



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,
PROFESSORS IN THE BOSTON ACADEMY OF MUSIC.

FOURTH EDITION.

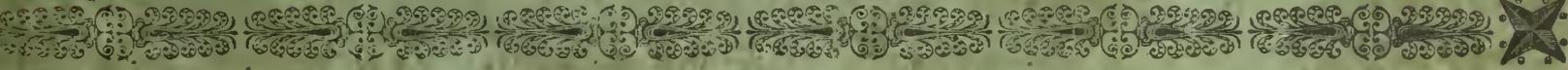
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BOSTON:
J. H. WILKINS & R. B. CARTER.
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P R E F A C E .

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.

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
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. *See* that it lies at the very foundation of correct performance. If this is
 perie. ceal subsequent instruction will be, comparatively, of little value. In the
 neglig exercises the teacher should first give the example by making the proper
 follow; repeating at the same time those words which describe the motions, as down-
 and beat, upward beat; or down, left, right, up; or one, two, three, &c. and after-
 wards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuit-
 ous 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 *father* or in *far*) 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, O 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 ρ 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: $\rho\cdot$

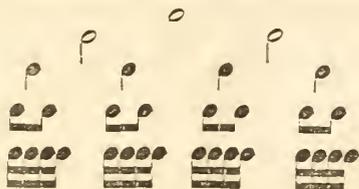
NOTE. Doting a note adds one half to its length.

§ 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 ρ and is called an eighth 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 ρ 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) ρ 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, ρ ρ ρ or ρ ρ ρ and they are called triplets. Exercise on triplets.

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 ρ ? (writing the note on the board.)
 What kinds of a note is this ρ ?
 this ρ ? (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 ρ or ρ 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:

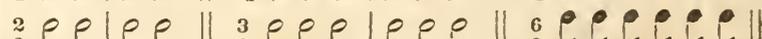


§ 34. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

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.

Four musical staves illustrating rhythmic patterns. The first staff is in 4/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note. The second staff is in 4/2 time and shows a sequence of half notes, followed by a whole note. The third staff is in 3/4 time and shows a sequence of quarter notes, followed by a half note. The fourth staff is in 2/4 time and shows a sequence of quarter notes, followed by a half note. The fifth staff is in 2/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note. The sixth staff is in 2/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note.

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

Four musical staves illustrating different note values within the same measure. The first staff is in 4/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note. The second staff is in 4/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note. The third staff is in 4/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note. The fourth staff is in 4/4 time and shows a sequence of quarter notes, followed by a half note, and then a whole note.

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.

Four musical staves illustrating quarter rests. The first staff is in 4/4 time and shows a sequence of quarter notes, followed by a quarter rest, and then a quarter note. The second staff is in 4/4 time and shows a sequence of quarter notes, followed by a quarter rest, and then a quarter note. The third staff is in 3/4 time and shows a sequence of quarter notes, followed by a quarter rest, and then a quarter note. The fourth staff is in 3/4 time and shows a sequence of quarter notes, followed by a quarter rest, and then a quarter note.

EIGHTH RESTS.

Two musical staves illustrating eighth rests. The first staff is in 2/4 time and shows a sequence of eighth notes, followed by an eighth rest, and then an eighth note. The second staff is in 4/4 time and shows a sequence of eighth notes, followed by an eighth rest, and then an eighth note.

§ 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.

VIII ELEMENTS OF VOCAL MUSIC.

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.

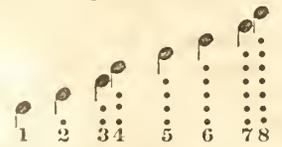
PART II. MELODY.

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 syllable 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.

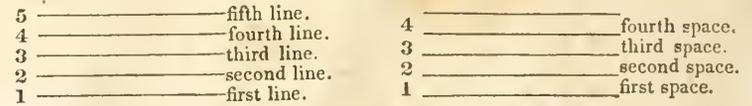
The teacher should now point to the different notes written on the board and ask: Which sound of the scale is that? &c.

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.



§ 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.



§ 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.



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.

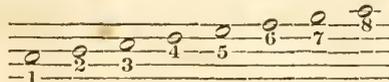
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

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.

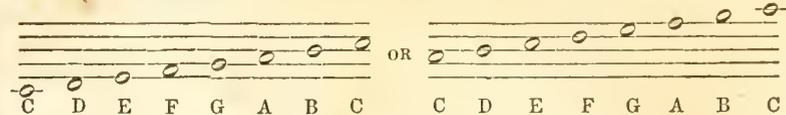


Practise as before.

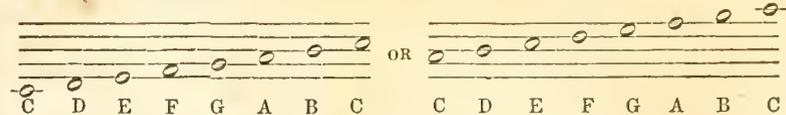
§ 56. The sounds of the scale are also named from the first seven letters of the alphabet, viz: *A, B, C, D, E, F, and G.*

[B]

EXAMPLE I.



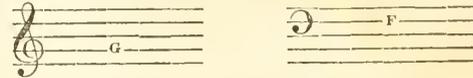
EXAMPLE II.



§ 57. When the scale is written as in the first example above, a character called the *Treble Clef* 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*? *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.

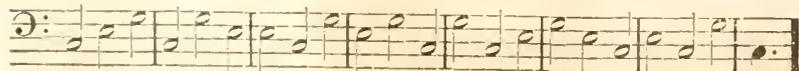
§ 61. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 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.



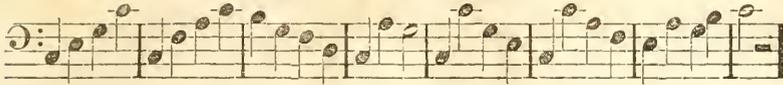
§ 69. TWO. One or three will either of them guide to two.

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.

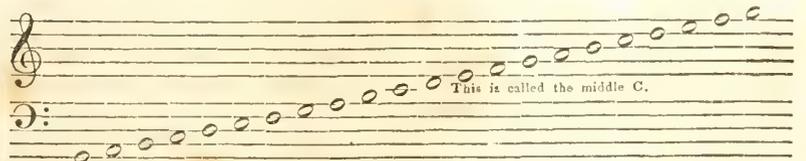
When we sing higher than the scale, what do we consider Eight?

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

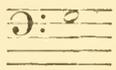
§ 74. The human voice is naturally divided into four classes, viz. lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

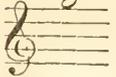
The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

EXAMPLE.



Tenor from  to * or 

Alto from  to 

Treble 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.

Tenor.  Treble 

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?

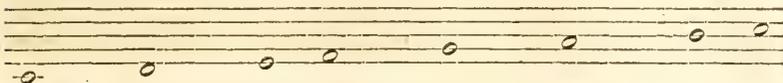
CHAPTER X.

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.

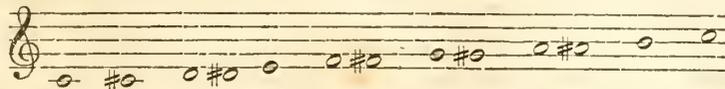


§ 79. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 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.

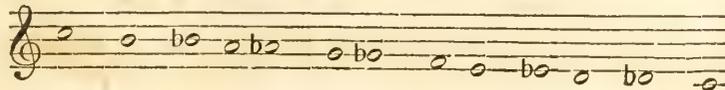
§ 81. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

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 b, 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, (Bb,) 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 Bb.

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 Bb.

KEY OF A b; FOURTH TRANSPOSITION BY FLATS.

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

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

§ 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.

[c]

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 Bb in the F scale? *Ans.* Four.

§ 123. Bb 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 Bb? 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.

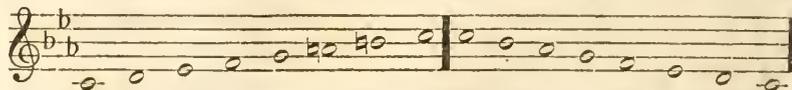
§ 132. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 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 b 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 b Major; and E b 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 Eb 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 Eb 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 interval 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.

After notes. Appogiatures.

Written.  &c.

Performed. 

§ 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.

Written. Performed.



§ 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.

A		B		C	
DIRECT COMMON CHORD.		FIRST INVERSION.		SECOND INVERSION.	
Major.	Minor.	Major.	Minor.	Major.	Minor.
		6	6	$\frac{6}{4}$	$\frac{6}{4}$

§ 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 $\frac{6}{3}$. 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 $\frac{6}{2}$. Example G

D	E	F	G
Chord of the Seventh Direct.	First inversion.	Second inversion.	Third inversion.
7	$\frac{6}{5}$	$\frac{4}{3}$	$\frac{4}{2}$ 6

§ 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."
- "Catal's Treatise on Harmony."
- "Porter's Musical Cyclopdia."
- "Calleott'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.



§ 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 \langle .

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

§ 180. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked $\langle \rangle$.

§ 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 *ff.* (*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 :



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, fullness, 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 instructor, 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.

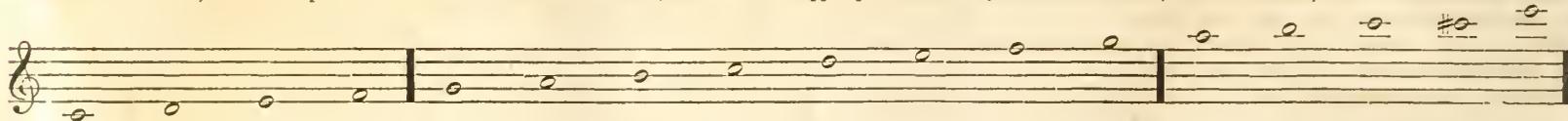
Chest sounds, or Voce di petto.

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.

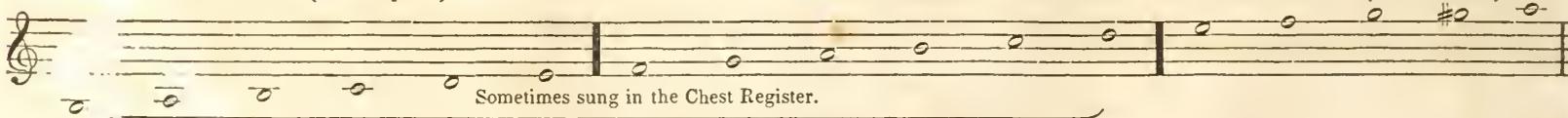
Chest sounds. (Voce di petto.)

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.)

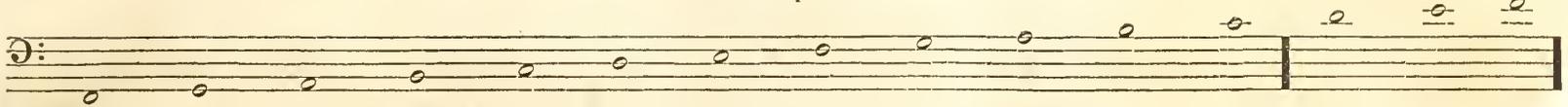


* Many Tenor voices sing in the first Register to this note, and to several half tones above it, employ a *mixed* voice, partaking somewhat of the quality of the chest and head tones combined. This kind of voice is very useful as an aid in passing imperceptibly to the head tones.

BASE OR BARITONE.

Voce di petto.

Medium.



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*.

Two musical staves with a treble clef and a common time signature. The first staff contains a sequence of notes with labels 'P' and 'M' below them, indicating the register used for each note. The notes are: G4 (P), A4 (M), B4 (P), C5 (M), D5 (P), E5 (P), F5 (M), G5 (M), A5 (M), B5 (M), C6 (M), D6 (M), E6 (M), F6 (M), G6 (M). The second staff contains a similar sequence of notes with labels 'P' and 'M' below them: G4 (P), A4 (P), B4 (M), C5 (M), D5 (M), E5 (M), F5 (M), G5 (M), A5 (M), B5 (M), C6 (M), D6 (M), E6 (M), F6 (M), G6 (M).

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 musical notation consists of two staves. The upper staff is in treble clef and contains a scale of notes from C4 to G5. Each note is marked with a diamond-shaped swell symbol above it and a comma below it. The lower staff is in bass clef and contains a scale of notes from C3 to G4. Each note is marked with a diamond-shaped swell symbol above it. The notes in both staves are half notes.



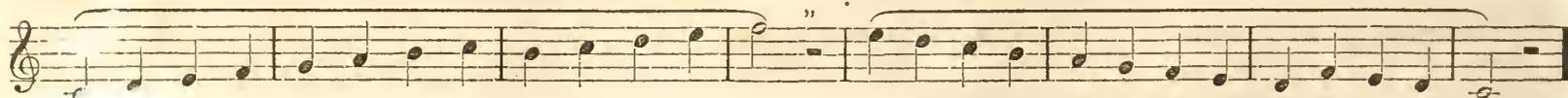
The above scale is for Soprano voices. To render it suitable for Contralto and Base voices, it should be transposed a third or *fourth* lower.

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.

Example.

Andante.

Sung thus.

THE GROUPELLE 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.

APPENDIX.
FOR THE ACQUIREMENT OF THE SHAKE.

ACCOMPANIMENT.

[v]

This musical score is arranged in a system of ten staves. The top staff is a single treble clef line. The second staff is also a single treble clef line, with the word 'ACCOMPANIMENT.' written below it. The third and fourth staves are grouped by a brace on the left and represent a grand staff with a treble clef on top and a bass clef on the bottom. The fifth and sixth staves are another grand staff, also with a brace on the left. The seventh and eighth staves are a third grand staff with a brace on the left. The ninth and tenth staves are a final grand staff with a brace on the left. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together in groups. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.

This page contains a musical score for Appendix page XXXIV. The score is organized into four systems, each consisting of two staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The fourth system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, chords, and melodic lines. The page number XXXIV is located in the top left corner, and the title APPENDIX. is located in the top center.

FOR INTRODUCING THE SHAKE.

The musical score is arranged in two systems, each with four staves. The top staff of each system is a vocal line in treble clef with a key signature of one flat (B-flat). It contains a melodic line with trills marked 'tr' above the notes. The second staff is a vocal line in treble clef with a key signature of one flat, labeled 'Sung thus.' above the first measure. It features a complex rhythmic pattern of sixteenth notes. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one flat. The piano part consists of chords and moving lines in both hands. The score is divided into measures by vertical bar lines.

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

The image displays a musical score for eight exercises, numbered 2 through 8, and an accompaniment. Each exercise is written on a single treble clef staff with a key signature of one flat (B-flat). Exercise 2 features a double bar line with a fermata over the final note. Exercises 3 through 8 also include double bar lines with fermatas. The exercises consist of short, rapid passages of eighth and sixteenth notes, often with slurs and accents. The accompaniment is written on a grand staff (treble and bass clefs) and consists of simple, rhythmic accompaniment for the exercises.

2

3

4

5

6

7

8

ACCOMPANIMENT.

This page of musical notation consists of ten staves. The first seven staves are filled with complex, multi-measure passages, likely for a right hand, featuring many beamed notes and accidentals. The eighth staff contains a simpler, single-note passage, possibly for a left hand. The ninth and tenth staves are also single-note passages, continuing the simpler texture. The notation is dense and detailed, with many accidentals and beamed notes throughout the first seven staves.

