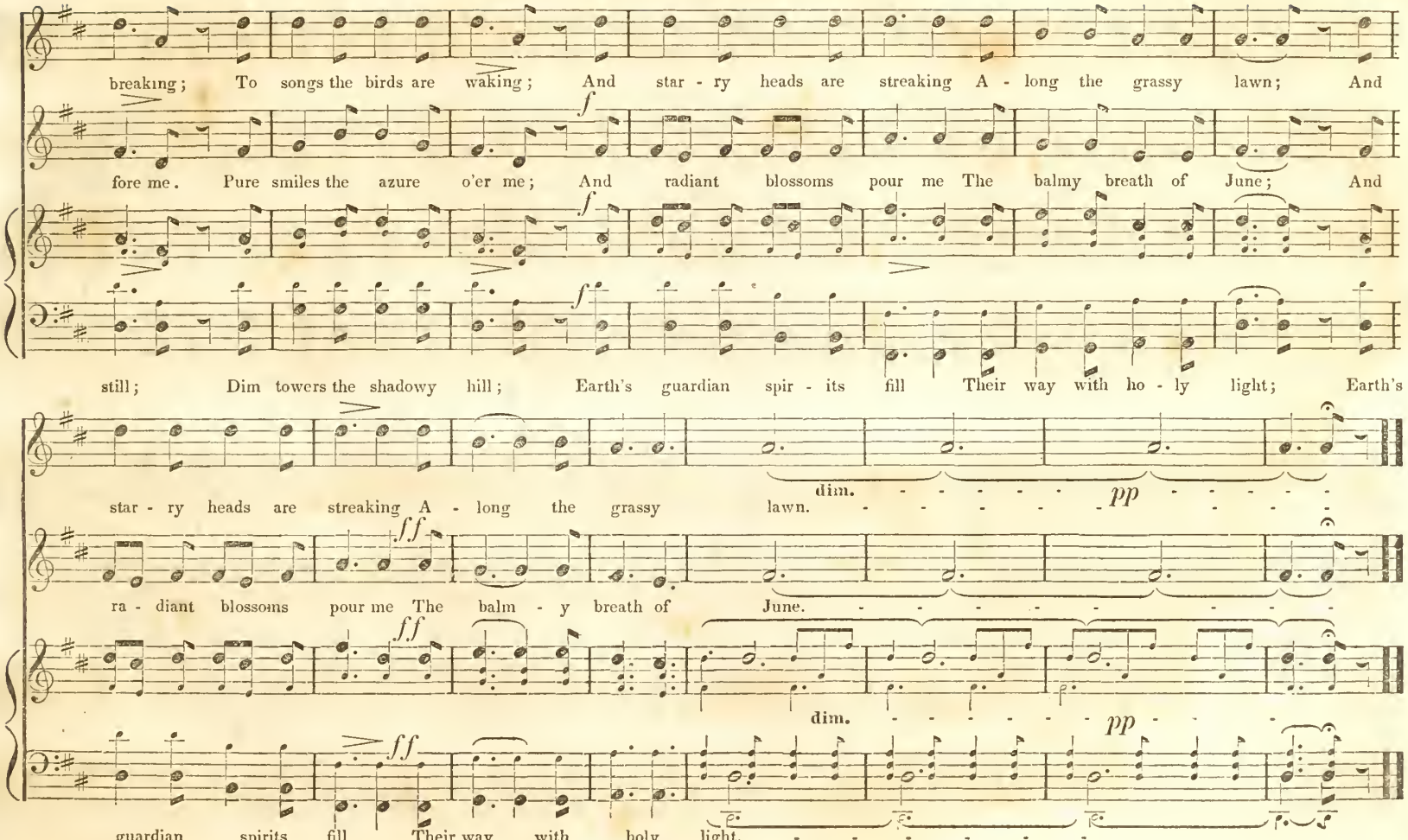



Andante.
1. How cheering the thought, that the spir - its of bliss Will bow their bright wings to a world such as
2. They come, on the wings of the morning they come, Im - patient to lead some poor wan - der - er
p
p
this; Will leave the sweet joys of the mansions a - bove, To breathe o'er our bosoms some message of love.
home; Some pilgrim to snatch from this stormy a - bode, And lay him to rest in the arms of his God.
pp
pp
pp
ad lib.
ad lib.

MORNING, NOON, AND NIGHT.

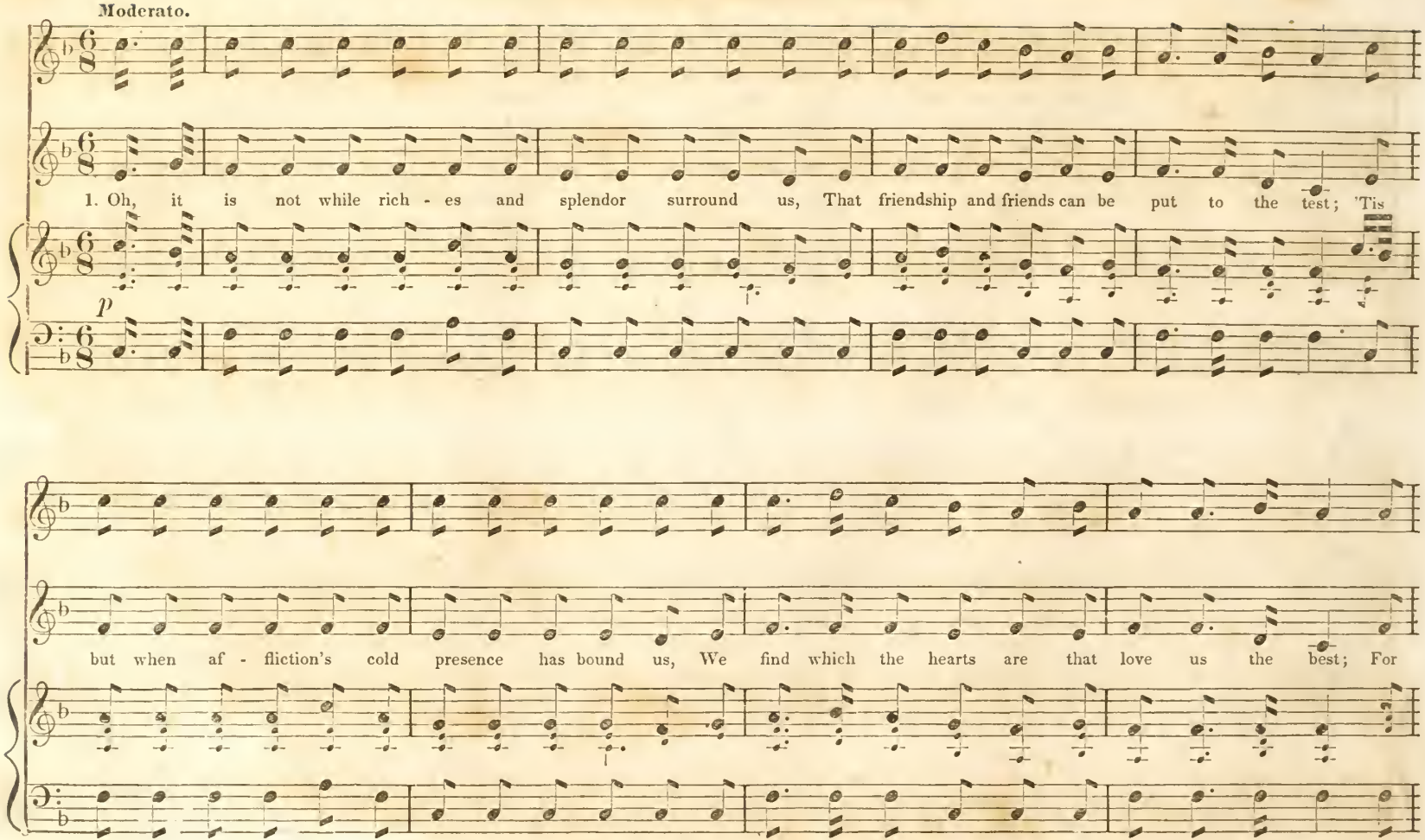
G. J. WEBB.

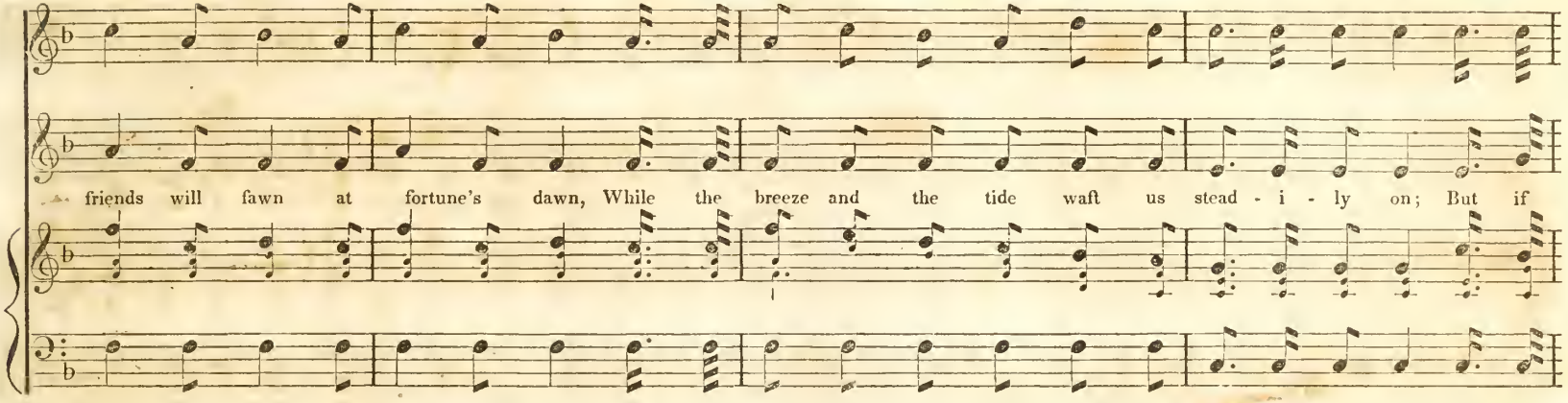


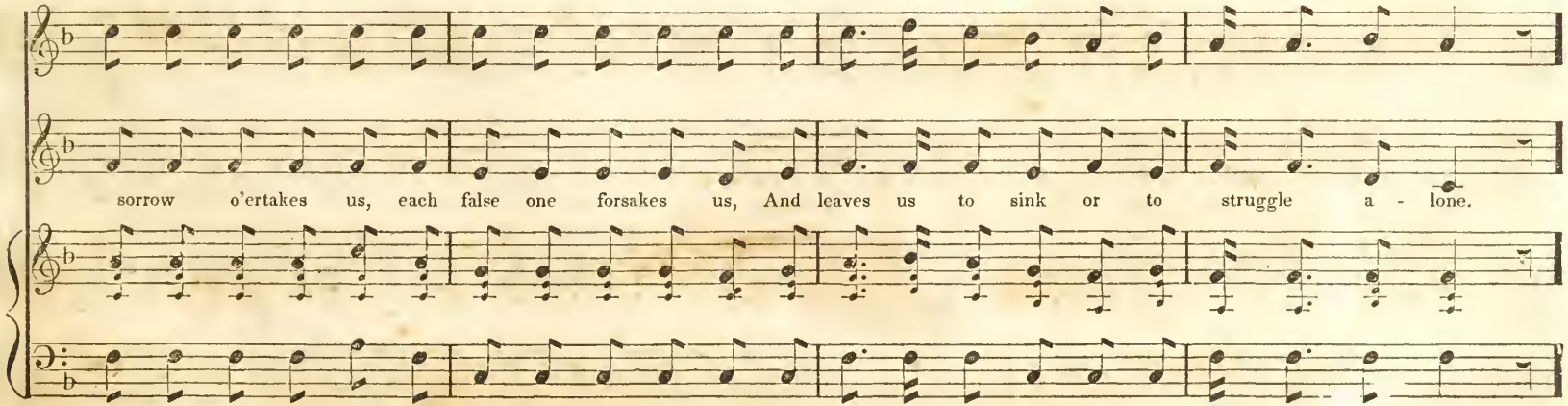

breaking; To songs the birds are waking; And star - ry heads are streaking A - long the grassy lawn; And
fore me. Pure smiles the azure o'er me; And radiant blossoms pour me The balmy breath of June; And
still; Dim towers the shadowy hill; Earth's guardian spir - its fill Their way with ho - ly light; Earth's
star - ry heads are streaking A - long the grassy lawn.
dim.
pp
ra - diant blossoms pour me The balm - y breath of June.
guardian spirits fill Their way with holy light.

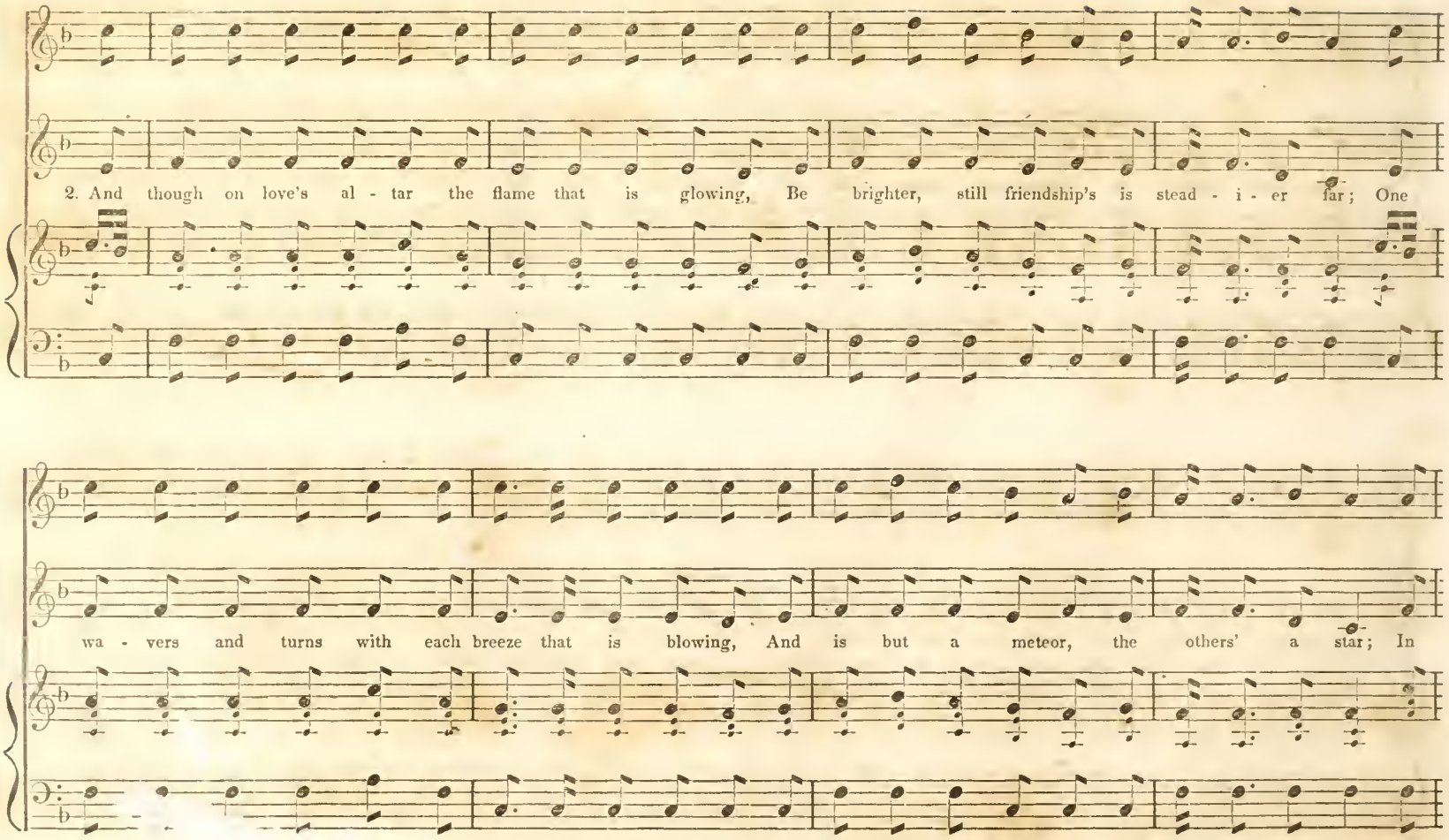
FRIENDSHIP.

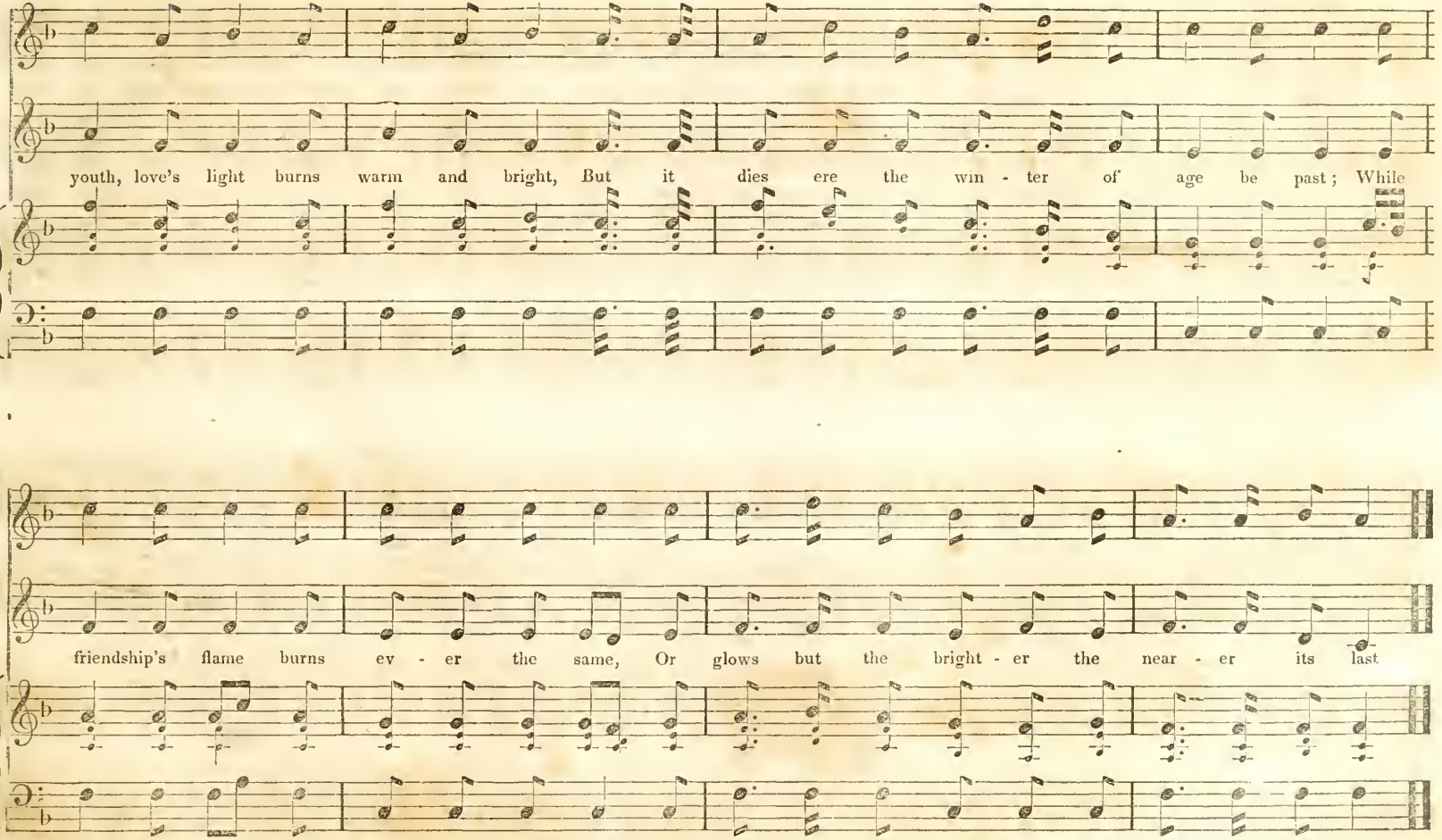
IRISH MELODY.




friends will fawn at fortune's dawn, While the breeze and the tide waft us stead - i - ly on; But if

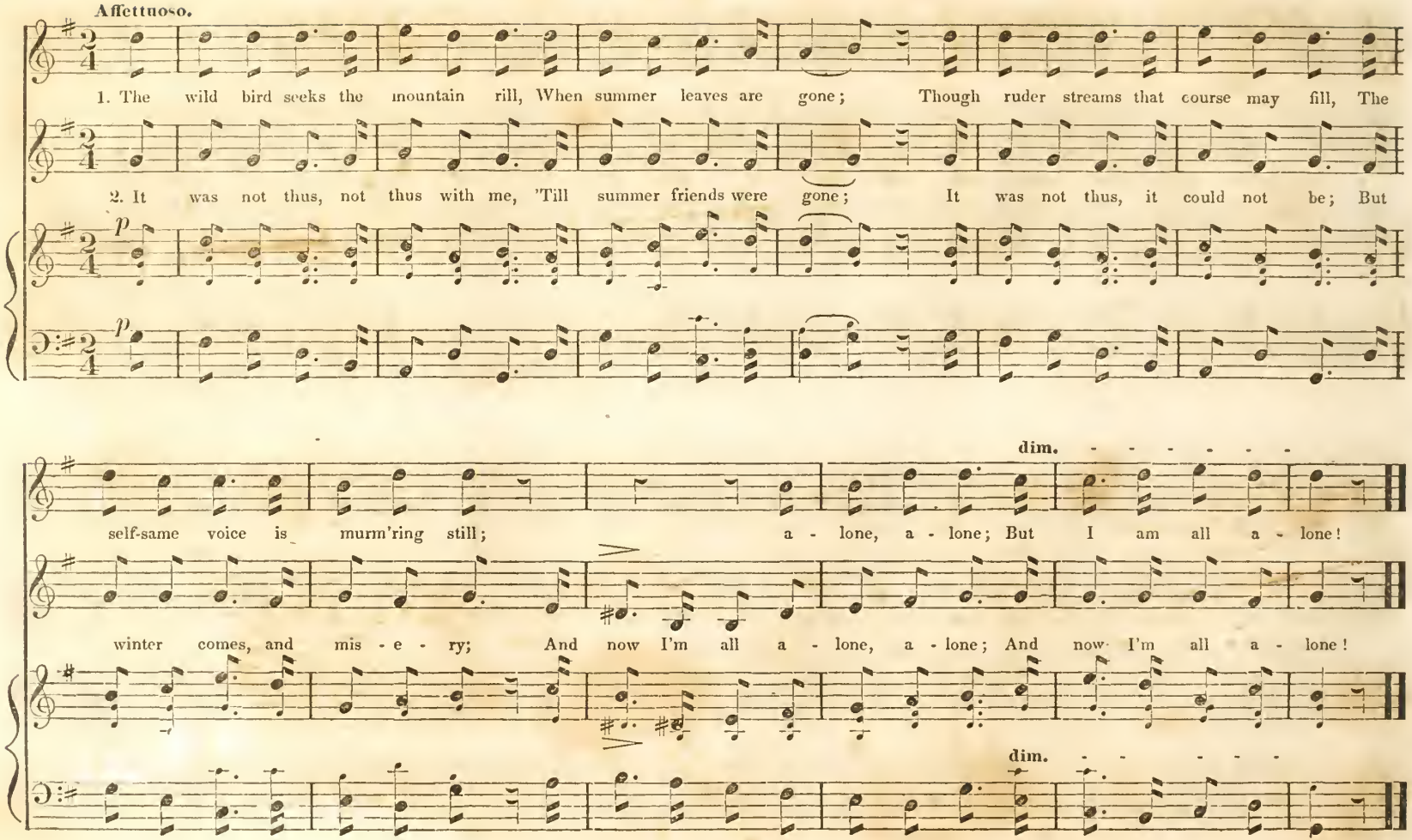

sorrow o'ertakes us, each false one forsakes us, And leaves us to sink or to struggle a - lone.

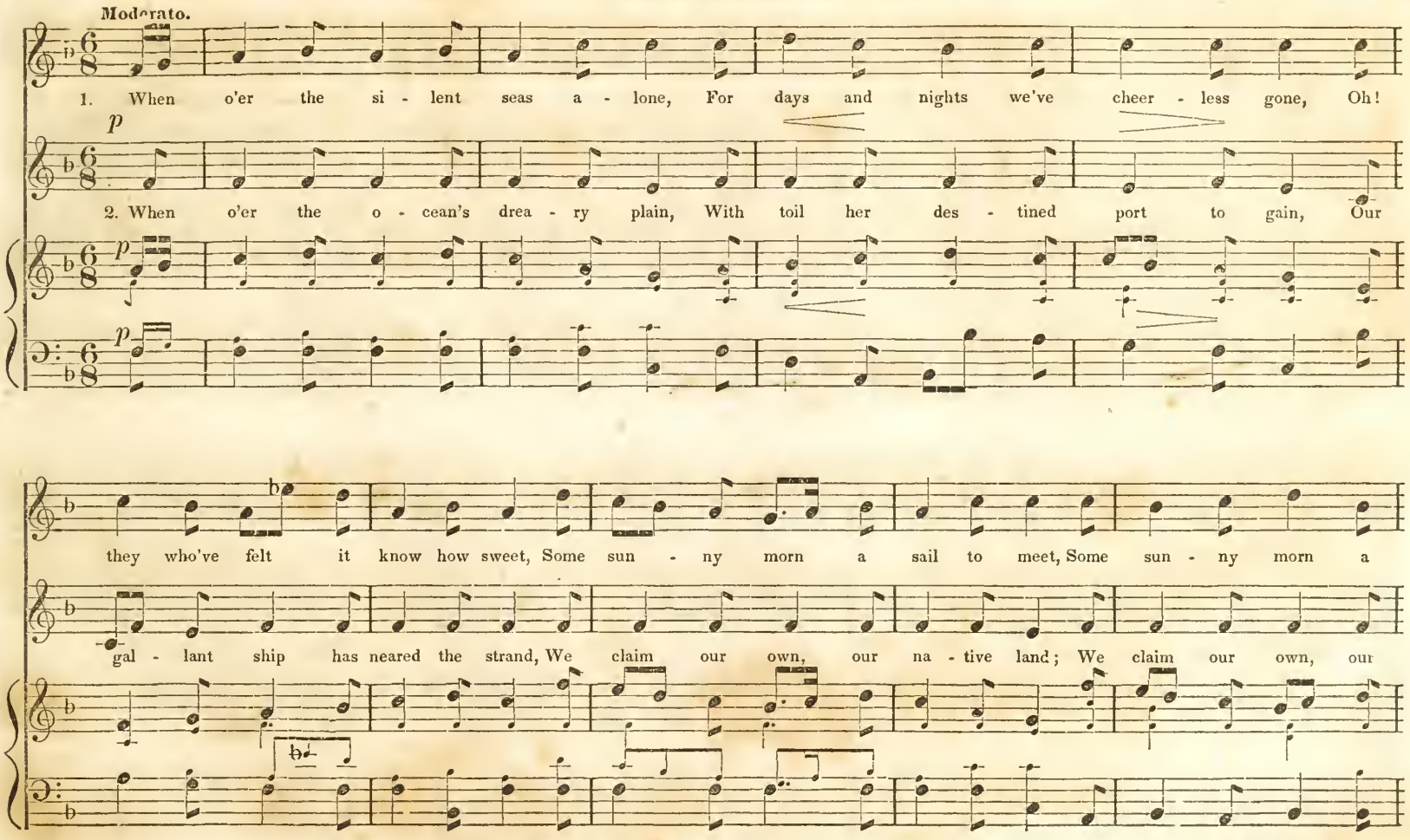

2. And though on love's al - tar the flame that is glowing, Be brighter, still friendship's is stead - i - er far; One
wa - vers and turns with each breeze that is blowing, And is but a meteor, the others' a star; In


youth, love's light burns warm and bright, But it dies ere the win - ter of age be past; While
friendship's flame burns ev - er the same, Or glows but the bright - er the near - er its last

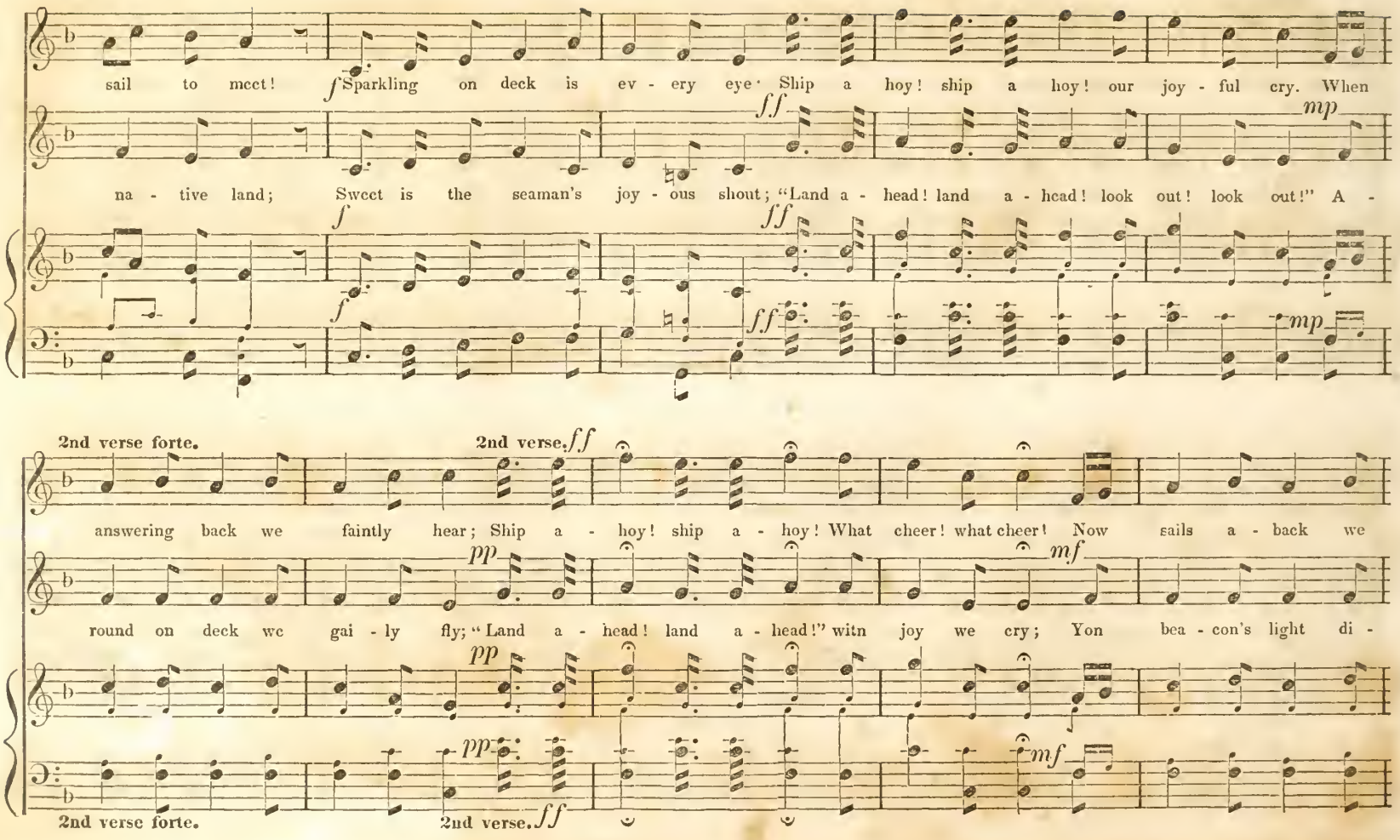
THE WILD BIRD SEEKS THE MOUNTAIN RILL.

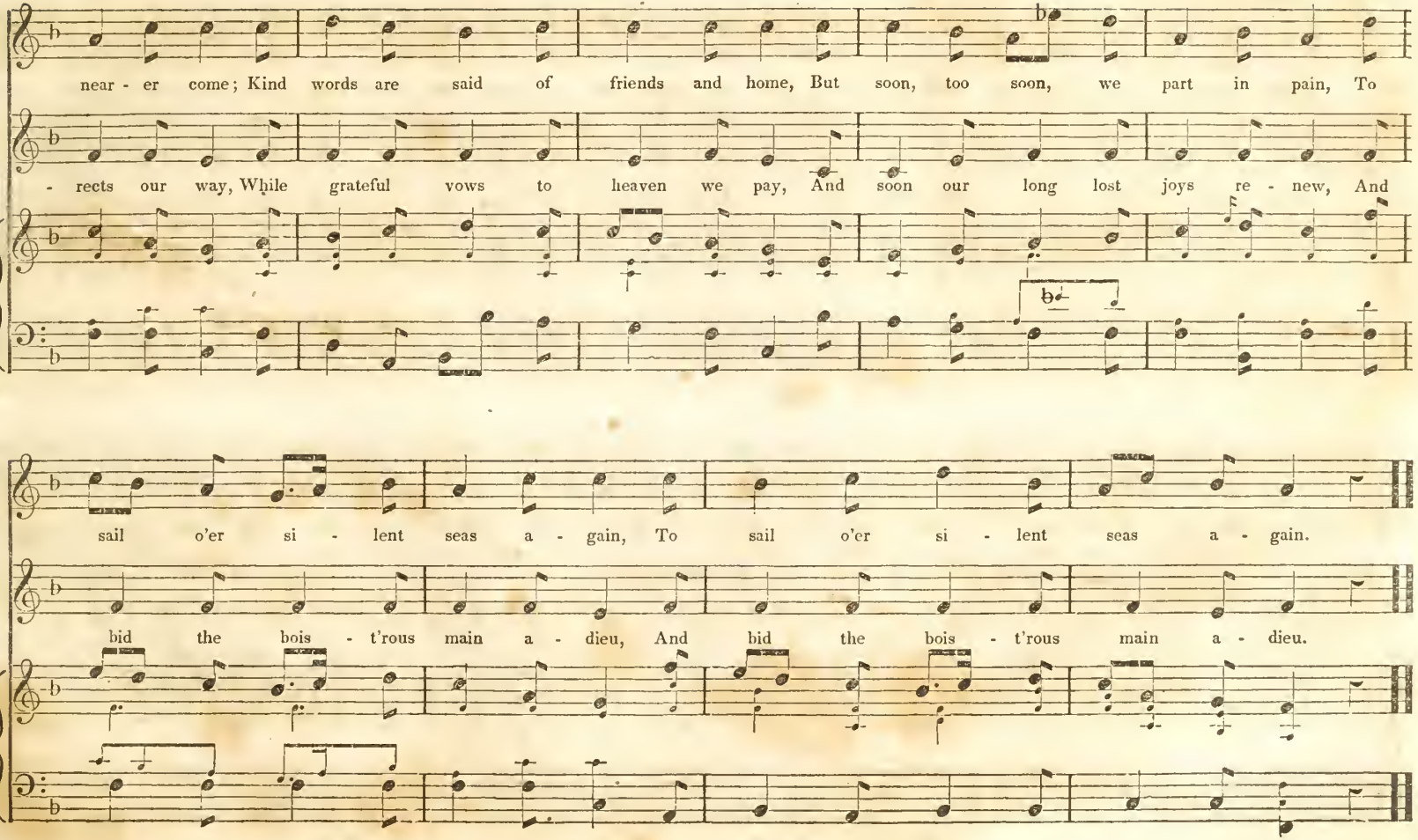
C. J. WEBB.




Moderato.
1. When o'er the si - lent seas a - lone, For days and nights we've cheer - less gone, Oh!
p
2. When o'er the o - cean's drea - ry plain, With toil her des - tined port to gain, Our
p
p
they who've felt it know how sweet, Some sun - ny morn a sail to meet, Some sun - ny morn a
gal - lant ship has neared the strand, We claim our own, our na - tive land; We claim our own, our

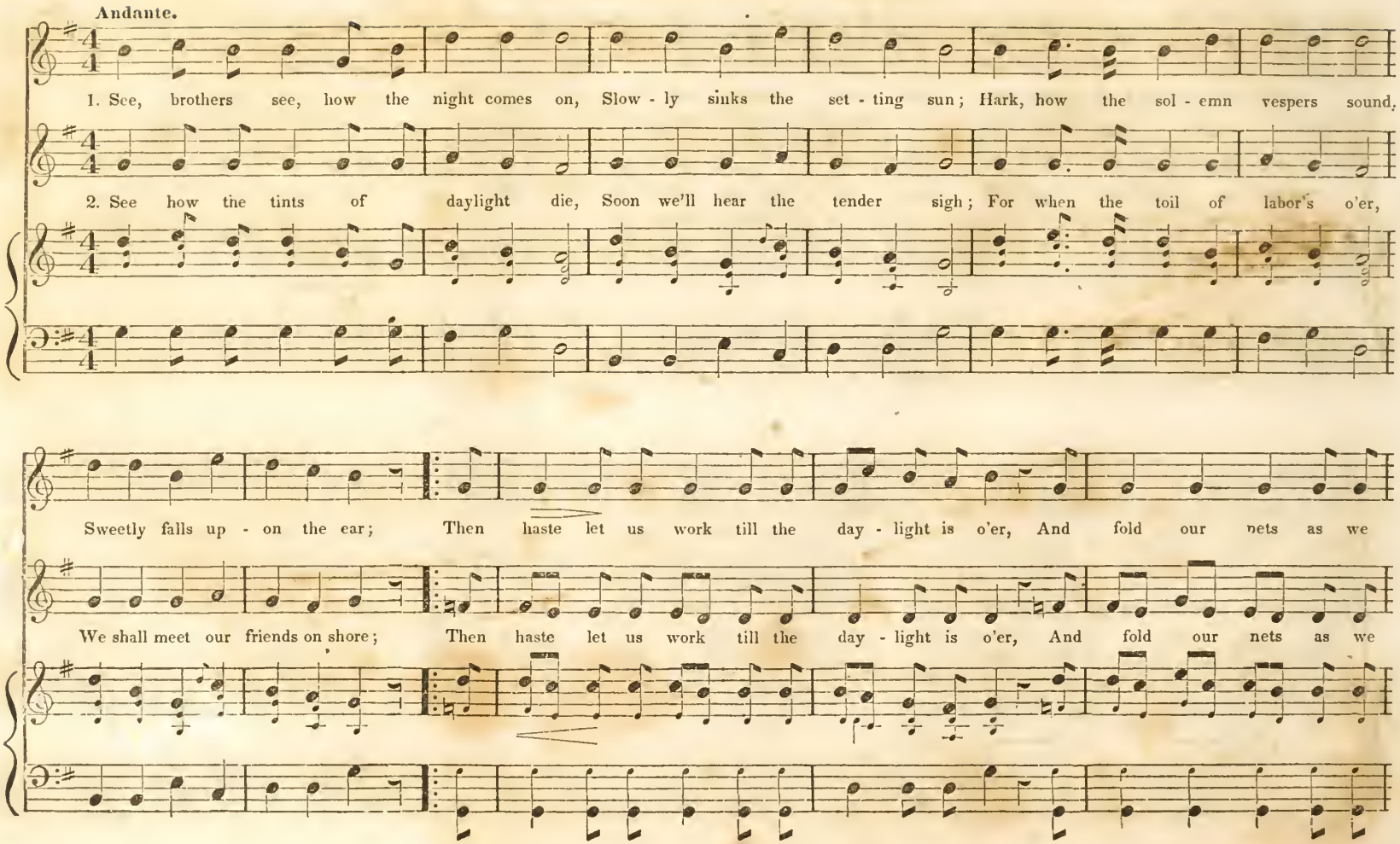
SHIP A HOY

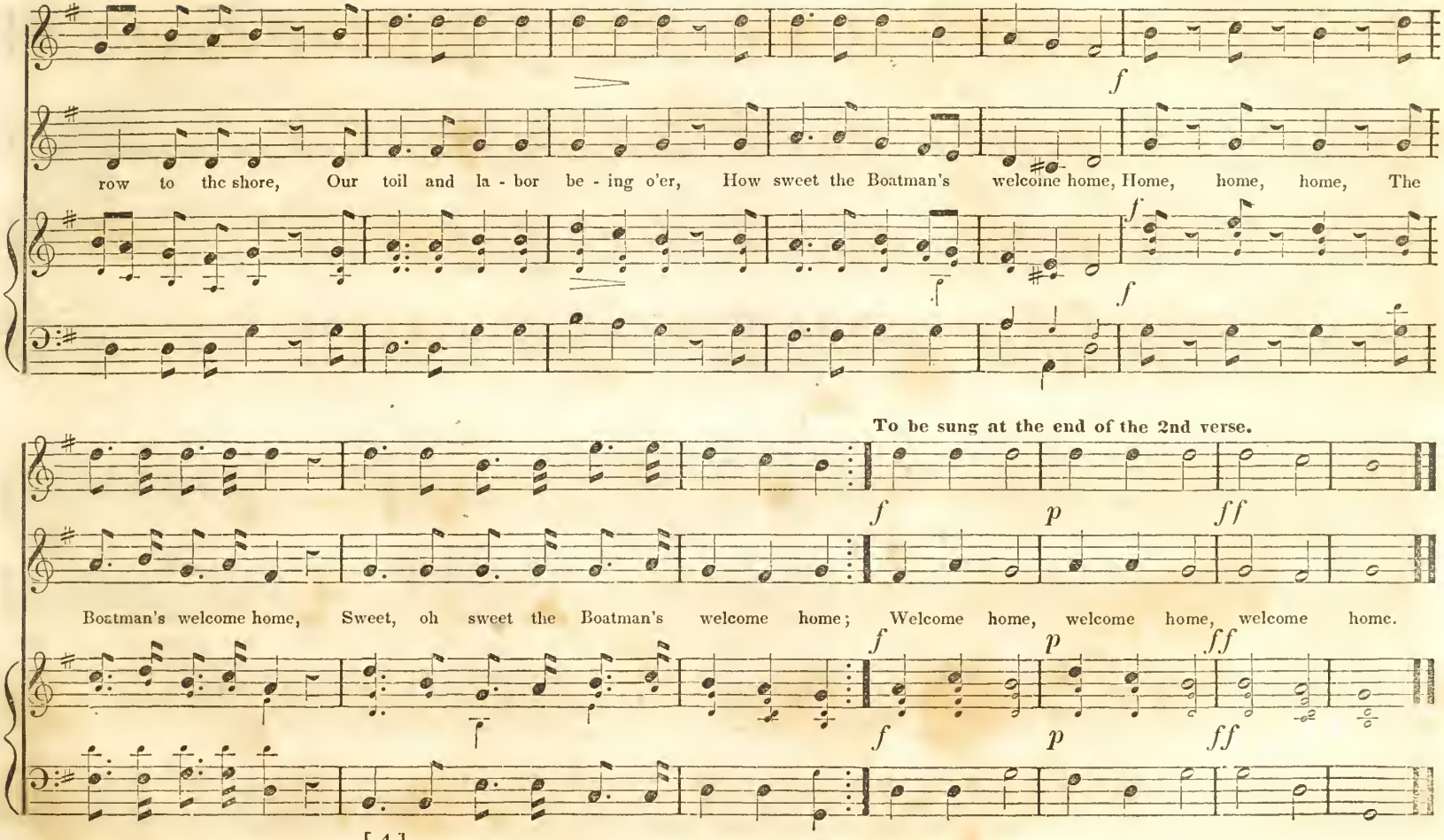

sail to meet! Sparkling on deck is ev - ery eye. Ship a hoy! ship a hoy! our joy - ful cry. When
na - tive land; Sweet is the seaman's joy - ous shout; "Land a - head! land a - head! look out! look out!" A -
2nd verse forte.
2nd verse.
answering back we faintly hear; Ship a - hoy! ship a - hoy! What cheer! what cheer! Now sails a - back we
round on deck we gai - ly fly; "Land a - head! land a - head!" with joy we cry; Yon bea - con's light di -
2nd verse forte.
2nd verse.


near - er come; Kind words are said of friends and home, But soon, too soon, we part in pain, To
- rects our way, While grateful vows to heaven we pay, And soon our long lost joys re - new, And
sail o'er si - lent seas a - gain, To sail o'er si - lent seas a - gain.
bid the bois - t'rous main a - dieu, And bid the bois - t'rous main a - dieu.

THE MALTESE BOATMAN'S SONG.

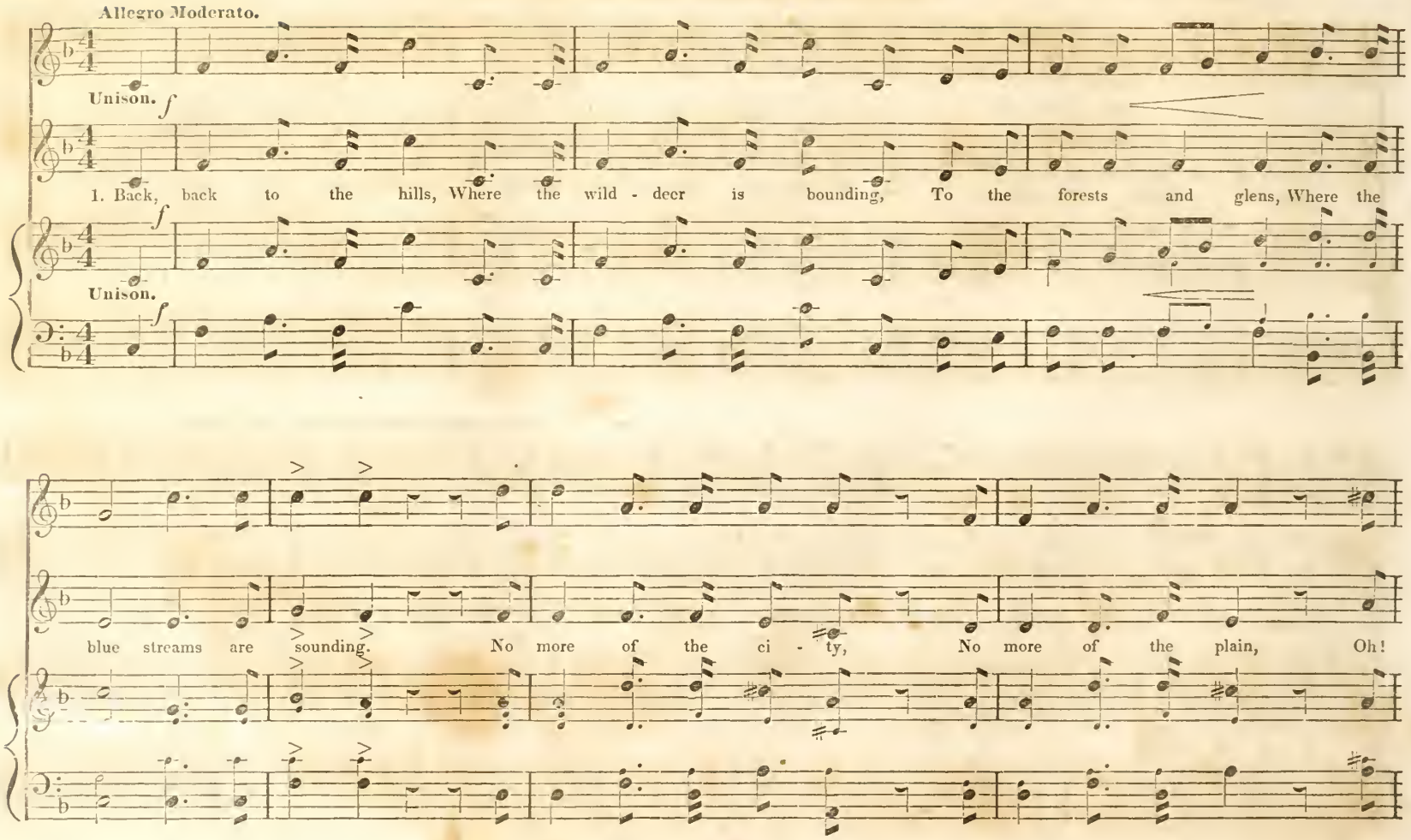
L. DEVEREAUX.

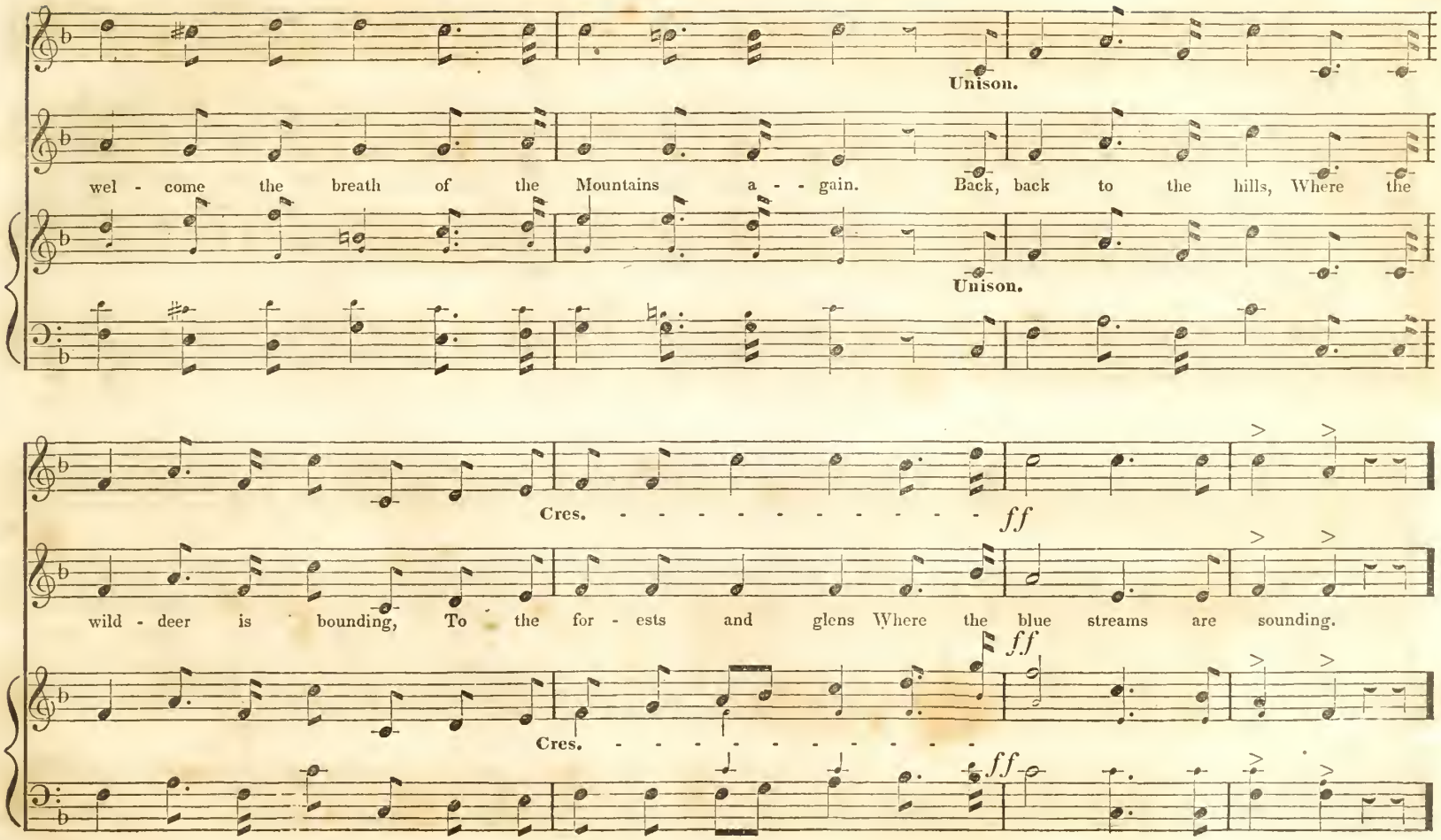



f
row to the shore, Our toil and la - bor be - ing o'er, How sweet the Boatman's welcome home, Home, home, home, The
f
f
To be sung at the end of the 2nd verse.
f
p
ff
Boatman's welcome home, Sweet, oh sweet the Boatman's welcome home; Welcome home, welcome home, welcome home.
f
p
ff
f
p
ff

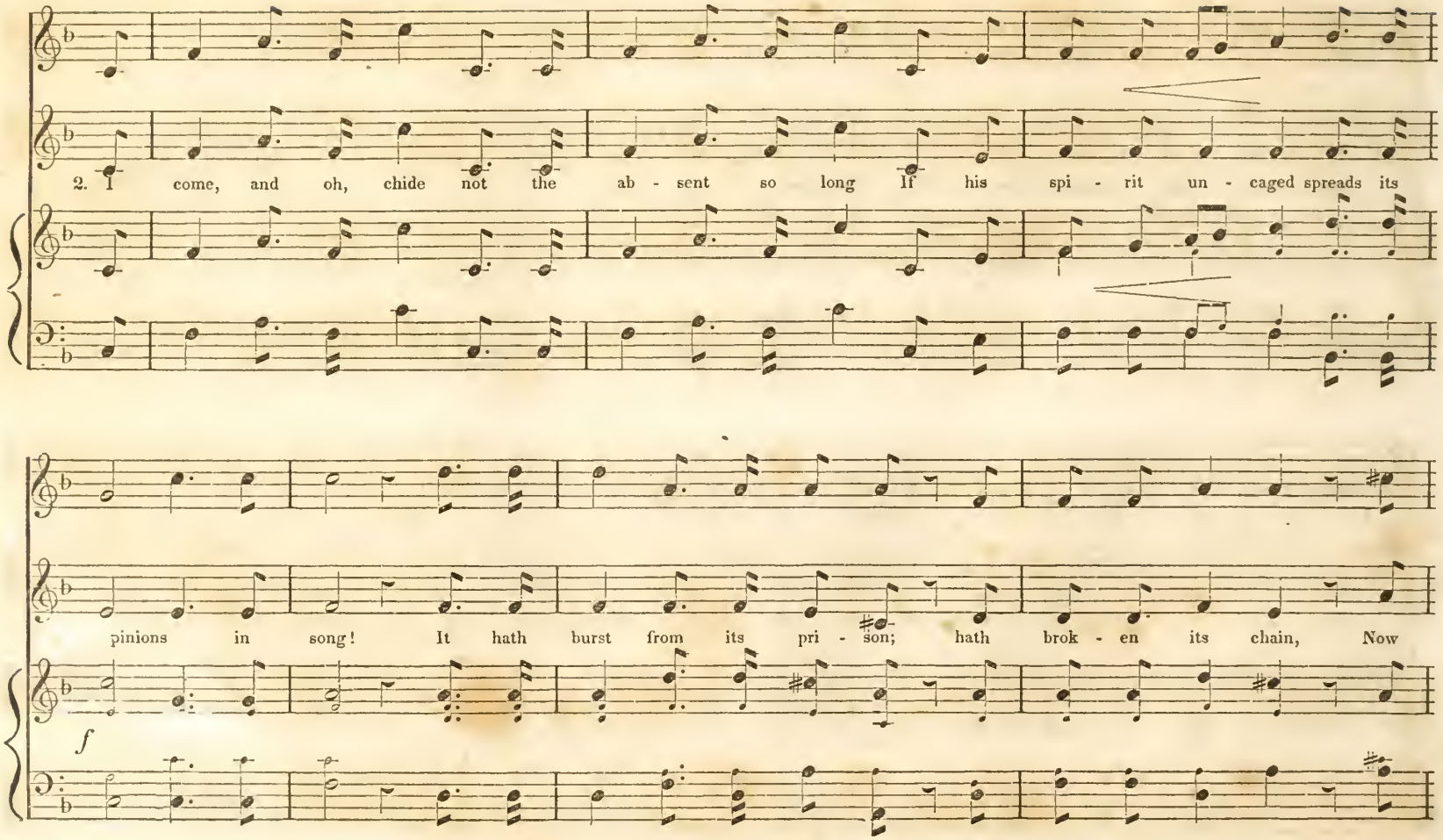
THE MOUNTAINEER'S RETURN.

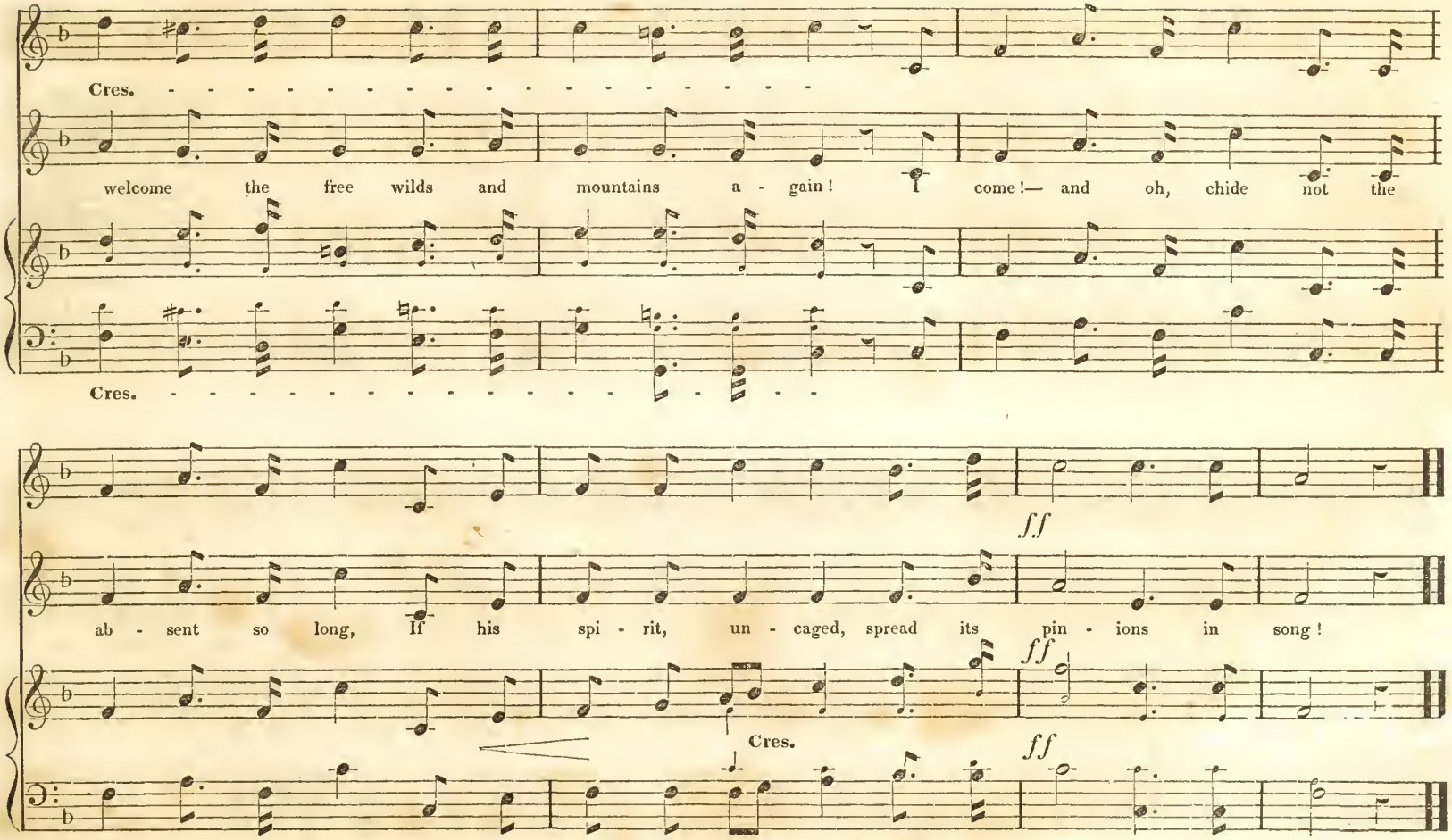
S. J. WEBB.

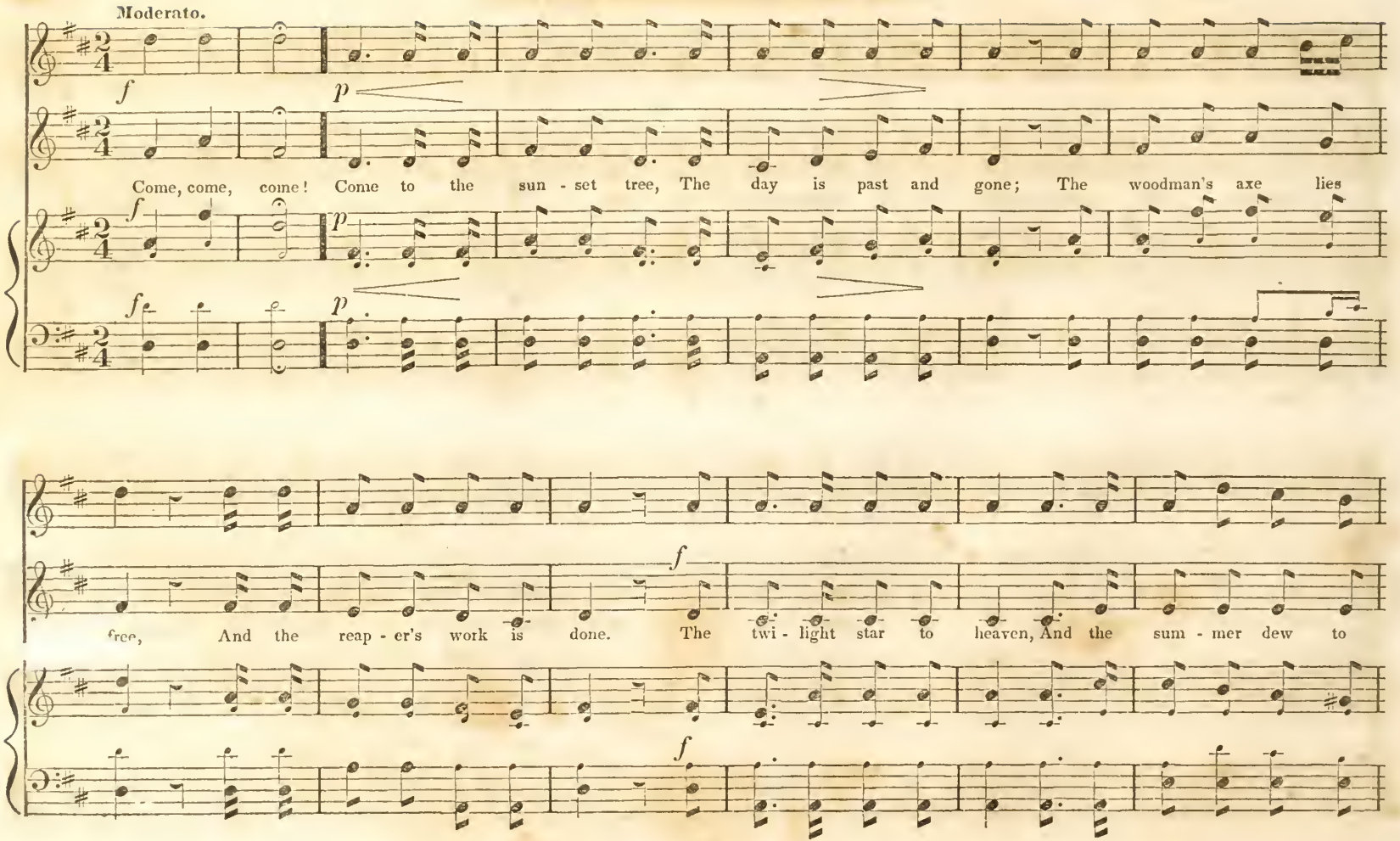


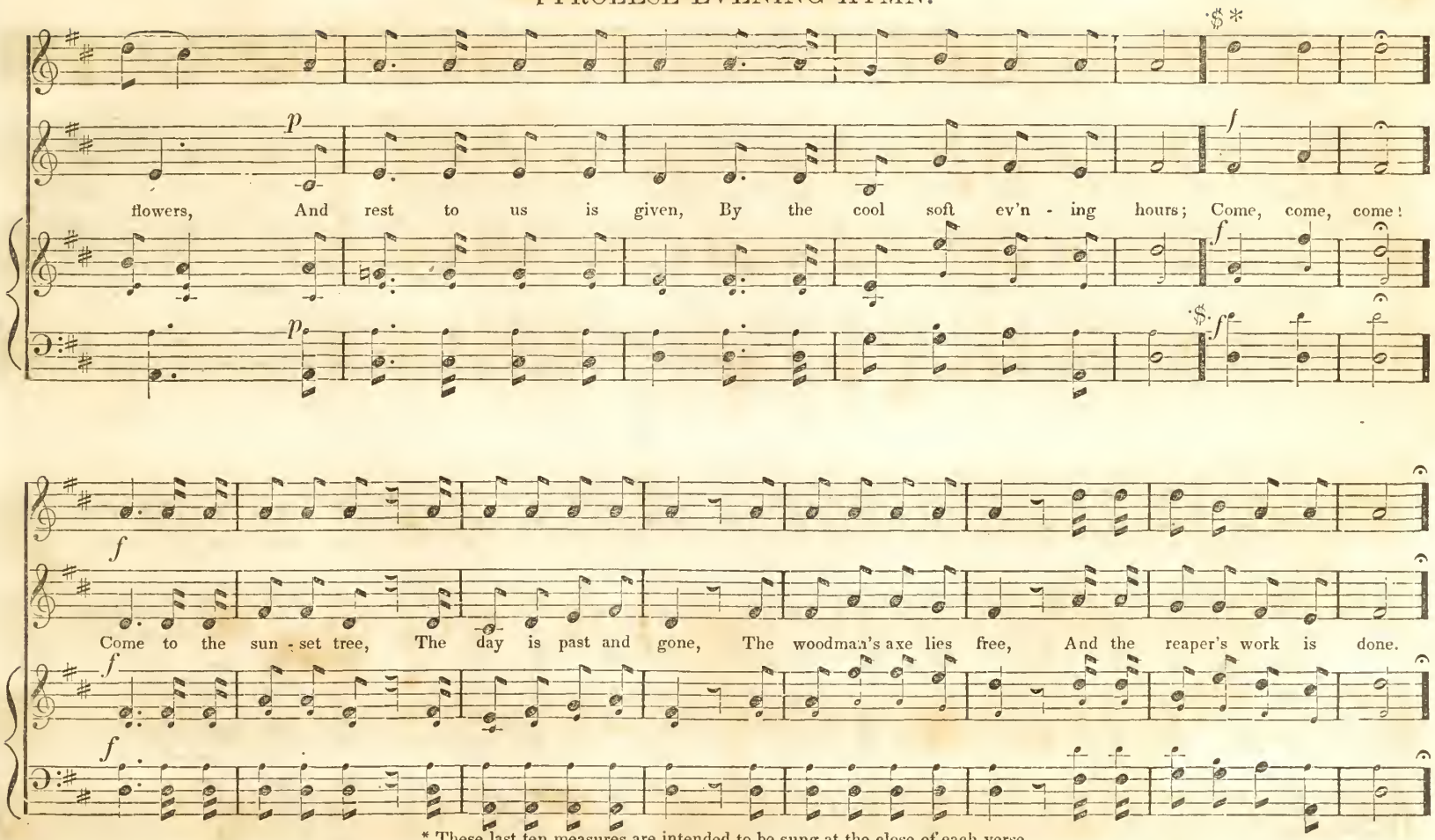

Unison.
wel - come the breath of the Mountains a - - gain. Back, back to the hills, Where the
Unison.
Cres. - - - - - - - - - - - - ff
wild - deer is bounding, To the for - ests and glens Where the blue streams are sounding.
ff
Cres. - - - - - - - - - - - -
ff

THE MOUNTAINEER'S RETURN.

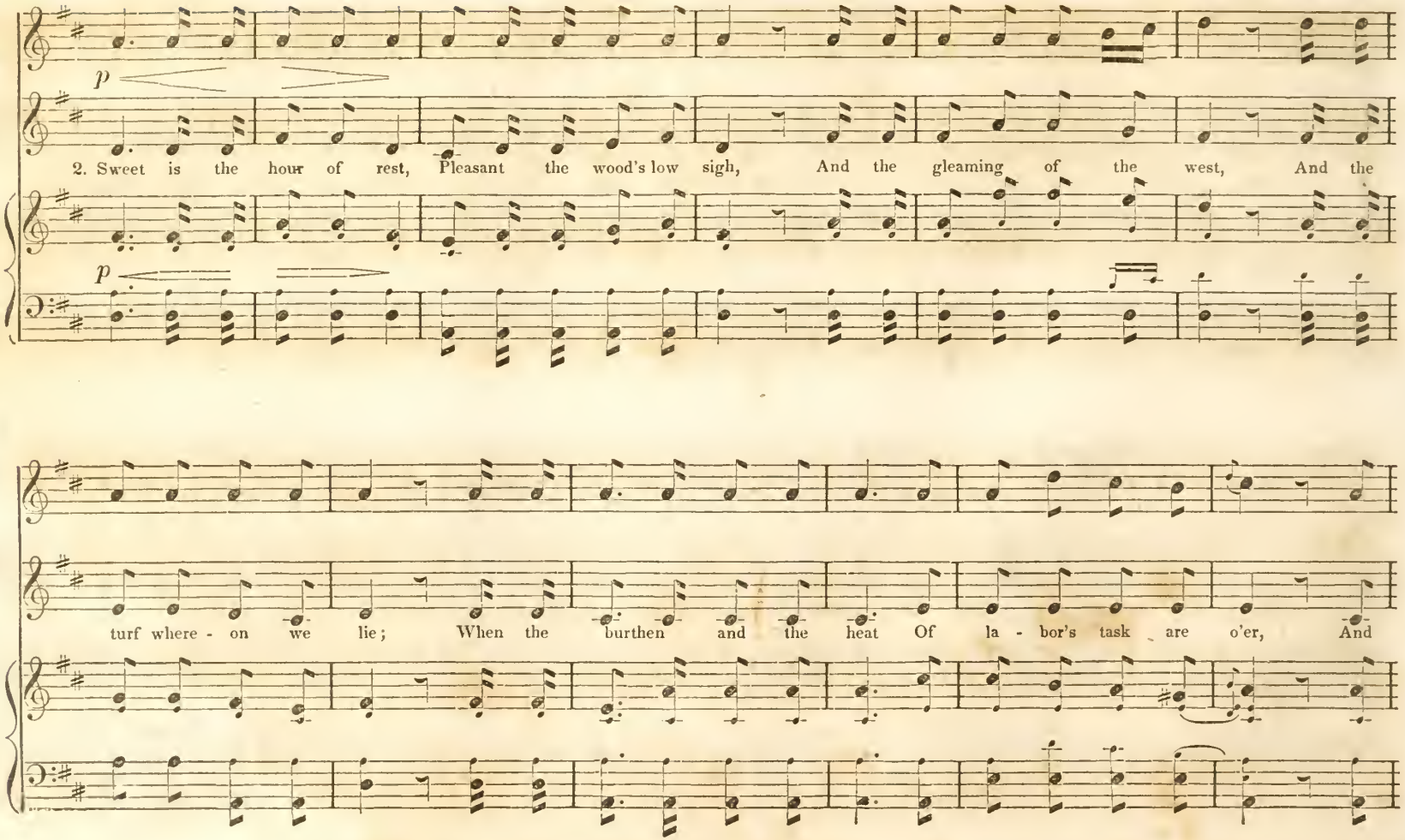


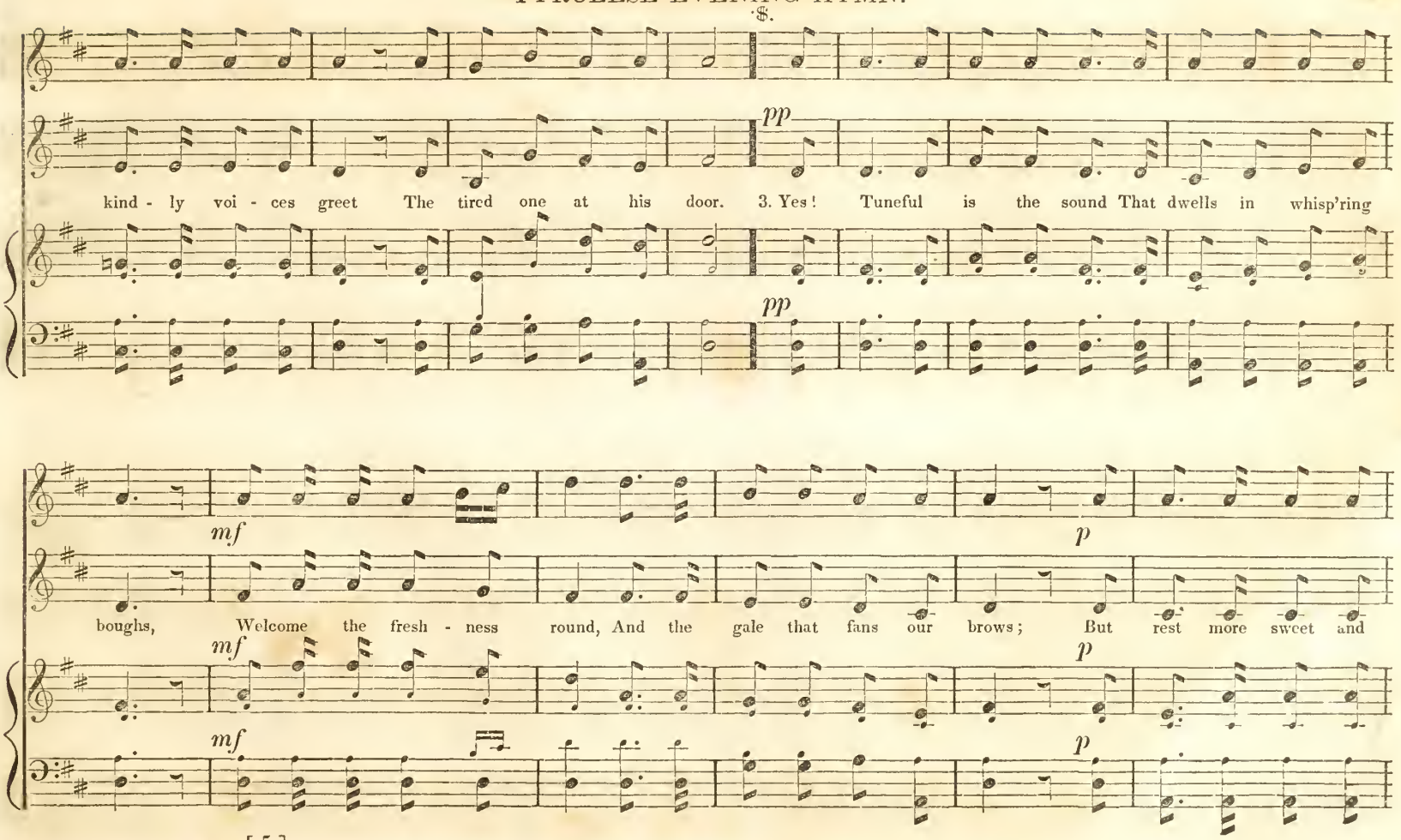

Cres.
welcome the free wilds and mountains a - gain! I come!— and oh, chide not the
Cres.
ff
ab - sent so long, If his spi - rit, un - caged, spread its pin - ions in song!
ff
Cres.
ff


Moderato.
f
p
Come, come, come! Come to the sun - set tree, The day is past and gone; The woodman's axe lies
free, And the reap - er's work is done. The twi - light star to heaven, And the sum - mer dew to

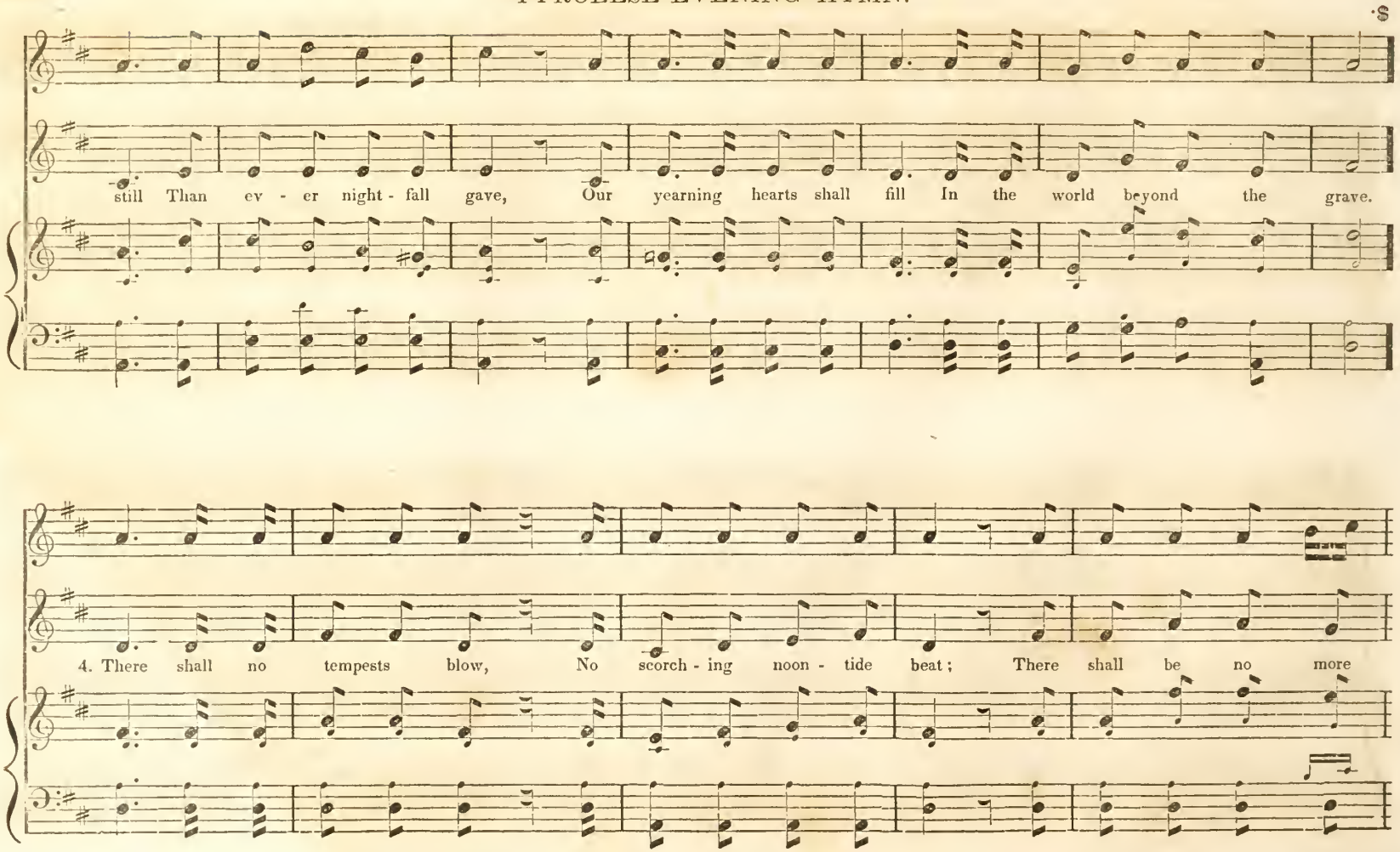


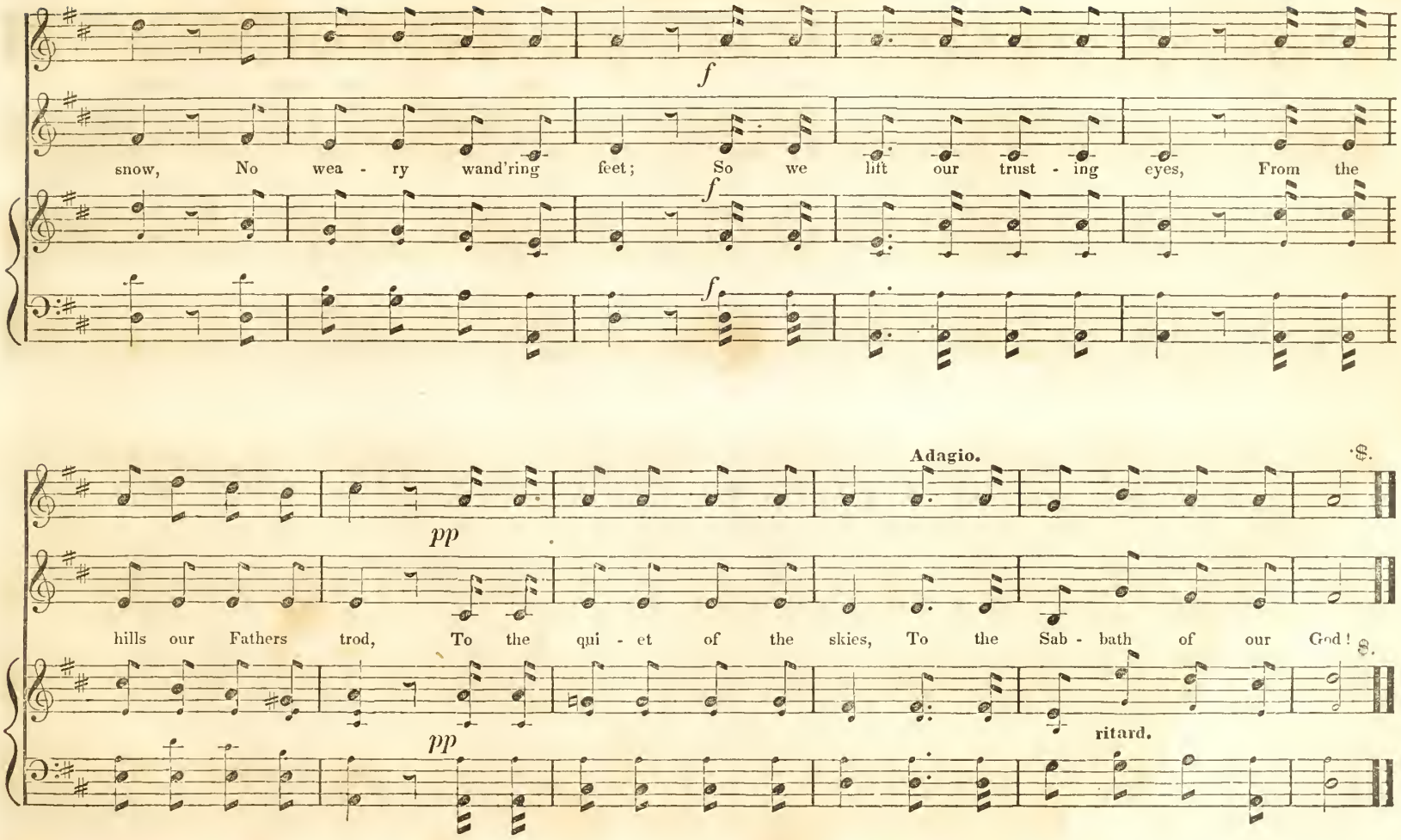
* These last ten measures are intended to be sung at the close of each verse.


p
2. Sweet is the hour of rest, Pleasant the wood's low sigh, And the gleaming of the west, And the
p
turf where - on we lie; When the burthen and the heat Of la - bor's task are o'er, And


pp
kind - ly voi - ces greet The tired one at his door. 3. Yes! Tuneful is the sound That dwells in whisp'ring
pp
mf
p
boughs, Welcome the fresh - ness round, And the gale that fans our brows; But rest more sweet and
mf
p
mf
p

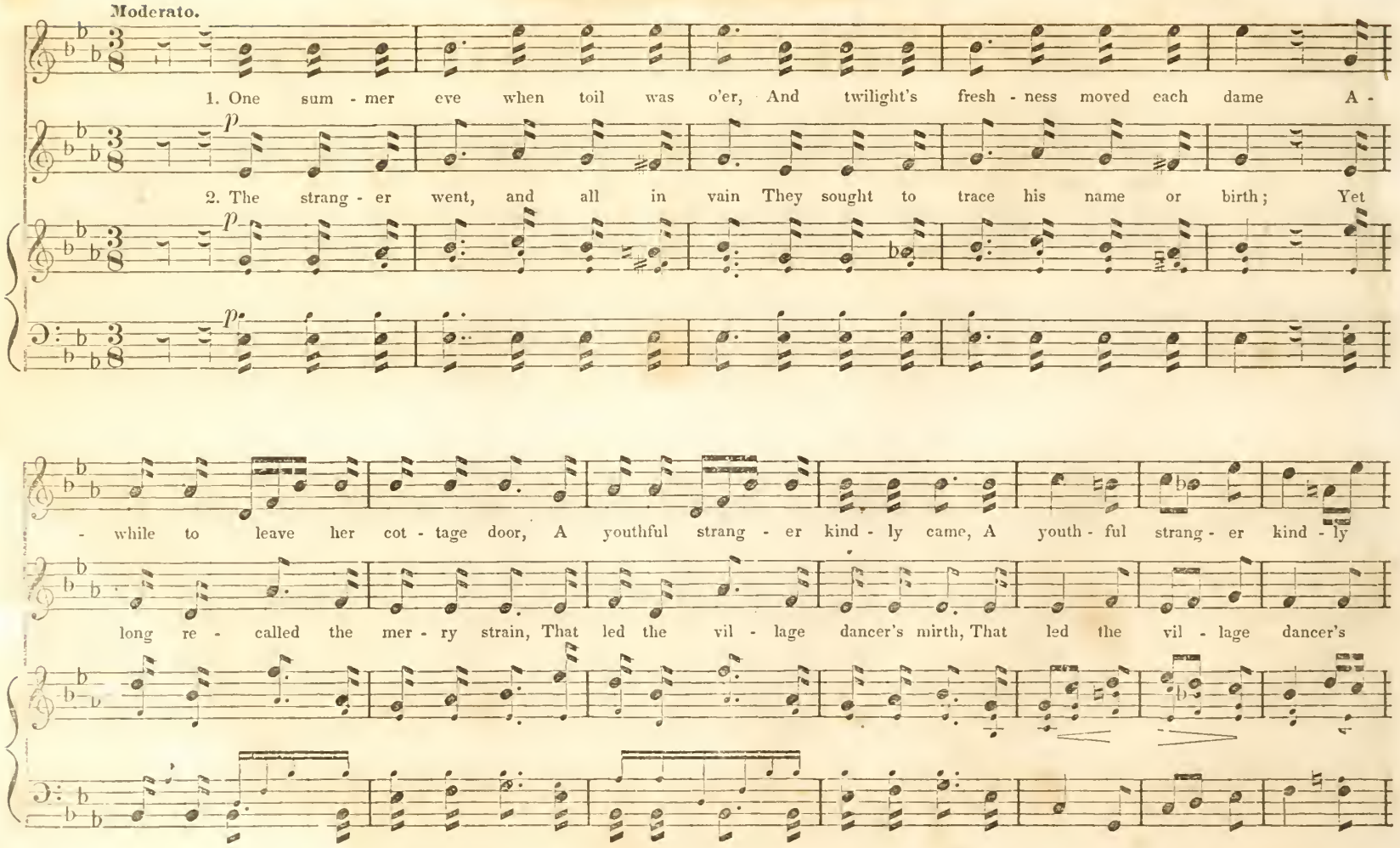
TYROLESE EVENING HYMN.

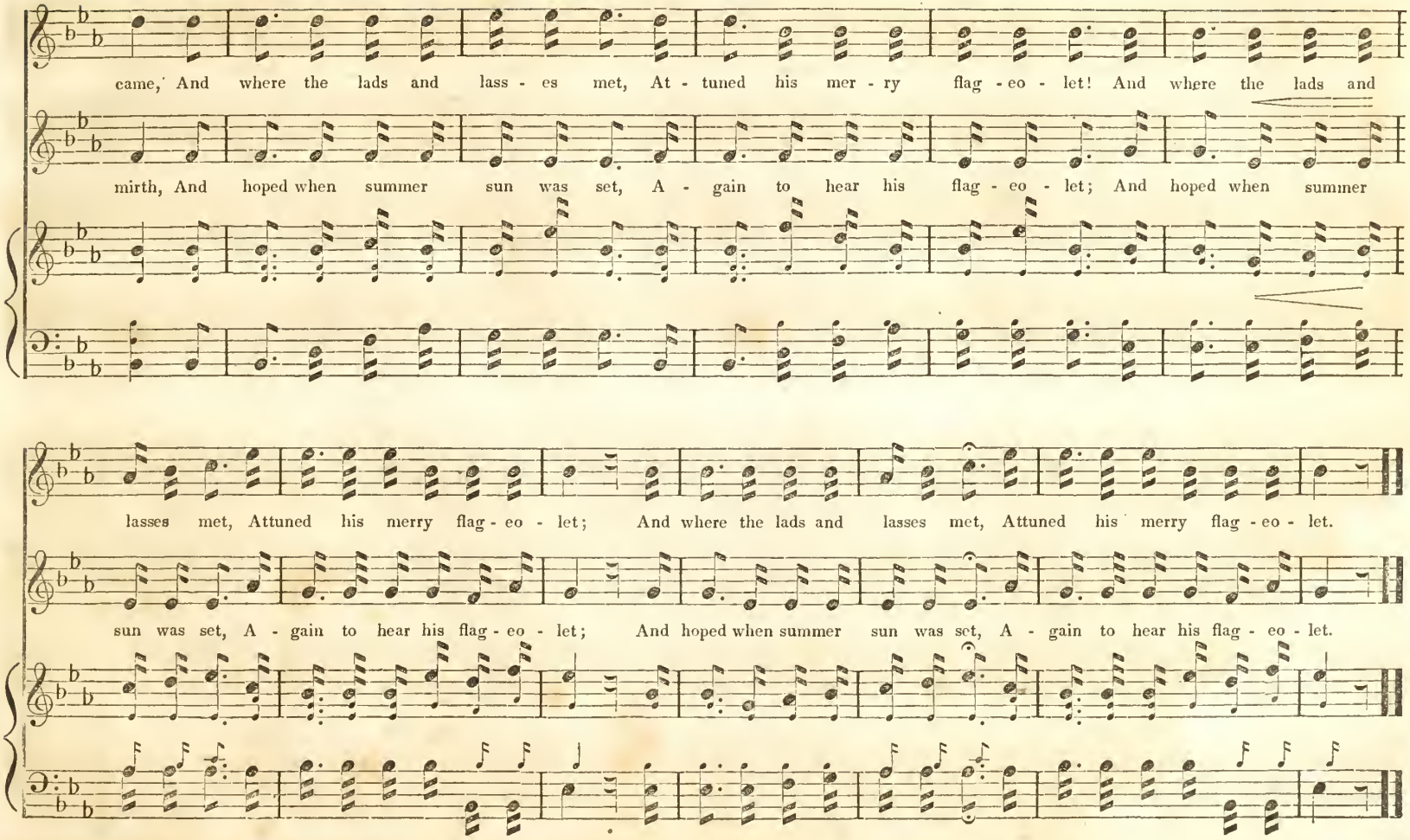



f
snow, No wea - ry wand'ring feet; So we lift our trust - ing eyes, From the
f
f
Adagio.
pp
hills our Fathers trod, To the qui - et of the skies, To the Sab - bath of our God!
pp
ritard.

THE MERRY FLAGEOLET.

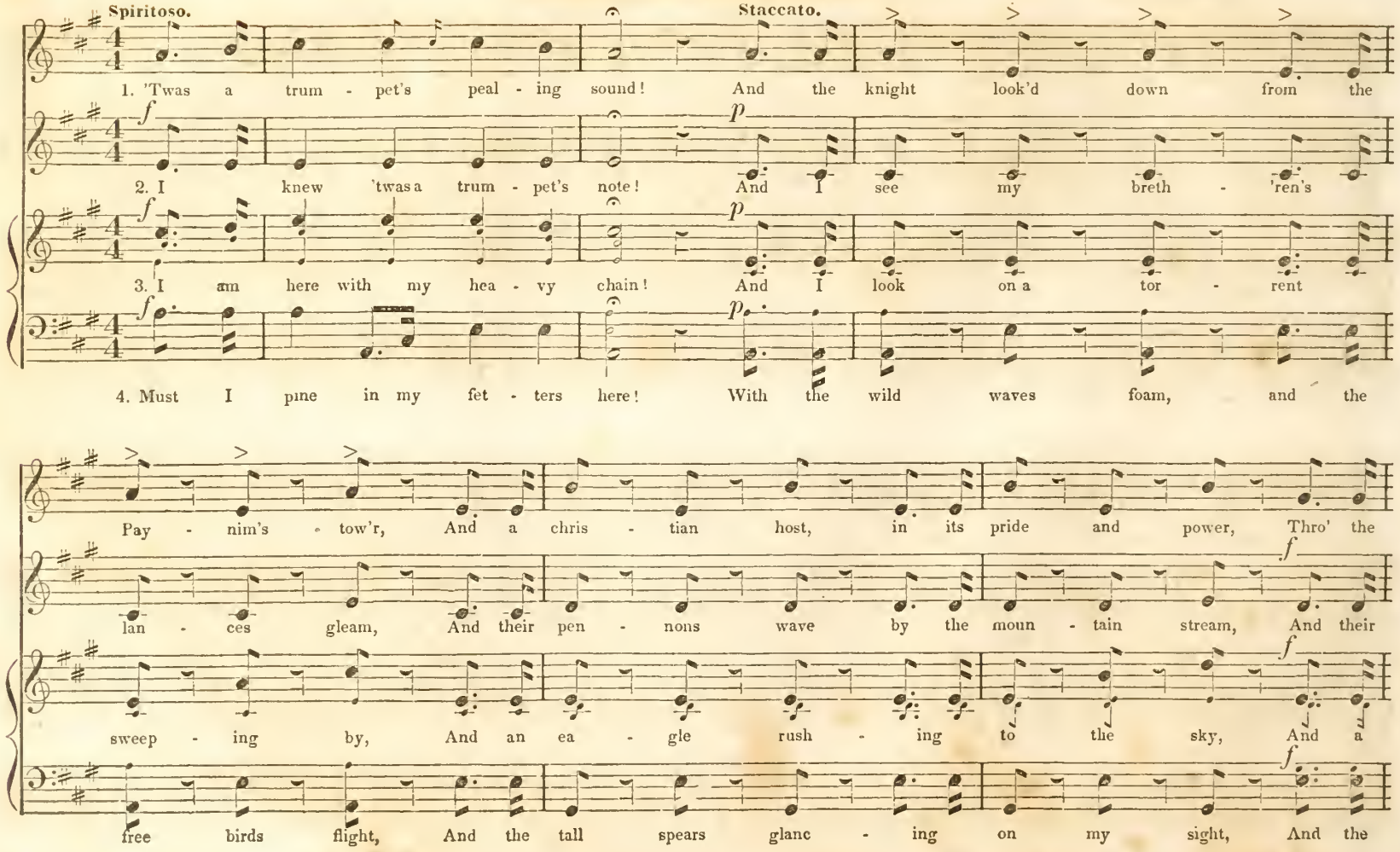
JOHN BARNETT

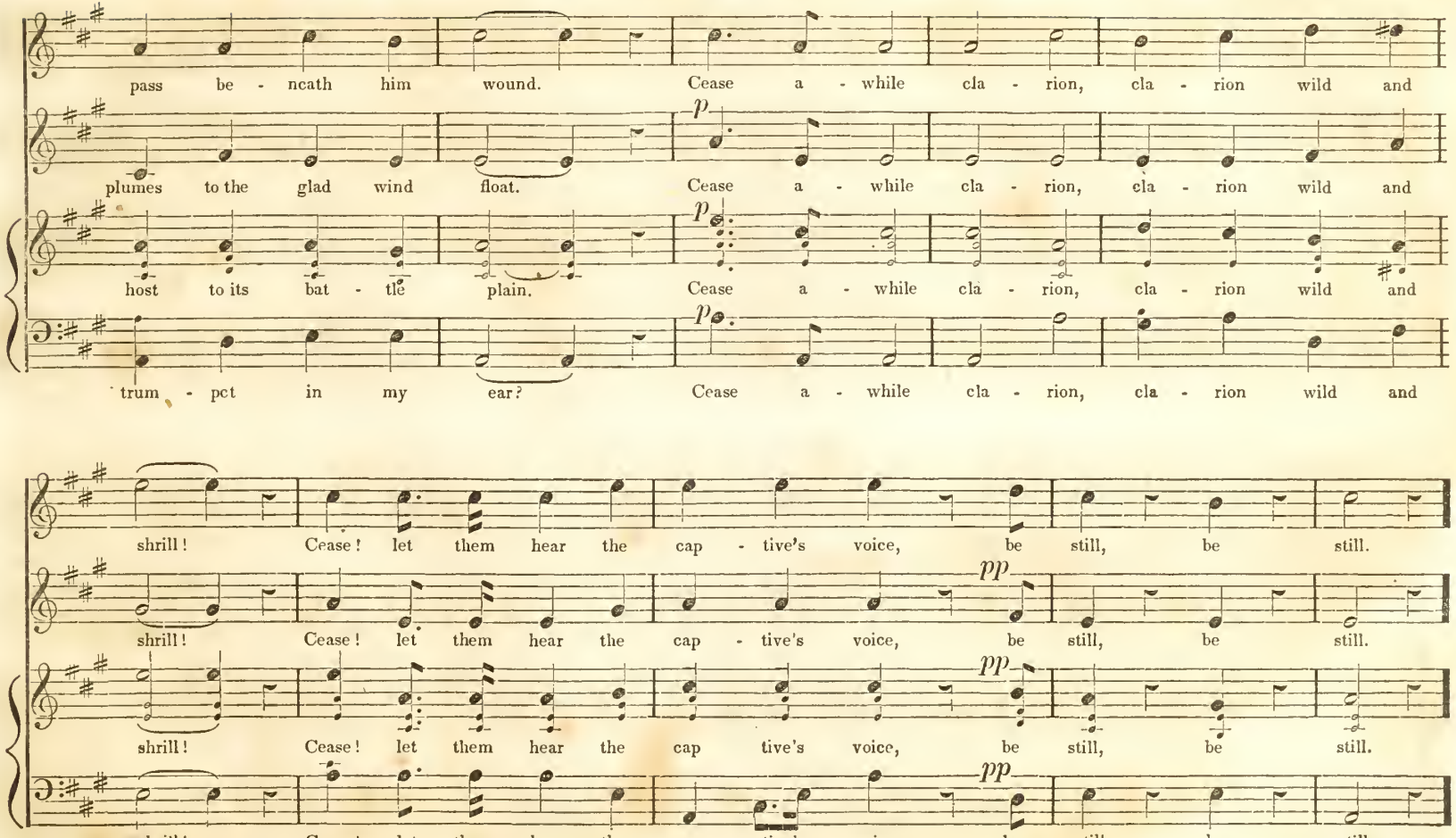


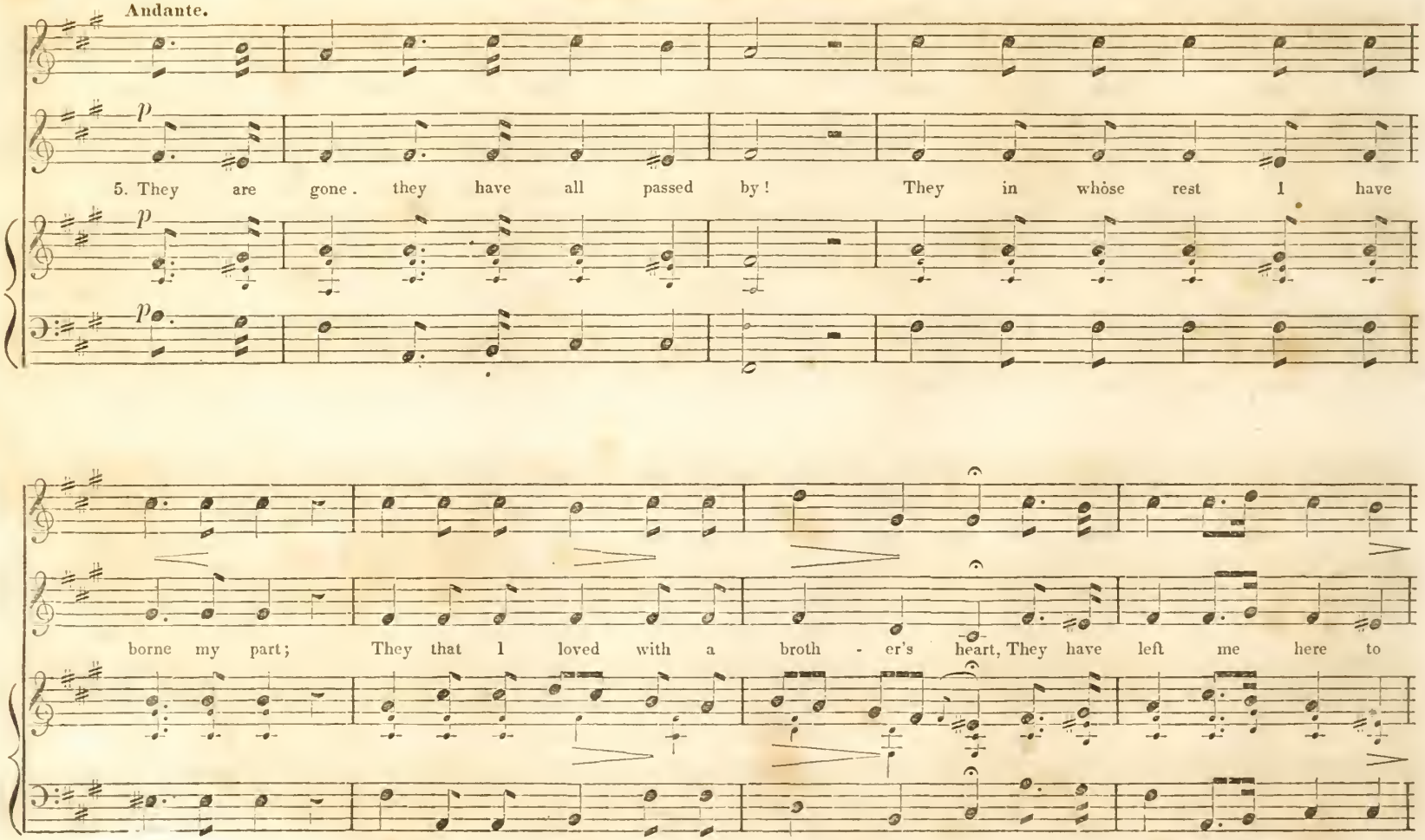

came, And where the lads and lass - es met, At - tuned his mer - ry flag - eo - let! And where the lads and
mirth, And hoped when summer sun was set, A - gain to hear his flag - eo - let; And hoped when summer
lasses met, Attuned his merry flag - eo - let; And where the lads and lasses met, Attuned his merry flag - eo - let.
sun was set, A - gain to hear his flag - eo - let; And hoped when summer sun was set, A - gain to hear his flag - eo - let.

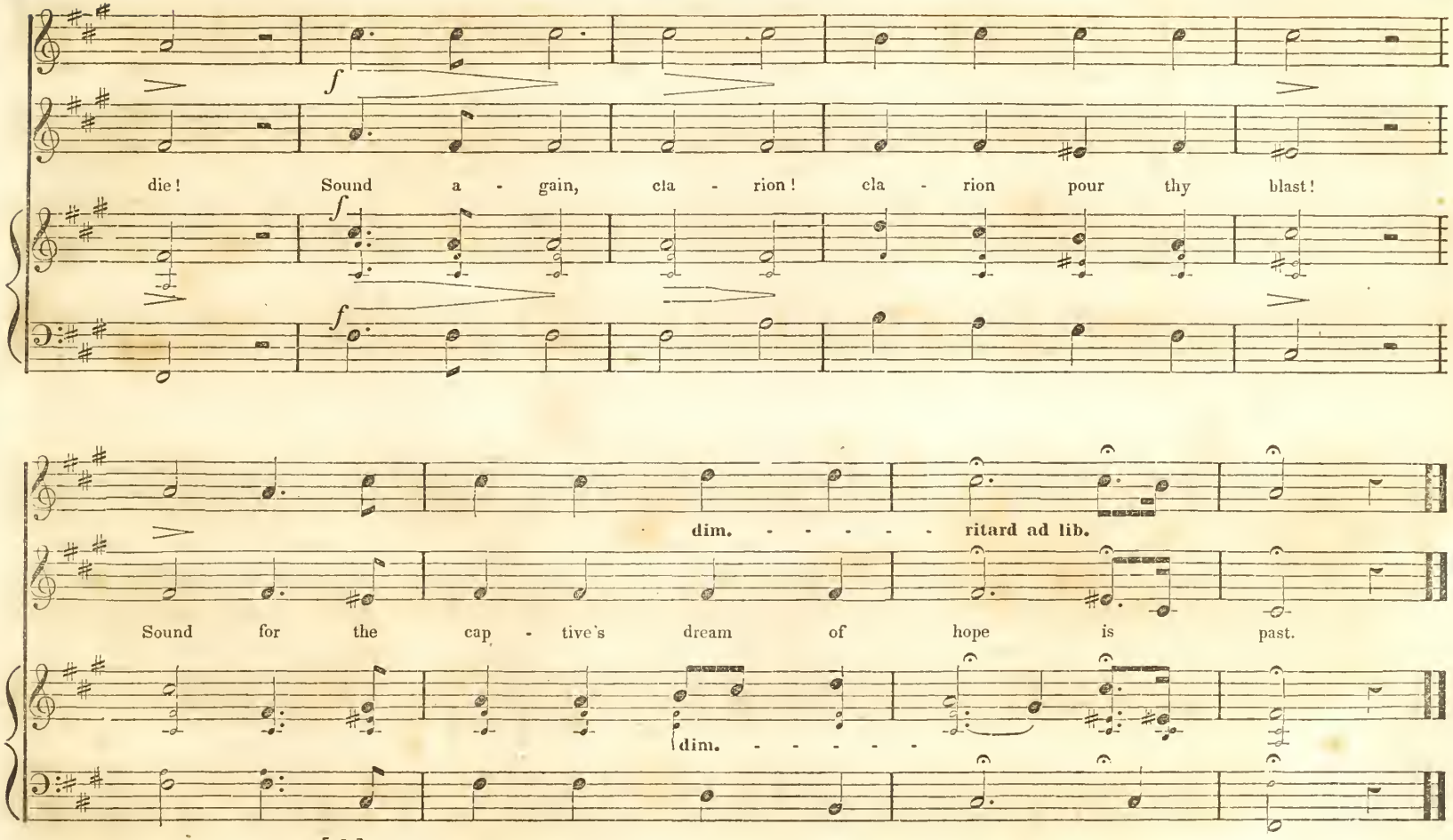
THE CAPTIVE KNIGHT.

MISS BROWN.



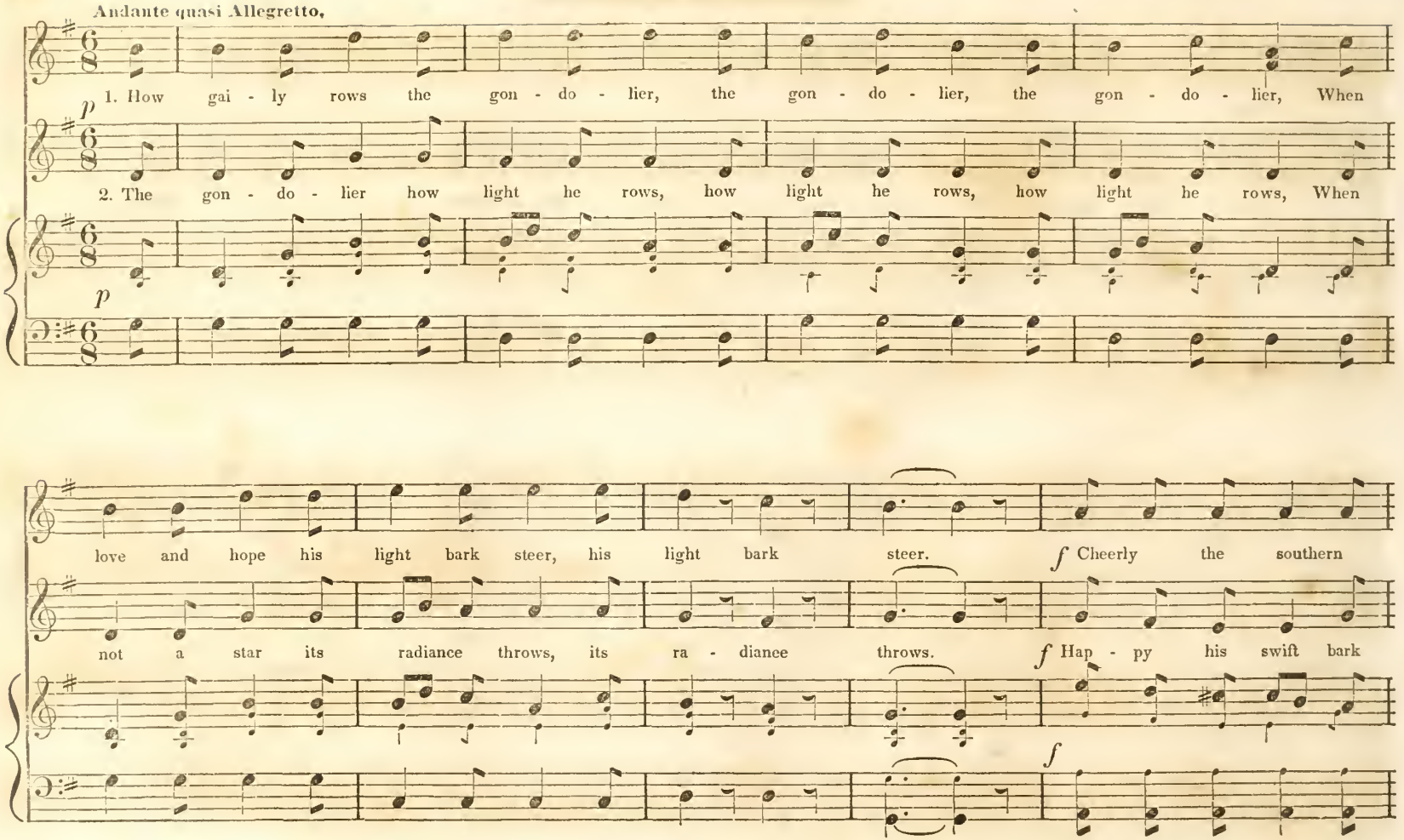

pass be - neath him wound. Cease a - while cla - rion, cla - rion wild and
plumes to the glad wind float. Cease a - while cla - rion, cla - rion wild and
host to its bat - tle plain. Cease a - while cla - rion, cla - rion wild and
trum - pet in my ear? Cease a - while cla - rion, cla - rion wild and
shrill! Cease! let them hear the cap - tive's voice, be still, be still.
shrill! Cease! let them hear the cap - tive's voice, be still, be still.
shrill! Cease! let them hear the cap tive's voice, be still, be still.
shrill! Cease! let them hear the cap - tive's voice, be still, be still.

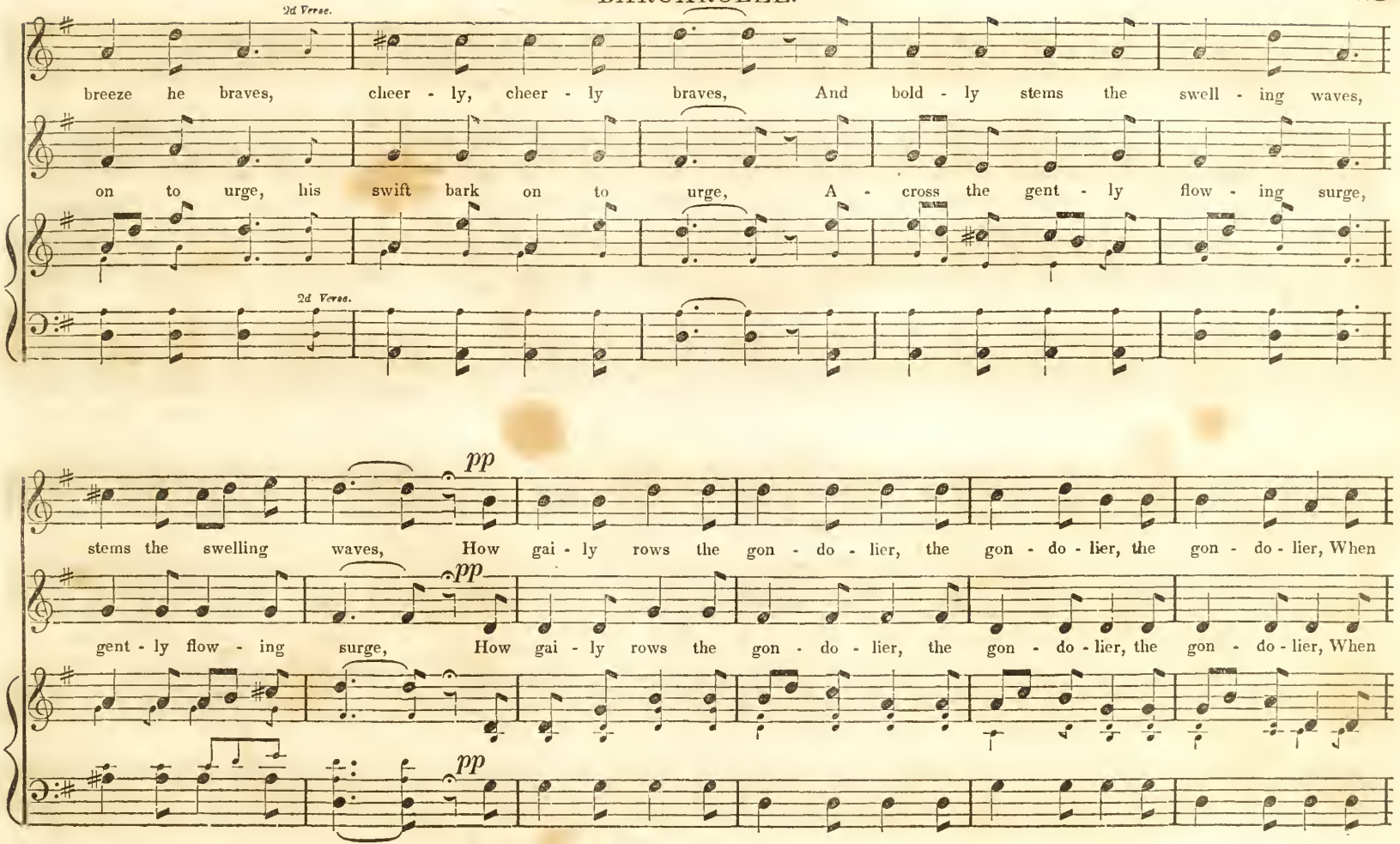

Andante.
p
5. They are gone. they have all passed by! They in whose rest I have
p
p
borne my part; They that I loved with a broth - er's heart, They have left me here to


die! Sound a - gain, cla - rion! cla - rion pour thy blast!
dim. - - - - - - ritard ad lib.
Sound for the cap - tive's dream of hope is past.
dim. - - - - -

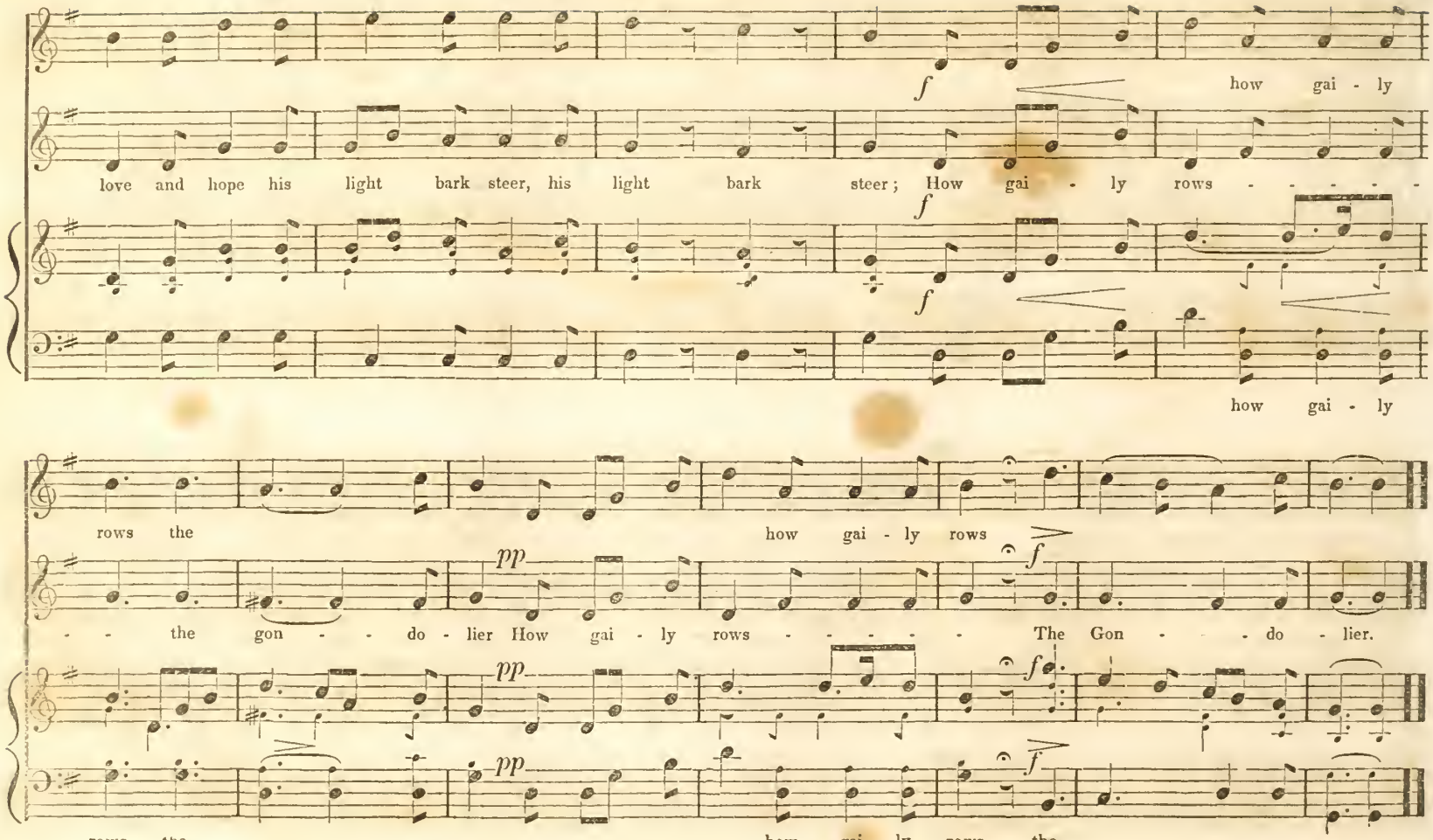
BARCAROLLE.

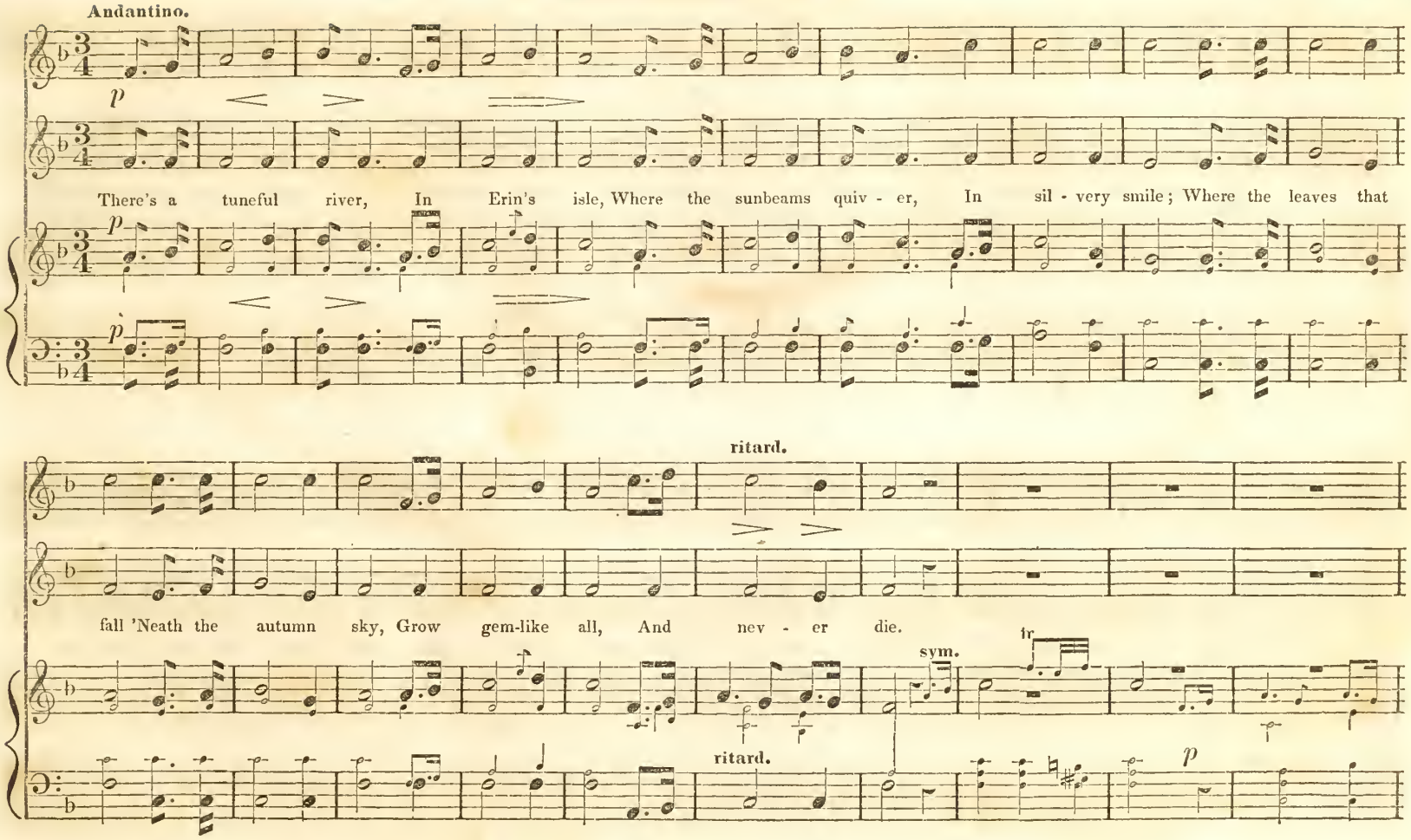
A. LEE.

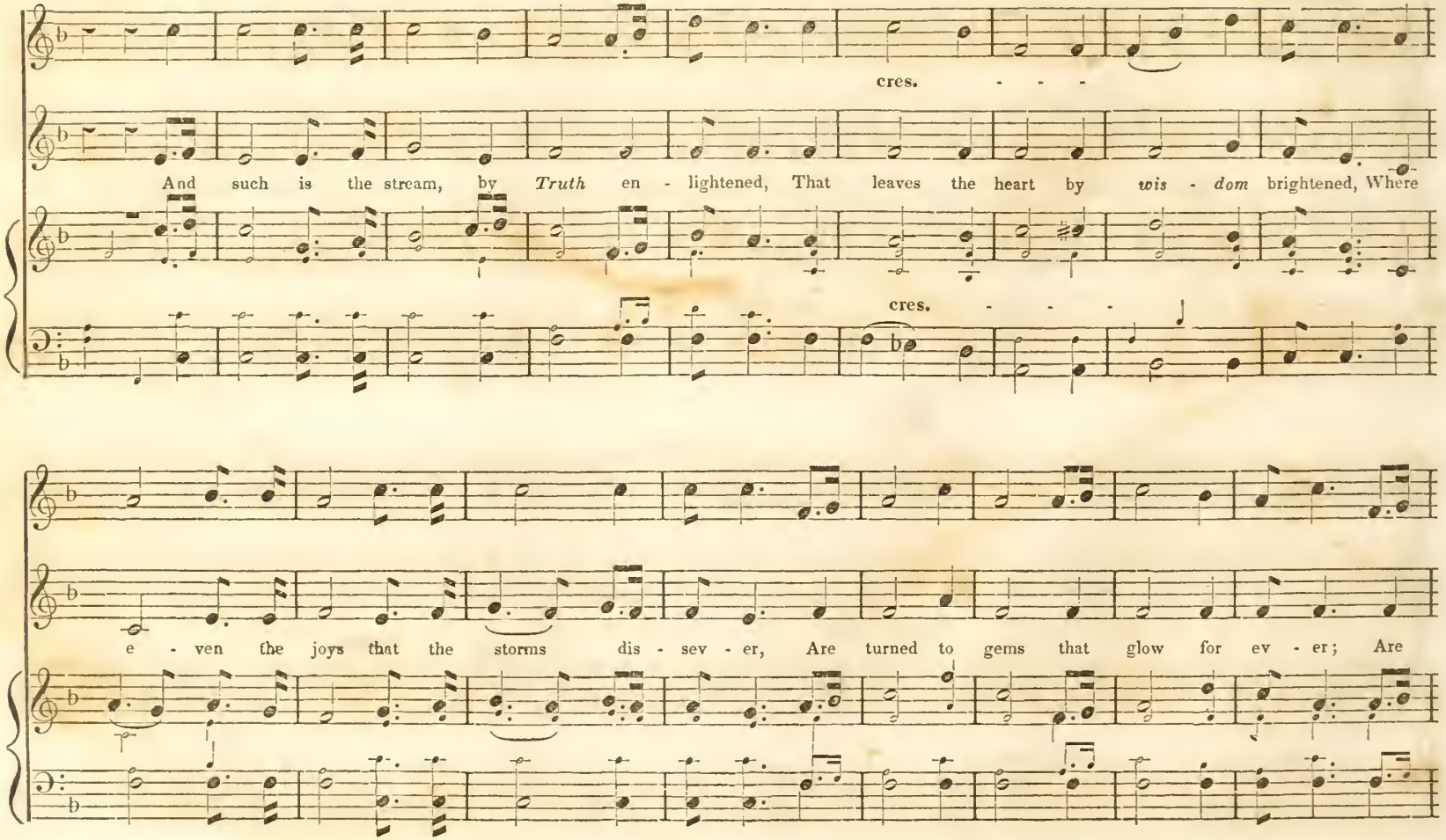


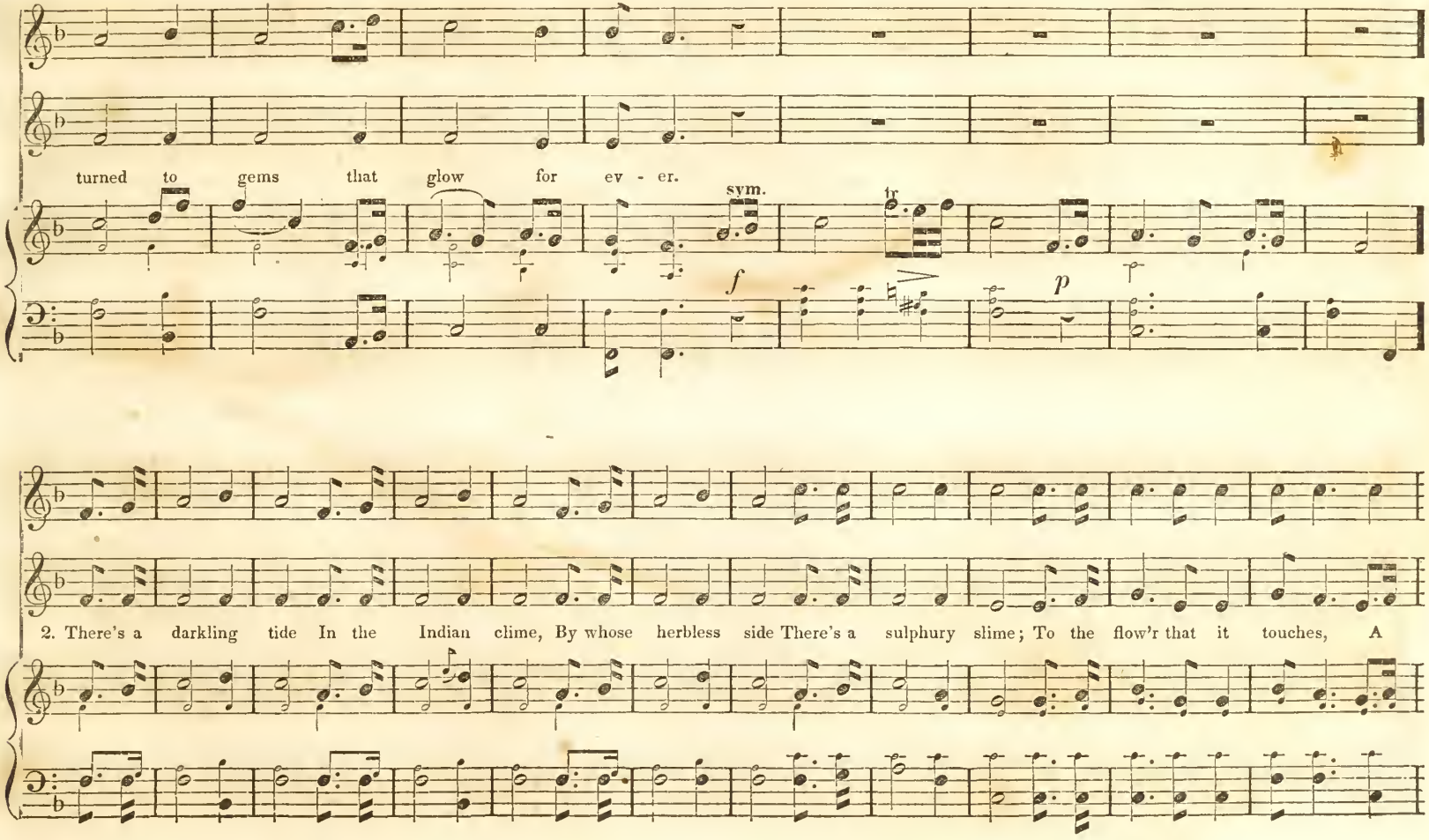

2d Verse.
breeze he braves, cheer - ly, cheer - ly braves, And bold - ly stems the swell - ing waves,
on to urge, his swift bark on to urge, A - cross the gent - ly flow - ing surge,
2d Verse.
pp
stems the swelling waves, How gai - ly rows the gon - do - lier, the gon - do - lier, the gon - do - lier, When
pp
gent - ly flow - ing surge, How gai - ly rows the gon - do - lier, the gon - do - lier, the gon - do - lier, When
pp

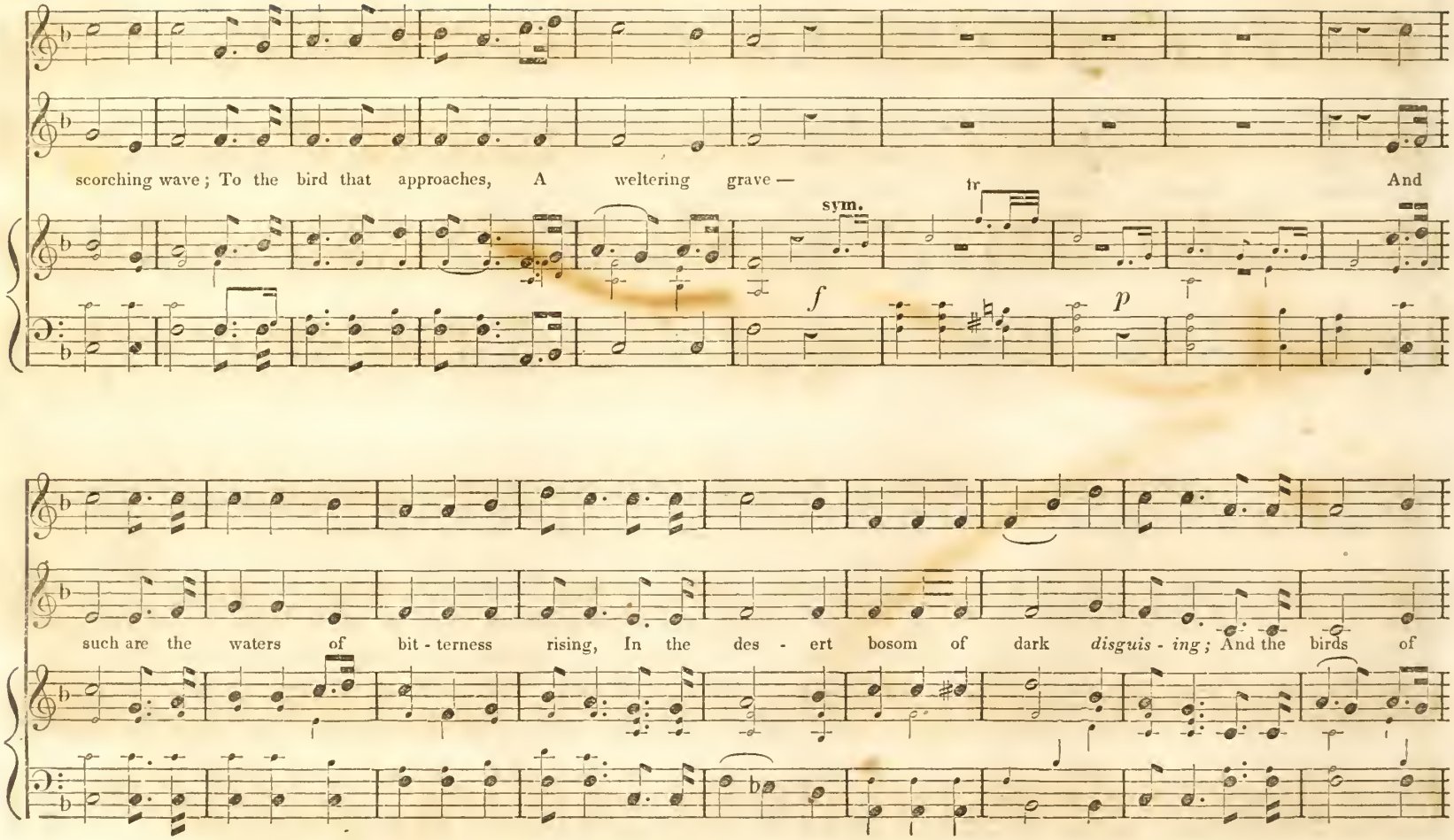
BARCAROLLE.

