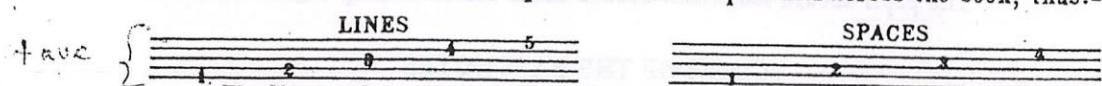


W. Smallwood's Pianoforte Tutor

Musical sounds are explained by characters called notes, which are named after the first seven letters of the alphabet, namely, A. B. C. D. E. F. G. The notes are written upon what is termed the Stave.

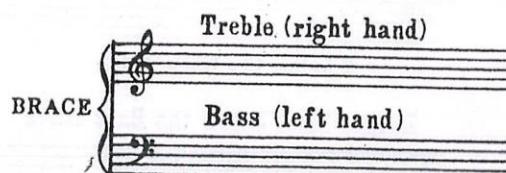
The Stave consists of five lines and four spaces which run parallel across the book, thus:-



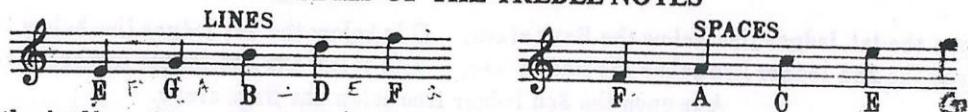
The lines and spaces are counted upwards, from the lowest to the highest.

The names of the notes are determined by the Clef which is placed at the commencement of the stave. There are various Clefs, but only two are necessary for the Pianoforte: the Treble or G Clef, which is placed on the second line of the stave: and the Bass or F Clef, which is placed on the fourth line of the stave:

Two staves are required, as a rule, for Pianoforte music; they are joined together by a Brace, thus:-



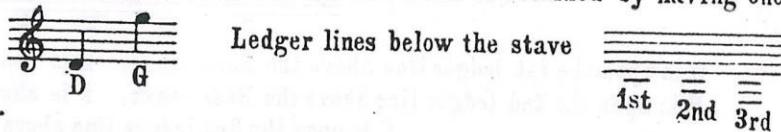
#### NAMES OF THE TREBLE NOTES



E is on the 1st line, G is on the 2nd line, B is on the 3rd line, D is on the 4th line, F is on the 5th line.

F is in the 1st space, A is in the 2nd space, C is in the 3rd space, E is in the 4th space.

The stave is enlarged by added lines, called Ledger lines, and two notes can be obtained by having one below the stave and another above it:-



which can be carried further if desired.



C is upon the 1st ledger line below the Treble stave, B is below the 1st ledger line below the Treble stave,

A is upon the 2nd ledger line below the Treble stave, G is below the 2nd ledger line below the Treble stave,

F is upon the 3rd ledger line below the Treble stave.

#### Ledger lines above the Treble stave



A is upon the 1st ledger line above the Treble stave, B is above the 1st ledger line above the Treble stave,

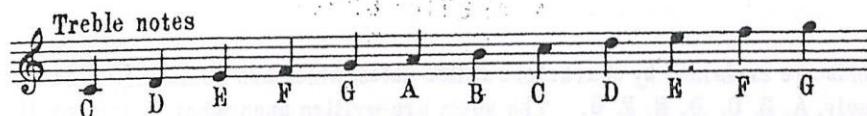
C is upon the 2nd ledger line above the Treble stave, D is above the 2nd ledger line above the Treble stave,

E is upon the 3rd ledger line above the Treble stave, F is above the 3rd ledger line above the Treble stave,

G is upon the 4th ledger line above the Treble stave.

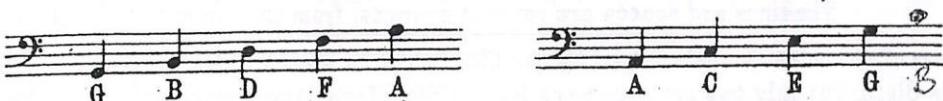
It is better not to learn the ledger lines until the notes on the staves are learned.

As soon as the pupil has learned the following, so that they are known on the book at once, several of the little exercises can be practised after learning the names of the Keys of the Pianoforte.



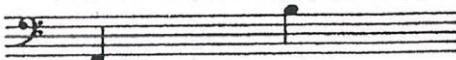
The pupil should learn the Treble notes before attempting the Bass.

#### NAMES OF THE BASS NOTES

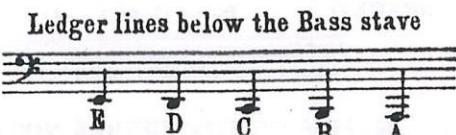


G is on the 1st line, B is on the 2nd line, D is on the 3rd line, F is on the 4th line, A is on the 5th line. A is in the 1st space, C is in the 2nd space, E is in the 3rd space, G is in the 4th space.

