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THE NEW
OLIVE-BRANCH

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BY

T. J. COOK AND T. E. PERKINS,

AUTHORS OF "THE ORIENTAL GLEE AND ANTHEM BOOK,"—"THE EVERGREEN," FOR SUNDAY SCHOOLS, &c.

WITH INSTRUCTIONS FOR THE VOICE

By CARLO BASSINI.

AUTHOR OF SEVERAL WORKS FOR THE VOICE.

NEW-YORK:
F. J. HUNTINGTON, 434 BROOME STREET.

J. B. LIPPINCOTT & CO., PHILADELPHIA. ROOT & CADY, CHICAGO.

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THE

NEW OLIV[illegible]CH:

AND MUSICAL NOTATION.*

pitch. This difference arises from th[illegible] than the short one. [illegible] tly, a *soft* t[illegible]RANCH,)

(AN ENLARGED EDITION OF [illegible]

A COLLECTION OF SACRED MUSIC,

BY

T. J. COOK AND T. E. PERKINS,

AUTHORS OF "THE ORIENTAL GLEE AND ANTHEM BOOK,"—"THE EVERGREEN," FOR SUNDAY SCHOOLS, &c.

TO WHICH IS ADDED

A COURSE OF INSTRUCTION FOR THE VOICE—SOPRANO, ALTO, TENOR AND BASS,

By CARLO BASSINI,

AUTHOR OF SEVERAL WORKS FOR THE VOICE.

THE WORK EMBRACES THE FOLLOWING DEPARTMENTS:

1. A SYSTEM OF MUSICAL NOTATION.
2. A SERIES OF SINGING SCHOOL EXERCISES.
3. A COMPLETE SYSTEM OF INSTRUCTION FOR THE VOICE.
4. A COLLECTION OF GLEES AND SECULAR CHORUSES.
5. A LARGE COLLECTION OF METRICAL TUNES, FOR THE CHOIR AND SINGING SCHOOL.
6. A COLLECTION OF ANTHEMS, SET PIECES, CHANTS, &c.

NEW YORK:

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EFACE.

THE
new book is
quired.

Regarding our own
is all-important to their musical
ones besides ours. But applying the second proposi
ply the present want, we think we can say more. With the pu
"what are our wants, and which book will best supply them?" If we have been more successful than others in giving the proper matter to accomplish this object, then, we think, we have reason to offer to the public a new book. Let us inquire, then, what the wants of the musical public are. Firstly, they always want new music. Not because it is any better than the old, but it is our nature to want new things, and we are happier when we are gratified by obtaining them; and so long as this desire is not abused, we should strive to gratify it in the best way. This will apply to both the Choir and the Singing-School.

Secondly, the Singing-School is now becoming more and more important in our country, and its wants enlarging. It is so intimately connected with the church choir, (whose members it furnishes and afterwards improves,) that it is desirable to give in our books such music as is needed by both. This we have done very fully, of secular as well as sacred music, both of which are needed for practice.

Thirdly. Proper instruction for the voice is greatly needed. Thousands of singers are yearly losing or impairing their voices by improper use of the vocal organs, the consequence of incorrect teaching. Few are aware to what an extent this is true, and of the importance of a correct knowledge of the vocal organs.

This is a subject which has received but little attention in works of the character of ours. Indeed, but few authors of such works are competent to give the required instruction. It has been our rare good fortune to have associated with us the most successful practical teacher of singing, and the most eminent author of instructions for the voice, in this or any other country; one who has originated a perfect system for vocal practice, which insures the improvement of the voice in quality, flexibility and power, and preserves its beauty and healthfulness, because it is founded on true physiological principles. The contributions of Mr. Bassini, then, we regard as a most valuable feature of our work.

Upon the whole, we think that we present such matter as is needed at the present day, and we ask an examination of our work by teachers, choristers, and musicians generally. We do not deem it necessary to give any lengthy description of the various tunes, anthems, &c., but propose to let the public judge for themselves. We have made every effort to present a collection of good tunes, in all meters, and of a good variety. Our anthems we think will prove useful. We call attention to our excellent, clear type, and hope it will prove acceptable to the many who do not enjoy the benefit of gas-light. The small, indistinct type so much used of late, has done much to injure the eyesight of thousands.

In the division of labor, we thought it best for each of us to take charge of separate departments. Mr. Perkins had superintendance of the Tunes, while Mr. Cook had that of the Anthems, Glees, and Singing-School Exercises. Mr. J. M. Pelton, (a popular composer), at the request of Mr. Cook, prepared the Notation department; and although the time for its accomplishment was very limited, we think he has admirably done his work—presenting in a plain, yet logical and philosophical manner, the elementary principles of music. We have to express our thanks to many kind friends for contributions to the work.

Our book, such as it is, we send forth to the world, trusting that a candid public will give it an impartial examination, and accept it according to its merits.

T. J. COOK.
T. E. PERKINS.

PREFACE TO NEW OLIVE BRANCH.

The OLIVE BRANCH was published two years ago, and its reception by the public has been extremely flattering to its authors and the publisher. The matter presented has seemed to satisfy the wants of those for whom the book was intended. As it was a smaller book than those of its character usually are, it was proposed to enlarge it by the addition of a number of Anthems and Glees. We now offer to the public the NEW OLIVE BRANCH, containing about fifty new pieces of this kind. These have been prepared and selected with great care, and we feel assured that they will become as popular as those already given to the public. That the NEW OLIVE BRANCH may please our patrons, and prove useful and profitable generally, is our sincere desire.

T. J. COOK.
T. E. PERKINS.

New-York, August, 1862.

Entered according to Act of Congress, in the year 1862, by F. J. HUNTINGTON, in the Clerk's Office of the U. S. District Court for the Southern District of New York.

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THE ELEMENTS OF MUSIC AND MUSICAL NOTATION.*

CHAPTER I.

Music, like speech, is addressed primarily to the ear. Both, we know, are composed of sounds; and that all sound is produced by vibrations of the air falling upon the ear, which vibrations are the result of power or force of some kind. Speech is composed of *articulate* sounds—music of *musical* sounds. A musical sound is produced by some body of a regular shape, giving out a regular number of vibrations in any given period of time, as for example so many vibrations in a second.

§ I. **Notation.**—If we are to understand music without hearing it from the human voice, or from an instrument, we must have some way of indicating it to the eye. This is done by "Musical Notation." Therefore what letters and their attending characters are to speech, notes with their attending characters are to music.

§ II. **Tone.**—A musical sound after it is compared with our musical system, and its place therein ascertained, is called a Tone.

§ III. **How Tones Differ.**—Let us now examine some tones of the Piano-Forte.† Suppose we strike a key near the middle of the key-board and hold it down. We get a tone that continues *long*. If on striking the key we raise the finger at once, we have a *short* tone. If we strike a key far to the left, we get a tone deep and grave, from a long, thick string. It is called a *low* tone. If we strike a key far to the right, we get a sharp, shrill tone, called a *high* tone. These are said to differ in *pitch*. This difference arises from the long string vibrating more slowly than the short one. If we strike a key forcibly, we get a *loud* tone; if gently, a *soft* tone. Therefore we say, *Tones differ* in LENGTH, in PITCH, and in POWER.

§ IV. **Departments.**—Hence the division of elementary musical instruction into three departments, shown below in tabular form:

Department.	Subject.	Distinctions.
RHYTHMICS,	treating of LENGTH,	with its distinctions of LONG and SHORT.
MELODICS,	treating of PITCH,	with its distinctions of LOW and HIGH.
DYNAMICS,	treating of POWER,	with its distinctions of LOUD and SOFT.

NOTE.—These names of departments are from Greek words. *Rhythmics*, from a word signifying "to flow," comprehends all with regard to the measured movement of music. *Rhythm*, from the same, less comprehensive, is used when speaking of some particular movement or movements. *Melodics*, from a word meaning "a song or poem,"—a tune, comprehends everything relating to *Pitch*. *Melody*, from the same, we use when speaking of a pleasing succession of tones forming a tune. We say of it, it is a good or bad melody. *Dynamics*, from a word meaning "to be able,"—power, covers everything relating to power, whether of loud or soft, or of accent or emphasis; and generally, of everything relating to the delivery of music independent of length and pitch.

CHAPTER II.

RHYTHMICS.

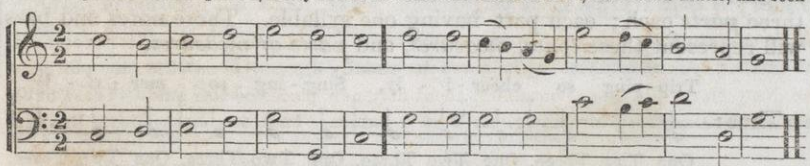
As the rhythm of a movement can be easily appreciated either by the ear, by counting, or by the eye, by beating, or by marching, rhythmics may be taken first in order.

§ V. **Measurement of Tones.**—If a series of tones is to be produced in any regular manner, some way must be found of measuring their duration, that any given tone shall be made at the right point of time. To do this, we divide the time passing during their performance into equal portions. This division may be indicated to the *ear* by counting regularly, and to the *eye* by motions of the hand, called Beats, or Beating Time.

§ VI. **Measures and Parts of Measure.**—Suppose the following line of poetry to be sung to a series of tones of the same *pitch* and *length*:

Over · seas and · over · mountains.·

* In these elements we shall not so much strive to build up a system, as to make our remarks in a familiar style that shall be practically useful in advancing individuals and classes as rapidly, and as far as possible, as the short time classes are usually held will admit. We shall therefore begin with the assumption that each person, likely to use these lessons and exercises, has heard music, and seen



printed musical characters like the above. In short, then, it is proposed to assist the learner to understand and sing the music he hears or sees represented by "Musical Notation"—and to leave the teacher free to teach in his own way. J. M. P.

† This and other keyed instruments are now so common, frequent reference will be made to them by way of illustration.

Here we have eight tones divided by the regularly falling accent into four equal portions, as indicated by the points between the words. These portions are called MEASURES. These measures we see are divided by the syllables into PARTS of measures.

§ 7. **Double Measure.**—A measure with two parts is called DOUBLE MEASURE. The usual way of counting double measure is one, two; one, two;—regularly for each measure. The way of *beating*, is by a *downward* beat on the first part, and an *upward* beat on the second part of each measure.

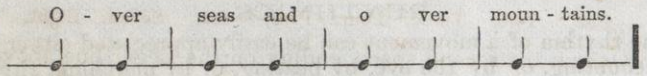
NOTE.—Let each *count* be firm and decided, without drawling, and let each *beat* be made in a *right line*, with *decision*. Beating and counting together will be found a most useful exercise.

§ 8. **Notes.**—Tones are represented to the eye by NOTES; thus, 𝅝 𝅗𝅥 ♩ &c.

NOTE.—Remember, a *tone* means a musical sound, while a *note* only represents it to the eye.

§ 9. **Bars and Double Bars.**—Measures are indicated to the eye by vertical lines, called BARS, drawn between the notes. Each space between two bars is a measure.

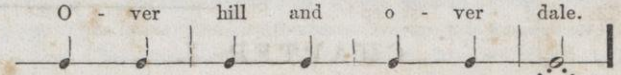
Successive measures in a movement contain equal portions of time, whether filled with one note or several. Now let us write notes to represent the tones we sing to the words before used, and divide them into measures by Bars. The end of a line of poetry, or of some division of music larger than one measure, is shown by a DOUBLE BAR. Thus—using the note called a *quarter note*.



Measure, Bar, Measure, Bar, Measure, Bar, Measure, Double bar.

We had eight *syllables* sung to eight *tones*, all of like *pitch*. This we indicate by eight *notes*, written on a horizontal line. They made four *measures*, which we separate from each other by *bars*.

§ 10. **A Tone may extend over a whole Measure.**—Above we have two notes in each measure. But suppose the line contained but seven syllables. Thus: *Over hill and over dale.* If we apply this to the same music, we will have the last note left without a syllable. But it is quite natural for us in singing it to hold the last syllable longer than the others; even twice as long. This we may indicate thus: to show that the vowel *a* should continue to the second note, and thus the word take two counts or beats. But this takes too much space, and we therefore use a note 𝅗𝅥 taking two counts, called a half note.



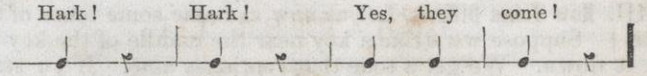
By COUNTING: One, Two, One, Two, One, Two, One, Two.
By BEATING: Down, Up, Down, Up, Down, Up, Down, Up.

§ 11. **Accent.**—*Double Measure* is accented on the first part of the measure.

NOTE.—This is the RULE, though frequent exceptions occur.

§ 12. **Rests.**—During the performance of a piece of music we sometimes find it best to leave a part or the whole of a measure *silent*. Silence is represented by RESTS. Thus: 𝄽 𝄻 𝄼 &c.

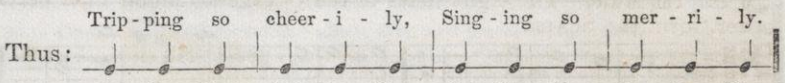
Take the words Hark! Hark! Yes, they come! In singing them it would be quite natural to make a pause after each word "Hark!" and perhaps after the word "come". Let us write the *notes* and *rests*, representing our way of singing it.



Tone, Silence, Tone, Silence, Tone, Tone, Tone, Silence.

This character 𝄽 represents the same amount of time as a quarter *note*, and is therefore called a quarter *rest*. This 𝄻 is a *half* rest, and is equal in time to a *half* note.

§ 13. **Triple Measure.**—Let us take the words "Tripping so cheerily, singing so merrily," and repeat them as before to tones alike in *pitch* and length. We readily see the accent divides them into four *measures* of three *parts* each; each part having one syllable. These notes and bars will represent these *tones*, *measures*, and *parts of measures*.

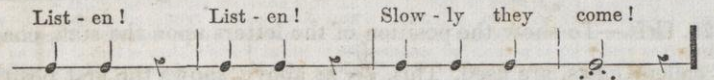


One Two Three, One Two Three, One Two Three, One Two Three.
Down Left Up, Down Left Up, Down Left Up, Down Left Up.

Triple measure then has three *parts* to each measure, and the accent falls on the first part of each measure. The usual way of counting triple measure

is one, two, three, and of beating it, down, left, up, as in the example above.

TRIPLE MEASURE WITH RESTS.



One Two Three, One Two Three, One Two Three, One Two Three.

These are the simplest forms of measures, yet to these two forms all others, however complex, may be reduced. It is therefore of the greatest importance that they be well understood.

§ 14. Measures have no *absolute* length; that is, they are not each a second, or a half second long, but a succession of tones may at one time be sung more rapidly than at another.

NOTE.—Many use the term BAR in place of measure, saying, perhaps, "sing two bars." It is well, sometimes, to beat each part of the measure alike with a downward motion and quick rebound, as is often done by the conductor of an orchestra. The way of beating is of little consequence, excepting that each beat, or each count should be made with a positive impulse, that the rhythm may be felt. For general class practice no instrument is equal to the pianoforte, especially in teaching rhythm. In simple vocal music, like plain psalmody, where usually a single note is applied to a syllable, the measures sometimes are not separated by bars, they being sufficiently indicated by the words.

CHAPTER III.

MELODICS.

In § 3 we said, the difference of tones as to pitch was caused by a difference in the velocity of the vibrations producing them, the lower tones vibrating more slowly than the higher ones.

§ 15. **The Octave.**—Two tones produced in such a manner that the vibrations causing the higher tone move twice as rapidly as those causing the lower one, are said to differ an OCTAVE in pitch; that is, one is an octave higher than the other. Between these two tones *six* others are arranged, according to fixed laws, making *eight* in all. (Hence the name Octave, from the Latin, meaning eight.)

§ 16. **The Scale.**—The eight tones of the Octave arranged in a certain order, form the SCALE.

NOTE.—The word scale is from the Latin, SCALA, signifying a ladder. This succession of tones that the ear demands, and which seems natural to it, is the basis of all melody.

§ 17. **Names of the Tones of the Scale.**—The tones of the scale are named, beginning with the lowest, thus:—ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE.—Not *first, second*, &c., as the first tone of a melody may not be one of the scale.

§ 18. **The Staff.**—The scale is represented to the eye by notes written in regular order on horizontal lines and their intermediate spaces. Five lines with their four intermediate spaces form, and are called the STAFF.

§ 19. **Degrees.**—Each line and each space of the Staff is called a DEGREE. Counting the lines and spaces from the bottom upward, we find in the staff nine degrees.

§ 20. **The Scale is not confined to one Position on the Staff,** but One may be placed on any line or space, whence the other tones must proceed in their regular order.

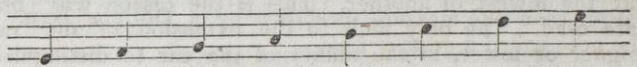
§ 21. **Added or Leger Lines.**—The compass of the Staff may be extended by using the space above or the space below, and still farther, by LINES above or LINES below, with their intermediate spaces. These short lines are called ADDED or LEGER lines.

§ 22. **Syllables.**—In teaching vocal music, especially in classes, the following syllables are used in connection with the tones of the scale, to suggest their relative pitch by the power of association.

Thus: to	ONE,	TWO,	THREE,	FOUR,	FIVE,	SIX,	SEVEN,	EIGHT.
Written:	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
Pronounced:	*Doe,*	*Ray,*	*Mee,*	*Fah,*	*Sol,*	*Lah,*	*See,*	*Doe.*

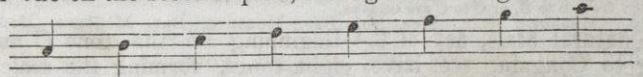
§ 23.—**The Scale represented on the Staff in several Positions.**

With One on the first line:



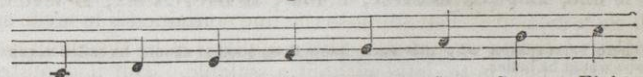
One, Two, Three, Four, Five, Six, Seven, Eight.

With One on the second space, ending on the Leger line above:



One, Two, Three, Four, Five, Six, Seven, Eight.

With One on the added or Leger line below:



NAMES.	One,	Two,	Three,	Four,	Five,	Six,	Seven,	Eight.
SYLLABLES.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

For exercises in the scale see page sixteen and onward.

§ 24. **Letters and Absolute Pitch.**—The tones of the octave are named after the first seven LETTERS of the alphabet, A, B, C, D, E, F, G, which thus indicate the ABSOLUTE PITCH of them, independently of any scale relationship to each other.

§ 25. **Our Range of Tones Extended.**—We formed the octave by taking two tones, the higher of which was made by vibrations twice as rapid as those producing the lower one, and inserting six other tones between them. By taking the highest tone of this series of eight as the lowest one of a new series, and repeating the process, we get eight tones, forming an octave *above* our first octave. Observe that the highest tone of the first octave is the *lowest* tone of the second or higher octave. By reversing the process and taking a tone so much lower than the lower tone of the first octave that its vibrations are but half so rapid, and inserting the six additional tones, we get eight tones, forming an octave *below* our first one. In the same manner we extend the scale above and below. Observe now that the lowest tone of our first octave is the highest tone of the octave below it. Let these letters represent the tones of the three octaves—the first A being the lowest in the series.

A B C D E F G, A B C D E F G, A B C D E F G,
1st Octave. | 2d Octave. | 3d Octave.

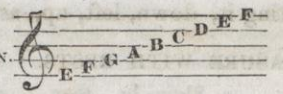
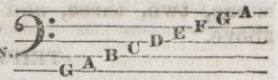
Here we see that the A marked 2 is the highest tone of one octave and the lowest of another. This is the reason why but *seven* letters are used. The only limit to the extension of our range of tones, higher or lower, is the ability of the ear to distinguish them. About nine octaves are used in music.

NOTE.—Though we have here arranged the octaves from A to A, yet that is unnecessary, for if we count from any letter up or down to and including the same letter, we will have eight tones, or an octave. Thus: from B to B, or C to C are octaves.

§ 26. **Natural Scale, Key of C.**—Beginning on the tone C and proceeding to C again, we have eight tones, forming the scale. This scale, the first used in the study of music, is called the NATURAL SCALE. Beginning on C, it is said to be in the KEY OF C. In this key, C is one, D two, E three, F four, G five, A six, B seven, and C eight.

NOTE.—There is no reason why this scale more than another should be called NATURAL. Model scale perhaps would be better.

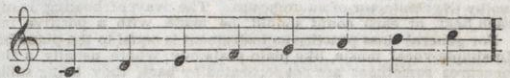
§ 27. **Letters applied to the Staff.**—These letters, indicating tones, like the scale may be placed upon the staff in various positions. Two positions, however, are most commonly used.

Thus: FIRST POSITION.  SECOND POSITION. 

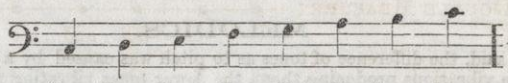
§ 28. **Clefs.**—To show the position of the letters upon the staff, characters, called CLEFS, are used. This, as above, shows the first position. It indicates that G is placed on the *second* line from the bottom, and is called the G CLEF. This shows the second position, fixing F on the *fourth* line from the bottom, and is called the F CLEF.

NOTE.—Clef is a French word, signifying key.

Example of the scale *in the Key of C* written on the staff, in the two positions indicated by the two *clefs*.

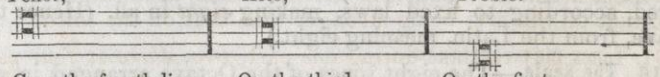
In the G Clef. 

NAMES OF THE TONES.	One,	Two,	Three,	Four,	Five,	Six,	Seven,	Eight.
ABSOLUTE PITCH.	C	D	E	F	G	A	B	C.
SYLLABLES.	Do	Re	Mi	Fa	Sol	La	Si	Do.

In the F Clef. 

NAMES.	One,	Two,	Three,	Four,	Five,	Six,	Seven,	Eight.
ABSOLUTE PITCH.	C	D	E	F	G	A	B	C.
SYLLABLES.	Do	Re	Mi	Fa	Sol	La	Si	Do,

Another clef, the C clef, sometimes used indicates the tone C; sometimes on one line of the staff, sometimes on another. Thus:

Thus: 
Tenor, Alto, Treble.
C on the fourth line. On the third. On the first.

NOTE.—VARIOUS OBSERVATIONS.—Learning to sing the scale is a matter of pure imitation—we making the tones as to their relative pitch as indicated to us by the human voice or by an instrument The best illustration of octaves, lower and higher, is found upon keyed instruments, such as the pianoforte, where the keys show them to the eye. For example, observe that the black keys are

C D E F G A B C D E F G A B C D E F,

placed in groups of TWO and of THREE, like these dots, where the lower row represents the white keys, and the upper row the black ones, while the letters indicate the tone given by, and the name of each key.

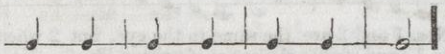
Press down any white key, and the next one of the same name to the right. The latter will produce a tone an octave higher than the former, and between them will be found six white keys producing the six tones, which, with the two at the extremes, are the eight tones of the octave. These are called the NATURAL tones. Begin on C and play ending on the next C, and we have the scale in the key of C. This is called the NATURAL scale and NATURAL key, though no more natural than any other scale or key. In teaching, be careful, as soon as the staff is introduced, not to confine the scale to any one position upon it, but place ONE sometimes on one line or space, and sometimes on another. Perhaps it will be well at first to use the tone C as one in all positions, but as soon as the letters are located on the staff by a clef, be sure, as a general rule, to sing the scale in the pitch in which it is written, that the absolute pitch of each key may be learned. Be sure at least that the pupil in reading be not confined at all to the key of C. The characters called clefs are only altered forms of letters. The C clef is used on the fourth line for Tenor, on the third for Alto, and on the first for Soprano, but always indicates that C nearest the middle of most keyed instruments, called MIDDLE C. The word degree, as applied to the staff, merely means position or place. The use of the syllables in singing is called solfaing. Singing to the syllable la, ah, or to any open vowel, which should be frequently done, is called vocalizing. Notes, by their POSITION on the staff, show the pitch of tones; by their SHAPE, their relative length.

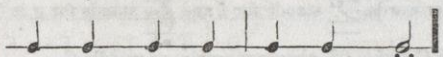
CHAPTER IV.

RHYTHMICS.

§ 29. **Quadruple Measure** has four parts. It is composed of two *double measures*, with the intervening bar removed, and is counted one, two, three, four, and is beat, *down, left, right, up.*

Here we have the same eight tones





COUNTS: One Two Three Four, One Two Three Four.
BEATS: Down Left Right Up, Down Left Right Up.

NOTE.—No one can tell by hearing us sing these tones whether they are written in double or in quadruple measure.

§ 30. **The Accent** of quadruple measure falls upon the first and third parts, that on the first being stronger than that on the third.

§ 31. **Tones may continue** during *one* part, *two*, *three* or *four* parts of a measure; or one part of a measure, or the whole of it may be left silent.

§ 32. **Dotted Note.**—A tone continuing three parts of a measure may be thus represented by a half note and a quarter note tied together, but much more easily by the usual contraction called a *three-quarter note*, or oftener a *dotted half*. This is its corresponding rest .

We here see that a *dotted note* indicates a tone once and a half as long as that indicated by a note without a dot. A rest may also be dotted. A whole note indicates a tone containing four parts of a measure. This is the corresponding rest .

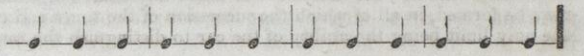
For Exercises, see page 21, Nos. 26 and 27.

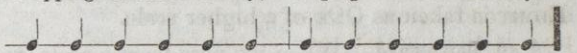
§ 33. **A Syncopated Note** represents a tone that begins on an unaccented part of a measure and continues on an accented part. Thus: where the second is the *syncopated* note. *A syncope, or a syncopated tone should always be accented.*

NOTE.—Syncope, from the Greek, "to cut," cuts into, or breaks the regular order of the accent.

§ 34. **Sextuple Measure** is composed of two *triple* measures.

Thus:





COUNTS: One Two Three Four Five Six, One Two Three Four Five Six.
BEATS: Down Down Left Right Up Up, Down Down Left Right Up Up.

For Exercises in sextuple measure see "*Singing School Exercises.*"

Sextuple measure is frequently marked to the eye by *two* beats, and is then called *compound measure.*

Other kinds of measures, not often used, may be formed thus: Four double measures will make an EIGHT-PART MEASURE, four of triple, a TWELVE-PART MEASURE, and three of triple, a NINE-PART MEASURE.

CHAPTER V.

MELODICS.

§ 35. **Skips.**—A melody or tune may proceed, not only by taking the tones of the scale in regular succession (*di grado*), but also by skips (*di salto*).

§ 36. The skips most easy and natural occur between the tones *one*, *three*, *five* and *eight*. These form what is called a *common chord.*

These tones should be firmly fixed in the mind, they being guides to the other four of the scale.

§ 37. **Two** being between one and three, either will be a guide to it; that is by thinking of one or three, we easily sing two.

§ 38. **Four** leads to three, or the ear naturally expects to hear three after hearing four. Therefore three is a guide to four.

§ 39. Six being next above five, five is a guide to it.

§ 40. Seven leads to eight, or after seven the ear expects to hear eight; therefore eight is a guide to seven.

For Exercises on these tones, see No. 30 and onward.

CHAPTER VI.

MELODICS CONTINUED.

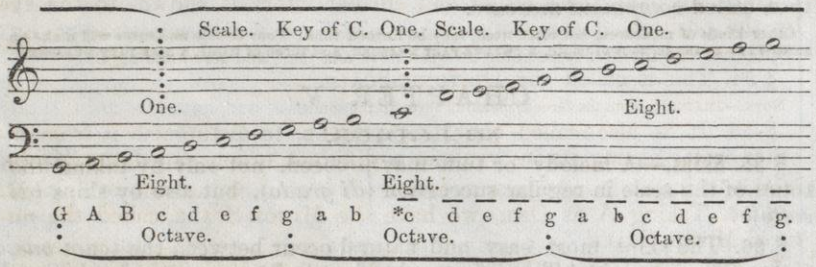
The Scale Extended—The usual Vocal Compass—How we distinguish Tones that are Octaves to each other, and named by the same Letter—and the Classification of Voices.

We have said in § 25, that above or below any octave or scale, other octaves and scales may be formed, in all of which the succession of the tones and of the letters will be alike; the only limit being the ability of the ear to distinguish the tones.

§ 41. **Upward.**—When we pass from a scale to *higher tones*, the tone EIGHT is taken as ONE of a higher scale.

§ 42. **Downward.**—When we pass from a scale to *lower tones*, ONE is taken as EIGHT of a lower scale.

§ 43. **The usual Vocal Compass,** including both male and female voices, is three octaves, as represented below:



§ 44. To distinguish a tone in one octave from those named by the same letter in other octaves, capital and small letters, with letters marked are used. Thus, in the above example three tones have *capitals*, and are called *great G*, *great A* and *great B;* seven have small letters, and are called *small c*, *small d*, &c.; seven have once marked letters, and are called *once-marked small c*, &c., and four have twice marked letters, and are called *twice-marked small c*, &c.

* This c being about the centre of the vocal and also of the great instrumental compass, is called MIDDLE C.

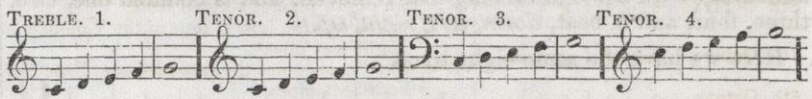
NOTE.—Here we have three OCTAVES, but as our natural or model scale begins on C, we have but two ENTIRE SCALES, with a part of another above, and of still another below. C (c̄) here is EIGHT of the lower scale and ONE of the higher. Some voices can naturally sing higher or lower tones than those here written, while the compass of all voices may be extended by cultivation.

§ 45. **Classification of Voices.**—The human voice is naturally divided into four classes—those of the male voice being an octave lower than those of the female voice. 1. Low male voices, called BASE; 2. High male voices, TENOR; 3. Low female voices, ALTO; 4. High female voices, TREBLE.

NOTE.—Other distinctions are also made, as BARITONE, between the Base and Tenor, and MEZZO-SOPRANO, between the Alto and Treble. The Treble is often called SOPRANO.

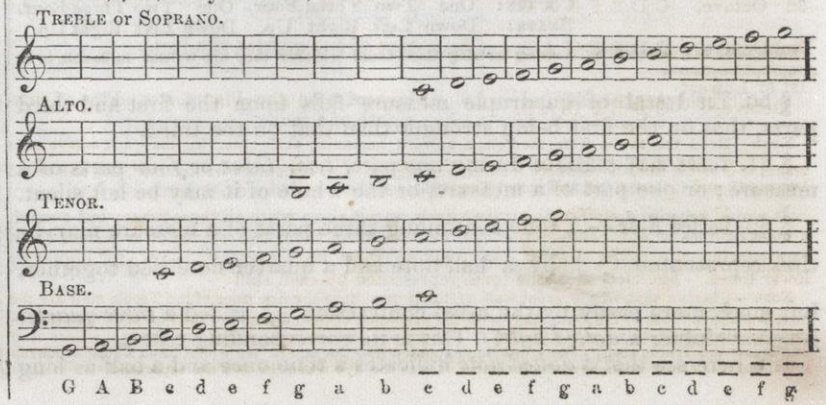
§ 46. **Clefs as used for the different Voices.**—The F clef is used for Base and Tenor, the G clef for Tenor, Alto and Treble, meaning, however, when used for Tenor, G an octave lower than when used for Treble or Alto.

EXAMPLES SHOWING THE TWO USES OF THE G CLEF.



Nos. 1 and 2 are the same to the eye, but 2 when sung or played is an octave lower than 1, and strikes the ear as if written like 3. No. 4 is the same in pitch as No. 1. In other words, stands for f, and stands for g in Tenor, and for ḡ in Treble and Alto.

The C clef, § 28, always means c̄, or middle C.



§ 47. Each part may be written on a single staff, or the Treble and Alto on one staff, and the Tenor and Base on another, marked with the F clef. The last way is perhaps as well for plain psalmody.

CHAPTER VII.

MELODICS CONTINUED.

§ 48. The range of tones appreciable by the human ear, is comprised in about nine octaves, about one-third of which, from C to g, as we have seen, is within the compass of the human voice.

§ 49. According to the mode shown in § 44, we will now mark the letters in all the octaves. The organ is the only instrument capable of producing all the tones of these nine octaves.

9th Octave,	c d e f g a b c.
8th Octave,	c d e f g a b.
7th Octave,	c d e f g a b.
6th Octave,	c d e f g a b.
5th Octave,	c d e f g a b.
4th Octave,	c d e f g a b.
3d Octave,	C D E F G A B.
2nd Octave,	C D E F G A B.
1st or Lowest Octave,	C D E F G A B.

1. C, the lowest tone of the Organ, requires a pipe thirty-two feet long, and can be produced by no other instrument.
2. C, the lowest C, of the Pianoforte, requires an organ pipe of sixteen feet.
3. C, or *great* C, the lowest tone of the Violoncello. Eight feet pipe.
4. c, *small* c, occupies the second space, Base clef. Four feet pipe.
5. c, *middle* c. Leger line above the Base clef, and leger line below the Treble clef. Two feet pipe.
6. c, the third space, treble clef. One foot pipe.
7. c, second leger line above the Treble clef. Pipe of half-a-foot.
8. c, pipe of one quarter of a foot.
9. c, highest c on the Pianoforte. Pipe of one-eighth of a foot.

