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CONSISTING OF

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tered 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.

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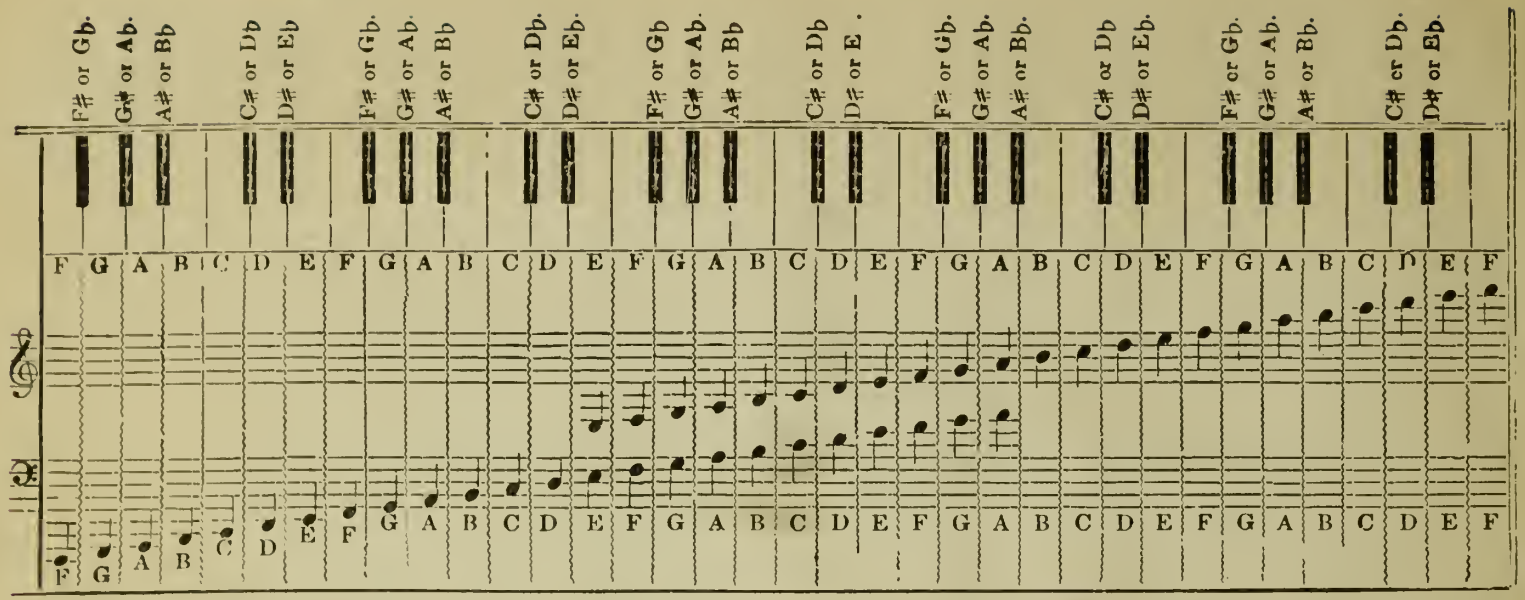
KEY-BOARD



REMARK The symmetrical distribution of the **black keys into groups of twos and threes, assist us in finding more quickly the white keys;** for the key C lies always directly on the left of the two black keys, and the remaining six white keys follow in regular order, viz. C, D, E, F, G, A, B. The F therefore always lies on the left of the THREE black keys. Any key forms a Semitone from that which is immediately next to it.

The two-fold denomination of the black keys, arises from this, that they may be represented in notes in two different ways, according as we place on the left of the notes a SHARP (♯) or a FLAT (♭). The BASS CLEF, (𝄢) which stands at the beginning of each stave, shows that we must play the notes on the lower or left side of the key-board. The TREBLE CLEF, (𝄞) shows that the following notes are all to be taken on the acute or right side of the key-board. The notes are written either or . or between the lines, or occasionally over or under them, by adding small strokes or additional lines

The Pupil will observe that the notes of the Bass Clef, extend up to A in the third Octave, and that the notes of the Treble Clef extend down to E so that the middle notes of the key-board may be expressed in both Clefs.

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?

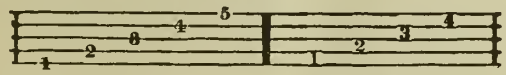
A. Seven.

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.

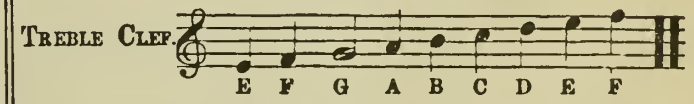
Q. What line of the staff is the treble clef placed upon?

A. On the second line from the bottom.

Q. What note or letter does it make?

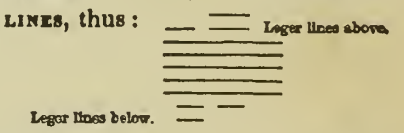
A. The letter on note G.

NOTES UPON THE STAFF.

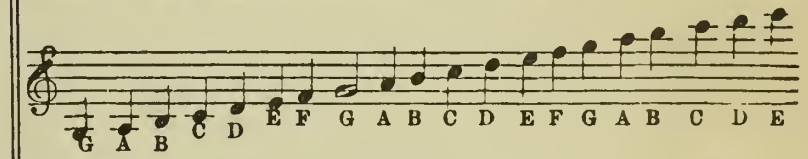


Q. Are the notes always confined within the five lines and four spaces of the staff?

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.

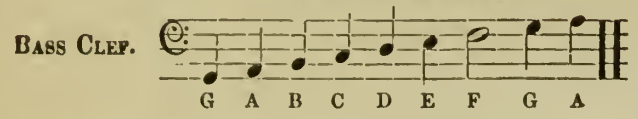
Q. On what line is the bass clef placed?

A. On the fourth line from the bottom.

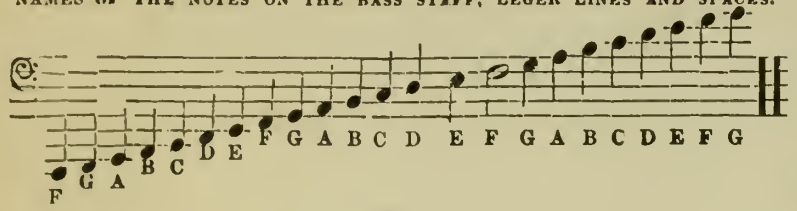
Q. What note, or letter does it make?

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 KEY-BOARD.

Q. How many keys are there in a five octave Organ?

A. Thirty-six white, and twenty-five black ones; the white keys re the natural notes, and the black keys the flats and sharps; the latter eing divided into groups of two and three alternately.

NOTE. — For Key board see page 2

THIRD LESSON.

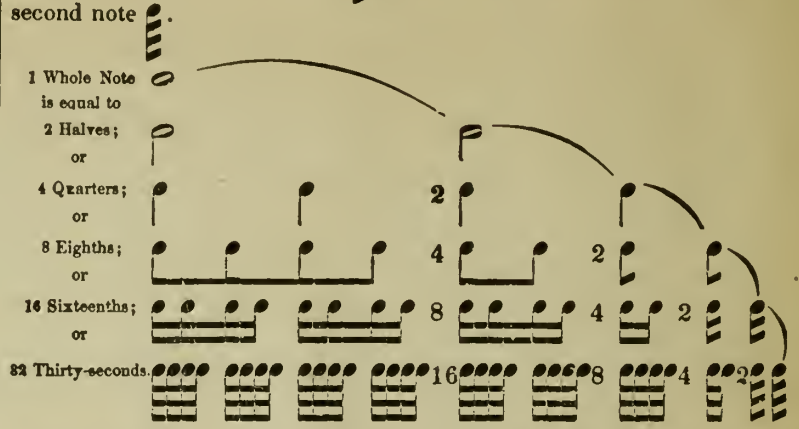
ON THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS

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 𝅘𝅥𝅰.



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 𝅝. is equal to a semibreve and a minim, or three minims.

A minim, dotted, 𝅗𝅥. is equal to a minim and a crotchet, or three crotchets

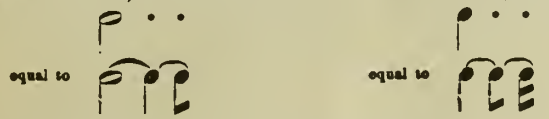
A crotchet, dotted, ♩. is equal to a crotchet and a quaver, or three quavers.

A quaver, dotted, ♪. is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver, dotted, 𝅘𝅥𝅯. is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

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:

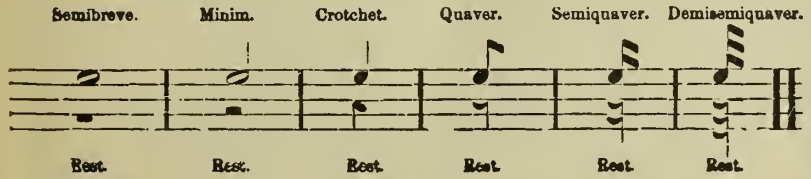


Q. What are rests?

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

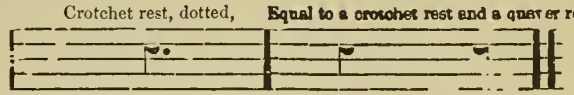
Q. How are they expressed?

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.



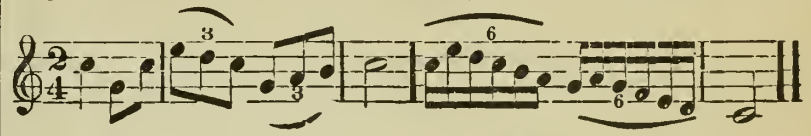
Q. Does the dot have the same effect upon a rest that it does upon a note?

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.?

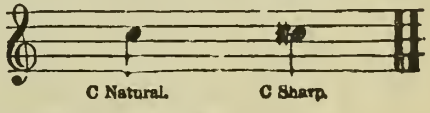
A. Yes; five are played as four, seven as six, and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

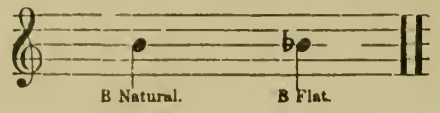
Q. What is the effect of the sharp (♯)?

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 (♭)?

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

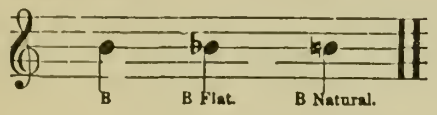


Q. Are the sharps and flats marked to all the notes of a musical composition?

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.

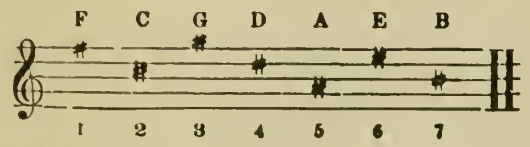
Q. What is the effect of the natural (♮)?

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



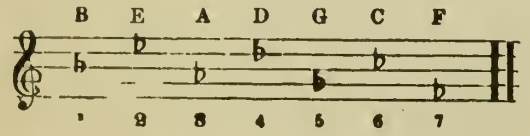
Q. What is the order of the sharps at the signature?

A. As follows:—



Q. What is the order of the flats?

A. As follows:—



Q. When a ♯, ♭, 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?

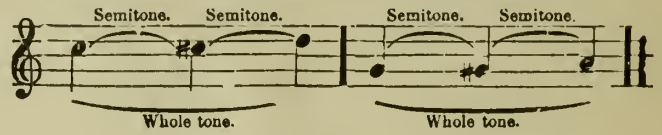
A. The double flat (♭♭) serves to lower a note, already flat, another semitone.

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.

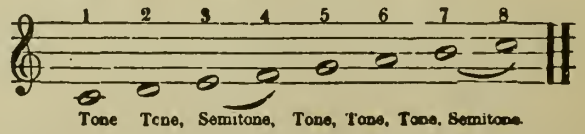
ON THE FORMATION OF THE SCALE.

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.

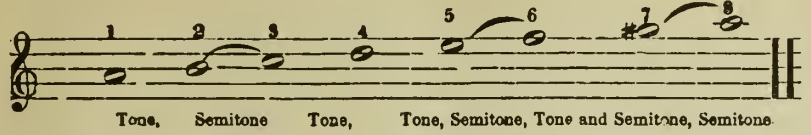


Q. Where are the semitones placed in the foregoing scale?

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

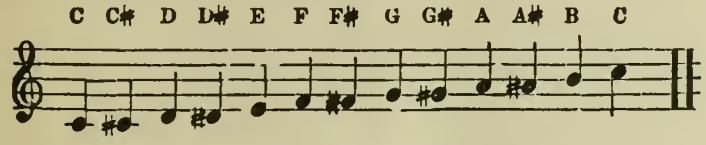
Q. How are the tones and semitones placed in the minor scale?

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.



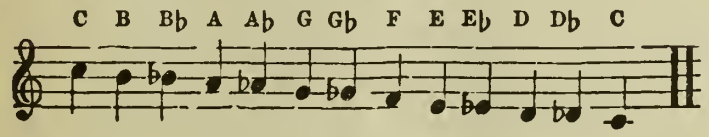
Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—



Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—

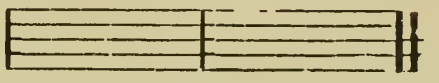


SEVENTH LESSON.

ON TIME.

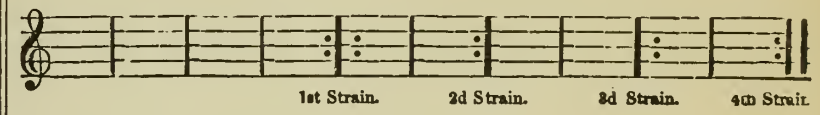
Q. What is time?

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 perpendicularly 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?

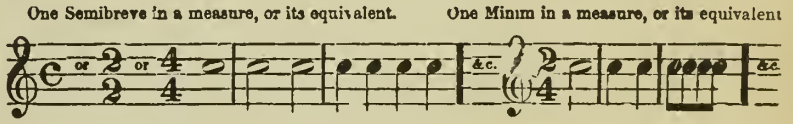
A. Two principal; viz., COMMON and TRIPLE time.

Q. How are these two species subdivided?

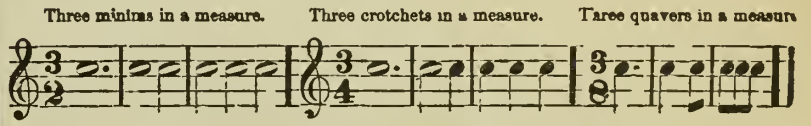
A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

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

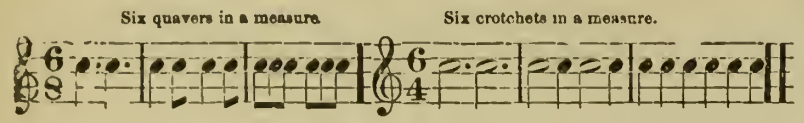


Simple triple time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

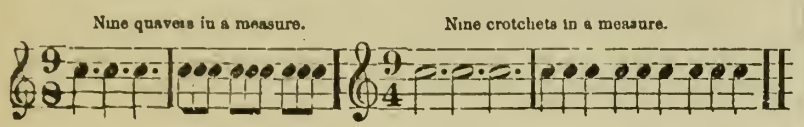


Compound common time takes place when two measures of simple

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.



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.

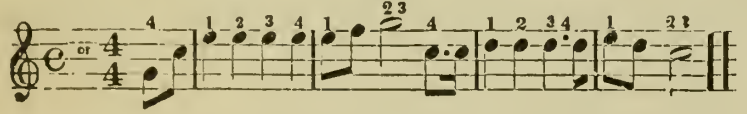


EIGHTH LESSON.

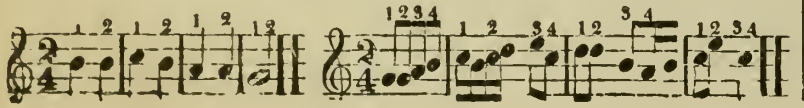
ON COUNTING TIME.

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

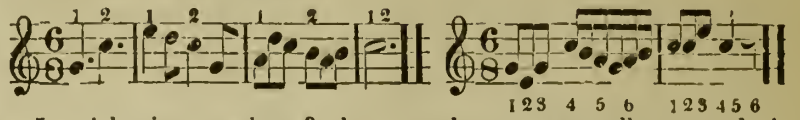
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked C, or $\frac{4}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



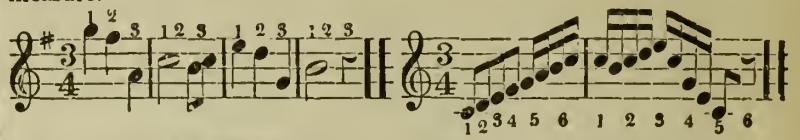
In half common time, marked $\frac{2}{4}$, two or four may be counted.



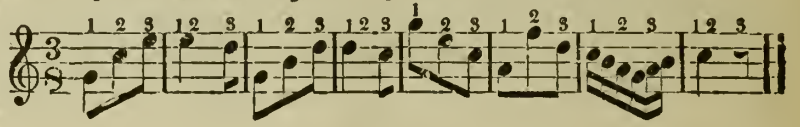
In compound common time, marked $\frac{12}{8}$, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



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.

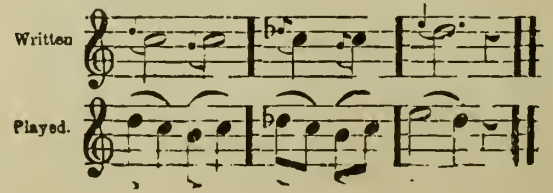


NINTH LESSON.

ON GRACES, OR EMBELLISHMENTS

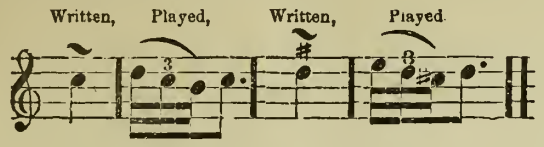
Q. What is an APPOGIATURA?

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



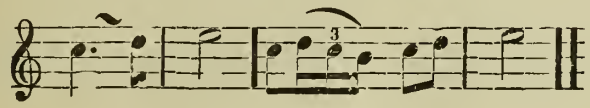
Q. How is the TURN expressed and performed?

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.



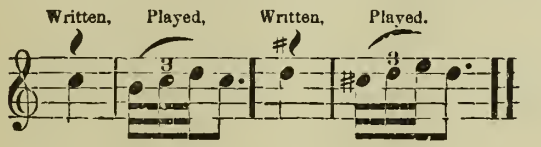
Q. How is the turn to a dotted note played?

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



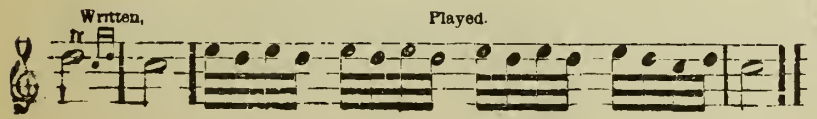
Q. How is the INVERTED TURN played?

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.

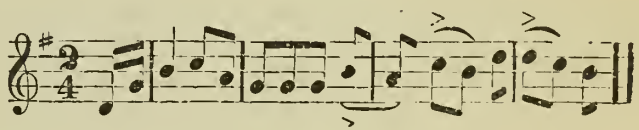
Q. What is meant by ACCENT, in music?

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 $\frac{2}{4}$ 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 $\frac{3}{4}$ 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*.

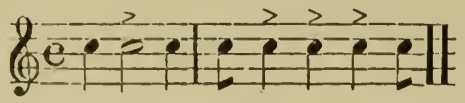


3. ON SYNCOPATION.

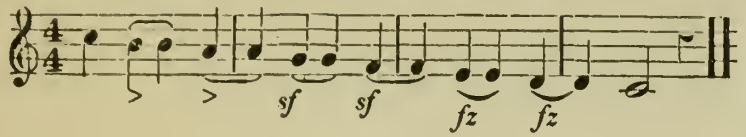
Q. What is the meaning of syncopation

A. Syncopation takes place when the unaccented part of a measur is joined with the next accented part the 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 ⁀, 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.



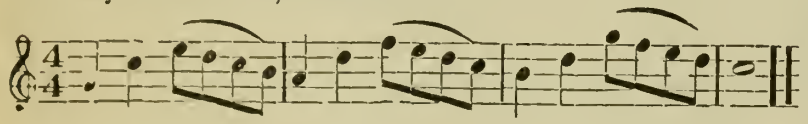
4. ON THE LEGATO AND STACCATO.

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.

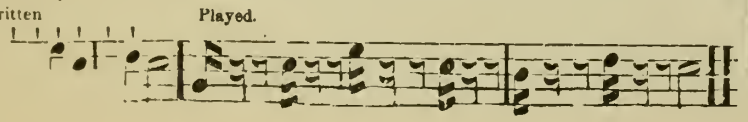
Q. How is the legato expressed?

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?

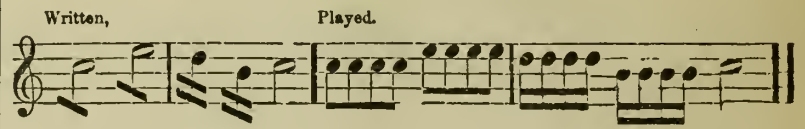
A. That the sounds must be gradually increased, and afterwards diminished; this is termed a SWELL.

ELEVENTH LESSON.

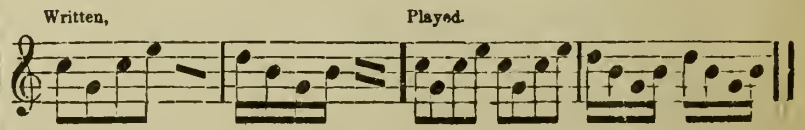
ON ABBREVIATIONS, &c., &c.

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.?

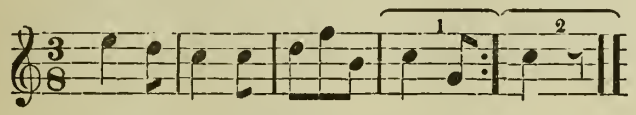
A. They signify that the performer must play over again the first part of a piece, from the beginning to the word FINE.

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.

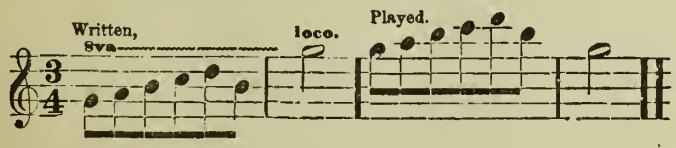
Q. What is the use of the figures 1 and 2 placed over some notes at a double bar?

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 8va, 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 8va—, and signifies that the music should 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.
SFORZANDO, or *rfz*, Suddenly loud.
CRESCENDO, or CRES, Gradually increasing in loudness.
DECRESCENDO, or DECRES., Gradually diminishing in loudness.
CON ESPRESSIVO, With expression.
AFFETUOSO, Affectionately tender.
MAESTOSO, Majestic.
CANTABILE, In a graceful, singing style
LEGATO, Slurred, flowing.
LEGGIERO, 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.
LARGHETTO, Less slow than Largo.
ADAGIO, Slowly.
ANDANTE, Rather slow and distinct
ANDANTINO, Less slow than Andante.
ALLEGRETTO, 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.
ACCELLERANDO, Accelerating the time.
AD LIBITUM, At the will or pleasure of the player
A TEMPO, In the regular time

DIRECTIONS FOR PLACING, TUNING AND FINGERING.

The Melodeon should be placed firm and level upon the floor, to prevent any springing of the case, which may cause the reeds to strike against the sockets, and produce a rattling or jarring sound, although this may be caused sometimes by small particles of dirt drawing through the bellows, and preventing the vibration of the reed.

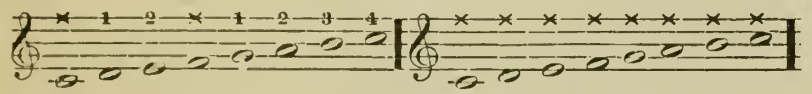
Should this be the case, or any reed remain silent when the key is pressed down, the trouble may easily be remedied by taking out the key-board, and removing the dust with the point of a knife. Should any note become flat after using (which is seldom the case with good usage) it may easily be tuned by scraping the reed thinner at the point; or if too sharp, by scraping at the heel of the reed. Care should be taken in blowing, to press steadily on the pedal in order to produce a smooth and uniform tone.

Generally speaking, the Melodeon is fingered in the same manner as the Pianoforte; for, in truth, the Pianoforte performer would produce a much better effect, in slow movements especially, were he to allow the following suggestions to have their intended influence. Nearly all the instructions necessary may be condensed into one sentence:

HOLD DOWN ONE KEY UNTIL THE NEXT IS ACTUALLY STRUCK, AND NO LONGER.

This maxim may be, as it generally is, neglected by the Pianoforte performer with comparative impunity on an instrument whose sound ceases so soon; but, on the Melodeon, it can never be dispensed with, excepting where an absolute staccato effect is desired.

In order to educate the ear on the difference of effect produced by a difference of fingering, listen to the following examples:—

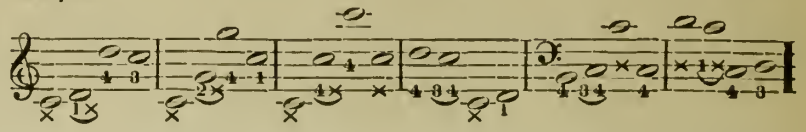


In the first, one finger may be held down until the next strikes the key, producing a smooth, uninterrupted, flowing melody.

In the second, the thumb (or finger) must necessarily be raised from one key before it can press down another, producing an interval of silence between each sound, the melody is disjointed, and the effect upon the ear is harsh and disagreeable. therefore in order to secure the legato style, make this a general rule:—

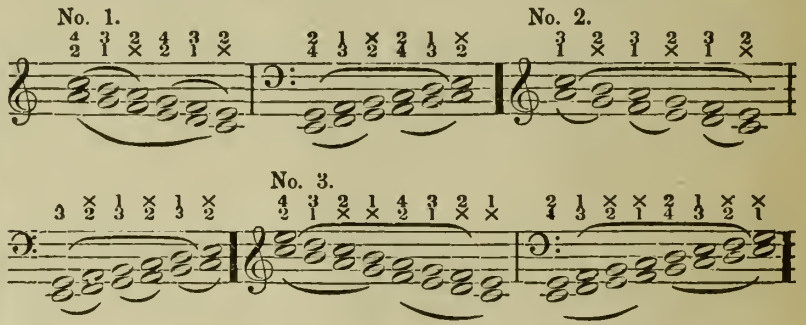
NEVER EMPLOY THE SAME FINGER FOR TWO SUCCESSIVE NOTES.

It will be, for this purpose, frequently necessary to change the finger upon a key whilst it is held down, and the sound continued, as will be perceived by the following examples:—



It is unnecessary to repeat these examples for the left hand, as it will be perceived that a descending passage is fingered exactly in the same manner, by the left hand, as the same passage ascending is fingered by the right,—and vice versa.

We have hitherto contemplated only simple melody; let us now examine a succession of thirds:— In No. 1, the mode of fingering divides the passage into triplets. In No. 2, into groups of two notes each. In No. 3, into groups of four notes each.

