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SACRED VOCAL COMPOSITIONS

BY

L. O. EMERSON.

The Twilight falls. Song for Contralto or Mezzo-Soprano, With Quartet or responsive Chorus ad lib.	40
<u>Nothing but Leaves.</u> Quintet, with Obligato Solo for Soprano.	40
O thou God of my salvation. Solos for Soprano, Contralto and Quartet.	40
Sweet the moments rich in blessing. Quartet, with Duets for Tenore and Alto, and Tenore and Soprano.	40
Celestial Treasure. Soprano and Contralto Solos and Quartet.	35
The Lord is my Shepherd. Quartet, with Duets for different parts.	50
Land of Light afar. Solo for Soprano or Tenore, and Quartet.	30
Rock of Ages, cleft for me. Quartet, with Soprano Solo.	40
Tarry with me, O my Saviour. Solos for Soprano, Alto and Bass, and Quartet.	30
Jesus loves me. Quartet, with Solos for Contralto and Tenore,	40
Guide me, O thou great Jehovah. Solo and Quartet.	35
Come unto me when Shadows darkly gather. Contralto or Bass Solo, and Quartet,	35

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NOTHING BUT LEAVES.

Quintet, with Obligato Solo for Soprano.

L. O. Emerson.

Moderato.

Obligato Solo for Soprano.

Nothing but leaves! The spir. it grieves,

Nothing but leaves! The spirit grieves

Nothing but leaves! The spirit grieves

Nothing but leaves! The spirit grieves

p

Ov- er a was - ted life, Sins commit. ted while con. science slept,

Ov- er a was - ted life, Sins commit. ted while con. science slept,

Ov- er a was - ted life, Sins commit. ted while con. science slept,

4

Promises made but never kept, Hatred battle and strife,
Promises made but never kept, Hatred battle and strife,
Promises made but never kept, Hatred battle and strife,
Hatred, battle and strife. *rit.* Nothing but leaves! *p* Nothing but leaves!
Nothing but leaves! Nothing but leaves!
Nothing but leaves! Nothing but leaves!

49035

Nothing, Nothing, No! nothing but leaves! Shall we meet the Mas.ter so,
Nothing, nothing, No! nothing but leaves! Shall we meet the Mas.ter so,
Nothing, nothing, No! nothing but leaves! Shall we meet the Mas.ter so,

ad lib.
Bearing our withered leaves, Bearing our withered leaves? No, no, no, no! No, no, no,
Bearing our withered leaves, Bearing our withered leaves? No!
Bearing our withered leaves, Bearing our withered leaves? No!

no! Bearing our withered leaves. The

rit.

rall.e dim.

No! Bearing our wither'd leaves; Bearing our wither'd leaves,

No! Bearing our wither'd leaves; Bearing our wither'd leaves,

p
colla voce

Saviour looks for perfect fruit! We stand before Him, humbled, mute, Waiting the word He breathes.

Nothing. Nothing but leaves! nothing! The spi-rit grieves, O-ver a was-ted life,

Nothing. Nothing but leaves! nothing! The spi-rit grieves, O-ver a was-ted life,

p ad lib.

Wait ing the word He breathes, Nothing but leaves, Nothing but

Nothing but leaves!

Nothing but leaves!

colla voce

p *pp*

leaves! Nothing, nothing, No! nothing but leaves!

Nothing but leaves! Nothing, No! nothing but leaves!

Nothing but leaves! Nothing. nothing, No! nothing but leaves!

p *p* *p*

A Page for Organists.

Where can I find Voluntaries and Interludes?

This is the perplexed thought of many a young organist, and also of many more experienced ones. Unmusical people do not realize how difficult it is to provide, off-hand, a new musical composition, of the grade of a Sonata, twice, thrice, or four times every Sunday in the year, and of many years. But few can do it acceptably.

It is, then, a service to organists to place before them a list (quite limited at present) of good collections of Voluntaries and Interludes; and such a list will be found on this page.

Still, to fully utilize the list, every organist needs a knowledge of HARMONY. If possible, a complete course under competent teachers should be taken. Such teachers will naturally use or the other of the following books:

Albrechtsberger's Harmony, - - -	\$4.00
Baker's Harmony, - - -	2.00
Cherubini's Counterpoint and Fugue, -	2.50
Johnson's Harmony, - - -	1.25
Richter's Harmony, - - -	2.00
Richter's Counterpoint, - - -	2.00
Richter's Fugue, - - -	2.00
Saroni's Harmony, - - -	1.25

But as multitudes of organists in out-of-the-way places, and with small salaries, cannot afford a regular and thorough course of study, it is important that they should have books that will teach reasonably well, even without teachers and regular lessons, what is needed for composing simple music. Such books are the following:

Weber's Musical Composition, 2 vols.	Each, \$3.00
A large, thorough, and easily understood book.	
Wohlfahrt's Guide to Musical Composition,	1.25
Wohlfahrt's Manual of Modulation, - -	.50
Oliver's Thorough Bass, - - -	.67
Outline of Musical Form. By W. S. B. MATTHEWS.	.60
Johnson's New Method for Harmony, -	1.00

This last Method is by a teacher who has, more than most others, had opportunities to know exactly what the average American village organist needs. The book reads like a story from beginning to end, and the theory can be well understood without study; while by working out the exercises, one gets a practical knowledge of all common chord-progressions.

A reasonable knowledge of Harmony acquired, what then? First, learn to apply it to extemporizing on the organ. As a book to learn the secret of this, there is nothing better than

Clarke's Harmonic School for the Organ.

BY W. H. CLARKE

PRICE, \$3.00.

The School reviews the science of composition, and applies it most ably to inventing combinations for the organ. While studying, one practises a great deal of excellent music, and is well repaid for the purchase of the work.

Now for the ready-made Voluntaries. Notice that after using a Voluntary once, you can repeat it another time with a variation of stops; or you can play part of it, and then vary it in different keys; or make up something in the same style with different chords; or take them from the printed books, and build up a Voluntary on the principles of Harmony, or of the Harmonic School. Thus the organist who is not a natural composer may succeed in producing thousands of very creditable performances, to his own credit and to the pleasure of congregations.

Books Containing Material for Voluntaries.

Amateur Organist. ZUNDEL. - - -	\$2.00
Bach's 48 Fugues. (For skilled Organists.)	
2 vols. Each, \$3.00. Complete, 4.80	
Batiste's Organ Voluntaries, - - -	2.50
Batiste's Last Collection of Organ Voluntaries, 2.50	
Modern School for the Organ. Vol. III. ZUNDEL.	2.00
Novello's Select Organ Pieces, - - -	2.00
Organ Gems. DAVENPORT. - - -	2.50
The Organist. SOUTHARD and WHITING. - -	3.50
Organist's Portfolio. RIMBAULT. 2 vols. Each,	2.50
Organist's Reliance. EUGENE THAYER. 10 Nos. Each,	1.25
A new and most attractive collection.	
Rink's 100 Voluntaries, - - -	.75
Rink's Organ School. 6 Books. Each, \$1. Comp.,	4.80
Revised by BEST. The last four books are recommended as the ones that contain material for Voluntaries.	
Schneider's Voluntaries, - - -	\$2.25
Short Voluntaries. W. H. CLARKE. - - -	1.50
Short Voluntaries. HILES. 9 Nos. - - -	Each, .50
250 Easy Voluntaries and Interludes. ZUNDEL.	1.50

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