This page contains ten staves of musical notation, numbered 10 through 16, and a grand staff at the bottom. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth-note patterns, often grouped in pairs or fours, with some measures containing sixteenth-note runs. Staves 10, 11, 12, and 13 feature diamond-shaped ornaments under certain notes. Staves 14 and 15 include a key signature change to two flats (B-flat and E-flat). The grand staff at the bottom consists of a treble and bass clef joined by a brace, with a key signature of one flat. The notation is dense and rhythmic, typical of a technical exercise or a specific style of early keyboard music.

This page of musical notation, titled "APPENDIX XXXIX", consists of ten staves. The first seven staves feature complex rhythmic patterns, primarily using eighth and sixteenth notes, often beamed together in groups. These patterns are interspersed with rests and various accidentals, including sharps (#) and flats (b). The eighth and ninth staves show simpler rhythmic patterns, often using quarter notes and eighth notes, with some flats. The tenth staff contains a single melodic line, likely a bass line, consisting of a series of quarter notes.

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John P. W. Lauffman
THE ODEON:

A COLLECTION OF SECULAR MELODIES.

INVITATION TO THE SINGING SCHOOL.

FROM THE GERMAN.

Moderato.

TENOR. 

ALTO. 
Why stand ye round the threshold, Ye timid ones? draw near; Sweet

TREBLE. 

BASE. 

INVITATION TO THE SINGING SCHOOL.

The musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom two staves. The lyrics are written below the second staff.

words and joy ous mu - sic U - nite in con - cord here, U - nite in con - cord here.

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.

3

Andantino.

4th Verse.

4th Verse.



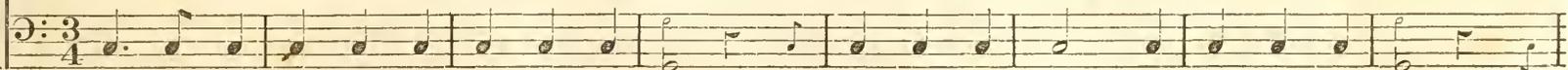
1. Bird of the greenwood! Oh, why art thou here? Leaves dance not o'er thee, Flowers bloom not near;



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



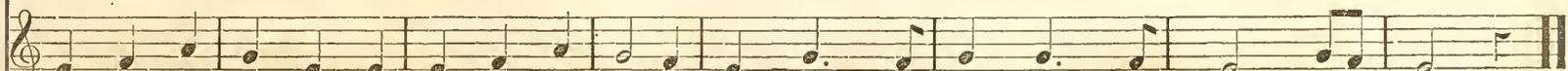
3. Or art thou seek-ing Some bright-er land, Where by the south wind Vine leaves are fann'd!



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.

Allegretto.

f *mp* *p*
f *mp* *p*

f Now the bright morning star, day's har - binger; Comes dancing from the east, and brings with her, The

This system contains the first four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The tempo is marked 'Allegretto' and the time signature is 4/4. Dynamics include *f*, *mp*, and *p*. The lyrics are: 'Now the bright morning star, day's har - binger; Comes dancing from the east, and brings with her, The'

f *mp* *p*

f *mp* *p*

flow'ry May, the flow'ry May, who from her green lap throws The yel - low cowslip and the pale primrose: -

This system contains the next four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. Dynamics include *f*, *mp*, and *p*. The lyrics are: 'flow'ry May, the flow'ry May, who from her green lap throws The yel - low cowslip and the pale primrose: -'

MAY MORNING.

The first system of the musical score consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. Dynamics include *f* and accents (>).

Hail, hail, beau - teous May, Hail, hail, beau - teous May, Hail, hail,

The second system of the musical score consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. Dynamics include *ff* and accents (>).

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

O'ER THE WATERS GLIDING.

MOZART.

Allegretto.

2d Verse.

p 1. O'er the waters gliding, Our barque pursues her way, Onward nobly ri - ding Beneath the twilight ray, The

p 2. Summer's breath is blowing Up - on our snow-white sail, The tide is sweetly flow - ing, Towards our native vale, When

stars will soon shine o'er us, And cast their gentle light Up - on the waves be - fore us, To guide us through the night.

day is first a - - waking Along the smiling main, We'll see - - the sunlight breaking Above our homes a - gain.

AD LIB.

THE PILOT.

S. NELSON.

7

Andante con espressione.

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

2. On such a night the sea engulf'd My Father's life - less form; My on - ly brother's boat went down, In just so wild a

pp

pp

pp

f sleep. Go down! the sail - or cried, go down, This is no place for thee; *pp* Fear not! but trust in Providence, Wherever thou may'st be.

f storm. And such, perhaps, may be my fate, But still I say to thee, *pp* Fear not! but trust in Providence, Wherever thou may'st be.

f

pp

ritard.

ritard.

'TIS DAWN, THE LARK IS SINGING

G. J. WEBB

1. 'Tis dawn, the lark is singing; Sweet choris - ter of morn; And in yon dell are ringing, Soft notes from every

2. The birds, they seem to send, Their sweetest notes on high, For ben - e - fits that blend, Their be - ing with the

turn. 'Tis eve, and to the sky The lark doth send his hymn; And joyous melo - - dy, Breaks from yon valley dim.

sky. And Oh, may I bestow, My first, last, thought on heaven; And may my bosom glow, With thanks each morn and even!

UPON THE MOUNTAIN'S DISTANT HEAD.

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.

[2]

1. O see the love - ly, gold - en Sun, His high, his heavenly pathway

2. A sea of fire, he sails on high; Sheds light and warmth o'er earth and

3. Thus, day by day, a - gain he'll rise, And walk in glo - ry through the

-un! O see the love - ly, gold - en Sun, His high, his heavenly pathway

sky, A sea of fire, he sails on high; Sheds light and warmth o'er earth and

skies; Thus, day by day, a - gain he'll rise And walk in glo - ry through the

THE SUN.

11

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.

Andante.

1. Thou blossom bright with Autumn dew, - - - And eolored with the heaven's own

2. Thou com - est not when vi - olets lean - - - O'er wandering brooks and springs un -

3. Thou wait - est late and com'st a - - lone, - - - When woods are bare, and birds are

4. Then doth thy sweet and quiet eye - - - Look through its frin - ges to the

5. I would that thus, when I shall see - - - The hour of death draw near to

blue, - - That openest when the quiet light Succeeds the keen and fros - ty night. - - -

Or col - umbines in pur - ple drest, Nod o'er the ground - bird's hid - den nest. - - -

down - And frosts and shortening days portend The a - ged year is near its end. - - -

sky, - - Blue, blue, as if that sky let fall A flower from its ee - ru - lean wall. - - -

me, - - Hope, blos - som - ing with - in my heart, May look to heaven as I de - part - - -

HOW CHEERING THE THOUGHT

G. J. WEBB.

13

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

ad lib.

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 *ad lib.*

Allegretto.

mp

1. 'Tis dawn, 'tis dawn, 'tis dawn, The ro - sy light is break - ing; To song the birds are wak - ing, And



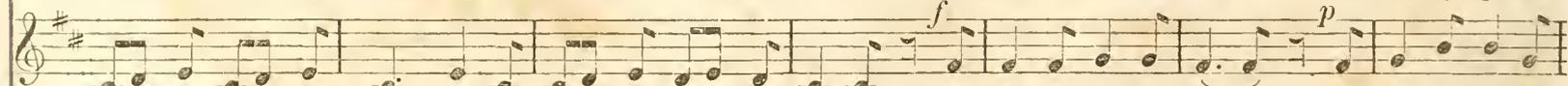
2. 'Tis noon, 'tis noon, 'tis noon, Blue rise the hills be - fore me, Pure smiles the a - zure o'er me; And



3. 'Tis night, 'tis night, 'tis night, The world how hush'd and still; Dim towers the shadowy hill; Earth's



star - ry heads are streak - ing A - long the gras - sy lawn; 'Tis dawn, 'tis dawn, 'tis dawn, The ro - sy light is



ra - diant blos - soms pour me The bal - my breath of June; 'Tis noon, 'tis noon, 'tis noon, Blue rise the hills be



guardian spir - its fill Their way with ho - ly light; 'Tis night, 'tis night, 'tis night; The world how hush'd and



MORNING, NOON, AND NIGHT.

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. *ff*
 guardian spirits fill Their way with holy light. *dim.* *pp*

guardian spirits fill Their way with holy light.

Moderato.

1. Oh, it is not while rich - es and splendor surround us, That friendship and friends can be put to the test; 'Tis

p

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The tempo is marked 'Moderato'.

but when af - fliction's cold presence has bound us, We find which the hearts are that love us the best; For

This system contains the next four measures of the piece, continuing the vocal line and piano accompaniment from the first system.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal staves.

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

The second system of the musical score continues the composition with four staves, maintaining the same vocal and piano parts as the first system. The lyrics are written below the vocal staves.

2. And though on love's al - tar the flame that is glowing, Be brighter, still friendship's is stead - i - er far; One

The first system of the musical score consists of four staves. The top staff is a single treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The music is in a common time signature.

wa - vers and turns with each breeze that is blowing, And is but a meteor, the others' a star; In

The second system of the musical score consists of four staves, identical in layout to the first system. It continues the vocal line and piano accompaniment. The lyrics are: "wa - vers and turns with each breeze that is blowing, And is but a meteor, the others' a star; In".

FRIENDSHIP.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The lyrics for this system are: "youth, love's light burns warm and bright, But it dies ere the win - ter of age be past ; While".

youth, love's light burns warm and bright, But it dies ere the win - ter of age be past ; While

The second system of the musical score consists of four staves, continuing from the first system. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff for piano accompaniment. The lyrics for this system are: "friendship's flame burns ev - er the same, Or glows but the bright - er the near - er its last".

friendship's flame burns ev - er the same, Or glows but the bright - er the near - er its last

Affettuoso.

1. The wild bird seeks the mountain rill, When summer leaves are gone; Though ruder streams that course may fill, The

2. It was not thus, not thus with me, 'Till summer friends were gone; It was not thus, it could not be; But

self-same voice is murr'ring still; a - lone, a - lone; But I am all a - lone!

winter comes, and mis - e - ry; And now I'm all a - lone, a - lone; And now I'm all a - lone!

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

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! *f* Sparkling on deck is every eye. Ship a hoy! ship a hoy! our joy-ful cry. When *mp*
 na-tive land; Sweet is the seaman's joy-ous shout; "Land a-head! land a-head! look out! look out!" A -

f *ff* *mp*

2nd verse forte. 2nd verse. *ff*

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 -

pp *mf* *pp* *mf*

2nd verse forte. 2nd verse. *ff*

SHIP A HOY.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves.

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 second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the vocal staves.

THE MALTESE BOATMAN'S SONG.

L. DEVEREAUX.

Andante.

1. See, brothers see, how the night comes on, Slow - ly sinks the set - ting sun; Hark, how the sol - emn vespers sound,

2. See how the tints of daylight die, Soon we'll hear the tender sigh; For when the toil of labor's o'er,

Sweetly falls up - on the ear; Then haste let us work till the day - light is o'er, And fold our nets as we

We shall meet our friends on shore; Then haste let us work till the day - light is o'er, And fold our nets as we

THE MALTESE BOATMAN'S SONG.

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

To be sung at the end of the 2nd verse.

Boatman's welcome home, Sweet, oh sweet the Boatman's welcome home; Welcome home, welcome home, welcome home.

f *p* *ff*

f *p* *ff*

Allegro Moderato.

Unison. *f*

1. Back, back to the hills, Where the wild - deer is bounding, To the forests and glens, Where the

blue streams are sounding. No more of the ci - ty, No more of the plain, Oh!

THE MOUNTAINEER'S RETURN.

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.

Cres. ff

THE MOUNTAINEER'S RETURN.

2. I come, and oh, chide not the ab - sent so long If his spi - rit un - caged spreads its

This system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staves. There are fermatas over the end of the first vocal line and the end of the piano accompaniment line.

pinions in song! It hath burst from its pri - son; hath brok - en its chain, Now

f

This system also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in grand staff with the same key signature. The lyrics are written below the vocal staves. A dynamic marking of *f* (forte) is placed at the beginning of the piano accompaniment line. The system concludes with a sharp sign (#) on the final note of the vocal line.

THE MOUNTAINEER'S RETURN

Cres.

welcome the free wilds and mountains a - gain! I come!— and oh, chide not the

Cres.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both staves begin with a 'Cres.' (Crescendo) marking. The vocal line has lyrics: 'welcome the free wilds and mountains a - gain! I come!— and oh, chide not the'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ab - sent so long, If his spi - rit, un - caged, spread its pin - ions in song!

ff

ff

Cres. *ff*

Detailed description: This system contains the second two staves of music. The vocal line continues with lyrics: 'ab - sent so long, If his spi - rit, un - caged, spread its pin - ions in song!'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a 'ff' (fortissimo) dynamic marking. A 'Cres.' (Crescendo) marking is placed above the piano accompaniment staff, followed by another 'ff' marking.

Moderato.

f *p*

Come, come, come! Come to the sun - set tree, The day is past and gone; The woodman's axe lies

f

free, And the reap - er's work is done. The twi - light star to heaven, And the sum - mer dew to

TYROLESE EVENING HYMN.

flowers, And rest to us is given, By the cool soft ev'n - ing hours; Come, come, come!

Come to the sun - set tree, The day is past and gone, The woodman's axe lies free, And the reaper's work is done.

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

TYROLESE EVENING HYMN.

2. Sweet is the hour of rest, Pleasant the wood's low sigh, And the gleaming of the west, And the

turf where - on we lie; When the burthen and the heat Of la - bor's task are o'er, And

TYROLESE EVENING HYMN.

kind - ly voi - ces greet The tired one at his door. 3. Yes! Tuneful is the sound That dwells in whisp'ring

boughs, Welcome the fresh - ness round, And the gale that fans our brows; But rest more sweet and

TYROLESE EVENING HYMN.



still Than ev - er night - fall gave, Our yearning hearts shall fill In the world beyond the grave.



4. There shall no tempests blow, No scorch - ing noon - tide beat ; There shall be no more

TYROLESE EVENING HYMN.

snow, No wea - ry wand'ring feet; So we lift our trust - ing eyes, From the

hills our Fathers trod, To the qui - et of the skies, To the Sab - bath of our God!

Moderato.

1. One sum - mer eve when toil was o'er, And twilight's fresh - ness moved each dame A -

2. The strang - er went, and all in vain They sought to trace his name or birth; Yet

- while to leave her cot - tage door, A youthful strang - er kind - ly came, A youth - ful strang - er kind - ly

long re - called the mer - ry strain, That led the vil - lage dancer's mirth, That led the vil - lage dancer's

THE MERRY FLAGEOLET.

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.

Spiritoso. *Staccato.*

1. 'Twas a trum - pet's peal - ing sound! And the knight look'd down from the

2. I knew 'twas a trum - pet's note! And I see my breth - ren's

3. I am here with my hea - vy chain! And I look on a tor - rent

4. Must I pine in my fet - ters here! With the wild waves foam, and the

Pay - nim's tow'r, And a chris - tian host, in its pride and power, Thro' the

lan - ces gleam, And their pen - nons wave by the moun - tain stream, And their

sweep - ing by, And an ea - gle rush - ing to the sky, And a

free birds flight, And the tall spears glanc - ing on my sight, And the

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

THE CAPTIVE KNIGHT.

Andante.

5. They are gone. they have all passed by! They in whose rest I have

borne my part; They that I loved with a brother's heart, They have left me here to

die! Sound a - gain, cla - rion! cla - rion pour thy blast!

f

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves with treble and bass clefs, also in two sharps. The lyrics are written below the vocal staff. Dynamics include a forte (*f*) marking and hairpins indicating volume changes.