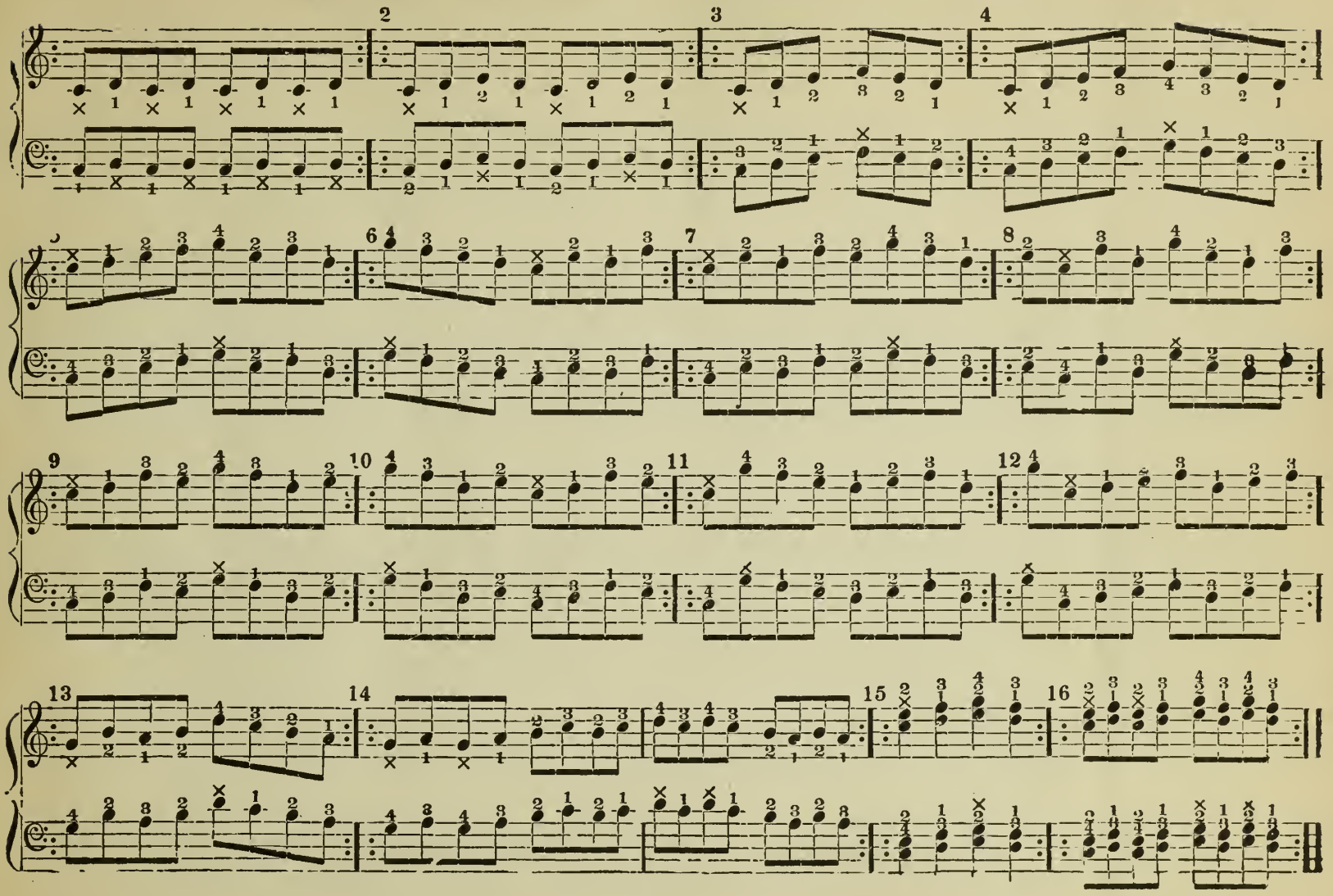


These examples are sufficient to show the difference of effect produced by the difference of fingering, and hence arises the general rule:—

REGULATE THE FINGERING ACCORDING TO THE EFFECT INTENDED TO BE PRODUCED.

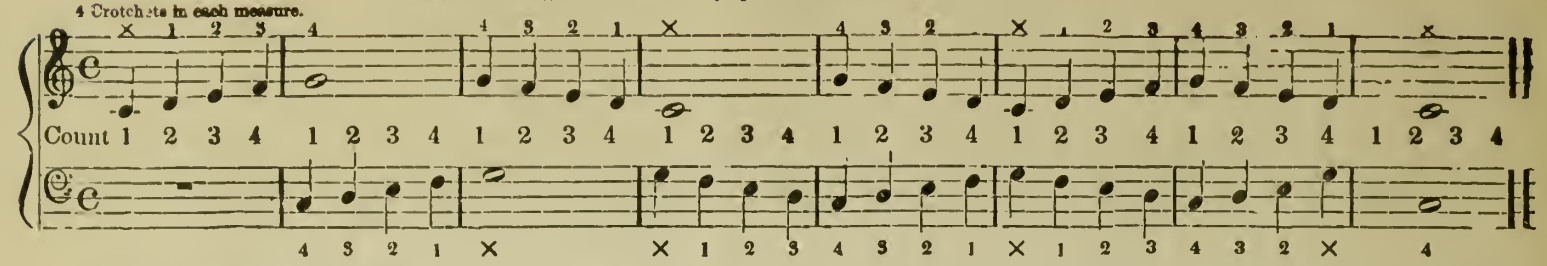
The intention of the composer is frequently marked by curved lines, as in these examples, embracing notes in groups; all within which lines are to be played as smoothly as possible; but, where there are no such indications, the performer is left to his own taste, and he will err on the safe side at least, by generally preferring that mode of fingering which presents the least number of breaks, paying more particular attention to the upper range of notes, which constitute the melody.

Each exercise must be repeated from twelve to twenty times without intermission.

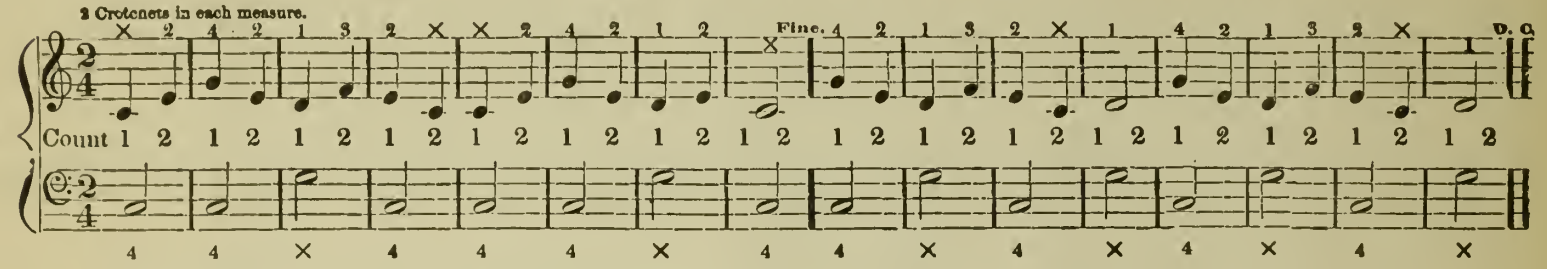


In the following exercises the pupil must always count ALOUD

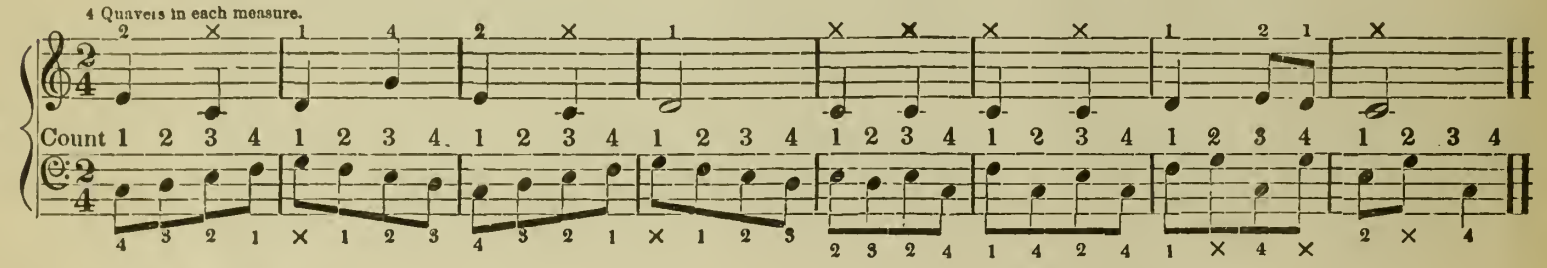
4 Crotchets in each measure.



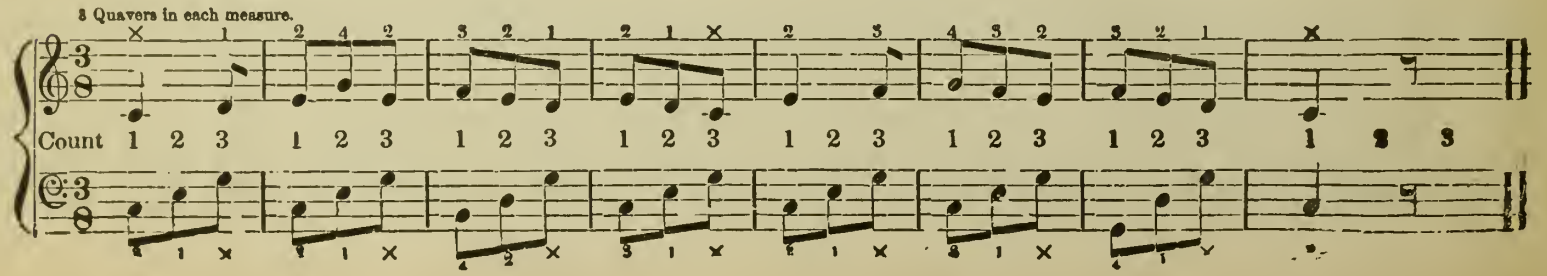
2 Crotchets in each measure.



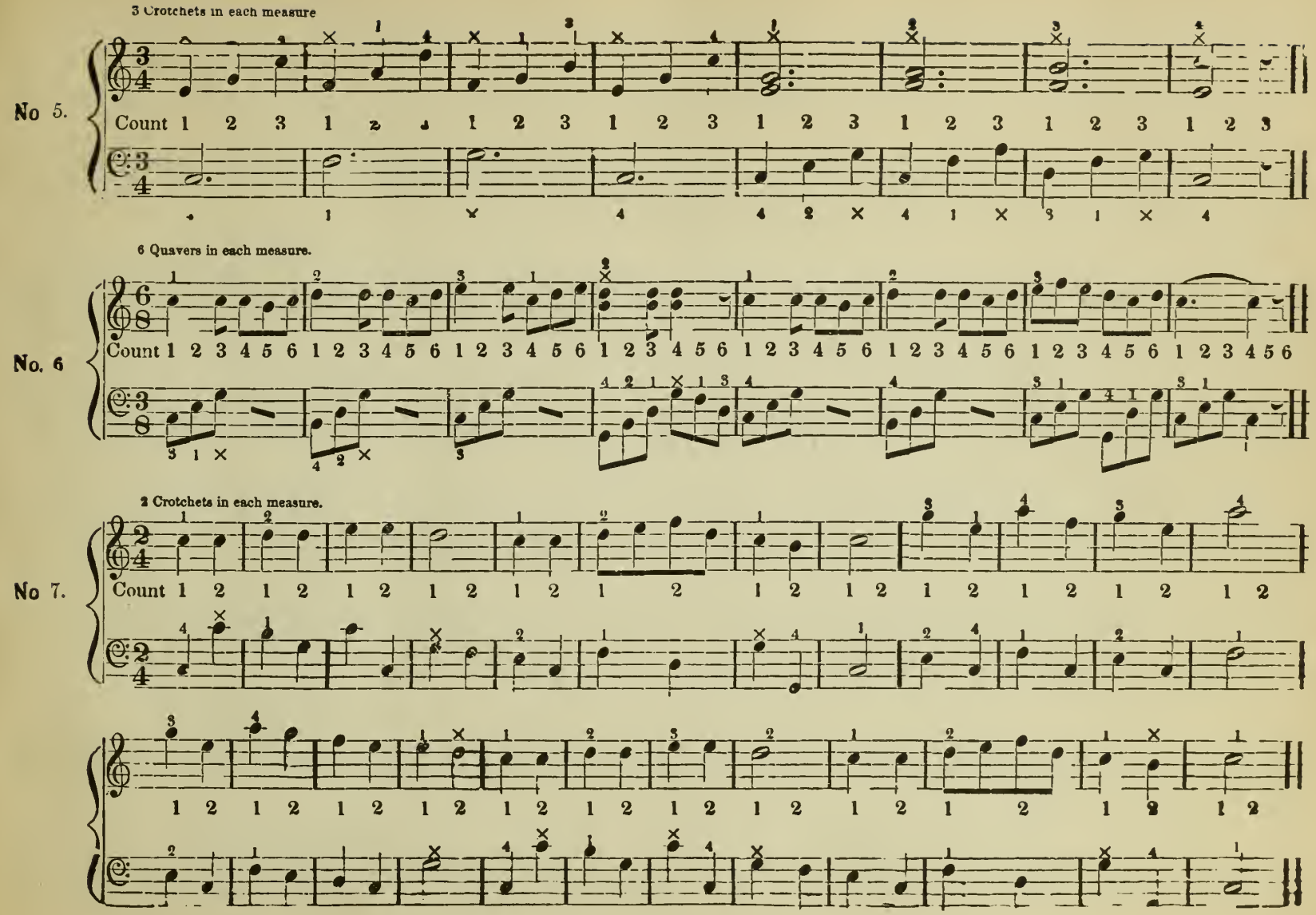
4 Quavers in each measure.



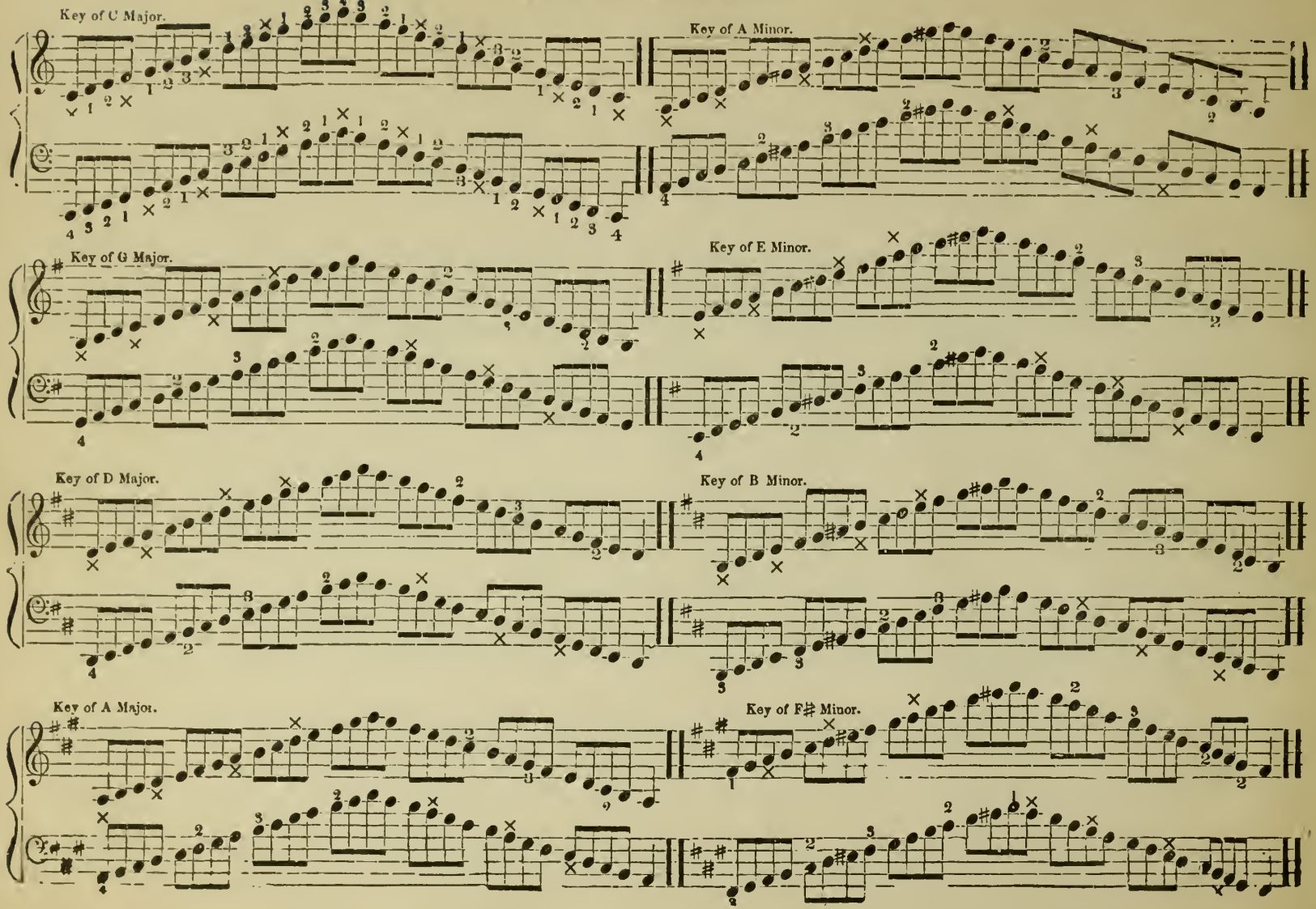
3 Quavers in each measure.



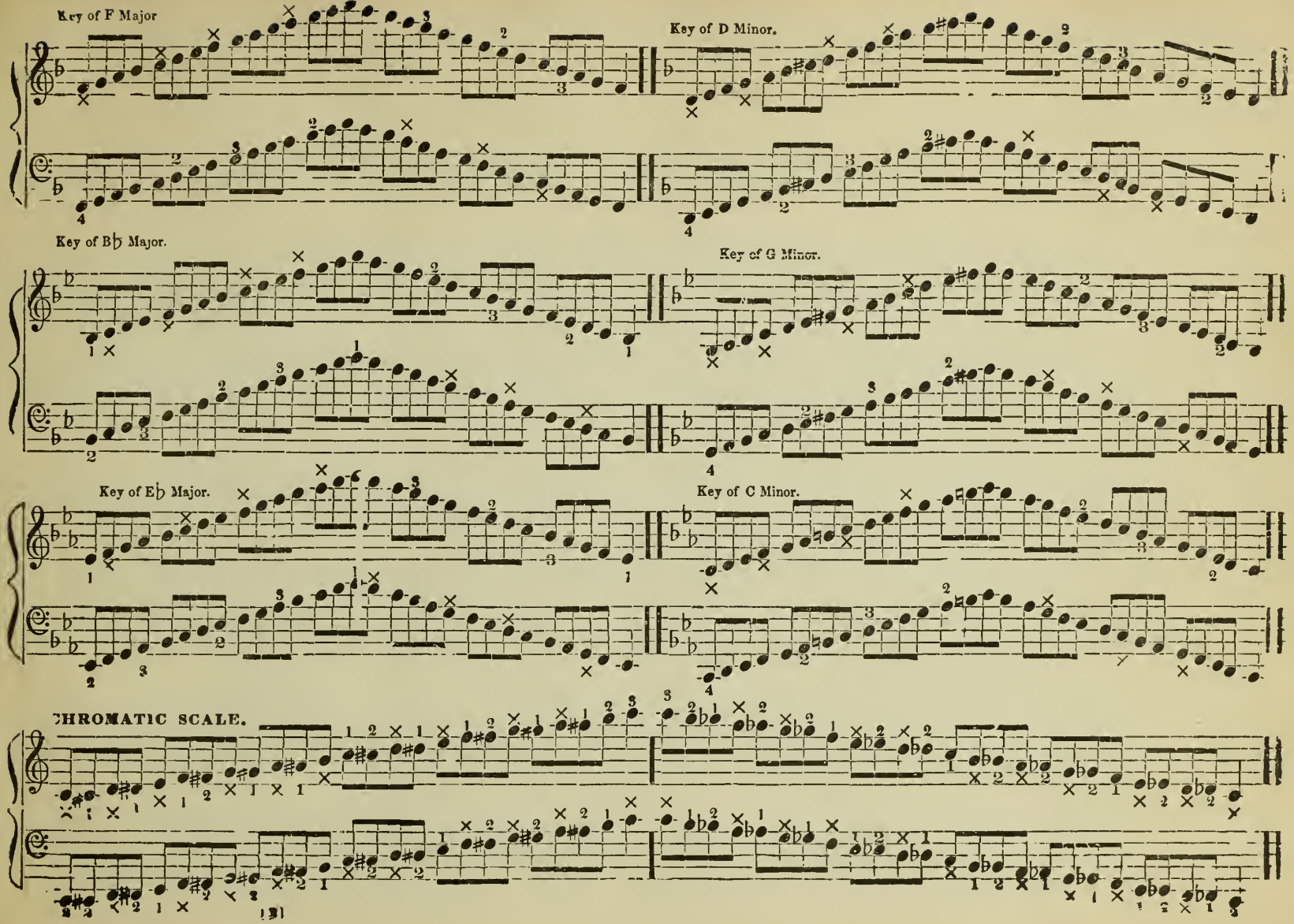
EXERCISES IN COUNTING.

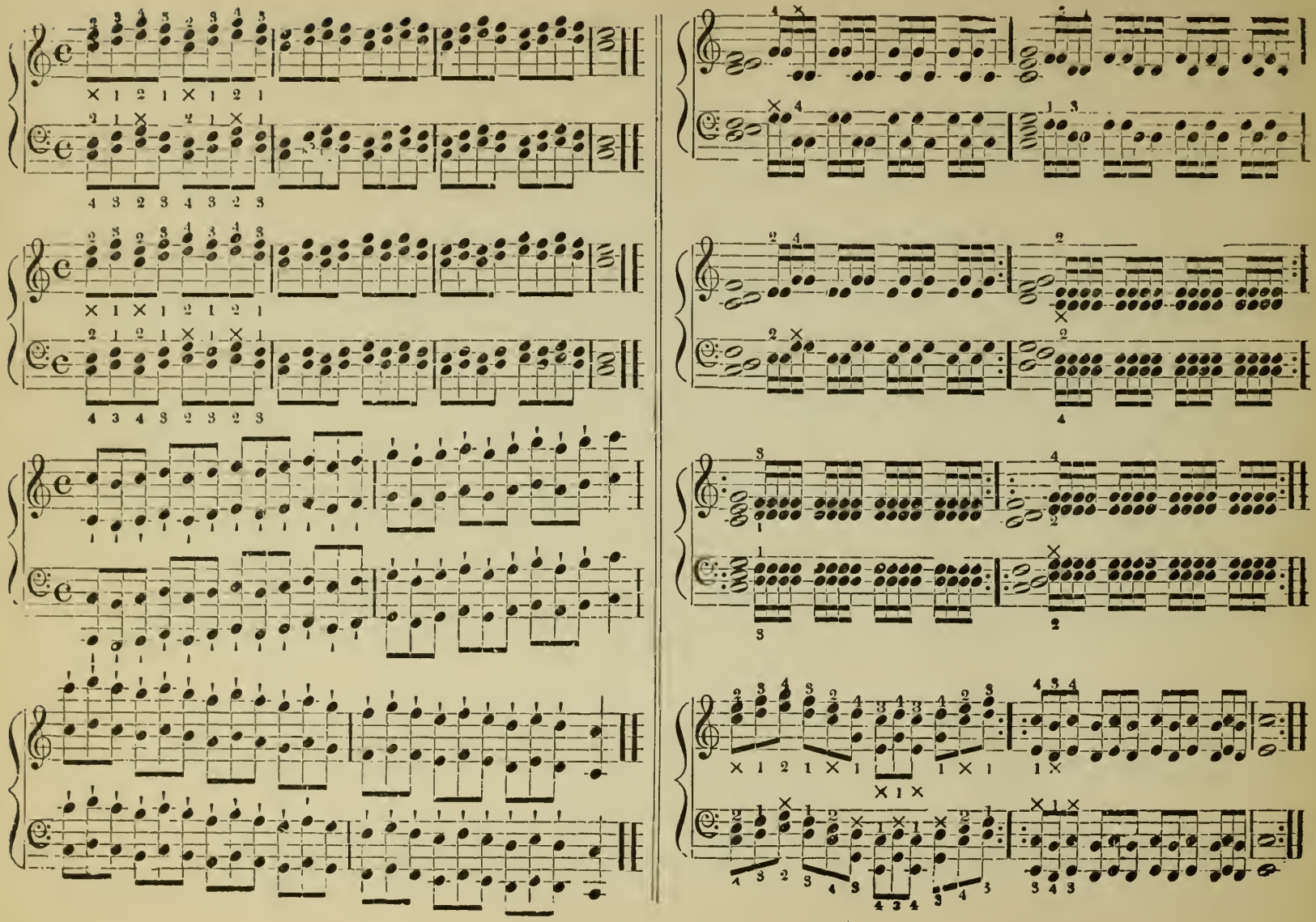


MAJOR AND MINOR SCALES

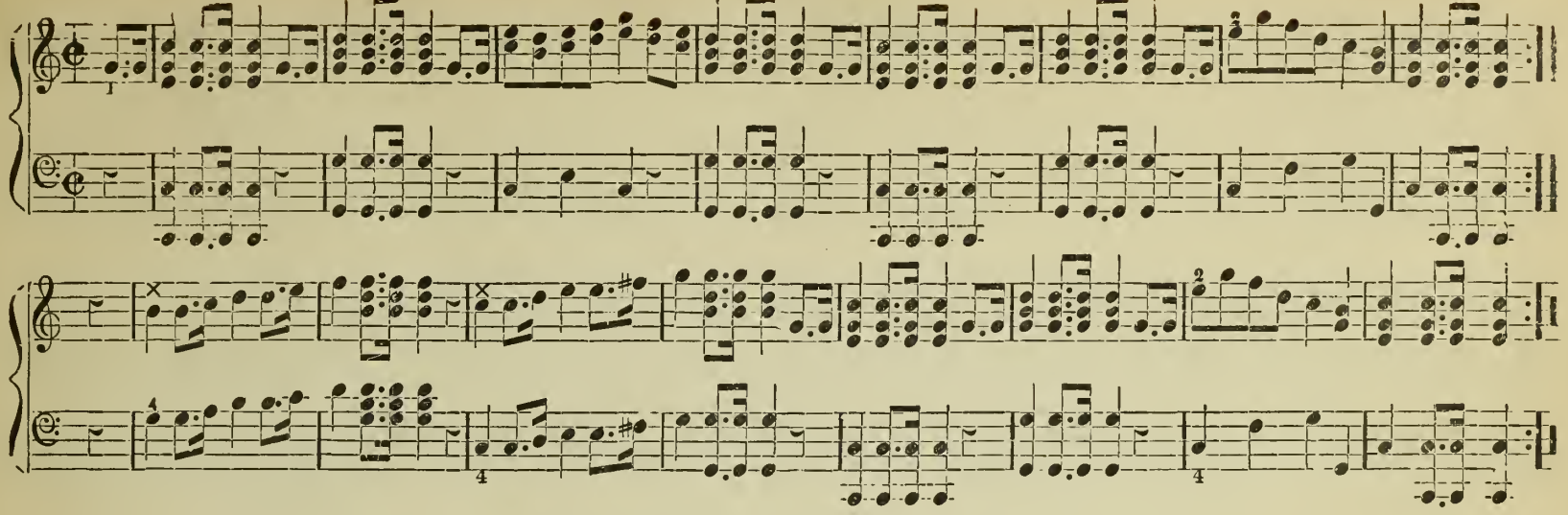


MAJOR AND MINOR SCALES.

