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BY

### EUGENE THAYER.

#### FOR ONE PERFORMER.

1.—SIXTH ORGAN CONCERTO.	- - - - -	<i>Handel.</i>	10
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7.—TWO CANONS ON A CHORAL THEME.	- - - - -	<i>Aug. Haupt.</i>	6
8.—VARIATIONS ON THE "SICILIAN HYMN." Op. 29.	- - - - -	<i>Eugene Thayer.</i>	6
9.—FUGUE, IN <i>C MAJOR</i> .	- - - - -	<i>Aug. Haupt.</i>	8½
10.—VARIATIONS ON "AULD LANG SYNE." Op. 30.	- - - - -	<i>Eugene Thayer.</i>	6

#### FOR TWO PERFORMERS.

11.—VARIATIONS ON THE "SICILIAN HYMN." Op. 27.	- - - - -	<i>Eugene Thayer.</i>	10
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13.—FESTINTRADE, (FESTIVAL OVERTURE). Op. 76.	- - - - -	<i>Volckmar.</i>	12½
14.—VARIATIONS ON "NUREMBURG." Op. 25.	- - - - -	<i>Eugene Thayer.</i>	10
15.—VARIATIONS ON "AULD LANG SYNE." Op. 26.	- - - - -	<i>Eugene Thayer.</i>	10

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# VARIATIONS ON AULD LANG SYNE.

Organist's Album N° 10.

EUGENE THAYER, Op. 30.

*TEMA.*

Manual. Man 2. 8 ft.

Pedal tacet.

Soft 8 & 4 ft. Manuals Coupled.

VAR. I.

Manual. Man 1.

Pedal. Ped. 16 & 8 ft. Cop to Man. 1.

1ma 2da

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with a bass line. The separate bass clef staff contains a bass line with various articulation marks such as accents (^) and slurs.

Second system of musical notation, continuing the piece. It features the same three-staff structure as the first system, with a grand staff and a separate bass clef staff. The notation includes complex rhythmic patterns and articulation marks.

Third system of musical notation. This system is characterized by a dense texture in the grand staff, with many chords and rapid passages. The separate bass clef staff continues with its bass line and articulation.

Fourth system of musical notation, the final system on the page. It concludes the piece with a final cadence in the grand staff and a sustained bass line in the separate bass clef staff.



*VAR. II.*

Manual.

Pedal.

Man I. Loud 8 & 4 ft.

Ped full to Man I no reeds.

1<sup>ma</sup> 2<sup>da</sup>

1<sup>ma</sup> 2<sup>da</sup> Ritardo.

VAR. III.  
Manual 2.

Flute 4 ft.

Manual 1.

Dolce 8 ft.

Pedal.

Ped to Man 1. or tacet.

The first system of music features three staves. The top staff is for Manual 2 in treble clef, C major, common time, with a 'Flute 4 ft.' registration. The middle staff is for Manual 1 in treble clef, C major, common time, with a 'Dolce 8 ft.' registration. The bottom staff is for the Pedal in bass clef, C major, common time. Dynamics include *p* and *pp*. The instruction 'Ped to Man 1. or tacet.' is written below the pedal staff.

The second system continues the musical notation for Manual 2, Manual 1, and Pedal. The Manual 2 part features a complex rhythmic pattern with many sixteenth notes. The Manual 1 and Pedal parts provide harmonic support with chords and moving lines.

The third system continues the musical notation for Manual 2, Manual 1, and Pedal. The Manual 2 part continues with its intricate sixteenth-note patterns. The Manual 1 and Pedal parts maintain the harmonic structure.

8a

The fourth system, marked '8a', continues the musical notation for Manual 2, Manual 1, and Pedal. The Manual 2 part features a series of sixteenth-note runs. The Manual 1 and Pedal parts provide accompaniment.



8a

Musical notation for the first system, featuring a treble clef with a melodic line and a grand staff with accompaniment.

8a

Musical notation for the second system, continuing the melodic and accompaniment lines.

1ma 2da 8a

Musical notation for the third system, including first and second endings and an 8va section.

poco ritardando. > pp

Pedal tacet.

Musical notation for the fourth system, concluding with a pedal instruction.

**FINALE.**  
*Allegro.*

Manual.

Full without reeds.

