THE

SONG KING.

BY

H. R. PALMER,

AUTHOR OF "THE SONG QUEEN," "PALMER'S NORMAL COLLECTION," "RUDIMENTAL CLASS TEACHING," "ELEMENTS OF MUSICAL COMPOSITION," "PALMER'S SABBATH-SCHOOL SONGS," Etc., Etc.

CHICAGO:

PUBLISHED BY ROOT & CADY, 612 MICHIGAN AVENUE.

THE

SONG KING:

COLLECTION OF NEW AND ORIGINAL MUSIC FOR

SINGING CLASSES, DAY SCHOOLS, CONVENTIONS, &C.,

By H. R. PALMER,

AUTHOR OF

"THE SONG QUEEN," "PALMER'S NORMAL COLLECTION," "RUDIMENTAL CLASS TEACHING," "ELEMENTS OF MUSICAL COMPOSITION," "PALMER'S SABBATH SCHOOL SONGS,"
Etc., Etc.

CHICAGO:
PUBLISHED BY ROOT & CADY, 612 MICHIGAN AVENUE.
1871.

Entered according to Act of Congress, in the year 1871, by ROOT & CADY, in the office of the Librarian of Congress at Washington.

SUGGESTIONS TO TEACHERS CONCERNING THE MANNER OF USING THE CATECHISM.

The author speaks advisedly when he says, that in no way can a singing school be made more interesting than by the use of a properly arranged catechism. It has been proven to be an element of great strength in his own teaching, as all those who were present at the Normal term of 1869 will remember. Let it be understood that it is not intended to take the place of the teacher's regular instruction, blackboard exercises, etc., but as an addition to them—something for the pupils to learn between the lessons. Ten minutes each evening will be sufficient.

To save time, each member should be given a numeral name upon joining the class, by which he will be called upon to answer questions from time to time.

Before entering the schoolroom, the teacher should make a private list of the members he will call upon to answer questions, and adopt some mark to show whether they answer correctly or not, and preserve the list for future reference.

The lessons may not be divided equally. If so, the teacher may change the division according to the capacity of his classes, or, according to the number of lessons he has to give.

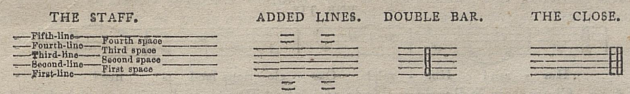
THE AUTHOR.

MUSICAL DICTIONARY.

§ 1. The staff is a character used to represent the pitch of tones. It consists of five lines and four spaces, each of which is called a DEGREE. Short ADDED LINES, above and below, are sometimes used to represent tones which are too high or too low to be represented upon the staff.

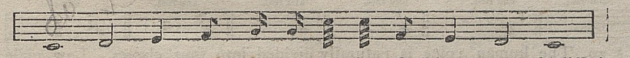
§ 2. The DOUBLE BAR denotes the beginning and ending of a line of the words.

§ 3. The CLOSE indicates the end of a composition.



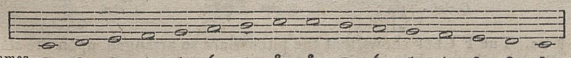
§ 4. NOTES are characters used to represent the length of tones. The stems may turn either upward or downward.

NOTES.



§ 5. The DIATONIC SCALE is a graded series of eight tones, each differing from the others in pitch. Tones are named from the names of the first eight digits; also from the names of the first seven letters of the alphabet; and also by syllables, as follows:

THE DIATONIC SCALE.

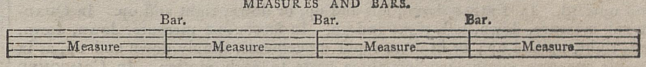


Numeral Names—1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Syllable Names—Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
Pronounced— Doe, Ray, Mee, Fah, Sole, Lah, See, Doe, Doe, See, Lah, Sole, Fah, Mee, Ray, Doe.
Perm'nt Names— C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.

§ 6. A MEASURE is a portion of time, and is represented by the spaces between two bars.

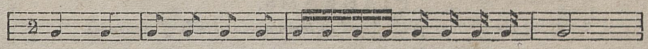
§ 7. BARS are lines drawn perpendicularly across the staff to denote the ending and beginning of measures.

MEASURES AND BARS.



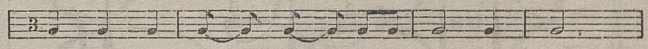
§ 8. A measure divided into two parts is called DOUBLE MEASURE, and is indicated by the figure 2.

DOUBLE MEASURE.



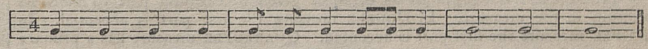
§ 9. A measure divided into three parts is called TRIPLE MEASURE, and is indicated by the figure 3.

TRIPLE MEASURE.



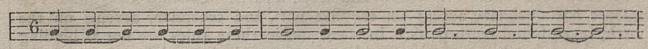
§ 10. A measure having four parts is called QUADRUPLE MEASURE, and is indicated by the figure 4.

DOUBLE MEASURE.



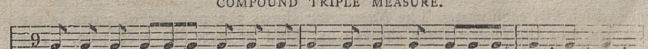
§ 11. A measure having six parts is called SEXTUPLE MEASURE, and is indicated by the figure 6.

SEXTUPLE MEASURE.



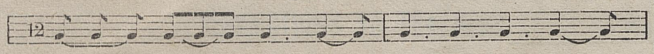
§ 12. A measure having nine parts is called a COMPOUND TRIPLE MEASURE, and is indicated by the figure 9.

COMPOUND TRIPLE MEASURE.



§ 13. A measure having twelve parts is called a COMPOUND QUADRUPLE MEASURE, and is indicated by the figure 12.

COMPOUND QUADRUPLE MEASURE.

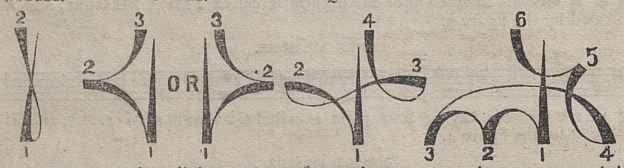


§ 14. BEATING TIME is the designating of each part of a measure by a certain movement of the hand. In DOUBLE measure the hand should move downward and upward. In TRIPLE down, left and up, or down, right and up. In QUADRUPLE measure, down, left, right and up. In SEXTUPLE measure, down, down, left, right, up and up; or in more rapid movements, simply down and up, as in double measure, comprehending three parts to each motion. In COMPOUND TRIPLE measure, down, left and up, comprehending three parts to each beat. In COMPOUND QUADRUPLE measure, down, left, right and up, comprehending three parts to each beat.

DIAGRAMS,

Showing the motions of the hand in the various kinds of measures.

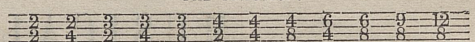
DOUBLE. TRIPLE. QUADRUPLE. SEXTUPLE.



§ 15. A CENT is a slight stress or force given to a certain part to mark its position in the measure. In DOUBLE measure the first part is accented. In TRIPLE measure the first part is accented. QUADRUPLE measure has a primary accent on the first part, and a secondary accent on the third part. SEXTUPLE measure has a primary accent on the first part, and a secondary accent on the fourth part. COMPOUND TRIPLE measure has a primary accent on the first part, and secondary accents on the fourth and seventh parts. COMPOUND QUADRUPLE measure has a primary accent on the first part, and secondary accents on the fourth, seventh and tenth parts. In vocal music these rules are not as binding now as formerly, the emphatic syllables of the words determining, in nearly all instances, where the accents should fall.

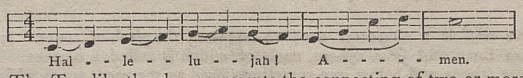
§ 16. The FRACTION, which in modern works always follows the clef, indicates the number of parts into which the measure is divided, and the kind of note which fills each part. The *Numerator* shows the number of parts in the measure, and the *Denominator* shows what kind of note fills each part. The fraction $\frac{4}{4}$ is read thus: Four quarter notes will fill a measure.

THE FRACTION.



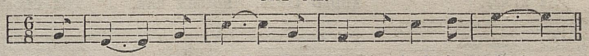
§ 17. The SLUR represents the connecting of two or more tones, and indicates that one syllable of the words is applied to as many notes as are so connected.

THE SLUR.



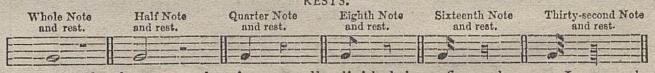
§ 18. The TIE, like the slur, represents the connecting of two or more tones; the difference between them is, that when the notes connected are upon different degrees of the staff, the curved line is called a SLUR, and when they are upon the same degree it is called a TIE. In either instance, one syllable of the words is applied to as many notes as are so connected.

THE TIE.



§ 19. Characters indicating silence are called RESTS, and correspond in length to notes of the same denomination.

RESTS.



§ 20. The human voice is naturally divided into four classes. Low male voices called BASE; high male voices called TENOR; low female voices called ALTO, and high female voices called SOPRANO.

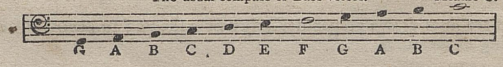
§ 21. CLEFS are used to determine the pitch of tones as represented on the staff, and also to indicate the parts which are to be sung by these different voices.



§ 22. The F CLEF shows that the pitches are so arranged upon the staff as to fix F upon the fourth line, with middle C upon the added line above.

The tone C, which the Base, Tenor, Alto and Soprano have in common, is called MIDDLE C. It lies midway between the male and female voices.

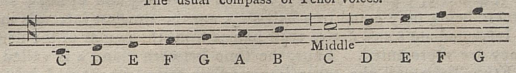
THE F, OR BASE CLEF.



§ 23. The C CLEF shows that the pitches are so arranged as to fix middle C upon the third space.

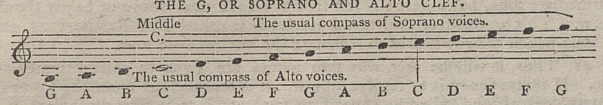
THE C, OR TENOR CLEF.

The usual compass of Tenor voices.



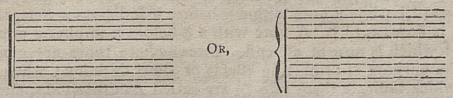
§ 24. The G CLEF shows that the pitches are so arranged as to fix G upon the second line, with middle C upon the added line below.

THE G, OR SOPRANO AND ALTO CLEF.



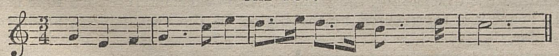
§ 25. The BRACE is used to connect two or more staffs, and generally indicates the number of parts which are to be sung simultaneously. Staffs thus connected are called a SCORE.

THE BRACE. OR, THE BRACE.

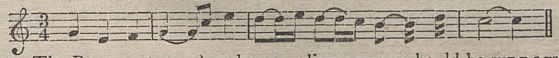


§ 26. A DOT, following a note, adds one half to the length of the note. Thus, a dotted whole note 𝅝. is equal to a whole note and a half-note tied, 𝅝𝅗𝅥; a dotted half-note 𝅗𝅥. is equal to a whole-note and a quarter-note tied, 𝅗𝅥𝅘𝅥; a dotted quarter note ♩. is equal to a quarter-note and an eighth note tied, ♩♪; a dotted eighth note ♪. is equal to an eighth note and sixteenth note, tied, ♪𝅘𝅥𝅯, etc. When more than one dot is used, each additional dot adds one-half the length indicated by the preceding dot. Thus, a whole note followed by two dots 𝅝.. is equal to a whole note, a half-note, and a quarter-note tied, 𝅝𝅗𝅥𝅘𝅥, etc.

THE DOT.

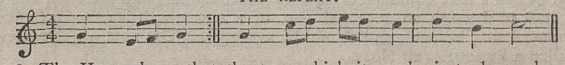


The above example is performed as if written as follows:



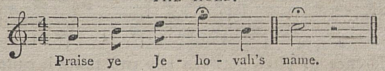
§ 27 The REPEAT shows that the preceding passage should be sung again.

THE REPEAT.



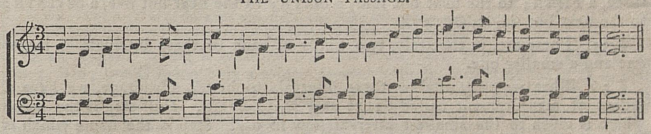
§ 28. The HOLD shows that the tone which it marks is to be prolonged at the option of the leader.

THE HOLD.



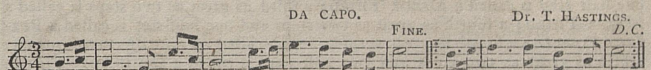
§ 29. In the UNISON passage two or more parts sing the same tone.

THE UNISON PASSAGE.



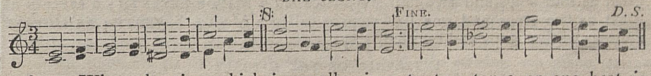
§ 30. D. C. are the initial letters of the Italian words, DA CAPO; but they are more frequently used as the abbreviation of the Italian sentence, *Da Capo al fine*, which may be freely translated as follows: *Da*, from thee; *capo*, commencement; *al*, to the; *fine*, end. Sing "from the commencement to the end."

DA CAPO. Dr. T. HASTINGS.



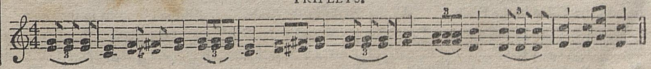
§ 31. D. S. are the initial letters of the words, *Dal Segno*, and mean, "return to the sign."

DAL SEGNO.



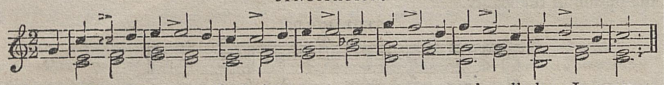
§ 32. When the time which is usually given to two tones, or one beat, is divided into three equal parts, with a tone to each part, such three tones are called triplets. The notes which represent them are usually grouped together with a slur, or marked with a figure 3.

TRIPLETS.



§ 33. When a tone commences on an unaccented part of a measure, and continues into or through an accented part of a measure, it is called a SYNCOPE, (pronounced sing-ko-pee), and should be accented. The note which represents it is called a SYNCOPATED NOTE.

SYNCOPATION.



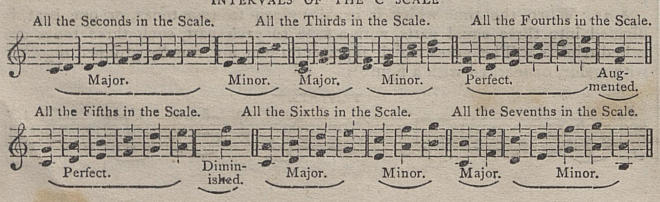
§ 34. The difference of pitch between any two tones is called an INTERVAL. The interval from any tone to the next in alphabetical order is called a SECOND; to the next but one, a THIRD; to the next but two, a FOURTH; to the next but three, a FIFTH; to the next but four, a SIXTH; to the next but five, a SEVENTH; to the next but six, an OCTAVE.

§ 35. There are, in the scale, two kinds of each of these intervals—a larger one and a smaller one.

§ 36. That we may analyze these intervals to better advantage, we have a means of measurement called STEPS and HALF-STEPS. Half-step is the name which is given to the smallest interval now in use. Step is the name which is given to an interval that is as great as two half-steps. We use this means of measurement (steps and half-steps) very much as the carpenter uses his foot-rule.

§ 37. A second as small as a half-step is called a MINOR SECOND; a second as great as a step is called a MAJOR SECOND; a third as great as one step and one half step is called a MINOR THIRD; a third as great as two steps is called a MAJOR THIRD; a fourth as great as two steps and one half-step is called a PERFECT FOURTH; a fourth as great as three steps is called an AUGMENTED FOURTH; a fifth as great as two steps and two half-steps is called a DIMINISHED FIFTH; a fifth as great as three steps and one half-step is called a PERFECT FIFTH; a sixth as great as three steps and two half-steps is called a MINOR SIXTH; a sixth as great as four steps and one half-step is called a MAJOR SIXTH; a seventh as great as four steps and two half-steps is called a MINOR SEVENTH; a seventh as great as five steps and one half-step is called a MAJOR SEVENTH; an OCTAVE consists of five steps and two half-steps.

INTERVALS OF THE C SCALE



§ 38. As every major second is as great as two half-steps, it necessarily follows that between any two tones which form a major second there may be found an INTERMEDIATE TONE. Thus, intermediate tones may be found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, but not between 3 and 4; nor 7 and 8, for each of these being only equal to a half-step, are the smallest intervals in use.

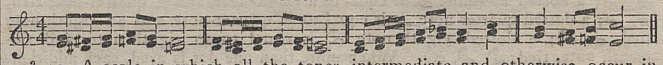
§ 39. Intermediate tones derive their names from the names of the degrees by which they are represented. Thus, the tone between 1 and 2 is called SHARP ONE, or FLAT TWO; all the other intermediate tones are named in a similar manner.

§ 40. The mind and feelings are never at rest while singing or listening to an intermediate tone, but a desire is felt that the tone next above or below should follow. This upward or downward tendency is called THE RESOLUTION, and the tone which follows is said to RESOLVE the intermediate tone.

§ 41. Thus, it will be seen why two names are given to each intermediate tone. If its tendency is to resolve upward, it is represented upon the lower of the two degrees, and called SHARP; if its tendency is to resolve downward, it is represented upon the higher of the two degrees, and called FLAT.

§ 42. Characters called SHARPS (♯) and FLATS (♭) are used in representing intermediate tones. The NATURAL (♮)* is used to cancel the effect of a previous sharp or flat. A note with a ♯ before it indicates a tone, the tendency from which is upward,† while a note with a ♭ before it indicates a tone, the tendency from which is downward.† A note with a ♮ before it implies a previous ♭ or ♯, the effect of which is now at an end. Intermediate tones are generally introduced for the purpose of producing effects of short duration; when so used, the characters which indicate them (♯ ♭ ♮) are called ACCIDENTALS, and are subject to the following rule: *Accidentals continue their significance throughout the measure in which they occur.*‡

ACCIDENTALS.



§ 43. A scale in which all the tones, intermediate and otherwise, occur in alphabetical order, is called THE CHROMATIC SCALE. In the chromatic scale ascending, the tendency from each intermediate tone is upward; hence it is represented by the lower of the two degrees, modified, and called *sharp*. In the chromatic scale descending, the tendency from each intermediate tone is downward; hence it is represented by the higher of the two degrees, modified, and called *flat*.

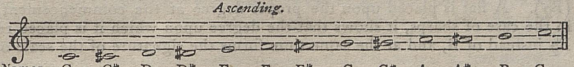
* A most unfortunate name, as its tendency is to continually mislead the pupil into the belief that some tones and scales are more natural than others. If it was called the CANCEL ("a limit," see Webster's Dictionary) its name would be far less objectionable, and would convey to the mind a better id a of its office.

† There are exceptions to this, as to all general rules.

‡ The additional clause of this rule, as formerly given, namely—"and from measure to measure until canceled by an intervening note upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it is placed there.

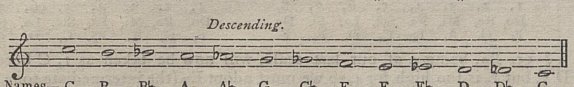
CHROMATIC SCALE.

Ascending.



Permanent Names—	C,	C♯,	D,	D♯,	E,	F,	F♯,	G	G♯,	A,	A♯,	B,	C.
Syllable Names—	Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.
Pronounced—	Doe,	Dee,	Ray,	Ree,	Mee,	Fah,	Fee,	Sole,	See,	Lah,	Lee,	See,	Doe.
Numeral Names—	1,	♯1,	2,	♯2,	3,	4,	♯4,	5	♯5,	6,	♯6,	7,	8.

Descending.



Permanent Names—	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Syllable Names—	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Ra,	Do.
Pronounced—	Doe,	See,	Say,	Lah,	Lay,	Sole,	Say,	Fah,	Mee,	May,	Ray,	[Rah,	Doe.
Numeral Names—	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.

§ 44. Either of the tones of the chromatic scale may be taken as *one*, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as *one*. Thus, a scale formed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.

§ 45. One of every scale is called the KEY-TONE or TONIC of that scale—the tone whose influence predominates over all others in the scale—and is always the POINT OF REPOSE. The relationship of the tones and intervals is called the KEY; thus the tones, A, G, C, F, B, E, and D, placed in any possible order of succession, would constitute the key of C; while it would require the following order—C, D, E, F, G, A, B and C—to form the scale of C. From this it will be seen that a key consists of seven tones, while a scale must contain eight.

§ 46. Changing the pitch of a scale, *i. e.*, taking some other pitch as *one* (see § 44.) is called TRANSPOSITION. The same order of intervals must be preserved as in the MODEL SCALE (scale of C), viz.: from 1 to 2, and 2 to 3, must be major seconds, from 3 to 4 a minor second, from 4 to 5, 5 to 6, and 6 to 7, major seconds, and from 7 to 8 a minor second.

§ 47. It is usual to proceed by fifths in transposing the scale, *i. e.*, take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the MODEL SCALE, we find 5 to be the pitch G; which being taken as *one*, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the intermediate tone between F and G, namely, F♯, which being taken as 7, and G as 8, we find our new scale as perfect and natural as the MODEL SCALE

§ 48. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a ♯ is placed at the commencement, immediately following the clef, and serves two purposes—as a SIGN or signature of the key of G, and the other to show that all the degrees of the staff which usually represent the pitch F now represent the pitch F♯.

THE G SCALE.

With G Clef. With F Clef.



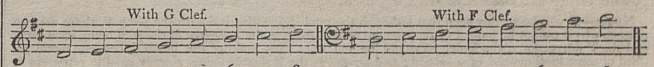
1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol.	La,	Si,	Do
G,	A,	B,	C,	D,	E,	F♯,	G.		G,	A,	B,	C,	D,	E,	F♯,	G.

NOTE.—The position of the scale with the C clef being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space by illustrating it.

§ 49. Again, taking D (fifth of our last scale) as 1, E will be 2, F♯ 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taken as 7, and we are again obliged to seek for a tone a half-step higher than C; C♯ is found to be the correct tone, and forms 7; D is 8; and thus we have another perfectly natural scale by making use of two sharps, (F♯ and C♯). By placing sharps upon the F and C degrees of the staff we not only have the signature of the key of D, but are continually reminded by them that these degrees now represent F♯ and C♯, and that F and C are done away with for the present.

THE D SCALE.

With G Clef. With F Clef.

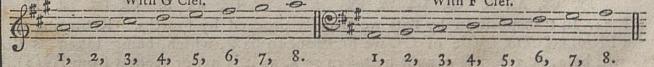


1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
D,	E,	F♯,	G,	A,	B,	C♯,	D.		D,	E,	F♯,	G,	A,	B,	C♯,	D.

§ 50. Five of this last scale, which is A, will be taken as 1, in our next transposition, B 2, C♯ 3, D 4, E 5, F♯ 6, G♯ being used instead of G, for reasons similar to those given at § 48 and § 49, and A as 8, making a complete scale founded upon A, by the use of F♯, C♯ and G♯. In writing we place sharps upon the proper degrees at the commencement, which form the signature of the key of A.

THE A SCALE.

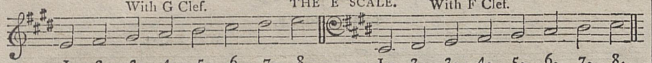
With G Clef. With F Clef.



1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
A,	B,	C♯,	D,	E,	F♯,	G♯,	A.		A,	B,	C♯,	D,	E,	F♯,	G♯,	A.

§ 51. Five of the A scale is E, which, being taken as 1, F♯ will be 2, G♯ 3, A 4, B 5, C♯ 6, and for 7 we take D♯, as it is a major second from C♯, making, with E as 8, another complete scale by the use of four sharps, viz.: F♯, C♯, G♯ and D♯.

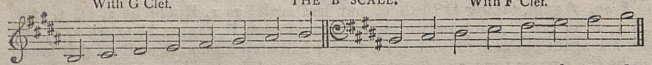
With G Clef. THE E SCALE. With F Clef.



1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol.	La,	Si,	Do.
E,	F♯,	G♯,	A,	B,	C♯,	D♯,	E.	E,	F♯,	G♯,	A,	B,	C♯,	D♯,	E.

§ 52. B (five of the scale of E) being taken as 1, C♯ will be 2, D♯ 3, E 4, F♯ 5, G♯ 6, and, following the correct order of intervals, we find it necessary to make use of A♯ as 7, which leads to B as 8, giving us another natural scale, by the use of five sharps, F♯, C♯, G♯, D♯ and A♯.

With G Clef. THE B SCALE. With F Clef.



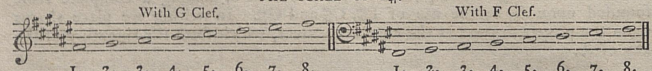
1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
B,	C♯,	D♯,	E,	F♯,	G♯,	A♯	B.	B,	C♯,	D♯,	E,	F♯,	G♯,	A♯.	B.

§ 53. In our last transposition by sharps, we take F♯ (five of the scale of B) as 1, G♯ 2, A♯ 3, B 4, C♯ 5, D♯ 6, and, as E is only a minor second from D♯, and consequently a half-step too low for our purpose, we adopt the tone E♯ for 7, and complete the scale with F♯ as 8.

NOTE.—It will be readily seen that although the pitch E♯ is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7; for, although a degree can be made to represent two tones, a half-step, or even a step apart, it can, in *no possible manner*, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered that the word *second* always implies *two degrees*, while the word step or half-step *may* or *may not* imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E♯ (same pitch as F) is a half-step, but it is not a minor second.

THE SCALE OF F♯.

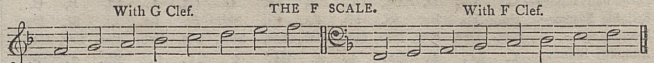
With G Clef. With F Clef.



1,	2,	3,	4	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
F♯,	G♯,	A♯,	B,	C♯,	D♯,	E♯,	F♯.	F♯,	G♯,	A♯,	B,	C♯,	D♯,	E♯,	F♯.

§ 54. In transposition by flats we usually proceed by fourths. Returning to the MODEL SCALE (scale of C), we find four to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is B♭, is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (B♭). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that the degree upon which it is placed represents B♭ instead of B, and at the same time forms the signature of the scale of F.

With G Clef. THE F SCALE. With F Clef.

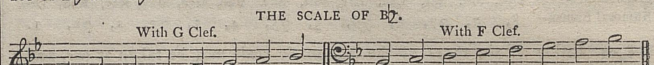


1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
F,	G,	A,	B♭,	C,	D,	E,	F.	F,	G,	A,	B♭,	C,	D,	E,	F.

§ 55. B♭, being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt E♭ (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and B♭ 8, giving another natural scale by the use of B♭ and E♭.

THE SCALE OF B♭.

With G Clef. With F Clef.

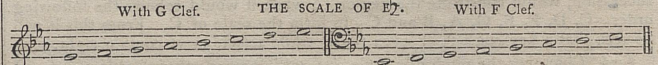


1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
B♭,	C,	D,	E♭,	F,	G,	A,	B♭.	B♭,	C,	D,	E♭,	F,	G.	A,	B♭.

§ 56. Taking E♭ as 1, F 2, G 3, we are obliged to use A♭ as 4, B♭ 5, C 6, D 7, and with E♭ as 8 another natural scale is the result, using B♭, E♭ and A♭

NOTE.—It will be noticed that the scale of B♭ has a position upon the staff precisely like the scale of E (four sharps). See § 51.

With G Clef. THE SCALE OF E♭. With F Clef.

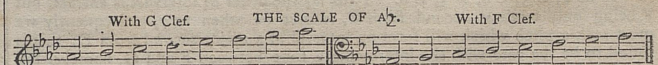


1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
E♭,	F,	G,	A♭,	B♭,	C,	D,	E♭.	E♭,	F,	G,	A♭,	B♭,	C,	D,	E♭.

§ 57. In forming the next scale, we commence with A♭ (four of last scale) as 1, B♭ becomes 2, and C 3, when it will be found necessary to take D♭ as 4, E♭ 5, F 6, G 7, and, with A♭ as 8, completing another scale by the use of four flats, viz.: B♭, E♭, A♭ and D♭.

NOTE.—This scale has a position upon the staff precisely like the scale of A (three sharps). See § 50.

With G Clef. THE SCALE OF A♭. With F Clef.

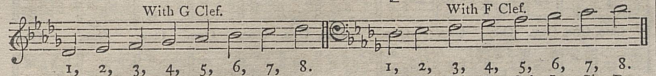


1,	2,	3,	4,	5;	6,	7,	8	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si	Do.
A♭,	B♭,	C,	D♭.	E♭,	F,	G.	A♭.	A♭,	B♭,	C,	D♭,	E♭,	F	G.	A♭.

§ 58. Following the plan still farther, we take D♭ (four of last scale) as 1, E♭ will be 2 and F 3, but G being too high, we take G♭ as 4, A♭ 5, B♭ 6, C 7, and D♭ 8, and the result is another natural scale, with the use of B♭, E♭, A♭, D♭ and G♭.

NOTE.—The position of this scale upon the staff is the same as that of the scale of D, (two sharps). See § 49.

THE SCALE OF D♭.

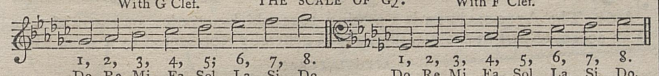


1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
D♭,	E♭,	F,	G♭,	A♭,	B♭,	C,	D♭.	D♭,	E♭,	F,	G♭	A♭,	B♭.	C	D♭,

§ 59. Our last transposition commences with G♭ as 1, A♭ becomes 2, and B♭ 3, C being too high we adopt C♭ (see note following § 53) as 4, D♭ 5, E♭ 6, F 7 and G♭ 8, and we have a complete and natural scale by the use of B♭, E♭, A♭, D♭, G♭ and C♭.

NOTE.—The position of this scale is like that of the scale of G, (one sharp). See § 48. Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F♯. (See § 58.)

With G Clef. THE SCALE OF G♭. With F Clef.



1,	2,	3,	4,	5;	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
G♭,	A♭,	B♭,	C♭,	D♭,	E♭,	F,	G♭.	G♭,	A♭,	B♭,	C♭,	D♭,	E♭,	F,	G♭.

§ 60. Flats or sharps when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the SIGNATURE* of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.

§ 61. In each of the diatonic scales thus far considered, the interval from 1 to 3 is a major third, and hence these scales are called DIATONIC MAJOR SCALES. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called DIATONIC MINOR SCALES.

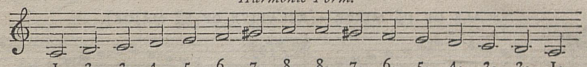
§ 62. Major and minor scales are said to be RELATIVE, *i. e.*, each major scale has its relative minor scale, and each minor scale has its relative major scale. SIX of each major scale is taken as ONE of its relative minor scale, and THREE of each minor scale is taken as ONE of its relative major scale, both scales having the same signature.

§ 63. There are two forms of the minor scale in use, called the HARMONIC MINOR and the MELODIC MINOR. The order of intervals in the Harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, major seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.

* See Webster's Dictionary.

SCALE OF A MINOR.

Harmonic Form.

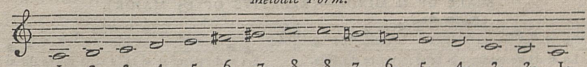


1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

§ 64. The order of intervals in the Melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5, 5 to 6, and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second; 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second; and from 2 to 1, a major second.

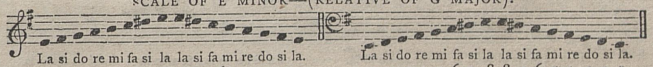
SCALE OF A MINOR.

Melodic Form.



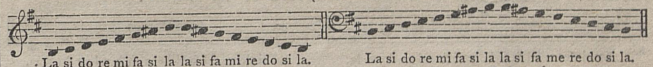
1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
La, Si, Do, Re, Mi, Fi, Si, La, La, Sol, Fa, Mi, Re, Do, Si, La.

SCALE OF E MINOR—(RELATIVE OF G MAJOR).



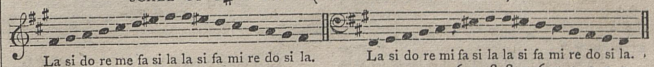
La si do re mi fa si la la si fa mi re do si la. La si do re mi fa si la la si fa mi re do si la.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF B MINOR—(RELATIVE OF D MAJOR).



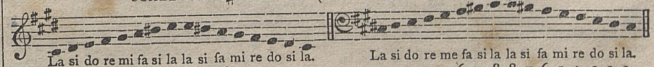
La si do re mi fa si la la si fa mi re do si la. La si do re mi fa si la la si fa me re do si la.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF F♯ MINOR—(RELATIVE OF A MAJOR).



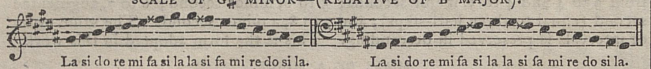
La si do re me fa si la la si fa mi re do si la. La si do re mi fa si la la si fa mi re do si la.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF C♯ MINOR—(RELATIVE OF E MAJOR).

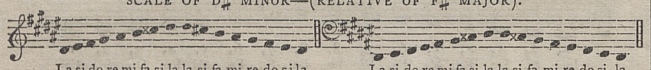


La si do re mi fa si la la si fa mi re do si la. La si do re me fa si la la si fa mi re do si la.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

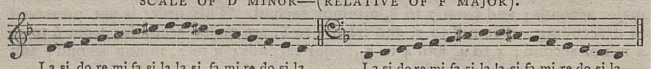
SCALE OF G♯ MINOR—(RELATIVE OF B MAJOR).



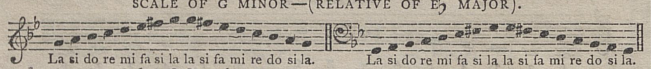
SCALE OF D♯ MINOR—(RELATIVE OF F♯ MAJOR).



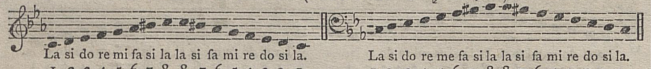
SCALE OF D MINOR—(RELATIVE OF F MAJOR).



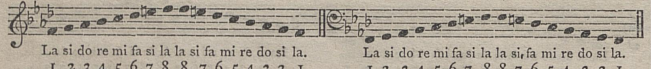
SCALE OF G MINOR—(RELATIVE OF E♭ MAJOR).



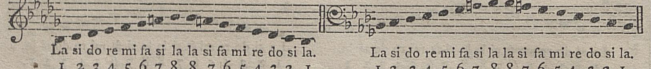
SCALE OF C MINOR—(RELATIVE OF E♭ MAJOR).



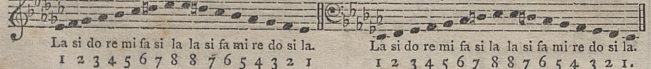
SCALE OF F MINOR—(RELATIVE OF A♭ MAJOR).



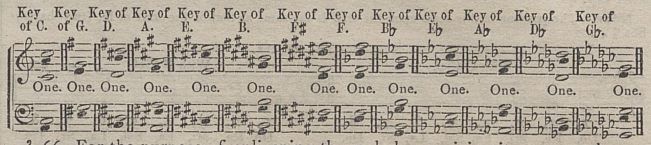
SCALE OF E♭ MINOR—(RELATIVE OF D♭ MAJOR).



SCALE OF E♭ MINOR—(RELATIVE OF G♭ MAJOR).

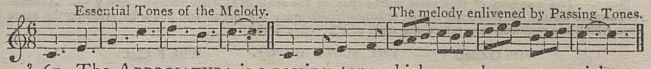


§ 65. The following table will show at a glance the different transpositions, major and minor, with their several signatures. The larger notes represent ONE (Do) of the major scale; and the smaller notes represent ONE (La) of the relative minor scale.



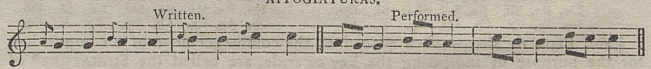
§ 66. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embelishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called PASSING TONES.

PASSING TONES.



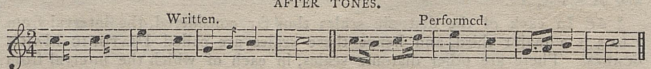
§ 67. The APPOGIATURA is a passing tone which precedes an essential tone as an accented part of the measure, and is generally represented by a small note.

APPOGIATURAS.



§ 68. An AFTER TONE is a passing tone which follows an essential tone, either on an accented or an unaccented part of a measure.

AFTER TONES.



NOTE.—There are other embellishments, graces and ornaments, such as the DOUBLE APPOGIATURA, the TURN, the MORDENT, the TRILL, the DOUBLE TRILL, the TRILL CHAIN, the CADENZA, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skillful and competent teacher.

§ 69. Tones may be said to have five degrees of power, called *Pianissimo*, *Piano*, *Mezzo*, *Forte*, and *Fortissimo*.

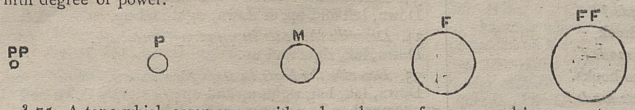
§ 70. A tone which is produced with very great vocal restraint—*i. e.*, the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

§ 71. A tone which is produced with some vocal restraint is called PIANO, or the second degree of power

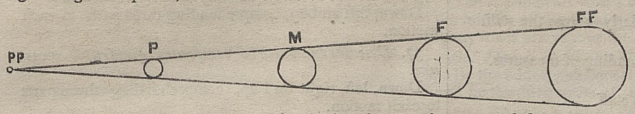
§ 72. A tone which is produced without vocal restraint is called MEZZO, middle or third degree of power.

§ 73. A tone which is produced with considerable vocal exertion is called FORTE, or fourth degree of power.

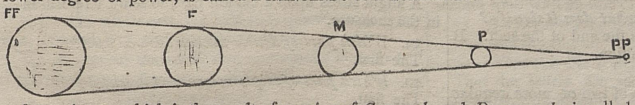
§ 74. A tone which is produced with great vocal exertion is called FORTISSIMO, or fifth degree of power.



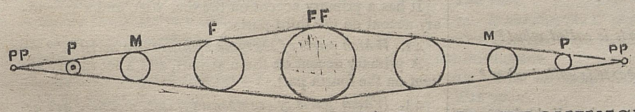
§ 75. A tone which commences with a low degree of power, and increases to a higher degree of power, is called CRESCENDO.



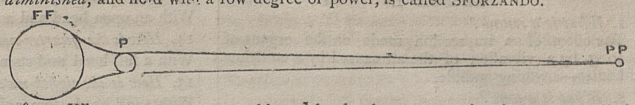
§ 76. A tone which commences with a higher degree of power and decreases to a lower degree of power, is called DIMINUENDO or DECRESENDO.



§ 77. A tone which is the result of a union of *Crescendo* and *Decrescendo*, is called SWELL.



§ 78. A tone which is commenced with a high degree of power, and *instantly diminished*, and held with a low degree of power, is called SFORZANDO.



§ 79. When tones are smoothly and closely connected, they are called LEGATO.

§ 80. When tones are produced in a distinct manner, and are only sustained through one-fourth the time allotted to them, they are called STACCATO.

§ 81. When tones are produced in a distinct manner, and are only sustained through one-half the time allotted to them, they are called SEMI-STACCATO.

§ 82. The following table shows, first, the names of these different degrees of power; second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music.

PIANISSIMO	*pp*	Very soft.
PIANO (pronounced Pe-*ah*-no)	*p*	Soft.
MEZZO (pronounced *Met*-zo)	*m*	Of medium power.
FORTE (pronounced *For*-te)	*f*	Loud.
FORTISSIMO	*ff*	Very loud.
CRESCENDO (pronounced Cre-*shen*-do)	*Cres, or* <	Increase the power.
DIMINUENDO (Dimin-oo-*en*-do)	*Dim*, or >	Diminish the power.
SWELL	<>	Increase and diminish.
SFORZANDO Sfort-*zan*-do	*sf or fz* or >	Explosive.
LEGATO (Le-*gah*-to)	‿	Smooth and connected.
STACCATO (Stac-*kah*-to)	! ! ! !	Very short and distinct.
SEMI-STACCATO (Sem-ee)	. . . .	Less short and distinct.

EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.*

A—In, for, at, with, &c.

Accelerando—(A-tchel-e-*ran* do); moving faster and faster.

Accento—(A-*tchaym*-to); accent, accented.

Adagio—(A-*dah*-jo); slow.

Ad libitum, or *ad-lib*—At pleasure.

Allegro—(Al-*lay*-gro); a quick movement.

Allegretto—(Al-lay-*gray* to); less quick than allegro.

Andante—(An-*dan*-te); distinct; rather slow.

Andantino—(An-dan-*tee*-no); quicker than andante

A tempo—(Ah-*tem* po); in time.

Bis—(Bese); twice

Calando—(Ca-*lan*-do); diminish and retard.

Cantabile—(Can-*tah*-bee-le); elegant, graceful.

Con—(*Cone*, long o); with.

Con spirito—(*Spir* ito;) with spirit.

Coda—An additional close of a composition.

Da Capo—(Da *cah*-po, or D. C.); go to the beginning.

Dal Segno—(Dal-*say*-no, or D. S.), go to the sign.

Dolce—(*Dol* tche); soft, sweet, delicate.

Fine—(*Fee*-ne); end.

Finale—(Fee-*nah* le); the final movement.

Fugue—(G, as in get); a flight; one part leading, others imitating.

Grave—(*Grah*-ve); slow and solemn.

Giusto—(Je-*us*-to); in just, equal, steady time.

Largo—A slow movement.

Larghetto—(Lar-*get* o); not so slow as largo.

Legato—(Le *gah*-to); smooth and connected.

Lento—(*Layn* to); slow and gliding,

Moderato—(Mod-e-*rah*-to); moderately.

Obligato—(Ob-le *gah*-to); necessary, indispensible.

Pia—(*Pee*-a); more.

Pia mosso—(*Pee*-ah-moso); more rapidly.

Presto—Quick.

Prestissimo—Very quick.

Primo—(*Pree* mo); first.

Pastorale—(Pas-to-*rah*-le); in a gentle style.

Piacere—(Pee-a-*tche*-re); gay and graceful.

Recitative—In speaking style.

Ritard—Slower and slower.

Senza—Without.

Senza organo—Without organ.

Solo—For one voice or instrument.

Soli—(*So*-lee); plural of solo.

Sostenuto—(Sos-te-*nu*-to); sustained.

Subito—(Su-*bee*-to); quick.

Scherzo—(*Shert*-zo); in a playful manner.

Trio—(*Tree*-o); for three parts.

Tutti—(*Tut*-tee); altogether.

Vivace—(Ve-*vah*-tche); quick and lively.

Voce—(*Vo*-tche); voice.

Volti—(*Vol*-tee); turn over.

Volti subito—Turn over quickly.

Voce di Testa—The head voice.

Voce di Petto—The chest voice.

* In the pronunciation, the syllable which is italicised shows the accent.

MUSICAL CATECHISM.

LESSON I.*

1. *What is a sound?*
The effect of an impression made on the organs of hearing by a vibration of the air caused by a collision of bodies—anything audible.

2. *What is a tone?*
A sound which is the result of a certain number of vibrations—a sound considered as to pitch.

3. *What is a* DIATONIC SCALE?
A graded series of eight tones, each differing from the others in pitch.

4. *What are the numeral names of the tones of the scale?*
The names of the first eight digits, 1, 2, 3, 4, 5, 6, 7, and 8.

5. *What are the Italian, or syllable names of the tones of the scale?*
Do, re, mi, fa, sol, la, si, do.

6. *The names of what letters are used as the names of the pitches of tones?*
The first seven letters of the alphabet, A, B, C, D, E, F and G.

7. *What is the* STAFF?
Five parallel lines, together with the spaces which belong to them.

8. *What is its use?*
To represent the pitch of tones.

9. *How are extremely high or low tones represented?*
By short added lines above and below the staff.

10. *How are tones represented as regards length or duration?*
By characters called NOTES.

11. *How many different kinds of notes are there in general use, and what are their names?*
Six. The whole note, the half-note, the quarter-note, the eighth-note, the sixteenth-note, and the thirty-second note.

12. *How is the whole note made?*
Like the oblong letter O.

NOTE TO THE TEACHER.—Suggestions are made in the preface regarding the manner in which it is intended that this catechism should be used.—H. R. P.

13. *How is the half-note made?*
With an open head and a stem.

14. *How is the quarter-note made?*
With a full head and stem.

15. *How is the eighth-note made?*
With a full head, stem and a hook.

16. *How is the sixteenth note made?*
With a full head, stem and two hooks.

17. *How is the thirtysecond-note made?*
With a full head, stem and three hooks.

18. *What are* BARS?
Small lines drawn perpendicularly across the staff.

19. *For what are they used?*
To denote the beginning and ending of measures.

20. *What is a* DOUBLE BAR?
A broad bar drawn across the staff.

21. *What does it generally denote?*
The beginning and ending of a line of words.

22. *What is the* CLOSE, *and what does it signify?*
Two double bars drawn across the end of the staff. It indicates the close of the composition.

23. *What is a* MEASURE?
A portion of time consisting of two or more regular pulsations or beats.

24. *How is a measure represented?*
By a space between two bars.

25. *A measure having two parts is called what?*
Double measure.

26. *A measure having three parts is called what?*
Triple measure.

27. *A measure having four parts is called what?*
Quadruple measure.

28. *A measure having six parts is called what?*
Sextuple measure.

29. *A measure having nine parts is called what?*
Compound triple measure.

30. *A measure having twelve parts is called what?*
Compound quadruple measure.

LESSON II.

31. *What is* BEATING TIME?
Indicating each part of a measure to the mind by a certain movement of the hand.

32. *Describe the beats in double measure.*
Down and up.

33. *Describe the beats in triple measure.*
Down, left and up, or down, right and up.

34. *Describe the beats in quadruple measure.*
Down, left, right and up.

35. *Describe the beats in sextuple measure.*
Down, left, left, right, up and up; or simply down and up, comprehending three parts to each motion.

36. *Describe the beats in compound triple measure.*
Down, left and up, comprehending three parts to each motion.

37. *Describe the beats in compound quadruple measure.*
Down, left, right and up, comprehending three parts to each motion.

38. *What is* ACCENT?
A slight stress upon a certain part, to mark its position in the measure.

39. *Which part of double measure is accented?*
The first.

40. *Which part of triple measure is accented?*
The first.

41. *Which parts of quadruple measure are accented?*
It has a primary accent on the first part, and a secondary accent on the third part.

42. *Which parts of sextuple measure are accented?*
A primary accent on the first part, and a secondary accent on the fourth part.

43. *Which parts of compound triple measure are accented?*
A primary accent on the first part, and secondary accents on the fourth and seventh parts.

44. *Which parts of compound quadruple measure are accented?*
A primary accent on the first part, and secondary accents on the fourth, seventh and tenth parts.

45. *What is the fraction?*
The figures placed at the begining of a composition.

46. *What does the numerator denote?*
The number of parts or beats in the measure.

47. *What does the denominator indicate?*
The kind of note which is reckoned to each part of the measure.

LESSON III.

48. *What is the rule for applying words to music?*
Apply one syllable of the words to each note.

49. *What is a slur?*
A curved line connecting two or more notes upon different degrees of the staff.

50. *What is a tie?*
A curved line connecting two or more notes upon the same degree of the staff.

51. *What is the rule for applying words when the slur or tie occurs?*
Apply one syllable of the words to as many notes as are so connected.

52. *What are rests?*
Characters indicating silence.

53. *How many kinds of rests are there, and what are their names?*
Six. The whole-rest, the half-rest, quarter-rest, eighth rest, sixteenth-rest, and thirty-second-rest.

54. *As regards duration, rests correspond to what?*
To the notes of the same denomination.

55. *How is the whole-rest made?*
A square block below a line.

56. *How is the half-rest made?*
A square block above a line.

57. *How is the quarter-rest made?*
Like the reversed figure 7.

58. *How is the eighth-rest made?*
Like the figure 7.

59. *How is the sixteenth-rest made?*
With a stem and two heads.

60. *How is the thirty-second rest made?*
With a stem and three heads.

61. *Into how many classes is the human voice generally divided, and what are they called?*
Four. Base, tenor, alto, and soprano.

62. *Describe base singers.*
Gentlemen who can sing low and cannot sing high.

63. *Describe tenor singers.*
Gentlemen who can sing high and cannot sing low.

64. *Describe alto singers.*
Ladies who can sing low and cannot sing high.

65. *Describe soprano singers.*
Ladies who can sing high and cannot sing low.

66. *What is a* CLEF?
A character which determines the pitch of the scale as represented on the staff.

67. *How many Clefs are there in general use, and what are they called?*
Three. The G clef, the F clef, and the C clef.

68. *What is meant by* MIDDLE C?
The C which all voices have in common; it being in the middle of the vocal compass, the ladies can sing as many tones above it as the gentlemen can sing below it.

69. *How is middle C represented?*
By the added line between the base and soprano staffs, and by the third space of the tenor staff.

70. *What does the G clef indicate?*
That the letters are so arranged as to fix G on the second line, with middle C on the added line below.

71. *What parts sing from the staff so arranged?*
The soprano and alto, and sometimes the tenor.

72. *What does the F clef show?*
That the letters are so arranged as to fix F on the fourth line, with middle C on the added line above.

73. *What part sings from the staff so arranged?*
The base.

74. *What does the C clef denote?*
That the letters are so arranged as to fix middle C on the third space.

75. *What part sings from the staff so arranged.*
The tenor.

76. *What was the former use of the C clef?*
It was placed on the first line as a soprano clef; on the third line as an alto clef, and on the fourth line as a tenor clef. In ancient music it was sometimes placed on the second line.

LESSON IV.

77. *What is a* BRACE, *and what does it indicate?*
A character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously.

78. *Staffs, when connected by a brace, are called what?*
A score.

79. *What is the value of a* DOT?
It adds one-half to the rhythmical value of the note or rest after which it is placed.

80. *How is the* REPEAT *made, and what does it mean?*
It consists of dots placed in the spaces at the left hand of a bar, and shows that the preceding passage is to be repeated.

81. *What does the* HOLD *or* PAUSE *denote?*
That the tone is to be prolonged at the option of the leader.

82. *What is a* UNISON PASSAGE?
A passage in which two or more parts sing the same tones.

83. *What do the letters D. C. mean?*
The Italian words DA CAPO. More frequently the Italian sentence, DA CAPO AL FINE.

84. *What is the translation of* DA CAPO AL FINE?
Da, from the; *Capo*, commencement; *al*, to the; *fine*, end; sing "from the commencement to the end."

85. *What is the meaning of* D. S.?
Dal Segno, return to the sign.

86. *What are* TRIPLETS?
Three equal tones performed in the time of one beat. The time usually given to two tones divided into three equal parts.

87. *How are they represented?*
By three notes grouped with a slur or tie, or marked with a figure 3.

88. *What is syncopation?*
The commencing of a tone on an unaccented part of a measure, and continuing it into the following accented part, thereby displacing the usual accent.

89. *What is an interval?*
The difference of pitch between two tones; also their musical effect when performed simultaneously.

90. *What is the interval between* 1 *and* 2 *of a key.*
A second.

91. *What is the interval between* 1 *and* 3?
A third.

92. *What is the interval between* 1 *and* 4?

A fourth.

93. *What is the interval between* 1 *and* 5 *?*
A fifth.

94. *What is the interval between* 1 *and* 6 *?*
A sixth.

95. *What is the interval between* 1 *and* 7 *?*
A seventh.

96. *What is the interval between* 1 *and* 8 *?*
An octave.

97. *How many kinds of seconds are there in general use, and what are they called?*
Three; major, minor and augmented.

98. *How many kinds of thirds are there in general use, and what are they called?*
Two; major and minor.*

99. *How many kinds of fourths are there?*
Two; perfect and augmented.

100. *How many kinds of fifths are there?*
Two; perfect and diminished.

101. *How many kinds of sixths are there?*
Two; major and minor.

102. *How many kinds of sevenths are there?*
Two; major and minor.

103. *How are intervals measured?*
By steps and half-steps.

LESSON V.

104. *What is a half-step?*
The smallest interval now in use.

105. *What is a step?*
An interval as great as two half-steps

106. *What is a minor second?*
A second as small as one half-step.

107. *What is a major second?*
A second as great as one step.

108. *What is an augmented second?*
A second as great as a step and-a-half.

109. *What is a minor third?*
A third as great as one step and one half-step.

110. *What is a major third?*
A third as great as two steps.

111. *What is a perfect fourth?*
A fourth as great as two steps and one half-step.

112. *What is an augmented fourth?*
A fourth as great as three steps.

113. *What is a diminished fifth?*
A fifth as great as two steps and two half-steps.

114. *What is a perfect fifth?*
A fifth as great as three steps and one half-step.

115. *What is a minor sixth?*
A sixth as great as three steps and two half-steps.

116. *What is a major sixth?*
A sixth as great as four steps and one half-step.

117. *What is a minor seventh?*
A seventh as great as four steps and two half-steps.

118. *What is a major seventh?*
A seventh as great as five steps and one half-step.

LESSON VI.

119. *Between what tones of the scale do we find minor seconds?*
Between 3 and 4, and 7 and 8.

120. *Between what tones of the scale do we find major seconds.*
Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

121. *Between what tones do we find minor thirds?*
Between 2 and 4, 3 and 5, 6 and 8, and 7 and 2 above.

122. *Between what tones do we find major thirds?*
Between 1 and 3, 4 and 6, and 5 and 7.

123. *Between what tones do we find perfect fourths?*
Between 1 and 4, 2 and 5, 3 and 6, 5 and 8, 6 and 2 above, and 7 and 3 above.

124. *Between what tones do we find an augmented fourth?*
Between 4 and 7.

125. *Between what tones do we find a diminished fifth?*
Between 7 and 4 above.

126. *Between what tones do we find perfect fifths?*
Between 1 and 5, 2 and 6, 3 and 7, 4 and 8, 5 and 2 above, and 6 and 3 above.

127. *Between what tones do we find minor sixths?*
Between 3 and 8, 6 and 4 above, and 7 and 5 above.

128. *Between what tones do we find major sixths?*
Between 1 and 6, 2 and 7, 4 and 2 above, and 5 and 3 above.

129. *Between what tones do we find minor sevenths?*
Between 2 and 8, 3 and 2 above, 5 and 4 above, 6 and 5 above, and 7 and 6 above.

130. *Between what tones do we find major sevenths?*
Between 1 and 7, and 4 and 3 above.

131. *Between what tones of the scale do we find octaves?*
Between any tone and the next one of the same name above or below.

LESSON VII.

132. *What are intermediate tones?*
Those which occur between the regular tones of the scale.

133. *Between what tones of the scale do we find intermediate tones?*
Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

134. *How are intermediate tones represented?*
By means of characters called sharps, flats and naturals.

135. *For what is a sharp* (♯) *used?*
To represent an intermediate tone, the tendency from which is upward.

136. *For what is a flat* (♭) *used?*
To represent an intermediate tone, the tendency from which is downward.

137. *For what is a natural* (♮) *used?*
To cancel the effect of a previous sharp or flat.

*As diminished thirds, fourths and sevenths, and augmented fifths and sixths, are of no use in this department of the science, it is considered best to omit mentioning them in this connection. Those who wish to pursue the subject farther, are referred to the author's work entitled, "THE ELEMENTS OF MUSICAL COMPOSITION," published by Root & Cady, price 50 cents.

If the tendency from the restored tone is upward, the natural has the capacity of a sharp; if downward, the capacity of a flat.

138. *When is a tone said to resolve?*

When it is followed by a tone to which it naturally tends.

139. *How many ways are there of representing each intermediate tone, and what are they?*

Two. If its tendency is upward it is represented upon the lower of two degrees, and called sharp; if its tendency is downward, it is represented upon the higher of two degrees, and called flat.*

140. *What is a chromatic scale?*

A scale in which all the tones, intermediate and otherwise, occur in alphabetical order.

141. *Why is this scale called chromatic?*

From the fact that the intermediate tones were formerly written and printed in colors.

142. *What are accidentals?*

Sharps, flats or naturals used throughout a composition for the purpose of introducing intermediate tones or a modulation.

143. *What is the rule for their continuance?*

Accidentals continue their significance throughout the measure in which they occur.†

144. *What are 1 and 8 of any key called?*

The KEY TONE or TONIC.

145. *What is the difference between a diatonic scale and a key?*

A scale implies a certain order of succession, while the letters which form it may be used in any order, and are still in the key.

146. *What other difference is there?*

A diatonic scale must have eight tones, while a key requires but seven.

147. *How many different keys and scales are there in general use?*

Twenty-four; a major diatonic scale; and a minor diatonic scale may be formed upon each tone of the chromatic scale.

148. *What is transposition?*

Changing the position of the scale so that another pitch is taken as 1.

149. *What is the order of intervals in the major diatonic scale?*

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; minor seconds must occur between 3 and 4, and 7 and 8.

150. *What is a signature?*

The flats or sharps at the beginning of a composition, which indicate the key or scale.*

LESSON VIII.

151. *What tones form the key of C?*
C, D, E, F, G, A and B.
152. *What is the signature of the key of C?*
It has no signature.
153. *What tones form the key of G?*
G, A, B, C, D, E and F♯.
154. *What is the signature of the key of G?*
One sharp.
155. *What tones form the key of D?*
D, E, F♯, G, A, B and C♯.
156. *What is the signature of the key of D?*
Two sharps.
157. *What tones form the key of A?*
A, B, C♯, D, E, F♯, and G♯.
158. *What is the signature of the key of A?*
Three sharps.
159. *What tones form the key of E?*
E, F♯, G♯, A, B, C♯, and D♯.
160. *What is the signature of the key of E?*
Four sharps.
161. *What tones form the key of B?*
B, C♯, D♯, E, F♯, G♯ and A♯.
162. *What is the signature of the key of B?*
Five sharps.
163. *What tones form the key of F♯?*
F♯, G♯, A♯, B, C♯, D♯ and E♯.
164. *What is the signature of the key of F♯?*
Six sharps.

LESSON IX.

165. *What tones form the key of F?*
F, G, A, B♭, C, D and E.
166. *What is the signature of the key of F?*
One flat.
167. *What tones form the key of B♭?*
B♭, C, D, E♭, F, G and A.
168. *What is the signature of the key of B♭?*
Two flats.
169. *What tones form the key of E♭?*
E♭, F, G, A♭, B♭, C and D.
170. *What is the signature of the key of E♭?*
Three flats.
171. *What tones form the key of A♭?*
A♭, B♭, C, D♭, E♭, F and G.
172. *What is the signature of the key of A♭?*
Four flats.
173. *What tones form the key of D♭?*
D♭, E♭, F, G♭, A♭, B♭ and C.
174. *What is the signature of the key of D♭*
Five flats.
175. *What tones form the key of G♭?*
G♭, A♭, B♭, C♭, D♭, E♭ and F.
176. *What is the signature of the key of G♭?*
Six flats.

LESSON X.

177. *How many modes of the minor diatonic scale are there in general use, and what are they called?*

Two; the Harmonic mode, which is most frequently used, and the melodic mode.

178. *What is the order of intervals in the Harmonic minor scale?*

Major seconds must occur between 1 and 2, 3 and 4, and 4 and 5; minor seconds must occur between 2 and 3, 5 and 6, and 7 and 8, while from 6 to 7 must be an augmented second.

179. *Should this order be preserved in descending?*
It should.

180. *What is the order of intervals in the Melodic minor scale?*

Major seconds must occur between 1 and 2, 3 and 4, 4 and 5, 5 and 6, and 6 and 7. Minor seconds must occur between 2 and 3, and 7 and 8.

181. *Should this order be preserved in descending?*
It should not.

---

* There are exceptions to this, as to all general rules.

† The additional clause of this rule, namely, "and from measure to measure, until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it will be placed there.

* See Webster's Dictionary.

182. *What is the order of intervals in the Melodic scale descending?*

Major seconds must occur between 8 and 7, 7 and 6, 5 and 4, 4 and 3, and 2 and 1. Minor seconds must occur between 6 and 5, and 3 and 2.

183. *What tones form the key of A minor?**

A, B, C, D, E, F and G♯.

184. *What is the signature of the key of A minor?*

Being relative of C major, it has no signature.

185. *What tones form the key of E minor?*

E, F♯, G, A, B, C and D♯.

186. *What is the signature of the key of E minor?*

Being relative of G major, it has one sharp.

187. *What tones form the key of B minor?*

B, C♯, D, E, F♯, G and A♯.

188. *What is the signature of the key of B minor?*

Being relative of D major, it has two sharps.

189. *What tones form the key of F♯ minor?*

F♯, G♯, A, B, C♯, D and E♯.

190. *What is the signature of the key of F♯ minor?*

Being relative of A major, it has three sharps.

191. *What tones form the key of C♯ minor?*

C♯, D♯, E, F♯, G♯, A and B♯.

192. *What is the signature of the key of C♯ minor?*

Being relative of E major it has four sharps.

193. *What tones form the key of G♯ minor*

G♯, A♯, B, C♯, D♯, E, and F double sharp (X).

194. *What is the signature of the key of G♯ minor?*

Being relative of B major, it has five sharps.

195. *What tones form the key of D♯ minor?*

D♯, E♯, F♯, G♯, A♯, B, and C double sharp.

196. *What is the signature of the key of D♯ minor?*

Being relative of F♯ major, it has six sharps.

LESSON XI.

197. *What tones form the key of D minor?*

D, E, F, G, A, B♭ and C♯.

198. *What is the signature of the key of D minor?*

Being the relative of F major, it has one flat.

199. *What tones form the key of G minor?*

G, A, B♭, C, D, E♭ and F♯.

200. *What is the signature of the key of G minor?*

Being the relative of B♭ major, it has two flats.

201. *What tones form the key of C minor?*

C, D, E♭, F, G, A♭ and B.

202. *What is the signature of the key of C minor?*

Being the relative of E♭ major, it has three flats.

203. *What tones form the key of F minor?*

F, G, A♭, B♭, C, D♭, and E.

204. *What is the signature of the key of F minor?*

Being a relative of A♭ major it has four flats.

205. *What tones form the key of B♭ minor?*

B♭, C, D♭, E♭, F, G♭, and A.

206. *What is the signature of the key of B♭ minor?*

Being relative of D♭ major it has five flats.

207. *What tones form the key of E♭ minor?*

E♭, F, G♭, A♭, B♭, C♭, and D.

208 *What is the signature of the key of E♭ minor?*

Being the relative of G♭ major, it has six flats.

209. *What are* PASSING TONES?

Tones which do not form an essential part of the harmony, and which are introduced for the purpose of enlivening or embellishing the melody.

210. *What is an* APPOGIATURA?

A passing tone which precedes an essential tone on an accented part of a measure.

211. *What is an* AFTER TONE?

A passing tone which follows an essential tone on an unaccented part of the measure.

LESSON XII.

212. *How many degrees of power are there, and what are they called?*

Five; Pianissimo, Piano, Mezzo, Forte, and Fortissimo.

213. *What does Pianissimo mean?*

That the tone or passage so marked should be sung with great vocal restraint; the first degree of power.

214. *What does Piano mean?*

That the tone or passage should be sung with vocal restraint; the second degree of power.

215. *What does Mezzo mean?*

That the tone or passage should be sung with medium power, neither with vocal restraint nor with uncommon vocal exertion; the third or middle degree of power.

216. *What does Forte mean?*

That the tone or passage should be sung with some vocal exertion; the fourth degree of power.

217 *What does Fortissimo mean?*

That the tone or passage should be sung with *great* vocal exertion—the loudest that can be given, consistent with purity: the fifth degree of power.

218. *What does Crescendo mean?*

That the tone or passage should be commenced in a low degree of power, and increased to a higher degree of power.

219. *What does Decrescendo or Diminuendo mean?*

That the tone or passage should be commenced in a high degree of power, and decreased to a lower degree of power.

220. *What does the Swell mean?*

A union of crescendo and decrescendo.

221. *What does Sforzando mean?*

That the tone should be commenced in a high degree of power, and instantly diminished and held with a low degree of power.

222. *What does Legato mean?*

That the passage should be sung in a smooth and connected manner.

223. *What does Staccato mean?*

That the tones should be sung in a short and distinct manner, and should be sustained only one-fourth as long as represented.

224. *What does Semi-Staccato mean?*

That the tones should be less short and distinct, and should be sustained one-half as long as represented.

225. *What is* MODULATION?

Passing from one key into another without changing the signature.

226. *What is an Enharmonic change?*

A change of representation, which changes the name without changing the tone, as the substitution of A♭ for G♯.

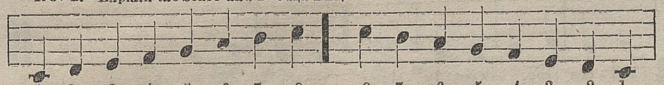
* The Harmonic mode being the only one used in this work, this, and the following twenty-five questions refer to it alone.

THE SONG KING.

In preparing the following exercises, we have endeavored to furnish the teacher with a series of progressive studies, leaving him to explain them in his own way; only suggesting the order in which the different ideas may be introduced.* It will be noticed that the exercises commencing in the key of C, which is not left until the pupils have had an opportunity to become thoroughly acquainted with it; after which the other keys are introduced in a progressive order. In this we follow the motto of the successful teacher, namely, "one thing at a time."

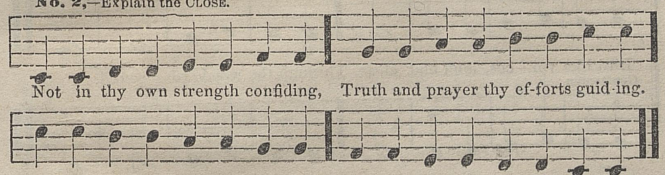
We would recommend the teacher to exercise the class to some considerable extent upon the diatonic scale, introducing staff, short notes and double bar, and illustrating them upon the black-board, before commencing these studies.

No. 1.—Explain the STAFF and DOUBLE BAR.



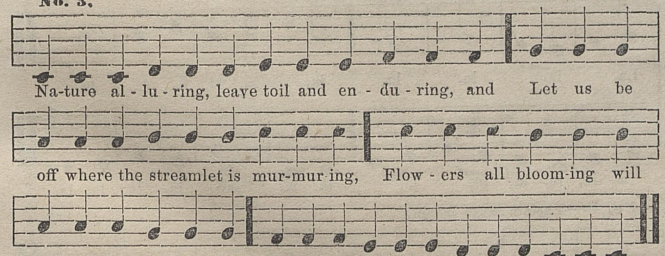
1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.
Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.
I've roamed in youth's enchanted hours, When sun-lit isles in si-lent sleep.

No. 2.—Explain the CLOSE.



Not in thy own strength confiding, Truth and prayer thy ef-forts guid-ing.
Who the worth of souls can measure, Who can count the priceless treasure.

No. 3.



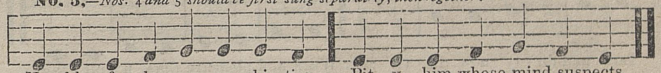
Na-ture al - lu - ring, leave toil and en - du - ring, and Let us be
off where the streamlet is mur-mur ing, Flow - ers all bloom-ing will
welcome our coming, while Brooklets will cherri-ly greet us so mer-ri - ly.

No. 4,



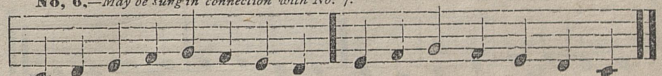
Base are they who nurse sus-pi - cion, Small their minds who trace de-fects;

No. 5.—*Nos. 4 and 5 should be first sung separately, then together.*



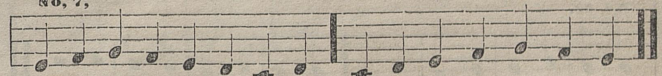
No - bler far be our am - bi - tion, Pit - y him whose mind suspects.

No, 6.—*May be sung in connection with No. 7.*



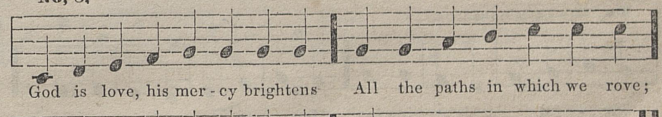
None of us may know an - oth - er; Oft we in - to er - ror fall;

No, 7,



So let's speak well of each oth - er, Or let's nev - er speak at all.

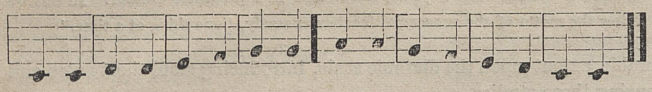
No, 8.



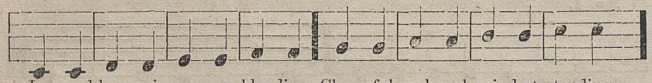
God is love, his mer - cy brightens All the paths in which we rove;
Bliss he wakes, and woe he lightens; God is wis - dom, God is love.

* Should the teacher wish a concise treatise on the subject of teaching, we would refer him to the author's work on RUDIMENTAL CLASS TEACHING, published by Root & Cady price 50 cents.

No. 9.—Explain COUNTING and MEASURES.



No. 10.

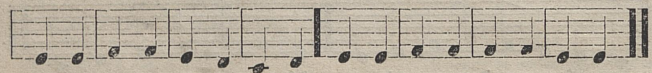


Joy and hap - pi - ness are blending, Cheer-ful zeal each mind at - tending;



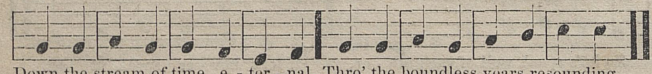
Love and du - ty now in - vit - ing, Work and pleasure thus u - nit - ing.

No. 11.—*May be sung in connection with No. 12.*



Oh the murmur, haunting murmur, In my ears for - ev - er sound-ing.

No. 12.



Down the stream of time e - ter - nal, Thro' the boundless years resounding

No. 13.—Explain the SLUR.

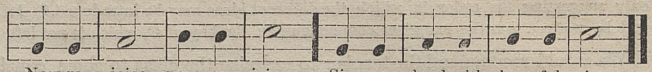


Joy - ful bells are ring ing, Mer - ry voic-es sing ing.



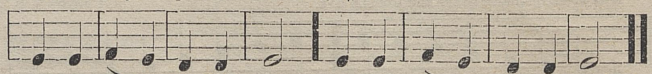
Birds their notes are swelling, All of praise are tell - ing.

No. 14.—Explain the LONG NOTE.



Now re - joice, now re - joice, Sing a - loud with cheer ful voice

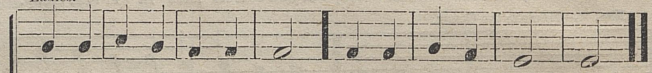
No. 15.—*May be sung in connection with No. 14.*



Voi - ces sing, sweet - ly sing; Come a - gain, cheerful spring.

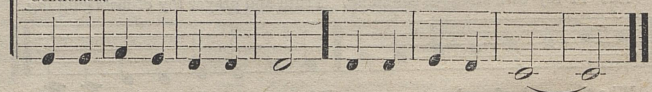
No. 16.—Explain the BRACE and TIE.

Ladies.



Bird like voi - ces, loud and clear, Through the woods re - sound.

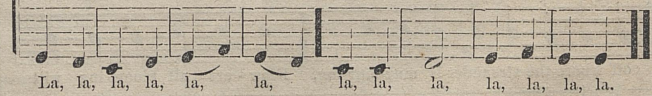
Gentlemen.



No. 17.



La, la, la, la, la, la, la, la, la, la.



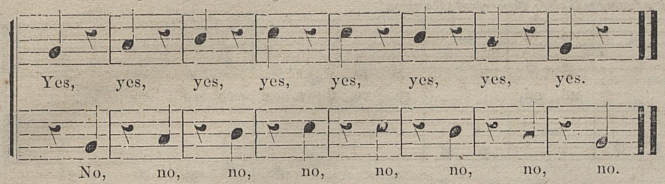
La, la, la, la, la, la, la, la, la, la, la, la.

No. 18.—Explain SEVEN BELOW.

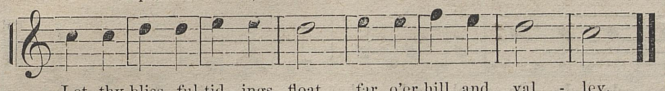


Do, si, do, si, do, re, mi, mi, fa, mi, re, do, si, do.

No. 19.—Explain the SHORT REST.

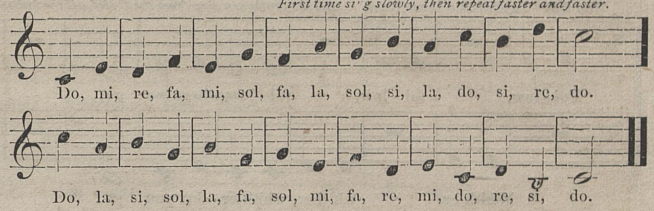


No. 20.—Explain the G CLEF, and the EXTENSION of the SCALE.

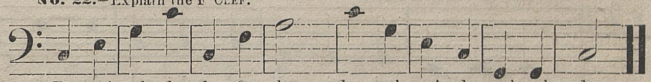


No. 21.—Explain the SKIP of a THIRD.

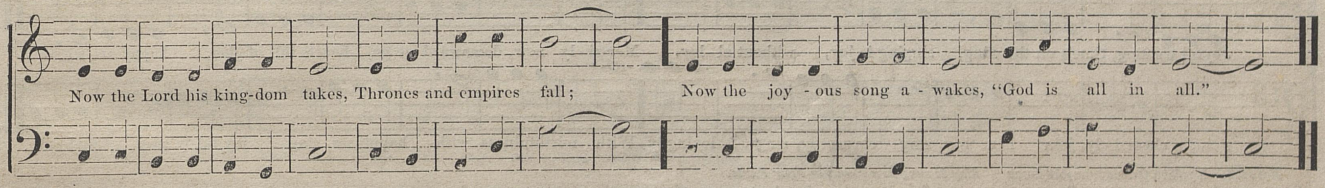
First time sing slowly, then repeat faster and faster.



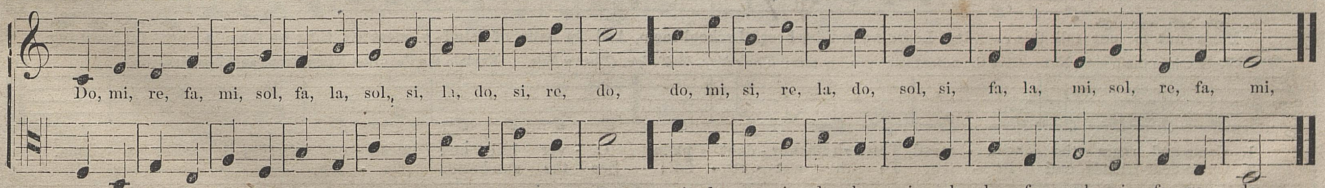
No. 22.—Explain the F CLEF.



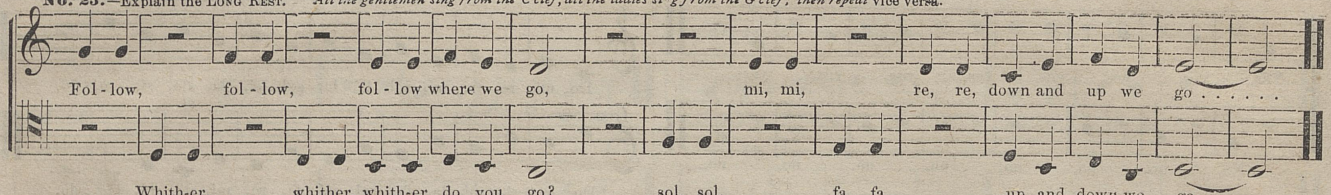
No. 23. *First let all voices sing the lower part, then all sing the higher part; after which the gentlemen sing the lower part, and the ladies the higher.*



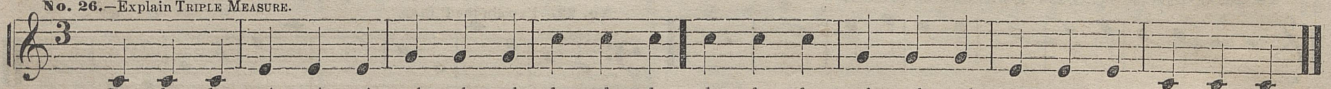
No 24—Explain the C CLEF, and the SKIP OF A FOURTH. *All the gentlemen sing from the C clef; all the ladies from the G clef; then repeat* vice versa.



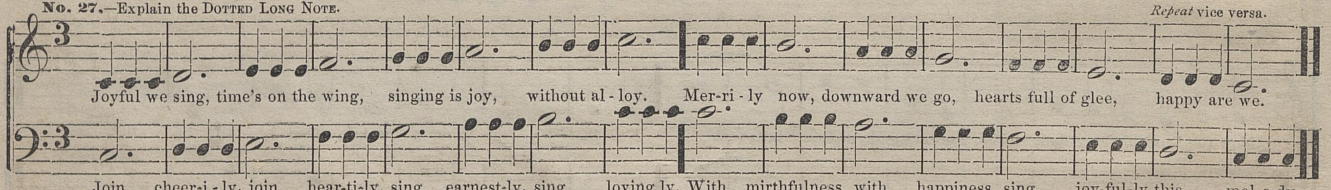
No. 25.—Explain the LONG REST. *All the gentlemen sing from the C clef, all the ladies sing from the G clef; then repeat* vice versa.



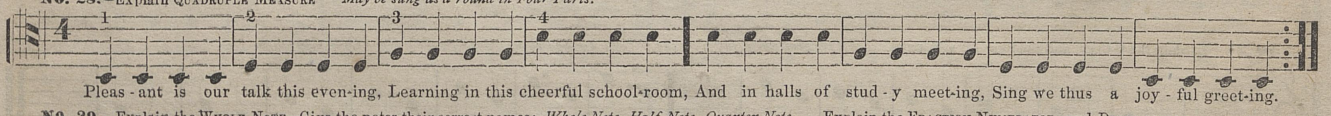
No. 26.—Explain TRIPLE MEASURE.



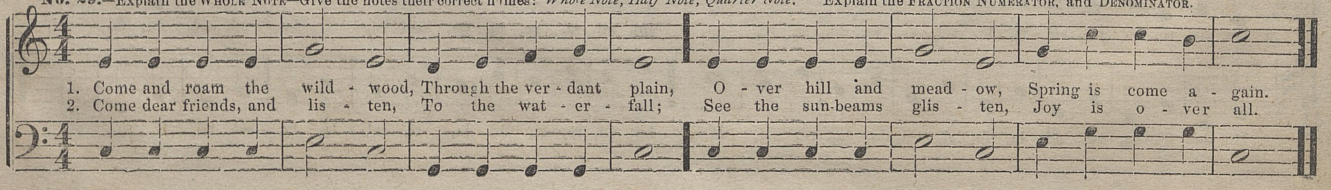
No. 27.—Explain the DOTTED LONG NOTE. *Repeat* vice versa.



No. 28.—Explain QUADRUPLE MEASURE *May be sung as a round in Four Parts.*



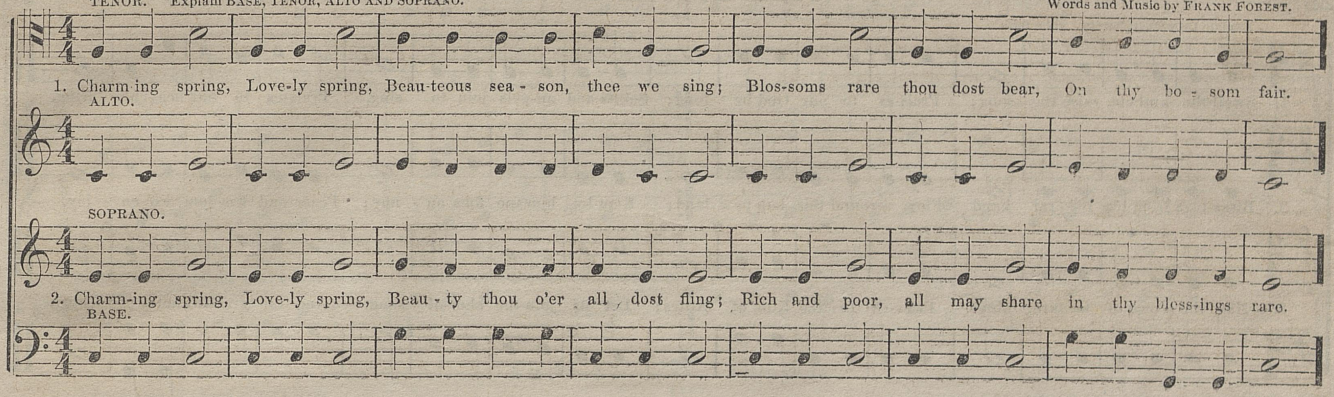
No. 29.—Explain the WHOLE NOTE—Give the notes their correct names: *Whole Note, Half Note, Quarter Note.* Explain the FRACTION NUMERATOR, and DENOMINATOR.

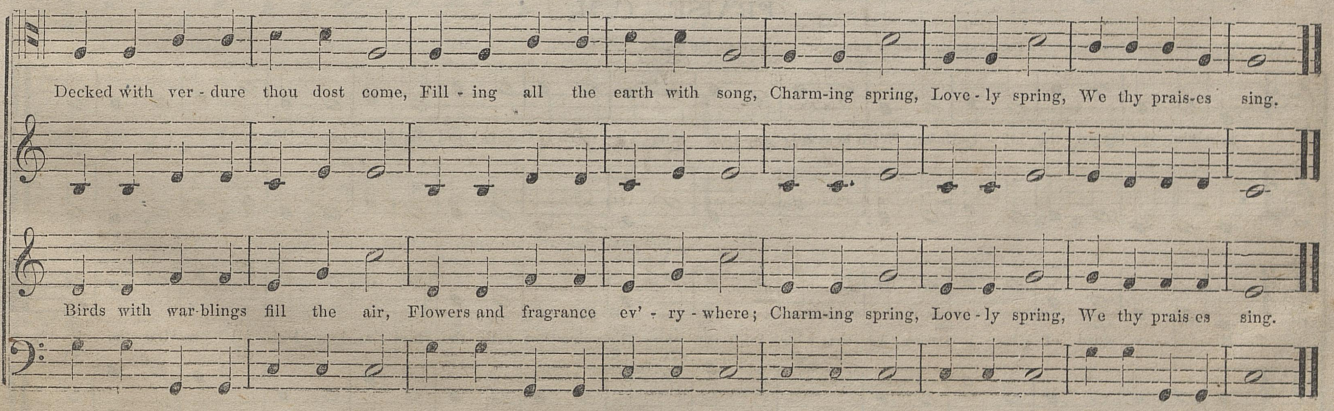


CHARMING SPRING.

TENOR. Explain BASE, TENOR, ALTO AND SOPRANO.

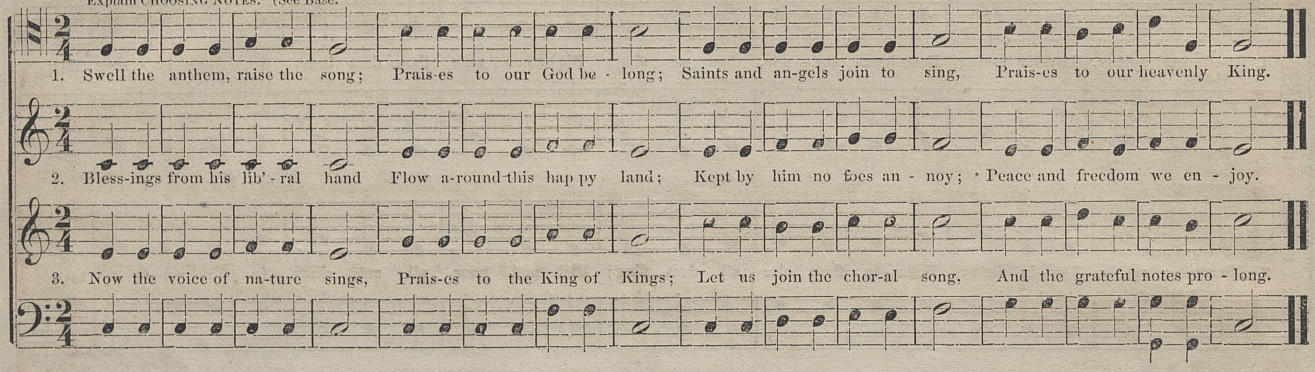
Words and Music by FRANK FOREST.





