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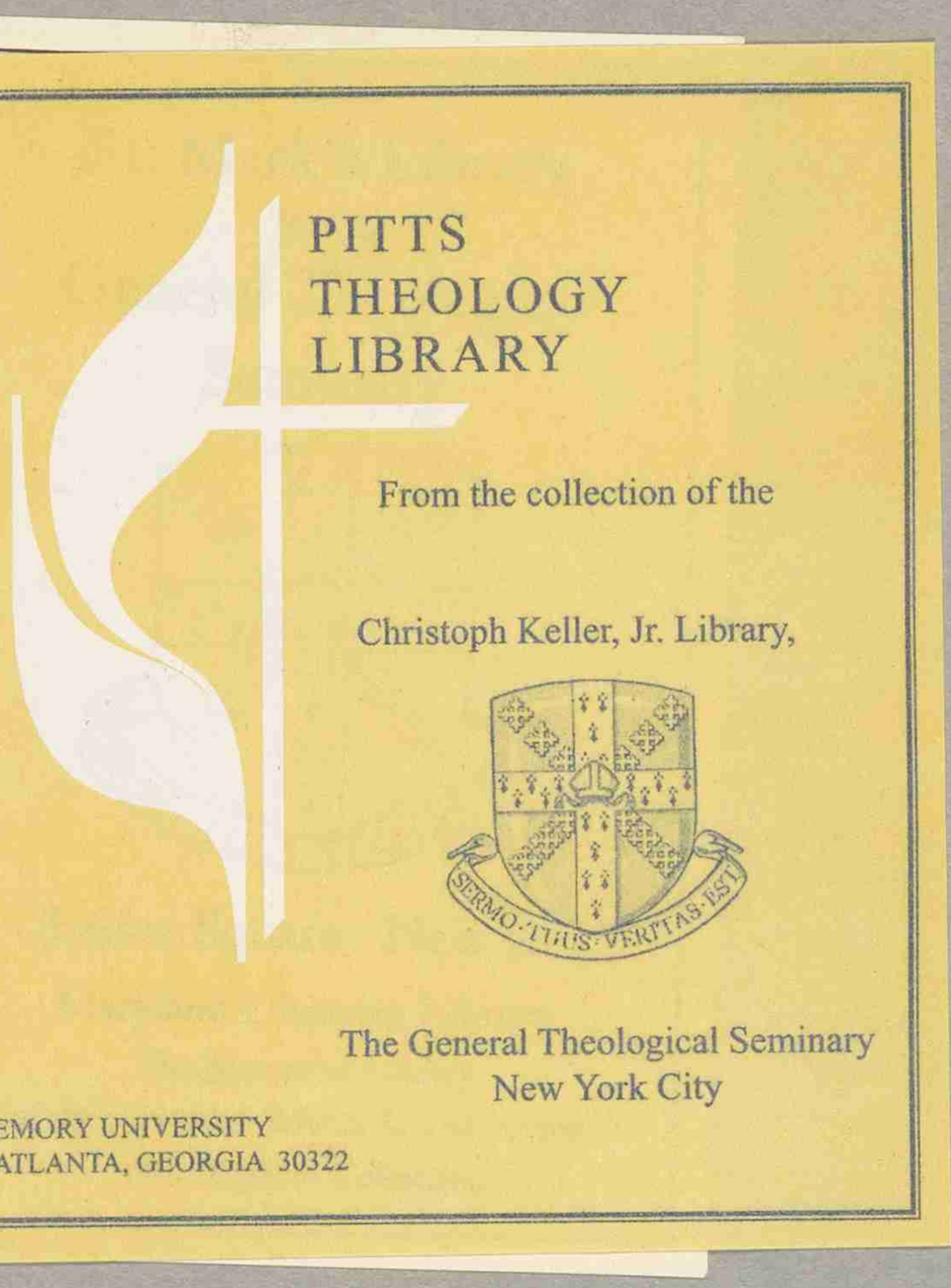

1855

Deem

Vocal Music Simplified
by
James M. Deems

PREFACE.

Music, that most pleasing of all the sciences, is, by its introduction into our public schools, becoming in this country, as in Europe, a part of common education, alike available to the poor as the rich. The want of an elementary method of teaching vocal music in classes has been greatly felt by professors and teachers in such schools, as well as in private practice. To supply this want, the author has published the present volume.

A casual glance over the pages of the work will at once explain his main object, which is, by a series of progressive exercises, to lure as it were the pupil into the intricacies of vocalization. It will also be observed that no two subjects are introduced at the same time. If the lessons as herein laid down be attentively studied, any pupil with moderate talent can obtain a thorough knowledge of time and intervals, as well as become a good reader at sight.

In order to prevent the possibility of the learner's depending too much upon his ear (as many persons catch airs with facility and retain them), the author has composed exercises which may first be learned as solfeggi, and afterwards as exercises for the voice by using the syllable "*ah.*"

The generally adopted system of teachers of vocal music throughout Italy, "the land of song," and it may be said throughout all Europe, is that which *fixes* the names of the notes. There is another system, much in use in this country, which changes the names of the notes according to the key the music may be in, and always fixes the syllable *Do* on the key-note or tonic. The author has adopted the former system, conceiving it to be the simplest, and established on the best authority; but whatever objections he may have to the latter mode, he is willing to forego them, and the teacher can apply either system to the present work.

J. M. DEEMS.

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DICTIONARY OF MUSICAL TERMS.

DEGREES OF MOVEMENT.

Grave, the slowest movement.
Largo, very slow and solemn.
Adagio, very slow and expressive.
Larghetto, not so slow as *Largo*.
Andantino, rather slow.
Andante, not so slow as *Andantino*.
Moderato, or *mod.*, a moderate degree of movement.
Allegretto, or *All'tto.*, not so quick as *Allegro*.
Allegro, a lively movement.
Presto, quicker than *Allegro*.
Prestissimo, extremely quick.

ADDITIONAL SIGNS OF MOVEMENT.

Accellerando, to gradually quicken the time.
Animato, *con anima*, with animation.
A piacere, at the pleasure of the performer.
Assai, very, extremely; as, *Adagio assai*, extremely slow: *Allegro assai*, extremely quick.
A Tempo, in time.
Brillante, or *Brio*, with brilliancy and spirit.
Calando, softer and slower by degrees.
Calcando, hurrying the time.
Con, with.
Lentando, with increasing slowness.
Lento, slow.
L'Istesso Tempo, in the same time as the previous movement.
Meno, or *Men.*, less.
Mezzo, moderately.
Molto, very, extremely.
Morendo, gradually dying away in time and tone.
Mosso, movement.
Peu, a little.
Piacere, will, pleasure.
Più, more.
Poco, a little, rather, somewhat.
Poco a poco, by degrees, gradually.
Prestezza, rapidity, quickness.
Rallentando, *Rall.*, a gradual decrease of time and tone.
Retardando, a retarding of the movement.
Ritardando, a gradual decrease in time and tone.
Slentando, a gradual diminution of speed.
Spirito, *con spirito*, with spirit.
Stringendo, accelerating the movement
Tanto, not so much.
Tardo, slowly, in a dragging manner.
Vivace, with briskness.
Vivo, *con vivezza*, lively.
Volante, in a light and rapid manner.
Zeloso, or *con zelo*, with zeal.

OTHER SIGNS OF EXPRESSION.

Con abandone, or *Abandono*, with self abandonment.
Ad libitum, at will, or discretion.
Affettuoso, or *con affetto*, with affection.
Agevole, without labour, light, easy, agreeably.
A mezza voce, in a subdued tone.
Burlando, playfully, in a jesting manner.
Cadenza, an embellishment written in small notes.
Calmato, with tranquillity, repose.
Calore, with much warmth and animation.
Cantabile, a graceful and singing style.
Con dolcezza, with sweetness.
Con dolore. mournfully.
Con giustezza, with precision.
Con gravita, with gravity.
Con gratzia, with grace.
Con gusto, with taste.
Con impeto, with impetuosity.
Con moto, in an agitated style.
Con tenerezza, with tenderness.
Crescendo, or *Cres.*, gradually louder.
Da Capo, or *D. C.*, from the beginning

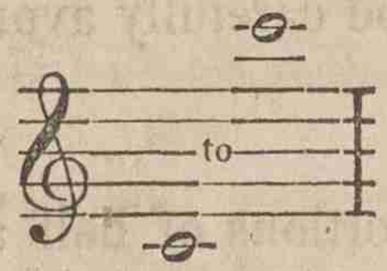
Dal, by; as, *Dal segno*, from the sign.
Decrescendo, or *Decres.*, gradually softer.
Delicato, delicately.
Diluendo, a gradual dying away of tone till extinct.
Diminuendo, or *Dim.*, to diminish the tone gradually.
Divoto, devoutly, in a solemn style.
Divozione, devoutly; with religious feeling.
Dolce, or *Dol.*, soft and sweet.
Dolcezza, with sweetness and softness.
Dolcemente, in a sweet and graceful style.
Dolcissimo, with extreme sweetness.
Dolente, or *con dolente*, sorrowfully, pathetically.
Energico, *con energia*, with energy.
Fioriture, embellishments in singing.
Forte, or *for*, or *f*, loud.
Fortissimo, or *ff*, very loud.
Forzando, *Forz.*, or *fz.*, with emphasis, forced.
Forza, force.
Fuoco, with fire, with intense animation.
Giojoso, joyously.
Giusto, in just and exact time.
Graces, the appoggiaturas, turns and shakes.
Gravita, gravity.
Grazioso, or *con grazia*, in a flowing and graceful style.
Gusto, *gustoso*, with taste, elegantly.
Impetuoso, impetuously.
Irate, angrily.
Lamentando, *Lamentoso*, } plaintively.
Languente, *Languido*, } with languor.
Legato, very smooth and connected.
Maestoso, with majestic and dignified expression.
Mancando, indicates a gradual decrease in the quantity of tone.
Ma, but.
Moto, or *con moto*, with agitation.
Non, not.
Non molto, not much.
Non tanto, not too much.
Parlando, in a speaking style.
Passionato, or *con passione*, impassioned, with pathos.
Patetico, pathetically.
Pianissimo, or *pp.*, extremely soft.
Piano, or *p.*, soft.
Portamento, a gliding of the voice from one note to another.
Quasi, in the manner or style of
Quieto, with calmness or repose.
Radolcente, *Radolcendo*, } with augmented softness.
Religioso, with religious feeling.
Rinforzando, *rinf*, or *rf*, with emphasis.
Sciolto, with freedom and boldness.
Sempre, always.
Sforzato, *sforzando*, or *sf.*, to force a particular note.
Smorzando, a gradual diminution of tone.
Soave, in a soft, sweet and delicate style.
Sostenuto, or *sost.*, or *sos.*, sustained.
Sotto voce, in an under tone.
Stentato, in a loud, bawling manner.
Stesso, the same.
Trillo, a shake.
Un poco, a little.
Va, go on; as, *va crescendo*, continue to increase.

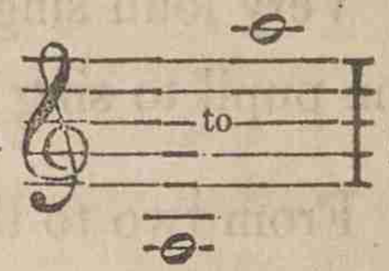
ADDITIONAL SIGNS AND WORDS.

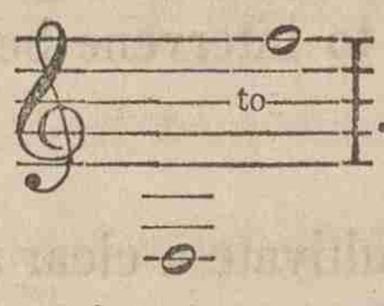
A duo, for two voices.
Al, *all*, *alla*, to the, in the style of.
Al segno, *al seg.*, or 𝄋, signifies that the singer must return to a similar mark already passed.
Alto, or *contralto*, the lowest female voice.
Aria, an air, or song.
Baritono, a male voice between the tenor and bass voices.
Basso, the bass part.
Bis, twice.
Cavatina, an air of one movement or part only, occasionally preceded by a recitative.
Che, then.
Chor, or *coro*, chorus.
Choral, a psalm tune.

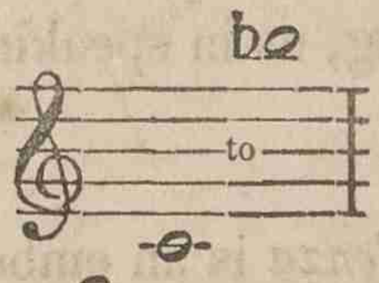
Chromatic, proceeding by semitones.
Diatonic, naturally.
Duetto, or *Duettino*, a short duett.
Duo, for two voices.
Epicedium, a funeral song.
Epithalamium, a nuptial song.
Epoi, and then.
Falsetto, certain notes of a man's voice which are above its natural compass.
Fine, the end.
Fuga, a fugue.
Glee, a composition for three or more voices.
Il, the.
Key-note, a note to which a series of other subordinate notes bear a distinct relation.
Octave, an interval of eight notes.
Opera, a musical drama.
Pause, 𝄐, serves to protract a note beyond its natural length.
Poi, then.
Recitativo, a recitative, or musical declamation.
Semitone, a half tone.
Sino, or *sin'*, as far as.
Solfeggi, exercises for the voices.
Sub-semitone, or *sub-tonic*, a semitone below the Key-note.
Terzetto, a short trio for three voices.
Tenuto, or *ten.*, implies that a note must be held its full length, sustained.
Trio, a piece for three voices.
Tutti, all.
Vocalize, to practise singing on the syllable "*ah.*"
Voce, the voice.
Voce di pitto, the chest or natural voice.
Voce di testa, the head, falsetto or feigned voice.
Volti subito, turn over quickly.

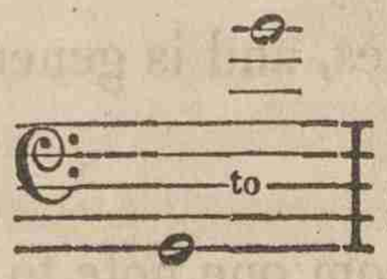
COMPASS OF VOICES.

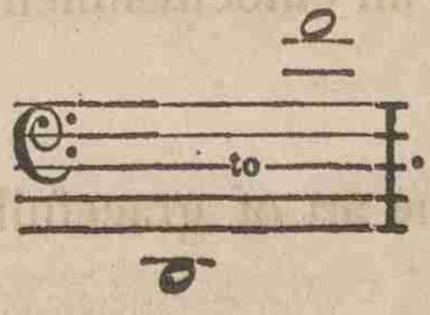
The female voice is divided into three species, the highest of which is the *Soprano;* it extends from 

; the *Mezzo Soprano*, from 

; and the *Alto*, from 

. The male voice is also divided into three species, the highest of which is the *Tenor;* it extends from 

; the *Baritone*, from 

; and the *Bass*, from

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INTRODUCTION.

POSITION.

STAND erect—throw the shoulders back so as to expand the chest, holding the head in a straight, easy position—strive to produce a full and clear tone. Take breath without any effort, and use it sparingly; and never take breath between the syllables of a word.

The voice should come from the chest direct, divested of all nasal or guttural sound; the mouth well opened, assuming a smiling position.

Between the natural or chest voice and the feigned or head voice, there is one note which the pupil will find more difficulty in producing than any other; this note generally occurs among the middle notes of the voice, and when it presents itself great care must be taken to produce it with the same quality of tone as other notes.

Very loud singing and straining should be carefully avoided, as either will cause the pupil to sing out of tune.

From two to three hours, divided into portions of half an hour, will be a sufficient daily practice; allowing an hour at least to intervene between the times of practice, in order to give rest to the voice.

In singing, as in speaking, it is necessary to cultivate a clear and distinct articulation.

The *Cadenza* is an embellishment written in small notes, and is generally introduced on a pause.

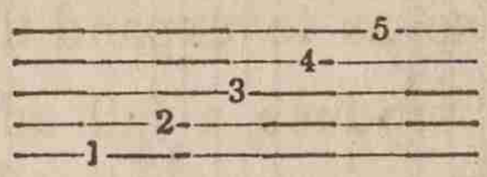
Portamento is the art of gracefully gliding the voice from one note to another.

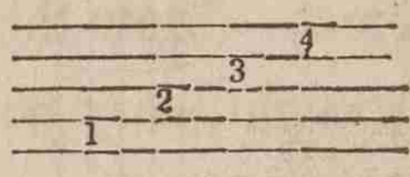
VOCAL MUSIC SIMPLIFIED.

PART I.

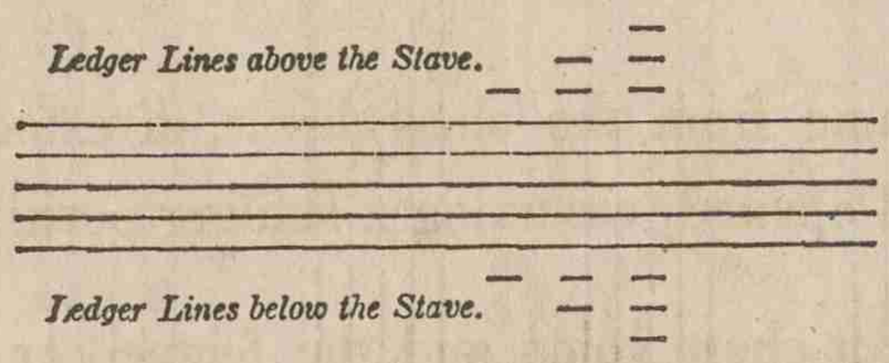
Lesson 1*st*. In vocal music, notes are named after the seven syllables Do, Re Mi, Fa, Sol, La, Si.

Notes are placed *on* or *between* five parallel lines, which are called the Stave.

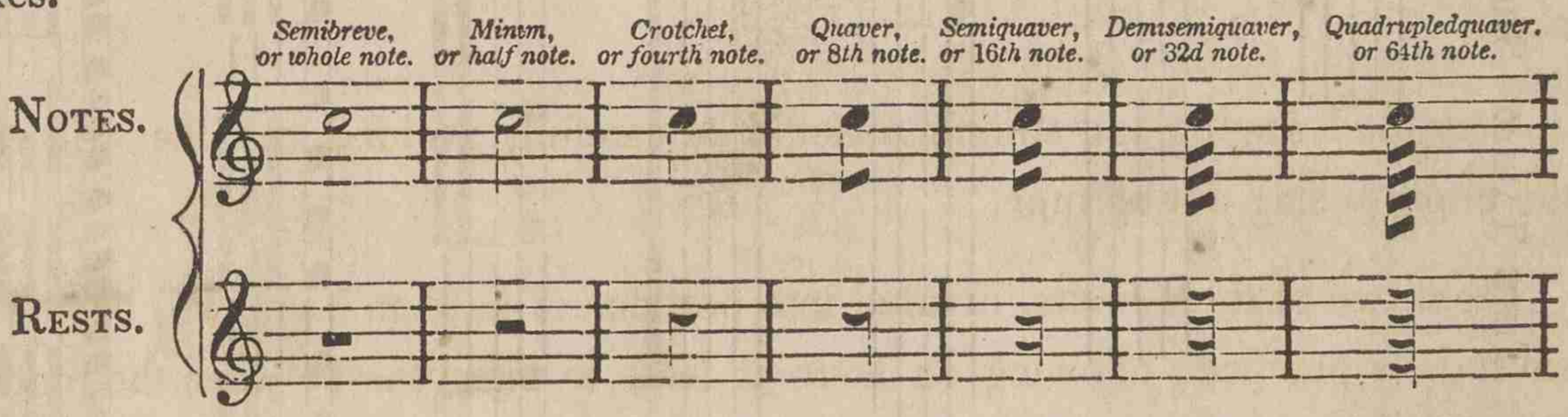
Lines. 

Spaces. 

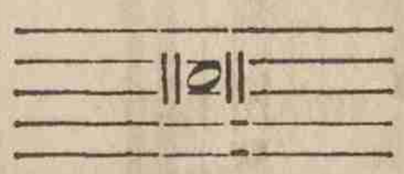
There are also short lines added both above and below the Stave. They are named Ledger lines.

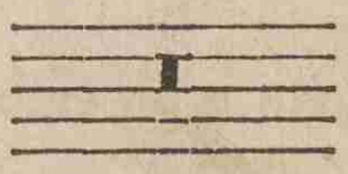


The Clef is a character found at the beginning of every piece of music. This is the Treble Clef. It is also used for the Alto and Tenor Clefs.

Lesson 2*d*. The duration of each *note* or *rest* is decided by the *form* which it takes.

The Rests are equal in duration to the notes above them; after which they are named.

There is yet another kind of Note, with a corresponding Rest, which is called the Breve. It is as long as two Semibreves.

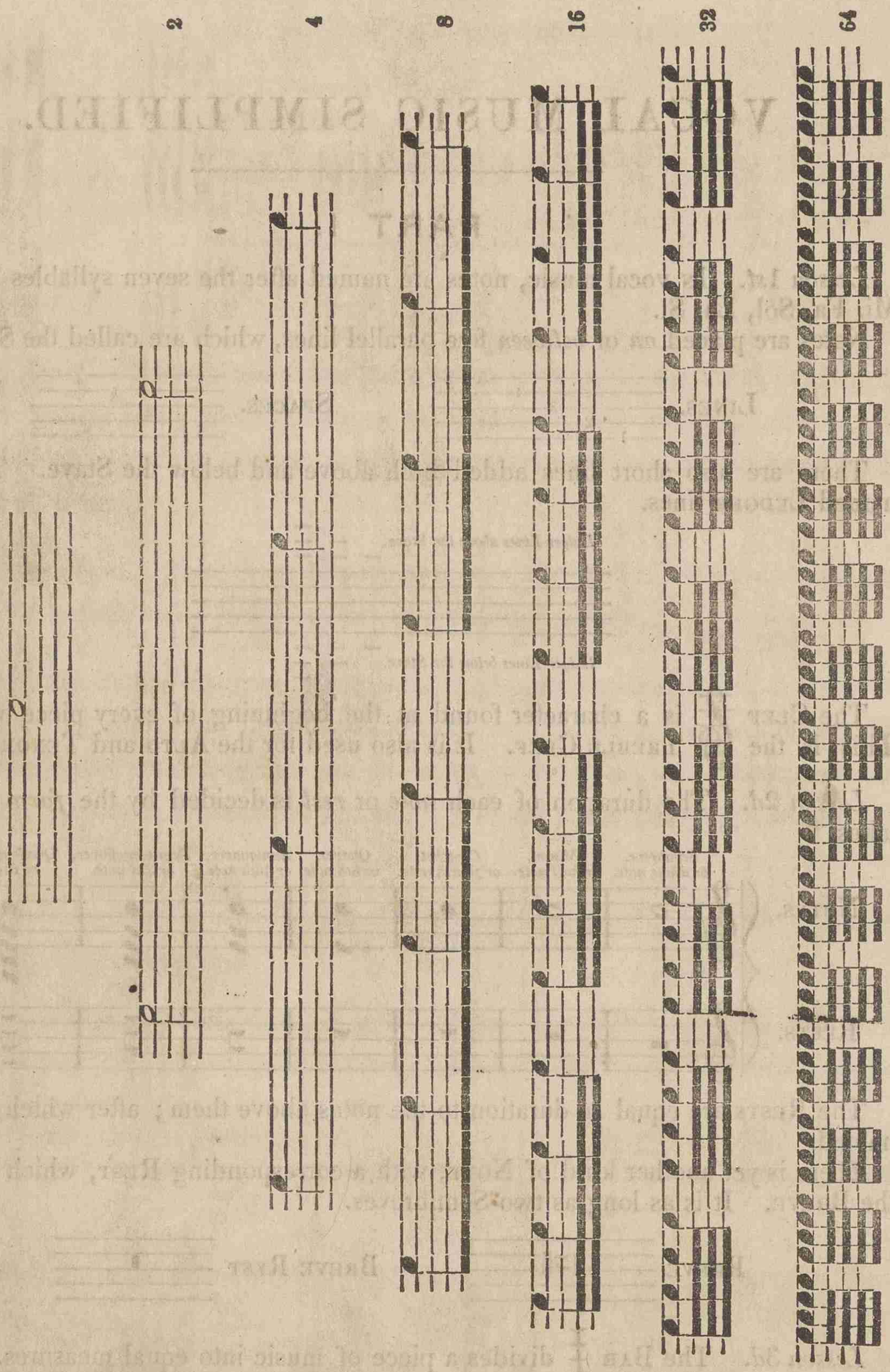
Breve 

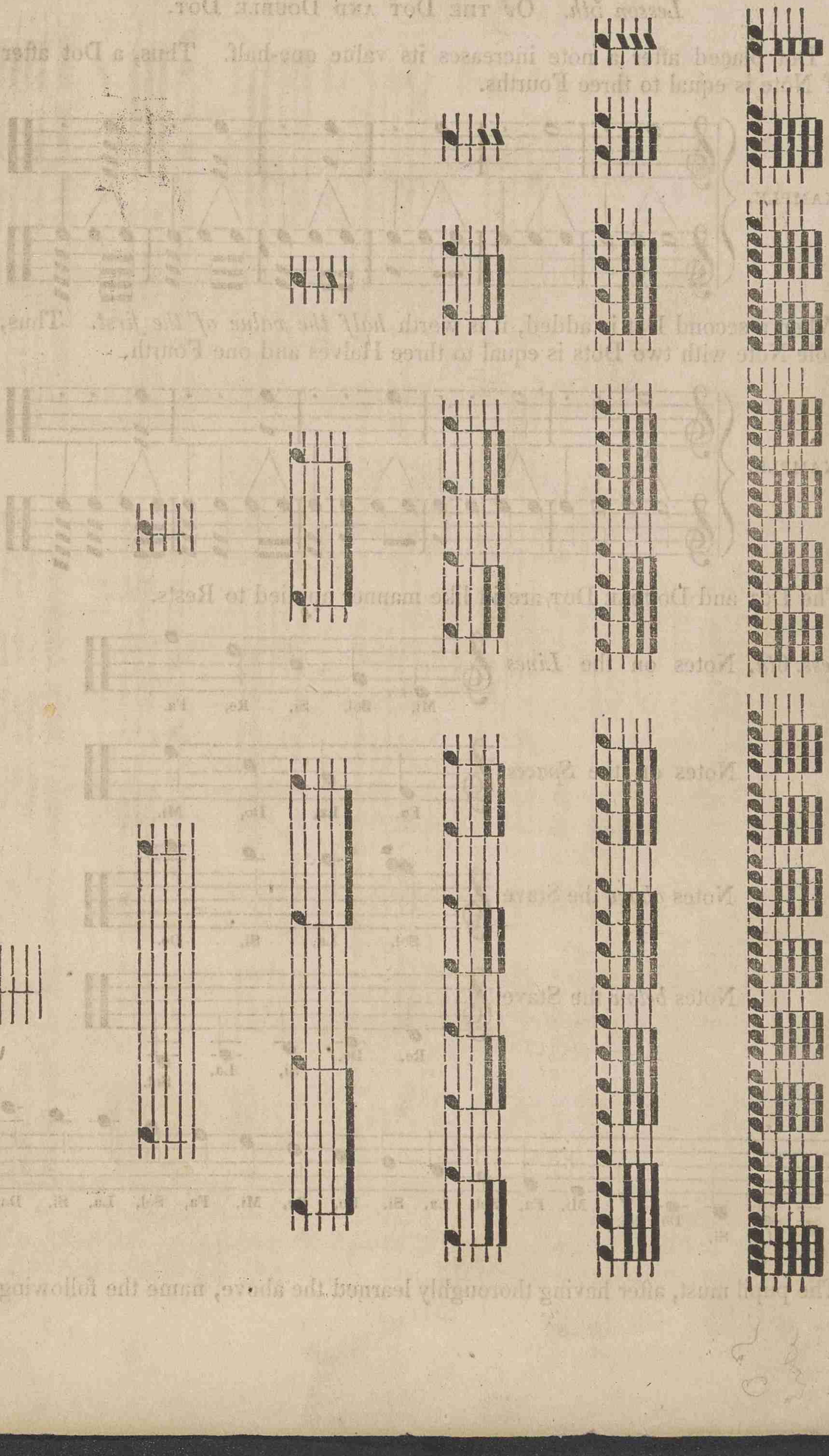
Breve Rest 

Lesson 3*d*. The Bar divides a piece of music into equal measures.

The Double Bar are placed beside the Double Bar, thus, must be repeated.

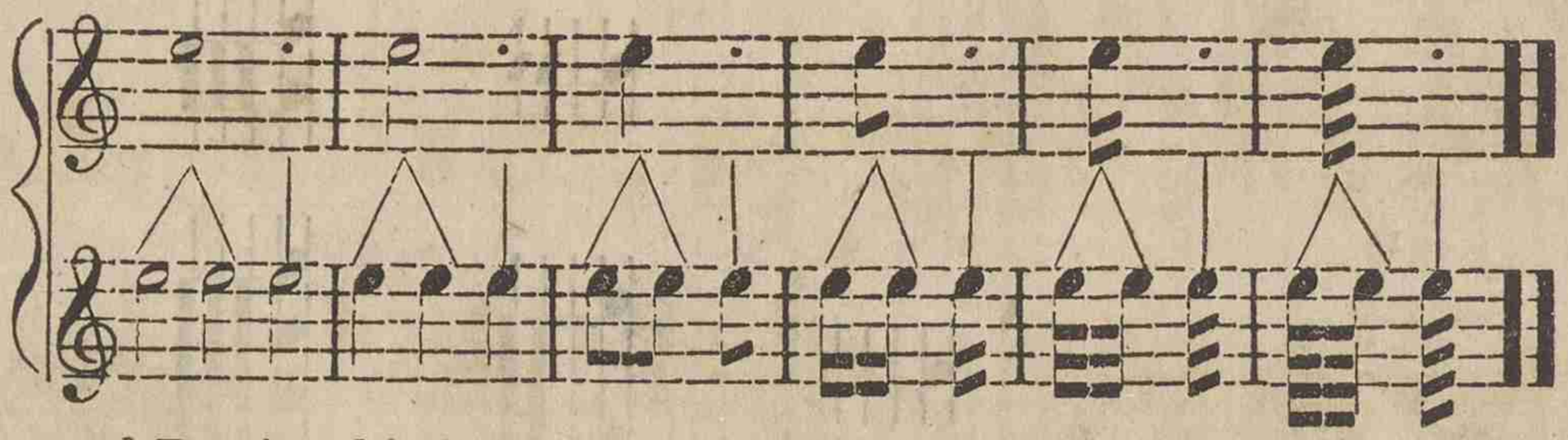
Lesson 4th. THE TIME TABLE—SHOWING THE COMPARATIVE VALUE OF NOTES.

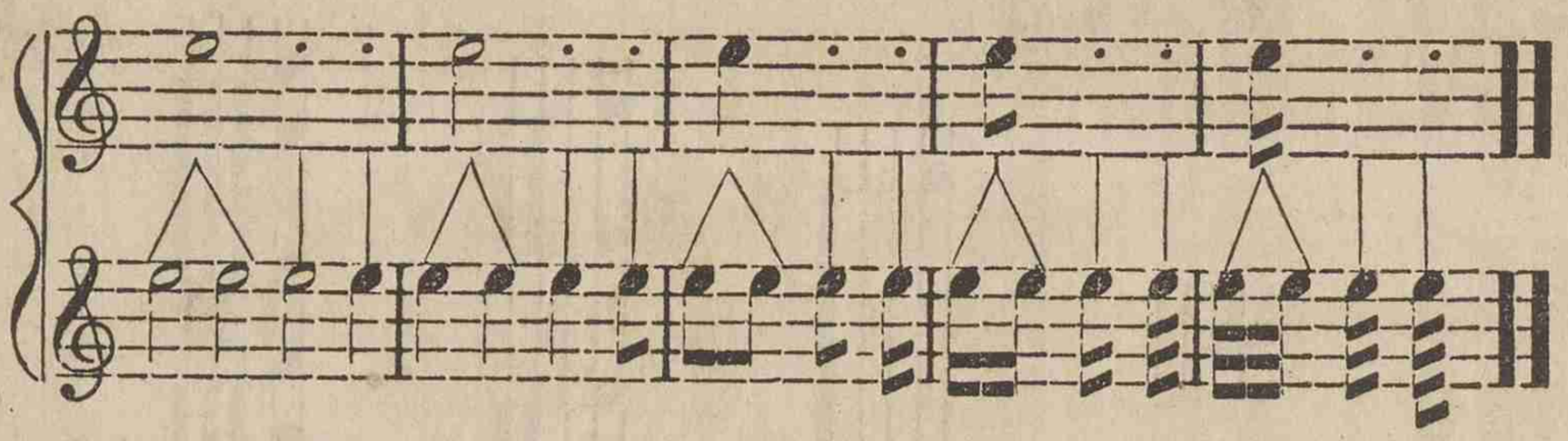


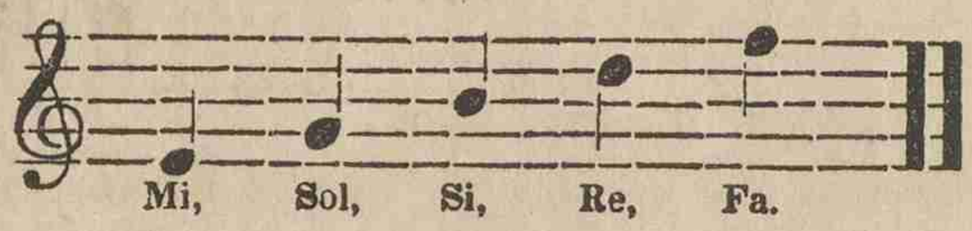
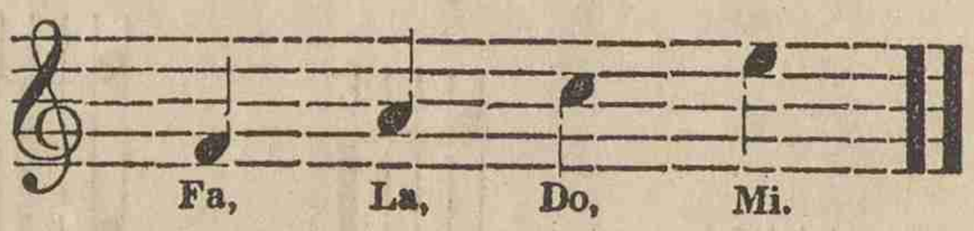
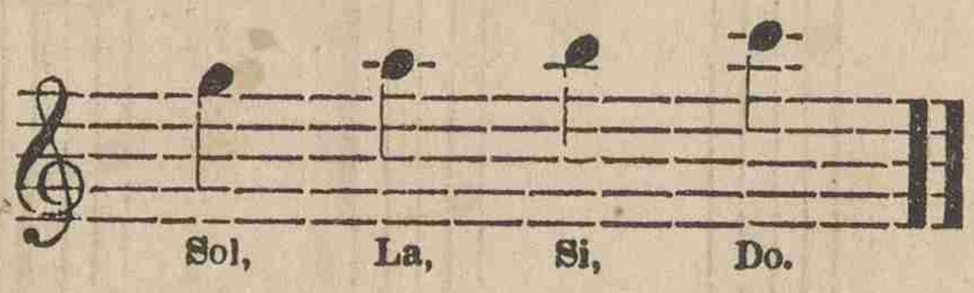
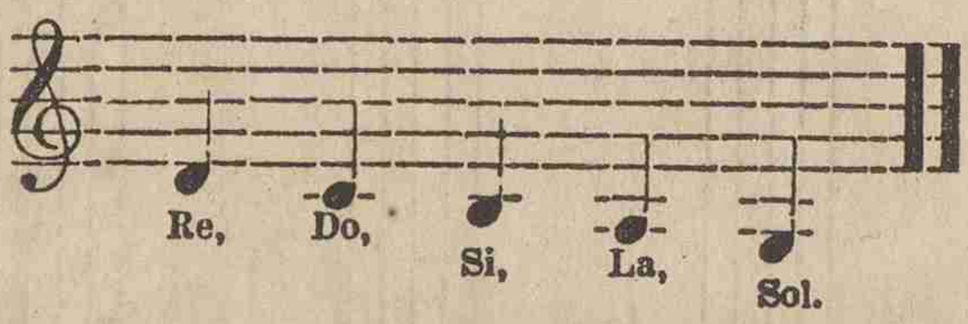
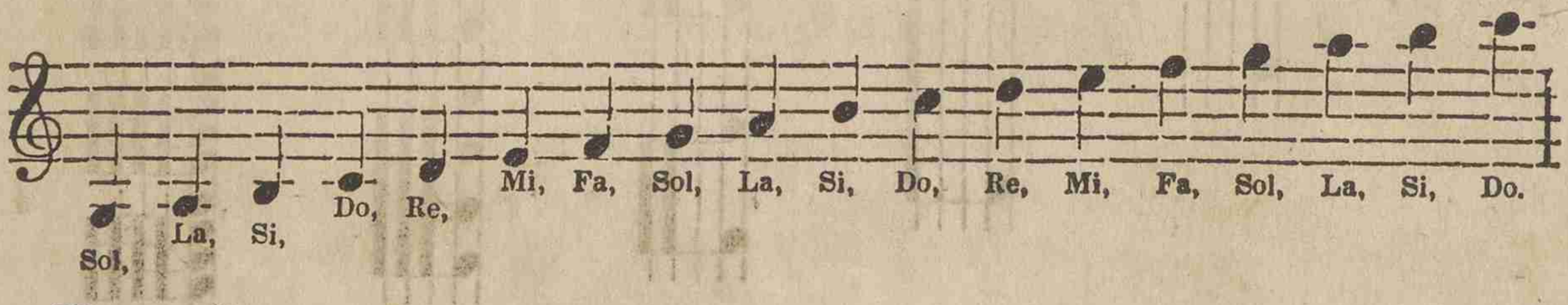


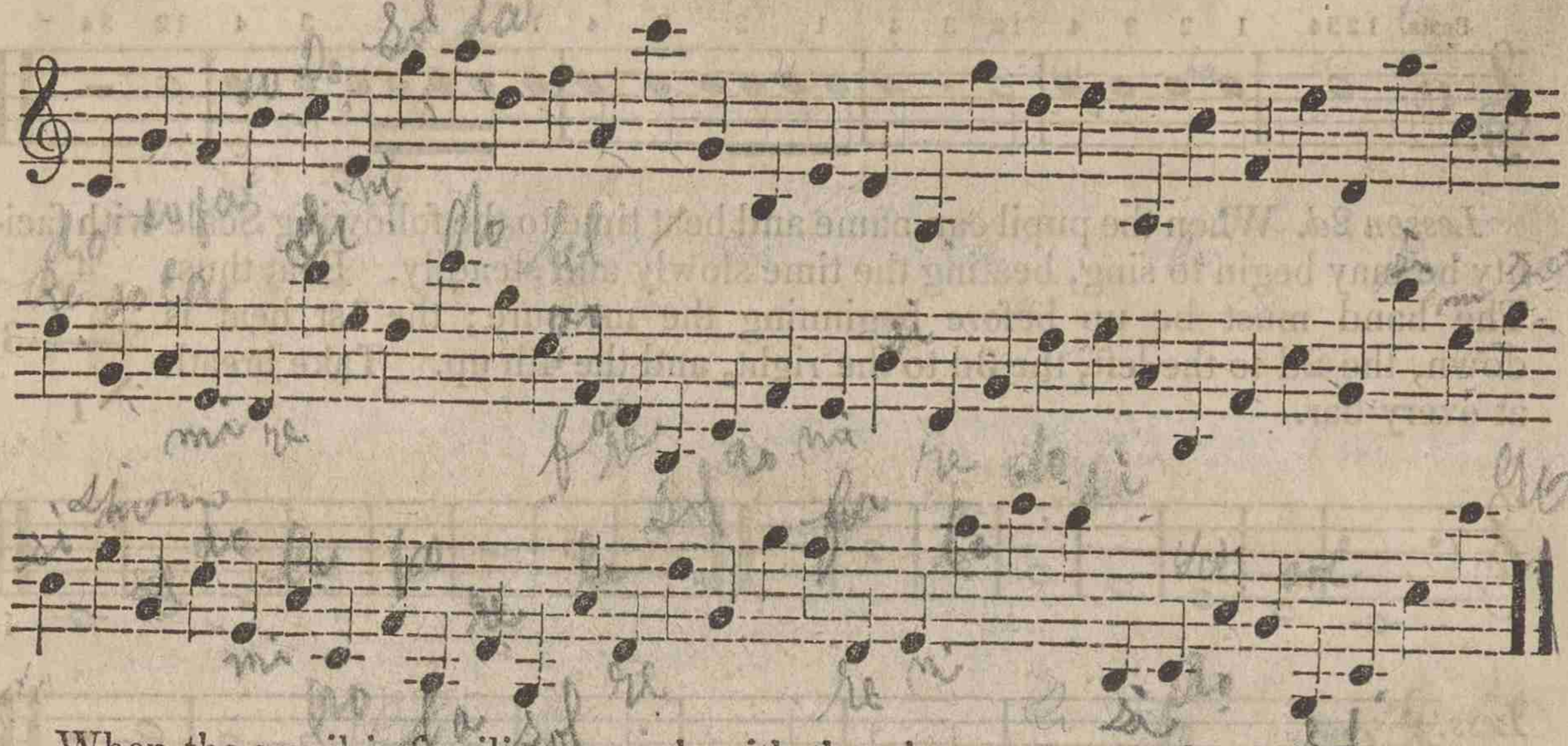
Lesson 5th. OF THE DOT AND DOUBLE DOT.

A Dot placed after a note increases its value one-half. Thus, a Dot after a Half Note is equal to three Fourths.

EXAMPLE.

When a second Dot is added, it is worth *half the value of the first.* Thus, a . Whole Note with two Dots is equal to three Halves and one Fourth.

EXAMPLE.

The DOT and DOUBLE DOT are in like manner applied to Rests.

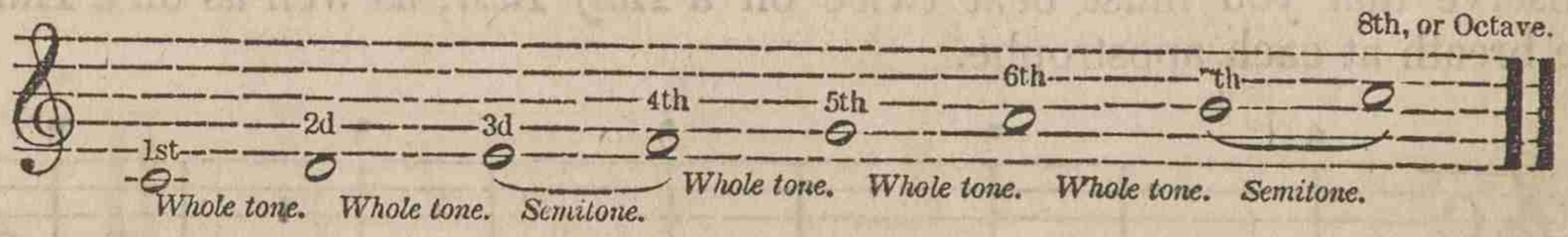
Less. 6th. Notes on the *Lines*

Notes on the *Spaces*

Notes *above* the Stave

Notes *below* the Stave

The pupil must, after having thoroughly learned the above, name the following:



When the pupil is familiar enough with the above to name them without hesitation, he may proceed to the next Lesson.

Lesson 7th. The Diatonic Scale.

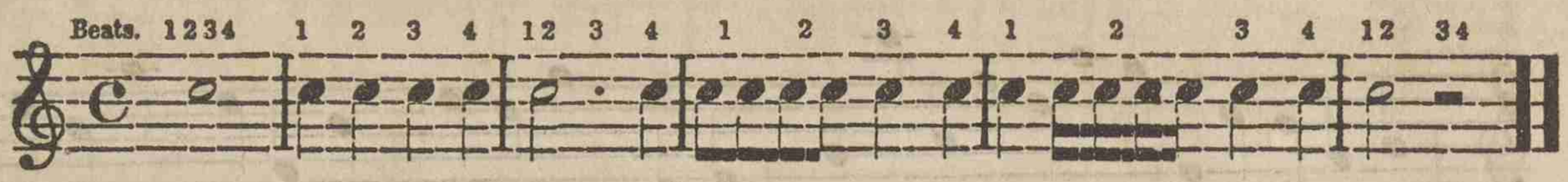
A succession of eight *notes* or *degrees* forms a Scale or Gamut. A Diatonic Scale is composed of *five whole tones* and *two semitones*.

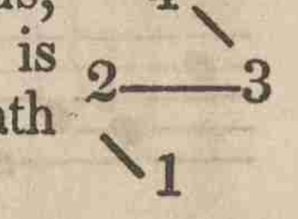
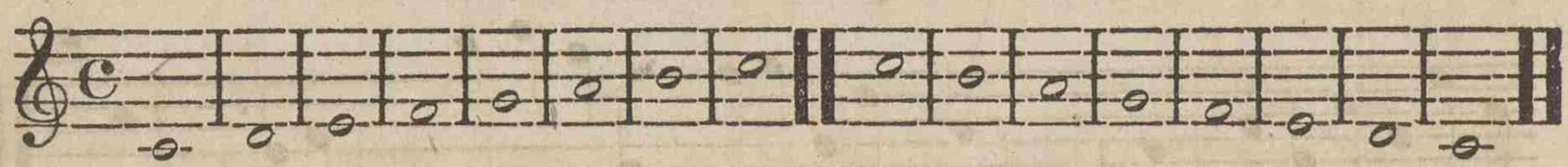


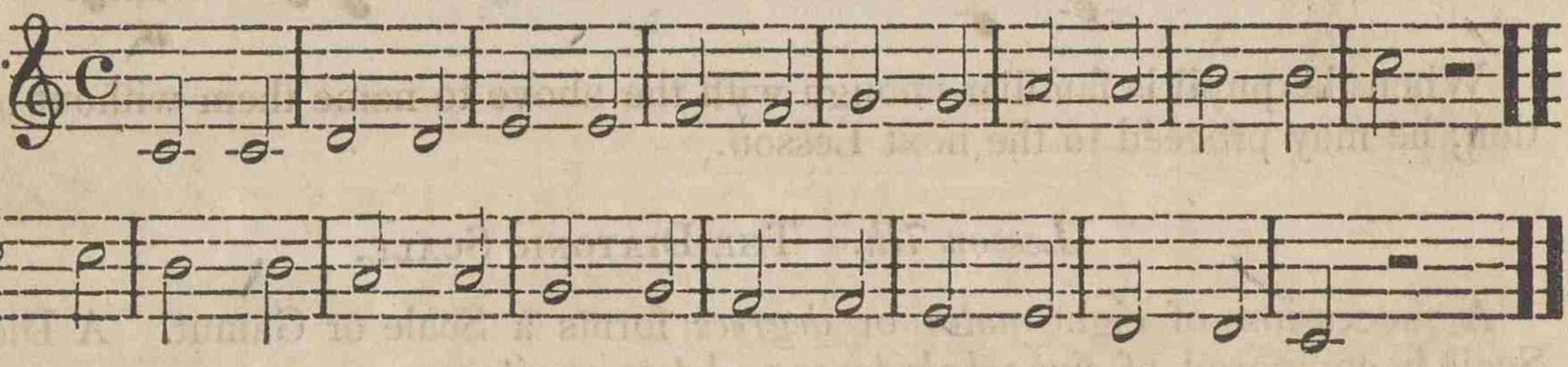
From the 1st to the 2d degree of the Scale is a whole tone; from the 2d to the 3d, a whole tone; but from the 3d to the 4th is only a *semitone* (or half-tone);—again, from the 4th to the 5th is a whole tone; from the 5th to the 6th is a whole tone; from the 6th to the 7th is a whole tone; but from the 7th to the 8th (or Octave) is but a *semitone*. You will perceive that the first semitone occurs between the 3d and 4th degrees, and the second between the 7th and 8th degrees.

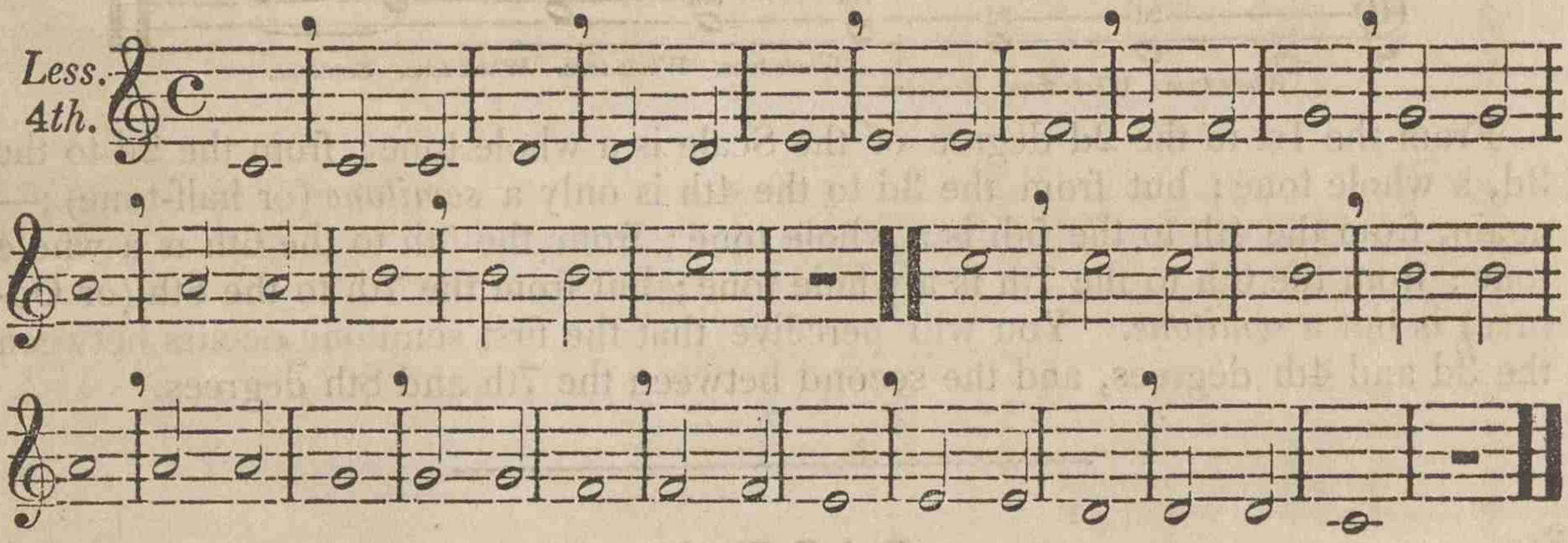
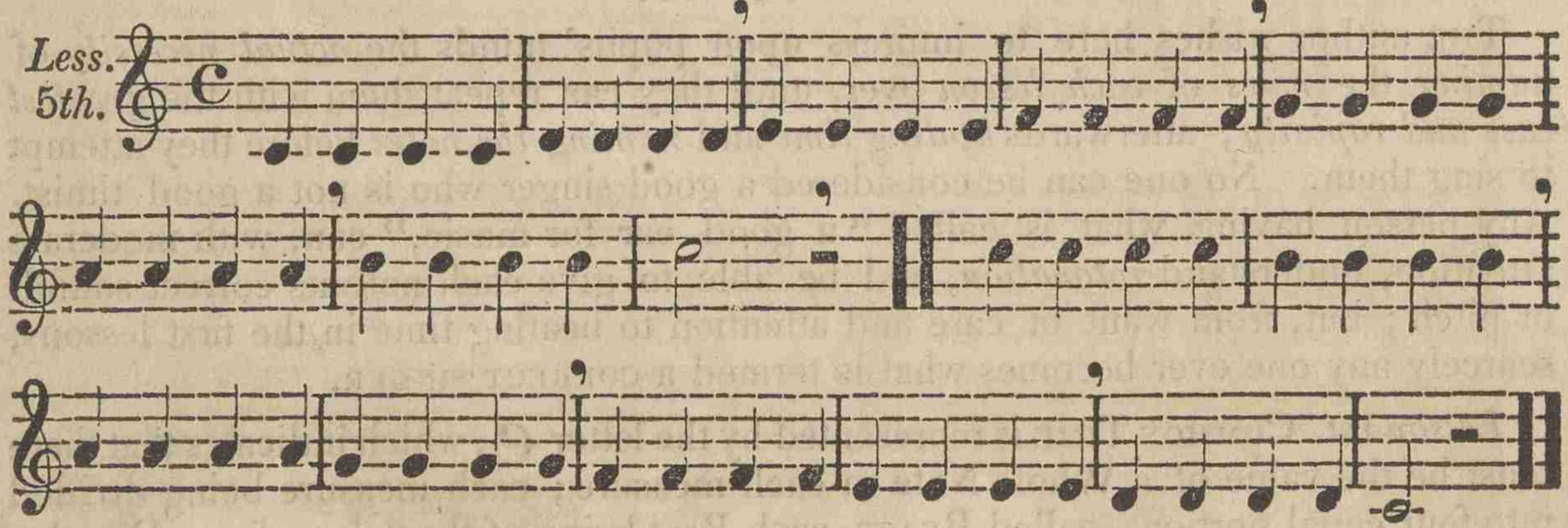
PART II.

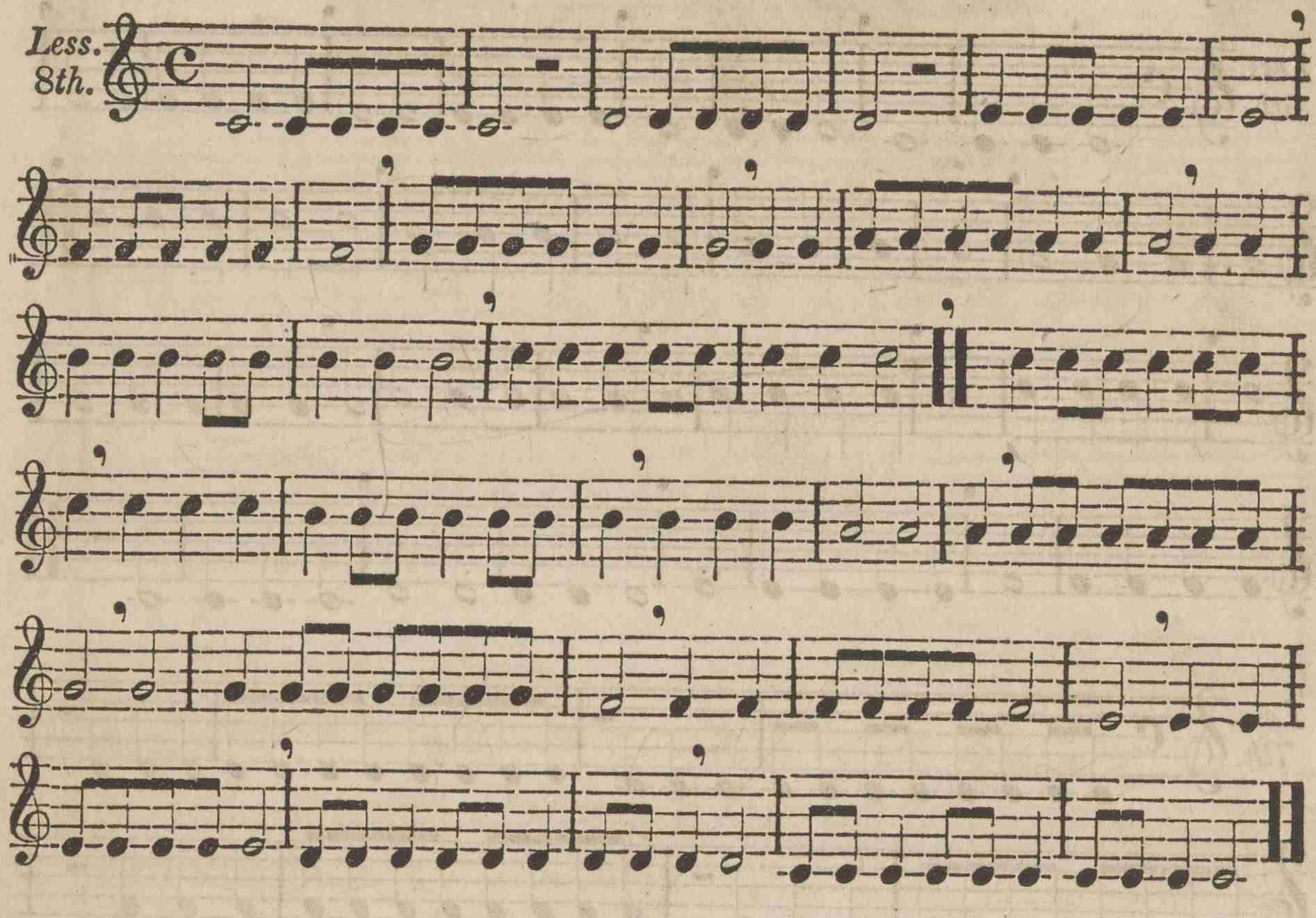
The author wishes here to impress upon pupils' minds the *actual necessity* of *naming* the *notes* of *each lesson* over, until they can repeat them with the *greatest ease and rapidity*; afterwards *beating time* and *naming the notes* before they attempt to sing them. No one can be considered a good singer who is not a good timist. Any person having what is called "a good ear for music," can, with moderate attention, understand *intonation*, and be able to give each note its correct sound or pitch; but, from want of care and attention to beating time in the first lessons, scarcely any one ever becomes what is termed a CORRECT SINGER.

Lesson 1st. Common Time is represented by the letter C, which indicates that there must be the value of a Whole Note in each measure; each measure being divided into four equal portions, called Beats, each Beat being of the value of one Fourth.

Lesson 2d. When the pupil can name and beat time to the following Scale with facility he may begin to sing, beating the time slowly and steadily. Beat thus, The hand must be up before beginning the measure; the 1st beat is down, the 2d to the left, the 3d to the right, and the 4th up. Take breath at every bar.



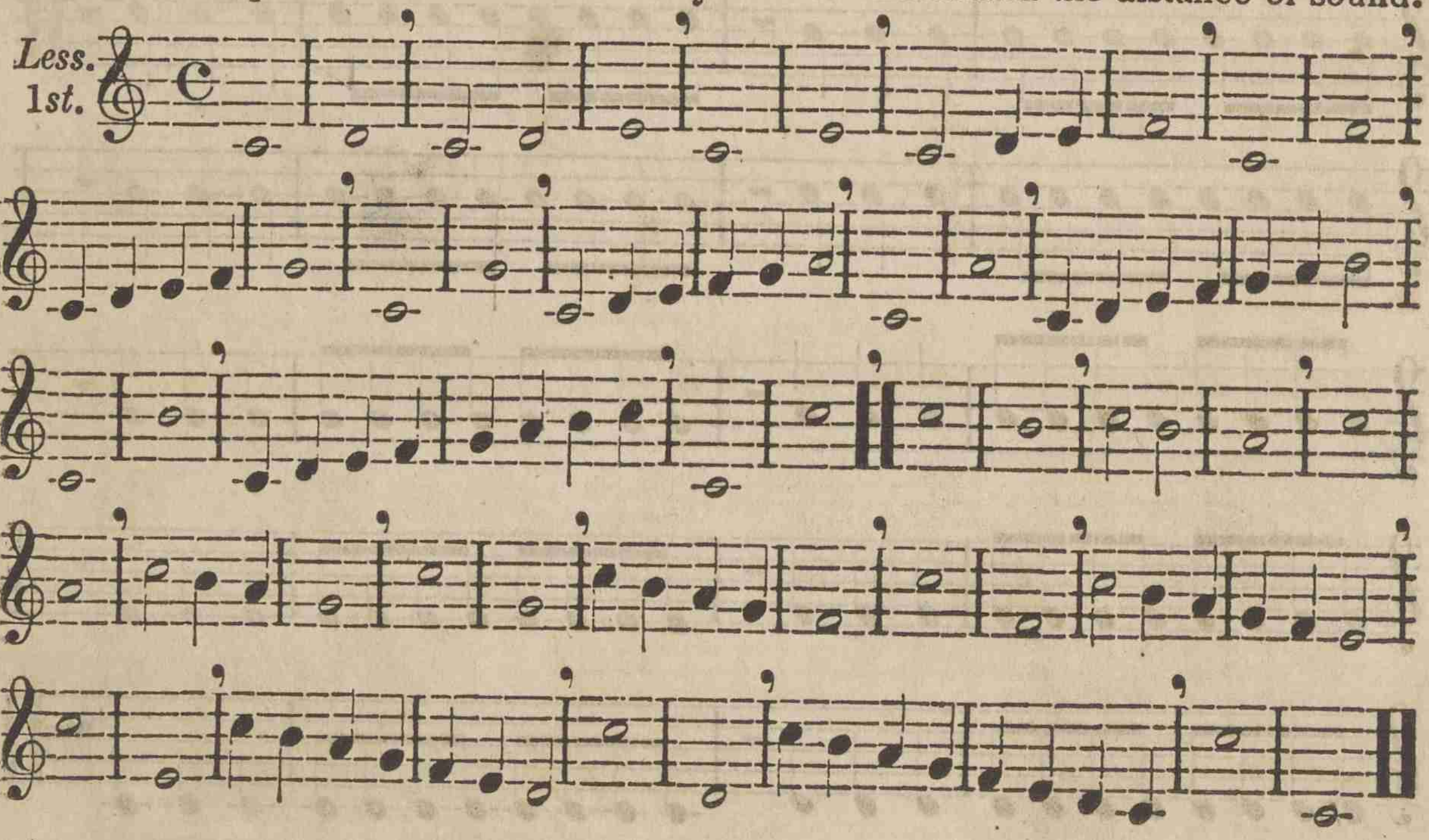
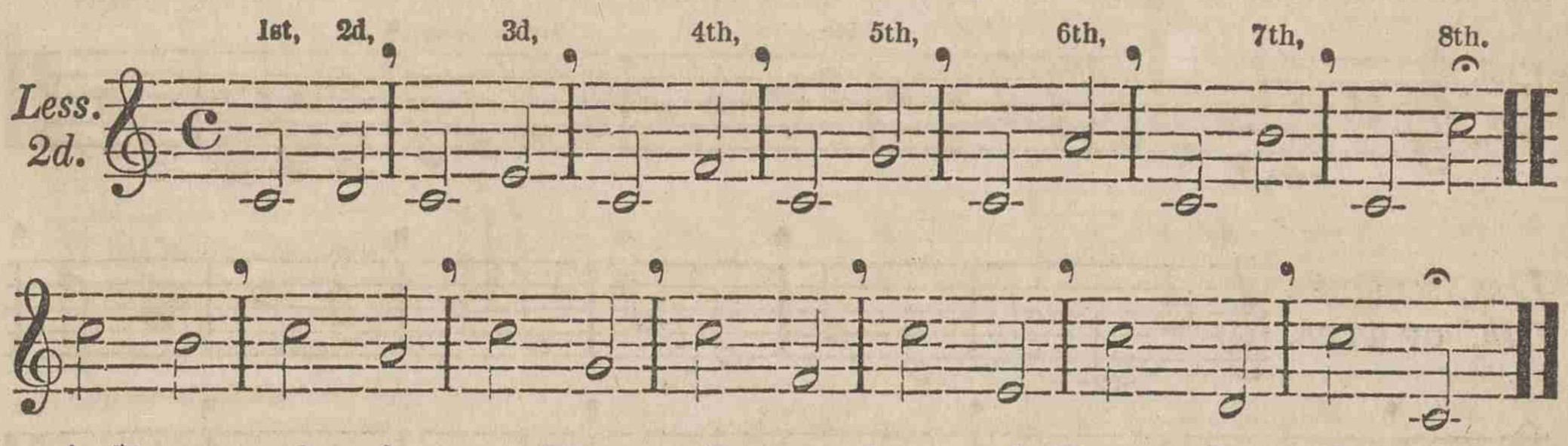
Less. 3d.

Observe that you must beat twice on a *Half Rest*, as well as on a Half Note. Take breath at each apostrophe.

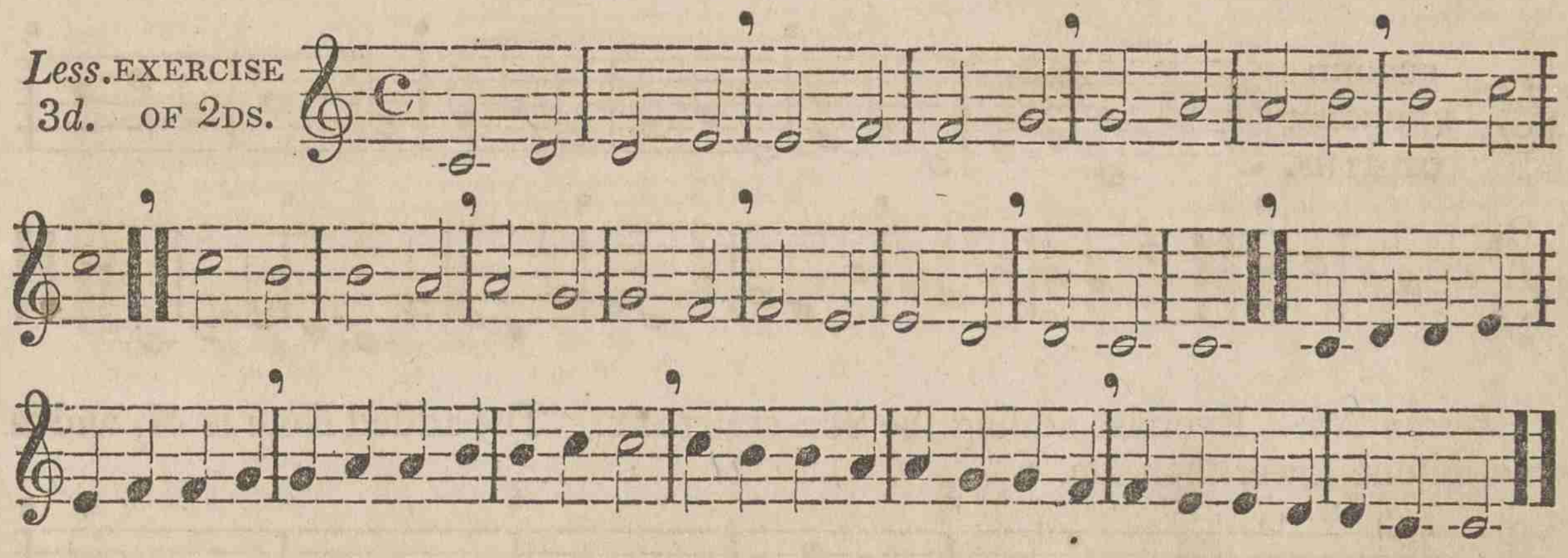
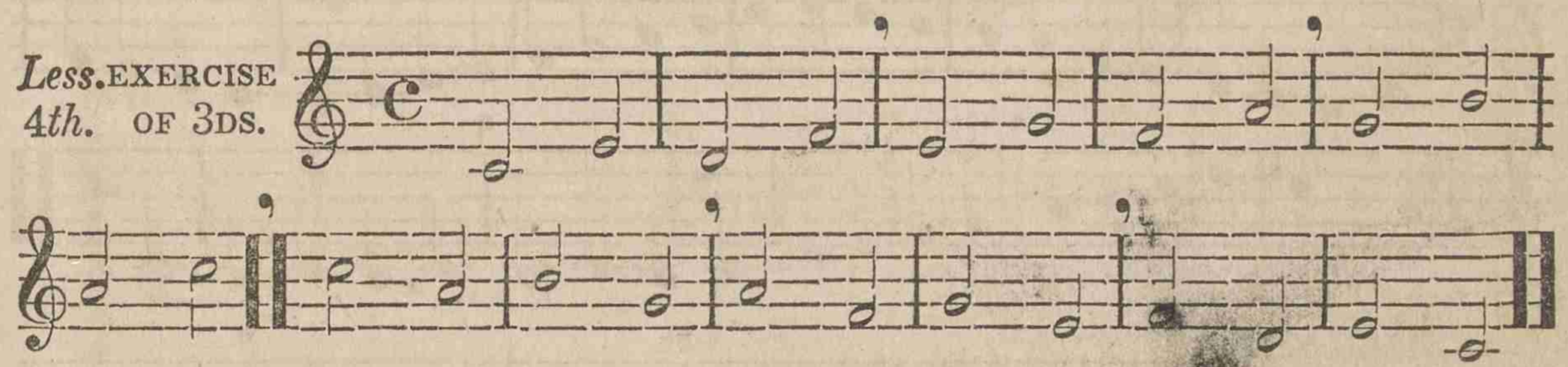
Less. 4th.

Less. 5th.

Less.
6th.
Less.
7th.

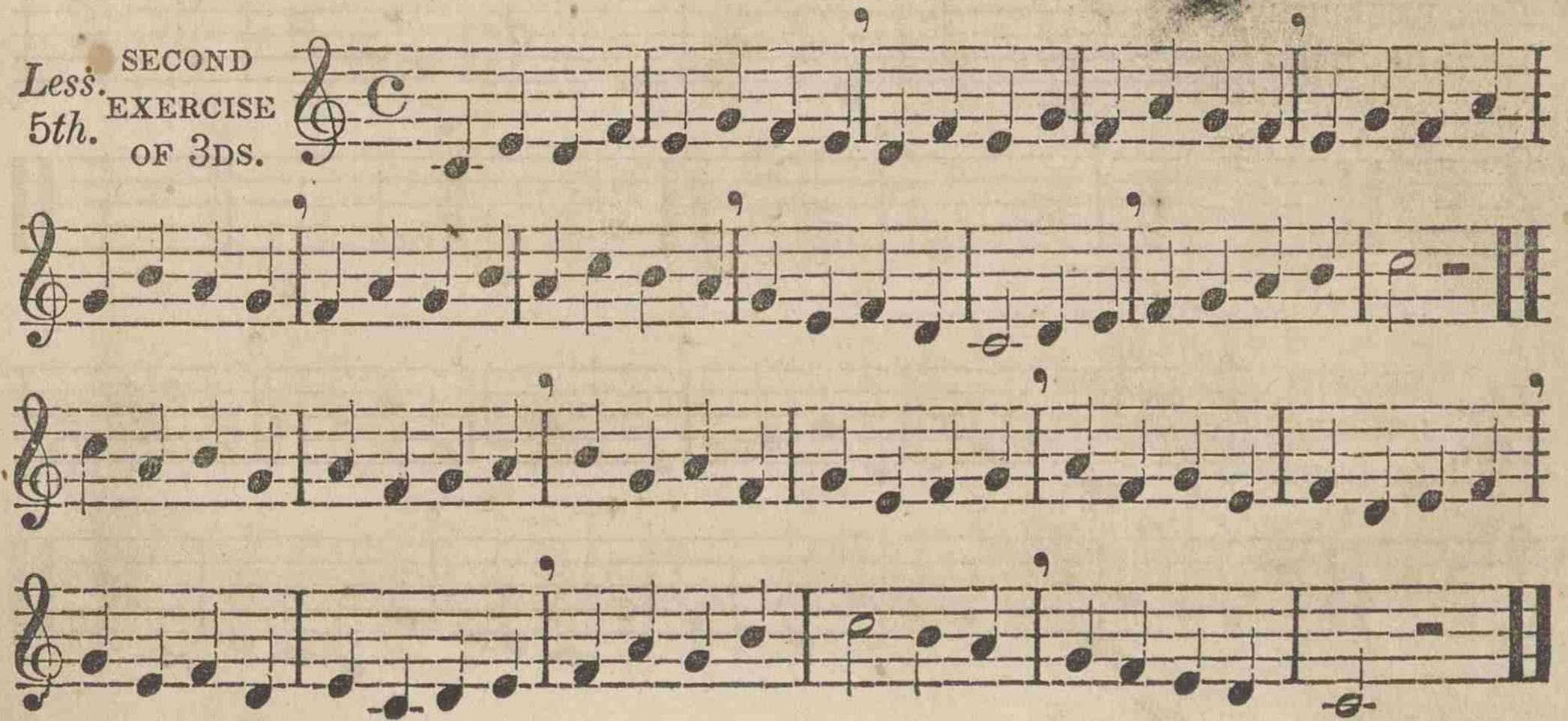


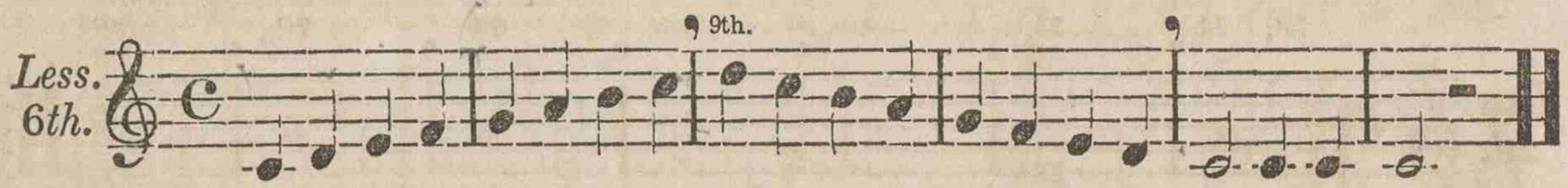
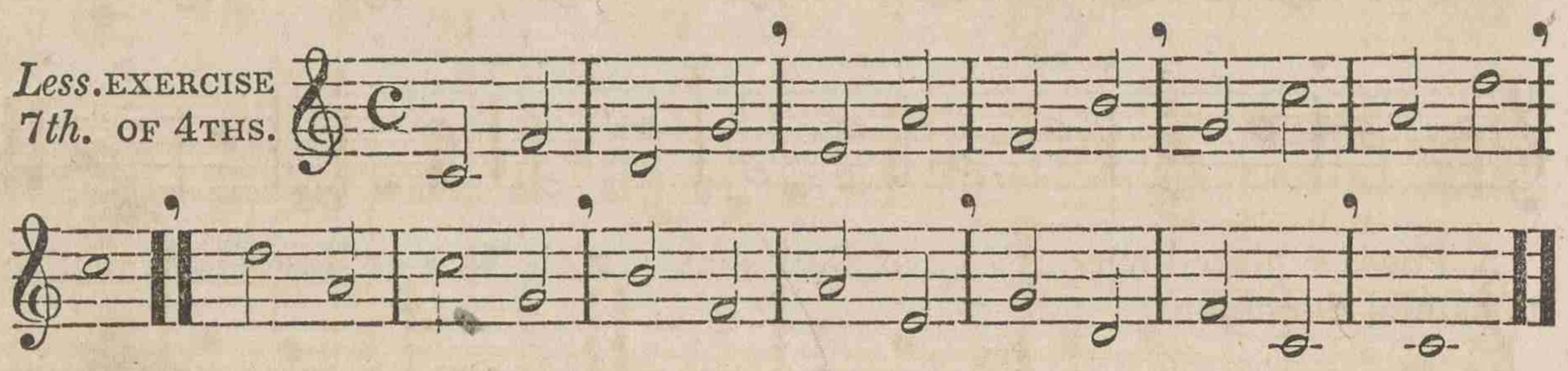
PART III.

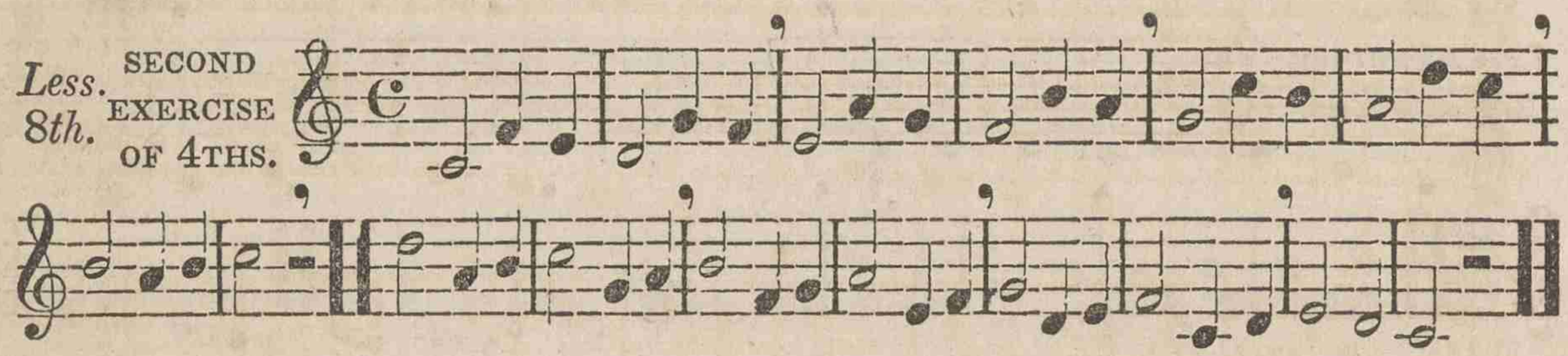
INTERVALS.

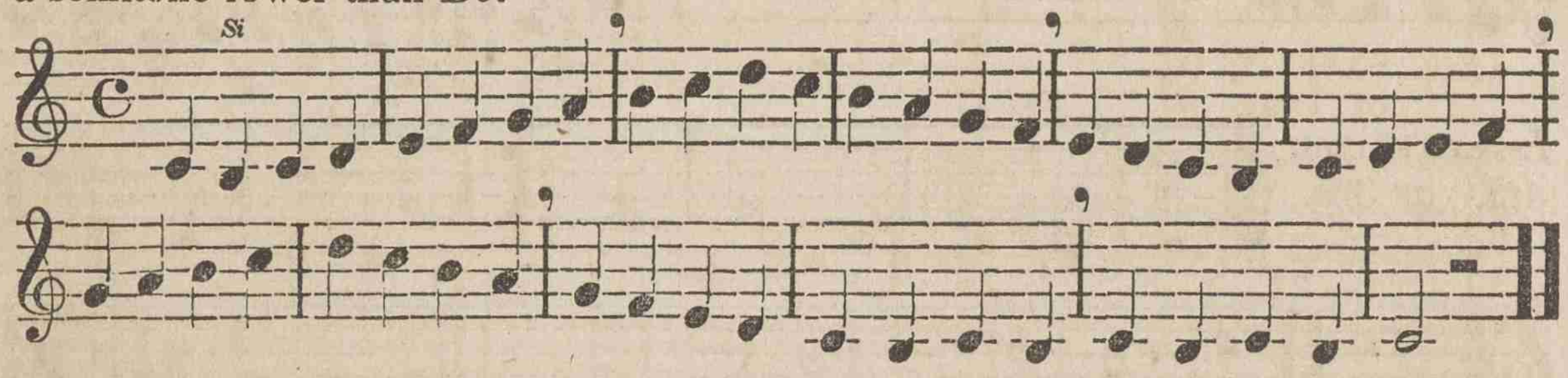
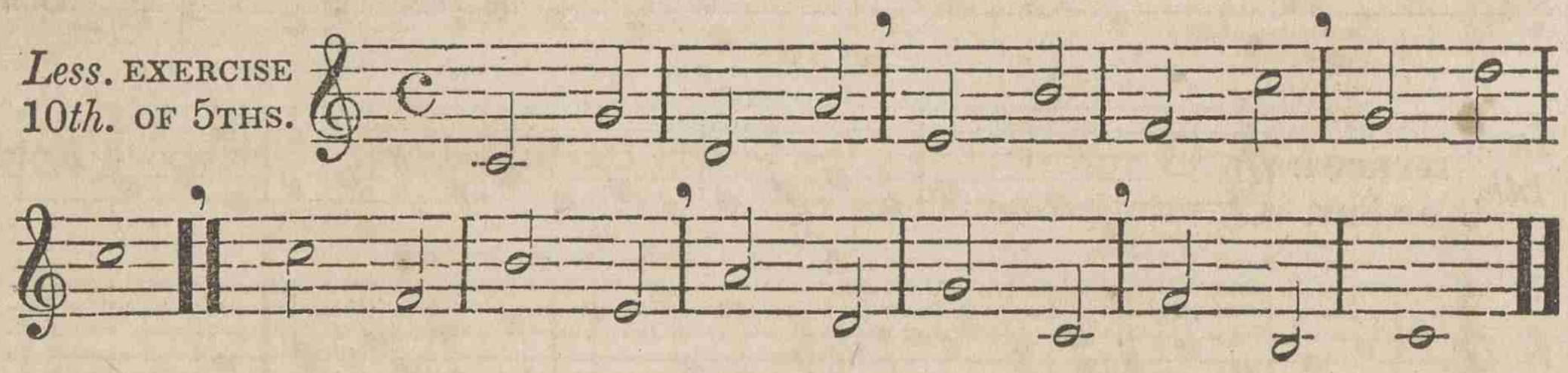
An Interval is the difference in point of distance between any two notes. Pupils must become perfect in this lesson if they wish to understand the distance of sound.

RECAPITULATION.

A *Pause* 𝄐 placed over a Note or Rest makes such Note or Rest about double its natural duration.

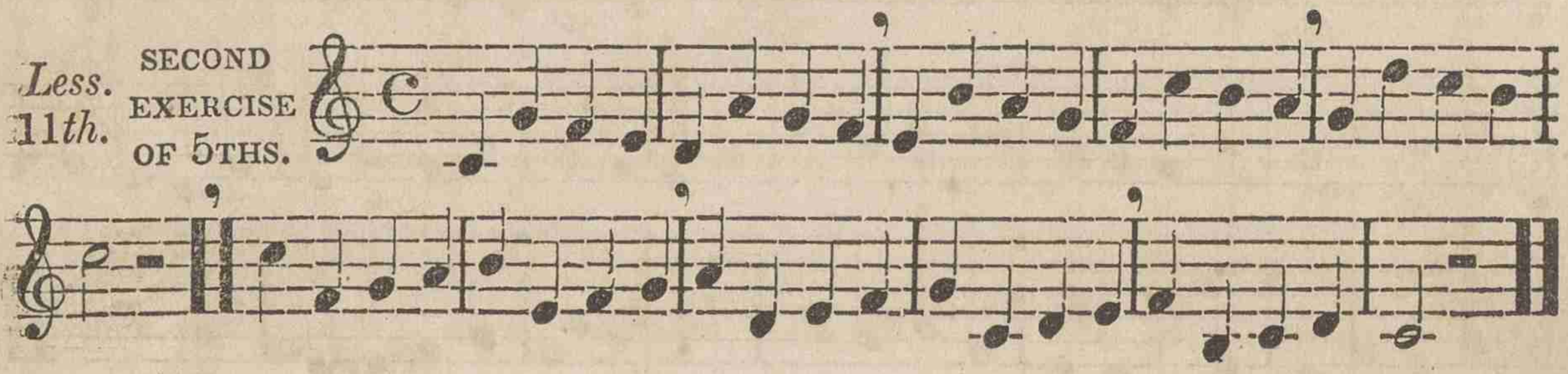
Less. 3*d.* EXERCISE OF 2DS.

Less. 4*th.* EXERCISE OF 3DS.

Less. 5*th.* SECOND EXERCISE OF 3DS.

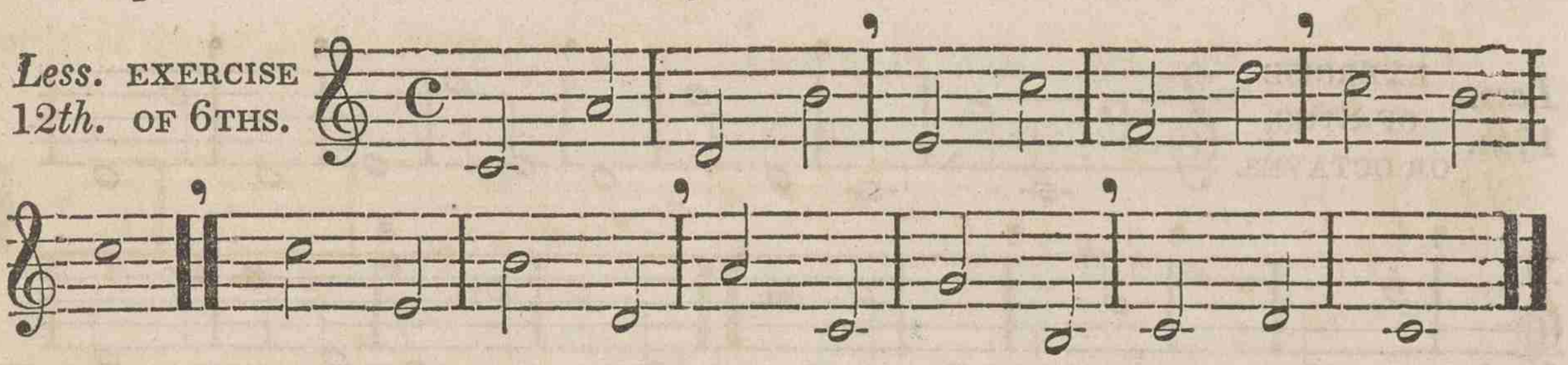
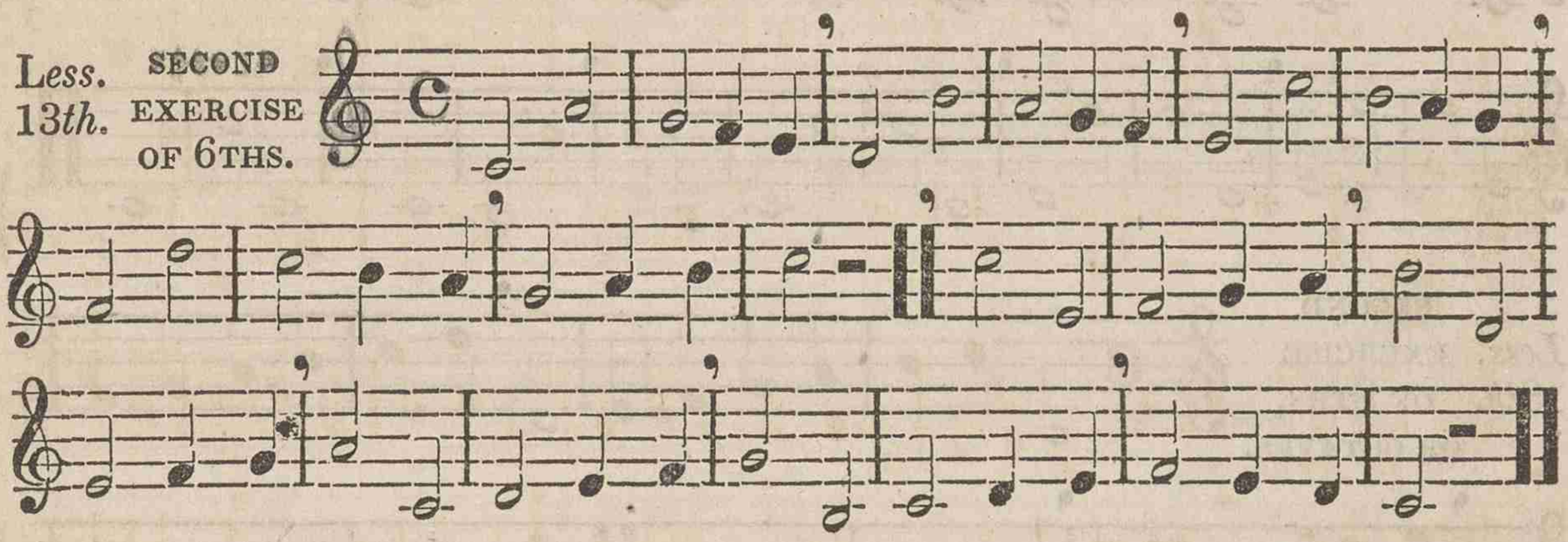
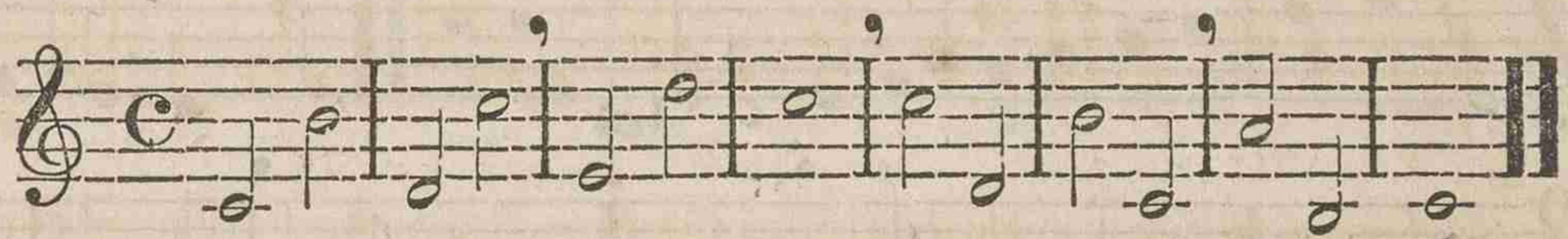


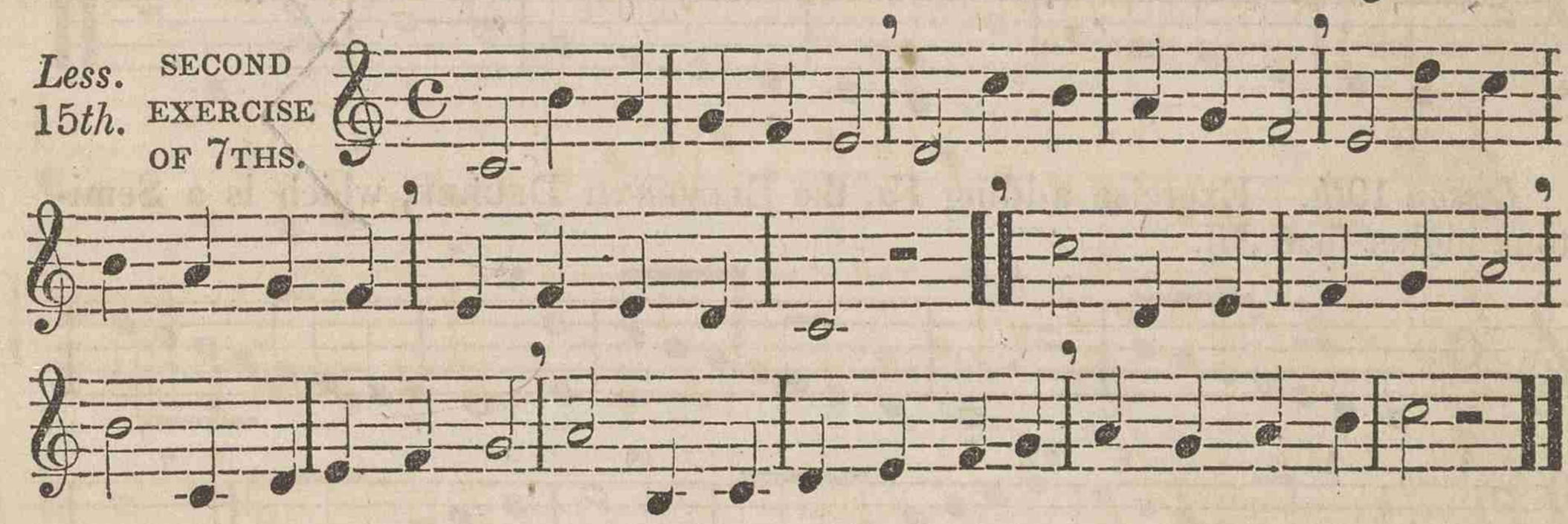
In the following lesson we will ascend ONE TONE higher, to *Re*, which is called the 9th DEGREE.



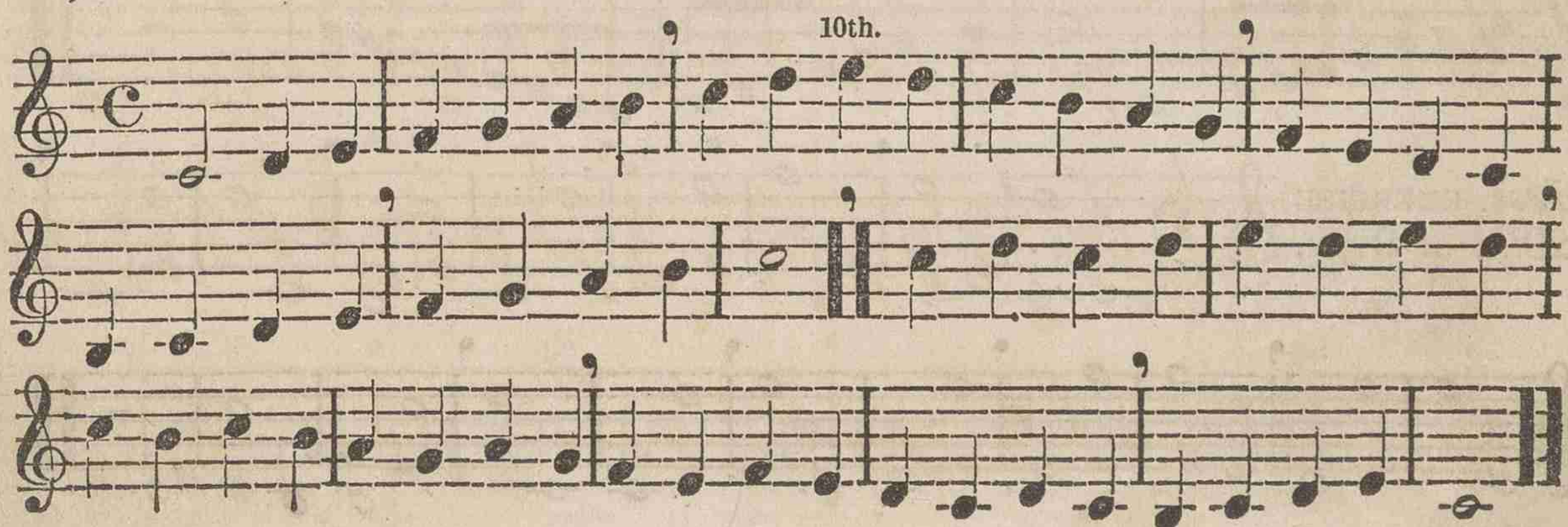
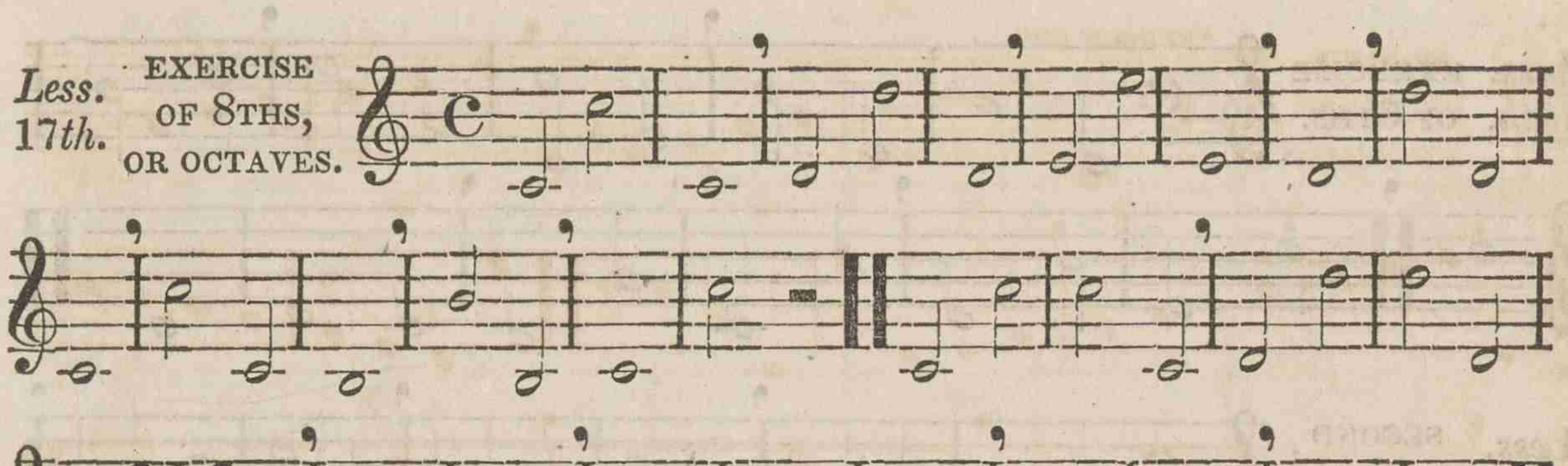
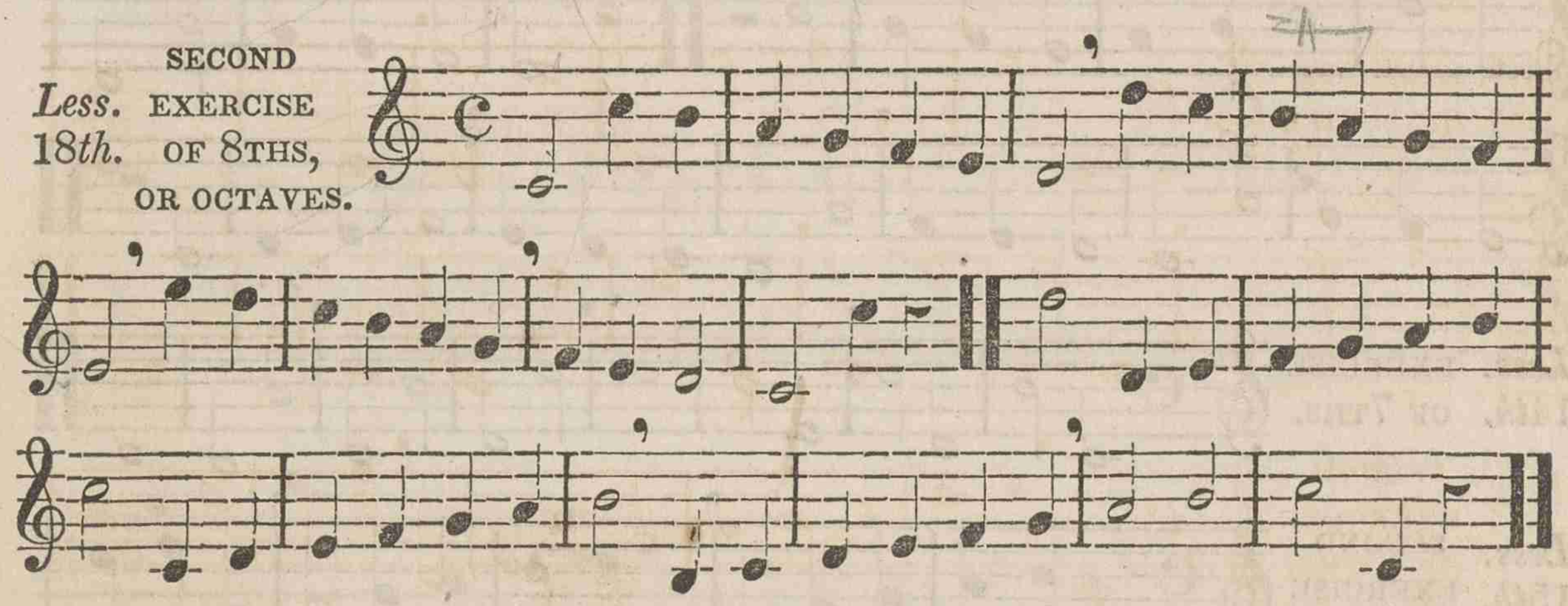


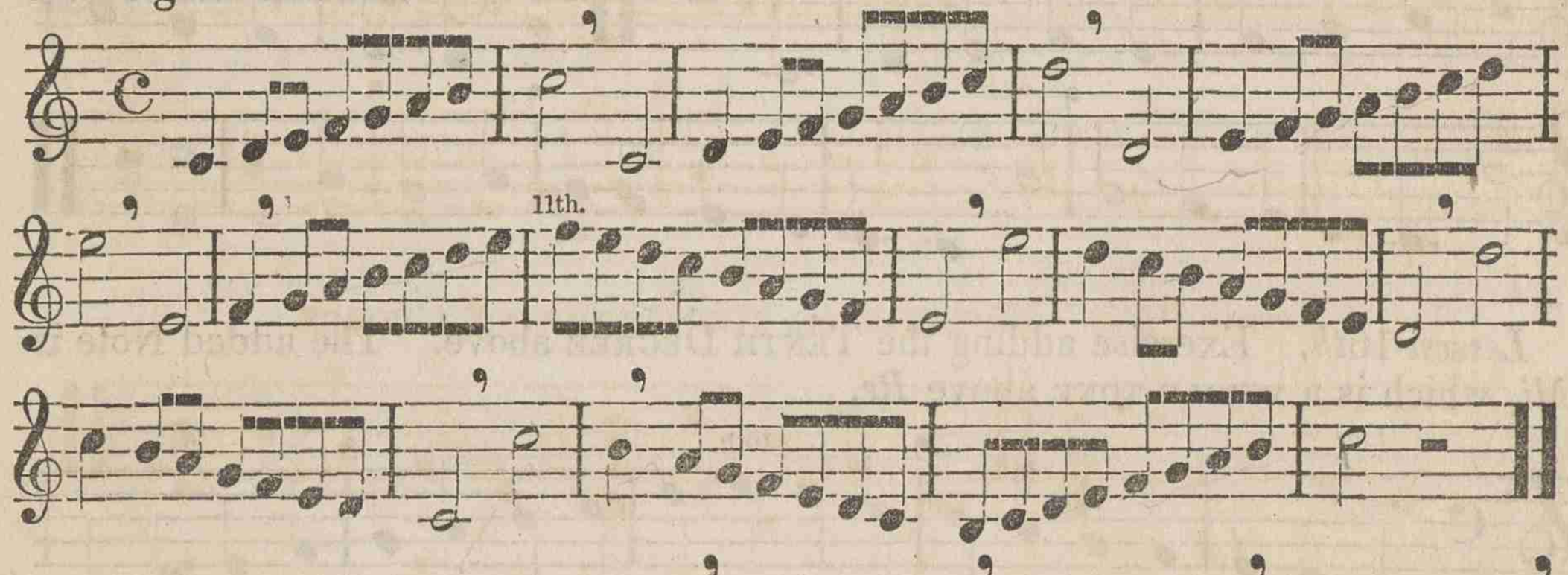
Lesson 9th. Exercise adding the SUB-SEMITONE. The added Note is *Si*, and is a semitone lower than *Do*.



