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GIVEN BY

Oliver Dutton

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GUITAR

WITHOUT A MASTER :

CONTAINING THE

ELEMENTS OF MUSIC, AND COMPLETE INSTRUCTIONS

FOR THE

GUITAR,

TO WHICH IS ADDED A

CHOICE COLLECTION OF FIFTY PIECES OF POPULAR MUSIC

CONSISTING OF

SONGS, MARCHES, WALTZES, POLKAS, DANCES, &c.

BOSTON .

PUBLISHED BY OLIVER DITSON & CO. WASHINGTON ST

NEW YORK: S. T. GORDON. — PHILADELPHIA: BÉCK & LAWTON. — CINCINNATI: TRUAX & BALDWIN. — C. C. CLAPP & CO., BOSTON

Entered according to Act of Congress, in the year 1851, by OLIVER DITSON, in the Clerk's Office of the District Court of the District of Massachusetts.

Price, 50 cts. 7

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NATURAL

INTEREST & PROPERTY

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AMERICAN

INTEREST & PROPERTY

AMERICAN

ELEMENTS OF MUSIC.

FIRST LESSON.

ON THE NOTES AND CLEFS.

QUESTION. What is Music?

ANSWER. Music has for its object sounds, their succession, and various combinations.

Q. What is a succession of single sounds denominated?

A. MELODY.

Q. What name is applied to several sounds heard at once?

A. HARMONY.

Q. How are musical ideas expressed in writing?

A. By characters called NOTES.

Q. How many notes are there in music?

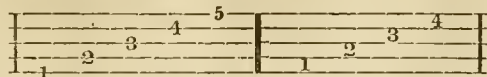
A. Seven.

Q. How are they expressed?

A. By the first seven letters of the alphabet,—A, B, C, D, E, F, G.

Q. How are the notes written?

A. On five parallel lines, and in their spaces; which, collectively taken, are termed the **STAFF**, or stave.



Q. How are the lines and spaces of the staff counted?

A. From the lowest upwards.

Q. How are the names of the notes and their pitch ascertained?

A. By means of a character called a Clef, which is placed at the beginning of the staff.

Q. How many clefs are there?

A. Two principal, viz.; the treble clef and bass clef

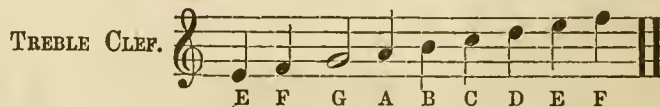
Q. What line of the staff is the treble clef placed upon?

A. On the second line from the bottom.

Q. What note or letter does it make?

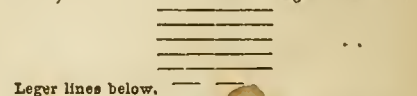
A. The letter or note G.

NOTES UPON THE STAFF.

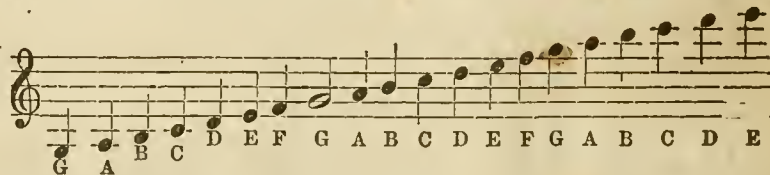


Q. Are the notes always confined within the five lines and four spaces of the staff?

A. No; they frequently extend above or below, on or betwixt additional small lines, called **LEGER LINES**, thus:



NAMES OF THE NOTES ON THE TREBLE STAFF, LEGER LINES AND SPACES



NOTE.—The pupil will perceive that the first note is below two additional, or leger lines, this is called the third space below the staff, which is the letter G—the next is on the 2d leger line below, which is the letter A. Then 2d space below B—1st leger line below C—1st space below D—1st line E—1st space F—2d line G—2d space A—3d line B—3d space C—4th line D—4th space E—5th line F—1st space above G—1st leger line above A—2d space above B—2d leger line above C—3d space above D—3d leger line above E, &c.

THE BASS NOTES EXPLAINED.

Q. On what line is the bass clef placed?

A. On the fourth line from the bottom.

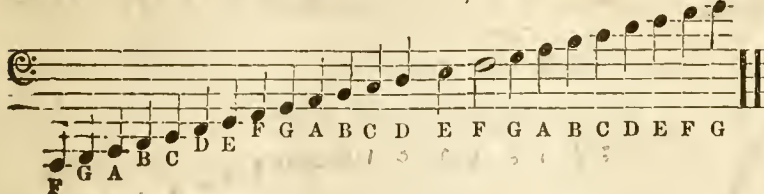
Q. What note, or letter does it make?

A. The note, or letter F.

NOTES ON THE BASS STAFF.



NAMES OF THE NOTES ON THE BASS STAFF, LEGER LINES AND SPACES.



SECOND LESSON.

ON THE STRINGS OF THE GUITAR.

Q. How many strings has the Guitar?

A. There are six strings; three silver and three catgut; they are called E, A, D, G, B, F.

NOTE.—For Scale and Finger-board see page 2.







THIRD LESSON.

ON THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS.

Q. How many different species of notes are there?

A. Six.

Q. What are they?

A. The SEMIBREVE, or whole note ; the MINIM, or half note ; the CROTCHET, or quarter note ; the QUAVER, or eighth note ; the SEMIQUAVER, or sixteenth note ; and the DEMISEMIQUAVER, or thirty-second note .

1 Whole Note
is equal to

2 Halves;
or

4 Quarters;
or

8 Eighths;
or

16 Sixteenths;
or

32 Thirty-seconds.

NOTE.—The stems of the notes may be turned up or down, tied or not, without changing the duration of the notes. The pupil will study the relative length of the notes as follows: One semibreve is equal to two minims, &c., as in the Table. Then learn the value of the minim; one minim is equal to two crotchets; one minim is equal to four quavers; one minim is equal to eight semiquavers; one minim is equal to sixteen demisemiquavers. Then the value of the crotchet; one crotchet is equal to two quavers; one crotchet is equal to four semiquavers; one crotchet is equal to eight demisemiquavers. Then the value of the quaver; one quaver is equal to two semiquavers; one quaver is equal to four demisemiquavers. Then the value of the semiquaver; one semiquaver is equal to two demisemiquavers.

FOURTH LESSON.

ON THE DOT, RESTS, AND TRIPLETS

Q. What is the effect of a dot after a note?

A. It makes the note half as long again, thus

A semibreve dotted $\text{O} \cdot$ is equal to a semibreve and a minim, or three minims.

A minim dotted, $\text{P} \cdot$ is equal to a minim and a crotchet, or three crotchets.

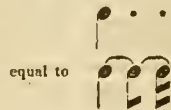
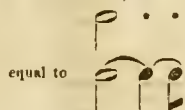
A crotchet dotted, $\text{Q} \cdot$ is equal to a crotchet and a quaver, or three quavers.

A quaver dotted, $\text{Q} \cdot$ is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver dotted, $\text{Q} \cdot$ is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

19 Q. What is the effect of two dots after a note?

A. They add three quarters to its length, that is, the first dot is half as long as the note, and the second dot is half as long as the first, thus:

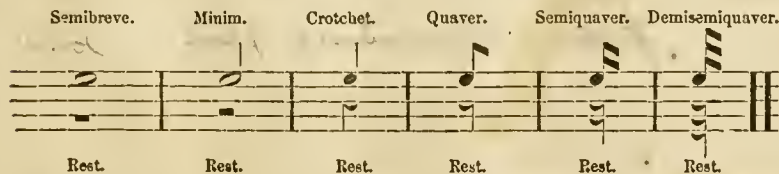


20 Q. What are rests!

A. Small characters which denote silence, and are equal in duration to the notes which they represent.

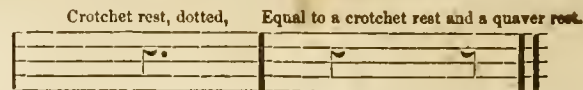
Q. How are they expressed?

A. The semibreve rest is expressed by a stroke placed under a line of the staff; the minim rest by a stroke over a line; the crotchet rest by one crook turning to the right; the quaver rest by one crook turning to the left; the semiquaver rest by two crooks turning to the left; and the demisemiquaver rest by three crooks turning to the left.



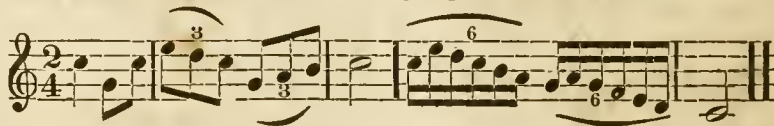
Q. Does the dot have the same effect upon a rest that it does upon the note?

A. It does; thus —



Q. What is the meaning of the figure 3 placed over or under three crotchets, quavers or semiquavers?

A. It signifies that the three crotchets, quavers or semiquavers, must be played in the time of two; each group is called a **TRIPLET**.