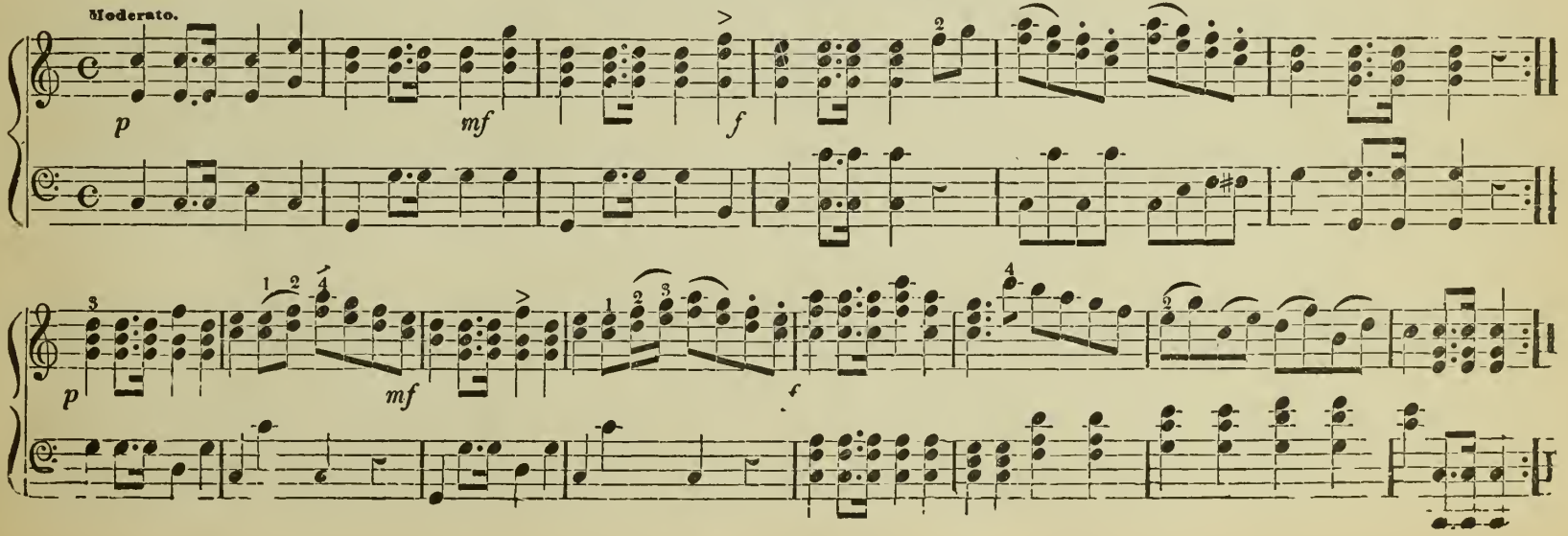


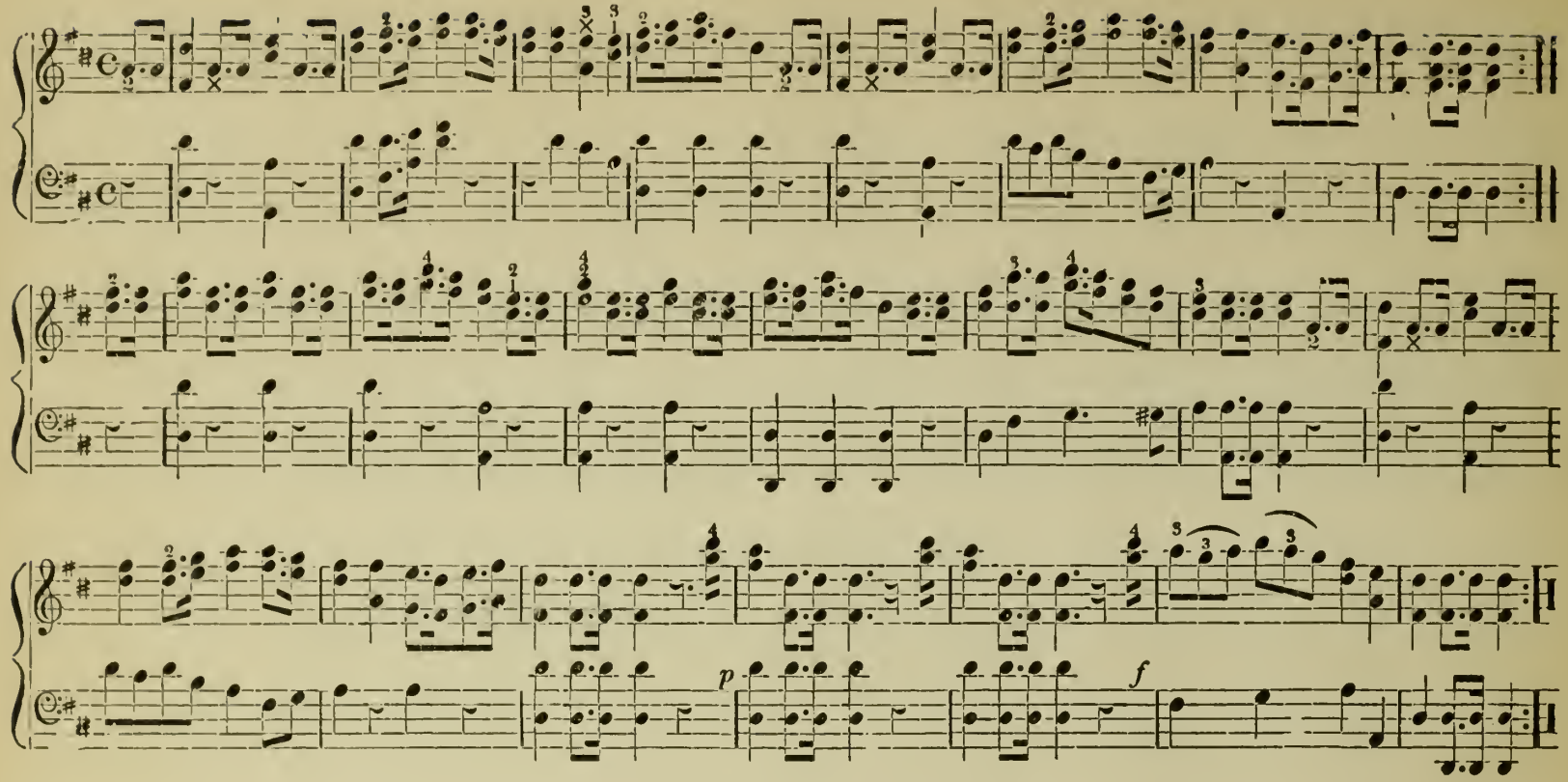


JAVA MARCH

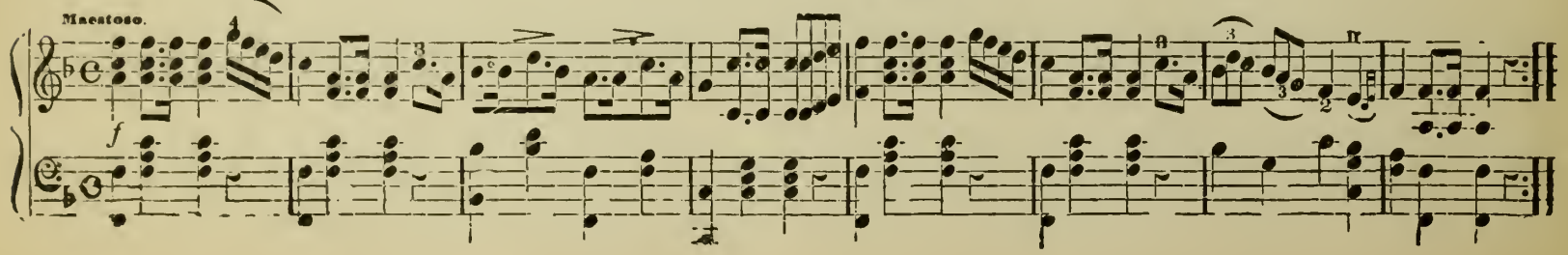


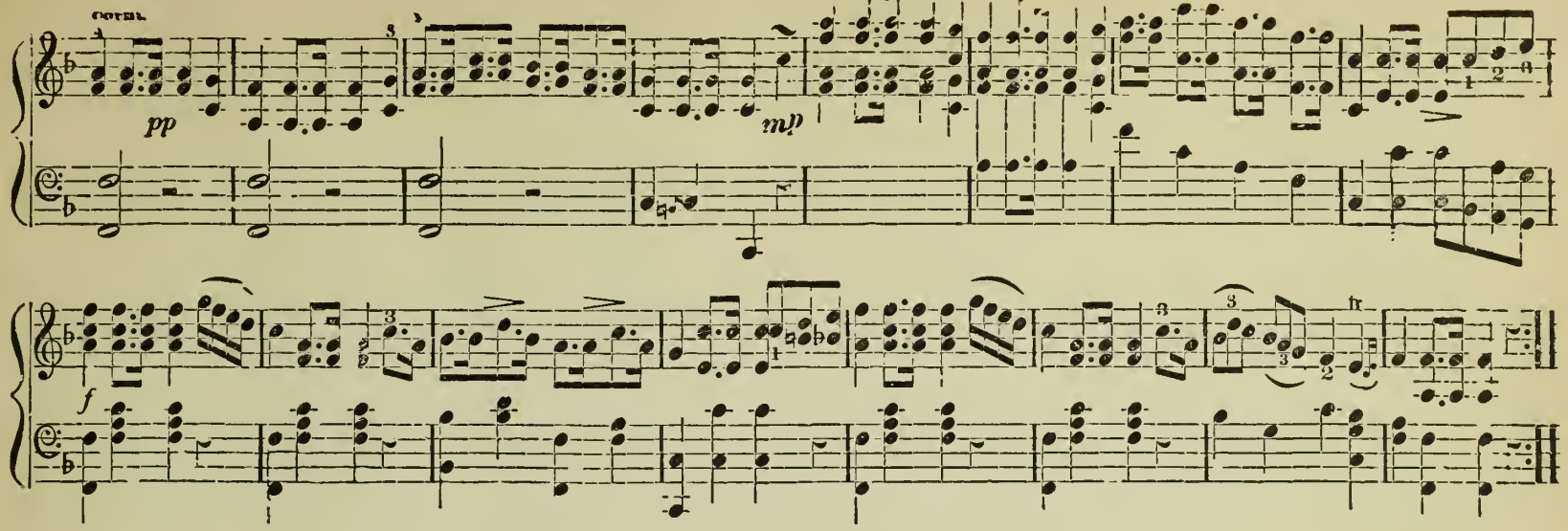
PANHARMONICON MARCH.



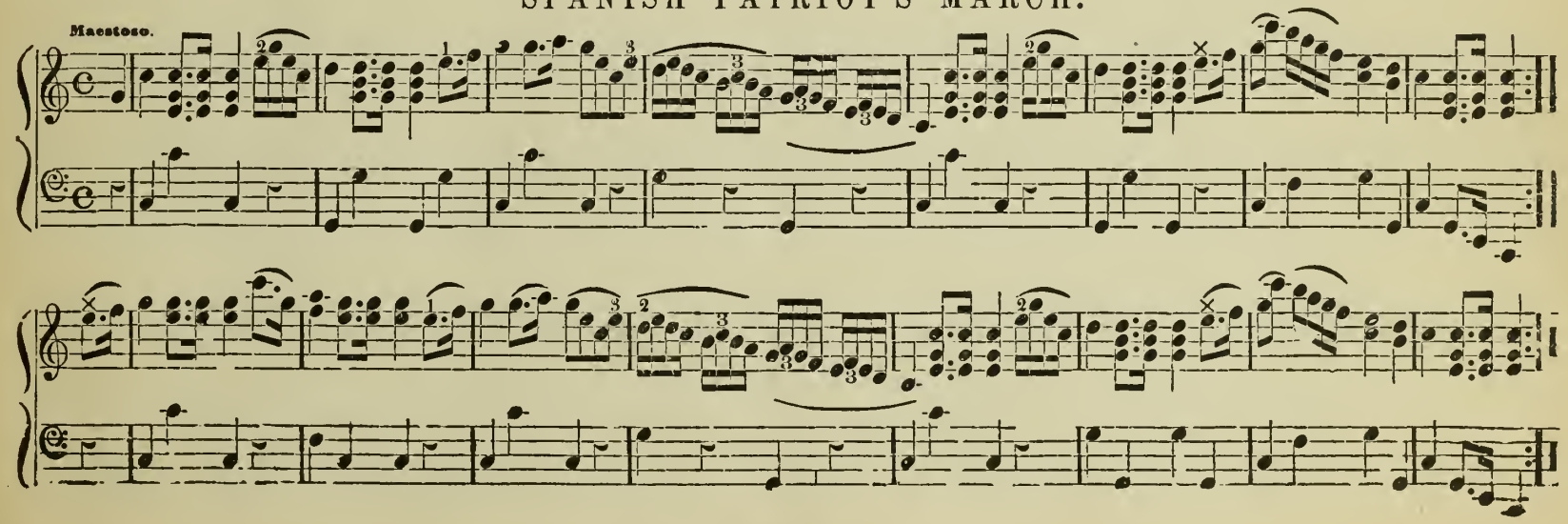


LOUISVILLE MARCH.



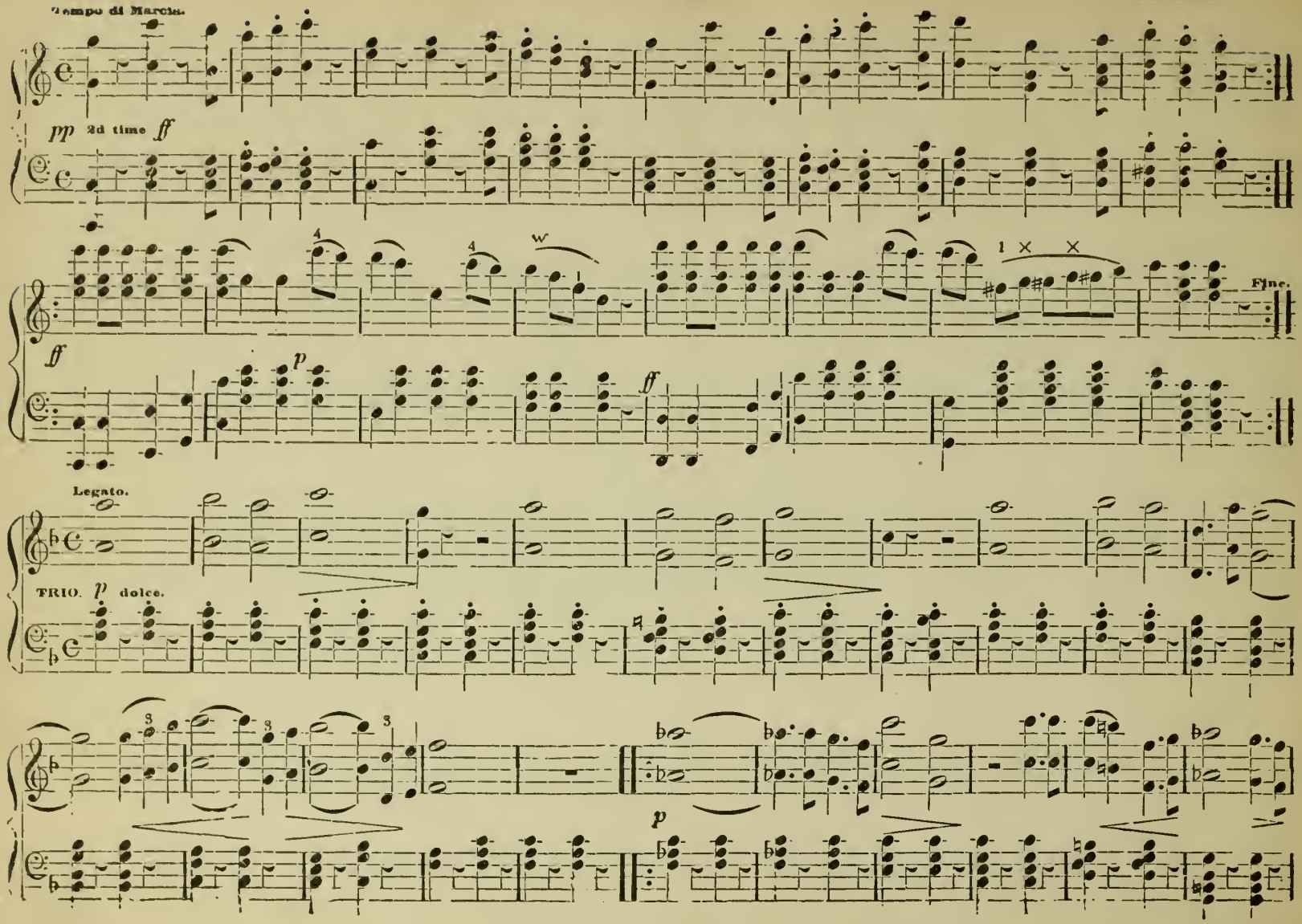


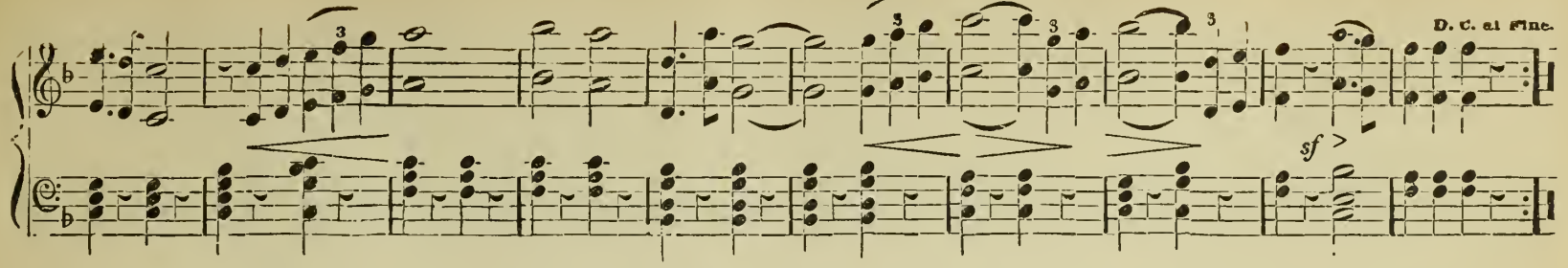
SPANISH PATRIOT'S MARCH.



FEST MARCH.

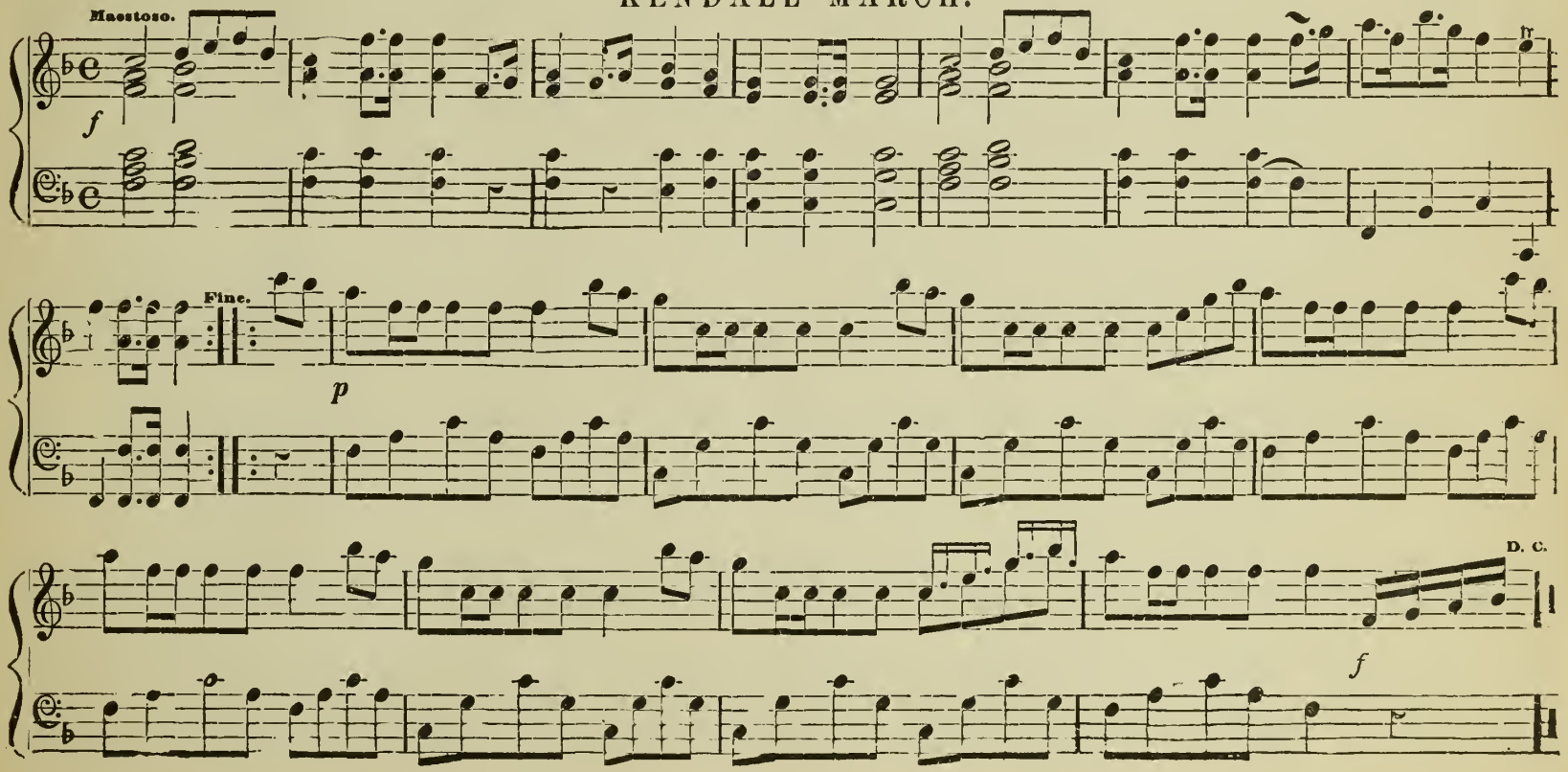
Jos. Gung'l.



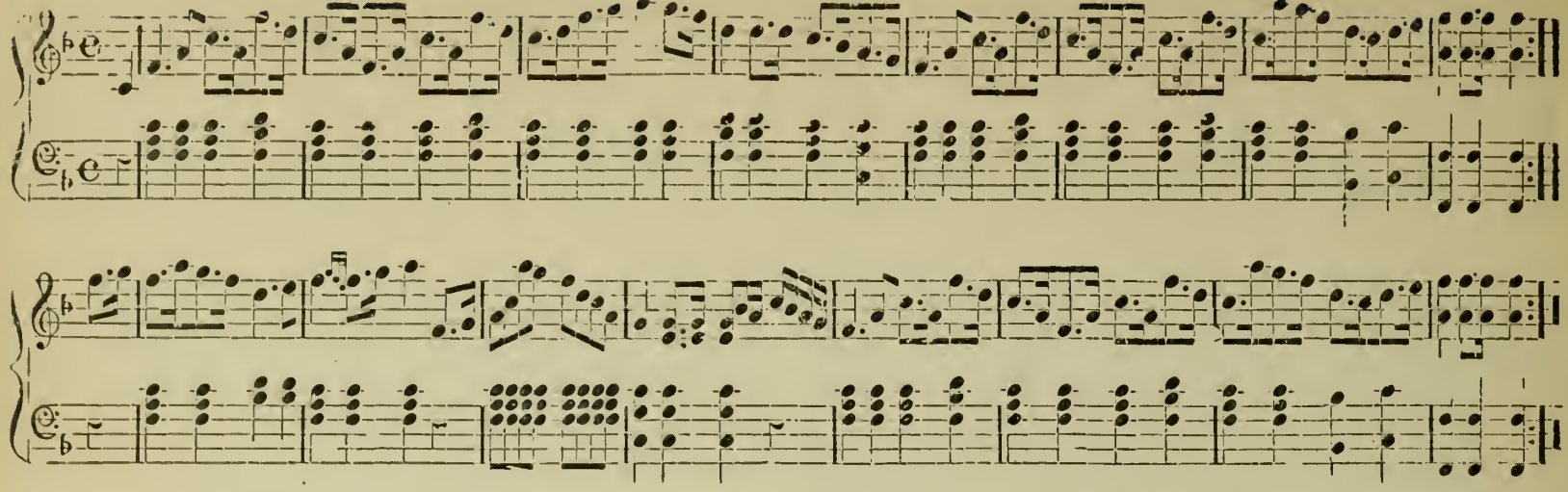


KENDALL MARCH.

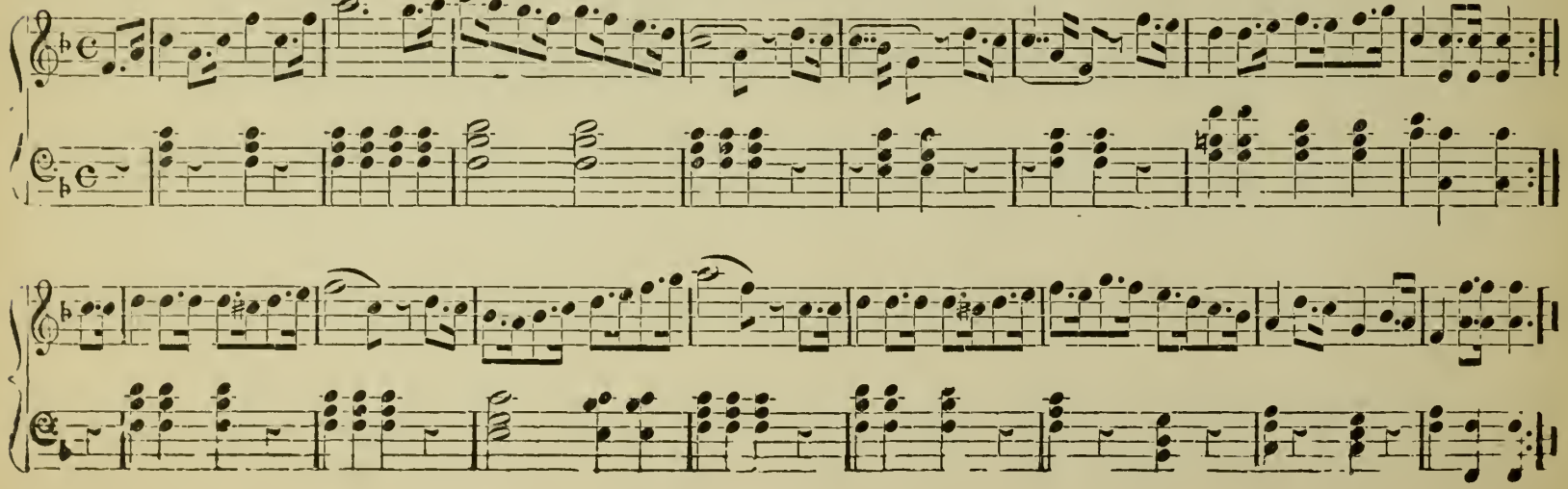
G. Hews.

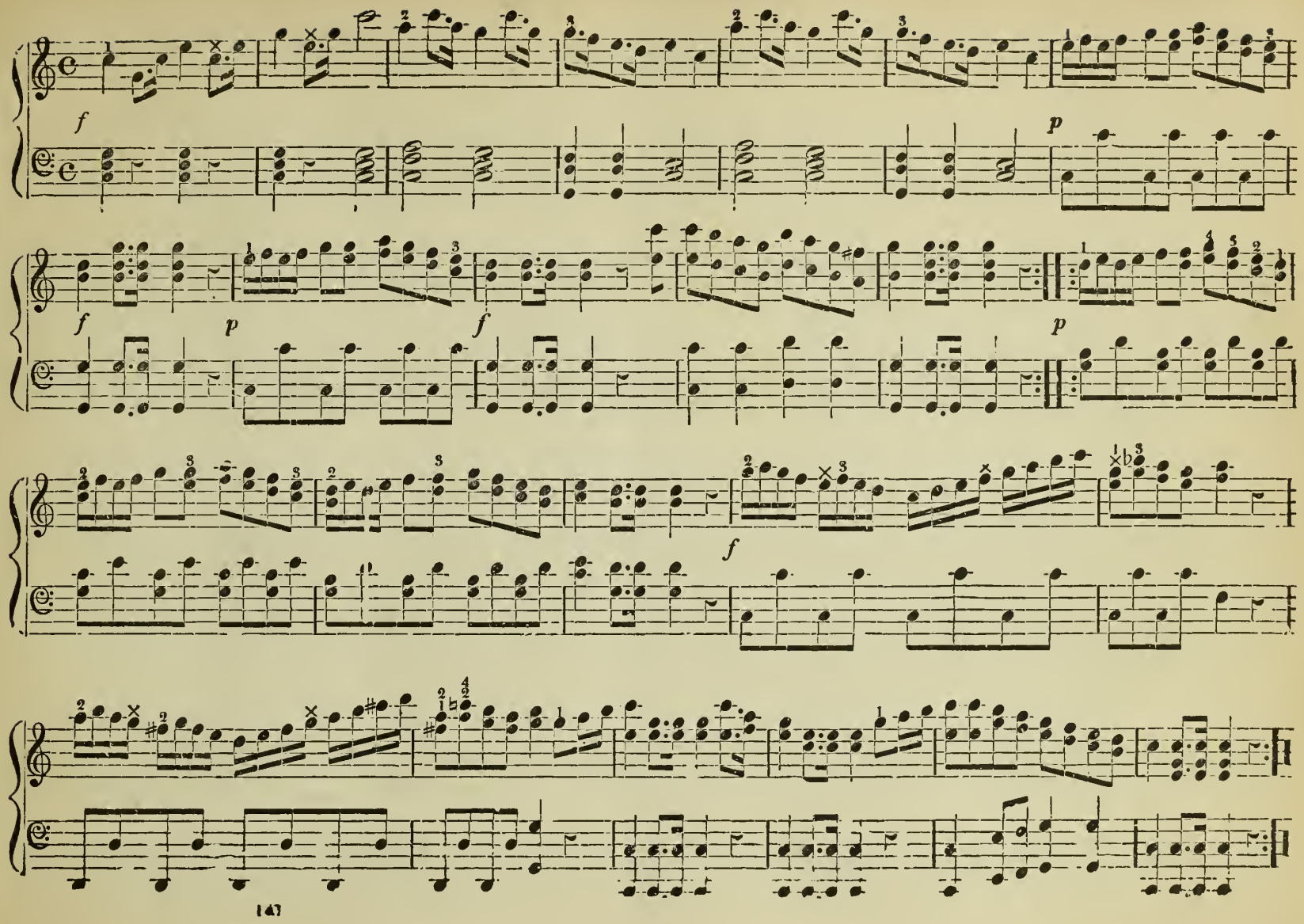


SCOTCH MARCH.