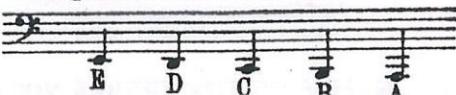
#### B above the lines



#### F below the lines



#### Ledger lines below the Bass stave



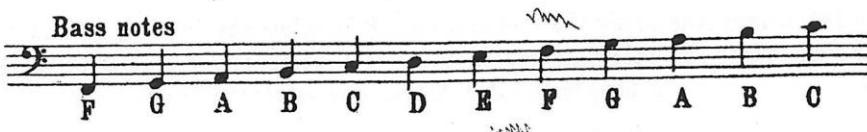
E is upon the 1st ledger line below the Bass stave, D is below the 1st ledger line below the Bass stave, C is upon the 2nd ledger line below the Bass stave, B is below the 2nd ledger line below the Bass stave, A is upon the 3rd ledger line below the Bass stave.

#### Ledger lines above the Bass stave



C is upon the 1st ledger line above the Bass stave, D is above the 1st ledger line above the Bass stave, E is upon the 2nd ledger line above the Bass stave, F is above the 2nd ledger line above the Bass stave, G is upon the 3rd ledger line above the Bass stave.

The remarks (see top of page) in regard to learning the Treble notes apply equally to the Bass, and the pupil is advised to master thoroughly the following as soon as possible.



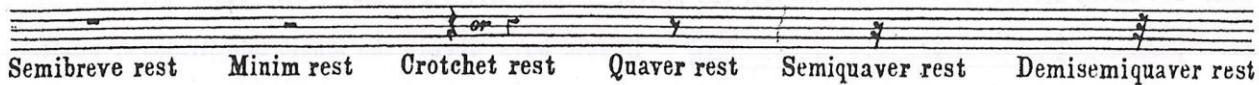
#### THE DIFFERENT KINDS OF NOTES, THEIR VALUE, &c., &c.,

In modern music there are six different kinds of notes, viz: the Semibreve, Minim, Crotchet, Quaver, and the Demisemiquaver.

The Semibreve is a round open note , the Minim is a round open note with a stem , the Crotchet is a Quaver is a black note with a stem and tail , the Semiquaver is a black note with a stem and two tails , and the Demisemiquaver is a black note with a stem and three tails .

and the Demisemiquaver is a black note with a stem and three tails .

and the Demisemiquaver is a black note with a stem and three tails .



The Semibreve rest is placed under a line of the stave, the Minim rest on a line of the stave. There are two forms of the Crotchet rest, as shown above. The Quaver rest turns to the left, the Semiquaver rest with two hooks turns to the left and the Demisemiquaver rest with three hooks turns to the left.

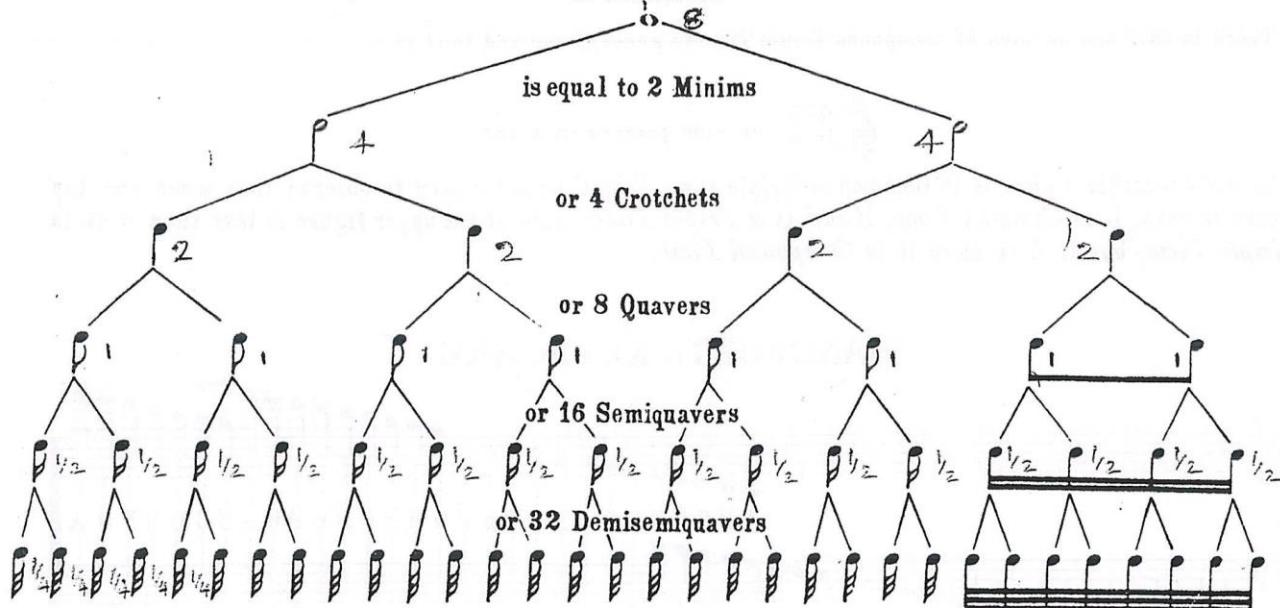
The proportion which these notes bear to each other is as follows:

One Semibreve is equal to two Minims, one Minim is equal to two Crotchets, one Crotchet is equal to two Quavers, one Quaver is equal to two Semiquavers and one Semiquaver is equal to two Demisemiquavers.

The same proportion also applies to the rests.

One Semibreve is therefore equal to 2 minims or 4 crotchets or 8 quavers or 16 semiquavers or 32 demisemiquavers. One Minim is equal to 2 crotchets or 4 quavers or 8 semiquavers or 16 demisemiquavers. One Crotchet is equal to 2 quavers or 4 semiquavers or 8 demisemiquavers. One Quaver is equal to 2 semiquavers or 4 demisemiquavers. One Semiquaver is equal to 2 demisemiquavers.

TABLE  
A Semibreve



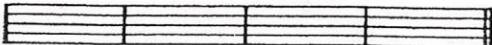
A dot after a note makes it half as long again: for instance, a dotted Semibreve is equal to 3 Minims, a dotted Minim to 3 Crotchets, and so on; see example below.

a dotted Semibreve	a dotted Minim	a dotted Crotchet	a dotted Quaver	a dotted Semiquaver
is equal to 3 Minims	is equal to 3 Crotchets	is equal to 3 Quavers	is equal to 3 Semiquavers	is equal to 3 Demisemiquavers

Sometimes Notes are double dotted, that is, have two dots after them; in this case the notes are increased three fourths of their original value.

The above remarks apply exactly the same respecting rests; therefore, the dots increase the duration of the rests in the same proportion that they do to notes.

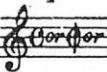
## ON TIME

Bars are short upright lines drawn through the stave, which divide the music into equal portions of time.  Double bars divide the music into strains or parts.

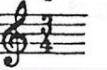
The Semibreve is considered the Standard note by which the measure of the different species of time is fixed.

The time signatures are placed at the beginning of a piece.

### Simple Common Time

 stands for Common time with the value of a semibreve in each bar.  indicates two fourths of a semibreve in each bar—two Crotchets.

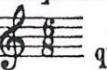
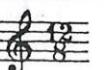
### Simple Triple Time

 indicates three quarters of a semibreve in each bar—three Crotchets.  indicates three eights of a semibreve in each bar—three Quavers.

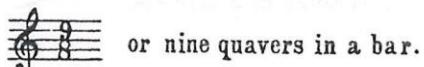
The above examples are *Simple Time*. In all cases where the upper figure is less than 6 it is *Simple Time*, but when the upper figure is 6 or more than 6 it is *Compound Time*. There are then in use the following different kinds of time, viz:

*Simple Common Time and Compound Common Time; Simple Triple Time and Compound Triple Time.*

### Compound Common Time

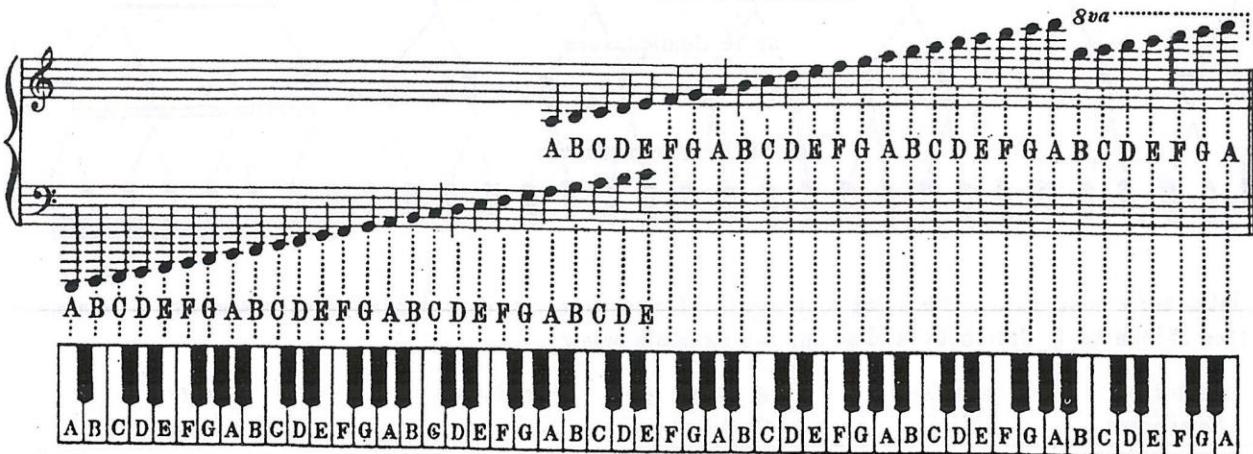
 indicates that there are 6 of the eight quavers which make a semibreve in each bar.  twelve quavers in a bar.

