

BOSTON PUBLIC LIBRARY



3 9999 06385 298 0

★
No 1050.33



GIVEN BY

Robert T. Swan

Edmund

PUBLISHED UNDER THE SANCTION OF THE BOSTON ACADEMY OF MUSIC.

THE
YOUNG LADIES'
VOCAL CLASS-BOOK;

FOR THE USE OF
FEMALE SEMINARIES AND MUSIC CLASSES:

CONSISTING OF
SYSTEMATIC INSTRUCTIONS
FOR
FORMING AND TRAINING THE VOICE,
AND SUITABLE
VOCALIZING EXERCISES AND SOLFEGGIOS;

TOGETHER WITH
A COLLECTION OF SONGS,

FOR
ONE, TWO, THREE AND FOUR VOICES.

COMPOSED, SELECTED AND ARRANGED, WITH PIANO-FORTE ACCOMPANIMENT,
EXPRESSLY FOR THIS WORK;

BY
GEORGE JAMES WEBB,
PROFESSOR IN THE BOSTON ACADEMY OF MUSIC.

BOSTON:
JENKS & PALMER.

1842

P R E F A C E .

THIS work has been prepared with the view of meeting the wants of those persons, who, having acquired some practical knowledge of the elementary principles of musical reading, are desirous of cultivating and training the voice for the performance of the higher branches of the Vocal Art. The Instructions, Exercises, and indeed the whole work, are arranged expressly for female voices. The Vocalizing Exercises are chiefly taken from the celebrated work on singing by Panseron. The Solfeggios and Songs are either selected from the best authors, or composed by the Editor. The translations were made, with but few exceptions, by Mrs. Goodwin. The selection of the Poetry has in every instance been directed by a regard to its moral character and its appropriateness.

INDEX.

GENERAL INSTRUCTIONS FOR FORMING THE VOICE.

	PAGE.		PAGE.
Forming the Voice,	v.	Of Appoggiatures,	xix.
On Respiration, and the Position of the Singer,	v.	Double Appoggiatures,	xix.
Classification of the Voices,	v.	The Groupette, or Turn,	xx.
On uniting and blending the different Registers,	vi.	Interrupted Sounds,	xxi.
On Vocalizing,	viii.	Syncopated Notes,	xxi.
Carriage of the Voice, or Portamento,	viii.	The Trill,	xxi.
Vocalizing Exercises,	x.	The Mordente,	xxii.
On the various Ornaments of Singing,	xix.		

SOLFEGGI. xxiii.

SONGS, DUETS, TRIOS, &c.

All yonder in the Meadow,	45	Power of Heartfelt Sympathy,	(Two Voices.)	92
Home,	46	Patriotism,	(Two Voices.)	95
The Thunder Shower,	47	The Blue Cyenna,		96
The Flowers,	(Two Voices.) 48	Swiss Shepherd's Song,	(Two Voices.)	98
The Three Homes,	50	Summer now is smiling, (Round for Three Voices.)		100
How oft I remember,	52	Pleasures of Freedom,	(Two Voices.)	101
Clouds,	53	Fishermen's Prayer,	(Two or Three Voices.)	102
Morning blushes brightly,	54	Music,		104
The Mountains,	(Two Voices.) 55	The Middle Course,		105
The Seasons,	56	The Garden,	(Two Voices.)	106
Content,	58	The Lily,	(Two Voices.)	108
The Parting,	(Two Voices.) 59	The Sail by Moonlight,	(Two Voices.)	109
Good Night,	60	The Sister's Departure,	(Two Voices.)	110
Boat Song,	(Two Voices.) 62	With Zeal pursue the upward Course, (Three Voices.)		112
O, come abroad,	(Two Voices.) 63	Welcome Home,	(Four Voices.)	114
Sunset,	(Two Voices.) 66	The Father's Birthday,	(Three Voices.)	118
The Little Church,	(Three Voices.) 68	Hear the Call, O Nature!	(Four Voices.)	122
The Birthday,	(Two Voices.) 70	The Setting Sun,		127
Come, dearest,	(Two Voices.) 71	Pleasure,	(Solo and Chorus.)	128
I love the sober Autumn Time,	72	The Highlands,	(Two Voices.)	130
The Love of God,	(Three Voices.) 73	Morning Song,		132
The Tempest,	(Two Voices.) 75	Faith,	(Two Voices.)	133
Ah! how cheering is the Morning!	(Three Voices.) 76	The Rose,		136
To Nature,	(Two Voices.) 79	The Wanderer,		137
Song of the Fairies,	80	Heaven in Prospect,	(Two Voices.)	138
Power of Song,	81	Peace of Mind,	(Two Voices.)	139
The Shepherd Boy,	82	Fairer the Meads are growing,		141
Evening Song,	83	Happy Fortune,	(Two Voices.)	144
The Ivy,	(Three Voices.) 84	God is Love,	(Two Voices.)	144
Contentment,	(Two Voices.) 85	Comparisons,	(Two Voices.)	146
Spring,	86	Be Happy and Good,	(Solo and Chorus.)	147
The Wood Horn,	87	I'd be a Butterfly,	(Two Voices.)	148
Praise the Lord,	(Three Voices.) 88	May-Queen,		150
To Music,	91	Confidence in God,	(Two Voices.)	152
Truth,	(Three Voices.) 92			

GENERAL INSTRUCTIONS FOR CULTIVATING THE VOICE.

FORMATION OF THE VOICE.

THE tones of the human voice possess a power and charm far superior to those of any musical instrument. Fully to develop and perfect the voice, however, requires practice and cultivation; as all voices, not excepting those which are naturally good, are more or less defective. This cultivating process is termed "*forming the voice.*"

The defects in a voice are either natural or artificial. These will be readily distinguished, by an experienced teacher. Those which are natural result from some physical mal-formation or inability, and for the most part are incurable. They consist in the positive want of justness of intonation, or of an ability to sing in tune,—in tones which proceed in an extreme degree from the nose or throat,—and also in a painful and short respiration, &c. Artificial defects result chiefly from bad habits contracted by singing without method:—such as an unnatural and restrained manner of emitting the tone,—giving it a nasal or guttural quality,—forcing the tone,—or substituting, for the simple and natural position of the mouth and lips, some unnatural or muscular contraction. By judicious care and practice, aided by the instructions of a competent teacher, these defects may be corrected.

A fine-toned voice is indeed a heavenly gift; but a voice of indifferent quality is susceptible of great improvement in its tone, flexibility, and general capacity. A right course of practice will ensure sweetness and power, and the ability to impart an expressive coloring to the tone; or, in other words, to sing with grace and expression. The qualities which distinguish a well-formed voice, are correct intonation, purity and uniformity of tone, combined with distinctness and flexibility in the execution of rapid passages.

ON RESPIRATION, AND THE POSITION OF THE SINGER.

It is essential that the singer possess an entire control over the respiratory organs. The manner of taking breath must be thoroughly understood, and should be carefully practiced at the very outset of vocal instruction.

Respiration, or breathing, consists of two actions of the organs of the lungs: the first called inspiration, or the introduction of the air into the chest; and the second called expiration, or the emission of the air introduced. The inspiration should be full and copious; and be done noiselessly, without any apparent effort, and with great quickness. The expiration should be done with great smoothness, allowing the air to escape gradually.

* The standing position is most favorable to the action of respiration, and consequently to that of singing. The pupil should stand erect, with the shoulders thrown back. The mouth should be opened naturally, without affectation or restraint; having a slight smile on the lips. The tongue should slightly touch the lower front teeth.

* NOTE.—The practice is quite common in this country, for pupils to sit during the exercise of singing. This is much to be deprecated; as it is undoubtedly productive of great mischief, especially in the earlier instructions.

CLASSIFICATION OF THE VOICES.

Voices are divided into two classes; the female or high voices, and the male or grave voices. Each of these classes includes three species. Those of the female voice are called Soprano or Treble, Mezzo Soprano, and Contralto: those of the male voice, Tenor, Baritone, and Base. In this work, the female voice only will be treated of.

In singing all the tones which the voice is capable of producing, it will be perceived that they are not all sung

CULTIVATION OF THE VOICE.

in the same manner. A change takes place in the play of the vocal organs, and also in the quality of the tone. These changes are called *Registers*. The following scales exhibit the compass and the registers of the Soprano, and Contralto voices:—

SOPRANO OR TREBLE.

FIRST REGISTER. Chest tones, or Voce di petto.	SECOND REGISTER. Medium tones, formed in the upper part of the Larynx.	THIRD REGISTER. Head tones, or Voce di testa.
---	---	--

CONTRALTO, OR MEZZO SOPRANO.

FIRST REGISTER. Chest tones. (Voce di petto.)	SECOND REGISTER. Medium tones.	THIRD REGISTER. Head tones. (Voce di testa.)
--	-----------------------------------	---

Sometimes sung in the Chest Register.

Sometimes the registers are formed higher or lower than represented above.

ON UNITING AND BLENDING THE DIFFERENT REGISTERS.

An essential part in the art of singing, consists in the ability to pass from one register to another, without producing a perceptible break or change in the tone. The last tone of one register should be linked or blended with the first tone of the next following. Thus the voice should proceed through its entire compass with evenness and smoothness, preserving throughout a uniform character of tone. The following exercises should be sung with the vowel sound *ah*:—

EXERCISES FOR THE SOPRANO ON THE CHEST VOICE, AND THAT OF THE MEDIUM.

For the di petto or chest register.

Breathe before each note.



For the medium.



EXERCISES FOR UNITING THE CHEST WITH THE MEDIUM VOICE.

Soften the last tone of the chest voice, and enforce the first of that of the medium.—P indicates the chest or di petto; M the medium.

M P M M P M M P M M P M M P M M P M M P M



P M P P M P P M P P M P P M P P M P P M P



CULTIVATION OF THE VOICE.

Di petto.

P M P M P
P M P M P
P M P M P
P M P M P

EXERCISES FOR THE SOPRANO ON THE MEDIUM VOICE, AND THAT OF THE HEAD.

For the medium voice.

For the head voice.

EXERCISES FOR UNITING THE MEDIUM VOICE WITH THAT OF THE HEAD.

Enforce the last tone of the medium voice, and soften the first of that of the head, or *di testa*.—The letter T indicates the head voice.

M T M M T M M T M M T M M T M M T M
T M T T M T T M T T M T T M T T M T T M T

For the medium.

For the head or di testa.

M T M T M

M T M T M

M T T M T

Similar exercises to the above should also be practiced by a Contralto or Mezzo Soprano voice; selecting, as in the case of the Soprano, those tones which lie in the region of the two registers which are to be united. The passage of the Contralto voice from the *di petto* to the *medium*, is the most difficult, and requires therefore the greater perseverance on the part of the scholar.

ON VOCALIZING.

The term *vocalize* means to sing on some vowel, as *ah, a, &c.*

In vocalizing, care must be taken to preserve the pure sound of the vowel; for which purpose the mouth, tongue, &c., must be held in the same position.

SINGING TONES IN SUCCESSION.

To produce fine tone, and to sustain it with evenness and purity as long as the respiratory organs will permit, are indispensable. The pupil is recommended to practice first on even tones, usually termed organ-tones. The exercise should commence with tones of comparatively short duration, taking breath after each tone; and by gradually increasing the length of the tones, as the pupil acquires ability, he will finally obtain a long respiration. As a general exercise, each tone should be sustained from fifteen to eighteen seconds. When the exercise of even, or organ-tones has been sufficiently practiced, the pupil should be taught the *increasing, decreasing, and swelling tones.*

EXAMPLE FOR PRACTICE.

1st. Sing each tone of the following exercise in the organ-tone: 2d. in the increasing tone: 3d. in the swelling tone: sustaining each tone from fifteen to eighteen seconds; taking breath before each note.

The musical notation consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system shows a sequence of notes with double commas above them indicating breath marks. The second system shows a similar sequence, but with a sharp sign above the notes, indicating a change in pitch or tone.

The double comma indicates the place for breathing.

For Contralto voices, the above exercise should be transposed a third or fourth lower.

CARRIAGE OF THE VOICE, OR PORTAMENTO.

To slur the tones, or in other words, to pass from one tone to the next with a light and rapid inflection of the voice, is termed "carriage of the voice," or "portamento." The only way in which the pupil can acquire a perfectly just conception of the "portamento," is to hear it sung by an accomplished singer. In ascending progressions, the portamento must be increased; and the contrary in descending. This rule, however, is sometimes reversed, when the sentiment of the phrase may require it. The portamento is one of the fine graces in singing, and perhaps the least understood by singers generally.

CULTIVATION OF THE VOICE.

EXAMPLE FOR PRACTICE.

In the following exercise on the different intervals, two tones are to be sung in one breathing, and with "portamento."

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The vocal line is written on a single staff with a treble clef and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature (C). The music consists of a series of intervals, with the piano accompaniment providing harmonic support. The intervals are: 1. A major second (C4 to D4), 2. A major third (C4 to E4), 3. A perfect fourth (C4 to F4), 4. A perfect fifth (C4 to G4), 5. A major sixth (C4 to A4), and 6. A major seventh (C4 to B4). Each interval is marked with a slur and a fermata, indicating a portamento effect. The piano accompaniment features chords and moving lines that complement the vocal intervals.

CULTIVATION OF THE VOICE.

VOCALIZING EXERCISES.

In the following exercises all the tones should be sung in a firm and distinct intonation, combined with the greatest smoothness.

The commas indicate the places for taking breath.

EXERCISE ON THE SECOND.

No. 1.

Voice.

Ah.

Piano Forte.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef with a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) in common time. The first system includes the vocal line with the syllable 'Ah.' and a breath mark (comma) above the first measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with a breath mark above the eighth measure. The piano accompaniment continues with similar rhythmic patterns. The third system concludes the exercise with a final vocal phrase and piano accompaniment ending with a double bar line.

CULTIVATION OF THE VOICE.

EXERCISE ON THE THIRD.

No. 2.

Voice.