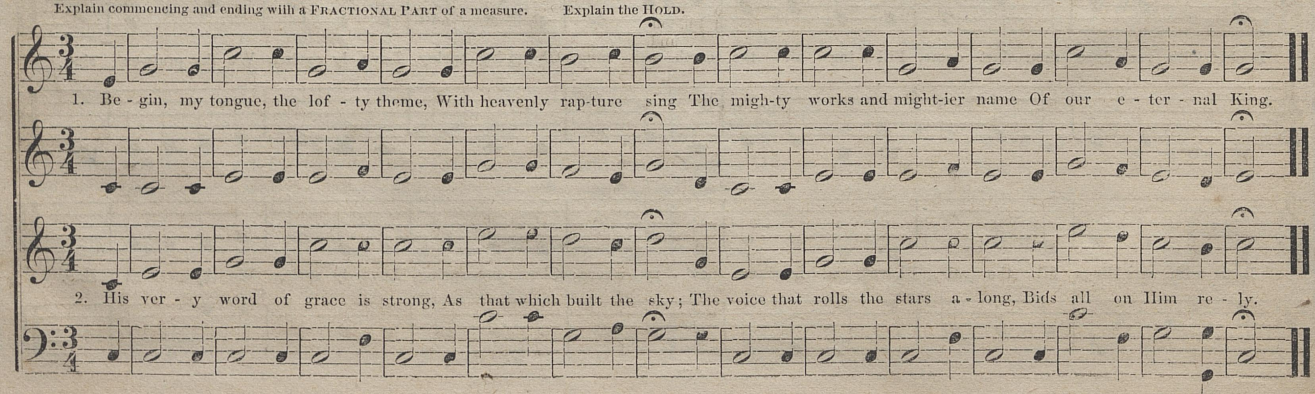
THANKSGIVING. 7s.

Explain CHOOSING NOTES. (See Base.



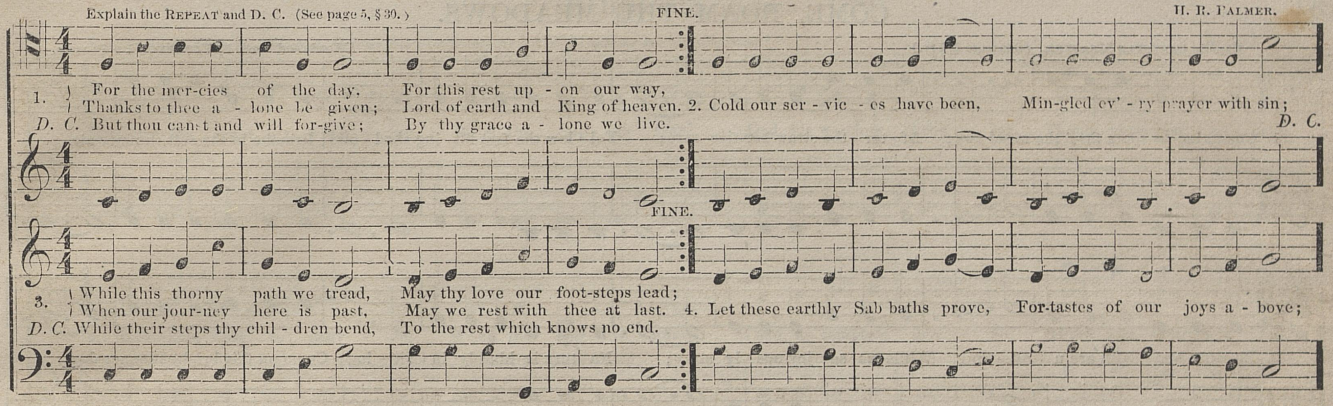
PRAISE. C. M.

Explain commencing and ending with a FRACTIONAL PART of a measure. Explain the HOLD.



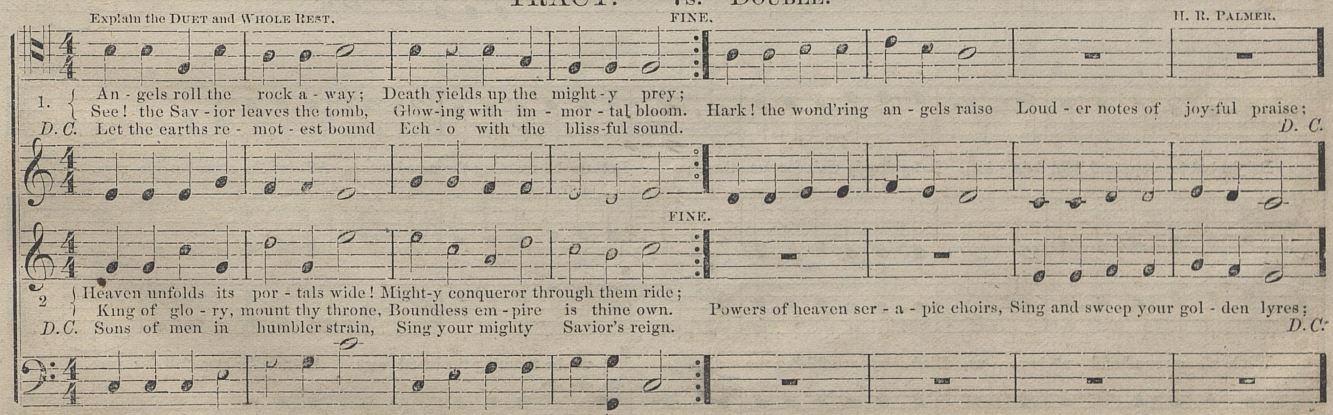
BURGETT. 7s. Double.

Explain the Repeat and D. C. (See page 5, § 30.)



TRACY. 7s. Double.

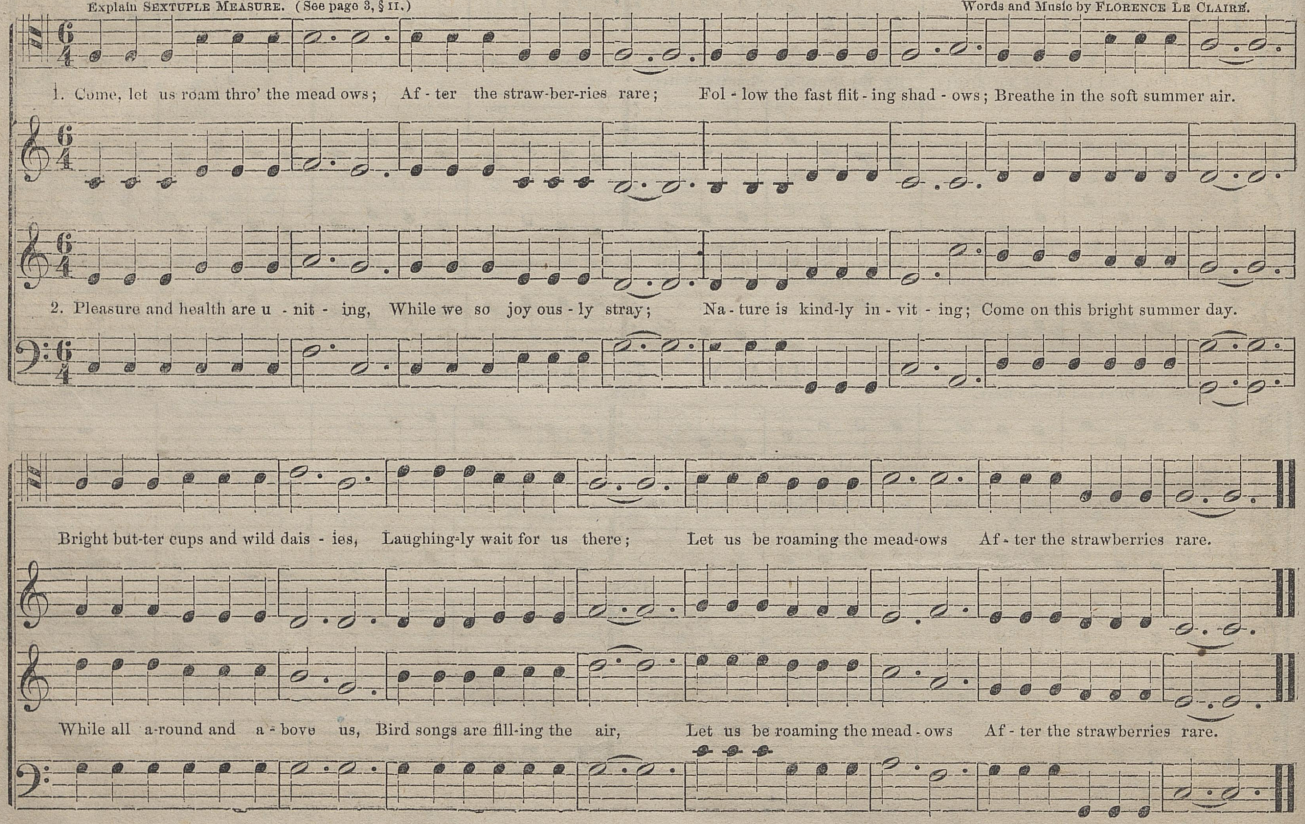
Explain the Duet and Whole Rest.



COME, ROAM THE MEADOWS.

Explain SEXTUPLE MEASURE. (See page 3, § II.)

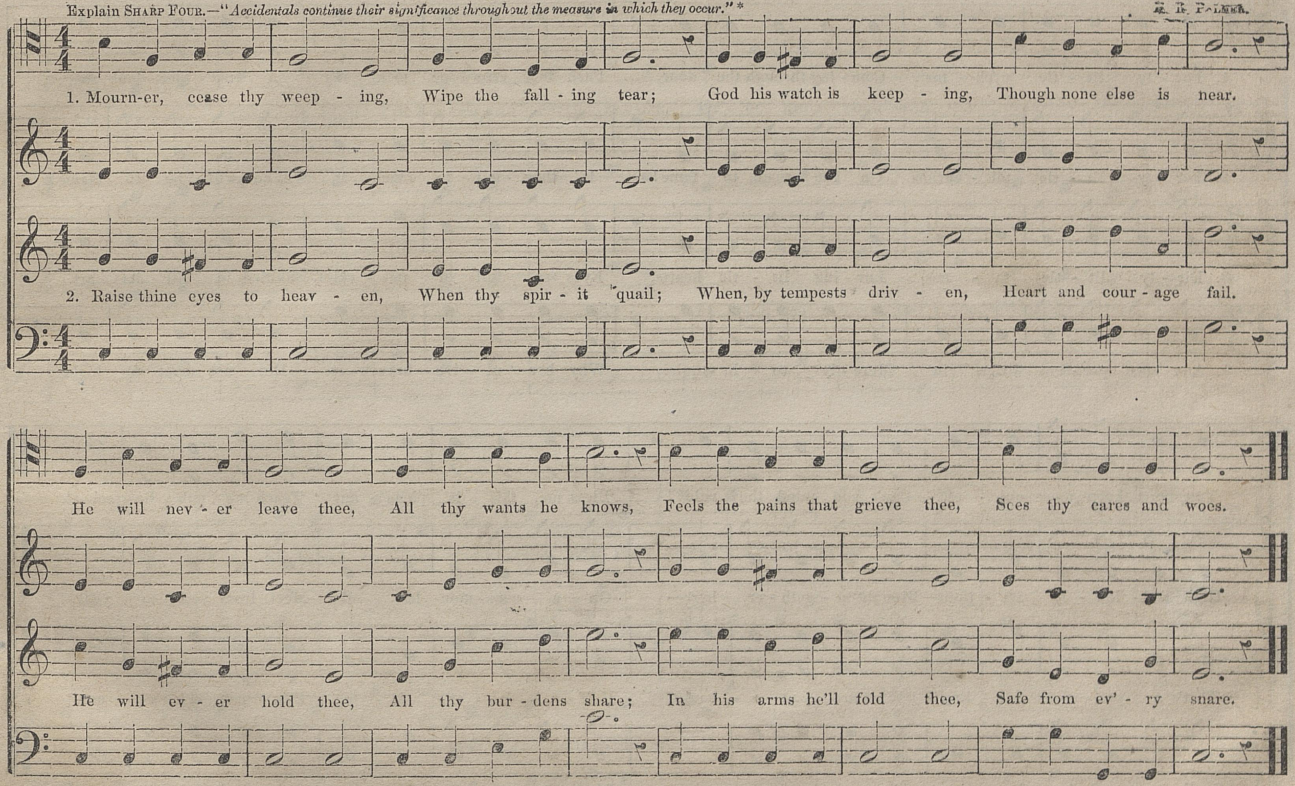
Words and Music by FLORENCE LE CLAIRE.



HOPE. 6s. & 5s.

Explain SHARP FOUR.—"*Accidentals continue their significance throughout the measure in which they occur.*" *

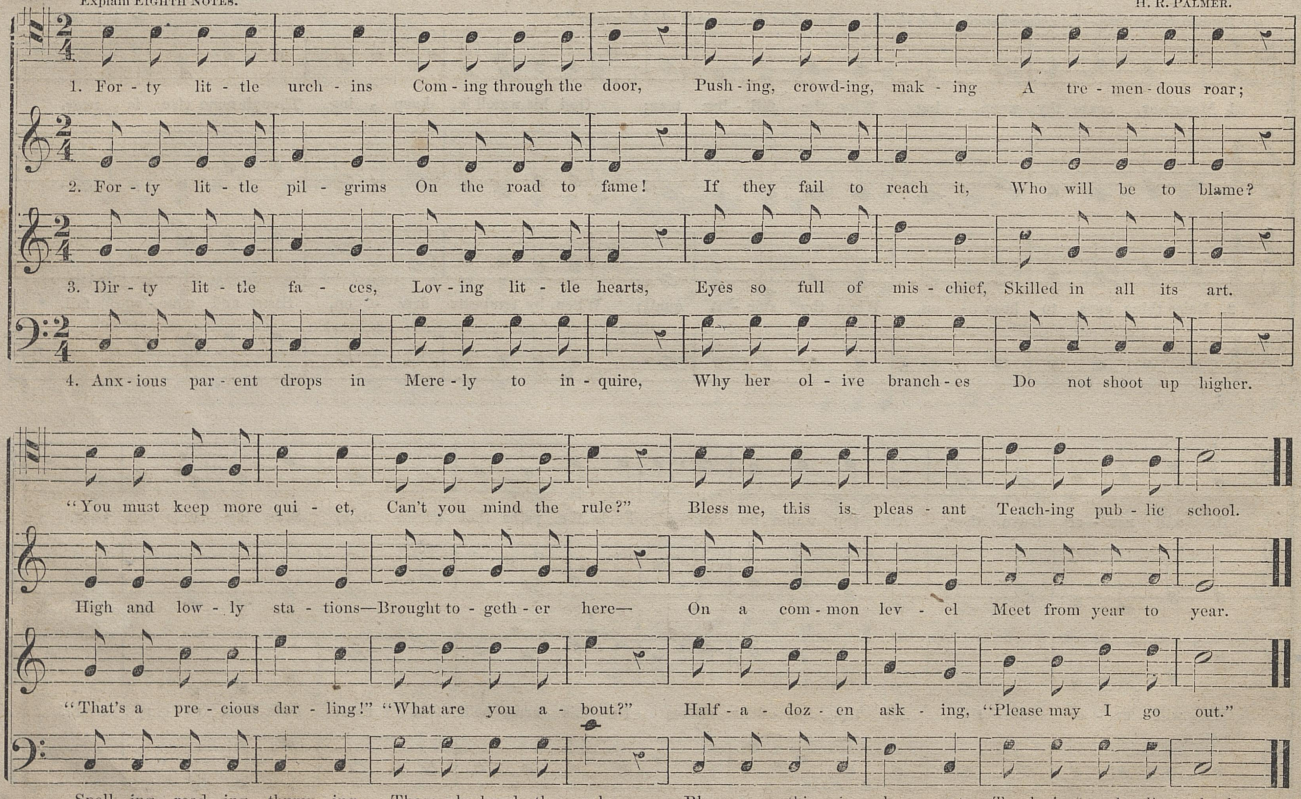
E. P. PALMER.



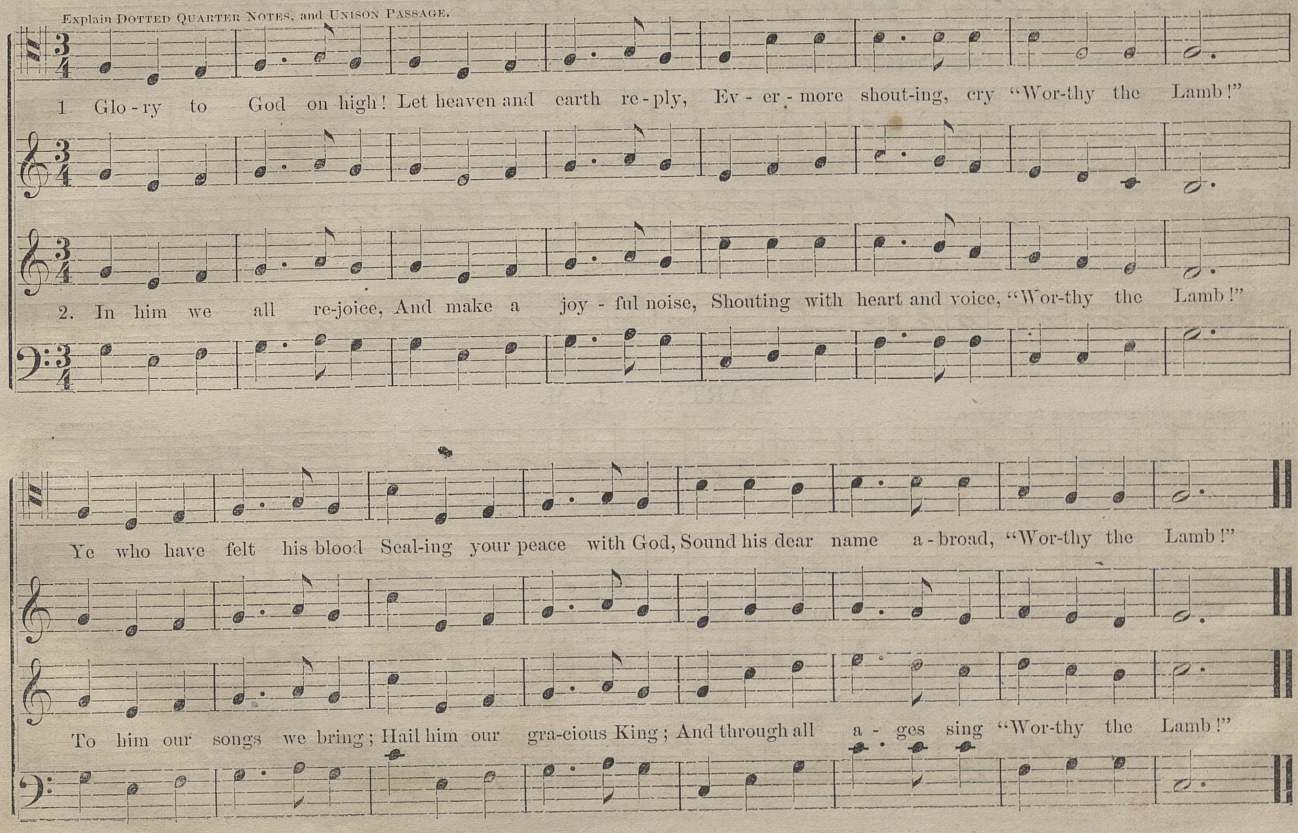
* The additional clause of this rule, namely—"and from measure to measure until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it will be placed there.

TEACHING PUBLIC SCHOOL.

Explain EIGHTH NOTES. H. R. PALMER.



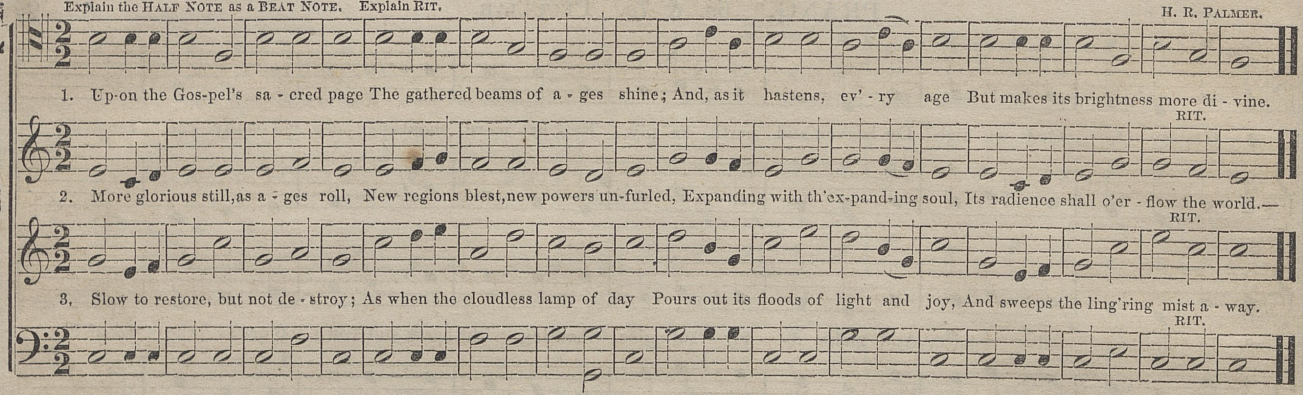
Explain DOTTED QUARTER NOTES, and UNISON PASSAGE.



TIBBILS. L. M.

Explain the HALF NOTE as a BEAT NOTE. Explain RIT.

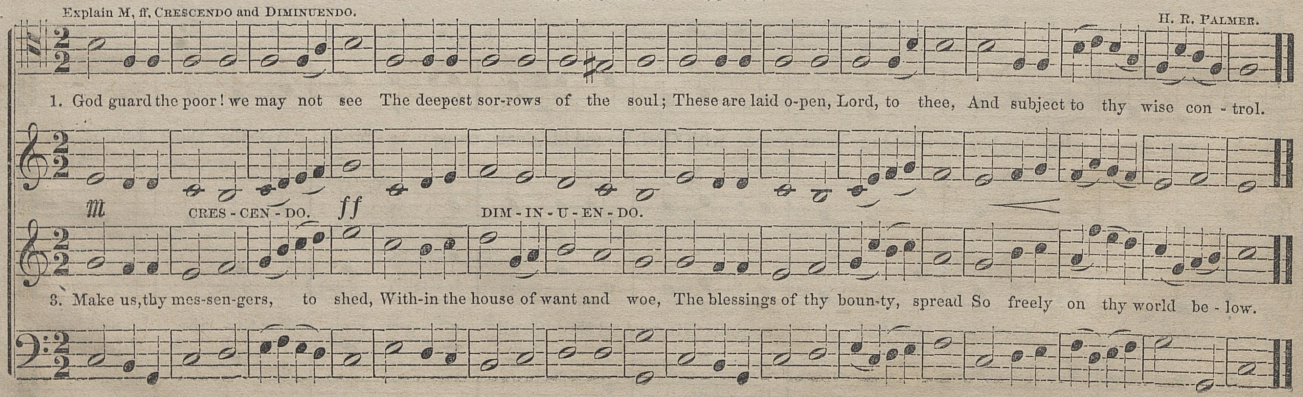
H. R. PALMER.



MARTIN. L. M.

Explain M, ff, CRESCENDO and DIMINUENDO.

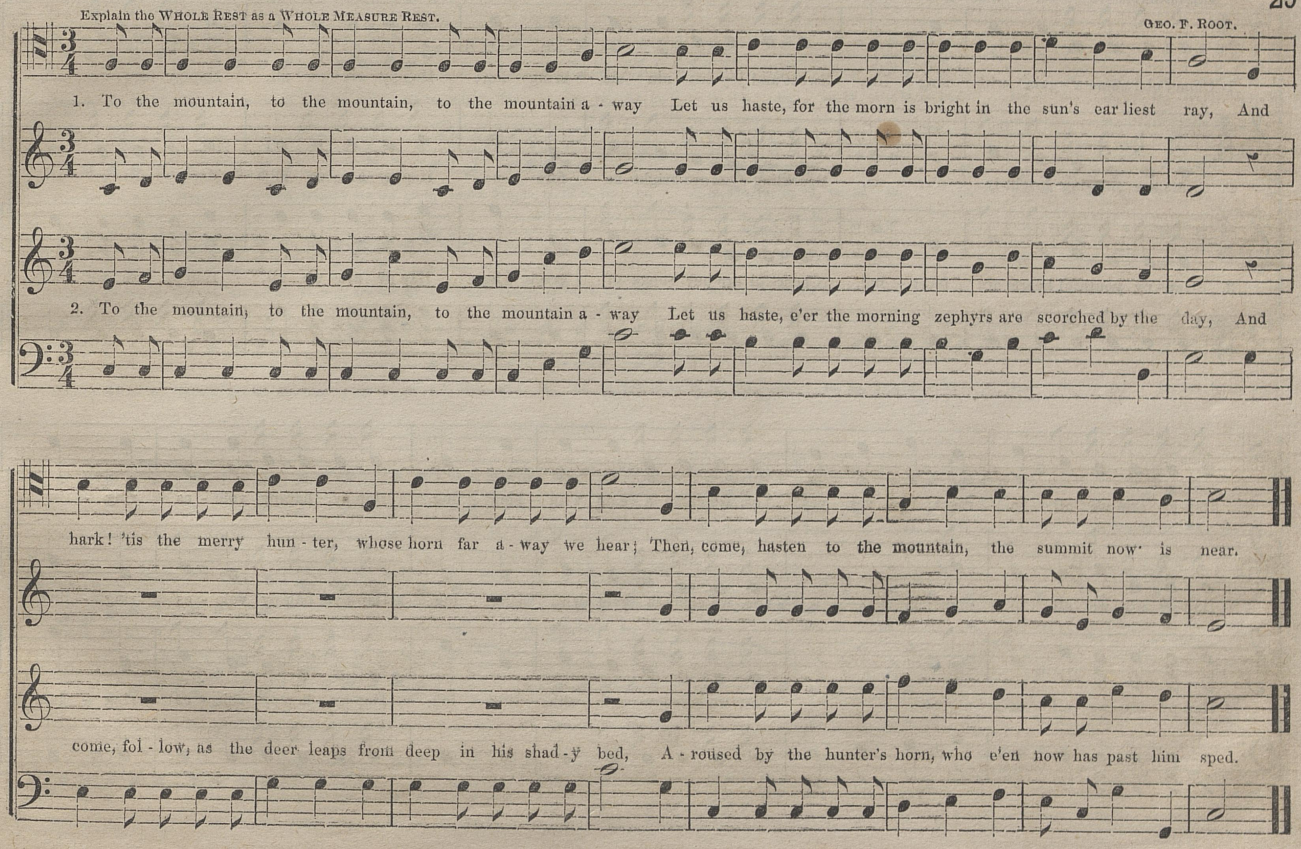
H. R. PALMER.



TO THE MOUNTAIN.

Explain the WHOLE REST as a WHOLE MEASURE REST.

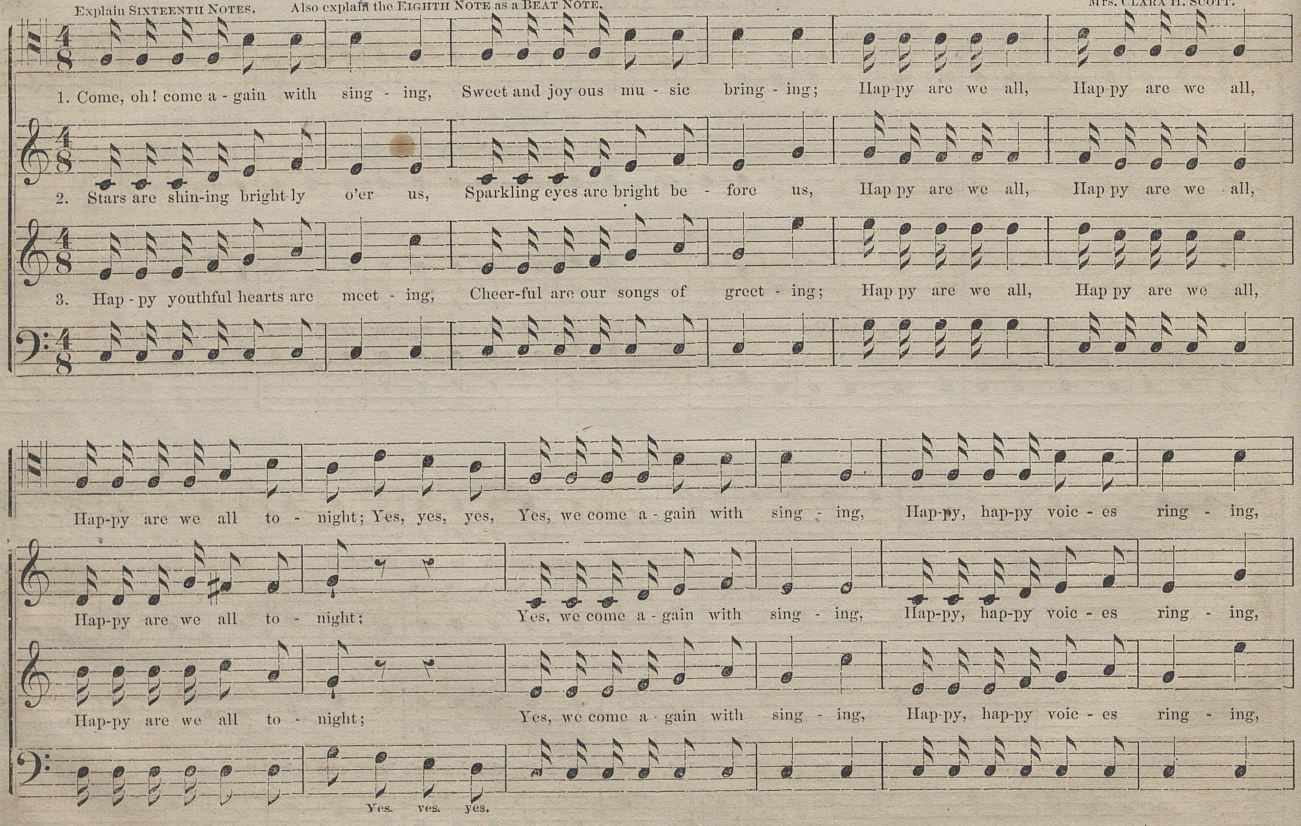
GEO. F. ROOT.

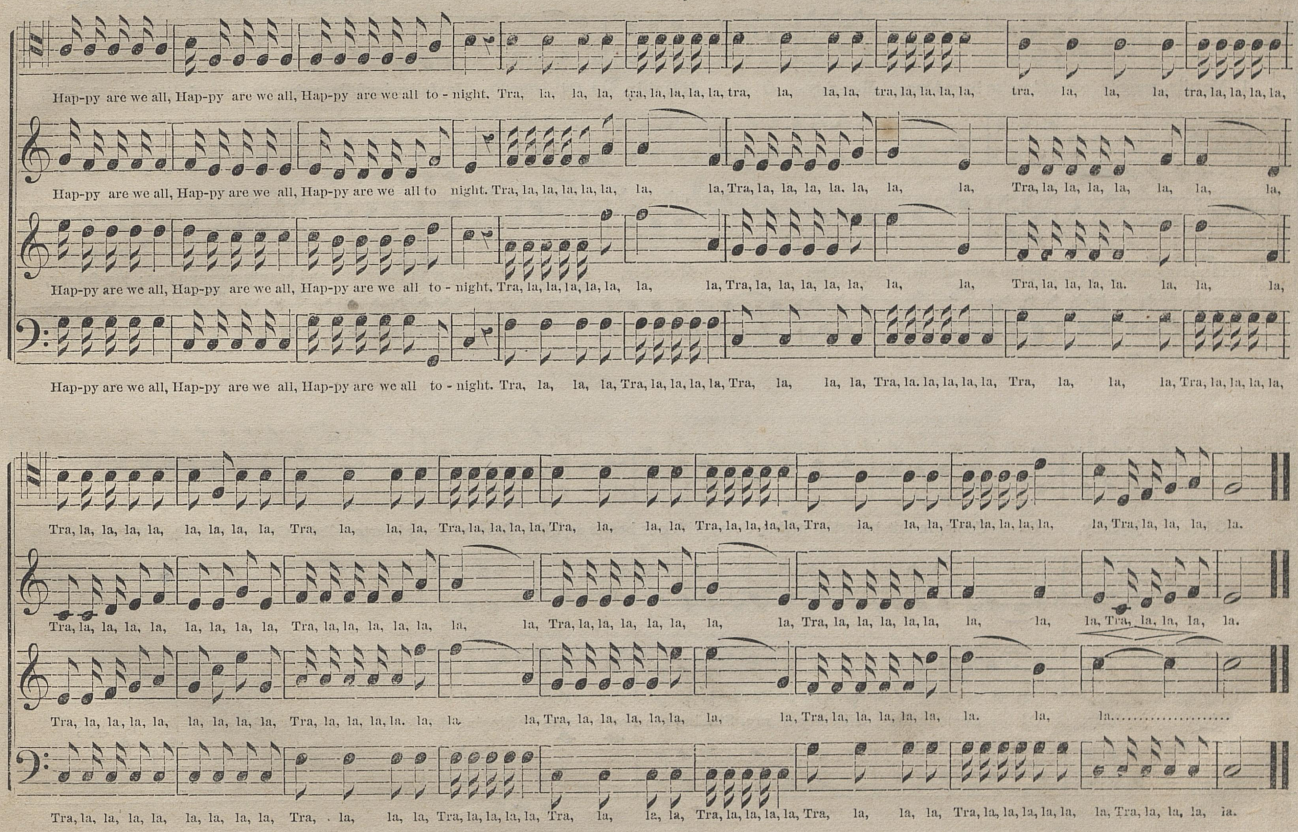


COME AGAIN WITH SINGING.

Explain SIXTEENTH NOTES. Also explain the EIGHTH NOTE as a BEAT NOTE.

Mrs. CLARA H. SCOTT.

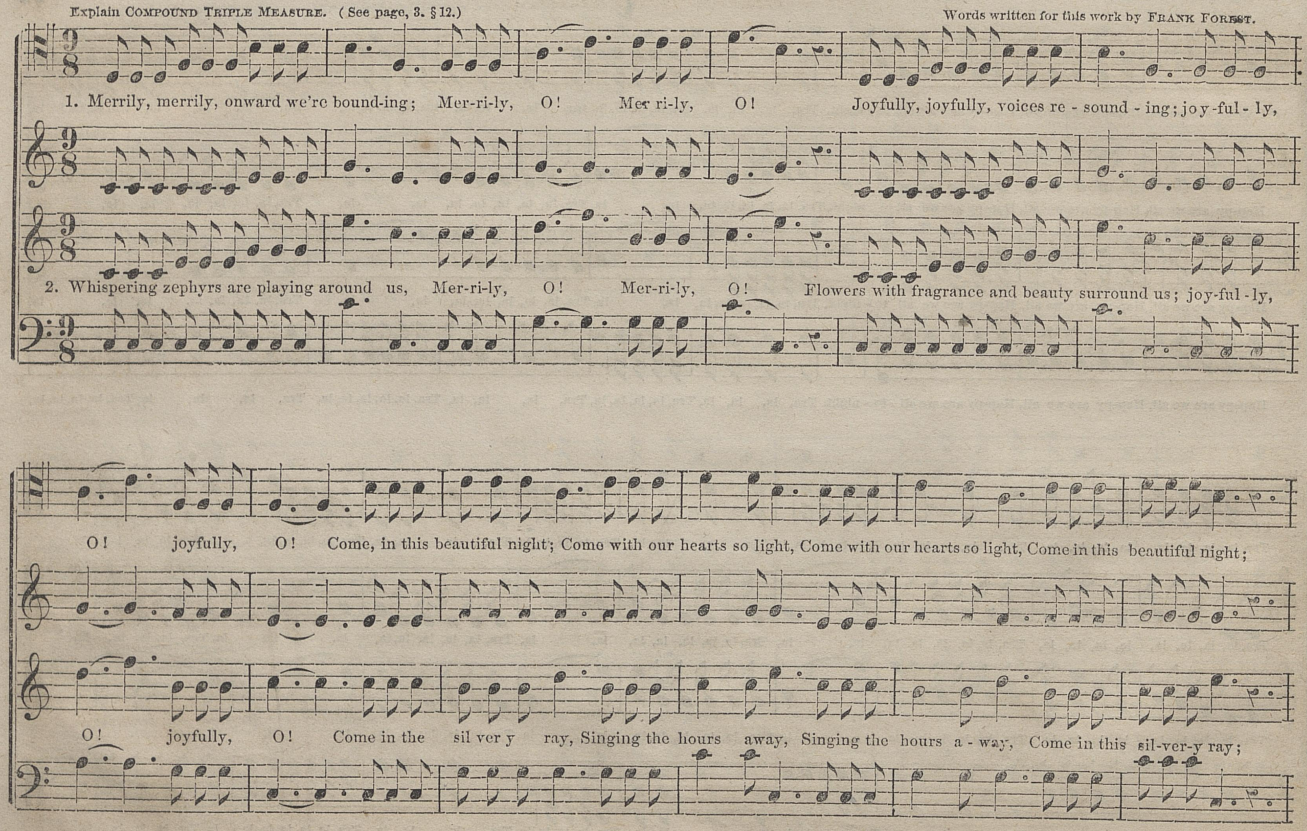


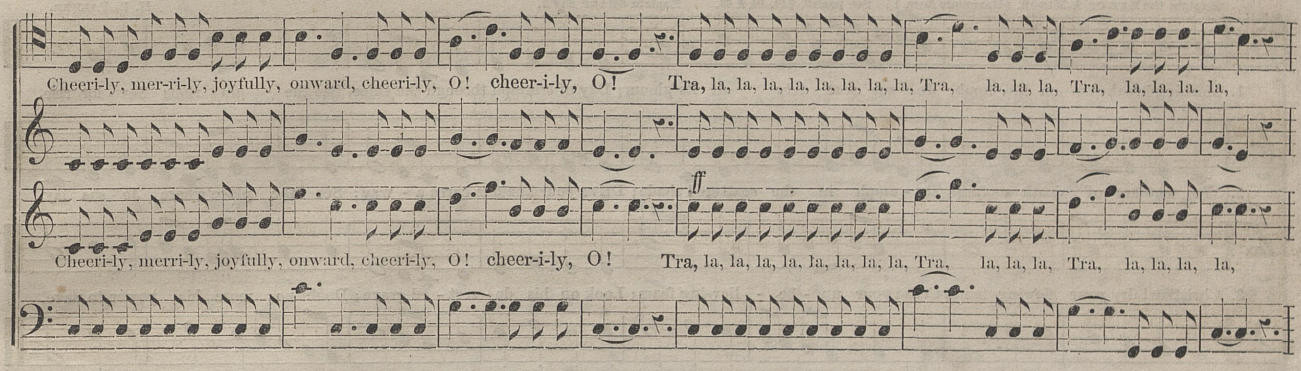

Hap-py are we all, Hap-py are we all, Hap-py are we all to - night. Tra, la, la, la, tra, la, la, la, la, tra, la, la, la, tra, la, la, la, la, tra, la, la, la, tra, la, la, la, la,
Hap-py are we all, Hap-py are we all, Hap-py are we all to night. Tra, la, la, la, la, la, la, la, Tra, la, la, la, la. la, la, la, Tra, la, la, la, la, la, la, la,
Hap-py are we all, Hap-py are we all, Hap-py are we all to - night. Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la. la, la, la,
Hap-py are we all, Hap-py are we all, Hap-py are we all to - night. Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Tra, la. la, la, la, la, Tra, la, la, la, Tra, la, la, la, la,
Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la.
Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la

MERRILY ONWARD WE'RE BOUNDING.

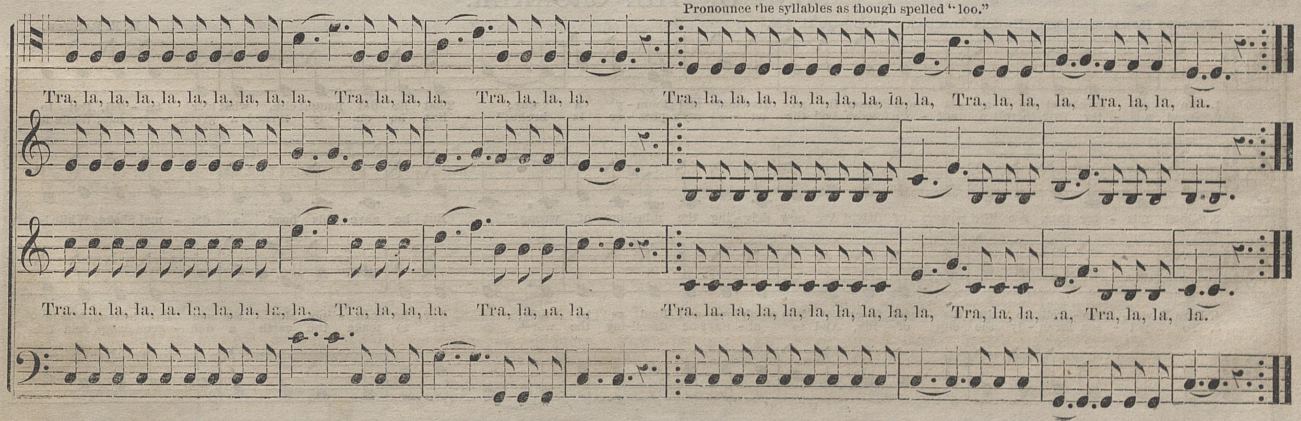
Explain COMPOUND TRIPLE MEASURE. (See page, 3. § 12.)

Words written for this work by FRANK FORREST.



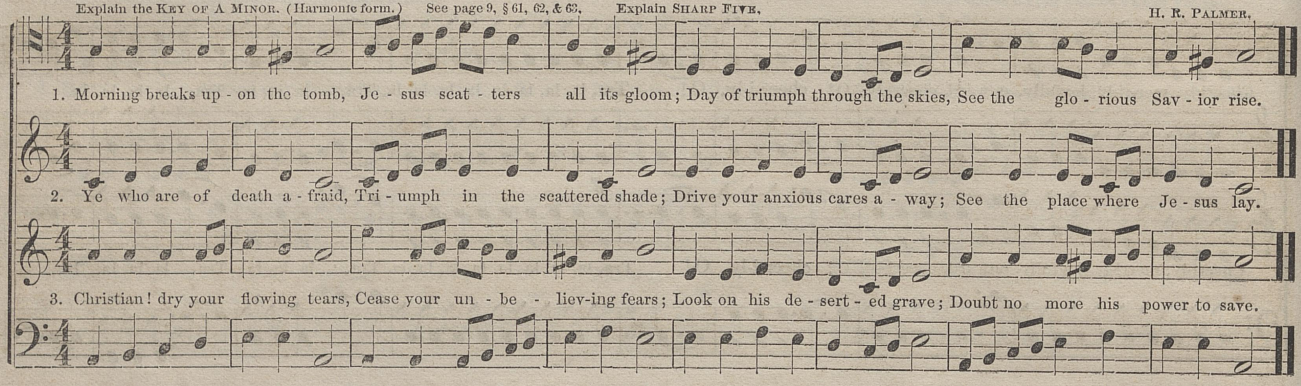


Pronounce the syllables as though spelled "loo."



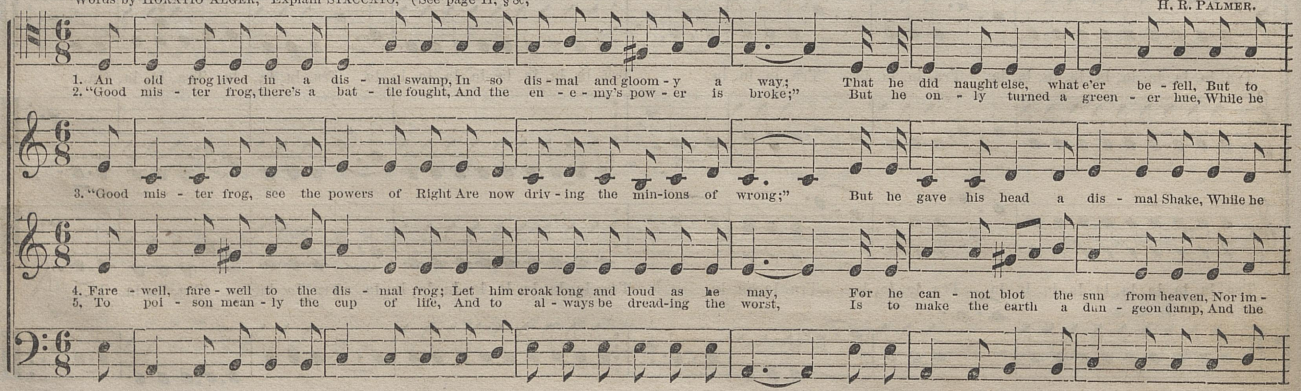
TRIUMPH. 7s.

Explain the KEY OF A MINOR. (Harmonic form.) See page 9, § 61, 62, & 63. Explain SHARP FIVE. H. R. PALMER.

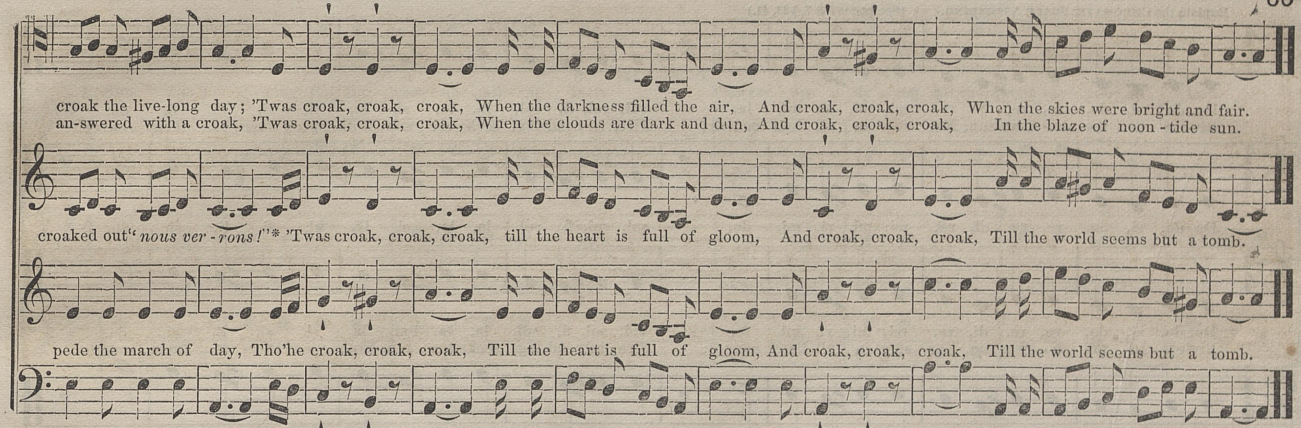


SONG OF THE CROAKER.

Words by HORATIO ALGER, Explain STACCATO, (See page 11, § 80, H. R. PALMER.

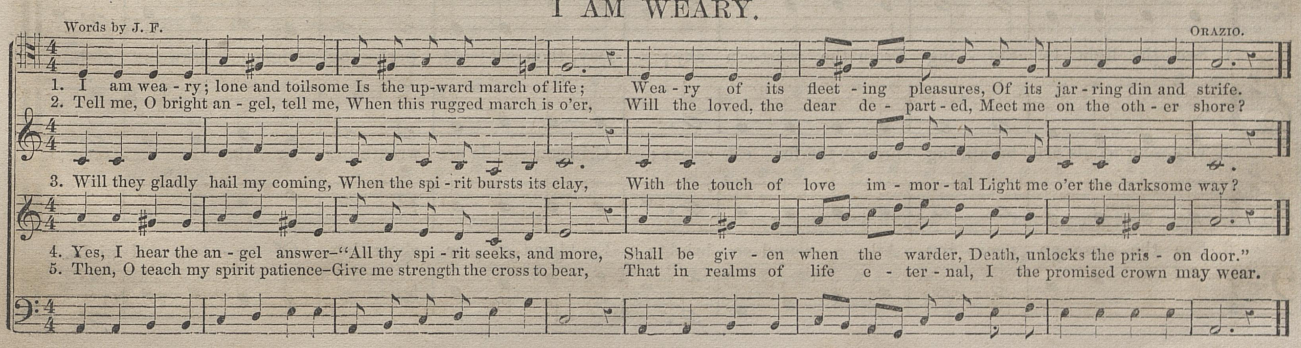


SONG OF THE CROAKER—Concluded.



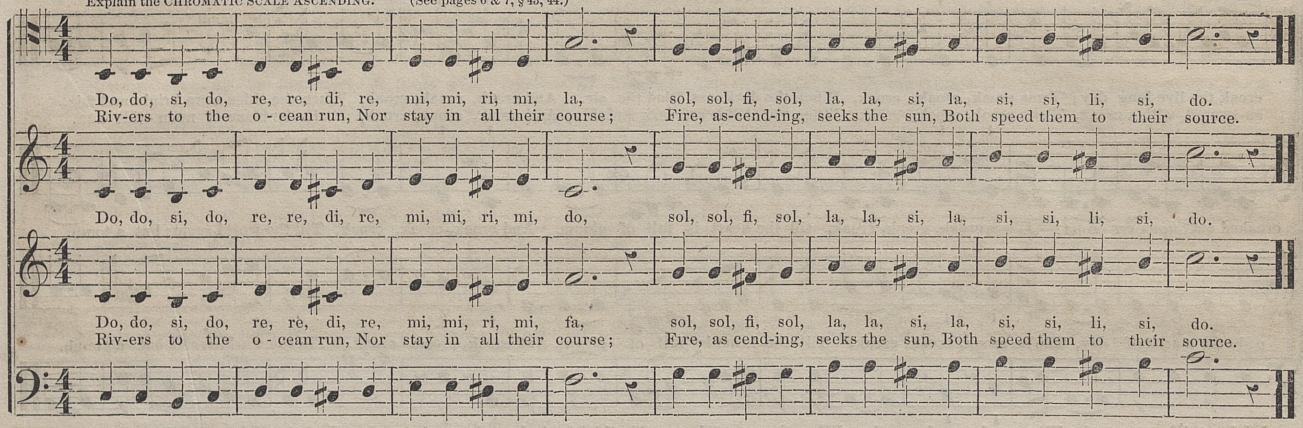
* Pronounced "Noo verong," (we shall see.)

I AM WEARY.



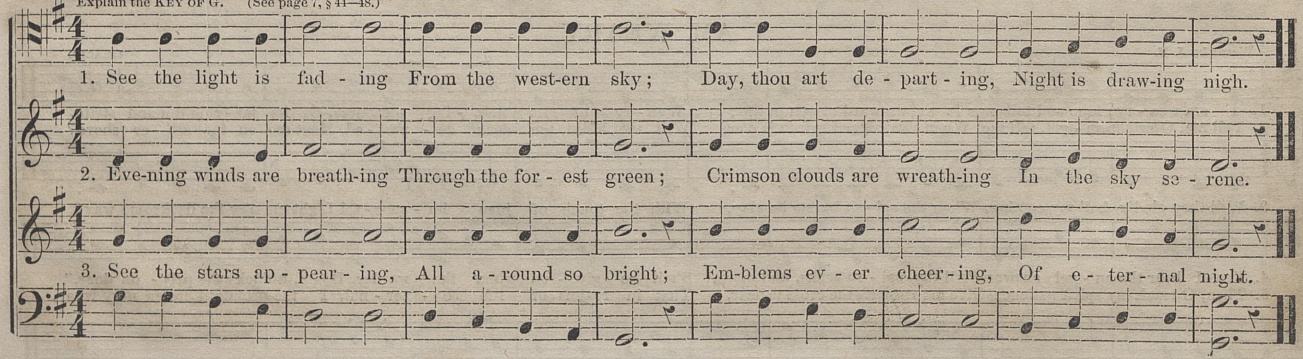
CHROMO. 7s & 6s.

Explain the CHROMATIC SCALE ASCENDING. (See pages 6 & 7, § 43, 44.)



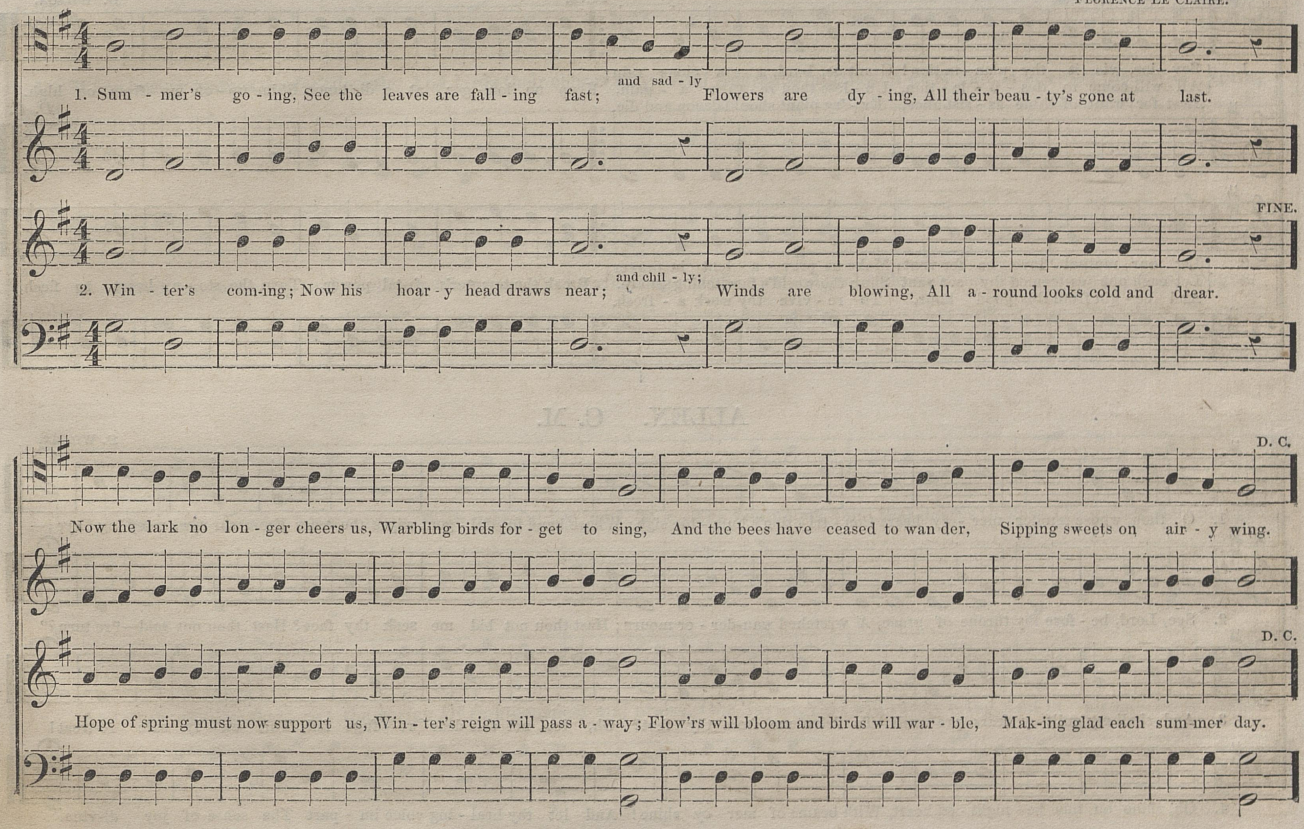
EVENING. 6s & 5s.

Explain the KEY OF G. (See page 7, § 44—48.)



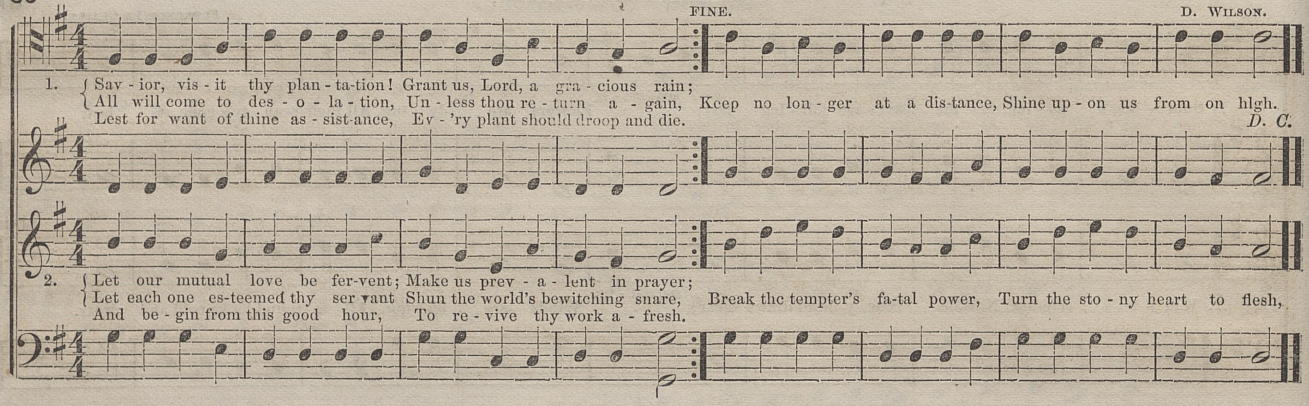
SUMMER'S GOING.

FLORENCE LE CLAIRE.



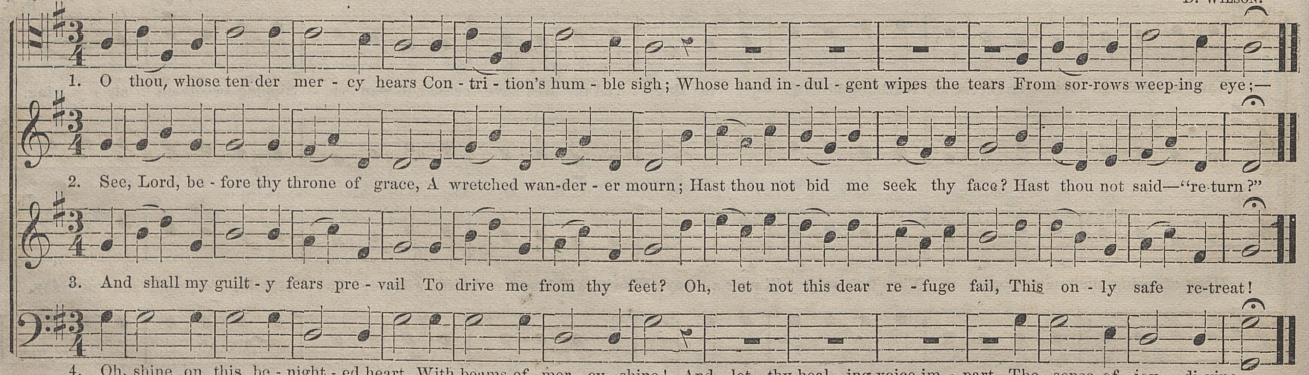
ROSS. 8s & 7s.

FINE. D. WILSON.



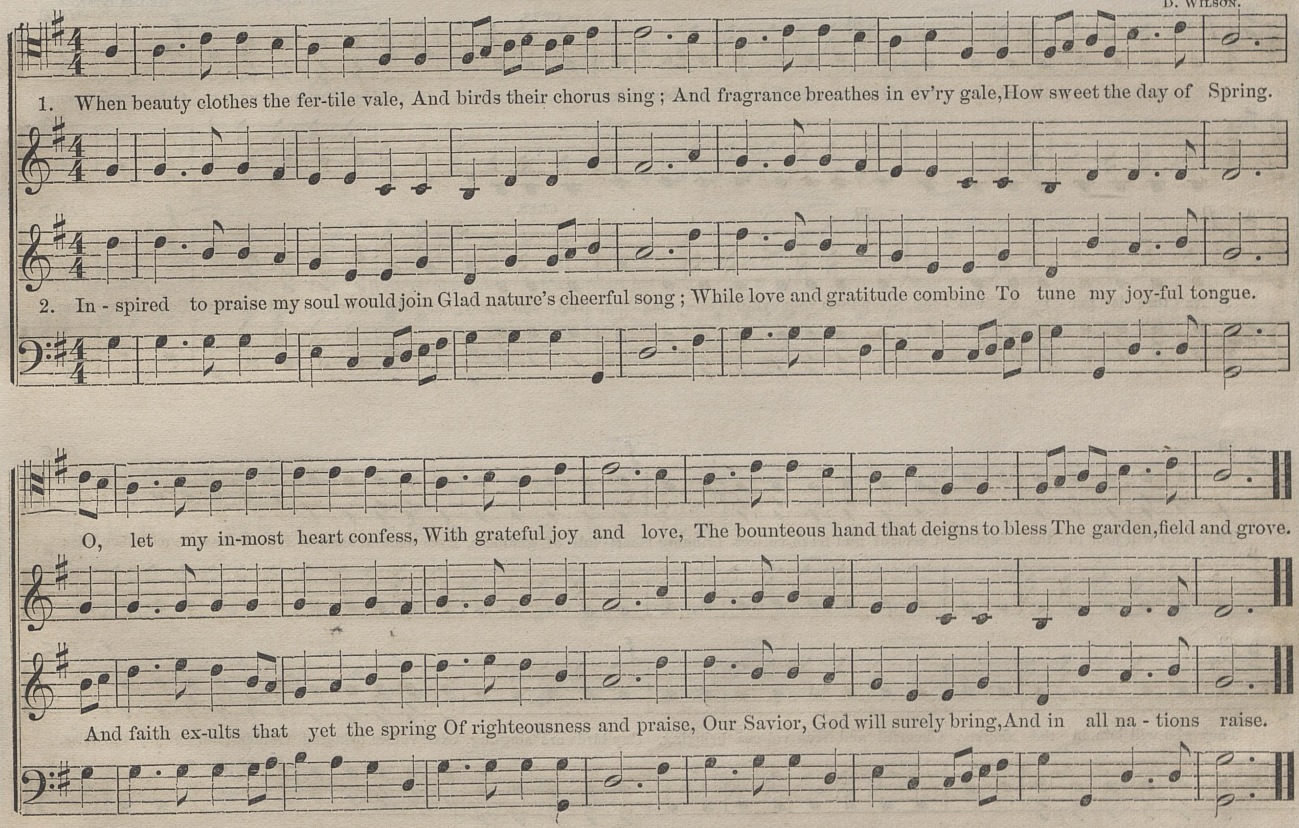
ALLEN. C. M.

D. WILSON.



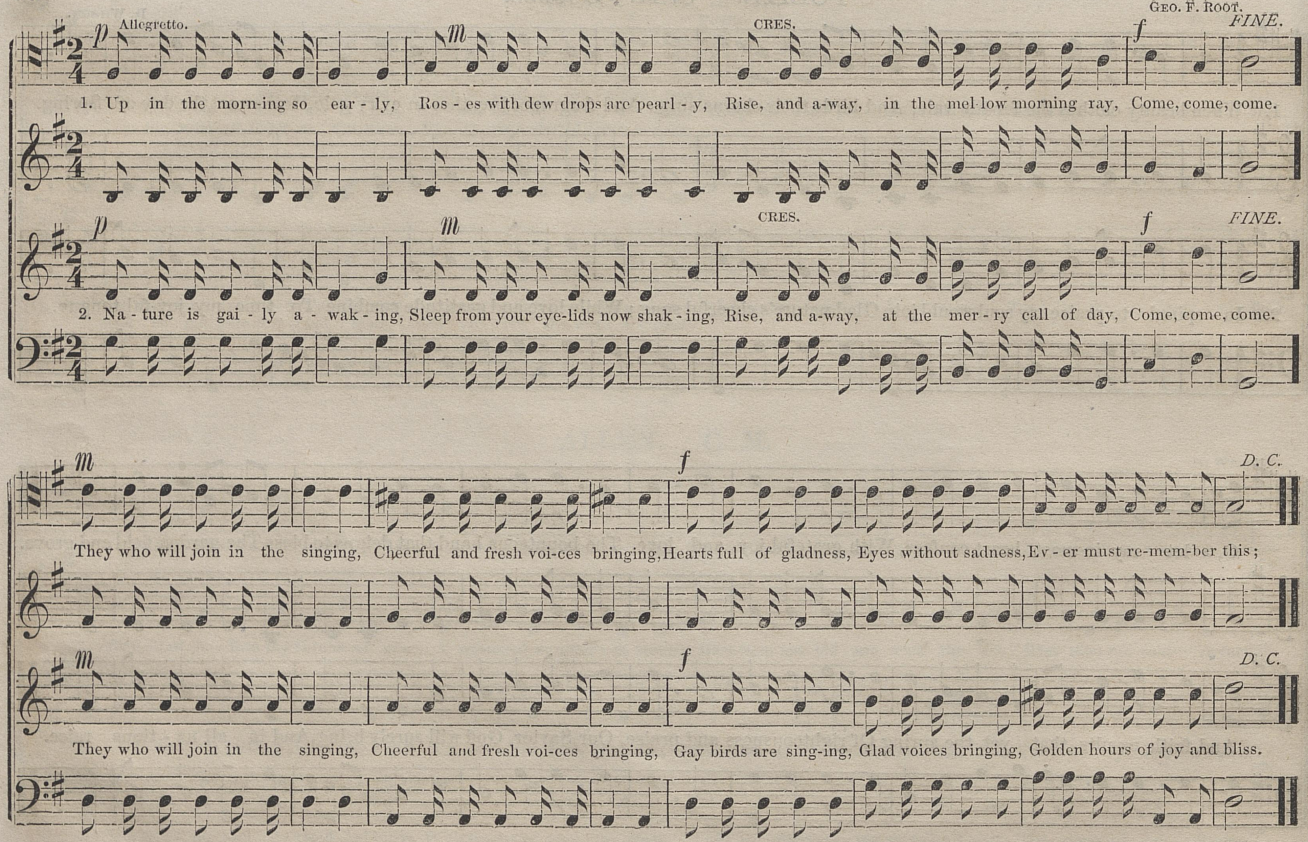
POLITZ. C. M. Double.

D. Wilson.



EARLY MORNING.

GEO. F. ROOT.

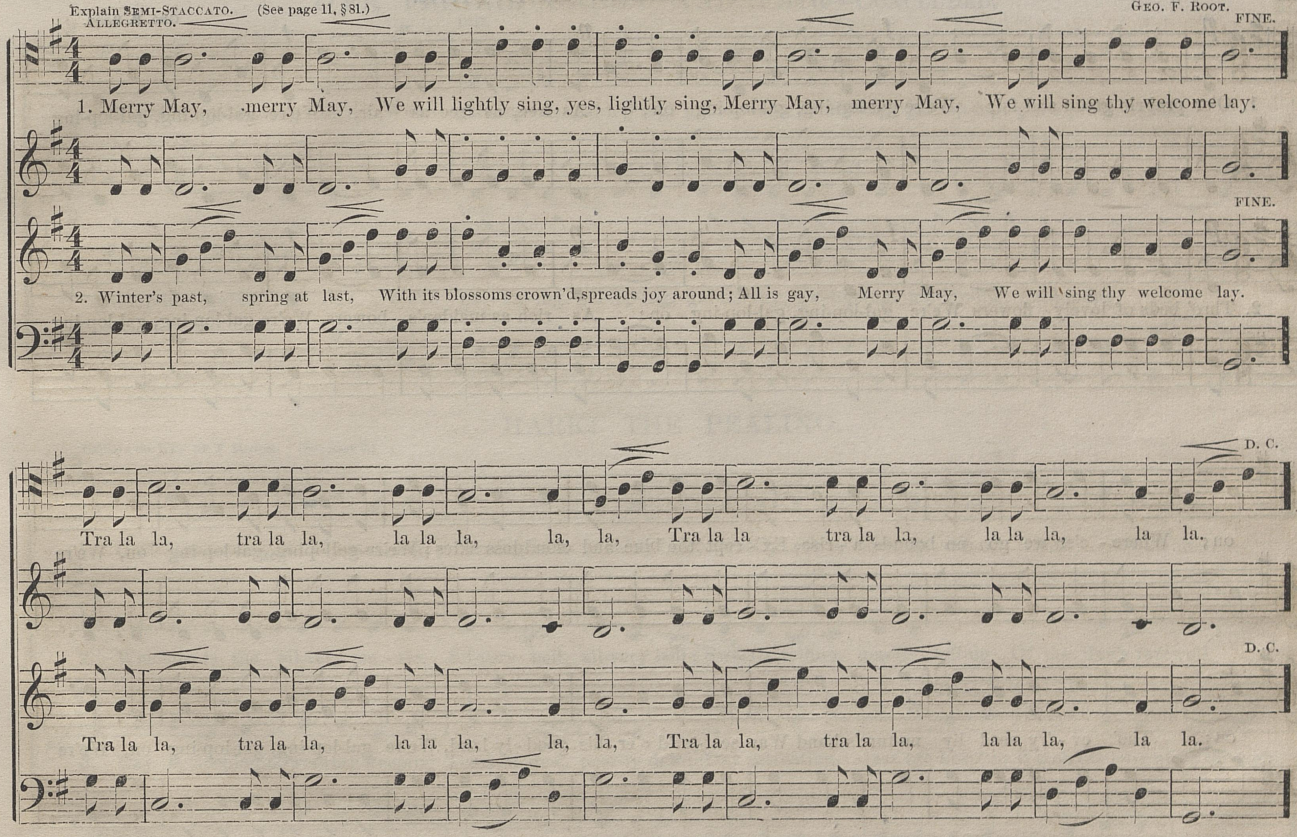


MERRY MAY.

Explain SEMI-STACCATO. (See page 11, § 81.)

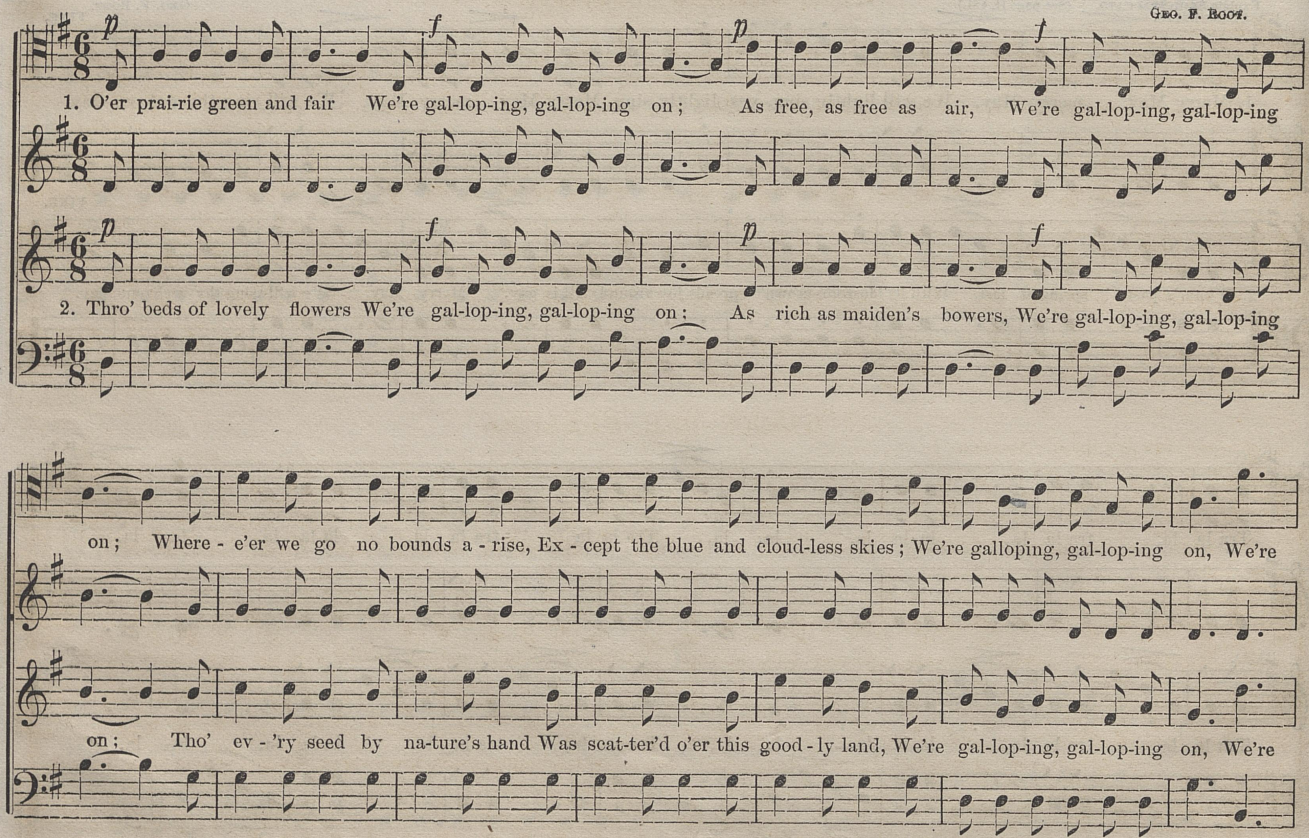
ALLEGRETTO.

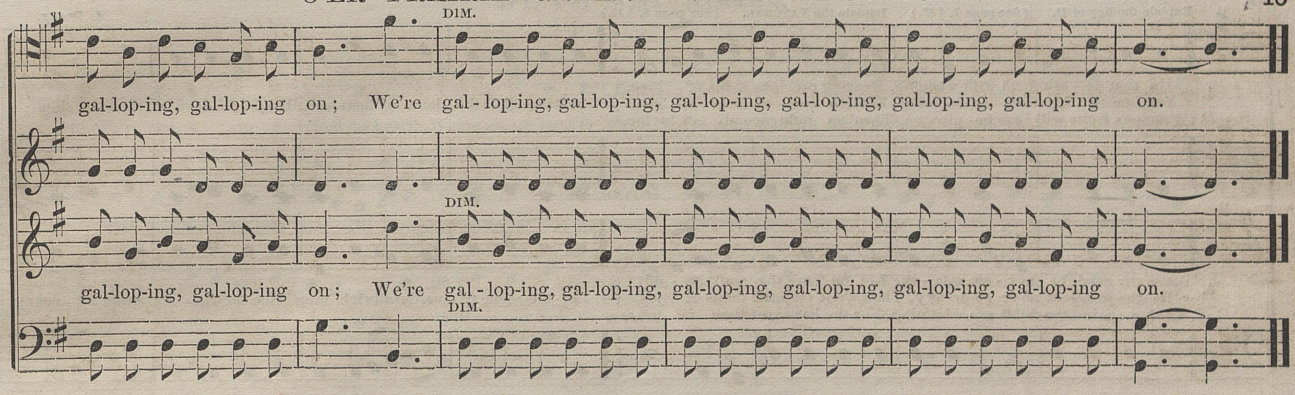
GEO. F. ROOT.



O'ER PRAIRIE GREEN AND FAIR.

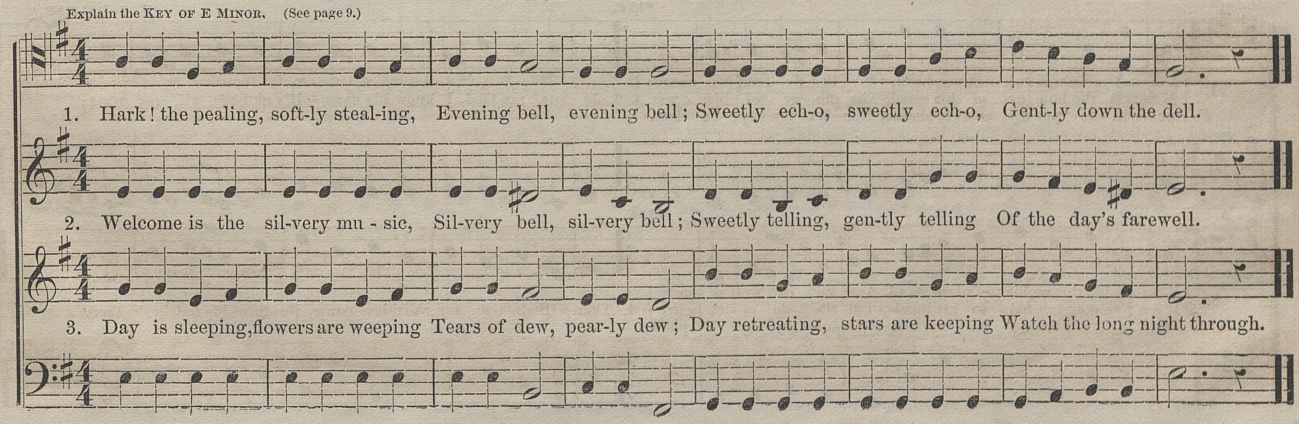
GEO. F. ROOT.





HARK! THE PEALING.

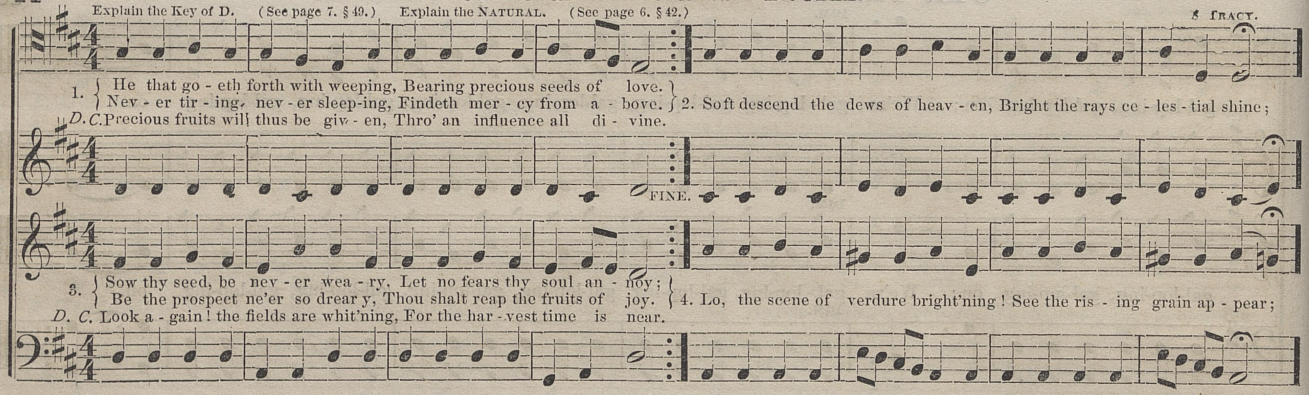
Explain the KEY OF E MINOR. (See page 9.)



OXFORD. 8s & 7s. DOUBLE.

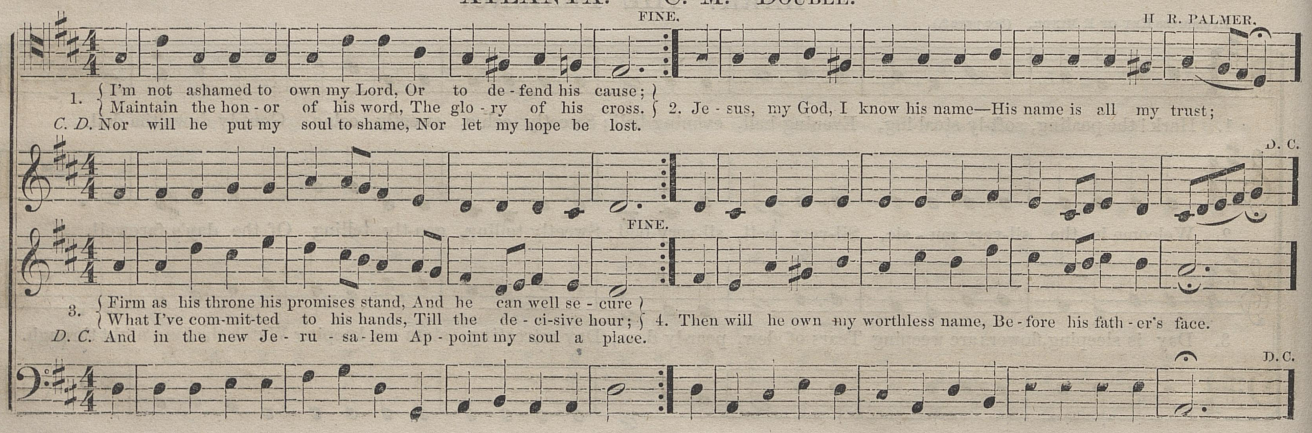
Explain the Key of D. (See page 7. § 49.) Explain the NATURAL. (See page 6. § 42.)

S. TRACY.



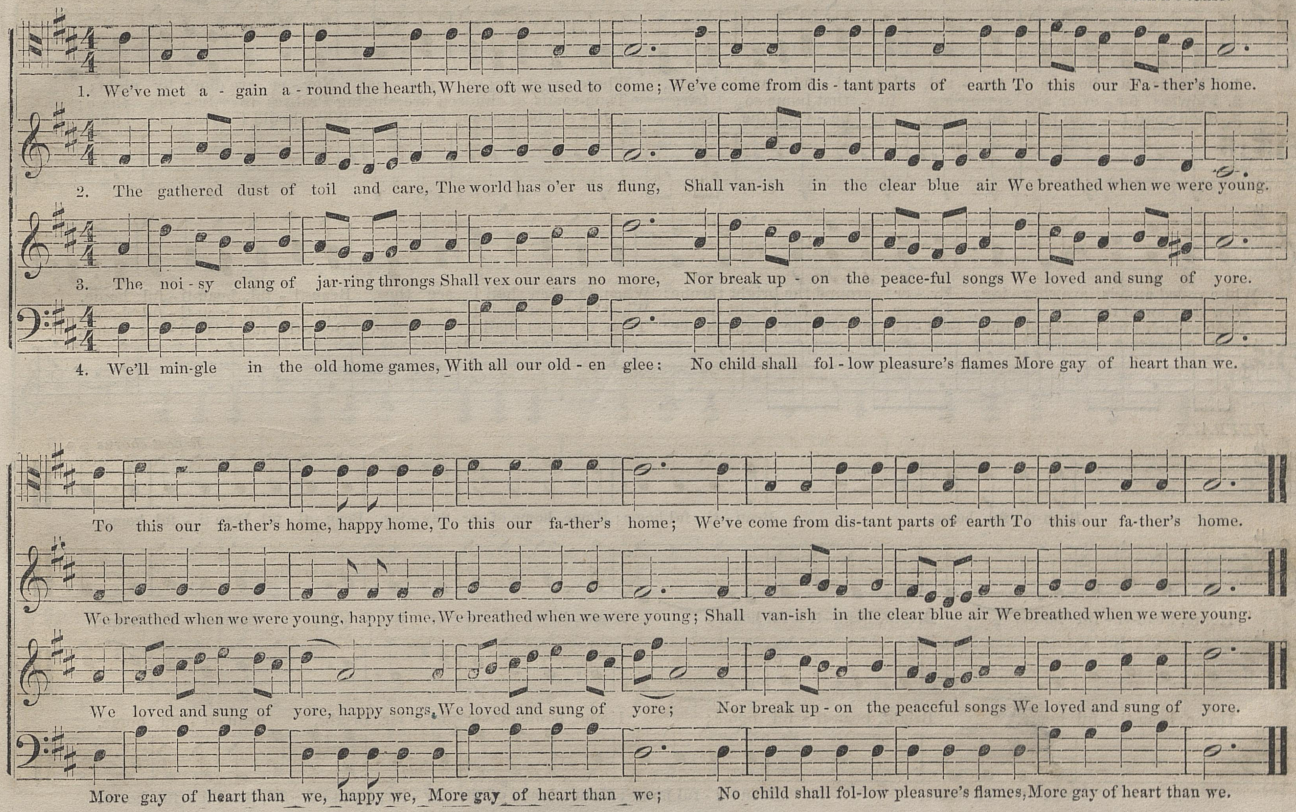
ATLANTA. C. M. DOUBLE.