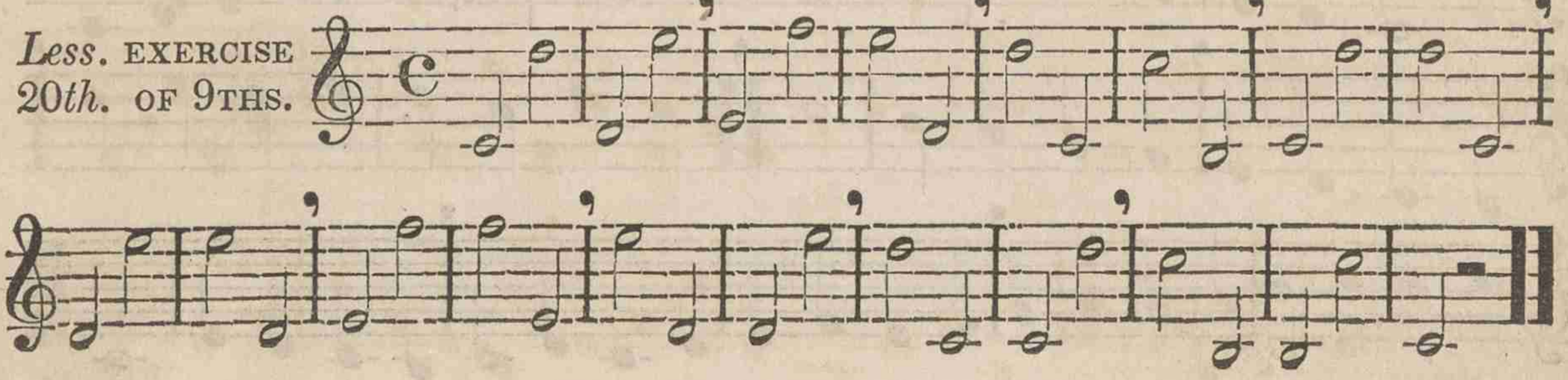


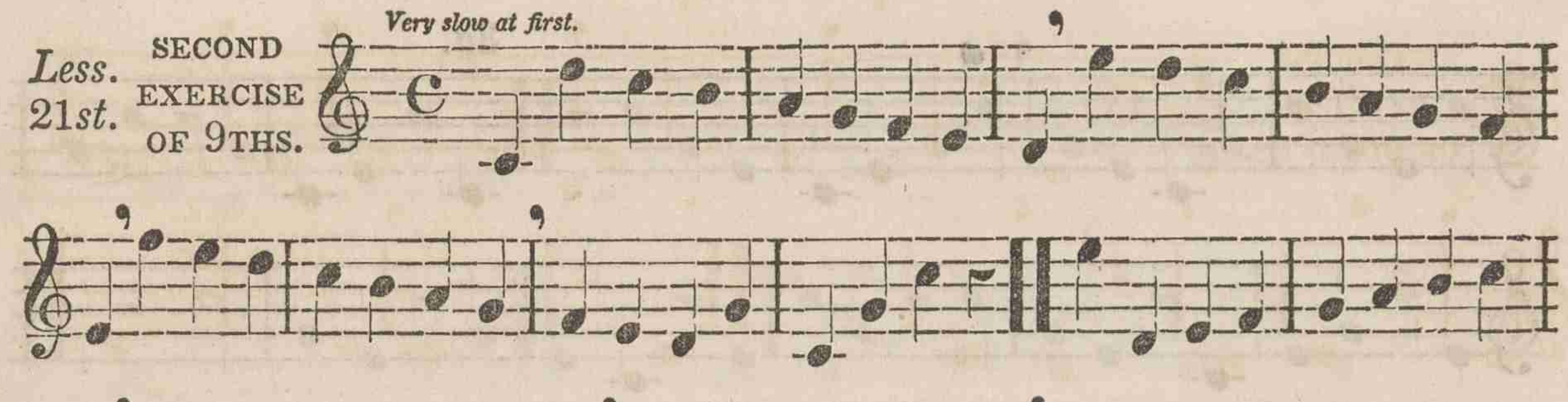
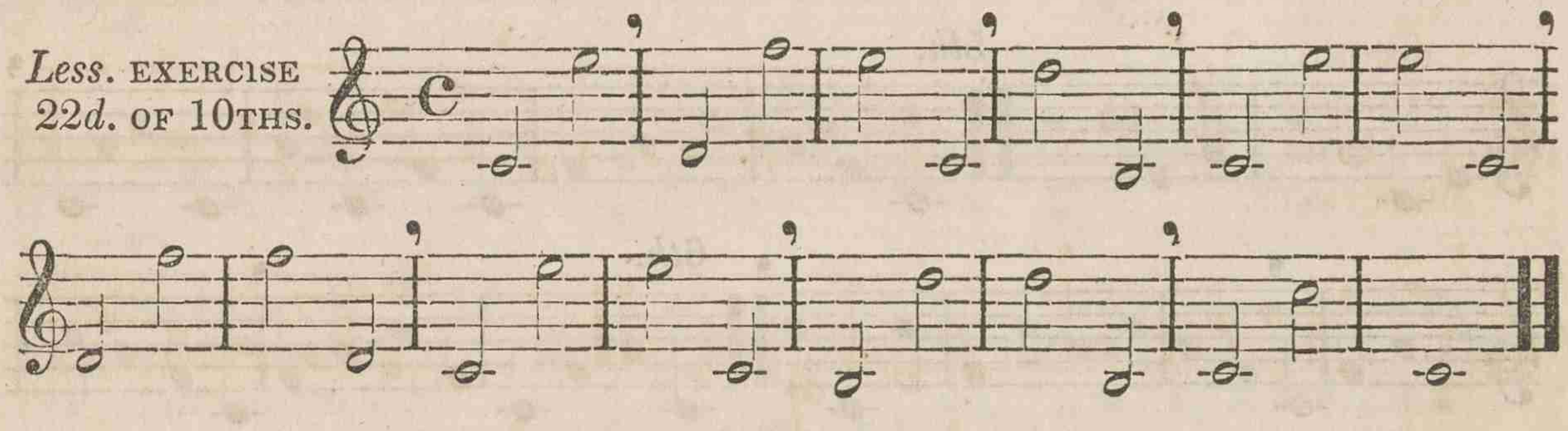
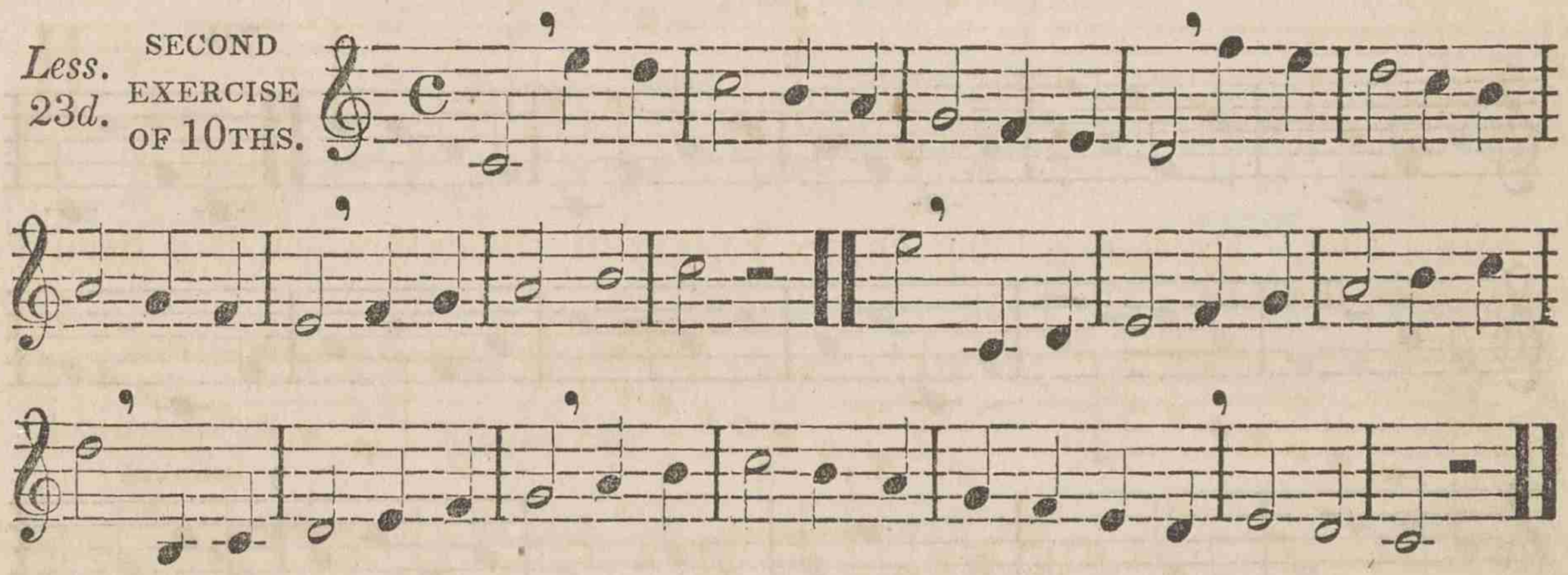
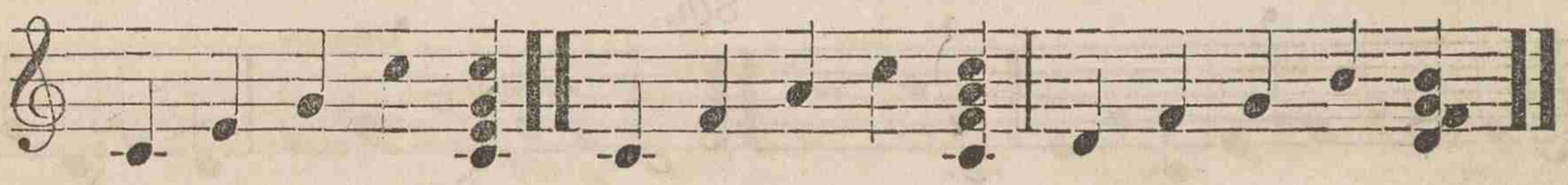
Less. 12*th.* EXERCISE OF 6THS.

Less. 13*th.* SECOND EXERCISE OF 6THS.

Less. 14*th.* EXERCISE OF 7THS.

Less. 15*th.* SECOND EXERCISE OF 7THS.



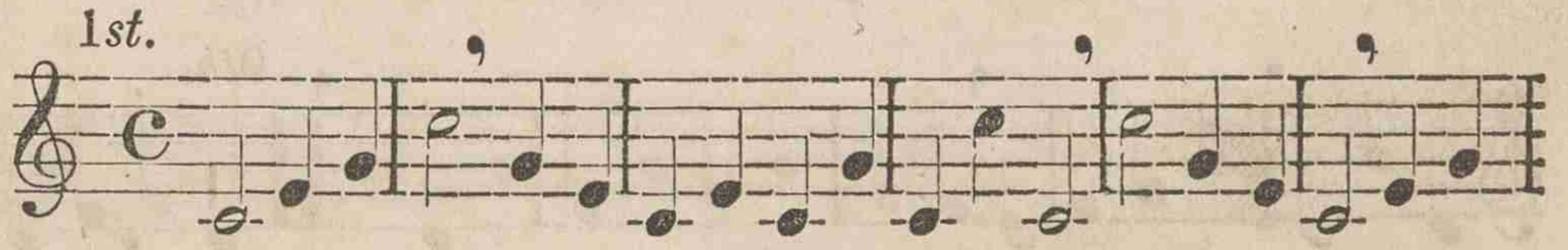
Lesson 16*th.* Exercise adding the TENTH DEGREE above. The added Note is *Mi*, which is a WHOLE TONE above *Re*.

Less. 17*th.* EXERCISE OF 8THS, OR OCTAVES.

SECOND *Less.* 18*th.* EXERCISE OF 8THS, OR OCTAVES.

Lesson 19*th.* Exercise adding *Fa*, the ELEVENTH DEGREE, which is a Semitone higher than *Mi*.

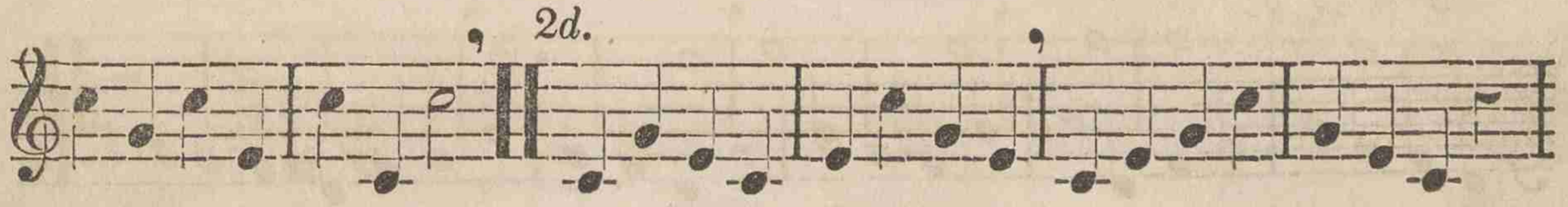
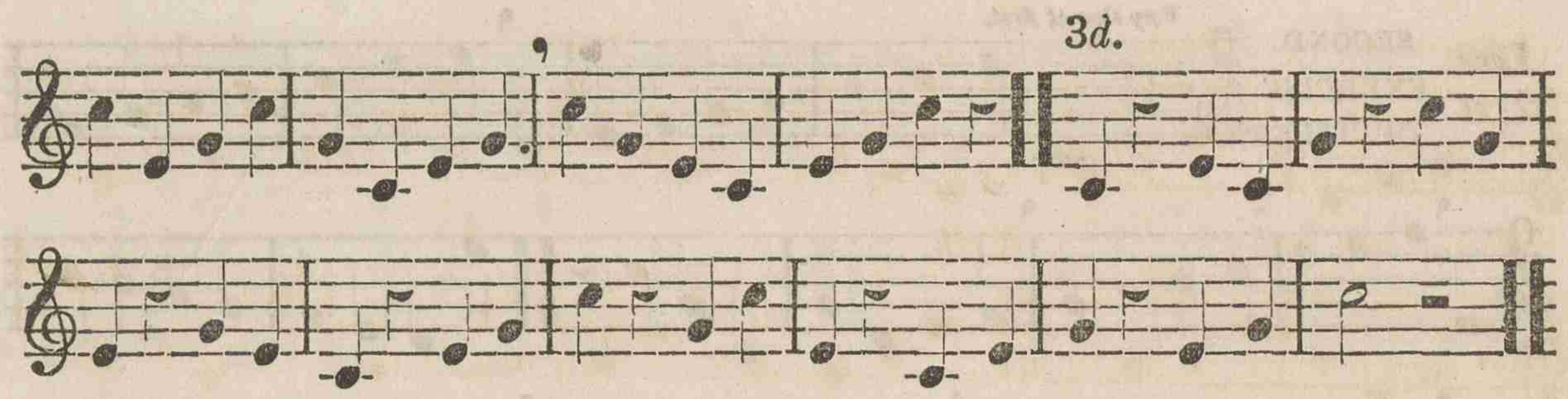
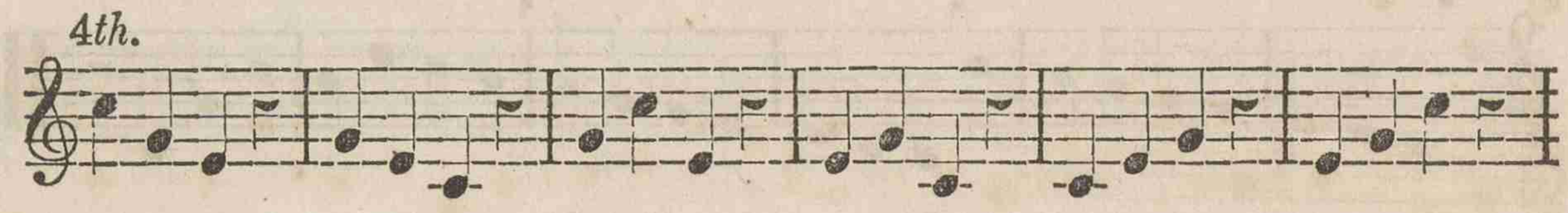
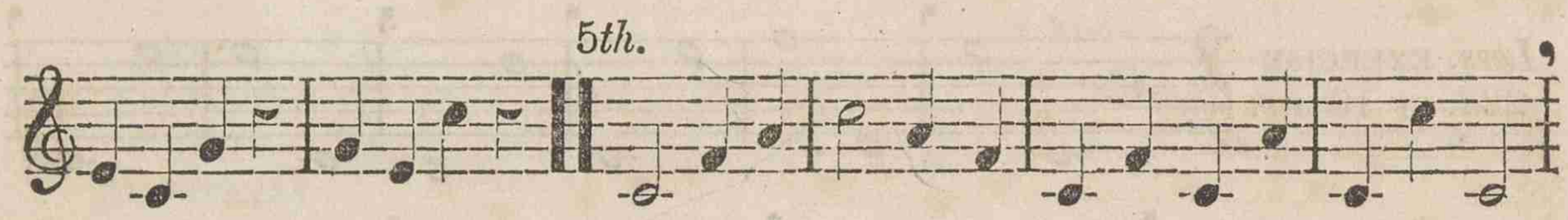
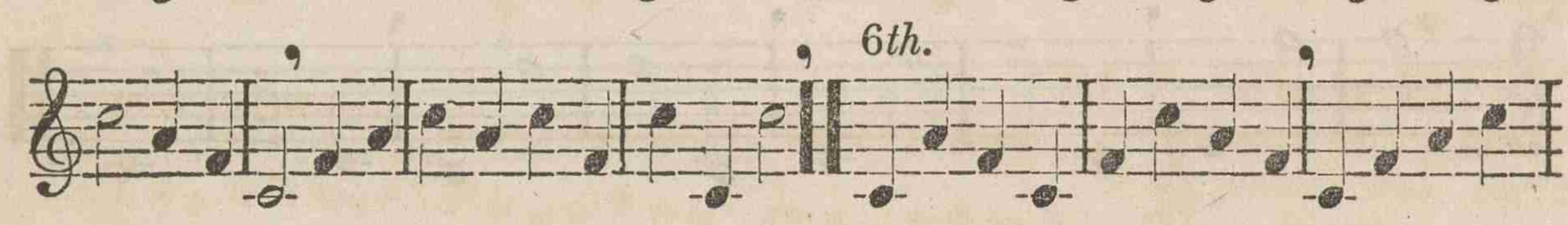


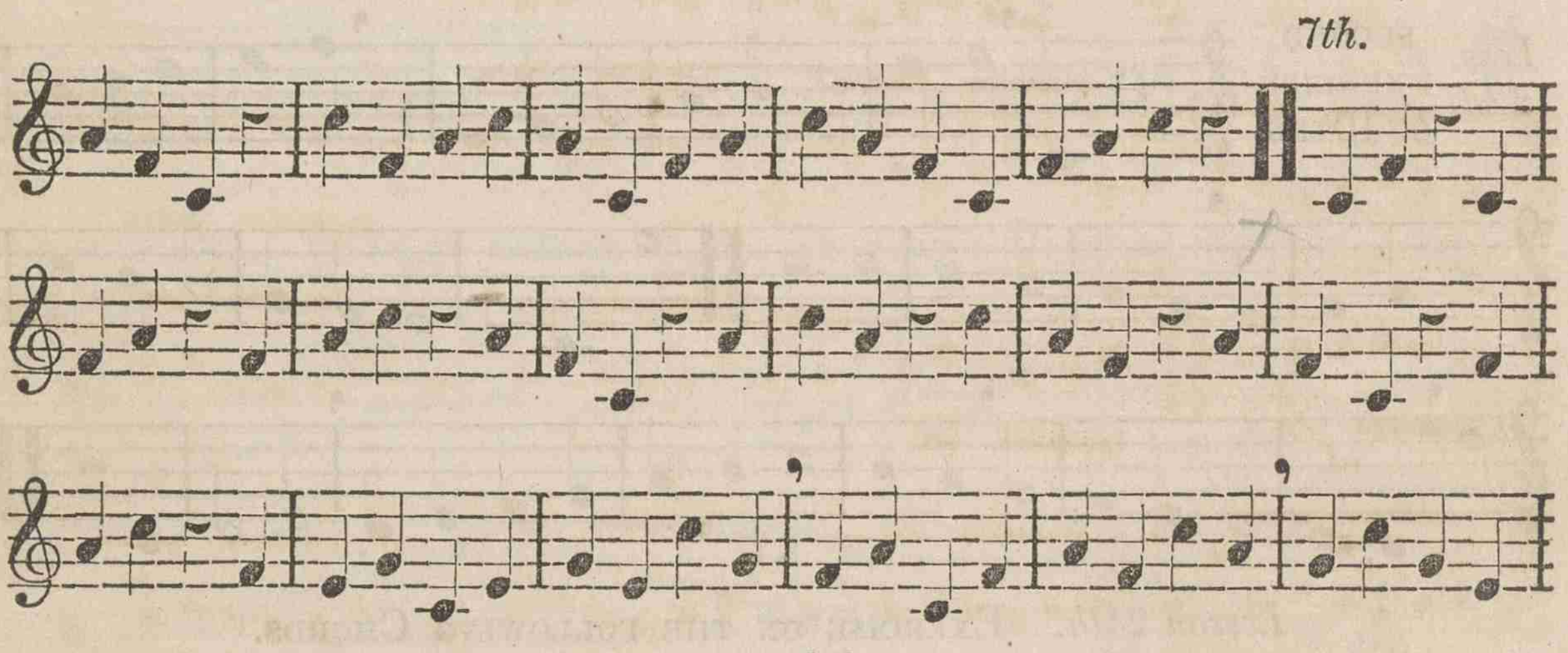
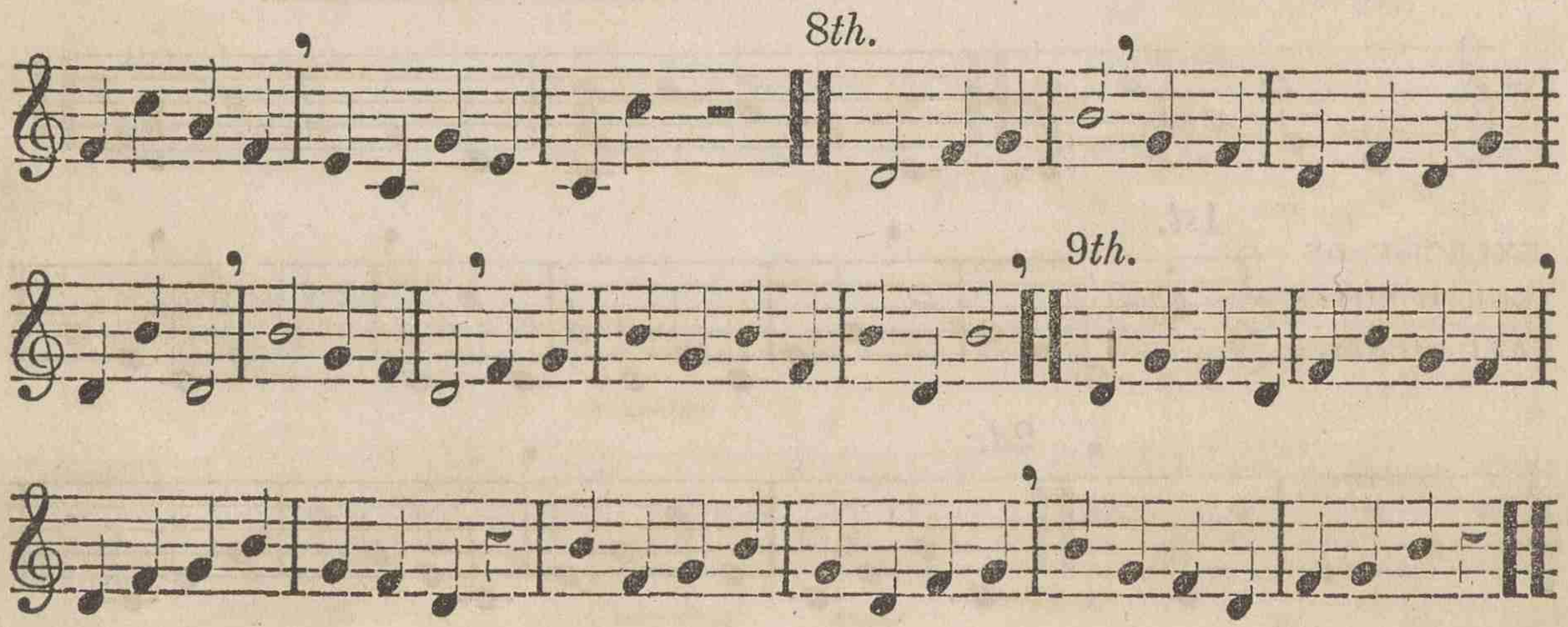
Less. 20*th.* EXERCISE OF 9THS.

Less. 21*st.* SECOND EXERCISE OF 9THS.

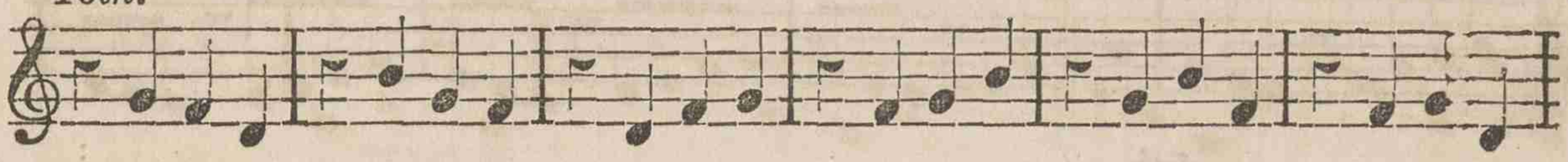
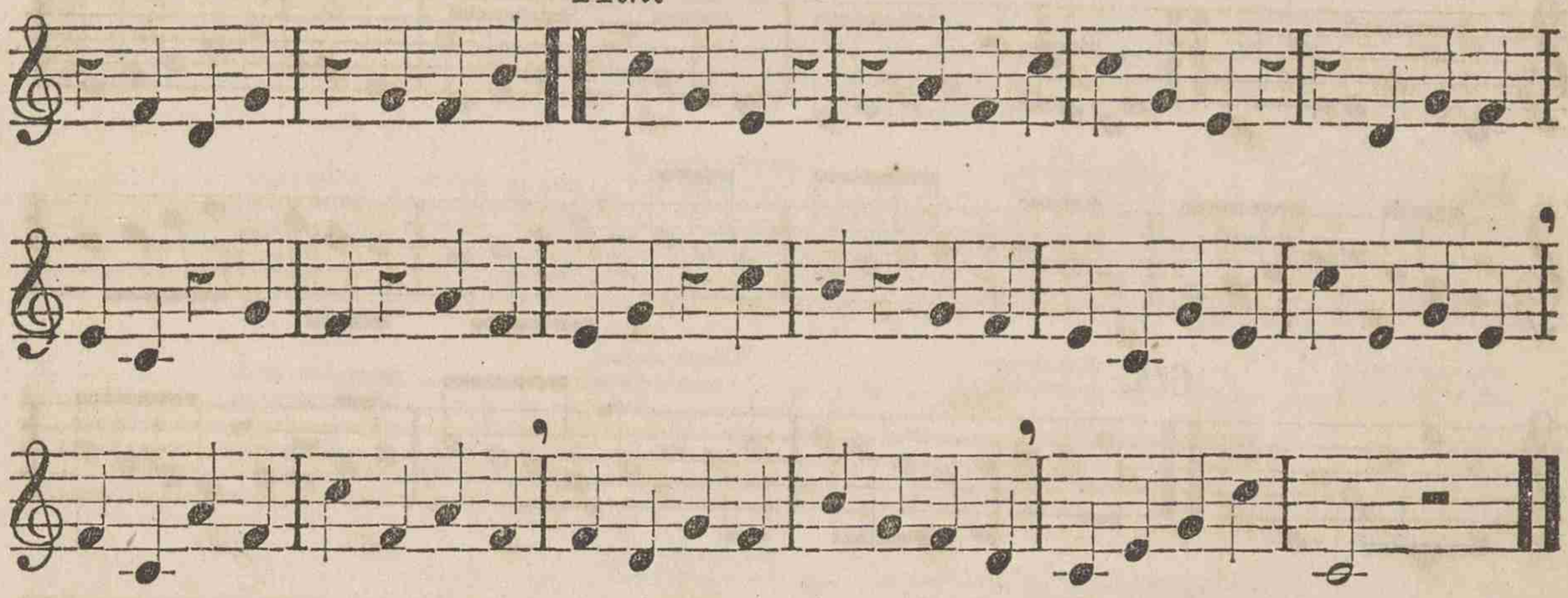
Very slow at first.

Less. 22*d.* EXERCISE OF 10THS.

Less. 23*d.* SECOND EXERCISE OF 10THS.

Lesson 24th. EXERCISE ON THE FOLLOWING CHORDS.

EXERCISE OF FOURTH NOTES AND RESTS.

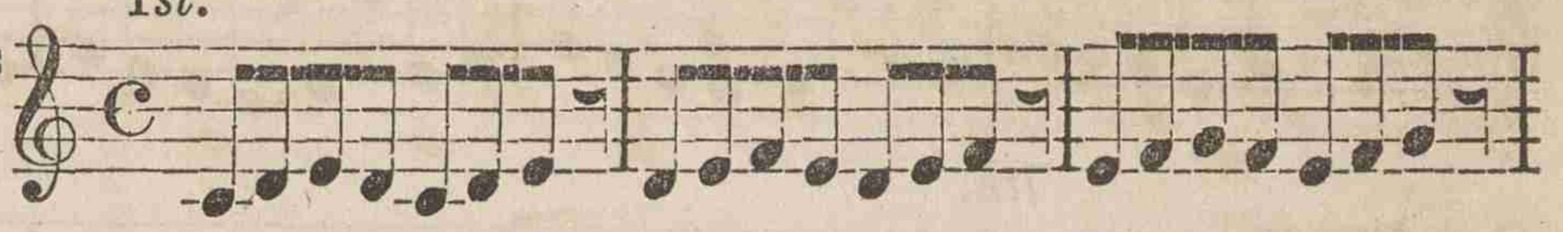
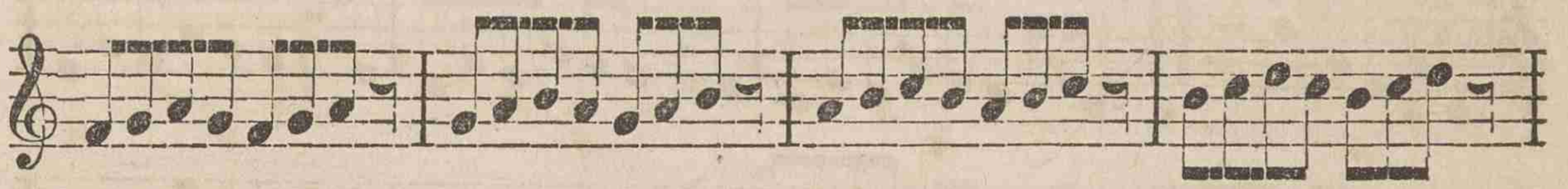
1st.

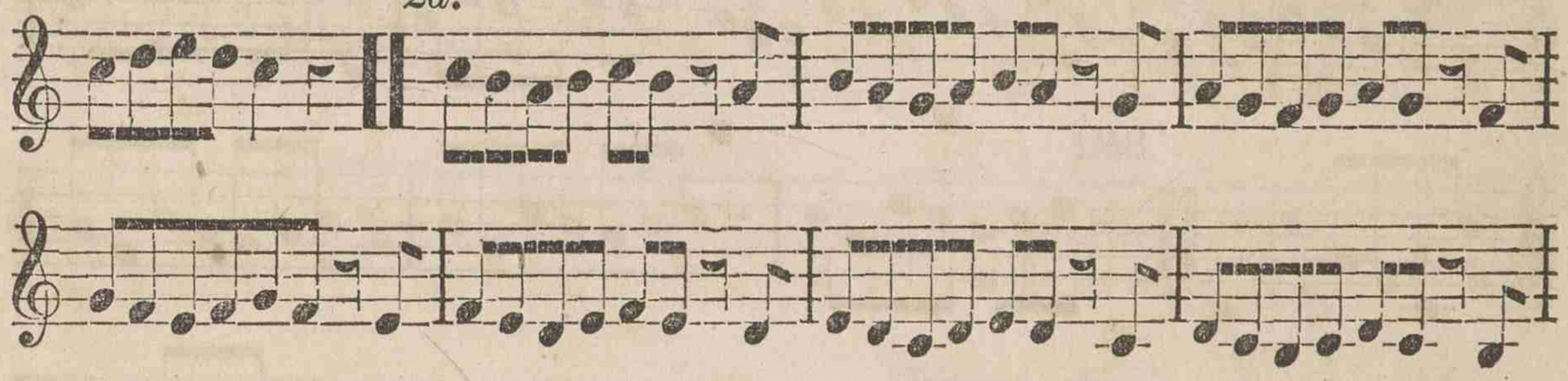
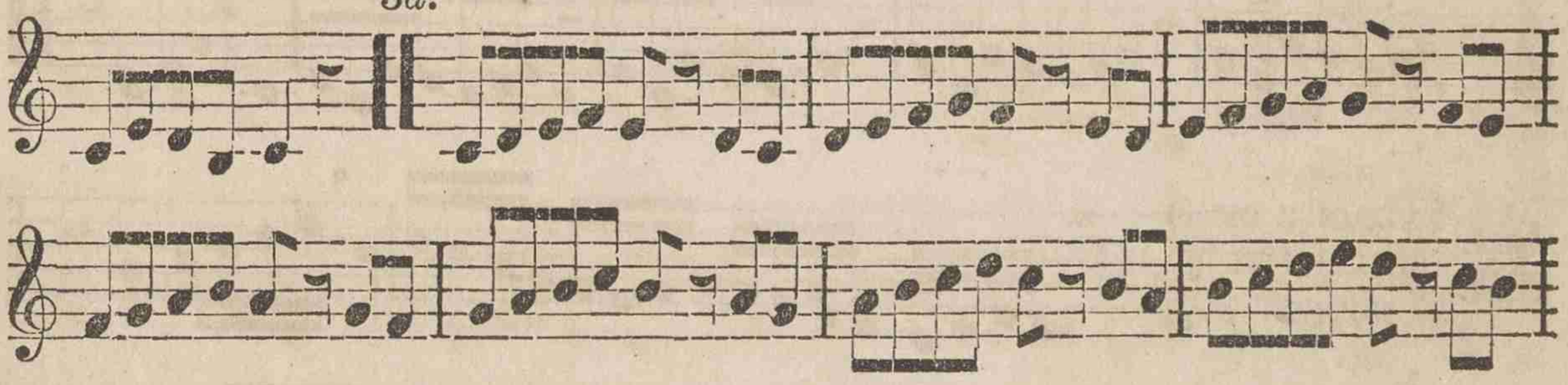
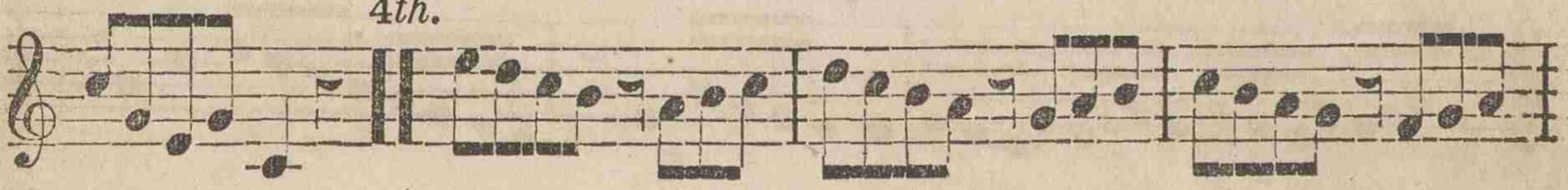
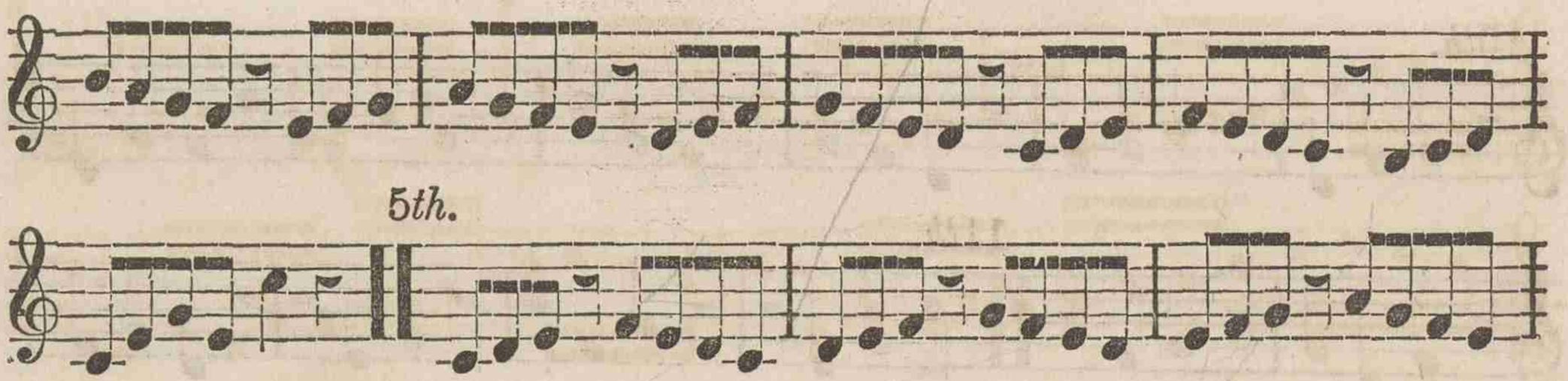


2d.

3d.

4th.

5th.

6th.

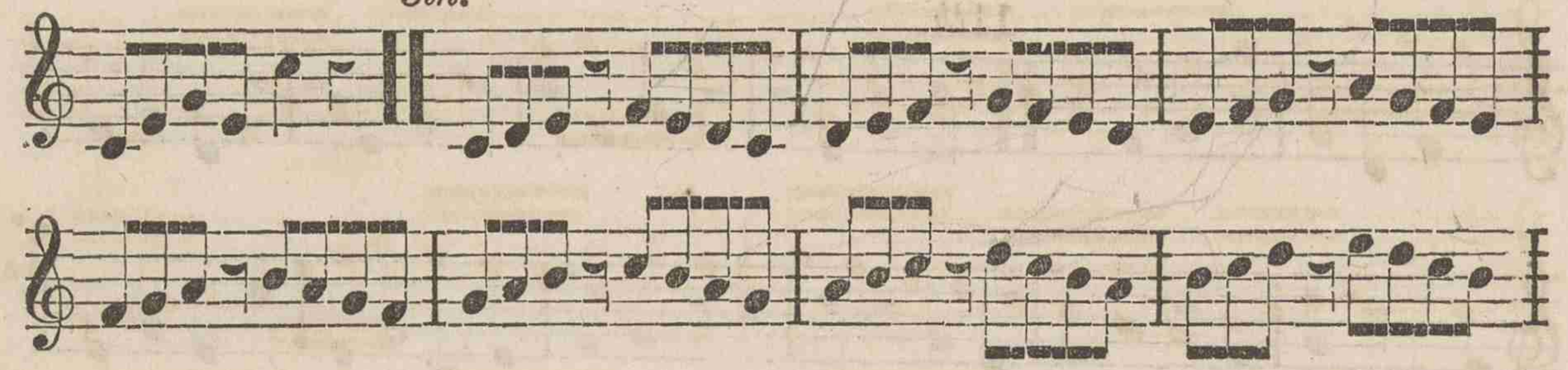

7th.

8th.
9th.

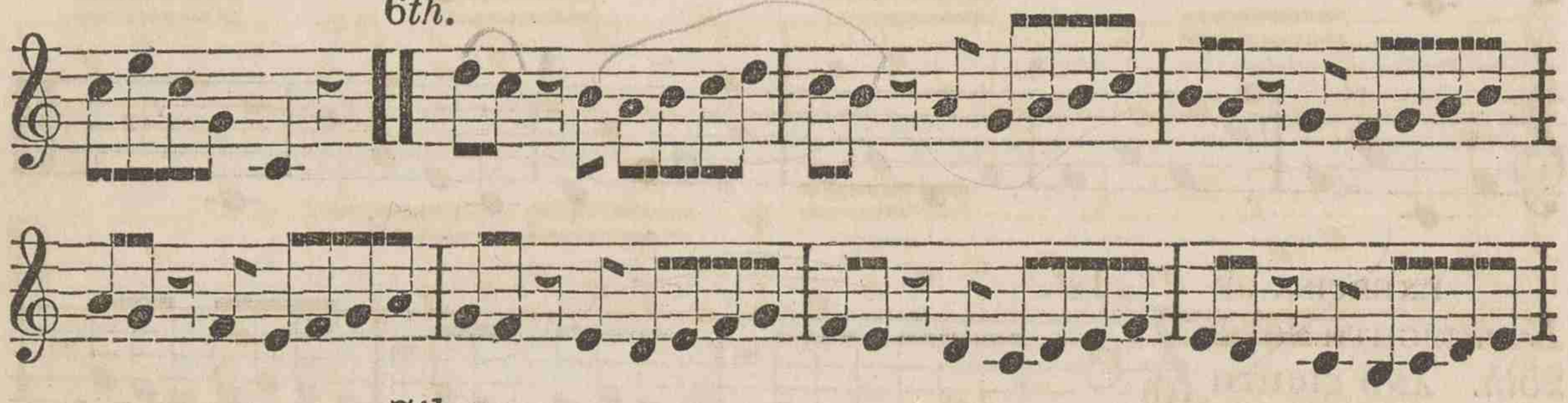
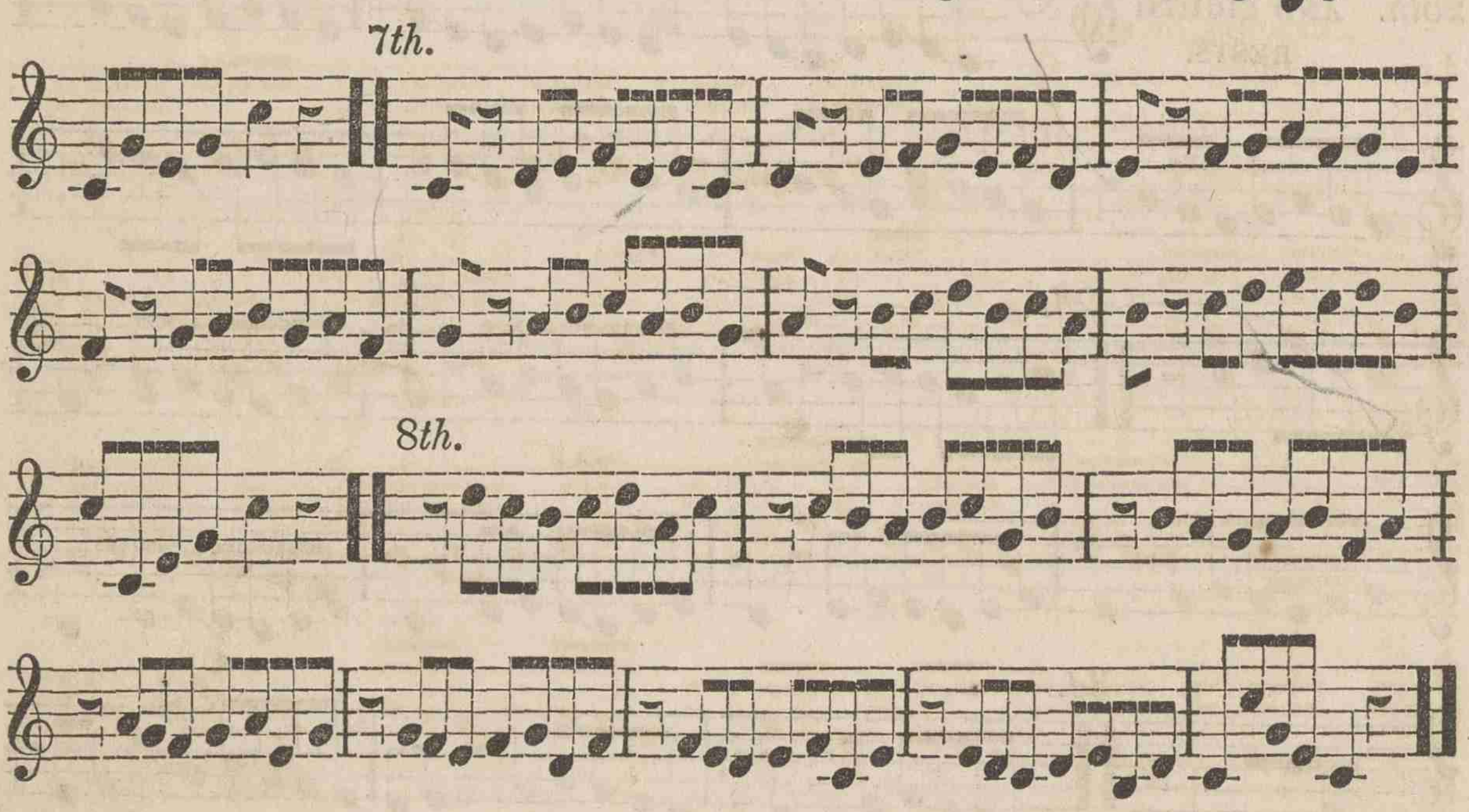
10*th.*

11*th.*

EXERCISE OF *Less.* 25*th.* EIGHTH NOTES AND EIGHTH RESTS.

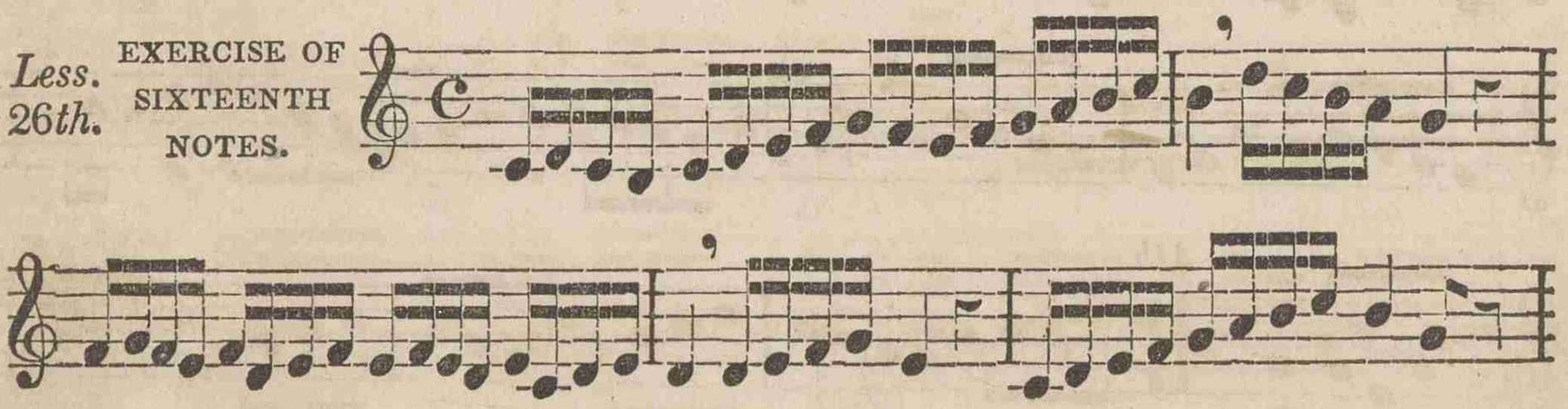
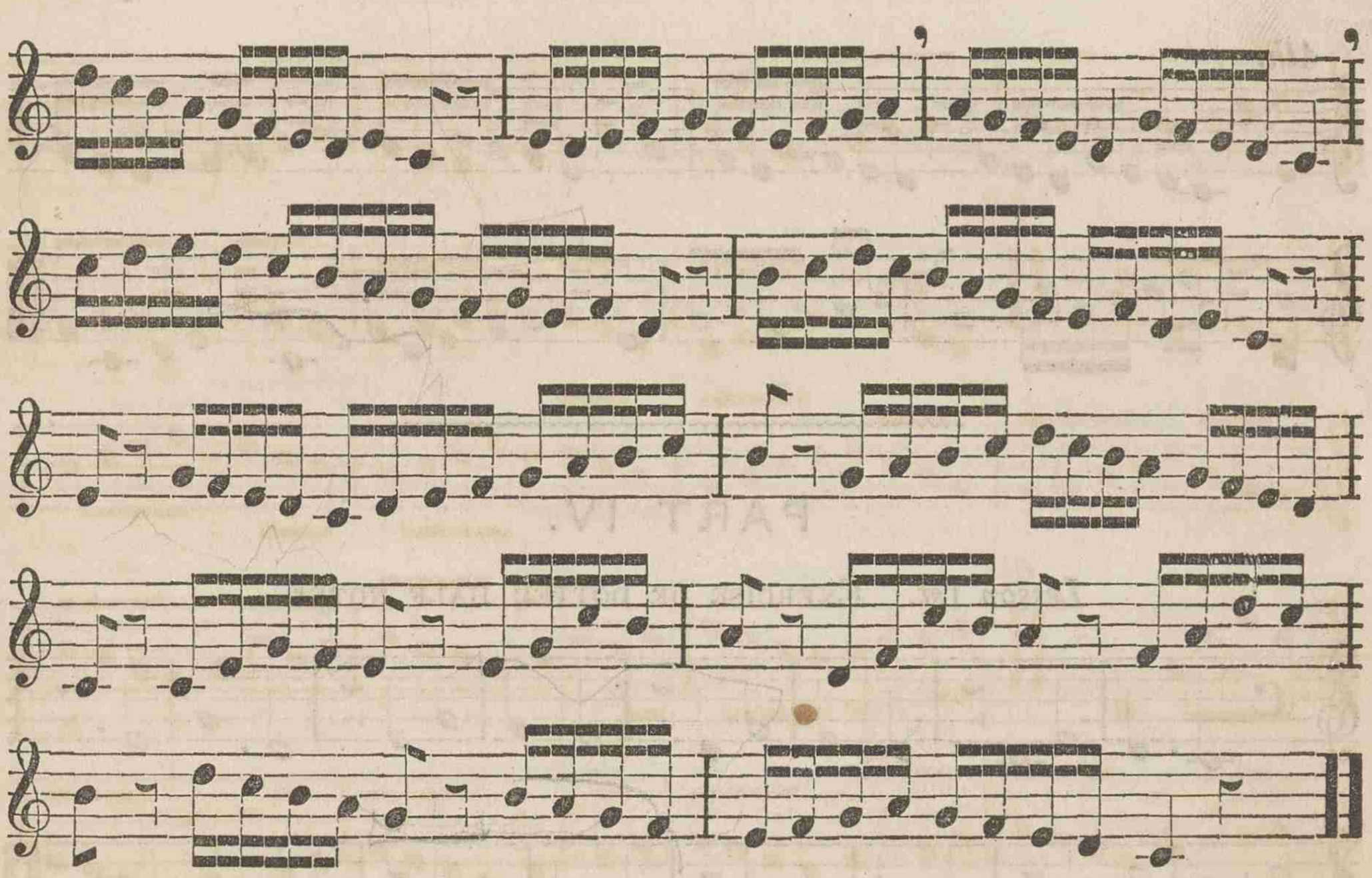
1*st.*



2*d.*

3*d.*

4*th.*



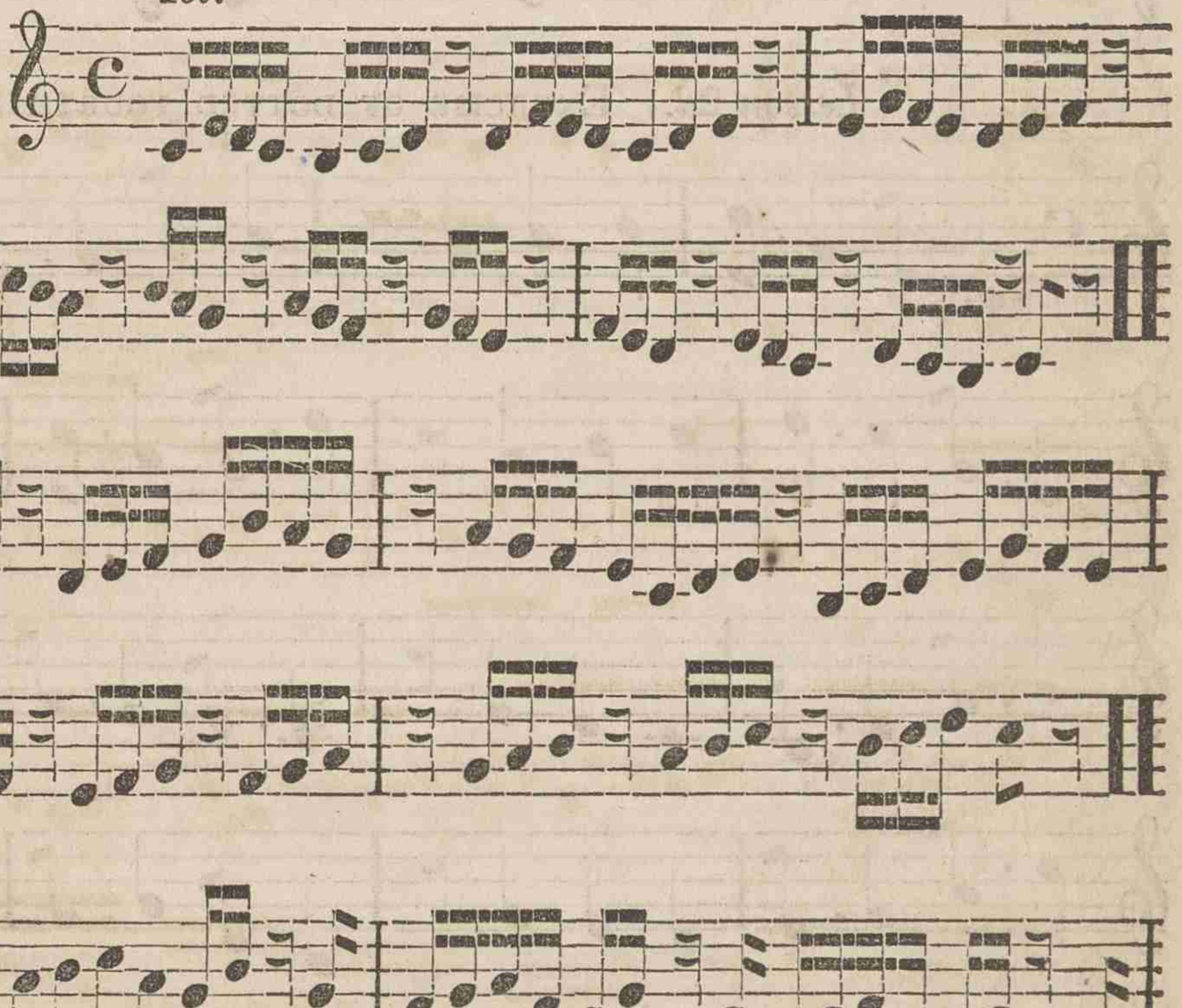
5th.

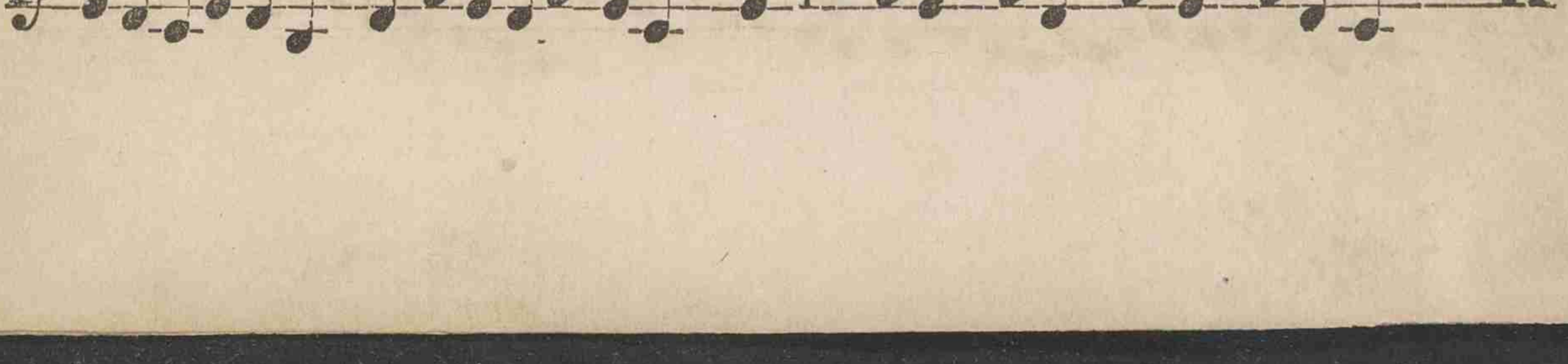


6th.

7th.

8th.

Less. 26th. EXERCISE OF SIXTEENTH NOTES.

EXERCISE OF SIX-TEENTH NOTES AND SIXTEENTH RESTS.

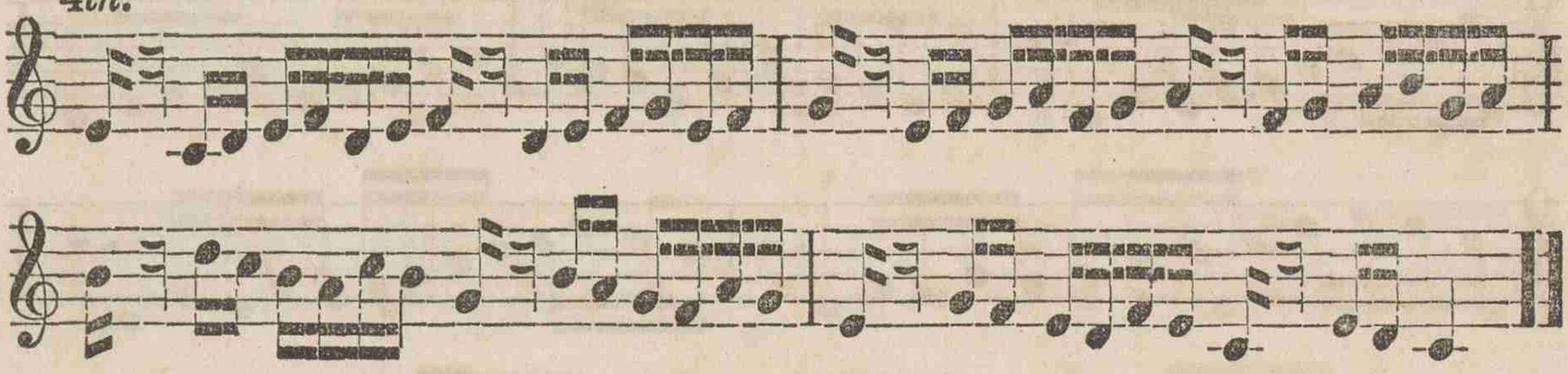
Less. 27th.

1*st.*

2*d.*



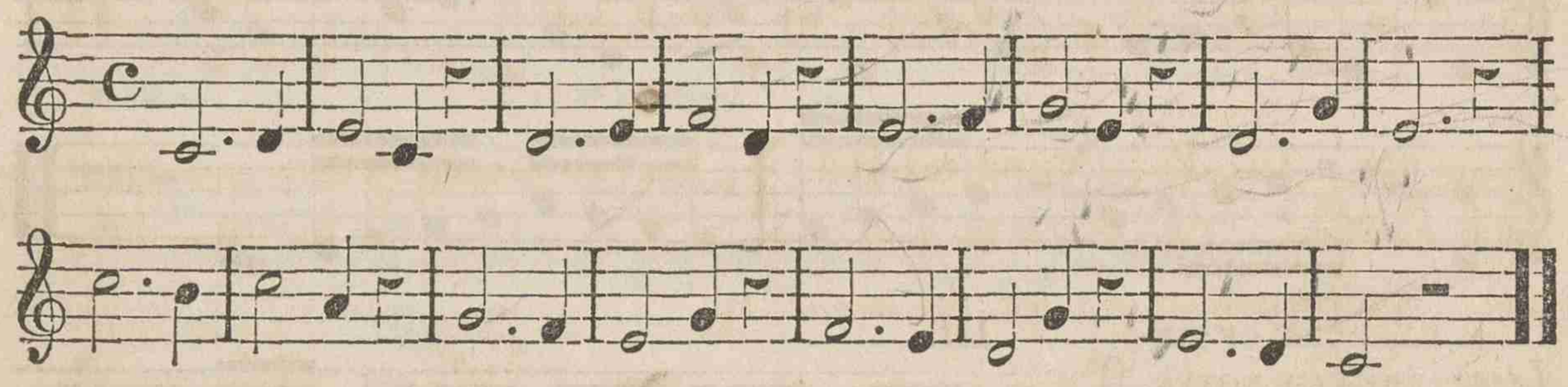
3*d.*

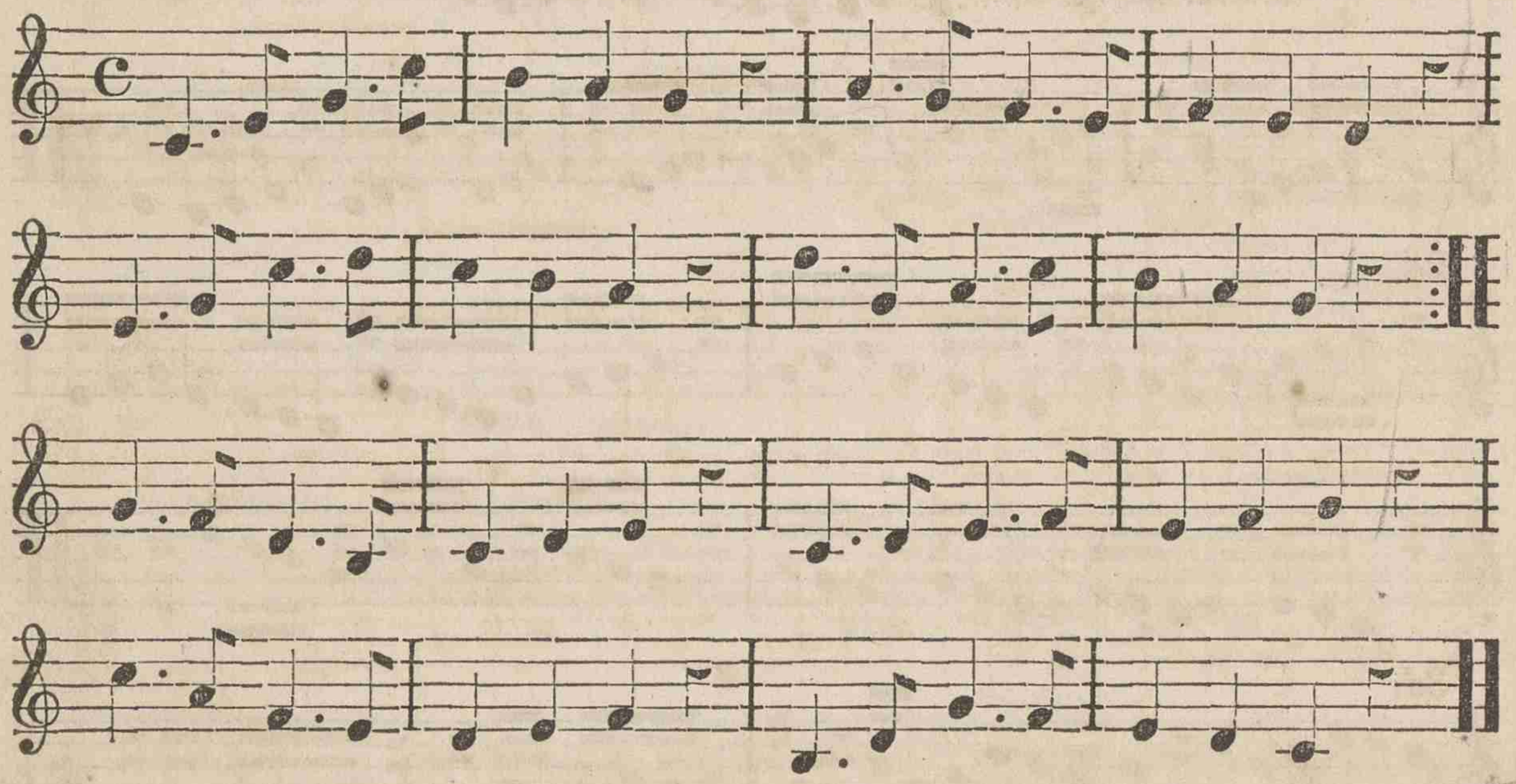
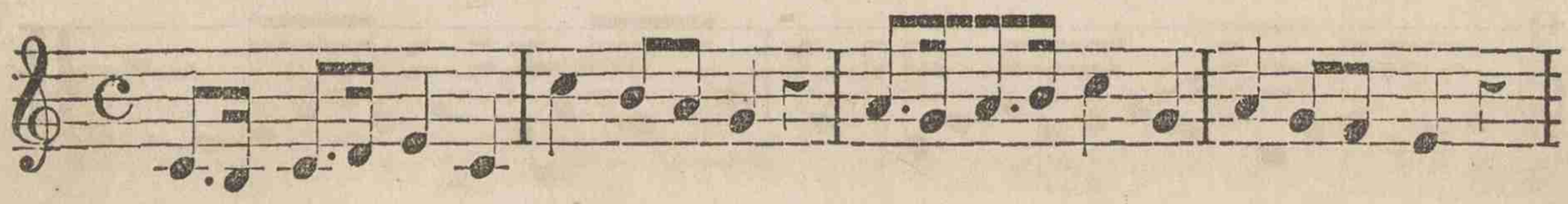
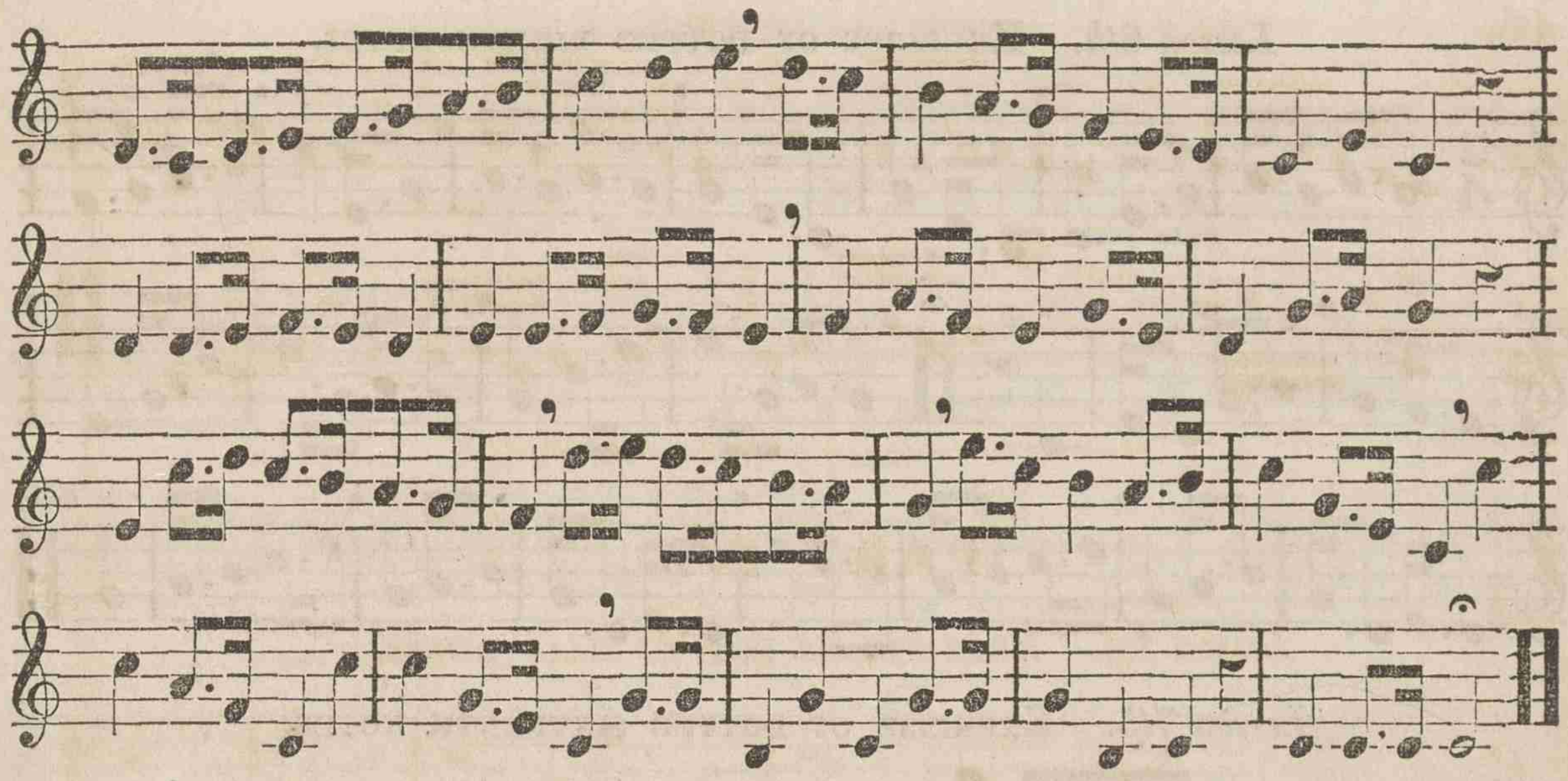
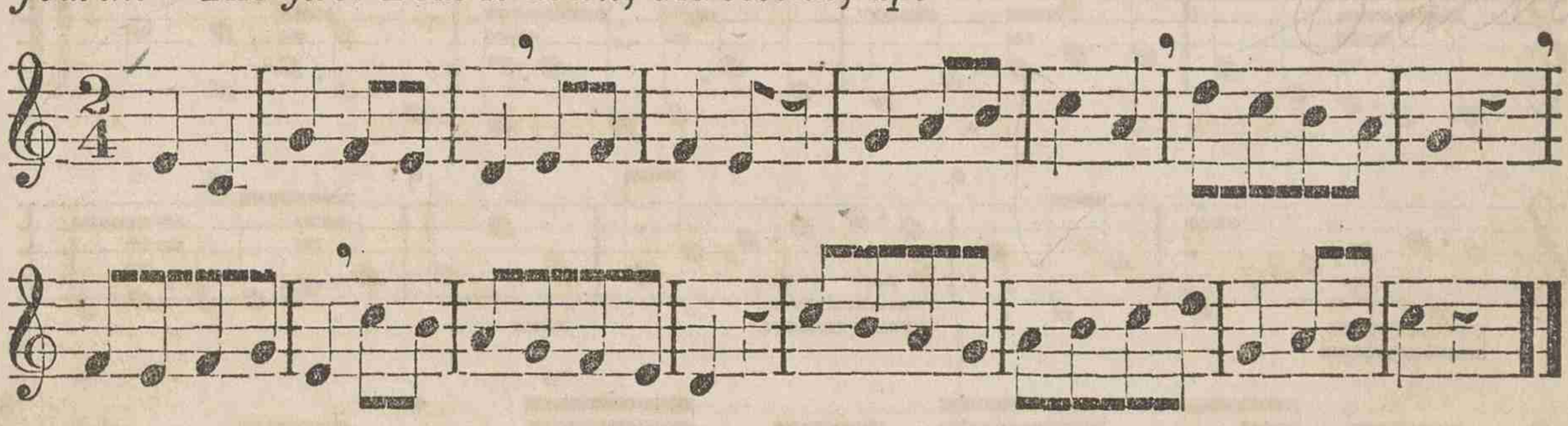
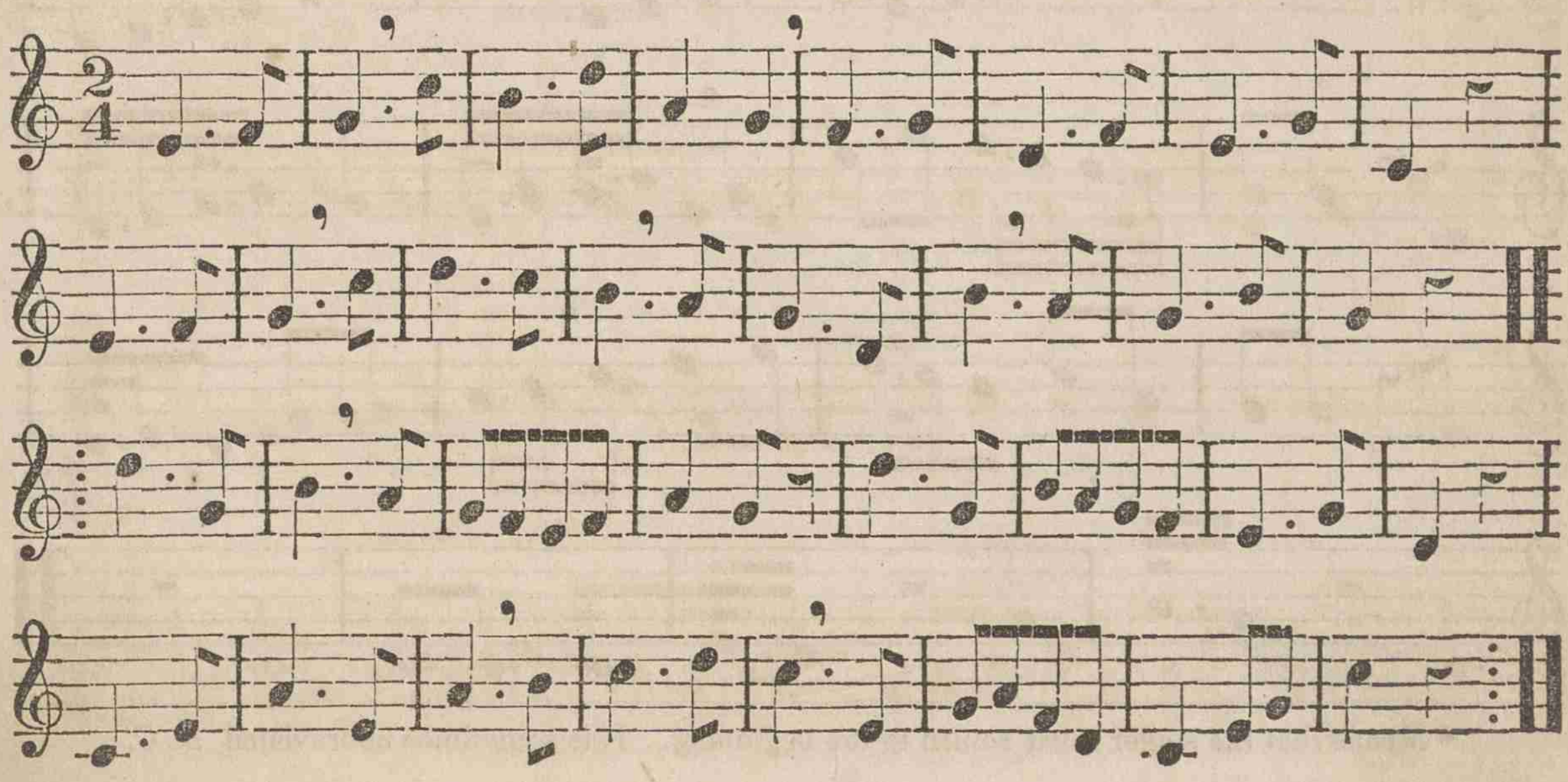
4th.

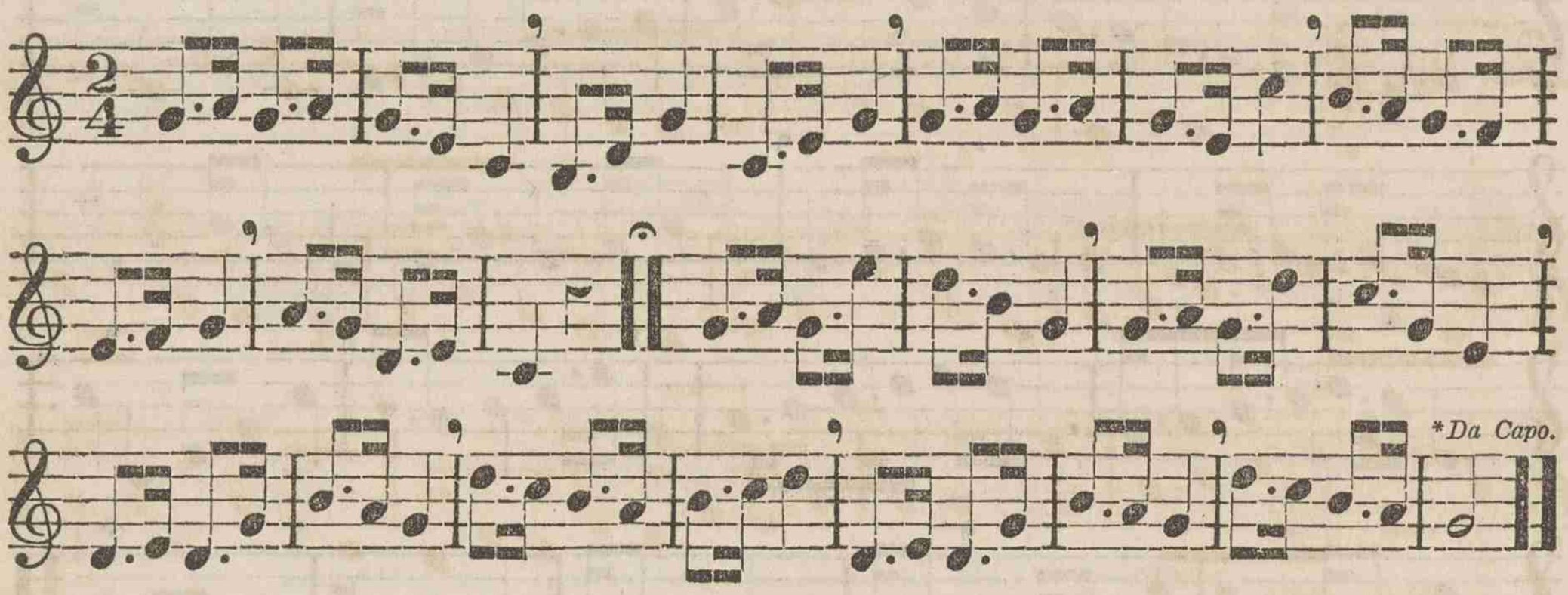


PART IV.

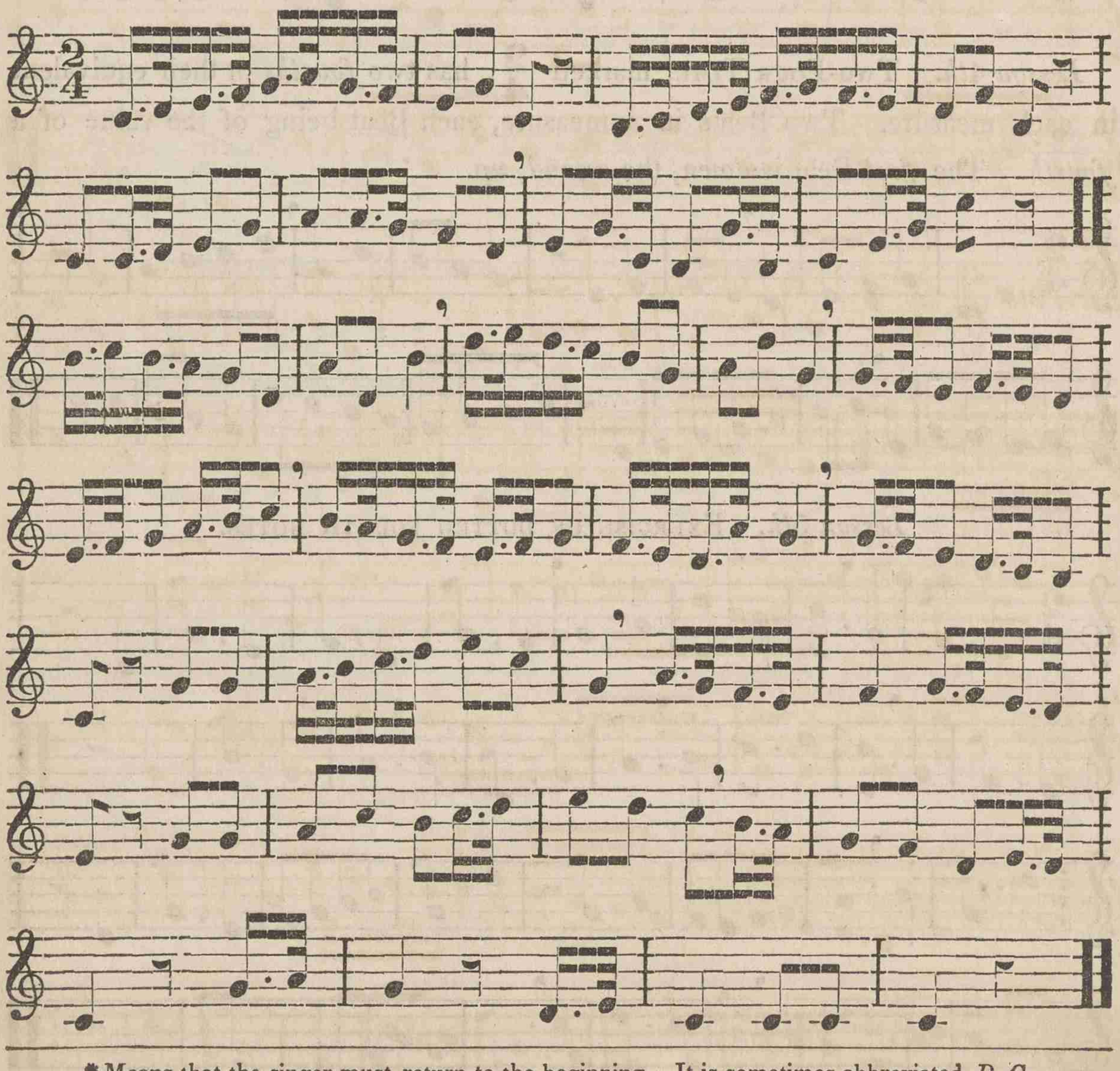
Lesson 1st. EXERCISE OF DOTTED HALF NOTES.



Lesson 2d. EXERCISE OF DOTTED FOURTH NOTES.

Lesson 3d. EXERCISE OF DOTTED EIGHTH NOTES.

Lesson 4th. Two-Four Time, marked $\frac{2}{4}$, has two *fourths* or their equivalent in each measure. Two Beats in a measure, each Beat being of the value of a *fourth*. The *first* Beat is *down*, the *second*, *up*.

Lesson 5th. Exercise of dotted fourth notes.

Lesson 6th. EXERCISE OF DOTTED EIGHTH NOTES.



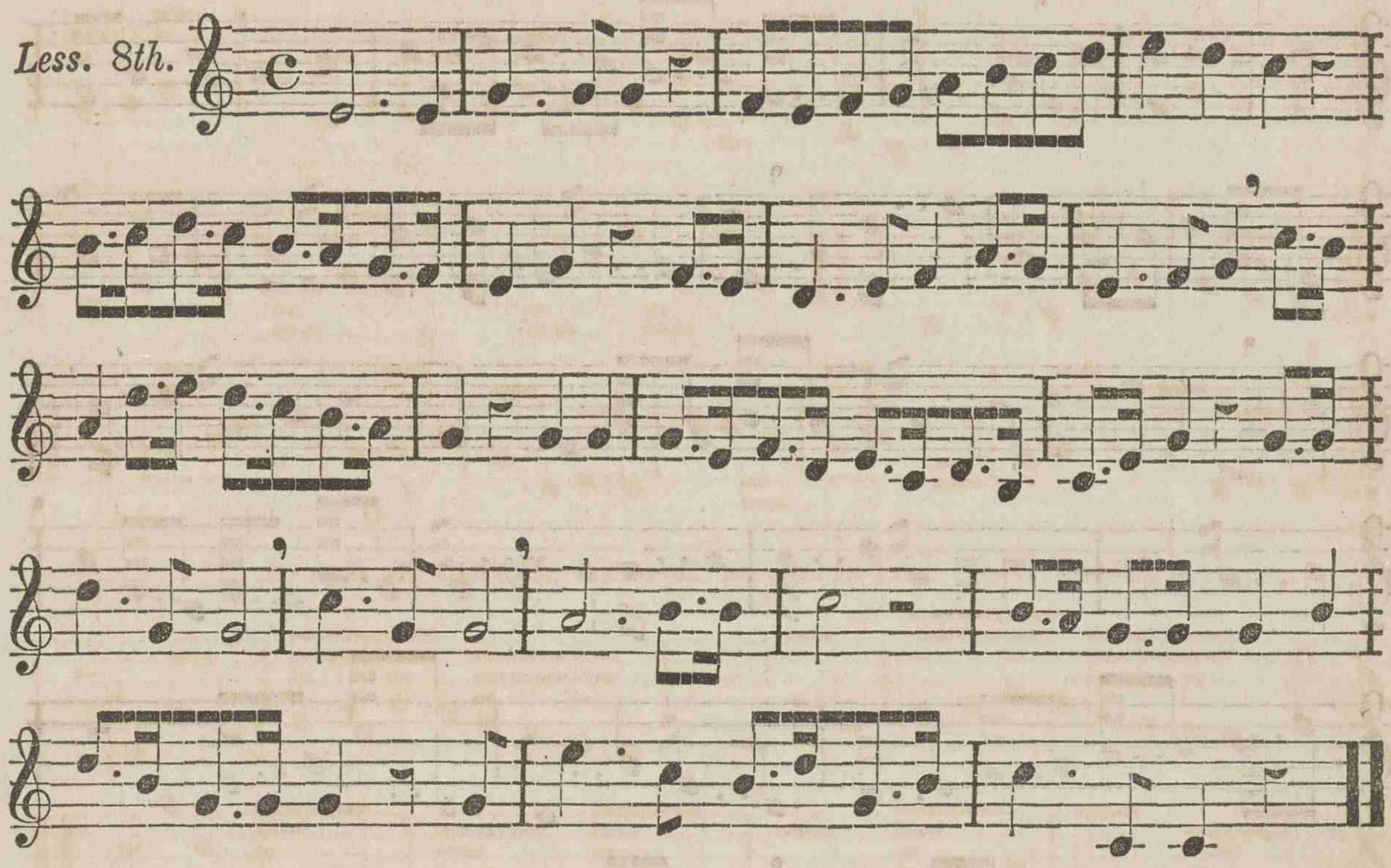
Lesson 7th. EXERCISE OF DOTTED SIXTEENTH NOTES.



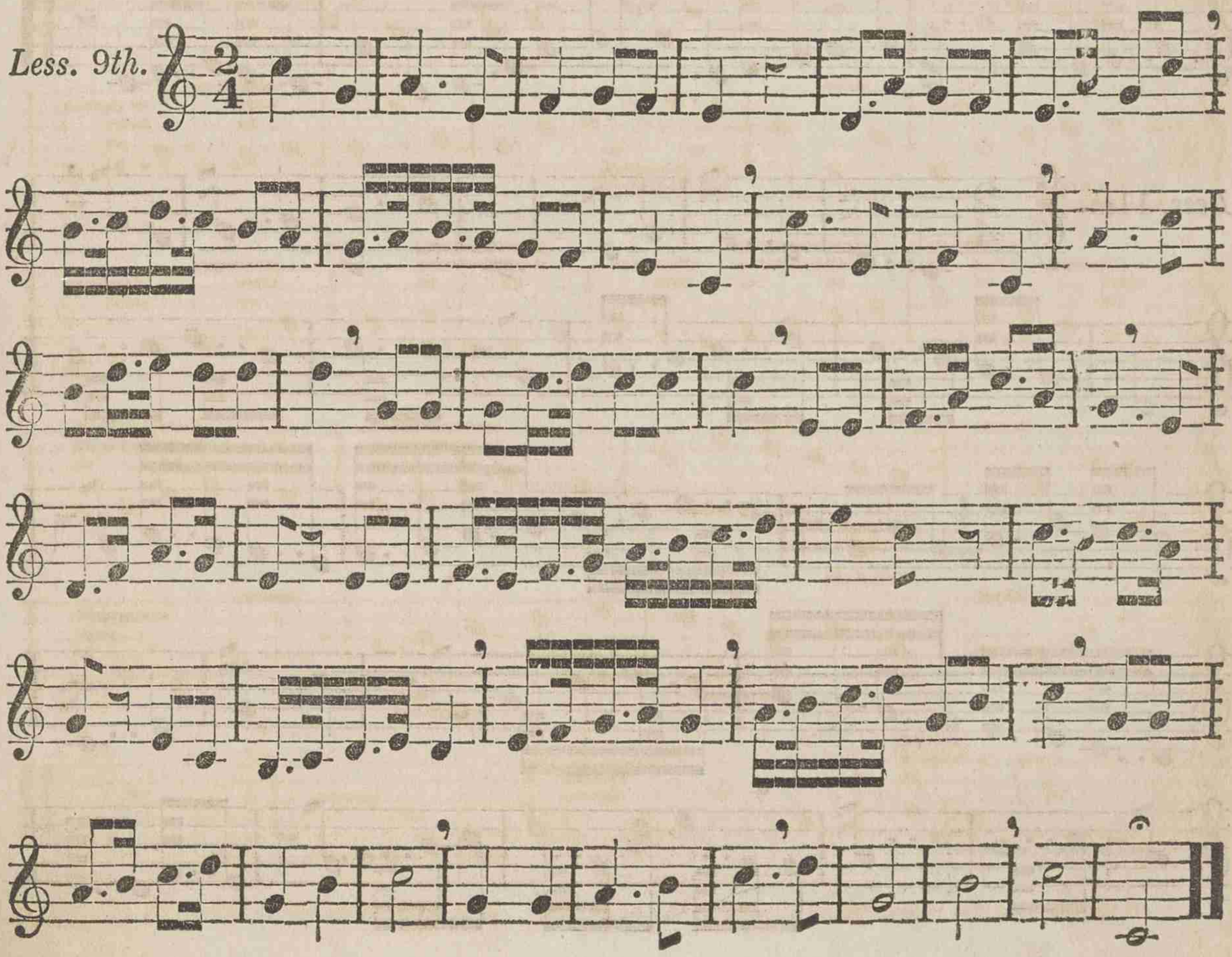
* Means that the singer must return to the beginning. It is sometimes abbreviated *D. C.*

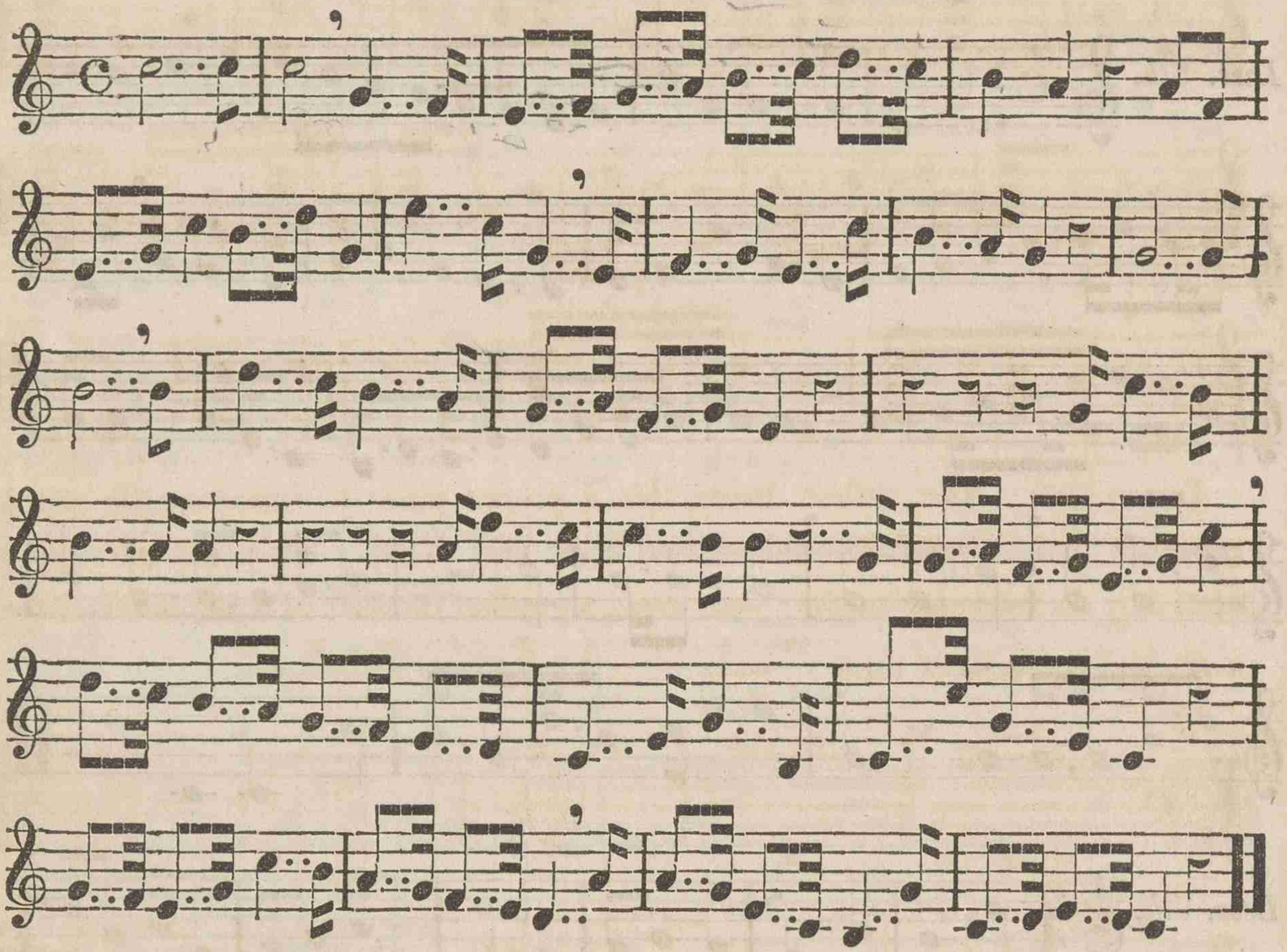
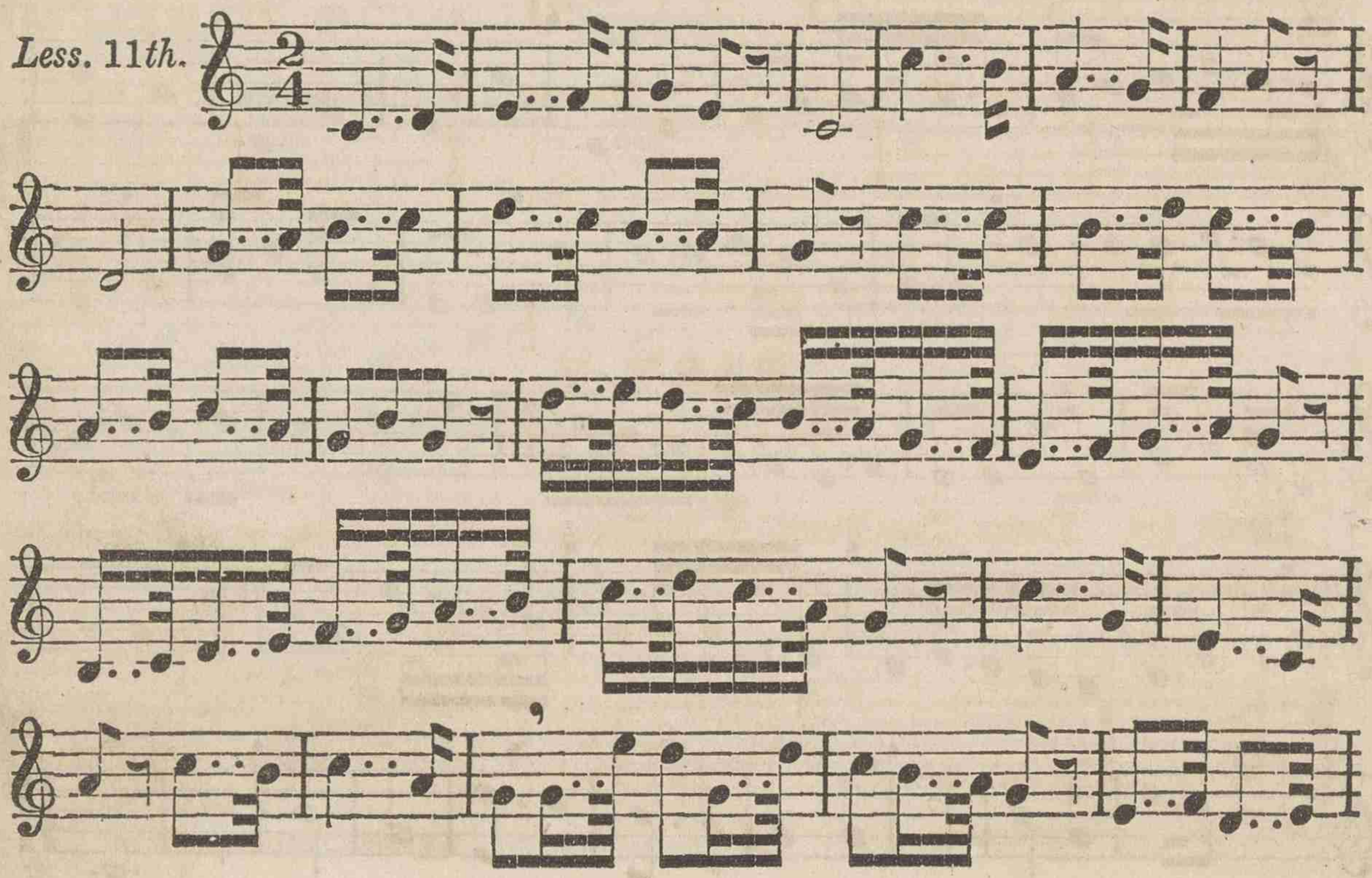
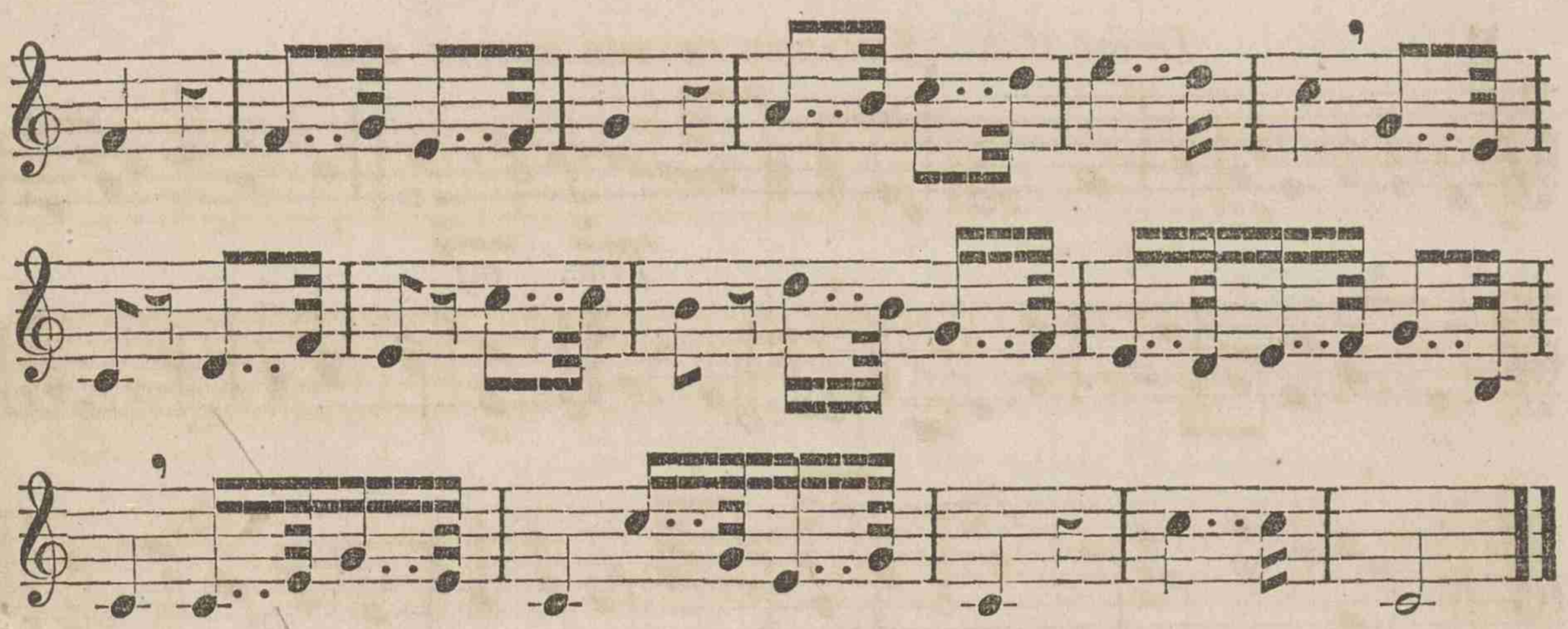
RECAPITULATION.