GRAND MARCH IN NORMA.

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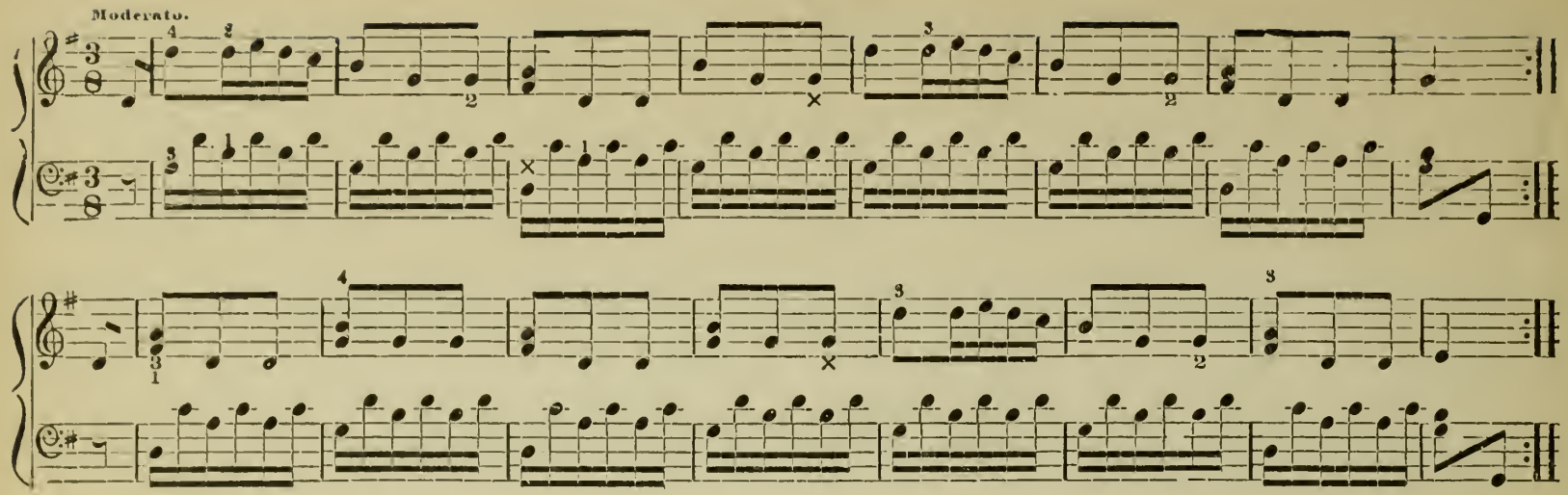
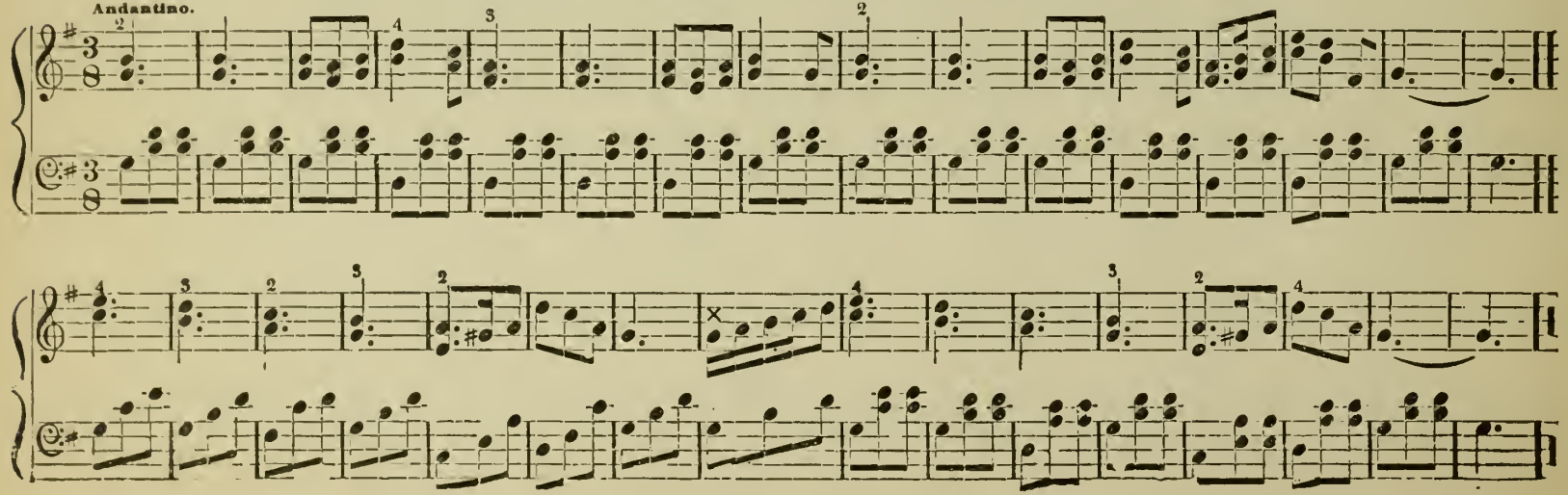
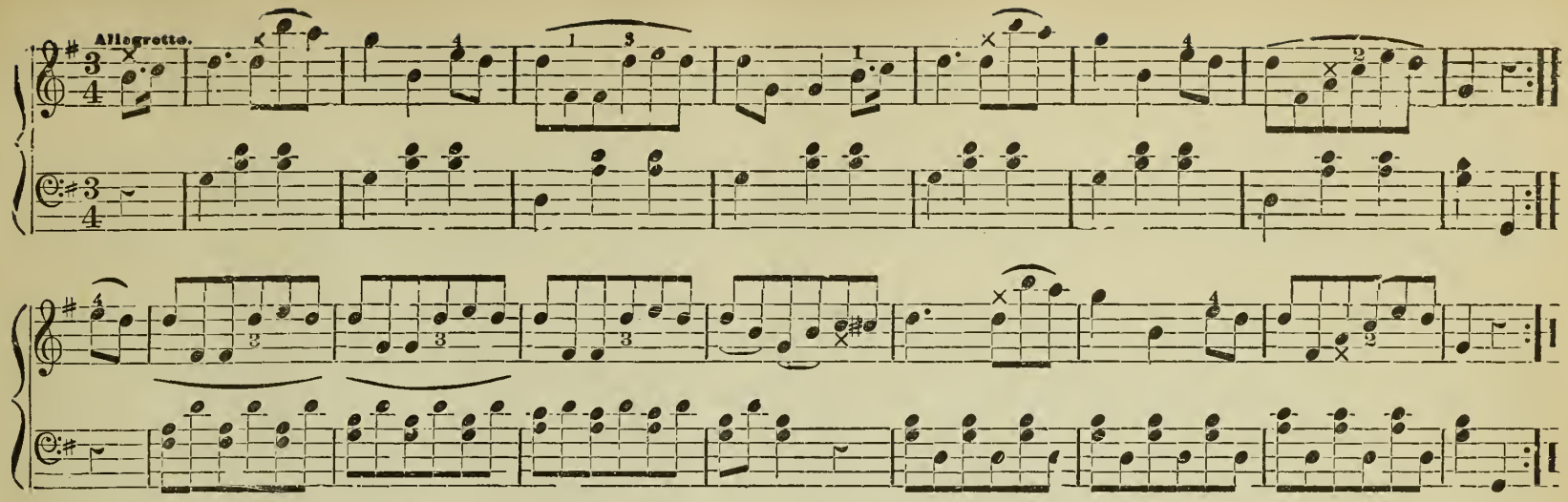
BUY A BROOM. WALTZ.



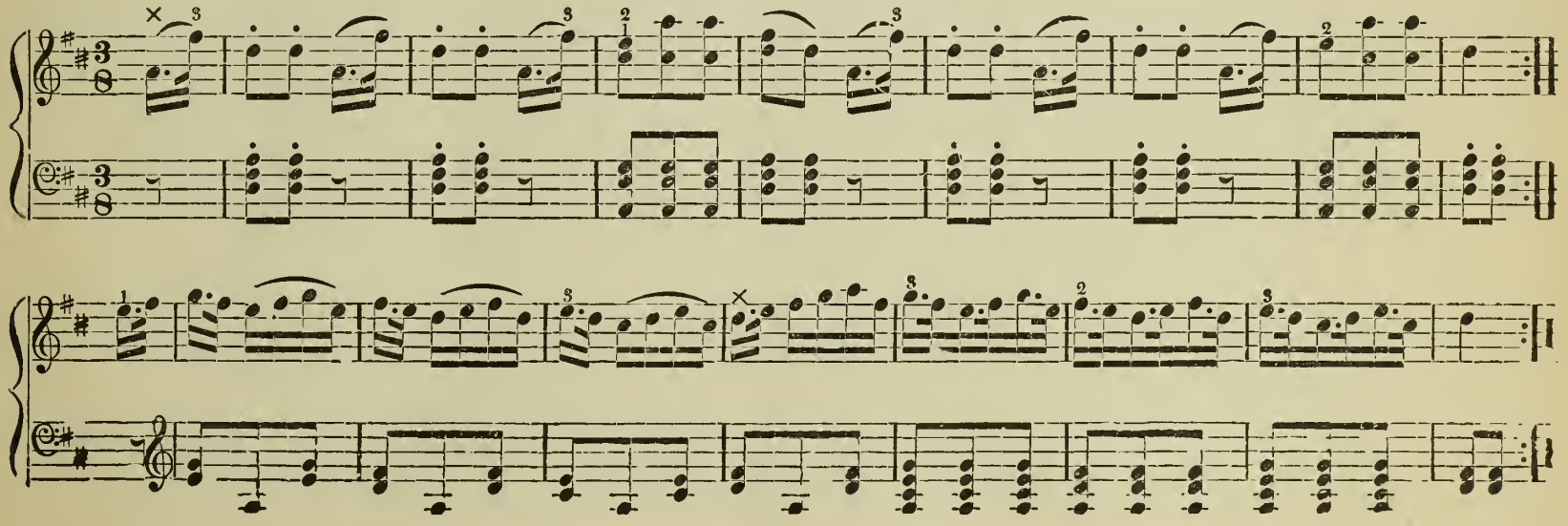
GERMAN WALTZ.—"Am I not fondly thine own.



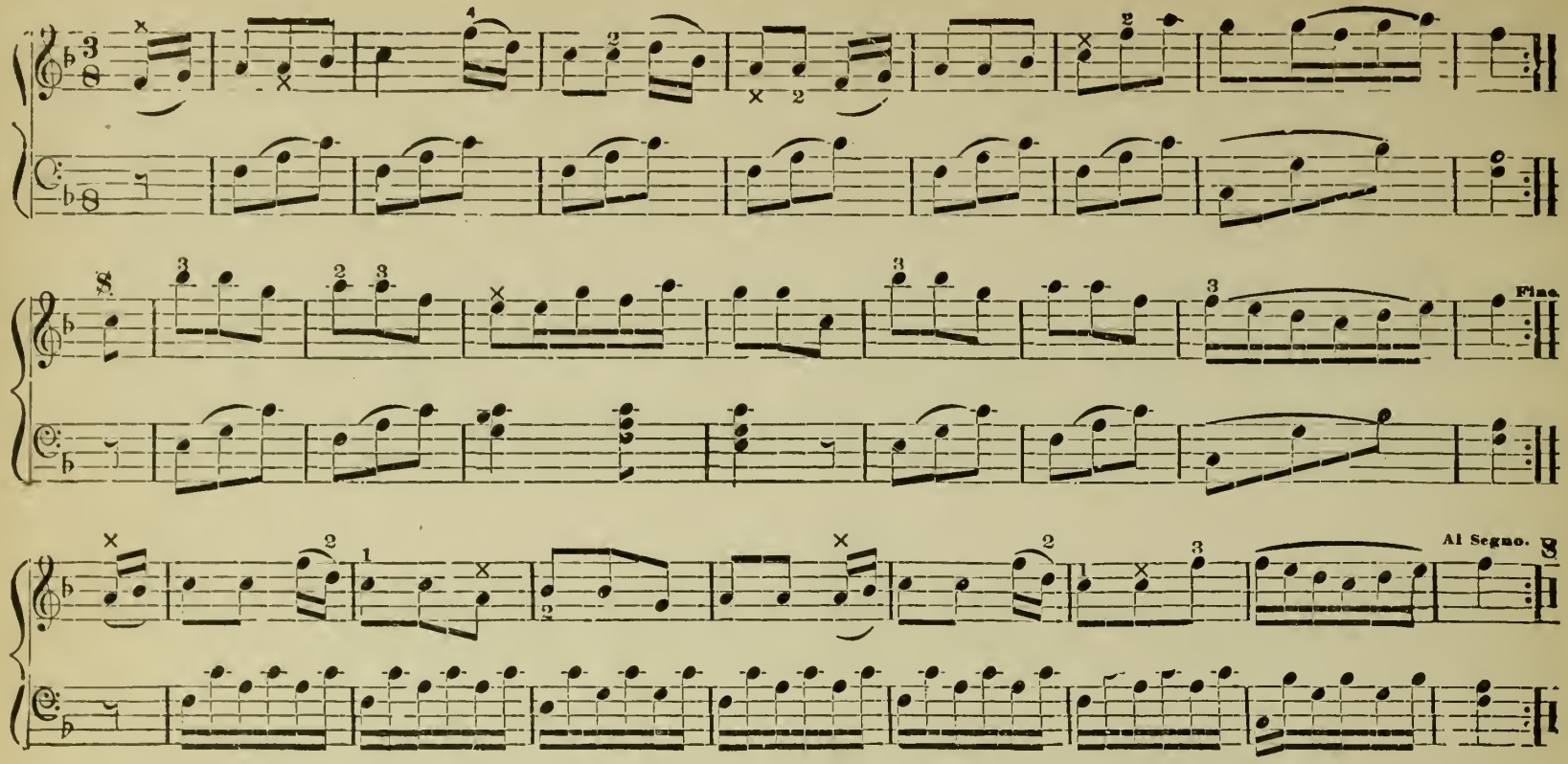
TYROLIEN WALTZ.



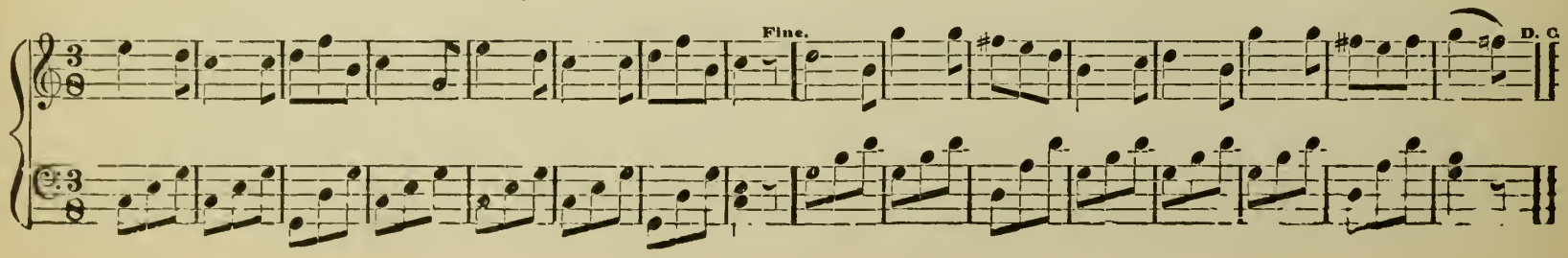
SWISS WALTZ.

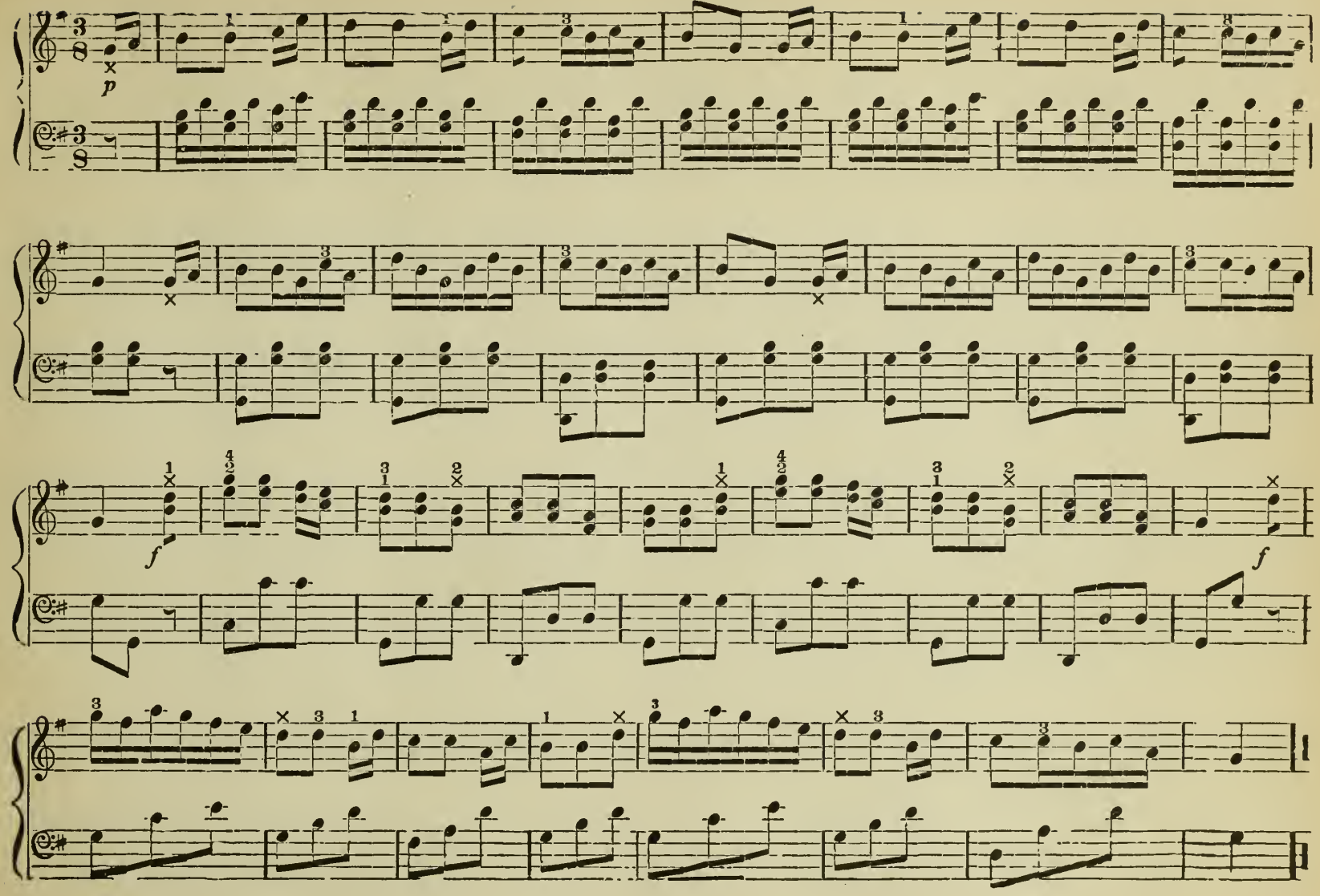


BRUNSWICK WALTZ.



HOURS THERE WERE. WALTZ.

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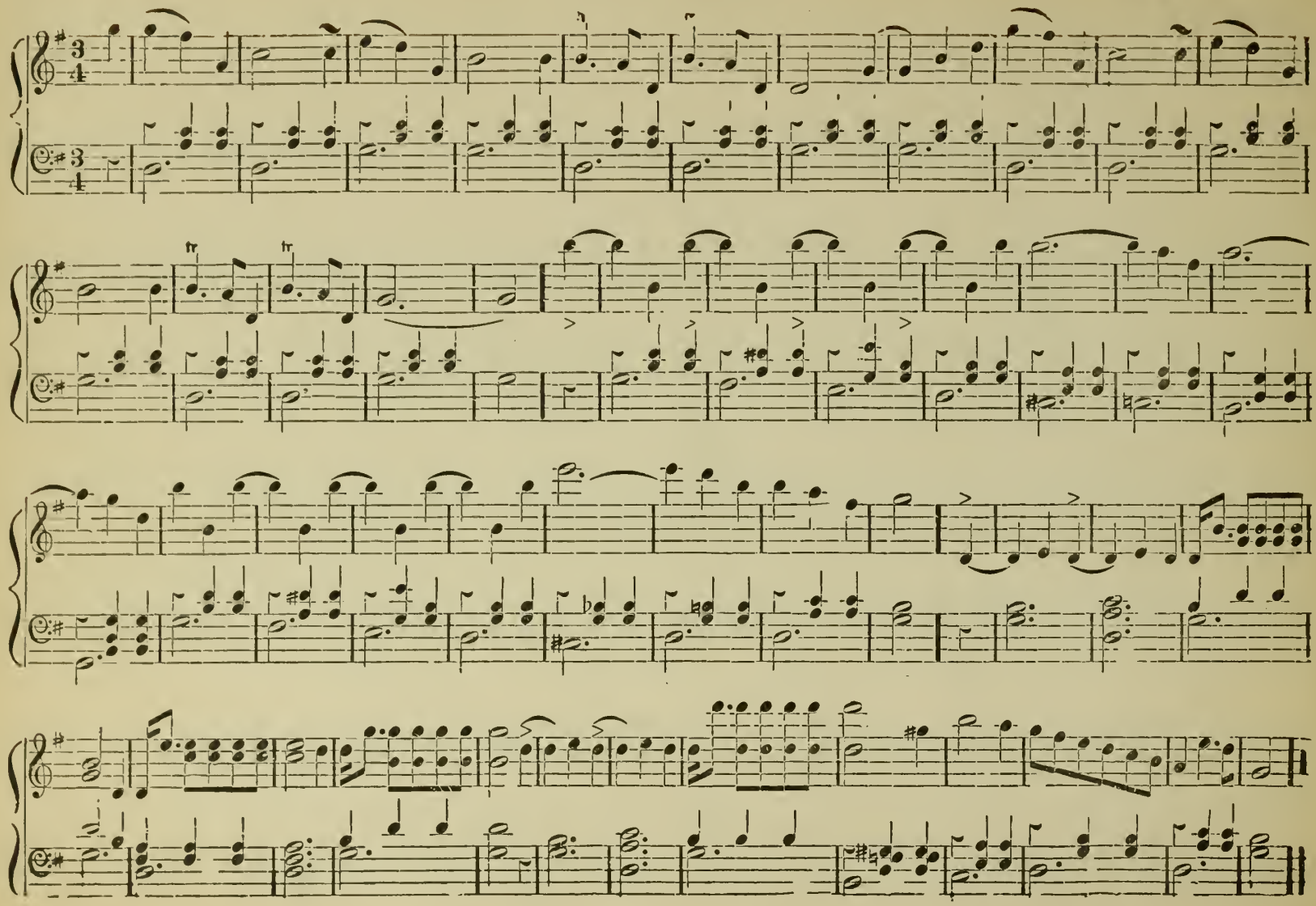
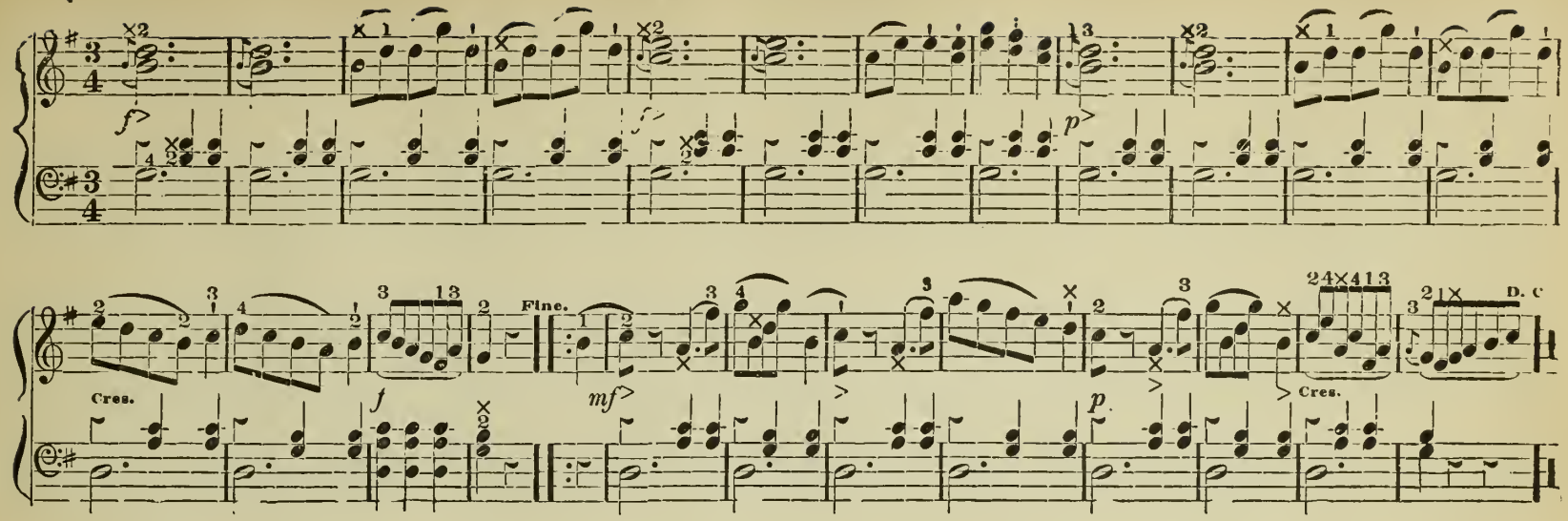
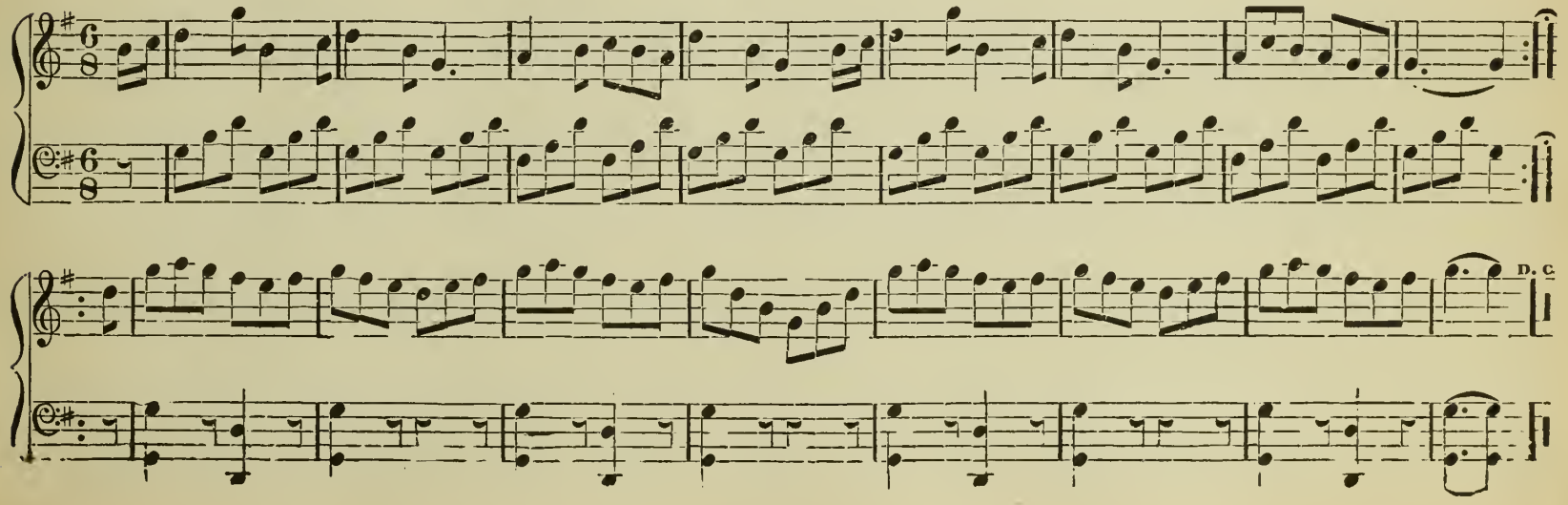


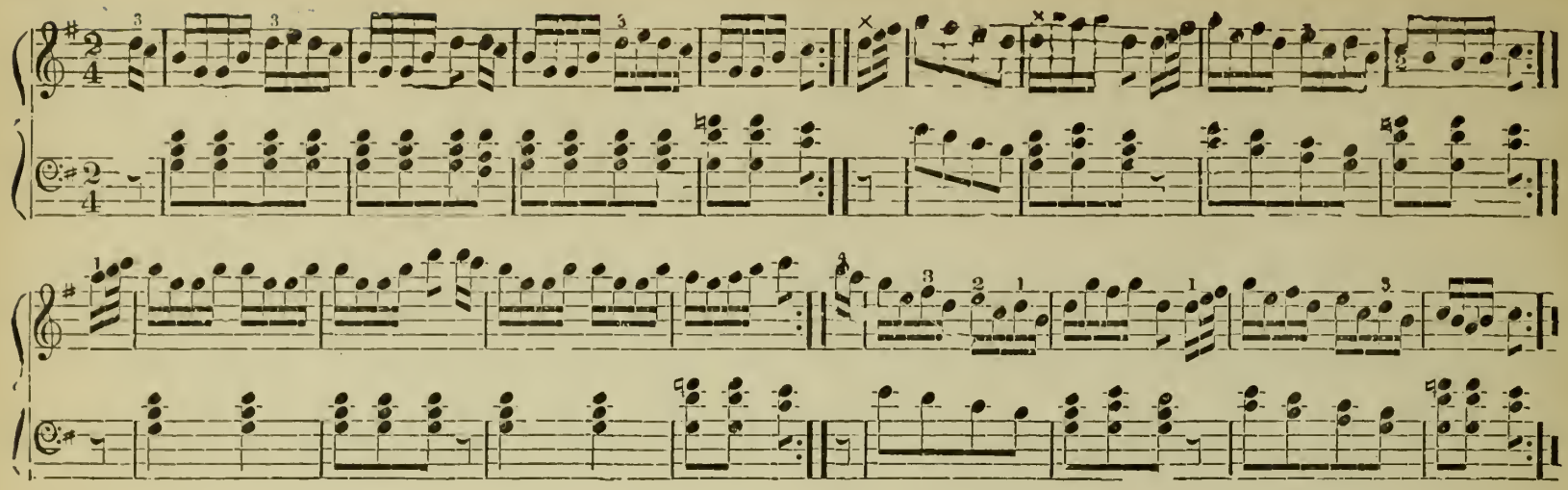
LAWRENCE WALTZ.