H. R. PALMER.



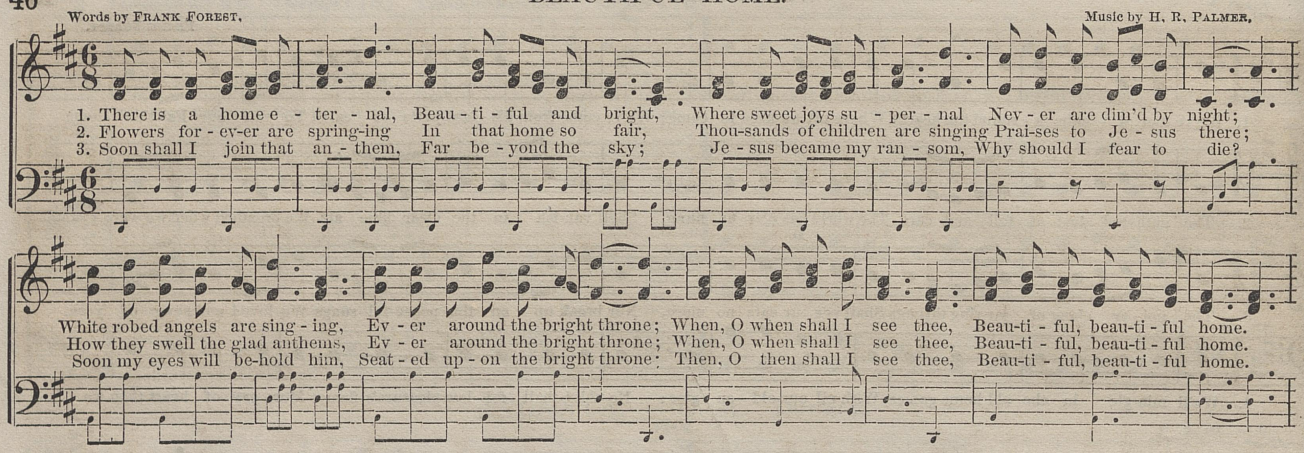
WE'VE MET AGAIN.

FRANK FOREST.



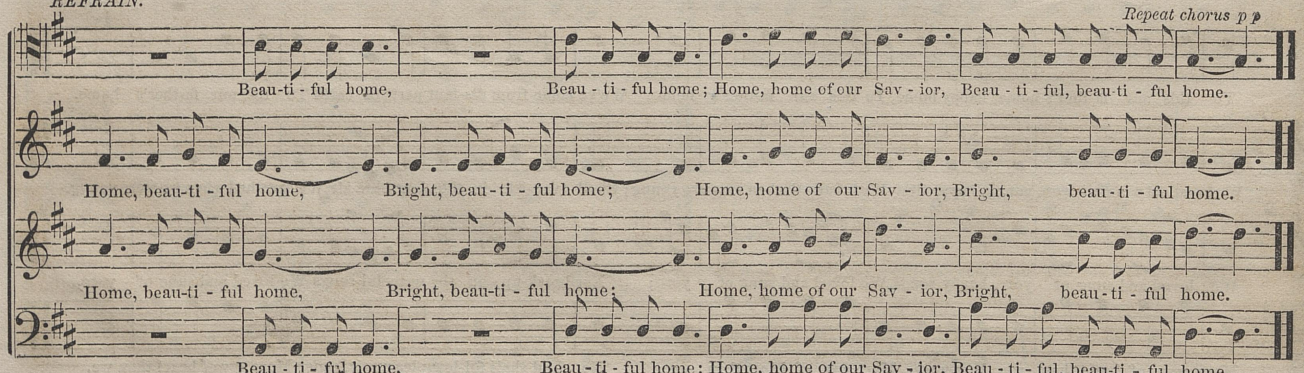
BEAUTIFUL HOME.

Words by FRANK FOREST. Music by H. R. PALMER.



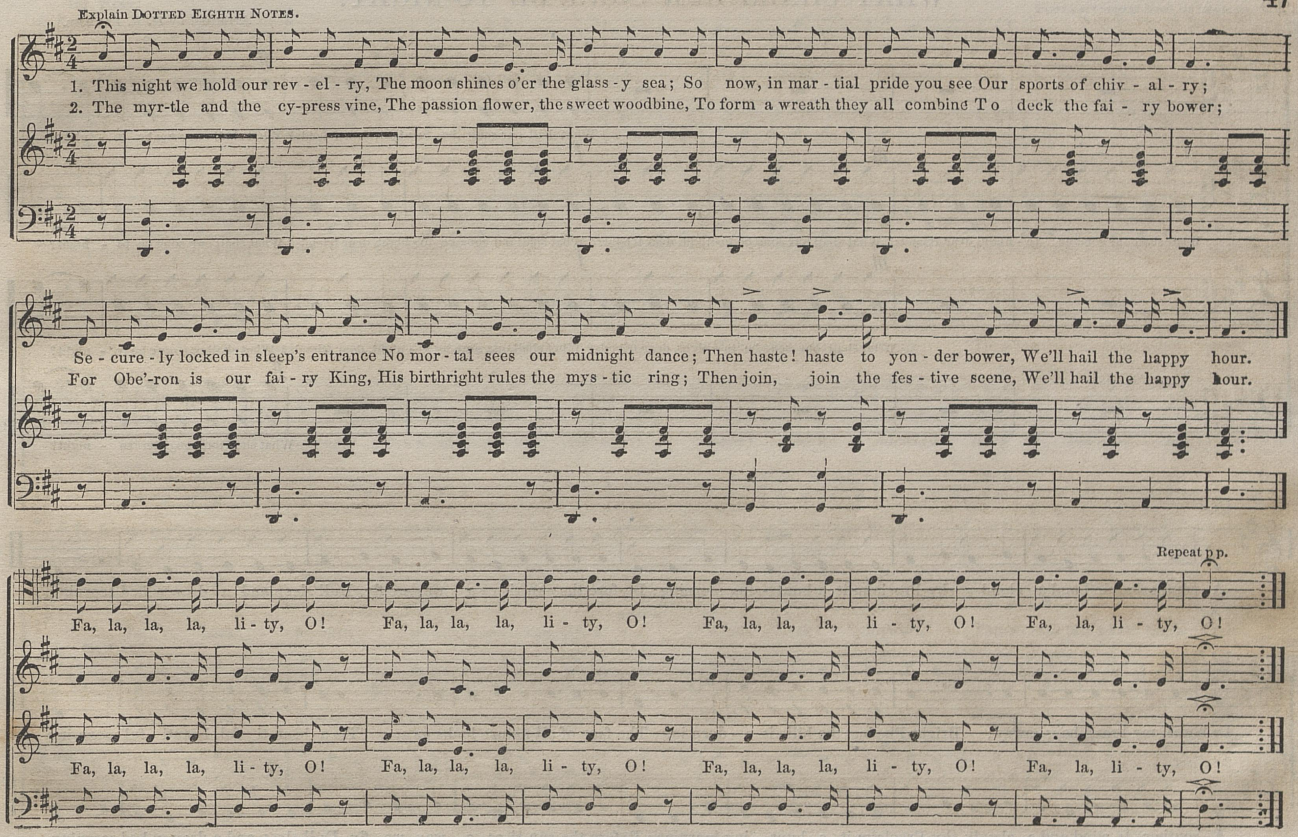
REFRAIN.

Repeat chorus p p



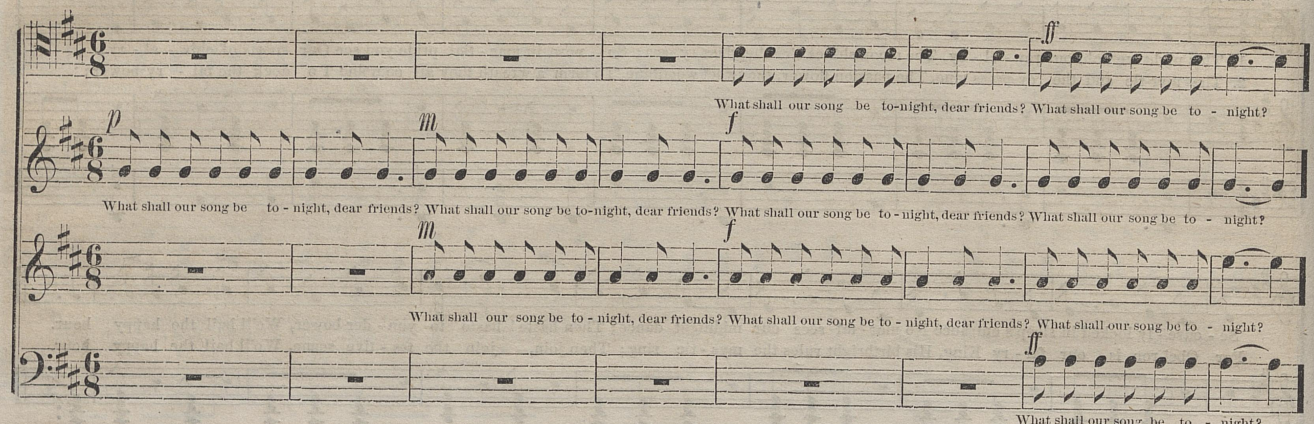
SERENADE.

Explain DOTTED EIGHTH NOTES.



WHAT SHALL OUR SONG BE TO-NIGHT?

Arranged by H. R. Palmer.



1st *Part.*

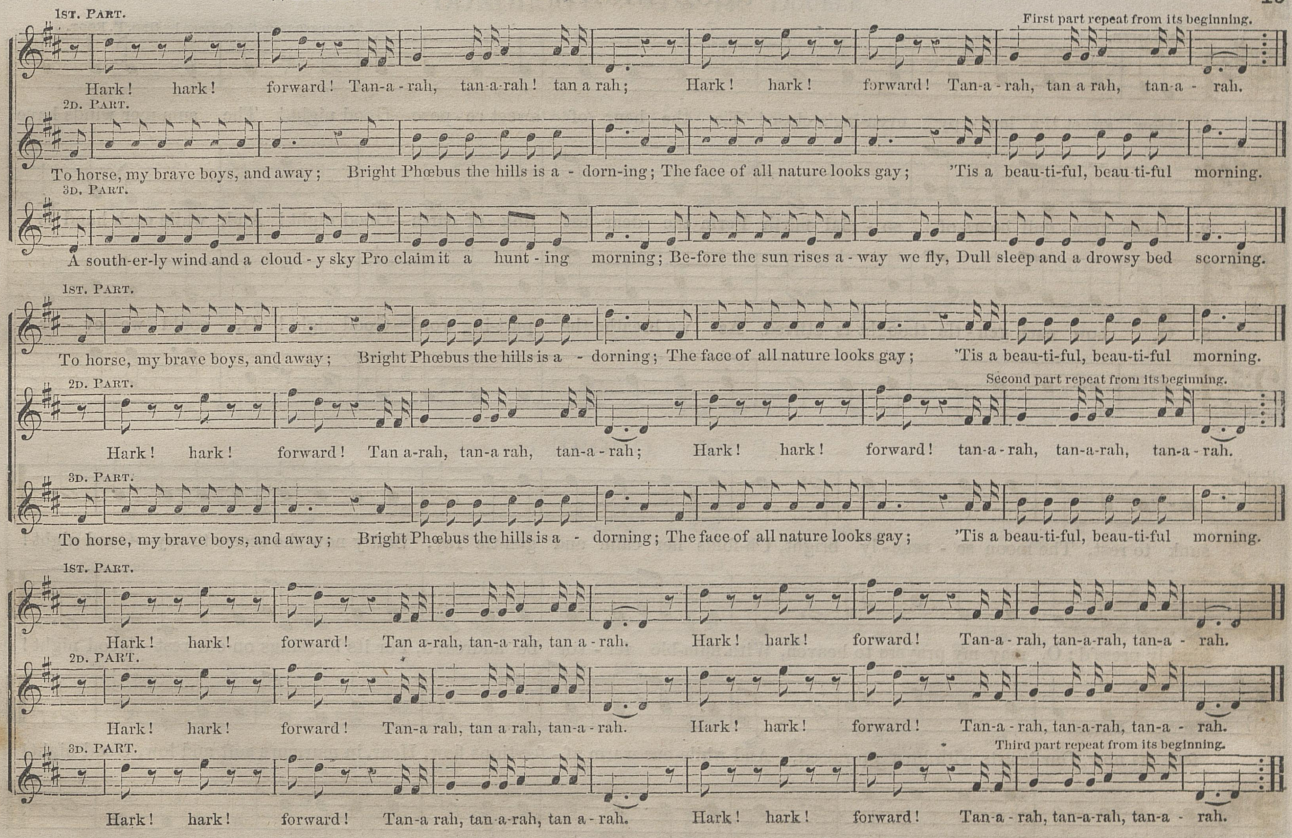
A southerly wind and a cloud-y sky Proclaim it a hunt - ing morning; Be-fore the sun ris-es a - way we fly, Dull sleep and a drowsy bed scorning.

1st *Part.*

To horse, my brave boys, away; Bright Phœbus the hills is a - dorn-ing; The face of all nature looks gay; 'Tis a beau-ti - ful, beauti - ful morn-ing

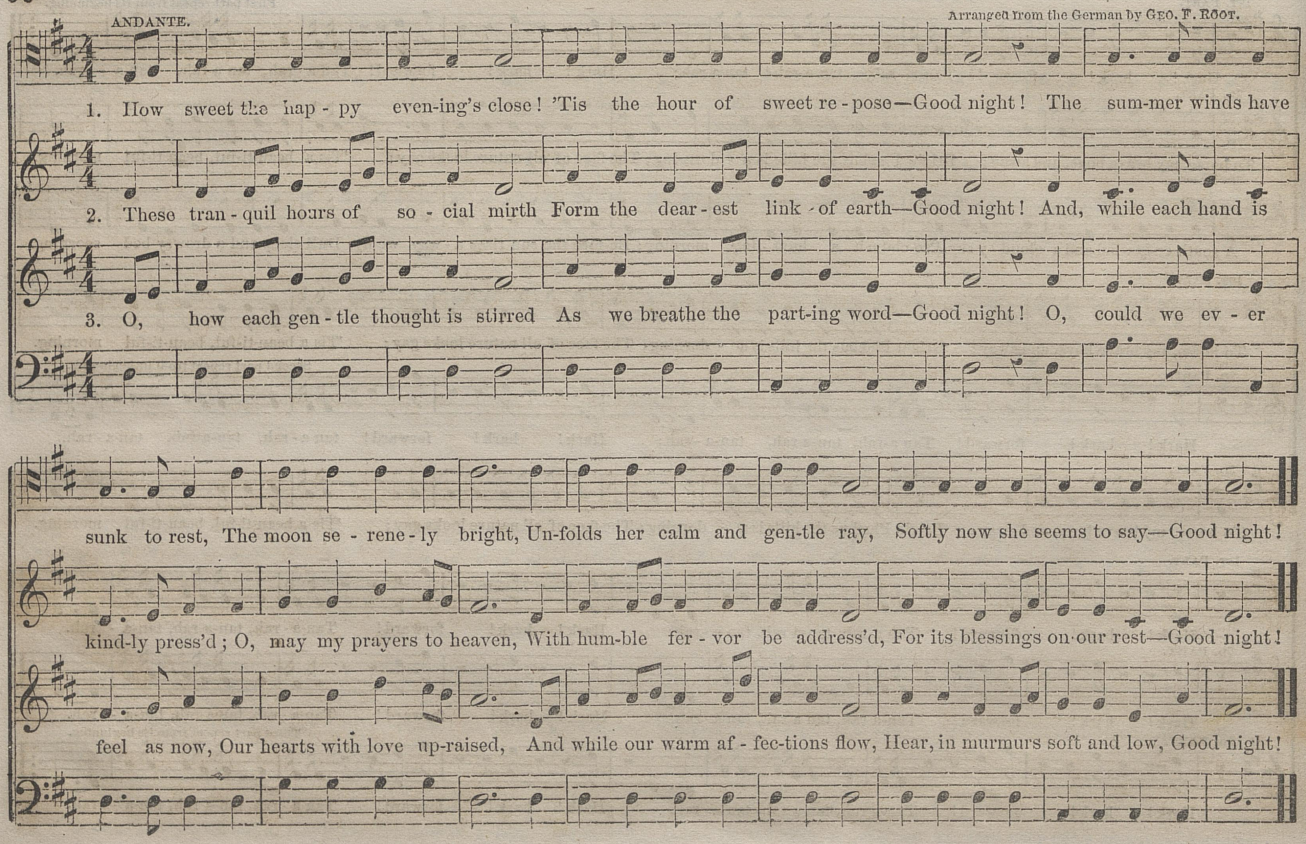
2d *Part.*

A souther - ly wind and a cloudy sky Proclaim it a hunt - ing morning; Before the sun rises a - way we fly, Dull sleep and a drowsy bed scorning.


1ST. PART.
First part repeat from its beginning.
Hark! hark! forward! Tan-a-rah, tan-a-rah! tan a rah; Hark! hark! forward! Tan-a-rah, tan a rah, tan-a-rah.
2D. PART.
To horse, my brave boys, and away; Bright Phœbus the hills is a-dorning; The face of all nature looks gay; 'Tis a beau-ti-ful, beau-ti-ful morning.
3D. PART.
A south-er-ly wind and a cloud-y sky Pro claim it a hunting morning; Be-fore the sun rises a-way we fly, Dull sleep and a drowsy bed scorning.
1ST. PART.
To horse, my brave boys, and away; Bright Phœbus the hills is a-dorning; The face of all nature looks gay; 'Tis a beau-ti-ful, beau-ti-ful morning.
2D. PART.
Second part repeat from its beginning.
Hark! hark! forward! Tan a-rah, tan-a rah, tan-a-rah; Hark! hark! forward! tan-a-rah, tan-a-rah, tan-a-rah.
3D. PART.
To horse, my brave boys, and away; Bright Phœbus the hills is a-dorning; The face of all nature looks gay; 'Tis a beau-ti-ful, beau-ti-ful morning.
1ST. PART.
Hark! hark! forward! Tan a-rah, tan-a rah, tan a-rah. Hark! hark! forward! Tan-a-rah, tan-a-rah, tan-a-rah.
2D. PART.
Hark! hark! forward! Tan-a rah, tan a rah, tan-a-rah. Hark! hark! forward! Tan-a-rah, tan-a-rah, tan-a-rah.
3D. PART.
Third part repeat from its beginning.
Hark! hark! forward! Tan-a rah, tan-a-rah, tan a-rah. Hark! hark! forward! Tan-a-rah, tan-a-rah, tan-a-rah.

"GOOD NIGHT."

Arranged from the German by GEO. F. ROOT.



DOXOLOGY. 8s & 7s. DOUBLE.

Explain the KEY OF B MINOR. (See page 9.)

H. R. PALMER.

{ May the grace of Christ our Sav ior And the Fa-ther's boundless love, }
{ With the ho - ly Spi - rit's fa - vor, Rest up - on us from a - bove; } Thus may we a - bide in un - ion, With each oth - er and the Lord;

D. C.

D. C. And possess in sweet communion, Joy which earth can-not af - ford.

D. C.

{ May the grace of Christ our Sav-ior, And the Father's boundless love, }
{ With the ho - ly Spir - it's fa - vor, Rest up - on us from a - bove; } Thus may we a - bide in un - ion, With each oth-er and the Lord;

CHROMO. No. 2.

Explain the CHROMATIC SCALE DESCENDING. (See pages 6 & 7, § 43.)

Do, sol, re, fa, mi, do, re, fa, mi, do, re, fa, mi, sol, re, re, fa, mi, do, re, fa, mi, la, do, re, mi.

Do, sol, re, fa, mi, do, re, fa, mi, do, re, fa, mi, sol, re, re, fa, mi, do, re, fa, mi, la, do, sol, sol.

Do, sol, re, fa, mi, do, re, fa, mi, do, re. fa, mi, sol, re, re, fa, mi, do re, fa, mi, la do, si, do.

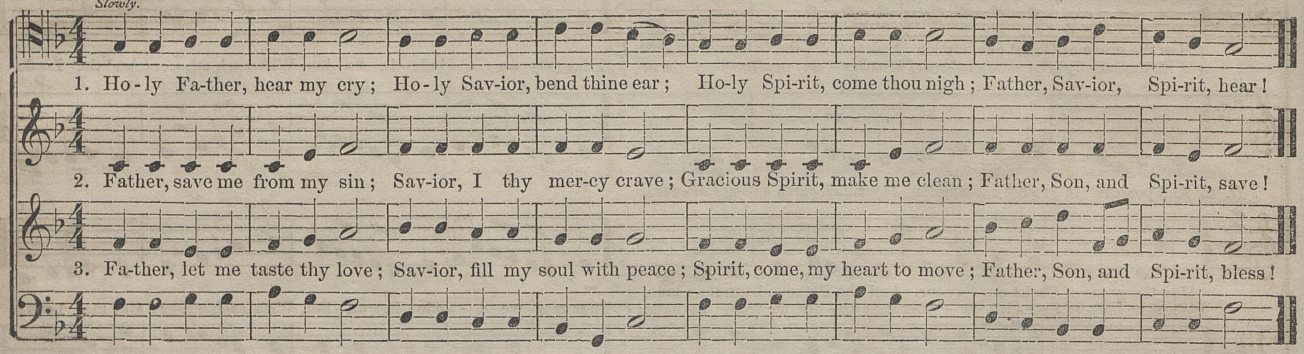
sol. do.

DANFORTH. 7s.

Explain the KEY OF F. (See page 8, § 54.)

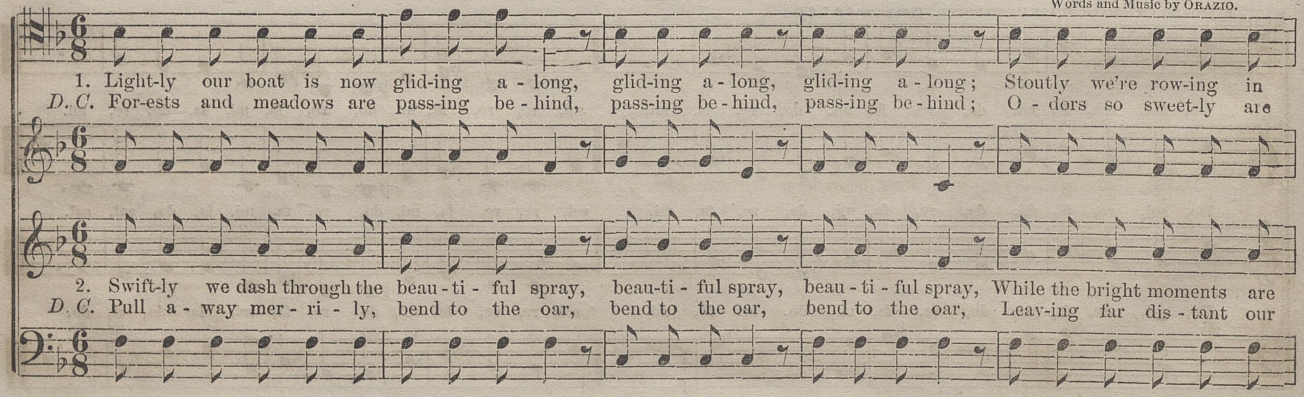
H. R. PALMER.

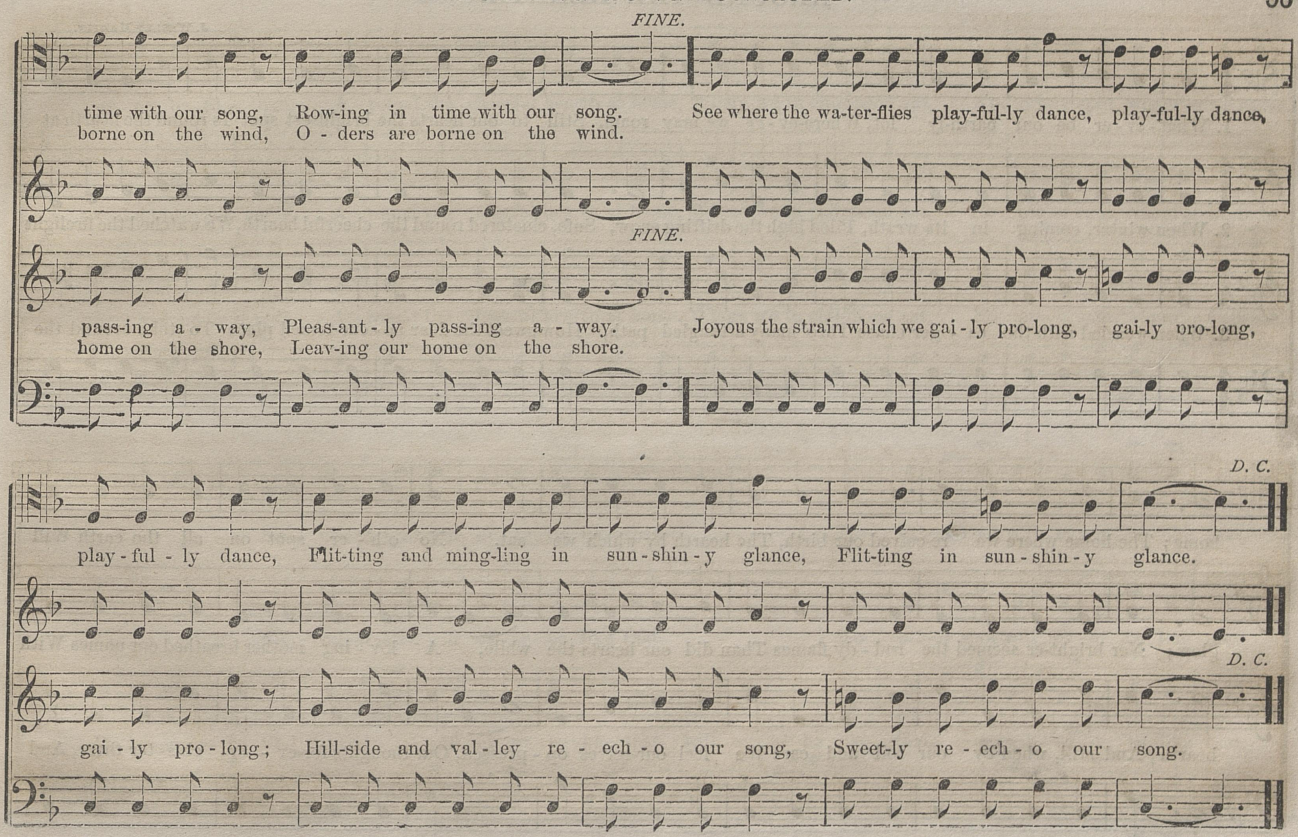
Slowly.



BOATING SONG.

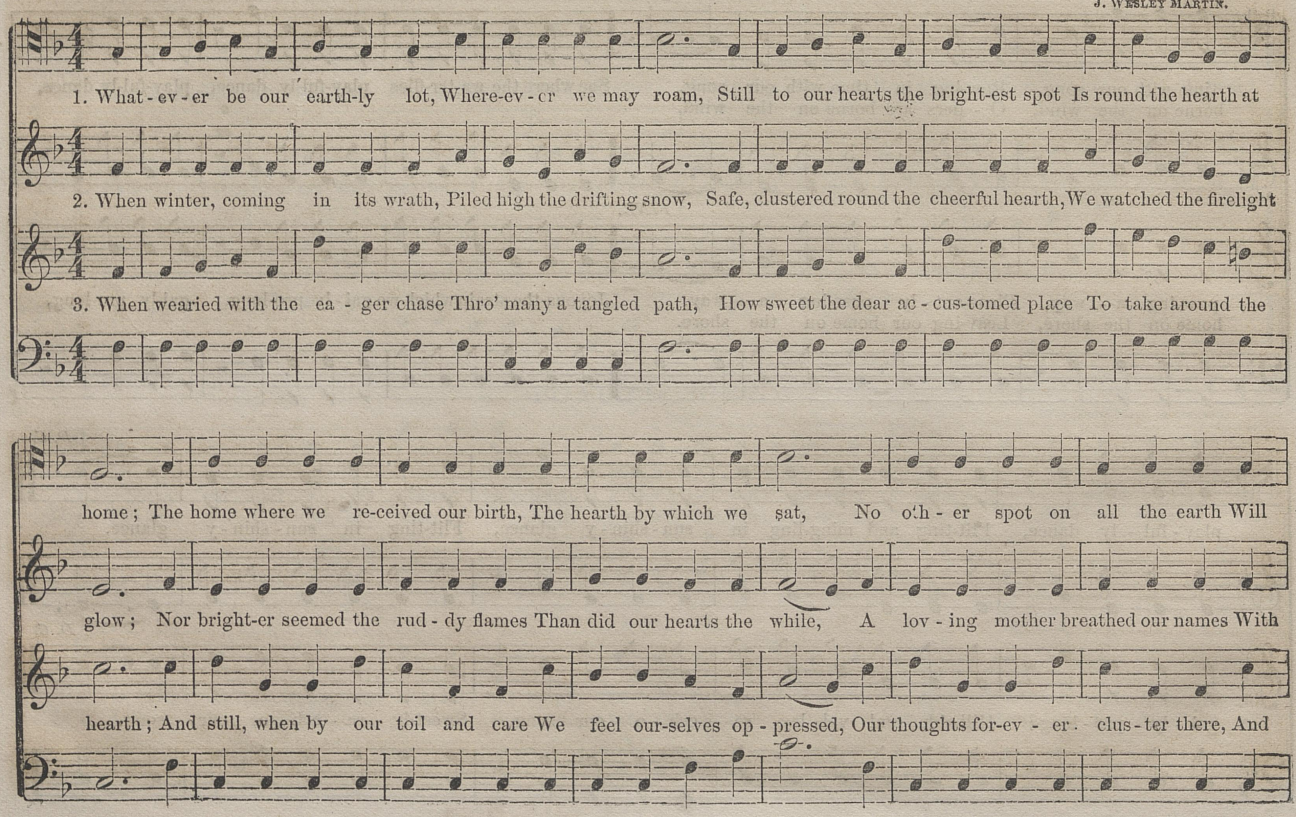
Words and Music by ORAZIO.

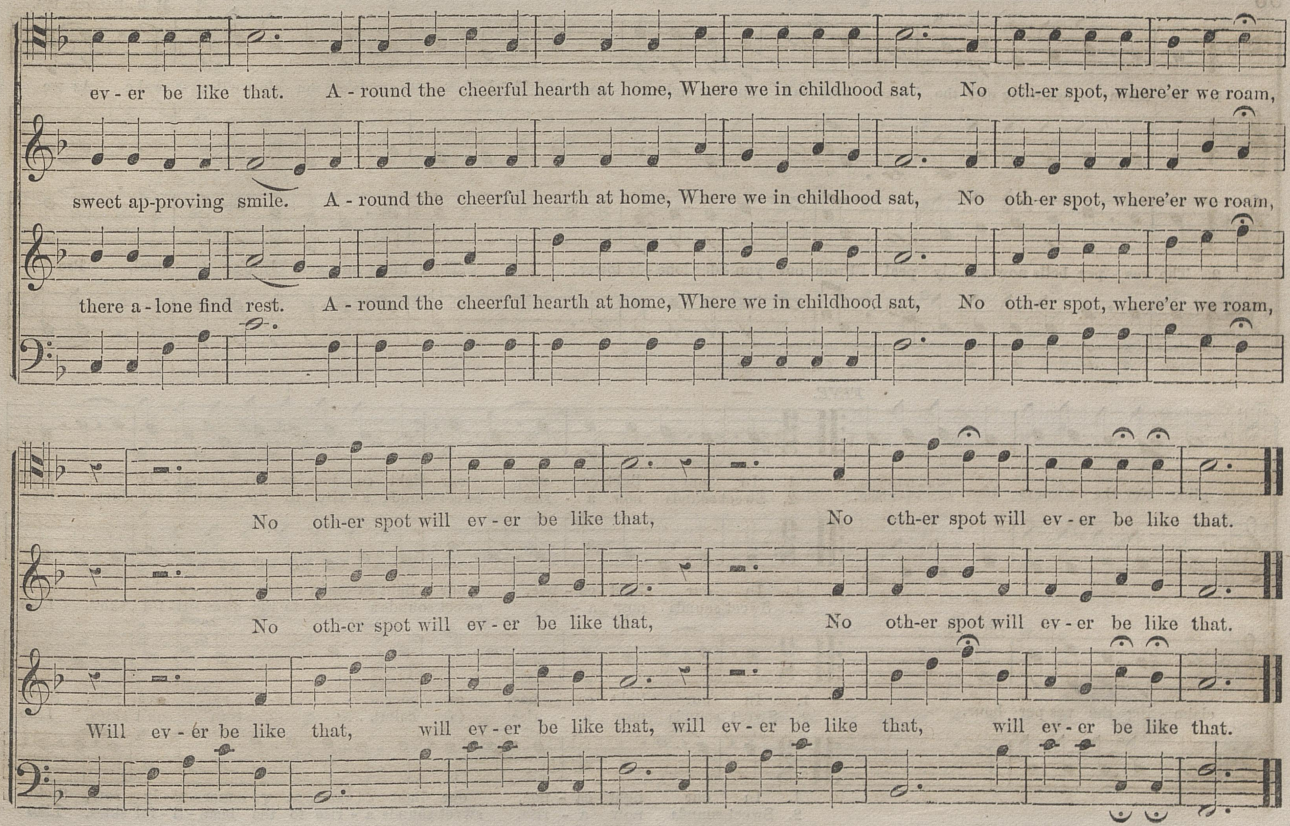



FINE.
time with our song, Row-ing in time with our song. See where the wa-ter-flies play-ful-ly dance, play-ful-ly dance,
borne on the wind, O - ders are borne on the wind.
FINE.
pass-ing a - way, Pleas-ant - ly pass-ing a - way. Joyous the strain which we gai - ly pro-long, gai-ly pro-long,
home on the shore, Leav-ing our home on the shore.
D. C.
play - ful - ly dance, Flit-ting and ming-ling in sun - shin - y glance, Flit-ting in sun - shin - y glance.
D. C.
gai - ly pro - long; Hill-side and val - ley re - ech - o our song, Sweet-ly re - ech - o our song.

AROUND THE HEARTH.

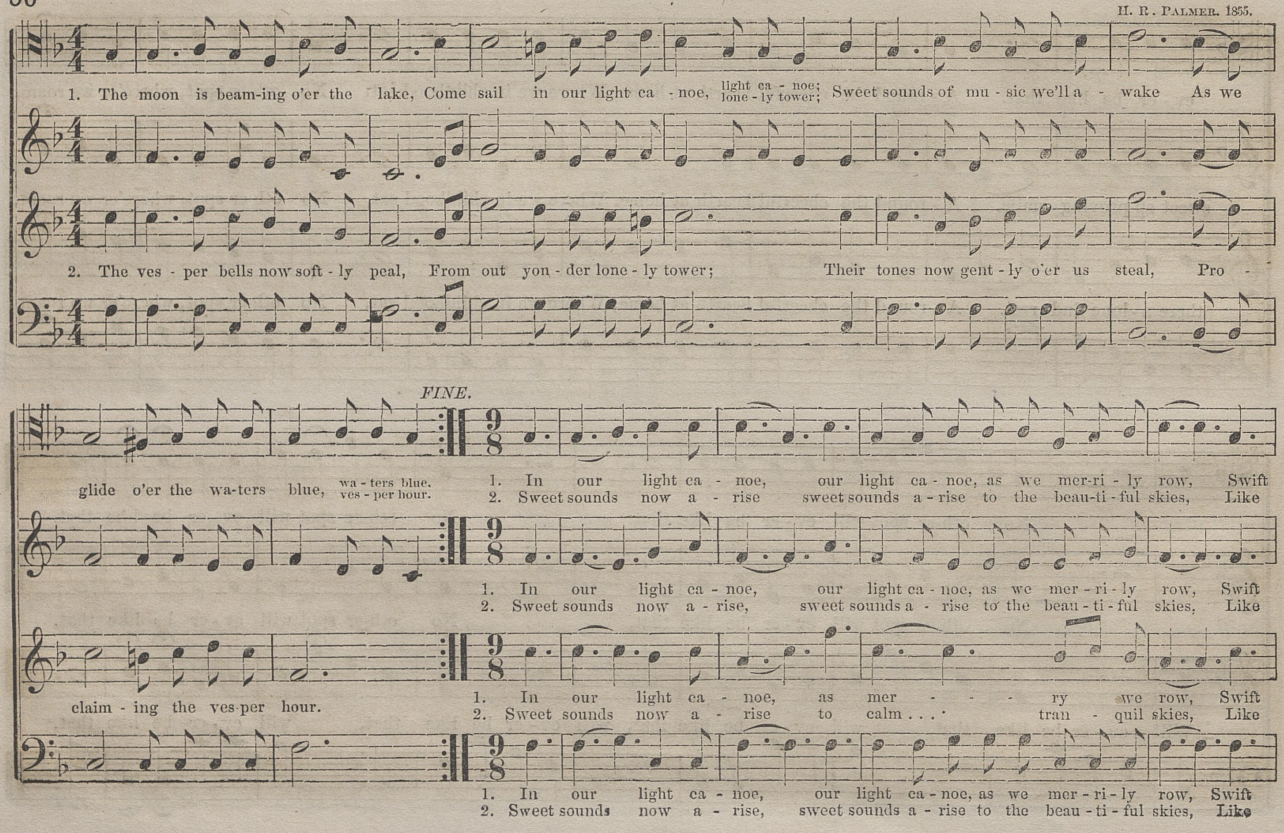
J. Wesley Martin.

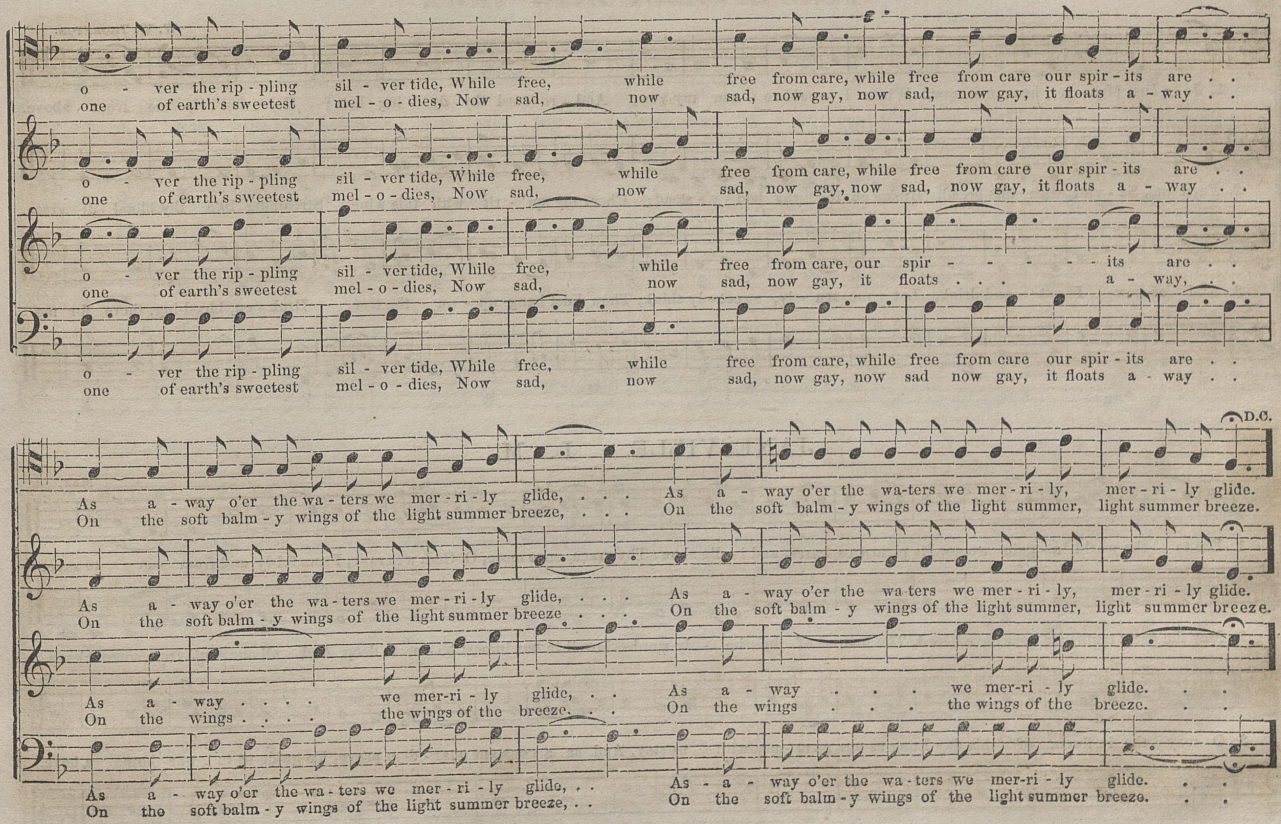



ev - er be like that. A - round the cheerful hearth at home, Where we in childhood sat, No oth-er spot, where'er we roam,
sweet ap-proving smile. A - round the cheerful hearth at home, Where we in childhood sat, No oth-er spot, where'er we roam,
there a - lone find rest. A - round the cheerful hearth at home, Where we in childhood sat, No oth-er spot, where'er we roam,
No oth-er spot will ev - er be like that, No oth-er spot will ev - er be like that.
No oth-er spot will ev - er be like that, No oth-er spot will ev - er be like that.
Will ev - er be like that, will ev - er be like that, will ev - er be like that, will ev - er be like that.

THE MOON IS BEAMING O'ER THE LAKE.

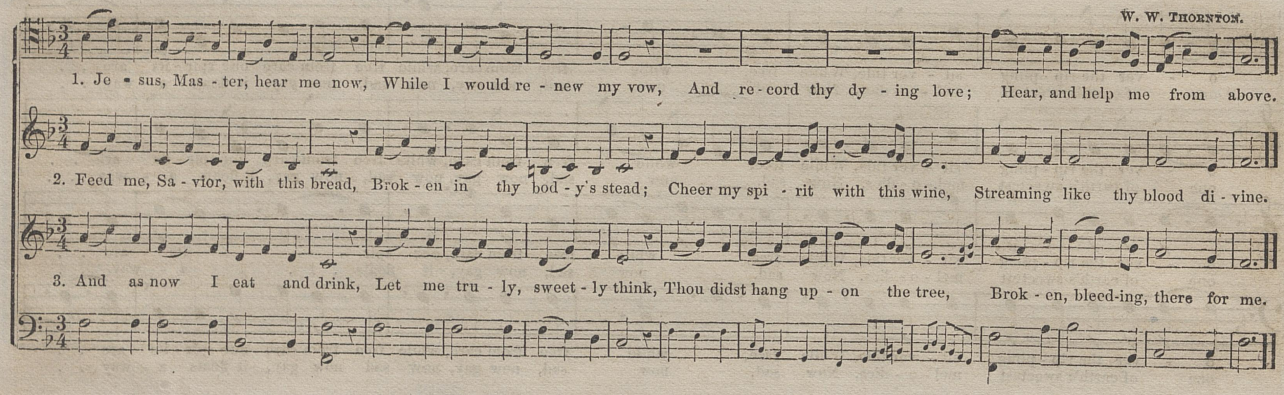
H. R. PALMER. 1855.




o - ver the rip - pling sil - ver tide, While free, while free from care, while free from care our spir - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, now sad, now gay, it floats a - way . .
o - ver the rip - pling sil - ver tide, While free, while free from care, while free from care our spir - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, now sad, now gay, it floats a - way . .
o - ver the rip - pling sil - ver tide, While free, while free from care, our spir - - - - - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, it floats . . . a - way, . .
o - ver the rip - pling sil - ver tide, While free, while free from care, while free from care our spir - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, now sad now gay, it floats a - way . .
D.C.
As a - way o'er the wa - ters we mer - ri - ly glide, . . . As a - way o'er the wa-ters we mer - ri - ly, mer - ri - ly glide.
On the soft balm - y wings of the light summer breeze, . . . On the soft balm - y wings of the light summer, light summer breeze.
As a - way o'er the wa - ters we mer - ri - ly glide, . . . As a - way o'er the wa-ters we mer - ri - ly, mer - ri - ly glide.
On the soft balm - y wings of the light summer breeze . . . On the soft balm - y wings of the light summer, light summer breeze.
As a - way . . . . we mer-ri - ly glide, . . As a - way . . . . we mer-ri - ly glide. . .
On the wings . . . . the wings of the breeze. . . On the wings . . . . the wings of the breeze. . .
As a - way o'er the wa - ters we mer - ri - ly glide, . . As - a - way o'er the wa - ters we mer-ri - ly glide. . .
On the soft balm - y wings of the light summer breeze, . . On the soft balm - y wings of the light summer breeze. . .

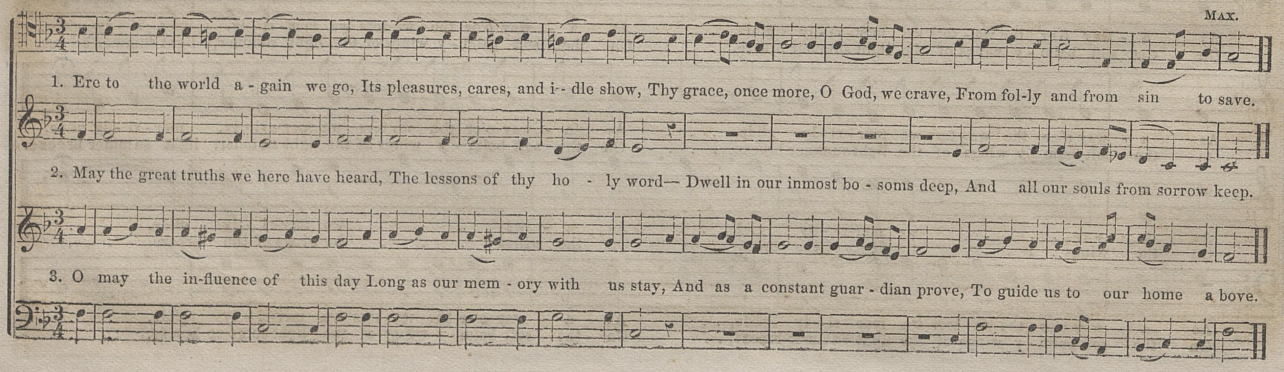
ZURAH. 7s.

W. W. THORNTON.



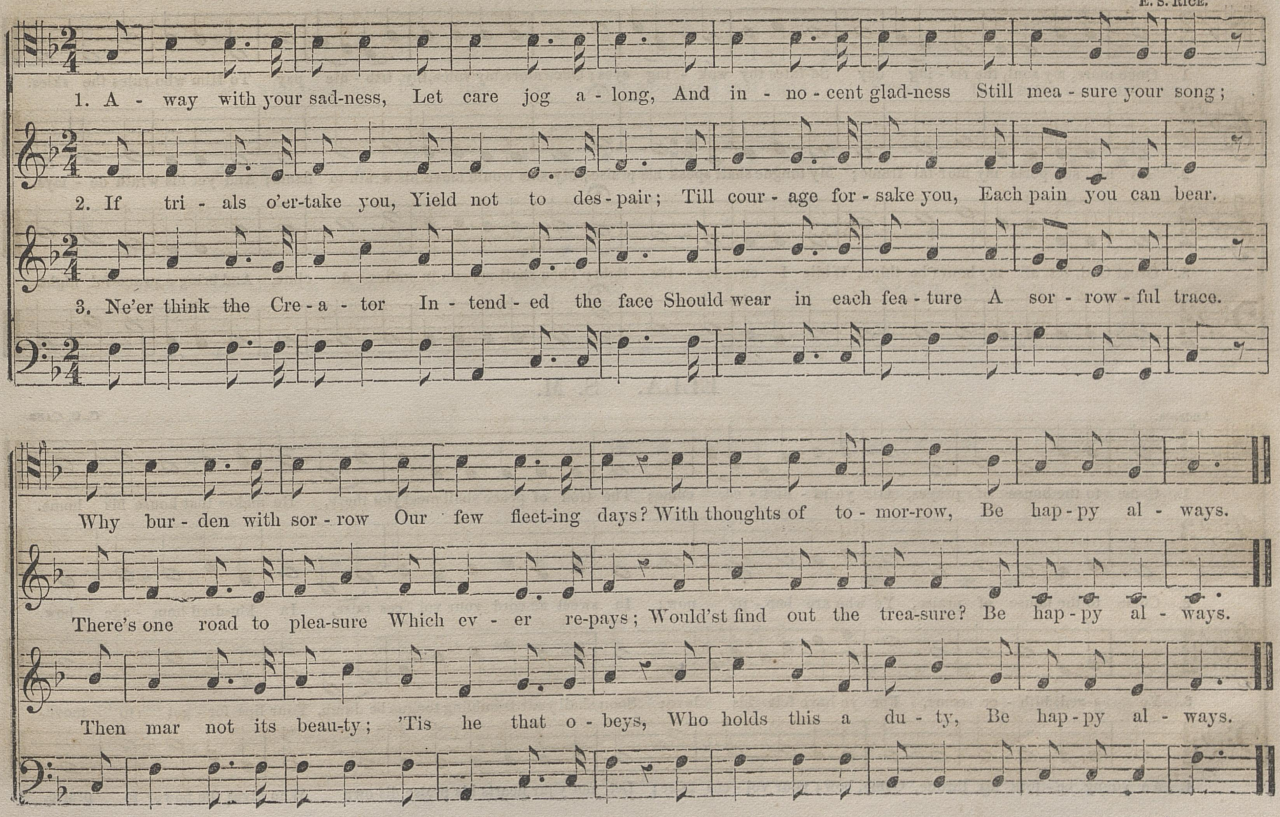
JANESVILLE. L. M.

MAX.



AWAY WITH YOUR SADNESS.

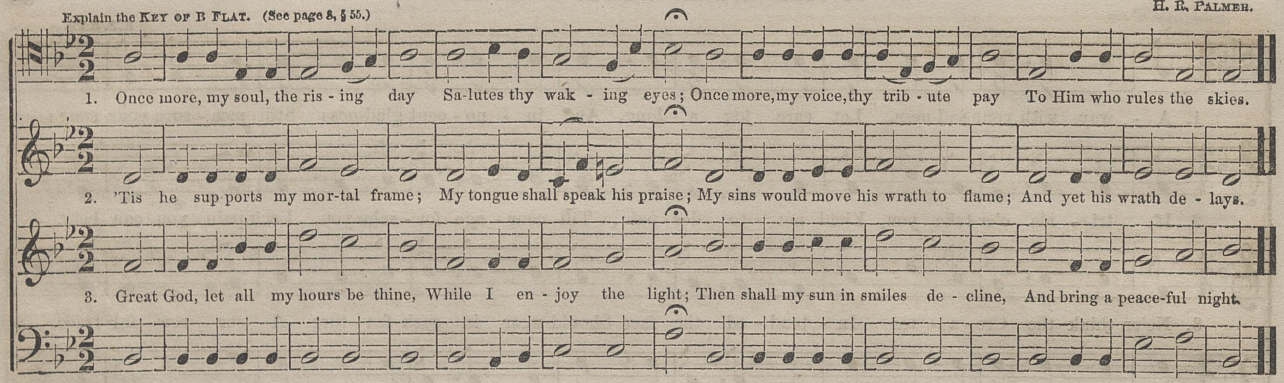
E. S. Rice.



DANLEY. C. M.

Explain the KEY OF B FLAT. (See page 8, § 55.)

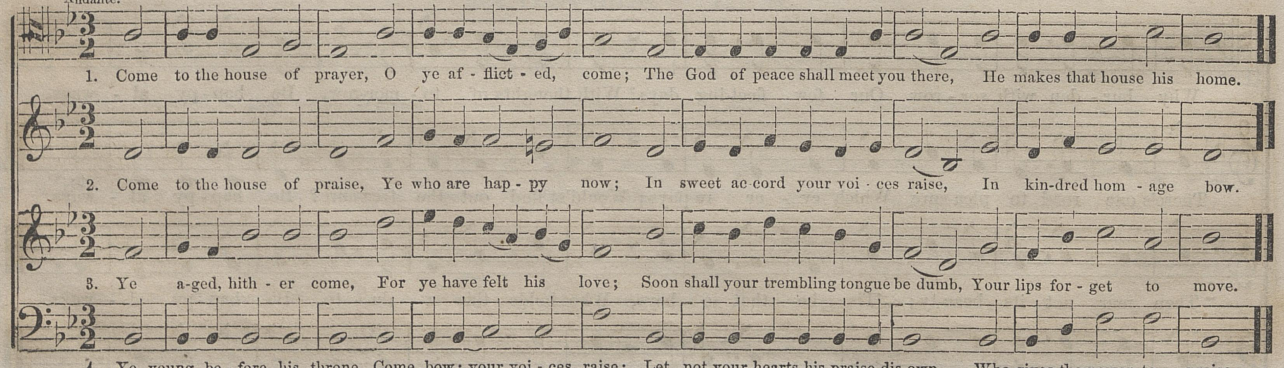
H. R. PALMER.



ELLA. S. M.

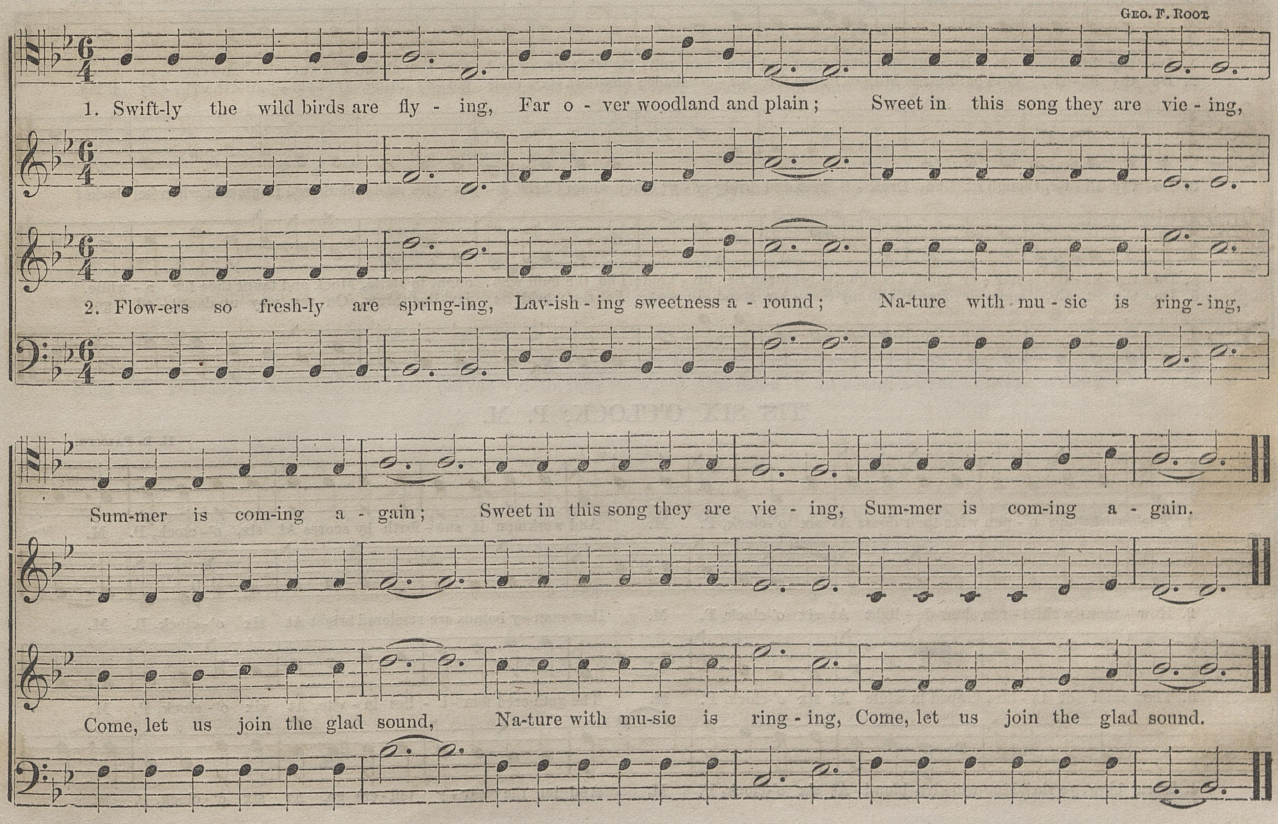
Andante.

C. C. CASE.



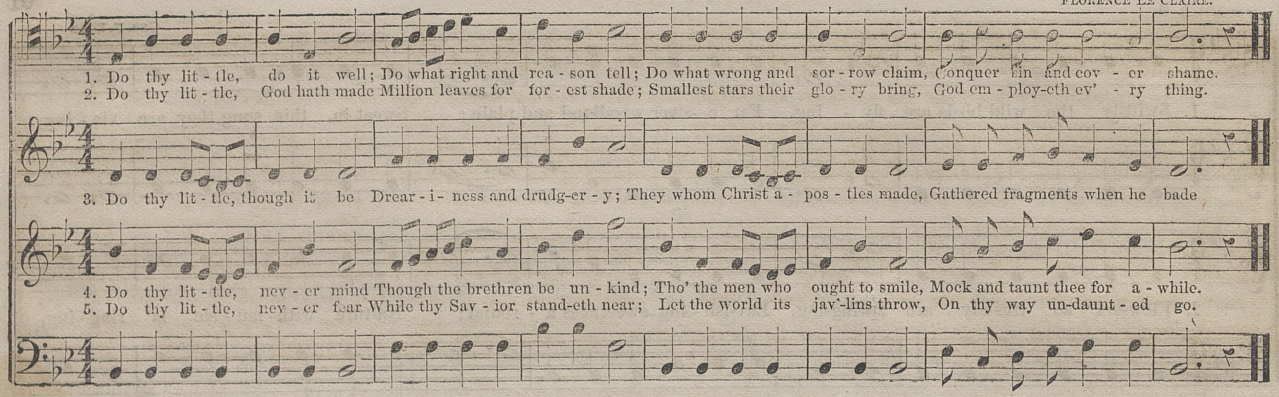
THE WILD BIRDS.

GEO. F. ROOT.



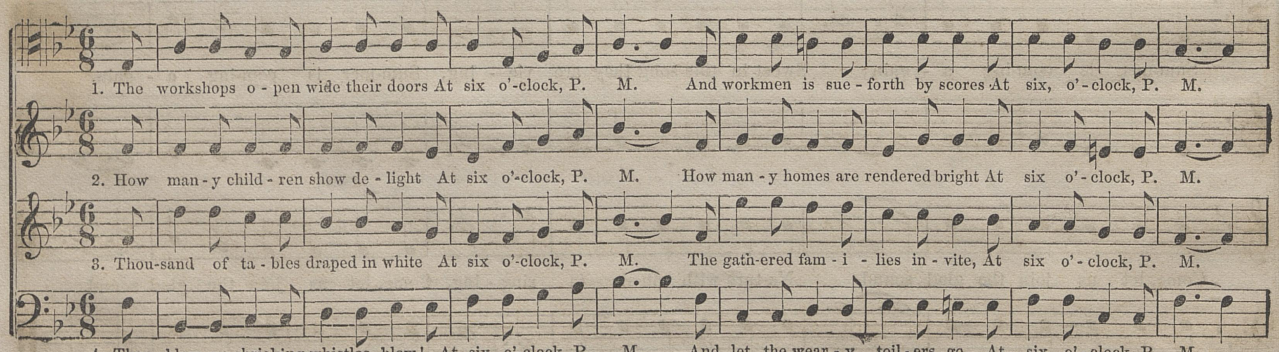
VALUE OF A LITTLE.

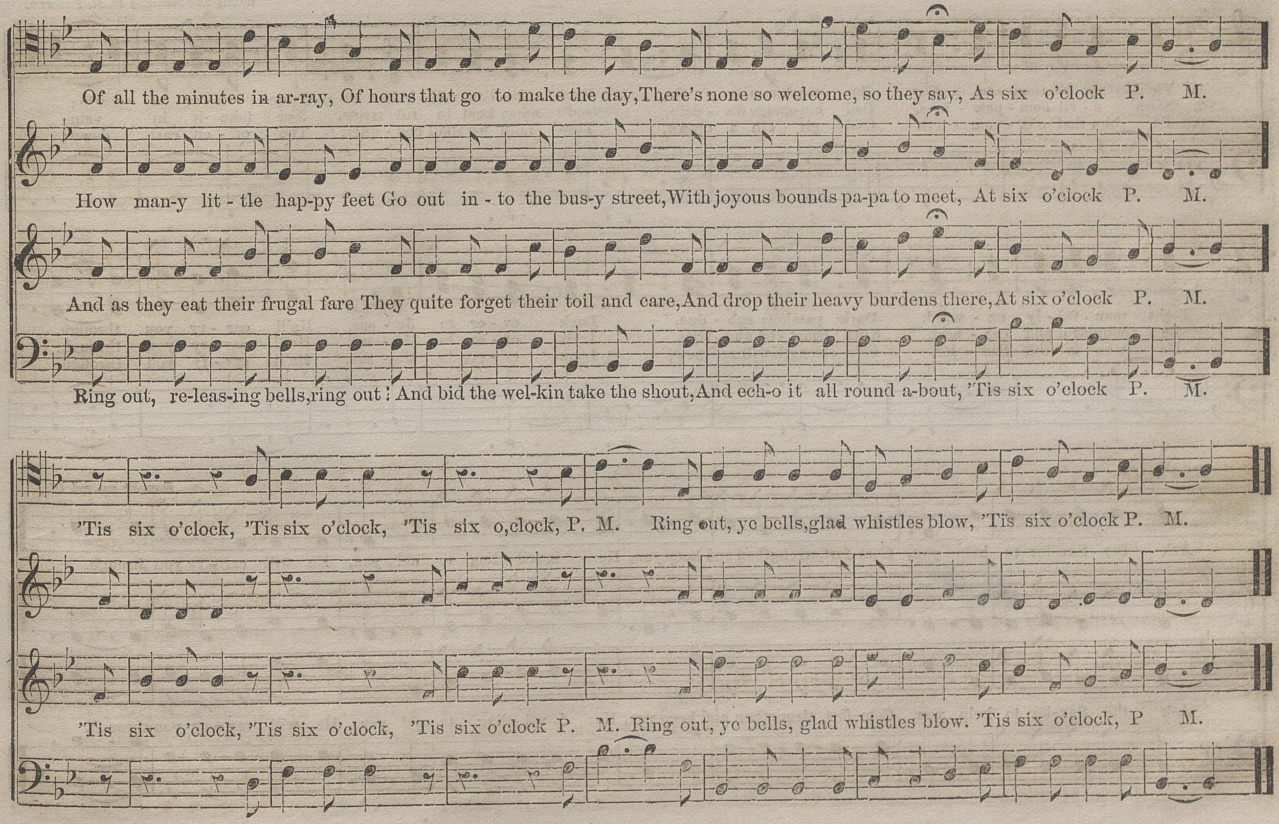
FLORENCE LE CLAIRE.



'TIS SIX O'CLOCK, P. M.

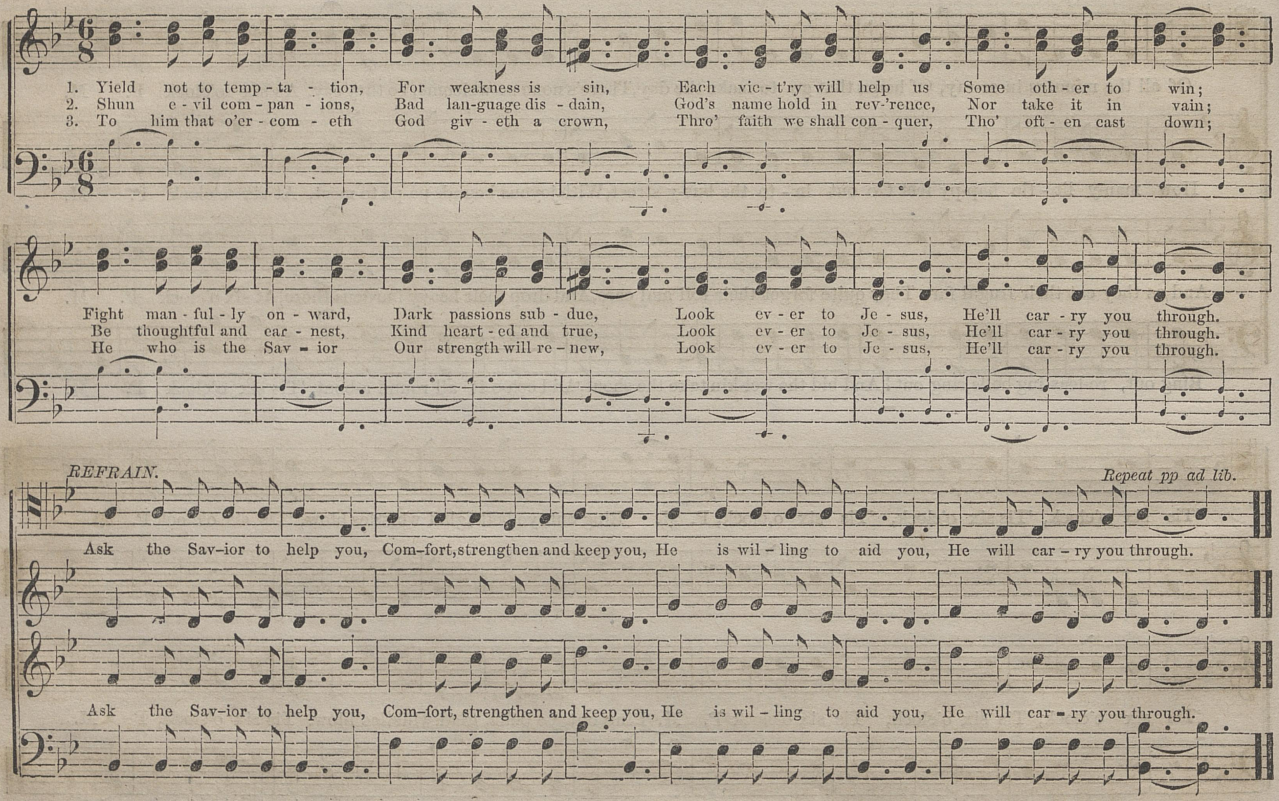
H. R. PALMER.




Of all the minutes in ar-ray, Of hours that go to make the day, There's none so welcome, so they say, As six o'clock P. M.
How man-y lit - tle hap-py feet Go out in - to the bus-y street, With joyous bounds pa-pa to meet, At six o'clock P. M.
And as they eat their frugal fare They quite forget their toil and care, And drop their heavy burdens there, At six o'clock P. M.
Ring out, re-leas-ing bells, ring out! And bid the wel-kin take the shout, And ech-o it all round a-bout, 'Tis six o'clock P. M.
'Tis six o'clock, 'Tis six o'clock, 'Tis six o,clock, P. M. Ring out, ye bells, glad whistles blow, 'Tis six o'clock P. M.
'Tis six o'clock, 'Tis six o'clock, 'Tis six o'clock P. M. Ring out, ye bells, glad whistles blow. 'Tis six o'clock, P M.

LOOKING TO JESUS.

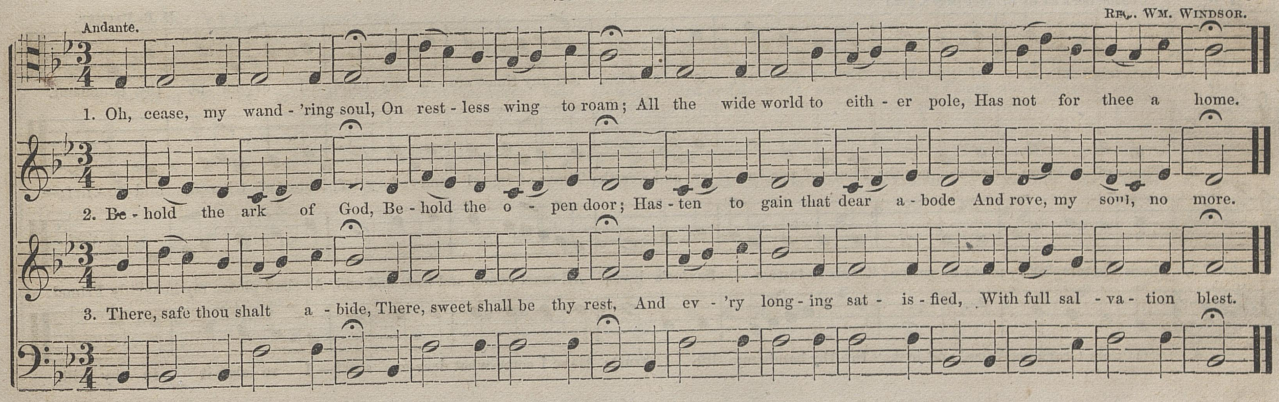
Words and Music by H. R. PALMER.



SAFETY. S. M.

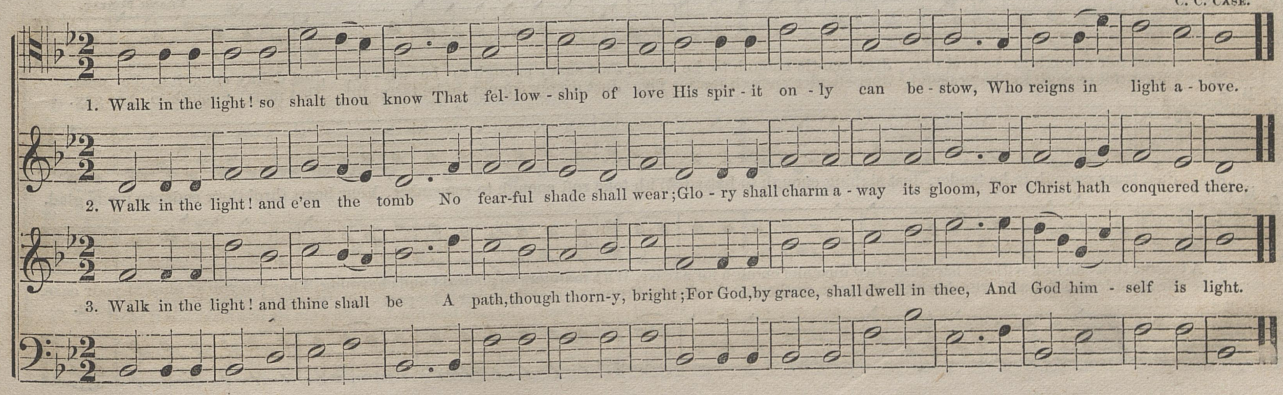
Andante.

Rev. Wm. Windsor.



SHAW. C. M.

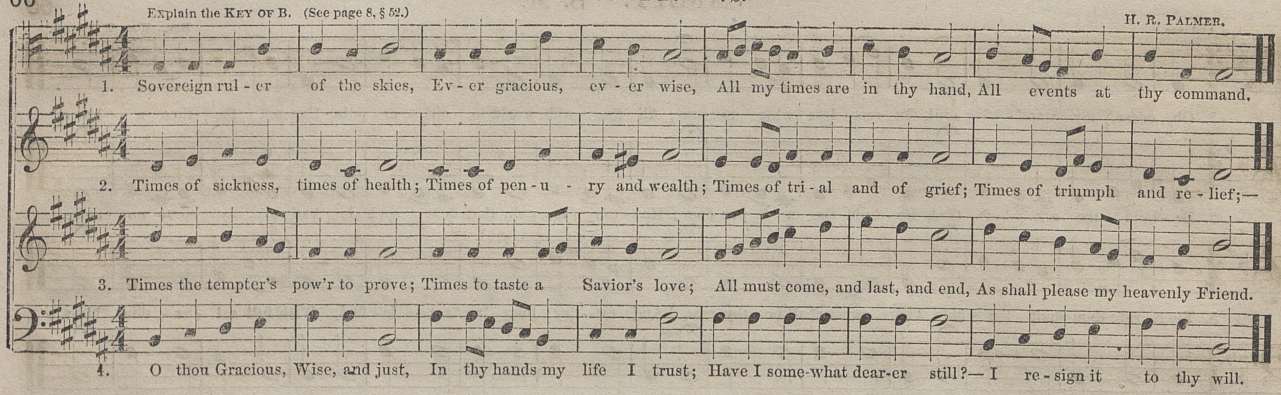
C. C. Case.



SECURITY. 7s.

Explain the KEY OF B. (See page 8, § 52.)

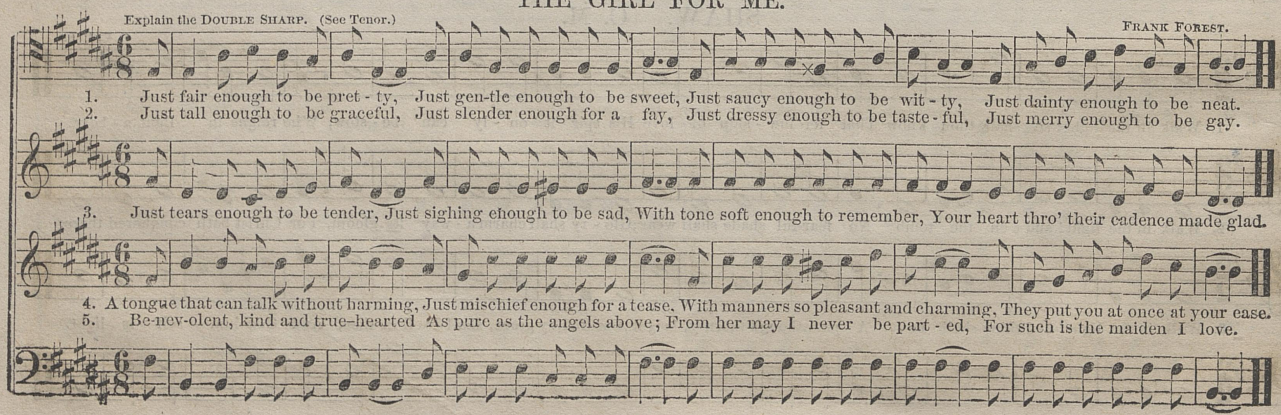
H. R. PALMER.



THE GIRL FOR ME.

Explain the DOUBLE SHARP. (See Tenor.)

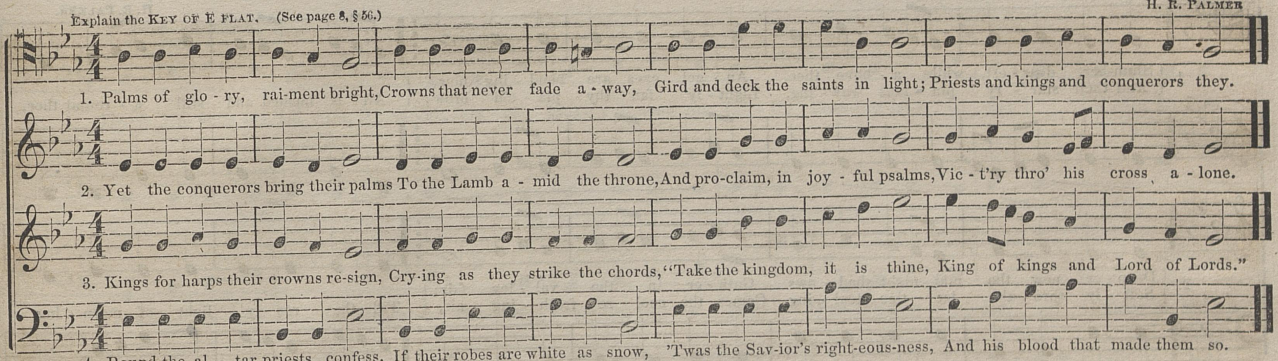
FRANK FOREST.



POPPLE. 7s.

H. R. PALMER

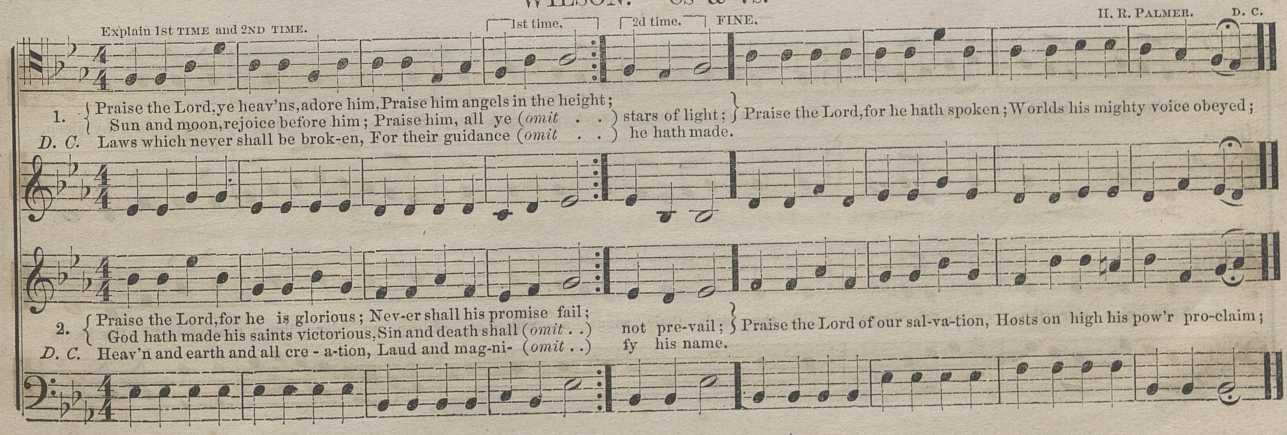
Explain the KEY OF E FLAT. (See page 8, § 56.)



WILSON. 8s & 7s.

H. R. PALMER. D. C.

Explain 1st TIME and 2ND TIME. 1st time. 2d time. FINE.



SLUMBER, DEAREST.—(Serenade.)

Slowly and with Expression.

H. R. Palmer.

1. { Slum-ber, dear - est, while a - bove thee, An - gel eyes are bend - ing now, }
{ And their star - ry pin - ions wav - ing, Light - ly fan thy pla - cid brow; } All is hushed and still a - round thee,

2. { Deep - er now the mid - night shad - ows Gath - er in the val - ley fair; }
{ Soft - ly thro' the lat - tice steal - ing, Comes the cool re - fresh - ing air, } Till the ros - y light of morn - ing

While my lone - ly watch I keep; Thou art dream - ing, sweet - ly dream - ing, Sleep on, dar - ling, peace-ful be thy sleep.

Ritard

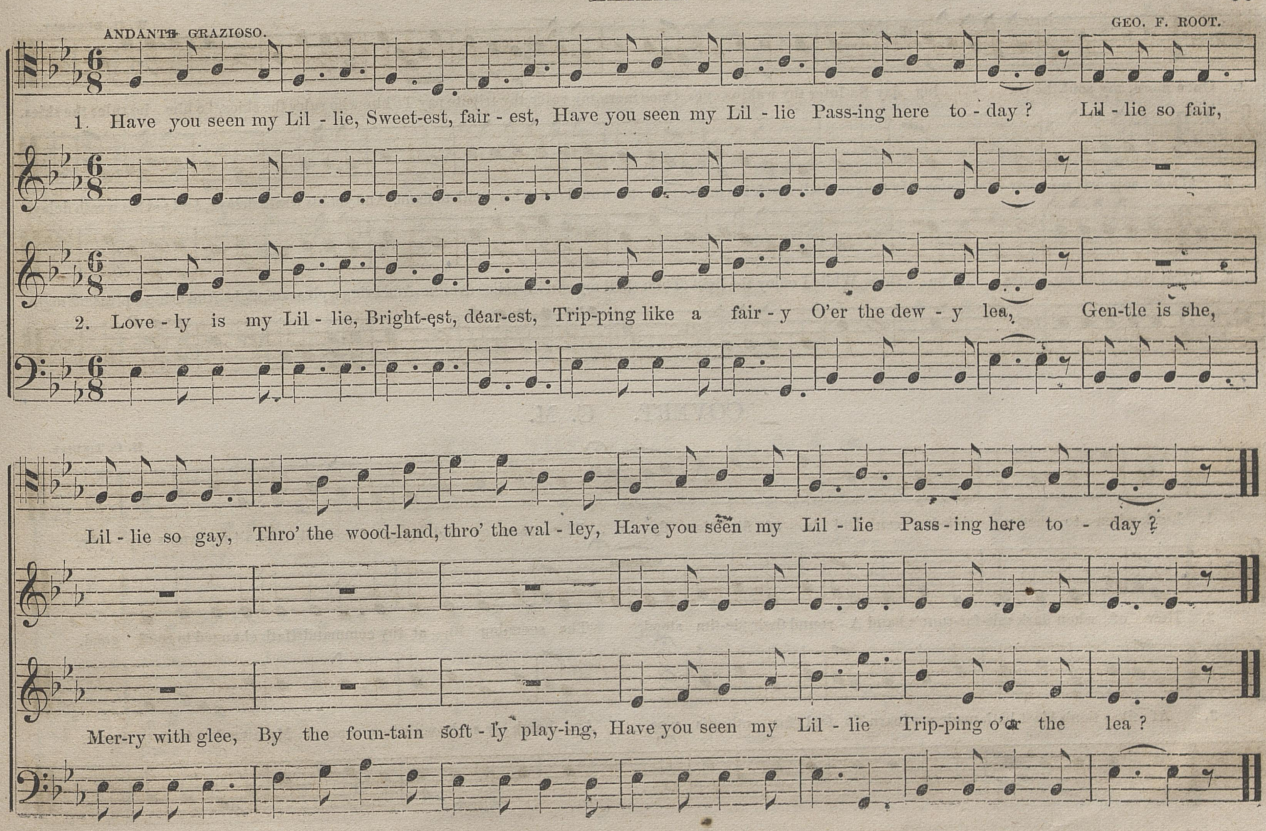
Span - gles o'er the crys - tal deep; Till the birds their songs a - wak - en, Sleep on, dar - ling, peace-ful be thy sleep.

Ritard

LILLIE.

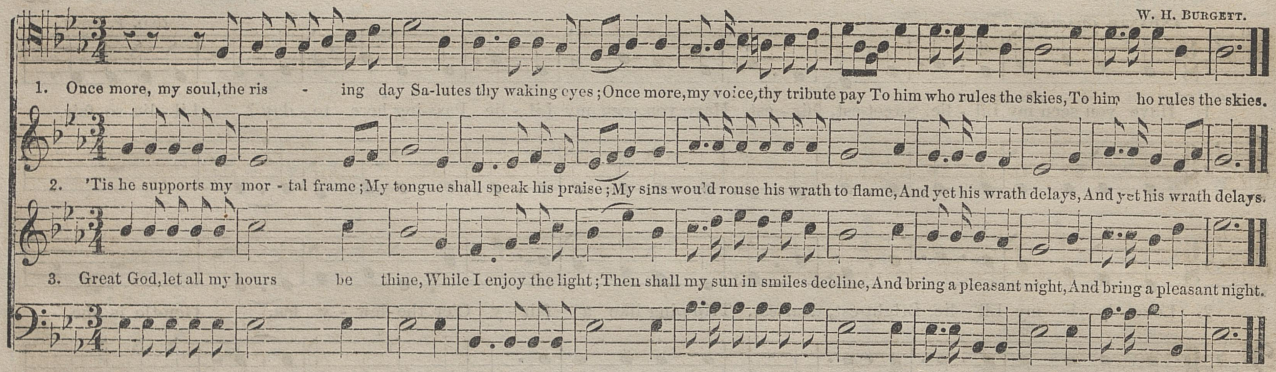
GEO. F. ROOT.

ANDANTE GRAZIOSO.



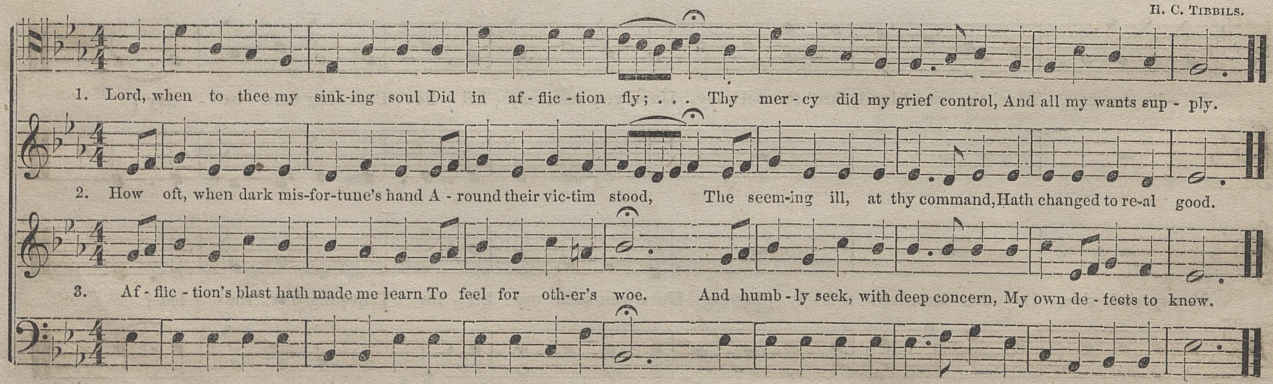
HAMILTON. C. M.