Q. What is the meaning of the figure 6 placed over or under six notes?

A. It signifies that they must be played in the time of four.

Q. Is the same rule observed with respect to other figures, as 5, 7, 9, &c.?

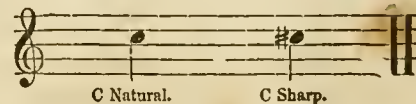
A. Yes; five are played as four, seven as six, and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

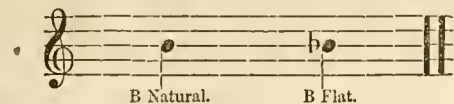
Q. What is the effect of the sharp (#)?

A. It raises or elevates the note before which it is placed, a semitone, and played on the next key on the right hand.



Q. What is the effect of the flat (b)?

A. It lowers or depresses the note before which it is placed a semitone, and played on the key placed on the left hand.

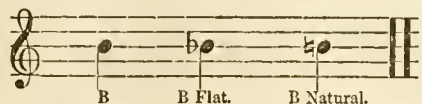


Q. Are the sharps and flats marked to all the notes of a musical composition?

A. No; the sharps and flats necessary to the key are marked at the signature, or after the clef, and they effect all the notes of the same name, during the piece, unless contradicted by a natural.

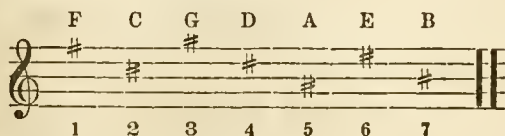
Q. What is the effect of the natural (♮)?

A. The natural contradicts either the sharp or the flat, and brings the note to its original state.



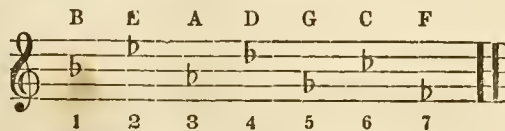
Q. What is the order of the sharps at the signature?

A. As follows:—



Q. What is the order of the flats?

A. As follows:—



Q. When a #, b, or ♮, is placed before a note, in the course of a piece of music, what is it called?

A. Accidental. It effects all the notes on the same line or space, through one measure only.

Q. What is the effect of the double sharp?

A. The double sharp, marked by a ×, serves to raise a note, already sharp, another semitone.

Q. What is the effect of the double flat?

A. The double flat (bb) serves to lower a note, already flat another semitone.

Q. What is a semitone?

A. A semitone is the smallest interval used in modern music. On the piano-forte there is a semitone from any key to the next above or below.

Q. What is a tone?

A. A tone is the union of two semitones, thus:—



SIXTH LESSON.

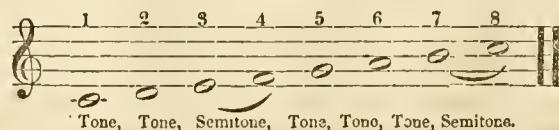
ON THE FORMATION OF THE SCALE.

Q. What is the meaning of the word scale?

A. This name is given to a succession of seven notes, ascending or descending; there are two sorts, the DIATONIC and the CHROMATIC.

Q. What does the DIATONIC SCALE consist of?

A. It consists of five tones and two semitones.

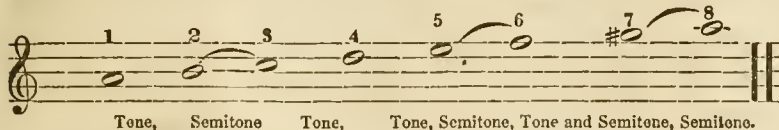


Q. Where are the semitones placed in the foregoing scale?

A. The semitones occur between the third and fourth and seventh and eighth degrees.

Q. How are the tones and semitones placed in the minor scale?

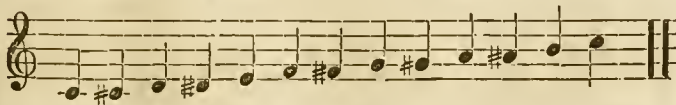
A. From 1 to 2 a tone; 2 to 3 a semitone; 3 to 4 a tone; 4 to 5 a tone; 5 to 6 a semitone; 6 to 7 a tone and a semitone; 7 to 8 a semitone.



Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—

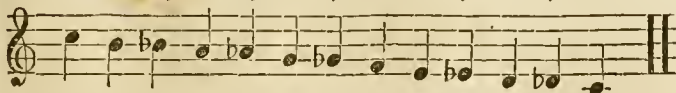
C C# D D# E F F# G G# A A# B C



Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—

C B Bb A Ab G Gb F E Eb D Db C



SEVENTH LESSON.

ON TIME.

Q. What is time?

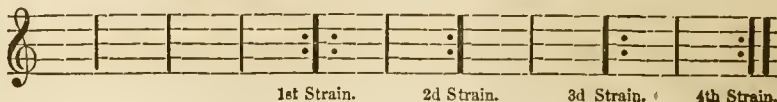
A. Time is the measure of sounds, with regard to their duration. To facilitate the reading and performance of music, every piece is divided into small equal portions, by lines, called bars, drawn perpen-

dicularly through the staff; and every division is called a measure or bar; thus—



Q. What is the use of the DOUBLE BAR?

A. It serves to divide a piece of music into two, three, or more parts, called strains. When dots are placed on both sides of the double bar, both parts are to be repeated; when the dots are only on one side of the double bar, the part on the same side as the dots is to be repeated.



Q. How many sorts of time are there?

A. Two principal; viz., COMMON and TRIPLE time.

Q. How are these two species subdivided?

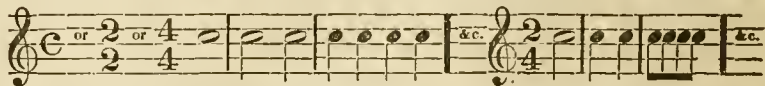
A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

A. Simple common time is expressed by C, $\frac{2}{2}$, $\frac{4}{4}$, and $\frac{2}{4}$.

One Semibreve in a measure, or its equivalent.

One Minim in a measure, or its equivalent.

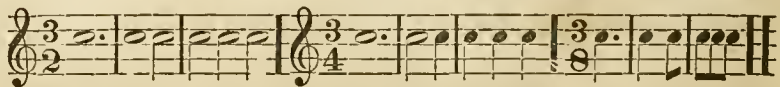


Simple triple time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

Three minims in a measure.

Three crotchets in a measure.

Three quavers in a measure.

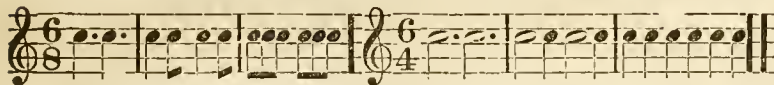


Compound common time takes place when two measures of simple

triple time are joined into one; that is, two measures of $\frac{3}{8}$ time make one of $\frac{6}{8}$; two measures of $\frac{3}{4}$ time make one of $\frac{6}{4}$, &c.

Six quavers in a measure.

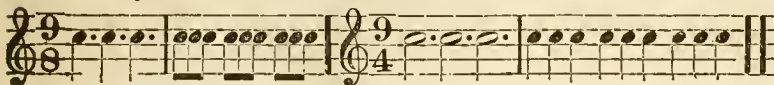
Six crotchets in a measure.



Compound triple time takes place when three measures of simple triple time are joined into one; that is, three measures of $\frac{3}{8}$ time make one of $\frac{9}{8}$; three measures of $\frac{3}{4}$ time make one of $\frac{9}{4}$, &c.

Nine quavers in a measure.

Nine crotchets in a measure.

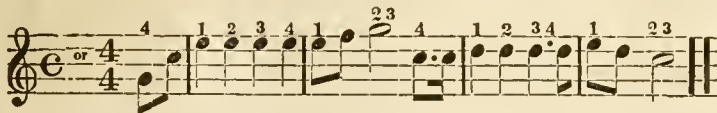


EIGHTH LESSON.

ON COUNTING TIME.

Q. How is the time of a musical composition to be counted?

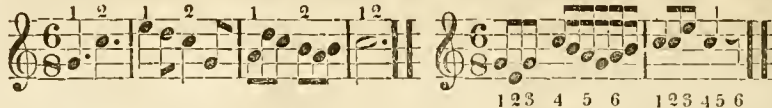
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked **C**, or $\frac{1}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



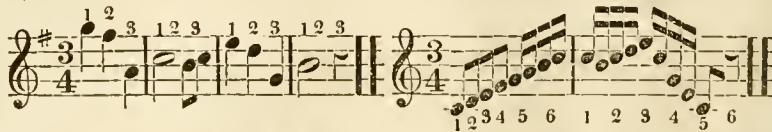
In half common time, marked $\frac{2}{4}$, two or four may be counted.



In compound common time, marked **C**, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



In triple time, marked $\frac{3}{4}$, three crotchets are generally counted; in slow movements, however, it is better to count six quavers in a measure.



In triple time, marked $\frac{3}{8}$, three quavers are counted in a measure.



NINTH LESSON.


ON GRACES, OR EMBELLISHMENTS

Q. What is an **APPOGIATURA**?

A. It is a small note placed before a large one, above or below; may be a tone or a semitone above the principal note, or a semitone below. The appoggiatura borrows half the value of the principal sometimes two thirds.