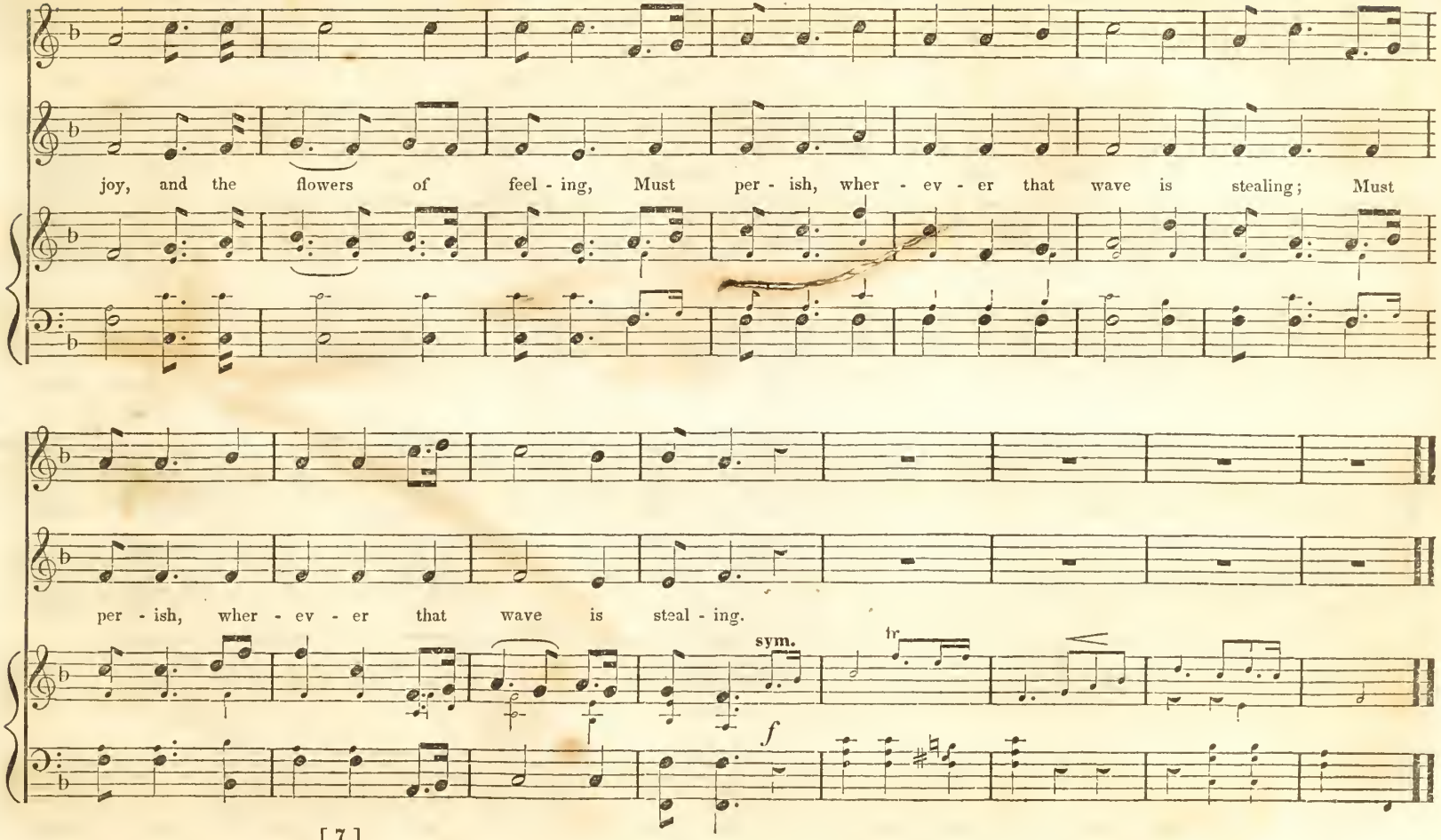

f
how gai - ly
love and hope his light bark steer, his light bark steer; How gai - ly rows - - - - -
f
f
how gai - ly
rows the
how gai - ly rows
pp
f
- - the gon - - do - lier How gai - ly rows - - - - - The Gon - - - do - lier.
pp
f
pp
f
rows the
how gai - ly rows the

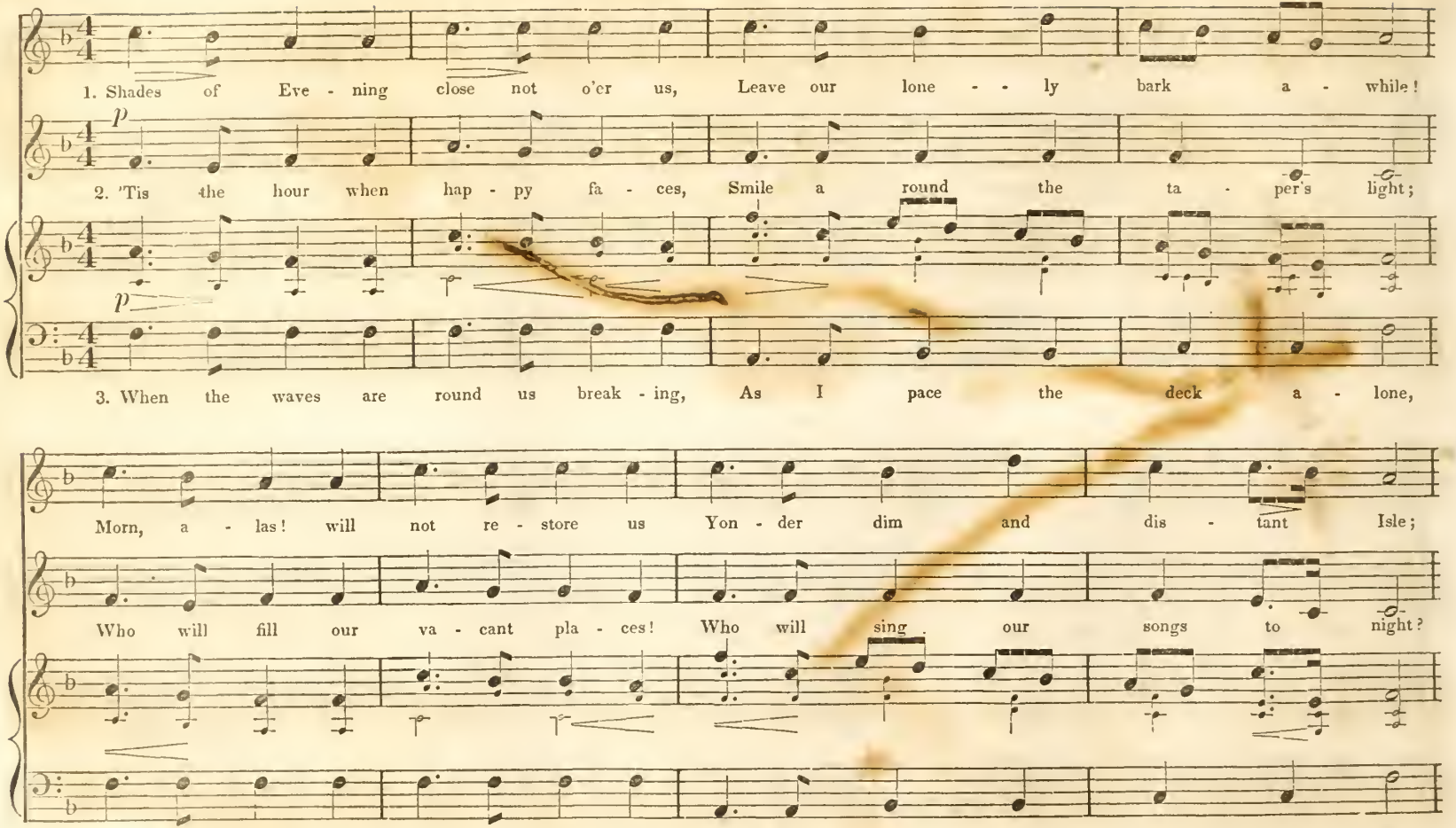

Andantino.
p
There's a tuneful river, In Erin's isle, Where the sunbeams quiv - er, In sil - very smile; Where the leaves that
ritard.
fall 'Neath the autumn sky, Grow gem-like all, And nev - er die.
sym.
tr
ritard.
p

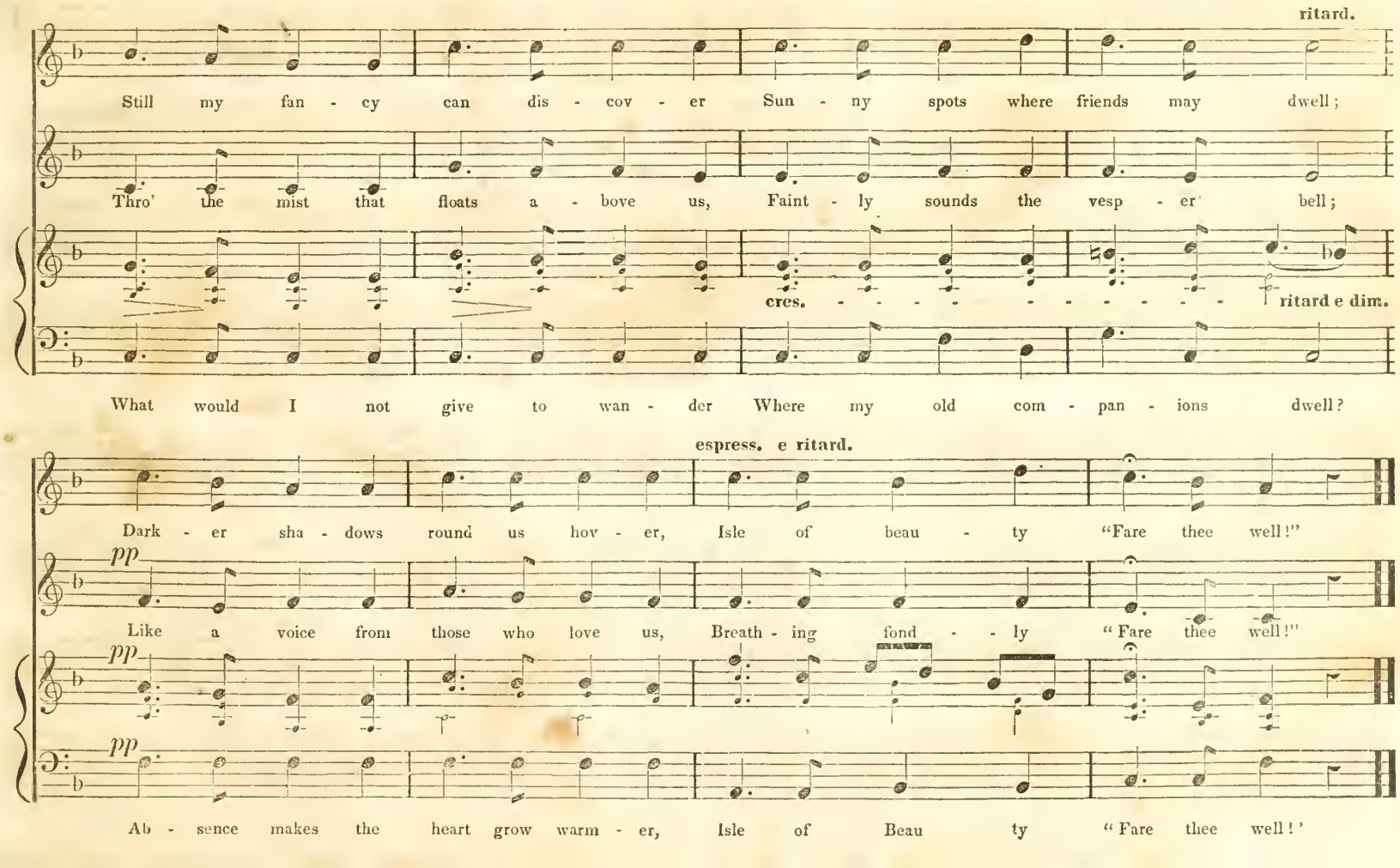

cres. - - -
And such is the stream, by *Truth* en - lightened, That leaves the heart by *wis - dom* brightened, Where
cres. - - -
e - ven the joys that the storms dis - sev - er, Are turned to gems that glow for ev - er; Are


turned to gems that glow for ev - er.
sym.
tr
f
p
2. There's a darkling tide In the Indian clime, By whose herbless side There's a sulphury slime; To the flow'r that it touches, A


scorching wave; To the bird that approaches, A weltering grave — And
sym.
tr
f
p
such are the waters of bit - terness rising, In the des - ert bosom of dark *disguis - ing;* And the birds of

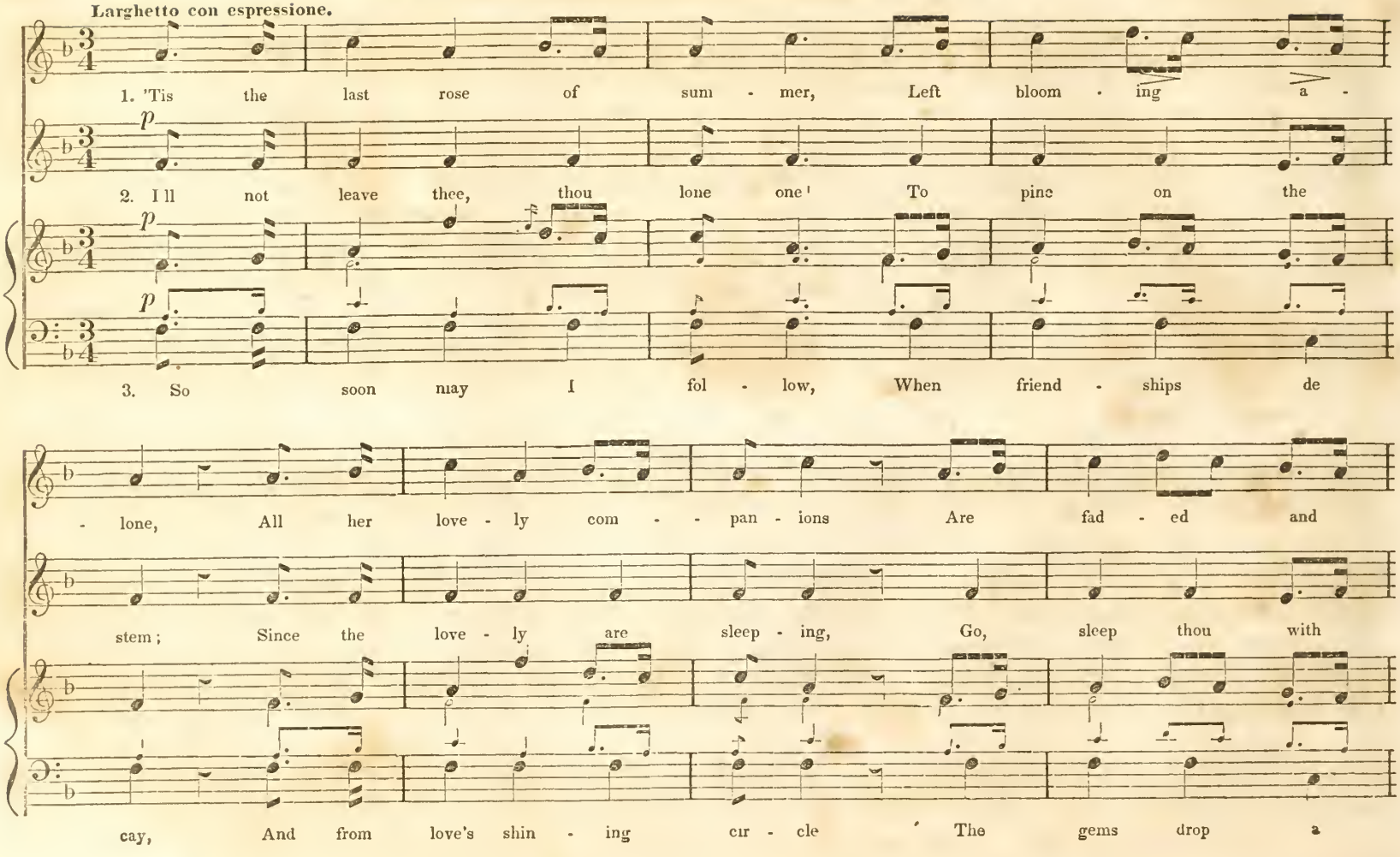

joy, and the flowers of feel - ing, Must per - ish, wher - ev - er that wave is stealing; Must
per - ish, wher - ev - er that wave is steal - ing.
sym.
tr
f

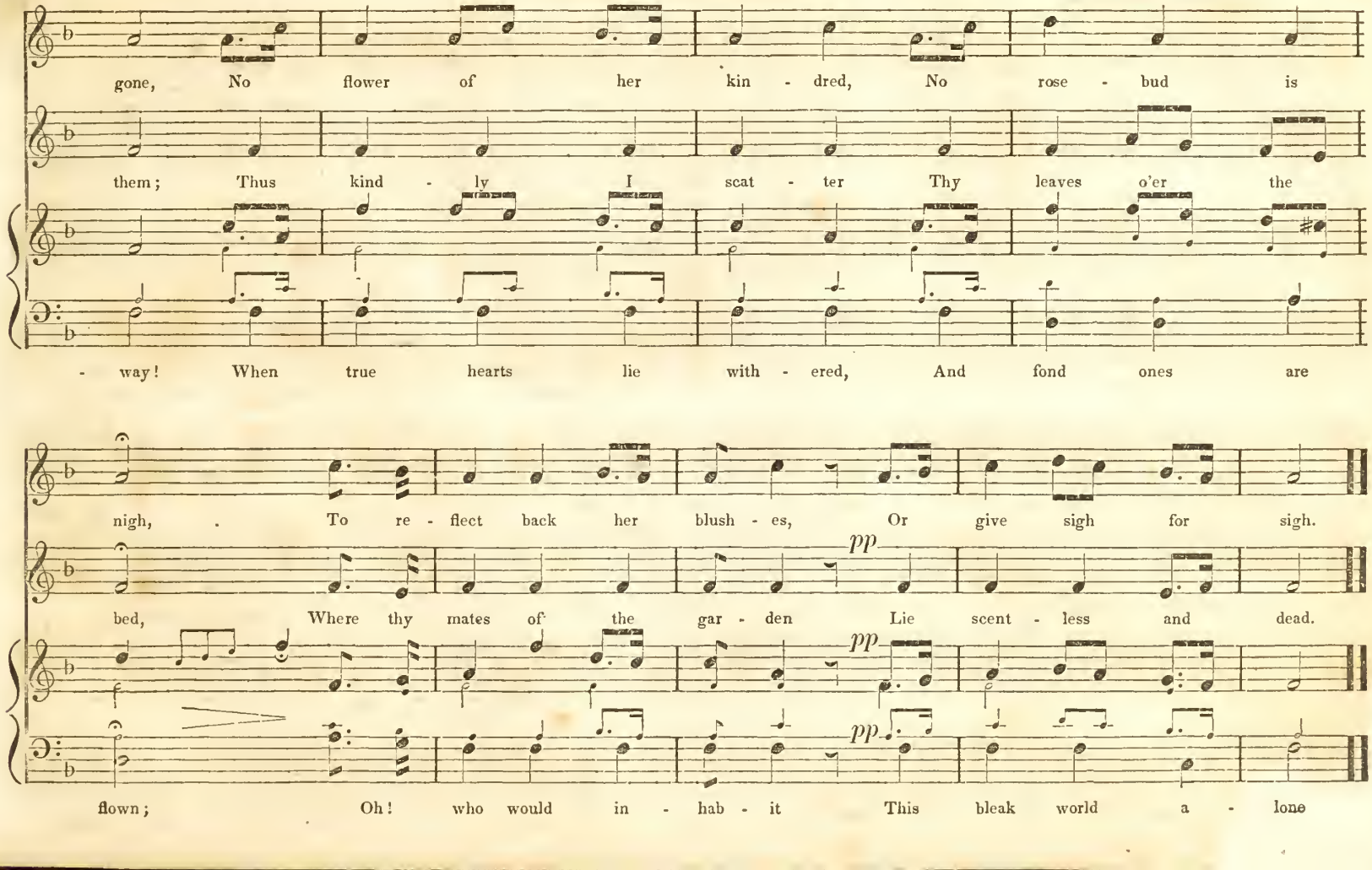

1. Shades of Eve - ning close not o'er us, Leave our lone - - ly bark a - while!
2. 'Tis the hour when hap - py fa - ces, Smile a round the ta - per's light;
3. When the waves are round us break - ing, As I pace the deck a - lone,
Morn, a - las! will not re - store us Yon - der dim and dis - tant Isle;
Who will fill our va - cant pla - ces! Who will sing our songs to night?
And my eye in vain is seek - ing Some green leaf to rest up on;


ritard.
Still my fan - cy can dis - cov - er Sun - ny spots where friends may dwell;
Thro' the mist that floats a - bove us, Faint - ly sounds the vesp - er bell;
cres.
ritard e dim.
What would I not give to wan - der Where my old com - pan - ions dwell?
espress. e ritard.
Dark - er sha - dows round us hov - er, Isle of beau - ty "Fare thee well!"
pp
Like a voice from those who love us, Breath - ing fond - ly "Fare thee well!"
pp
pp
Ab - sence makes the heart grow warm - er, Isle of Beau ty "Fare thee well!"

'TIS THE LAST ROSE OF SUMMER.

IRISH MELODY.




gone, No flower of her kin - dred, No rose - bud is
them; Thus kind - ly I scat - ter Thy leaves o'er the
- way! When true hearts lie with - ered, And fond ones are
nigh, To re - flect back her blush - es, Or give sigh for sigh.
pp
bed, Where thy mates of the gar - den Lie scent - less and dead.
pp
pp
flown; Oh! who would in - hab - it This bleak world a - lone

HOMEWARD BOUND.

G. J. WEBB.

Allegro Moderato.

mf cres.

1. On! on thou ea - gle - pin - ioned bark Haste on thy wa - tery way! Thou'lt meet the tem - pest

2. On - ward thou gal - lant ship! nor fear The rav - ing tempest's wrath; Out brave it all, and

mf cres.

3. I long, oh! how I long to see The elm o'er shadow'd cot; Of all this cloud - ed

wild and dark, For ma - ny a wea - ry day, For ma - ny a day, and ma - ny a night, Thou'lt cres.

p

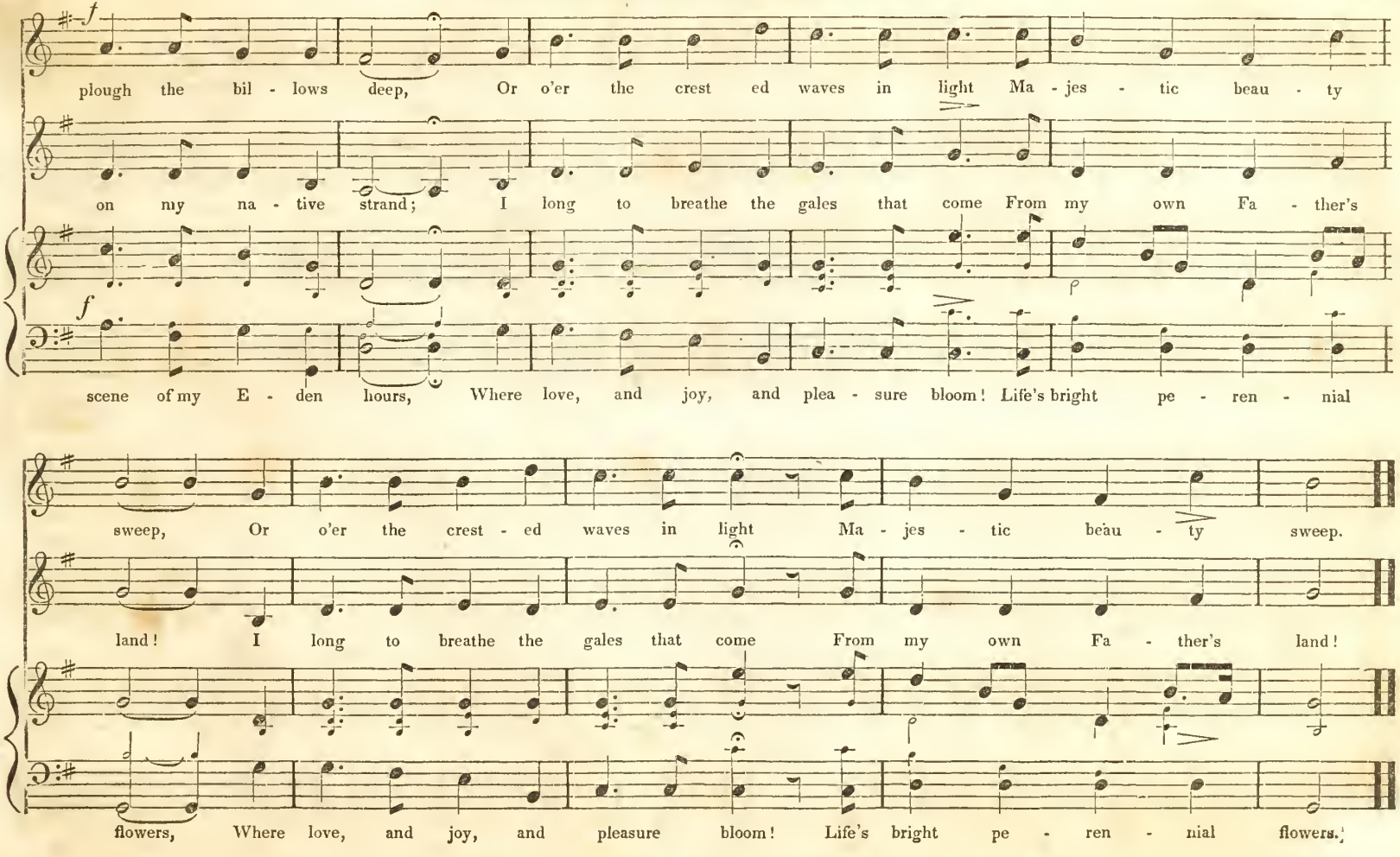
bold - ly steer Right on the home - ward path! I long to hear the o - cean's foam, Dash

p

cres.

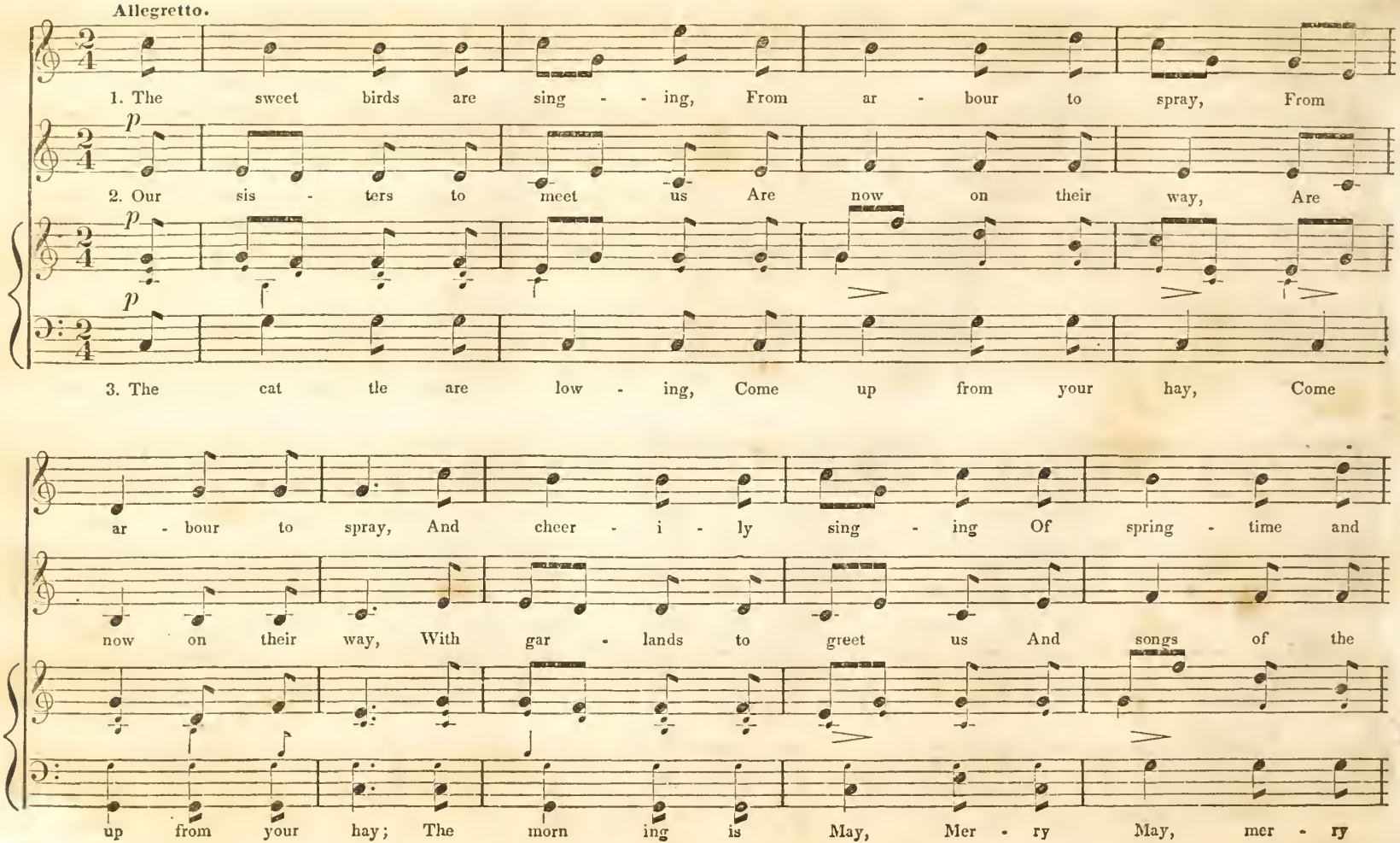
p

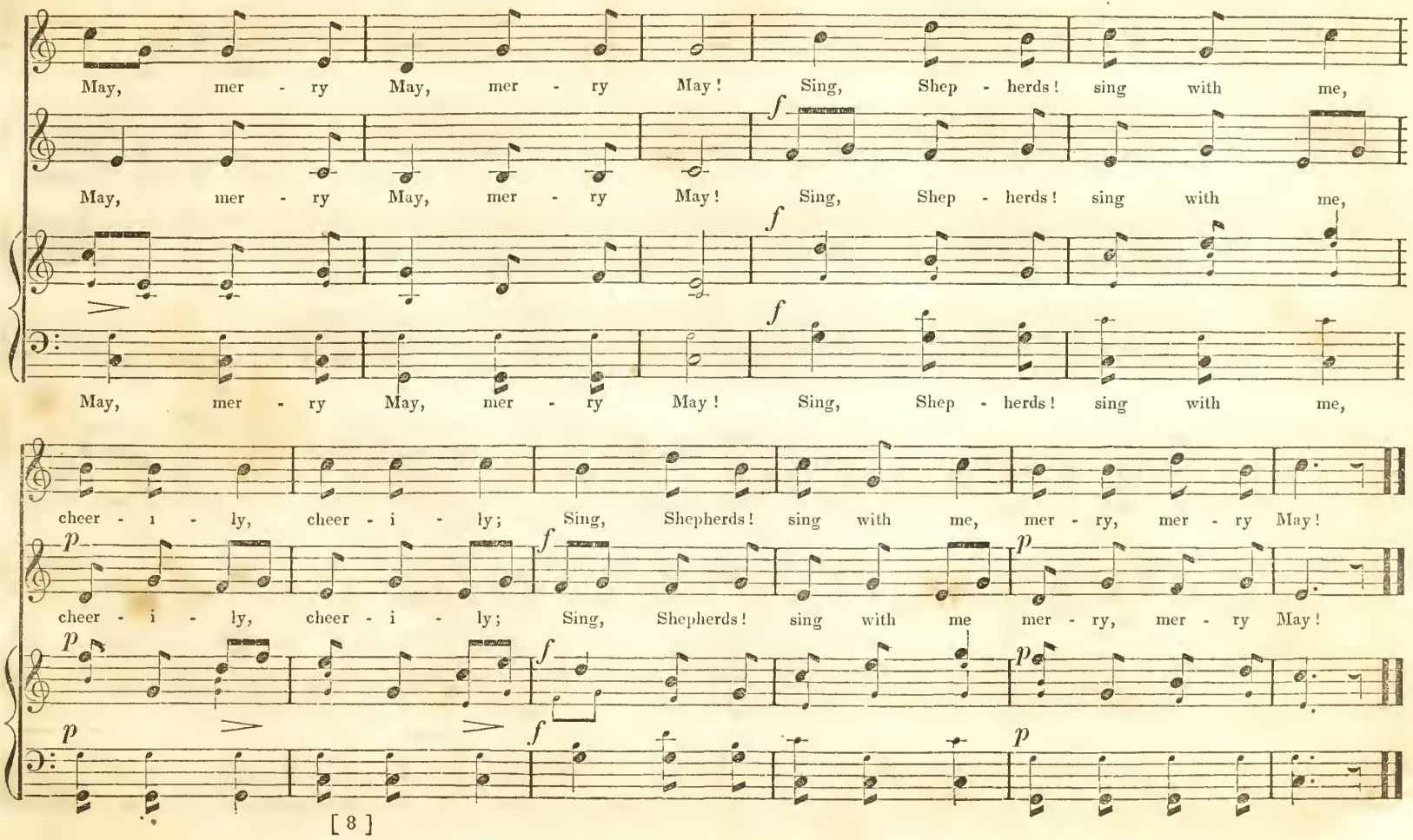
world to me, The on - ly sun - ny spot! My *home!* how sweet the sound! my home!


plough the bil - lows deep, Or o'er the crest ed waves in light Ma - jes - tic beau - ty
on my na - tive strand; I long to breathe the gales that come From my own Fa - ther's
scene of my E - den hours, Where love, and joy, and plea - sure bloom! Life's bright pe - ren - nial
sweep, Or o'er the crest - ed waves in light Ma - jes - tic beau - ty sweep.
land! I long to breathe the gales that come From my own Fa - ther's land!
flowers, Where love, and joy, and pleasure bloom! Life's bright pe - ren - nial flowers.

THE SWEET BIRDS ARE SINGING.

TYROLIAN.




May, mer - ry May, mer - ry May! Sing, Shep - herds! sing with me,
May, mer - ry May, mer - ry May! Sing, Shep - herds! sing with me,
May, mer - ry May, mer - ry May! Sing, Shep - herds! sing with me,
cheer - i - ly, cheer - i - ly; Sing, Shepherds! sing with me, mer - ry, mer - ry May!
cheer - i - ly, cheer - i - ly; Sing, Shepherds! sing with me mer - ry, mer - ry May!

HUNTER OF TYROL.

T. NELSON

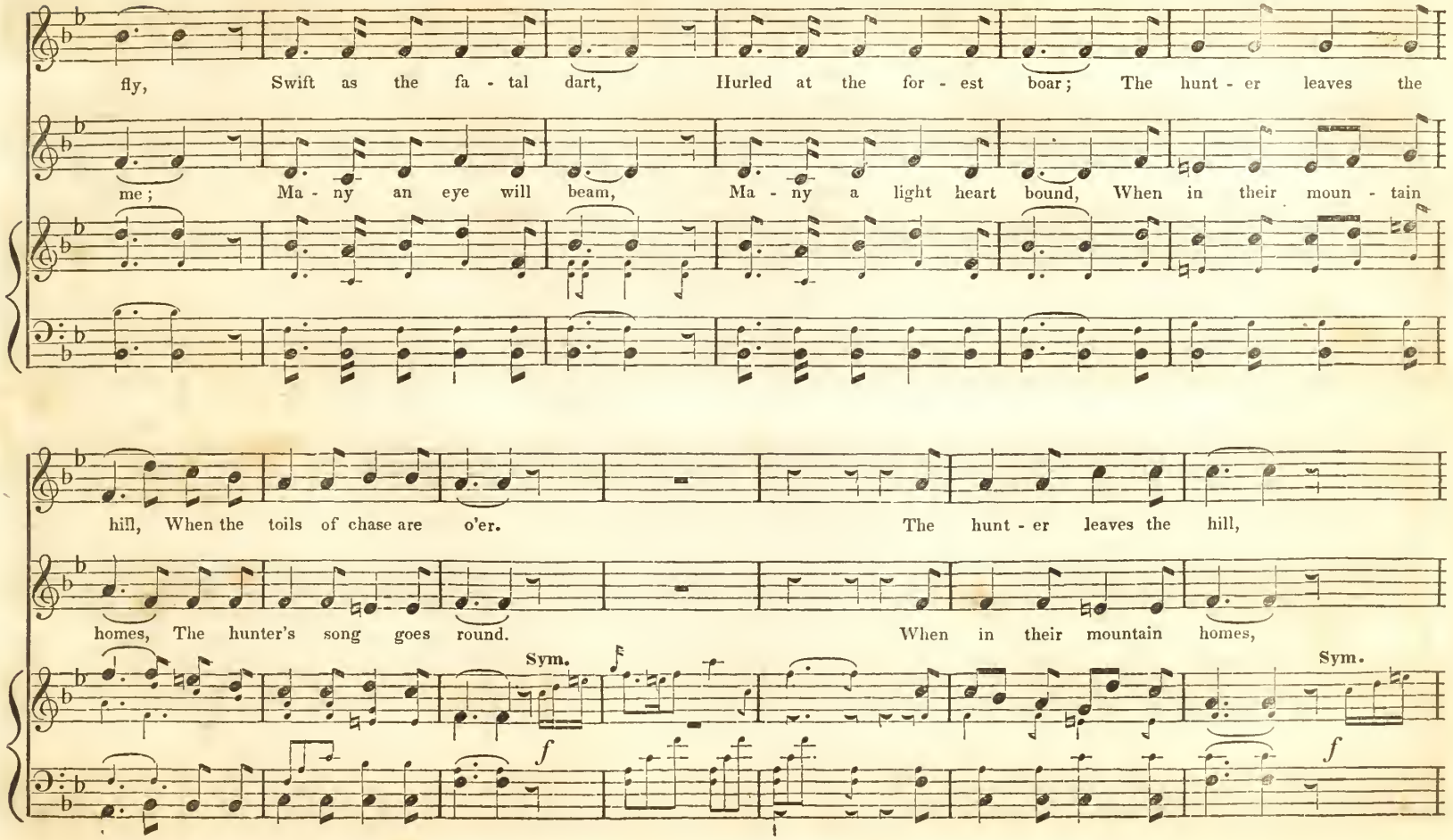
Allegro con spirito.

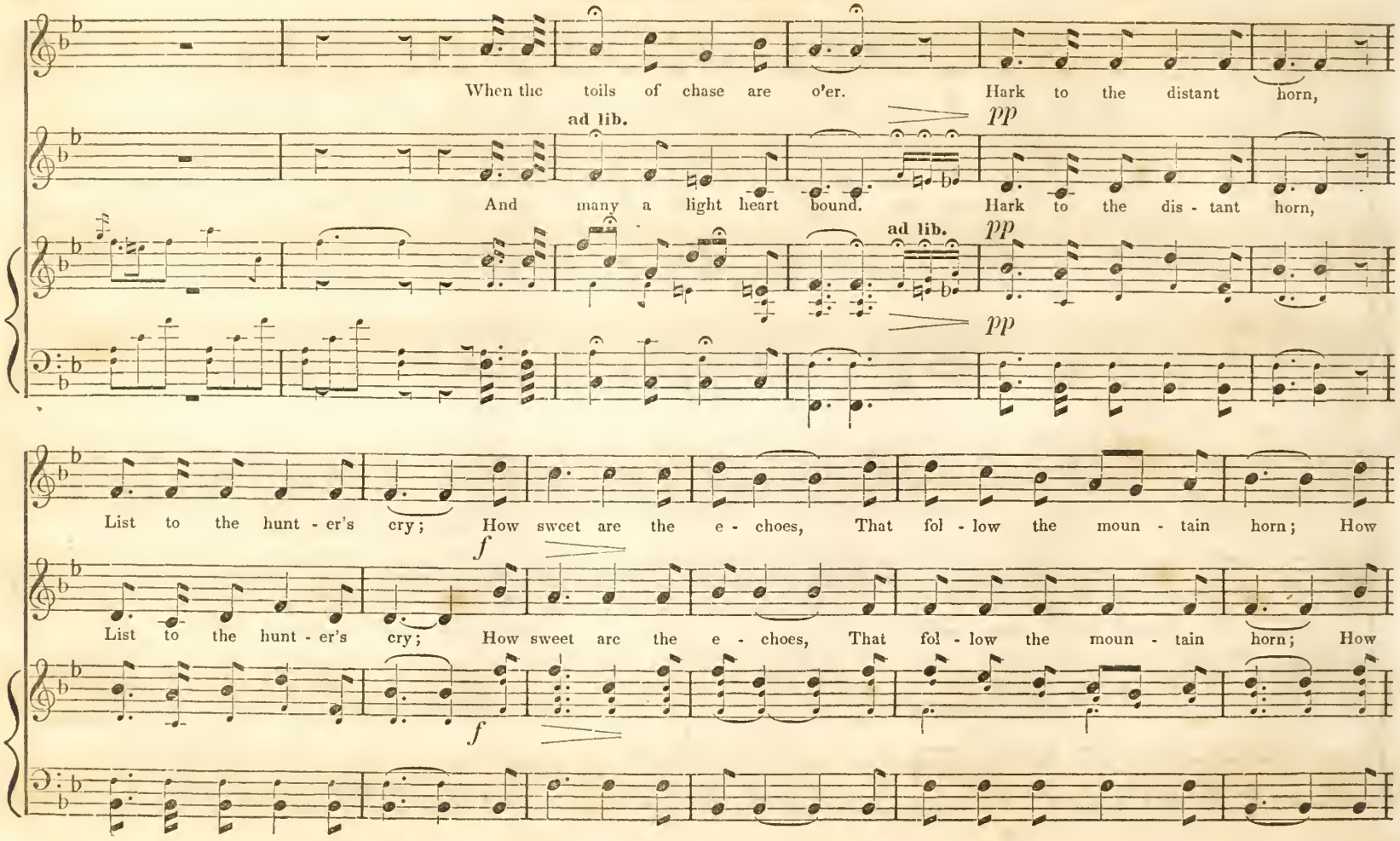
1. Hark to the dis - tant horn, List to the hun - ter's cry; Whilst sweet - ly the e - choes, O'er val - ley and moun - tain

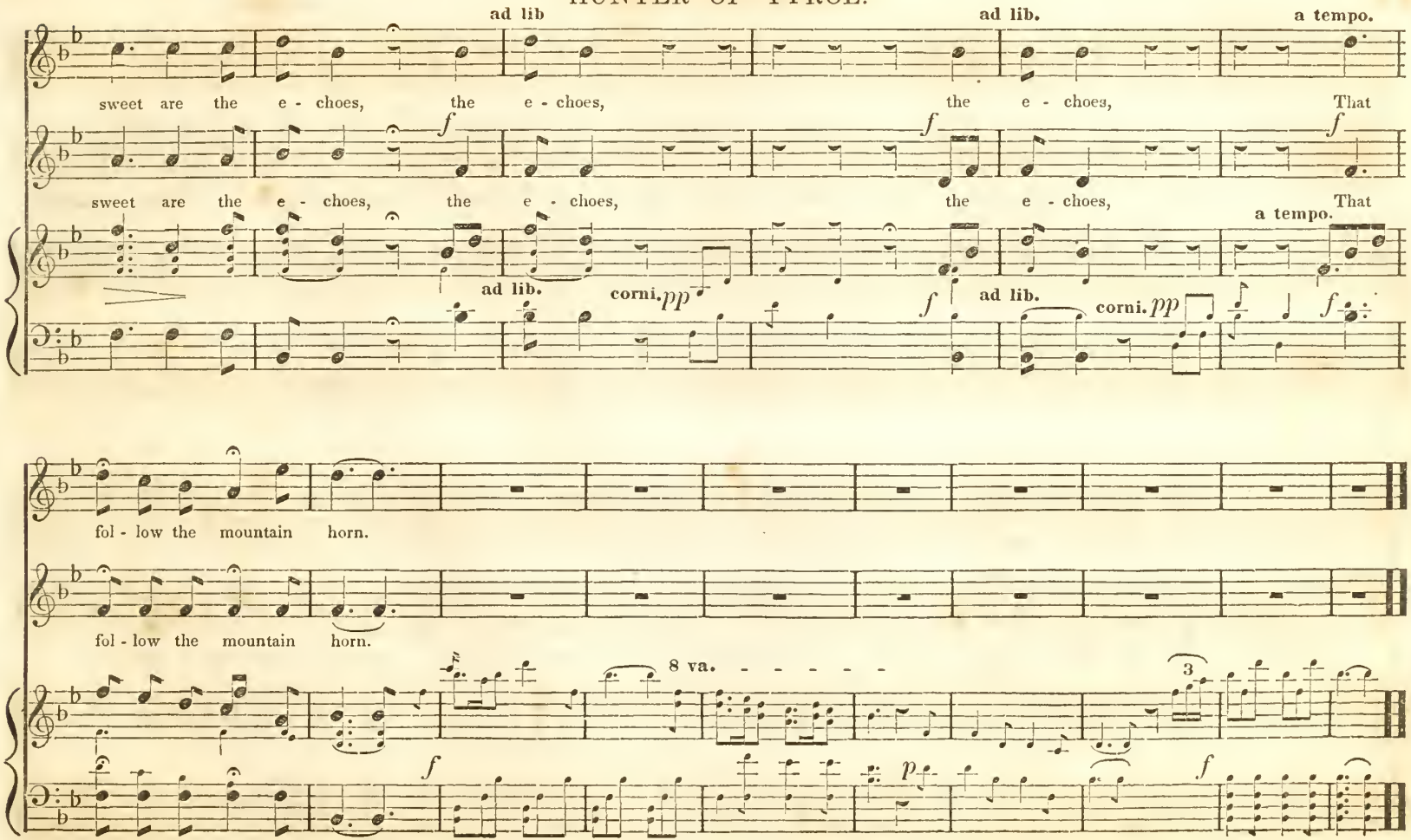
2. Oft as the evening sun, Fades on the dark blue sea; Sweet e - cho bears light - ly The sound of the horn to

Andante.

pp *f* *f*


fly, Swift as the fa - tal dart, Hurled at the for - est boar; The hunt - er leaves the
me; Ma - ny an eye will beam, Ma - ny a light heart bound, When in their moun - tain
hill, When the toils of chase are o'er. The hunt - er leaves the hill,
homes, The hunter's song goes round. When in their mountain homes,
Sym.
Sym.
f
f


When the toils of chase are o'er. Hark to the distant horn,
ad lib.
pp
And many a light heart bound. Hark to the dis - tant horn,
ad lib.
pp
pp
List to the hunt - er's cry; How sweet are the e - choes, That fol - low the moun - tain horn; How
f
List to the hunt - er's cry; How sweet are the e - choes, That fol - low the moun - tain horn; How
f


ad lib
ad lib.
a tempo.
sweet are the e - choes, the e - choes, the e - choes, That
f
sweet are the e - choes, the e - choes, the e - choes, That
a tempo.
ad lib.
corni. pp
f
ad lib.
corni. pp
f
fol - low the mountain horn.
fol - low the mountain horn.
8 va.
3
f
p
f

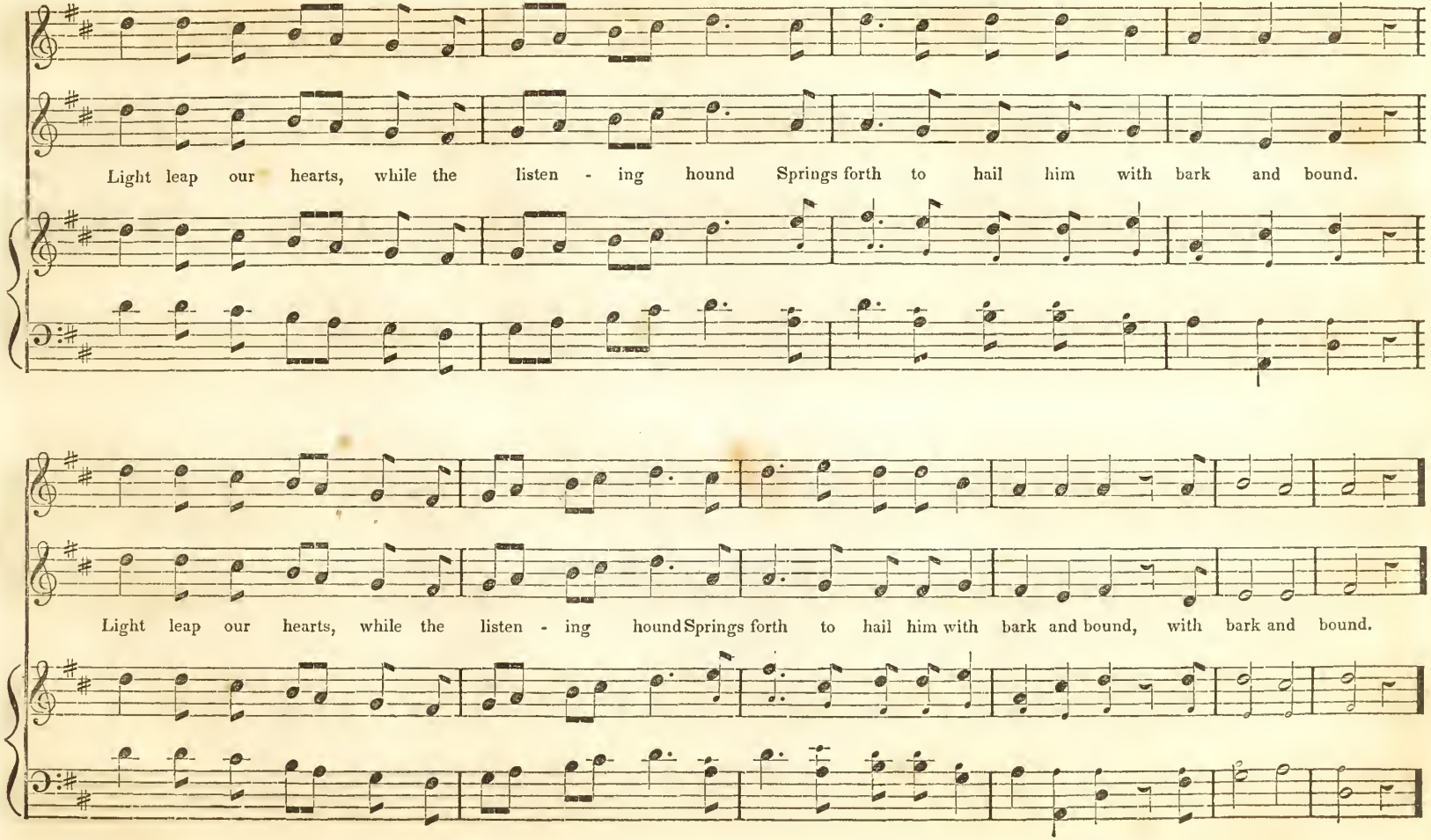
CANADIAN SONG

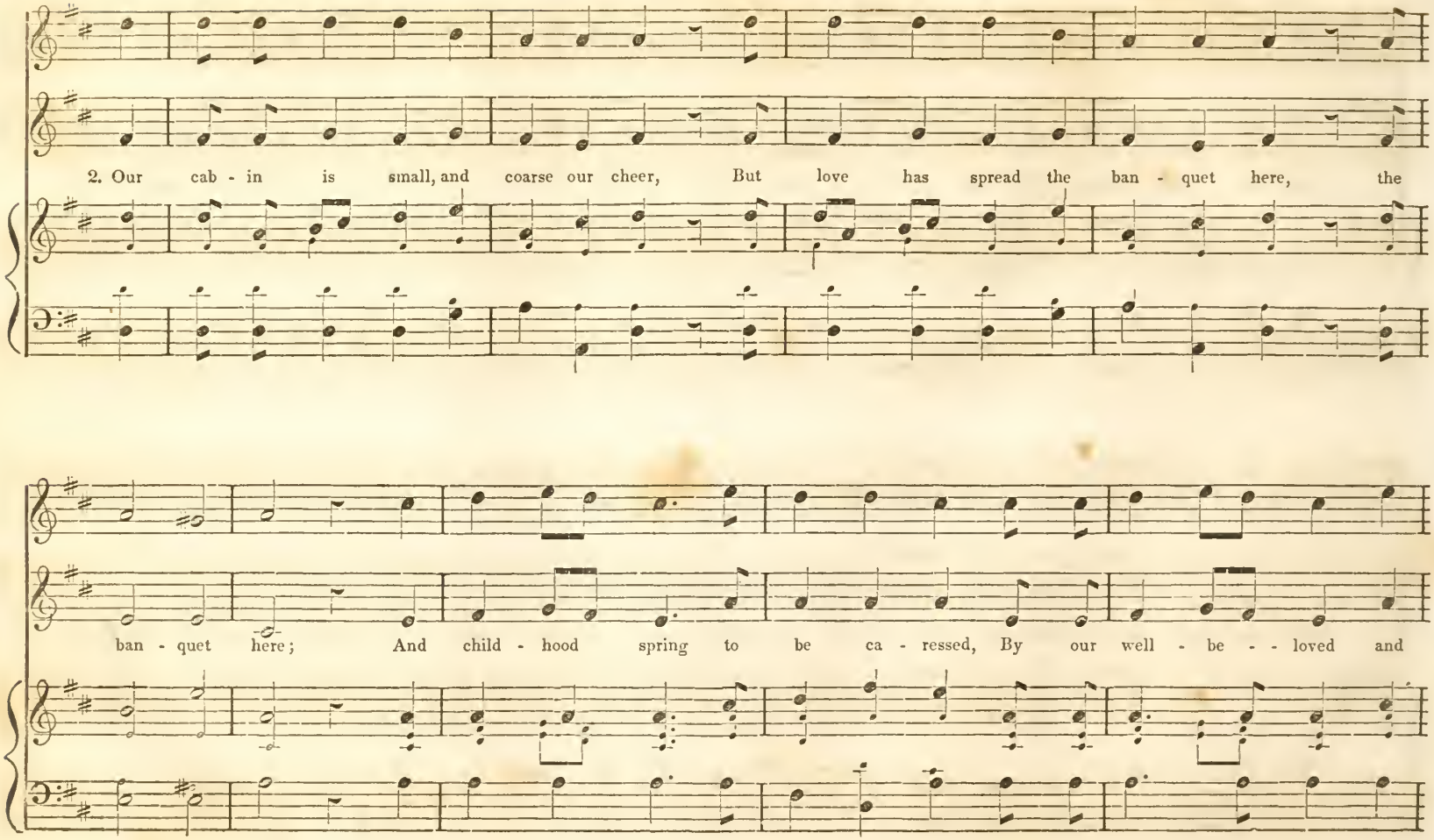
G. J. WEBB.

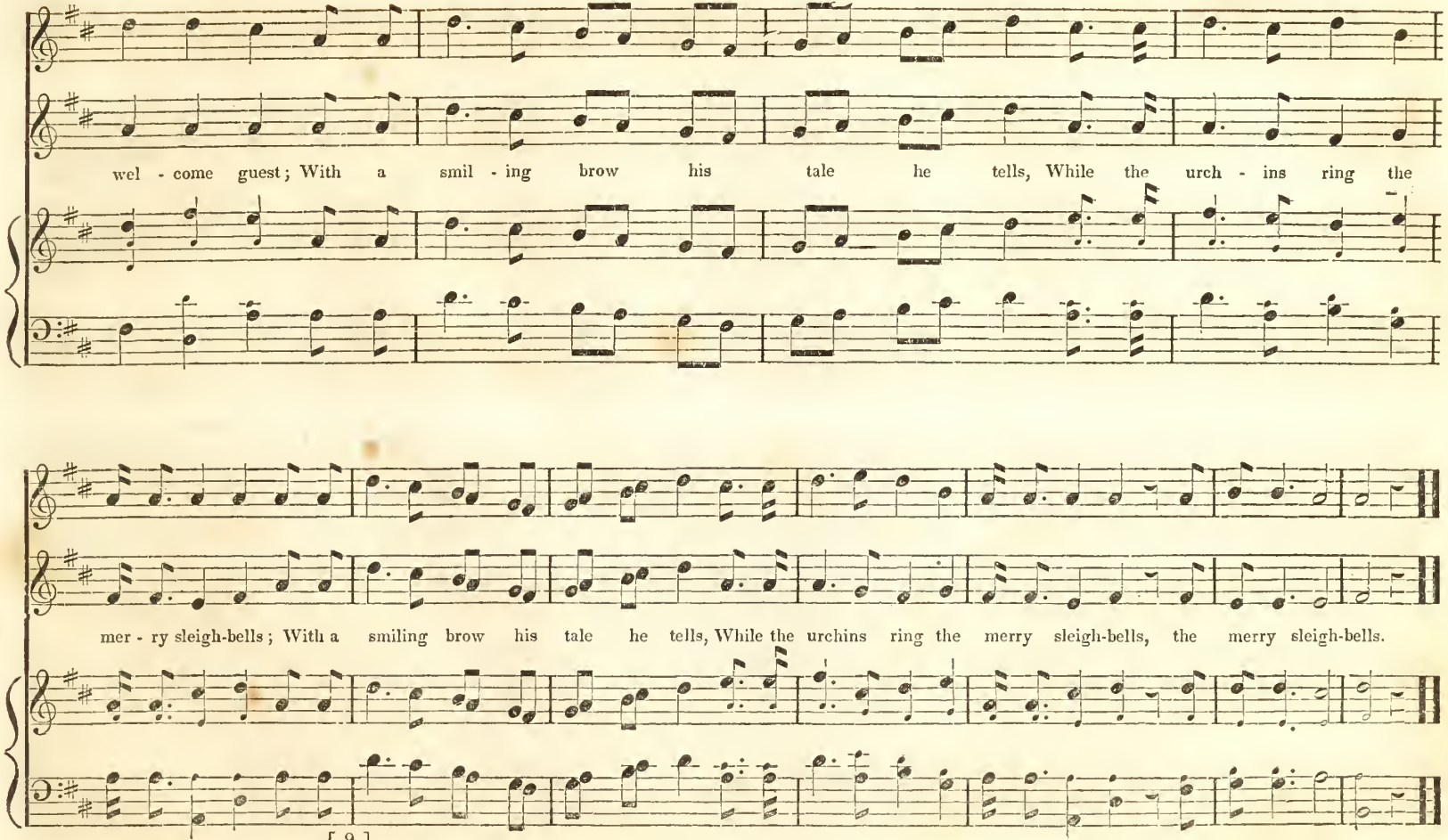
Allegretto.

'Tis mer - ry to hear at evening time, By the blaz - ing hearth, the sleigh-bell's chime, the sleigh-bell's

chime, And to know each bound of the steed brings nigher The friend for whom we have heap'd the fire;

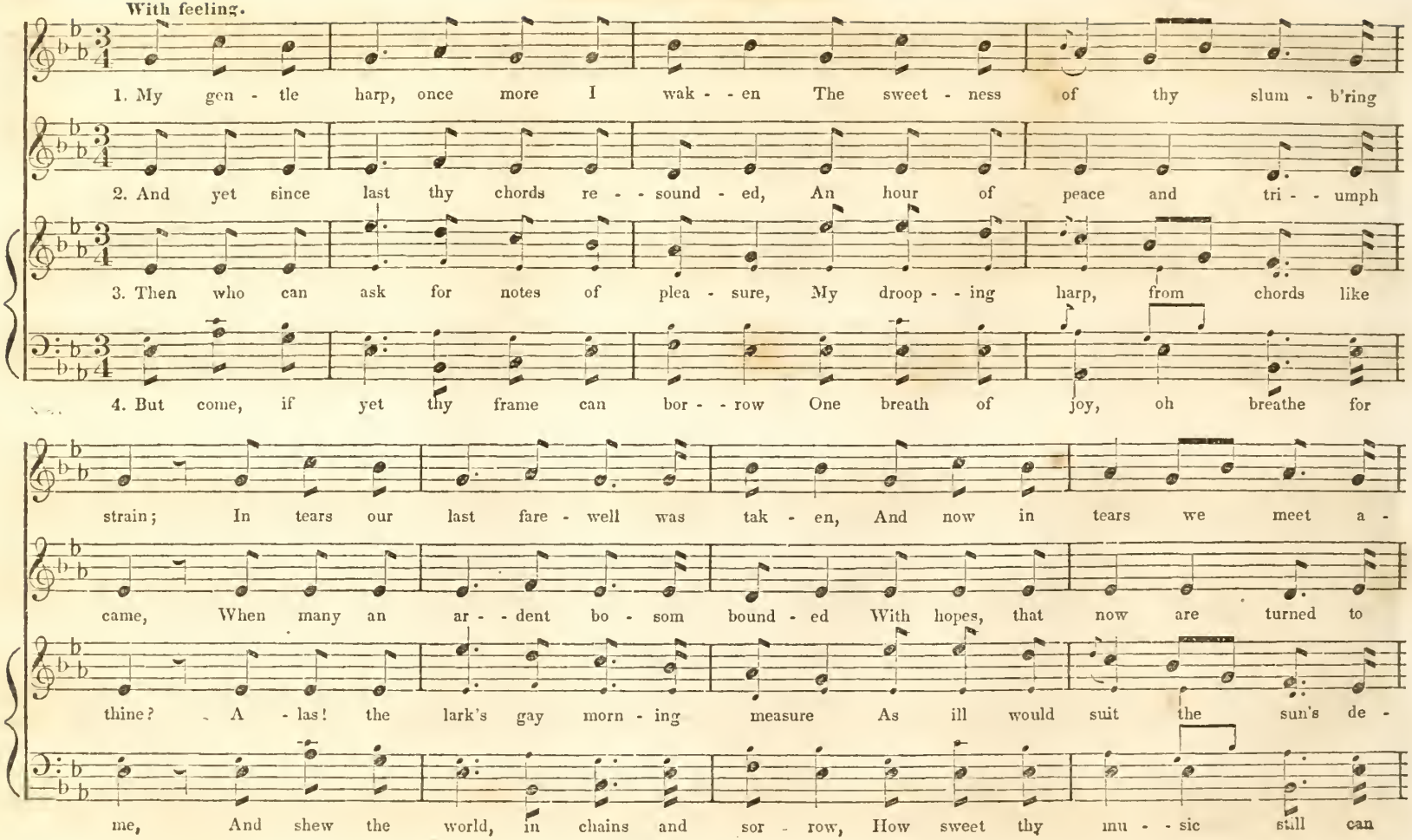

Light leap our hearts, while the listen - ing hound Springs forth to hail him with bark and bound.
Light leap our hearts, while the listen - ing hound Springs forth to hail him with bark and bound, with bark and bound.

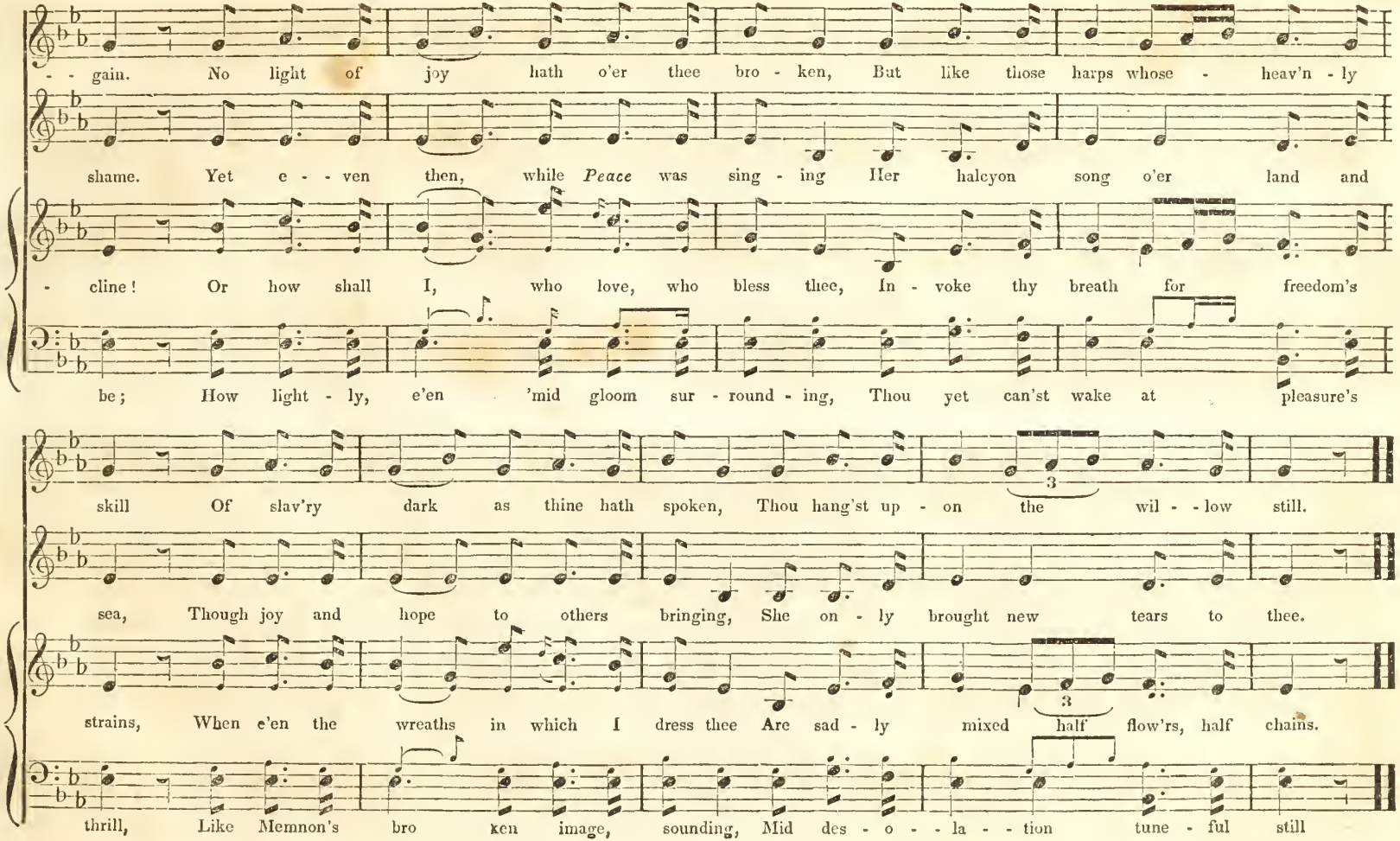

2. Our cab - in is small, and coarse our cheer, But love has spread the ban - quet here, the
ban - quet here; And child - hood spring to be ca - ressed, By our well - be - - loved and


wel - come guest; With a smil - ing brow his tale he tells, While the urch - ins ring the
mer - ry sleigh-bells; With a smiling brow his tale he tells, While the urchins ring the merry sleigh-bells, the merry sleigh-bells.

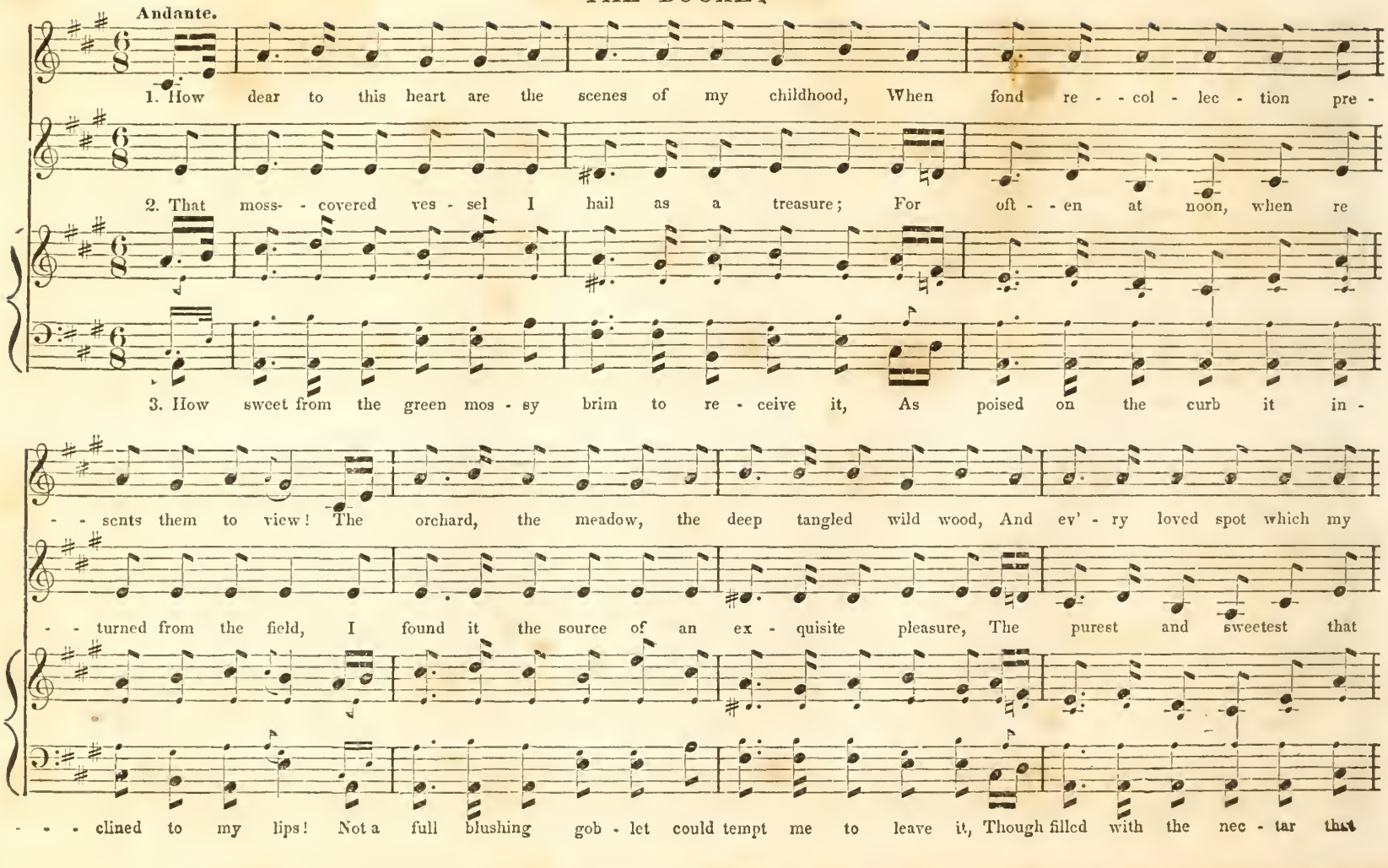
MY GENTLE HARP

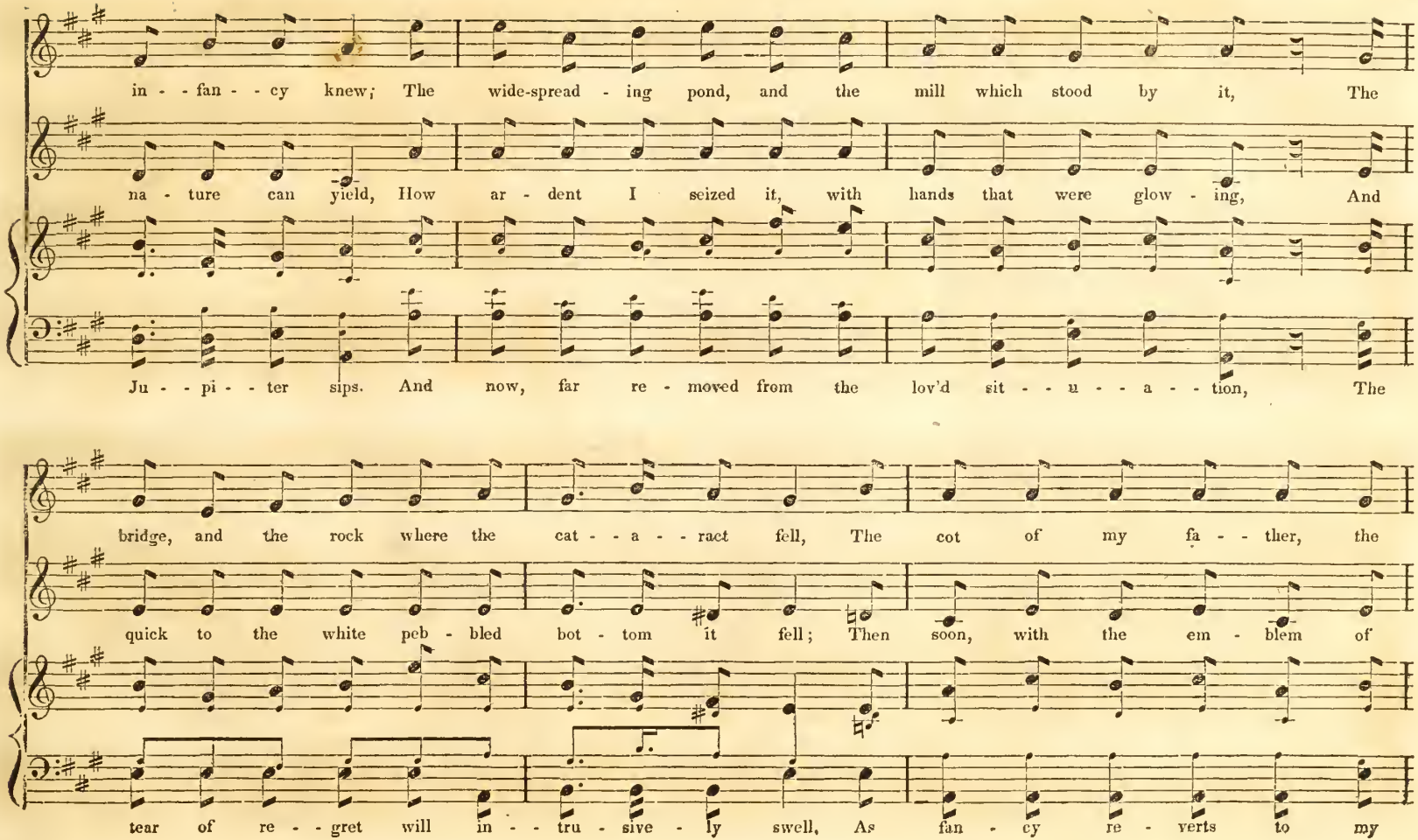
IRISH MELODY.



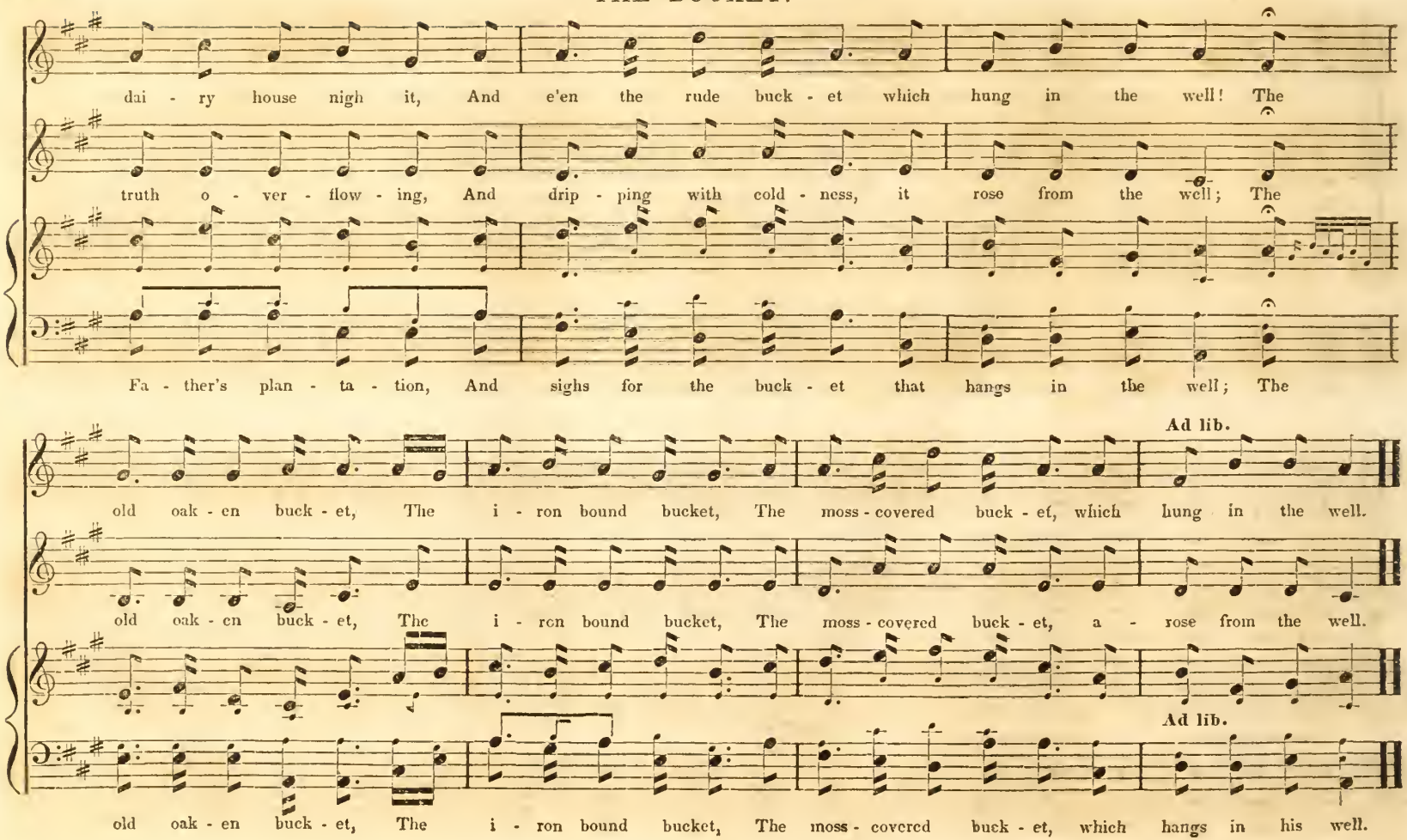

- - gain. No light of joy hath o'er thee bro - ken, But like those harps whose - heav'n - ly
shame. Yet e - - ven then, while *Peace* was sing - ing Her halcyon song o'er land and
- cline! Or how shall I, who love, who bless thee, In - voke thy breath for freedom's
be; How light - ly, e'en 'mid gloom sur - round - ing, Thou yet can'st wake at pleasure's
skill Of slav'ry dark as thine hath spoken, Thou hang'st up - on the wil - - low still.
sea, Though joy and hope to others bringing, She on - ly brought new tears to thee.
strains, When e'en the wreaths in which I dress thee Are sad - ly mixed half flow'rs, half chains.
thrill, Like Memnon's bro ken image, sounding, Mid des - o - - la - - tion tune - ful still

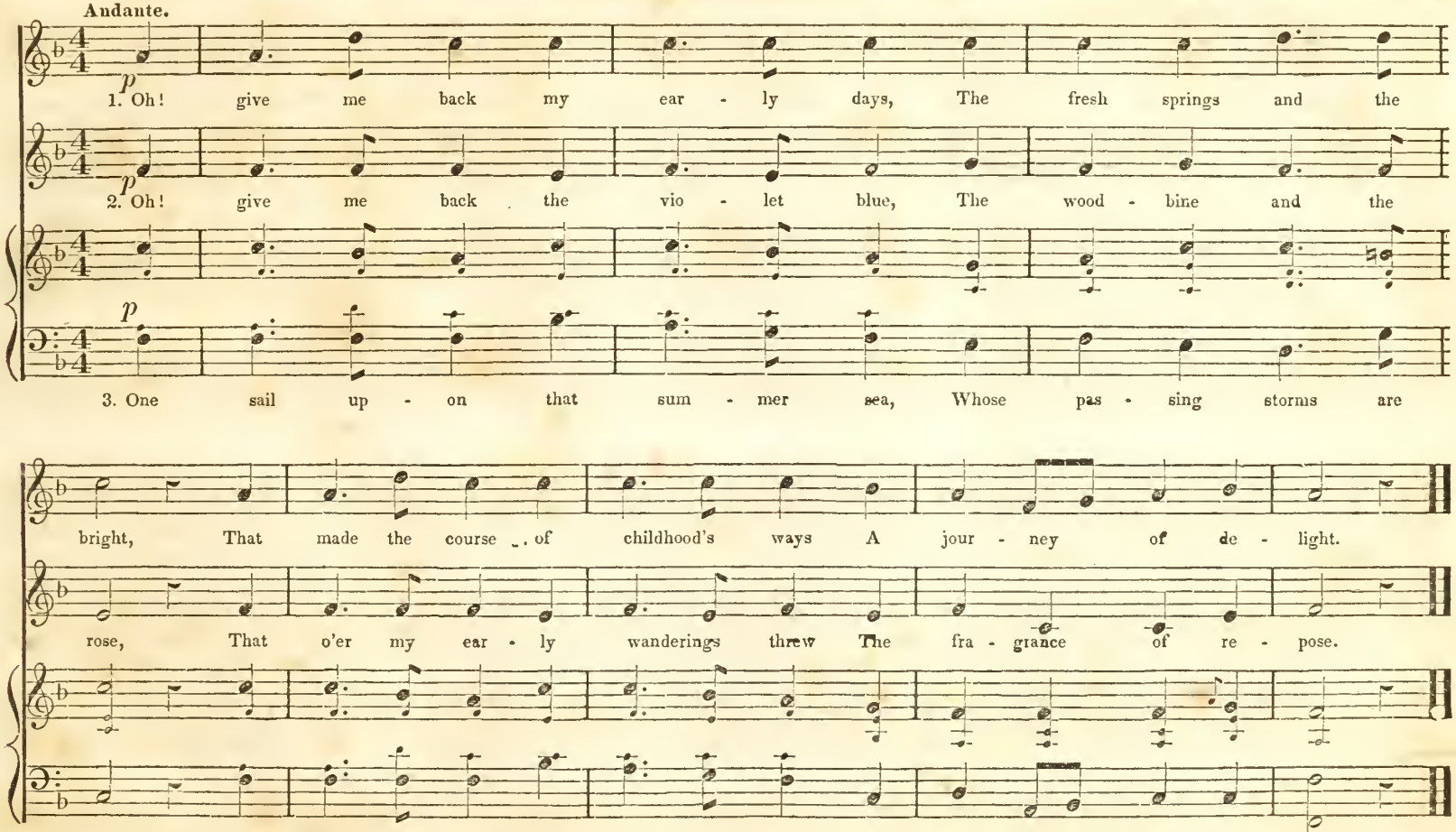
THE BUCKET


Andante.
1. How dear to this heart are the scenes of my childhood, When fond re - - col - lec - tion pre -
2. That moss- - covered ves - sel I hail as a treasure; For oft - - en at noon, when re
3. How sweet from the green mos - sy brim to re - ceive it, As poised on the curb it in -
- - scents them to view! The orchard, the meadow, the deep tangled wild wood, And ev' - ry loved spot which my
- - turned from the field, I found it the source of an ex - quisite pleasure, The purest and sweetest that
- - - clined to my lips! Not a full blushing gob - let could tempt me to leave it, Though filled with the nec - tar that


in - - fan - - cy knew; The wide-spread - ing pond, and the mill which stood by it, The
na - ture can yield, How ar - dent I seized it, with hands that were glow - ing, And
Ju - - pi - - ter sips. And now, far re - moved from the lov'd sit - - u - - a - - tion, The
bridge, and the rock where the cat - - a - - ract fell, The cot of my fa - - ther, the
quick to the white peb - bled bot - tom it fell; Then soon, with the em - blem of
tear of re - - gret will in - - tru - sive - ly swell, As fan - cy re - verts to my

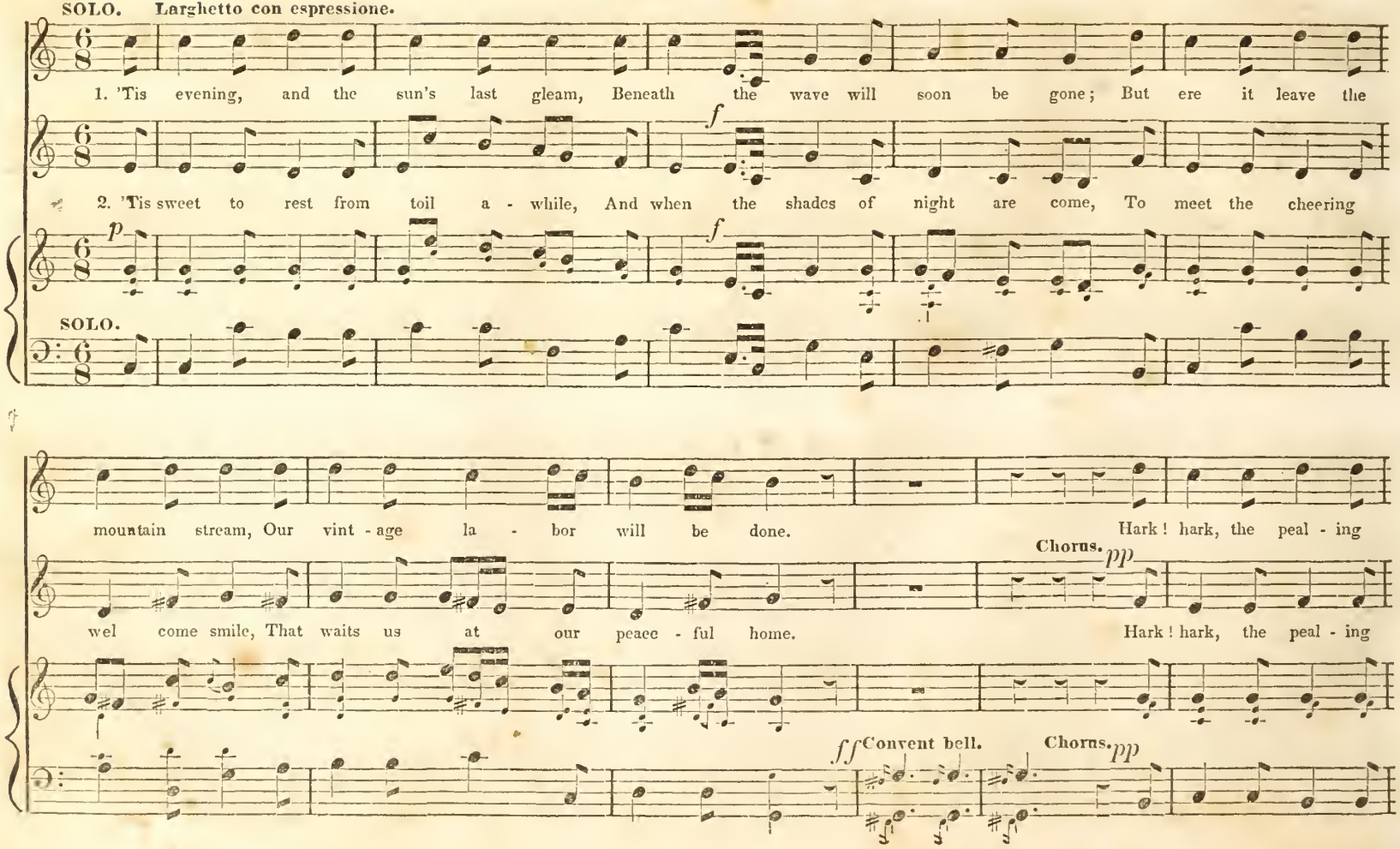
THE BUCKET.

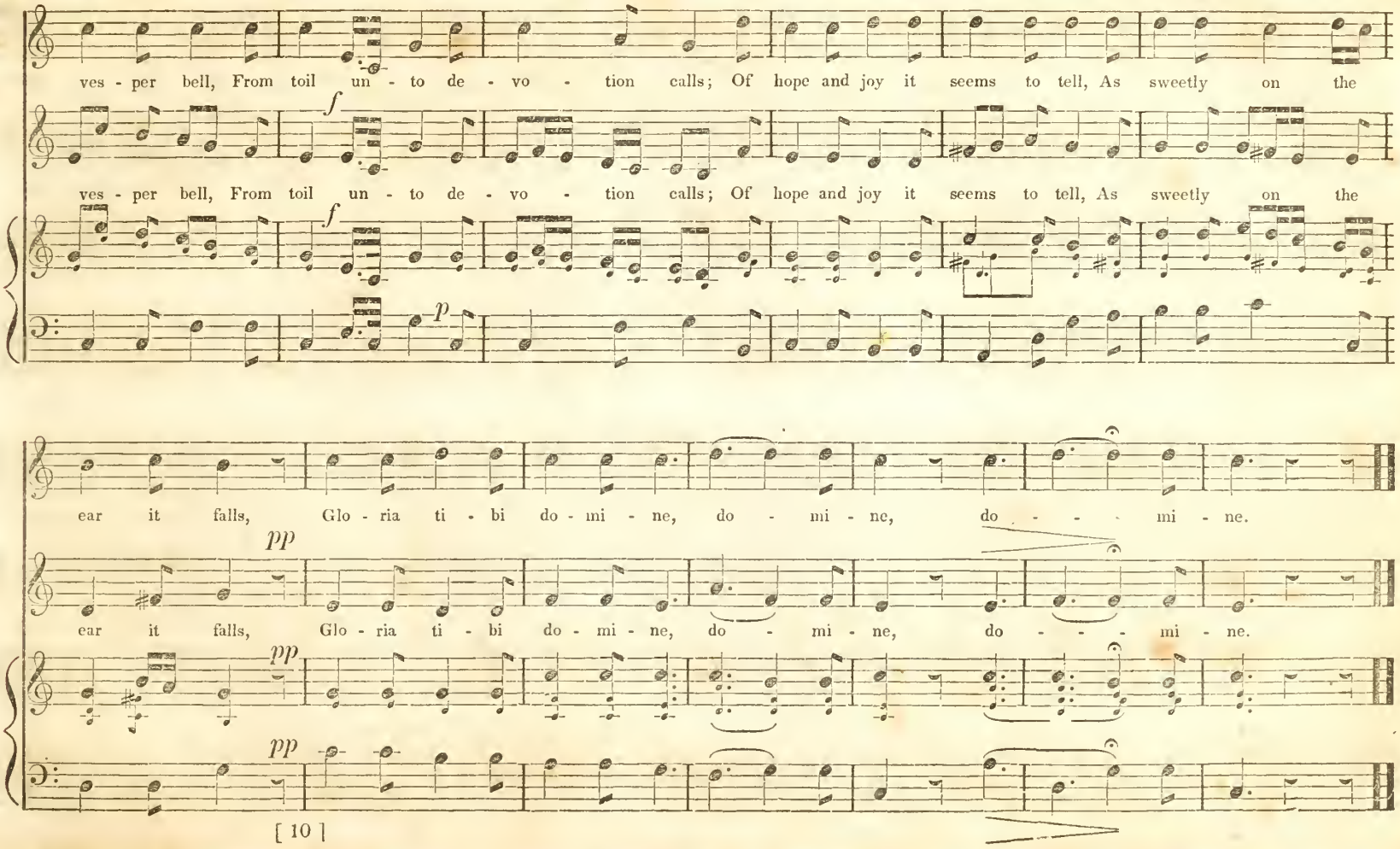

dai - ry house nigh it, And e'en the rude buck - et which hung in the well! The
truth o - ver - flow - ing, And drip - ping with cold - ness, it rose from the well; The
Fa - ther's plan - ta - tion, And sighs for the buck - et that hangs in the well; The
Ad lib.
old oak - en buck - et, The i - ron bound bucket, The moss - covered buck - et, which hung in the well.
old oak - en buck - et, The i - ron bound bucket, The moss - covered buck - et, a - rose from the well.
Ad lib.
old oak - en buck - et, The i - ron bound bucket, The moss - covered buck - et, which hangs in his well.


Andante.
p
1. Oh! give me back my ear - ly days, The fresh springs and the
p
2. Oh! give me back the vio - let blue, The wood - bine and the
p
3. One sail up - on that sum - mer sea, Whose pas - sing storms are
bright, That made the course of childhood's ways A jour - ney of de - light.
rose, That o'er my ear - ly wanderings threw The fra - grance of re - pose.
all Light winds that blow more mer - ri - ly, And dew - y showers that fall.

THE VINTAGER'S EVENING HYMN.

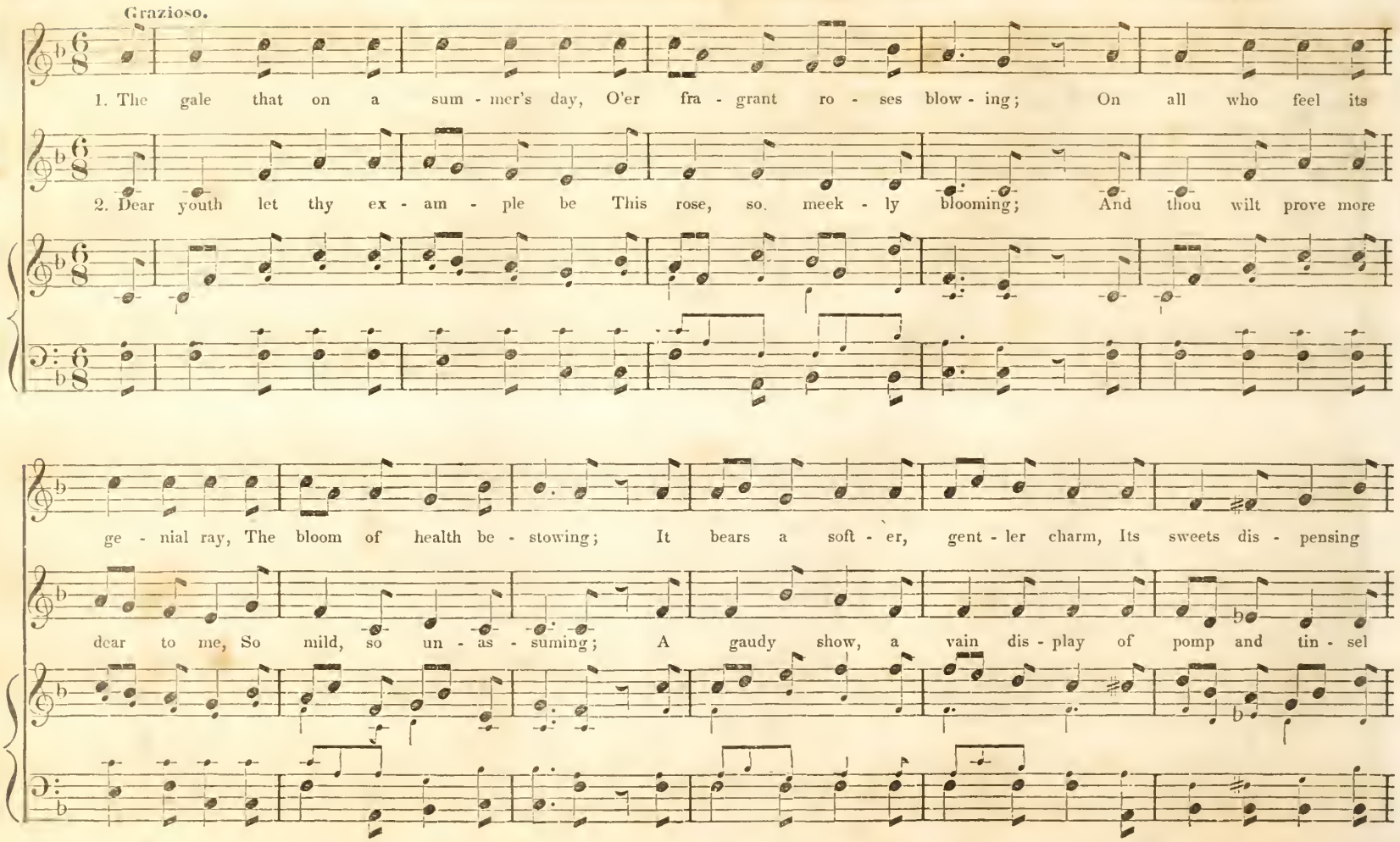
T. NELSON

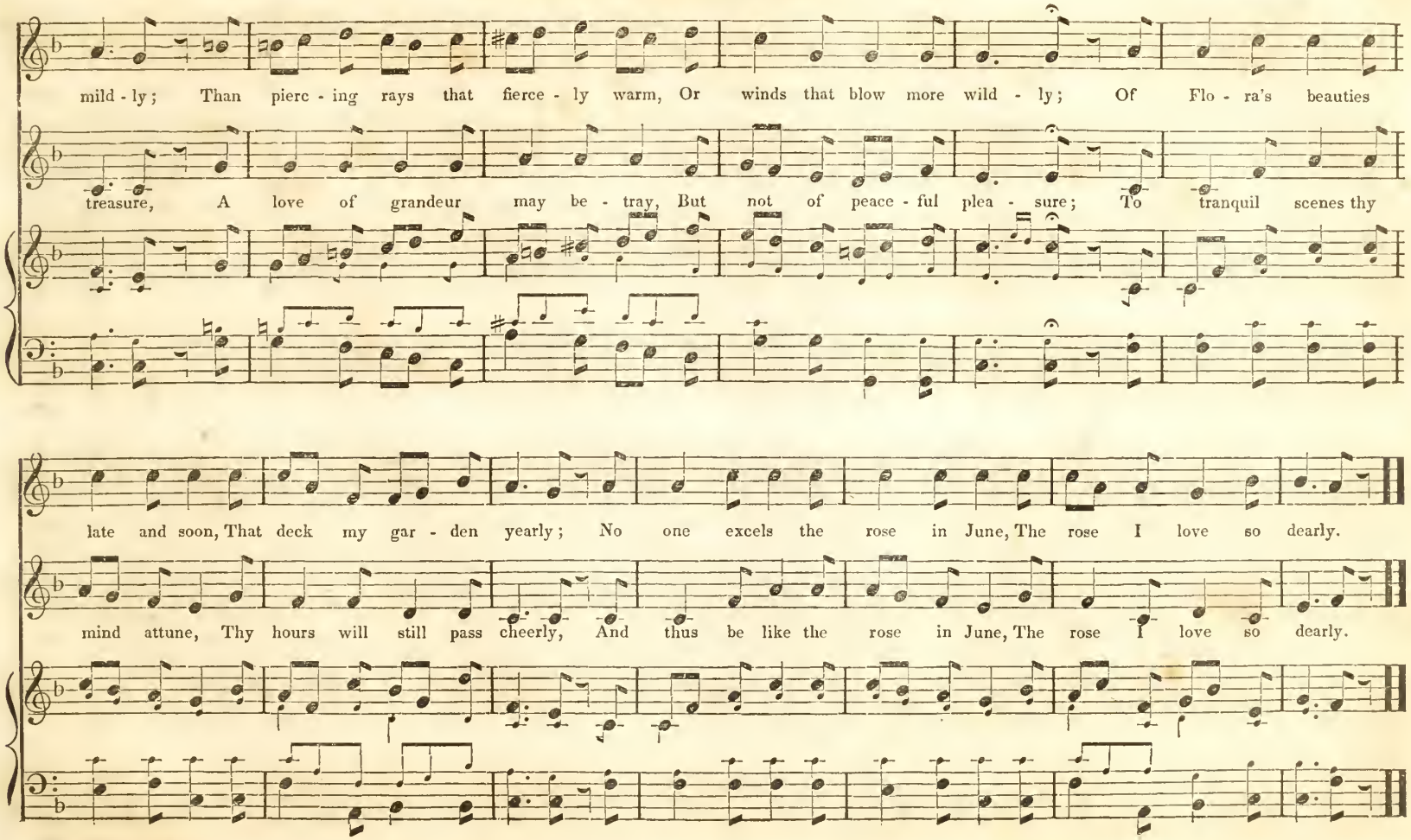



ves - per bell, From toil un - to de - vo - tion calls; Of hope and joy it seems to tell, As sweetly on the
f
ves - per bell, From toil un - to de - vo - tion calls; Of hope and joy it seems to tell, As sweetly on the
f
p
ear it falls, Glo - ria ti - bi do - mi - ne, do - mi - ne, do - - - mi - ne.
pp
ear it falls, Glo - ria ti - bi do - mi - ne, do - mi - ne, do - - - mi - ne.
pp
pp

THE ROSE IN JUNE.

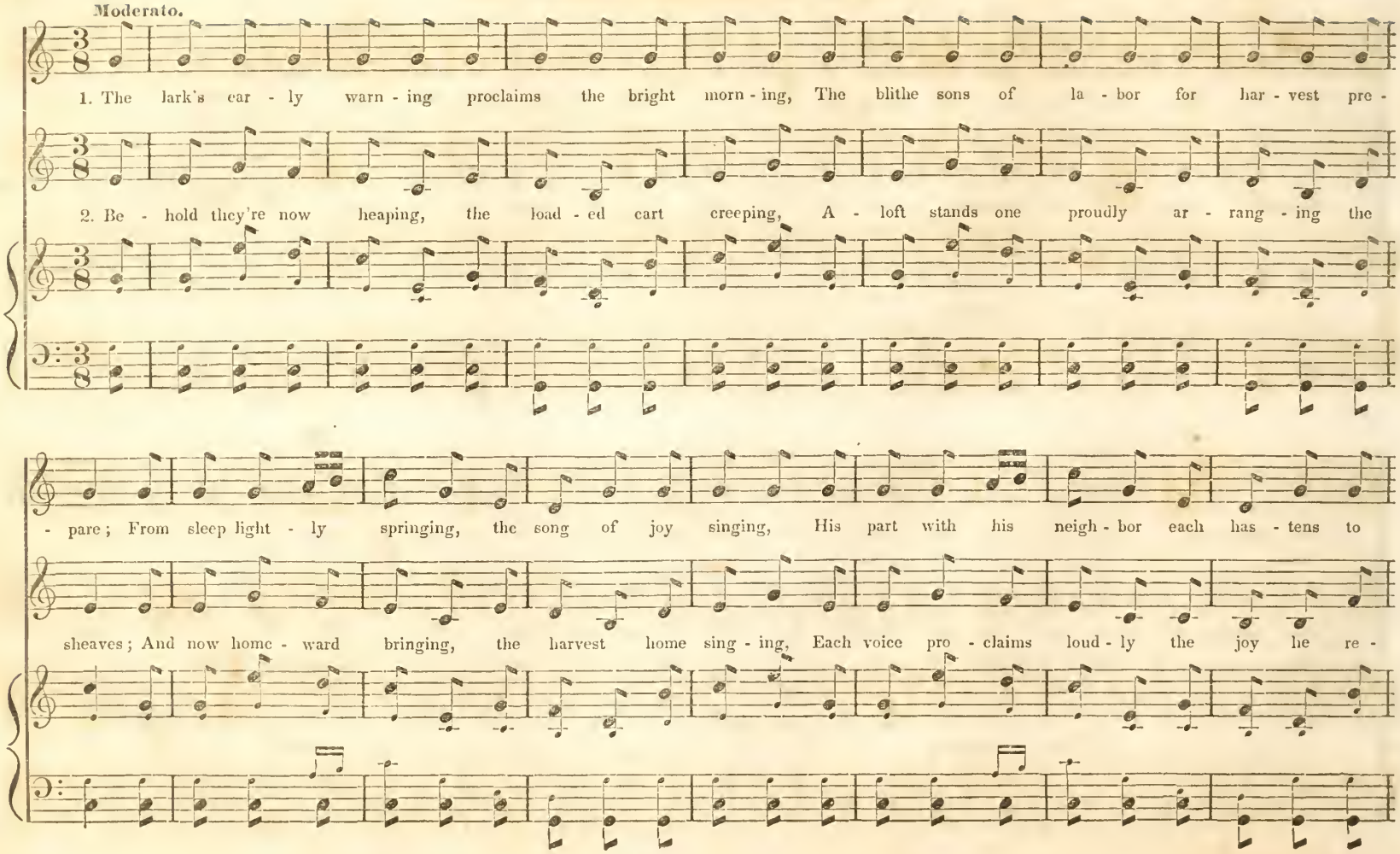
SCOTCH MELODY.

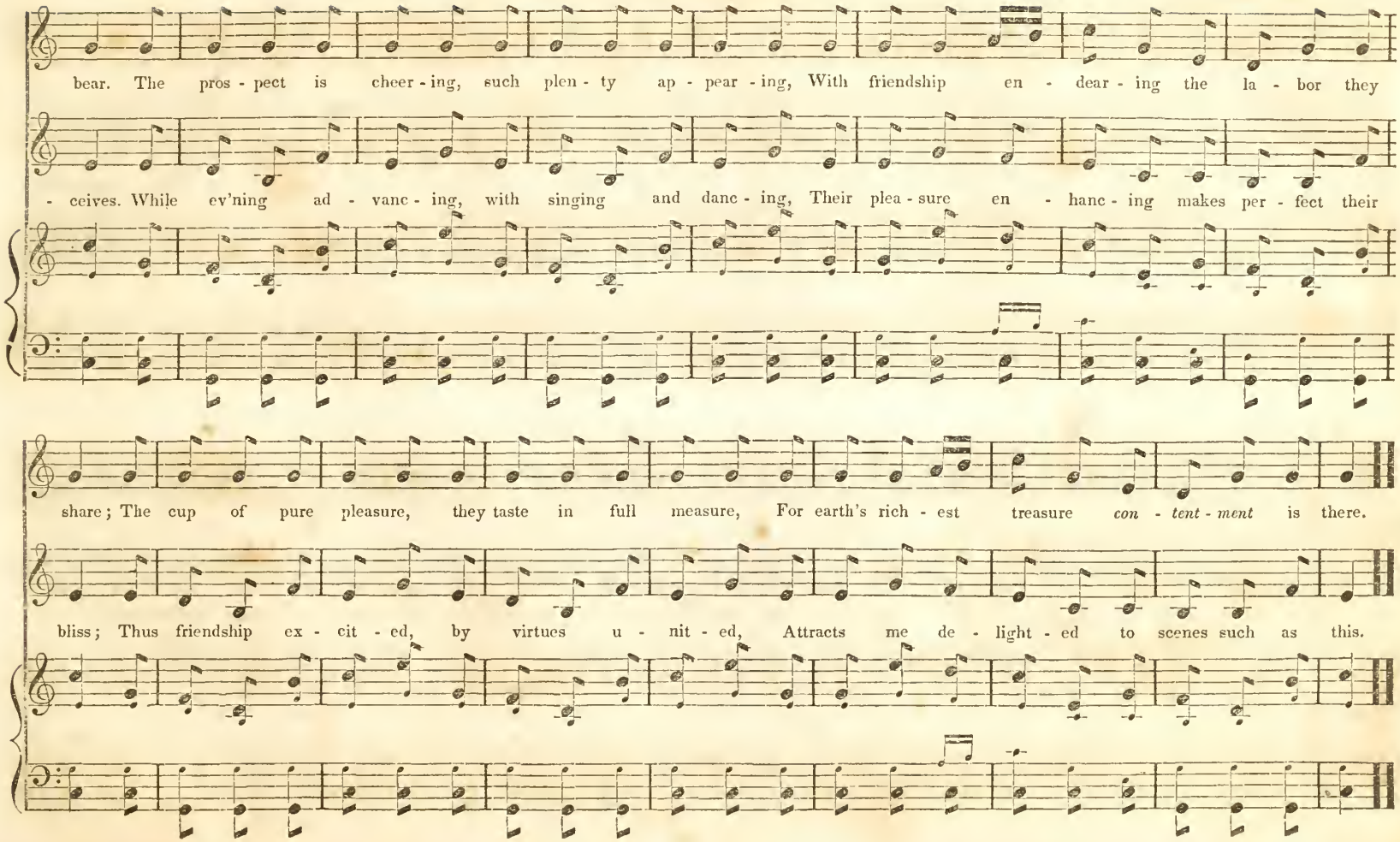



mild - ly; Than pierc - ing rays that fierce - ly warm, Or winds that blow more wild - ly; Of Flo - ra's beauties
treasure, A love of grandeur may be - tray, But not of peace - ful plea - sure; To tranquil scenes thy
late and soon, That deck my gar - den yearly; No one excels the rose in June, The rose I love so dearly.
mind attune, Thy hours will still pass cheerly, And thus be like the rose in June, The rose I love so dearly.

THE JOYS OF HARVEST HOME.

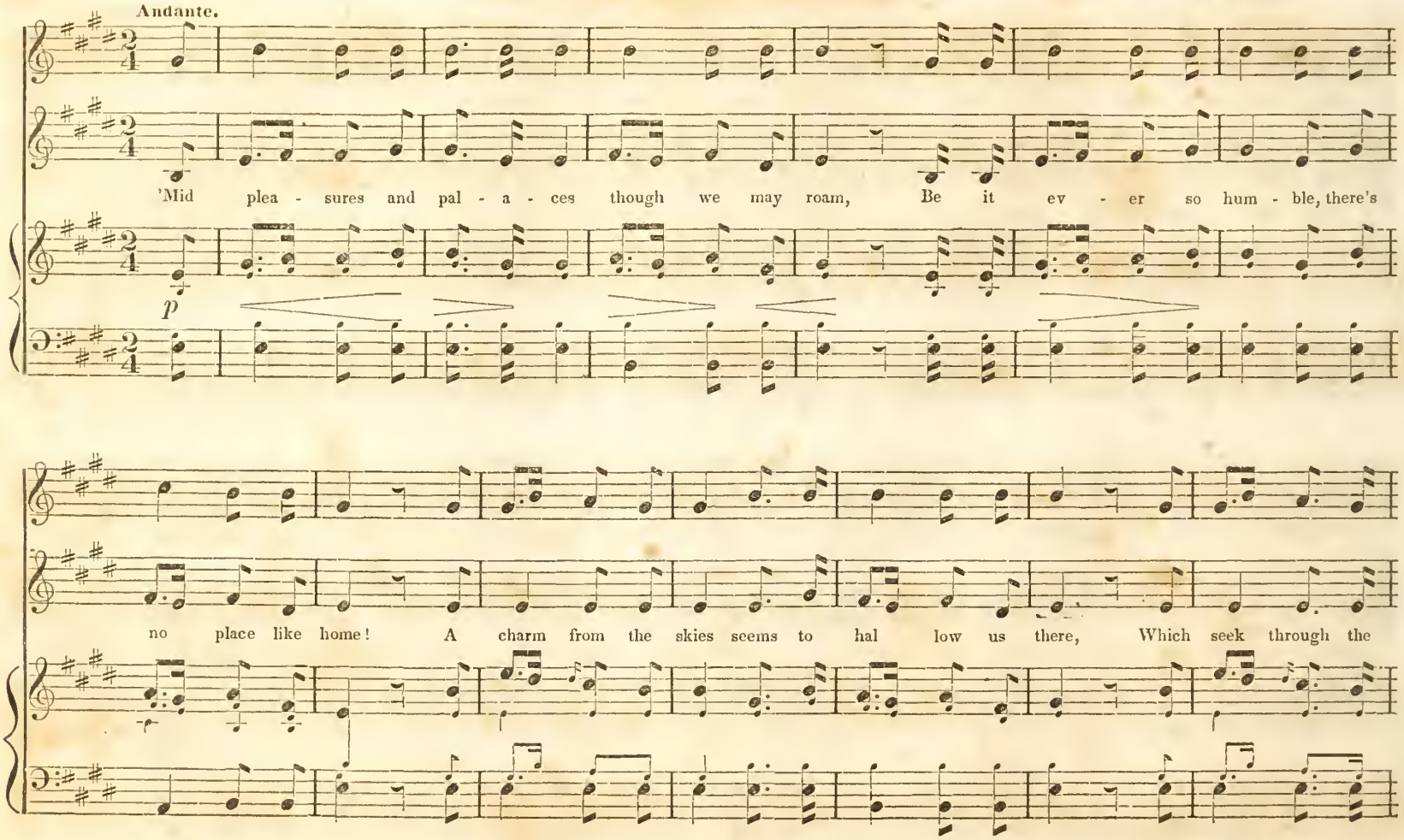
HUNGARIAN MELODY.

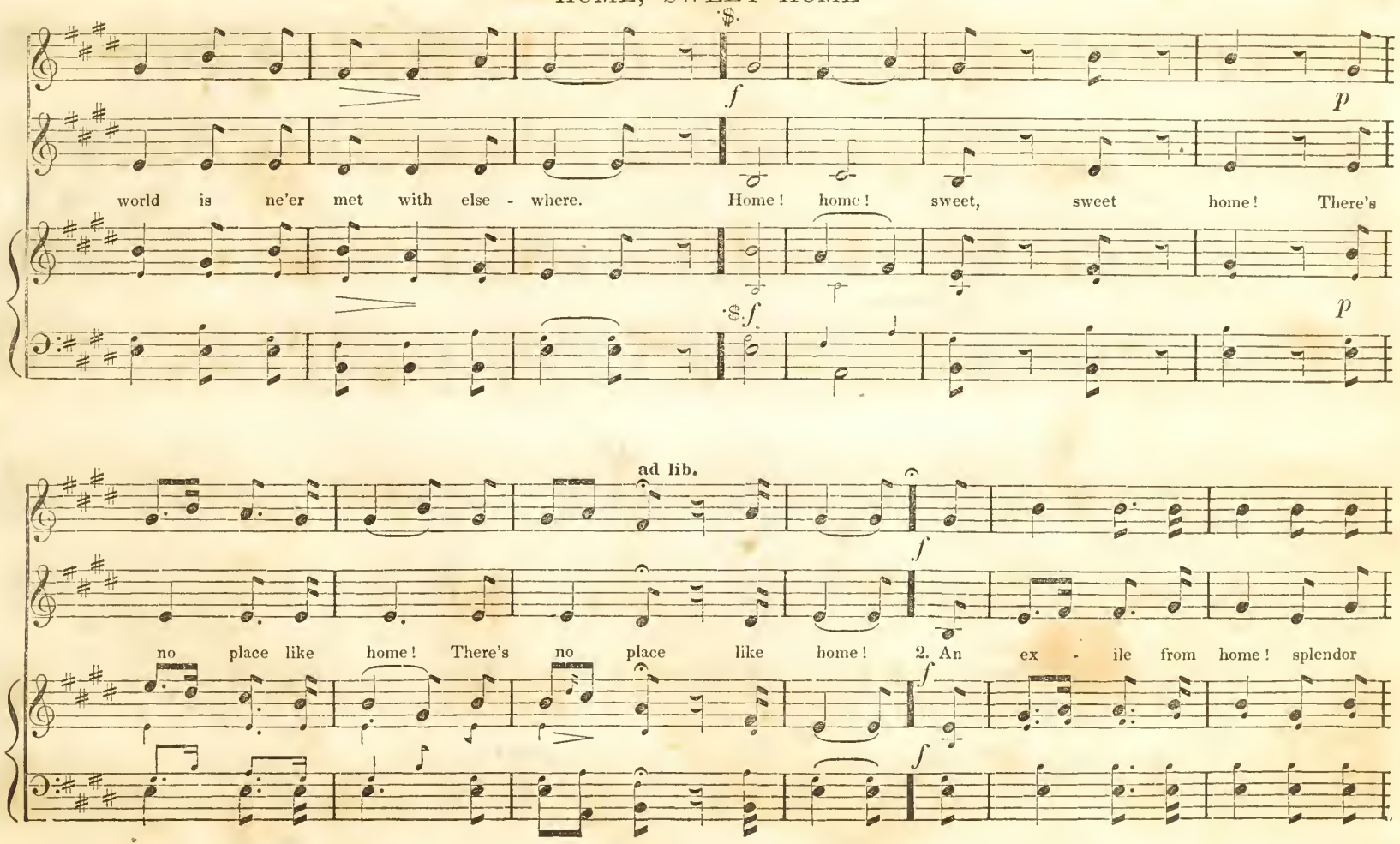



bear. The pros - pect is cheer - ing, such plen - ty ap - pear - ing, With friendship en - dear - ing the la - bor they
- ceives. While ev'ning ad - vanc - ing, with singing and danc - ing, Their plea - sure en - hanc - ing makes per - fect their
share; The cup of pure pleasure, they taste in full measure, For earth's rich - est treasure *con - tent - ment* is there.
bliss; Thus friendship ex - cit - ed, by virtues u - nit - ed, Attracts me de - light - ed to scenes such as this.

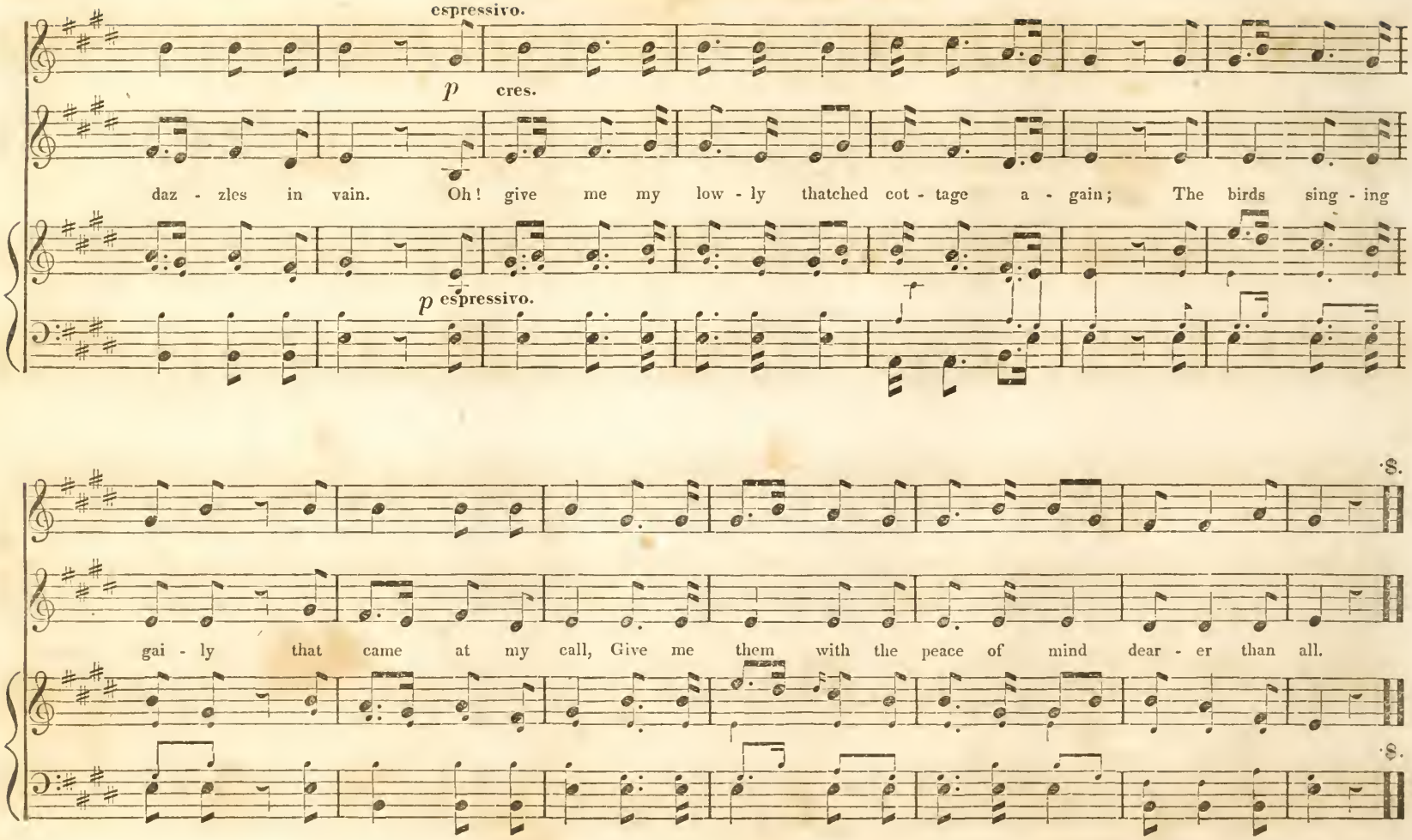
HOME, SWEET HOME

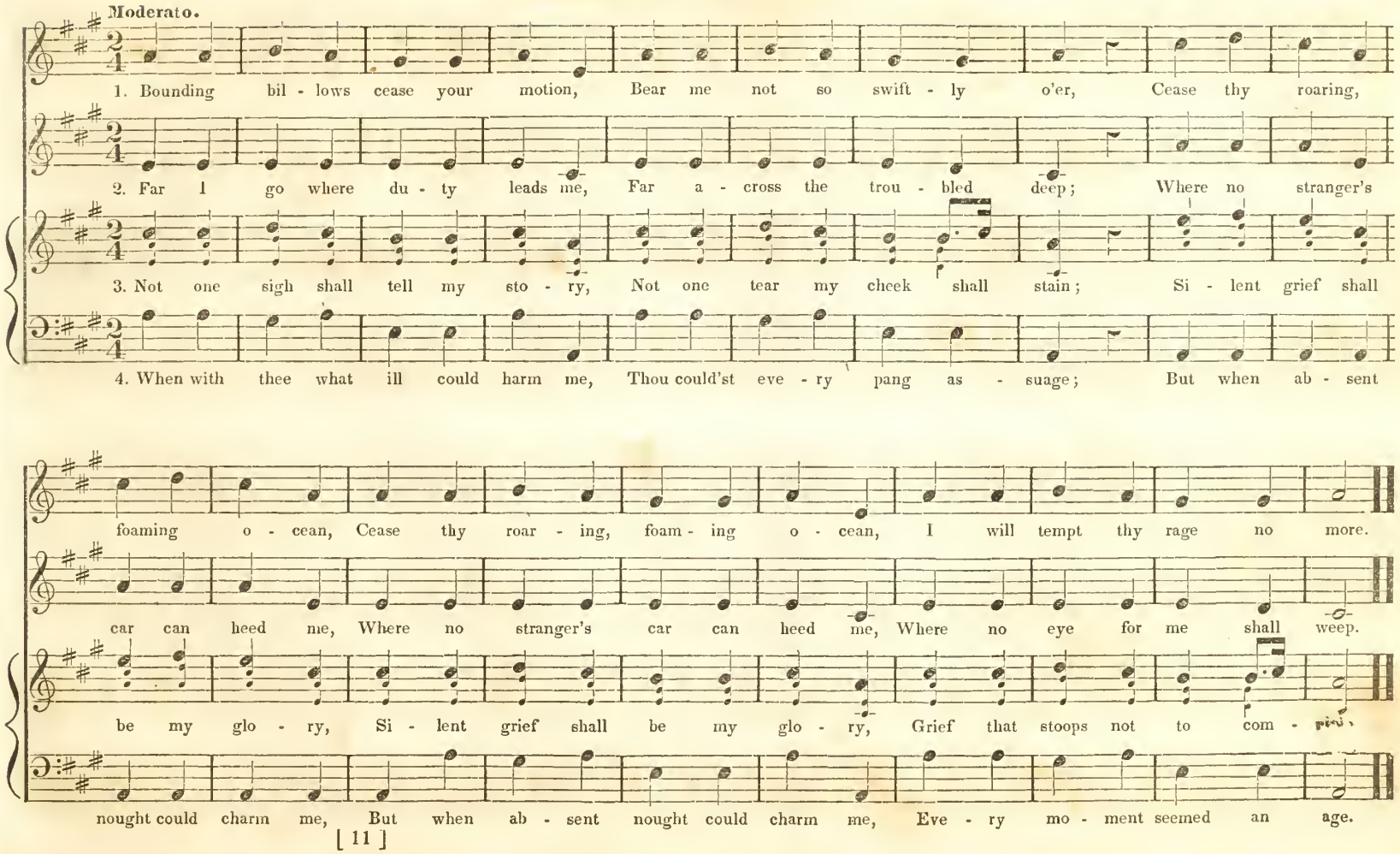
SICILIAN MELODY.

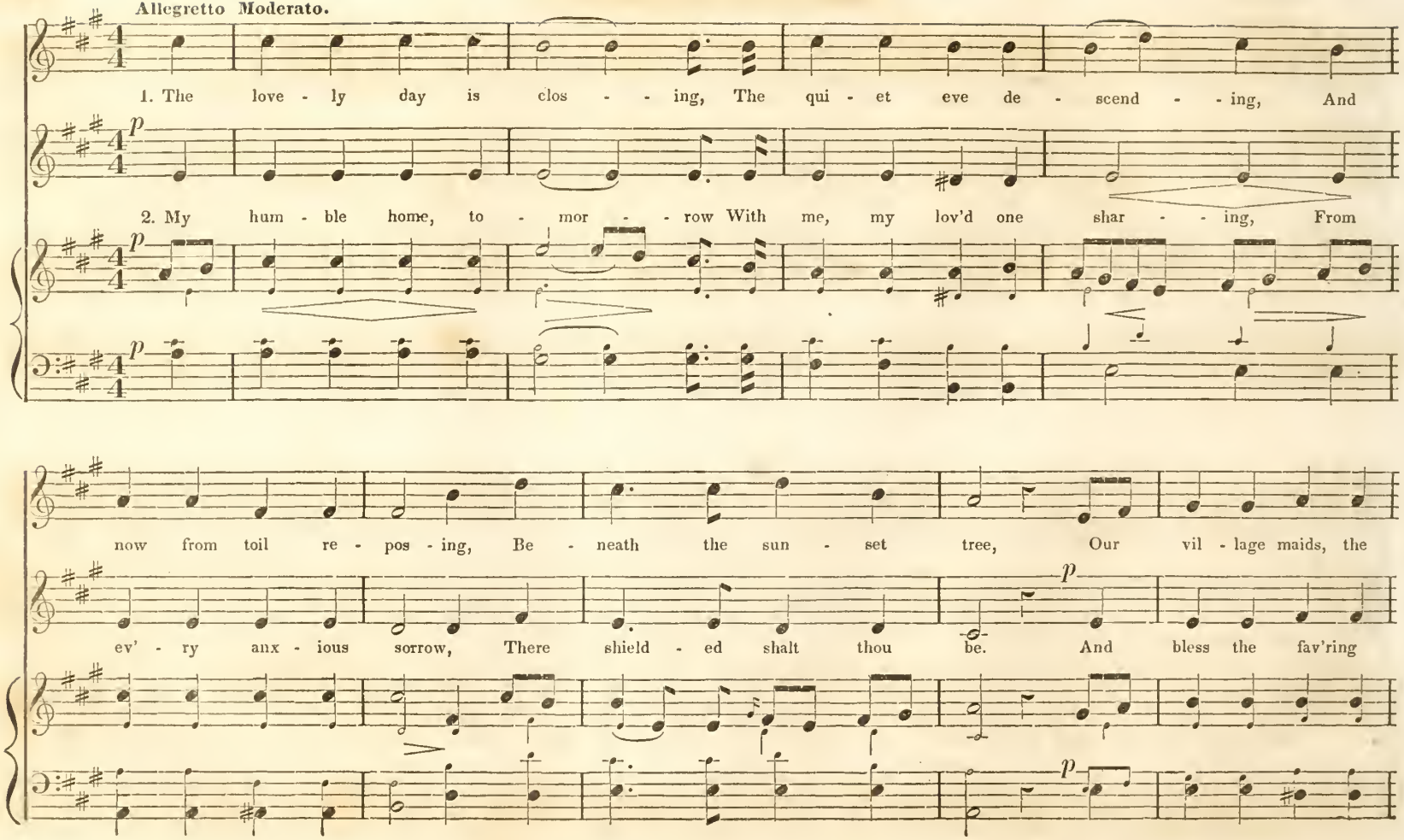


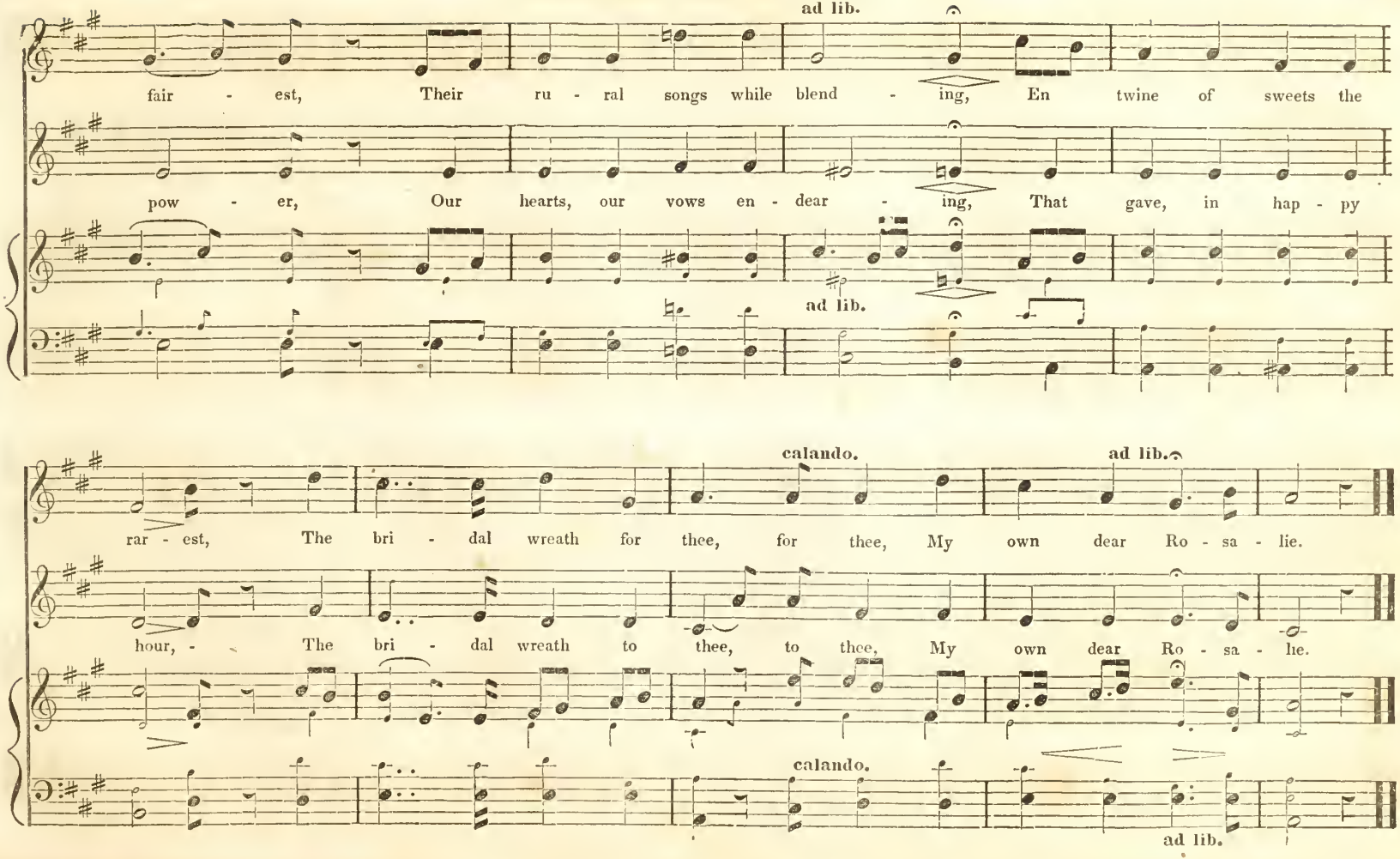

world is ne'er met with else - where. Home! home! sweet, sweet home! There's
no place like home! There's no place like home! 2. An ex - ile from home! splendor
ad lib.

HOME, SWEET HOME!



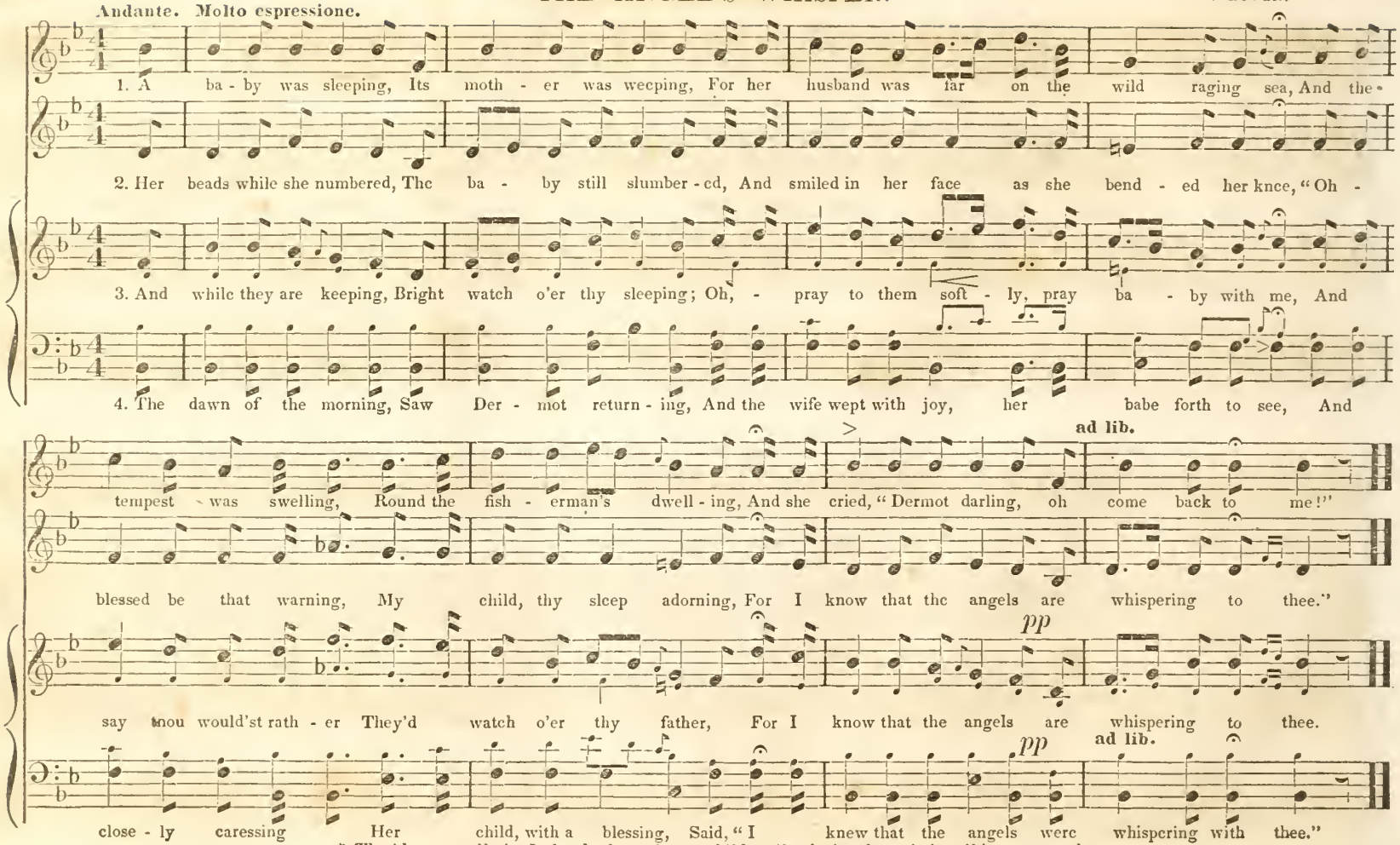

Moderato.
1. Bounding bil - lows cease your motion, Bear me not so swift - ly o'er, Cease thy roaring,
2. Far I go where du - ty leads me, Far a - cross the trou - bled deep; Where no stranger's
3. Not one sigh shall tell my sto - ry, Not one tear my cheek shall stain; Si - lent grief shall
4. When with thee what ill could harm me, Thou could'st eve - ry pang as - suage; But when ab - sent
foaming o - cean, Cease thy roar - ing, foam - ing o - cean, I will tempt thy rage no more.
car can heed me, Where no stranger's car can heed me, Where no eye for me shall weep.
be my glo - ry, Si - lent grief shall be my glo - ry, Grief that stoops not to com -
nought could charm me, But when ab - sent nought could charm me, Eve - ry mo - ment seemed an age.


Allegretto Moderato.
1. The love - ly day is clos - - ing, The qui - et eve de - scend - - ing, And
2. My hum - ble home, to - mor - - row With me, my lov'd one shar - - ing, From
now from toil re - pos - ing, Be - neath the sun - set tree, Our vil - lage maids, the
ev' - ry anx - ious sorrow, There shield - ed shalt thou be. And bless the fav'ring

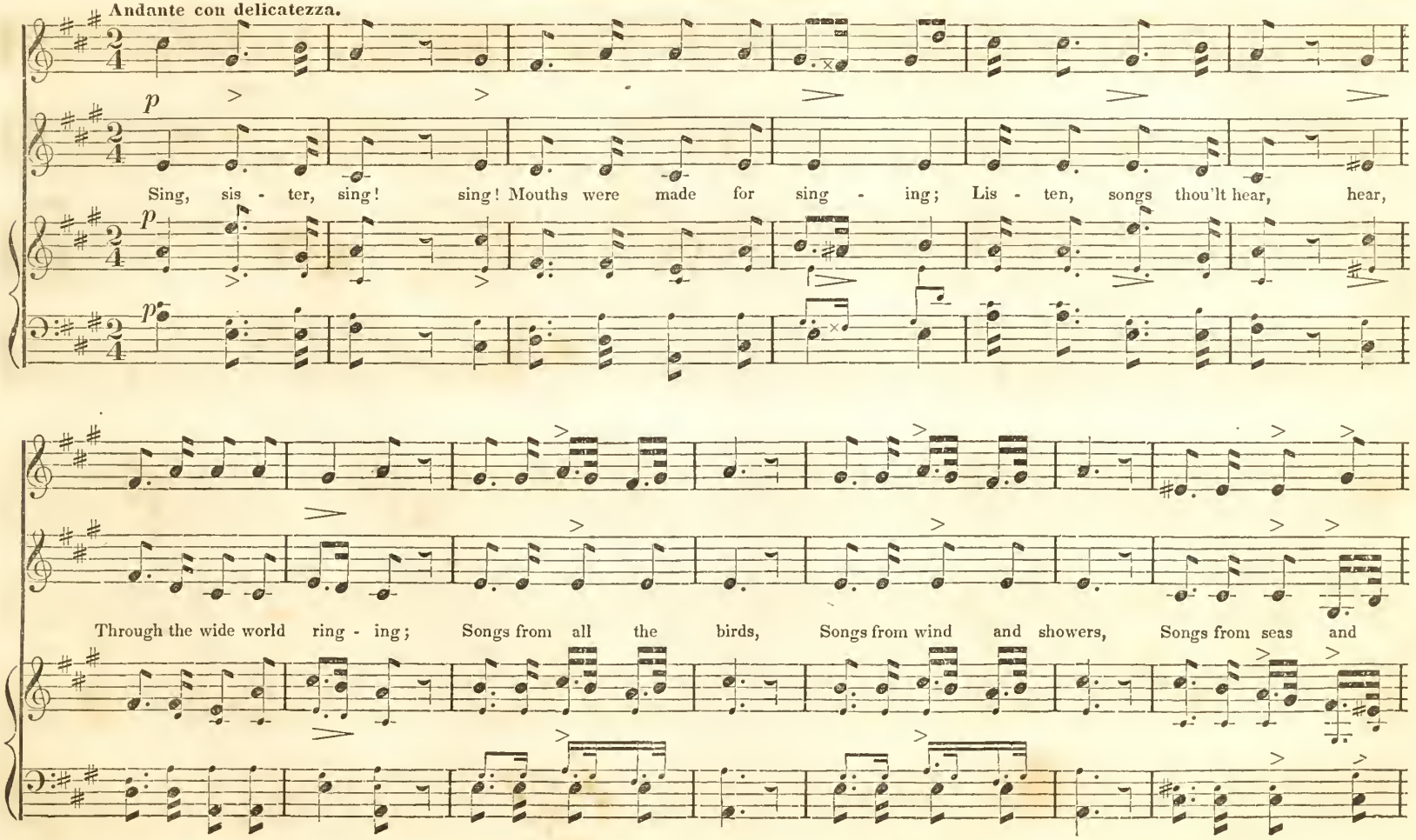

ad lib.
fair - est, Their ru - ral songs while blend - ing, En twine of sweets the
pow - er, Our hearts, our vows en - dear - ing, That gave, in hap - py
ad lib.
calando.
ad lib.
rar - est, The bri - dal wreath for thee, for thee, My own dear Ro - sa - lie.
hour, - The bri - dal wreath to thee, to thee, My own dear Ro - sa - lie.
calando.
ad lib.

THE ANGEL'S WHISPER.*

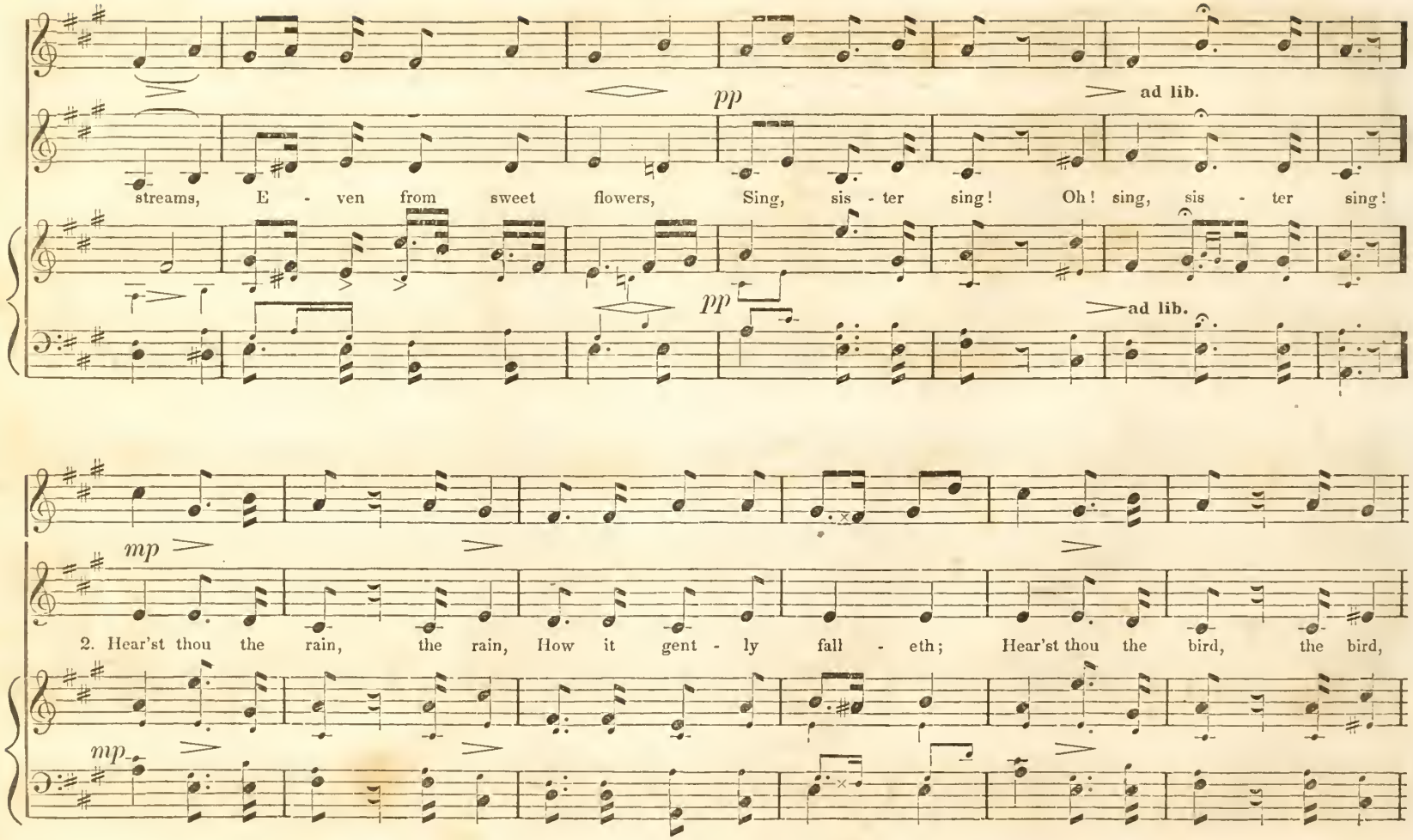
S. LOVER.

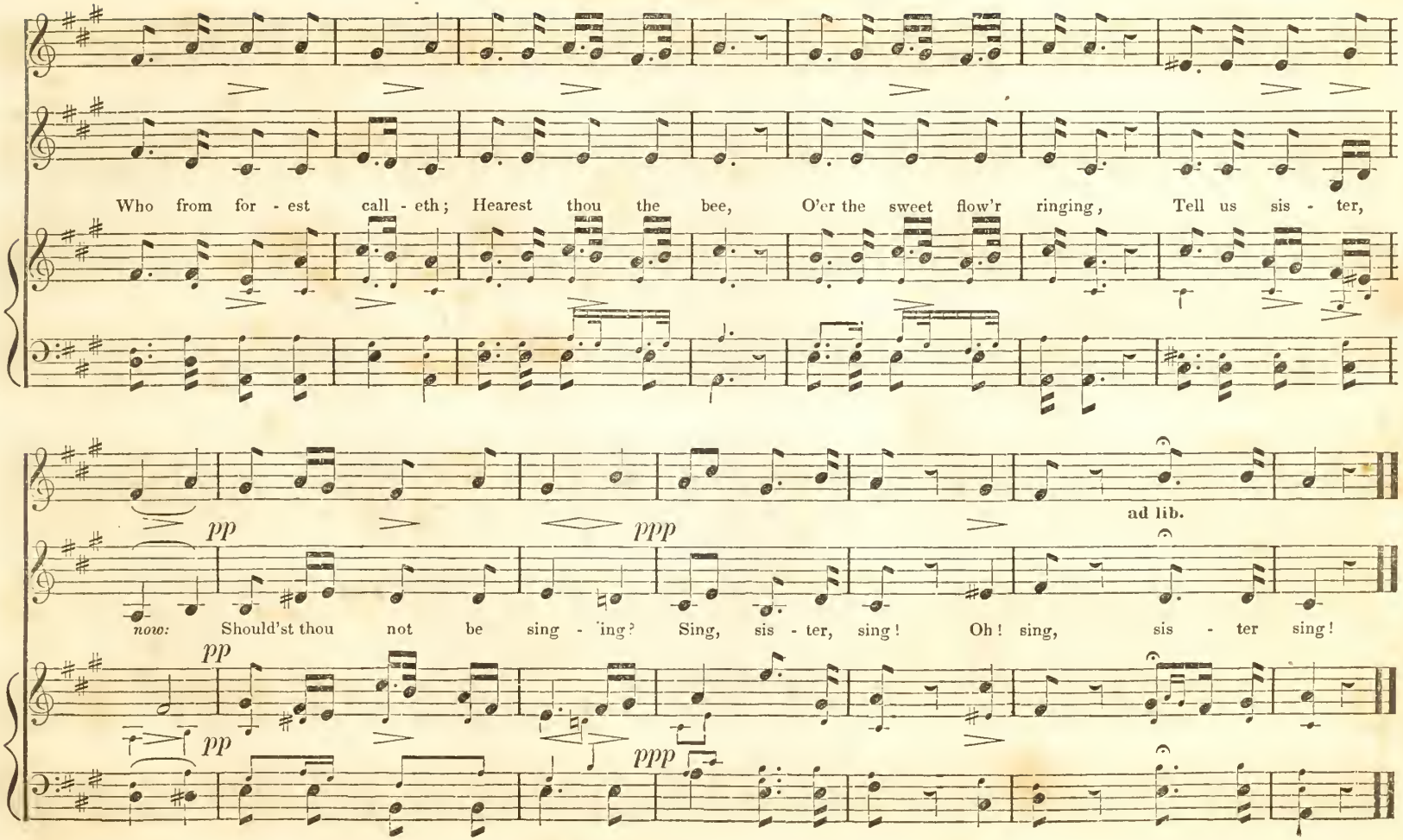


* *The idea prevails in Ireland, that when a child smiles in its sleep, it is talking to angels.*


Andante con delicatezza.
p
Sing, sis - ter, sing! sing! Mouths were made for sing - ing; Lis - ten, songs thou'lt hear, hear,
Through the wide world ring - ing; Songs from all the birds, Songs from wind and showers, Songs from seas and

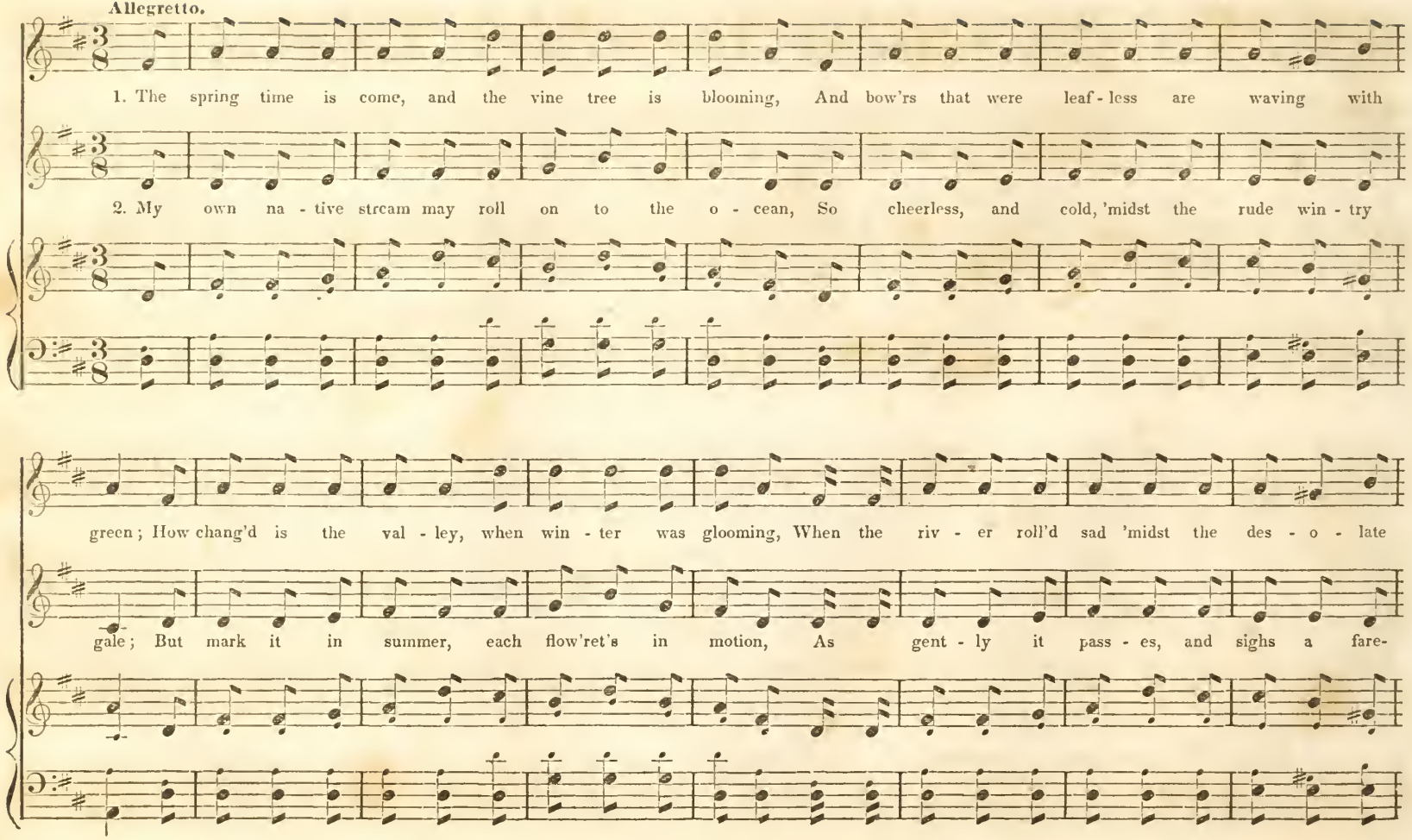
SING, SISTER, SING!