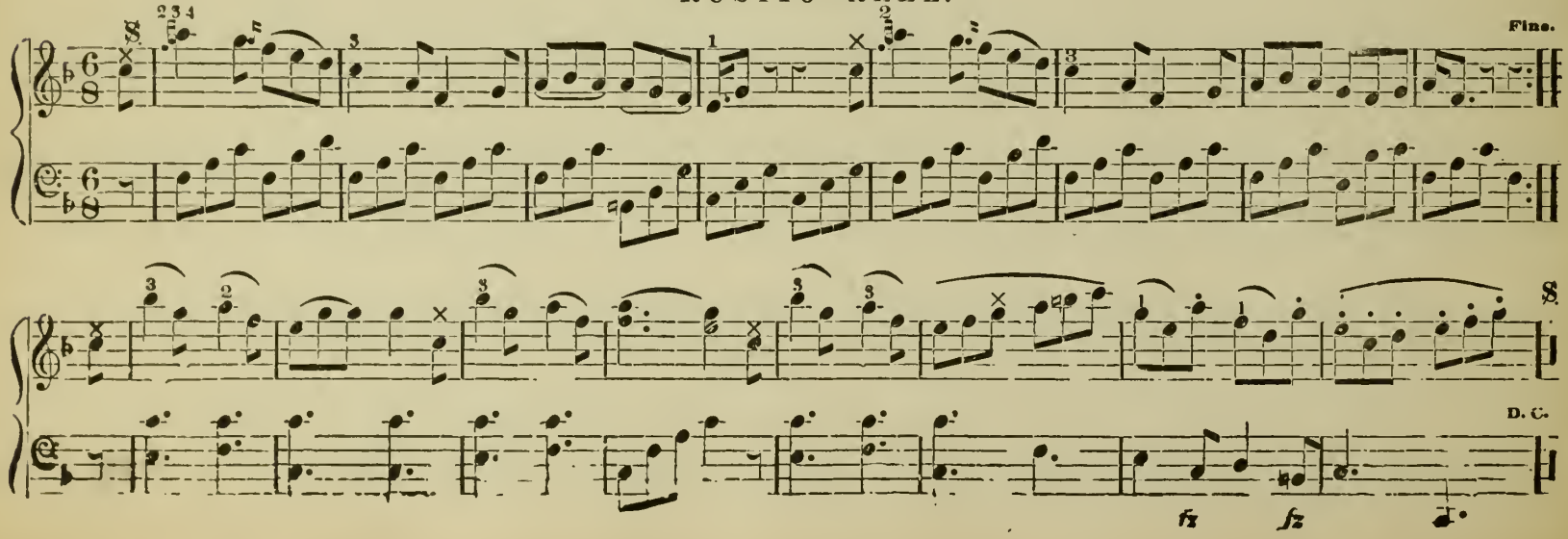
THE ROUT.

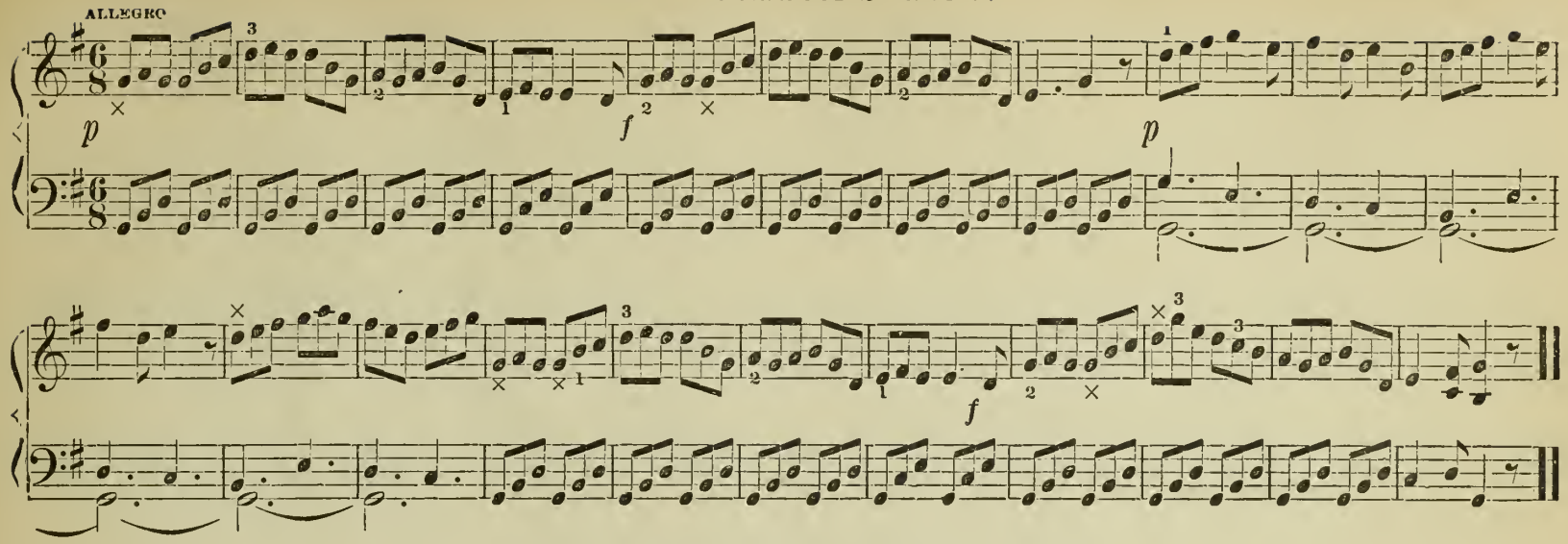


CHORUS JIG.

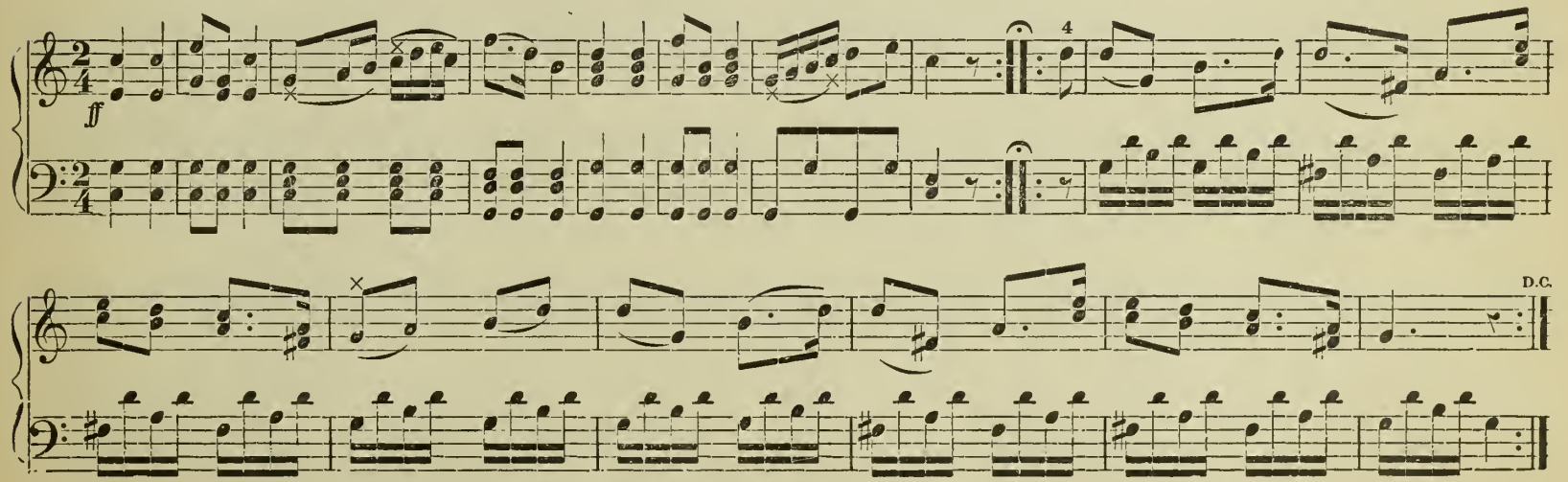


RUSTIC REEL.

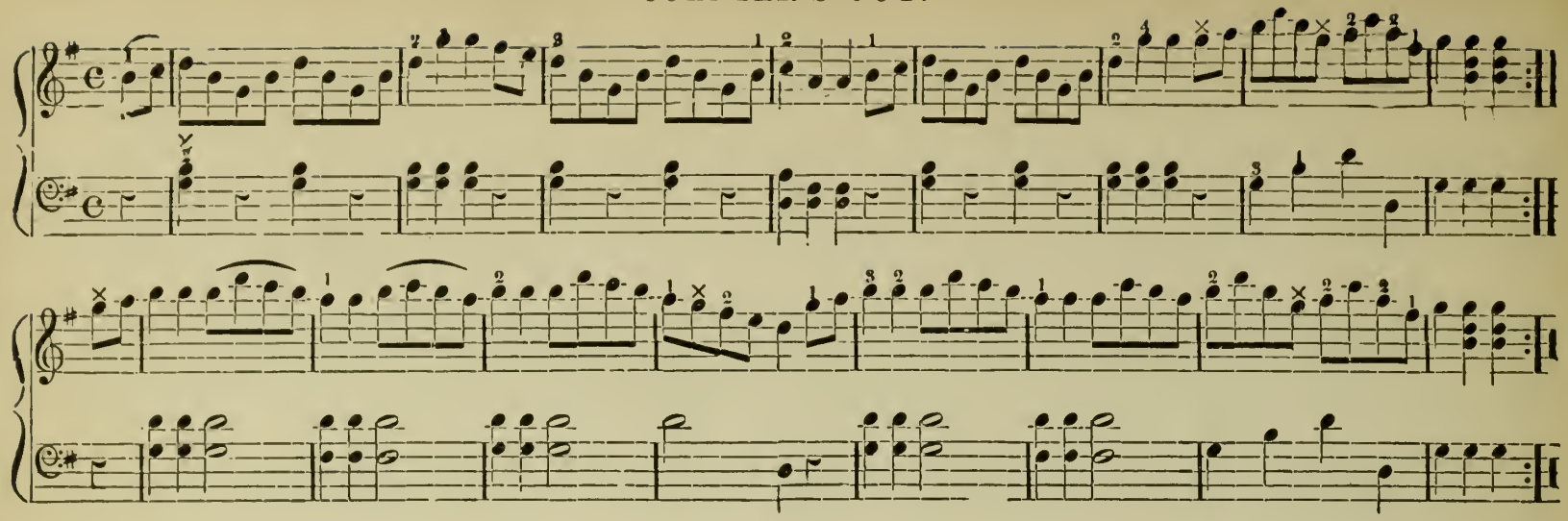




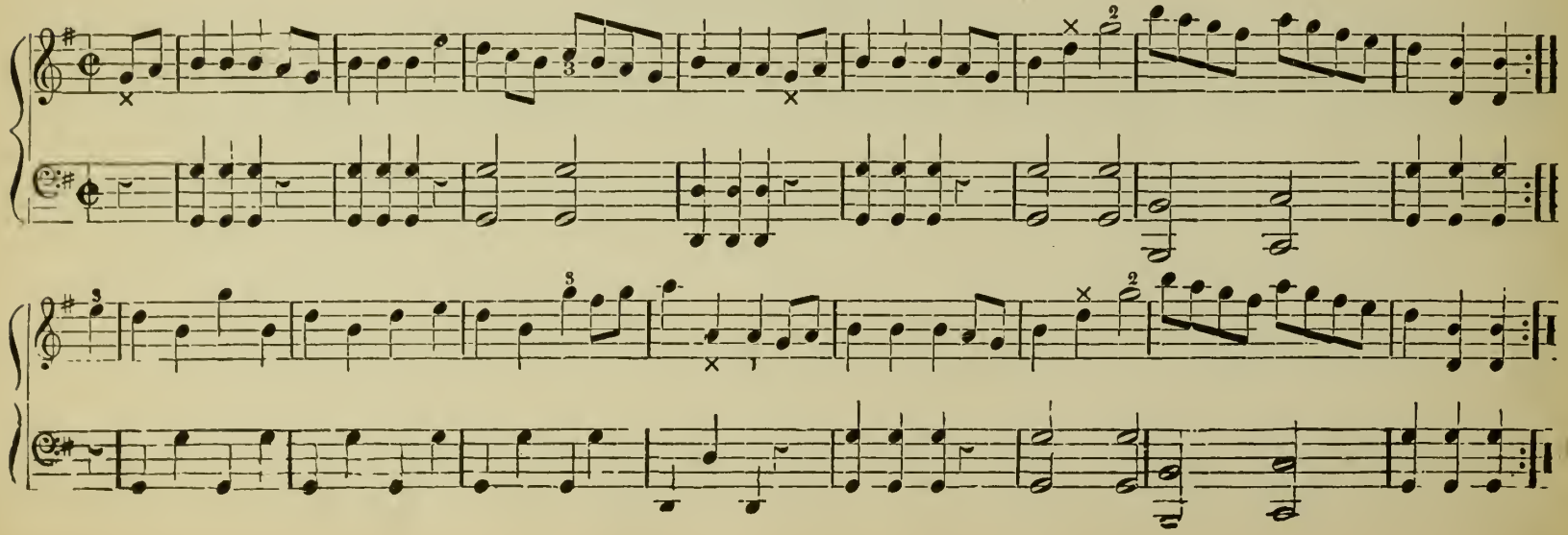
COME, COME, SOLDIERS COME.



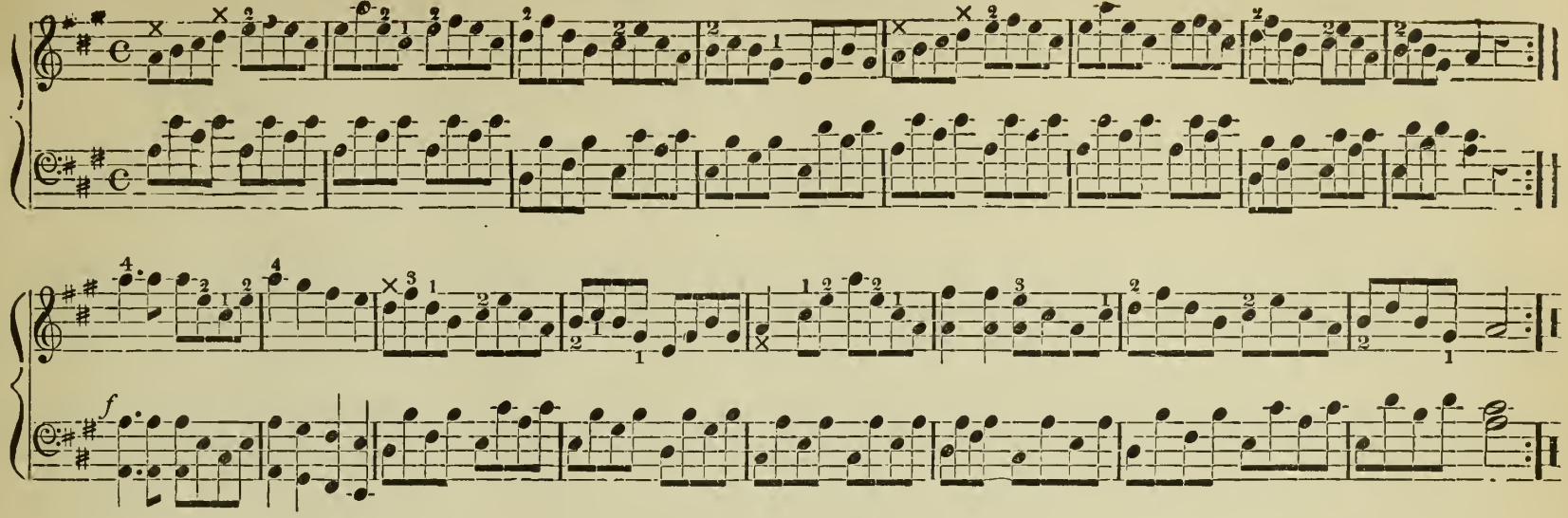
SOLDIER'S JOY.



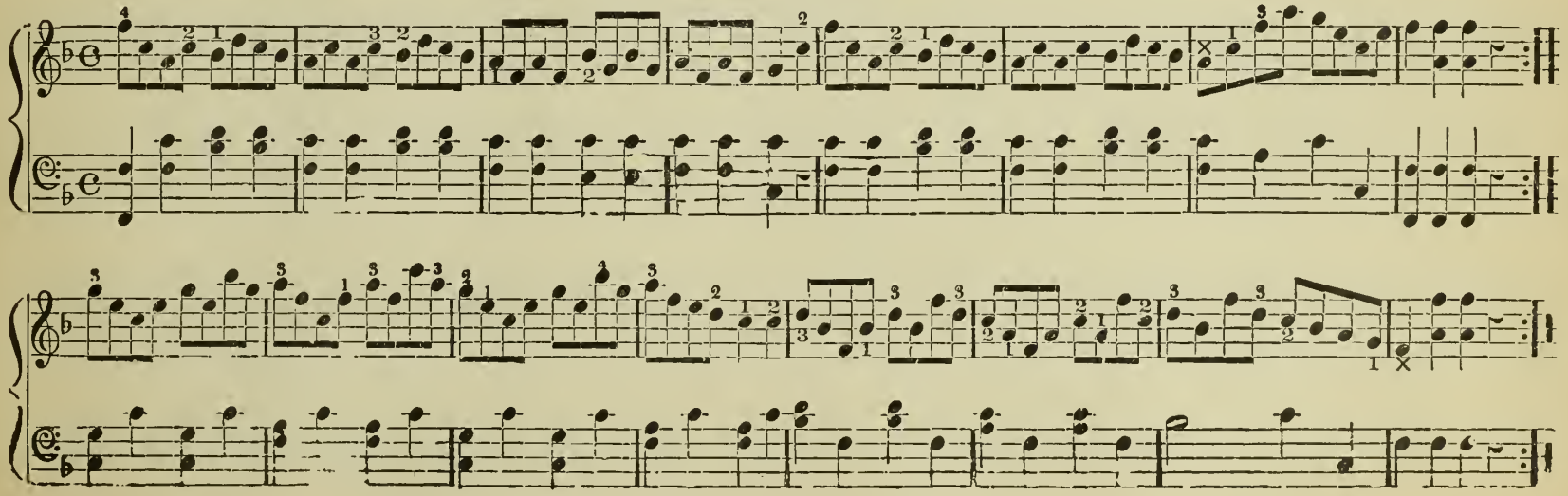
WHITE COCKADE.



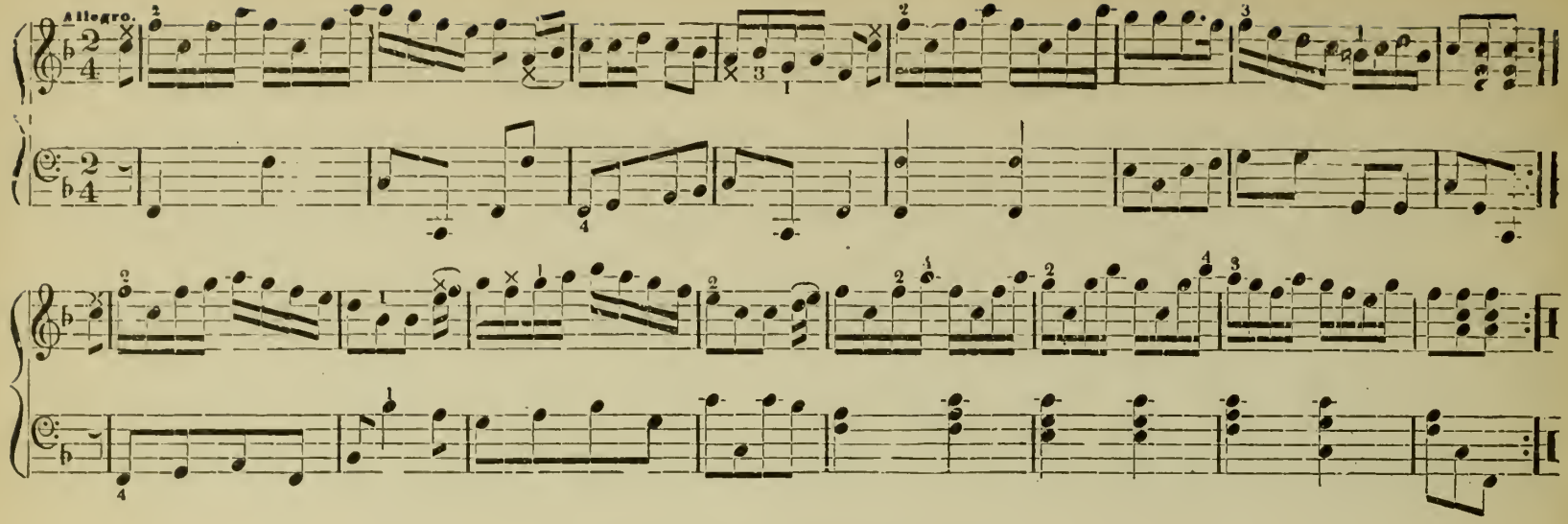
SPEED THE PLOUGH



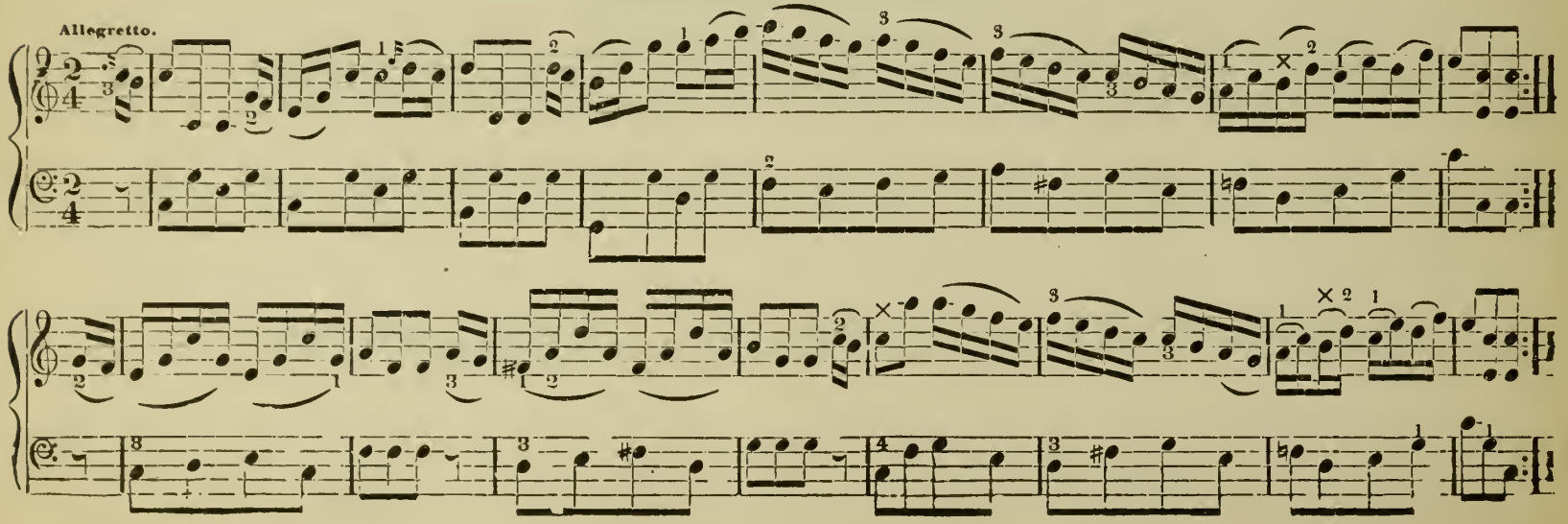
FISHER'S HORNPIPE.