Q. How is the **TURN** expressed and performed?

A. The **TURN** is the union of the upper and lower appoggiatura; it is either direct or inverted. The direct turn is expressed by this sign . When a sharp is to be added to the lower note, this must be expressed by a sharp added to the sign.



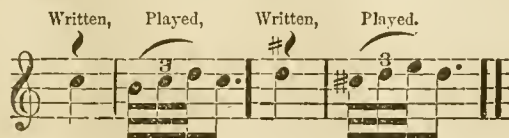
Q. How is the turn to a dotted note played?

A. The note is played first, and then the turn.



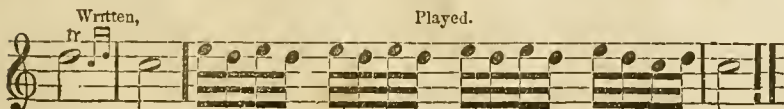
Q. How is the **INVERTED TURN** played?

A. It begins with the note below, and ends on the principal note.



Q. How is the **SHAKE** marked and performed?

A. The **SHAKE**, marked *tr*, is a quick and alternate repetition of two notes;—the principal note and the note above.



TENTH LESSON.

ON EXPRESSION.

Q. What are the principal means of expression?

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the **LEGATO**, **STACCATO**, **CRESCENDO**, and **DIMINUENDO**.

1. ON ACCENTS.

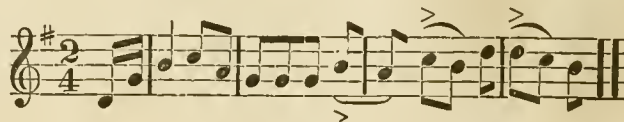
Q. What is meant by **ACCENT**, in music?

A. The stress given to a note, in preference to another, according to its place in the measure. In $\frac{4}{4}$ time the first and third parts are accented, and the second and fourth unaccented. In $\frac{3}{4}$ time, when two crotchets are introduced, the first is accented, and the second is not; when four quavers are introduced, the first and third are accented, and the second and fourth are not. In $\frac{3}{8}$ time, the first part of the measure is accented, and the second and third parts unaccented. In $\frac{6}{8}$ time, the first and fourth quavers are accented.

2. ON EMPHASIS.

Q. What is meant by **EMPHASIS**?

A. **EMPHASIS** is a deviation from the rules concerning the accents; it takes place when a note, which should not be accented, has a stress given to it; it is marked by a small angle $>$, or *sf*, or *fz*.



3. ON SYNCOPATION.

Q. What is the meaning of syncopation?

A. Syncopation takes place when the unaccented part of a measure is joined with the next accented part; this happens—

1. When long notes are placed between two other notes of shorter duration; as a minim between two crotchets, or three crotchets between two quavers.



2. When two notes are connected by a tie or bind \frown , either in the middle of a measure, or from the last note of a measure to the first of the next,—the first note of the tie is struck, the second is held down.



4. ON THE LEGATO AND STACCATO.

Q. What is the meaning of the word **LEGATO**?

A. **LEGATO** signifies a smooth and connected style of playing, blending the sound of one note with that of the next. This is affected by keeping a finger down until the next finger has struck the following note.

Q. How is the legato expressed?

A. By a curved line, called a **SLUR**.



Q. What do small dashes placed over or under the notes signify?

A. The notes are to be played short and distinct, lifting the finger from the key before the length of the note is expired. It is called **STACCATO**.



When round dots are used, they should not be played quite so short.

Q. What is the meaning of the word **CRESCENDO**, or its abbreviation, **CRES.**?

A. It signifies that the sound must be gradually increased from soft to loud; this is sometimes expressed thus: <

Q. What is the meaning of the word **DIMINUENDO**, or **DIM.**?

A. It signifies that the sound must be gradually diminished from loud to soft; it is sometimes expressed thus: >

Q. When these two angles are opposite each other, thus, < > , what do they signify?

A. That the sounds must be gradually increased, and afterwards diminished; this is termed a **SWELL**.

ELEVENTH LESSON.

ON ABBREVIATIONS, &c., &c.

Q. What is the meaning of thick, short strokes, drawn across the stems of notes?

A. They are marks of abbreviation; thus:—



When placed after a group of notes, they signify repetition; thus:—



Q. What is the meaning of ~ ?

A. This mark is called a **PAUSE**, and signifies that the note over which it is placed must be sustained longer than its usual length.

Q. What is the use of the **BRACE**? }

A. It serves, in modern music, to connect the two staves, the upper of which is for the right hand, and the lower for the left hand.

Q. What is the meaning of the words **DA CAPO**, or their abbreviation, **D. C.**?

A. They signify that the performer must play over again the first part of a piece, from the beginning to the word **FINE**.

Q. What is the meaning of **DAL SEGNO**?

A. These words refer to a preceding mark of **REPEAT**, and indicate that part of the piece must be repeated, from the sign $\$$ to the word **FINE**.

Q. What is the use of the figures **1** and **2** placed over some notes at a double bar?

A. They signify that a part of the piece must be played over twice; and that, in playing it the second time, the performer must omit the measure or measures marked **1**, and play, instead, the measure marked **2**.



Q. What is the meaning of **Sva**, followed by dots?

A. It signifies that the notes, over which it is placed, must be played an octave higher than written.



Q. What does the word **Loco** signify?

A. It is generally used after **Sva**, and signifies that the music must be played as written

EXPLANATIONS OF MUSICAL TERMS.

PIANO, or *p*, Soft.

PIANISSIMO, or *pp*, Very soft.

DOLCE, Sweet.

FORTE, or *f*, Loud.

FORTISSIMO, or *ff*, Very loud.

MEZZO FORTE, or *mf*, Half loud.

SPORZANDO, or *rfz*, Suddenly loud.

CRESCENDO, or *CRES*, Gradually increasing in loudness.

DECRESCENDO, or *DECR.*, Gradually diminishing in loudness.

CON ESPRESSIVO, With expression.

AFFETUOSO, Affectionately tender.

MAESTOSO, Majestic.

CANTABILE, In a graceful, singing style.

LEGATO, Slurred, flowing.

LEGGERO, Light.

CON ANIMA, With feeling.

CON SPIRITO, With spirit.

CON FUOCO, With fire.

AGITATO, Agitated.

SCHERZANDO, Playful.

MOSSO, Animated.

SEMPRE, Always.

GRAVE, The slowest kind of time.

LARGO, Very slow and grave.

LENTO, Slow.

LRGHETTO, Less slow than **Largo**.

ADAGIO, Slowly.

ANDANTE, Rather slow and distinct.

ANDANTINO, Less slow than **Andante**.

ALLEGRO, With peculiarly graceful and moderate vivacity.

ALLEGRO, Fast and animated.

PRESTO, Rapid.

PRESTISSIMO, Rapid and impetuous.

TEMPO DI MARCIA, Time of a March.

CON MOTO, With movement.

RITARDANDO, or **RITARD.**, } Retarding the time.

RALLENTANDO, or **RALL.**, }

RITENUTO, Retained.

ACCELERANDO, Accelerating the time.

AD LIBITUM, At the will or pleasure of the player.

A TEMPO, In the regular time

COMPLETE SCALE

FOR THE FINGER BOARD OF THE GUITAR.

	1st Fret.	2d.	3d.	4th.	5th.	6th.	7th.	8th.	9th.	10th.	11th.	12th.
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E
B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B
G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E
1st Position.	2d Position.	3d Position.	4th Position.	5th Position.	6th Position.	7th Position.	8th Position.	9th Position.	10th Position.	11th Position.	12th Position.	

Being always a Semitone from one Fret to the other.

INSTRUCTIONS FOR THE GUITAR

NAMES OF THE DIFFERENT PARTS.

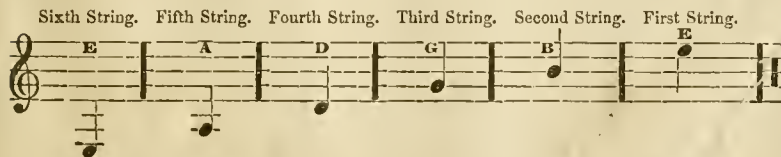
The **BODY** consists of the sounding-board and the back. The **SOUNDING-BOARD** is the front part; that over which the strings pass. The **FINGER-BOARD** is the front part of the neck, and passes from the head to the Rosette. The **ROSETTE** is the circular hole in the upper part of the sounding-board. The **FRETS** are thin lines of metal intersecting the finger-board; the space between these lines are known by the same name. The **BRIDGE** is the elevation upon the sounding-board.

The Guitar has six strings, each of which is distinguished from the other by a numerical appellation. The smallest is called the **FIRST** string, the next, the **SECOND**, and so on; the fourth, fifth, and sixth, are also called **COVERED** or **BASS** strings.

The act of pressing down a string with the left hand is called **STOPPING**.

TUNING THE GUITAR.

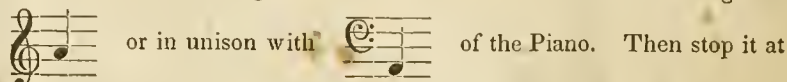
The true sounds of the Guitar are an octave lower than the notes which signify them. The sounds of the open strings are signified thus:—



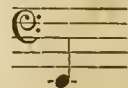
Hence the strings beginning with the lowest are tuned by fourths, with the exception of the second, which is only a major third from the third string.