Sound for the cap - tive's dream of hope is past.

dim. *ritard ad lib.*

dim.

This system contains the second two lines of music. The vocal line continues with the lyrics. The piano accompaniment includes a *dim.* marking and a *ritard ad lib.* instruction. The system concludes with a double bar line.

Andante quasi Allegretto.

1. How gai - ly rows the gon - do - lier, the gon - do - lier, the gon - do - lier, When
 2. The gon - do - lier how light he rows, how light he rows, how light he rows, When

p

love and hope his light bark steer, his light bark steer. *f* Cheerly the southern
 not a star its radiance throws, its ra - diance throws. *f* Hap - py his swift bark

p

BARCAROLLE.

2d Vers.

breaze 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 Vers.

stems the swelling waves, *pp* How gai - ly rows the gon - do - lier, the gon - do - lier, the gon - do - lier, When
 gent - ly flow - ing surge, *pp* How gai - ly rows the gon - do - lier, the gon - do - lier, the gon - do - lier, When
pp

BARCAROLLE.

how gai - ly
love and hope his light bark steer, his light bark steer; How gai - ly rows -
how gai - ly

rows the how gai - ly rows
the gon - do - lier How gai - ly rows The Gon - do - lier.
rows the how gai - ly rows the

TRUTH AND FALSEHOOD

G. J. WEBB.

Andantino.

p

There's a tuneful river, In Erin's isle, Where the sunbeams quiv - er, In sil - very smile; Where the leaves that

p

p

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. Both are in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andantino'. The piano part begins with a dynamic marking of *p* (piano). The vocal line starts with the lyrics 'There's a tuneful river, In Erin's isle, Where the sunbeams quiv - er, In sil - very smile; Where the leaves that'. There are crescendo and decrescendo hairpins in both parts.

ritard.

fall 'Neath the autumn sky, Grow gem-like all, And nev - er die.

sym. tr.

ritard. *p*

Detailed description: This system contains the second two staves of music. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The tempo remains 'Andantino'. The piano part has a dynamic marking of *p*. The vocal line continues with the lyrics 'fall 'Neath the autumn sky, Grow gem-like all, And nev - er die.'. There are hairpins in both parts, including a 'ritard.' (ritardando) marking. The piano part features a 'sym.' (symmetrical) and 'tr.' (trill) marking. The system concludes with a final *p* dynamic marking.

TRUTH AND FALSEHOOD.

And such is the stream, by *Truth* en - lightened, That leaves the heart by *wis - dom* brightened, Where

cres.

cres.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment. Both staves include a 'cres.' (crescendo) marking. The piano part features a prominent bass line with a 'b' (bass clef) and a 'b' (flat) indicating the key signature.

e - ven the joys that the storms dis - sev - er, Are turned to gems that glow for ev - er; Are

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part continues with a steady bass line and harmonic support for the vocal melody.

turned to gems that glow for ev - er.

f *p* *tr*

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

TRUTH AND FALSEHOOD.

scorching wave; To the bird that approaches, A weltering grave — And

f *p* *sym.* *tr*

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. *f* *tr*

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,

p

p

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features three vocal parts and a piano accompaniment. The vocal parts are numbered 1, 2, and 3. The piano part is marked with a piano (*p*) dynamic. The lyrics are: "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;

The second system of the musical score continues the composition. It features three vocal parts and a piano accompaniment. The lyrics are: "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;"

ISLE OF BEAUTY "FARE THEE WELL."

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!"
 Like a voice from those who love us, Breath - ing fond - - ly "Fare thee well!"

pp

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.

Larghetto con espressione.

1. 'Tis the last rose of sum - mer, Left bloom - ing a - lone,

2. I'll not leave thee, thou lone one! To pine on the stem;

3. So soon may I fol - low, When friend - ships are fad - ed and stem;

Since the love - ly are sleep - ing, Go, sleep thou with me,

And from love's shin - ing cir - cle The gems drop a -

'TIS THE LAST ROSE OF SUMMER

53

gone, No flower of her kindred, No rose-bud is
 them; Thus kindly I scatter Thy leaves o'er the
 way! When true hearts lie withered, And fond ones are

nigh, To reflect back her blushes, Or give sigh for sigh.
 bed, Where thy mates of the garden Lie scentless and dead.
 flown; Oh! who would inhabit This bleak world alone

HOMEWARD BOUND.

G. J. WEBB.

mf *cres.* Allegro Moderato.

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

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

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

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.

Allegretto.

1. The sweet birds are sing - - ing, From ar - bour to spray, From

2. Our sis - ters to meet us Are now on their way, Are

3. The cat tle are low - ing, Come up from your hay, Come

ar - bour to spray, And cheer - i - ly sing - ing Of spring - time and

now on their way, With gar - lands to greet us And songs of the

up from your hay; The morn ing is May, Mer - ry May, mer - ry

THE SWEET BIRDS ARE SINGING.

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,

May, mer - ry May, mer - ry May! Sing, Shep - herds! sing with me,

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *V* (accents).

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!

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Allegro con spirito.

1. Hark to the dis - tant

2. Oft as the evening

Andante.

pp

f

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

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

HUNTER OF TYROL.

fly, Swift as the fa - tal dart, Hurl'd 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. *f* Sym. *f*

HUNTER OF TYROL.

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*

The first system of the musical score for 'Hunter of Tyrol'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'When the toils of chase are o'er. Hark to the distant horn, And many a light heart bound. Hark to the dis - tant horn,'. Performance markings include 'ad lib.' and 'pp' (pianissimo).

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

The second system of the musical score. It continues with four staves: two vocal staves and two piano accompaniment staves. The lyrics are: 'List to the hunt - er's cry; How sweet are the e - choes, That fol - low the moun - tain horn; How'. Performance markings include 'f' (forte).

HUNTER OF TYROL.

ad lib. ad lib. a tempo.

sweet are the e - choes, the e - choes, the e - choes, That
sweet are the e - choes, the e - choes, the e - choes, That
a tempo.

ad lib. corni. *pp* ad lib. corni. *pp*

fol - low the mountain horn.
fol - low the mountain horn.

8 va. 3

Allegretto.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The lyrics are: 'Tis mer - ry to hear at evening time, By the blaz - ing hearth, the sleigh-bell's chime, the sleigh-bell's

The second system of the musical score continues from the first. It also consists of four staves (vocal and piano). The lyrics are: 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.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "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.

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are: "Light leap our hearts, while the listen - ing hound Springs forth to hail him with bark and bound, with bark and bound."

CANADIAN SONG

2. Our cab - in is small, and coarse our cheer, But love has spread the ban - quet here, the

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

ban - quet here; And child - hood spring to be ca - ressed, By our well - be - - loved and

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue across the vocal staves.

wel - come guest ; With a smil - ing brow his tale he tells, While the urch - ins ring the

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "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.

[9]

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "mer - ry sleigh-bells ; With a smiling brow his tale he tells, While the urchins ring the merry sleigh-bells, the merry sleigh-bells." At the bottom center of the page, there is a bracketed number "[9]".

With feeling.

1. My gen - tle harp, once more I wak - - en The sweet - ness of thy slum - b'ring

2. And yet since last thy chords re - - sound - ed, An hour of peace and tri - - umph

3. Then who can ask for notes of plea - sure, My droop - - ing harp, from chords like

4. But come, if yet thy frame can bor - - row One breath of joy, oh breathe for

strain; In tears our last fare - well was tak - en, And now in tears we meet a -

came, When many an ar - - dent bo - som bound - ed With hopes, that now are turned to

thine? A - las! the lark's gay morn - ing measure As ill would suit the sun's de -

me, And shew the world, in chains and sor - row, How sweet thy inu - - sic still can

MY GENTLE HARP!

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 -

- - sents 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

- - - elined to my lips! Not a full blushing gob - let could tempt me to leave it, Though filled with the nec - tar that

THE BUCKET.

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

old oak - en buck - et, The i - ron bound bucket, The moss - covered buck - et, which hung in the well. *Ad lib.*
 old oak - en buck - et, The i - ron bound bucket, The moss - covered buck - et, a - rose from the well.
 old oak - en buck - et, The i - ron bound bucket, The moss - covered buck - et, which hangs in his well. *Ad lib.*

EARLY DAYS.

G. J. WEBB.

71

Andante.

1. Oh! give me back my ear - ly days, The fresh springs and the

2. Oh! give me back the vio - let blue, The wood - bine and the

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

SOLO. *Larghetto con espressione.*

1. 'Tis evening, and the sun's last gleam, Beneath the wave will soon be gone; But ere it leave the

2. 'Tis sweet to rest from toil a - while, And when the shades of night are come, To meet the cheering

SOLO.

mountain stream, Our vint - age la - bor will be done. Hark! hark, the peal - ing

wel come smile, That waits us at our peace - ful home. Hark! hark, the peal - ing

ff Convent bell. Chorus. *pp*

THE VINTAGER'S EVENING HYMN.

ves - per bell, From toil un - to de - vo - tion calls; Of hope and joy it seems to tell, As sweetly on the

ves - per bell, From toil un - to de - vo - tion calls; Of hope and joy it seems to tell, As sweetly on the

ear it falls, *pp* Glo - ria ti - bi do - mi - ne, do - mi - ne, do - - - mi - ne.

ear it falls, *pp* Glo - ria ti - bi do - mi - ne, do - mi - ne, do - - - mi - ne.

Grazioso.

1. The gale that on a sum - mer's day, O'er fra - grant ro - ses blow - ing; On all who feel its

2. Dear youth let thy ex - am - ple be This rose, so meek - ly blooming; And thou wilt prove more

ge - nial ray, The bloom of health be - stowing; It bears a soft - er, gent - ler charm, Its sweets dis - pensing

dear to me, So mild, so un - as - suming; A gaudy show, a vain dis - play of pomp and tin - sel

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

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 second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves.

Moderato.

1. The lark's ear - ly warn - ing proclaims the bright morn - ing, The blithe sons of la - bor for har - vest pre -

2. Be - hold they're now heaping, the load - ed cart creeping, A - loft stands one proudly ar - rang - ing the

- pare; From sleep light - ly springing, the song of joy singing, His part with his neigh - bor each has - tens to

sheaves; And now home - ward bringing, the harvest home sing - ing, Each voice pro - claims loud - ly the joy he re -

THE JOYS OF HARVEST HOME.

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.

Andante.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Andante'. The piano part begins with a piano (*p*) dynamic and features several hairpins indicating crescendos and decrescendos. The lyrics are: 'Mid pleasures and palaces though we may roam, Be it ever so humble, there's

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: no place like home! A charm from the skies seems to hal low us there, Which seek through the

HOME, SWEET HOME

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "world is ne'er met with else - where. Home! home! sweet, sweet home! There's". The music features a dynamic marking of *f* (forte) and *p* (piano). There are also hairpins indicating volume changes.

The second system of the musical score continues the piece. It consists of four staves. The lyrics are: "no place like home! There's no place like home! 2. An ex - ile from home! splendor". The music includes an *ad lib.* (ad libitum) section. Dynamic markings of *f* and *p* are present, along with hairpins.

HOME, SWEET HOME!

espressivo.

p *cres.*

daz - zles in vain. Oh! give me my low - ly thatched cot - tage a - gain; The birds sing - ing

p *espressivo.*

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics 'daz - zles in vain. Oh! give me my low - ly thatched cot - tage a - gain; The birds sing - ing'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include 'espressivo.' at the top, 'p' (piano) and 'cres.' (crescendo) above the vocal line, and 'p' and 'espressivo.' above the piano accompaniment.

gai - ly that came at my call, Give me them with the peace of mind dear - er than all.

The second system of the musical score continues the piece with four staves. The vocal line lyrics are 'gai - ly that came at my call, Give me them with the peace of mind dear - er than all.'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and repeat dots. Performance markings include 'p' and 'espressivo.' above the piano accompaniment.

BOUNGING BILLOWS.

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 - pise,

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

THE BRIDAL WREATH.

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.*

Andante. Molto espressione.

1. A ba - by was sleeping, Its moth - er was weeping, For her husband was far on the wild raging sea, And the -

2. Her beads while she numbered, The ba - by still slumber - ed, And smiled in her face as she bend - ed her knee, "Oh -

3. And while they are keeping, Bright watch o'er thy sleeping; Oh, - pray to them soft - ly, pray ba - by with me, And

4. The dawn of the morning, Saw Der - mot return - ing, And the wife wept with joy, her babe forth to see, And

tempest - was swelling, Round the fish - erman's dwell - ing, And she cried, "Dermot darling, oh come back to me!"

blessed be that warning, My child, thy sleep adorning, For I know that the angels are whispering to thee."

say thou would'st rath - er They'd watch o'er thy father, For I know that the angels are whispering to thee.

close - ly caressing Her child, with a blessing, Said, "I knew that the angels were whispering with thee."

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

SING, SISTER, SING!

I. BARNETT.

Andante con delicatezza.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Andante con delicatezza'. The first vocal line includes the lyrics: 'Sing, sis - ter, sing! sing! Mouths were made for sing - ing; Lis - ten, songs thou'lt hear, hear,'. The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand, with various dynamic markings such as *p* and accents (>).

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The vocal line includes the lyrics: 'Through the wide world ring - ing; Songs from all the birds, Songs from wind and showers, Songs from seas and'. The piano accompaniment continues with the same melodic and harmonic structure, featuring dynamic markings and accents throughout.

SING, SISTER, SING!

streams, E - ven from sweet flowers, Sing, sis - ter sing! Oh! sing, sis - ter sing!

pp *ad lib.*

pp *ad lib.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include piano (*pp*) and ad libitum (*ad lib.*) markings.

2. Hear'st thou the rain, the rain, How it gent - ly fall - eth; Hear'st thou the bird, the bird,

mp

mp.

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal line starts with a fermata. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include mezzo-piano (*mp*) and mezzo-piano (*mp.*) markings.

SING, SISTER, SING!

Who from for - est call - eth; Hearest thou the bee, O'er the sweet flow'r ringing, Tell us sis - ter,

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). The music features a variety of note values including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and hairpins (> and <).

now: Should'st thou not be sing - ing? Sing, sis - ter, sing! Oh! sing, sis - ter sing!

pp *ppp* *ad lib.*

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two sharps. The music continues with similar note values and rests. Dynamic markings include *pp*, *ppp*, and *ad lib.* There are also accents and hairpins.

Allegretto.

1. The spring time is come, and the vine tree is blooming, And bow'rs that were leaf-less are waving with

2. My own na-tive stream may roll on to the o-cean, So cheerless, and cold, 'midst the rude win-try

green; How chang'd is the val-ley, when win-ter was glooming, When the riv-er roll'd sad 'midst the des-o-late

gale; But mark it in summer, each flow'ret's in motion, As gent-ly it pass-es, and sighs a fare-

THE SPRING TIME IS COME.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

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.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves.

Sempre p

1. My ba - by, sleep; Thy moan - ing stay! Thine an - gels keep All harm a - way—

2. If he can see Some fear - ful thing, Un - seen by me,— Ye an - gels bring

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.

THE PILGRIM FATHERS.

MISS BROWN.

91

Maestoso

The break - ing waves dash'd high, On a stern and rock-bound coast; And the woods against a

This system contains the first two staves of music. The top staff is a single treble clef, and the bottom staff is a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking 'Maestoso' is written above the first staff.

stormy sky, Their gi - ant branch - es toss'd, And the heavy night hung dark, The

This system contains the second two staves of music, continuing from the first system. It features the same musical notation and lyrics as the first system.

THE PILGRIM FATHERS.

