

# THE OLD SCHOOL-HOUSE DOWN BY THE MILL.

Words by SAMUEL C. UPHAM.

Music by H. P. DANKS.

*Andante cantabile.*

ORGAN  
or  
PIANO.

The first system of the score shows the piano introduction for the organ or piano. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The tempo is marked 'Andante cantabile'. The introduction features a flowing melody in the treble staff and a supporting bass line in the bass staff.

The second system of the score contains the first two lines of the vocal melody and the corresponding piano accompaniment. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are:

1. Do you re-mem-ber, dear An-nie,      The old school-house down by the mill,      With  
2. Do you re-mem-ber dear An-nie,      Jack Mar-lin, just home from the sea,      Who  
3. In the old church-yard, sweet Nel-ile,      And jol-ly Jack Mar-lin, the groom,      The

The third system of the score contains the next two lines of the vocal melody and piano accompaniment. The lyrics are:

moss-y and i-vy-clad roof,      And its old and worm-eat-en sill;      Its  
aft-er-ward court-ed and wed,      Dear Nel-ile, sweet Nel-ile Ma-gee;      The  
mas-ter with rust-y, brown wig,      Now lie side by side in the tomb.      Our

The fourth system of the score contains the final two lines of the vocal melody and piano accompaniment. The lyrics are:

weather-boards din-gy and gray,      And shutters that creak'd in the wind,      The  
day that we sung and we danc-ed      'Neath the loft-y syc-a-more tree,      The  
brows are now writ-kl'd, dear An-nie,      Our locks are quite frost-y and hoar,      And

THE OLD SCHOOL-HOUSE DOWN BY THE MILL.

mas - ter with rust - y brown wig, And queue that hung dang - ling be - hind:  
 fair - est of all that were there, Was the maid of the bride, Lil - lie Lee!  
 friends one by one have de - part - ed, No more to re - turn, nev - er more.

CHORUS.

We sit in the twi - light and pon - der O'er scenes far down 'the dim past. With

hearts ev - er true to each oth - er, Where - e'er our lot shall be cast.

The old school-house, etc.

J. W. ARMSTRONG, Music Typographer, Philad.

# A NEW MUSICAL ERA!!

ALL CAN LEARN TO SING.

## SEVEN-SYLLABLE CHARACTER-NOTE SINGING,

UPON A NEW, NATURAL AND EASY SYSTEM.

THE QUICKEST AND MOST DESIRABLE METHOD KNOWN.

To those who are partial to the round-note system, and are opposed to *character notes*, we would say, that most authors and writers on music agree that, while learning to sing the scale, or a tune, we are aided very much in using certain names,—a name for each of the seven primary sounds. In the figure or form of the seven character notes, the student learns to read the seven syllables—Doe, Ray, Mee, etc.; and thus he obtains a practical knowledge of the seven primary sounds, without being perplexed with the necessity of counting the five lines and four spaces of the staff, to know whether the note is Doe, Ray, or Faw—as in the case of the round notes. Now this fact is settled, that the *quickest* way in which this name can be communicated to the mind, is the best and most certain way to enable the singer to produce this proper sound; and all must admit that the name is quicker known by seeing a *shape* than by *calculating* lines and spaces of the staff. As *seven* different *syllables* or names are used for the purpose of attaining the *seven* different *sounds* in the octave with greater facility, so *seven* different *figures*, or forms, are used for the purpose of obtaining the names *immediately* and with perfect certainty. Thus the *name, shape, sound, time, and relative pitch* of any note are perfectly associated by the *figured symbol*.

On the principles of philosophy and logic, the character-note system is decidedly preferable to the round-note system. With round notes, the name of every note in the scale or tune has to be obtained by counting the lines and spaces of the staff, and this in the seven different locations of the scale upon the staff, which many cannot do rapidly enough to give the music its proper movement. With character notes, the name is *instantly* known by the figure or form of the note.

The philosophy of getting the sound represented by notes in vocal music is as follows: By practice, the *name* and *sound* of the notes become intimately associated; the instant the name of the note is conveyed to the mind, the ear anticipates the sound; anticipation produces desire; desire, will; will, intent; intent, effort; effort brings into action the vocal organs, which produce the sound. In the former way, all this has to be got by counting five lines and four spaces; in the latter, by the *shape* of the note. With a glance of the eye, the *shape* is seen, and name ascertained; instantly all the other faculties act, and we hear the sound. It is then perfectly *logical* that, if we can, by the use of one organ, *sight*, convey to the mind that which brings all the faculties and organs instantly into action which produce sound in vocal music, it is far better than that system by which, after *seeing*, we have to go through the labor of *calculation* to bring them into action. Every music teacher knows how difficult it is for his pupils to sing the round notes. They cannot count the lines and spaces to get the names of the notes, and keep the time, all at once; and many give up in despair; but give them the *character notes*, by which they can know the name of the notes by their *shape*, and they learn *rapidly*. Having no trouble to get the names, they give more attention to the time, emphasis, accent, etc., etc. The round notes teach nothing which is not taught by the use of seven-shaped notes. But the shaped notes do teach what the round notes do not.

Another *very important point* is, that in singing by the round-note system the singer is without confidence, for as note after note is sounded there is a constant dread of making blunders; the labor of *counting lines and spaces*, be it done ever so quickly, produces a continual fear in the mind of being wrong. This is entirely overcome by our Natural System, and the singer released from the difficulties just named, experiences delight in vocal music, which is thus rendered as free as that of a bird.

We know that, while our work accommodates the *masses* or the *millions* by the *character notes*, and our Natural System of Music, it is none the less suited to the scientific and profound. Those who choose can sing by calculation, regardless of the shapes—the flats and sharps being used precisely as in the round-note books, so it will equally suit the instrumental performers. In conclusion, we would say, every effort should be made to simplify and make the cultivation of this *Heavenly science* easy, so that all may learn to sing, for Sacred Music especially has a natural tendency to elevate and refine the mind. As nothing so ravishes and transports the soul as the sweet strains of music produced by human art, what may we not expect will be its ecstasy when, in Heaven, it will be brought under the influence of the "WHOLE POWER OF CELESTIAL HARMONY?"