NOTE.—Read the above from the bottom upward, beginning at C, observing that each octave ends upon the C of the line above where the next one begins. C is sometimes written thus, CC, and called DOUBLE C; and C thus, CCC, and called TRIPLE C.

It would require a staff of thirty-two lines, on which to write all these tones; but as such a mass of lines would confuse the eye, we take from them two staves of five lines each, representing the tones oftenest used, adding short lines above or below, for higher or lower tones. The clefs show the tones represented by each staff.

NOTE.—Observe that in the great staff of thirty-two lines the five lines of the Treble staff are the next five above those of the Base staff, with the exception of the omission of the line for c, and that in the example in § 43, this line is supplied by a short one, which is the added line above the Base staff and below the Treble staff. Were this line extended like the others, we would have a staff of eleven lines; but it is easily seen how much clearer it is to the eye when the two are separated.

CHAPTER VIII.

MELODICS CONTINUED.

§ 50. **Intervals.**—The difference of pitch between any two tones, is called an INTERVAL.

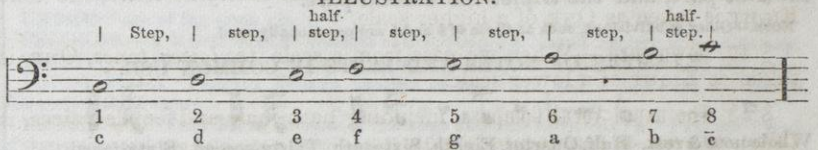
§ 51. **The Scale Examined.**—In ascending or descending the scale regularly, two kinds of intervals are found, a larger and a smaller.

§ 52. The larger intervals are called STEPS; and the smaller ones HALF-STEPS.

§ 53. These steps and half-steps occur in the following order: between one and two a *step;* two and three a *step;* three and four a *half-step;* four and five a *step;* five and six a *step;* six and seven a *step;* and seven and eight a *half-step.*

NOTE.—The terms TONE and HALF TONE are much used to designate these intervals, but as the word TONE also means a musical sound of a definite pitch, it is thought best in elementary instruction to use the terms STEP and HALF-STEP.

ILLUSTRATION.



Here we have these larger and smaller intervals shown to the eye by the position of the notes.

Observe that the half steps come between *three and four*, and *seven and eight.*

§ 54. This is called the DIATONIC SCALE.

NOTE.—DIATONIC, from the Greek, meaning through the tones.

§ 55. It is also called the MAJOR SCALE, to distinguish it from another scale, having its intervals in a different order, called the MINOR SCALE.

§ 56. Taking A as ONE, we have the MINOR SCALE, called the *natural* MINOR SCALE.

See § 26. This is said to be the RELATIVE MINOR to the Major Scale, Key of C, and is also called DIATONIC.

CHAPTER IX.

RHYTHMICS.

§ 57. **Division of a Part of a Measure.**—As a measure is divided into Parts, so a part of a measure may be subdivided, and have two, four, eight, or more tones sung to it.

§ 58. If, then, a tone filling a part of a measure, be represented by a quarter note, these subdivisions will give us Eighth, Sixteenth and Thirty-second notes. A still farther division will give Sixty-fourth notes. These all have their corresponding rests.

Thus:

§ 59. **The Triplet.**—A part of a measure may be filled by *three tones* of equal length, instead of the usual division by two or four. Such a group of three, is called a TRIPLET. The notes used to indicate these three tones, are of the same denomination that are used for the two that would take the same time, and are usually marked with a figure 3. Thus in this double measure: where the group of two fills the first part, and the triplet the second part.

NOTE.—Other subdivisions, such as those of 6 and 5 are occasionally used.

EXAMPLE OF NOTES AND RESTS IN COMMON USE.

Whole note & rest, Half, Quarter, Eighth, Sixteenth, Thirty-second, Sixty-fourth.
Called also Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver, Hemidemisemiquaver.

NOTE.—A character called a DOUBLE NOTE, or BREVE, equal to two whole notes, is sometimes used.

CHAPTER X.

RHYTHMICS CONTINUED.

§ 60. Thus far a *quarter note* has always been taken to represent a *part of a measure.* But any other kind of note may be taken instead; either a Whole note, a Half, or a Sixteenth.

§ 61. Measures differing as to the number of their parts, are said to be different *kinds of Measures;* as Double measure, with two parts, and Triple measure, with three.

§ 62. Measures of the same *kind*, differing as to the notes taken to represent a *part* of a measure, are of different VARIETIES OF MEASURE.

NOTE.—Varieties of measure differ only to the eye, not to the ear.

§ 63. Figures placed over each other like fractions, are used to indicate at once the *kind of measure* and its *variety;* the numerator showing the number of parts on which the *kind of measure* depends, and the denominator, the kind of note used for each part on which depends its *variety.*

EXAMPLE OF THE VARIETIES OF MEASURE IN COMMON USE.

DOUBLE. TRIPLE. QUADRUPLE. SEXTUPLE.

NOTE.—When a measure has one note or one rest in each part, it may be said to be in a SIMPLE or PRIMITIVE form; when the parts are united by a longer note, in a DERIVED form; and when the parts are subdivided by short notes, in a COMPLEX form.

Thus simple; derived; and complex.

When the movement is slow and the form of measure complex, it is often better to count twice to each part of a measure, making four counts to double measure, &c. A piece of music may begin on any part of a measure.

CHAPTER XI.

MELODICS.

§ 64. Between any two tones of the scale, forming the interval of a step, another tone may be placed, dividing the step into two half steps. Thus a tone may be inserted between one and two, between two and three, four and five, five and six, and six and seven.

§ 65. Each inserted tone is named from one of the tones between which it occurs, with the addition of the word sharp or flat; sometimes from the lower one, sometimes from the higher. Thus the inserted tone between One and Two, Key of C, when named from the tones of the scale, is called SHARP ONE or FLAT TWO. When named by the letters, C SHARP or D FLAT.

NOTE.—The word SHARP, as here used, means higher; the word FLAT lower; thus sharp one is higher than one, but not so high as two; while flat two is lower than two, but not so low as one.

§ 66. An inserted tone is written on the degree of the staff occupied by the tone from which it takes its name, with either a Sharp (♯) or a Flat (♭) prefixed.

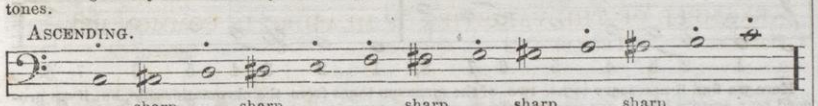
§ 67. **Chromatic Scale.**—The series of thirteen tones, formed from the Diatonic Scale with the five inserted ones, having twelve intervals, of a half-step each, is called the CHROMATIC SCALE.

NOTE.—Chromatic, from the Greek, signifying COLOR. It is said the notes representing the inserted tones, were formerly written in colored ink.

EXAMPLE OF THE CHROMATIC SCALE.

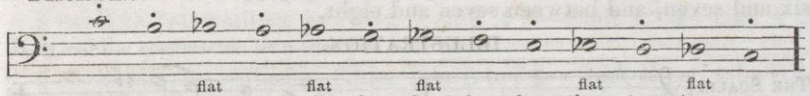
NOTE.—The notes having the dots over them represent the tones of the Diatonic scale, key of C. These are given by the white keys of the pianoforte, while the black keys give the five inserted tones.

ASCENDING.



		sharp		sharp			sharp	sharp		sharp			
NAMES,	One,	one,	two,	two,	three,	four,	four,	five,	five,	six,	six,	seven,	eight.
PITCH,	C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.

DESCENDING.



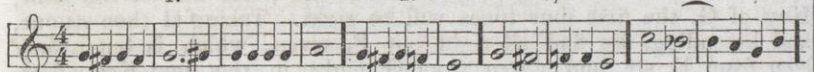
		flat		flat			flat			flat		flat	
NAMES,	Eight,	seven,	seven,	six,	six,	five,	five,	four,	three,	three,	two,	two,	one.
PITCH,	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.

§ 68. In singing by syllables, whenever a note occurs with a ♯, or a ♭ before it, the same syllable is used that would be, did not the ♯ or ♭ appear, save that the termination is changed. If a sharp appear, the syllable ends with ee; if a flat, with the long a or ay; thus: One is called Do: sharp one, DEE; seven, SI; flat seven, SAY.

§ 69. A ♯ or a ♭ continues in force throughout the measure in which it occurs; also through succeeding measures when the same tone is continuously repeated, unless canceled by the sign ♮, called a NATURAL.

EXAMPLES.

1. 2. 3, 4.



In 1, by the rule, § 69, the fourth note indicates F ♯; and the four tones in the third measure are G ♯. In 2, the fourth note is F, the ♯ being canceled by the ♮. In 3, the first two tones second measure would be F ♯, but for the ♮. In 4, the first tone of the second measure is B ♭, but two tones, A and G, intervening, the fourth tone is B (or as is frequently said B *natural*). A sharp or a flat occurring in a measure, is called an *accidental*, in distinction from those forming the signature. See § 80.

CHAPTER XII.

MELODICS CONTINUED.

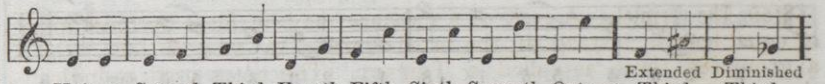
§ 70. **Intervals.**—We have said, in § 50, that "the difference in pitch between any two tones is called an INTERVAL." The various intervals are best illustrated upon the staff.

Two tones, indicated by two notes, occupying the same degree of the staff, are said to be in UNISON. If the interval includes two degrees, it is a SECOND; if three degrees, a THIRD; if four, a FOURTH; if five, a FIFTH, if six, a SIXTH, if seven, a SEVENTH; if eight, an OCTAVE.

NOTE.—An interval is always counted upward, unless the contrary is specified, and the degrees occupied by the NOTES, and all those between them are counted.

EXAMPLE OF INTERVALS.

DIATONIC INTERVALS. CHROMATIC INTERVALS.



Extended Diminished

Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave. Third, Third.

§ 71. **Major and Minor Intervals.**—In these intervals, excepting in the unisons and the octaves, those of the same name will be found to differ in extent to the amount of a half-step. The larger ones are termed MAJOR, the smaller ones MINOR.

UNISONS are of the same pitch.

SECONDS.—A MINOR SECOND consists of a *half-step*; a MAJOR SECOND of a *whole step*.

THIRDS.—A MINOR THIRD consists of a *step* and a *half-step*; MAJOR THIRD of *two steps*.

FOURTHS.—A * PERFECT FOURTH consists of *two steps* and *a half-step*; a * SHARP FOURTH of *three steps*.

FIFTHS.—A * FLAT FIFTH consists of *two steps* and *two half-steps*; a * PERFECT FIFTH of *three steps* and *one half-step*.

SIXTHS.—A MINOR SIXTH consists of *three steps* and *two half-steps*; a MAJOR SIXTH of *four steps* and *one half-step*.

SEVENTHS.—A FLAT SEVENTH consists of *four steps* and *two half-steps*; a SHARP SEVENTH of *five steps* and *one half-step*.

OCTAVES.—OCTAVES are equal, each consisting of *five steps* and *two half-steps*. When the lower note of the two representing an interval is placed an octave higher, or the upper one an octave lower, the interval is said to be INVERTED.

NOTE.—These are called DIATONIC INTERVALS, as they are all found in the DIATONIC SCALE. Those marked * have special names. Other intervals, called CHROMATIC INTERVALS, may be formed by the use of Sharps and Flats. Thus F to A ♯ is an EXTENDED third, being a half-step greater than a major third; and E to G ♭ is a DIMINISHED third.

CHAPTER XIII.

MELODICS CONTINUED.

§ 72. **Minor Scale.**—In the *Natural* Minor Scale (§ 56) the half steps occur between two and three, and five and six. Other forms of the minor scale are used, that may be called *artificial*.

§ 73. **The Harmonic Form** differs from the natural by the introduction of sharp seven.

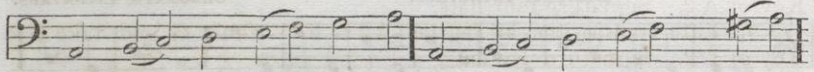
§ 74. **The Melodic Form** in ascending has both sharp six and sharp seven, while it usually descends by the *natural* form.

§ 75. **Relative Major and Minor.**—If six of any major scale be taken as one of a new scale, it will give its *relative* minor scale. If three of any minor scale be taken as one of a new scale, it will give its *relative* major scale.

EXAMPLE OF THE MINOR SCALE,

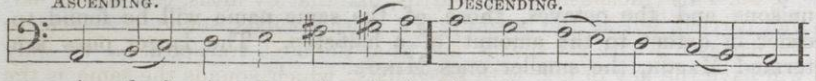
Showing the relative positions of the intervals in the three forms.

1. NATURAL FORM. 2. HARMONIC FORM.



3. MELODIC FORM.

ASCENDING. DESCENDING.



NOTE.—Observe that one feature is common to all three forms; that Three of the scale is a minor third from the Key note One, while in the major scale it is a major third. This is the distinguishing feature of the minor scale.

CHAPTER XIV.

MELODICS CONTINUED.

§ 76. **Transposition.**—Thus far in all our examinations of the major scale we have taken C as one; but a tone of any other pitch may be taken as one. Then the position of the scale as to pitch is changed, and such a change is called TRANSPOSITION, or the TRANSPOSITION OF THE SCALE.

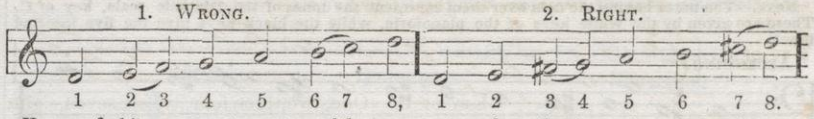
§ 77. The letter taken as one of the scale, is called the KEY. Thus, if C be one, the scale is said to be in the Key of C; if D, it is in the Key of D, and so on.

§ 78. When the scale is transposed, the order of its intervals is preserved by the use of one or more of the inserted tones represented to the eye by sharps or flats.

NOTE.- Suppose we are singing the scale in the Key of C. Let us sing up to two and stop. Now take that tone (which of course is D), as one, and using the syllables Do, Re, Mi, &c., sing the scale. Then take E as one, and again sing the scale. We find it as easily sung at one pitch as at the other, provided the tones are within the range of our voices. But as in the major scale, the half-steps come between three and four and seven and eight, it follows, that when we began on D, we did not sing the tones D, E, F, G, A, B, C, D, for we have before found, that from E to F (2, 3, Key of D, and from B to C (6, 7,) are HALF STEPS, while the scale requires that from 2 to 3, and from 6 to 7 shall be STEPS. The tone we used in the place of E was F♯, and in the place of C, C♯. Let us sing the scale in the Key of D, while some one plays a pianoforte. When we come to three, we find F too low, and it is necessary to play the black key next above. F♯. In the same way, C is too low for seven, and C♯ must be played.

EXAMPLES OF THE KEY OF D.

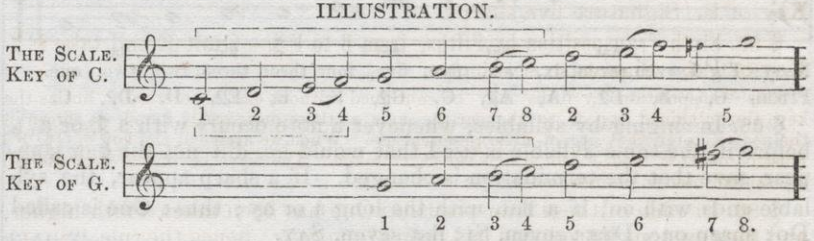
1. WRONG. 2. RIGHT.



Here we find it necessary to use two of the INSERTED tones from the chromatic scale, but if we proceed by a certain law in our transpositions, only one tone in each new scale will be found wrong, as we will find below.

§ 79. **The First Transposition of the Scale by Fifths, from C to G,** requires that F♯ be taken instead of F, to preserve the proper intervals between six and seven, and between seven and eight.

ILLUSTRATION.



Observe in the scale that the first four tones, and the last four, follow each other in the same order as to intervals, making step, step, half step, from one to four, and step, step, half step, from five to eight. Beginning then on Five, it is plain that taking the upper half (as we may call it,) of the scale, Key of C, as the lower half of the scale, Key of G, the first four tones will be right. Taking G then as one, and ascending, we find all right but F, seven, which is but a *half step* from E, six, and a *step* from G, eight in the new Key of G. Therefore F is omitted and F♯ inserted, by which we obtain a *step* from E to F♯, six to seven, and a *half step* from F♯ to G, seven to eight, making a correct scale, KEY OF G.

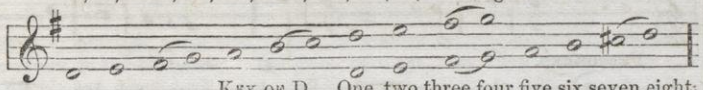
§ 80. **Signature.**—The sign or signs of the inserted tone or tones used in any key, placed on the staff next to the clef, are called the SIGNATURE of that key. Thus the signature of the key of G is one sharp, or F♯. The signature of the key of C is said to be *natural;* that is, there are no signs indicating tones not found in the so-called natural scale or key.

§ 81. **Second Transposition by Fifths, from G to D.**—C (four in the key of G) being found too low, must be omitted, and C♯ taken, as seven in the new key of D. Signature two sharps.

ILLUSTRATION.

Five,six,seven,one,two,three,four,five,six,seven,eight.

KEY OF G.



KEY OF D. One, two,three,four,five,six,seven,eight.

§ 82. **Third Transposition by Fifths, from D to A.**—Here G (four) must be omitted, and G♯ taken as seven to A, Key of A. Signature three sharps.

§ 83. **Fourth Transposition by Fifths, from A to E.**—Omit D (four) and take D♯ as seven to E, Key of E. Signature four sharps.

§ 84. **Fifth Transposition by Fifths, from E to B.**—Omit A and take A♯. Key of B. Signature five sharps.

§ 85. **Sixth Transposition by Fifths, from B to F♯.**—Omit E and take E♯. Key of F♯. Signature six sharps.

This transposition by fifths may be continued without end, theoretically, but as the keys thus obtained appear to the ear the same as those more easily found, as shown in the next chapter, they are of little practical use. When we arrive at the key of G♯, F♯ must be omitted, and F DOUBLE SHARP (F𝄪) taken. The keys beyond E (four sharps) are seldom used in church music.

§ 86. In each of these transpositions One has been taken a fifth higher, and the new tone introduced has been *sharp four;* hence the rule, "SHARP FOUR transposes the scale a fifth," or the tone of transposition between any key and the one based on its fifth, is SHARP FOUR.

CHAPTER XV.

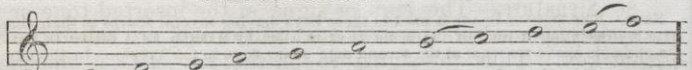
MELODICS CONTINUED.

As we have taken the *upper* four tones of a scale for the *lower* four of a new scale, based on five of the old key, so we may take the *lower* four for the *upper* four of a new scale, based on *four* of the old key.

§ 87. **First Transposition by Fourths, from C to F.**—Taking F as one, it will be found necessary to omit B, and to take B♭ as four in the new key of F.

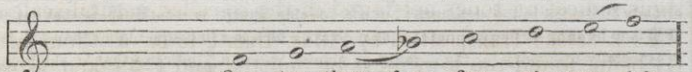
ILLUSTRATION.

KEY OF C.



One, two, three, four, five, six, seven, eight, two, three, four.

KEY OF F.



One, two, three, four, five, six, seven, eight.

§ 88. The sign of B flat, or one flat (♭) on B, is the signature of this key.

§ 89. **Second Transposition by Fourths; F to B♭.**—Omit E and take E♭. Key of B♭. Signature two flats.

§ 90. **Third Transposition by Fourths; B♭ to E♭.**—Omit A and take A♭. Key of E♭. Signature three flats.

§ 91. **Fourth Transposition by Fourths; E♭ to A♭.**—Omit D and take D♭. Key of A♭. Signature four flats.

§ 92. **Fifth Transposition by Fourths; A♭ to D♭.**—Omit G and take G♭. Key of D♭. Signature five flats.

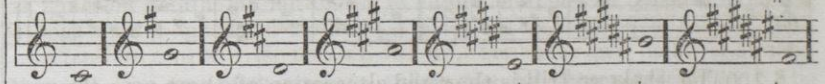
§ 93. **Sixth Transposition by Flats; D♭ to G♭.**—Omit C and take C♭. Key of G♭. Signature six flats.

§ 95. This transposition by fourths, like that by fifths, can be still farther carried, but as the last key, G♭, with six flats, sounds the same to the ear as F♯ with six sharps, and as at the next transposition we only will have the key of C♭, with *seven* flats, which sounds the same as the key of B, with only *five* sharps, it will be of little use. The keys beyond A♭ (four flats) are seldom used in church music.

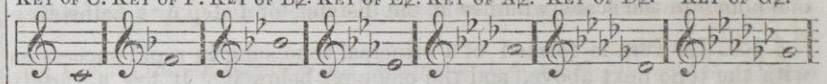
§ 96. Observe here, that in each transposition *seven* of the old scale is altered to *flat seven*, which becomes *four* of the new scale. Hence the rule that flat seven transposes the scale a fourth.

ILLUSTRATION OF KEYS AND SIGNATURES.

KEY OF C. KEY OF G. KEY OF D. KEY OF A. KEY OF E. KEY OF B. KEY OF F♯.



KEY OF C. KEY OF F. KEY OF B♭. KEY OF E♭. KEY OF A♭. KEY OF D♭. KEY OF G♭.



NOTE.—Observe that the transposition by Flats is precisely the reverse of that by Sharps. Each new sharp transposes the scale a FIFTH HIGHER, or which is the same by inversion, a FOURTH LOWER. Here the upper four tones of the old scale are taken as the lower four of the new scale, while sharp four of the old scale becomes seven of the new.

On the contrary, each new flat transposes the scale a FOURTH HIGHER, or a FIFTH LOWER. Now the lower four tones become the higher ones of the new scale, and flat seven of the old becomes four of the new. Starting at C, with either we run into the other at G♭ or F♯, and return in a circle again to C. Thus by fifths (or downward by fourths) we have, on the upper staff of the illustration, C, G, D, A, E, B, F♯ which is the same as G♭ on the lower staff; then to the left over it by D♭, A♭, E♭, B♭, F back to C. Again by fourths, (or downwards by fifths) we have on the lower staff C, F, B♭, E♭, A♭, D♭, G♭, which is the same as F♯ on the upper staff, and then back by that staff B, E, A, D, G to C.

A transposition may occur in the middle of a melody, and is then called a MODULATION. If long continued, it is often well to change the syllables to correspond with the new key.

CHAPTER XVI.

MELODICS CONCLUDED.

APPOGGIATURA, AFTER NOTE, SHAKE or TRILL and TURN.

§ 97. Tones, not essentially belonging to a melody, are often introduced, called PASSING TONES. They are sometimes, though not always, represented by notes of a smaller size. They are foreign to the harmony in which they appear.

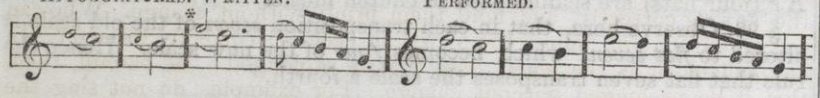
§ 98. **The Appoggiatura** is a passing tone that preceedes an essential tone on an accented part of a measure.

NOTE.—From the Italian APPOGGIARE, TO LEAN, OR REST UPON. The voice leans or rests upon the appoggiatura before taking the principal tone. It takes its time from the principal tone.

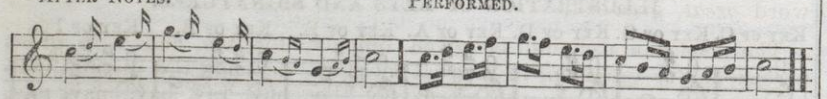
§ 99. **The After Note.**—A passing tone that follows an essential tone on an unaccented part of a measure, is called an AFTER TONE.

ILLUSTRATIONS.

APPOGGIATURAS. WRITTEN. PERFORMED.



AFTER NOTES. PERFORMED.

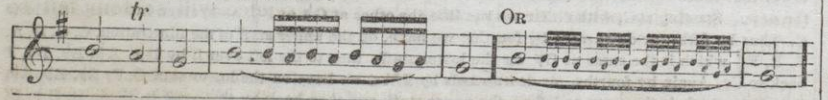


§ 100. **The Shake or Trill** is the rapid alternation of a tone with the next one above in the scale, whether at the distance of a step or a half-step.

§ 101. **The Turn** is formed of a principal tone sung in rapid succession with the tone next above, and the one next below it. It has a variety of forms.

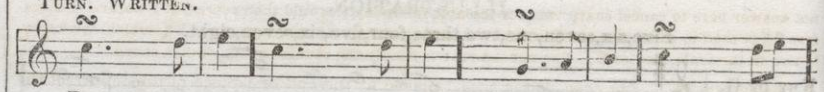
ILLUSTRATION.

TRILL. WRITTEN. PERFORMED. OR

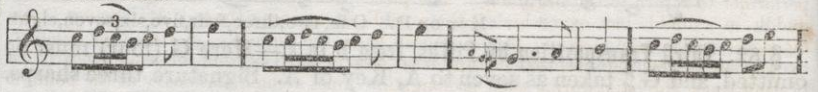


* An Appoggiatura before a dotted note generally receives double the time it otherwise would.

TURN. WRITTEN.



PERFORMED.

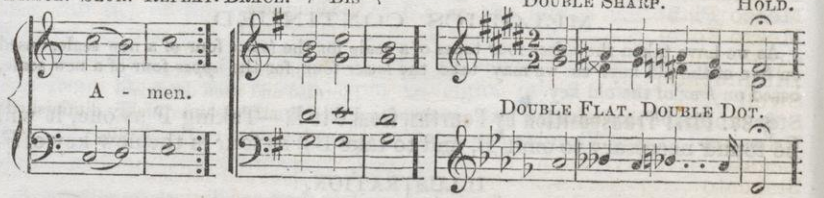


NOTE.—Neither the Trill or Turn belongs to chorus singing. The Trill at least should only be introduced by a cultivated voice after long practice.

§ 102. **Various Characters, some of which have not been introduced.**—The BRACE, placed before two or more staves, show how many parts move together, or form the *score*. The REPEAT shows that a portion of a piece of music is to be sung or played twice. Sometimes a repetition of a short passage is indicated by the term *Bis*. A DOUBLE SHARP is used before a note that represents a tone elevated two half-steps above the *natural* tone. Thus F♯ is a half-step higher than F, while F× is two half-steps above F, and sounds the same to the ear as G, though occupying another degree of the staff. A DOUBLE FLAT is the reverse of the DOUBLE SHARP. Thus, G♭♭ is two half-steps lower than G. A DOUBLE SHARP is canceled thus: ♮♯, and a DOUBLE FLAT thus: ♮♭. A note may be twice-dotted, the second dot adding half to the length of the first.

ILLUSTRATION.

BRACE. SLUR. REPEAT. BRACE. —BIS— DOUBLE SHARP. HOLD.



DOUBLE FLAT. DOUBLE DOT.

NOTE.—The DOUBLE SHARP is used in those keys having several sharps in their signatures, before a note representing a tone of the scale THAT IS ALREADY MARKED BY A SHARP IN THE SIGNATURE. In the example above we want at the second note SHARP FOUR in the Treble. In the key of E, A is four, A♯ then will be sharp four, as written. In the Alto we want SHARP TWO, but two in the key of E is F♯. Therefore it will not do to put a ♯ before the note on two, as it would only indicate F♯, which is already indicated in the signature; but a × double sharp is used to show that not two of the scale, (F♯) is to be sung or played, but that SHARP TWO, which is a half-step higher than F♯, is required. This is especially necessary for the organist or pianist, where a ♯ indicates that he shall play the key next to the right, and a ×, the second key to the right of the one he otherwise would play. The ♮ would

not answer here to cancel sharp two, for the note following it would then represent F natural; therefore 𝄪 is used to show that one ♯ is removed, and that the note now represents F♯, which, we know, is two in the scale, key of E. The DOUBLE FLAT is simply the reverse of the double sharp.

The letters *D. C.* (*da capo, to the head,*) placed at the end of a piece of music, direct the performer to return to the beginning. The piece then generally ends somewhere in the middle, at a double bar, over which is the word FINE, meaning the end. DAL SEGNO, (*from the sign,*) in the same position, means, repeat from the sign 𝄋. A PAUSE or HOLD 𝄐 over a note or rest, signifies that its time is to be prolonged beyond the usual length. In beating time, the hand during such prolongation must remain stationary at the point it may have reached. The 𝄐 is frequently used with or without the word FINE over a double bar, to mark the close of a composition after a *D. C.*

The SLUR ⁀ connects notes that are to be sung to one syllable. When placed over notes upon the same degree, it is called a TIE.

CHAPTER XVII.

DYNAMICS.

§ 103. Good taste requires that in singing the power or force of our tones shall be varied according to the character of the song or the sentiment of the words.

Tones as to their delivery are named, marked and described as below:

NAMES.	HOW MARKED.	EXPLANATIONS.
Mezzo (*Met-zo*)	marked *m.*	Of medium power.
Piano (*Pee-a-no*)	" *p.*	Soft.
Pianissimo	" *pp.*	Very soft.
Forte (*For-te*)	" *f.*	Loud.
Fortissimo	" *ff.*	Very loud.
Mezzo Piano	" *m. p.*	Middling soft.
Mezzo Forte	" *m. f.*	Middling loud.
Crescendo	" *cres.* or ＜	Increase the power.
Diminuendo	" *dim.* or ＞	Diminish the power.
Swell	" ◇	Increase and then diminish.
Sforzando, or Explosive	" *sf.* or ＞	Forcibly struck and quickly diminished.
Pressure	" ＜ or ◇	A very sudden *cres.* or swell.
Legato	" ⁀	Smooth and connected.
Staccato	" ! ! !	Very short and distinct.
Semi-Staccato	" • • •	Less short and distinct.
Martellato	" sometimes ＜	Marked, but not shortened.

Dynamics in music, like color in painting, give light and shade, life and finish to a composition, and should be well understood.

§ 104. **Emission of Tone.**—In singing, let the tone be free, open, round, full, pure and resonant; attacked with vigor "by a shock of the glottis" (but without a *jerk*), delivered without drawling, and held firmly, without trembling or wavering. Let it not be dry and monotonous, expressing nothing, but sympathetic like the voice in speech, where the tone itself will betray the emotions of the speaker, though we can not distinguish a word. Most especially, however, avoid that *agonizing* tone, heard from many imitators of the opera, especially Soprano singers, who sing everything, even the most spirited music and words with a tone of voice that would lead a hearer to suppose, all hope had fled, and they, poor souls! were standing on the very verge of blank despair.

§ 105. **The proper Delivery of Words in Connection with Song.**

Here we would observe, that a person who does not pronounce, accent, and emphasize his words correctly in reading, will not do so in singing. Again, that if the tone be delivered lazily and without vigor, the words will surely be indistinct.

The general rule is to pronounce, accent, and emphasize words in singing as in reading, unless there be some purely musical reason to the contrary. More care however is needed in singing, by reason of the prolongation of the tones. A few hints only will be added. Form the vowels correctly, and hold them firmly without change. Who can tell *pine* from *pin*, unless the vowel in each be correctly formed? In any syllable it is the *vowel only* that is prolonged. Be careful, then, that it be prolonged without change. For example, do not sing the word *great*, grea-ee-t.

The consonants should be given quickly, forcibly, and with great precision, for on them, in a great measure, depends the distinct articulation of words. In the words say, lay, hay, ray, bay, may, nay, who can tell one from another, unless the consonant beginning it, be distinctly given? Form the habit of knowing just what elements constitute a word.

§ 106. **Taking Breath.**—Take breath at such places as will not injure the sense; at pauses and after emphatic words.

§ 107. Finally let the tone be pure and the style simple; then entering into the spirit of both words and music, deliver the one distinctly, and the other neatly, and the performance will seldom fail to produce the intended effect.

NOTE.—In concluding these elements, the writer would say, that being unexpectedly called upon at a time when the printer's "more copy" was already heard, they have been written amid the many interruptions of business hours. Limited also as to space, many illustrations are necessarily left out. Still, he trusts, they will be found both intelligible and useful.

J. M. P.

Singing-School Exercises.

In preparing the following exercises, our aim has been to present a systematic course of practice for the Singing-Class. We begin with the simple scale, taken in an easy form, and in each successive exercise endeavor to present, in the easiest manner possible, some new idea; thus proceeding, step by step, through all the difficulties ordinarily presented. It is recommended that the pupils study carefully the system of notation which precedes these exercises, there learning the theory, and here carrying out the practice. The teacher can commence here as soon as the pupils have learned to sing the Scale, and have become sufficiently acquainted with the Staff and Clefs. Nos. 1 to 6 can be sung, at first, without beating the time, thus having only the difficulty of reading the notes and giving them their proper sounds. Afterwards, beating time can be introduced, and the same exercises sung in double measure; and as they will have already become familiar with the exercises, their principal difficulty will be that of keeping time. We advise the teacher to keep this in view in all his teaching—*to present but one difficulty at a time.*

In our remarks, placed in the margin, we shall repeat many things that are contained in the *Notation* department, but this will serve to impress them more firmly upon the minds of the pupils.

