

G. SCHIRMER'S SECULAR CHORUSES

Men's Voices

FOUR-PART CHORUSES SUITABLE FOR
SOLO QUARTET
WITH PIANO ACCOMPANIMENT
INCLUDING ACCOMPANIMENTS FOR REHEARSAL ONLY

4825	I Intended an Ode	W. Y. Webbe	8
4828	Jenny Kissed Me	W. Y. Webbe	6
4830	Bring Her again	F. S. Hastings	8
5116	Peace	H. Jacobsen	6
5182	Absence	L. B. McWhood	8
5183	The Woods are Bright	L. B. McWhood	8
5354	Regret	F. Van der Stucken	8
5358	Dreaming	H. R. Shelley	8
5365	Miller's Song (Bar. or Bass Solo)	F. S. Hastings	8
5366	The Barks	F. S. Hastings	8
5441	Some Reckon Time by Stars	J. H. Rogers	8
5445	Lullaby	F. F. Harker	8
5446	Stars of the Summer Night	F. F. Harker	8
5548	In the Woods with the Blackbirds	A. von Othegraven	8
5595	The Night has a Thousand Eyes	S. R. Gaines	8
5669	A Secret from Bacchus	Bruno Huhn	6
5670	Cato's Advice (18th Century Drinking Song)	Bruno Huhn	8
5675	Denny's Daughter	Bruno Huhn	8
5681	In Praise of Tobacco	C. L. Williams	8
5741	The Cruiskeen Lawn (Arr. by)	Victor Herbert	8
5758	An Autumn Lament	R. H. Woodman	8
5796	Sympathy	R. Friml	8
5803	The Siesta	R. Werrenrath	8
5829	Cradle Song	T. T. Noble	8
5832	The New Ireland	Victor Herbert	8
5836	O Mistress Mine	Wm. Lester	8

G. Schirmer

New York : 3 East 43d St. • London, W. : 18, Berners St.
Boston : The Boston Music Co.

Miller's Song

For Quartet of Men's Voices

Words by
Pamela Tenant

Music by
Frank Seymour Hastings

Brightly and not too slow

mp

Tenor I
Full man - y a night, in the clear moon-light, Have I

mp

Tenor II
Full man - y a night, in the clear moon-light, Have I

mp

Bass I
Full man - y a night, in the clear moon-light, Have I

mp

Bass II
Full man - y a night, in the clear moon-light, Have I

Brightly and not too slow

Piano
mp
(Accomp. only for rehearsal)

wan - dered by val - ley and down, — Where the owls fly low — and

wan - dered by val - ley and down, — Where the owls fly low and

wan - dered by val - ley and down, — Where the owls fly low — and

wan - dered by val - ley and down, — Where the owls fly low and

retard slightly

a tempo

hoot as they go, The white wings and the brown. For its
 hoot as they go, The white wings and the brown. For its
 hoot as they go, The white wings and the brown. For its
 hoot as they go, The white wings and the brown. For its

retard slightly *a tempo*

up and a-way ere the dawn of the day, Where the glow-worm shines in the
 up and a-way ere the dawn of the day, Where the glow-worm shines in the
 up and a-way ere the dawn of the day, Where the glow-worm shines in the
 up and a-way ere the dawn of the day, Where the glow-worm shines in the

retard
 grass - es, And the dusk lies cool on the reed - set pool, And the
retard
 grass - es, And the dusk lies cool on the reed - set pool, And the
retard
 grass - es, And the dusk lies cool on the reed - set pool, And the
retard
 grass - es, And the dusk lies cool on the reed - set pool, And the

retard

a tempo

night wind pass - - es. Full man - y a day have I
a tempo

night wind, the night wind pass - es. Full man - y a day have I
a tempo

night wind pass - - es. Full man - y a day have I
a tempo

night wind pass - - es. Full man - y a day have I

a tempo

found my way, Where the long road winds round the hill, — Where the

found my way, Where the long road winds round the hill, — Where the

found my way, Where the long road winds round the hill, — Where the

found my way, Where the long road winds round the hill, — Where the

wind blows free on a ju-ni-per tree, To the tune and the clank of a mill.

wind blows free on a ju-ni-per tree, To the tune and the clank of a mill.

wind blows free on a ju-ni-per tree, To the tune and the clank of a mill.

wind blows free on a ju-ni-per tree, To the tune and the clank of a mill.