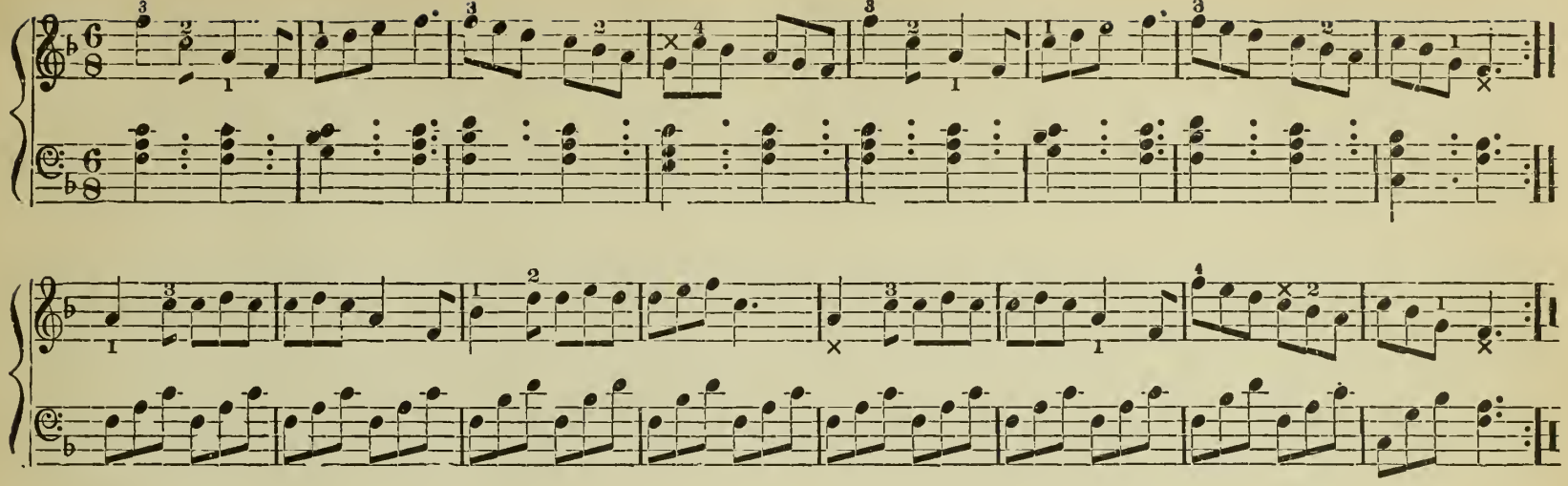


HULL'S VICTORY.

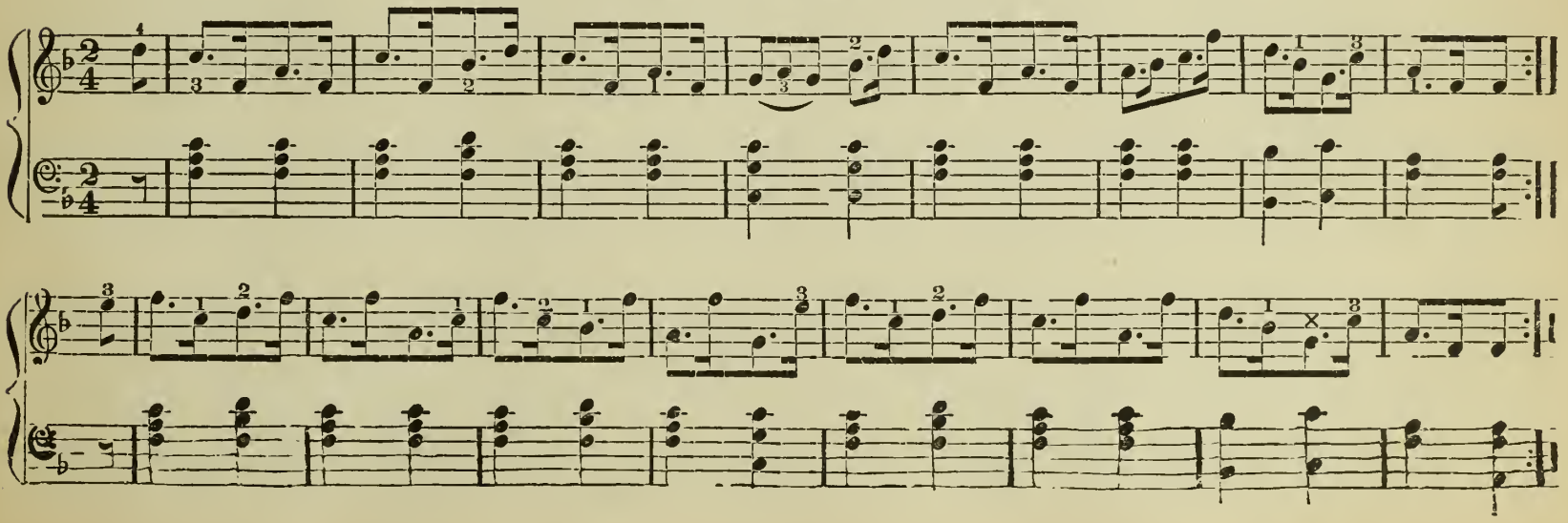


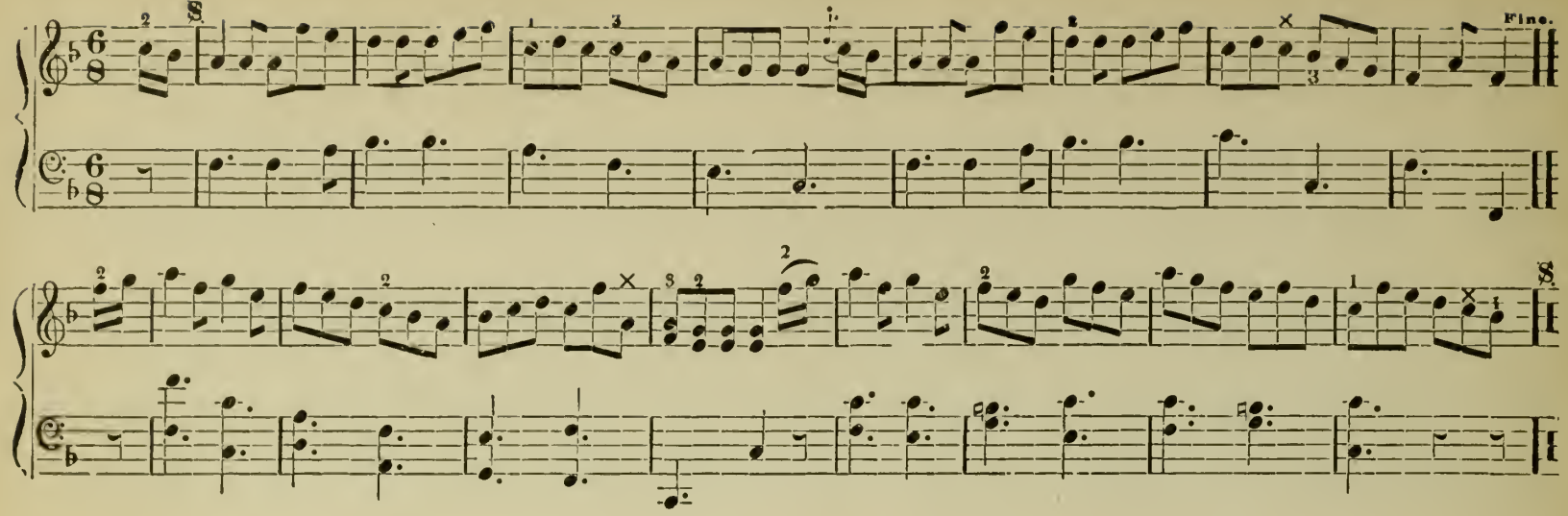
COLLEGE HORNPIPE.





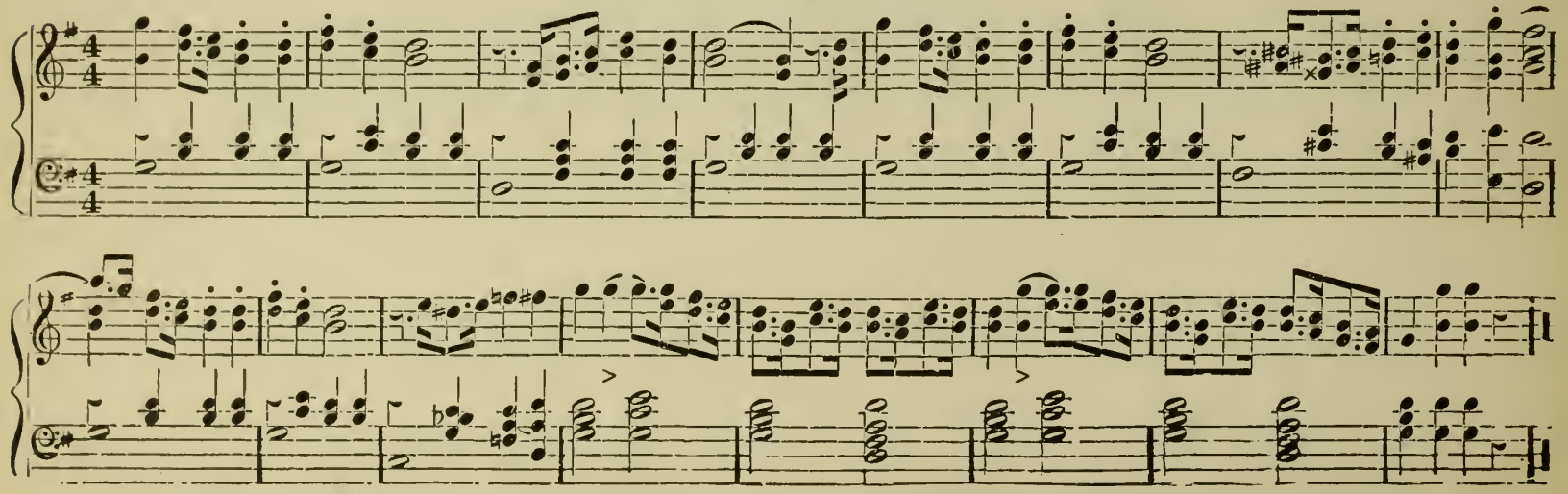
MONEY MUSK.

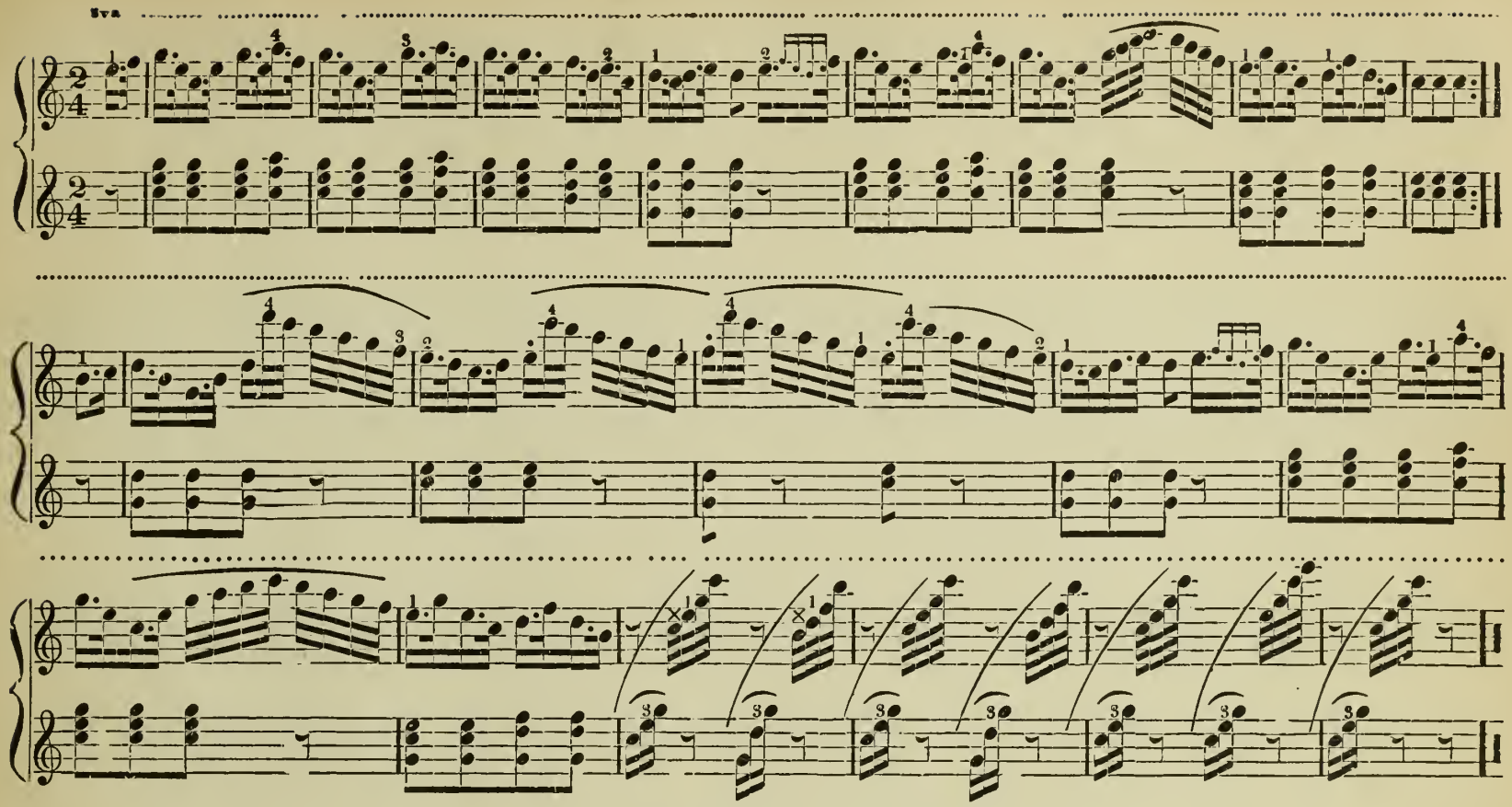




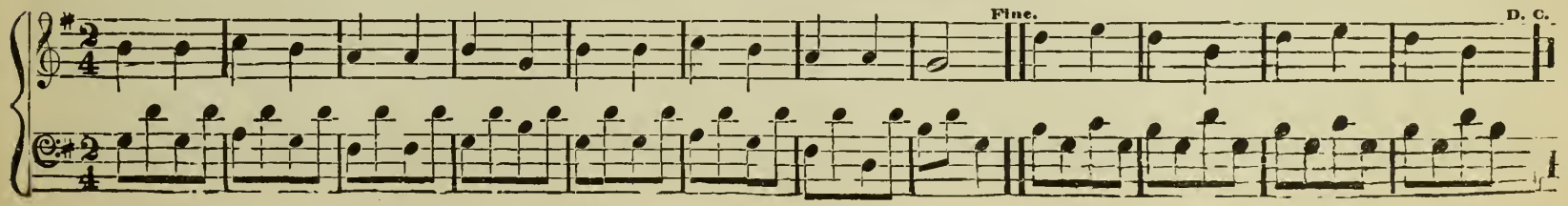
DUET, FROM LINDA.

DONIZETTI.

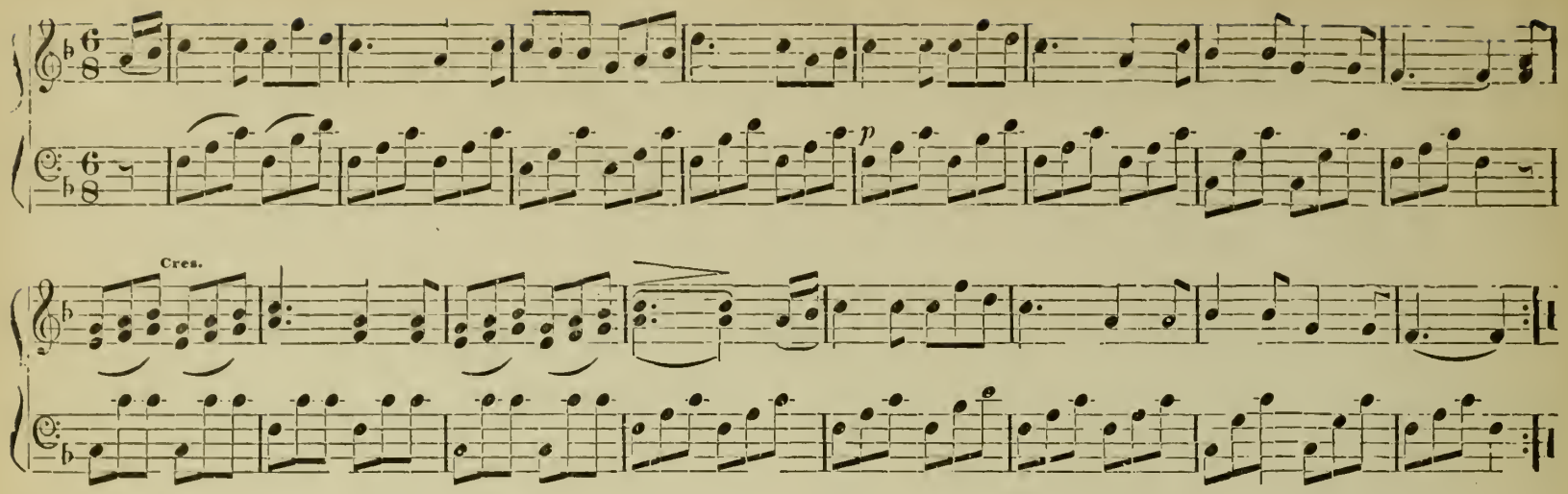




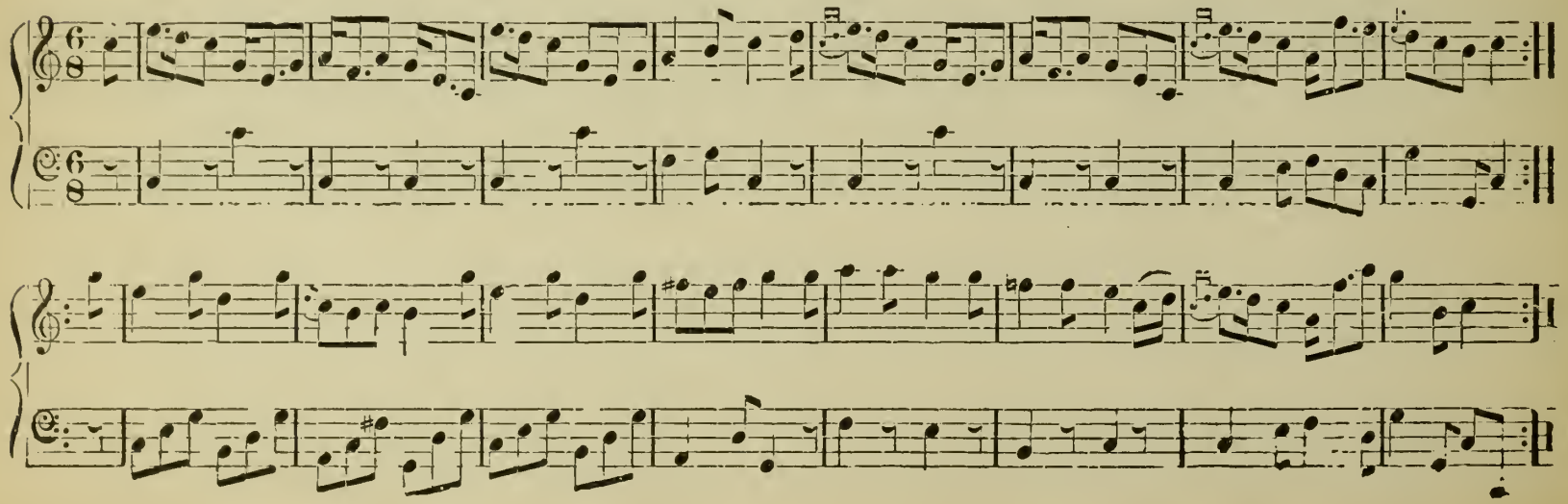
BOUNDING BILLOWS.

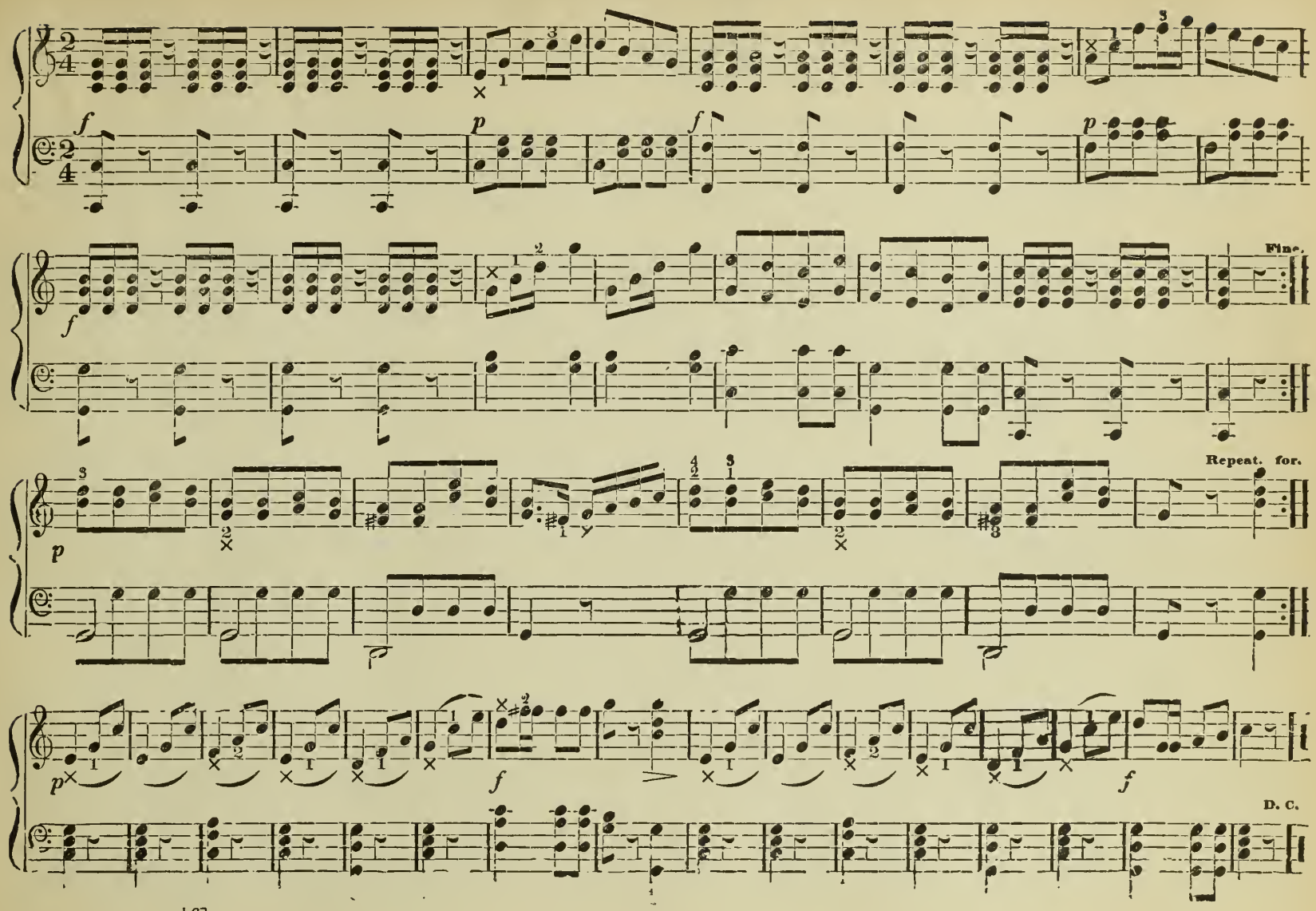


BLUE EYED MARY.



KINLOCH OF KINLOCH. A DANCE.