There is only one species of Compound Triple Time in general use and that is—



To know whether a piece is in Common or Triple time, it will be necessary to observe that when the top figure is even, it is *Common Time*, if odd it is *Triple Time*; also, if the upper figure is less than 6 it is *Simple Time*, but if 6 or more it is *Compound Time*.

## PIANOFORTE KEYBOARD



On examining the Key board of the Pianoforte it will be observed that there are White and Black Keys; the former represent the natural notes, and the latter the flats and sharps. The Black Keys are divided into alternate groups of two and three, and considering this, the names of the White Keys are readily known. To make this very easy to remember,

E is on the right of the two black keys;

D is between the two black keys;

G is above the lowest of the three black keys;

F is on the left of the three black keys;

B is on the right of the three black keys;

A is above the middle one of the three black keys;

C is on the left of the two black keys.

## PREPARATORY LESSONS

1 stands for the thumb — 2 for the first finger — 3 second finger — 4 third finger — 5 fourth finger  
 This page is in Common Time of 4 crotchets in each bar

### RIGHT HAND ONLY

*Slow and distinct*

Semibreves

Minims

Crotchets

Quavers

Semiquavers

*Slow and distinct*

### LEFT HAND ONLY

Semibreves

Minims

Crotchets

Quavers

Semiquavers

Take care not to count the semibreve at the end of each exercise too quickly.

## PREPARATORY LESSONS (continued)

## BOTH HANDS

*Slow and distinct*

Semibreves

R. Hand, (Treble Clef) {

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

L. Hand (Bass Clef) {

Minims

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Crotchets

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Quavers

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 3 4

Semicquavers

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 3 4

Slow and even counting is essential.

Endeavour to maintain strict time in all exercises.

Correct fingering as shown must be used to ensure smooth playing.

Begin these exercises slowly and gradually increase speed. *Don't memorise the sound, but read every note and play it as written with its correct time value.*

## PREPARATORY LESSONS (continued)

Common time — four quavers in a bar.

WALTZ. Triple time — three crotchets in a bar.

\*The dots at the double bar signify that the parts are to be repeated.

These exercises must be carefully counted during practice, as they show the different kinds of time in common use.

## PREPARATORY LESSONS (continued)

Common Time— four crotchets in a bar

Common Time— four crotchets in a bar

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5 3 4 5 4 2 3 4 3 1 2 3 4 3 4 3 1 2 3 4 2 3 4 3 1 2 5 3 1 3

Common Time— four quavers in a bar

Common Time— four quavers in a bar

Count 1 & 2 & 1 & 2 1 & 2 & 1 & 2 1 & 2 & 1 & 2 1 & 2 & 1 & 2

5 3 1 8 2 4 3 5 4 3 4 5 8 1 8 3 4 2 3 4 5

Count 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 1 & 2 & 1 & 2 1 & 2 & 1 & 2

4 2 3 4 3 1 2 3 4 2 3 4 5 3 1 3 8 4 2 3 4 5

Triple Time— three crotchets in a bar

Triple Time— three crotchets in a bar

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

5 3 3 4 1 1 4 8 4 5 8 8 1 8 5 4 3 4 5

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 3 5 4 8 2 2 3 4 1 3 5 3 5 1 4 2 3 5

WALTZ. Triple time — three quavers in a bar.  
*not too quick*

Compound Common time — six quavers in a bar.

Compound Triple time — nine quavers in a bar.  
*not too quick*

## DAILY EXERCISES

To be played slowly at first, with increase of time as the pupil improves.

Double notes

\*Triplets

## PRELUDES, LESSONS, FAVOURITE AIRS, &amp;c., in Familiar Keys

## PRELUDE, KEY OF C

Moderato

Allegretto

\*When the figure 3 is placed over a group of three notes, it indicates a Triplet; that is, three notes are played in the time of two of the same species.