Musical score for Exercise No. 2, 'Voice', on the third. It consists of three systems of two staves each. The first system is in common time (C) and features a vocal line with eighth and sixteenth notes and a piano accompaniment of quarter and eighth notes. The second system continues the melody with some chromaticism, including a sharp sign. The third system concludes the exercise with a final cadence.

EXERCISE ON THE FOURTH

No. 3.

Musical score for Exercise No. 3, 'Exercise on the Fourth'. It consists of two systems of two staves each. The first system is in 2/4 time and features a vocal line with eighth and sixteenth notes and a piano accompaniment of quarter and eighth notes. The second system continues the melody with some chromaticism, including a sharp sign.

CULTIVATION OF THE VOICE.

First exercise, 2/4 time signature. The score consists of three staves: a vocal line with slurs and accents, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is one sharp (F#).

Second exercise, 2/4 time signature. The score consists of three staves: a vocal line with slurs and accents, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is one sharp (F#).

No. 4.

EXERCISE ON THE FIFTH.

Exercise No. 4, common time signature. The score consists of three staves: a vocal line with slurs and accents, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is one sharp (F#).

No. 5.

EXERCISE ON THE SIXTH.

Exercise No. 5, 2/4 time signature. The score consists of three staves: a vocal line with slurs and accents, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature is one sharp (F#).

CULTIVATION OF THE VOICE.

EXERCISE ON THE SEVENTH.

No. 6.

Musical score for Exercise No. 6. It consists of a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line features a melodic exercise with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines.

EXERCISE ON THE EIGHTH.

No. 7.

Musical score for Exercise No. 7. It consists of a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line features a melodic exercise with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines. A double bar line with a repeat sign is present at the end of the piano part.

CULTIVATION OF THE VOICE.

The first exercise consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a series of eighth-note runs and rests. The piano accompaniment provides harmonic support with chords and single notes.

EXERCISES ON THE NINTH.

No. 8.

Exercise No. 8 is in C major and common time. The vocal line starts with a half note C, followed by a series of eighth-note runs. The piano accompaniment consists of chords and single notes. A key signature change to B-flat major is indicated by a flat sign before the second measure of the second system.

EXERCISES ON THE TENTH.

No. 9.

Exercise No. 9 is in C major and common time. The vocal line features a series of eighth-note runs. The piano accompaniment consists of chords and single notes.

No. 10.

Exercise No. 10 is in B-flat major and common time. The vocal line features a series of eighth-note runs. The piano accompaniment consists of chords and single notes.

CULTIVATION OF THE VOICE.

EXERCISE ON THE ELEVENTH.

No. 11.

3/4

cres. dim.

EXERCISE ON THE TWELFTH.

No. 12.

2/4

cres. dim.

In the following exercise the pupil must study to take the fullest breath without difficulty. It will be well to begin by singing one measure only in a breath, taking breath after the first eighth note in each measure. As the pupil acquires ability, two, three, and four measures should be executed in one breath.

No. 13.

C

The first system of music consists of three staves. The top staff is a vocal line in treble clef, containing a melodic line with a triplet of eighth notes marked with a '3' above it. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and single notes that support the vocal melody.

The second system continues the musical piece. The vocal line in the top staff concludes with a final note. The piano accompaniment in the middle and bottom staves provides harmonic support throughout the system.

TRIPLETS.

No. 14.

Exercise No. 14 is presented in two systems. The first system shows the vocal line (top staff) with a triplet of eighth notes. The piano accompaniment (middle and bottom staves) consists of chords. The second system continues the exercise, with the vocal line featuring a triplet of eighth notes and the piano accompaniment providing harmonic support.

No. 15.

Exercise No. 15 is presented in two systems. The first system shows the vocal line (top staff) with a triplet of eighth notes. The piano accompaniment (middle and bottom staves) consists of chords. The second system continues the exercise, with the vocal line featuring a triplet of eighth notes and the piano accompaniment providing harmonic support.

CULTIVATION OF THE VOICE.

xvii

The first system of music for exercise No. 16 consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains a melodic line of eighth notes, starting on G4 and ascending to D5, with a sharp sign on the second measure. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is a treble clef and the bottom staff is a bass clef, both with common time signatures. The accompaniment features chords and single notes, including a prominent bass line with a slur over the last two measures.

No. 16. Practice this exercise in all the keys.

The second system of music for exercise No. 16 consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains a melodic line of eighth notes, starting on G4 and ascending to D5, with a sharp sign on the second measure. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is a treble clef and the bottom staff is a bass clef, both with common time signatures. The accompaniment features chords and single notes, including a prominent bass line with a slur over the last two measures.

The third system of music for exercise No. 16 consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains a melodic line of eighth notes, starting on G4 and ascending to D5, with a sharp sign on the second measure. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is a treble clef and the bottom staff is a bass clef, both with common time signatures. The accompaniment features chords and single notes, including a prominent bass line with a slur over the last two measures.

No. 17. Practice the following exercises in other keys, as $\flat E$, F and G.

The first system of music for exercise No. 17 consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains a melodic line of eighth notes, starting on G4 and ascending to D5, with a sharp sign on the second measure. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is a treble clef and the bottom staff is a bass clef, both with common time signatures. The accompaniment features chords and single notes, including a prominent bass line with a slur over the last two measures.

CULTIVATION OF THE VOICE.

The first system of music features a treble clef staff with a melodic line of eighth notes. The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part is primarily chordal, with some eighth-note accompaniment in the bass line.

The second system of music features a treble clef staff with a melodic line of eighth notes followed by a half note. The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part is primarily chordal, with some eighth-note accompaniment in the bass line.

The third system of music features a treble clef staff with a melodic line of eighth notes. The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part is primarily chordal, with some eighth-note accompaniment in the bass line.

The fourth system of music features a treble clef staff with a melodic line of eighth notes followed by a half note. The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part is primarily chordal, with some eighth-note accompaniment in the bass line.

OF THE VARIOUS ORNAMENTS OF SINGING.

(NOTE.—The following explanation of the several ornaments, is a translation from the celebrated work of *Garaudè*, entitled “Complete Method of Singing.” This work has for some years past been adopted in the Conservatory of Paris, Milan, and other European cities.)

OF APPOGGIATURES.

The simple appoggiature is a small note, placed one or more degrees above or below the principal note, half of whose time it borrows. We ought, as its name indicates,* to lay more stress upon the small note than upon the large one which follows. When it is placed one degree below, its interval ought always to form a semi-tone.

In vocal pieces, most of the appoggiatures are not written by the composer, which leaves the singer free to place them where to him seems good. He ought to use this faculty with reserve, and above all, to consult the harmony of the phrase in which he places the appoggiatures, in order to shun effects that are harsh and against the rules, which often result from their abuse and their being placed badly. Their judicious use, on the contrary, gives accent and coloring to the musical phrase.

As written.

Andante.

As sung.

There exist also several variations of the same kind, which might be named *double appoggiatures*. They are written in divers manners; but it is always a small note, the repetition of the preceding sound, upon which the voice is stressed.

The following exercises will exhibit these double appoggiatures, and the manner of executing them.

As written.

Andante.

As sung.

* Appoggiature, from Appoggiare—to lean upon.

Pia mosso.

As written.

As sung.

OF THE GROUPELLE, OR TURN.

The groupette or turn is an embellishment composed of three small notes, which ought always to form a minor or diminished third. It is placed above or below the principal note, and should be executed with much lightness and precision, by fixing the voice a little upon the first small note. Its movement ought to be modified according to that of the kind of piece in which it is used.

Of all the embellishments of singing, the groupette is the most frequently employed. It is unfortunately abused by excess, which injures purity of style, and induces upon it monotony and ridicule.

EXAMPLE.

As written.

Below. Above.

As sung.

Various other kinds of turns, or ways of writing them.

EXERCISE.

The word *groupette*, signifies group or assemblage; this name may also be given to the species of mordente, or *little interjected notes* in the following exercise.

Andante.

OF INTERRUPTED SOUNDS.

Interrupted sounds are represented by notes tied two and two, upon the first of which the voice is placed with stress, and which are separated from those which follow, by a rest of short duration. This kind of embellishment may be employed, as an ornament, in the graceful style, such as is found introduced in various cavatinas of *Rossini, Paccini, Mercadante, Vaccaj, &c.*

Sometimes, also, it is employed with much effect, to express keen emotion, or accents of grief.

EXERCISE.

The exercise consists of three staves of music in 4/4 time. The first staff begins with a *cres.* marking and ends with another *cres.* marking. The second staff begins with a *cres.* marking and ends with a *dim.* marking. The third staff begins with a *dim.* marking and ends with another *dim.* marking. The music features repeated eighth-note patterns with ties between pairs of notes.

OF SYNCOPATED NOTES.

The syncope is a note which commences on the unaccented portion of the measure, and continues during the succeeding accented portion. In slow movements it should receive a slight stress of the voice. When the movement is of certain quickness, the inflection of the voice ought to be more marked. It is however necessary to shun throwing out the voice in such a manner as to produce shocks, or abruptness, the effect of which becomes ludicrous.

EXERCISES.

The first exercise is in 4/4 time, labeled "Syncope." It shows a sequence of notes with accents (>) on the second and fourth beats, illustrating the syncopated rhythm. The second exercise is in 3/4 time, labeled "Allegro." It shows a sequence of notes with accents (>) on the second and fourth beats, illustrating the syncopated rhythm in a faster tempo.

OF THE TRILL.

The trill consists of the alternate repetition of two notes at the distance of a tone or semi-tone. These two notes should be executed by the throat with a certain quickness, without moving the tongue or the chin; but care must be taken to accelerate the movement of it only by degrees. Neatness, precision, and equality being the principal conditions to be observed in studying it. The trill well executed ought to convey to the ear a species of connected hammering. The two sounds which compose it, ought to be perfectly distinct from each other.

The trill is susceptible of receiving, like the other ornaments of singing, all the various modifications of sound: that is to say, its effect may be soft or loud, increased or diminished; its execution, gentle or rapid, according to the style of the phrases in which it is used.

EXERCISES.

OF THE TRILL CALLED MORDENTE.

There exists another sort of trill, more ordinarily called *mordente*. The effect of it is very brilliant. The following exercise will exhibit the manner of executing it.

SOLFEGGI.

Allegro.

Voice.

No. 1.

Piano Forte.

Andante.

No. 2.

Allegro.

Voice.

No. 1.

Piano Forte.

dim.

p dim.

No. 3.

Andante con espressione.

No. 4.

p

The first system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The music is in G major and 6/8 time. The top staff contains a melodic line with slurs and accents. The middle staff provides harmonic support with chords and some melodic fragments. The bottom staff features a rhythmic accompaniment with eighth notes and rests.

PANSERON.

No. 5.

The second system begins with the tempo marking 'Allegro.' and a dynamic marking 'p'. It consists of three staves in G major and 6/8 time. The top staff has a melodic line with slurs and accents. The middle staff features a continuous eighth-note accompaniment with slurs. The bottom staff has a simple bass line with eighth notes.

The third system continues the piece with three staves. The top staff has a melodic line with slurs and accents. The middle staff has a continuous eighth-note accompaniment with slurs. The bottom staff has a simple bass line with eighth notes.

The fourth system concludes the piece with three staves. The top staff has a melodic line with slurs and accents. The middle staff has a continuous eighth-note accompaniment with slurs. The bottom staff has a simple bass line with eighth notes. A dynamic marking 'f' is present in the middle staff.

The first system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a piano (*p*) dynamic marking. It contains a melodic line with several slurs and accents. The middle and bottom staves are part of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff contains a complex rhythmic accompaniment with many slurs, and the bottom staff contains a simpler bass line.

The second system continues the piece with the same three-staff structure. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide accompaniment. The piece concludes with a double bar line and repeat dots.

No. 6.

The third system is marked "Allegretto." and begins with a 3/8 time signature. It features three staves. The top staff has a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The middle and bottom staves provide accompaniment. The middle staff has a complex rhythmic pattern with many slurs. The piece concludes with a double bar line and repeat dots.

The fourth system continues the piece with three staves. The top staff has a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The middle and bottom staves provide accompaniment. The piece concludes with a double bar line and repeat dots.

SOLFEGGI.

No. 7.

Allegro.
p

GARAUDE.

No. 8.

Andante.

The first system of exercises consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line of eighth and sixteenth notes. The middle and bottom staves are grouped by a brace and represent a piano accompaniment with two staves: a treble clef line and a bass clef line. Both accompaniment staves feature a rhythmic pattern of eighth notes.

The second system of exercises follows the same three-staff format as the first. The top staff continues the melodic exercise. The piano accompaniment in the middle and bottom staves continues with the same rhythmic pattern, ending with a double bar line and repeat dots.

PANSERON.

No. 9.

Exercise No. 9 is marked "Allegretto non troppo." and "p" (piano). It consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are grouped by a brace and represent a piano accompaniment with two staves: a treble clef line and a bass clef line. The top staff contains a melodic line with some rests. The piano accompaniment in the middle and bottom staves features a rhythmic pattern of eighth notes.

The third system of exercises follows the same three-staff format. The top staff continues the melodic exercise. The piano accompaniment in the middle and bottom staves continues with the same rhythmic pattern, ending with a double bar line and repeat dots.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom two staves are grouped by a brace and represent a piano accompaniment, with the upper staff in treble clef and the lower in bass clef. The accompaniment features chords and moving lines in both hands.

The second system of musical notation consists of three staves, similar in layout to the first system. It continues the exercise with more complex rhythmic patterns and dynamic markings.

The third system of musical notation consists of three staves. It includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The notation continues with various rhythmic exercises.

Allegretto con moto.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp and a 3/8 time signature. It features dynamic markings *f*, *mp*, and *p*. The bottom two staves are piano accompaniment in treble and bass clefs. The exercise concludes with a double bar line.

No. 10.

SOLFEGGI.

mf *cres.* *ritard.*

AUG. ANDRADE.

No. 11.

Allegretto.

p *Legato.*

f *p*

The first exercise is written in treble clef with a key signature of two sharps (F# and C#). It consists of a single melodic line in the treble clef and a grand staff accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The exercise concludes with a fermata over the final note.