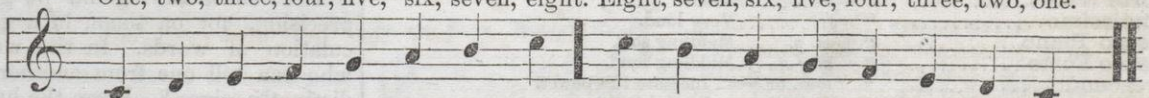
In No. 1 we begin with the Scale, which should be practiced until it is familiar to the class. The Scale is the foundation of all music, as the alphabet is of language.

In these first exercises, as in all others, endeavor to produce a *good quality* of tone, according to the directions in our Vocalizing department.

In No. 2 we sing each tone of the Scale twice. This exercise is in Double Measure, which has *two beats*, described by the following motions of the right arm:—*Down, up.* At first, we sometimes say, *Downward beat, Upward beat*, afterwards *Down, up*, and then *One, Two.* In beating time, the motions of the arm should be very firm and exact. This is necessary in

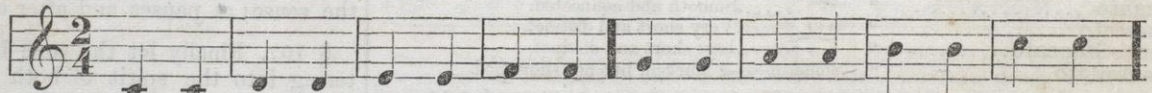
No. 1.

One, two, three, four, five, six, seven, eight. Eight, seven, six, five, four, three, two, one.

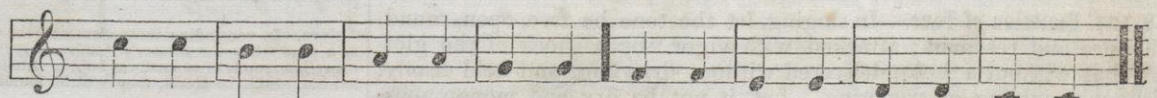


Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 2.



Plea - sant is the hour of sing - ing, Cheerful voi - ces sweetly ring - ing;



Sing-ing now in strains of glad-ness, Naught to care of fear and sad - ness.

order to establish evenness in the measurement of the time. If the pupil neglect this all-important exercise during these beginning lessons, he will afterwards regret it. $\frac{2}{4}$ signifies that there are two beats in a measure, (constituting Double Measure), and that a quarter note is given to each beat. Consequently two quarters will fill a measure, one being sung to the downward and the other to the upward beat. In Double Measure a little stress is given to the first beat, and we say that the first is *accented*, and the second is unaccented.

In No. 3 we have two different tones in each measure.

In No. 4 we have but a part of the Scale—extending from *one* to *five*, and then returning to *one*.

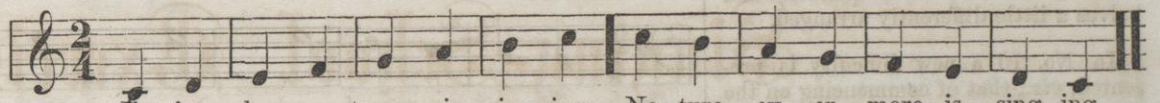
In No. 5 we begin on *five*, and after ascending to *eight* return to *five*.

In No. 6 we obtain more variety and more melody, by moving in various directions. Words followed by the exclamation mark, as *Hark!* should be spoken a little shorter than others.

In No. 7 we give the Scale with the BASE CLEF, where *one* is on the second space. This should be practiced by both ladies and gentlemen, until all are familiar with it.

So far, our sounds have been of but one length, and represented by *quarter notes*, to each of which we gave *one beat*. In No. 8 we introduce HALF NOTES, which are twice as long as *quarters*, and to each of which we must give *two beats*. Consequently a half note will fill a measure.

No. 3.



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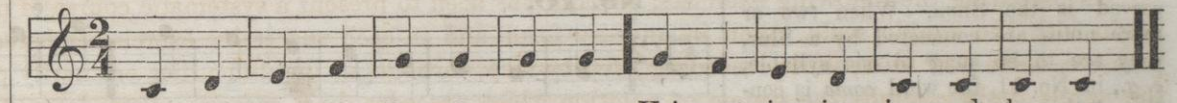

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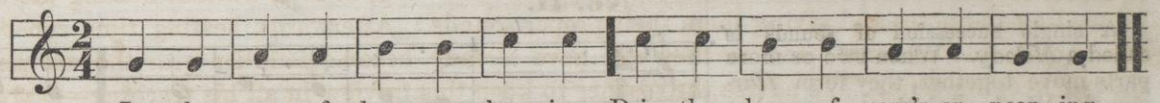

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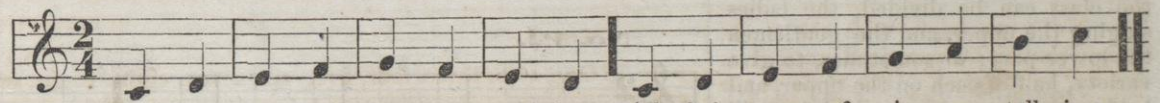

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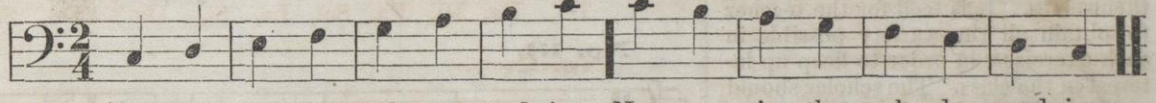

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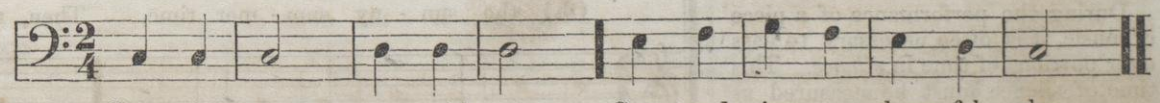


In No. 9 we have quarters and halves a little differently arranged.

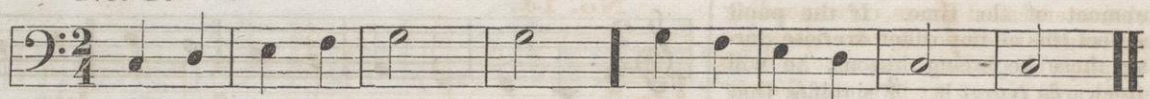
In No. 10 a new difficulty is presented, *viz.*, that of commencing on the *second* beat of the measure.

In No. 11, the new thing to be observed is the SLUR. When two or more notes are connected by a Slur, they are to be sung to one syllable, *e. g.*, in No. 11, the word *come* is continued through the two sounds of *one* and *two* of the scale. So with *O*, *We* and *shall*.

A single succession of sounds is called a *Melody*. When two or more parts move together, they form *Harmony*. We have, hitherto, sung but one part. In No. 13 we begin to carry two parts at one time. To do this the class can be divided, the ladies singing the upper, and the gentlemen the lower part; or sometimes, to give variety, half of each on the upper, and half on the lower part. And for still more variety, let either ladies or gentlemen sing it alone, dividing among themselves. It is well for the teacher to obtain all the variety possible in such exercises, in order to keep up interest in the class. The scholar should accustom himself to listening to the other part while singing his own.

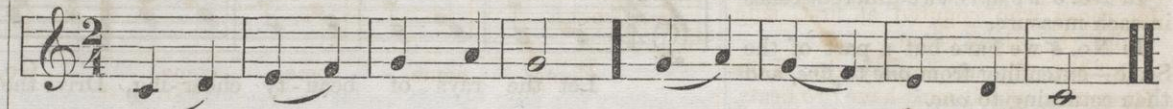
During the performance of a piece of music, it is often necessary to pass over portions of time in *silence*. This time of silence must be measured as the time of the sounds are measured, and

No. 9.



No. 10.

No. 11.



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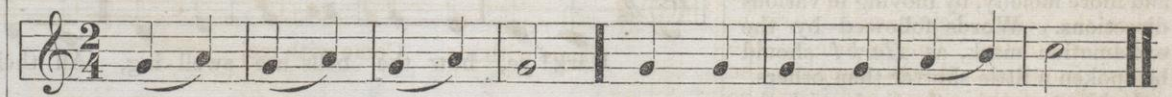

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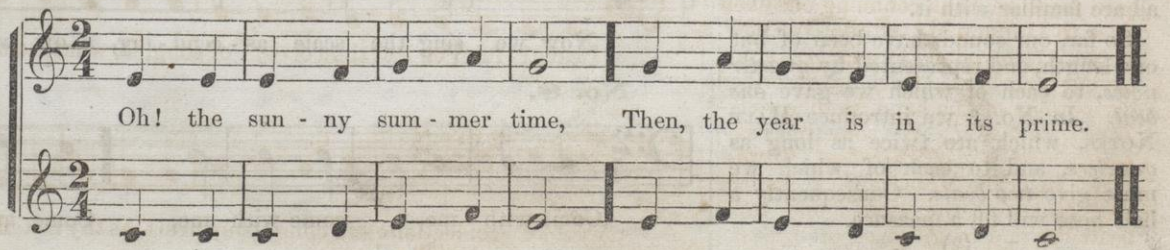
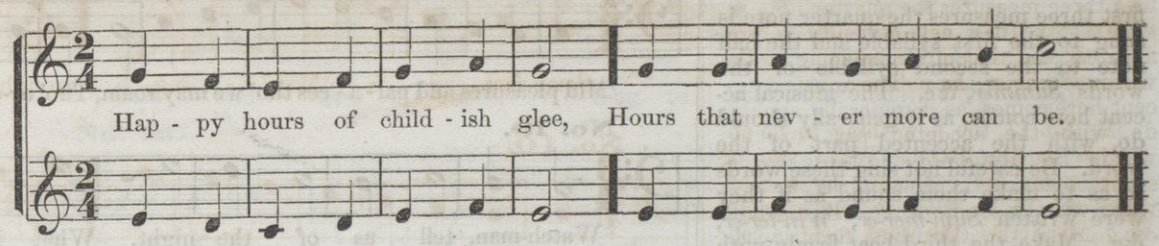


characters called RESTS, corresponding in length to the different notes, are employed to indicate the time to be so used. In No. 15 we have the *Quarter Rest*, to which we give *one beat*, as to the quarter note. In some of the measures it occurs on the first beat, and in others on the second. Here the time must be carefully marked, so that all will sing together and rest together. At first, let all sing No. 15 together. Afterwards divide the class into two parts, one half beating and counting aloud, and the other half singing. Then reverse the order, and let those who counted at first, sing while the others count.

In No. 16, we employ the HALF REST also, which must have *two* beats. It is well, at first, to count aloud during the rests, and afterwards to beat without counting. In all of these exercises, first sing the syllables, and then the poetry, being careful to enunciate distinctly. This is one of the most important things claiming the attention of the singer, and it can be practiced to advantage in these beginning exercises.

So far we have given two beats to each measure, thus confining our exercises to DOUBLE MEASURE. We now, in No. 17, introduce TRIPLE MEASURE, having *three* beats, which are described by motions of the hand, as follows:—*Down*, *Left*, *Up*. We sometimes say, *Downward beat*, *Hither beat*, *Thither beat*. In Triple Measure we accent the *first* beat, and the second and third beats are said to be unaccented.

No. 14.



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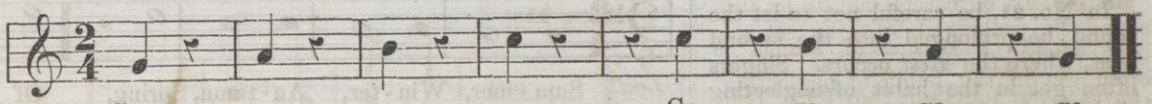

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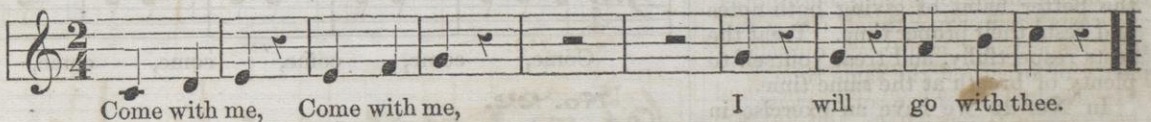
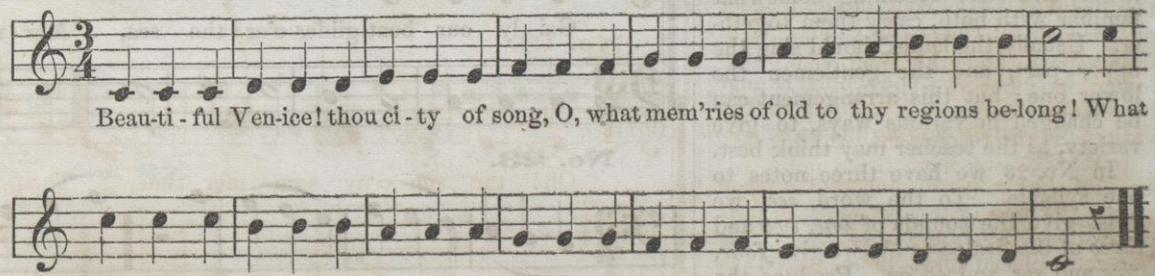


No. 17.



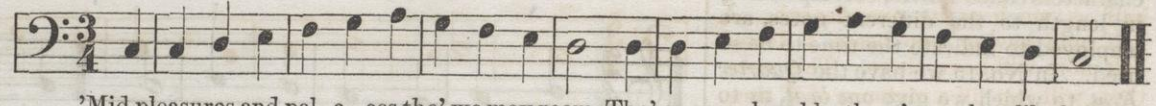
In No. 20, we have half and quarter notes differently arranged. In the first three measures the quarter note is sung to the first syllable and the half note to the second syllable of the words *Summer*, &c. The musical accent here comes, as it generally should do, with the accented part of the word. Be careful not sing these words so as to make them sound as if they were written *Sum-mer-er*, *Win-ter-er*, &c. Make the third beat firmly with the hand, keeping the tone through it without any emphasis.

In No. 21, be careful not to let the sound be prolonged into the second beat, where the *Rest* occurs. Singers often get in the habit of neglecting the rests, and continue the sound of the preceding note into their time. Begin at once to avoid this and form the better habit of giving both notes and rests their proper time. Treat the rests respectfully, and treat yourself to plenty of breath at the same time.

In No. 22 we have an exercise in two parts. It is well for all to sing together first the upper part, then the lower, and after becoming somewhat familiar with both, carry them together. Usually the ladies should sing the upper part, and the gentlemen the lower one; but this arrangement can be changed in various ways, to give variety, as the teacher may think best.

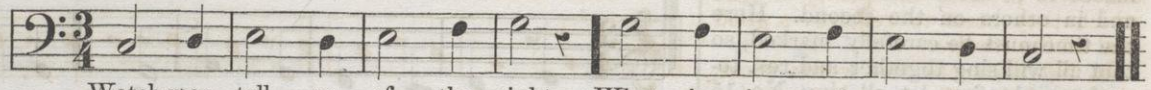
In No. 23 we have three notes to one syllable. To the word *see*, we must give the sounds of *one*, *two* and *three* of the Scale; to *the* we give *four*, *five* and *six*, and so on. Produce the sounds evenly and smoothly.

No. 18.



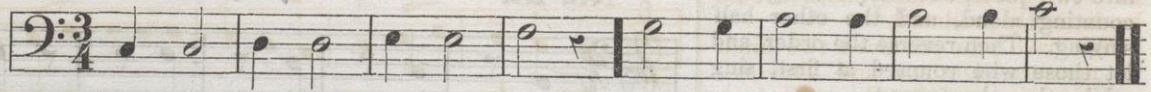
'Mid pleasures and pal - a - ces tho' we may roam, Tho' ev-er so humble, there's no place like home.

No. 19.



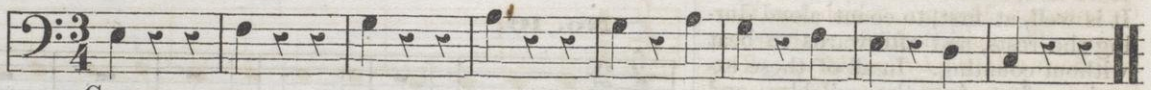
Watch-man, tell us of the night, What its signs of prom - ise are.

No. 20.



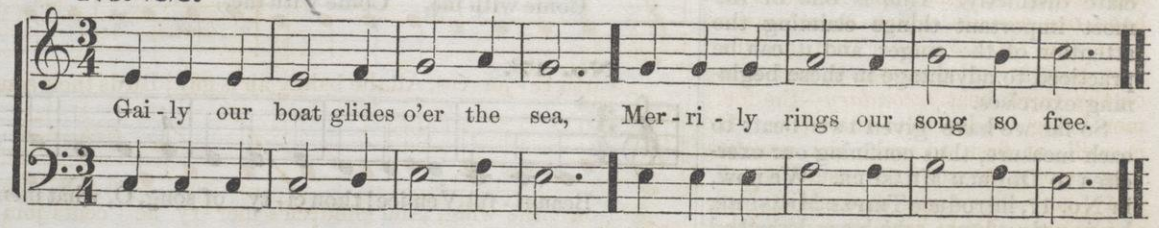
Sum - mer, Win - ter, Au - tumn, Spring, Of the sea - sons we will sing.

No. 21.



Come, come, come, come, come, O come and sing with me.

No. 22.



Gai - ly our boat glides o'er the sea, Mer - ri - ly rings our song so free.

No. 23.

See . . . the . . . bright sun, How its dai - ly course doth run.

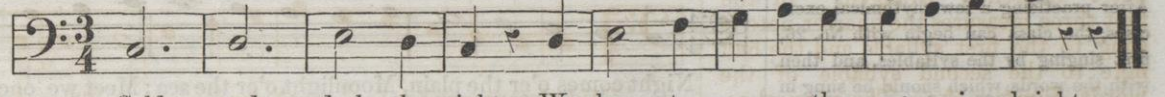
A dot placed after a note adds to it half as much as its own length. A half note having two beats, a dotted half note will have three. This note, then, will just fill a measure of $\frac{3}{4}$ time. In singing the words to No. 34, endeavor to produce the quality of tone which they seem to require—a good deal of the *sombre*.

In No. 25, speak the words short, so as to observe the rests, but yet give them full and distinctly. Where you have two notes to one syllable, let both be distinctly produced.

We have now practiced two kinds of measure—DOUBLE and TRIPLE—and it is supposed that the pupils have become familiar with them. In No. 26 we introduce another kind—that of QUADRUPLE Measure, which has four beats. The motions made to these are as follows: *Down, left, right, up.* The longer expressions are, *Downward beat, Hither beat, Thither beat, Upward beat.* In Quadruple measure we have *two* accents, which occur on the *first* and *third* beats. That on the first beat is called *primary*, and that on the third beat *secondary*—the former being louder than the latter. It is well, at first, to make the accents very strong, in order to ensure regularity, and afterwards weaker.

The class should here, as in the other kinds of measure, first beat and count aloud together; then beat without counting, or a portion count while the others only beat. Then let all beat and sing *la* to each beat; then divide again, half counting and the other half

No. 24.



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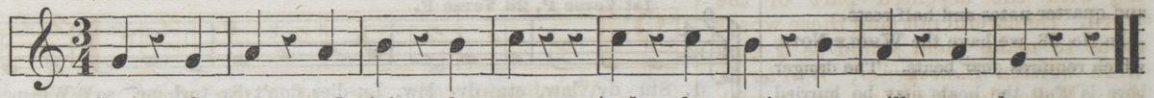

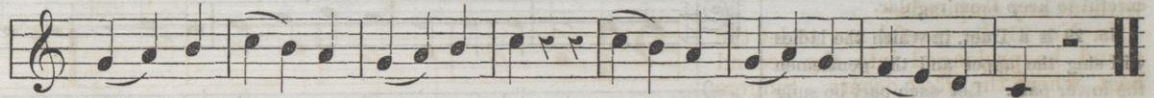

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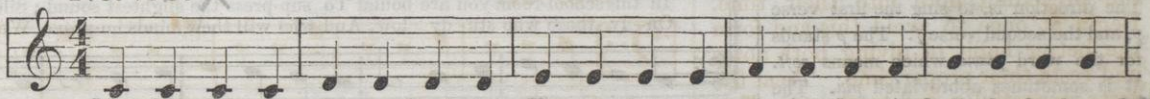

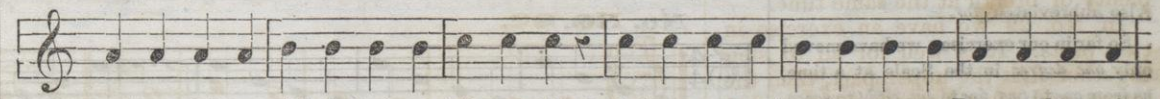

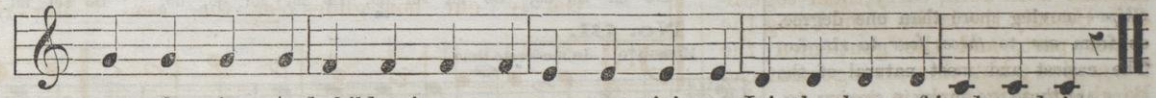

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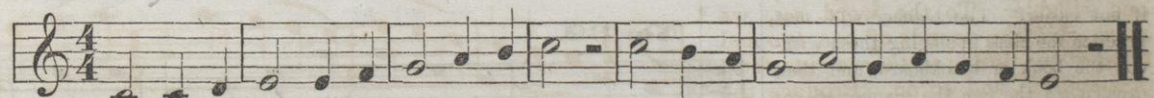


singing, but all continuing the beating. After practicing a few rhythmical exercises, the class can begin with No. 26, first singing by the syllables, and then with the words, which should be sung in a spirited and cheerful manner.

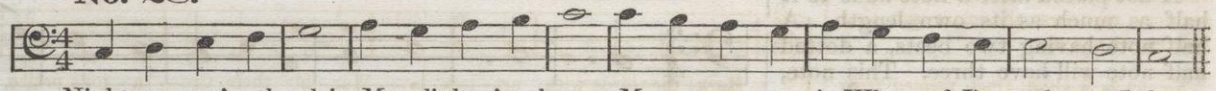
In No. 27, we have a variety of half and quarter notes and half rests.

In No. 28, we have the WHOLE NOTE, which requires *four* beats. The danger here is that the beats may be hurried while sustaining the long sound. Be careful to keep them regular.

No. 29 is a Duet, in which the ladies will sing the upper and the gentlemen the lower part. Let each part be sung separately, and afterwards together by the notes, and then with the poetry. The direction is, to sing the first verse *p*, and the second verse *f*. The *p* stands for the word *piano*, which means *soft*. It is sometimes abbreviated *pia*. The *f* stands for *forte*, which means *loud*. Also abbreviated *for*.

So far in our exercises, we have moved only *one degree* in the Scale at a time, as from *one* to *two*, *five* to *six*, *eight* to *seven*, &c. We now introduce what we call *Skips*—moving more than one degree, as from *one* to *three*, *four* to *six*, &c. The easiest and most natural of the skips are those we make in singing *one*, *three*, *five* and *eight*. Indeed, it is just as easy to sing these as the plain scale, if not easier. The teacher will first practice the class in singing these without the book or blackboard, and then present to the eye the manner of representing them. Sing them with both

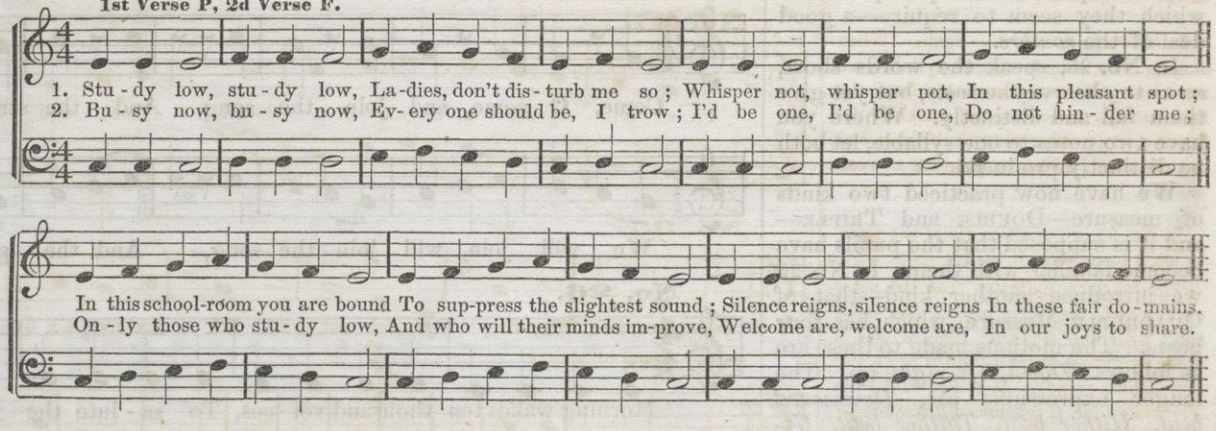
No. 28.



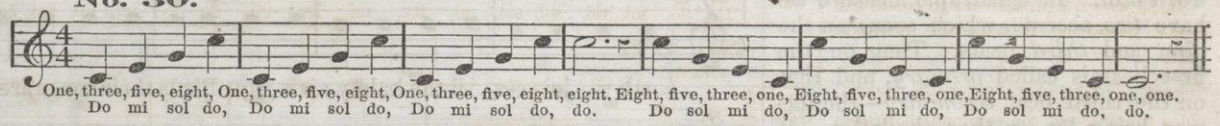
Night comes o'er the plain, Moonlight o'er the sea; Meet we once again Where oft I've wel-comed thee.

No. 29. **STUDY LOW.** Duet.

1st Verse P, 2d Verse F.

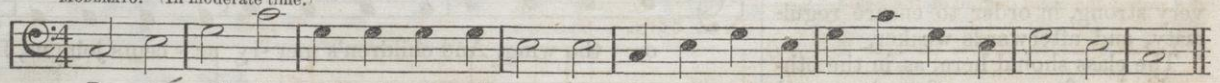


No. 30.



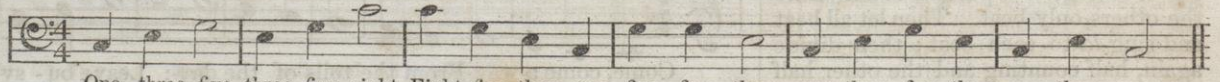
No. 31.

MODERATO. (In moderate time.)



Do mi sol do sol sol sol sol mi mi do mi sol mi sol do sol mi sol mi do.

No. 32.



One. three, five, three, five, eight, Eight, five, three, one, five, five, three, one, three, five, three, one, three, one.

numerals and syllables. After such preparatory exercises the class can sing Nos. 30, 31 and 32.

No. 33 is a short Duet, formed from *one, three, five,* and *eight.* In the science of Harmony, these tones form what is called the *Common Chord.*

In 34 we have the *Slur* again. When singing two sounds to one syllable, we must carry the voice smoothly from the first to the second sound, making the latter a little softer than the former, but not so much so as to produce a weak effect.

In No. 35, we practice *six* of the scale, to learn to produce it easily.

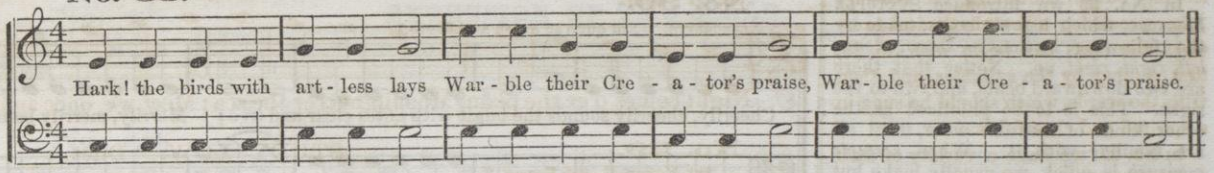
The mark > indicates that the notes over which they are placed, are to be sung with the *explosive* tone, which is done by giving them a sudden force and diminishing rapidly. It is also called the *Forzando* tone, (pronounced fortzando.)

In 36 we give prominence to *two* of the Scale, practicing it with the forzando tone.

37 is a short melody, introducing, besides the notes of the common chord, *two* and *six*, or as it is sometimes expressed, the *second* and *sixth* degree of the Scale.

A *Duet* is a piece in two parts, to be sung by two voices, or two sets of voices. In the course of the piece, one of the parts may move alone, while the other is silent. Such is No. 38. It is here necessary to mark the time very strictly, so that no note is taken before or after its time.

No. 33.



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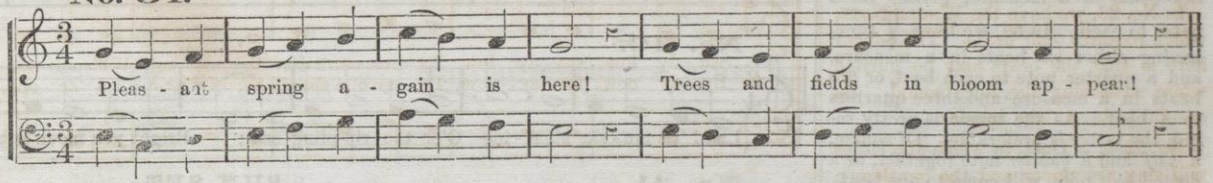

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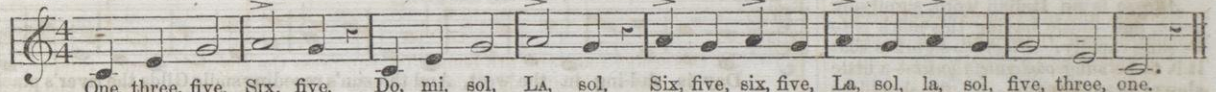

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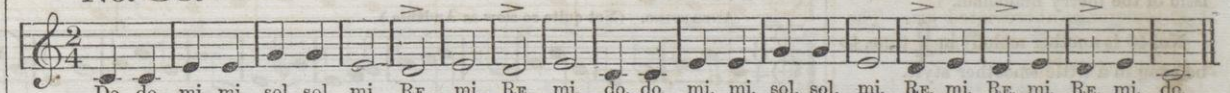
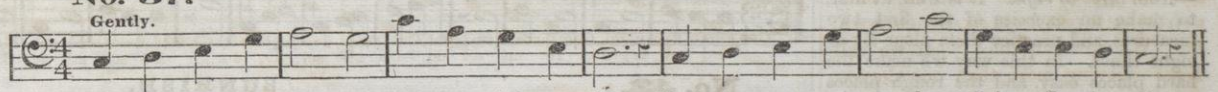
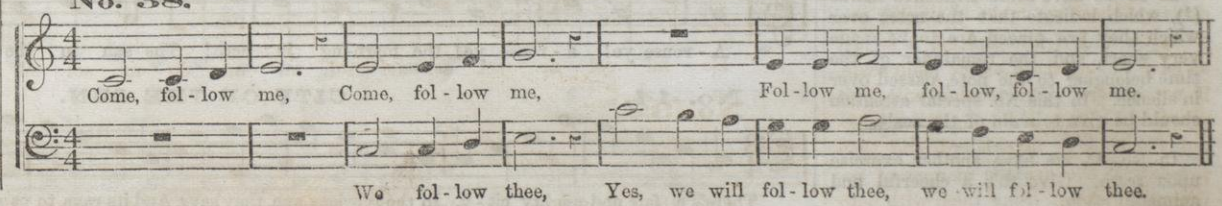


No. 37.

Gently.



No. 38.



In No. 39 we introduce SEXTUPLE Measure, which has six beats, made by the following motions:—*Down, down, left, right, right, up.* Notice that there are two downward beats, and two to the right. This is to be practiced as the other kinds of measure were, until all are familiar with it. When *sextuple* measure is quick, we usually make but *two* beats in a measure, giving three notes to each. In 39, we have $\frac{6}{4}$ time, having either *six* beats in a measure, and a quarter note to each beat, or *two* beats in a measure and three quarters to a beat. As the music is pretty rapid, the latter is preferable. Of course, a *half* and a *quarter* note together, or a dotted half note, will come to one beat.

Allegro is an Italian word, signifying *quick*, and music having this mark is to be sung rapidly. *Allegretto* signifies that it is to be sung *moderately quick*—a little slower than Allegro. No. 39 should be sung in a cheerful, light style, characteristic of the merry huntsman.

No. 40 is another melody in $\frac{6}{4}$ time, to be sung in a little smoother style.

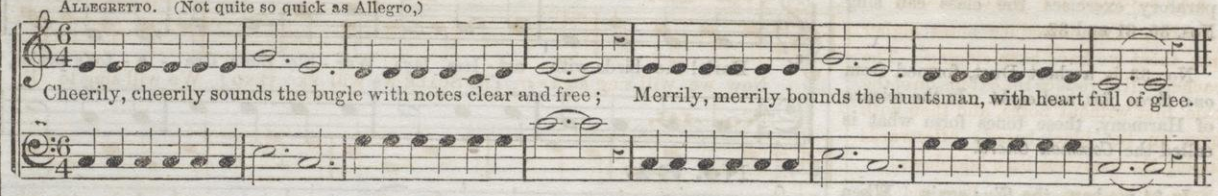
In 41 we have a more extended skip—from *three* to *eight*. It is well, at first, to make an exercise of the first two measures, and practice them alone six or eight times. In this way we make the hard places easy, and the rough places smooth.