Unison.

hills and waters o'er, When a band of ex - iles moor'd their bark, On the wild New - England shore.

Unison.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The lyrics 'hills and waters o'er,' are written below. The second staff is a piano accompaniment in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The lyrics 'When a band of ex - iles moor'd their bark, On the wild New - England shore.' are written below. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment, starting with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The word 'Unison.' is written above the second staff.

2. Not as the conqueror comes, They the true - hearted came; Not with the roll of the stirring drums, Or the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The lyrics '2. Not as the conqueror comes, They the true - hearted came; Not with the roll of the stirring drums, Or the' are written below. The second staff is a piano accompaniment in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The lyrics '2. Not as the conqueror comes, They the true - hearted came; Not with the roll of the stirring drums, Or the' are written below. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment, starting with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5.

trumpet that sings of fame. Not as the fly - ing come, In si - lence and in fear, They shook the depths of the

Unison.

Unison.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The word 'Unison.' appears twice, once above the vocal line and once above the piano line.

desert's gloom, With their hymns of loft - y cheer 3. A - midst the storm they sang! And the stars heard and the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The number '3.' is placed above the vocal line at the start of the second measure of the second line.

THE PILGRIM FATHERS

sea! And the sounding aisles of the dim woods rang, To the an - them of the free! The

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "sea! And the sounding aisles of the dim woods rang, To the an - them of the free! The".

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;

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "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;". There are dynamic markings "cres." above the vocal lines and "Unison." below the piano accompaniment lines.

THE PILGRIM FATHERS.

This was their wel - come home! 4. What sought they thus a - far? Bright jew - - els, bright

The first system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The music is in a simple, homophonic style.

jew - els, bright jew - els of the mine? The wealth of seas, the spoils of war? They sought a faith's pure shrine.

The second system of the musical score continues the piece. It follows the same three-staff format as the first system. The lyrics continue across the vocal line. The piano accompaniment provides harmonic support for the vocal melody.

THE PILGRIM FATHERS.

Poco piu lento.

Unison.

Aye! call it ho - ly ground, The spot where first they trod, They have left un - stain'd what there they found,

Unison.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The bottom staff is a piano accompaniment. Both staves feature a 'Unison.' marking above the second measure. The music is in a slow tempo, indicated by 'Poco piu lento.'

Free - dom to worship God! They have left un - stained what there they found, Free - dom to worship God.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The lyrics are: 'Free - dom to worship God! They have left un - stained what there they found, Free - dom to worship God.'

THE CHIMES OF ZURICH.

C. E. HORN.

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,

THE CHIMES OF ZURICH

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,

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

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.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are repeated across the staves. The musical notation includes various note values and rests, maintaining the 4/4 time signature and one sharp key signature.

ARE THERE TIDINGS.

C. E. HORN.

99

Andante.

1. Are there ti - dings in yon ves - sel, Proud - ly bound - ing o'er the wave, Are there

This system contains the first four staves of music. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is the vocal line in G major, 4/4 time. The third and fourth staves are the piano accompaniment in G major, 4/4 time, with a grand staff.

ti - dings for a moth - er, Who is mourn - ing for the brave? No, no, no, She is

This system contains the next four staves of music. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is the vocal line in G major, 4/4 time. The third and fourth staves are the piano accompaniment in G major, 4/4 time, with a grand staff.

ARE THERE TIDINGS.

freight - ed with fond ti - dings; But no ti - dings from the grave, But no

p

p

p

p

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady accompaniment with some melodic lines. Dynamics markings include *p* (piano) at the beginning and end of the system.

ti - dings from the grave. 2. Do not ask me why I

Detailed description: This system contains the fifth and sixth staves of the musical score. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment. The piano part continues with a similar accompaniment style. The system concludes with a double bar line. Dynamics markings include *p* (piano) at the beginning and end of the system.

ARE THERE TIDINGS.

has - ten To each ves - sel that ap - pears, Why so anx - ious and so

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "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

The second system of the musical score consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are: "wild - ly I wait the cher - ished hope of years; No, no, no, Though my".

ARE THERE TIDINGS

search prove un - a - vail - ing, What have I to do with tears, What have

p

p

p

p

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staves. The first vocal line ends with a dynamic marking of *p*. The second vocal line also ends with a dynamic marking of *p*. The piano accompaniment staves have dynamic markings of *p* at the end of the first and third measures.

I to do with tears. 3. Do not blame me when I

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines. The lyrics are written below the vocal staves. The piano accompaniment continues in the bottom two staves. The system concludes with a double bar line.

ARE THERE TIDINGS.

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seek him, With these worn and wea - ry eyes, Can you tell me where he

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The lyrics are printed below the vocal staves.

per - ished, Can you show me where he lies? No, no, no, Yet there sure - ly is some

The second system of the musical score continues the composition with four staves. It maintains the same musical notation as the first system, including the vocal lines and piano accompaniment. The lyrics are printed below the vocal staves.

ARE THERE TIDINGS.

p

re - cord When a youth - ful sai - lor dies, When a youth - ful sai - lor dies.

p

p

4. Had I watch'd him by his

p

ARE THERE TIDINGS.

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

pil - low, Had I seen him on his bier, Had my

This system contains the next two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

grief been drowned in weep - ing :— But I can - not shed a

ARE THERE TIDINGS.

tear, No, no, no, Let me still think I shall see him, Let me

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "tear, No, no, no, Let me still think I shall see him, Let me".

still think he is near, Let me still think he is near.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: "still think he is near, Let me still think he is near." The word "piano" (*p*) is written above the vocal line in the second measure of the system.

I LOVE THE FREE RIDGE OF THE MOUNTAIN.

G. J. WEBB

Moderato.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The second staff is a vocal line with lyrics underneath. The piano accompaniment starts with a forte 'f' dynamic. The lyrics for this system are: 'I love the free ridge of the moun - tain, When dawn lifts her fresh dew - y eye; I'.

The second system of the musical score continues the piece with four staves. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics for this system are: 'love the old ash by the foun - tain, When noon's sun - mer fer - vors are high, And'. The piano accompaniment continues with the same 'f' dynamic.

I LOVE THE FREE RIDGE OF THE MOUNTAIN.

dearly I love when the grey mantled gleaming A - down the din val - ley glides slowly a - long, And

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 2/4 time. The bottom two staves are piano accompaniment. The lyrics are: 'dearly I love when the grey mantled gleaming A - down the din val - ley glides slowly a - long, And'.

by the pine for - est roaming,
finds me a - far A - listening the close of the grey - lin - net's song.

by the pine for - est roam - ing,

The second system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: 'by the pine for - est roaming, finds me a - far A - listening the close of the grey - lin - net's song. by the pine for - est roam - ing,'.

I LOVE THE FREE RIDGE OF THE MOUNTAIN.

2. When the moon from her fle - cy cloud scatters Over o - cean her sil - very light, And the

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "2. When the moon from her fle - 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

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "whis - per of woodlands and wa - - ters, Comes soft through the si - lence of night; I".

I LOVE THE FREE RIDGE OF THE MOUNTAIN.

love by the ruined tower lone - ly to lin - ger, A dream - ing to fancy's wild witchery giv - en, And

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "love by the ruined tower lone - ly to lin - ger, A dream - ing to fancy's wild witchery giv - en, And".

by some ser - aph's pure fin - ger,
hear, as if swept 'The harp of the winds breathing accents of heaven!

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "by some ser - aph's pure fin - ger, hear, as if swept 'The harp of the winds breathing accents of heaven!".

ARABY'S DAUGHTER.

G. KIALLMARK.

111

Soave.

mp

Fare - well, farewell to thee, A - ra - by's daugh - ter; (Thus war - bled a Pe - ri be -

- neath the dark sea,) No pearl ev - er lay un - der O - man's green wa - ter More

ARABY'S DAUGHTER.

pure in its shell than thy spir - it in thee ; A - round thee shall glis - ten the

pia.

love - li - est am - ber That ev - er the sor - row - ing sea - bird has wept ; With

cres. f *p*

ARABY'S DAUGHTER

113

smorz.

ma - ny a shell, in whose hol - low-wreathed chamber We Pe - ris of o - cean, by moonlight have slept.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo marking 'smorz.' is placed above the first staff. The lyrics are written below the vocal staves. The music features a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

2. Nor shall I - ran, be - loved of her He - ro! for - get thee, Tho' Ty - rants watch o - ver her

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature remains one flat. The lyrics are written below the vocal staves. The music continues with a similar melodic and harmonic structure.

tears as they start, Close, close by the side of that he - ro she'll set thee, Embalmed in the in - ner - most

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "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

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are: "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

Pe - ris of o - cean, by moonlight have slept. Fare - well, fare - well, fare - well.

smorz. *ad lib. pp*

smorz. *ad lib. pp*

WHAT MAKES THE MORN'S FAIR BEAM.

Allegretto.

1. What makes the morn's fair beam, Fairer and love-lier seem? A heart that's free from

A heart that's free from

guile, A heart that's free from guile, What makes the shades of night, Sweet as the beams of

guile, A heart that's free from guile, What makes the shades of night, Sweet as the beams of

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both in the same key signature. The lyrics are: "light? The pure and cheer - - ful smile. The pure and cheer - - ful smile, The pure and cheer - - ful smile." The piano accompaniment features chords and single notes that support the vocal melody.

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

Andante.

1. Through forests drear I once did stray, Where ev' - ry song - ster used to say; Through

2. "Sweet birds," I cried, "could I, like you, As - cend the face of heav'n to view; "Sweet

for - ests drear I once did stray, Where ev' - ry song - ster us'd to say; "O

birds," I cried, "could I, like you, As - - cend the face of heav'n to view; Like

THROUGH FORESTS DREAR.

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "loi - ter here, 'tis na - - ture's spring, Thy ca - - rol sweet dear min - strel sing : O" on the first staff, and "you I'd wel - come na - - ture's spring, My ca - - rol sweet for ev - er sing, Like" on the second staff.

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 second system of the musical score continues the composition. It features two vocal staves and a piano accompaniment in the same key signature and clefs as the first system. The lyrics are: "loi - ter here, 'tis na - ture's spring, Thy ca - - rol sweet dear min - - strel sing." on the first staff, and "you I'd wel - come na - ture's spring, My ca - - rol sweet for ev - er sing." on the second staff.

Affettuoso con espressione.

Home of my hap - piest years, Where my young feet de - light - ed stray'd A -

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo/mood is marked 'Affettuoso con espressione.' The lyrics are: 'Home of my hap - piest years, Where my young feet de - light - ed stray'd A -'.

- - mong life's love - liest flowers; flowers; And all - - un - - known, un - known to

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo/mood is 'Affettuoso con espressione.' The lyrics are: '- - mong life's love - liest flowers; flowers; And all - - un - - known, un - known to'. Above the first two measures of the vocal line, there are markings for 'FIRST TIME.' and 'SECOND TIME.' with repeat signs.

THE ADIEU.

fears, Hope's brightening ha - - lo round me played, And

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "fears, Hope's brightening ha - - lo round me played, And".

led the light - winged hours, And led the light - winged hours.

The second system of the musical score also consists of four staves in the same format as the first system. The lyrics are: "led the light - winged hours, And led the light - winged hours." The music concludes with a double bar line.

THE ADIEU.

Its light is on us, Calm in heav'n Se - - rene - ly bright, its

The first system of the musical score for 'THE ADIEU.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Its light is on us, Calm in heav'n Se - - rene - ly bright, its'.

hal - - lowing ray Shall guide us to re - - pose; - - pose;

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'hal - - lowing ray Shall guide us to re - - pose; - - pose;'. The first two measures of the vocal line are marked 'FIRST TIME.' and the following two measures are marked 'SECOND TIME.'.

THE ADIEU.

E - ter - - nal hope, in mer - cy given to beam on our be - night - ed

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are written below the vocal staff.

way, And lull our mor - tal woes, And lull our mor - - tal woes.

This system contains the second two staves of music. The top staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are written below the vocal staff.

THE ADIEU.

Sweet home, a - - dieu! the sigh - - ing wind Makes lone - - ly mu - - sic

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

through thy hall, None hear, none hear its mel - - o - - dy, mel - - o - - dy.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two flats. The lyrics are written below the vocal line. The second staff includes a first ending bracket labeled "FIRST TIME." and a second ending bracket labeled "SECOND TIME."

Yet still I cast a look be - - hind, - - And give - - a

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The lyrics are positioned below the vocal staves, with hyphens indicating syllables that span across multiple notes.

parting tear to all That was so dear to me, That was so dear to me.

The second system of the musical score also consists of four staves, following the same layout as the first system. The vocal lines continue with the lyrics "parting tear to all That was so dear to me, That was so dear to me." The piano accompaniment provides harmonic support for the vocal melody. The system concludes with a double bar line.

p Andantino.

1. Soon as the sun his car - ly ray, A - cross the mis - ty mountain flings; The Mu - le - teer now

2. At fall of eve, his la - bor o'er, He homeward hastes and sings with glee; "My mules speed to my

takes his way, And mer - ri - ly thus he sweet - ly sings; And mer - ri - ly thus he sweet - ly sings.

cot - tage door, For there my Lil - la waits for me, For there my Lil - la waits for me.

THE MULETEER

“ 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.

Allegretto. Innocente.



1. O dear is my cot - tage un - cloud - ed by sor - row, And sweet is the bower my Em - e - line wove; Ah!



2. The small birds rejoice in the green leaves a - dorn - ing, The murmuring streamlet runs clear thro' the vale, The



3. The morning awakes me to health and to la - bor, The lark points to heaven as first to be praised; The



nought from the gay or the wealthy I'd borrow, While bless'd with the smile of con - tent - ment and love; The



prim - ro - ses blow in the dew of the morning, And wild scattered cowslips be - deck the green dale; But



evening procures me my friend and my neighbor, To join in the trib - ute by grat - i - tude raised; And



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.

Andante cantabile.

1. Oh! 'tis the mel - o - dy We heard in for - mer years; Each note re - calls to me For -

2. Aye, I re - mem - ber well When last I heard that lay! 'Twas in a sun - ny dell, 'Twas

3. Aye, I re - mem - ber too Who sweetly sang and play'd; Yet half a - shamed to view The

got - ten smiles and tears: Tears caused by fleet - ing woes, I then believed se - vere,

at the close of day; Gar - lands of ros - es made A roof from bough to bough:

cir - cle she had made Smil - ing to hear the sound Of her own voice and lute;

OH! 'TIS THE MELODY.

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

DIM. *DOLCE.* *DIM.* *DOLCE.* *DIM.* *DOLCE.*

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.
 sweet each note ap - pears Oh! 'tis the mel - o - dy We heard in former years.

crescendo. *pp*

Adagio con espressione.

My boy, thou wilt dream the world is fair, And thy spirit will sigh to roam; And thou must go: but

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The music is in 4/4 time and the key signature has two sharps (F# and C#). The tempo and expression markings are 'Adagio con espressione.' The lyrics are: 'My boy, thou wilt dream the world is fair, And thy spirit will sigh to roam; And thou must go: but'.

never, when there, For - get the light of home. Though pleasure may smile with a ray more bright, It dazzles to lead a

The second system of the musical score continues the piece. It also consists of four staves (vocal and piano accompaniment). The lyrics are: 'never, when there, For - get the light of home. Though pleasure may smile with a ray more bright, It dazzles to lead a'.

THE LIGHT OF HOME.