†Various Italian Terms are used to signify the speed of the different pieces; refer to the list at the end of the book.

*f* stands for Forte—loud; *p* for Piano—soft; *pp* for Pianissimo—very soft.

## SLOW AIR

### Andante

36. 20 C 5  
Count 1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3

5 3 5 3 3 2 1 5 1 2 3 2 1

*pp*

3 1 3 1 3 1 3 1 3 1 3 1 3 1

5 5 5 5 5 5 5 5 5 3 5 3

MARCH

**Moderato**

Moderato

*p*

10

2 3 4 1 3 1 5 3 3 1 2 5 4 3 2 1 repeat f

The Scale of C running two octaves should now be practised from the table of Scales at the end of the book (page 50).

Allegretto

## HUNGARIAN MELODY

Count 3 & 1 2 3 1 2 3 5

## EXTENSIONS

## PRELUDE

## Moderato extend. WALTZ

Fine.

D.C.

## POLKA

\*When a piece commences with only a portion of a bar (as in this instance), the last bar of the strain must contain only as much as is wanting to make it complete at the beginning.

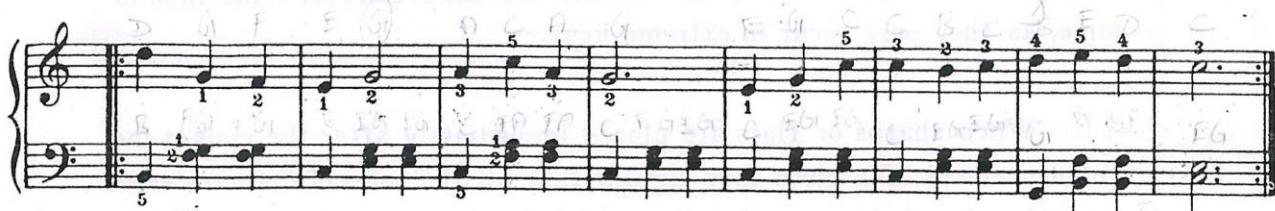
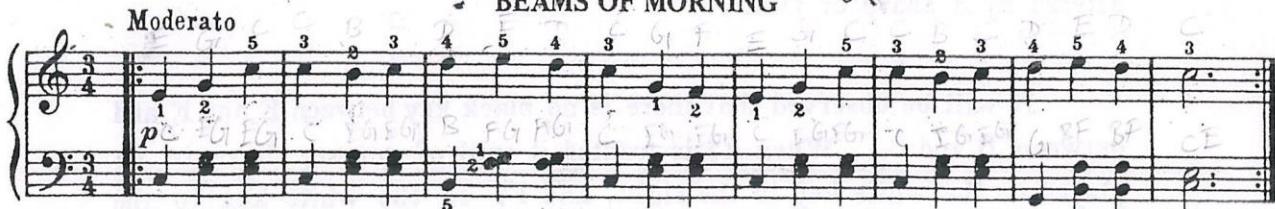
*Da Capo*, or *D.C.*, means go back to the beginning of the piece. Finish where the word *Fine* is placed.



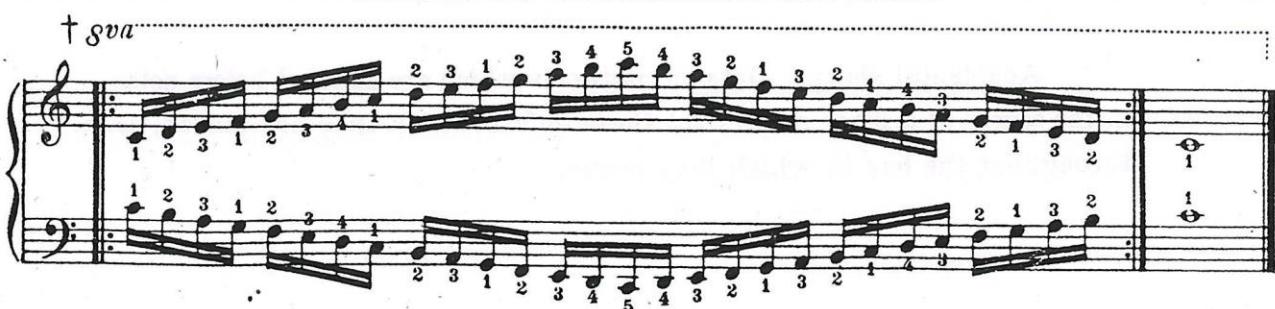
## Moderato - QUICK MARCH



## - BEAMS OF MORNING



## SCALE IN CONTRARY MOTION



\*The curve over the notes signifies that they have to be played smoothly from one note to another.  
†*gva* signifies that the notes are to be played an octave higher than written.