In 43 we have some STACCATO marks (!), which indicate that the notes over which they are placed are to be made very short, and the remainder of the time belonging to the note, passed over in silence. In this No. special attention should be give to *seven* of the scale.

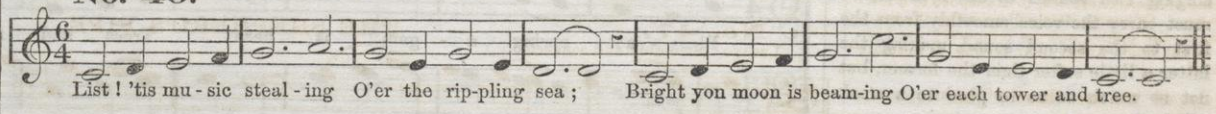
In No. 44 we have another exercise upon *seven*. Give this a cheerful and animated style.

No. 39.

ALLEGRETTO. (Not quite so quick as Allegro,)

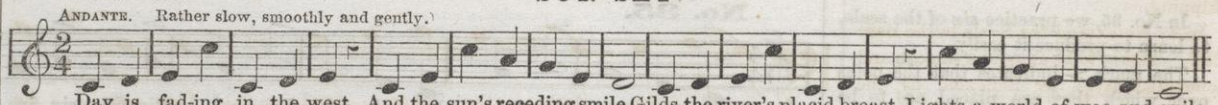


No. 40.



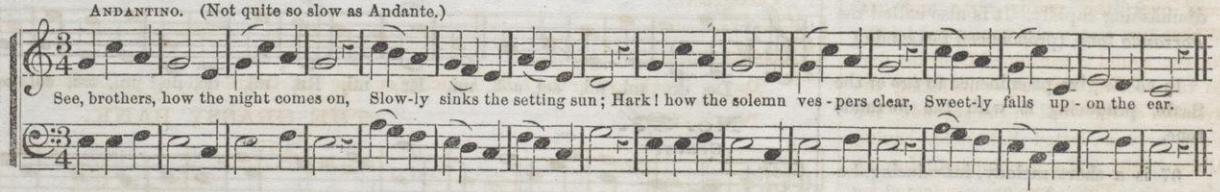
No. 41. **SUN-SET.**

ANDANTE. Rather slow, smoothly and gently.

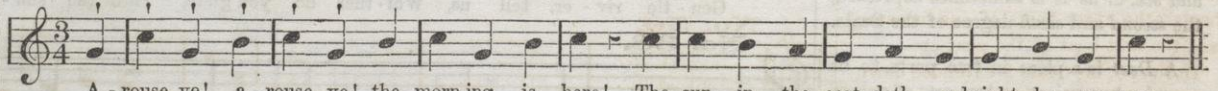


No. 42. **EVENING.**

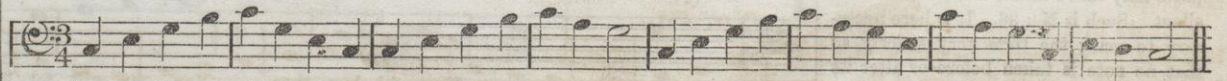
ANDANTINO. (Not quite so slow as Andante.)



No. 43. **SUNRISE.**



No. 44. **CITY OF THE SUN.**



EXTENSION OF THE SCALE.

In No. 45 we introduce notes higher than those we have been singing. The teacher will introduce the extension of the scale, first without notes, and then with them on the black-board: afterwards singing the exercises here laid down.

NOTE TO TEACHER.—As the Base and Alto voices cannot easily sing to F, it will be well in some of these exercises, to transpose to a lower key. Of course, this will not affect the reading by the pupils, and its temporary use here will not much affect their feeling of absolute pitch.

In 46 we use those higher tones in connection with lower ones, and with skipping.

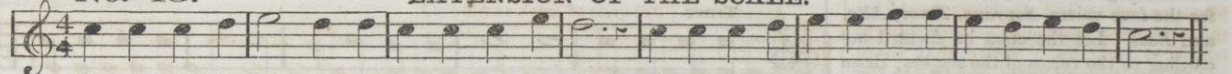
In 47 we extend the Scale in the Base Clef. This is to be sung in a smooth and connected style, as indicated by the word *Legato*.

In 49 the TIE is introduced, and occurs over the words *prize* and *lies*. Where two notes are connected by the *tie*, the sound is continued from the first to the second without enunciating the syllable or the word to the second. We have here a dotted half note, having three beats, and a quarter note, having one beat. These two are connected by the tie, and we make a sound of four beats—the three beats of one measure, and the first beat of the next one.

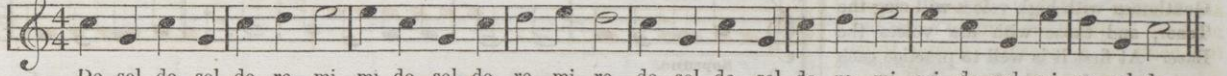
In No. 50, the Scale is extended downward, as far as *five* below. Practice several times to become familiar with the new notes.

In 51 we have the low notes in the Base Clef. Vocal music is seldom written lower than G on the first line of the Base staff.

No. 45. **EXTENSION OF THE SCALE.**

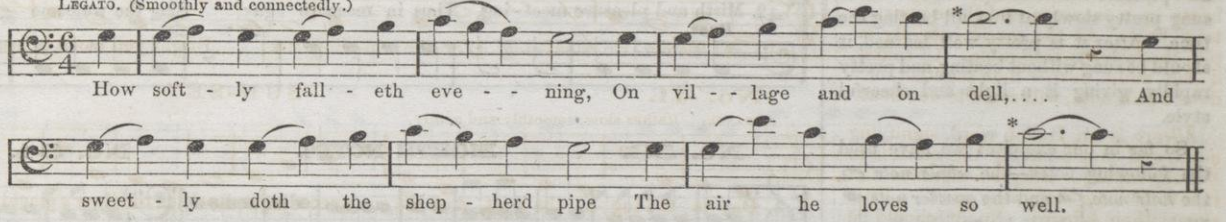


No. 46.



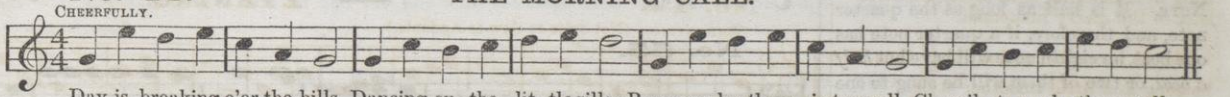
No. 47. **THE SHEPHERD'S PIPE.**

LEGATO. (Smoothly and connectedly.)

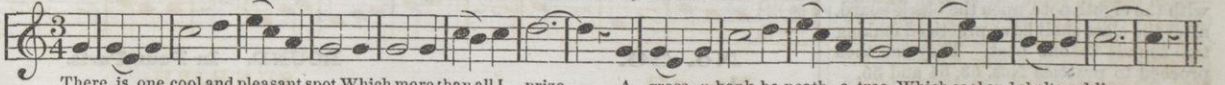


No. 48. **THE MORNING CALL.**

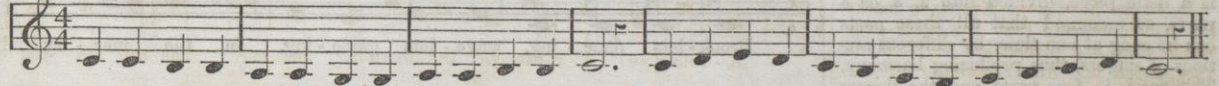
CHEERFULLY.



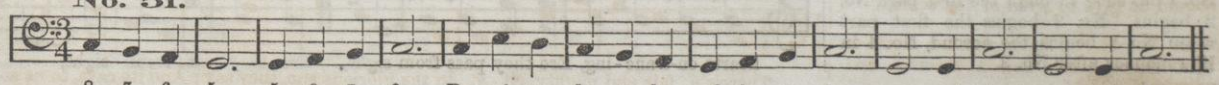
No. 49. **THE GRASSY BANK.**



No. 50.



No. 51.



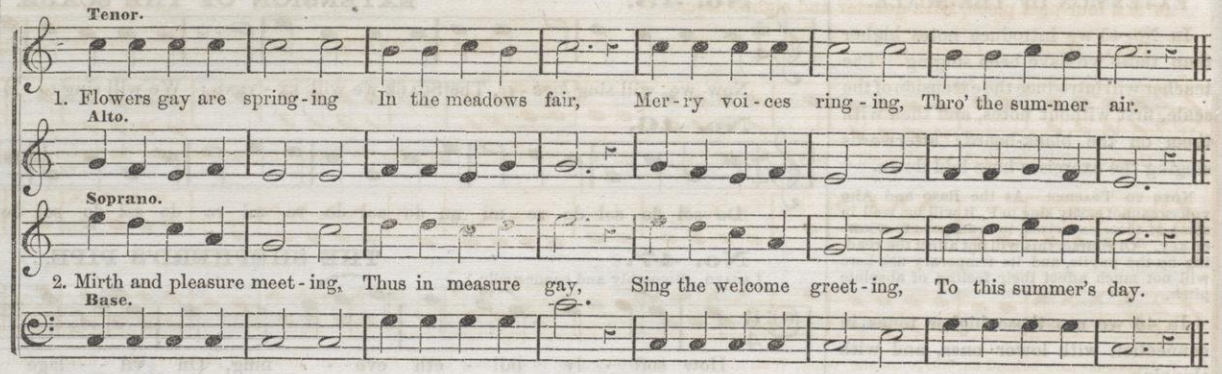
* THE. See remarks on 49.

52 is a piece arranged in four parts, for the four voices, *Soprano, Tenor, Alto,* and *Base.* Let the class be divided according to the voices of the singers; those ladies with high voices singing Soprano, and those with low voices singing Alto. Gentlemen with high voices will sing the Tenor, and those with low voices the Base. At first it is well to practice each part separately, and after each part can sing well alone, let all unite their voices and produce the harmony. It should be sung pretty slowly at first, all beating the time. After it is pretty well learned, it should be sung without beating, and pretty rapidly, giving it a light and cheerful style.

So far in our exercises we have used the following notes—the *whole note* 𝅝, the *half note,* 𝅗𝅥, and the *quarter note,* ♩. We now introduce, in 53, the EIGHTH NOTE. It is half as long as the quarter note, and therefore, if a quarter note has one beat, an eighth note will have but *half a beat,* or two of them will be sung to one beat. The teacher should here introduce some very simple rhythmical exercises, with the eighth note, upon the black-board, after the class shall have practiced making two sounds to one beat. They can then proceed to practice Nos. 53, 54 and 55.

In No. 56 we have a *Round.* A round is a little piece, divided into 2, 3, or 4 parts, so arranged that all these parts can be sung at one time, by different sections of singers, thus producing harmony. This one is in four parts, and the singers are to be divided into four divisions. After No. 1 has sung through the first part, No. 2 begins. No. 3 begins the first part when No. 2 begins the second, No. 4 in like manner after No. 3.

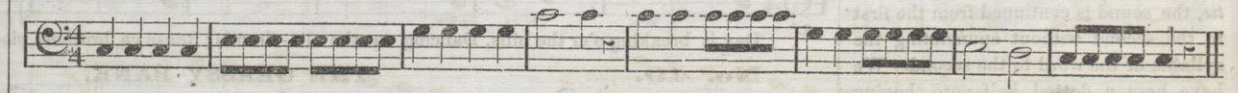
No. 52. THE SUMMER TIME.



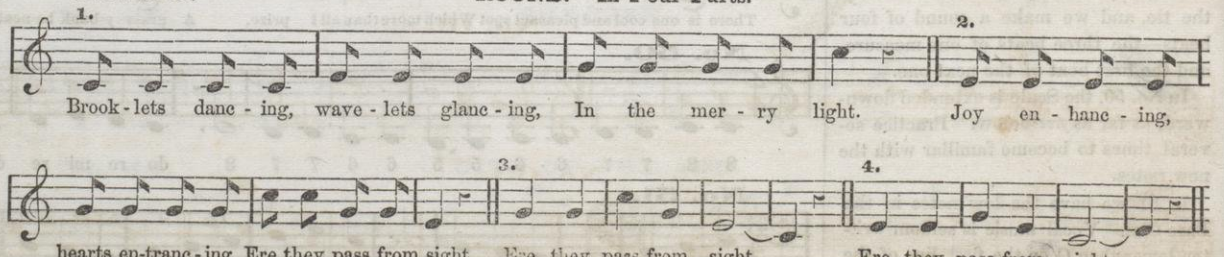
No. 53. EIGHTH NOTES.

No. 54.

No. 55.

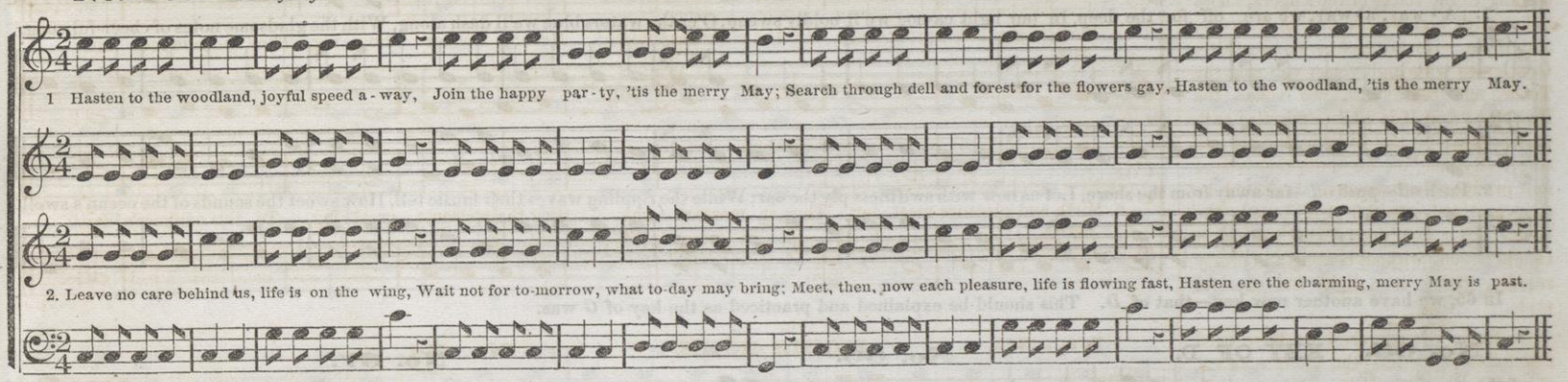


No. 56. ROUND. In Four Parts.



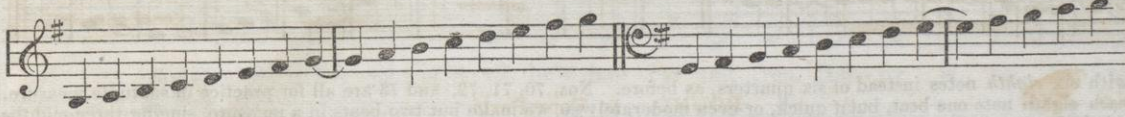
57 is a four-part piece, with quarter and eighth notes.

No. 57. *Cheerfully.* **MAY-DAY.**

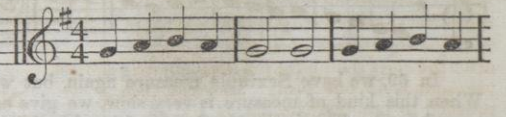


In No. 58 we introduce a new key—that of *G*. The teacher will here explain the transposition, and exercise the class on the black-board, on the scale of G. *Do*, or *one* of the scale, is now placed on the 2d line, with the Treble Clef, and on the 1st line with the Base Clef. In Nos. 60, 61, 62, 63, and 64, we have nothing new but the key, with which the pupils will soon become accustomed.

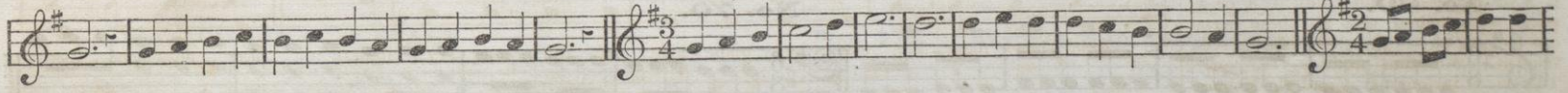
No. 58. KEY OF G.



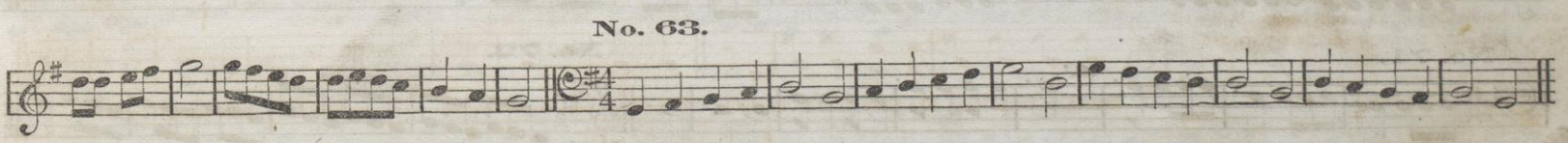
No. 59.



No. 60.



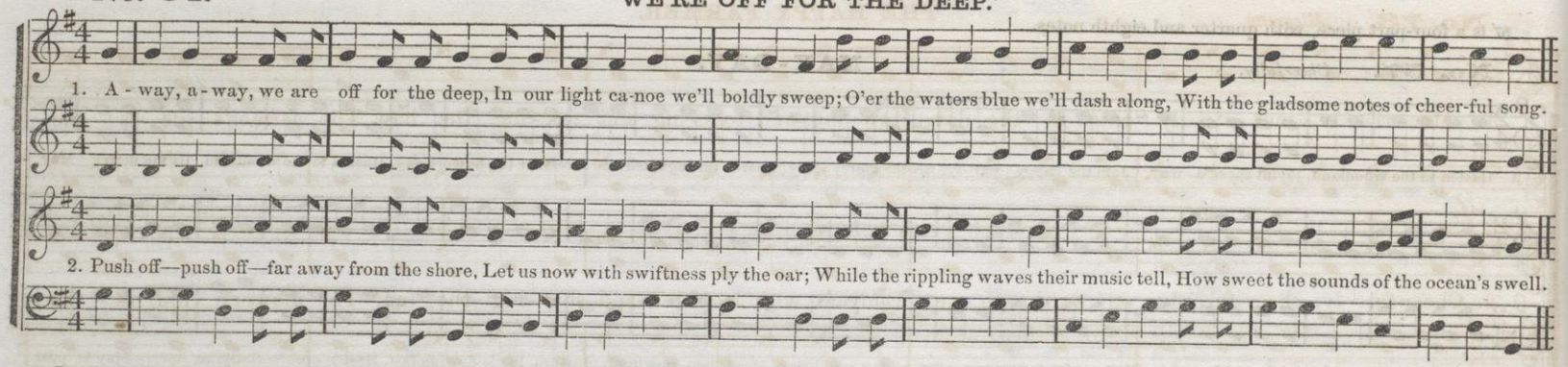
No. 61.



No. 62.

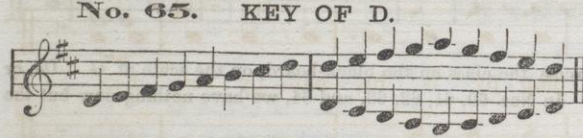
No. 63.

No. 64. **WE'RE OFF FOR THE DEEP.**

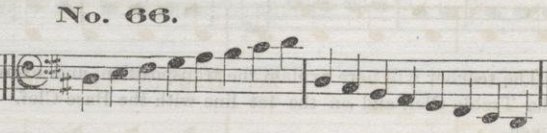


In 65, we have another new key—that of *D*. This should be explained and practiced as the key of *G* was.

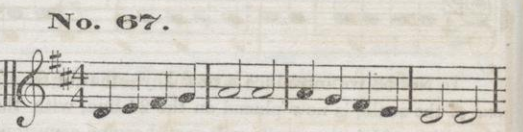
No. 65. **KEY OF D.**



No. 66.



No. 67.



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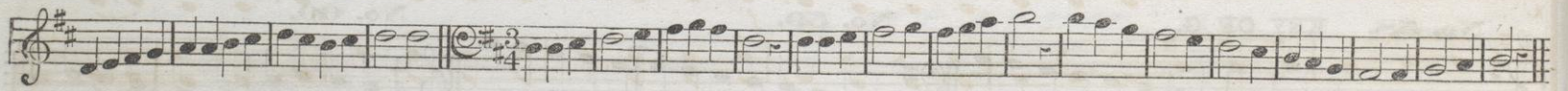
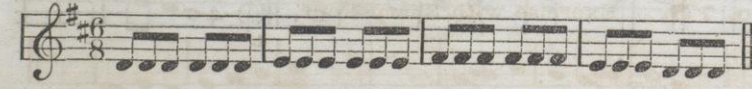


In 69, we have Sextuple measure again, but with six *eighth* notes instead of six quarters, as before. Nos. 70, 71, 72, and 73 are all for practice in sextuple measure. When this kind of measure is very slow, we give each eighth note one beat, but if quick, or even moderately so, we make but two beats in a measure, singing three-eighths to each beat. This is the usual way of beating this kind of measure.

No. 69.



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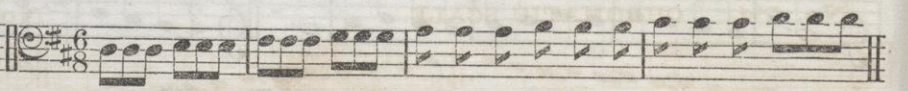

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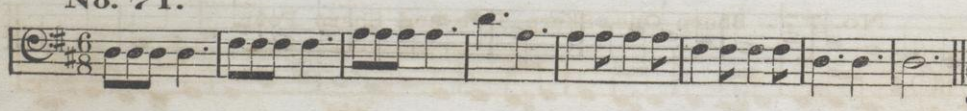

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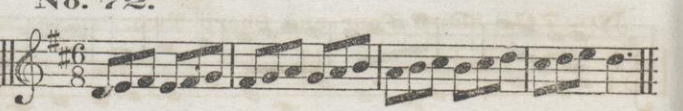


No. 73. *Allegretto.* **THE HAPPY FARMER.**

1. Mer - ri - ly, mer - ri - ly pass - es the day, Mow - ing, and toss - ing, and rak - ing the hay. The farmer's life is the

mf

2. Cheer-ful - ly, cheer-ful - ly on - ward each one, Buoyant with laughter and shar - ing the fun. The mower's life is tho

life for me; Care-ful, con - tend - ed, no i - dler is he, Hap - py is he, hap - py is he, hap - py is he.

f *p*

one for me, Mirth-ful, de - light - ed, he's hap - py and free, Hap - py is he, hap - py is he, hap - py is he.

No. 74. **CHROMATIC SCALE.**

No. 75. **Exercise with Sharp Four.**

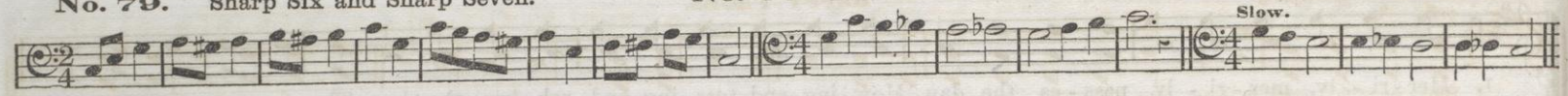
No. 76. **Sharp Four and Sharp Two.**

No. 77. **Sharp One, Sharp Two and Sharp Four.**

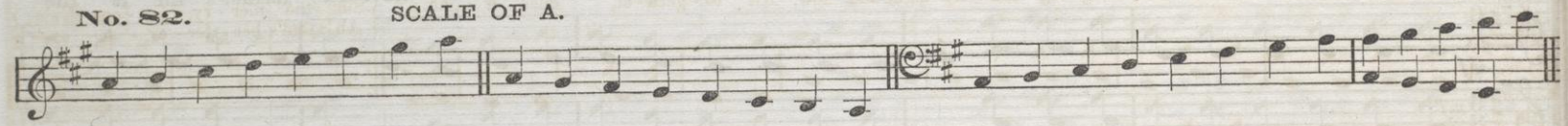
No. 79. Sharp Six and Sharp Seven.

No. 80. Flat Seven and Flat Six.

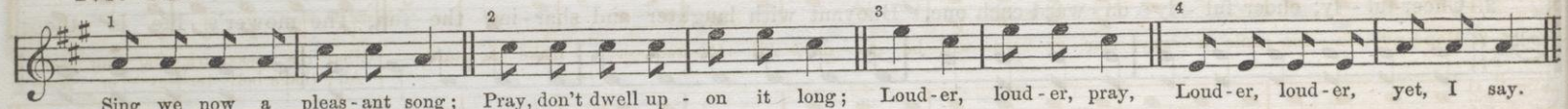
No. 81. Flat Three and Two.



No. 82. SCALE OF A.



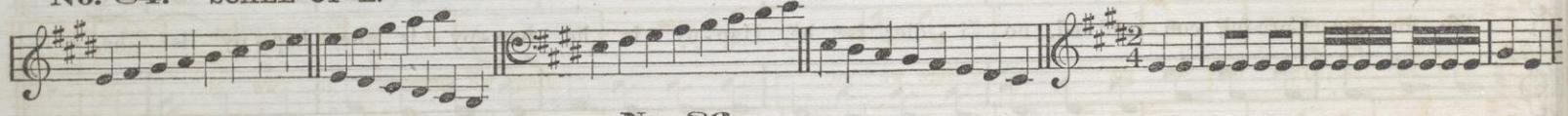
No. 83. ROUND. In Four Parts.



Sing we now a pleas-ant song; Pray, don't dwell up-on it long; Loud-er, loud-er, pray, Loud-er, loud-er, yet, I say.

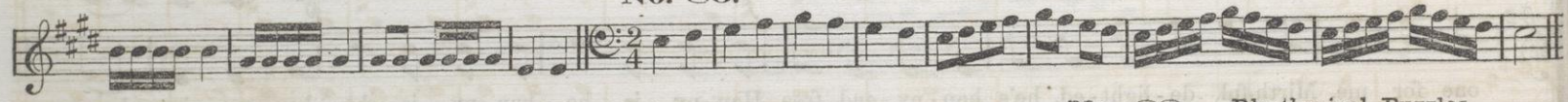
For further practice in the Key of A see Teacher's Index, page 304.

No. 84. SCALE OF E.

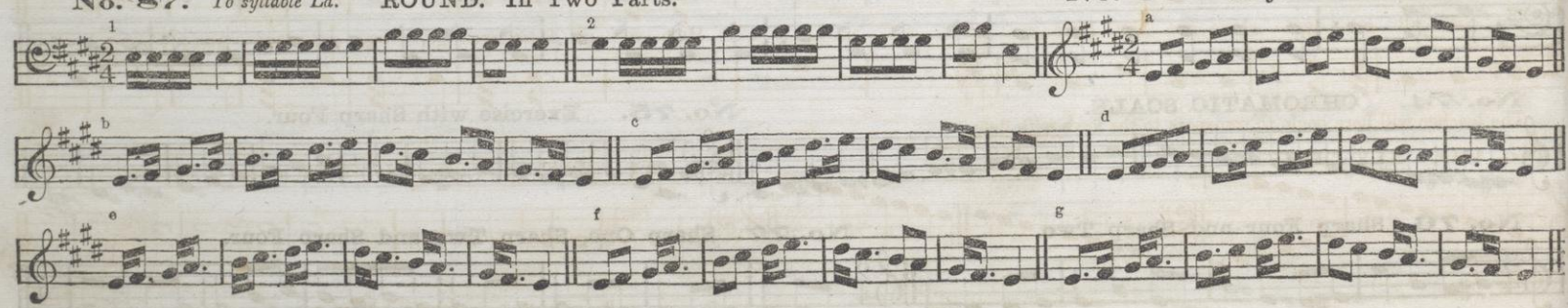


No. 85. *To syllable La.* Sixteenth Notes.

No. 86.



No. 87. *To syllable La.* ROUND. In Two Parts.

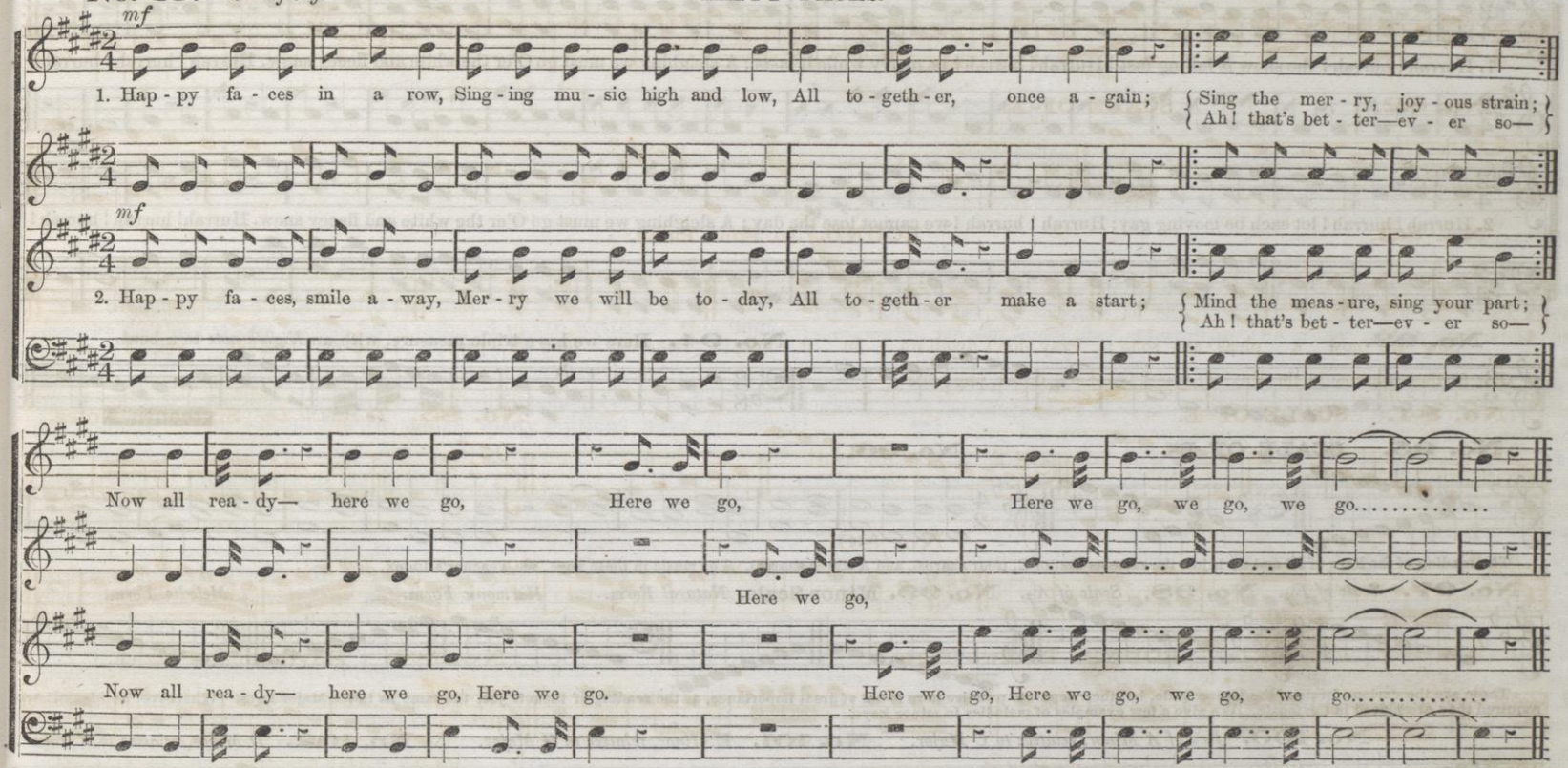


No. 88. Rhythmical Puzzles.

In No. 89 we have the REPEAT, (‖:), which signifies that the music between the dots is to be repeated. The *mf* stands for *mezzo-forte*, which means *moderately low*.

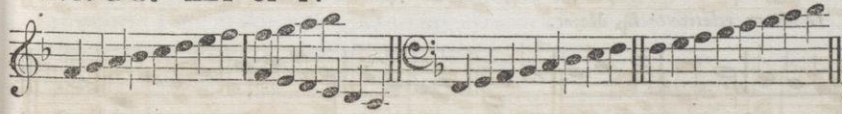
No. 89. *Cheerfully.*

HAPPY FACES.

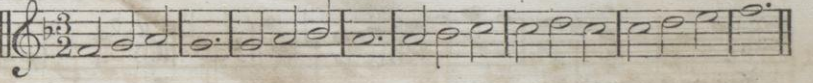


The teacher will here begin to transpose to the keys with flats.