Pedal.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of eighth-note patterns in the upper staves and a more sparse bass line.

Second system of musical notation, continuing the piece with similar rhythmic patterns across the grand staff.

Third system of musical notation, including trills in the upper staff and various articulation marks like accents and slurs in the lower staves.

Fourth system of musical notation, marked with *Ritardo* and *al Maestoso*. It includes a *Full Organ.* instruction and features a prominent crescendo hairpin in the middle staff.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains chords and melodic lines. The bottom staff features a bass line with various rhythmic values and fingering numbers (0, 1, 2, 3, 4, 5). There are also some 'v' and 'o' markings below the notes.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system, with a grand staff and a separate bass clef staff. The notation includes chords, melodic lines, and a detailed bass line with fingering and articulation marks.

Third system of musical notation. This system includes a repeat sign at the beginning of the grand staff. The notation continues with chords and a bass line, maintaining the same three-staff layout.

Fourth system of musical notation. It features a bracketed section in the grand staff with the word "ma" written above it. The system concludes with a double bar line. The bass line continues with its characteristic rhythmic and fingering patterns.



2da.

*Largo.*

Ri - tar - dan - do.

**ff**

# Oliver Ditson & Co., in Boston, New York, and Philadelphia.

Messrs. Oliver Ditson & Co., of Boston, beg to inform their customers and the musical public that they have recently purchased, at large expense, the entire stock of Engraved and Stereotyped Music Plates, Sheet Music, Music Books, Pianos, Instruments and good will of the old and well-known house of LEE & WALKER, of Philadelphia, and have established a branch house in that city, under the firm name of J. E. DITSON & CO. For several years the firm has had a large and successful branch house in New York city, under the firm name of CHARLES H. DITSON & CO.

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## VOCAL.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