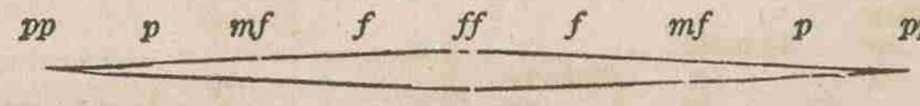
Less. 8th.

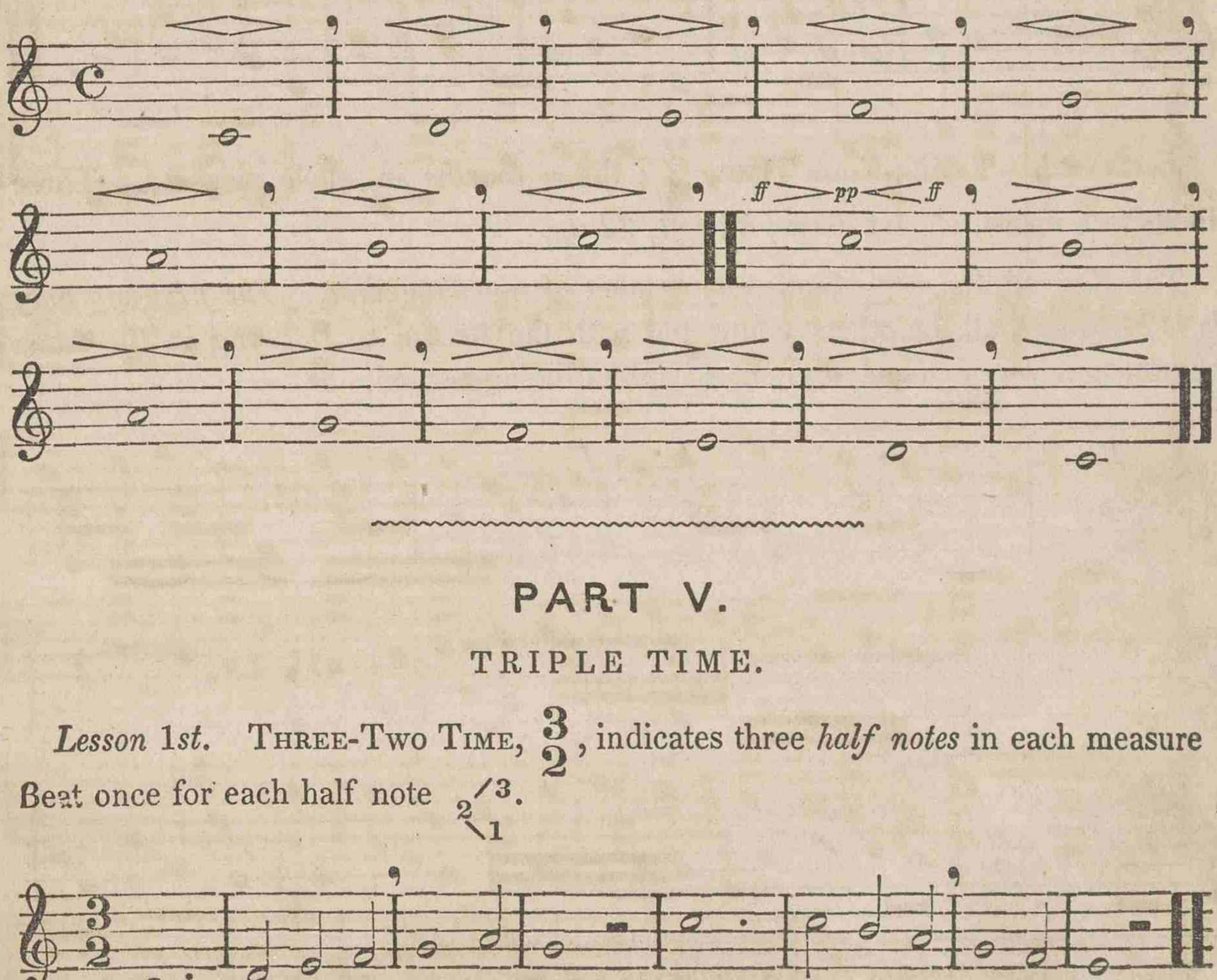


Less. 9th.



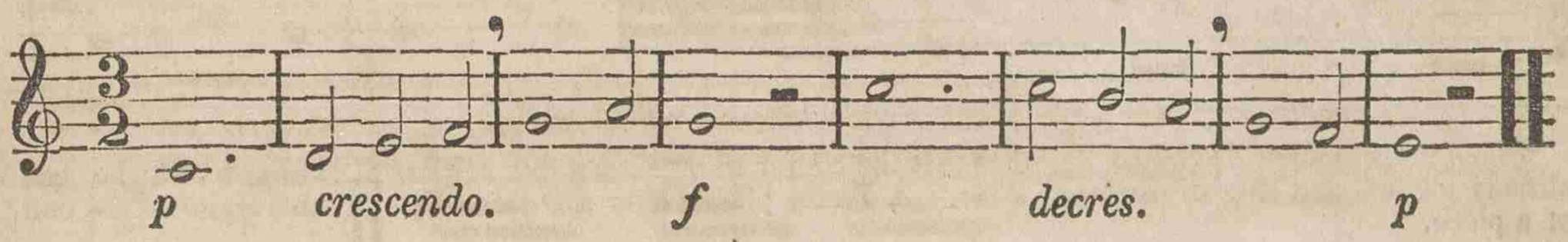
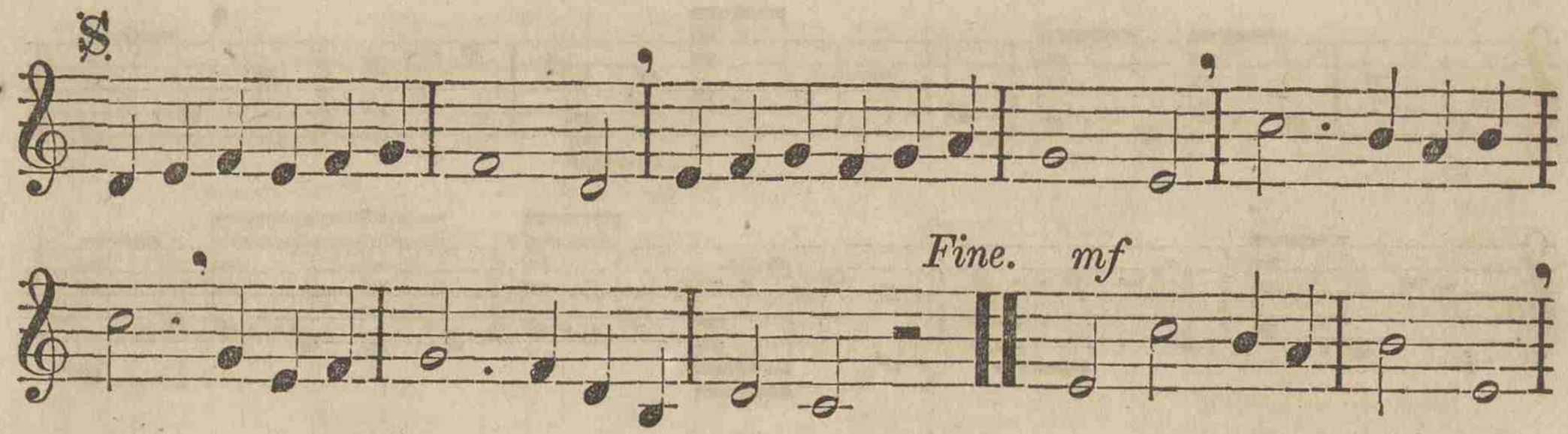
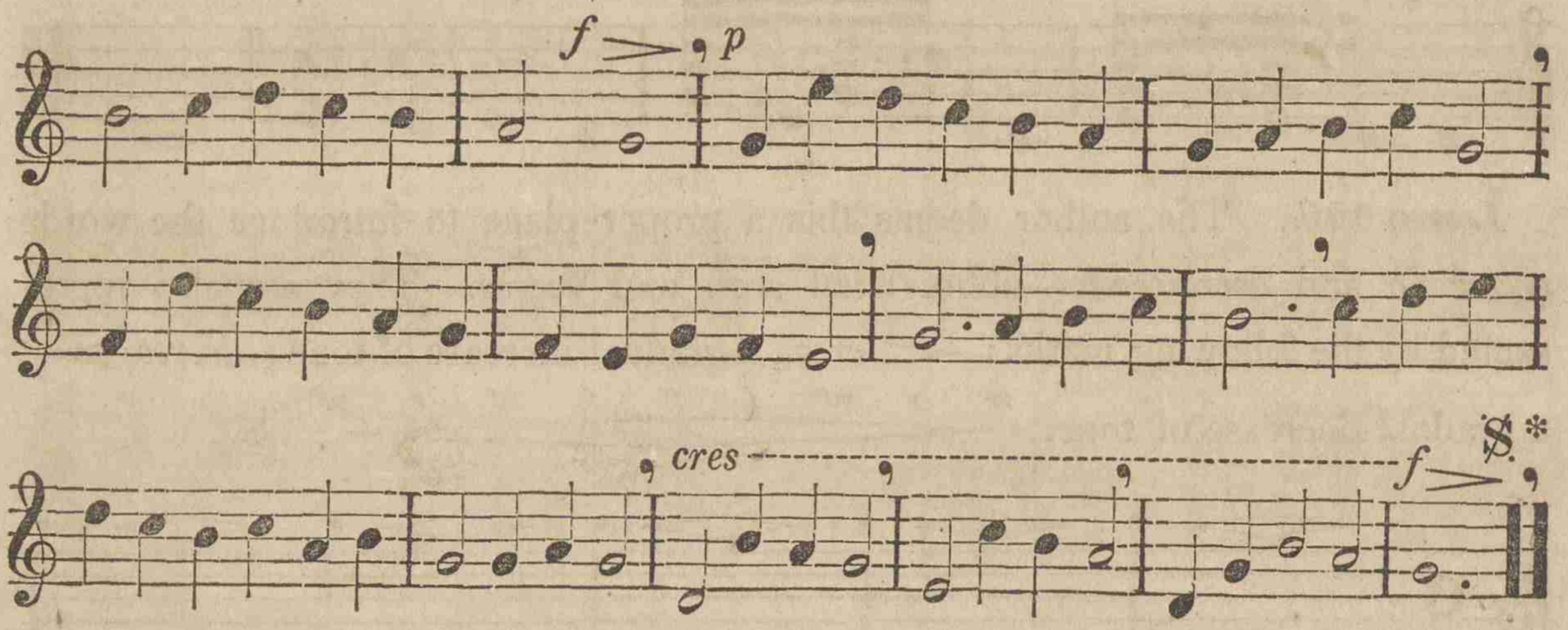
Lesson 10*th*. EXERCISE OF THE DOUBLE DOT.

Less. 11*th*.

Lesson 12*th.* The author deems this a proper place to introduce the words *crescendo* and *decrescendo*—abbreviated *cres.* and *decres.* They are also represented by the following marks: < *cres.*, a gradual increase of tone; *decres.* >, a gradual decrease of tone.



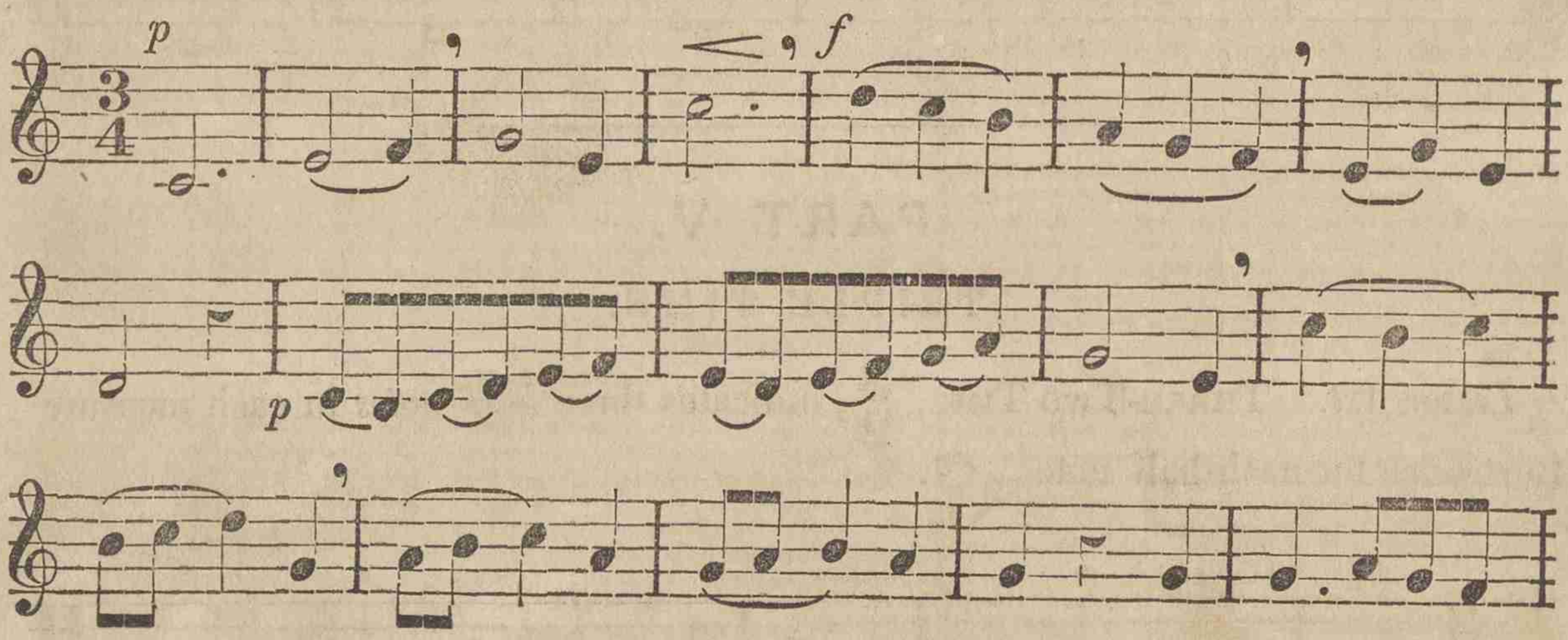
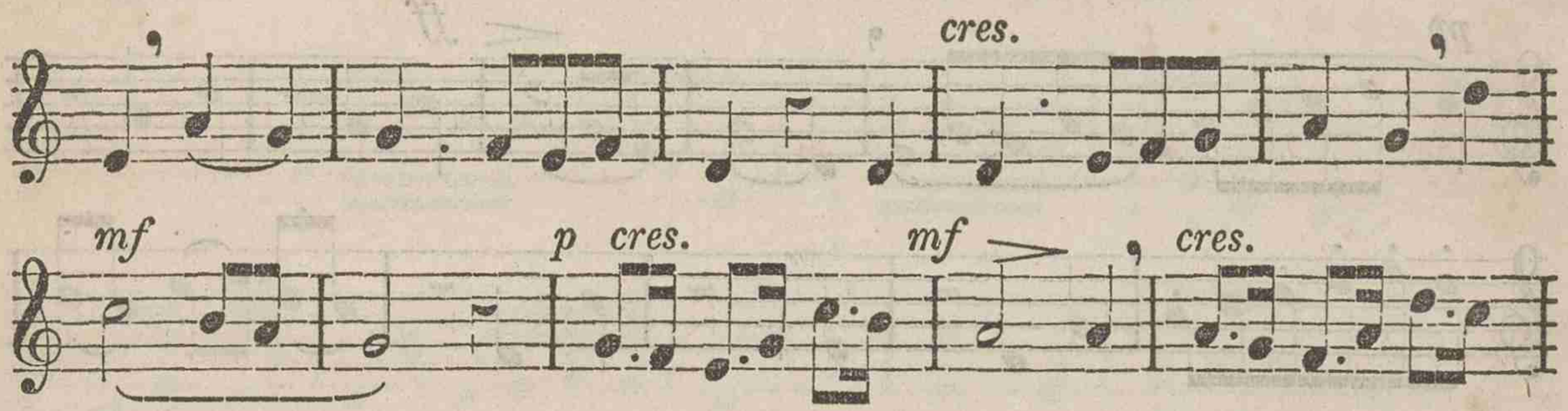


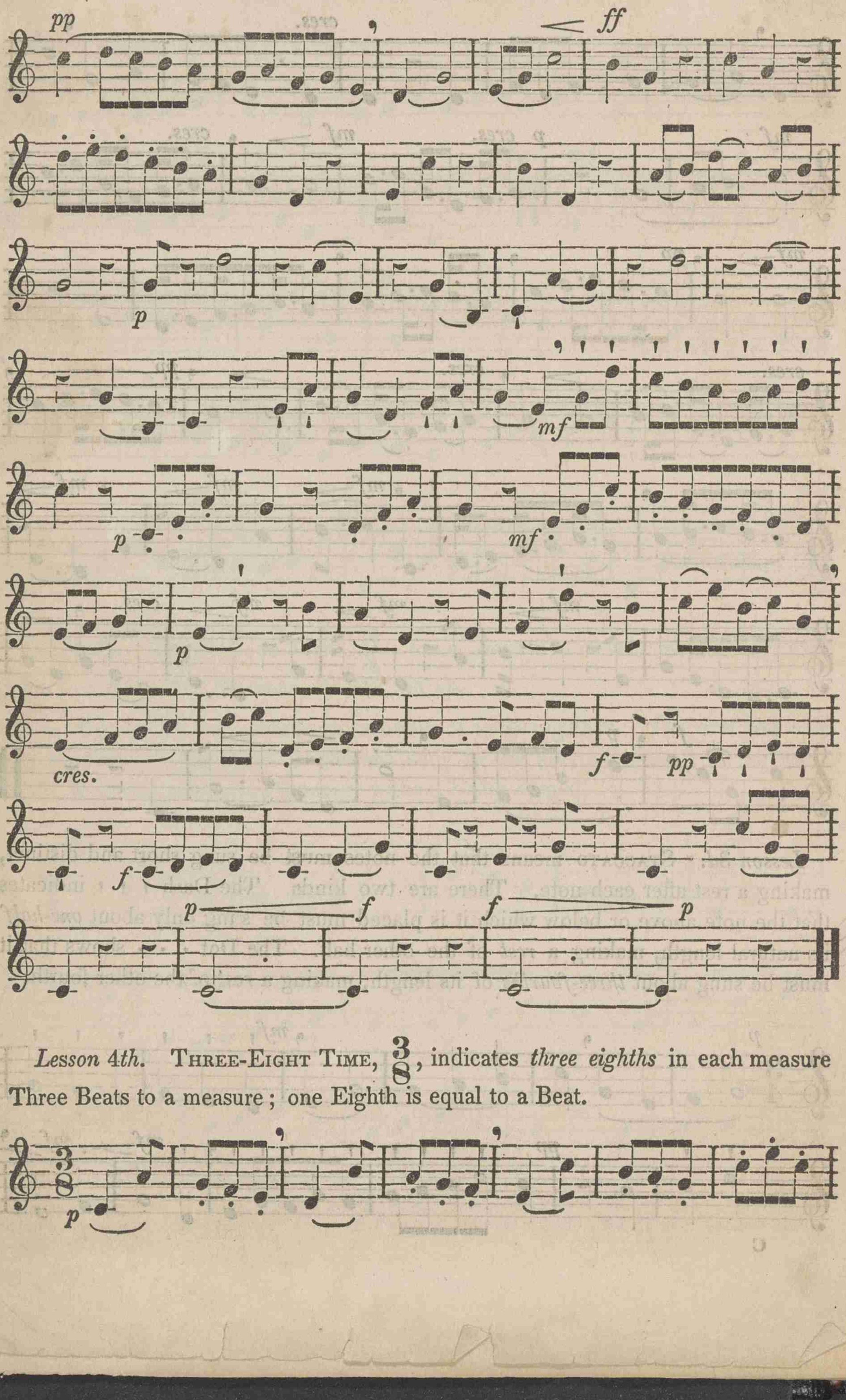
PART V.

TRIPLE TIME.

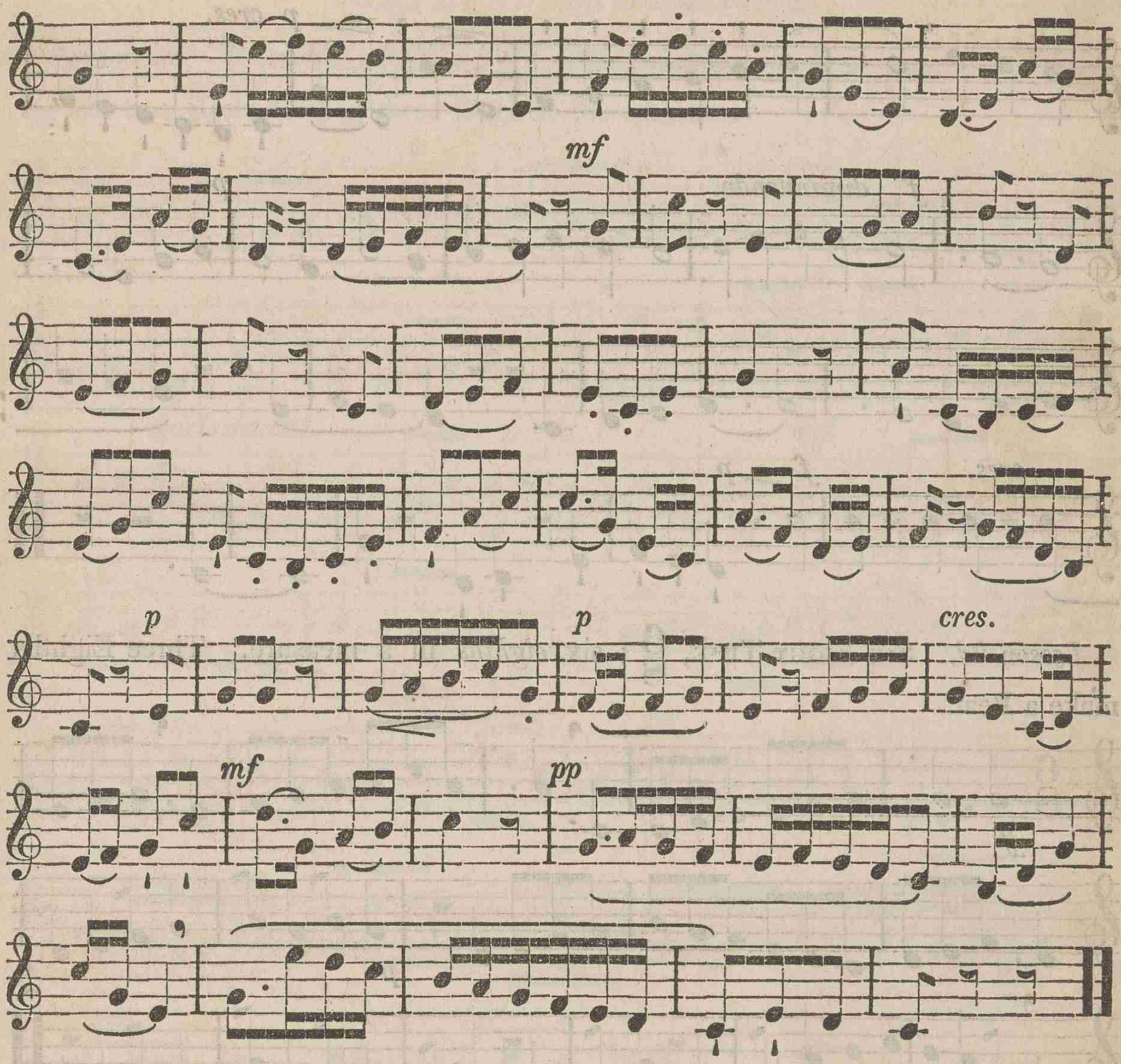
Lesson 1*st.* THREE-TWO TIME, $\frac{3}{2}$, indicates three *half notes* in each measure Beat once for each half note $^{2}\backslash^{/3}_{1}$.



Lesson 2d. THREE-FOUR TIME, $\frac{3}{4}$; three *fourths* in each measure. Three Beats to a measure; 1st *down*, 2d *left*, 3d *up*.

The *Slur* or *Tie* ⁀ binds any number of notes together. *The first note only is to be named*, all the others connected with the *tie* are to be sung in the same breath, in a very connected manner, without being named.

* This mark, called *Al Segno*, signifies that the singer must return to a *similar sign* which he has already passed, and sing to the word *Fine*. A Pause placed over a Double Bar 𝄐 also signifies the end of a piece.

Lesson 3*d*. STACCATO means that the notes must be sung short and distinct, making a rest after each note. There are two kinds. The Dash ' ' ' indicates that the note above or below which it is placed must be sung only about *one-half* its natural length, making a *rest* of the other half. The Dot . . . shows that it must be sung about *three-fourths* of its length, making a *rest* of the other fourth.

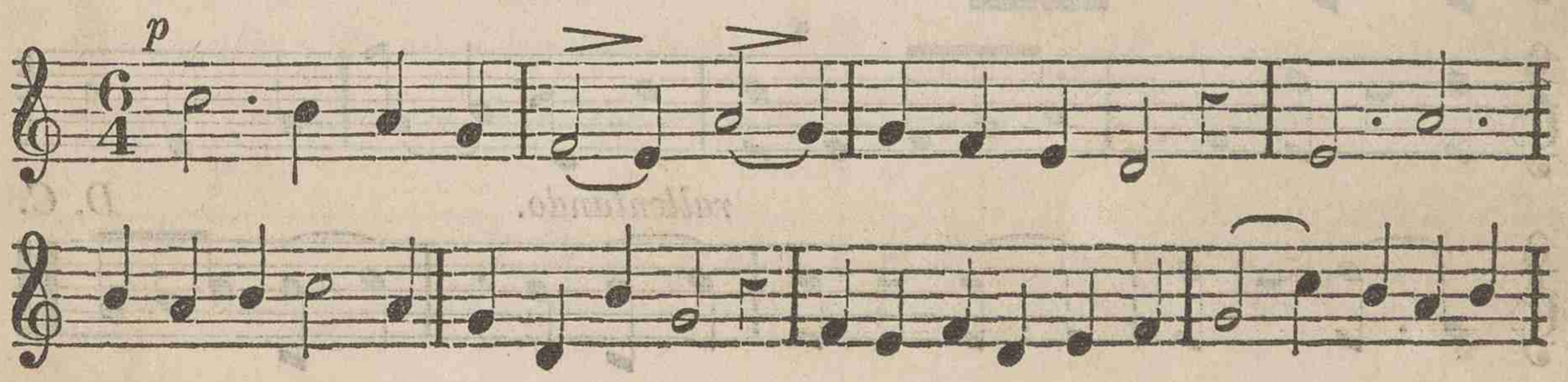
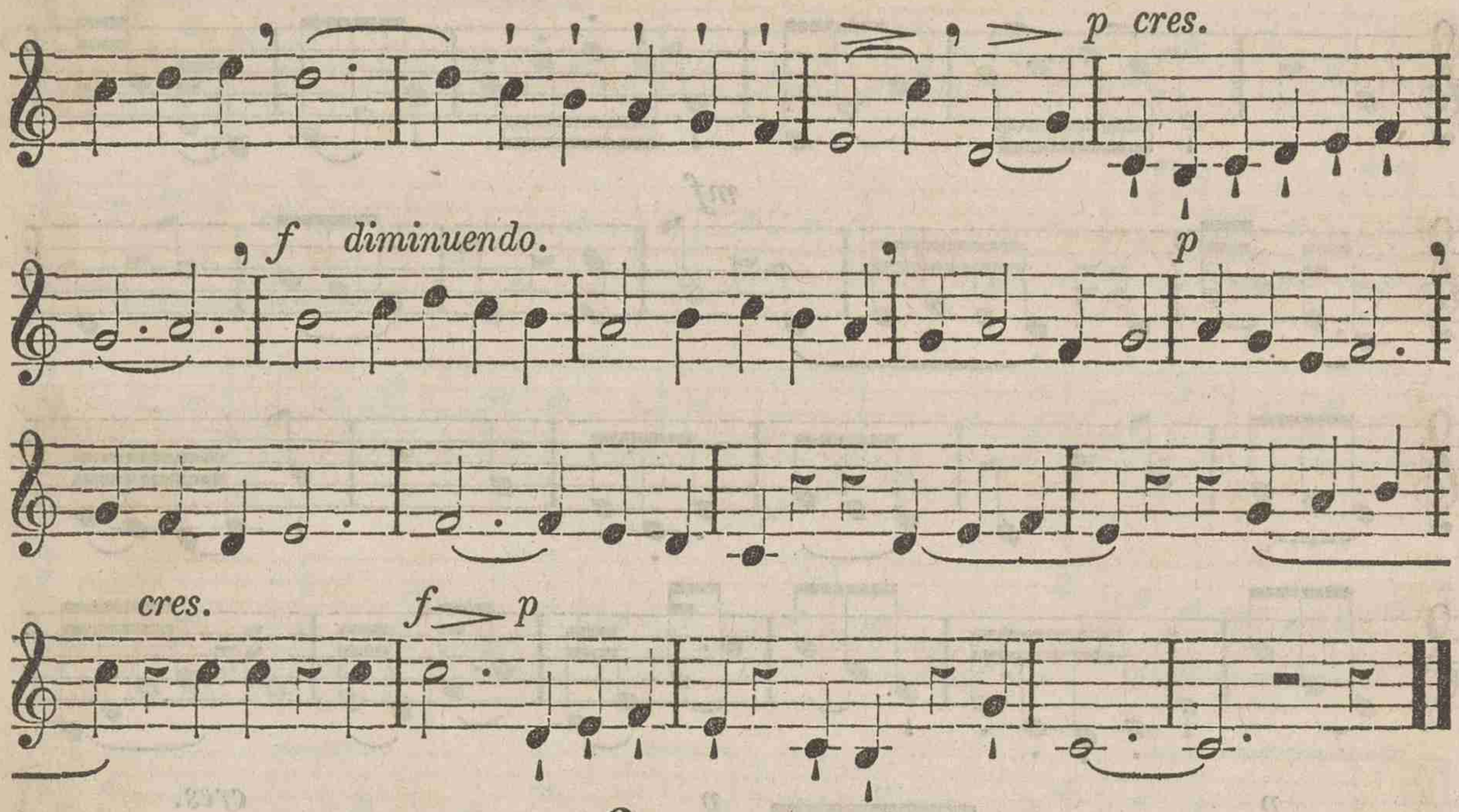


Lesson 4th. THREE-EIGHT TIME, $\frac{3}{8}$, indicates *three eighths* in each measure Three Beats to a measure; one Eighth is equal to a Beat.



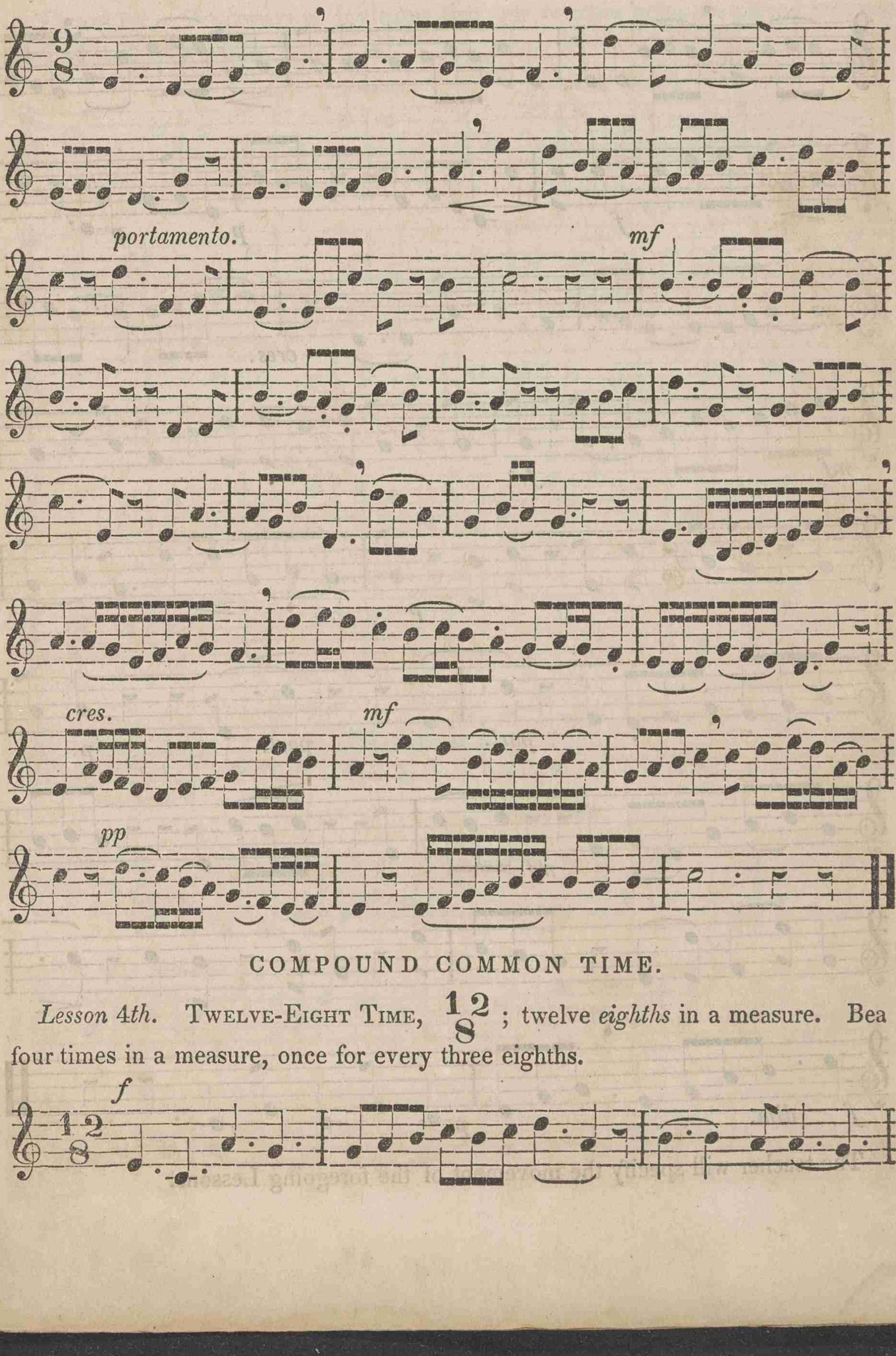
PART VI.

COMPOUND COMMON TIME.

Lesson 1*st.* Six-Four Time, $\frac{6}{4}$, has six *fourths* in each measure. A dotted half, or three fourths, make a Beat—two Beats to the measure.



Lesson 2d. SIX-EIGHT TIME, $\frac{6}{8}$; six *eighths* in a measure. Three Eighths make a Beat.

COMPOUND TRIPLE TIME.

Lesson 3d. NINE-EIGHT TIME, $\frac{9}{8}$; nine *eighths* in each measure. Three eighths to a Beat, making three Beats to the measure.

COMPOUND COMMON TIME.

Lesson 4th. TWELVE-EIGHT TIME, $\frac{12}{8}$; twelve *eighths* in a measure. Bea four times in a measure, once for every three eighths.

The teacher will specify the movement of the foregoing Lessons.

PART VII.

SYNCOPATION.

Lesson 1*st.* SYNCOPATION indicates that one or more notes are placed between two of half their value.

Less. 2*d.*

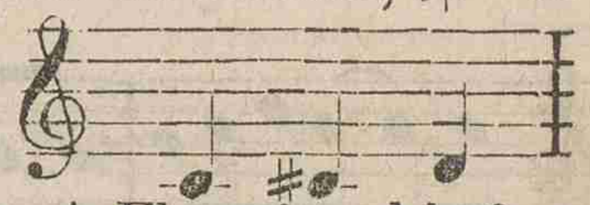
Less. 3d.

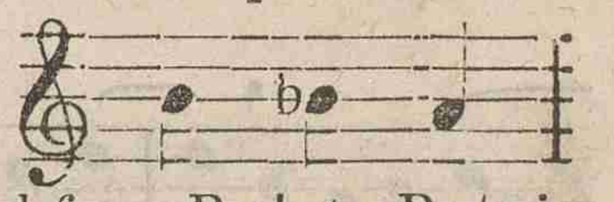
Less. 4th.

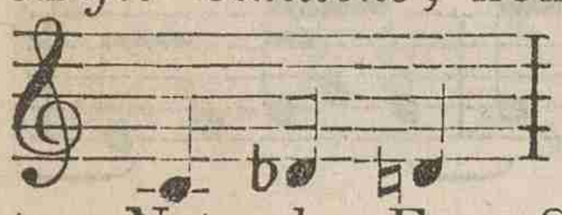
Less. 5th.

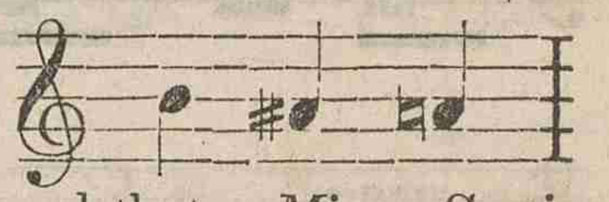
Less. 6th.

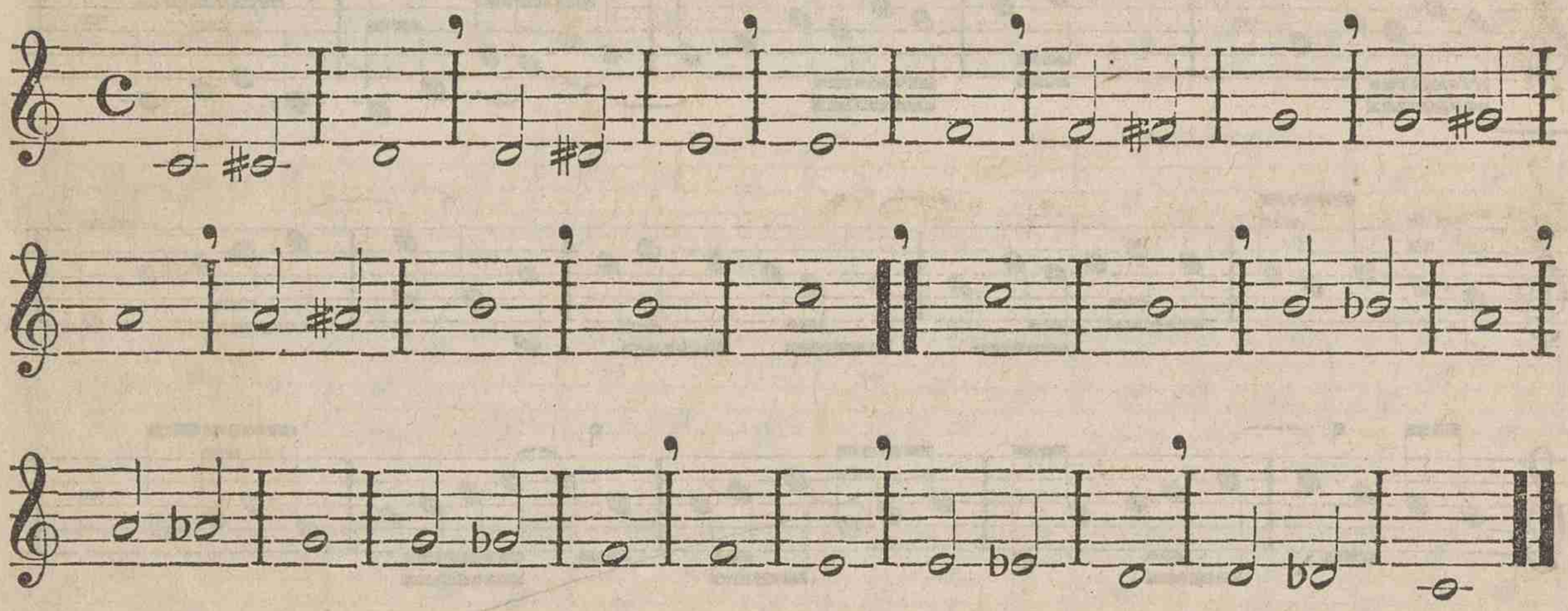
PART VIII.

The pupil by this time must fully understand both Time and Intervals. We have now to learn the nature of the Sharp, ♯, the Flat, b, and the Natural, ♮. A Sharp placed before a note raises it a *Major Semitone*. From Do to Do ♯ is a *Major* or *greater semitone*, which is about *five-ninths* of a tone. From Do ♯ to Re is a *Minor* or *smaller semitone*, which is about *four-ninths* of a tone.

A Flat placed before a note lowers it a *Major Semitone*. From Si to Si b is a *Major Semitone;* from Si b to La is a *Minor Semitone*.

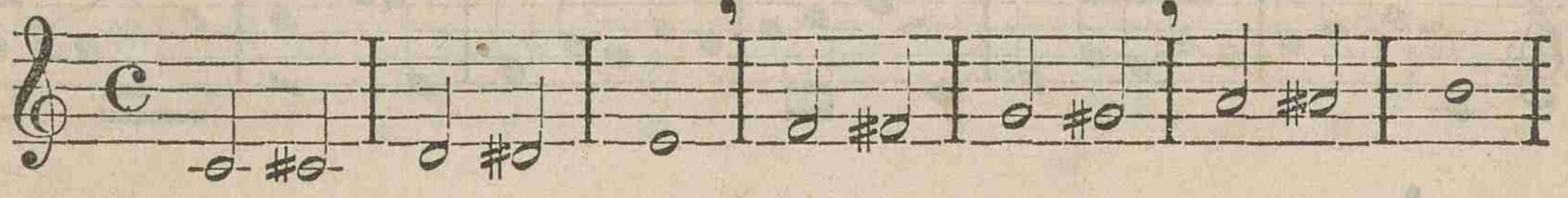
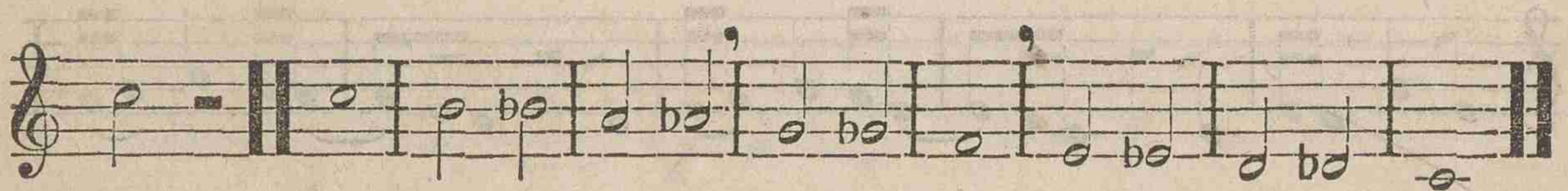




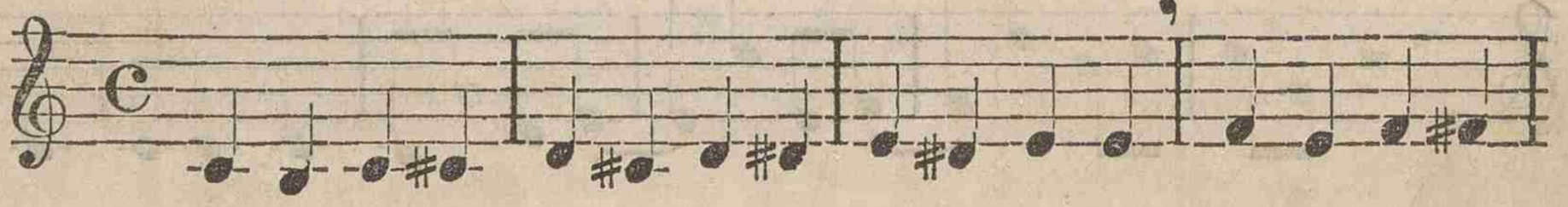
From a *Flat* to a *Natural*.—From Do to Re b is a *Minor Semitone*, and from Re b to Re ♮ is a *Major Semitone*. From a Sharp to a Natural.—From Si to La ♯ is a *Minor Semitone;* from La ♯ to La ♮ is a *Major Semitone*. By the above you will learn that a *Major Semitone* contains *five-ninths* of a tone, and that a *Minor Semitone* contains *four-ninths* of a tone. A Natural placed before a note previously made Sharp or Flat, restores it to its original sound.

Lesson 1*st*. EXERCISE OF THE SEMITONE.

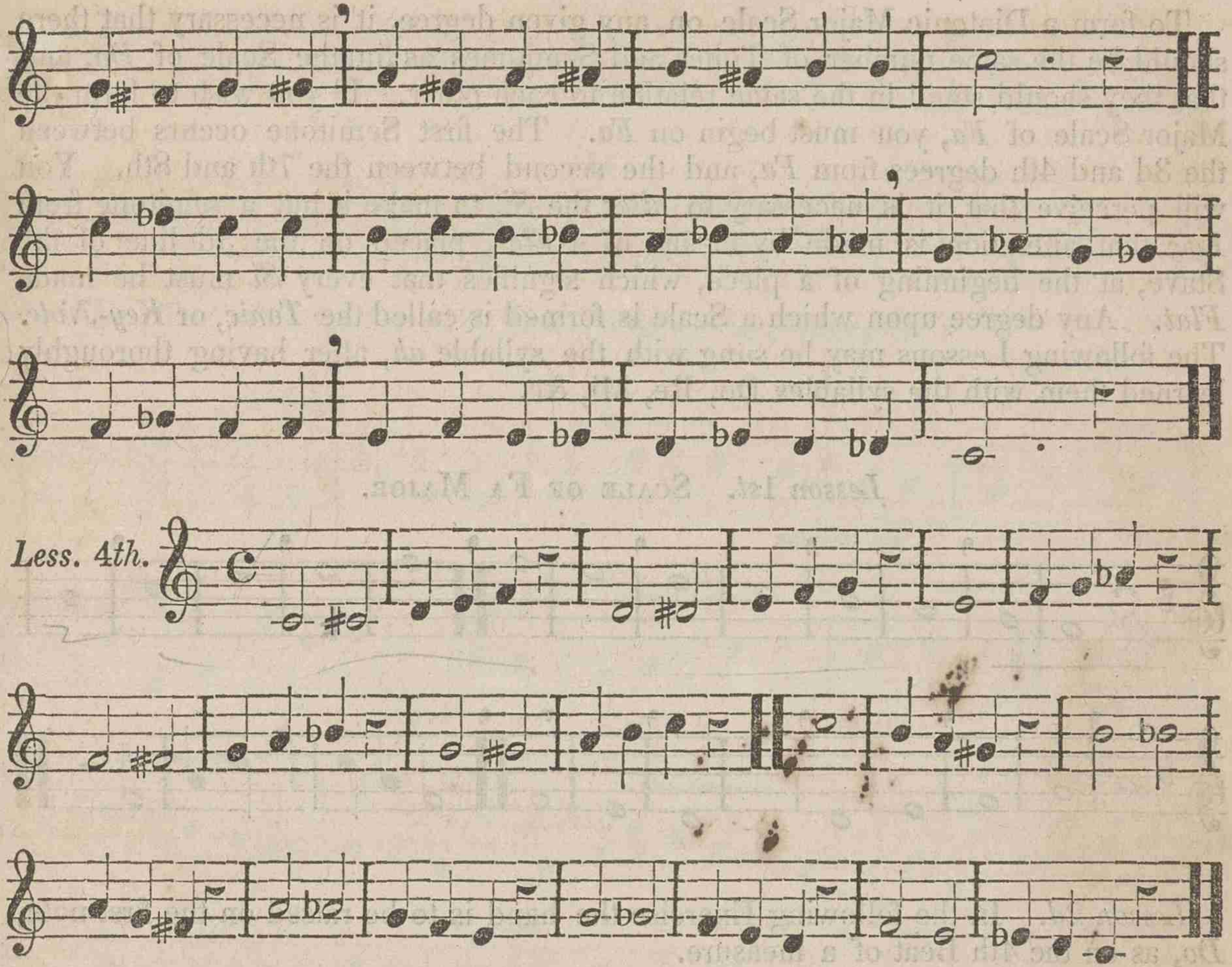


THE CHROMATIC SCALE.

Less. 2*d*.



Less. 3*d*.



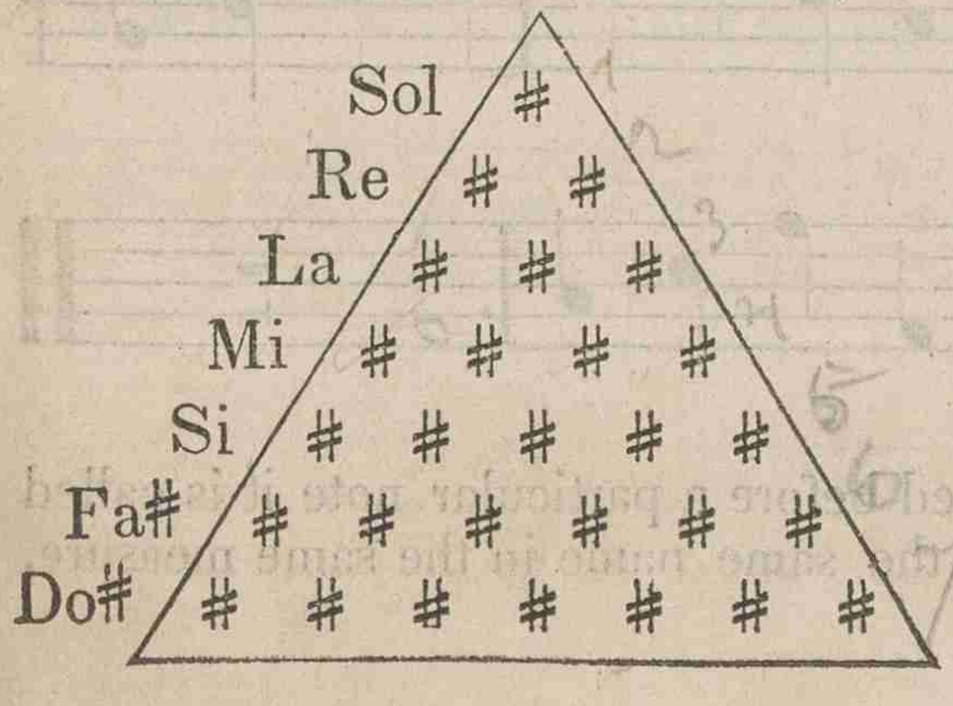


PART IX.

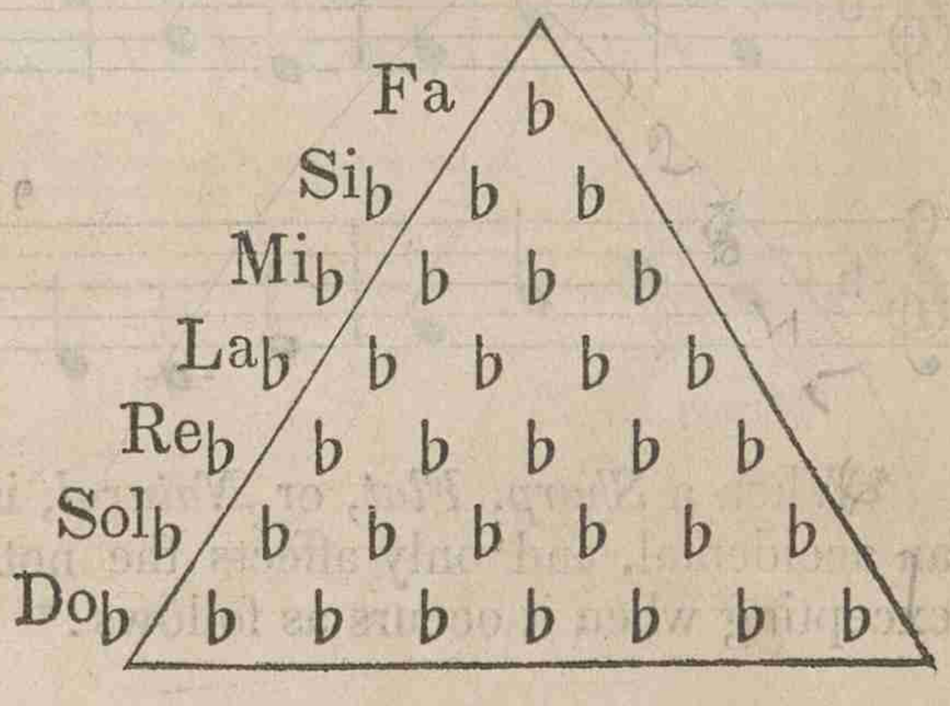
THE MAJOR SCALES.

There are seven Sharps.—Fa, Do, Sol, Re, La, Mi, Si.
The Flats are seven.—Si, Mi, La, Re, Sol, Do, Fa.
The Scale of Do Major has neither Sharps nor Flats.

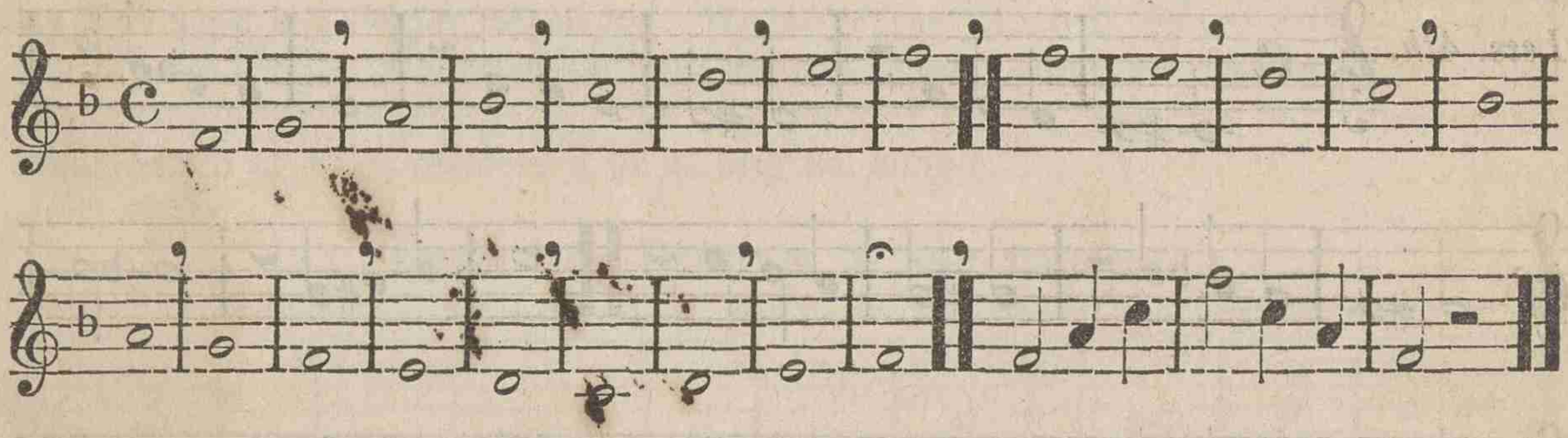
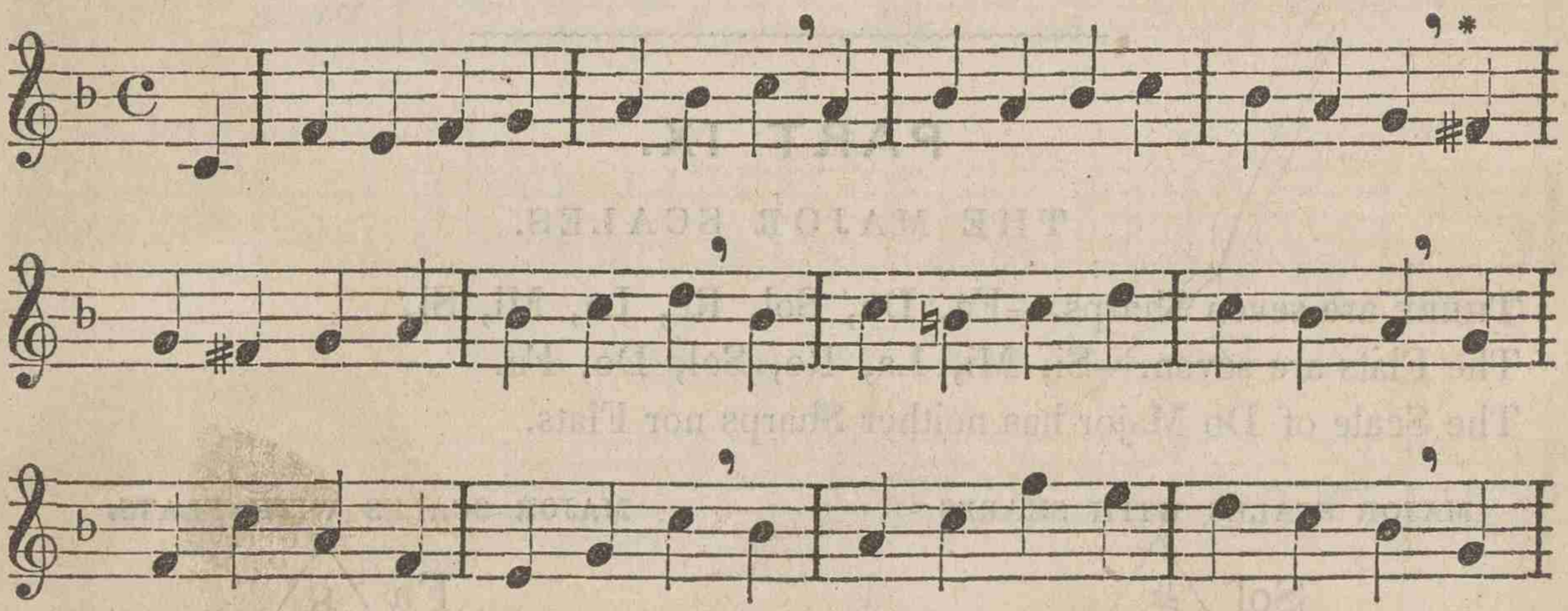
MAJOR SCALES WITH SHARPS,

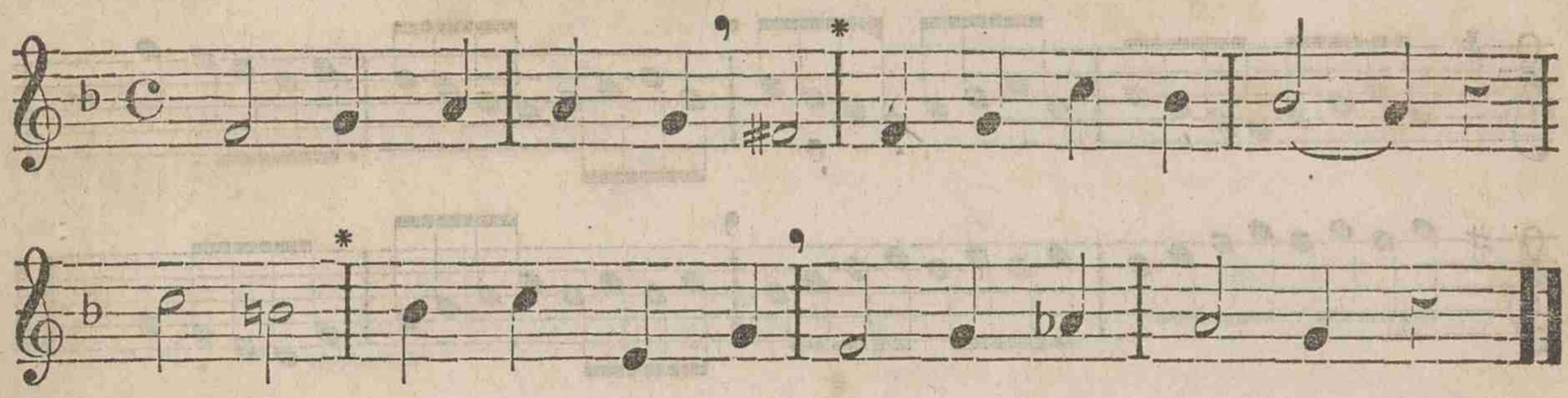


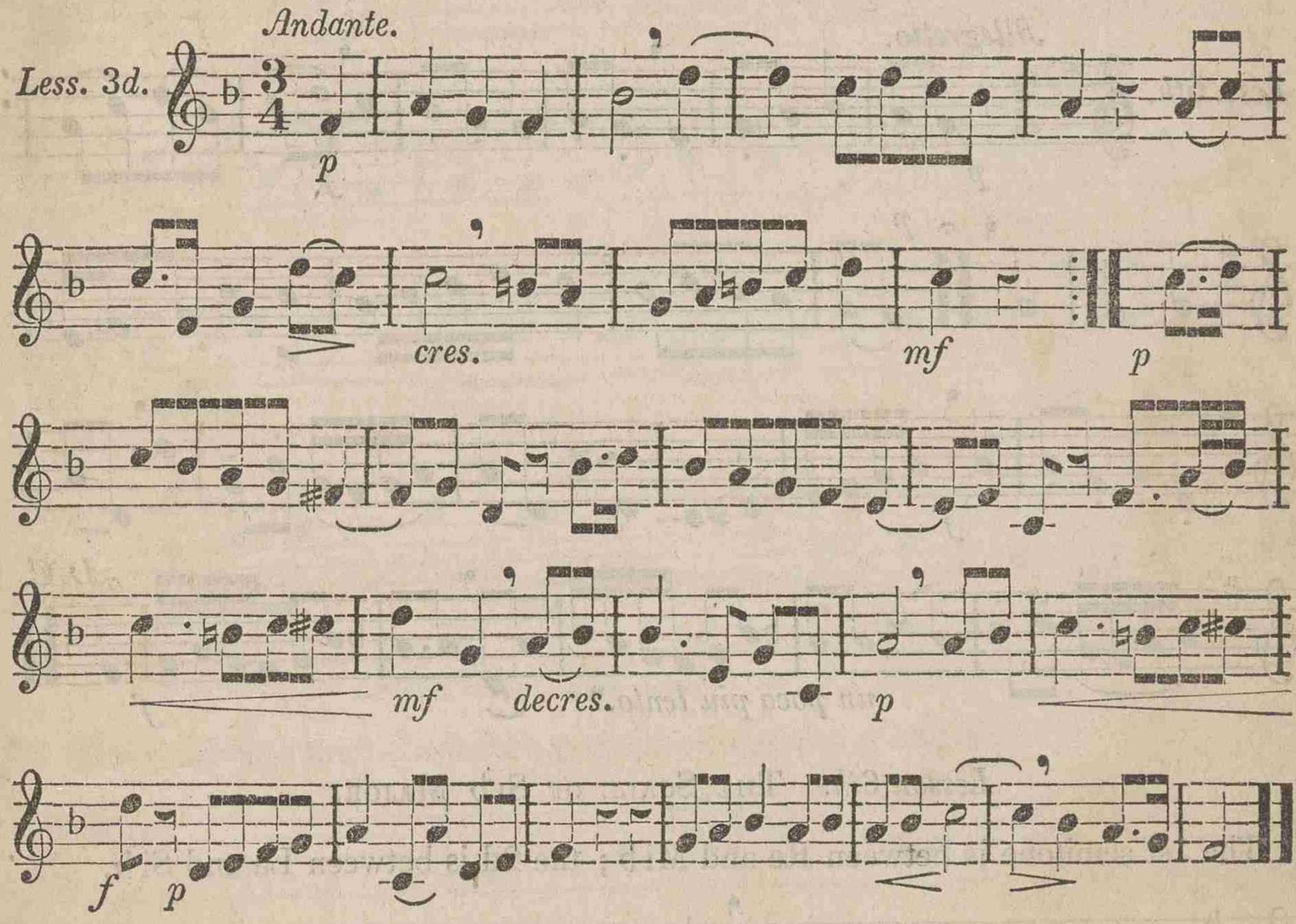
MAJOR SCALES WITH FLATS.

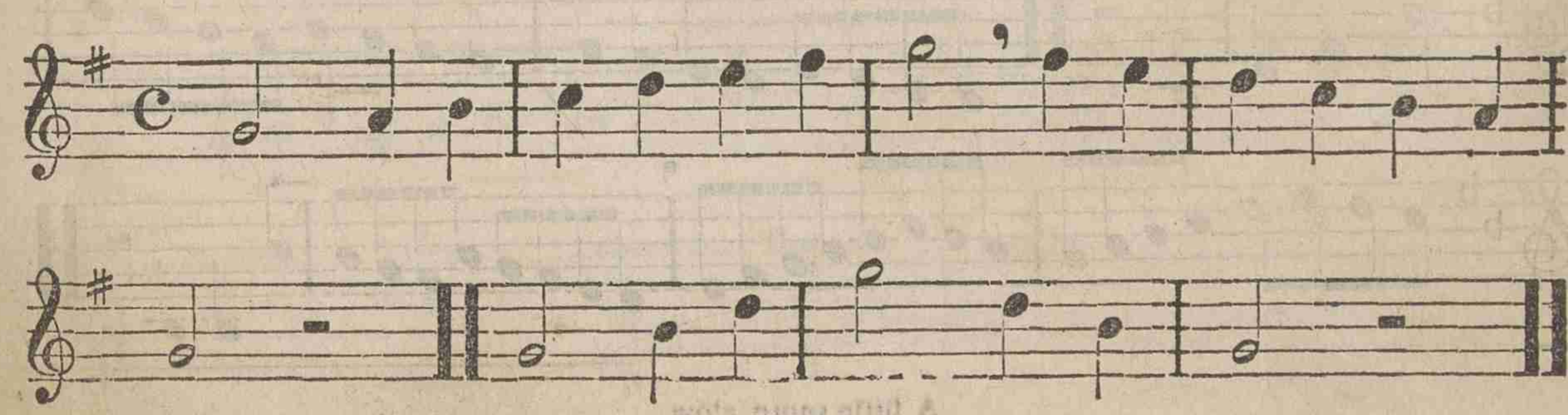
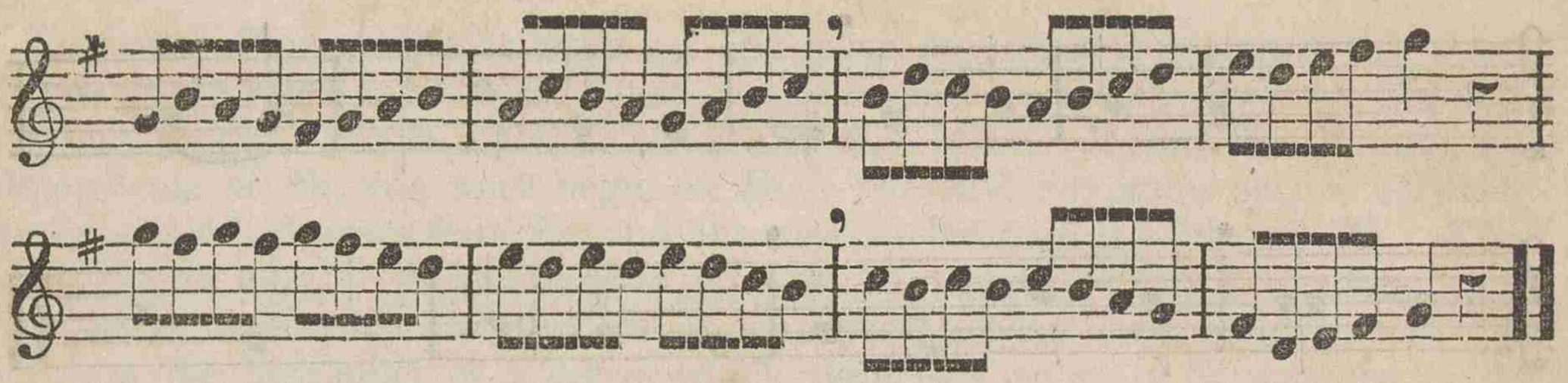


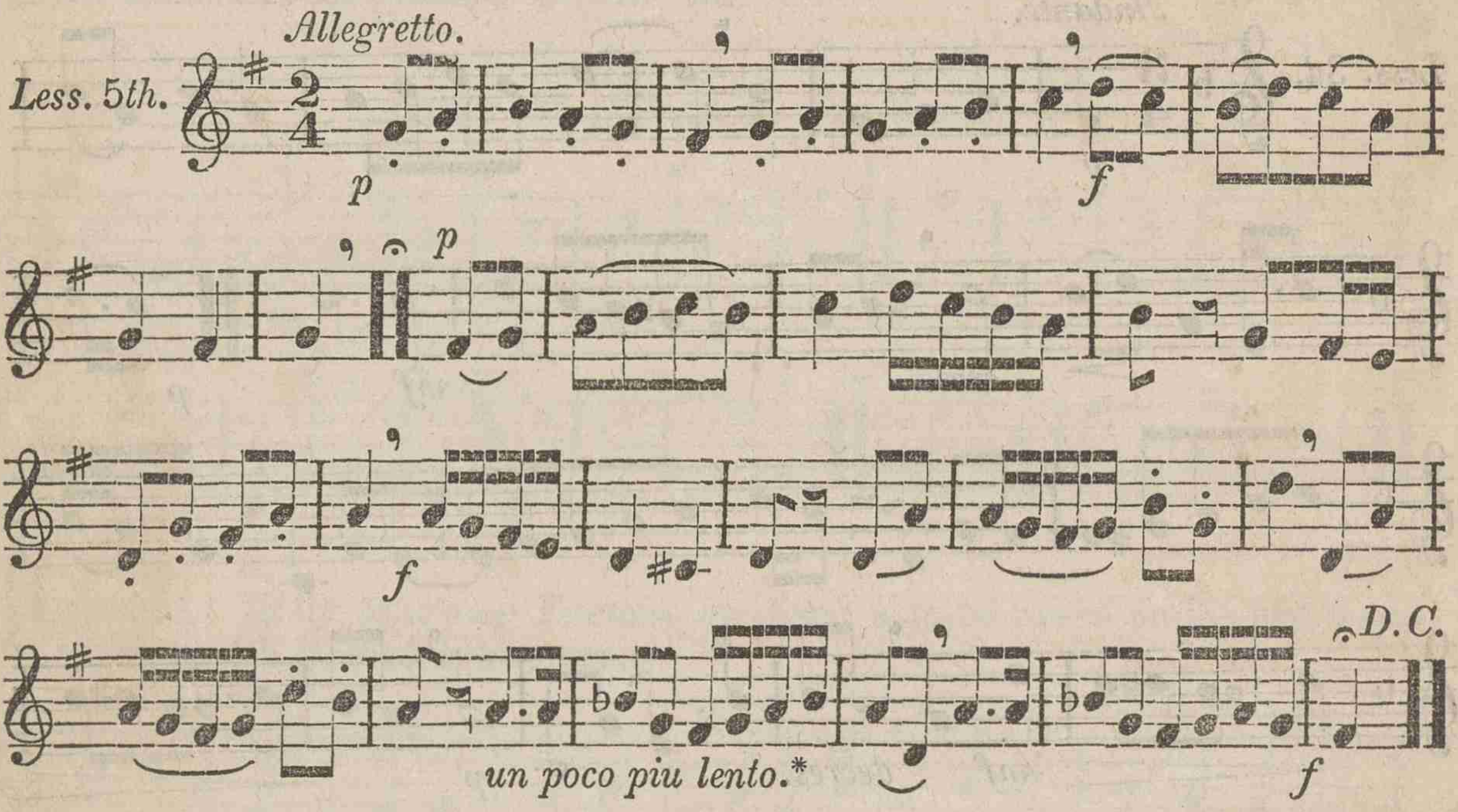
To form a Diatonic Major Scale on any given degree, it is necessary that there should be the same number of Tones and Semitones as in the Scale of *Do*, and that they should stand in the same relation to each other. If you wish to form the Major Scale of *Fa*, you must begin on *Fa*. The first Semitone occurs between the 3d and 4th degrees from *Fa*, and the second between the 7th and 8th. You will perceive that it is necessary to *alter* the *Si*, to make it but a semitone from *La;* that alteration is made by means of a *Flat*, placed on the 3d line of the Stave, at the beginning of a piece, which signifies that every *Si* must be made *Flat*. Any degree upon which a Scale is formed is called the *Tonic*, or *Key-Note.* The following Lessons may be sung with the syllable *ah*, after having thoroughly learned them with the syllables Do, Re, Mi, &c.

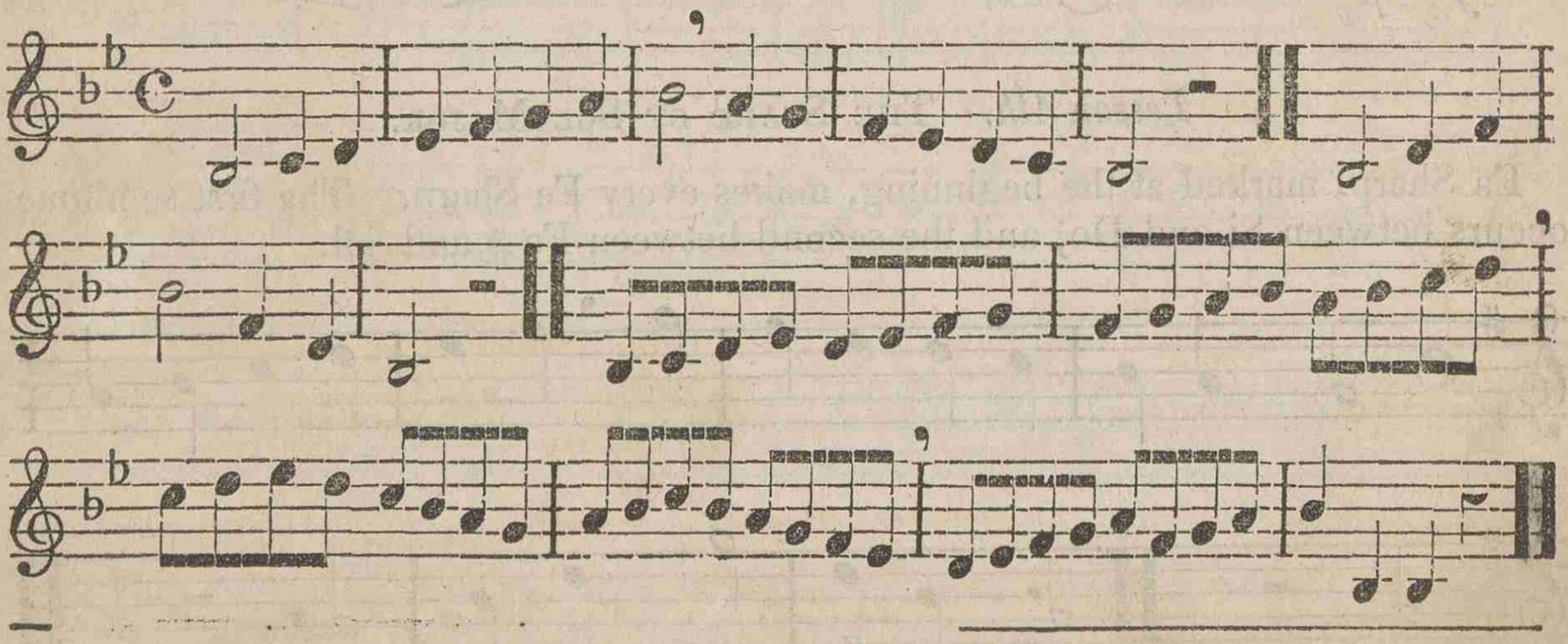
Lesson 1*st.* SCALE OF FA MAJOR.

Lesson 2d. In the following Exercise the hand is to be raised on the first note, *Do*, as on the 4th Beat of a measure.

*When a *Sharp*, *Flat*, or *Natural*, is placed before a particular note it is called an accidental, and only affects the notes of the same name in the same measure, excepting when it occurs as follows:*

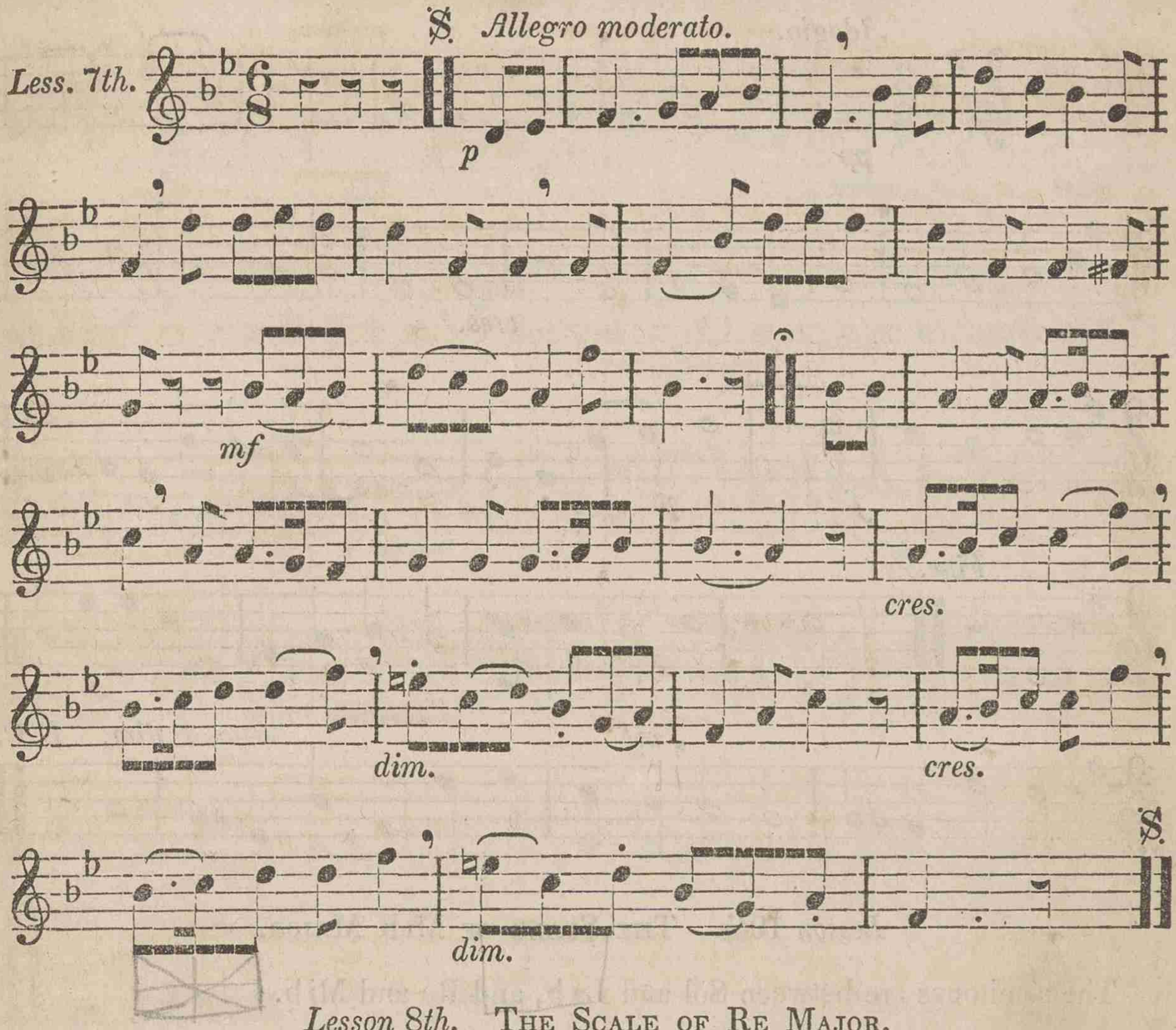


when the effect of the ♯, b, or ♮, extends to the next measure.

Lesson 4th. THE SCALE OF SOL MAJOR.

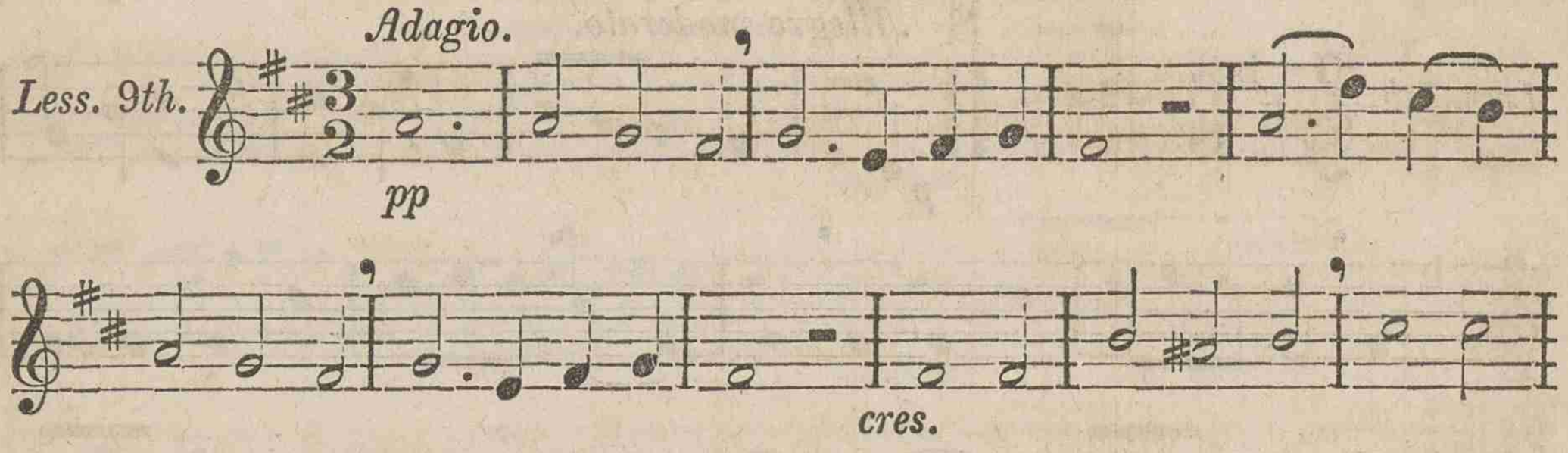
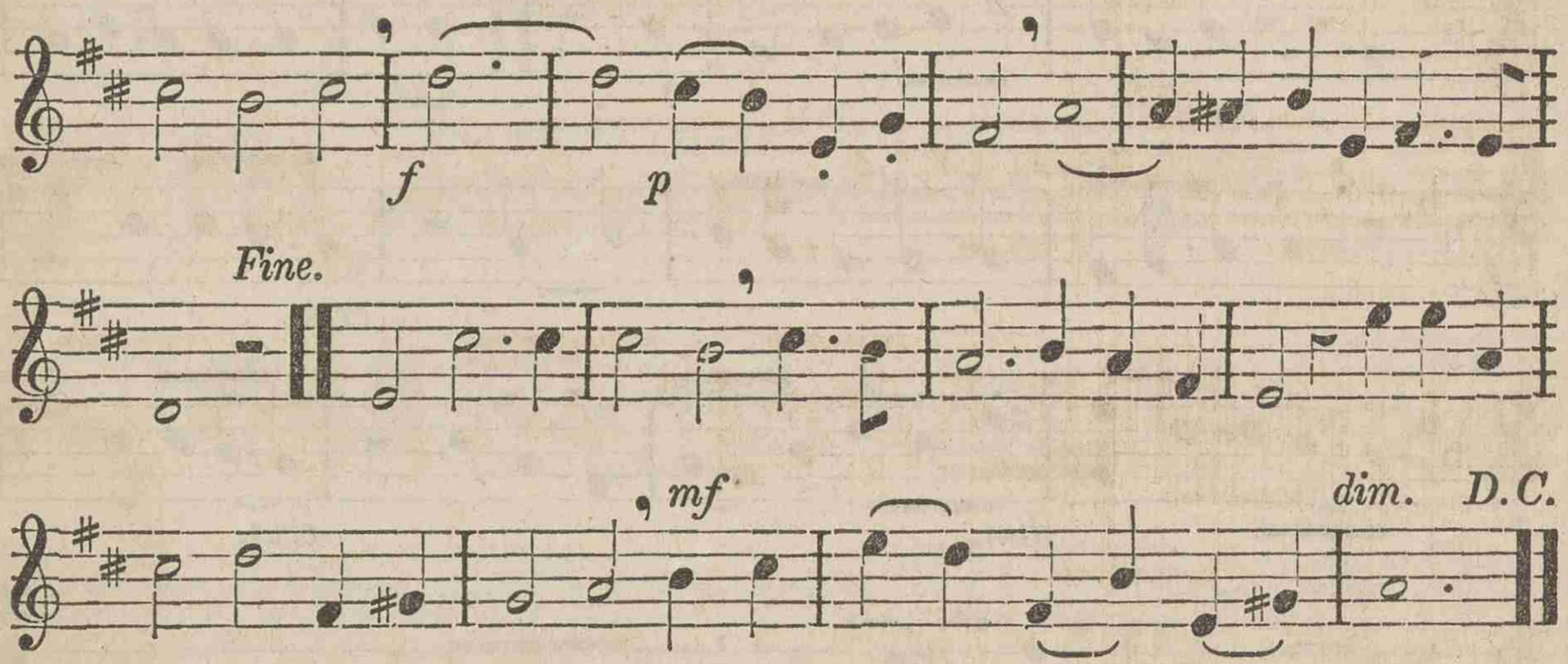
Fa Sharp, marked at the beginning, makes every Fa Sharp. The first semitone occurs between Si and Do, and the second between Fa ♯ and Sol.



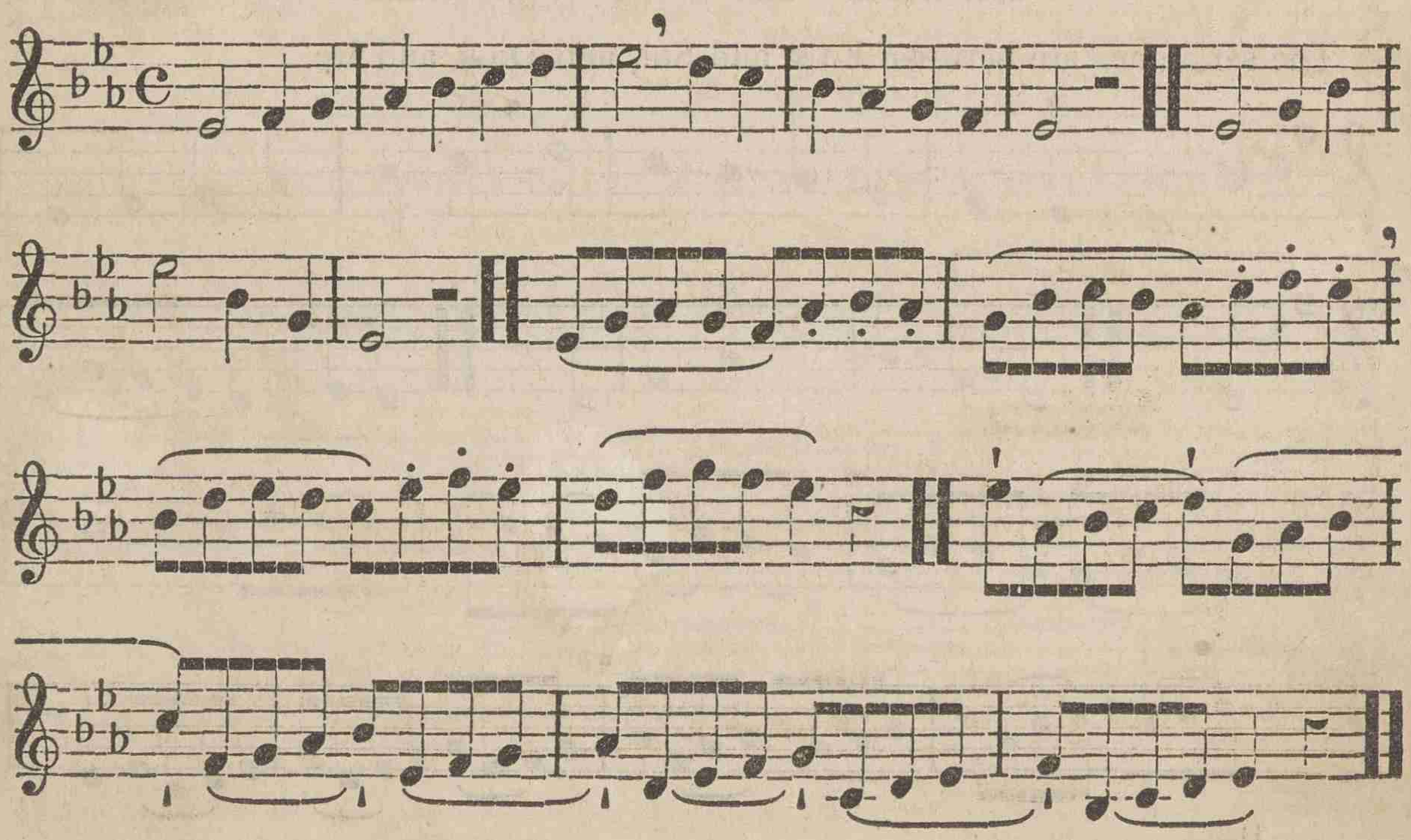
Whenever the Scales extend higher or lower than the voice of the pupil, he must skip to the next note within his reach.

Lesson 6th. THE SCALE OF SI b MAJOR.

The 1st semitone is between Re and Mi b ; the 2d is between La and Si b.

A little more slow

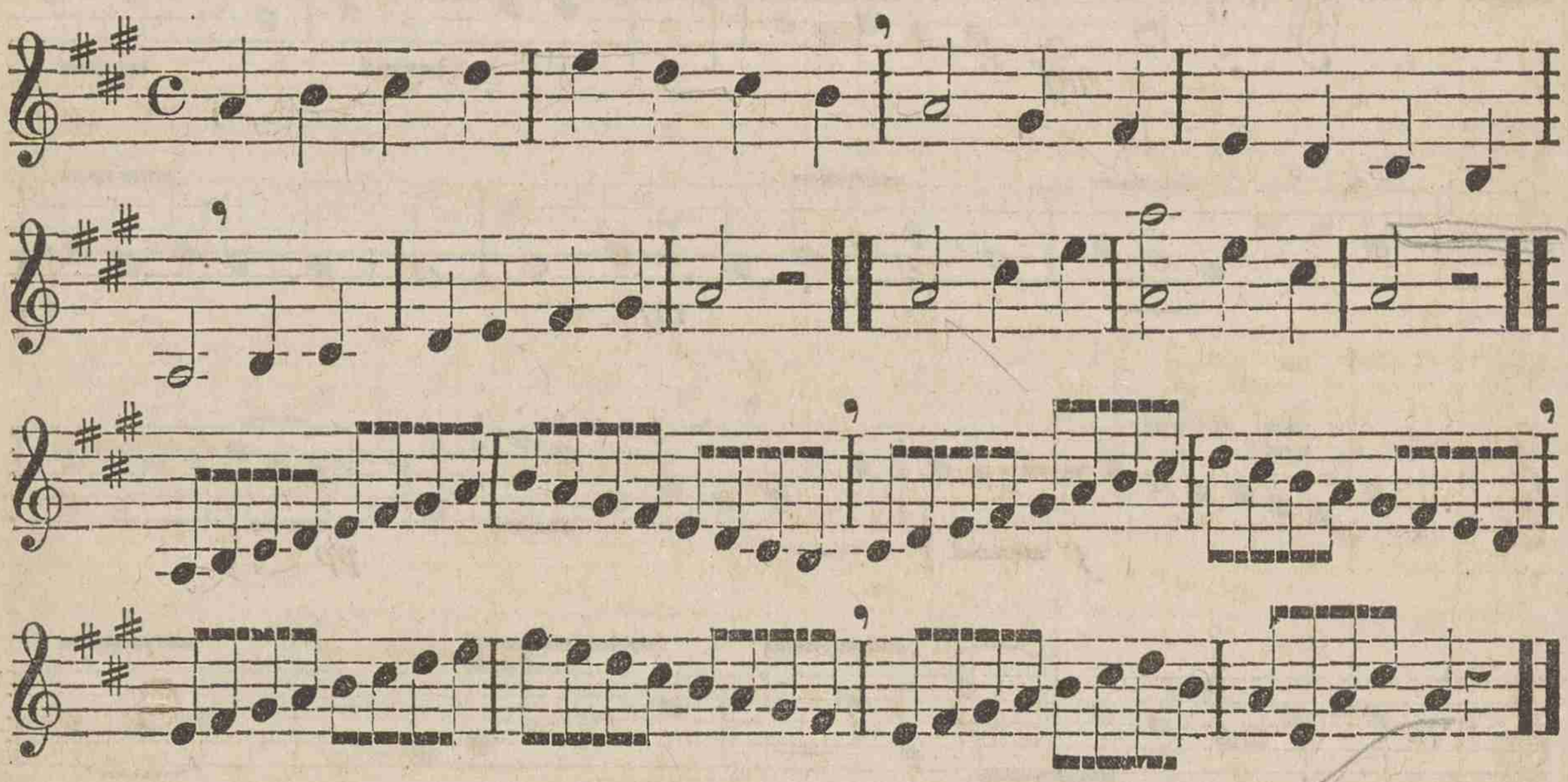


Lesson 8th. THE SCALE OF RE MAJOR.