The best way is to tune them openly, by ear, like those of a violin. Such as cannot do this, may adopt the following method:—

Tune the fifth string, A, two octaves lower than the A tuning-fork



the fifth fret, and it will give the note D, with which the fourth open string must be tuned in unison. The second string must be stopped at the fifth fret, and it will give the note E, with which the first string must be tuned in unison. In rectifying the sixth string, tune it two octaves lower than the first open string, or in unison with of the Piano-Forte.



MANNER OF HOLDING THE GUITAR.

Place the Guitar in the lap, close to the body, in an oblique direction, with the neck elevated and so turned that the performer may view the finger-board. Have the neck rest between the upper part of the thumb and the lower part of the forefinger. Do not close the hands, or have them in any degree contracted.

Let the right fore-arm rest unconstrainedly upon the edge of the sounding-board, in rather an oblique direction, so that the hands may strike the strings not far from the rosette.

POSITION OF THE LEFT HAND.

As a general rule, the following positions of the fingers should be adopted. The first finger upon the first fret; the second on the second fret; third on the third, and fourth on the fourth fret. This constitutes the first position.

Use only the ends of the fingers; let them remain upon the strings until the time of the notes have entirely expired. Great care should be taken that no string but the one required to act be touched.

Circumstances may at times require that the first finger be placed upon other than the first fret. In such a case the other fingers preserve their original relation to it. No finger should be removed from its proper place, because it may not at the moment be required to act.

THE POSITIONS.

The various places occupied by the left hand, on the finger-board, are called *positions*.

These are distinguished from each other by number. When the first, the hand is in the first position. When it is in the second position, and so on. The positions are indicated by Roman figures,

I. II. III. IV. &c. being placed over the music as they occur. times common numerals are employed.

POSITION OF THE RIGHT HAND.

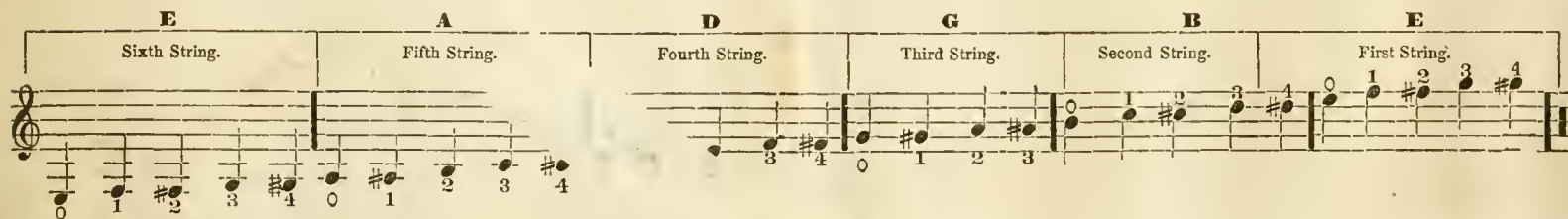
The position of the fourth finger of the right hand should be such distance between the rosette and the bridge. The thumb should command the three covered strings; the first finger should command the third string; the second finger the second string, and the third finger the first string.

The fingers should be somewhat curved; the whole hand free and a little elevated above the strings. In striking direct the thumb upwards; its general action should produce a good vigorous bass.

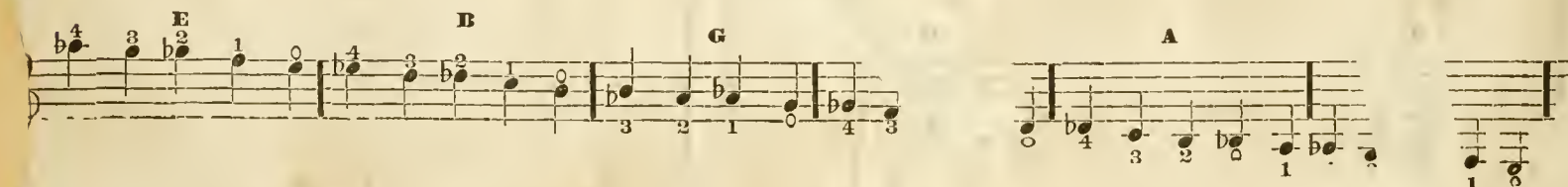
The figures below indicate the fingers of the left hand.

The intervals between the *Frets* are semitones, as illustrated in the following exercise:—

ASCENDING SCALE.

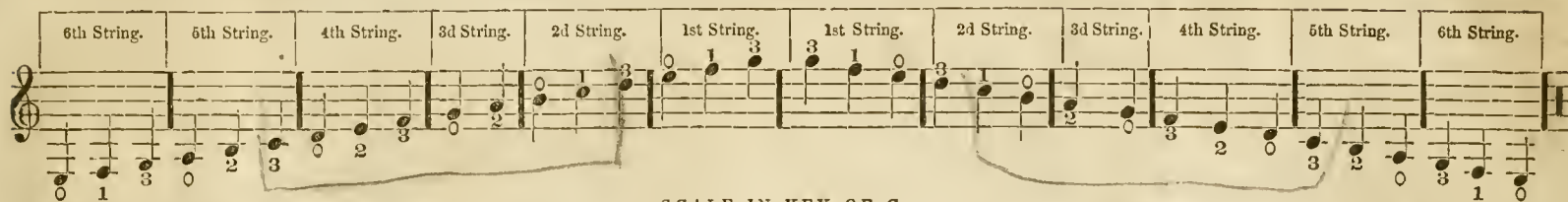


DESCENDING SCALE.



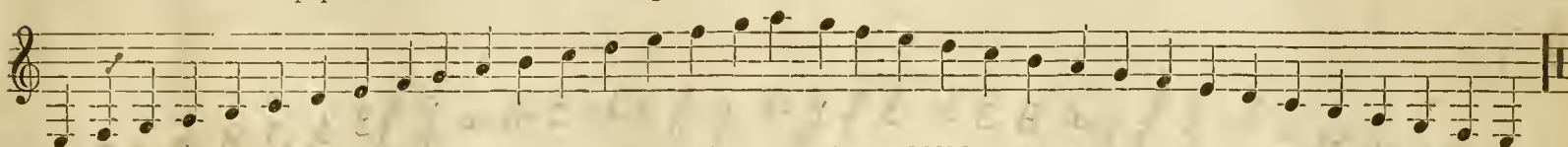
In the Gamut and all future exercises, the open strings will be indicated by 0. Of the right hand, the thumb by ×; the first finger, .; the second, ::; the third, :. Of the left hand, the thumb by ×; the first finger by 1; the second by 2; the third by 3.

NATURAL GAMUT OR SCALE.

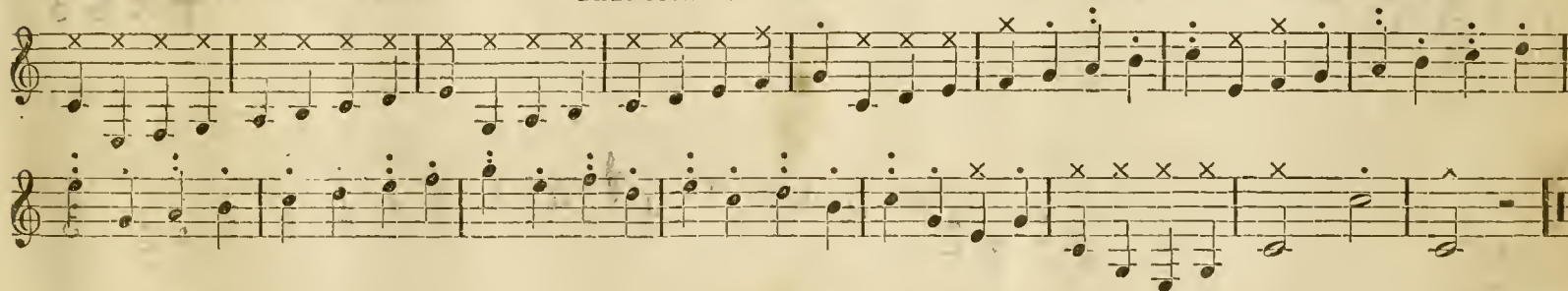


SCALE IN KEY OF C.

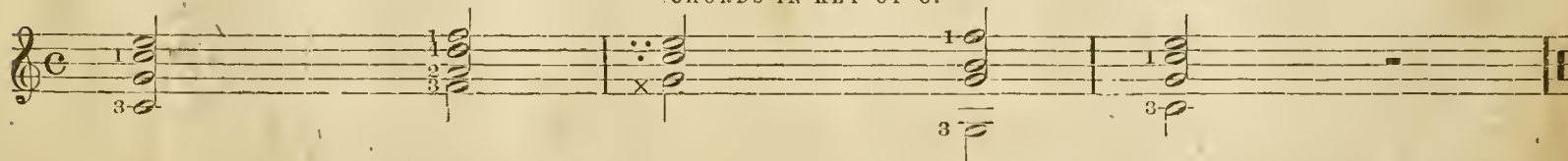
The more familiar the pupil becomes with the following scale, the easier will be all future exercises.