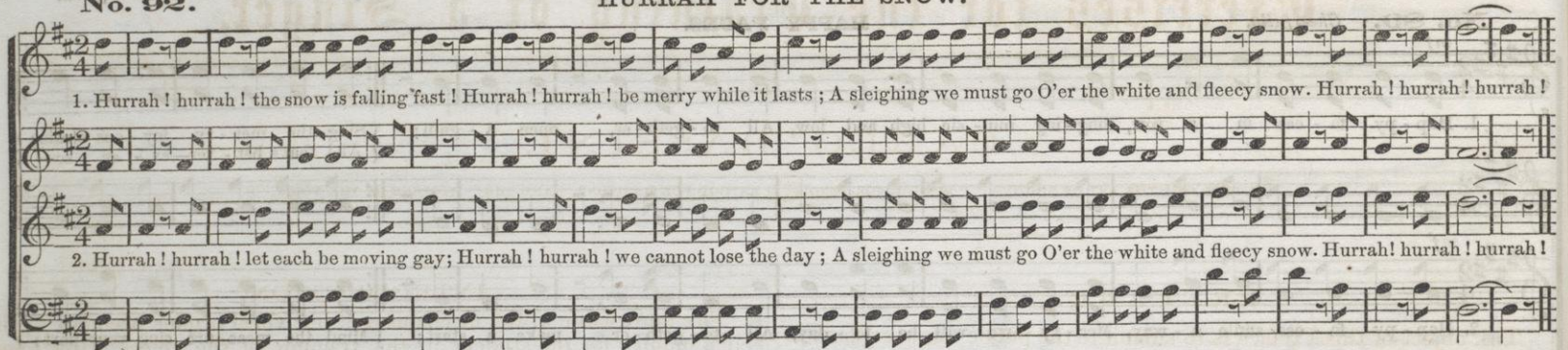
No. 90. KEY OF F.



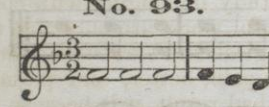
No. 91. We here give a HALF NOTE a beat instead of a *quaver*.



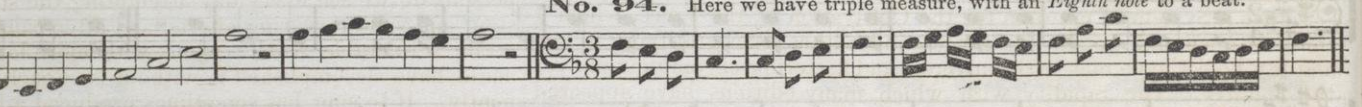
No. 92. HURRAH FOR THE SNOW.



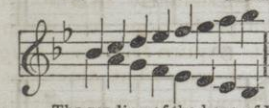
No. 93.



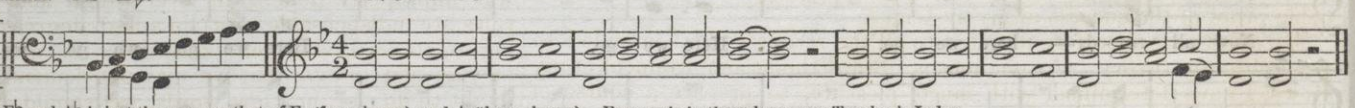
No. 94. Here we have triple measure, with an *Eighth note* to a beat.



No. 95. SCALE OF B♭.

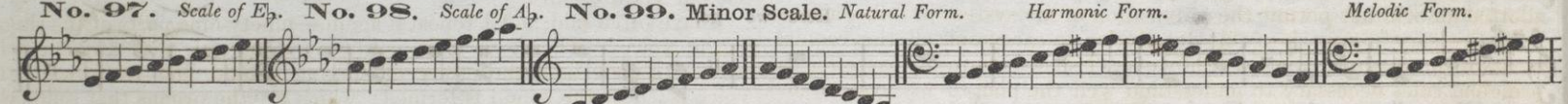


No. 96.



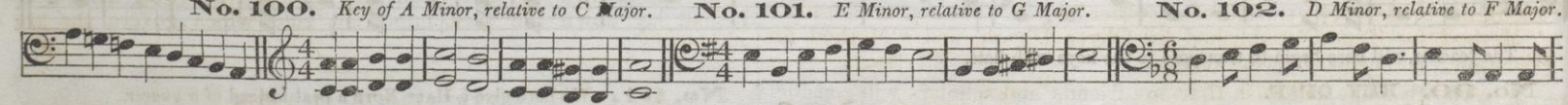
The reading of the keys of E♭ and A♭ is just the same as that of E, (four sharps), and A (three sharps). For music in these keys, see Teacher's Index.

No. 97. *Scale of E♭.* **No. 98.** *Scale of A♭.* **No. 99. Minor Scale.** *Natural Form.* *Harmonic Form.* *Melodic Form.*

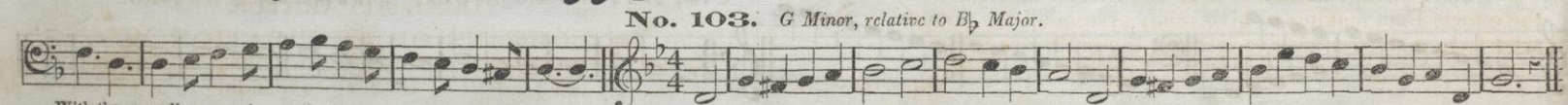


These are the various forms of the Minor Scale, but their separate practice here is not of great importance, as the reading of them is just the same as in the Major keys. Wherever accidentals are required they are placed in the music. We give a few examples of melodies in minor keys.

No. 100. *Key of A Minor, relative to C Major.* **No. 101.** *E Minor, relative to G Major.* **No. 102.** *D Minor, relative to F Major.*



No. 103. *G Minor, relative to B♭ Major.*



With the preceding exercises and selections made from the tunes and glees of this book, it is supposed that the pupil has had sufficient practice to enable him to read plain music well. As he advanced, we gradually left him more alone, and now direct him to seek material for practice in the other parts of the work, in doing which he can be much assisted by the teacher's index on the 304th page.

Exercises for the Training of a Singer.

BY

CARLO BASSINI.

AUTHOR OF "THE ART OF SINGING," "METHOD FOR TENOR," "METHOD FOR BARITONE," AND THE "HYGIENE OF THE VOICE."

PREFACE.

THE object of this Preface is to submit to the public a few explanatory remarks on the reasons which have induced me to write for this book.

I have a System of my own for the Cultivation of the Voice, which I think rational and good. Its success indeed has been gratifying to me, and my books have met with universal and flattering encomiums all over the country. The rapidity with which many editions have appeared since the first publication of my Art of Singing, is certainly the most palpable proof of the success of my system.

My efforts are therefore directed to all the resources best intended to generalize my theory. As one means toward the accomplishment of my views, I have determined, with much pleasure, to prepare a course of exercises for this book. It is not my object, and if it were, the space allotted me will not permit the publication of my system in full,—neither is it necessary in a work of this description to carry out all the requirements of professional vocalists; however, I shall give to my exercises the principal rules necessary to understand well the plan of my system, and enough to enable the student or singer to profit by them, and at the same time to prepare him, if such should be his desire, to resume the study in its higher branches, by the aid of my other books, "The Art of Singing," "Method for Tenor," published by Oliver Ditson, and "Method for Baritone," published by Hall & Son.

I earnestly hope and wish that my friends and scholars will consider the efforts I am making to give to my system all the popularity possible, arise from a sincere wish to increase the progress of art.

CARLO BASSINI,
da Cuneo.

INTRODUCTION.

THE knowledge of the mechanism of our vocal organs becomes a principal inquiry for the student in the training of the voice. How many persons do we see every day attempting the study of singing with constant and vainly wearing efforts, and after painful work, are only able to attain a tolerable result; while, with more logical and sure steps, they could have accomplished it without so much pain, better, and permanently. If to sing has sometimes produced a bad result, it is because it was improperly done. In everything, and particularly in the arts, rules are indispensable to attain a high degree of perfection; and in singing, to succeed, we should know what we must require from our *lungs*, *larynx*, and *mouth*, that we may not demand of one what the others ought to do; or, in a few words, we should know how to protect and use our vocal organs.

I have often said, and I repeat it again,—ninety-nine parts of the singer is the voice! Therefore it is natural and logical, that any one who wishes to undertake the study of singing should first learn what the voice is; how the sound is formed; which are the organs that guide the act of respiration; what are the different registers, &c. &c. It is in order to comply with these requisites, that before writing the exercises, I shall lay down the most important rules which govern the art of singing.

VOCAL APPARATUS.

ORGANS OF RESPIRATION.

The act of respiration is produced by two different movements—that of *inspiration* and *expiration;* the lungs expanding in the first case, and contracting in the second—the principal agent being the diaphragm,

lengthening and shortening the perpendicular diameter. To a skillful singer, this muscle forces the air contained in the lungs in the same way as an intelligent hand would do, and causes the air to flow out with equality and economy. In the *inspiration*, the diaphragm contracts itself, loses its *arched* form, and becomes a *plane*—the first three ribs expanding a little, and ascending in connection with the movement of the diaphragm. In order that this action should be done properly and satisfactorily, in taking breath, it is necessary to feel that the air is drawn from the very pit of the stomach. In the *expiration*, on the contrary, the diaphragm expands itself, recovers its arched form, and becomes a protuberance.

I will add a few words more about this theory of breathing. Unfortunately, until now, very little attention has been paid to the proper mode of taking respiration, and consequently there prevails a great confusion, even among the very best physiologists; for instance, in many cases the very reverse of my theory is put forward as the best means to take a good respiration. It is not my province to enter here into an elaborate explanation of the anatomy of the organs of respiration; but I must say that the action of breathing is altogether muscular, and in order to control gradually this action, it is indispensable that the muscular movement should be governed by another in a contrary direction, thus by the force of contrast enabling the singer to economize his strength, and command at will the action of the diaphragm. That is, in plain words, while the voice exhales the air upward, the diaphragm falls downward, forming thus a perfect contrast.

I would recommend the following exercise to the singer:

1st. Inhale for a few seconds as much air as the chest can well contain. In doing this, close the mouth, so as to leave only a very slight aperture for the passage of the air.

2d. Exhale the air very gently and slowly.

3d. Fill the lungs again, and keep them inflated for the longest possible time.

4th. Exhale completely, and leave the chest empty as long as the physical powers will conveniently allow.

THE LARYNX.

The Larynx is, with the *Trachea*, *Bronchi* and *Lungs*, one of the organs of respiration; although it is also the organ of the voice. The Larynx is placed on the fore part of the throat, and can be seen and touched from the outside. (Adam's apple.)

It is materially impossible to become a *singer* without the knowledge of the parts that compose the larynx, and so to be able to control it. The larynx is formed of moving cartilages, and the most prominent are the *Arythnoid* cartilages, and termed the inferior, or true vocal chords. Between the inferior vocal chords is situated the *glottis*, an opening triangular in shape, and less than half an inch wide.

All physiologists agree that the inferior chords are the principal source of the voice; that the difference in pitch depends upon the degree and mode in which the five pairs of muscles which regulate the larynx, conduct or dilate the glottis; and that the entire apparatus partakes of the conjoined character of a reed and stringed instrument. By this rapid and brief description of the larynx, it is easy to acknowledge that everything in this organ is admirably constructed and disposed in order to give great elasticity to the vocal chords, and different degrees of opening to the glottis.

The larynx performs also movements in its whole. That is, being attached and suspended to the *Hyoide bone*, it can raise and lower with it. The theory is, therefore, that whenever your larynx is made to descend the voice becomes *deep—grave;* while on the contrary if it rises, it becomes *thin—acute.* I must also say, that the facility of execution depends altogether upon the elasticity of this organ—the *shake* is nothing else but the rapid motion *up* and *down* of the larynx. I mean *the trill*—as what we generally hear is no more a *trill* than a fiddlestick—being nothing else but a shake of the pharynx; a trembling of the muscles of the *throat.*

THE PHARYNX.

The cavity which may be seen at the back of the throat, and which extends as far forward as the roof of the mouth, is the pharynx. It is here that the voice first impinges in passing from the larynx through the glottis. The natural length of the pharynx is about *four* inches, which may be extended to *five and a half*, and shortened to *two* inches *and a half.* This wonderful result will at once show the advantages that the voice can derive in the MODIFICATION of the sound. The larger and longer a tube is (just as we see it in an organ), the more voluminous and sombre will be the sound. *Vice versa:*—the sound will be less voluminous and sombre if the tube be smaller and shorter.

I will now call the attention of my readers to a very important point—I can say without hesitation to that one which will be the *sine qua non* of his success in the art of singing. In another chapter I shall speak of the two *timbres—clear* and *sombre*—being a part of the subject I am now about to explain.

The pharynx being an organ of great elasticity, must consequently play a wonderful part in the study of the cultivation of the voice. As I have said, this organ can be reduced from five inches and a half to two and a half. Well, what is the result of this extraordinary change? When the *pharynx* is kept in its largest capacity of opening, the singer is obliged to force the *larynx* as low as possible, and with all his might keep it there, as the natural tendency of the larynx is to regain as quick as possible its usual position; while, on the contrary, when you reduce your pharynx to its smaller capacity, the larynx is forced up to the isthmus of the throat. The consequence in either case is, that an enormous effort is required on the part of the singer to accomplish this change—and the result, that the poor singer soon finds himself exhausted, and with a broken down voice—probably forever! We will speak of this more anon.

THE REGISTER OF THE VOICE.

Muller, one of the greatest physiologists of this age—has established that the human vocal organ is a membranous reed with two lips; but of such perfection that no other instrument can well compare with it. He says, this organ, at the same time so simple and so perfect, can produce two registers of sounds. They are called *Chest* and *Falsetto* sounds.

From the difficulty that the singer experiences in passing from one to another register, and the distinct sensation of the passage to any one who has a refined ear, the difference in the nature of the sounds are certain proofs that the two registers are produced by a different mechanical operation. The chest tones are the natural tones of the human voice. The theories of the falsetto have been quite different, and there has been a great amount of *fuss* made about this, which is really the best proof of the great prevailing ignorance about the mysteries of the voice. I do not wish to claim by any means to know more than another, but I wish it to be understood, that I have dedicated the whole of my life to this study, and when I speak of the ignorance of others, I only blame them for not having done what I have done! If the knowledge of this wonderful instrument is so easily acquired as to be accomplished by reading Lablache, Panseron, Concone, etc., etc., or by playing the piano, fiddle, organ, or any other instrument, and by knowing enough of music to read A, B, C, then I would not give a pin for my studies. But this is rather another story—the study of the voice is a science, which combines more knowledge than the study of any other instrument; therefore, I can assume, without giving any further demonstrations—which my limits forbid—that there is only one register, and that is the Falsetto (of course besides the natural one, the chest).

The word *Falsetto* is often applied to the peculiar tones in men which are produced in imitation of *women's tone*, or in a more general sense, perhaps, to the highest regions of the human voice. This requires explanation. Though as I have said before, there is only one register of *Falsettos*, three *kinds* or *qualities* of sounds may be produced. It follows, that although all Falsetto tones (or all tones above the chest,) are produced in one and the same tube, the vocal action in this upper tube at a *certain pitch* of the voice varies—that is, the vocal ligaments, instead of vibrating, become tense and stiff, and the air rushes through a fixed, immovable tube, the voice being changed from a *reed* to a *flute* instrument, as clearly heard in the tone.

But, here comes the trouble! In some *voices* there is often produced another sound!—and this is more like a steam whistle than a human voice. What is this? It is nothing more than the remnant of the boy's voice, and never to be used, except as a CARICATURA.

The study of the two registers is the principal one, either in male or female; and my first exercises shall be devoted exclusively to that. A voice that can well accomplish this disagreeable transition, is certain to have forever acquired the most *important requisite* in the study of the proper cultivation of the voice and hygiene of the singer; whenever this is not accomplished, the chest tone cannot and will not be true; the falsetto will be mixed with the chest tone, and in this way the execution will be heavy and fatiguing. The whole system will labor under a tremendous effort in order to produce the tone, and of one thing the student may be certain, that in proportion to the force used in such efforts, so will the destruction of his vocal organs be accomplished.

THE TWO TIMBRES. CLEAR—SOMBRE.

By what I have said above, it is easy to determine what use the singer shall make of his vocal tube. Will he use the *pharynx*, the *mouth*, etc. to rise or lower his tone—to make it more intense? Certainly not. But he must use those organs just mentioned, to *characterize* the timbre, or to *vary* the volume of sound, and the organs of the mouth to articulate.

There are two timbers of the voice, which transcend all others in their definiteness, in the frequency of their application, and their usefulness.

They are the principal timbres used in music, and are called the *clear* and *sombre*.

In order to the production of the *sombre* tone, the *pharynx* (and here comes *a propos* what I have said in the article pharynx) must *enlarge*, admitting the greatest practicable volume or bulk of air; and the *larynx* must fall. In producing the *clear* tone, on the contrary, the pharynx must lengthen and narrow; thus increasing the *intensity* or force of the air-column, while it diminishes its bulk—and the *larynx* must rise.

These are the two principal timbres. I say more: the only ones to be used by an *artist!* There is another horrible sound—which for the sake of understanding, I will honor with the name of timbre—and this is called the MIXED SOUND. If there is anything in this world that I *abhor*, or anything that makes me *shiver* all over when I hear it—it is that abominable sound, which I shall condemn as long as I live, even if it were to the very end of the world! But, alas! I fear I shall be obliged to fight ninety-nine out of a hundred of the singers, as this horrible sound is the very dearest to them. Yes, this is the tone *a la mode!* The tone that is especially recommended by singing-masters! The tone alluding to which many will remark,—"dear me! what a *strong*, a *powerful* voice that *lady*, or that *gentleman* has!"

And now, let me tell you in earnest, that this is the *very* cause why two-thirds of the singers are ruined before they have sung two years! The voice broken; the health gone; and the throat in a continual state of irritation!

The study of the cultivation of the voice ought always to be made by using a *clear timbre*—that is by giving a natural tone, avoiding too much expansion or opening of the pharynx, and keeping the larynx as near as possible in its natural position. The first study of vocalization in my system is always made in the central notes, and consequently easy of execution, without forcing the larynx either too *high* or too *low*. The use of the *sombre tone* is only made after a certain period of study; and when the necessary execution is acquired, it is then time to adopt the *sombre* timbre, which is undoubtedly the most *pathetic*, *musical*, and full of *pathos*—but which is also the most dangerous, as the frequency of its use will fatigue the vocal organs, for the reason that it is necessary to force the *larynx down* in order to produce it.

With these remarks we will close our introductory study of the theory of the human vocal organs, and commence the exercises I recommend to my students. Always be very careful not to pass from one exercise to the other without being first sure that you perfectly understand what you have already studied. We will consider other points of our system as we progress with the exercises.

The singer should stand erect; keep the head up and straight; both hands down, in a natural position. The position of the *mouth* must be that which it takes naturally when it smiles.

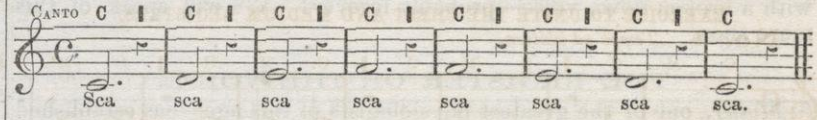
The figure ‖ indicates the place where breath must be taken. The letter C indicates CHEST TONE, M, MEDIUM TONE, and H, HEAD TONE.

In singing the word SCA, use the A as in Father.

FOR SOPRANO. FIRST LESSON.

EXERCISE ON THE CHEST TONES.

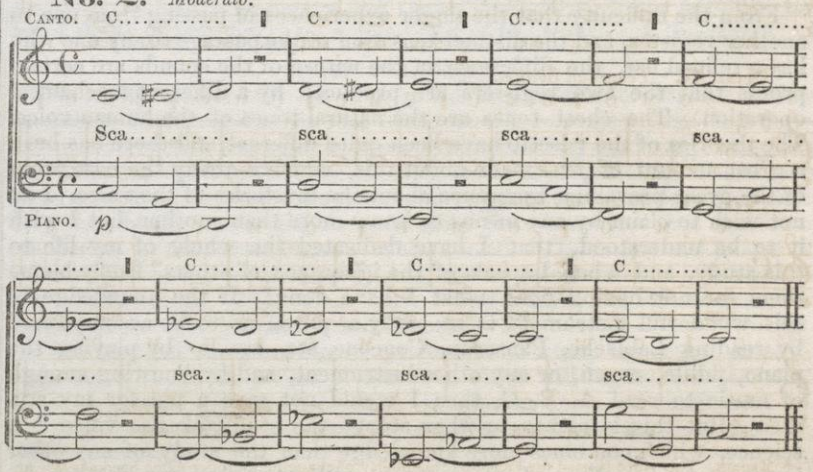
No. 1. *Moderato.*



PORTAMENTO OF THE VOICE.

The *Portamento* is executed by passing from one note to the other with the same quantity or volume of sound; the action being from the diaphragm.

No. 2. *Moderato.*

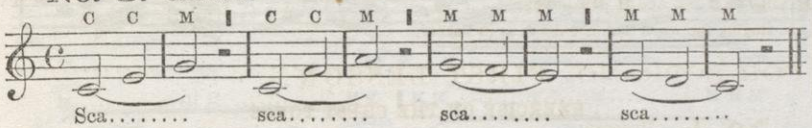


SECOND LESSON.

EXERCISE TO SECURE AT ONCE THE MEDIUM.*

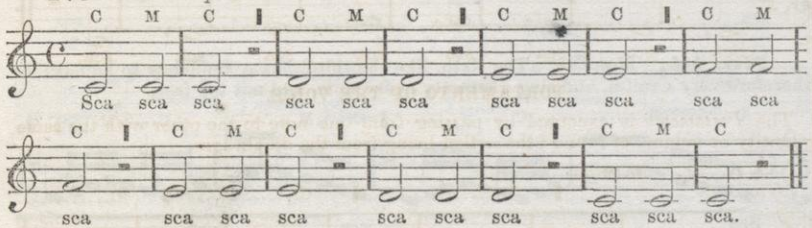
The *two* first notes must be sung with *portamento*, and with energy, and from the *second* to the *third* by slurring, and less energetic. The breaking, or *hiccough*, generally produced at first in passing from one register to another, should be made tolerably emphatic.

No. 3. *Moderato.*

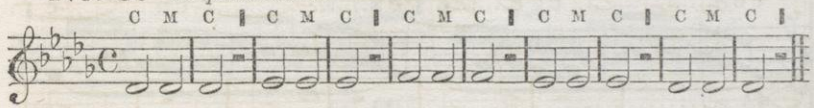


EXERCISE TO UNITE THE CHEST AND MEDIUM REGISTERS.

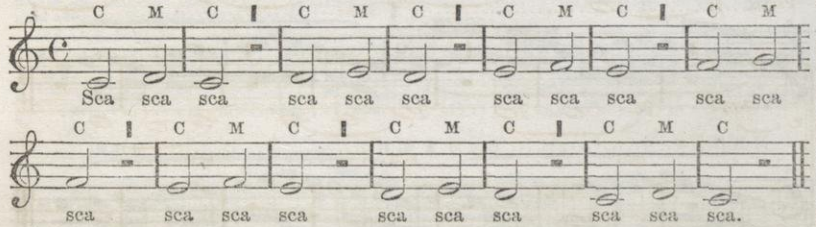
No. 4. *Tempo ad libitum.*



No. 5. *Tempo ad libitum.*

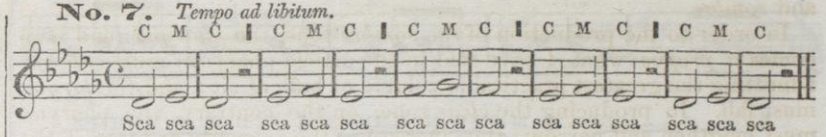


No. 6. *Tempo ad libitum.*



* MEDIUM. This word is used for Falsetto ; this liberty of changing a proper name becomes less improper in the female voice than in the male voice. However, I use it in the hope of being better understood.

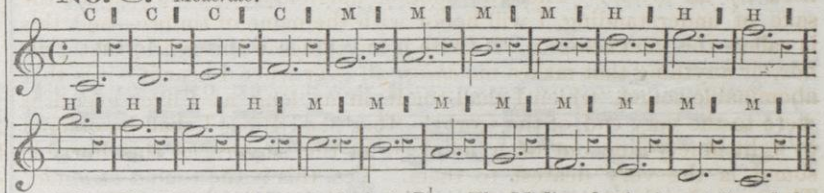
No. 7. *Tempo ad libitum.*



THIRD LESSON.

SCALE, combining the three registers, *Chest*, *Falsetto*, and *Head*.

No. 8. *Moderato.*

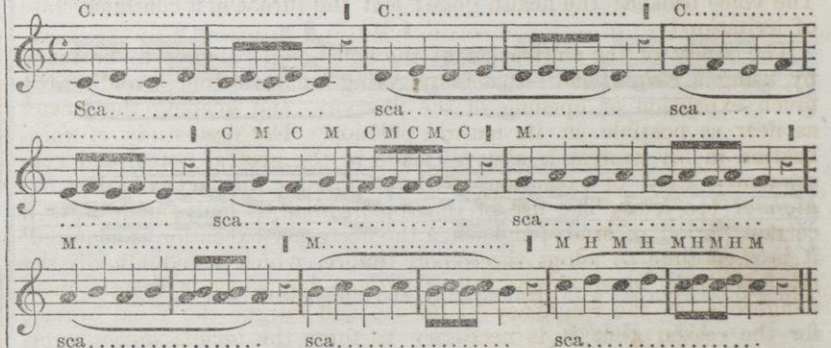


No. 9. Repeat the same Scale in D♭. The Medium beginning at G, and the Head at E. In going down from D all Medium.

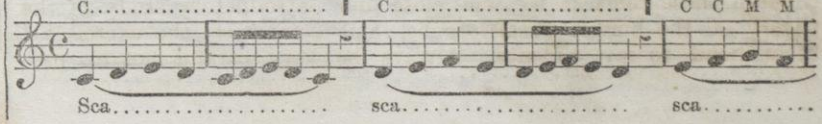
FOURTH LESSON.

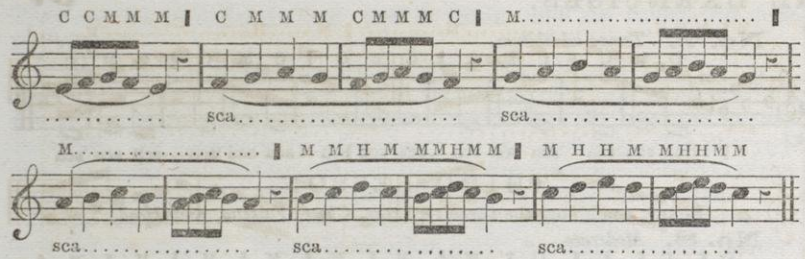
Sing the two notes with great equality and slow, and use the *clear timbre*.

No. 10. *Moderato.*

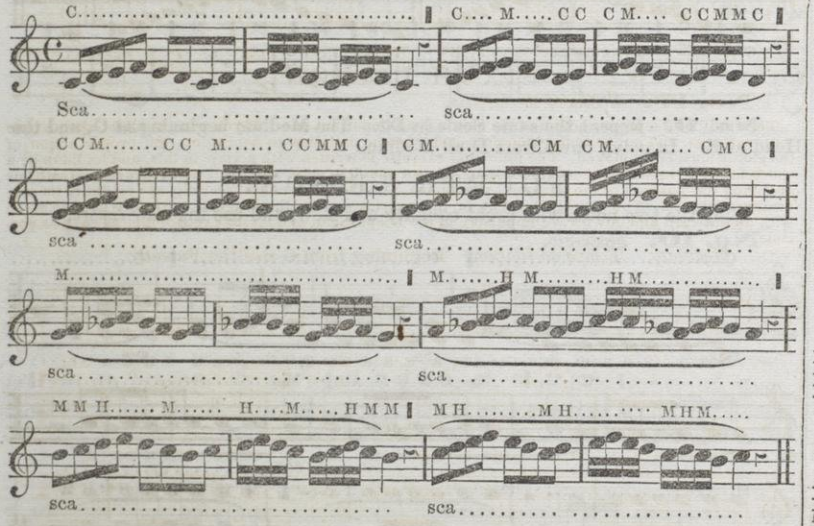


No. 11. *Moderato.* Be careful of the third note, having a tendency to be flat.



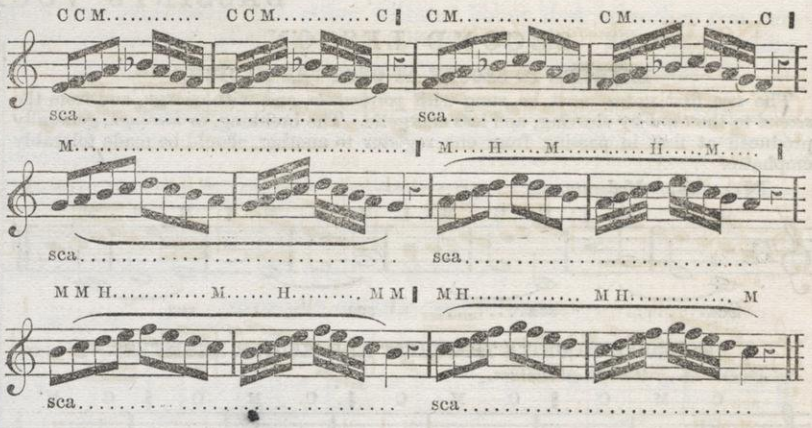


No. 12. *Moderato.* The fourth note is apt to be sharp. Accent slightly the third note.

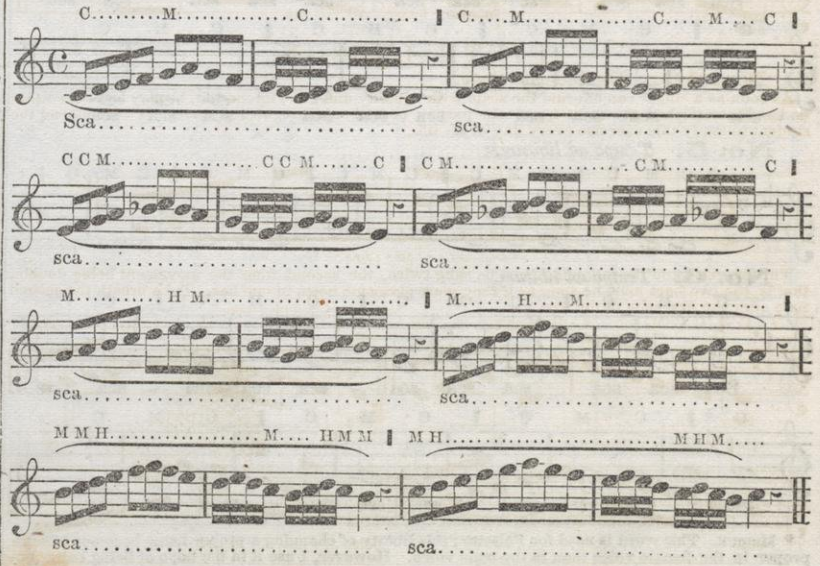


Sing these exercises with great equality, and always with clear timbre.

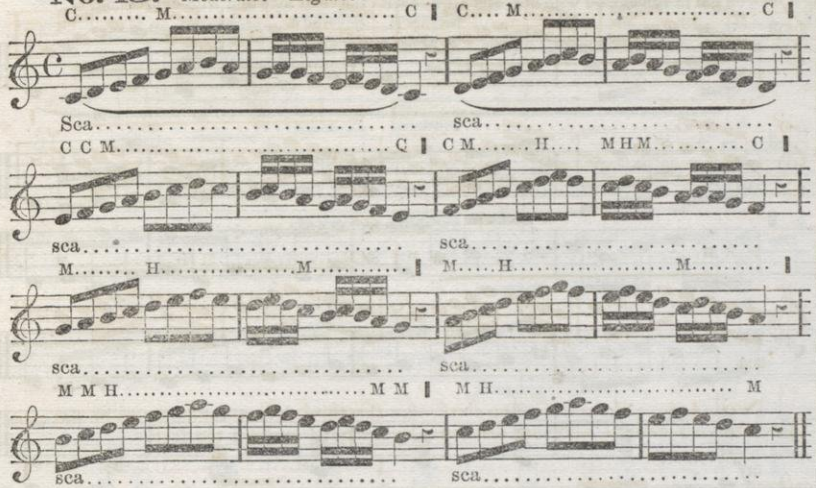
No. 13. *Moderato.*



No. 14. *Moderato.* The sixth, like the third, has a tendency to be flat; be therefore very careful, and sing distinctly every note, and not too fast.