GARAUDE.

No. 12.

Allegro Maestoso.

Exercise No. 12 is in 4/4 time with a key signature of two sharps. It is marked *Allegro Maestoso* and begins with a forte (*f*) dynamic. The score includes a treble clef line and a grand staff. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The exercise ends with a fermata.

The second exercise is in treble clef with a key signature of two sharps. It is marked *dolce.* and includes a *cres.* (crescendo) marking. The score features a treble clef line and a grand staff. The piano part has a steady eighth-note bass line and chords in the right hand. The exercise concludes with a fermata.

The third exercise is in treble clef with a key signature of two sharps. It is marked with a forte (*f*) dynamic and a piano (*p*) dynamic. The score includes a treble clef line and a grand staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The exercise ends with a fermata.

SOLFEGGI.

The first system of exercises consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments, including mordents and grace notes, and includes a triplet of eighth notes. The middle and bottom staves are in grand staff (treble and bass clefs) and provide harmonic accompaniment with chords and moving lines. Dynamics markings include *p* (piano) and *f* (forte).

The second system of exercises continues with three staves in the same key signature. The top staff features a melodic line with a triplet of eighth notes and a diamond-shaped ornament. The middle and bottom staves provide harmonic support. Dynamics markings include *f* (forte) and *p* (piano).

F. SCHNEIDER.

No. 13.

Exercise No. 13 is marked "Poco Adagio." and is in 3/4 time with a key signature of one flat (Bb). It consists of three staves. The top staff is in treble clef and contains a melodic line with slurs and accents. The middle and bottom staves are in grand staff and provide harmonic accompaniment. The exercise concludes with a double bar line.

The final system of exercises consists of three staves. The top staff is in treble clef and features a melodic line with slurs and accents. The middle and bottom staves are in grand staff and provide harmonic accompaniment. The system concludes with a double bar line.

rf

No. 14.

Larghetto.

F. SCHNEIDER.

No. 15.

Allegro ma non troppo.

Staccato. p

SOLFEGGI.

The first system of exercises consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes ascending and then descending, followed by a series of quarter notes. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The second system of exercises continues the vocal and piano parts. The vocal line includes a section marked "ad lib." (ad libitum), where the tempo is free. The piano accompaniment continues with its eighth-note accompaniment and chords. The system concludes with a double bar line.

GARAUDE.

Allegro non troppo.

mez. f

No. 16.

Exercise No. 16, titled "GARAUDE", is marked "Allegro non troppo" and "mez. f" (mezzo-forte). It features a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by a series of quarter notes. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The third system of exercises continues the vocal and piano parts. The vocal line includes a section marked "p" (piano), where the volume is soft. The piano accompaniment continues with its eighth-note accompaniment and chords. The system concludes with a double bar line.

The first system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various rhythmic values and accidentals. The middle staff is in treble clef and contains a harmonic accompaniment of chords. The bottom staff is in bass clef and contains a melodic line with slurs. A dynamic marking *f* is present at the end of the system.

The second system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with dynamic markings *f* and *dolce.*. The middle staff is in treble clef with a harmonic accompaniment. The bottom staff is in bass clef with a melodic line. A dynamic marking *dolce.* is also present in the bottom staff.

The third system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with dynamic markings *f* and *dolce.*. The middle staff is in treble clef with a harmonic accompaniment. The bottom staff is in bass clef with a melodic line. A dynamic marking *dolce.* is present in the bottom staff.

GABAUDE.

Exercise No. 17 is marked "Allegro mosso." and is in 3/4 time with a key signature of one flat. It consists of three staves. The top staff is in treble clef and begins with a dynamic marking *p*. The middle staff is in treble clef and also begins with a dynamic marking *p*. The bottom staff is in bass clef. The exercise concludes with a double bar line.

No. 17.

SOLFEGGI.

The first system of exercises consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a melodic line in the upper voice and a supporting bass line. Dynamics include *rf* (ritardando forte) and *f* (forte). The system concludes with a double bar line and the word "Fine." written above the staff.

The second system of exercises continues with three staves in the same key signature and clefs. The middle staff features a prominent accompaniment of chords. The system concludes with a double bar line and the word "Fine." written above the staff.

The third system of exercises consists of three staves. The top staff ends with a double bar line and the instruction "D. C." (Da Capo) above it. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line and a repeat sign.

Exercise No. 18 is marked "Andante." and is composed of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef. The exercise is composed of a single melodic line in the upper voice and a supporting bass line. The name "HASSE." is written above the top staff. The exercise concludes with a double bar line and a repeat sign.

No. 18.

SOLFEGGI.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat). It features a dynamic marking of *f* (forte) and later *p* (piano). The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and moving lines.

The second system continues the piece with three staves. The top staff includes a trill (*tr*) and a dynamic marking of *f*. The accompaniment in the lower staves continues with harmonic support.

The third system features three staves. The top staff has a dynamic marking of *f* and includes a trill (*tr*). The accompaniment in the lower staves provides a steady harmonic foundation.

The fourth system concludes the piece with three staves. The top staff starts with a dynamic marking of *p* (piano), includes a trill (*tr*), and ends with a double bar line and the tempo marking *Allegro.* The middle staff has a dynamic marking of *f* (forte) and also ends with a double bar line. The bottom staff continues the accompaniment.

SOLFEGGI.

The first system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic and contains a melodic line with various intervals and accidentals. The middle and bottom staves are grouped as piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with two flats. They provide harmonic support with chords and moving lines. Dynamics of piano (*p*) and forte (*f*) are indicated.

The second system continues the piece with three staves. The top staff features a melodic line with several double-sharp (*""*) accidentals. The piano accompaniment in the middle and bottom staves consists of chords and moving lines. Dynamics of piano (*p*) and forte (*f*) are indicated.

The third system features more complex melodic lines in the top staff, including slurs and double-sharp (*""*) accidentals. The piano accompaniment in the middle and bottom staves includes slurs and dynamic markings of forte (*f*) and piano (*p*).

The fourth system concludes the piece. The top staff includes trills (*tr*) and a triplet of eighth notes. The piano accompaniment in the middle and bottom staves includes dynamic markings of forte (*f*) and piano (*p*). The system ends with a double bar line and a repeat sign. The text "Dal Segno. ♯." is written at the end of the system.

No. 19.

Grazioso.

p

p

This musical piece, No. 19, is written for voice and piano. The vocal line is marked *Grazioso* and features a melodic line with various ornaments and slurs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats and the time signature is 3/4. The piece concludes with a double bar line.

ritard.

D. C.

D. C.

This section continues the piano accompaniment from No. 19, showing a *ritard.* (ritardando) marking. It also includes a final vocal line with a *D. C.* (Da Capo) instruction. The piano part ends with a *D. C.* instruction. The key signature remains two flats and the time signature is 3/4.

FOR TWO VOICES.

MAINZER.

No. 20.

This exercise, No. 20, is for two voices in common time (C). It features a simple harmonic exercise with a single melodic line and a supporting bass line. The key signature is natural (C major).

No. 21.

This exercise, No. 21, is for two voices in common time (C). It features a simple harmonic exercise with a single melodic line and a supporting bass line. The key signature is natural (C major).

No. 22.

This exercise, No. 22, is for two voices in 2/4 time. It features a simple harmonic exercise with a single melodic line and a supporting bass line. The key signature is natural (C major).

No. 23.

This exercise, No. 23, is for two voices in 2/4 time. It features a simple harmonic exercise with a single melodic line and a supporting bass line. The key signature is natural (C major).

No. 24.

This exercise, No. 24, is for two voices in 2/4 time. It features a simple harmonic exercise with a single melodic line and a supporting bass line. The key signature is natural (C major).

No. 25.

This exercise, No. 25, is for two voices in 2/4 time. It features a simple harmonic exercise with a single melodic line and a supporting bass line. The key signature is natural (C major).

No. 26.

No. 27.

No. 28.

No. 29.

No. 30.

No. 31.

No. 32.

No. 33.

No. 34.

No. 35.

No. 36.

No. 36.



No. 37.



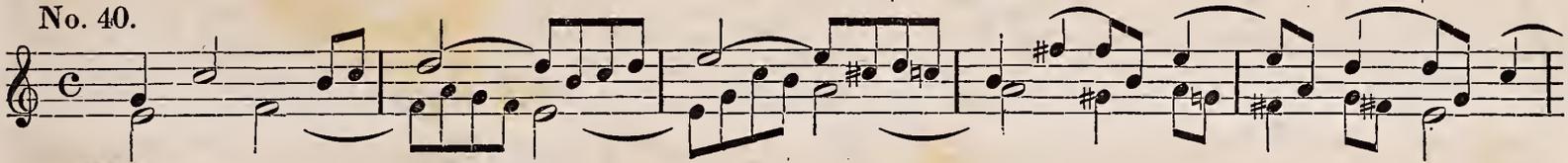
No. 38.



No. 39.



No. 40.



No. 41.

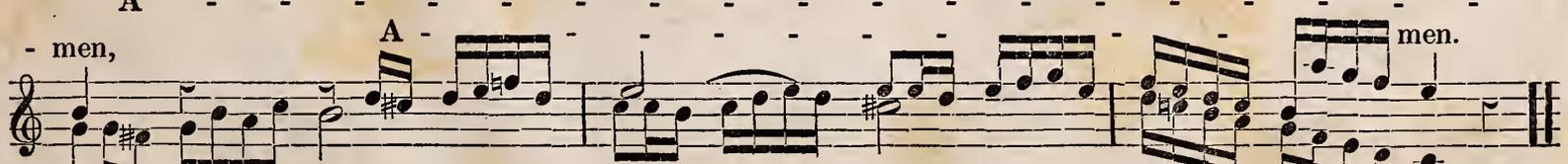


No. 42.

RITTEL.



A



- men,

A

men.

men.

F. SCHNEIDER.

No. 43.



A - - men, A - - - men, A - - - - men, A - - - - men, A - - - - men,
 A - - - - - men.
 . . A - men, A - - - - - men.
 men.

HILLER.

No. 44.



A - - - - - men, A - - - - - men.
 A - - - - - men, A - - - - - men.
 - men, A - - - - - men.
 men, A - - - - - men.

RINCK.

No. 45.

Musical score for No. 45 by Rinck. It consists of two staves of music in common time (C). The top staff begins with a whole rest, followed by a series of eighth and sixteenth notes, ending with a half note. The bottom staff provides a harmonic accompaniment with similar rhythmic patterns.

HILLER.

No. 46.

Musical score for No. 46 by Hiller. It is in 2/4 time and includes vocal lines with lyrics. The lyrics are: "Amen, A - - - - - men, A - men, A - - - - -", "men, A - men, A - - - - - men, A - - - - -", "A - - - - - men, A - - - - -", "men, A - men, A - - - - - men.", and "men, Amen, A - - - - - men." The accompaniment consists of two staves of music in 2/4 time, providing a rhythmic and harmonic support for the vocal lines.

G. WICHTL.

No. 47. Adagio.

Musical score for No. 47 by G. Wichtl. It is in common time (C) and marked *f* (forte). The score consists of three staves. The top two staves contain a melodic line with a variety of note values, including eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with block chords and some moving lines.

SOLFEGGI.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key with two flats (B-flat and E-flat). The first two staves feature melodic lines with slurs and accents, marked with a piano (*p*) dynamic. The bottom two staves provide harmonic accompaniment with chords and single notes, also marked with a piano (*p*) dynamic.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues in the same key. The first two staves feature melodic lines with slurs and accents, marked with a forte (*f*) dynamic. The bottom two staves provide harmonic accompaniment with chords and single notes, also marked with a forte (*f*) dynamic.

The third system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues in the same key. The first two staves feature melodic lines with slurs and accents, marked with a forte (*f*) dynamic. The bottom two staves provide harmonic accompaniment with chords and single notes, also marked with a forte (*f*) dynamic.

SONGS, DUETS, TRIOS, &c.

'ALL YONDER IN THE MEADOW.'

C. F. GEORGI.

WORDS TRANSLATED FROM THE GERMAN.

Allegretto.

Voice.

Piano Forte.

f *p* *f* *All*

yon-der in the mea-dow, Is sun-shine clear and bright; All yon-der in the sha-dow, Is cool-ness and de-light.

2
All yonder in the mountain,
Is active life and health;
All yonder in the valleys,
Is rest and peaceful wealth.

3
All brightly in the heavens,
The stars at even glow;
All lovely bloom the flowers,
The stars of earth below.

4
Than health, or wealth, or flowers,
Than stars or sunshine bright,
More sweet, more blest, more lovely,
When heart and heart unite.

HOME.

Allegretto.

Piano Forte. *p Legato.*

When from my na-tive rocks I stray, From so-cial joys more dear than they, How oft my heart re -

Sempre legato.

- proves the way, That leads from home, . . . That leads from home.

2

When anxious fears my mind assail,
When cares perplex, and pleasures fail,
Then to my heart how dear the tale,
That speaks of home.

3

When day's intrusive cares are o'er,
And evening comes with soothing power,
How sweet t'employ the pensive hour,
In thoughts of home.

4

To think of all to us endeared,
Of past delights and friends revered,
And all the social joys that cheered,
The hours of home.

5

Then fancy lends her brightest ray,
And hope illumines the future day,

That calls me from those scenes away,
To dearer home.

6

Oh, then, to hear, with pleasure wild,
My parents' blessing on their child,
And listen to their accents mild,
That welcome home.

7

And when life's busy day is o'er,
And grief assails the heart no more,
So shall we hail the peaceful shore,
Of heaven's home.

8

May He, who gives our little day,
Support us through life's devious way,
And then the parted souls convey,
To His own home.

THE THUNDER SHOWER.

POETRY BY MRS. HALE.

Voice.

See! the black cloud ris - - es high ;

Now it spreads a - long the sky: Look! the quiv - - ring light-nings fly!

Hark! the thunders roar! Hark! the thunders roar!

Piano Forte.