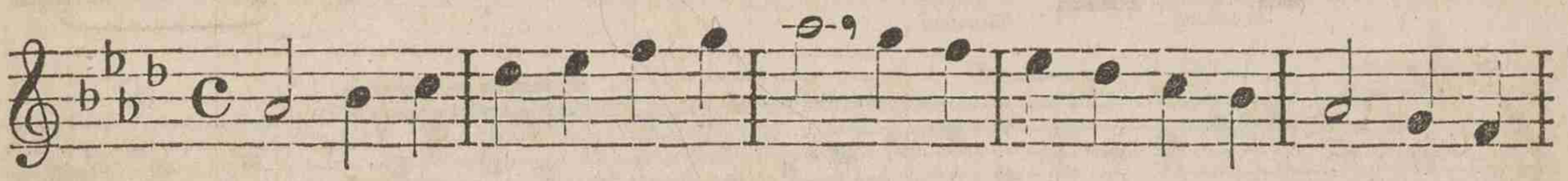
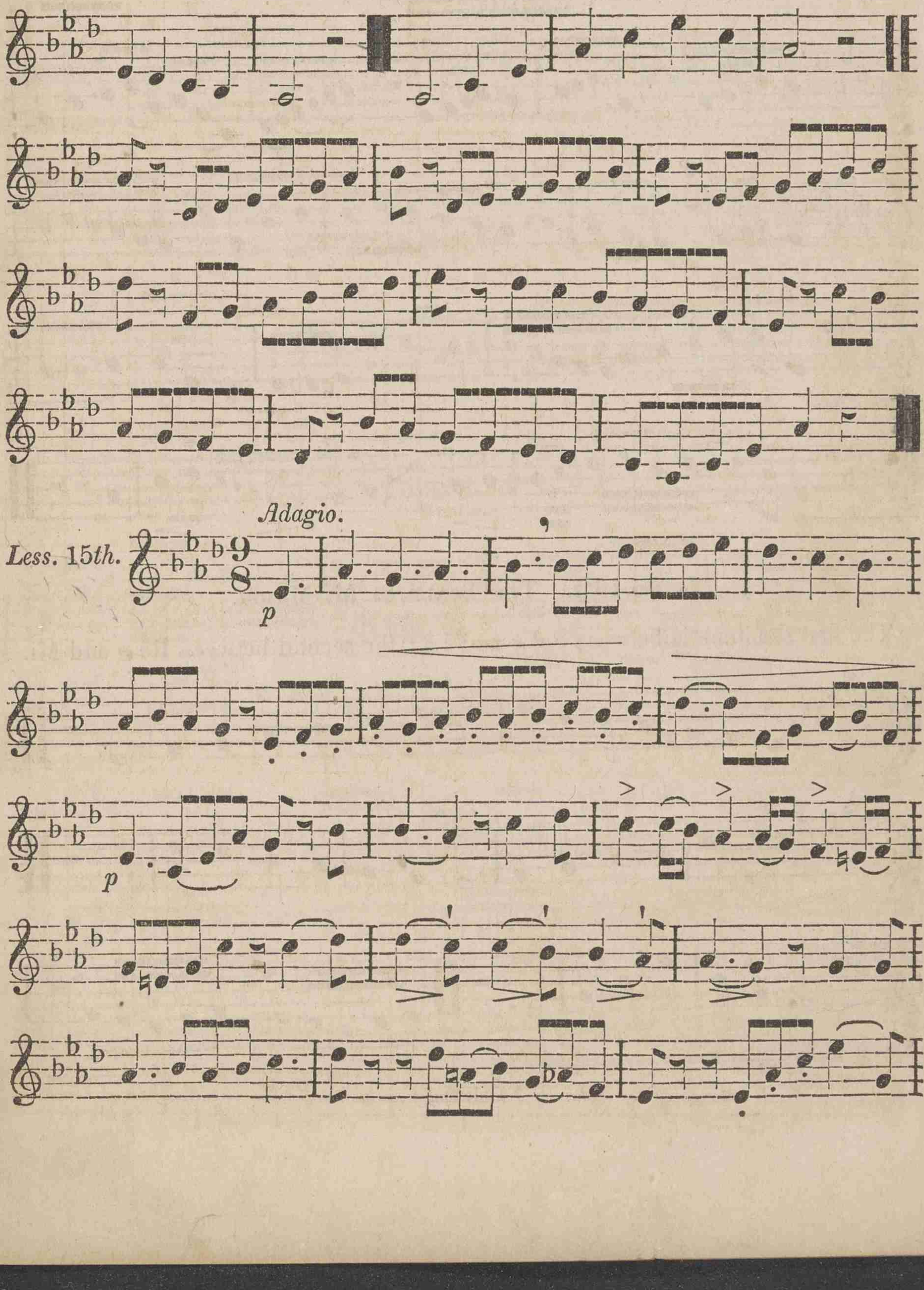
The semitones are between Fa♯ and Sol, and Do♯ and Re.

Lesson 10*th*. The Scale of Mi♭ Major.

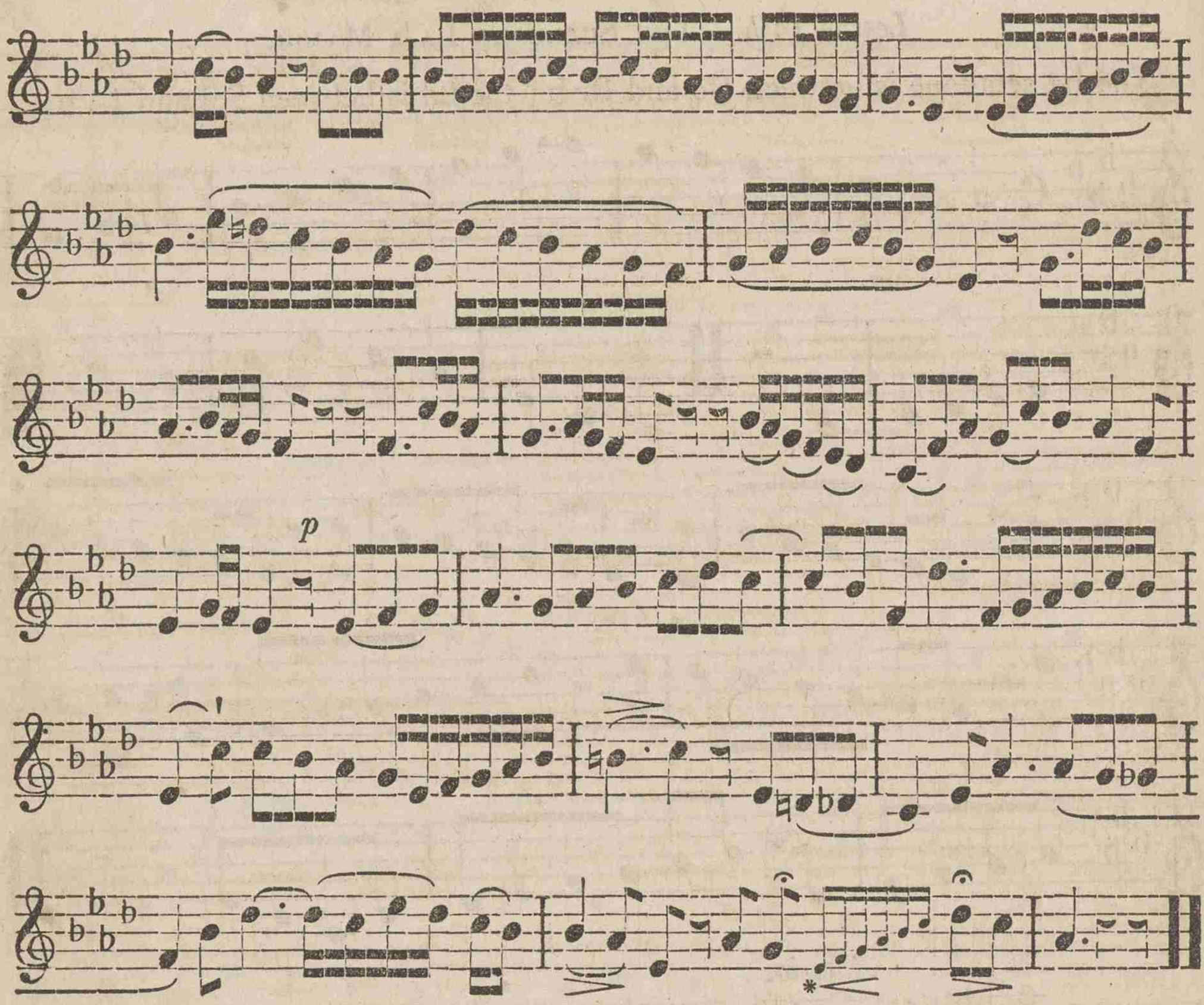
The semitones are between Sol and La♭, and Re and Mi♭.

*fp over or under a note signifies that it must be loud first, then immediately soft.

Lesson 12*th*. THE SCALE OF LA MAJOR.

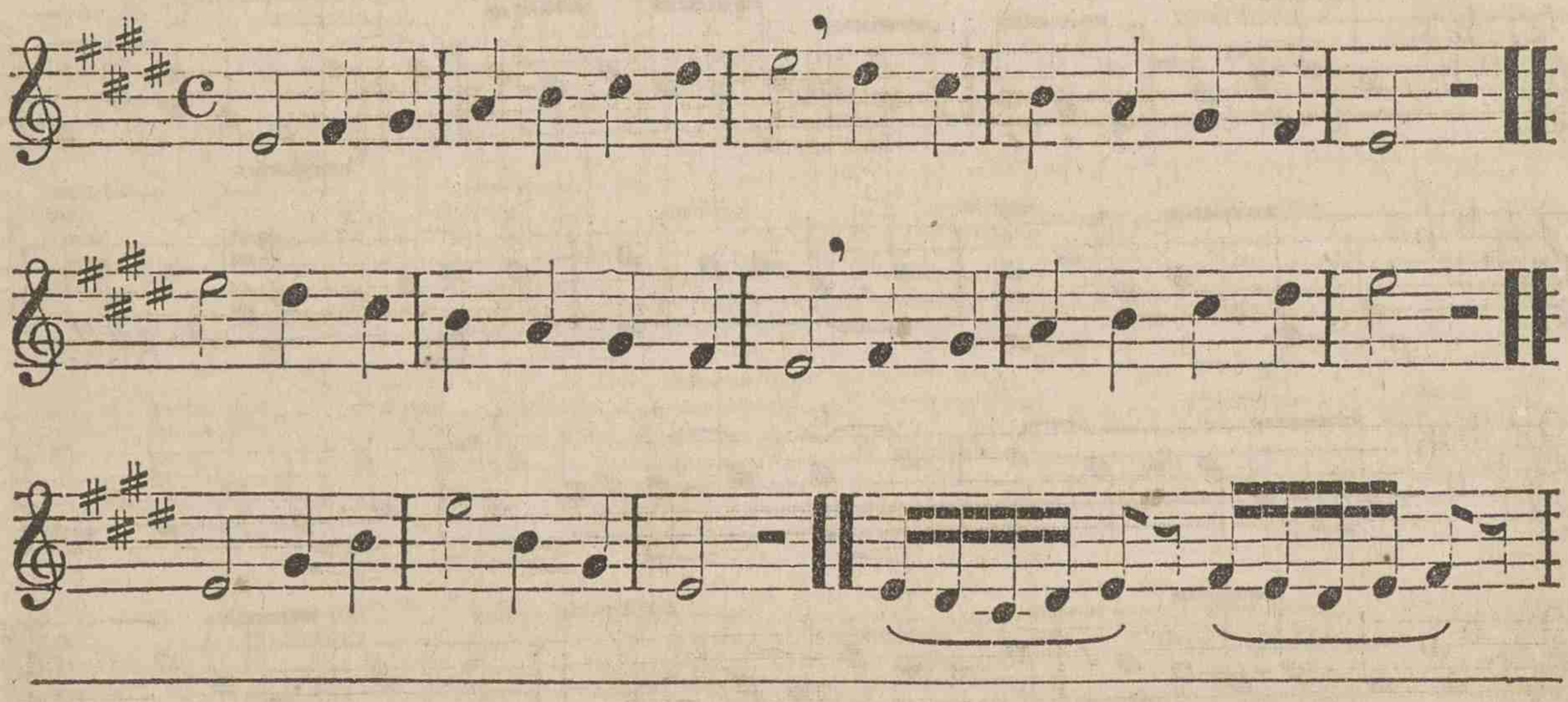
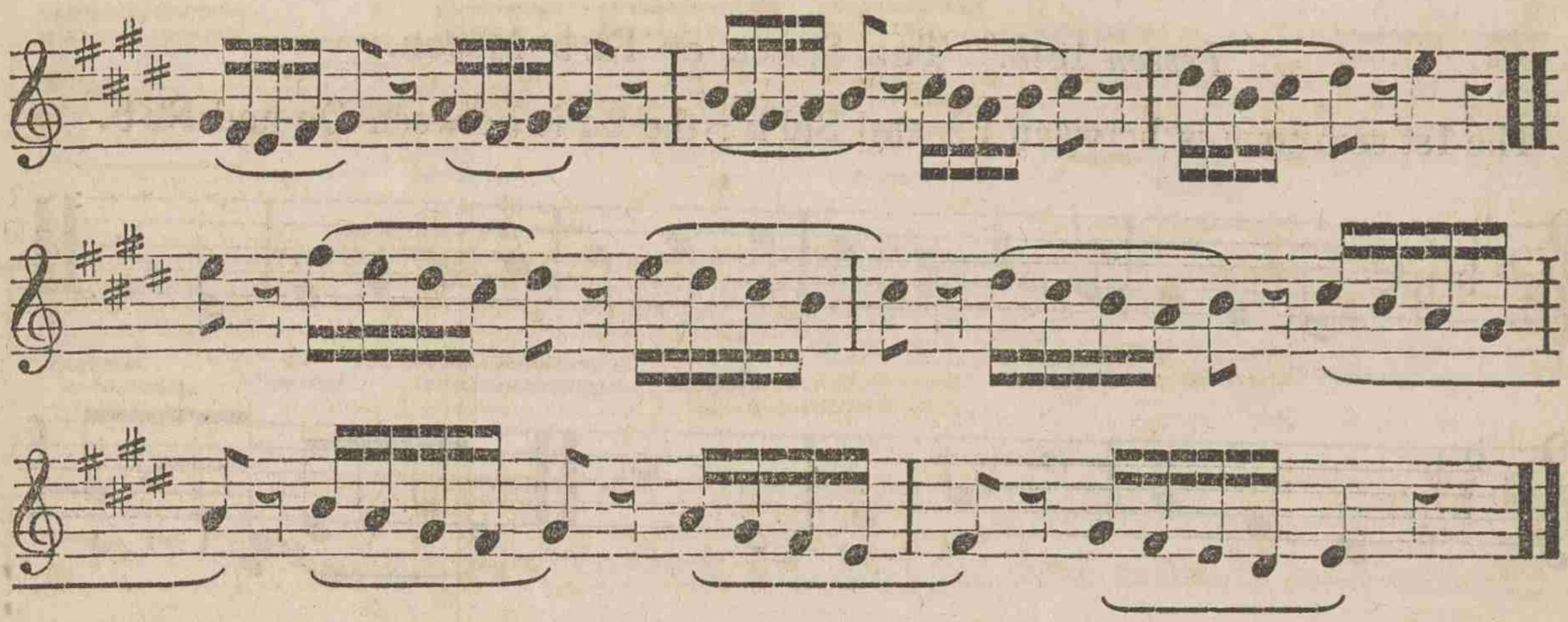
The 1st semitone is between Do♯ and Re; the 2d is between Sol♯ and La.

Less. 13*th*.

Lesson 14*th.* The Scale of La b Major.

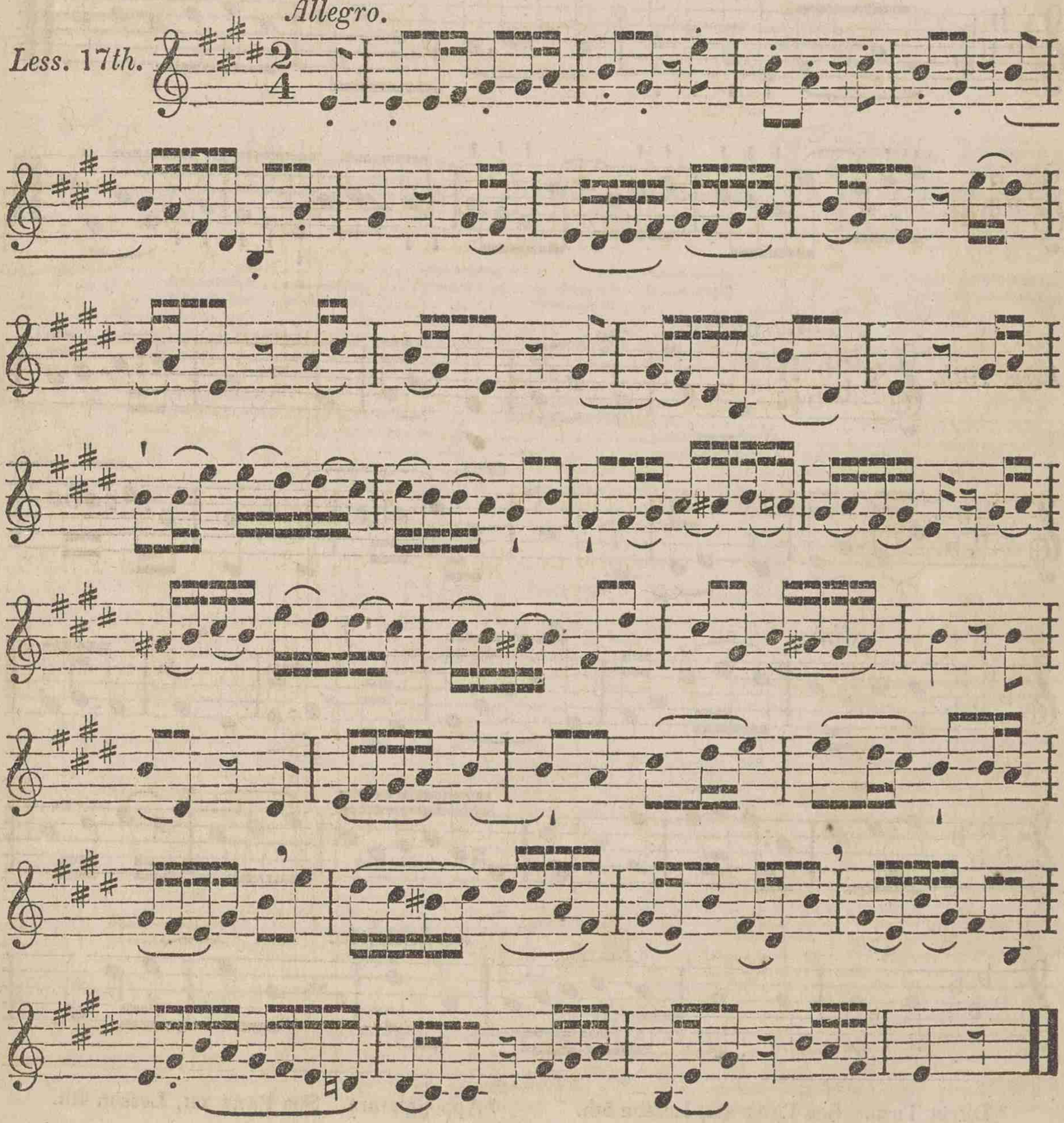
The 1st semitone is between Do and Re b ; the 2d is between Sol and La b.

Less. 15*th.* *Adagio.*



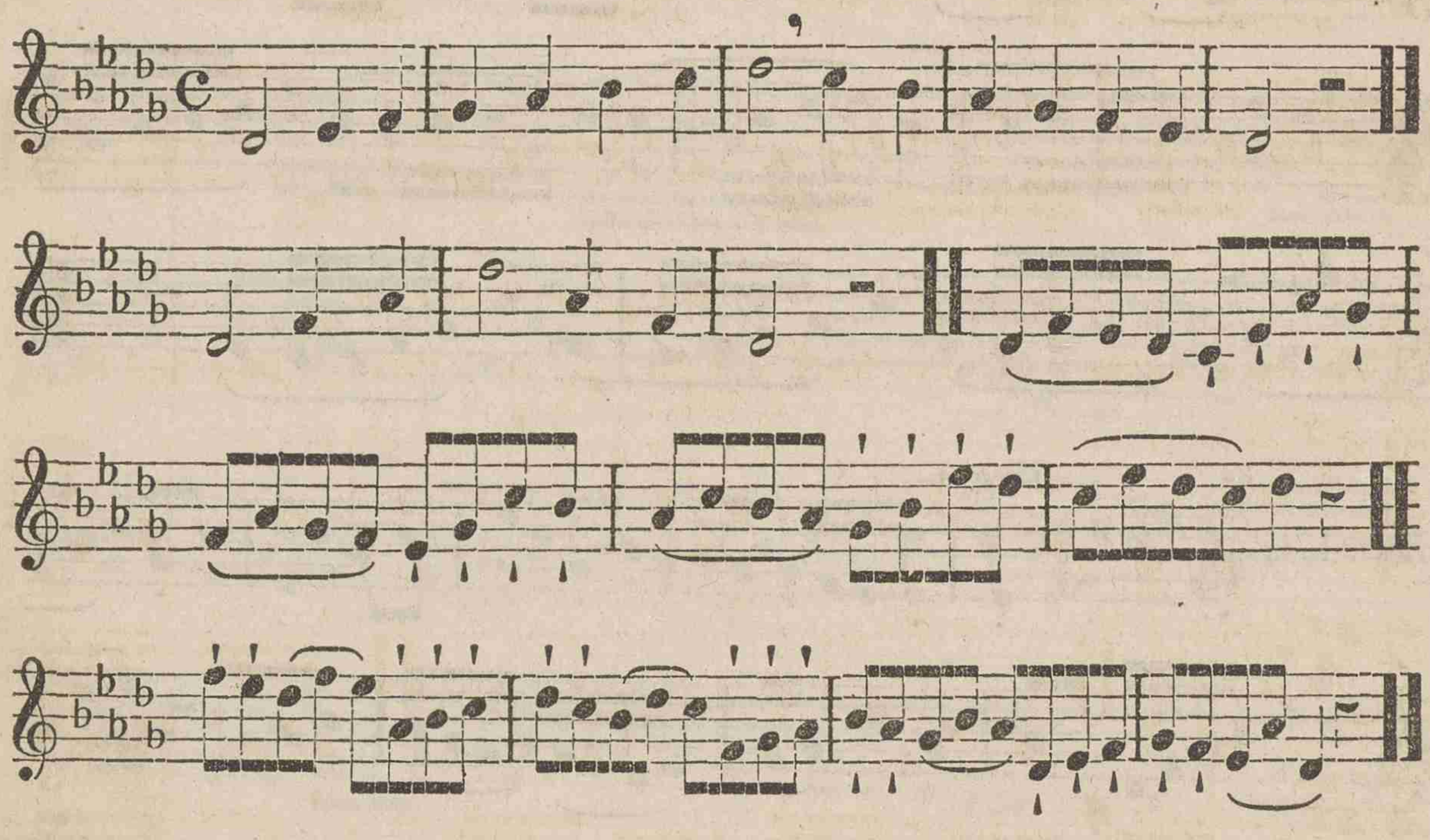
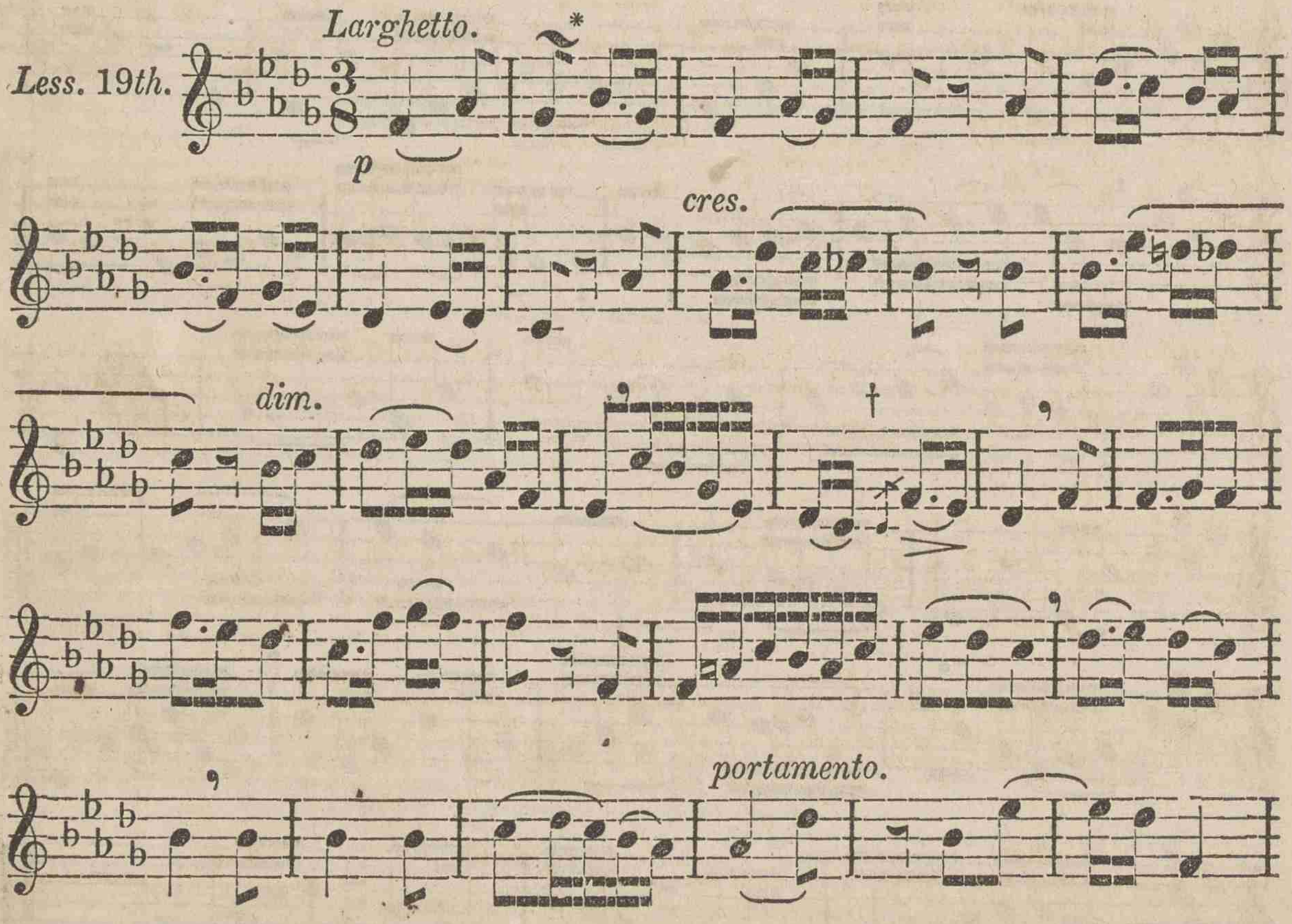
Lesson 16*th*. THE SCALE OF MI MAJOR.

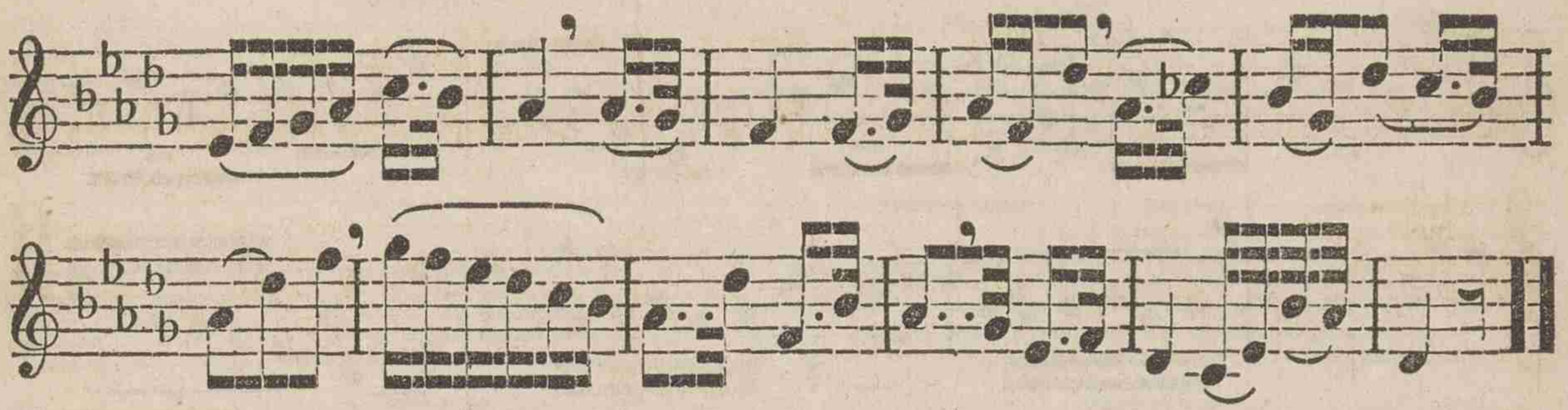
The first semitone is between Sol ♯ and La; the second between Re ♯ and Mi.

* Cadenza.

Allegro.

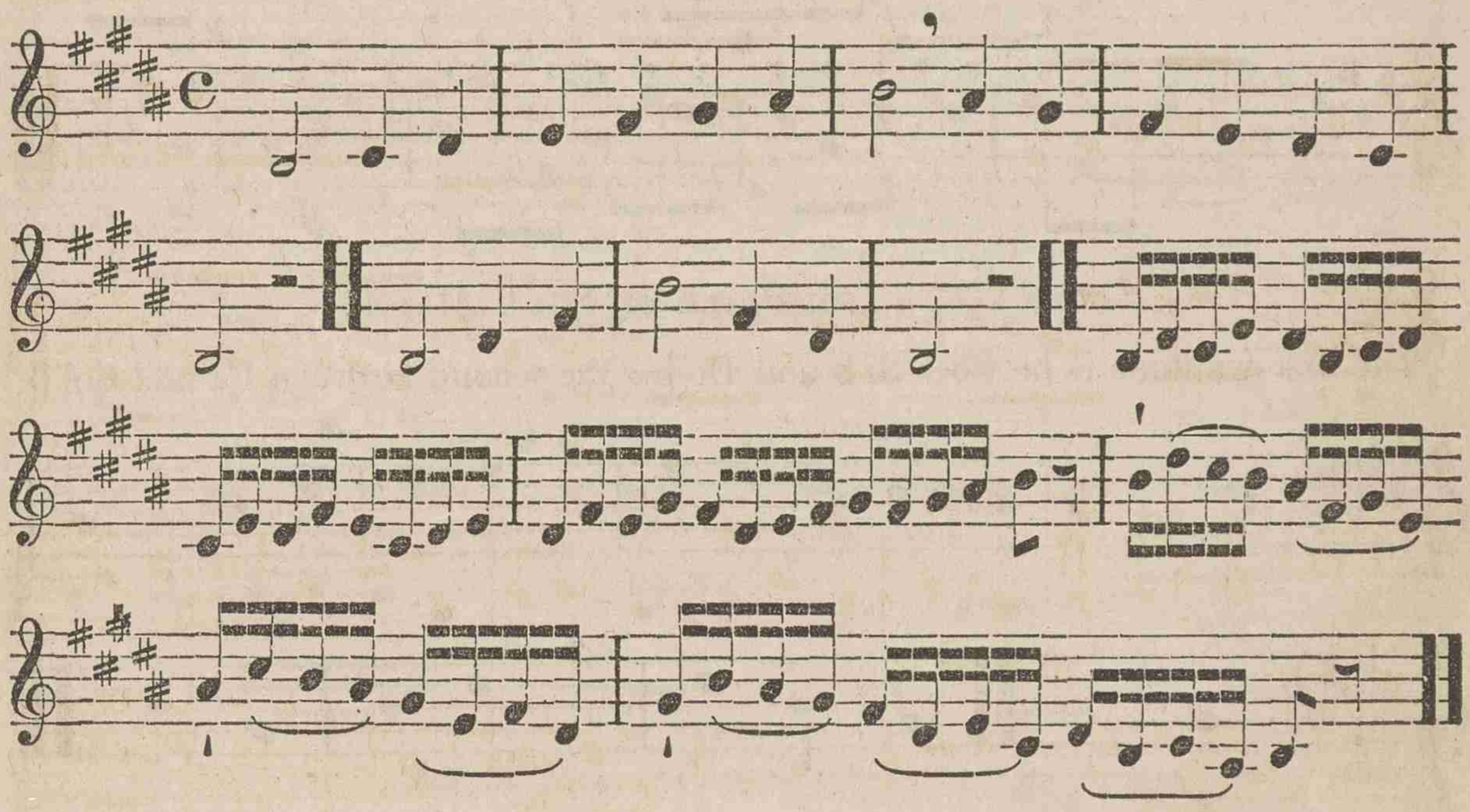
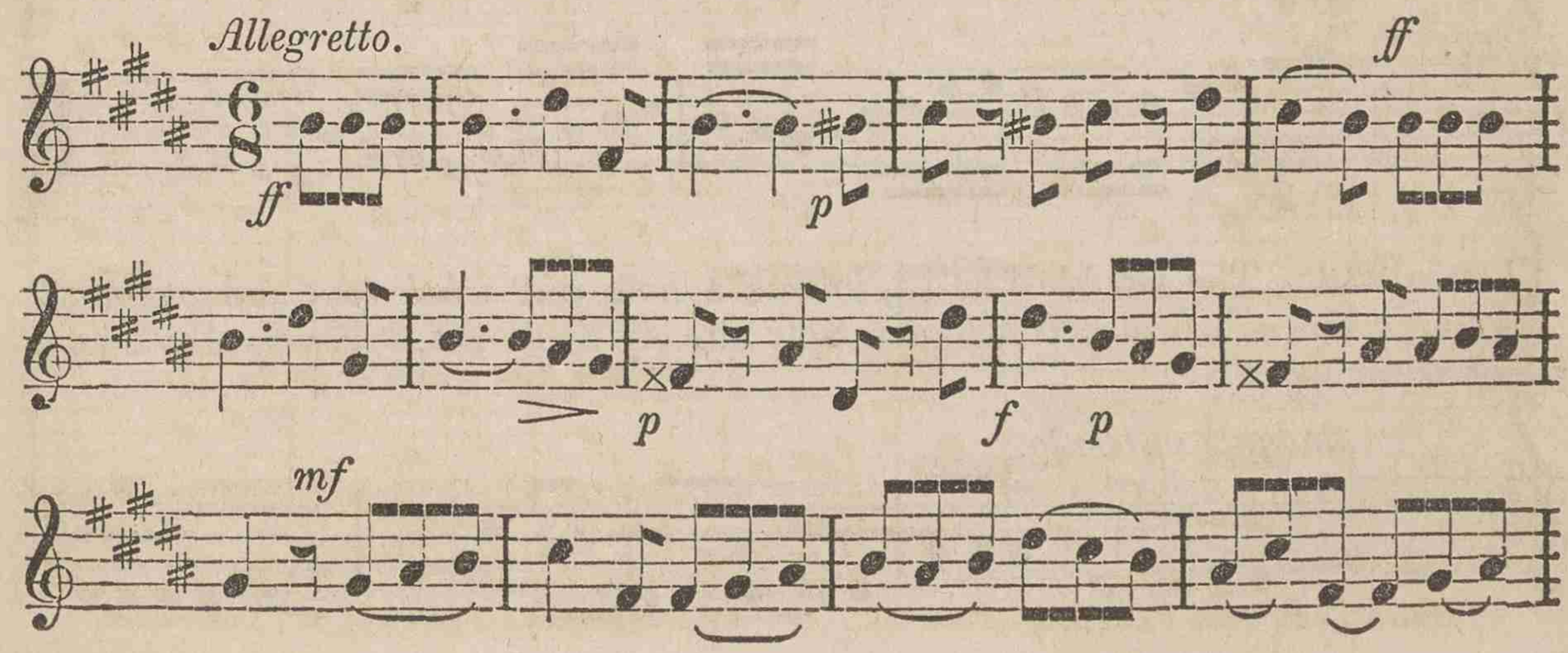
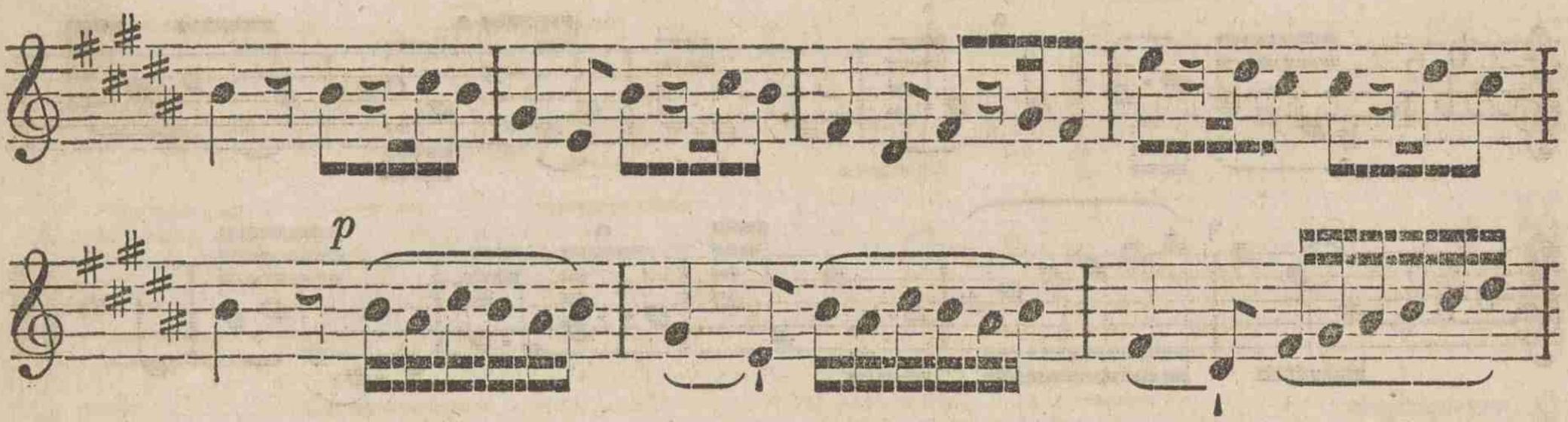
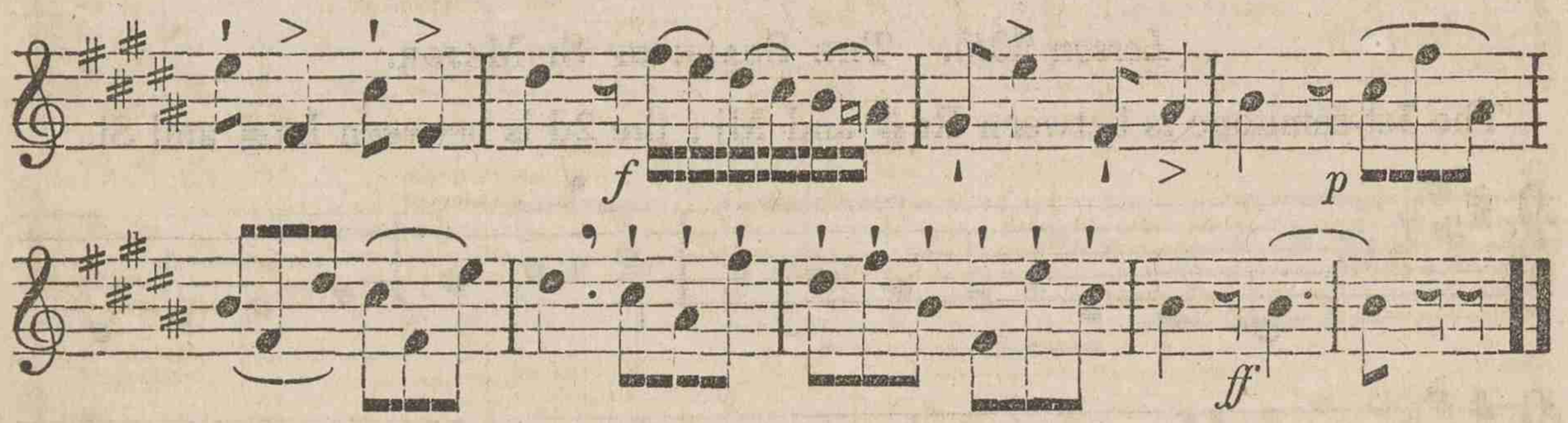
Less. 17*th.*

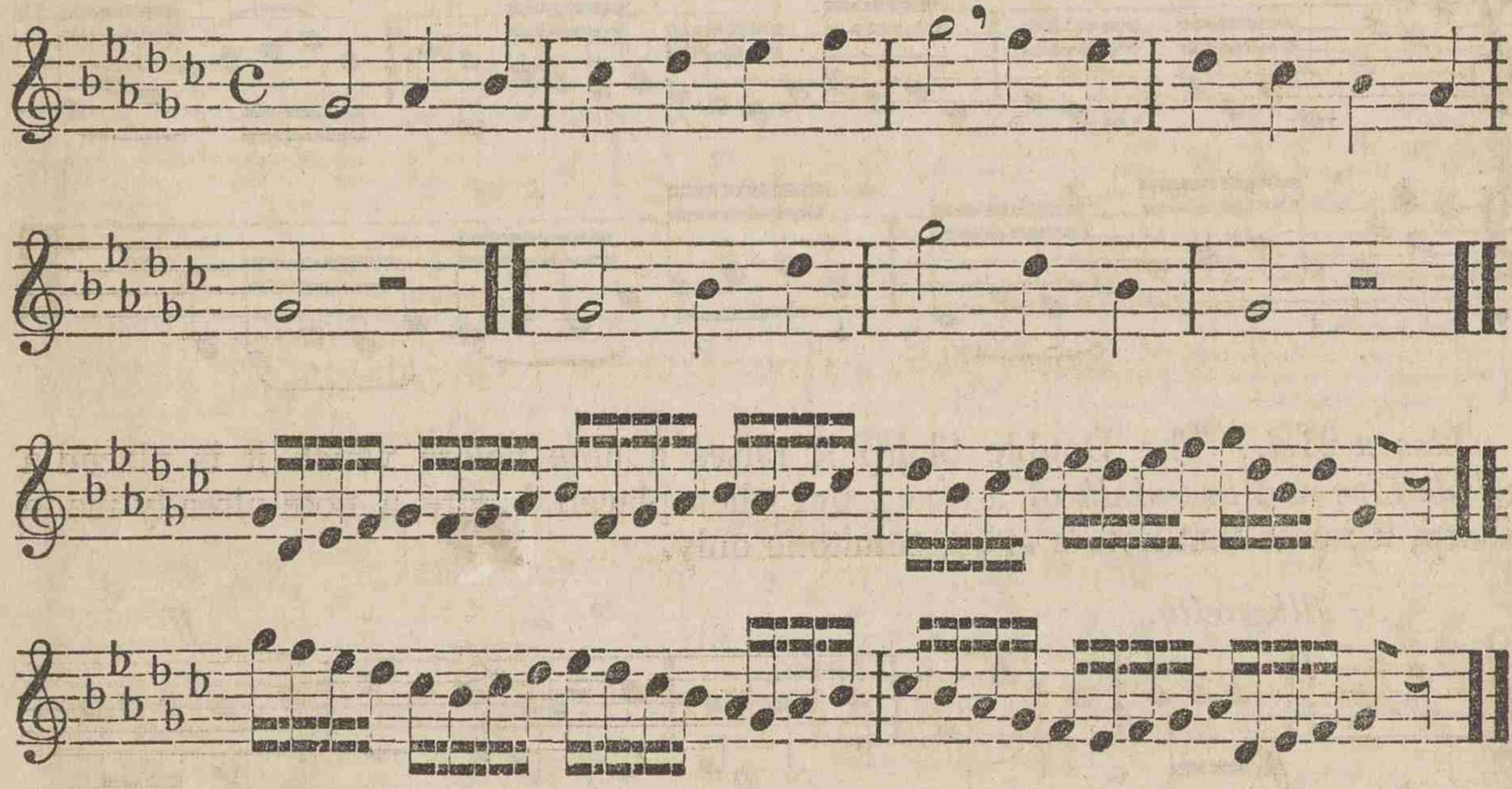


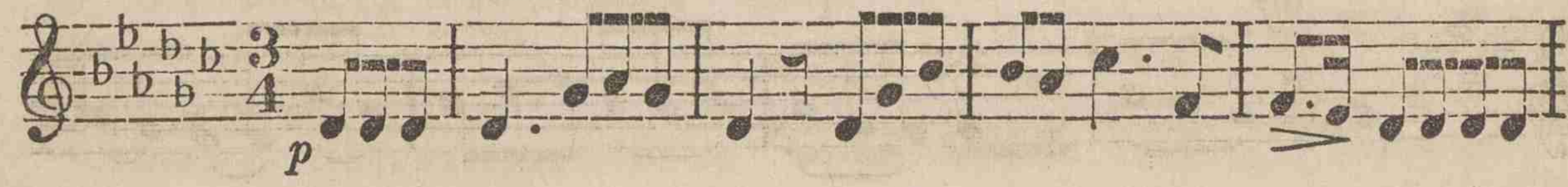
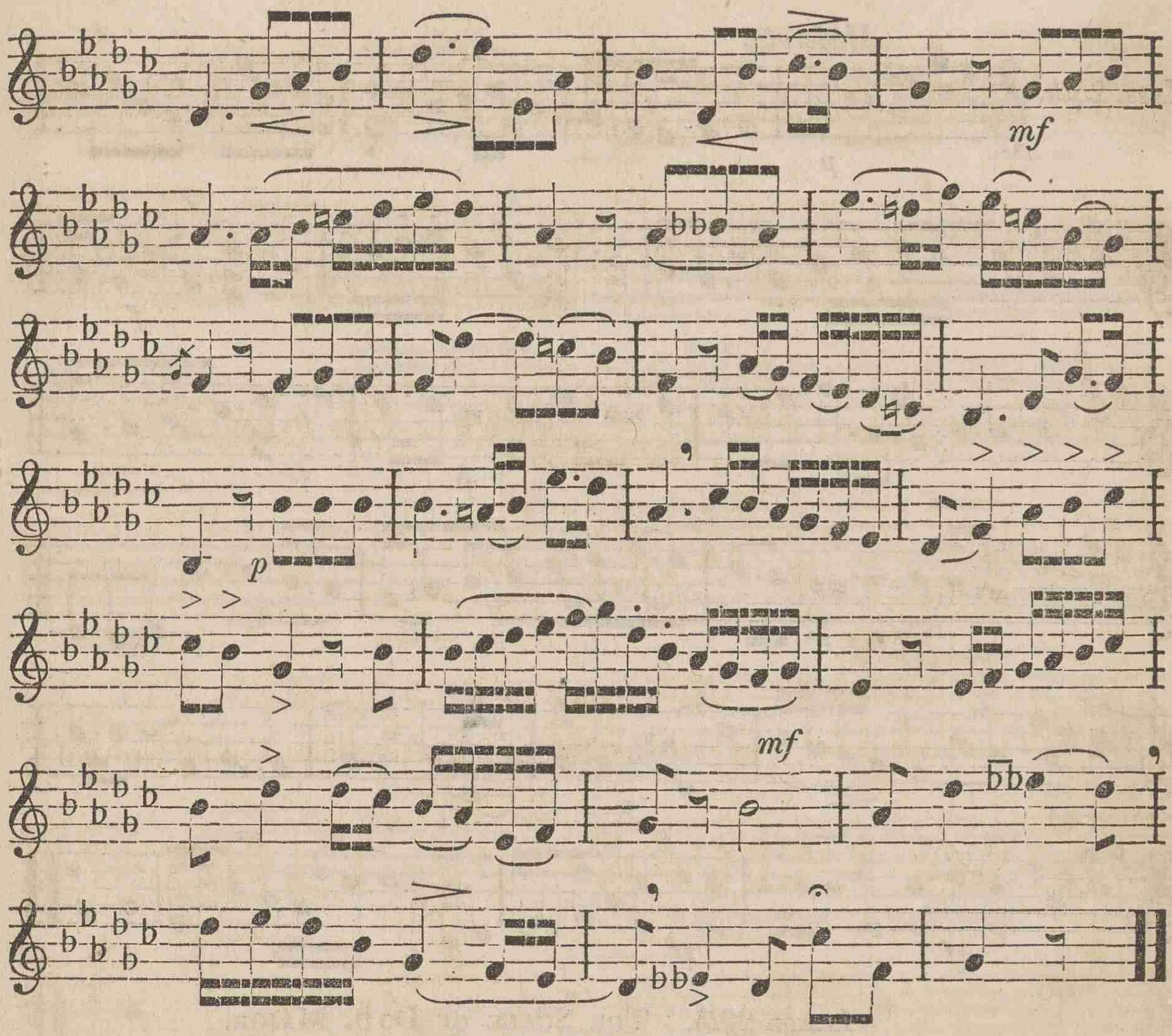
Lesson 18*th*. The Scale of Re b Major.

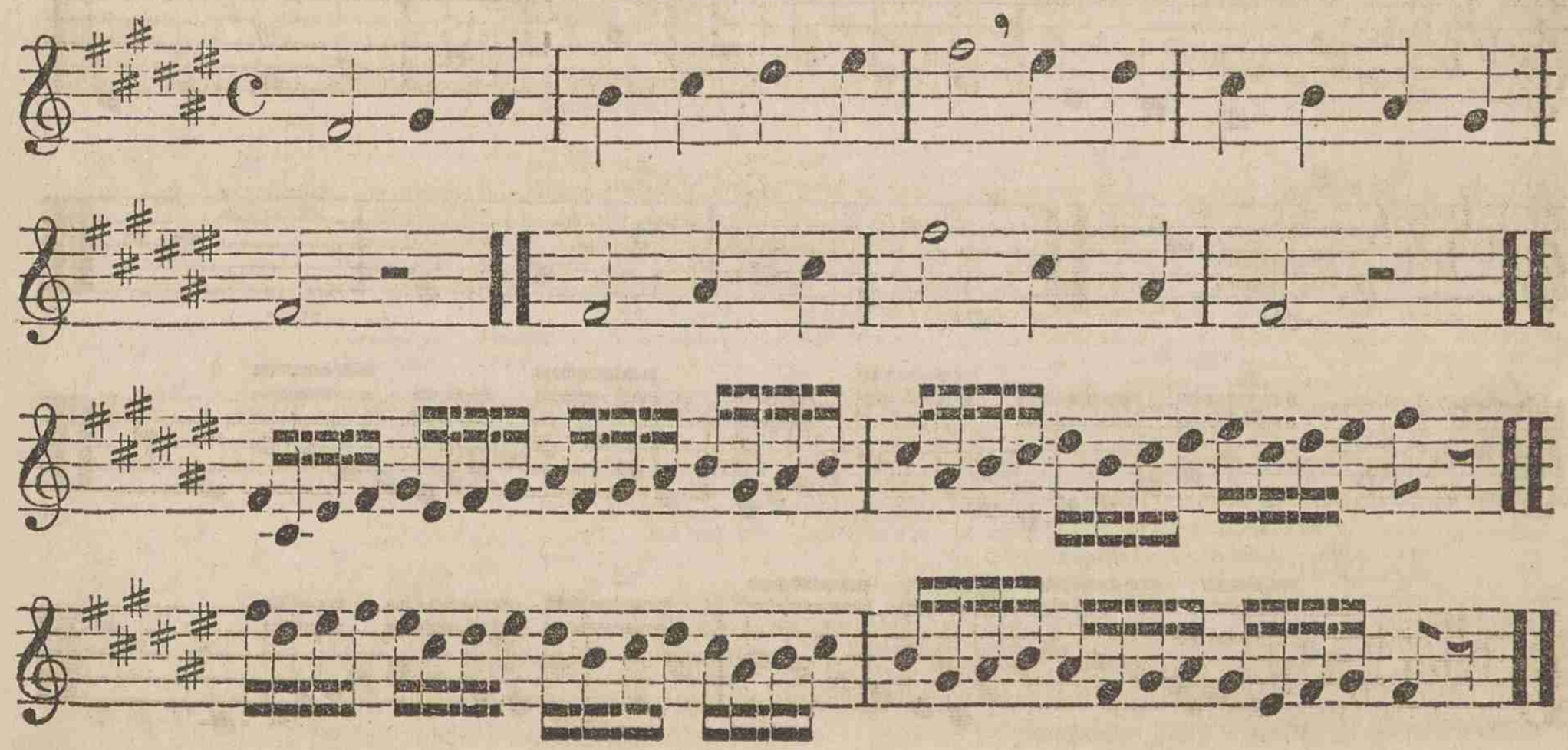
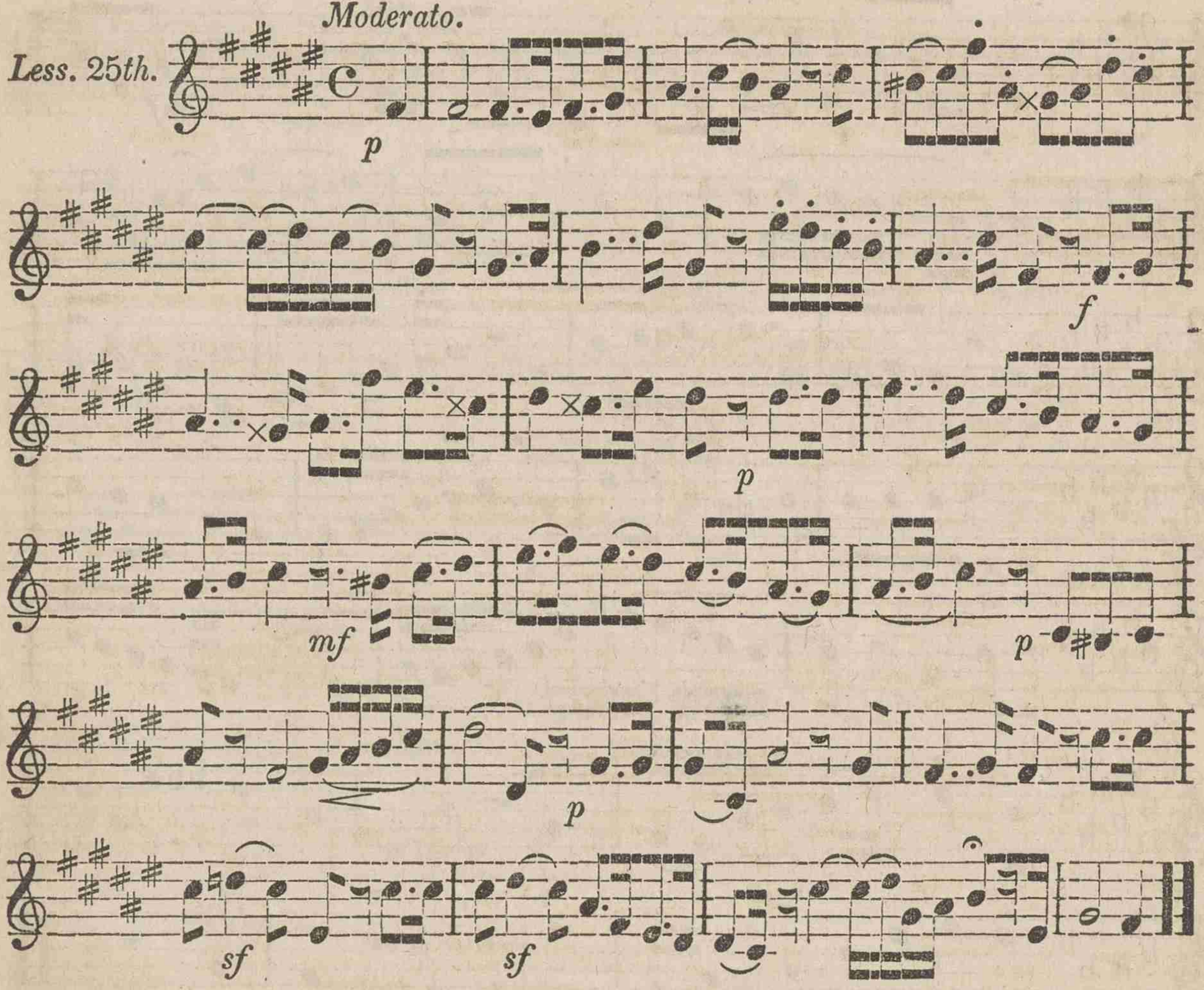
The 1st semitone is between Fa and Sol b; the 2d is between Do and Re b.

Less. 19*th*.

* Direct Turn. See Part xii, Lesson 5th.

† Appoggiatura. See Part xii, Lesson 4th.

Lesson 20th. THE SCALE OF SI MAJOR.

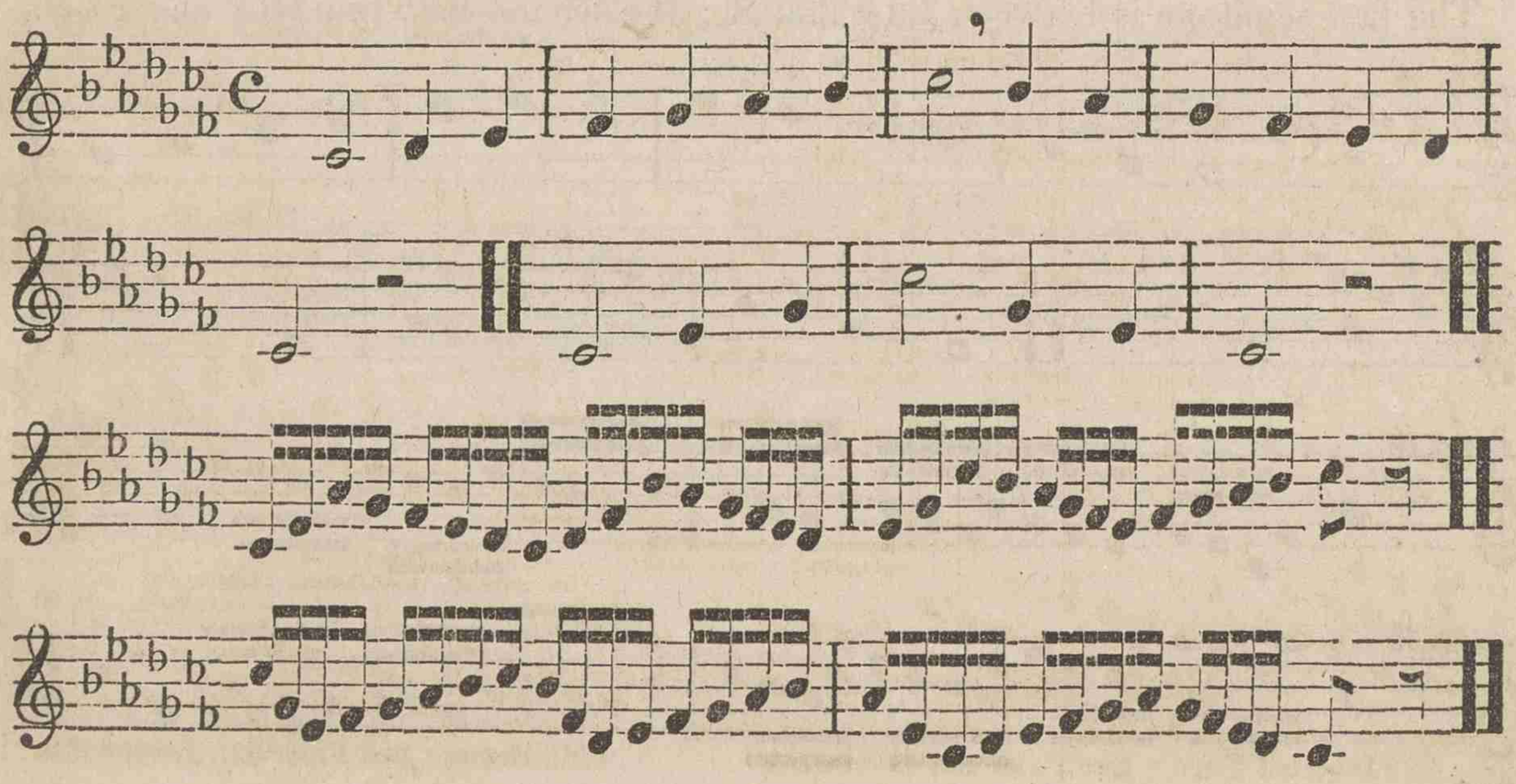
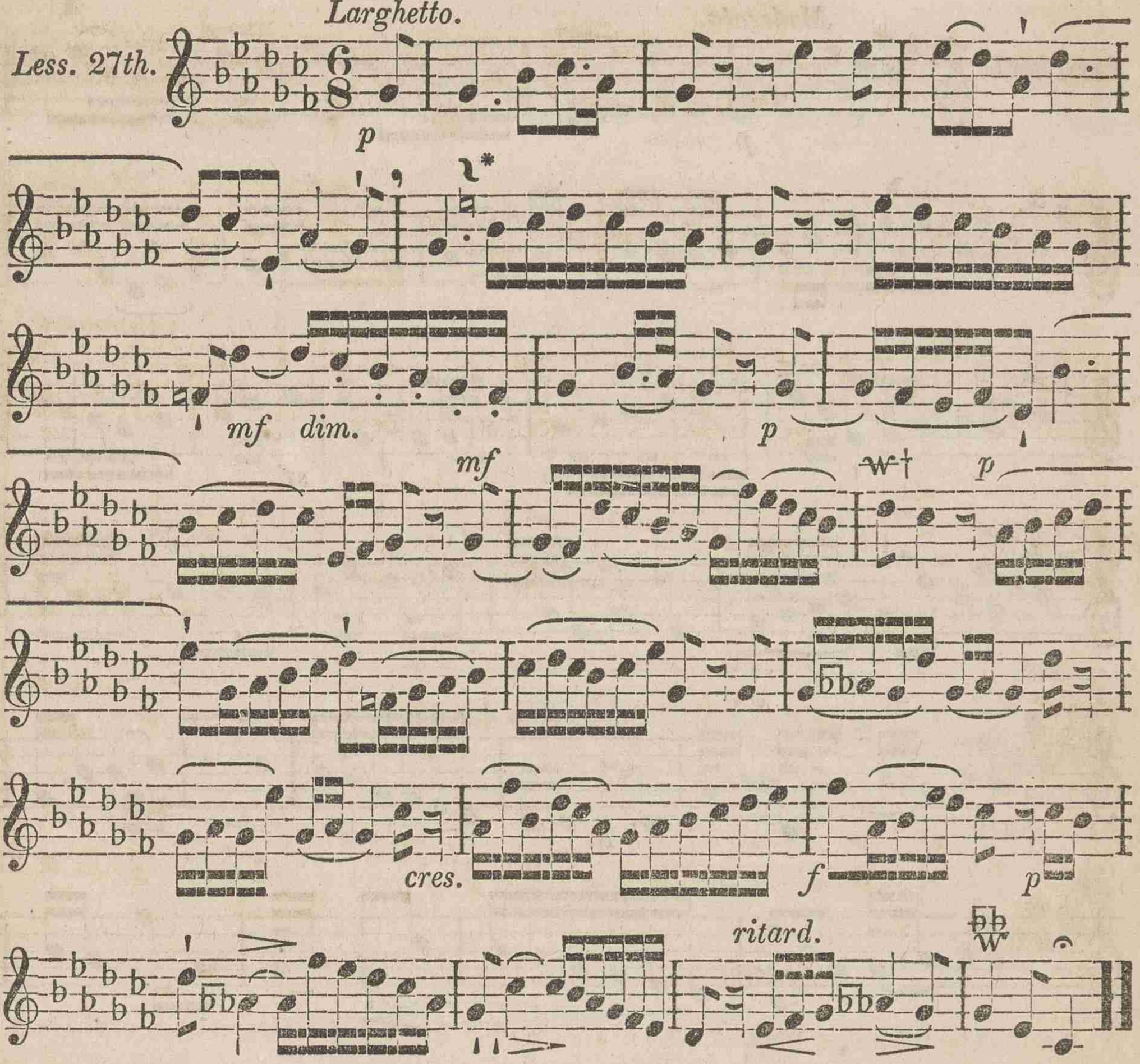
The 1st semitone is between Re♯ and Mi; the 2d is between La♯ and Si.

Lesson 21st. The Double Sharp × raises a note before which it is placed a *whole tone* and *one-ninth* of a tone; but when placed before a note already made sharp, it raises that note a major semitone only.

Lesson 22d. THE SCALE OF SOL b MAJOR.

The first semitone is between Si b and Do b; the second between Fa and Sol b.

Lesson 23d. The Double Flat 𝄫 lowers a note one *whole tone* and *one-ninth* f a tone; but, when placed before a note already made flat, it lowers that note a major semitone only.

Andante sostenuto.

Lesson 24th. THE SCALE OF FA♯. MAJOR.

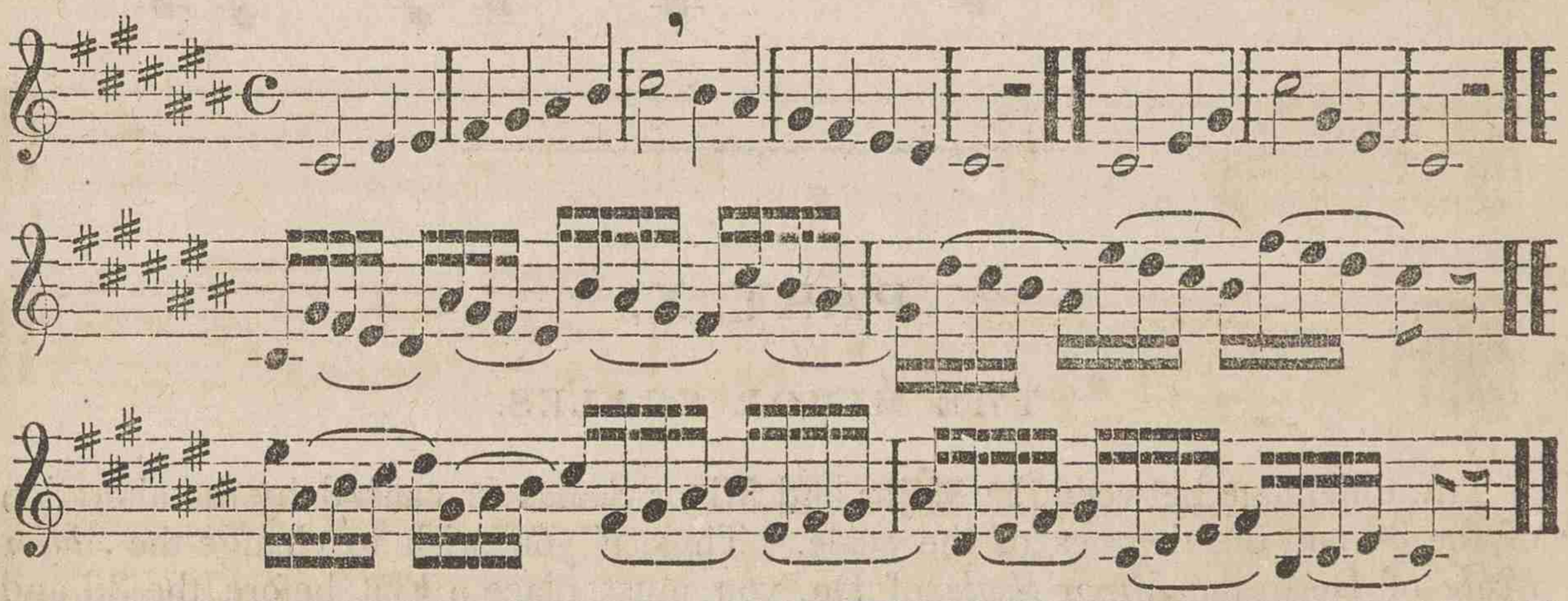
The first semitone is between La♯ and Si; the second between Mi♯ and Fa♯.



Lesson 26th. THE SCALE OF Do ♭. MAJOR.

The 1st semitone is between Mi ♭ and Fa ♭; the 2d is between Si ♭ and Do ♭.



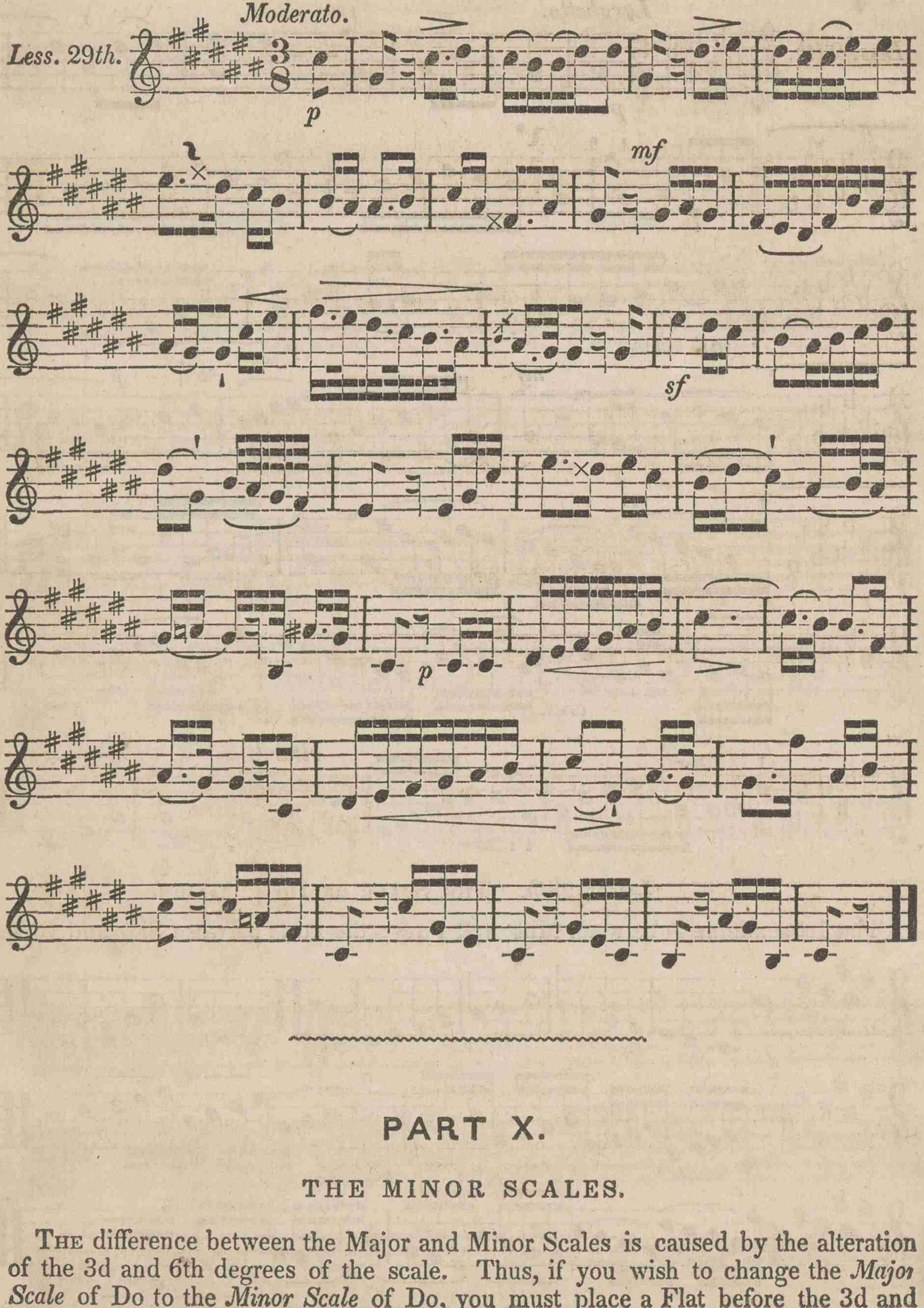
Lesson 28th. THE SCALE OF Do♯. MAJOR.

The 1st semitone is between Mi♯ and Fa♯; the 2d is between Si♯ and Do♯.



* Inverted Turn. See PART XII, Lesson 6th.

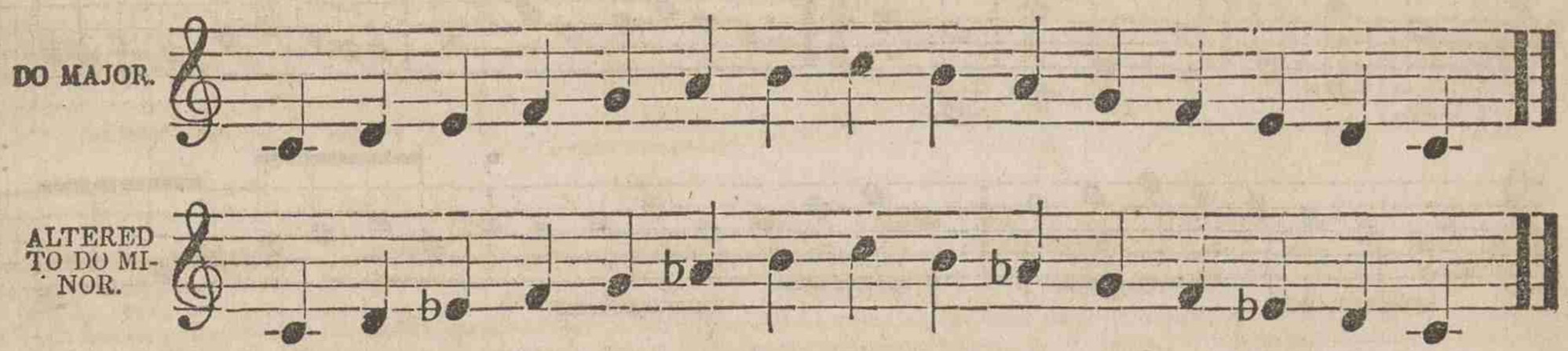
† Mordente. See PART XII, Lesson 8th.



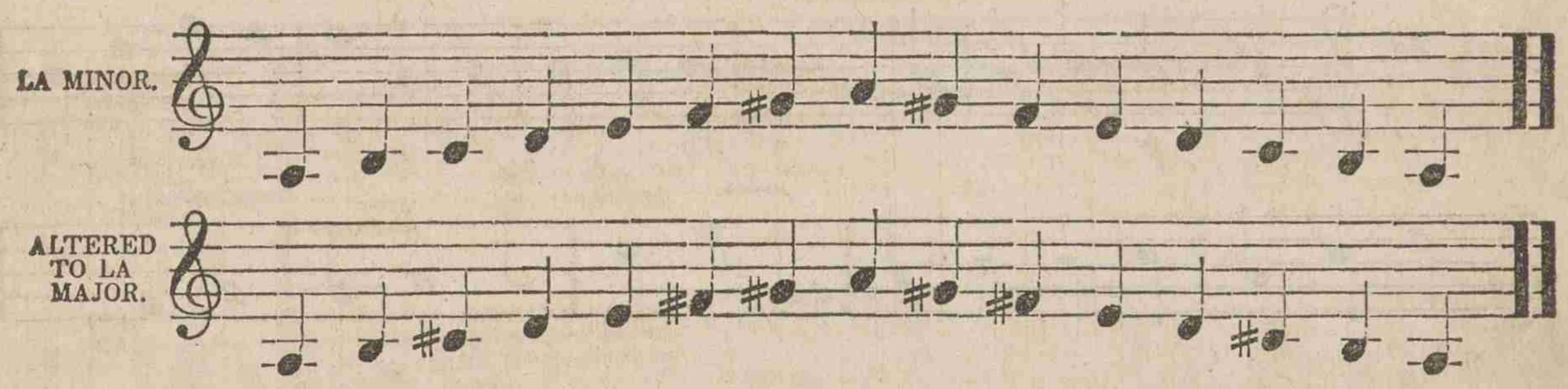
PART X.

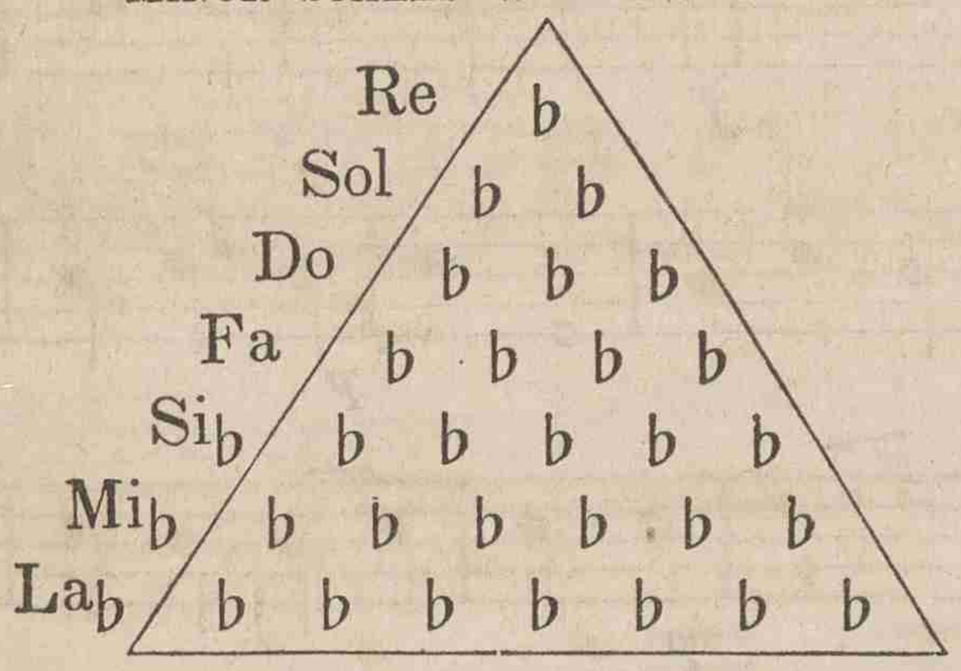
THE MINOR SCALES.

The difference between the Major and Minor Scales is caused by the alteration of the 3d and 6th degrees of the scale. Thus, if you wish to change the *Major Scale* of Do to the *Minor Scale* of Do, you must place a Flat before the 3d and 6th degrees.

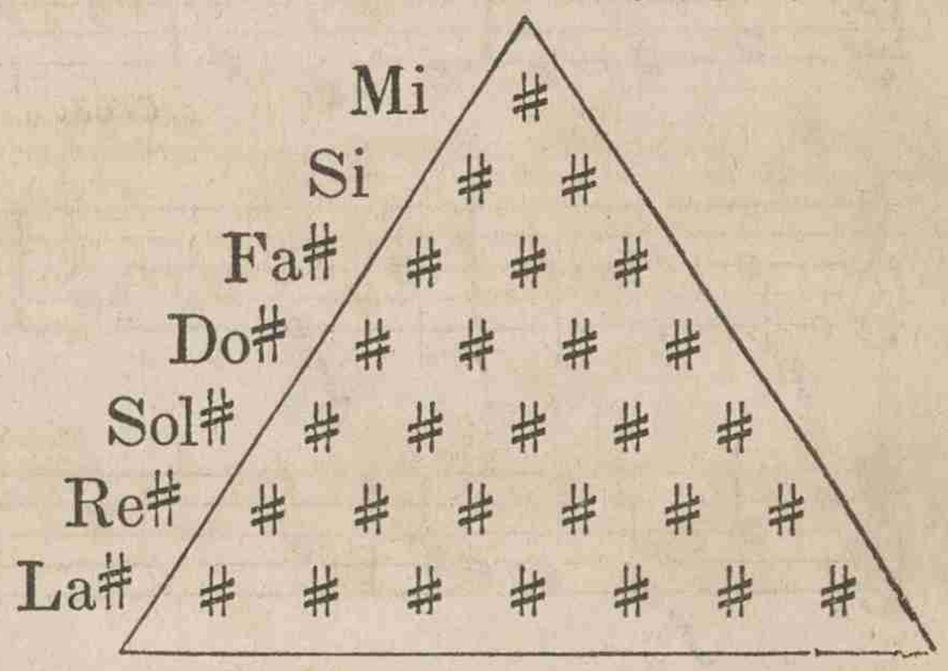
EXAMPLE.

The Scale of La Minor has neither Sharps nor Flats.

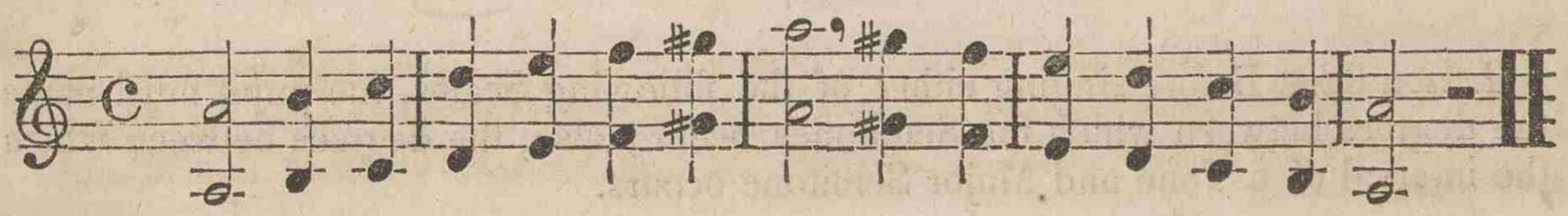
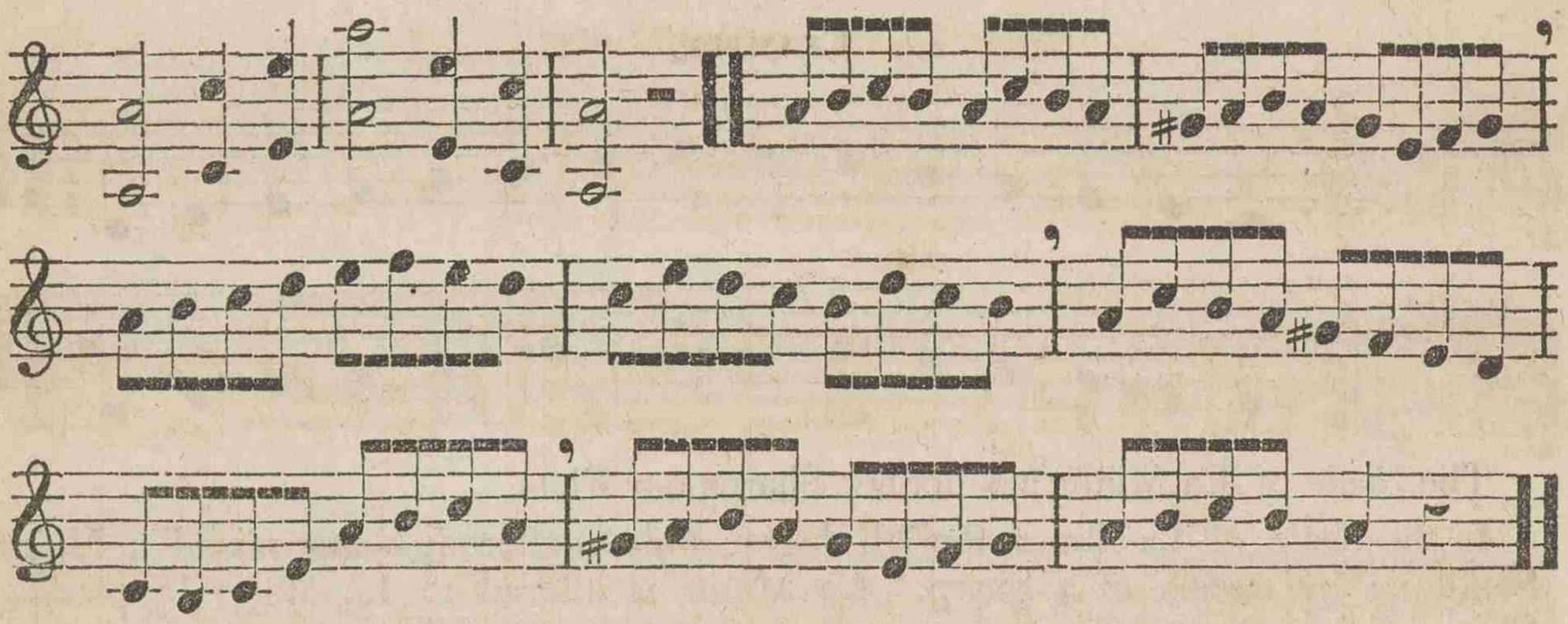
In the Scale of La Minor the 7th degree only is altered, being raised a Major Semitone by means of a Sharp. La Minor is altered to La Major by placing Sharps before Do and Fa.

EXAMPLE.

MINOR SCALES WITH FLATS.

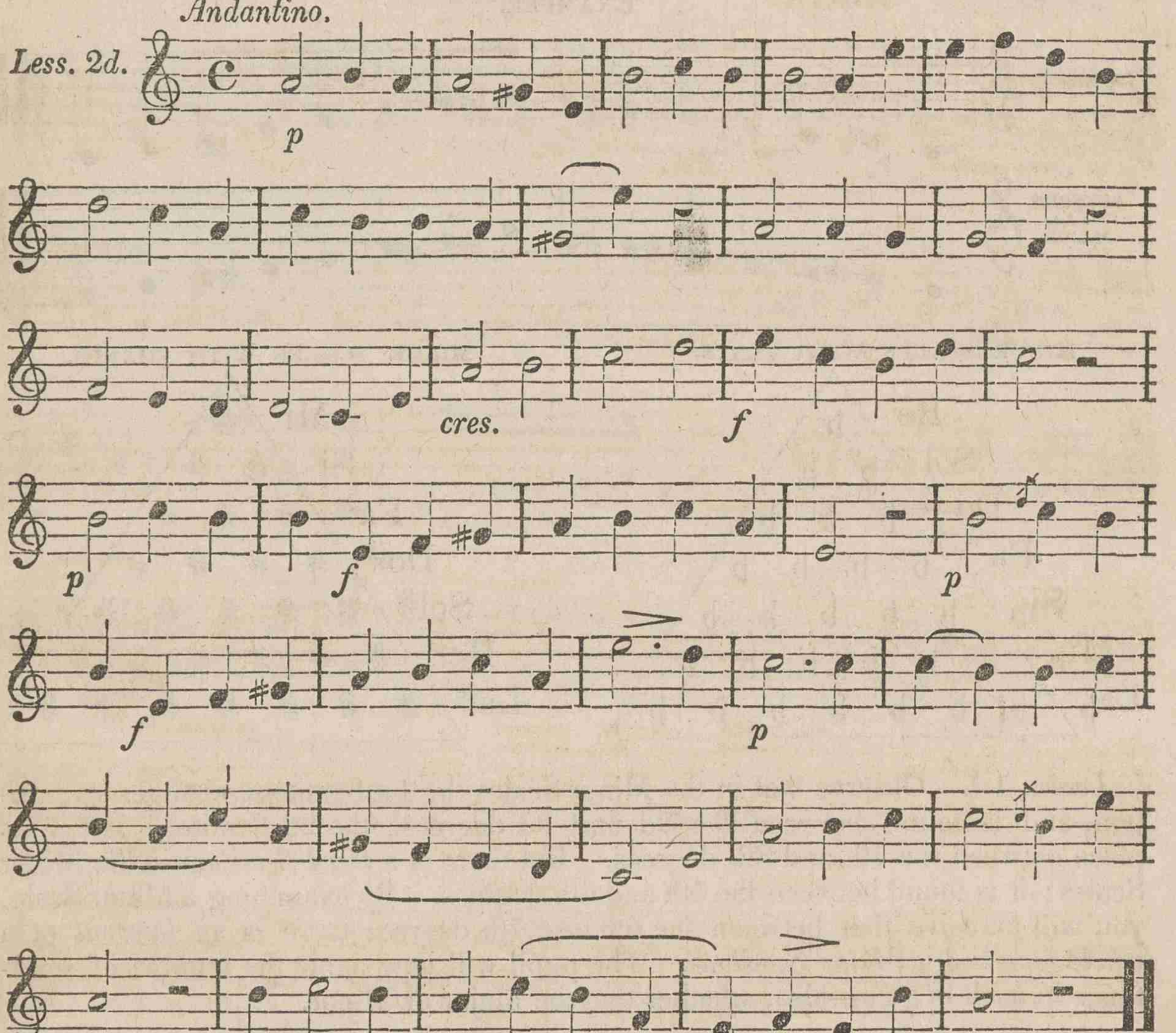


MINOR SCALES WITH SHARPS.

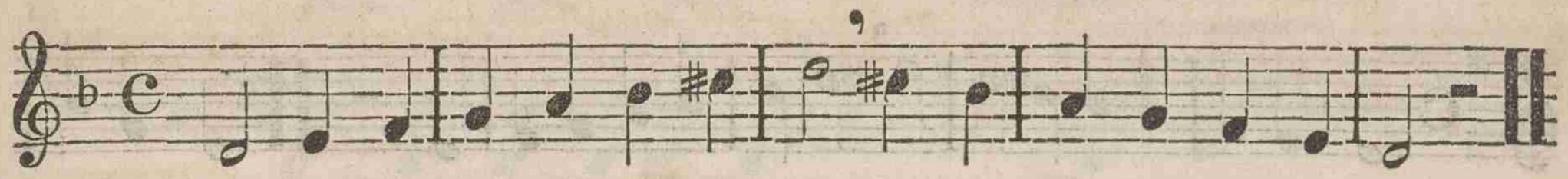
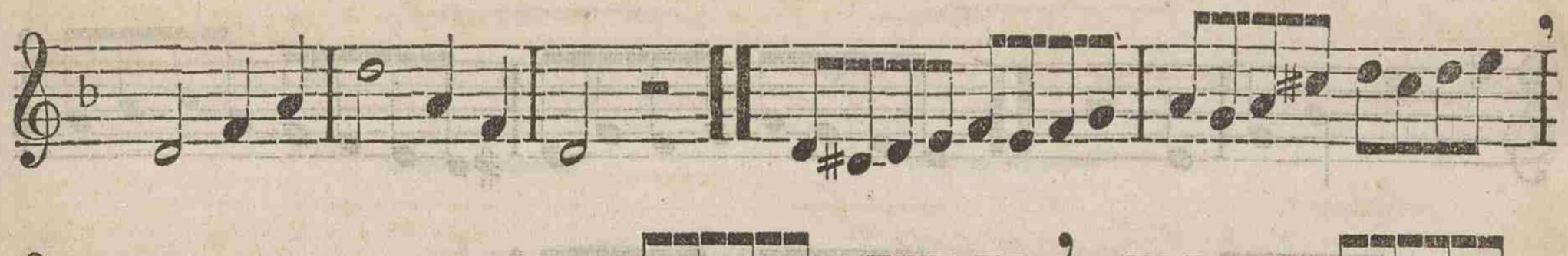


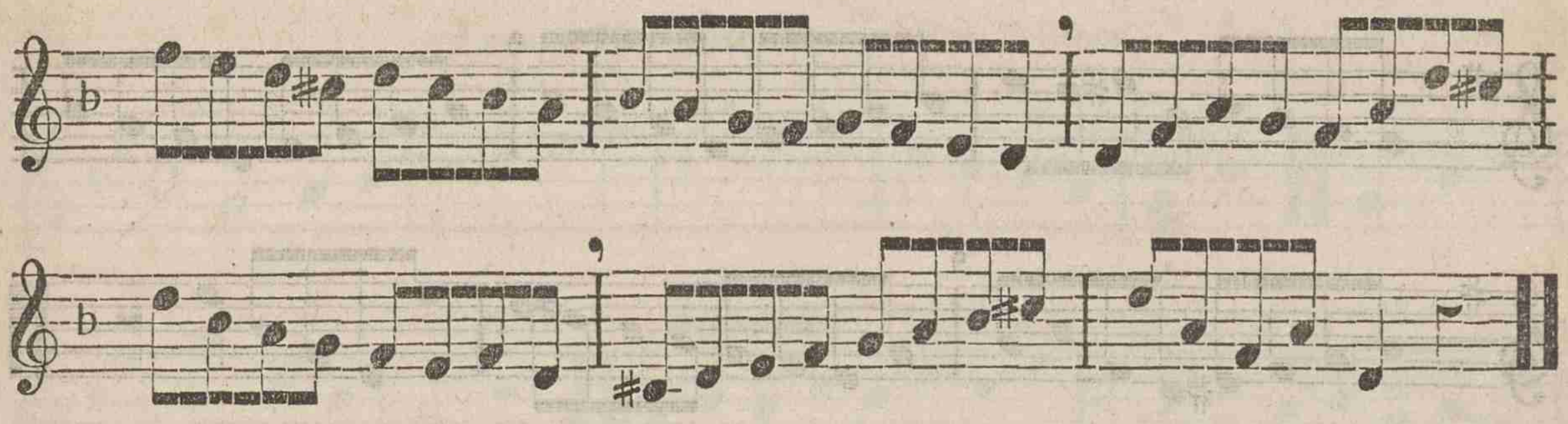
Lesson 1*st.* Observe that in the Minor Scales the 1st Semitone changes its position, and is found between the 2d and 3d degrees; the 2d Semitone keeps its place between the 7th and 8th degrees. But there is a *third Semitone* in the Minor Scales; it is found between the 5th and 6th degrees. By examining a Minor Scale, you will perceive that between the 6th and 7th degrees there is an *interval* of a *whole tone* and a *Major Semitone.* The pupil will now name the number of semitones in each degree—also, whether they be Major or Minor.

Andantino.

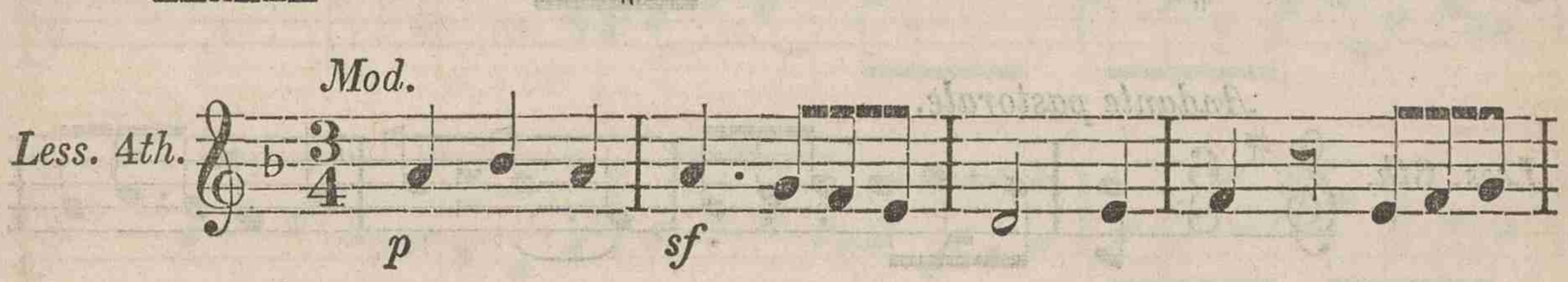
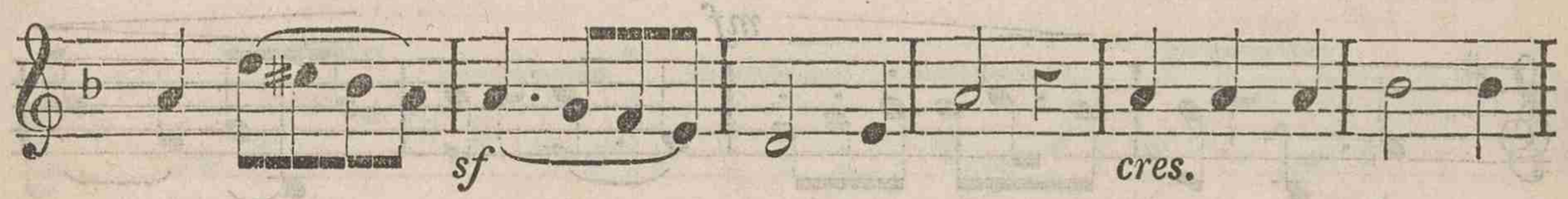
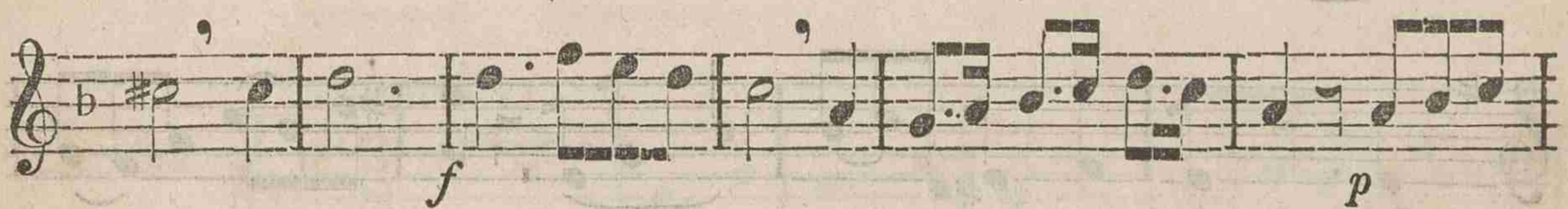
Less. 2d.

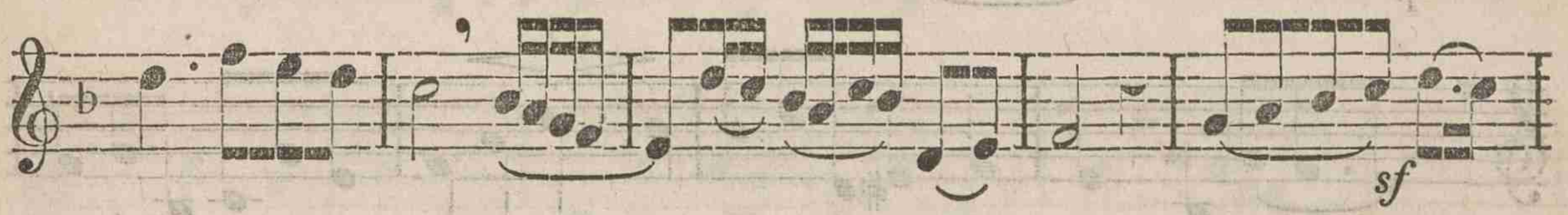


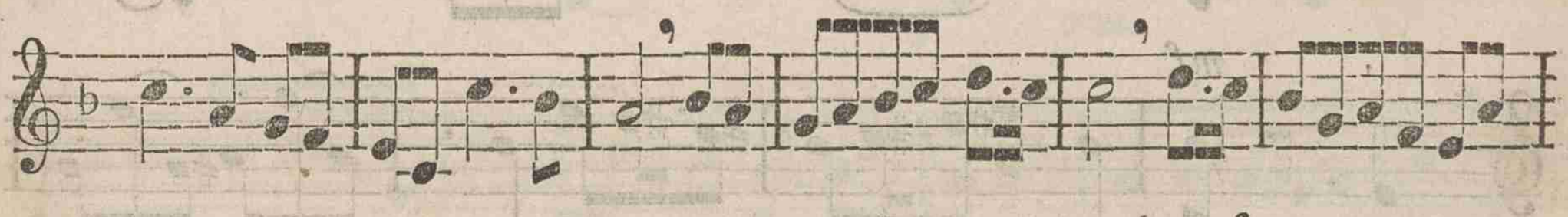
Lesson 3*d*. Before singing either of the following Scales, the pupil must name the degrees between which the Semitones occur; also, the degrees between which the interval of a Tone and Major Semitone occurs.

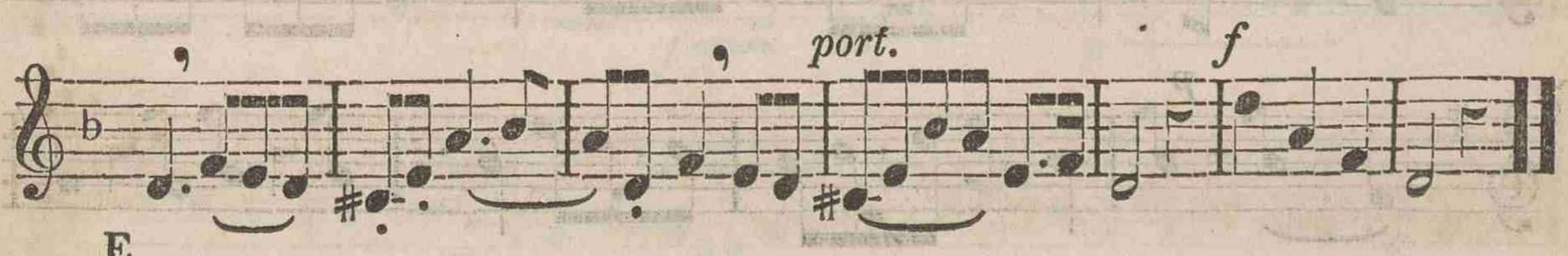
The Scale of Re Minor.