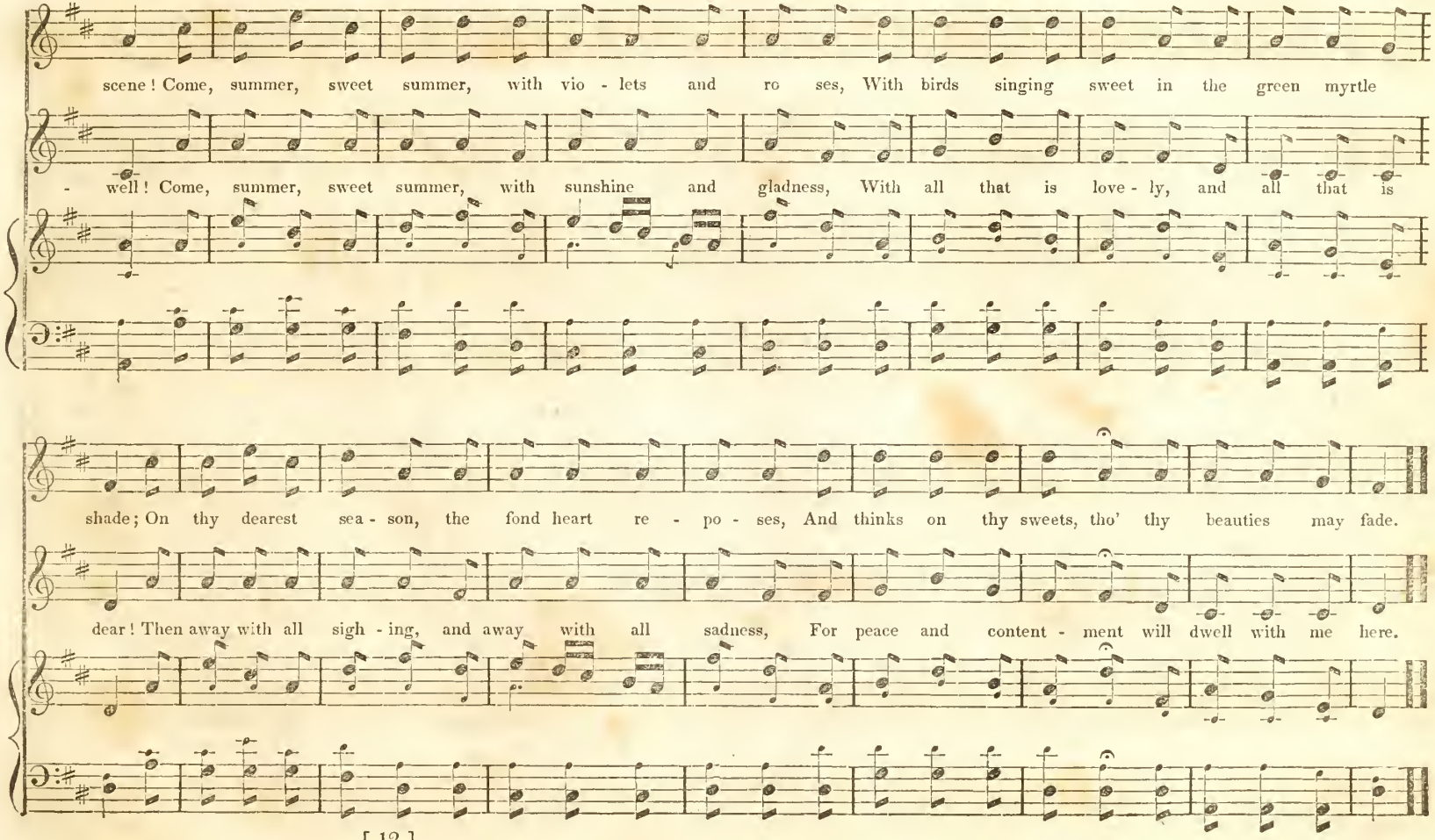



Who from for - est call - eth; Hearest thou the bee, O'er the sweet flow'r ringing, Tell us sis - ter,
pp
ppp
ad lib.
now: Should'st thou not be sing - ing? Sing, sis - ter, sing! Oh! sing, sis - ter sing!
pp
pp
ppp

THE SPRING TIME IS COME.

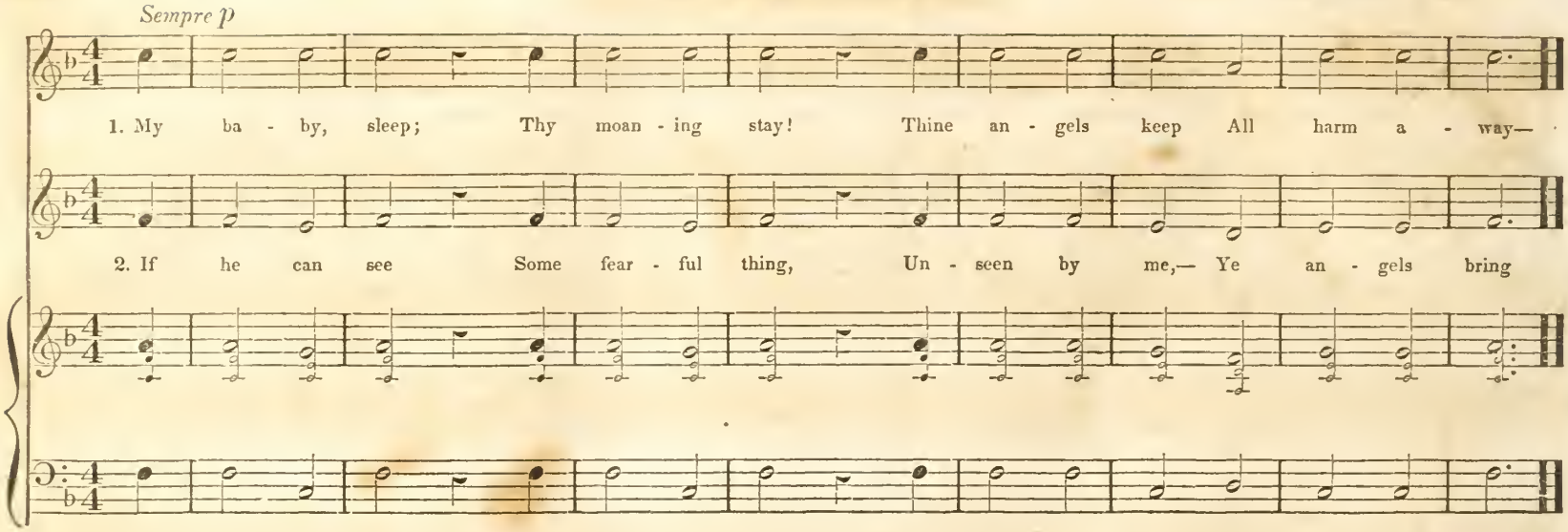
SPANISH MELODY.




scene! Come, summer, sweet summer, with vio - lets and ro ses, With birds singing sweet in the green myrtle
- well! Come, summer, sweet summer, with sunshine and gladness, With all that is love - ly, and all that is
shade; On thy dearest sea - son, the fond heart re - po - ses, And thinks on thy sweets, tho' thy beauties may fade.
dear! Then away with all sigh - ing, and away with all sadness, For peace and content - ment will dwell with me here.

MY BABY SLEEP.

FROM TALLIS'S CHANT.



3

Your own sweet rest
And calm his dread,
While my warm breast
Pillows his head.

4

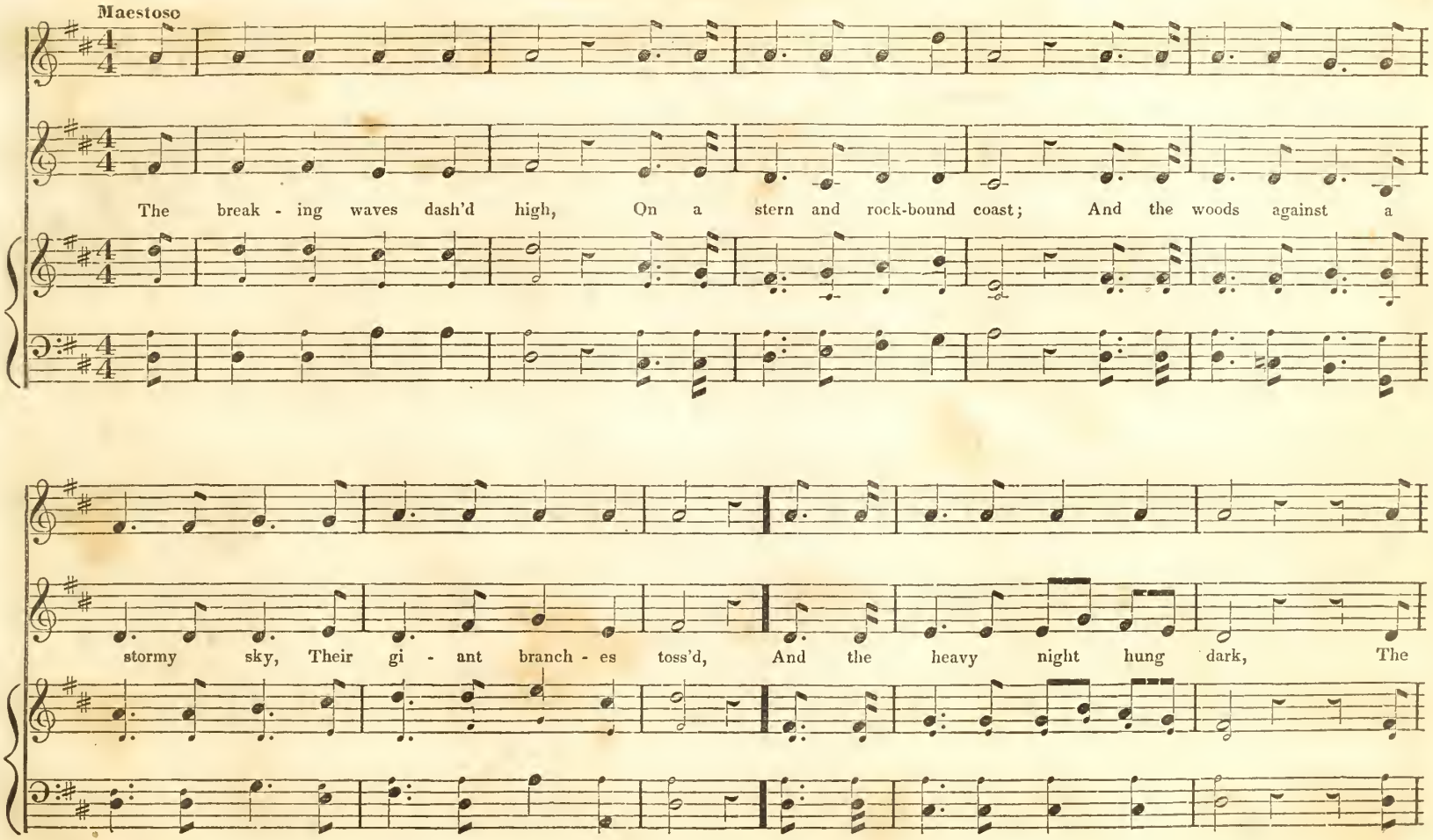
My baby boy,
Oh, look on me;
Give me the joy,
To smile with thee.

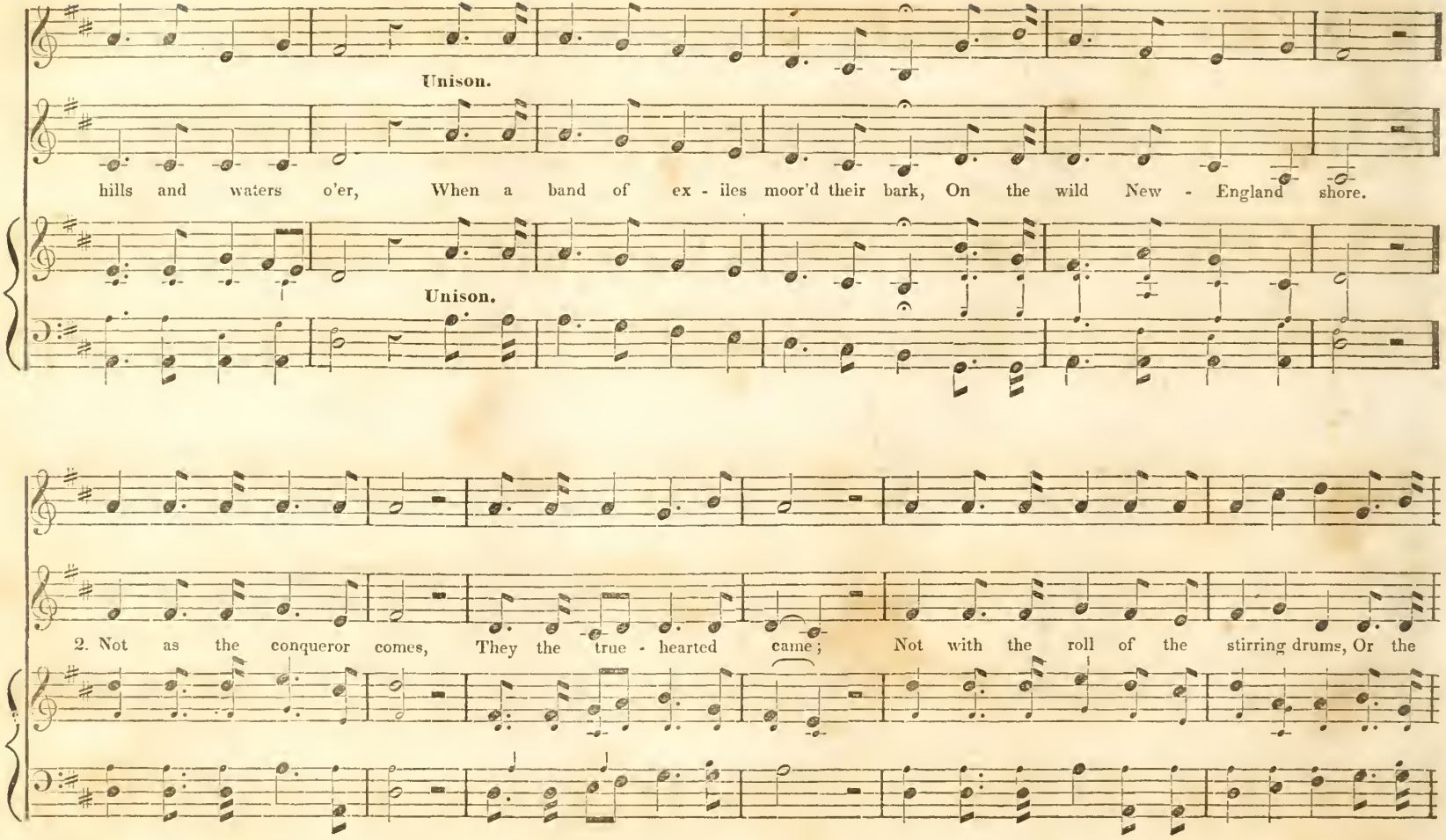
5

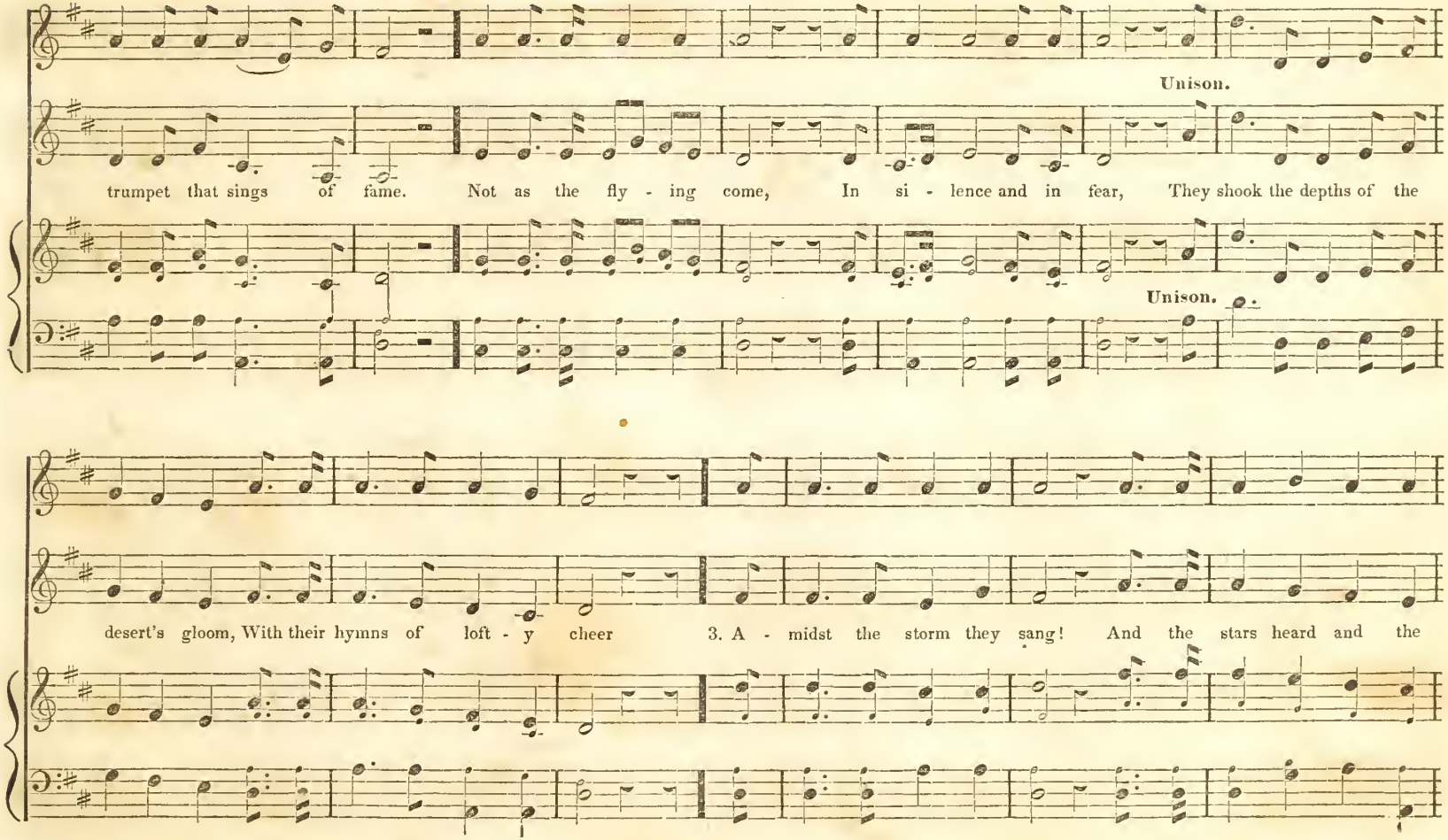
Thy tears still gush,
Thy heart throbs on
O hush thee, hush,
My little one,

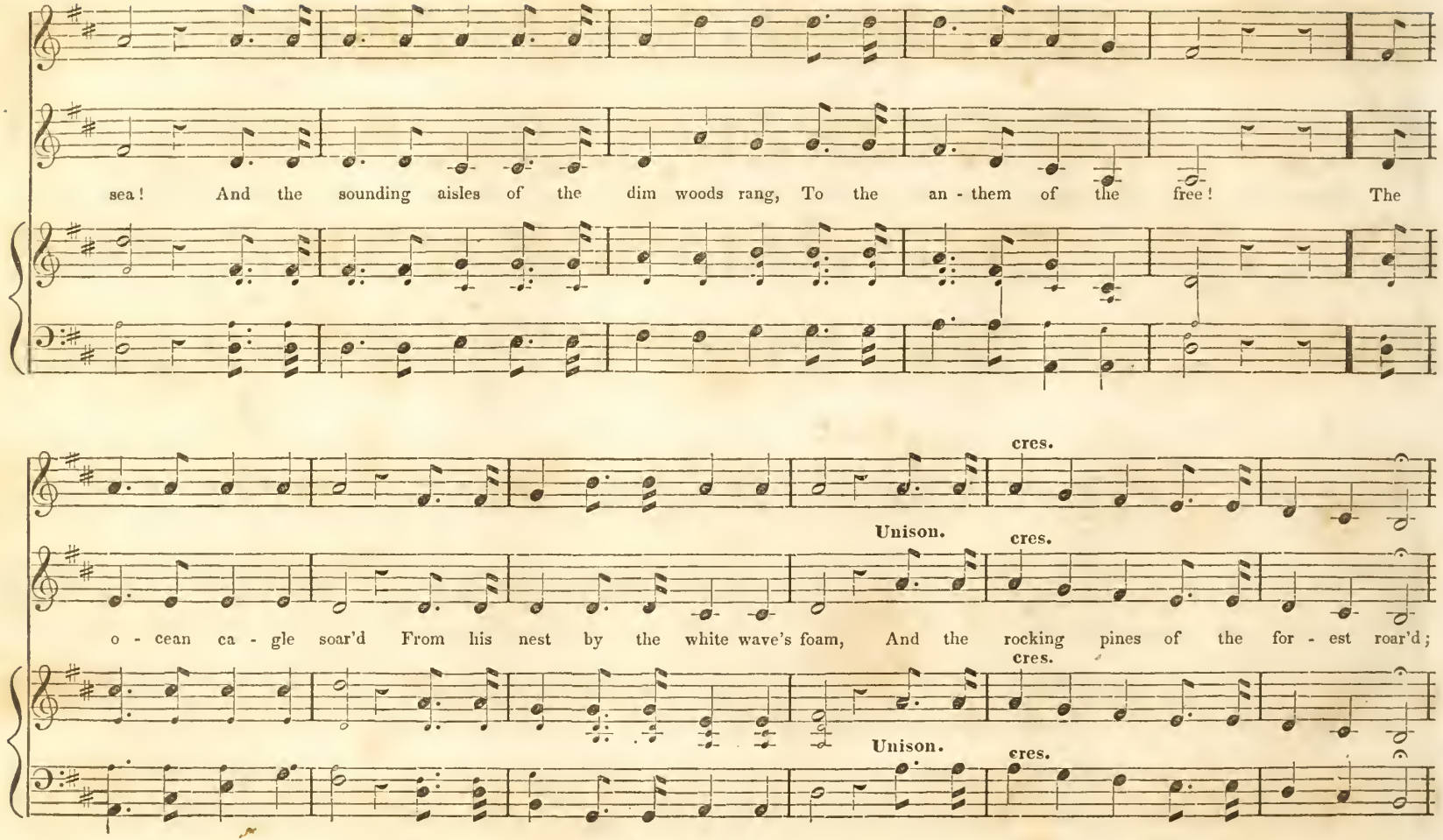
6

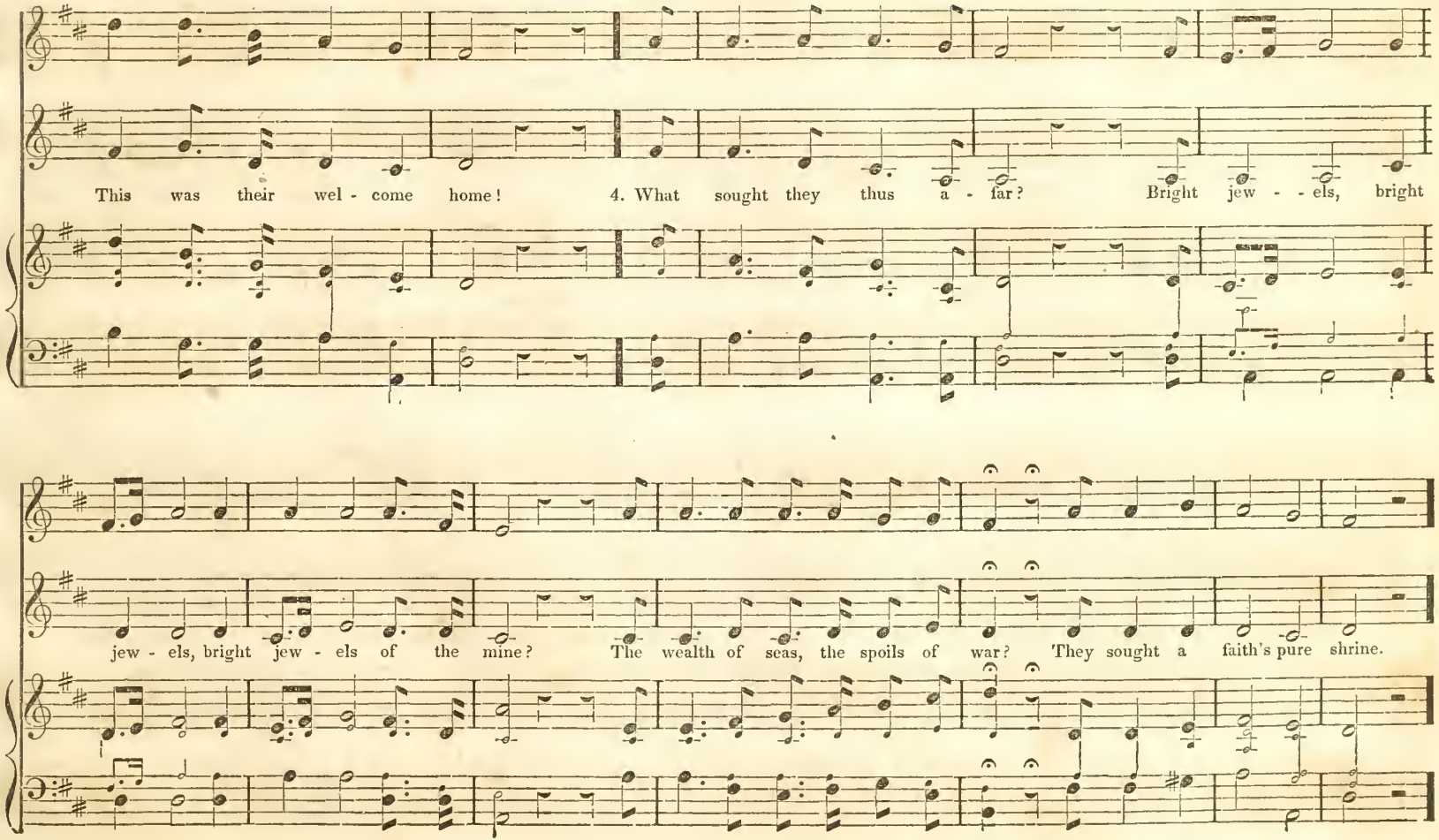
And sleep, O sleep
Thy moaning stay,
For angels keep
All harm away.


Maestoso
The break - ing waves dash'd high, On a stern and rock-bound coast; And the woods against a
stormy sky, Their gi - ant branch - es toss'd, And the heavy night hung dark, The

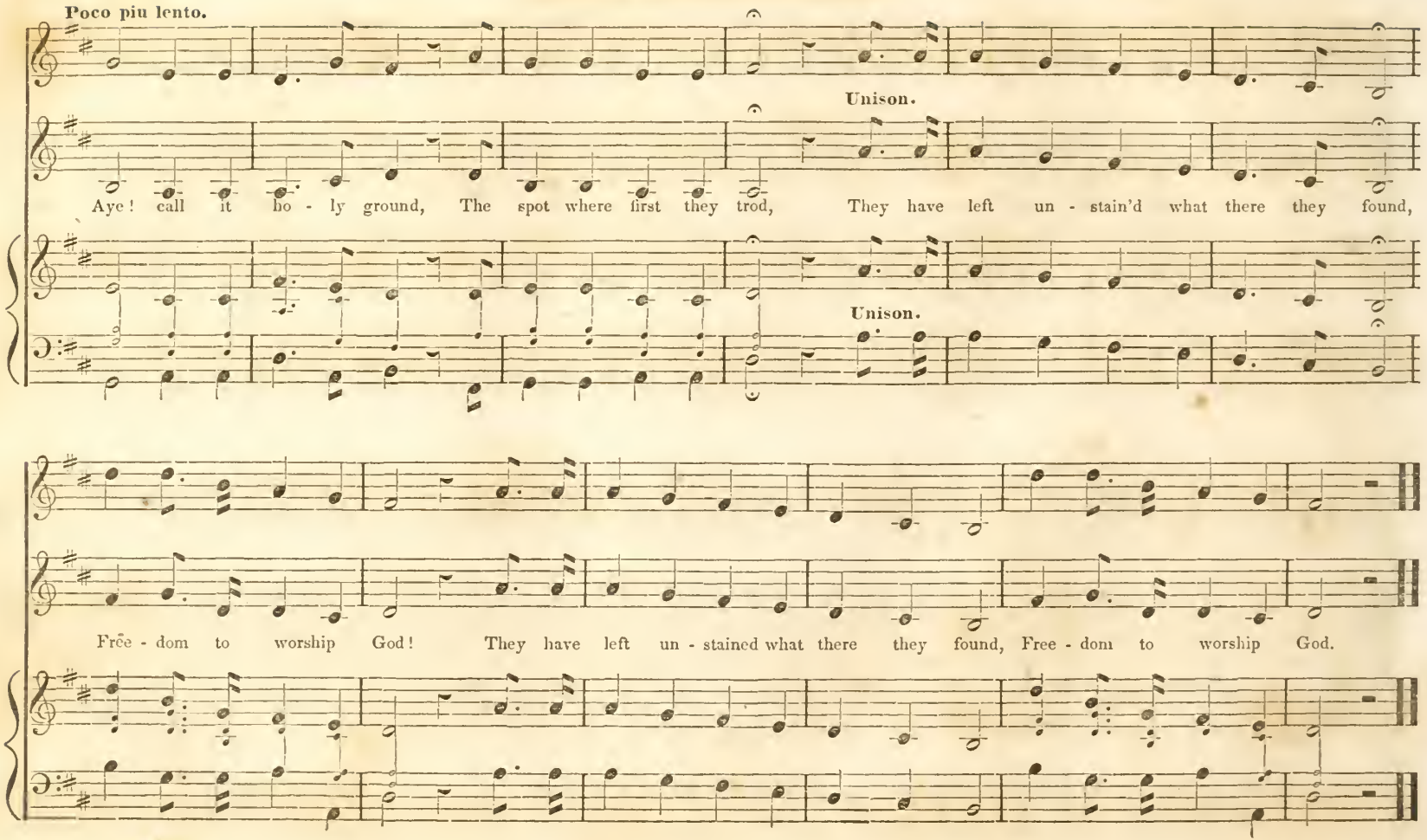

Unison.
hills and waters o'er, When a band of ex - iles moor'd their bark, On the wild New - England shore.
Unison.
2. Not as the conqueror comes, They the true - hearted came; Not with the roll of the stirring drums, Or the

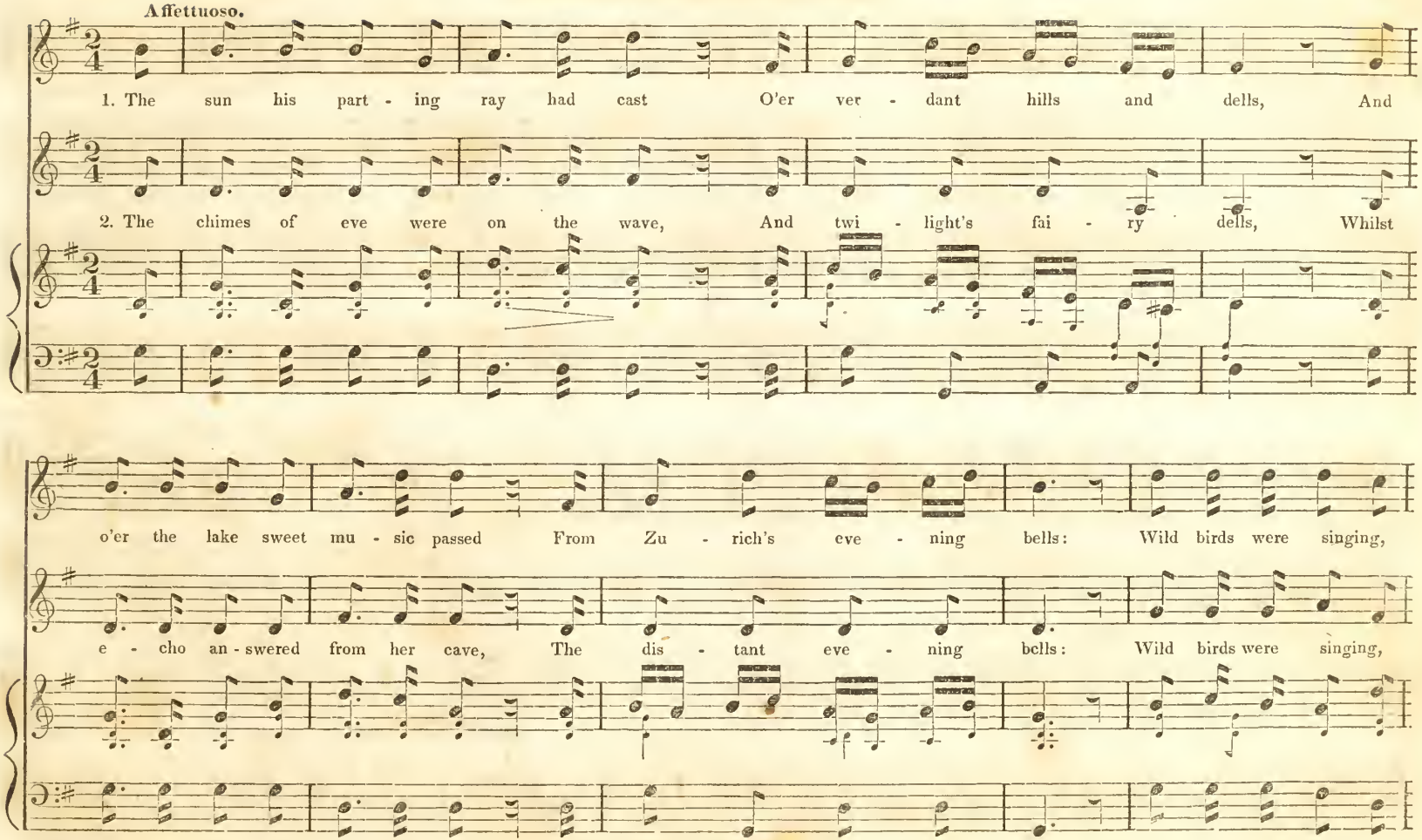

Unison.
trumpet that sings of fame. Not as the fly - ing come, In si - lence and in fear, They shook the depths of the
Unison.
desert's gloom, With their hymns of loft - y cheer
3. A - midst the storm they sang! And the stars heard and the

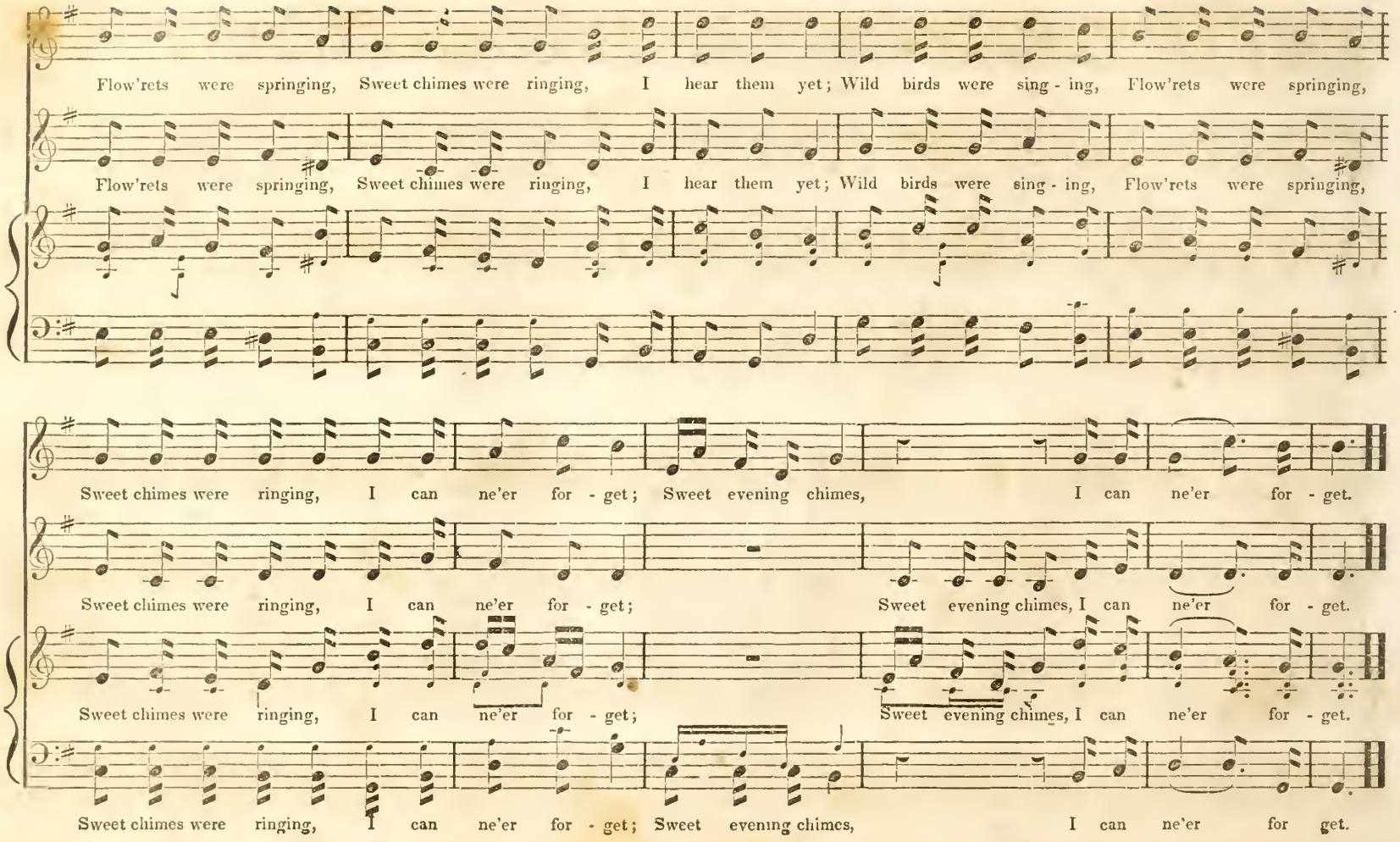

sea! And the sounding aisles of the dim woods rang, To the an - them of the free! The
cres.
Unison.
cres.
o - cean ca - gle soar'd From his nest by the white wave's foam, And the rocking pines of the for - est roar'd;
cres.
Unison.
cres.

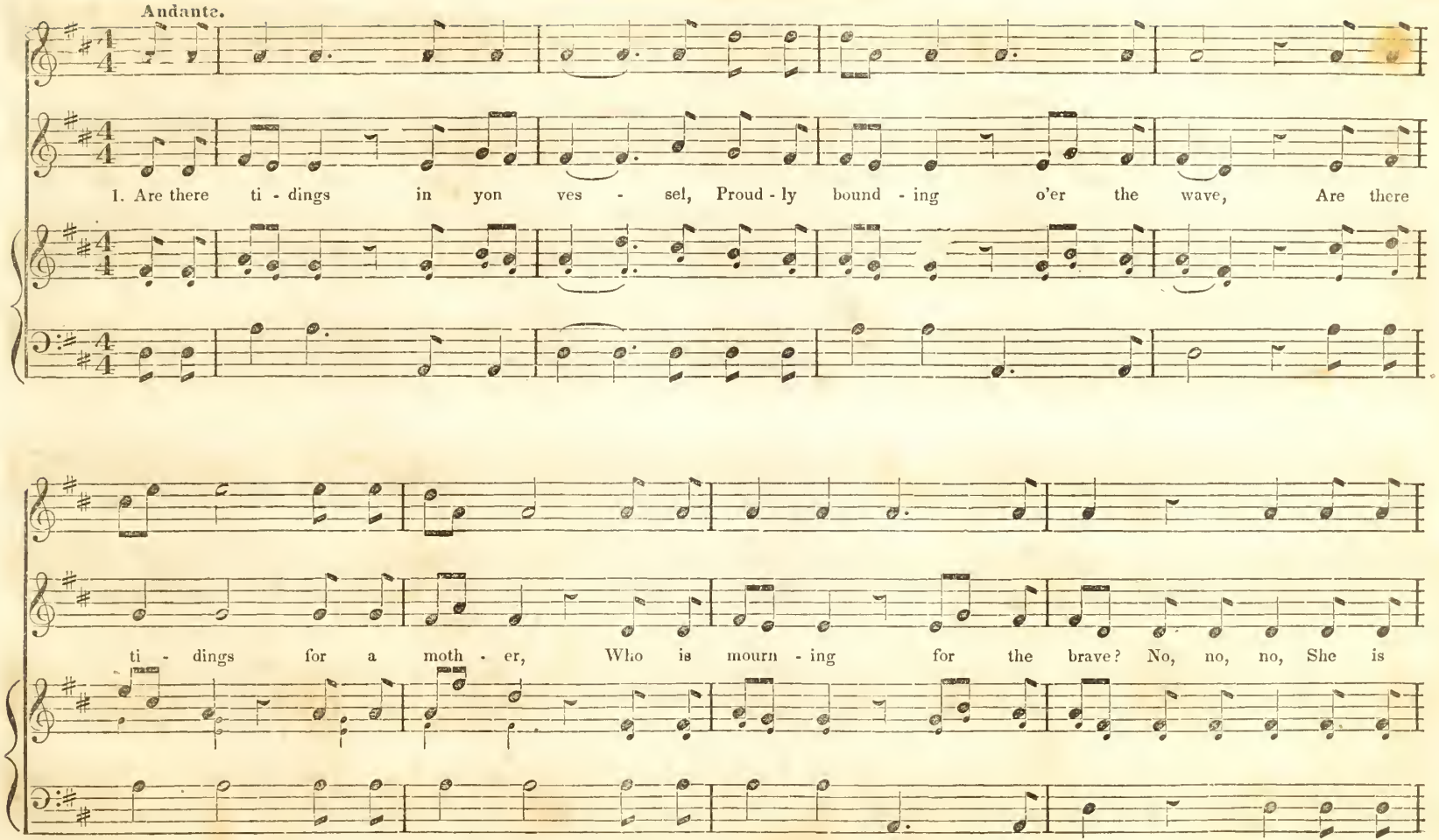

This was their wel - come home!
4. What sought they thus a - far? Bright jew - - els, bright
jew - els, bright jew - els of the mine? The wealth of seas, the spoils of war? They sought a faith's pure shrine.

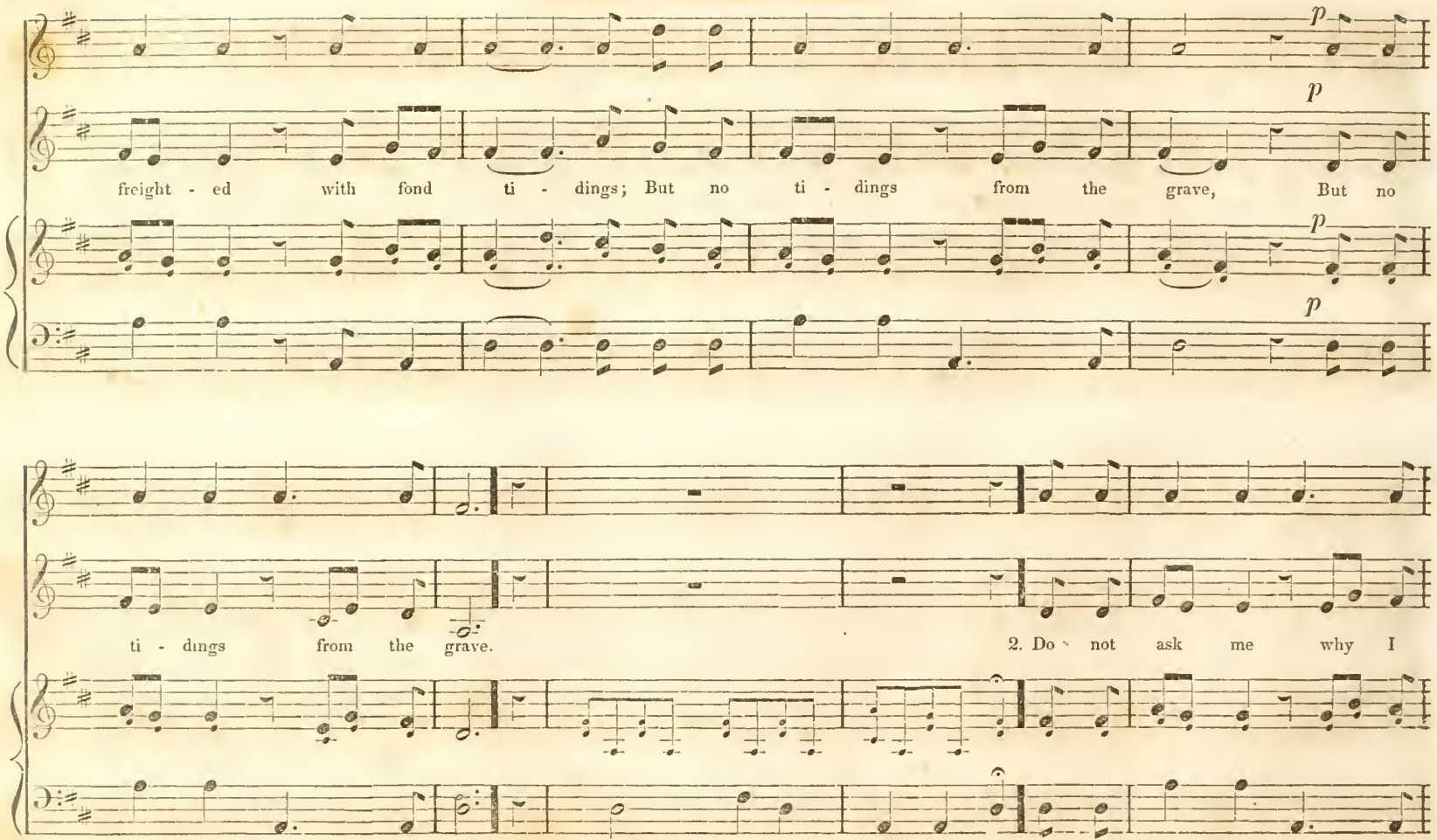
THE PILGRIM FATHERS.

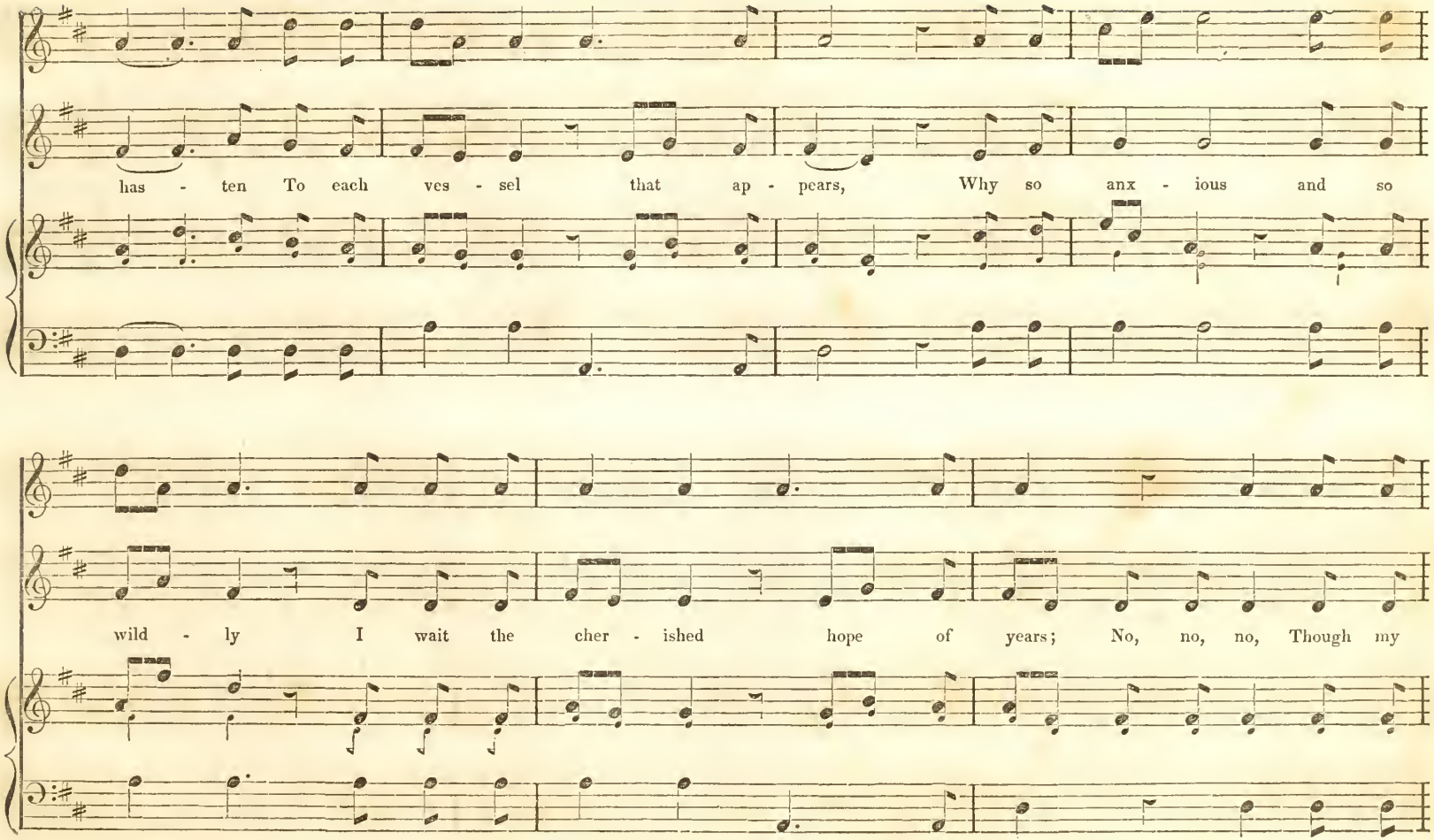


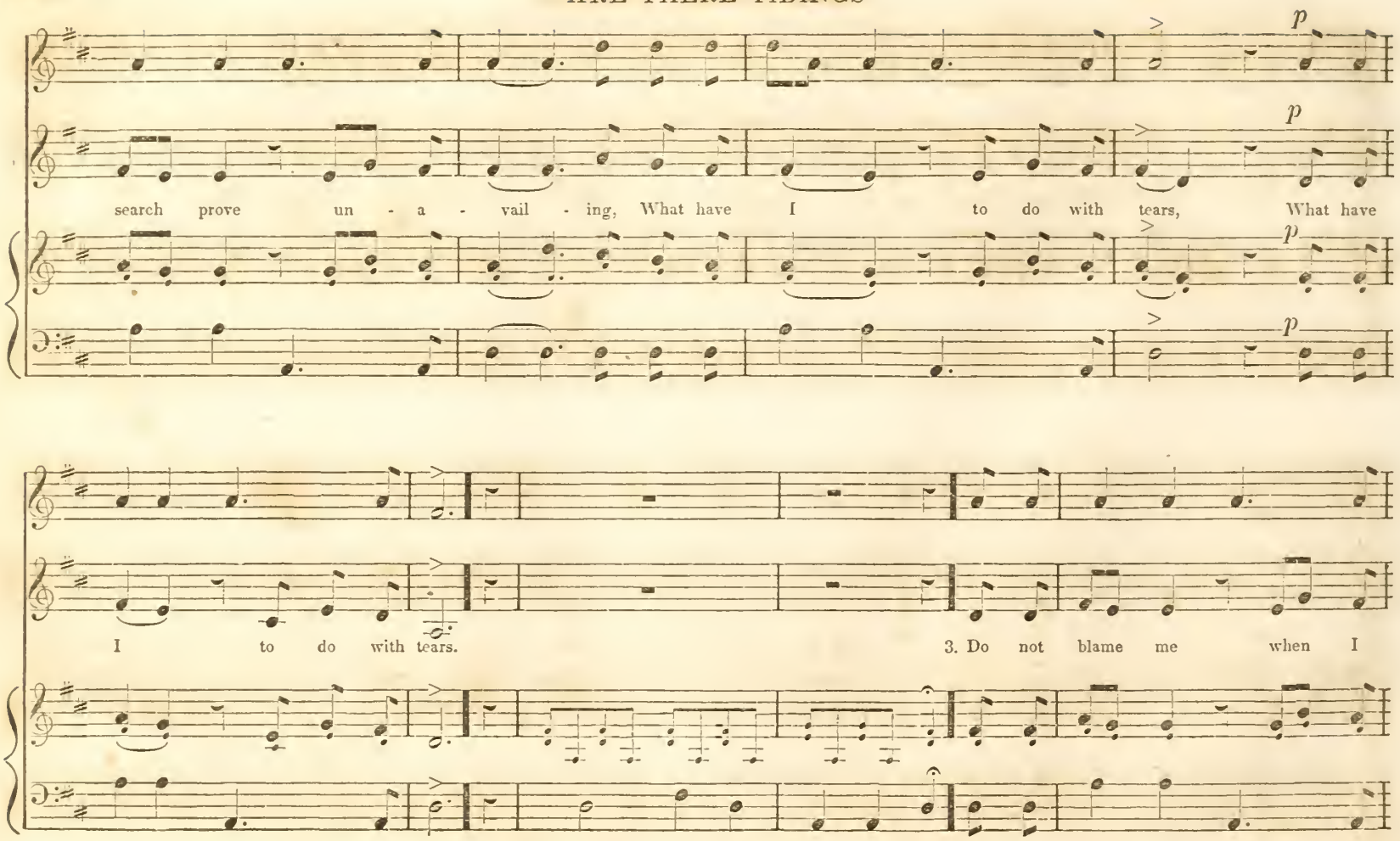

Affettuoso.
1. The sun his part - ing ray had cast O'er ver - dant hills and dells, And
2. The chimes of eve were on the wave, And twi - light's fai - ry dells, Whilst
o'er the lake sweet mu - sic passed From Zu - rich's eve - ning bells: Wild birds were singing,
e - cho an - swered from her cave, The dis - tant eve - ning bells: Wild birds were singing,

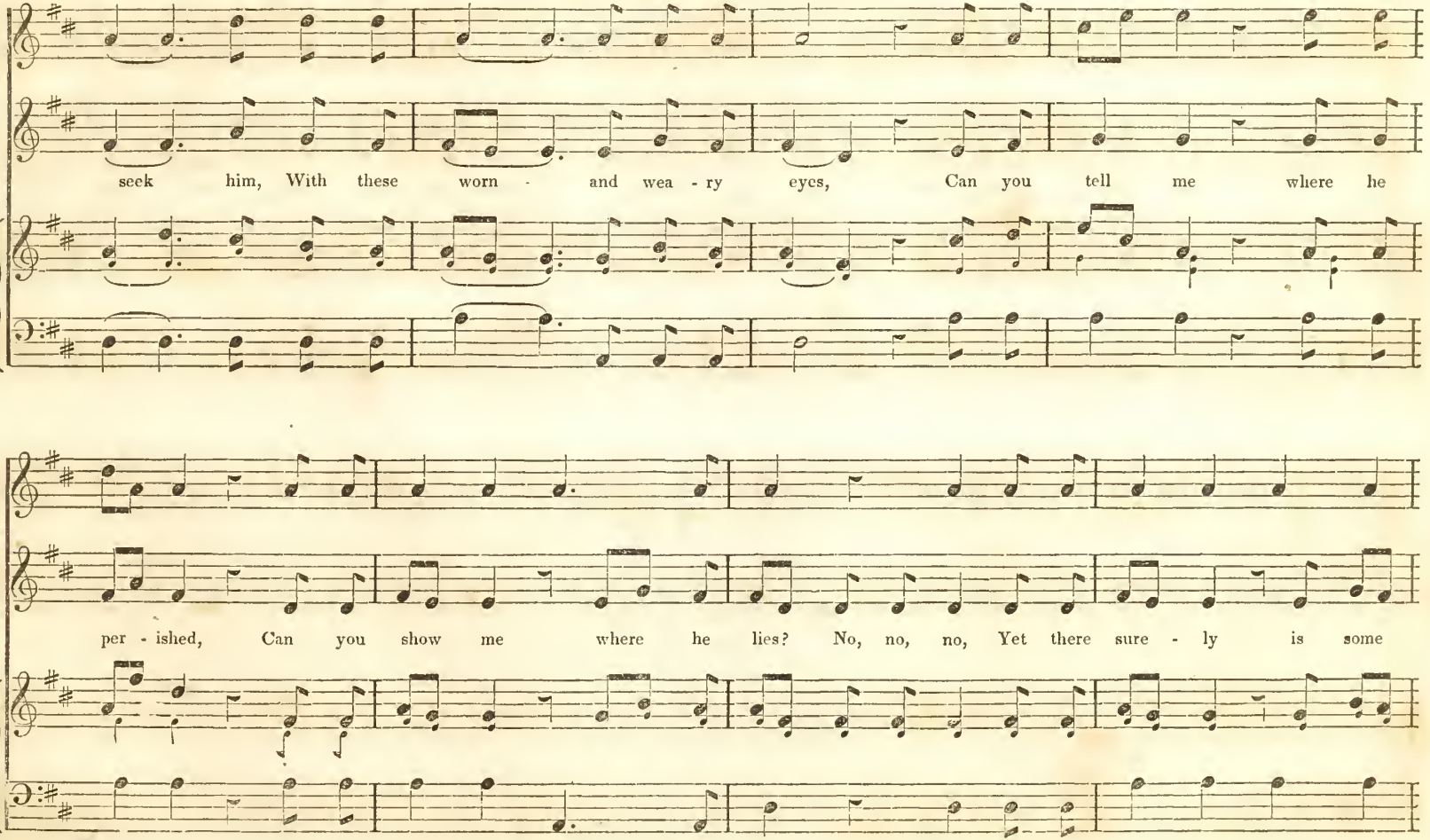

Flow'rets were springing, Sweet chimes were ringing, I hear them yet; Wild birds were sing - ing, Flow'rets were springing,
Flow'rets were springing, Sweet chimes were ringing, I hear them yet; Wild birds were sing - ing, Flow'rets were springing,
Sweet chimes were ringing, I can ne'er for - get; Sweet evening chimes, I can ne'er for - get.
Sweet chimes were ringing, I can ne'er for - get; Sweet evening chimes, I can ne'er for - get.
Sweet chimes were ringing, I can ne'er for - get; Sweet evening chimes, I can ne'er for - get.
Sweet chimes were ringing, I can ne'er for - get; Sweet evening chimes, I can ne'er for get.

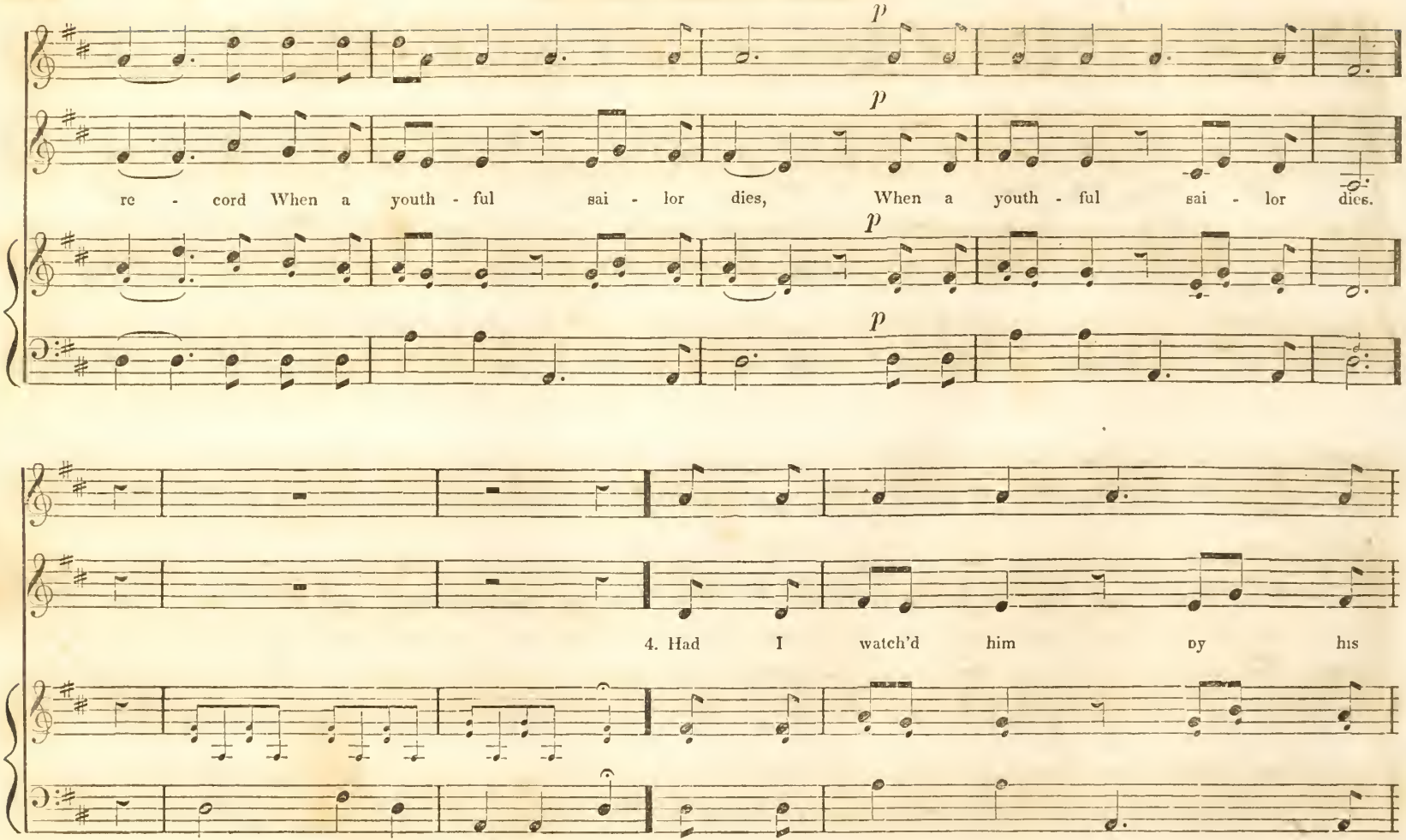

Andante.
1. Are there ti - dings in yon ves - sel, Proud - ly bound - ing o'er the wave, Are there
ti - dings for a moth - er, Who is mourn - ing for the brave? No, no, no, She is

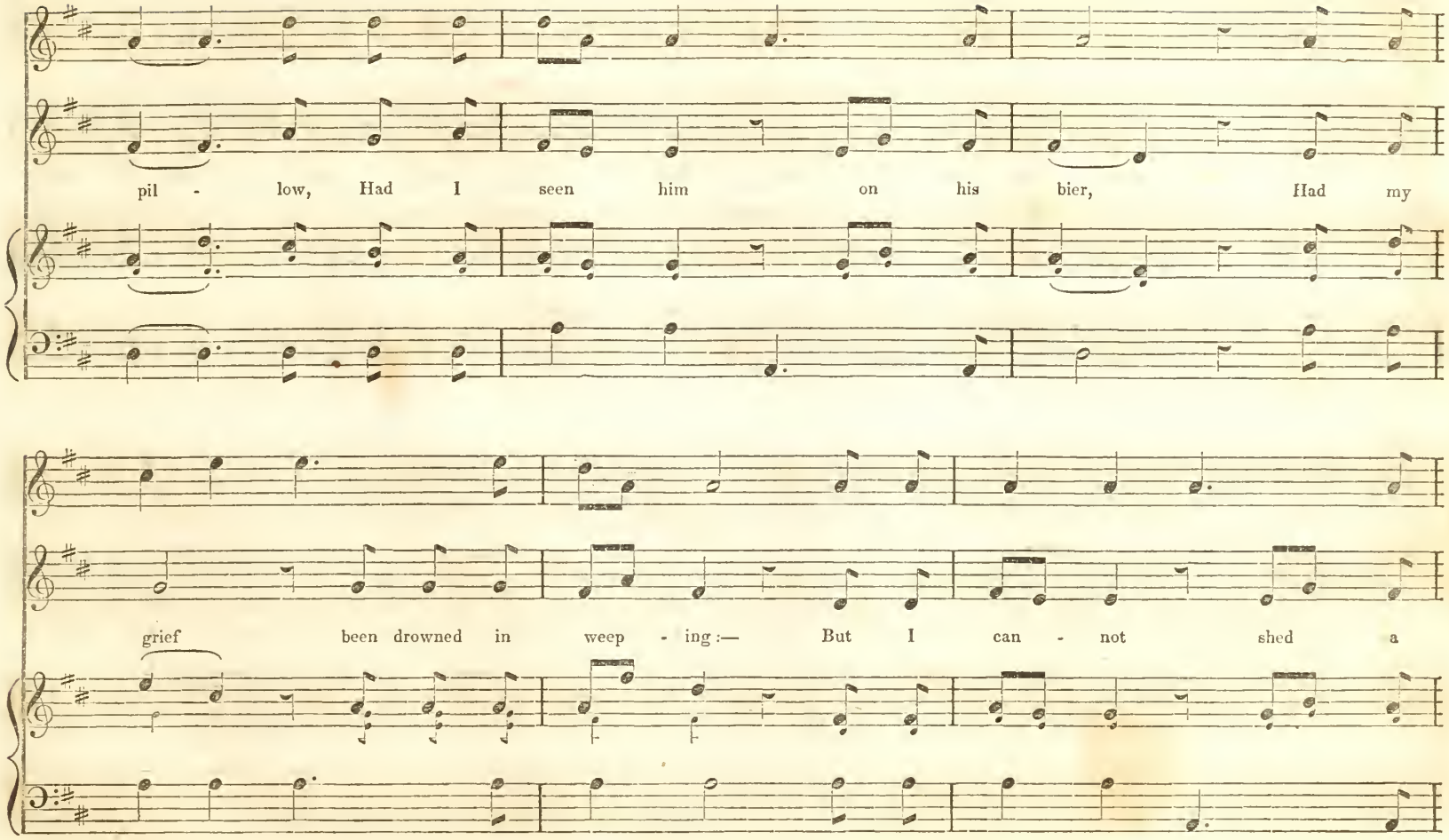

p
p
freight - ed with fond ti - dings; But no ti - dings from the grave, But no
p
p
ti - dings from the grave.
2. Do not ask me why I

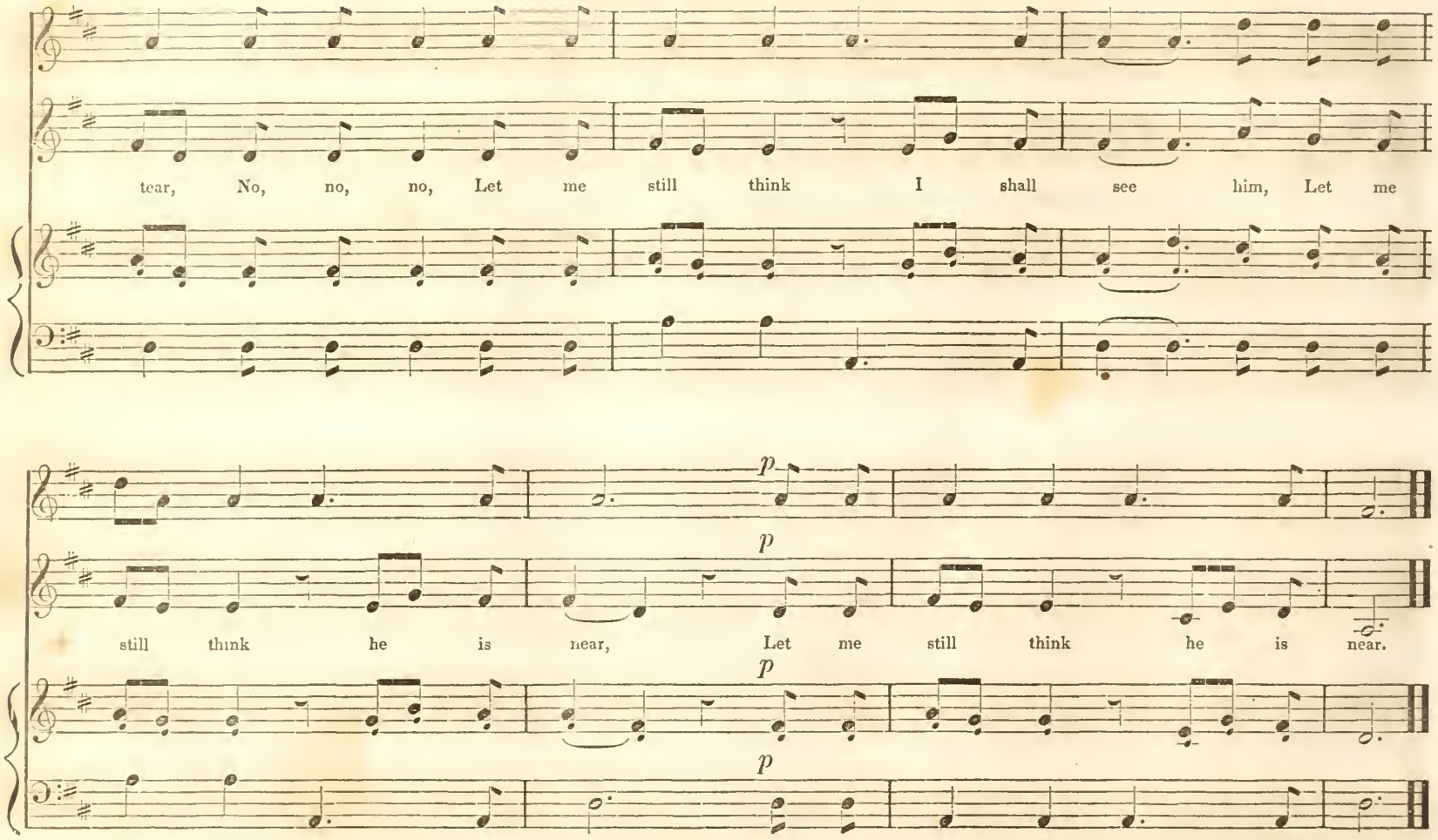

has - ten To each ves - sel that ap - pears, Why so anx - ious and so
wild - ly I wait the cher - ished hope of years; No, no, no, Though my

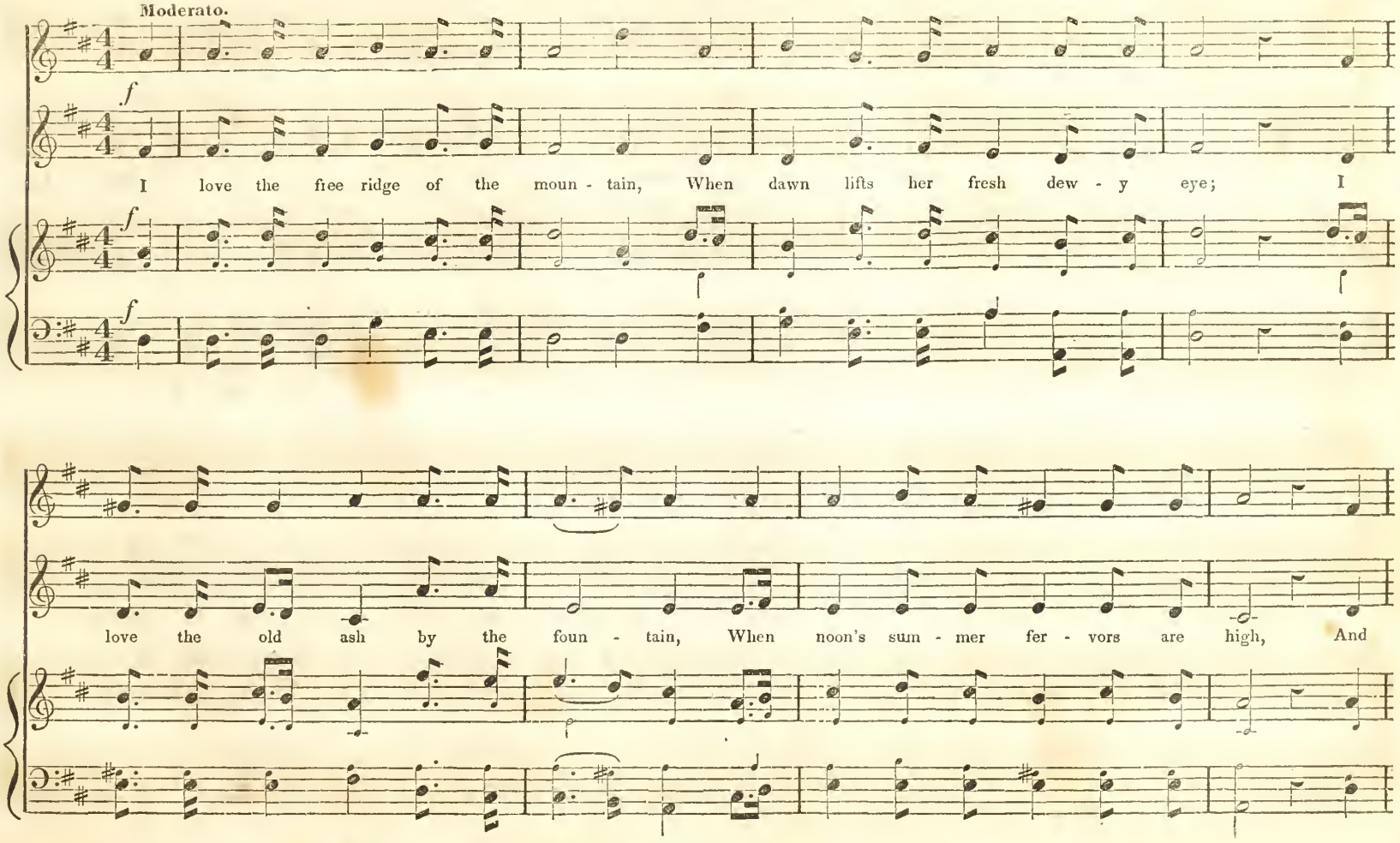

search prove un - a - vail - ing, What have I to do with tears, What have
I to do with tears.
3. Do not blame me when I


seek him, With these worn - and wea - ry eyes, Can you tell me where he
per - ished, Can you show me where he lies? No, no, no, Yet there sure - ly is some

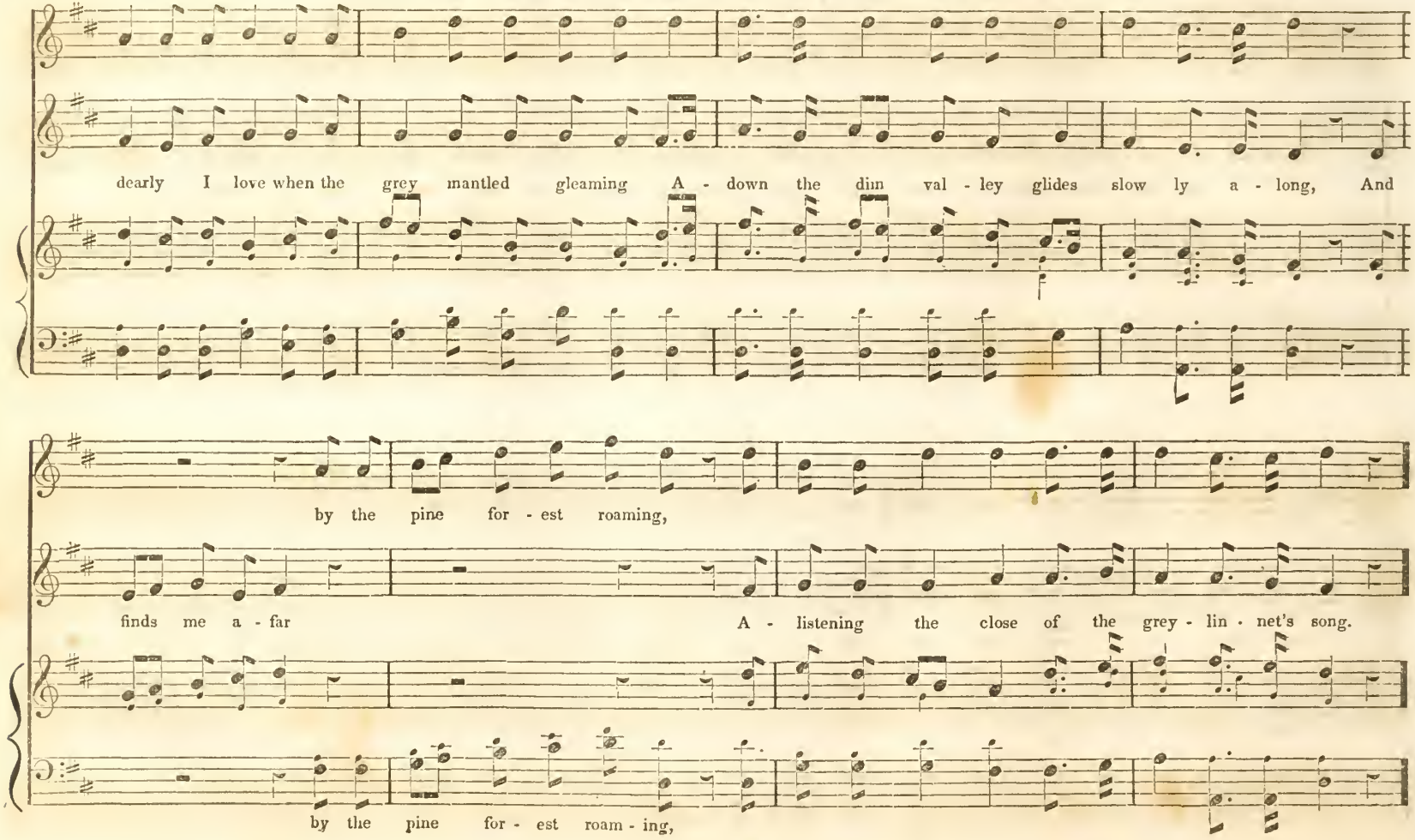

p
p
p
p
re - cord When a youth - ful sai - lor dies, When a youth - ful sai - lor dies.
4. Had I watch'd him by his

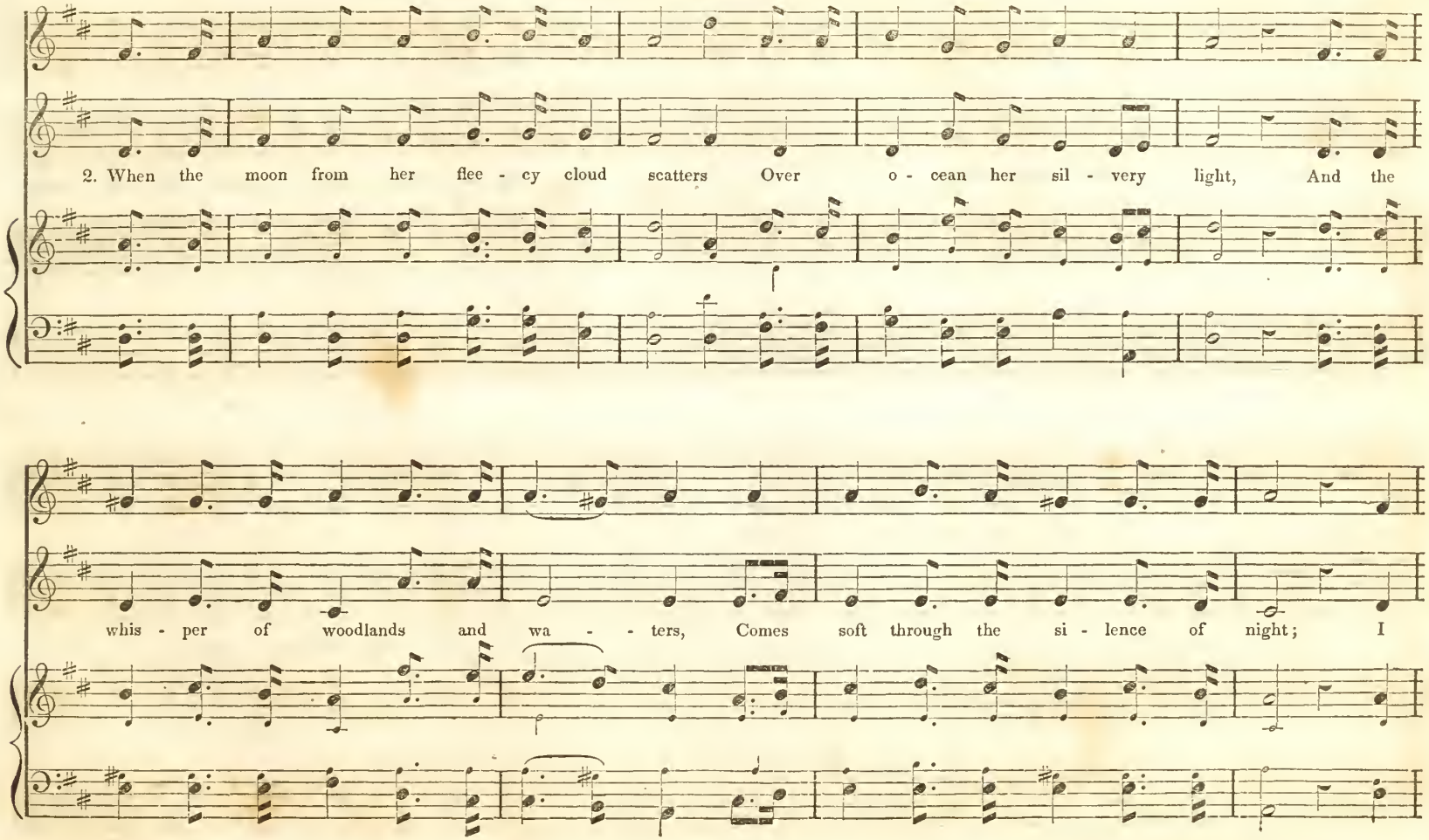

pil - low, Had I seen him on his bier, Had my
grief been drowned in weep - ing:— But I can - not shed a


tear, No, no, no, Let me still think I shall see him, Let me
p
p
still think he is near, Let me still think he is near.
p
p

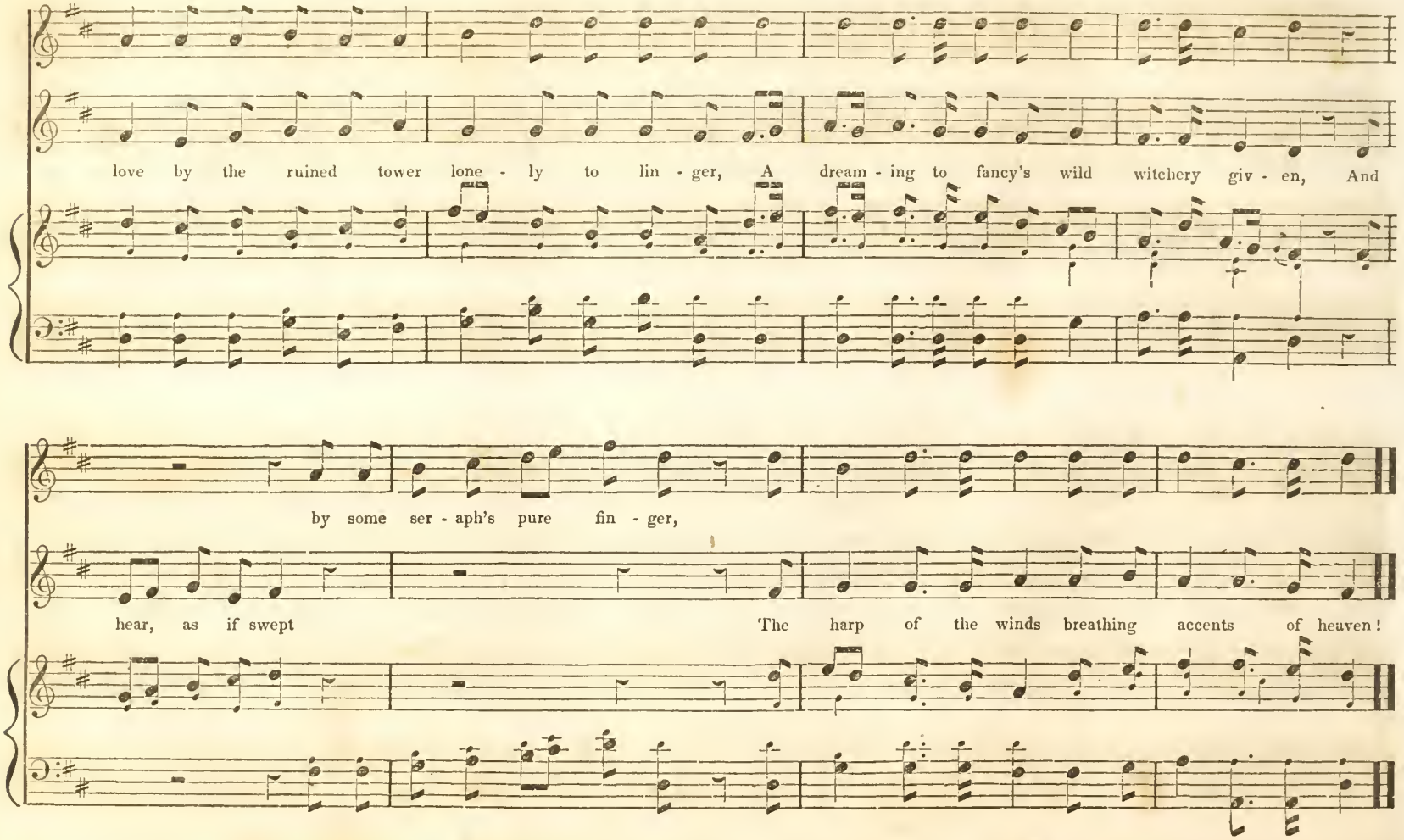

Moderato.
f
I love the free ridge of the moun - tain, When dawn lifts her fresh dew - y eye; I
love the old ash by the foun - tain, When noon's sum - mer fer - vors are high, And

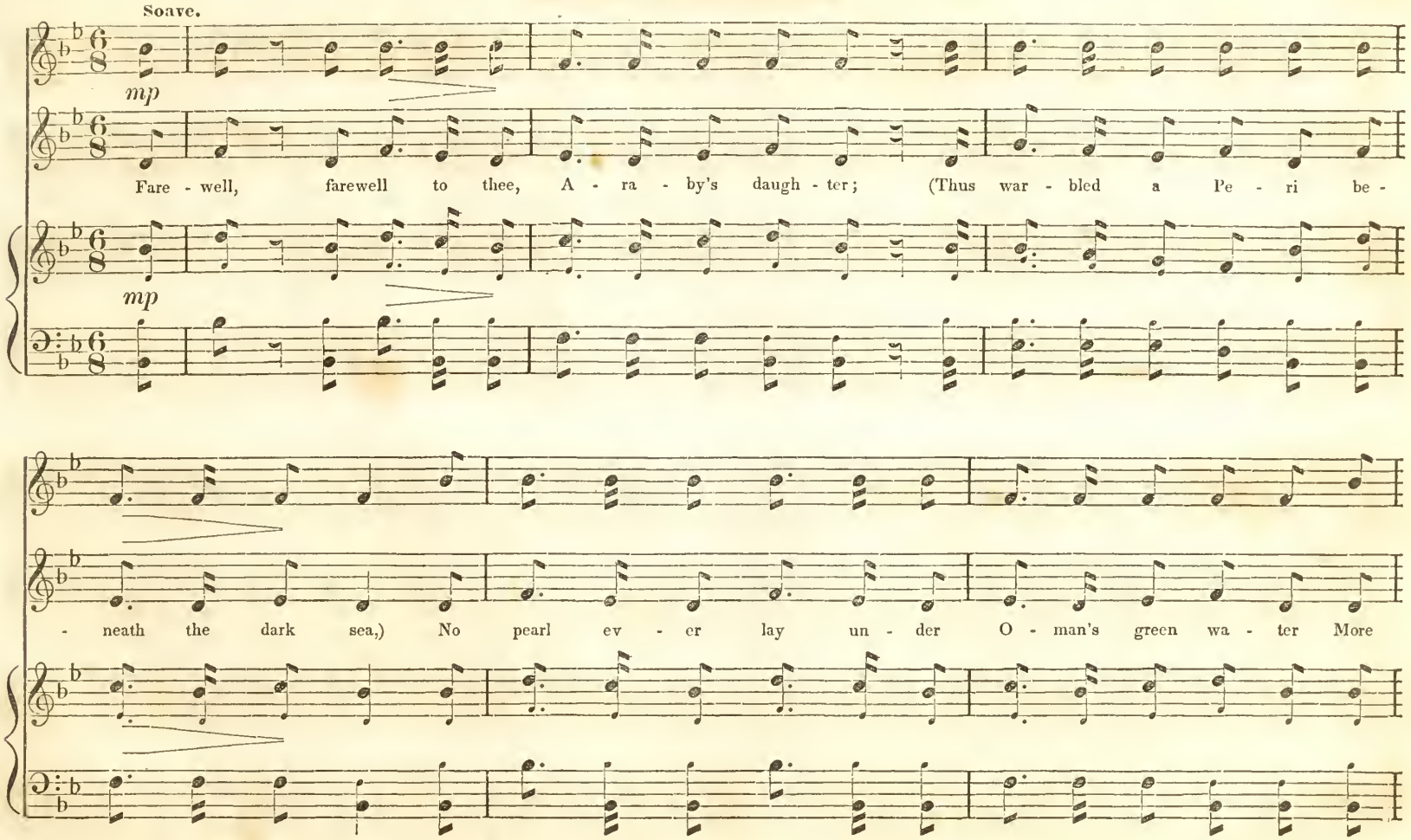
I LOVE THE FREE RIDGE OF THE MOUNTAIN.

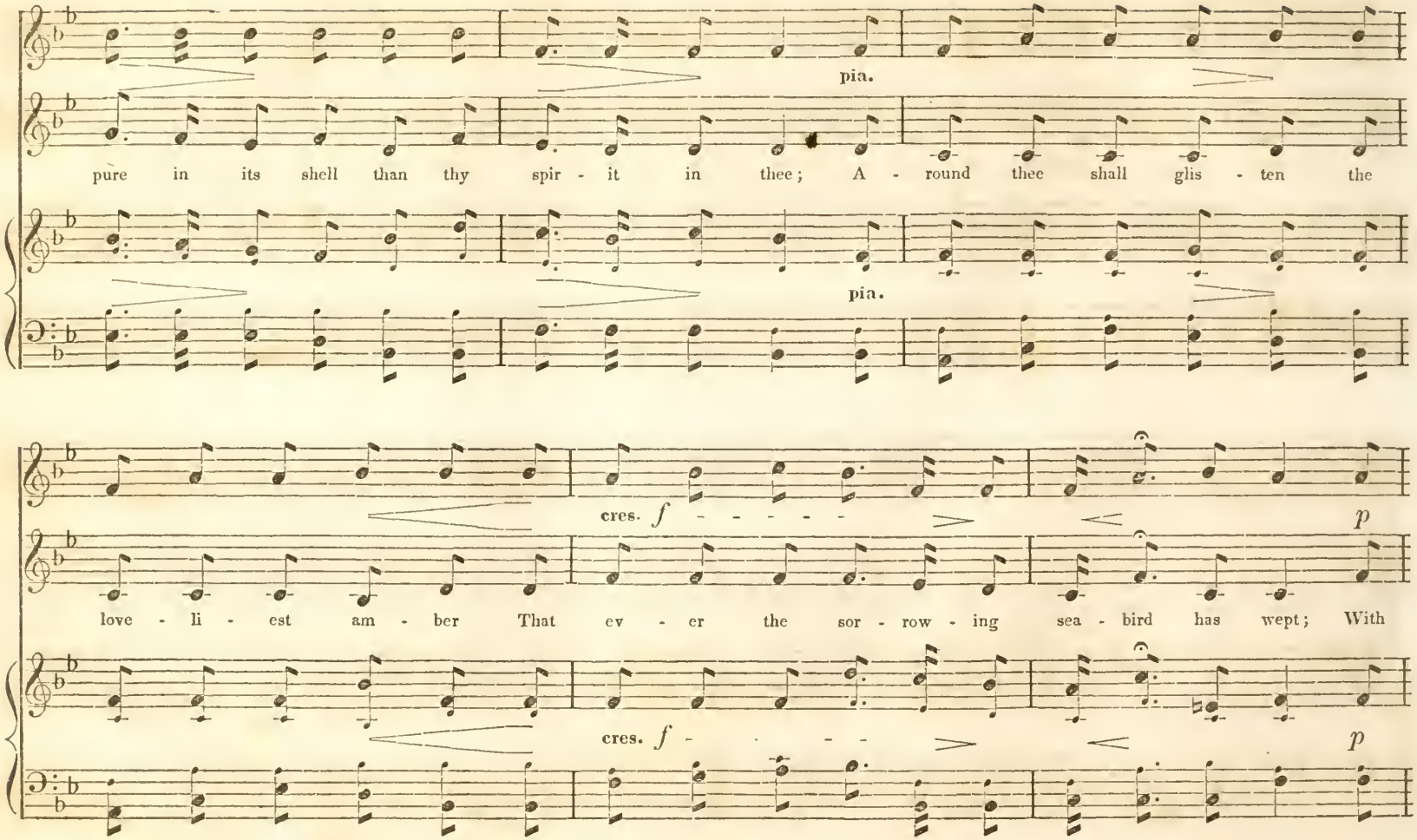


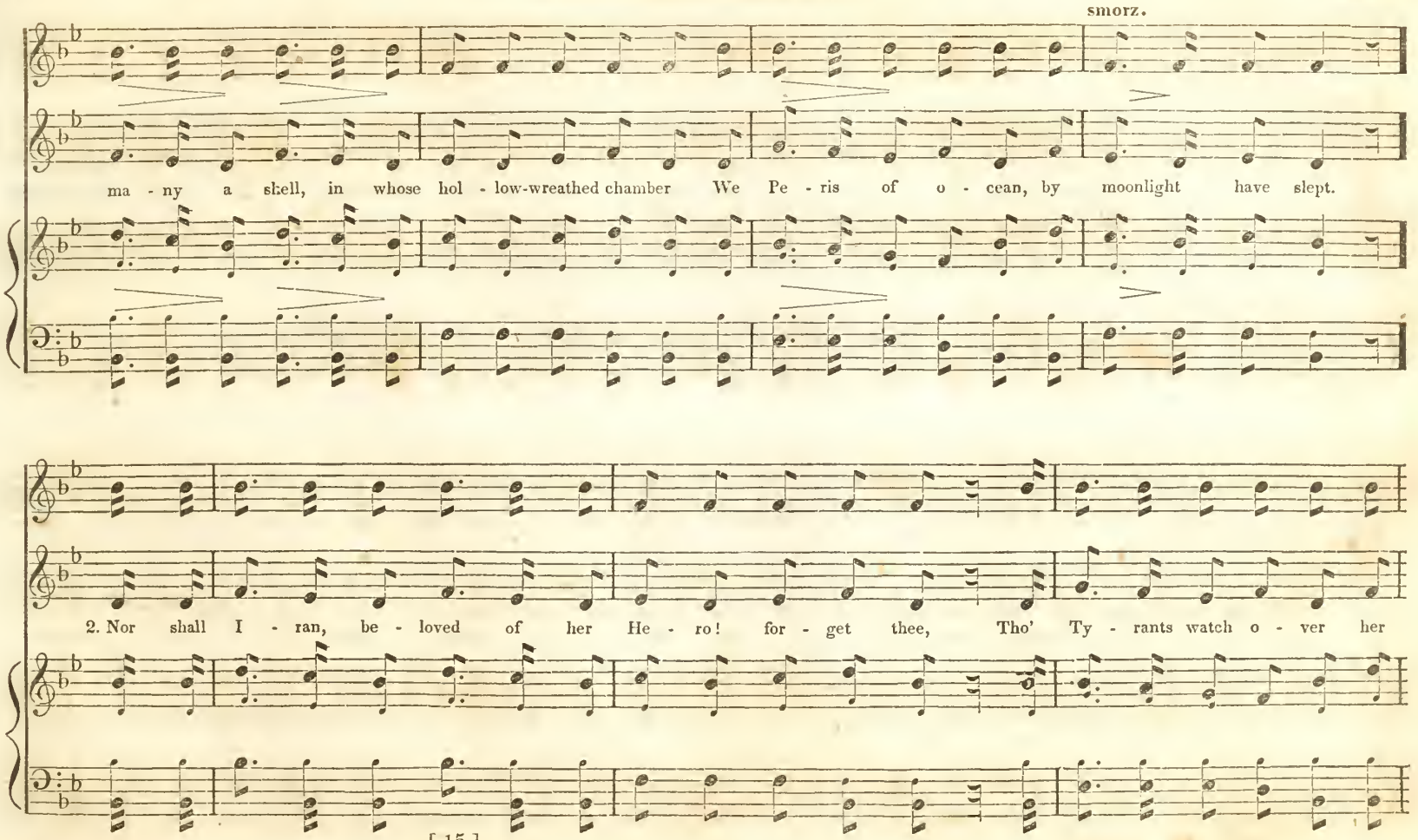

2. When the moon from her flee - cy cloud scatters Over o - cean her sil - very light, And the
whis - per of woodlands and wa - - ters, Comes soft through the si - lence of night; I

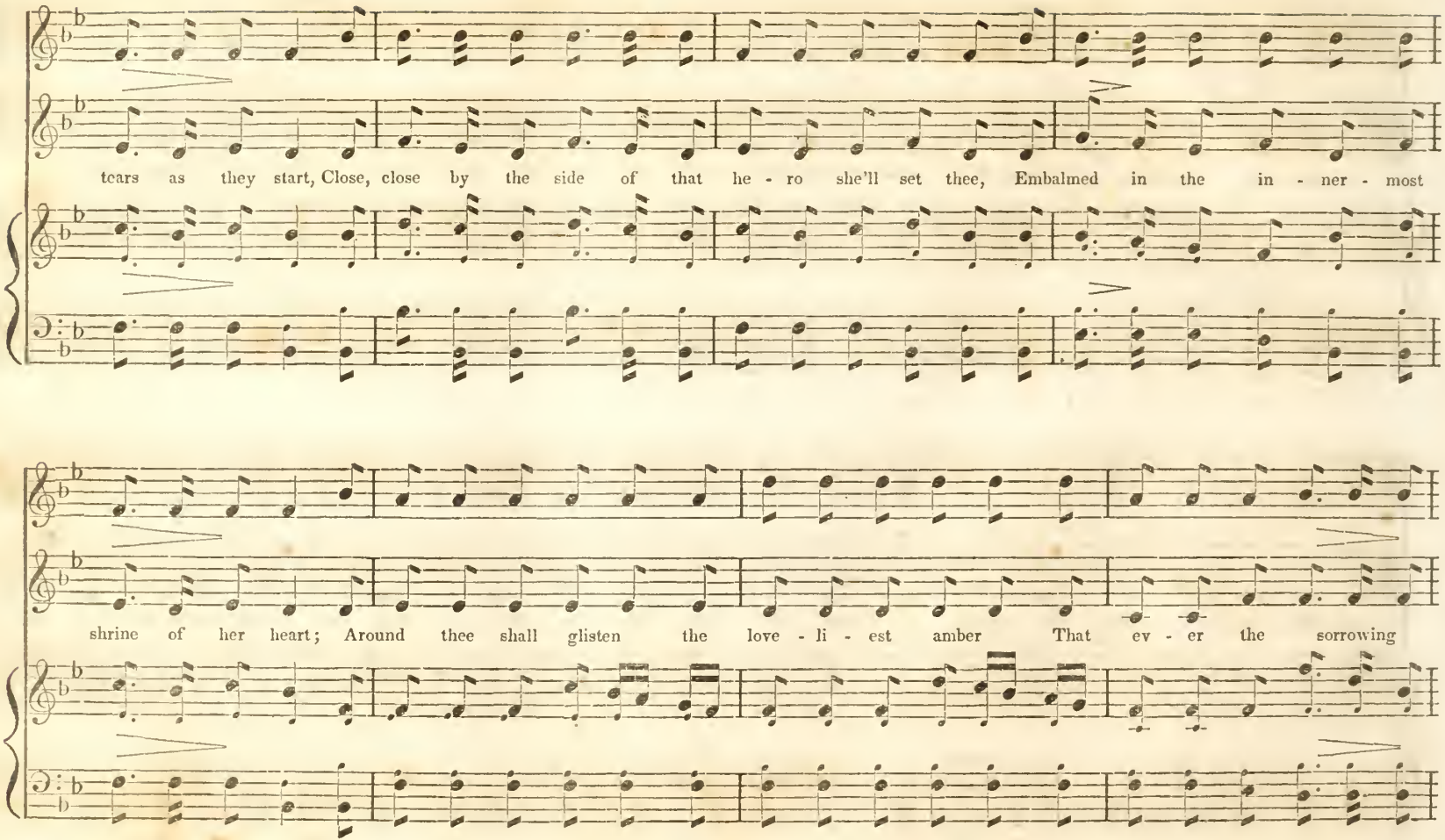
I LOVE THE FREE RIDGE OF THE MOUNTAIN.

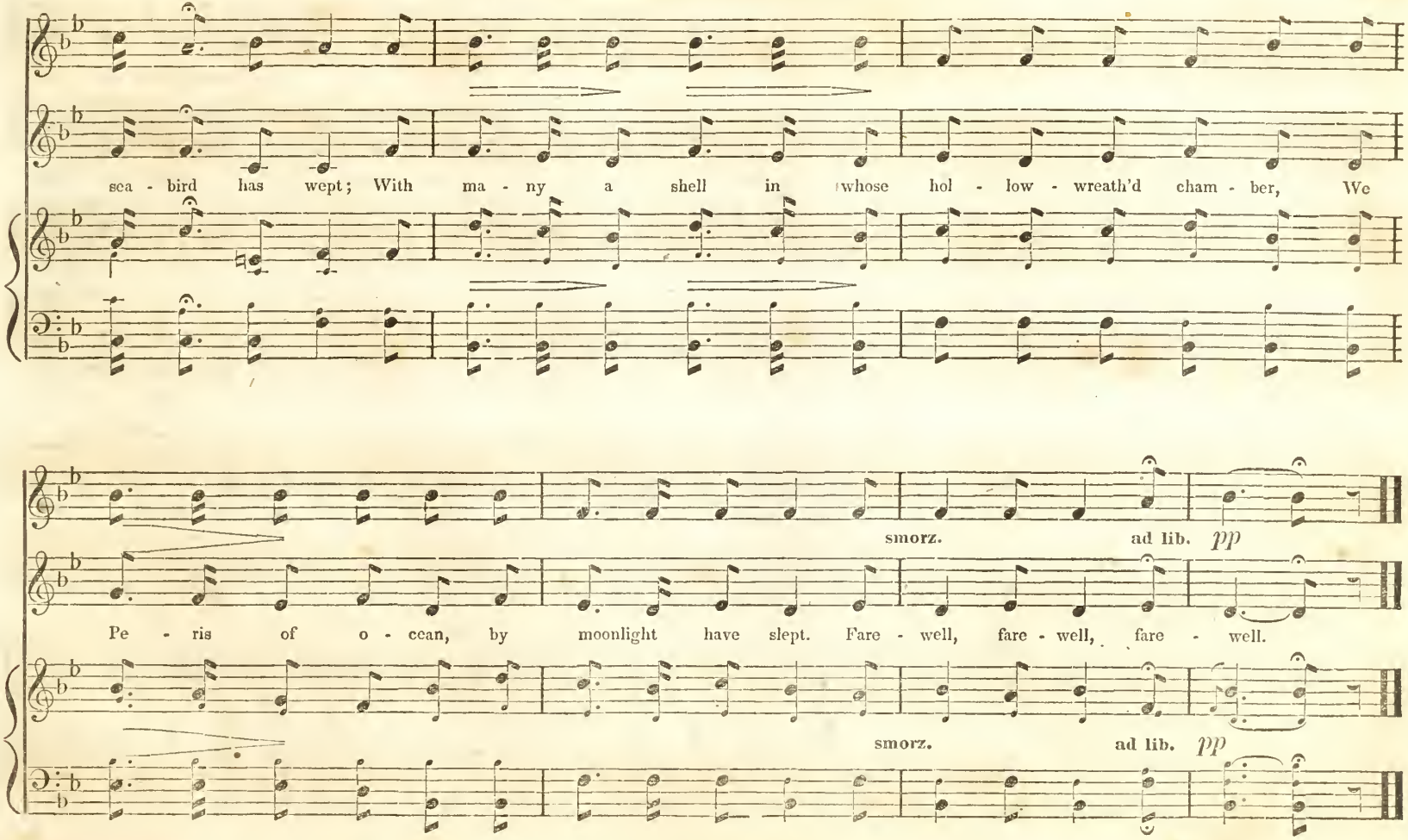



Soave.
mp
Fare - well, farewell to thee, A - ra - by's daugh - ter; (Thus war - bled a Pe - ri be -
mp
- neath the dark sea,) No pearl ev - er lay un - der O - man's green wa - ter More

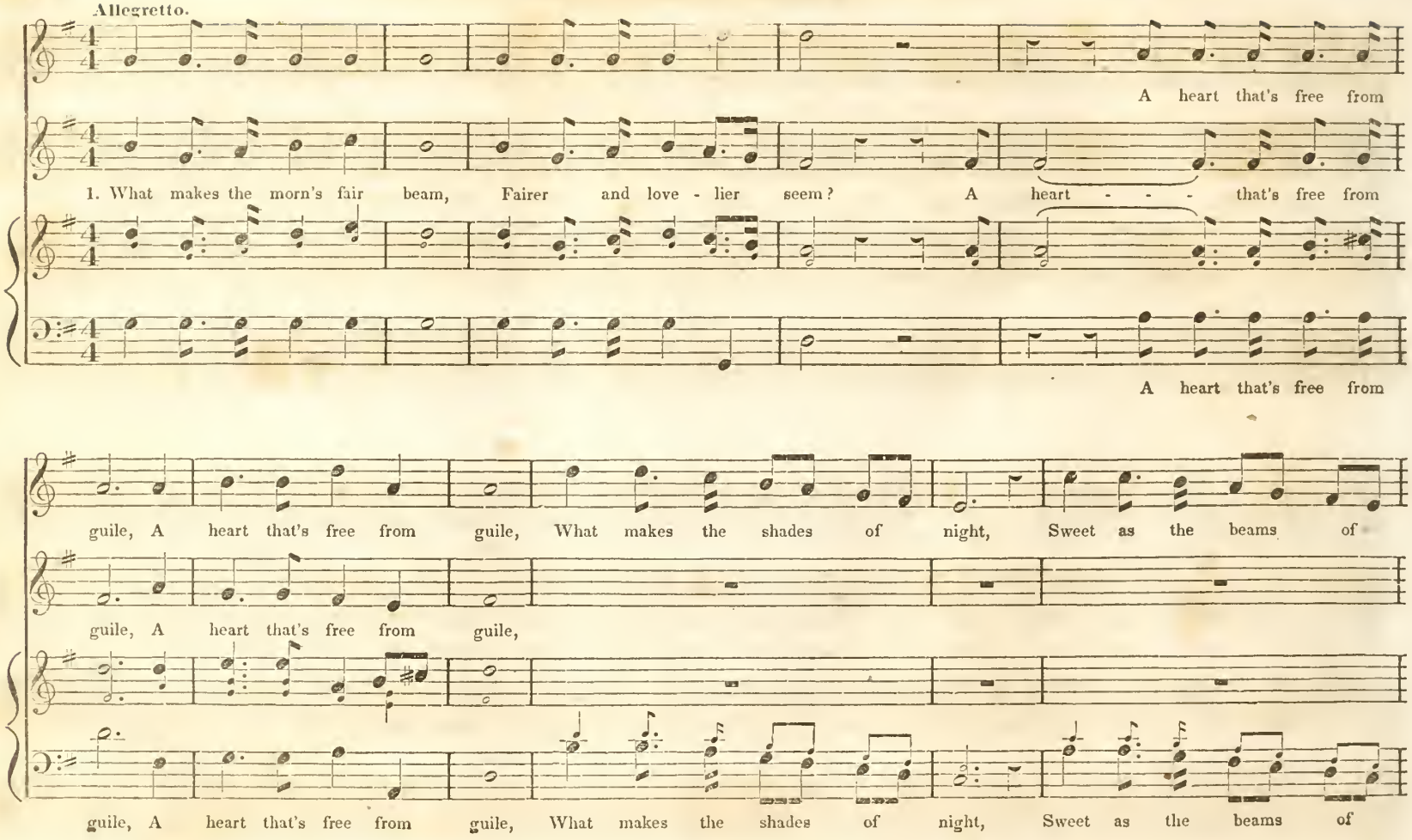

pia.
pure in its shell than thy spir - it in thee; A - round thee shall glis - ten the
pia.
cres. f
p
love - li - est am - ber That ev - er the sor - row - ing sea - bird has wept; With
cres. f
p

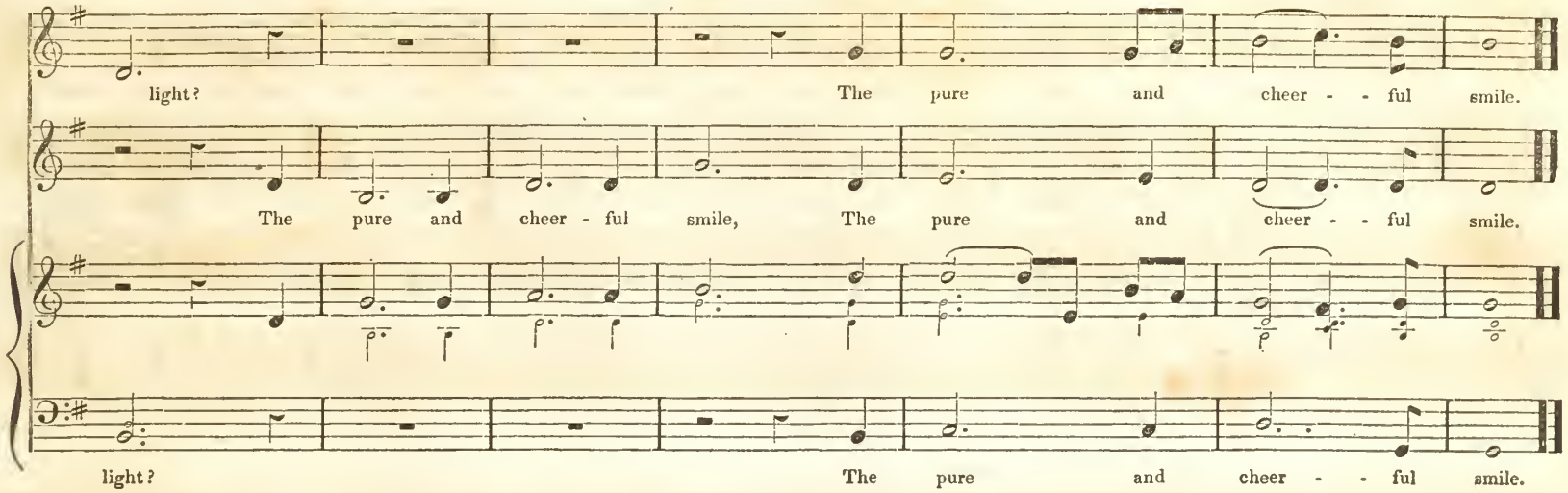

smorz.
ma - ny a shell, in whose hol - low-wreathed chamber We Pe - ris of o - cean, by moonlight have slept.
2. Nor shall I - ran, be - loved of her He - ro! for - get thee, Tho' Ty - rants watch o - ver her


tears as they start, Close, close by the side of that he - ro she'll set thee, Embalmed in the in - ner - most
shrine of her heart; Around thee shall glisten the love - li - est amber That ev - er the sorrowing


sea - bird has wept; With ma - ny a shell in whose hol - low - wreath'd cham - ber, We
smorz.
ad lib.
pp
Pe - ris of o - cean, by moonlight have slept. Fare - well, fare - well, fare - well.
smorz.
ad lib.
pp

WHAT MAKES THE MORN'S FAIR BEAM.





2.

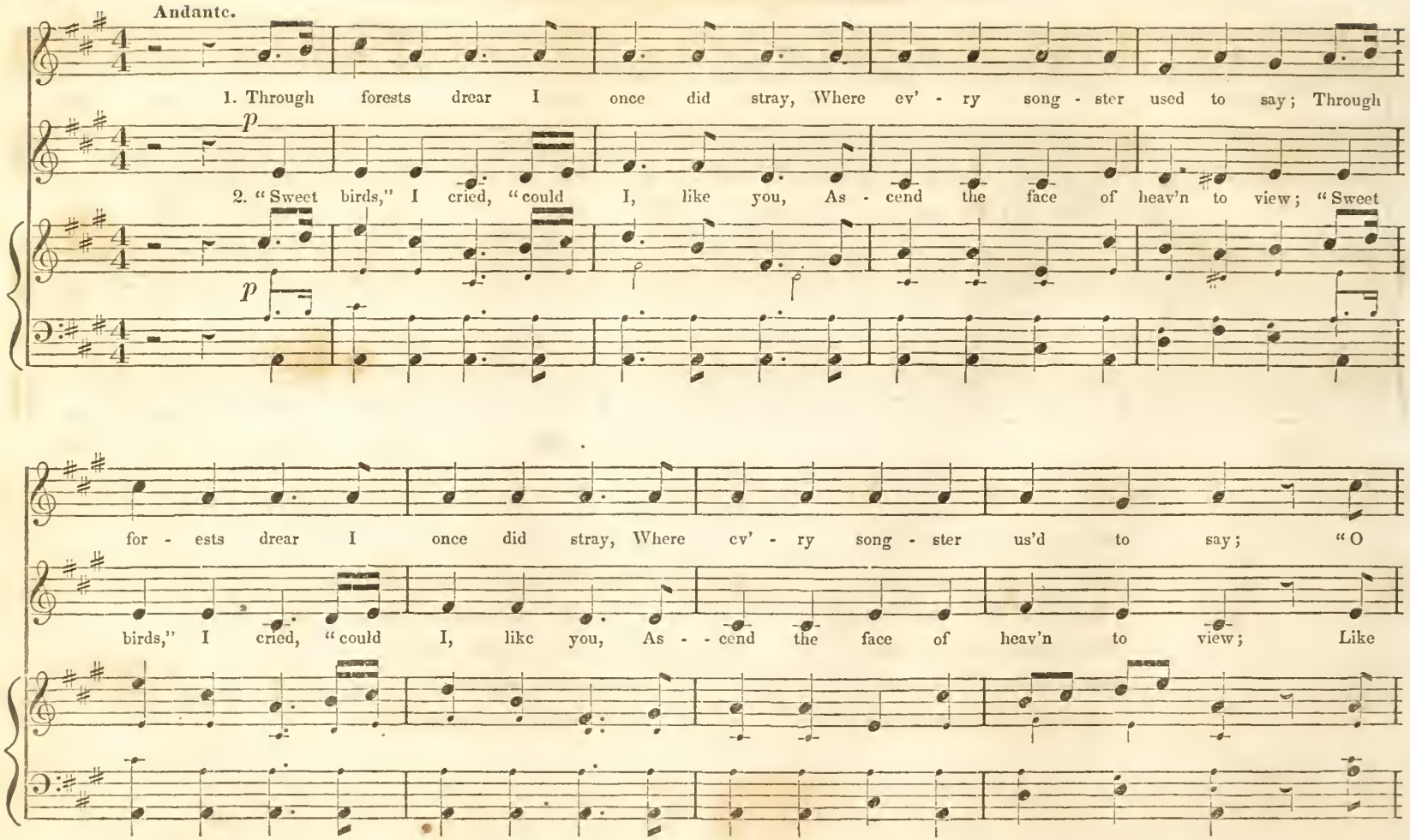
Who hears the thunder roll
Calm, with a tranquil soul ?
The heart that's free from guile
What turns the envious dart
Back to its own false heart ?
The pure and cheerful smile

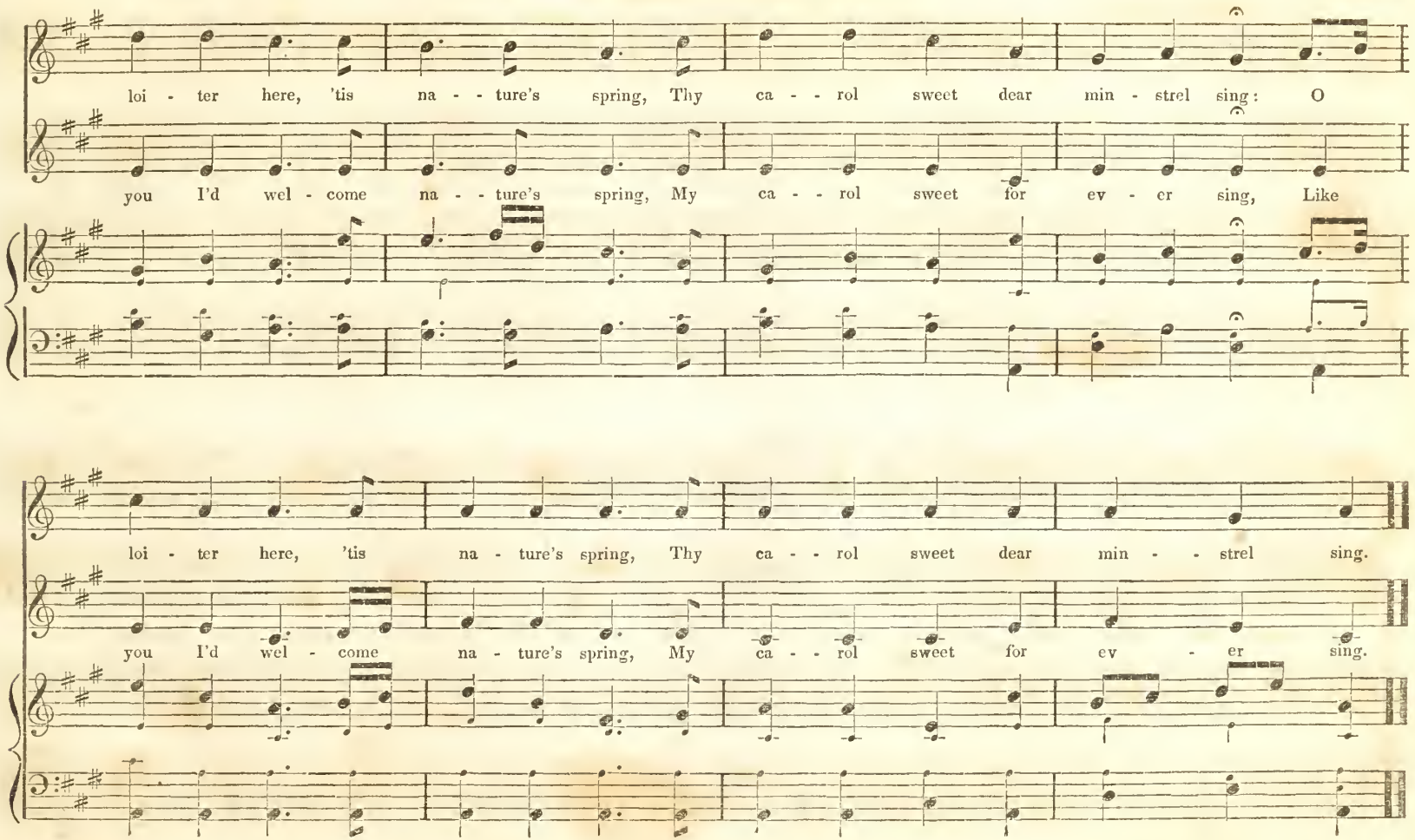
3

He who in scenes of joy,
Would life's quick hours employ,
Must have no heart of guile ,
Then come whatever may
His looks will still be gay,
And wear a cheerful smile

THROUGH FORESTS DREAR.

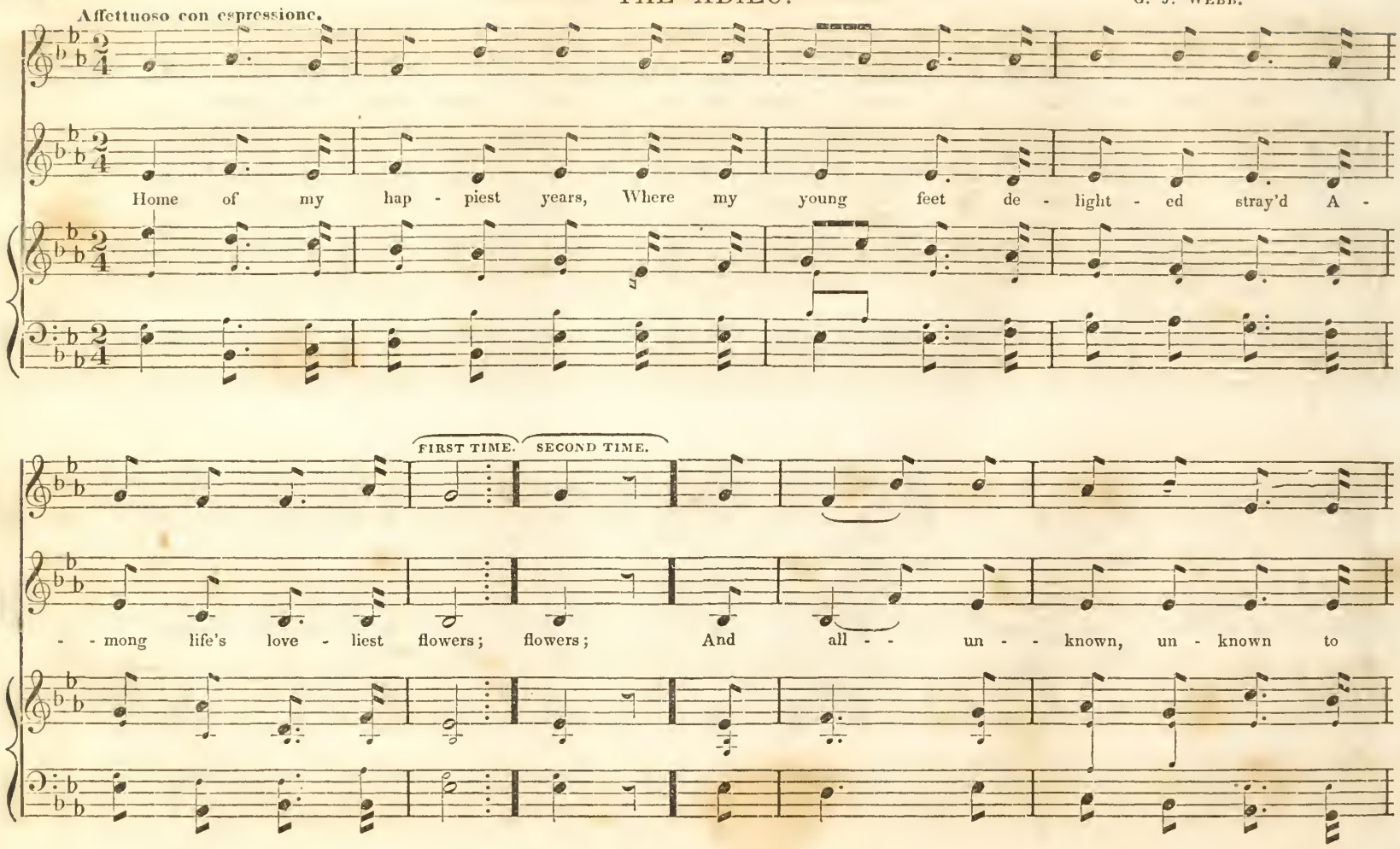
T. ATWOOD.

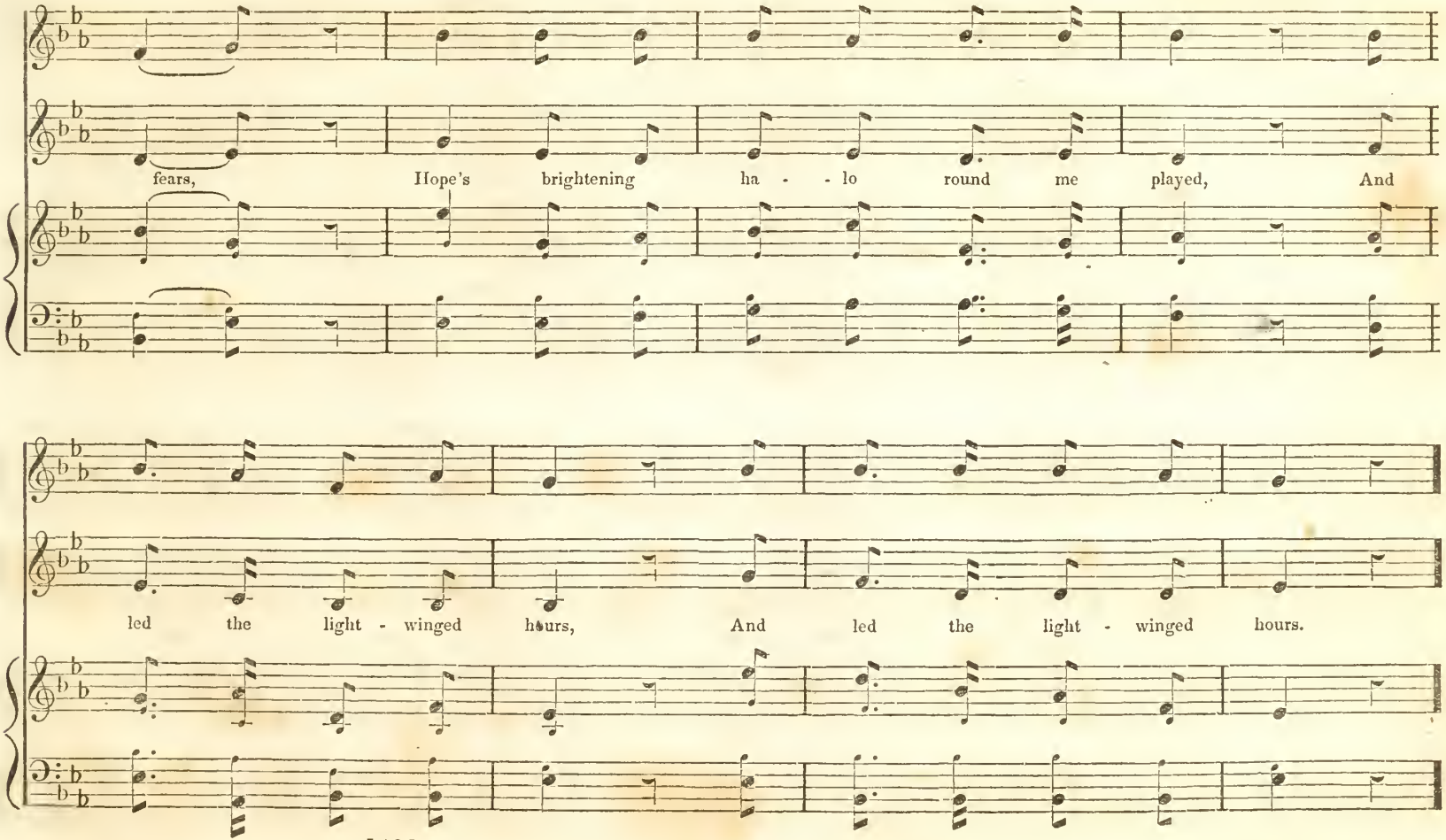


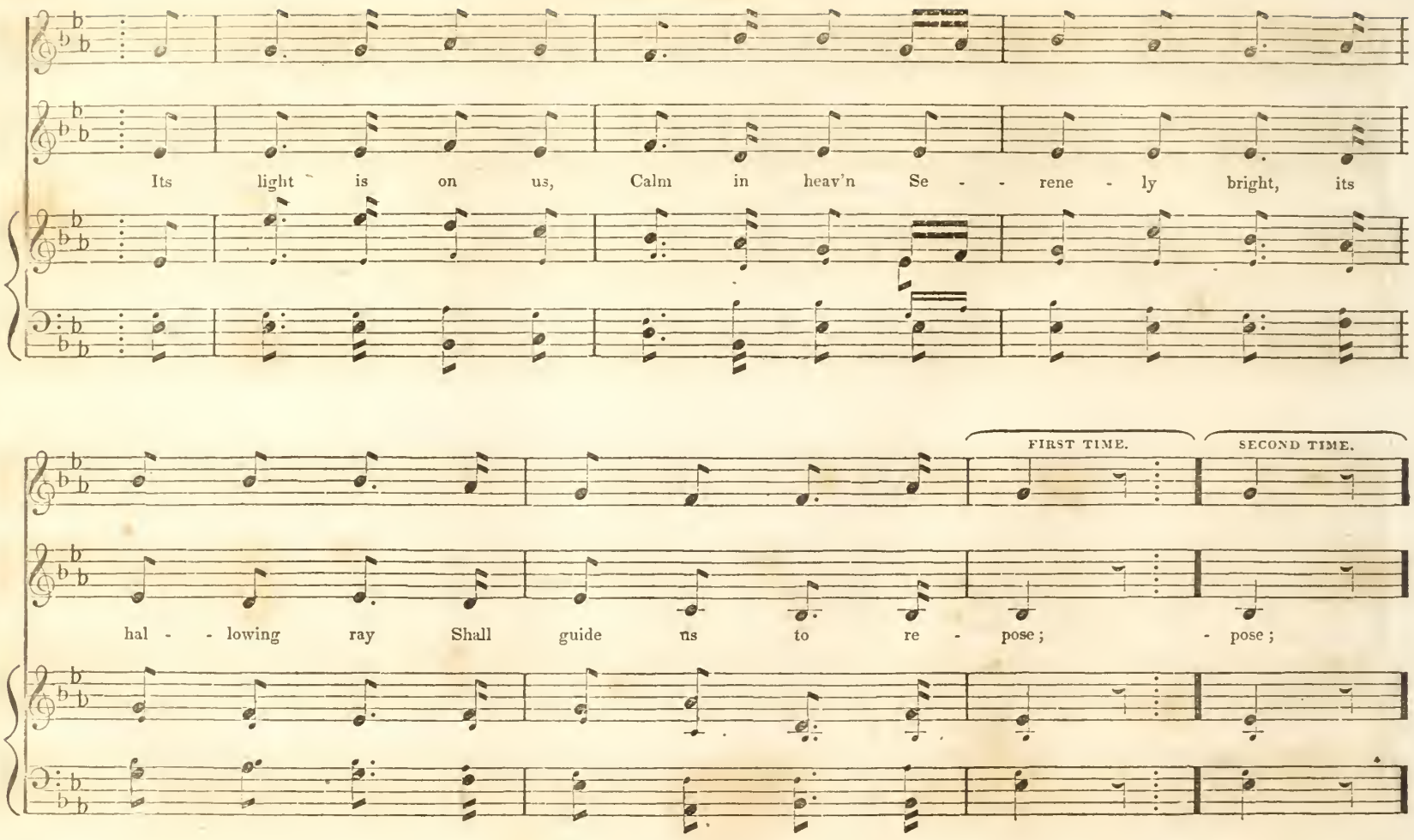

loi - ter here, 'tis na - - ture's spring, Thy ca - - rol sweet dear min - strel sing: O
you I'd wel - come na - - ture's spring, My ca - - rol sweet for ev - er sing, Like
loi - ter here, 'tis na - ture's spring, Thy ca - - rol sweet dear min - - strel sing.
you I'd wel - come na - ture's spring, My ca - - rol sweet for ev - - er sing.

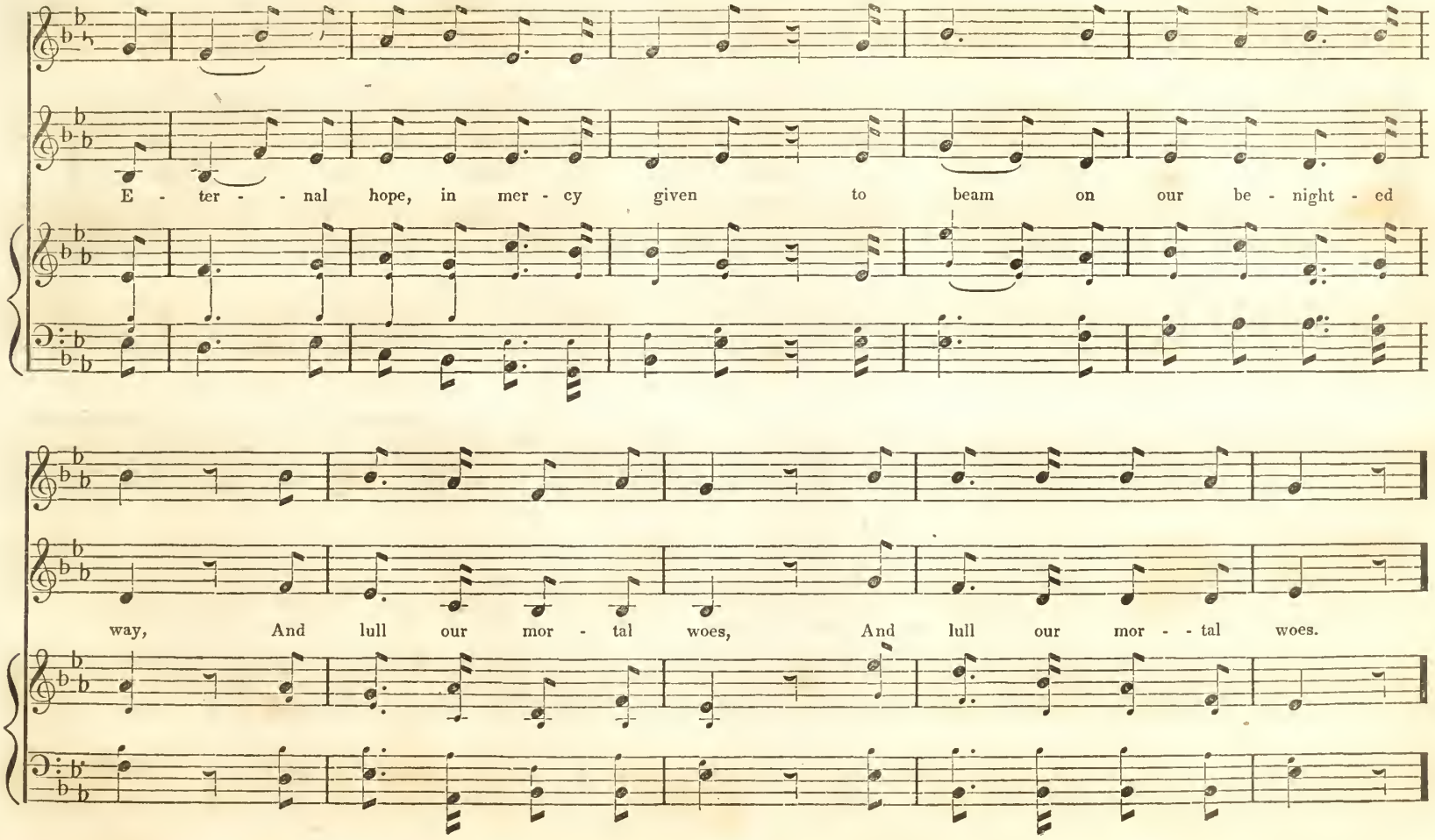
THE ADIEU.

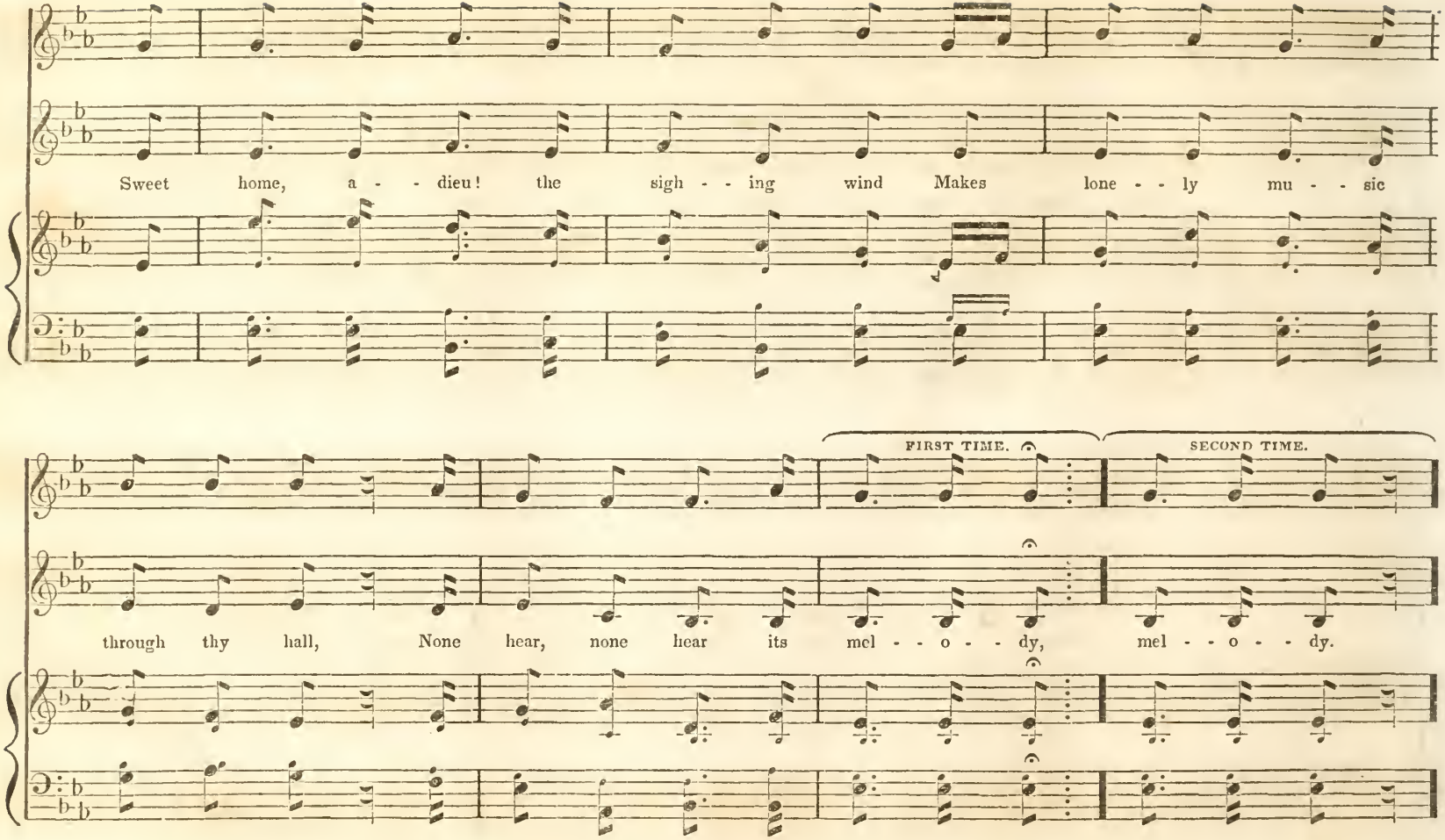
G. J. WEBB.