W. H. BURGETT.



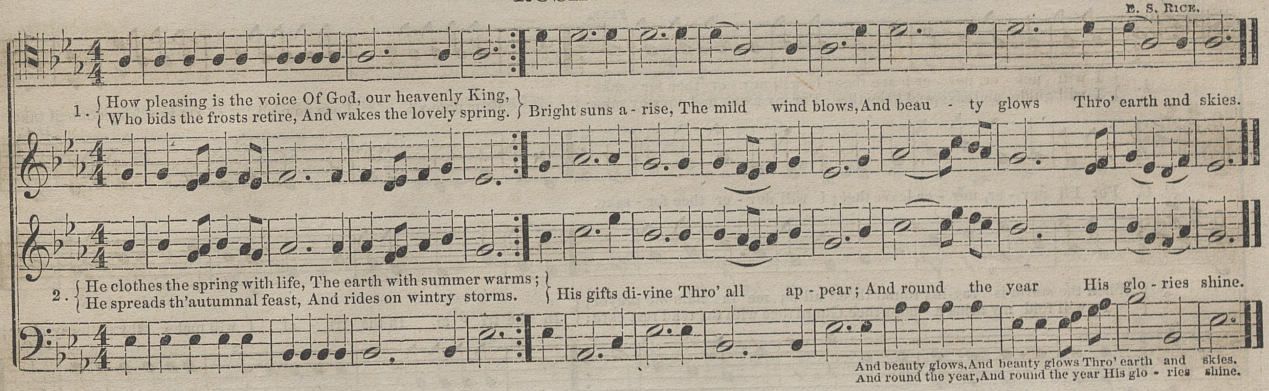
COVERT. C. M.

H. C. TIBBILS.



RUSH. H. M.

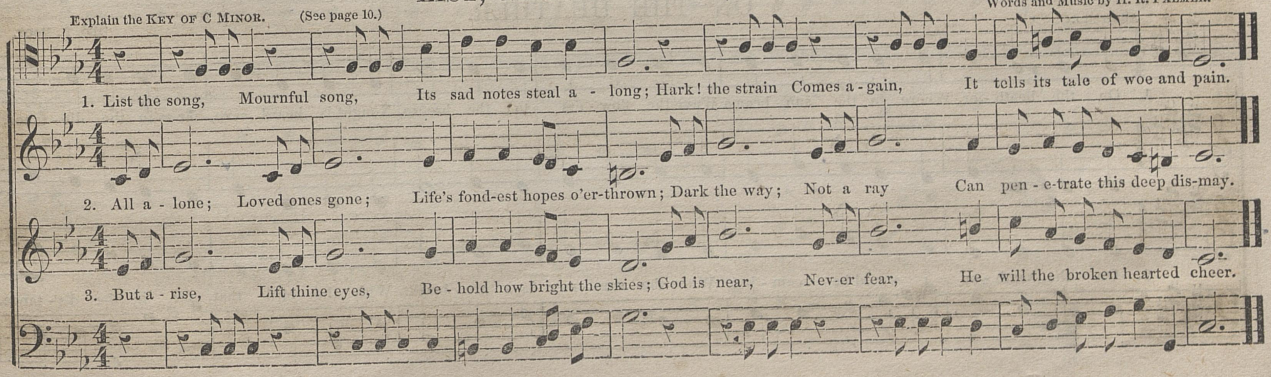
E. S. RICE.



LIST, THE SONG. 3s, 6s & 8s.

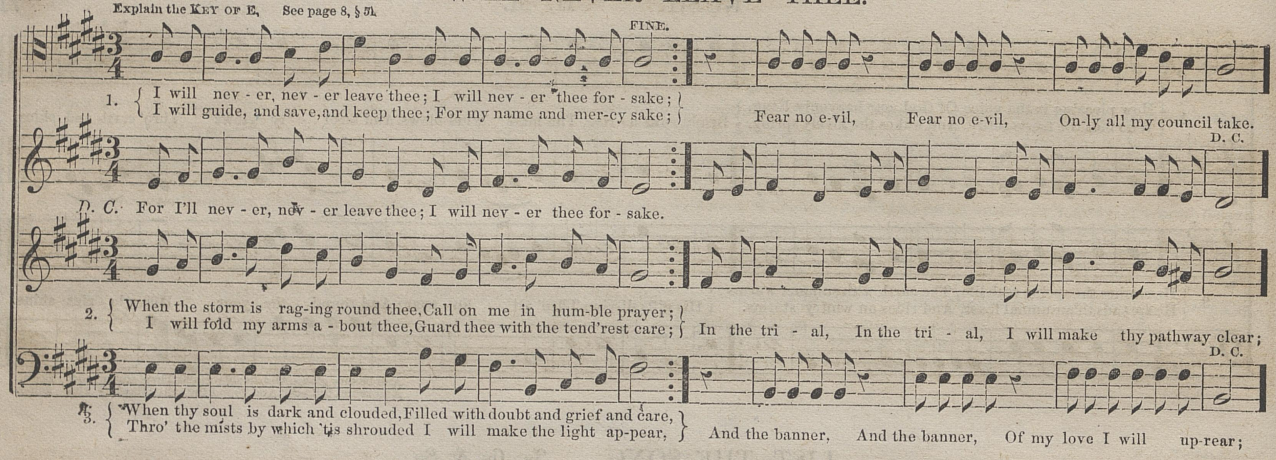
Explain the KEY OF C MINOR. (See page 10.)

Words and Music by H. R. PALMER.



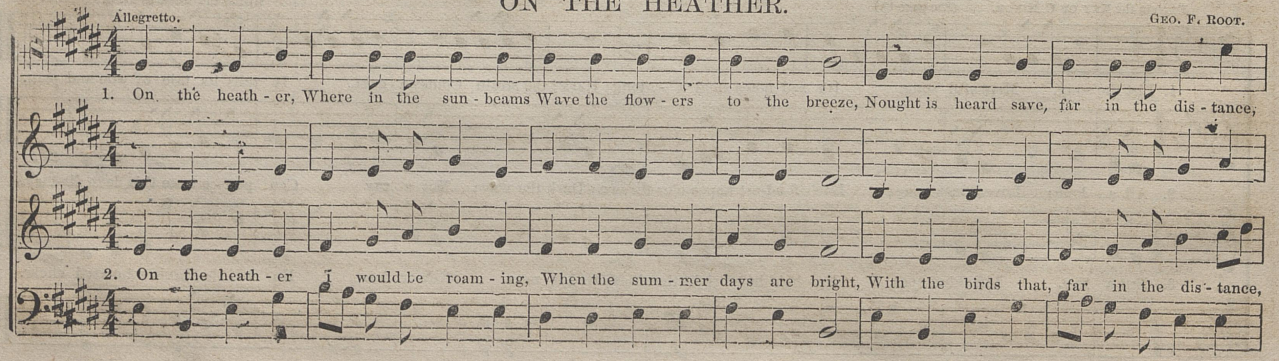
I WILL NEVER LEAVE THEE.

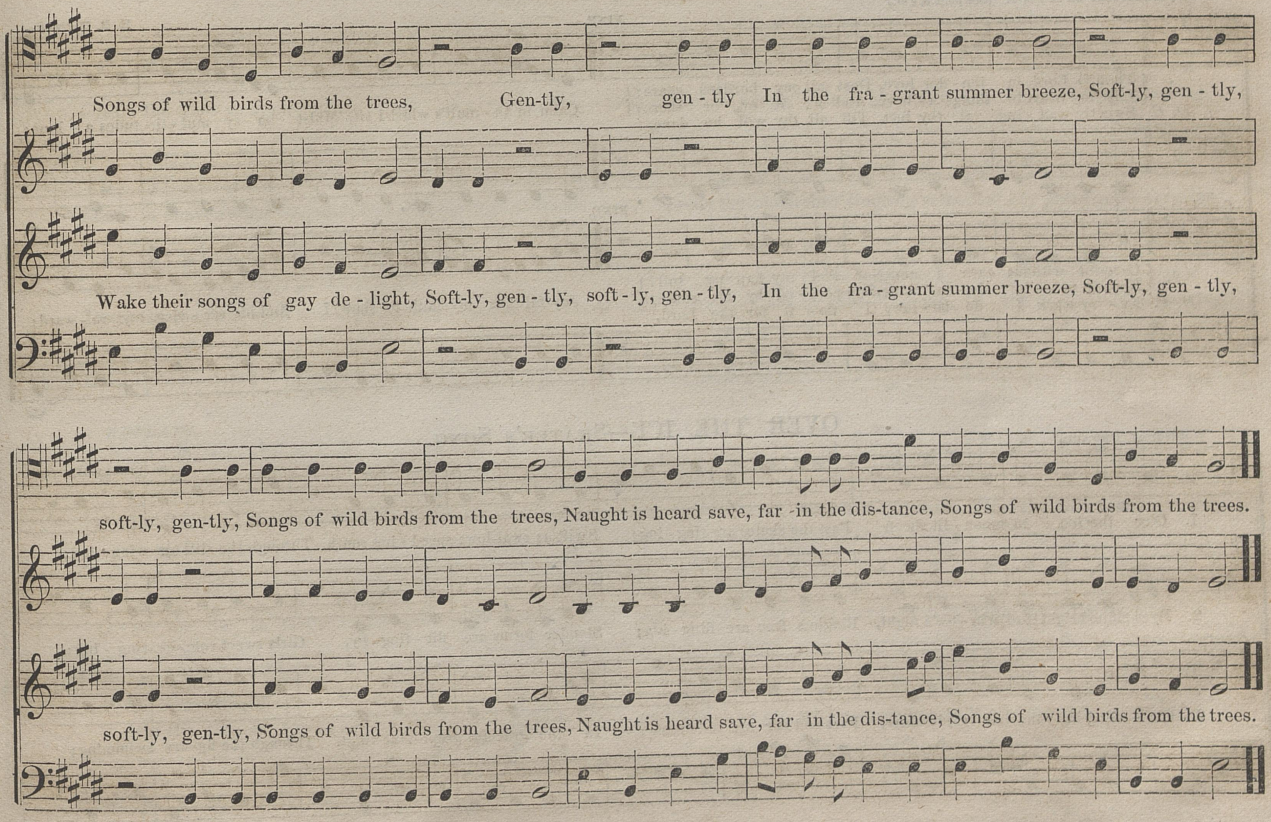
Explain the KEY OF E. See page 8, § 51.



ON THE HEATHER.

Allegretto. GEO. F. ROOT.

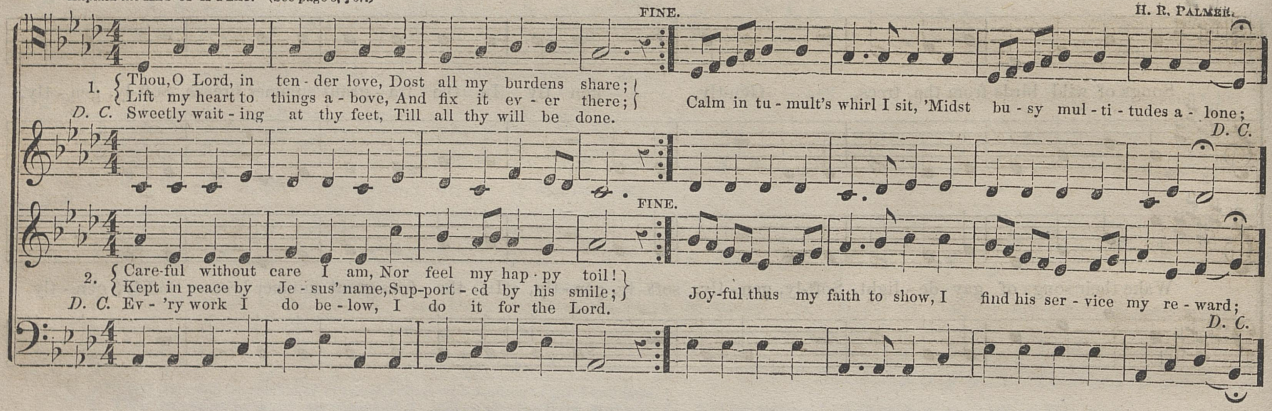



Songs of wild birds from the trees, Gen-tly, gen - tly In the fra - grant summer breeze, Soft-ly, gen - tly,
Wake their songs of gay de - light, Soft-ly, gen - tly, soft - ly, gen - tly, In the fra - grant summer breeze, Soft-ly, gen - tly,
soft-ly, gen-tly, Songs of wild birds from the trees, Naught is heard save, far in the dis-tance, Songs of wild birds from the trees.
soft-ly, gen-tly, Songs of wild birds from the trees, Naught is heard save, far in the dis-tance, Songs of wild birds from the trees.

EARL. 7s, 6s & 8s.

Explain the KEY OF A FLAT. (See page 8, § 57.)

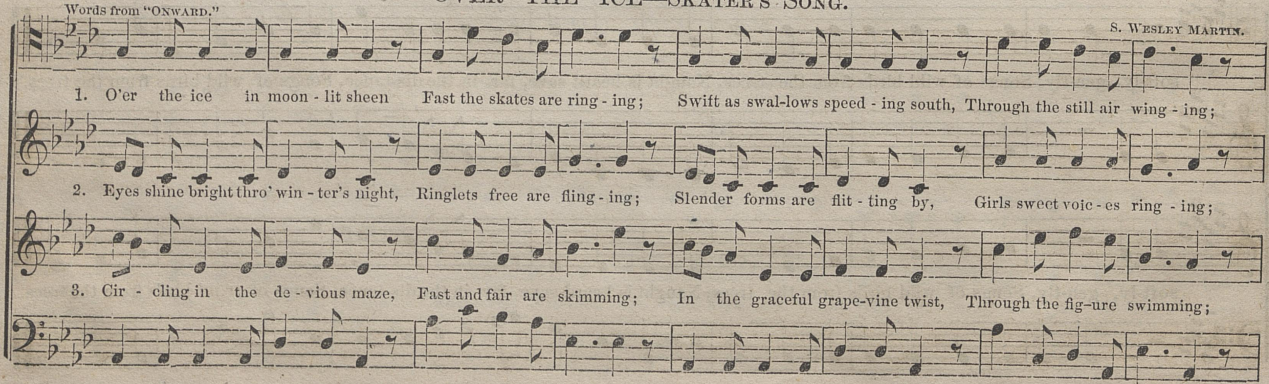
H. R. PALMER.

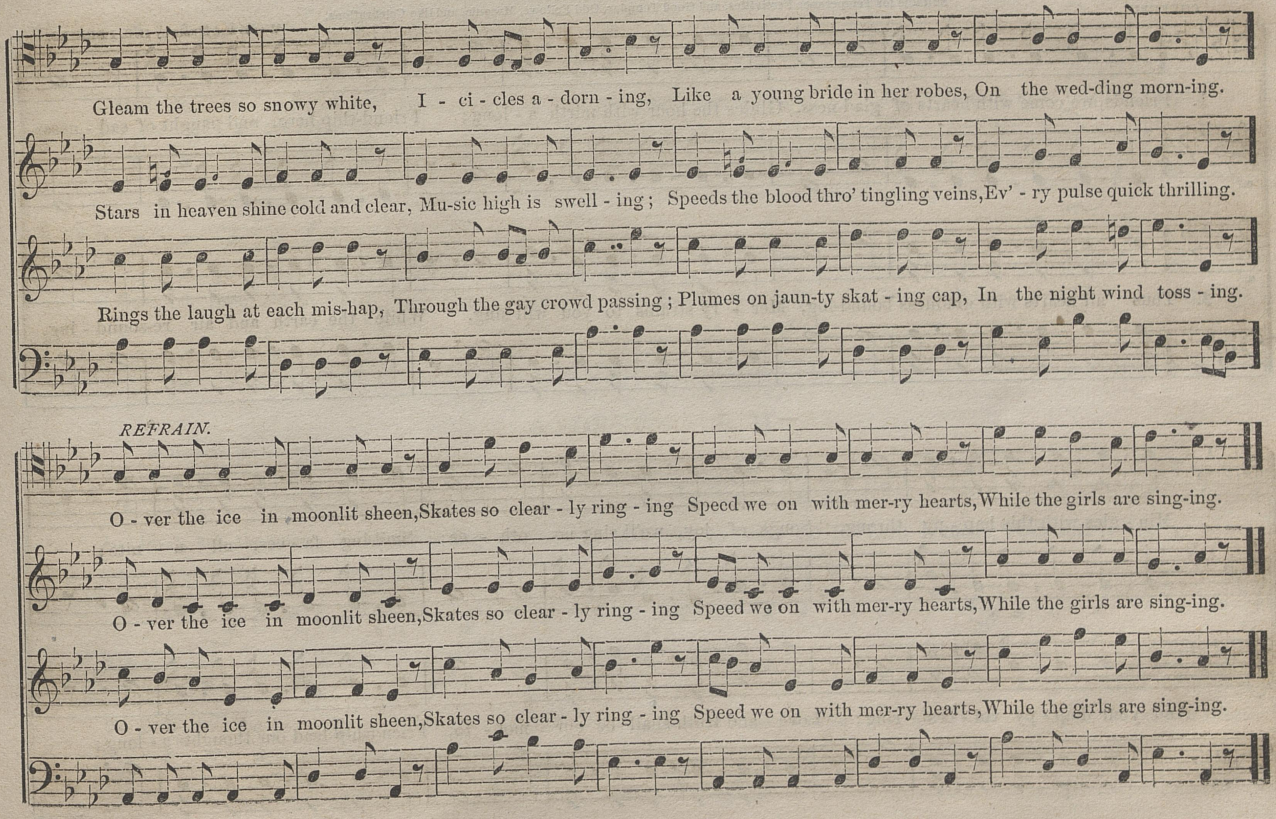


OVER THE ICE—SKATER'S SONG.

Words from "ONWARD."

S. WESLEY MARTIN.



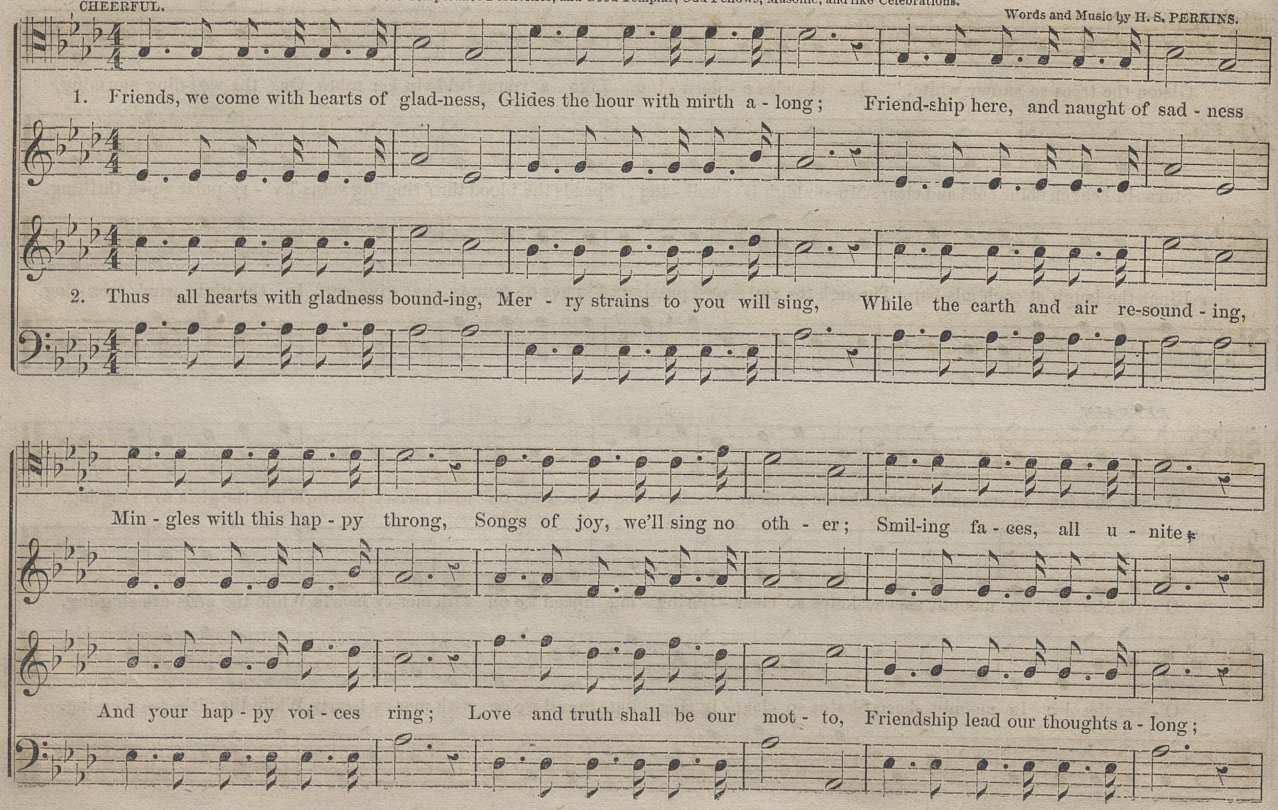

Gleam the trees so snowy white, I - ci - cles a - dorn - ing, Like a young bride in her robes, On the wed-ding morn-ing.
Stars in heaven shine cold and clear, Mu-sic high is swell - ing; Speeds the blood thro' tingling veins, Ev' - ry pulse quick thrilling.
Rings the laugh at each mis-hap, Through the gay crowd passing; Plumes on jaun-ty skat - ing cap, In the night wind toss - ing.
REFRAIN.
O - ver the ice in moonlit sheen, Skates so clear - ly ring - ing Speed we on with mer-ry hearts, While the girls are sing-ing.
O - ver the ice in moonlit sheen, Skates so clear - ly ring - ing Speed we on with mer-ry hearts, While the girls are sing-ing.
O - ver the ice in moonlit sheen, Skates so clear - ly ring - ing Speed we on with mer-ry hearts, While the girls are sing-ing.

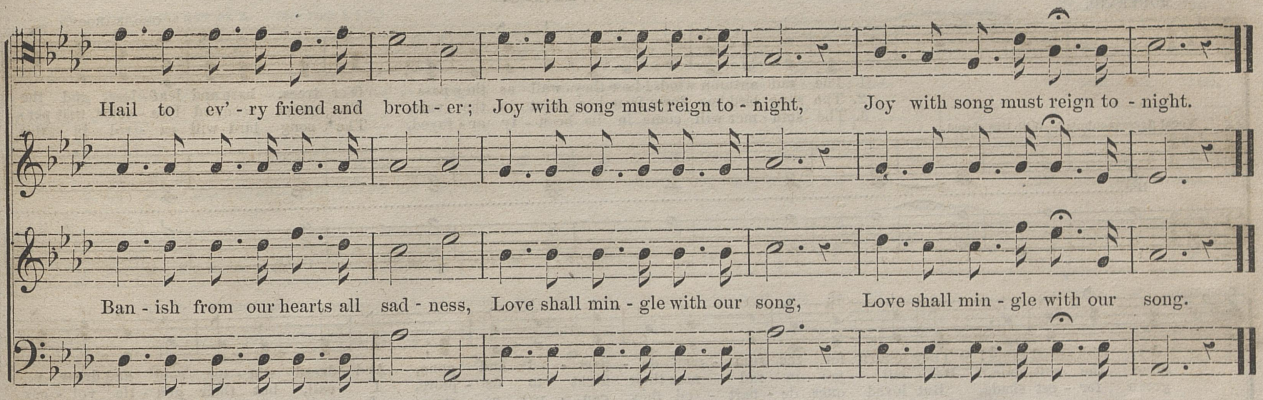
GREETING GLEE.

Suitable for Temperance Festivities, and Good Templar, Odd Fellows, Masonic, and like Celebrations.

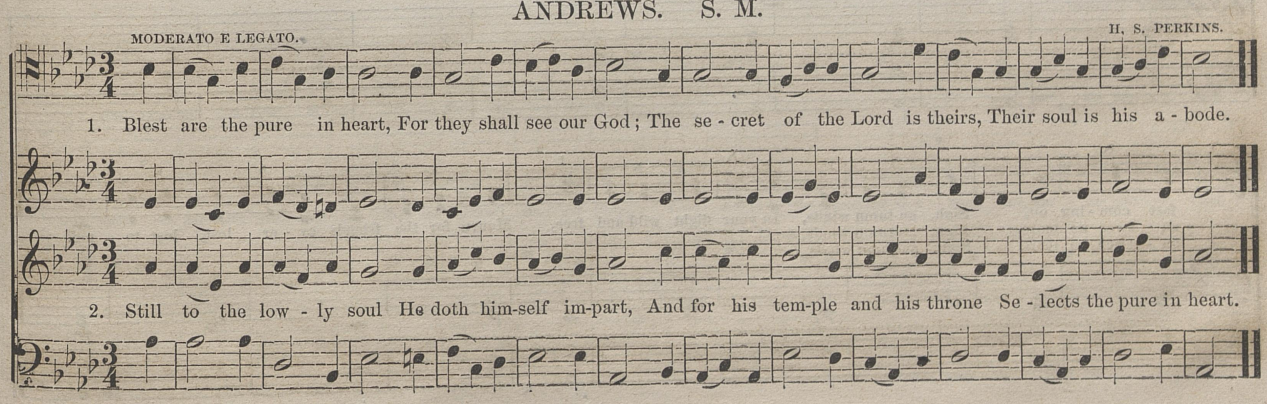
CHEERFUL.

Words and Music by H. S. PERKINS.




Hail to ev' - ry friend and broth - er; Joy with song must reign to - night, Joy with song must reign to - night.
Ban - ish from our hearts all sad - ness, Love shall min - gle with our song, Love shall min - gle with our song.

ANDREWS. S. M.


MODERATO E LEGATO.
H. S. PERKINS.
1. Blest are the pure in heart, For they shall see our God; The se - cret of the Lord is theirs, Their soul is his a - bode.
2. Still to the low - ly soul He doth him-self im-part, And for his tem-ple and his throne Se - lects the pure in heart.

AUTUMN WINDS.

MODERATO.

GEO. F. ROOT.

1. The sad autumn winds! how they wail as they pass O'er trees, bare and leaf - less, and the
2. The song bird has flown from her nest in the vale, The sweet scent-ed blos - soms, that per -
3. The sum - mer will come in its beau - ty ar - rayed, The song bird will ca - rol in the

Vocal Accompaniment—With lips closed.

Hm.

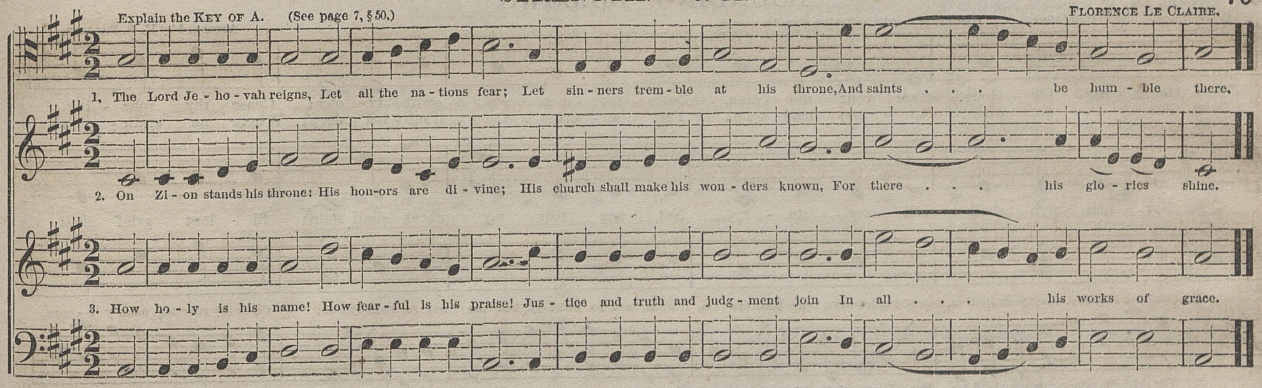
dry, with - ered grass! They mourn for the sum - mer de - part - ed and gone, And dread win - ter, cold and drear - y,
fume the soft gale, Have left me in sad - ness their flight to de - plore, I call, but their gen - tle voi - ces
green for - est shade, But loved ones de - part - ed they can - not re - store, I call, but their gen - tle voi - ces

fast com - ing on, Sigh, au-tumn winds, In your flight wild and free, Mourn for the friends ev - er lost, lost to me.
an - swer no more. Sigh, au-tumn winds, &c.
an - swer no more. Sigh, au-tumn winds, &c.

STRENGTH. S. M.

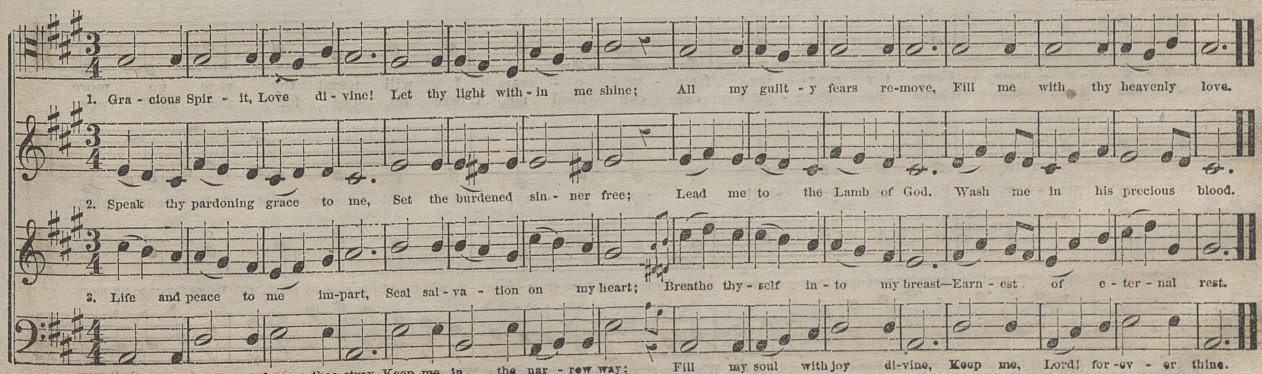
Explain the KEY OF A. (See page 7, § 50.)

FLORENCE LE CLAIRE.



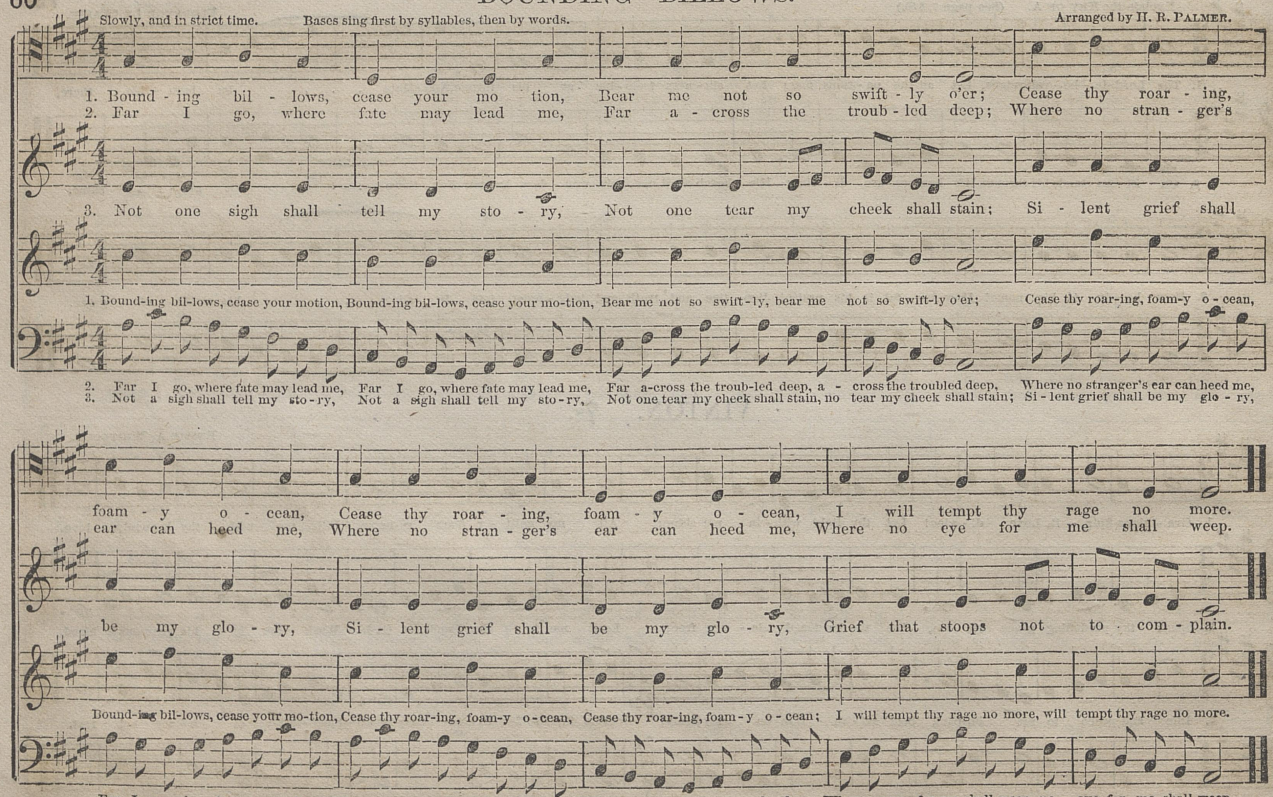
VINTON. 7s.

BESSIE A. WHITLOCK.



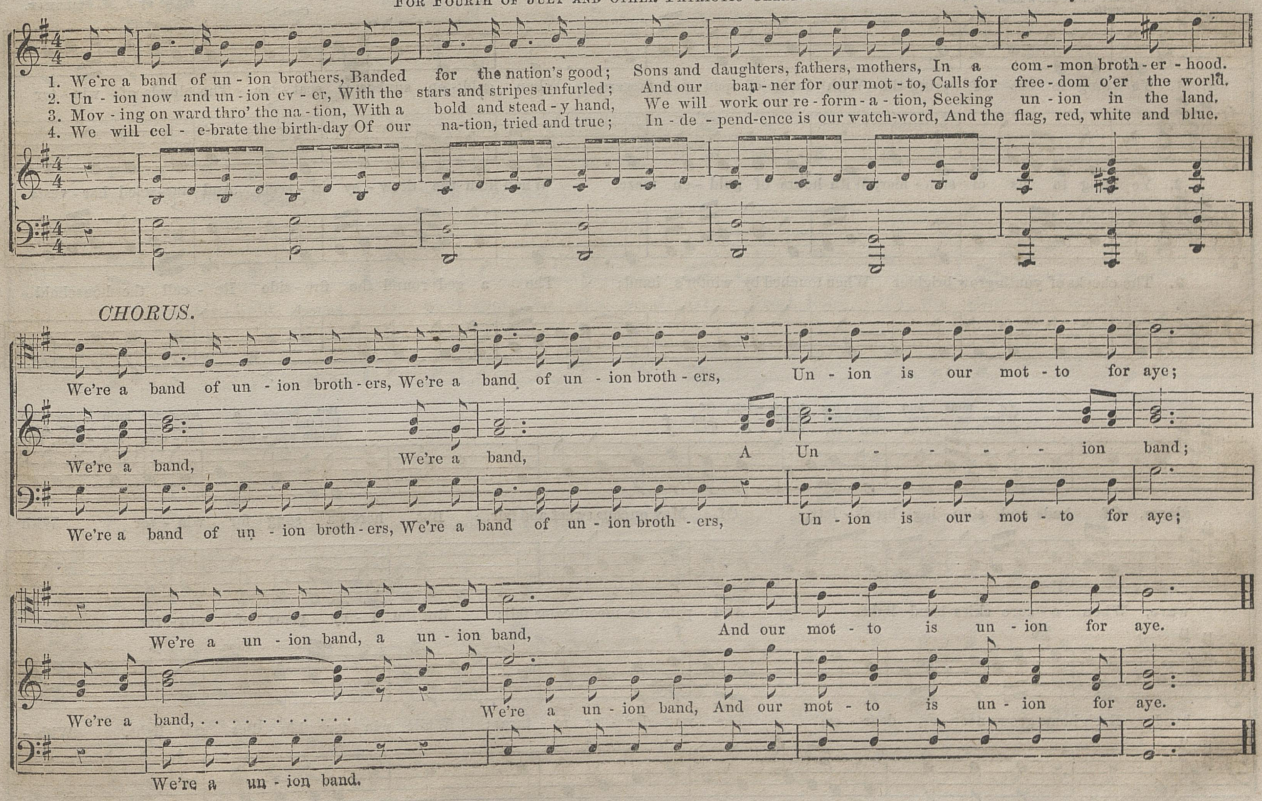
BOUNDING BILLOWS.

Slowly, and in strict time. Bases sing first by syllables, then by words. Arranged by H. R. PALMER.



WE'RE A BAND OF UNION BROTHERS.

For Fourth of July and other Patriotic Celebrations. Words and Music by W. W. Kenedy.



WINTER SONG.

Words by MRS. S. L. HOWELL. Allegretto. Music by J. M. STILLMAN.

1. Ye sing to us of spring-time, With buds of open - ing flowers, When gold - en sunbeams scat - ter The clouds of win - ter

2. Ye sing to us of sum - mer, With hours of gold - en maze, When hum the drow - sy in - sects And tas-seled har - vests

3. The cheeks of youth grow brighter When touched by winter's hand; The a - ged round the fire - side Re - call the household

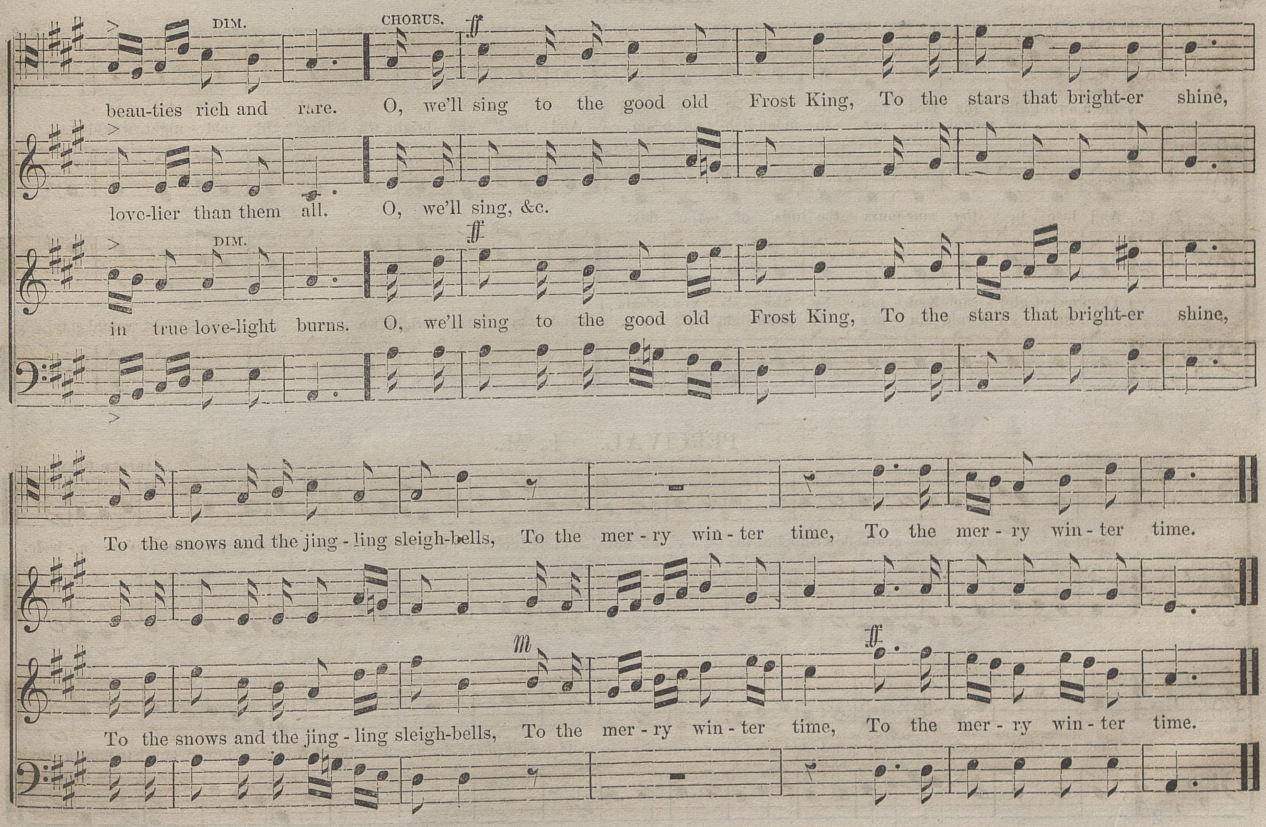
Of buds and shin - ing brook - lets, Of
When az - ure skies bend light - ly, And
Each home grows near - er, dear - er, The

But here's a song for win - ter With
But the i - cy gems of win - ter Are
While win - ter kin - dles star - light, With

gloom, Of buds and shin - ing brook - lets, Of May queens sweet and fair, But here's a song for win - ter With

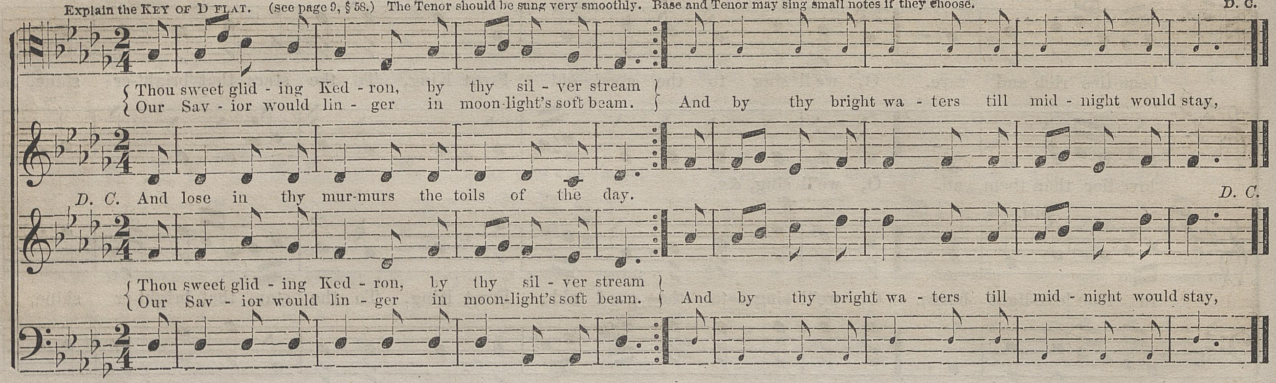
wave, When a - zure skies bend light - ly, And pale the moonbeams fall; But the i - cy gems of win - ter Are

band; Each home grows near - er, dear - er, The wan - der - er re - turns; While win - ter kin - dles star - light. With -


DIM.
CHORUS.
ff
beau-ties rich and rare. O, we'll sing to the good old Frost King, To the stars that bright-er shine,
love-lier than them all. O, we'll sing, &c.
DIM.
ff
in true love-light burns. O, we'll sing to the good old Frost King, To the stars that bright-er shine,
To the snows and the jing - ling sleigh-bells, To the mer - ry win - ter time, To the mer - ry win - ter time.
m
ff
To the snows and the jing - ling sleigh-bells, To the mer - ry win - ter time, To the mer - ry win - ter time.

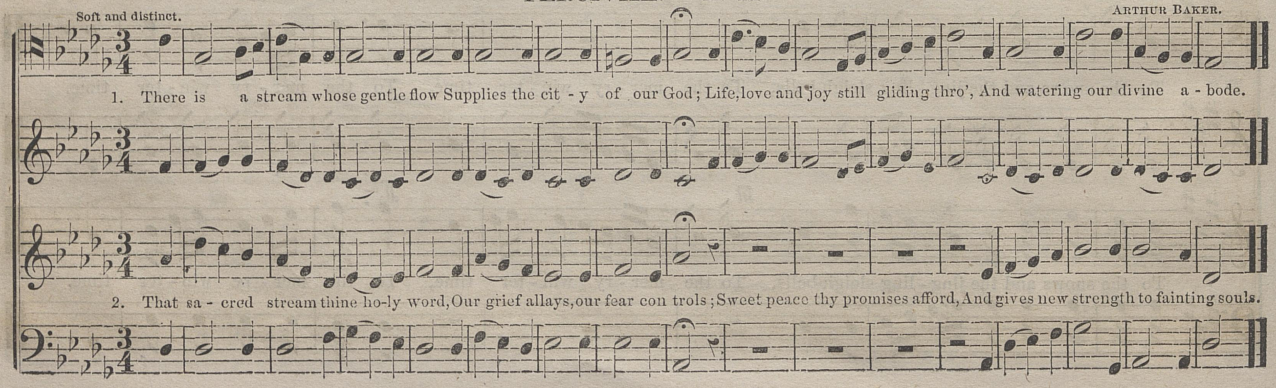
KEDRON. 11s.

Explain the KEY OF D FLAT. (see page 9, § 58.) The Tenor should be sung very smoothly. Base and Tenor may sing small notes if they choose. D. C.



PERCIVAL. L. M.

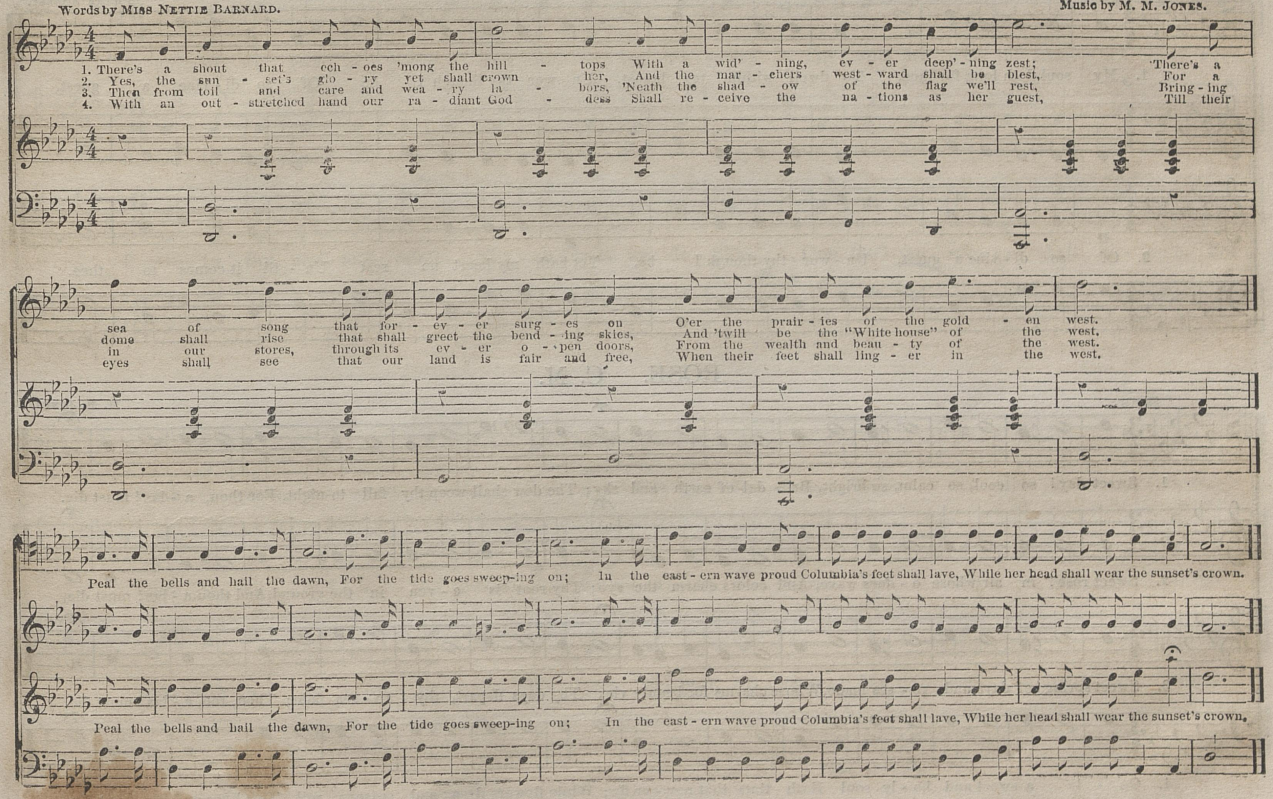
Soft and distinct. ARTHUR BAKER.



SONG FOR THE WEST.

Inscribed to the REV. W. H. BROCKSON.

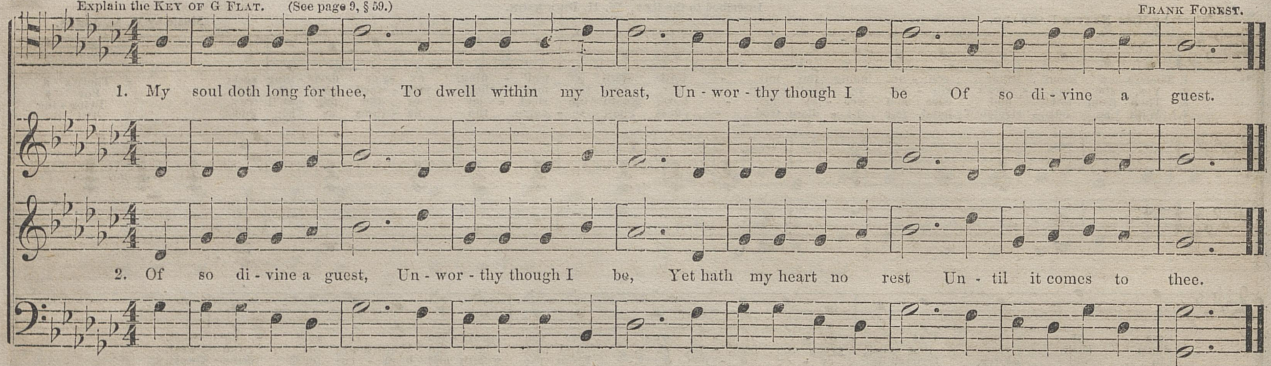
Words by MISS NETTIE BARNARD. Music by M. M. JONES.



DESIRE. 6s.

Explain the KEY OF G FLAT. (See page 9, § 59.)

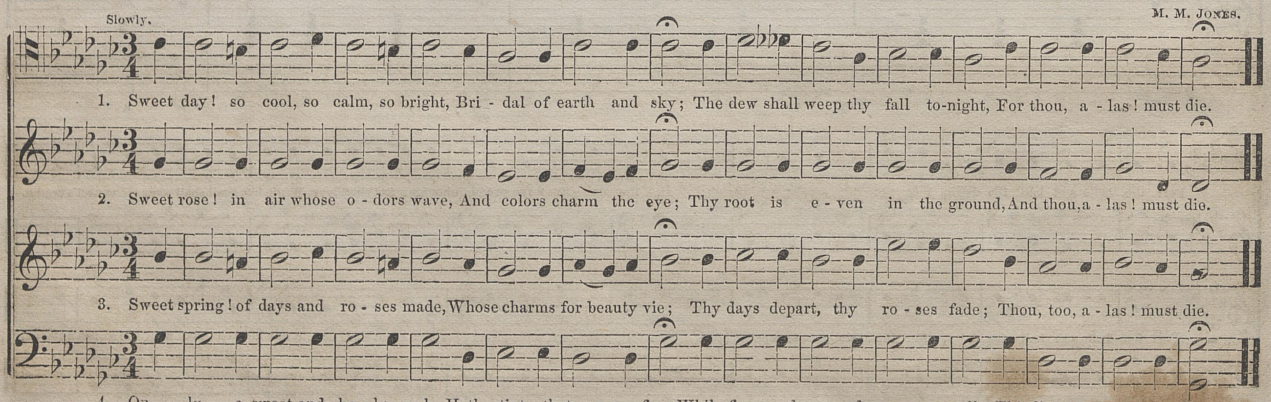
FRANK FORREST.



ROSE. C. M.

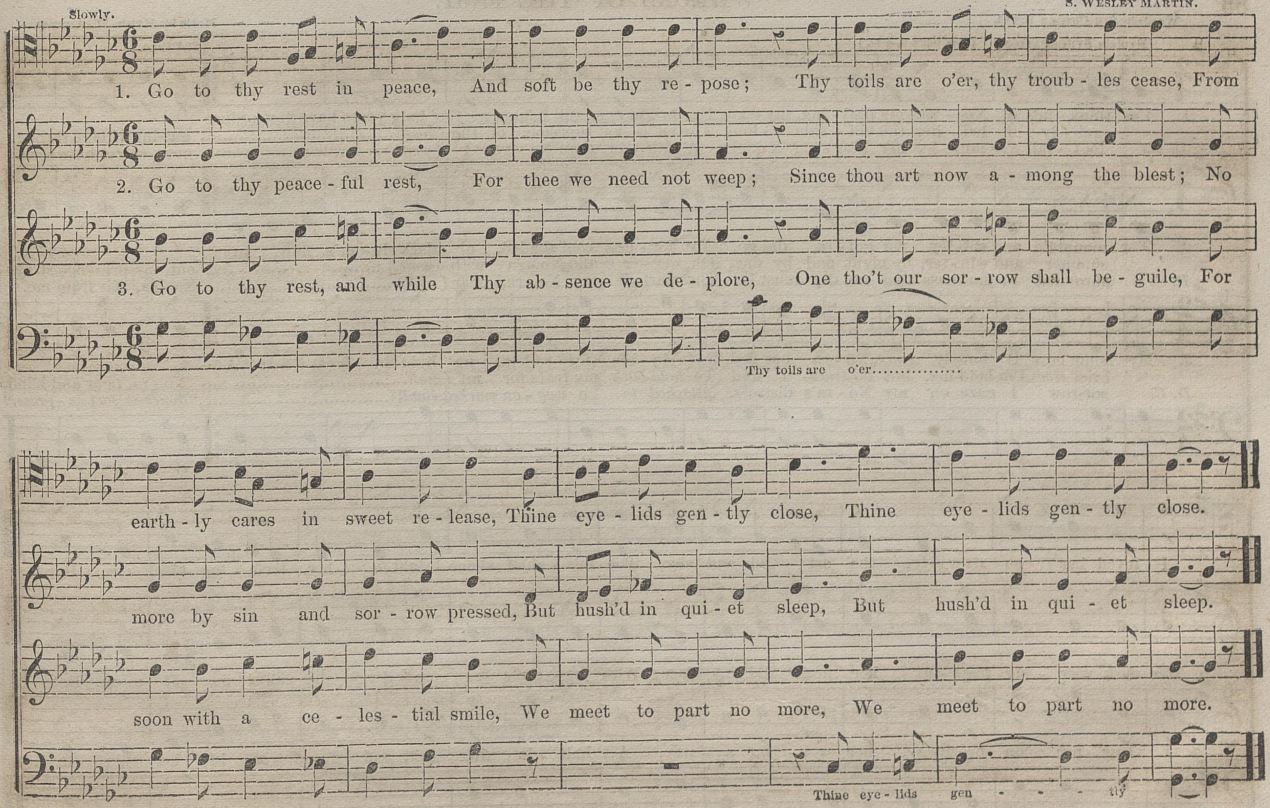
Slowly.

M. M. JONES.



GO TO THY REST IN PEACE.

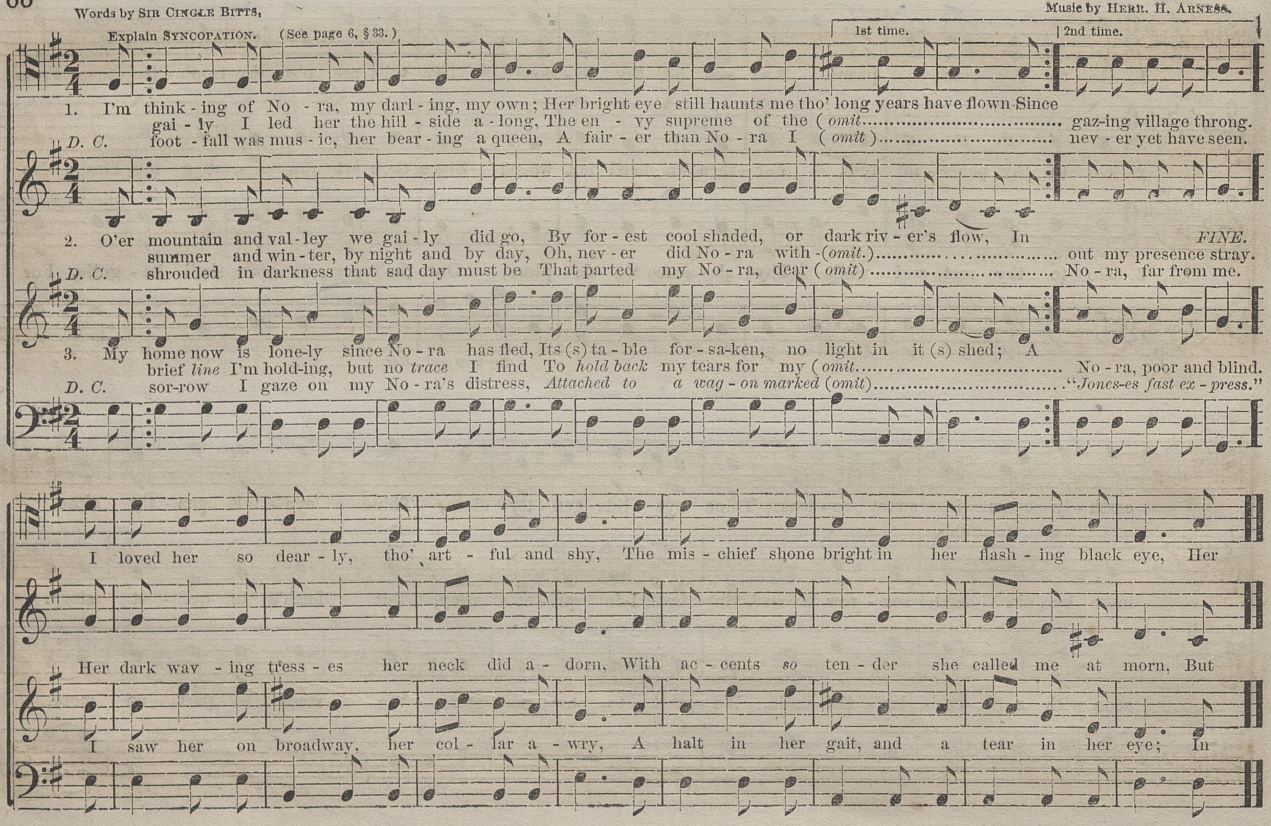
S. WESLEY MARTIN.



WRECKS OF THE PAST.

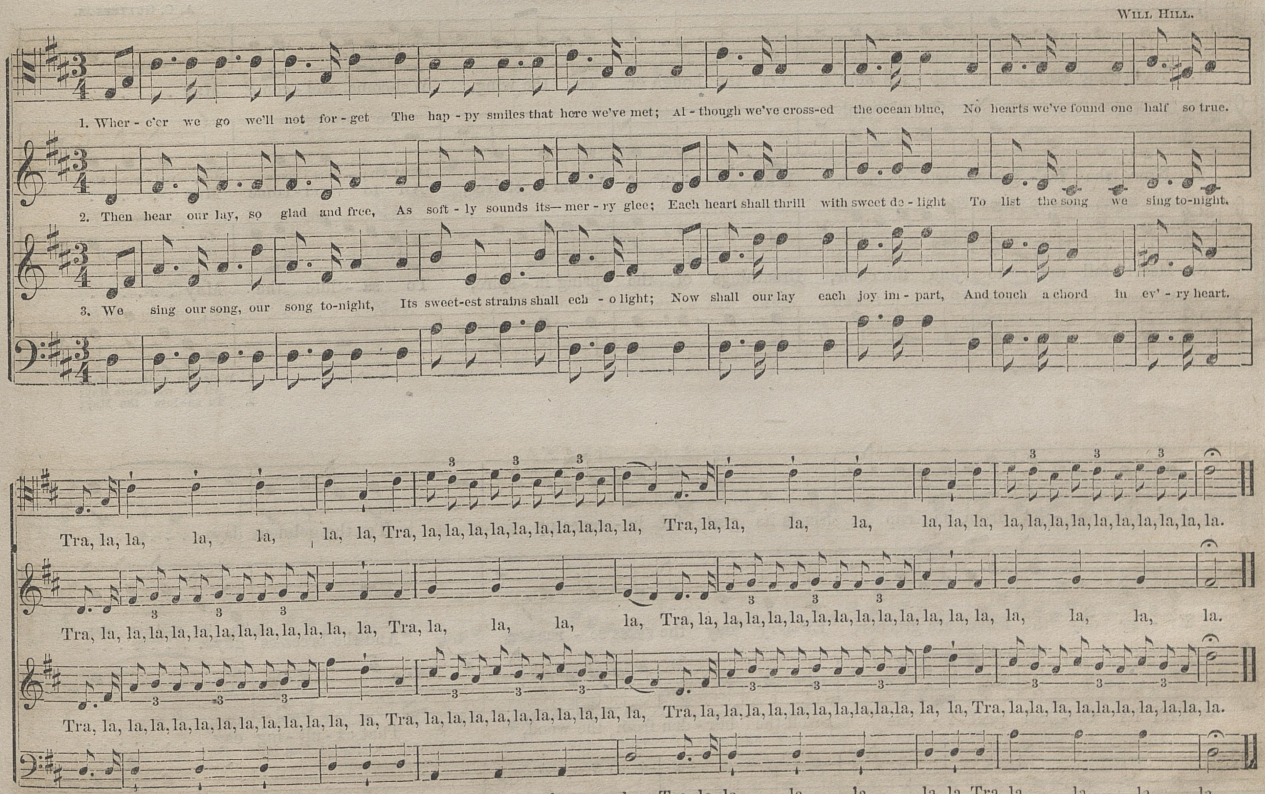
Words by SIR CINGLE BITTS, Music by HERR. H. ARNESS.

Explain SYNCOPATION. (See page 6, § 33.)



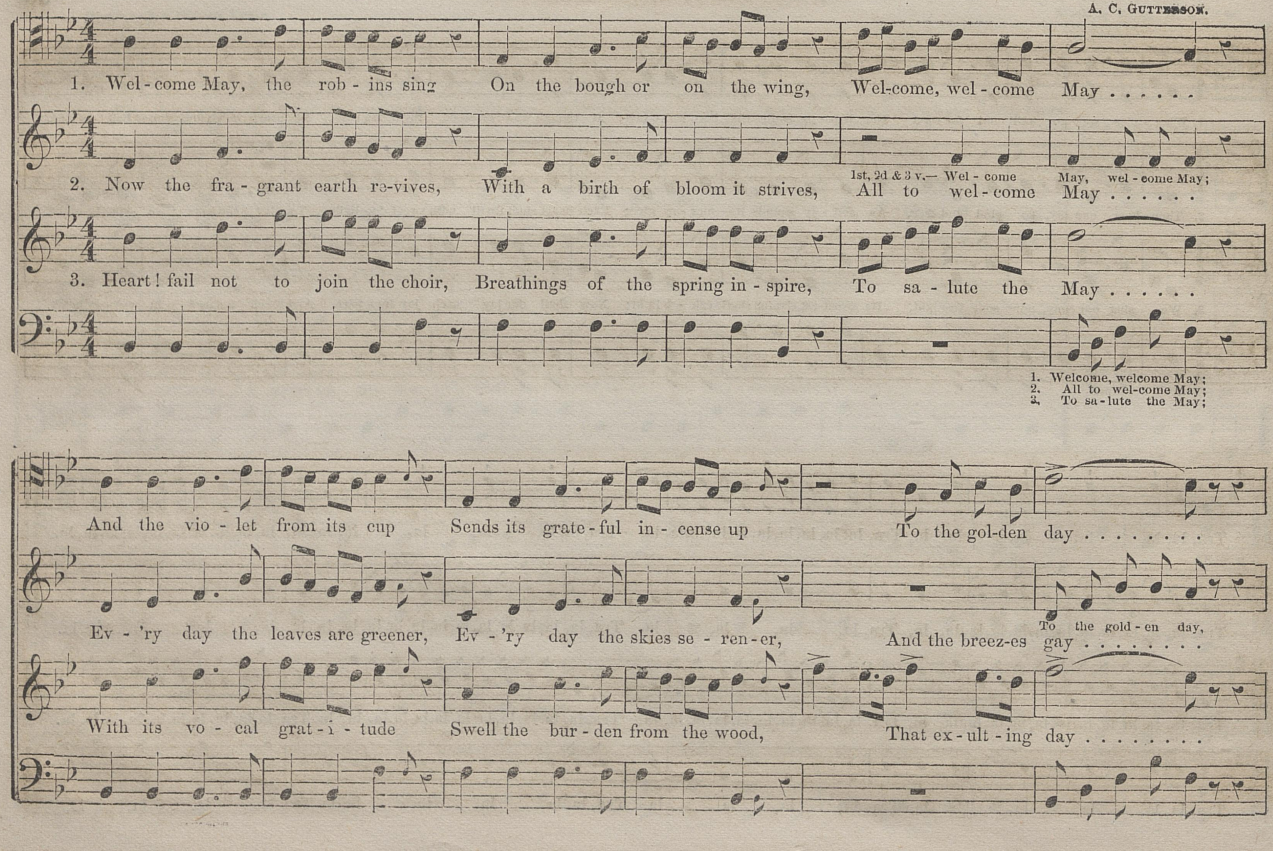
OUR SONG OF GREETING.

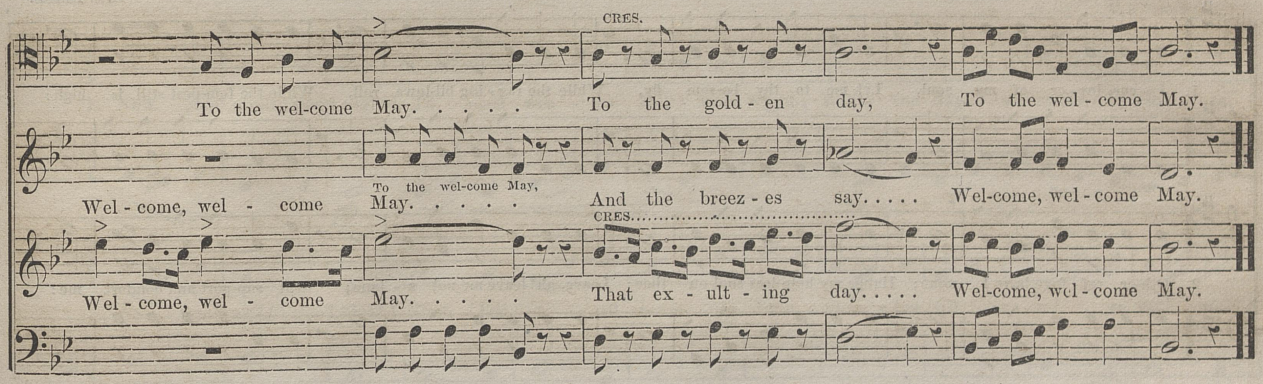
WILL HILL.



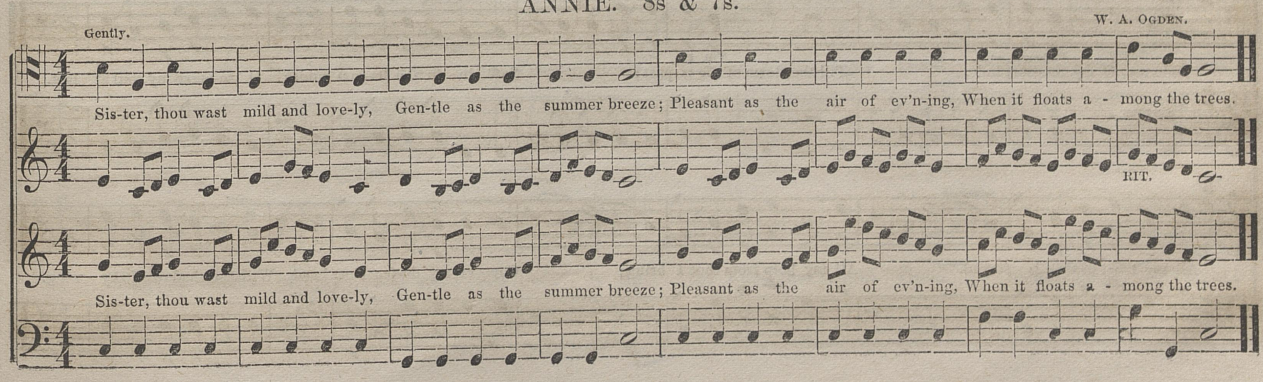
WELCOME MAY.

A. C. GUTTERSON.



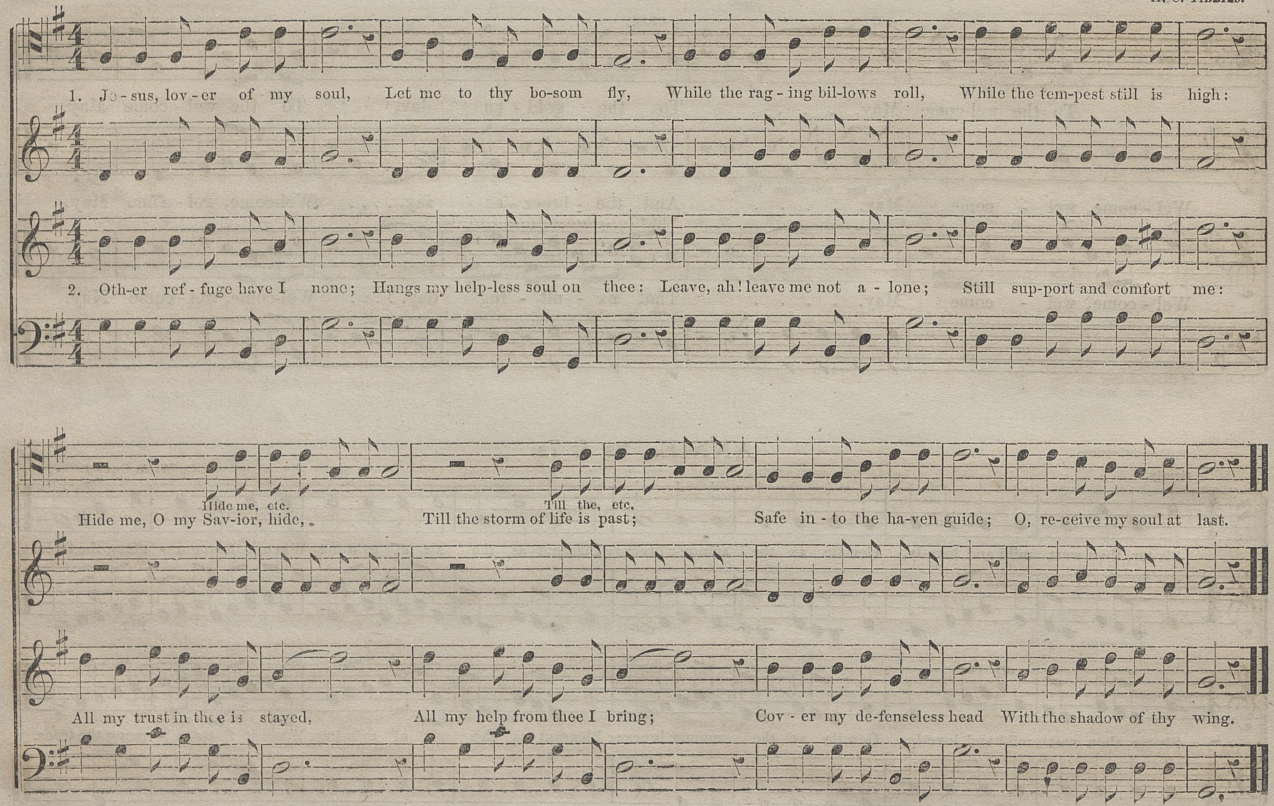

CRES.
To the wel-come May. . . . . To the gold - en day, To the wel - come May.
To the wel-come May,
Wel - come, wel - come May. . . . . And the breez - es say. . . . . Wel-come, wel - come May.
CRES.
Wel - come, wel - come May. . . . . That ex - ult - ing day. . . . . Wel-come, wel - come May.

ANNIE. 8s & 7s.


Gently.
W. A. Ogden.
Sis-ter, thou wast mild and love-ly, Gen-tle as the summer breeze; Pleasant as the air of ev'n-ing, When it floats a - mong the trees.
RIT.
Sis-ter, thou wast mild and love-ly, Gen-tle as the summer breeze; Pleasant as the air of ev'n-ing, When it floats a - mong the trees.

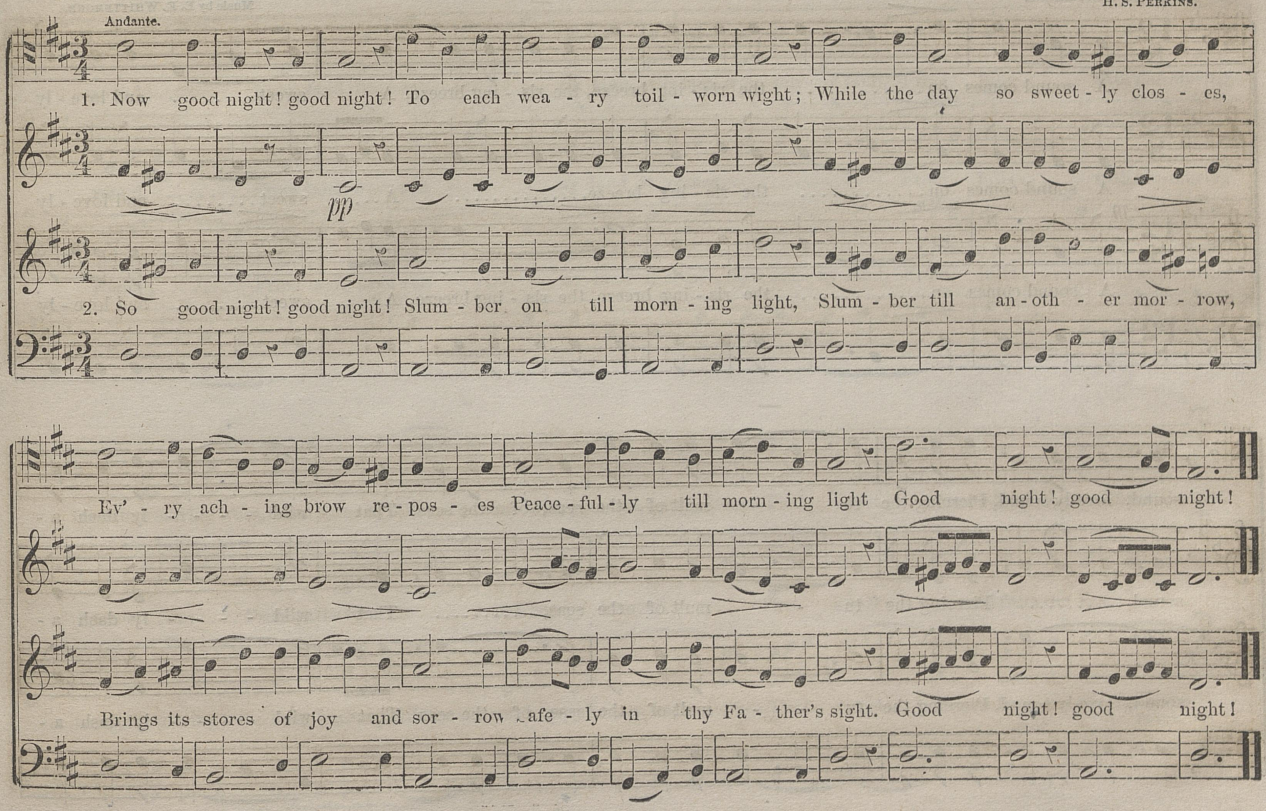
ZANE. 7s Double.

H. C. Tibbils.



NOW GOOD NIGHT.

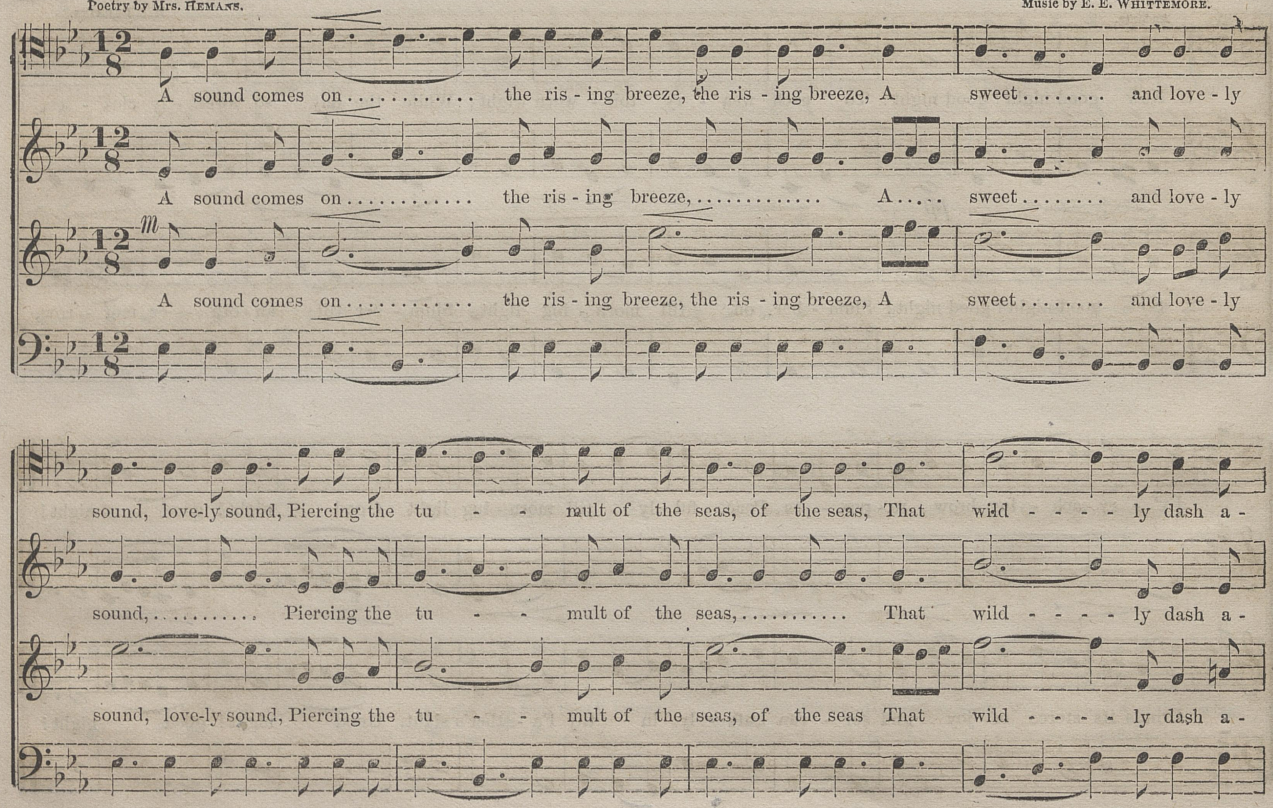
H. S. PERKINS.

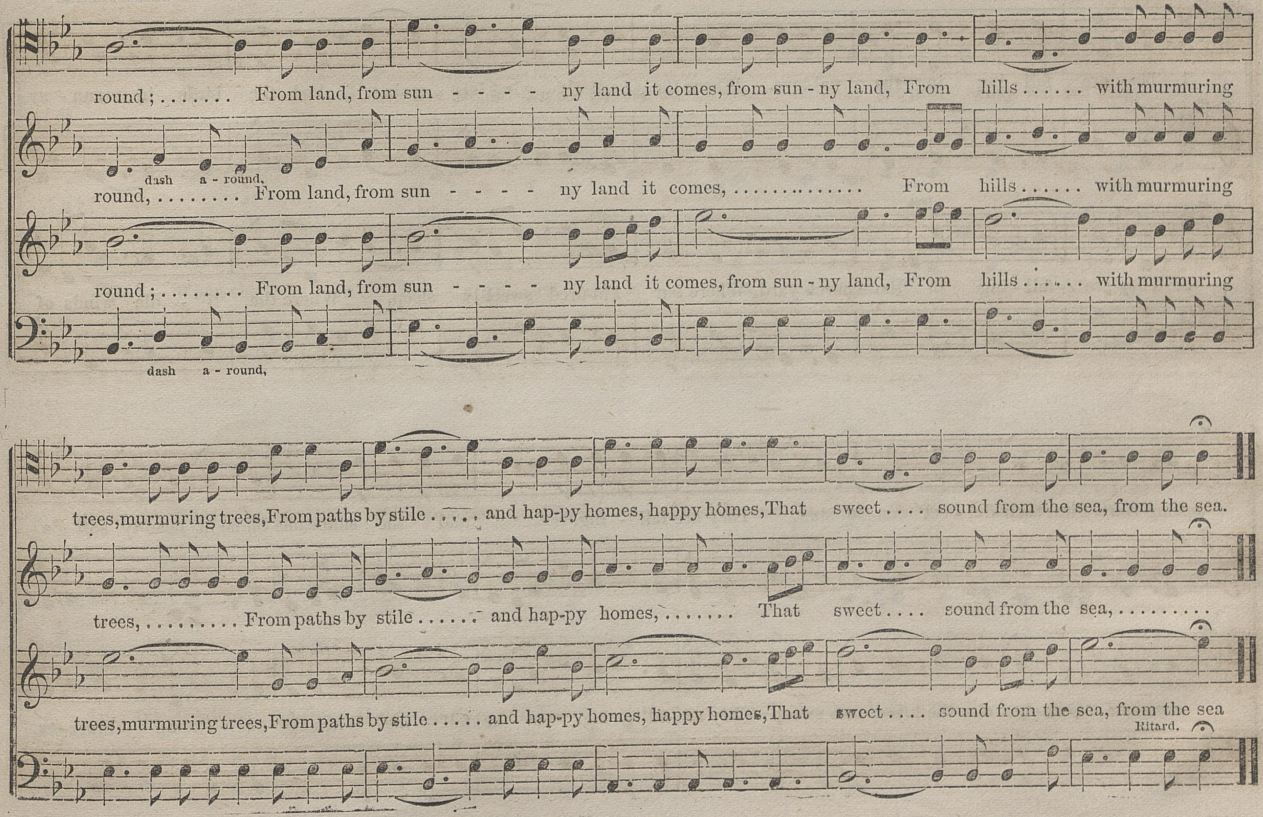


MUSIC FROM SHORE.

Poetry by Mrs. HEMANS.

Music by E. E. WHITTEMORE.