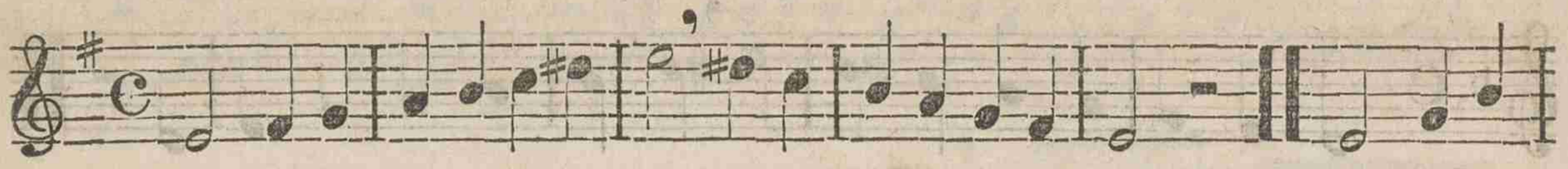
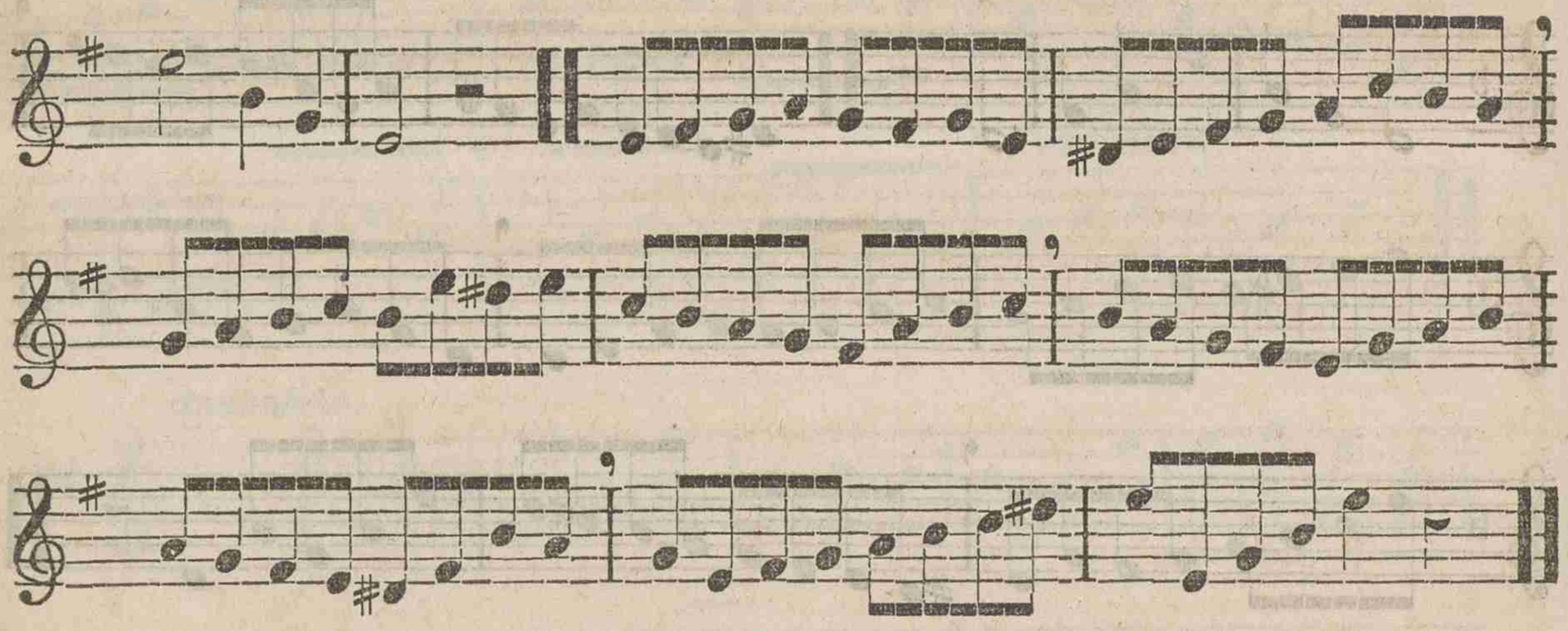




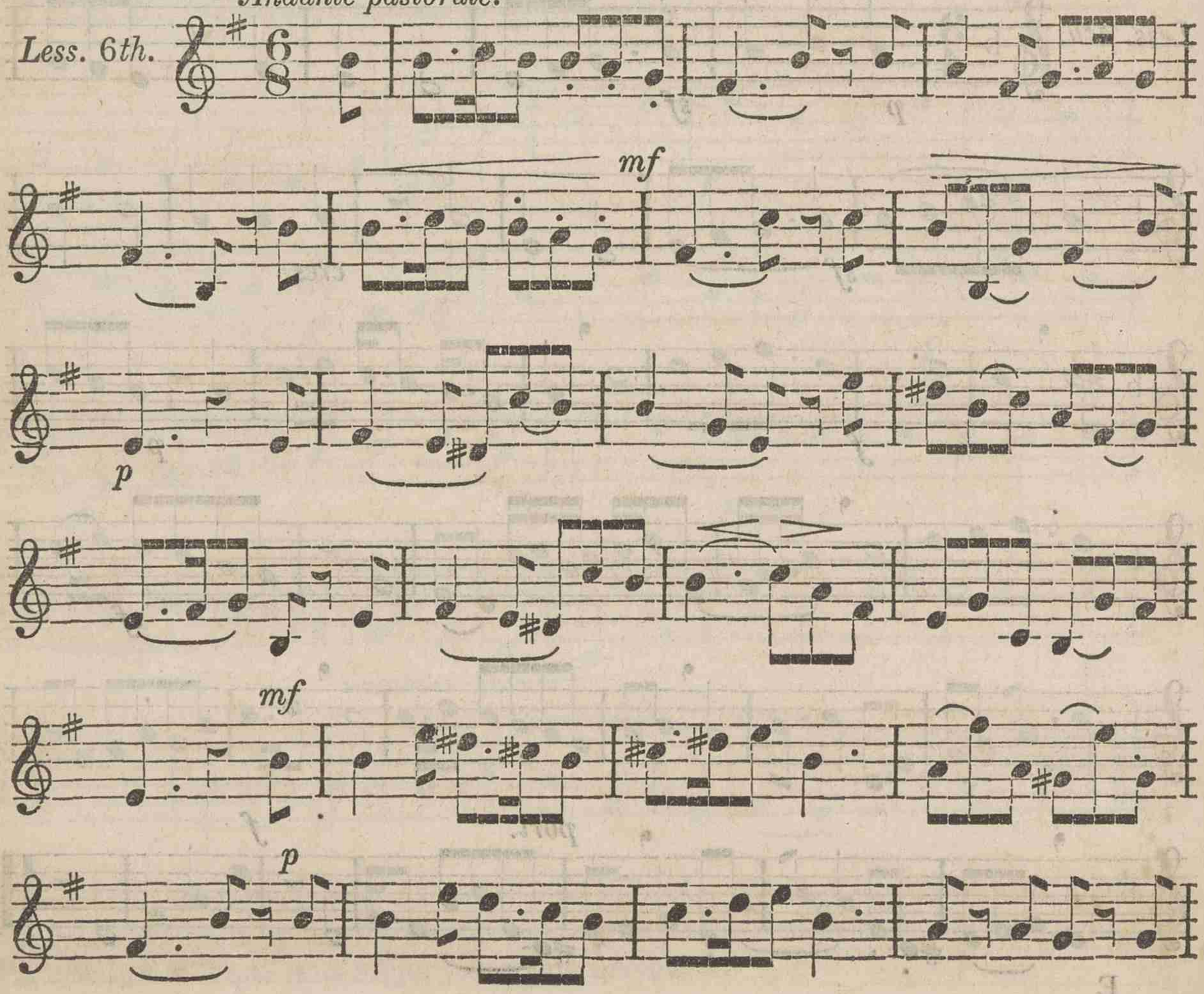


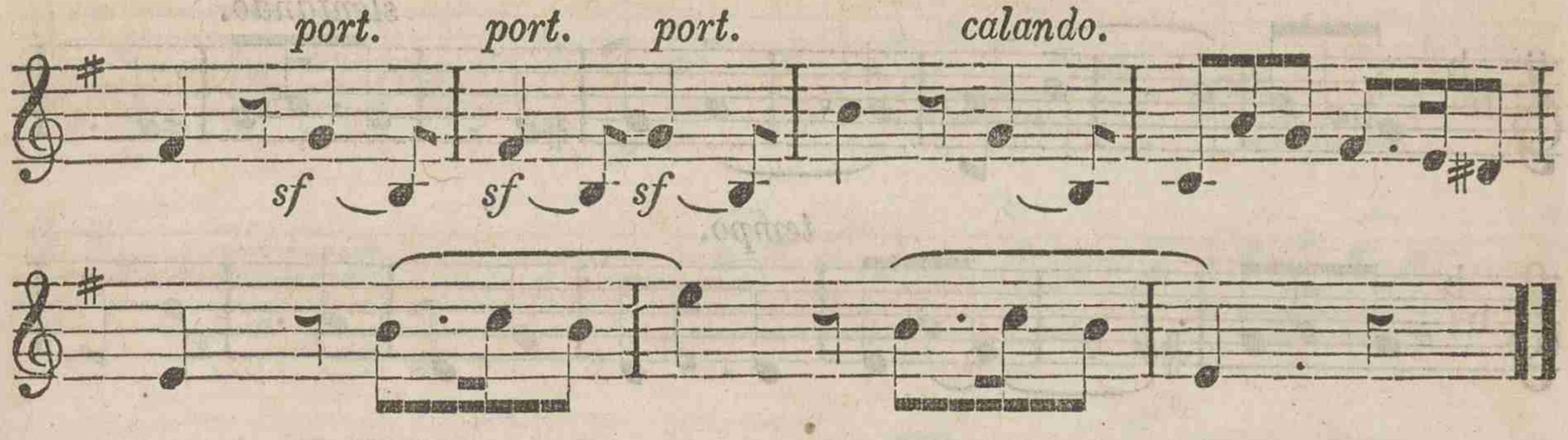
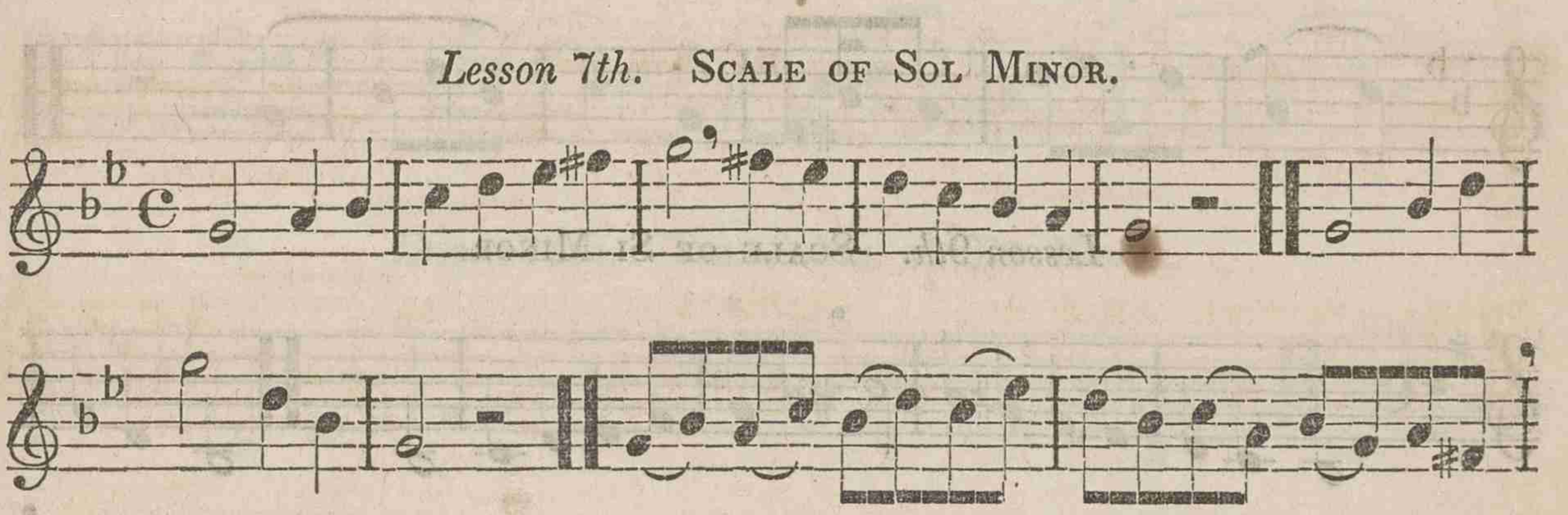


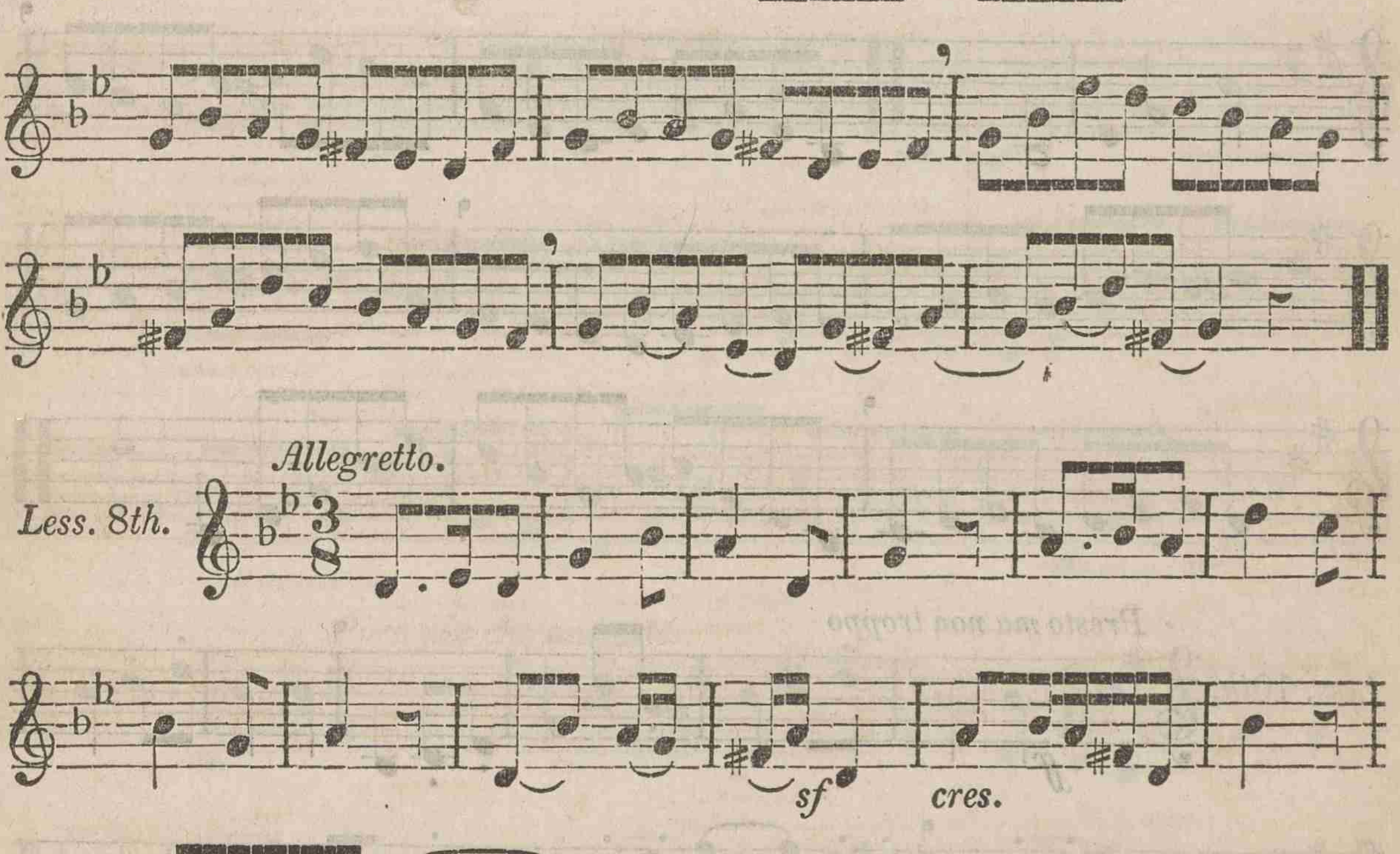
E

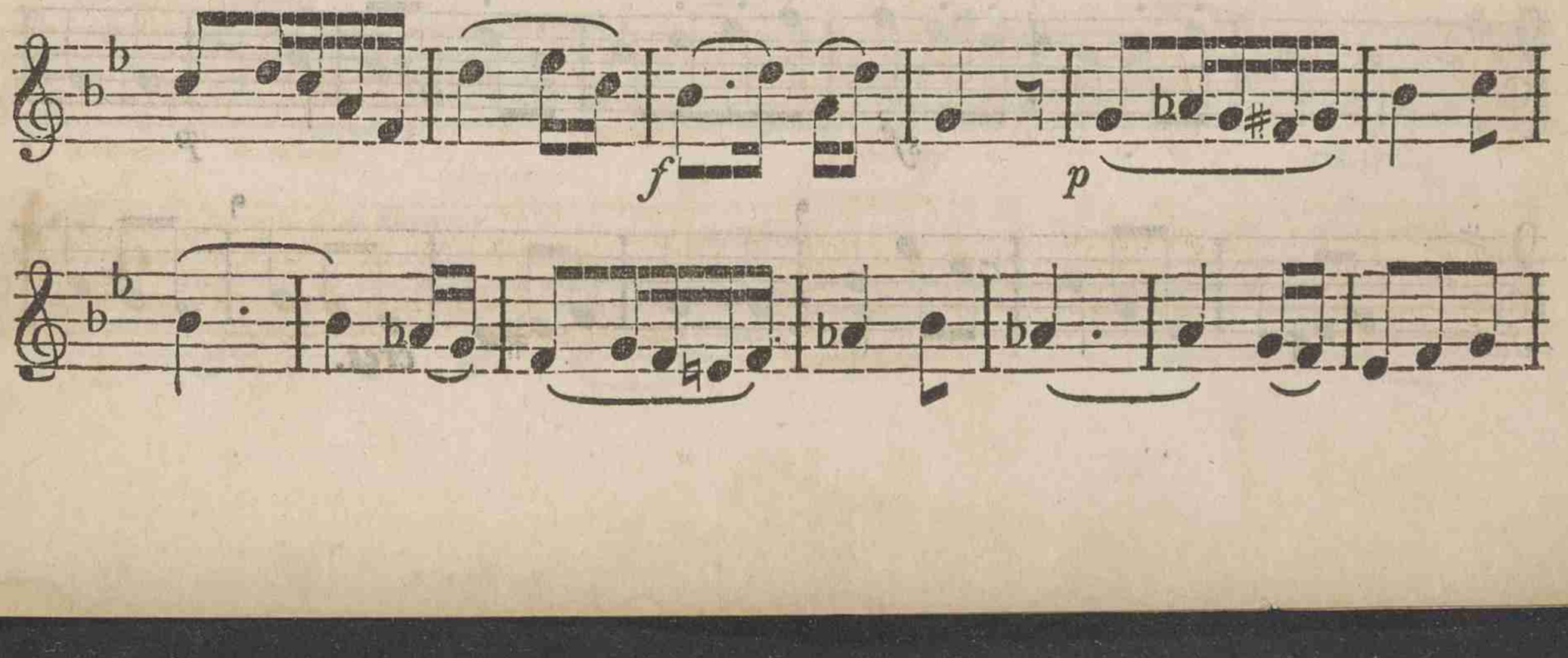
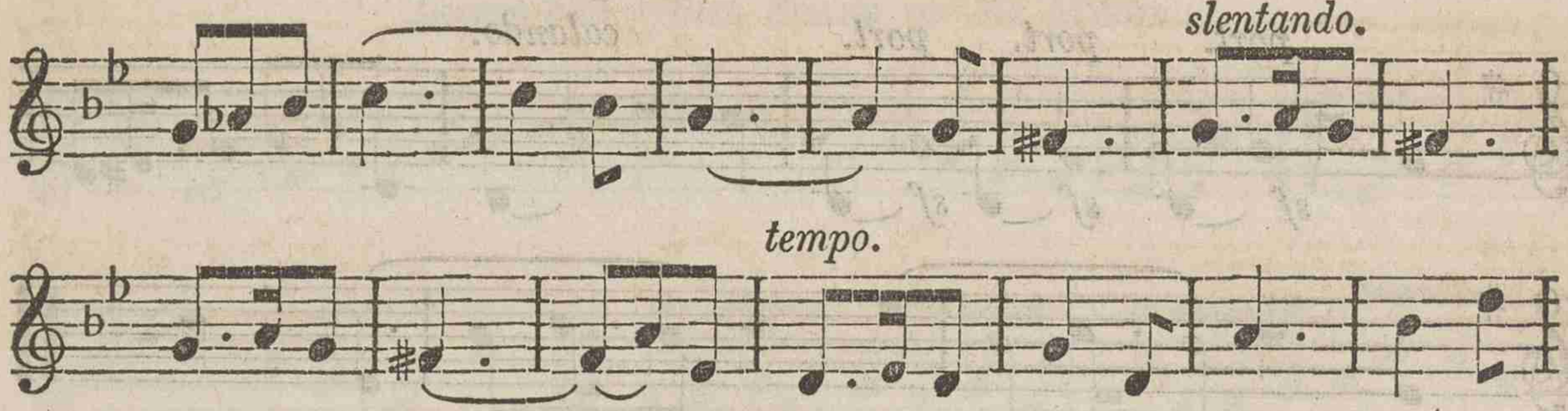
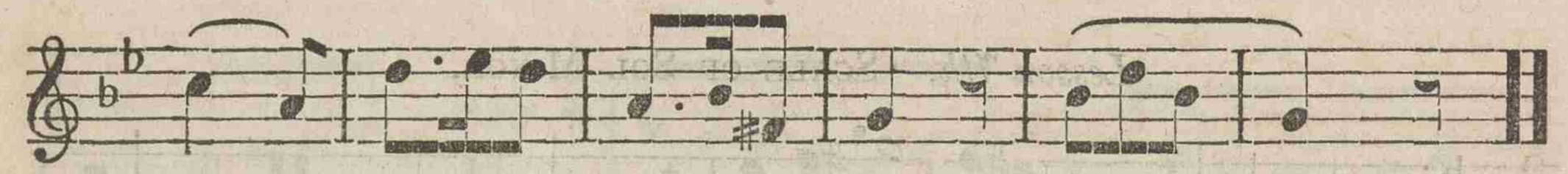
Lesson 5th. THE SCALE OF MI MINOR.

Andante pastorale.

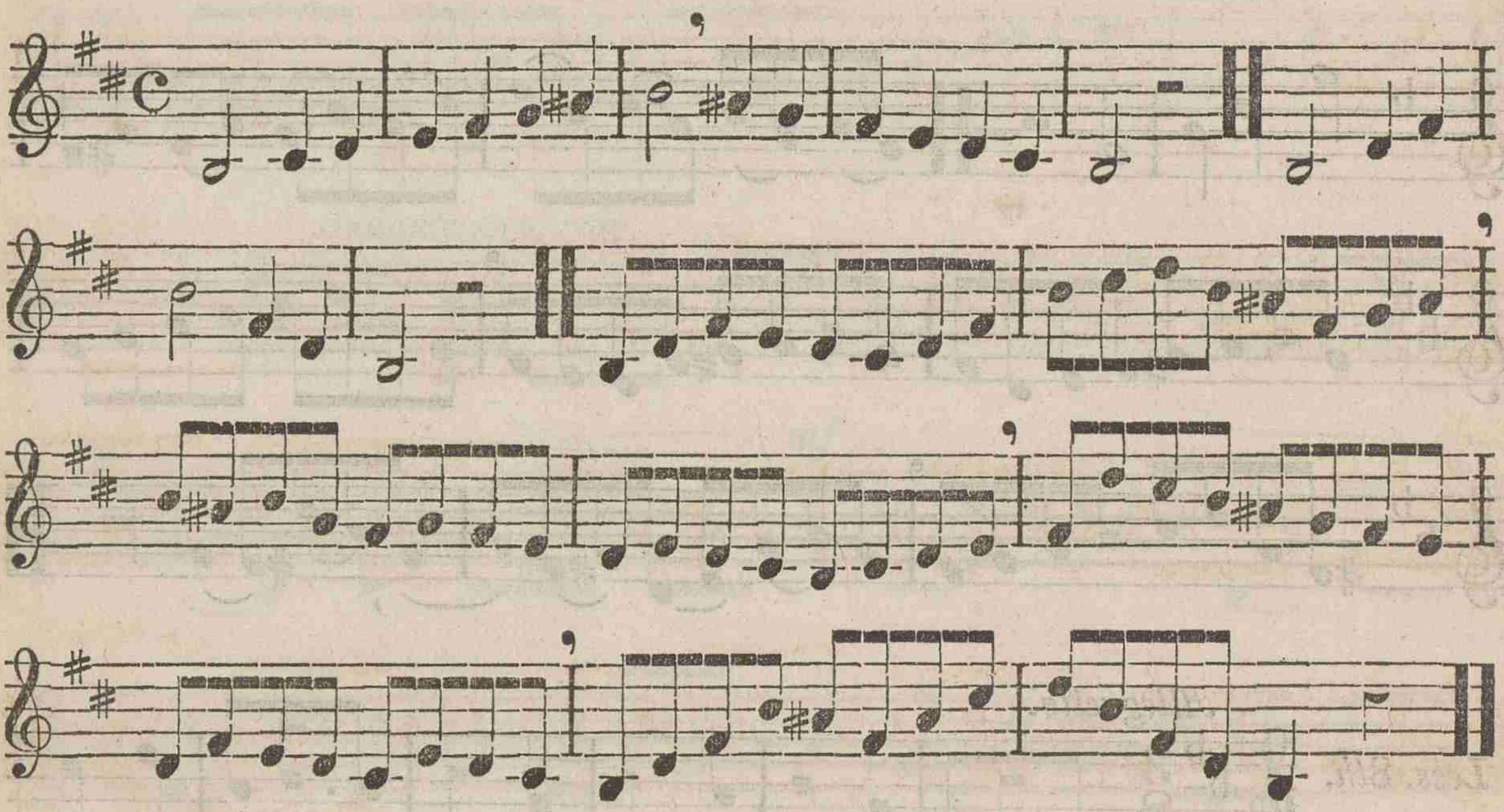
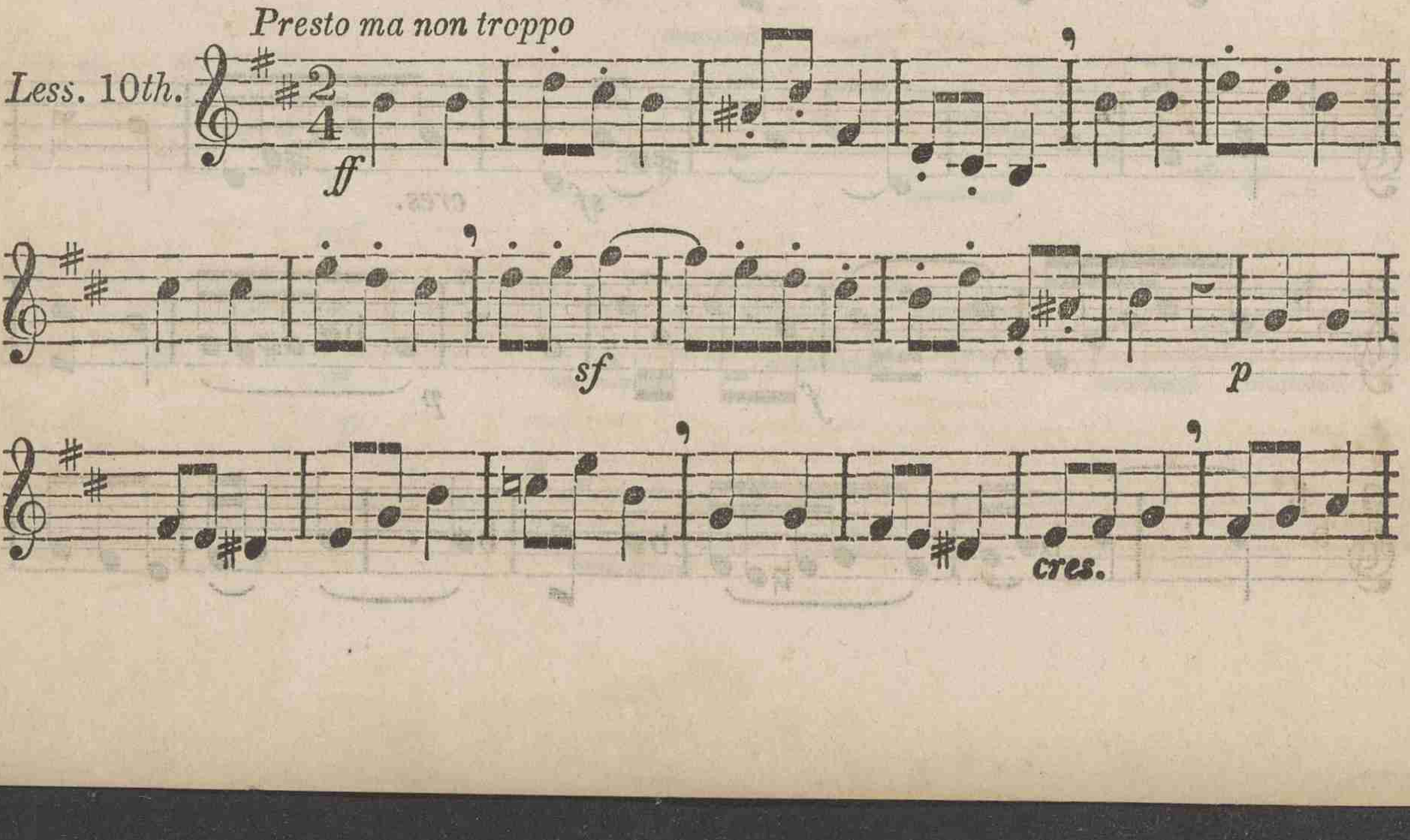
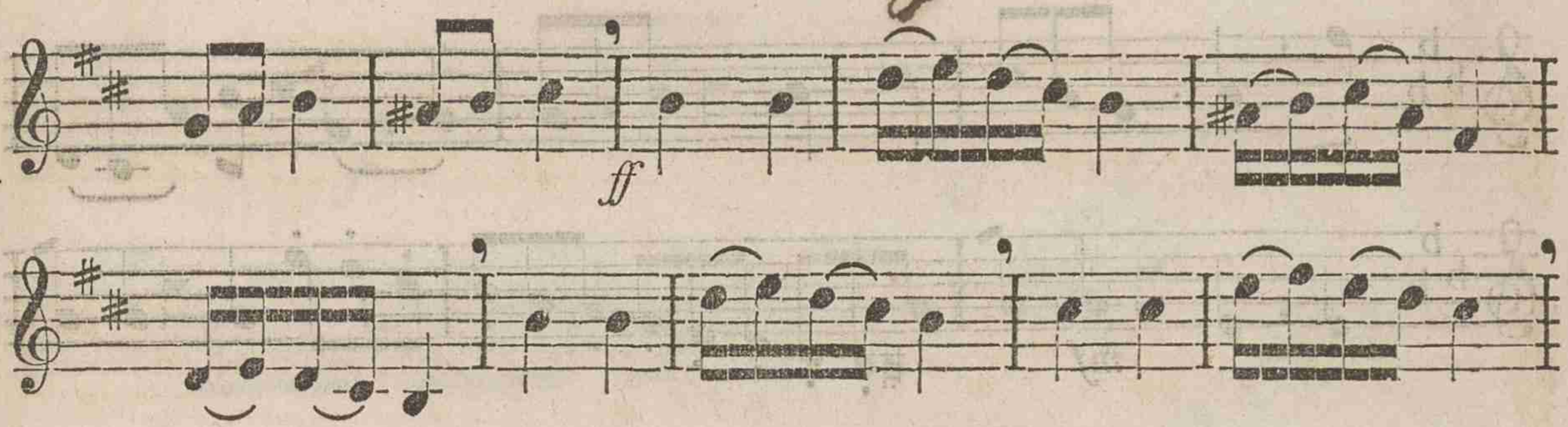
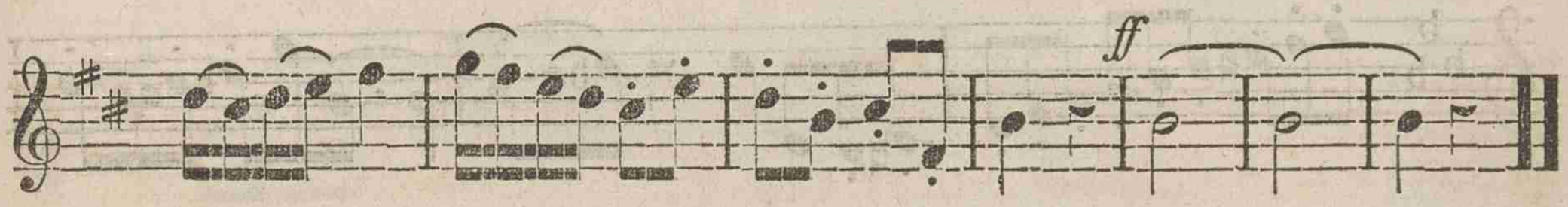
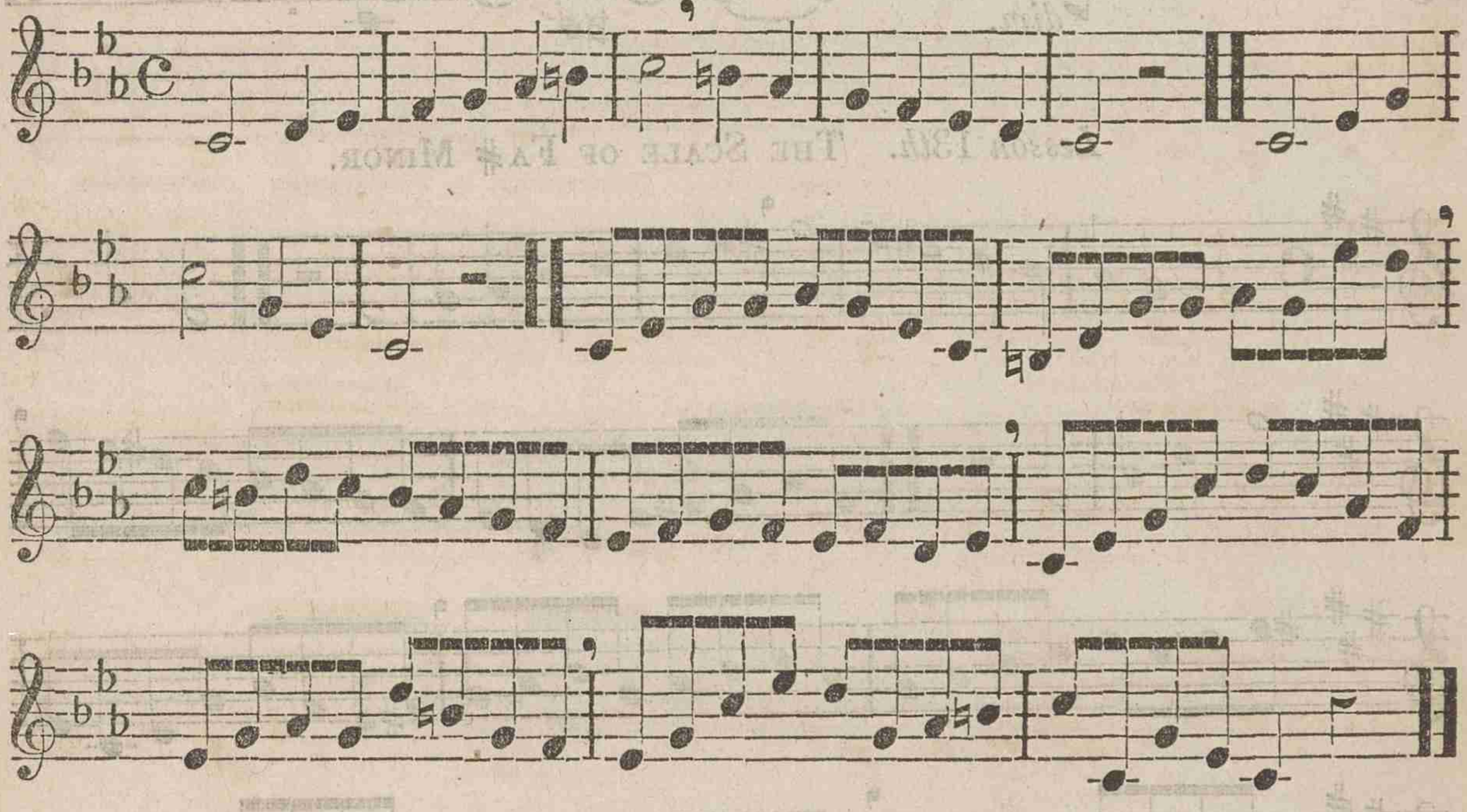
Less. 6th.

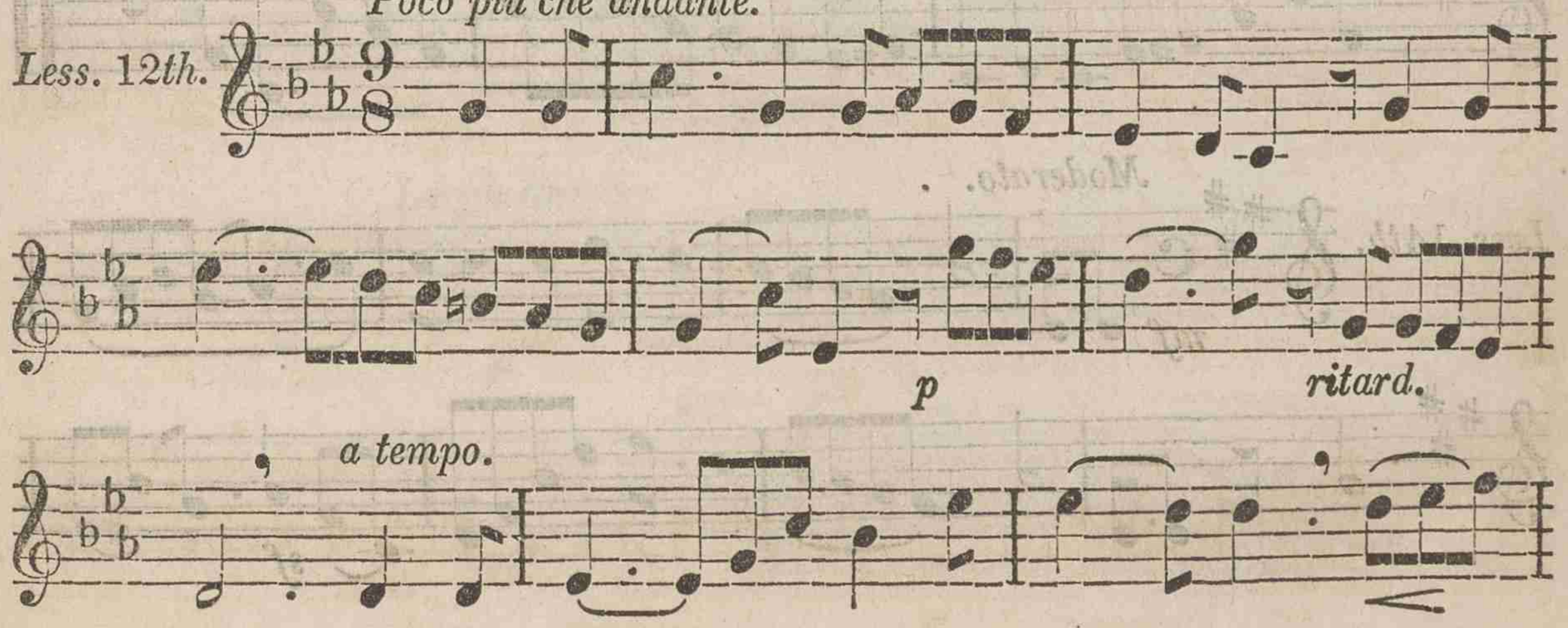
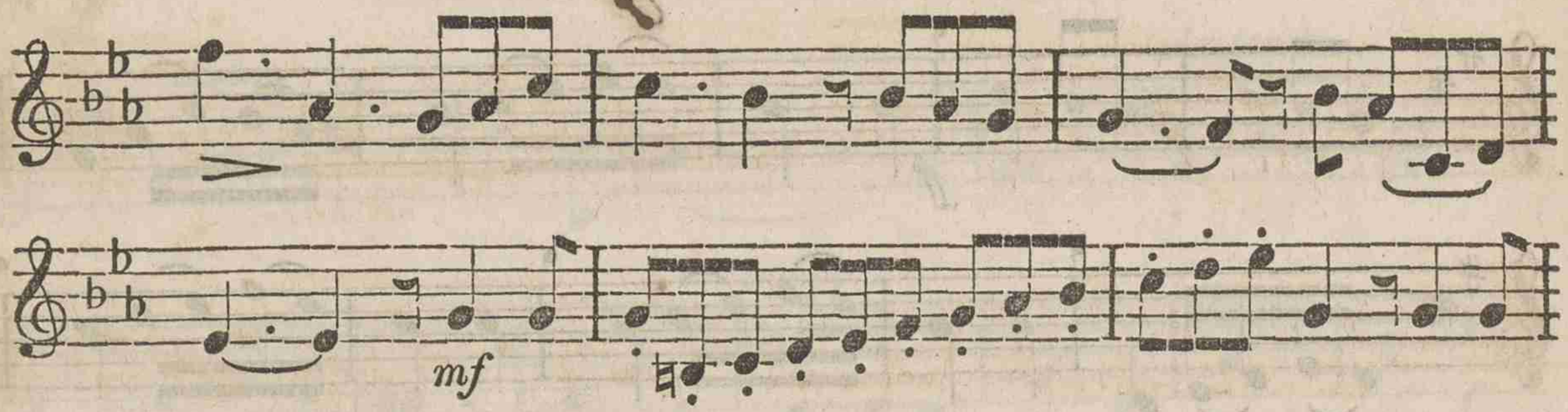
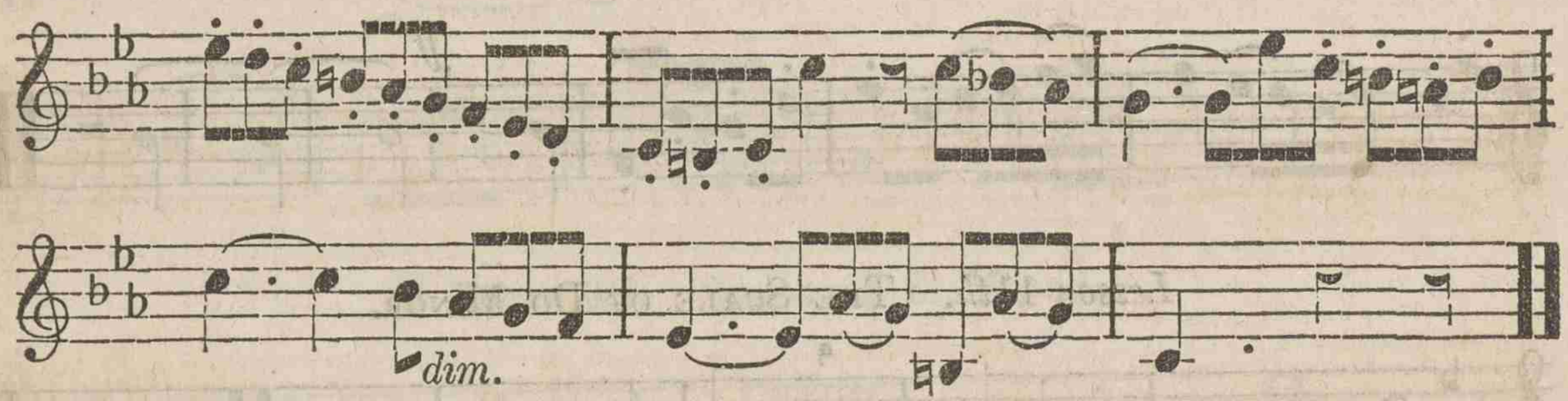
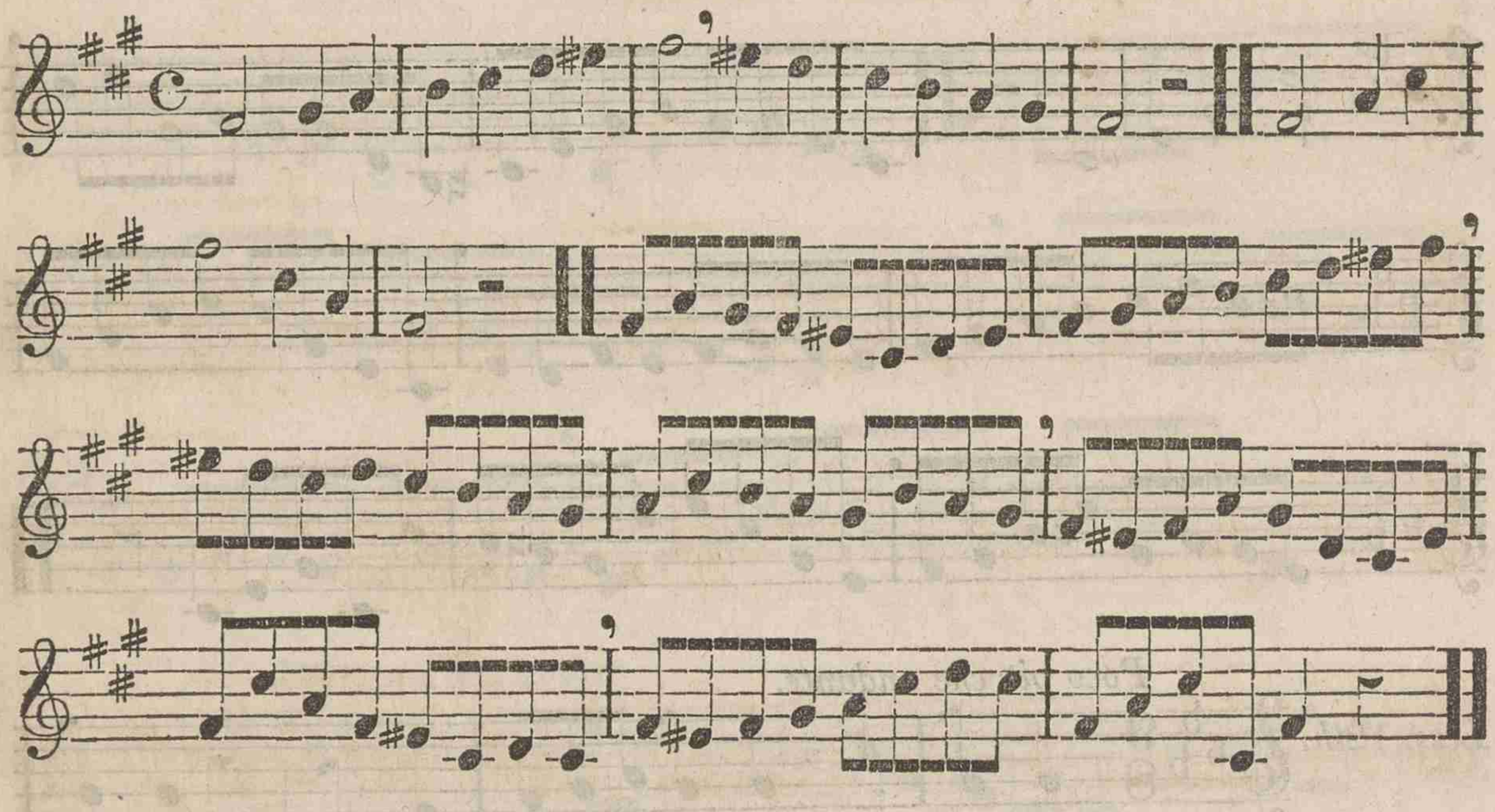


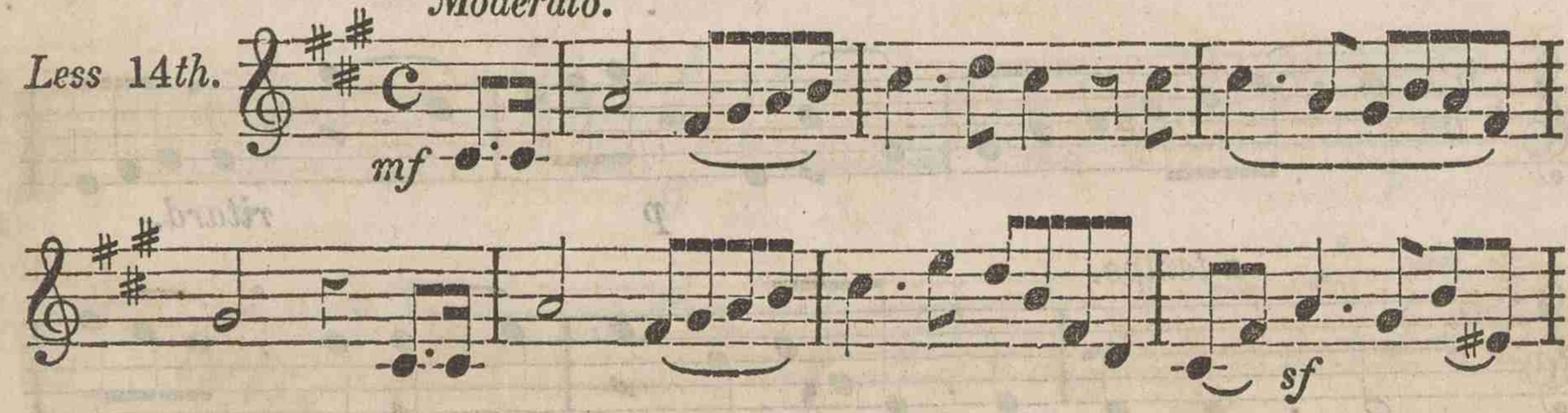
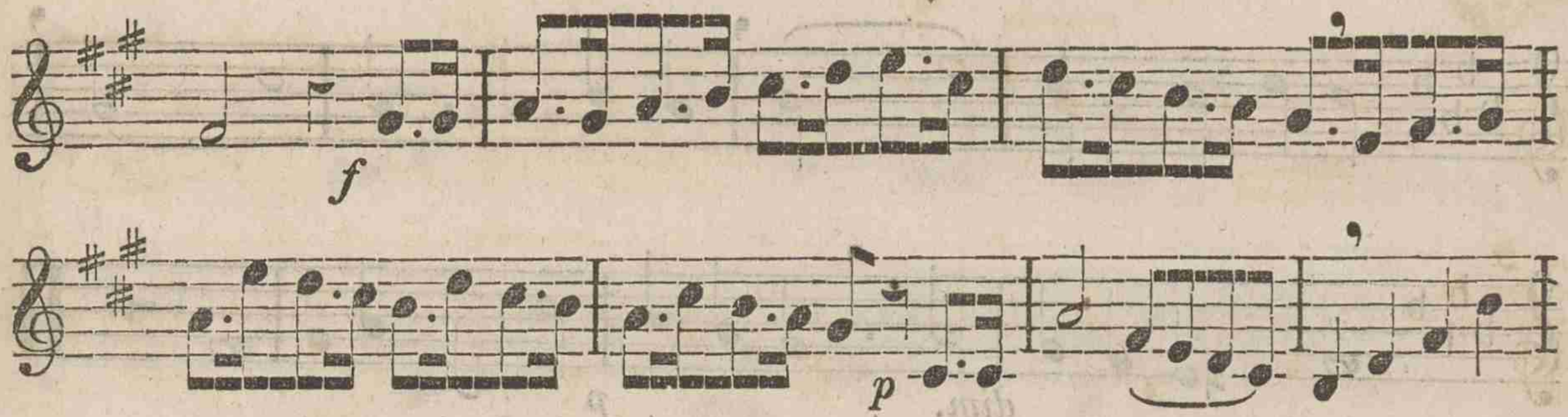
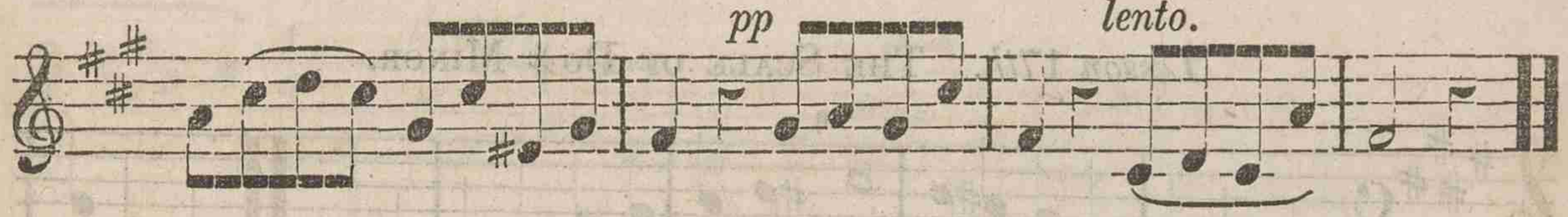
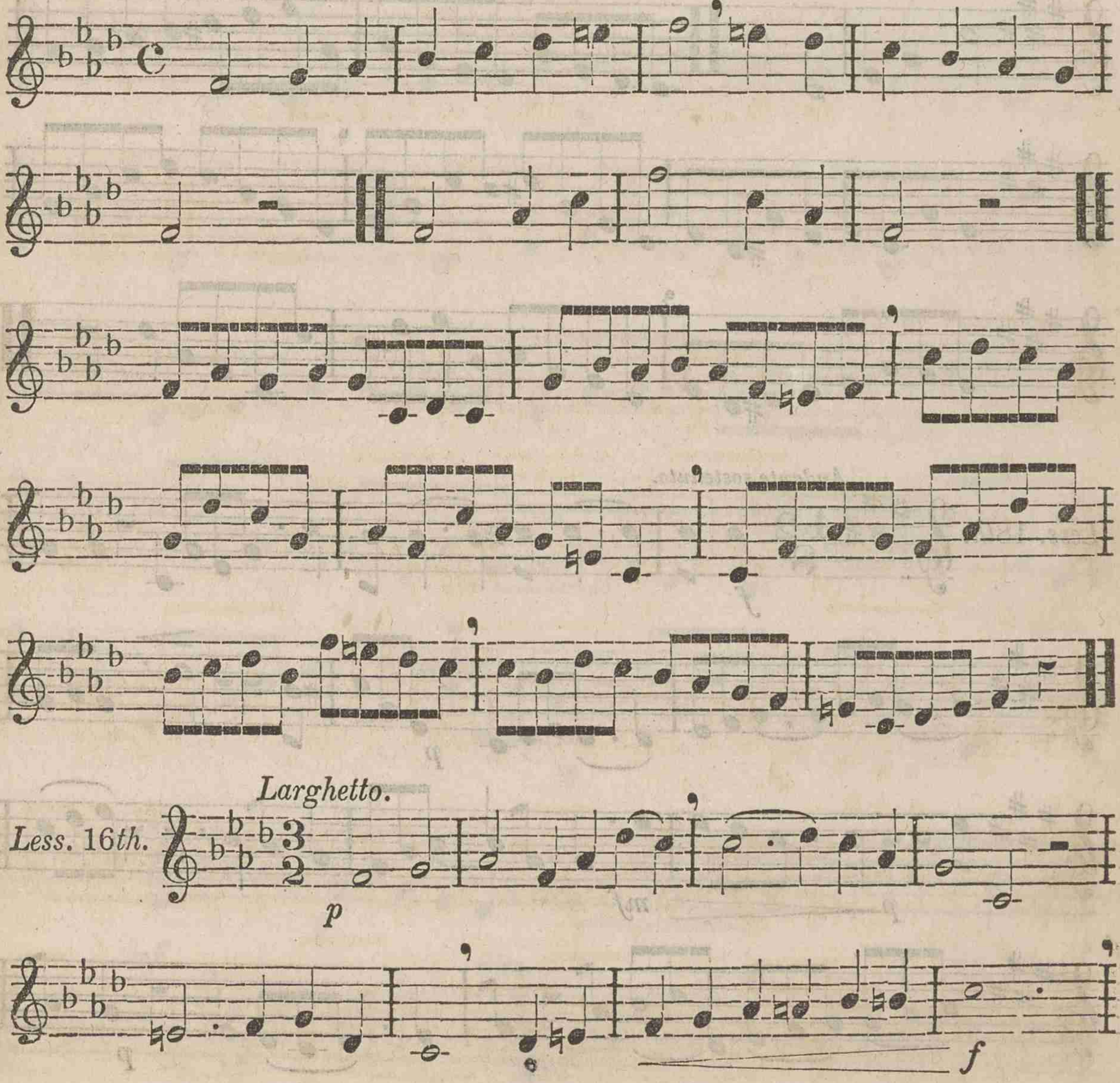


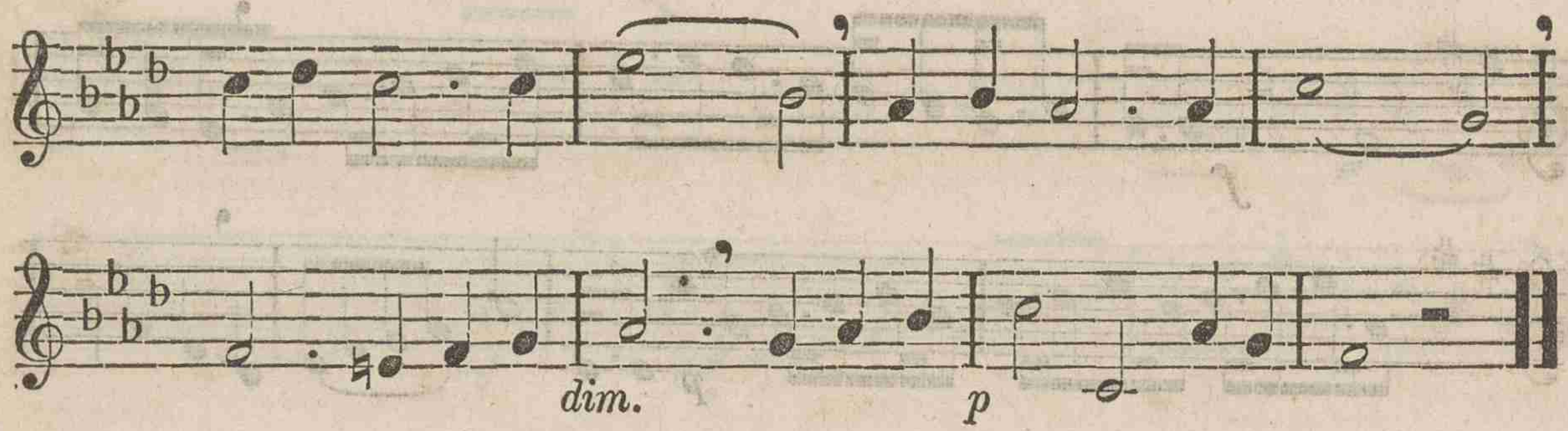
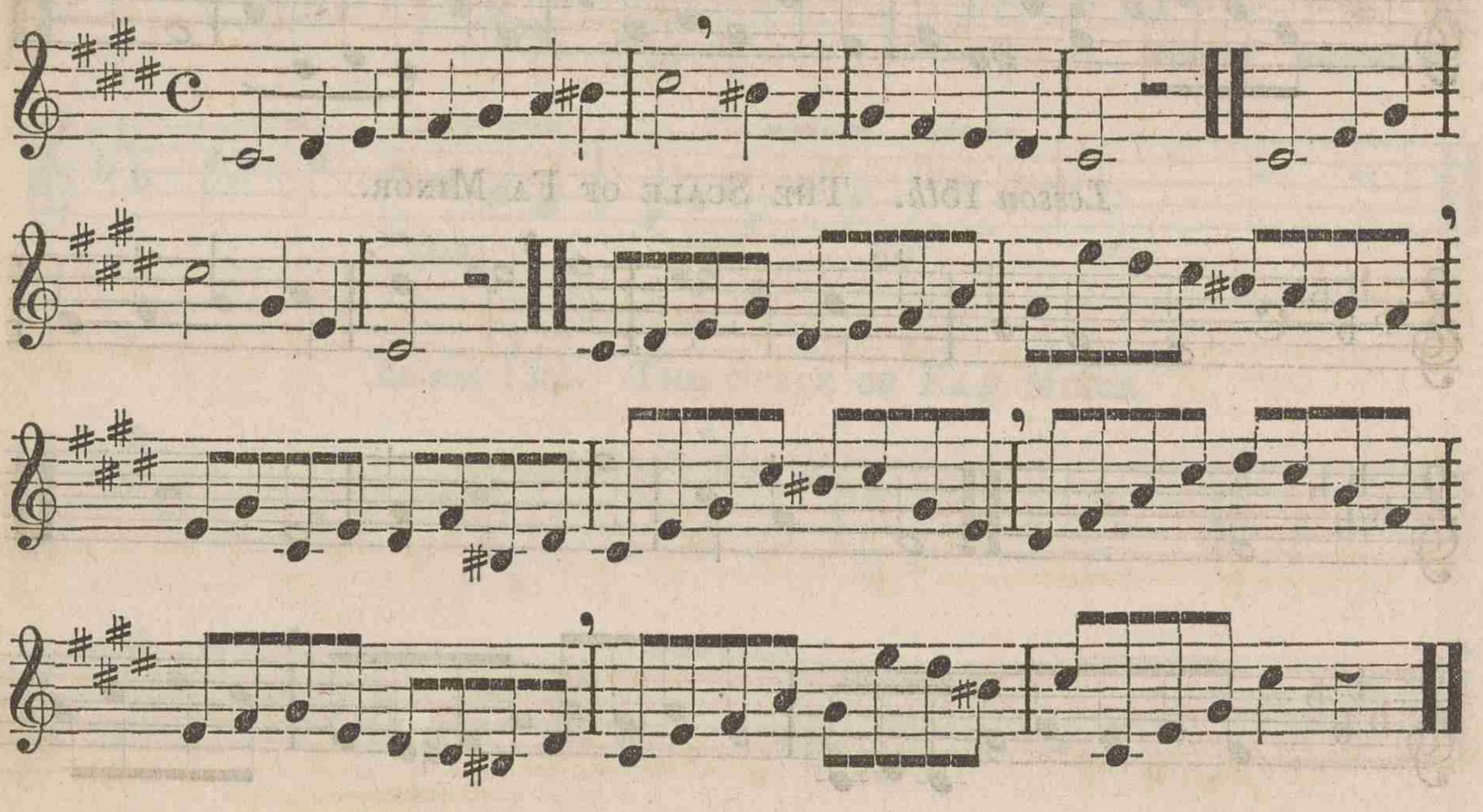
Lesson 7th. SCALE OF SOL MINOR.

Less. 8th.



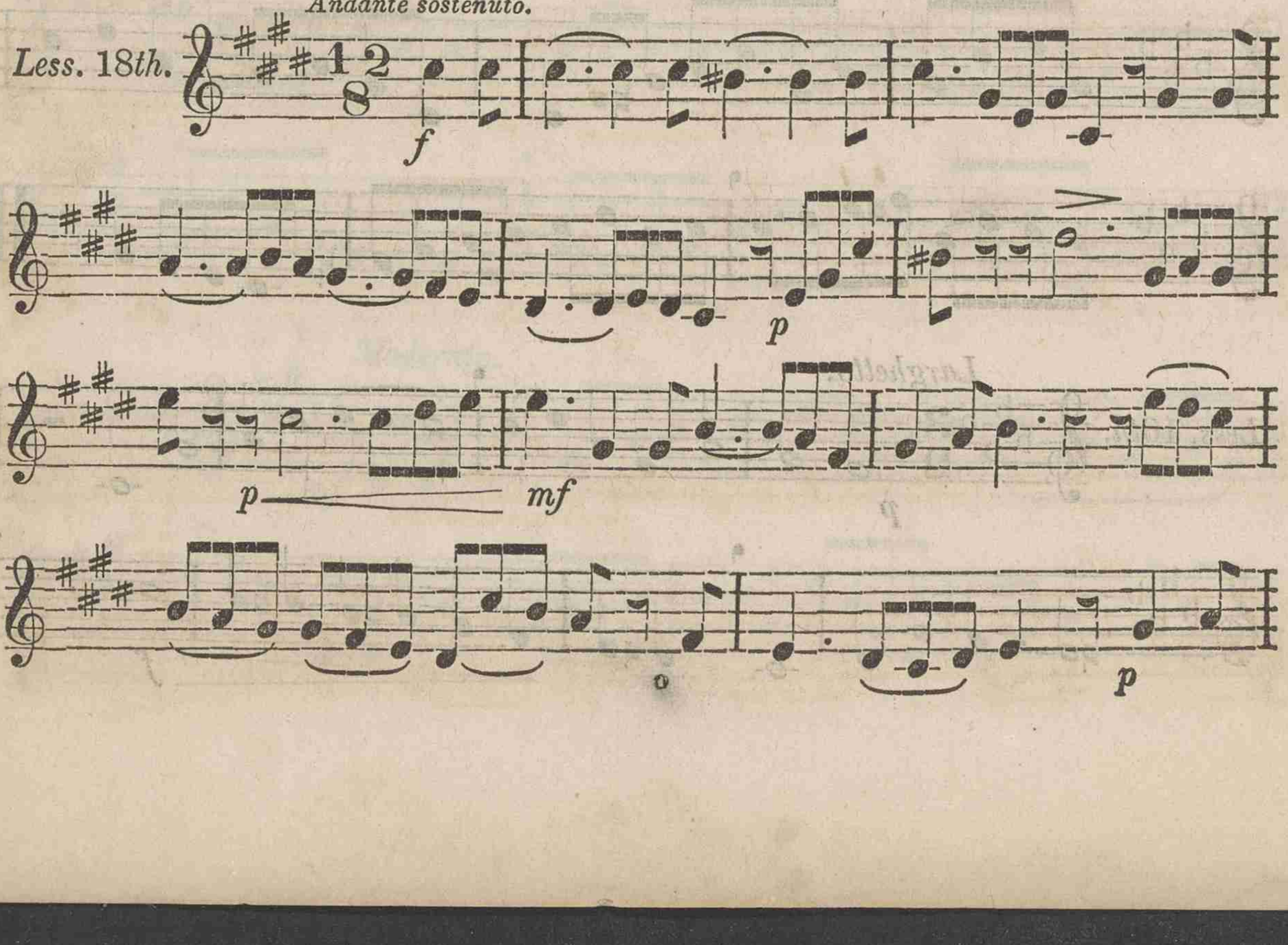
Lesson 9th. SCALE OF SI MINOR.

Less. 10th.

Lesson 11*th*. The Scale of Do Minor.

Less. 12*th*.

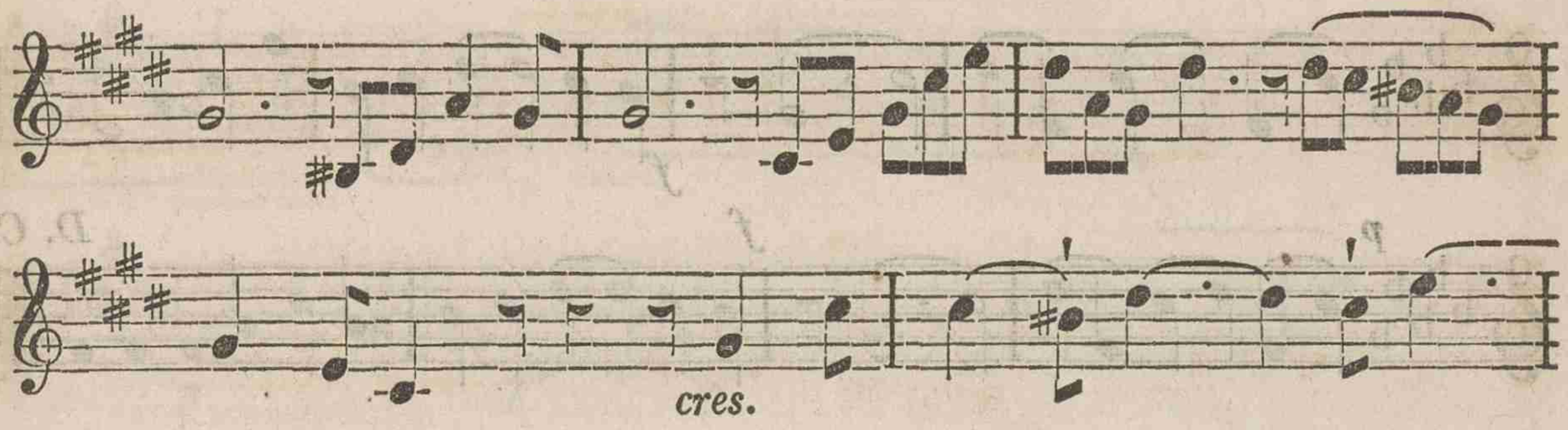
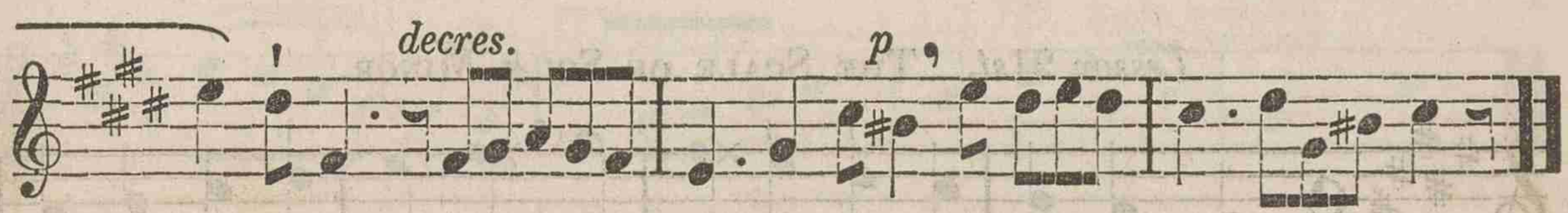
Poco più che andante.

Lesson 13*th*. THE SCALE OF FA♯ MINOR.

Moderato.

Less 14*th*.

Lesson 15*th*. The Scale of Fa Minor.

Larghetto.

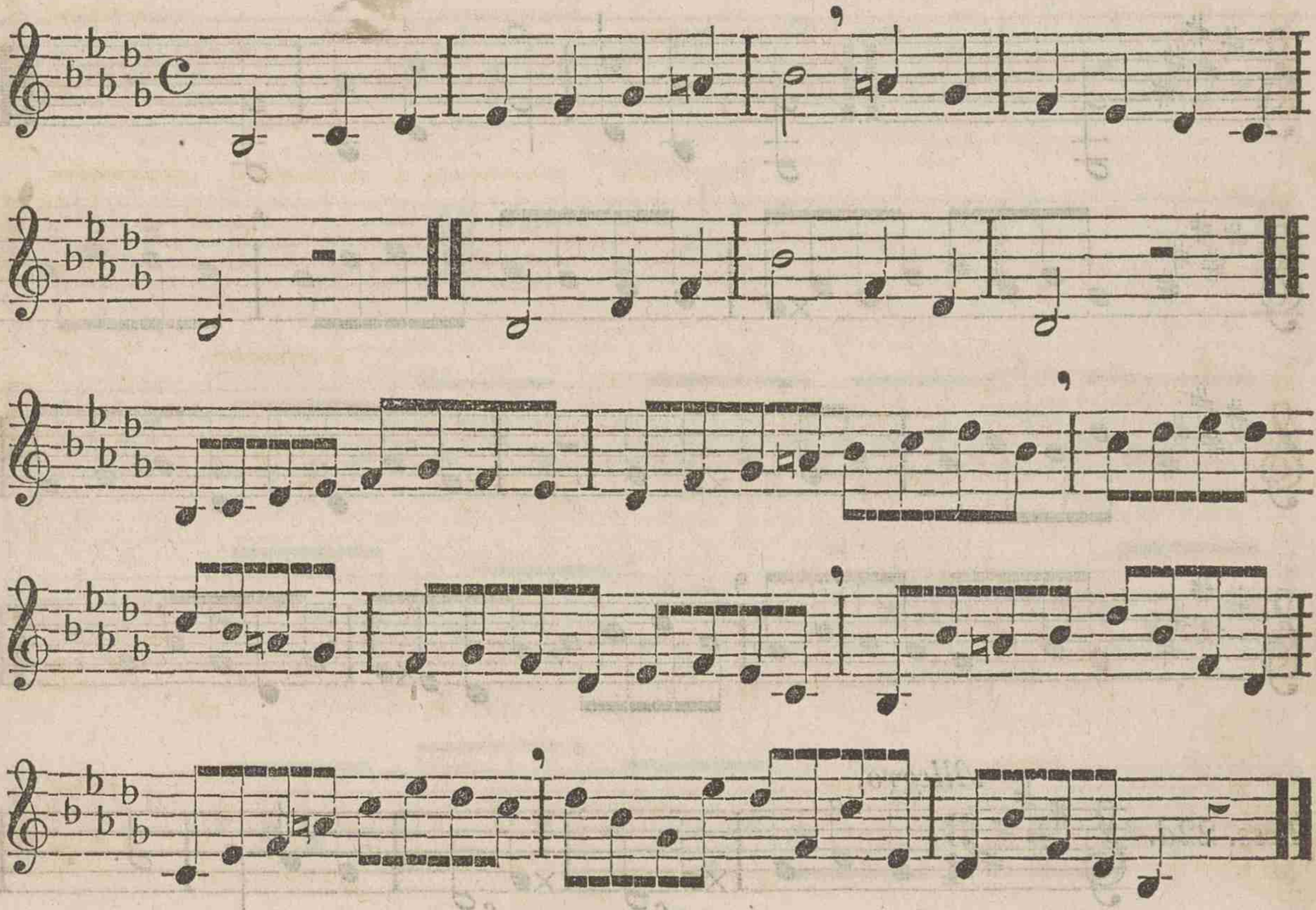
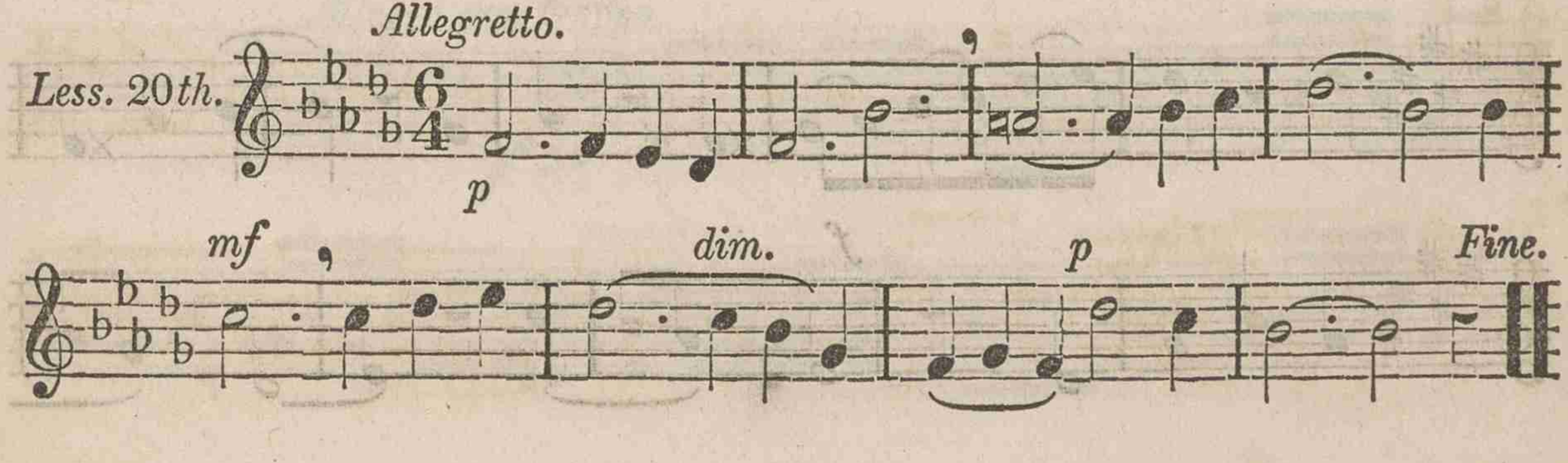
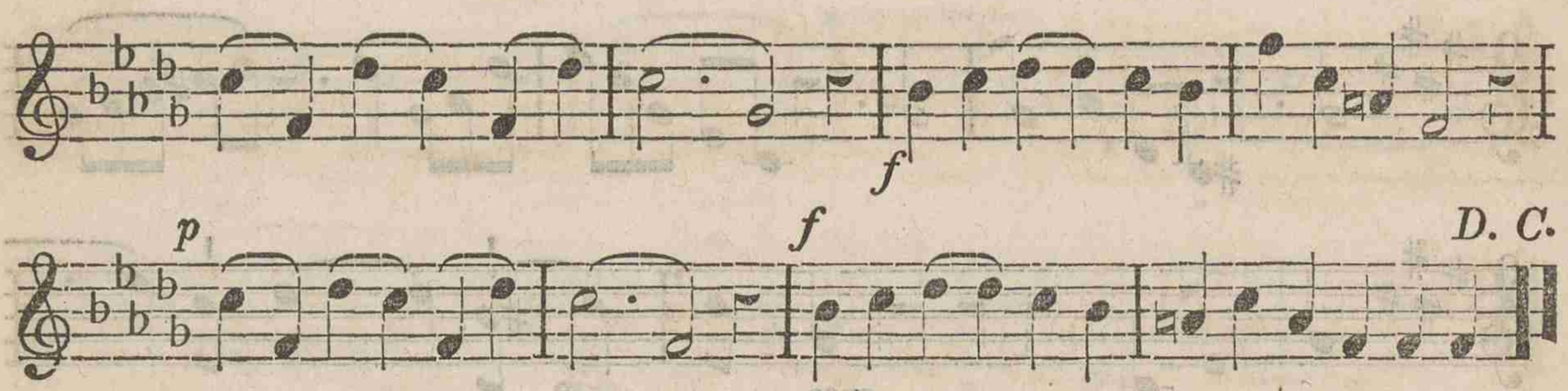
Less. 16*th*.

Lesson 17*th.* THE SCALE OF Do♯ MINOR.

Andante sostenuto.

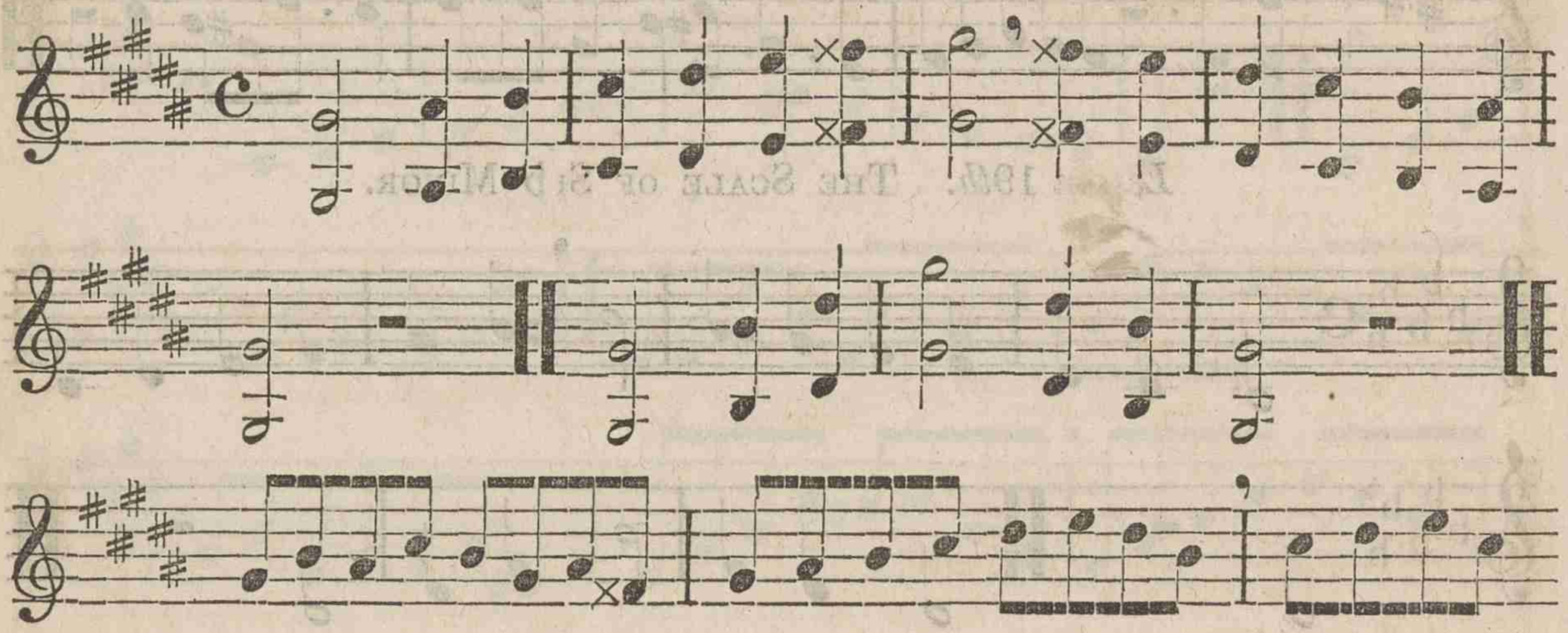
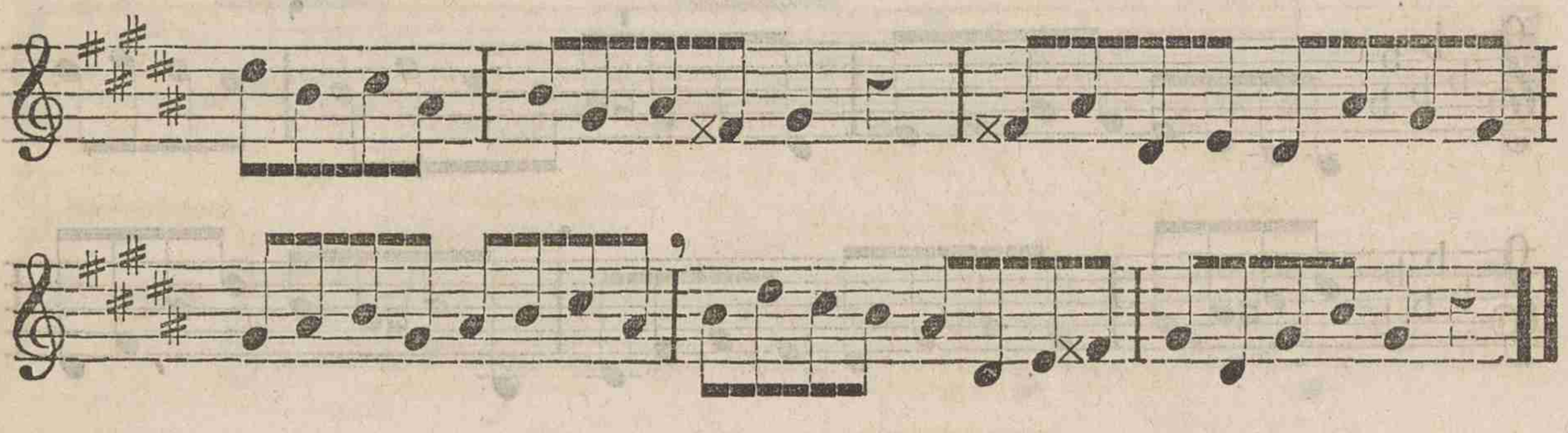
Less. 18*th.*



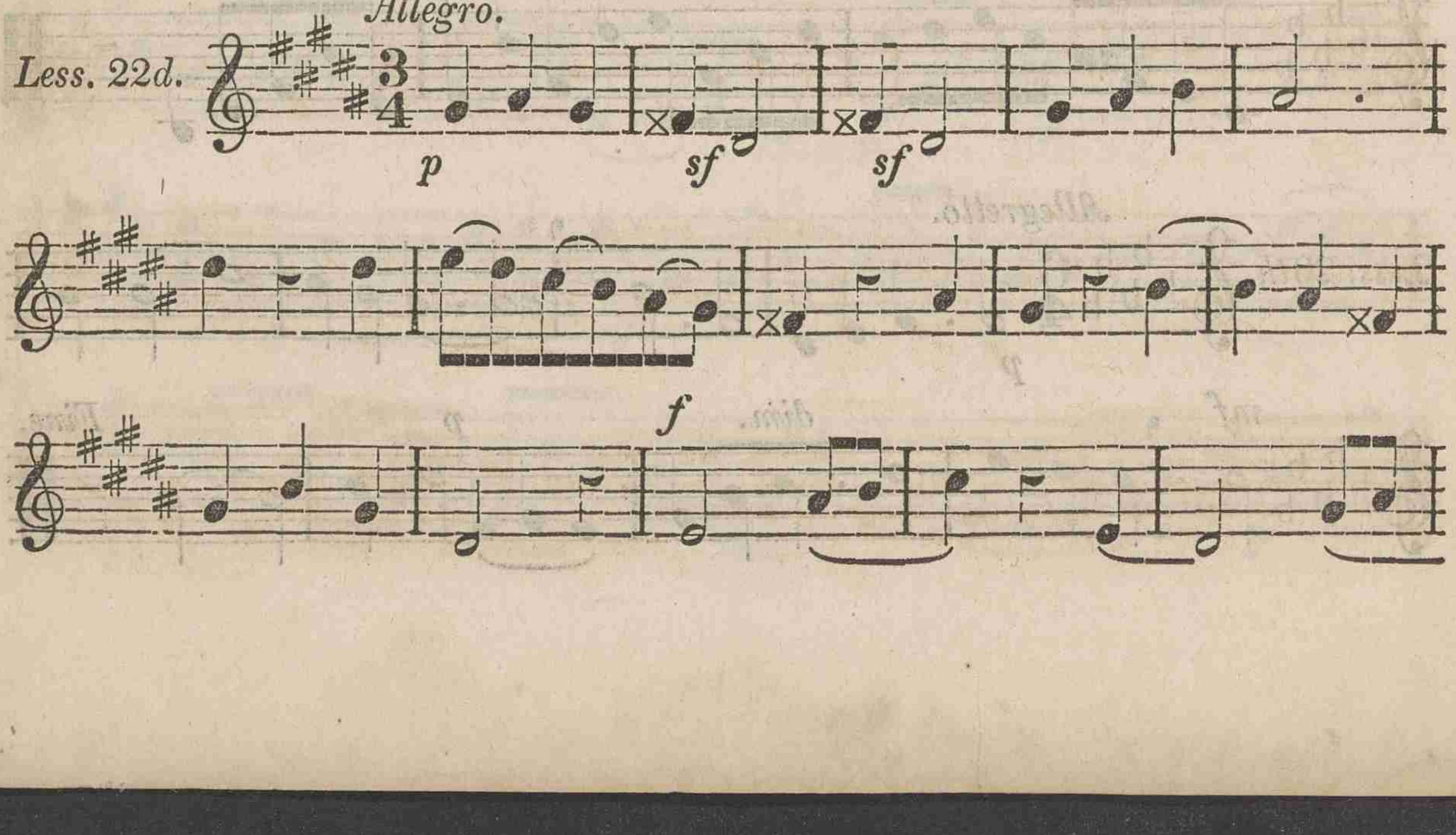
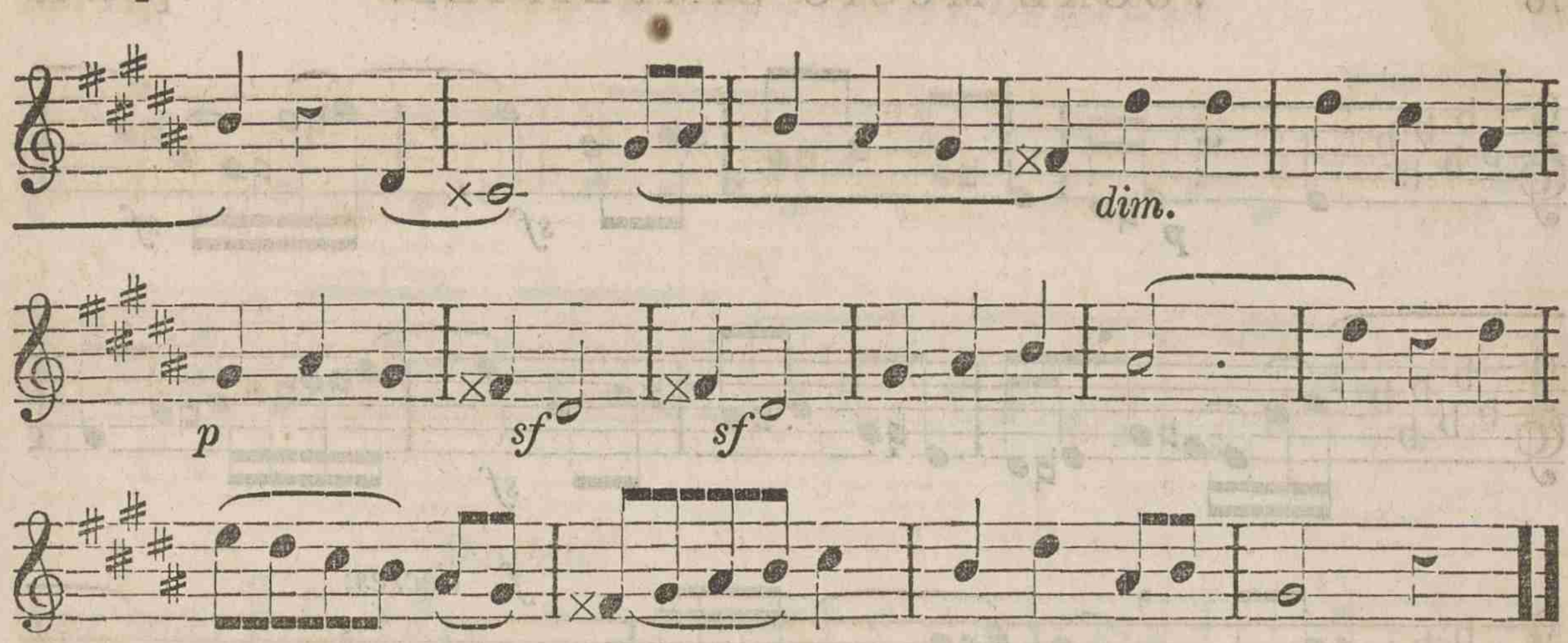


Lesson 19*th*. THE SCALE OF SI♭ MINOR.

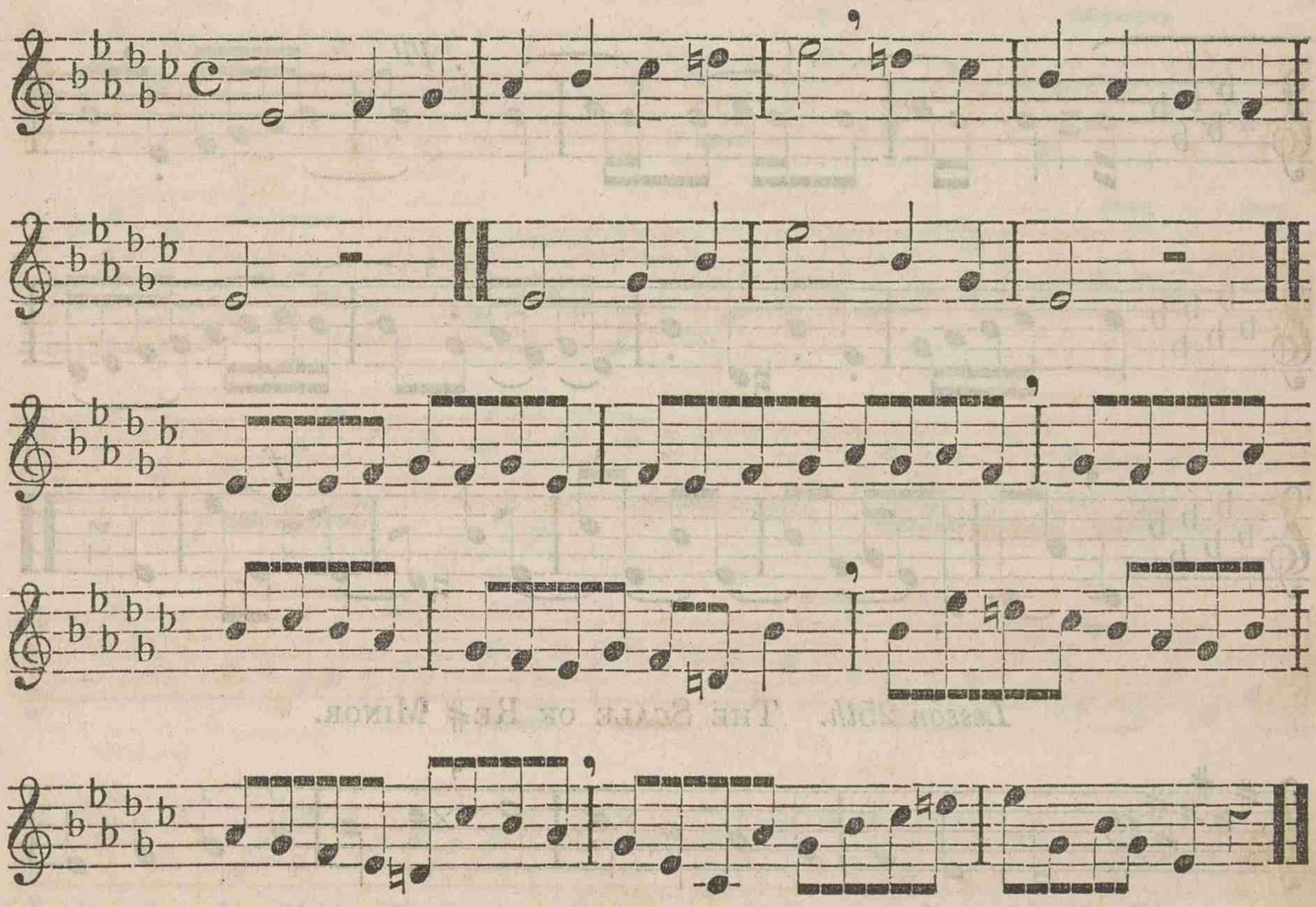


Lesson 21*st*. THE SCALE OF SOL♯ MINOR.