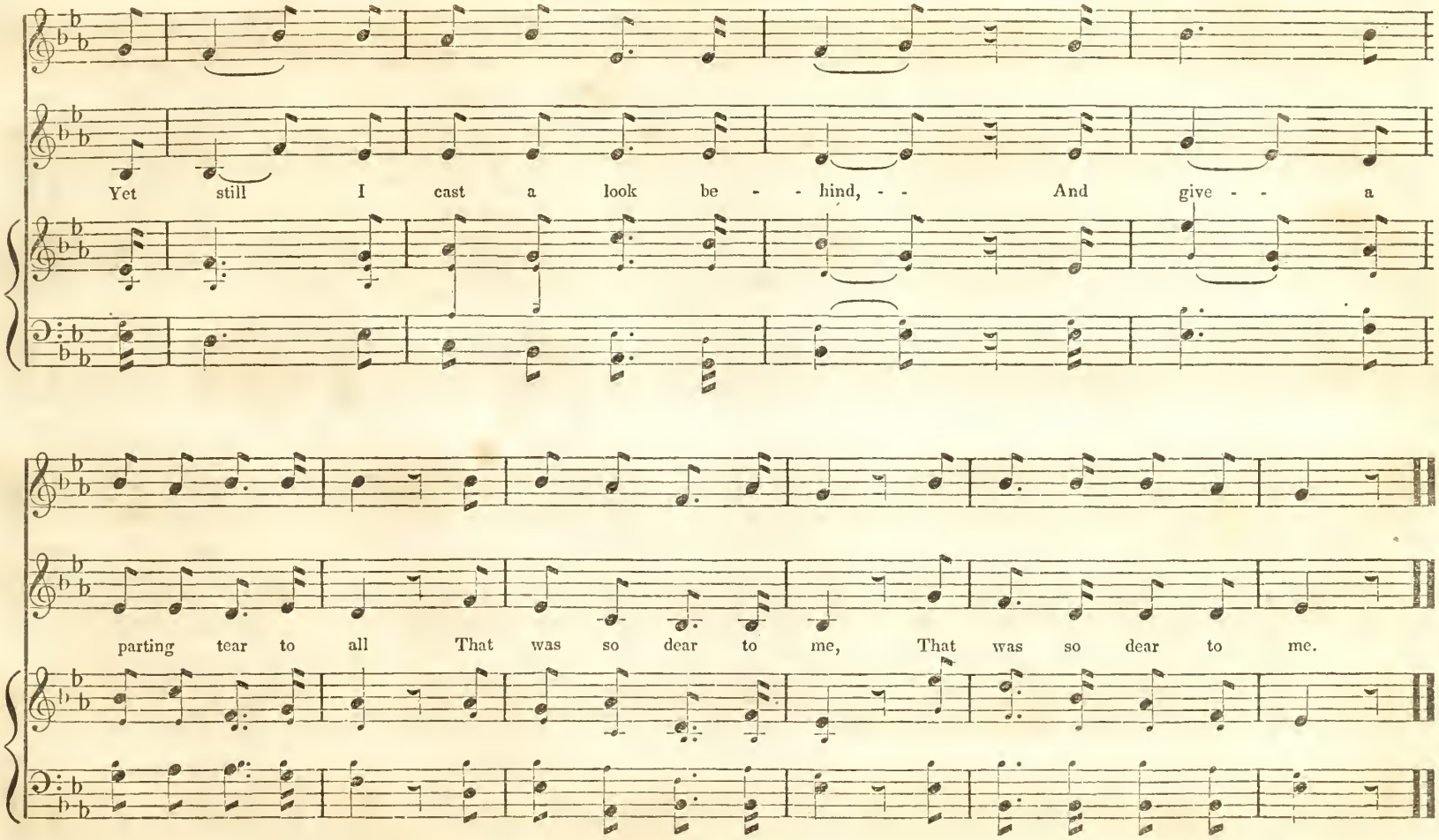



fears, Hope's brightening ha - - lo round me played, And
led the light - winged hours, And led the light - winged hours.


Its light is on us, Calm in heav'n Se - - rene - ly bright, its
FIRST TIME.
SECOND TIME.
hal - - lowing ray Shall guide us to re - pose; - pose;

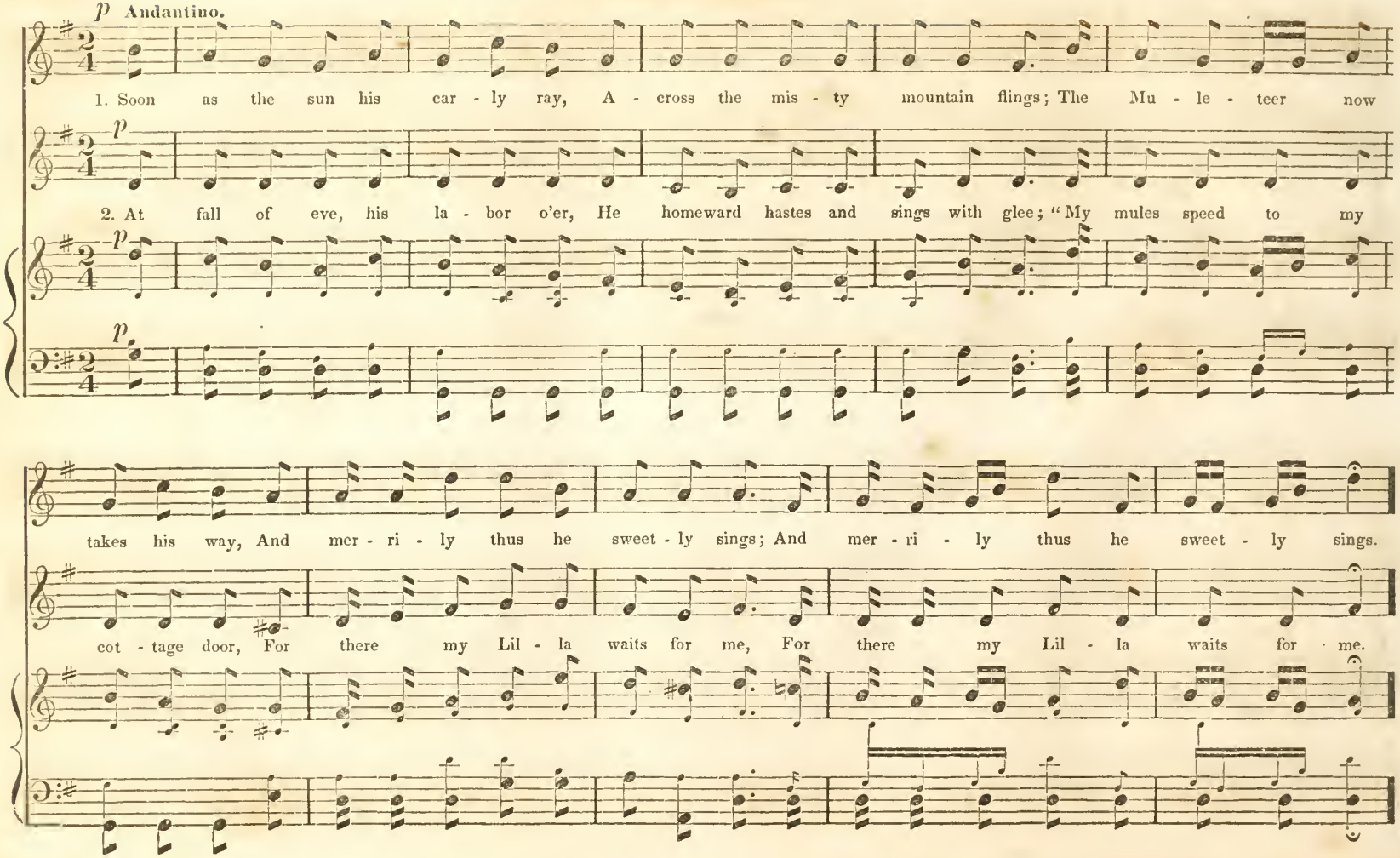

E - ter - - nal hope, in mer - cy given to beam on our be - night - ed
way, And lull our mor - tal woes, And lull our mor - - tal woes.

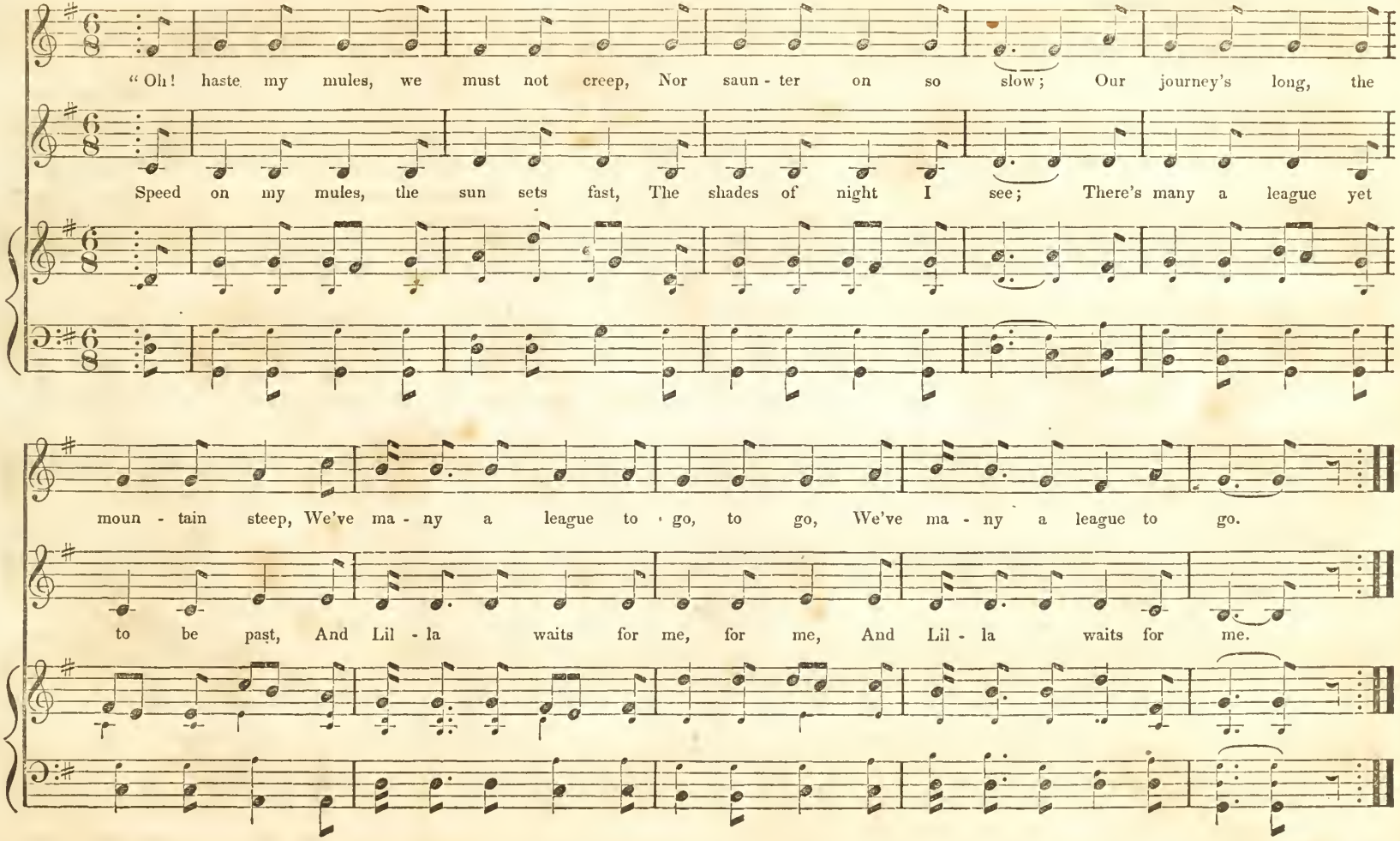

Sweet home, a - - dieu! the sigh - - ing wind Makes lone - - ly mu - - sic
FIRST TIME.
SECOND TIME.
through thy hall, None hear, none hear its mel - - o - - dy, mel - - o - - dy.


Yet still I cast a look be - - hind, - - And give - - a
parting tear to all That was so dear to me, That was so dear to me.

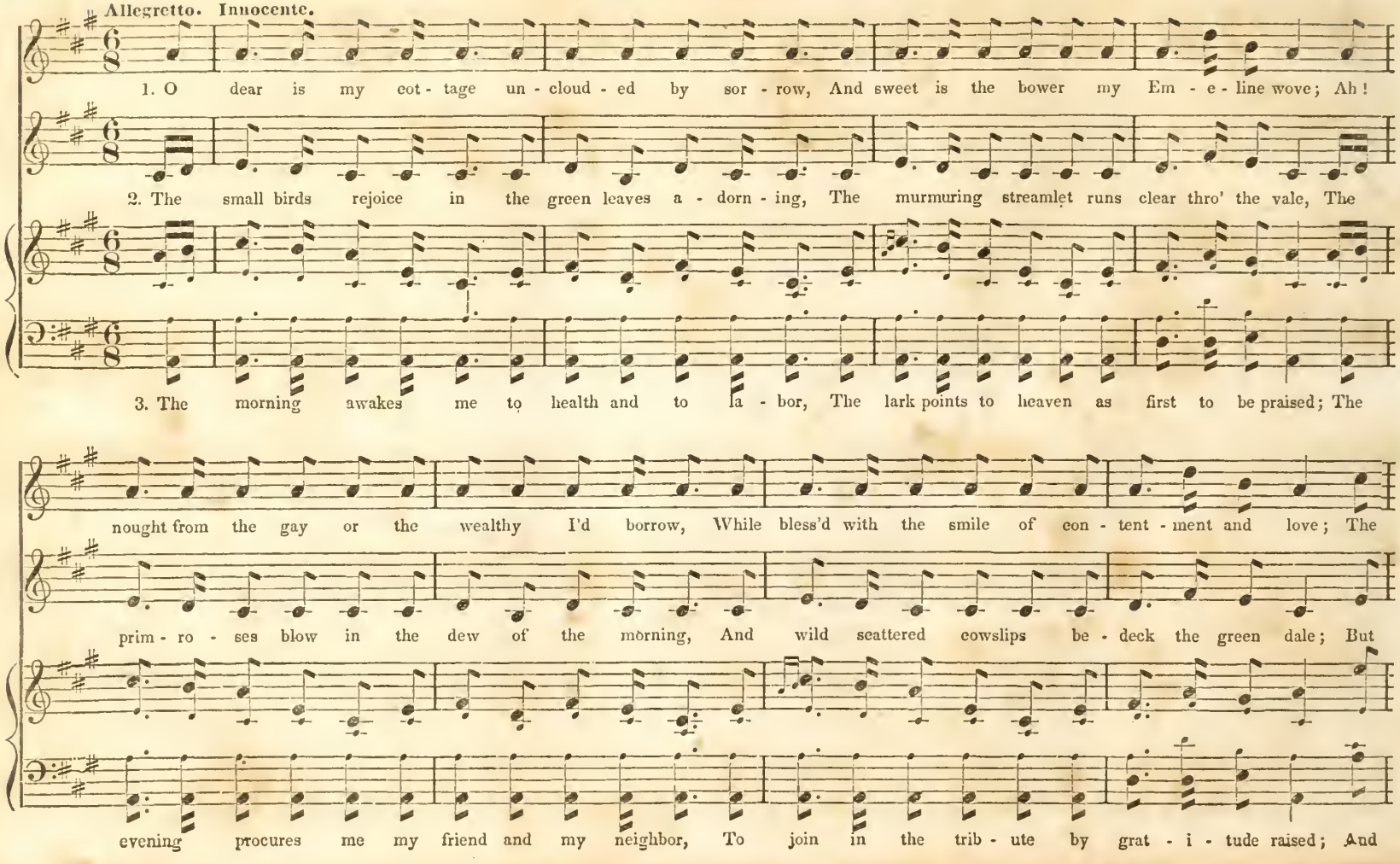
THE MULETEER.

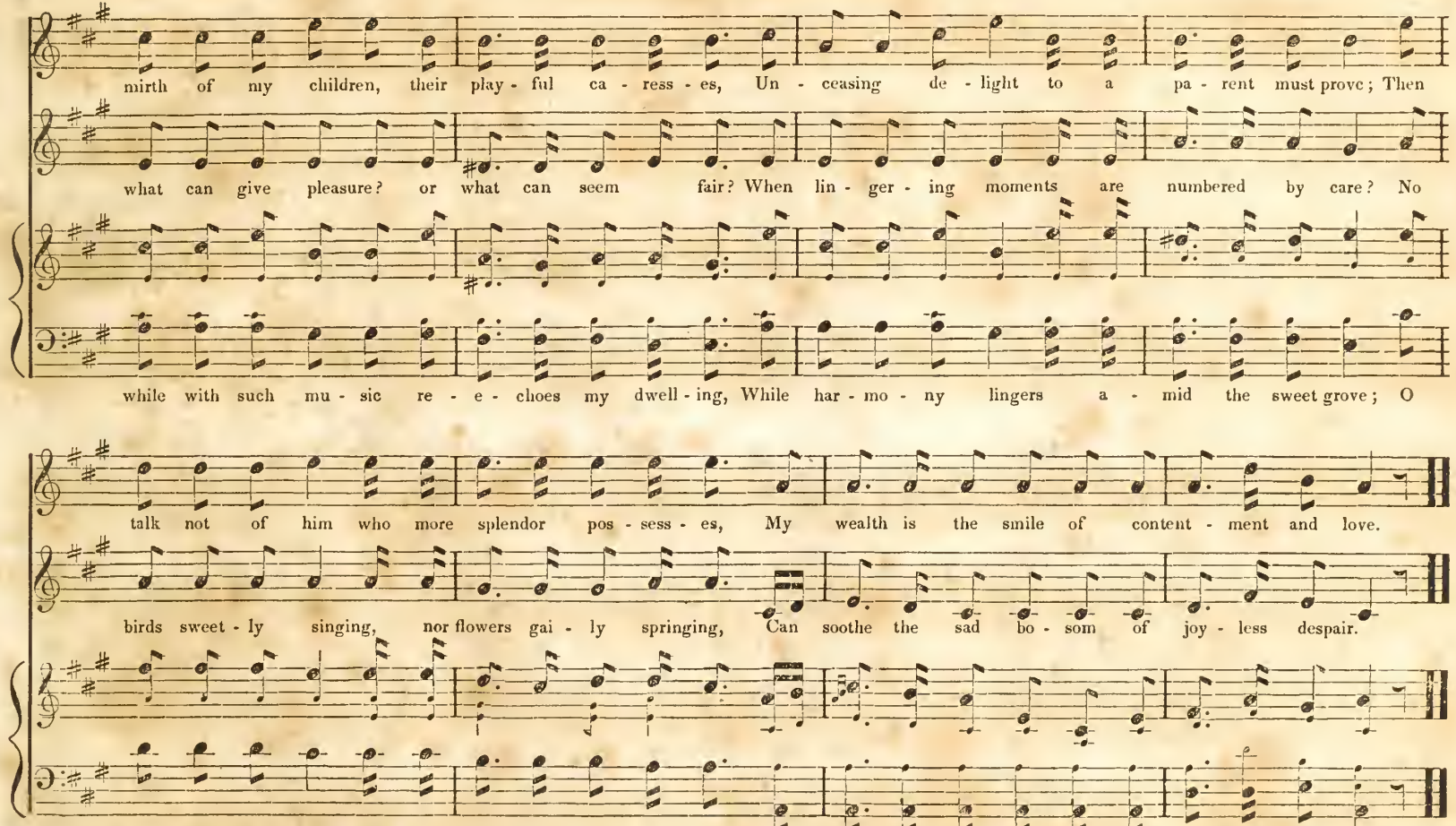
A. MEVES.




"Oh! haste my mules, we must not creep, Nor saun - ter on so slow; Our journey's long, the
Speed on my mules, the sun sets fast, The shades of night I see; There's many a league yet
moun - tain steep, We've ma - ny a league to go, to go, We've ma - ny a league to go.
to be past, And Lil - la waits for me, for me, And Lil - la waits for me.

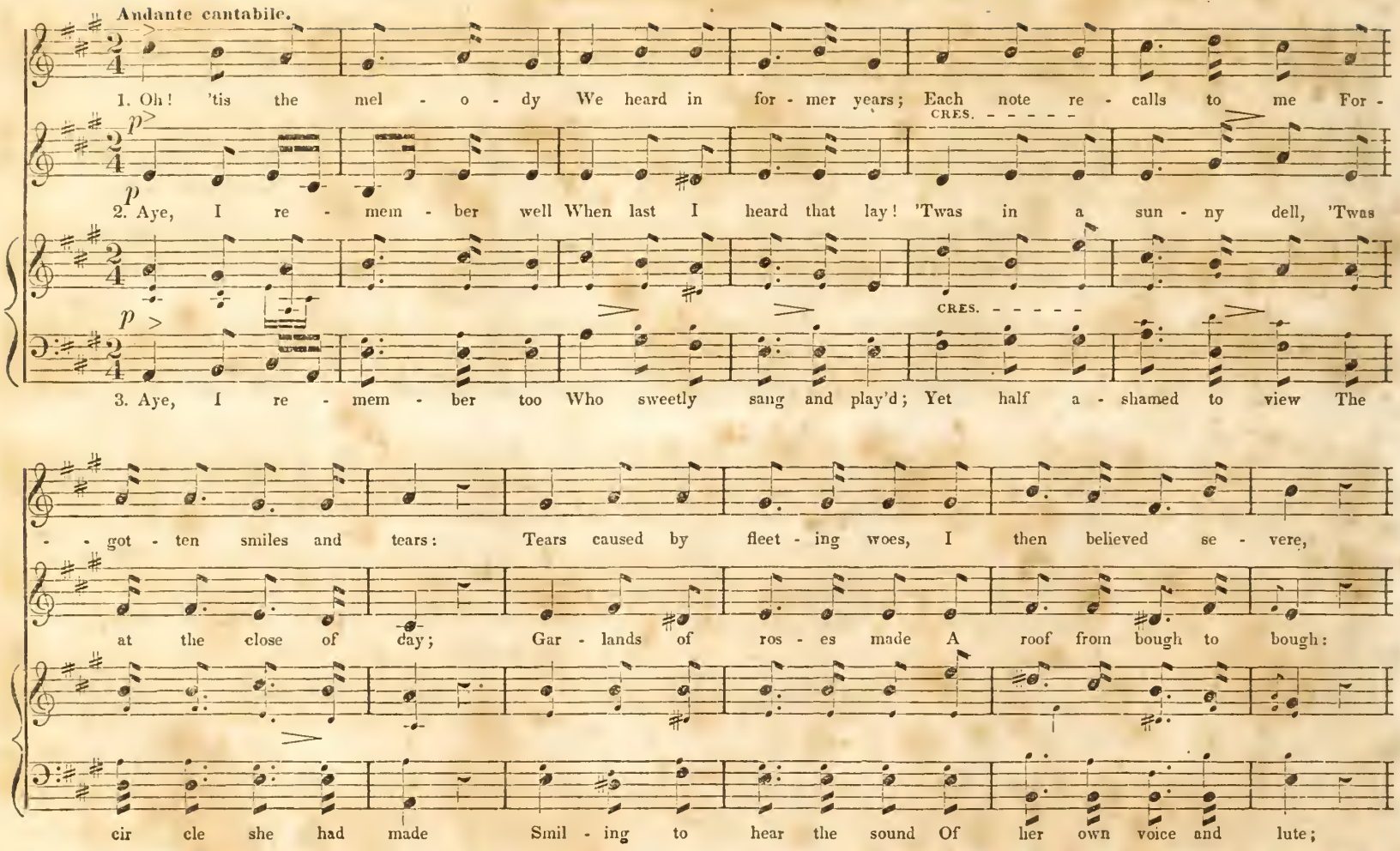
THE SMILE OF CONTENTMENT AND LOVE.

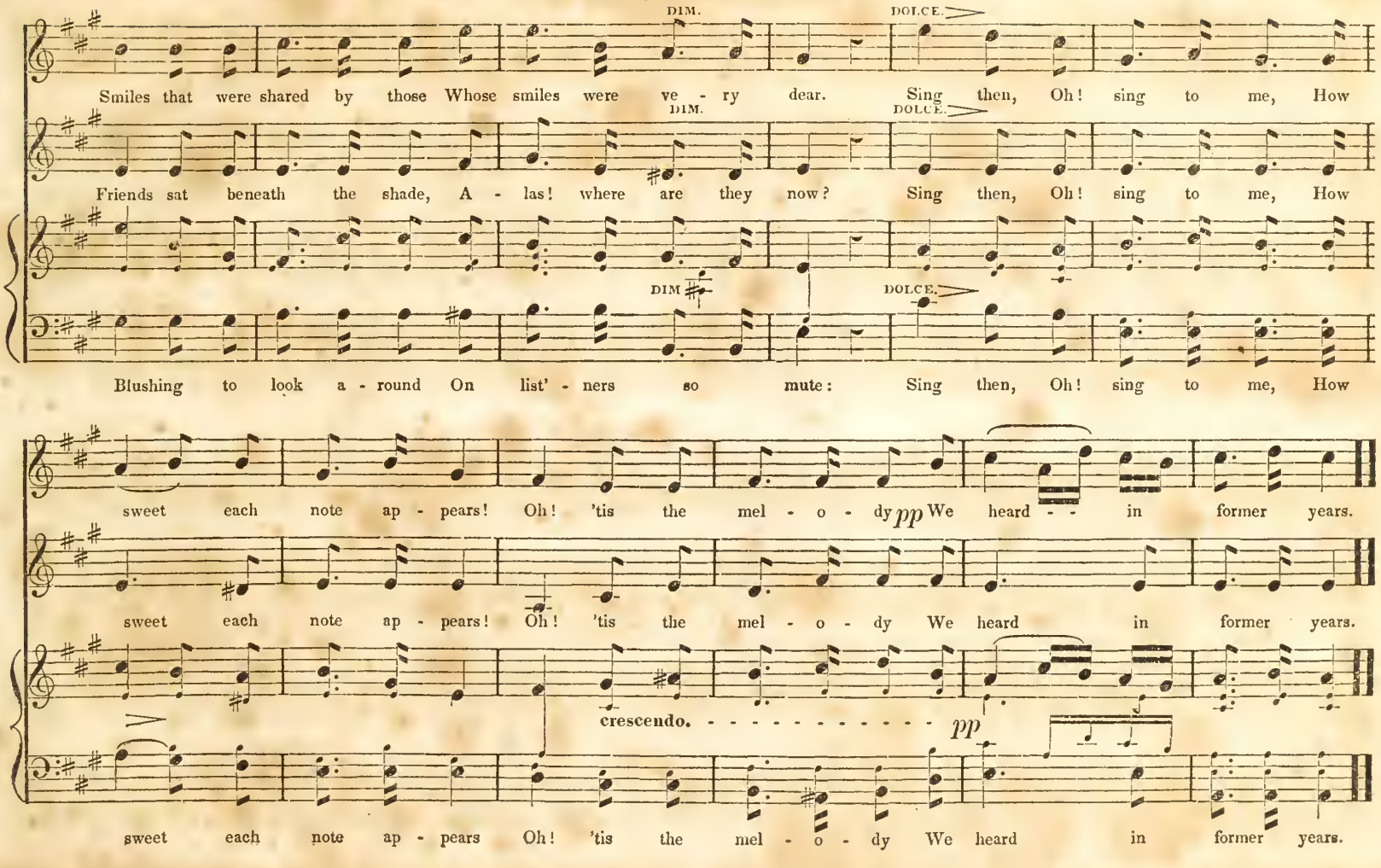



mirth of my children, their play - ful ca - ress - es, Un - ceasing de - light to a pa - rent must prove; Then
what can give pleasure? or what can seem fair? When lin - ger - ing moments are numbered by care? No
while with such mu - sic re - e - choes my dwell - ing, While har - mo - ny lingers a - mid the sweet grove; O
talk not of him who more splendor pos - sess - es, My wealth is the smile of content - ment and love.
birds sweet - ly singing, nor flowers gai - ly springing, Can soothe the sad bo - som of joy - less despair.
if there's a bliss such en - joyment excell - ing, It lies in the smile of con - tentment and love.

OH! 'TIS THE MELODY.

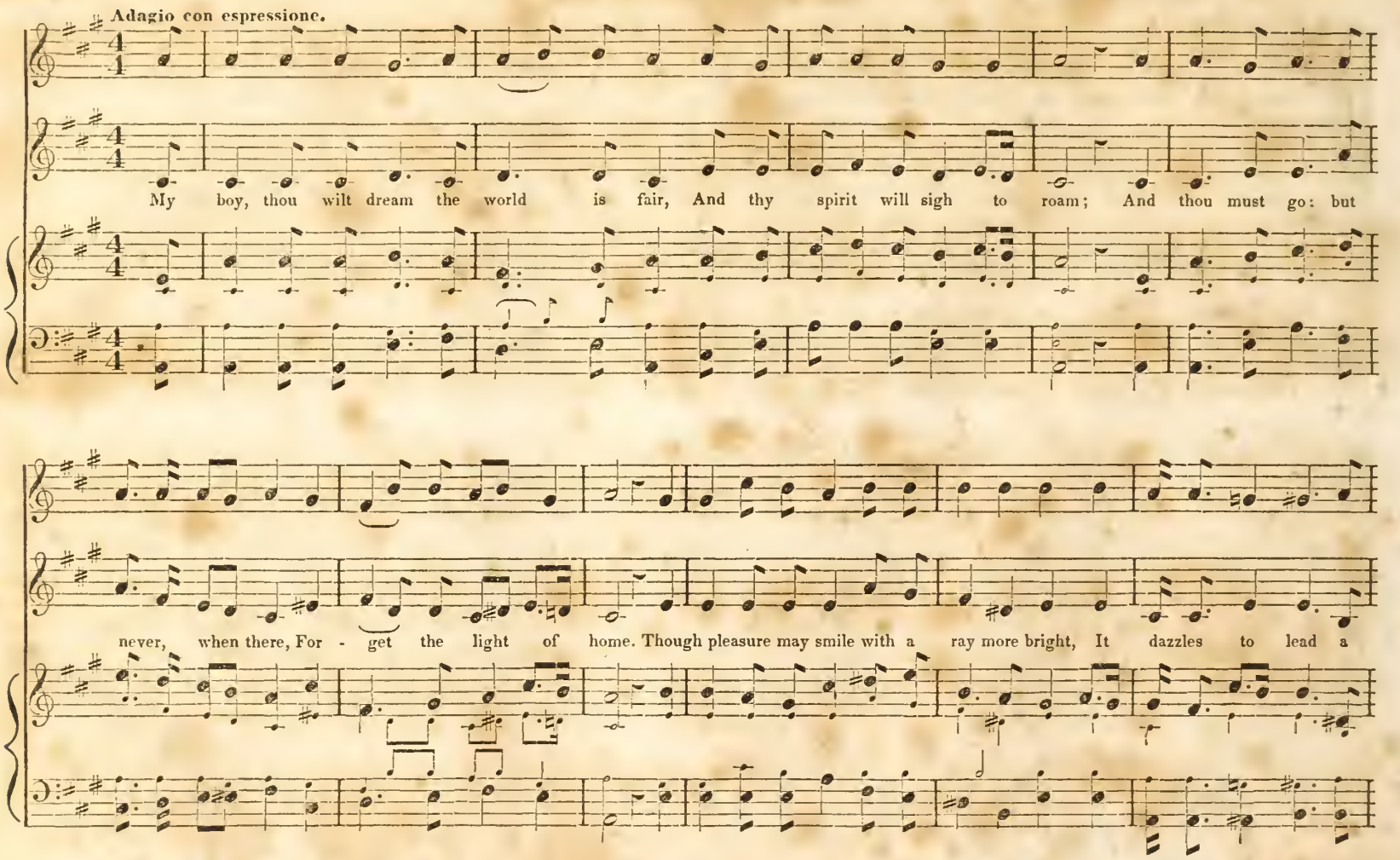
J. B. CRAMER

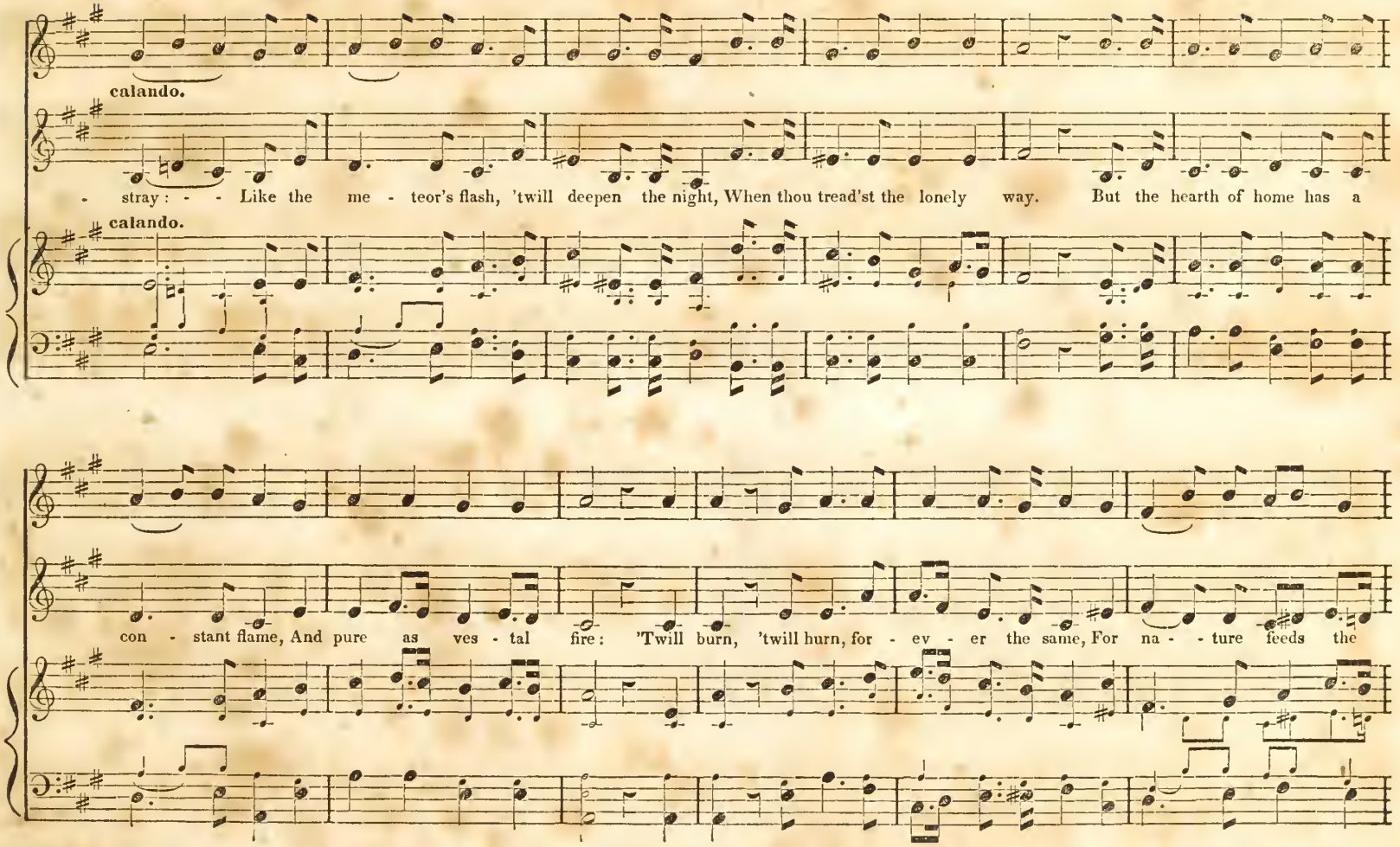


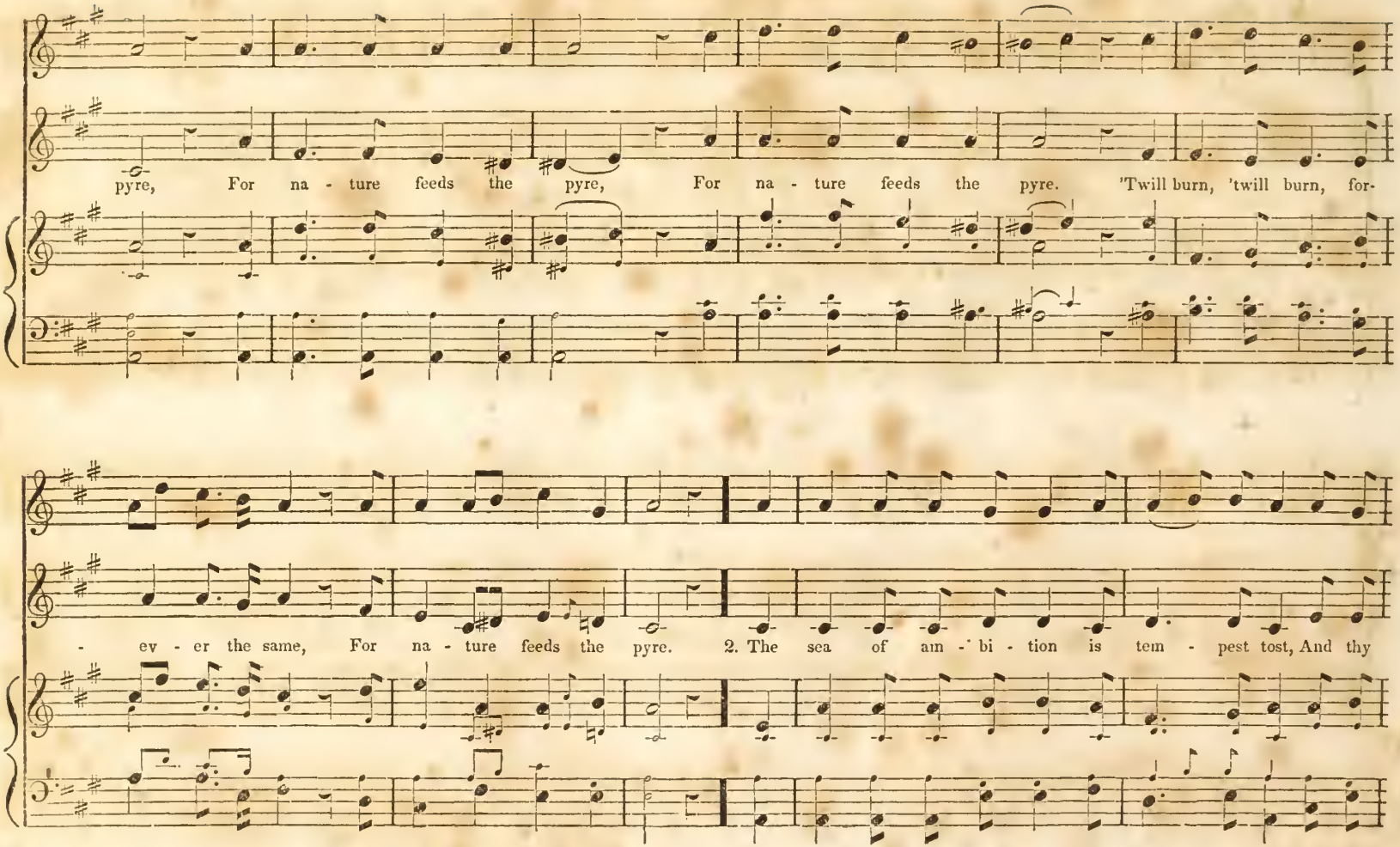

DIM.
DOLCE.
Smiles that were shared by those Whose smiles were ve - ry dear. Sing then, Oh! sing to me, How
Friends sat beneath the shade, A - las! where are they now? Sing then, Oh! sing to me, How
Blushing to look a - round On list' - ners so mute: Sing then, Oh! sing to me, How
sweet each note ap - pears! Oh! 'tis the mel - o - dy pp We heard - - in former years.
sweet each note ap - pears! Oh! 'tis the mel - o - dy We heard in former years.
crescendo.
pp
sweet each note ap - pears Oh! 'tis the mel - o - dy We heard in former years.

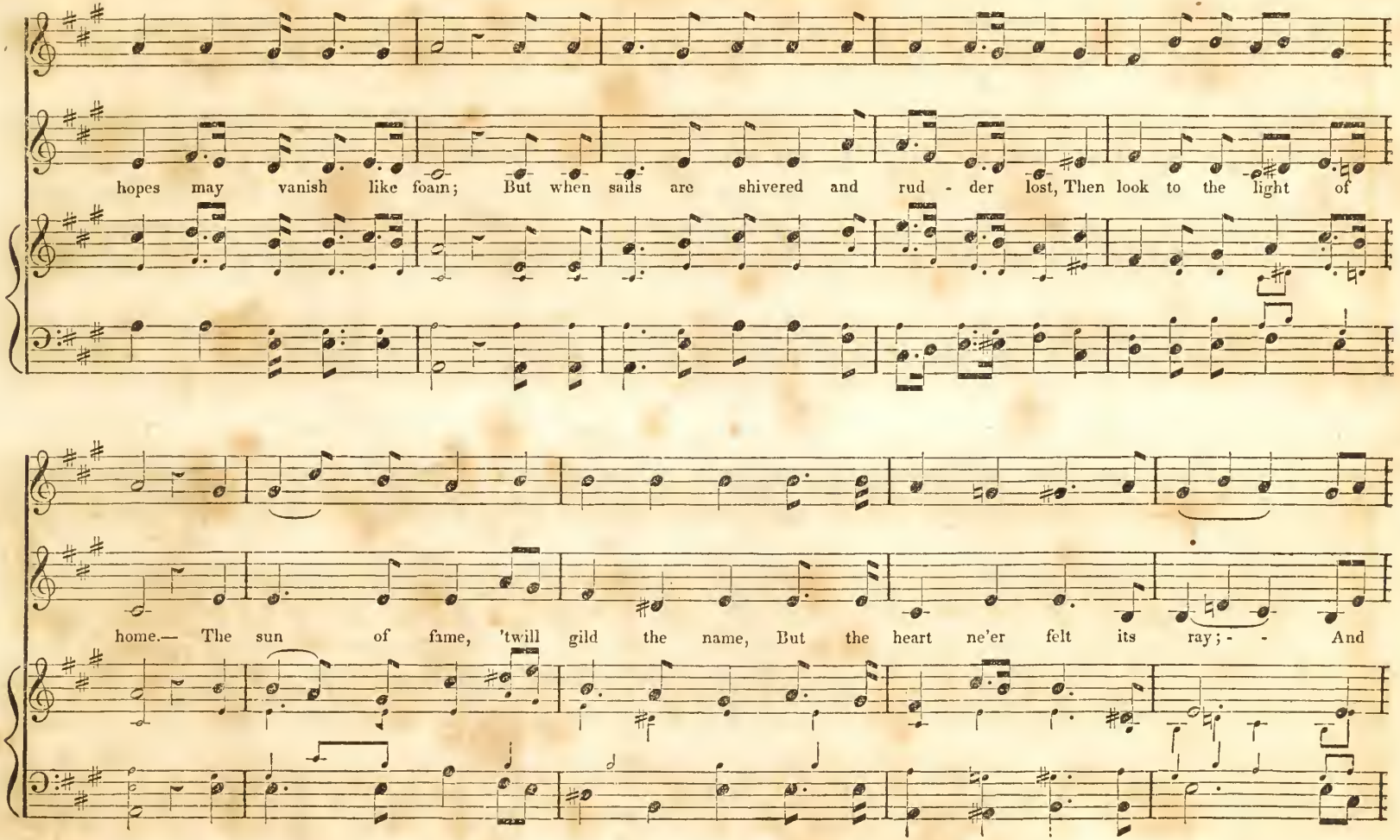
THE LIGHT OF HOME.

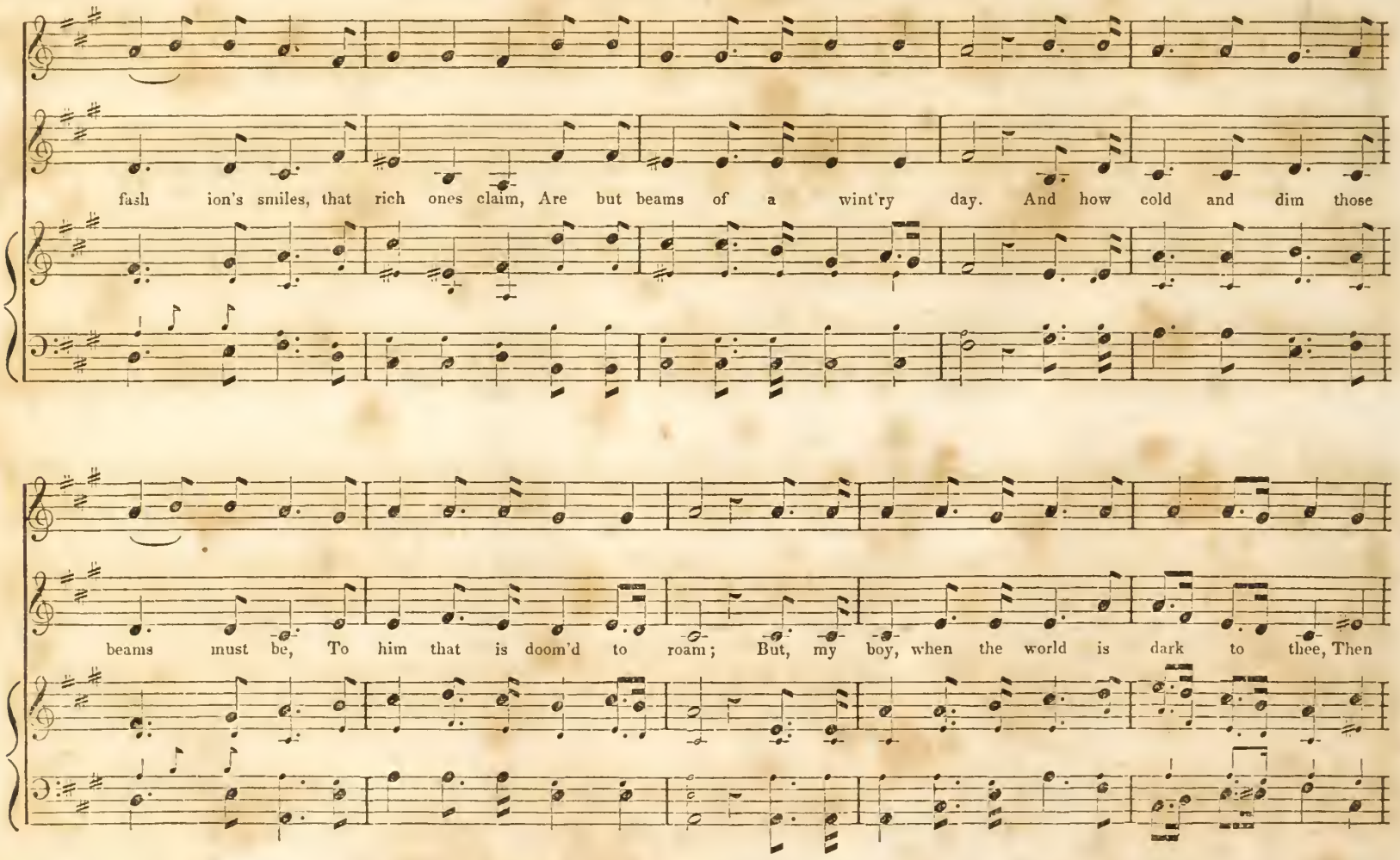
G. J. WEBB.

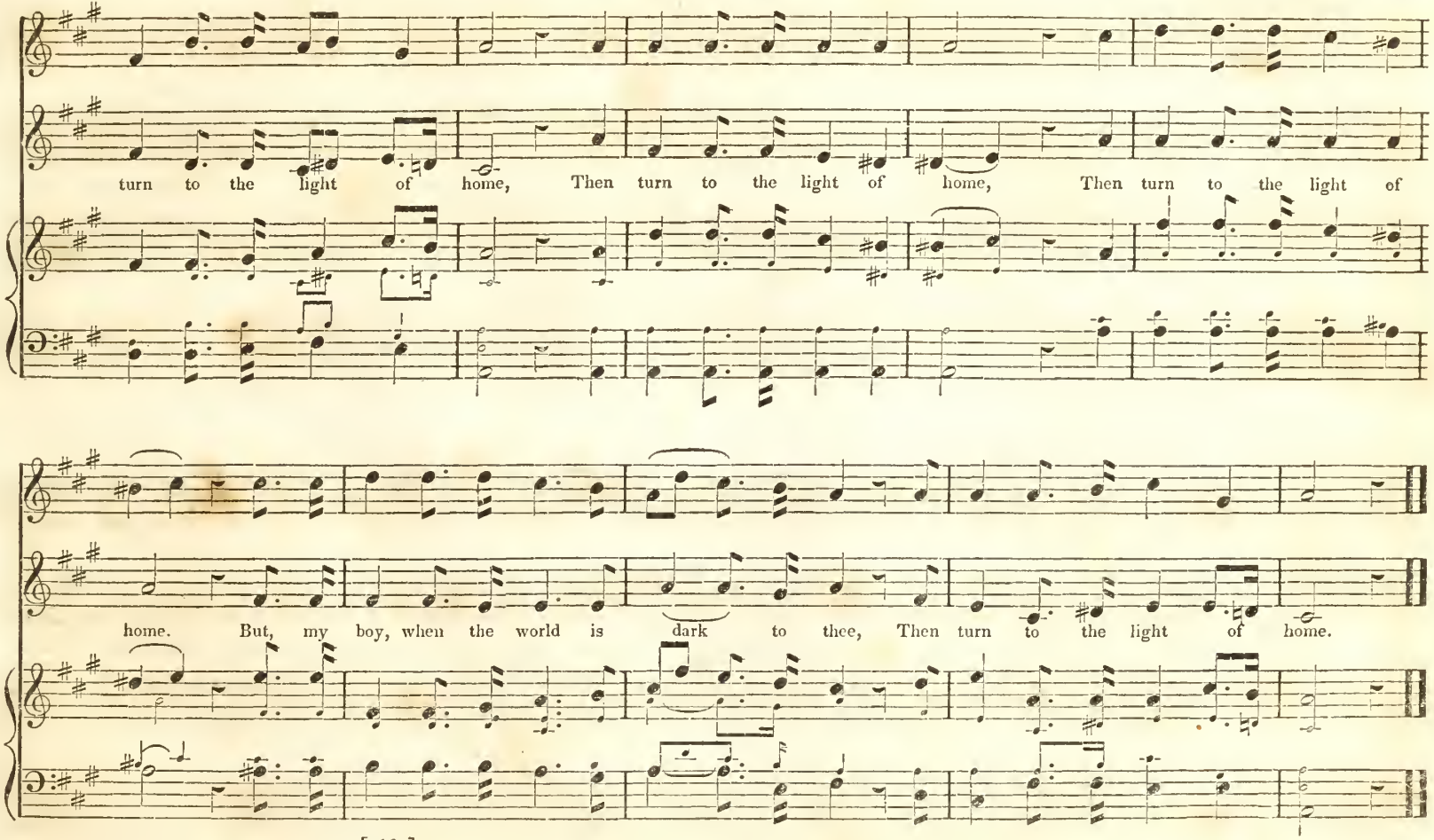



calando.
- stray: - - Like the me - teor's flash, 'twill deepen the night, When thou tread'st the lonely way. But the hearth of home has a
calando.
con - stant flame, And pure as ves - tal fire: 'Twill burn, 'twill hurn, for - ev - er the same, For na - - ture feeds the


pyre, For na - ture feeds the pyre, For na - ture feeds the pyre. 'Twill burn, 'twill burn, for-
- ev - er the same, For na - ture feeds the pyre. 2. The sea of am - bi - tion is tem - pest tost, And thy

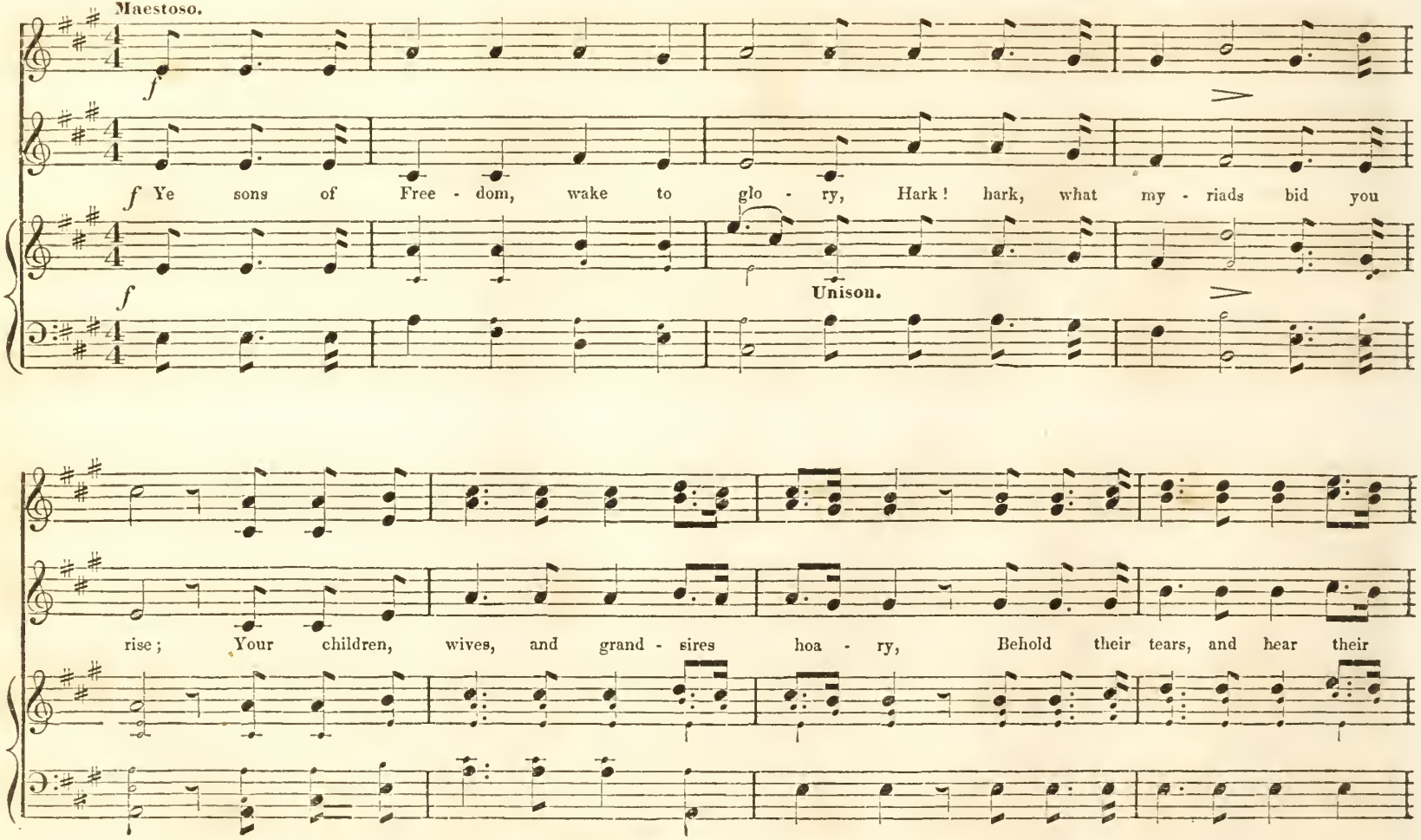

hopes may vanish like foam; But when sails are shivered and rud - der lost, Then look to the light of
home.— The sun of fame, 'twill gild the name, But the heart ne'er felt its ray; - - And

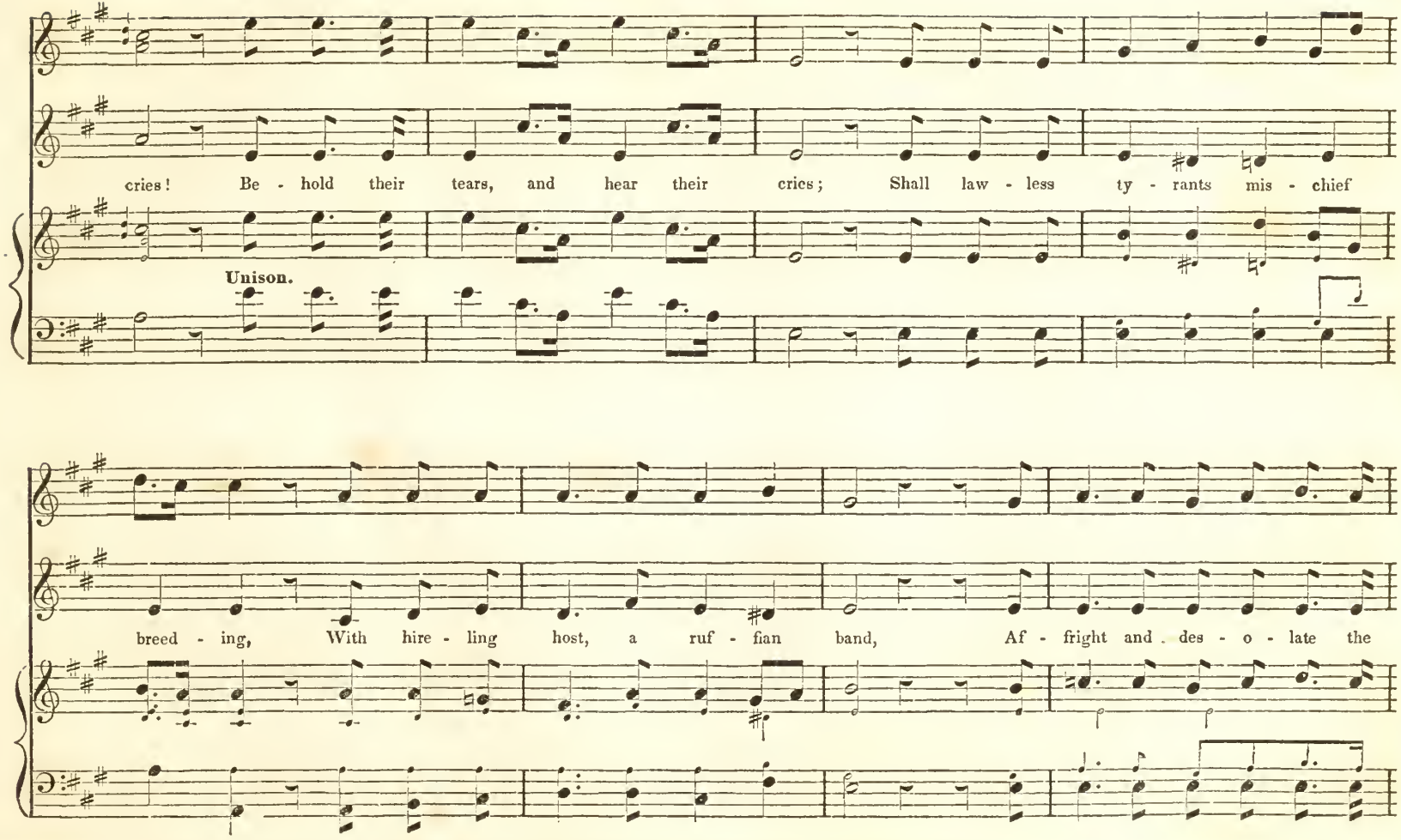

fash ion's smiles, that rich ones claim, Are but beams of a wint'ry day. And how cold and dim those
beams must be, To him that is doom'd to roam; But, my boy, when the world is dark to thee, Then

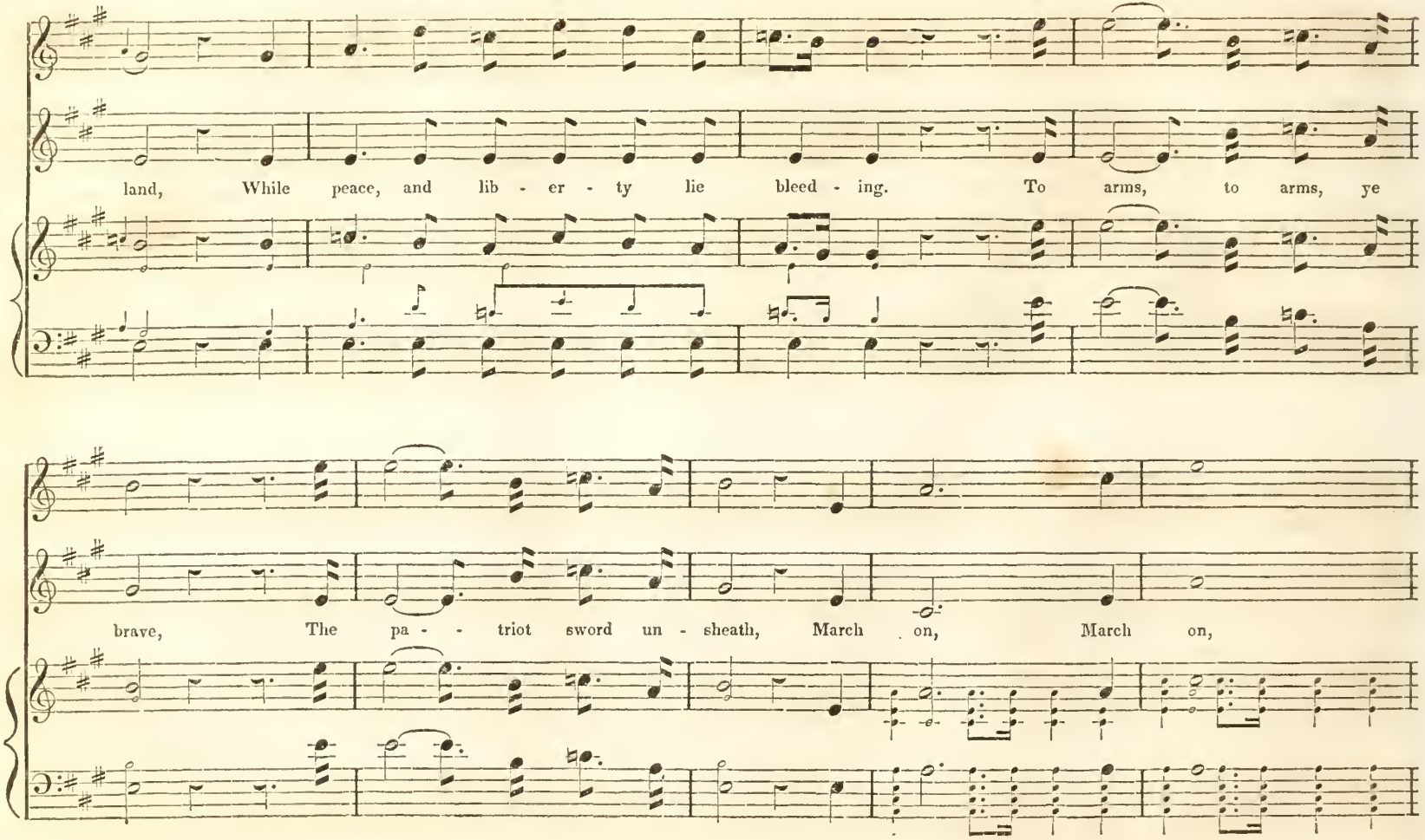

turn to the light of home, Then turn to the light of home, Then turn to the light of
home. But, my boy, when the world is dark to thee, Then turn to the light of home.

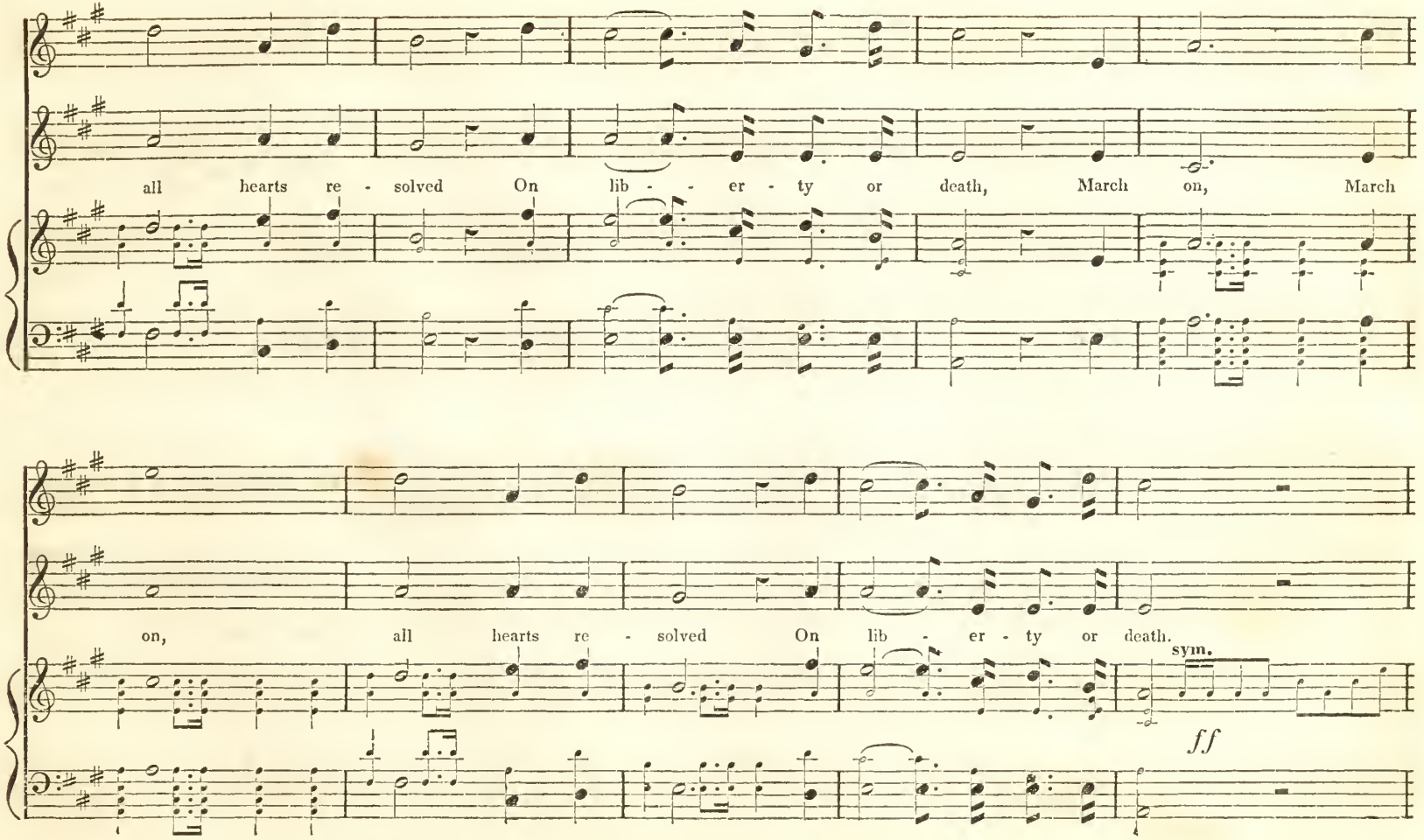
MARSEILLES HYMN.

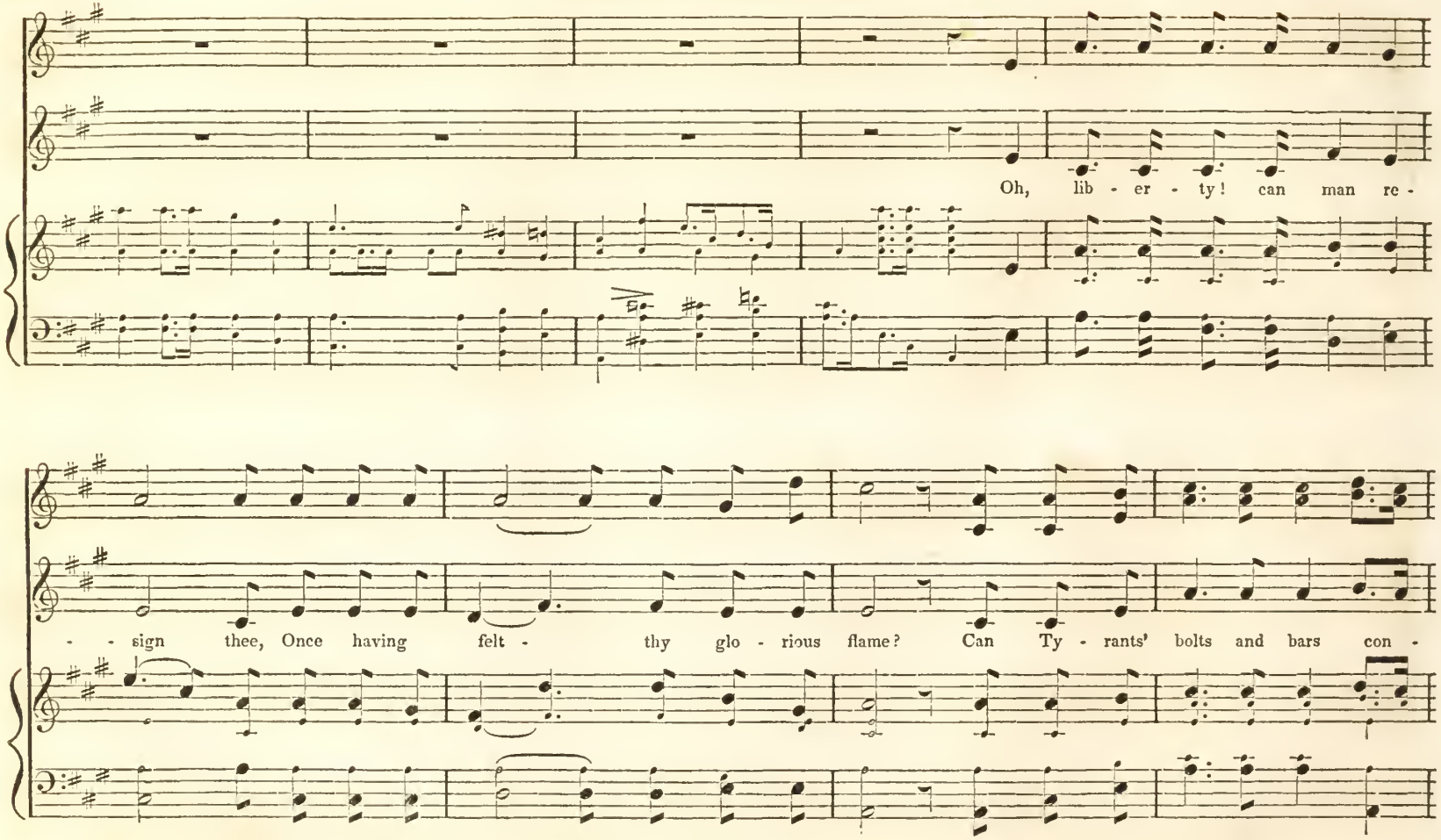
FRENCH AIR.

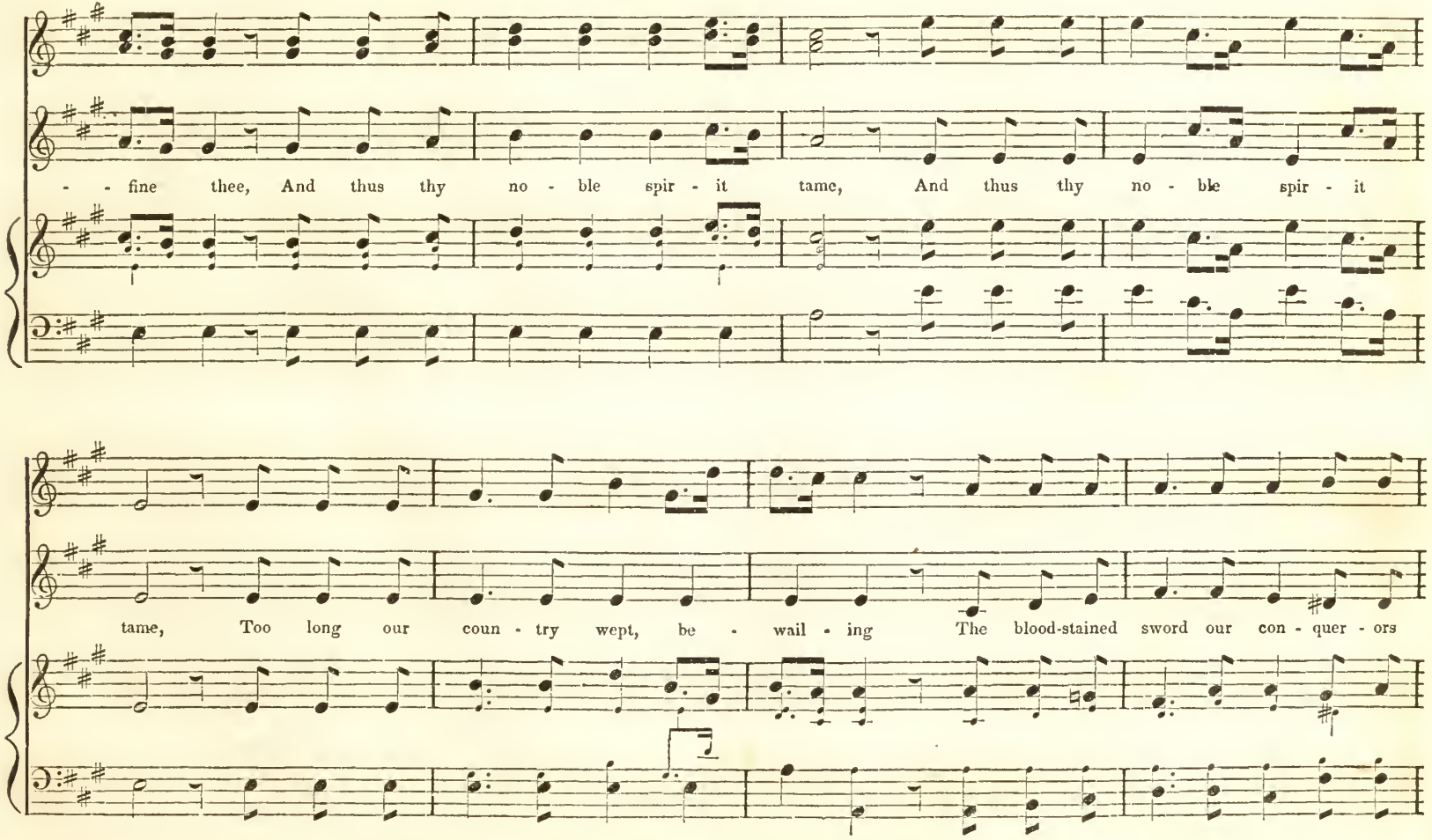


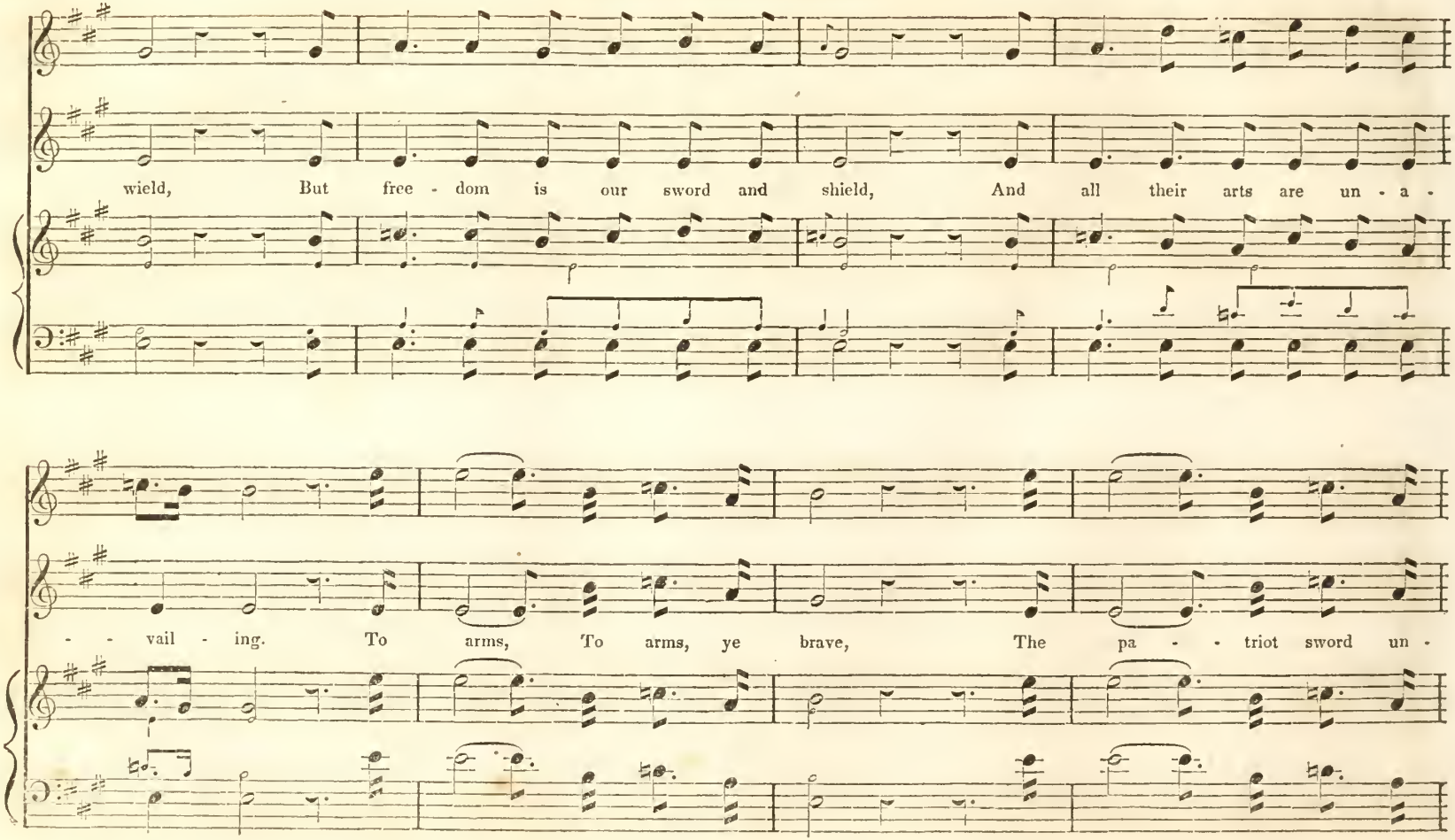

cries! Be - hold their tears, and hear their cries; Shall law - less ty - rants mis - chief
Unison.
breed - ing, With hire - ling host, a ruf - fian band, Af - fright and des - o - late the

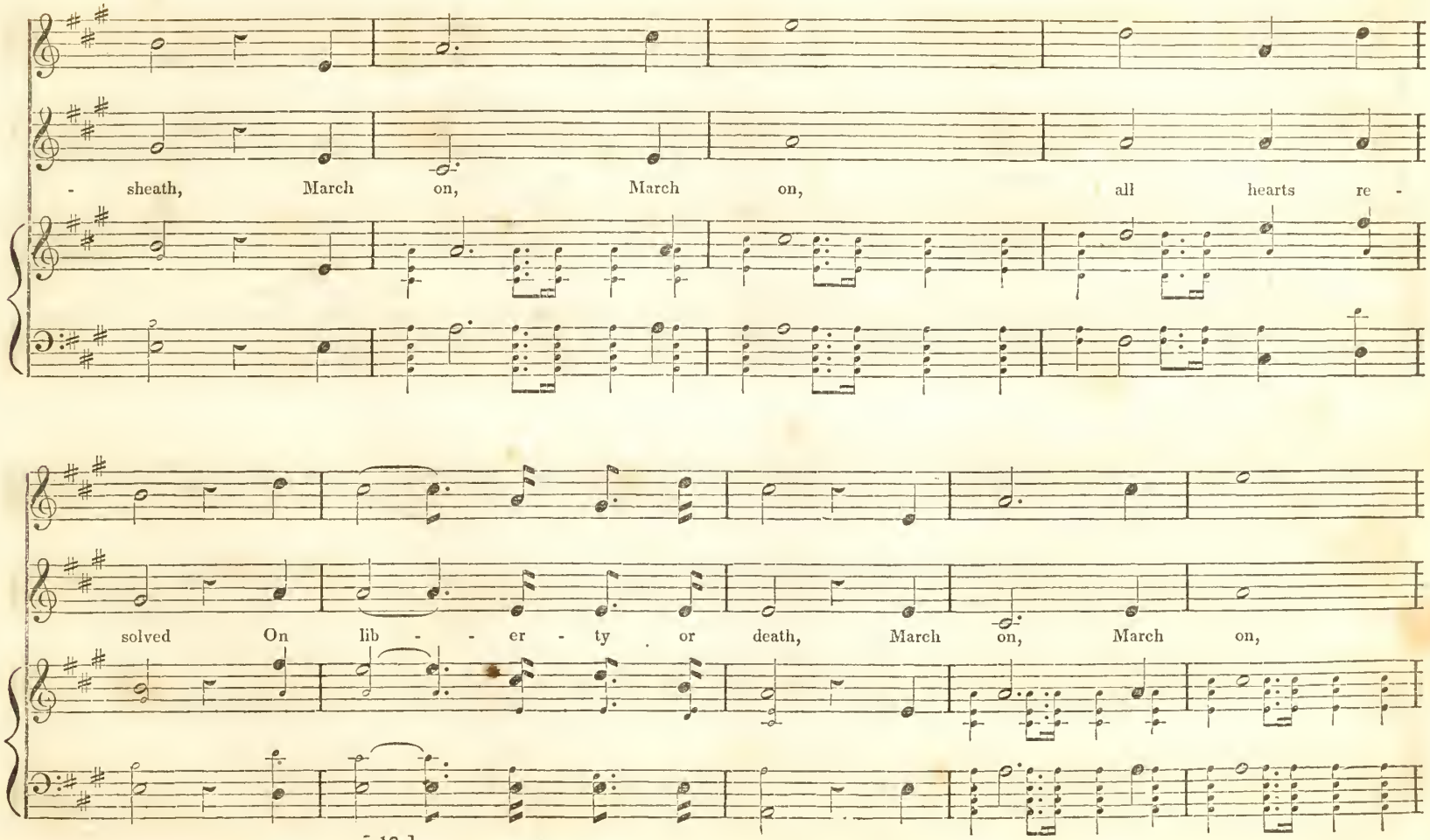

land, While peace, and lib - er - ty lie bleed - ing. To arms, to arms, ye
brave, The pa - - triot sword un - sheath, March on, March on,

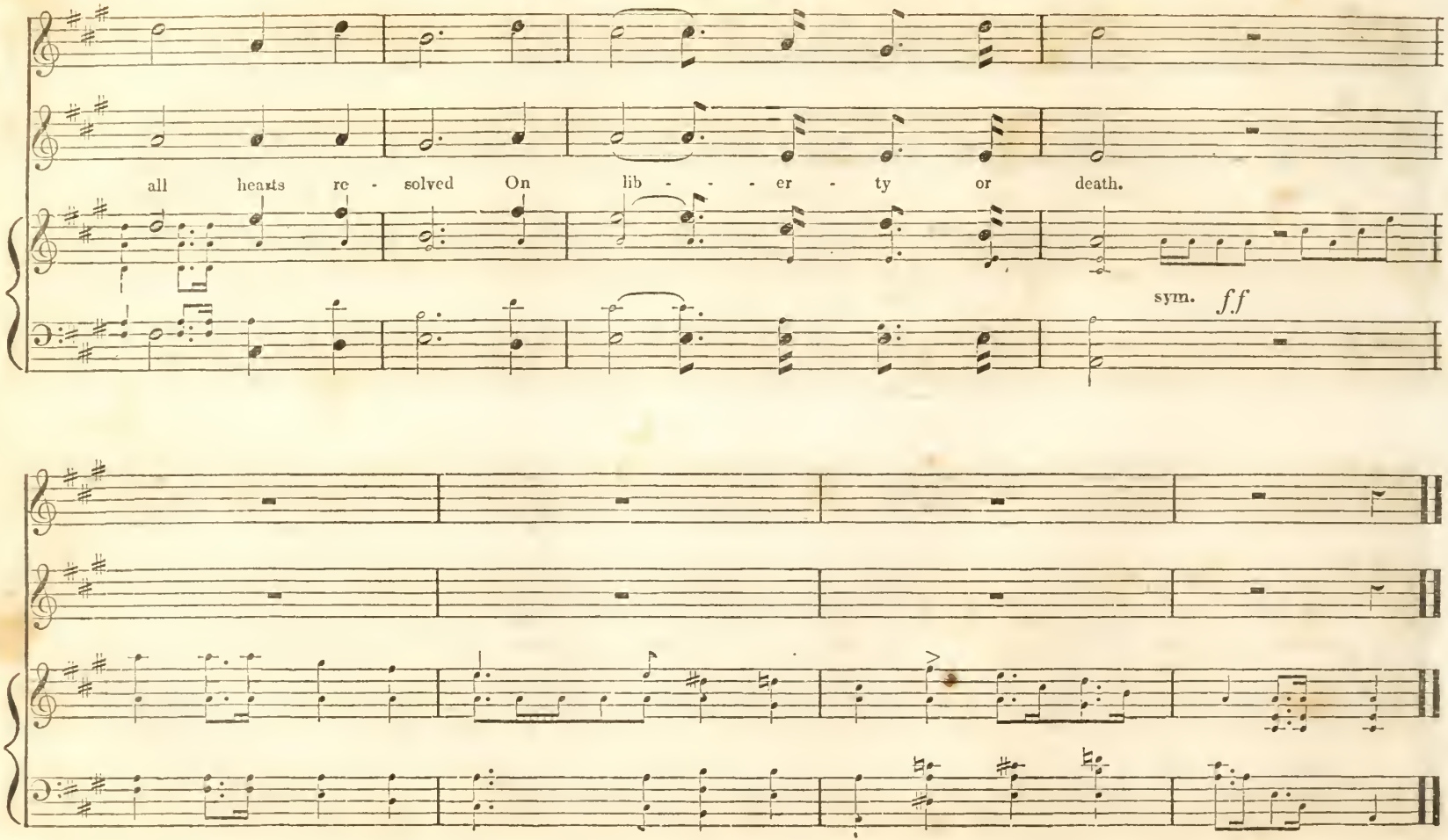

all hearts re - solved On lib - - er - ty or death, March on, March
on, all hearts re - solved On lib - er - ty or death.
sym.
ff

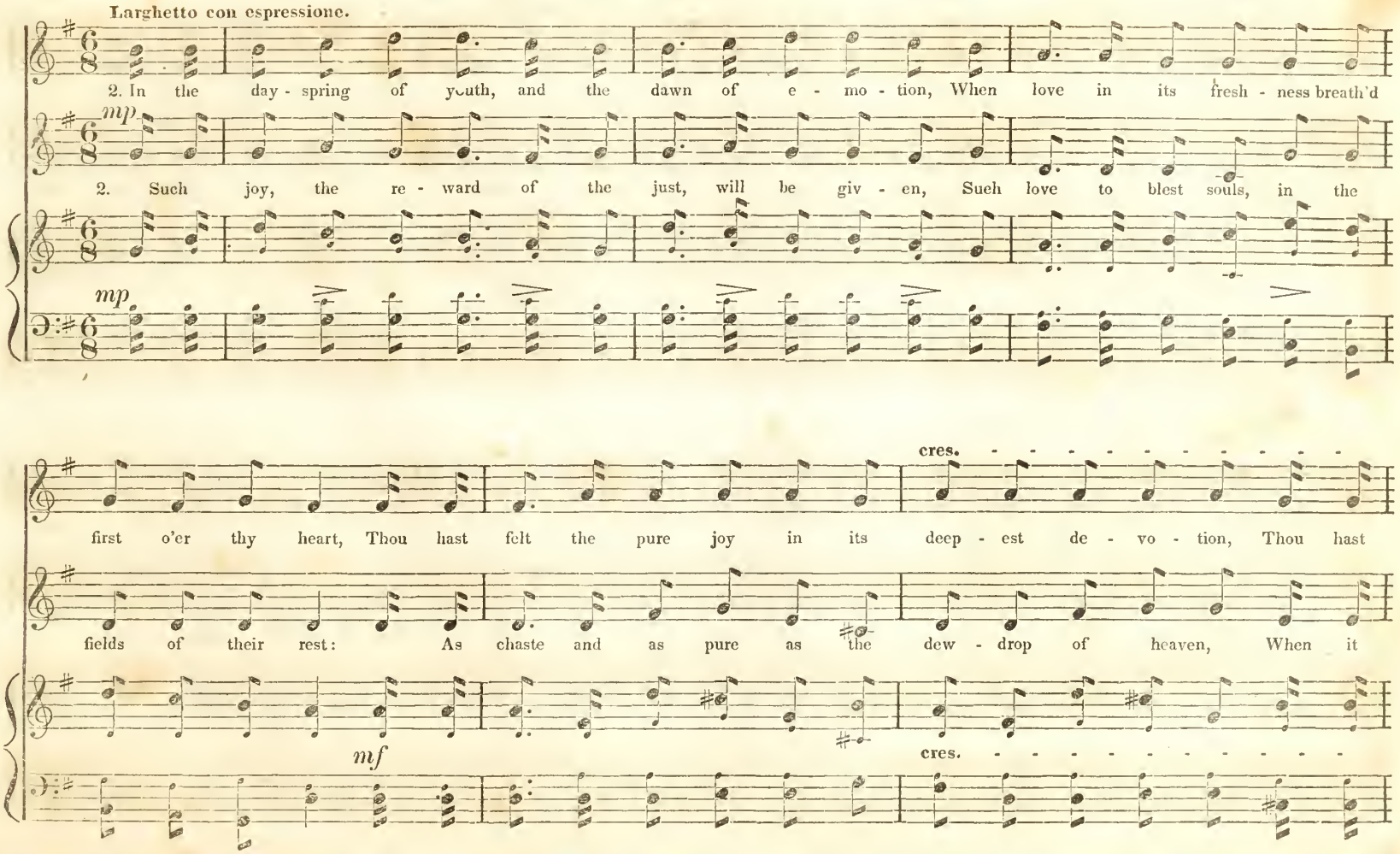

Oh, lib - er - ty! can man re -
- - sign thee, Once having felt - thy glo - rious flame? Can Ty - rants' bolts and bars con -

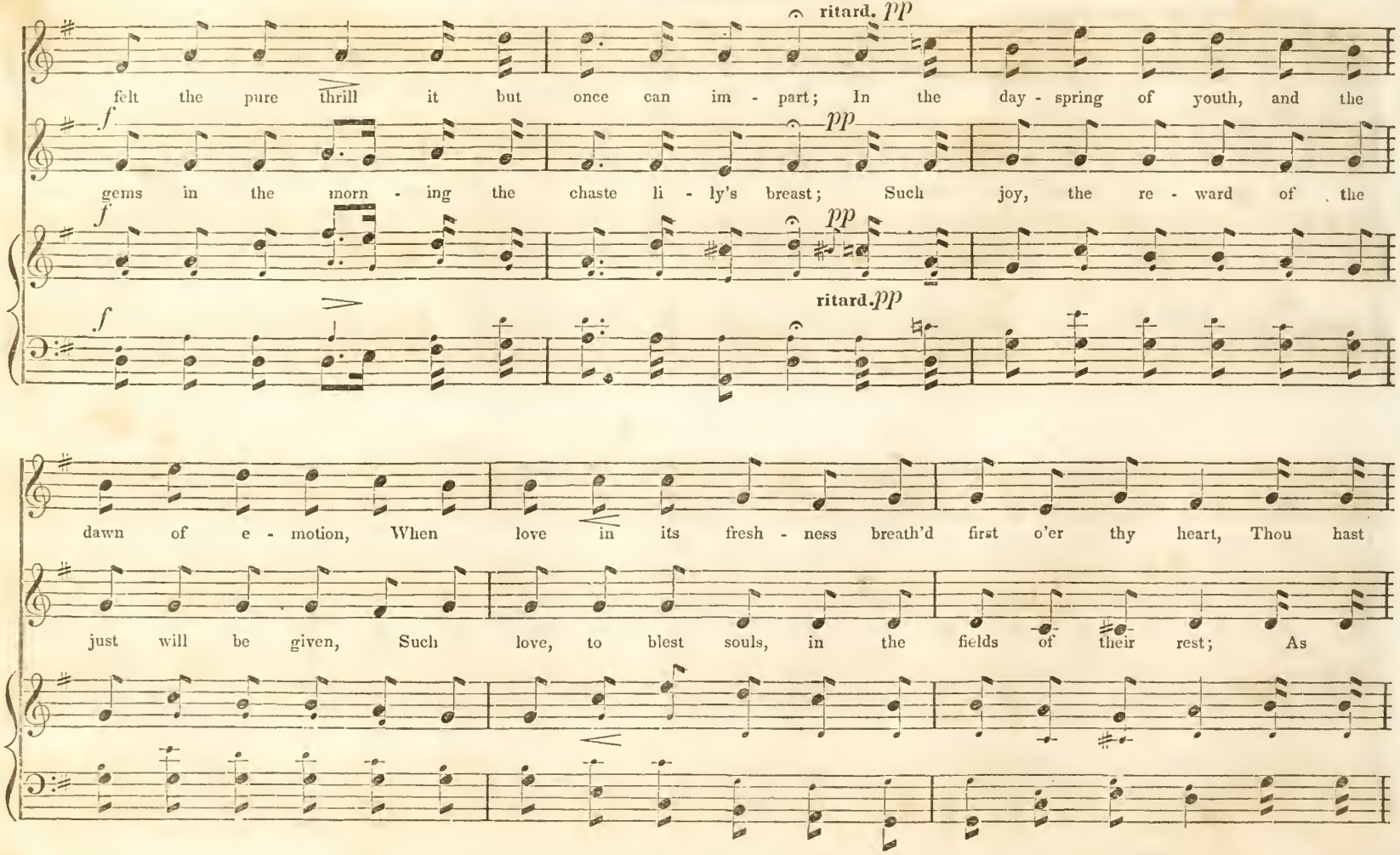

- - fine thee, And thus thy no - ble spir - it tame, And thus thy no - ble spir - it
tame, Too long our coun - try wept, be - wail - ing The blood-stained sword our con - quer - ors

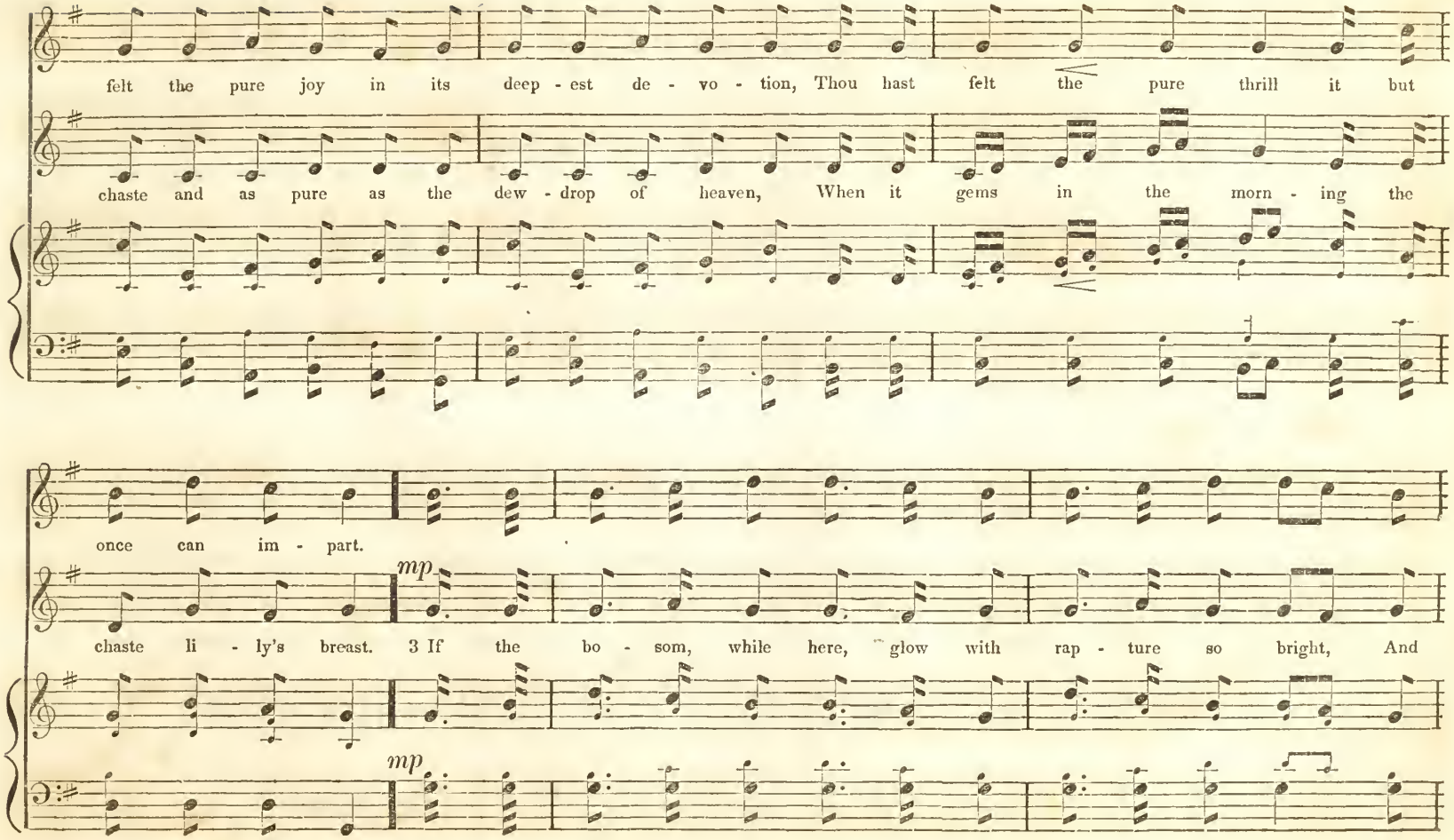

wield, But free - dom is our sword and shield, And all their arts are un - a -
- - vail - ing. To arms, To arms, ye brave, The pa - - triot sword un -

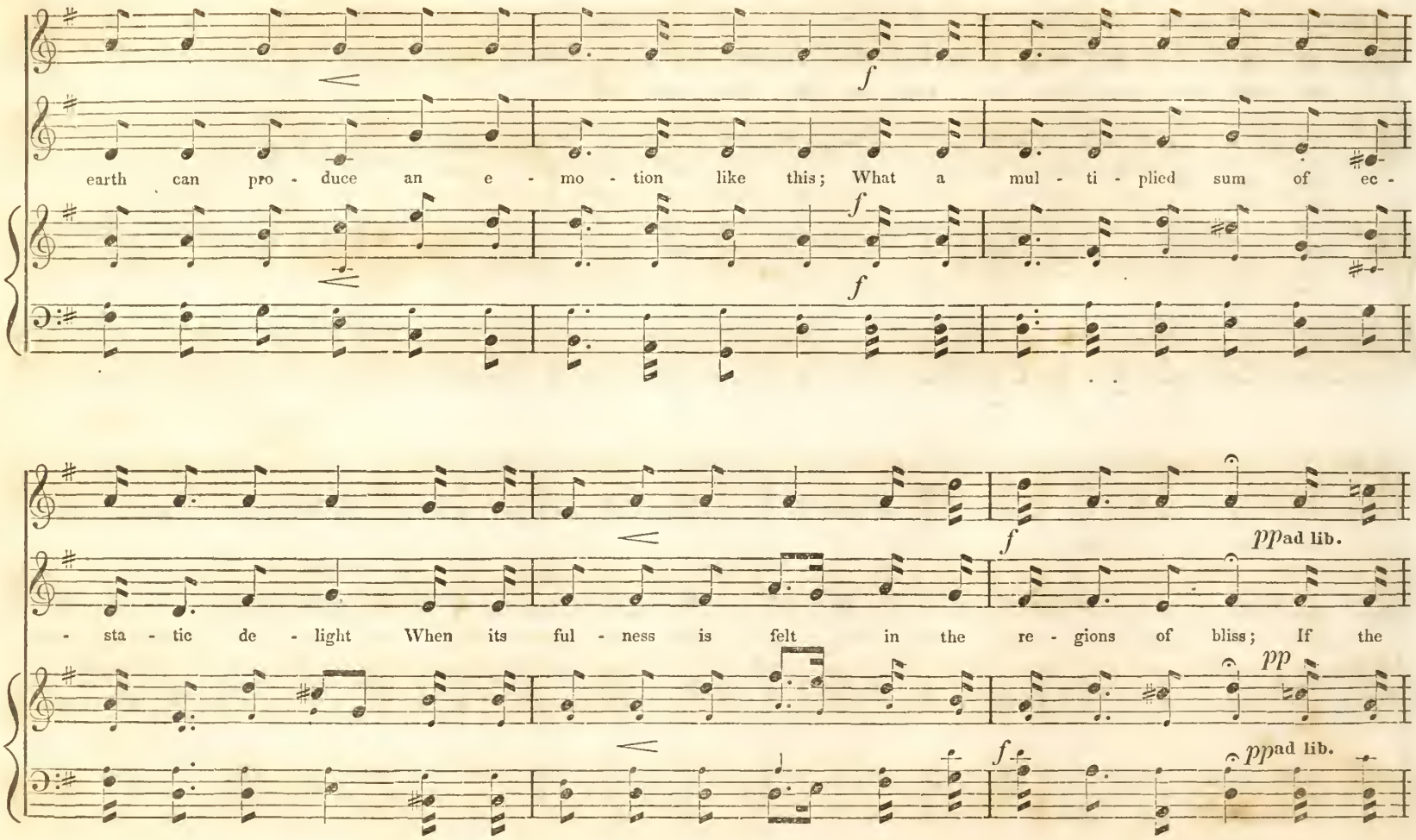

- sheath, March on, March on, all hearts re -
solved On lib - - er - ty or death, March on, March on,

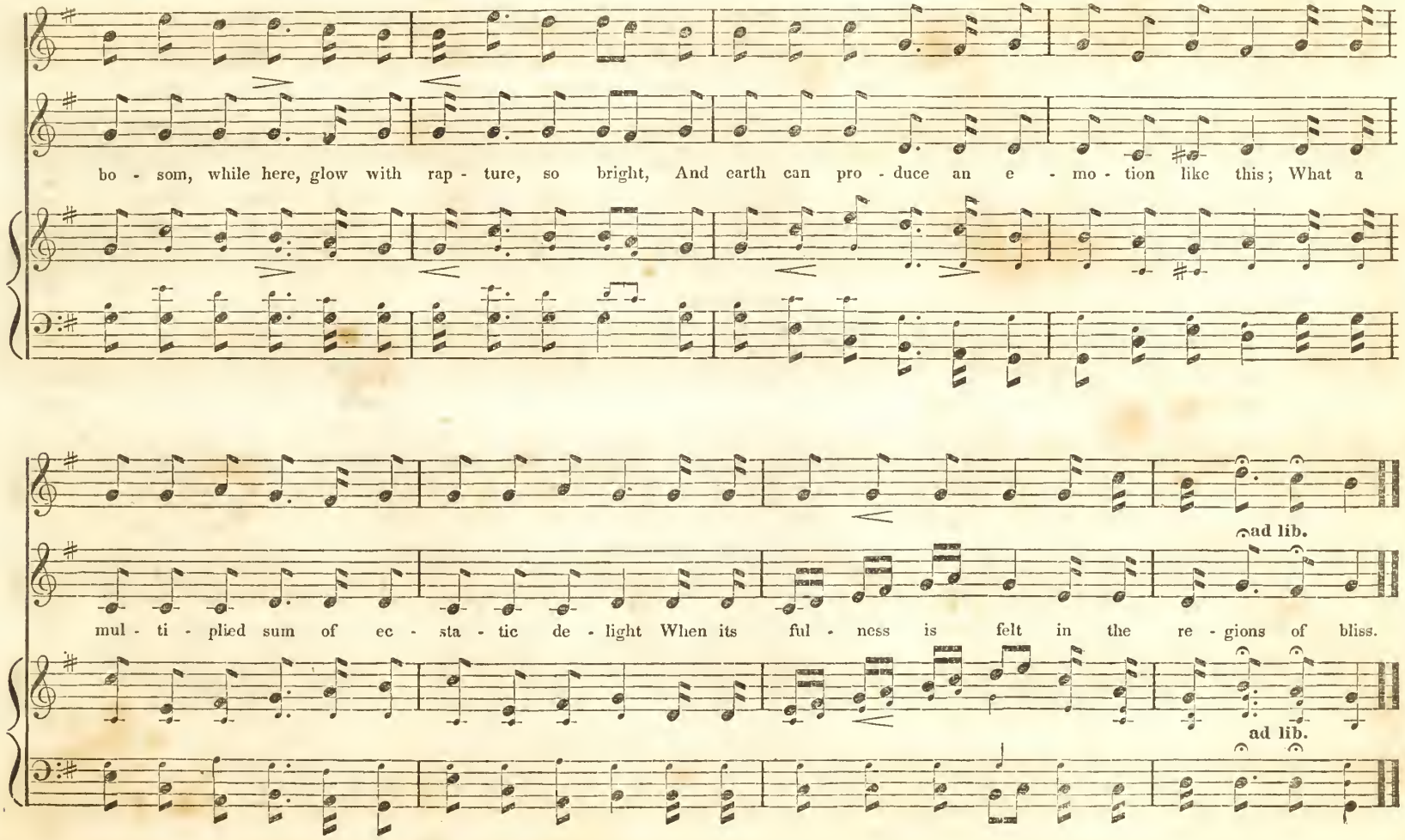

all hearts re - solved On lib - - - er - ty or death.
sym. ff


Larghetto con espressione.
mp
2. In the day - spring of youth, and the dawn of e - mo - tion, When love in its fresh - ness breath'd
2. Such joy, the re - ward of the just, will be giv - en, Such love to blest souls, in the
mp
cres.
first o'er thy heart, Thou hast felt the pure joy in its deep - est de - vo - tion, Thou hast
fields of their rest: As chaste and as pure as the dew - drop of heaven, When it
mf
cres.


ritard. pp
felt the pure thrill it but once can im - part; In the day - spring of youth, and the
f
pp
gems in the morn - ing the chaste li - ly's breast; Such joy, the re - ward of the
f
pp
ritard. pp
f
dawn of e - motion, When love in its fresh - ness breath'd first o'er thy heart, Thou hast
just will be given, Such love, to blest souls, in the fields of their rest; As

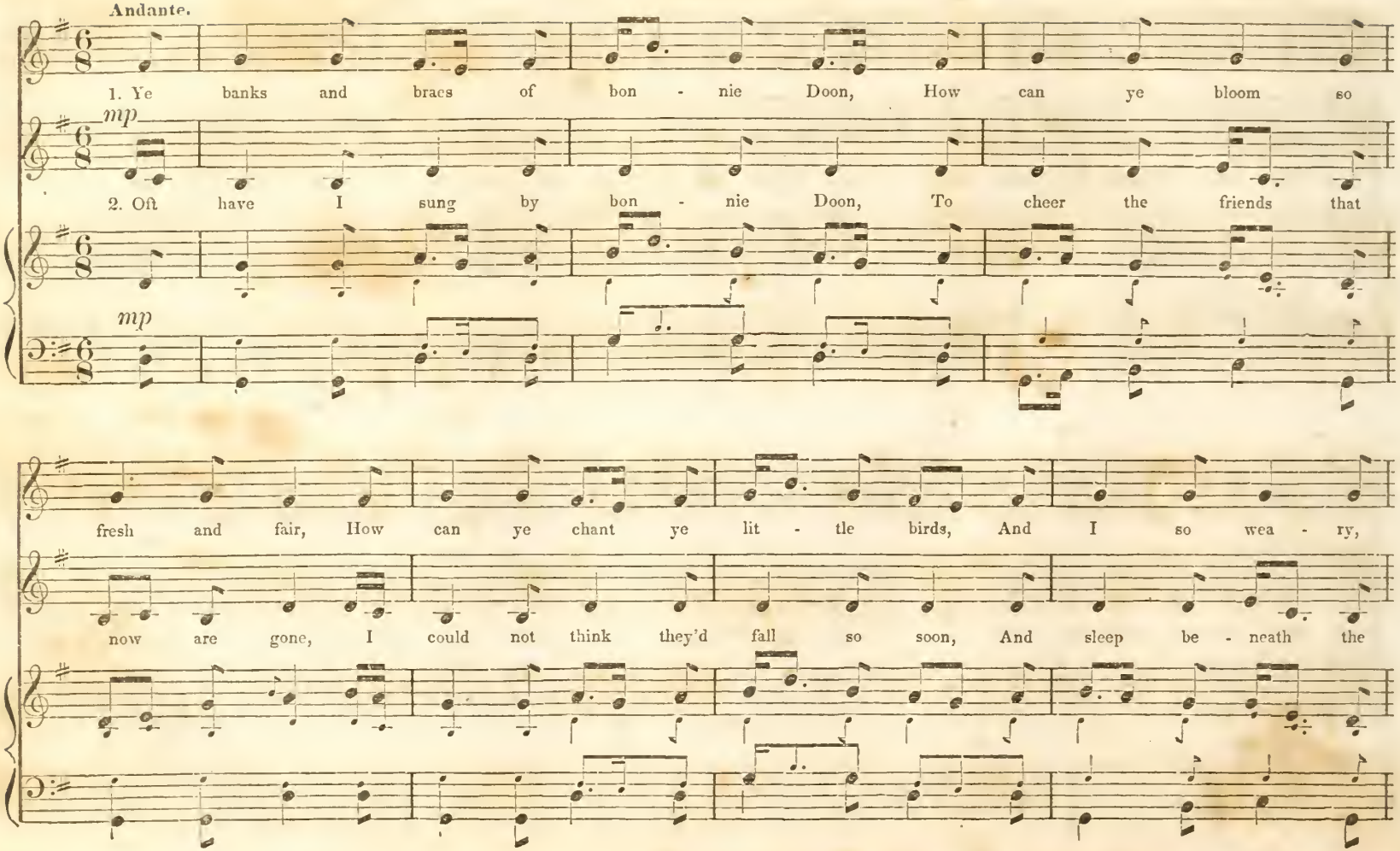

felt the pure joy in its deep - est de - vo - tion, Thou hast felt the pure thrill it but
chaste and as pure as the dew - drop of heaven, When it gems in the morn - ing the
once can im - part.
mp
chaste li - ly's breast. 3 If the bo - som, while here, glow with rap - ture so bright, And
mp

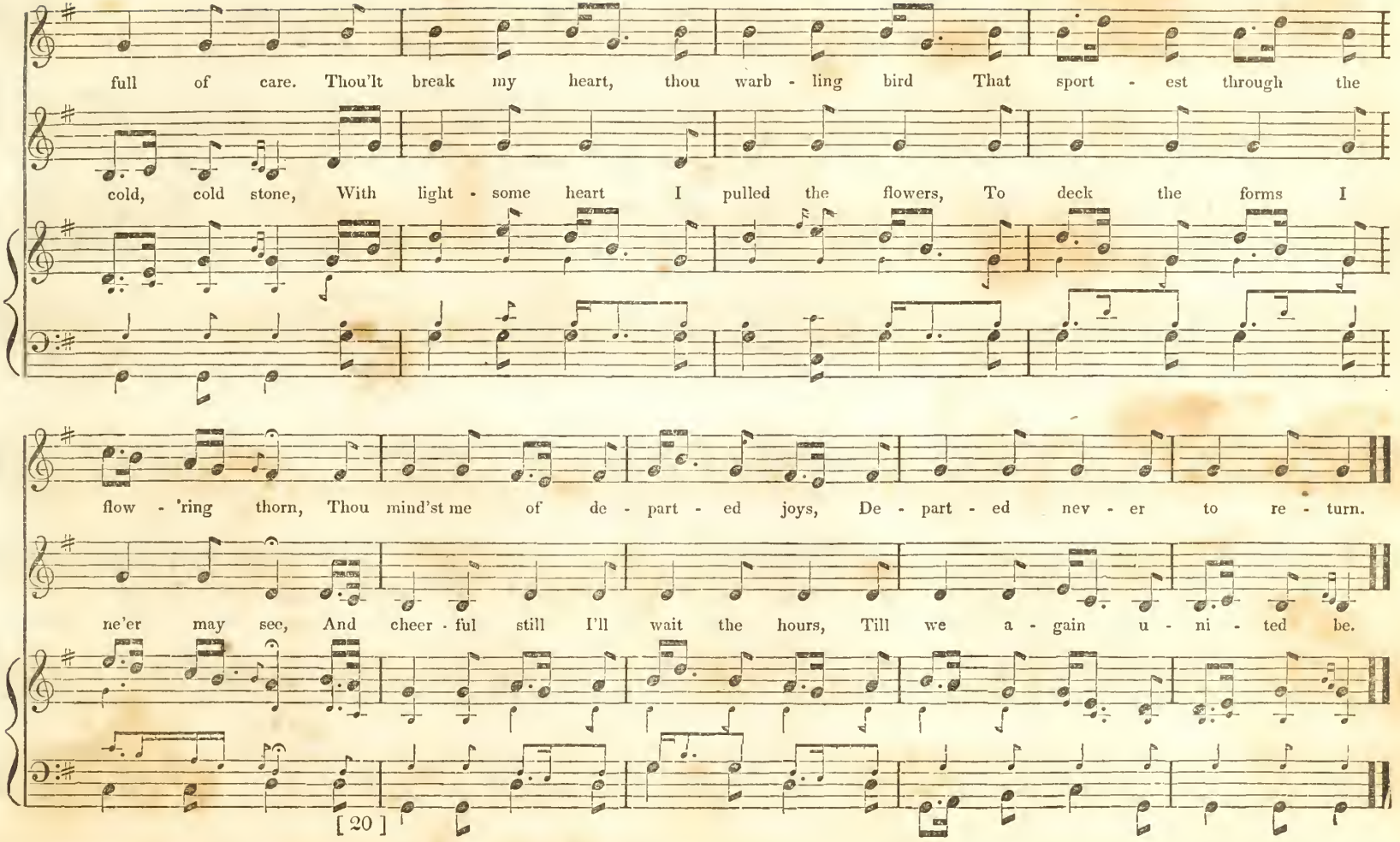

earth can pro - duce an e - mo - tion like this; What a mul - ti - plied sum of ec -
- sta - tic de - light When its ful - ness is felt in the re - gions of bliss; If the
f
pp
ad lib.

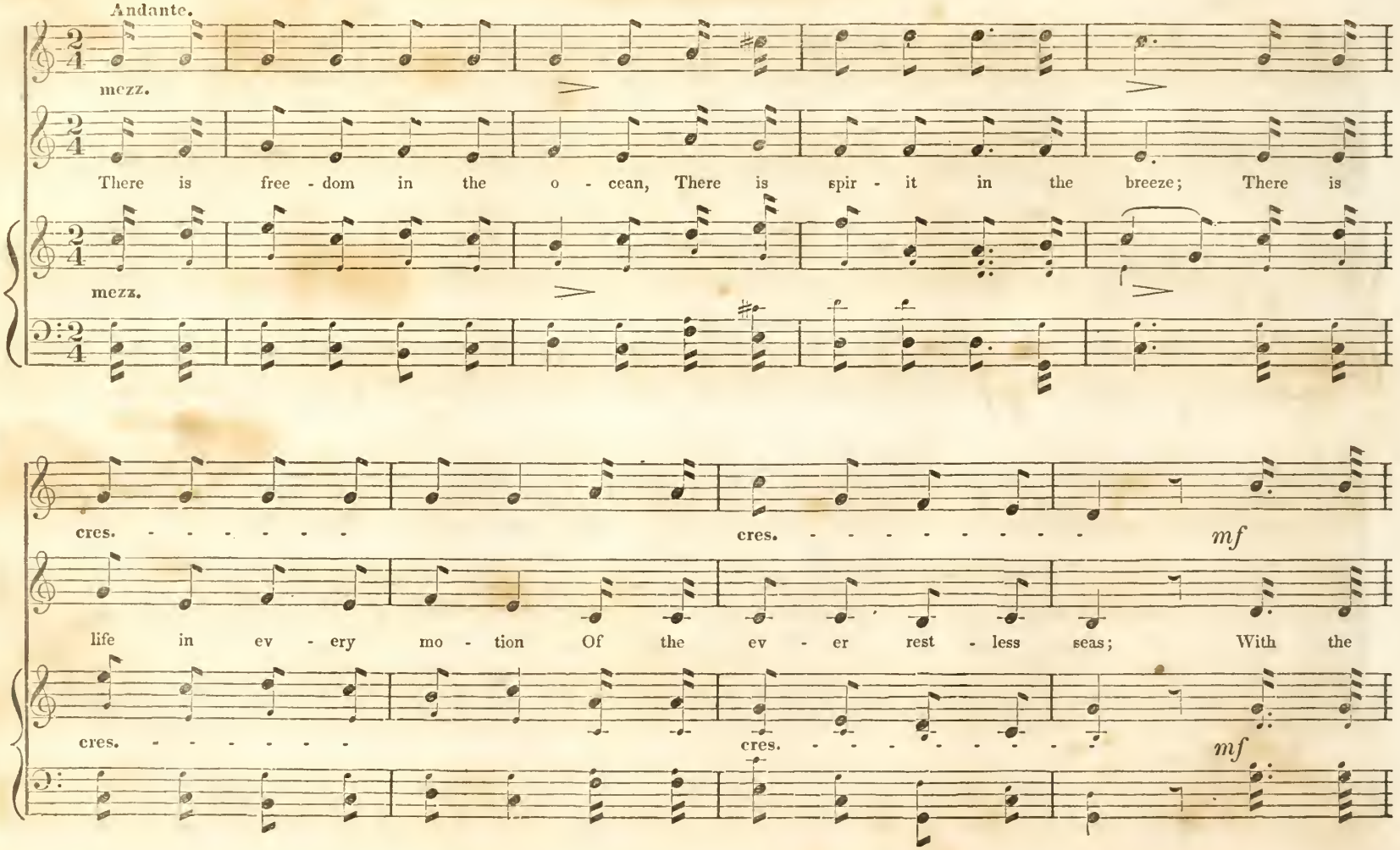

bo - som, while here, glow with rap - ture, so bright, And earth can pro - duce an e - mo - tion like this; What a
ad lib.
mul - ti - plied sum of ec - sta - tic de - light When its ful - ness is felt in the re - gions of bliss.
ad lib.

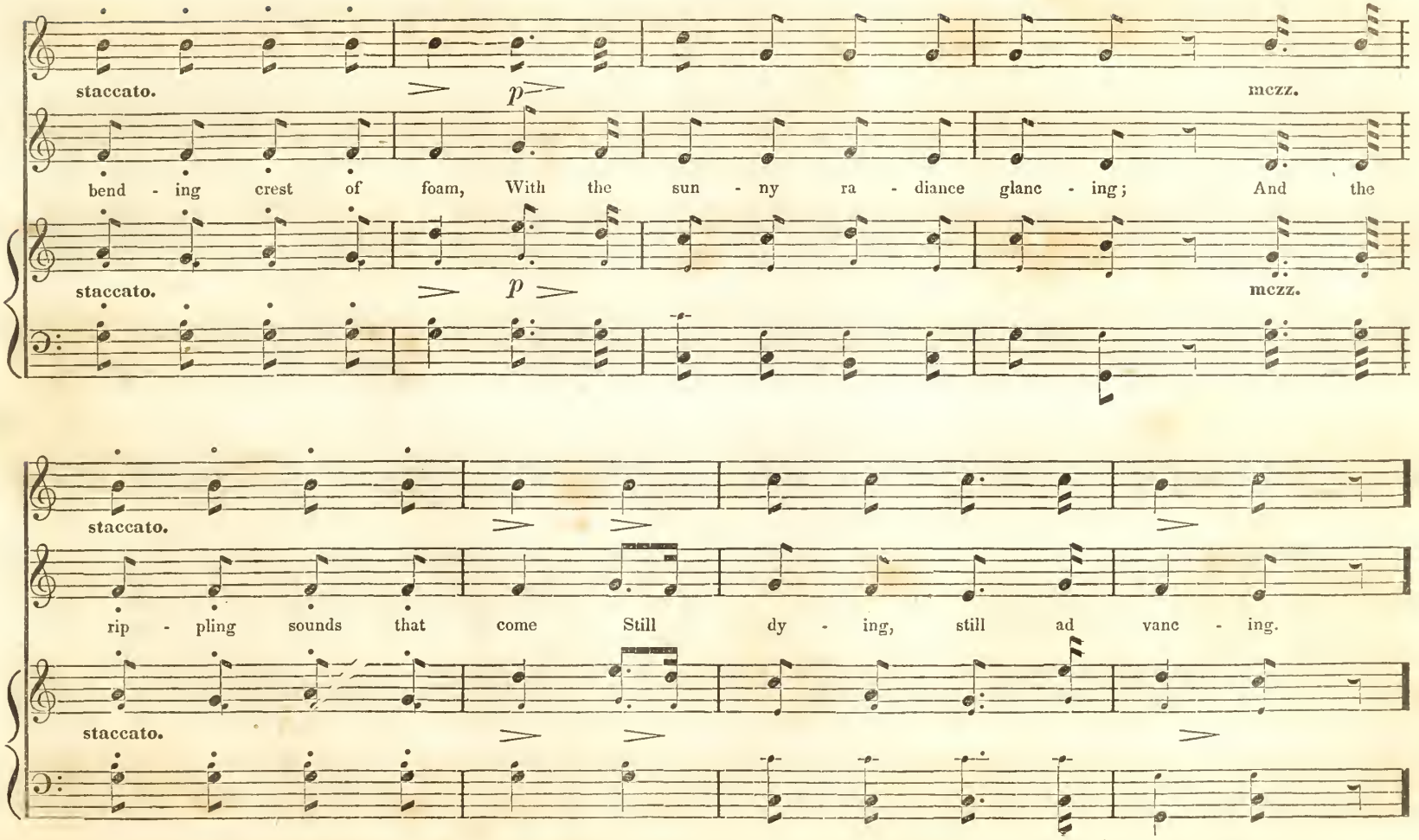
BONNIE DOON

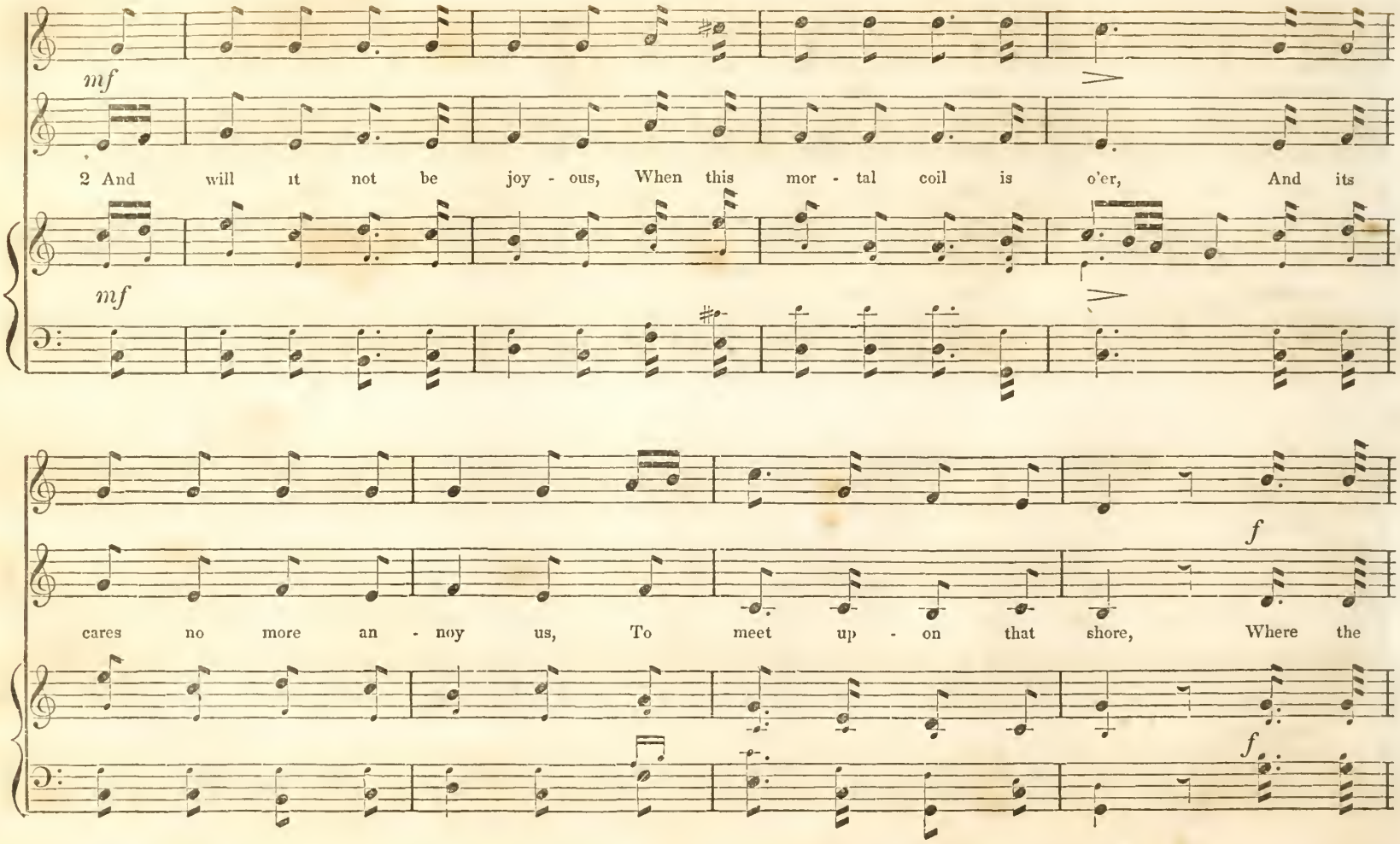
SCOTCH MELODY.

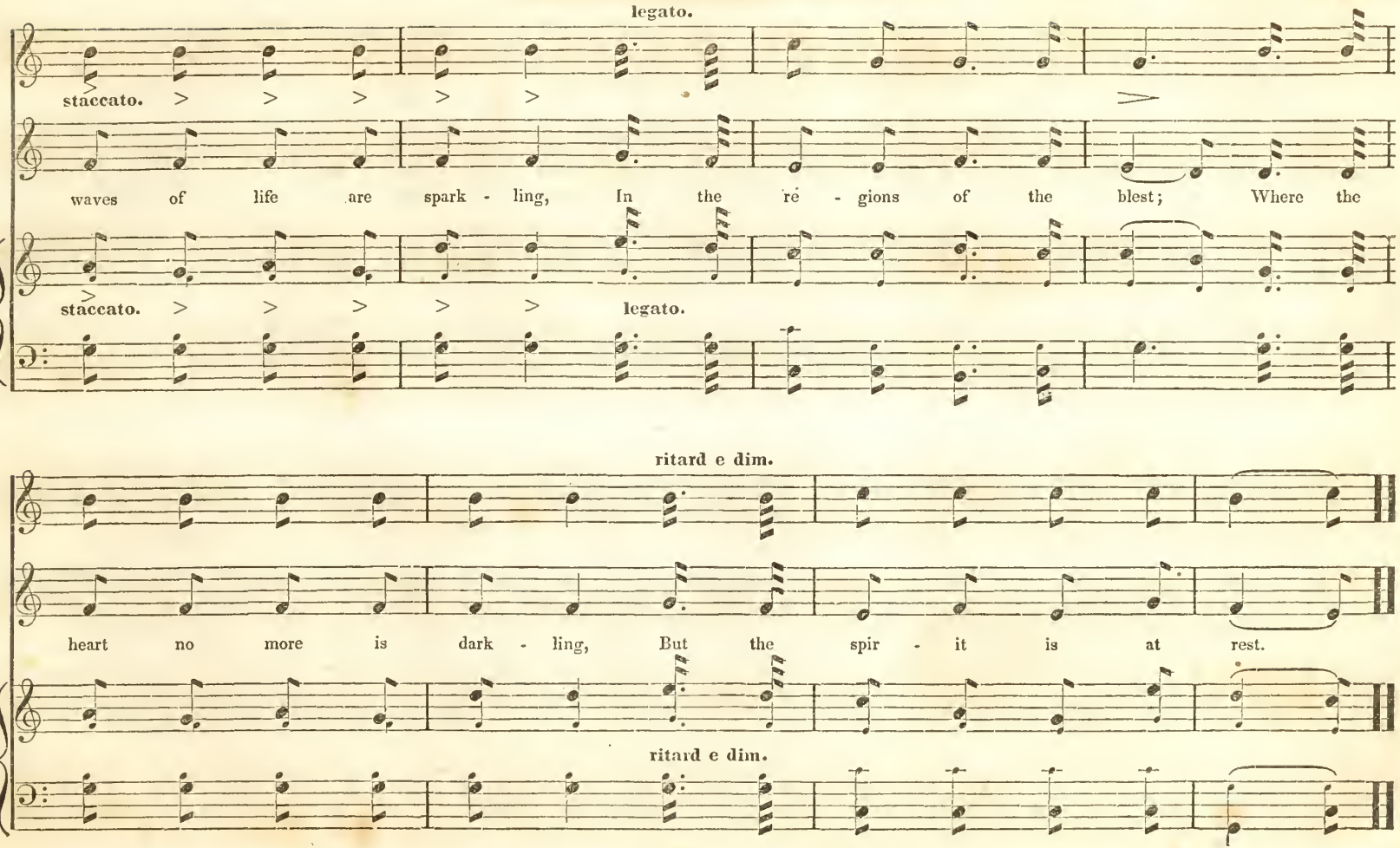



full of care. Thou'lt break my heart, thou warb - ling bird That sport - est through the
cold, cold stone, With light - some heart I pulled the flowers, To deck the forms I
flow - 'ring thorn, Thou mind'st me of de - part - ed joys, De - part - ed nev - er to re - turn.
ne'er may see, And cheer - ful still I'll wait the hours, Till we a - gain u - ni - ted be.

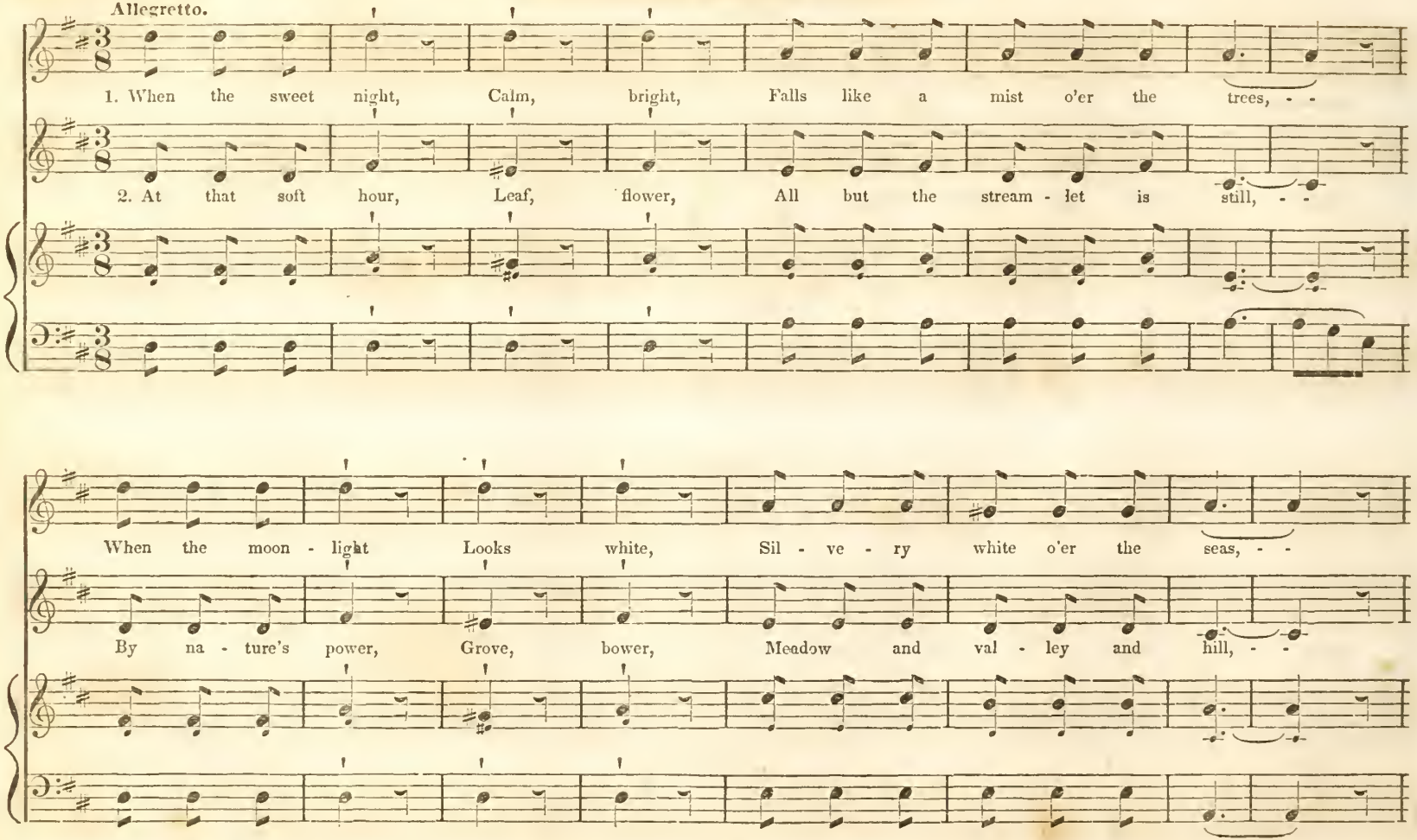

Andante.
mezz.
There is free - dom in the o - cean, There is spir - it in the breeze; There is
mezz.
cres. - - - - - - -
cres. - - - - - - - - -
mf
life in ev - ery mo - tion Of the ev - er rest - less seas; With the
cres. - - - - - - -
cres. - - - - - - - - -
mf

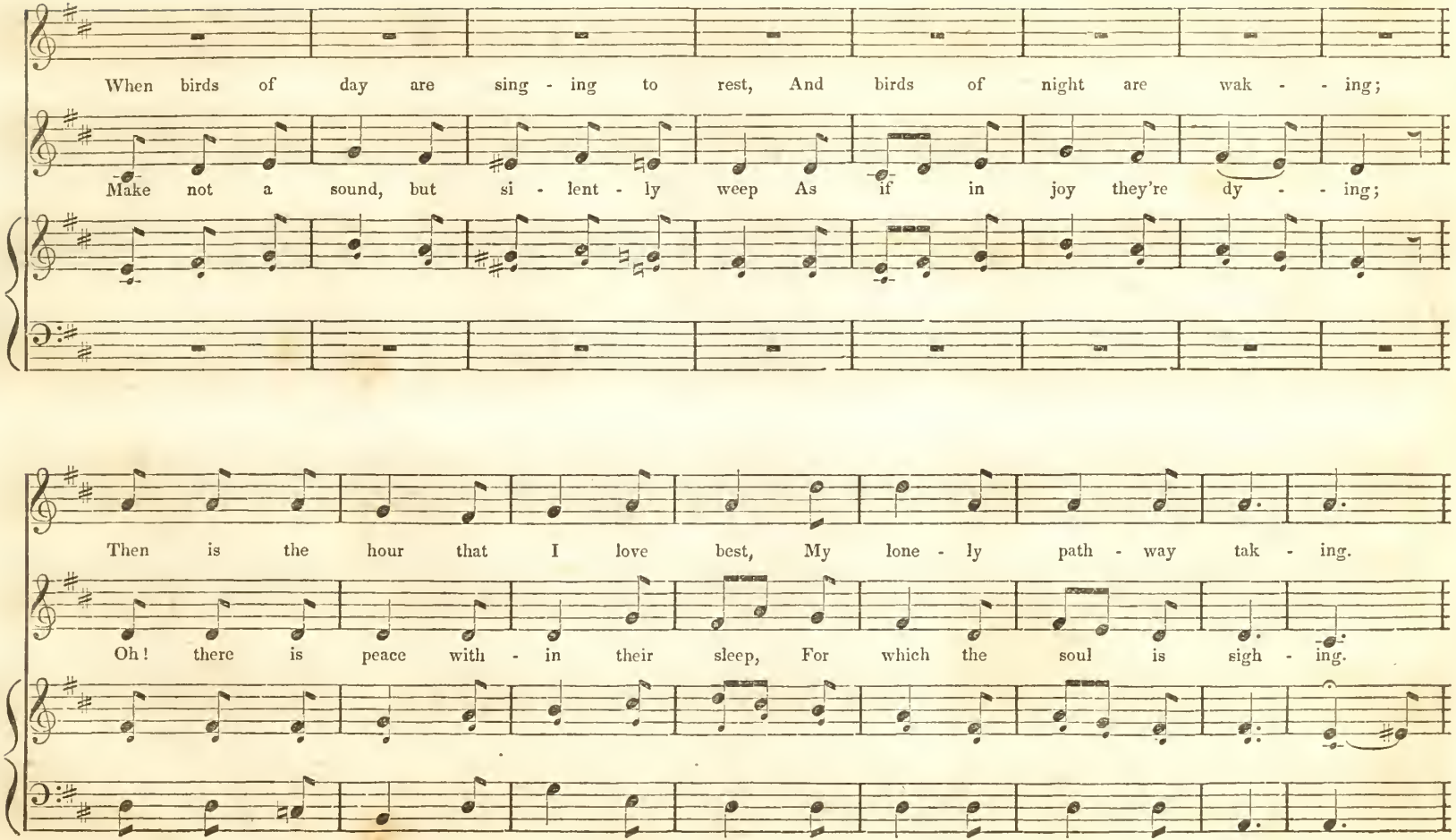

staccato.
mezz.
bend - ing crest of foam, With the sun - ny ra - diance glanc - ing; And the
staccato.
mezz.
staccato.
rip - pling sounds that come Still dy - ing, still ad vanc - ing.
staccato.


mf
2 And will it not be joy - ous, When this mor - tal coil is o'er, And its
mf
f
cares no more an - noy us, To meet up - on that shore, Where the
f

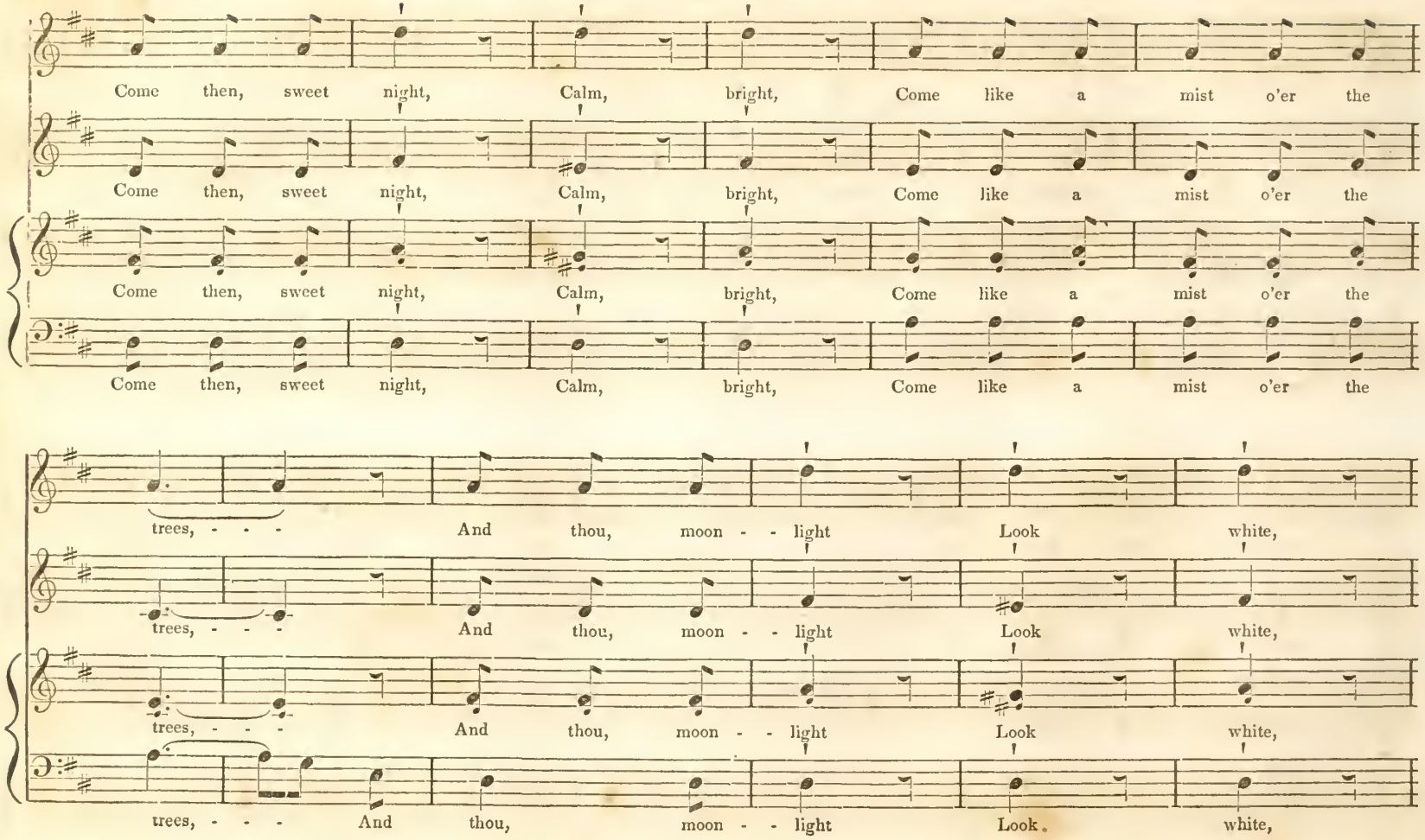

legato.
staccato.
waves of life are spark - ling, In the re - gions of the blest; Where the
staccato.
legato.
ritard e dim.
heart no more is dark - ling, But the spir - it is at rest.
ritard e dim.