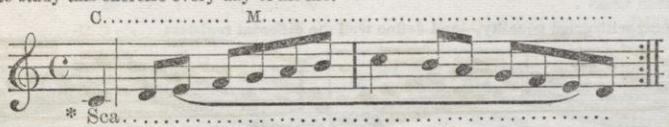
No. 15. *Moderato. Legato.*



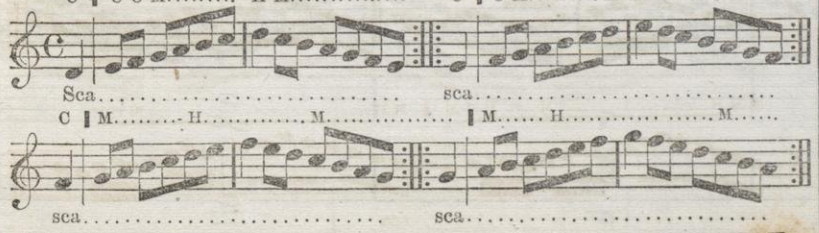
FIFTH LESSON

No. 16. *The Diatonic Scale.*

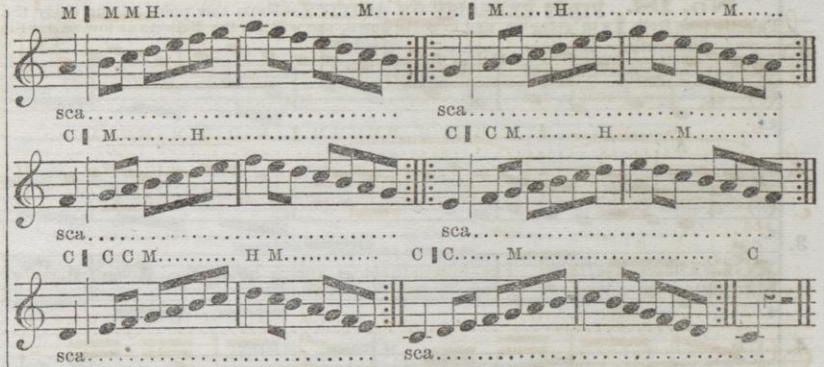
As soon as a singer can execute the scale with equality and good intonation, he may be assured that he has accomplished the most important part to become a distinguished singer. I recommend the student to study this exercise every day of his life.



This exercise and the following must be sung twice, the second time the movement being double, that is, the two bars must be sung as if they were sixteenth notes in one bar. Take breath the second time after the first note of the first bar.



* Each scale ends at the first note; then, after a long respiration, begin the next one, &c.

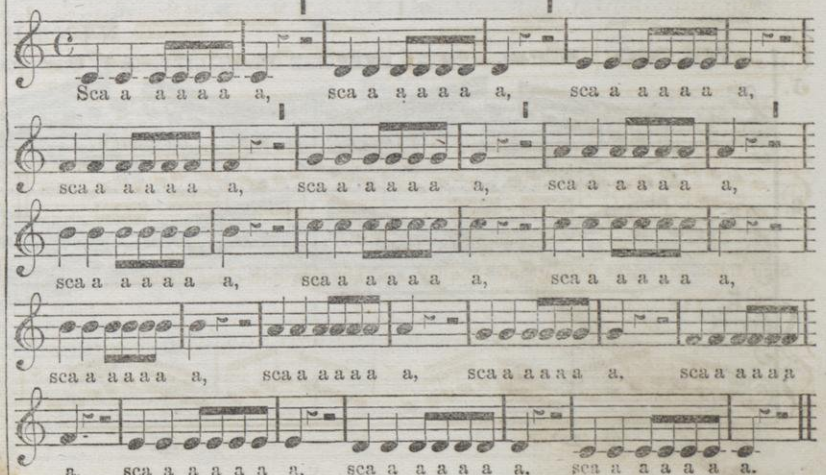


SIXTH LESSON.

No. 17. *Strike of the Glottis.*

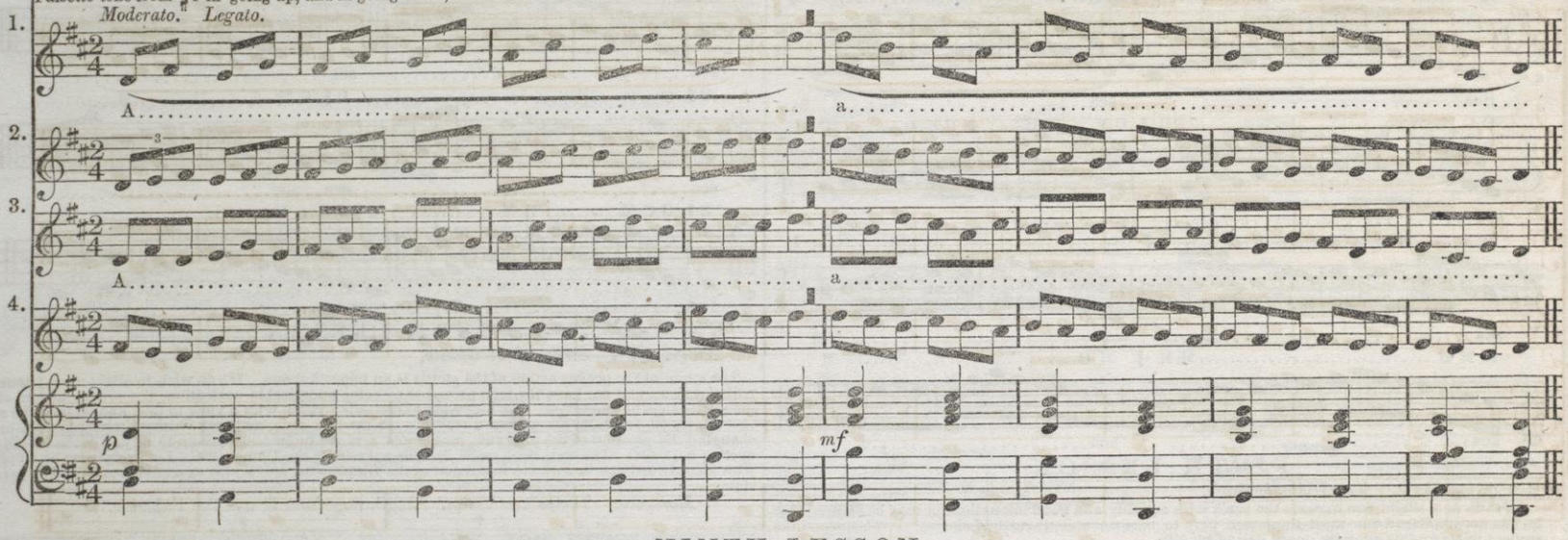
The study of the proper action of the glottis is an important one If you wish to alight upon a tone with neatness, and not have the tone preceded by some undesirable aspiration, the proper action of the glottis must be employed. The following exercise is written with a view to this, and let there be a short interval between every note; sing SCA on the first note, and then, without taking breath, or changing the position of the pharynx, pronounce A to the other notes precisely as you did in its connection with sca. The principal agent in this exercise is the Diaphragm. Let every note be given with an outward and downward impulsion of the Diaphragm, and let the execution be as easy as possible.

Moderato. Tempo ad libitum. Beginning from G use the Falsetto.



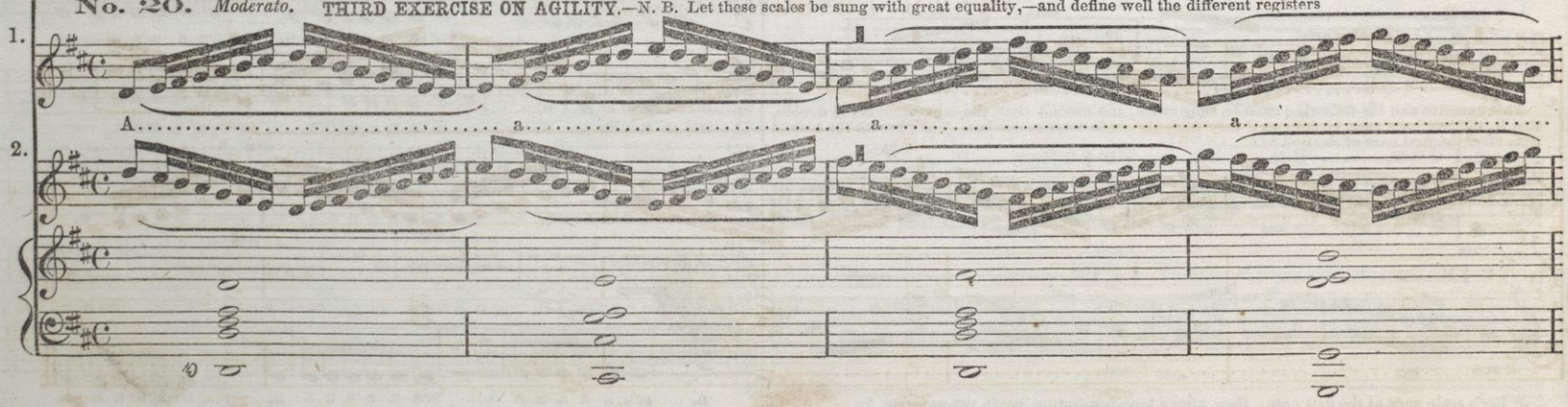
SEVENTH LESSON.

No. 18. **FIRST EXERCISE ON AGILITY.**—From this point of our study the SOPRANO SINGER will use the different registers according to our rules—that is, she will begin the Falsetto tone from ♯F in going up, and in going down, she will use the Falsetto as low as D. Sing A, as you did in connection with SCA, and always with the clear tone and with expression.



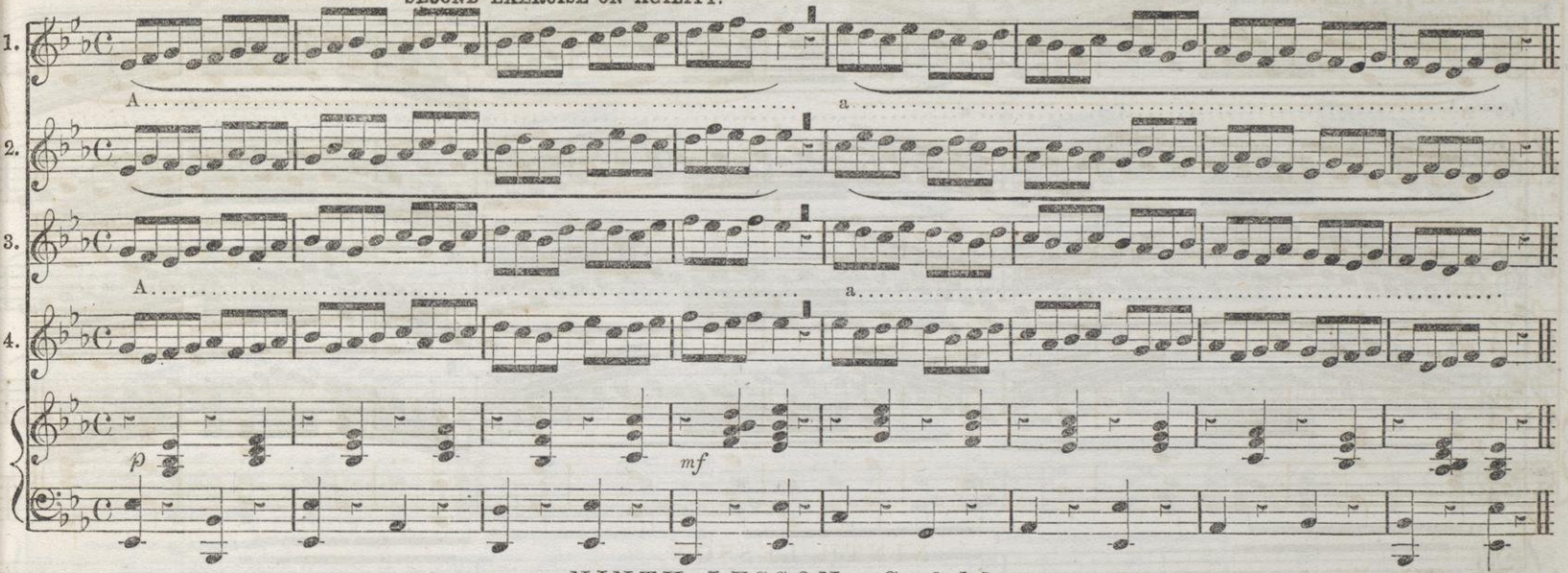
NINTH LESSON.

No. 20. *Moderato.* **THIRD EXERCISE ON AGILITY.**—N. B. Let these scales be sung with great equality,—and define well the different registers

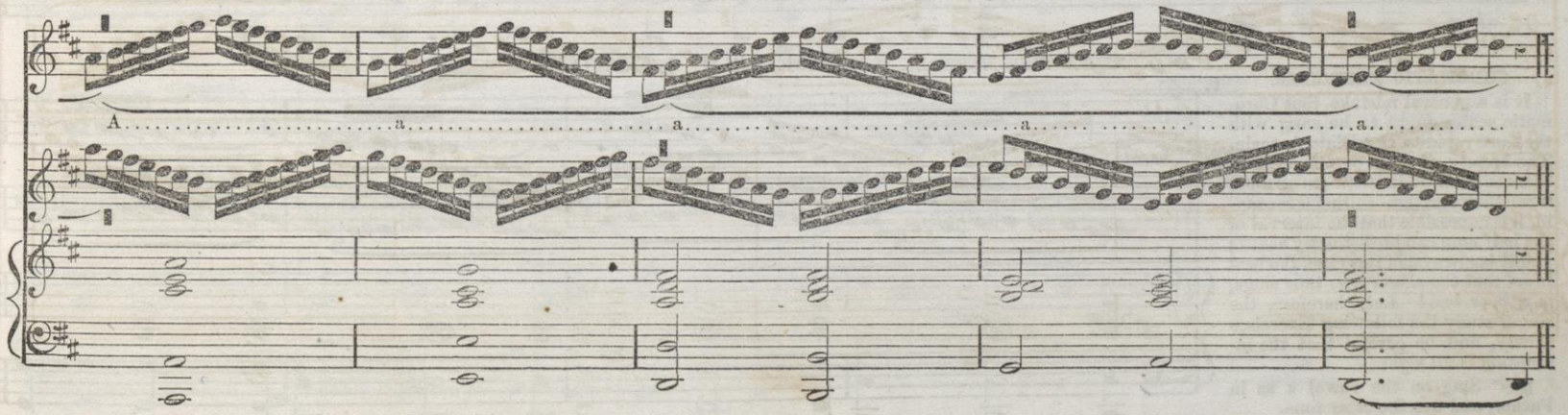


EIGHTH LESSON.

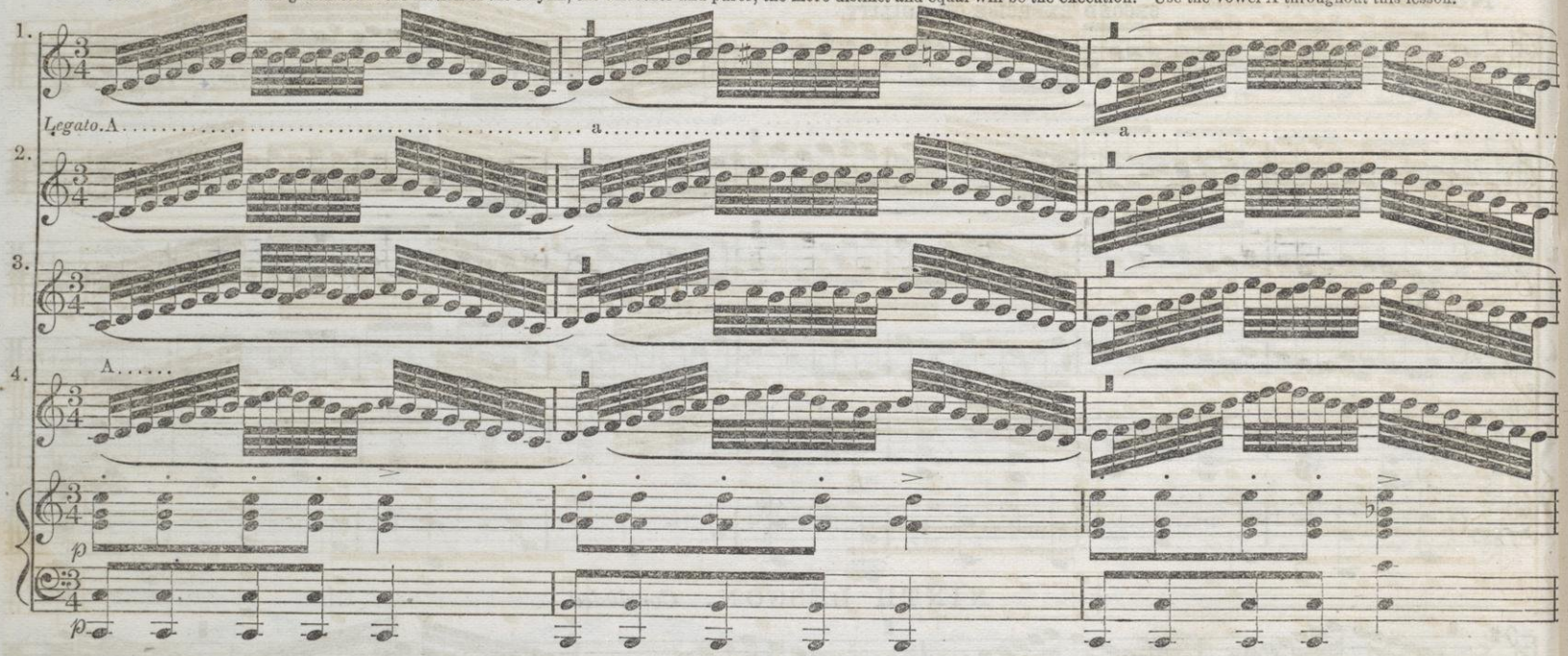
No. 19. *Moderato. Legato.* **SECOND EXERCISE ON AGILITY.**



NINTH LESSON. *Concluded.*



No. 21. *Moderato.* **EXERCISE FOR THE STUDY OF THE MOTION OF THE LARYNX.**—The larynx rises with ascending notes and falls with descending ones; as the smoother and better graduated is the motion of the larynx, the smoother and purer, the more distinct and equal will be the execution. Use the vowel A throughout this lesson.

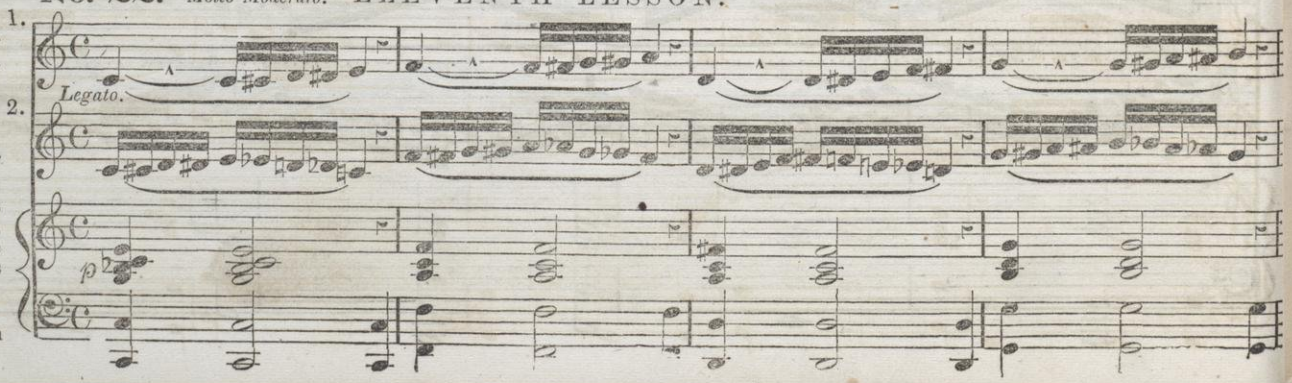


CHROMATIC EXERCISES.

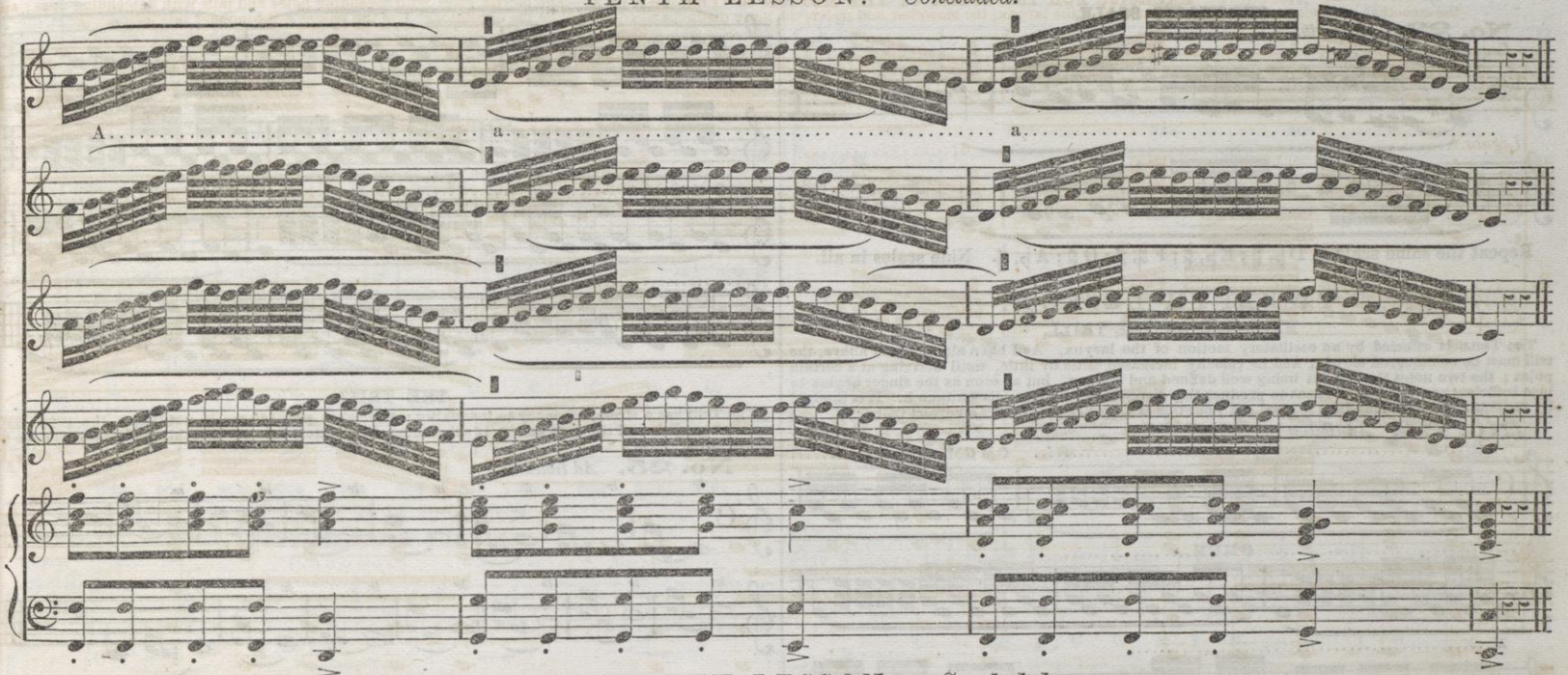
It is a general mistake that Chromatic scales ought to be sung with the same rapidity as a Diatonic scale. The beauty of a Chromatic scale is, like the *Trill*, in its distinctness; and when the execution of either is too rapid, it is impossible that the interval of the half note can be distinctly heard; and it is always, in this case, the best proof that the singer who thus sings, is a poor one! Let, therefore, the singer study the following Exercises slowly, and be careful that the intonation is all right.

☞ Sing on the vowel *a* as in Father, and use the clear tone.

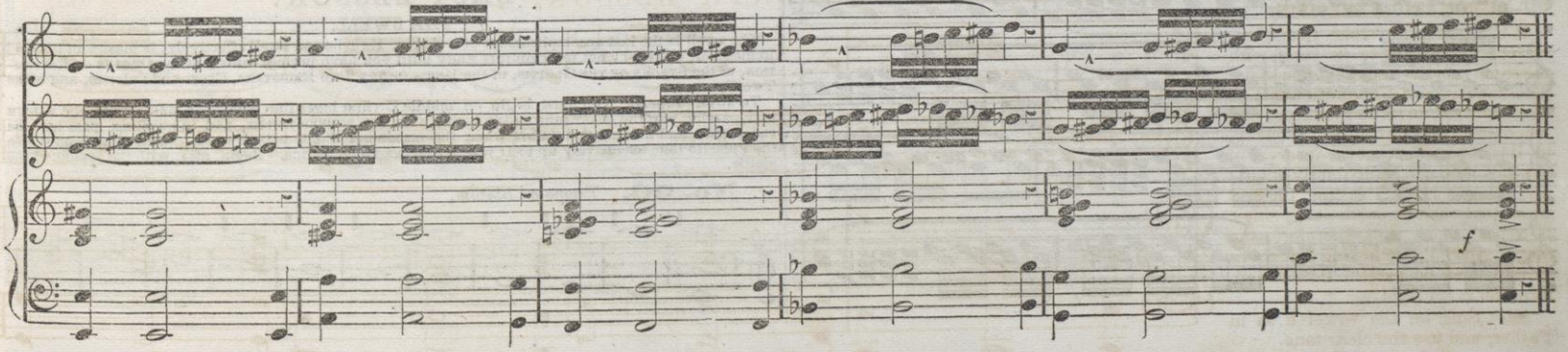
No. 22. *Molto Moderato.* ELEVENTH LESSON.



TENTH LESSON. *Concluded.*

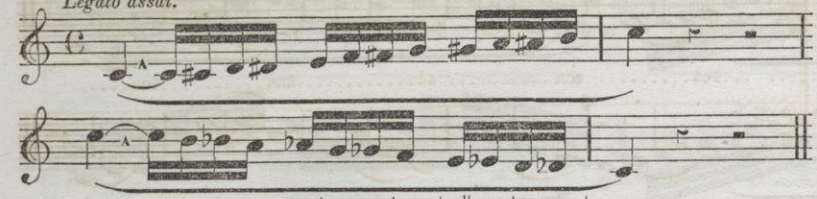


ELEVENTH LESSON. *Concluded.*



CHROMATIC SCALE.

No. 23. *Moderato.*
Legato assai.



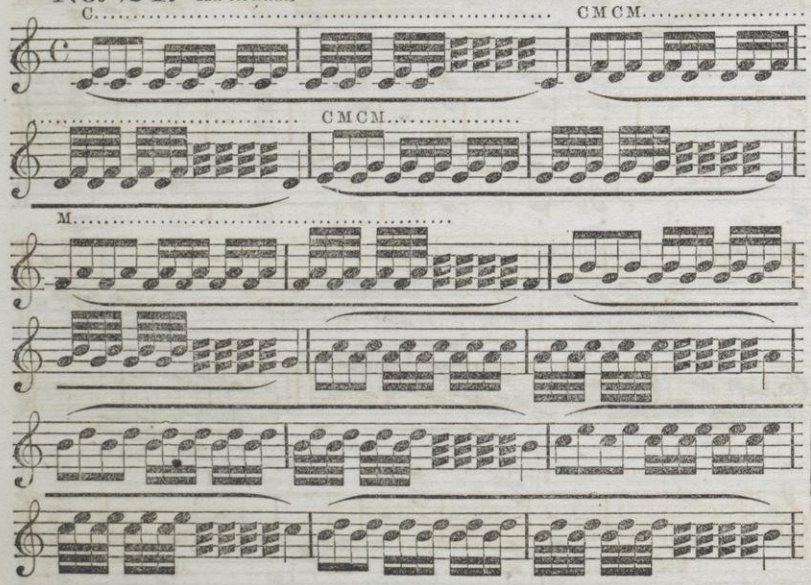
Repeat the same scale in D♭, ♮; E♭, ♮; F♮, ♯; G♮; A♭, ♮. Nine scales in all.

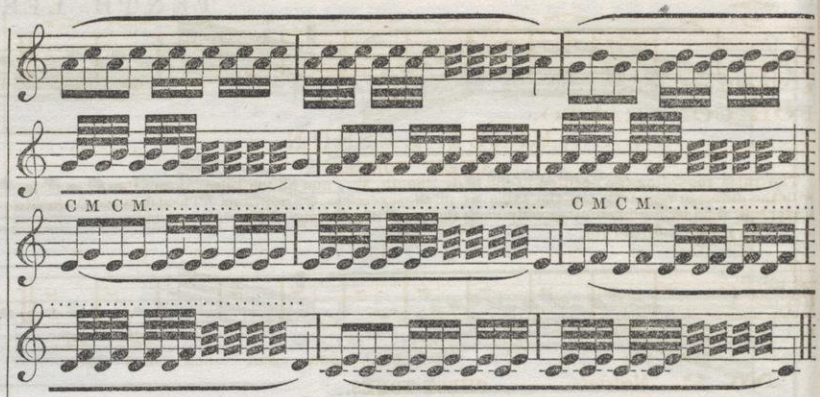
TWELFTH LESSON.

EXERCISE ON THE TRILL.

The TRILL is effected by an oscillatory motion of the larynx. As I have already said above, the trill must be commenced slowly, and its velocity increased little by little, until arriving at a certain point; the two notes throughout being well defined and distinct, but as soon as the singer begins to lose sufficient control of the organs to produce this distinctness, he must discontinue it. It is thought by some that the trill may be a natural gift; but this is very RARELY TRUE of a correct trill.

No. 24. *Ad libitum.*

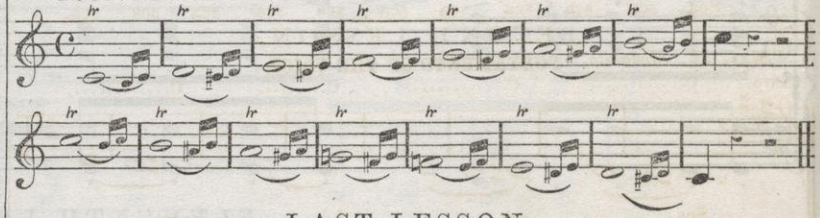




THE TRILL.

The Trill has a strong tendency to inequality; and when proper care is not taken, the AUXILIARY note is changed, and the note BELOW is substituted for the note ABOVE. Let this study be well done! Begin always slow!

No. 25. *Ad libitum.*



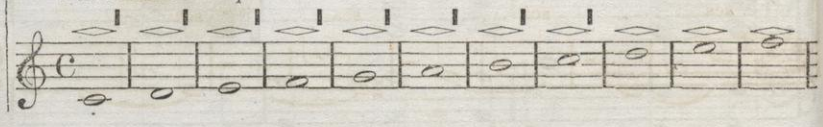
LAST LESSON.

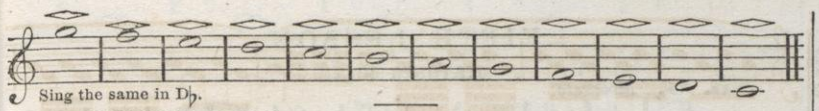
THE SWELL.

The swell is the last accomplishment of a singer. He who can swell effectively, is master of his art! Remember, O singer! not to begin this study until you have perfect control of the ORGANS OF RESPIRATION, of the STROKE OF THE GLOTTIS, of the UNION OF THE TWO REGISTERS, Chest and Falsetto, and of the TWO TIMBRES.

To swell properly, you must begin on middle C (first leger line below the staff,) with the MEDIUM tone passing into the CHEST tone; also begin with the SOMBRE TIMBRE, and in swelling, pass into the CLEAR tone, and holding this timbre when the maximum of intensity is used. Beginning from G use the Falsetto tone exclusively up to D where the head tone begins. Begin, also, with the STROKE of the glottis.

No. 26. *Tempo ad libitum.*





Sing the same in D♭.

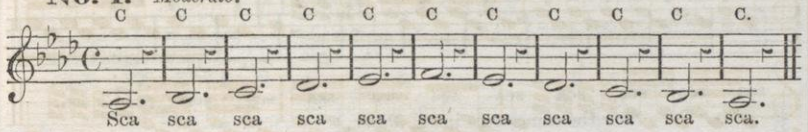
FOR CONTRALTO.

FIRST LESSON.

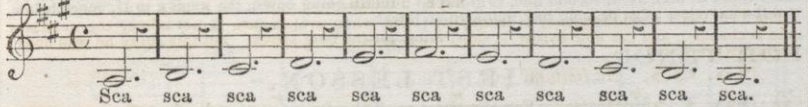
CHEST TONES.

The rules regarding the position of the body, mouth, &c., and all the rules, except those connected with the different registers, are the same as in the exercises for Soprano. Therefore the Contralto singer will read over and study exactly as in the preceding lessons. Use the clear tone.

No. 1. *Moderato.*

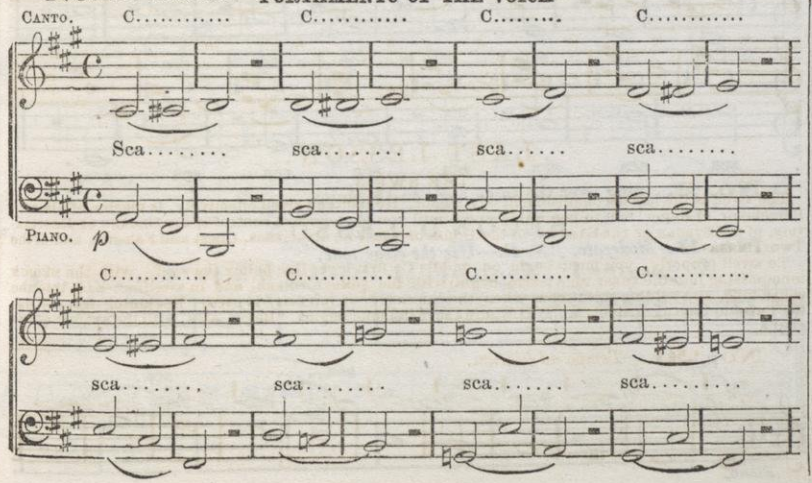


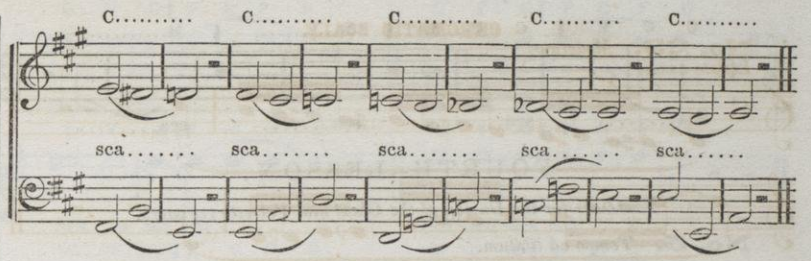
No. 2. *Moderato.* **CHEST TONES.**



SECOND LESSON.