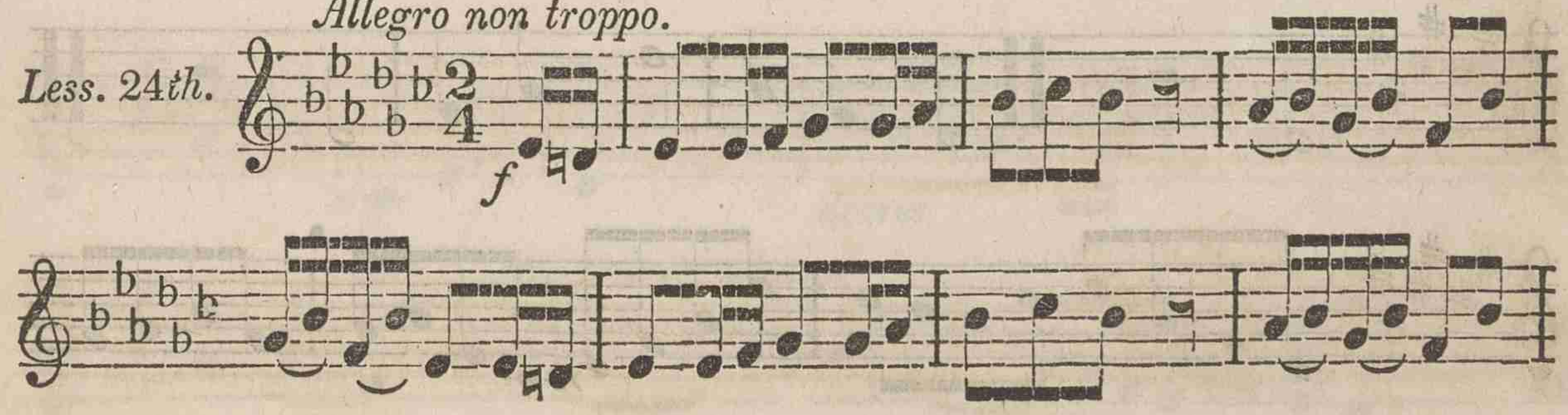
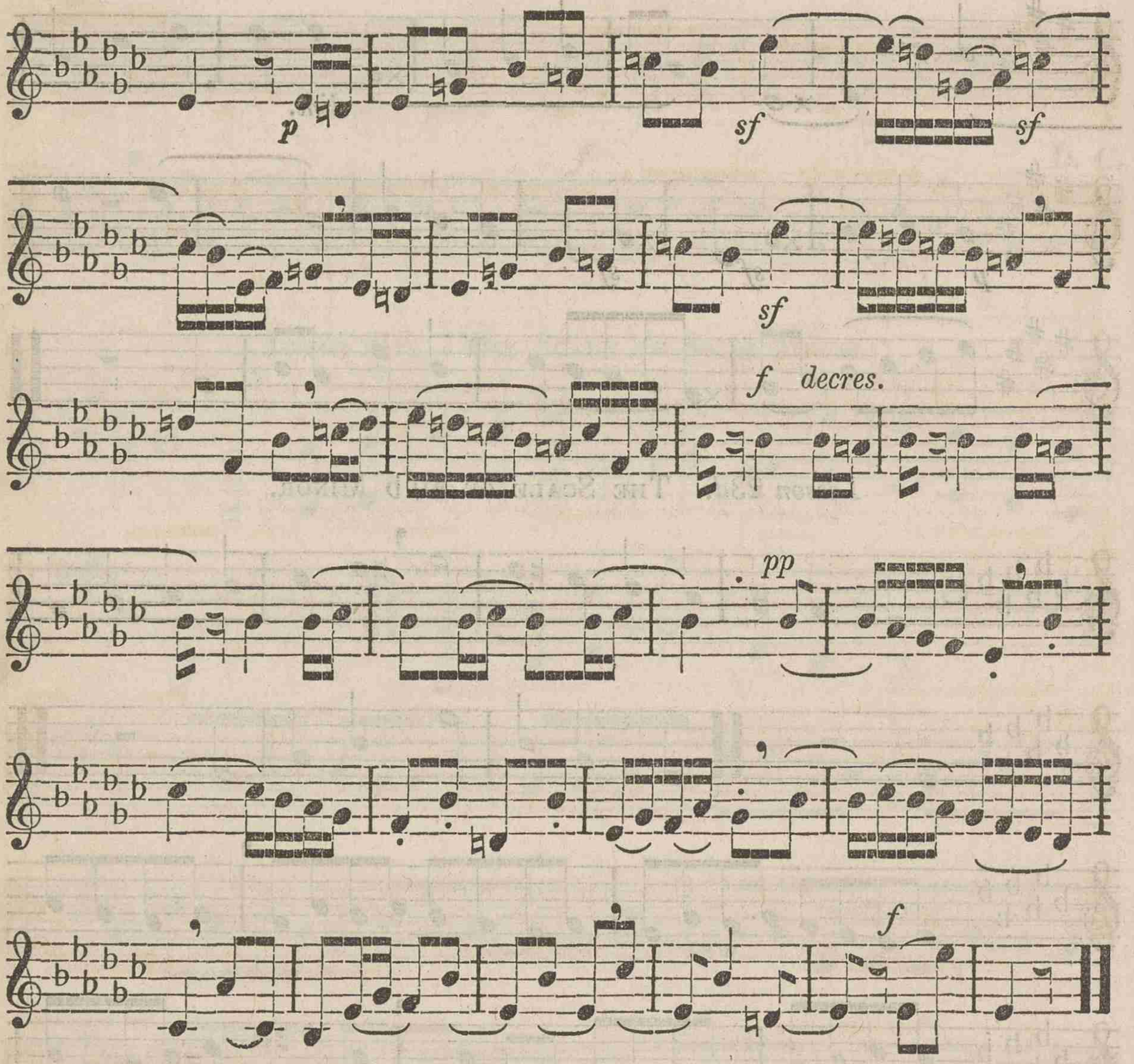
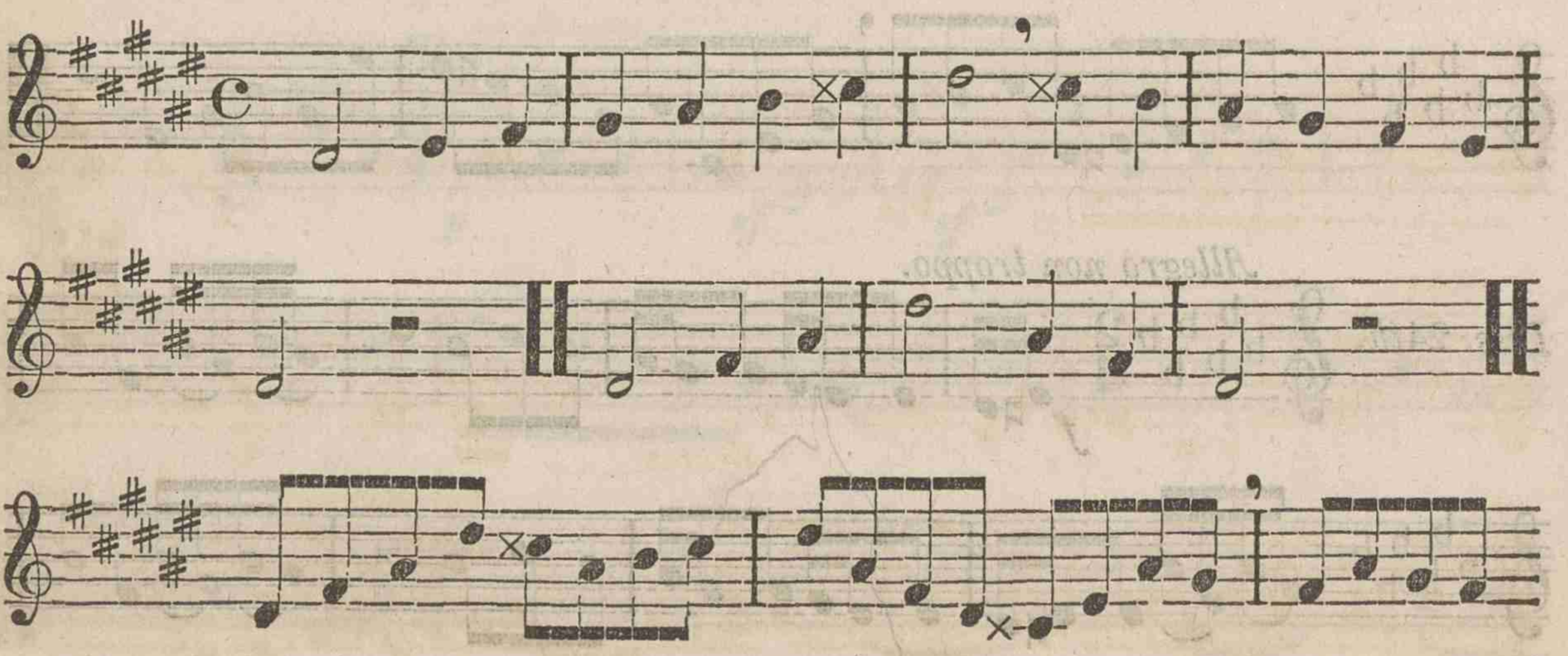
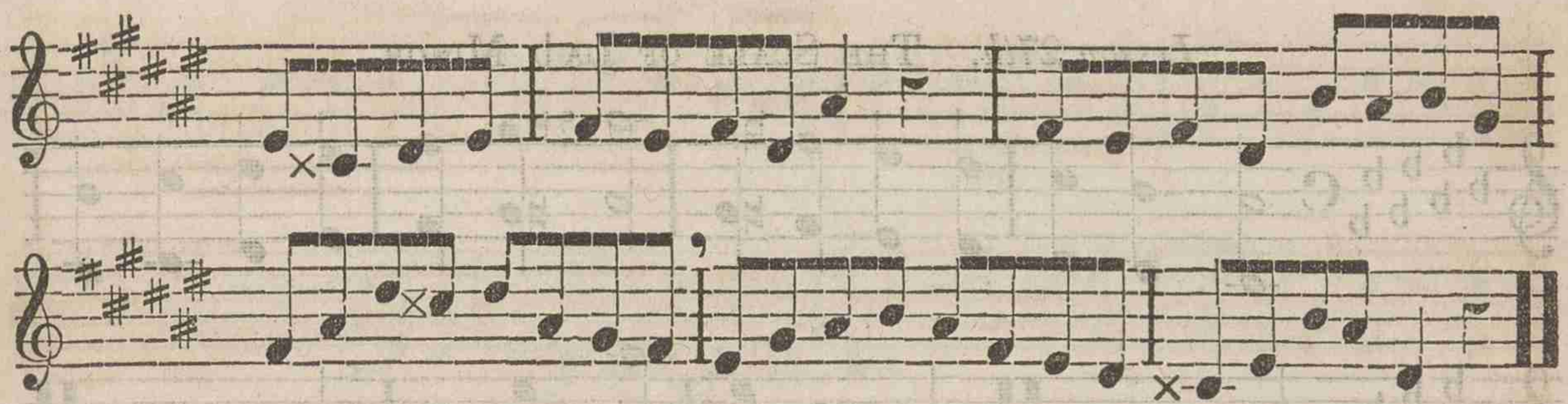
Less. 22*d*.



Lesson 23*d*. THE SCALE OF MI♭ MINOR.



Allegro non troppo.

Less. 24*th*.

Lesson 25th. THE SCALE OF RE♯ MINOR.



Maestoso.

Less. 26th.

ff

cres.

p

f

p

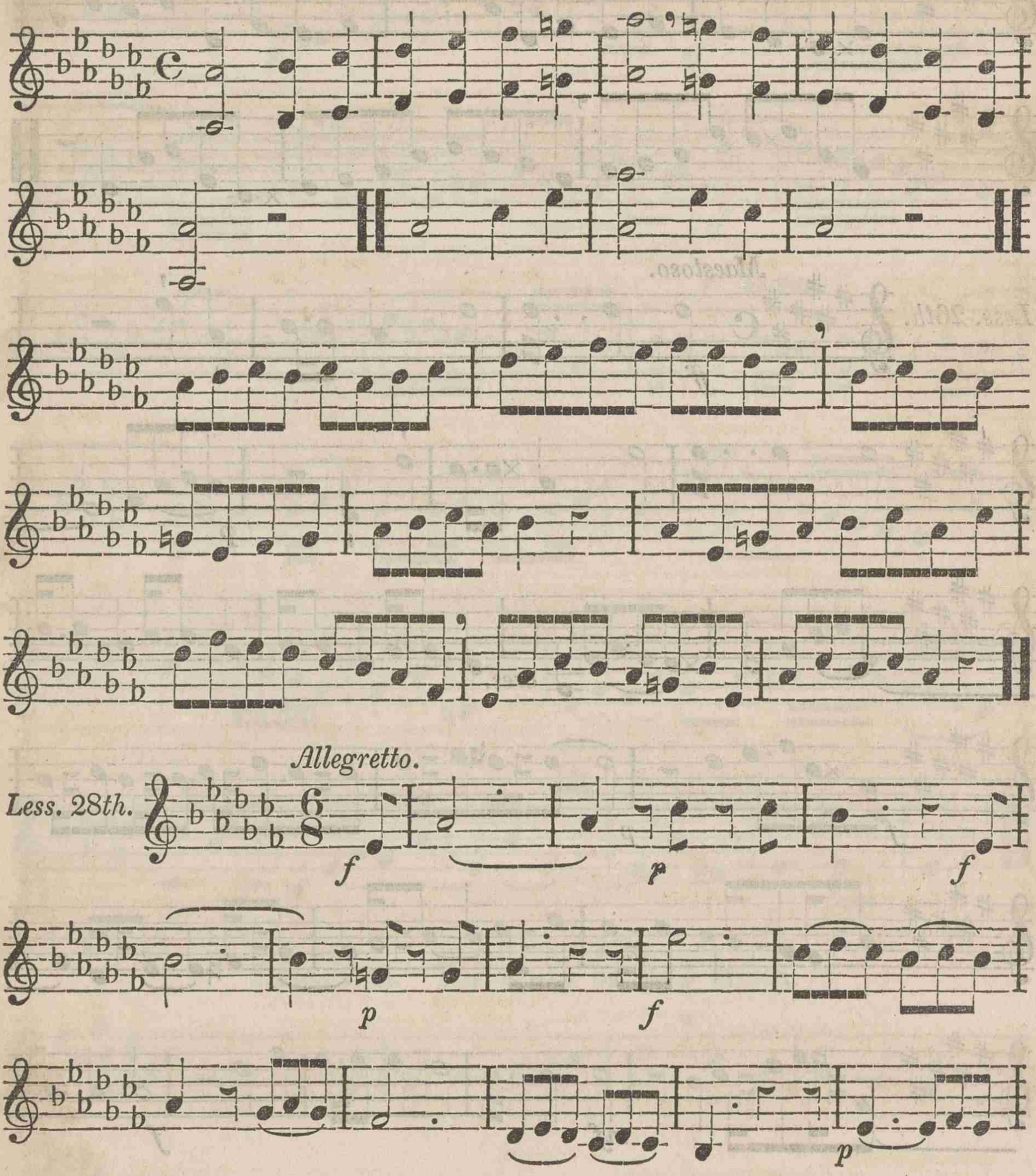
mf

f

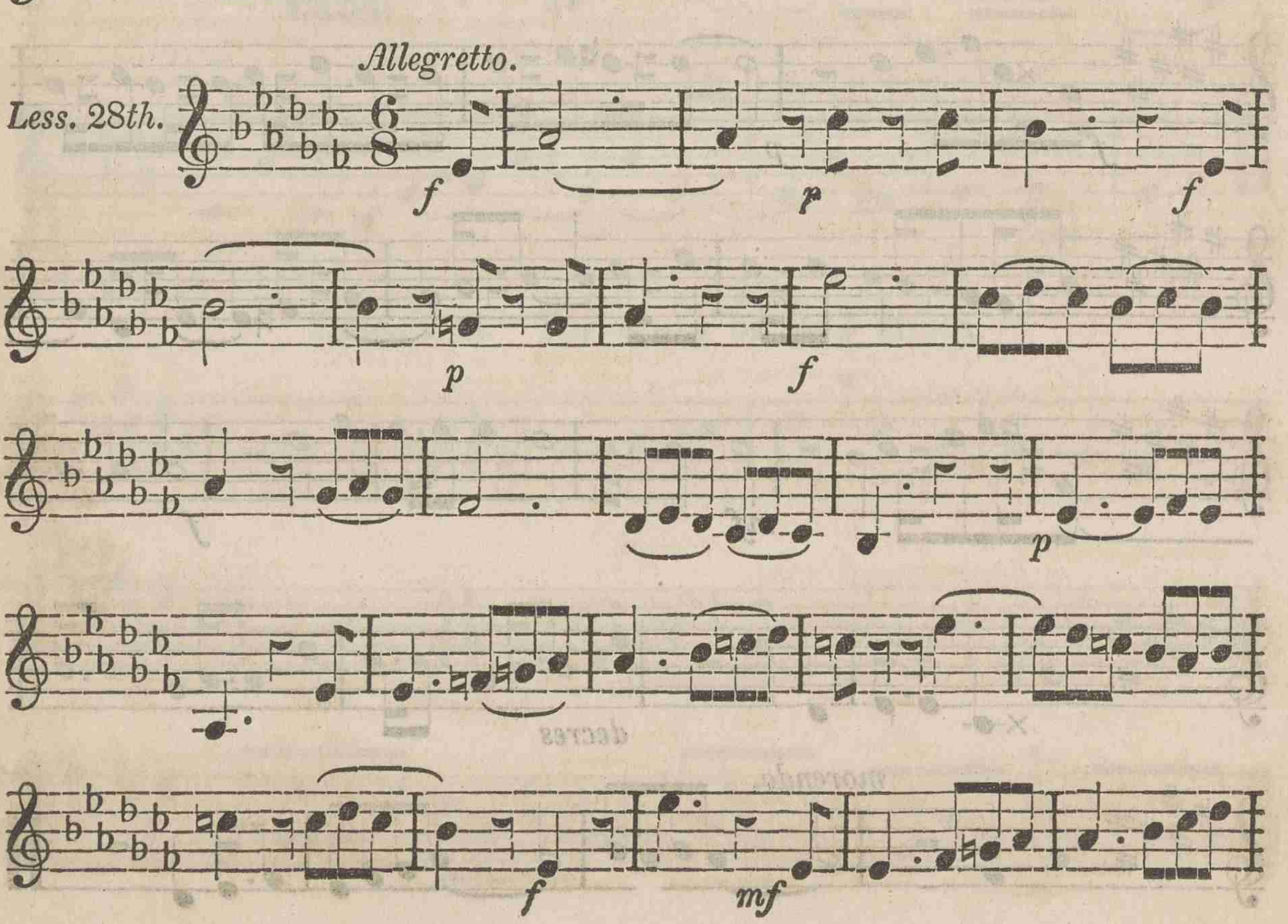
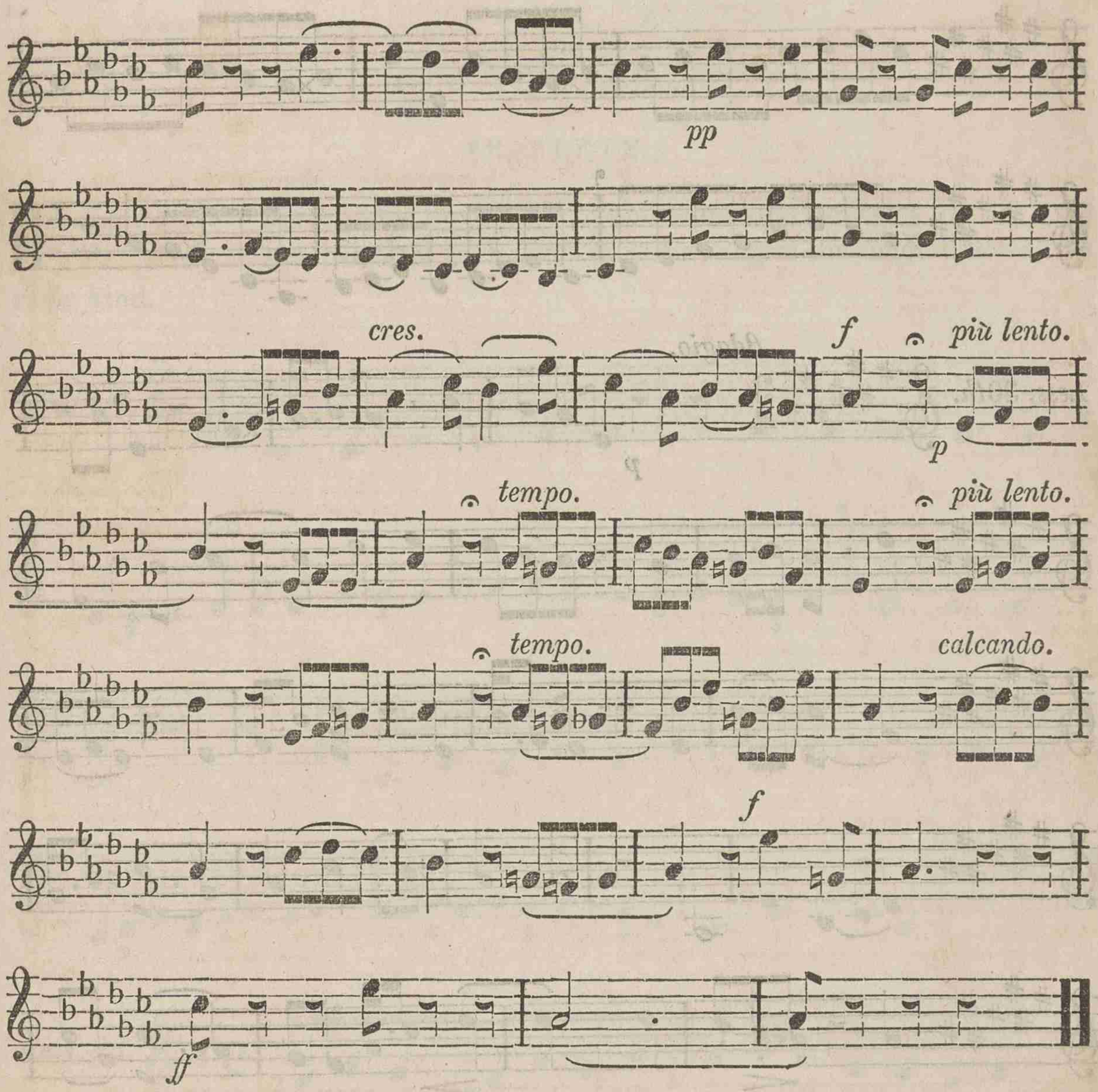
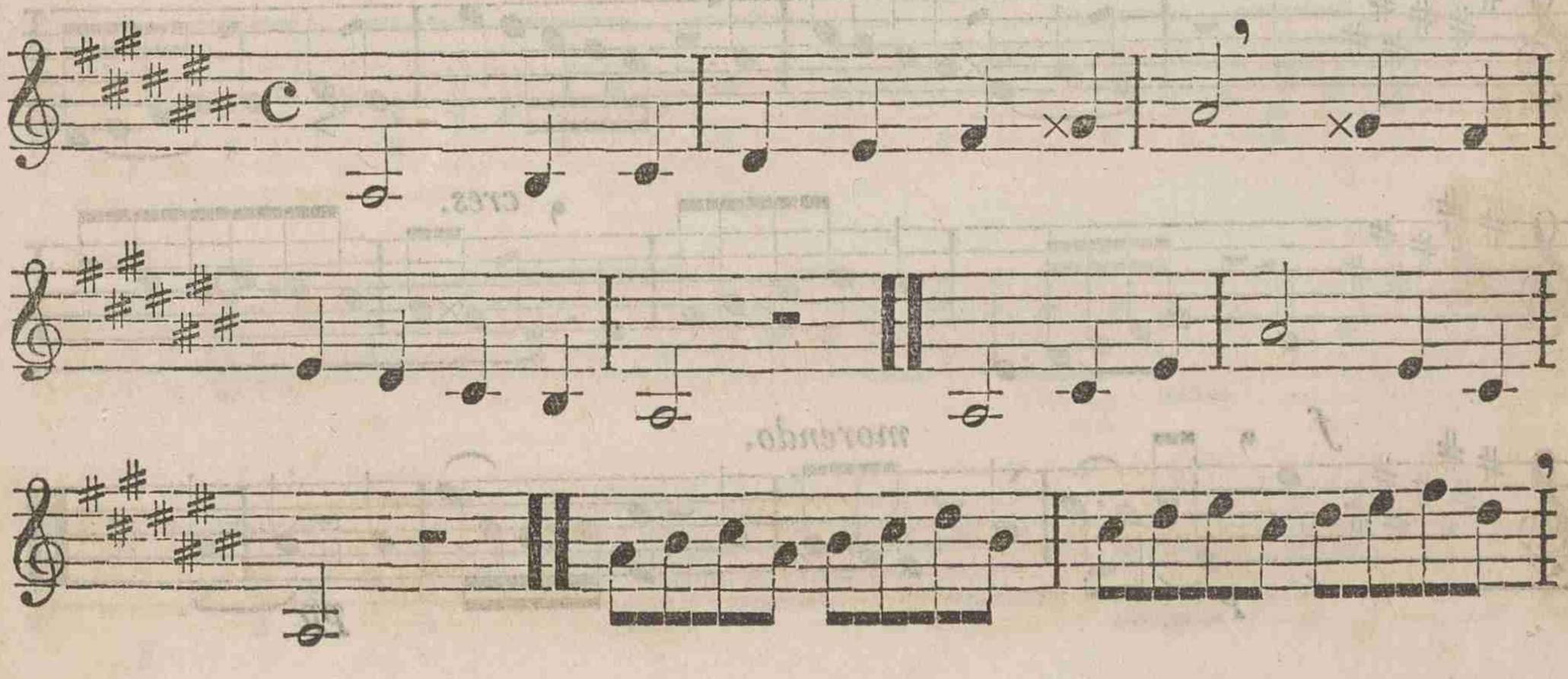
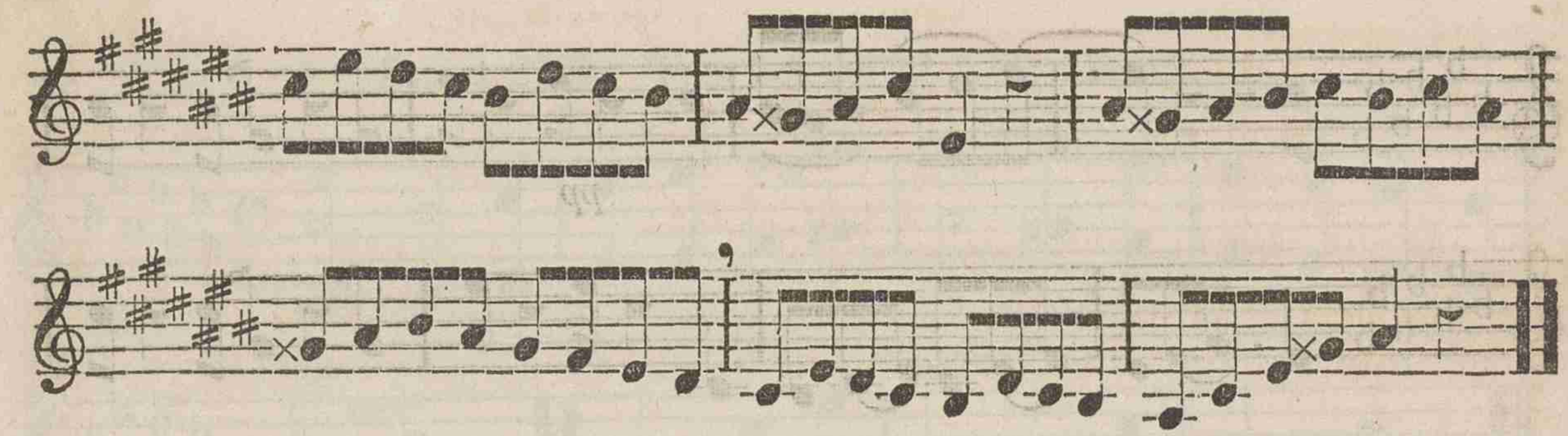
decres

morendo.

Lesson 27th. THE SCALE OF LA♭ MINOR.



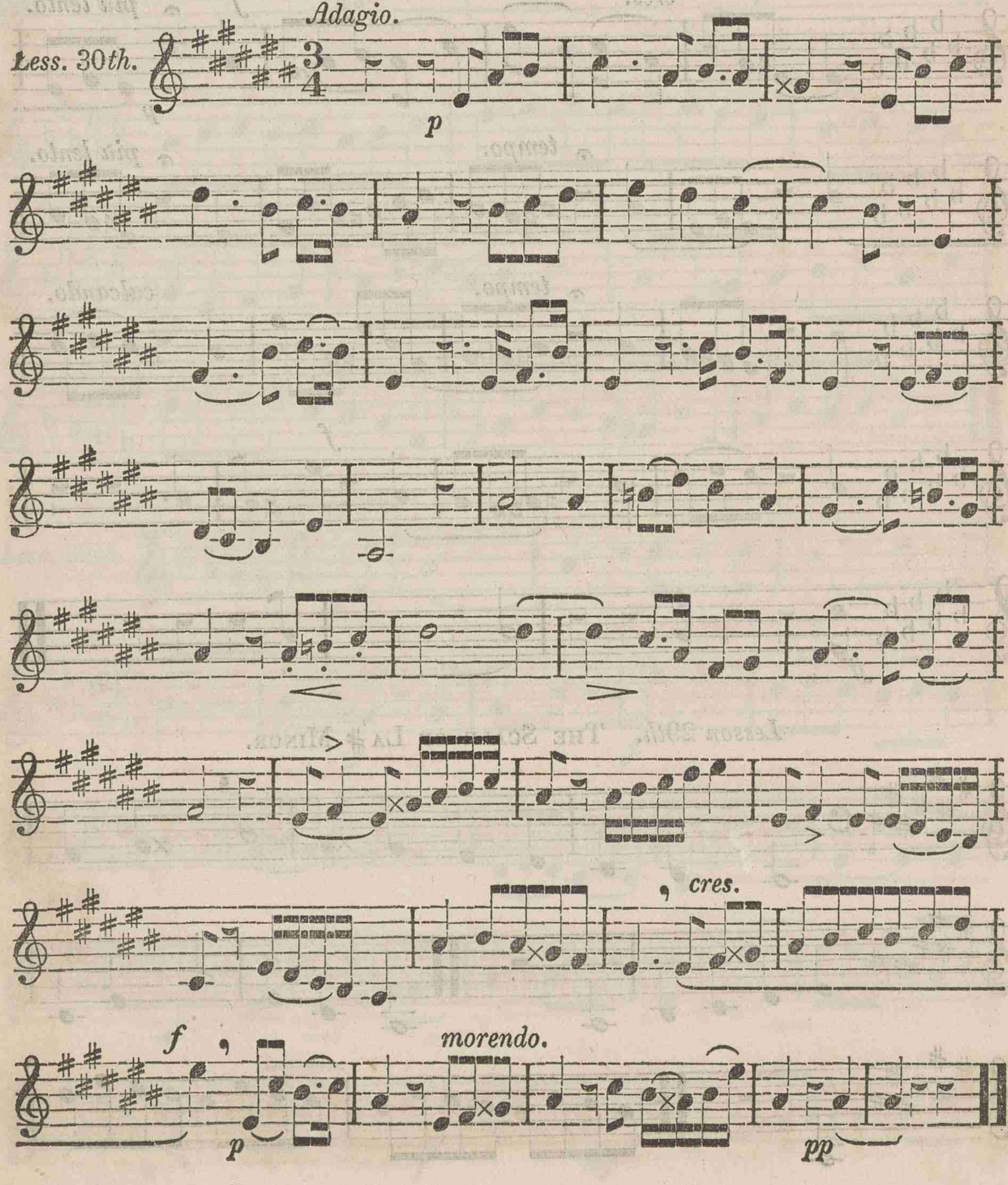
Allegretto.

Less. 28th.

Lesson 29th. THE SCALE OF LA ♯ MINOR.



Adagio.

Less. 30th.

p



cres.

morendo.

f

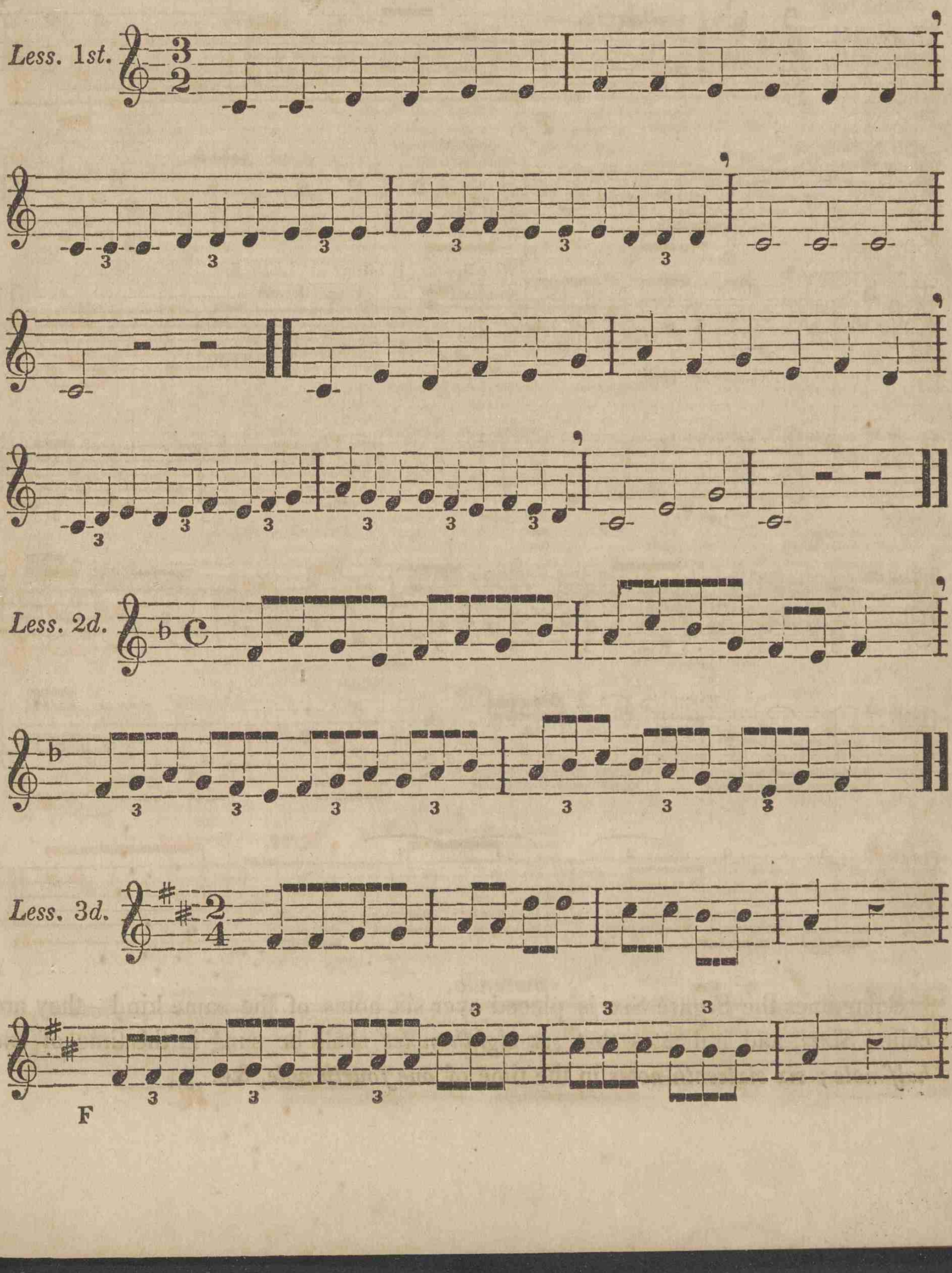
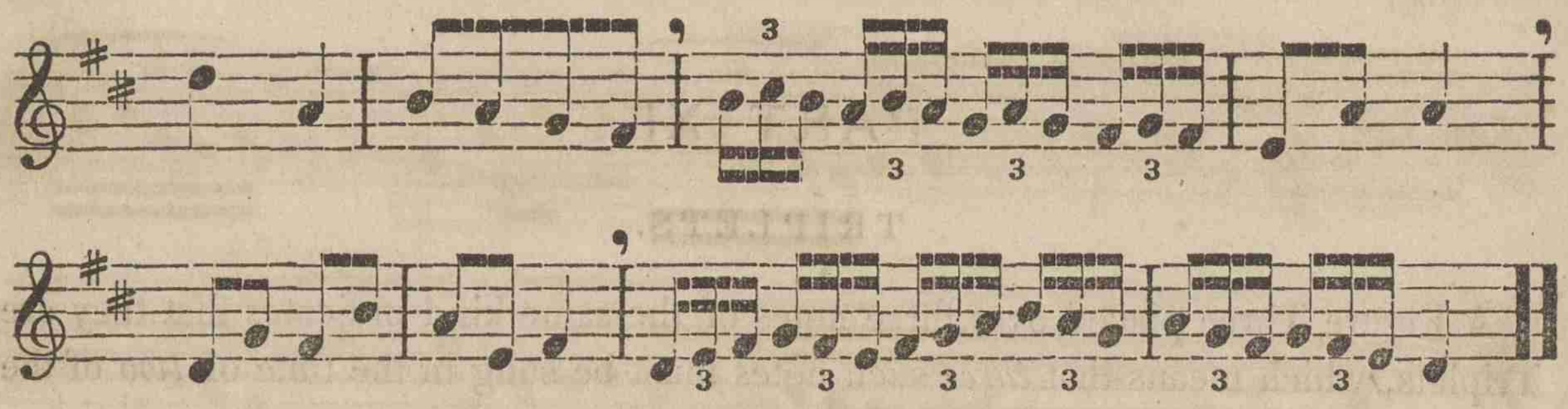
p

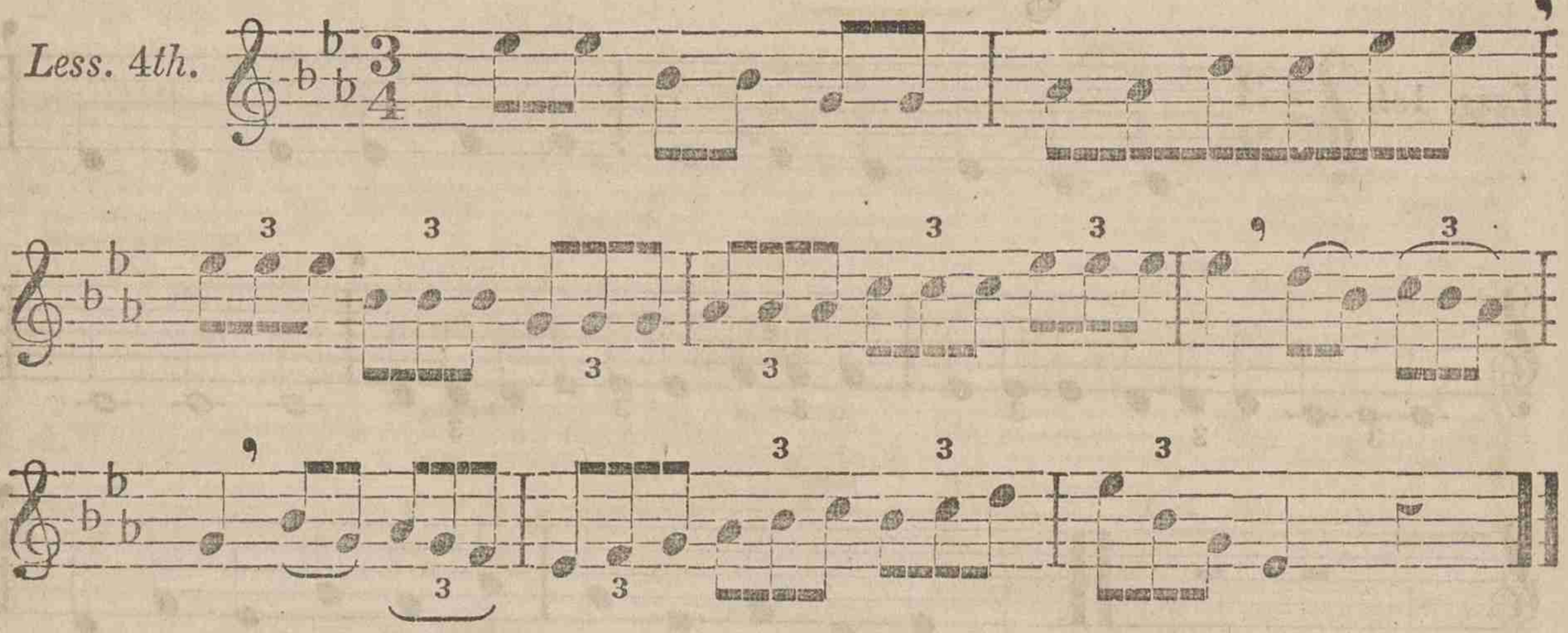
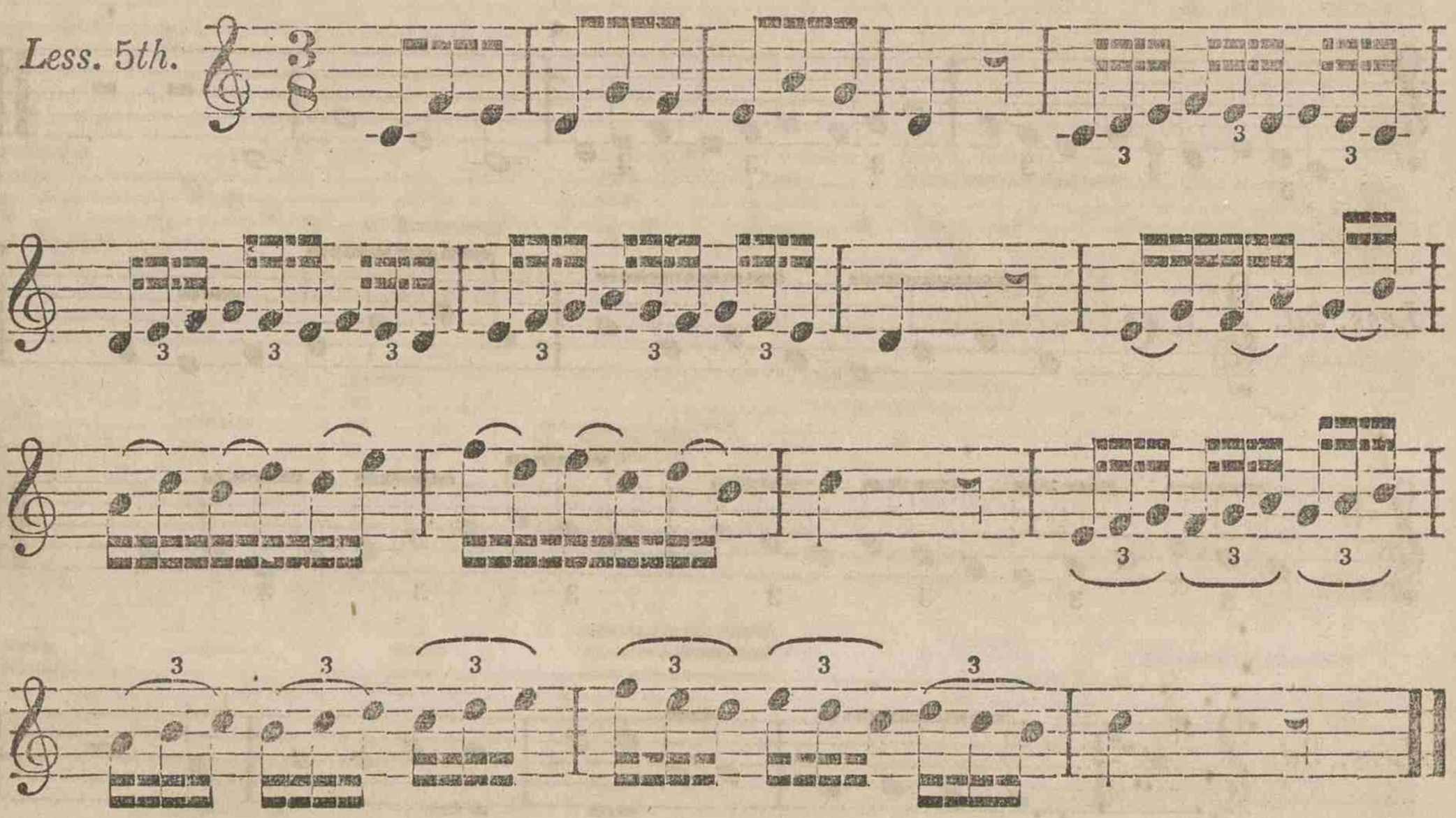
pp

PART XI.

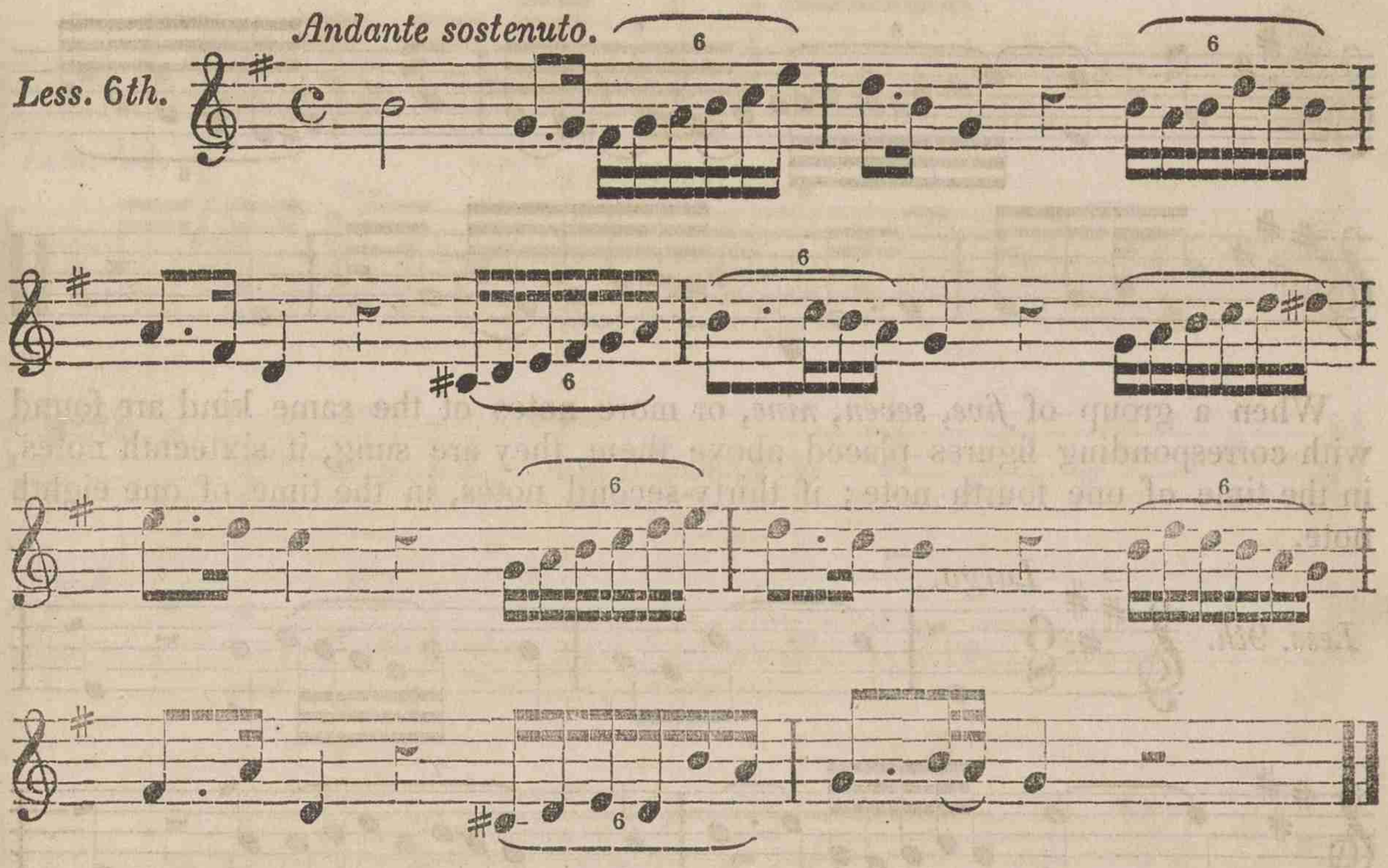
TRIPLETS.

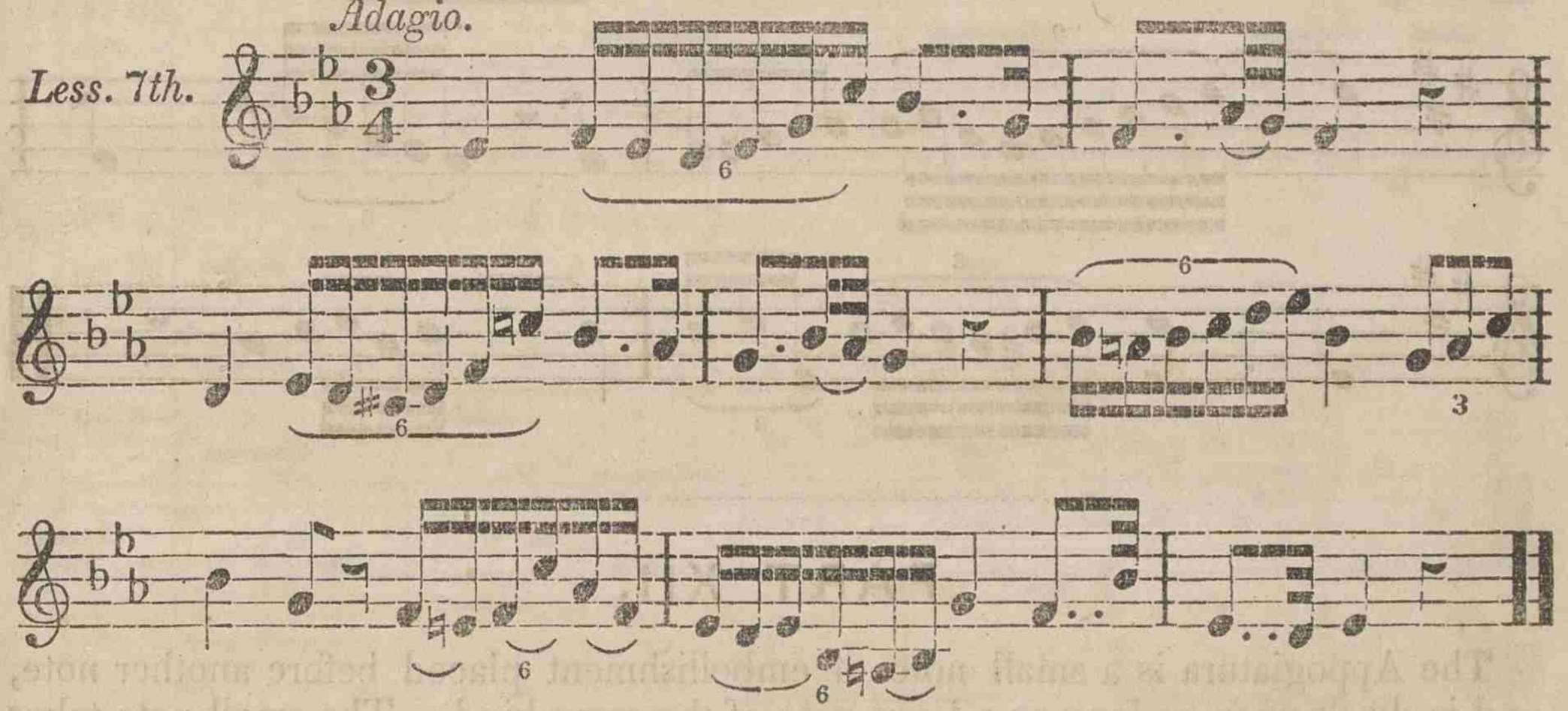
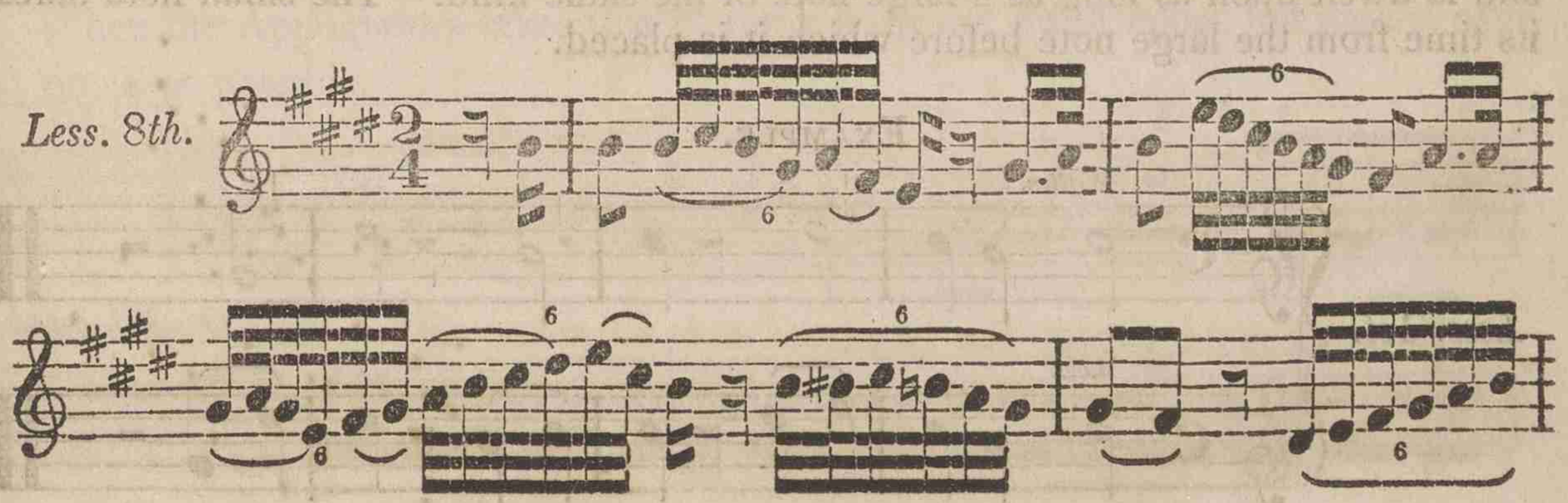
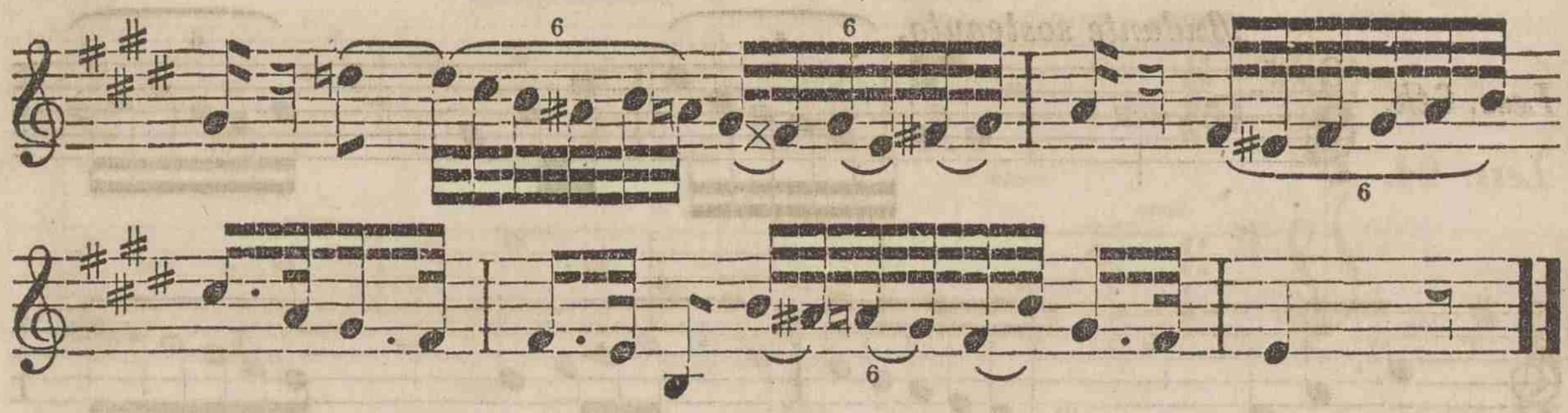
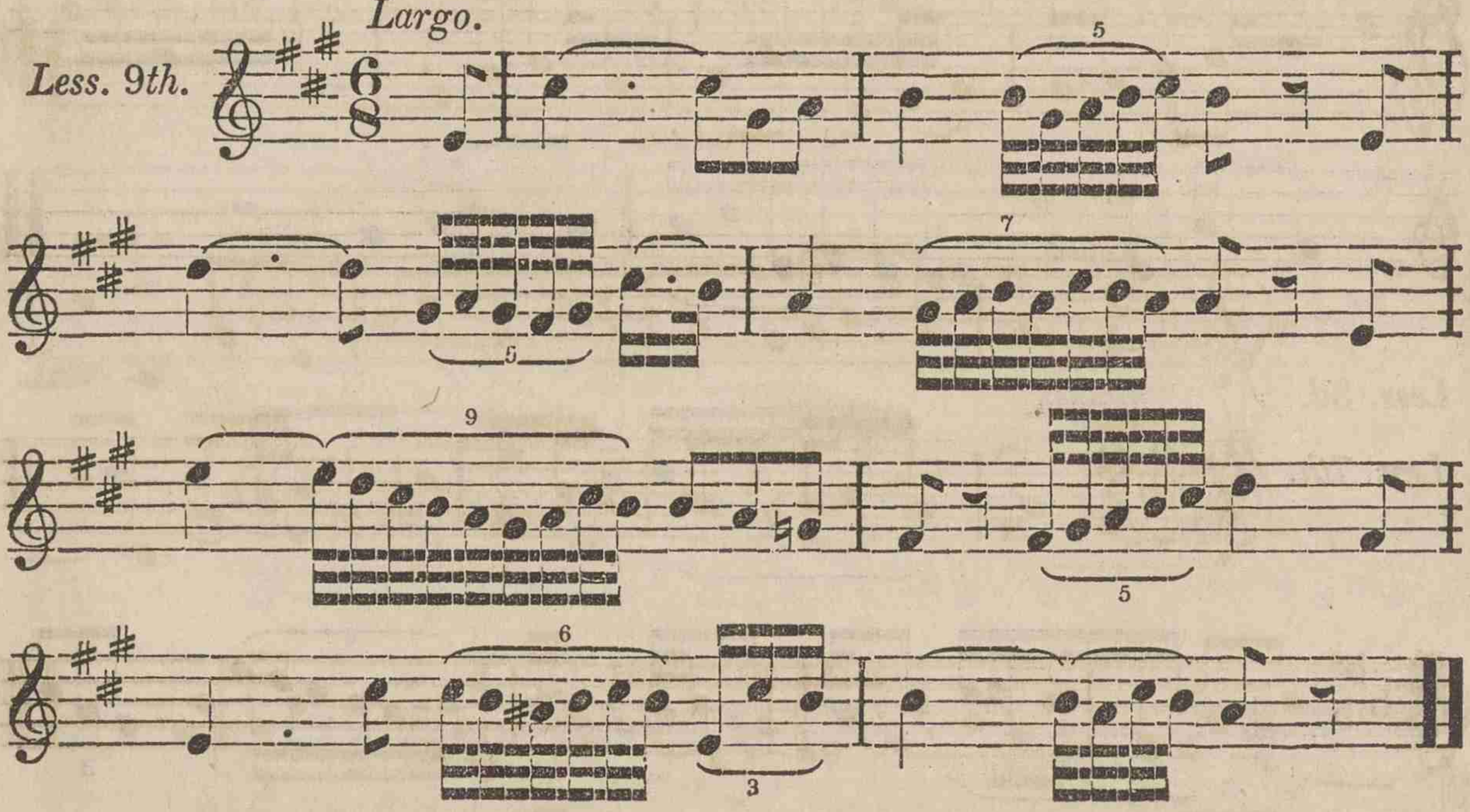
A Figure Three placed over three notes of the same kind indicates that they are Triplets, which means that *three* such notes must be sung in the time of *two* of the same kind.



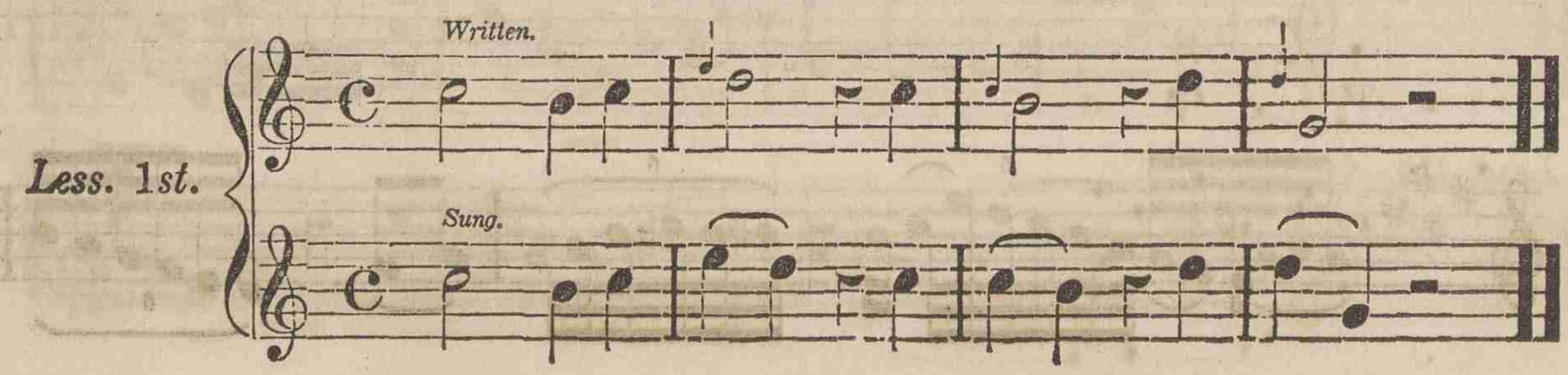
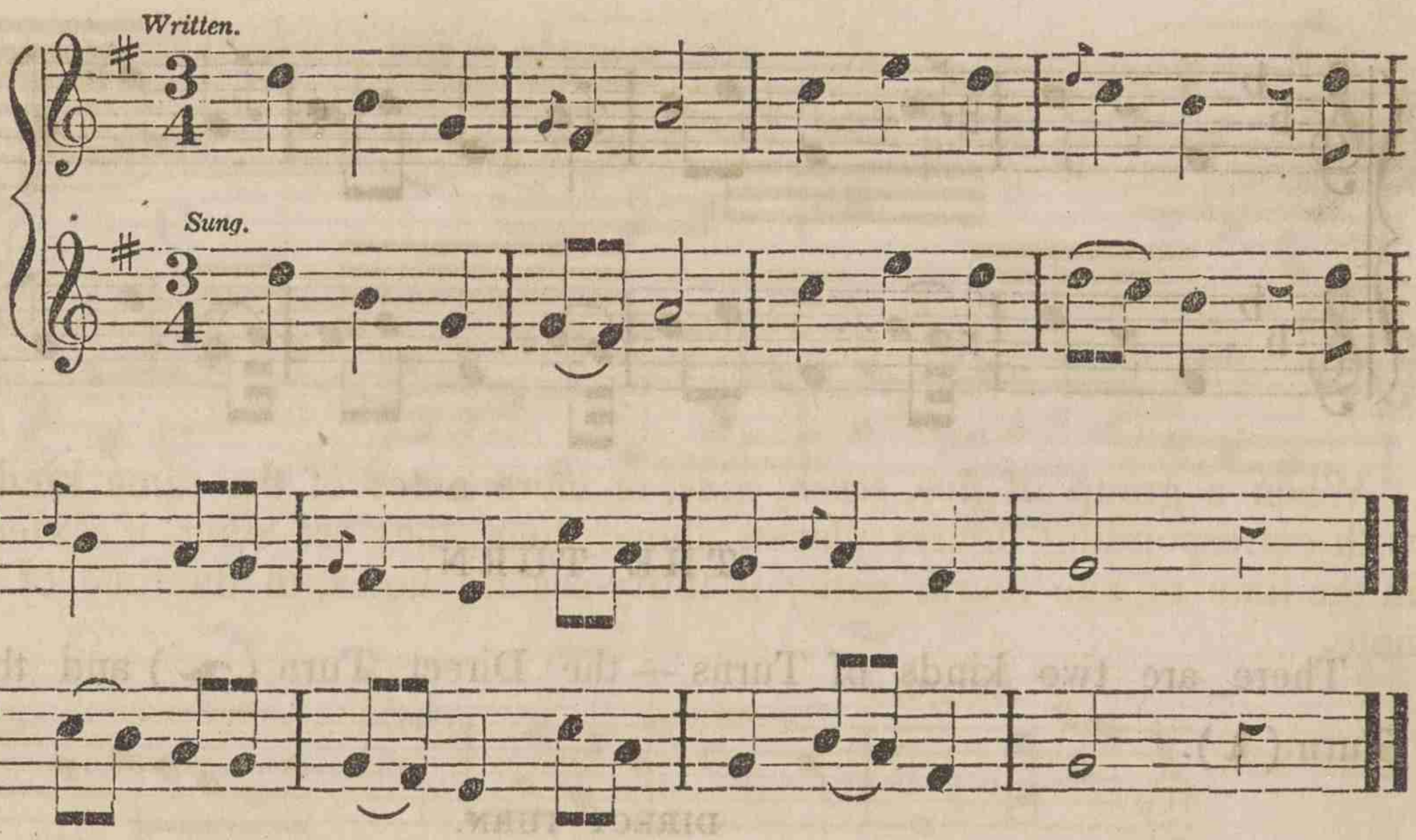
Less. 4th.

Less. 5th.

Sometimes the Figure Six is placed over six notes of the same kind—they are called *Sixes*, and indicates that *six eighth notes* shall be sung in the time of *one half note*; *six sixteenth notes* in the time of *one fourth note*, &c.

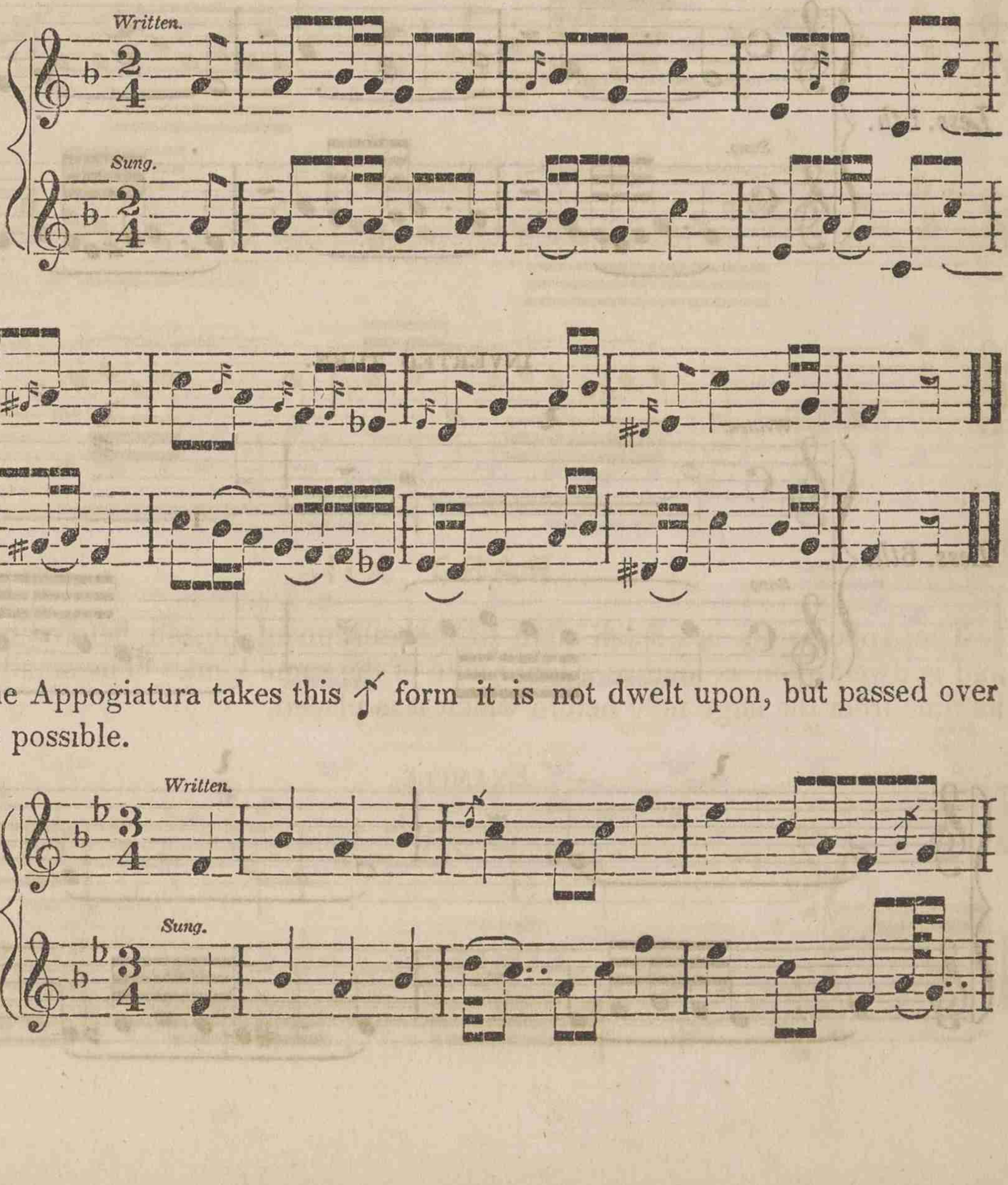
Less. 6th.

Andante sostenuto.

Less. 7th.

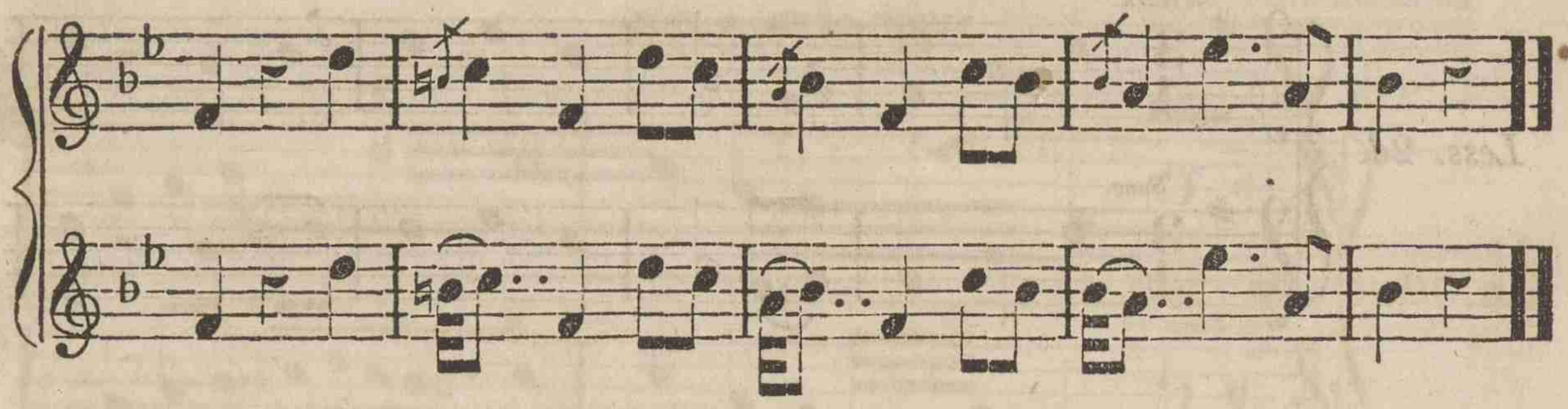
Adagio.

Less. 8th.

When a group of *five*, *seven*, *nine*, or more notes of the same kind are found with corresponding figures placed above them, they are sung, if sixteenth notes, in the time of one fourth note; if thirty-second notes, in the time of one eighth note.

PART XII.

The Appogiatura is a small note of embellishment placed before another note, and is dwelt upon as long as a large note of the same kind. The small note takes its time from the large note before which it is placed.

Example.

Less. 2d.

Less. 3d.

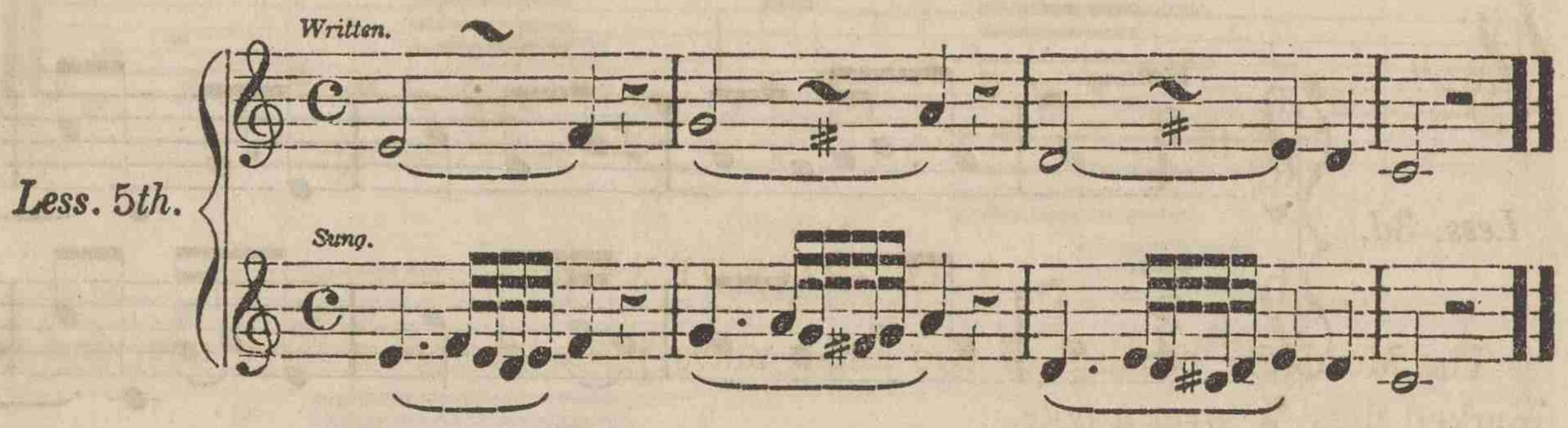


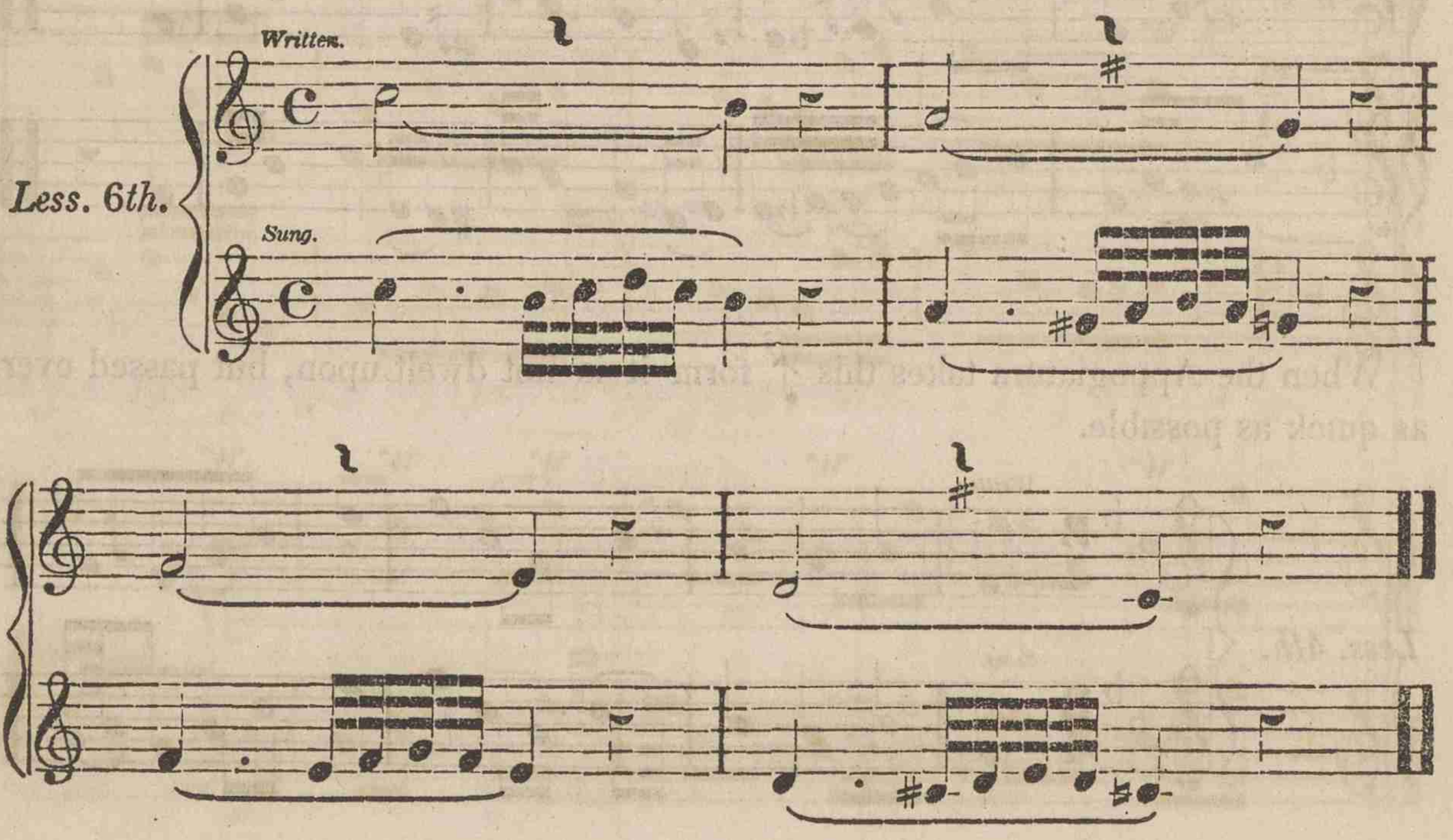
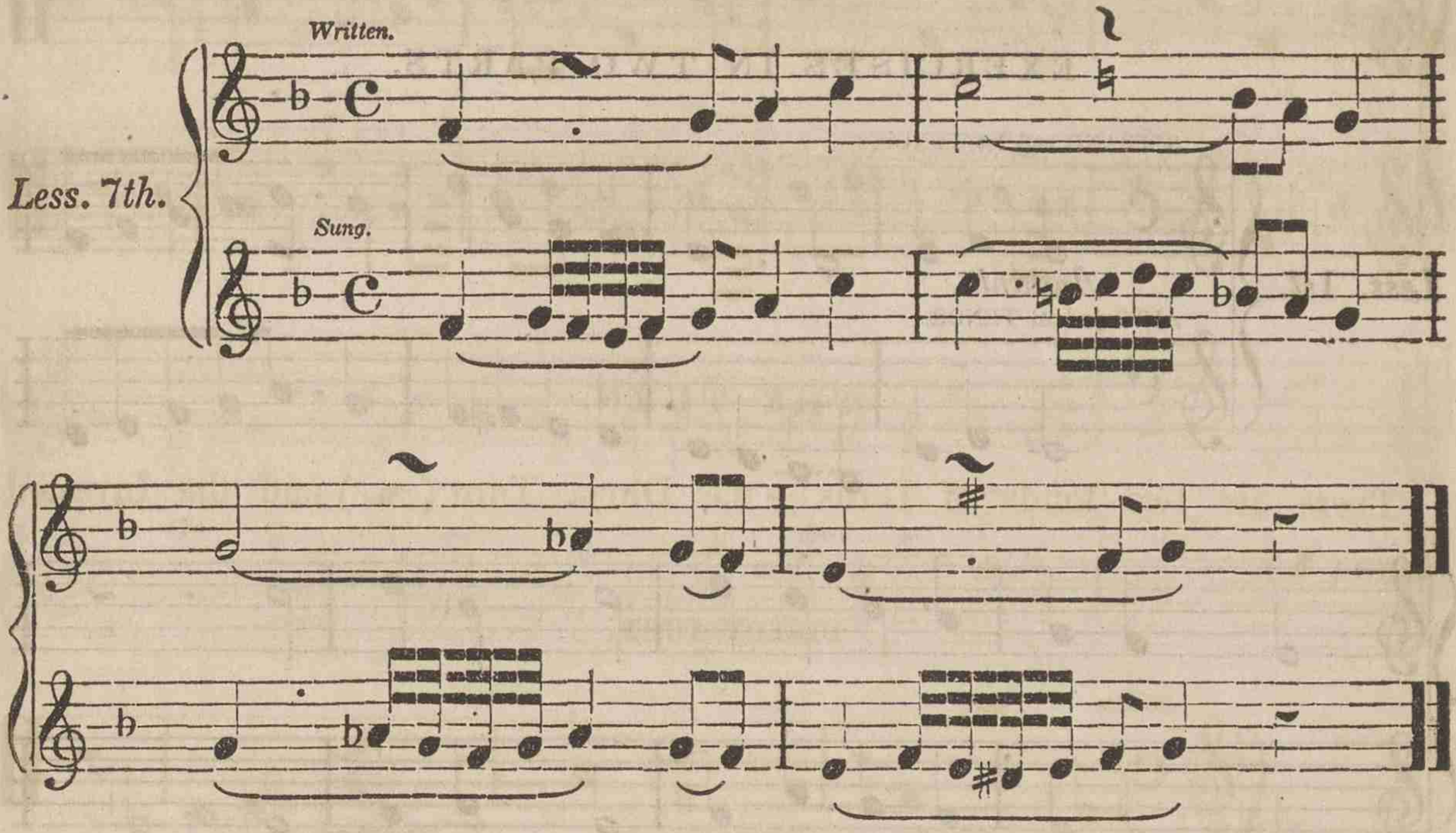
When the Appogiatura takes this form it is not dwelt upon, but passed over as quick as possible.

Less. 4th.

THE TURN.

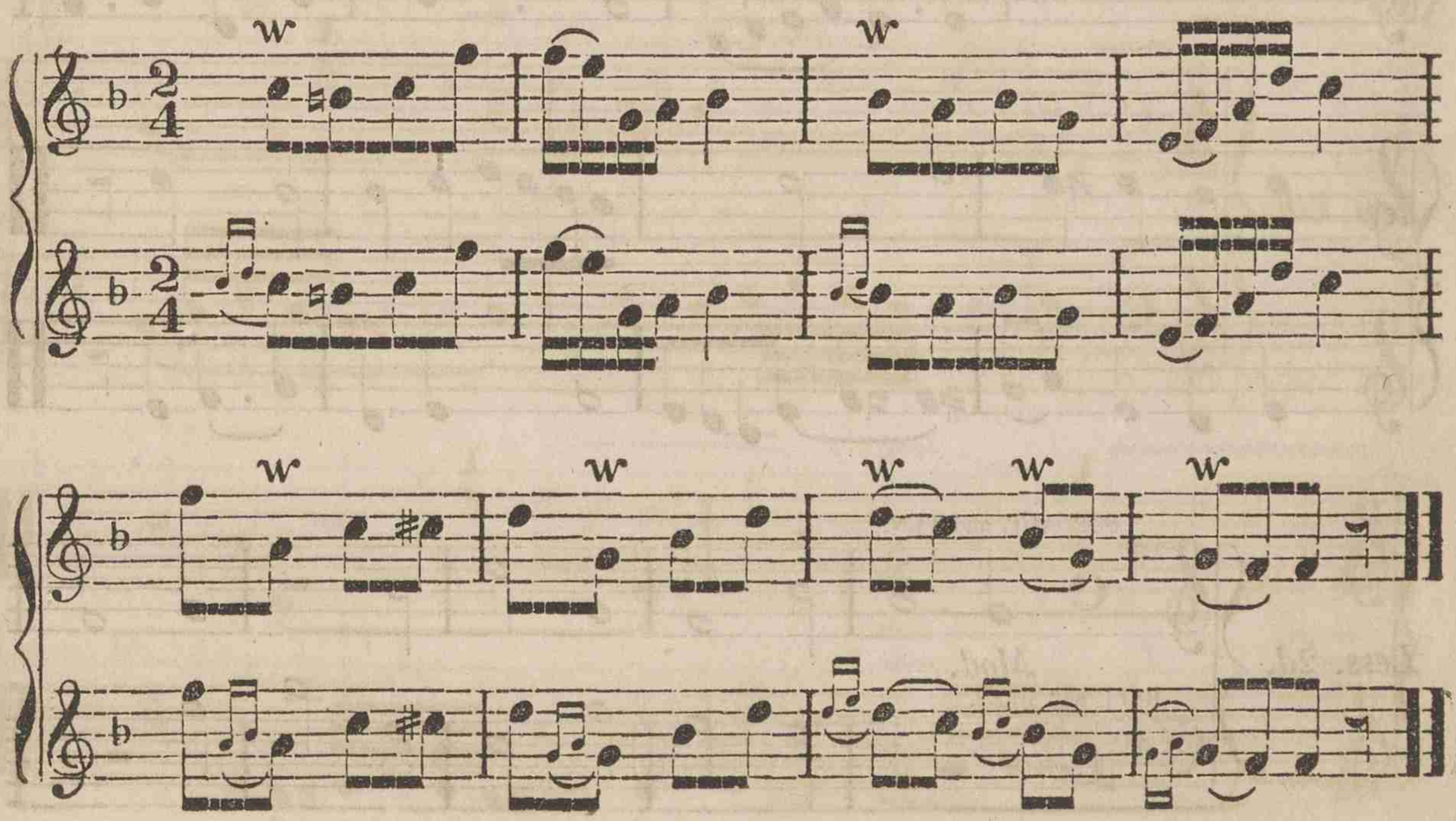
There are two kinds of Turns — the Direct Turn (~) and the Inverted Turn (ɾ).

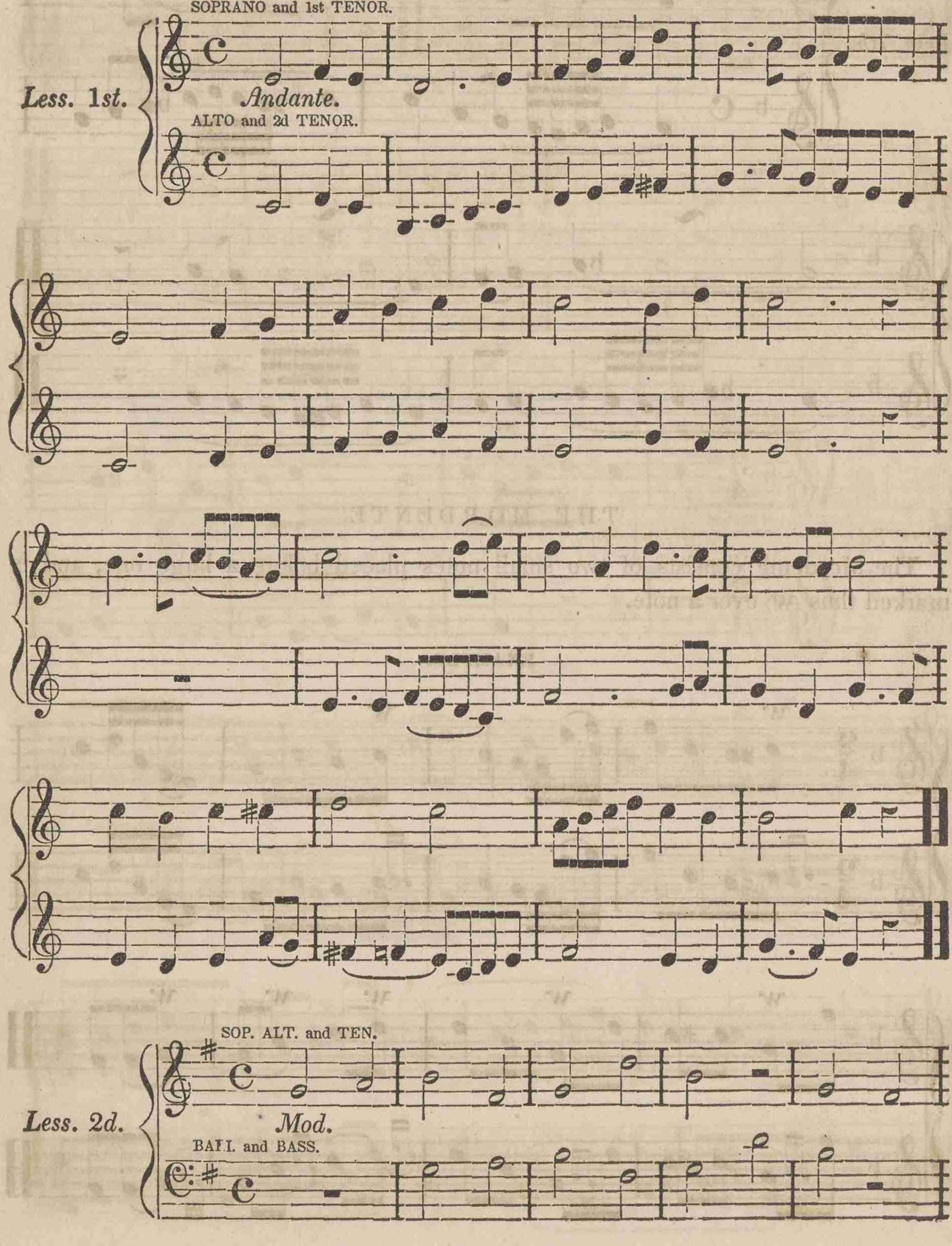
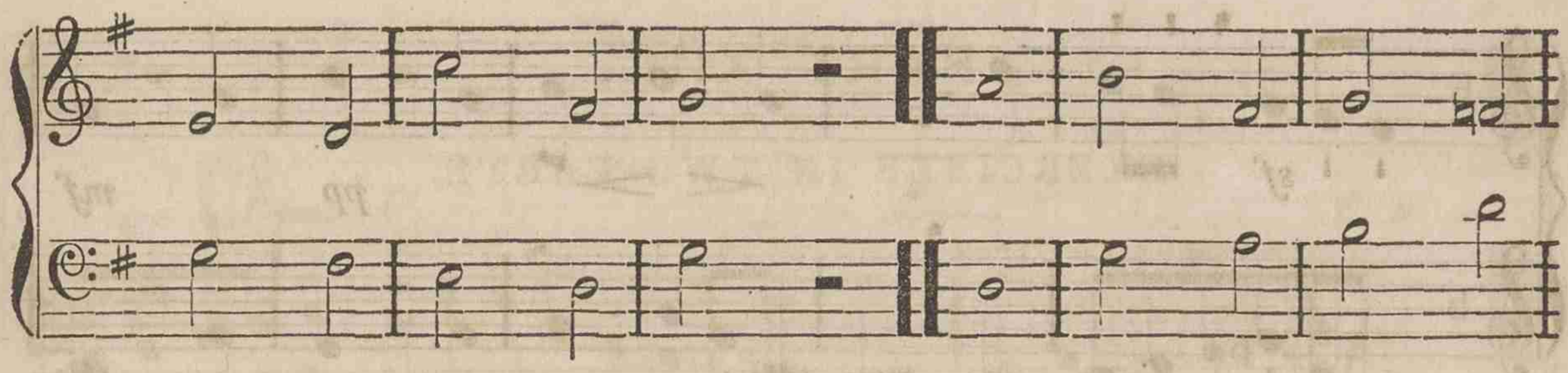
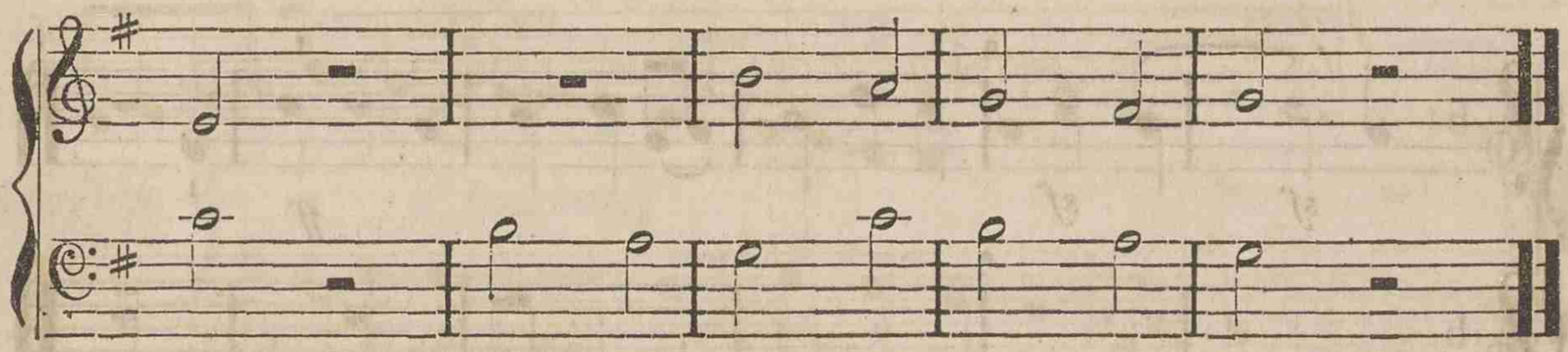
DIRECT TURN.



INVERTED TURN.

TURN OVER A DOT.

THE MORDENTE.

The Mordente consists of two small notes placed before a large one, and is marked thus w over a note.

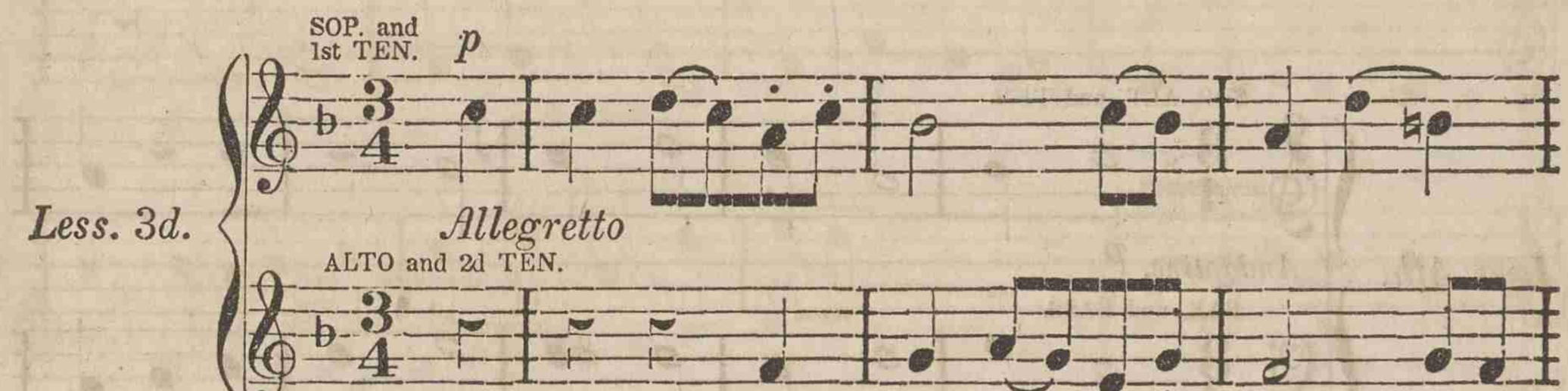
EXAMPLE.

PART XIII.

EXERCISES IN TWO PARTS.



SOP. and 1st TEN. *p*

Allegretto

Less. 3d.

ALTO and 2d TEN.