The Scale in contrary motion should be practised over and over again playing the last note (the semibreve) only when finishing.

It will now be necessary to notice the different characters termed Sharps, Flats and Naturals.

On the Pianoforte each Black key has two names; for instance, the black key between C and D is C sharp and D flat; the black key between D and E is D sharp and E flat; and so on.

The sharp ( $\sharp$ ) raises the note before which it is placed a semitone, which is the next black key to the right.

The flat ( $\flat$ ) lowers the note a semitone, which is the next black key to the left.

The natural ( $\natural$ ) restores to its original state any note that has been altered by a sharp or flat.

It will be observed that there is no black key between E and F, and between B and C. When E $\sharp$  is wanted it will of course, have to be played on the white key to the right, and F $\flat$  on the white key to the left. These latter, however, the student will not require for some time to come, as they only occur in extreme keys.

When sharps or flats are placed immediately after the clefs at the commencement of a piece they signify that all the notes of the *same name* are to be played sharp or flat *throughout the piece*, or so far as a change of key, which would be indicated.

Accidental sharps, flats, or naturals which are inserted before notes in the course of a piece only effect those before which they are placed, or throughout the bar in which they occur.

## KEY OF G

The Key of G requires one sharp: F#

## PRELUDE

Moderato

*p*

Moderato

*p*

YOUTHFUL DAYS

## WHEN I REMEMBER

Andante

*p*

The *Crescendo* ————— signifies a gradual increase in the tone, and the  
*Diminuendo* ————— just the contrary.

## HOME

Andante

1 Home, home, can I forget thee? Dear, dear, dear - ly loved home:  
 2 Home, home, why did I leave thee? Dear, dear, dear, friends, do not mourn:

No, no, still I regret thee, Far, far, though I may roam.  
 Home, home, once more receive me, Soon, soon, I will re - turn.

Home, home, there would I be, Dear, dear, art thou to me.  
 Home, home, quick - ly I come, Dear, dear, dear - ly loved home.

D.C.

## THE BLUE BELLS OF SCOTLAND

Moderato

2 5 4 3 2 3 4 5 1 3 4 2 5 4 3 2 3 4 5 1 3 4 2 1

4 2 1 2 3 5 3 4 5 4 2 3 2 5 4 3 2 3 4 5 1 2 4 3 1

Practise now the Scale of G from the Table at the end of the book (page 50)

## WON'T YOU BUY MY PRETTY FLOWERS

Allegretto

1 Un - der - neath the gas - light's glitter, Stands a lit - tle fra - gile girl,  
 2 Ev - er com - ing, ev - er go - ing, Men and women hur - ry by,

G. W. PERSLEY

Heed - less of the night winds bit - ter As they round a - bout her whirl.  
 Heed - less of the tear - drops gleaming In her sad and wist - ful eye.

While the hun - dreds pass un - heeding In the ev - ning's wan - ing hours.  
 How her lit - tle heart is sigh - ing In the cold and drea - ry hours!

Still she cries with tear - ful plead - ing "Won't you buy my pret - ty flowers?"  
 On - ly lis - ten to her cry - ing "Won't you buy my pret - ty flowers?"

There are ma - ny sad and wea - ry, In this pleasant world of ours

Cry - ing ev - 'ry night so drea - ry, "Won't you buy my pret - ty flowers?"

D.C.

## SCALE IN CONTRARY MOTION

## KEY OF D

The Key of D requires two sharps; F<sup>#</sup> and C<sup>#</sup>

## PRELUDE

## BOHEMIAN MELODY

Andante

5. 4 3 4 3 2 3 1 2 3

*p*

5 3 5 2 3 5 2 3 5 2 3

4 5 \*3 Repeat the Treble 8va higher 5 2 3 5

*f* *pp*

a ca a 9b a 9b

2 1 3 1 2 3 4 3 2 1 Repeat the Treble 8va higher

*f*

2 3 5 2 3 5 2 3 5 2 3

Practise the Scale of D at the end of the book (page 50)

## FAIRY DANCE

\*The tie over two notes which are the same signifies that the second is not to be played but held down the length of the two.

A musical score for piano, featuring a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note heads and fingerings (5, 4, 2, 5, 5, 4, 3, 3, 1, 4, 4, 3, 2, 3, 1, 4, 3, 2, 1, 3, 1, 2, 3, 4) above them. The bass staff contains harmonic notes, primarily quarter notes and eighth notes, with some slurs and rests. The music is in common time, with a key signature of two sharps.