No. 3. *Moderato.* **PORTAMENTO OF THE VOICE.**

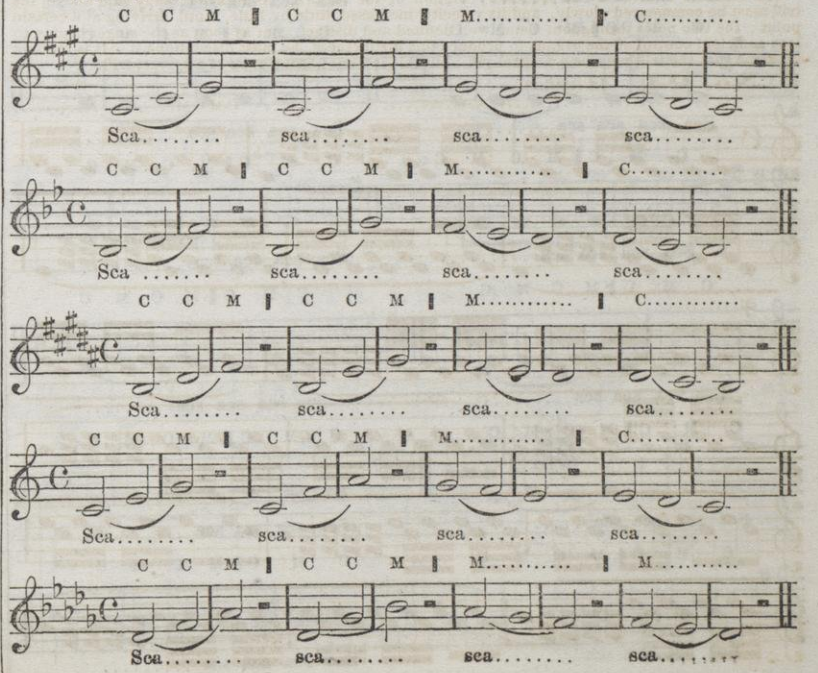


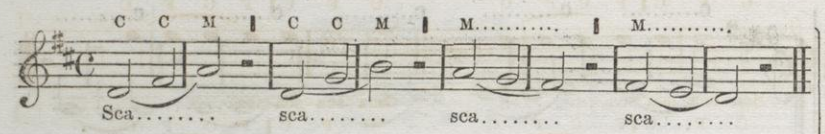


THIRD LESSON.

Exercise for detecting the Chest and Falsetto registers. The word *Medium* is used for Falsetto.

No. 4. *Moderato.*

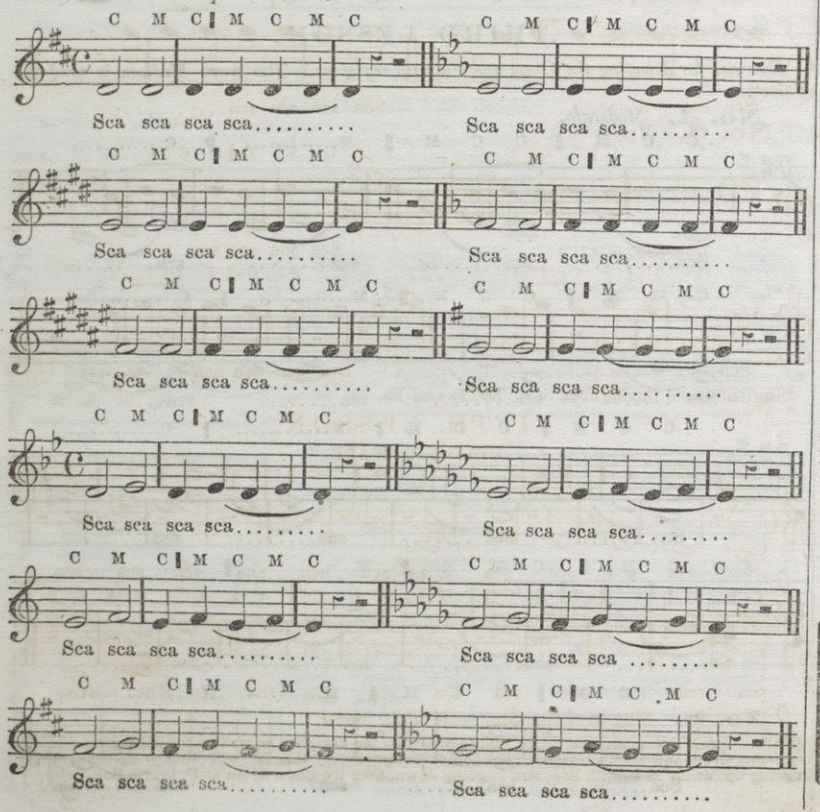




FOURTH LESSON.

Exercises for the Unison of the Chest and Falsetto registers.

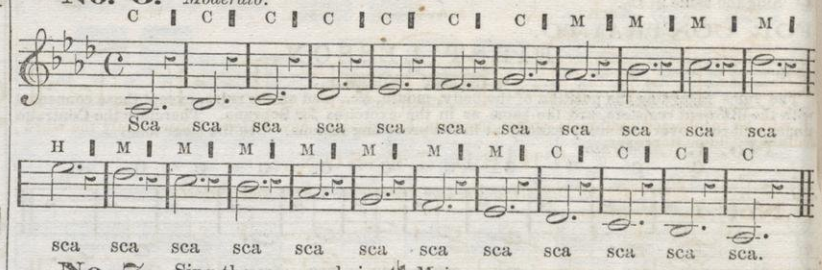
No. 5. *Tempo ad libitum.*



FIFTH LESSON.

DIATONIC SCALE.

No. 6. *Moderato.*



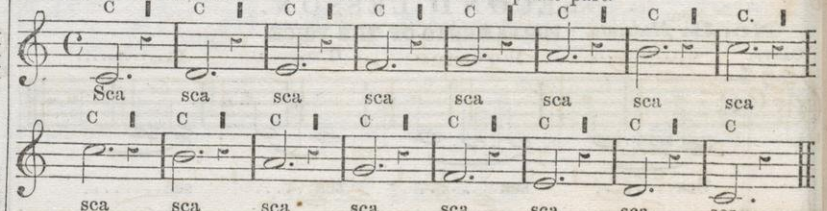
No. 7. Sing the same scale in A♯ *Major.*

NOTE.—From this point the Contralto singer will use the exercises as written for the Soprano voice, and beginning from the fourth lesson. The only difference being, that the Contralto will carry her CHEST tones as high as G, second line, in going up; and in going down, the MEDIUM to D, space below, and the exercises must be sung ONE MINOR THIRD lower.

FOR TENOR.

FIRST LESSON.

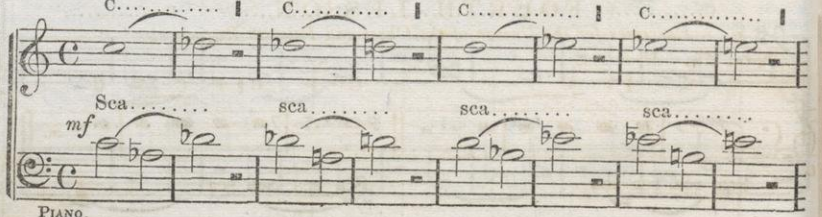
No. 1. *Moderato.* For the rules read the Soprano part.

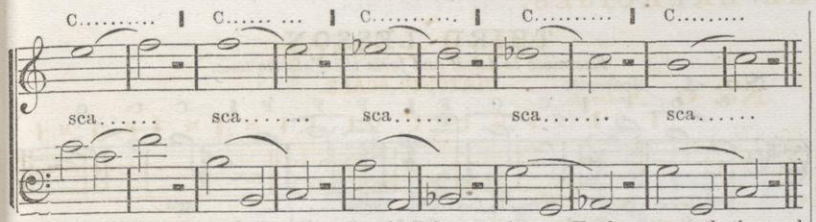


No. 2. Sing over the same scale in D♭ Major.

SECOND LESSON.

No. 3. *Moderato. N. B.—Use the clear tone.*



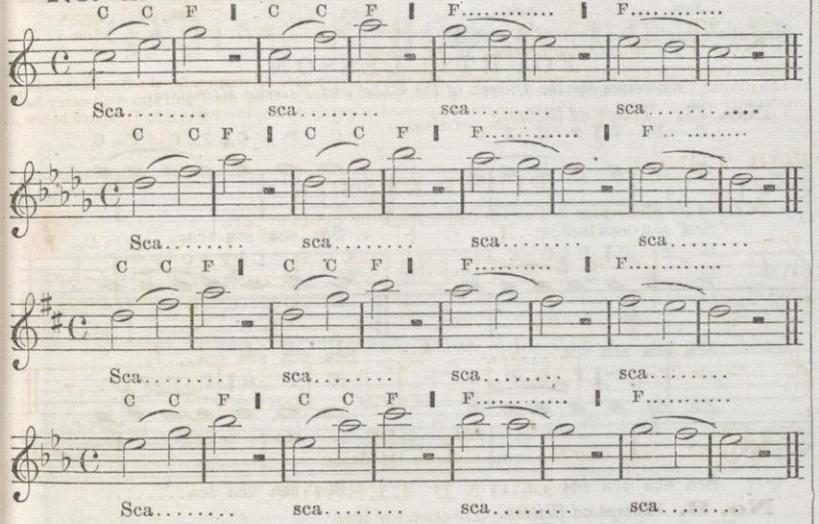


It will be recollected that male voices use only Falsetto and never Head, consequently the word Medium would be improper.

THIRD LESSON.

Exercises for detecting the two registers, Chest and Falsetto.

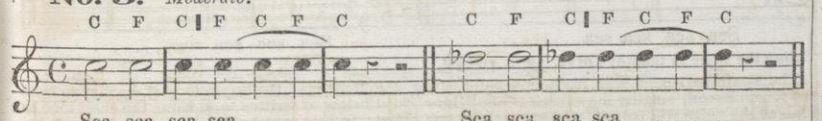
No. 4. *Moderato.*

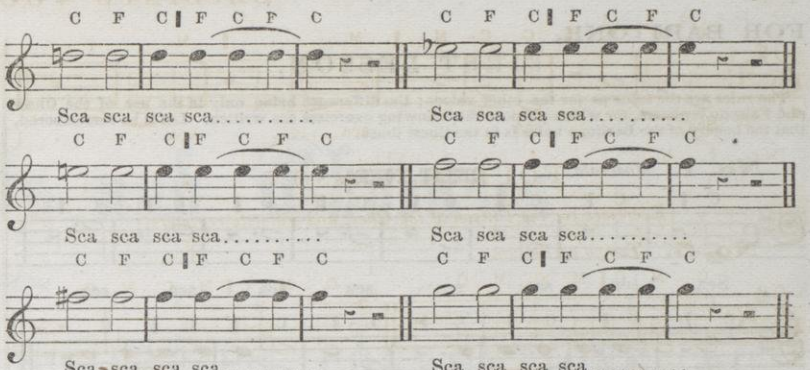


FOURTH LESSON.

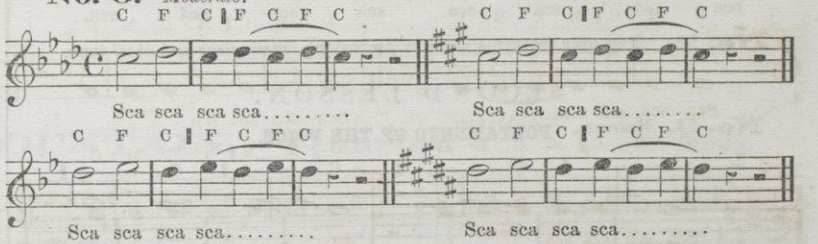
Exercises for the Unison of the Chest and Falsetto Registers.

No. 5. *Moderato.*





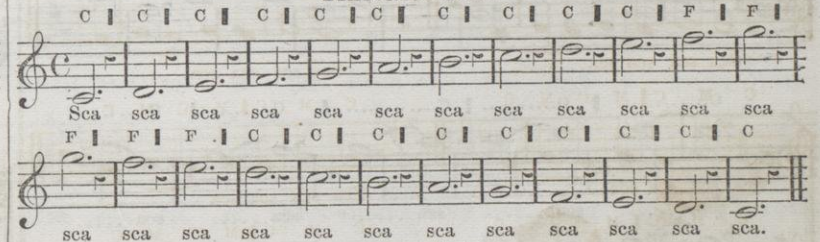
No. 6. *Moderato.*



Sing the same in the keys of C, D♭, D and E♭.

FIFTH LESSON.

DIATONIC SCALE.



No. 8. Sing over the same scale in D♭ Major.

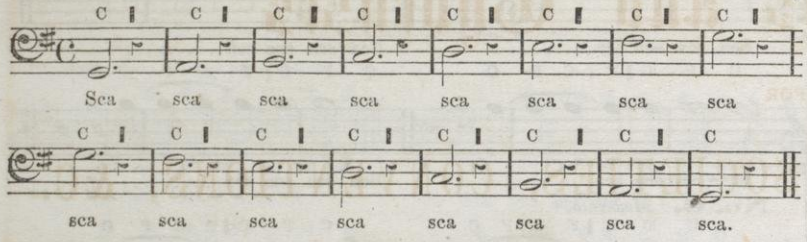
NOTE.—From this point the Tenor singer will use the exercises as written for the Soprano voice, beginning from the fourth lesson. The only change being, that he will sing with CHEST tone, in going up, as far as F, fifth line, and in going down, take the Chest again at D, fourth line.

FOR BARITONE.

FIRST LESSON.

The rules are the same as for the other voices; the difference being only in the use of the Chest and Falsetto registers, for which purpose the following exercises are written. Let it be remembered, that the beauty of the Baritone voice is in the Chest tones.

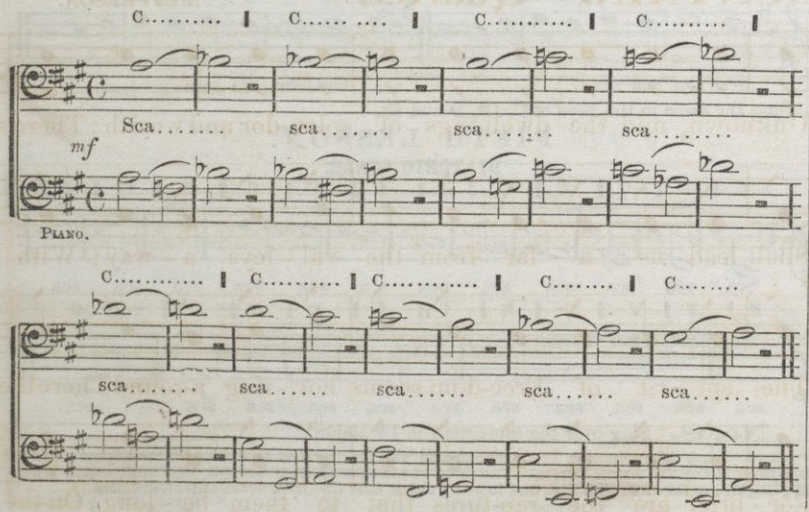
No. 1. *Moderato.* **CHEST TONES.**



No. 2. Sing over the same scale in A♭ Major. With *clear* and *chest* tone.

SECOND LESSON.

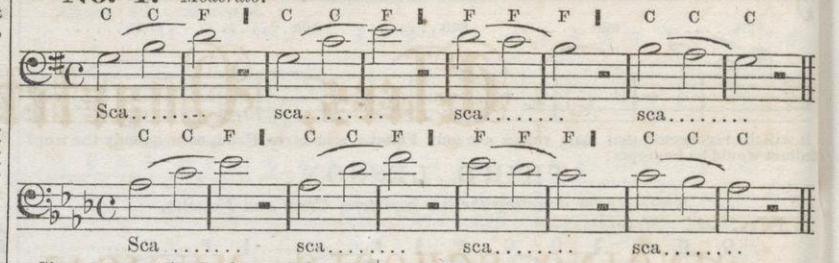
No. 3. *Moderato.* **PORTAMENTO OF THE VOICE.**



THIRD LESSON.

Exercises to detect and form the Falsetto tone.

No. 4. *Moderato.*

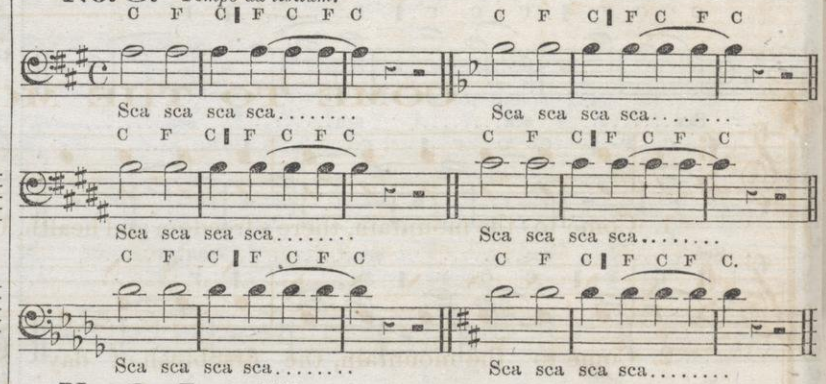


Sing the same in the keys of A and B♭.

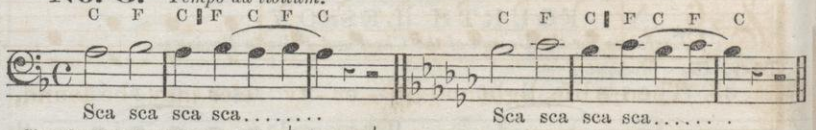
FOURTH LESSON.

Exercises for the Unison of the Chest and Falsetto Registers.

No. 5. *Tempo ad libitum.*



No. 6. *Tempo ad libitum.*



Sing the same in the keys of G, A♭, A and B♭.

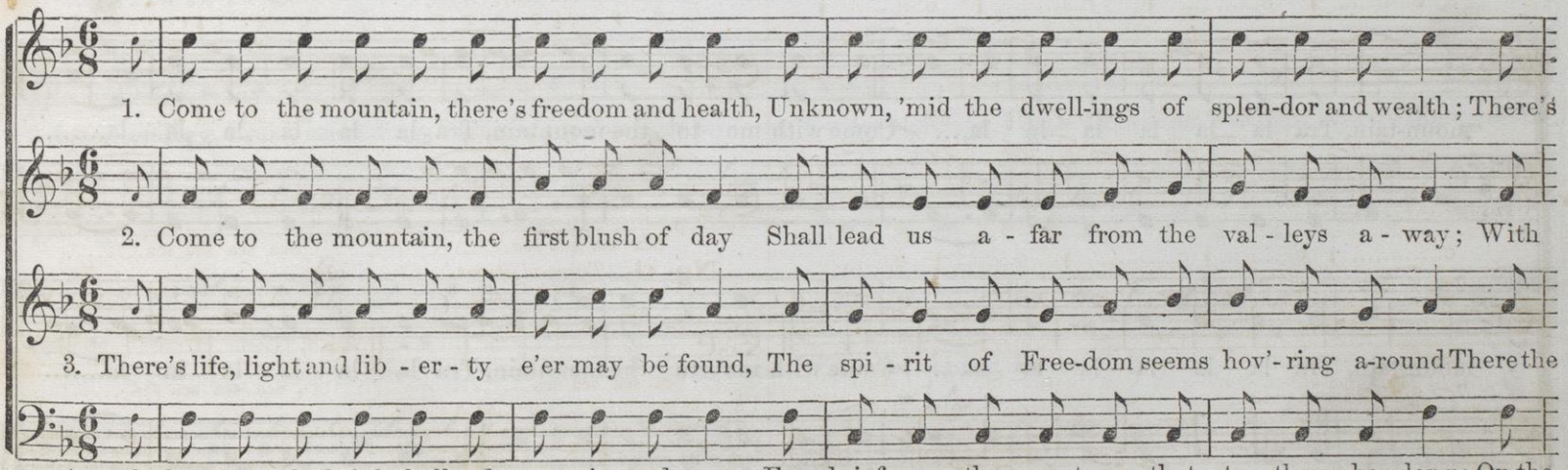
The Baritone singer will, from this point, study the lessons of the Soprano part, beginning from the fourth lesson, singing the exercises one Minor Third below as written, and using the chest tone as high as the voice will permit, without making any effort; in this case he would use the Falsetto, beginning in going up at E, above the staff, and in going down take again the chest at C above.

Glees, Quartets and Choruses

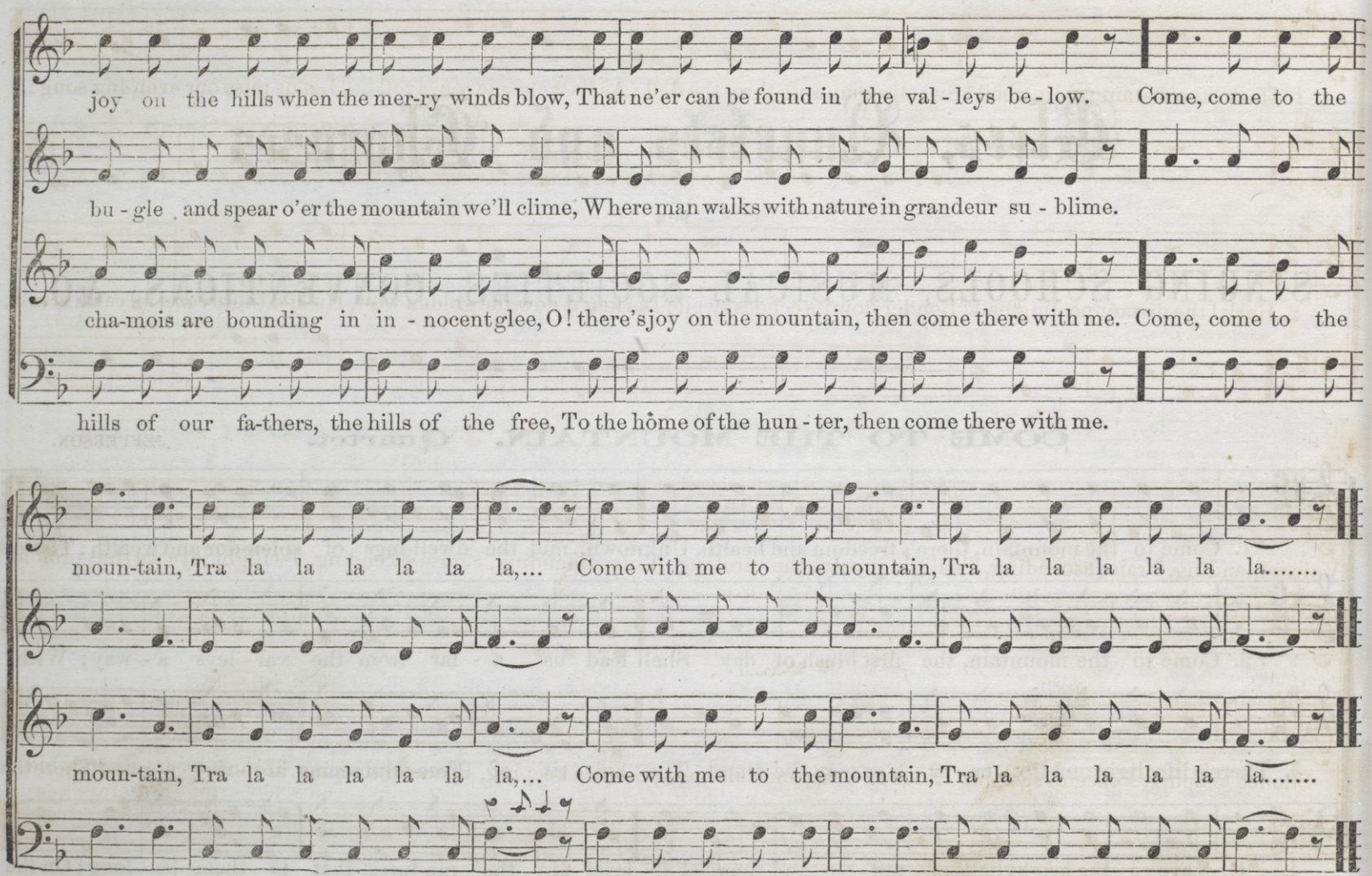
FOR

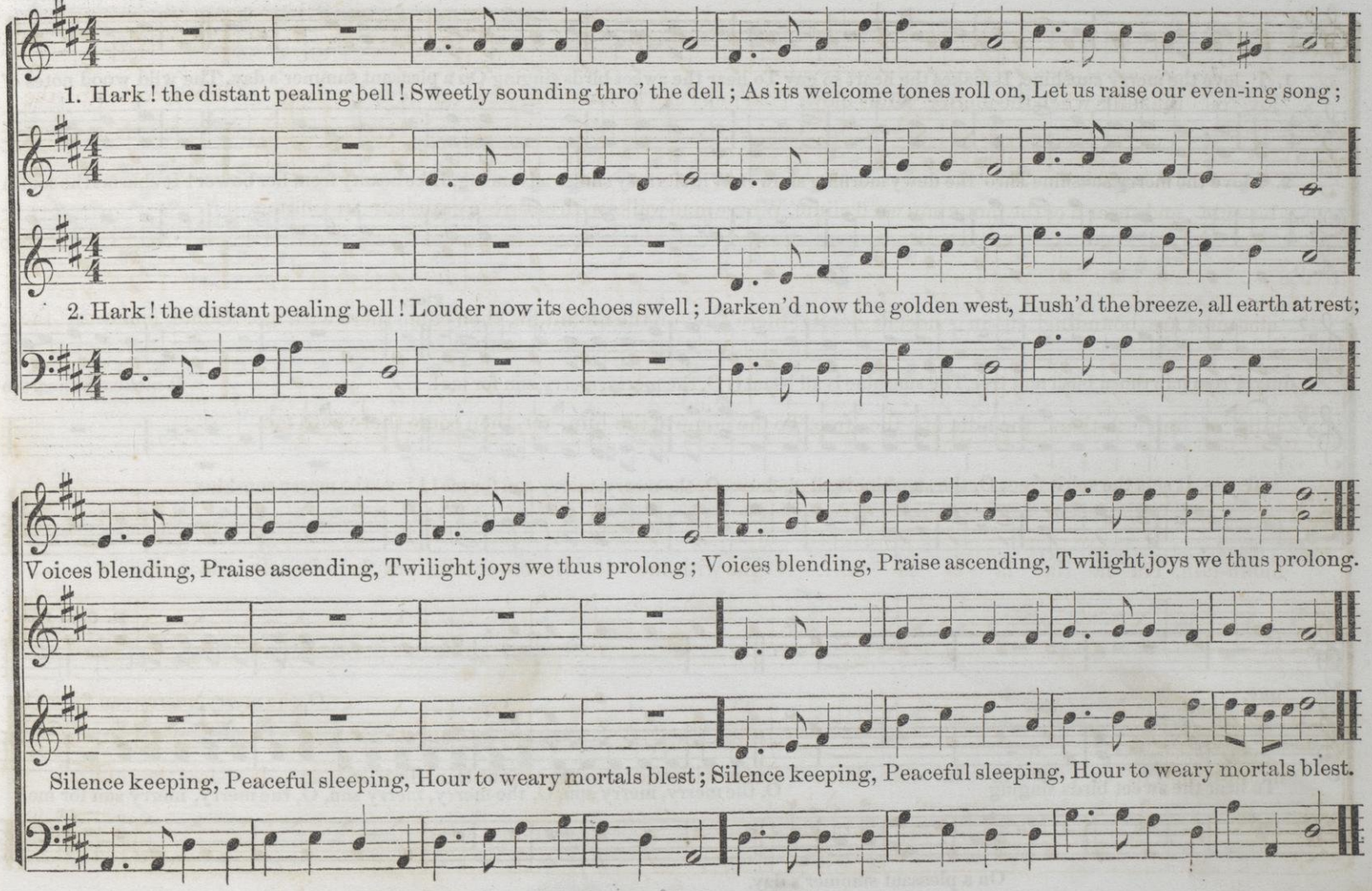
SINGING SCHOOLS, MUSICAL SOCIETIES, CONVENTIONS, &C.

COME TO THE MOUNTAIN. Quartet. JEFFERSON.



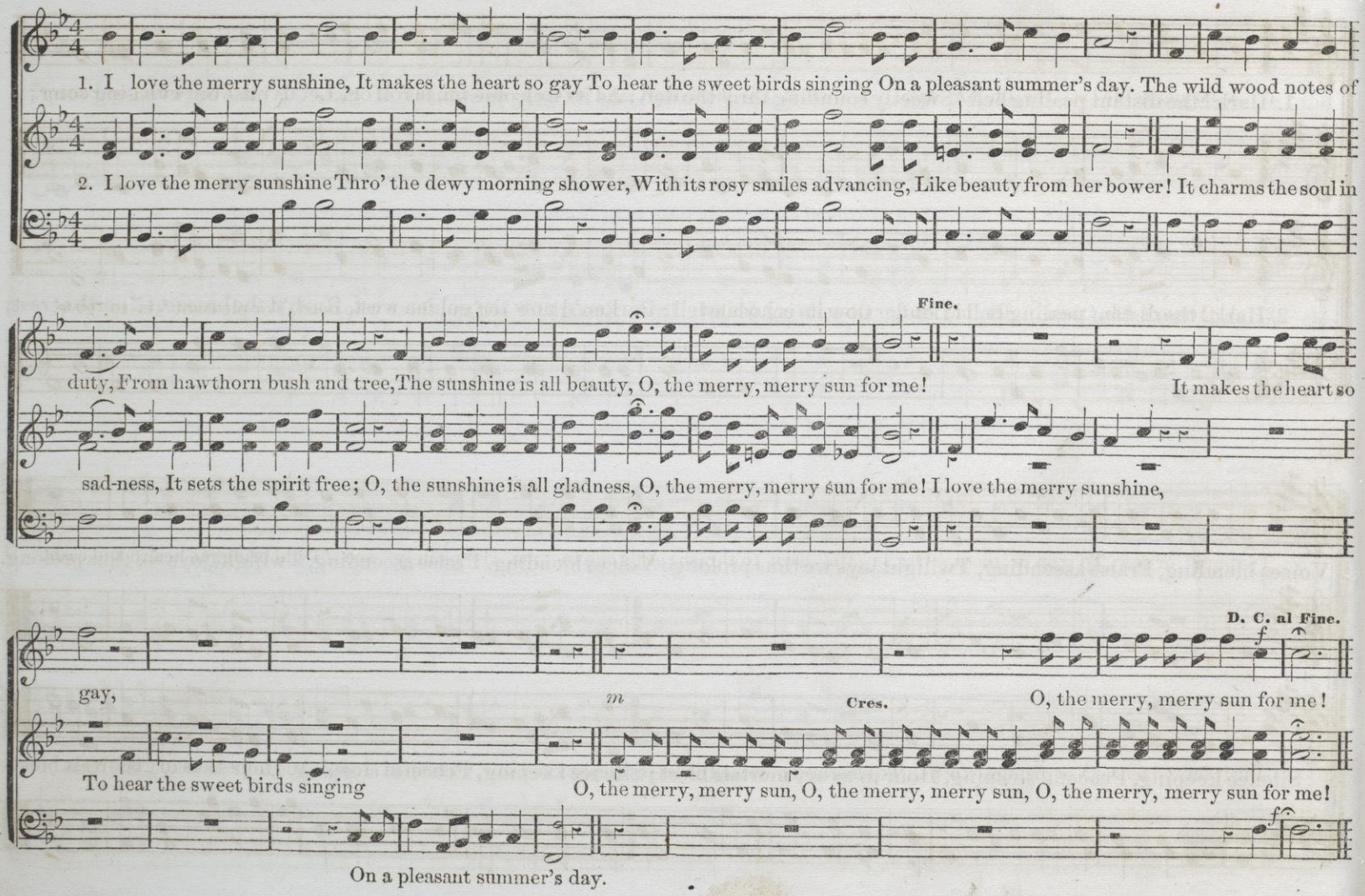
COME TO THE MOUNTAIN. Concluded.