Andante.

mf *p*

cres. *dim.*

pp *pp* *ff* *p*

2
Yet I will not yield to fear,
When the thunder crash I hear:
Soon the rainbow will appear,
And the storm be o'er.

3
In the summer's sultry day,
When hot winds around us play,
We should sink, the fever's prey,
And revive no more.

4
But the dark clouds fill the skies,
And the vivid lightning flies;

Then the cooling winds arise,
And our danger's o'er.

5
He who rules the summer hour,
Cherishing the little flower,
He directs the lightning's power,
And the thunder's roar.

6
Then I will not feel alarm:
He can shield me from all harm:
In the sunshine or the storm,
God I will adore.

DUET.—THE FLOWERS.

KAUER.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante.

Piano Forte.

1. Children of spring, in the joy of your hearts, Run for the flowers, ere the

spring-time de-parts! Choose ye the sweet-est the gard-en-er hath;

Bind up the ro-ses and pinks in a wreath. Chil-dren of spring, in the joy of your

hearts, Run for the flow'rs, ere the spring-time departs! Choose ye the sweet-est the gard-en - er

hath; Bind up the ro - ses and pinks in a wreath, and pinks in a wreath, and pinks in a

wreath.

f *Sva.* *loco.*

2

Fair as the rose is your cheeks' ruddy glow,
 Yet we may trust not the flattering hue;
 E'en as the perishing roses decay,
 Fast will the bloom of your cheeks fade away.

3

Virtue a halo will throw o'er the head,
 When all the roses of spring-time have fled;
 Will ye live like the flowers, innocent, true?
 A happier time your bright youth shall renew.

THE THREE HOMES.

Voice.

Moderato.

Piano Forte.

Where is thy home? I asked a
 child, Who in the morn-ing air, . . . Was twin-ing flow'rs most sweet and wild In
 gar-lands for her hair. My home, the
 hap - py heart re - - plied, And smil'd in child-ish glee, Is on the sun - ny

ritard.

moun-tain-side, Where soft winds wan - der free. . . . O

colla voce.

Sva,

bless - ings fall on art - less youth, And all its ro - sy hours; . . . When ev' - ry word is

joy and truth, And pleasures live in flow'rs.

f

2

Where is thy home? I asked of one,
 Who bent, with blushing brow,
 To hear a true heart's tender tone
 Declare the sacred vow.
 She spoke not, but her varying cheek
 The tale might well impart;
 The home of her young spirit meek
 Was in a kindred heart.
 O, doubly blessed are hearts sincere,
 Made one by purest love:
 Earth's highest joys attend them here,
 And holier hopes above.

3

Where is thy home, thou lonely man?
 I asked a pilgrim gray,
 Who came, with furrowed brow and wan,
 Slow musing on his way.
 He paused, and with a look serene,
 Upturned his glowing eyes;
 The land I seek "eye hath not seen,"
 My home is in the skies
 O blest, thrice blest, the heart must be,
 To which such thoughts are given,
 That walks from worldly fetters free,
 Its only home in Heaven.

'HOW OFT I REMEMBER.'

O. L. B. WOLF.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice. *Moderato.*

Piano Forte. *p*

How

oft I re - mem - ber in youth's sun - ny hours, I strayed from the cot - tage to gath - er wild

flowers. A - lone by the stream - let I wandered a - - way; O sweet was the day! O

sweet was the day!

mf

2
No science had taught me their haunts to discover,
I hunted the fields, and the shady woods over;
The grass could not hide them, nor modesty bend,
From such a fond friend. From, &c.

3
And now, when I meet in my path their fair faces,
So conscious of beauty, so shy of their graces,
They haunt me again as they sprung in their bowers;
Those meek little flowers. Those, &c.

4
They knew not what fragrance they wafted around them,
They knew not the wanderer's joy when she found them;
Content but to bloom in their sweetness a day,
Then fall to decay. Then, &c.

CLOUDS.

NATIONAL MELODY.

53

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice.

The clouds that lay at sun - - set, All
 bathed in liv - ing gold, Have lost their ra - diant glo - - ry, And o'er the broad sky
 rolled, And o'er the broad sky rolled.

Piano Forte.

Allegretto.
ff *p*
dim. *ritard.*

2
 My soul, that late has revelled,
 In fancy's joyous dream,
 Feels ev'ry image shrouded,
 And quench'd the diamond gleam.

3
 Now in the whole broad heavens,
 I see no speck of blue;
 So every thought has vanished,
 That borrowed pleasures' hue.

4
 Yet well I know the azure,
 Beyond the mist lies bright;
 And faith will yet restore me,
 To heaven's celestial light.

MORNING BLUSHES BRIGHTLY.

H. HECHT.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice. *Allegretto. f* *pp* *f* *p*

Morning blush-es bright-ly all a-round; Morn-ing blush-es brightly all a-round;

Piano Forte. *f* *pp* *f*

On the mountain's summit danc - ing, O'er the lakes smooth bosom glanc - ing,

f *p* *f* *p*

Morn-ing blush-es brightly all a - round; Morn - ing blush - es brightly all a-round.

2

||: Morning blushes brightly all around, :||
 O'er the green wood's arching bowers,
 O'er the fruit-tree crowned with flowers.
 ||: Morning blushes brightly all around. :||

3

||: Morning blushes brightly all around, :||
 O'er the eagle's eyre darting,
 To the ground-bird warmth imparting.
 ||: Morning blushes brightly all around. :||

4

||: Morning blushes brightly all around, :||
 O'er the sick, the sad, the weary,
 O'er the soul in darkness dreary.
 ||: Morning blushes brightly all around. :||

5

||: Morning blushes brightly all around, :||
 When our eyes to earth are closing,
 And our hearts on heaven reposing.
 ||: Brighter morning then will us surround. :||

DUET.—THE MOUNTAINS.

TYROLIAN AIR.

55

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.

Voice.

Piano Forte.

love to sit and pon-der, Up-on the moun-tains yon-der; That roll a-long the

sky, - - - Their peace-ful sum-mits high.

2

There rise the mists of morning,
When day is faintly dawning,
And swift they fade away,
When falls the sun's last ray.

3

Thence come the bright clouds, bringing
Their rainbow hues, and winging

Their flight across the sea,
Upon the breezes free.

4

O'er thought like mountain changes,
Sunlight or shadow ranges—
The soul takes every hue,
Of sky and mountain too.

THE SEASONS.

POETRY BY JOHN BIRD, ESQ.

Allegretto.

Voice.

Piano Forte.

f

'Tis mer-ry, 'tis mer-ry, in smiling spring, To gather the fra-grant May; When blithely the birds on the green boughs sing, And lambs in the pasture play, And lambs in the pasture play, And flow-ers look out from their circling leaves, En-tic-ing the wand'ring bee; O, hap-py then is the

hand that weaves, Thou lov'd one, a wreath for thee: O hap - py then is the hand that weaves, Thou

lov'd one, a wreath for thee, Thou lov'd one, a wreath for thee, Thou lov'd one, a wreath for

thee.

2

'Tis merry, 'tis merry, in summer hour,
 When sky-clouds are all too bright,
 To chase the young fawn through the clust'ring bow'r,
 That hinders his frolic flight:
 With bosom undaunted to brave the stream,
 Where vigor and health are won:
 Alas! that ever youth's fairy dream
 Should hasten so swiftly on.

3

'Tis merry, 'tis merry, in autumn tide,
 The harvester's toil to bear;
 From branches low bending, the golden pride
 Of nature's rich fruits to bear.

Yet, be thou assur'd that as fruit will fall,
 The wheat-ear give out its grain,
 Life's harvest-tide you can ne'er recal,
 If passes its hour in vain.

4

'Tis merry, 'tis merry, in winter time,
 When logs in the chimney blaze,
 To heap the board high with the season's prime,
 The spirit of mirth to raise:
 Yet friends that are kindest, with feeling hearts,
 The friendless delight to cheer,
 And offer of Heaven's rich store a part,
 To hallow the closing year.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro Moderato. p

Voice.

Were I a boon re-quired to choose, From all that bless mankind, Wealth, rank, and pow'r, I

Piano Forte.

would re - fuse, And ask a peace - ful mind. If I but sweet con - tent may hold, Why

should I ask for pow'r or gold. If I but sweet content may hold, Why should I ask for pow'r or gold.

2

What though I had the pow'r of kings,
 And treasures rich and rare;
 Dominion unseen danger brings,
 And wealth brings sleepless care.
 And who can pow'r or wealth enjoy,
 If discontent his soul annoy.

3

Heav'n grant that this fell spirit's sway,
 My life may never blight;
 I'd be content both night and day,
 Content both day and night.
 Nor do I ask for pow'r, or gold,
 If I but sweet content may hold.

DUET.—THE PARTING.

MOZART.

59

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andantino.

Voice 1st & 2d.

Piano Forte.

p

If we must part to - mor-row, If we in *all* must part; Be mine a-lone the

sor - row; Be thine full peace of heart. Be mine a-lone the sor-row, the sor-row; Be

thine full peace of heart. Be mine a-lone the sor - row; Be thine full peace of heart, full

peace of heart, *p* full peace of heart. *f* *p* *f* *p*

GOOD NIGHT.

POETRY BY MRS. HEMANS.

Andante cantabile.

Piano Forte.

ped. * ped. * ped. *p*

4 2 1 x 1 2 4 2 1 x 1 2 4 2 1 x 1 2

Day is past,

pp *morendo.* *p* *Sempre legato.*

ped.

Day is past, Stars have set their watch at last;

Streams that through the dark woods flow, Make sweet sounds un -

- - heard till now; Flow'rs have shut, with fading light; Good

night, Good night, . . . Good night.

morendo.

pp

3
 Joy be thine;
 Kind looks o'er thy slumbers shine;
 Go, and in the spirit land,
 Meet thy home's long parted band;
 Be their eyes all love and light;
 Good night.

2
 Go to rest;
 Sleep sit dove-like on thy breast:
 If, within that secret cell,
 One dark form of memory dwell,
 Be it mantled from thy sight;
 Good night.

4
 Peace to all;
 Dreams of heaven on mourners fall:
 Exile, o'er thy couch may gleams
 Pass from thine own mountain streams;
 Then away to worlds more bright:
 Good night.

DUET.—BOAT SONG.

SPANISH MELODY.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro. 8 va. - -

Piano Forte. *p*

p Light-ly row! Light-ly row! O'er the glassy waves we go; Smooth-ly glide!

pia e legato.

Smoothly glide! On the si-lent tide. Let the winds and wa-ters be

Min-gled with our mel-o-dy; Sing and float! Sing and float! In our lit-tle

boat.

2
 Far away!
 Far away!
 Echo in the rocks at play,
 Calleth not,
 Calleth not,

To this lonely spot.
 Only with the sea-bird's note,
 Shall our dying music float!
 Lightly row!
 Lightly row!
 Echo's voice is low!

DUET.—O COME ABROAD.

THIS MAY BE SUNG AS A SINGLE VOICED SONG.

Andante quasi Allegretto.

Voice.

1. O, come a-broad to yon fair scene, The
 2. O, is not this a love-ly world? So

Piano Forte.

air is still and sweet; There is the noise-less, wav-ing grass So soft beneath our
sweet, so fair, so bright? The sun how glo - rious in the morn; The moon how mild at

feet. night. And here's the tree a - bove our head, And here we oft have played, And And
The twink - ling stars that glis - ten down, Up - on yon streamlet clear, And

heard the pret - ty birds sing out Their morn - ing ser - e - nade. And heard the pret - ty
shine up - on the glas - sy deep That rolls its bil - lows near. And shine up - on the

birds sing out Their morning serenade.
glassy deep That rolls its billows near.

mf *p*

THE VIOLET.

H. HECHT.

65

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro.

p

sf „ *sf* „ *p*

Sister! all a - round, O'er the dewy ground, Flow'rs are thickly blow-ing, Every col-or

sf *sf* *p*

show - ing: Yet you slight them all, For the vio - let small. be.

1st & 2d ending. 3rd ending.

cres. *f* *p*

cres. *f* *p*

2

Answer. Sweet each flower that blows;
Daisy, king-cup, rose;
And their sisters, growing
Where the brook is flowing:
But of all most sweet
Is the violet.

3

For, while scarcely seen,
'Mid her leaves of green,
Sweets on all bestowing,
Yet herself scarce showing;
She would make us see
What true love should be.

DUET.—SUNSET.

POETRY BY EASTBURN.

Voice.

Quasi andantino.

Piano Forte. *mf*

The sun is sink-ing from the sky, In calm and cloudless ma - jes - ty; And

p

cool - er hours, with gen - tle sway, Suc - ceed the fie - ry heat of day: Both

grove, and shore, and rip-pling tide, Con - fess the evening's in-fluence wide. Both

grove, and shore, and rip - pling tide, Con - fess the eve - ning's in-fluence wide.

ad lib.

colla voce.

2

She's lovelier in that fading light,
That heralds the approaching night; —
That magic col'ring nature throws,
To deck her beautiful repose:
While, floating on the breeze of ev'n,
Long clouds of purple streak the heav'n.

3

Now brighter tints of glory blend,
And darker hues of night descend;
While, hast'ning to his shady rest,

The weary songster seeks its nest,
And chants a last, a farewell lay,
As darker falls the parting day.

4

But lo! with orb serene on high,
The round moon climbs the eastern sky;
The stars all quench their feeble rays,
Before her universal blaze.
Fair moon, how sweetly dost thou smile,
Above that green reposing isle.

TRIO.—THE LITTLE CHURCH.

C. F. GEORGI.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andantino. *p*

Voice 1st & 2d. O see how pleas - ant, fair, and bright, Our

Voice 3d. O see how pleas - ant, fair, and bright, Our

Piano Forte. *f* *p*

lit - tle church is show - - - ing! While gild - ed by the

lit - tle church is show - - - ing! While gild - ed by the

morn - ing light, Each win - dow pane is glow - - - ing. All

morn - ing light, Each win - dow pane is glow - - - ing. All

gen - tle, sweet, and qui - et round, No such a church is

gen - tle, sweet, and qui - et round, No such a church is

ad lib.

else - where found.

else - where found.

colla voce.