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Fine.
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Repeat. for.
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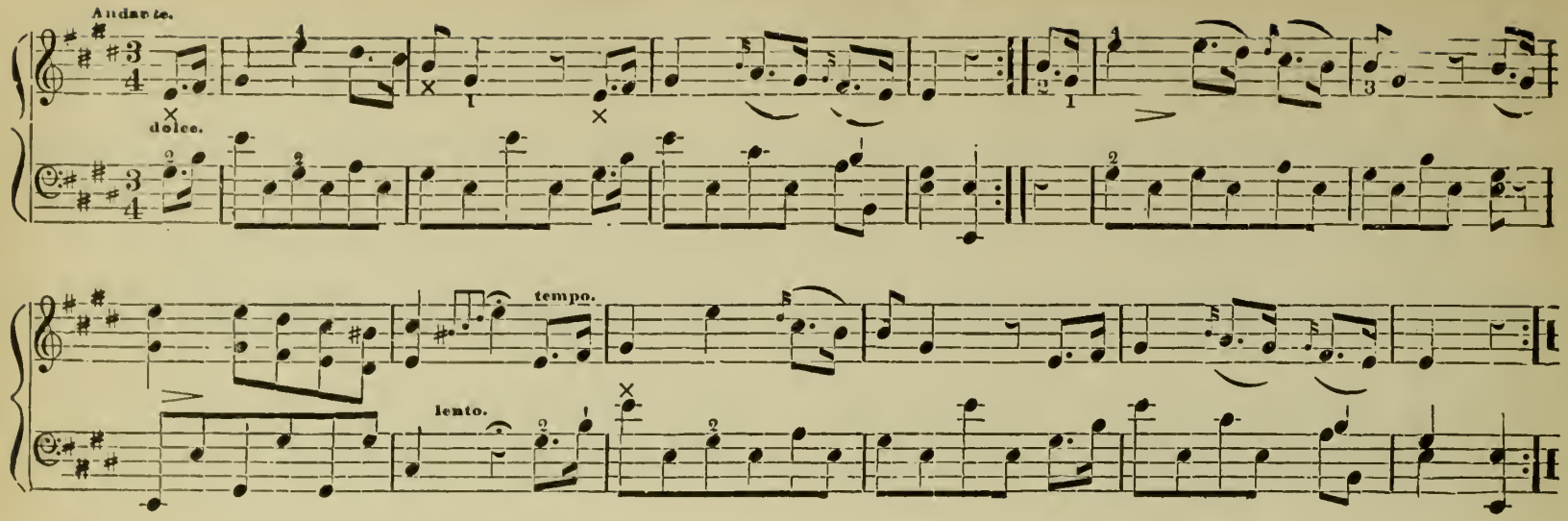
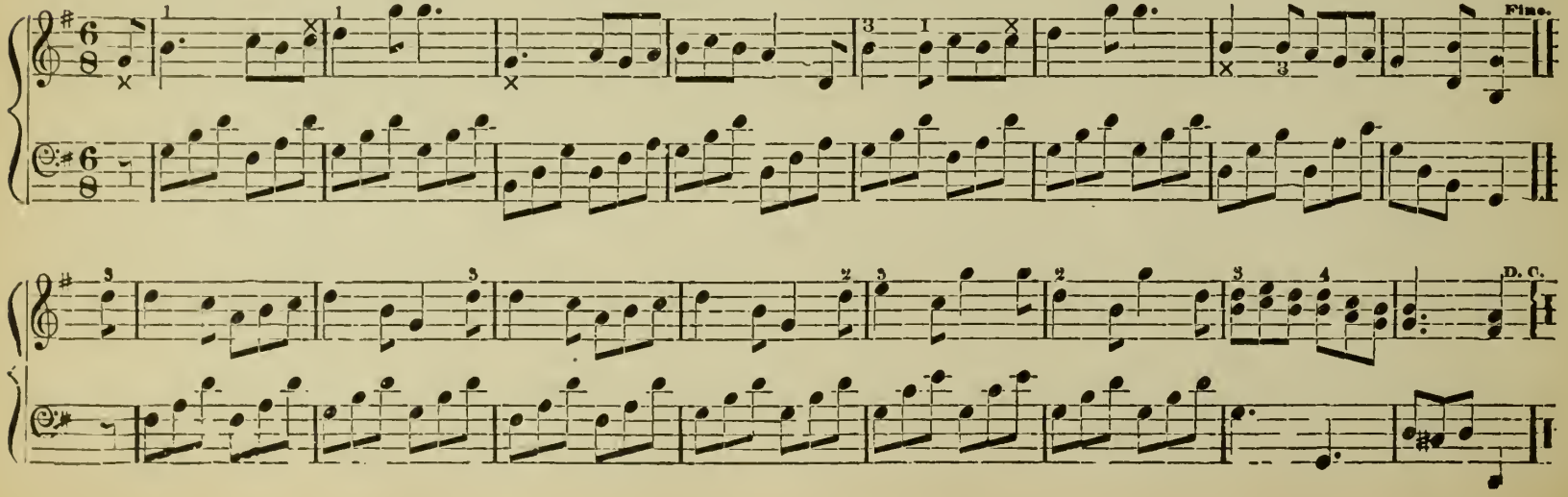
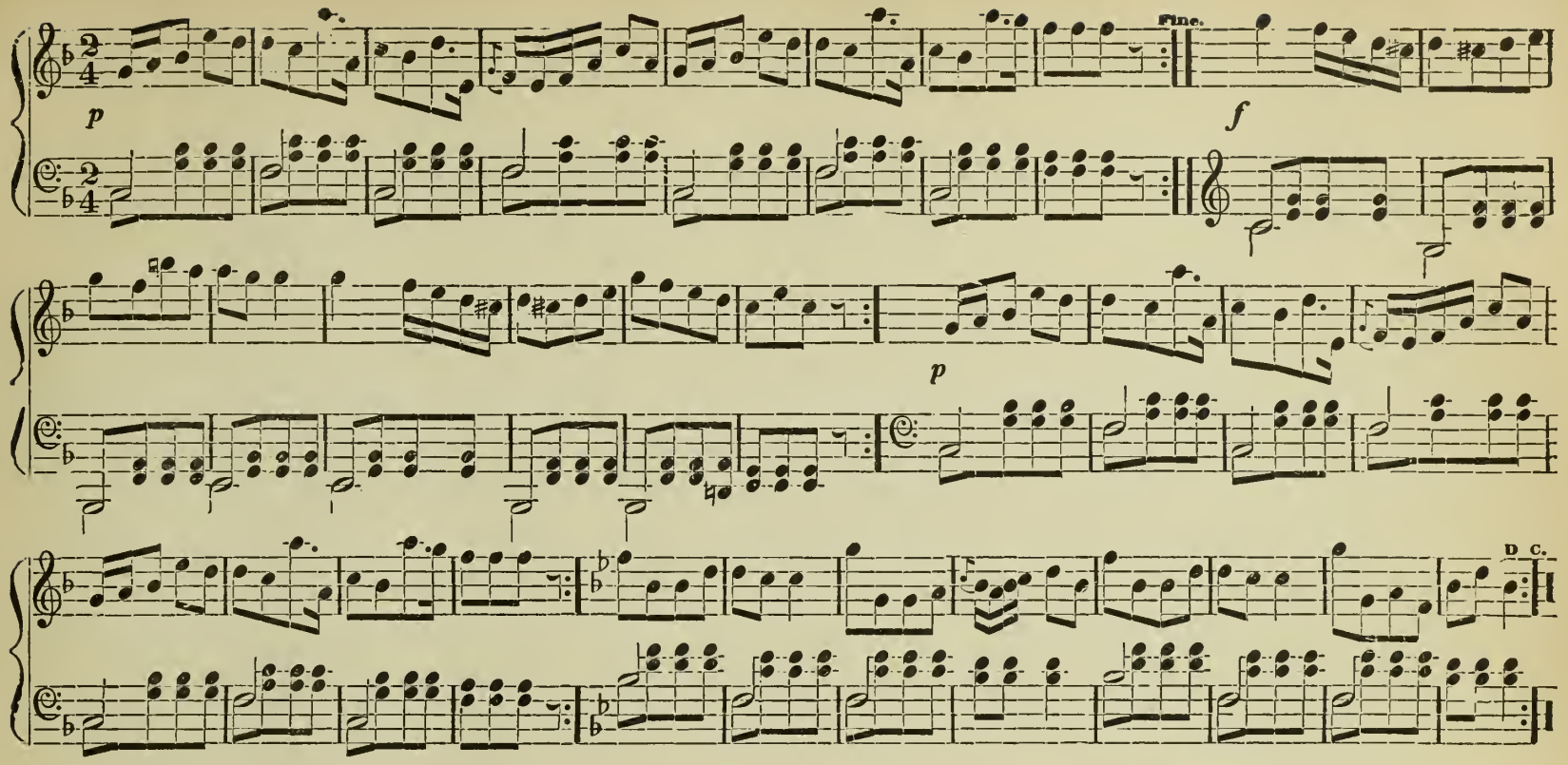
D. C.

LAST ROSE OF SUMMER.

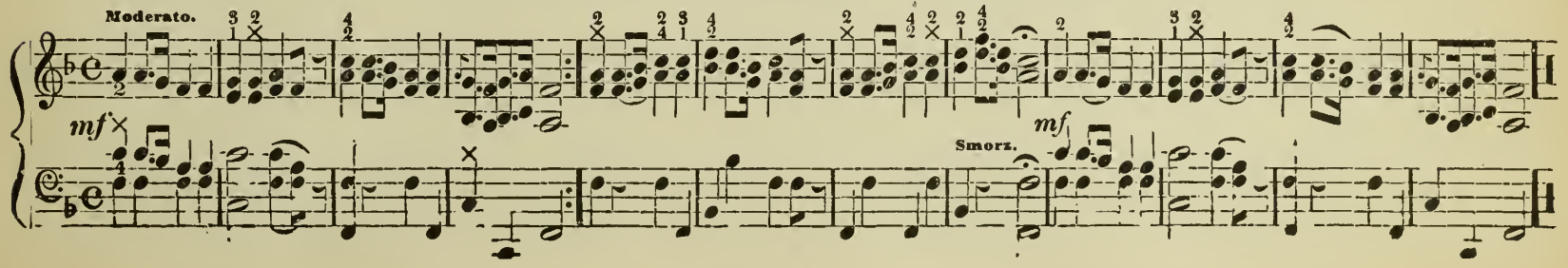


LIFE LET US CHERISH.



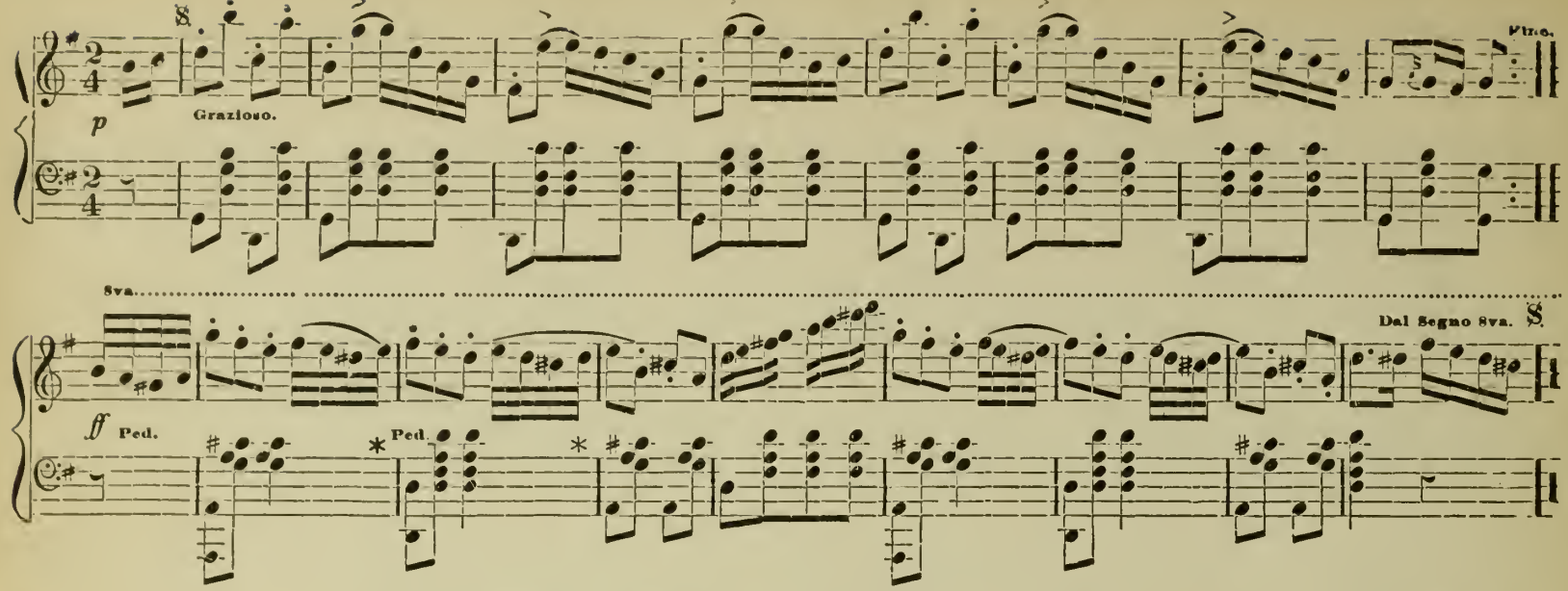


ROSSEAU'S DREAM. Days of Absence.



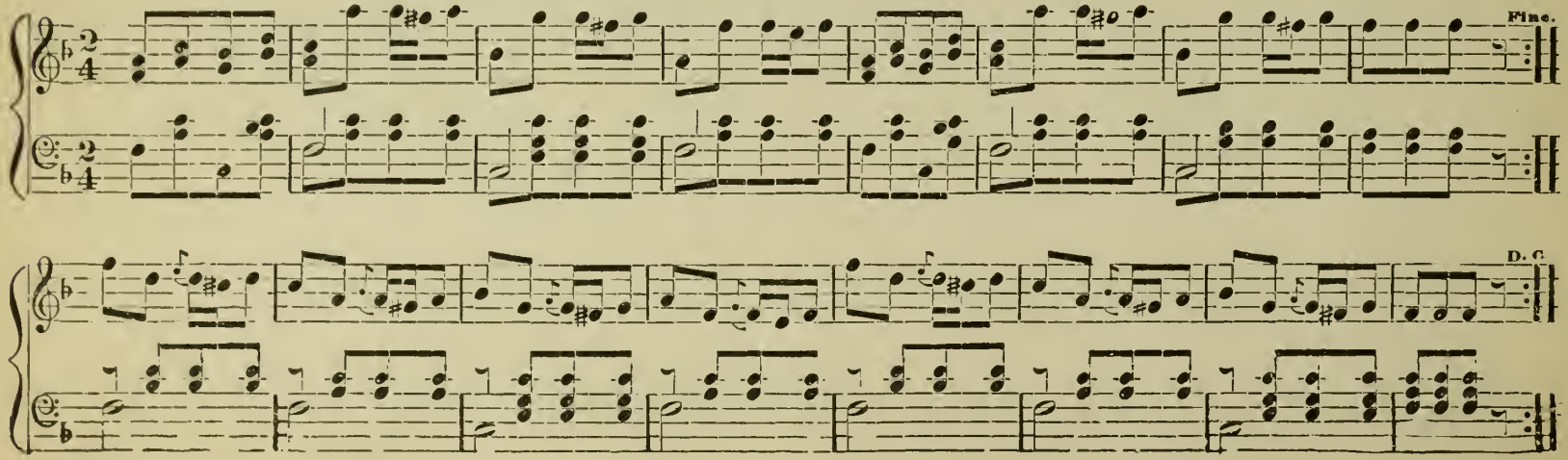
NATIONAL SHOTTISCH, OR GOOD LUCK POLKA.

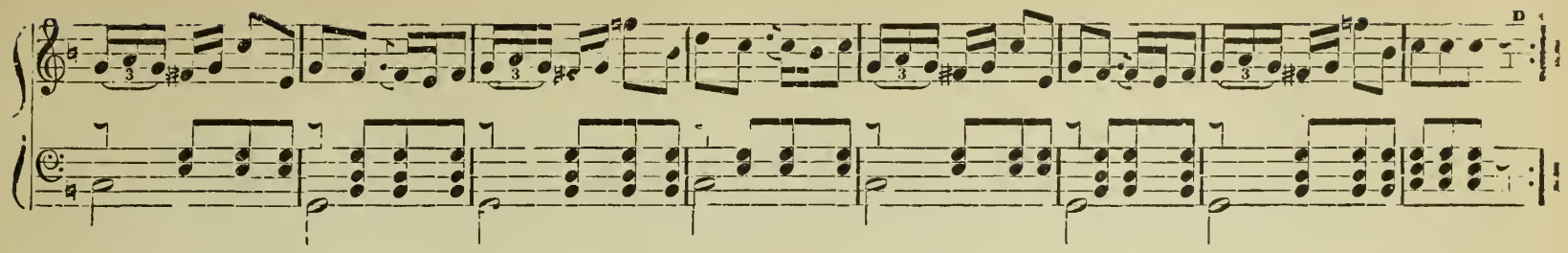
D'ALBERT



JENNY LIND'S FAVORITE POLKA.

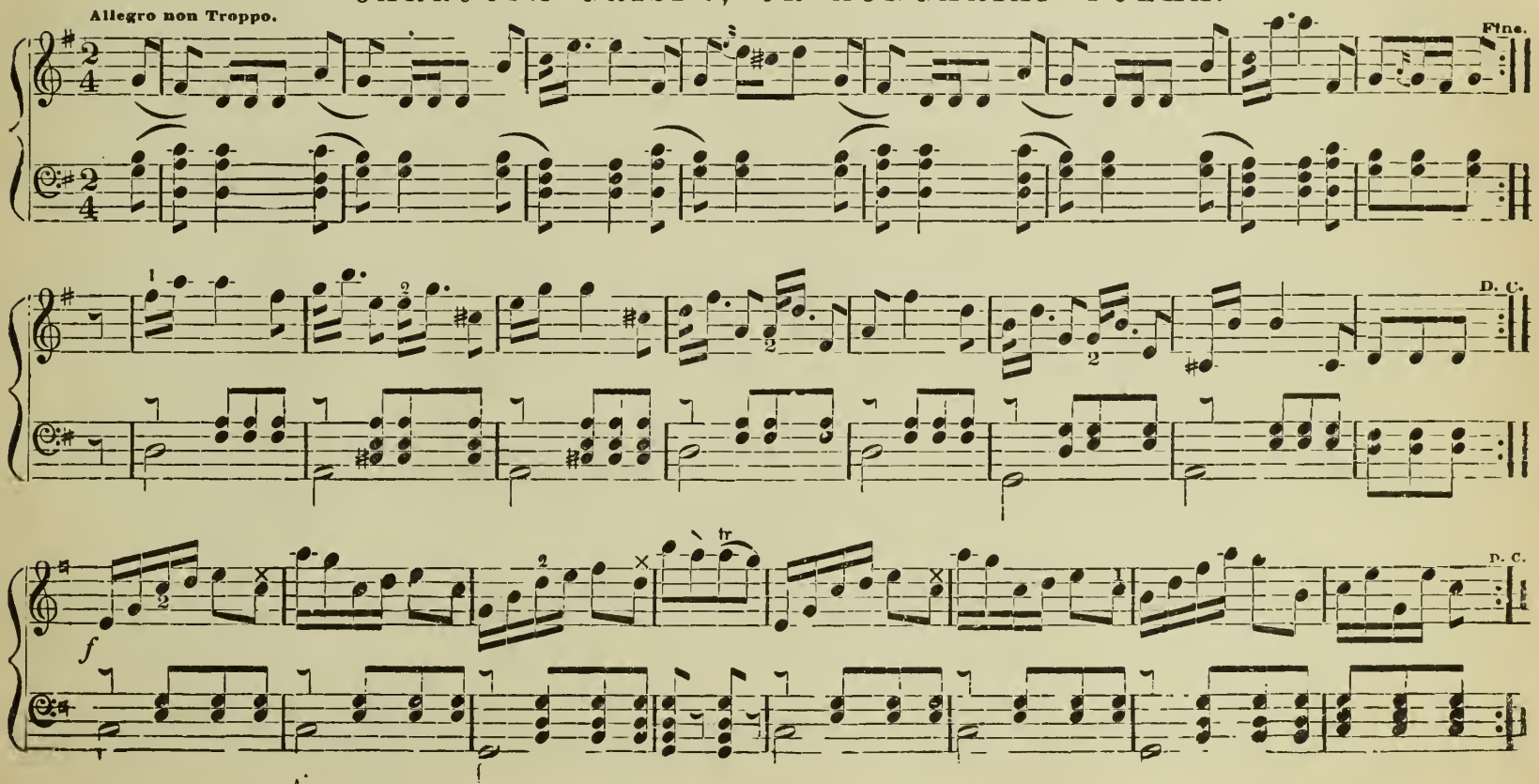
WALLERSTEIN



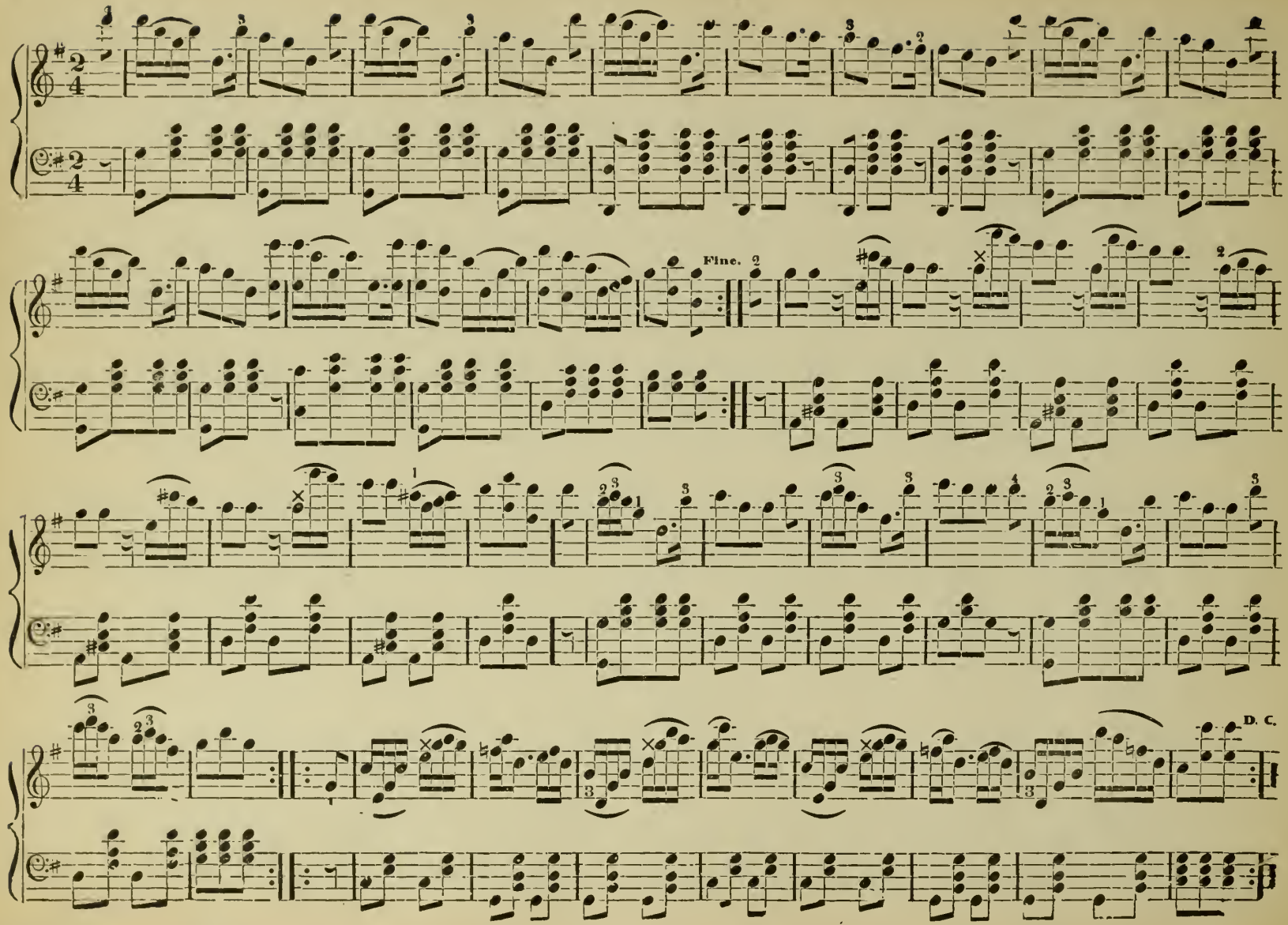


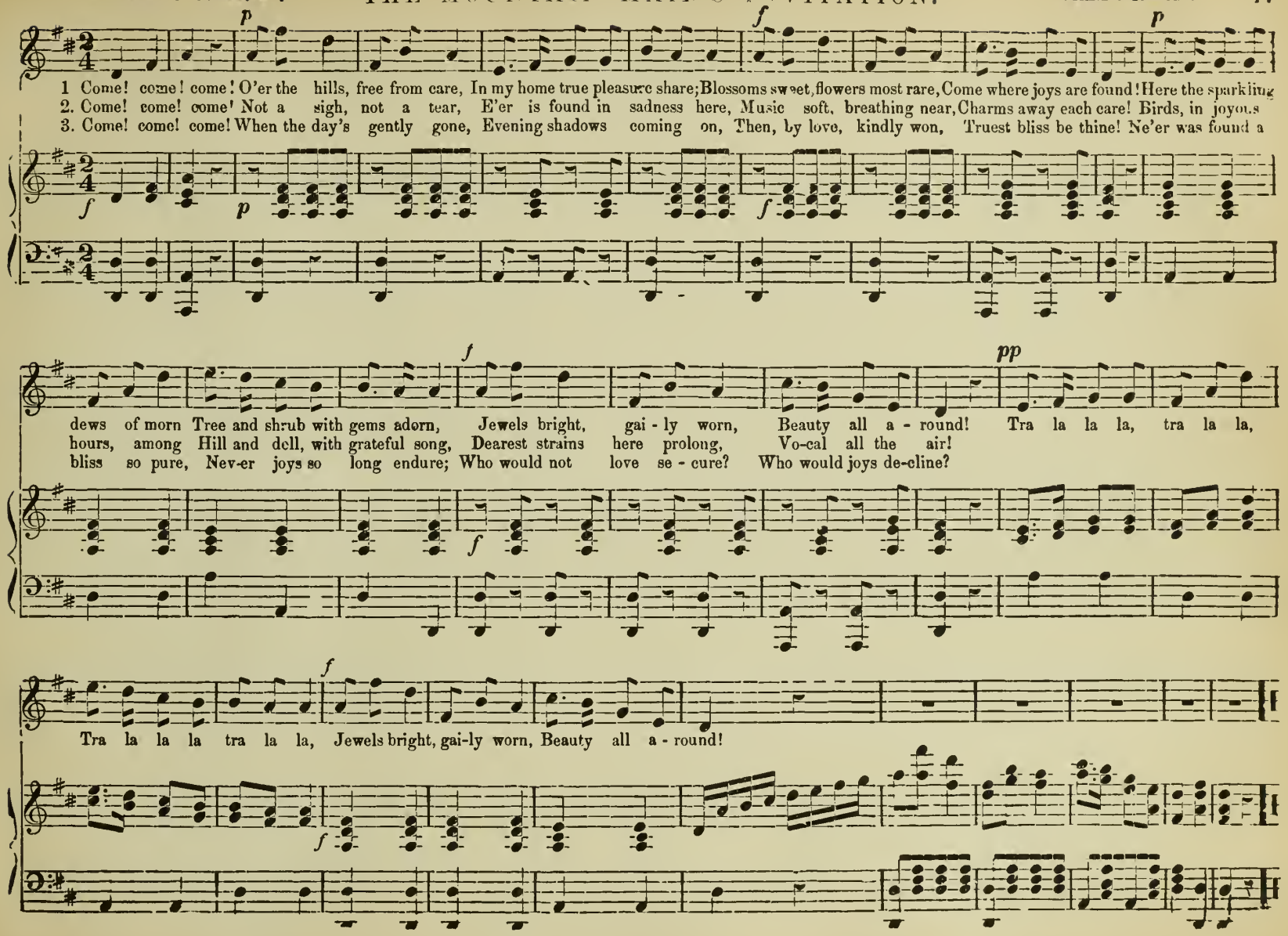
CARLOTTA GRISI'S, OR HUNGARIAN POLKA.

JULLIEN.



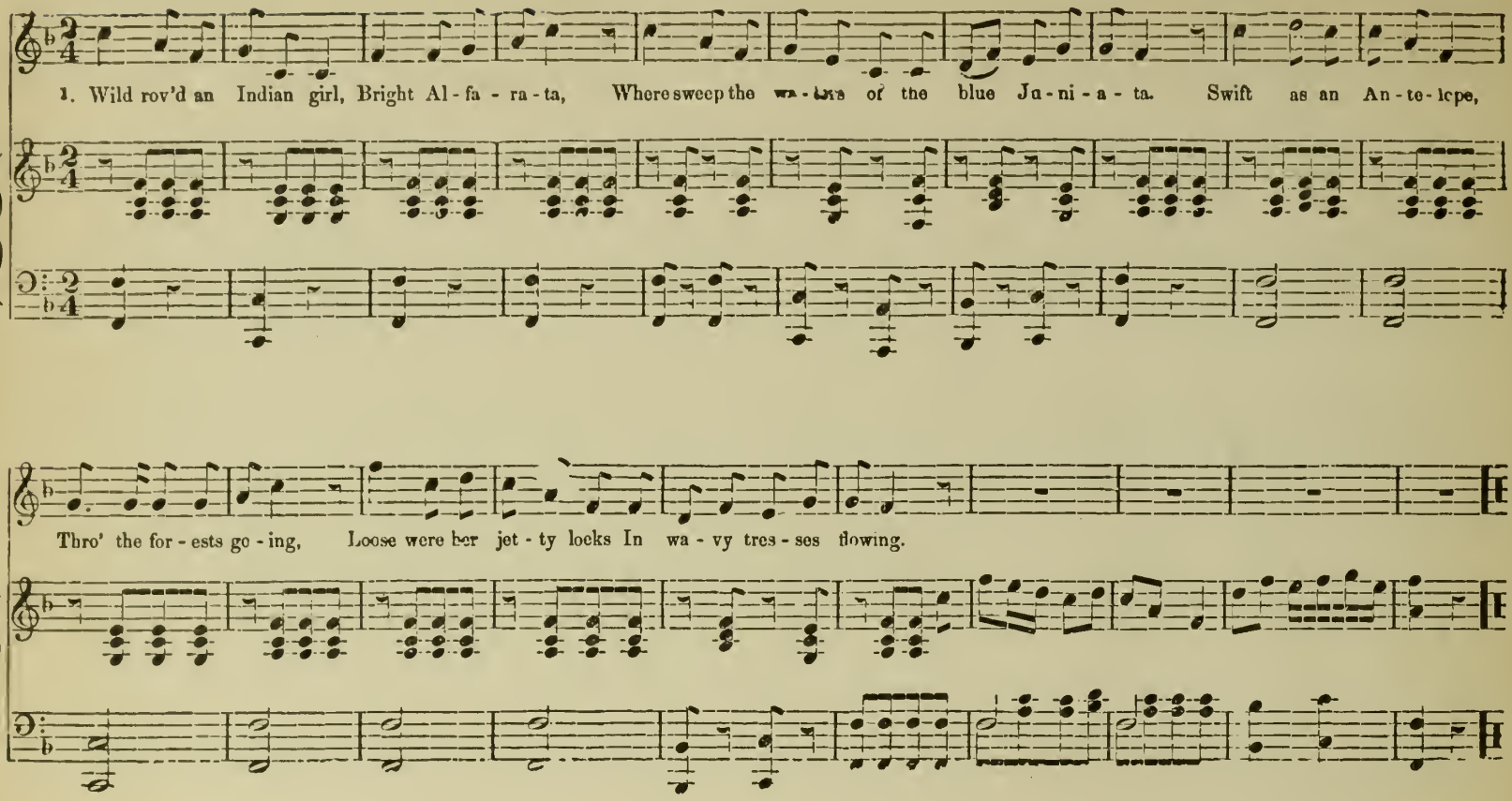
TEDESCO POLKA.