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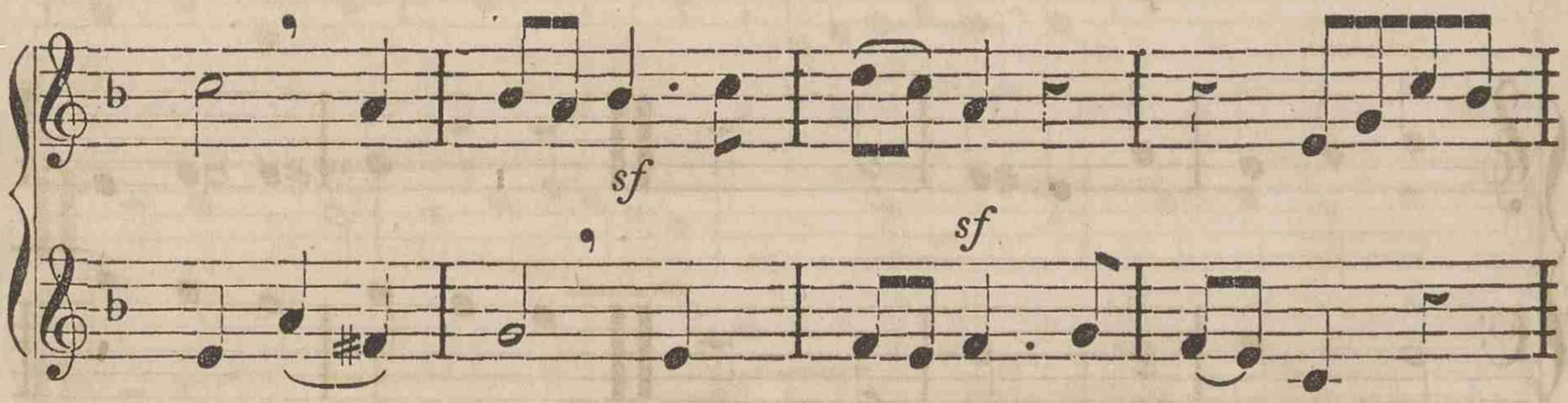
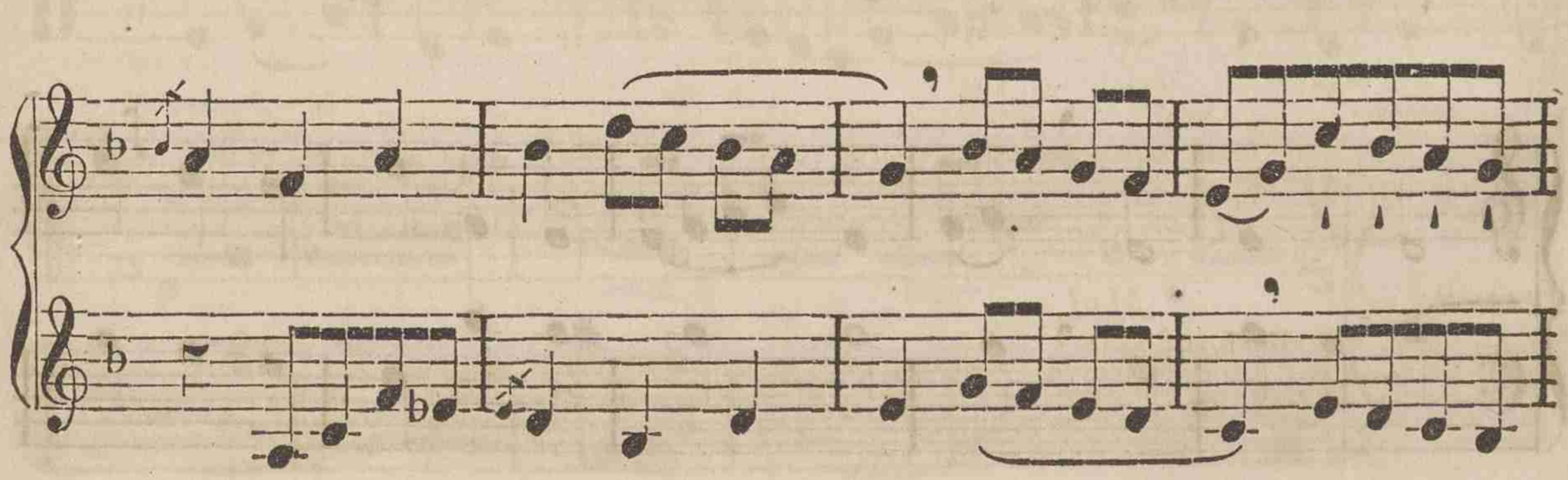
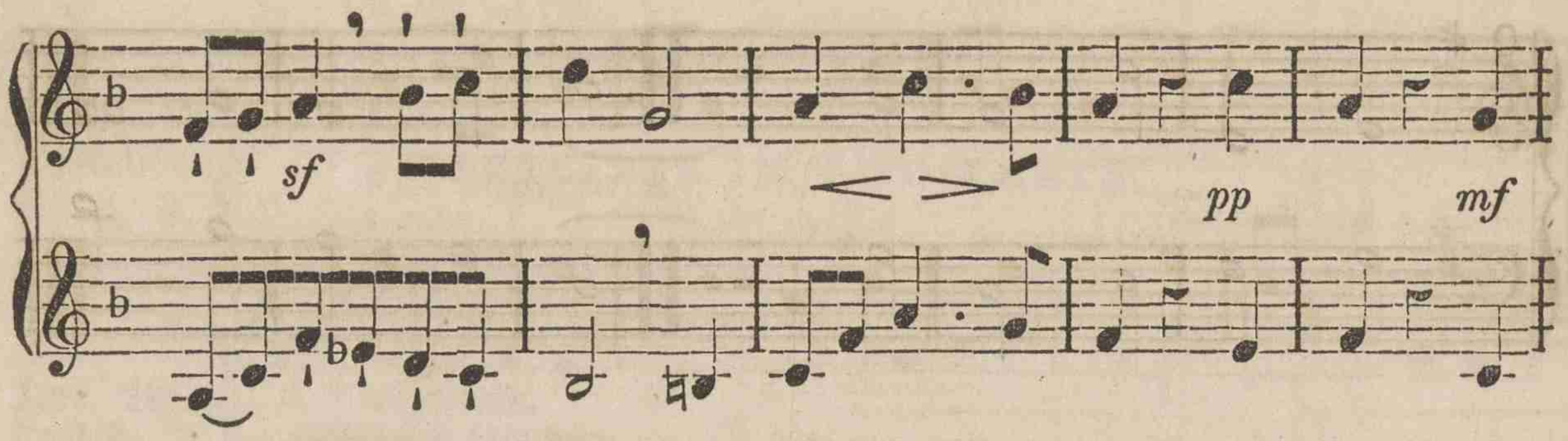
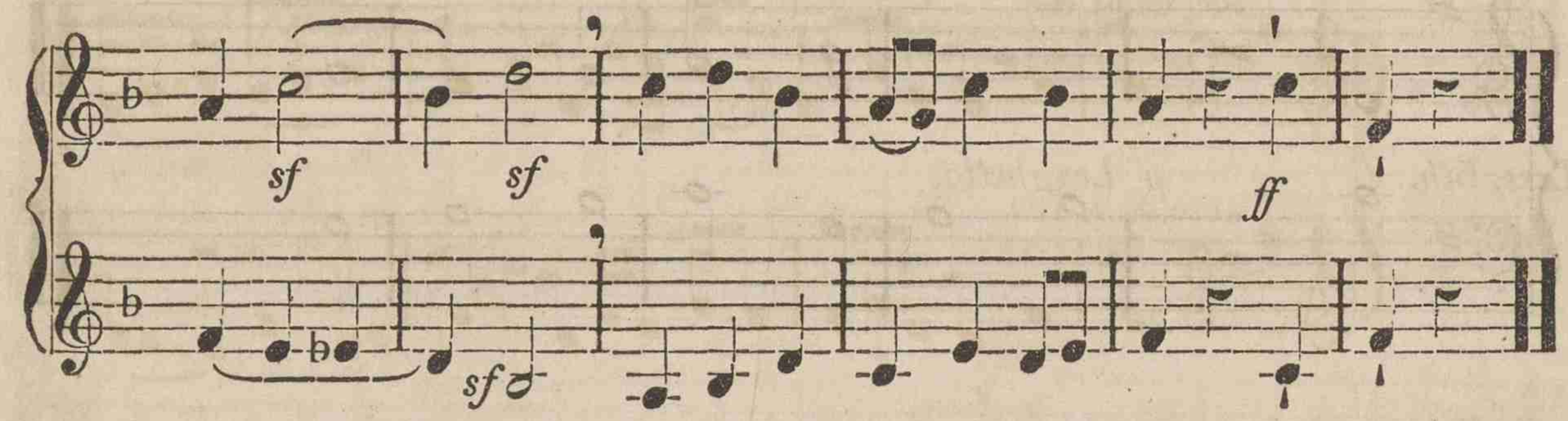
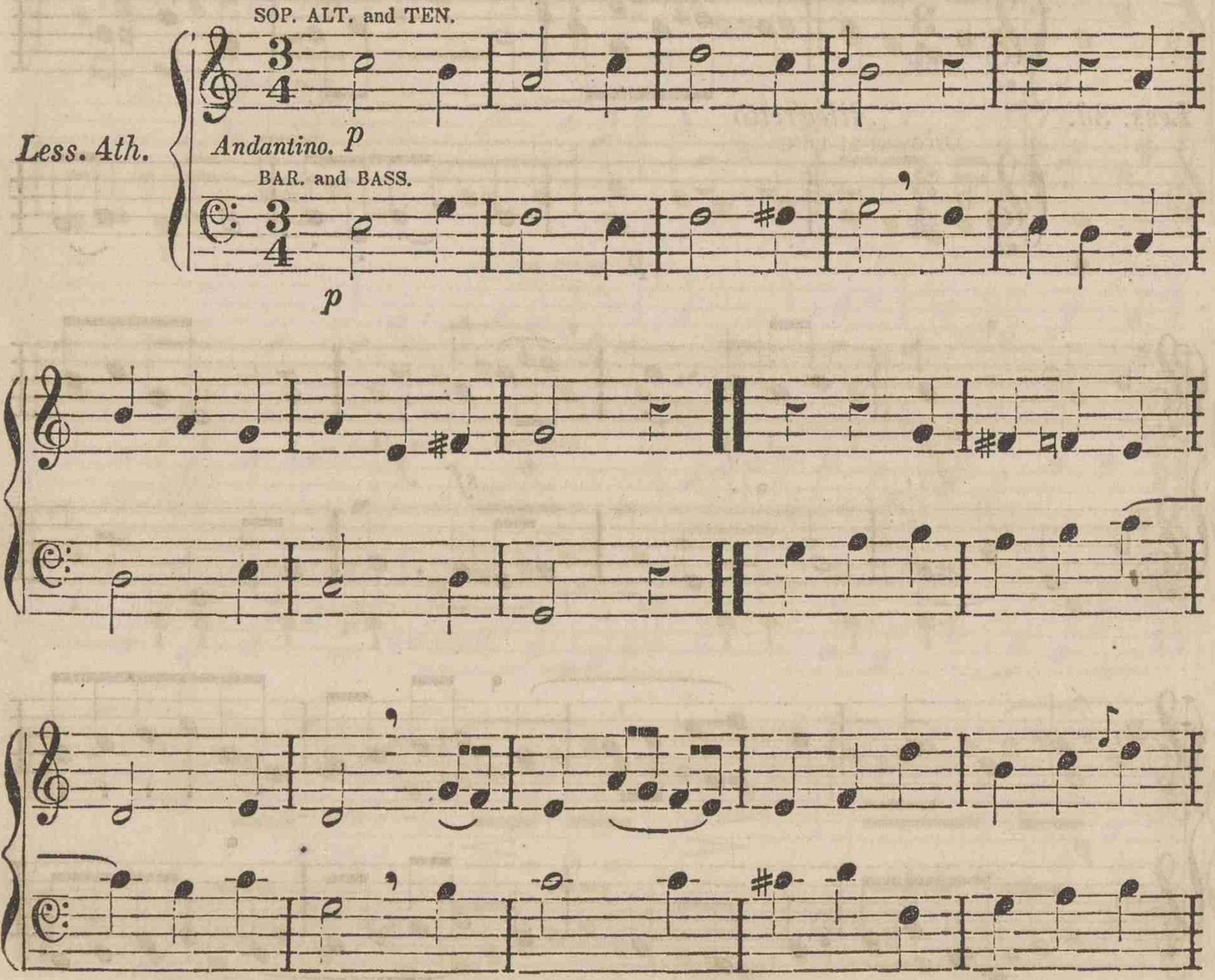
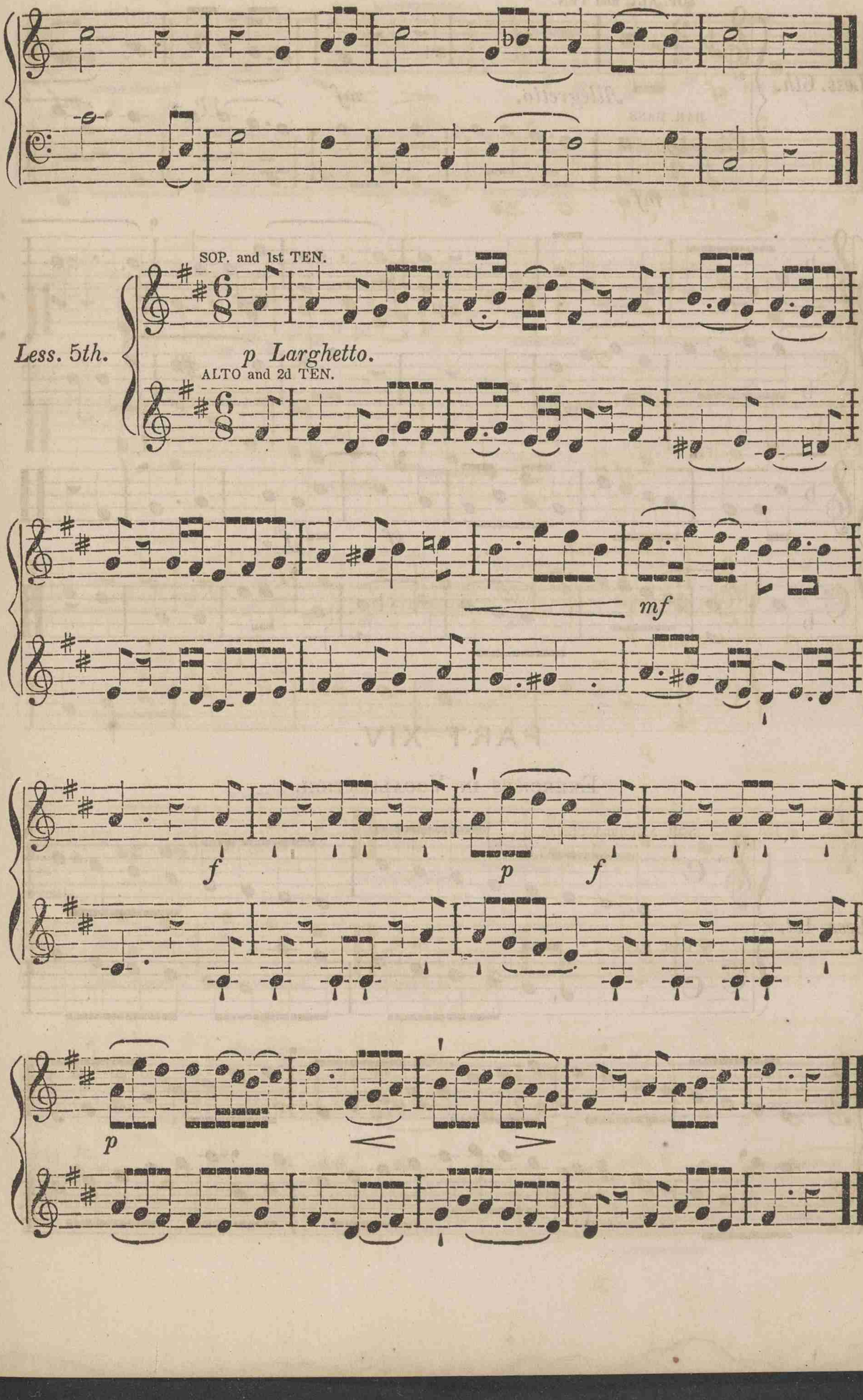
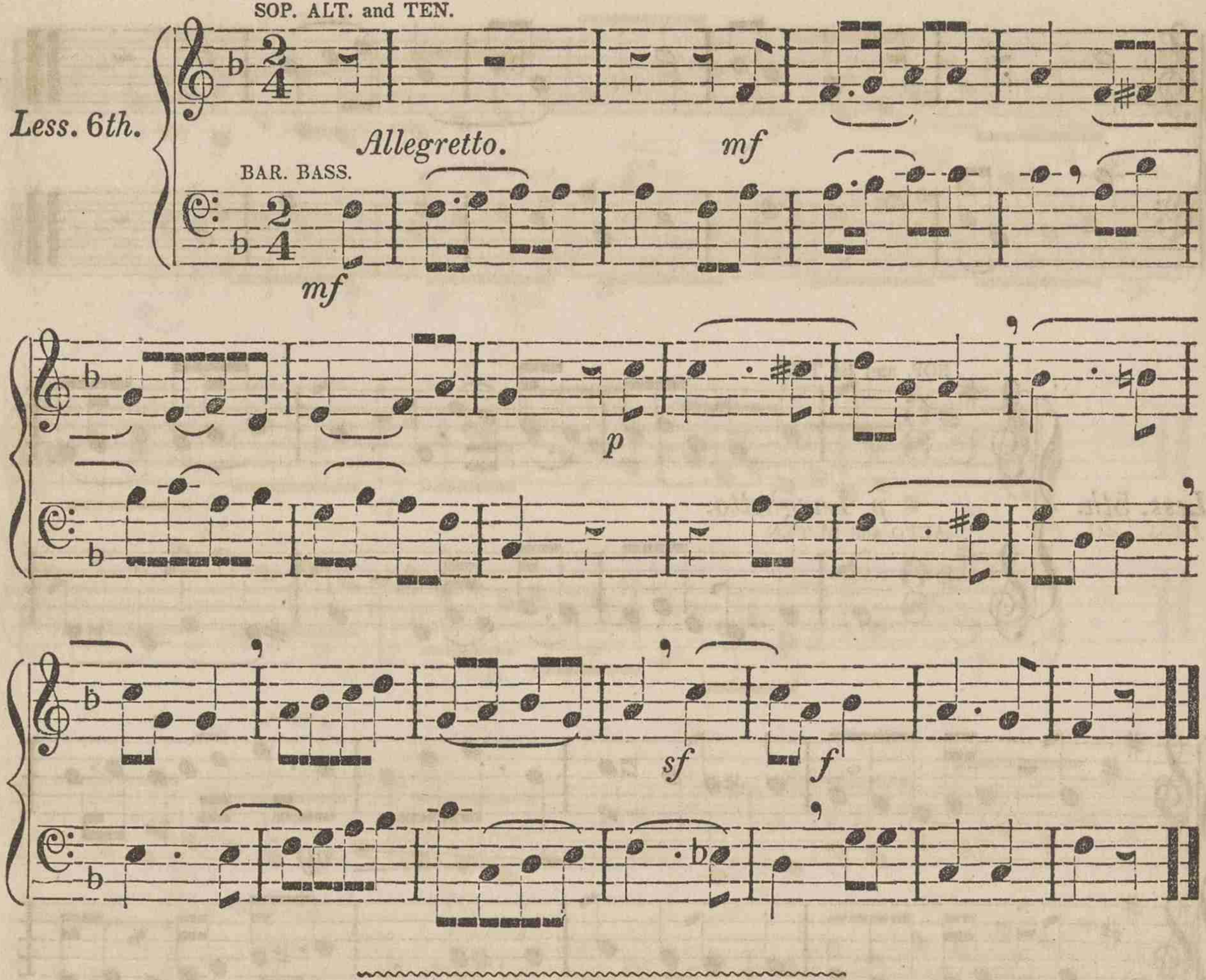
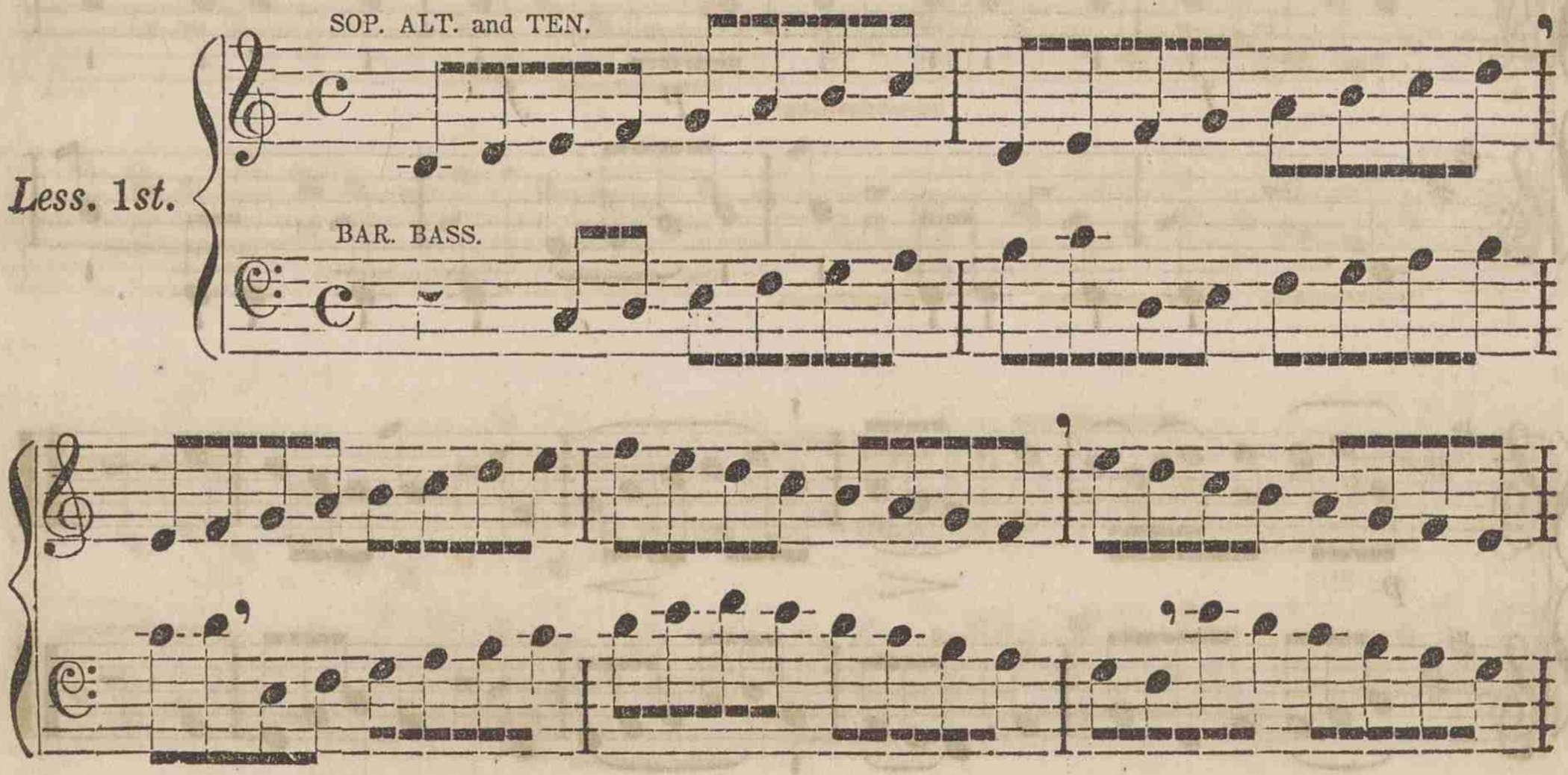
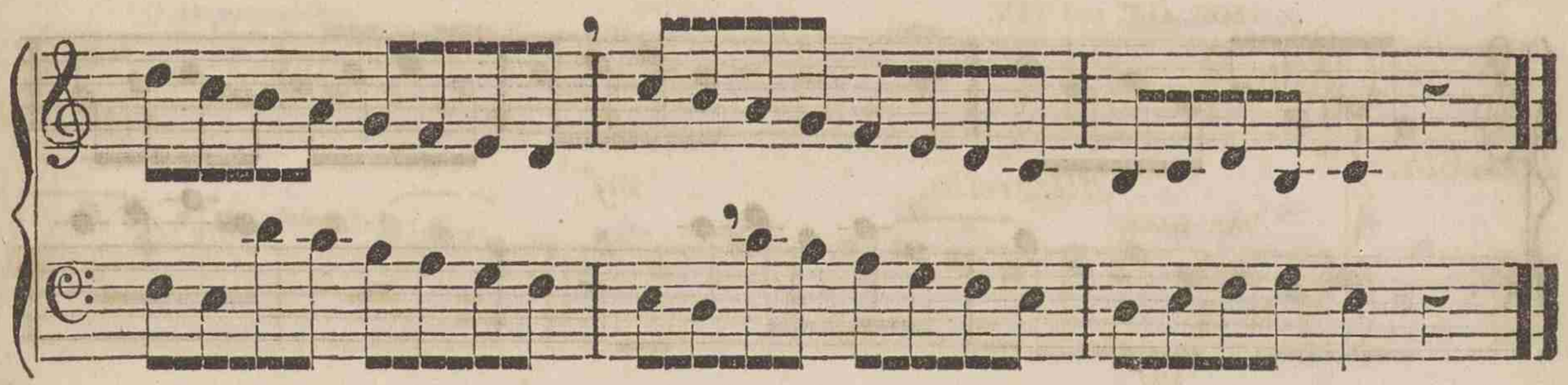
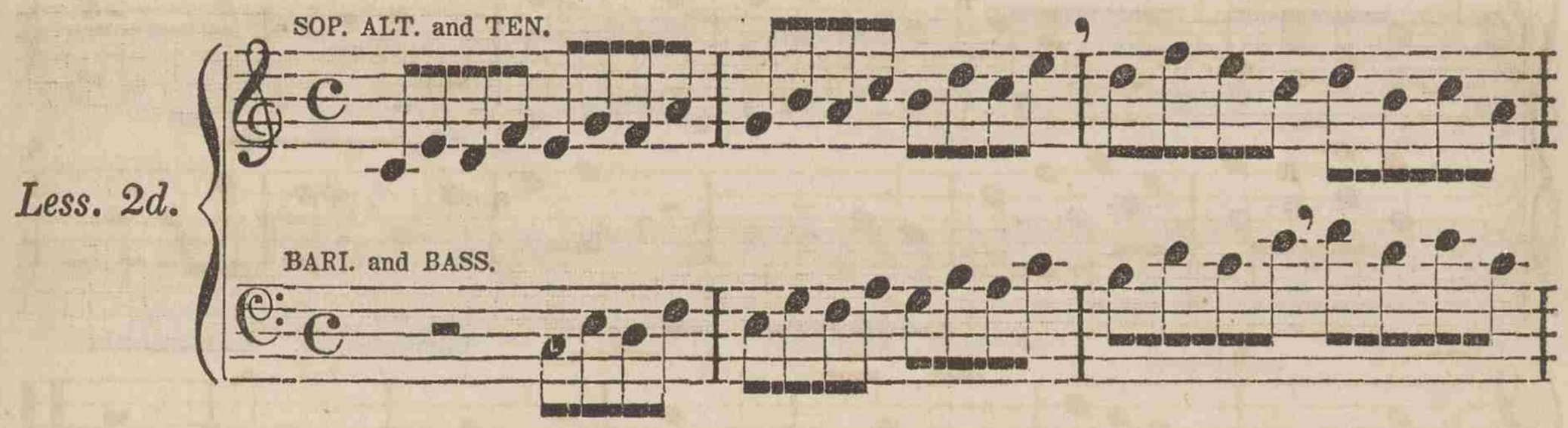

sf *sf*

SOP. ALT. and TEN.

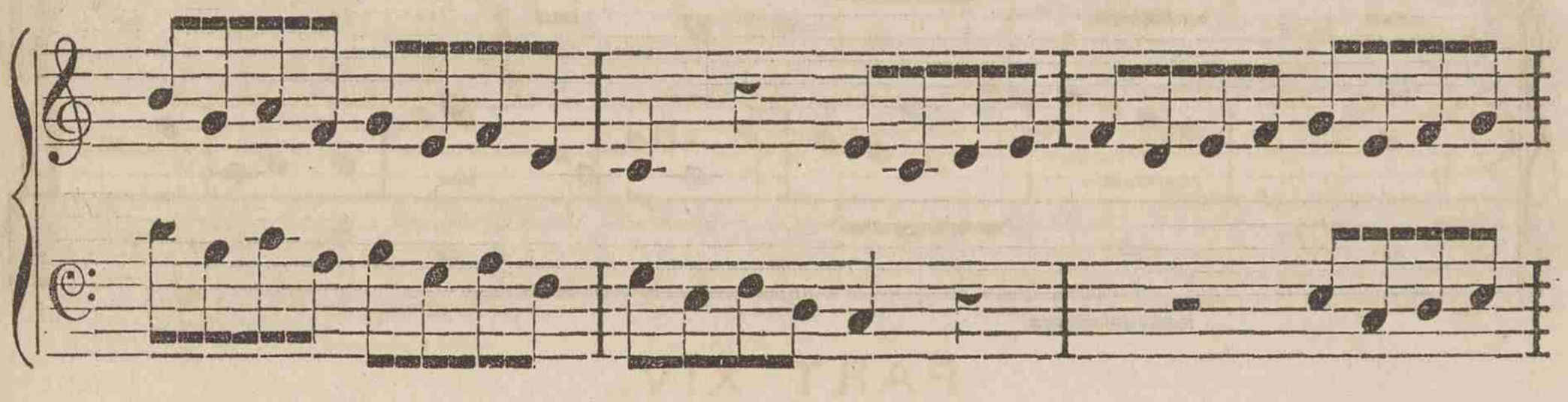
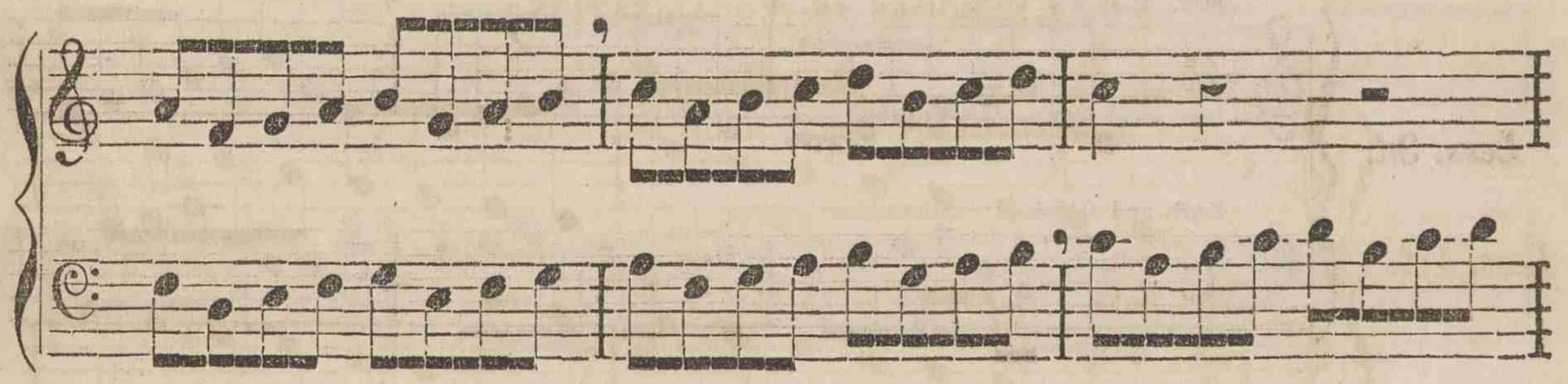


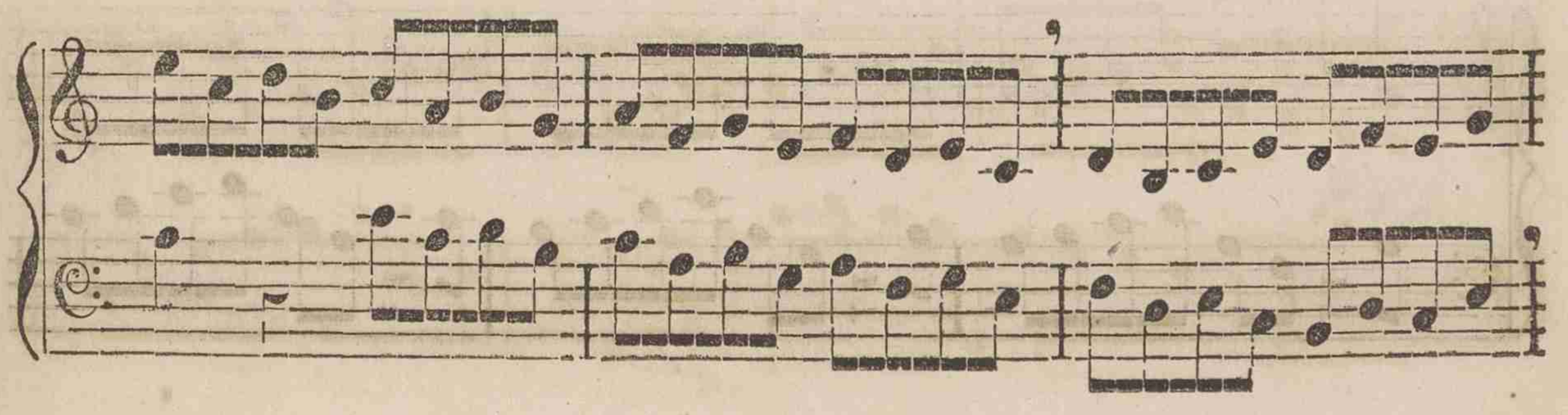
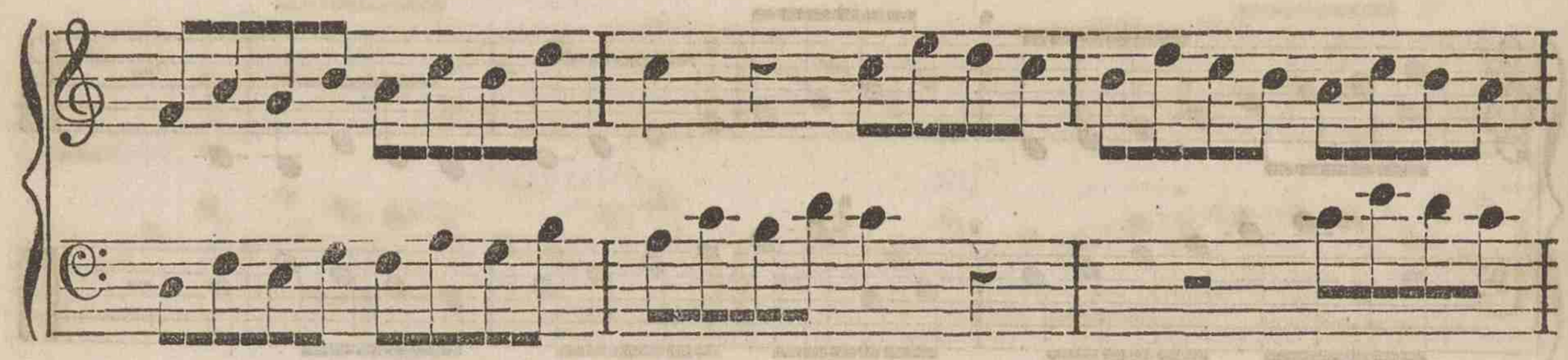
SOP. and 1st TEN.
Less. 5th.
p Larghetto.
ALTO and 2d TEN.
mf
f
p
f
p

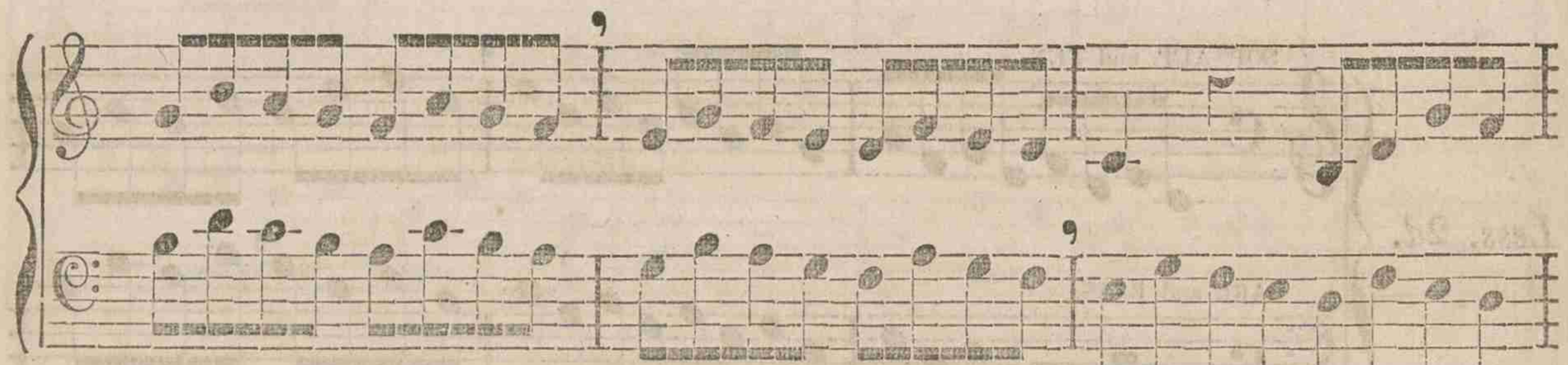


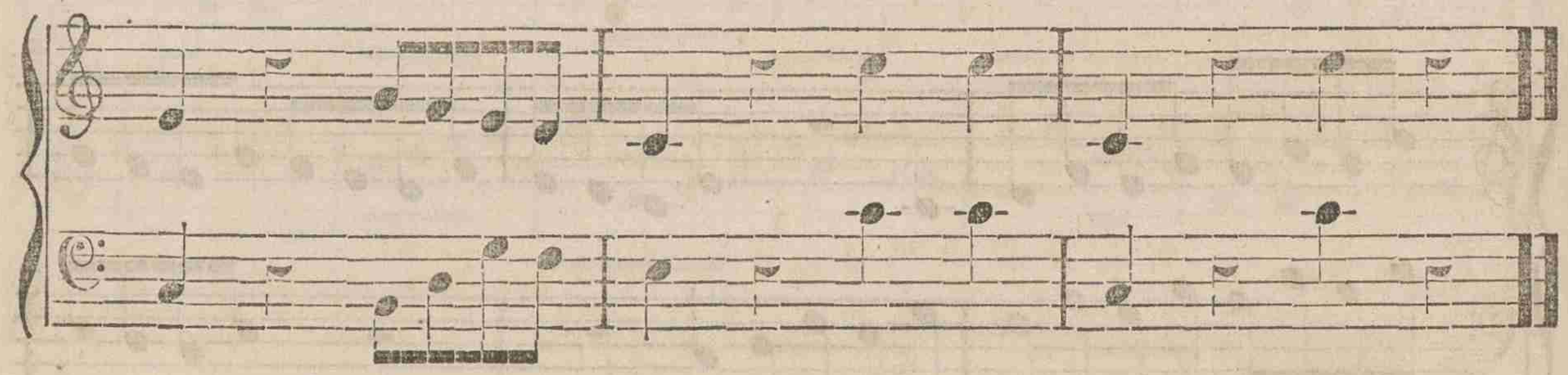
PART XIV.

Exercises in Vocalization.



SOP. ALT. and TEN.
Less. 2d.
BARI. and BASS.



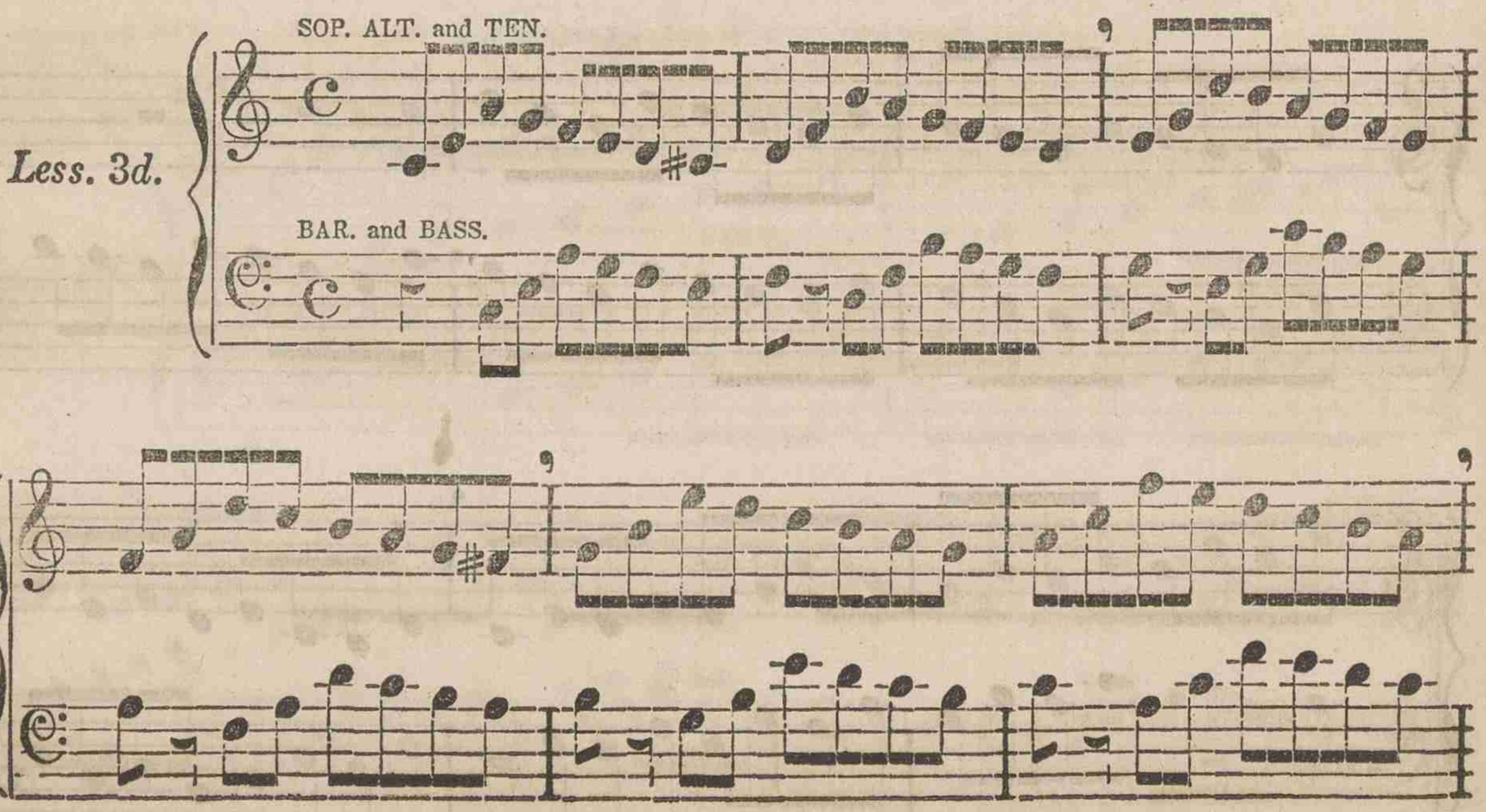
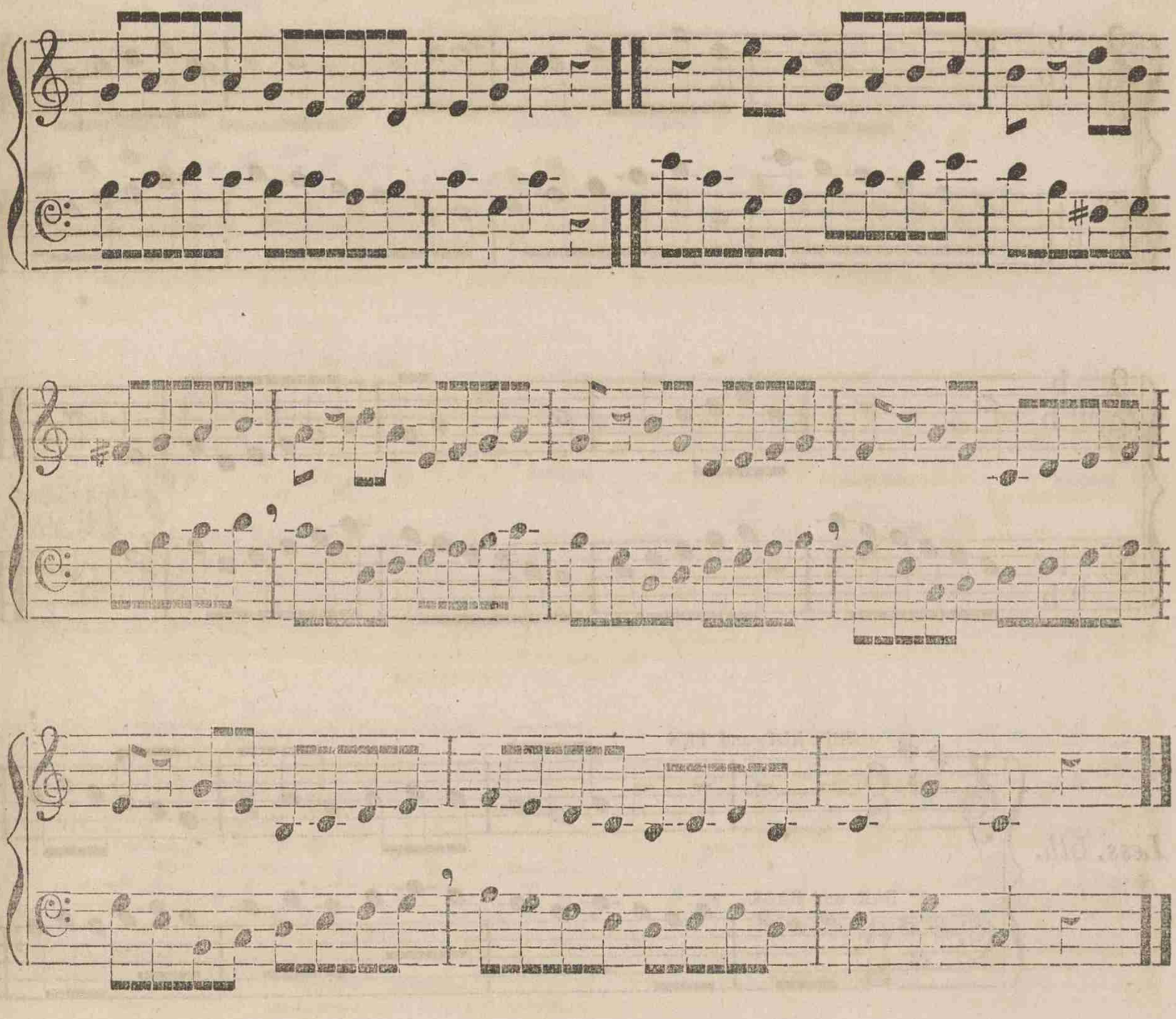




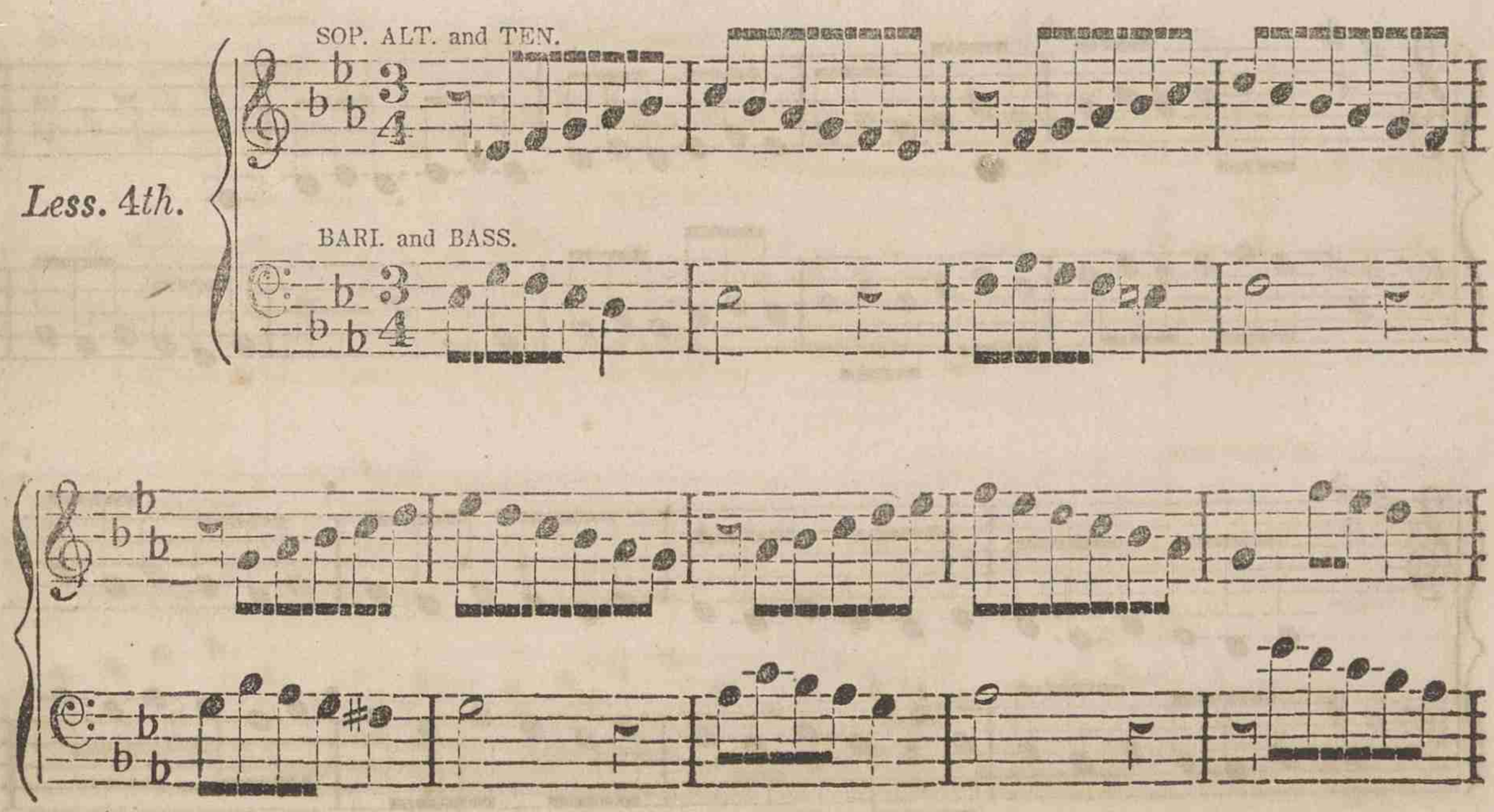
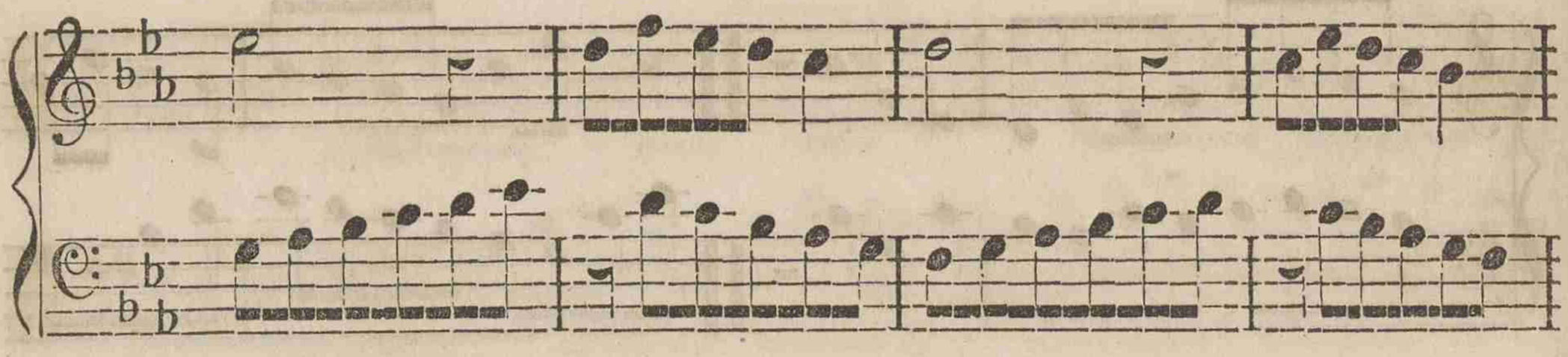
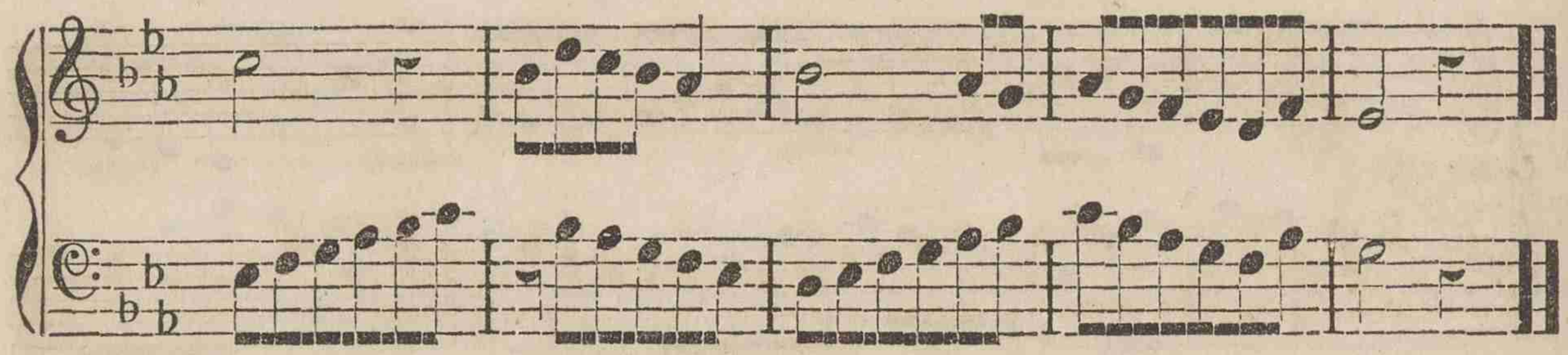


SOP. ALT. and TEN.

Less. 3d.

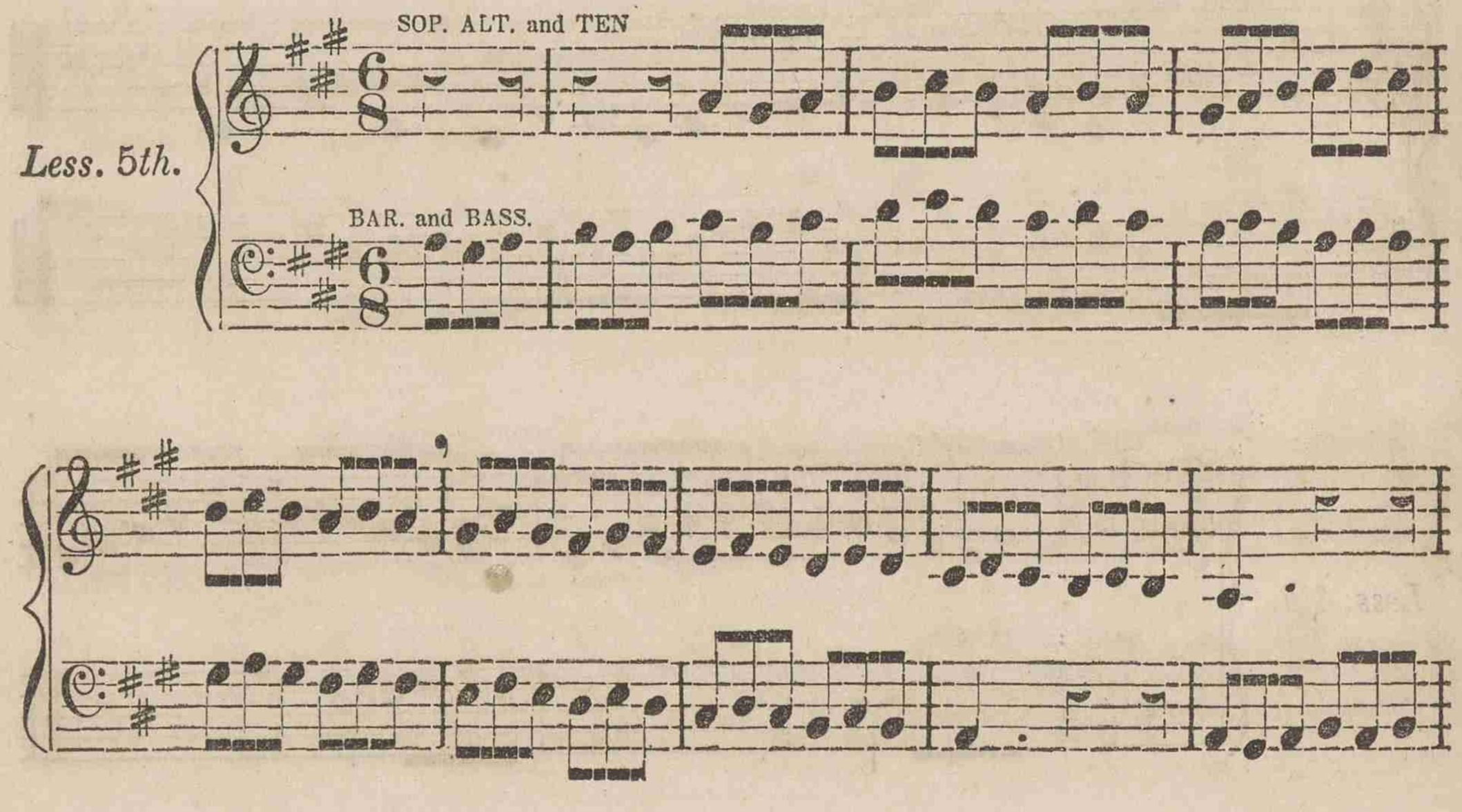
BAR. and BASS.

SOP. ALT. and TEN.

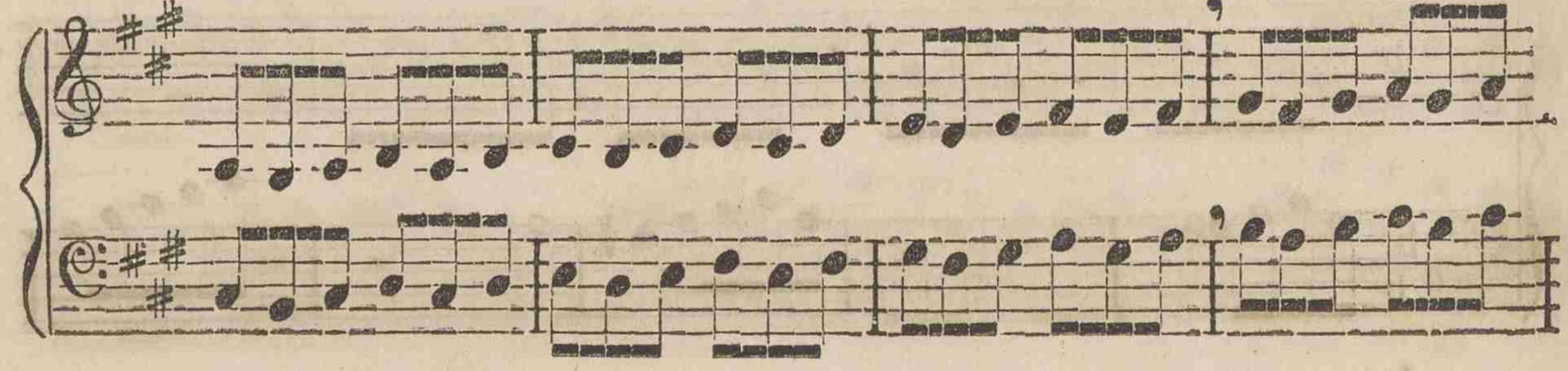
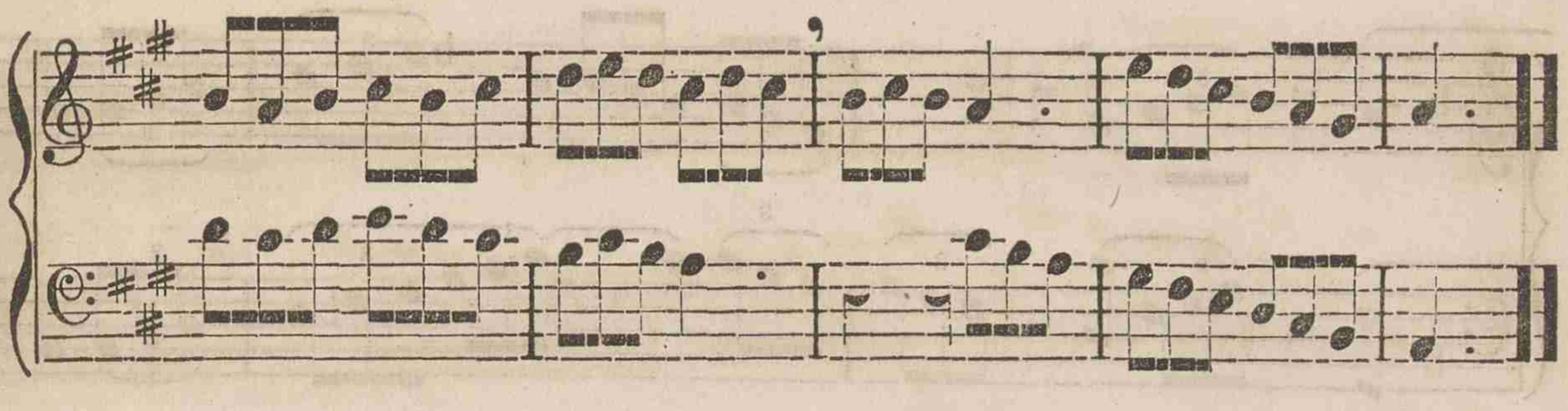
BARI. and BASS.

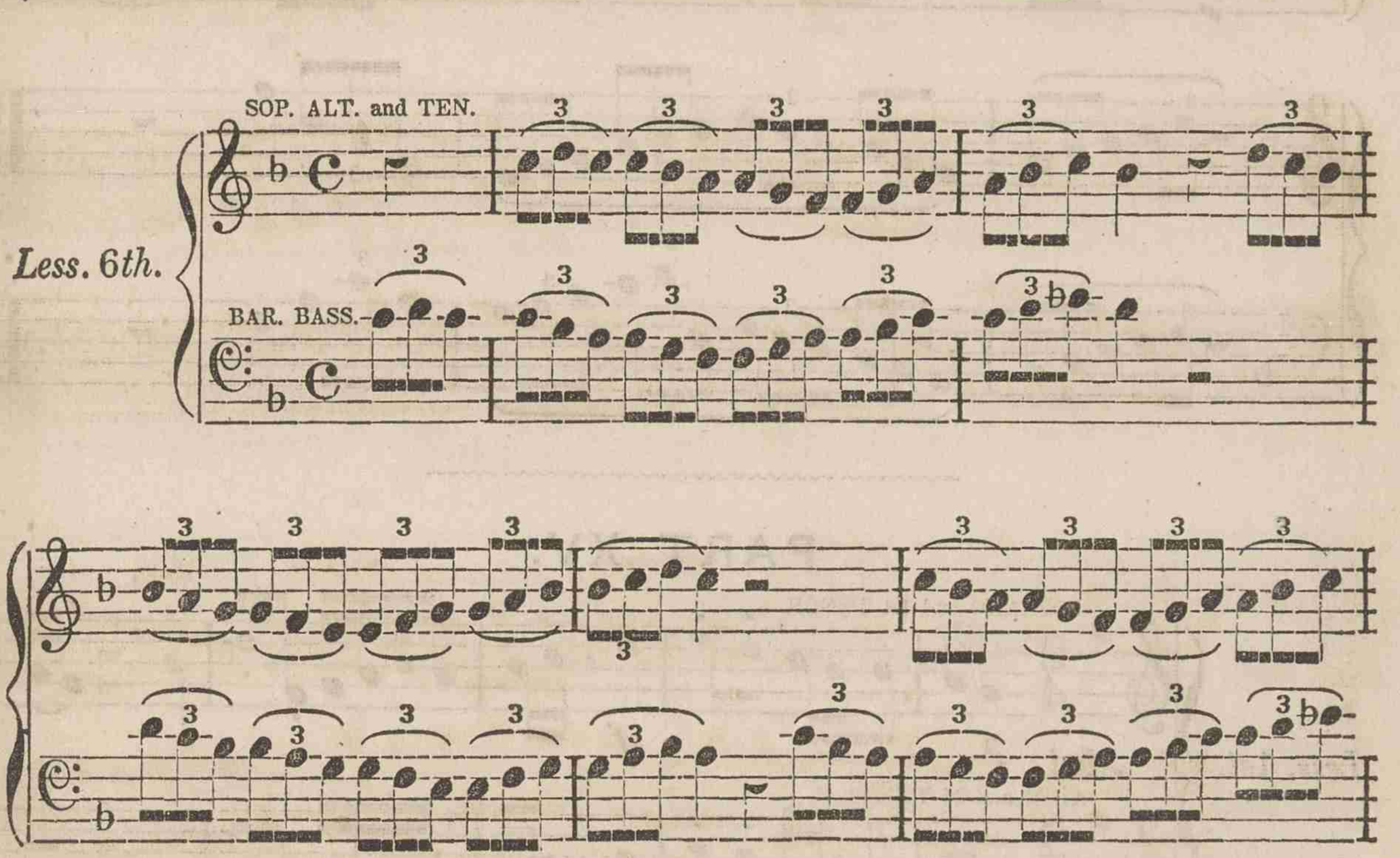
Less. 4th.

SOP. ALT. and TEN

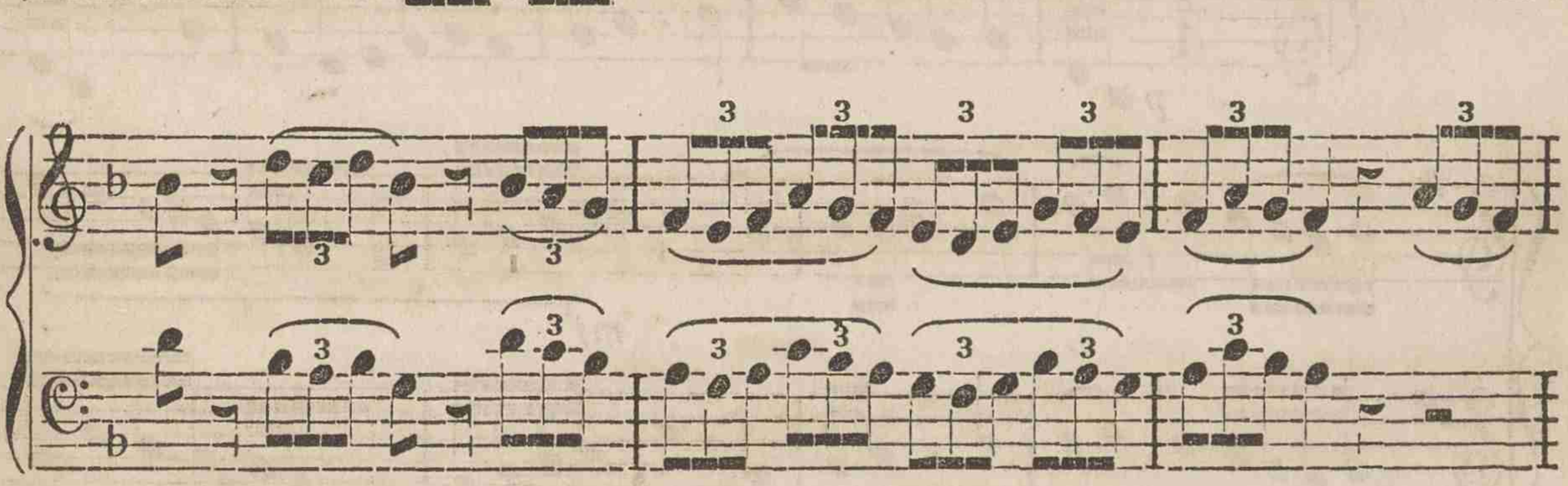
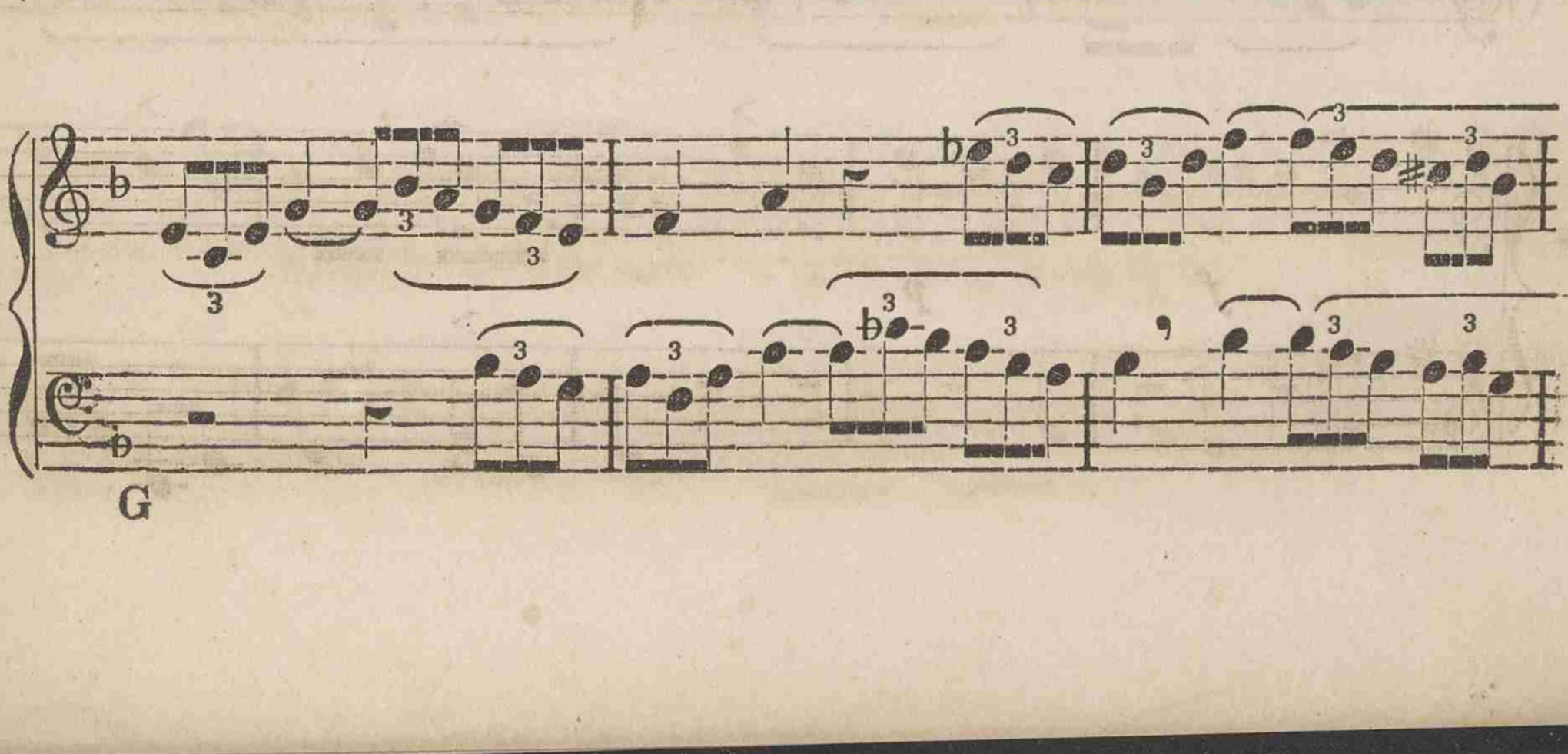
Less. 5th.

BAR. and BASS.






SOP. ALT. and TEN.
Less. 6th.
BAR. BASS.



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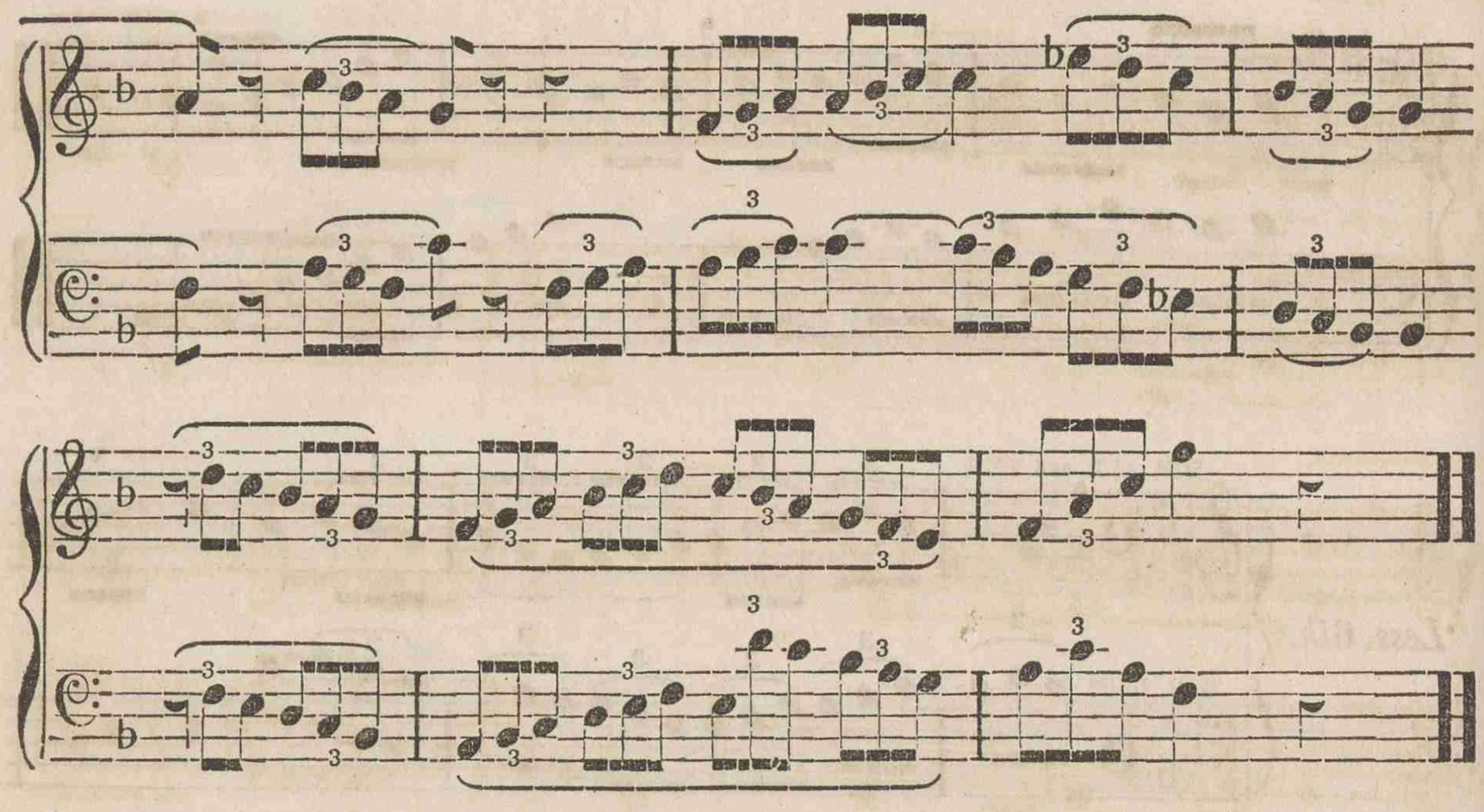
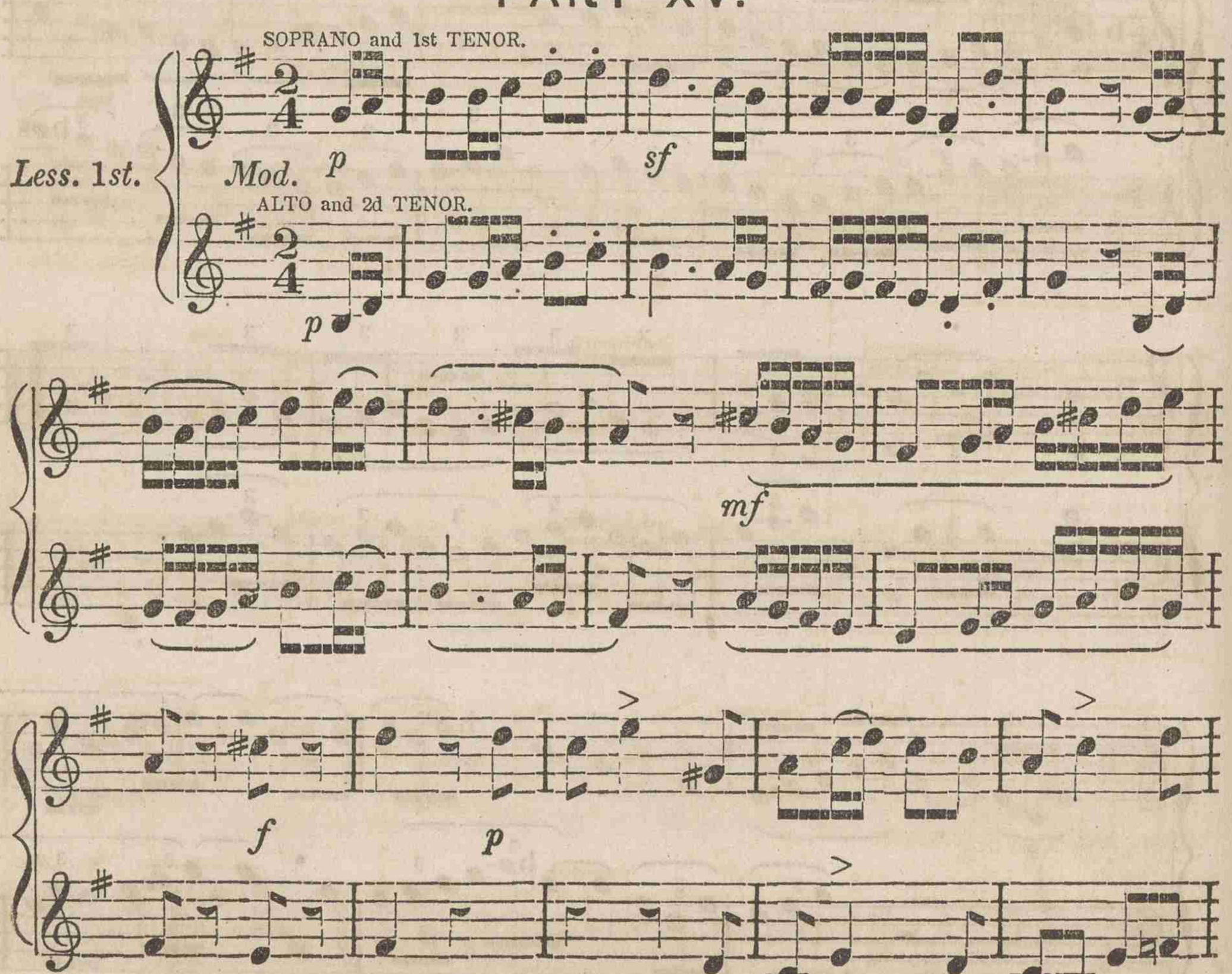
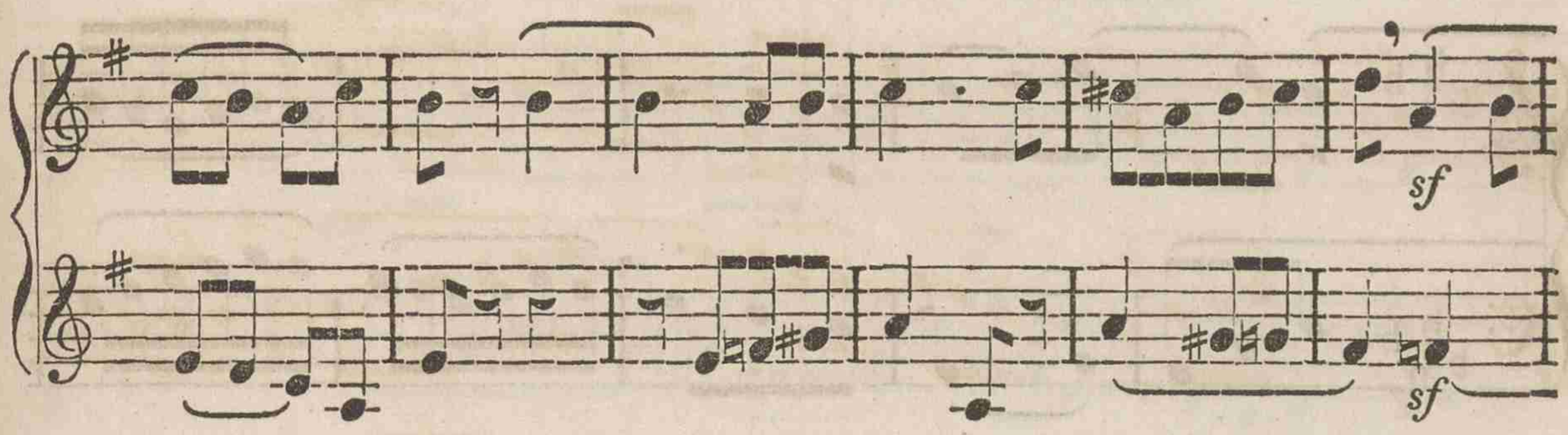

PART XV.


SOPRANO and 1st TENOR.
Less. 1st.
Mod.
p
sf
ALTO and 2d TENOR.
p
mf

f
p

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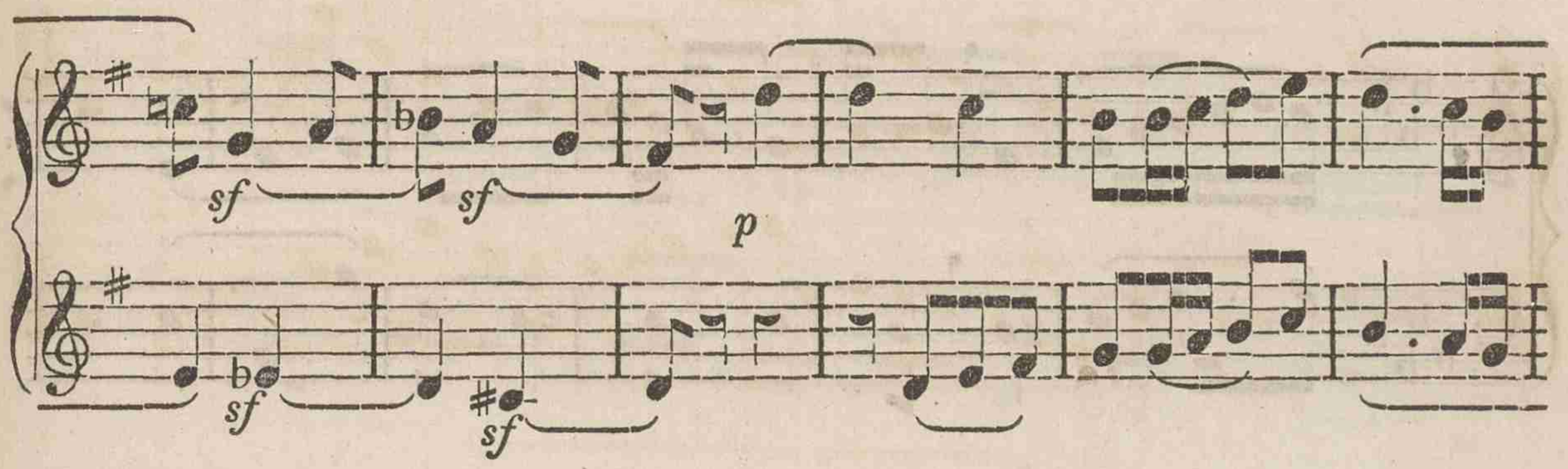
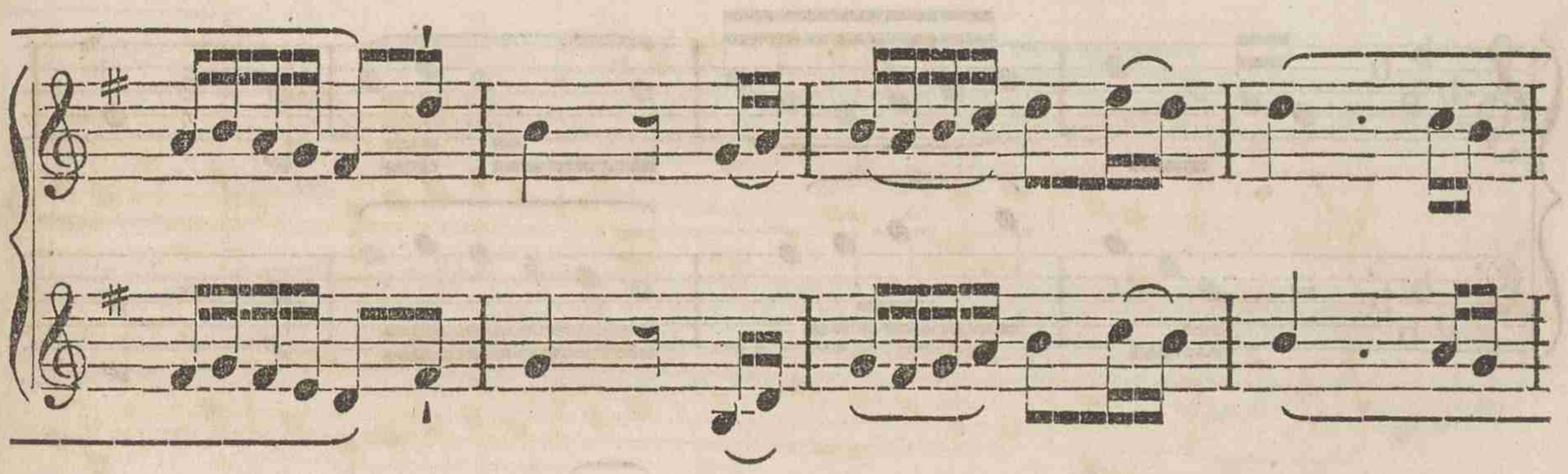
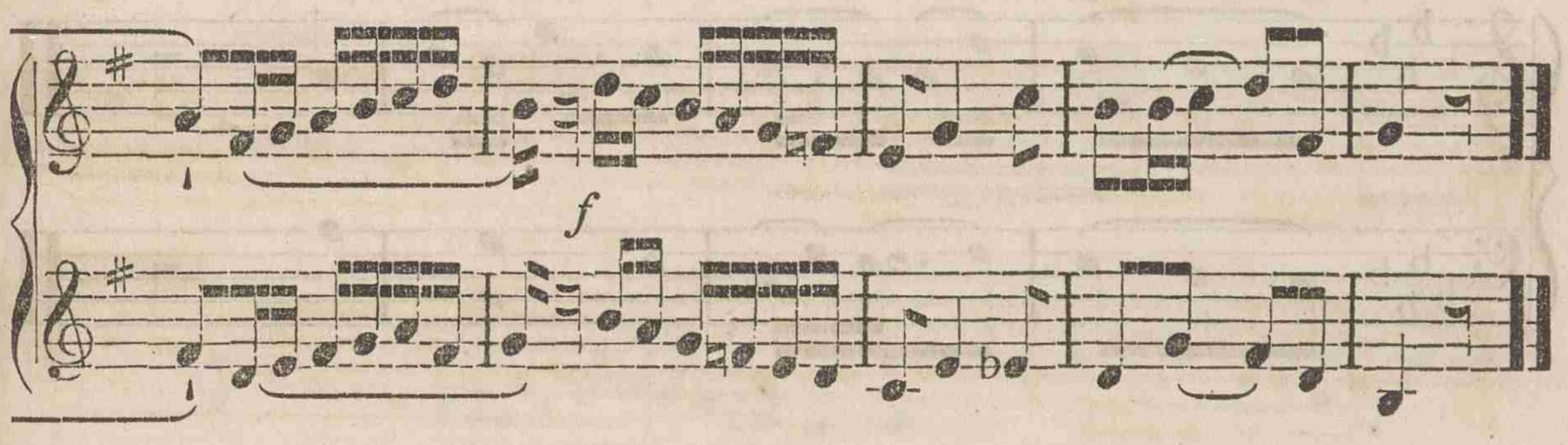
sf

sf
sf
p
sf
sf

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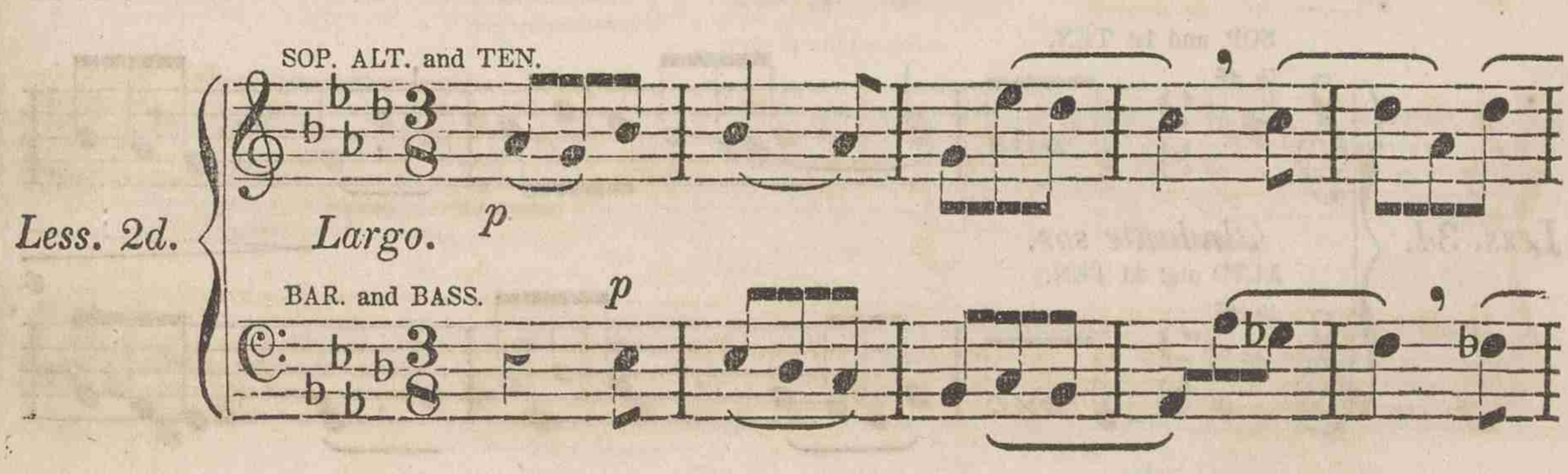

SOP. ALT. and TEN.
Largo.
p
BAR. and BASS.
p
Less. 2d.

SOP. and 1st TEN.

Less. 3*d.*

Andante sos.

ALTO and 2d TEN.

mf

p

f

p

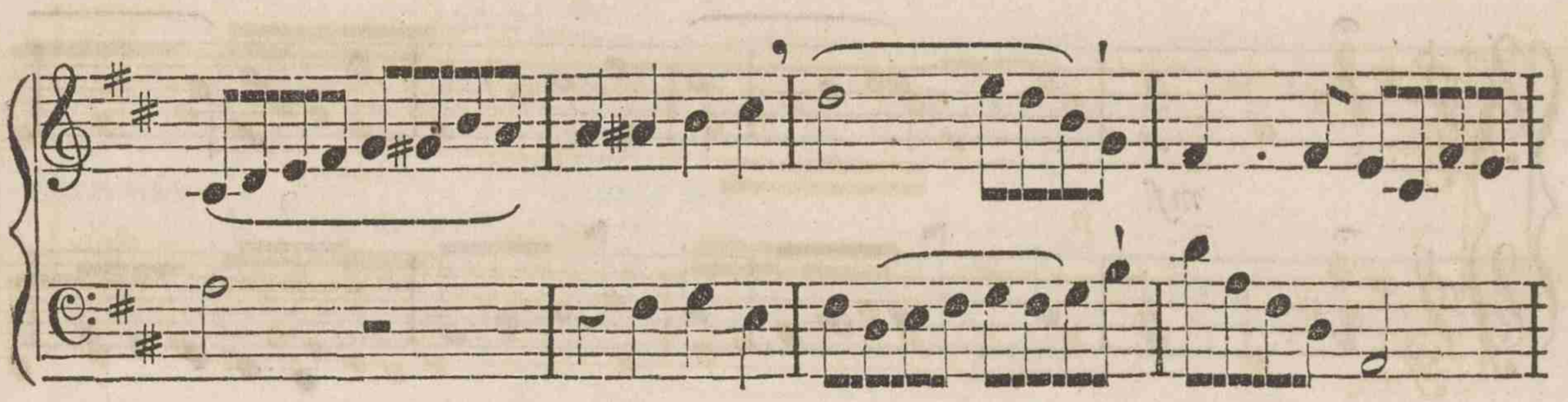
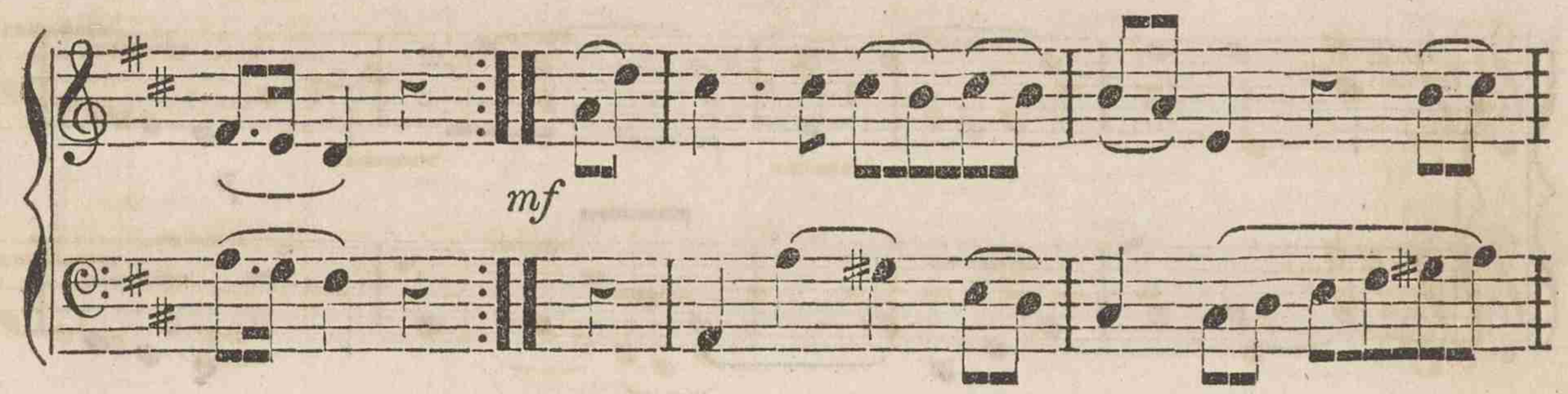
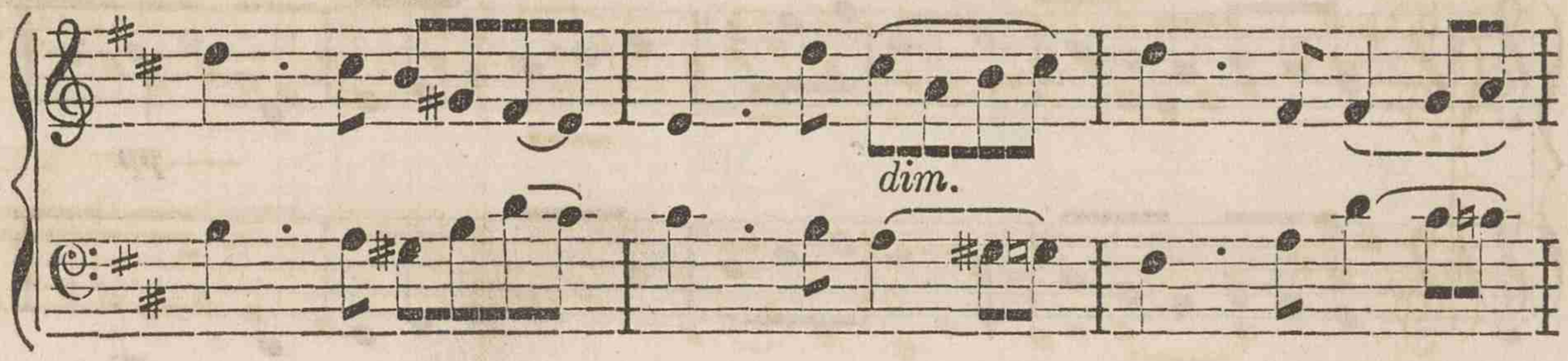
pp

SOP. ALT. and TEN.