2

No costly arts our church array,
That Bride so meek and lovely,
But there each welcome Sabbath day,
The very air is holy;
And there the Pastor leads his flock,
To water from the living rock.

3

Then when the organ lifts its voice,
In sounds so sweetly given,
And when its tones press through the heart,
And open it to heaven,
Then may the heart, thus open laid,
Hear more than organ ever said.

DUET.—THE BIRTH-DAY.

C. G. HERING.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Piano Forte.

What, to grace thy na - tal day, Dear one, shall I bring thee, While this plain un - studied lay,

With true heart I sing thee? If I twine a win - ter wreath, Of the fros - ty

span - gle, Noon-day with its melt - ing breath Each bright gem would man - gle.

NOTE.—Repeat the opening Symphony at the close of each verse.

2. Buds that open'd in the spring,
 Summer suns have faded.
 Flowers that dropped from summer's wing,
 Autumn's fruit o'ershaded.
 Summer stems and autumn fruit.
 Winter snows drift over.
 Not a bud, or leaf, peeps out
 From the frosty cover.

3. Since, then, nature nought contains
 For a wreath to give thee,
 Take what yet unchanged remains,
 What can never leave thee;
 Love that heeds not winter's snow,
 More than autumn's shading,
 Love which will for ever glow,
 Spite of frost and fading.

DUET.—COME DEAREST.

AUTHOR UNKNOWN.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro. *f* *p* *f*

Voice,

1. Come, dear-est, the spring calls us forth from the throng, And twines her sweet
 2. O, who would yet lin-ger 'mid bus-tle and noise, While spring scatters
 3. Ah, those who would know how sweet leis-ure may be, Must roam through the

Piano Forte.

f *p* *f*

gar-lands to lead us a-long. She deep-ens each green, blush-es
 round such a ban-quet of joy. Who would not love bet-ter the
 wood-lands like thee love and me; And read what is seen of the

p *f*

o-ver each plain, And breathes all her soul in the night-ingale's strain.
 sky-lark's blithe call, Than dear-ly bought strains in the gass-light-ed hall.
 Fa-ther's great plan, And joy in His works, where not ru-ined by man.

I LOVE THE SOBER AUTUMN TIME.

Andantino.

Voice.

Piano Forte.

p

p

I love, the so - ber

au - tumn time; 'Tis glad - some time to me: . . . When ripe and mel - low

fruit bends down The har - dy or - chard tree. *ritard.* The song, the laugh, the ring - ing shout, From

har - vest fields are borne; . . . Where sunbrow'nd reaper bands lay low, The gold - en realms of

colla voce.

corn.

The musical score consists of two staves. The top staff is for a cornet, with a treble clef and a key signature of two sharps (F# and C#). The bottom staff is for piano accompaniment, with a bass clef and the same key signature. The music is in 4/4 time and features a melodic line for the cornet and a rhythmic accompaniment for the piano.

2

The forest trees put on their robes
 Of rich and varied wealth;
 And fanning winds to paly cheek
 Give rosy tint of health.
 O, dear to me is autumn, with
 Its calm and sober joys;
 Though boasting not the summer's heat,
 And dear, bright, laughing skies.

TRIO.—THE LOVE OF GOD.

C. F. GEORGI.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro Maestoso.

Voice 1st & 2d.

Voice 3d.

Piano Forte.

f

The musical score for the Trio is in 4/4 time and features three vocal parts and piano accompaniment. The tempo is marked 'Allegro Maestoso'. The piano part is marked 'Piano Forte' and begins with a forte dynamic. The vocal parts are for Voice 1st & 2d and Voice 3d.

Thy love the heav'ns are sing - ing, Thy wis - dom earth must own; Thy

Thy love the heav'ns are sing - ing, Thy wis - dom earth must own;

Thy love the heav'ns are sing - ing, Thy wis - dom earth must own; Thy pow'r from

praise from all is ring - ing, O un - - - - - cre - a - - - ted

Thy praise from all is ring - ing, O un - - - - - cre - a - - - ted

all is ring - ing, O un - - - - - cre - a - - - ted

one.

one.

one.

2
Thee, praise the stars of morning,
Night's sparkling bright array,
The sun at early dawning,
The evening's twilight ray.

3
Spring's sweet-breathed hosts of flowers,
The summer's ardent glow,

The pink which autumn showers,
And winter's waste of snow.

4
Yet better praise we give thee,
Than mortal breath can frame.
When loving all thy creatures,
We serve them in thy name.

DUET.—THE TEMPEST.

AUTHOR UNKNOWN.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro f Maestoso.

Voice 1st & 2d.



Piano Forte.



lu - rid lightning's glare, Then se - rene my spir - it ris - es, Seeing through these dread dis-

p

- - guis - - es, Still a watchful Father's care, Still a watch-ful Father's care.

f

TRIO.—AH! HOW CHEERING IS THE MORNING. From the "SWISS FAMILY."

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andantino. *p*

1st & 2d Voice, *p*
 Ah! how cheer - ing is the morn - ing, how

3d Voice, *p*
 Ah! how cheer - ing is the morn - ing, how

Piano Forte, *p*

cheer - ing is the morn - ing, how cheer - ing is the morning,

cheer - ing is the morn - ing, how cheer - ing is the morning,

cres.
 In re - un - ion o'er us dawn - ing, Not a tear-drop, not a

cres.
 In re - un - ion o'er us dawn - ing, not a

tear-drop, not a tear - drop meets the ray.

tear-drop, not a tear - drop meets the ray.

tear-drop, not a tear - drop meets the ray.

f Angels to our arms re - store thee, *ff* Angels to our arms re - store thee,

f Angels to our arms re - store thee, *ff* Angels to our arms re - store thee,

f Angels to our arms re - store thee, *ff* Angels to our arms re - store thee,

p Peace and com - fort hov - er o'er thee. Hope and trans - port

p Peace and com - fort hov - er o'er thee. Hope and trans - port

p Peace and com - fort hov - er o'er thee. Hope and trans - port

meet to - day, Hope and trans - port meet to - day, Hope and

meet to - day, Hope and trans - port meet to - day, Hope and

mf

mf

trans - - port meet to - day. Ah! how cheering is the

trans - - port meet to - day. Ah! how cheering,

trans - - port meet to - day. Ah! how cheering,

f *p* *f*

f *p* *f*

morn - ing, Ah! how cheer-ing is the morn - ing.

Ah! how cheer - ing, how cheer-ing is the morn - ing.

Ah! how cheer - ing, how cheer-ing is the morn - ing.

p *f*

p *f*

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with fingerings 4, 3, 1, 4, 3, 1 and some notes marked with an 'x'. The left hand provides a rhythmic accompaniment with a triplet of eighth notes (3 1 x 1 x 1) in the final measure.

DUET.—TO NATURE.

Fr. ROCHLITZ.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.
Sym.

1. Ev - er new cre - a - tive
2. When to na - ture's weak - ness
3. While I turn my face to

might! Let me fol - low in thy light. Guide me with thy gen - tle hand,
left, Sinks my heart, of life be - rept; Whis - per soft - ly in my ear,
thee, All the false and e - vil flee; Let me fol - low in thy light,

Like a child in lead - ing band. Sym.
"It is I, then do not fear."
Ev - er new cre - a - tive might.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice.

Moderato.

Piano Forte.

f

Come to the wood-y dell! Night birds are

sing - ing. Come while the flow - er bells Soft - ly are ring - ing! Come in the moonbeam's light,

Come while the spring is white, Fair-ies! fair - ies! Has - ten to - night.

2

Mortal eye seeth not
 Our midnight dances;
 Mortal eye hath forgot,
 All in sleep's trances!
 Bright as the fountain's jet,
 Fairies together met,
 Lightly, trip we,
 Merrily yet!

3

Come on the zephyr's wing!
 Come from the roses!
 Sweets from the lily bring,
 'Ere its cup closes!
 Come in the moonbeam's light,
 Come while the spray is white,
 Fairies, fairies!
 Hasten to-night!

POWER OF SONG.

H. HECHT.

81

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto. *p*

Voice.

'Tis song makes fresh the wea - ry : It makes the sad more gay ; It cheers the dark and

Piano Forte.

p

drea - ry, And charms all care a - way. The lit - tle birds in sing - ing, Their hours of light em -

- ploy, From tree to tree are sing - ing, Their free - dom and their joy.

cres.

cres.

f

2

All earth and air seem listening,
The harmony to hear ;
And caves, and rocks, and mountains,
Send back the echo, clear.
Creation spreads before us
Things sweet, and lov'd, and fair ;
The brilliant sun shines o'er us,
Health floats around in air.

11

3

Sweet love is sent from heaven,
Our cup of life to crown,
And turn a crust to dainties,
And straw to heaps of down.
O take not then in silence,
The golden showers that fall ;
But raise your hearts and voices,
To HIM who gives them all.

THE SHEPHERD BOY.

POETRY BY JANE TAYLOR.

VOICE.

Up-on a moun-tain's grassy side, Where

many a tall tree grew, Young Colin wan-der'd with his flocks, And many a hardship knew. No downy

pil - low for his head, No shel-ter'd home had he; The green grass was his on-ly bed, Be - -

- - - neath some sha-dy tree.

Allegretto.

PIANO FORTE.

ritard.

colla voce.

f

2. A cheerful smile upon his face
Was ever seen to play;
He envied not the rich and great,
More happy far than they.

While 'neath some spreading oak he sat,
Beside his fleecy flocks,
His soft pipe warbled through the woods,
And echoed from the rocks.

EVENING SONG.

H. HECHT.

83

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante. *p*

Voice.

1. Eve' - ing sun! how love - ly Does thy part - - - ing
2. How in ear - ly child-hood Did I strive . . . to

Piano Forte. *pp*

seem, Does thy part - - ing seem. All must gaze with pleasure,
trace, Did I strive to trace, Forms of beau-ty mov - ing,

All must gaze with pleas-ure, On thy set - ting beam, On thy set - - ting
Forms of beauty mov - ing, On thy daz - zling face, On thy daz - - zling

1st, 2d, &

3rd ending. 4th ending.

beam. Good and true.
face.

3

Then, I thought, thy radiance
	: Formed a glorious dome, :	
	: Where the happy angels, :	
	: Found their heavenly home. :	

4

Now I know that *borrowed*
	: Is the light I view ; :	
	: Light's eternal fountain, :	
	: Is the *Good and True.* :	

THE IVY. (3 Voices.)

W. A. MOZART.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante.

Voice 1st & 2d.

Voice 3d.

Piano Forte.

I - vy, i - vy, win - ter green! Brooks with ice are braid - ed:

Gar - dens, fields and woods are bare: Flow'rs and buds are fad - - ed.

Still art thou in beau - ty seen, Ev - er young, and ev - er green.

2

Ivy, ivy, winter-green!
Every danger braving,
Thou has scaled the crumbling tower,
With thy banner waving;
Rustling at the lattice old,
Whispering o'er the statues cold.

3

Ivy, ivy, winter-green!
Round the old oak twining,
Far above his topmast bough,

Thy green leaves are shining;
There thou tak'st a proud survey,
Of the forest bare and gray.

4

Ivy, ivy, winter-green!
Storm and wind defying,
Thou in shining robes art seen,
While all waste is lying.
Green, while all is dead and cold,
Hope's fair emblem I behold.

DUET.—CONTENTMENT.

F. SCHNEIDER.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andantino.

Voice.

Piano Forte.

Though the clouds are dark a - round us, Wrap-ping
all be - low in night; Far a - bove, the sun is shining, Full in un - diminished light.

mf

mf

8 va.

2

Though the spring is nipt and blighted,
Veil'd in snows or crushed by hail;
Yet the blessed word is written,
Spring and harvest ne'er shall fail.

3

Gloom can make the heart no better,
Anxious care is worse than vain;

Murmuring makes the spirit bitter;
But content is double gain.

4

Swiftly fly the hours of darkness,
Morn succeeds the longest night,
And the lingering drops of sorrow,
Make the rays of joy more bright.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro un poco Moderato.

Piano Forte. *p*

1. The sweet spring breathes round us, so soft, and so warm, And bears her young chil-dren, so
 2. The brooks, she with green springing arch - es a - dorns, With white fra - grant blos - soms, she
 3. At night, in a spring-like and qui - et re - pose, The flow'rs their young folds are in -
 4. Thus o'er hills and val - lies, through for - ests and bow'rs, The spring does the work of its

p

kind on her arm; She tends them, and feeds them, and nurses with care, That they, in their
 gar - lands the thorns; With buds, gold and pur - ple, she decks hills and plains, Brings forth to the
 - struct - ed to close; That safe from all harm, their re - pose they may take, 'Till morn a - gain
 Ma - ker and ours; The foun - tain of all, is our Fa - ther a - bove, And spring is an

cres. *f* *p*

cres. *f* *p*

turn, something use - ful may bear, That they in their turn something use - ful may bear.
 sun - shine, and calls the soft rains, Brings forth to the sun - shine, and calls the soft rains.
 ris - ing, shall call them to wake, 'Till morn a - gain ris - ing, shall call them to wake.
A - gent of Wis - dom and Love, And spring is an A - gent of Wis - dom and Love.

THE WOODHORN.

CARL KELLER.

87

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.

Voice. *f*

Piano Forte.

How sweet - ly swell, Thro' wood and dell, The bu - gle's sil - ver
 song. The ech - oes round Send back the sound, And speak so long! so
 long! so long! so long! so long! so long!

Echo.

pp

2
 Each listening ear,
 Is still to hear,
 The note so clearly blown;
 While rocks around,
 Send back the sound,
 And answer tone to tone, &c.

3
 Each leaf is still,
 Through dale and hill,
 The birds to carol cease;

The bubbling streams,
 Would listening seem,
 To flow in peace, in peace, &c.

4
 O'er hills and plains,
 A Sabbath reigns;
 Then own its soothing power.
 All self forego,
 And bowing low,
 Be silent and adore, adore, &c.

PRAISE THE LORD. (3 Voices.)