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.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a 'calando' marking. The lyrics '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' are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, also in two sharps, with a 'calando' marking.

con - stant flame, And pure as ves - tal fire: 'Twill burn, 'twill burn, for - ev - er the same, For na - - ture feeds the

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line from the first system. The lyrics 'con - stant flame, And pure as ves - tal fire: 'Twill burn, 'twill burn, for - ev - er the same, For na - - ture feeds the' are written below. The bottom staff continues the piano accompaniment.

pyre, For na - ture feeds the pyre, For na - ture feeds the pyre. 'Twill burn, 'twill burn, for-

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "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

The second system of the musical score continues the composition. It features the same four-staff layout. The lyrics are: "- 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 rudder lost, Then look to the light of

The first system of the musical score consists of four staves. The top staff is a single treble clef. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "hopes may vanish like foam; But when sails are shivered and rudder 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

The second system of the musical score also consists of four staves. The top staff is a single treble clef. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "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

This system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The music is in the key of D major (two sharps) and 4/4 time. The lyrics are written below the vocal line.

beams must be, To him that is doom'd to roam; But, my boy, when the world is dark to thee, Then

This system of the musical score consists of four staves, continuing from the first system. It includes the vocal line and piano accompaniment. The lyrics are written below the vocal line.

turn to the light of home, Then turn to the light of home, Then turn to the light of

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major (one sharp) and 2/4 time. The lyrics are: "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.

This system contains the next four staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in G major and 2/4 time. The lyrics are: "home. But, my boy, when the world is dark to thee, Then turn to the light of home." The piece concludes with a double bar line.

Maestoso.

f Ye sons of Free - dom, wake to glo - ry, Hark! hark, what my - riads bid you

Unison.

rise; Your children, wives, and grand - sires ho - ry, Behold their tears, and hear their

cries! Be - hold their tears, and hear their cries; Shall law - less ty - rants mis - chief

Unison.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal lines. The word 'Unison.' is written below the piano accompaniment in the second measure.

breed - ing, With hire - ling host, a ruf - fian band, Af - fright and des - o - late the

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal lines.

MARSEILLES HYMN

land, While peace, and lib - er - ty lie bleed - ing. To arms, to arms, ye

The first system of the musical score for the Marseilles Hymn. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "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,

The second system of the musical score for the Marseilles Hymn. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "brave, The pa - - triot sword un - sheath, March on, March on,".

MARSEILLES HYMN.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are printed below the vocal lines, with some words like 'lib - er - ty' and 'March on,' spanning across bar lines. The music is in a 3/4 time signature.

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

ff

The second system of the musical score continues the composition with four staves. It features the same vocal and piano parts as the first system. The lyrics 'on, all hearts re - solved On lib - er - ty or death.' are printed below the vocal lines. The word 'sym.' is written above the piano part at the end of the system. The dynamic marking 'ff' (fortissimo) is placed below the piano part. The system concludes with a double bar line.

MARSEILLES HYMN

Oh, lib - er - ty! can man re -

- sign thee, Once having felt - thy glo - rious flame? Can Ty - rants' bolts and bars con -

MARSEILLES HYMN.

- - 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

MARSEILLES HYMN.

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 -

MARSEILLES HYMN.

sheath, March on, March on, all hearts re -

solved On lib - er - ty or death, March on, March on,

MARSEILLES HYMN.

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

sym. *ff*

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The lyrics are written below the vocal staves. The piano part includes the instruction 'sym. ff' (symphonic fortissimo) at the end of the system.

The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part continues with a complex accompaniment.

IN THE DAY-SPRING OF YOUTH.

G. J. WEBB.

Larghetto con espressione.

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

mp

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.

cres.

IN THE DAY-SPRING OF YOUTH.

ritard. *pp*

f felt the pure thrill it but once can im - part; In the day - spring of youth, and the

f gems in the morn - ing the chaste li - ly's breast; Such joy, the re - ward of the

f ritard. *pp*

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

IN THE DAY-SPRING OF YOUTH.

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.
 chaste li - ly's breast. *mp* If the bo - som, while here, glow with rap - ture so bright, And
mp

IN THE DAY-SPRING OF YOUTH.

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

IN THE DAY-SPRING OF YOUTH.

bo - som, while here, glow with rap - ture, so bright, And earth can pro - duce an e - mo - tion like this; What a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "bo - som, while here, glow with rap - ture, so bright, And 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.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "mul - ti - plied sum of ec - sta - tic de - light When its ful - ness is felt in the re - gions of bliss." The word "ad lib." is written above the vocal line at the end of the system. The piano accompaniment also features "ad lib." markings at the end of the system.

Andante.

1. Ye banks and braes of bon - nie Doon, How can ye bloom so

2. Oft have I sung by bon - nie Doon, To cheer the friends that

mp

fresh and fair, How can ye chant ye lit - tle birds, And I so wea - ry,

now are gone, I could not think they'd fall so soon, And sleep be - neath the

BONNIE DOON.

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.

[20]

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*

THE SEA-SHORE

staccato. *p* mezz.

bend - ing crest of foam, With the sun - ny ra - diance glanc - ing; And the

staccato. *p* mezz.

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a vocal line. The bottom staff is a bass clef with a piano accompaniment. The music is in 4/4 time. The first staff has a 'staccato.' marking at the beginning, followed by a dynamic marking '*p*' (piano) and a 'mezz.' (mezzo-forte) marking towards the end. The lyrics are written below the vocal line.

staccato.

rip - pling sounds that come Still dy - ing, still ad vanc - ing.

staccato.

Detailed description: This system contains the next two staves of music. The top staff is a treble clef with a vocal line. The bottom staff is a bass clef with a piano accompaniment. The music continues from the first system. The first staff has a 'staccato.' marking at the beginning. The lyrics are written below the vocal line.

THE SEA-SHORE

2 *mf* And will it not be joy - ous, When this mor - tal coil is o'er, And its

mf

cares no more an - noy us, To meet up - on that shore, Where the

f

f

Detailed description: This is a page of a musical score for the song 'THE SEA-SHORE'. The page is numbered 156 in the top left corner. The title 'THE SEA-SHORE' is centered at the top. The score is arranged in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system begins with a mezzo-forte (*mf*) dynamic marking. The lyrics for the first system are: '2 And will it not be joy - ous, When this mor - tal coil is o'er, And its'. The second system continues the lyrics: 'cares no more an - noy us, To meet up - on that shore, Where the'. The piano accompaniment in the second system features a forte (*f*) dynamic marking. The music is written in a common time signature, and the key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

THE SEA SHORE.

legato.

staccato. > > > > >

waves of life are spark - ling, In the ré - 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.

Allegretto.

1. When the sweet night, Calm, bright, Falls like a mist o'er the trees, - -

2. At that soft hour, Leaf, flower, All but the stream - let is still, - -

When the moon - light Looks white, Sil - ve - ry white o'er the seas, - -

By na - ture's power, Grove, bower, Meadow and val - ley and hill, - -

WHEN THE SWEET NIGHT.

159

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;

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment, with the third staff being the right hand and the fourth staff being the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a simple, lyrical style.

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.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment, with the third staff being the right hand and the fourth staff being the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The music continues in the same style as the first system.

WHEN THE SWEET NIGHT

Come then, sweet night, Calm, bright, Come like a mist o'er the
 Come then, sweet night, Calm, bright, Come like a mist o'er the
 Come then, sweet night, Calm, bright, Come like a mist o'er the
 Come then, sweet night, Calm, bright, Come like a mist o'er the

trees, - - - And thou, moon - - light Look white,
 trees, - - - And thou, moon - - light Look white,
 trees, - - - And thou, moon - - light Look white,
 trees, - - - And thou, moon - - light Look white,

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.

Moderato.

1. When in the storm on Albi - on's coast, The night - watch guards his

wea - - ry post, From thoughts of dan - ger free, He marks some ves - sel's

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "The minute gun at dusk - y form; And hears a - mid the howling storm, The min - ute gun at sea."

sea.
 And hears a - mid the howl - ing storm, The min - ute gun at sea.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "sea. And hears a - mid the howl - ing storm, The min - ute gun at sea." Dynamic markings include *f* (forte) and *p* (piano).

THE MINUTE GUN AT SEA.

2. Swift on the shore, a har - dy few, The life - boat man with a

mf

mf

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The music is in 2/4 time. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The lyrics are: "2. Swift on the shore, a har - dy few, The life - boat man with a".

gal - lant, gal - lant crew, And dare the dang - 'rous wave; Thro' the wild surf they

Detailed description: This system contains the next two staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The music is in 2/4 time. The lyrics are: "gal - lant, gal - lant crew, And dare the dang - 'rous wave; Thro' the wild surf they".

THE MINUTE GUN AT SEA.

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "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;

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two sharps. The lyrics are: "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.

Allegretto.

know dis - may, For they go the crew to save. But Oh, what rap - ture

Solo.

Tenor Solo. **Chorus.**

Of the hope - less crew of the ship dis - tress'd;

fills each breast Then land - ed safe what

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,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a fermata and is marked 'ad lib.'. The lyrics 'By the watch on the' are written below this staff. The second staff is another vocal line, also in treble clef, with lyrics 'joys to tell Of all the dan - gers that be - fell; Then is heard no more,'. This staff is also marked 'ad lib.'. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in the same key signature. The piano part features a steady accompaniment of eighth notes.

Andante.

shore,

Then is heard no more by the watch on the shore, The min - ute gun at sea.

pp

pp

pp

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, marked 'Andante.'. It begins with a fermata and is followed by the lyrics 'shore,'. The second staff is another vocal line in treble clef, with lyrics 'Then is heard no more by the watch on the shore, The min - ute gun at sea.'. This staff is marked with the dynamic 'pp'. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in the same key signature. The piano part features a steady accompaniment of eighth notes. The dynamic 'pp' is also indicated in the piano part.

I SEE THEM ON THEIR WINDING WAY.

B. HIME.

Allegretto.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The second staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics: "I see them on their wind - ing way, A - bout their ranks the moon - beams play, Their". The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. The music is in 3/4 time and features a melody of eighth and sixteenth notes.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics: "lof - ty deeds and dar - ing high Blend with the notes of vic - to - ry: And". The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. The music continues with a melody of eighth and sixteenth notes.

I SEE THEM ON THEIR WINDING WAY.

Are glanc - - ing,
 wa - - ving arins, 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,

I SEE THEM ON THEIR WINDING WAY.

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

cast, *p* DIM. CRES.
 cast, *p* DIM. CRES.
 cast, *p* DIM. CRES.
 cast, *p* DIM. CRES.
 And faint - er, faint - er, faint - er still The march is ri - - sing

I SEE THEM ON THEIR WINDING WAY.

o'er the hill, ris - ing o'er the hill, ris - ing o'er the hill, I

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and repetitive, with a slight rise in pitch for the second and third phrases.

see them on their wind - ing way, A - bout their ranks the moon - beams play, Their

This system contains the next four measures of the piece. It continues the vocal line with lyrics, the piano accompaniment, and the bass line. The key signature remains one flat (B-flat), and the time signature is common time (C). The melody continues with a similar rhythmic pattern, ending with a final note on the word 'Their'.

I SEE THEM ON THEIR WINDING WAY.

lof - ty deeds and dar - ing high Blend with the notes of vic - to - - ry.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "lof - ty deeds and dar - ing high Blend with the notes of vic - to - - ry."

A - - gain, a - gain the peal - ing drum, The clash - ing horn, they come, they come Through

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "A - - gain, a - gain the peal - ing drum, The clash - ing horn, they come, they come Through"

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,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "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

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "near - er, yet - - more near - - Their soft - ened cho - - rus meets the"

I SEE THEM ON THEIR WINDING WAY.

Forth, forth and meet them on their way,
 ear. Forth, forth - - and meet them on their way, The
 Forth, forth and meet them on their way,

The tramp - ing
 tramp - - ing hoofs brook no de - lay, brook no de - lay, With
 Unison.
 The tramp - ing hoofs brook, &c.

I SEE THEM ON THEIR WINDING WAY.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "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

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: "come, they come, they come, They come, they come, they come ; I".

I SEE THEM ON THEIR WINDING WAY.

see them on their wind - ing way, A bout their ranks the moonbeams play; Their

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staves.

lof - ty deeds and dar - ing high, Blend with the notes of vic - to - ry.

The second system of the musical score continues the composition with four staves. It maintains the same vocal and piano parts as the first system. The lyrics are written below the vocal staves.

WOULDST GAIN A FRIEND.

HEINRICH.

Allegretto.

Musical score for the first system, featuring a vocal line and piano accompaniment in 4/4 time. The tempo is marked 'Allegretto'. The key signature has one sharp (F#). The vocal line begins with the lyrics 'Wouldst gain a friend?' and continues with 'Wouldst gain a friend? Put up thy'. The piano accompaniment includes dynamic markings *f* and *ff*.

f Wouldst gain a friend? *ff*

Wouldst gain a friend? Put up thy

f *ff* *ff*

Wouldst gain a friend?

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics 'gold! Wouldst gain a friend? Wouldst gain a friend? Wouldst gain a'. The piano accompaniment includes dynamic markings *f*.

Wouldst gain a

gold! Wouldst gain a friend? Wouldst gain a friend?

f *f* *f*

Wouldst gain a

WOULDST GAIN A FRIEND.

friend put up thy gold! *dolce.*

Put up thy gold! No gold a friend can buy, No

ff *ff* *dolce.*

friend Put up thy gold!

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'friend put up thy gold! dolce.' The second staff is a vocal line with lyrics 'Put up thy gold! No gold a friend can buy, No'. The piano accompaniment consists of two staves (treble and bass clef) with lyrics 'friend Put up thy gold!' and dynamic markings 'ff' and 'dolce.'.

mf

gold a friend can buy; There's that more bright than bright - est gold In

mf

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'gold a friend can buy; There's that more bright than bright - est gold In'. The piano accompaniment consists of two staves (treble and bass clef) with lyrics 'gold a friend can buy; There's that more bright than bright - est gold In' and dynamic markings 'mf'.

WOULDST GAIN A FRIEND.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a vocal line with lyrics: "friend - ship's spark - - ling eye, In friend - ship's spark - ling". A dynamic marking of *f* is placed above the second measure of this staff. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music is written in a simple, homophonic style.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The second staff is a vocal line with lyrics: "eye, In friend - ship's spark - - - ling eye." A dynamic marking of *ff* is placed above the first measure of this staff. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music concludes with a double bar line at the end of the system.

FAR, FAR O'ER HILL AND DELL.

SPANISH MELODY.

Lento sempre. p

1. Far, far o'er hill and dell, On the winds steal - - ing,

2. Now through the charm - - ed air, Slow - ly as - - - cend - - ing,

List to the con - vent bell Mourn - ful - - ly peal - - ing;

List to the chan - ted prayer Sol - - emn - - ly blend - - ing;

FAR, FAR O'ER HILL AND DELL.

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.

Allegretto.

Hark! soft - ly hark! be - lov - ed hark! The night - - in - gale is sweet - ly

sempre. pp

On tree and shrub the flowers are spring - ing, Ere

sing - - ing, On tree - - and shrub the flowers - - are spring - ing, Ere

On tree and shrub the flowers are spring - ing, Ere

SERENADE.

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 !

SERENADE

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,

SERENADE.

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!

THE EVENING BELL.

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Andantino sempre. pp

Hark! the peal - ing, Soft - ly steal - ing, Eve - ning bell, Sweet - ly ech - oed

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music consists of a melody in the treble and a supporting bass line. There are two dynamic markings, 'V' (crescendo), above the first and third measures of the treble staff.

down the dell. 2. Wel - come, wel - come Is thy mu - sic, Sil - very bell!