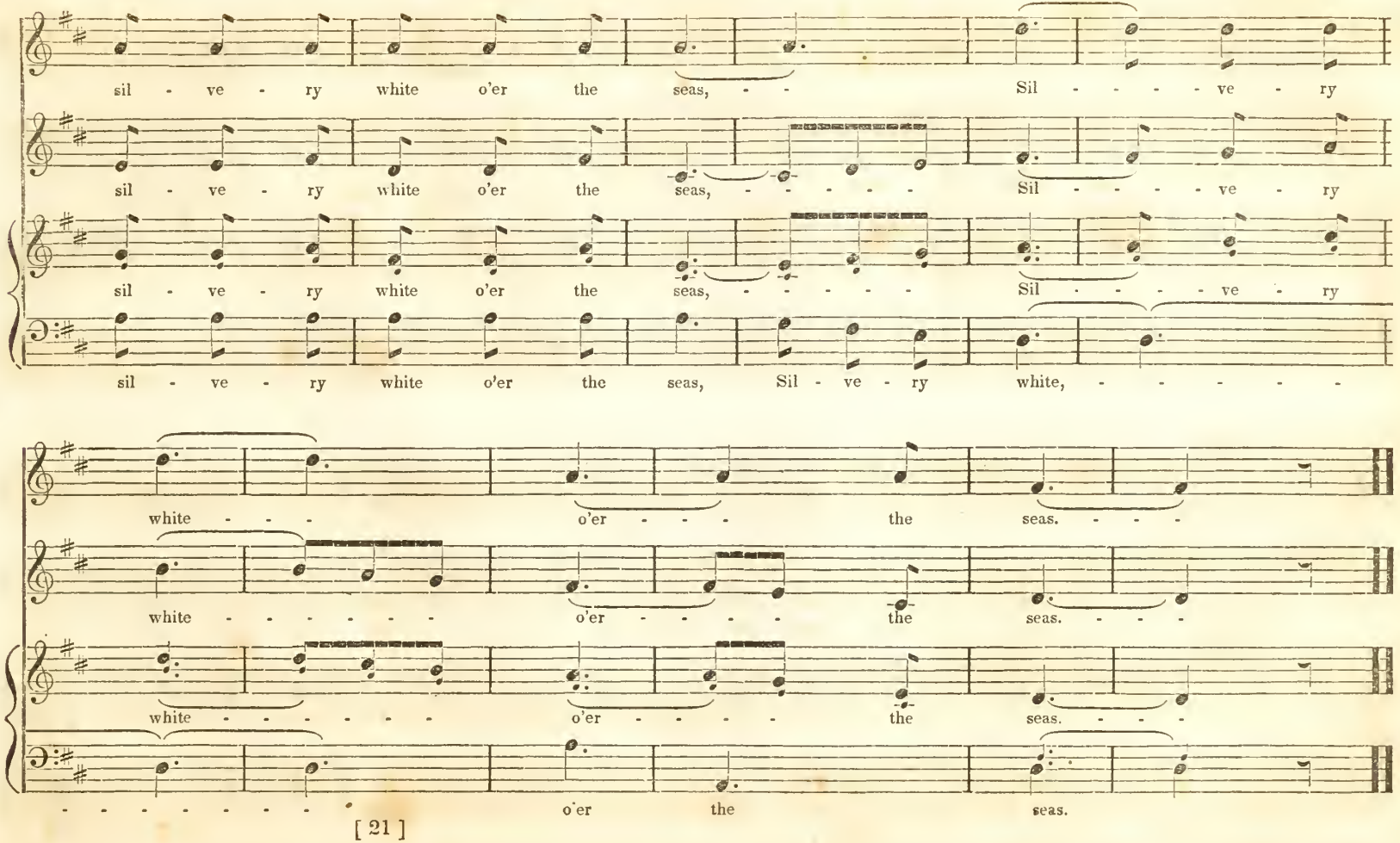
WHEN THE SWEET NIGHT.




When birds of day are sing - ing to rest, And birds of night are wak - - ing;
Make not a sound, but si - lent - ly weep As if in joy they're dy - - ing;
Then is the hour that I love best, My lone - ly path - way tak - ing.
Oh! there is peace with - in their sleep, For which the soul is sigh - ing.

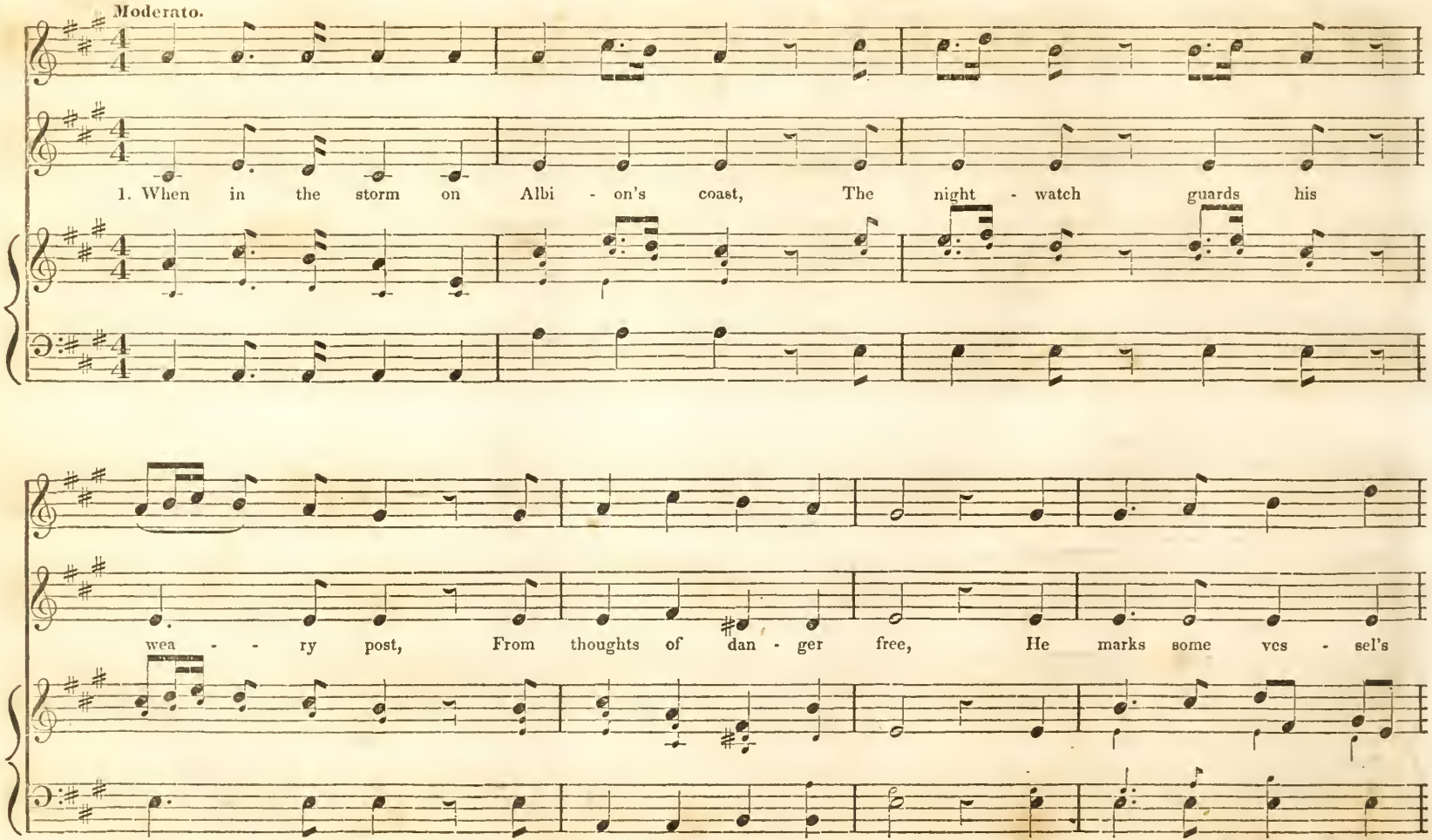
WHEN THE SWEET NIGHT

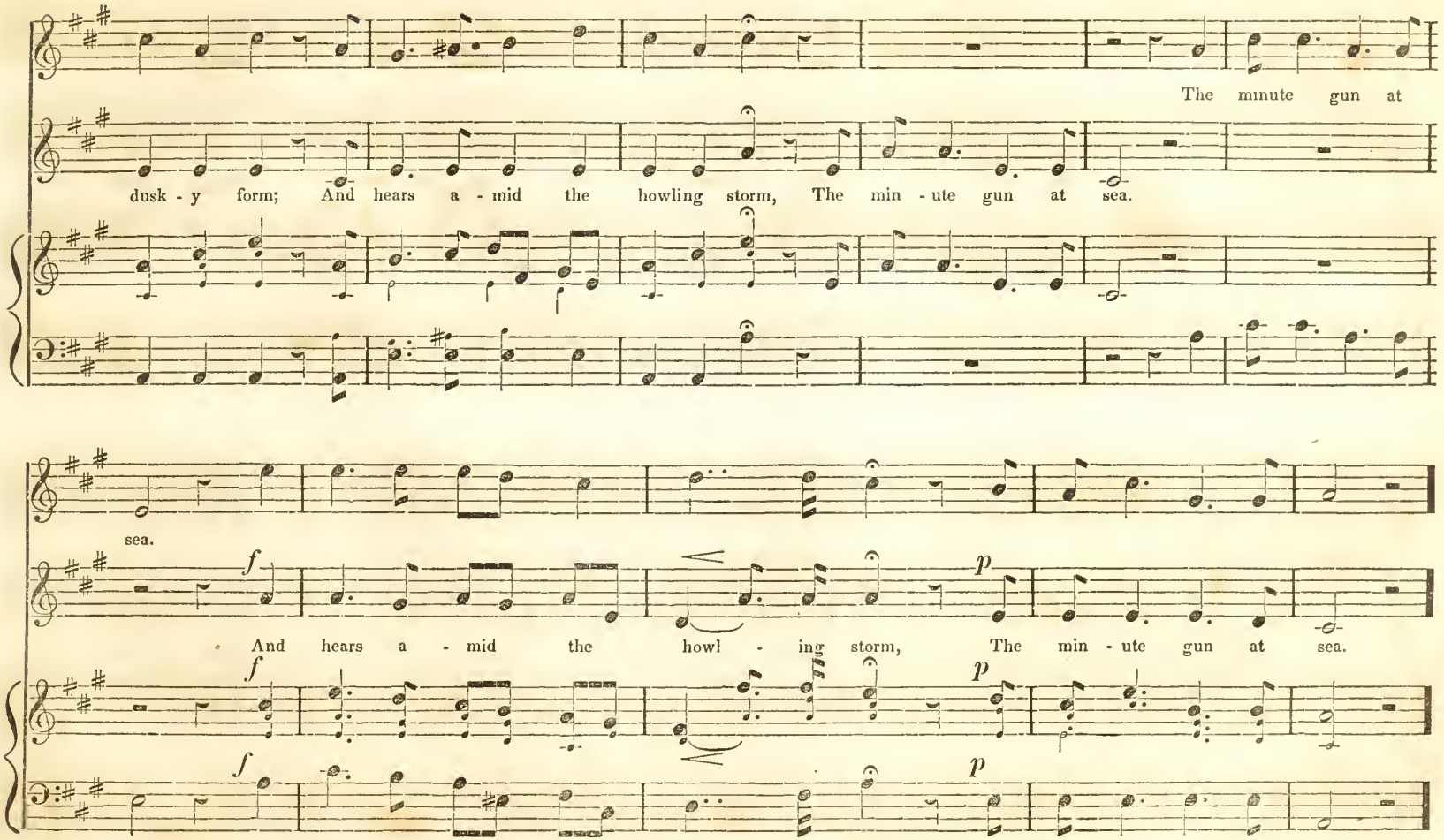


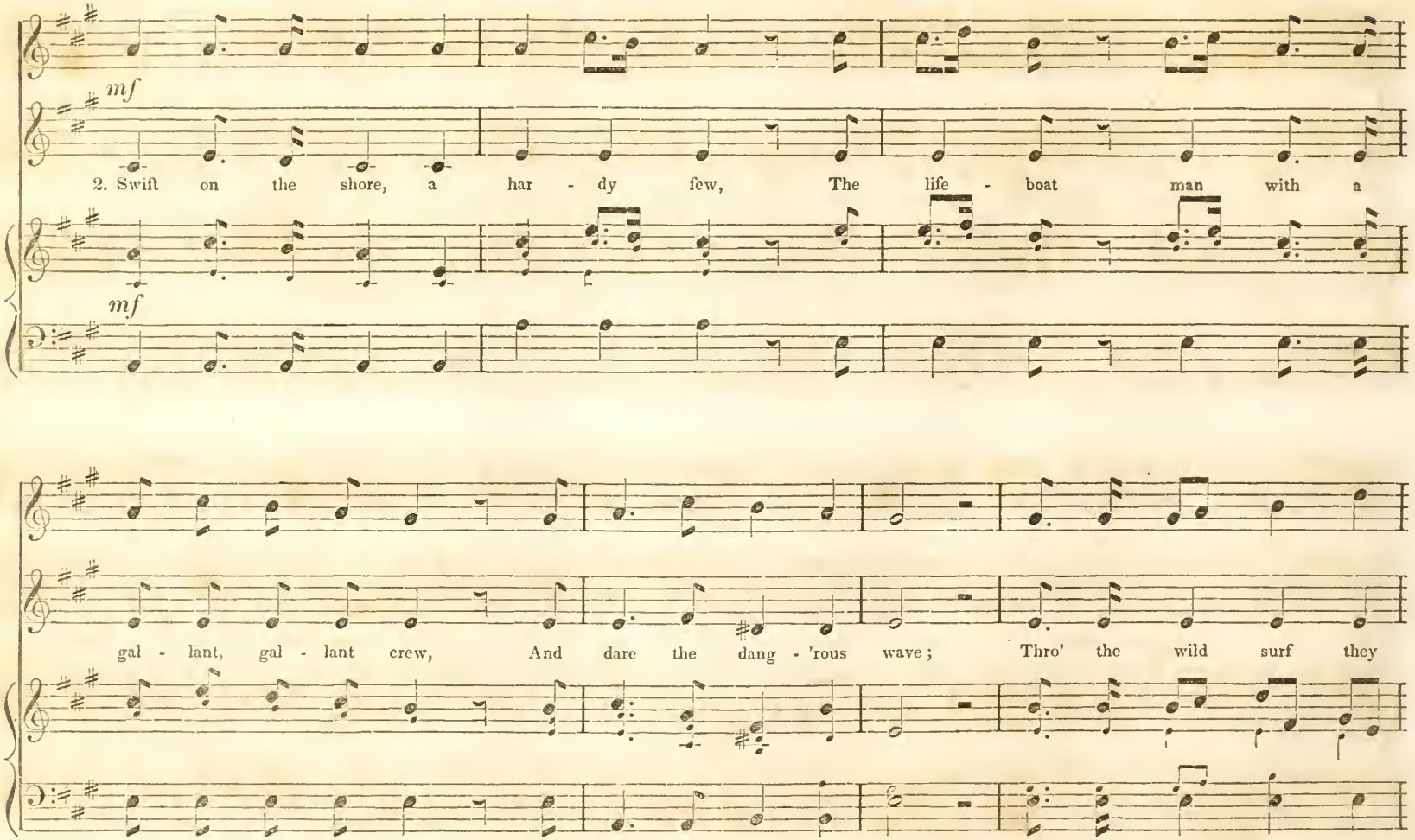

sil - ve - ry white o'er the seas, - - Sil - - - - ve - ry
sil - ve - ry white o'er the seas, - - - - - Sil - - - - ve - ry
sil - ve - ry white o'er the seas, - - - - - Sil - - - - ve - ry
sil - ve - ry white o'er the seas, Sil - ve - ry white, - - - - - -
white - - - o'er - - - the seas. - - -
white - - - - - - - o'er - - - - the seas. - - -
white - - - - - - - o'er - - - - the seas. - - -
- - - - - - - - - o'er the seas.

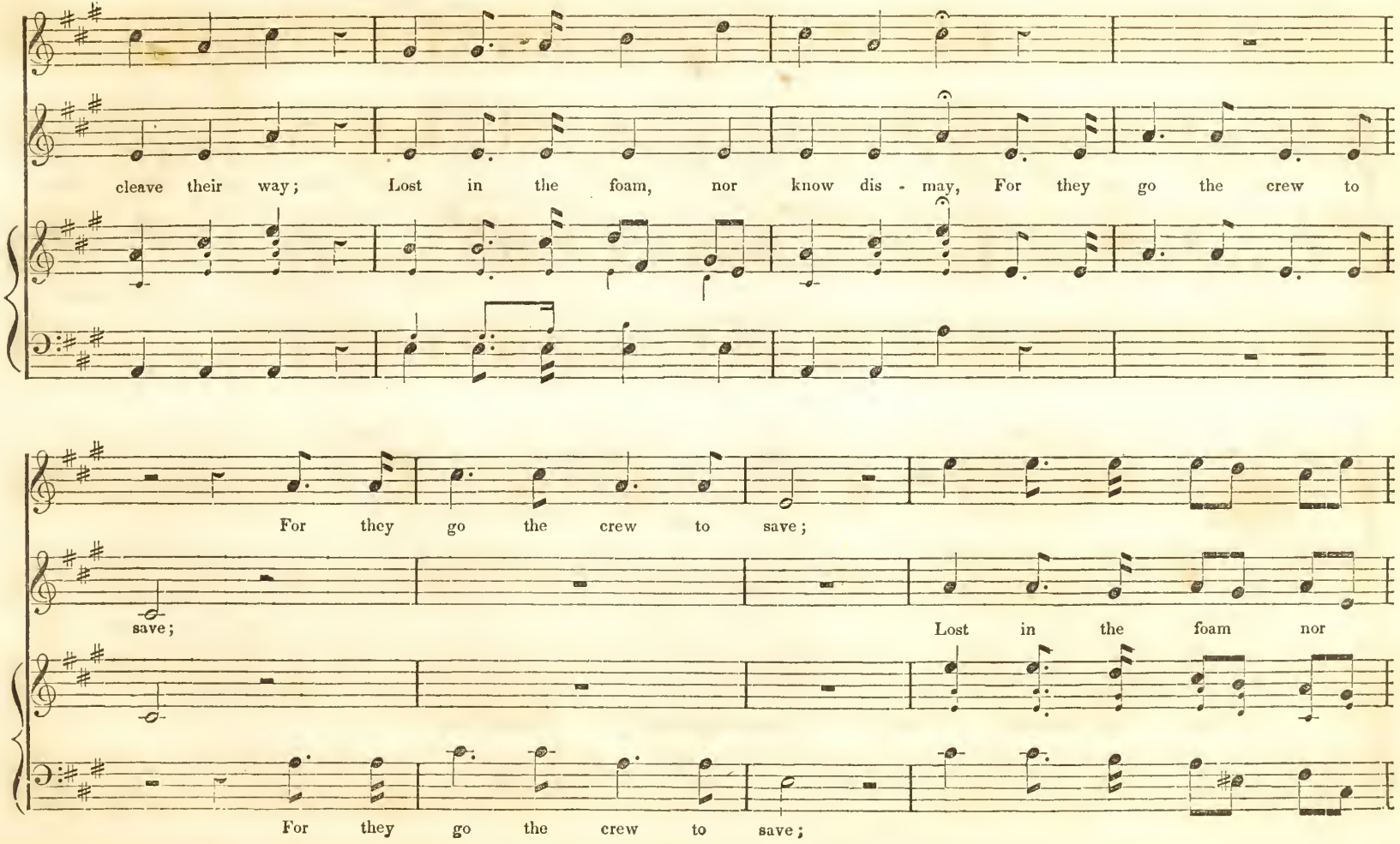
THE MINUTE GUN AT SEA

W. P. KING.

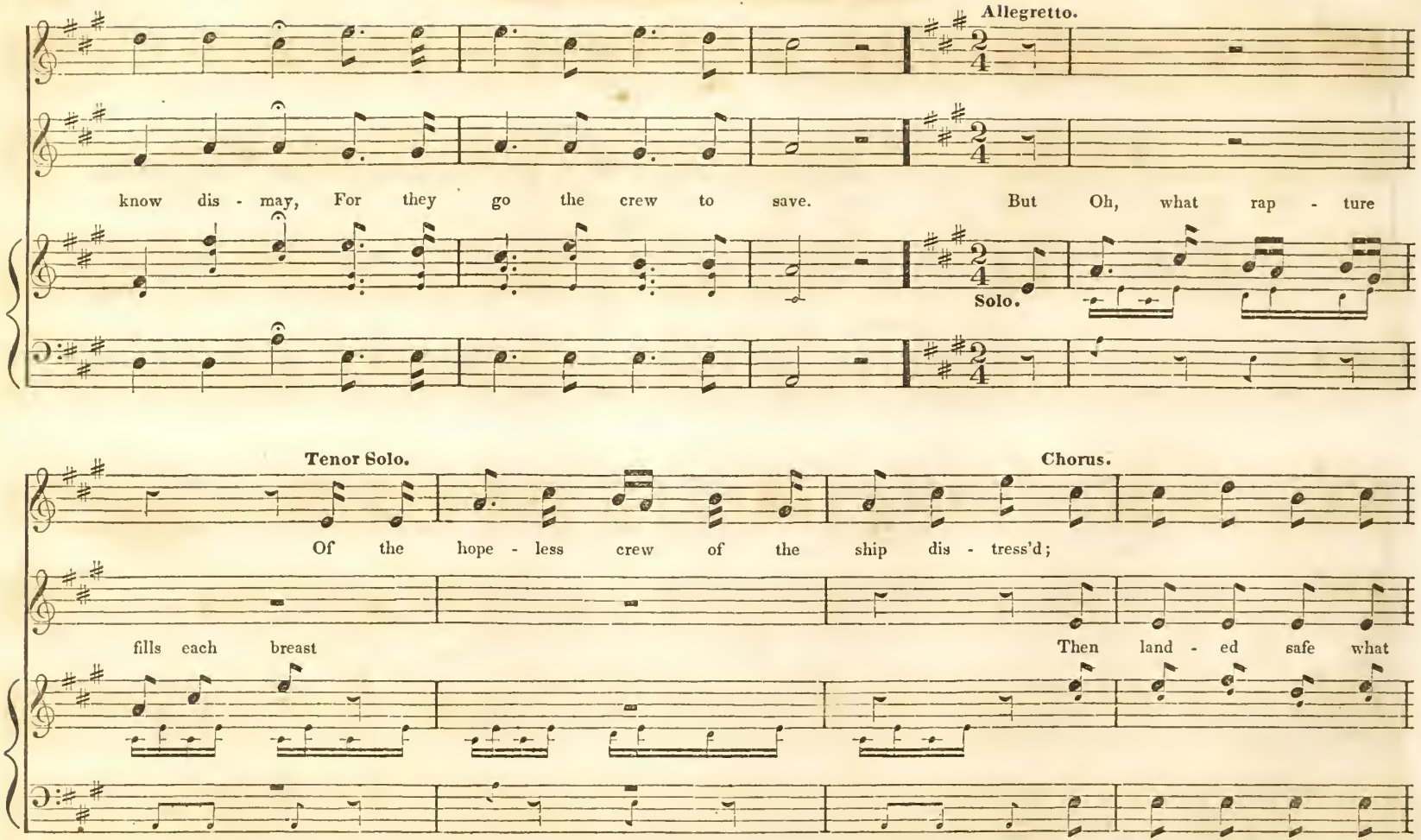


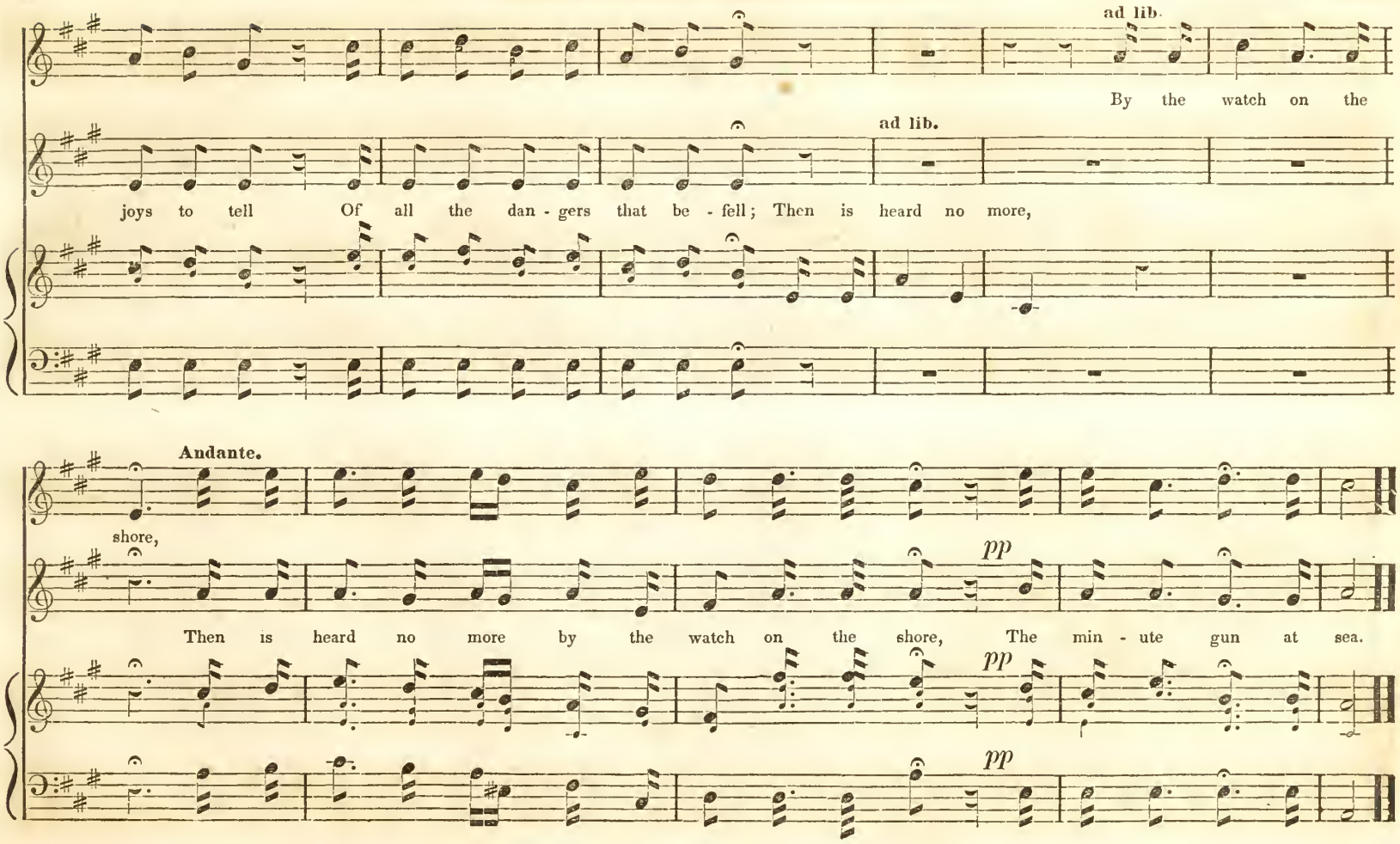

The minute gun at
dusk - y form; And hears a - mid the howling storm, The min - ute gun at sea.
sea.
f
p
And hears a - mid the howl - ing storm, The min - ute gun at sea.
f
p
f
p


mf
2. Swift on the shore, a har - dy few, The life - boat man with a
mf
gal - lant, gal - lant crew, And dare the dang - 'rous wave; Thro' the wild surf they


cleave their way; Lost in the foam, nor know dis - may, For they go the crew to
For they go the crew to save;
save;
Lost in the foam nor
For they go the crew to save;

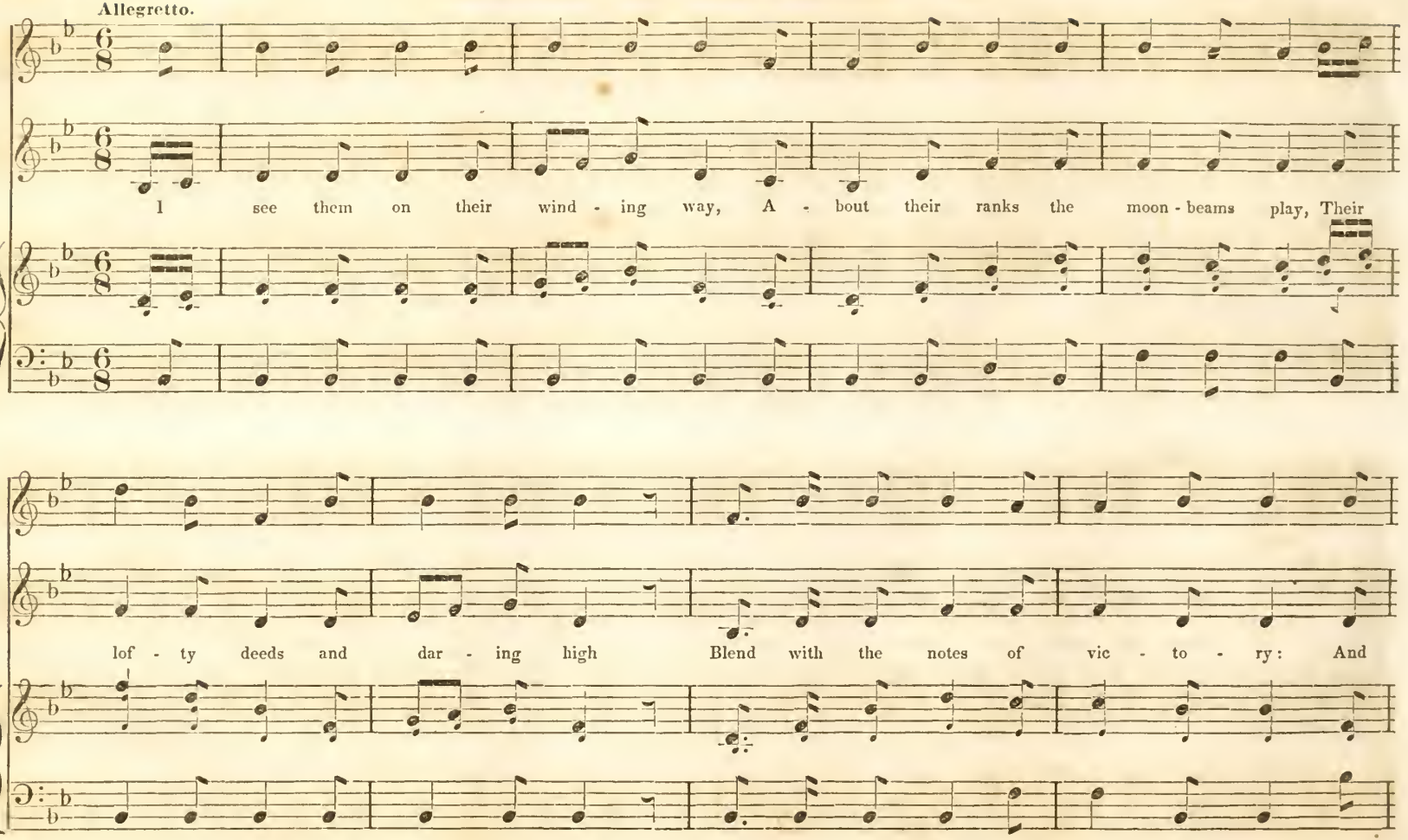
THE MINUTE GUN AT SEA.

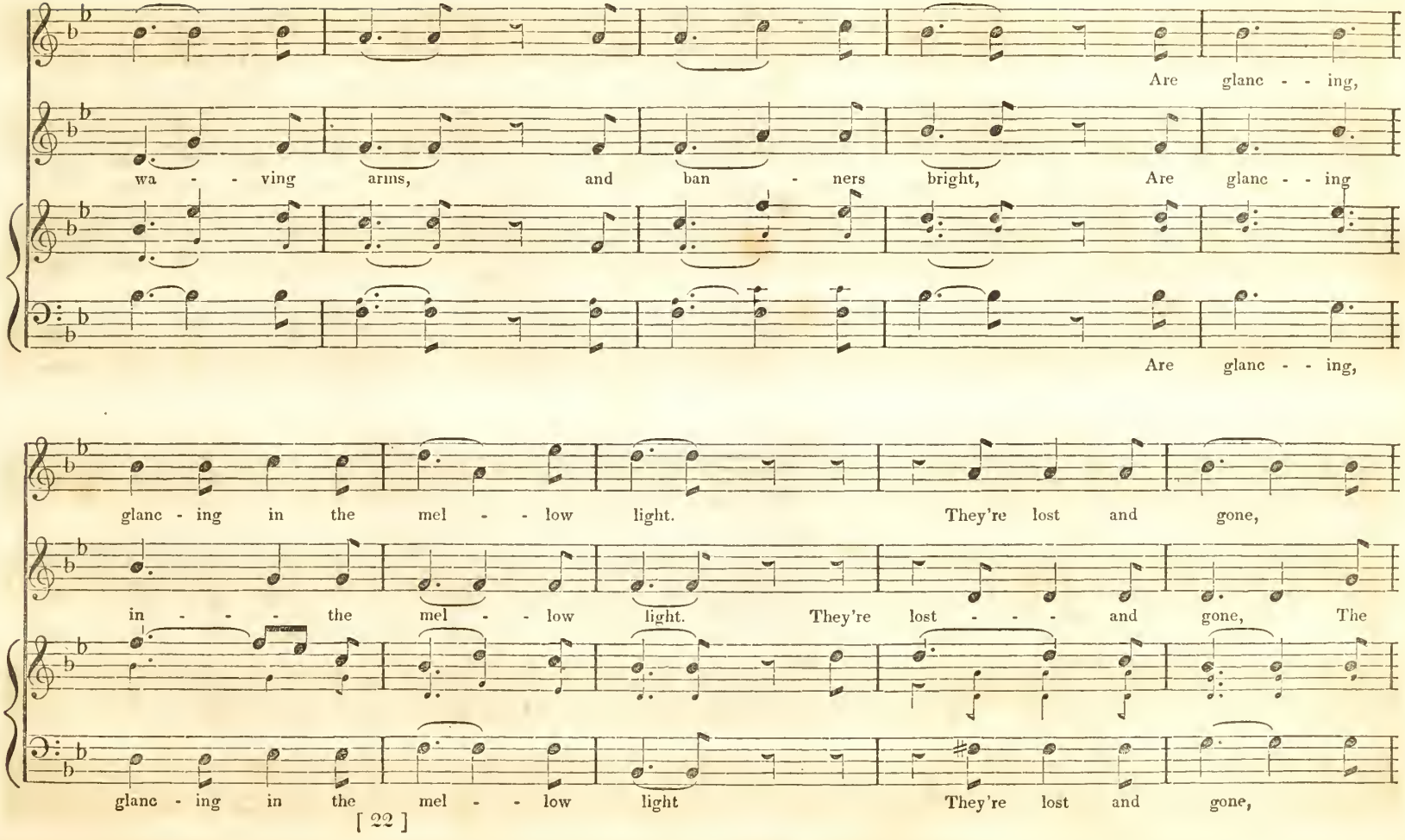


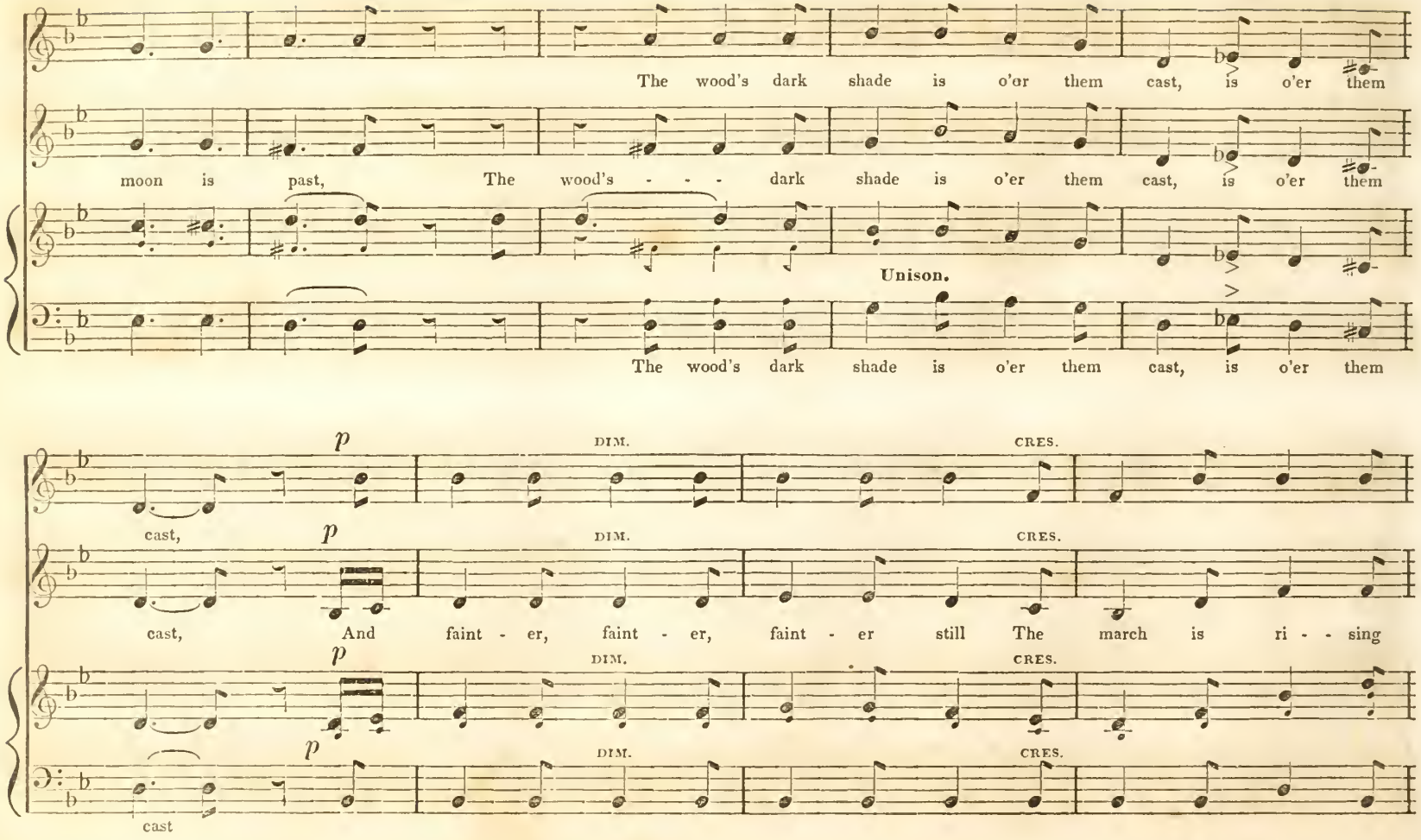

ad lib.
By the watch on the
ad lib.
joys to tell Of all the dan - gers that be - fell; Then is heard no more,
Andante.
shore,
pp
Then is heard no more by the watch on the shore, The min - ute gun at sea.
pp
pp

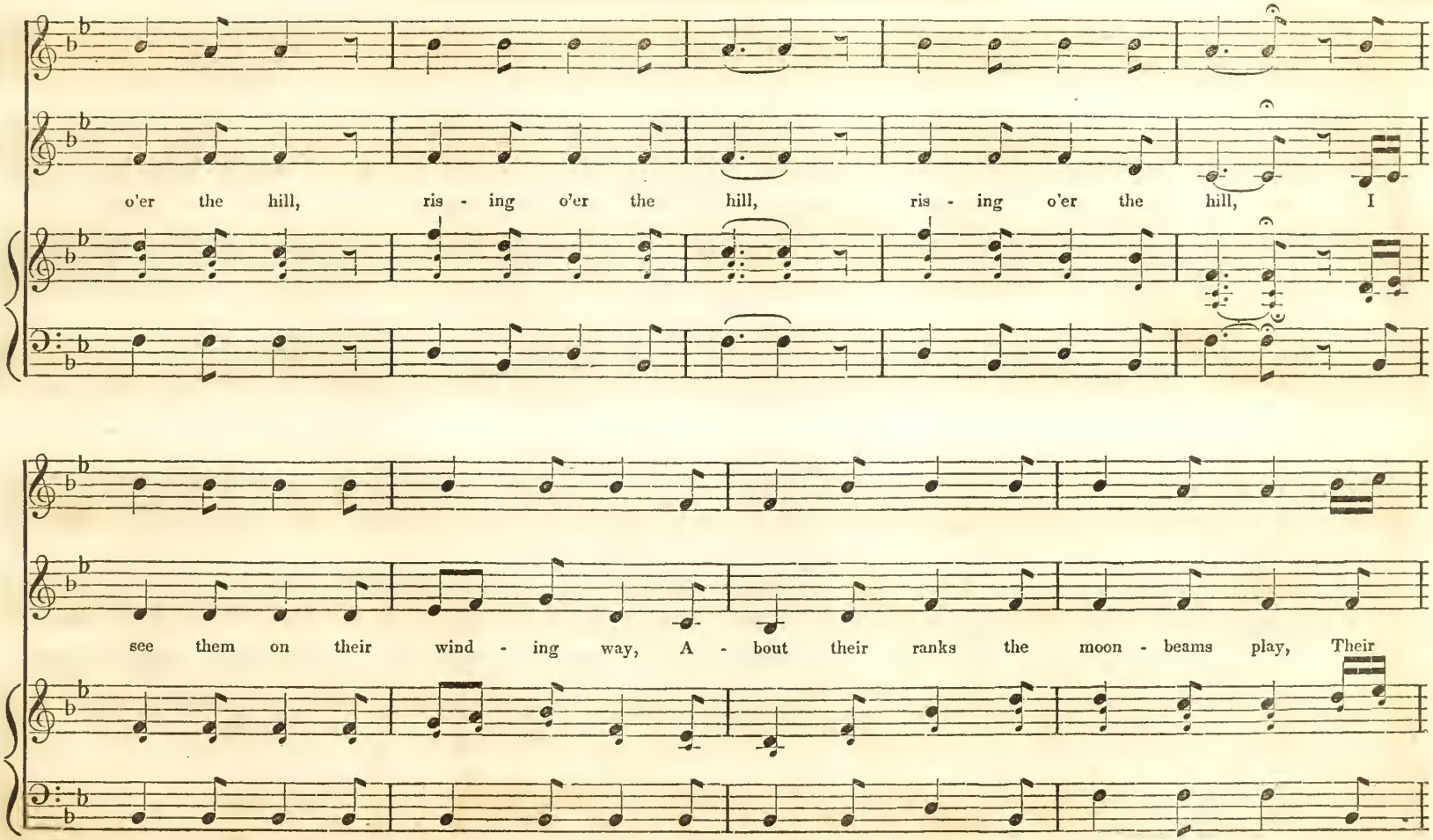
I SEE THEM ON THEIR WINDING WAY.

B. HIME.

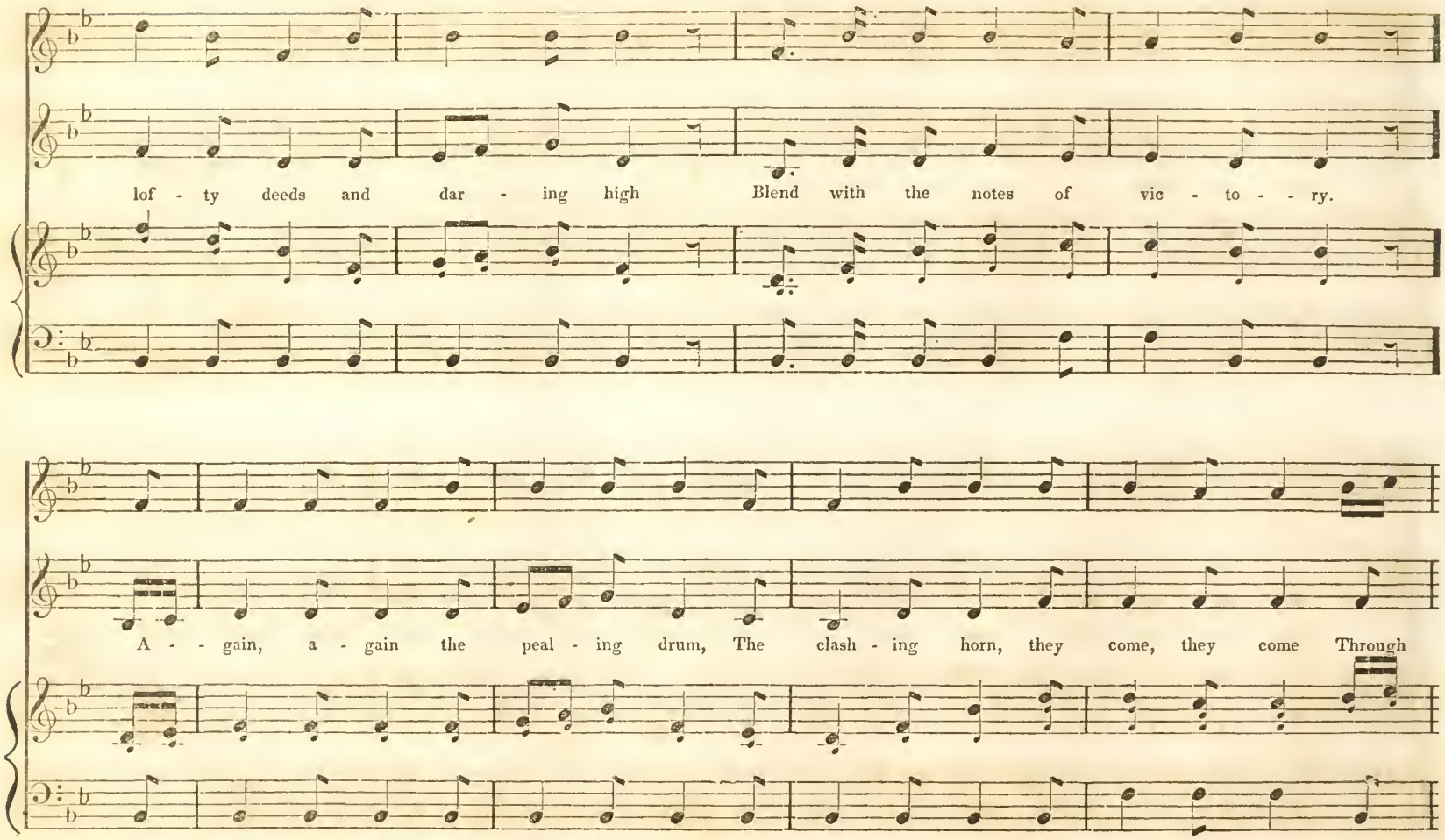


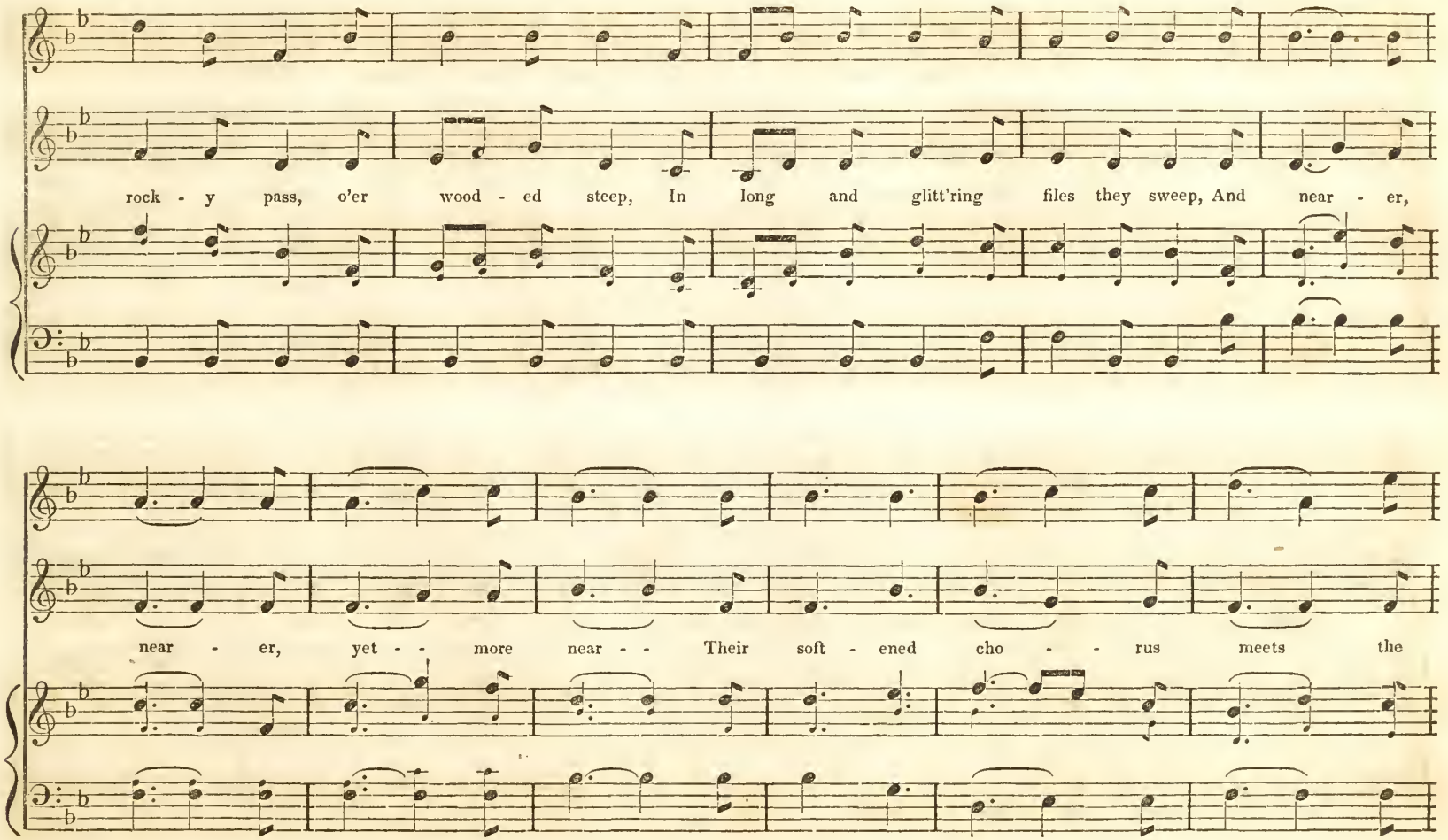

Are glanc - - ing,
wa - - ving arms, and ban - ners bright, Are glanc - - ing
Are glanc - - ing,
glanc - ing in the mel - - low light. They're lost and gone,
in - - - the mel - - low light. They're lost - - - and gone, The
glanc - ing in the mel - - low light They're lost and gone,


The wood's dark shade is o'er them cast, is o'er them
moon is past, The wood's - - - dark shade is o'er them cast, is o'er them
Unison.
The wood's dark shade is o'er them cast, is o'er them
p DIM. CRES.
cast,
p DIM. CRES.
cast, And faint - er, faint - er, faint - er still The march is ri - - sing
p DIM. CRES.
p DIM. CRES.
cast

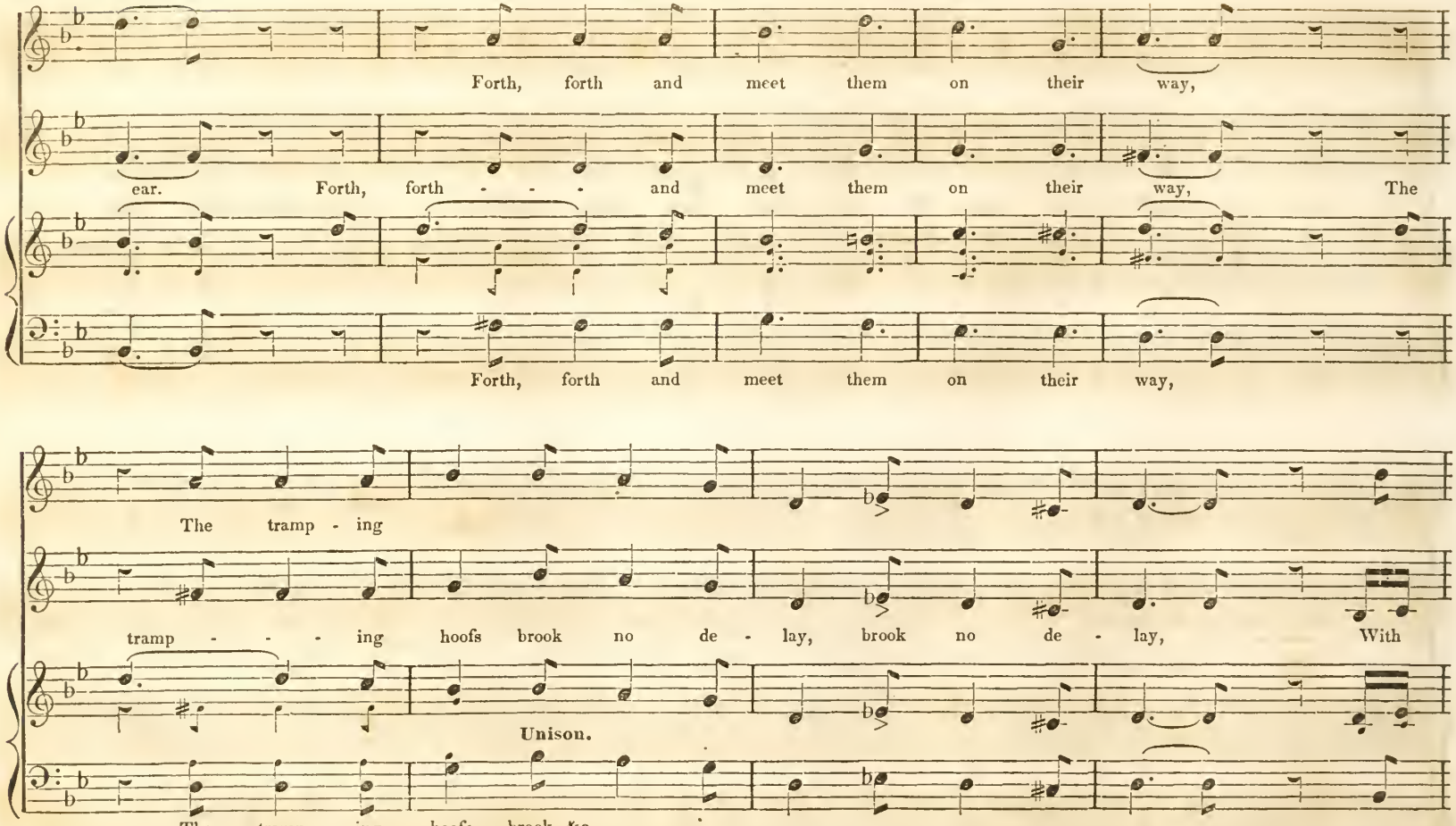

o'er the hill, ris - ing o'er the hill, ris - ing o'er the hill, I
see them on their wind - ing way, A - bout their ranks the moon - beams play, Their

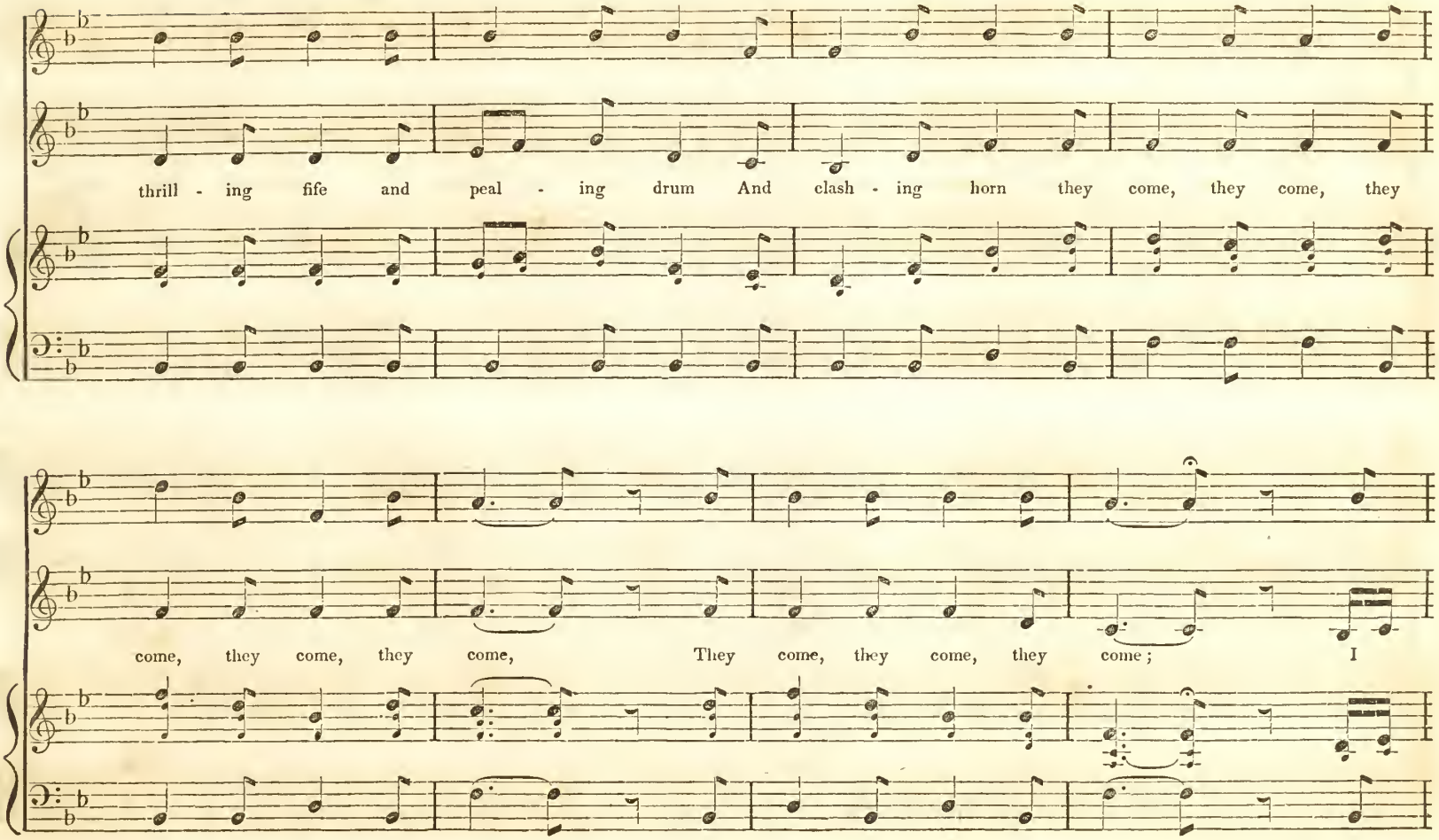
I SEE THEM ON THEIR WINDING WAY.



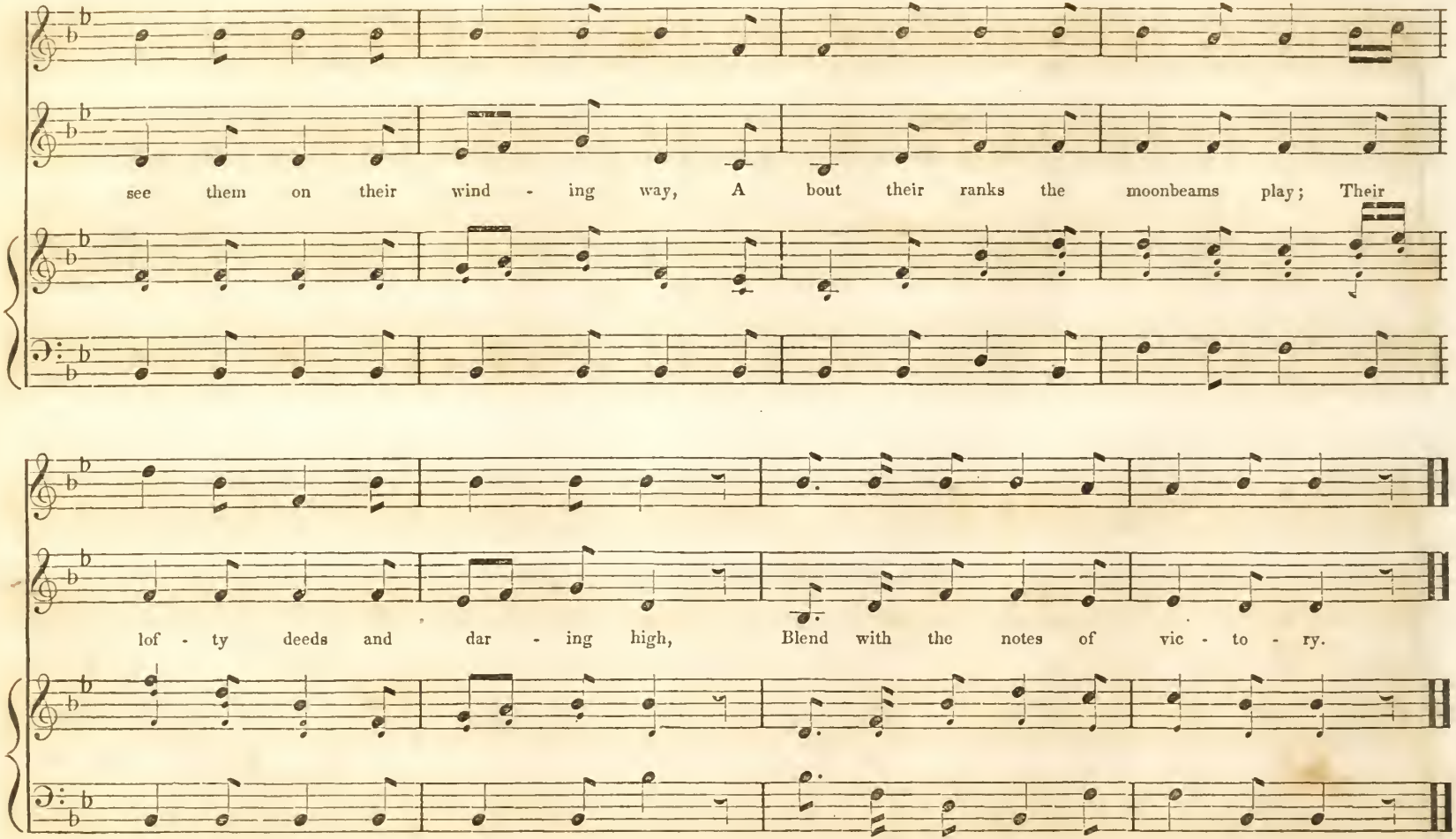

rock - y pass, o'er wood - ed steep, In long and glitt'ring files they sweep, And near - er,
near - er, yet - - more near - - Their soft - ened cho - - rus meets the

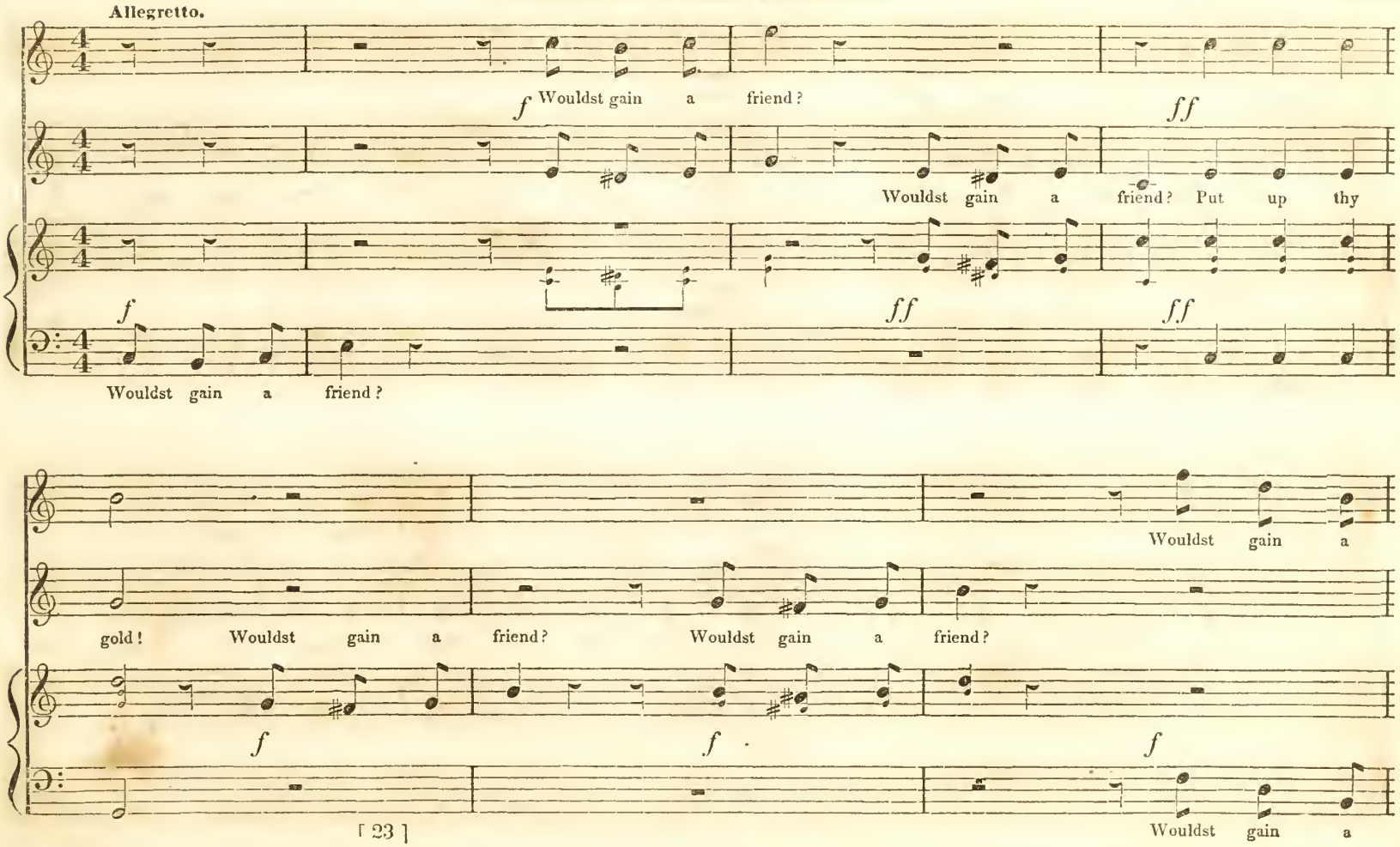
I SEE THEM ON THEIR WINDING WAY.



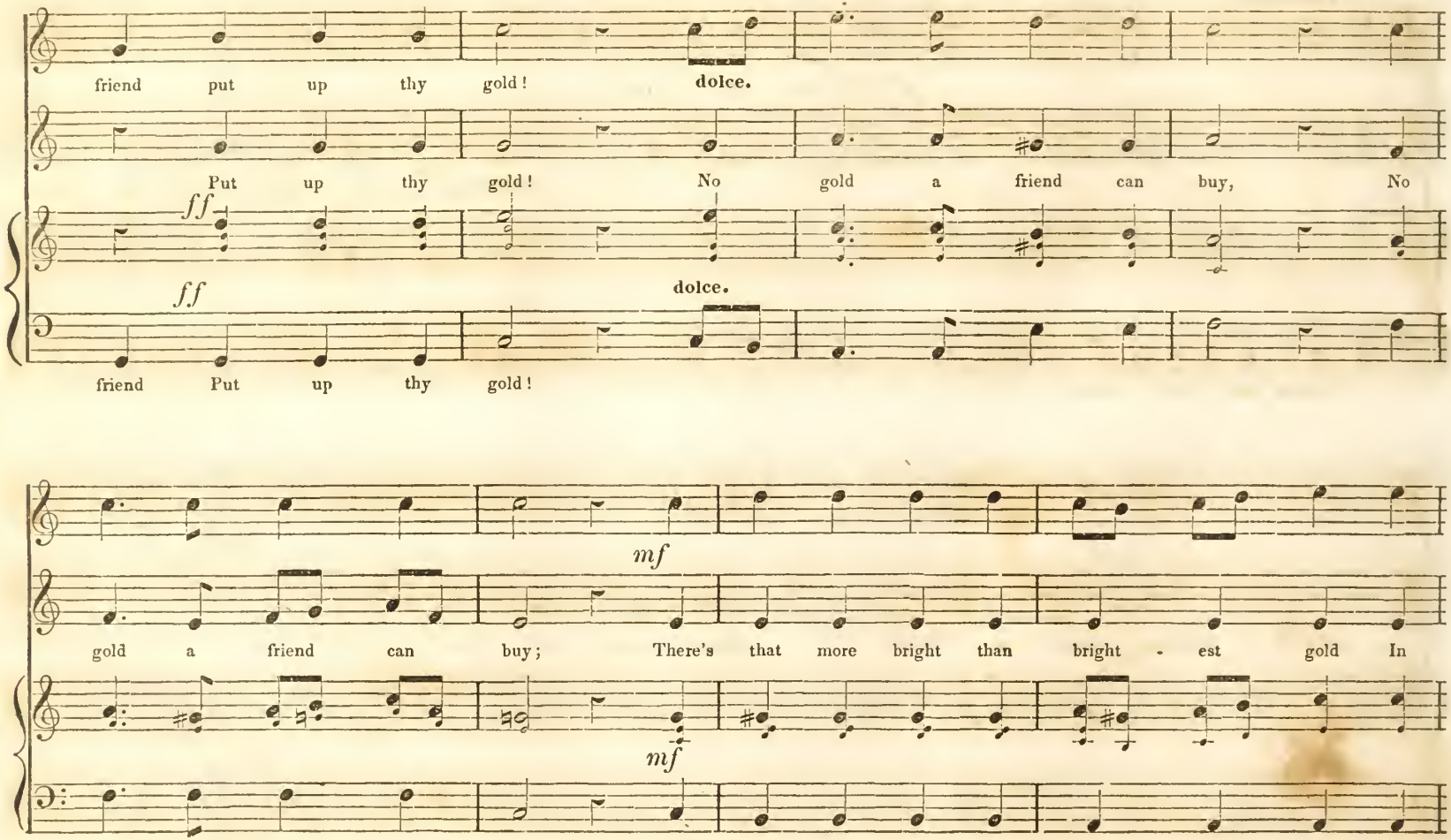

thrill - ing fife and peal - ing drum And clash - ing horn they come, they come, they
come, they come, they come, They come, they come, they come; I

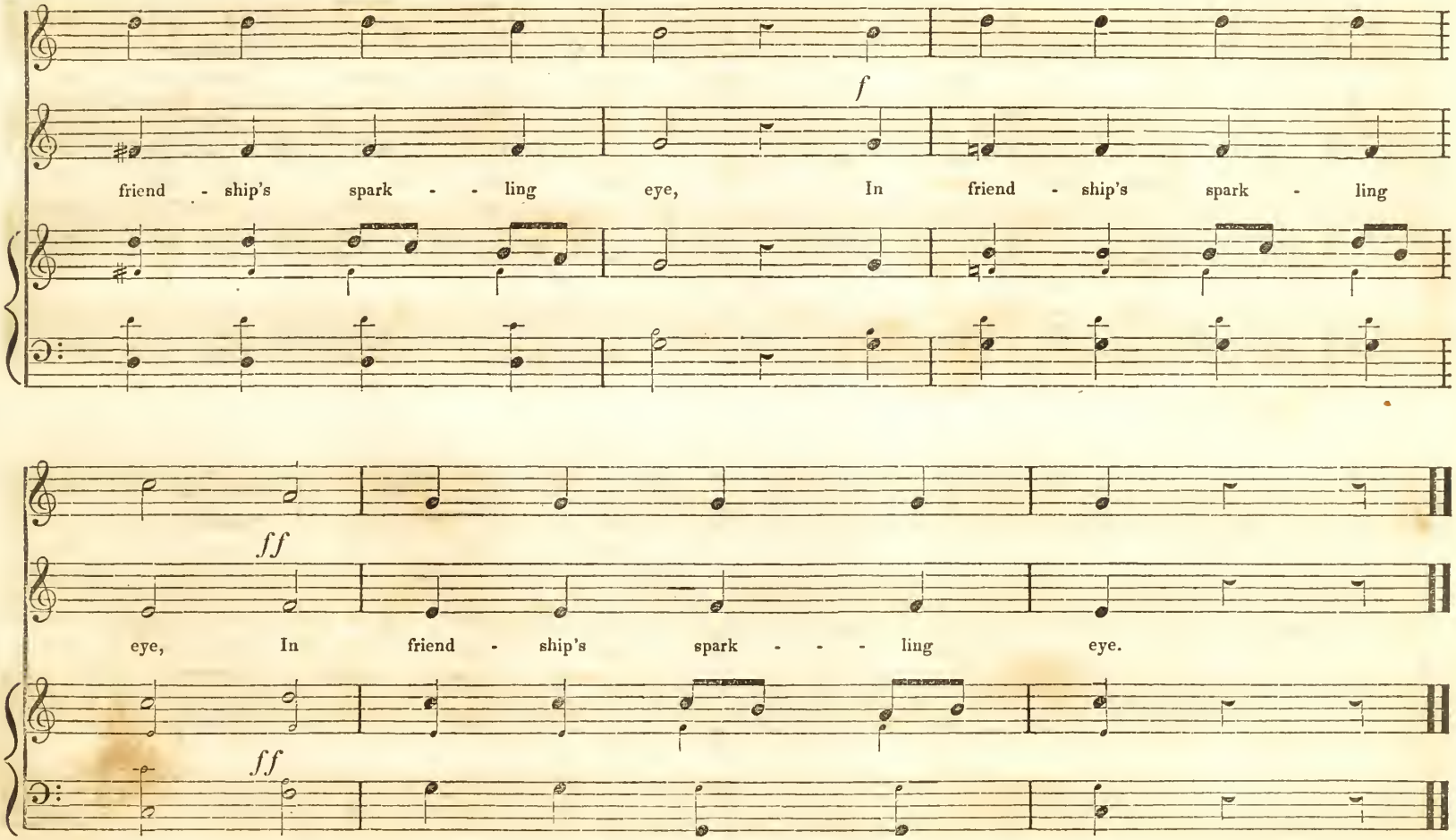
I SEE THEM ON THEIR WINDING WAY.




Allegretto.
f Wouldst gain a friend?
ff
Wouldst gain a friend? Put up thy
f
ff
ff
Wouldst gain a friend?
Wouldst gain a
gold! Wouldst gain a friend? Wouldst gain a friend?
f
f
f
Wouldst gain a

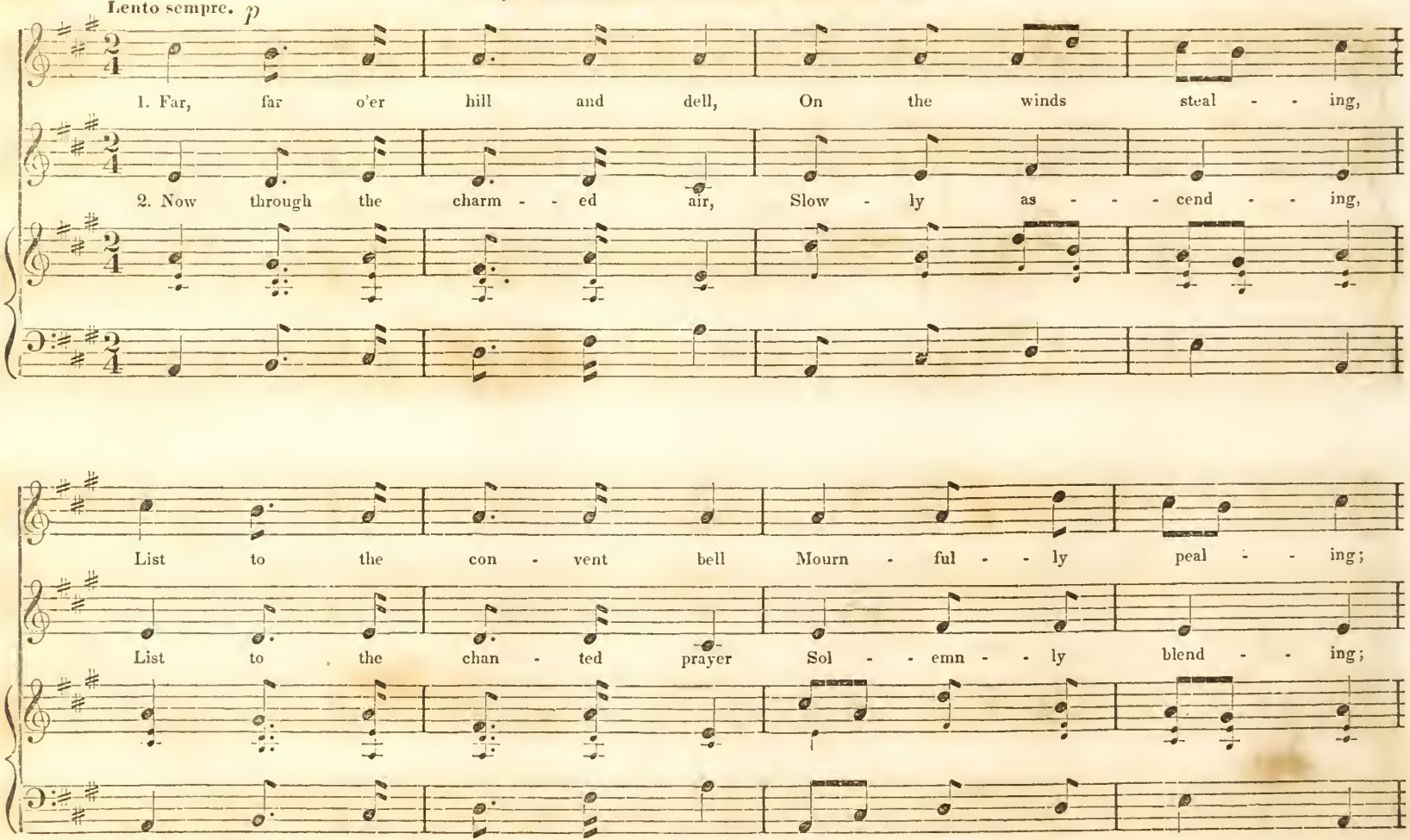
WOULDST GAIN A FRIEND.

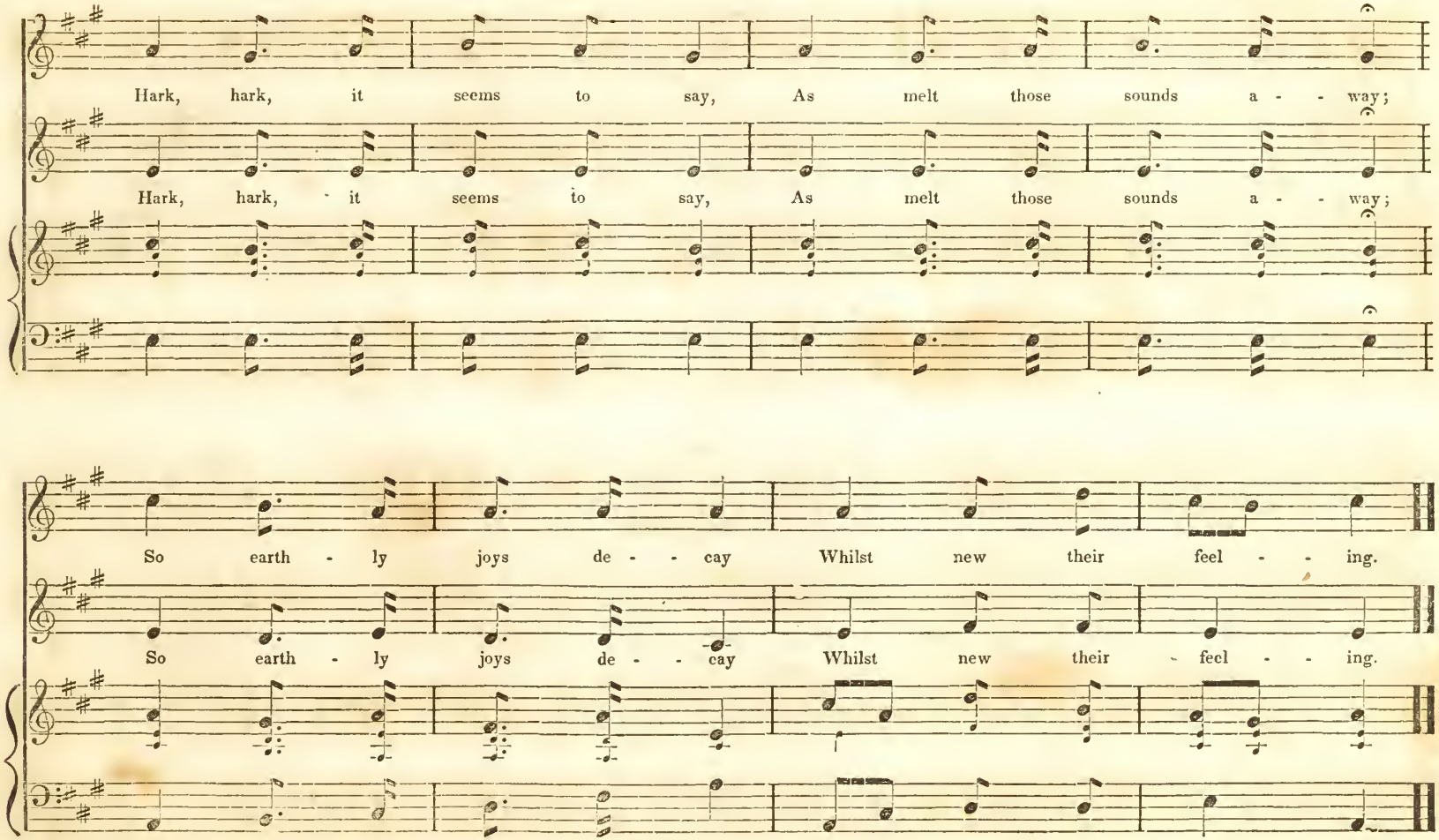



f
friend - ship's spark - - ling eye, In friend - ship's spark - ling
ff
eye, In friend - ship's spark - - - ling eye.
ff

FAR, FAR O'ER HILL AND DELL.

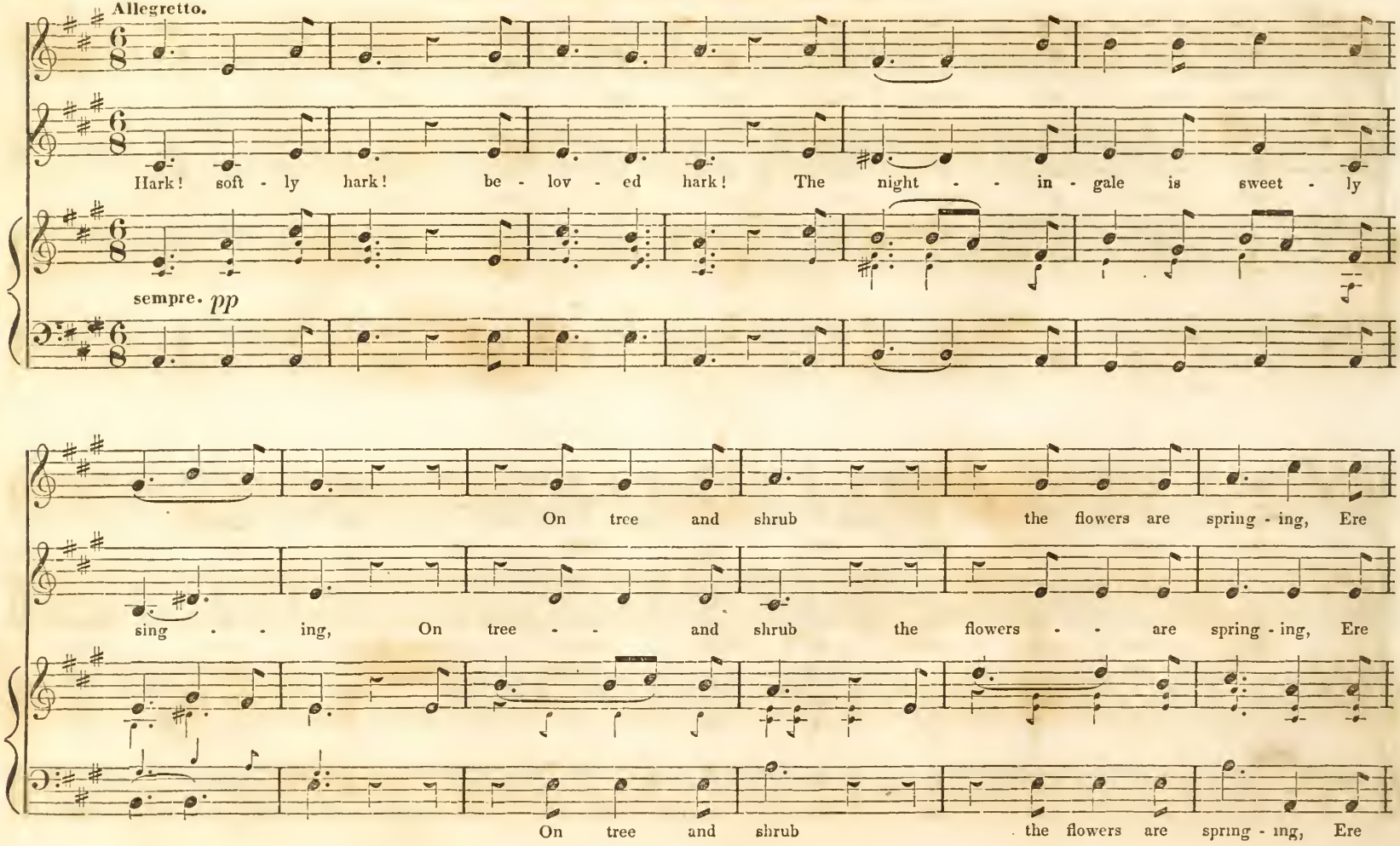
SPANISH MELODY.

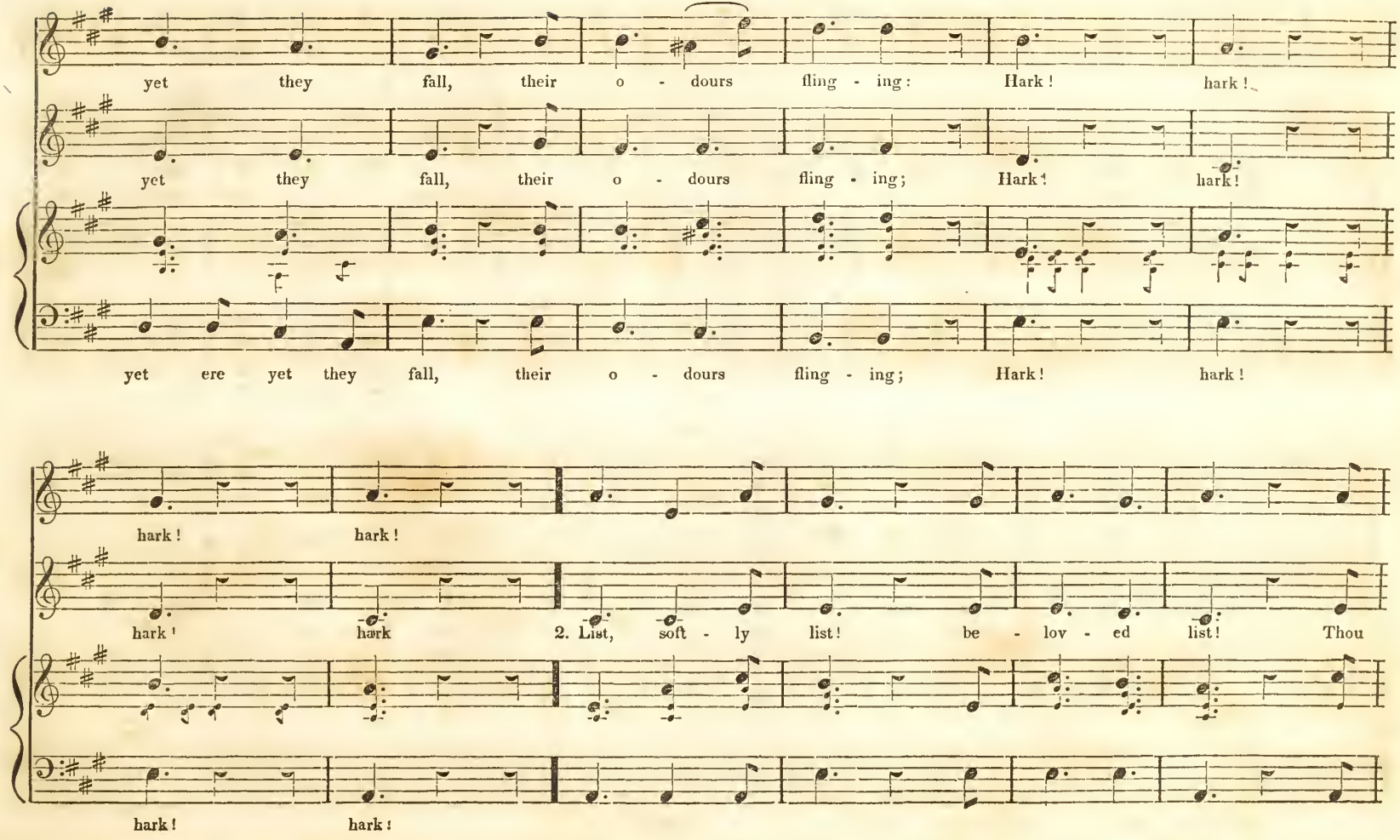


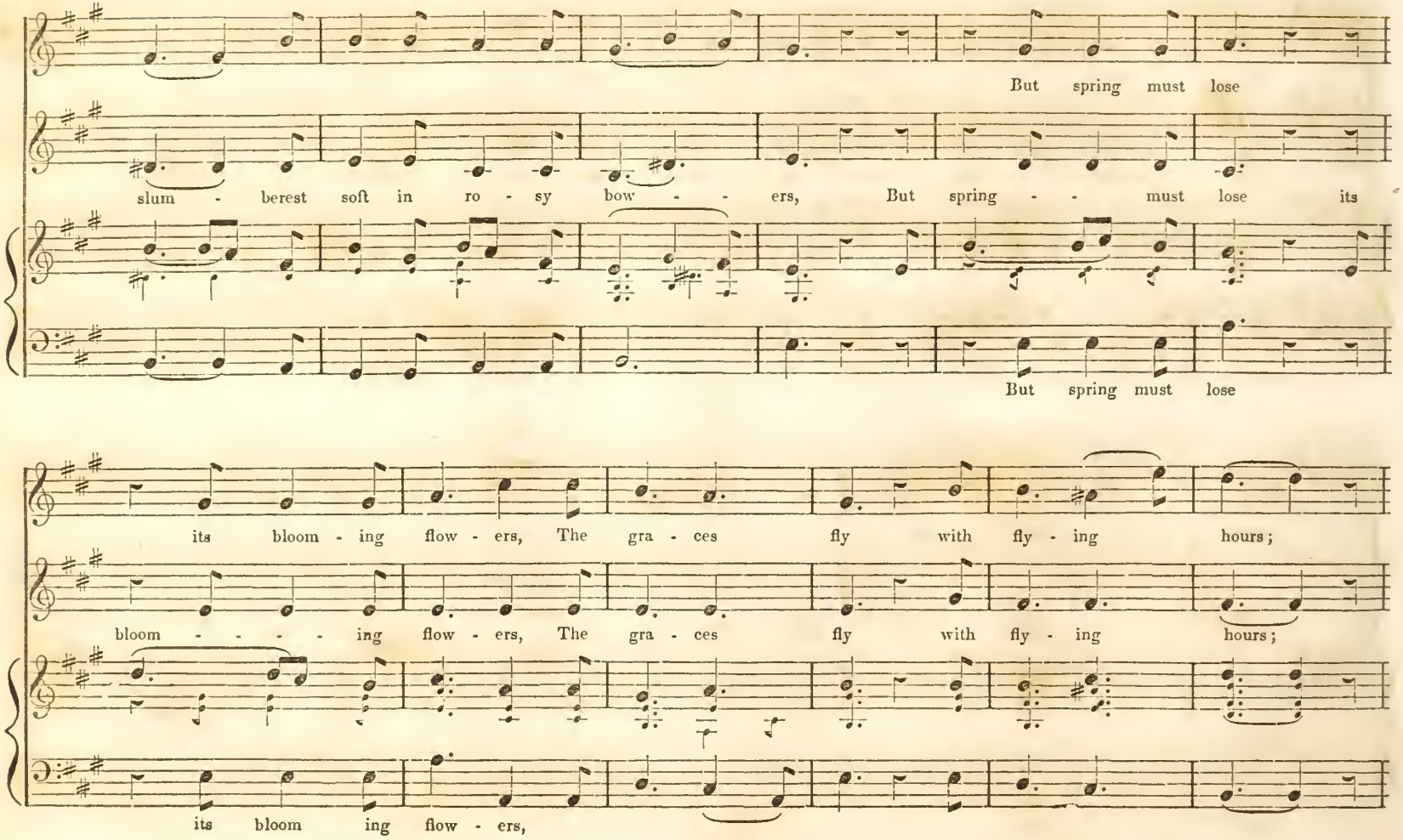

Hark, hark, it seems to say, As melt those sounds a - - way;
Hark, hark, it seems to say, As melt those sounds a - - way;
So earth - ly joys de - - cay Whilst new their feel - - ing.
So earth - ly joys de - - cay Whilst new their feel - - ing.

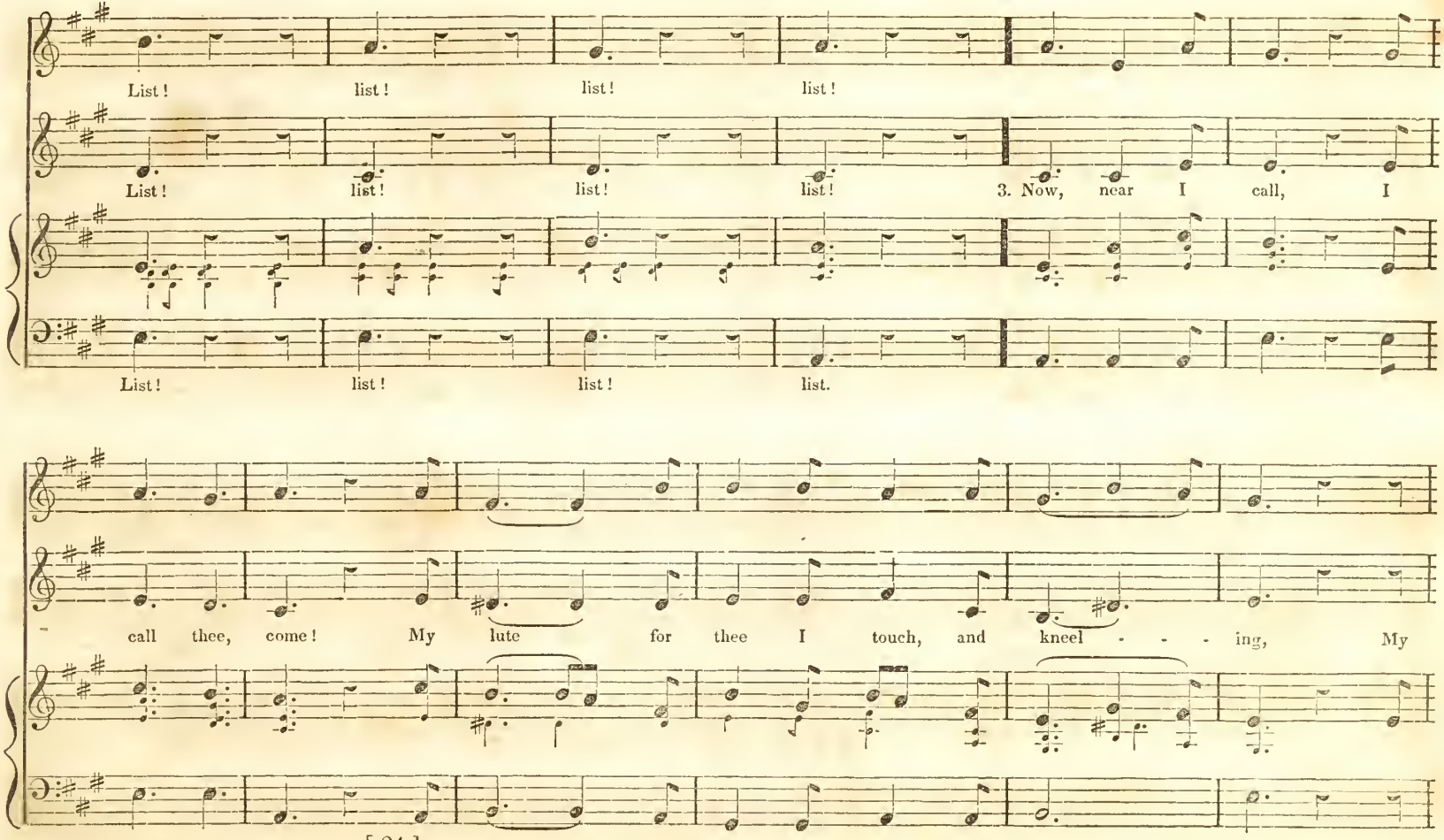
SERENADE.

C. M. WEBER.

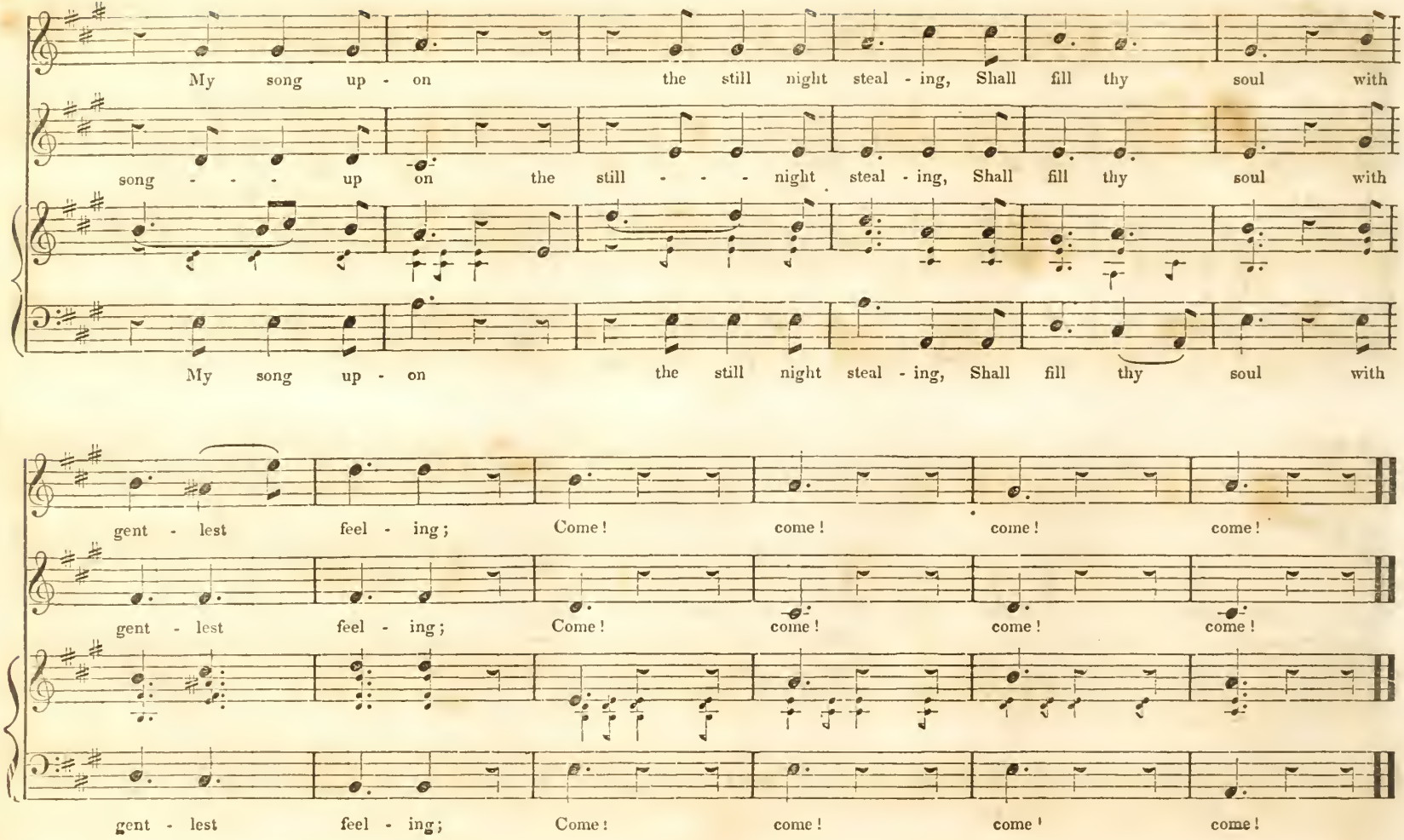


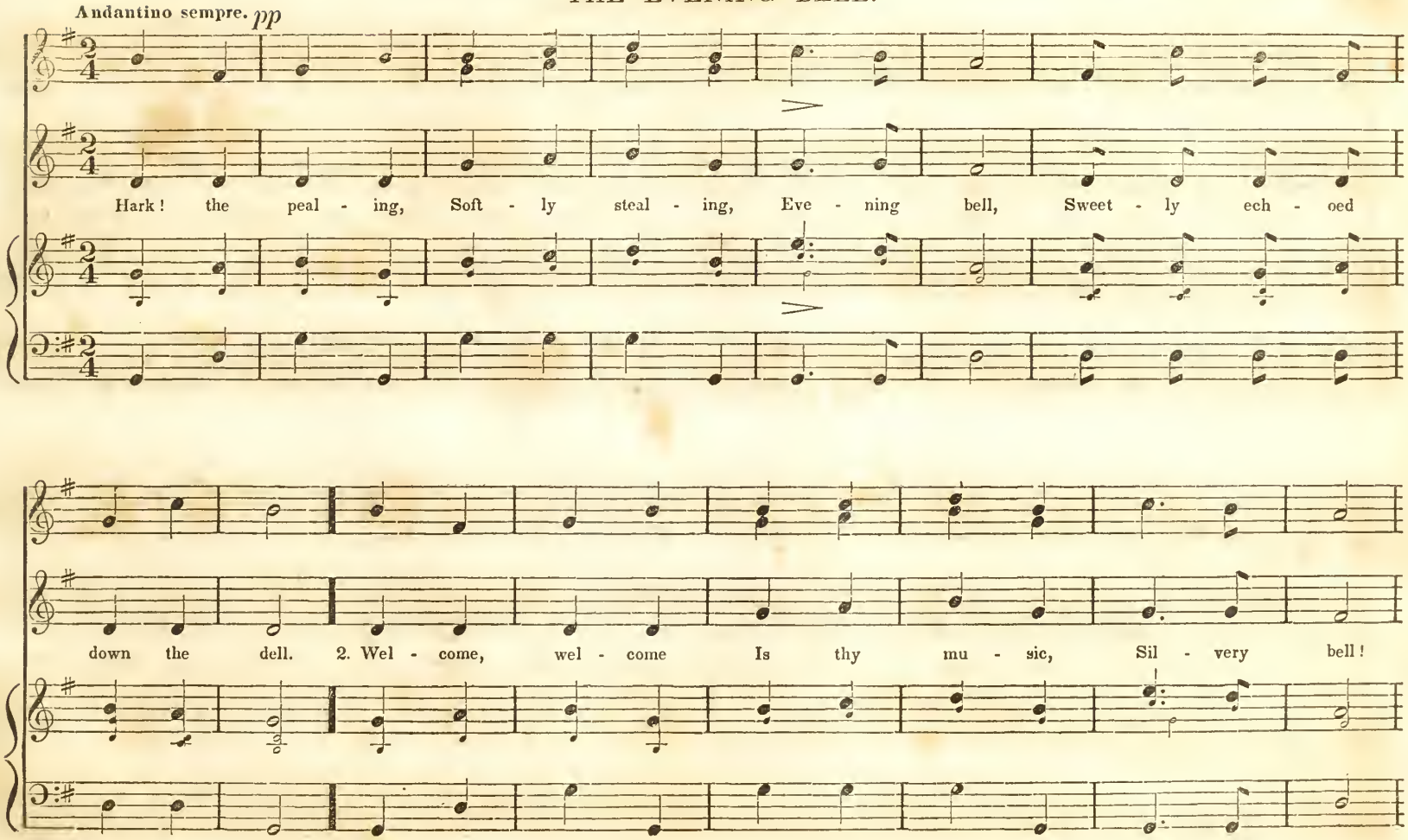

yet they fall, their o - dours fling - ing: Hark! hark!
yet they fall, their o - dours fling - ing; Hark! hark!
yet ere yet they fall, their o - dours fling - ing; Hark! hark!
hark! hark!
hark! hark! 2. List, soft - ly list! be - lov - ed list! Thou
hark! hark!


But spring must lose
slum - berest soft in ro - sy bow - - ers, But spring - - must lose its
But spring must lose
its bloom - ing flow - ers, The gra - ces fly with fly - ing hours;
bloom - - - - ing flow - ers, The gra - ces fly with fly - ing hours;
its bloom ing flow - ers,

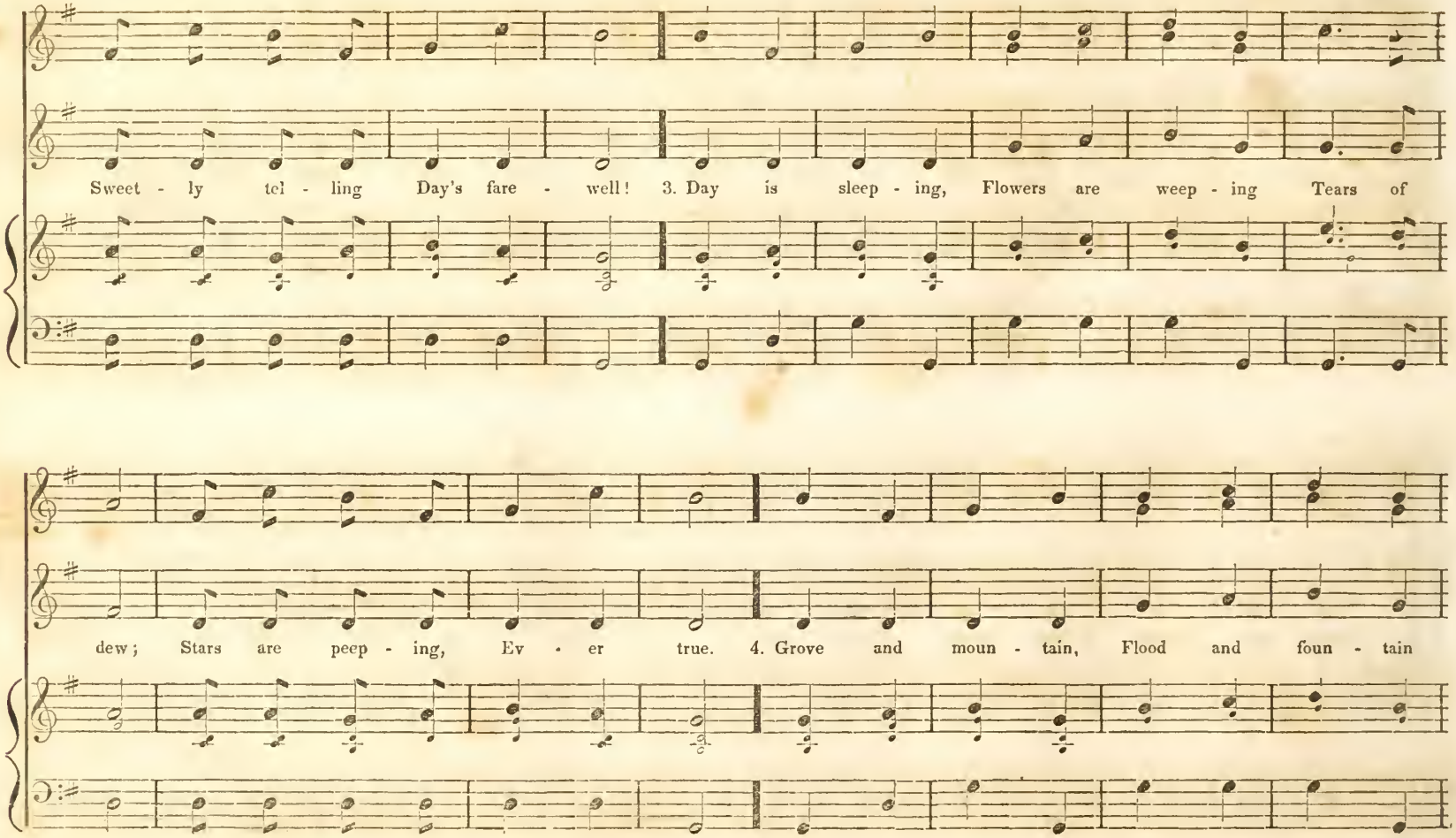

List! list! list! list!
List! list! list! list! 3. Now, near I call, I
List! list! list! list.
call thee, come! My lute for thee I touch, and kneel - - - ing, My

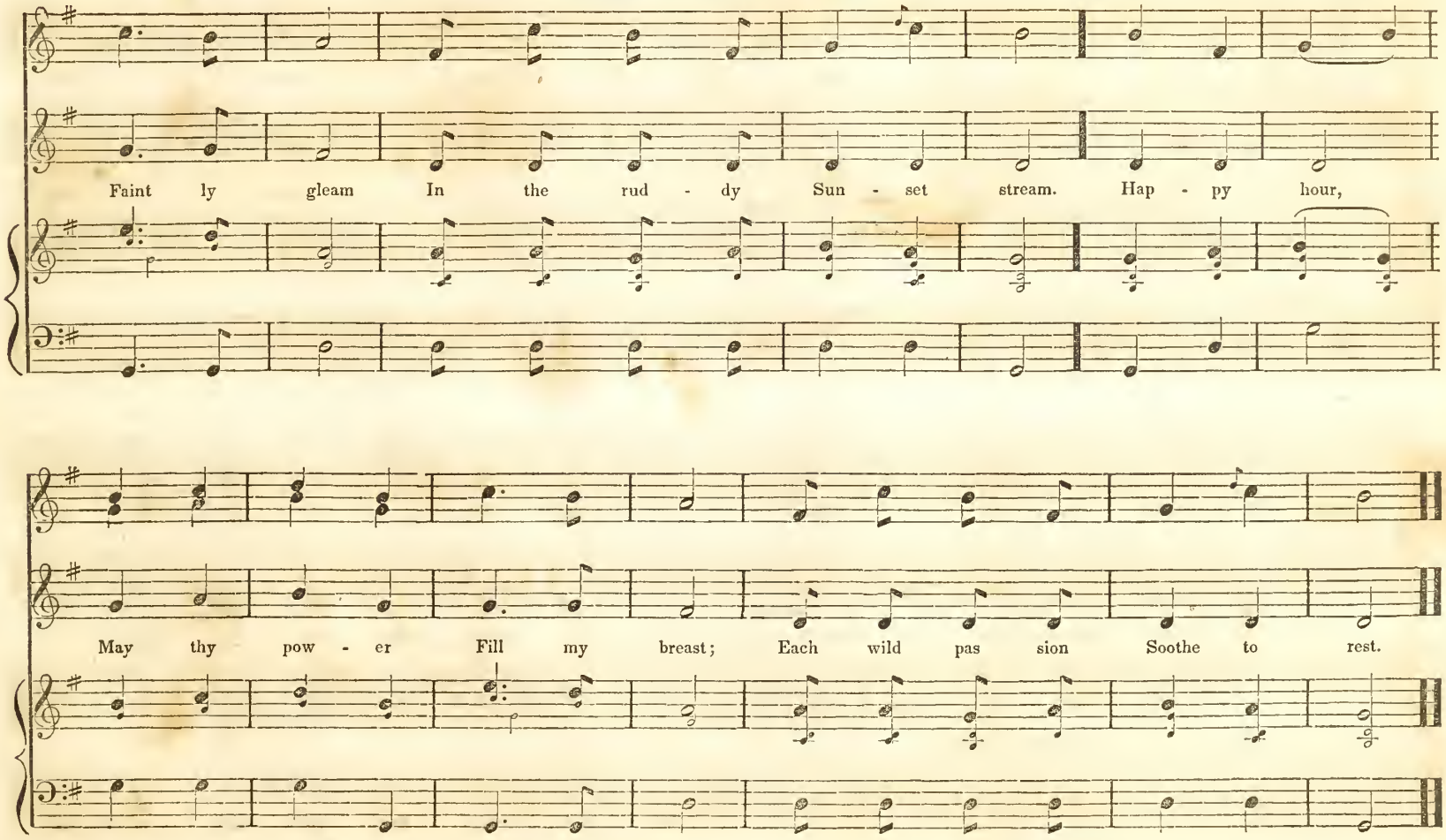
SERENADE.

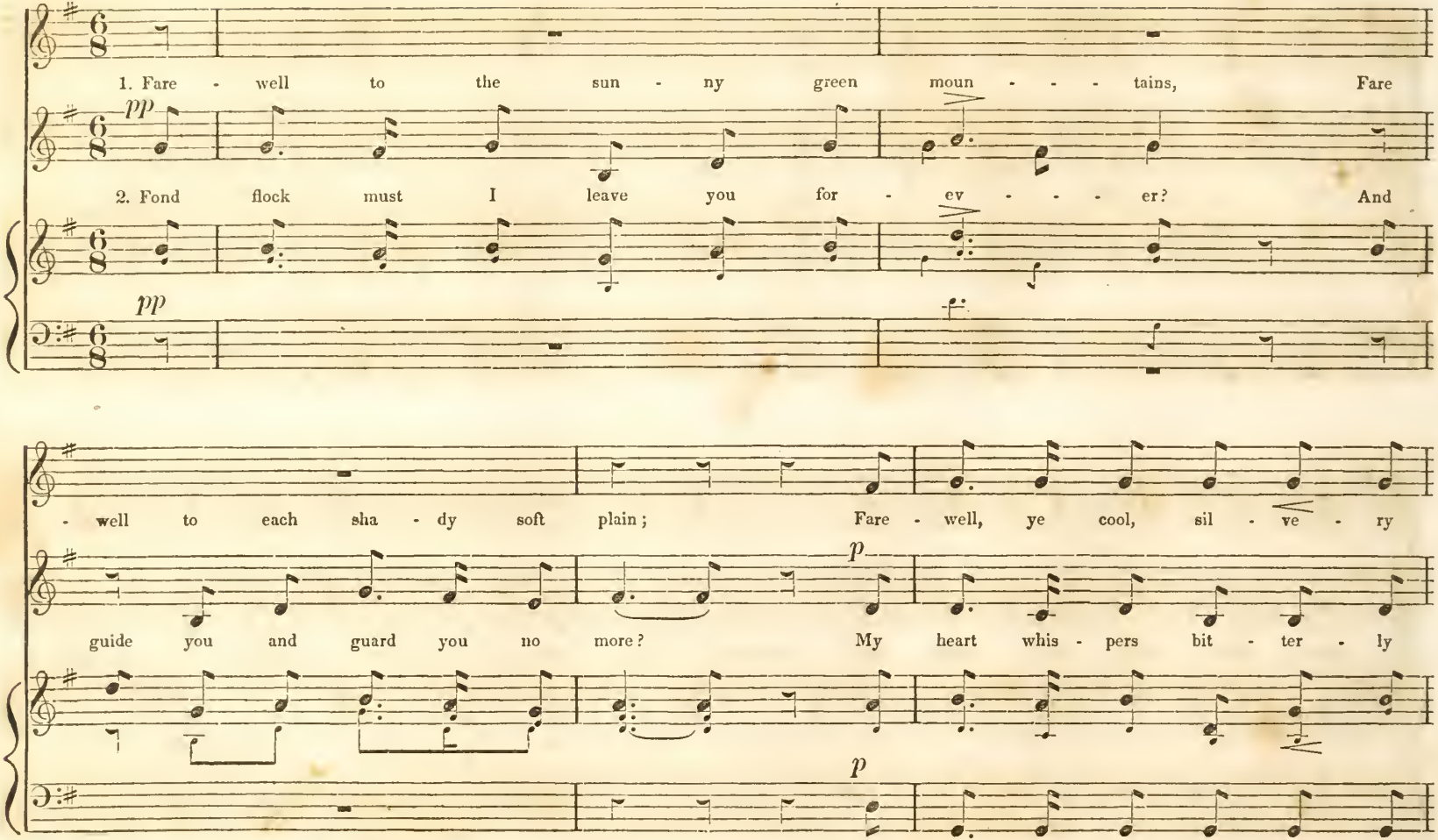

My song up - on the still night steal - ing, Shall fill thy soul with
song - - - up on the still - - - night steal - ing, Shall fill thy soul with
My song up - on the still night steal - ing, Shall fill thy soul with
gent - lest feel - ing; Come! come! come! come!
gent - lest feel - ing; Come! come! come! come!
gent - lest feel - ing; Come! come! come! come!

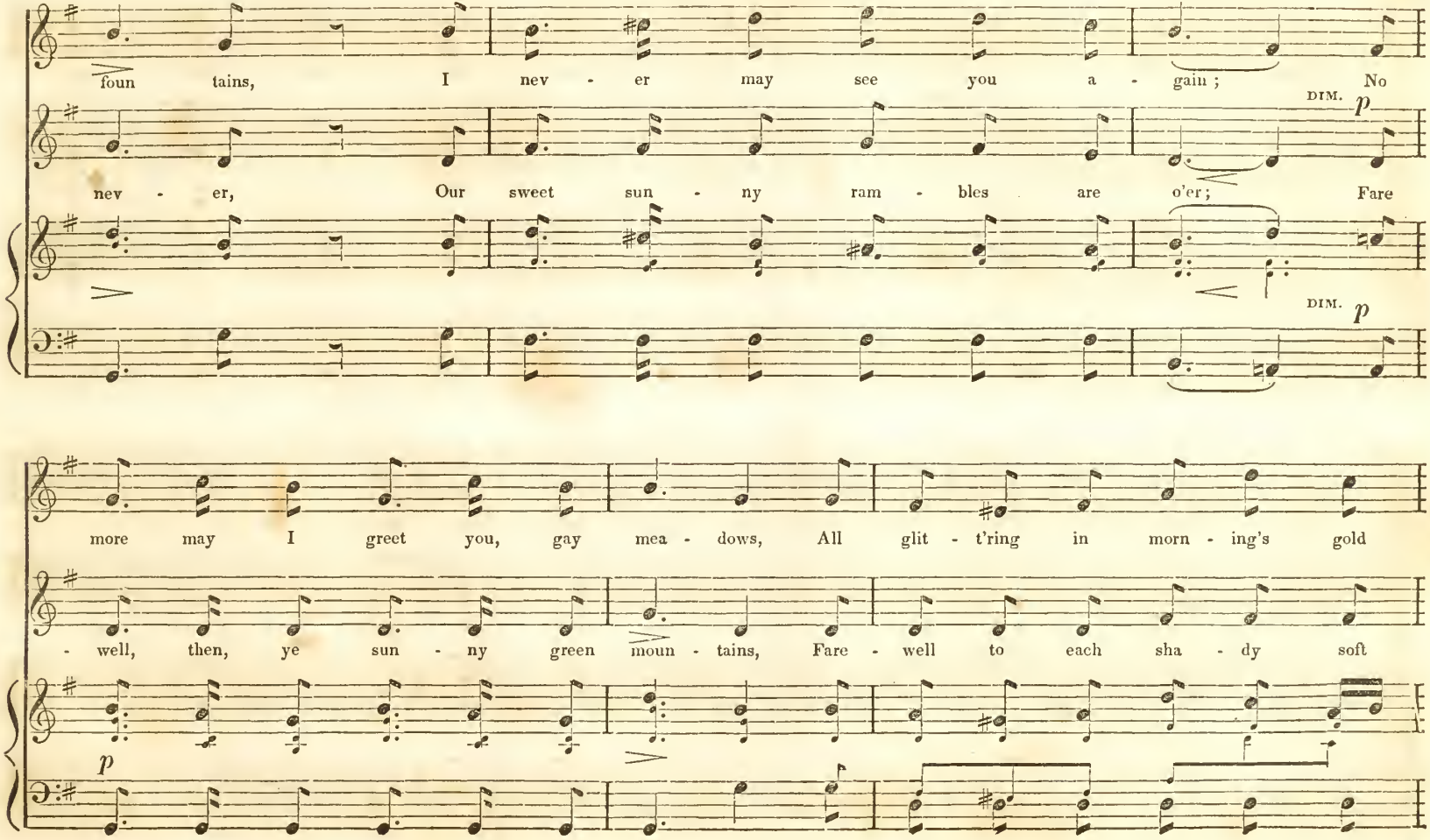

Andantino sempre. pp
Hark! the peal - ing, Soft - ly steal - ing, Eve - ning bell, Sweet - ly ech - oed
down the dell. 2. Wel - come, wel - come Is thy mu - sic, Sil - very bell!

THE EVENING BELL

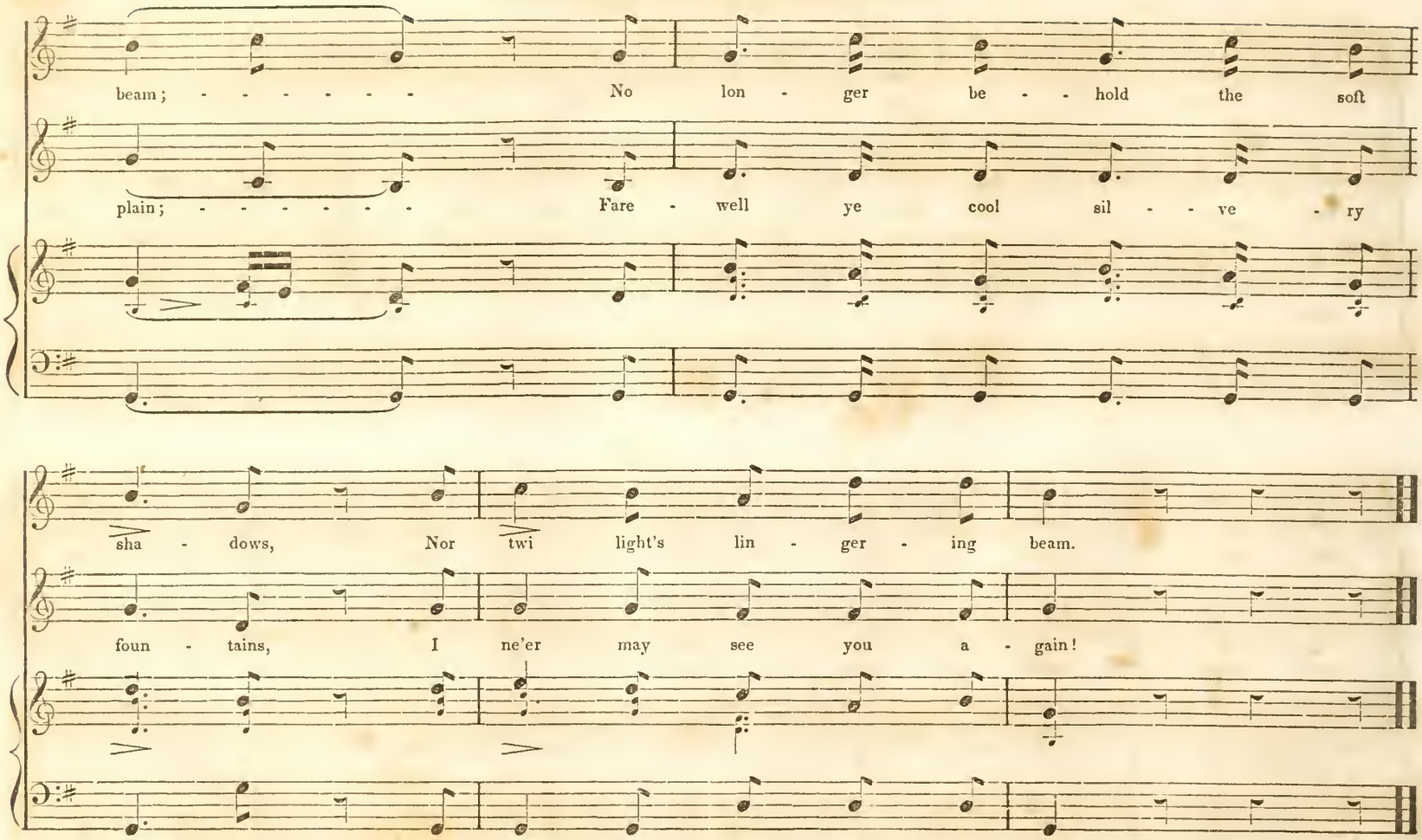


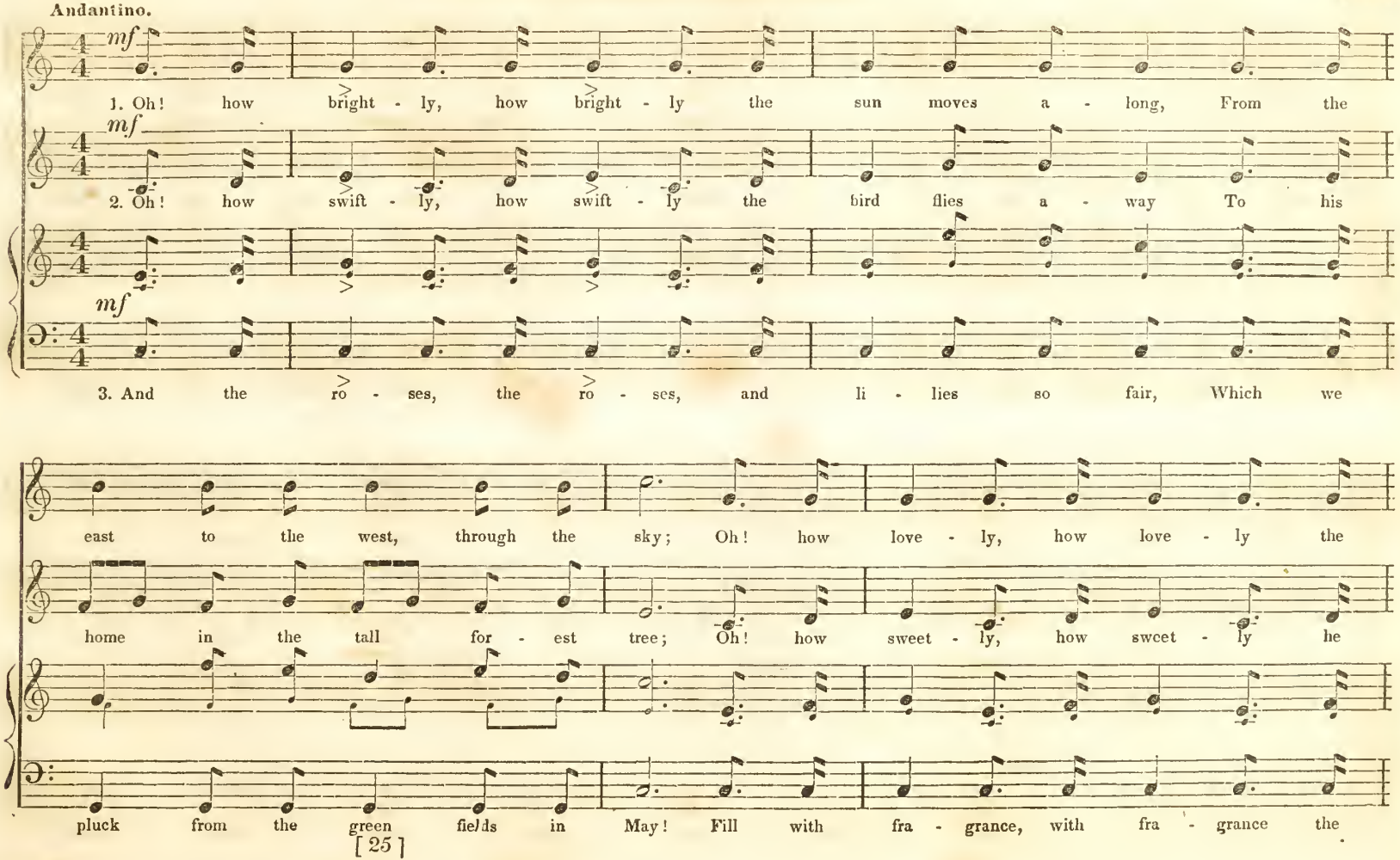

Faint ly gleam In the rud - dy Sun - set stream. Hap - py hour,
May thy pow - er Fill my breast; Each wild pas sion Soothe to rest.

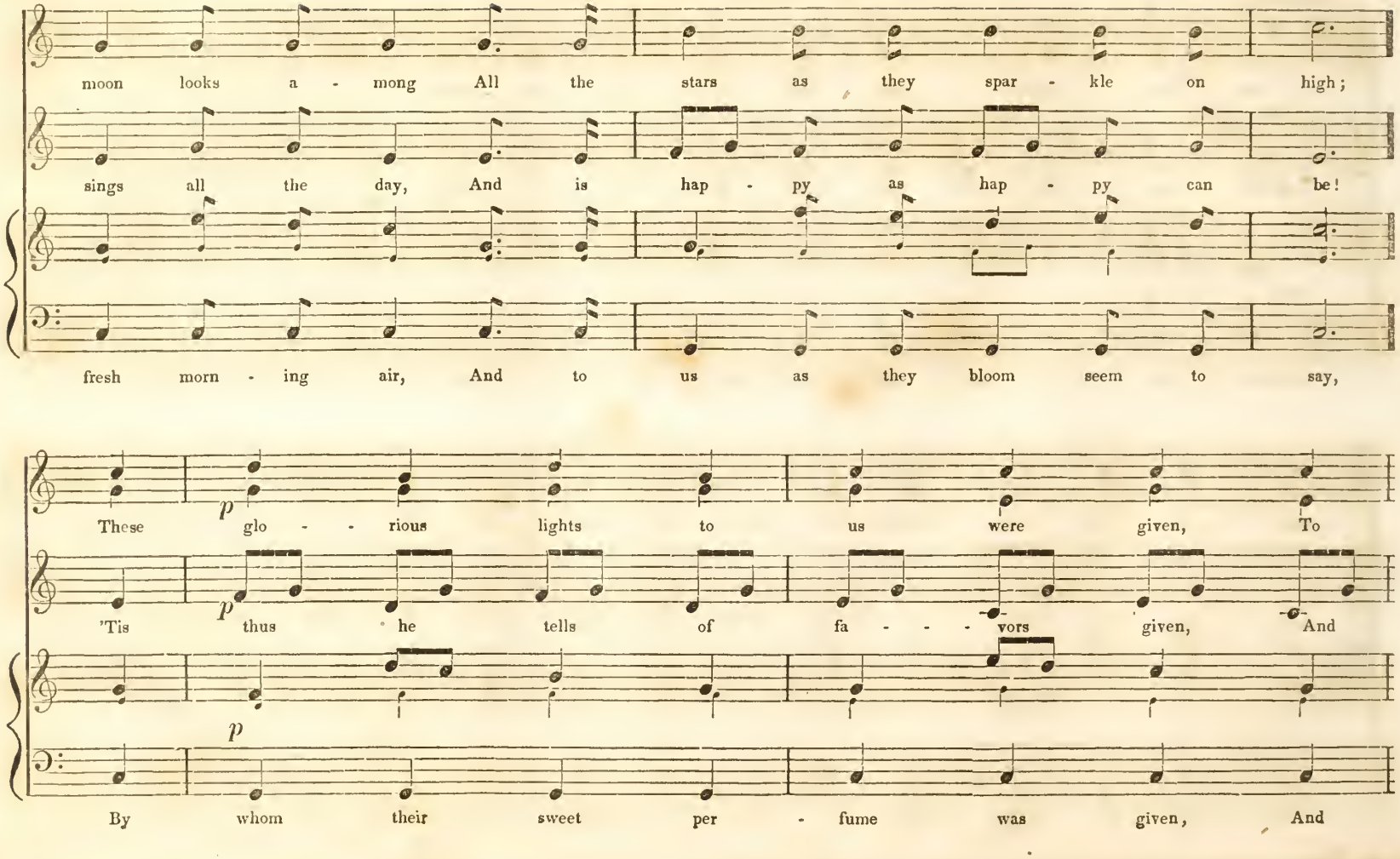

1. Fare - well to the sun - ny green moun - - - tains, Fare
pp
2. Fond flock must I leave you for - ev - - - er? And
pp
- well to each sha - dy soft plain; Fare - well, ye cool, sil - ve - ry
p
guide you and guard you no more? My heart whis - pers bit - ter - ly
p

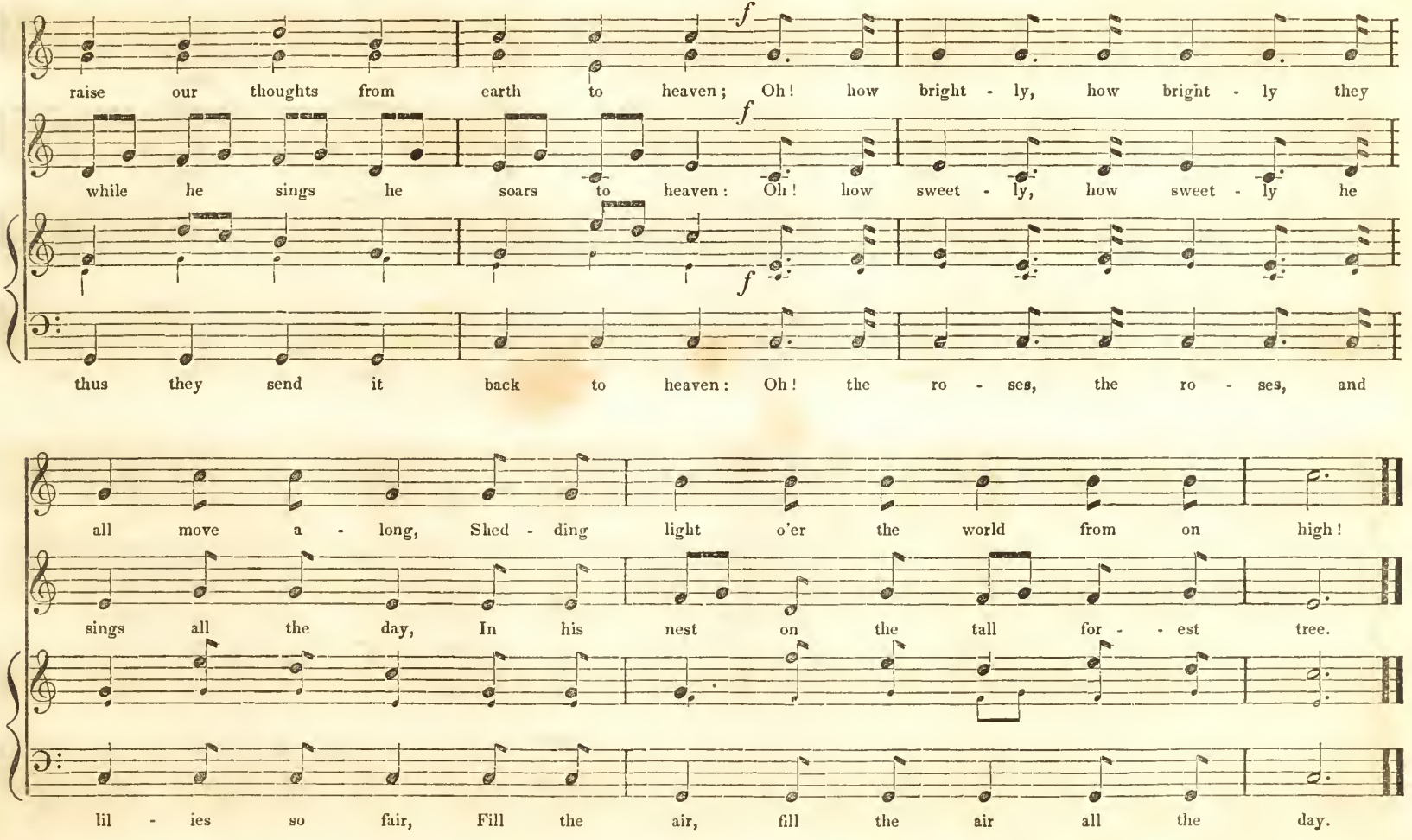

foun tains, I nev - er may see you a - gain ; No
DIM. p
nev - er, Our sweet sun - ny ram - bles are o'er; Fare
DIM. p
more may I greet you, gay mea - dows, All glit - t'ring in morn - ing's gold
- well, then, ye sun - ny green moun - tains, Fare - well to each sha - dy soft
p

THE SHEPHERD'S FAREWELL.

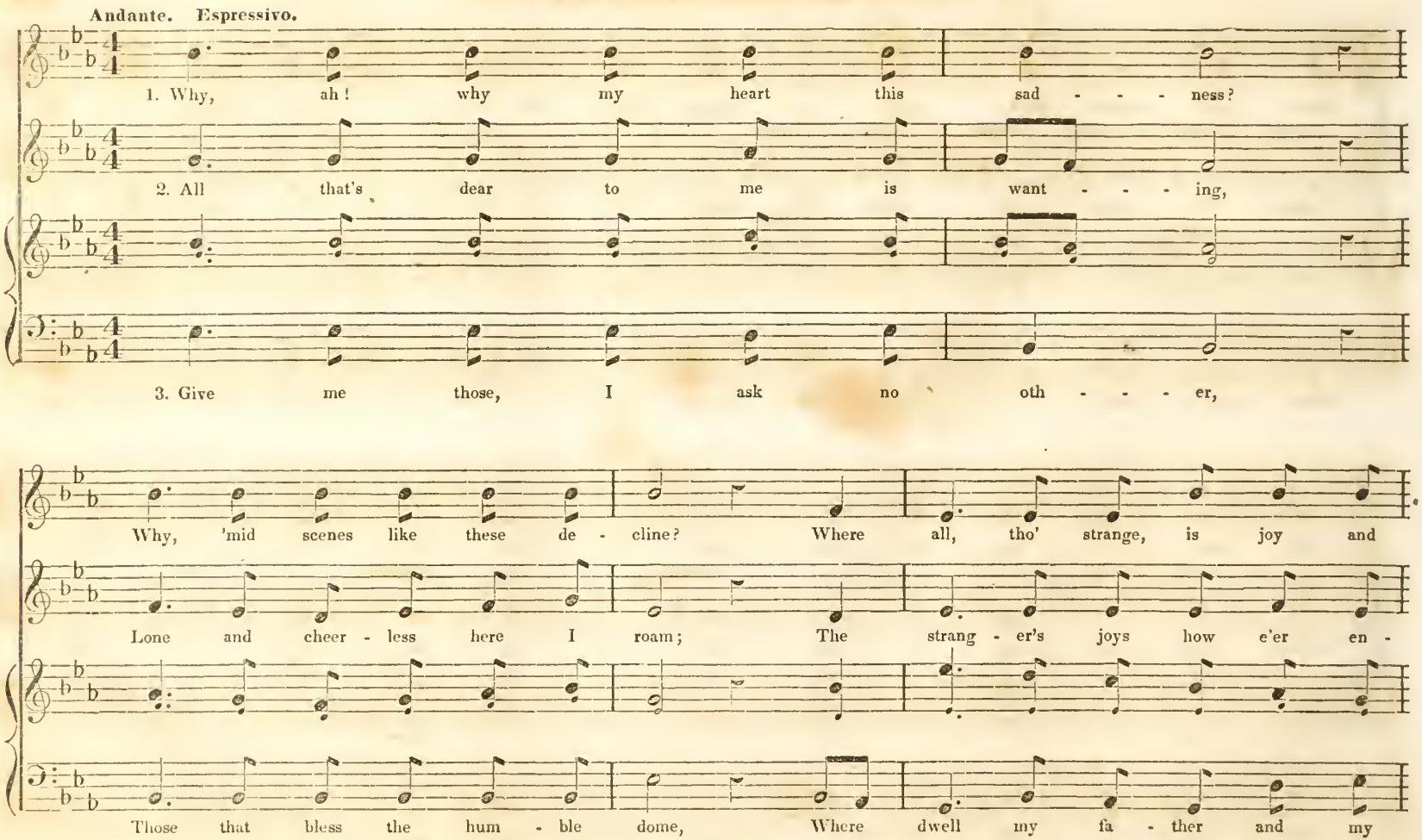


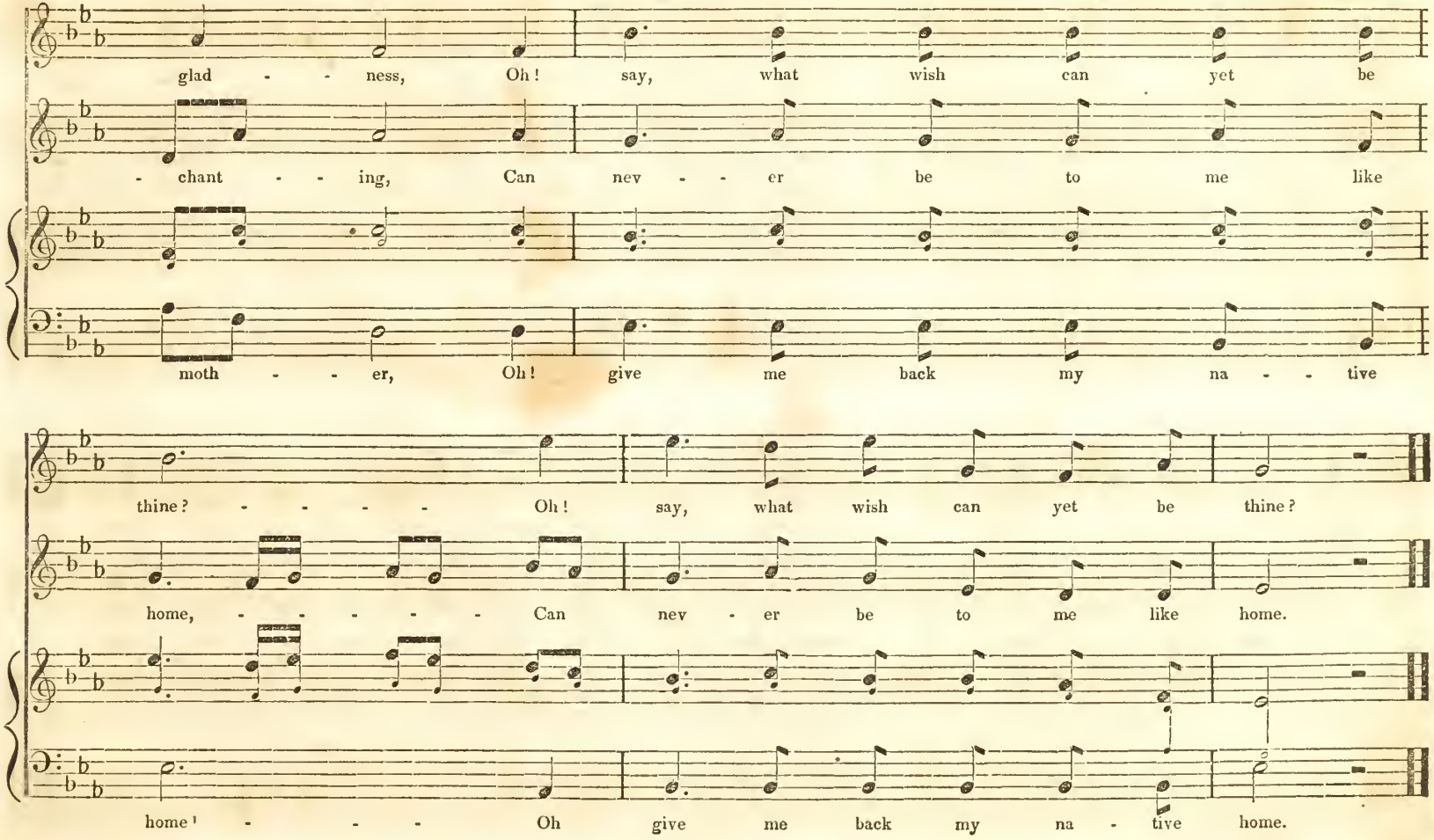

Andantino.
mf
1. Oh! how bright - ly, how bright - ly the sun moves a - long, From the
mf
2. Oh! how swift - ly, how swift - ly the bird flies a - way To his
mf
3. And the ro - ses, the ro - ses, and li - lies so fair, Which we
east to the west, through the sky; Oh! how love - ly, how love - ly the
home in the tall for - est tree; Oh! how sweet - ly, how sweet - ly he
pluck from the green fields in May! Fill with fra - grance, with fra - grance the


moon looks a - mong All the stars as they spar - kle on high;
sings all the day, And is hap - py as hap - py can be!
fresh morn - ing air, And to us as they bloom seem to say,
p
These glo - - rious lights to us were given, To
p
'Tis thus he tells of fa - - - vors given, And
p
By whom their sweet per - fume was given, And


raise our thoughts from earth to heaven; Oh! how bright - ly, how bright - ly they
while he sings he soars to heaven: Oh! how sweet - ly, how sweet - ly he
thus they send it back to heaven: Oh! the ro - ses, the ro - ses, and
all move a - long, Shed - ding light o'er the world from on high!
sings all the day, In his nest on the tall for - - est tree.
lil - ies so fair, Fill the air, fill the air all the day.