MOZART.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Moderato.

1st Voice. *f* Praise the Lord, with thrilling of harp strings. Great is the Lord, Is - ra - el's

2d Voice. *f* Praise the Lord, with thrilling of harp strings. Great is the Lord, Is - ra - el's

3d Voice. *f* Praise the Lord, with thrilling of harp strings. Great is the Lord, Is - ra - el's

Piano Forte. *f*

God! Ev - er dur - ing is his great mer - - - - cy, And strong is His

God! Ev - - er dur - ing is his great mer - cy, And strong is His

hand in our need Ev - er dur - ing is his great mer - - - cy, And strong is his

hand in our need. Ev - - er dur - ing is his great mer - cy, And

hand in our need, and strong is our need, and
 strong is his hand in our need, and strong is his hand in our need, and
 and strong in our need, and strong is his hand in our need, and

ff

strong, and strong is his hand in our need. By
 strong, and strong is his hand in our need. By

p

1st Voice.
 2d Voice.

Him is made fruit - ful the earth, By Him is renewed air and sea. Our
 Him is made fruit - ful the earth, By Him is renewed air and sea. Our

Ma - ker, thro' his migh - ty word, Reigns he in all. Great is the Lord! Praise the Thou

Ma - ker, thro' his migh - ty word, Reigns he in all. Great is the Lord! Praise the Thou

ma - tron en - cir - cled by chil - dren, Thou maid - en with in - no - cent look.

ma - tron en - cir - cled by chil - dren, Thou maid - en with in - no - cent look.

Praise him thou world as thy Cre - a - - - tor, Thy Fa - ther thy watch - ful guard. Praise the

Praise him thou world as thy Cre - a - - - tor, Thy Fa - ther thy watch - ful guard. Praise the

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante.

Voice. Spir - it with the voice of sil-ver;

Piano Forte. *f* *p*

Hair - like harp strings whisp'ring free; Whisp - 'ring zeph - yrs hov - 'ring round thee;

Come with all thy har - mo - ny!

2

Give me music, when with pleasure
Full and deep my heart is blessed;
Give me music, when with anguish
I to earth, am lowly pressed.

3

May thy blessed tones, within me,
Like a whisp'ring voice from high,
Speak of heavenly truth and goodness,
And may all my heart reply.

TRUTH. (3 Voices.)

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante. *p*

Voice 1st & 2d.

Voice 3d.

Piano Forte.

1. Sel - fish souls for - ev - er grov - el, Spite of sta - tion, wealth or name ;

2. Child of earth, come view your i - dols. Fame's a pham - tom, pow'r a name,

But in pal - ace or in hov - el, Truth, fair truth is still the same.

Wealth is dust, and sci - ence rid - dles, Truth, fair truth is still the same.

DUET.—POWER OF HEART-FELT SYMPATHY.

MOZART.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante. *p*

Voice.

Piano Forte.

If to eve - ry feel - ing heart, That blessed pow'r were giv - en,

That each string may play its part, And be tuned by heav - en. Then this life in -

- deed might be, Passed in high-est har-mo - ny, Passed in bless - - ed, Then this life in - deed might be, Passed in high-est har-mo - ny, bless - - ed,

bless-ed har-mo - ny. Nought but love and har - mo - ny. Hear ye slaves of

trou - - ble, warm and heart - felt sym - pa - thy Makes each pleas - ure

p
dou - ble. It an - swers so ful - ly The notes of the heart.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The piano accompaniment is in bass clef with the same key signature and time signature, starting with a half note chord. The lyrics are: "dou - ble. It an - swers so ful - ly The notes of the heart."

ff Tra la la, la la la la la la la la la. *p* Ne'er

This system contains the next two staves. The vocal line starts with a fortissimo (*ff*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment also starts with *ff*. The lyrics are: "Tra la la, la la la la la la la la la. Ne'er".

heard we the mu - sic Like bliss to im - part. Tra la la la la

This system contains the next two staves. The vocal line continues with the lyrics: "heard we the mu - sic Like bliss to im - part. Tra la la la la". The piano accompaniment provides harmonic support.

la ra la la la la ra la. *1st.* *2d.*

This system contains the final two staves. The vocal line includes the lyrics: "la ra la la la la ra la." followed by first and second endings. The piano accompaniment concludes the piece.

DUET.—PATRIOTISM.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice.

Piano Forte.

f

The patriot

f cres.

p

f

heart, the hand of war-like power, Thy sons all pledge, be-lov-ed na-tive land! Clear burns their

p

f

love for thee in dan-ger's hour. But ah! how dense the clouds a-bove thee stand. Yet

p

though the tem-pest wak-en, Thy peace could ne'er be shaken, Would

but each man his inward foe command, Then might we live the lives our fathers planned.

THE BLUE CYENNA.

CARL KELLER.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante.

Voice: Sweet, star - ry, blue cy - en - na! Thou cheer'st the reap-er's eye, And

Piano Forte: *fr*

ev - er wav'st be-fore him, The col - or of the sky. Thy bright, sweet face is smiling, The

dolce.

corn leaf green a-bove, As if thou fain would show us The Father's grace and love. Thy

bright sweet face is smil-ing, The corn leaf green a-bove, As if thou fain would'st show us, The

Fa-ther's grace and love. As if thou fain would'st show us, The Fa - ther's grace and love, The

f Fa - ther's grace and love, *ff* The Fa - ther's grace and love.

Fine.

DUET.—SWISS SHEPHERD'S SONG.

CARL KELLER.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

1st Voice.

2d Voice.

Piano Forte.

1. Scarce has the morning's

2. How swell - ing hills are

ear - ly beam, Glanced on the mountains height, E'er I am with the

off be-low, Like ti - - ny waves ap - pear; How fields, and cots, and

cha - mois here, Re - joic - - ing in the light. The breeze is fresh - 'ning

wind - ing streams Show like a picture fair. But those who now are

round my head, My bound-ing step is free; And strong in health, in peace, and joy, I

there a-sleep, Pent in their narrow round, Dream not what stir - ring life we keep, Where

2 do. *rfz*

shout a-loud in glee. Ju - he, ju - he, ju - he, . . . ju -

cliffs re-ech-o round. Ju - he, ju - he, ju - he, . . . ju -

f

- - he. Ju - - he, ju - he, ju - he, . . . ju - he.

- - he. Ju - - he, ju - he, ju - he, . . . ju - he.

f

DUET.—PLEASURES OF FREEDOM.

MOZART.

101

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.

Voice.

Piano Forte.

f 1. Free-dom now her pin-ions Turns to woodlands fair, *p* Spring, her blithe do -

- - min - ions, Spreads in tri - umph there; *f* Ye from bon-dage fly - - ing,

p On the green sward ly - ing, *p* Breathe the for - - est air.

2
Climb the highest mountain,
Thread the tangled brake,
Drink from shady fountain,

Bathe in sunny lake.
Joy and peace befall you,
But if duty call you,
Hear for conscience sake.

FISHERMEN'S PRAYER. (2 or 3 Voices.)

HEROLD.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante Religioso.

1st Voice.
2d Voice.

Up to Thee, O Fa - ther, swell - ing, Hear our cry for sav - ing

3d Voice.

Up to Thee, O Fa - ther, swell - ing, Hear our cry for sav - ing

Piano Forte.

care, From the heav'ns thy ho - ly dwell - ing, Hear thy hum - ble fish - ers'

care, From the heav'ns thy ho - ly dwell - ing, Hear thy hum - ble fish - ers'

prayer. Foaming bil - lows mad are dash - ing, Fork - ed light - ning fierce is

prayer. Foaming bil - lows mad are dash - ing, Fork - ed light - ning fierce is

flash - ing; Rav - ing winds our bark are crash - ing; E - vil spir - its round us

flash - ing; Rav - ing winds our bark are crash - ing; E - vil spir - its round us

rave; Ho - ly Fa - ther, hear and save, Bid the tem - pest "peace be

rave; Ho - ly Fa - ther, hear and save, Bid the tem - pest "peace be

still." *f* O Fa - - - ther! save!

still." *f* O Fa - - - ther! save!

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice.

Sweet sing - ing cheers the spir - it, And joy speaks out in song; It

Piano Forte.

gives the tim - id cour - age, It makes the fee - ble strong. It soothes the anxious

bo - som, It brings the wea - ry rest: Dis - arms the base and e - vil, And

bet - - ter makes the best.

2

The elements speak music,
Through every leafy grove;
The flies and birds, in music,
Speak forth their tuneful love;
To us, who here are singing,
Have human minds been given,
And we should feel, that music
Is but a voice from heaven.

THE MIDDLE COURSE.

CARL KELLER.

105

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice.

Andante.

1. May I not be rich nor poor, May I not be small nor great, But from
2. want the spir - it chills, Sours the mild, sub-dues the strong, Hearts with

Piano Forte.

f *p*

each extreme se - cure, Safe-ly keep the mid-dle state. Rich-es make us soon for -
bit - ter wa - ter fills, Tempting them to deeds of wrong. Father! grant my pas-sage

- get Who is God, and what are we; And by tempting gold be - set, Truth, and
here Safe from each extreme may be; While my broth - er man is dear, May I

love in dan-ger be. 2. Pinching
trace all good to thee.

1st. 2d.

f *p* *f*

DUET.—THE GARDEN.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.

1st Voice,
O come to the gar - den, the morn - ing is bright; The flow'rs o - pen

2d Voice,
O come to the gar - den, the morn - ing is bright; The flow'rs o - pen

Piano Forte.

sweet - ly to smell and to sight. Then haste ere the dew from their pet - als is

sweet - ly to smell and to sight. Then haste ere the dew from their pet - als is

shed, Pluck wreaths for thy bo - som, and crowns for my head. Trees, rich in their

shed, Pluck wreaths for thy bo - som, and crowns for my head. Trees, rich in their

blos - som, shed fra-grance a - round, Come rest in their shade, on the grass - cov - er'd

blos - som, shed fra-grance a - round, Come rest in their shade, on the grass - cov - er'd

ground; While earth, air, and stream - let re - joice in fresh youth, We'll

ground; While earth, air, and stream - let re - joice in fresh youth, We'll

ca - rol to - geth - er, Of good-ness and truth, Of good - ness and truth.

ca - rol to - geth - er, Of good-ness and truth, Of good - ness and truth.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.

Voice 1st & 2d.

Piano Forte.

1. There stands a li - ly, pure and fair, From stormy winds pro - tect - ed; Rear'd

by the gardener's con - stant care, And day by day per - fect - ed. The

sil - ver cup, so pure and white, Fills ev' - ry gaz - er with de - light! The

sil - ver cup, so pure and white, Fills ev' - ry, ev' - ry gaz - er with de - light!

2

O, could you see the lily pure,
And on its beauty ponder,
No earthly charms could ere allure

Your eyes again to wander.
When shall that flower of heavenly birth,
Find room to strike its roots in earth?
When shall, &c.

DUET.—THE SAIL BY MOONLIGHT.

PFENNINGER.

Andantino.

Voice.

1. O'er the fair - y in - land o - cean Floats our ti - ny bark ca - noe,
2. Glittering like a gold - en show - er, Balm - y dew - s fall soft and still;

Piano Forte.

Yield - ing to the gen - tle mo - tion Of the waves so clear and blue.
While in her se - ques - ter'd bow - er, Sings the lone - ly whip - poor - will.

Gen - tle zeph - yrs, gai - ly danc - ing, Frol - ic with the burth - en light;
Ye who, chas - ing world - ly splen - dor, May have lost, of peace, the track,

Moon - beams o'er the lake are glanc - ing, In a flood of sil - ver light.
Come! all pride, all self sur - rend - er, And you here may win her back.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats), and the time signature is 6/8. The tempo is marked 'Andantino'. The lyrics are written below the vocal line. The piano part consists of chords and single notes. The score ends with a double bar line.

DUET.—THE SISTER'S DEPARTURE.

FREDERIC BRUN.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

1st Voice. *Adagio.*
pp Rest in peace! rest in peace! thy pains are

2d Voice.
pp Rest in peace! rest in peace! rest in peace! thy pains are

Piano Forte.
pp

end - - - ed; Gent - - ly flow'd thy soul a - way.

end - - - ed; Gent - - ly flow'd thy soul a - - - way. Tears, the

Tears, the part-ing hour at - - tend - ed, But we ask not

part - - - - ing hour at - - tend - ed, But we ask not.

mf
 for thy stay. Loosen'd from the clay which bound thee, Joy-ful
mf
 for thy stay. Loosen'd from the clay which

soars thy spir - it bright. An - gels of the Heav'ns are round thee,
 bound thee, Joy - ful soars thy spir - it bright. the Heav'ns are round thee,

He, . . the Lord, is now thy Light; *He*, the Lord, is now thy Light.
He, . . the Lord, is now thy Light, is now thy light, the Lord, is now thy Light

'With zeal pursue the upward course.' (3 Voices.)

MOZART.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

p *Larghetto.*

1st Voice.
2d Voice.

With zeal pur - sue the up - ward course, Nor turn to paths that smile al -

3d Voice.

With zeal pur - sue the up - ward course, Nor turn to paths that smile al -

Piano Forte.

- lur - - ing; Press on, with si - lent, mod-est force, Be ac-tive, hum-ble, and en -

- lur - - ing; Press on, with si - lent, mod-est force, Be ac-tive, hum-ble, and en -

p *Solo dolce.*

- during. "Where is the path?" thy look would say, The word of Life will show the

- dur-ing.

way; To that di-rect the con-stant eye, Be pa-tient, ac-tive, and en-

To that di-rect the con-stant eye, Be pa-tient, ac-tive, and en-

- dur-ing. To *truth* de-vote thy ser-vice high, Her fa-vor and . . . her rights se-

- dur-ing. To *truth* de-vote thy ser-vice high, Her fa-vor and her rights se-

- cur-ing, Her fa-vor and . . . her rights se-cur-ing.

- cur-ing, Her fa-vor and her rights se-cur-ing.

WELCOME HOME. (4 Voices.)

WINTER.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

1st Voice.
2d Voice.