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues from the first system. There is a repeat sign at the beginning of the second measure of the treble staff, followed by a first ending bracket and a second ending bracket. The lyrics are aligned with the notes in the treble staff.

THE EVENING BELL

Sweet - ly tel - ling Day's fare - well! 3. Day is sleep - ing, Flowers are weep - ing Tears of

dew; Stars are peep - ing, Ev - er true. 4. Grove and moun - tain, Flood and foun - tain

THE EVENING BELL.

Faint ly gleam In the rud - dy Sun - set stream. Hap - py hour,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Faint ly gleam In the rud - dy Sun - set stream. Hap - py hour,". The music features a mix of quarter and eighth notes, with some rests. A double bar line is present after the first four measures of the vocal line.

May thy pow - er Fill my breast; Each wild pas sion Soothe to rest.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature remains one sharp (F#), and the time signature is common time (C). The lyrics are: "May thy pow - er Fill my breast; Each wild pas sion Soothe to rest." The music continues with similar rhythmic patterns. A double bar line is present at the end of the system.

1. Fare - well to the sun - ny green moun - - - tains, Fare

2. Fond flock must I leave you for - ev - - - er? And

pp

pp

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The music is in G major and 6/8 time. The first vocal line begins with a whole rest, followed by the lyrics '1. Fare - well to the sun - ny green moun - - - tains, Fare'. The second vocal line begins with a whole rest, followed by '2. Fond flock must I leave you for - ev - - - er? And'. The piano accompaniment starts with a whole rest in both hands, then enters with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* for both vocal lines and the piano accompaniment.

- well to each sha - dy soft plain ; Fare - well, ye cool, sil - ve - ry

guide you and guard you no more? My heart whis - pers bit - ter - ly

p

p

Detailed description: This system continues the vocal lines and piano accompaniment. The first vocal line continues with '- well to each sha - dy soft plain ; Fare - well, ye cool, sil - ve - ry'. The second vocal line continues with 'guide you and guard you no more? My heart whis - pers bit - ter - ly'. The piano accompaniment continues with the same melody and bass line. Dynamics include *p* for both vocal lines and the piano accompaniment.

THE SHEPHERD'S FAREWELL.

foun tains, I nev - er may see you a - gain ; No
 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.

beam; No lon - ger be - - hold the soft
 plain; Fare - well ye cool sil - - ve - ry

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "beam; No lon - ger be - - hold the soft plain; Fare - well ye cool sil - - ve - ry".

sha - dows, Nor twi light's lin - ger - ing beam.
 foun - tains, I ne'er may see you a - gain!

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: "sha - dows, Nor twi light's lin - ger - ing beam. foun - tains, I ne'er may see you a - gain!".

OH! HOW BRIGHTLY

Andantino.

1. Oh! how bright - ly, how bright - ly the sun moves a - long, From the

2. Oh! how swift - ly, how swift - ly the bird flies a - way To his

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

OH! HOW BRIGHTLY.

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,

Detailed description: This system contains the first three lines of music. The top line is the vocal melody, the middle line is the piano accompaniment, and the bottom line is the bass line. The lyrics are written below the notes.

These *p* glo - - rious lights to us were given, To
 'Tis *p* thus he tells of fa - - - vors given, And
 By whom their sweet per - fume was given, And

Detailed description: This system contains the next three lines of music. It includes dynamic markings 'p' (piano) in the vocal and piano parts. The lyrics are written below the notes.

OH! HOW BRIGHTLY.

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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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a major key and 4/4 time. The lyrics are printed below the staves, with some words hyphenated across bar lines. A dynamic marking of *f* (forte) is present above the first vocal staff.

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 second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music continues from the first system. The lyrics are printed below the staves, with some words hyphenated across bar lines. The system concludes with a double bar line.

THE SWITZER'S SONG OF HOME.

Andante. *Espressivo.*

1. Why, ah! why my heart this sad - - - ness?

2. All that's dear to me is want - - - ing,

3. Give me those, I ask no oth - - - er,

Why, 'mid scenes like these de - cline? Where all, tho' strange, is joy and

Lone and cheer - less here I roam; The strang - er's joys how e'er en -

Those that bless the hum - ble dome, Where dwell my fa - ther and my

THE SWITZER'S SONG OF HOME.

The musical score is arranged in two systems, each with four staves. The top two staves of each system are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are as follows:

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.

Allegro. f

1. Hail all hail! thou mer - ry month of May; We will

2. Hark! hark! hark To hail the month of May; How the

f *p*

has - ten to the woods a - way, A - mong the flowers so sweet and gay, Then a -

song - sters war - ble on each spray! And we will be as blithe as they, Then a -

f *f* *f*

HAIL! THOU MERRY MONTH OF MAY.

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, *p* The mer - ry, mer - ry May; *f* Then a -

p *f*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line, also with lyrics. The bottom two staves (treble and bass clef) form a grand staff for the piano accompaniment. Dynamics markings 'p' and 'f' are present in the piano accompaniment lines.

- way, to hail the mer - ry, mer - ry month of May.

- way, to hail the mer - ry, mer - ry month of May.

Detailed description: This system contains the second two lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line, also with lyrics. The bottom two staves (treble and bass clef) form a grand staff for the piano accompaniment.

THE MELLOW HORN.

JONES

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 6/8 time signature. It contains two vocal parts: the first part (labeled '1.') and the second part (labeled '2.'). The second part begins with a dynamic marking of *mf*. The second and third staves are piano accompaniment, with the second staff in treble clef and the third staff in bass clef, both in 6/8 time. The piano part also begins with a dynamic marking of *mf*. The system concludes with a double bar line.

- jes - tic o'er the glas - sy lakes, Re - flect - ing li - quid fire; All na - ture smiles to

tink - ling bells are heard no more, And dai - ly toil for - got; 'Tis then the sweet en -

p

p

p

The second system of the musical score continues from the first system. It consists of four staves. The top staff is a vocal line in treble clef with a 6/8 time signature. It contains two vocal parts. The second part begins with a dynamic marking of *p*. The second and third staves are piano accompaniment, with the second staff in treble clef and the third staff in bass clef, both in 6/8 time. The piano part also begins with a dynamic marking of *p*. The system concludes with a double bar line.

THE MELLOW HORN.

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

cres. *f*

wind the mel - low horn, The mel - low horn, The mel - low, mel - low
 - round the mel - low horn, The mel - low horn, The mel - low, mel - low

pp *pp* *pp* *pp*

THE MELLOW HORN

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*

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and features a melody of eighth and quarter notes. The lyrics are: "horn, The mel - low horn, The mel - low, mel - low horn; And horn, The mel - low horn, The mel - low, mel - low horn; Tis". Dynamic markings include *mf* (mezzo-forte) at the end of the first and second vocal lines.

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*

The second system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues with a melody of eighth and quarter notes. The lyrics are: "hunts - men with the day be - gin, To wind the mel - low horn, And hunts - men with the then the sweet en - chant - ing note, On zeph - yrs gent - ly borne, With witch - ing ca - dence". Dynamic markings include *f* (forte) at the end of the first and second vocal lines.

THE MELLOW HORN.

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

wind the mel - low horn, the mel - low, mel - low horn, the mel - low, mel - low horn.
 - round the mel - low horn, *p* the mel - low, mel - low horn, *ff* 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

love! Where is she now? Ah! tell me where? Ah! tell me
 cry; I hail her song, A - las! no more; A - las! no
f *ppp* *ppp* echo.

where? For - bear, for - bear, I hear thee, sad
 mo-; The charm is o'er! Mourn with me, sweet
f *p* *ad lib.* *p* *a tempo.*

THE ECHO.

ech - o! My dark fate I see, - - And the

ech - o! To this love - - ly shore, - The

The musical score for the first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "ech - o! My dark fate I see, - - And the" on the first line, and "ech - o! To this love - - ly shore, - The" on the second line. The piano part includes dynamic markings such as *V* and *f*.

pride of the val - ley re - - turns not to me.

pride of the val - ley re - - turns not to me.

The musical score for the second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "pride of the val - ley re - - turns not to me." on the first line, and "pride of the val - ley re - - turns not to me." on the second line. The piano part includes dynamic markings such as *V* and *f*, and features triplet markings (3) over certain notes.

STREAM GENTLY FLOWING.

T. LATOUR.

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

- round, the mu - sic I love, Snow crest - ed moun tain,

shades, though ex - iled I roam, No spell shall bind me,

STREAM GENTLY FLOWING

calan.do. . . .

Pas - ture and foun - tain, Roof of my sire, vine - yard and
 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,
 home! - Where peace has blest me, Here will I rest me,

p *p*

calando.

STREAM GENTLY FLOWING

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?
 Nev - er to part a - gain, Oh nev - er more, Oh nev - er more, Oh nev - er more.

Allegro.

p 1. When the day with ro - sy light, In the morn - ing glad ap - pears,

p 2. Oh! 'tis sweet at ear - ly day, To climb the moun - tain's rock - y steep, And

p And the dus - ky shades of night, Melt a - way in dew - y tears,

hear the birds and blos - soms gay, Wak - ing from their hap - py sleep,

WHEN THE DAY WITH ROSY LIGHT.

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.

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

Andante.

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The second staff is the vocal line with lyrics underneath. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both sharing the two-flat key signature and 4/4 time signature. The lyrics for this system are: "They are gone, all gone from the moun - tain home, Where the wild bees hum, and the

The second system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of two flats and a 4/4 time signature. The second staff is the vocal line with lyrics underneath. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both sharing the two-flat key signature and 4/4 time signature. The lyrics for this system are: "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.

tall green trees; They are gone, all gone from the moun - tain home, Where the wa - ters glide and the

This system consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment.

moonbeams roam; Where the li - ly bell blooms like a star o'er the wave, And the willow bough bends its leaves to lave:—

This system also consists of four staves, following the same layout as the first system. It continues the vocal line and piano accompaniment.

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "They are gone, all gone from the moun - tain home, Where the wild bees hum, and the bright birds roam Where the

The second system of the musical score continues the piece with four staves. The key signature remains B-flat major and the time signature is 4/4. The lyrics are: "heath flowers wave 'neath the fra - grant breeze, And the warb - lers sing 'mid the tall green trees."

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

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

The musical score is written for voice and piano. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

sum - mer's morn, They are gone, all gone both the young and gay, And the wild bees hum, and the

This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of two flats. The lyrics are written below the vocal staves.

bright birds play; And the glen is lone where the young deer roam; They are gone, all gone from the mountain home.

This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of two flats. The music is in a 4/4 time signature.

leath flowers wave 'neath the fra - grant breeze, And the warb - lers sing 'mid the tall green trees.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. It features the same instrumental and vocal parts in the same key signature and time signature.

GO WHERE THE WATER GLIDETH.

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, 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 be - lov - ed riv - er, And

green - est be, Go, go, lis - ten to our own riv - er,

GO WHERE THE WATER GLIDETH

And think of me. Wan - der in for - ests
 think of me, And think of me, And think of me. Wan - der in for - ests
 think of me, And think of me, And think of me. Wan - der in for - ests
 And think of me. Wan - der in for - ests

where the small tree lay - eth the gi - ant tree.
 where the small tree lay - eth Her fai - ry stem be - neath the gi - ant tree.
 where the small tree lay - eth Her fai - ry stem be - neath the gi - ant tree.
 where the small tree lay - eth Her fai - ry stem be - neath the gi - ant tree.

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.

2. When the clear sky is pale at e - ven, And the wind dri - veth in the

2. When the clear sky is pale at e - ven, And the wind dri - veth in the

2. When the clear sky is pale at e - ven, And the wind dri - veth in the

2. When the clear sky is pale at e - ven, And the wind dri - veth in the

lone - ly tree; Wan - der be - neath the sol - i - ta - ry hea - - ven,

lone - ly tree; Wan - der be - neath the sol - i - ta - ry hea - - ven, And

lone - ly tree; Wan - der be - neath the sol - i - ta - ry hea - - ven, And

lone - ly tree; Wan - der be - neath the sol - i - ta - ry hea - - ven, And

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.

roll - - - ing sea,

roll - - - ing sea, Go as a si - lent star be - neath her

roll - - - ing sea, Go as a si - lent star be - neath her

roll - - - ing sea,

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'roll - - - ing sea,'. The second staff is another vocal line with lyrics 'roll - - - ing sea, Go as a si - lent star be - neath her'. The third and fourth staves are a piano accompaniment, with the third staff having lyrics 'roll - - - ing sea, Go as a si - lent star be - neath her' and the fourth staff having lyrics 'roll - - - ing sea,'. The key signature is one sharp (F#) and the time signature is 4/4.

And think of me, think, think of me.

beam - - - ing, And think of me, think, think of me.

beam - - - ing, And think of me, think, think of me.

And think of me, think, think of me.

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'And think of me, think, think of me.'. The second staff is another vocal line with lyrics 'beam - - - ing, And think of me, think, think of me.'. The third and fourth staves are a piano accompaniment, with the third staff having lyrics 'beam - - - ing, And think of me, think, think of me.' and the fourth staff having lyrics 'And think of me, think, think of me.'. The key signature is one sharp (F#) and the time signature is 4/4.

WHEN THE ROSY MORN APPEARING. 225

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.

Ca - rol sweet the live - ly strain, They for - sake their lea - fy dwell - ing, To se - cure the

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a triplet of eighth notes in the final measure of the system.

gold - en grain. See con - tent the hum - ble glean - er, Take the scat - ter'd ears that fall;

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff for piano accompaniment. The piano part features a triplet of eighth notes in the final measure of the system.

WHEN THE ROSY MORN APPEARING.

Na - ture all her chil - dren view - ing, Kind - ly boun - teous cares for all - - When the ro - sy

morn ap - pear - ing, Paints with gold the ver - dant lawn; Bees on banks of flow - ers sport - ing

WHEN THE ROSY MORN APPEARING.

Sip the sweets and hail the dawn; Warb - ling birds the day pro - claim - ing, Ca - rol sweet the

live - ly strain, They for - sake their lea - fy dwell - ing, To se cure the gold - en grain.

SUMMER IS BREATHING.

FRENCH AIR.

229

Andantino.

1. Summer is breathing Sweets on the gale, Ro - ses are blooming Fresh in the vale,

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.

Andantino quasi Allegretto.

1. Bright - ly speed the hours, O'er the hunt - er's way!

2. *p* Alps on alps as - cend - ing, He with wake - ful horn,

3. *p* Sweet - ly to re - ward him, Then, at day's soft wane,

Detailed description: This system contains the first three vocal lines. The music is in 6/8 time with a key signature of one flat (B-flat). The first line is the vocal melody. The second and third lines are piano accompaniment, with the third line being the bass line. Dynamics include *p* (piano) for the second and third lines.

Free - dom blithe - ly pours There her dear - est

Sport with la - bor blend - ing, Hails the up - ward

Oh, what strains ac - cord him, Wel come home a

Detailed description: This system contains the second three vocal lines. The music continues in 6/8 time with a key signature of one flat. Dynamics include *sf* (sforzando) for the second and third lines. The piano accompaniment continues to support the vocal lines.

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

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'lay ; While the glad ech - oes vy - ing Through all their wide reign, Sa -' on the first staff; 'morn, While the glad ech - oes vy - ing Through all their wide reign, Sa -' on the second staff; and 'gain ! While the glad ech - oes vy - ing Through all their wide reign, Sa' on the third staff.

- 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.