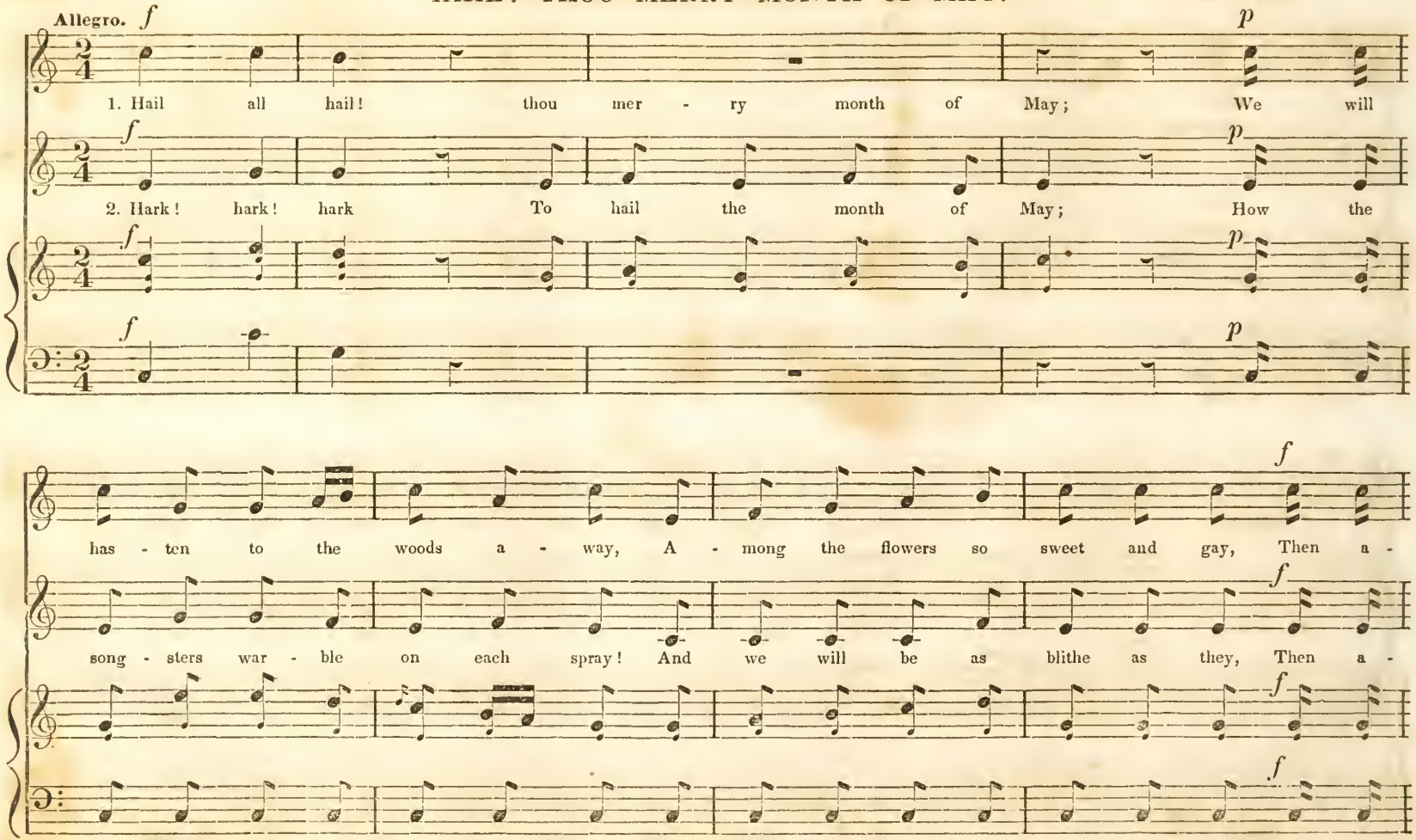
THE SWITZER'S SONG OF HOME.

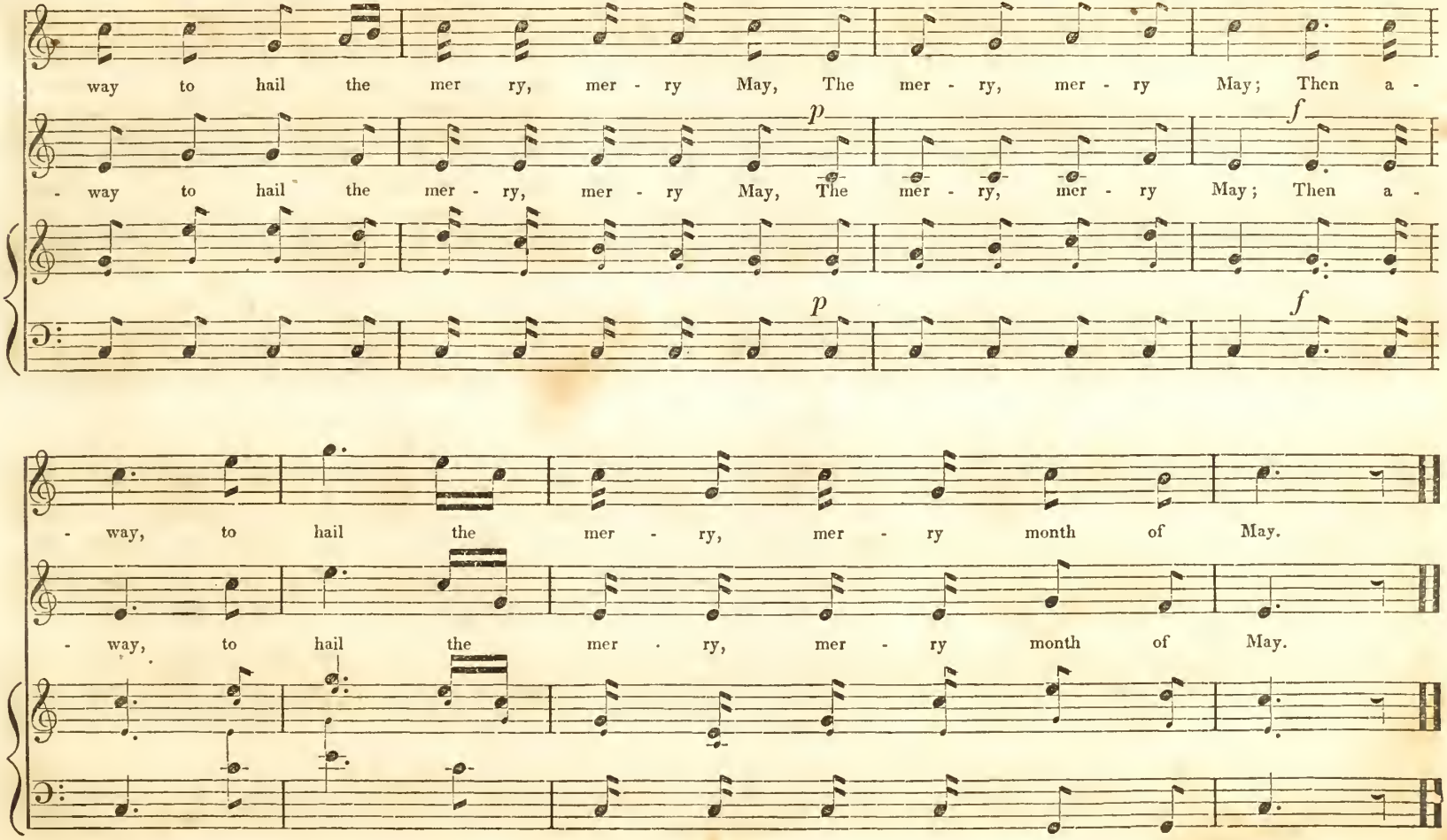


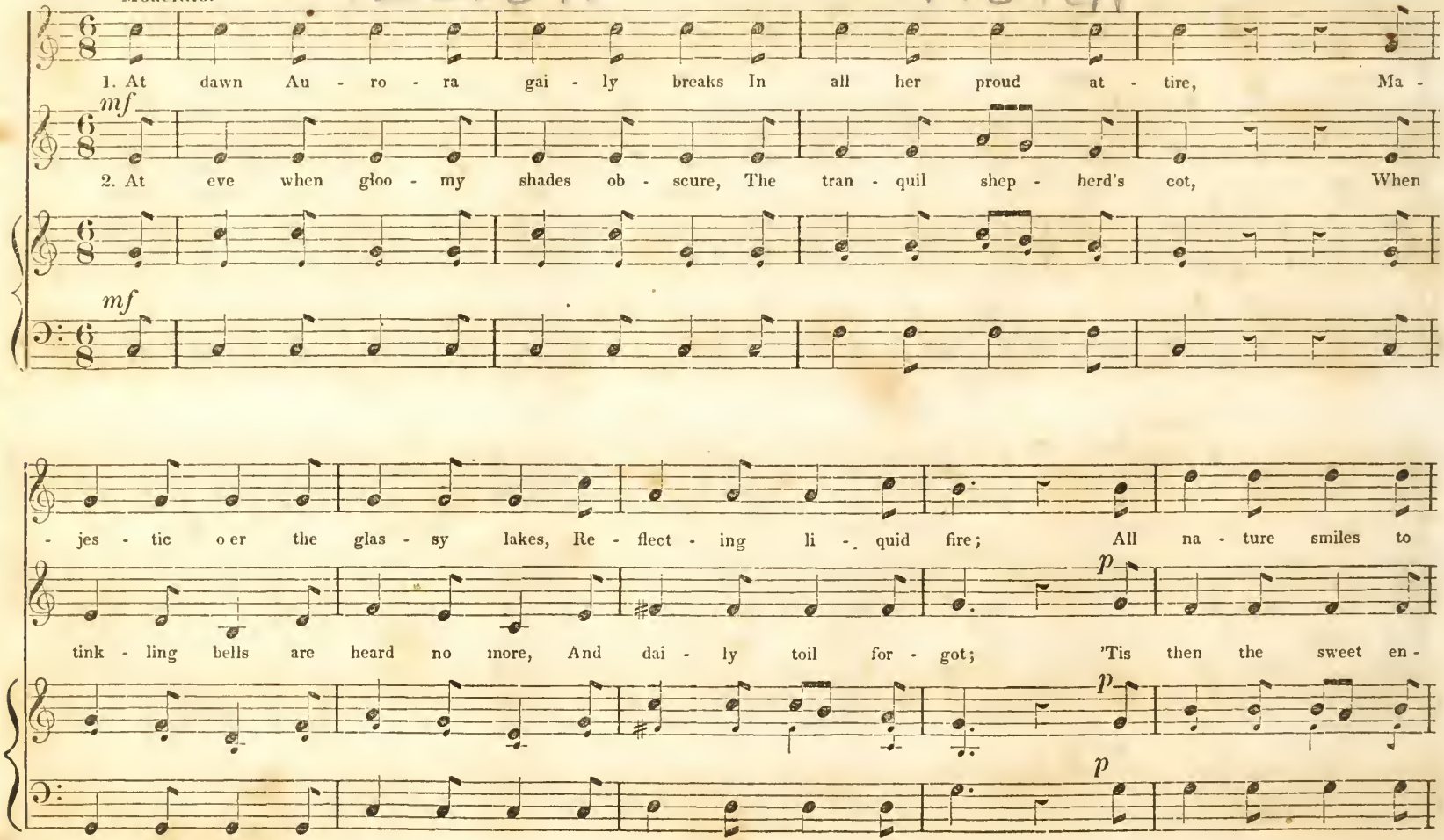

glad - - ness, Oh! say, what wish can yet be
- chant - - ing, Can nev - - er be to me like
moth - - er, Oh! give me back my na - - tive
thine? - - - - Oh! say, what wish can yet be thine?
home, - - - - - Can nev - er be to me like home.
home! - - - - Oh give me back my na - tive home.

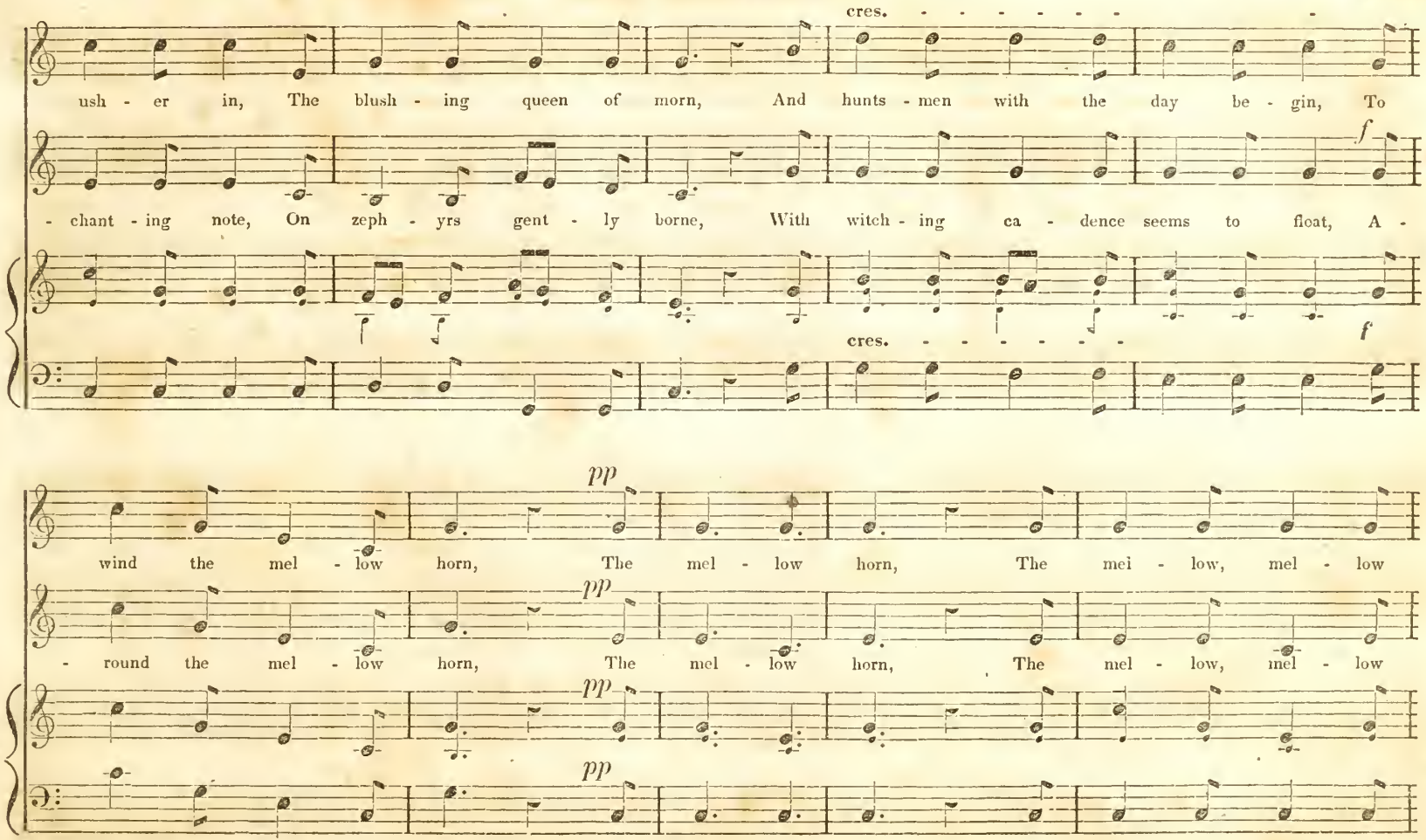
HAIL! THOU MERRY MONTH OF MAY.

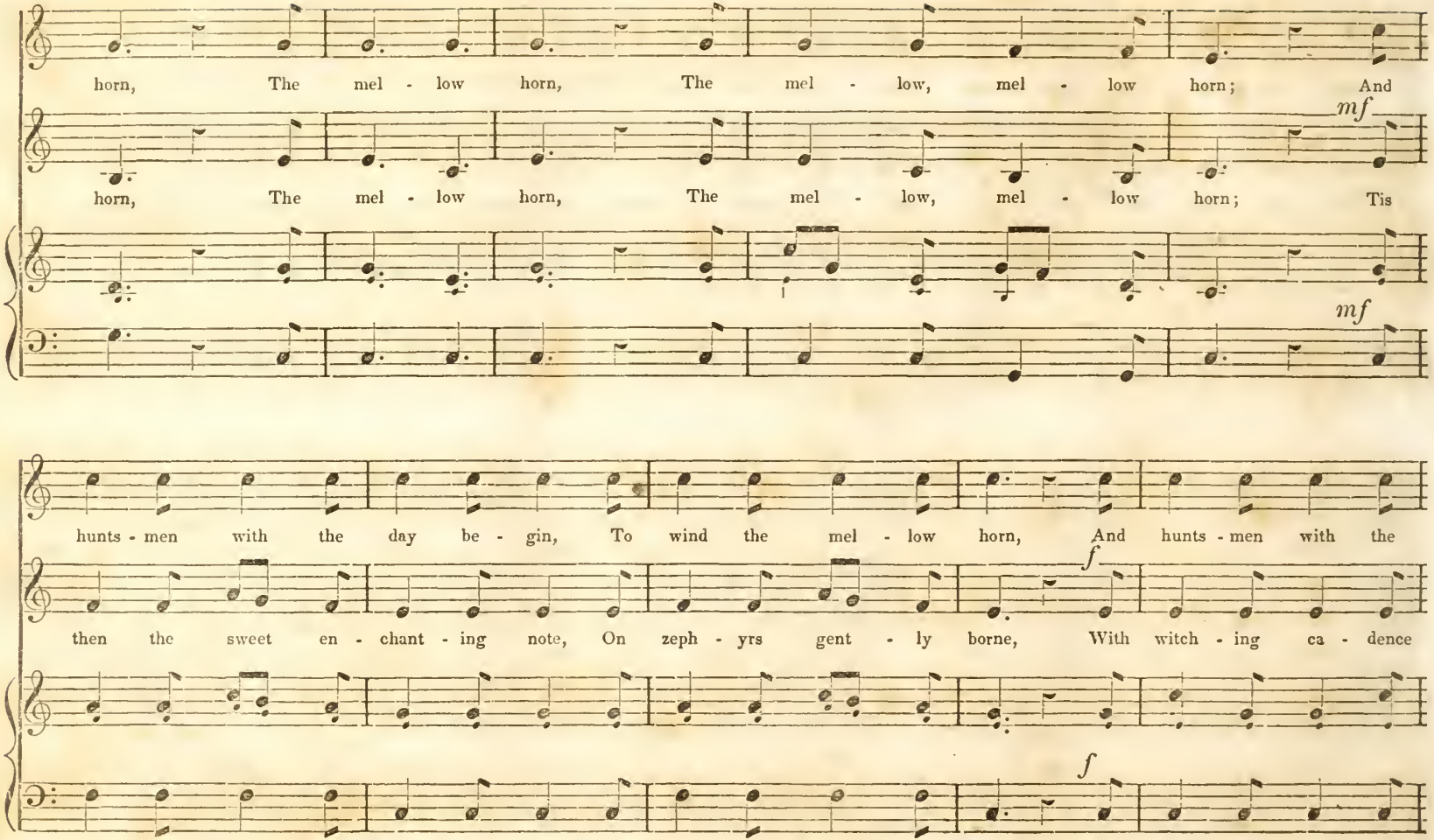
C. M. WEBER.

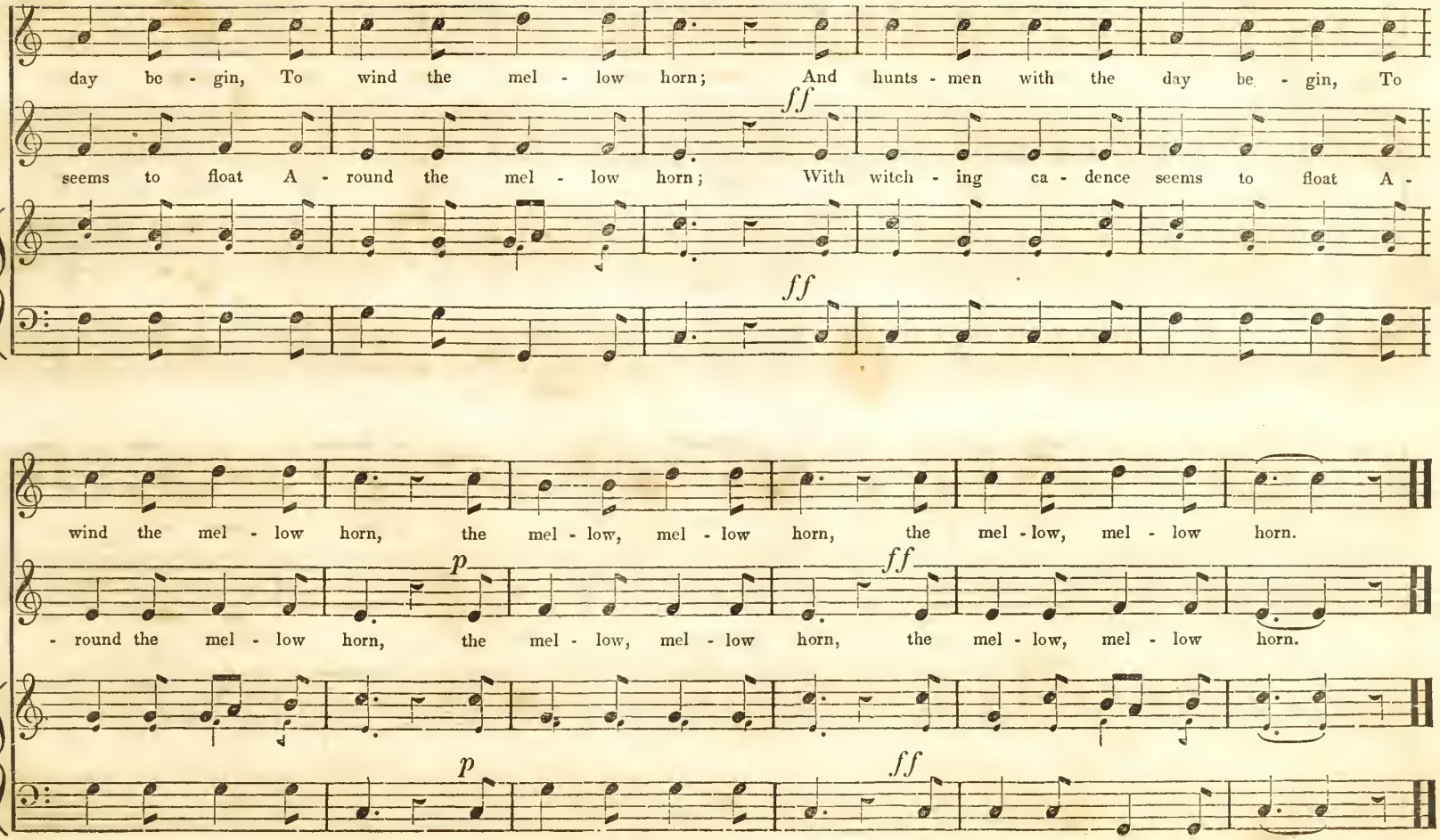


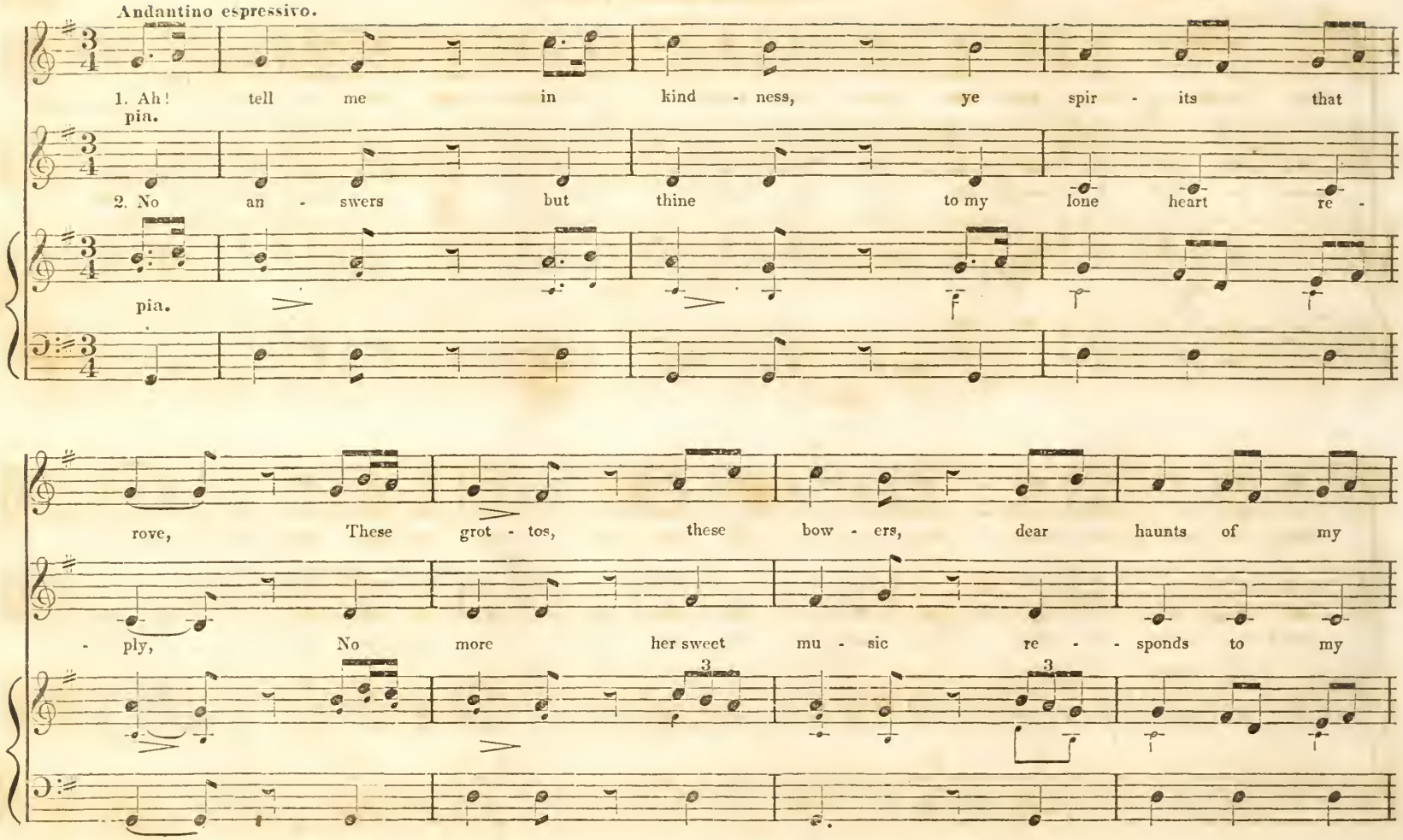

way to hail the mer ry, mer - ry May, The mer - ry, mer - ry May; Then a -
- way to hail the mer - ry, mer - ry May, The mer - ry, mer - ry May; Then a -
p
f
p
f
- way, to hail the mer - ry, mer - ry month of May.
- way, to hail the mer - ry, mer - ry month of May.

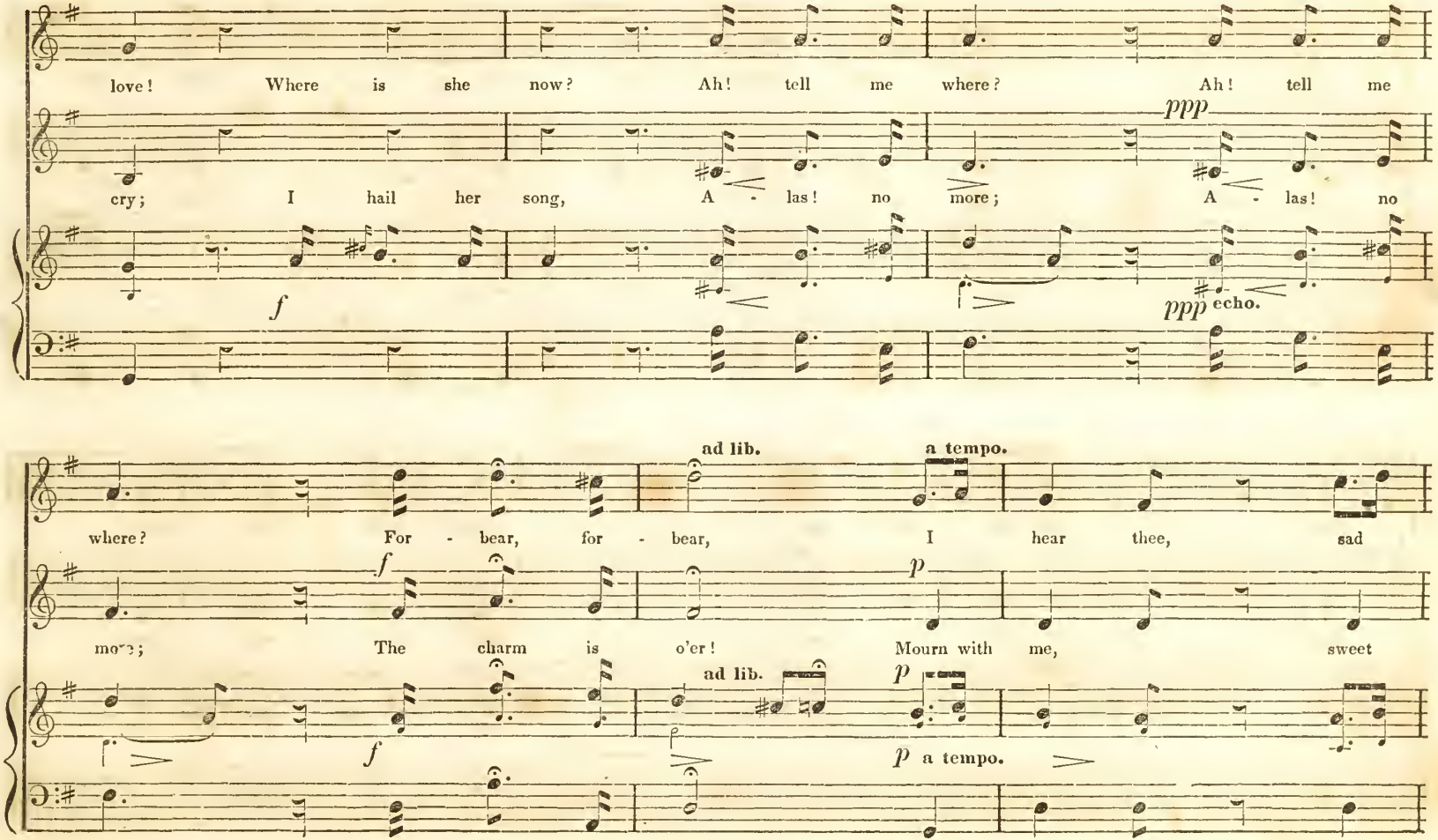

Moderato.
1. At dawn Au - ro - ra gai - ly breaks In all her proud at - tire, Ma -
mf
2. At eve when gloo - my shades ob - scure, The tran - quil shep - herd's cot, When
mf
- jes - tic o er the glas - sy lakes, Re - flect - ing li - quid fire; All na - ture smiles to
p
tink - ling bells are heard no more, And dai - ly toil for - got; 'Tis then the sweet en -
p
p


cres.
ush - er in, The blush - ing queen of morn, And hunts - men with the day be - gin, To
f
- chant - ing note, On zeph - yrs gent - ly borne, With witch - ing ca - dence seems to float, A -
cres.
f
pp
wind the mel - low horn, The mel - low horn, The mel - low, mel - low
pp
- round the mel - low horn, The mel - low horn, The mel - low, mel - low
pp
pp

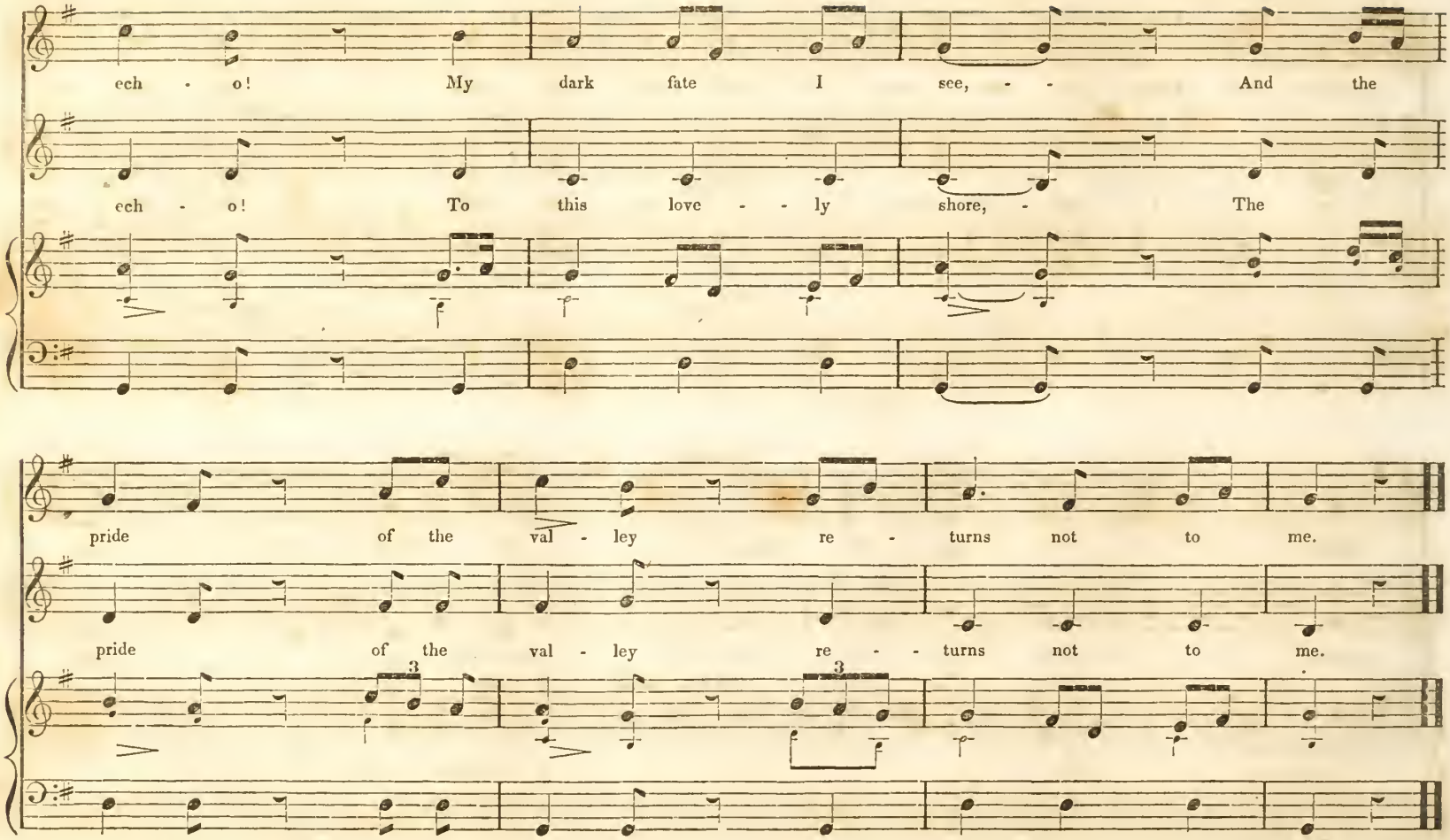

horn, The mel - low horn, The mel - low, mel - low horn; And
mf
horn, The mel - low horn, The mel - low, mel - low horn; Tis
mf
hunts - men with the day be - gin, To wind the mel - low horn, And hunts - men with the
f
then the sweet en - chant - ing note, On zeph - yrs gent - ly borne, With witch - ing ca - dence
f

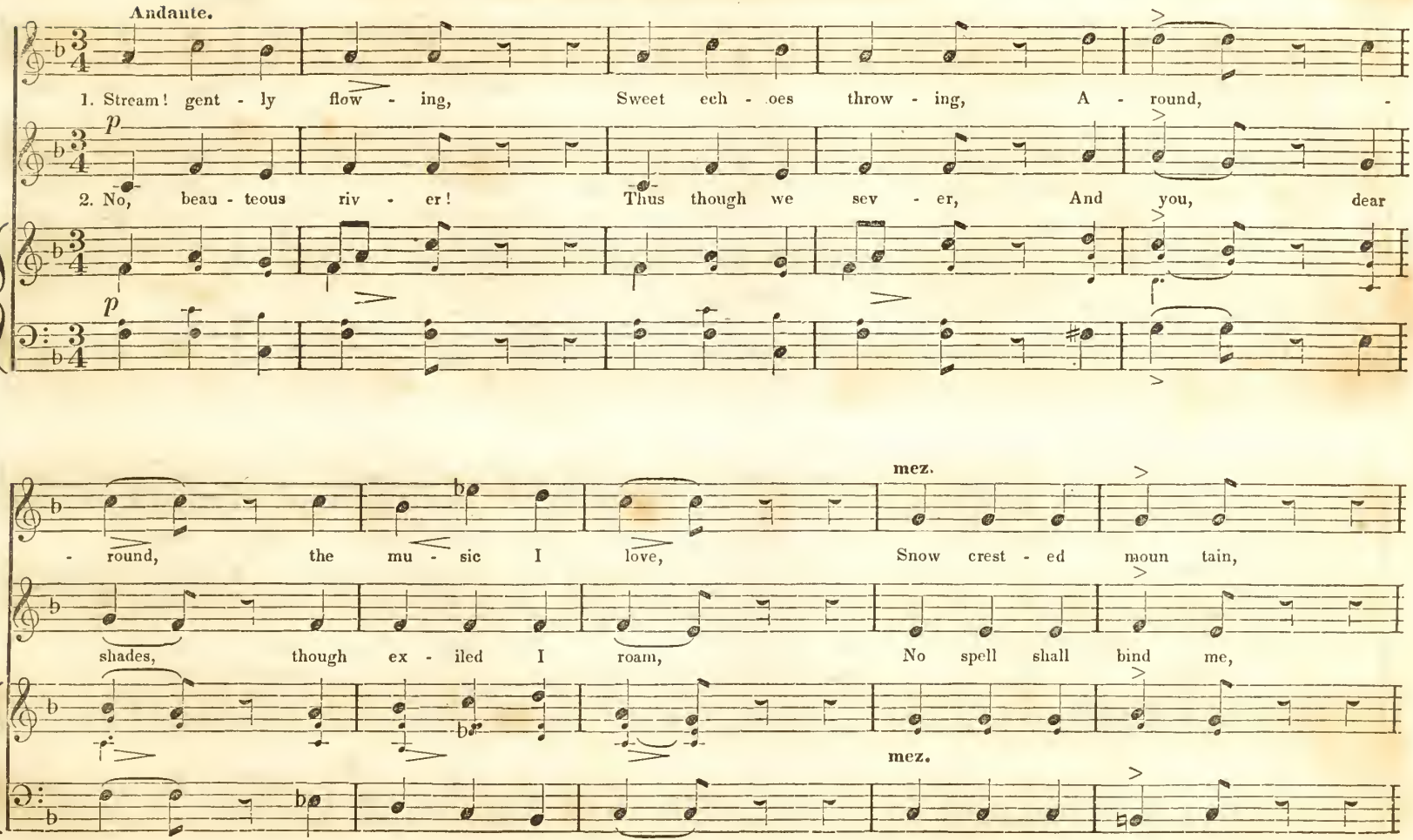

day be - gin, To wind the mel - low horn; And hunts - men with the day be - gin, To
ff
seems to float A - round the mel - low horn; With witch - ing ca - dence seems to float A -
ff
wind the mel - low horn, the mel - low, mel - low horn, the mel - low, mel - low horn.
p
ff
- round the mel - low horn, the mel - low, mel - low horn, the mel - low, mel - low horn.
p
ff

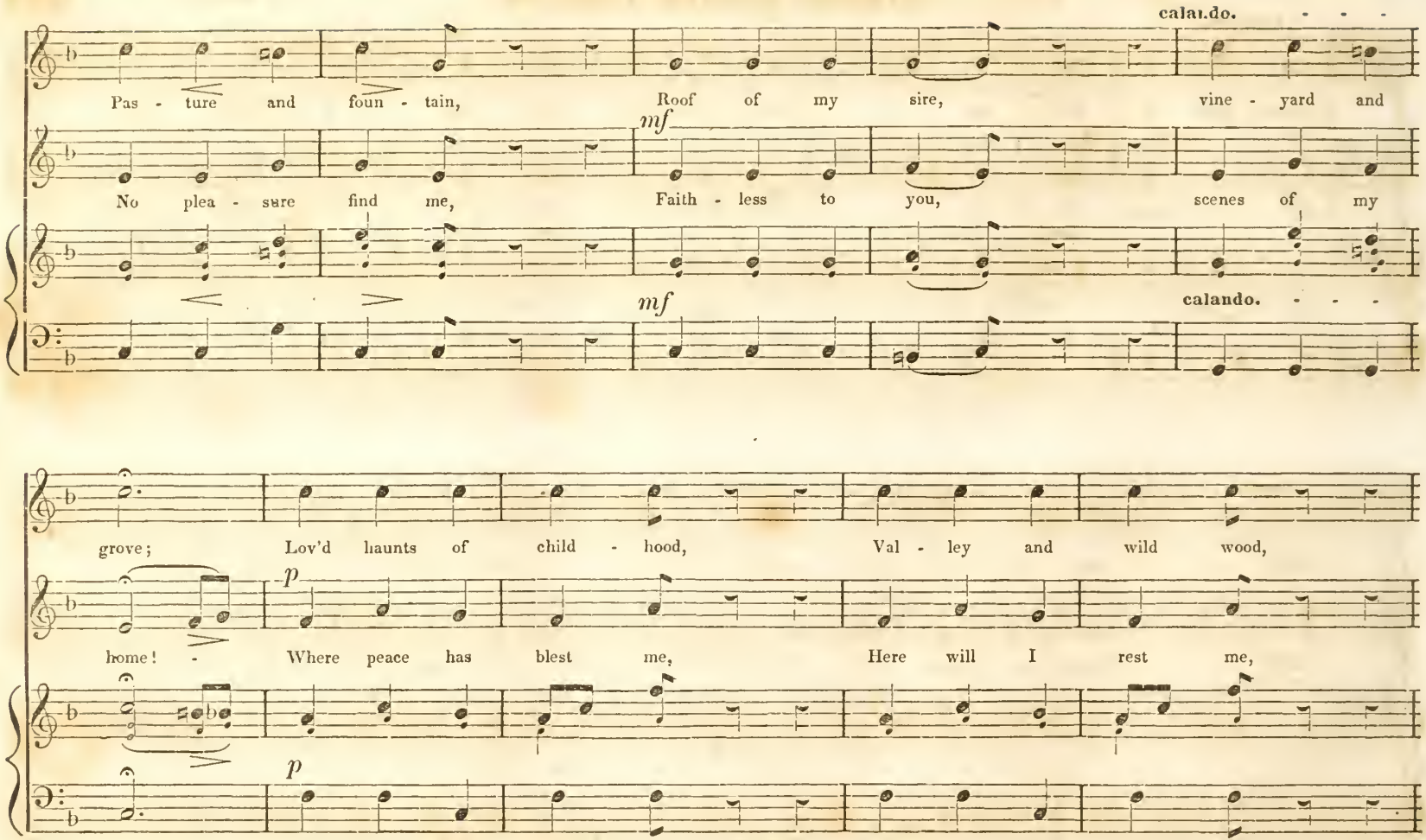

Andantino espressivo.
1. Ah! tell me in kind - ness, ye spir - its that
pia.
2. No an - swers but thine to my lone heart re -
pia.
rove, These grot - tos, these bow - ers, dear haunts of my
- ply, No more her sweet mu - sic re - - sponds to my
3
3

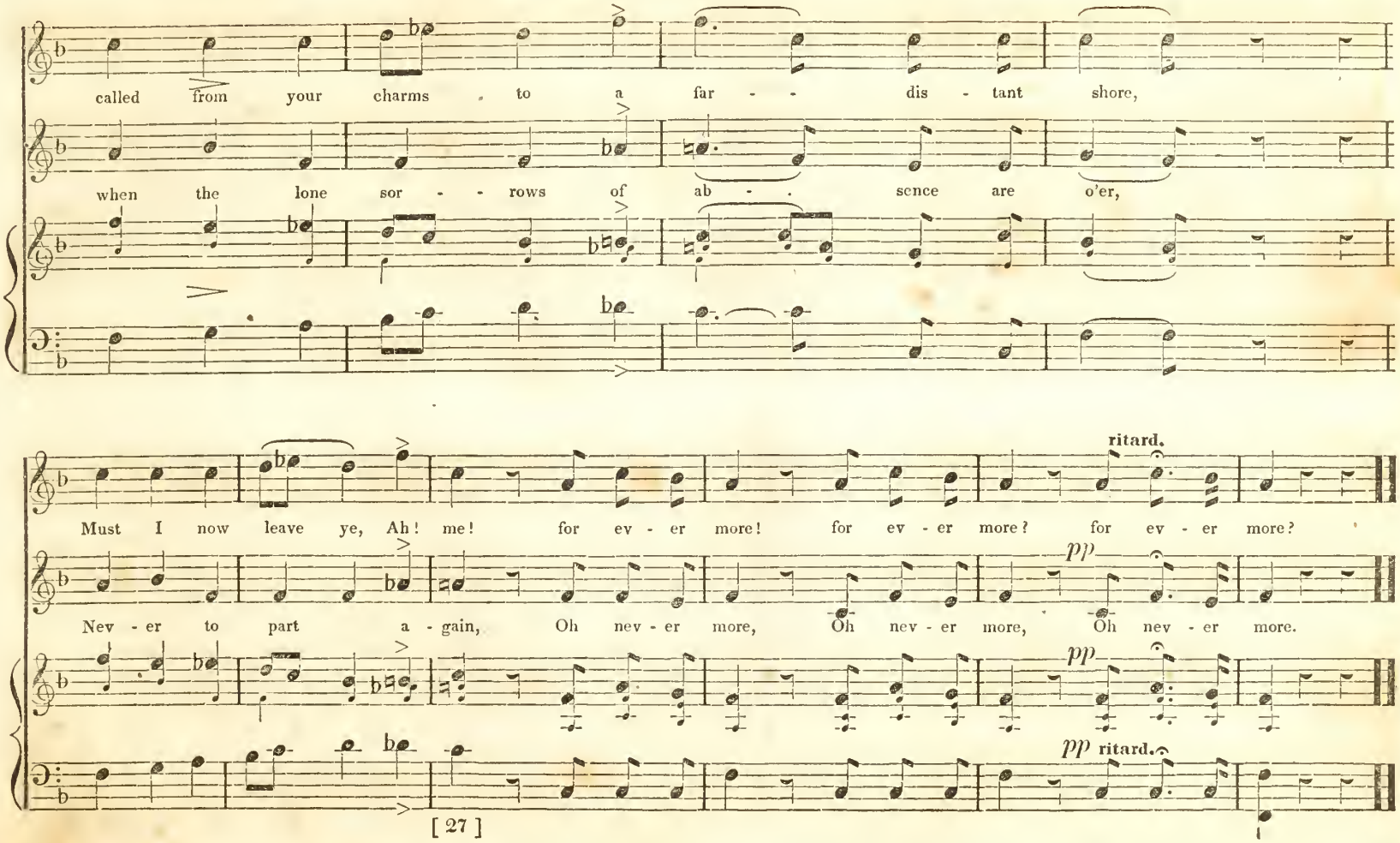

love! Where is she now? Ah! tell me where? Ah! tell me
cry; I hail her song, A - las! no more; A - las! no
ppp
f
ppp echo.
where? For - bear, for - bear, I hear thee, sad
ad lib.
a tempo.
f
p
more; The charm is o'er! Mourn with me, sweet
ad lib.
p
f
p a tempo.

THE ECHO.


ech - o! My dark fate I see, - - And the
ech - o! To this love - - ly shore, - The
pride of the val - ley re - turns not to me.
pride of the val - ley re - - turns not to me.
3
3

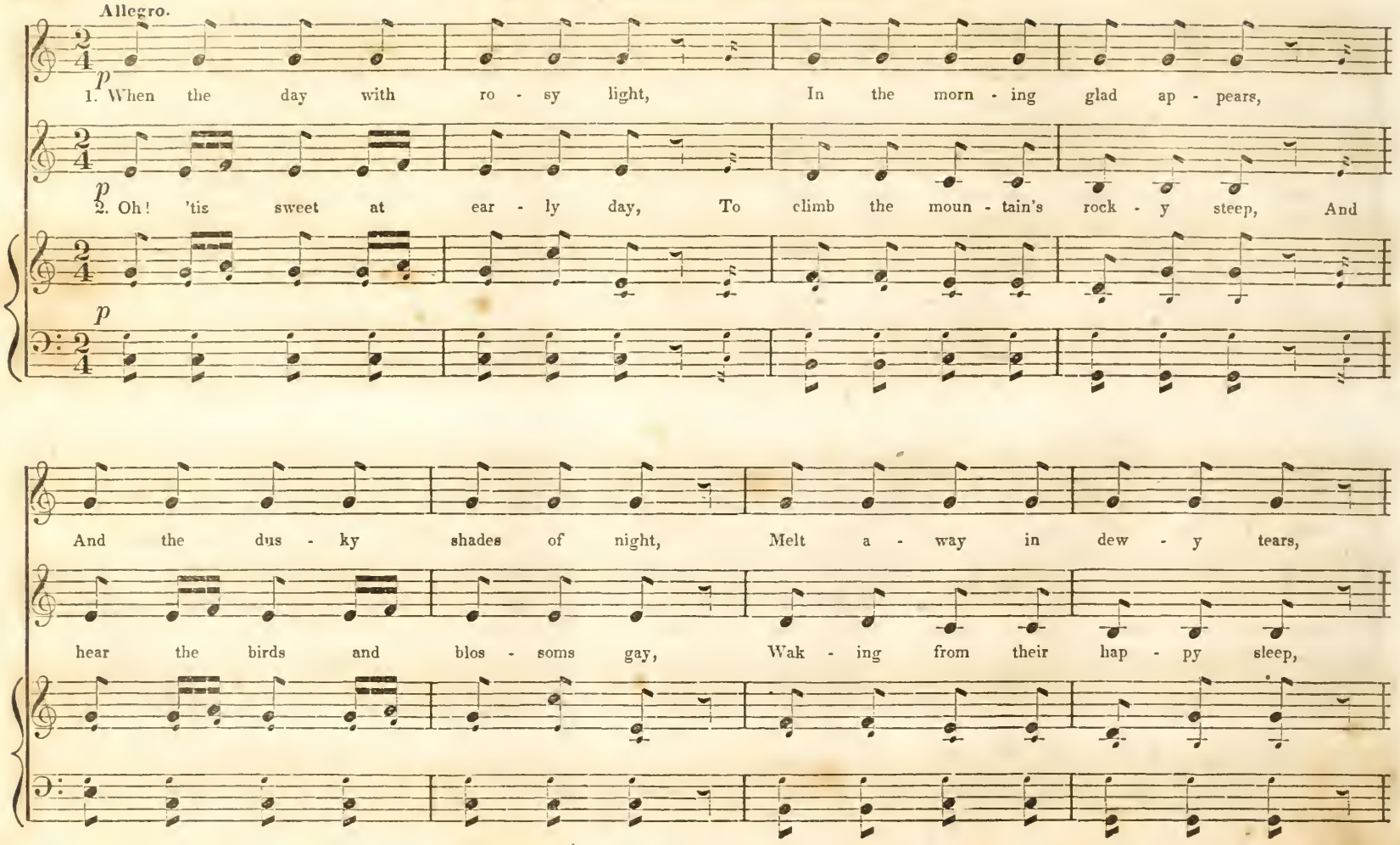

Andante.
1. Stream! gent - ly flow - ing, Sweet ech - oes throw - ing, A - round, -
2. No, beau - teous riv - er! Thus though we sev - er, And you, dear
p
p
- round, the mu - sic I love, Snow crest - ed moun tain,
shades, though ex - iled I roam, No spell shall bind me,
mez.
mez.

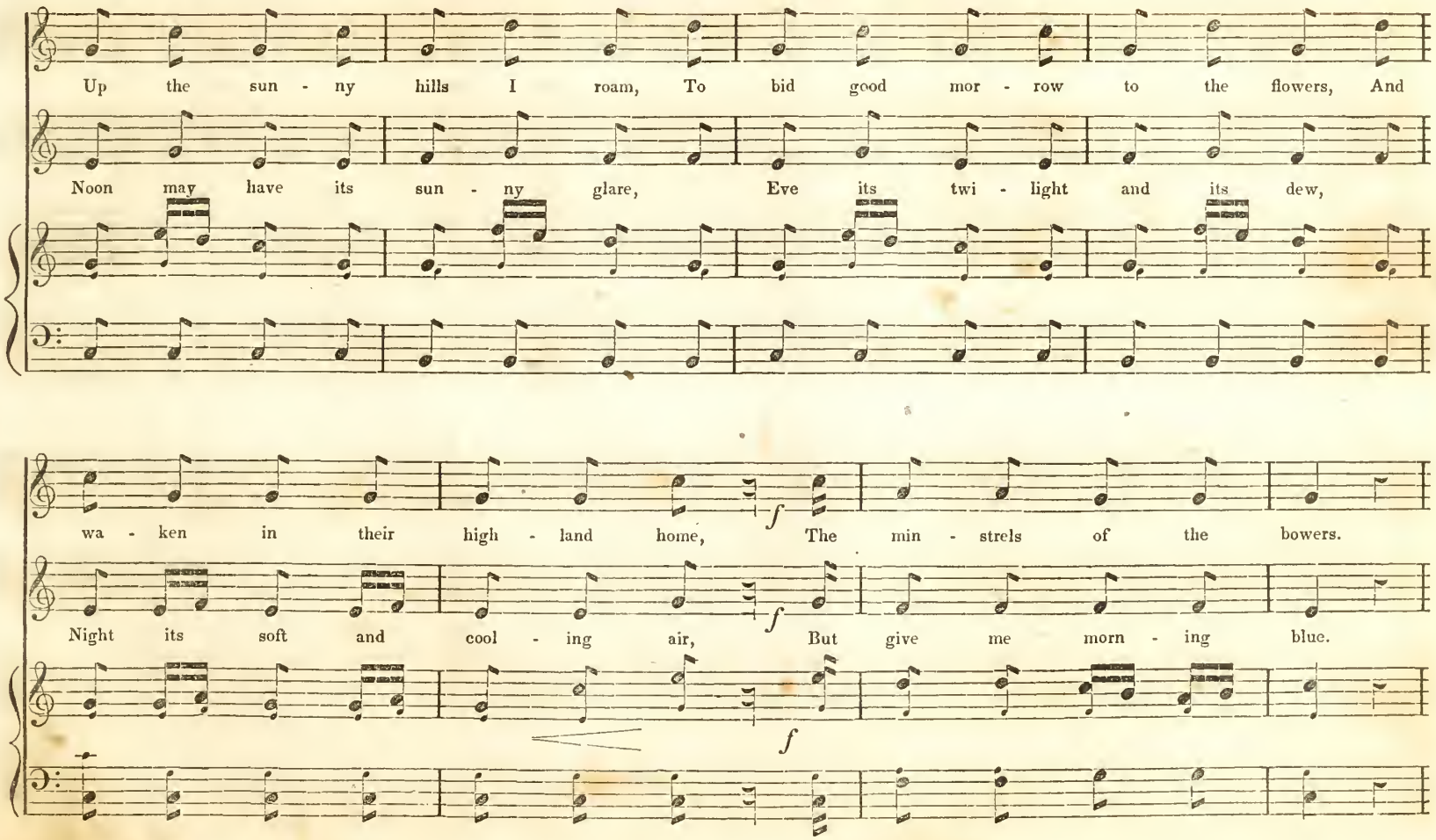

calando.
Pas - ture and foun - tain, Roof of my sire, vine - yard and
mf
No plea - sure find me, Faith - less to you, scenes of my
mf
calando.
grove; Lov'd haunts of child - hood, Val - ley and wild wood,
p
home! - Where peace has blest me, Here will I rest me,
p

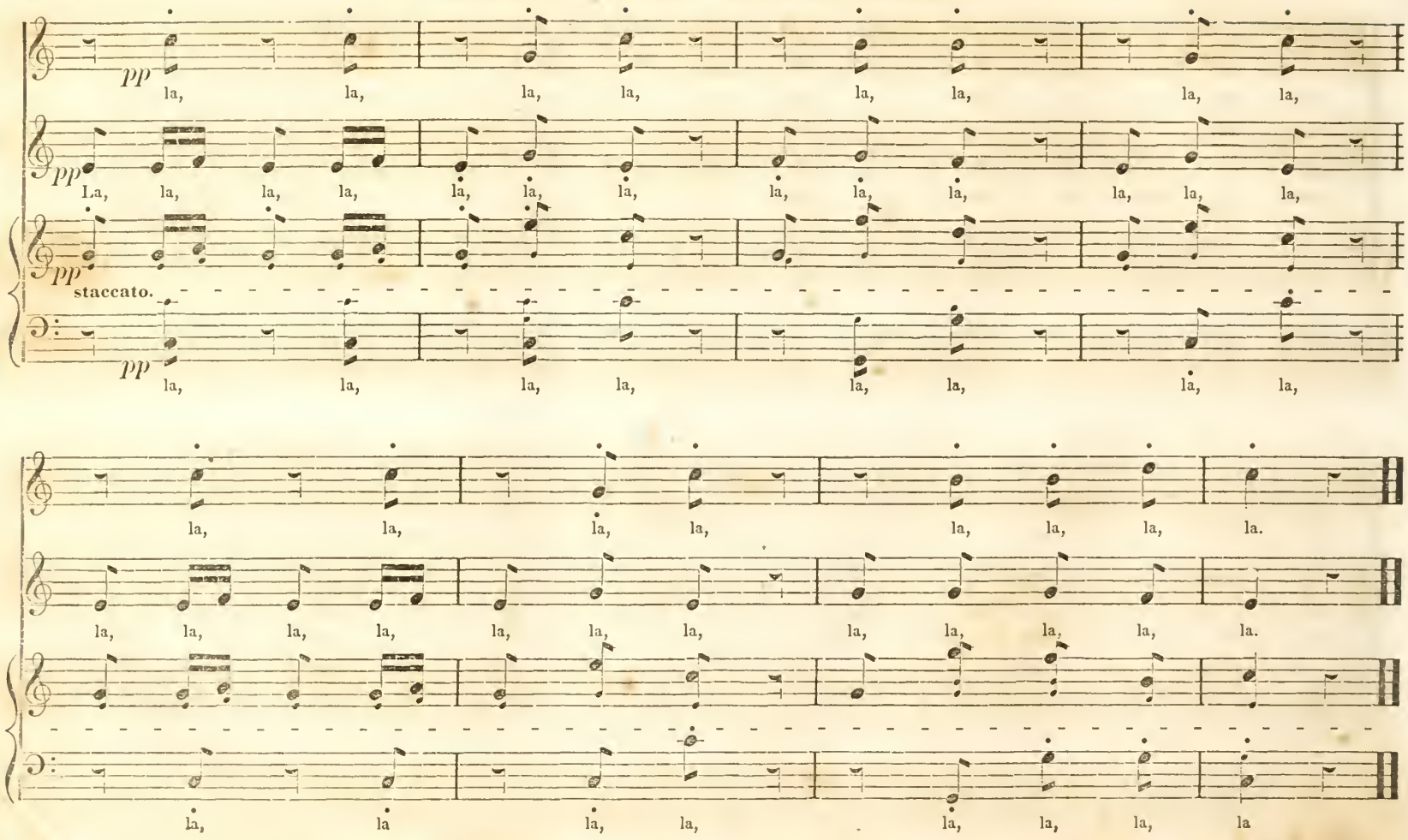

called from your charms to a far - - dis - tant shore,
when the lone sor - - rows of ab - . sence are o'er,
Must I now leave ye, Ah! me! for ev - er more! for ev - er more? for ev - er more?
ritard.
Nev - er to part a - gain, Oh nev - er more, Oh nev - er more, Oh nev - er more.
pp
pp
pp ritard.

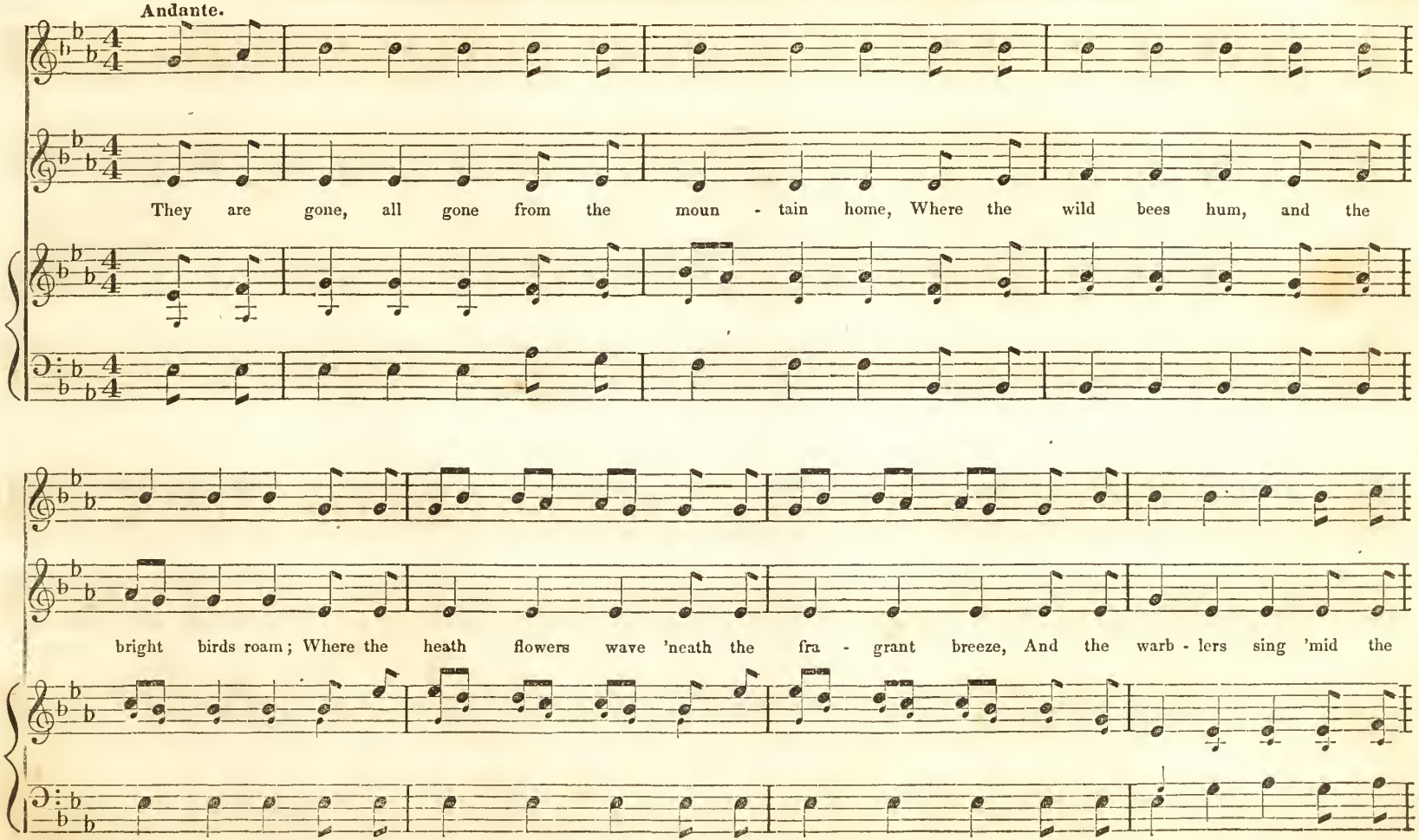
WHEN THE DAY WITH ROSY LIGHT.

SWISS AIR.

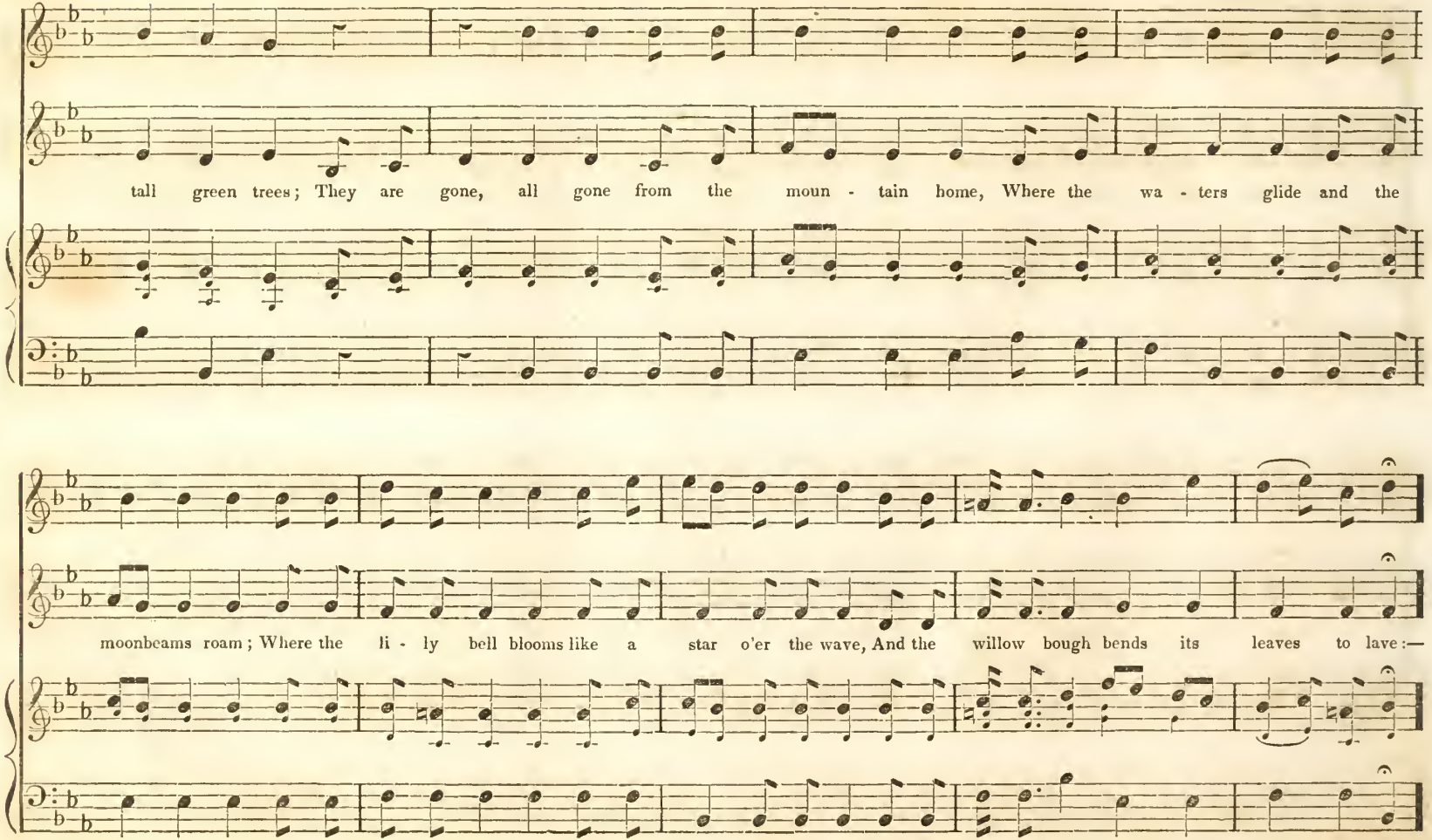


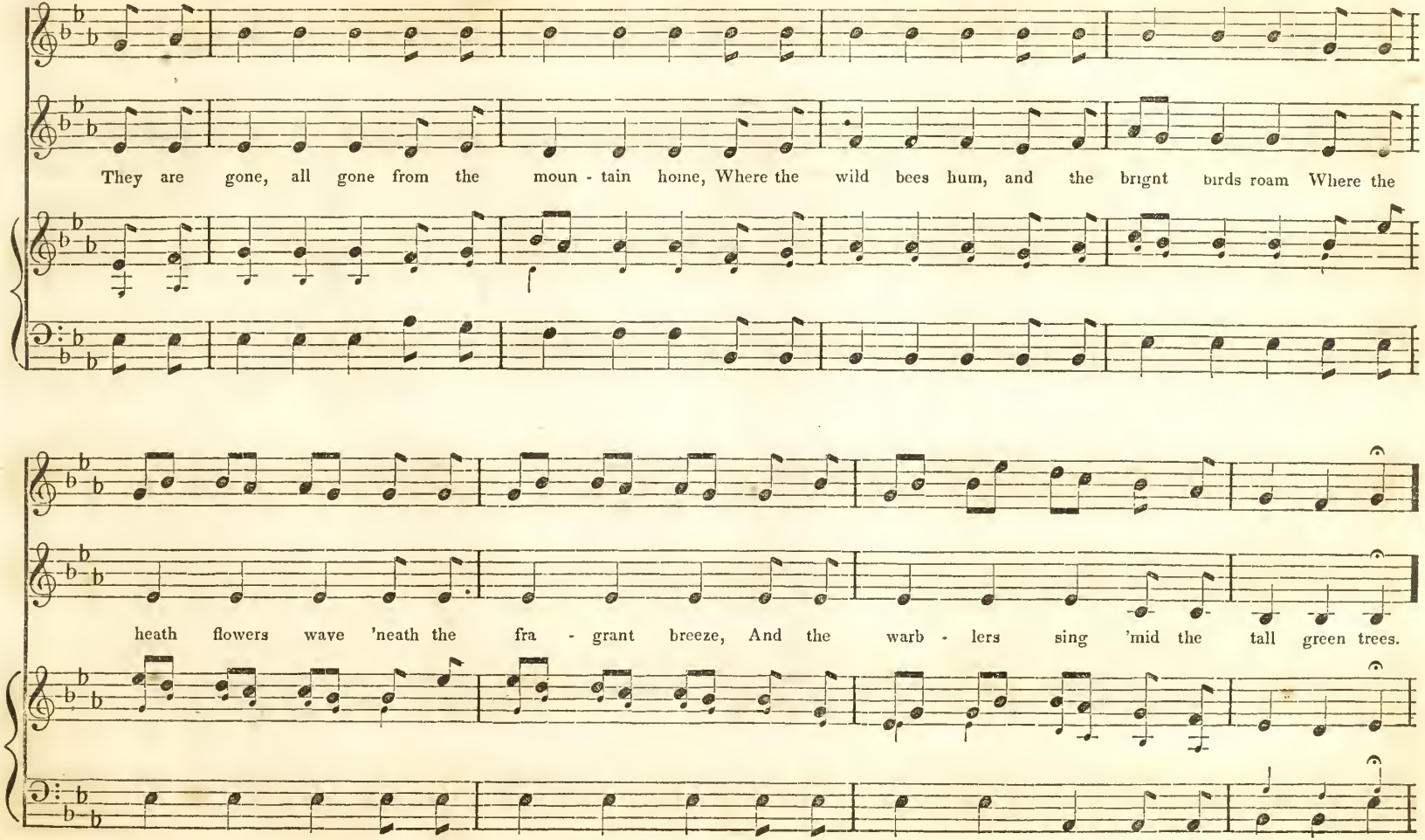

Up the sun - ny hills I roam, To bid good mor - row to the flowers, And
Noon may have its sun - ny glare, Eve its twi - light and its dew,
wa - ken in their high - land home, The min - strels of the bowers.
Night its soft and cool - ing air, But give me morn - ing blue.
f
f
f

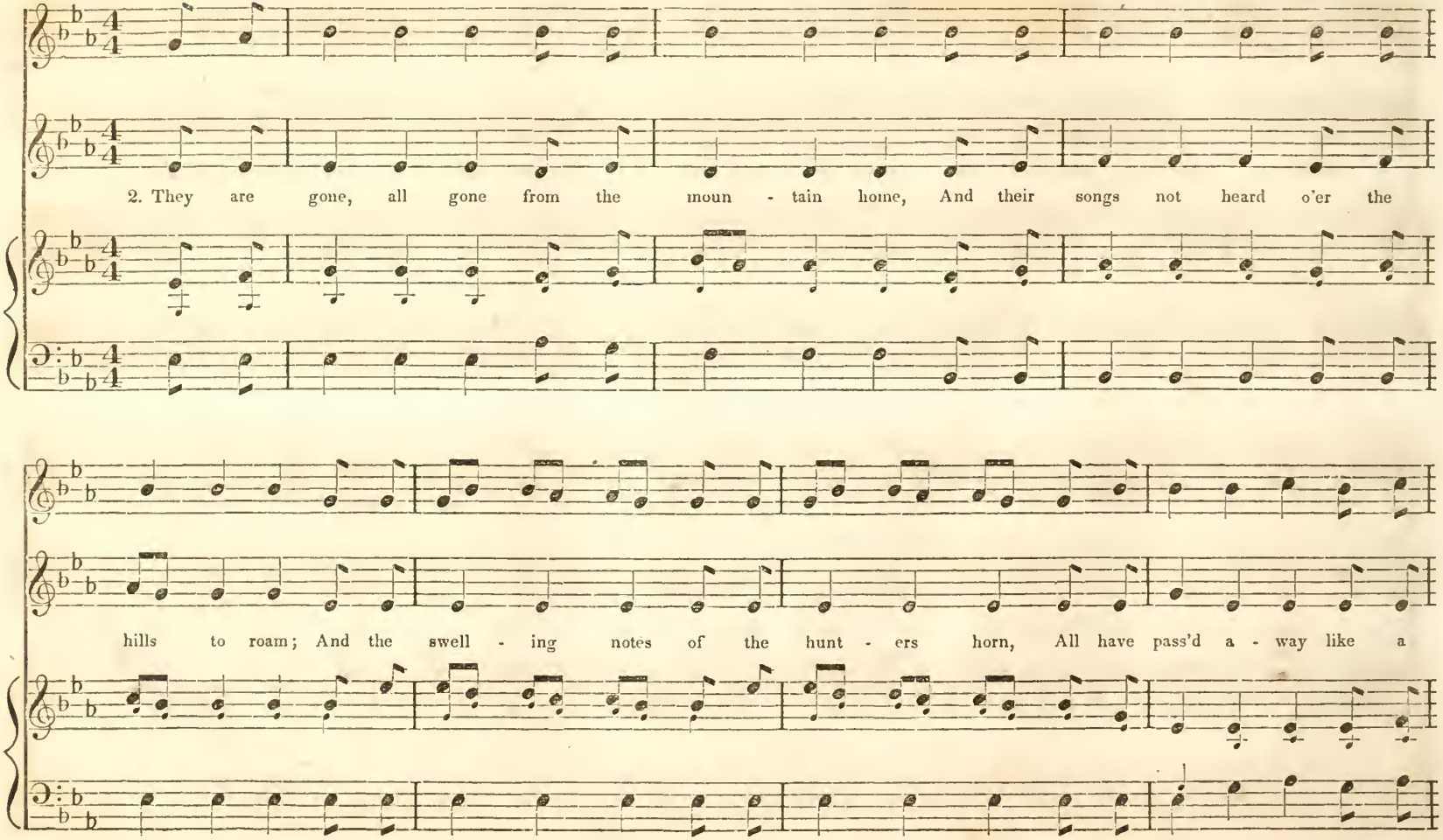

pp
la, la, la, la, la, la, la, la,
pp
La, la, la, la, la, la, la, la, la, la, la, la, la,
pp
staccato.
pp
la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la, la, la, la.
la, la la, la, la, la, la, la

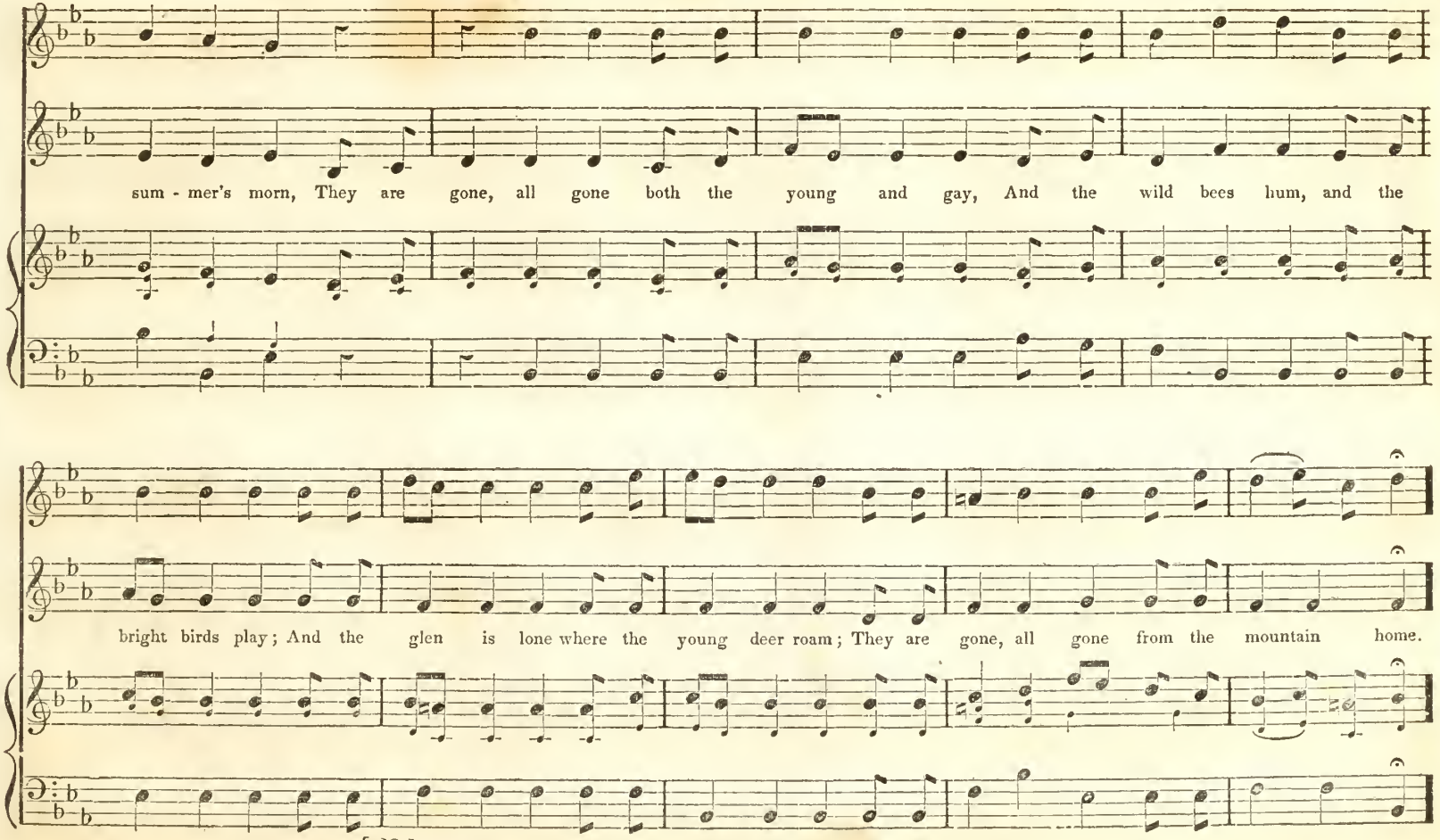

Andante.
They are gone, all gone from the moun - tain home, Where the wild bees hum, and the
bright birds roam; Where the heath flowers wave 'neath the fra - grant breeze, And the warb - lers sing 'mid the

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

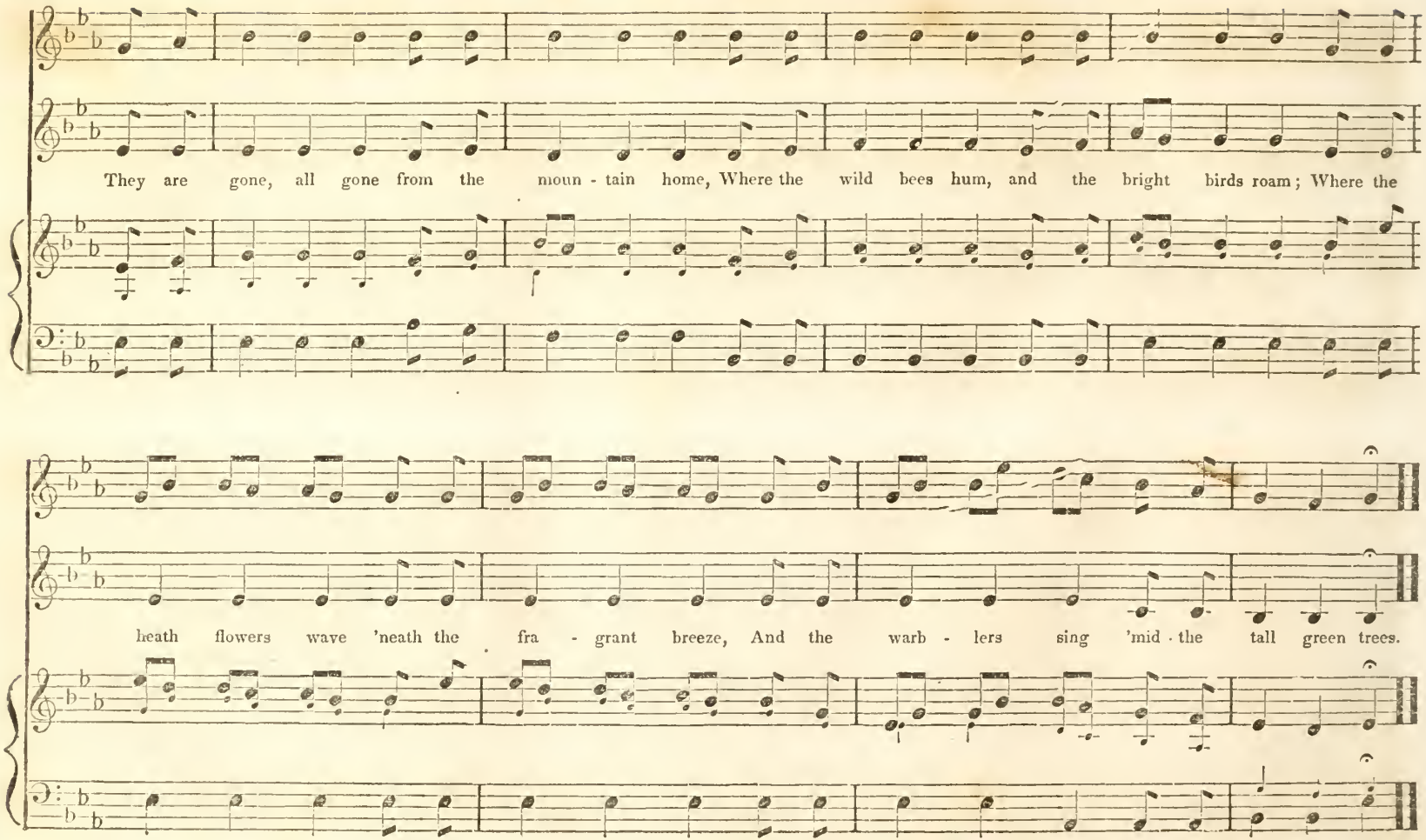


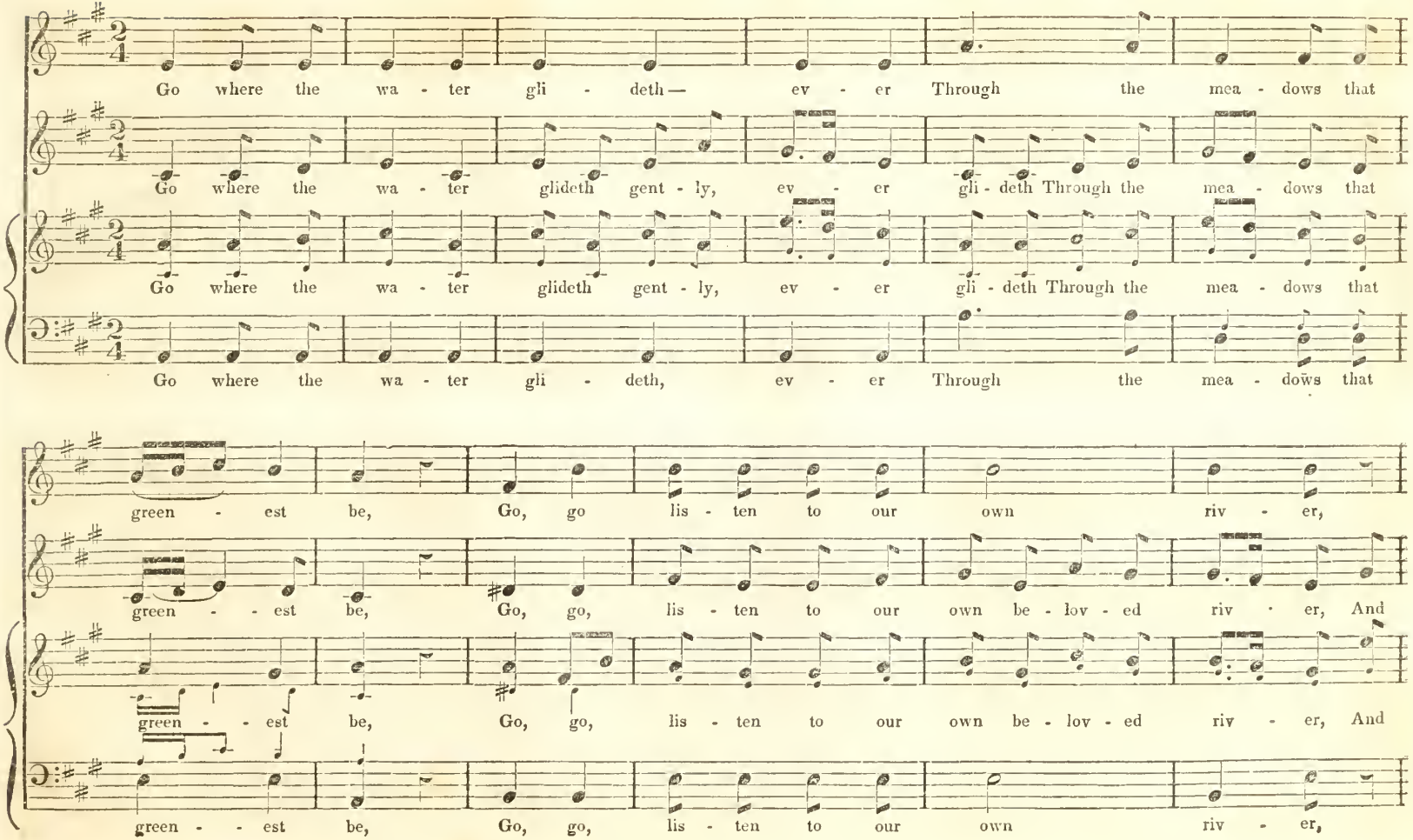

They are gone, all gone from the moun - tain home, Where the wild bees hum, and the bright birds roam Where the
heath flowers wave 'neath the fra - grant breeze, And the warb - lers sing 'mid the tall green trees.


2. They are gone, all gone from the moun - tain home, And their songs not heard o'er the
hills to roam; And the swell - ing notes of the hunt - ers horn, All have pass'd a - way like a

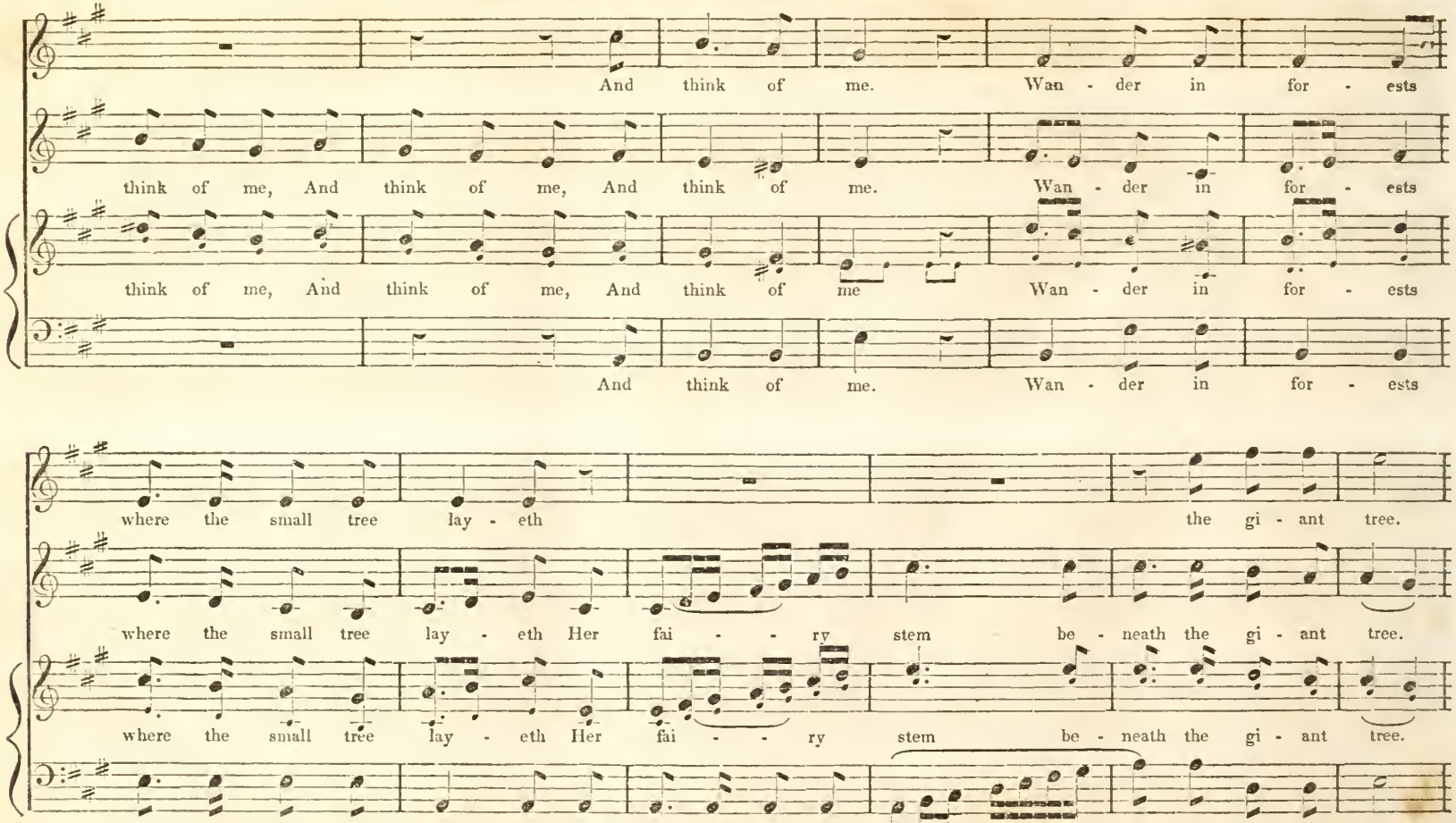

sum - mer's morn, They are gone, all gone both the young and gay, And the wild bees hum, and the
bright birds play; And the glen is lone where the young deer roam; They are gone, all gone from the mountain home.

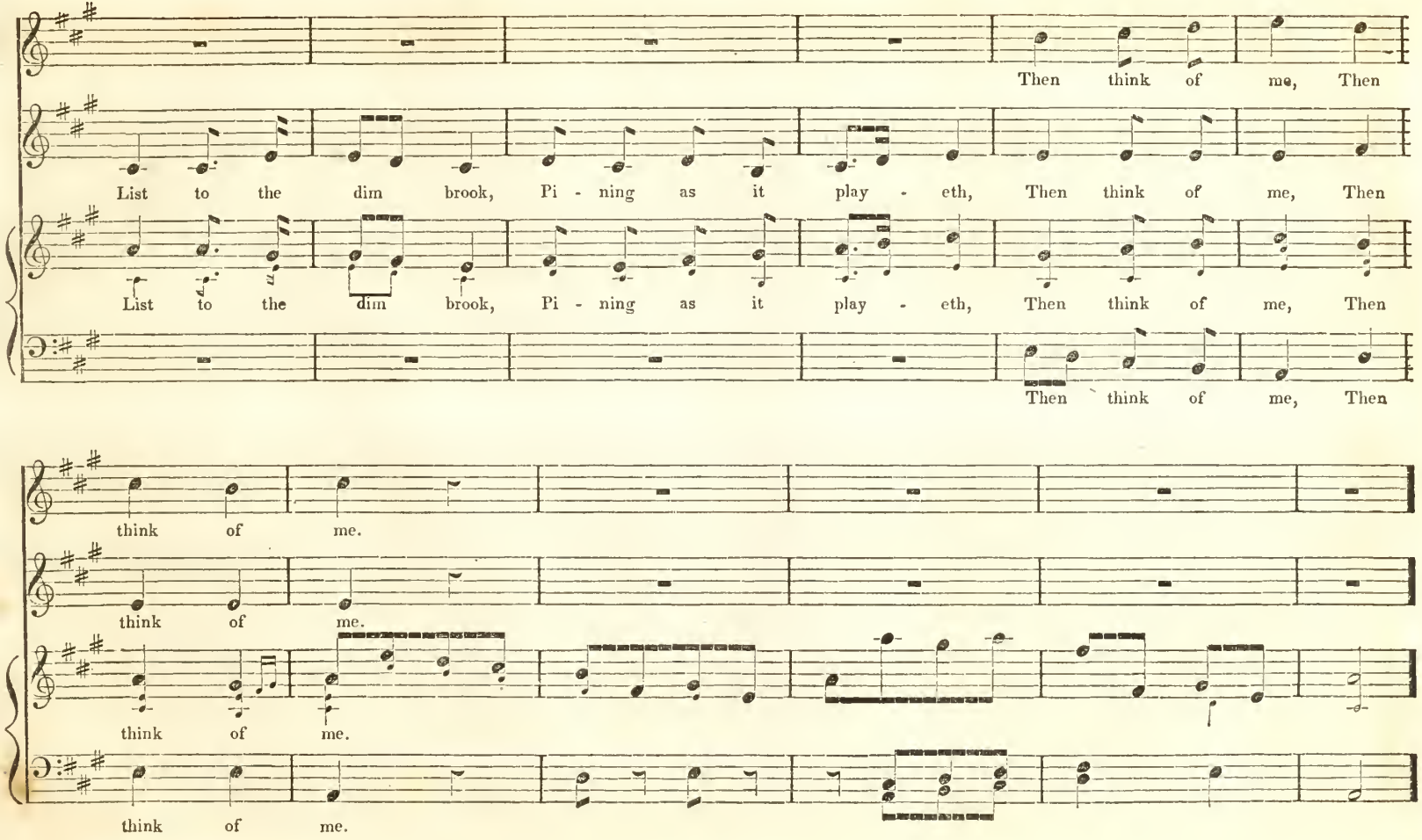
THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.



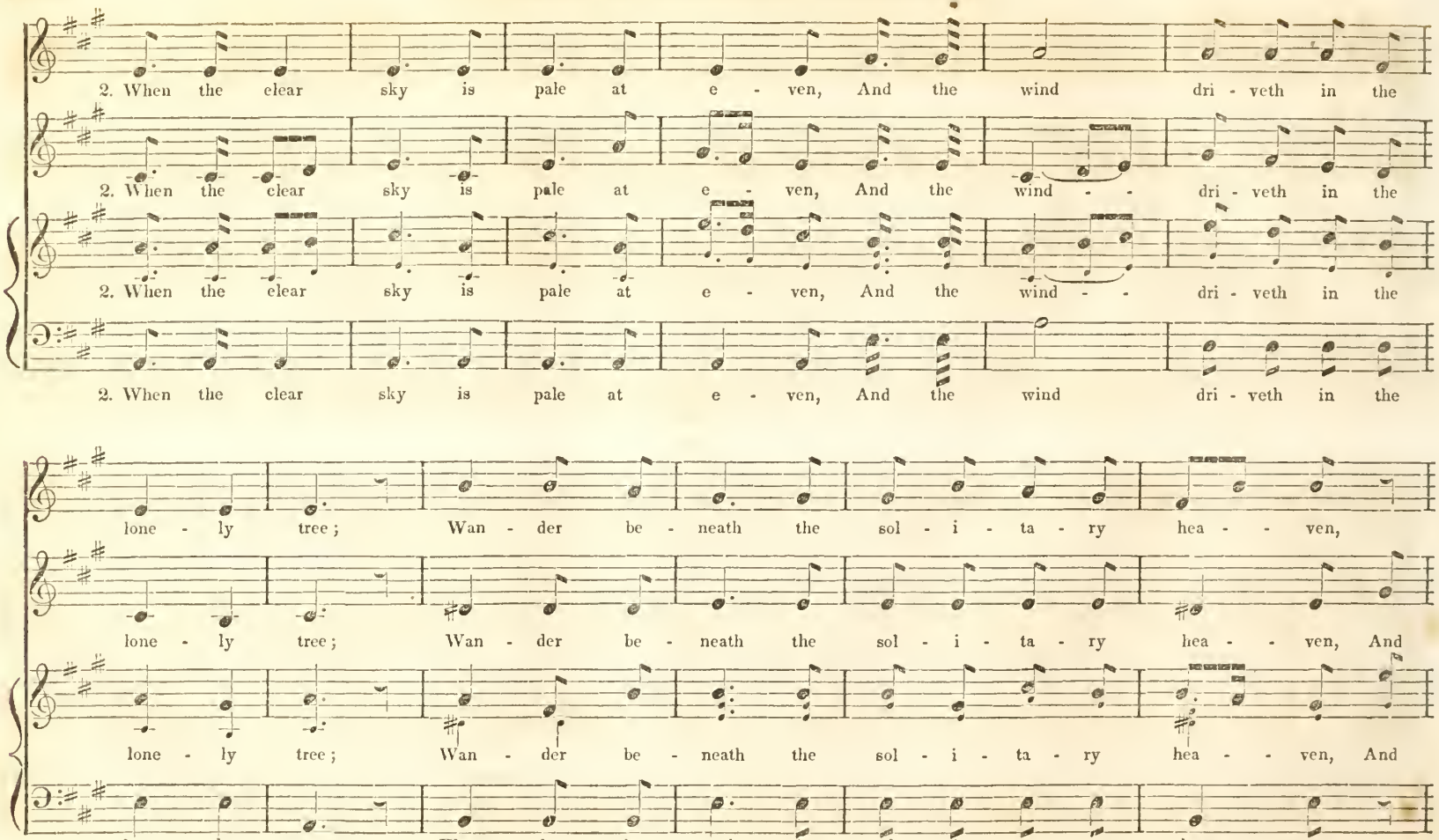

Go where the wa - ter gli - deth— ev - er Through the mea - dows that
Go where the wa - ter glideth gent - ly, ev - er gli - deth Through the mea - dows that
Go where the wa - ter glideth gent - ly, ev - er gli - deth Through the mea - dows that
Go where the wa - ter gli - deth, ev - er Through the mea - dows that
green - est be, Go, go lis - ten to our own riv - er,
green - - est be, Go, go, lis - ten to our own be - lov - ed riv - er, And
green - - est be, Go, go, lis - ten to our own be - lov - ed riv - er, And
green - - est be, Go, go, lis - ten to our own riv - er,

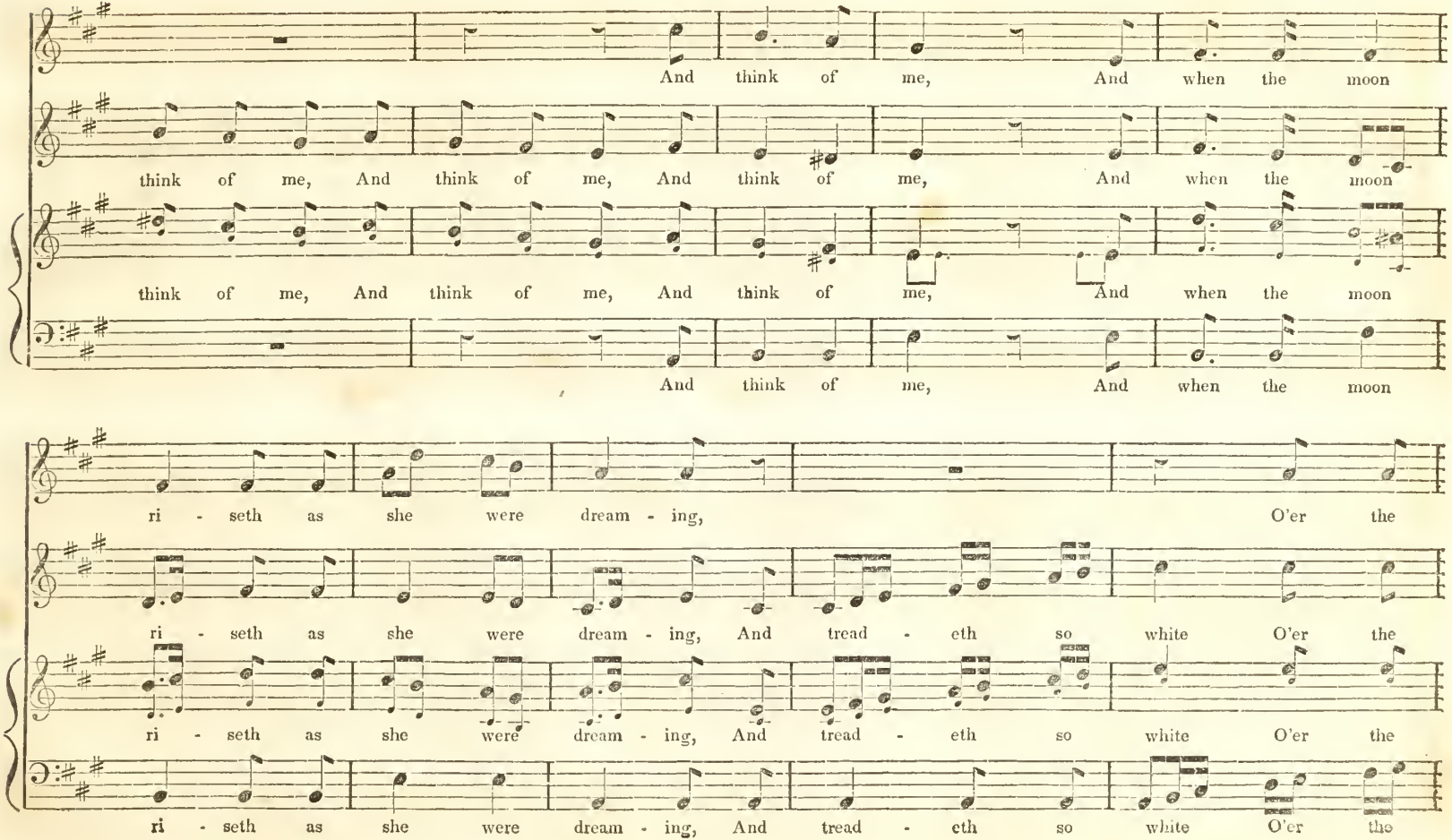
GO WHERE THE WATER GLIDETH



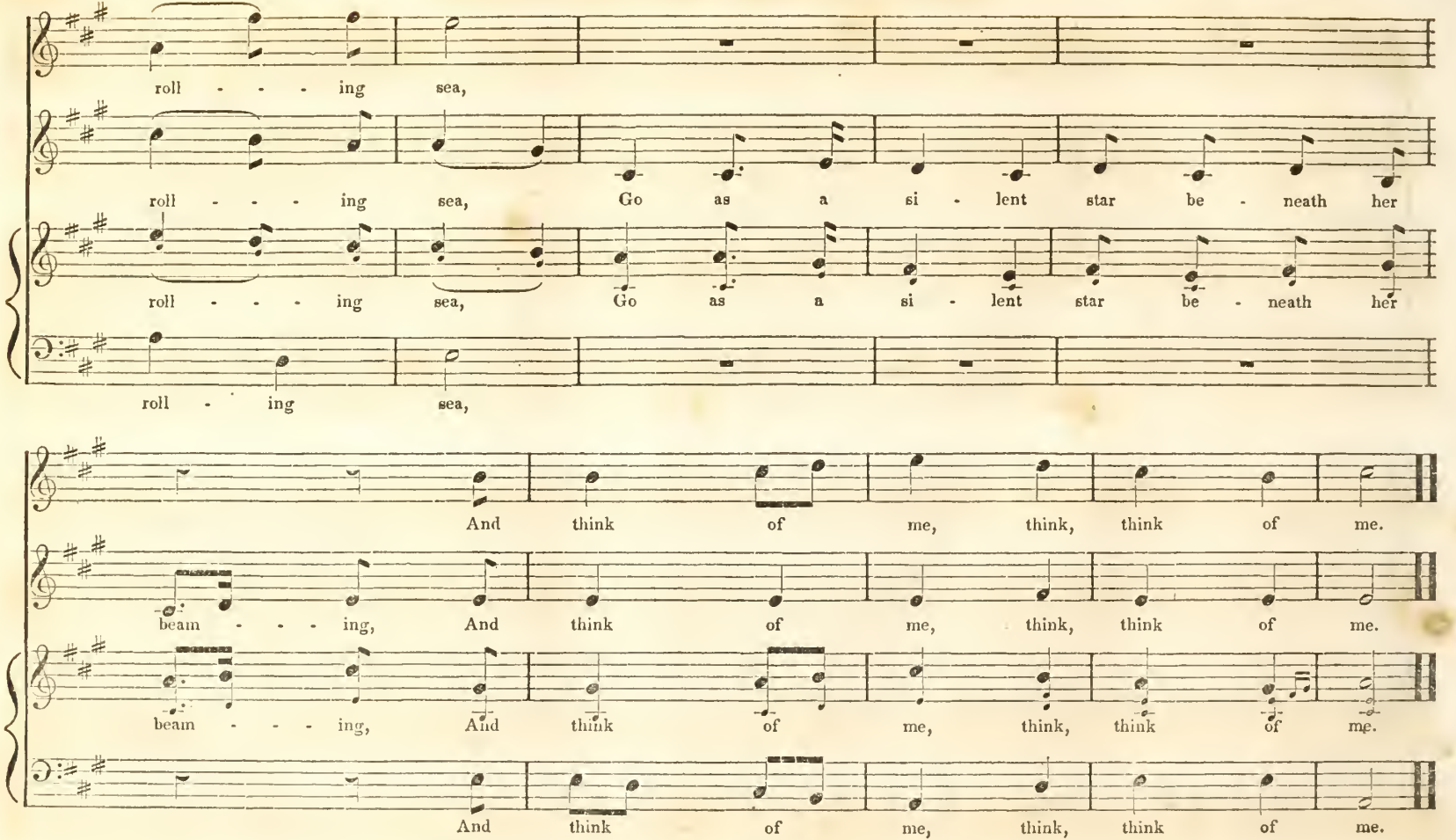

Then think of me, Then
List to the dim brook, Pi - ning as it play - eth, Then think of me, Then
List to the dim brook, Pi - ning as it play - eth, Then think of me, Then
Then think of me, Then
think of me.
think of me.
think of me.
think of me.

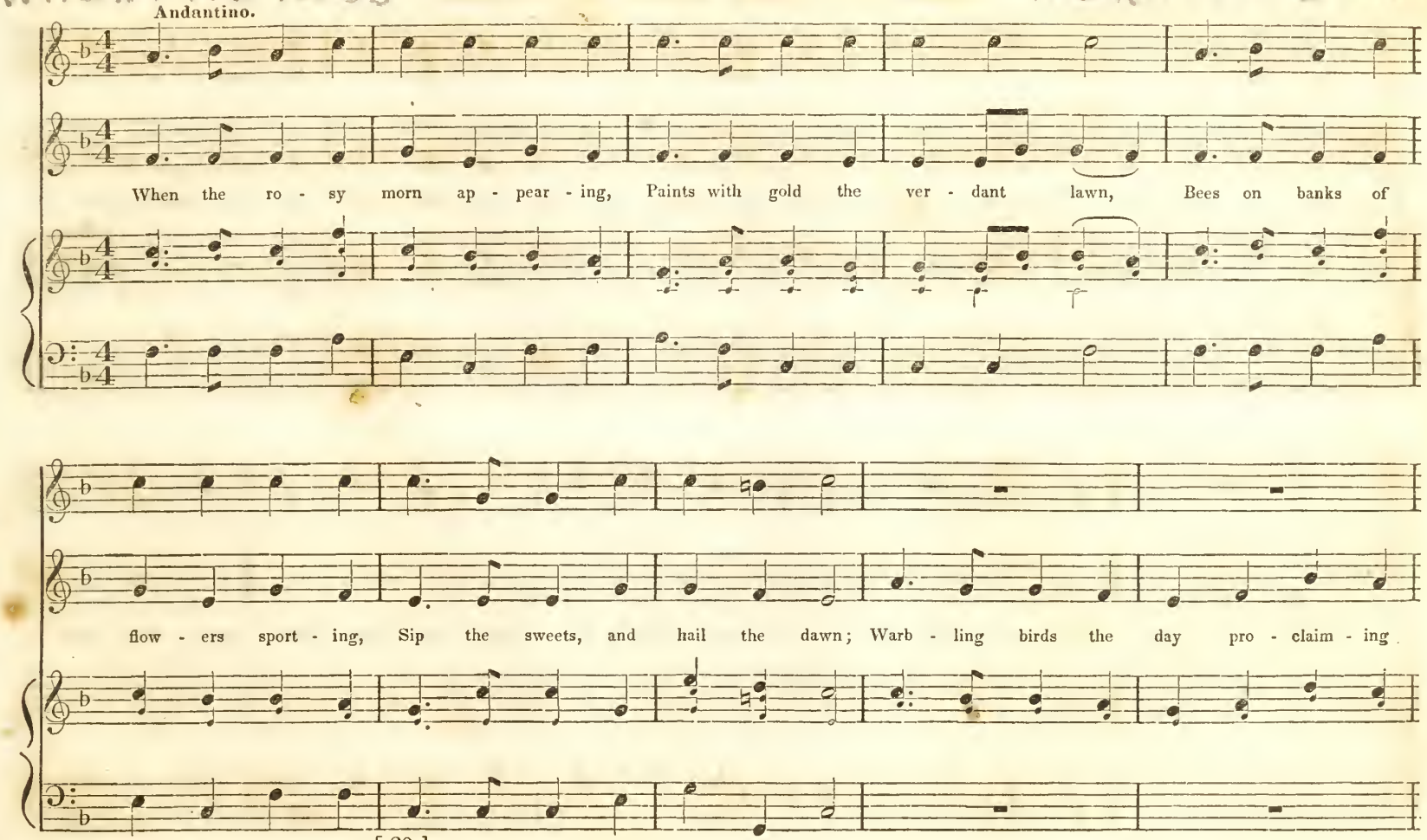
GO WHERE THE WATER GLIDETH.



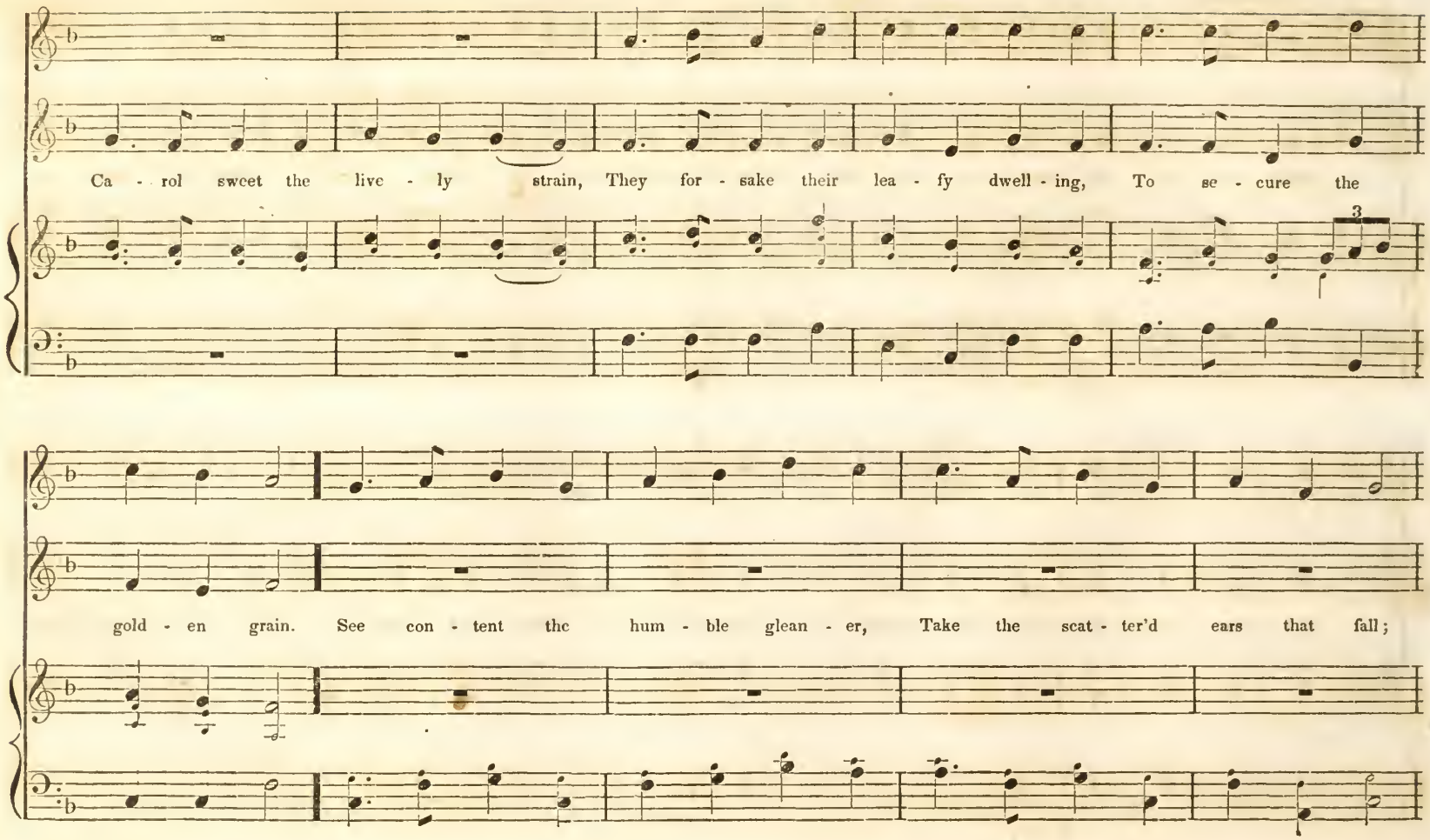

And think of me, And when the moon
think of me, And think of me, And think of me, And when the moon
think of me, And think of me, And think of me, And when the moon
And think of me, And when the moon
ri - seth as she were dream - ing, O'er the
ri - seth as she were dream - ing, And tread - eth so white O'er the
ri - seth as she were dream - ing, And tread - eth so white O'er the
ri - seth as she were dream - ing, And tread - eth so white O'er the

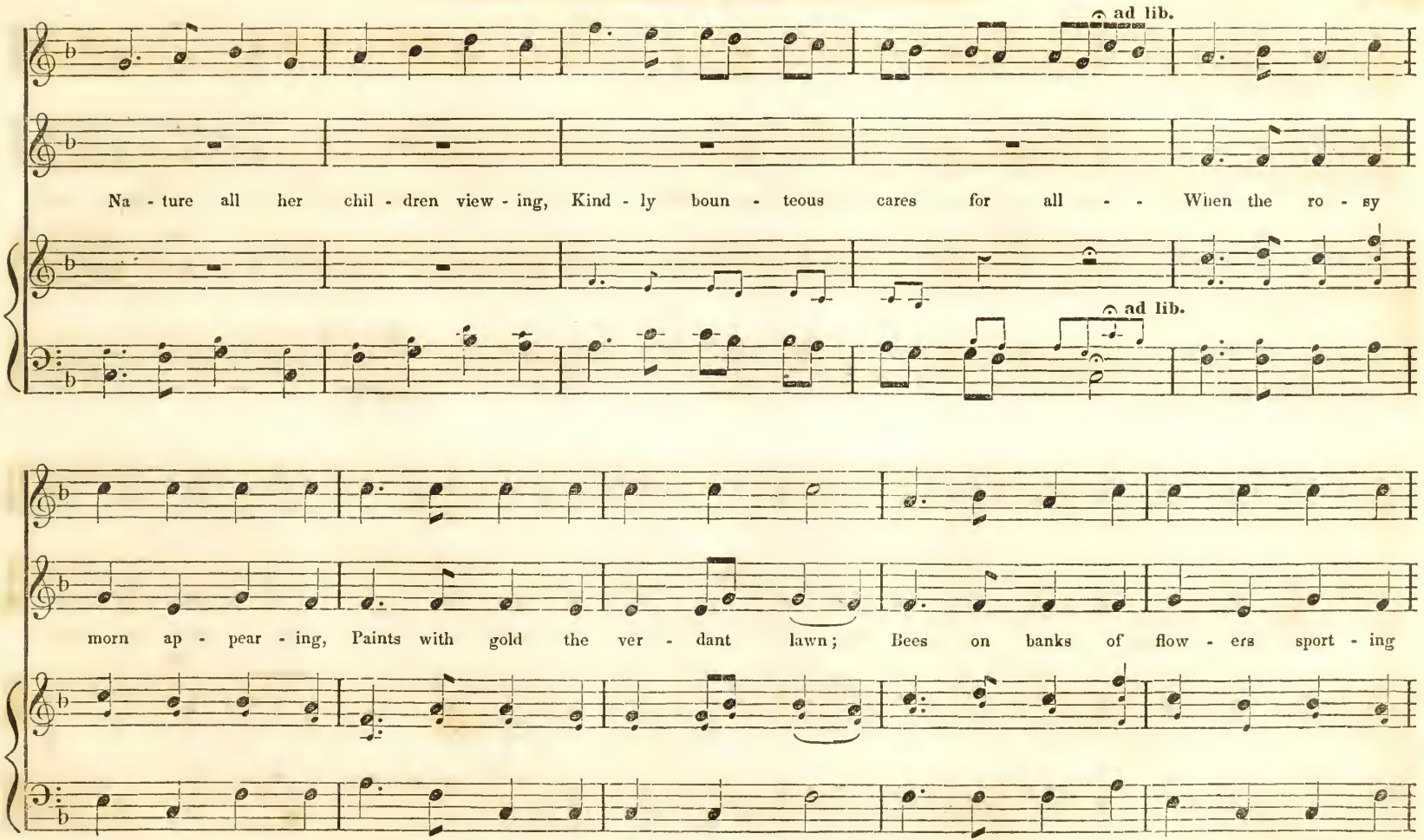
GO WHERE THE WATER GLIDETH.



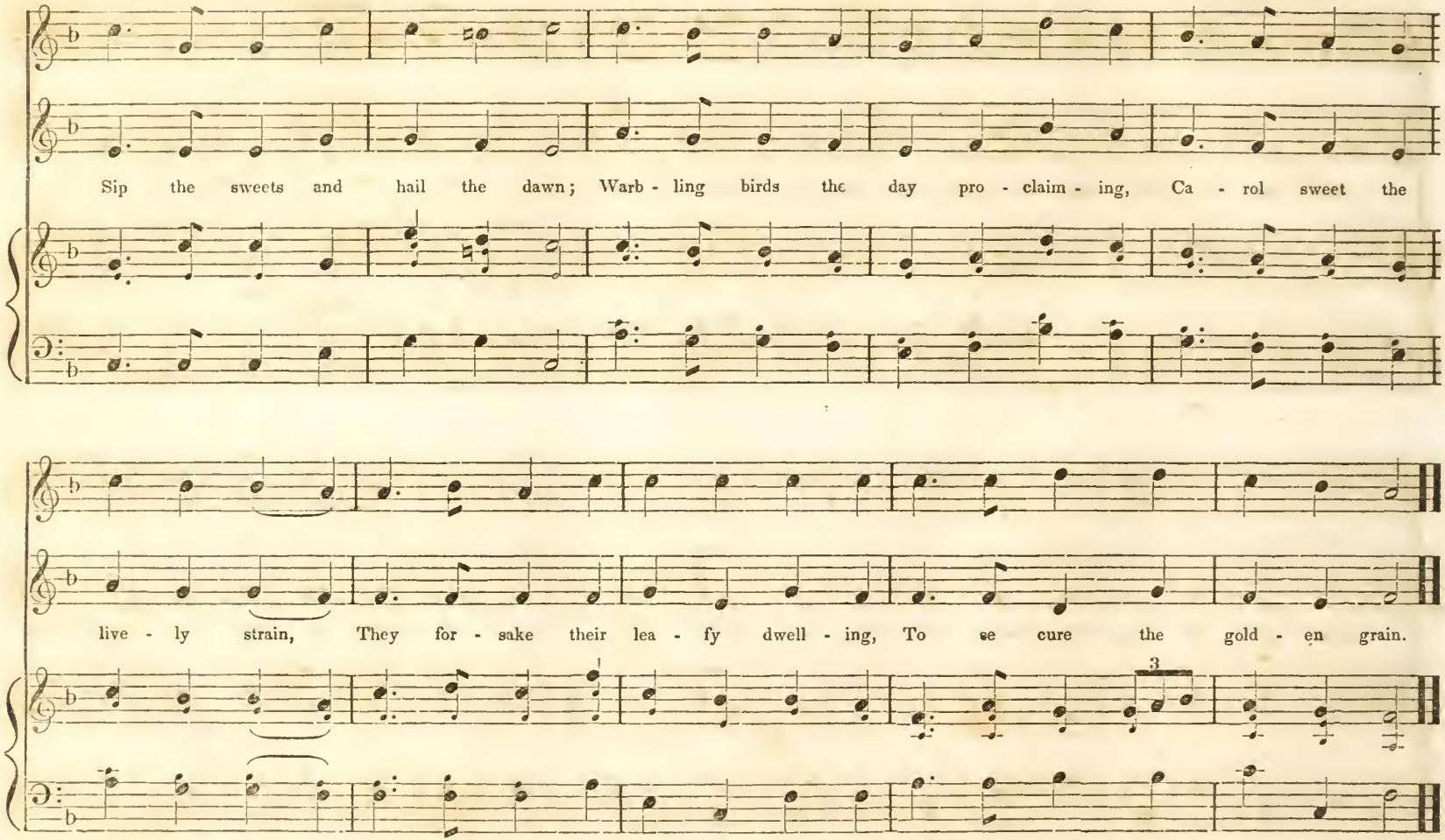

Andantino.
When the ro - sy morn ap - pear - ing, Paints with gold the ver - dant lawn, Bees on banks of
flow - ers sport - ing, Sip the sweets, and hail the dawn; Warb - ling birds the day pro - claim - ing

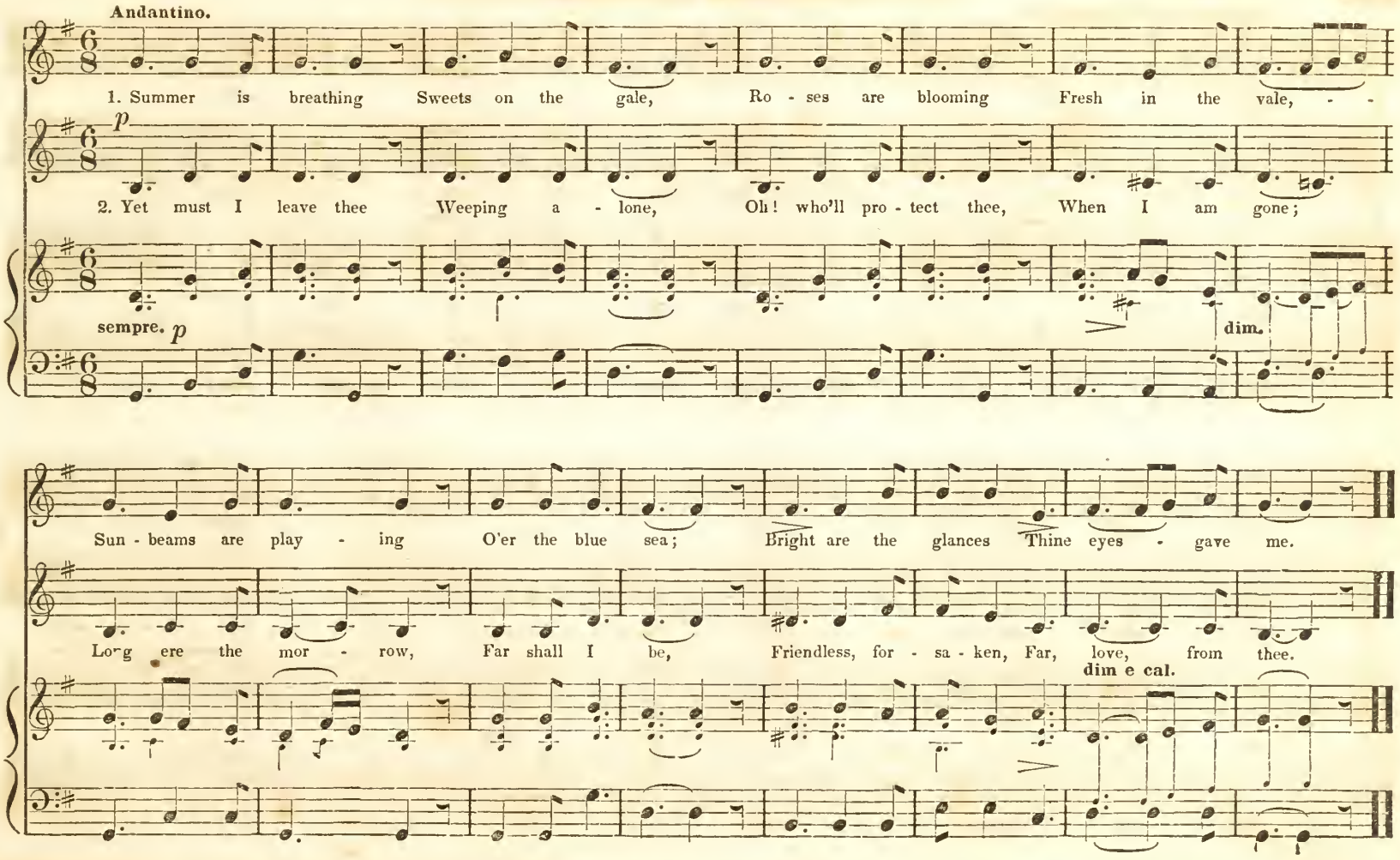
WHEN THE ROSY MORN APPEARING.




ad lib.
Na - ture all her chil - dren view - ing, Kind - ly boun - teous cares for all - - When the ro - sy
ad lib.
morn ap - pear - ing, Paints with gold the ver - dant lawn; Bees on banks of flow - ers sport - ing

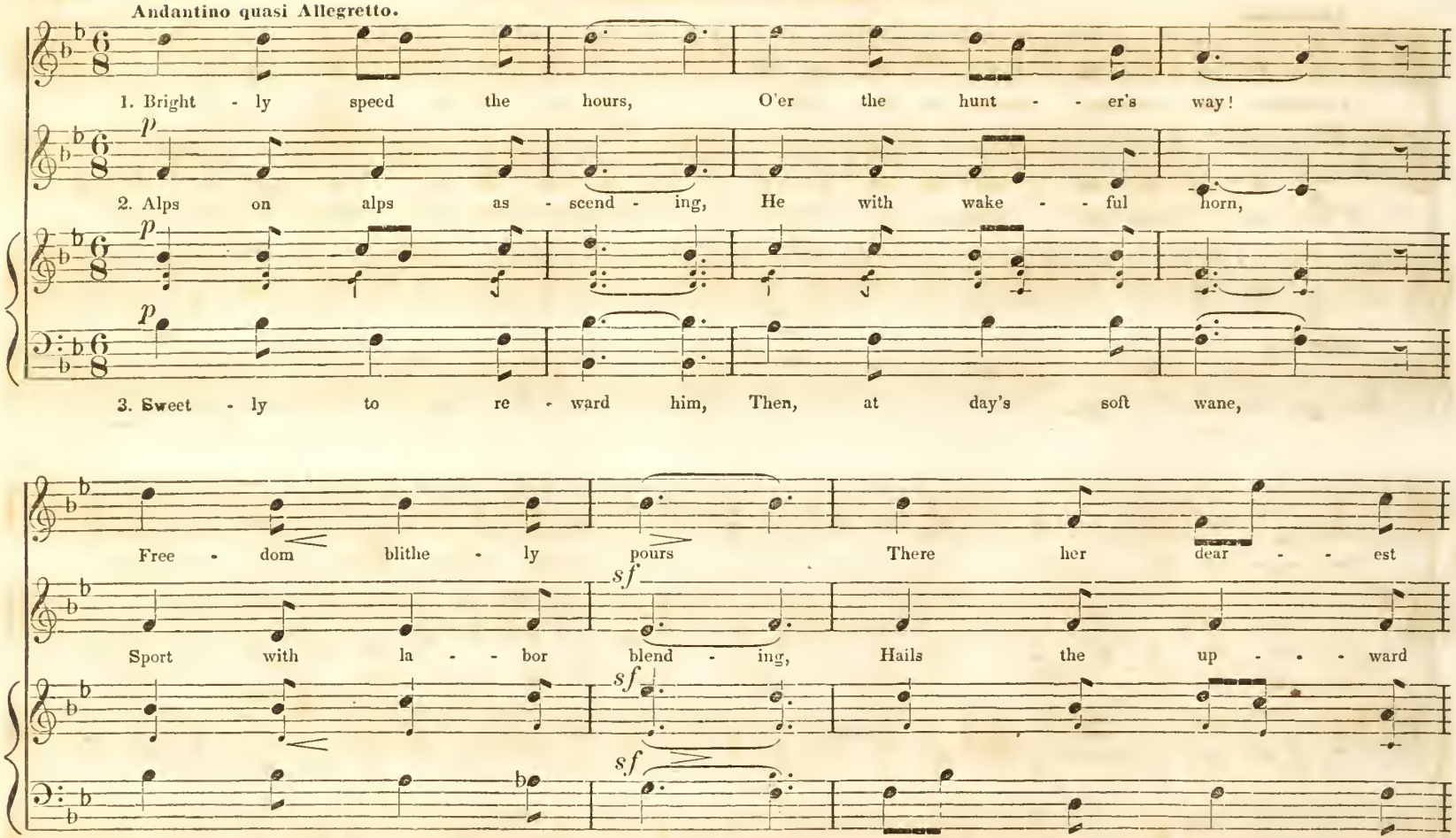
WHEN THE ROSY MORN APPEARING.

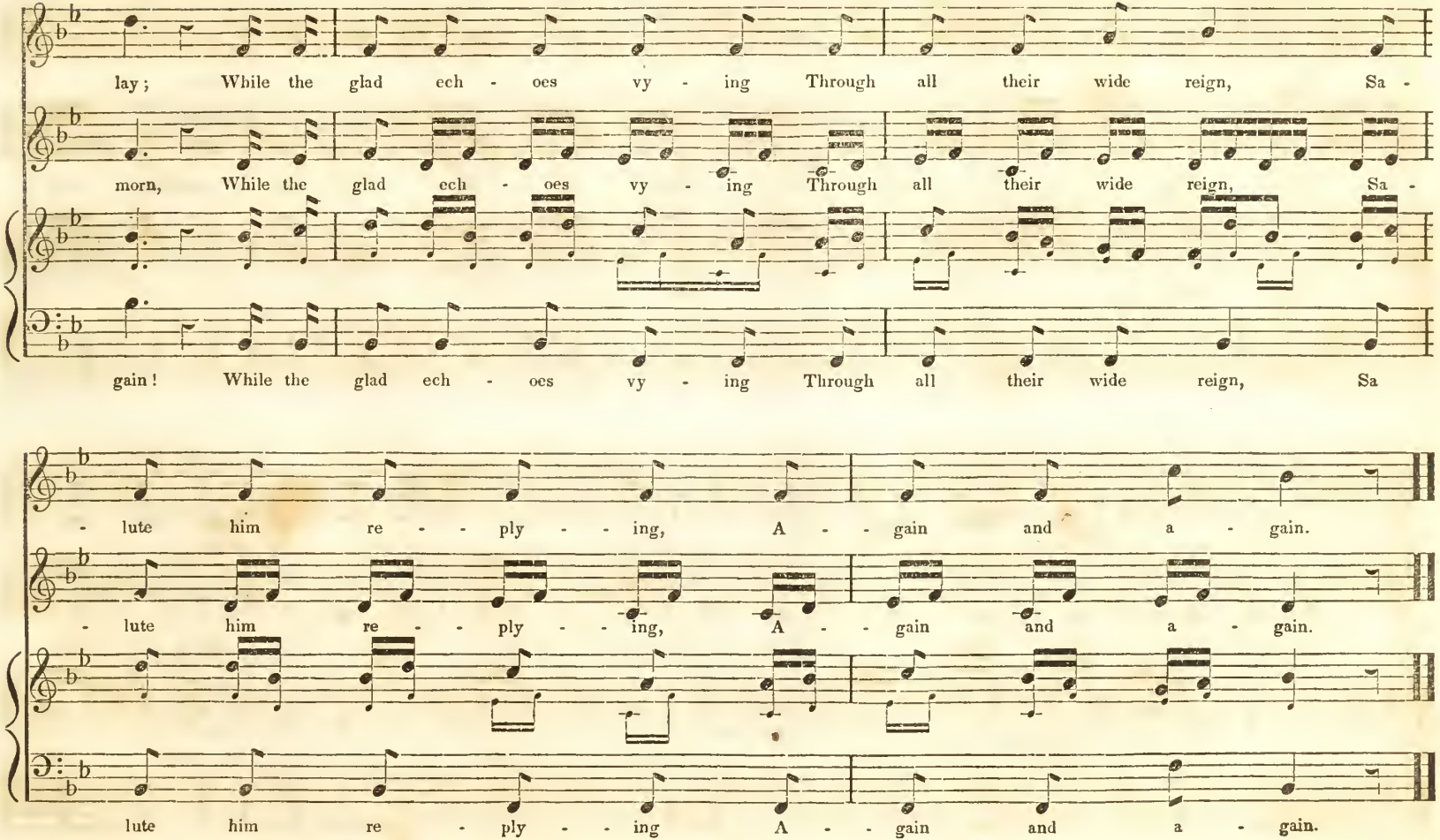



Andantino.
1. Summer is breathing Sweets on the gale, Ro - ses are blooming Fresh in the vale, - -
p
2. Yet must I leave thee Weeping a - lone, Oh! who'll pro - tect thee, When I am gone;
sempre. p
dim.
Sun - beams are play - ing O'er the blue sea; Bright are the glances Thine eyes - gave me.
Long ere the mor - row, Far shall I be, Friendless, for - sa - ken, Far, love, from thee.
dim e cal.

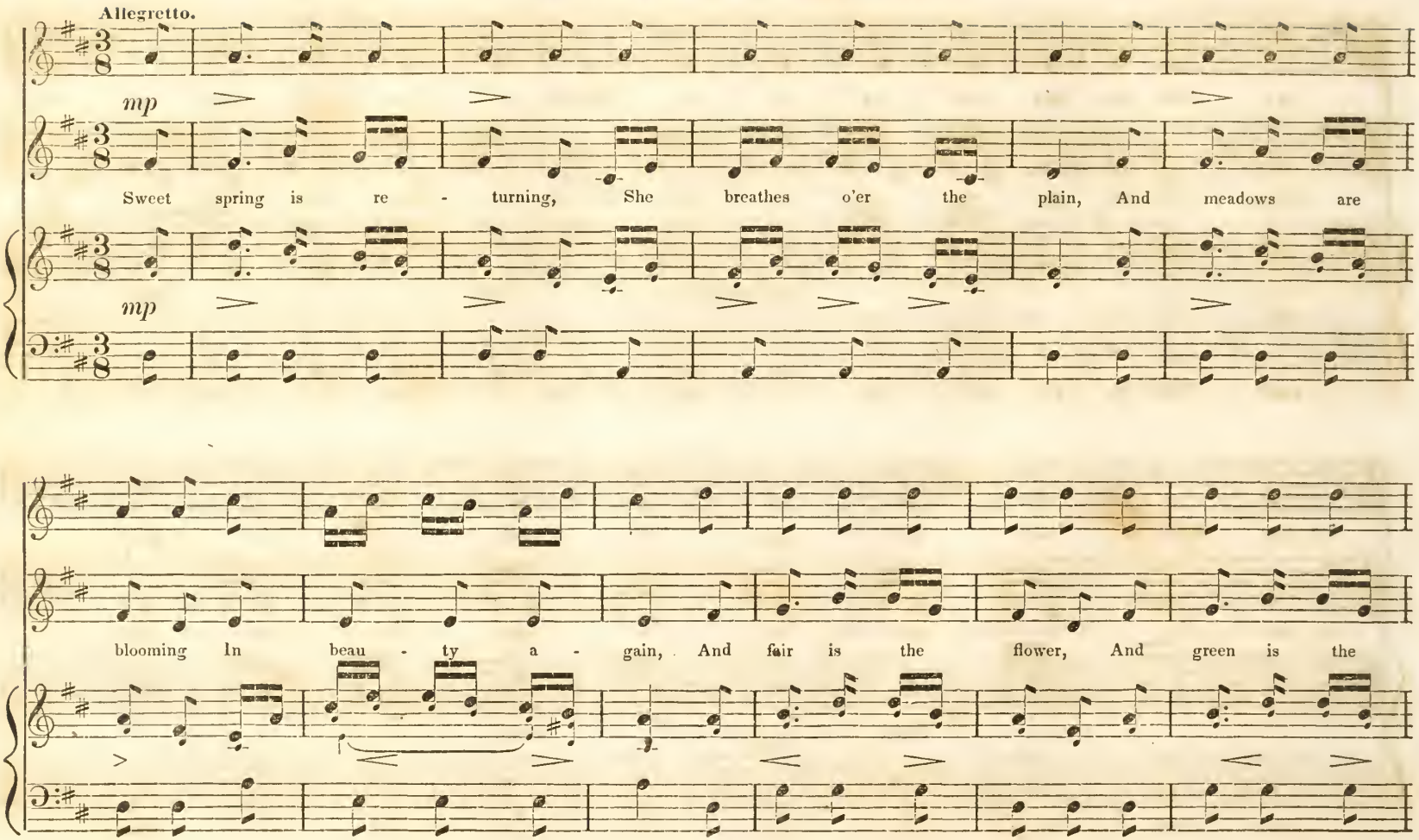
THE SWISS HUNTER.