3d Voice.
4th Voice.

Piano Forte.

p

Wel-come, wan - d'r'er of the bil - low, Wel-come to thy hearth and

Wel-come, wan - d'r'er of the bil - low, Wel-come to thy hearth and

p

pil - low, To thy tem - ple's ho - ly dome, Wel-come, wan - d'r'er, wel - come

pil - low, To thy tém - ple's ho - ly dome, Wel-come, wan - d'r'er, wel - come

home, Wel - come, wan - - - d'r'er, wel - - come home. Here thy chil - dren rush to

home, Wel - come, wan - - d'r'er, wel - - come home.

meet thee, Here thy a - ged pa - rents greet thee, Each and all re - joic - ing

come, With a cheer - ful wel - come home.

With a cheer - ful wel - come home. Each and all re - joic - ing

With a cheer - ful wel - come home. What in for - eign climes can

come, With a cheer - ful wel - come home. What in for - eign climes can

move thee As the hearts which know and love thee? Here, in home be - fore thee

move thee As the hearts which know and love thee? Here, in

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below them. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff, both in a key signature of one flat (B-flat major or D minor). The music is written in a common time signature.

lies, All that heart of man should prize. Then no

home be - fore thee lies, All that heart of man should

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are printed below the vocal lines. The piano accompaniment maintains the same key signature and time signature as the first system.

more to dis - tance roam, Then no more, Then no

prize. Then no more to dis - tance roam, Then no

The third system concludes the musical score on this page, featuring two vocal staves and piano accompaniment. The lyrics are printed below the vocal lines. The piano accompaniment continues in the same key signature and time signature.

more to dis - - tance roam. Stay, O stay, and bless thy home, Stay, O

more to dis - - tance roam. Stay, O stay, and bless thy

stay and bless thy home, Stay, O stay and bless thy home, Stay, O

home, Stay, O stay and bless thy home, Stay, O

stay and bless thy home, Stay, O stay and bless thy home.

stay and bless thy home, Stay, O stay and bless thy home.

THE FATHER'S BIRTH-DAY.

JACOBI.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice 1st & 2d.

Father dear, thy birth-day morn - ing Shines up - on us, clear and

bright; Smiles of health, thy face a - dorn - ing, Fill our hearts with pure de -

Allegretto.

- light. Thou art here, in health be - fore us, Still our guar-dian, still our

guide, Still thy love smiles mild - ly o'er us, With our moth - er by thy side, With our

CHORUS. *p*

p moth - er by thy side. Thou art here, in health, be - fore us, Still our

Thou art here, in health, be - fore us, Still our

p *p*

guar - dian and our guide, Still thy love smiles mild - ly o'er us, With our

guar - dian and our guide, Still thy love smiles mild - ly o'er us, With our

mother by thy side, With our moth - er by thy side.

mother by thy side, With our moth - er by thy side.

Adagio. SOLO.

Hap-py hours, un - known to sor - row, Pass we here in fil - ial
 Hap-py hours, un - known to sor - row, Pass we here in fil - ial

love. Care, we feel not, for the mor - row, Nor can fear our bo - soms
 love. Care, we feel not, for the mor - row, Nor can fear our bo - soms

Allegretto.

move. Brothers, sis - ters, raise your voic - es, To love's liv - ing source a - -
 move. Brothers, sis - ters, raise your voic - es, To love's liv - ing source a - -

- bove, To the *Fa-ther* of our fa - ther, Thank Him for our pa-rents' love, Thank Him
 - bove, . . . To the *Fa-ther* of our fa - ther, Thank Him for our pa-rents' love, Thank Him

CHORUS.

p for our pa-rents' love. Brothers, sis-ters, raise your voic-es To love's liv-ing source a -

p for our pa-rents' love. Brothers, sis-ters, raise your voic-es To love's liv-ing source a -

p *f* *p*

- - bove, . . . To the *Fa - ther* of our fa - ther, Thank Him for our pa-rents'

- - bove, To the *Fa - ther* of our fa - ther, Thank Him for our pa-rents'

love, Thank Him for our pa-rents' love, Thank Him for our pa-rents' love.

love, Thank Him for our pa-rents' love, Thank Him for our pa-rents' love.

love, Thank Him for our pa-rents' love, Thank Him for our pa-rents' love.

f

'HEAR THE CALL, O NATURE!'

ABEILLE.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.

1st Voice,
2d Voice,

3d Voice,
4th Voice,

Piano Forte.

Hear the call, O na - ture! From thy slumber start! Praise the

power whose boun - ty Made thee what thou art! *Solo.* Sparkling brooks are gai - ly

power whose boun - ty Made thee what thou art!

leap - ing, New - ly freed from win - ter's chain; Vio - lets from their buds are

peep - ing, Wav-ing trees are crown'd with green. Sparkling brooks are gent-ly

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "peep - ing, Wav-ing trees are crown'd with green. Sparkling brooks are gent-ly". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

leap - ing, New-ly freed from win-ter's chain, Violets from their buds are

The second system continues the musical score. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics are: "leap - ing, New-ly freed from win-ter's chain, Violets from their buds are". The piano accompaniment features a prominent eighth-note accompaniment in the right hand.

peep - - ing, Wav-ing trees are crown'd with green, trees are crown'd with

The third system concludes the musical score on this page. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics are: "peep - - ing, Wav-ing trees are crown'd with green, trees are crown'd with". The piano accompaniment continues with the eighth-note accompaniment in the right hand.

CHORUS.

green. Hear the call, O na - ture! From thy slum - ber start! Praise the

Hear the call, O na - ture! From thy slum - ber start! Praise the

power whose boun - ty Made thee what thou art! Solo. Gay young lambs are

power whose boun - ty Made thee what thou art!

spring - ing, Moss - y rocks a - - - mong; Soar - - - ing larks are

sing - ing, Chil - - dren join the song. Gay young lambs are

The first system of music features a vocal line in treble clef with lyrics "sing - ing, Chil - - dren join the song. Gay young lambs are". Below it is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one flat (Bb) and the time signature is common time (C).

spring - ing, Moss - y rocks a - - mong; Soar - ing larks are

The second system continues the vocal line with lyrics "spring - ing, Moss - y rocks a - - mong; Soar - ing larks are". The piano accompaniment continues with the same instrumental parts as the first system.

CHORUS. *p* Hear the call, O na - ture!

sing - ing, Chil - - dren join the song. *p* Hear the call, O na - ture!

The third system begins with the word "CHORUS." above the vocal line. The lyrics are "sing - ing, Chil - - dren join the song. Hear the call, O na - ture!". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte). The system concludes with a double bar line and a repeat sign.

From thy slum-ber start! Praise the power whose boun - ty Made thee what thou

From thy slum-ber start! Praise the power whose boun - ty Made thee what thou

art! Hear the call, O na - - - ture! From thy slum-ber start!

art! Hear the call, O na - - - ture! From thy slum-ber start!

Praise the power whose boun - - ty Made thee what thou art!

Praise the power whose boun - - ty Made thee what thou art!

THE SETTING SUN.

F. H. HILLENHAGEN. 127

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andantino.

Voice.

1. How calm the sun's de - clin - ing! What love-ly tints com-bin - ing! With beauty's spell he

Piano Forte.

paints the west, And smiles like scenes of heav'n - ly rest.

2

Through daylight's cheerful glowing,
His radiance sweetly flowing,
Sheds fertile life on plains and hills,
And nature's garner richly fills.

3

He reigns in silent beauty,
And guides us in our duty,
Through all the labors of the day,
With beams of light poured round our way.

4

He makes the lovely morning,
And spreads his gay adorning,
Wide o'er the face of eastern skies,
And bids earth's sleeping millions rise.

5

But now dim evening's shadows
Are length'ning o'er the meadows;
The sun declines behind the west,
And bids earth's tribes return to rest.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Soprano, Solo.

1. Pleasure climbs to ev'ry moun-tain, Waves in ev'-ry bush and
2. Ev'-ry blos-som round us spring-ing, Sweet to smell, and fair to

Chorus.

pp 1. Pleas-ure climbs to ev'-ry moun-tain, Waves in ev'-ry
2. Ev'-ry blos-som round us spring-ing, Sweet to smell, and

Piano Forte.

tree, see, Whispers in each bubbling foun-tain, O how sweet this world can
2. Seem with fra-grant voi-ces sing-ing, "O how fair this world can

bush and tree, fair to see, Whispers in each bubbling foun-tain, O how sweet this
2. Seem with fra-grant voi-ces sing-ing, "O how fair this

be. be." When with ear-liest ray of morn-ing, All things wake to life and
2. E'en in tem-pests wild-ly burst-ing, Na-ture still has charms for

world can be. world can be." When with ear-liest ray of morn-ing, All things wake to life and
2. E'en in tem-pests wild-ly burst-ing, Na-ture still has charms for

glee, Sparkling fresh they hail the dawn - ing, O how bright this world can
 me, For my heart se - cure - ly trust - ing, Knows whose world this world must

glee, Sparkling fresh they hail the dawn - ing, O how bright this
 me, For my heart se - cure - ly trust - ing, Knows whose world this

be! O how bright! O how bright! how bright this world can
 be! Knows whose world, Knows whose world, whose world this world must

world can be!
 world must be! *rf* O how bright! O how bright this world can
 Knows whose world, Knows whose world this world must

be! O how bright! O how bright! . . . O how bright this world can be!
 be! Knows whose world, Knows whose world, . . . Knows whose world this world must be!

be! O how bright! O how bright! O how bright this world must be!
 be! Knows whose world, Knows whose world, Knows whose world this world must be!

DUET.—THE HIGHLANDS.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

Piano Forte.

mf

Allegretto.

f

f

Now for the high - - lands, Has - - ten a - - way ;

f

fz

Fare - - well ye is - - lands, O - - cean and bay.

p

fz

p

fz

Morn . . . is ad - vanc - ing, Winds . . . are at play ; . . .

fz

fz

f Sha - dows are danc - ing, *pp* All . . . things are gay. *p* Heav - ens are

fz smil - ing, *f* Bright - ly a - bove. . . *f* Now to the high - lands,

p Free - ly we'll rove; *f* Now to the high - lands, *p* Free - ly we'll

f rove. *f*

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegro.

Voice.

1. Rise up! my dear young peo - ple, And ope your sleepy eyes; The clock from yon - der

Piano Forte.

f *sf* *ff*

stee - ple, The clock from yonder stee - ple Proclaims the hour to rise, Proclaims the hour to rise.

sf *ff*

2

Aurora's tears are glitt'ring,
 Like diamond sparks around;
 :: The waking birds' soft twitt'ring, ::
 :: From tree to tree resound. :::

3

Already gaily humming,
 The early waking bees,
 :: Are laden homeward coming, ::
 :: From yonder linden trees. :::

4

Then come! obey the warning,
 Take cap and hat in hand,
 :: And meet the sun's first dawning, ::
 :: From yonder rising land. :::

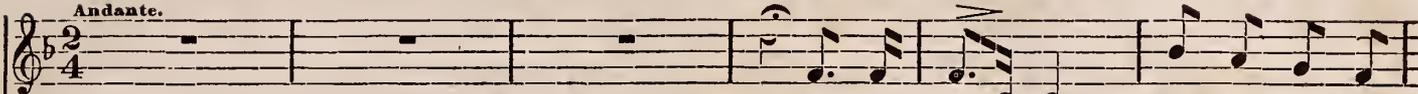
DUET.—FAITH.

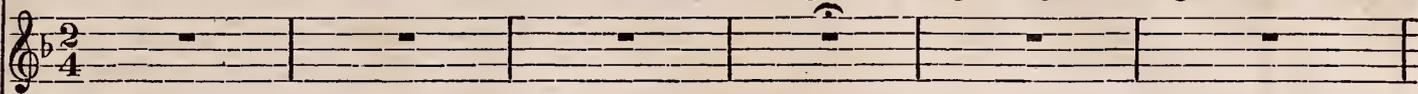
C. H. RINK.

133

POETRY WRITTEN AND ADAPTED BY W. BARTHOLOMEW, ESQ.

Andante.

1st Voice.  Light of glo - ry, high a - bove me

2d Voice. 

Piano Forte. 

cres.

beam - - - ing, Shedding ra - diance o'er this vale of gloom; Let thy



pla - - - cid beau - - ty gent - - - ly gleam - ing, Shine a -



Left Hand.

bove me, e - - - ven o'er my tomb!

Far beyond the clouds where sleeps the

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with the lyrics "bove me, e - - - ven o'er my tomb!". The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over the final chord.

thun - der, Tho' un-seen, thy se-cret spell I feel; Day and night I turn to thee with

The second system of the musical score. The vocal line continues with the lyrics "thun - der, Tho' un-seen, thy se-cret spell I feel; Day and night I turn to thee with". The piano accompaniment features a dynamic marking of *f* and a fermata over the final chord.

Distant, still thy in - flu-ence re -

won-der, Guid - ed as the mag-net guides the steel. Distant, still thy in - flu-ence re -

The third system of the musical score. The vocal line continues with the lyrics "Distant, still thy in - flu-ence re - won-der, Guid - ed as the mag-net guides the steel. Distant, still thy in - flu-ence re -". The piano accompaniment features a dynamic marking of *f* and a fermata over the final chord.

- vealing, Faith, thou art the ev - i - dence of things un - seen, With the com - - - - ing

- vealing, Faith, thou art the ev - i - dence of things un - seen, With the com - - - - ing

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) with a key signature change to F major (two flats) for the second line. The bottom two staves are piano accompaniment. The lyrics are: "- vealing, Faith, thou art the ev - i - dence of things un - seen, With the com - - - - ing". The first line of music is marked with a forte (*f*) dynamic and a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

fu - - ture on - - - - ward steal - ing, Shedding hopes more

fu - - - ture . . . on - - ward steal - ing, Shedding hopes more

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: "fu - - ture on - - - - ward steal - ing, Shedding hopes more". The first line of music is marked with a *dolce.* dynamic and a fermata over the final note. The piano accompaniment continues with a similar texture to the first system, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

bright . . and more se - rene!

bright . . and more se - rene!