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: '- lute him re - - ply - - ing, A - - gain and a - gain.' on the first staff; '- lute him re - - ply - - ing, A - - gain and a - gain.' on the second staff; and '- lute him re - - ply - - ing A - - gain and a - gain.' on the third staff.

SWEET SPRING IS RETURNING.

Allegretto.

mp

Sweet spring is re - turning, She breathes o'er the plain, And meadows are

mp

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are marked *mp*. The music is in 3/4 time with a key signature of one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

blooming In beau - ty a - gain, And fair is the flower, And green is the

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line continues with the lyrics "blooming In beau - ty a - gain, And fair is the flower, And green is the". The piano accompaniment continues with similar rhythmic patterns, including some chords with slurs.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

grove; And soft is the shower; That falls from above.

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 eold chain,
 We longed to be breathing
 In freedom again.

3

And then, Oh, thou kind one,
 Thou camest 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.

Andante.

p Au - tumn winds are sigh - ing; Sum - mer glo - ries dy - ing; Har - vest time is

p *f*

Cool - er breez - es quiv - 'ring, Through the pine groves shiv - 'ring,

nigh, *p* Cool - er breez - es quiv - 'ring, *p* Through the pine groves shiv - 'ring,

p *p*

Cool - er breez - es quiv - 'ring, Through the pine groves shiv - 'ring

Sweep the trou - bled sky,
 Sweep the trou - bled sky, Sweep the trou - bled, trou - bled sky.
 Sweep the trou - bled sky.

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.

Andante. Quasi Allegretto.

Hark! ye neighbors, and hear me tell, Ten now strikes on the night - ly bell! Ten are the ho - ly com -

mandments given, To man be - low - from God in heaven. Human watch from harm can't ward us:

* 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.

God will watch and God will guard us; He, through his E - ter - nal might, Grant us all a blessed night.

The musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time and ends with a double bar line.

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 watch, &c.

4

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

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 watch, &c.

BLUE EYED MARY.

1. "Come tell me blue eyed stran - ger, Say whith - er dost thou roam; O'er

2. "Come here I'll buy thy flow - ers, And ease thy hap - less lot; Still

The first system of the musical score for 'Blue Eyed Mary'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 1. "Come tell me blue eyed stran - ger, Say whith - er dost thou roam; O'er 2. "Come here I'll buy thy flow - ers, And ease thy hap - less lot; Still

this wide world a ran - ger; Hast thou no friends nor home?" They

wet with morn - ing show - ers, I'll buy, 'for - get me not.'" Kind

The second system of the musical score. The vocal staves continue with the lyrics: this wide world a ran - ger; Hast thou no friends nor home?" They wet with morn - ing show - ers, I'll buy, 'for - get me not.'" Kind The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

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.

call'd me blue eyed Ma - ry, When friends and for - tune smiled; But,

sir, then take these po - sies, They're fa - ding like my youth; But

ah! how for - tunes va ry, I now am sor - row's child.

nev er like these ro - ses, Shall with - er Ma - ry's truth.

VILLAGE BELLS.

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

VILLAGE BELLS.

as they roll their notes a - long, By brake and bree - zy burn; They

The first system of the musical score consists of four staves. The top staff is a single treble clef. The second staff is a single treble clef with lyrics underneath. The third and fourth staves are grouped by a brace on the left and represent a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, melodic style.

whis - per soft in tones of wo, Those days will ne'er re - turn, And

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the melody and accompaniment from the first system. The lyrics are: "whis - per soft in tones of wo, Those days will ne'er re - turn, And". The notation includes various note values and rests, with some notes beamed together.

VILLAGE BELLS.

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
 days will ne'er re - turn,
 re - turn,

DIM.
DIM.
CRES.
DIM.
CRES.
DIM.

VILLAGE BELLS

as they roll their notes a - long, By brake and bree - zy burn; They

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "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.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "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

p E - rin! the tear and the smile in thine eyes, Blend with the *pp*

p E - - - rin! the tear and the smile in thine eyes, Blend with the *pp*

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 *f*

rain - bow that hangs in thy skies; Shi - ning through sor - - row's stream *f*

ERIN! THE TEAR AND THE SMILE IN THINE EYES

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

ERIN! THE TEAR AND THE SMILE IN THINE EYES

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

lan - guid smile ne'er shall in - crease, Till, like the rain - bow's light

Thy va - rious tints u - nite, And form in hea - ven's sight, One arch of peace.

Thy va - rious tints u - nite, And form in hea - ven's sight, One arch of peace.

Thy va - rious tints u - nite, And form in hea - ven's sight, One arch of peace'

HAIL, COLUMBIA

Maestoso.

f

Hail! Co - lum - bia, hap - py land! Hail, ye he - roes, heaven - born band, Who

fought and bled in free - dom's cause, Who fought and bled in free - dom's cause, And

HAIL, COLUMBIA!

when the storm of war was gone, En - joyed the peace your val - or won; Let

The first system of the musical score for 'Hail, Columbia!' consists of four staves. The top staff is the vocal line, followed by the lyrics. The bottom two staves are the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for this system are: "when the storm of war was gone, En - joyed the peace your val - or won; Let". There are triplets in the piano accompaniment on the right hand side of the system.

In - de - pen - dence be your boast, Ev - er mind - ful what it cost;

The second system of the musical score continues with four staves. The top staff is the vocal line, followed by the lyrics. The bottom two staves are the piano accompaniment. The key signature and time signature remain the same. The lyrics for this system are: "In - de - pen - dence be your boast, Ev - er mind - ful what it cost;". There are triplets in the piano accompaniment on the right hand side of the system.

Ev - er grate - ful for the prize, Let its al - tar reach the skies.

The first system of the musical score for 'Hail, Columbia'. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Ev - er grate - ful for the prize, Let its al - tar reach the skies.' The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Firm, u - ni - ted, let us be, Ral - lying round our lib - er - ty,

The second system of the musical score. It continues with four staves: two vocal staves and two piano accompaniment staves. The lyrics are: 'Firm, u - ni - ted, let us be, Ral - lying round our lib - er - ty,'. The musical notation and piano accompaniment continue in the same style as the first system.

As a band of bro - - thers joined, Peace and safe - ty we shall find.

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.

Craziioso.

p

Soft - ly the moon - light is shed on the lake, Cool is the

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It begins with the tempo marking 'Craziioso.' and the dynamic 'p'. The lyrics 'Soft - ly the moon - light is shed on the lake, Cool is the' are written below the notes. The bottom staff is a piano accompaniment in bass clef, also in one flat and 3/4 time, with a dynamic 'p'. It features a series of chords and moving lines.

sum - mer night, wake, O wake ; . . . Faint - ly the cur - few is

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line from the first system, with lyrics 'sum - mer night, wake, O wake ; . . . Faint - ly the cur - few is'. The bottom staff continues the piano accompaniment, maintaining the same key signature and time signature.

SOFTLY THE MOONLIGHT.

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heard from a - - far ; List ye, O list to the live - ly gui -

The first system of the musical score consists of four staves. The top staff is a single treble clef line. The second staff is a single treble clef line with lyrics underneath. The third and fourth staves are grouped by a brace on the left and represent a piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a simple, lyrical style.

tar, The trees' mel - low shade is o - ver the vale, The

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the melody and accompaniment from the first system. The lyrics are: "tar, The trees' mel - low shade is o - ver the vale, The". The musical notation includes various note values, rests, and dynamic markings such as accents and hairpins.

SOFTLY THE MOONLIGHT.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one flat. The lyrics are: "sweet se - re - nade Breathes in the vale, Soft - ly and ten - der - ly". The piano part features a flowing accompaniment with some grace notes and slurs. There are dynamic markings of *mf* and *f* in the piano part.

sweet se - re - nade Breathes in the vale, Soft - ly and ten - der - ly

The second system of the musical score continues from the first. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one flat. The lyrics are: "o - ver the lake, Gai - ly and cheer - i - ly, wake, O a - wake." The piano part includes dynamic markings of *cres.* and *dim.* in both the vocal and piano parts. The piano part features a flowing accompaniment with some grace notes and slurs.

o - ver the lake, Gai - ly and cheer - i - ly, wake, O a - wake.

HARK! THE LARK.

MR. COOKE.

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 Hark! hark! the lark at heav'n's gate sings, *p* Hark!

Hark! hark! the lark at heav'n's gate sings, Hark!

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/8. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The lyrics are: 'Hark! hark! the lark at heav'n's gate sings, Hark!'. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a crescendo leading to a piano (*p*) dynamic.

hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise, His steeds to

hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise, - - - His

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

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics continue: 'hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise, His steeds to'. The piano part includes a crescendo leading to a forte (*f*) dynamic. The lyrics are: 'hark! the lark at heav'n's gate sings, And Phœ - bus 'gins a - rise, His steeds to'. The piano part includes a crescendo leading to a forte (*f*) dynamic.

HARK! THE LARK.

FIRST TIME.

wa ter at those springs On cha - - - lic'd flowers that lies;
 steeds - - - to wa ter at those springs On cha - lic'd flowers that lies;
 wa - - - ter at those springs On cha - lic'd flowers that lies;

SECOND TIME.

lies; And wink - - ing ma - - ry buds be - gin To To
 lies; And wink - ing ma - ry buds be - gin To ope their gold - - - en
 lies; And wink - ing ma - - ry buds be gin - - - 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.

la - dy sweet a - rise! With eve - ry thing that pret - ty is; My la - dy sweet a - rise! a -
 la - dy sweet a - rise! With eve - ry thing that pret - ty is; My la - dy sweet a - rise! a -
 a - rise! With eve - ry thing that pret - ty is; My la - dy sweet a - rise! a -

rise! a - rise! My la - dy sweet a - rise! a - rise! **FIRST TIME.** **SECOND TIME.** rise!
 rise! a - rise! My la - dy sweet a - rise! a - rise! rise!
 rise! a - rise! My la - dy sweet a - rise! a - rise! rise!

BRING FLOWERS.

259

Allegretto.

1. Bring flowers, young flowers, for the fes-tal board, To

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

tales of the joy-ous fields to tell; Of the free-blue

mf

BRING FLOWERS

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

The first system of the musical score for 'Bring Flowers' consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: '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, *mf* And the touch of the sun - beam hath waked the
lan - - - guid eye; They will bear him a thought - of the sun - ny

The second system of the musical score continues the piece. It features the same vocal and piano parts. The lyrics are: 'south - - - ern gale, *mf* And the touch of the sun - beam hath waked the lan - - - guid eye; They will bear him a thought - of the sun - ny'. The dynamic marking *mf* (mezzo-forte) is placed above the vocal line. The piano accompaniment includes a dynamic marking *mp* (mezzo-piano) below the bass staff.

The musical score is written for voice and piano. It consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "rose, The banquet to deck where the warm heart glows. hours, And a dream of health; bring him flowers, wild flowers." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

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!

Andante.

1. Of late so bright - ly glow - ing, Love - ly rose; We here be - held thee

mp

2. The blast too rude - ly blow - ing, Love - ly rose, Thy ten - der form o'er -

mp

3. No fresh - 'ning dew of morn - ing, Love - ly rose, Thy in - fant buds a -

mp

grow - ing, Love - ly rose, Thou seem'st some an - gel's care, Sum - mer's breath was warm a -

pp

- throw - ing, Love - ly rose, A - las! hath laid thee low; Now a - mid thy na - tive

pp

- dorn - ing, Love - ly rose, To thee shall day re - store, Zeph - yrs soft, that late ca -

- 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
 - ress'd thee, Eve - ning smiles, that part - ing bless'd thee, Re - turn no more, To thee shall day re -

mp

mp

care; Sum - mer's breath was warm a - round thee; Sum - mer's beam with beau - ty crown'd thee, So sweet - ly fair.
 low, Now a - mid thy na - tive bed, Envious weeds with branches spread, Un - kind - ly grow.
 store, Zeph - yrs soft that late ca - ress'd thee, Eve ning smiles, that part - ing bless'd thee, Re turn no more.

pp

mf

pp

mf

PEACEFUL SLUMBERING.

Andantino.

Musical score for the first system of "Peaceful Slumbering." It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked "Andantino." The dynamics are marked *mp* (mezzo-piano), *p* (piano), and *cres.* (crescendo). The lyrics are: "Peace - ful slum - b'ring on the o - cean, Sea - men fear no dan - - ger".

Musical score for the second system of "Peaceful Slumbering." It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked "Andantino." The dynamics are marked *mp* (mezzo-piano). The lyrics are: "nigh; The wind and waves in gen - tle mo - tion Soothe them with their lul - la -".

PEACEFUL SLUMBERING.

pp Soothe *mp*

by, *pp* lul - la - by, Soothe them with their lul - la - by, lul - la - by. *mp*

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*

PEACEFUL SLUMBERING.

heart its boon be - stow - ing, Soothes them with its lul - la - by, lul - la - by,

pp lul - - -

pp lul - - -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef, also with a key signature of one flat. The music features a gentle melody with a lullaby-like quality. Dynamics include a hairpin crescendo and a piano (*pp*) marking.

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.*

cres. *dim.* *p* *pp ad lib.*

pp

Detailed description: This system contains the second two staves of music. It continues the vocal and piano parts from the first system. The vocal line includes the lyrics 'lul - la - by, lul - la - by, lul - la - by, Soothes them with its lul - la - by, lul - la - by.' The piano accompaniment features a similar melodic pattern. Dynamics include a hairpin crescendo, a hairpin decrescendo, a piano (*p*) marking, and a piano-piano (*pp*) marking with 'ad lib.' (ad libitum) instructions.

Vivace. Solo.

1. O'er moun - tains bright with snow and light, We crys - tal hunt - ers

2. Some - times when o'er the al - pine rose, The gold - en sun - set

Solo.

speed a - long, While grotts, and caves, and i - cy waves Each in - stant ech - o

darts its ray, So like a gem the flow - eret glows, We thith - er bend our

mp

THE CRYSTAL HUNTERS.

to our song, And when we meet with store of gems, We
 head - long way; And though we find no treasure there, We

p *mf*

p *mf*

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'to our song, And when we meet with store of gems, We head - long way; And though we find no treasure there, We'. There are dynamic markings 'p' (piano) and 'mf' (mezzo-forte) in the vocal and piano parts.

grudge not kings their di - a - dems; O'er moun - tains bright, with snow and light, We
 bless the rose that shines so fair; O'er moun - tains bright, with snow and light, We

f *f* Chorus.

f Chorus.

Detailed description: This is the second system of the musical score, starting with the Chorus. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'grudge not kings their di - a - dems; O'er moun - tains bright, with snow and light, We bless the rose that shines so fair; O'er moun - tains bright, with snow and light, We'. There are dynamic markings 'f' (forte) and 'Chorus.' in the vocal and piano parts.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "crys - tal hun - ters speed a - long, While grots, and caves, And i - cy waves Each". The piano part begins with a *mp* dynamic marking.

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

The second system of the musical score continues the piece. It features the same four-staff layout. The lyrics are: "in - stant ech - o to our song, Each in - stant ech - o to our song." The piano part includes dynamic markings for *cres.*, *f*, and *ad lib.*.

cres. in - stant ech - o to our song, Each in - stant ech - o to our song. *ad lib.*
f
 in - stant ech - o to our song, Each in - stant ech - o to our song.
cres. *f* *ad lib.*

1. When thy love - ly form is kneel - ing, For - get not me : When at

2. When the light of day is fa - ding, For - get not me : When the

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs). The lyrics are split across the two vocal staves.

eve thy prayer is steal - ing, For - get not me : When thine

shades of night are speed - ing, For - get not me : When the

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The lyrics continue across the two vocal staves.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal staves.

song of heaven is dream - ing, For - get not me.
 dreams are o'er thee creep - ing, For - get not me.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal staves.