Alone and from home. S'g and Cho. Bb. 2. F to F. <i>Frank Stanley.</i> 40	Little Brown Jug. Song and Chorus. C. 2. E to E. <i>Eastburn.</i> 30
And eyes will watch for thee. Ab. 3. d to Fb. <i>Albt. H. Hassler.</i> 30	Little Bud loveliness. C. 3. c sharp to E. <i>Mack.</i> 30
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. <i>Danks.</i> 40	Loved and lost. Eb. 2. Eb to F. <i>A. H. Rosewig.</i> 40
Beautiful Blue Danube. D. 4. c sharp to A. <i>F. Branson.</i> 50	Make yourself at home. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35
Arranged from the popular Danube Waltzes by Strauss.	Nellie's secret. Song and Chorus. Eb. 3. Eb to F. <i>H. Millard.</i> 30
Birdie's Ball. D. 1. d to D. <i>A. Street.</i> 25	No one to love. Ab. 3. c to F. <i>W. B. Harvey.</i> 35
Blind Girl's dream. A. 3. E to g. <i>F. Branson.</i> 40	Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. <i>Persley.</i> 35
Blue-eyed darling, whisper yes. D. 2. d to E. <i>H. P. Danks.</i> 30	Only waiting. Eb. 3. Eb to F. <i>G. Kunkle.</i> 50
'Cause Birdie told me so. G. 2. d to E. <i>E. Mack.</i> 30	Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. <i>Mack.</i> 40
Columbia the Gem of the Ocean. A. 3. d sh to F sharp. <i>Shaw.</i> 30	Our good old friends. Song and Chorus. G. 2. d to E. <i>A. Hawthorne.</i> 30
Come when you will I've a welcome. A. 3. c sharp to E. <i>Lansdon.</i> 40	Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. <i>Millard.</i> 30
Died in the streets. Song and Chorus. Eb. 2. F to F. <i>Eistburn.</i> 30	Our sweethearts at home. Song and Cho. G. 2. d to E. <i>Winner.</i> 35
Dance me, papa, on your knee. Bb. 3. d to E. <i>H. P. Danks.</i> 30	Pretty as a picture. Song and dance. A. 3. F to F sharp. <i>Bishop.</i> 35
Don't forget to write me, darling. G. 2. d to D. <i>Lauder.</i> 40	Sung with great success by Mlle. Aimée.
Dying Nun. Alto. Eb. 2. Bb to C. <i>Brewster.</i> 25	Robin, pretty Robin. Eb. 3. F to g. <i>M. Loesch.</i> 50
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. <i>Winner.</i> 35	Rock beside the sea. Ab. 3. Eb to F. <i>C. C. Converse.</i> 40
Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. <i>Winner.</i> 35	Slumber not darling. Song and Cho. A. 3. E to F sharp. <i>Persley.</i> 35
Gates are ever open. S'g and Cho. F. 2. d to F. <i>Alice Hawthorne.</i> 30	Somebody's darling slumbers here. C. 4. c to E. <i>J. M. Muller.</i> 30
A companion song to "Gates ajar."	Song of Jokes. Medley. D. 2. d to F sharp. <i>Winner.</i> 35
Good-bye Liza Jane. Comic. D. 3. d to F sharp. <i>Eddie Fox.</i> 35	Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. <i>Butterfield.</i> 35
Guess who? F. 3. d to F. <i>Frank Howard.</i> 35	Ten little Injuns. Comic Song and Cho. G. 2. d to E. <i>Sep. Winner.</i> 30
Sung with great success by Lotta.	Trust to Luck. D. 2. d to F sharp. <i>W. P. Cunningham.</i> 35
Great Centennial Song. C. 2. G to E. <i>Howard Paul.</i> 30	We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. <i>Eastburn.</i> 35
Happy Hours. Song and Chorus. G. 3. d to E. <i>H. Millard.</i> 40	What care I. G. 2. b to E. <i>Alice Hawthorne.</i> 35
He's going away to leave me. G. 2. d to g. <i>C. J. Miers.</i> 30	What do Birdies dream of. Eb. 2. c to Eb. <i>Theo. T. Crane.</i> 30
How sweet are the roses. D. 2. d to D. <i>Alice Hawthorne.</i> 35	What is home without a mother. D. c sharp to D. <i>A. Hawthorne.</i> 30
I am dreaming of the loved ones. Eb. 2. Eb to C. <i>Alice Hawthorne.</i> 35	What the candle told me was true. S'g & Cho. D. 2. d to F sh. <i>Merton.</i> 35
I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. <i>Mack.</i> 40	Answer to "Letter in the Candle."
The words of poor little Charlie Ross.	When mother married pap. Comic S'g and Cho. A. 2. E to E. <i>Eastburn.</i> 30
In my swift boat. Ab. 3. d to F. <i>Concone.</i> 35	When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. <i>Huntley.</i> 30
Just as of old. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35	Whispering Hope. Duet. Eb. 3. <i>Alice Hawthorne.</i> 40
Katy Avourneen. D. 3. D to F sharp. <i>J. E. Johnson.</i> 30	Whisper softly, tell me darling. F. 3. c to g. <i>V. Keratry.</i> 35
Kissing thro' the bars. G. 2. d to D. <i>J. Wood, Jr.</i> 35	Would I were with thee. F. 3. c to F. <i>C. Bosetti.</i> 35
Listen to the mocking bird. S'g and Cho. G. 3. d to E. <i>A. Hawthorne.</i> 35	You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. <i>Staub.</i> 35