EXERCISE IN THE FIRST POSITION.



CHORDS IN KEY OF C.



On the Guitar are made Arpeggios of three, four, six, eight, nine, twelve and sixteen notes; and they are snapped with three and four fingers.

We will show the principal ones, and with each of them we will write a little exercise, that the scholar, in exercising the right hand, can also exercise the left, and learn to strike the chords.

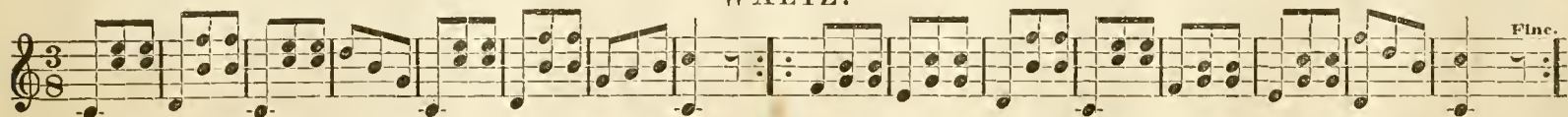
EXERCISE IN ARPEGGIOS OF THREE NOTES.



EXERCISE IN DOUBLE NOTES.



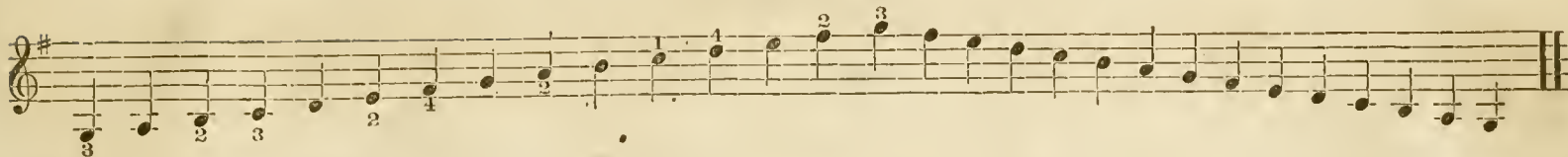
WALTZ.



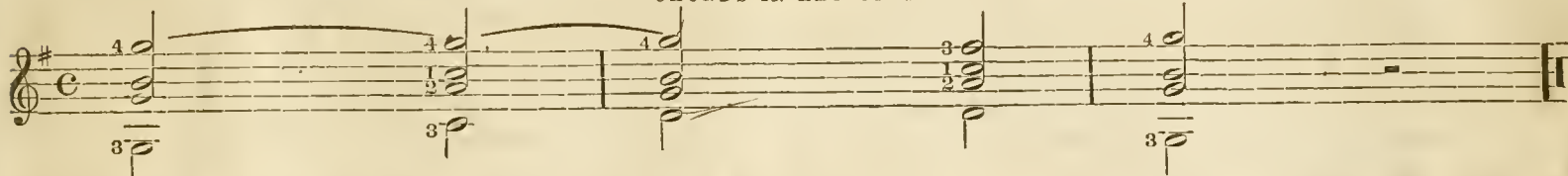
Variation.



SCALE IN KEY OF G.



CHORDS IN KEY OF G.



EXERCISE IN ARPEGGIOS OF FOUR NOTES.



WALTZ.



POLKA.



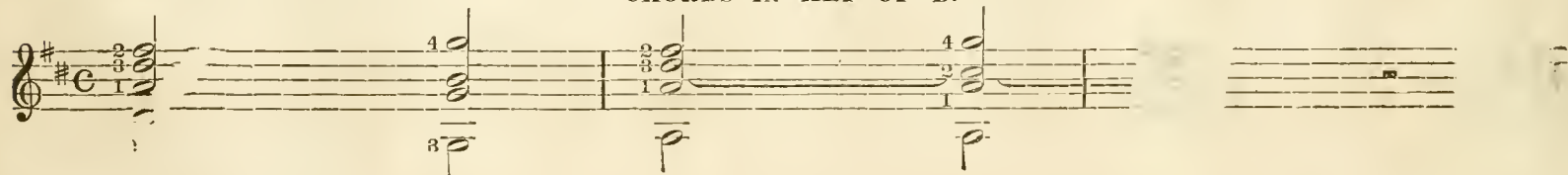
SLIDING WALTZ.



SCALE IN KEY OF D.



CHORDS IN KEY OF D.



EXERCISE IN ARPEGGIOS OF SIX NOTES.

WALTZ.

SCALE IN KEY OF A

CHORDS IN KEY OF A.

EXERCISE IN ARPEGGIOS OF EIGHT NOTES.

This musical exercise is written for guitar in E major (two sharps) and 4/4 time. It consists of three staves of music, each containing four measures of arpeggiated eighth notes. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure of the first staff has an 'X' below it, and the fourth measure of the second staff has an 'X' below it. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The exercise concludes with a double bar line and repeat dots.

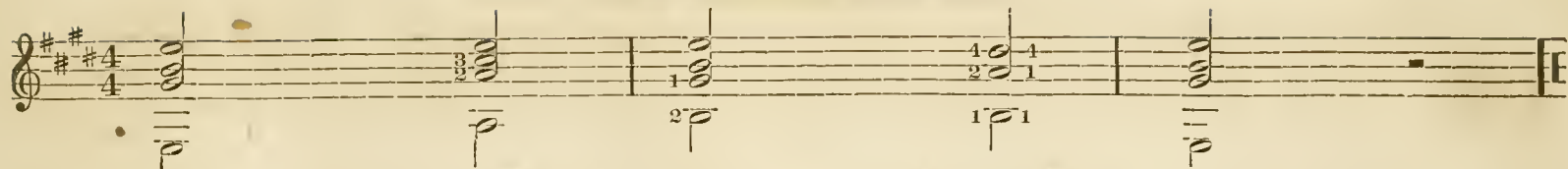
WALTZ.

This musical exercise is written for guitar in E major (two sharps) and 3/4 time. It consists of two staves of music, each containing eight measures of waltz-style eighth notes. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The exercise concludes with a double bar line and repeat dots.

SCALE IN KEY OF E.

This musical exercise is written for guitar in E major (two sharps). It consists of a single staff of music containing a scale. The scale is written in a single line with a treble clef and a key signature of two sharps. The scale consists of the following notes: E, F#, G, A, B, C#, D, E, D, C#, B, A, G, F#, E. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The exercise concludes with a double bar line and repeat dots.

CHORDS IN KEY OF E.



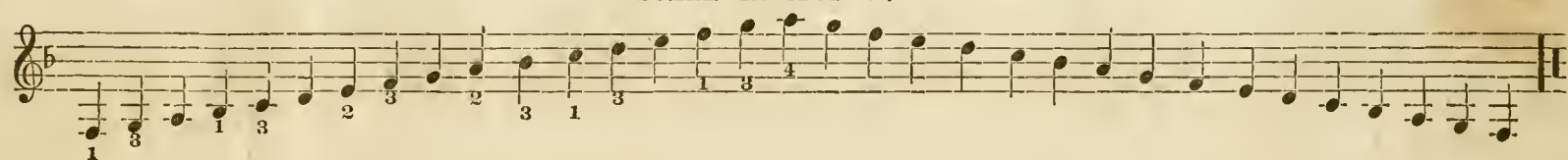
EXERCISE IN ARPEGGIOS OF FOUR NOTES.



ALLEGRETTO.



SCALE IN KEY OF F.



ANDANTE, Concluded.

mf *f* *Fine.* *D. C. al fine.*

SCALE IN KEY OF A MINOR.

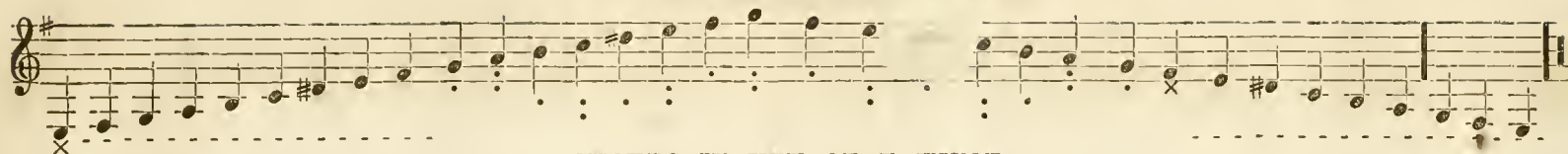
1st. position.

CHORDS IN KEY OF A MINOR.

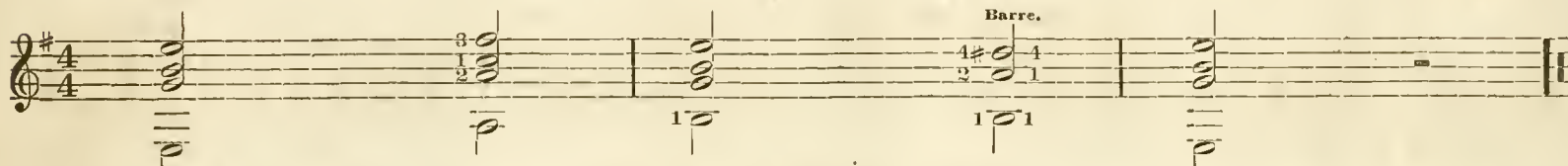
PRELUDE.

f *Dim.*

SCALE IN KEY OF E



CHORDS IN KEY OF E MINOR.