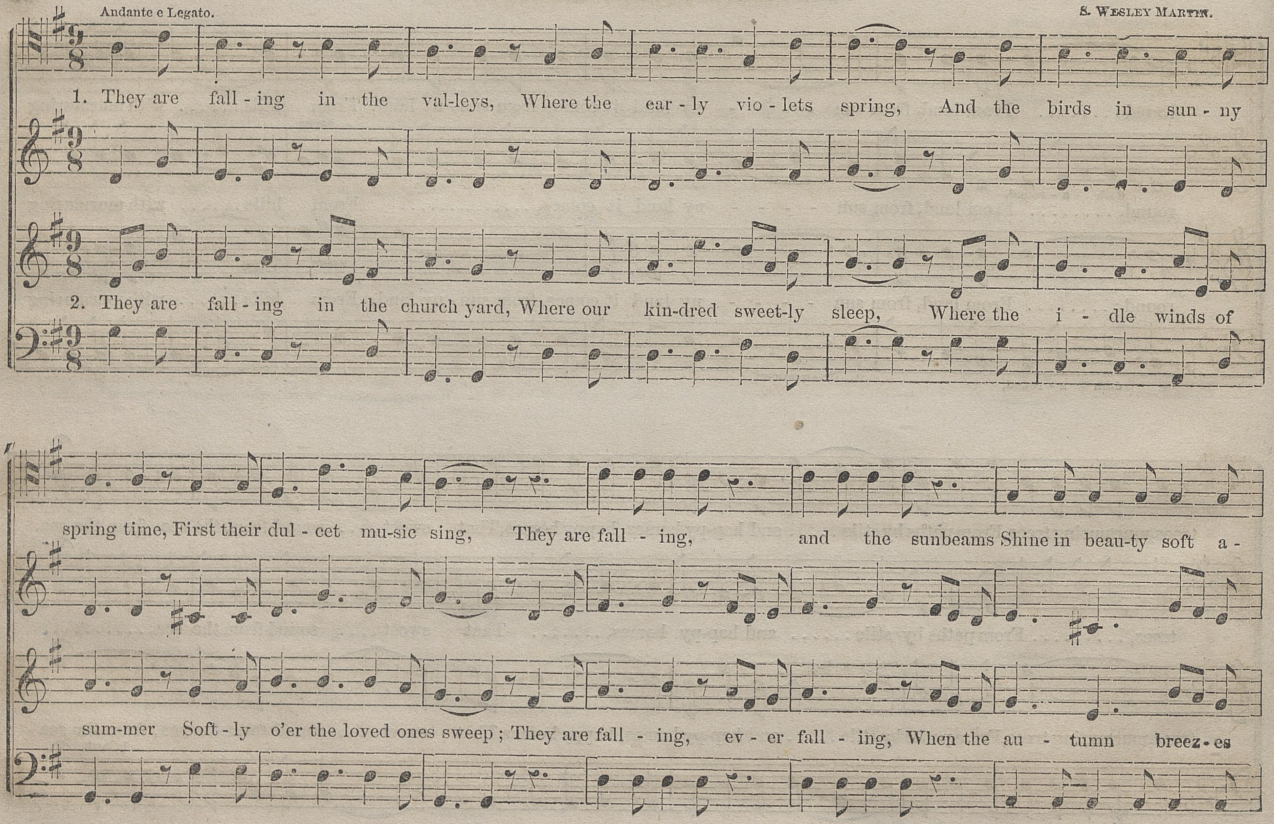


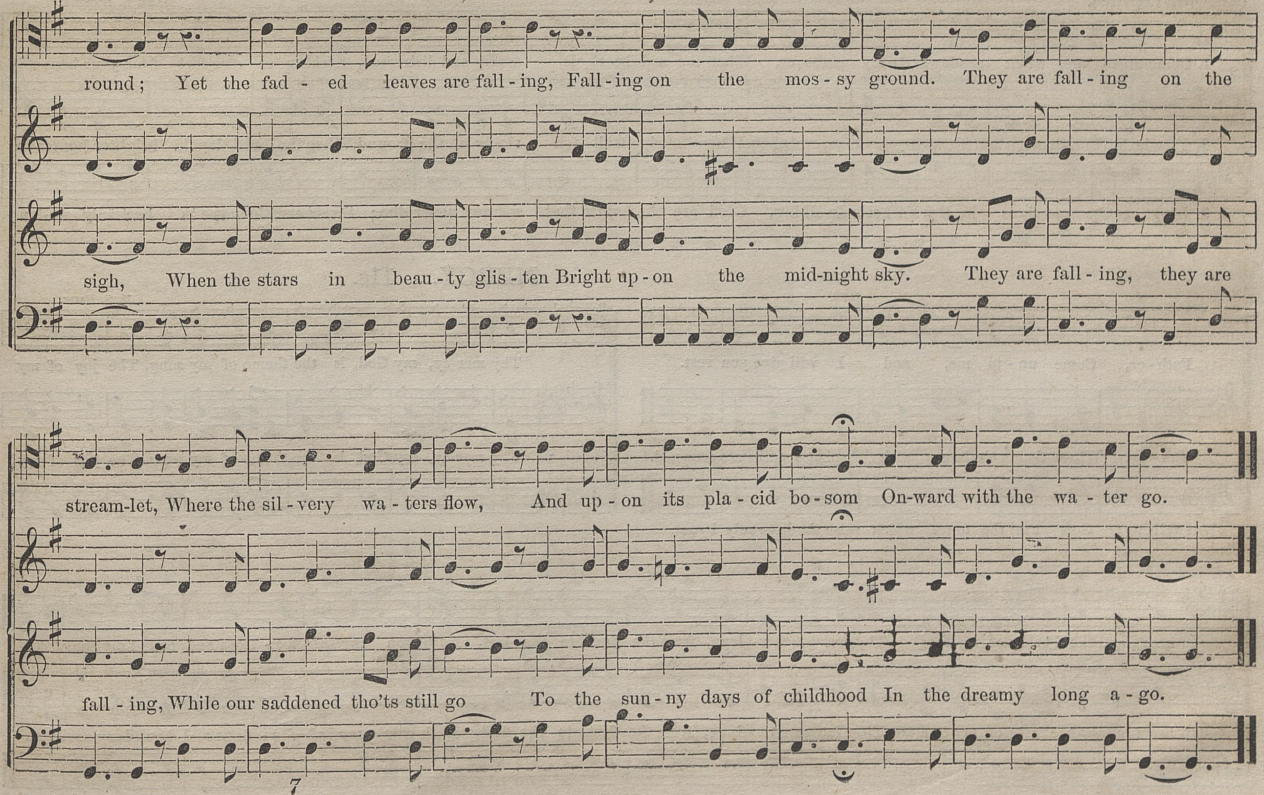

round; . . . . . From land, from sun - - - - ny land it comes, from sun - ny land, From hills . . . . . with murmuring
dash a - round,
round, ... From land, from sun - - - - ny land it comes, ... From hills . . . . . with murmuring
round; . . . . . From land, from sun - - - - ny land it comes, from sun - ny land, From hills . . . . . with murmuring
dash a - round,
trees, murmuring trees, From paths by stile . . . . . and hap-py homes, happy homes, That sweet . . . . sound from the sea, from the sea.
trees, ... From paths by stile . . . . . and hap-py homes, ... That sweet . . . . sound from the sea, ...
trees, murmuring trees, From paths by stile . . . . . and hap-py homes, happy homes, That sweet . . . . sound from the sea, from the sea
Ritard.

FALLING LEAVES.

Andante e Legato.

S. Wesley Martin.

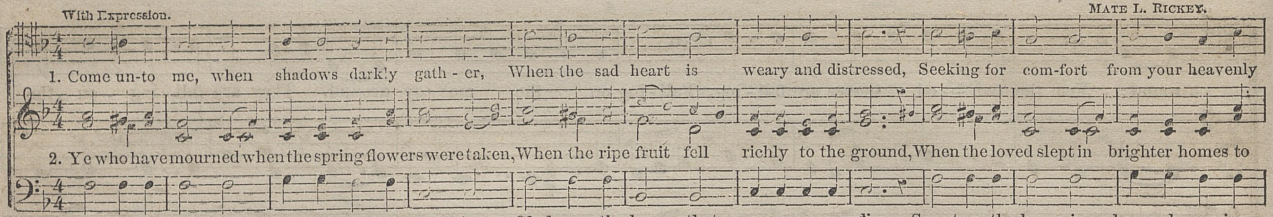



round; Yet the fad - ed leaves are fall - ing, Fall - ing on the mos - sy ground. They are fall - ing on the
sigh, When the stars in beau - ty glis - ten Bright up - on the mid-night sky. They are fall - ing, they are
stream-let, Where the sil - very wa - ters flow, And up - on its pla - cid bo - som On-ward with the wa - ter go.
fall - ing, While our saddened tho'ts still go To the sun - ny days of childhood In the dreamy long a - go.

CRESTON. 11s & 10s.

With Expression.

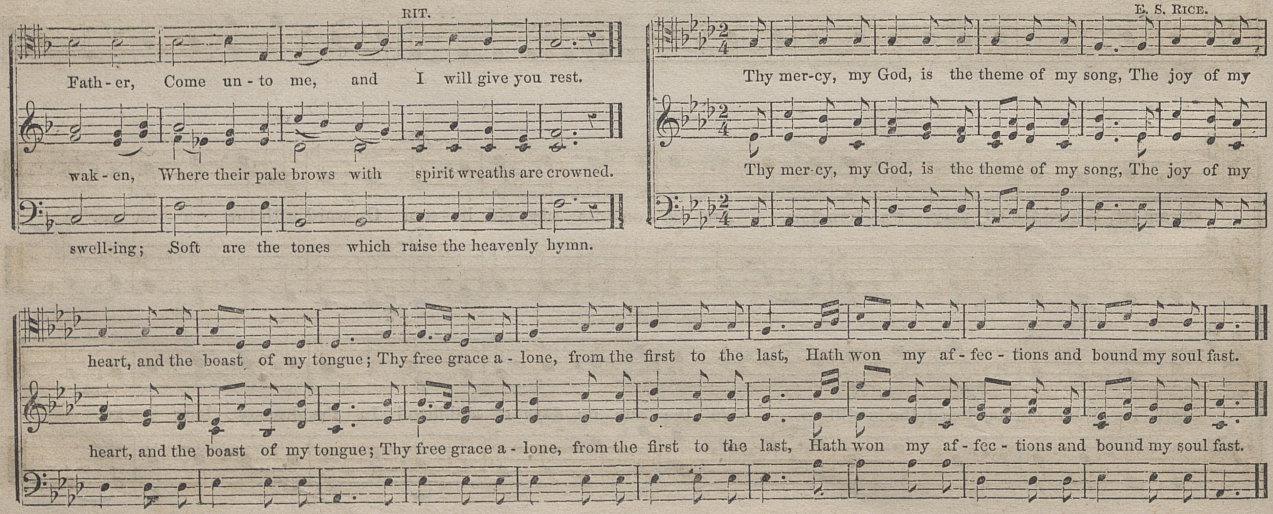
MATE L. RICKEY.



MERCY. 11s.

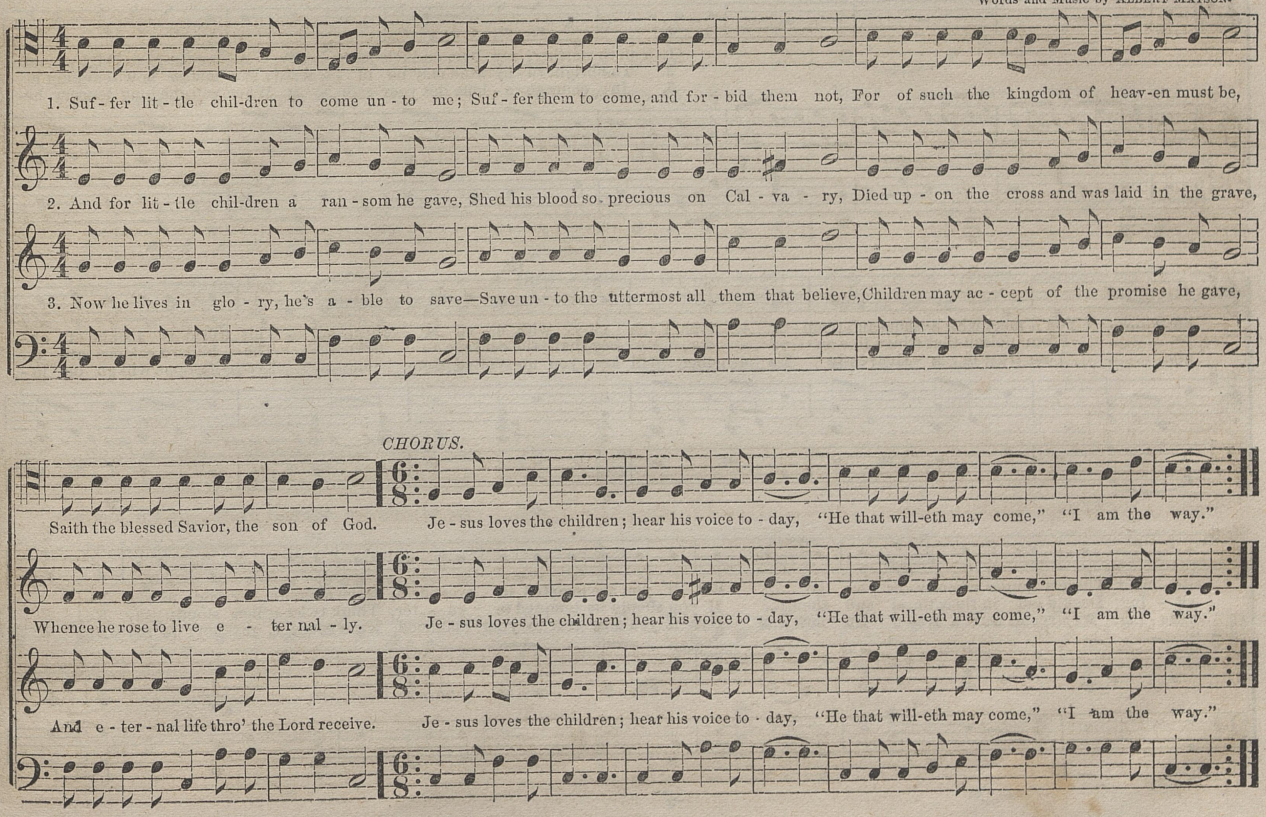
RIT.

E. S. RICE.



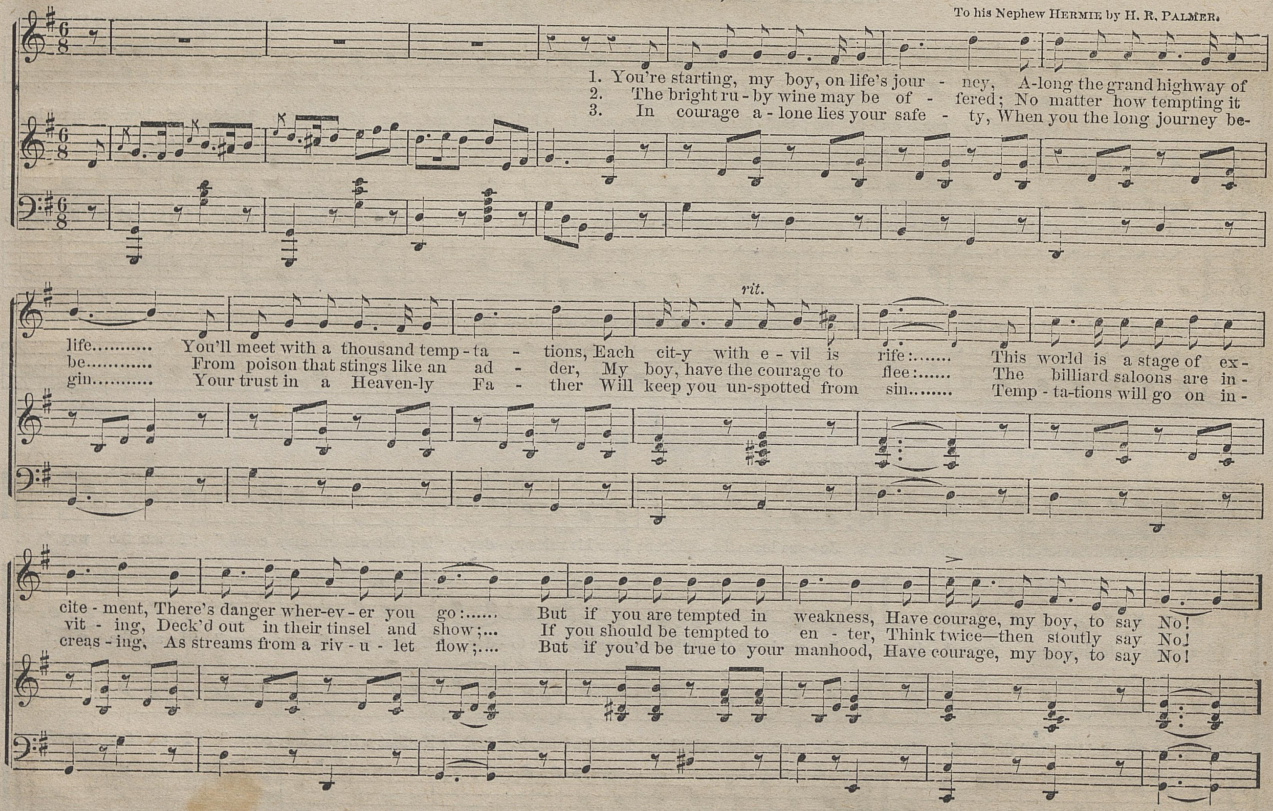
SUFFER THE CHILDREN TO COME.

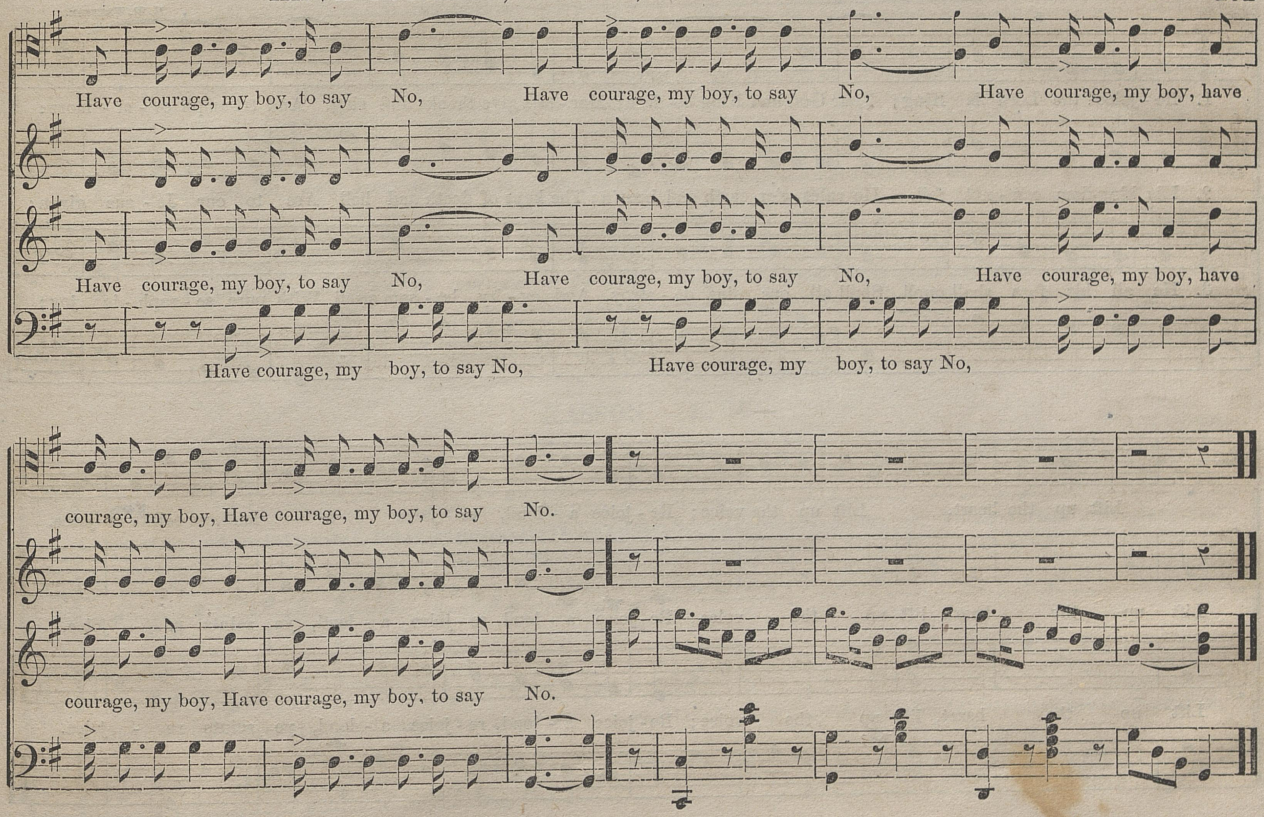
Words and Music by ALBERT MATSON.



HAVE COURAGE MY BOY, TO SAY NO.

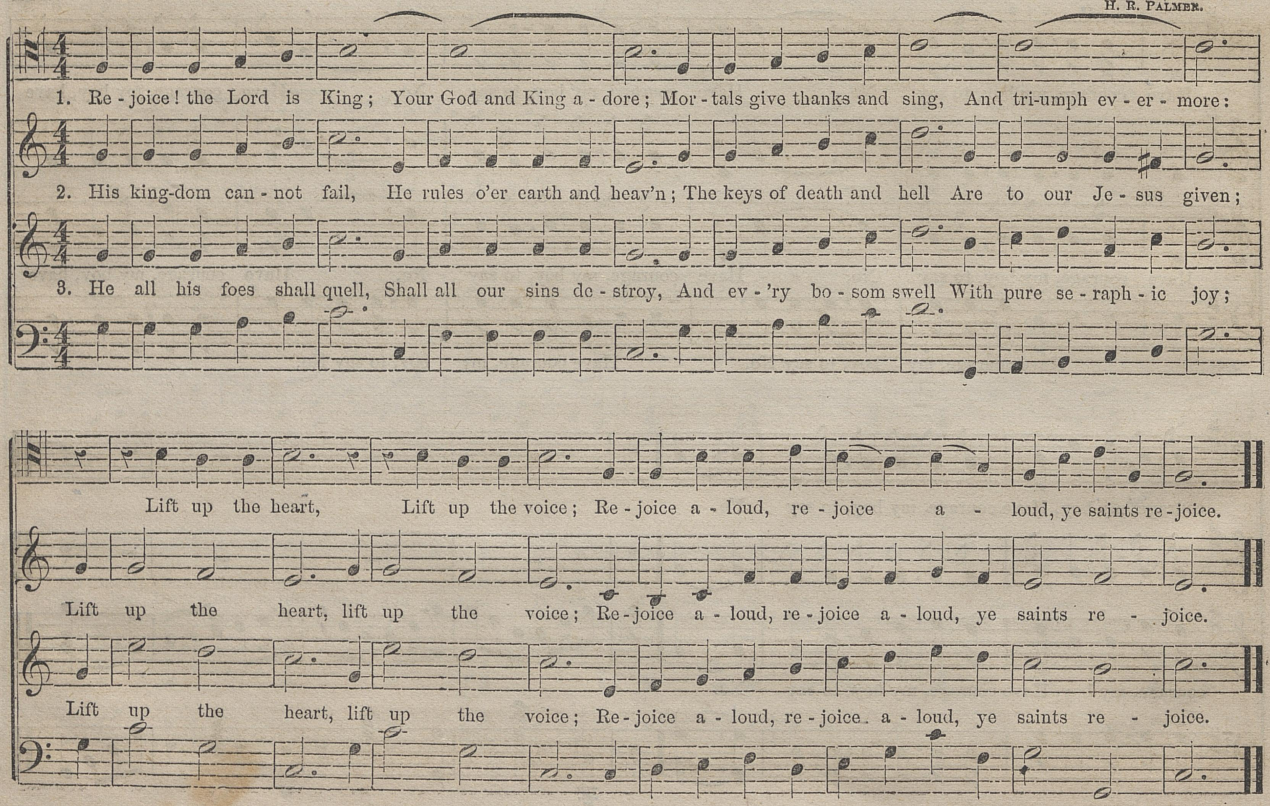
To his Nephew HERMIE by H. R. PALMER.




Have courage, my boy, to say No, Have courage, my boy, to say No, Have courage, my boy, have
Have courage, my boy, to say No, Have courage, my boy, to say No, Have courage, my boy, have
Have courage, my boy, to say No, Have courage, my boy, to say No,
courage, my boy, Have courage, my boy, to say No.
courage, my boy, Have courage, my boy, to say No.

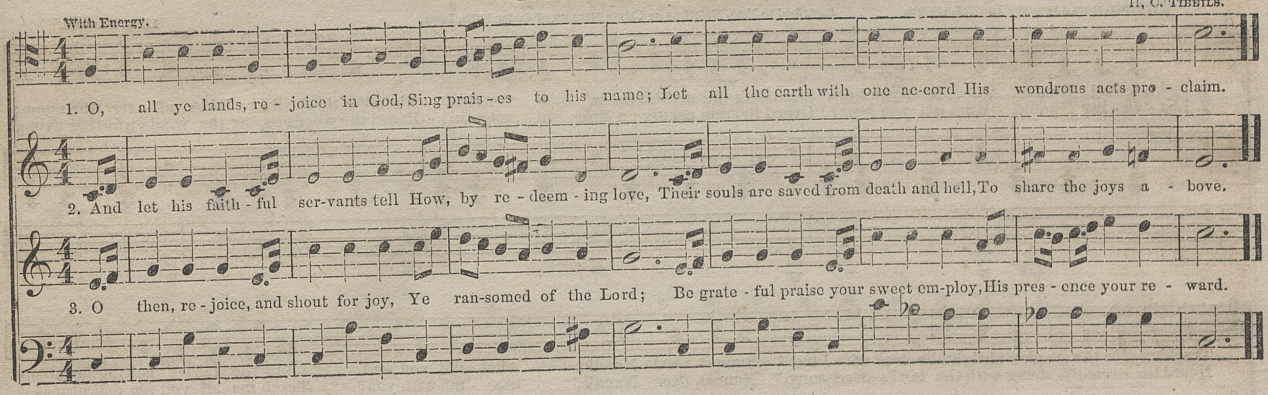
REJOICE, THE LORD IS KING. H. M.

H. R. PALMER.



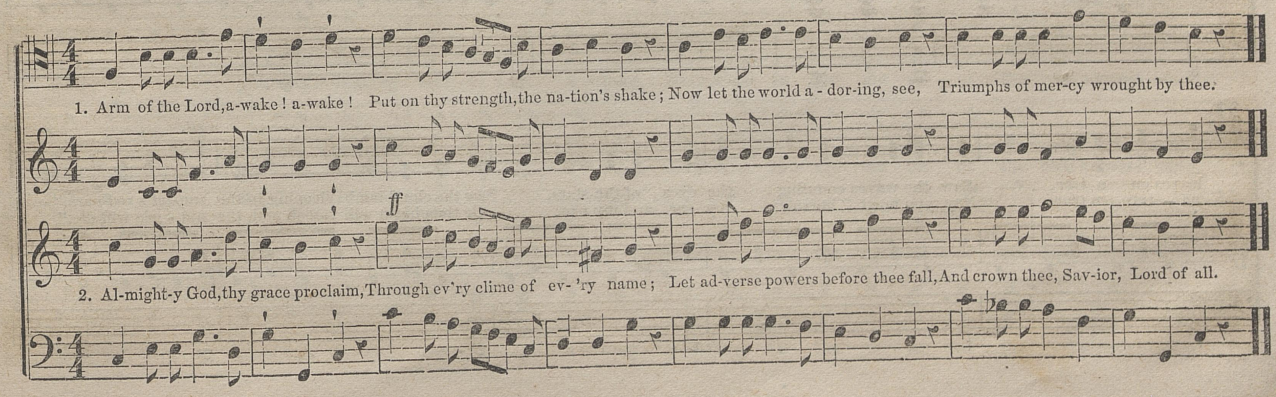
MERRIAM. C. M.

H. C. TIBBILS.



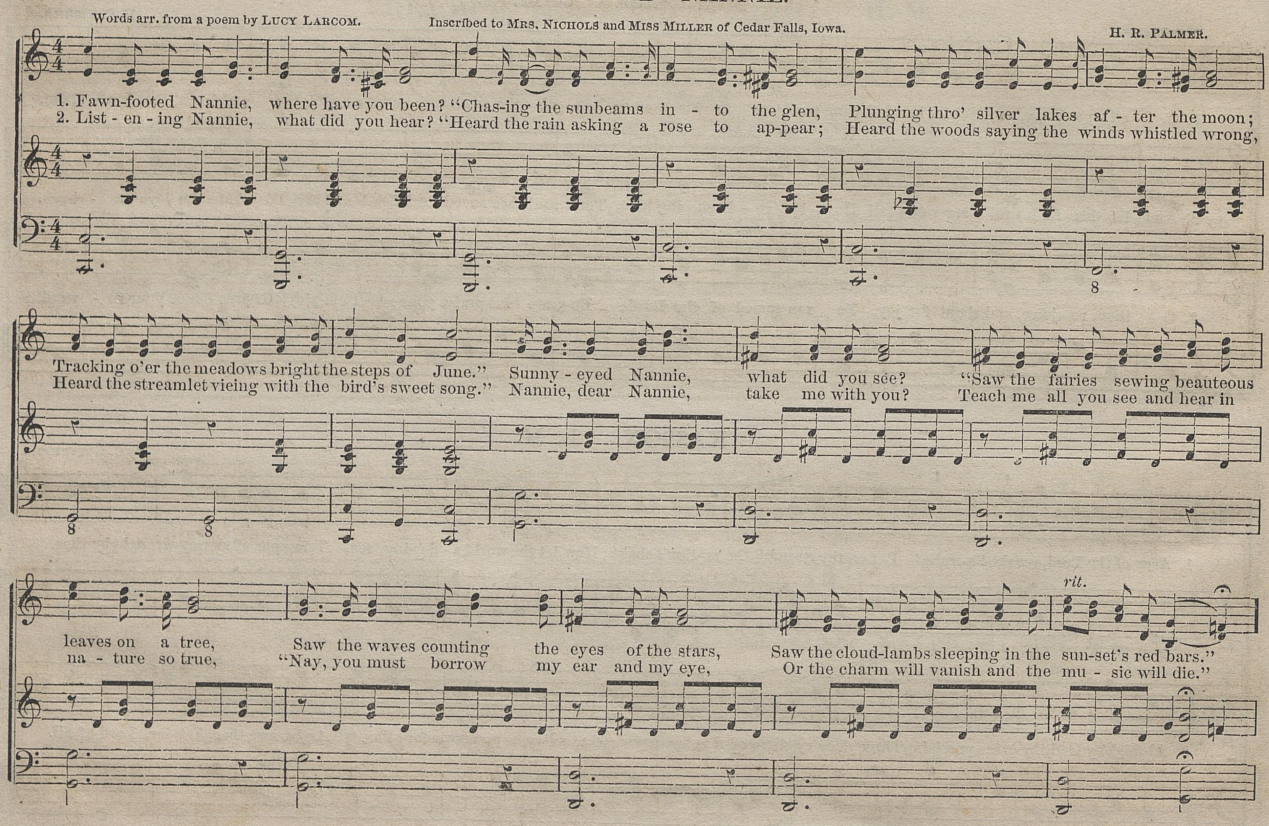
KASSON. L. M.

A. C. GUTTERSON.

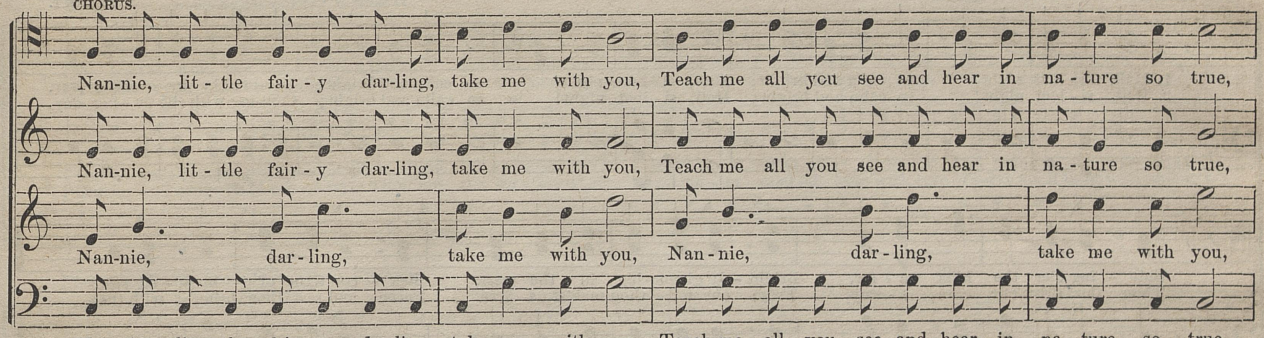


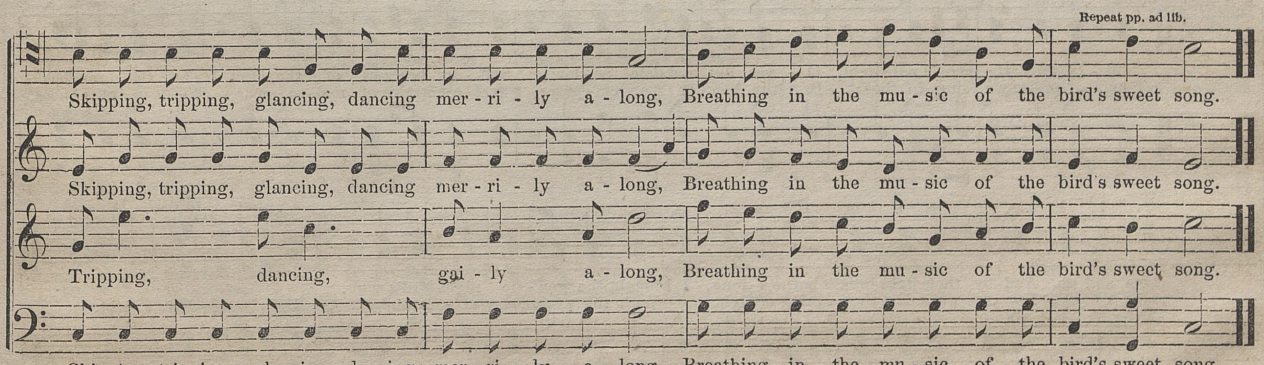
FAWN-FOOTED NANNIE.

Words arr. from a poem by LUCY LARCOM. Inscribed to MRS. NICHOLS and MISS MILLER of Cedar Falls, Iowa. H. R. PALMER.



CHORUS.

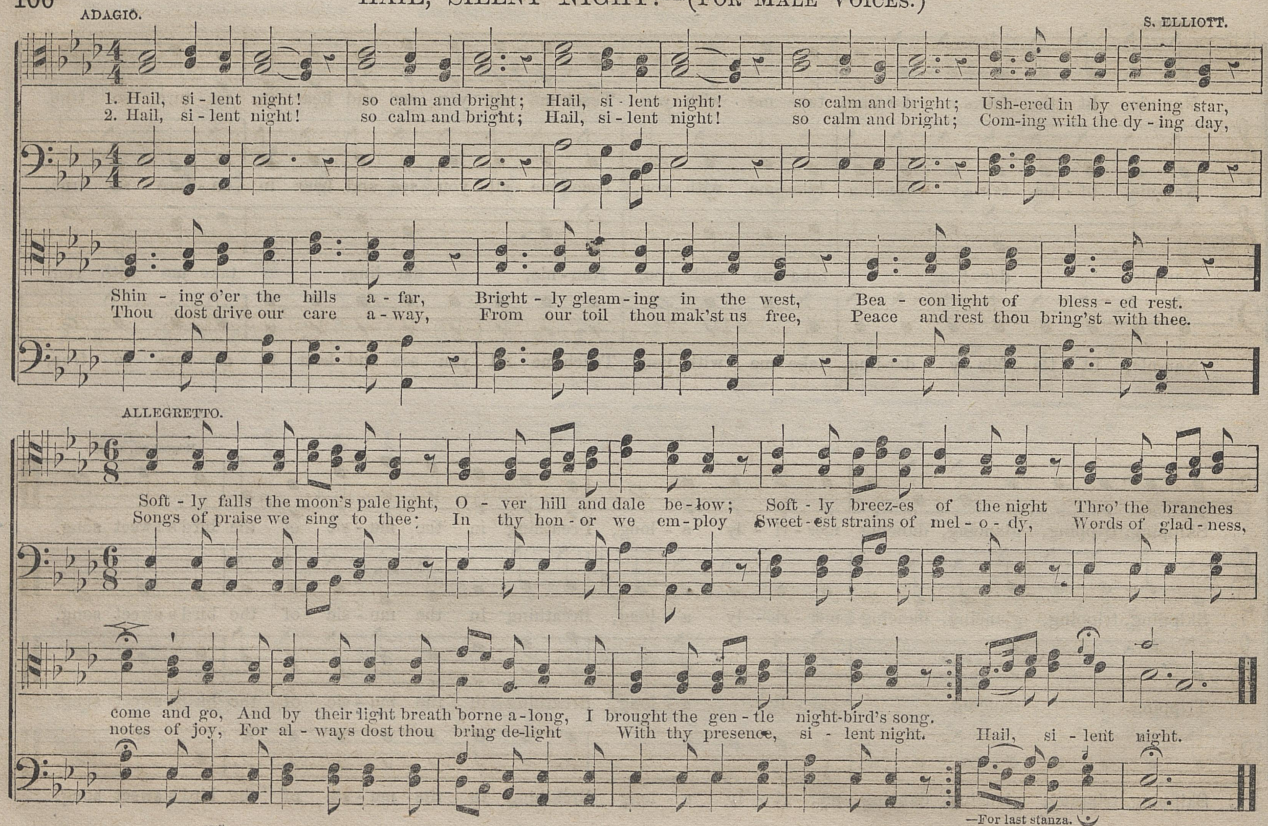

Nan-nie, lit - tle fair - y dar-ling, take me with you, Teach me all you see and hear in na - ture so true,
Nan-nie, lit - tle fair - y dar-ling, take me with you, Teach me all you see and hear in na - ture so true,
Nan-nie, dar - ling, take me with you, Nan - nie, dar - ling, take me with you,
Nan-nie, lit - tle fair - y dar-ling, take me with you, Teach me all you see and hear in na - ture so true,


Repeat pp. ad lib.
Skipping, tripping, glancing, dancing mer - ri - ly a - long, Breathing in the mu - sic of the bird's sweet song.
Skipping, tripping, glancing, dancing mer - ri - ly a - long, Breathing in the mu - sic of the bird's sweet song.
Tripping, dancing, gai - ly a - long, Breathing in the mu - sic of the bird's sweet song.
Skipping, tripping, glancing, dancing mer - ri - ly a - long Breathing in the mu - sic of the bird's sweet song.

HAIL, SILENT NIGHT!—(For Male Voices.)

ADAGIO.

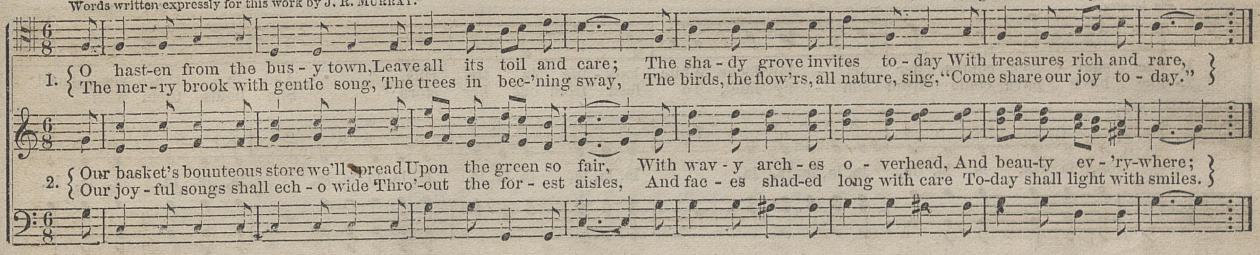
S. ELLIOTT.



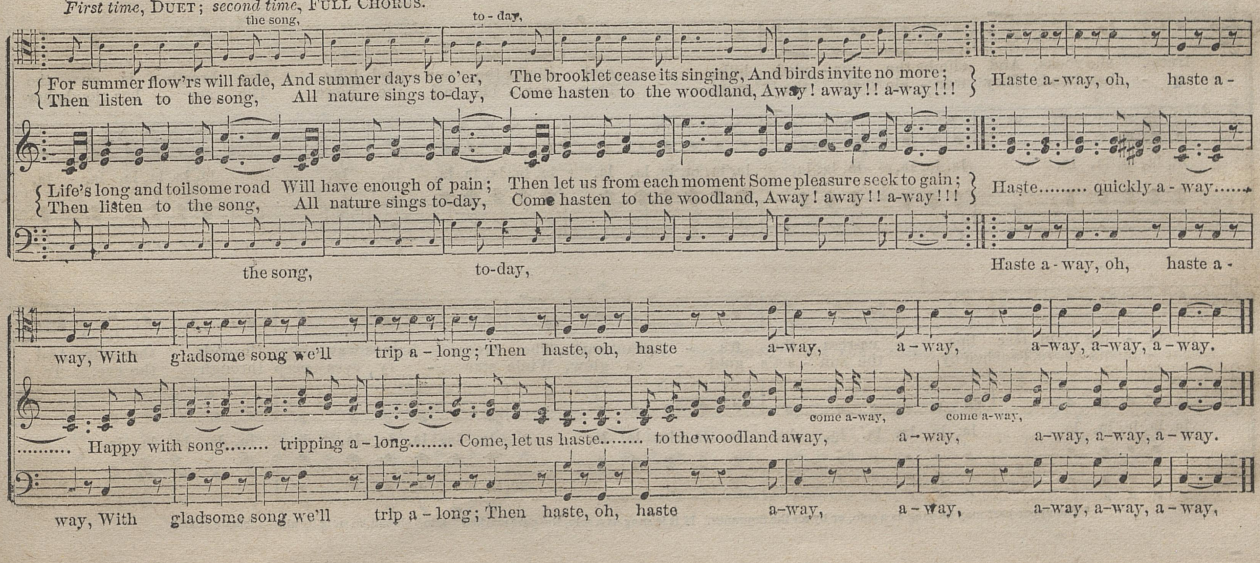
THE PIC-NIC.

Words written expressly for this work by J. R. MURRAY.

Arranged from HALL. by H. R. PALMER.



First time, DUET; *second time*, FULL CHORUS.



SUMMER.

Words by Mrs. P. A. Heyden. T. F. Seward.

Allegro.

1. The sum - mer combs her yel - low locks, While look - ing in the rills, And in the ver - dured
2. The birds have come from sun - ny land, To feed from out her store, She holds them with an

ALTO.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

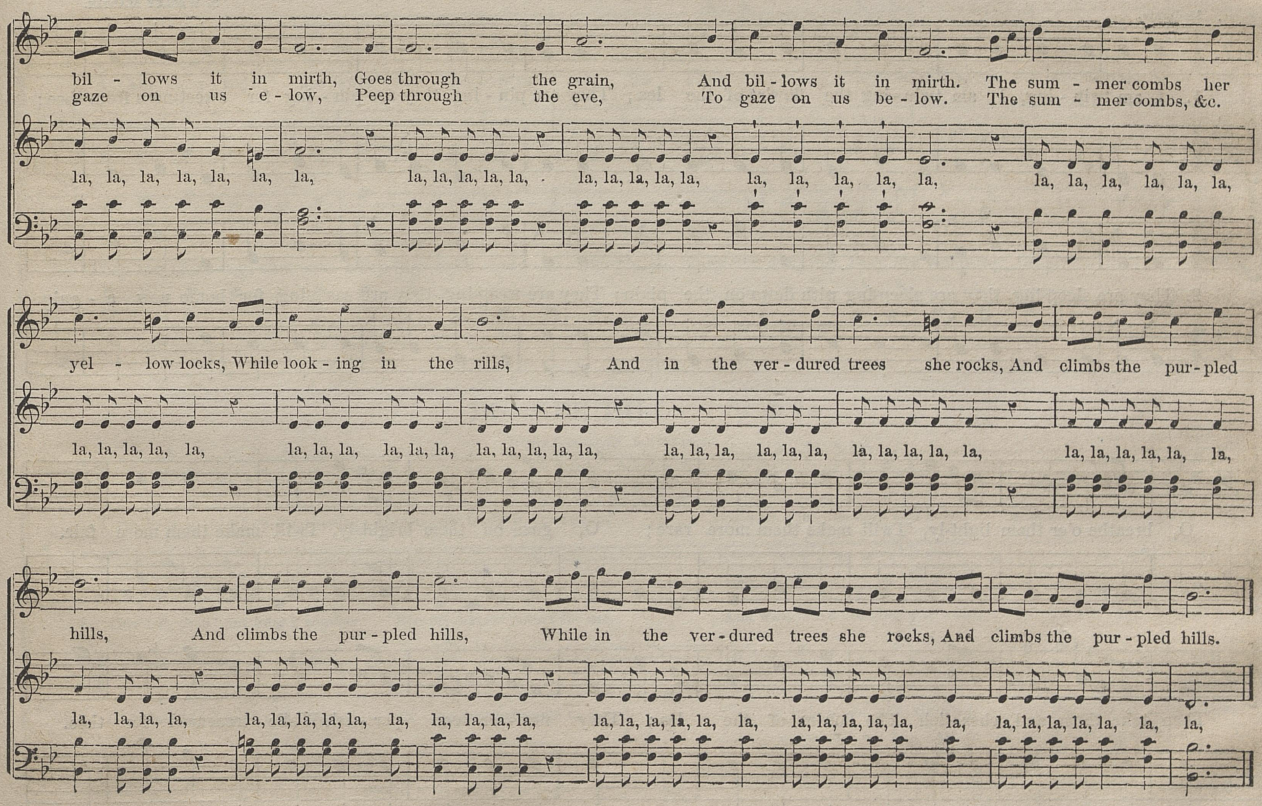
trees she rocks, And climbs the pur - pled hills, And climbs the pur - pled hills. Her breath is on the
o - pen hand, They war - ble all the more, They war - ble all the more. The am - ber clouds her

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

bloom - ing plain, Her lips ca-ress the fra - grant earth, The breeze goes wav - ing through the grain, And
gar - ments weave, Touched by the sun - set's gold - en glow, While star - ry eyes peep through the eve, To

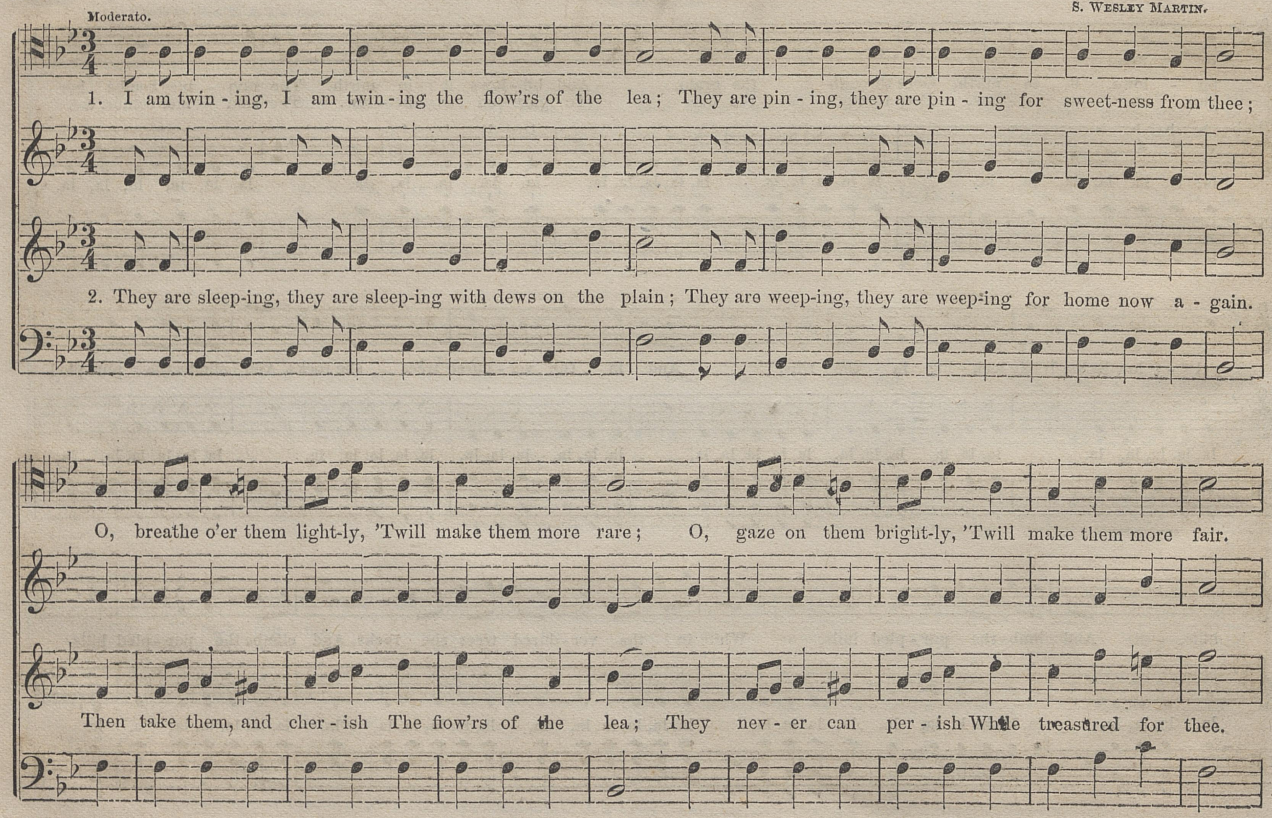
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

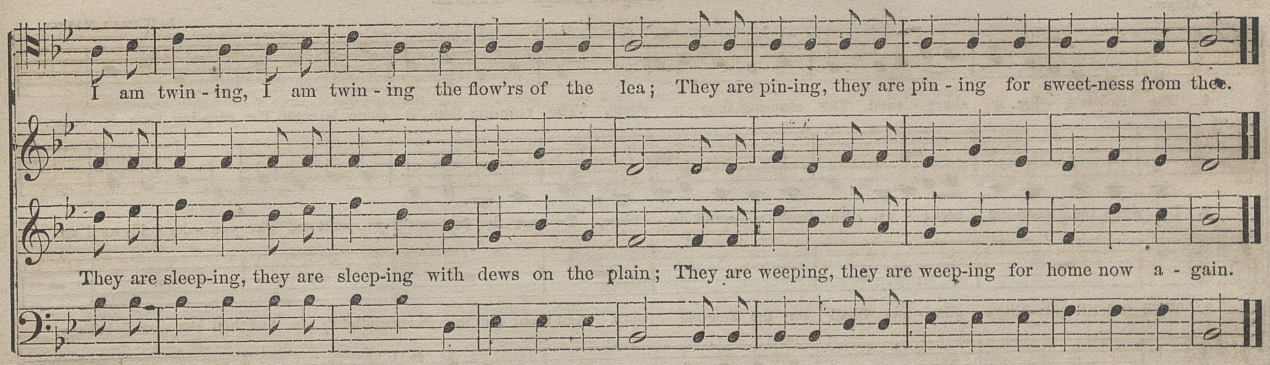
* The upper part may be sung as a solo, or by all the Sopranos. If it is sung as a solo, the part marked "Alto" should be sung by all the female voices.


bil - lows it in mirth, Goes through the grain, And bil - lows it in mirth. The sum - mer combs her
gaze on us e - low, Peep through the eve, To gaze on us be - low. The sum - mer combs, &c.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
yel - low locks, While look - ing in the rills, And in the ver - dured trees she rocks, And climbs the pur - pled
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
hills, And climbs the pur - pled hills, While in the ver - dured trees she rocks, And climbs the pur - pled hills.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

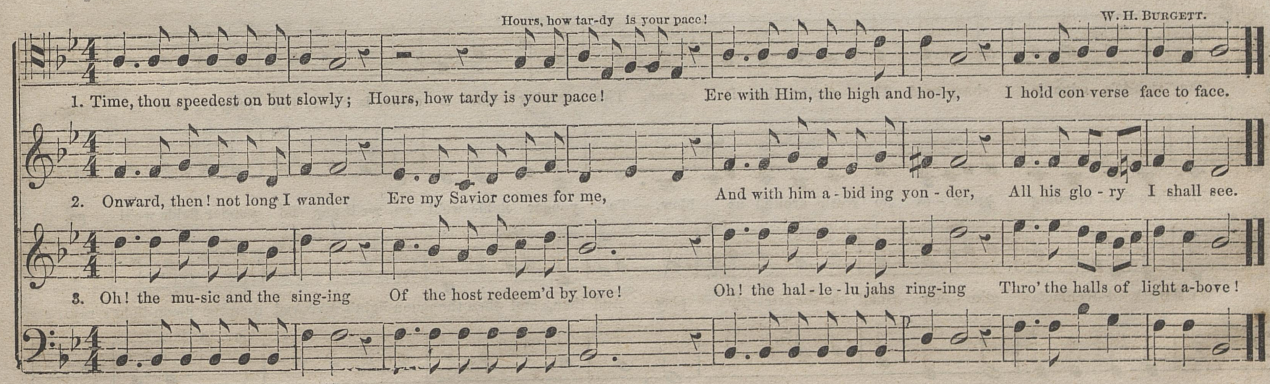
I AM TWINING.

S. Wesley Martin.





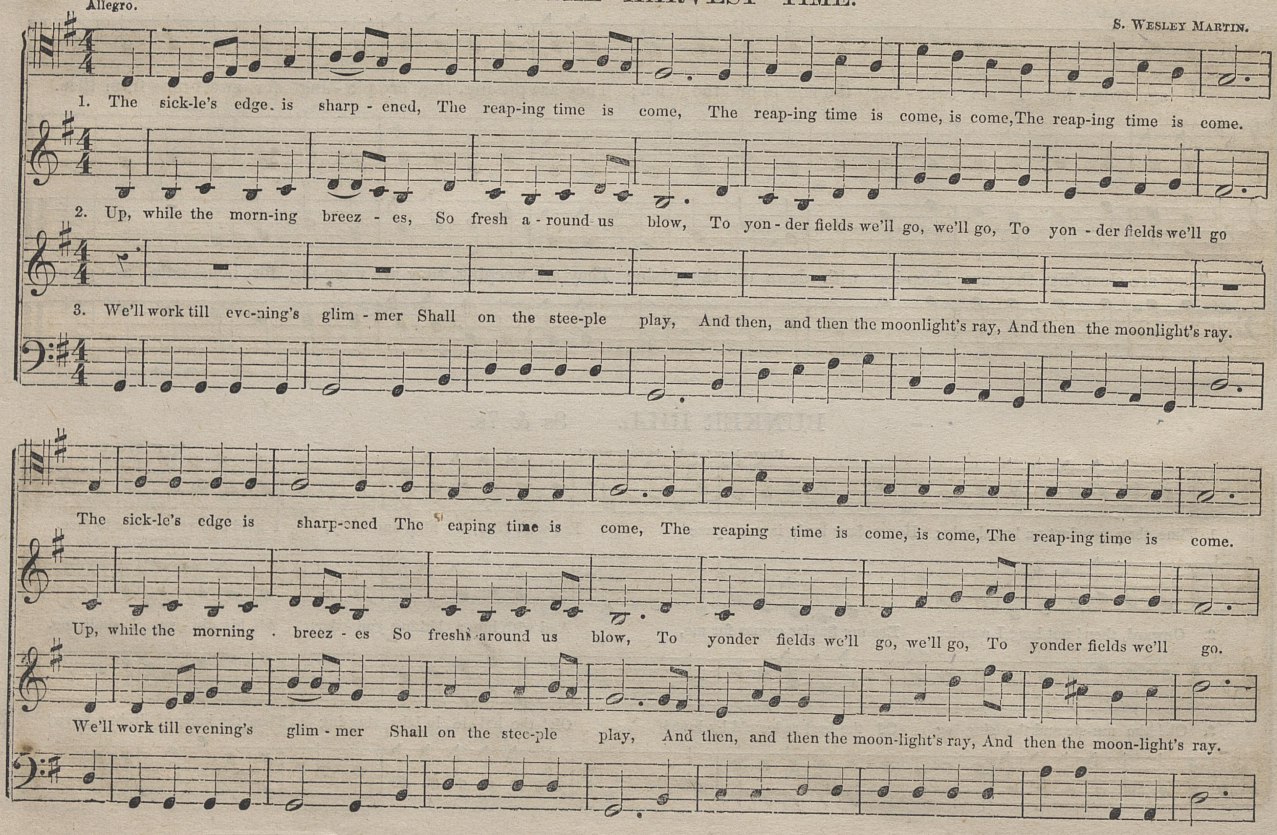
BUNKER HILL. 8s & 7s.

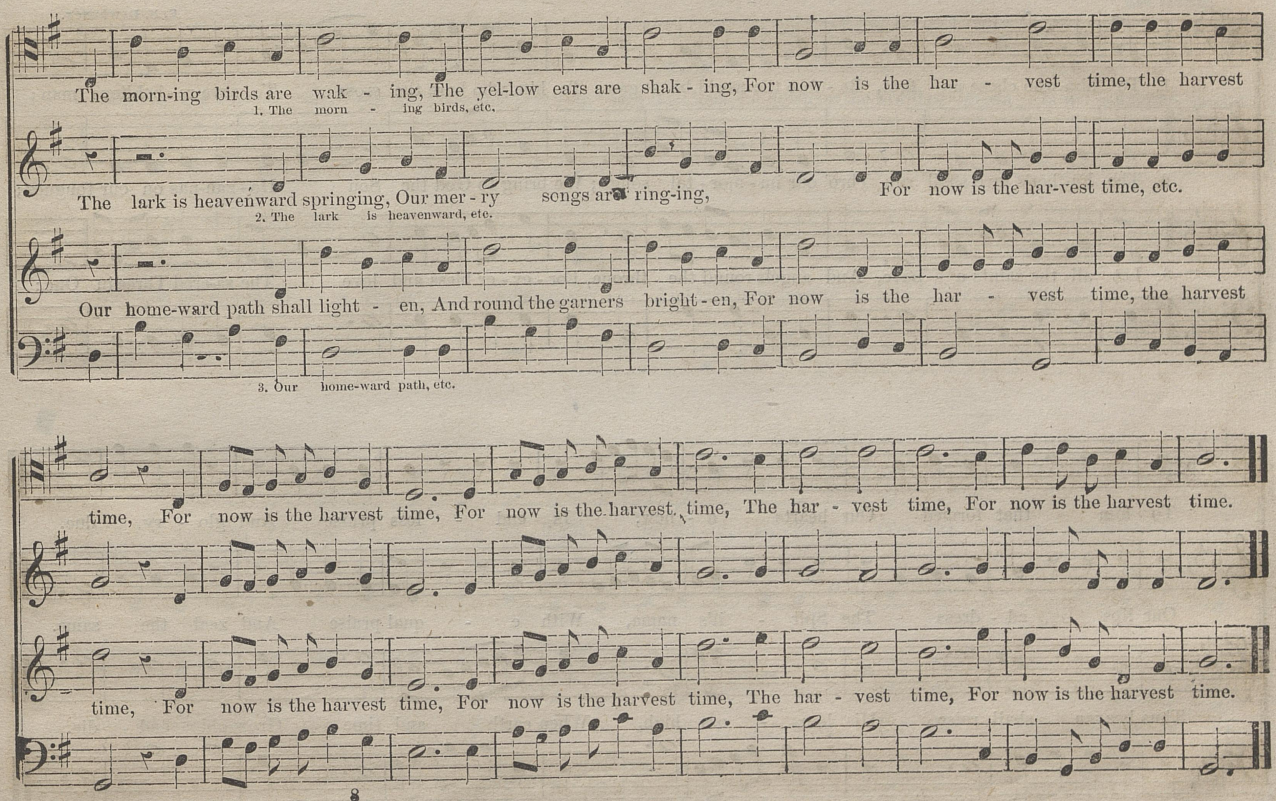


NOW IS THE HARVEST TIME.

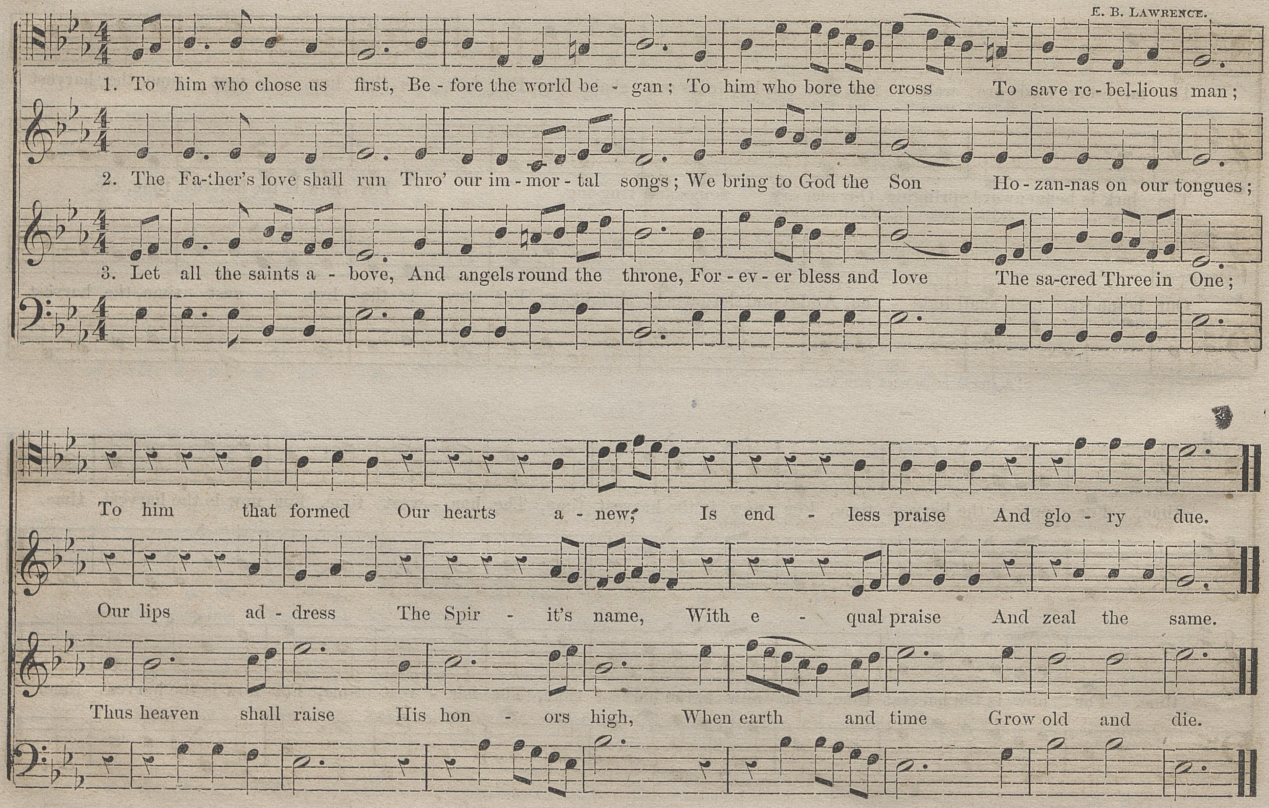
Allegro.

S. Wesley Martin.




The morn-ing birds are wak - ing, The yel-low ears are shak - ing, For now is the har - vest time, the harvest
1. The morn - ing birds, etc.
The lark is heavenward springing, Our mer - ry songs are ring-ing, For now is the har-vest time, etc.
2. The lark is heavenward, etc.
Our home-ward path shall light - en, And round the garners bright - en, For now is the har - vest time, the harvest
3. Our home-ward path, etc.
time, For now is the harvest time, For now is the harvest time, The har - vest time, For now is the harvest time.
time, For now is the harvest time, For now is the harvest time, The har - vest time, For now is the harvest time.

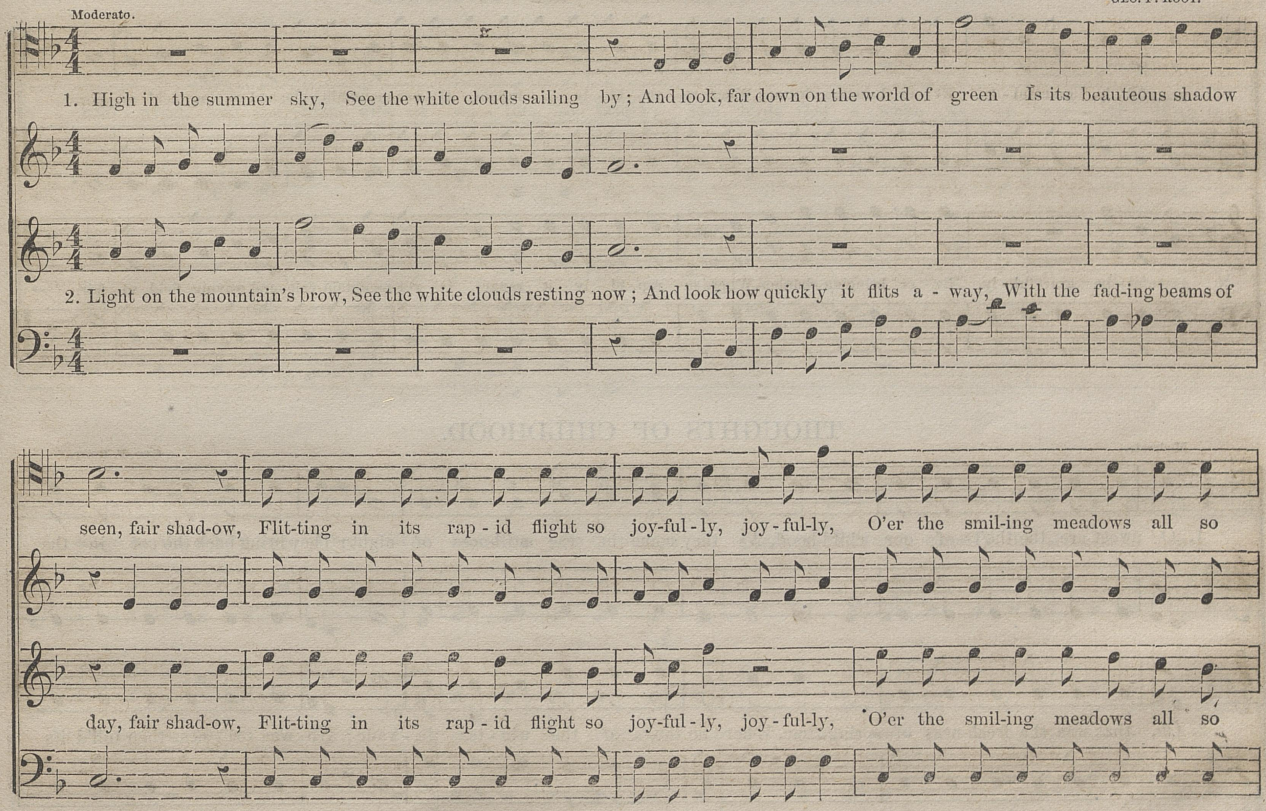
E. B. LAWRENCE.


1. To him who chose us first, Be - fore the world be - gan; To him who bore the cross To save re - bel-lious man;
2. The Fa-ther's love shall run Thro' our im - mor - tal songs; We bring to God the Son Ho - zan-nas on our tongues;
3. Let all the saints a - bove, And angels round the throne, For - ev - er bless and love The sa-cred Three in One;
To him that formed Our hearts a - new; Is end - less praise And glo - ry due.
Our lips ad - dress The Spir - it's name, With e - qual praise And zeal the same.
Thus heaven shall raise His hon - ors high, When earth and time Grow old and die.

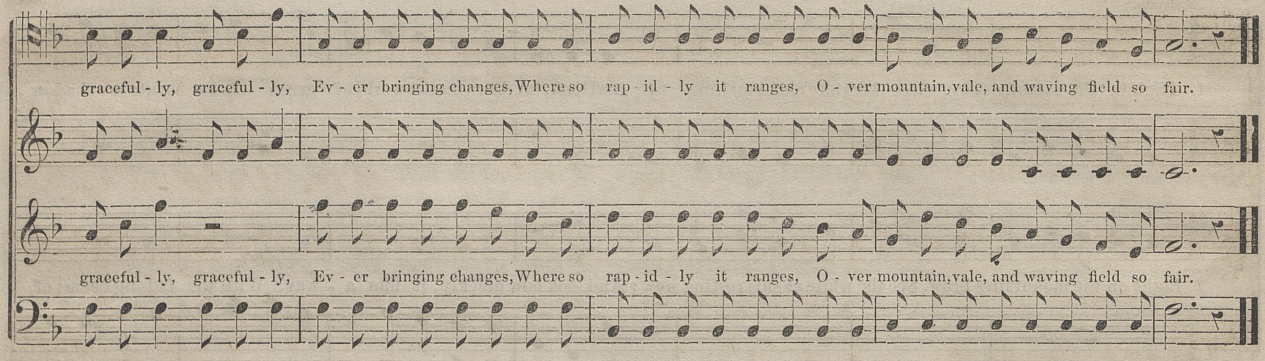
HIGH IN THE SKY.

GEO. F. ROOT.

Moderato.

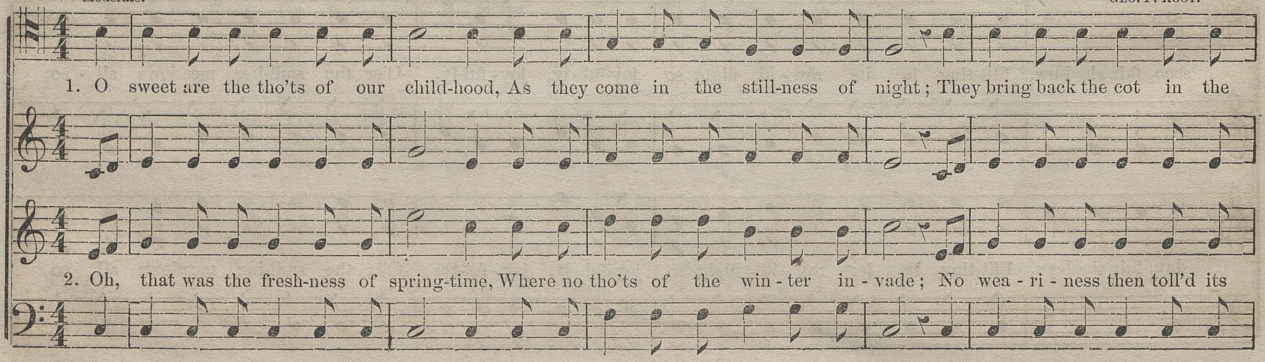


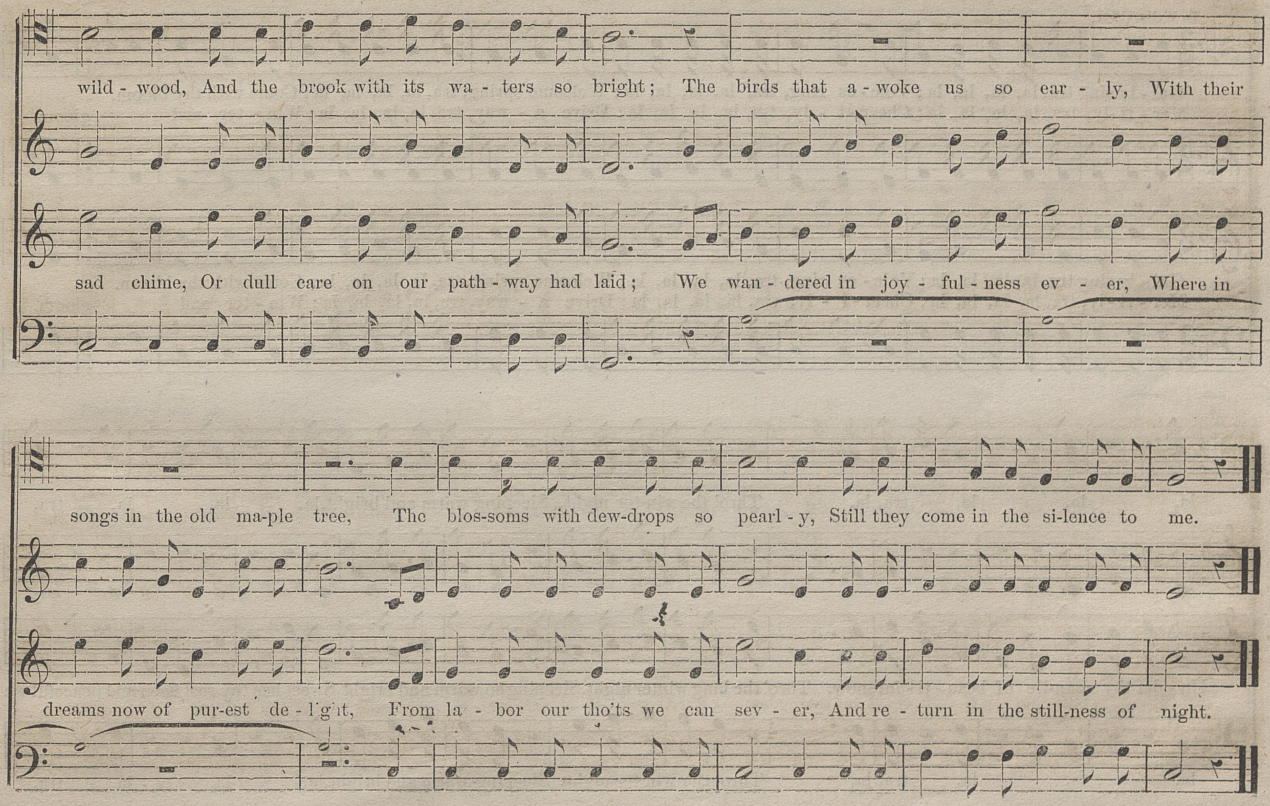
HIGH IN THE SKY—Concluded.



THOUGHTS OF CHILDHOOD.

Moderato. Geo. F. Root.

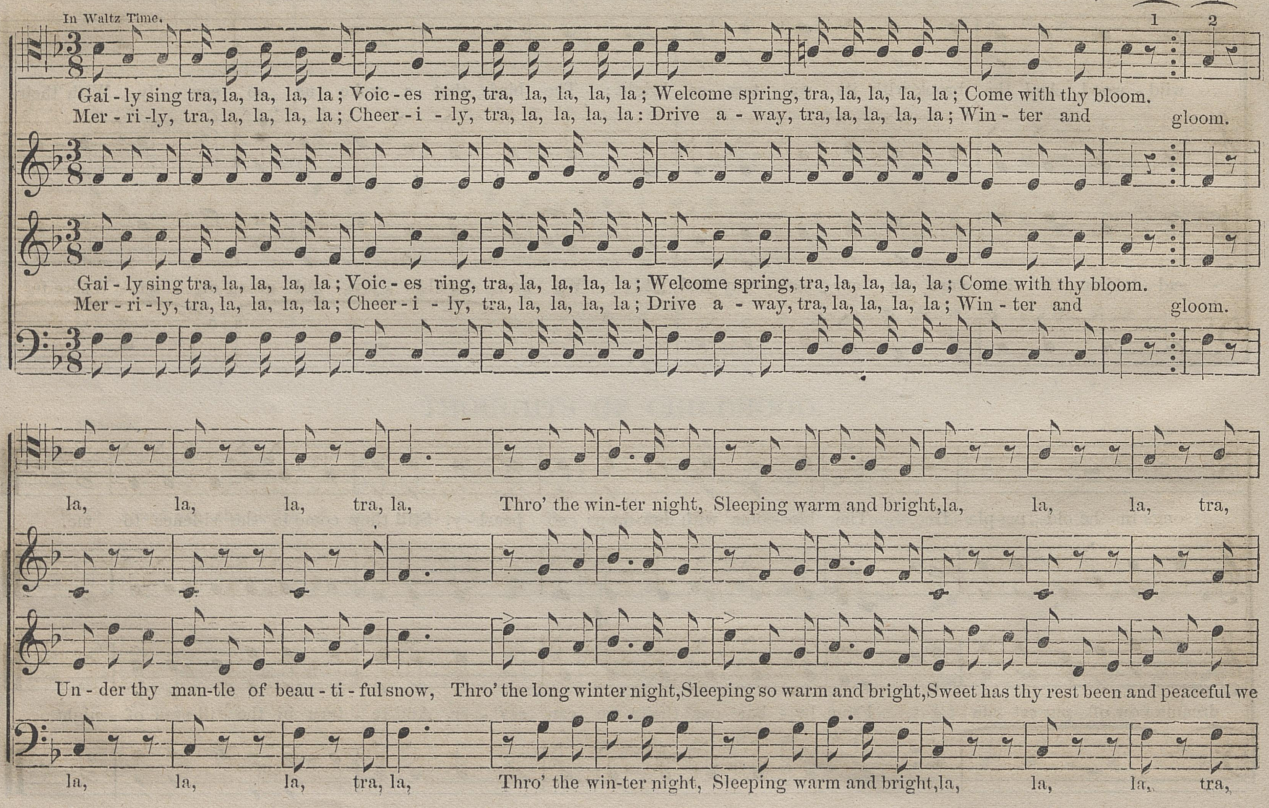


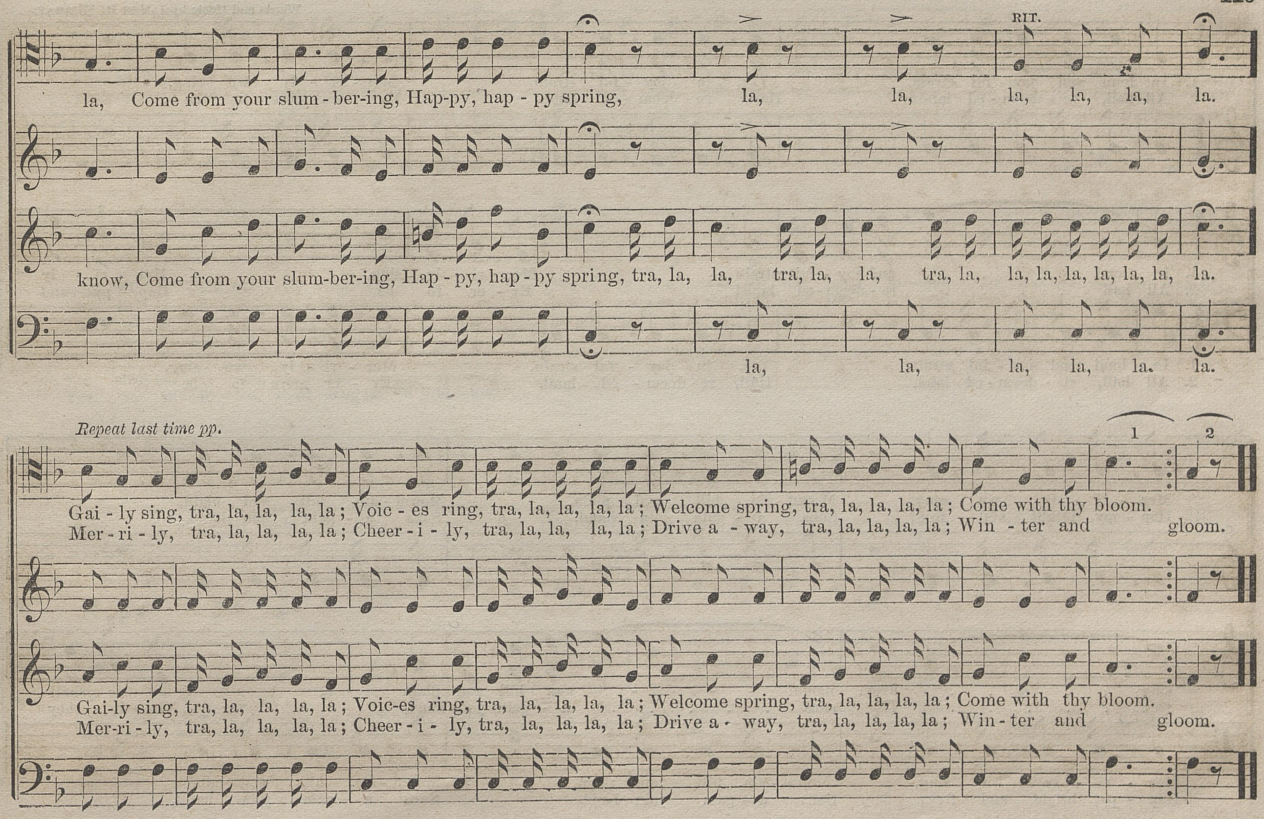

wild - wood, And the brook with its wa - ters so bright; The birds that a - woke us so ear - ly, With their
sad chime, Or dull care on our path - way had laid; We wan - dered in joy - ful - ness ev - er, Where in
songs in the old ma-ple tree, The blos-soms with dew-drops so pearl - y, Still they come in the si-lence to me.
dreams now of pur-est de - l'g'it, From la - bor our tho'ts we can sev - er, And re - turn in the still-ness of night.

WALTZ SONG.

Words and Music by JAMES R. MURRAY.

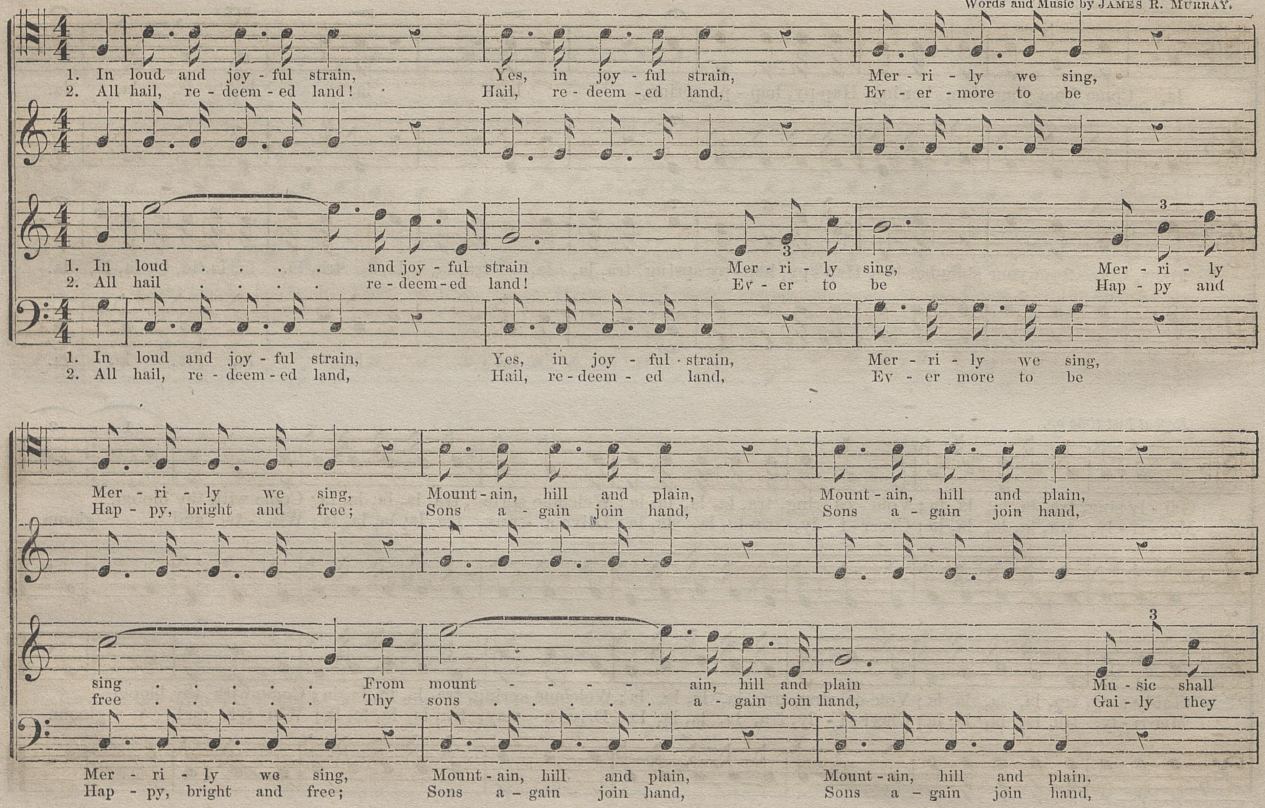
In Waltz Time.