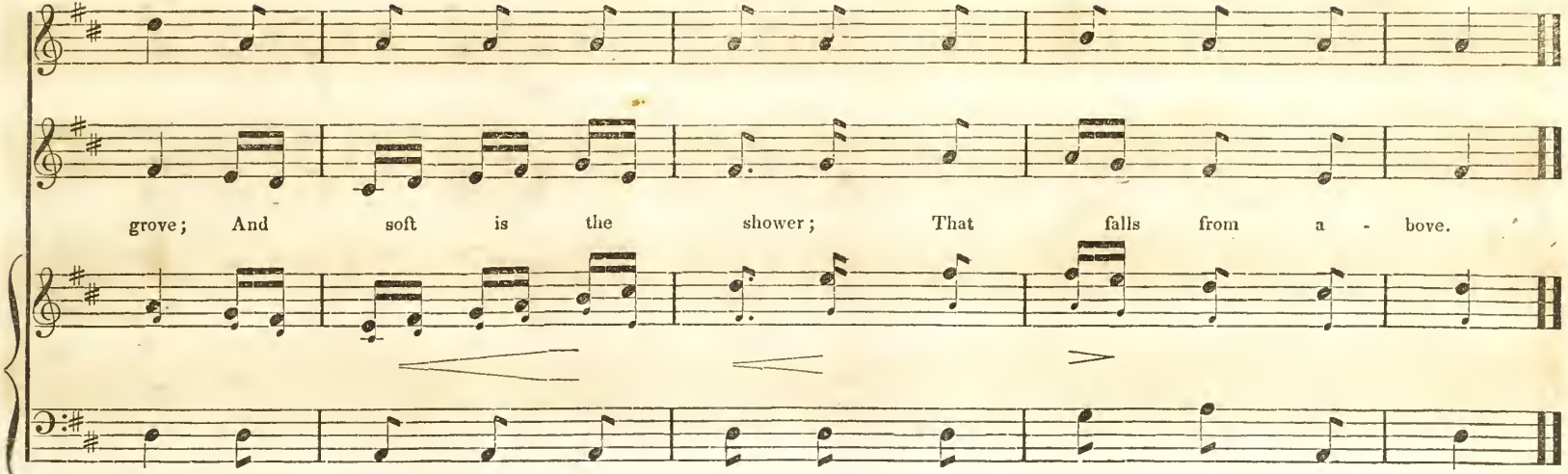
F RAINER.




lay; While the glad ech - oes vy - ing Through all their wide reign, Sa -
morn, While the glad ech - oes vy - ing Through all their wide reign, Sa -
gain! While the glad ech - oes vy - ing Through all their wide reign, Sa
- lute him re - - ply - - ing, A - - gain and a - gain.
- lute him re - - ply - - ing, A - - gain and a - gain.
lute him re - ply - - ing A - - gain and a - gain.

SWEET SPRING IS RETURNING.





2

Full gladly I greet thee,
Thou loveliest guest!
Ah! long have we waited
By thee to be blest!
Stern winter threw o'er us,
His heavy cold chain,
We longed to be breathing
In freedom again.

3

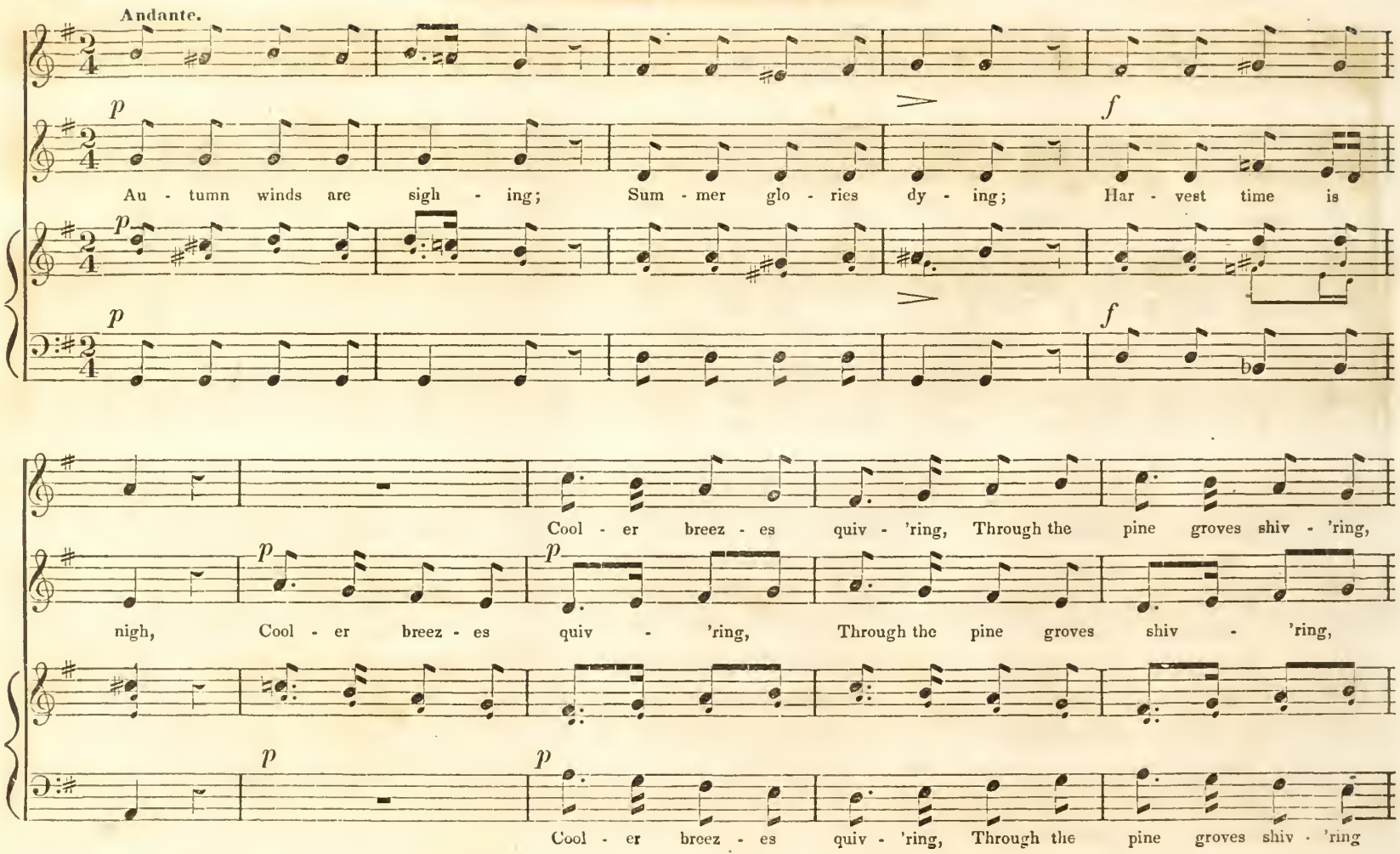
And then, Oh, thou kind one,
Thou earnest so mild,
And mountain and meadow
And rivulet smiled;
The voice of thy music
Was heard in the grove,
The balm of thy breezes
Invited to rove

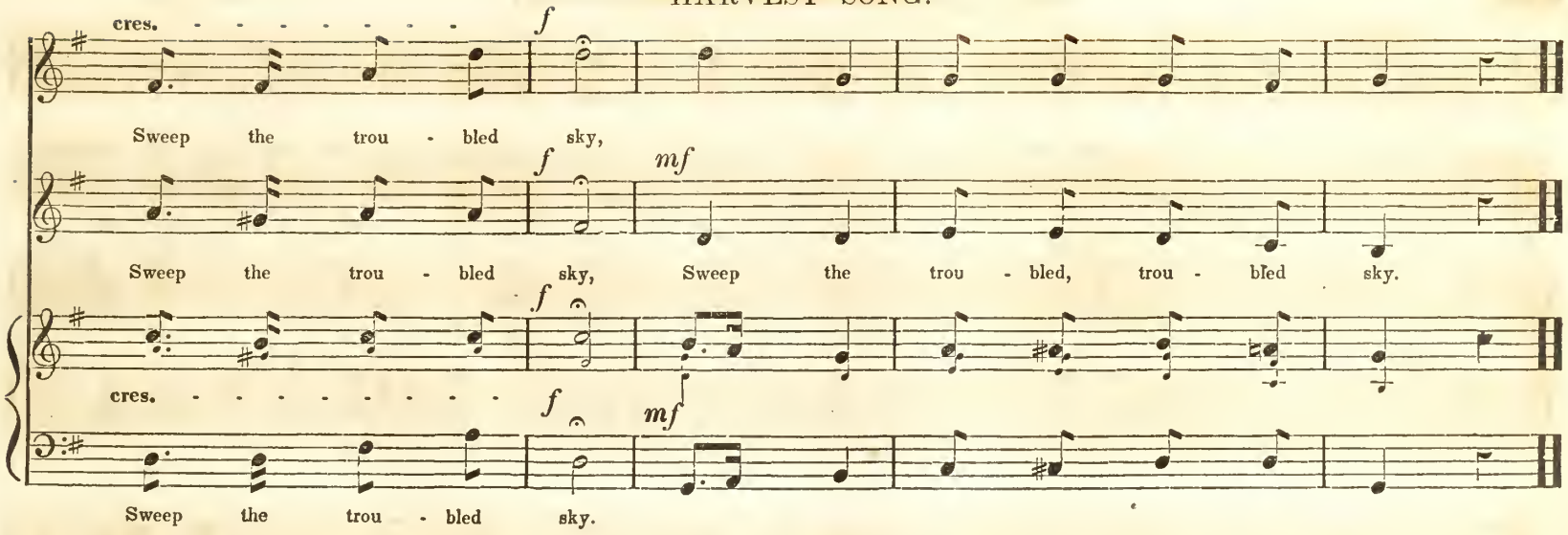
4

Now welcome, thou loved one,
Again and again,
And bring us full many
Bright days in thy train;
And bid the soft summer
Not linger so long—
E'en now we are waiting
To greet him in song.

HARVEST SONG

I. C. HEINWORTH.





2

See the fields, how yellow!
Clusters bright and mellow,
Gleam on every hill!
Nectar fills the fountains,
Crowns the sunny mountains
Runs in every rill,
Runs in every, every rill.

3

Now the lads are springing;
Maidens blithe are singing;
Swell the harvest strain;
Every field rejoices;
Thousand thankful voices
Mingle on the plain,
Mingle, mingle on the plain.

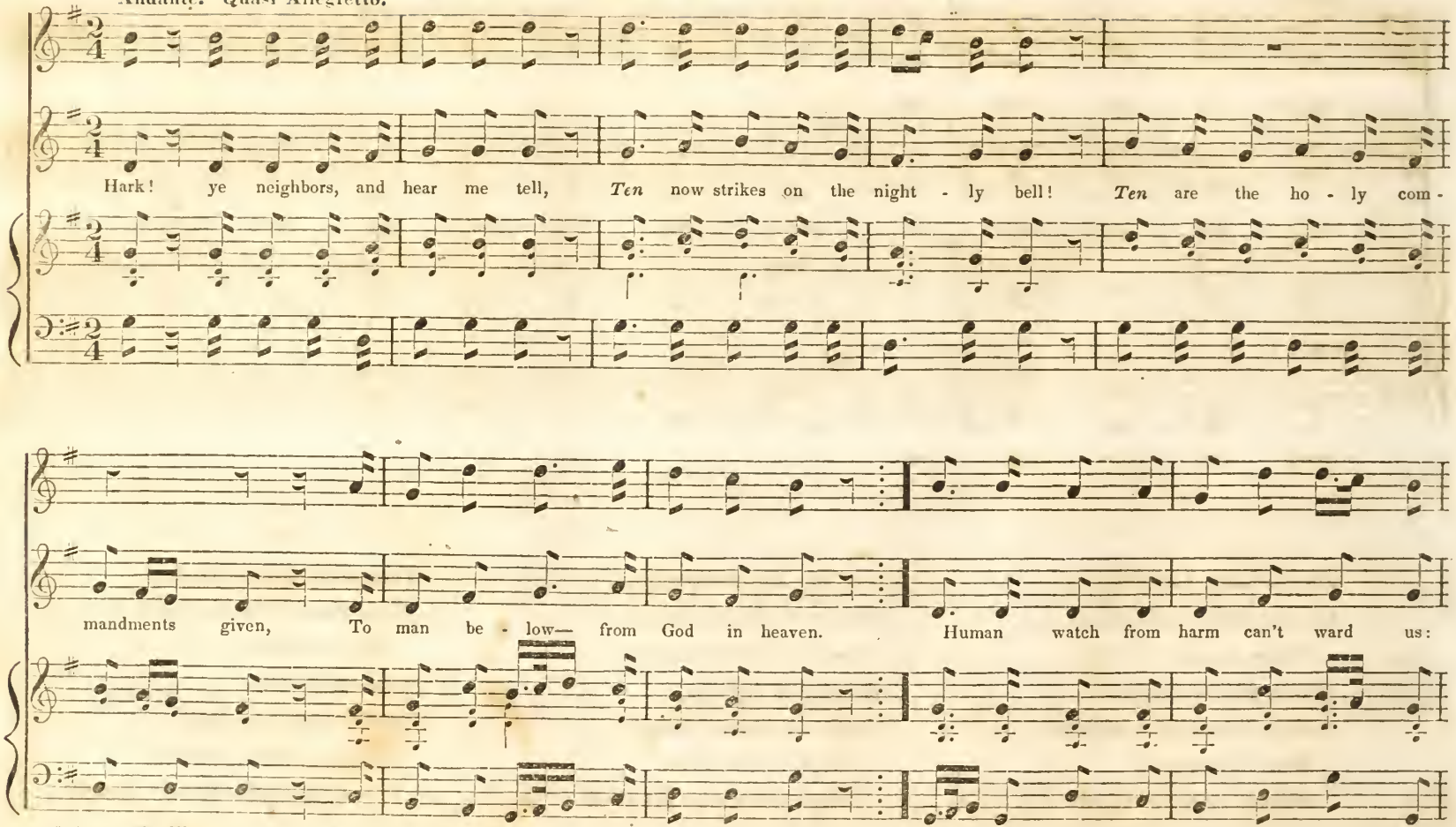
4

Then when day declineth,
When the mild moon shineth,
Tabors sweetly sound;
Music softly sounding,
Fairy feet are bounding,
O'er the moonlit ground,
O'er the moonlit, moonlit ground.

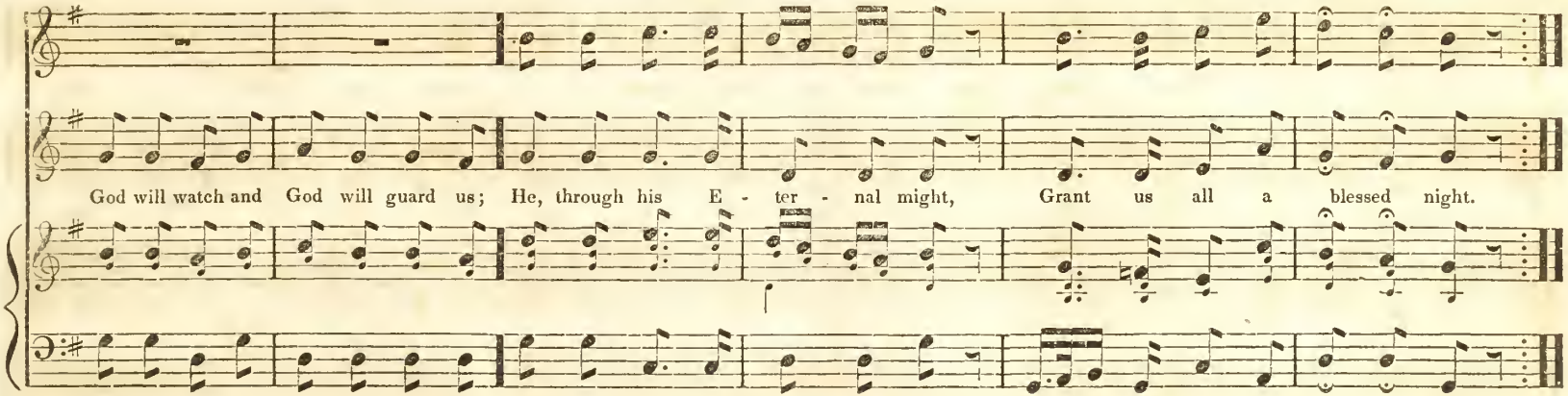
THE GERMAN WATCHMAN'S SONG.*

I. HEFFERNAN

Andante. Quasi Allegretto.



* Among the Watchmen in Germany, a custom prevails of singing devotional hymns, as well as songs of a national or amusing character, during the night. Of the former description of pieces, the above is a specimen, the several stanzas being sung as the hours of the night are successively announced.



2

Hark! ye neighbors, and hear me tell—
Eleven sounds on the nightly bell!
Eleven Apostles of holy mind,
Taught the Gospel to mankind.
Human watch, &c.

3

Hark! ye neighbors, and hear me tell—
Twelve resounds from the nightly bell!
Twelve Disciples to Jesus came,
Who suffered rebuke for their Saviour's name.
Human wateh, &e.

4

Hark! ye neighbors, and hear me teil—
One has pealed on the nightly bell!
One God above, one Lord indeed,
Who bears us up in hour of need.
Human wateh, &c.

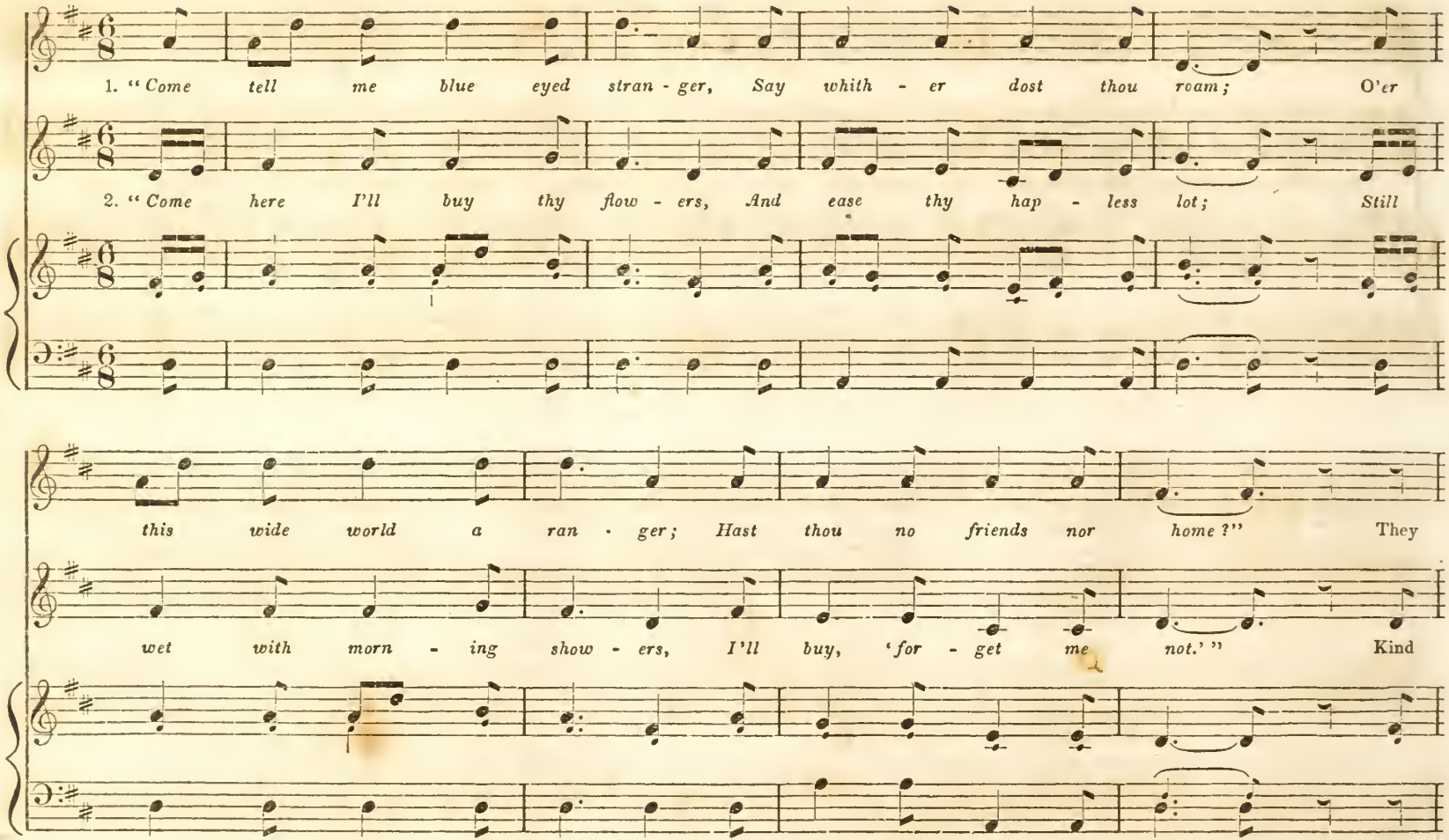
5

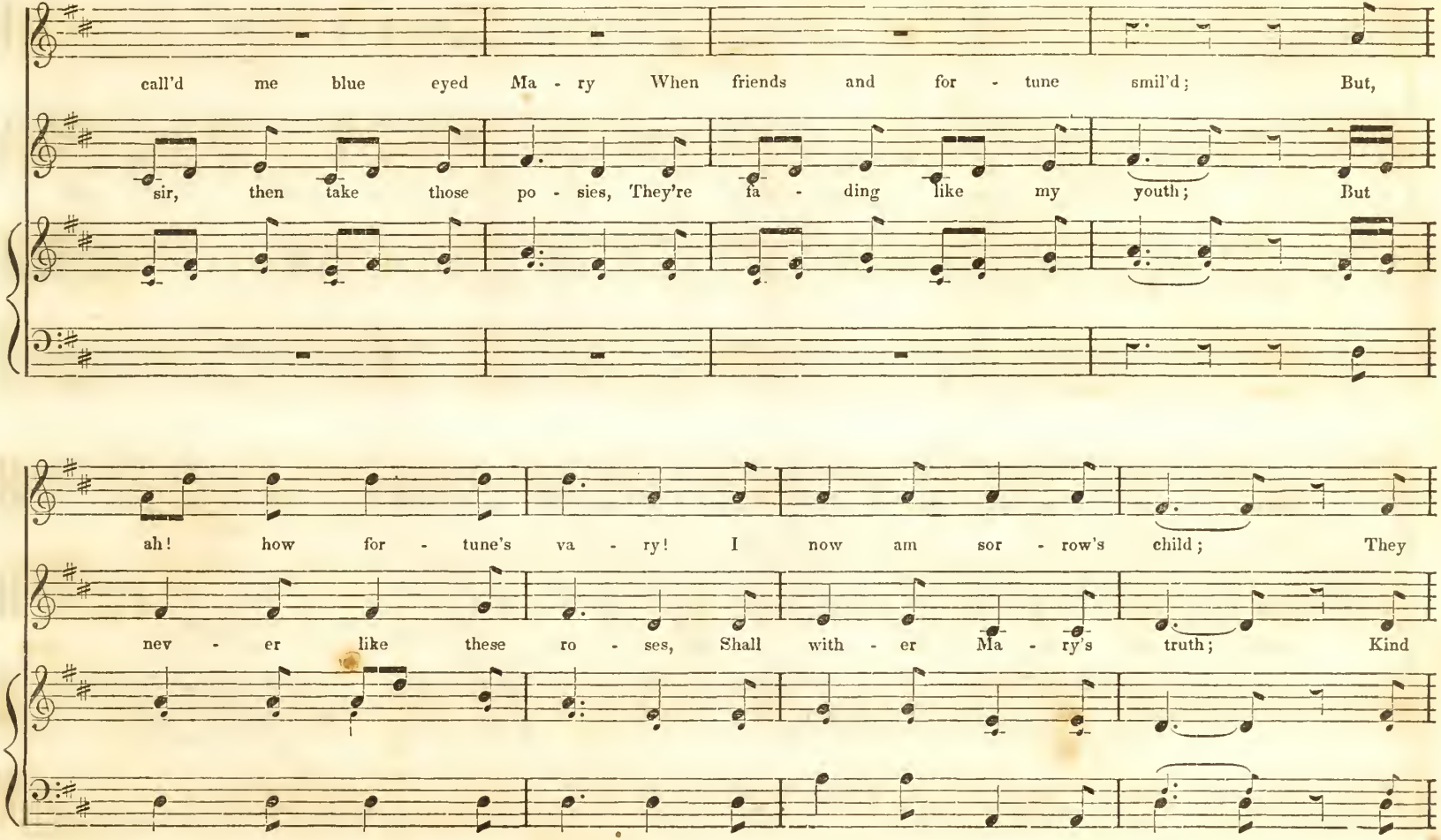
Hark! ye neighbors, and hear me tell—
Two now rings from the nightly bell!
Two paths before mankind are free,
Neighbor, O, choose the best for thee
Human wateh, &e.

6

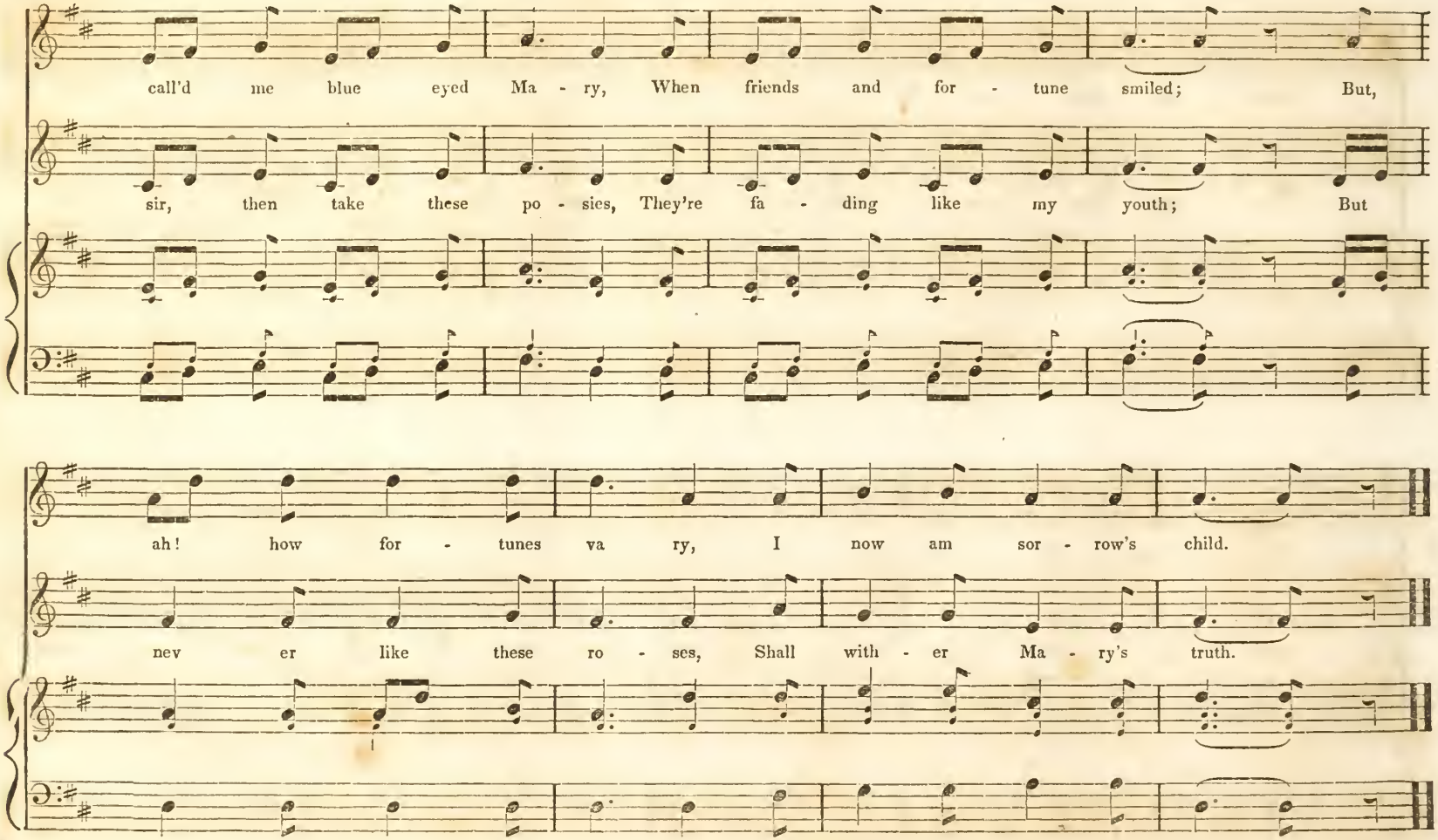
Hark! ye neighbors, and hear me tell—
Three now sounds on the nightly bell!
Threefold reigns the heavenly Host,
Father, Son, and Holy Ghost!
Human wateh, &c.

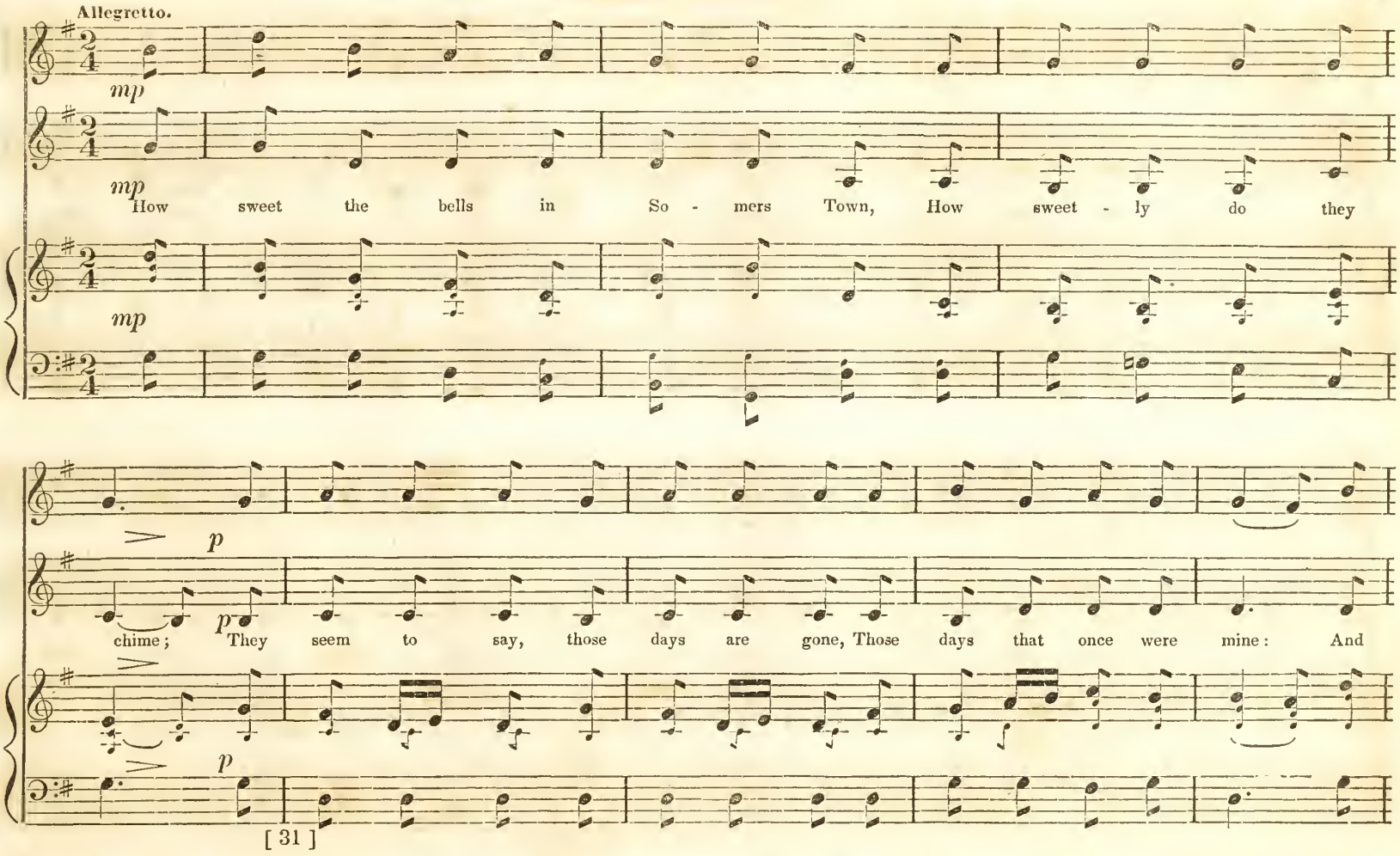
BLUE EYED MARY.

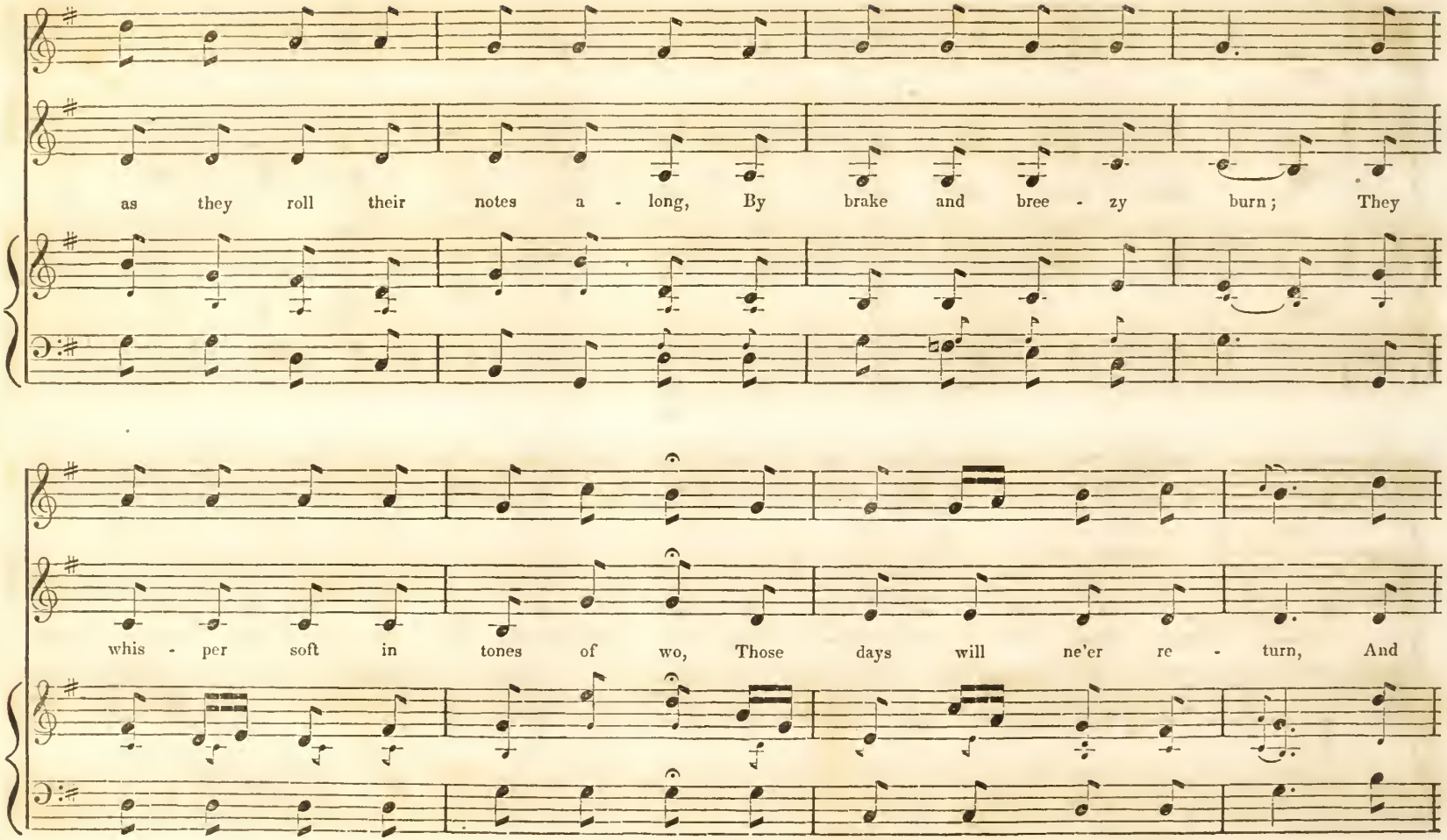


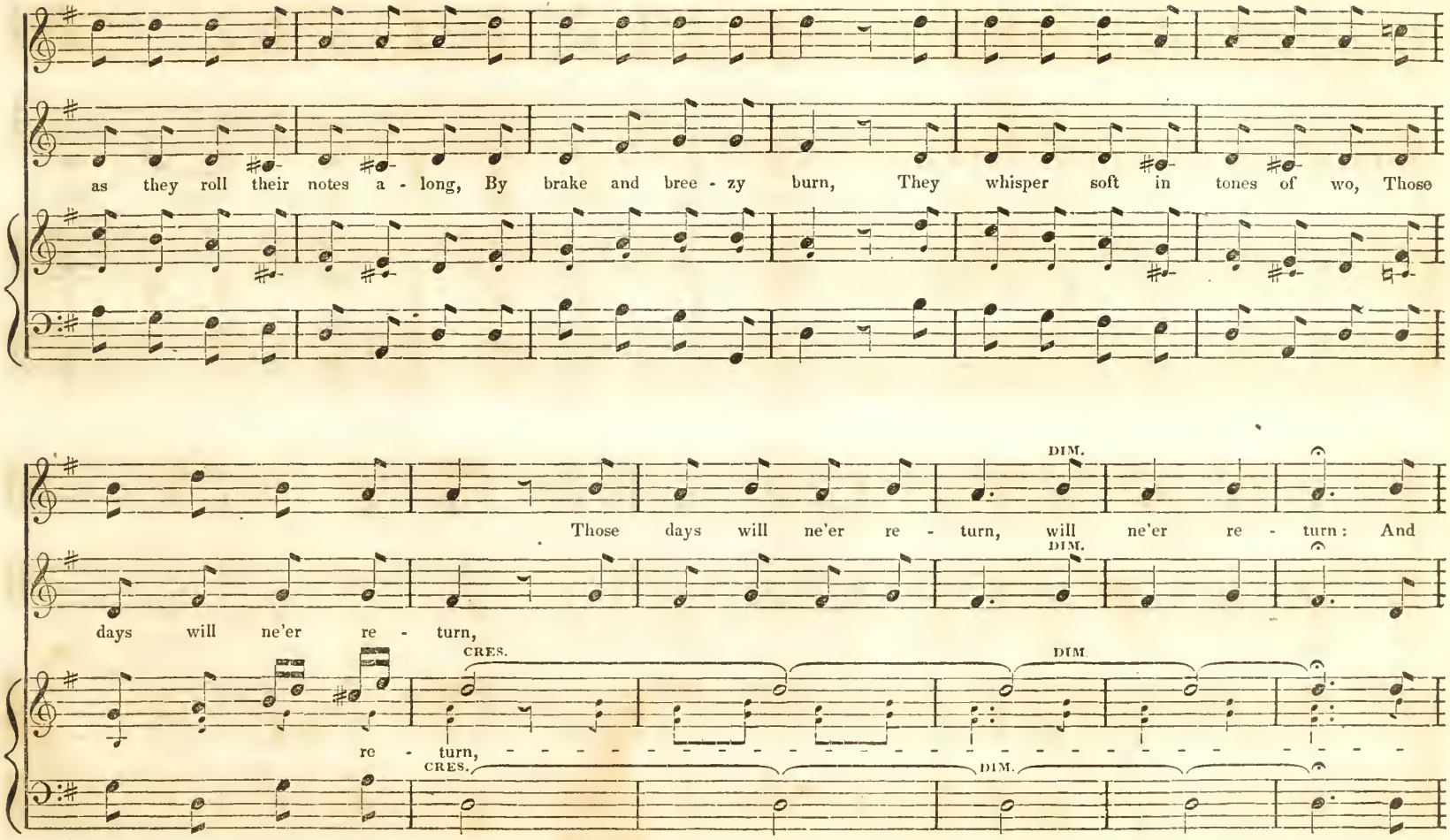

call'd me blue eyed Ma - ry When friends and for - tune smil'd; But,
sir, then take those po - sies, They're fa - ding like my youth; But
ah! how for - tune's va - ry! I now am sor - row's child; They
nev - er like these ro - ses, Shall with - er Ma - ry's truth; Kind

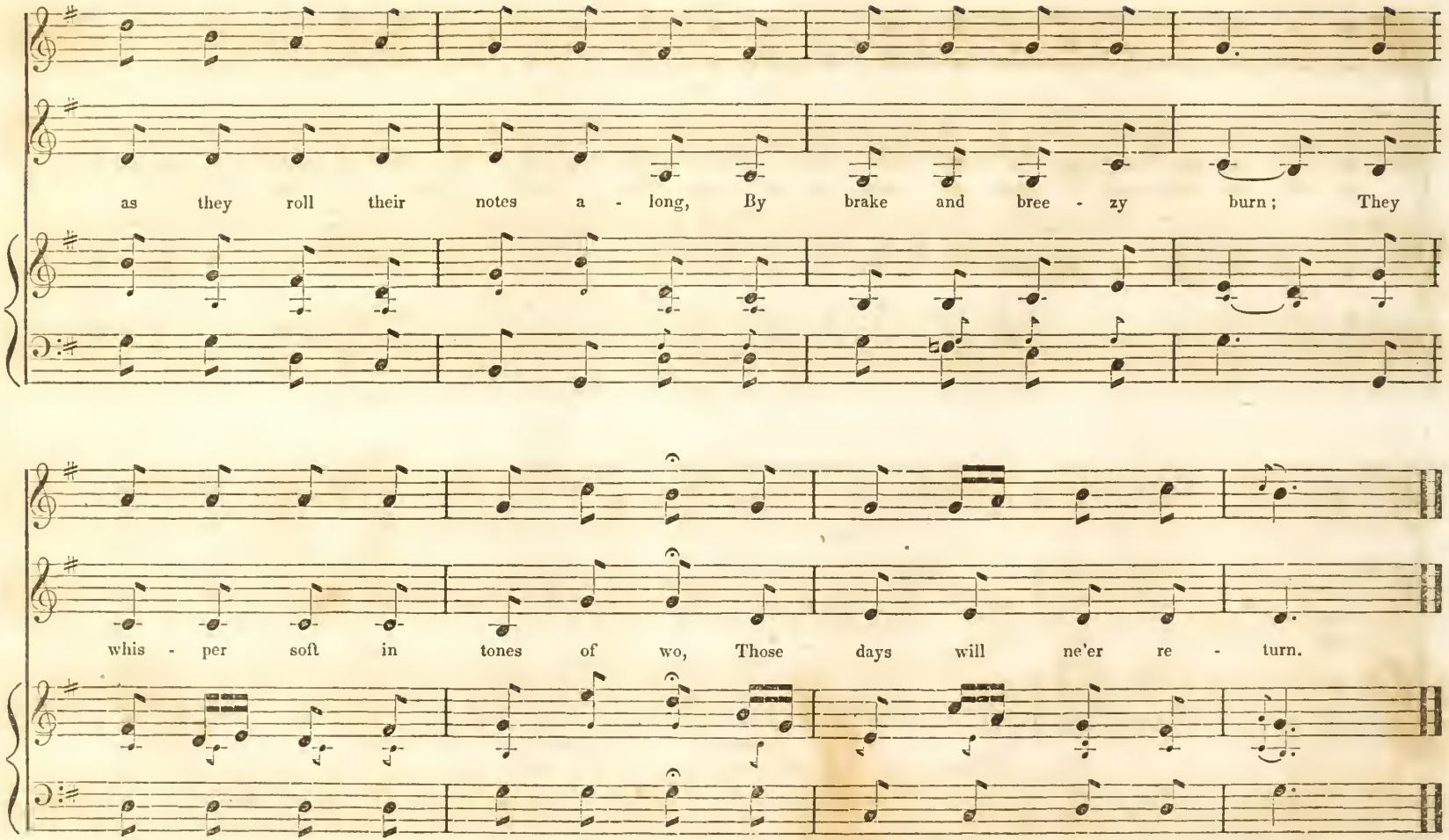
BLUE EYED MARY.

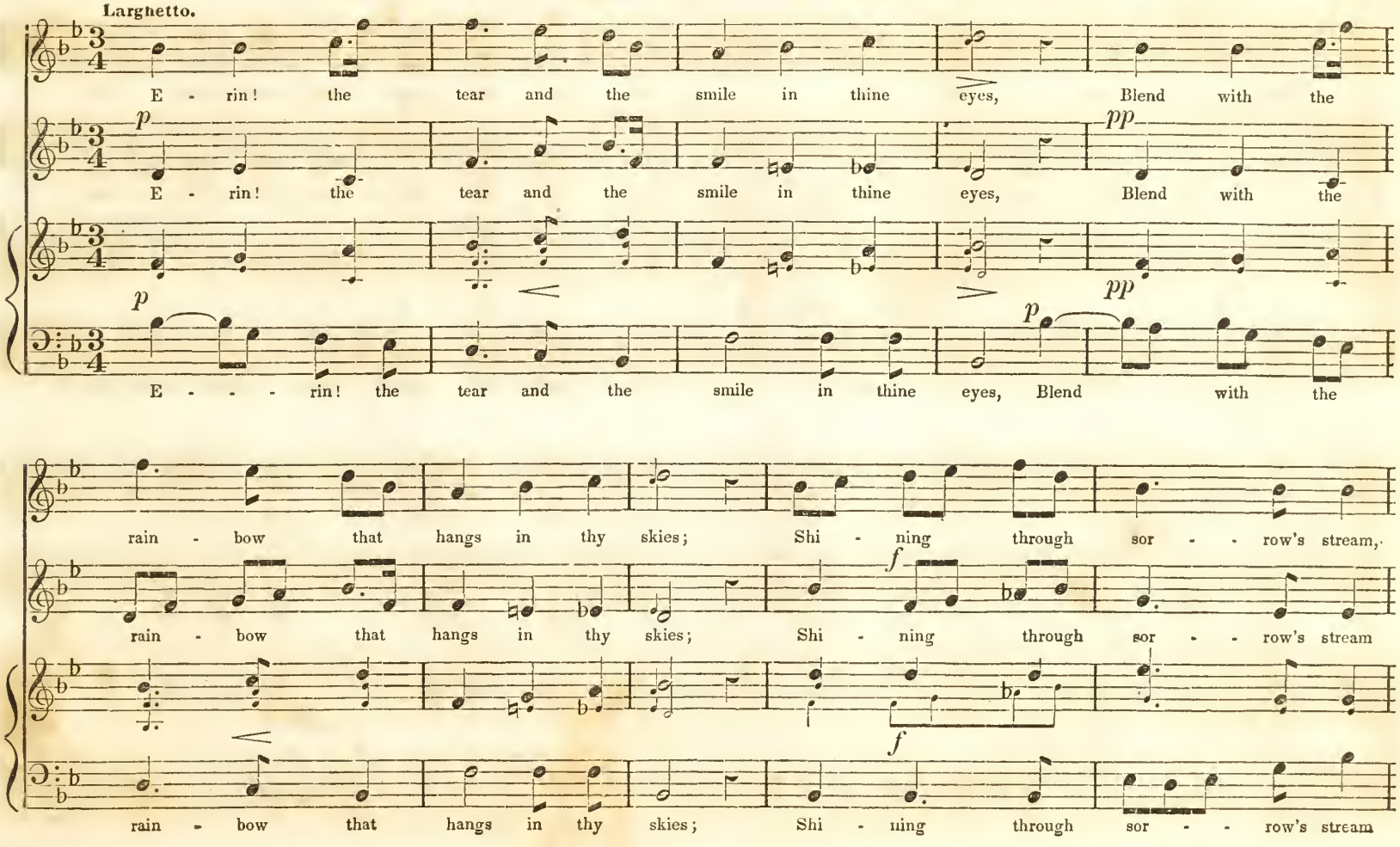


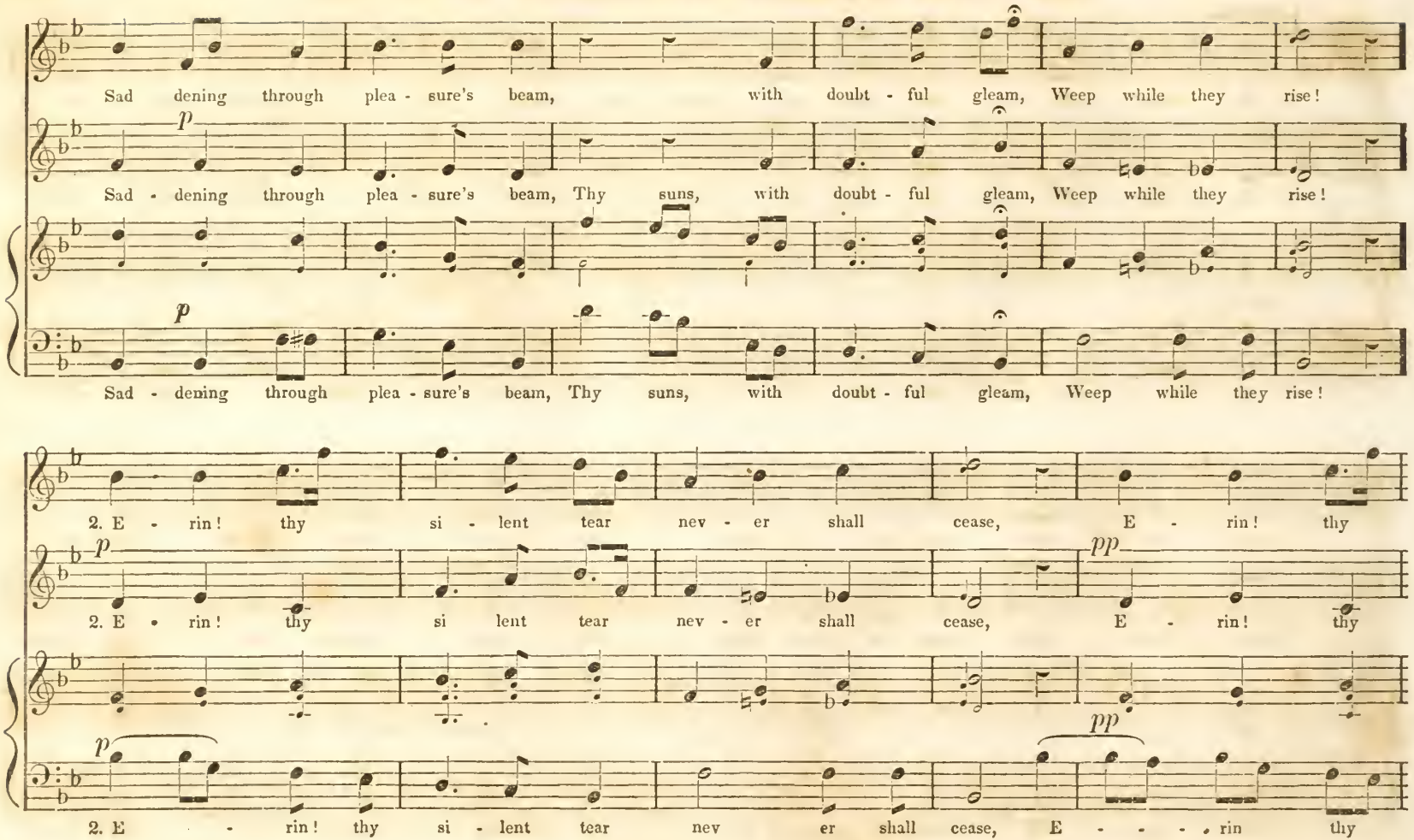

Allegretto.
mp
mp
How sweet the bells in So - mers Town, How sweet - ly do they
mp
p
p
chime; They seem to say, those days are gone, Those days that once were mine: And
p
[31]

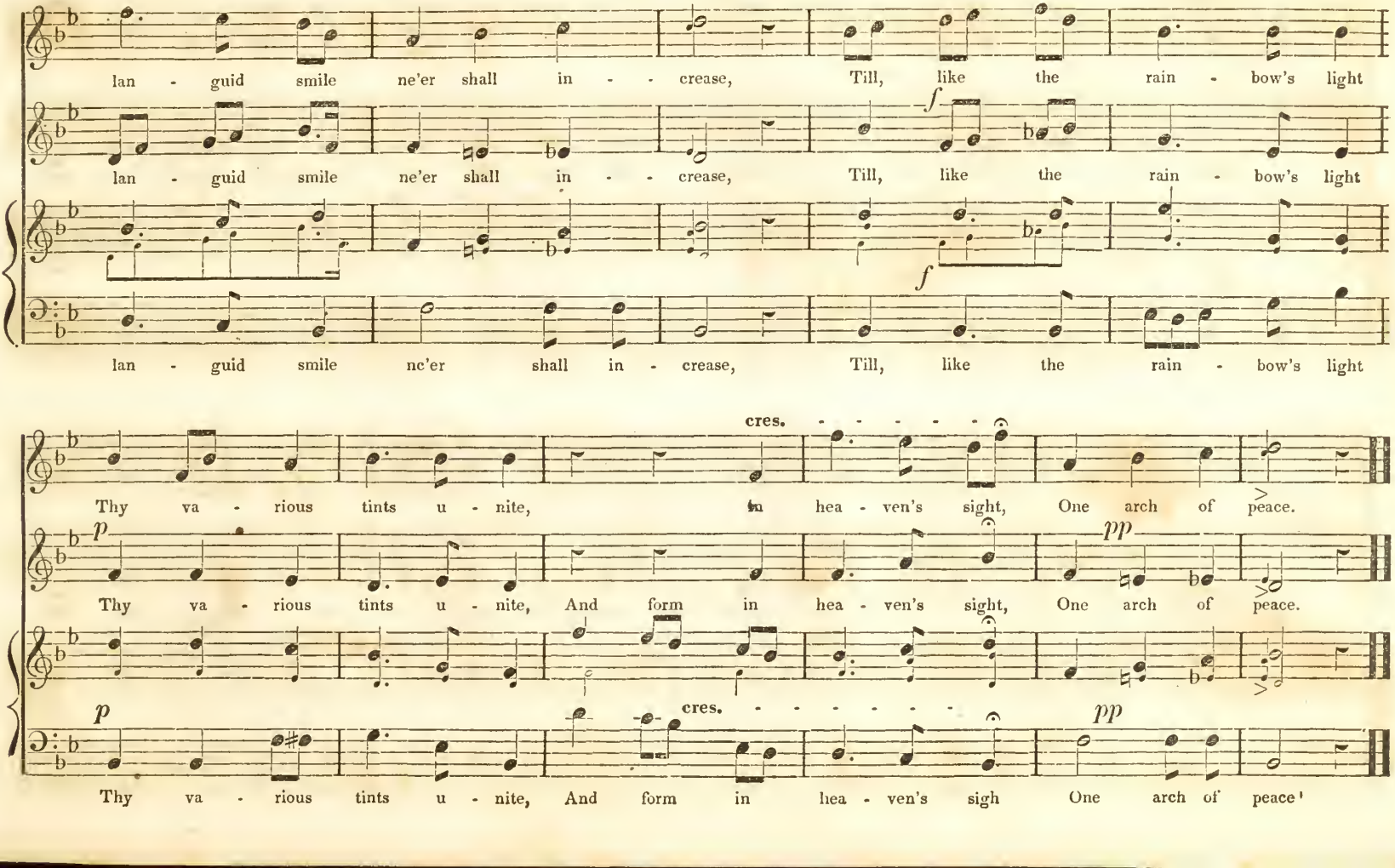

as they roll their notes a - long, By brake and bree - zy burn; They
whis - per soft in tones of wo, Those days will ne'er re - turn, And


as they roll their notes a - long, By brake and bree - zy burn, They whisper soft in tones of wo, Those
Those days will ne'er re - turn, will ne'er re - turn: And
DIM.
days will ne'er re - turn,
CRES.
DIM.
re - turn,
CRES.
DIM.

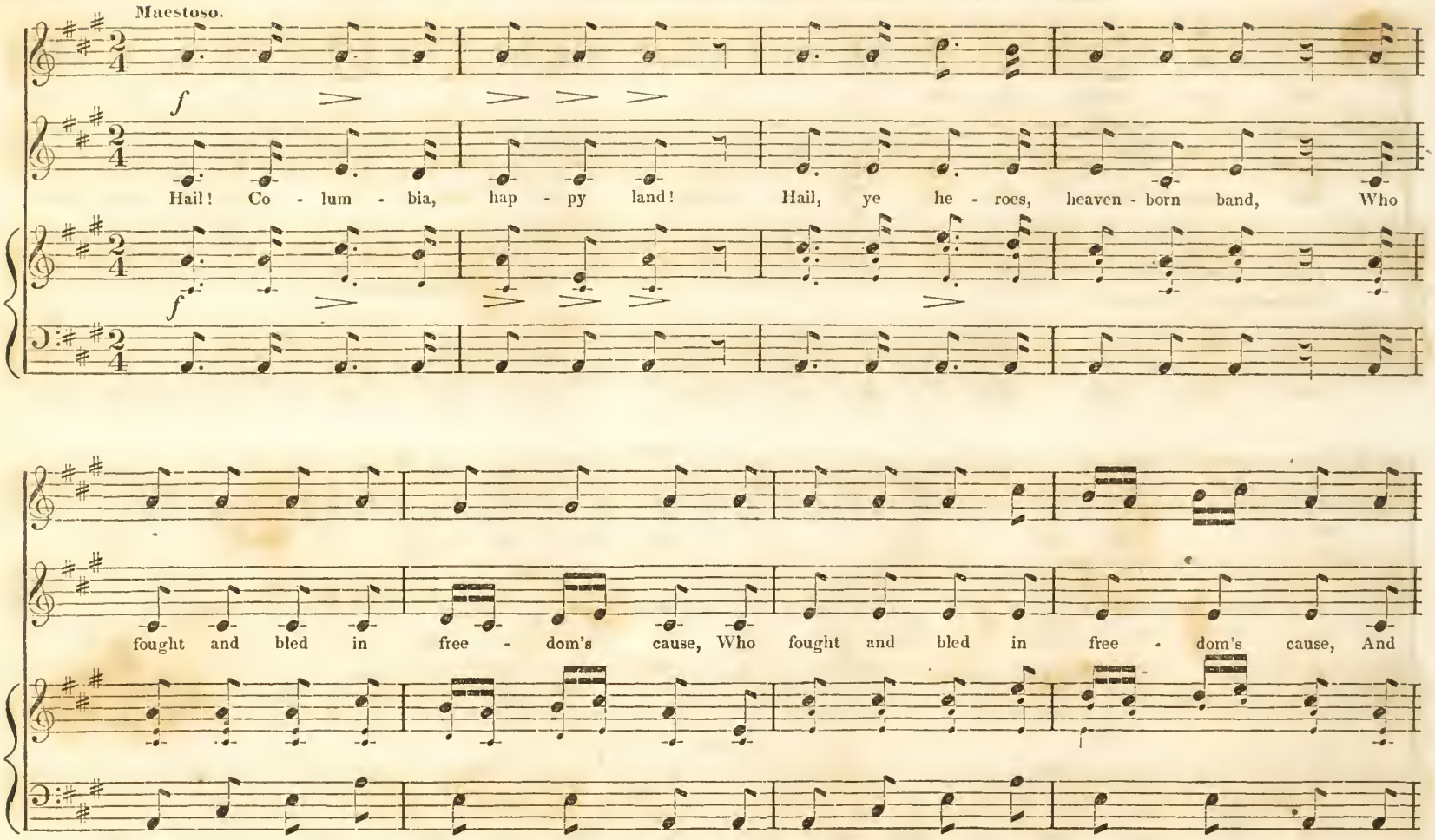

as they roll their notes a - long, By brake and bree - zy burn; They
whis - per soft in tones of wo, Those days will ne'er re - turn.

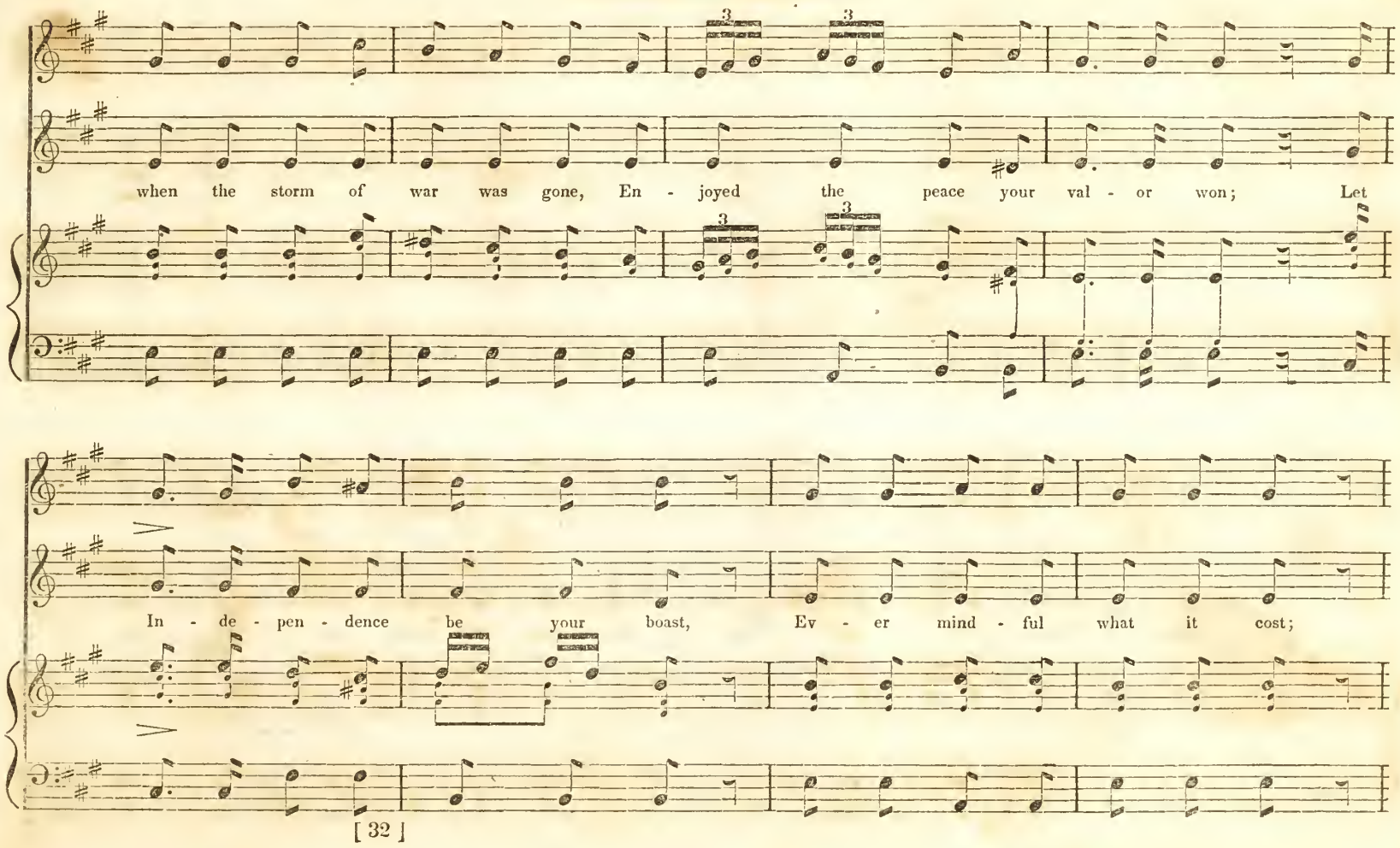

Larghetto.
E - rin! the tear and the smile in thine eyes, Blend with the
E - rin! the tear and the smile in thine eyes, Blend with the
E - - - rin! the tear and the smile in thine eyes, Blend with the
rain - bow that hangs in thy skies; Shi - ning through sor - - row's stream,
rain - bow that hangs in thy skies; Shi - ning through sor - - row's stream
rain - bow that hangs in thy skies; Shi - ning through sor - - row's stream

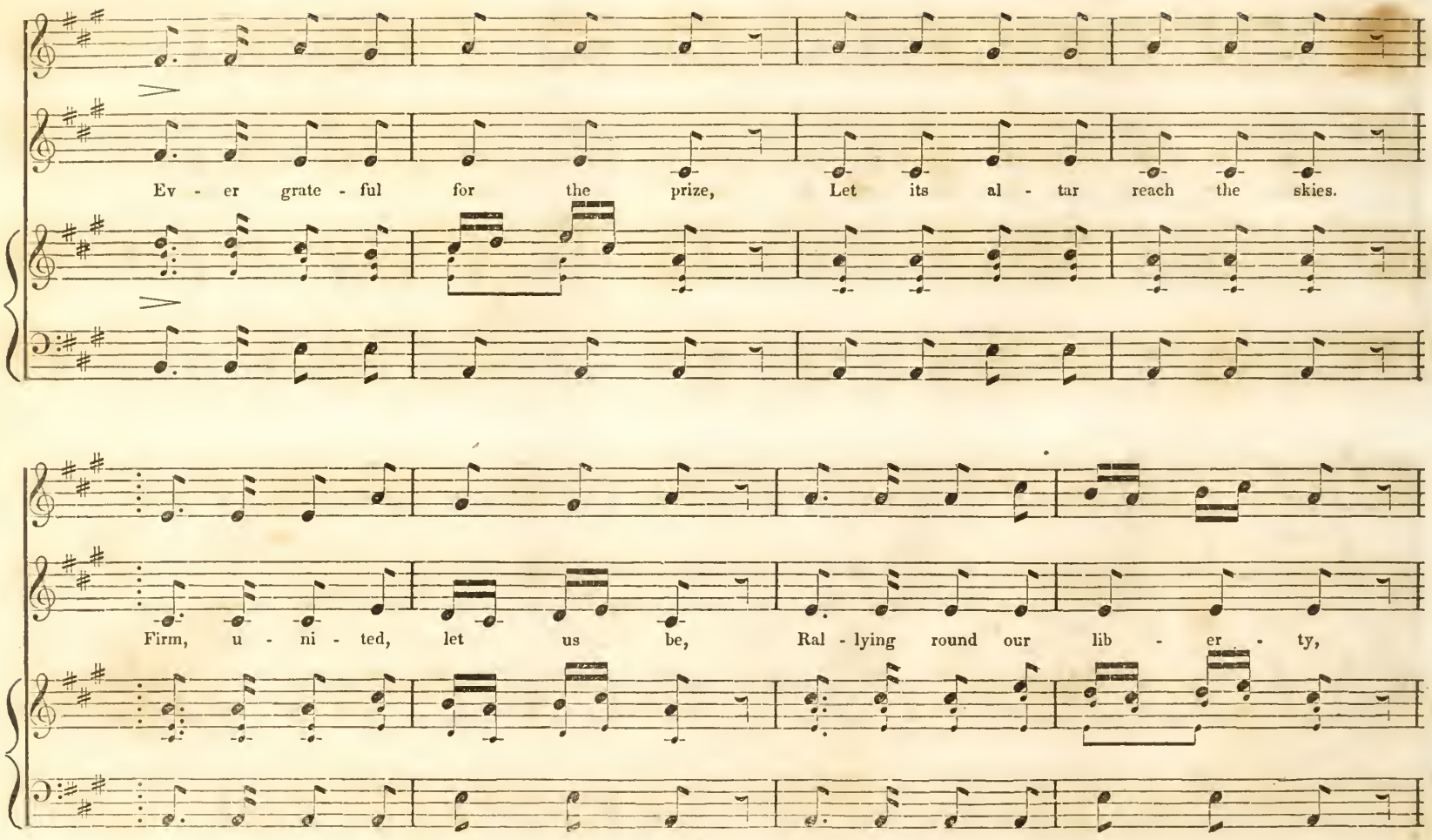

Sad dening through plea - sure's beam, with doubt - ful gleam, Weep while they rise!
p
Sad - dening through plea - sure's beam, Thy suns, with doubt - ful gleam, Weep while they rise!
p
Sad - dening through plea - sure's beam, Thy suns, with doubt - ful gleam, Weep while they rise!
2. E - rin! thy si - lent tear nev - er shall cease, E - rin! thy
p
2. E - rin! thy si lent tear nev - er shall cease, E - rin! thy
pp
p
pp
2. E - rin! thy si - lent tear nev er shall cease, E - - - rin thy

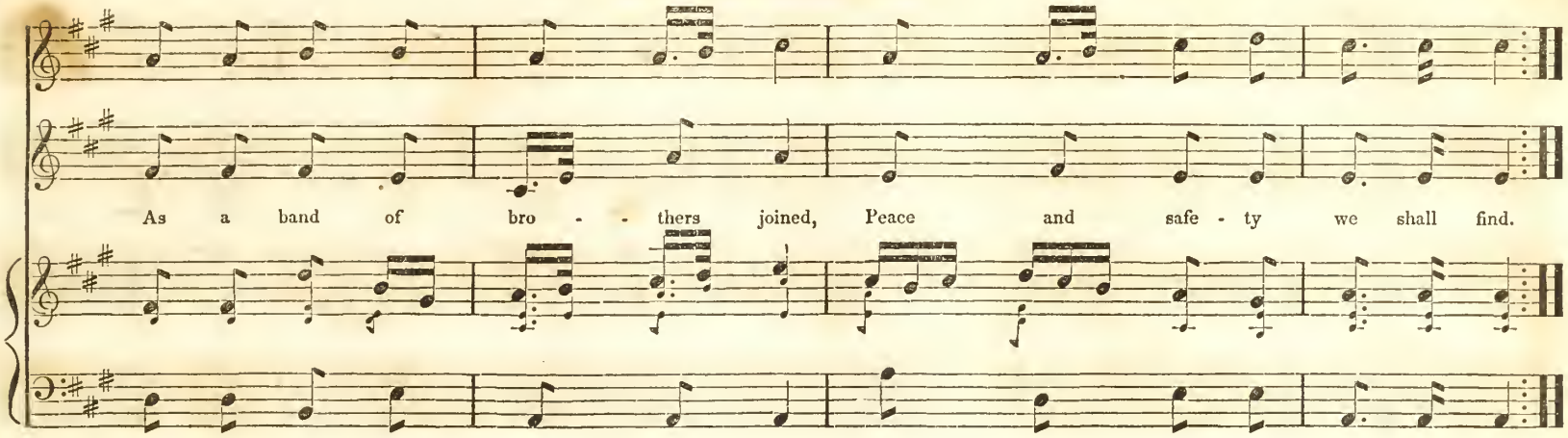

lan - guid smile ne'er shall in - - crease, Till, like the rain - bow's light
lan - guid smile ne'er shall in - - crease, Till, like the rain - bow's light
f
f
lan - guid smile ne'er shall in - crease, Till, like the rain - bow's light
cres. - - - - - -
Thy va - rious tints u - nite, in hea - ven's sight, One arch of peace.
p
pp
Thy va - rious tints u - nite, And form in hea - ven's sight, One arch of peace.
p
cres. - - - - - -
pp
Thy va - rious tints u - nite, And form in hea - ven's sigh One arch of peace!

HAIL, COLUMBIA




when the storm of war was gone, En - joyed the peace your val - or won; Let
In - de - pen - dence be your boast, Ev - er mind - ful what it cost;


Ev - er grate - ful for the prize, Let its al - tar reach the skies.
Firm, u - ni - ted, let us be, Ral - lying round our lib - er - ty,



2

Immortal Patriots! rise once more!
Defend your rights, defend your shore;
Let no rude foe, with impious hand,
Let no rude foe, with impious hand,
Invade the shrine, where sacred lies,
Of toil and blood the well earned prize;
While offering peace, sincere and just,
In heaven we place a manly trust,
That truth and justice may prevail,
And every scheme of bondage fail!
Firm, united, &c.

3

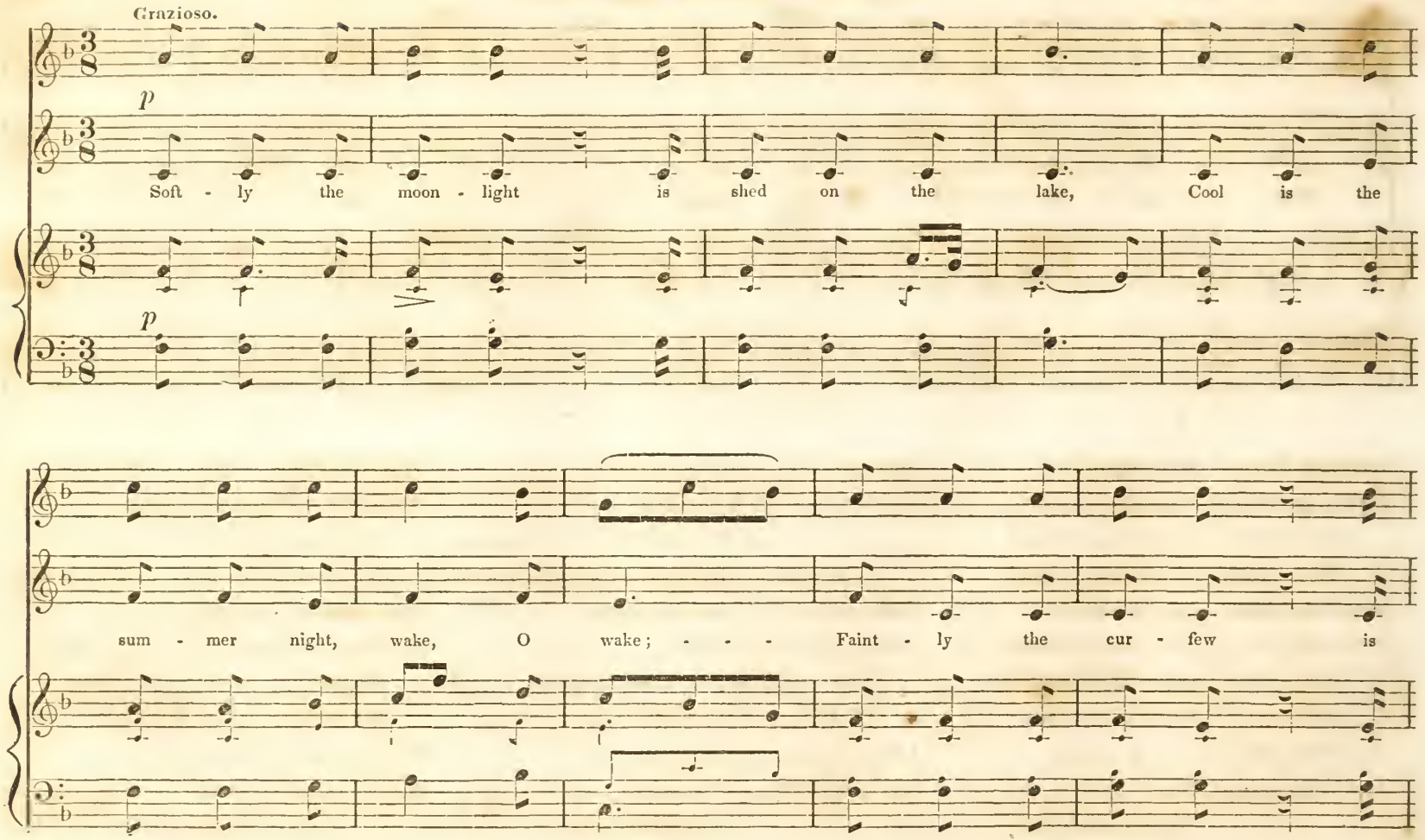
Sound, sound the trump of fame!
Let *Washington's* great name
Ring through the world with loud applause!
Ring through the world with loud applause!
Let every clime, to freedom dear,
Listen with a joyful ear;
With equal skill, with steady power,
He governs in the fearful hour
Of horrid war, or guides with ease,
The happier time of honest peace.
Firm, united, &c.

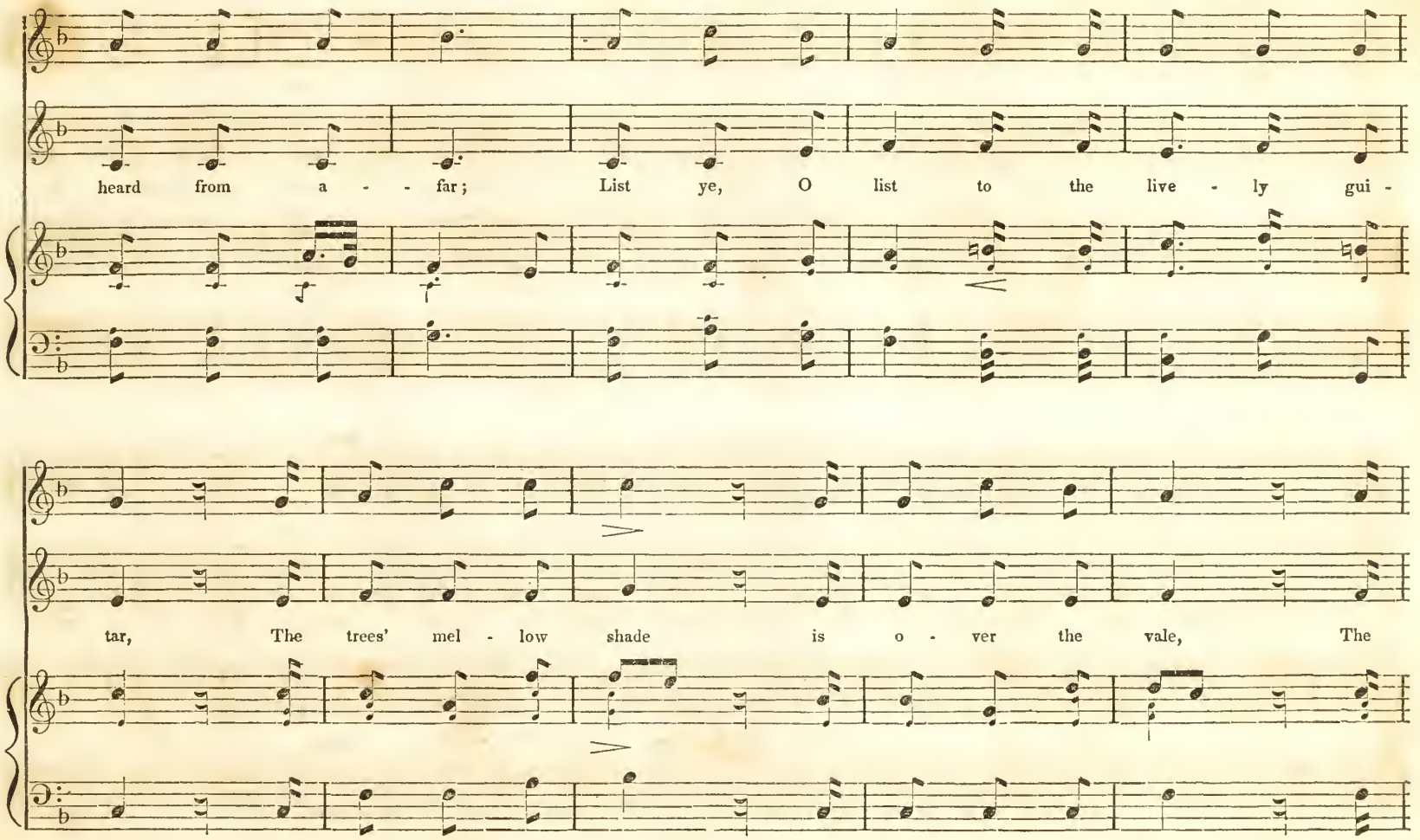
4

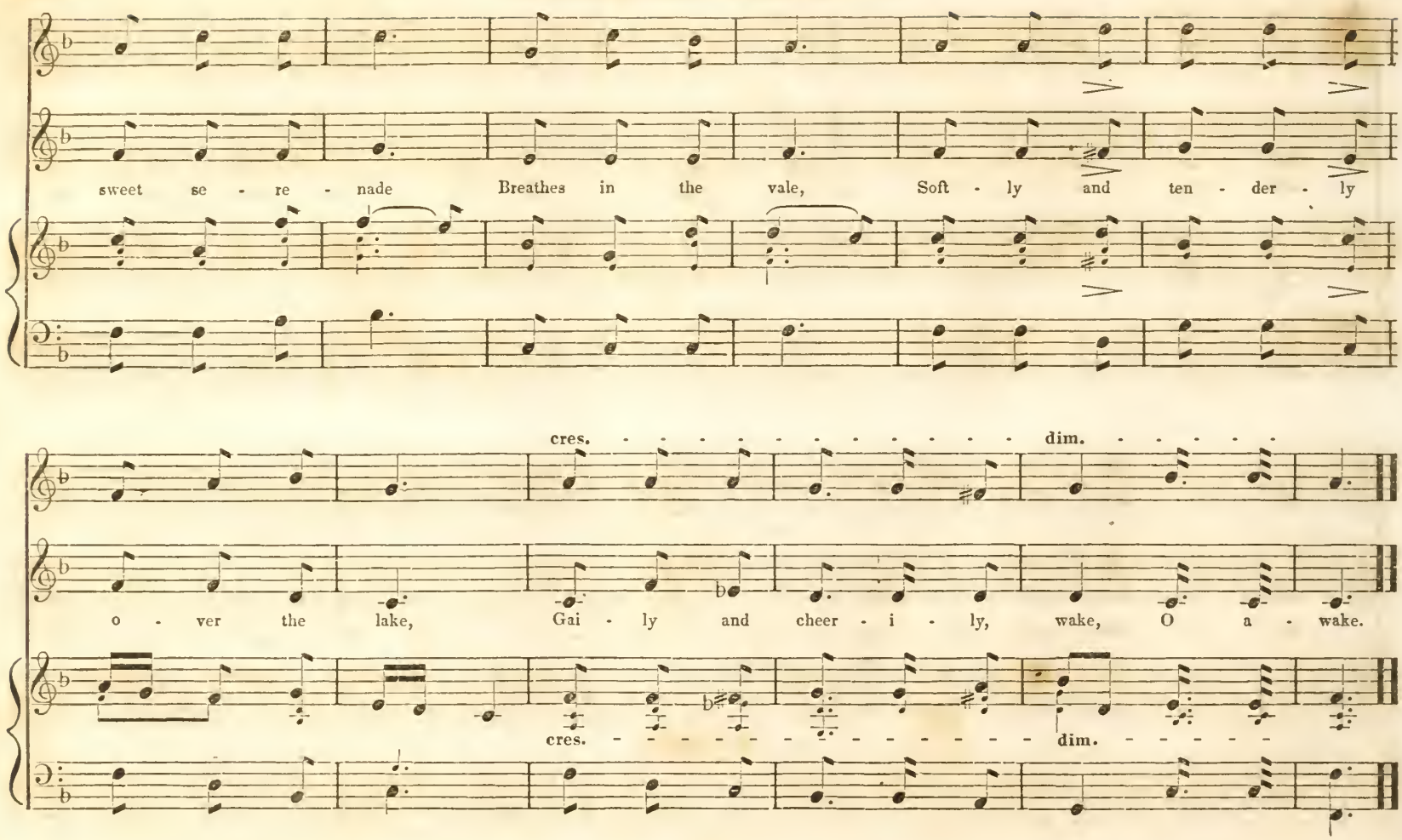
Behold the chief, who now commands,
Once more to serve his country, stands,
The rock on which the storm will beat!
The rock on which the storm will beat!
But armed in virtue, firm and true,
His hopes are fixed on heaven and you;
When hope was sinking in dismay,
When gloom obscured Columbia's day
His steady mind from changes free,
Resolved on death or *Liberty*.
Firm, united, &c.

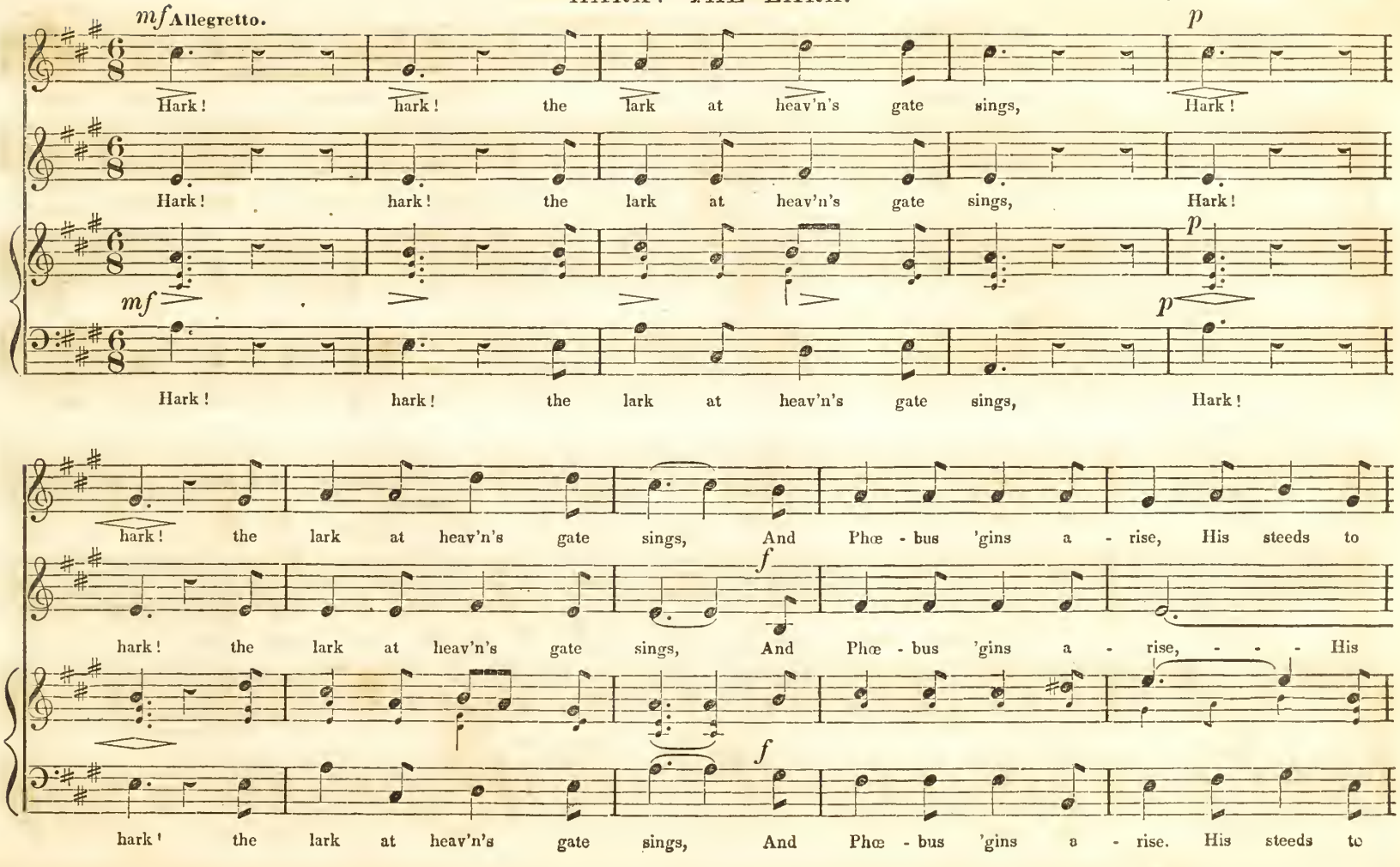
SOFTLY THE MOONLIGHT.

AUBER.

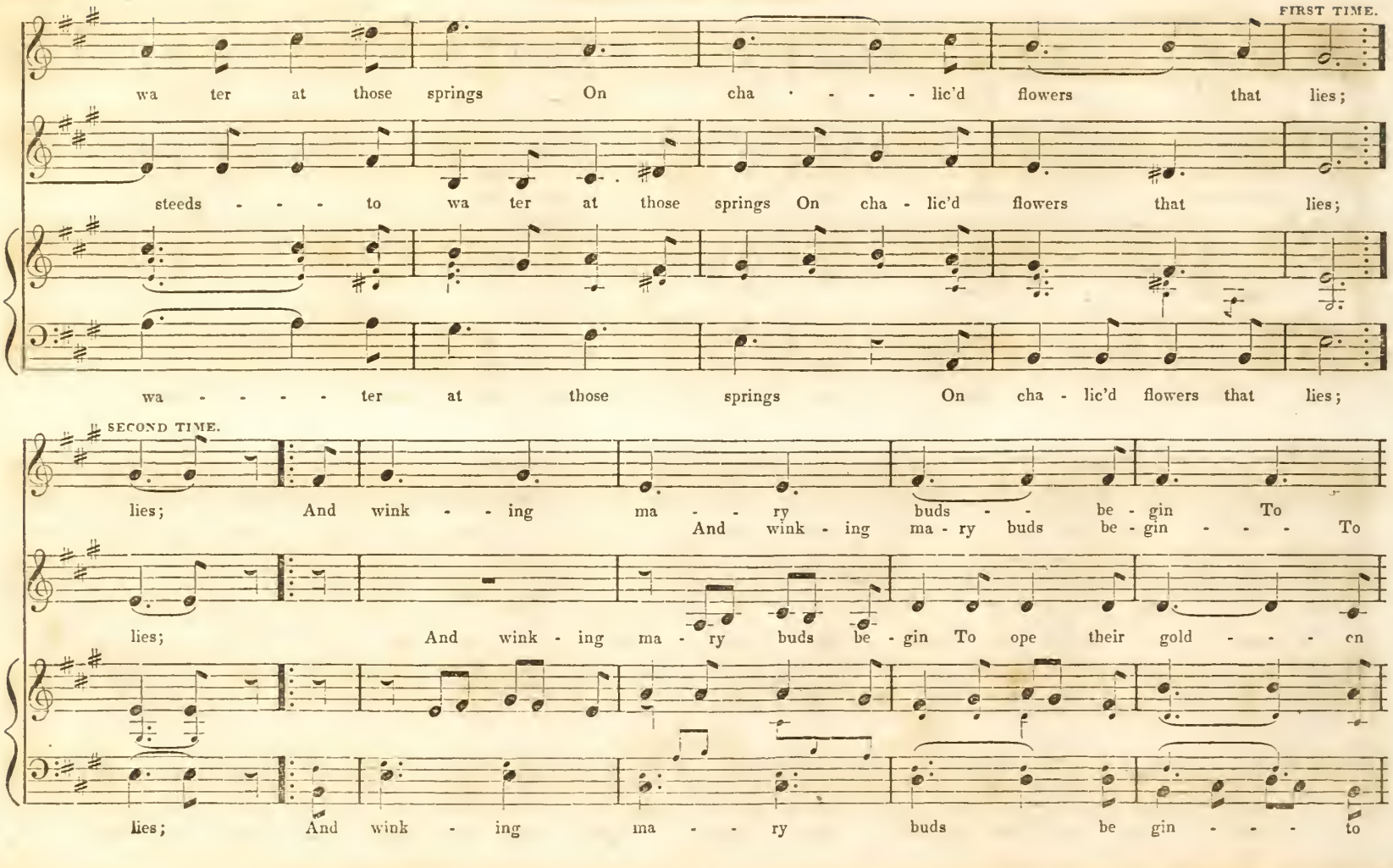


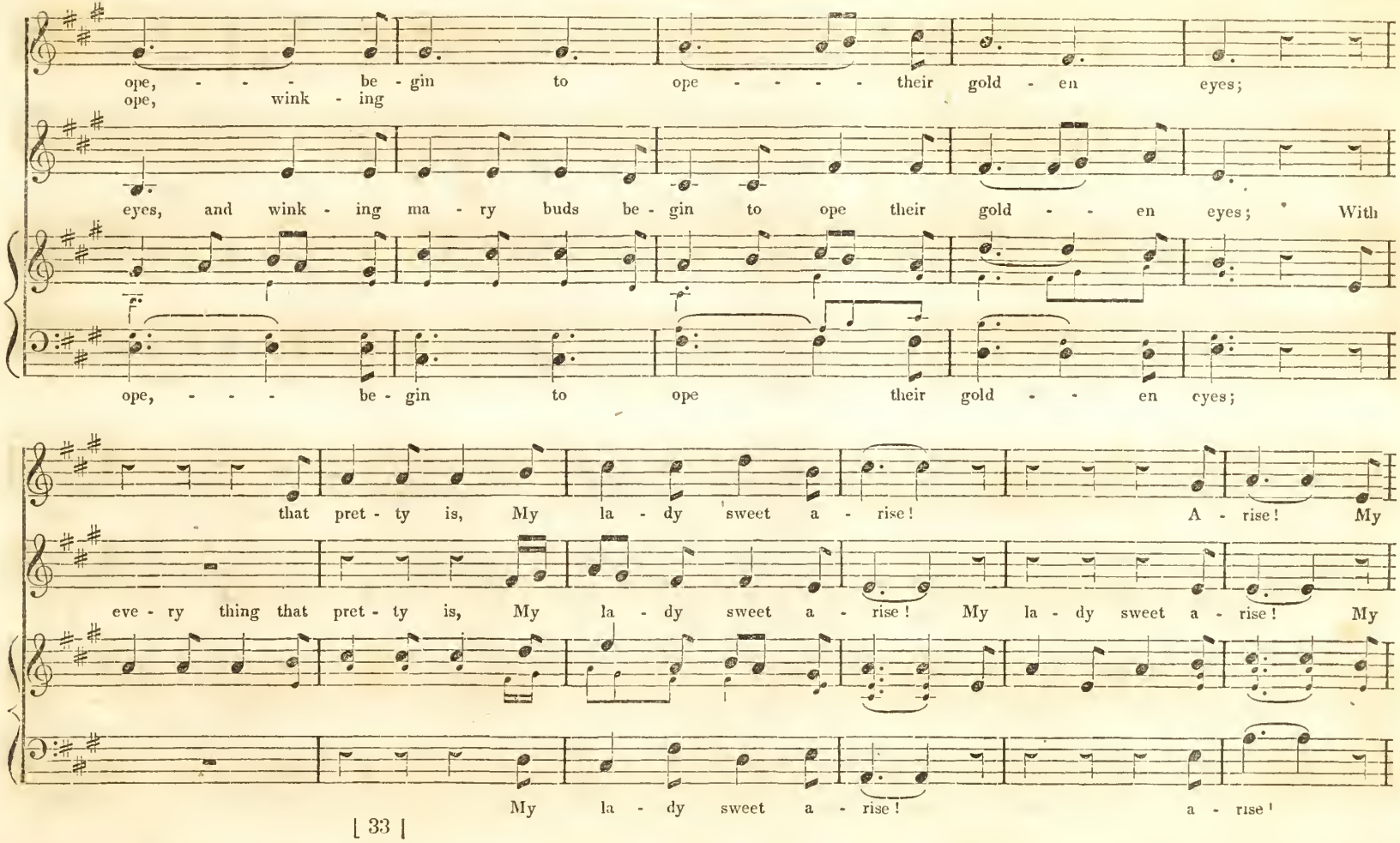

heard from a - - far; List ye, O list to the live - ly gui -
tar, The trees' mel - low shade is o - ver the vale, The


sweet se - re - nade Breathes in the vale, Soft - ly and ten - der - ly
cres. dim.
o - ver the lake, Gai - ly and cheer - i - ly, wake, O a - wake.
cres. dim.

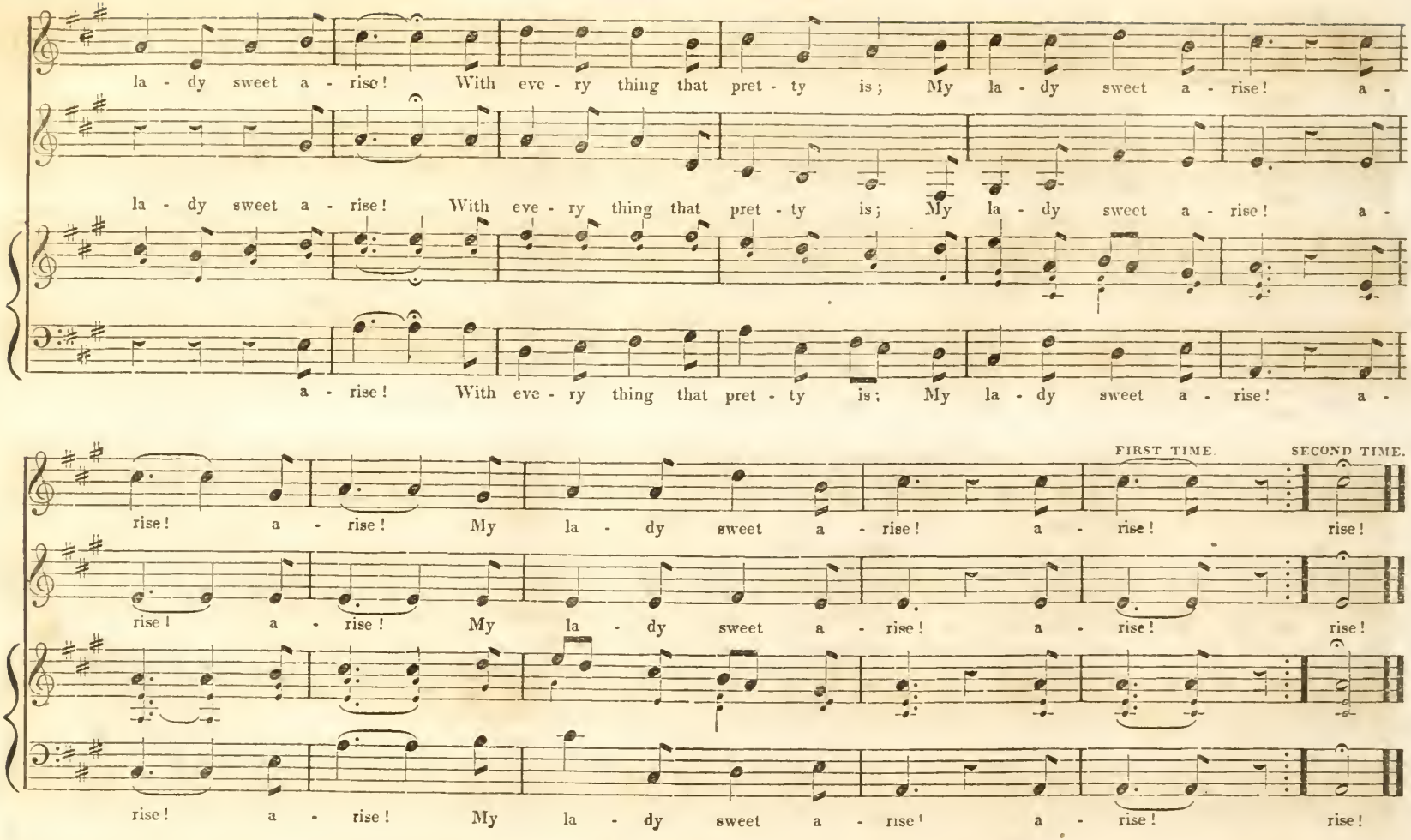

mf Allegretto.
p
Hark! hark! the lark at heav'n's gate sings, Hark!
Hark! hark! the lark at heav'n's gate sings, Hark!
mf
p
Hark! hark! the lark at heav'n's gate sings, Hark!
hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise, His steeds to
f
hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise, - - - His
f
hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise. His steeds to

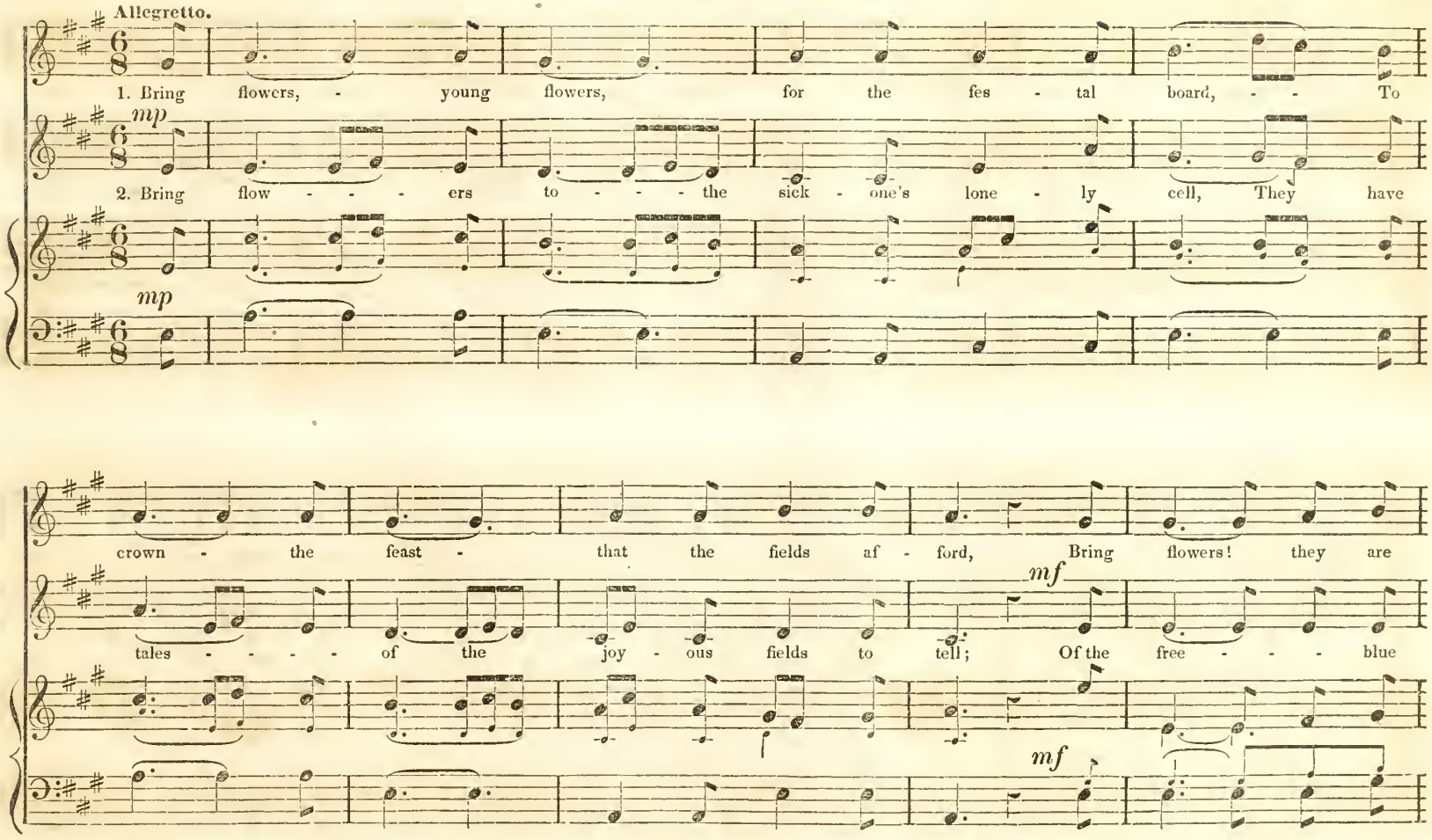
HARK! THE LARK.

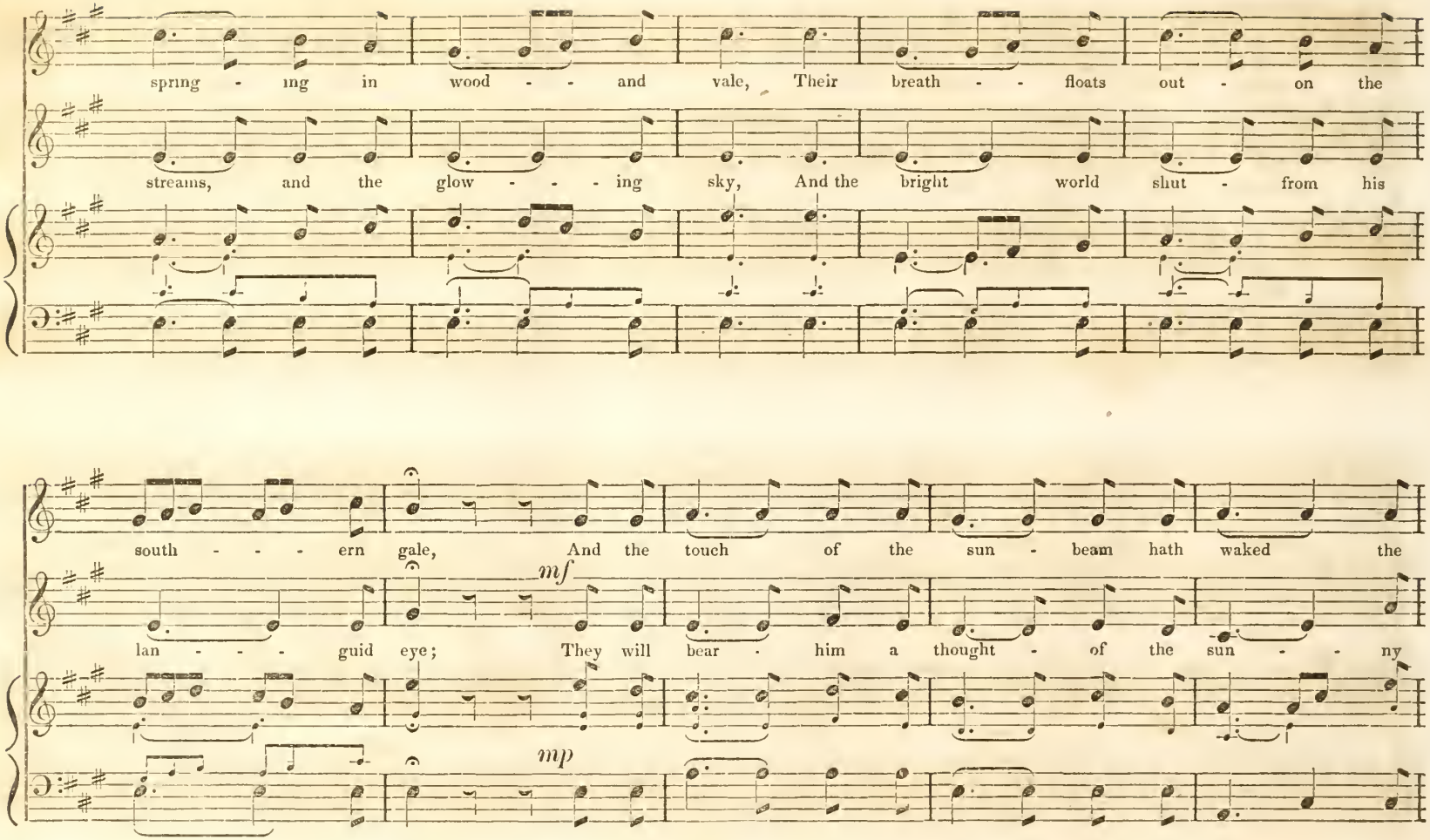


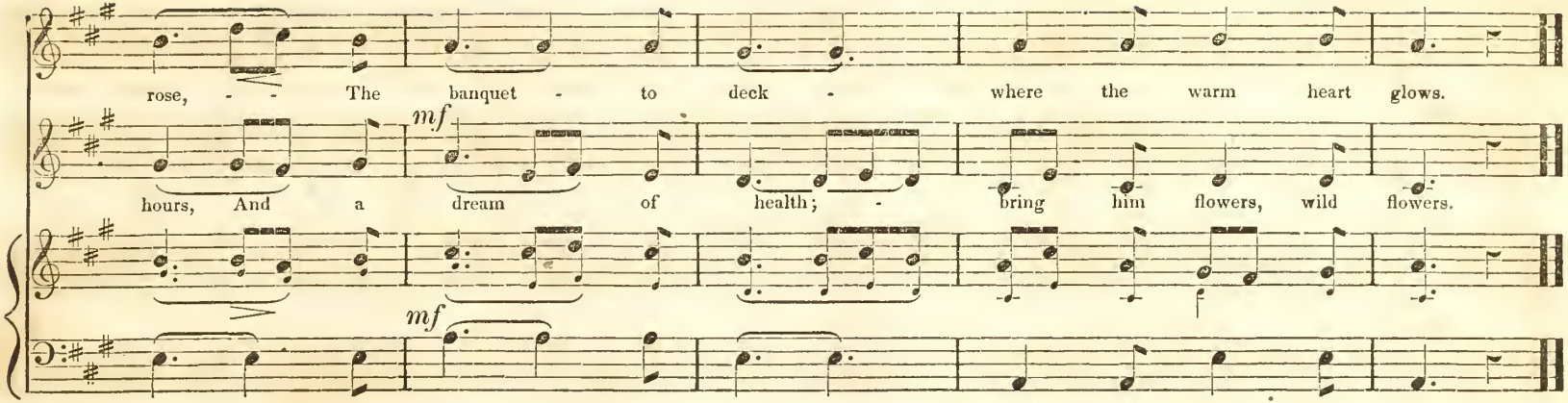

ope, - - - be - gin to ope - - - - their gold - en eyes;
ope, wink - ing
eyes, and wink - ing ma - ry buds be - gin to ope their gold - - en eyes; With
ope, - - - be - gin to ope their gold - - en eyes;
that pret - ty is, My la - dy sweet a - rise! A - rise! My
eve - ry thing that pret - ty is, My la - dy sweet a - rise! My la - dy sweet a - rise! My
My la - dy sweet a - rise! a - rise!

HARK! THE LARK.




Allegretto.
1. Bring flowers, - young flowers, for the fes - tal board, - - To
mp
2. Bring flow - - - - ers to - - - - the sick - one's lone - ly cell, They have
mp
crown - the feast - that the fields af - ford, Bring flowers! they are
mf
tales - - - - of the joy - ous fields to tell; Of the free - - - blue
mf


spring - ing in wood - - and vale, Their breath - - floats out - on the
streams, and the glow - - - ing sky, And the bright world shut - from his
south - - - ern gale, And the touch of the sun - beam hath waked the
mf
lan - - - guid eye; They will bear - him a thought - of the sun - - ny
mp



3

Bring flowers, fresh flowers, for the bride to wear!
They were born to blush in her shining hair:
She is leaving the home of her childhood's mirth,
She hath bid farewell to her father's hearth,
Her place is now by another's side,
Bring flowers for the locks of the fair young bride!

4

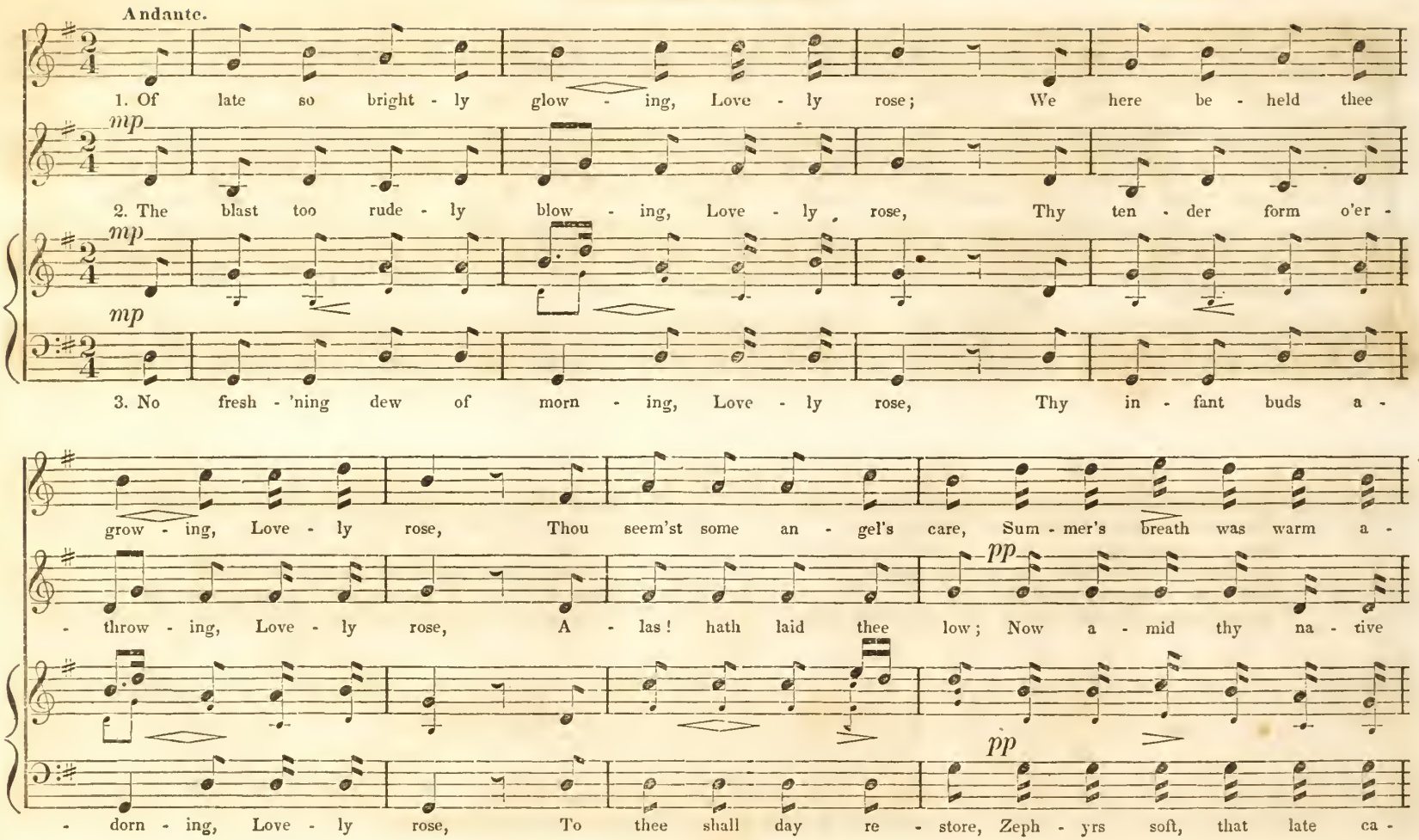
Bring flowers, sweet flowers, o'er the bier to shed,
A crown for the brow of the early dead,
For this its leaves hath the white rose burst,
For this in the woods was the violet nursed;
Though they smile in vain for what once was ours,
They are love's last gift, bring ye flowers, pale flowers!

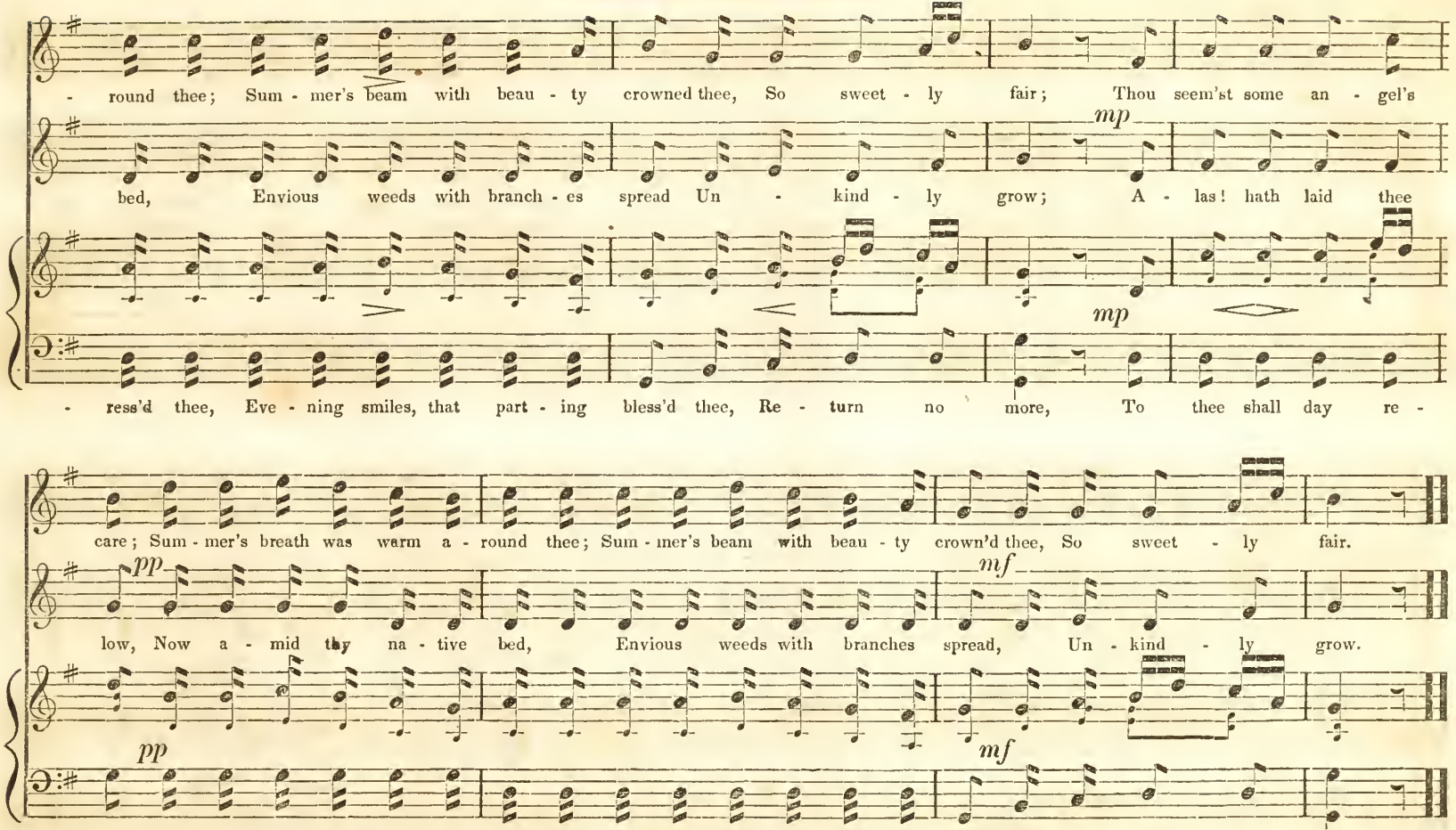
5

Bring flowers to the shrine where we kneel in prayer,
They are nature's offering, their place is *there!*
They speak of hope to the fainting heart,
With a voice of promise they come and part,
They sleep in dust through the wintry hours,
They break forth in glory, bring flowers, bring flowers!

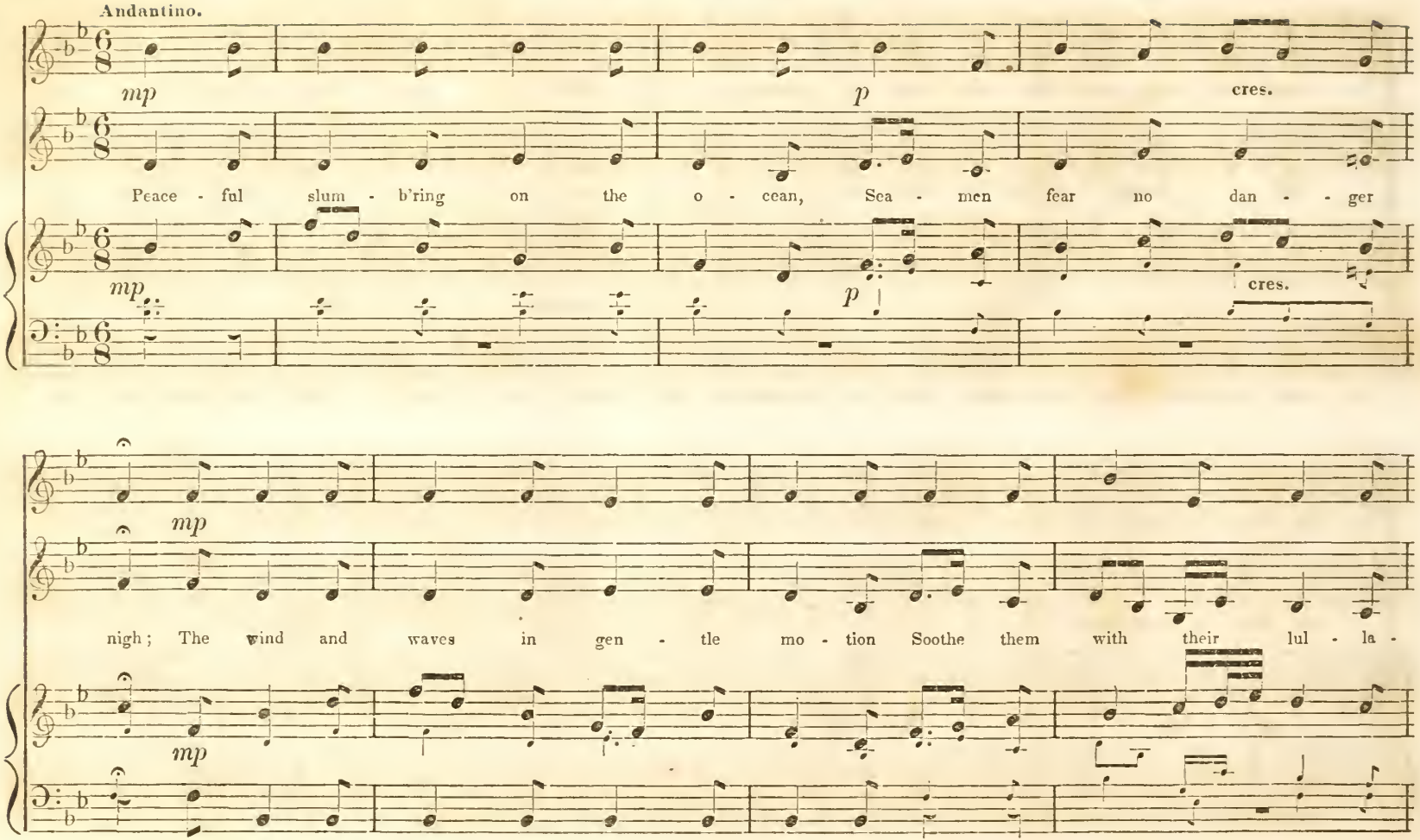
LOVELY ROSE.

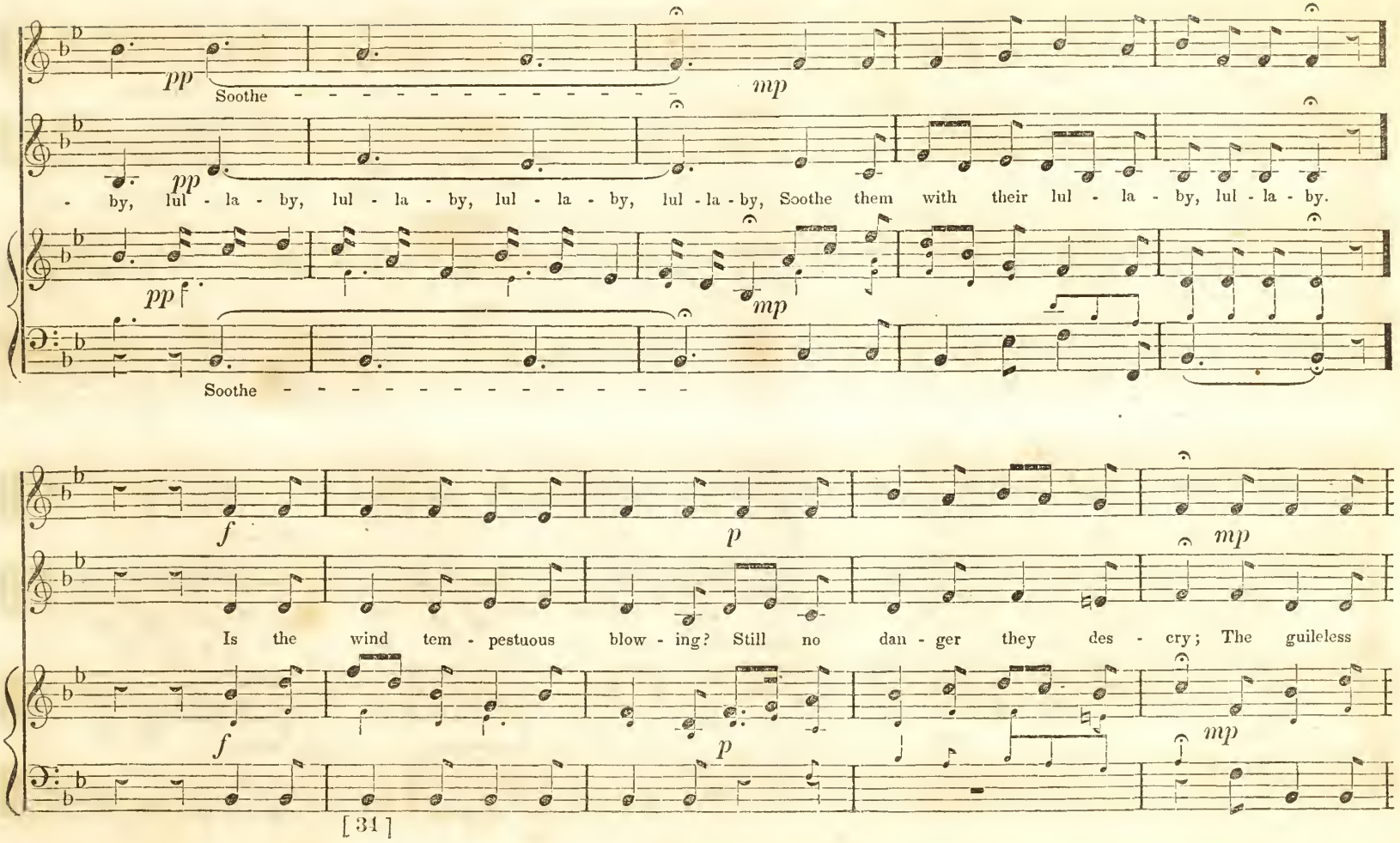
VENETIAN AIR.

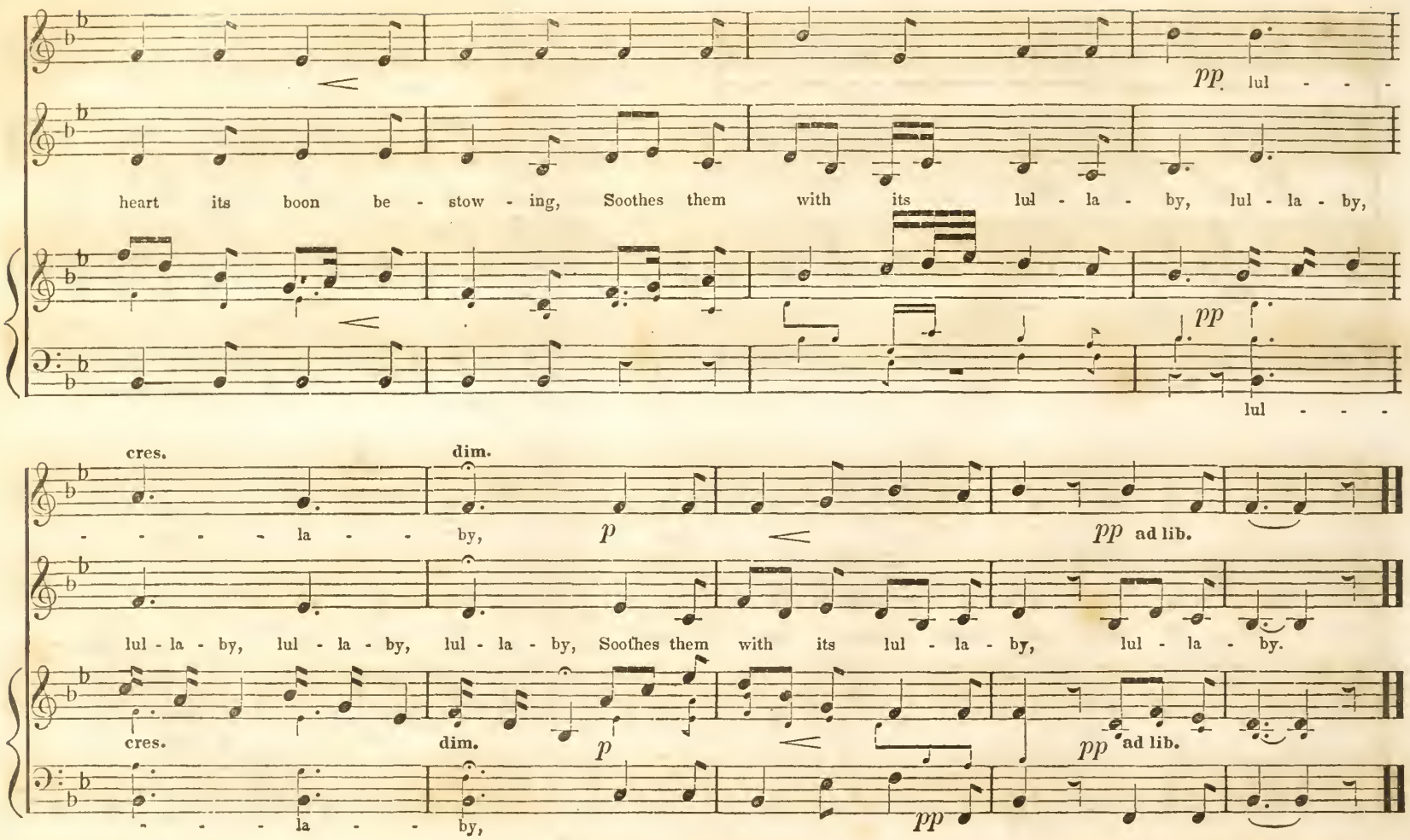


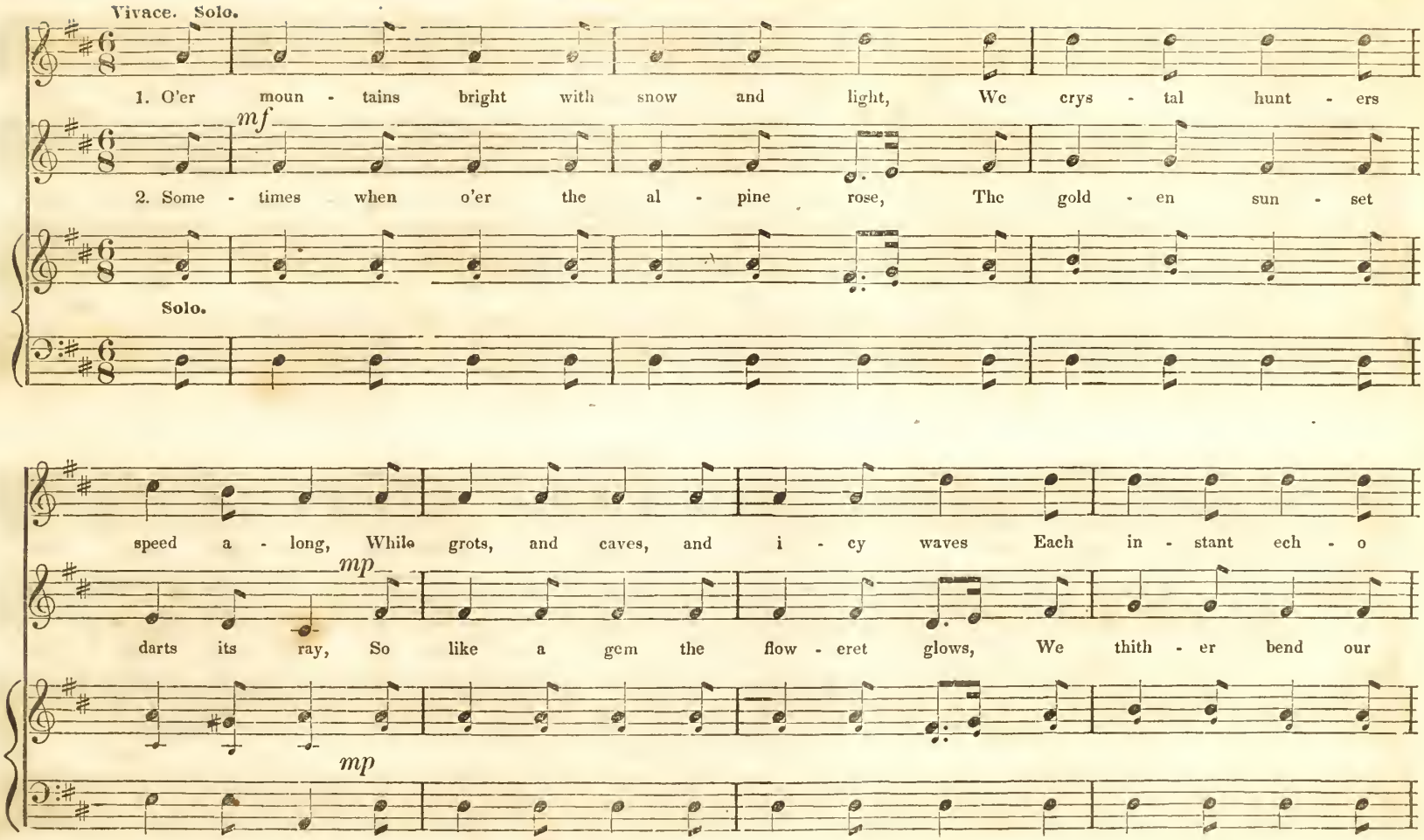

round thee; Sum - mer's beam with beau - ty crowned thee, So sweet - ly fair; Thou seem'st some an - gel's
bed, Envious weeds with branch - es spread Un - kind - ly grow; A - las! hath laid thee
mp
mp
ress'd thee, Eve - ning smiles, that part - ing bless'd thee, Re - turn no more, To thee shall day re -
care; Sum - mer's breath was warm a - round thee; Sum - mer's beam with beau - ty crown'd thee, So sweet - ly fair.
pp
low, Now a - mid thy na - tive bed, Envious weeds with branches spread, Un - kind - ly grow.
mf
pp
mf
store, Zeph - yrs soft that late ca - ress'd thee, Eve ning smiles, that part - ing bless'd thee, Re urn no more.

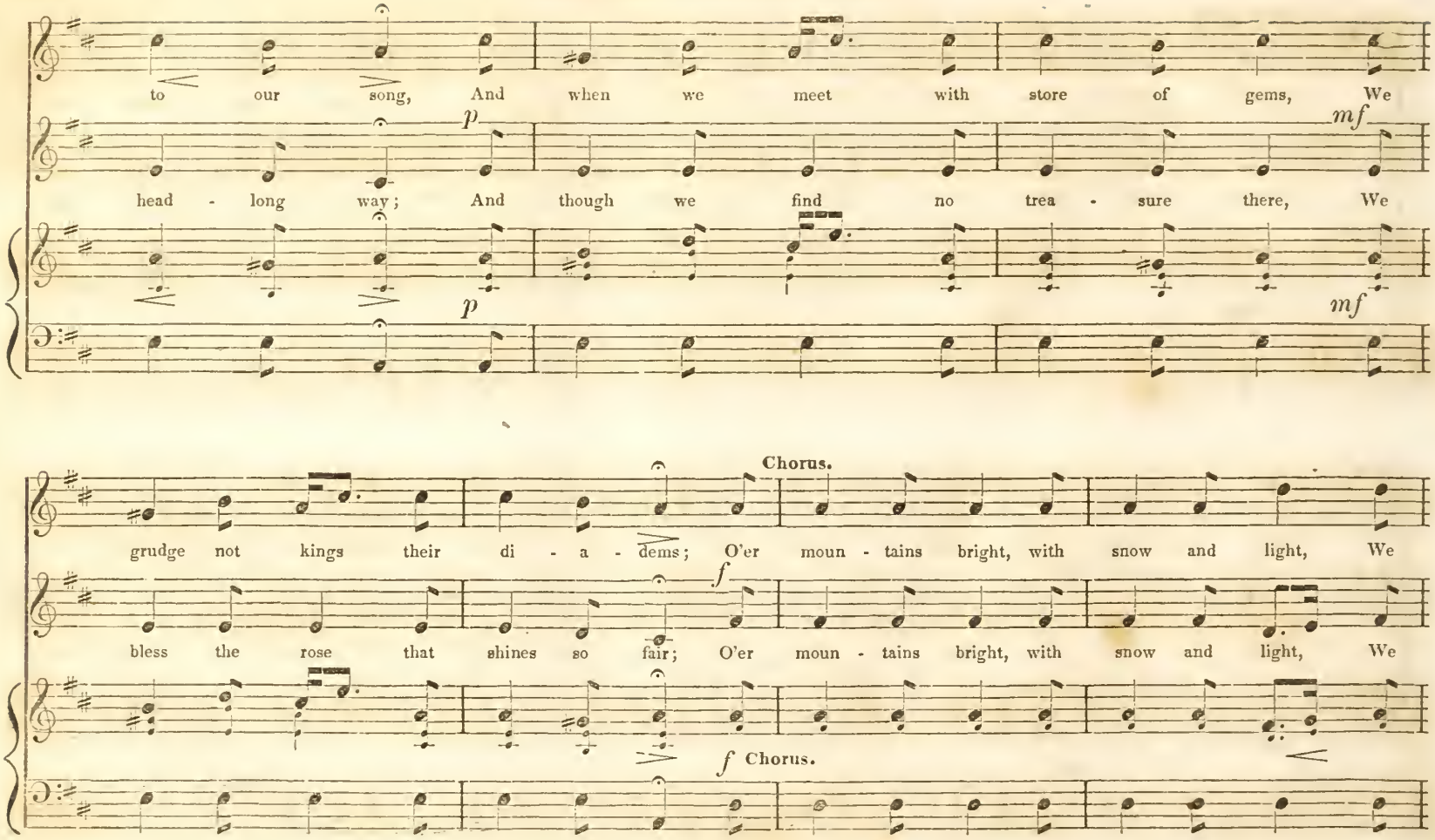
PEACEFUL SLUMBERING.

