



CHOICE MUSIC.

IN SEVEN-CHARACTER NOTES.

-
- | | | |
|-----|--|-----------------|
| 1. | HYMN FOR THE MILLIONS, - - - | F. H. MILLER. 2 |
| 2. | AMERICA, IT IS TO THEE, - - - | GEIBEL. 3 |
| 3. | FLORABEL, - - - - - | J. C. BAKER. 2 |
| 4. | RING THE BELL, WATCHMAN, - - - | H. C. WORK. 2 |
| 5. | GIVE US WATER, COLD WATER, - - - | H. P. DANKS. 2 |
| 6. | THE OLD SCHOOLHOUSE DOWN BY THE MILL, H. P. DANKS. 2 | |
| 7. | | |
| 8. | | |
| 9. | | |
| 10. | | |
| 11. | | |
| 12. | | |
-

PHILADELPHIA:

MILLER'S BIBLE AND PUBLISHING HOUSE.

Copyright, 1877, by E. W. MILLER.

A. S. MYERS, ELECTROTYPED, PHILADELPHIA.

Dedicated to FRANCIS MURPHY, the Apostle of Temperance,

GIVE US WATER, COLD WATER.

SONG AND CHORUS.

Words by S. C. UPHAM.

Music by H. P. DANKS.

Maestoso.

ORGAN
or
PIANO.

1. Give us wa - ter, cold wa - ter, And its praise we will
2. Give us wa - ter, cold wa - ter, Fa - bled nec - tar of
3. Give us wa - ter, cold wa - ter, Bright, crys - tal and

sing, In vale and on hill - top. Shall our loud pe - ans ring. Give us wa - ter, cold
old, Drank by gods on O - lym - pus, We in sto - ry are told. Give us wa - ter, cold
clear, As it shim - mers and glist - ens In the mount - ain gla - ciers. Give us wa - ter, cold

wa - ter, As it flows from the hill, And spar - kles and dan - ces, As it runs in the rill.
 wa - ter, The E - lix - ir of life, Ev - er bub - bling and sparkling, Free from tur - moi and strife.
 wa - ter, Ban - ish ale, wine and gin, In each drop lurks a de - mon, Curs - ed bev - rage of sin.

CHORUS.

Give us wa - ter, cold wa - ter, And its praise we will sing, In

vule and on hill - top, Shall our loud pe - ans ring.

Give us water, etc.

A NEW MUSICAL ERA!!

ALL CAN LEARN TO SING.

SEVEN-SYLLABLE CHARACTER-NOTE SINGING,

UPON A NEW, NATURAL AND EASY SYSTEM.

THE QUICKEST AND MOST DESIRABLE METHOD KNOWN.

To those who are partial to the round-note system, and are opposed to *character notes*, we would say, that most authors and writers on music agree that, while learning to sing the scale, or a tune, we are aided very much in using certain names,—a name for each of the seven primary sounds. In the figure or form of the seven character notes, the student learns to read the seven syllables—Doe, Ray, Mee, etc.; and thus he obtains a practical knowledge of the seven primary sounds, without being perplexed with the necessity of counting the five lines and four spaces of the staff, to know whether the note is Doe, Ray, or Faw—as in the case of the round notes. Now this fact is settled, that the *quickest* way in which this name can be communicated to the mind, is the best and most certain way to enable the singer to produce this proper sound; and all must admit that the name is quicker known by seeing a *shape* than by calculating lines and spaces of the staff. As seven different *syllables* or names are used for the purpose of attaining the seven different *sounds* in the octave with greater facility, so seven different *figures*, or forms, are used for the purpose of obtaining the names *immediately* and with perfect certainty. Thus the name, *shape*, *sound*, *time*, and *relative pitch* of any note are perfectly associated by the *figured symbol*.

On the principles of philosophy and logic, the character-note system is decidedly preferable to the round-note system. With round notes, the name of every note in the scale or tune has to be obtained by counting the lines and spaces of the staff, and this in the seven different locations of the scale upon the staff, which many cannot do rapidly enough to give the music its proper movement. With character notes, the name is *instantly* known by the figure or form of the note.

The philosophy of getting the sound represented by notes in vocal music is as follows: By practice, the name and sound of the notes become intimately associated; the instant the name of the note is conveyed to the mind, the ear anticipates the sound; anticipation produces desire; desire, will; will, intent; intent, effort; effort brings into action the vocal organs, which produce the sound. In the former way, all this has to be got by counting five lines and four spaces; in the latter, by the *shape* of the note. With a glance of the eye, the *shape* is seen, and name ascertained; instantly all the other faculties act, and we hear the sound. It is then perfectly *logical* that, if we can, by the use of one organ, *sight*, convey to the mind that which brings all the faculties and organs instantly into action which produce sound in vocal music, it is far better than that system by which, after *seeing*, we have to go through the labor of *calculation* to bring them into action. Every music teacher knows how difficult it is for his pupils to sing the round notes. They cannot count the lines and spaces to get the names of the notes, and keep the time, all at once; and many give up in despair; but give them the *character notes*, by which they can know the name of the notes by their shape, and they learn *rapidly*. Having no trouble to get the names, they give more attention to the time, emphasis, accent, etc., etc. The round notes teach nothing which is not taught by the use of seven-shaped notes. But the shaped notes do teach what the round notes do not.

) Another *very important point* is, that in singing by the round-note system the singer is without confidence, for as note after note is sounded there is a constant dread of making blunders; the labor of *counting lines and spaces*, be it done ever so quickly, produces a continual fear in the mind of being wrong. This is entirely overcome by our Natural System, and the singer released from the difficulties just named, experiences delight in vocal music, which is thus rendered as free as that of a bird.

We know that, while our work accommodates the masses or the millions by the *character notes*, and our Natural System of Music, it is none the less suited to the scientific and profound. Those who choose can sing by calculation, regardless of the shapes—the flats and sharps being used precisely as in the round-note books, so it will equally suit the instrumental performers. In conclusion, we would say, every effort should be made to simplify and make the cultivation of this *heavenly science* easy, so that all may learn to sing, for Sacred Music especially has a natural tendency to elevate and refine the mind. As nothing so ravishes and transports the soul as the sweet strains of music produced by human art, what may we not expect will be its ecstasy when, in Heaven, it will be brought under the influence of the "WHOLE POWER OF CELESTIAL HARMONY?"