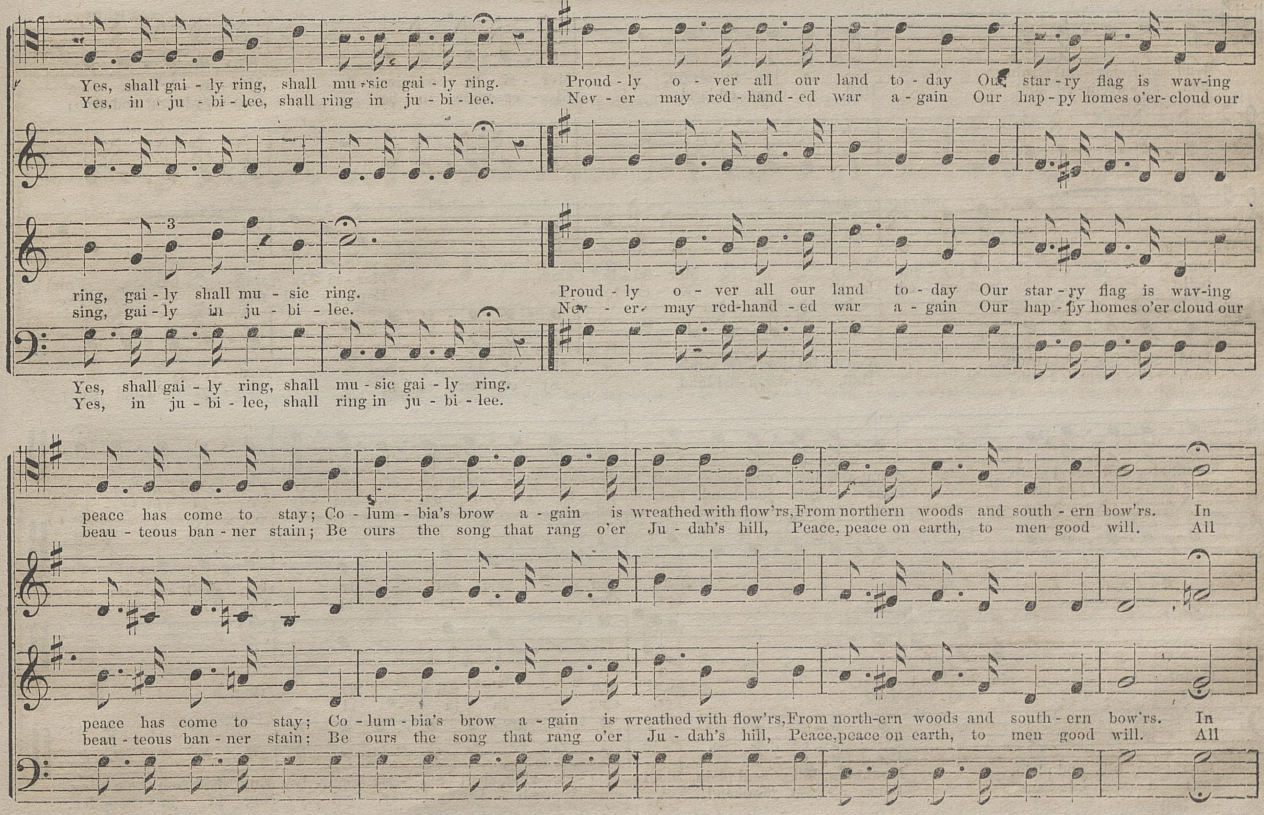



RIT.
la, Come from your slum - ber-ing, Hap-py, hap - py spring, la, la, la, la, la, la.
know, Come from your slum-ber-ing, Hap - py, hap - py spring, tra, la, la, tra, la, la, tra, la, la, la, la, la, la, la.
la, la, la, la, la. la.
Repeat last time pp.
1
2
Gai - ly sing, tra, la, la, la, la; Voic - es ring, tra, la, la, la, la; Welcome spring, tra, la, la, la, la; Come with thy bloom.
Mer - ri - ly, tra, la, la, la, la; Cheer - i - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.
Gai-ly sing, tra, la, la, la, la; Voic-es ring, tra, la, la, la, la; Welcome spring, tra, la, la, la, la; Come with thy bloom.
Mer-ri - ly, tra, la, la, la, la; Cheer - i - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.

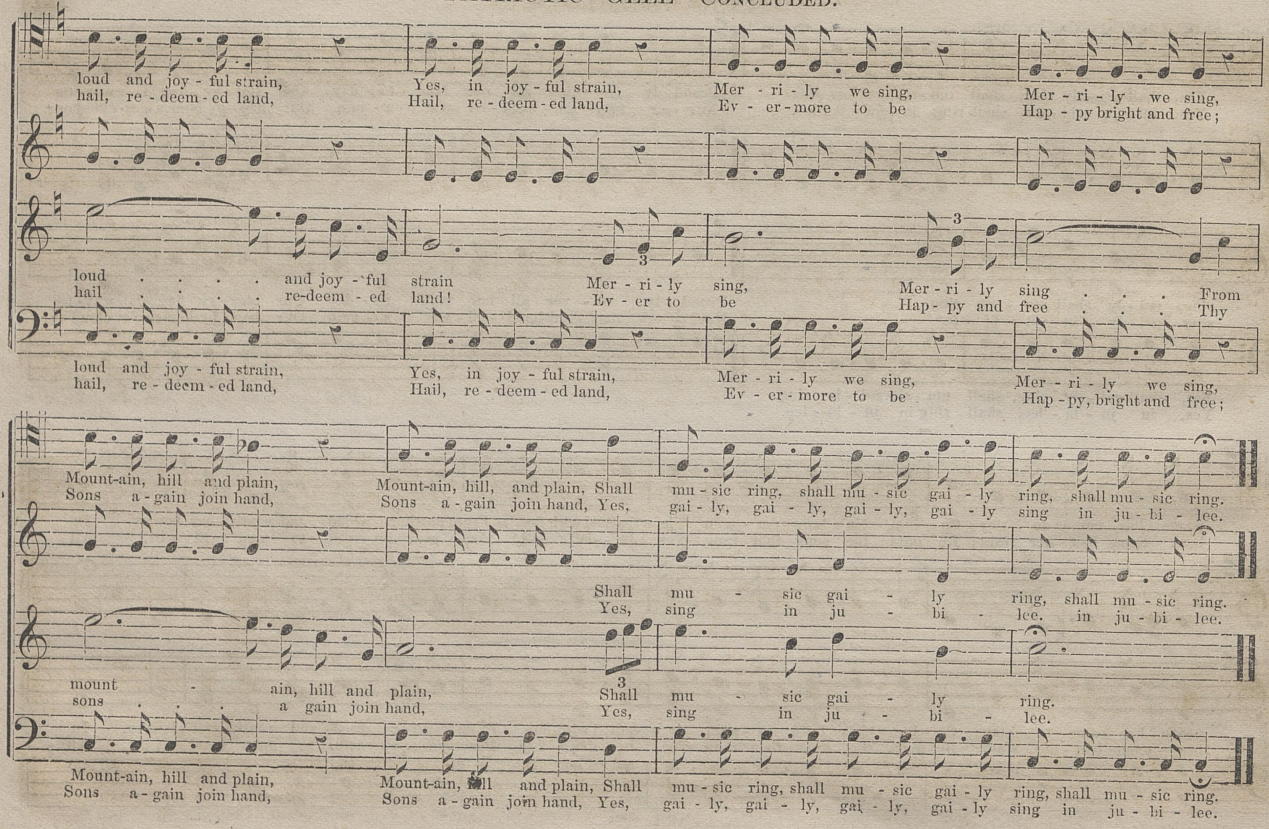
PATRIOTIC GLEE.

Words and Music by JAMES R. MURRAY.




Yes, shall gai - ly ring, shall mu - sic gai - ly ring.
Yes, in ju - bi - lee, shall ring in ju - bi - lee.
Proud - ly o - ver all our land to - day Our star - ry flag is wav-ing
Nev - er may red - hand - ed war a - gain Our hap - py homes o'er- cloud our
ring, gai - ly shall mu - sic ring.
sing, gai - ly in ju - bi - lee.
Proud - ly o - ver all our land to - day Our star - ry flag is wav-ing
Nev - er may red-hand - ed war a - gain Our hap - py homes o'er cloud our
Yes, shall gai - ly ring, shall mu - sic gai - ly ring.
Yes, in ju - bi - lee, shall ring in ju - bi - lee.
peace has come to stay; Co - lum - bia's brow a - gain is wreathed with flow'rs, From northern woods and south - ern bow'rs. In
beau - teous ban - ner stain; Be ours the song that rang o'er Ju - dah's hill, Peace, peace on earth, to men good will. All
peace has come to stay; Co - lum - bia's brow a - gain is wreathed with flow'rs, From north-ern woods and south - ern bow'rs. In
beau - teous ban - ner stain; Be ours the song that rang o'er Ju - dah's hill, Peace, peace on earth, to men good will. All

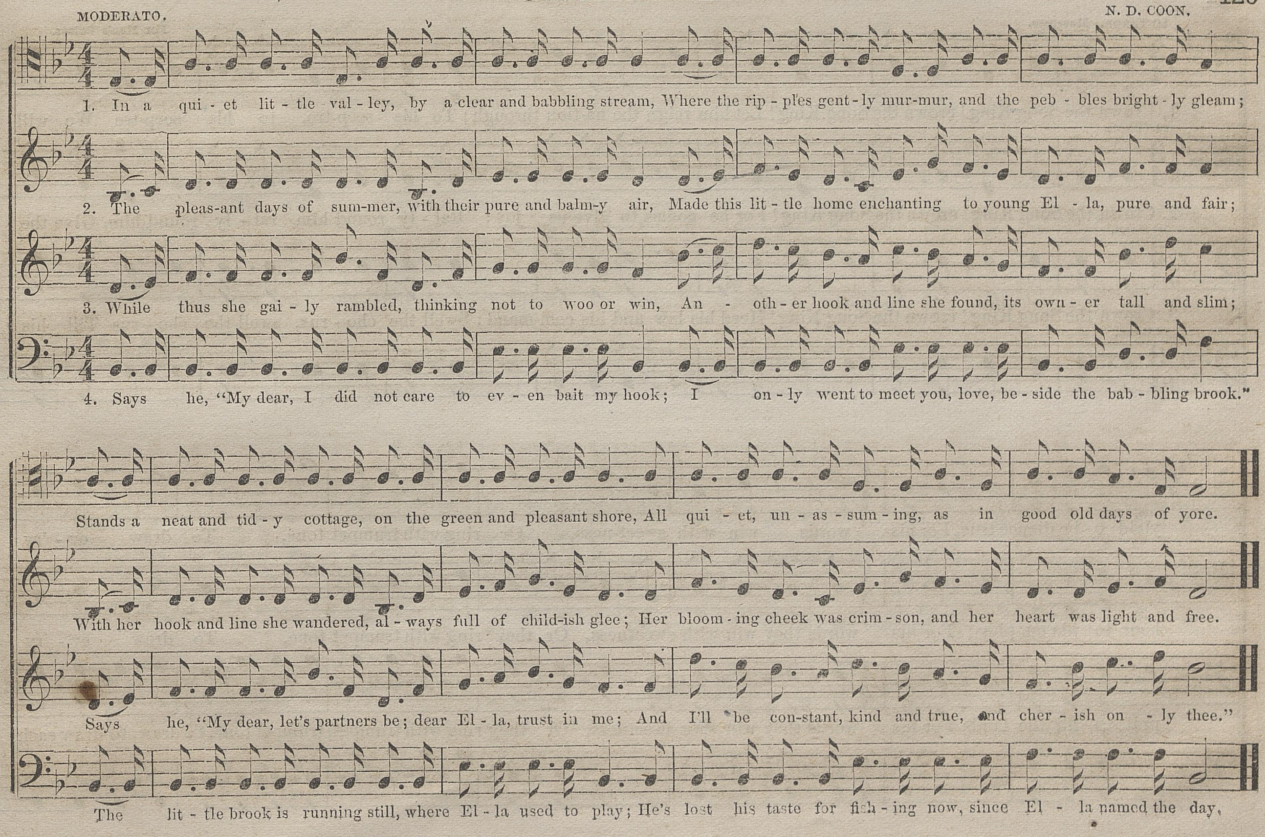
PATRIOTIC GLEE—Concluded.



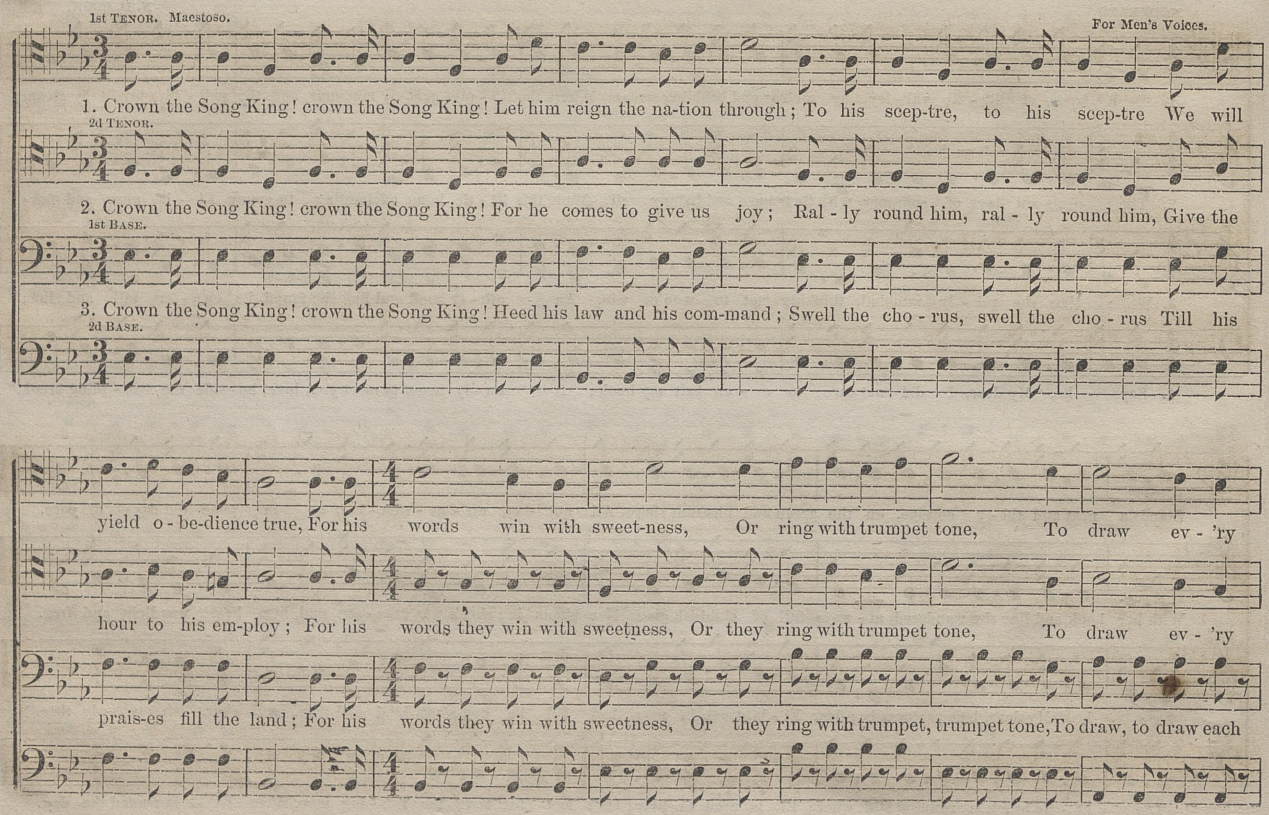
CHARMING ELLA.

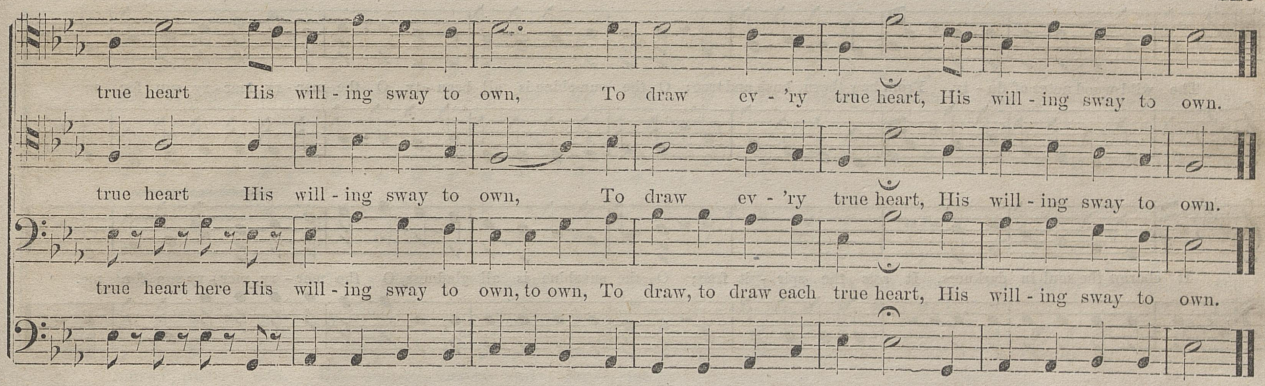
MODERATO.

N. D. COON.



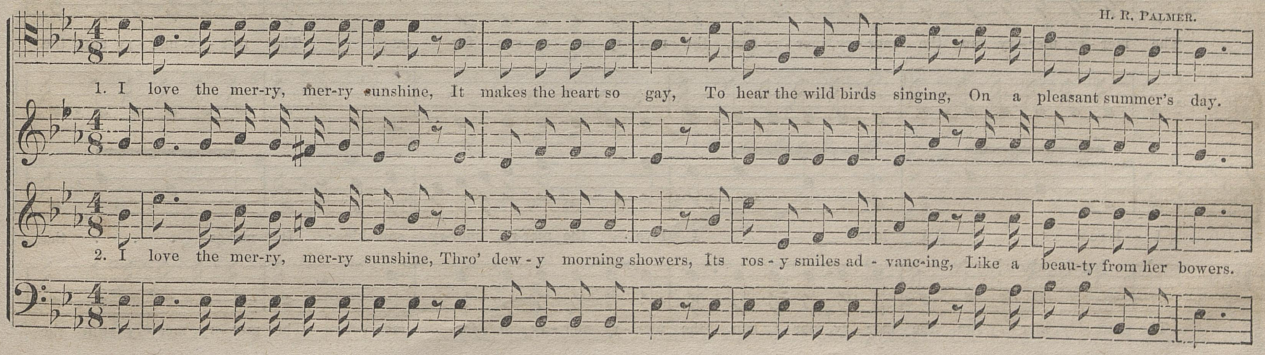
CROWN THE SONG KING!



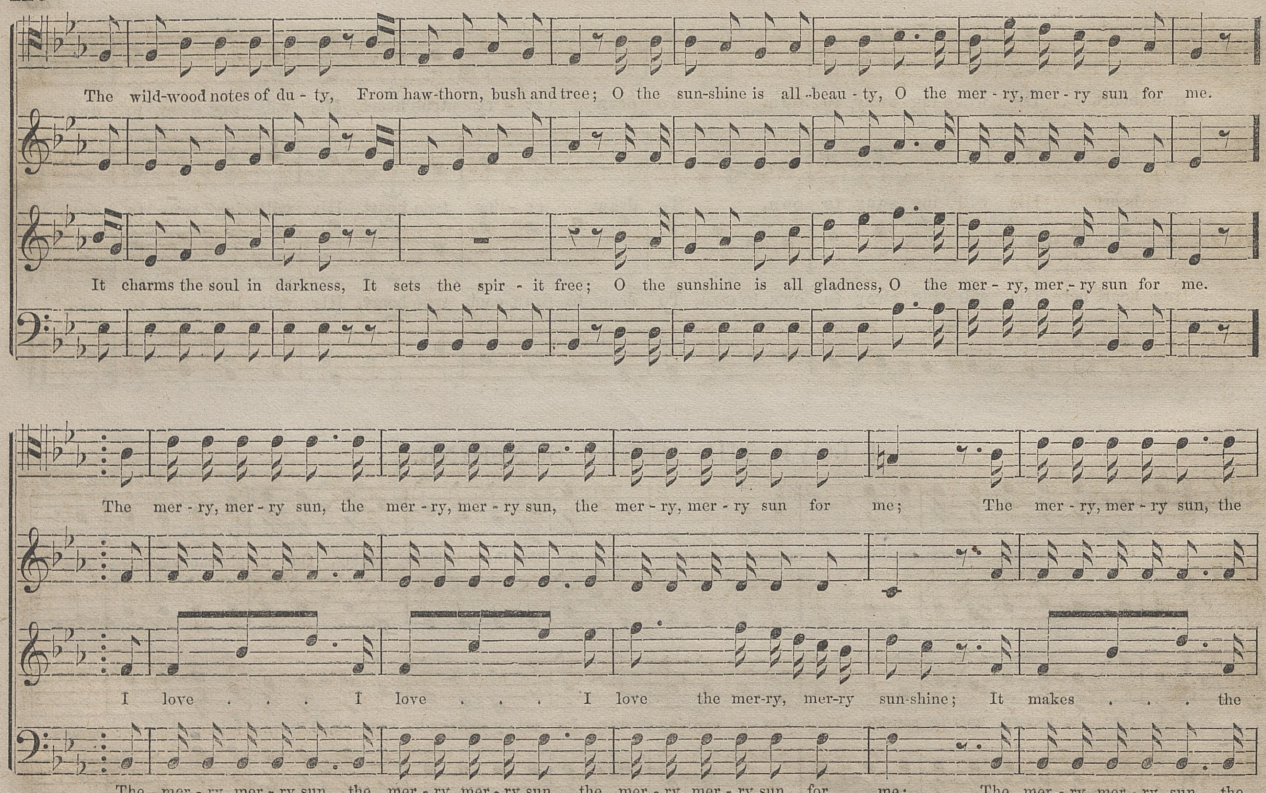


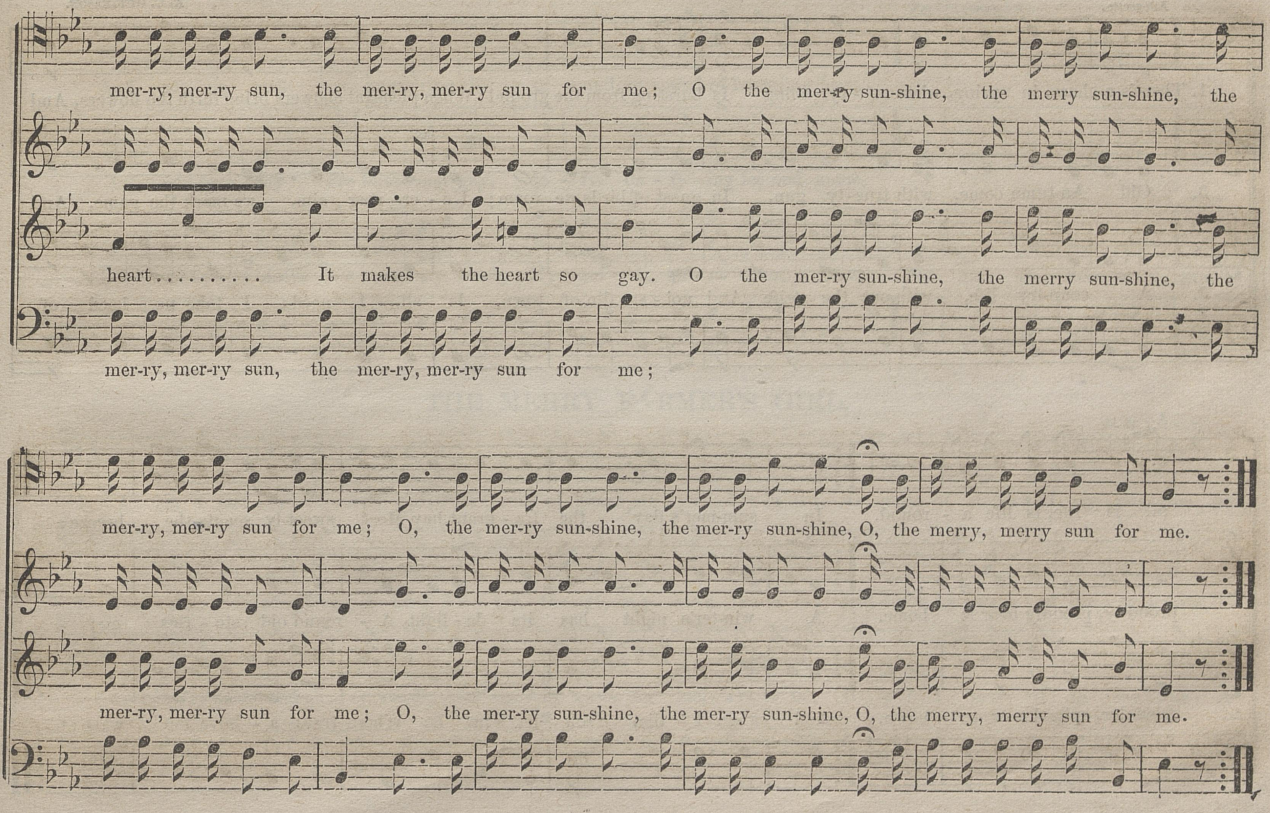
I LOVE THE MERRY SUNSHINE.

H. R. Palmer.



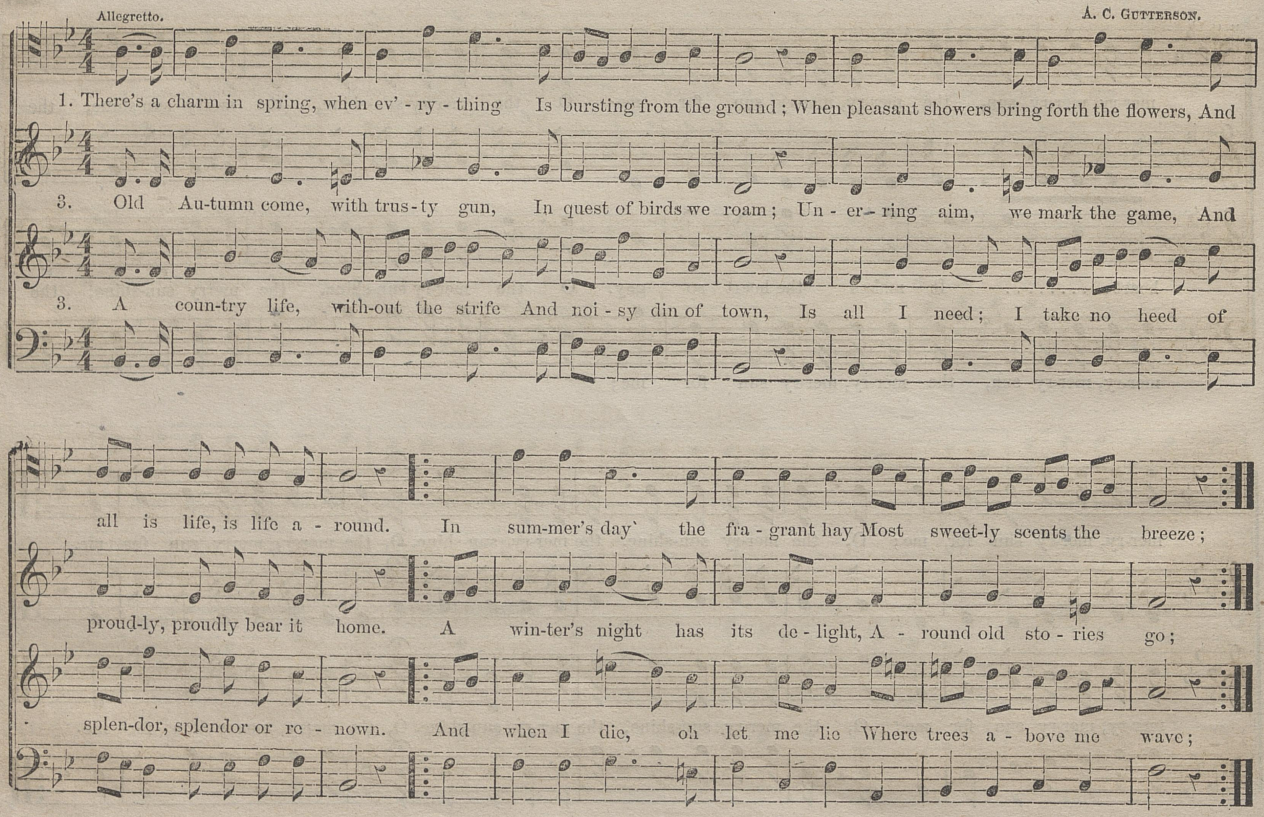
I LOVE THE MERRY SUNSHINE—Continued.

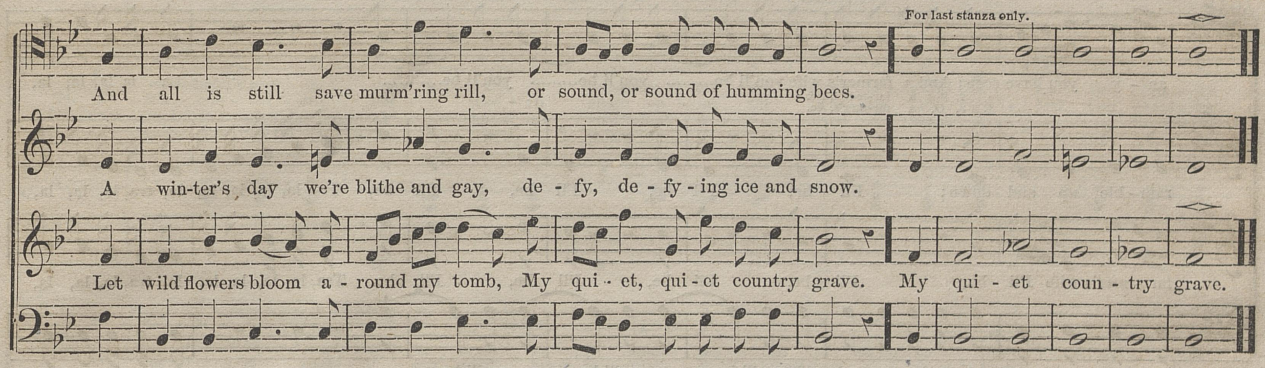



mer-ry, mer-ry sun, the mer-ry, mer-ry sun for me; O the mer-ry sun-shine, the merry sun-shine, the
heart..... It makes the heart so gay. O the mer-ry sun-shine, the merry sun-shine, the
mer-ry, mer-ry sun, the mer-ry, mer-ry sun for me;
mer-ry, mer-ry sun for me; O, the mer-ry sun-shine, the mer-ry sun-shine, O, the merry, merry sun for me.
mer-ry, mer-ry sun for me; O, the mer-ry sun-shine, the mer-ry sun-shine, O, the merry, merry sun for me.

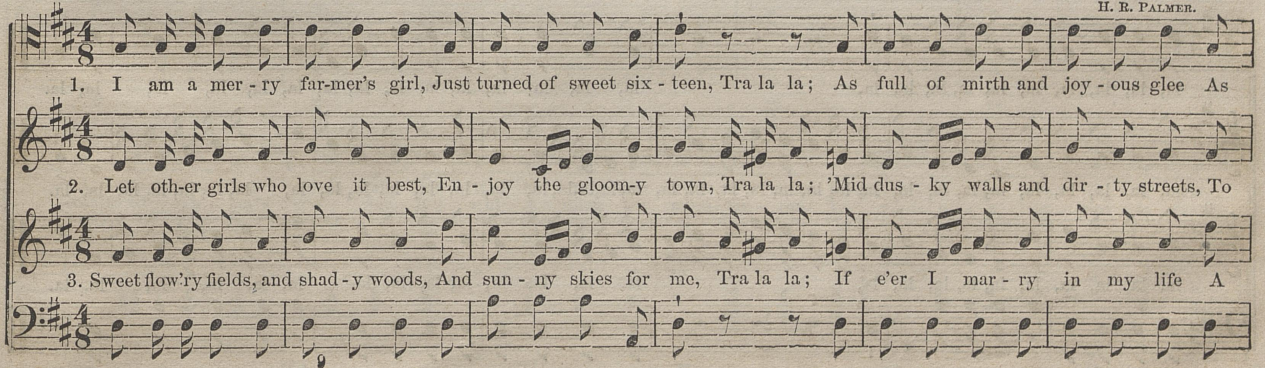
THERE'S A CHARM IN SPRING.

Allegretto. A. C. Gutterson.

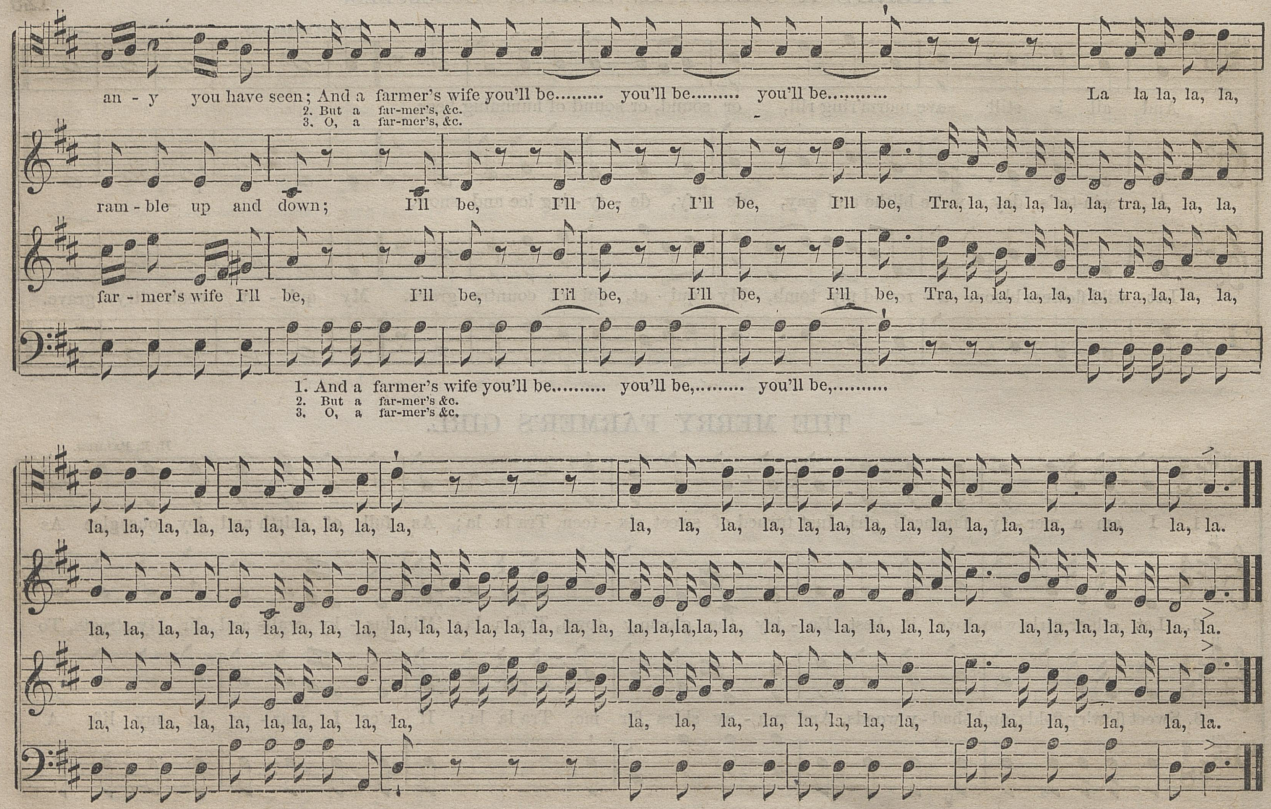




THE MERRY FARMER'S GIRL.



THE MERRY FARMER'S GIRL—Concluded.


an - y you have seen; And a farmer's wife you'll be..... you'll be..... you'll be..... La la la, la, la,
2. But a far-mer's, &c.
3. O, a far-mer's, &c.
ram - ble up and down; I'll be, I'll be, I'll be, I'll be, Tra, la, la, la, la, la, tra, la, la, la,
far - mer's wife I'll be, I'll be, I'll be, I'll be, I'll be, Tra, la, la, la, la, la, tra, la, la, la,
1. And a farmer's wife you'll be..... you'll be,..... you'll be,.....
2. But a far-mer's &c.
3. O, a far-mer's &c.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

THE SINGIN SKEWL. (Song & Coarus.)

Mezzorato.

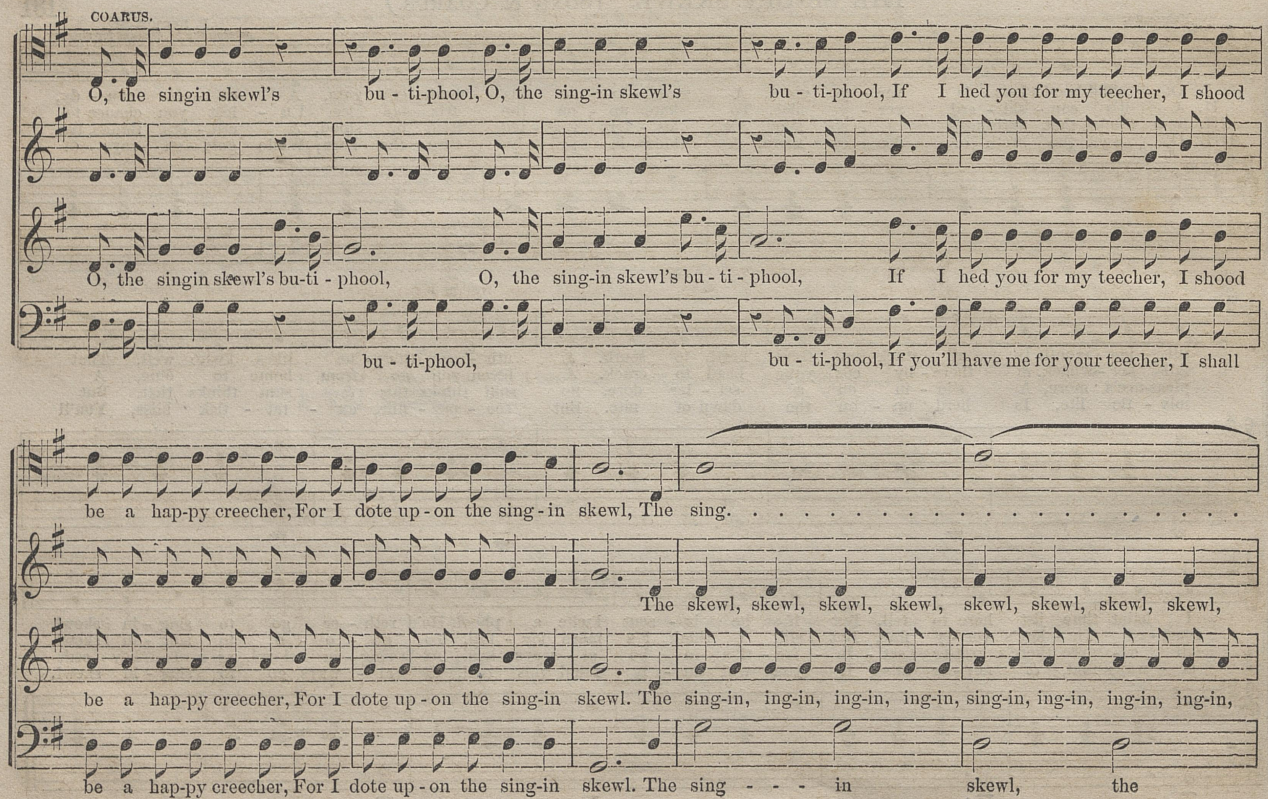
P. Benson, Sr.
whitch the Sr. it stans fer singger.

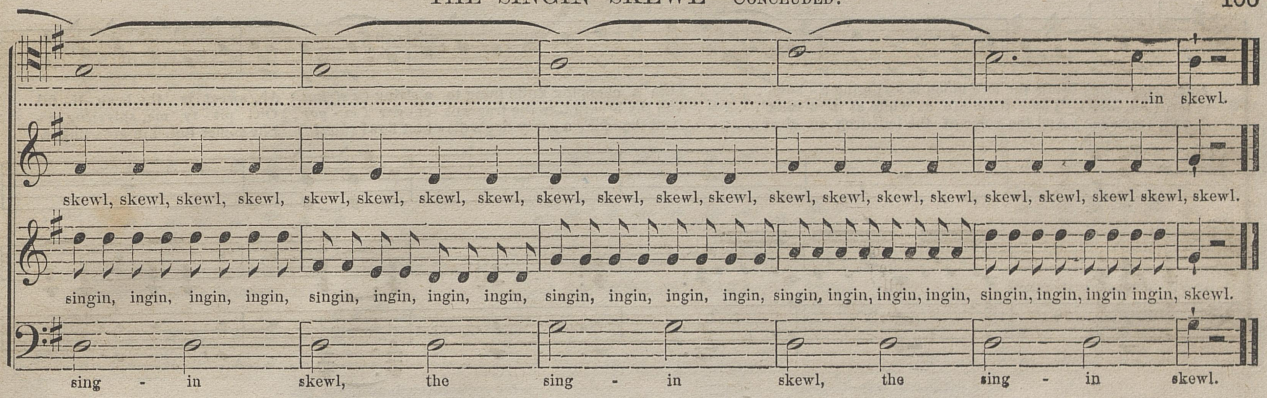
I. O, child-hood's joys is ver - y grate, A swing - in on his muth - er's gate, A eat - in can - dy,
II. & it's con - sid - erd ver - y nice, To skate up - on the friz up ice, Un - lest you chance to
III. Sum thinks that nuth-ing's ½ so good, As ois - ters roas - ted, fried or stood, & uth - ers thinks, the
IIII. O, sweet the breth of doo - ey morn, A blow - in sad - ly thru the korn, While gold - en rays of

till his mouth Is all stuck up from north to south. & uth - er things he likes kwite well, That
fall ker - whack, & there - by coz your head to crack. & hwen you go from home to dine, A
pleas-ure's more, A slid - in on a sel - lef dore. So sum thinks this & sum thinks that. But
mis - tic lite, Is herd up - on the dawn of nite. But soo - per - fine, ex - tat - tick bliss, You'll

I haint time jist here to tell, But if he iz - zent kwite a phool, He'd reth - er go to sing - in skewl.
roast - ed Tir - key's ver - y fine, But still I think it's more joy - full, To go - o - o to sing - in skewl.
all a - gree there's grat-er sat - Is - fac - tion to be al - ways hed, At sing - in skewl, as I hev sed.
al - ways find, & nev - er miss, If you will on - ly mind this rool, & al - ways go to sing - in skewl.

THE SINGIN SKEWL—Continued.



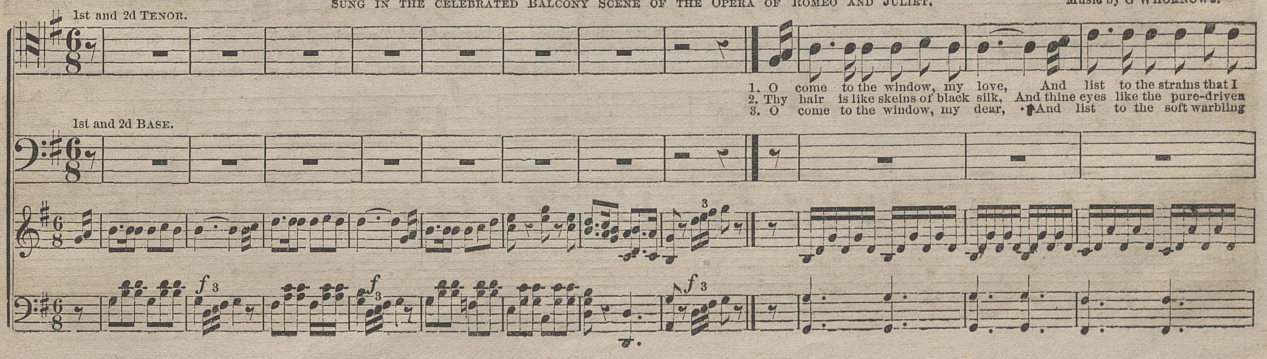


SARA-NEIGHED. (For Four Male Voices.)

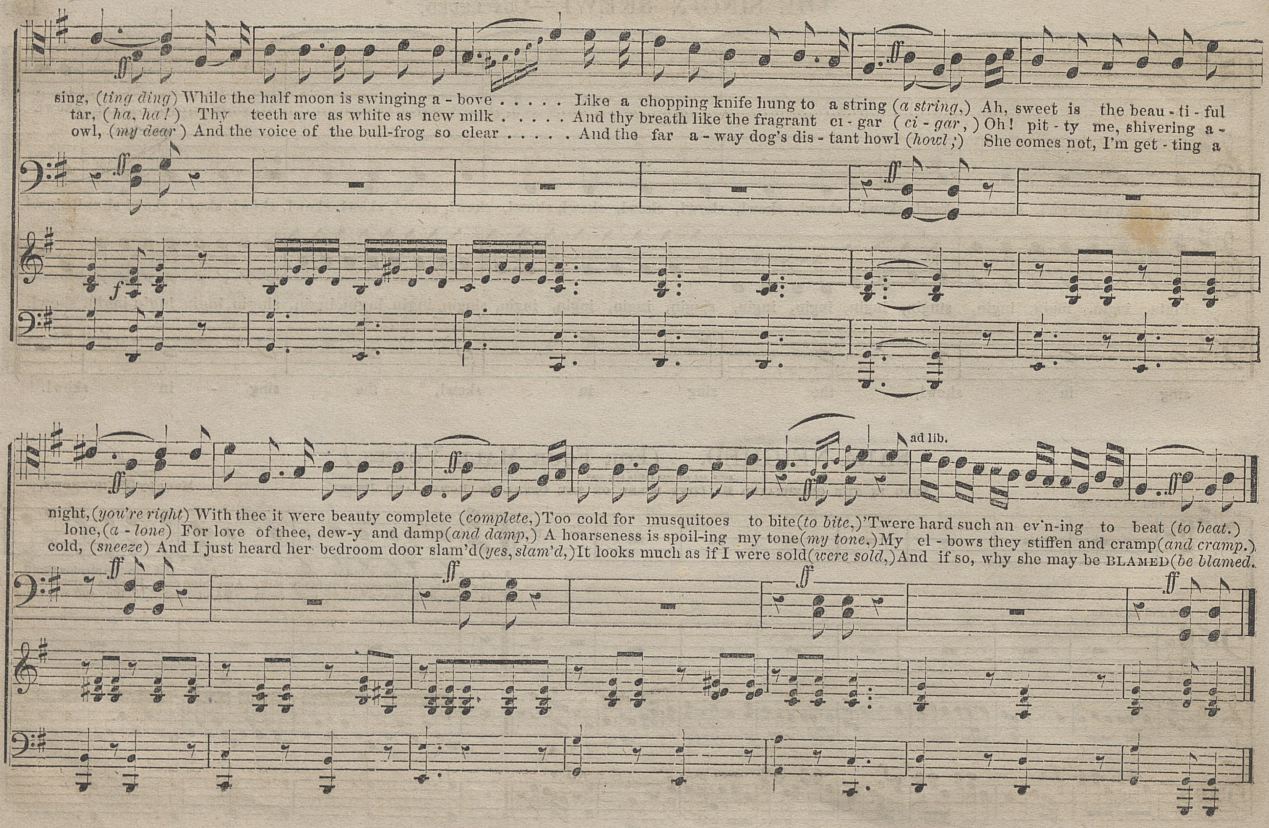
BEING THE AIR THAT SHOULD HAVE BEEN

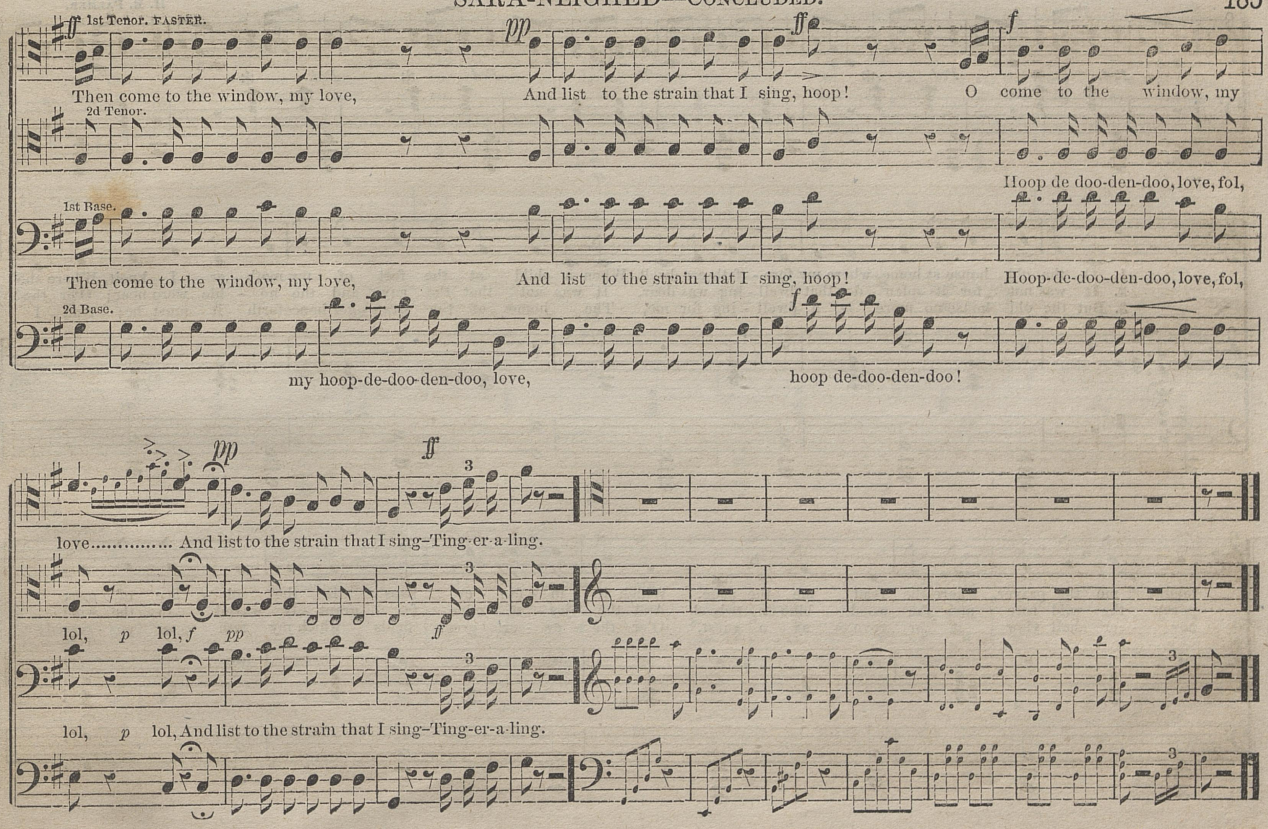
Sung in the celebrated Balcony Scene of the Opera of Romeo and Juliet.

Music by G'Whoknows.



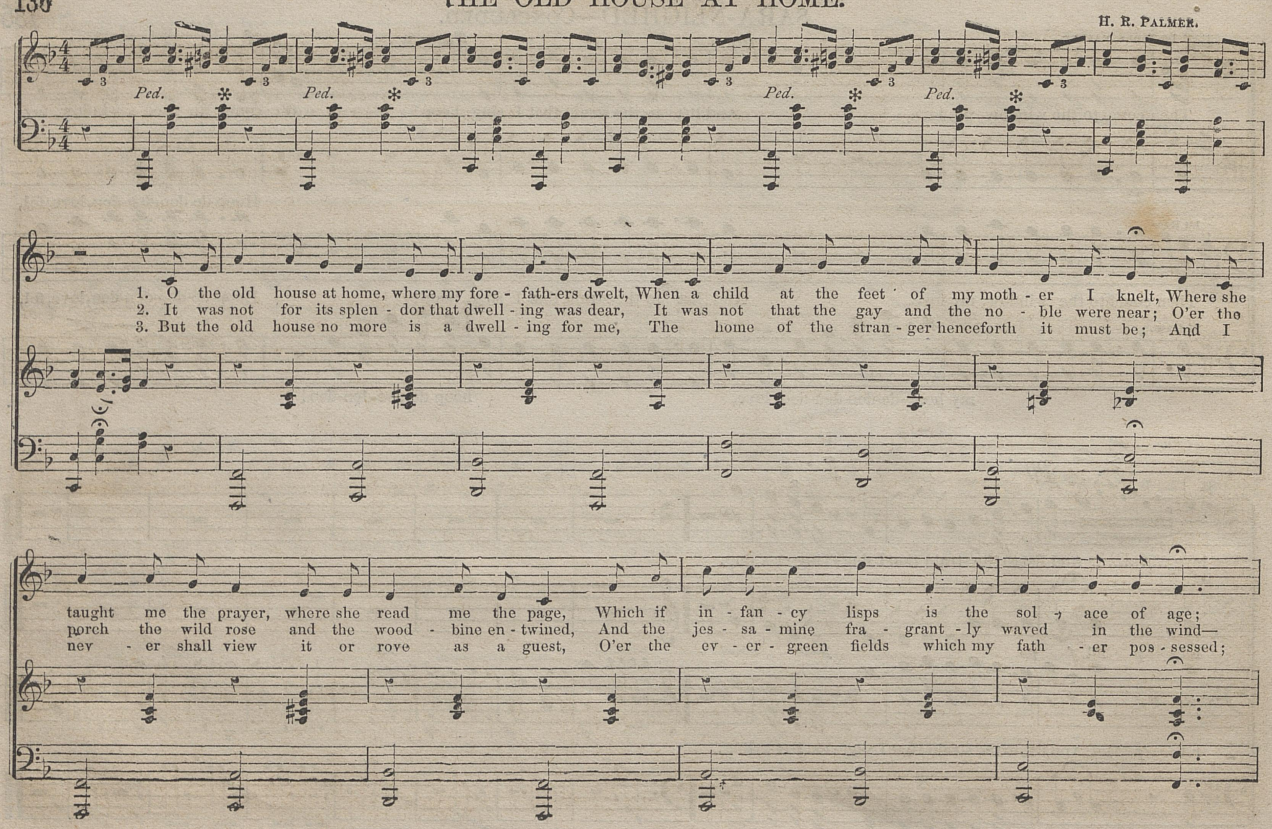
SARA-NEIGHED—CONTINUED.

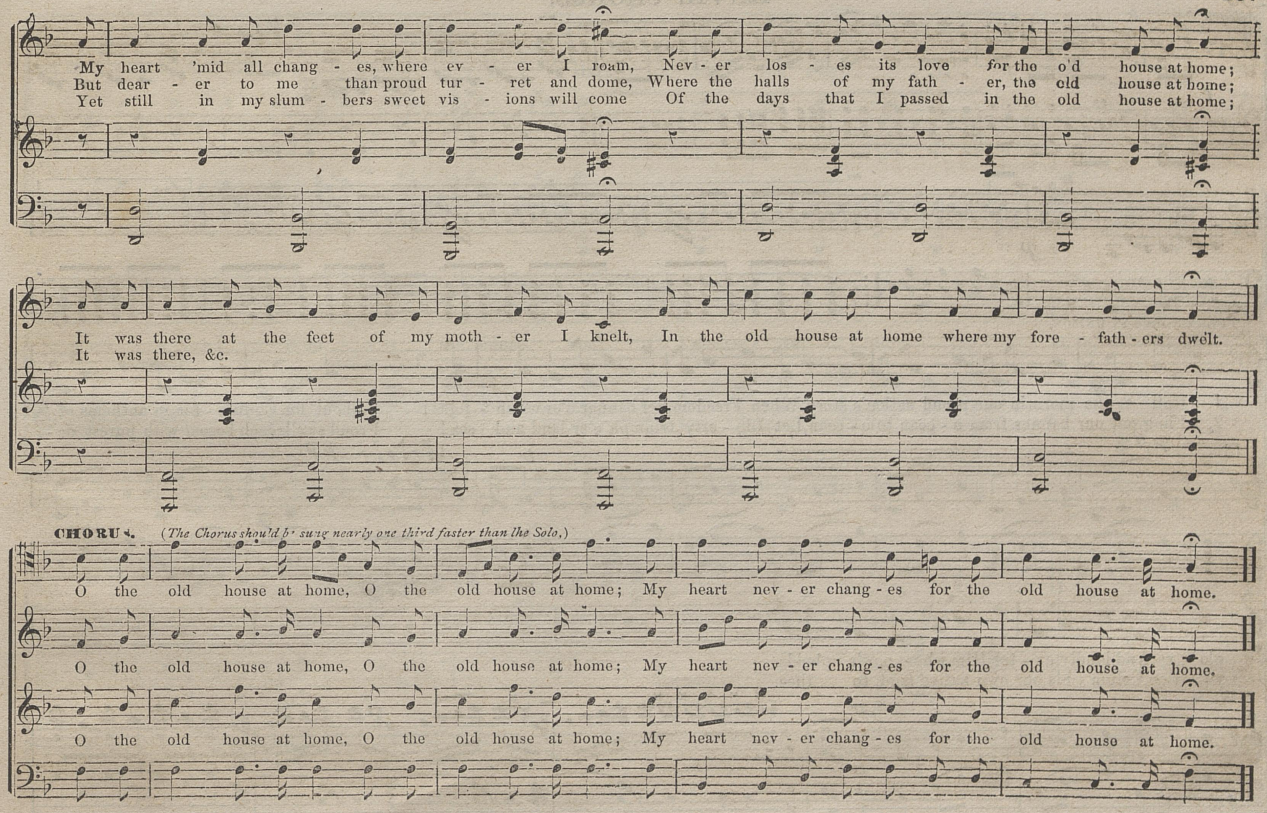



1st Tenor. FASTER.
Then come to the window, my love,
And list to the strain that I sing, hoop!
O come to the window, my
2d Tenor.
Hoop de doo-den-doo, love, fol,
1st Base.
Then come to the window, my love,
And list to the strain that I sing, hoop!
Hoop-de-doo-den-doo, love, fol,
2d Base.
my hoop-de-doo-den-doo, love,
hoop de-doo-den-doo!
love..... And list to the strain that I sing–Ting-er-a-ling.
lol, lol,
lol, And list to the strain that I sing–Ting-er-a-ling.

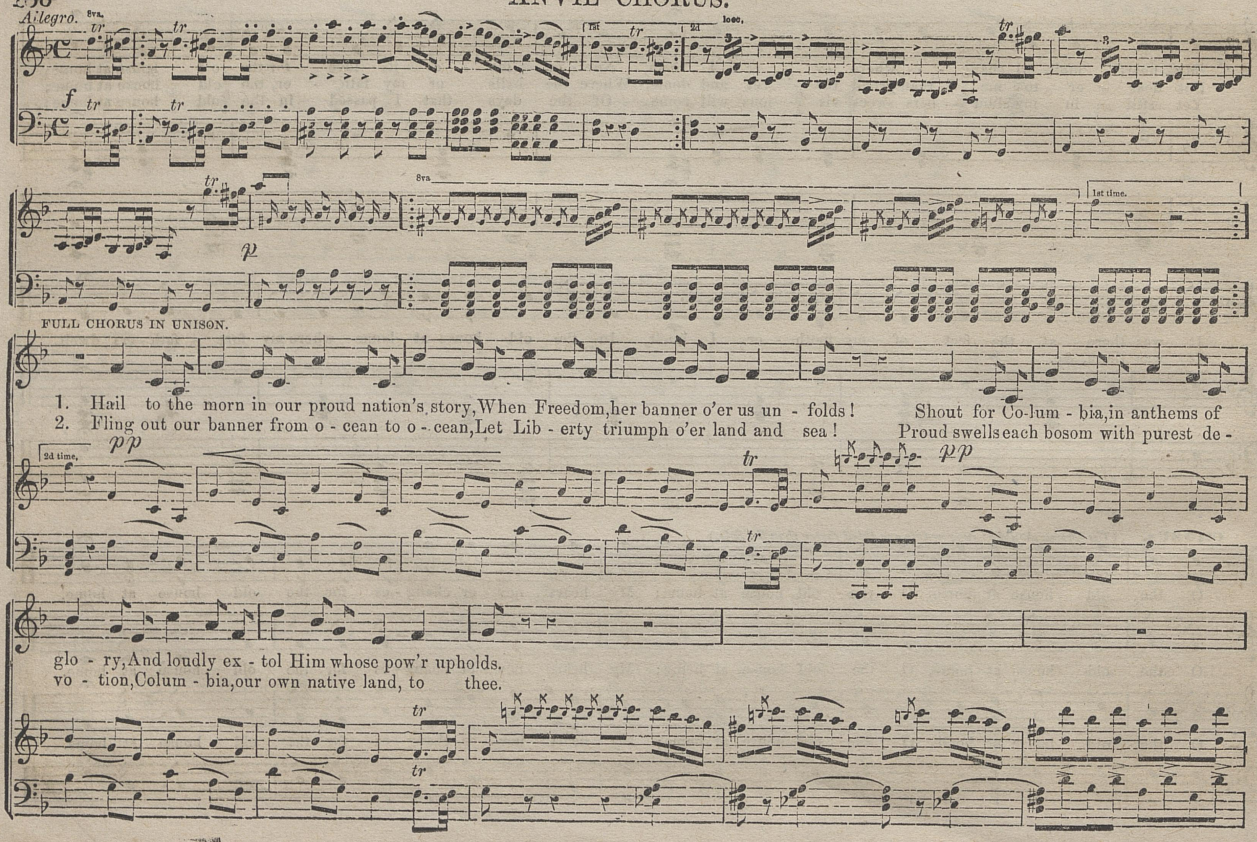
THE OLD HOUSE AT HOME.

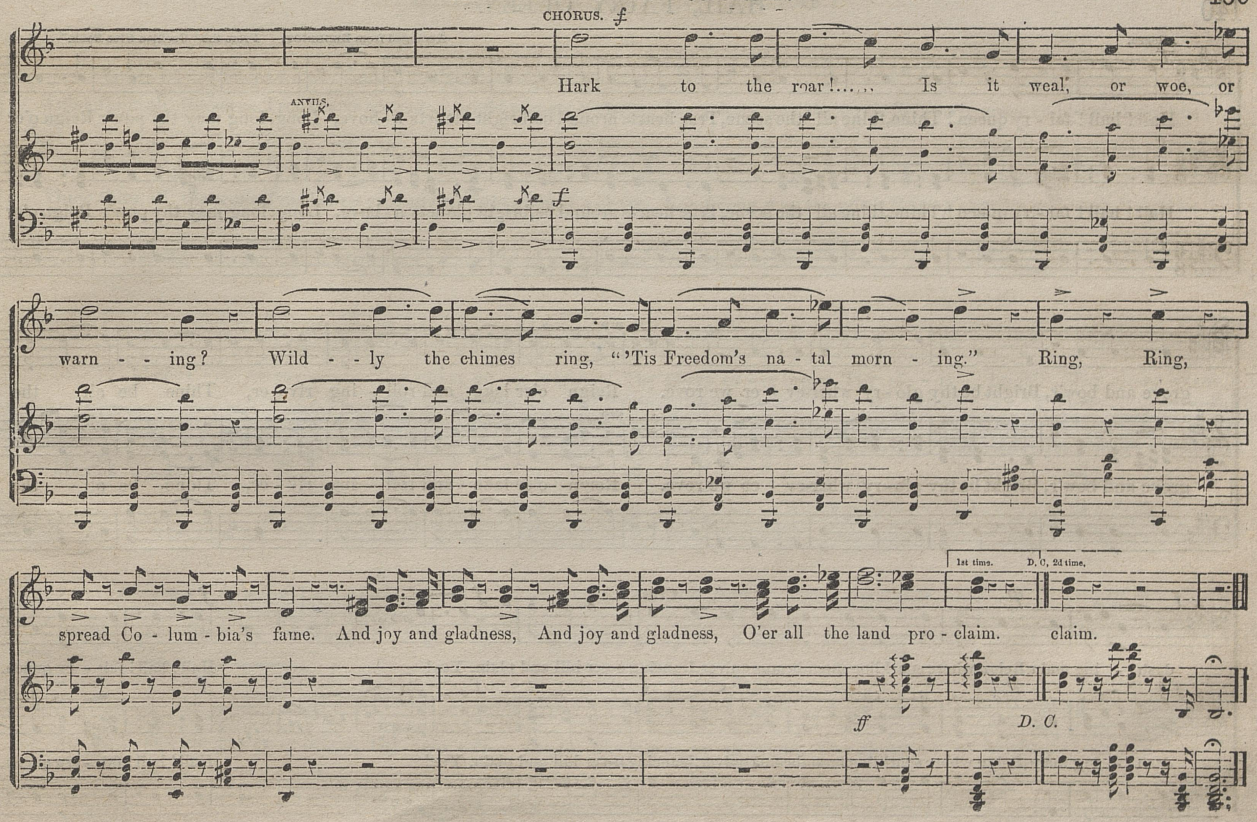
H. R. PALMER.




My heart 'mid all chang - es, where ev - er I roam, Nev - er los - es its love for the o'd house at home;
But dear - er to me than proud tur - ret and dome, Where the halls of my fath - er, the old house at home;
Yet still in my slum - bers sweet vis - ions will come Of the days that I passed in the old house at home;
It was there at the feet of my moth - er I knelt, In the old house at home where my fore - fath - ers dwelt.
It was there, &c.
CHORUS. (The Chorus should be sung nearly one third faster than the Solo,)
O the old house at home, O the old house at home; My heart nev - er chang - es for the old house at home.
O the old house at home, O the old house at home; My heart nev - er chang - es for the old house at home.
O the old house at home, O the old house at home; My heart nev - er chang - es for the old house at home.

ANVIL CHORUS.




CHORUS. f
Hark to the roar!.... Is it weal, or woe, or
ANVILS.
f
warn - - ing? Wild - - ly the chimes ring, "'Tis Freedom's na - tal morn - ing." Ring, Ring,
1st time. D. C. 2d time.
spread Co - lum - bia's fame. And joy and gladness, And joy and gladness, O'er all the land pro - claim. claim.
ff
D. C.

HAIL, FAIRY QUEEN.

Allegro. Arranged from BENEDICT. From the "Cecilian Glee Book."

f

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er

f

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er

f

mp

grove and bow'r, Bright be thy glo - ry wher-ev - er we rove. Reign o'er lake and roll - ing riv - er, Thine be all the

mp

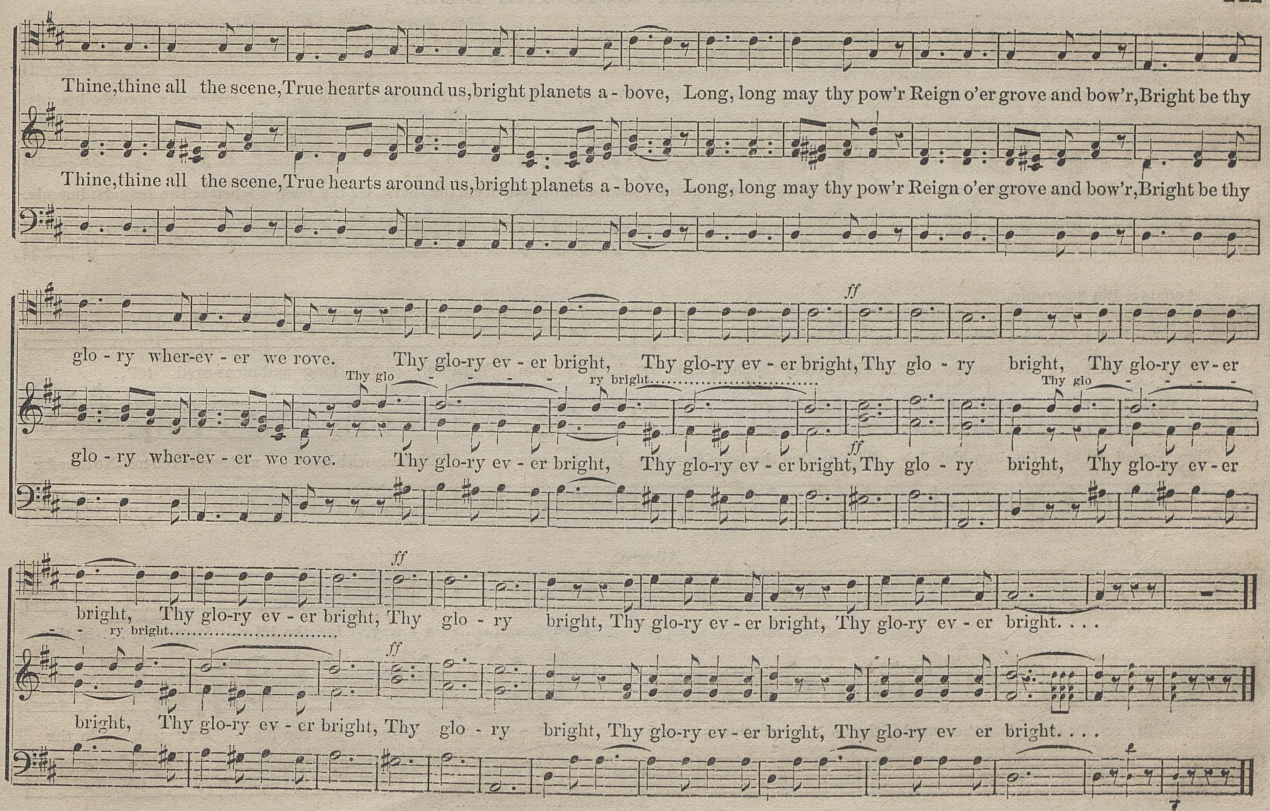
grove and bow'r, Bright be thy glo - ry wher-ev - er we rove. Reign o'er lake and roll - ing riv - er, Thine be all the

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

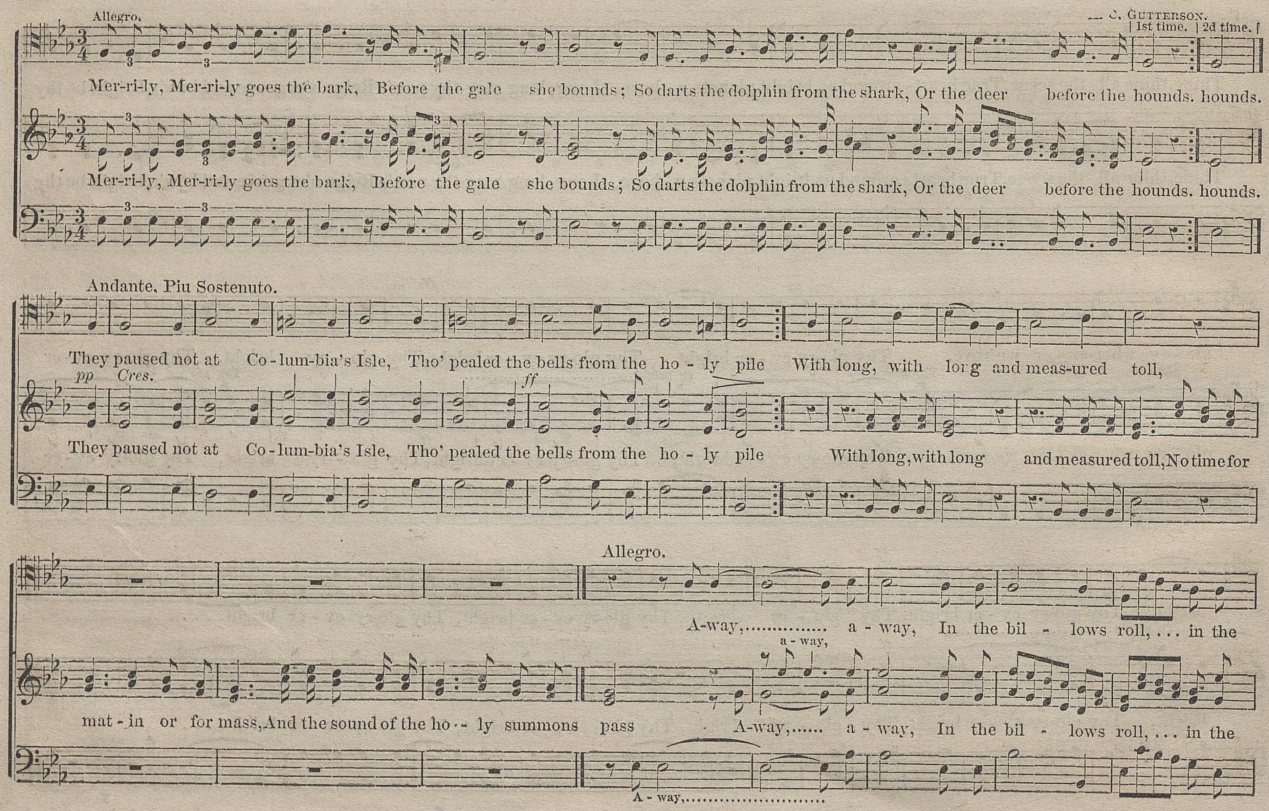
dash - ing main, Reign where sparkling moonbeams quiver, Dancing o-ver hill and plain, Yes! Hail! hail! fai - ry queen,

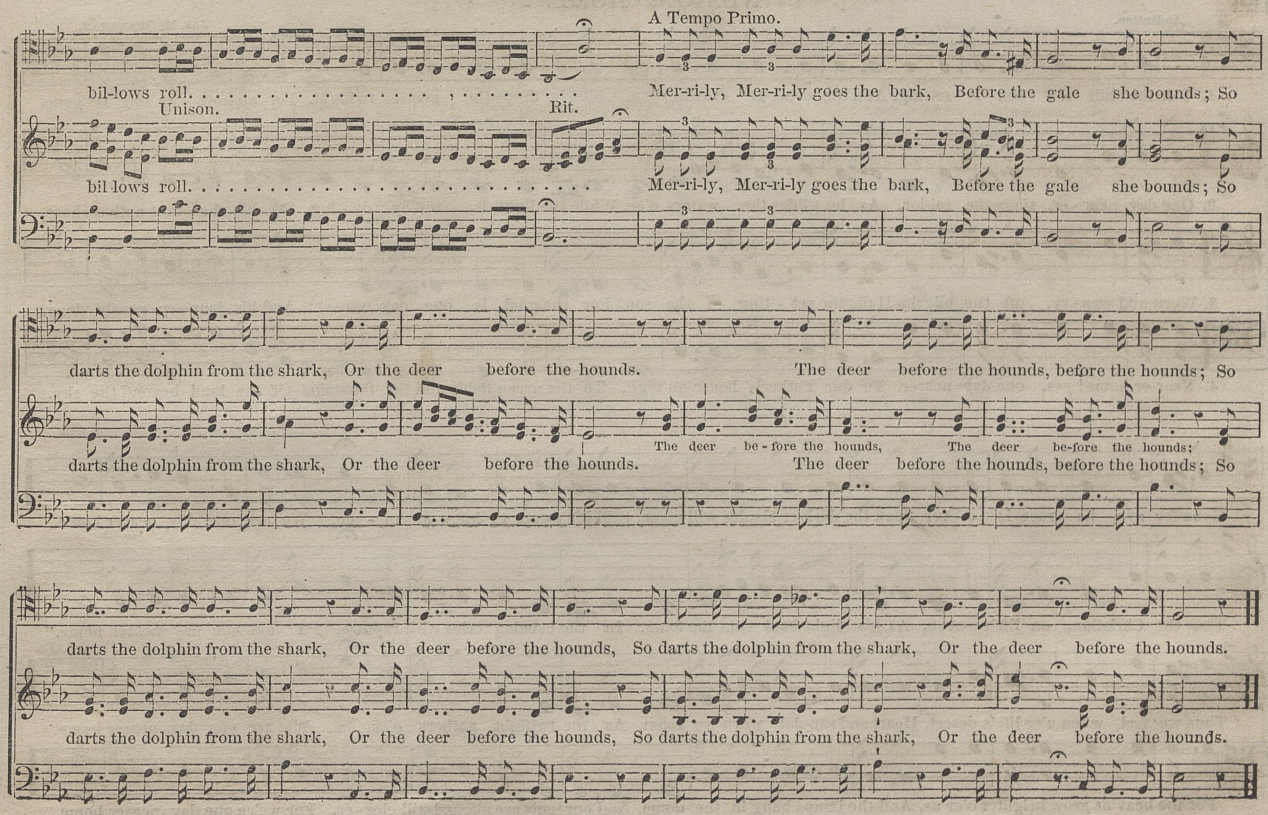
f *p* *f* *f*

dash - ing main, Reign where sparkling moonbeams quiver, Dancing o-ver hill and plain, Yes! Hail! hail! fai - ry queen,


Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er grove and bow'r, Bright be thy
Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er grove and bow'r, Bright be thy
glo - ry wher-ev - er we rove. Thy glo-ry ev - er bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er
Thy glo - ry bright
Thy glo - ry
glo - ry wher-ev - er we rove. Thy glo-ry ev - er bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er
ff
bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er bright, Thy glo-ry ev - er bright. . . .
ry bright
bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er bright, Thy glo-ry ev er bright. . . .

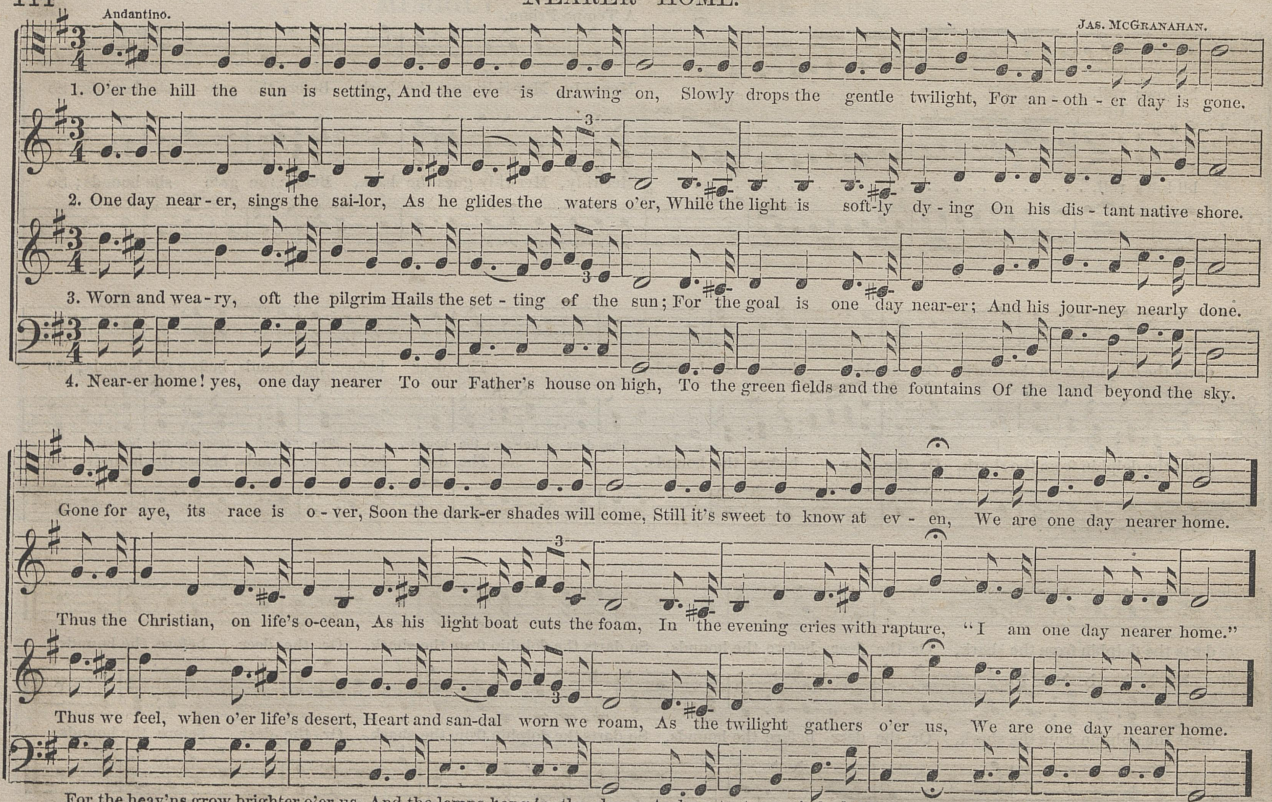
MERRILY, MERRILY GOES THE BARK.

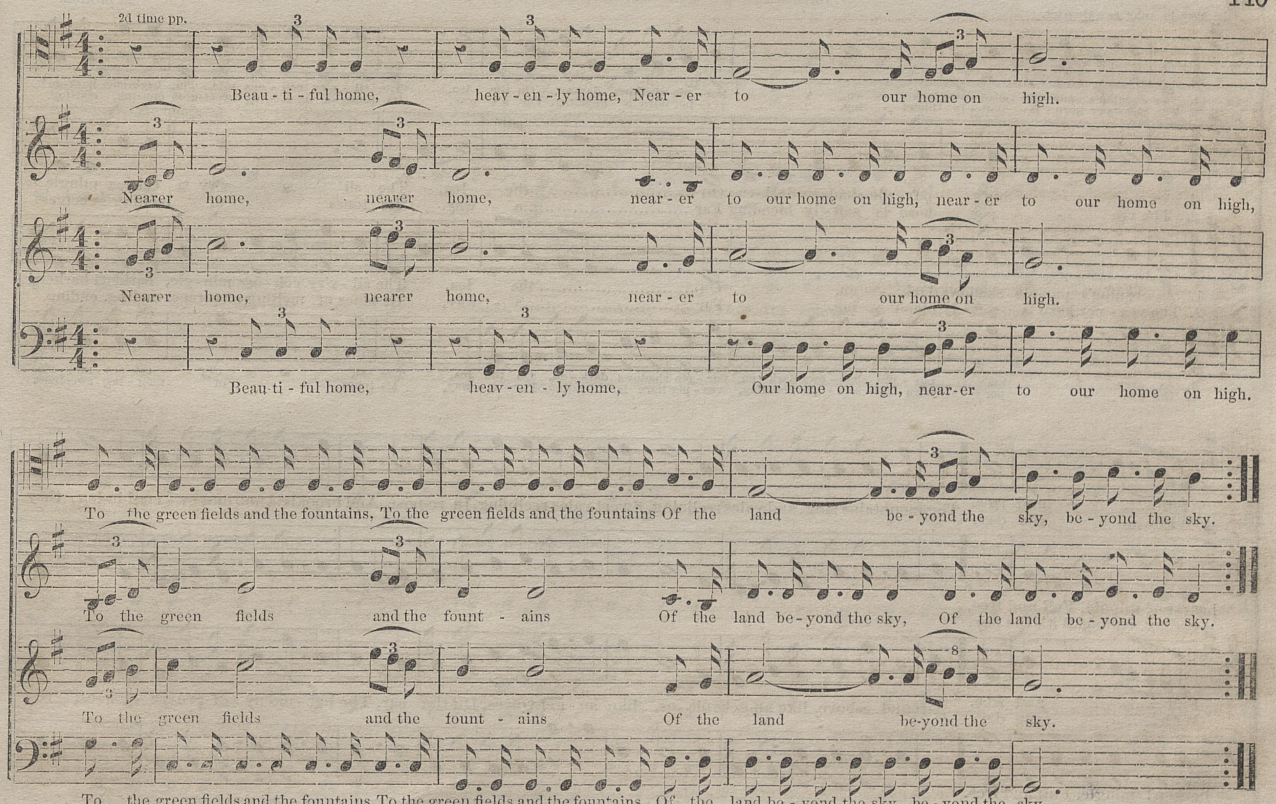



A Tempo Primo.
bil-lows roll. . . . . Mer-ri-ly, Mer-ri-ly goes the bark, Before the gale she bounds; So
Unison.
Rit.
bil-lows roll. . . . . Mer-ri-ly, Mer-ri-ly goes the bark, Before the gale she bounds; So
darts the dolphin from the shark, Or the deer before the hounds. The deer before the hounds, before the hounds; So
The deer be-fore the hounds, The deer be-fore the hounds;
darts the dolphin from the shark, Or the deer before the hounds. The deer before the hounds, before the hounds; So
darts the dolphin from the shark, Or the deer before the hounds, So darts the dolphin from the shark, Or the deer before the hounds.
darts the dolphin from the shark, Or the deer before the hounds, So darts the dolphin from the shark, Or the deer before the hounds.

NEARER HOME.

Andantino. JAS. McGRANAHAN.