## SWISS GALOP

Allegro

111 112

2 4 2 2 4 2 2 4 2 4 3 3 3 5 3

*p*

10

5 5 1 3 3 2 2 1 4 1 1 4 5 1 2 4 4 3 3

Repeat *f* and the Treble 8va higher

## SCALE IN CONTRARY MOTION

8va

10

## KEY OF A

The Key of A requires three sharps; F#, C# and G#

## PRELUDE

Moderato

## SWEETLY FLOWING

Andante

Repeat the Treble 8va higher

Repeat the Treble 8va higher

## AIR - IN LUCIA DI LAMMERMOOR

Andante

DONIZETTI

Count 4

Practise the Scale of A at the end of the book (page 51)

## SCALE IN CONTRARY MOTION

# KEY OF E

21

The Key of E requires four sharps; F $\sharp$ , C $\sharp$ , G $\sharp$  and D $\sharp$

## PRELUDE

Moderato

## KIND WORDS

Moderato

## HUNGARIAN WALTZ

Moderato

Practise the Scale of E at the end of the book (page 51)

## SCALE IN CONTRARY MOTION

8<sup>va</sup>

\*The dotted minim in the bass of each bar is struck as the first note, and then held down during the whole bar.

## KEY OF F

The Key of F requires one flat; Bb

## PRELUDE

Moderato

*p*

# CARNIVAL OF VENICE

Allegretto

Count 6 *p*

Practise the Scale of F at the end of the book (*page 52*)

## MERRY CHRISTMAS MAZURKA

Repeat f and the Treble 8va higher

Fine.

Repeat f and the Treble 8va higher

D.C.

Andante moderato

## AULD LANG SYNE

F C A C  
C (B) E B  
F D (B) D  
F C A C  
C (B) E B B  
A (B) F  
A C A F F

## SCALE IN CONTRARY MOTION

## COMPLIN CHIMES – ST. PETER'S, ROME

Andante tranquillo

pp Chimes

cresc

dim

Hold the semibreves their full length

pp

cresc

dim

pp

cresc

dim

## ST. PATRICK'S GUILD MARCH

Tempo di marcia

f

p

cresc

p

cresc

f

## KEY OF B FLAT

The Key of B flat requires two flats; B $\flat$  and E $\flat$

## PRELUDE

### Moderato

**BAY OF DUBLIN – (Valsette)**

### Tempo di Valse

Practise the Scale of B♭ at the end of the book (page 52).

## SCALE IN CONTRARY MOTION

82a

## KEY OF E FLAT

The Key of E flat requires three flats; B $\flat$ , E $\flat$  and A $\flat$ 

## PRELUDE

Moderato

Practise the Scale of E $\flat$  at the end of the book (page 52).

## AIR from LA SONNAMBULA

BELLINI

Andante

## SCALE IN CONTRARY MOTION

8va

# KEY OF A FLAT

The Key of A flat requires four flats; B $\flat$ , E $\flat$ , A $\flat$  and D $\flat$

## PRELUDE

Moderato

Andante

## MELODY

Fine

Practise the Scale of A $\flat$  at the end of the book (page 53)

D.C. al Fine

## SCALE IN CONTRARY MOTION

## SILVER THREADS AMONG THE GOLD

Composed by H. P. DANKS,  
Arr. by Wm SMALLWOOD

Andante cantabile

Sheet music for 'Silver Threads Among the Gold' for two voices and piano. The music is in 4/4 time, B-flat major, and consists of six staves. The top two staves are for the voices, and the bottom four staves are for the piano. The vocal parts are in soprano and alto range. The piano part includes bass and harmonic support. Various dynamics and performance instructions are included, such as 'p', 'mf', 'a tempo', 'p espresso', 'cresc', 'pp', 'pp rall', and 'mf'. Fingerings are marked above the vocal lines. The music is divided into measures by vertical bar lines.

## THE DIATONIC SCALE OR SCALE OF NATURE

The Diatonic Scale consists of five whole tones and two semitones; the semitones occur in the Major mode:

In ascending between the 3rd and 4th and between the 7th and 8th degrees of the Scale thus:-

In descending between the 8th and 7th, and the 4th and 3rd thus:-

Key of C Major

Key of G Major

## THE MINOR SCALE

The Minor Scale differs from the Major in the position of the semitones, also the descending minor scale is different from the ascending. The semitones occur in ascending between the 2nd and 3rd, and between the 7th and 8th degrees of the scale, and the 6th is raised a semitone also. In descending, the 7th and 6th are flattened a semitone, and the semitones occur between the 6th and 5th, and the 3rd and 2nd.

The Minor Scales and Keys have the same signatures as the relative Majors; the Minor Key being a minor third below the Major Key.

Key of A Minor

Key of E Minor

The relative minor of C Major is A Minor  
of G Major is E Minor  
of D Major is B Minor  
of A Major is F# Minor  
of E Major is C# Minor

The relative minor of F Major is D Minor  
of Bb Major is G Minor  
of Eb Major is C Minor  
of Ab Major is F Minor  
etc. etc.