1 Come! come! come! O'er the hills, free from care, In my home true pleasure share; Blossoms sweet, flowers most rare, Come where joys are found! Here the sparkling
2. Come! come! come! Not a sigh, not a tear, E'er is found in sadness here, Music soft, breathing near, Charms away each care! Birds, in joyous
3. Come! come! come! When the day's gently gone, Evening shadows coming on, Then, by love, kindly won, Truest bliss be thine! Ne'er was found a
dews of morn Tree and shrub with gems adorn, Jewels bright, gai - ly worn, Beauty all a - round! Tra la la la, tra la la,
hours, among Hill and dell, with grateful song, Dearest strains here prolong, Vo-cal all the air!
bliss so pure, Nev-er joys so long endure; Who would not love se - cure? Who would joys de-cline?
Tra la la la tra la la, Jewels bright, gai-ly worn, Beauty all a - round!

THE BLUE JUNIATA.

WORDS AND MELODY BY MRS. SULLIVAN.



2

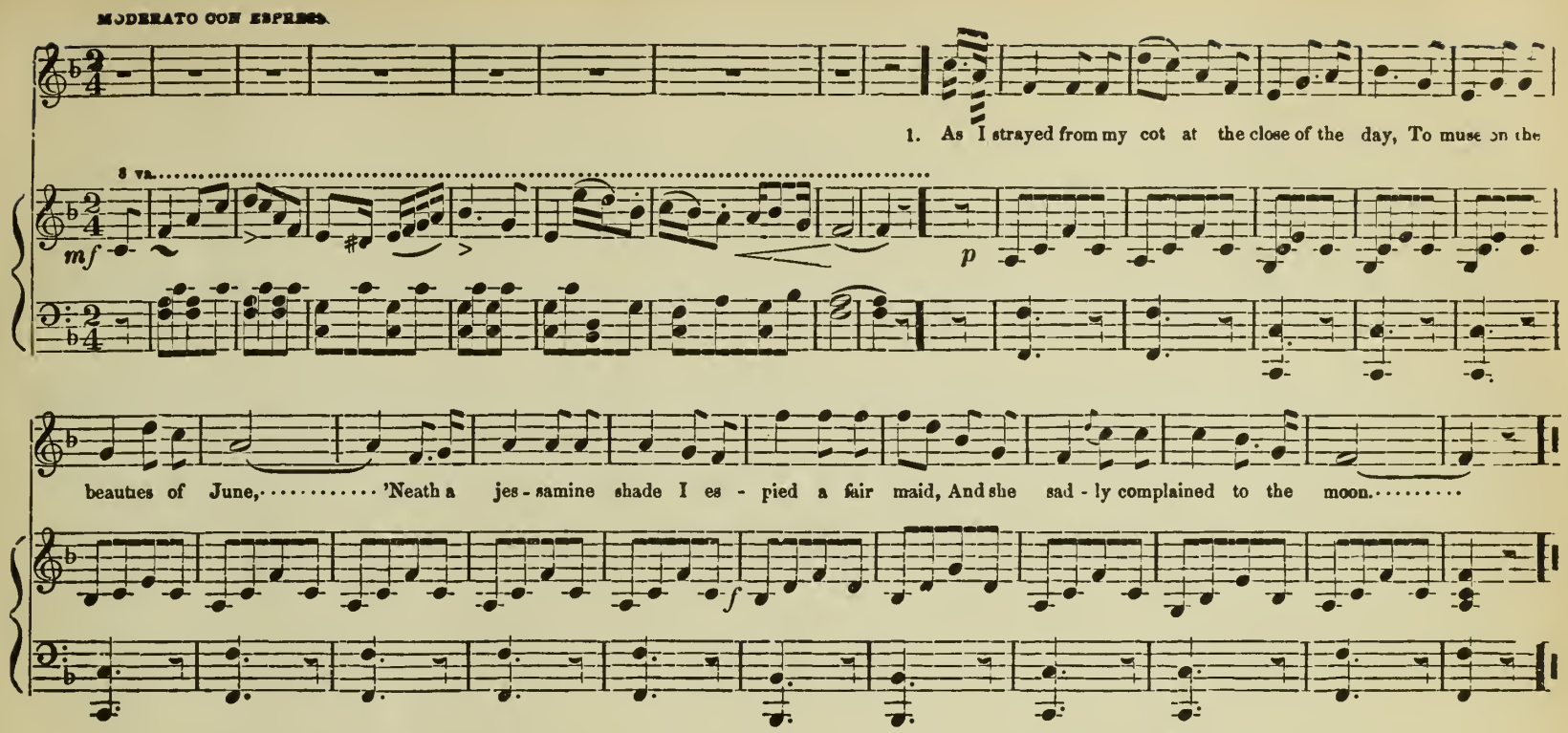
Gay was the mountain song
Of bright Alfarata,
Where sweep the waters
Of the blue Juniata.
Strong and true my arrows are
In my painted quiver,
Swift goes my light canoe
Adown the rapid river.

3

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

4

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.



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.

3

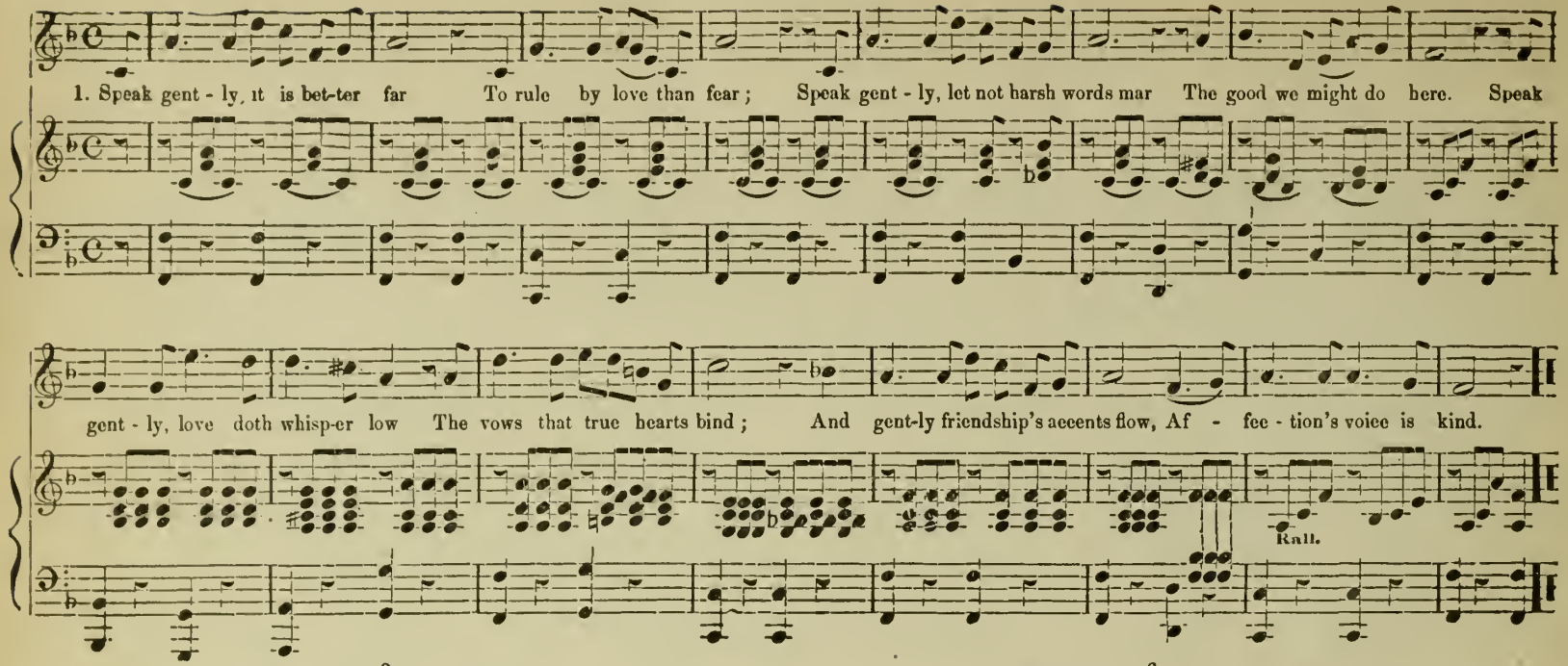
But now he is dead, and the youth once so gay,
Is cut down like a rose in full bloom;
And he silently sleeps, and I'm thus left to weep
By the sweet silver light of the moon.

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.

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.



3

Speak gently to the little child,
Its love be sure to gain;
Teach it in accents soft and mild—
It may not long remain.

4

Speak gently to the aged one,
Grieve not the careworn heart;
The sands of life are nearly run—
Let such in peace depart.

5

Speak gently, kindly to the poor,
Let no harsh tone be heard;
They have enough they must endure
Without an unkind word.

6

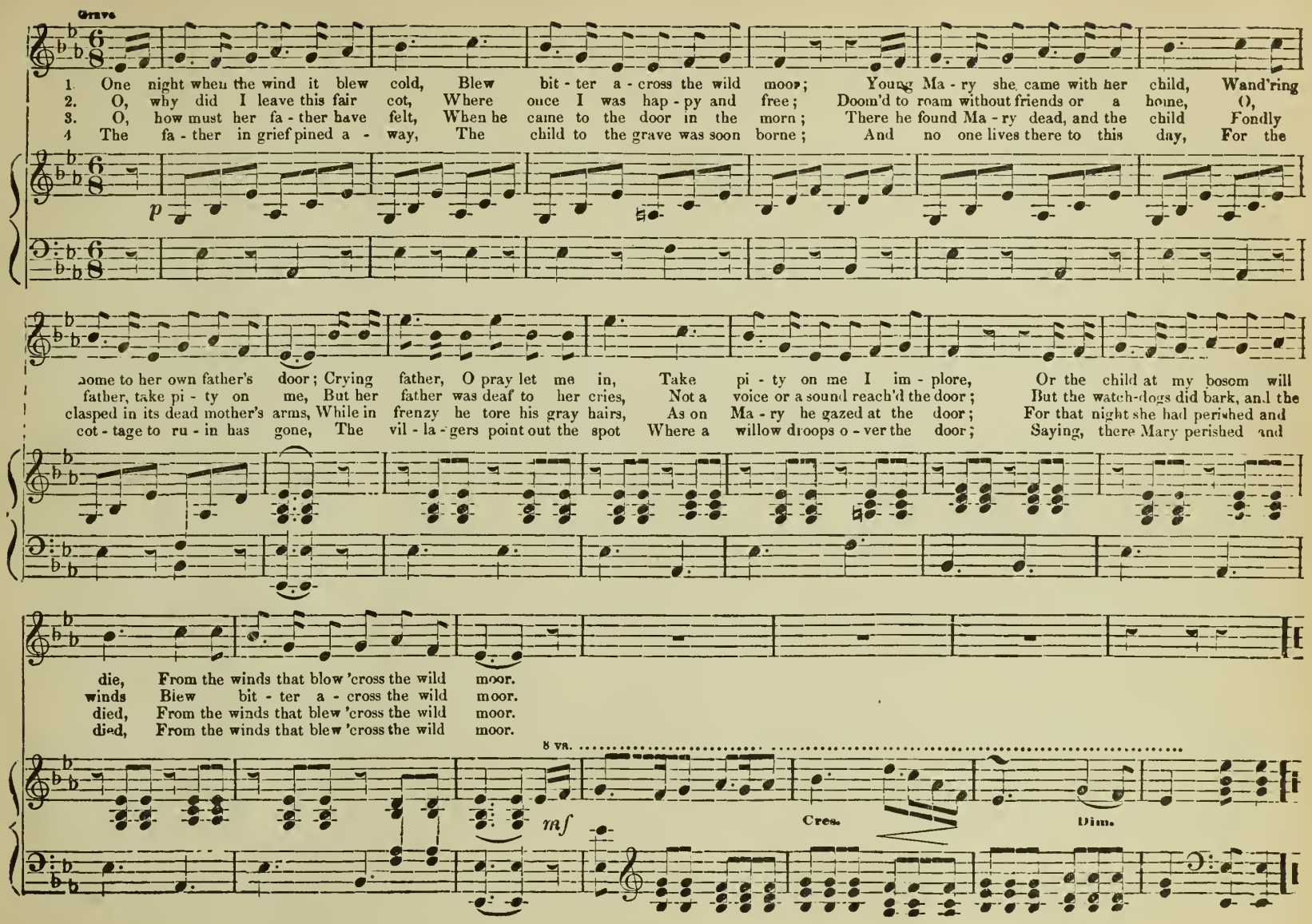
Speak gently to the erring—know
They may have toiled in vain;
Perhaps unkindness made them so,
Oh! win them back again.

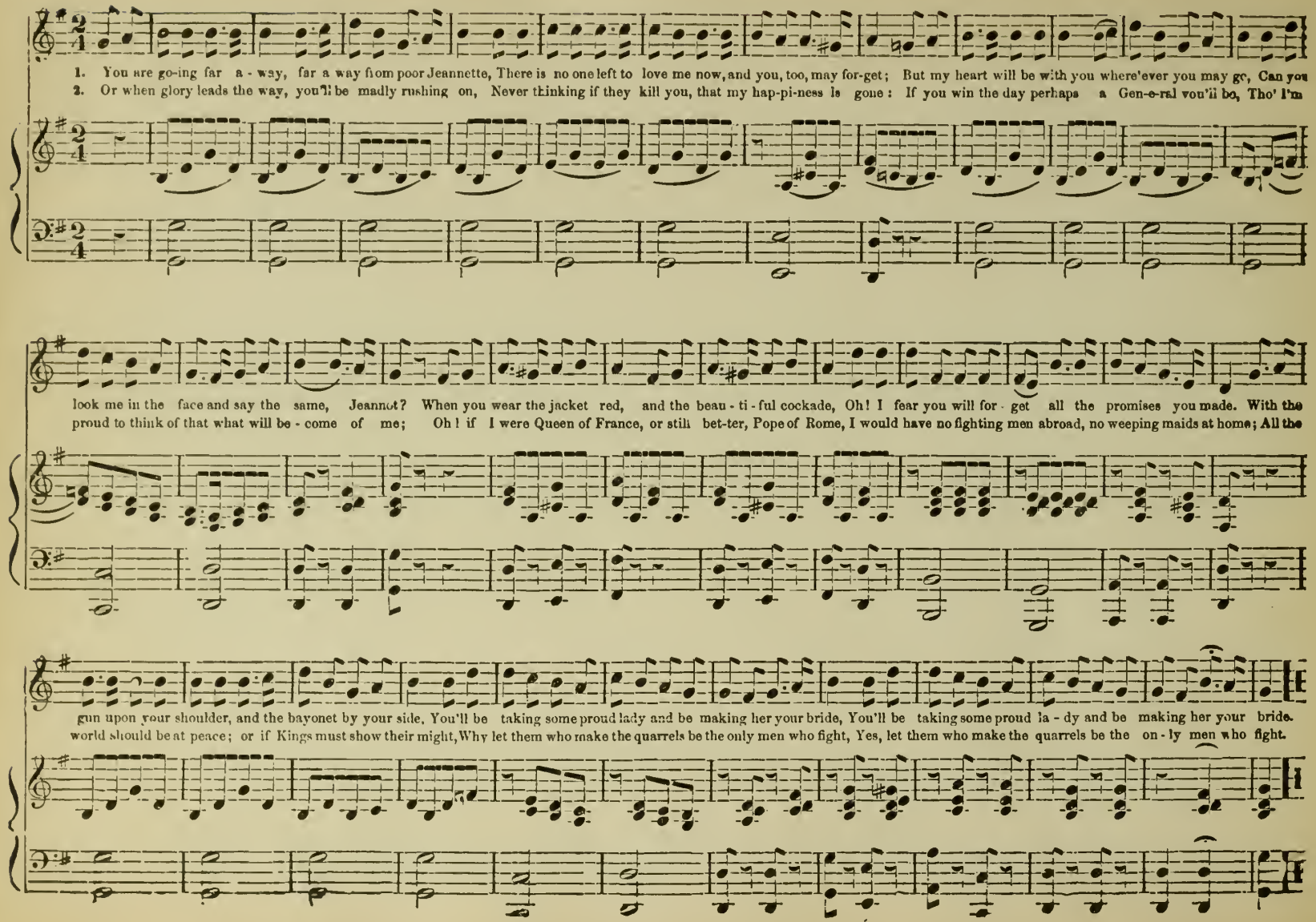
7

Speak gently—He who gave his life
To bend man's stubborn will,
When elements were in fierce strife,
Said to them, "Peace be still!"

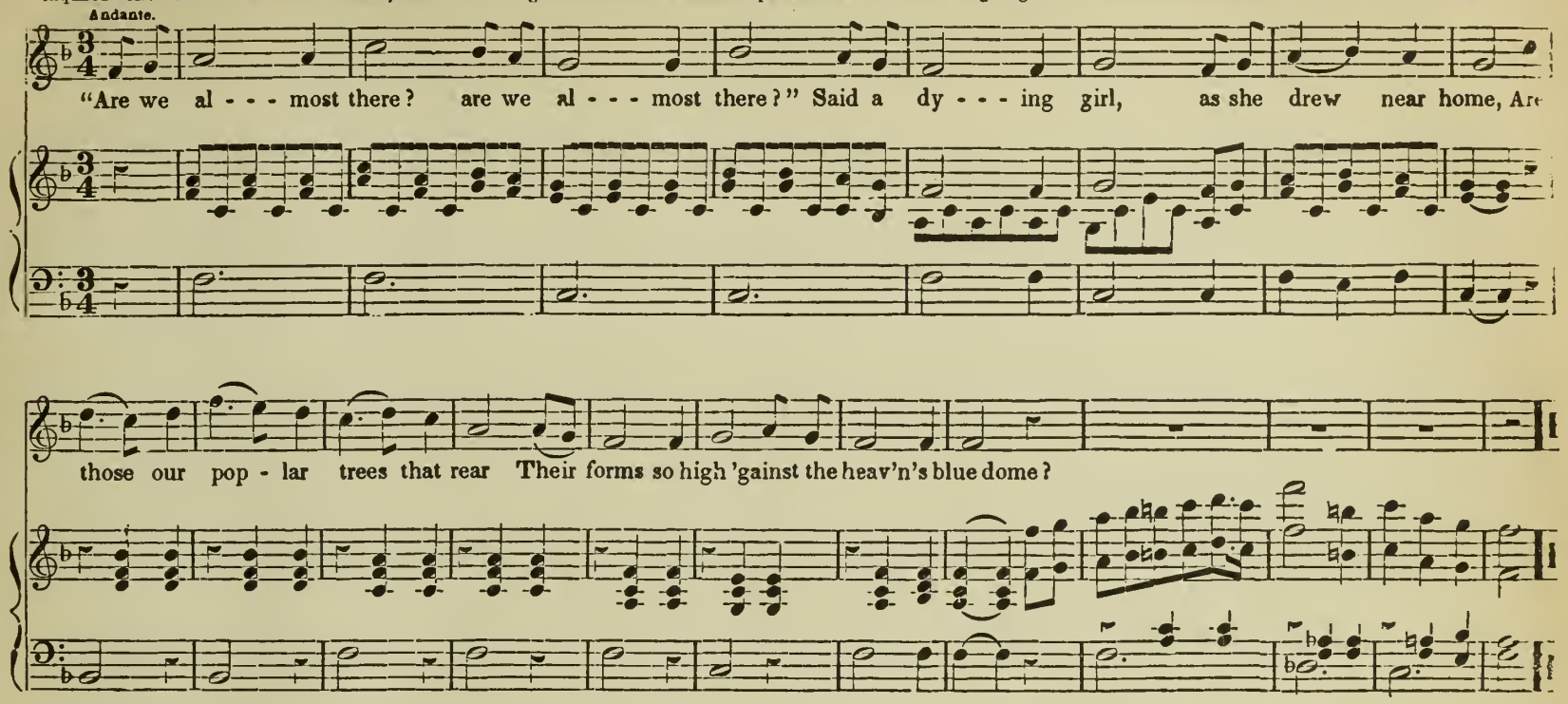
8

Speak gently—'tis a little thing
Dropped in the heart's deep well;
The good, the joy which it may bring,
Eternity shall tell


Grave
1. One night when the wind it blew cold, Blew bit - ter a - cross the wild moor; Young Ma - ry she came with her child, Wand'ring
2. O, why did I leave this fair cot, Where once I was hap - py and free; Doom'd to roam without friends or a home, O,
3. O, how must her fa - ther have felt, When he came to the door in the morn; There he found Ma - ry dead, and the child Fondly
4 The fa - ther in grief pined a - way, The child to the grave was soon borne; And no one lives there to this day, For the
p
home to her own father's door; Crying father, O pray let me in, Take pi - ty on me I im - plore, Or the child at my bosom will
father, take pi - ty on me, But her father was deaf to her cries, Not a voice or a sound reach'd the door; But the watch-dogs did bark, and the
clasped in its dead mother's arms, While in frenzy he tore his gray hairs, As on Ma - ry he gazed at the door; For that night she had perished and
cot - tage to ru - in has gone, The vil - la - gers point out the spot Where a willow droops o - ver the door; Saying, there Mary perished and
die, From the winds that blow 'cross the wild moor.
winds Blew bit - ter a - cross the wild moor.
died, From the winds that blew 'cross the wild moor.
died, From the winds that blew 'cross the wild moor.
8 va.
mf
Cres.
Dim.


1. You are go-ing far a - way, far a way from poor Jeannette, There is no one left to love me now, and you, too, may for-get; But my heart will be with you where'ever you may go, Can you
2. Or when glory leads the way, you'll be madly rushing on, Never thinking if they kill you, that my hap-pi-ness is gone: If you win the day perhaps a Gen-e-ral you'll be, Tho' I'm
look me in the face and say the same, Jeannot? When you wear the jacket red, and the beau - ti - ful cockade, Oh! I fear you will for - get all the promises you made. With the
proud to think of that what will be - come of me; Oh! if I were Queen of France, or still bet-ter, Pope of Rome, I would have no fighting men abroad, no weeping maids at home; All the
gun upon your shoulder, and the bayonet by your side, You'll be taking some proud lady and be making her your bride, You'll be taking some proud la - dy and be making her your bride.
world should be at peace; or if Kings must show their might, Why let them who make the quarrels be the only men who fight, Yes, let them who make the quarrels be the on - ly men who fight.

NOTE. — A young lady had visited the South for her health, but finding that she hourly grew worse, her friends hurried her home. On the journey she was very much exhausted and continually inquired "Are we almost there?" She died just before reaching home. A friend who accompanied her wrote the following song.



2

Then she talked of her flowers, and she thought of the well
Where the cool waters dashed 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

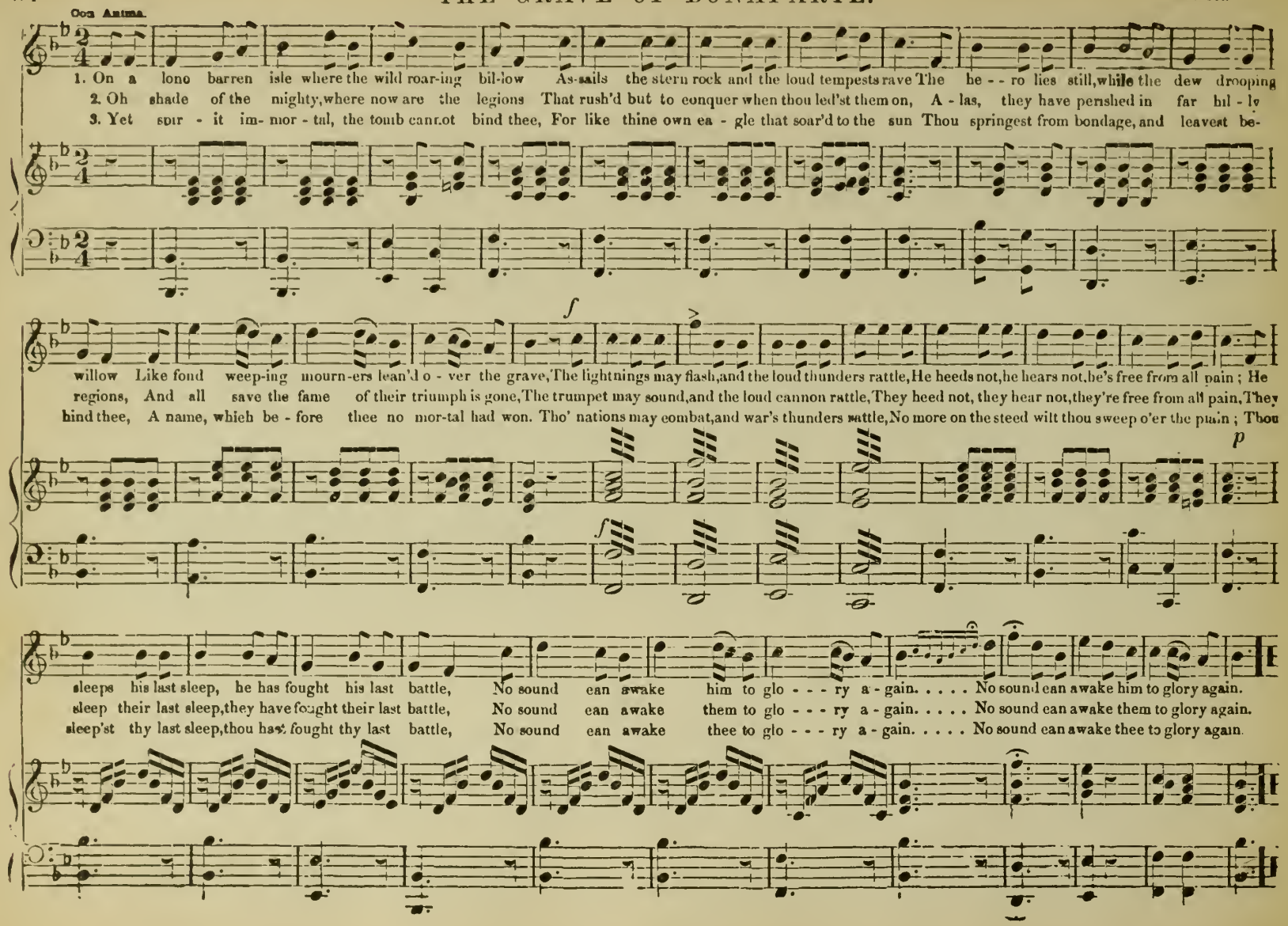
While yet so young and her bloom grew less,
They had borne her away to a kindlier clime;
For she would not tell that 'twas only distress,
That had gathered life's rose in its sweet spring tir

4

And she had looked where they bade her look,
At many a ruin and many a shrine,
At the sculptured niche, and the shady nook,
And watched from high places the sun's declin

5

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


Con Anima.
1. On a lone barren isle where the wild roar-ing bil-low As-sails the stern rock and the loud tempests rave The he - ro lies still, while the dew drooping
2. Oh shade of the mighty, where now are the legions That rush'd but to conquer when thou led'st them on, A - las, they have perished in far hil - ly
3. Yet spir - it im- mor - tal, the tomb can.ot bind thee, For like thine own ea - gle that soar'd to the sun Thou springest from bondage, and leavest be-
f
willow Like fond weep-ing mourn-ers lean'd o - ver the grave, The lightnings may flash, and the loud thunders rattle, He heeds not, he hears not, he's free from all pain; He
regions, And all save the fame of their triumph is gone, The trumpet may sound, and the loud cannon rattle, They heed not, they hear not, they're free from all pain, They
hind thee, A name, which be - fore thee no mor-tal had won. Tho' nations may combat, and war's thunders rattle, No more on the steed wilt thou sweep o'er the plain; Thou
p
sleeps his last sleep, he has fought his last battle, No sound can awake him to glo - - - ry a - gain. . . . . No sound can awake him to glory again.
sleep their last sleep, they have fought their last battle, No sound can awake them to glo - - - ry a - gain. . . . . No sound can awake them to glory again.
sleep'st thy last sleep, thou hast fought thy last battle, No sound can awake thee to glo - - - ry a - gain. . . . . No sound can awake thee to glory again.

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