

NO

SONGS OF HOME

3-OCT 31
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White, Smith & Company

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Vocal Selections for Decoration Day

NEW AND BEAUTIFUL COMPOSITIONS.

Particular attention is directed to the following new vocal selections, suitable for Decoration Day. Their timely significance, both in rhetoric and rhythm, invest them with an inestimable value for this day of national remembrance. Grand Army Posts, choirs, glee clubs, and other vocal organizations, will find it vastly to their interest to examine these compositions before making their selections for the services of the day.

We'll ever keep thy Memory green. Mixed voices in Ab. Male voices in Bb. Words by Frank N. Scott, music by C. A. White. This is one of Mr. White's most beautiful song creations, and will commend itself to all upon a single hearing. The words, by Mr. Scott, are at once a poem and a eulogy upon our departed heroes, and are an effort with which even the most critical can but be pleased. Therein a fitting reverence for the "dead of the republic" is eloquently written, and their memory worthily perpetuated.

The martyr-dead who proudly bore
Our flag mid storms of crashing shell,—
We'll mourn our heroes, gone before,
In eloquence of immortal.

Cover with Blossoms these Comrades of Ours. Mixed voices in G, male voices in Bb. By George Thorne. An exceedingly beautiful and timely harmonic creation in which a noble tribute in verse is wedded to beautiful harmony, in honor of our dead defenders.

Gather sweet flowers, and tenderly lay
On the graves of our dear, martyred comrades today:
Drop them with tears, as, with reverent head,
We honor the names of our national dead."

Each of the above-described quartettes has been printed in five colors, which is of itself worth the price charged for the whole. Call and see these and other similar compositions, any of which we are only too happy to show to those who desire to examine good music. Price of each, 40 cents.

KREUTZER'S 40 Studies and Caprices FOR VIOLIN.

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In Peace they sweetly sleep. Mixed voices in Bb, male voices in D. Words by George Russell Jackson, music by Harry Birch. A most eloquent tribute, both in poem and harmony, to the heroic dead in whose honor it is created. Such song-wreaths are fitting companions to the beautiful floral offerings which they commend "in memoriam."

Beneath the turf in graveyards green,
Where spring's first blossoms creep,
The brave who died that peace might reign,
Our gallant soldiers sleep."

Not Dead, but Sleepeth. Mixed voices in Bb. By C. A. White. This very beautiful tone creation of America's greatest song composer is one of his best efforts in descriptive harmonies. The rhythm is in that exceedingly pleasing school which may be styled "the musical mosaic," as it is in the quasi recitative, chanting movement, leading into full four-part harmony at the close of each strain. The effect is grand in the extreme. This composition is appropriate, not only for Decoration Day, but for funeral or vesper services also.

"Not dead, but sleepeth!
He shall awake in the presence of the living
God. Amen."

DANCLA'S VIOLIN METHOD.
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Cujus Animam Rosalind
Waiting, Romance Fred Ter Lintner
Forever and Forever F. Paul Tosti
Lazarelli Rosalind
Palm Branches Faure
When the Quiet Moon Schmitt
Ave Maria Luizi
Non e ver' "It is not true" Centesani
Non Torino "It is True" Centesani
Chow de Marie. Nocturne J. O. Casey
Lost Chord Sullivan
Now I lay me down to sleep F. Emerson
Graculus Rosalind
Pretty Blue-eyed Belle W. F. Wellman

VOLUME II.

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The Bloom is on the Rye Bishop
Ye Pretty Birds G. Gumpert
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Cruikshank Lawb Benefield
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How can I leave thee? Crumer
Sue, Sue, Slumber Gounod
Pretty Girl Milking her Cow. Irish Arr. Emerson
Flow Gently, sweet Afton Sullivan
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THE OLD MAN AINT WHAT HE USED TO BE.

SONG and CHORUS.

Companion Song to "The old home aint what it used to be."

Words and Music by C. A. WHITE.

Author of "The old home aint what it used to be."

Moderato.

1. No, the old man aint what he used to be, He aint what he was years a-
2. No, I can't for - get all de hap - py days I had in de old cab - in
3. I is old Uncle John, from Car' - li - na State, I aint much to brag' on, you

go; And he can't shake de hoof like he used to do, But still he likes to hear de ole 'quar
home; And the tears some-times start when I think of them, As now a-lone around the world I
see; But my heart's just the same as it used to was, But still I aint now what I used to

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jo. He's al-ways hap-py there, for it makes him feel so young, He feels as tho' he was but sweet six-
 room. The good old times seem chang'd, but I speck it's kase I'm old, And soon the old man he'll be called a-
 be. I tell you childrens all, and it aint no more'n the truth, The boys was scarce could throw themselves like

teen; But he can't shake de hoof as he used to do, As when he danced by moonlight on the green.
 way; But I aint going to mourn for the oth-er days, So let de fid-dle and de ban-jo play.
 me; But I can't sling de hoof like I used to do, The old man aint now what he used to be.

CHORUS.

Soprano.

Oh! my! shoo fly! There's life to move de old man still, you see; But he

Alto.

Tenor.

Oh! my! shoo fly! There's life to move de old man still, you see; But he

Bass.

Accomp.

f ³

can't shake de hoof like he used to do, The old man aint now what he used to

can't shake de hoof like he used to do, The old man aint now what he used to

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time and features a mix of eighth and quarter notes.

be.

be.

The second system of the musical score consists of four staves. The top two staves are vocal lines with the lyrics "be." and "be." respectively. The bottom two staves are piano accompaniment. The music continues in G major and 2/4 time, with some rests in the vocal lines.

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