The third 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: "bright . . and more se - rene!". The first line of music is marked with a *ritard.* dynamic. 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 *dolce.* dynamic marking.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

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

Andante.
dolce.

Voice.

1. Sweet, love - ly, and be - lov - ed rose, That bloom - est here a -

Piano Forte.

dolce.

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

- - part, Half bud and half a flow'r full blown, How beau - ti - ful thou art!

2

With dew empearl'd, embower'd in leaves,
How modest, yet how bright!
The flatt'ring west wind whispers soft,
And courts thee forth to sight.

3

But rose leave not thy shelt'ring bower,
At zephyrs flatt'ring breath;
The sun mounts high, his burning ray
Would be thy speedy death.

4

And *thou*, sweet maid, in home's dear shades,
Life's bud in peace enjoy;
Though evils all around thee lurk,
To rend thee, and destroy.

5

Let but thy cup be pure within,
From secret stains be found;
Then angels, from the heavens sent,
Will guard thy paths around.

THE WANDERER.

H. HECHT.

137

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andante con moto.

Voice.

p 1. Earth - ly life is like the wand'rings Of a trav'l-ler doom'd to

Piano Forte.

p

roam; Lost in un-known re-gions straying, Wea-ry, sad, and far from home.

2

Phantom meteors glide before him,
Leading oft his steps astray;
Clouds of darkness thicken o'er him,
Dangers lurk beside the way.

3

Courage! wand'rer, sad and weary;
Lift thy head and raise thy sight;
Look beyond these shadows dreary,
All who seek it, find the light.

4

See, through eastern skies, clear streaming,
Shines on high a heavenly gem;
Brighter, ever brighter beaming,
Lo! the *Star of Bethlehem!*

DUET.—HEAVEN IN PROSPECT.

C. H. RINK.

POETRY WRITTEN AND ADAPTED BY W. BARTHOLOMEW, ESQ.



1. For bliss, the great Cre - a - tor Made man in na - tive
 2. But sin and sor - row blight - ed And sear'd the flow'r and
 3. Re - pentance still was left him, And mer - cy from a -
 4. The eye, by faith, be - hold - ing, Per - ceives the prom - ise



1. For bliss, the great Cre - a - tor Made man in na - tive
 2. But sin and sor - row blight - ed And sear'd the flow'r and
 3. Re - pentance still was left him, And mer - cy from a
 4. The eye, by faith, be - hold - ing, Per - ceives the prom - ise



worth, An E - den bloom'd a - round him, An
 leaf, And min - gled with his pleas - ures, And
 - far, Appeared a - midst his sor - rows, Ap -
 giv'n; And glanc - ing at the fu - ture, And



worth, And heav'n be - gan on earth, An
 leaf, The bit - ter - ness of grief, And
 - far, A heav'n - di - rect - ing star, Ap -
 giv'n; En - joys a glimpse of heav'n, And



cres.

E - den bloom'd a - - round him, And heav'n began on earth.
 min-gled with his pleas-ures, The bit-ter-ness of grief.
 - - pear'd a - midst his sor - rows, A heav'n-di-recting star.
 glanc-ing at the fu - ture, En-joys a glimpse of heav'n.

cres.
 E - den bloom'd a - round him, And heav'n be-gan on earth.
 min-gled with his pleas - ures The bit - ter-ness of grief.
 - - pear'd a - midst his sor - rows, A heav'n-di-recting star.
 glanc-ing at the fu - ture, En-joys a glimpse of heav'n.

cres.

DUET.—PEACE OF MIND.

C. H. BINK.

POETRY WRITTEN AND ADAPTED BY W. BARTHOLOMEW, ESQ.

1st Voice.

2d Voice.

Andante.

Piano Forte.

p

p

p

1. Where peace of mind is giv - -

2. From peace of mind we bor - -

- en, The bless - ing comes from heav - en, On mer - cy's mes - sage sent: . . . It
 - row A heal - ing balm for sor - row, While thro' the world we roam: . . . 'Tis
 calms each an - gry feel - ing, And o'er the spir - it steal - ing, It fills the heart with sweet con -
 light when all is drea - ry, A staff when we are wea - ry, An an - gel - whis - per from our
 - tent, It fills the heart with sweet con - tent.
 home, An an - gel - whis - per from our home.

p dolce.

FAIRER THE MEADS ARE GROWING. MENDELSSOHN. 141

TRANSLATED AND ADAPTED BY MISS DE PONTIGNY.

Voice.

Fair-er the meads are grow-ing each day, Breez-es a -

Piano Forte.

p

Detailed description: This system contains the first two staves of music. The top staff is for the voice, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "Fair-er the meads are grow-ing each day, Breez-es a -". The bottom two staves are for the piano, with the right hand in treble clef and the left hand in bass clef, both in 6/8 time and one sharp key signature. The piano part begins with a piano (*p*) dynamic marking.

round me lov-ing - ly play; Hence from dull pro - se's wea - ri - some life! Seek we the

f

Detailed description: This system contains the next two staves of music. The voice staff continues with the lyrics "round me lov-ing - ly play; Hence from dull pro - se's wea - ri - some life! Seek we the". The piano accompaniment features a forte (*f*) dynamic marking. The music continues with similar rhythmic patterns and chordal textures.

land where po - e - try's rife; There the sun's bright - er, blu - er the

Detailed description: This system contains the third and fourth staves of music. The voice staff has the lyrics "land where po - e - try's rife; There the sun's bright - er, blu - er the". The piano accompaniment continues with the same musical style, featuring chords and moving lines in both hands.

air, Green is more ver - dant, perfume more rare!

ritard. *p*

Detailed description: This system contains the final two staves of music on the page. The voice staff concludes with the lyrics "air, Green is more ver - dant, perfume more rare!". The piano accompaniment includes a ritardando (*ritard.*) marking and ends with a piano (*p*) dynamic. The piece concludes with a double bar line.

a tempo. p

There near the maize that's swelling with sap, Springs up the Al - oe from earth's verdant

p a tempo.

ritard. tempo. p

lap! Ol - ive and Cy - press, one dark, one fair, Va - ry like beau - ty's long tress - es of

p ritard. tempo. p

f sf ritard.

hair. 'Neath the dark leaves, its charms that enfold, See the bright orange sparkling like gold!

f sf ritard. dim. p

a tempo.

Ter - ri - ble Nep - tune can it be thou, Breathing in murmurs gent - ly be -

p

low? And this vast plain that seems half earth, half air, Is it the ocean slumbering

there? 'Mid such delights my soul will I steep! Canst thou Parthenope rule e'en the

molto. *f* *f* *ritard molto.*

al *f* *colla parte.*

deep? Well then bright Eden here let me rest, Calm thou the tempests, the

a tempo.

tempests that rage . . . in this breast!

sf *p* *p* *ritard.*

HAPPY FORTUNE. (2 Voices.)

F. W. HILLENHAGEN.

POETRY TRANSLATED FROM THE GERMAN FOR THIS WORK.

1st Voice.
2d Voice.

Allegretto.

1. Hap-py he, whom night - ly sleep-ing Knows no noi - some cares:
2. Hap-py he, whose life is flow-ing, Like sweet sum - mer rills;
3. Hap py he, whose gen - 'rous do-ing Fills the poor with bread;
4. Hap-py he, whose wor - thy liv - ing Earns the kind re - gard,
5. O may such a life be ev - er Made to bless my lot;

Piano Forte.

Hap - py he, who knows no weep-ing Brought by cru - el for - tune's snares.
All whose days are bright - ly glow-ing, Like pure sun - light on the hills.
He whose feet are e'er pur - su - ing Ways that make the suf - f'rer glad.
Which the wise and good are giv-ing, Which the vir - tuous e'er a - ward.
O may for-tune's blight be nev - er O'er my days in ru - in brought.

DUET.—GOD IS LOVE.

C. H. RINK.

POETRY WRITTEN AND ADAPTED BY W. BARTHOLOMEW, ESQ.

1st Voice.

2d Voice.

Andante.

Piano Forte.

1. Ev - - er - - last - ing love, su -
2. Love, thou art the Spir-it's
3. When by sin, our hopes were

- per - - - - nal, Mer-cy's pur - est, ho - ly form, Ray of hap - pi - ness e -
 pow - - - - er, Light and truth the word pro - found; Love, thou art sal - va-tion's
 blight - - - - ed, Ho - ly love gave mer - cy birth; Love and jus - tice were u -

- - ter-nal, Guid - ing star in ev - 'ry storm, I de - vote my-self to Thee, Love im -
 dow-er, Heal - ing balm for ev - 'ry wound: I de - vote my-self to Thee, Love im -
 - - ni-ted, When the Sa - vior came to earth: I de - vote my-self to Thee, Love im -

- - - mor - tal shine on me!

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Voice 1st & 2d.

1. This life is on - ly a flower, (So
 2. This life is on - ly a riv - er, (So
 3. This life is on - ly a tempest, (So

Andante.
f

tell us the poets.) Well said! well said! For - get not how soon it is with - er'd, It
 tell us the poets.) Well said! well said! Let fruit trees its mar - gin a - dorn - ing, With
 tell us the poets.) Well said! well said! Hold fast on the shield which can cov - er Thy

Vivace.
f *sf*

drops in the hour it is gath - er'd: Then use it e'er yet it is shed.
 blossoms and buds grace the morn - ing, The noonday with fruitage and shade.
 head, 'till the tempest is o - ver, While upward and onward you tread.

BE HAPPY AND GOOD.

LUDWIG ERK.

147

(ARRANGED FOR SOPRANO VOICES.)

Allegretto.
SOLO.

f 1. Be hap - py and good: So smil - ing the days will fly by thee, And nought may its pleasures de -

CHORUS.

Be hap - - - py and good.
- ny thee. Be hap - py and good, Be hap - py and good, Be hap - py and good.
Be hap - py, be hap - py and good.

2

Strive not after fame,
And little will serve to delight thee;
Thy heart, like a jewel, will brightly
Shine ever the same.

Chorus. Shine ever the same.

3

Be happy and good;
The moon and the stars in their beauty,
Shall teach thee thy way and thy duty,
And lighten the road.

Chorus. And lighten the road.

DUET.—I WISH I WAS A BUTTERFLY.

Vivace.

Sym. p

8 va.

1st. Voice.

1. I wish I was a but-ter-fly, With noth-ing else to do, But taste of ev'-ry

2d Voice.

pret-ty flow'r, And sip the ho-nied dew. I would not be a but-ter-fly, And make it my em-

ritard.

1st Voice.

2d Voice.

- ploy, To al-ways eat and nev-er work, To sip, and ne'er en-joy. I wish I was a

I would not be a

but - ter - fly, With nothing else to do, But taste of ev' - ry pret - ty flow'r, And sip the ho - nied

but - ter - fly, And make it my em - ploy, To al - ways eat and nev - er work, To sip and ne'er en -

dew, And sip the ho - nied dew, And sip the ho - nied dew, And sip the ho - nied

- joy, To sip and ne'er en - joy, To sip and ne'er en - joy, To sip and ne'er en -

dew, And sip the ho - nied dew.

- joy, To sip and ne'er en - joy. 8 va.

2

I wish I was a butterfly,
With nothing else to do,
But rove about from flow'r to flow'r,
And worship all that's new. 19*

3

I would not be a butterfly,
And nothing do but rove;
I'd rather have a happy home,
And all its inmates love.

Allegretto Moderato.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a piano (*p*) dynamic and a half note chord (F#4, C5), followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of quarter notes. The piece concludes with a forte (*sf*) dynamic and a final chord.

1. 'Tis the year's most joy-ous day, And the May Queen claims her crown: Then a -
 2. O'er the mead and thro' the dell, As we gai-ly trip a - long, Gen-tle

The first system of the song features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "1. 'Tis the year's most joy-ous day, And the May Queen claims her crown: Then a - 2. O'er the mead and thro' the dell, As we gai-ly trip a - long, Gen-tle". The piano part includes dynamics such as *pp* and *dim.*

- wake and come a - way, From the dull and fev'r-ish town: There's a smile in yon blue
 Ech - o from her cell, Shall re - peat our grate-ful song: Gold-en prim - rose, hawthorn

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "- wake and come a - way, From the dull and fev'r-ish town: There's a smile in yon blue Ech - o from her cell, Shall re - peat our grate-ful song: Gold-en prim - rose, hawthorn". The piano part includes a *dim.* dynamic marking.

sky, To in - spire the trist - ful mind; And a balm for ev' - ry
 white, Dai-sy buds of va - ried sheen, Ev'-ry flow'r shall bloom more

The final system of the song concludes the vocal line and piano accompaniment. The lyrics are: "sky, To in - spire the trist - ful mind; And a balm for ev' - ry white, Dai-sy buds of va - ried sheen, Ev'-ry flow'r shall bloom more". The piano part includes a *dim.* dynamic marking.

a piacere.

a tempo.

sigh,
bright,

In the laugh - ing
For the crown - al

soft of west wind.
of our Queen.

Then a - wake, and quit the
Then a - wake, and quit the

pp

town, . .

For the wood - lands green and gay;

Neither cloud nor care shall

mf

frown

On the blos - som jew - elled crown

Of the love - ly Queen of

pp

May, Of the love - ly Queen of May.

f

p

ff

DUET.—CONFIDENCE IN GOD.

C. H. RINK.

POETRY WRITTEN AND ADAPTED BY W. BARTHOLOMEW.

1. O thou! the source of ev'-ry bless - ing, When
 2. Whate'er I ask, by thy de - ni - - als, If
 3. When all a - round my path is drea - ry, I

Andantino.

clouds of dark af - flic - tion rise, Al - tho' I feel them soul . . . op -
 grant - - - ed would not bring me peace; The heav-i - est of earth - - - ly
 turn my thoughts to heav'n and Thee; I feel that thou art ev - - - er

ritard.

- - - pressing, They come with mer - cies in dis - guise.
 tri - als, I know, O God! will quick - ly cease.
 near me, Thy prom - i - ses are stars to me.

ritard.

p