## INSTRUMENTAL.

Ada. Meditation. Ab. 4. <i>Meininger.</i> 75	Memorial March. C. 3. Illustrated. <i>E. Mack.</i> 50
April Shower Mazurka. F. 4. <i>E. Mack.</i> 50	Minnie Waltz. F. 2. <i>"</i> 35
Banjo. Imitation for Piano. A. 3. <i>H. C. Harris.</i> 30	Mocking Bird Schottish. G. 3. <i>"</i> 30
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Blue Bird Echo Polka. Eb. 4. <i>Mary Morrison.</i> 30	"    "    Waltz. F. 3. <i>E. Mack.</i> 30
Blushing Morn Polka. Eb. 4. <i>Carl Meyer.</i> 50	"    "    Transcription. A. 4. <i>B. Richards.</i> 60
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Charity. Variations on Glover's Song. Eb. 4. <i>C. Grobe.</i> 50	"    "    Polka. F. 3. <i>"</i> 30
Chasseur Grand March. Eb. 3. <i>E. Mack.</i> 75	"    "    Quick Step. F. 3. <i>Aug. Schaffer.</i> 50
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Chicago Fire Bells. Fantasia. Ab. 4. <i>Clara H. Saylor.</i> 40	With the story of its composition.
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Cinderella. Descriptive fantasia. C. 4. <i>"</i> 60	Music on the Water. A moonlight reverie. Db. 5. <i>A. P. Wyman.</i> 50
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Dance of May Queen. Db. 5. <i>Theo. Moelling.</i> 60	Neveda Grand March. Ab. 4. <i>W. F. Meyer.</i> 35
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Empire March. G. 2. <i>Converse.</i> 30	Old Hundred. Variations. G. 4. <i>"</i> 50
Evening Song to Virgin. Variations. Eb. 4. <i>Grobe.</i> 50	Orphan's Prayer. Fantasia. Eb. 4. <i>E. Mack.</i> 50
Fairies' Carol. Reverie. F. 3. <i>A. H. Rosewig.</i> 35	Patchwork Polka. Bb. 2. <i>Walters.</i> 30
Five Finger March. C. 1. <i>E. Mack.</i> 20	Paul and Virginia Waltz. Eb. 3. <i>E. Mack.</i> 40
Five Finger Waltz. F. 1. <i>"</i> 20	Peri Waltz. Simplified. F. 1. <i>"</i> 20
Florence Galop. G. 3. <i>C. J. Miers.</i> 30	Peyel's German Hymn. Variations. G. 4. <i>Grobe.</i> 50
Fortification Storm March. Bb. 3. <i>G. Piefke.</i> 35	Purling Brook. Fantasia. Bb. 3. <i>E. Mack.</i> 50
Freeburg Grand March. Eb. 3. <i>W. T. Meyer.</i> 30	Ray of Sunshine. Ab. 4. <i>Carl Leduc.</i> 50
Grant's (General) Grand March. F. 2. <i>E. Mack.</i> 40	As its name intimates a 'Ray of Sunshine.' What more
Grains of Gold. Morceau. Ab. 3. <i>Carl Meyer.</i> 60	could be said.
Hancock's (General) Grand March. Bb. 3. <i>S. Winner.</i> 40	Rock Beside the Sea. Variations. Ab. 4. <i>C. Grobe.</i> 60
Hawthorne Scottische. F. 3. <i>J. T. Quigg.</i> 30	Sardinian Shepherd Boy. Reverie. G. 4. <i>E. Mack.</i> 50
Heidelberg March. F. 2. <i>C. C. Converse.</i> 30	Satanella, or Devil's Call Galop. A. 3. <i>A. M. Schacht.</i> 40
Her bright smile haunts me still. Ab. 4. <i>Ch. Grobe.</i> 50	Silver Cloud Polka Brillante. G. 4. <i>Carl Le Duc.</i> 50
Variations on Wrighton's popular song.	Solitude. Fantasia with variations. F. 4. <i>E. Mack.</i> 50
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I would not live away. Variations. F. 3. <i>C. Grobe.</i> 50	Tolling Bell. A musical delineation. Ab. 4. <i>C. Grobe.</i> 60
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Little Mischievous Scottisch. G. 2. <i>F. Drayton.</i> 35	University March. D. 2. <i>C. C. Converse.</i> 30
Memory's Dream. Waltz Reverie. Eb. 4. <i>J. E. Muller.</i> 50	Wings of a Dove. Variations. Bb. 4. <i>Ch. Grobe.</i> 50
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### CONTENTS:

	Words by	Music by
THE ROSEBUD.....	Bodenstadt.	Hauptmann.
GOOD NIGHT.....	Rueckert.	Schumann.
THE WOOD.....	Dunker.	Vierling.
HIGHLAND LASSIE.....	Burns.	Schumann.
MAY SONG.....	Goethe.	Hauptmann.
THE DREAM.....	Uhland.	Schumann.
WELCOME REPOSE.....	Sturm.	Vierling.
MAY SONG.....	Oestenwald.	Franz.
SPRING.....		Mueller.
FAITH IN SPRING.....	Uhland.	Franz.
ON THE WATER.....		De Cuvrey.
THE NUN.....		Schumann.
EVENING SONG.....	Rueckert.	Hauptmann.
THE LITTLE SHIP.....	Uhland.	Schumann.
THE WATER LILY.....	Geibel.	Gade.
SPRINGTIME.....		Abt.
THE WOODBIRD.....		Abt.
THE SMITH.....	Uhland.	Schumann.
THIS LOVE IS LIKE THE WIND.....		Duerrner.
MORNING WANDERINGS.....		Duerrner.
THE LINDEN TREE.....	Polish Volkslied.	
SUNDAY.....		Hauptmann.
MAY DEW.....	Uhland.	Hiller.
WELCOME.....	Hoffman.	Hiller.
THE OLD MAN.....		Hayden.
PEACE TO THE SLUM- BERERS.....	Moore.	Vierling.