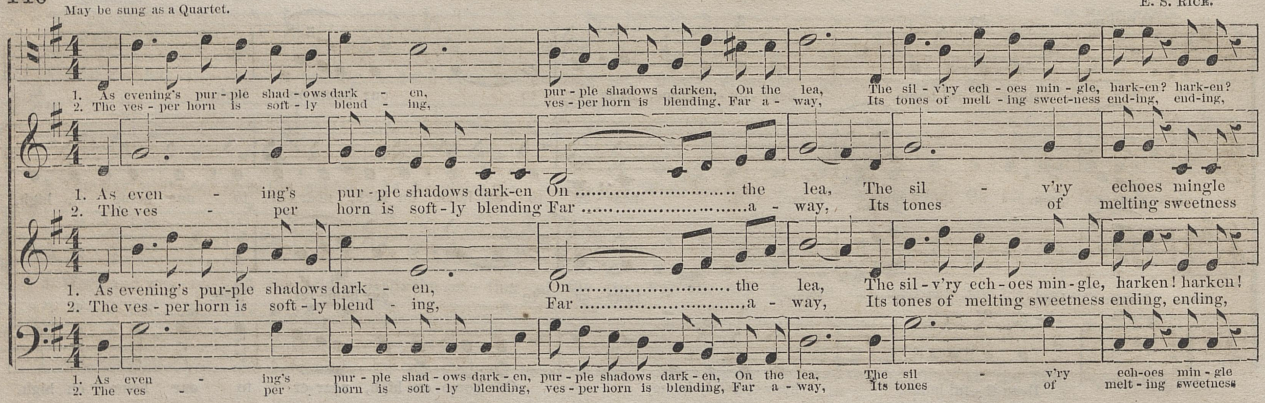


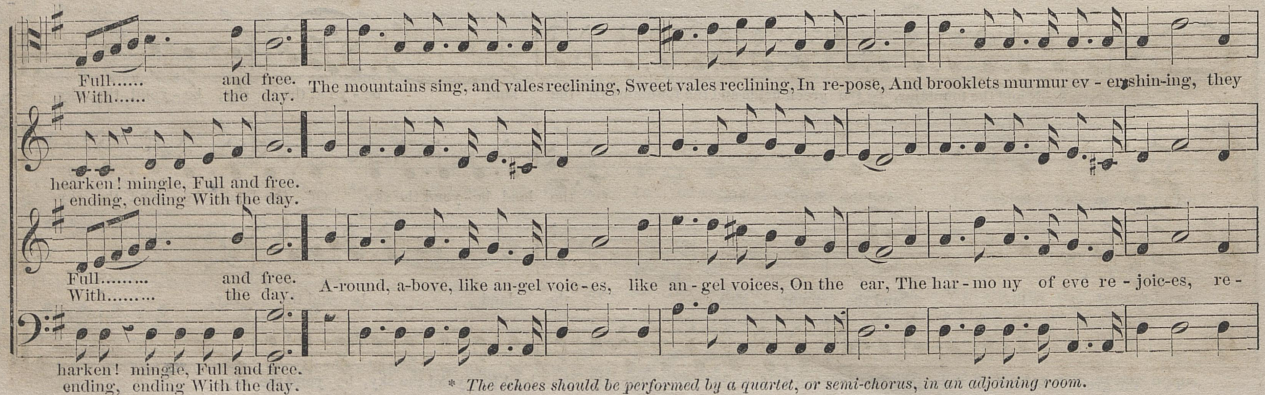

2d time pp.
Beau - ti - ful home, heav - en - ly home, Near - er to our home on high.
Nearer home, nearer home, near - er to our home on high, near - er to our home on high,
Nearer home, nearer home, near - er to our home on high.
Beau - ti - ful home, heav - en - ly home, Our home on high, near-er to our home on high.
To the green fields and the fountains, To the green fields and the fountains Of the land be - yond the sky, be - yond the sky.
To the green fields and the fount - ains Of the land be - yond the sky, Of the land be - yond the sky.
To the green fields and the fount - ains Of the land be-yond the sky.
To the green fields and the fountains, To the green fields and the fountains Of the land be - yond the sky, be - yond the sky.

EVENING ECHOES.*

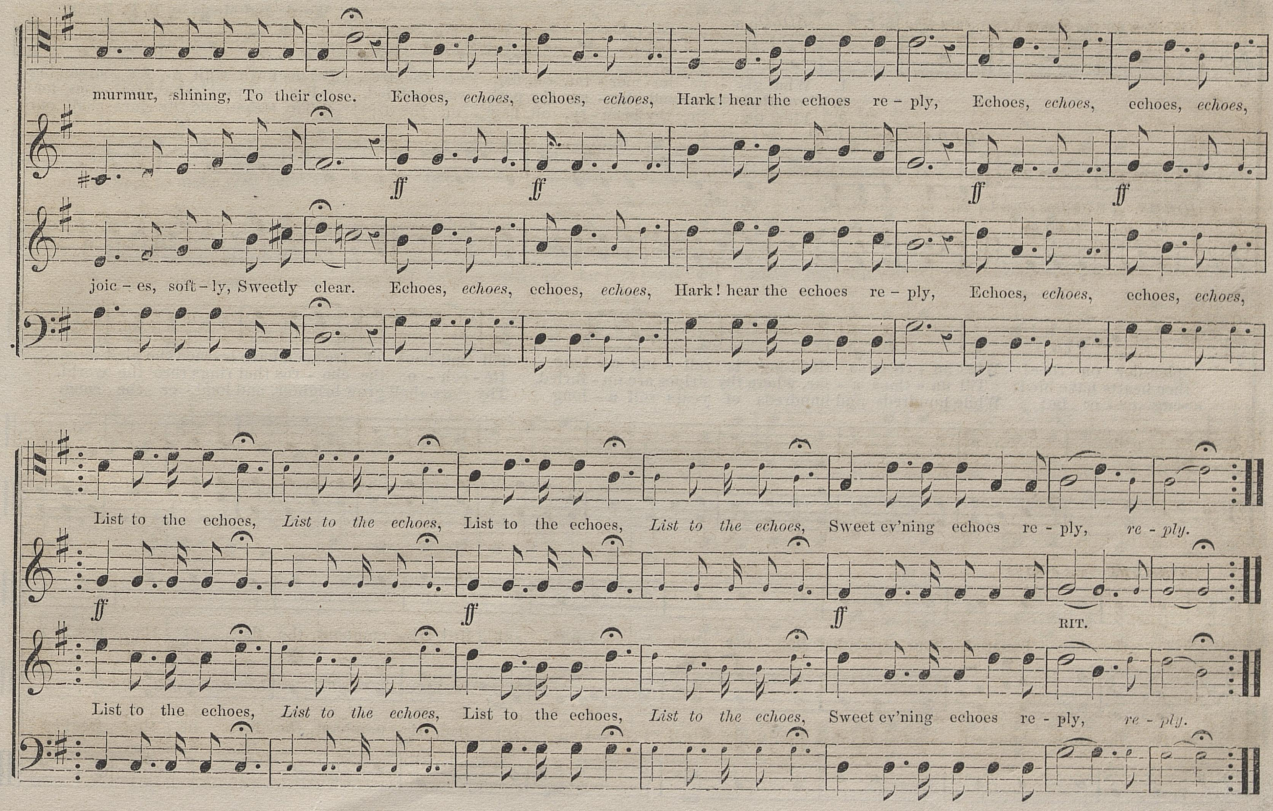
May be sung as a Quartet.

E. S. Rice.





* *The echoes should be performed by a quartet, or semi-chorus, in an adjoining room.*


murmur, shining, To their close. Echoes, *echoes*, echoes, *echoes*, Hark! hear the echoes re - ply, Echoes, *echoes*, echoes, *echoes*,
joic - es, soft - ly, Sweetly clear. Echoes, *echoes*, echoes, *echoes*, Hark! hear the echoes re - ply, Echoes, *echoes*, echoes, *echoes*,
ff
List to the echoes, *List to the echoes*, List to the echoes, *List to the echoes*, Sweet ev'ning echoes re - ply, *re - ply.*
RIT.
List to the echoes, *List to the echoes*, List to the echoes, *List to the echoes*, Sweet ev'ning echoes re - ply, *re - ply.*

EIGHTEEN SEVENTY-SIX.

Written for the SONG KING *July 4th*, 1871.

Words and Music by P. P. BLISS.

SOLO.

1. What glo - ry im - mor - tal, oh, flag of the free, Beams forth with a far streaming
2. Through darkness and dan - ger thy path - way hath led, For thee pray'rs have ris - en, for
3. Float on in thy beau - ty, oh, flag of the free! Thy stripes and thy stars shall our

SOPRANO and ALTO.

CHORUS. (*With lips closed.*) *m. m. m. m. m., m., etc.*

m. m. m. m. m.

splen-dor on thee! What an - them so thrill-ing is roll - ing a - long, Till mil-lions of freemen have learned the glad song.
thee hearts have bled; Till na - tions a - far, where thy stripes are un - furled, Re - ech - o the cho - rus that rings thro' the world.
song ev - er be; While hundreds and hundreds of years roll a - long Thy stars shall grow brighter, and loud - er the song.

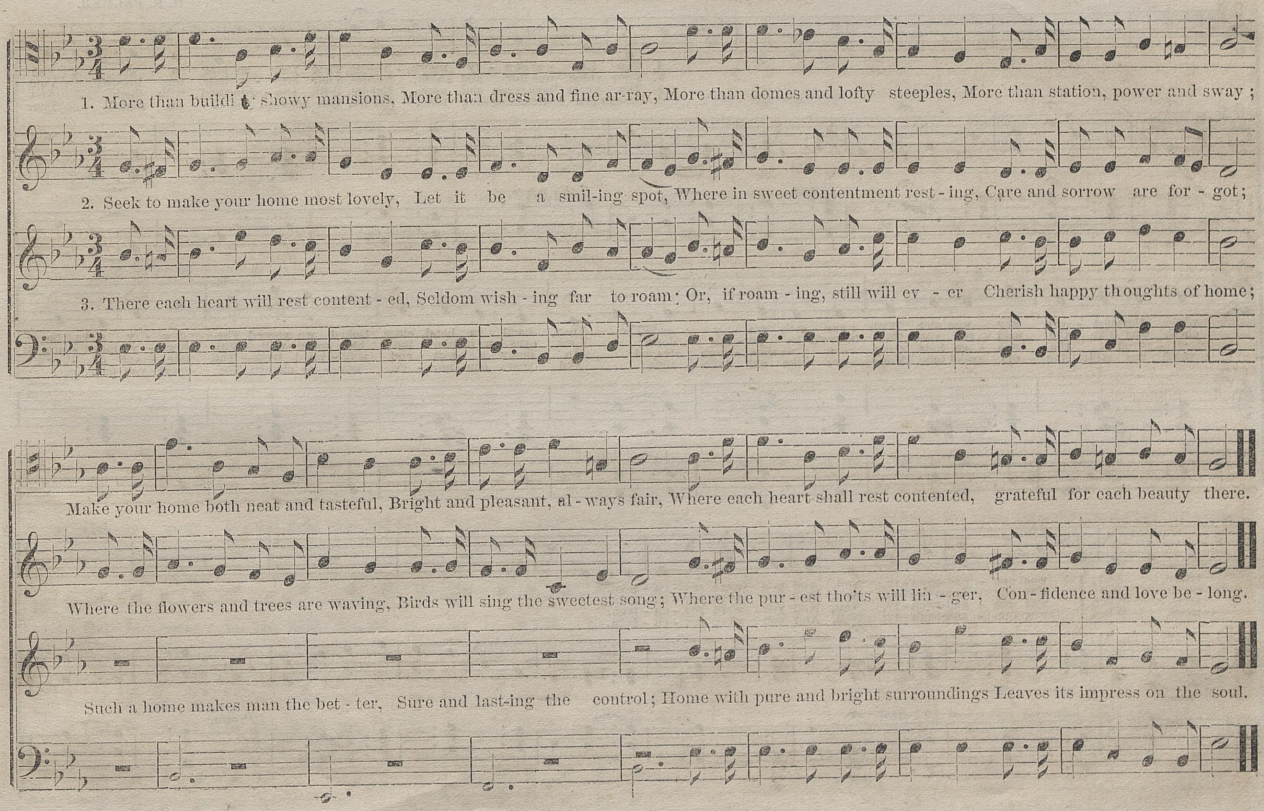
CHORUS. 1*st f*, 2*d ff.*

"'Tis the time honored Star - spangled Ban - ner shall be, Un - sul - lied, tri - umphant, the flag of the free!"

"'Tis the time honored Star - spangled Ban - ner shall be, Un - sul - lied, tri - umphant, the flag of the free!"

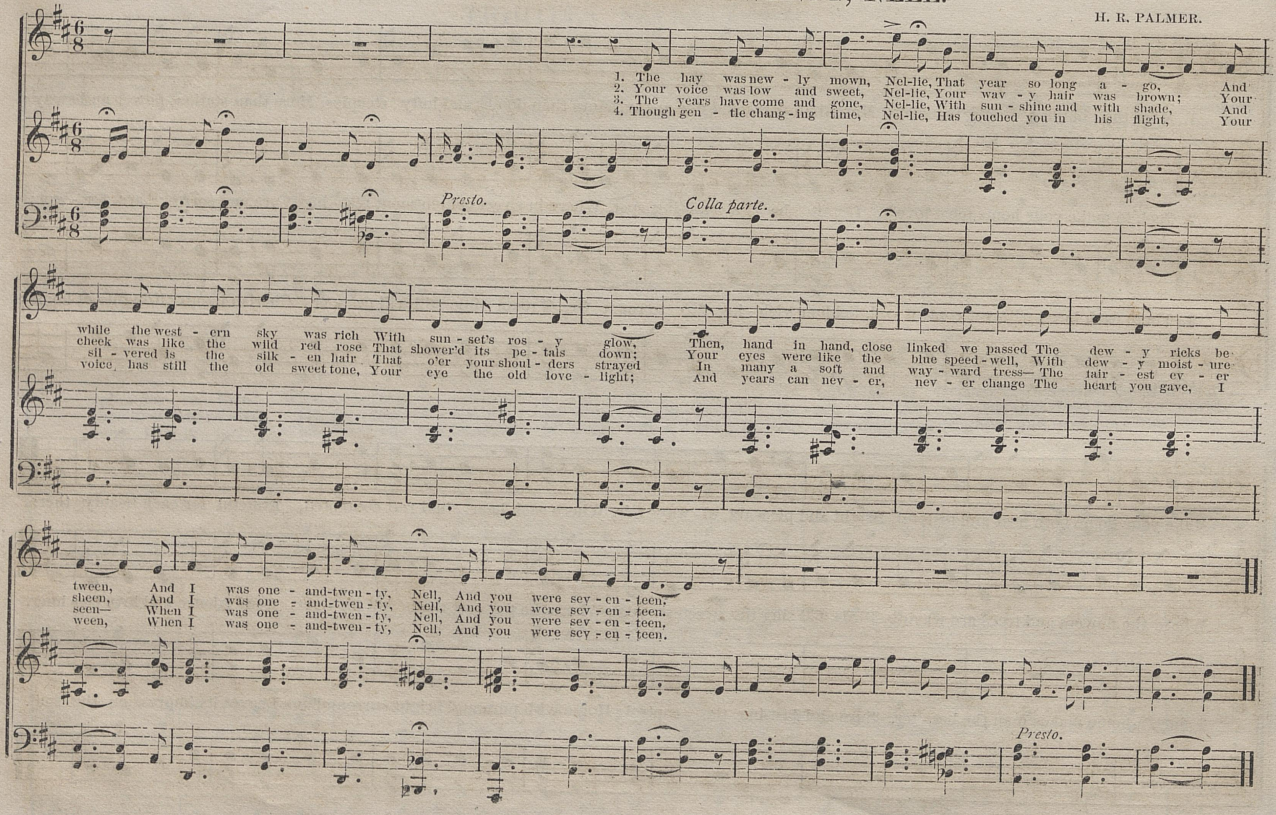
MAKE YOUR HOME BEAUTIFUL.

S. L. Fish.



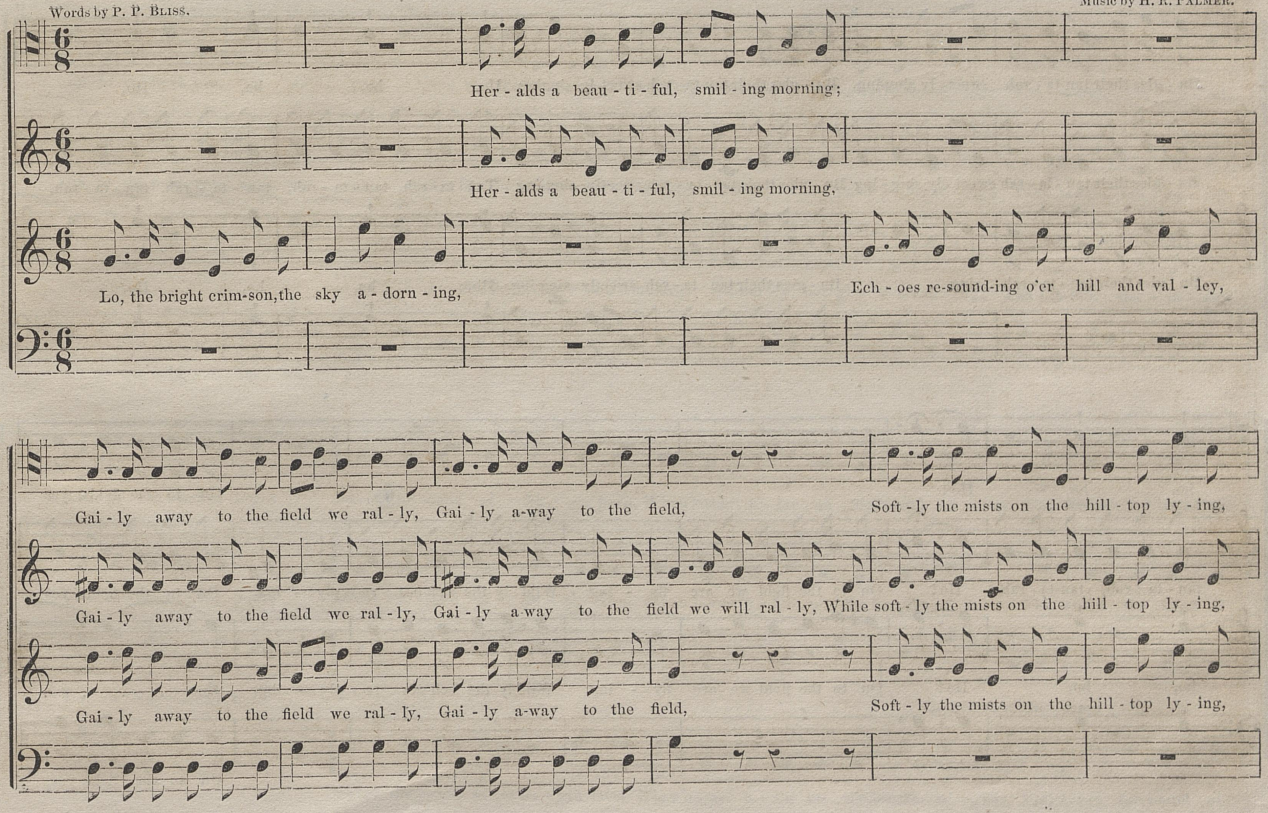
WHEN I WAS ONE-AND-TWENTY, NELL.

H. R. PALMER.

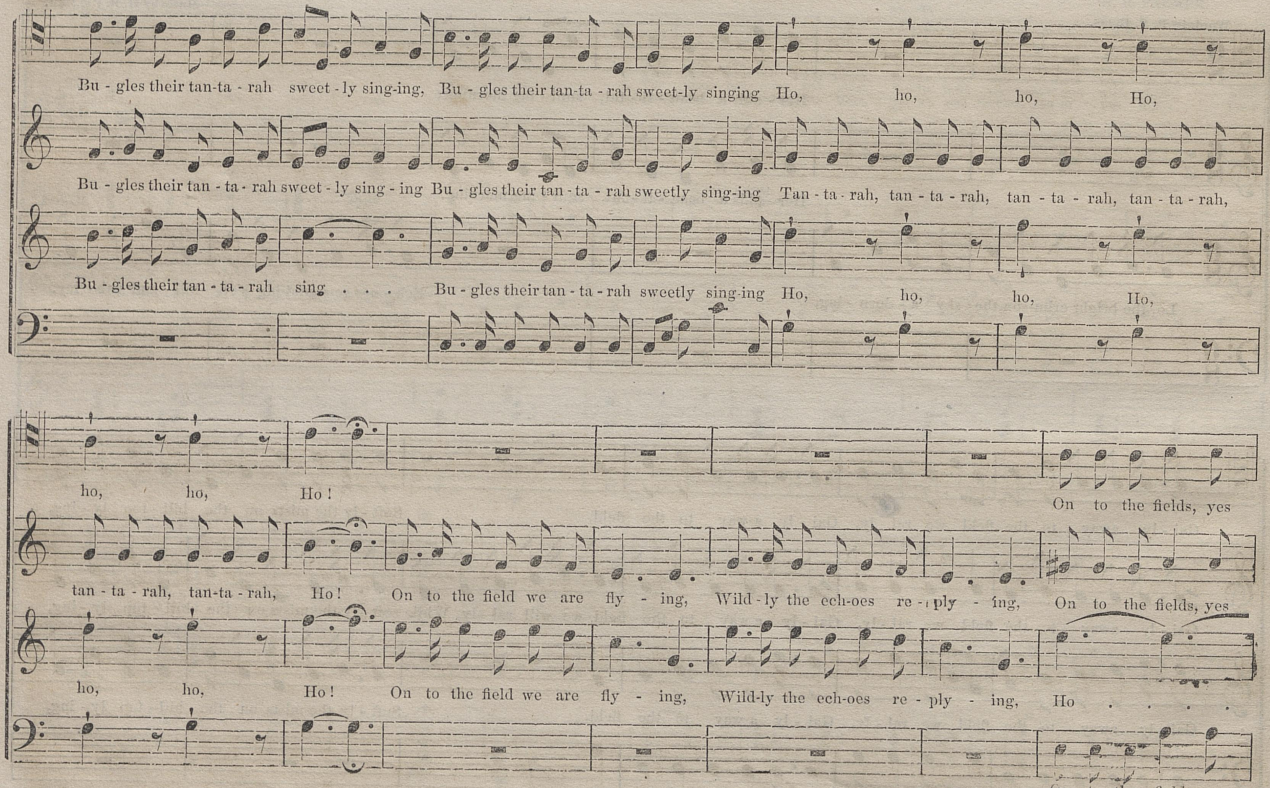


HUNTER'S CHORUS.

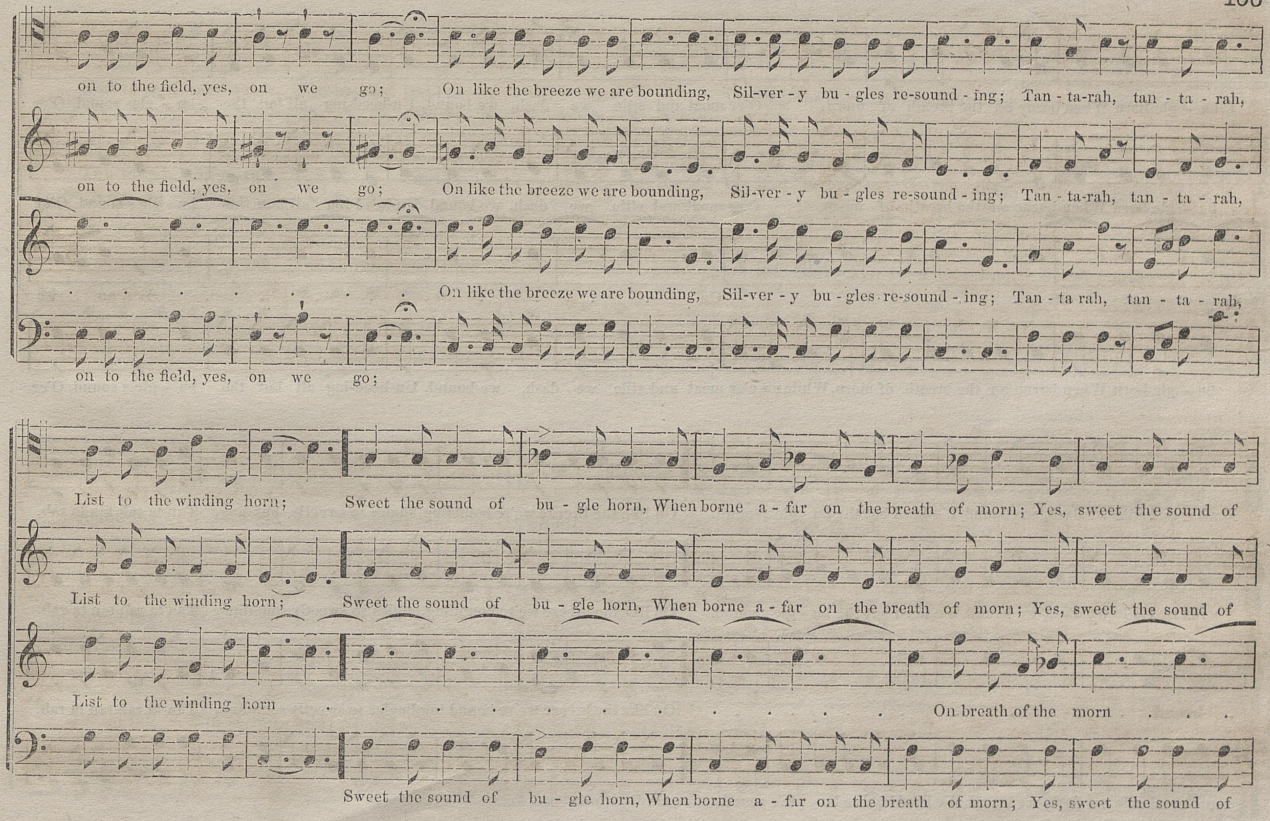
Words by P. P. Bliss. Music by H. R. Palmer.



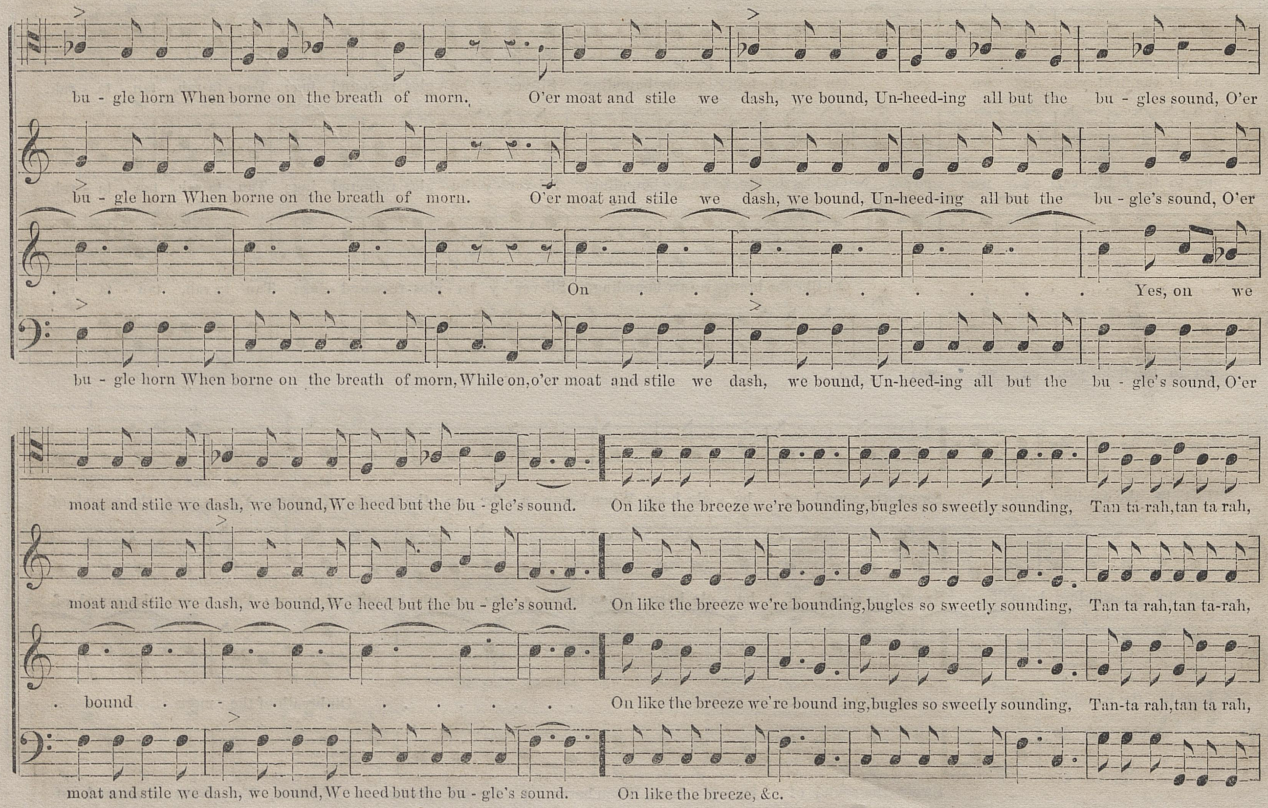
HUNTER'S CHORUS—Continued.



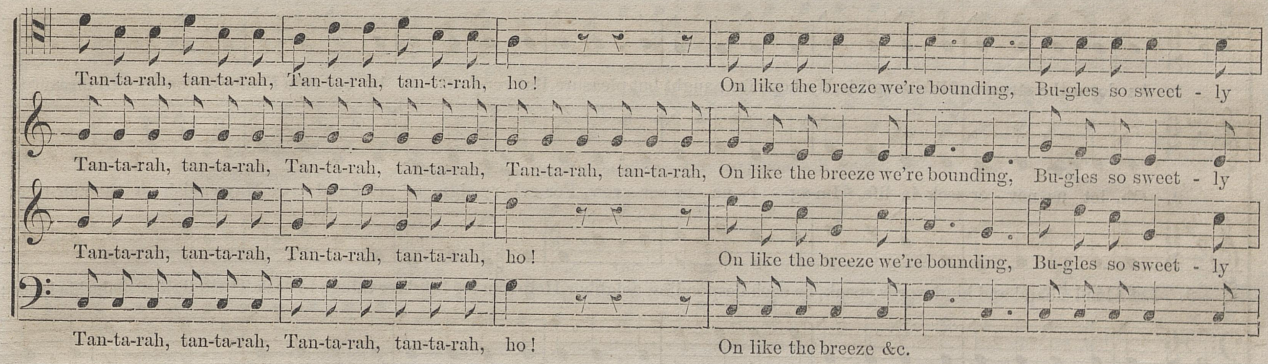
HUNTER'S CHORUS—CONTINUED.

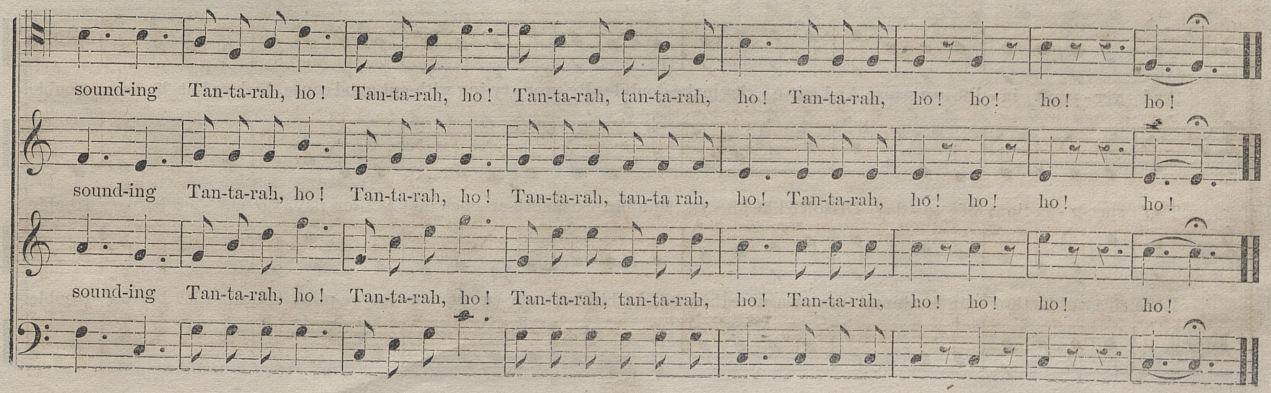


HUNTER'S CHORUS—Continued.



HUNTER'S CHORUS—Concluded.



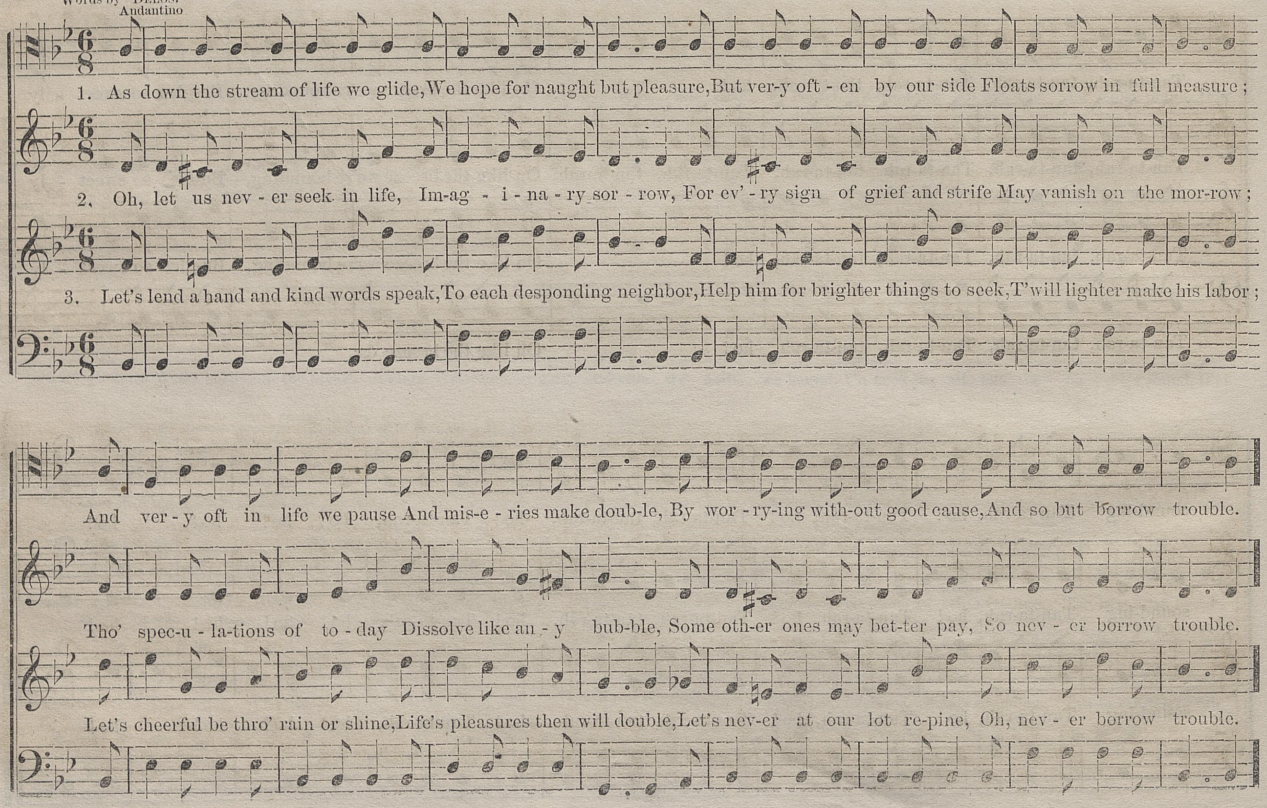


NEVER BORROW TROUBLE.

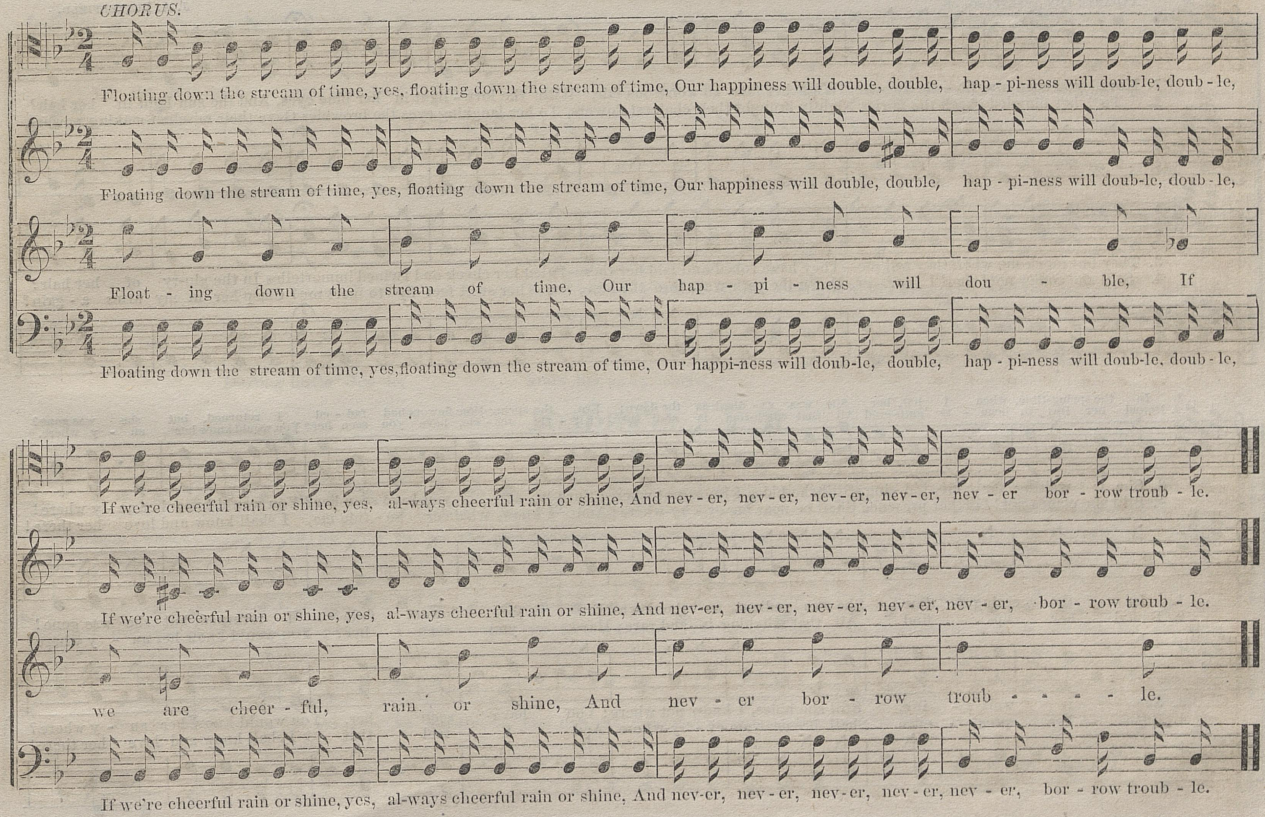
Words by "DELOS."

Music by GEO. F. ROOT.

Andantino



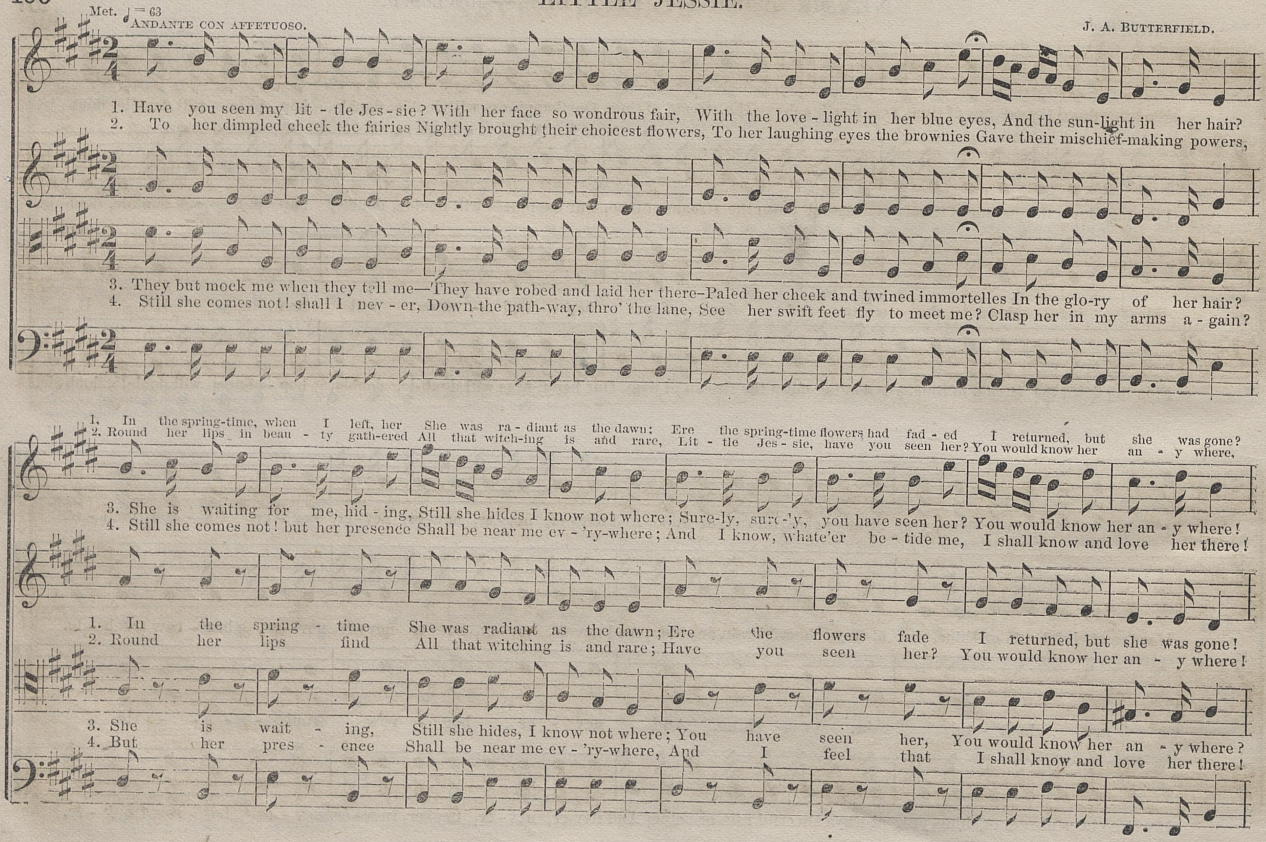
CHORUS.

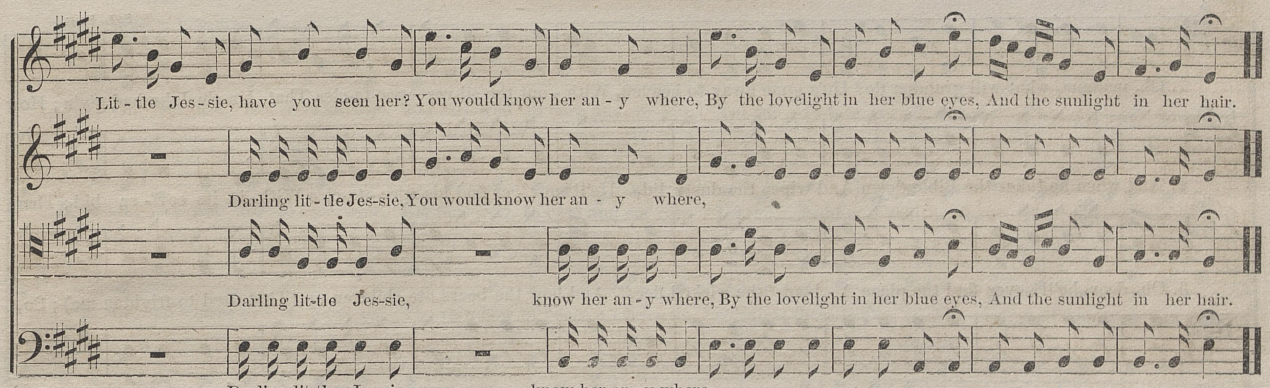

Floating down the stream of time, yes, floating down the stream of time, Our happiness will double, double, hap - pi-ness will doub-le, doub - le,
Floating down the stream of time, yes, floating down the stream of time, Our happiness will double, double, hap - pi-ness will doub-le, doub - le,
Float - ing down the stream of time, Our hap - pi - ness will dou - ble, If
Floating down the stream of time, yes, floating down the stream of time, Our happi-ness will doub-le, double, hap - pi-ness will doub-le, doub - le,
If we're cheerful rain or shine, yes, al-ways cheerful rain or shine, And nev - er, nev - er, nev - er, nev - er, nev - er bor - row troub - le.
If we're cheerful rain or shine, yes, al-ways cheerful rain or shine, And nev-er, nev - er, nev - er, nev - er, nev - er, bor - row troub - le.
we are cheer - ful, rain or shine, And nev - er bor - row troub - - - - le.
If we're cheerful rain or shine, yes, al-ways cheerful rain or shine, And nev-er, nev - er, nev - er, nev - er, nev - er, bor - row troub - le.

LITTLE JESSIE.

Met. ♩ = 63
ANDANTE CON AFFETUOSO.

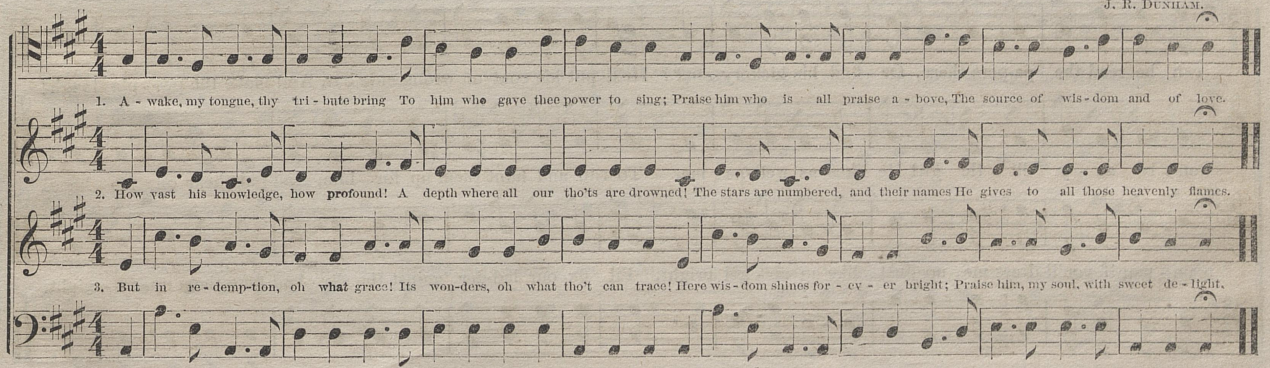
J. A. BUTTERFIELD.





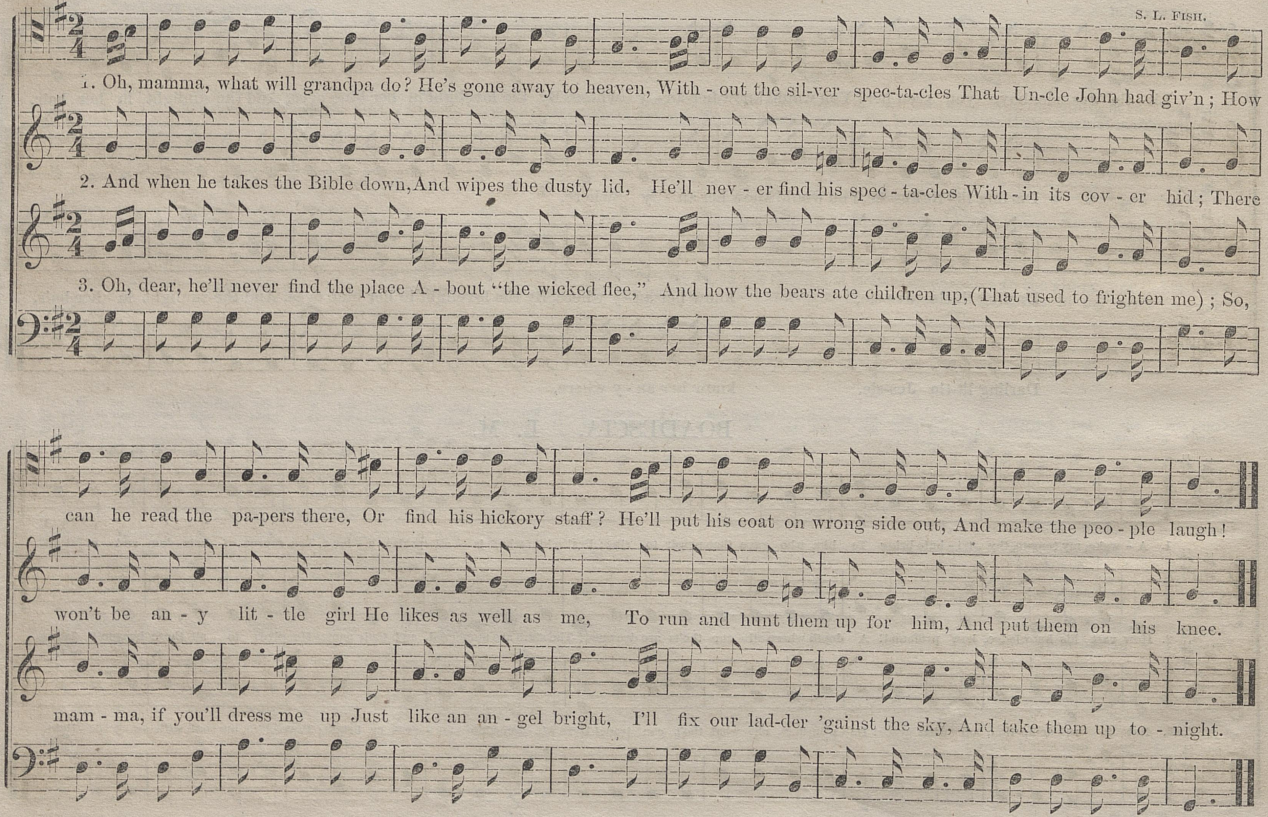
BOADESCIA. L. M.

J. R. Dunham.



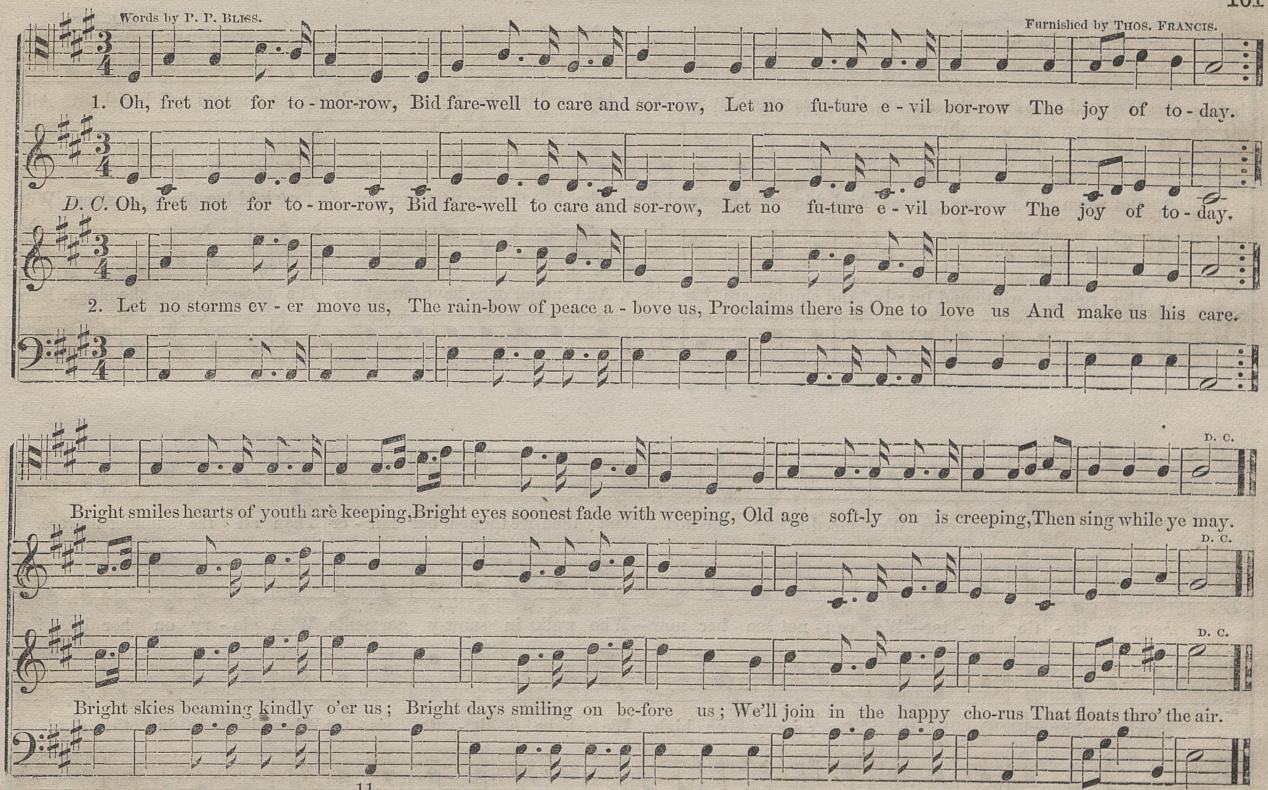
GRANDPA'S SPECTACLES.

S. L. Fish.



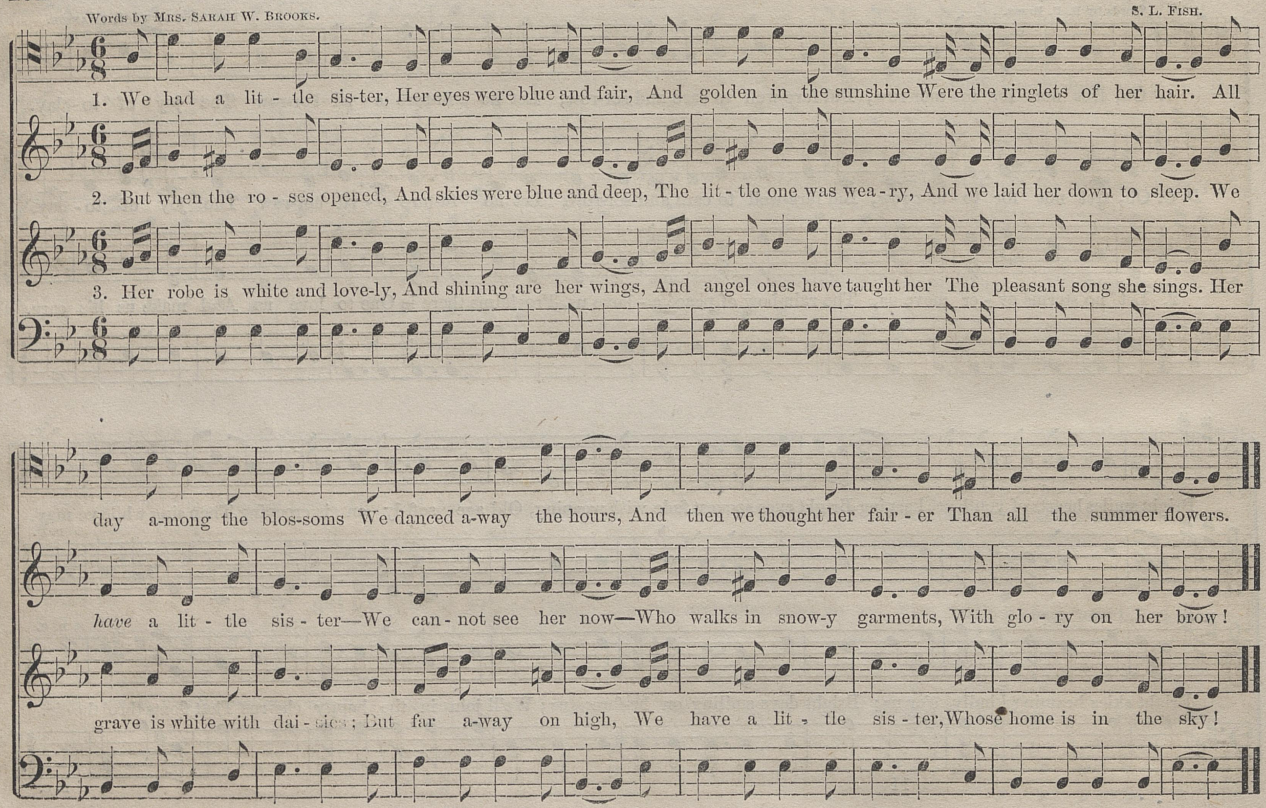
FRET NOT THYSELF.

Words by P. P. Bliss. Furnished by Thos. Francis.



OUR ANGEL SISTER.

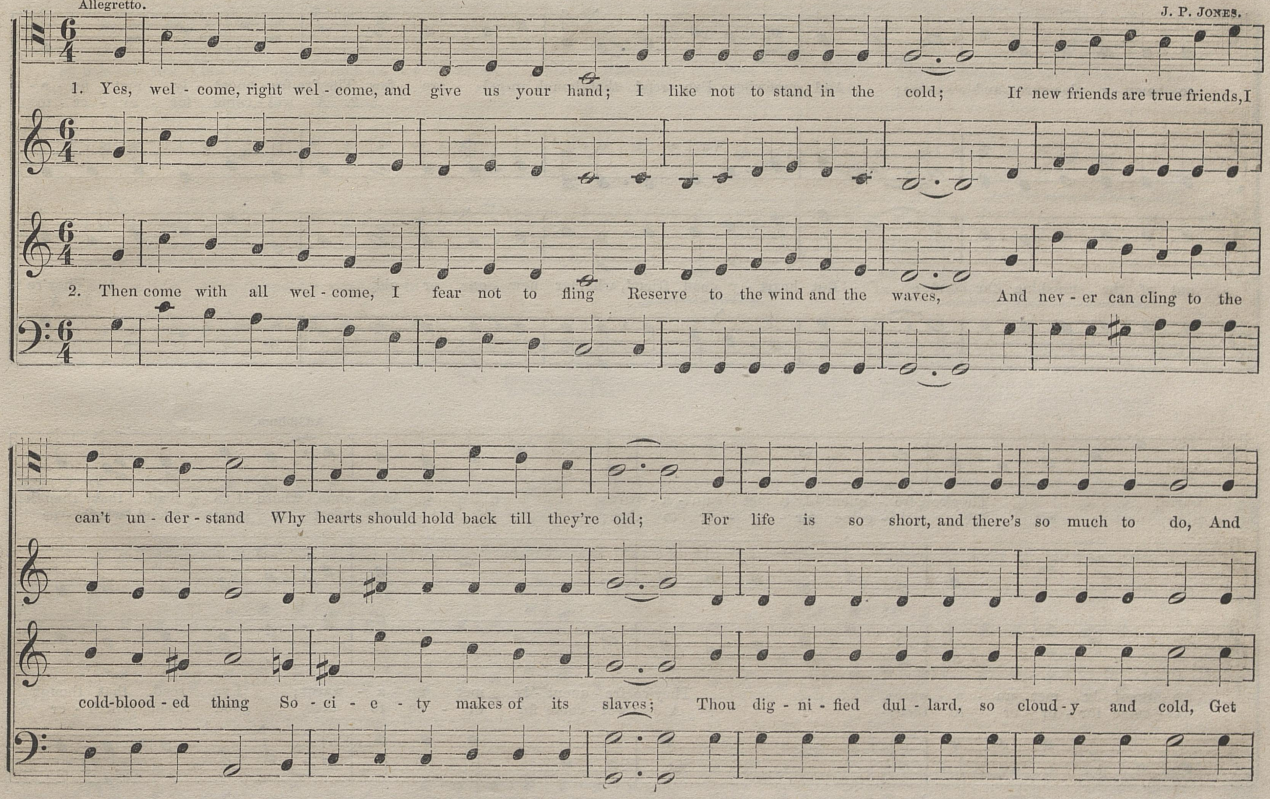
Words by Mrs. Sarah W. Brooks. S. L. Fish.



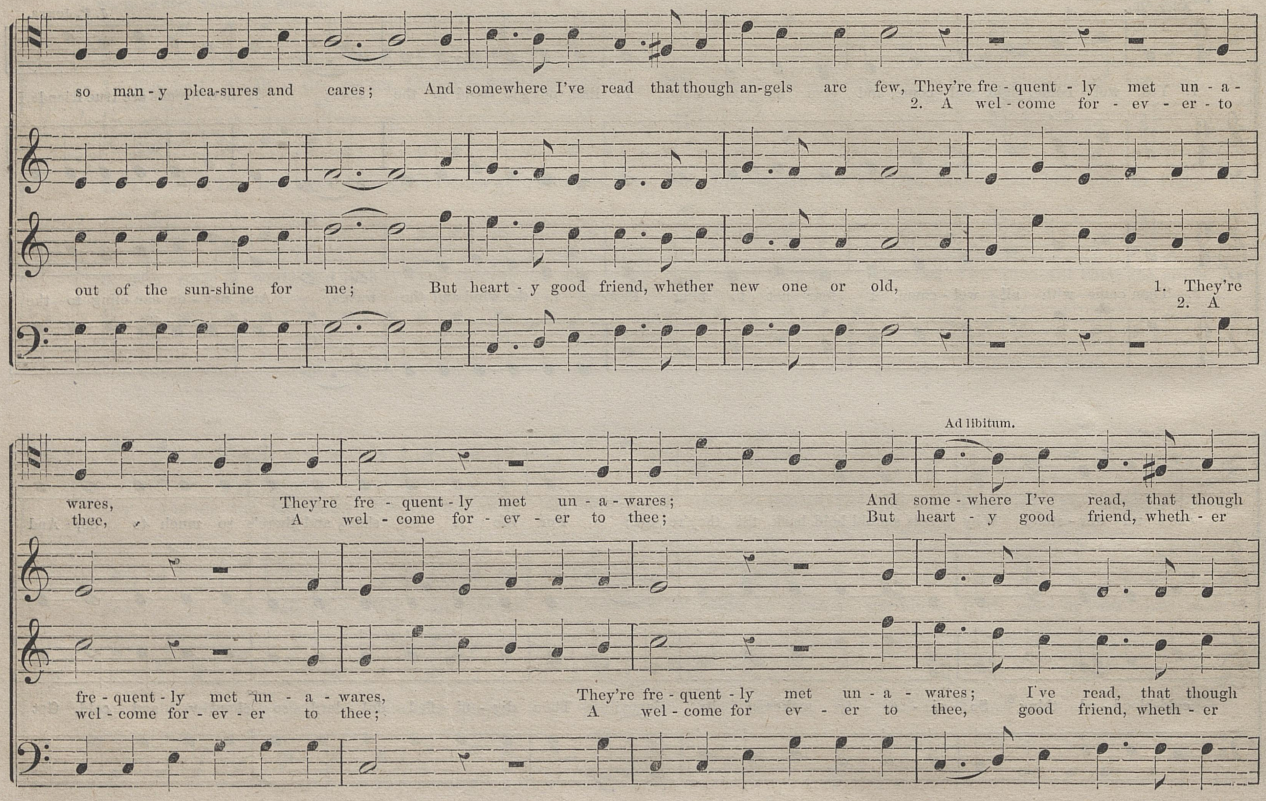
WELCOME.

Words by TUPPER.
Allegretto.

J. P. JONES.



WELCOME—Continued.



WELCOME—Concluded.

Tempo.

an-gels are few, They're frequently met un - a - wares, They're frequently met un - a - wares, They're frequently met un - a - wares.
A wel-come for - ev - er to thee, A welcome for-ev - er to thee.

m p

new one or old, A welcome for - ev - er to thee, fre - quent - ly met un - a - wares . . . . . .
wel - come for - ev - er to thee . . . . . .

fre-quent-ly met..... un - a - wares.....
wel-come for - ev - - - - - er to thee.....

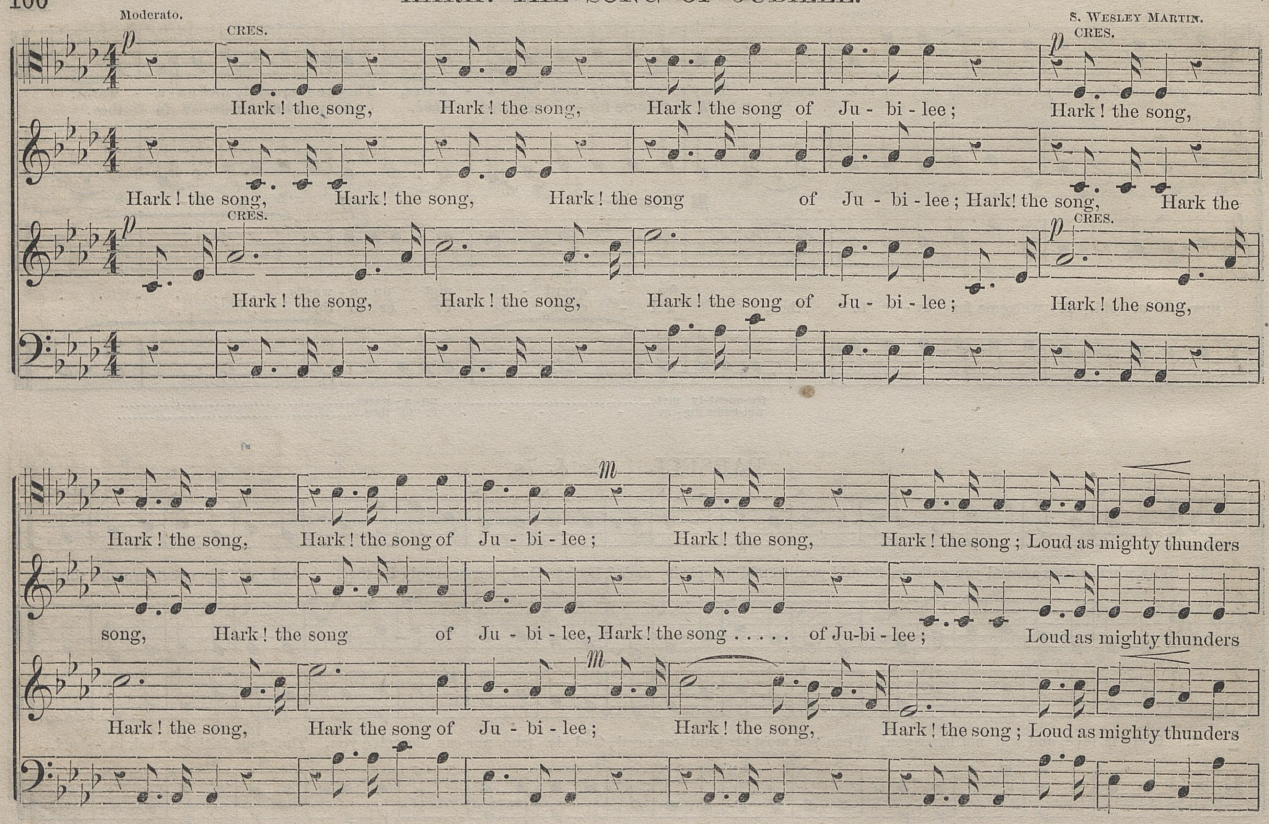
PARSELL. 8s & 7s.

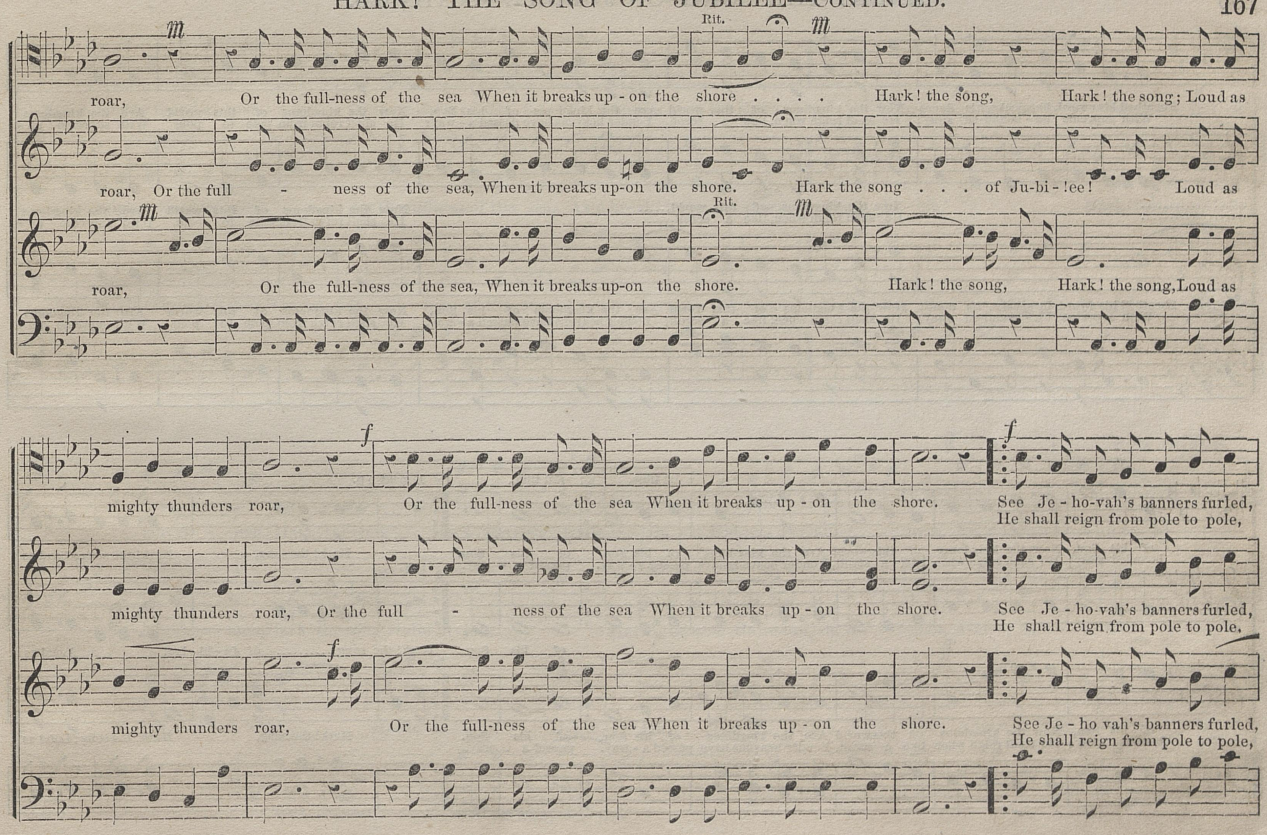
S. Elliott.

1. Why, when storms around you gath-er, Should your trembling spir-it sink ? Look to God, your heavenly Fa-ther, And of his sweet promise think.

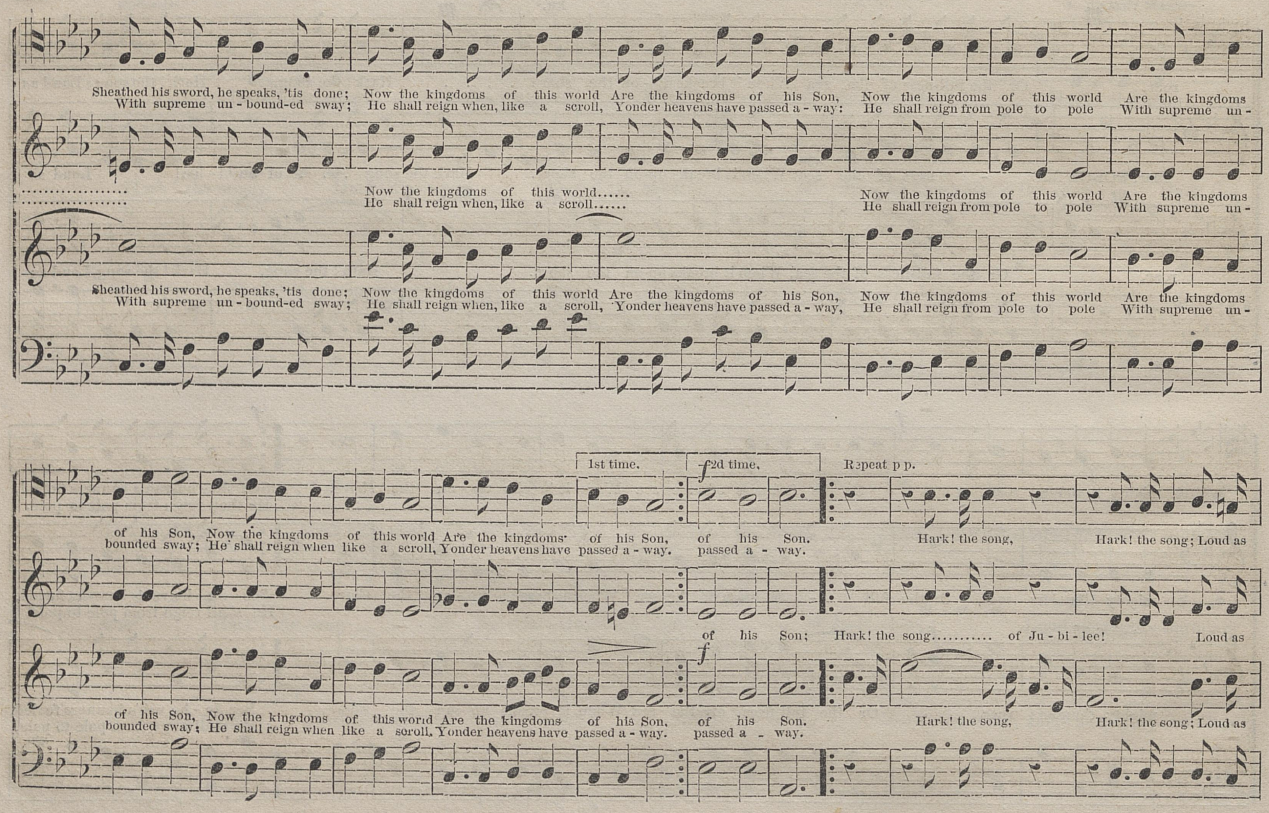
2. God is love, and will not leave you, When you most his kindness need; God is true, nor can de-ceive you, Tho' your faith be weak in - deed.

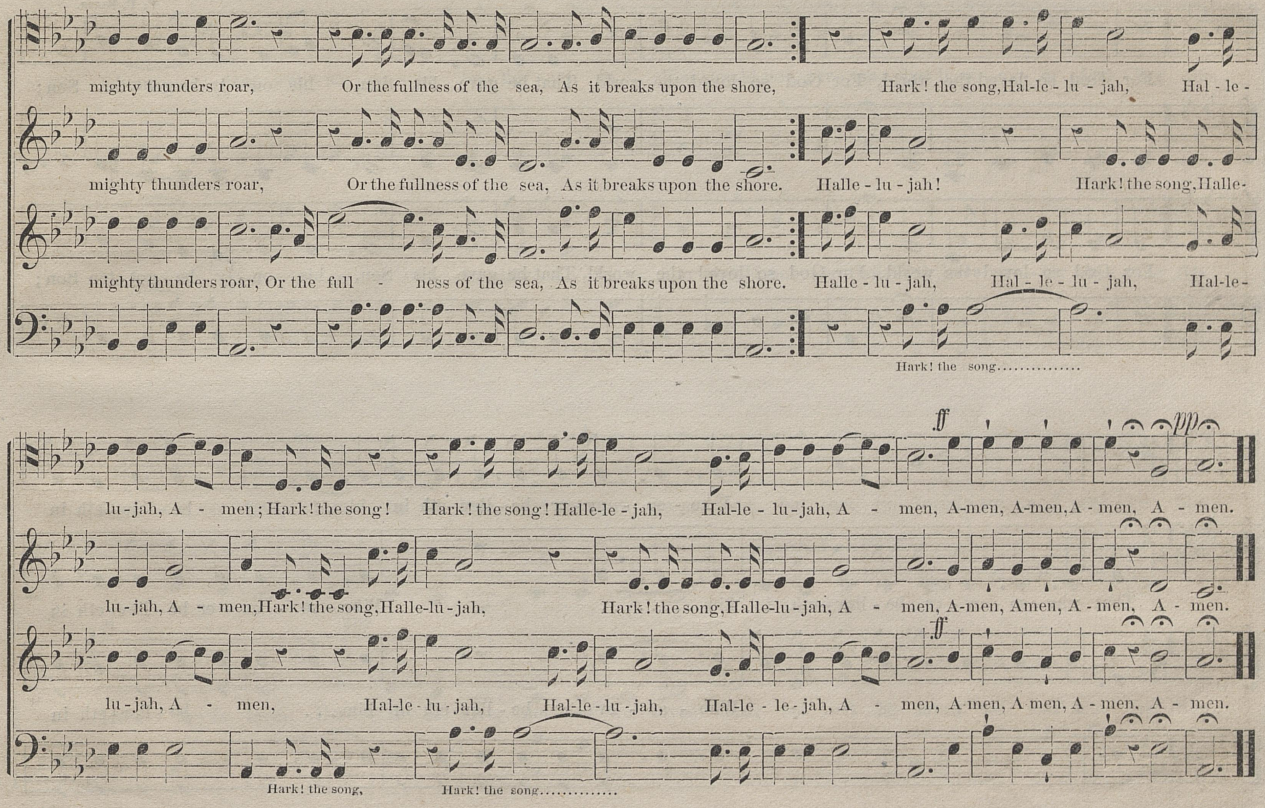
HARK! THE SONG OF JUBILEE.




Rit.
roar, Or the full-ness of the sea When it breaks up - on the shore . . . . Hark! the song, Hark! the song; Loud as
roar, Or the full - ness of the sea, When it breaks up-on the shore. Hark the song . . . of Ju-bi - lee! Loud as
roar, Or the full-ness of the sea, When it breaks up-on the shore. Hark! the song, Hark! the song, Loud as
mighty thunders roar, Or the full-ness of the sea When it breaks up - on the shore. See Je - ho-vah's banners furled, He shall reign from pole to pole,
mighty thunders roar, Or the full - ness of the sea When it breaks up - on the shore. See Je - ho-vah's banners furled, He shall reign from pole to pole,
mighty thunders roar, Or the full-ness of the sea When it breaks up - on the shore. See Je - ho vah's banners furled, He shall reign from pole to pole,

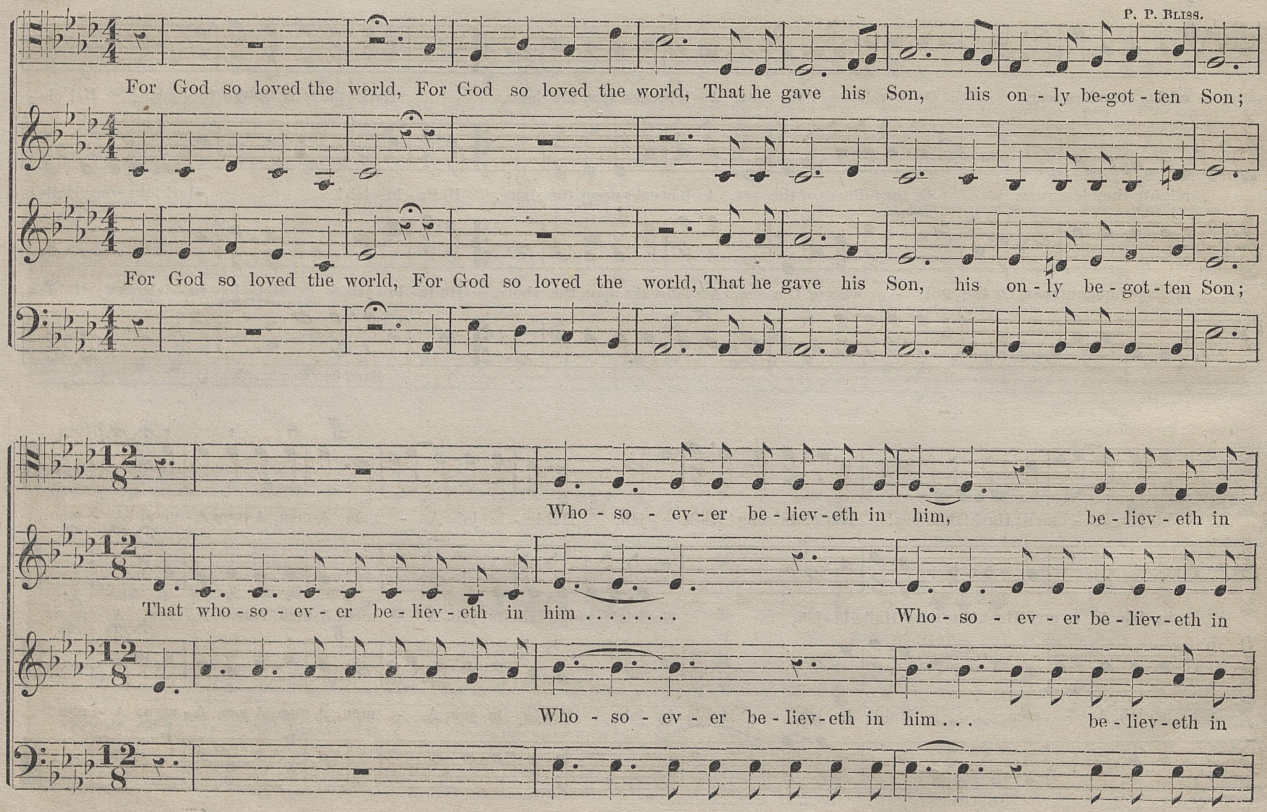
HARK! THE SONG OF JUBILEE—Continued.

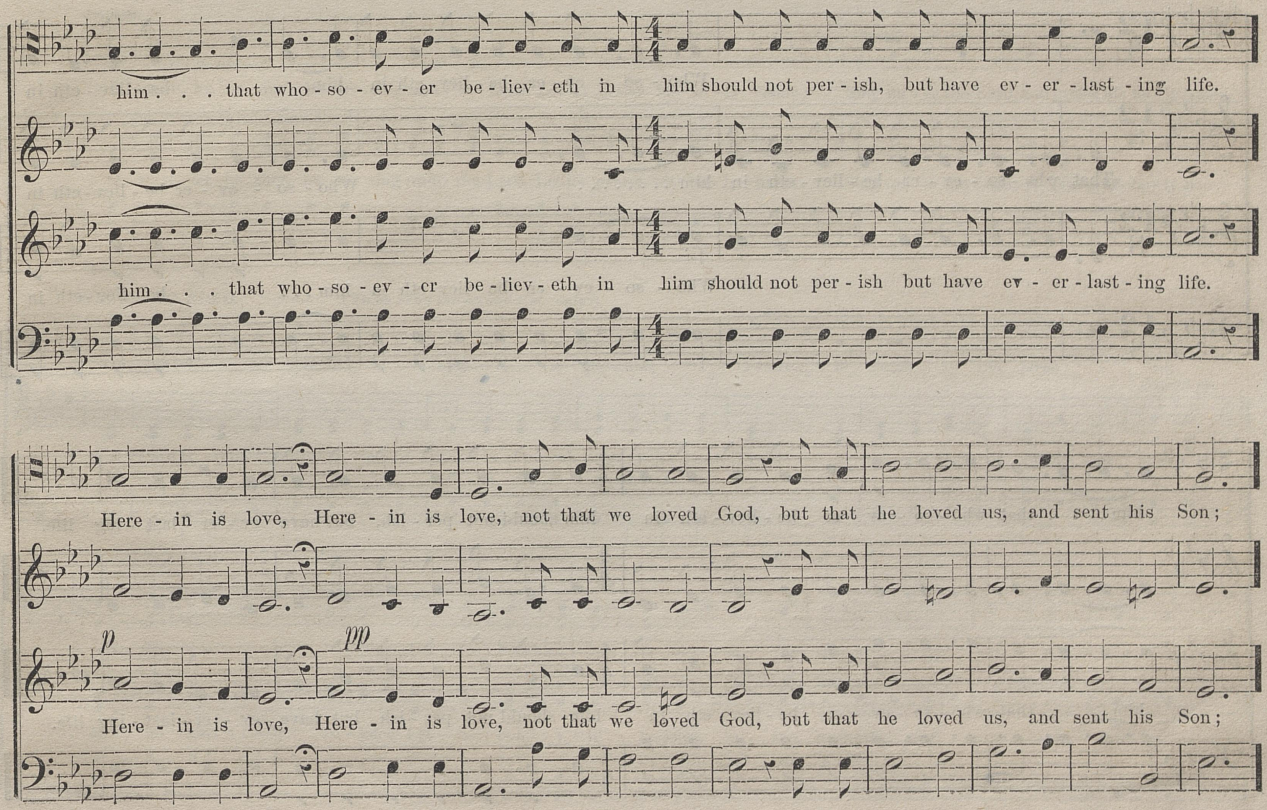



mighty thunders roar, Or the fullness of the sea, As it breaks upon the shore, Hark! the song, Hal-le-lu-jah, Hal-le-
mighty thunders roar, Or the fullness of the sea, As it breaks upon the shore. Halle-lu-jah! Hark! the song, Halle-
mighty thunders roar, Or the full-ness of the sea, As it breaks upon the shore. Halle-lu-jah, Hal-le-lu-jah, Hal-le-
Hark! the song.....
lu-jah, A-men; Hark! the song! Hark! the song! Halle-le-jah, Hal-le-lu-jah, A-men, A-men, A-men, A-men, A-men.
lu-jah, A-men, Hark! the song, Halle-lu-jah, Hark! the song, Halle-lu-jah, A-men, A-men, Amen, A-men, A-men.
lu-jah, A-men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-le-jah, A-men, A-men, A-men, A-men, A-men.
Hark! the song,
Hark! the song.....