Less. 4th.

p *Mod.*

BAR. BASS.

p

mf

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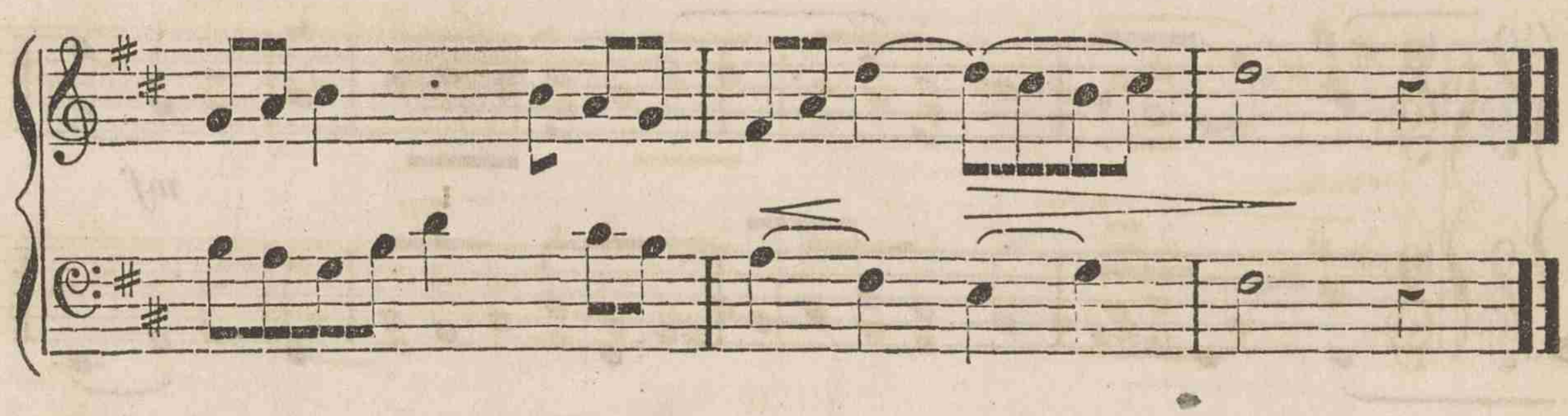
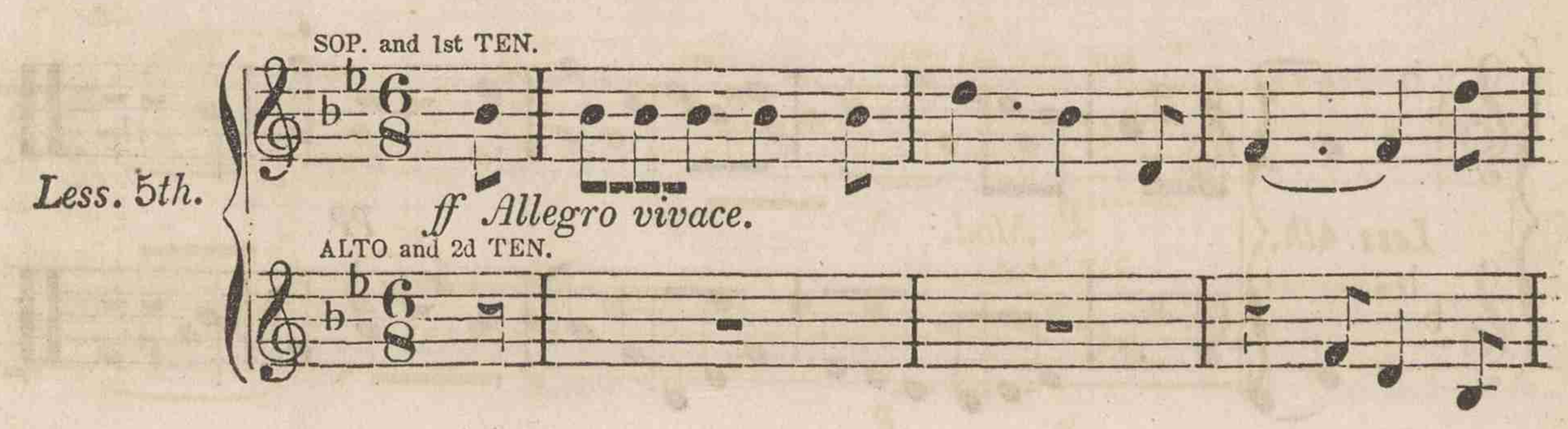
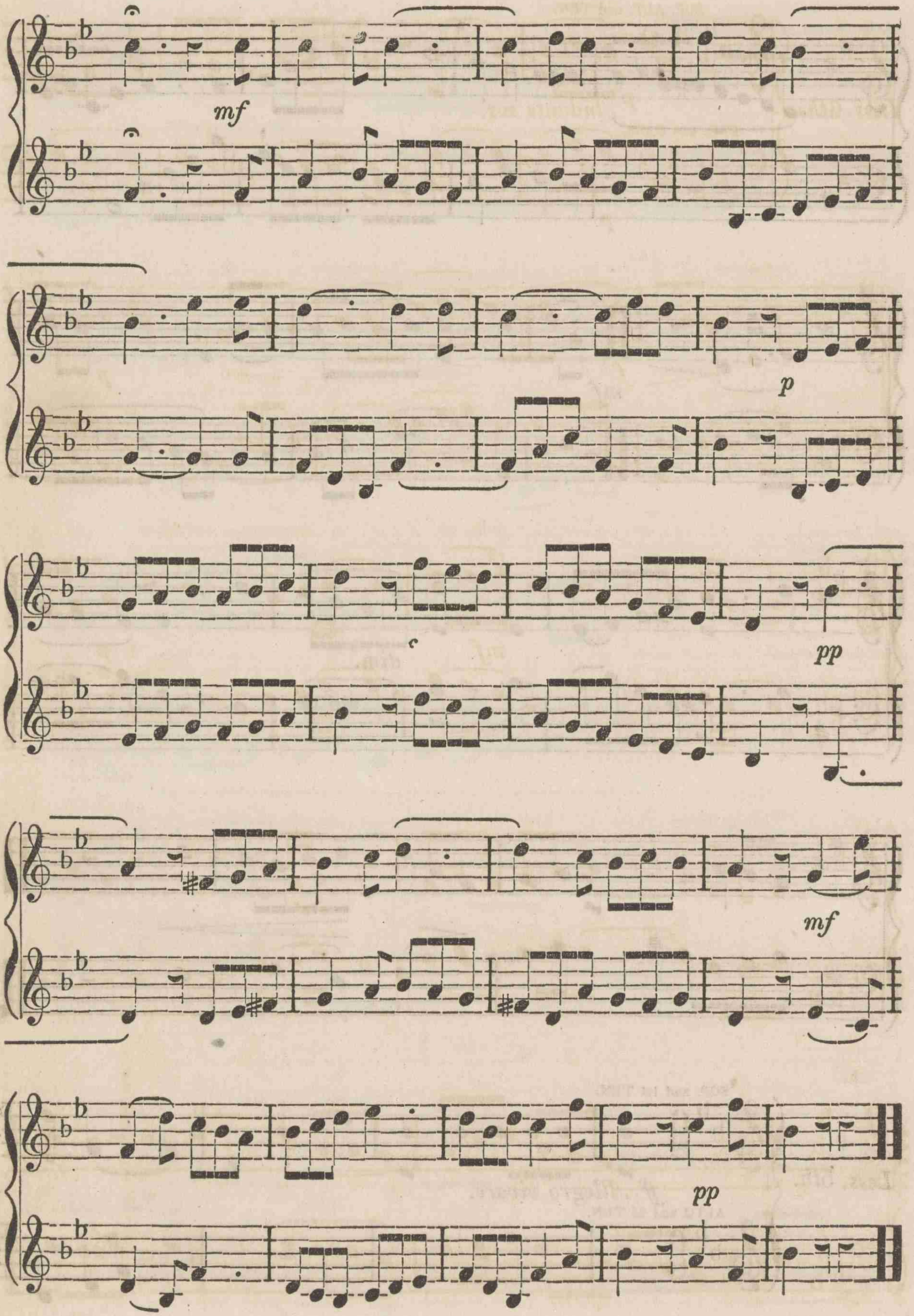
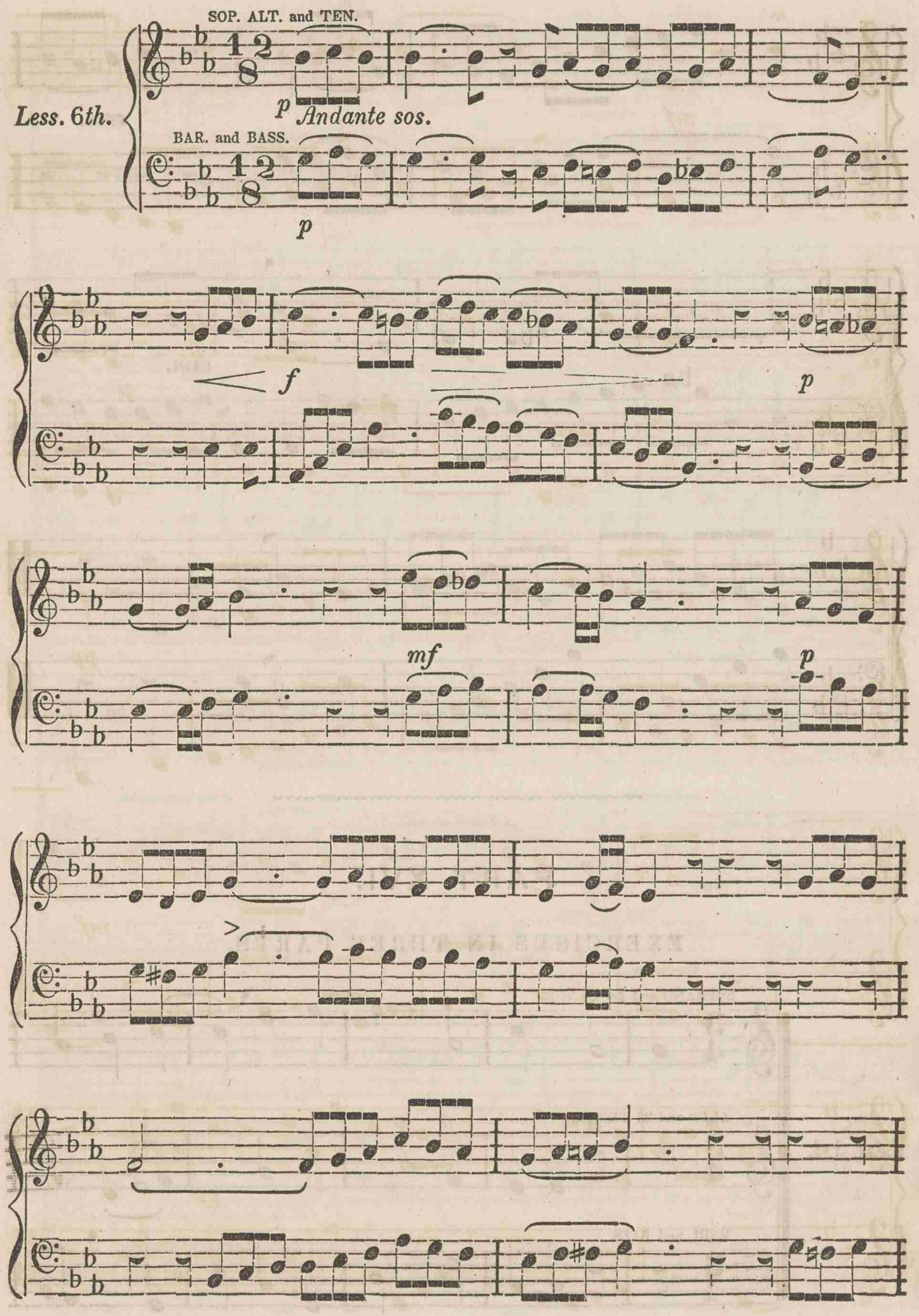
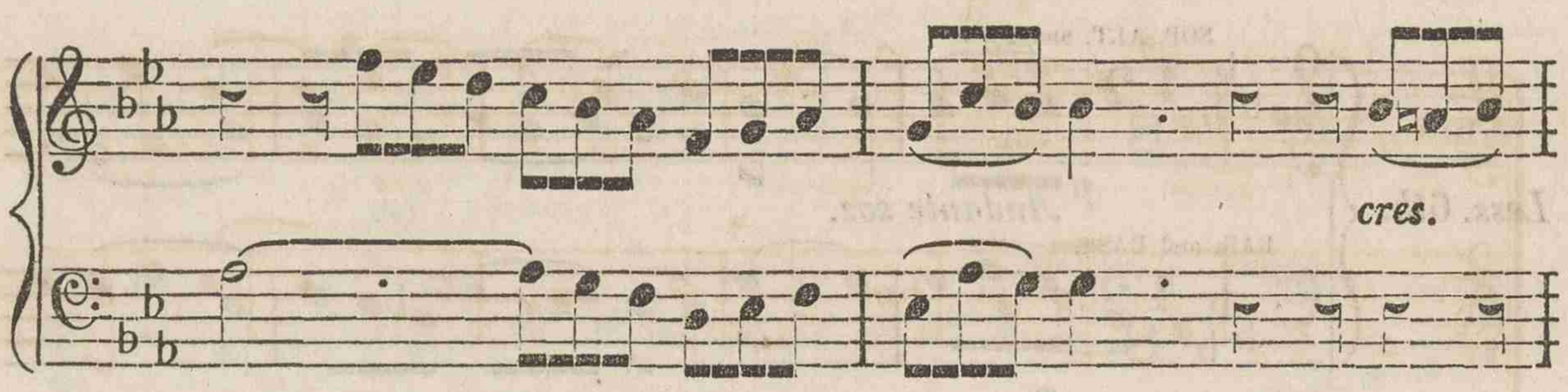
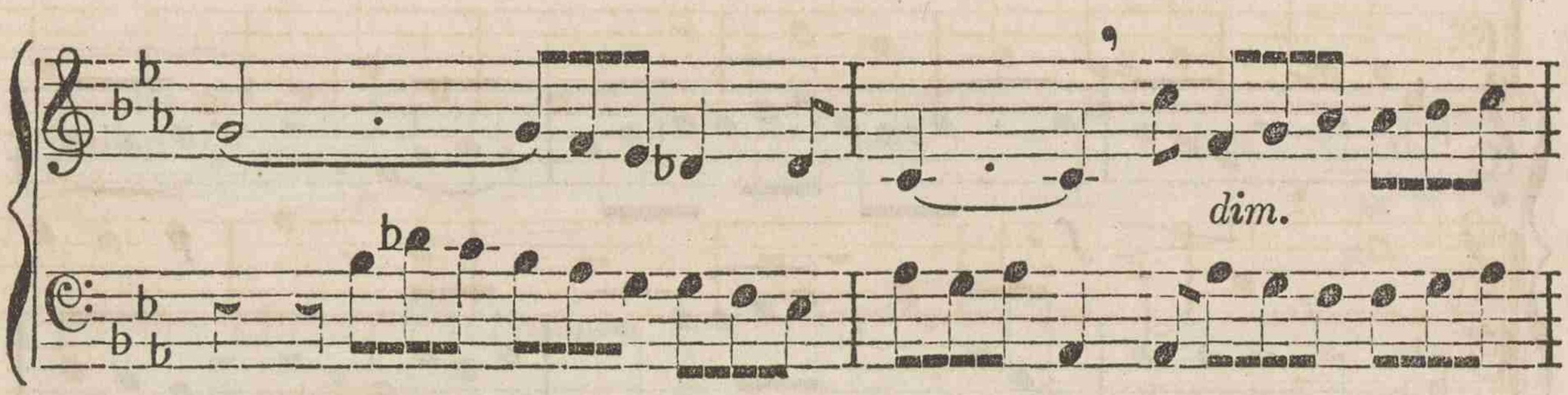
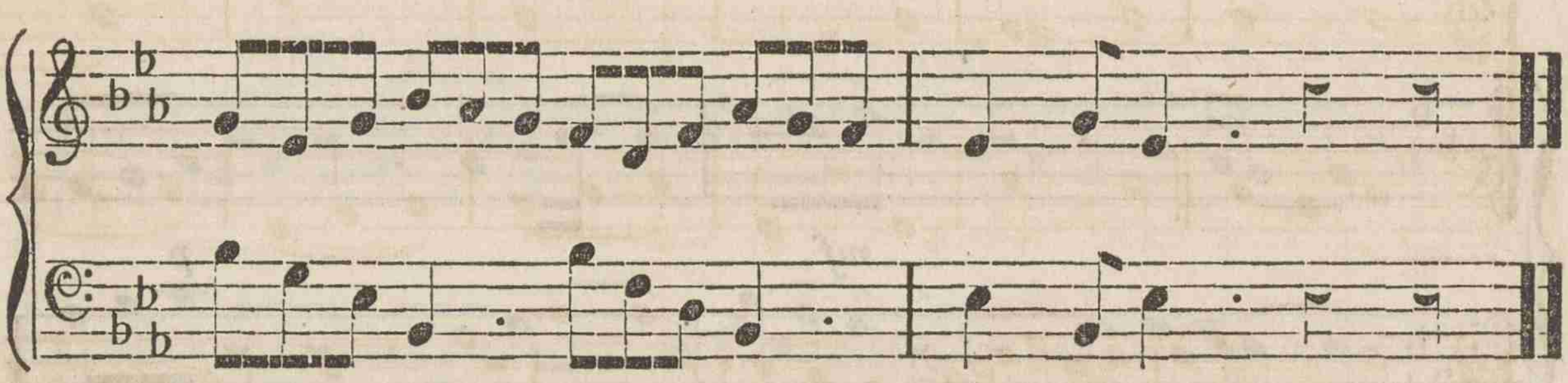
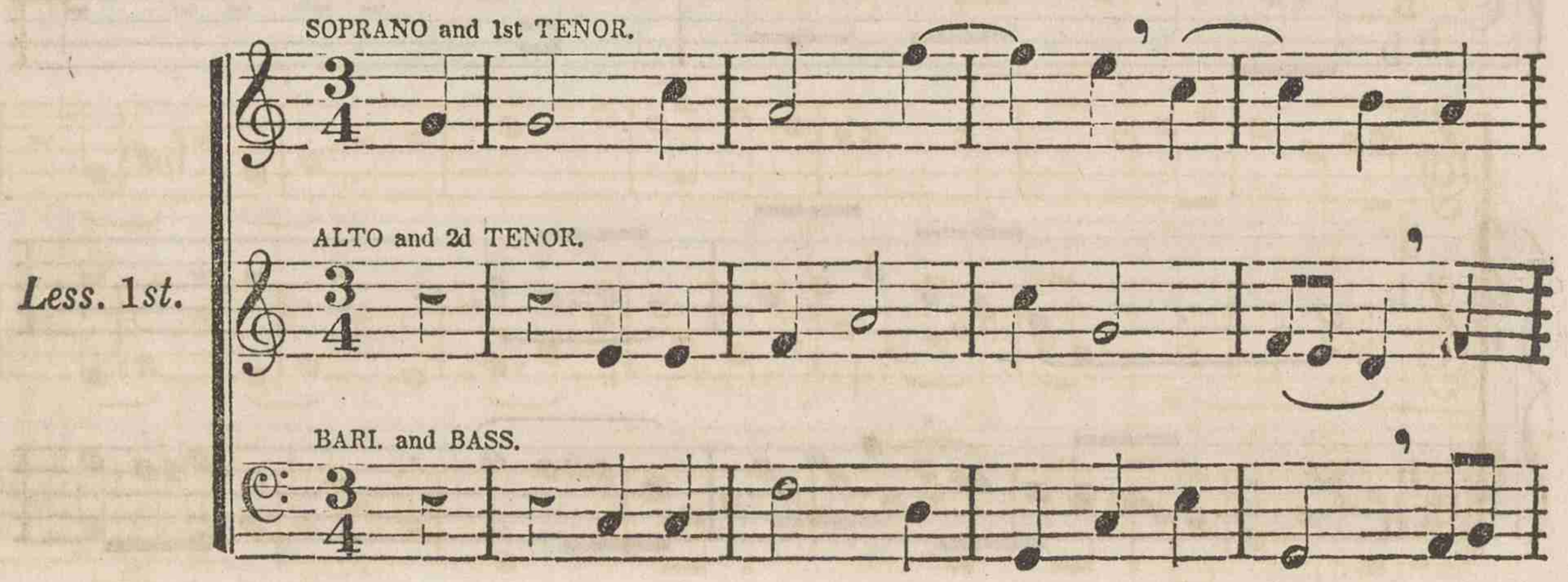

SOP. and 1st TEN.
Less. 5th.
ff Allegro vivace.
ALTO and 2d TEN.

mf
p
c
pp
mf
pp


SOP. ALT. and TEN.
Less. 6th.
p Andante sos.
BAR. and BASS.
p
f
p
mf
p



PART XVI.

EXERCISES IN THREE PARTS.



Less. 2d.

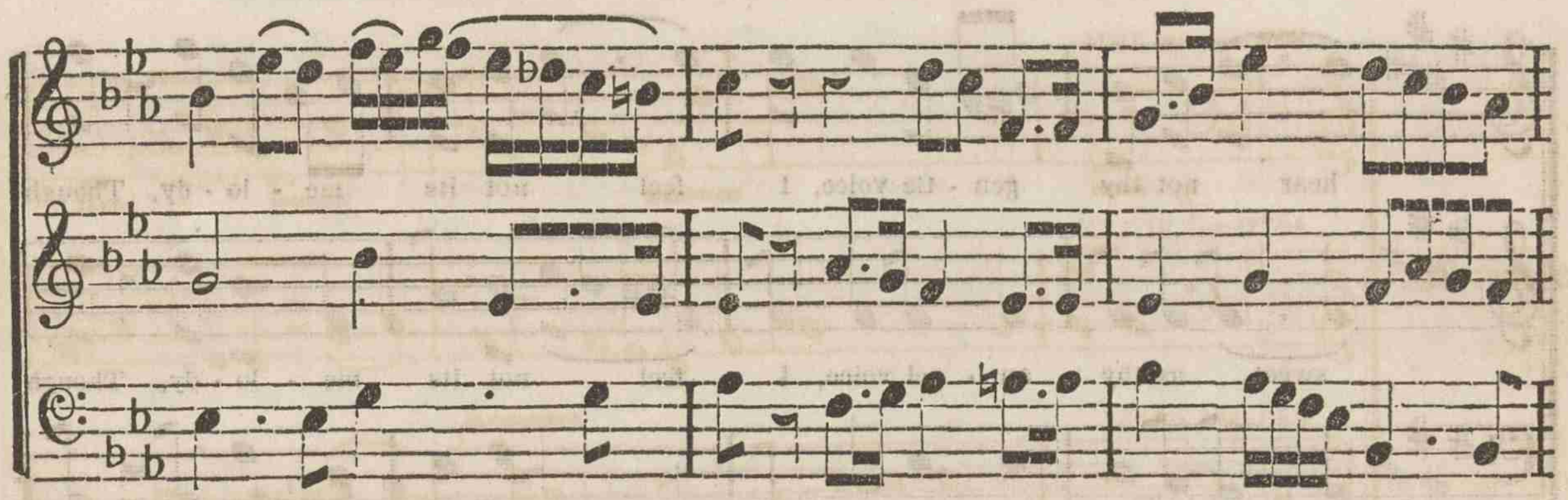
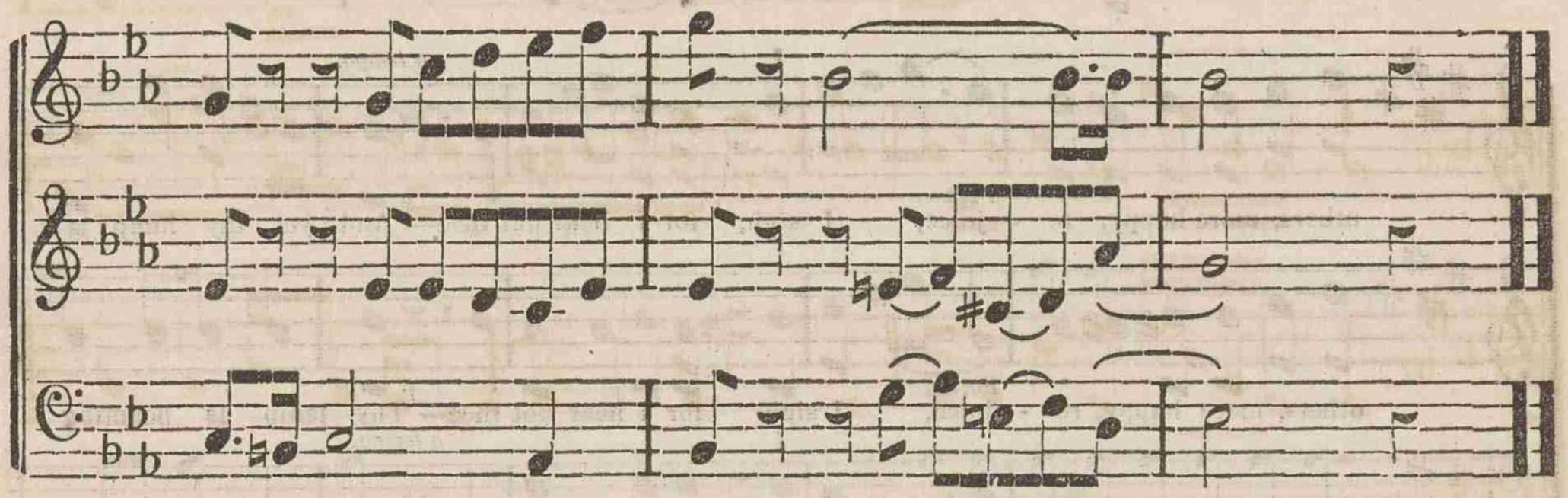
SOP. and 1st TEN.

p

ALTO and 2d TEN.

BAR. and BASS.

f

f

SERENADE.

SOP. 1st TEN. *Andante sos.*

p *mf*

1. Love's ear - ly star is beam - ing, The feather'd songsters

ALT. 2d TEN.

Less. 3a.

2. Oh come! the glow-worm bright - ly Il - lumes each slumb'ring

BAR. BASS. *p* *mf*

p 3 *tenuto.* *piu mosso.*

rest— And, maiden, thou art dreaming, But I am still un - blest— I

p *f*

flower— The heart beats gently, lightly, There's mu - sic in the hour— Not

tenuto. *piu mosso.*

hear not thy gen - tle voice, I feel not its me - lo - dy, Though

sweet as thy an - gel voice, I feel not its me - lo - dy, Though

a tempo.

Port. *p*

others, more happy, re - joice, I sigh, for I hear not thee— And yet thy lamp is

Port. *p*

others, more happy, re - joice, I sigh, for I hear not thee— Thy lamp is beaming

a tempo.

Port.

cres. *p*

gleaming, Wilt thou not welcome me? And yet thy lamp is gleam - ing, Wilt

cres. *p*

bright - ly, Wilt thou not welcome me? Thy lamp is beaming bright - ly, Wilt

cres. *p*

pp *mf* *Calando.*

thou not wel - come me? Wilt thou not wel - - - - come me?

pp *mf* *Calando.*

thou not wel - come me? Wilt thou not wel - - - - come me?

pp *mf* *Calando.*

Port.

Andante non troppo.

SOPRANO, OR 1st TENOR.

ALTO, OR 2d TENOR.

BASS.

p *mf* *p*

1. Good night! good night! Let ev - ery care and fear be
2. Go rest! go rest! Shut up in sleep your wea - ry

3. Good night! good night! Now slum - ber till the dawn-lights

hushed; The qui - et day is wan - ing fast, The hour of
sight; No noise dis - turbs the lone - ly streets, Ex - cept the

break! Sleep calm - ly till the morn - ing air Brings on its

Cres. - - - - - - - - *mf* *f*

ac - tive toil is past: Un - til the sky a - gain be flushed, Good night! . . . .
watch-guard as he beats The slow hours of the pass - ing night! Go rest! . . . .

breath the new day's care: Fear not! our Fa - ther is a - wake! Good night! . .
Good

p

1st and 2d, 3d time. *pp*

. . . . Good night! good night! night! good night!
. . . . Go rest! go rest!

night!

. . . . Fear not! Good night! night! good night!

p *pp*

THERE IS A SILENT RIVER.

J. M. D.

Andantino.

1st Soprano or Tenor.

2d Soprano, or Tenor.

Bass.

p

1. There is a si - lent riv - er, The roll - ing riv - er
2. And well trimmed barks are sail - ing Up - on its si - lent
3. And oh, a host of oth - ers Com-pose this lit - tle
4. The po - lar star grows dim - mer; The scattered ves - sels

mf

Time; In sum-mer's ro - sy blush - es, In hoar - y win - ter's
tide; With gold - en rich - es la - den, The lit - tle ves - sels
fleet; Now soon the waves are heav - ing, Now wide the wa - ters
driven; All wide in dis - ap - point - ment Un - to the waves are

p

rime, It flow - eth, flow - eth, flow-eth, It flow - eth, flow - eth,
glide; And Faith, and Love, and Ac - tion, And Faith, and Love, and
beat: Gray mists steal o'er the wa - ters, Gray mists steal o'er the
given; And Faith a - lone re - maineth, And Faith a - lone re -

flow - eth, It flow - eth, flow - eth, flow-eth, In what-so - ev - - er clime.
Ac - tion, And Faith, and Love, and Ac-tion, And Hope are side by side.
wa - ters, Gray mists steal o'er the wa - ters— The mournful mists of Fate.
- main-eth, And Faith a - lone re - maineth, To bear the soul to Heaven.

MAN LITTLE THINKS.

J. M. D. 113

Allegretto Moderato.

mp

SOPRANO.

Man lit - tle thinks That while he drinks, And quaffs the flow - ing

ALTO.

Man lit - tle thinks That while he drinks, And quaffs the flow - ing

PIANO FORTE.

mp

bowl . . . . He breeds dull care, Creates des - pair In fu - ture in his

bowl . . . . He breeds dull care, Creates des - pair In fu - ture in his

soul. Man lit - tle knows, When thus he throws His sor - rows to the

soul. Man lit - tle knows, When thus he throws His sor - rows to the

Cres.

wind— He sows a seed, Will on - ly breed More deep in mem'ry's

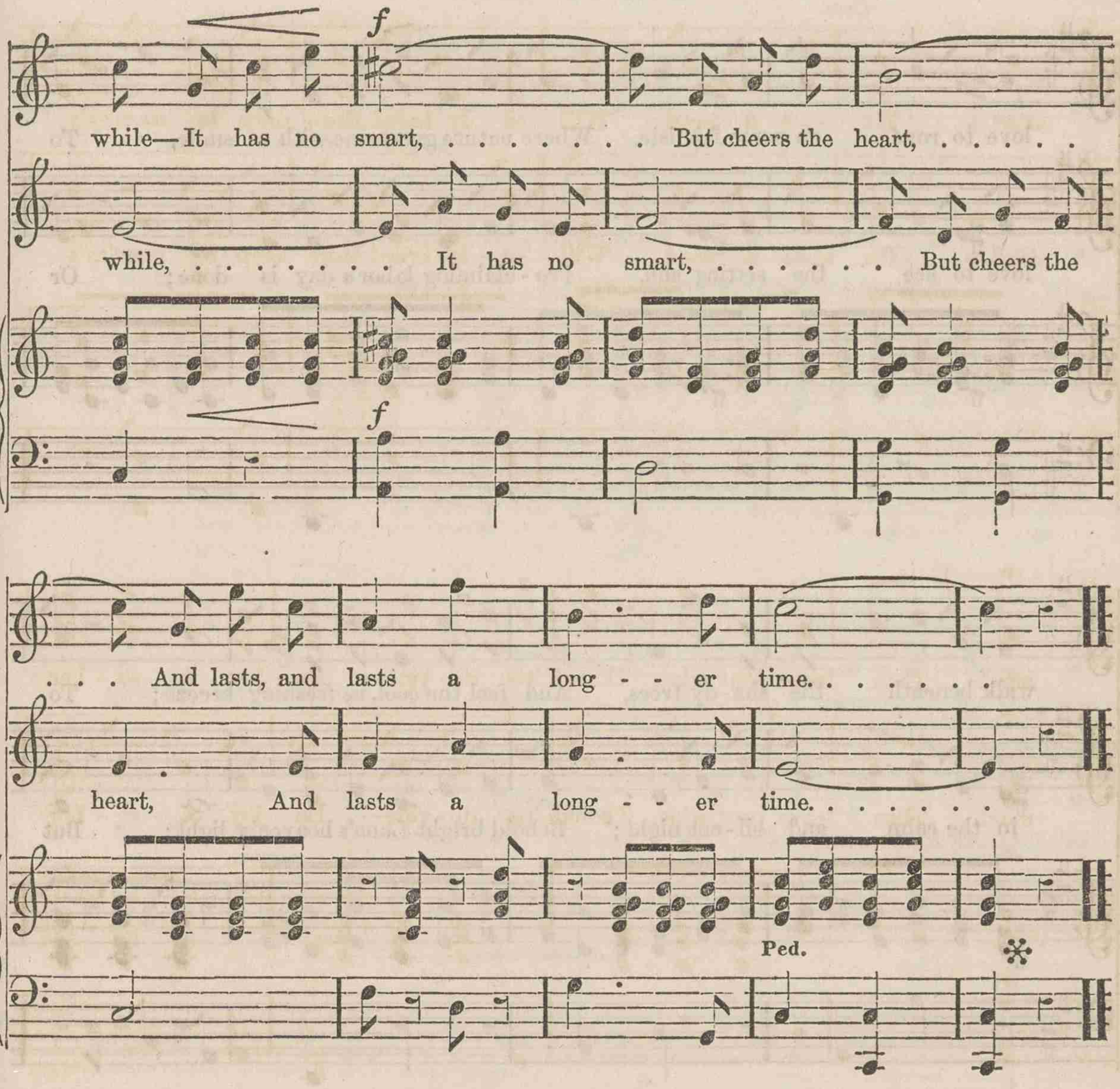
wind— He sows a seed, Will on - ly breed More deep in mem'ry's

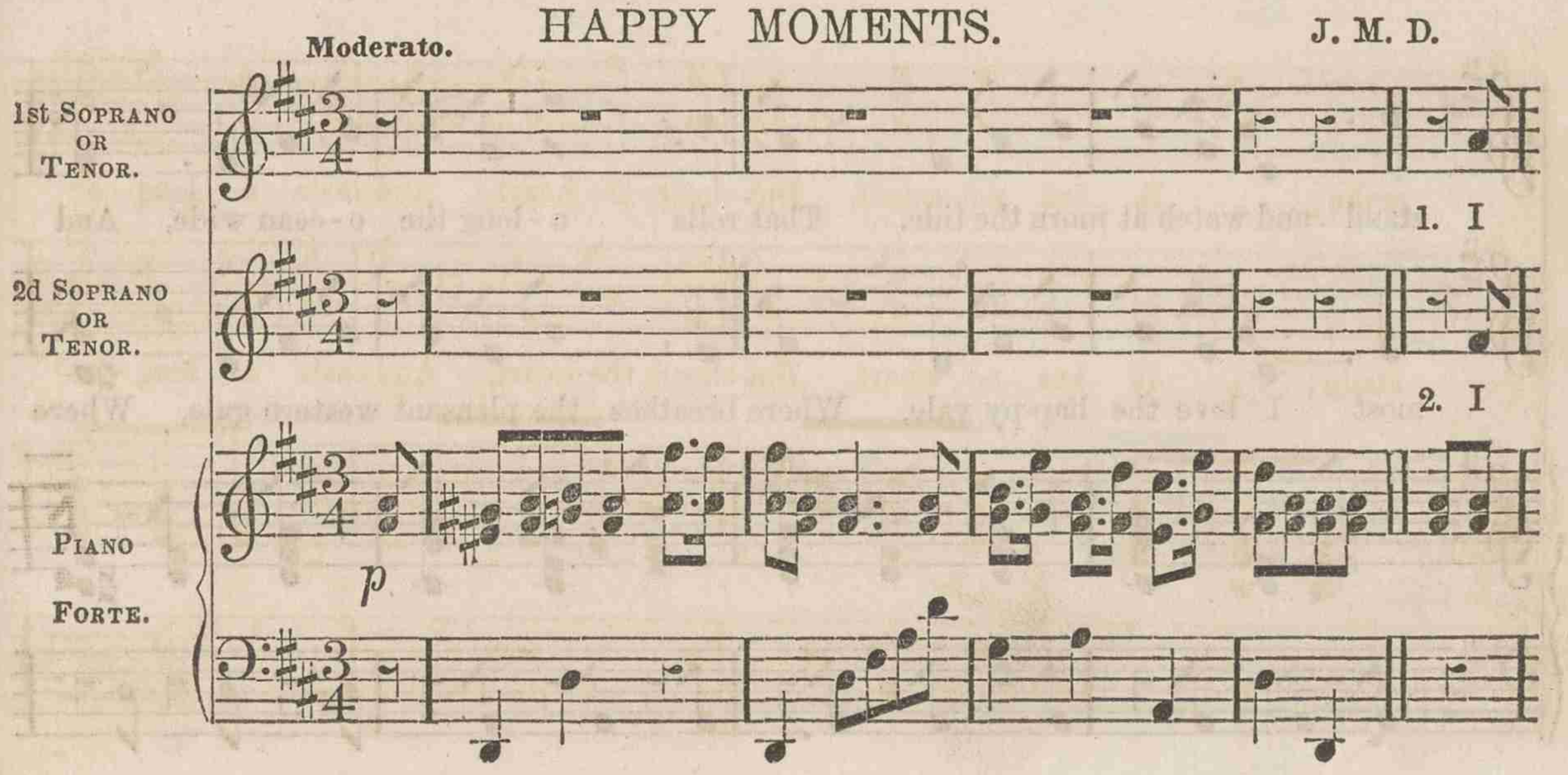
p

mind. Then leave your wine, Though 'tis di - vine— En - joy a so - ber

mind. Then leave your wine, Though 'tis di - vine— En - joy a so - ber

smile; . . . It has no smart, But cheers the heart, And lasts a long - er

smile; . . . It has no smart, But cheers the heart, And lasts a long - er

HAPPY MOMENTS.

J. M. D.

love to rove on some fair isle, Where nature greets me with a smile, To

love to see the setting sun, Pro - claiming labor's day is done; Or

walk beneath the sha - dy trees, And feel the cool, re-freshing breeze; To

in the calm and sil - ent night; Behold bright Luna's heavenly light; But

stand and watch at morn the tide, That rolls a - long the o - cean wide, And

most I love the hap-py vale, Where breathes the pleasant western gale, Where

view the sea gull's rapid flight, As it skims past the landsman's sight, And

in the morning of life's day, My youthful steps were wont to stray, Where

view the sea gull's ra - pid flight, . . . As it skims past the landsman's

in the morning of life's day, ... My youth-ful steps de-light to

sight.

stray.

THERE WAS A TIME WHEN LEARNING GAVE.

Tempo di Marcia.

Words by D. IRELAN, Esq. Music by J. M. D.

PIANO FORTE.

f

mp

1. There was a time when learn - ing gave Her

2. Here rich and poor a - like are taught The

pre - cious stores to few; When up to manhood ma - ny a lad De -

path of lore to tread; And ev - ery day descends a - new Some

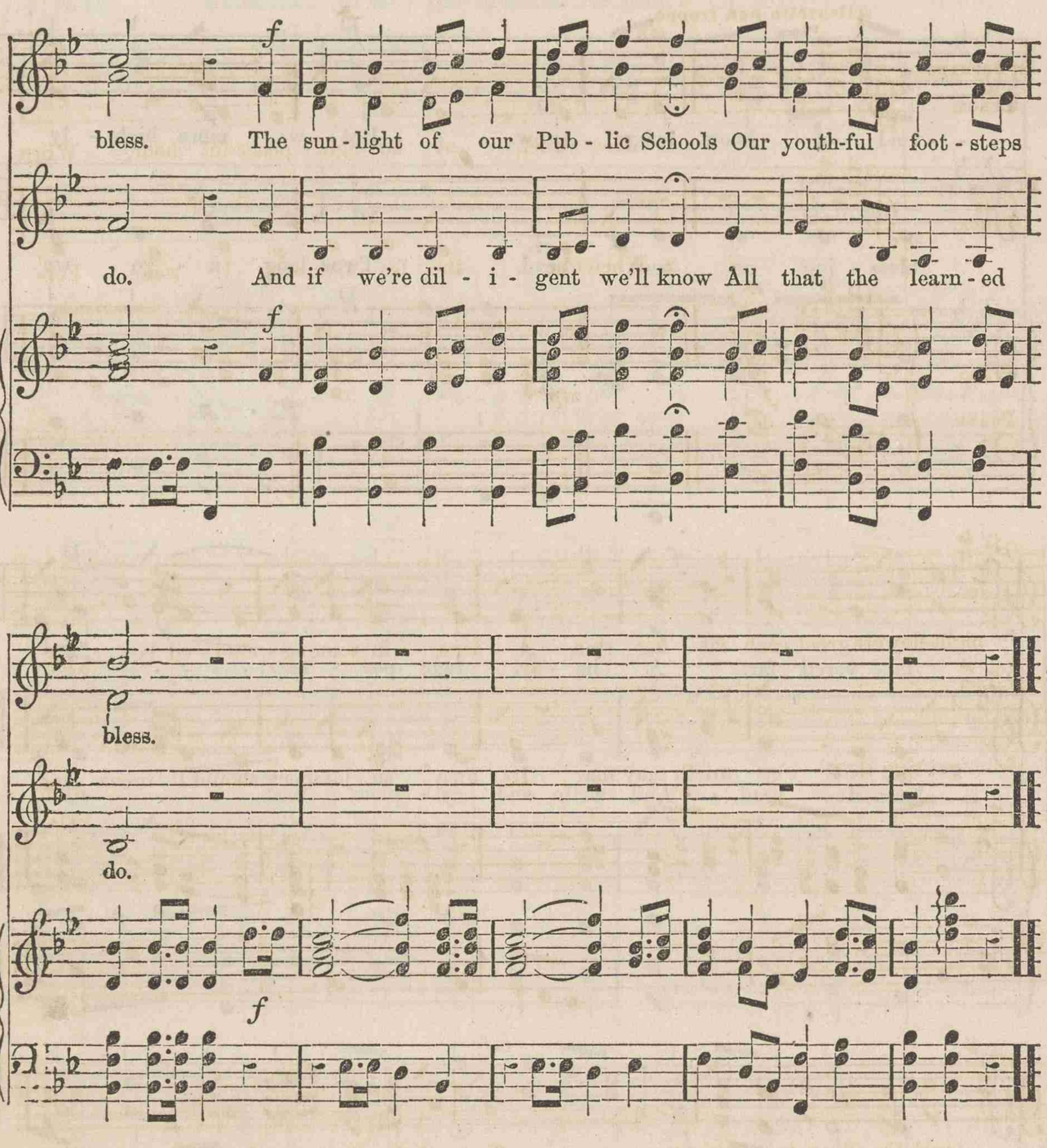
- - - void of know - ledge grew. But we, more high - ly

bless - ing on each head. 'Twas long a - go we

fa - vored far, A he - ri - tage pos - sess; . . . . The

learned to read, And write and cy - pher, too: . . . . And

sun - light of our Pub - lic Schools Our youth - ful foot - steps

if we're dil - i - gent we'll know All that the learn - ed

3.

The time, we know, will shortly come,
When 'twill be quite a show
To find a man or woman here
Who learning doth not know.
Our teachers are a noble band,
Our trustees ever true!
The light of knowledge opens wide,
Like sunbeams, to our view.

4.

Then may success still smile upon
That kind and noble band,
Who seek to spread intelligence
Through all this happy land.
And may that happy time soon come
When every heart will be
An ardent friend of Public Schools,
Of light and liberty.

Allegretto non troppo.

1st SOPRANO OR TENOR.

2d SOPRANO OR TENOR.

PIANO FORTE.

mp

1. How sweet, at twi-light's peace-ful hour, When

2. When-e'er the fes - tive song I wake, For-

night-flowers greet each ris - ing star, A - lone, in some se - clud - ed bower, To

- - get-ting that e'en mirth may mar Its own en - joyment, should I break One

mf

touch the sil-ver-toned gui - tar, To touch the sil-ver-toned gui - tar. Com-

feeling string, my own gui - tar, One feeling string, my own gui-tar. I'll

- - - pan-ion of the ex-iled brave, Be - loved a - like in peace and war? The

take the mo - ral to my breast, Nor ev - er strain a chord so far, As

Riten.

pea-sant wakes thee, and the slave Weeps fond-ly o'er his mute gui - tar.

would a heart which, rudely prest, Would break like thine, my loved gui - tar.

Riten.

p

Dream of the long-for - got - ten dead, Whose notes remind of scenes a - far, The

Dream of the long-for - got - ten dead, Whose notes remind of scenes a - far, The

p

Cres - - - - - cen - - - - - do. . . . f

scat - tered leaves of ro - ses shed, Thy num-bers breathe, my lone gui-

scat - tered leaves of ro - ses shed, Thy num-bers breathe, my lone gui-

Cres - - - - - cen - - - - - do. . . . f

p *mf* *p*

- - tar, The scat-tered leaves of ro - ses shed, Thy num - bers breathe, my

- - tar, The scat-tered leaves of ro - ses shed, Thy num - bers breathe, my

p *mf* *p*

Rall.

lone gui - tar.

lone gui - tar.

Rall. A Tempo. *f*

HOW SWEET IT IS WHEN WE RETURN. J. M. D.

Moderato.

SOPRANO, OR 1st TENOR.

1. How sweet it is when we re - turn, Where once we've hap - py

ALTO, OR 2d TENOR.

2. They tell us of a fount that flowed In hap - pier days of

BASS.

been, . . Tho' pa - ler now life's lamp must burn, And years have rolled be-

yore, . . Whose wa - ters bright fresh youth be-stowed—A - las! the fount's no

mf

p

- - tween. And if those eyes beam wel - come yet, That wept our part - ing

more! But smil - ing mem' - ry still ap - pears, Pre - sents her cup, and

p

then, Oh, in the smiles of friends thus met, We live whole years a- -

when We sip the sweets of van - ished years, We live those years a- -

p

Cres. - - - - - *f* *Dim.* *p*

- - gain, We live whole years . . . . . a - - gain.

- - gain, We live those years . . . . . a - - gain.

f *Dim.* *p*

We live whole years a - - gain.

FAR AWAY.

J. M. D.

Andantino. *p*

SOPRANO OR 1st TENOR.

1. Far a - way! my home is far a - way, Where the

ALTO OR 2d TENOR.

2. Far a - way! my dreams are far a - way, When, at

BASS. *p*

3. Far a - way! my hope is far a - way, Where love's

blue sea laves the moun-tain shore; In the woods I hear my bro - thers

mid-night, stars and sha - dows reign; "Gentle child," my mo - ther seems to

voice young glad - ness may re - store; O thou dove! now soar - ing thro' the

pp Lento.

play, 'Midst the flowers my sis - ter sings once more, Far a - way!

say, "Fol - low me, where home shall smile a - gain!" Far a - way!

pp Lento.

day, Lend me wings to reach that bet - ter shore, Far a - way!

SPEED ON, MY BARQUE.

J. M. D.

Moderato.

1st Soprano or Tenor.

2d Soprano or Tenor.

Bass.

1. Speed on, my barque, the day - beam Is burst - ing on my

2. With thee, my barque, un - daunt - ed, What - ev - er chance be

sight— Still o'er the roll - ing bil - lows, Speed on, thy ra - pid

thine, I'll share it glad - ly with thee, And may thy fate be

flight, 'Tis life a - long the wa - ters With ea - gle wing to

mine. I will not fix my dwell - ing A - mid a world of

sweep, To breathe the song of free - dom Up - on the bound - less

slaves— With thee thro' life for ev - er, My home shall be the

Dimin.

p *f*

deep! Speed on! speed on! . . . speed on! . . .

deep! Speed on! speed on! . . . . . speed on! speed

p *f* *Dimin.*

p

. . . Speed on, my barque, the day - beam Is burst - ing on my

p

on! Speed on, my barque, the day - beam Is burst - ing on my

mf

sight, Still o'er the roll - ing bil - lows, Speed on! speed on . . . .

sight, Still o'er the roll - ing bil - lows, Speed on! speed

mf

f *ff*

. . . . . thy ra - pid . . flight, Speed on! . speed on! . .

on . . . . thy ra - pid flight, Speed on! . speed on! . .

f *ff*

COME TO ME, GENTLE SLEEP.

J. M. D.

Andante.

1st Soprano or Tenor.

2d Soprano or Tenor.

Bass.

p

Come to me, gen - tle sleep! . . I pine, I pine for

Come to me, gen - tle sleep, I pine, I pine for

thee, Come with thy spells, the soft, the deep, And set my spir - - it

mf

thee, Come with thy spells, . . the soft, the deep, And set my spir - - it

p *Cres - cen - do.* *mf*

free! Come with thy spells, the soft, the deep, And . . set . . my spir - it

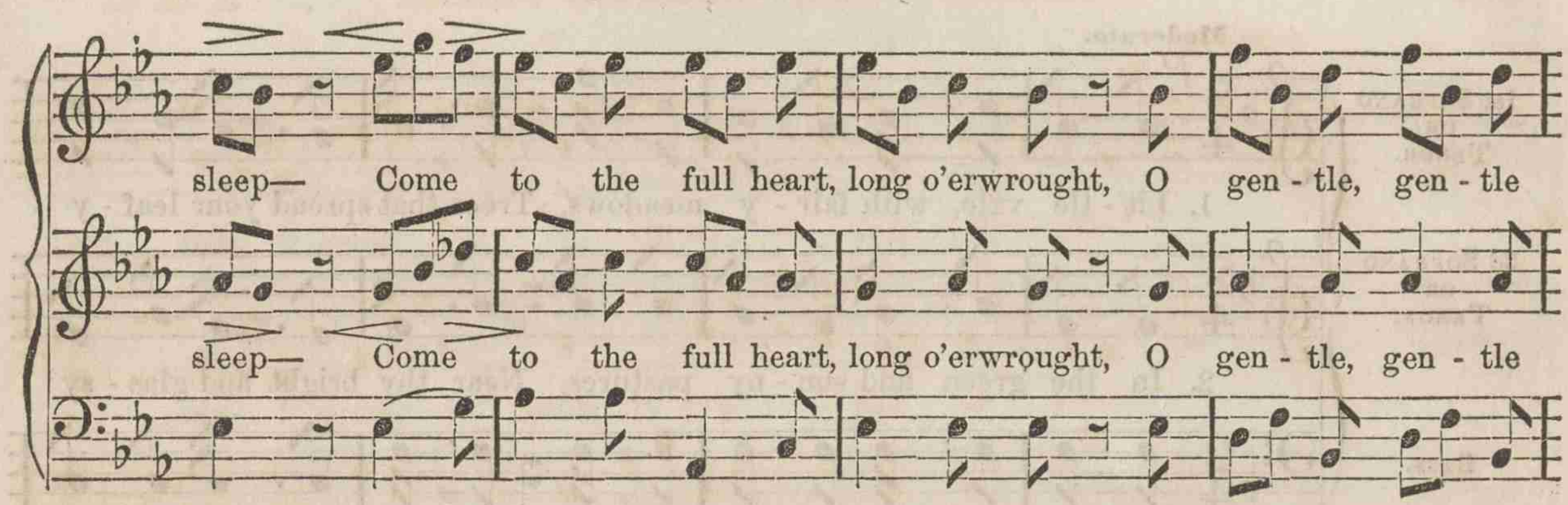
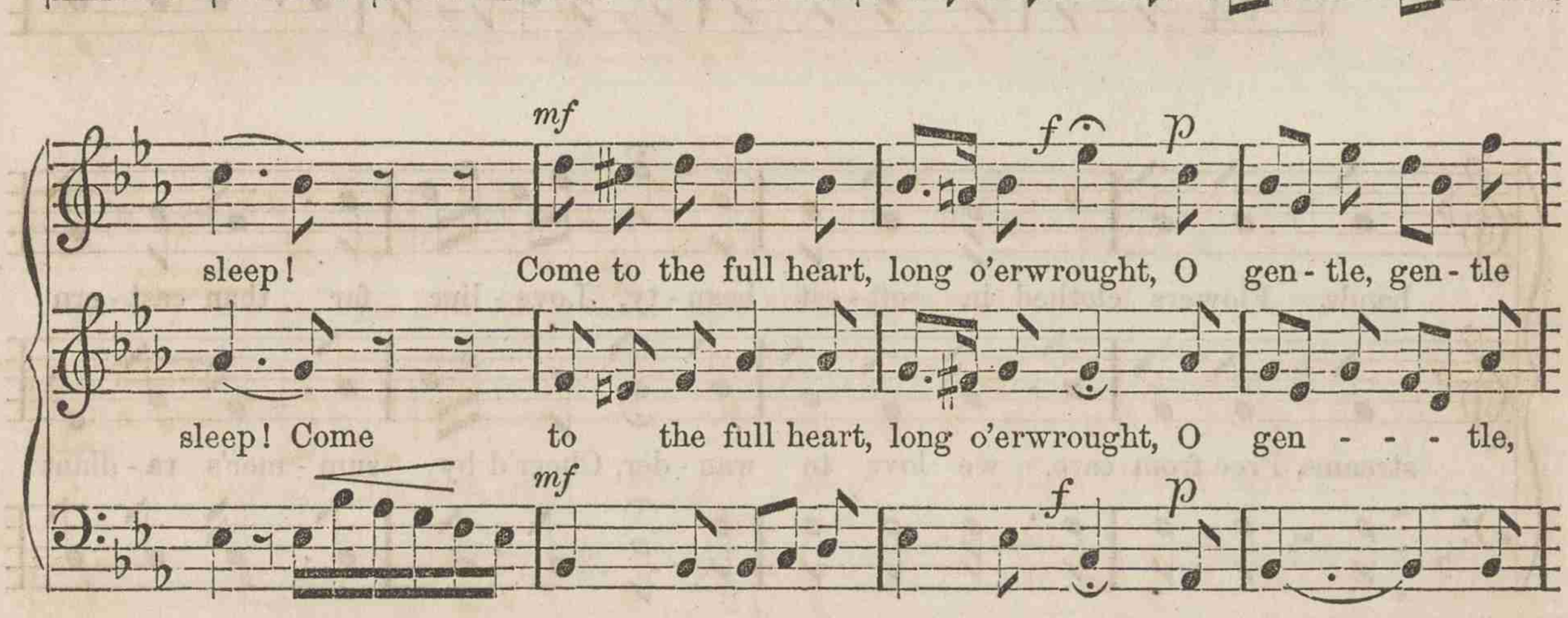
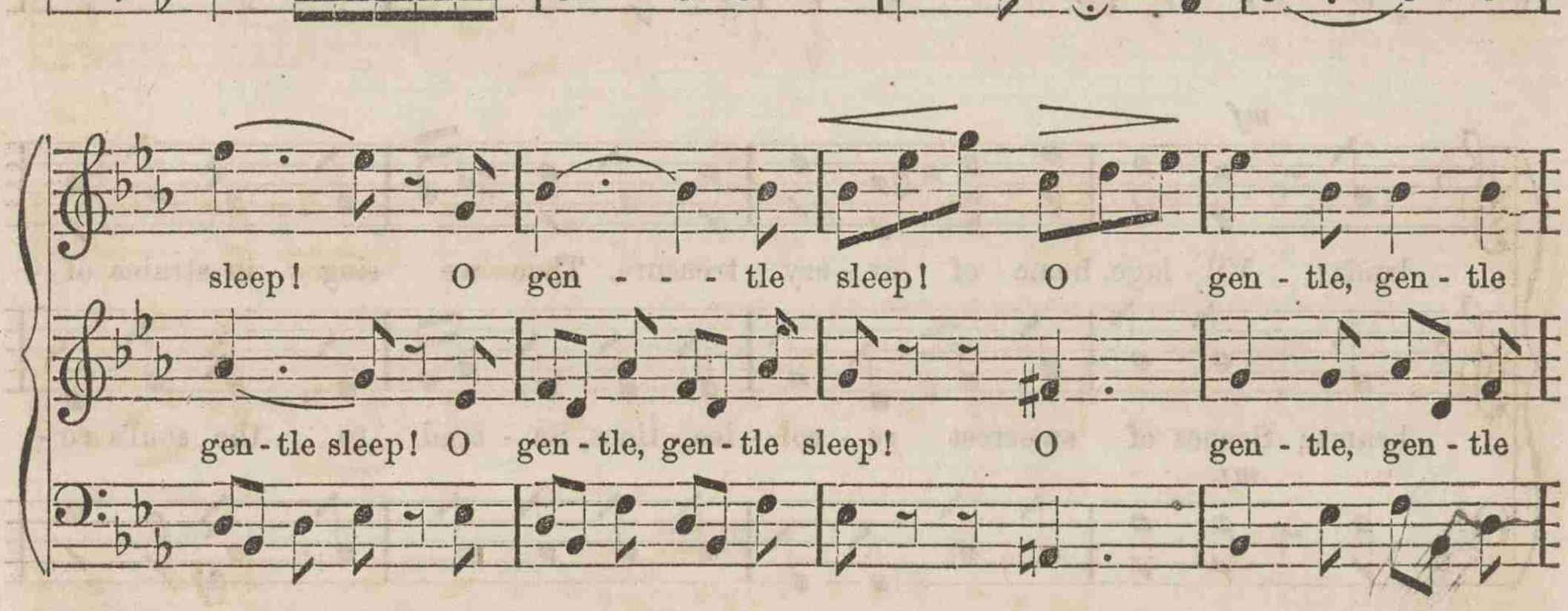
free! Come with thy spells, the soft, the soft, the deep, And set . . my spir - it

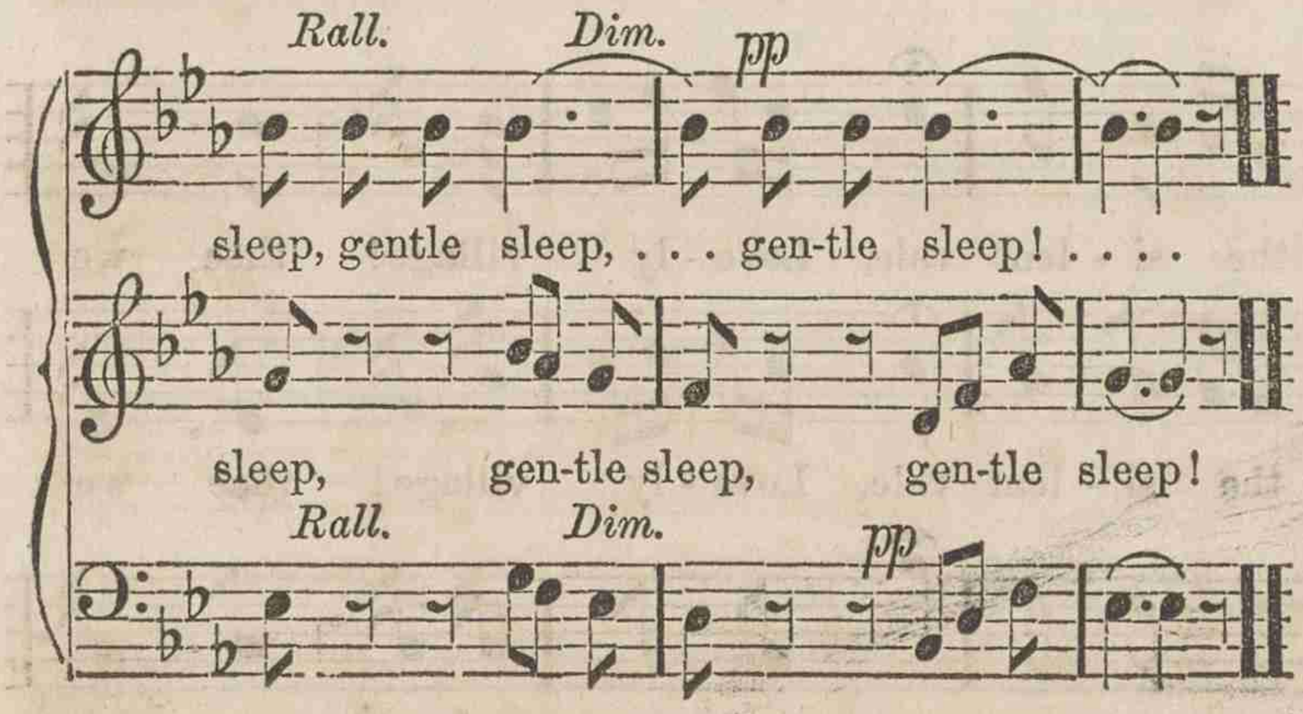
p *mf*

pp

free! Each lone - ly, burn - ing thought, In twi - light lan - gor

free! Each lone - - - - ly, burn-ing thought, In twi - light lan - gor

pp





2.

Come with thine urn of dew,
Sleep, gentle sleep! yet bring
No voice, love's yearning to renew—
No vision on thy wing!
Come as to folding flowers,
To birds in forests deep;
Long, dark, and dreamless be thine hours,
O gentle, gentle sleep!

Moderato.

1st Soprano or Tenor.

2d Soprano or Tenor.

Bass.

1. Lit - tle vale, with fair - y meadows, Trees that spread your leaf - y

2. In the green and sun - ny pastures, Near thy bright and glas - sy

hands, Flowers clothed in soft - est beau - ty, Love - lier far than east - ern

streams, Free from care, we love to wan - der, Cheer'd by sum - mer's ra - diant

lands; Vil - lage, home of ev - ery treasure, Thee we sing in strains of

beams; Scenes of sweetest re - col - lec - tions, Sa - cred to the soul's re -

pleas - ure, Vil - lage in the si - lent vale, Love - ly village! thee we

flec - tion, Vil - lage in the si - lent vale, Love - ly village! thee we

Cres - - - cen - - - do. *mf* *f* *Ritard.*

hail, Vil - lage in the si - lent vale, Love - ly vil-lage! thee we hail.

hail, Vil - lage in the si - lent vale, Love - ly vil-lage! thee we hail.

Cres - - - cen - - - do. *mf* *f* *Ritard.*

THROUGH THE DAY.

J. M. D.

Andantino.

p

1st TREBLE.

1. Thro' the day thy love has spared us, Wearied we lie down to rest;

2d TREBLE

2. Pil-grims here on earth and strangers, Dwelling in the midst of foes;

ALTO.

Thro' the si - lent watches guard us, Let no foe our peace mo - lest;

Us and ours pre - serve from dan - ger, In thine arms may we re - pose:

Sa - viour, thou our guar - dian be, Sweet it is to trust in thee.

Sa - viour, thou our guar - dian be, Sweet it is to trust in thee.

LAND OF THE SOUTH.

J. M. D.

Tempo di Marcia.

1st & 2d Sop. or Tenor.

Alto, or 3d Tenor.

Piano Forte.

f

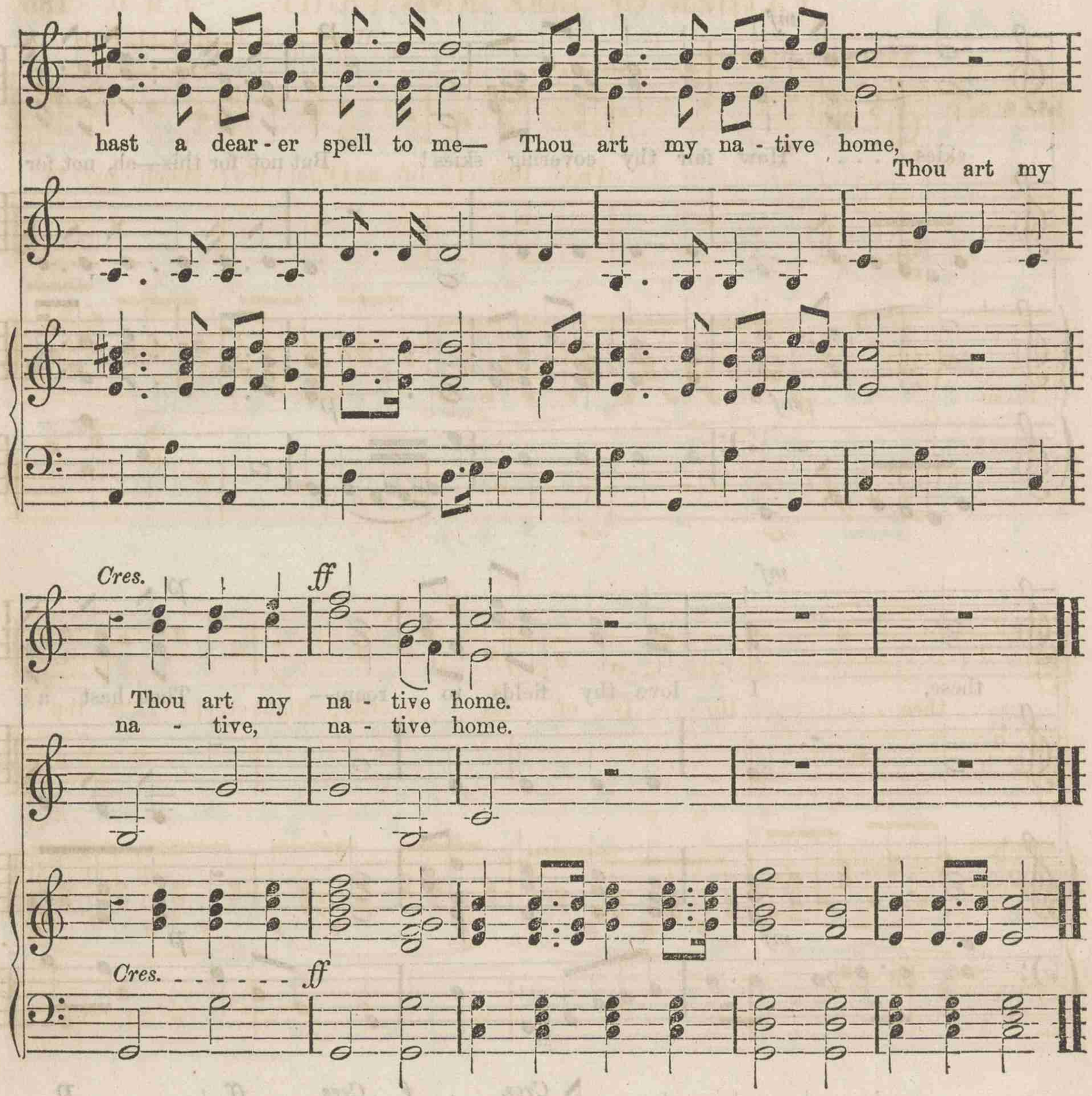
1. Land of the south, im - - pe - rial land! How proud thy moun - tains rise! How sweet thy scenes on ev - ery hand! How fair thy covering

p

How fair

skies, ... How fair thy covering skies! But not for this—oh, not for

these, I love thy fields to roam— Thou hast a

dear - er spell to me— Thou art my na - tive home, Thou

2.

Thy rivers roll their liquid wealth
Unequalled, to the sea—
Thy hills and valleys bloom with health,
‖: And green with verdure be, :‖
Yet not for thy proud ocean streams,
Not for thine azure dome,
‖: Sweet sunny south, I cling to thee,
Thou art my native home. :‖

3.

And thou hast prouder glories, too,
Than nature ever gave—
Peace sheds o'er thee her genial dew,
‖: And Freedom's pinions wave ; :‖
Fair science flings her pearls around,
Religion lifts her dome ;
‖: These, these endear thee to my heart,
My own loved, native home. :‖

4.

Land of the south—imperial land !
Then here's a health to thee—
Long as thy mountain barriers stand,
‖: Mayst thou be blest and free. :‖
May dark dissension's banner ne'er
Wave o'er thy fertile loam,
‖: But should it come, here's one would die
To save his native home. :‖

FATHER OF LIFE AND LIGHT. J. M. D.

Words by J. H. Hewitt, Esq.

Andantino Religioso.

SOLO.

1st & 2d Sop. — Fa - ther of life and light! We're kneel - ing to

Alto, — thee, . . . Ho - - ly of ho - ly ones; Night creeps o'er the

Piano Forte. — *p*

sea; Fa - ther of life and light! We're kneel - ing to

CHORUS.

Cres.

thee, . . . Ho - - ly of ho - ly ones; Night creeps o'er the

p

sea; Fa - ther of life and light! We're kneel - ing to

Cres.

p

thee! . . Ho - - ly of ho - ly ones! Night creeps o'er the

p

2d Soprano Soli.

p

sea! Breath - ing thy sa - cred name, While low - ly we

Alto Soli.

p

bow— Give us thy ho - ly flame, And smile on us

Ritard. mf

Ritard. mf

CHOR. *A tempo.*

now. Fa - - ther of life and light! O, watch o'er our

A tempo.

sleep, . . Ho - ly of ho - ly ones, Con - sole those who weep.

p

SOLI.

Watch o'er our pil - lows now, And shield us from harm;

SOLI.

mf *p* *Ritard.*

Smooth down the care-worn brow, The heart's tem - pest calm; . . . .

mf *p* *Ritard.*

CHORUS.

Fa - ther of life and light, While night's creep-ing on; . . .

Great three in

mf **SOLI.** *p*

Ho - ly of ho - ly ones; Three spi - rits in one. Fa-ther of life and

SOLI. *p* *p*

one. CHORUS.

light, Fa-ther of life and light, Fa-ther of life and light, Great three in

Great three in one. CHOR. Fa-ther of life . . . . and

one, Great three in one. Fa - ther of life and light,

light, Great . . three in one.

one, Great three in one,

Great three in one. SOLI.

CHOR.

Great three in one.

SOLI.

Great three in one.

CHOR.

Great three in one.

GIPSEY'S SONG.

J. M. D.

Allegretto.

SOLO.

SOP. or TRN.

ALTO.

1. We

BASS.

2. No

PIANO FORTE.

mf

have no coun - try, laws, or home! None gov - ern us, and none o - bey— We

jew - ell'd robes our daughters wear— In wreaths their ra - ven locks con - fine; But

CHORUS.

find a spot where'er we roam, And pitch our tent at close of day. We

where's the gem that can com-pare In lus - tre when their dark eyes shine? No

mf

mf

have not coun - try, laws, or home! None gov - ern us, and

jew - elled robes our daugh - ters wear— In wreaths their ra - ven

none o - bey— We find a spot, where - e'er we roam, And

locks con - fine; But where's the gem that can com - pare In

SOLI. *p*

pitch our tent at close of day. Our ban-quets may be coarse and rude, Our

lus - tre, when their dark eyes shine? Our men are brave, and prompt to do, When

board be spread in o - pen air; But we can re - lish hum - ble food, While

weak - er spi - rits fail, or shrink— We nev - er work for hire - ling's due, And

oth - ers loathe a rich - er fare. Let wealth in per-fumed cham-ber lie, Let

nev - er for the mor - row think. We have not coun - try, laws, or home—None

da - mask guard his fe - vered rest; Our cur - tain is the star - ry sky, Our

gov - ern us, and none o - bey; We find a spot, where'er we roam, And

couch the green earth's dew - y breast. Tra la la, Tra la

pitch our tent at close of day. Tra la la,

la, la la la la la la la la la, Tra la

Tra la la, la la la la la la la,

la, Tra la la, A merry gipsey's life for me!

Tra la la, Tra la la, A merry gipsey's life for me!

EVENING SONG.

J. M. D.

Andantino.

1st Soprano

2d Soprano.

O how sweet, when daylight clo - ses,

Altc.

Piano Forte.

p

When the western sun re - po - ses, And the dew is on the

ro - ses; Brothers, then .... how sweet to rove .... Through the

mead - ows and the grove. O how sweet the bell's low

O how

peal - ing, On the ear so soft - ly steal - ing!

sweet the bell's low peal - ing, On the ear so soft - ly steal - ing!

Cres. f p

Home we go with grate-ful feel - ing, Pray to God .... who reigns a -

- - - bove, . . . And with songs of praise and love,

Sink to

Sink to rest, sink to rest, sink to

rest, to rest.

8va. - - - - - - - - - - loco. 8va. - - - - - - - - - -

Ped. *

rest, sink to rest, sink to rest.

loco.

Ped. Ped. *

Moderato.

1st Soprano.

1. Sing, I pray, a lit - tle song, Moth - er dear; Sing, I pray, a
2. Let it be a mer - ry strain, Moth - er dear; Let it be a

2d Soprano.

3. Childhood should be all se - rene, Moth - er dear; Childhood should be

Bass.

lit - tle song, Nei - ther sad nor ve - ry long, Moth - er dear. It is for a
mer - ry strain, Shunning e'en the thought of pain, Moth - er dear. For your lit - tle
all se - rene, Like a qui - et sum - mer scene, Moth - er dear; Gay as Edward's
lit - tle maid, Gold - en - tress - ed A - de - laide; Therefore let it suit a mer-ry,
child will weep, If the theme be dark and deep; And we would not raise a sin - gle,
shouts and cries, Bright as Ag - nes' a - zure eyes; Therefore let the song be mer-ry,

mf *p* *Rall.*

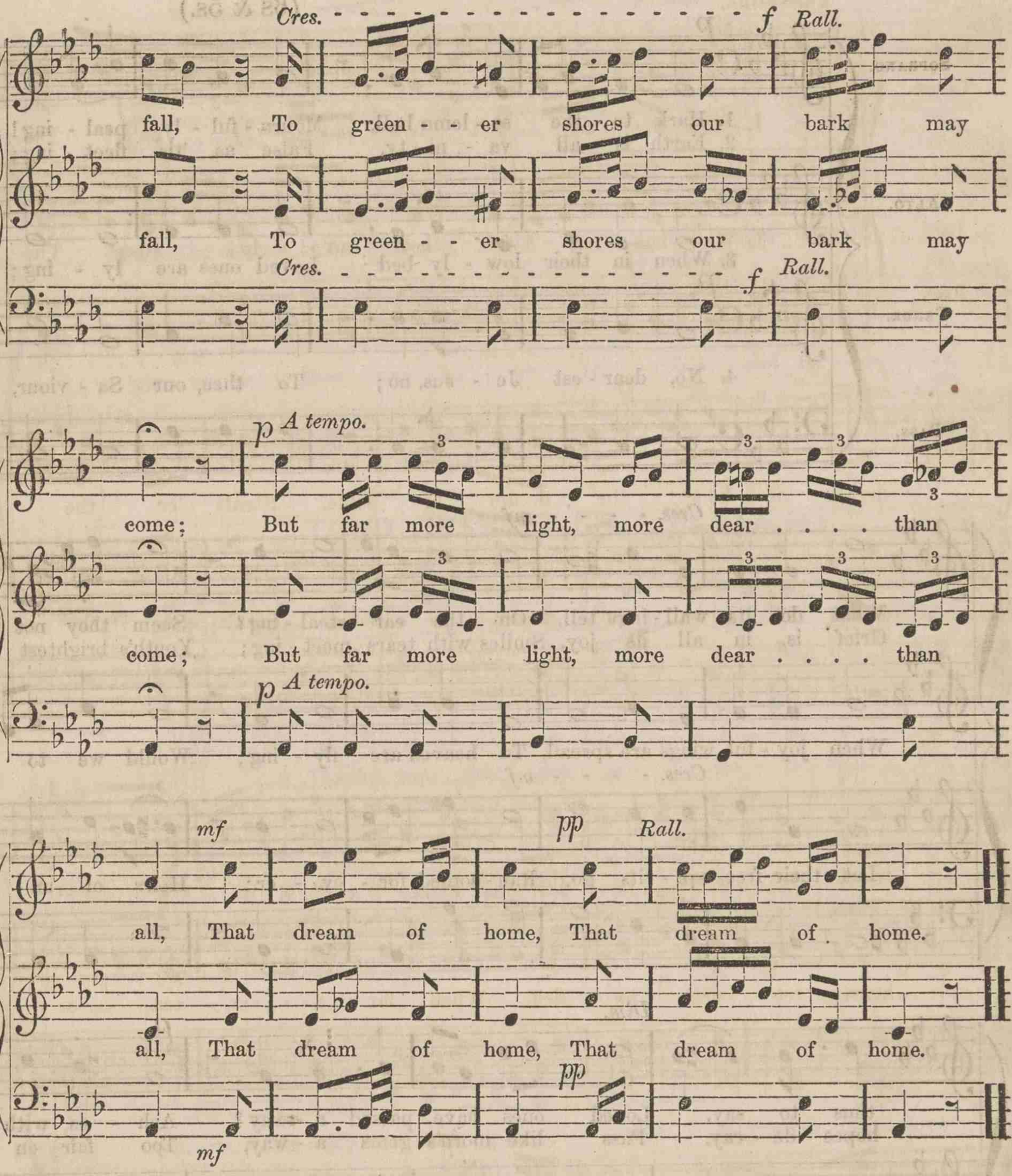
mer - ry, mer - ry ear, Moth - er dear, Moth - er dear.
sin - gle lit - tle tear, Moth - er dear, Moth - er dear.
mer - ry to the ear, Moth - er dear, Moth - er dear.

Andantino.

SOPRANO, OR TENOR.

ALTO.

BASS.

1. Who has not felt how sad - - ly sweet The dream of home, the dream of home, Steals o'er the heart, too soon to fleet, When far o - ver sea or land we roam? Sun - light more swift may o'er us

2.

Ask of the sailor youth, when far
  His light bark bounds o'er ocean's foam,
What charms him most when evening's star
  Smiles over the wave? to dream of home.
Fond thoughts of absent friends and loves,
  At that sweet hour around him come;
His heart's best joy, where'er he roves,
  That dream of home—that dream of home.

FLORENCE. (A FUNERAL DIRGE.) (6s & 5s.)

J. M. D.

Soprano. *p*

1. Hark to the so - lemn bell, Mourn - ful - ly peal - ing!
2. Earth is all va - ni - ty, False as 'tis fleet - ing;

Alto.

3. When in their low - ly bed Loved ones are ly - ing;

Tenor. *p*

4. No, dear - est Je - sus, no; To thee, our Sa - viour,

Bass.

Cres. - - - - mf

What do its wail - ings tell, On the ear steal - ing? Seem they not
Grief is in all its joy, Smiles with tears meet - ing; Youth's brightest

When joy - ful wings are spread, To heaven are fly - ing; Would we to

Cres. - - - - mf

Let their free spi - rits go, Ran - somed for - ev - er: Heirs of un -

Dim. *p*

thus to say, Loved ones have passed a - way? Ash - es with
hopes de - cay, Pass like morn's gems a - way, Too fair on

sin and pain Call back their souls a - gain, Weave round their

Dim. *p*

- - - end - ing joy, Theirs is the vic - to - ry; Thine let the

pp *Rall.*

ash - es lay, List to its peal - ing, List to its peal - ing.
earth to stay, Where all is fleet - ing, Where all is fleet - ing.

hearts the chain Sev - ered in dy - ing? Sev - ered in dy - ing?

pp *Rall.*

glo - ry be, Now and for - ev - er, Now and for - ev - er.

LORD, DISMISS US. (8s, 7s & 4s.)

J. M. D.

mf

SOPRANO. 1. Lord, dis - miss us with thy bless - ing; Fill our

ALTO. 2. Thanks we give, and a - - - do - ra - tion, For thy

TENOR. 3. Then, when - e'er the sig - - - nal's giv - en, Us from

BASS.

hearts with joy and peace! Let us, each thy love pos -

gos - pel's joy - ful sound; May the fruits of thy sal -

earth - to call a - way, Borne on an - gels' wings to

- - - sess - ing, Tri - - umph in re - deem - ing grace: Oh re -
- - - va - tion In . . our hearts and lives a - bound! May thy
heav - en, Glad . . the sum - mons to o - bey— May we

Oh re - fresh us, Trav' - ling through this
p fresh us, Oh re - fresh us.
May thy pres - - - - ence With us ev - er -
ev - - er, May we ev - er Reign with Christ in

mf Cres. - - - - - - - *f*

wil - der - ness, Trav' - - ling through this wil - der - ness.
more be found, With us ev - er - more be found.
mf Cres. - - - - - - - *f*
end - - less day! Reign with Christ in end - less day!

SOPRANO

1. Blow ye the trum-pet, blow; The glad - ly so - lemn sound, Let

ALTO.

2. Ex - alt the Son of God, The sin - a - ton - ing Lamb: Re -

3. Ye who have sold for nought Your he - ri - tage a - bove, Come,

TENOR.

4. The gos - pel trum - pet sounds, Let all the na-tions hear, And

BASS.

all the na - tions know, To earth's re - mo - test bound. The year of Ju - bi -

- - demption in his blood To all the world pro-claim; The year, &c.

take it back un-bought, The gift of Je - sus' love; The year of Ju - bi -

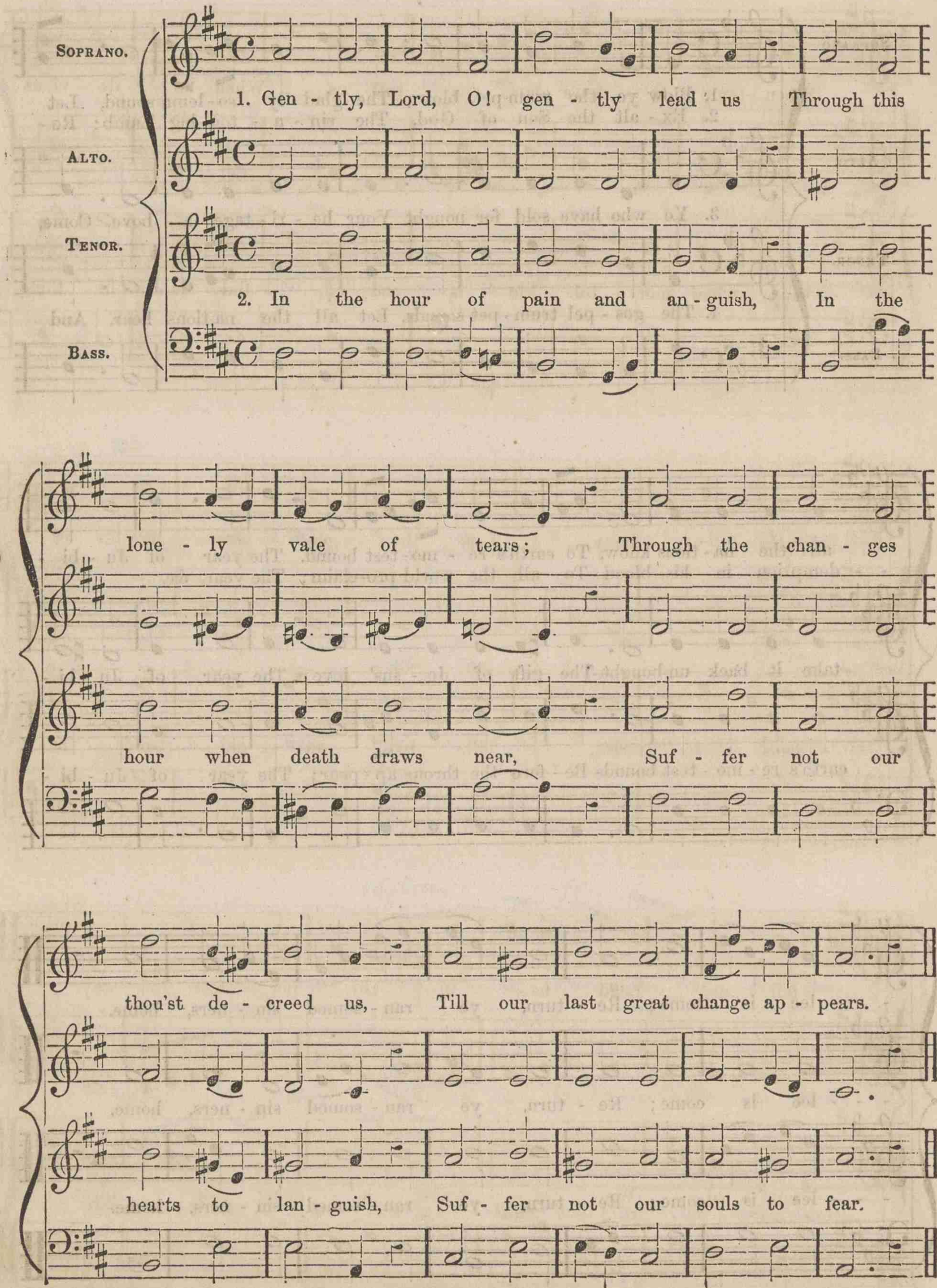
earth's re - mo - test bounds Be - fore the throne ap - pear; The year of Ju - bi -

- - - lee is come; Re - turn, ye ran - somed sin - ners, home.

- - - lee is come; Re - turn, ye ran - somed sin - ners, home.

- - - lee is come; Re - turn, ye ran - somed sin - ners, home.

GENTLY, LORD. (8s or 7s, or 7s double.)

J. M. D.

When temp - ta - tion's darts as - sail us, When in de - vious

And when mor - tal life is end - ed, Bid us in thine

paths we stray, Let thy good - ness nev - er

arms to rest, Till, by an - gel - bands at -

fail us, Lead us in thy per - fect way.

- - - tend - ed, We a - - wake a - mong the blest.

HARK! TEN THOUSAND HARPS. (8s & 7s.) J. M. D.

SOPRANO.

ALTO.

TENOR.

BASS.

1. Hark! ten thousand harps and voi - ces Sound the note of praise a - bove;
Je - sus reigns, and heaven re - joi - ces; Je - sus reigns, the God of love:
See, he sits on yon - der throne: Je - sus rules the world a - lone.

2. Je - sus, hail! whose glo - ry brightens All above, and gives it worth;
Lord of life, thy smile en - light - ens, Cheers, and charms, thy saints on earth:
When we think of love like thine, Lord, we own it love di - vine.

1st Tenor. *p* *Cres.*

What charm is found, To soothe each wound, Like Friendship, Love, and

2d Tenor. *p* *Cres.*

1st Bass.

What charm is found, To soothe each wound, Like Friendship, Love, and

2d Bass.

mf *Cres.* *f*

Truth? When these a - bound, True joy is found, To cheer Old Age, or

mf *Cres.* *f*

Truth? When these a - bound, True joy is found, To cheer Old Age, or

p *mf*

Youth; The will - ing mind, By these in - clined, Its noblest powers em - ploys, What

p *mf*

Youth; The will - ing mind, By these in - clined, Its noblest powers em - ploys, What

e'er is kind, Pure and re-fined, Is the Odd Fel-low's choice.

Piu lento

e'er is kind, Pure and re-fined, Is the Odd Fel-low's choice. Our

p

p *Ritard.*

Our work shall bless The Fa-ther-less, And soothe the Wi-dow's

works shall bless The Fa - - - ther-less, And soothe the Wi-dow's

Allegro Mod.

woe; No dark dis-tress Shall then op-press, No tear— no tear shall o-ver-

mf

woe; No dark dis-tress Shall then op-press, No tear— no tear shall o-ver-

Cres. - - - - - - - - - - - - *f* *p*

- - flow The orphan's cheek, For we will seek, And shield the child of

Cres. - - - - - - - - - - - - *f* *p*

- - flow The orphan's cheek, For we will seek, And shield the child of

Cres. - - - - - - - - - - - - *mf* *Lento.*

want; We'll comfort speak, And raise the meek,— The good man's wishes grant.

Cres. - - - - - - - - - - - - *mf* *Lento.*

want; We'll comfort speak, And raise the meek,— The good man's wishes grant.

A DREAD AND SOLEMN HOUR. (S. M.) J. M. D.

SOPRANO.

1. A dread and so - lemn hour To us is draw - ing near;
2. What answer shall we give, When God him - self de - mands

ALTO.

3. And must we then con - fess That all was spent in vain,

TENOR.

4. This will be woe in - deed: To re - gions of des - pair

BASS.

When we, be - fore the throne of God, All pres - ent shall ap - pear.
The u - ses of such times as these, In judg - ment at our hands.
The sea - sons that were once their own, But can - not be a - gain?
Our own ne-glect will sink us down, To mourn for - ev - er there.

MY GOD, PERMIT ME. (L. M.) J. M. D.

Soprano.
1. My God, per - mit me not to be A stran - ger to my - self and
Alto.
2. Why should my passions mix with earth, And thus de - base my heavenly
Tenor.
3. Call me a - way from flesh and sense; Thy grace, O Lord, can draw me
Bass.
thee: A - midst a thousand thoughts I rove, For - get - ful of my high - est love.
birth? Why should I cleave to things be - low, And all my pu - rest joys fore - go?
thence: I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

Andantino.

Soprano. *p*

1. The smil - ing morn may light the sky, And joy may dance in

Alto. *p*

2. Thou ne'er wilt hear the mel - low horn, Thou ne'er wilt quaff the

Tenor.

Bass.

mf *p*

beau - ty's eye, Au - ro - ra's beams to see; The mel - low horn's in - spir - ing sound May

mf *p*

breath of morn, Nor join thy friends in glee; No glo-rious sun shall gild the day, And

p Cres. *f* *p* *Rall.* *pp*

call the blythe com - pan - ions round, But who shall wa - ken thee, Ronald!

p Cres. *f* *p* *Rall.* *pp*

beau - ty's fas - ci - na - ting ray No more shall smile on thee, Ronald!

* By omitting the last two notes.

DAY OF FREEDOM.

J. M. D.

Words by Rev. J. N. McJilton.

Marziale.

1st Tenor. 2d Tenor. 1st Bass. 2d Bass.

f *p*

1. Day of Free - dom! famed in sto - ry! Va - lor's

2. Day of Free - dom! twice im - pend - ed, Hon - or,

3. Day of Free - dom! ev - er glo - rious Wave thy

Cres. *f*

high - est, ho - liest meed! Glowing 'mid a na - tion's glo - ry, Wit - ness

for - tune, life on thee; Bravely was the cause de - fend - ed, He - roes

star - ry stan-dard sheet! Be thy va - liant sons vic - to - rious, Ev - er

ff

of the might - y deed. Mil - lions oppressed that no - bly freed. Va - lor's

triumphed, and were free, Bold champions they of Li - ber - ty. Twice the

when the foe they meet! Dis - hon - ored nev - er by de - feat! As of

pp *Cres.*

sons in pe - ril prized thee, Dared for thee the brand of shame; Va - lor's

foe our soil in - vad - ed, Ar - mies for the tri - al led, Of their

pp *Cres.*

old that proud flag flaunted; So for - ev - er may it wave O - ver

f *p* *f*

deeds in blood baptized thee, Gave to thee a glo - rious name, And to the

bright re - nown a - brad - ed, From the field af - fright - ed fled, Although for

f *p* *f*

free - men, firm, un - daunt - ed! Free - men as their fa - thers brave, Their watchword,

Lento.

ff

world thy death - less fame, And to the world thy death - less fame.

bat - tle ear - ly bred, Al - though for bat - tle ear - ly bred.

Lento.

ff

"Free-dom, or the grave!" Their watchword, "Free - dom, or the grave!"

UNFURL OUR STARS AND STRIPES.

J. M. D.

Words by J. H. HEWETT

Moderato.

1st TENOR. 2d TENOR. 1st BASS. 2d BASS.

f

1. Un - furl our stars and stripes, my boys, And let them drink the light, They are a soldier's pride, my boys, His beacon in the fight, His beacon

2. Let bra - zen trumpets scream, my boys, And war in - vade our coast, We're rea - dy for a stand, my boys, Against a hireling host, Against a

3. Then let our flag stream out, my boys, A - mid the war drum's roll, True blue we'll ev - er be, my boys, And freemen, heart and soul, And freemen,

ff

His beacon in the fight,
Against a hireling host.
And freemen, heart and soul.

p

'Midst flashing ba - yo - net,
If, 'midst the battle's smoke,
A soldier's life we love,

And
The
U -

p

in the fight. 'Midst flashing ba - - - yo - nets, my boys, And nodding
hire - - - ling host. If 'midst the bat - - - tle's smoke, my boys, The glorious
heart and soul. A soldier's life we love, my boys, U - nit - ed

Cres. *f* *pp Ritard.*

nod - ding plumes we stand, May victory guide our flag, my boys, God bless our
glo - rious sign we see,
- - nit - ed hand in hand,

2. We're but to fol - low it, my boys, To reap the

Cres. *f* *pp Ritard.*

plumes we stand,
sign we see,
hand in hand, We'll gaze up - on our flag, my boys, And shield our

Tempo. *ff* *mp*

na - tive land, Hurrah! unmoved we stand, The bulwark of our na - tive

vic - to - ry. Hurrah! &c.

Tempo. *ff* *mp*

na - tive land. Hurrah! Hurrah! unmoved we stand, The bulwark of our na - tive

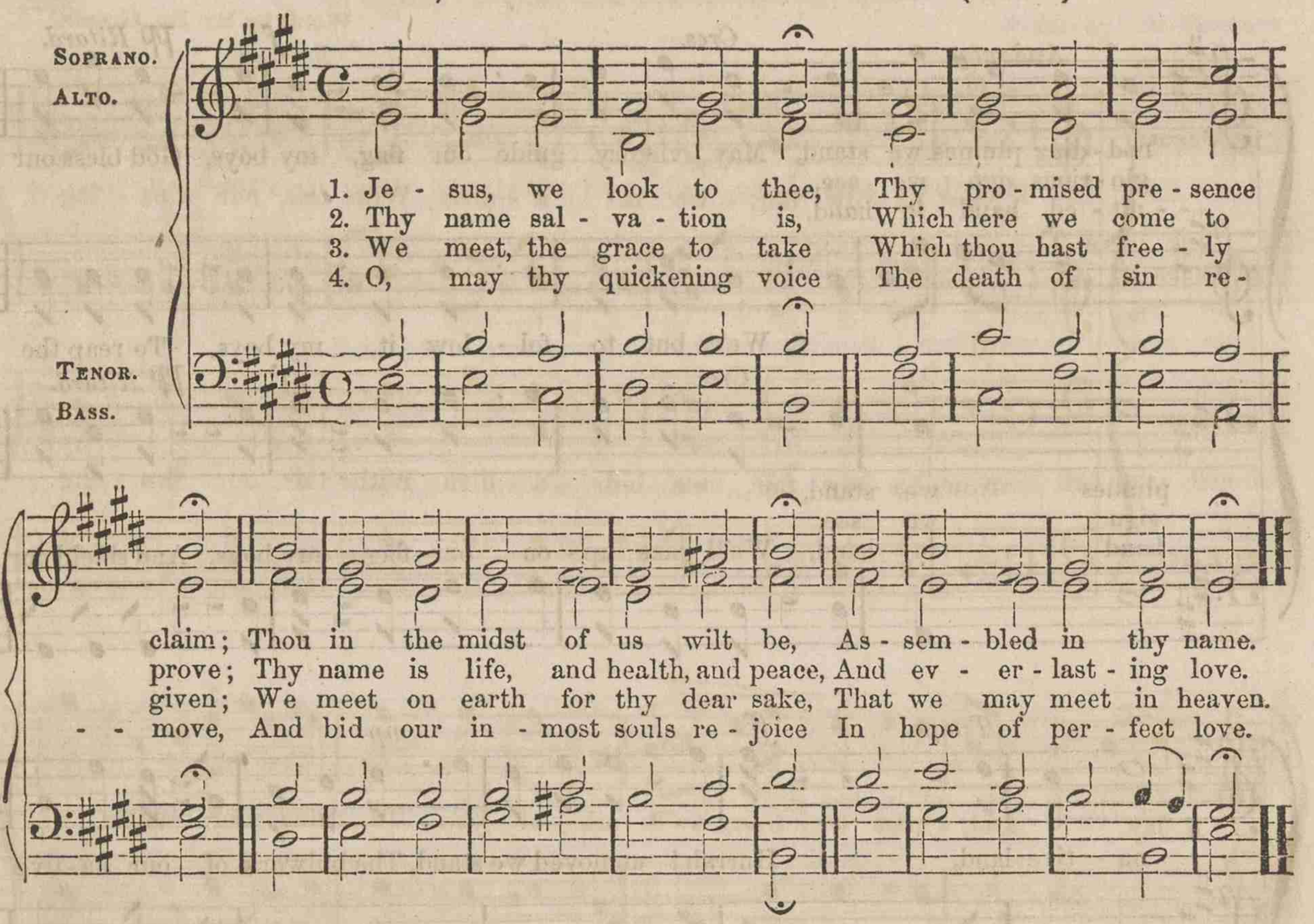
ff *Ritard.*

land, Hurrah! unmoved we stand, The bulwark of our native land.

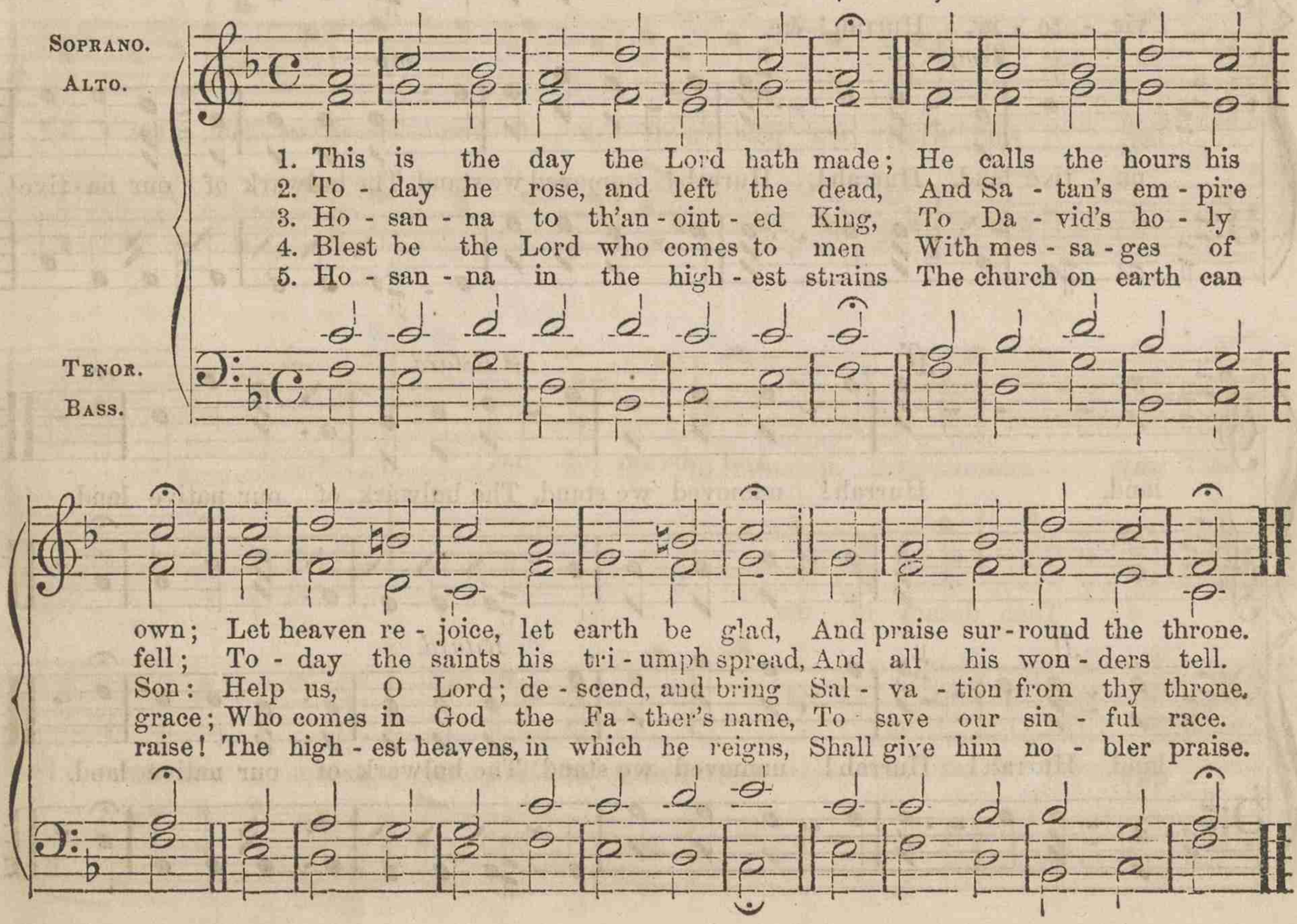
ff *Ritard.*

land, Hurrah! Hurrah! unmoved we stand, The bulwark of our native land.

JESUS, WE LOOK TO THEE. (S. M.) J. M. D.



THIS IS THE DAY. (C. M.) J. M. D.



GOOD NIGHT.

Words by Mr. Ed. Gibson.

Andante.

1st Tenor. *p* Now, La - dy fair, we bid a - dieu With this, our clos - ing

2d Tenor. *p*

1st Bass. Now, La - dy fair, we bid a - dieu With this, our clos - ing

2d Bass.

lay, And, whilst we part, we'll ask of you To drive our cares a -

lay, And, whilst we part, we'll ask of you To drive our cares a -

- - way, And dream of me,

Then dream of me,

- - way, And dream of me, O, dream . . of me, I

mf

'Twill make our hearts beat light and free, And droop - ing spi - rits

mf

pray, 'Twill make our hearts beat light and free, And droop - ing spi - rits

p

gay. A - dieu! a - dieu! may vi - sions bright Thy slum - bers now at -

p

gay. A - dieu! a - dieu! may vi - sions bright Thy slum - bers now at -

mf

- - tend, May an - gels guard thee through the night, And through the day de -

mf

- - tend, May an - gels guard thee through the night, And through the day de -

pp

- - fend. May heaven di - rect thy des - ti - ny, And strew thy path with

pp

- - fend. May heaven di - rect thy des - ti - ny, And strew thy path with

flowers bright.

f p

good night, good night, good night, good

flowers bright.

Cres. f p

flowers bright. Then listen whilst we sing to thee, good night, good night, good night, good

p

night, good night, good night, good night, good night, good night, good

p

night, good night, good night, good night, good night, good night, good

Cres.

night, good night, good night, good night, good night, good night, good

Cres.

night, good night, good night, good night, good night, good night, good

pp

night, good night, ... good night, ... good

pp

Cres -

night, good night, ... good night, ...

night, good night, good night, good night, good night.

- - *cen* - - - - - - - - - - - *do.* *mf* *Dim.* - - - - - - - *p*

good night, good night, good night, good night, good night.

THE LORD'S PRAYER.

Andante sostenuto.

SOP. *p* Our Father who art in heav'n, Hallow-ed be thy name; Thy kingdom

ALT. *p* Our Father who art in heav'n, Hallow-ed be thy name; Thy kingdom

Less. 4th.

TEN. *p* Our Father who art in heav'n, Hallow-ed be thy name; Thy kingdom

BASS. *p* Our Father who art in heav'n, Hallow-ed be thy name; Thy kingdom

Cres. *mf*

come; Thy will be done on earth as it is in heaven; Give us this day our dai-ly

Cres. *mf*

come; Thy will be done on earth as it is in heaven; Give us this day our dai-ly

Cres. *mf*

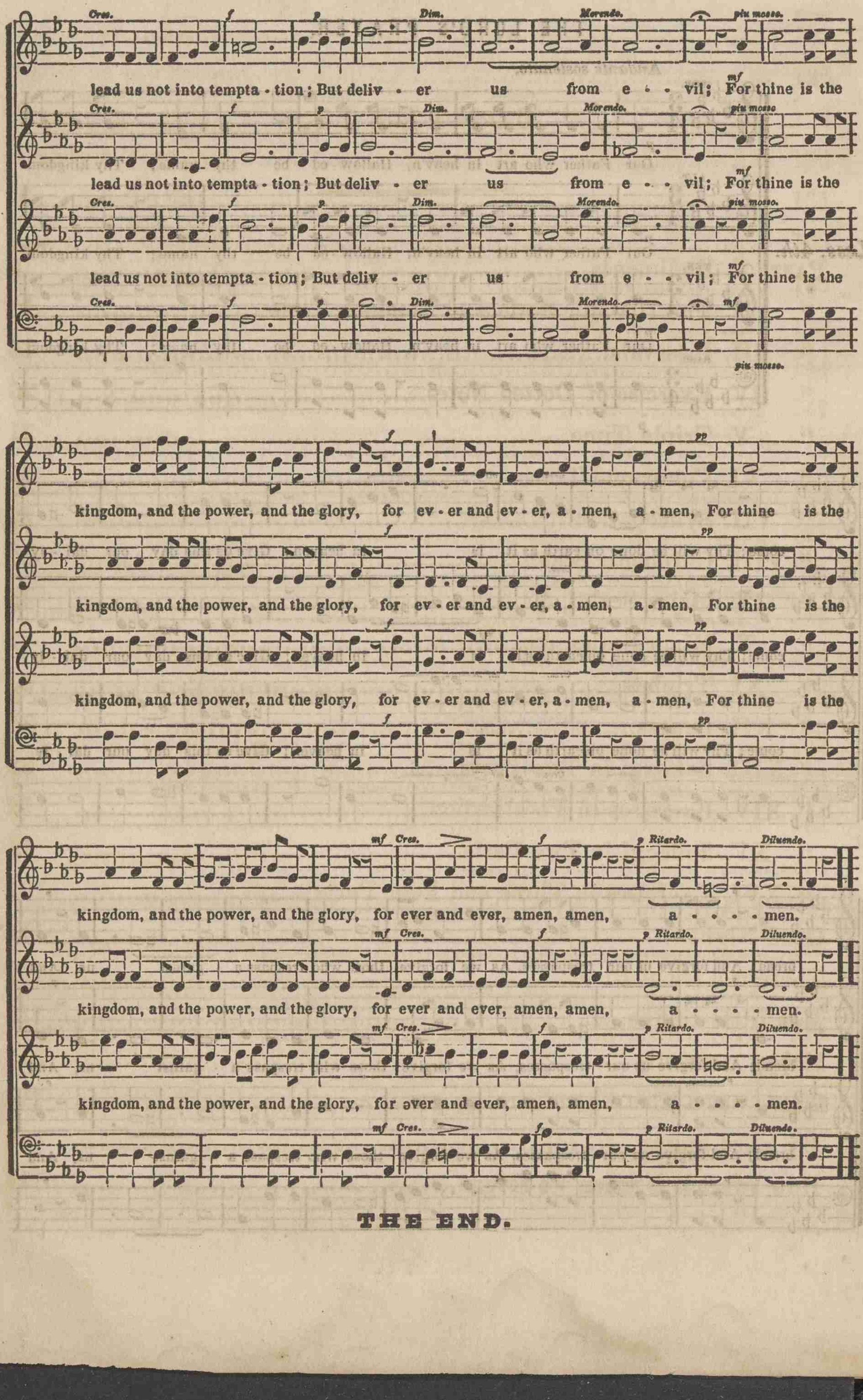
come; Thy will be done on earth as it is in heaven; Give us this day our dai-ly

Cres. *mf*

bread; And forgive us our trespasses, As we forgive those who trespass a-gainst us, And

bread; And forgive us our trespasses, As we forgive those who trespass a-gainst us, And

bread; And forgive us our trespasses, As we forgive those who trespass a-gainst us, And


Cres. f p Dim. Morendo. più mosso.
lead us not into tempta - tion; But deliv - er us from e - - vil; mf For thine is the
Cres. f p Dim. Morendo. più mosso
lead us not into tempta - tion; But deliv - er us from e - - vil; mf For thine is the
Cres. f p Dim. Morendo. più mosso.
lead us not into tempta - tion; But deliv - er us from e - - vil; mf For thine is the
Cres. f p Dim. Morendo. mf più mosso.
più mosso.
f pp
kingdom, and the power, and the glory, for ev - er and ev - er, a - men, a - men, For thine is the
f pp
kingdom, and the power, and the glory, for ev - er and ev - er, a - men, a - men, For thine is the
f pp
kingdom, and the power, and the glory, for ev - er and ev - er, a - men, a - men, For thine is the
f pp
kingdom, and the power, and the glory, for ever and ever, amen, amen, a - - - - men.
mf Cres. f p Ritardo. Diluendo.
kingdom, and the power, and the glory, for ever and ever, amen, amen, a - - - - men.
mf Cres. f p Ritardo. Diluendo.
kingdom, and the power, and the glory, for ever and ever, amen, amen, a - - - - men.
mf Cres. f p Ritardo. Diluendo.

THE END.

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