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### CONTENTS:

ALMIGHTY AND MERCIFUL GOD.....	Goss.
ABIDE WITH ME.....	Bennett.
AGNUS DEI.....	Mozart.
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BLESSED BE THE LORD.....	Bortniansky.
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BUT THE LORD IS MINDFUL.....	Mendelssohn.
BLESSED ARE THE MERCIFUL.....	Hiles.
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GLORIA IN EXCELSIS.....	Garrett.
“ “ “ “.....	Downes.
“ “ “ “.....	Novello.
HOSANNA.....	Macfarren.
HEAR MY PRAYER.....	Winter.
HAVE MERCY UPON ME.....	Macfarren.
I WILL LIFT UP MINE EYES.....	Whitfield.
I WILL SING OF MERCY.....	Novello.

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In order to write or compile a good book for the musical public, it is not sufficient to be a good composer. Experience tells, here as elsewhere: The one who has been most accustomed to cater for choirs, will best understand what choirs need and what choirs can do. Thus the experience of Mr. W. O. Perkins as composer and teacher fits him for the authorship of the present work, which contains music of a high order, but not a particle too difficult for ordinary singers.

There are about 100 pieces, besides a dozen chants.

The words are so generally taken from the Bible, that a full table of contents would convey but little information. The following, however may serve as specimens:

AND IT SHALL COME TO PASS.  
AND YE SHALL SEEK ME.  
ARISE, SHINE! FOR THY LIGHT IS COME.  
AS PANTS THE HEART.  
BEHOLD, HOW GOOD AND HOW PLEASANT:  
BLESSED ARE THEY WHO HAVE BELIEVED.  
BLESSED ARE THE PEACEMAKERS.  
BLESSED ARE THE DEAD.  
BUT THE LORD IS MINDFUL.  
BY THE RIVERS OF BABYLON.  
CRY ALOUD AND SHOUT.  
CALL TO REMEMBRANCE.  
COME UNTO ME ALL YE.  
DO NOT WISDOM CRY?  
ENTER NOT INTO JUDGMENT.  
GOD IS OUR REFUGE.  
GOD IS A SPIRIT.  
HEAR THE PRAYER OF THY SERVANT.  
HOW LOVELY ARE THY DWELLINGS.  
HOLY LORD GOD OF SABAOOTH.  
HOW BEAUTIFUL UPON THE MOUNT'NS.  
HOW BEAUTIFUL IS ZION.  
HAPPY AND BLESSED IF YE LOVE ME.  
IT IS A GOOD THING.  
LET THE WORDS OF MY MOUTH.  
LET US NOW GO TO BETHLEHEM.  
O LORD, HOW MANIFOLD.  
PRAISE WAITETH FOR THEE.  
SING, O HEAVENS.  
THE LORD IS MY STRENGTH.  
THE LORD IS MY SHEPHERD.  
THE LORD WILL COMFORT ZION.  
THEREFORE WITH JOY.

There is also considerable music to those sweet Hymns which have become the classics of sacred lyrical poetry, as

COME, SAID JESUS' SACRED VOICE.  
COME, THOU FOUNT OF EVERY BLESSING.  
COME, YE THAT LOVE THE LORD.  
FROM THE CROSS UPLIFTED HIGH.  
IN THE CROSS OF CHRIST I GLORY.  
JESUS, LOVER OF MY SOUL.  
JESUS CHRIST IS RISEN TO-DAY.  
SAVIOUR, BREATHE AN EVENING BLESSING.  
SACRED PEACE, CELESTIAL TREASURE.  
WAKE THE SONG OF JUBILEE.

And the Chants intone the beautiful: "Abide with me," "Beyond the Stars," "O Saviour mine," "The Reaper and the Flowers," "The Shadow of the Rock," and others.

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