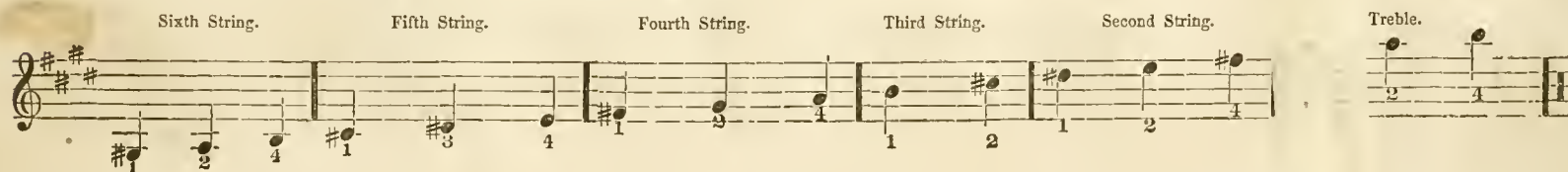
PRELUDE.



THE POSITIONS.

The Guitar has positively five positions on the neck ; but as composers and professors do not agree on the number of positions, we will restrict ourself to naming the frets or divisions with which are made the most gamuts and execution. These divisions are the fourth, fifth, seventh, and ninth. Subjoined is a scale and an exercise for each of these divisions.

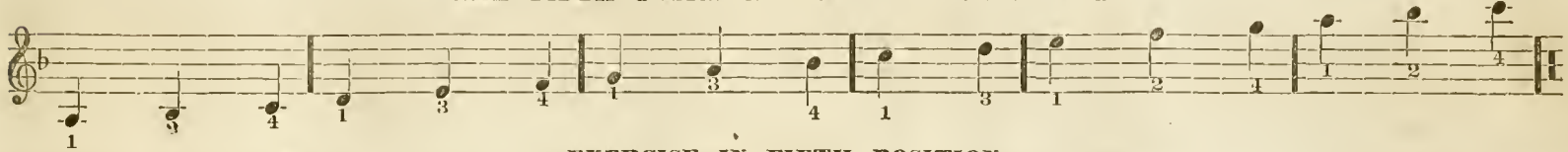
THE FOURTH POSITION. SCALE IN KEY OF E MINOR.



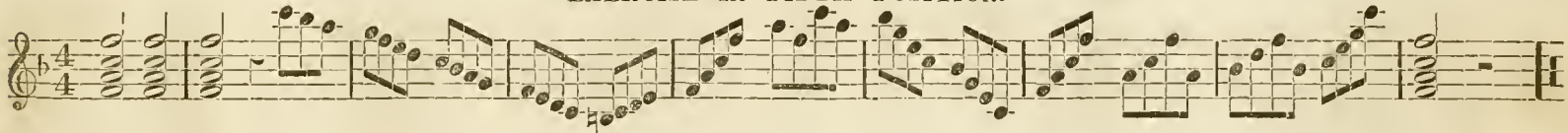
EXERCISE IN FOURTH POSITION.



THE FIFTH POSITION. SCALE IN KEY OF F.



EXERCISE IN FIFTH POSITION.



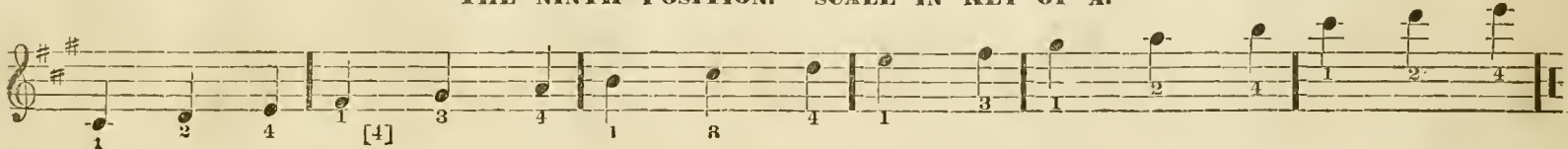
THE SEVENTH POSITION. SCALE IN KEY OF G.



EXERCISE IN SEVENTH POSITION.



THE NINTH POSITION. SCALE IN KEY OF A.



EXERCISE IN NINTH POSITION.



OF THE HARMONIC SOUNDS.

To obtain harmonic sounds, the string must be brought just in contact with some one of the metallic or ivory frets, by the finger of the left hand lightly pressing upon it above the fret, while the thumb of the right hand strikes the string, somewhat strongly, near the bridge.

The following table contains all the harmonic notes that can be depended on for goodness of quality and accurate intonation. The figures above the notes indicate the number of the fret which the string is to touch, and the strings themselves are pointed out by the figures under the notes.

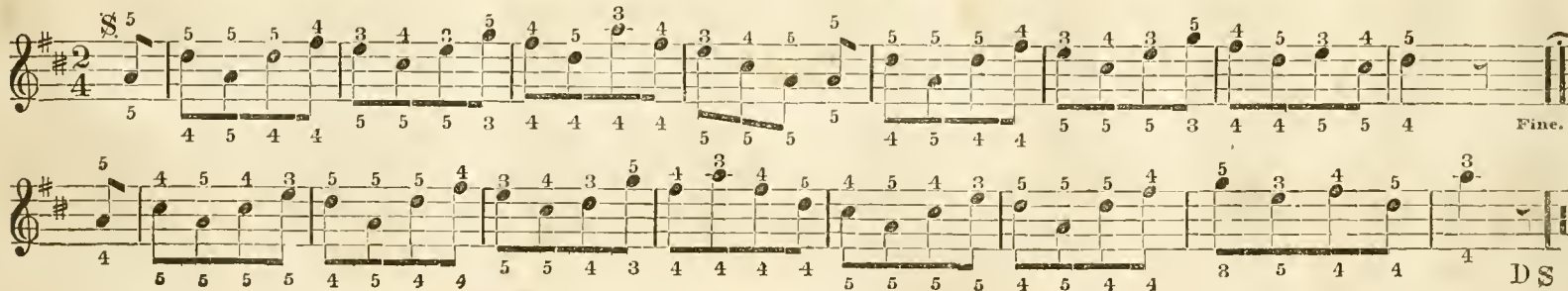
TABLE OF THE HARMONIC NOTES.



Every harmonic sound is an octave higher than the natural sound that is indicated by the same note.

EXERCISE ON THE HARMONIC NOTES.

The upper figures refer to the frets, and the lower figures to the strings.



WALTZ.

27

Musical score for a Waltz, measures 1-16. The piece is in 3/8 time and D major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score ends with a double bar line and a repeat sign.

GALLOP.

Musical score for a Gallop, measures 1-16. The piece is in 2/4 time and D major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Dynamics include *p* (piano). The score includes a "Fine." marking and ends with a double bar line and a repeat sign.

MARCH.

Musical score for a March, measures 1-16. The piece is in 4/4 time and D major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Dynamics include *p* (piano). The score includes a "Fine." marking and ends with a double bar line and a repeat sign.

NON PIU MESTA.

Andantino.

The first system of the musical score for 'NON PIU MESTA.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*pf*) dynamic and contains several measures of music, including a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Dynamics include *pf* and *f*.

MY LODGING IS ON THE COLD GROUND. (OR, BELIEVE ME, &c.)

MOORE.

The second system of the musical score continues the piece. It features two staves. The top staff changes to a 6/8 time signature. The music includes various dynamics such as *p*, *mf*, and *p*. The bottom staff continues the accompaniment. Performance markings include *Ad. Lib.* (Ad libitum), *Rall.* (Ritardando), and *A Tempo.* (Allegretto).

THE CAMPBELL'S ARE COMING.

The third system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a series of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a steady accompaniment. The system concludes with a double bar line.

AIR FROM NORMA.

29

Expressivo.

p *f* *p*

GALOP.

Lively.

p 1º 2º D. C.

CARLOTTA GRISI'S FAVORITE POLKA.

Allegro non Troppo.

The musical score is written for piano on a grand staff with two staves per system. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro non Troppo.' The score consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system includes piano (*p*) and mezzo-forte (*mf*) markings. The third system begins with a forte (*f*) dynamic. The fourth system is marked 'TRIO.' and begins with a piano (*p*) dynamic. The fifth system ends with a forte (*f*) dynamic and the initials 'D. C.' (Da Capo). The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. Accents (>) are placed over many notes throughout the piece.

f

p *mf*

f

TRIO. *p*

f D. C.

DUETT FROM LINDA DI CHAMOUNIX.

31

Andantino.

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

HOME, SWEET HOME.

Andante

Dim.

'TWERE VAIN TO TELL THEE ALL I FEEL.

SWISS AIR.

Andantino.

Andantino.



BADEN BADEN POLKA.

Polka.

f

9th. position.....

9th.....

f

p

D. C.

Fine.