6 Vigorously
Baritone (or Bass) Solo

For a mil - ler's a man that must work while he can, With the humming

rye and the bar - ley grow - ing, While his

slow wheels churn and his great sails turn, To the fair wind

blow - ing. *Tempo primo*
For a mil - ler's a man that must

Tempo primo

work while he can, With the rye and the bar - ley grow - ing, While the
 work while he can, With the rye and the bar - ley grow - ing, While the
 work while he can, With the rye and the bar - ley grow - ing, While the
 work while he can, With the rye and the bar - ley grow - ing, While the

Slower

slow wheels churn and the great sails
 slow wheels churn and the great sails
 slow, while the slow wheels churn and the sails, the great sails
 slow wheels churn and the great sails

Slower

Tempo primo *retard greatly*

turn, To the fair wind blow - ing.
 turn, To the fair wind blow - ing.
 turn, To the fair, to the fair wind blow - ing.
 turn, To the fair, to the fair wind blow - ing.

Tempo primo *retard greatly*

THE VOICE

ITS PRODUCTION, CARE AND PRESERVATION

BY

FRANK E. MILLER, M.D.

WITH A NOTE BY

GUSTAV KOBBE

Pp. viii and 196. Price, Cloth, \$1.25 net

NO one could be better fitted to write with authority and understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production, while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc., to be produced. In short, this book is not only a result of its author's scientific knowledge as a physician, but is also the outcome of his long observation and experience as a singer; an ideal combination which has enabled him to elucidate the natural functions of the vocal organs in a clear, convincing and eminently readable manner.

NEW YORK: G. SCHIRMER

GRADED LESSONS IN HARMONY

By F. H. SHEPARD

Revised and prepared by

A. AGNES SHEPARD and FLORIAN A. SHEPARD

Price, \$1.25 *net*

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G. Schirmer, New York

The Boston Music Co., Boston

EARLY OPERA IN AMERICA

By O. G. SONNECK

Chief of the Division of Music, Library of Congress

Pp. viii & 230

Price, \$5.00 net



EIGHTEENTH-CENTURY opera—in America!—To the “average” reader the notion seems as illusory as the mythical Mrs. Harris. Fortunately for the historical verities, our author is not an “average” writer. Pursuing certain or uncertain clews for years with untiring pertinacity and enthusiastic thoroughness, he has not merely brought to light and recorded a mass of accurate information, but has woven the multitudinous threads into a well-ordered and bright-hued narrative, both illuminating and vastly entertaining.

¶ Mr. Sonneck’s companion-book, “Early Concert-Life in America,” dispelled the prevalent idea that our ancestors’ sole musical pabulum consisted of psalm-tunes. The present volume, based on facts laboriously gleaned from ancient newspaper files and musty histories, shows an almost continuous effort to exploit the ballad-operas and musical pasticcios and pantomimes then current in Britain in her American colonies, from Savannah to Boston; the first opera on actual record having been given at Charleston, S. C., in 1735. It shows more; for it proves that Americans in the latter half of the century were often treated to excellent operatic music, well sung, and enhanced by competent acting and (all things considered) adequate orchestras. Most amusing accounts of the struggles of managers and actors against local prejudice; quaint excerpts from writers of the day; crisp biographical notes on the chief singers; pungent local notices and records of naïve criticism—all serve to enhance the vivid impression. For the statistician there are voluminous tabular exhibits of the dramatico-musical works performed, with place and date, and a complete Index. The fifteen illustrations, photographic copies of pictures of the period, are chosen with excellent taste and add materially to the interest and value of the work.

¶ The author, with characteristic modesty, relegates to “local historians” the task of filling up lacunæ in his presentation. We fancy that little of consequence remains to be done; Mr. Sonneck’s book is practically the last word on this theme.

G. Schirmer, New York

The Boston Music Co., Boston

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5838	If She be Made of White and Red	Wm. Lester	6
5839	Come unto these Yellow Sands	Wm. Lester	8
5876	Love's Radiance	F. C. Bornschein	5
5877	Cupid and Campaspe	F. C. Bornschein	8
5878	O were My Love yon Lilac Fair	F. C. Bornschein	5

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