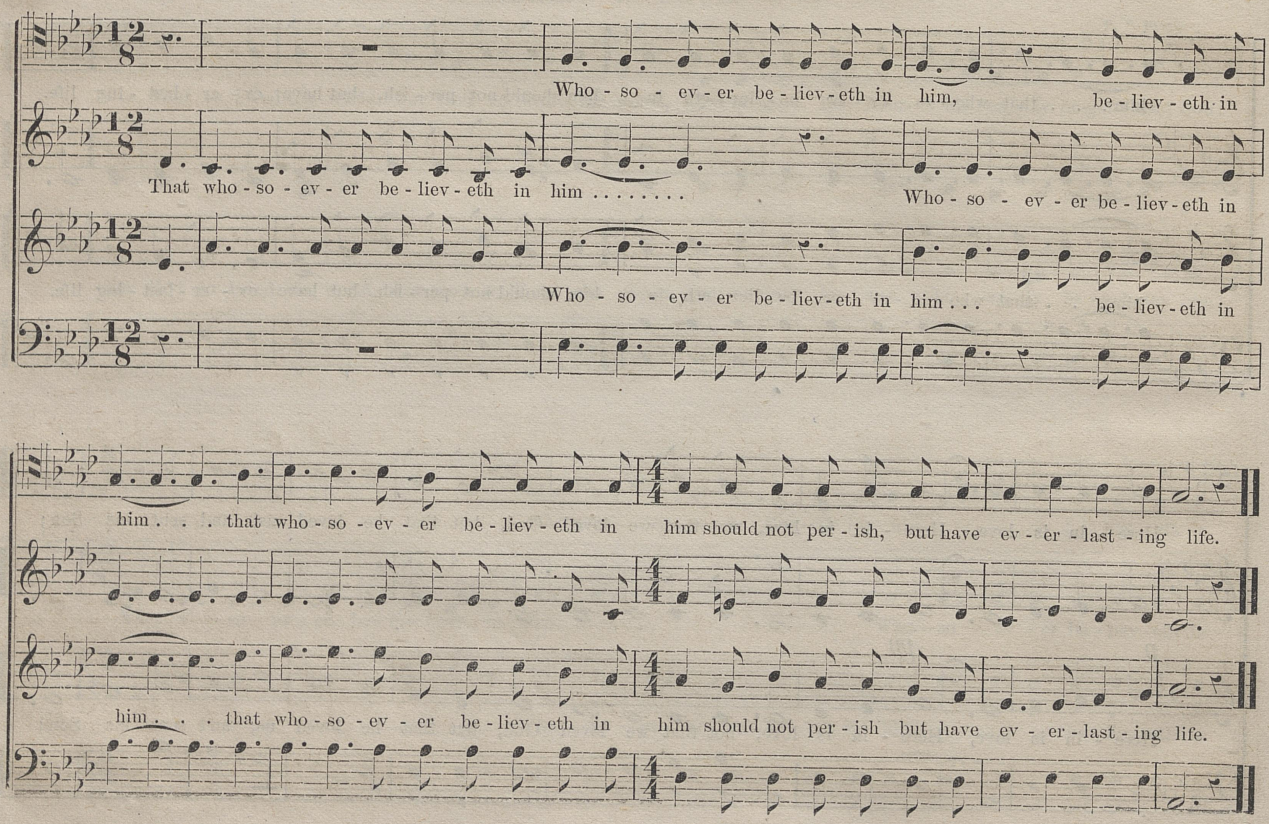
HEREIN IS LOVE.

P. P. Bliss.

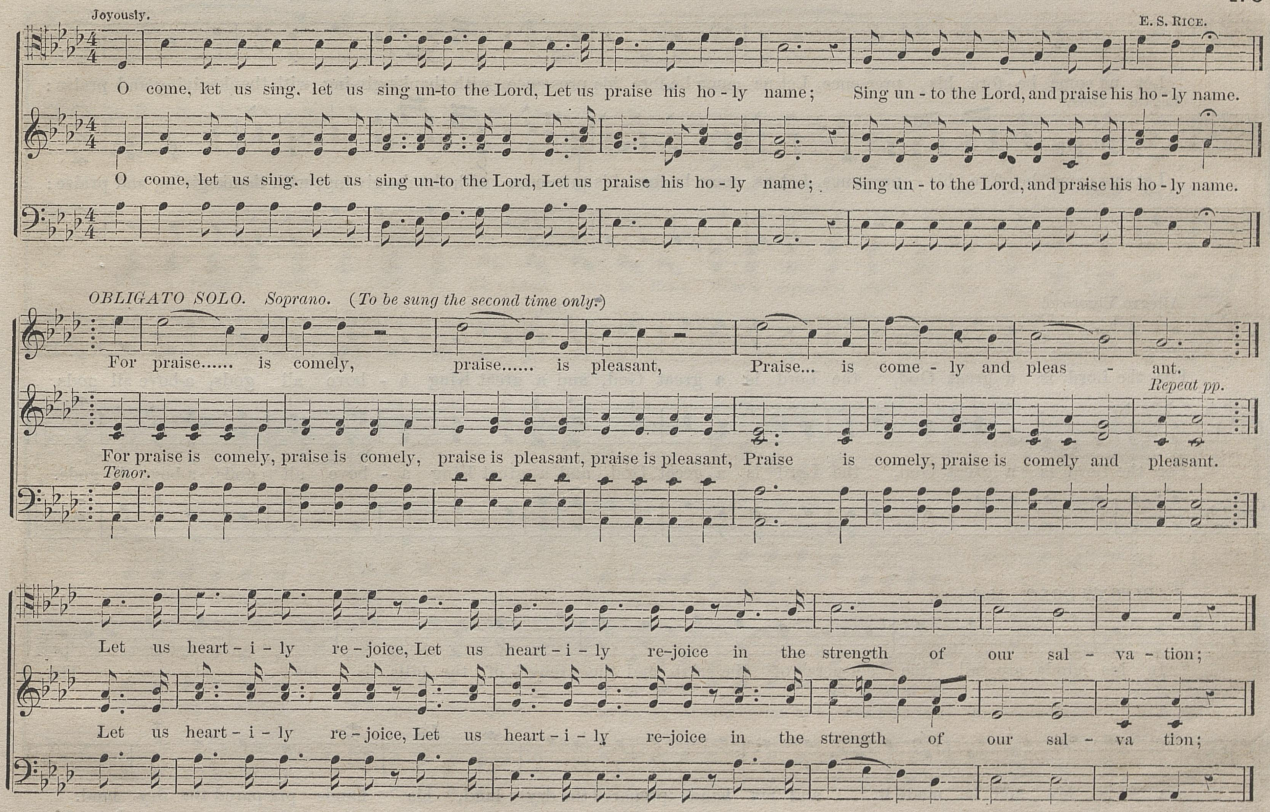


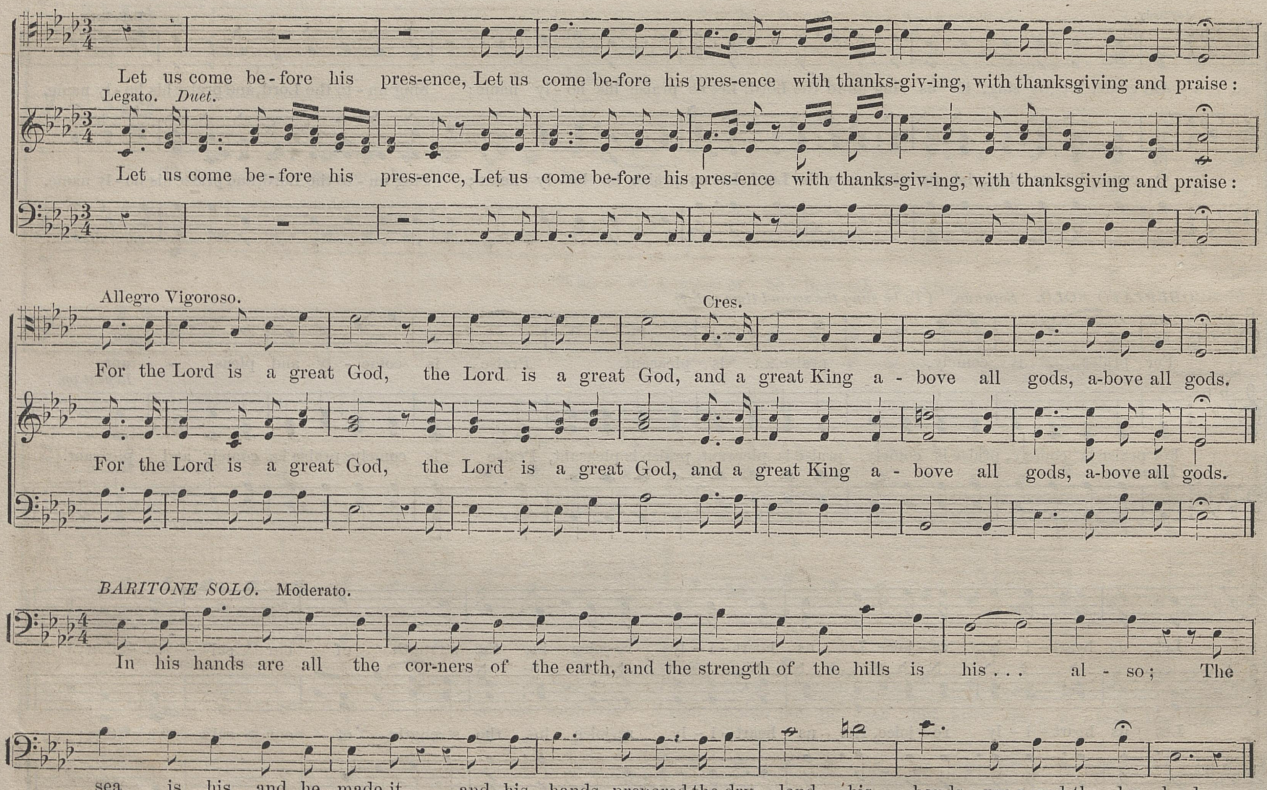

him . . . that who - so - ev - er be - liev - eth in him should not per - ish, but have ev - er - last - ing life.
him . . . that who - so - ev - er be - liev - eth in him should not per - ish but have ev - er - last - ing life.
Here - in is love, Here - in is love, not that we loved God, but that he loved us, and sent his Son;
p
pp
Here - in is love, Here - in is love, not that we loved God, but that he loved us, and sent his Son;

HEREIN IS LOVE.—Concluded.

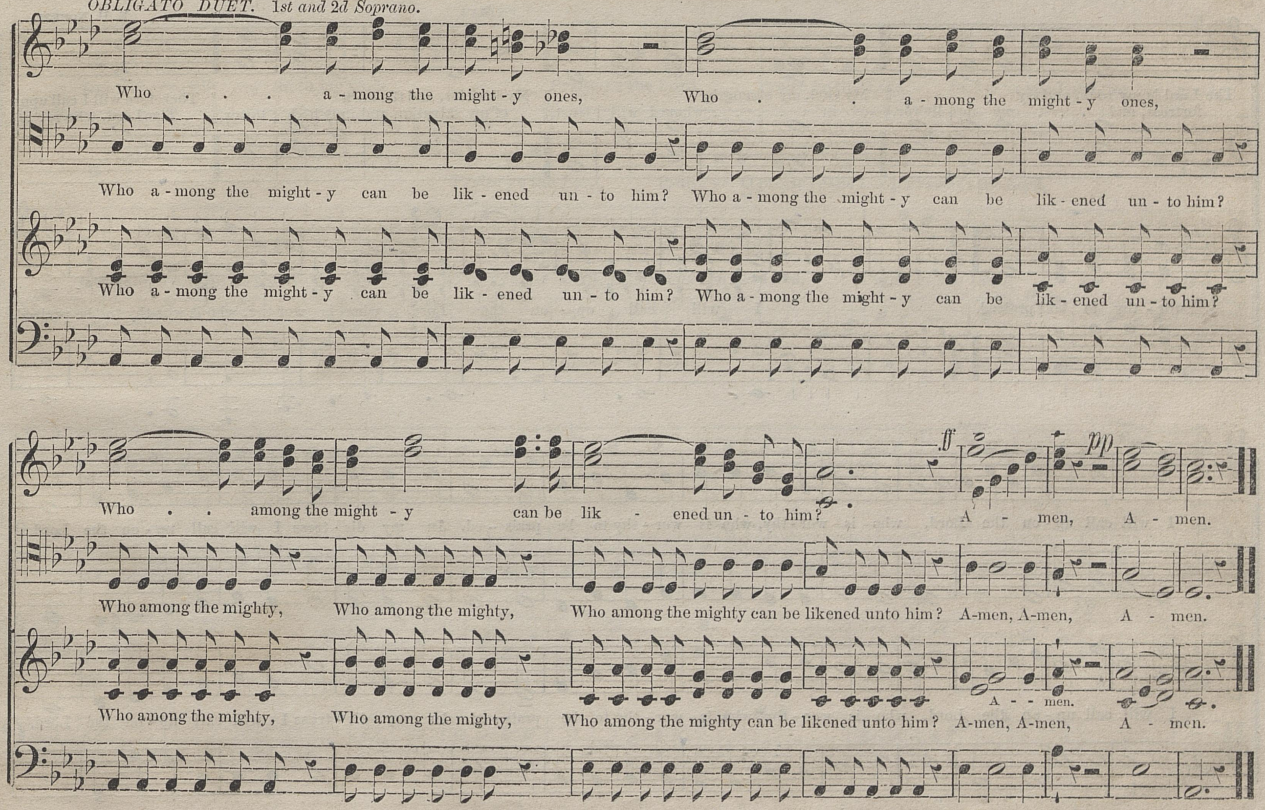


O COME, LET US SING UNTO THE LORD.



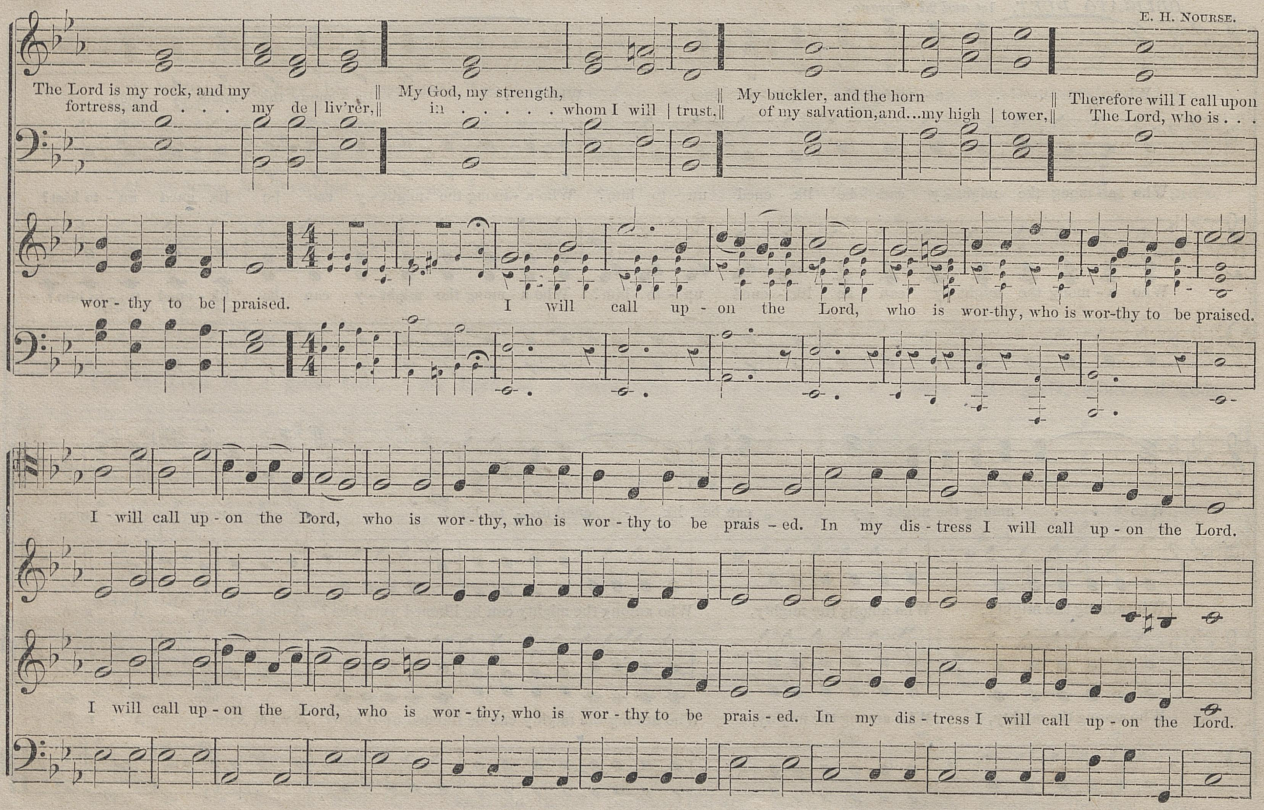

Let us come be-fore his pres-ence, Let us come be-fore his pres-ence with thanks-giv-ing, with thanksgiving and praise:
Legato. Duet.
Let us come be-fore his pres-ence, Let us come be-fore his pres-ence with thanks-giv-ing, with thanksgiving and praise:
Allegro Vigoroso.
Cres.
For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a-bove all gods.
For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a-bove all gods.
BARITONE SOLO. Moderato.
In his hands are all the cor-ners of the earth, and the strength of the hills is his . . . al-so; The
sea is his and he made it, and his hands prepared the dry land, his hands pre-pared the dry land.

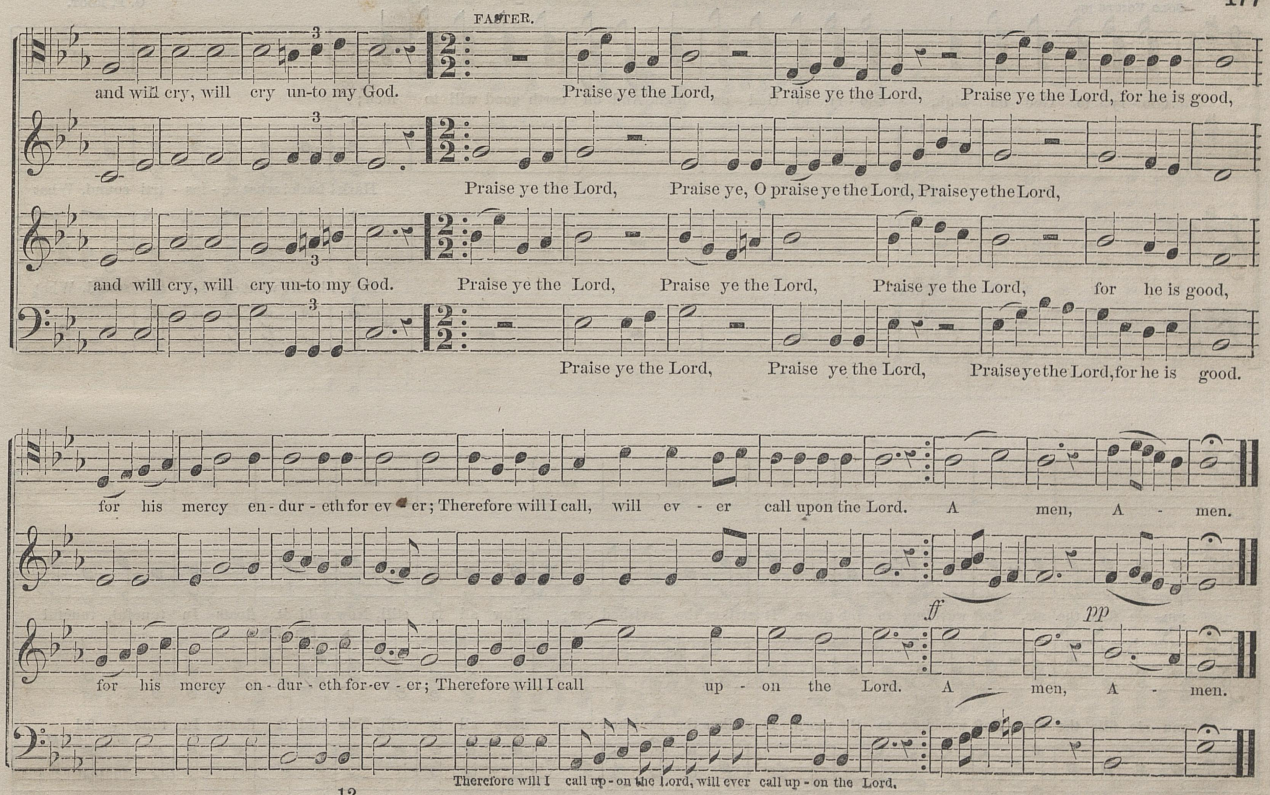
OBLIGATO DUET. 1st and 2d Soprano.



I WILL CALL UPON THE LORD.

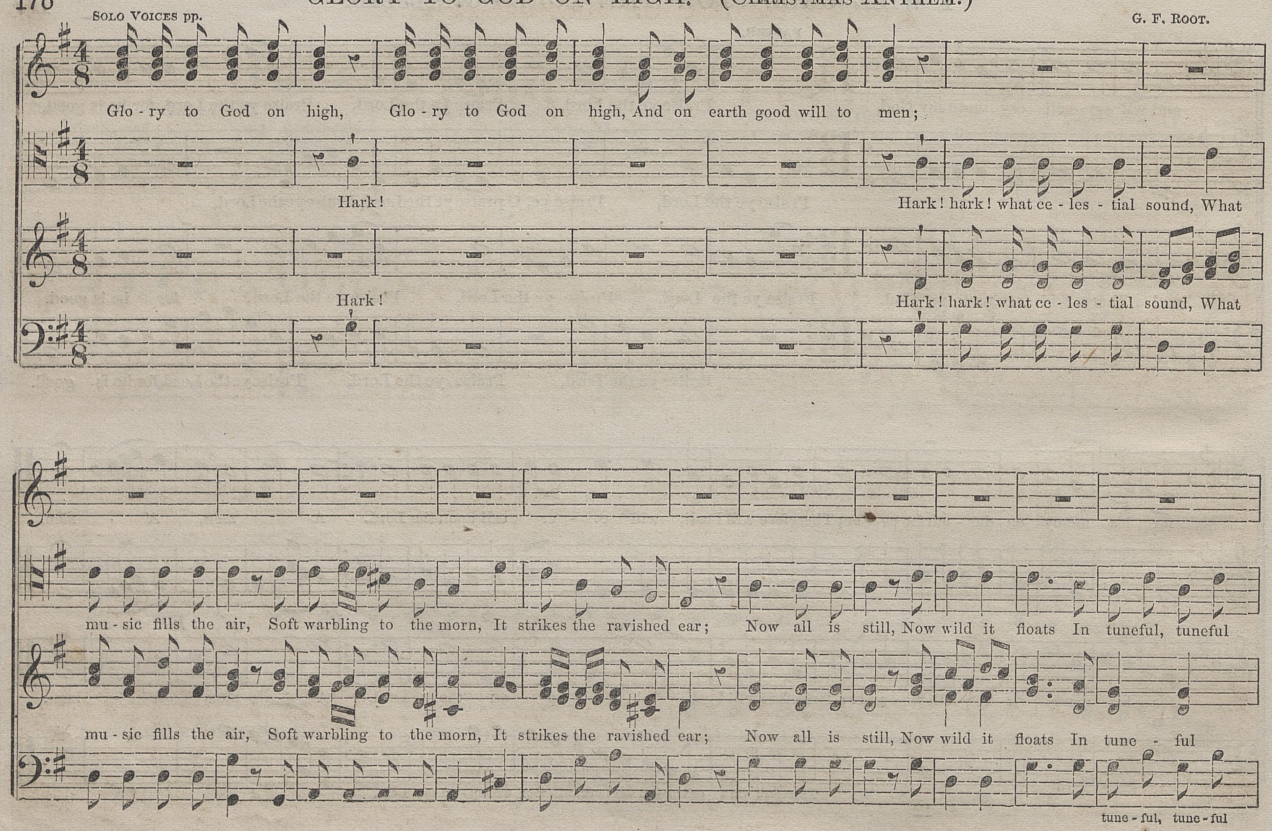
E. H. Nourse.

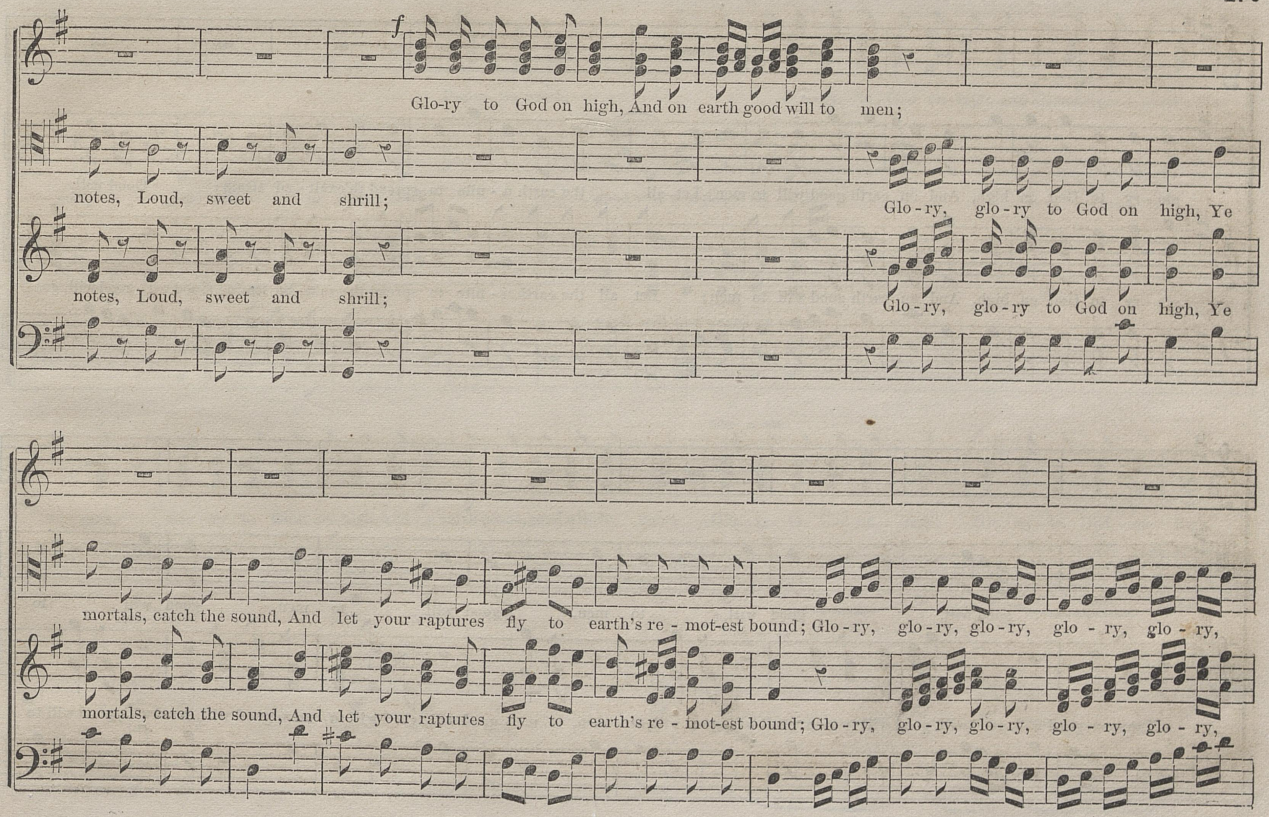



FASTER.
and will cry, will cry un-to my God. Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, for he is good,
Praise ye the Lord, Praise ye, O praise ye the Lord, Praise ye the Lord,
and will cry, will cry un-to my God. Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, for he is good,
Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, for he is good.
for his mercy en-dur-eth for ev-er; Therefore will I call, will ev-er call upon the Lord. A men, A-men.
ff
pp
for his mercy en-dur-eth for-ev-er; Therefore will I call up-on the Lord. A men, A-men.
Therefore will I call up-on the Lord, will ever call up-on the Lord.

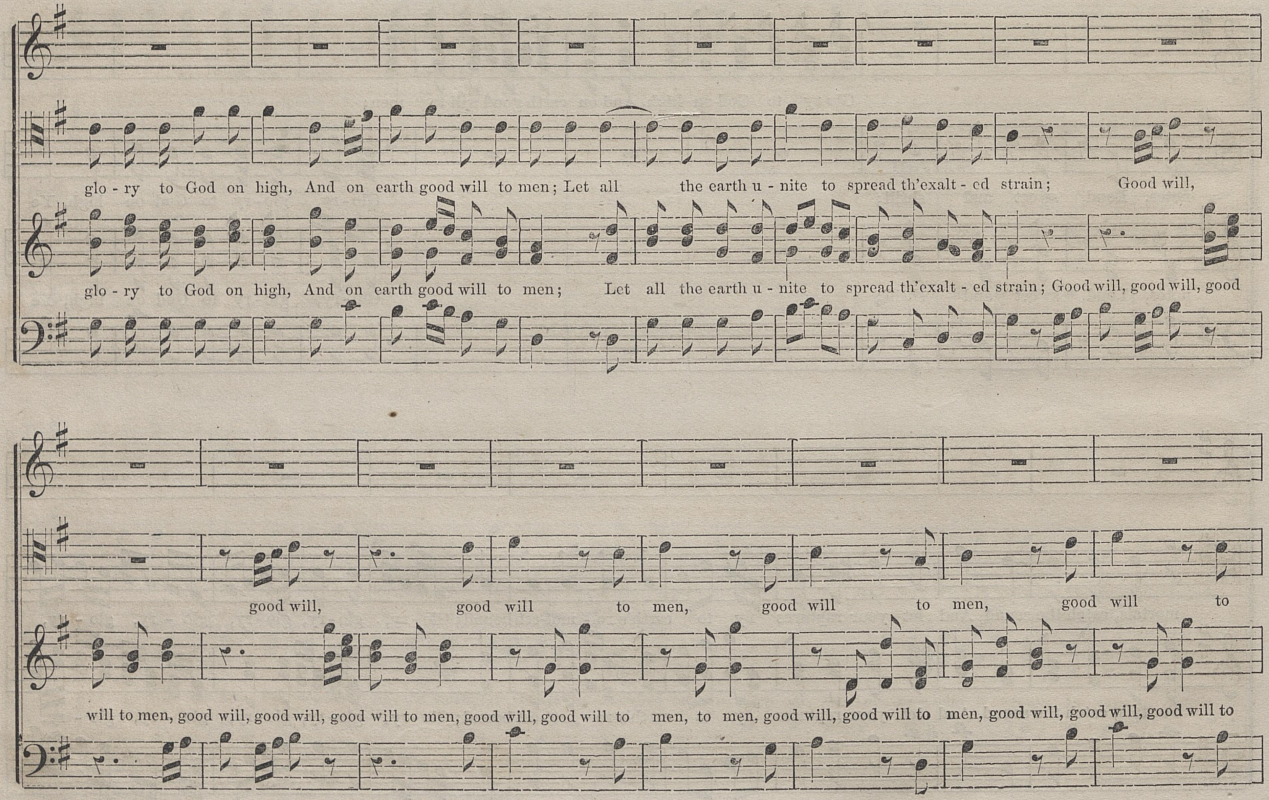
GLORY TO GOD ON HIGH. (CHRISTMAS ANTHEM.)

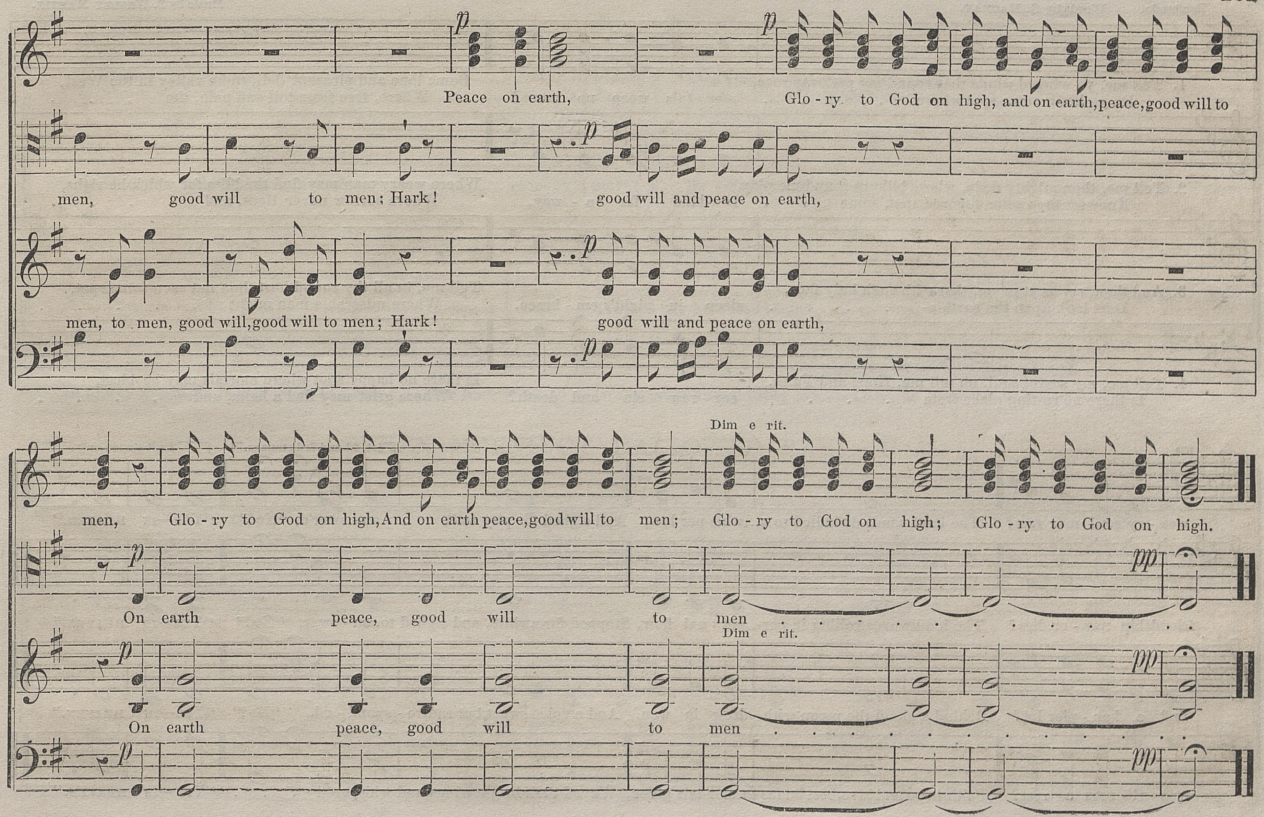
G. F. ROOT.




f
Glo-ry to God on high, And on earth good will to men;
notes, Loud, sweet and shrill;
Glo-ry, glo-ry to God on high, Ye
notes, Loud, sweet and shrill;
Glo-ry, glo-ry to God on high, Ye
mortals, catch the sound, And let your raptures fly to earth's re - mot-est bound; Glo-ry, glo-ry, glo-ry, glo - ry, glo - ry,
mortals, catch the sound, And let your raptures fly to earth's re - mot-est bound; Glo-ry, glo-ry, glo-ry, glo - ry, glo - ry,

GLORY TO GOD ON HIGH.—Continued.




Peace on earth,
Glo - ry to God on high, and on earth, peace, good will to
men, good will to men; Hark! good will and peace on earth,
men, to men, good will, good will to men; Hark! good will and peace on earth,
Dim e rit.
men, Glo - ry to God on high, And on earth peace, good will to men; Glo - ry to God on high; Glo - ry to God on high.
On earth peace, good will to men
Dim e rit.
On earth peace, good will to men

TELL ME, YE WINGED WINDS.

Rectando. Words by C. MACKAY. Music by S. WESLEY MARTIN.

1. Tell me, ye winged winds that round my pathway roar,
Do ye know some spot where . . . . mor - tals weep no more?
Some lone and pleasant dell, some valley in the West,
Where, free from toil and pain, the . . . . .

2. Tell me, thou mighty deep, whose billows round me play,
Knowest thou some favored spot, some . . is - land far a - way,
Where weary man may find the bliss for which he sighs,
Where sorrow never lives, and . . . . . .

3. And thou, serenest moon, that with such holy face,
Dost look upon the earth a- . . . . . sleep in night's em - brace,
Tell me, in all thy round hast thou not seen some spot,
Where miserable man might . . . . . .

4. Tell me, my secret soul, oh tell me, Hope and Faith,
Is there no resting place from . . . . sor - row sin and death?
Is there no happy spot where mortals may be blest,
Where grief may find a balm, and . . . . .

Rit.

1st, 2d and 3rd stanzas. Last stanza only.

wea - ry soul may rest? The loud winds dwindled to a...whis-per low, And sighed for pity as it . . an - swer'd, "No!" "YES—IN HEAVEN."

Rit.

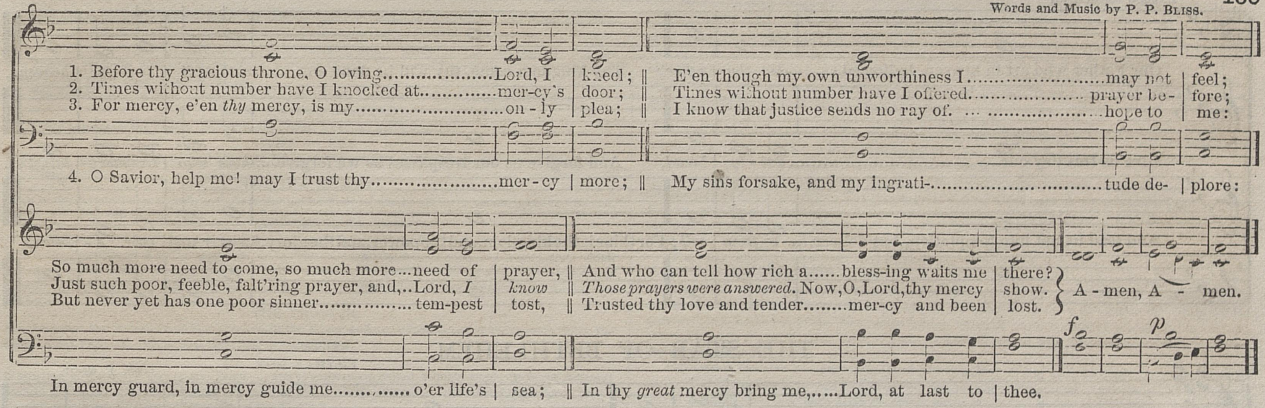
friendship nev - er dies? The loud waves rolling in per-..pet - ual flow, Stopped for awhile, and sighed to..an - swer, "No!" "YES—IN HEAVEN."

find a hap - pier lot? Behind a cloud the moon with - drew in woe, And a voice sweet, but sad, re - spond - ed, "No!" "YES—IN HEAVEN."

wea - ri - ness a rest? Faith, hope and love, best boons to mor-tals given, Waved their bright wings, and whispered . . . "YES—IN HEAVEN."

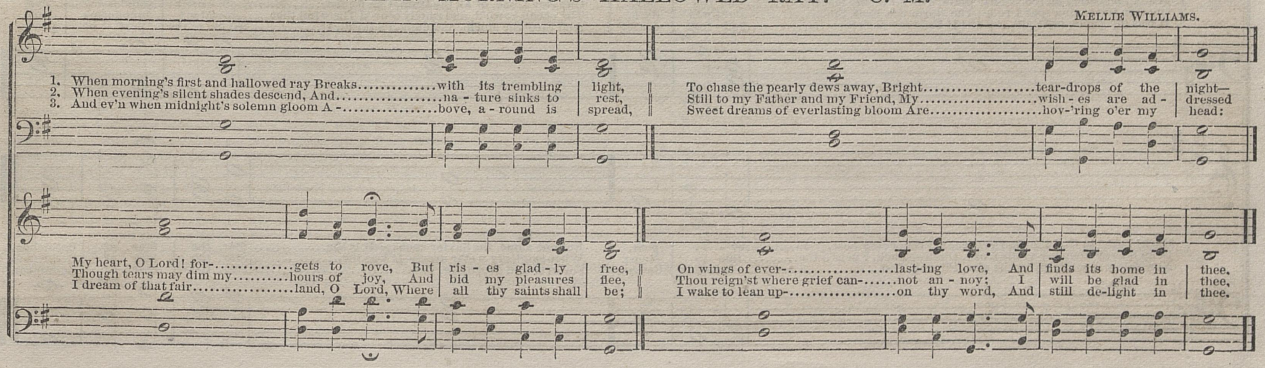
THY TENDER MERCY.

Words and Music by P. P. Bliss.



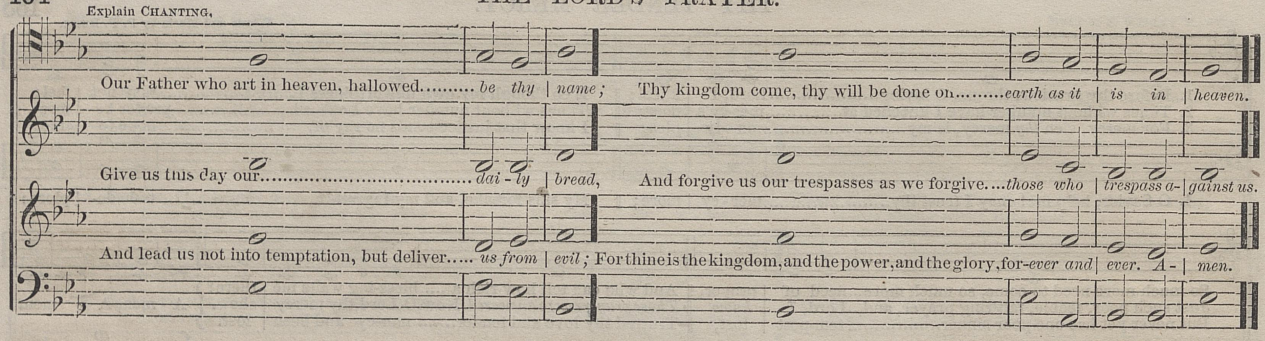
WHEN MORNING'S HALLOWED RAY. C. M.

Mellie Williams.



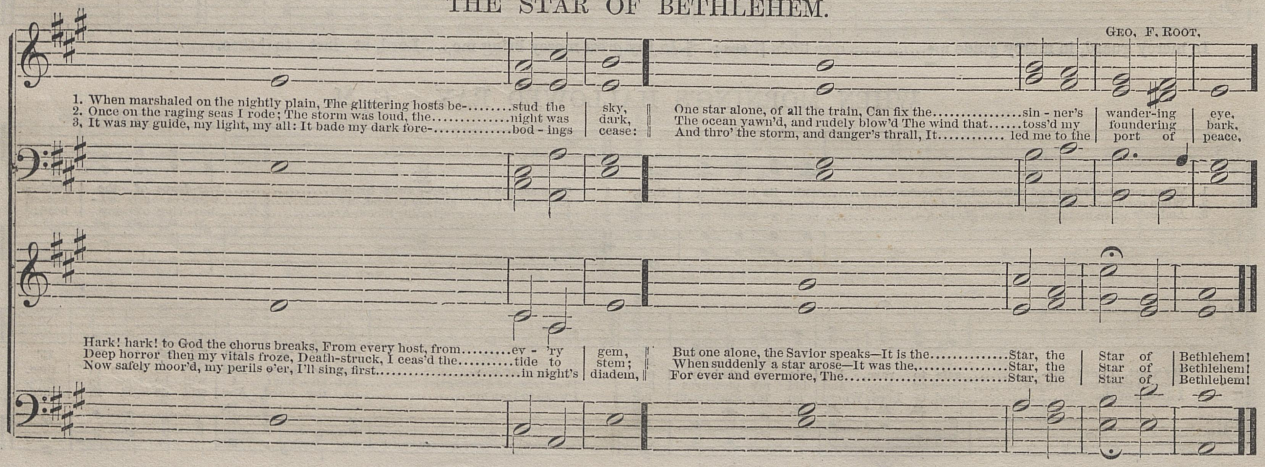
THE LORD'S PRAYER.

Explain CHANTING,



THE STAR OF BETHLEHEM.

GEO. F. ROOT.



VOCAL CULTURE.

[The following pages are the result of several years' experience in teaching the voice, together with whatever could be collected and culled from various standard writers upon the subject. Credit is due to Mr. Wm. Ludden,* Garcia, La Blache, Bassini, Mmé. Lieber and Dr. Durant, as regards the Theory; while to Winter, Cooke, Nava, Ferrari, Gomis, Mine, and Zingarelli is due the credit of many of the vocal exercises.—H. R. P.]

The first thing to be considered in learning to handle the voice is the management of the

RESPIRATORY ORGANS.

These consist of the Lungs, Diaphragm, Chest, Trachea and Bronchi.

THE LUNGS

are spongy in their structure, and are situated in the upper part of the chest, and are acted upon by the Diaphragm.

THE DIAPHRAGM

is an irregular muscular membrane which forms the floor of the chest, so to speak, arching upward, upon which are seated the lungs

THE TRACHEA

or wind-pipe, is a tube four or five inches in length, situated in front of the membranous canal which conducts the food to the stomach. It is formed of a number of ring-like cartilages, which are open behind nearly one-third of their circumference, the two ends being united by a muscular substance very elastic in character, so as to admit of the distention of the ÆSOPHAGUS during the passage of food to the stomach.

THE BRONCHI

are the tubes which lead from the Trachea to the lungs, and are constructed of rings essentially the same as the Trachea, except that the rings are complete.

THE LARYNX

is situated at the upper end of the Trachea, and is sometimes called Adam's Apple (POMUM ADAMI) Should the reader care to study the anatomy of this most wonderful of all musical instruments, he should peruse Dr. Durant's "Hygiene of the Voice."

The following exercises for strengthening the lungs and obtaining control of the organs of respiration, is given by Garcia.

1. Inhale, with lips nearly closed, as much air as the lungs will hold.
2. Exhale the air slowly and evenly.
3. Fill the lungs again, and leave them inflated as long as possible.
4. Exhale, and leave them empty as long as possible.

TONE FORMATION.

The proper forming of tone is of the utmost importance; and although a master is needed to guide the study, in order that one may attain the highest results, much may be accomplished by thoughtful students, who, having ears, will listen to their own efforts.

One of the first things to be considered is to give sufficient body to the tone. The almost universal tendency with uneducated voices is to produce thin and unsatisfactory tones. In correcting this fault great caution is necessary, to avoid the opposite extreme called covered or muffled tones, which are the result of an undue opening and extension of the pharynx, producing a pent-up effect, as though the tone proceeded from a box. This fault may be avoided by opening the mouth freely, together with an expansion of the cavity in the upper part of the throat called the Pharynx, so as to unite them both in one voice chamber. The edges of the tongue should gently touch the lower teeth, so as to prevent any drawing back toward its base. Use the vowels A and E, and after a free delivery has been formed, merge the A into all the other vowels.

Another very common fault is the nasal quality of tone, the sonorous column of air being thrown too much upward and forward into the nasal passages before its final emission through the mouth. This fault can be remedied by practicing with the nostrils closed until all vowel sounds can be produced with no tinge of the nasal

* Ludden's School for the Voice, recently published.

ARTICULATION

from ARTICULUS, signifying TO JOIN, is used in producing two or more tones in connection. When two or more tones, differing in pitch, are sung connectedly, and the voice passes from one to the other instantly, but without interrupting the tone, a correct articulation is the result. The habit of aspirating articulation is quite prevalent throughout the length and breadth of the land, and all good teachers should lend their influence against it.

PORTAMENTO.

When the voice is carried, to so speak, from one tone to another, in such a manner that all the intermediate tones are heard but not distinguished, such joining is called Portamento.

REGISTERS

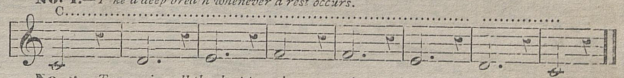
is a term applied to those different qualities of tone which exist naturally in all voices, but which few succeed in using properly. The registers in ladies' voices are three in number, called Chest, Falsetto and Head. The chest register commences with the lowest tone of which the voice is capable, and may extend to F, (first space.) The Falsetto register may be cultivated from middle C to C an octave above, at which point it is merged into the Head register.

The chief object, in studying vocal culture, after attending to the proper production of tone, is to join these registers in such a manner as to secure smoothness and evenness throughout the entire vocal compass. Sopranos are advised not to use the chest register higher than D or E flat, above middle C, but to strengthen the Falsetto tones by carrying them down to middle C. Altos, on the contrary, may make use of the chest voice as high as F, or even G, (above middle C,) in extreme cases, although, in our opinion, there is great danger connected with the carrying of the chest voice higher than E or F.

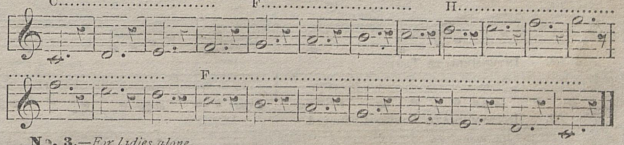
Gentlemen have but two registers, Chest and Falsetto. Bases and Baritone have but little use for the Falsetto register, except as a respite from the fatigue consequent upon long-continued practice of the high tones. Tenors must use this register sometimes as low as C, (middle C,) care being taken to subdue the high chest tones and strengthen the low Falsetto tones until the uniting of the two registers can be made imperceptibly anywhere from C to G.

The following exercises are designed to show the limits of the several registers, C meaning Chest register, F Falsetto, and H Head register.

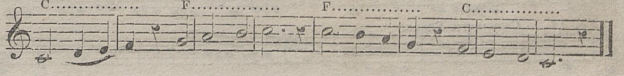
No. 1.—*Take a deep breath whenever a rest occurs.*



No. 2.—*Tenors sing all the chest tones in exact unison with ladies.*

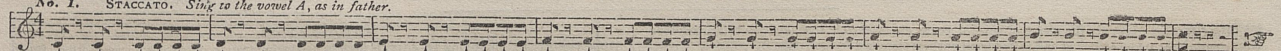


No. 3.—*For Ladies alone*

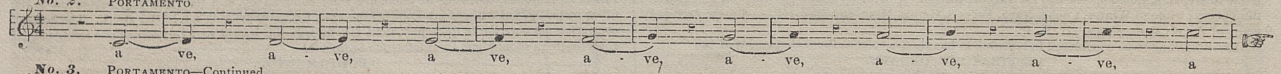


VOCAL EXERCISES.

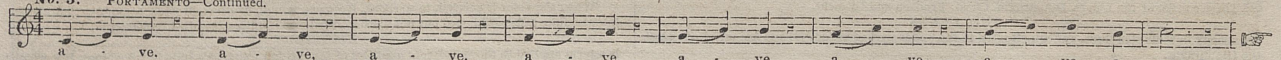
No. 1. STACCATO. *Sing to the vowel A, as in father.*



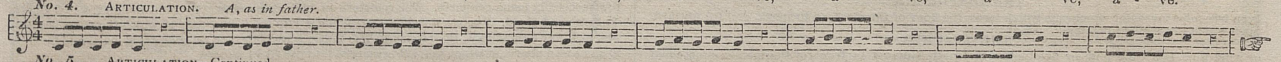
No. 2. PORTAMENTO.



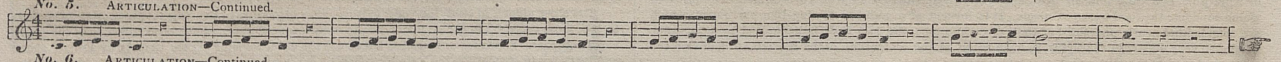
No. 3. PORTAMENTO—Continued.



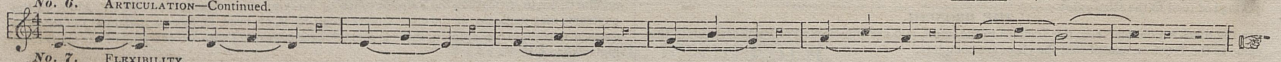
No. 4. ARTICULATION. *A, as in father.*



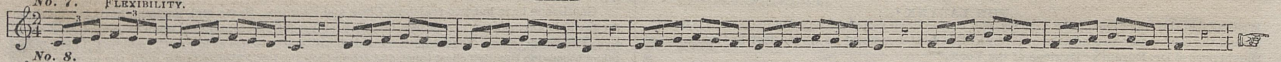
No. 5. ARTICULATION—Continued.



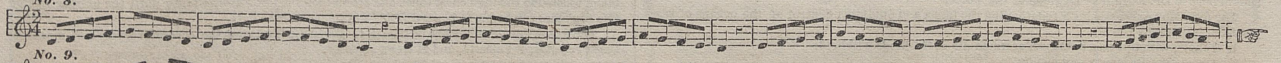
No. 6. ARTICULATION—Continued.



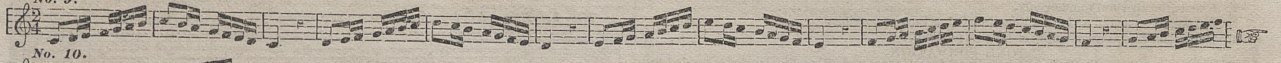
No. 7. FLEXIBILITY.



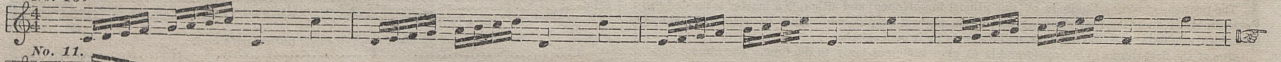
No. 8.



No. 9.



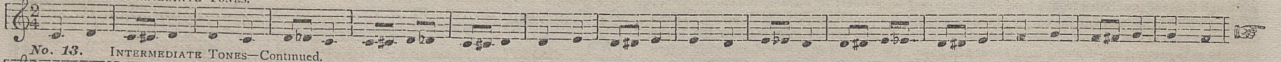
No. 10.



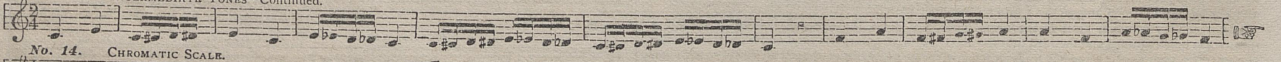
No. 11.



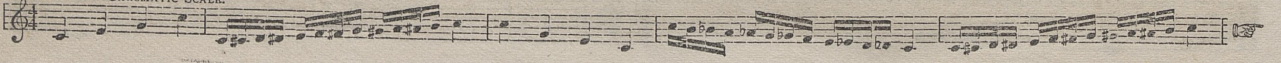
No. 12. INTERMEDIATE TONES.

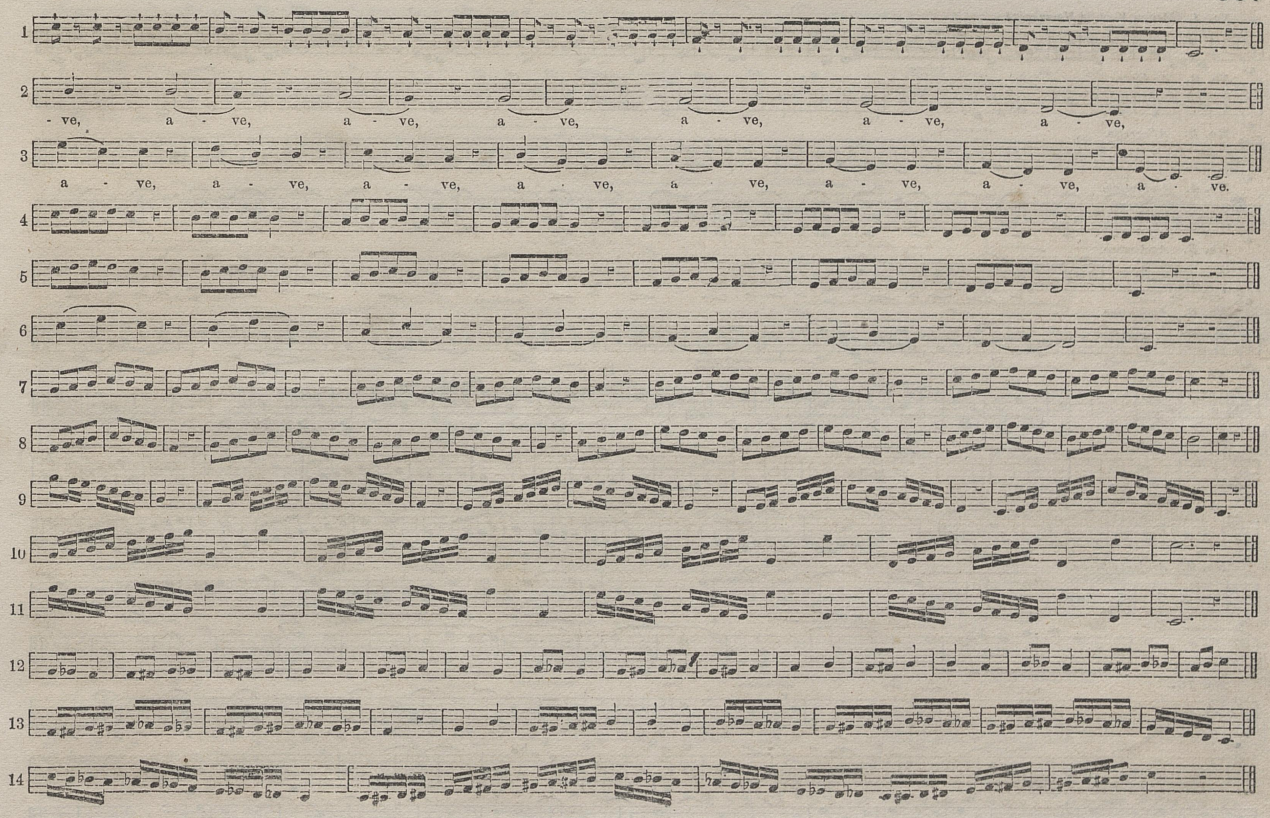


No. 13. INTERMEDIATE TONES—Continued.

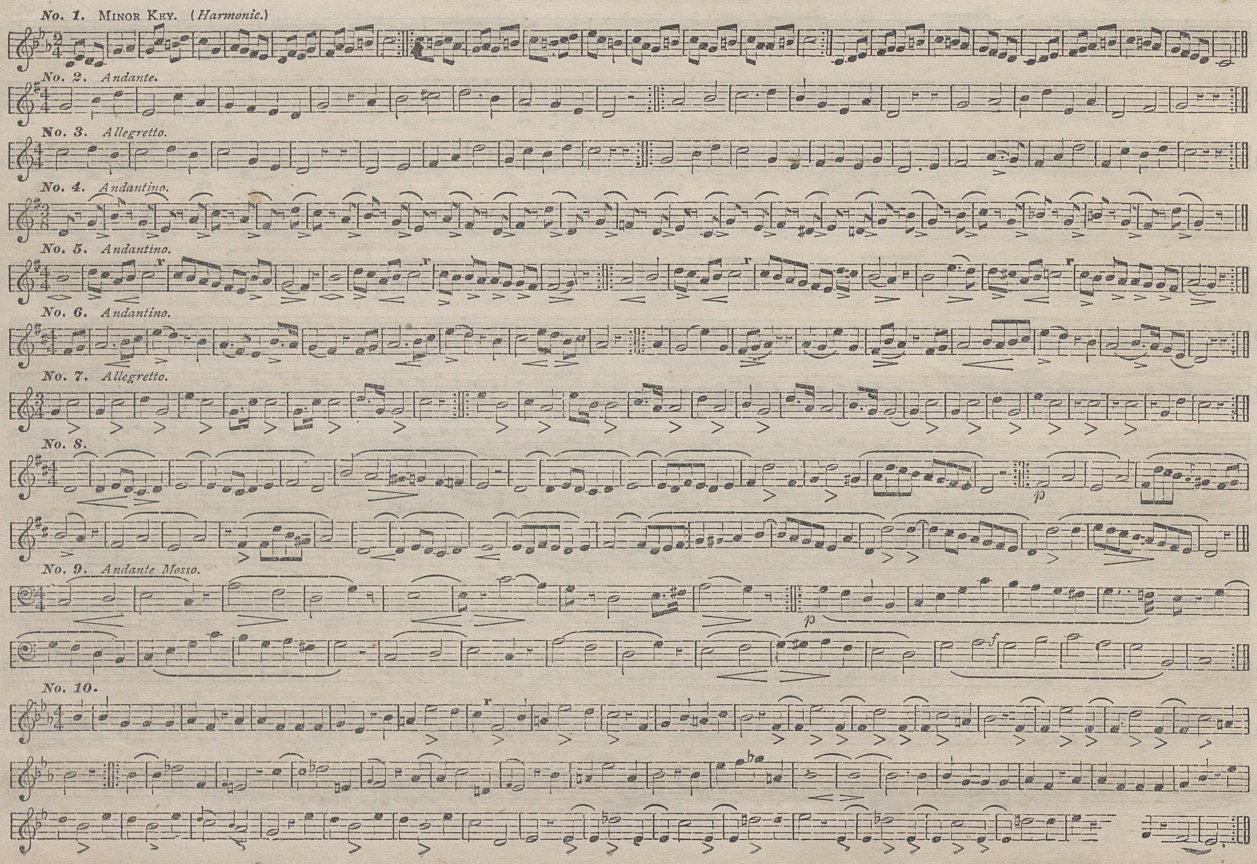


No. 14. CHROMATIC SCALE.

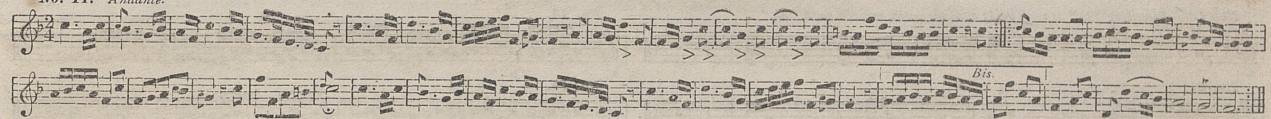



1
2
- ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,
3
a - ve, a - ve, a - ve, a ve, a ve, a - ve, a - ve, a - ve.
4
5
6
7
8
9
10
11
12
13
14

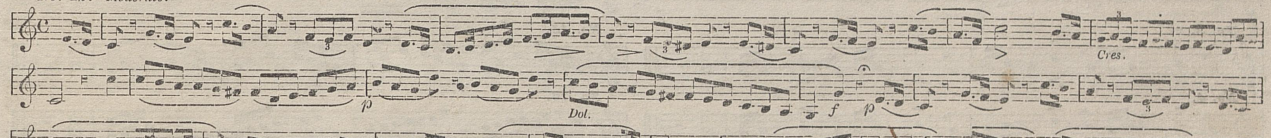
SOLFEGGIOS.


No. 1. Minor Key. (Harmonic.)
No. 2. Andante.
No. 3. Allegretto.
No. 4. Andantino.
No. 5. Andantino.
No. 6. Andantino.
No. 7. Allegretto.
No. 8.
No. 9. Andante Mosso.
No. 10.

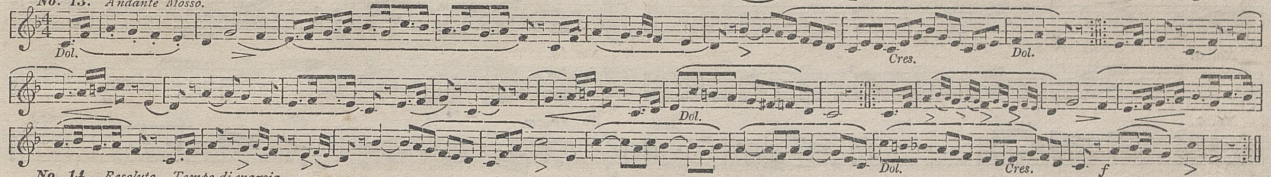
No. 11. *Andante.*



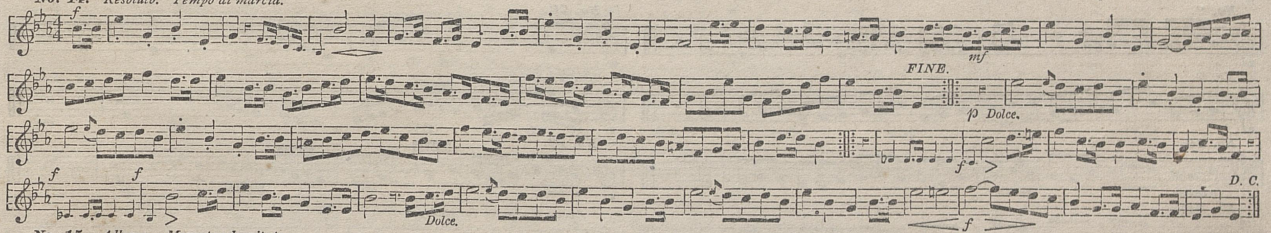
No. 12. *Moderato.*



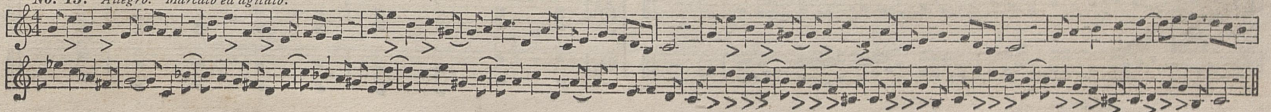
No. 13. *Andante Mosso.*



No. 14. *Resoluto. Tempo di marcia.*

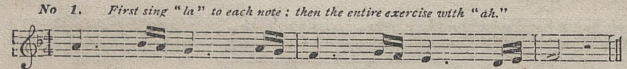


No. 15. *Allegro. Marcato ed agitato.*

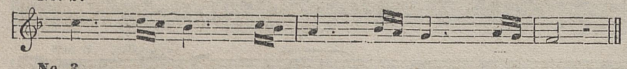


VOCAL EXERCISES.

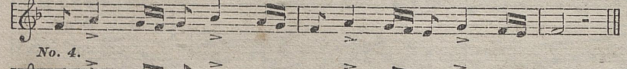
No 1. *First sing "la" to each note : then the entire exercise with "ah."*



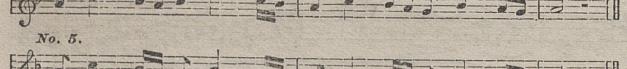
No. 2.



No. 3.



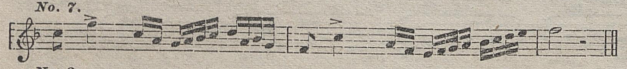
No. 4.



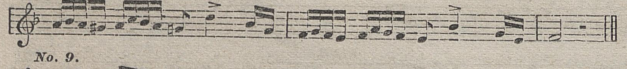
No. 5.



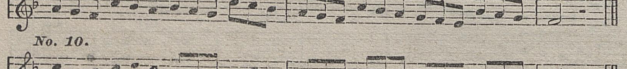
No. 6.



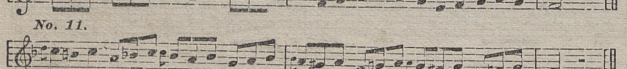
No. 7.



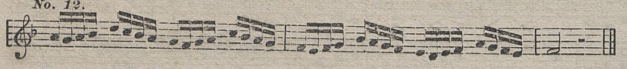
No. 8.



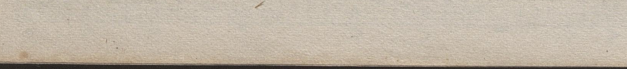
No. 9.



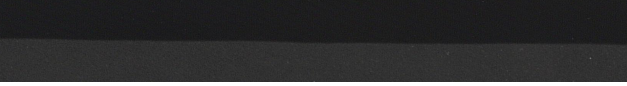
No. 10.



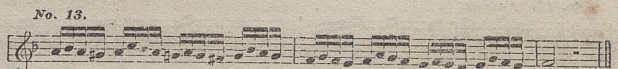
No. 11.



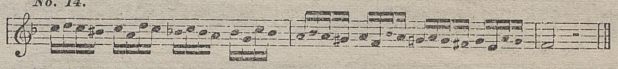
No. 12.



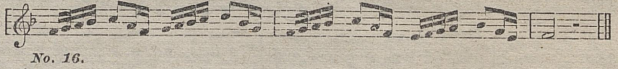
No. 13.



No. 14.



No. 15.



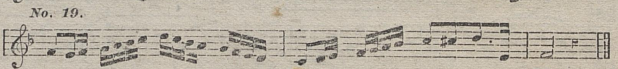
No. 16.



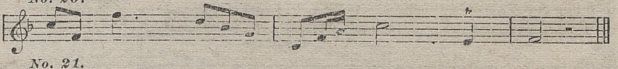
No. 17.



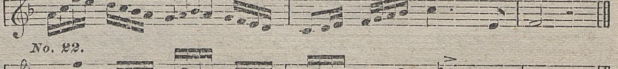
No. 18.



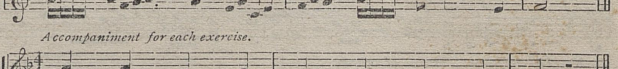
No. 19.



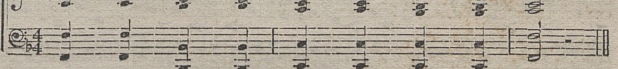
No. 20.



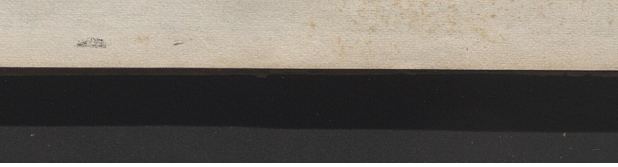
No. 21.



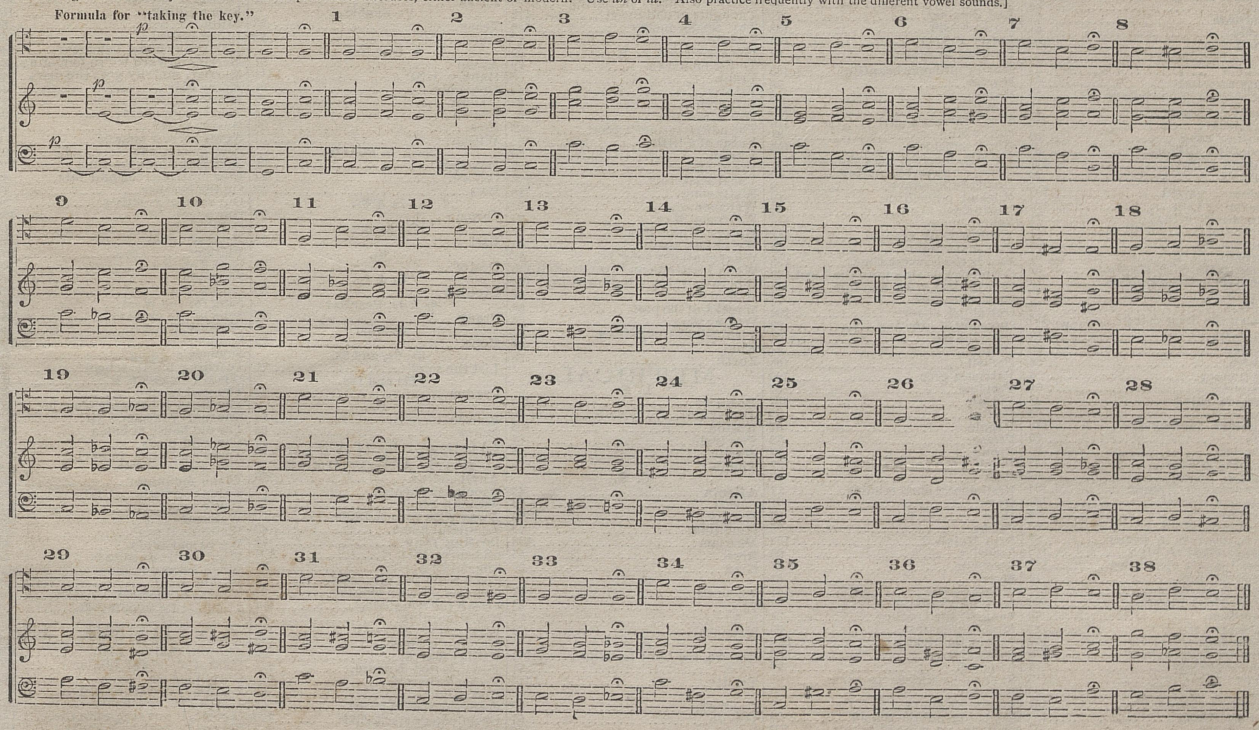
No. 22.



Accompaniment for each exercise.



[The following exercises are intended for choir or chorus drill; and a few of them should be practiced at the commencement of each rehearsal, until the progressions, modulations and deceptive cadence are thoroughly understood. The director should be careful to have them executed in every degree of loudness, from *pp* to *ff*. It is the opinion of the author that these exercises cover all the points of difficu which singers will be likely to meet with in the practice of choruses, either ancient or modern. Use *ah* or *la*. Also practice frequently with the different vowel sounds.]



GENERAL INDEX.

ALPHABETICAL.

Allen 58
Andrews 77
Annie 91
Anvil chorus 138
Around the hearth 54
Atlanta 44
Autumn winds 78
Away with your sadness 59
Beautiful home 46
Boadicea 159
Boating song 52
Bounding Billows 80
Bunker Hill 111
Burgett 23
Cadence, varied 190
Charming Ella 123
Charming Spring! 21
Choir and chorus drill 191
Chromo No. 1 35
Chromo No. 2 51
Come again with singing 30
Come roam the meadows 24
Covert 70
Creston 98
Crown the Song King 124
Danforth 52
Danley 60
Desire 86
Dictionary 3
Doxology 51
Early morning 40
Earl 74
Eighteen seventy-six 148
Ella 60
Evening 33
Evening echoes 143
Falling leaves 95
Fawn-footed Nannie 104
Fret not thyself 161
Good night No. 1 50
Good night No. 2 93
Go to thy rest in peace 87
Glory to God on high 173
Grandpapa's spectacles 109
Greeting glee 76
Hail! fairy queen 140
Hail! silent night 106
Hamilton 70
Hark! the pealing 43
Hark! the song of Jubilee 166
Have courage, my boy 100
Herein is love 170
High in the sky 115
Hope 23
Hunter's chorus 151
I am twining 110
I am weary 35
I will call upon the Lord 176
I will never leave thee 72
Janesville 58
Kasson 103
Kedron 84
Lillie 69
List the song 71
Little Jessie 158
Lord's Prayer 184
Looking to Jesus 64
Make your home beautiful 149
Martin 28
Mercy 98
Merriam 103
Merry farmer's girl 129
Merry May 41
Merry sunshine 125
Merrily, merrily goes the bark 142
Merrily onward bounding 32
Musical dictionary 3
Musical catechism 12
Music from shore 94
Nearer home 144
Never borrow trouble 156
Now good night 93
Now is the harvest time 112
O come let us sing unto the Lord 173
O'er prairie green and fair 42
On the heather 72
Our angel sister 162
Our song of greeting 89
Over the ice 74
Oxford 44
Parsell 165
Patriotic glee 120
Percival 84
Pic-nic 107
Politz 39
Popple 67
Praise 22
Prang 27
Rejoice, the Lord is King 162
Ross 38
Rudimental class studies 17
Rush 71
Rose 86
Safety 65
Sara Neighed 133
Security 66
Serenade 47
Shaw 65
Singin Skewl 131
Song for the West 85
Song of the croaker 34
Slumber, dearest 63
Star of Bethlehem 131
Solfeggios 185
Strength 79
Suffer the children to come 99
Summer 108
Summer's going 37
Teaching public school 56
Tell me, ye winged winds 182
Thanksgiving 83
The girl for me 66
The moon is beaming 56
The old house at home 136
The Pic-nic 107
There's a charm in spring 128
Thoughts of childhood 116
Thy tender mercy 183
Tibbils 28
'Tis six o'clock P. M 62
To the mountain 29
Tracy 23
Trinity 114
Triumph 34
The wild birds 61
The merry farmer's gem 129
Value of a little 62
Vinton 79
Vocal culture 185
Vocal exercises 186
Waltz song 118
Welcome 163
Welcome May 99
We're a Union Band 81
We've met again 45
What shall our song be 48
When I was one and twenty, Nell. 150
Where morning's hallowed ray 183
Wilson 67
Wrecks of the past 88
Winter song 82
Yield not to temptation 64
Zane 92
Zurah 58

METRICAL.

L. M.

Boadicea 159
Janesville 58
Kasson 103
Percival 84
Martin 28
Tibbils 28

C. M.

Atlanta 44
Covert 70
Danley 60
Hamilton 70
Merriam 103
Rose 86
Shaw 65

S. M.

Andrews 77
Ella 60
Safety 65
Strength 79

H. M.

Rejoice, the Lord is King 162
Rush 71
Trinity 114

7s.

Danforth 52
Popple 67
Security 66
Thanksgiving 83
Tracy 23
Triumph 34
Vinton 79
Zane 92
Zurah 58

7s Double.

Tracy 23
Zane 92

8s & 7s.

Annie 91
Bunker Hill 111
Doxology 51
Oxford 44
Parsell 165
Ross 38
Wilson 67

8s & 7s Double.

Doxology 51
Oxford 44
Ross 38

7s & 6s.

Chromo 36

7s, 6s & 8s.

Earl 74

6s.

Desire 86

6s & 4s.

Evening 36

6s & 4s, Peculiar.

Prang 27

6s & 5s.

Hope 23

3s, 6s, and 8s.

List the song 71

11s and 10s.

Creston 98

11s.

Kedron 84
Mercy 98

Glees, Quartets and Choruses.

Anvil chorus 138
Around the hearth 54
Autumn winds 78
Away with your sadness 59
Boating song 52
Charming Ella 123
Charming Spring 21
Come roam the meadows 24
Come again with singing 30
Crown the Song King 124
Early morning 40
Eighteen seventy-six 148
Evening echoes 143
Falling leaves 95
Fawn-footed Nannie 104
Fret not thyself 161
Good night 50
Go to thy rest in peace 87
Grandpapa's spectacles 109
Greeting glee 76
Hail! fairy queen 140
Hail! silent night 106
Hark! the pealing 43
Have courage, my boy, to say no 100
High in the sky 115
Hunter's chorus 151
I am twining 110
Lillie 69
Little Jessie 158
Make your home beautiful 149
Merrily onward we're bounding 32
Merrily, merrily goes the bark 142
Merry May 41
Merry sunshine 125
Music from shore 94
Nearer home 144
Never borrow trouble 156
Now good night 93
Now is the harvest time 112
O'er prairie green and fair 42
On the heather 72
Our song of greeting 89
Our angel sister 162
Over the ice 74
Patriotic glee 120
Pic-nic 107
Sara Neighed 133
Serenade 47
Singin Skewl 131
Song for the West 85
Song of the croaker 34
Slumber, dearest 63
Summer 108
Summer's going 37
Teaching public school 56
'Tis six o'clock P. M 62
The girl for me 66
The moon is beaming o'er the 56
The merry farmer's girl 129
The old house at home 136
The wild birds 61
There's a charm in Spring 128
Thoughts of childhood 116
To the mountain 29
Value of a little 62
Waltz song 118
Welcome 163
Welcome May 99
We've met again 45
What shall our song be to-night. 48
When I was one and twenty Nell. 150
Winter song 82
Wrecks of the past 88
Yield not to temptation 64

ANTHEMS, Etc.

Glory to God on high 173
Hark, the song of jubilee 166
Herein is love 170
I will call upon the Lord 176
Lord's Prayer (chant) 184
O come, let us sing unto the 173
Star of Bethlehem (chant) 184
Suffer the children to come 99
Tell me ye winged winds (chant) 182
Thy tender mercy (chant) 183
When morning's hallowed, chant, 183



NEW PUBLICATIONS BY THE AUTHOR OF THIS WORK.

THE SONG KING:

FOR SINGING CLASSES

AND CONVENTIONS.

BY H. R. PALMER.

This work contains ONE HUNDRED AND NINETY-TWO PAGES, being EIGHTY PAGES LARGER than its popular predecessor, the SONG QUEEN. Bound only in board covers.

Price **75** cents single; **$7.50** a dozen.

THE SONG QUEEN:

FOR SINGING CLASSES.

By H. R. PALMER.

The great popularity of this work is shown by the fact that it has reached an issue (July 1st, 1871) of over

77,000 Copies.

The following are some of the advantages *The Song Queen* has over other books of the same kind:

1. It contains *just what is needed* and *no more*; hence the purchaser is not obliged to pay for a large amount of useless matter in order to get what he must have.
2. The elements are divested of wordy explanations.
3. The exercises are progressive, and are so arranged that the teacher is left to explain them in his own way.
4. It contains a thorough treatise upon the subject of Vocal Culture, which is adapted both for class practice and for private instruction.
5. In connection with the exercises it contains songs, glees, duets, trios, quartets, church music and choruses for all occasions.
6. By putting only new music in the book, and excluding the bulk which usually fills up books of this kind, and makes them very expensive, *The Song Queen* can be afforded at *one-third the price* of common singing books.

The Song Queen is bound in stiff paper covers, and can be afforded for **50** cents, or **$5.00** per dozen. Also in board covers, price reduced to **60** cents, or **$6.00** per dozen.

Palmer's Normal Collection

OF SACRED MUSIC.

This work consists of Anthems, Choruses, Opening and Closing Pieces, also pieces adapted to Dedication, Ordination Installation, Christmas, Temperance, Festival, National, Missionary and Funeral Occasions, etc., etc.; to which is added a complete metrical department, comprising new tunes in upwards of thirty of the more usual meters; the whole being well adapted to the wants of Choirs, Conventions, Musical Associations, Normal Schools, etc. Printed from new type and most elegantly bound. A well-known writer says of it: "The Normal Collection is without doubt the handsomest and best anthem book ever published."

Price **$1.50** single; **$13.50** per dozen.

ELEMENTS OF MUSICAL COMPOSITION,

A collection designed for the use of Teachers of the Piano-forte and Harmony, Musical Academies, &c. The work is intended as a guide to the student while pursuing this pleasant study, and also as a self instructor for those who, not being able to secure the services of a competent teacher, wish to study the principles of thorough Bass, Harmony, and Musical Composition. No teacher of the piano-forte or melodeon should be without it, and it should be in the hands of every person, old or young, who wishes to become a teacher or amateur of music. Teachers of vocal classes will find this work of great assistance in leading their pupils beyond the shallow depths of the science, thus giving them an enlarged view of this wonderful subject, and preparing them for greater enjoyment in listening to music.

A new edition, Revised and corrected, by H. R. PALMER.

Sent, post paid, to any address, upon receipt of **50** cents.

Rudimental Class Teaching.

A concise treatise upon the art of teaching the rudiments of music in classes, by H. R. PALMER.

In this work it has been the object of the author to assist the teacher in his arduous work of teaching classes of "beginners." It is expected of every teacher, in these fast times, that he will be able to carry his class, in a term of thirteen, fifteen, or twenty lessons, to a point where they will be able to sing "at sight," and unless he has succeeded in systematising his instructions, he will fall far short of the desired result. The principal advantages of this system over others are:

FIRST, Its progressiveness. Every step is more difficult than the last, and is not introduced until the last is perfectly understood.

SECOND, The instruction is not burdened with technical terms, they being introduced sparingly and only when really needed.

THIRD, And most important of all, it educates the mind and ear of the pupils to determine *absolute pitch*, by always singing the exercises upon a certain pitch, which is explained to the class.

Many very good musicians are utterly unable to determine in what key an orchestra or choir is performing, without the aid of an instrument of some kind. This is a sad neglect in their musical education, and one which, to a certain extent, deprives them of the pleasures of following the composition through its varied modulations.

Sent, post paid, to any address, on receipt of **50** cents.

THE CANTATA OF

"The Months and Seasons."

BY A. C. CUTTERSON.

Designed for the closing of Singing Schools, Seminaries, Academies, etc.; also for an after-piece in Concerts. In this CANTATA each month in the year is represented by a solo, setting forth its peculiarities, hence it is EQUALLY ADAPTED TO ALL SEASONS OF THE YEAR. It has been presented in all parts of the country, and is *everywhere received with great enthusiasm*. With decorations, tableaux, etc., it is capable of very FINE EFFECTS.

Bound in paper, price **20** cents, or **$2.00** per dozen.

,OT & CADY, MUSIC PUBLISHERS AND DEALERS, CHICAGO, ILL.