This musical score is for the 'BADEN BADEN POLKA.' It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piece begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. The score includes two '9th. position.....' markings, indicating specific points in the melody. The piece concludes with a double bar line and repeat dots, followed by the word 'Fine.' and a 'D. C.' (Da Capo) instruction. The dynamics range from forte (*f*) to piano (*p*).

OFT IN THE STILLY NIGHT.

Andante Con Espressione.

mf

1. Oft in the stil - ly night, Ere slumber's chain has bound me,

Fond mem'-ry brings the light Of oth-er days a - round me; The smiles, the tears, of child - - hood's years, The

words of love then spo - - - ken; The eyes that shone, now dimm'd and gone, The cheer - ful hearts now

bro - - - ken. Thus in the stilly night, Ere slum-ber's chain has bound me, Sad mem - 'ry

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains the melody for the vocal part, with lyrics written below it. The lower staff is a bass clef with a key signature of one flat, containing the accompaniment. The music is in 4/4 time. The first measure of the vocal line is a half note G4, followed by a half note A4, then a half note B-flat4, and finally a half note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B-flat2, and finally a quarter note C3.

brings the light Of oth-er days a - round me.

The second system of the musical score also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line. The music is in 4/4 time. The first measure of the vocal line is a half note G4, followed by a half note A4, then a half note B-flat4, and finally a half note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B-flat2, and finally a quarter note C3.

SECOND VERSE.

When I remember all
 The friends, so link'd together,
 I've seen around me fall,
 Like leaves in wintry weather,
 I feel like one who treads alone
 Some banquet hall deserted;
 Whose lights are fled, whose garland's dead,
 And all but he departed.
 Thus in the stilly night, &c

“Are we al - most there? are we al - most there?” Said a dy - ing

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The piano part consists of chords and single notes, with some measures marked with an 'x' and a dot. The lyrics are written below the piano staff.

girl, as she drew near home, Are those our pop - lar trees that rear Their forms so high, 'gainst the heaven's blue dome.

The second system of the musical score continues the melody and accompaniment. The piano part includes some triplets and sixteenth notes. The lyrics are written below the piano staff.

2

Then she talked of her flowers, and she thought of the well,
Where the cool waters dash'd o'er the large white stone;
And she thought it would soothe, like a fairy spell,
Could she drink of that fount when her fever was on.

3

While yet so young, and her bloom grew less,
They had borne her away to a kindlier clime;
For she would not tell that 'twas only distress
That had gather'd life's rose in its sweet spring time.

4

And she had look'd where they bade her look,
At many a ruin and many a shrine;
At the sculptured niche, and the shady nook,
And watch'd from high places the sun's decline

5

And in secret she sighed for a quiet spot
Where she oft had played in childhood's hour;
Though shrub or flow'ret marked it not,
It was dearer to her than the gayest bower.

6

And oft did she ask, — “Are we almost there?”
Still her voice grew faint, and her flushed cheek pale,
And they strove to soothe her with useless care,
As her sighs escaped on the ev'ning gale.

7

Then swiftly, more swiftly, they hurried her on,
But their anxious hearts felt a chill despair;
For when the light of that eye was gone,
And the quick pulse stopp'd as almost there!

MOUNTAIN MAID'S INVITATION

37

3. Come! come! come! When the day's gent-ly gone, Eve'ning shadows coming on; Then, by love,

1. Come! come! come! O'er the hills, free from care, In my home true pleasure share; Blossoms sweet,
2. Come! come! come! Not a sigh, not a tear, E'er is found in sadness here; Mu-sic soft,

kind-ly won, Tru-est bliss be thine! Ne'er was found a bliss so pure, Nev-er joys so long endure; Who would not love se-cure? Who would joys de-cline?

flowers most rare, Come where joys are found. Here the sparkling dews of morn, Tree and shrub with gems adorn, Jew-els bright, gai-ly worn, Beau-ty all a-round.
breath-ing near, Charms away each care! Birds, in joy-ous hours, a-mong Hill and dell, with grateful song, Dear-est strains here pro-long, Vo-cal all the air.

Tra la la la, tra la la, Tra la la, la, tra la la, Who would not love se-cure? Who would joys decline?

Tra la la la, tra la la, Tra la la la, tra la la, Jew-els bright, gai-ly worn, Beauty all a-round.
Tra la la la, tra la la, Tra la la la, tra la la, Dear-est strains here pro-long, Vo-cal all the air.

LOVE NOT.

1. Love not! Love not! ye

The first system of the musical score for 'Love Not.' It features a treble and bass staff in G major (two sharps) and 2/4 time. The treble staff contains the vocal melody, which begins with a whole rest for four measures before the vocal entry. The bass staff provides a continuous accompaniment of eighth and sixteenth notes. The lyrics '1. Love not! Love not! ye' are aligned with the vocal melody.

hap - less sons of clay; Hope's gay - est wreaths are made of earth - ly flow'rs;

The second system of the musical score. The vocal melody continues with the lyrics 'hap - less sons of clay; Hope's gay - est wreaths are made of earth - ly flow'rs;'. The piano accompaniment remains consistent with the first system, featuring a steady eighth-note pattern in the bass and a more active melody in the treble.

Things that are made to fade and fade a - way, *pp* A Tempo. Ere they have blossom'd for a

Dim.....

The third system of the musical score. The vocal melody concludes with the lyrics 'Things that are made to fade and fade a - way, Ere they have blossom'd for a'. The piano accompaniment features a crescendo leading into a piano (*pp*) section, followed by a return to the original tempo (*A Tempo*). A dynamic marking 'Dim.....' is present in the bass staff. The system ends with a double bar line.

few short hours. Ere they have blossom'd for a few short

The first system of the musical score for 'Love Not.' (Concluded.) It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'few short hours. Ere they have blossom'd for a few short'.

hours. Love not! Love . . not!

The second system of the musical score. It continues the melody and accompaniment. The lyrics are: 'hours. Love not! Love . . not!'. There are markings 'Rall.' and 'Ad. Lib.' above the staff.

2

3

Love not! Love not! the thing you love may die,
 May perish from the gay and gladsome earth;
 ||:The silent stars, the blue and smiling sky,:||
 ||:Beams on its grave, as once upon its birth.:||
 Love not! Love not!

Love not! Love not! the thing you love may change,
 The rosy lip may cease to smile on you;
 ||:The kindly beaming eye grow cold and strange,:||
 ||:The heart still warmly beat, yet *not be true*. :||
 Love not! Love not!

4

Love not! Love not! oh warning vainly said,
 In present hours, as in years gone by;
 ||:Love flings a halo round the dear one's head,:||
 ||:Faultless, immortal, till they change or die. :||
 Love not! Love not!

MY HOME, MY HAPPY HOME.

G. A. HEDSON.

2. I've journey'd from thee far and near, But nev - er, nev - er found a spot To me so wel - - come or so dear As

Andante.

1. My home, my home, my hap - py home, Spot ev - er, ev - er dear to me; Where-e'er I go, where-e'er I roam, My

p

thee, my dear, my na - tive cot, As thee, my dear, my na - tive cot, My birthplace and my hap - py

heart still fond - ly clings to thee, My heart still clings, still clings to thee. . When far a - way in dis - tant

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

home, Thou'rt dear - - - est un - to me; When I in life no long - er roam, Oh may I rest in peace, in peace with

lands, Or . . toss'd . . up - on the sea, On ice-bound rocks or burning sands, Thou'rt still the same, Thou'rt still the same to

f *Cres... Express... Ad Lib. Ritard....*

thee; My home, &c.

me; My home, my home, my home, my hap - py home, Spot ev - er, ev - er dear to me; Where'er I go, where-

Tempo.

e'er I roam, My heart still fond - ly clings to thee, My heart still clings, still clings to thee, . . . My home, my

Colla Voce. Con Express.

home, my hap - py, hap - py home. . .

Ad Lib. f Dim. Rall.....

I'VE LEFT MY SNOW-CLAD HILLS.

Allegretto ma non Troppo.

mf

1. I've left my snow-clad hills, Where my fa-ther's hut doth stand, . . My

p

own, my dear Dal-kar-lia, For a stran-ger land. I'm but a poor young girl, In my sim-ple peasant guise, . . Un-

Rall.....

p

skill'd in all the arts and wiles That worldlings prize ; I trill my moun-tain lay, Ev'ry-where I chance to

Piu mosso.

Rall.....

Piu mosso.

roam; Oh! sweet the song to me, For it takes me back to home; No place can ev - er be to me, Like

Rall..... *A Tempo*

p *Rall.....* *A Tempo.*

that dear home. My own sweet home! My own be - lov - ed home!

mf *Rall.....*

Ritard.....

SECOND VERSE.

Beside those snow-clad hills,
 Where my father's hut does stand,
 Dwells one, to whom I'm plighted
 To bestow my hand.
 But not without a heart,
 Would I pledge with word or vow;
 And I've no heart to give him,
 For he has it now.

That youth he is so noble,
 That youth he is so brave,
 Oh! sooner than desert him,
 I'd lay me in my grave.
 No wonder I am pining then,
 For home again.
 My own sweet home!
 My own beloved home!

JEANNETTE AND JEANNOT; (OR THE CONSCRIPT'S DEPARTURE.)