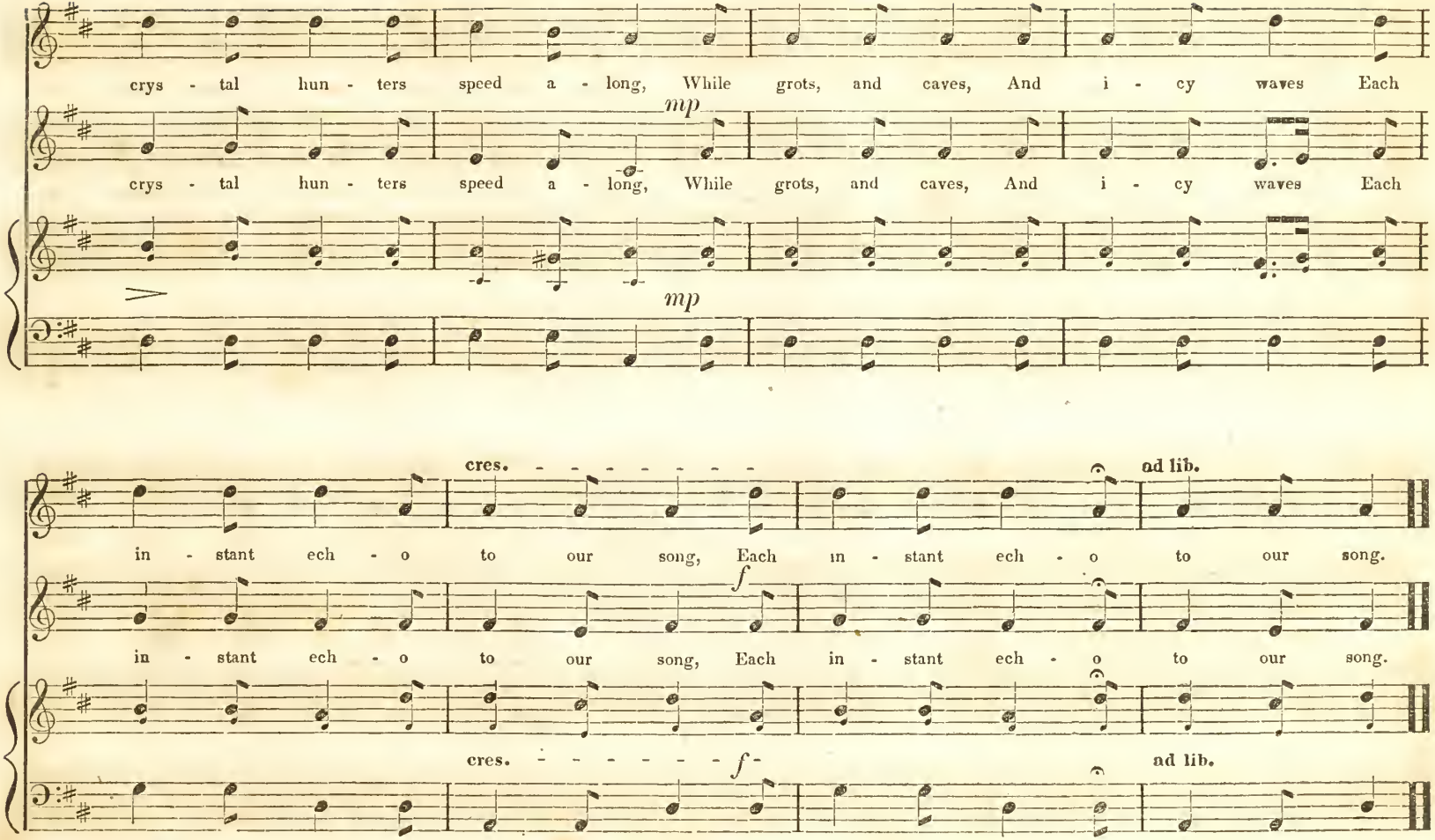



pp
Soothe - - - - - - - - - - - - - - -
mp
pp
- by, lul - la - by, lul - la - by, lul - la - by, lul - la - by, Soothe them with their lul - la - by, lul - la - by.
pp
mp
Soothe - - - - - - - - - - - - - - -
f
p
mp
Is the wind tem - pestuous blow - ing? Still no dan - ger they des - cry; The guileless
f
p
mp


pp lul - - -
heart its boon be - stow - ing, Soothes them with its lul - la - by, lul - la - by,
pp
lul - - -
cres.
dim.
- - - - la - - by, p pp ad lib.
lul - la - by, lul - la - by, lul - la - by, Soothes them with its lul - la - by, lul - la - by.
cres.
dim.
p
pp ad lib.
- - - la - - by, pp

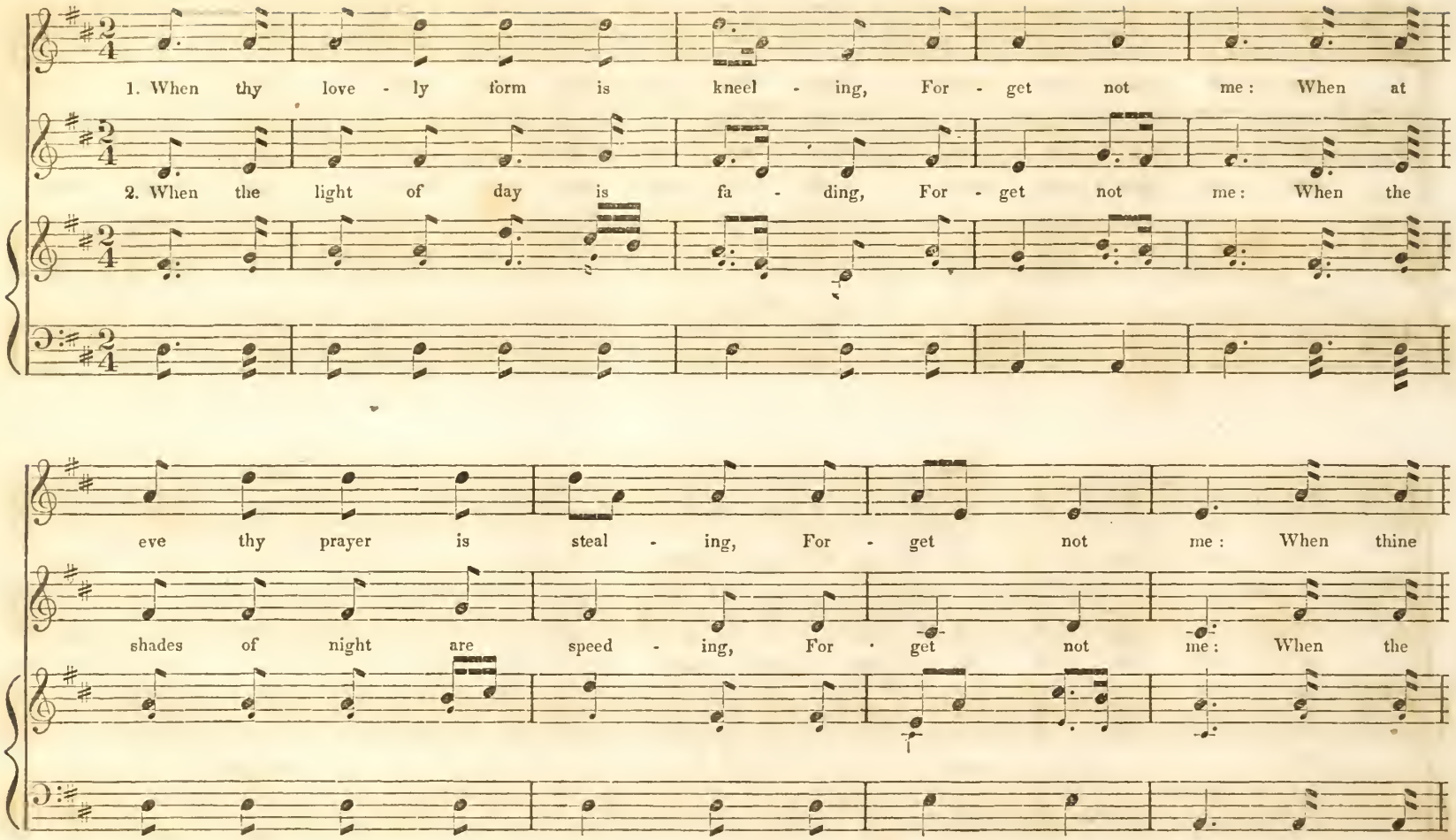

Vivace. Solo.
1. O'er moun - tains bright with snow and light, We crys - tal hunt - ers
mf
2. Some - times when o'er the al - pine rose, The gold - en sun - set
Solo.
speed a - long, While grots, and caves, and i - cy waves Each in - stant ech - o
mp
darts its ray, So like a gem the flow - eret glows, We thith - er bend our
mp

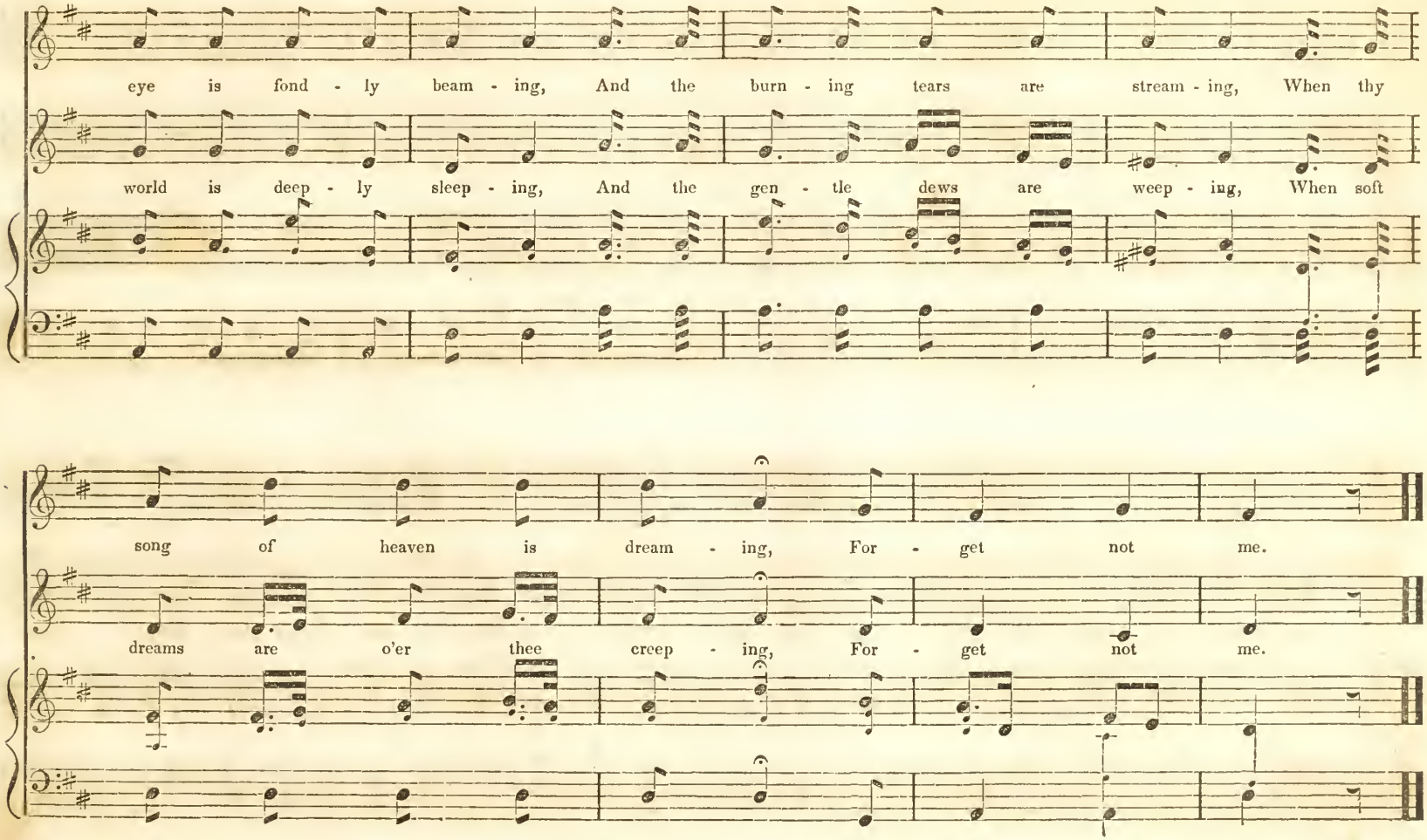

to our song, And when we meet with store of gems, We
p
mf
head - long way; And though we find no trea - sure there, We
p
mf
Chorus.
grudge not kings their di - a - dems; O'er moun - tains bright, with snow and light, We
f
bless the rose that shines so fair; O'er moun - tains bright, with snow and light, We
f Chorus.

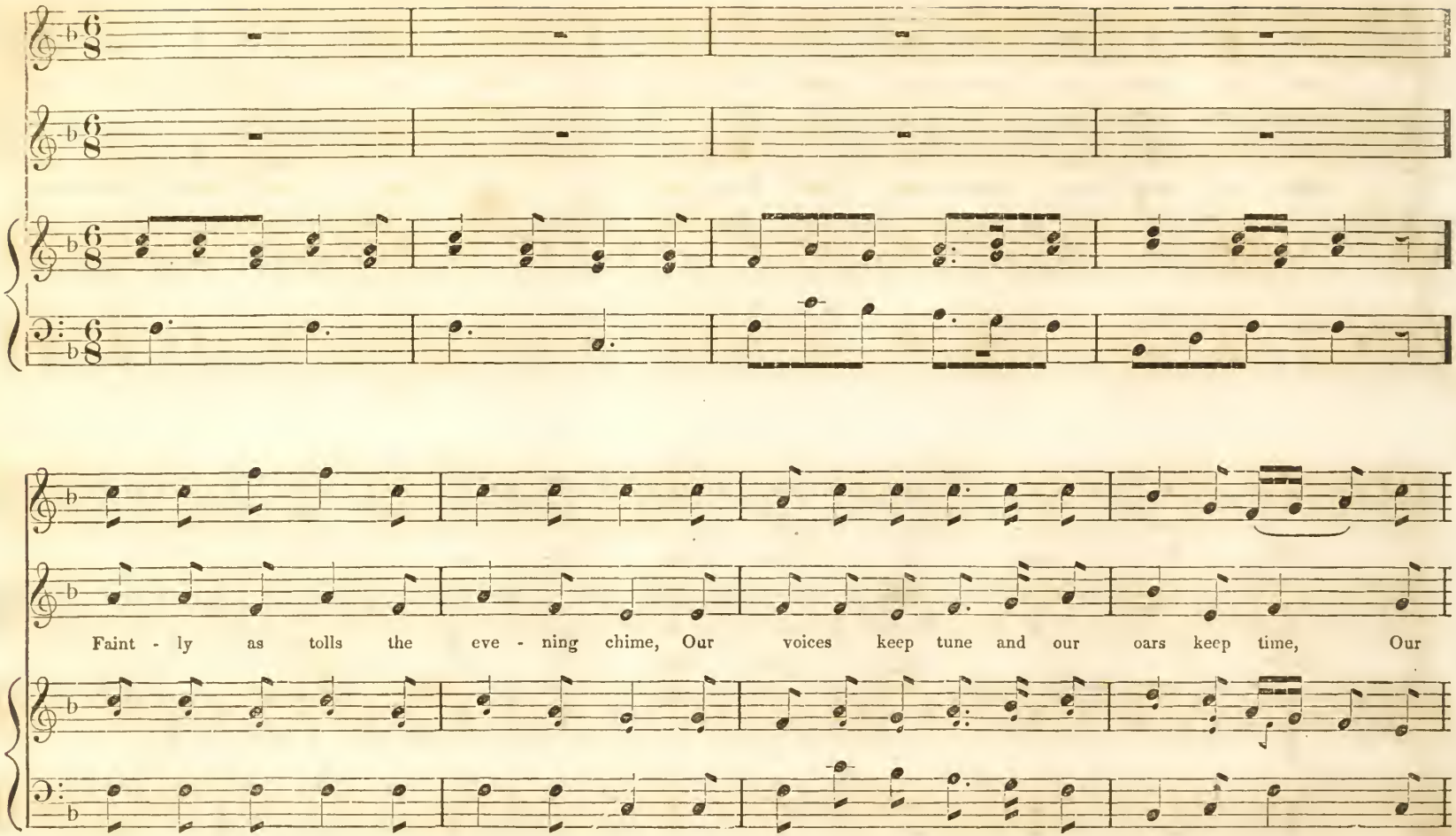

crys - tal hun - ters speed a - long, While grots, and caves, And i - cy waves Each
mp
crys - tal hun - ters speed a - long, While grots, and caves, And i - cy waves Each
mp
cres. - - - - - - -
ad lib.
in - stant ech - o to our song, Each in - stant ech - o to our song.
f
in - stant ech - o to our song, Each in - stant ech - o to our song.
cres. - - - - - - f -
ad lib.

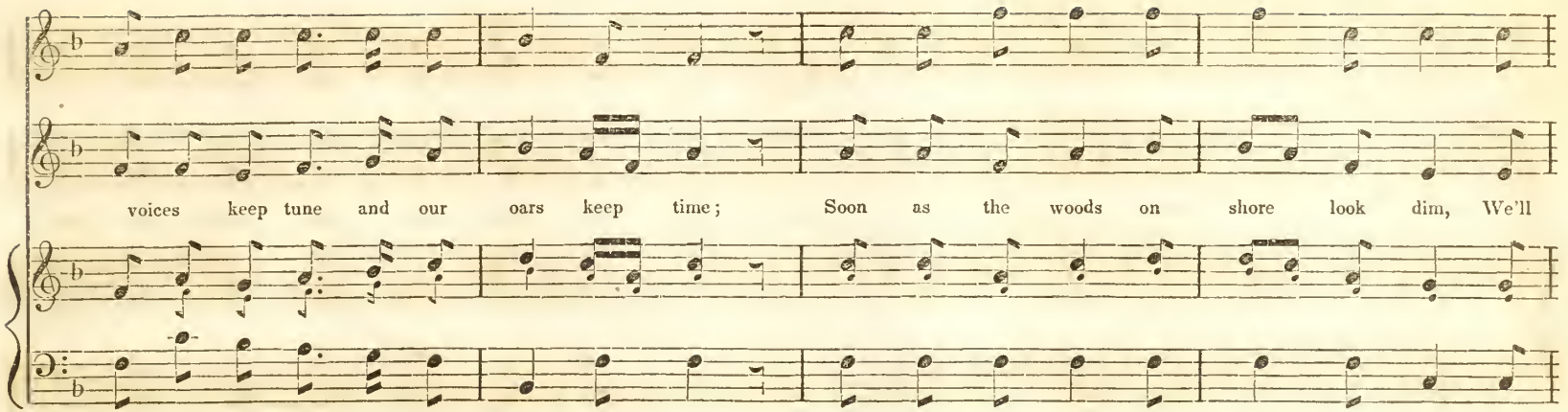
FORGET NOT ME.

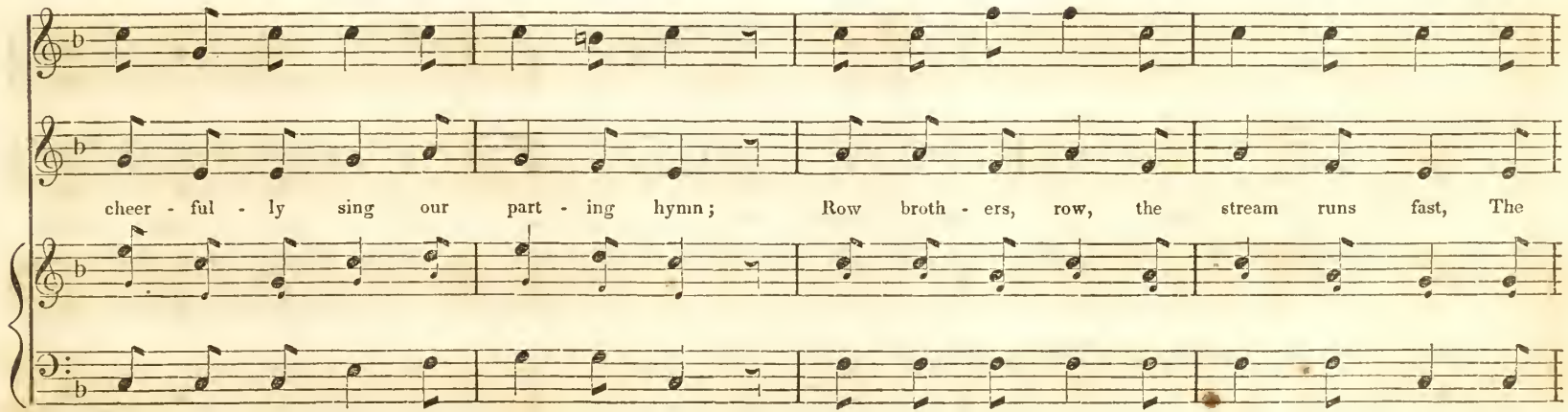
GEO. O. FARMER.



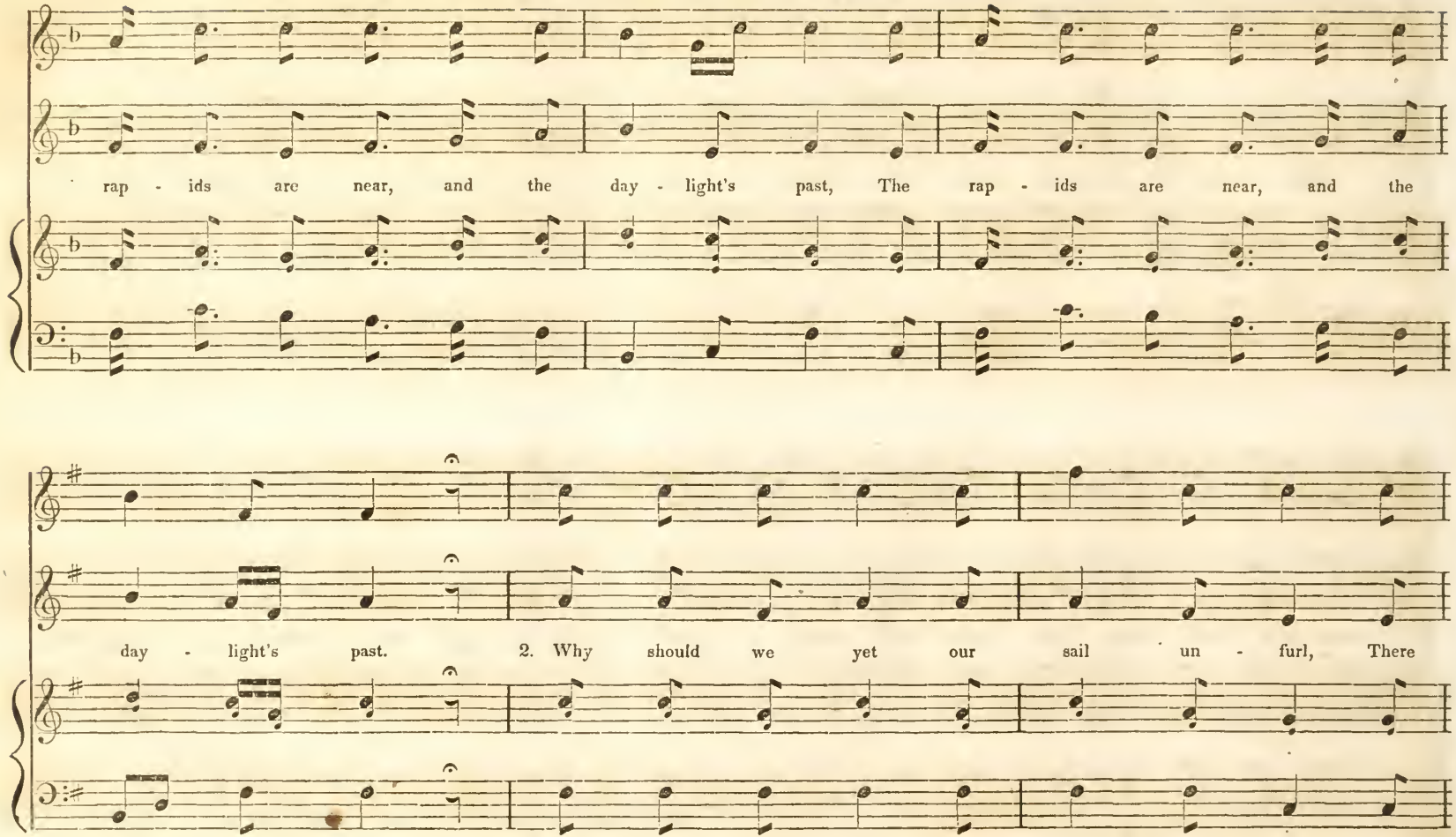

eye is fond - ly beam - ing, And the burn - ing tears are stream - ing, When thy
world is deep - ly sleep - ing, And the gen - tle dews are weep - ing, When soft
song of heaven is dream - ing, For - get not me.
dreams are o'er thee creep - ing, For - get not me.

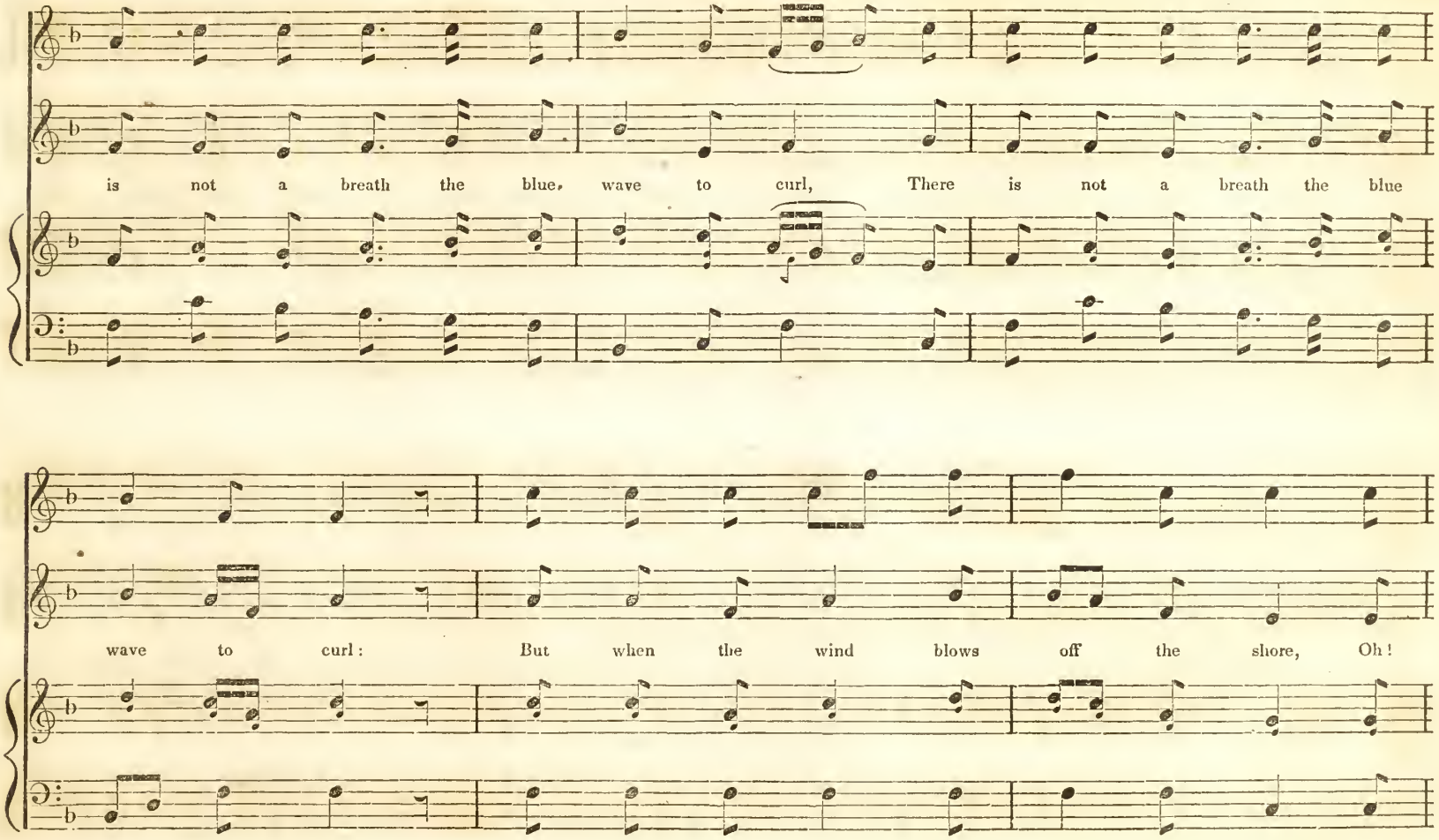

Faint - ly as tolls the eve - ning chime, Our voices keep tune and our oars keep time, Our


voices keep tune and our oars keep time; Soon as the woods on shore look dim, We'll

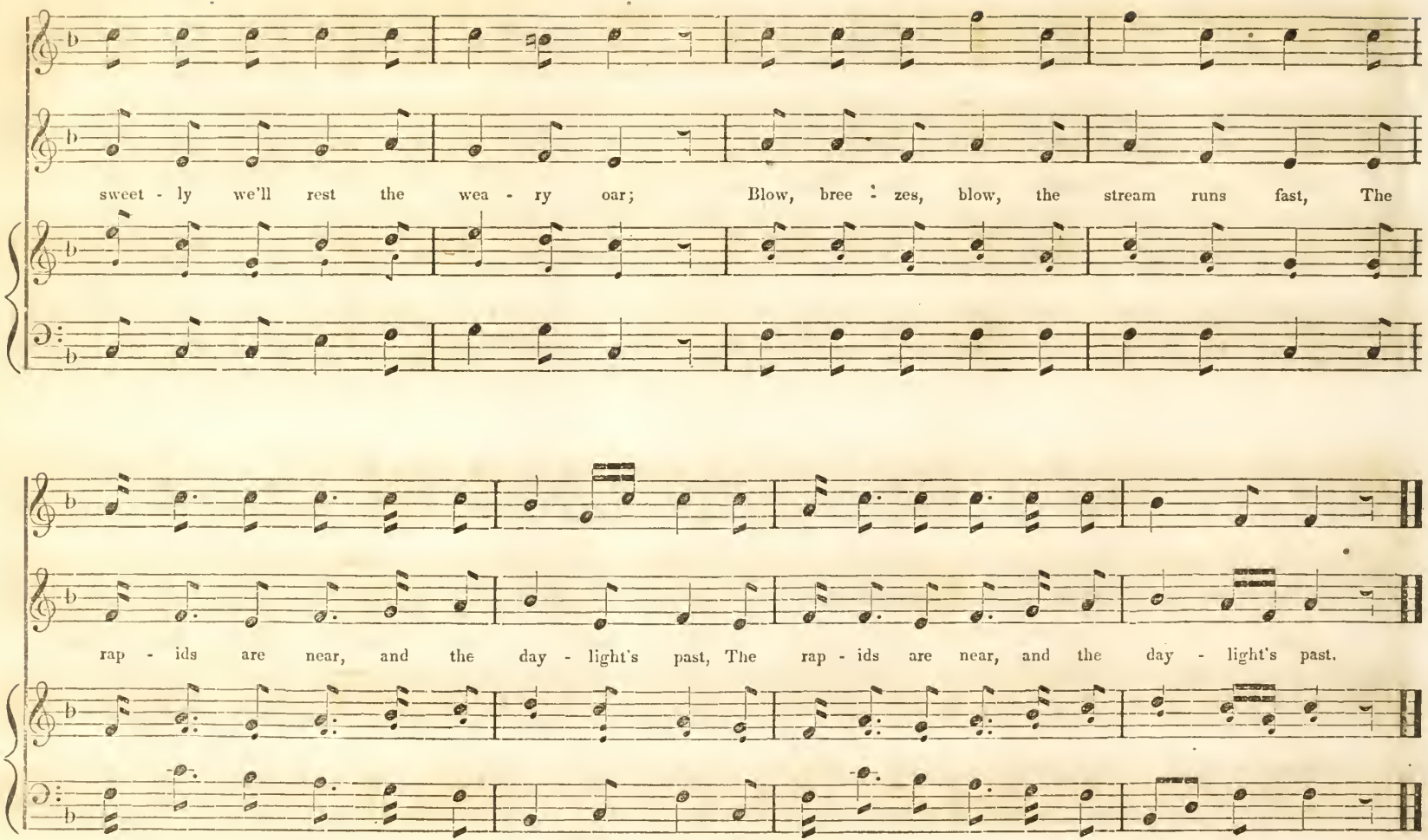

cheer - ful - ly sing our part - ing hymn; Row broth - ers, row, the stream runs fast, The

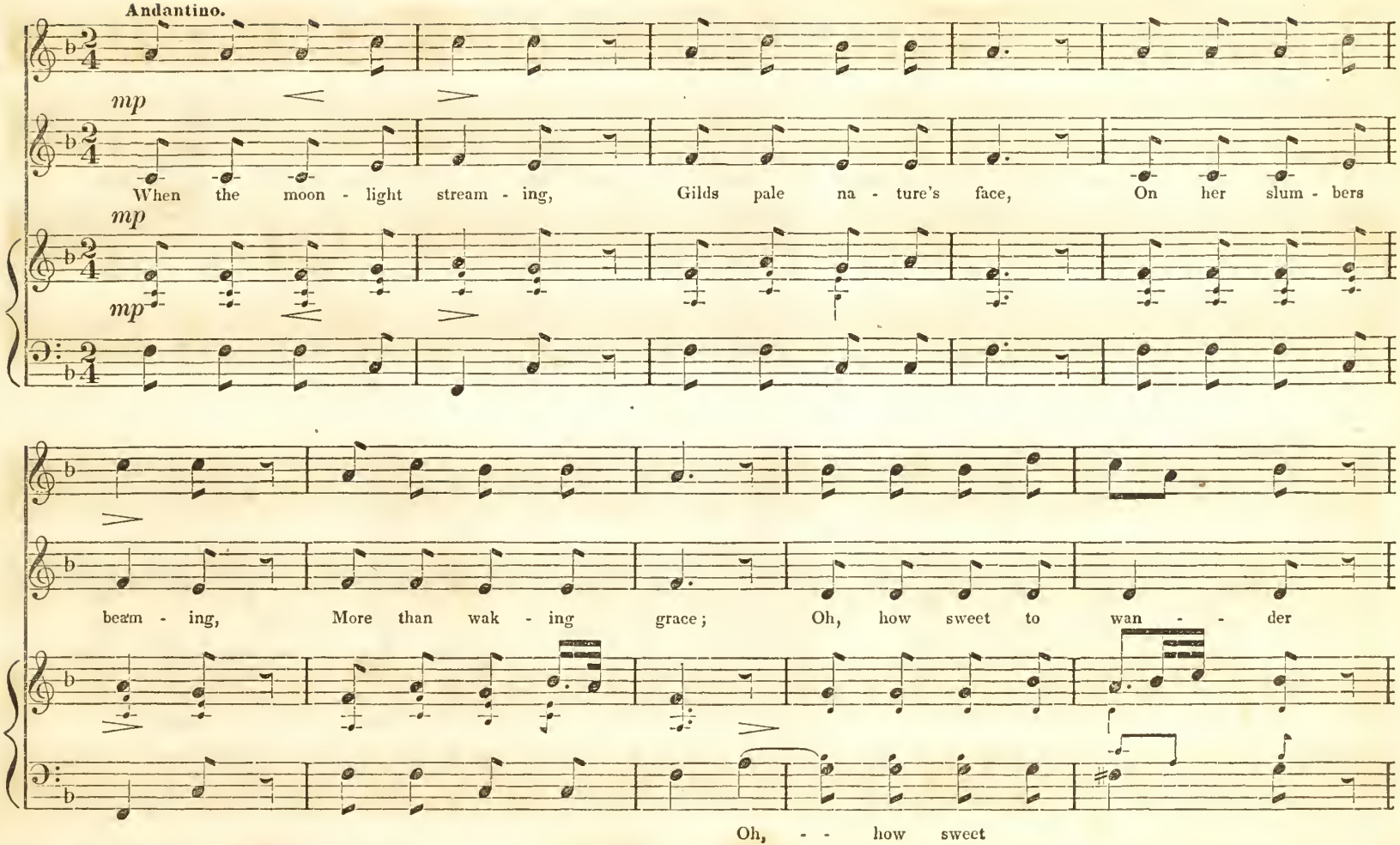
CANADIAN BOAT SONG.



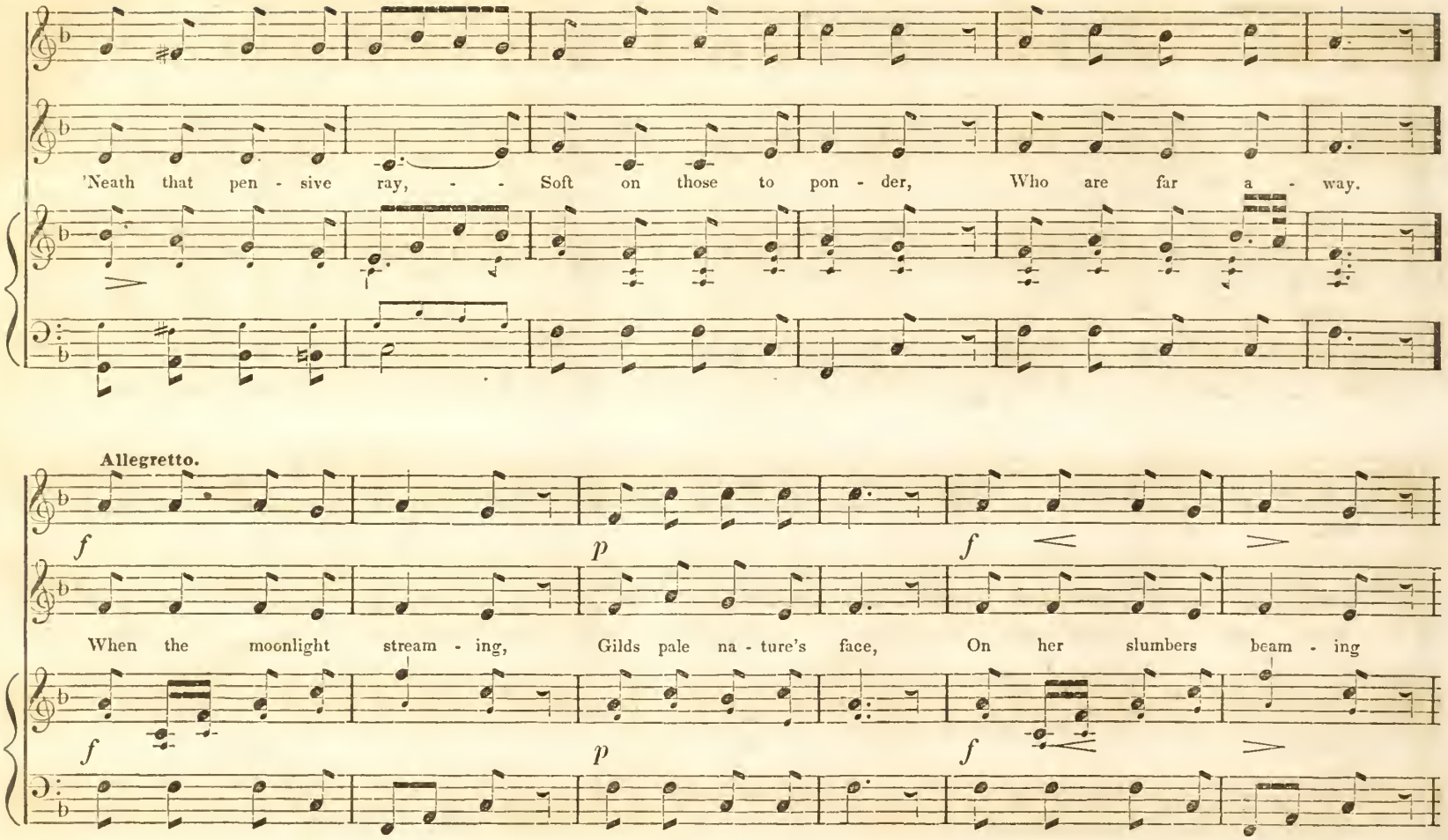

is not a breath the blue, wave to curl, There is not a breath the blue
wave to curl: But when the wind blows off the shore, Oh!

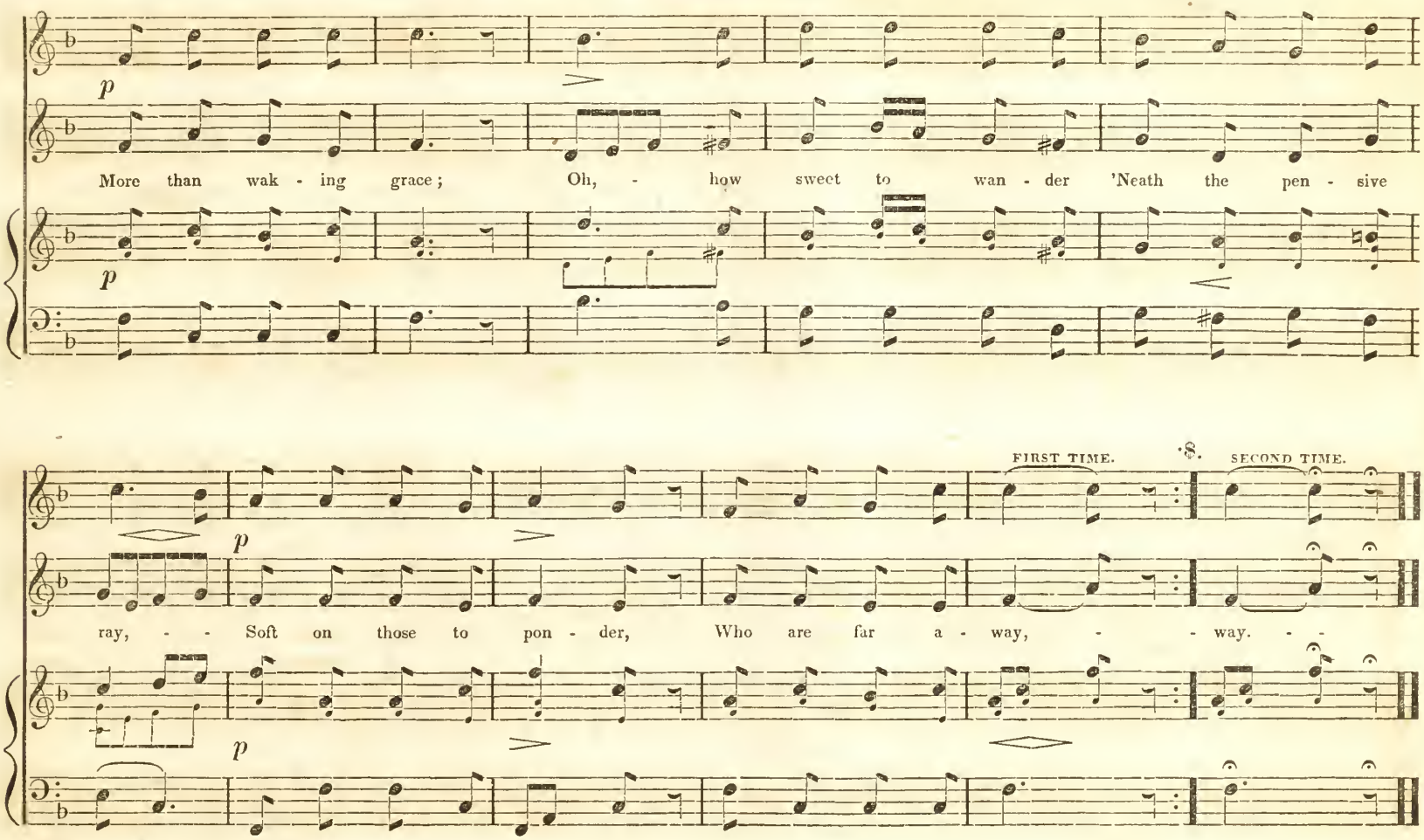
CANADIAN BOAT SONG




Andantino.
mp
When the moon - light stream - ing, Gilds pale na - ture's face, On her slum - bers
beam - ing, More than wak - ing grace; Oh, how sweet to wan - - der
Oh, - - how sweet

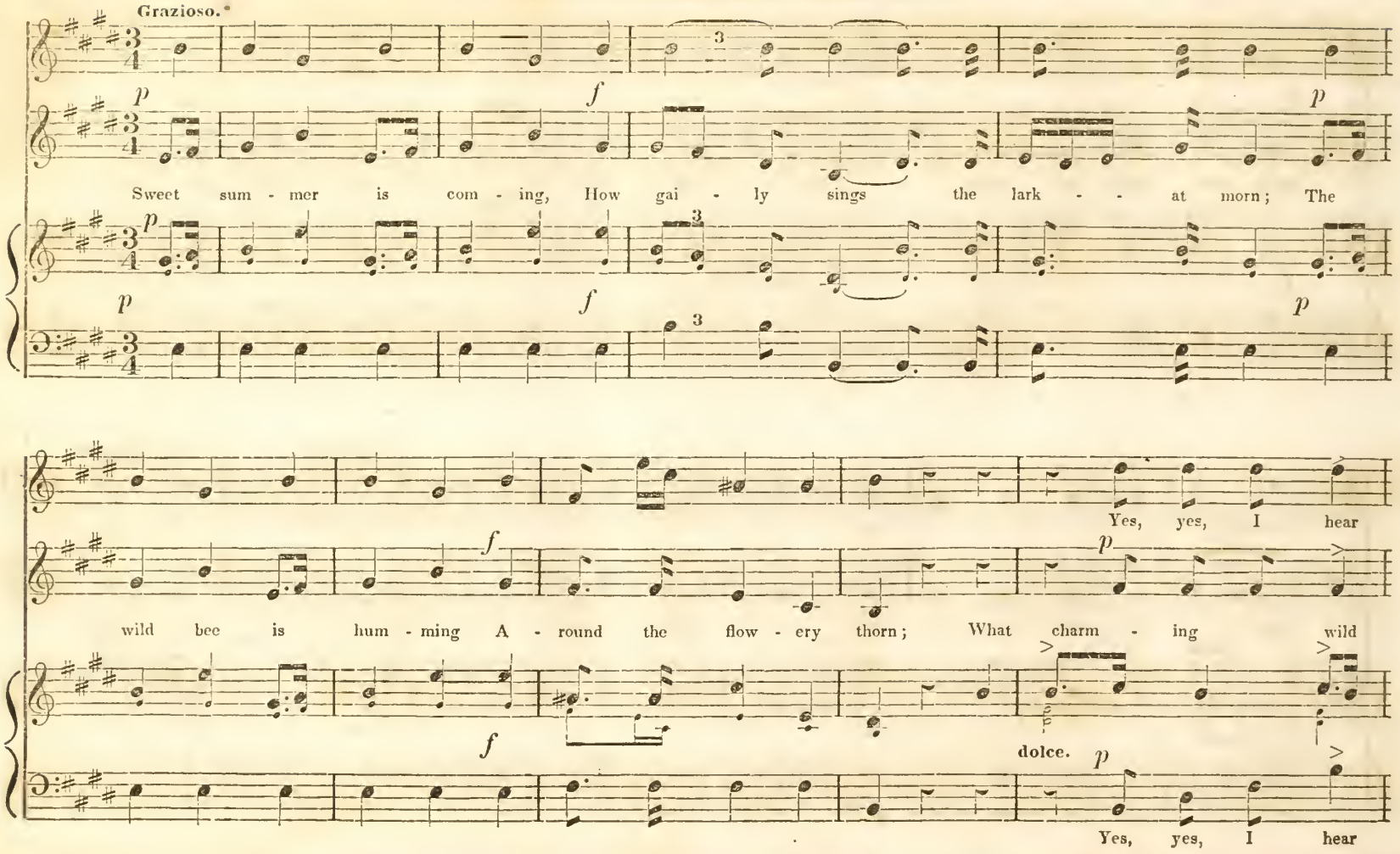
WHEN THE MOONLIGHT STREAMING.

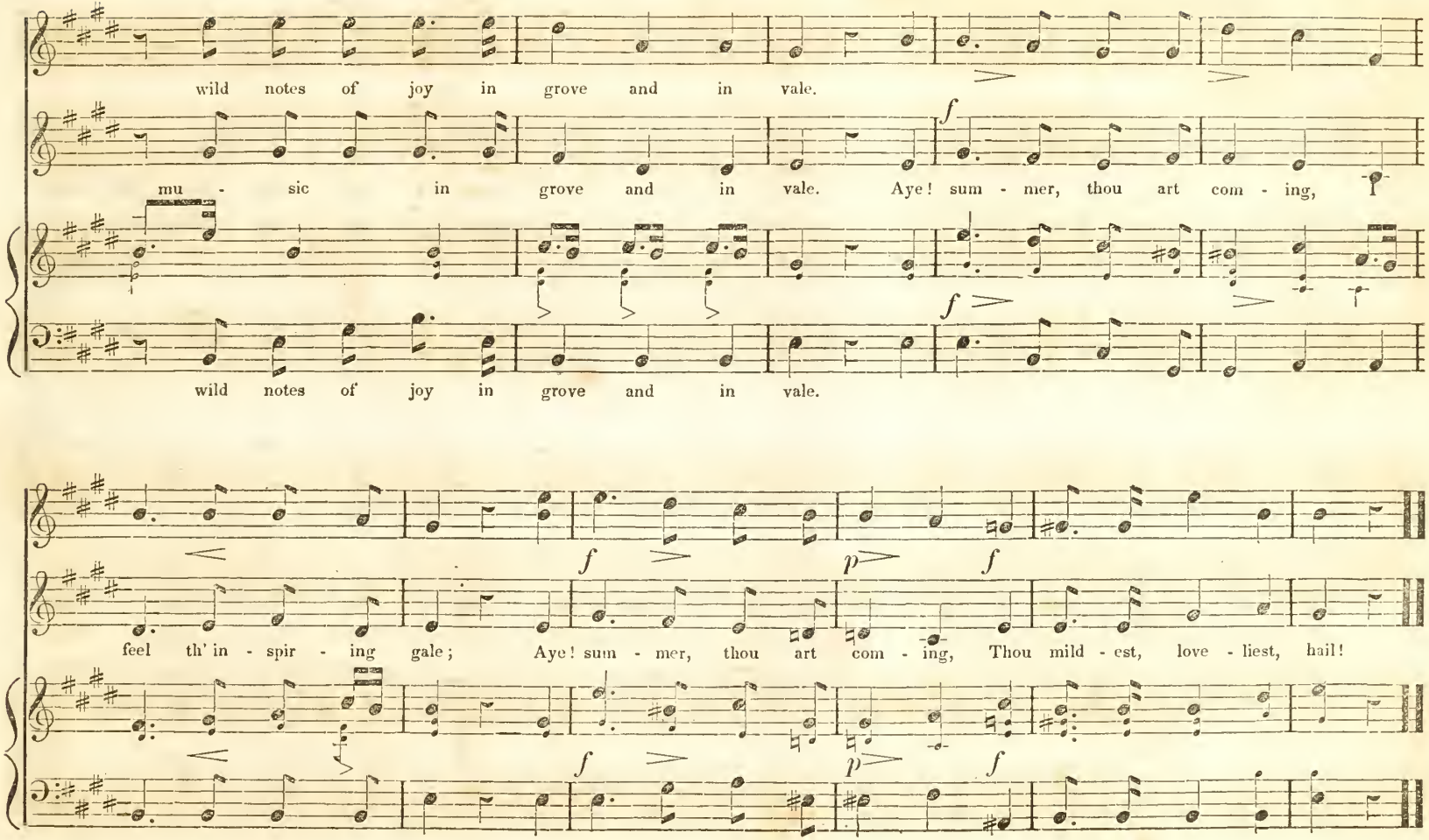



p
More than wak - ing grace; Oh, - how sweet to wan - der 'Neath the pen - sive
p
FIRST TIME.
SECOND TIME.
p
ray, - - Soft on those to pon - der, Who are far a - way, - - way. - -
p

SWEET SUMMER IS COMING.

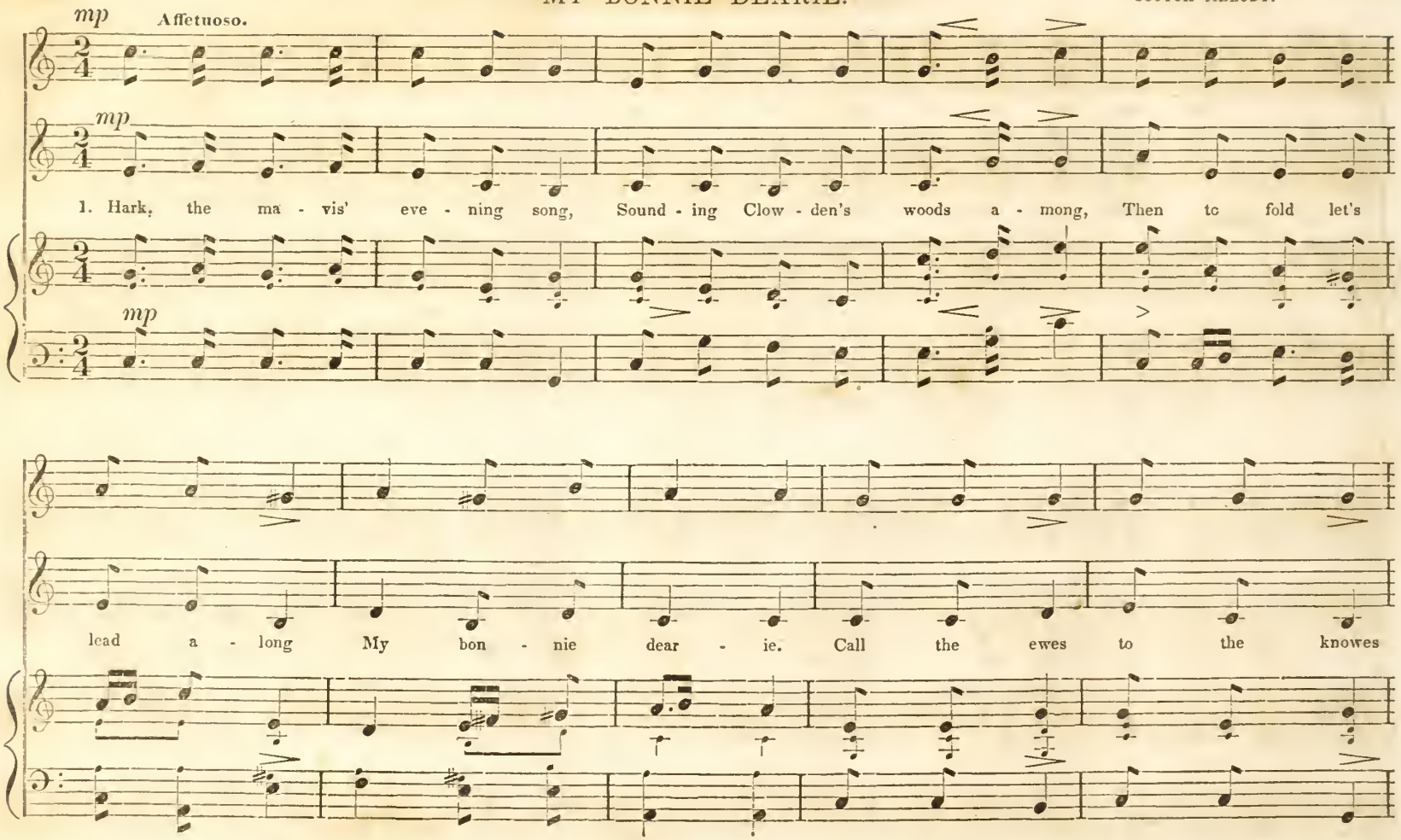
CARL KELLER.

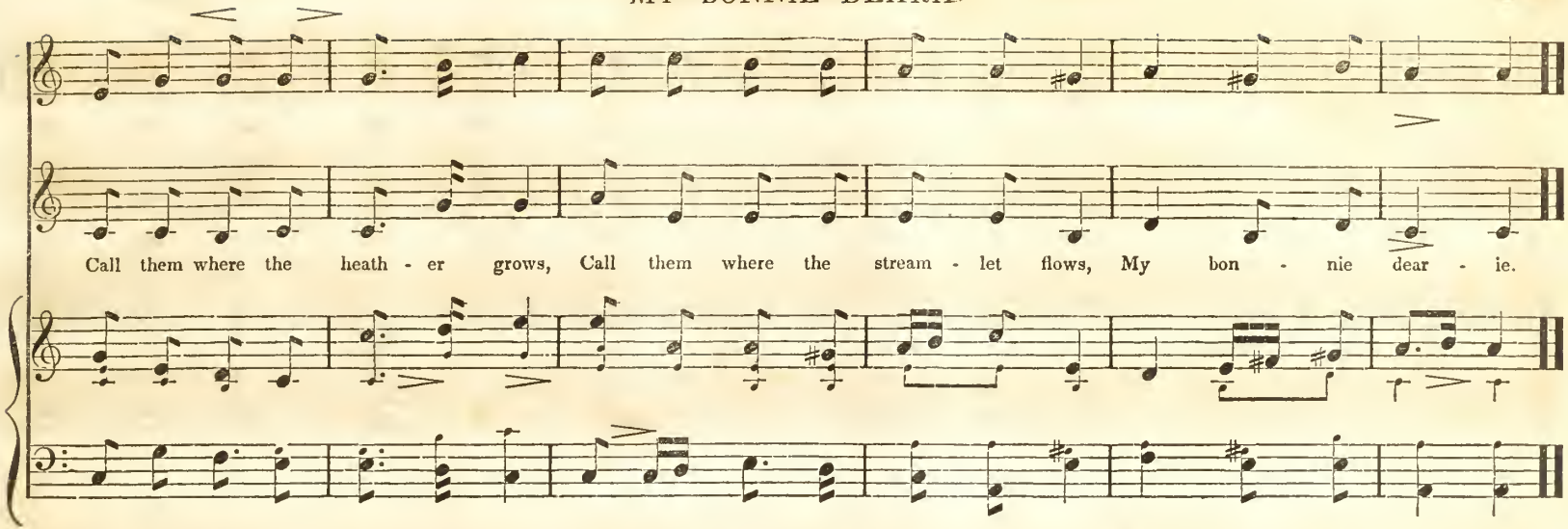



wild notes of joy in grove and in vale.
mu - sic in grove and in vale. Aye! sum - mer, thou art com - ing,
wild notes of joy in grove and in vale.
feel th' in - spir - ing gale; Aye! sum - mer, thou art com - ing, Thou mild - est, love - liest, hail!

MY BONNIE DEARIE.

SCOTCH MELODY.





2

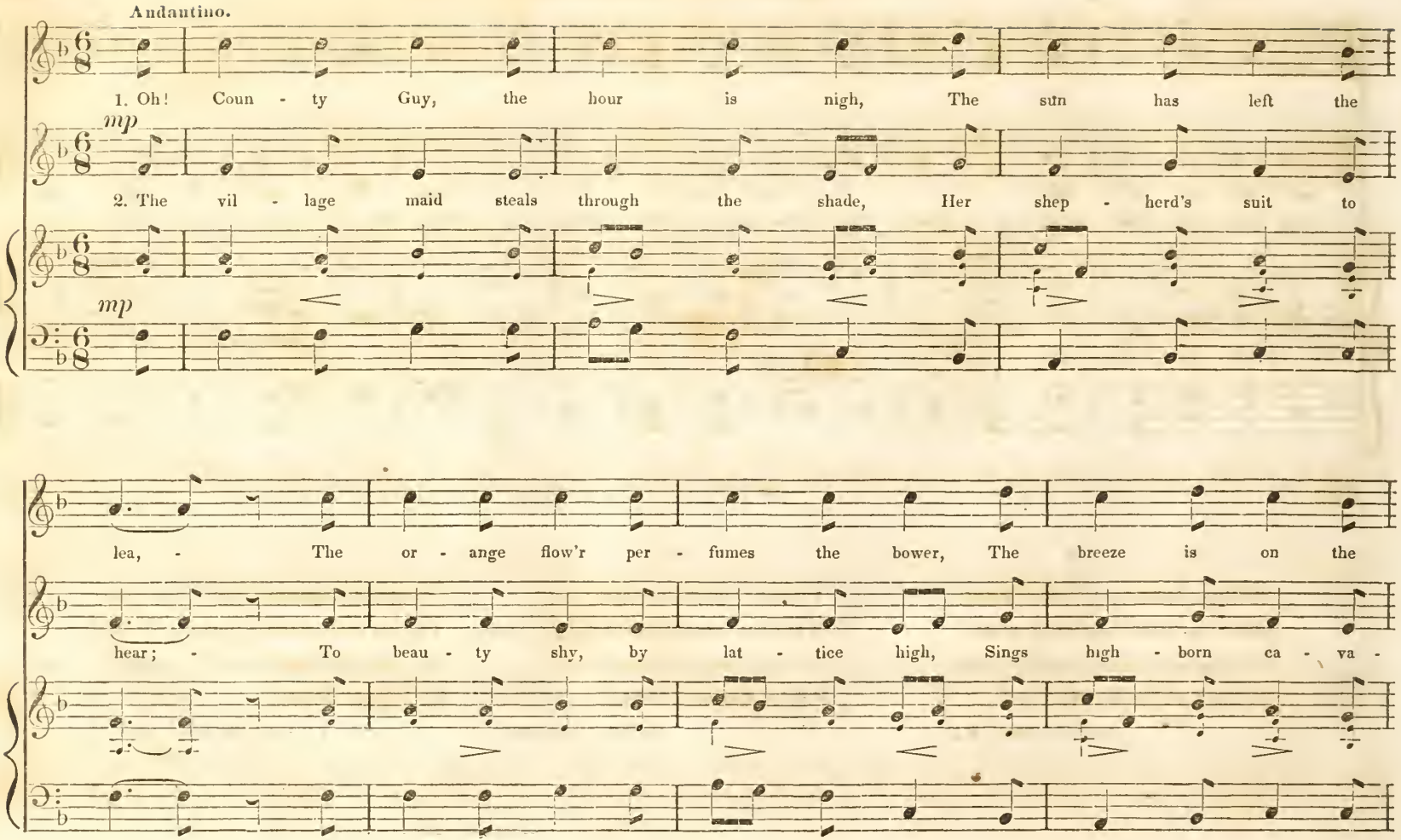
We'll go down by Clowden's side,
Thro' the hazels spreading wide,
O'er the waves that sweetly glide,
To the moon so clearly.
Call the ewes, &c.

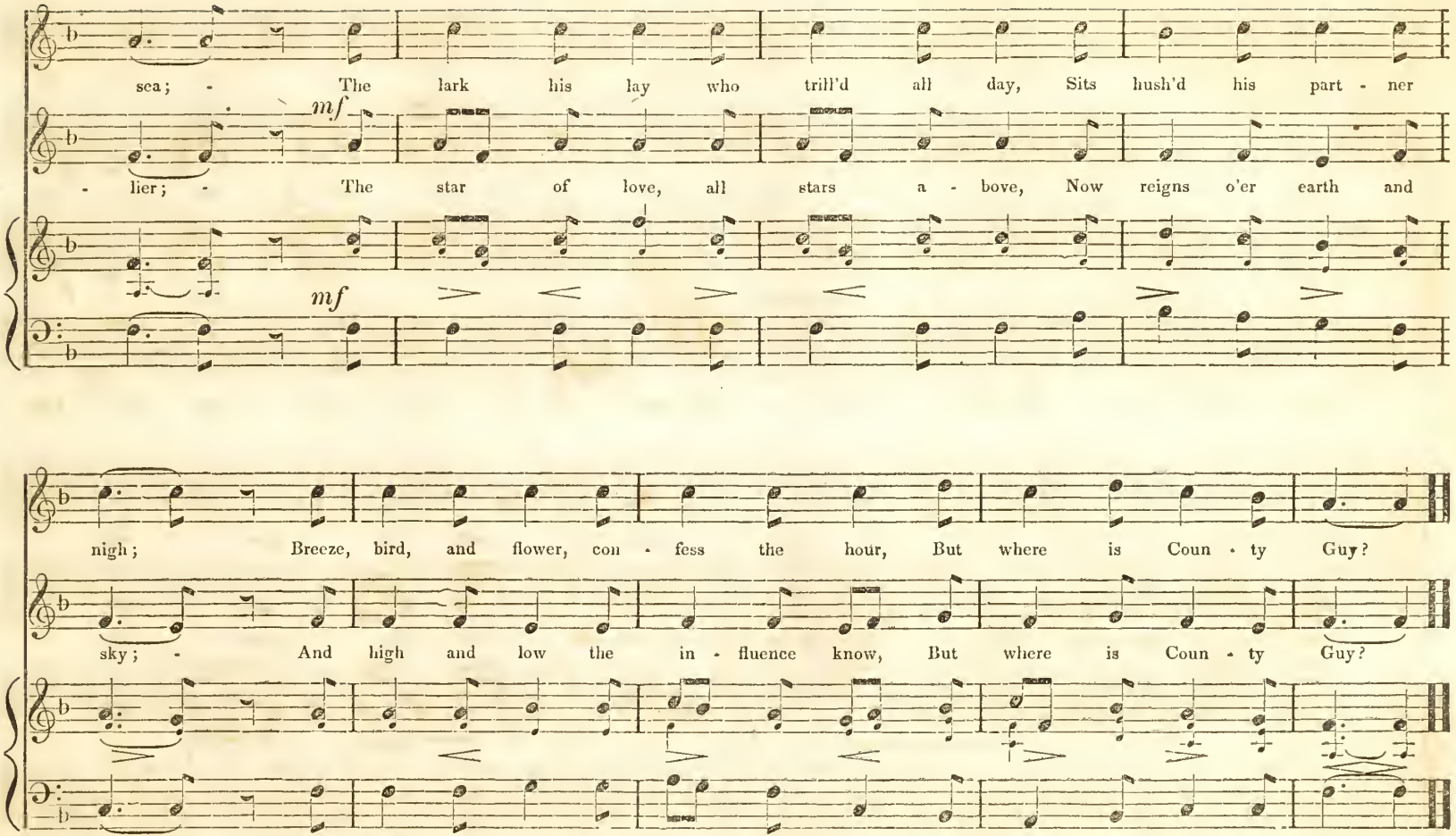
3

Yonder Clowden's silent tow'rs
Where at moonlight-midnight hours,
O'er the dewy bending flow'rs,
Fairies dance so cheerly.
Call the ewes, &c.

4

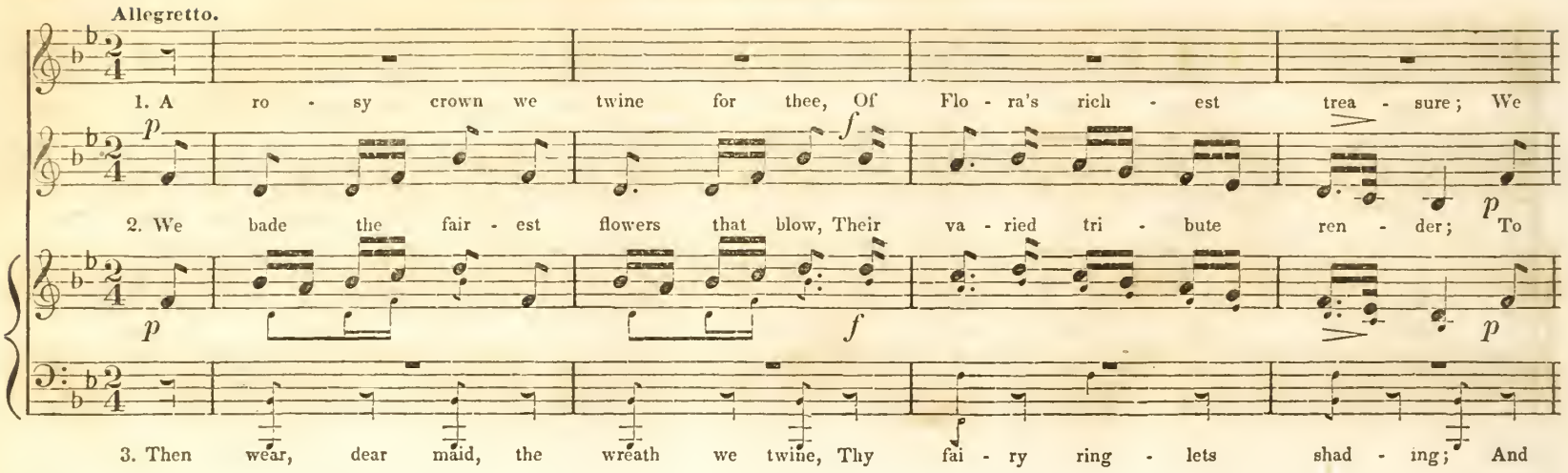
Ghost nor phantom shalt thou fear,
Thou'rt to love and heaven so dear,
Nought of ill may come thee near,
My bonnie dearie.
Call the ewes, &c.

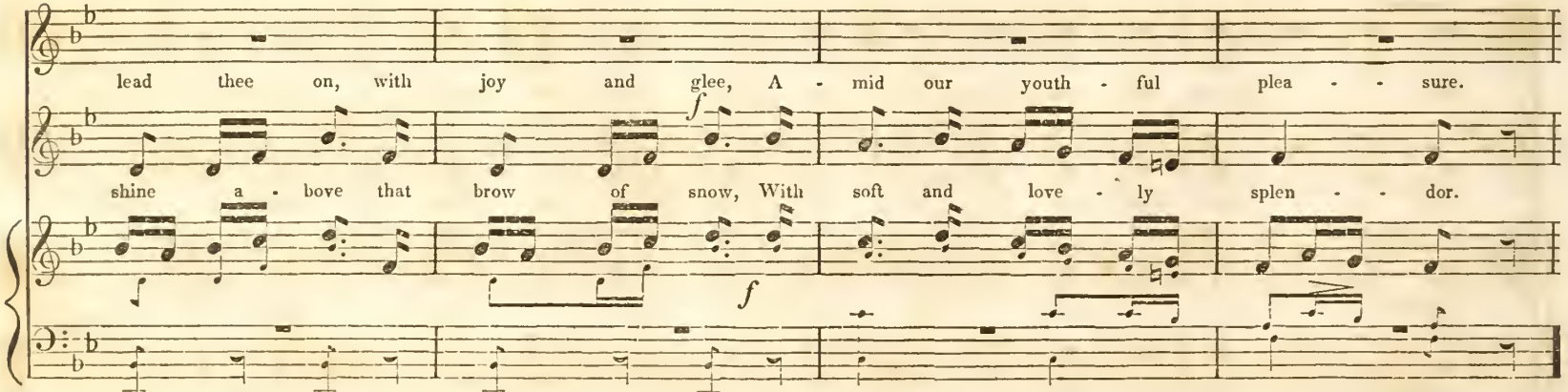

Andantino.
1. Oh! Coun - ty Guy, the hour is nigh, The sun has left the
mp
2. The vil - lage maid steals through the shade, Her shep - herd's suit to
mp
lea, - The or - ange flow'r per - fumes the bower, The breeze is on the
hear; - To beau - ty shy, by lat - tice high, Sings high - born ca - va -

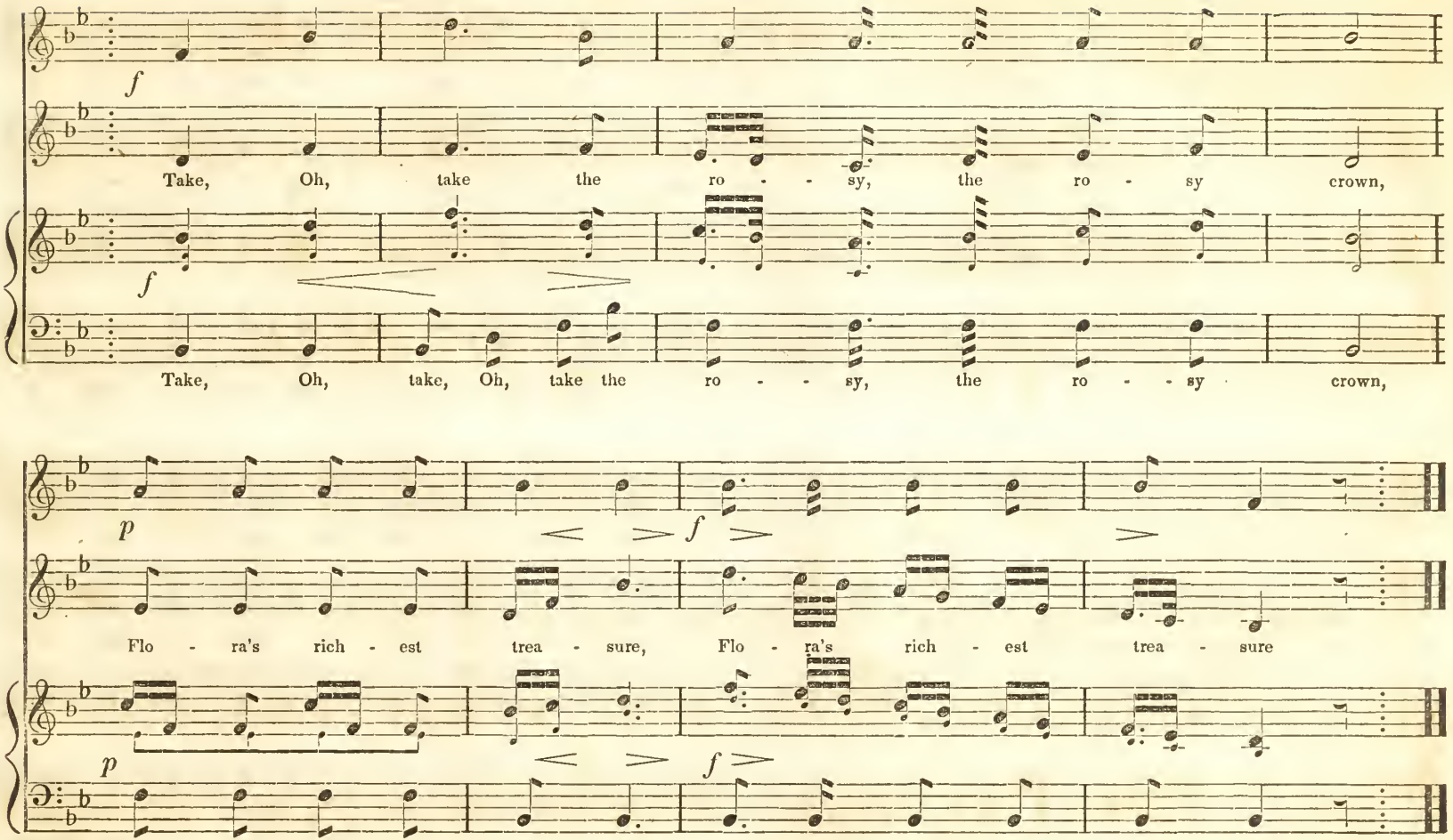

sea; - The lark his lay who trill'd all day, Sits hush'd his part - ner
mf
- lier; - The star of love, all stars a - bove, Now reigns o'er earth and
mf
nigh; Breeze, bird, and flower, con - fess the hour, But where is Coun - ty Guy?
sky; - And high and low the in - fluence know, But where is Coun - ty Guy?

A ROSY CROWN WE TWINE FOR THEE.

C. M. WEBER.

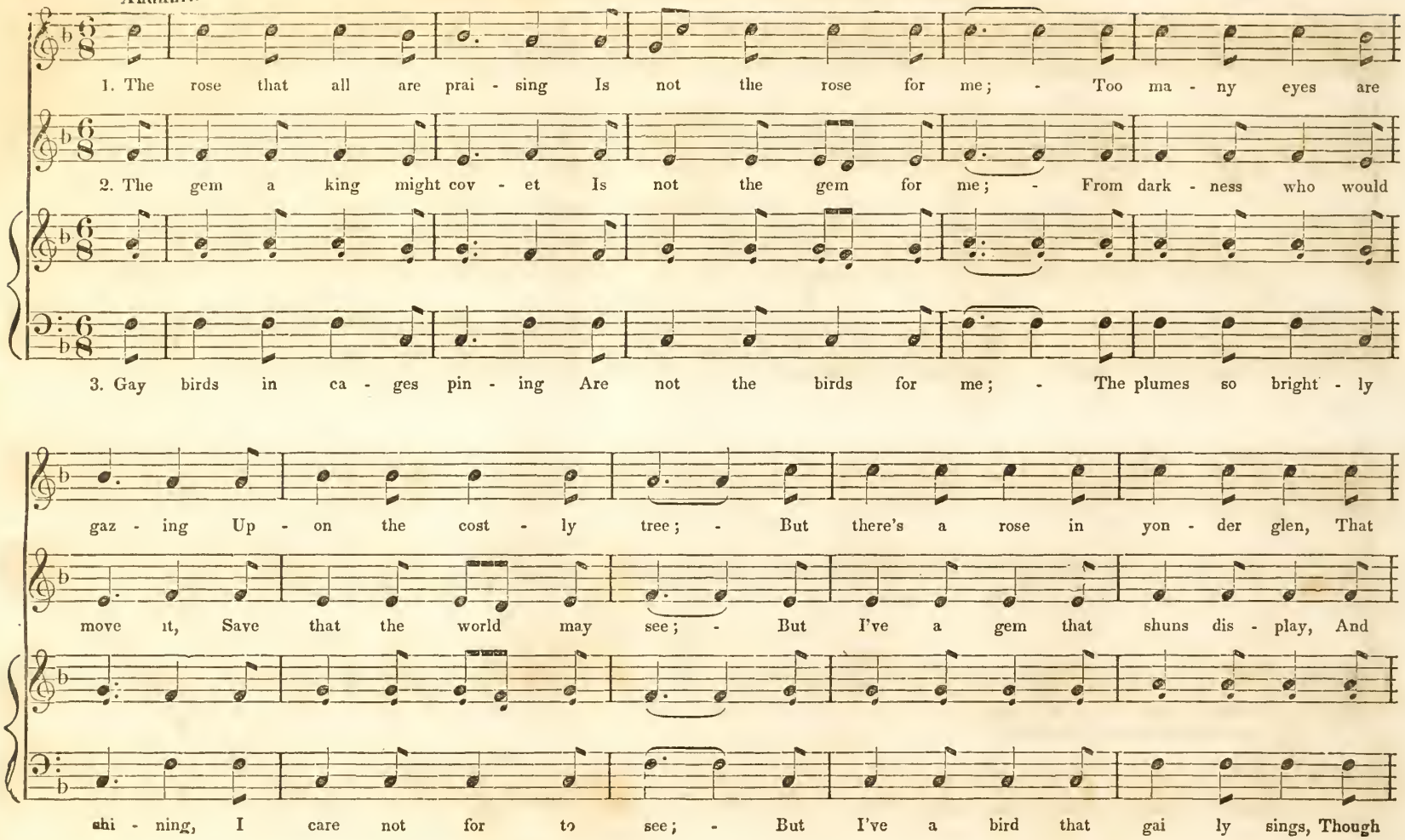


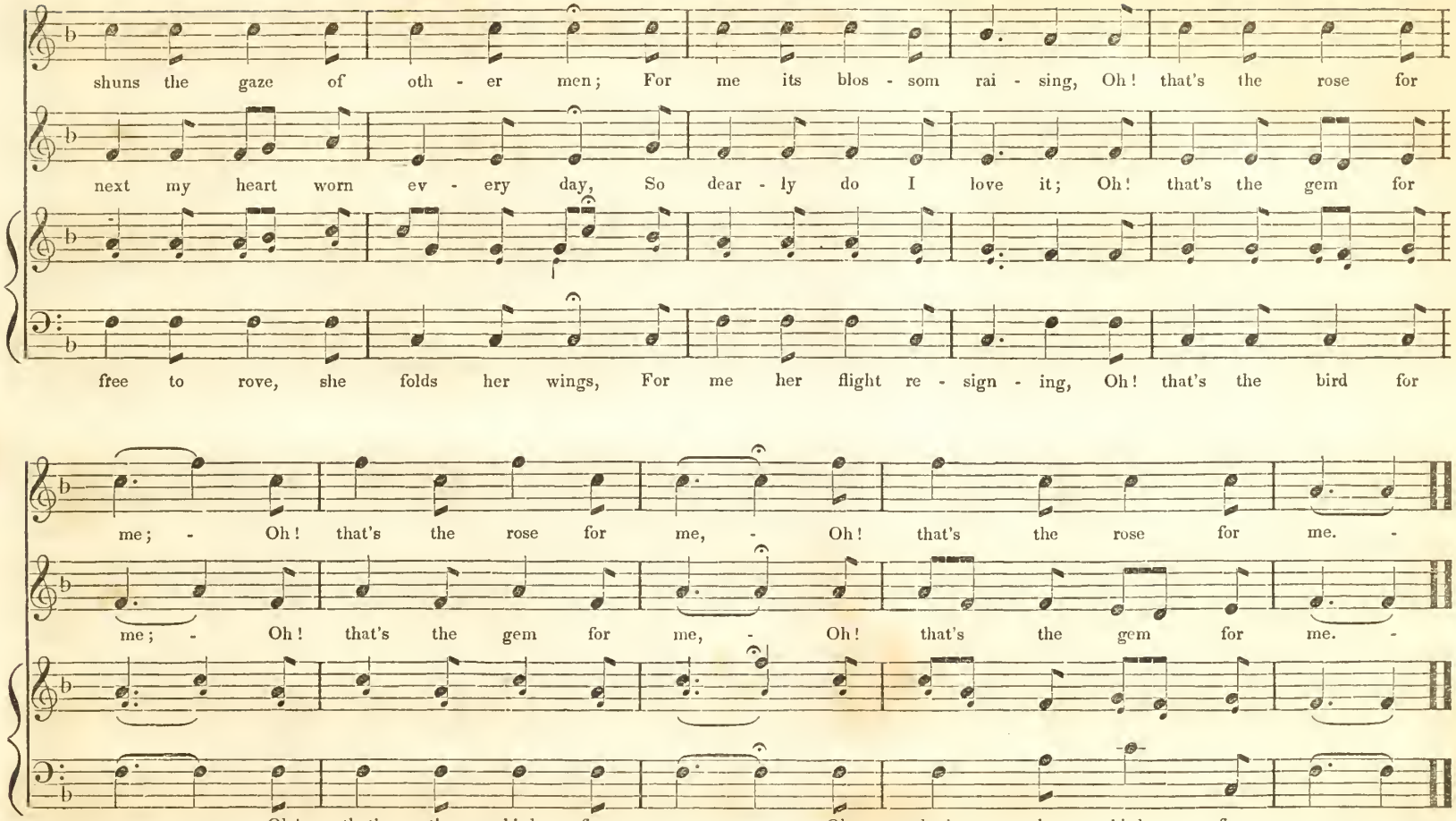



f
Take, Oh, take the ro - - sy, the ro - sy crown,
f
Take, Oh, take, Oh, take the ro - - sy, the ro - - sy crown,
p
f
Flo - ra's rich - est trea - sure, Flo - ra's rich - est trea - sure
p
f

THE ROSE THAT ALL ARE PRAISING.

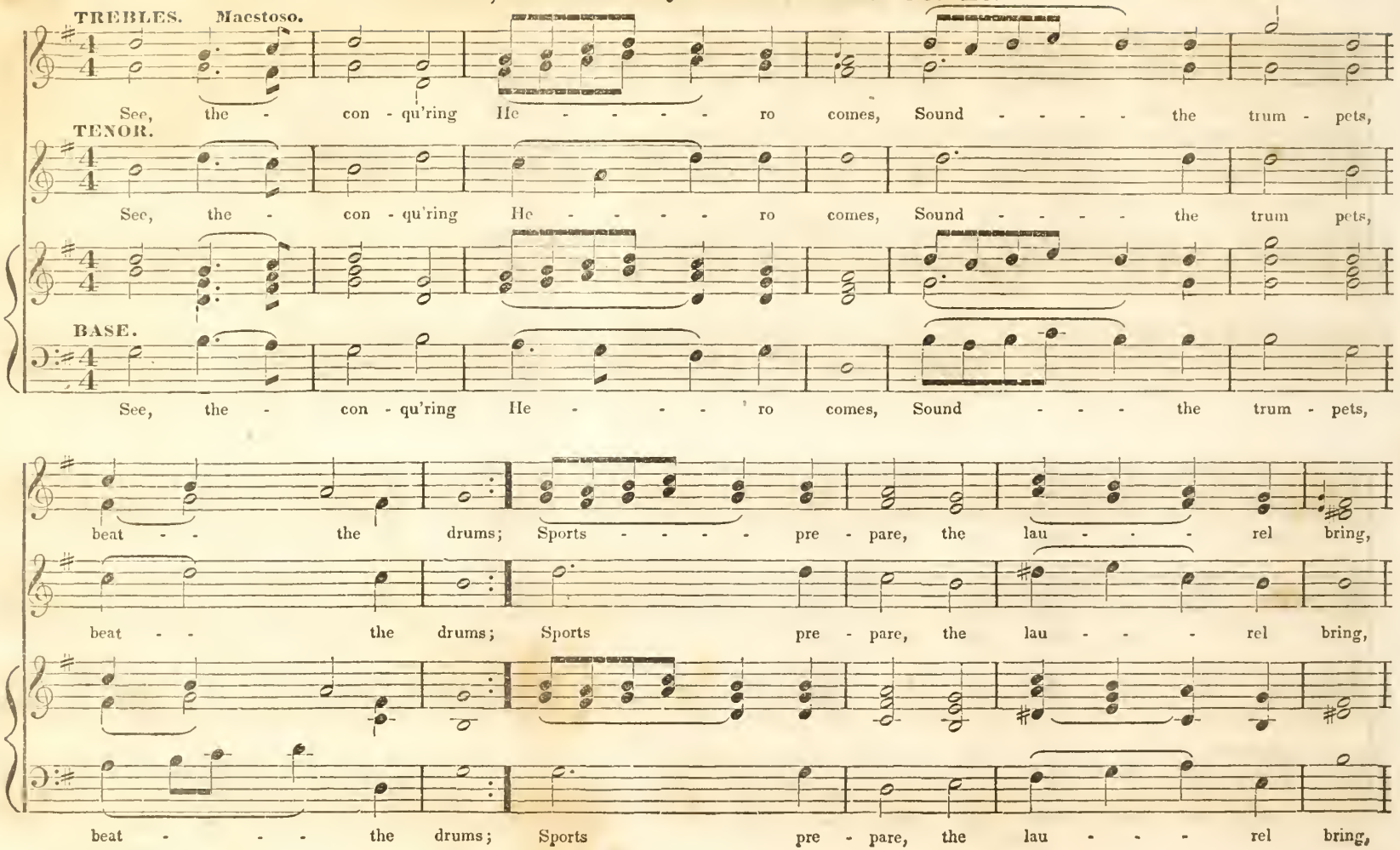
Andantino

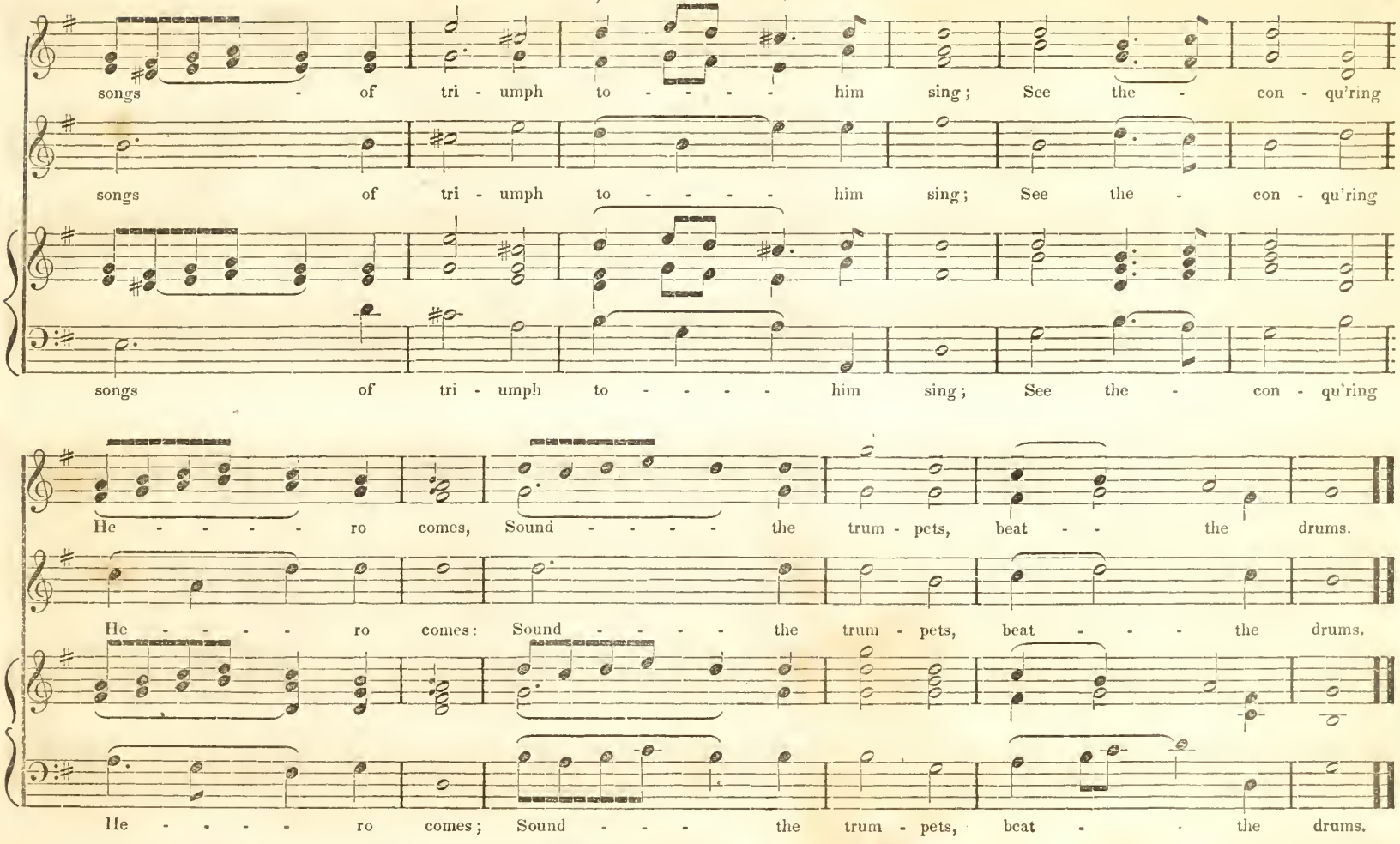



shuns the gaze of oth - er men; For me its blos - som rai - sing, Oh! that's the rose for
next my heart worn ev - ery day, So dear - ly do I love it; Oh! that's the gem for
free to rove, she folds her wings, For me her flight re - sign - ing, Oh! that's the bird for
me; - Oh! that's the rose for me, - Oh! that's the rose for me. -
me; - Oh! that's the gem for me, - Oh! that's the gem for me. -
me, - Oh! that's the bird for me, - Oh that's the bird for me. -

SEE, THE CONQUERING HERO COMES.

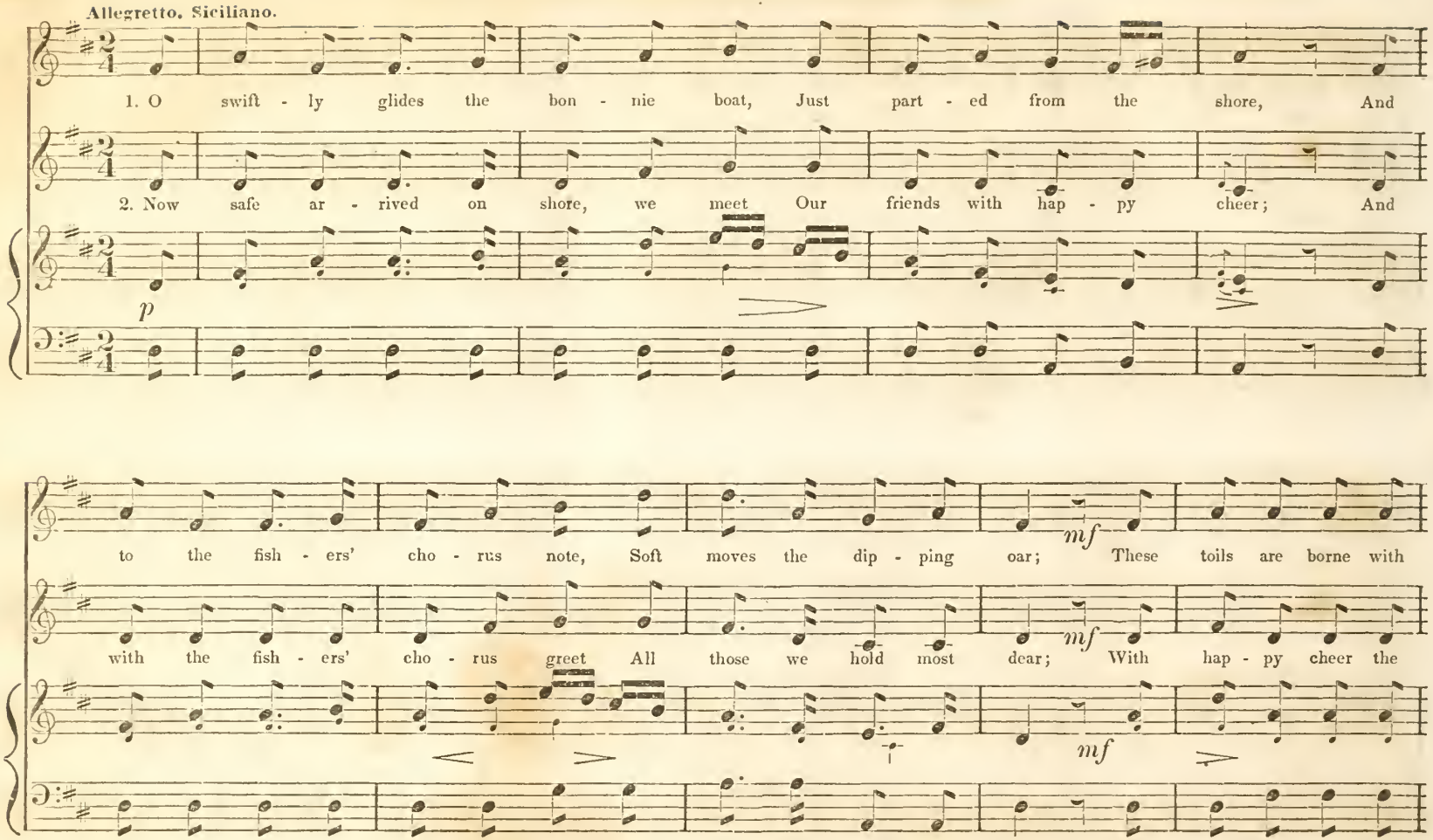
HANDEL.

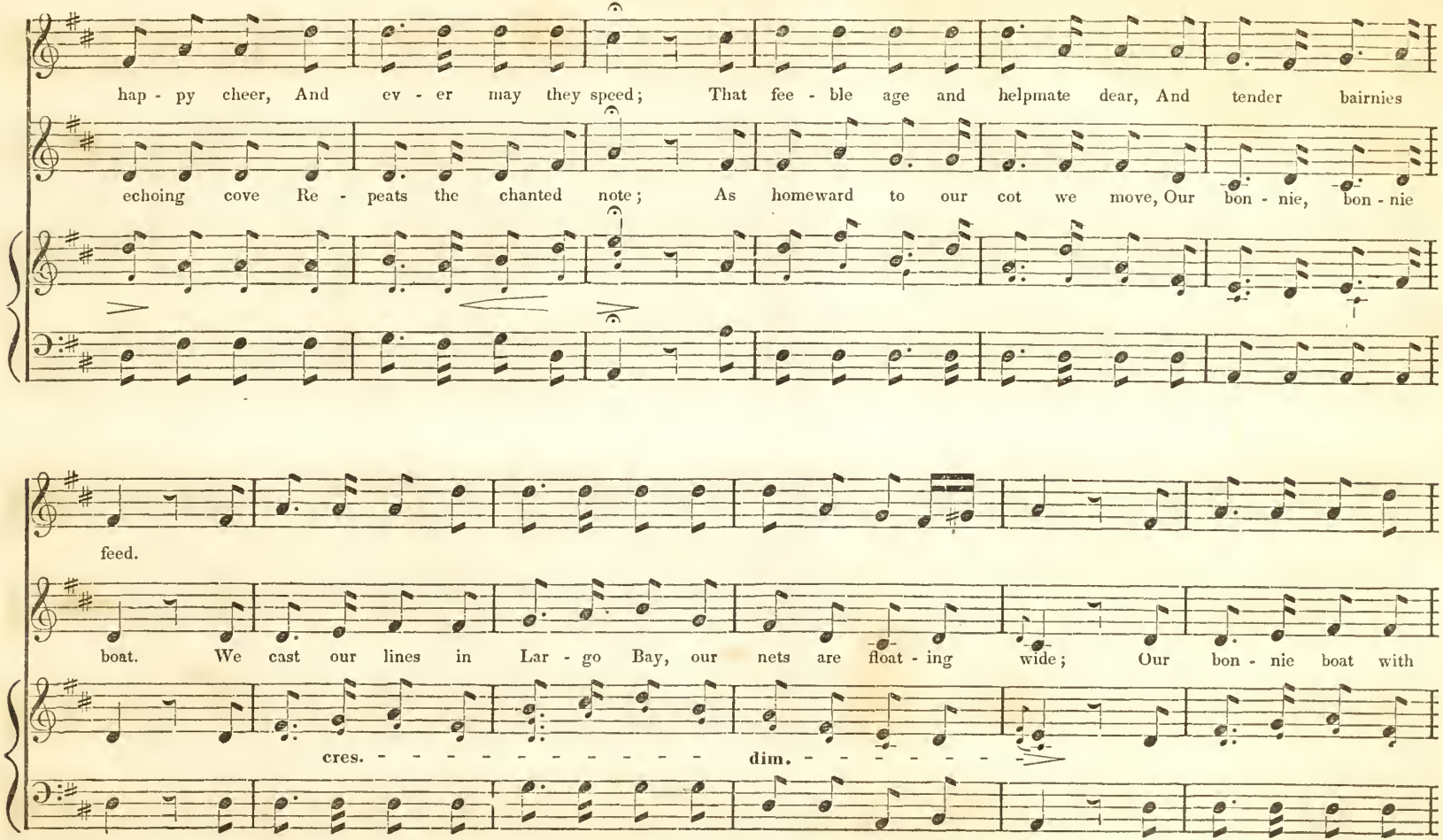



songs - of tri - umph to - - - - him sing; See the - con - qu'ring
songs of tri - umph to - - - - him sing; See the - con - qu'ring
songs of tri - umph to - - - - him sing; See the - con - qu'ring
He - - - - - ro comes, Sound - - - - the trum - pets, beat - - the drums.
He - - - - ro comes: Sound - - - - the trum - pets, beat - - - the drums.
He - - - - ro comes; Sound - - - the trum - pets, beat - - the drums.

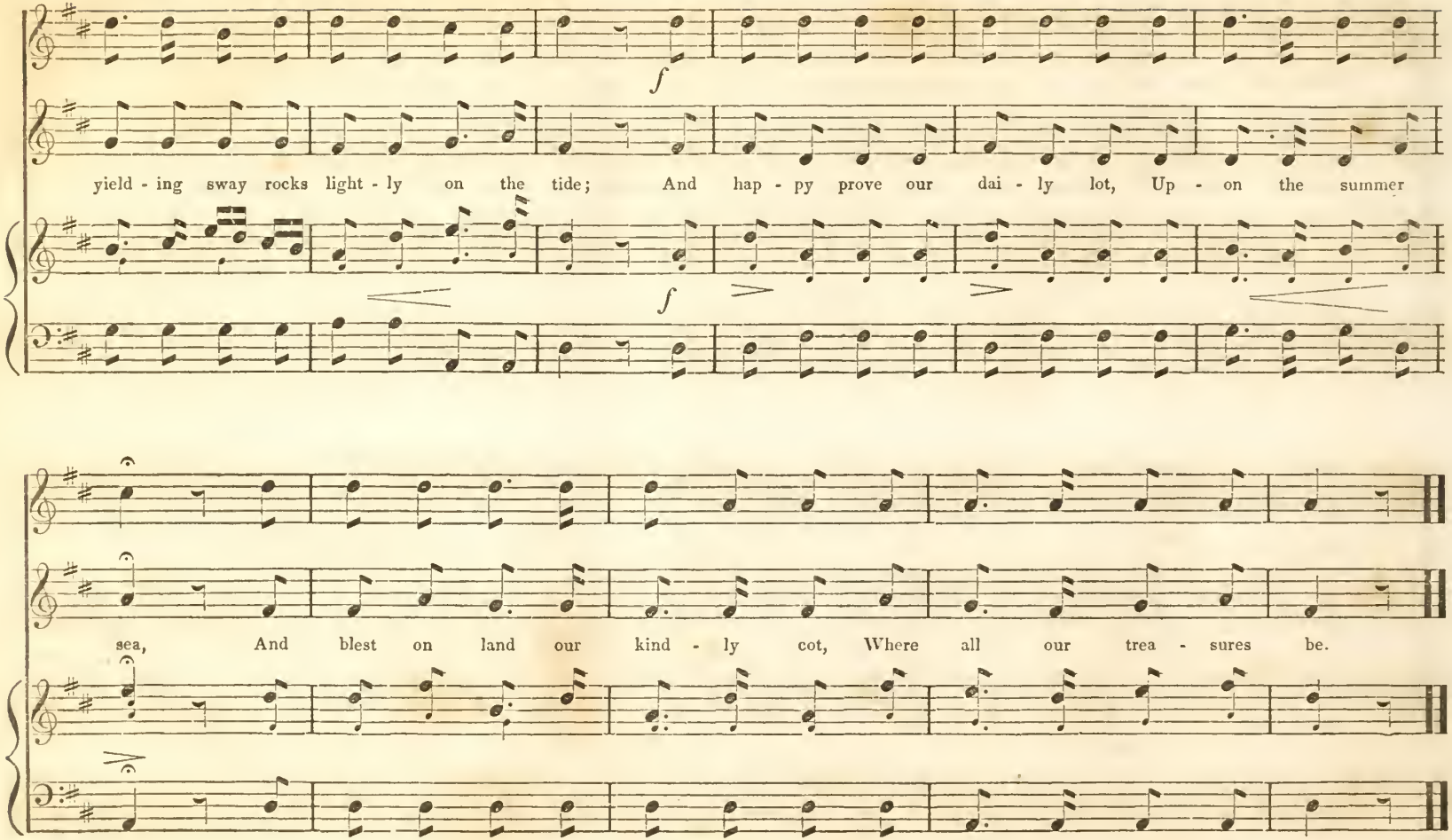
O SWIFTLY GLIDES THE BONNIE BOAT.

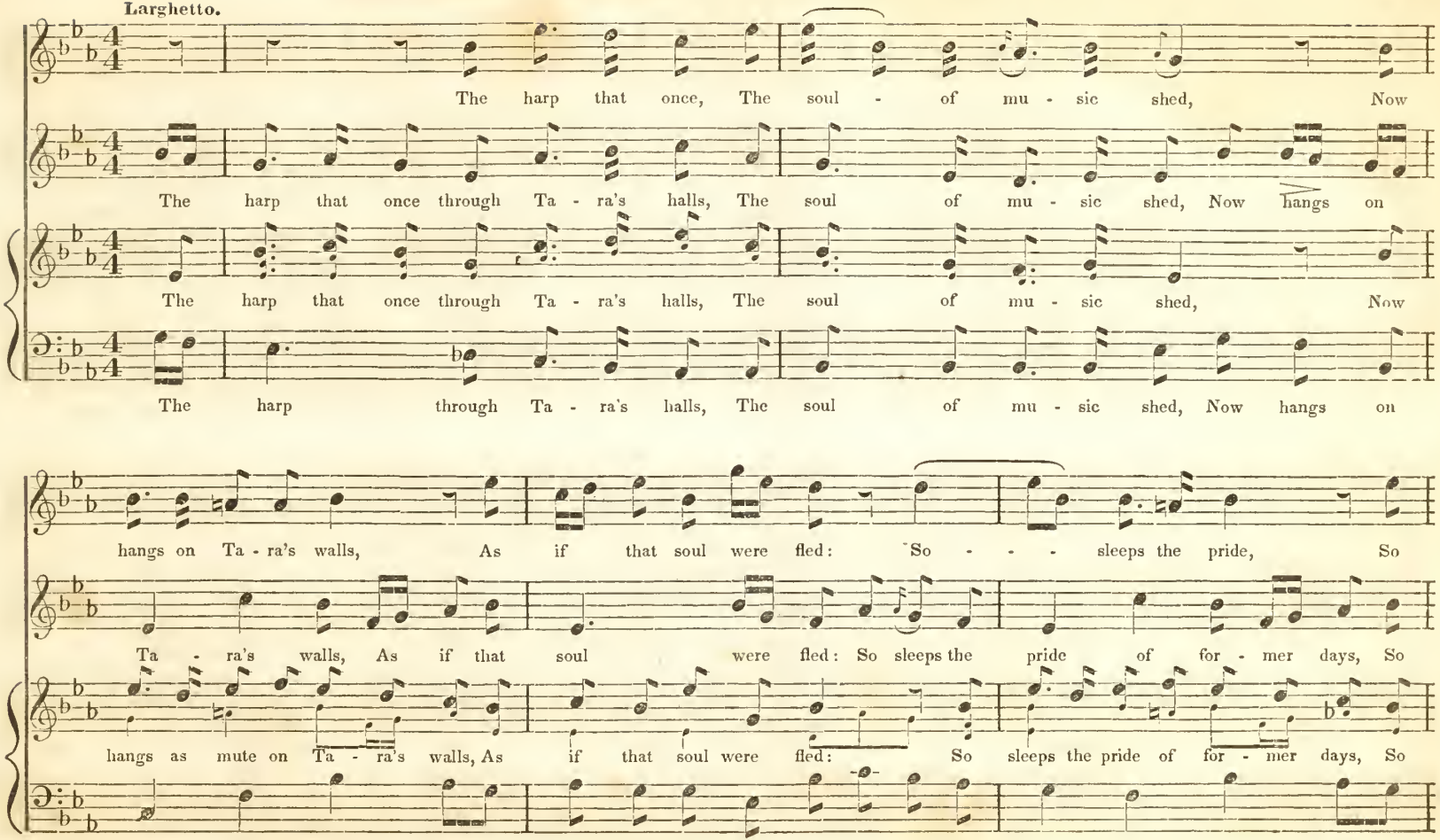
SCOTCH MELODY



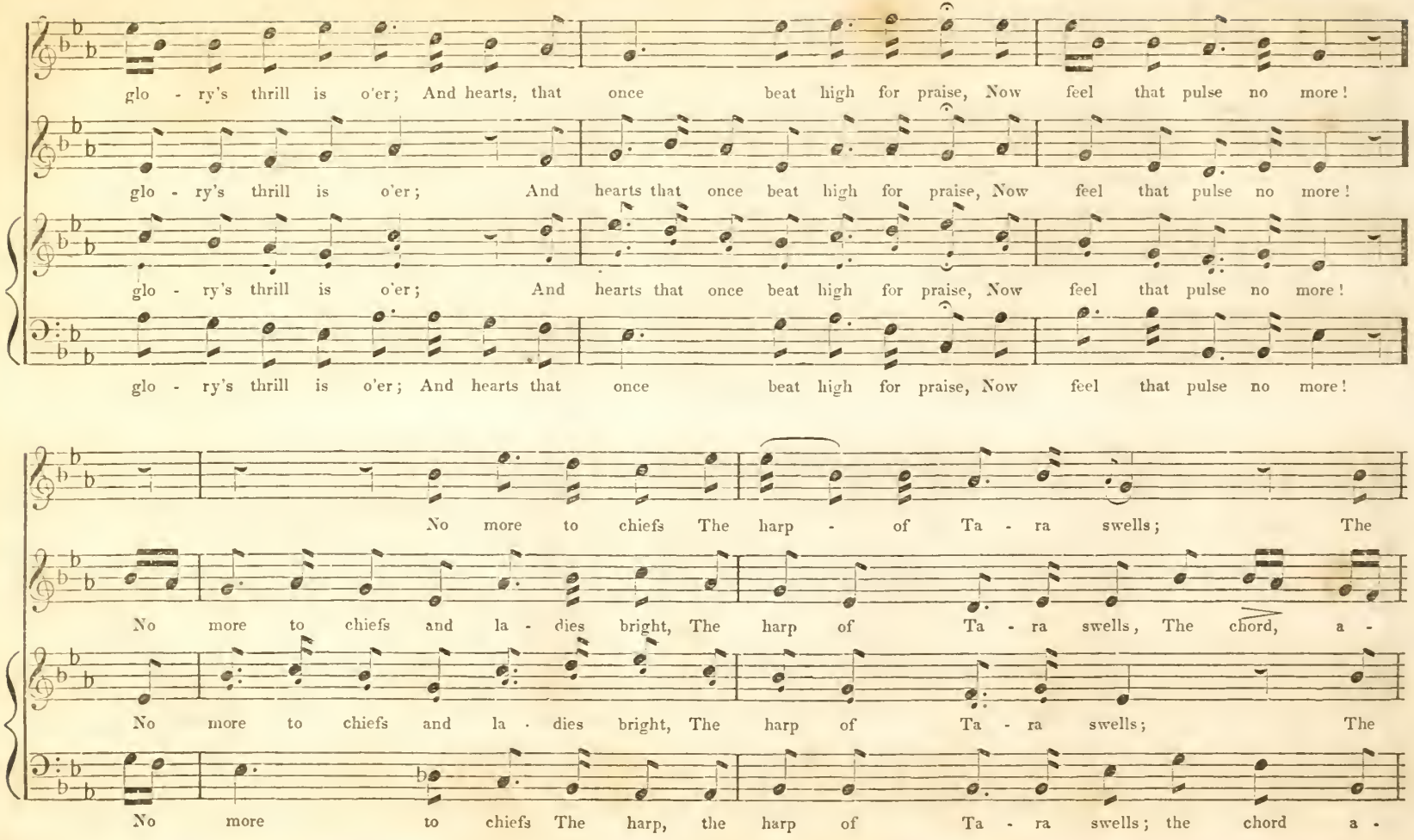

hap - py cheer, And ev - er may they speed; That fee - ble age and helpmate dear, And tender bairnies
echoing cove Re - peats the chanted note; As homeward to our cot we move, Our bon - nie, bon - nie
feed.
boat. We cast our lines in Lar - go Bay, our nets are float - ing wide; Our bon - nie boat with
cres. - - - - - - - - - - - - dim. - - - - - - -

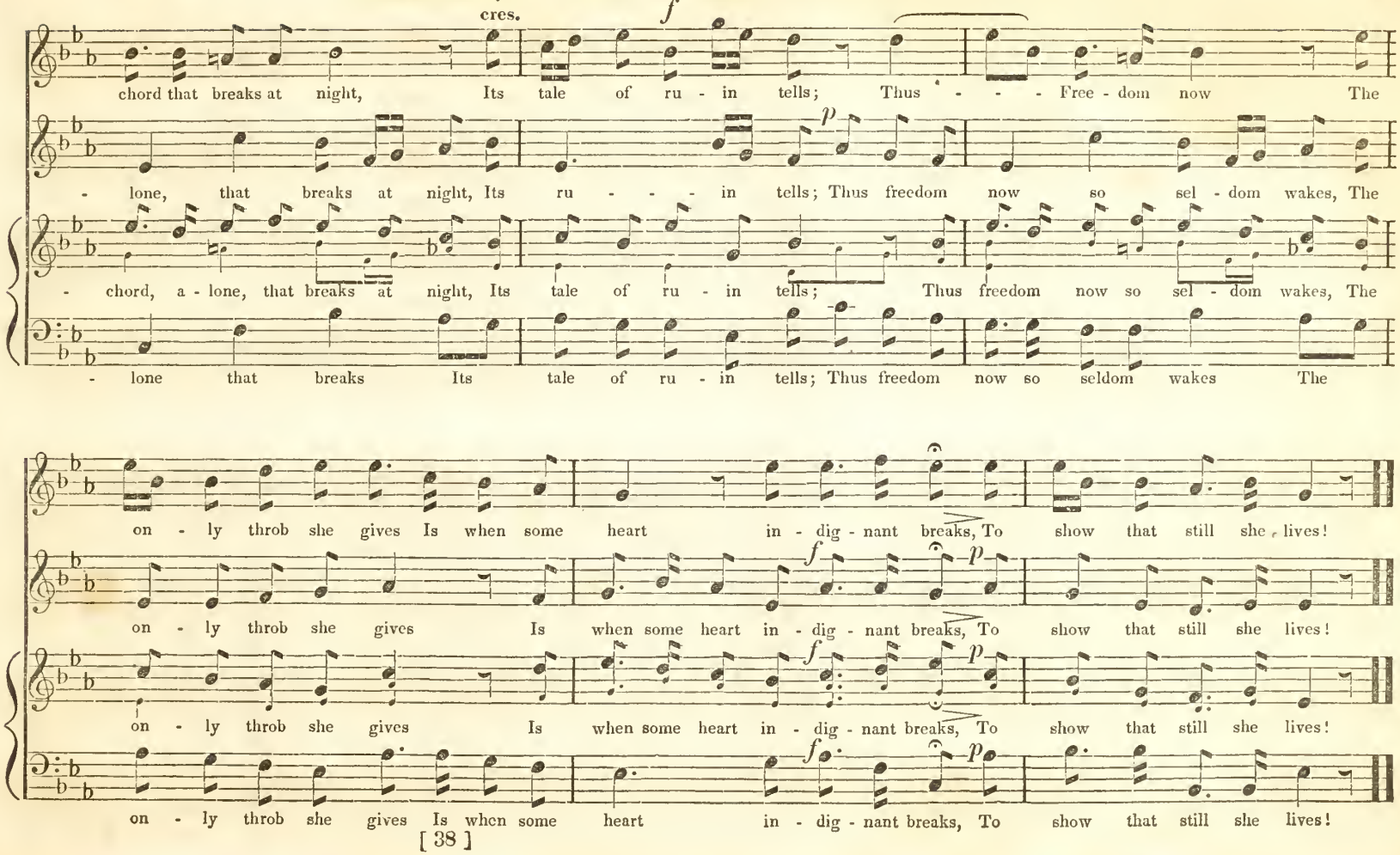
O SWIFTLY GLIDES THE BONNIE BOAT.




Larghetto.
The harp that once, The soul - of mu - sic shed, Now
The harp that once through Ta - ra's halls, The soul of mu - sic shed, Now hangs on
The harp that once through Ta - ra's halls, The soul of mu - sic shed, Now
The harp through Ta - ra's halls, The soul of mu - sic shed, Now hangs on
hangs on Ta - ra's walls, As if that soul were fled: So - - - sleeps the pride, So
Ta - ra's walls, As if that soul were fled: So sleeps the pride of for - mer days, So
hangs as mute on Ta - ra's walls, As if that soul were fled: So sleeps the pride of for - mer days, So
Ta - ra's walls, As if that soul were fled: So sleeps, so sleeps the pride, So

THE HARP, THAT ONCE THROUGH TARA'S HALLS.

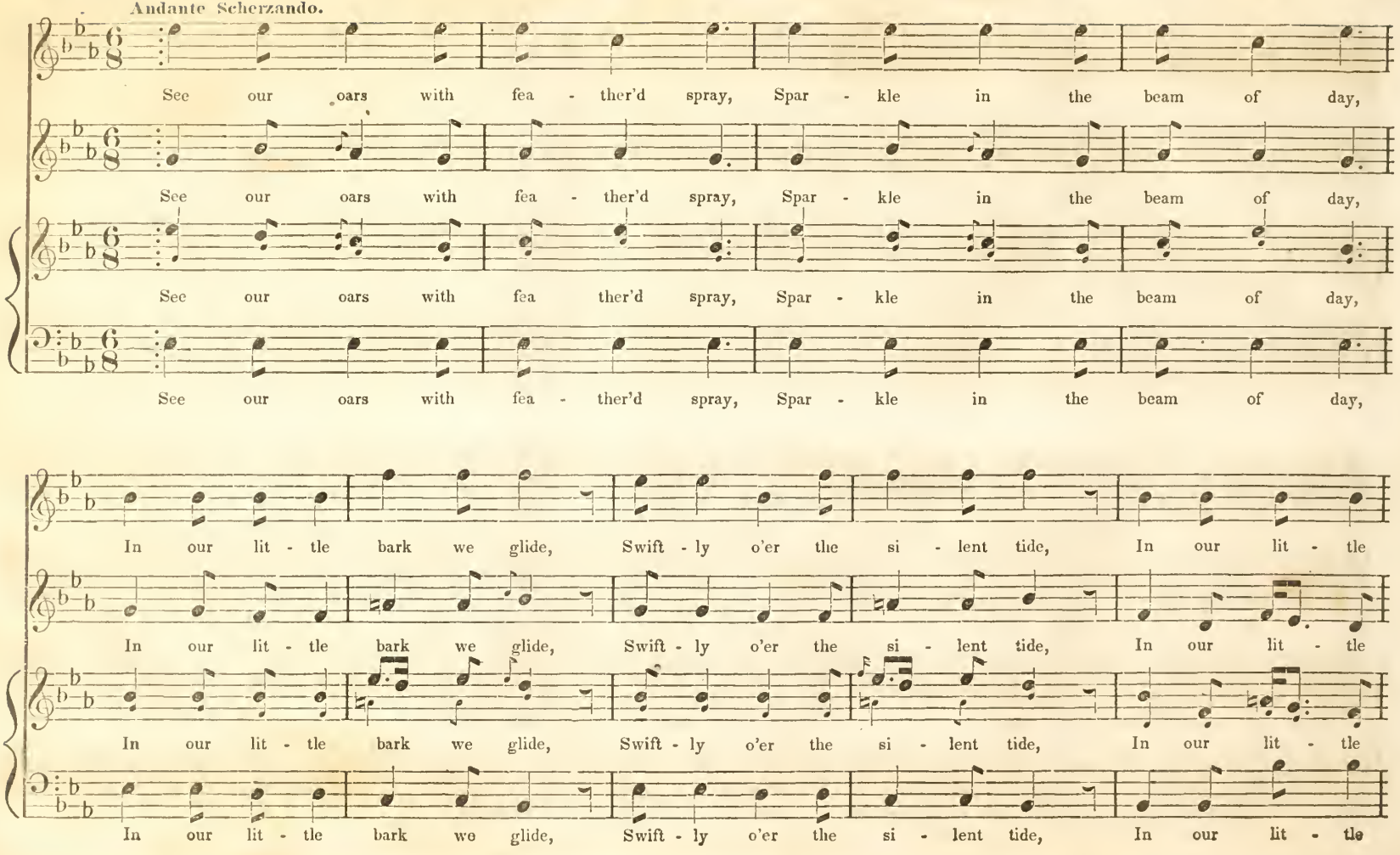


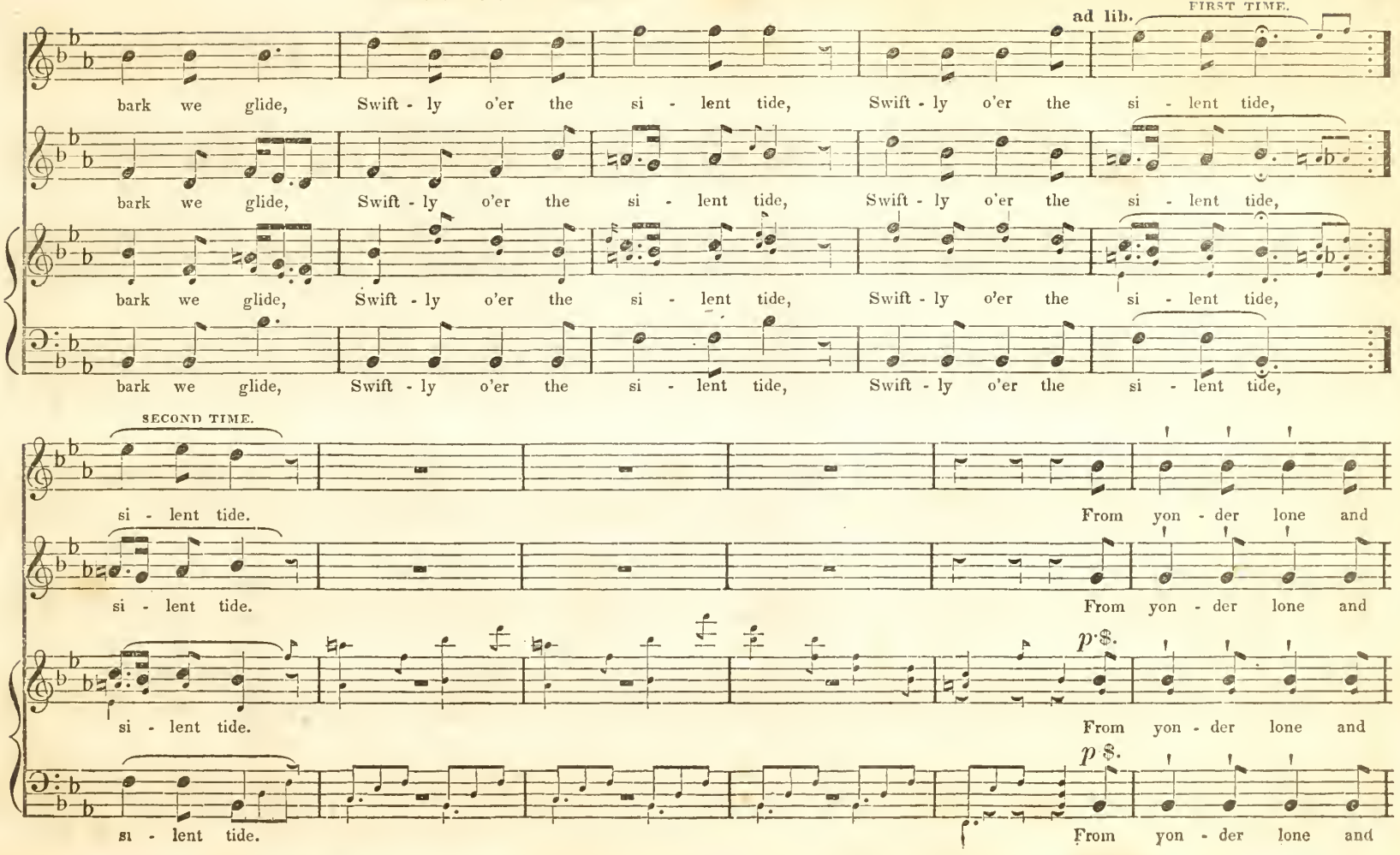

cres.
chord that breaks at night, Its tale of ru - in tells; Thus - - - Free - dom now The
- lone, that breaks at night, Its ru - - - in tells; Thus freedom now so sel - dom wakes, The
- chord, a - lone, that breaks at night, Its tale of ru - in tells; Thus freedom now so sel - dom wakes, The
- lone that breaks Its tale of ru - in tells; Thus freedom now so seldom wakes The
on - ly throb she gives Is when some heart in - dig - nant breaks, To show that still she lives!
on - ly throb she gives Is when some heart in - dig - nant breaks, To show that still she lives!
on - ly throb she gives Is when some heart in - dig - nant breaks, To show that still she lives!
on - ly throb she gives Is when some heart in - dig - nant breaks, To show that still she lives!

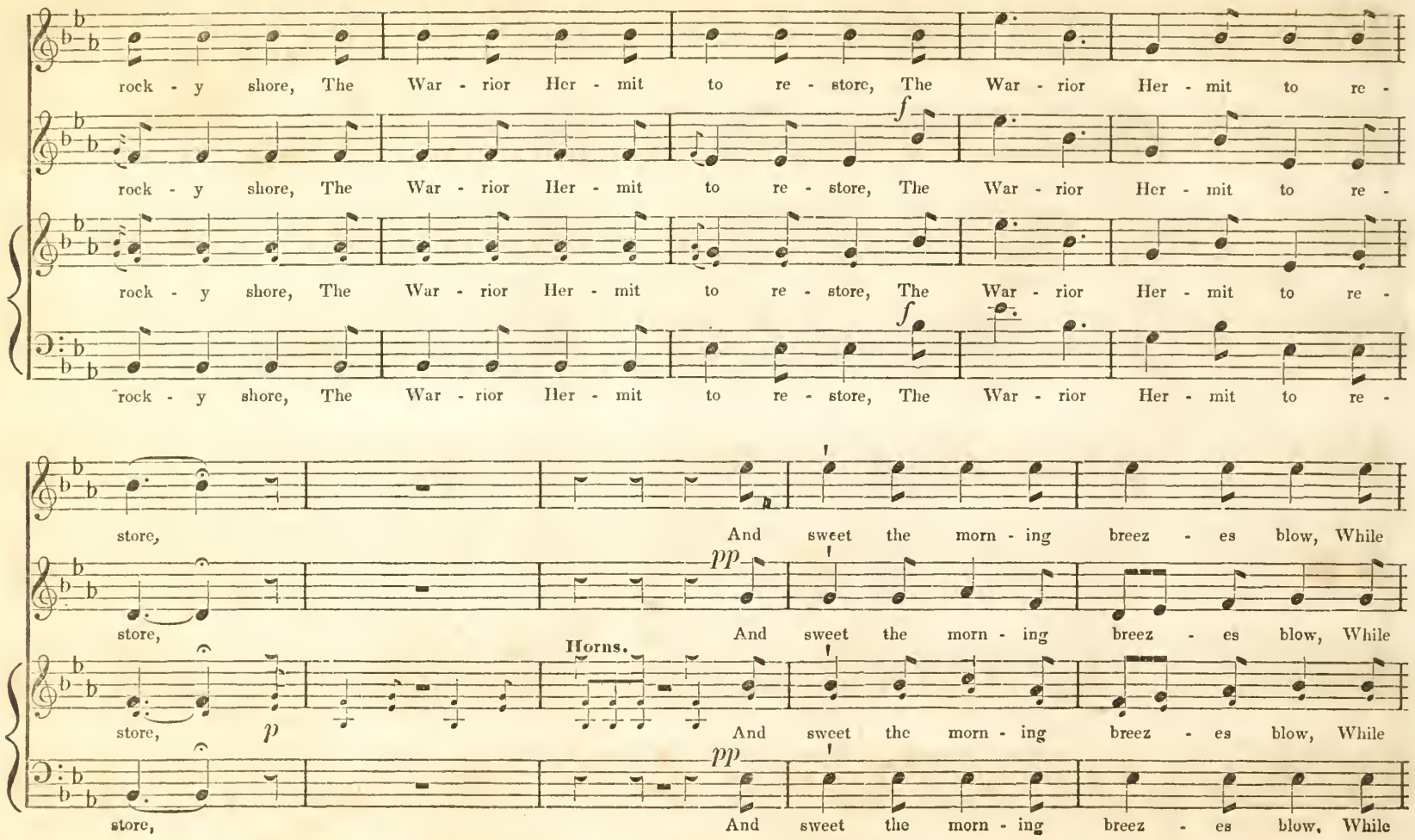
SEE OUR OARS WITH FEATHERED SPRAY.

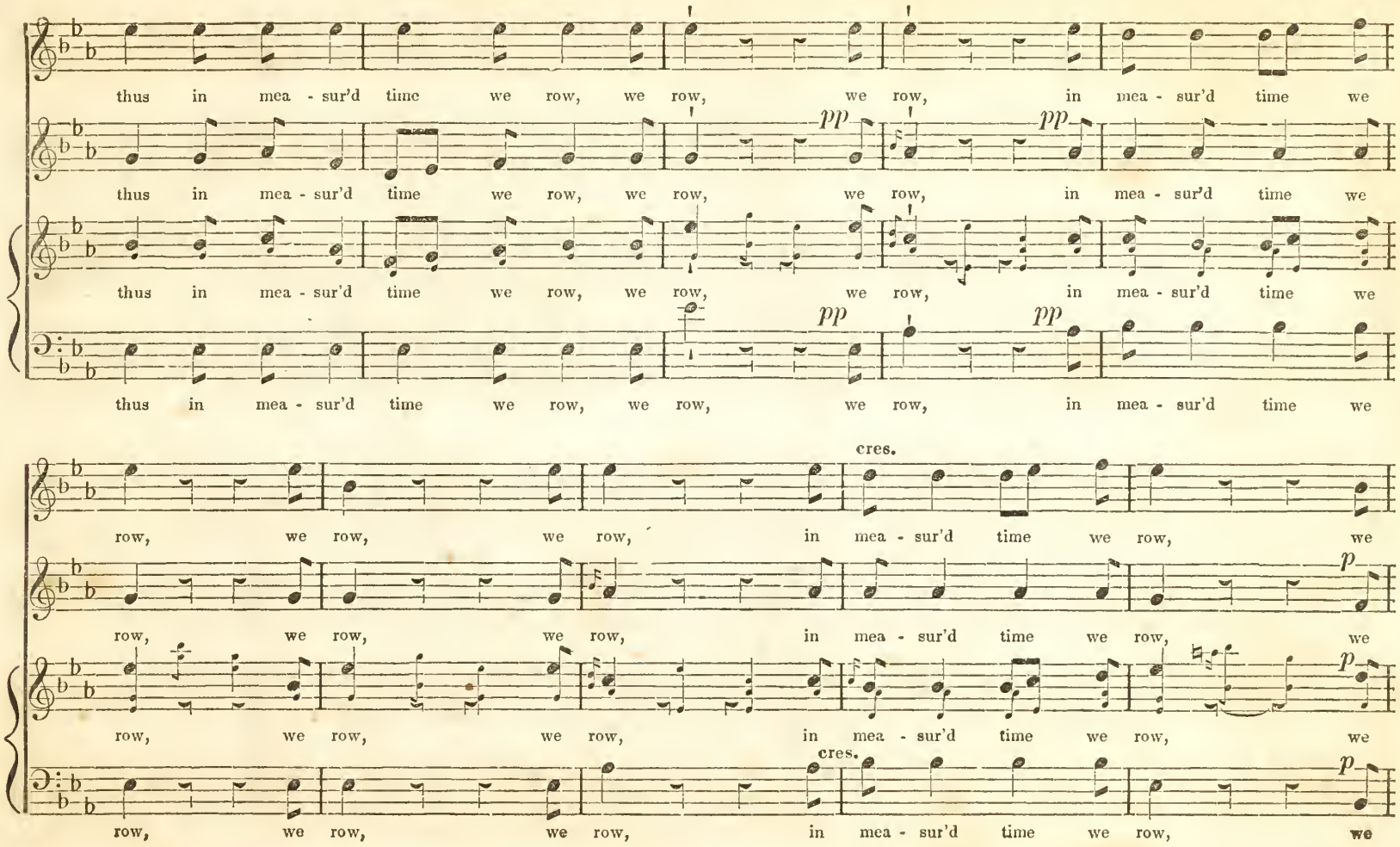
J. A. STEVENSON.

Andante Scherzando.

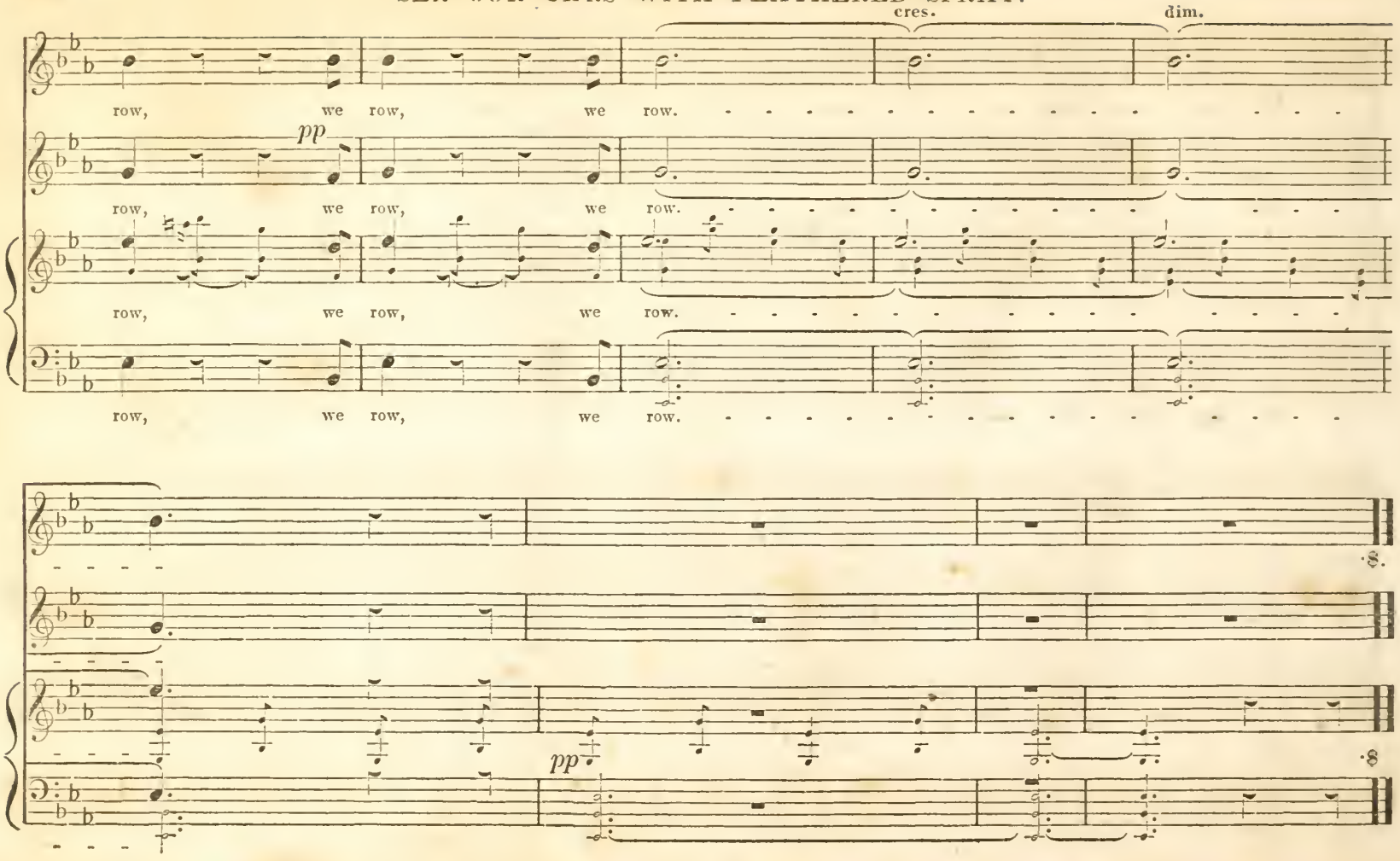


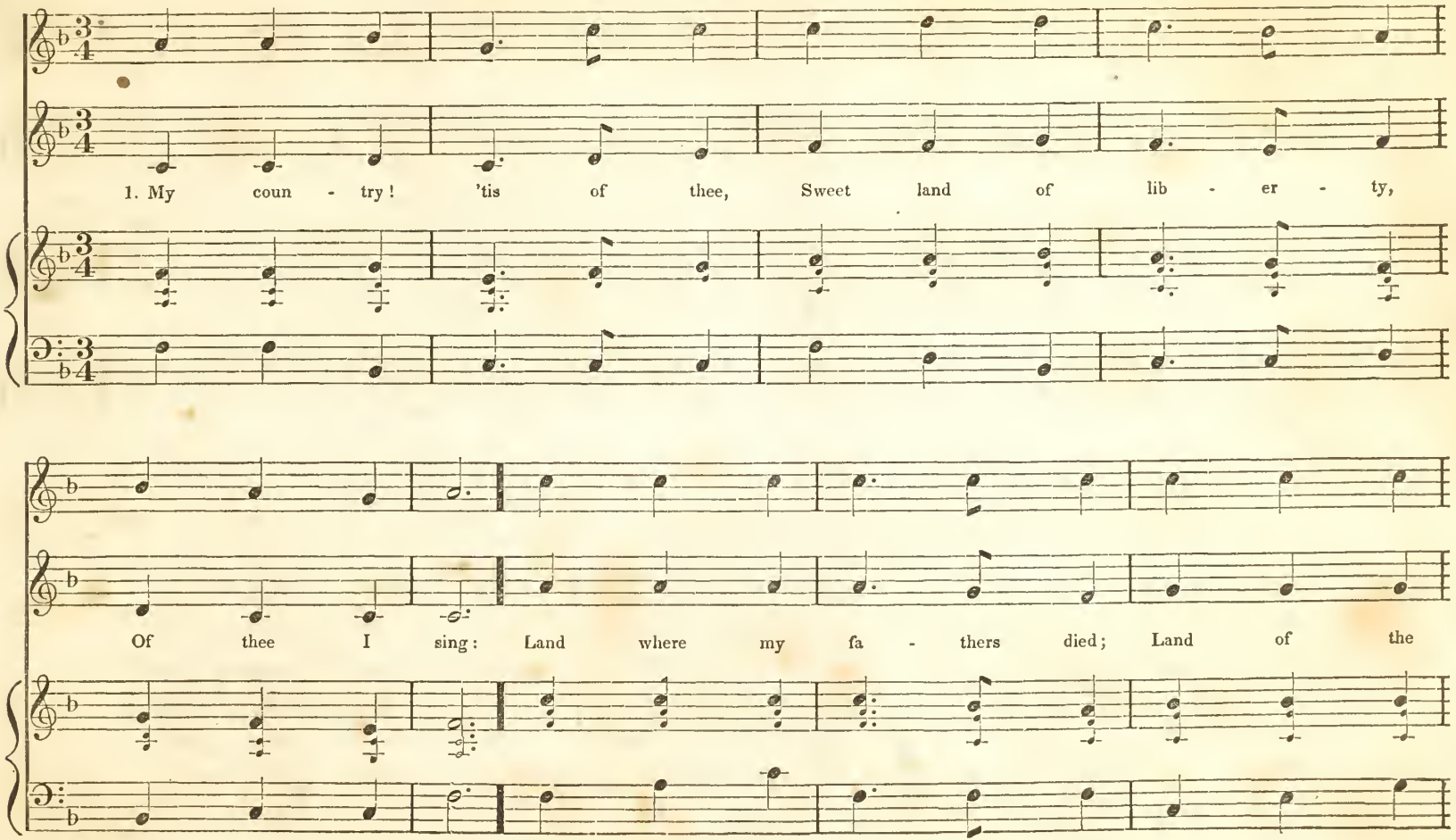

ad lib.
FIRST TIME.
bark we glide, Swift - ly o'er the si - lent tide, Swift - ly o'er the si - lent tide,
bark we glide, Swift - ly o'er the si - lent tide, Swift - ly o'er the si - lent tide,
bark we glide, Swift - ly o'er the si - lent tide, Swift - ly o'er the si - lent tide,
bark we glide, Swift - ly o'er the si - lent tide, Swift - ly o'er the si - lent tide,
SECOND TIME.
si - lent tide.
From yon - der lone and
si - lent tide.
From yon - der lone and
si - lent tide.
p.
From yon - der lone and
si - lent tide.
p.
From yon - der lone and


rock - y shore, The War - rior Her - mit to re - store, The War - rior Her - mit to re -
rock - y shore, The War - rior Her - mit to re - store, The War - rior Her - mit to re -
rock - y shore, The War - rior Her - mit to re - store, The War - rior Her - mit to re -
rock - y shore, The War - rior Her - mit to re - store, The War - rior Her - mit to re -
f
f
store, And sweet the morn - ing breez - es blow, While
store, And sweet the morn - ing breez - es blow, While
store, And sweet the morn - ing breez - es blow, While
store, And sweet the morn - ing breez - es blow, While
pp
pp
Horns.
p

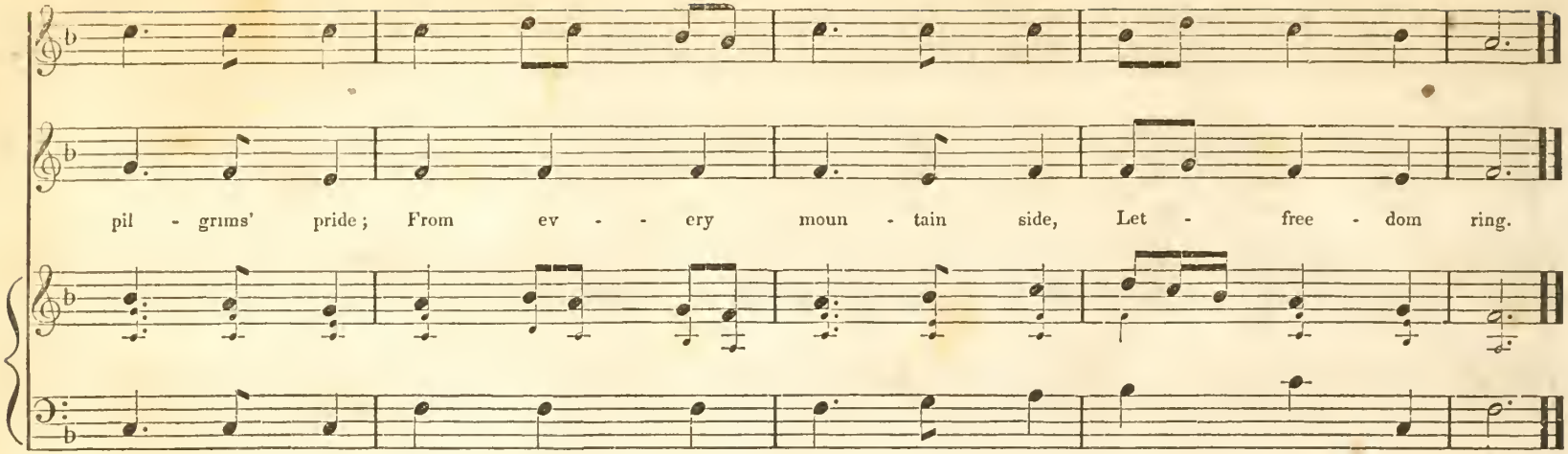

thus in mea - sur'd time we row, we row, we row, in mea - sur'd time we
pp
thus in mea - sur'd time we row, we row, we row, in mea - sur'd time we
thus in mea - sur'd time we row, we row, we row, in mea - sur'd time we
pp
thus in mea - sur'd time we row, we row, we row, in mea - sur'd time we
cres.
row, we row, we row, in mea - sur'd time we row, we
p
row, we row, we row, in mea - sur'd time we row, we
row, we row, we row, in mea - sur'd time we row, we
cres.
p
row, we row, we row, in mea - sur'd time we row, we

SEE OUR OARS WITH FEATHERED SPRAY.




1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
Of thee I sing: Land where my fa - thers died; Land of the

AMERICA



2

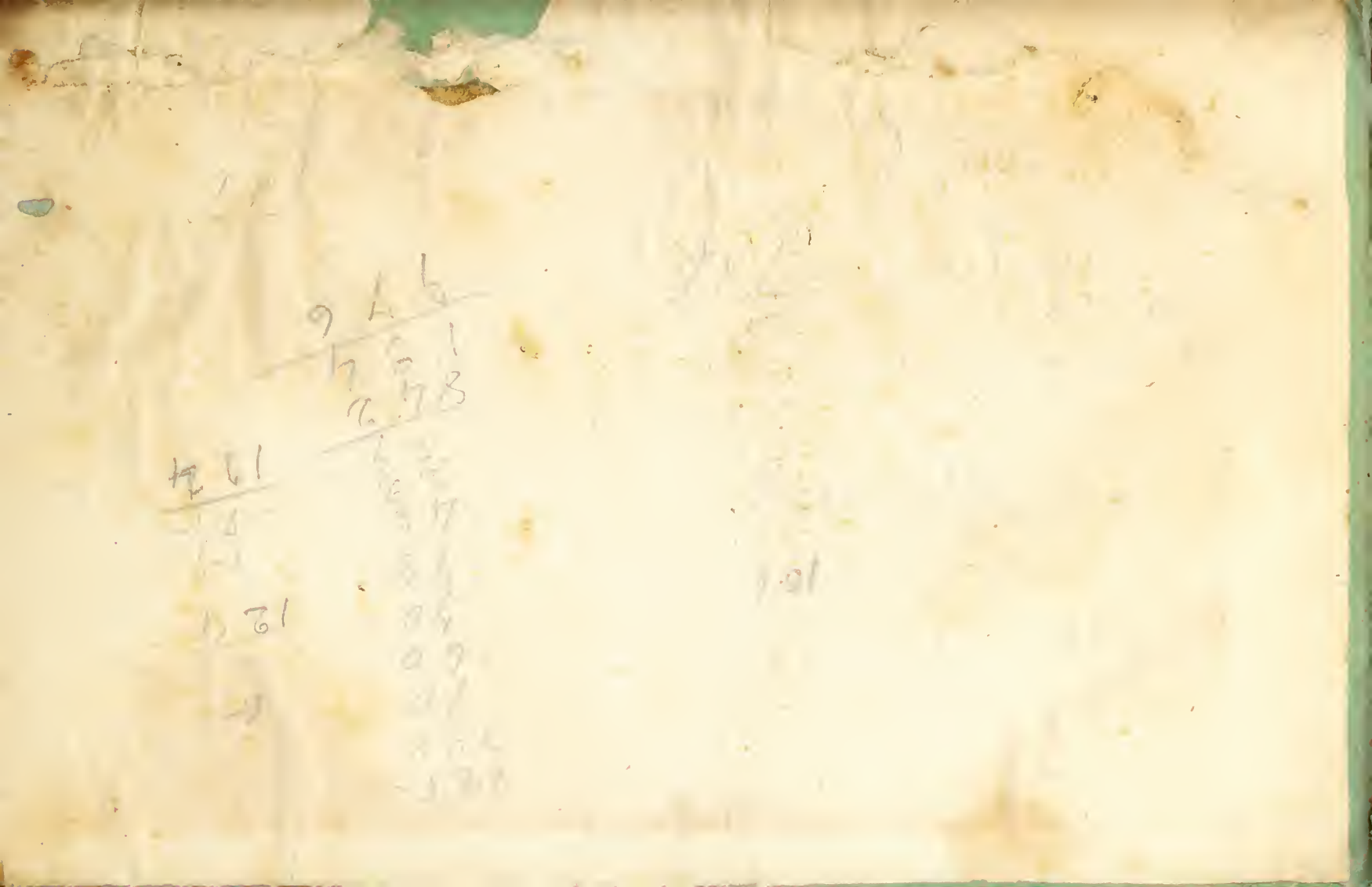
My native country! thee,
Land of the noble free,
Thy name I love:
I love thy rocks and rills,
Thy woods and templed hills
My heart with rapture thrills
Like that above.

3

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

4

Our father's God! to thee,
Author of liberty!
To thee we sing;
Long may our land be bright,
With freedom's holy light,
Protect us by thy might,
Great God, our King!



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