## SABBATH MELODIES

## TO CELEBRATE THY PRAISE, O LORD

Andante

To cel - e - brate Thy praise, O Lord, I will my heart pre - pare, To  
The thought of them shall to my soul Ex - alt - ed plea - sure bring, Whilst

all the list' - ning world Thy works, Thy won - drous works de -clare.  
To Thy name, O Thou most High, Tri - um - phant praise I sing.

D.C.

## SUN OF MY SOUL, THOU SAVIOUR DEAR.

Andante

Sun of my soul, Thou Saviour dear, It is not night if Thor be near.

Oh, may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.

## OFT IN SORROW, OFT IN WOE

Andante

Oft in sor - row, oft in woe, On - ward, Chris-tian, on - ward go,

Fight the fight, main - tain the strife, Strength-en ed with the bread of life.

The complete words of the hymns may be found in any of the popular hymn books.

## THROUGH ALL THE CHANGING SCENES OF LIFE

Andante

Through all the chang-ing scenes of life, In trou - ble and in joy, The

prais - es of my God shall still My heart and tongue em - ploy.

## "HAMPSTEAD" – SWEET IS THE WORK, MY GOD, MY KING

W<sup>m</sup> SMALLWOOD

Sweet is the work, my God, my King, To praise Thy name, give thanks and sing.

To show Thy love by morn - ing light And talk of all Thy truth at night.

## \* PARISIAN MELODY – CHILDREN OF THE HEAVENLY KING

Adapted by W<sup>m</sup> SMALLWOOD

Children of the Heav'n-ly King, As ye jour - ney sweet-ly sing;

Sing your Sa - viour's wor - thy praise, Glo - rious in His work and ways

## SABBATH MELODIES

## INDIAN MELODY — THERE IS A HAPPY LAND

Moderato

There is a happy land Far far a-way, Where saints in glo-ry stand Bright, bright as day.  
Bright in that happy land Beams ev'-ry eye; Kept by a Fa-ther's hand, Love can-not die.

O, how they sweet-ly sing, Wor-thy is our Sa-viour King, Loud let His prais-es ring, Praise, praise for aye.  
On, then, to glo-ry run, Be a crown and King-dom won, And bright a-bove the sun, Reign, reign for aye.

D.C.

## FAVOURITE CHANTS

SINGLE CHANT

TALLIS

SINGLE CHANT

FARRANT

SINGLE CHANT

W. RIDLEY

SINGLE CHANT

PURCELL

SINGLE CHANT

A. T. TURNER  
(of Ballarat)

SINGLE CHANT

PURCELL

GRAND CHANT

PELHAM HUMPHREYS

SINGLE CHANT

W. SMALLWOOD

## FAVOURITE CHANTS

33

## DOUBLE CHANT

Dr CROTCH

## DOUBLE CHANT

W RIDLEY

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music consists of a series of eighth and sixteenth note chords, primarily in the key of G minor. The score is titled "W RIDLEY" in the top right corner.

## DOUBLE CHANT

MASON

## DOUBLE CHANT

W<sup>m</sup> SMALLWOOD

A musical score for 'The Star-Spangled Banner' by Wm. Smallwood. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time. The key signature is one sharp. The music is composed of eighth and sixteenth note patterns. The score is written on a single page with a large, stylized 'W' at the top left.

## DOUBLE CHANT

Wm SMALLWOOD

A musical score for 'The Star-Spangled Banner' by Wm SMALLWOOD. The score is written for two staves: treble and bass. The treble staff uses a treble clef, a key signature of two flats, and a common time. The bass staff uses a bass clef, a key signature of two flats, and a common time. The music consists of a series of eighth and sixteenth note patterns. The score is enclosed in a large brace on the left side. The title 'Wm SMALLWOOD' is written in the top right corner.

## DOUBLE CHANT

Earl of MORNINGTON

A musical score for two voices, soprano and bass, in common time and B-flat major. The soprano part is in treble clef and the bass part is in bass clef. The score consists of two systems of music. The first system starts with a forte dynamic and includes a measure with a fermata over the bass note. The second system begins with a dynamic of 8. The title 'Earl of MORNINGTON' is written in capital letters at the top right of the page.

## SABBATH MELODIES

## THY WILL BE DONE

Moderato

My God, my Fa - ther, while I stray Far from my home, on lifes rough way

O teach me from my heart to say, Thy will be done, Thy wi'll be done.

## CUJUS ANIMAM – (STABAT MATER)

ROSSINI

Moderato

ROSSINI

p

cresc

dim

mf

cresc