2. Or when glo - ry leads the way, you'll be mad - ly rush - ing on, Nev - er

1. You are go - ing far a - way, far a - way from poor Jeannette; There is

think - ing if they kill you that my hap - pi - ness is gone. If you win the day, perhaps a . . . Gen - er - al you'll

no one left to love me now, and you too may for - get; But my heart will be with you, where - ev - er you may

Cres......

Dim......

mf

Cres.

be, Tho' I'm proud to think of that, what will be - come . . . of me? Oh! if I were Queen of France, or still

go; Can you look me in the face, and say the same, . . . Jean-not? When you wear the jack - et red, and the

mf

f

bet - ter, Pope of Rome, I would have no fight - ing men a-broad, nor weeping maids at home; All the world should be at
 beau - ti - ful cockade, Oh! I fear you will for - get . . all the pro - mi - ses you made: With the gun up - on your

peace; Or, if kings must show their might, Why let them who make the quar - rels be the on - ly men who fight, Yes, let
 shoul - der, and the bayonet by your side, You'll be tak - ing some proud la - dy, and be mak - ing her your bride, You'll be

them who make the quar - rels be the on - ly men who fight.
 tak - ing some proud la - dy, and be mak - ing her your bride.

Moderato.

1. The mel-o-dies of ma-ny lands, Ere -

while have charm'd my ear, Yet there's but one among them all, Which still my heart holds dear; I

heard it first from lips I lov'd, My tears it then be-guil'd; It was the song my

moth-er sang, When I was but a child. It was the song my moth-er sang, When

I was but a child.

Ad Lib.

Rall.

SECOND VERSE.

Its words I well remember now,
 Were fraught with precepts old;
 And every line a maxim held,
 Of far more worth than gold;
 A lesson 'twas, though simply taught,
 That cannot pass away;
 It is my guiding star by night,
 My comfort in the day

THE SILVER MOON.

1. As I stray'd from my cot, at the close of the day, To muse on the beauties of June, . . . 'Neath a
 jes - sa-mine shade I es - pied a fair maid, As she - sad - ly com - plain'd to the moon.

TENOR. Roll on, sil - ver moon, guide the trav - - 'ler his way, While the night - - in - gale's song is in

ALTO. Roll on, sil - ver moon, Guide the trav - - 'ler his way, While the night - - in - gale's song is in

TREBLE.

BASS.

GUITAR.

tune. . . . I nev-er, nev-er more, true love will stray, By the sweet sil-ver light of the moon. . . .

tune. . . . I nev-er, nev-er-more, with my true love will stray, By the sweet sil-ver light of the moon. . . .

2

As the hart on the mountain, my lover was brave,
 So handsome and manly to view;
 So kind and sincere, and he loved me most dear,
 O, Edwin, no love was more true.
 Roll on, &c.

3

But now he is dead, and the youth once so gay
 Is cut down like a rose in full bloom;
 And he silently sleeps, and I'm thus left to weep
 By the sweet silver light of the moon.
 Roll on, &c.

[7]

4

But his grave I'll seek out, until morning appears,
 And weep for my lover so brave;
 I'll embrace the cold earth, and bedew with my tears
 The flowers that bloom o'er his grave.
 Roll on, &c.

5

O never again can my heart throb with joy,
 My "lost one" I hope to meet soon;
 And kind friends will weep o'er the grave where we sleep,
 By the sweet silver light of the moon.
 Roll on, &c.

THE BLUE JUNIATA.

MRS. M. D. SULLIVAN

Handwritten musical notation above the first system: *2 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.*

1. Wild rov'd an Indian girl, Bright Al - fa - ra - ta, Where sweep the waters Of the

3d. position.

Handwritten musical notation above the second system: *3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.*

blue Ju - ni - a - ta. Swift as an an - te - lope, Thro' the for - est go - ing, Loose were her jet-ty locks In

Handwritten musical notation above the third system: *1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.*

wa-vy tresses flow-ing. Gay was the mountain song Of bright Al-fa - ra - ta,

The musical score is written for a piano and voice. It consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. Handwritten notes in blue ink are present above the first vocal line.

Where sweep the waters Of the blue, Ju-ni-a-ta. Strong and true my ar-rows are, In my paint-ed quiv-er;

Swift goes my light canoe A-down the rap-id riv-er.

THIRD VERSE.

Bold is my warrior good,
 The love of Alfarata;
 Proud waves his snowy plume
 Along the Juniata.
 Soft and low he speaks to me,
 And then his war cry sounding,
 Rings his voice in thunder loud
 From height to height resounding

FOURTH VERSE.

So sang the Indian girl,
 Bright Alfarata;
 Where sweep the waters
 Of the blue Juniata.
 Fleeting years have borne away
 The voice of Alfarata;
 Still sweeps the river on
 Blue Juniata.

MARY OF THE WILD MOOR.

2. O, why did I leave this fair

1. One night, when the wind it blew

cot, Where once I was hap-py and free ; Doom'd to roam,with-out friends or a home, Oh ! fa -

cold, Blew bit - ter a - cross the wild moor, Young Ma - ry she came, with her child, Wand - ' ring

ther, take pi - ty on me. But her fa - ther was deaf to her cries, Not

home to her own fa-ther's door; . . Cry-ing fa - ther, O pray let me in, Take

The musical score is written for a piano and voice. It consists of two systems of music. The first system has two staves: a vocal staff in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment staff in treble clef. The vocal line begins with the lyrics 'a voice or a sound reach'd the door;' followed by 'But the watch - dogs did bark, and the winds Blew bit - pi - ty on me, I im - plore, Or the child at my bo - som will die, From the'. The piano accompaniment features a series of chords and moving lines. The second system also has two staves. The vocal line continues with 'ter a - cross the wild moor.' followed by 'winds that blow 'cross the wild moor. . . .'. The piano accompaniment continues with a similar harmonic structure, ending with a final chord.

THIRD VERSE.

O, how must her father have felt,
 When he came to the door in the morn;
 There he found Mary dead, and the child
 Fondly clasped in its dead mother's arms,
 While in frenzy he tore his gray hairs,
 As on Mary he gazed at the door;
 For that night she had perished, and died
 From the winds that blew 'cross the wild moor.

FOURTH VERSE.

The father in grief pined away,
 The child to the grave was soon borne;
 And no one lives there to this day,
 For the cottage to ruin has gone.
 The villagers point out the spot
 Where a willow droops over the door;
 Saying there Mary perished, and died
 From the winds that blew 'cross the wild moor.

JAMIE'S ON THE STORMY SEA.

The musical score is written for piano and voice. It features two systems of staves. The first system has a vocal line and a piano accompaniment. The piano part includes a 9th position fingering for the left hand. The second system continues the melody and accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

1. Ere the twilight bat was fitting, In the sunset at her knitting Sang a lone-ly maiden, Sitting

un-der - neath her threshold tree; And ere daylight died be-fore us, And the vesper stars shone o'er us, Fit - ful rose her tender chorus,—“Jamie's on the stor - my sea.

2
 Warmly shone the sunset glowing,
 Sweetly breathed the young flowers blowing;
 Earth, with beauty overflowing,
 Seemed the home of love to be;
 As those angel tones ascending,
 With the scene and season blending,
 Ever had the same low ending,—
 “Jamie's on the stormy sea.”

3
 Curfew bells remotely ringing,
 Mingled with that sweet voice singing,
 And the last red ray seemed clinging
 Lingeringly to tower and tree:
 Nearer as I came and nearer,
 Finer rose the notes and clearer;
 Oh! 't was heaven itself to hear her,—
 “Jamie's on the stormy sea!”

4
 “Blow ye west winds! blandly hover
 O'er the bark that bears my lover;
 Gently blow, and hear him over
 To his own dear home and me;
 For when night winds bend the willow,
 Sleep forsakes my lonely pillow,
 Thinking of the foaming billow—
 Jamie's on the stormy sea!”

5
 How could I but list, but linger,
 To the song, and near the singer,
 Sweetly wooing heaven to bring her
 Jamie from the stormy sea;
 And while yet her lips did name me,
 Forth I sprang, my heart o'creame me—
 Grieve no more, sweet, I am Jamie,
 Home returned to love and thee!”

Larghetto.

1. Shades of evening, close not o'er us, Leave our lone - ly bark a - while, Morn, a-las! will not restore us You - der dim and dis - tant Isle ;

Still my fan-cy can dis-cov-er Sun-ny spots where friends may dwell ; Dark - er sha - dows round us ho - ver, Isle of beau - ty, fare thee well !

D. C.

Sym. 4 Bars.

SECOND VERSE.

'Tis the hour when happy faces
 Smile around the taper's light ;
 Who will fill our vacant places !
 Who will sing our songs to-night !
 Thro' the mist that floats above us,
 Faintly sounds the vesper bell,
 Like a voice from those who love us
 Breathing fondly fare thee well !

THIRD VERSE.

When the waves are round me breaking,
 As I pace the deck alone,
 And my eye in vain is seeking
 Some green leaf to rest upon,
 What would I not give to wander
 Where my old companions dwell ;
 Absence makes the heart grow fonder,
 Isle of Beauty, fare thee well !

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