CANADIAN BOAT SONG.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "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

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "cheer - ful - ly sing our part - ing hymn; Row broth - ers, row, the stream runs fast, The".

CANADIAN BOAT SONG.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: rap - ids are near, and the day - light's past, The rap - ids are near, and the

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature changes to one sharp (F#), and the time signature remains common time (C). The lyrics are: day - light's past. 2. Why should we yet our sail un - furl, There

is not a breath the blue, wave to curl, There is not a breath the blue

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "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!

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4. The lyrics are: "wave to curl: But when the wind blows off the shore, Oh!".

CANADIAN BOAT SONG

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal staves.

sweet - ly we'll rest the wea - ry oar; Blow, bree : zes, blow, the stream runs fast, The

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

rap - ids are near, and the day - light's past, The rap - ids are near, and the day - light's past.

WHEN THE MOONLIGHT STREAMING

FRENCH AIR.

277

Andantino.

mp

When the moon - light stream - ing, Gilds pale na - ture's face, On her slum - bers

mp

mp

Detailed description: This system contains the first two staves of music. The top staff is a single treble clef line with a key signature of one flat and a 2/4 time signature. The second staff is a vocal line with lyrics. The piano accompaniment consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one flat and a 2/4 time signature. Dynamics include *mp* and hairpins.

beam - ing, More than wak - ing grace; Oh, how sweet to wan - - der

Detailed description: This system contains the next two staves of music. The top staff is a single treble clef line. The second staff is a vocal line with lyrics. The piano accompaniment consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one flat and a 2/4 time signature. Dynamics include *mp* and hairpins.

Oh, - - how sweet

WHEN THE MOONLIGHT STREAMING.

'Neath that pen - sive ray, - - Soft on those to pon - der, Who are far a - way.

Allegretto.

f *p* *f* *>*

When the moonlight stream - ing, Gilds pale na - ture's face, On her slumbers beam - ing

f *p* *f* *>*

p

More than wak - ing grace ; Oh, - how sweet to wan - der 'Neath the pen - sive

p

p

ray, - - Soft on those to pon - der, Who are far a - way, - - way.

p

FIRST TIME. SECOND TIME.

SWEET SUMMER IS COMING.

CARL KELLER.

Grazioso.

p *f* *p*

Sweet sum - mer is com - ing, How gai - ly sings the lark - - at morn; The

p *f* *p*

Yes, yes, I hear

wild bee is hum - ming A - round the flow - ery thorn; What charm - ing wild

f *dolce. p*

Yes, yes, I hear

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.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'wild notes of joy in grove and in vale.' followed by 'mu sic in grove and in vale. Aye! sum - mer, thou art com - ing,'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* and *p* markings.

feel th' in - spir - ing gale; Aye! sum - mer, thou art com - ing, Thou mild - est, love - liest, hail!

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: 'feel th' in - spir - ing gale; Aye! sum - mer, thou art com - ing, Thou mild - est, love - liest, hail!'. The piano part continues with the same melodic and harmonic structure as the first system. Dynamics include *f*, *p*, and *f* markings.

mp *Affetuoso.*

1. Hark, the ma - vis' eve - ning song, Sound - ing Clow - den's woods a - mong, Then to fold let's

lead a - long My bon - nie dear - ie. Call the ewes to the knowes

The musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with lyrics underneath. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#).

Call them where the heath - er grows, Call them where the stream - let flows, My bon - nie dear - ie.

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

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
 - lier; - The star of love, all stars a - bove, Now reigns o'er earth and

mf

The first system of the musical score for 'County Guy'. It consists of three staves: a vocal line (treble clef), a second vocal line (treble clef), and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: 'sea; - The lark his lay who trill'd all day, Sits hush'd his part - ner - lier; - The star of love, all stars a - bove, Now reigns o'er earth and'. The piano part features a simple harmonic accompaniment with some dynamic markings like accents.

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?

The second system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are: '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?'. The piano part continues with similar accompaniment and dynamic markings.

Allegretto.

1. A ro - sy crown we twine for thee, Of Flo - ra's rich - est trea - sure; We

2. We bade the fair - est flowers that blow, Their va - ried tri - bute ren - der; To

3. Then wear, dear maid, the wreath we twine, Thy fai - ry ring - lets shad - ing; And

lead thee on, with joy and glee, A - mid our youth - ful plea - - sure.

shine a - bove that brow of snow, With soft and love - ly splen - - dor.

be its charms the types of thine, In all ex - cept in fad - - ing.

A ROSY CROWN WE TWINE FOR THEE.

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

1. The rose that all are prai - sing Is not the rose for me; - Too ma - ny eyes are

2. The gem a king might cov - et Is not the gem for me; - From dark - ness who would

3. Gay birds in ca - ges pin - ing Are not the birds for me; - The plumes so bright - ly

gaz - ing Up - on the cost - ly tree; - But there's a rose in yon - der glen, That

move it, Save that the world may see; - But I've a gem that shuns dis - play, And

shi - ning, I care not for to see; - But I've a bird that gai ly sings, Though

THE ROSE THAT ALL ARE PRAISING.

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.

TREBLES. *Maestoso.*

See, the con - qu'ring He - - - ro comes, Sound - - - the trum - pets,

TENOR.

See, the con - qu'ring He - - - ro comes, Sound - - - the trum - pets,

BASE.

See, the con - qu'ring He - - - ro comes, Sound - - - the trum - pets,

beat - - the drums; Sports - - - pre - pare, the lau - - - rel bring,

beat - - the drums; Sports pre - pare, the lau - - - rel bring,

beat - - - the drums; Sports pre - pare, the lau - - - rel bring,

SEE, THE CONQUERING HERO COMES.

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "songs of triumph to him sing; See the conquering".

songs of triumph to him sing; See the conquering

songs of triumph to him sing; See the conquering

songs of triumph to him sing; See the conquering

songs of triumph to him sing; See the conquering

The second system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "He ro comes, Sound the trumpets, beat the drums.".

He ro comes, Sound the trumpets, beat the drums.

He ro comes: Sound the trumpets, beat the drums.

He ro comes; Sound the trumpets, beat the drums.

He ro comes; Sound the trumpets, beat the drums.

O SWIFTLY GLIDES THE BONNIE BOAT.

SCOTCH MELODY

Allegretto, Siciliano.

1. O swift - ly glides the bon - nie boat, Just part - ed from the shore, And

2. Now safe ar - rived on shore, we meet Our friends with hap - py cheer; And

p

to the fish - ers' cho - rus note, Soft moves the dip - ping oar; *mf* These toils are borne with

with the fish - ers' cho - rus greet All those we hold most dear; *mf* With hap - py cheer the

mf

O SWIFTLY GLIDES THE BONNIE BOAT

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.

yield - ing sway rocks light - ly on the tide; And hap - py prove our dai - ly lot, Up - on the summer

f

f

Detailed description: This system contains the first 16 measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#), and the time signature is common time (C). The piano part includes dynamic markings such as *f* and *mf*.

sea, And blest on land our kind - ly cot, Where all our trea - sures be.

Detailed description: This system contains the final 16 measures of the piece. It continues the vocal line with lyrics, the piano accompaniment, and the bass line. The piece concludes with a double bar line. The piano part includes dynamic markings such as *f* and *mf*.

THE HARP, THAT ONCE THROUGH TARA'S HALLS.

IRISH MELODY.

295

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.

glo - ry's thrill is o'er; And hearts, that once beat high for praise, Now feel that pulse no more!

glo - ry's thrill is o'er; And hearts that once beat high for praise, Now feel that pulse no more!

glo - ry's thrill is o'er; And hearts that once beat high for praise, Now feel that pulse no more!

glo - ry's thrill is o'er; And hearts that once beat high for praise, Now feel that pulse no more!

No more to chiefs The harp - of Ta - ra swells; The

No more to chiefs and la - dies bright, The harp of Ta - ra swells, The chord, a -

No more to chiefs and la - dies bright, The harp of Ta - ra swells; The

No more to chiefs The harp, the harp of Ta - ra swells; the chord a -

THE HARP, THAT ONCE THROUGH TARA'S HALLS.

cres. *f*

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

f *p*

on - ly thro she gives Is when some heart in - dig - nant breaks, To show that still she - lives!

on - ly thro she gives Is when some heart in - dig - nant breaks, To show that still she lives!

on - ly thro she gives Is when some heart in - dig - nant breaks, To show that still she lives!

on - ly thro she gives Is when some heart in - dig - nant breaks, To show that still she lives!

Andante Scherzando.

See our oars with fea - ther'd spray, Spar - kle in the beam of day,

See our oars with fea - ther'd spray, Spar - kle in the beam of day,

See our oars with fea - ther'd spray, Spar - kle in the beam of day,

See our oars with fea - ther'd spray, Spar - kle in the beam of day,

In our lit - tle bark we glide, Swift - ly o'er the si - lent tide, In our lit - tle

In our lit - tle bark we glide, Swift - ly o'er the si - lent tide, In our lit - tle

In our lit - tle bark we glide, Swift - ly o'er the si - lent tide, In our lit - tle

In our lit - tle bark we glide, Swift - ly o'er the si - lent tide, In our lit - tle

SEE OUR OARS WITH FEATHERED SPRAY.

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. From yon - der lone and
 si - lent tide. From yon - der lone and

SEE OUR OARS WITH FEATHERED SPRAY.

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 -

store, And sweet the morn - ing breez - es blow, While

store, *pp* And sweet the morn - ing breez - es blow, While

store, *p* **Horns.** And sweet the morn - ing breez - es blow, While

store, *pp* And sweet the morn - ing breez - es blow, While

store, And sweet the morn - ing breez - es blow, While

SEE OUR OARS WITH FEATHERED SPRAY.

row, we row, we row.

row, we row, we row.

row, we row, we row.

row, we row, we row.

cres. *dim.*

pp

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'row, we row, we row.' and dynamic markings 'cres.' and 'dim.'. The second staff is a vocal line with lyrics 'row, we row, we row.' and a 'pp' marking. The third and fourth staves are piano accompaniment for the right and left hands, respectively, with lyrics 'row, we row, we row.' and a 'pp' marking. The music is in 2/4 time with a key signature of two flats.

row, we row, we row.

row, we row, we row.

row, we row, we row.

row, we row, we row.

pp

Detailed description: This system contains the fifth and sixth staves of the musical score. The fifth staff is a vocal line with lyrics 'row, we row, we row.' and a 'pp' marking. The sixth staff is a piano accompaniment for the right and left hands, with lyrics 'row, we row, we row.' and a 'pp' marking. The music continues in 2/4 time with a key signature of two flats.

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,

This system contains the first line of music. It features a vocal line in the upper staff with a treble clef, a piano accompaniment in the lower staff with a grand staff (treble and bass clefs), and a vocal line in the middle staff with a treble clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "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

This system contains the second line of music. It features a vocal line in the upper staff with a treble clef, a piano accompaniment in the lower staff with a grand staff (treble and bass clefs), and a vocal line in the middle staff with a treble clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Of thee I sing: Land where my fa - thers died; Land of the"

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef with a key signature of one flat. The lyrics are written below the second vocal staff.

pil - grims' pride; From ev - - ery moun - tain side, Let - free - dom ring.

2

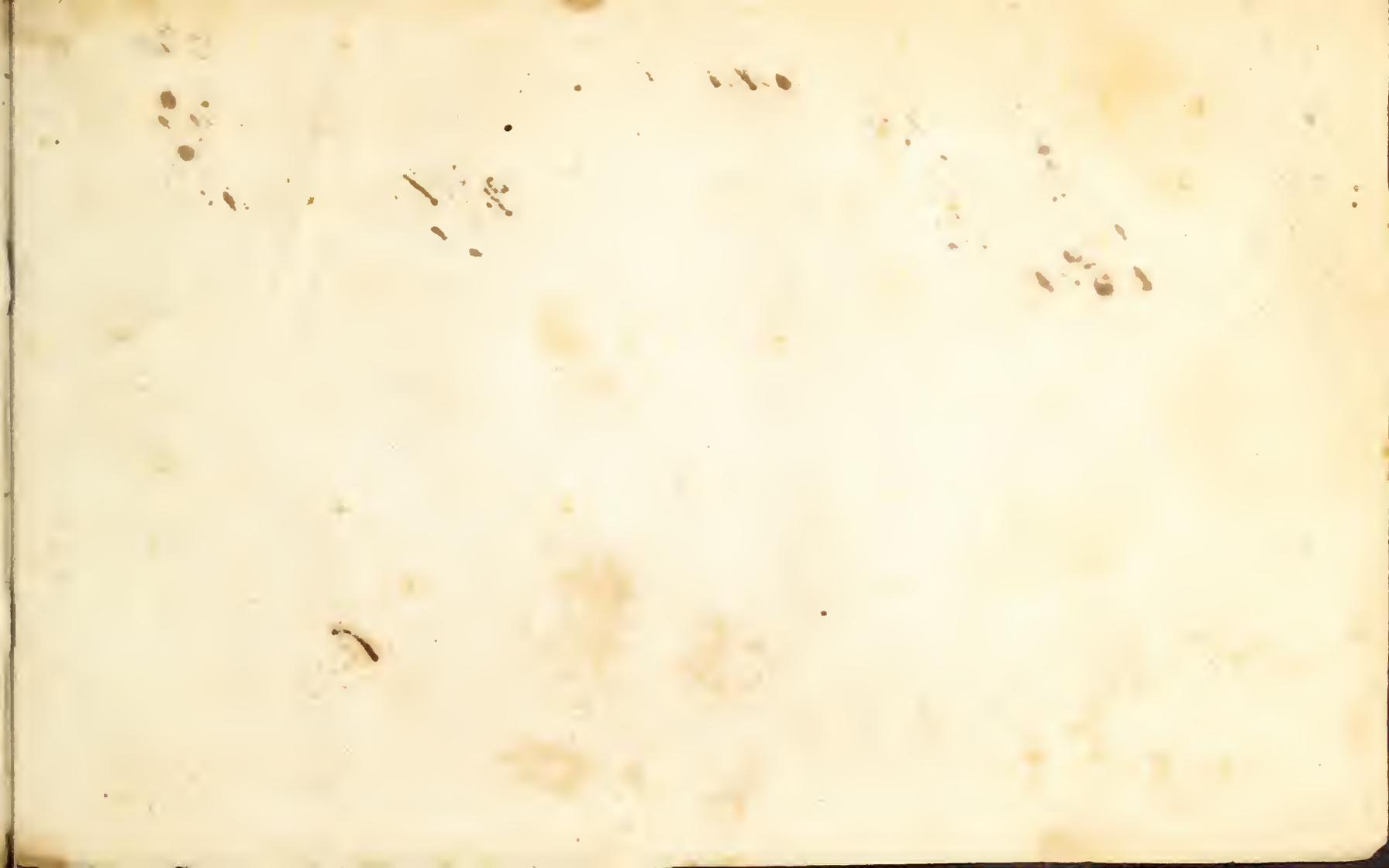
My native country! thee,
 Land of the noble free,
 Thy name I love:
 I love thy rocks and rills,
 Thy woods and templed hills
 My heart with rapture thrills
 Like that above.

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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Man C. Son

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208
209

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124

124

9	46
7	51
2	78

1	2
3	4
5	6
7	8
9	0
1	2
3	4
5	6
7	8
9	0

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