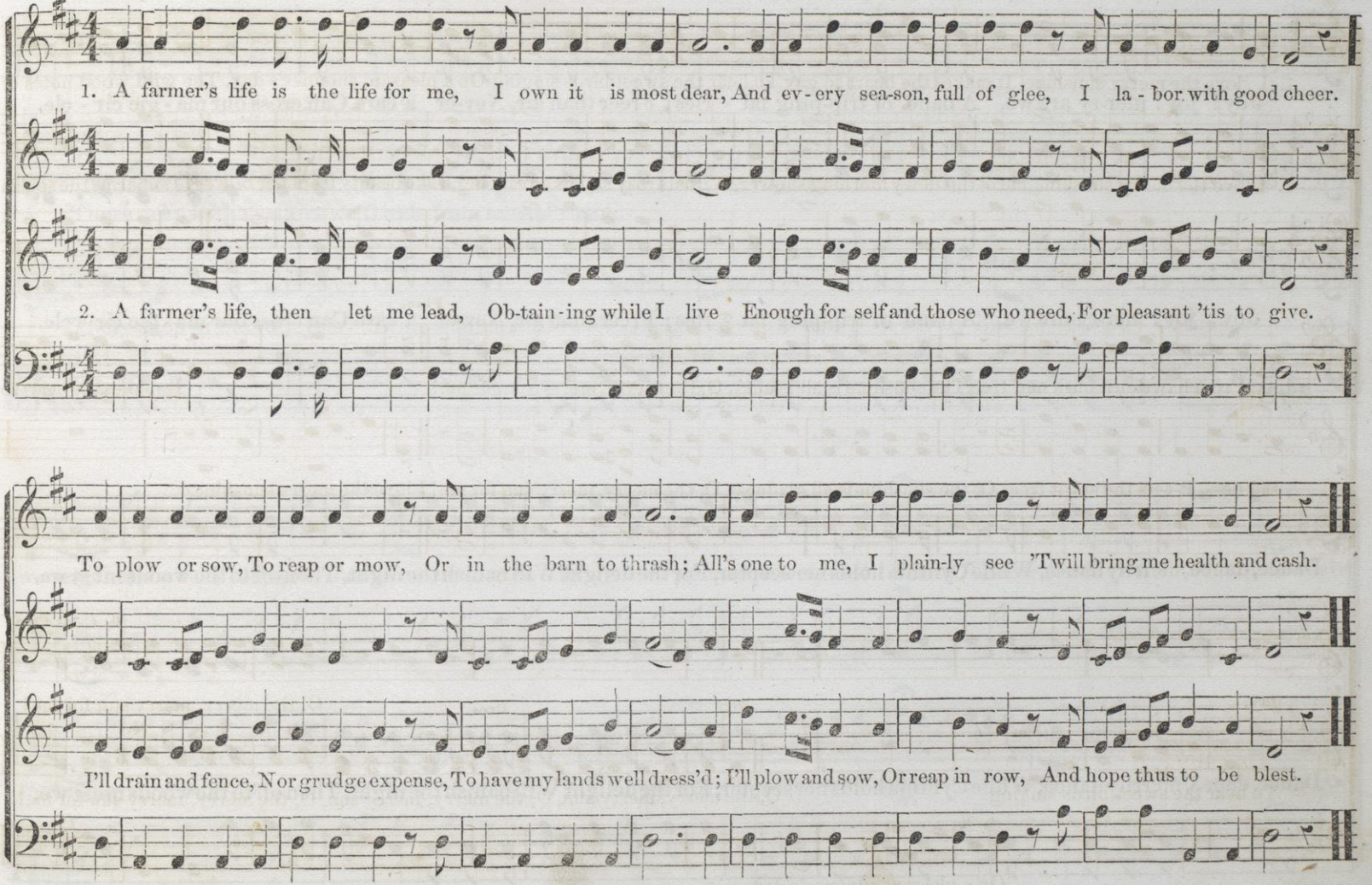



1. Hark! the distant pealing bell! Sweetly sounding thro' the dell; As its welcome tones roll on, Let us raise our even-ing song;
2. Hark! the distant pealing bell! Louder now its echoes swell; Darken'd now the golden west, Hush'd the breeze, all earth at rest;
Voices blending, Praise ascending, Twilight joys we thus prolong; Voices blending, Praise ascending, Twilight joys we thus prolong.
Silence keeping, Peaceful sleeping, Hour to weary mortals blest; Silence keeping, Peaceful sleeping, Hour to weary mortals blest.

THE MERRY SUNSHINE. Quartet or Chorus.

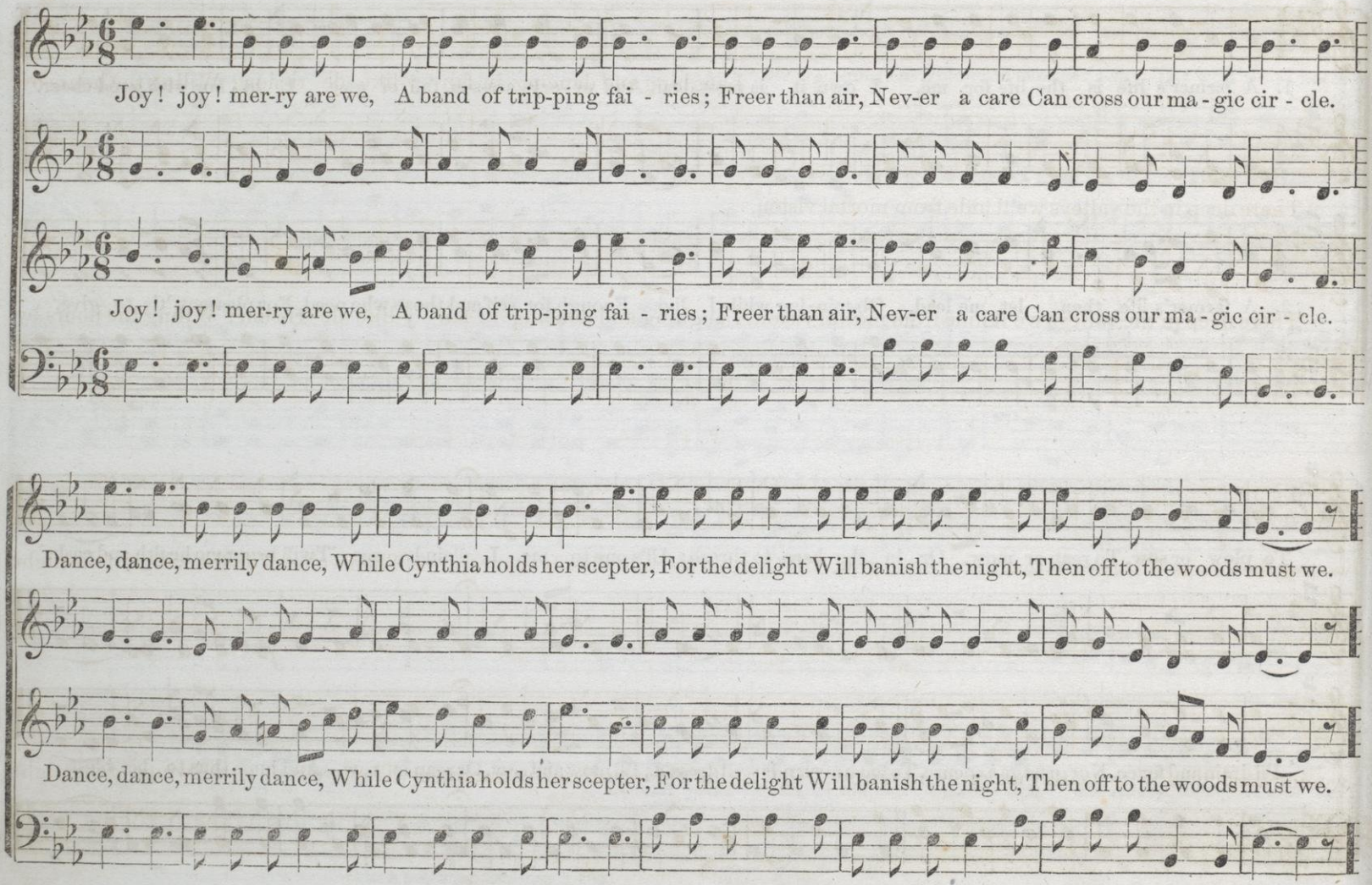
JEFFERSON.

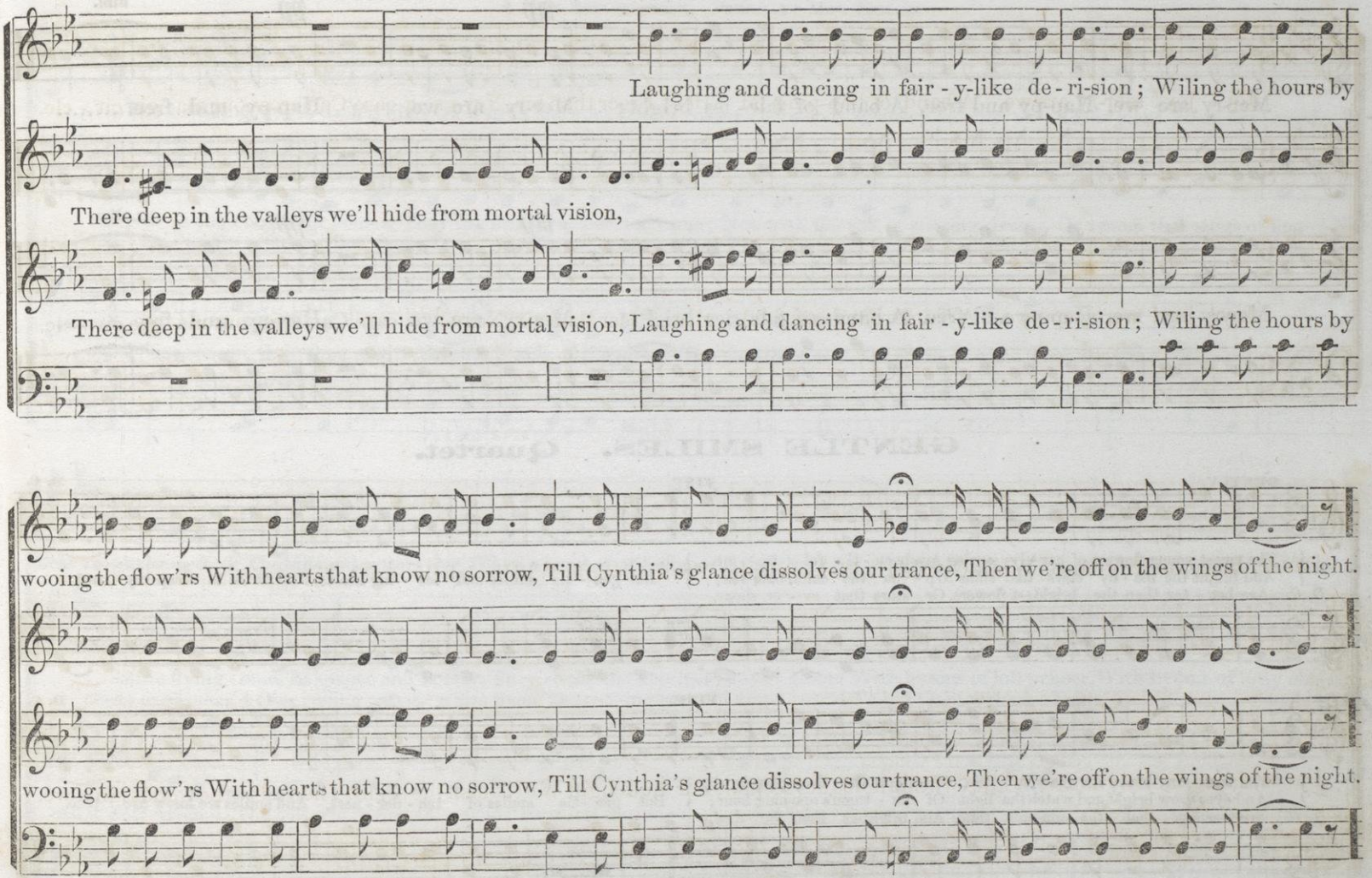



1. A farmer's life is the life for me, I own it is most dear, And ev-ery sea-son, full of glee, I la-bor with good cheer.
2. A farmer's life, then let me lead, Ob-tain-ing while I live Enough for self and those who need, For pleasant 'tis to give.
To plow or sow, To reap or mow, Or in the barn to thrash; All's one to me, I plain-ly see 'Twill bring me health and cash.
I'll drain and fence, Nor grudge expense, To have my lands well dress'd; I'll plow and sow, Or reap in row, And hope thus to be blest.

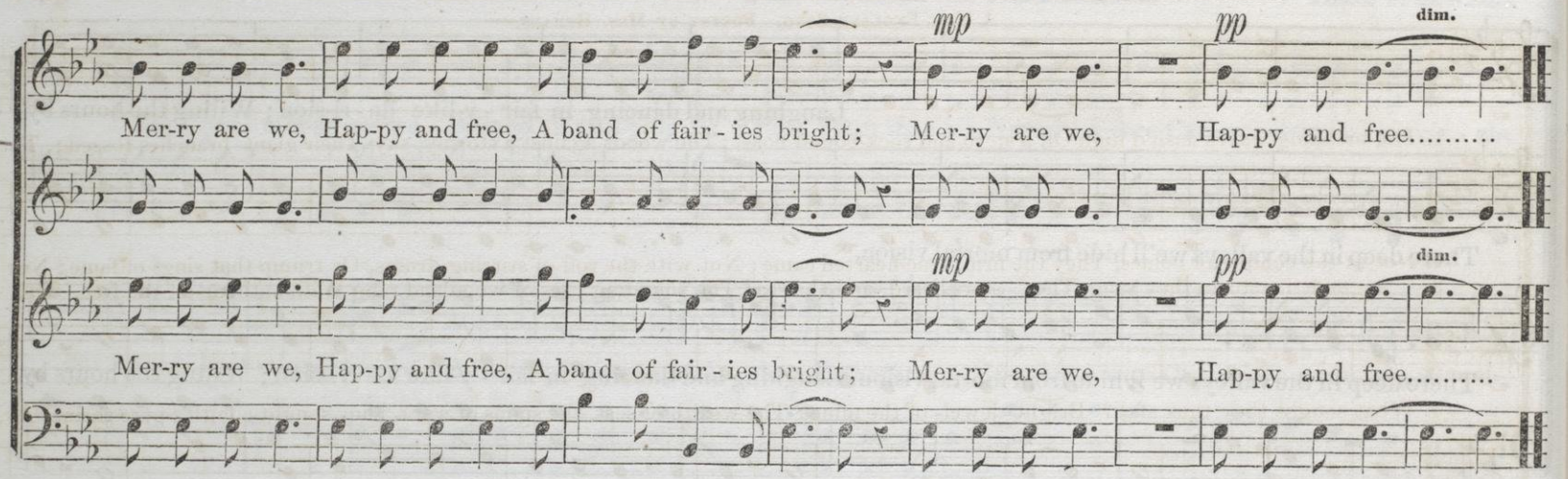
THE DANCE OF THE FAIRIES.

THEO. F. SEWARD.

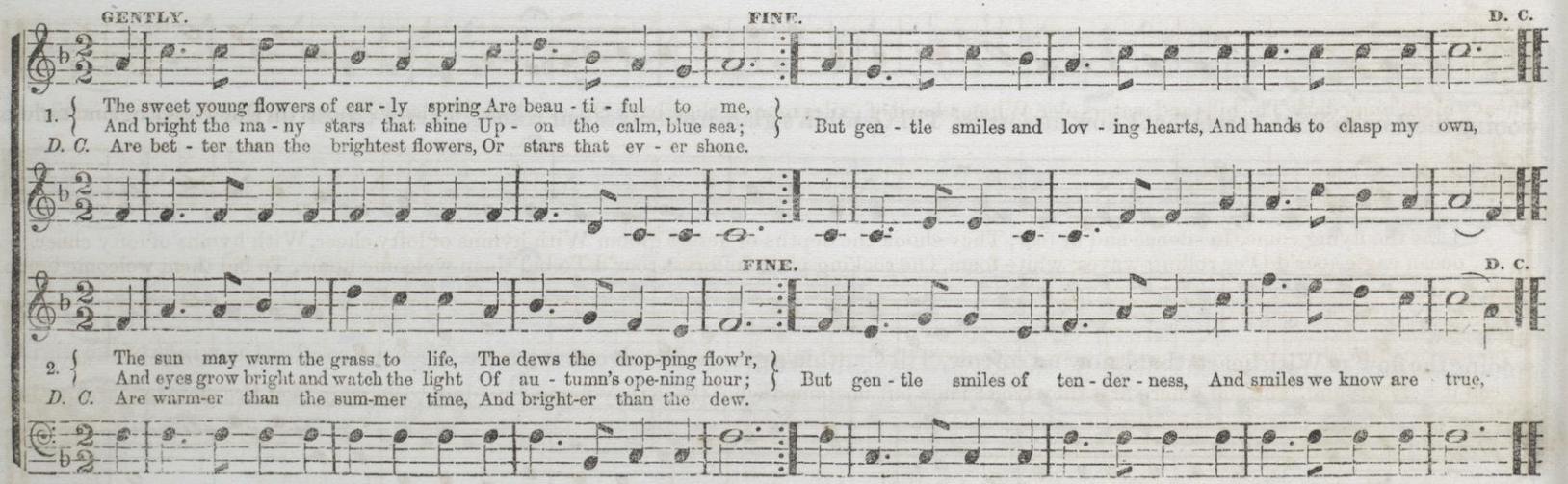



Laughing and dancing in fair - y-like de - ri-sion ; Wiling the hours by
There deep in the valleys we'll hide from mortal vision,
There deep in the valleys we'll hide from mortal vision, Laughing and dancing in fair - y-like de - ri-sion ; Wiling the hours by
wooing the flow'rs With hearts that know no sorrow, Till Cynthia's glance dissolves our trance, Then we're off on the wings of the night.
wooing the flow'rs With hearts that know no sorrow, Till Cynthia's glance dissolves our trance, Then we're off on the wings of the night.

THE DANCE OF THE FAIRIES. Concluded.

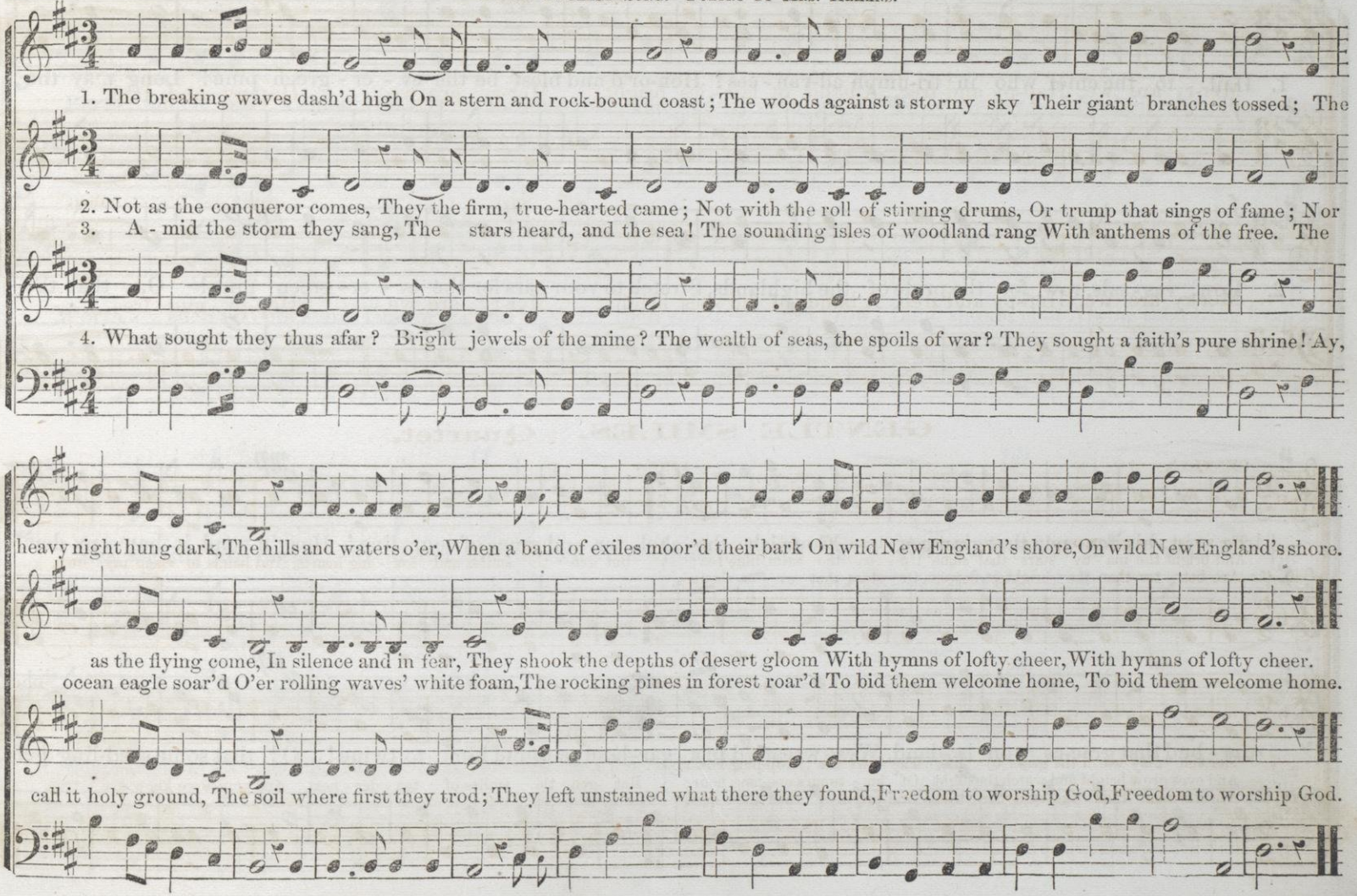


GENTLE SMILES. Quartet.



THE BREAKING WAVES DASHED HIGH.

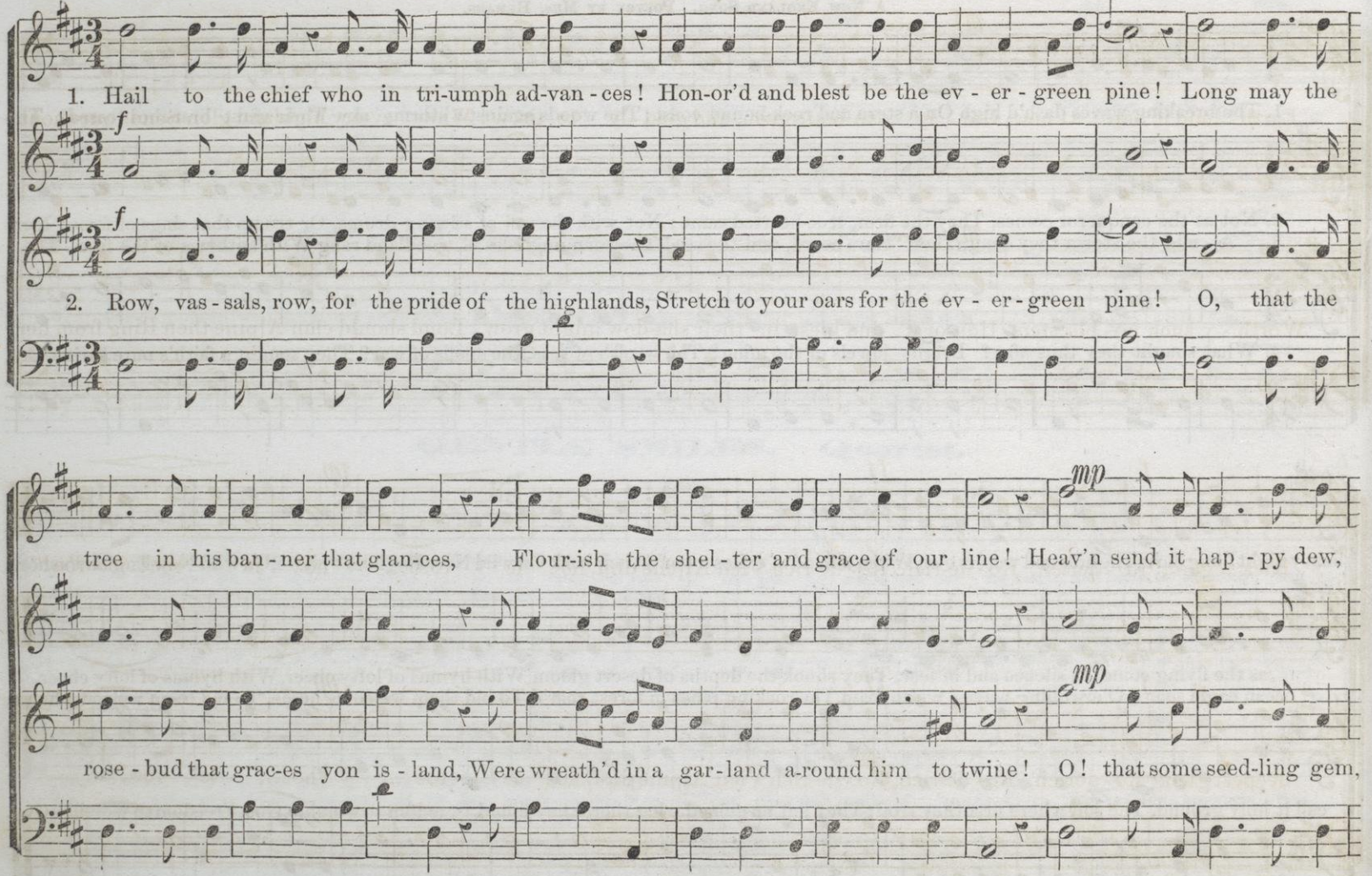
A New England Song. Poetry by Mrs. Hemans.

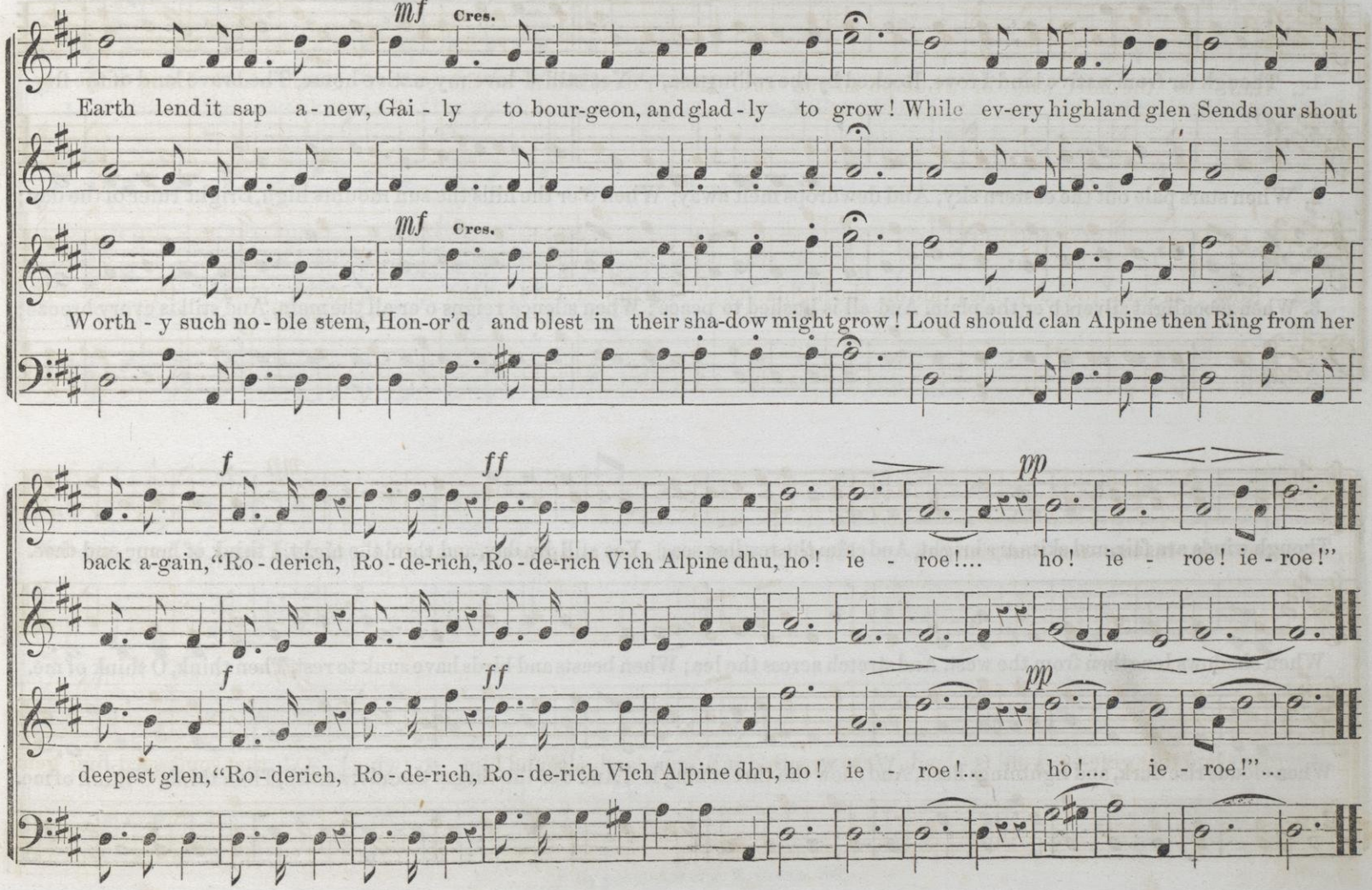


MODERATO.

HAIL TO THE CHIEF! Glee.

J. M. PELTON.

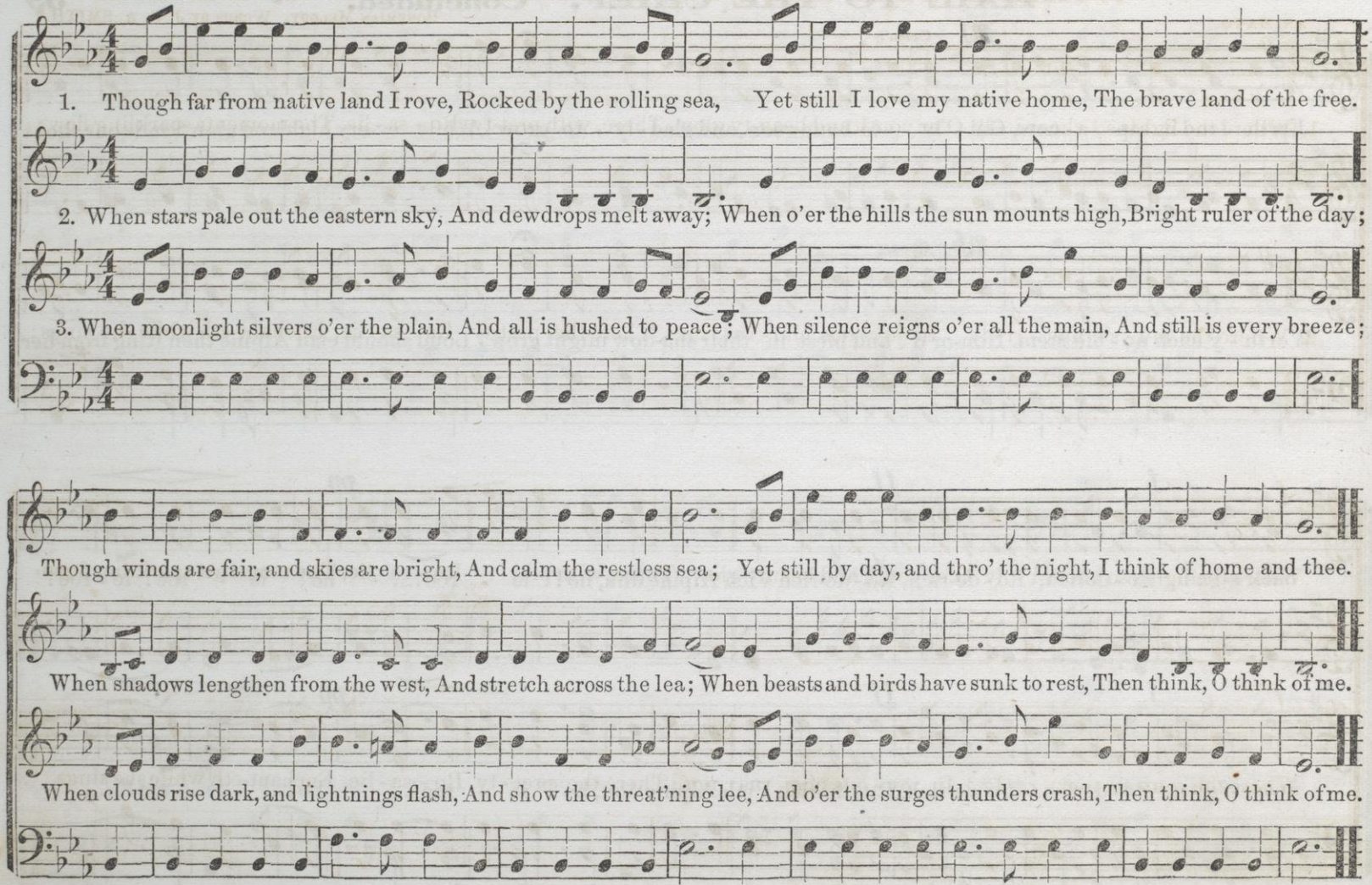



mf Cres.
Earth lend it sap a - new, Gai - ly to bour-geon, and glad - ly to grow! While ev-ery highland glen Sends our shout
mf Cres.
Worth - y such no - ble stem, Hon-or'd and blest in their sha-dow might grow! Loud should clan Alpine then Ring from her
f ff pp
back a-gain, "Ro - derich, Ro - de-rich, Ro - de-rich Vich Alpine dhu, ho! ie - roe!... ho! ie - roe! ie - roe!"
f ff pp
deepest glen, "Ro - derich, Ro - de-rich, Ro - de-rich Vich Alpine dhu, ho! ie - roe!... ho!... ie - roe!"...

LIVELY.

THE SAILOR TO HIS HOME.

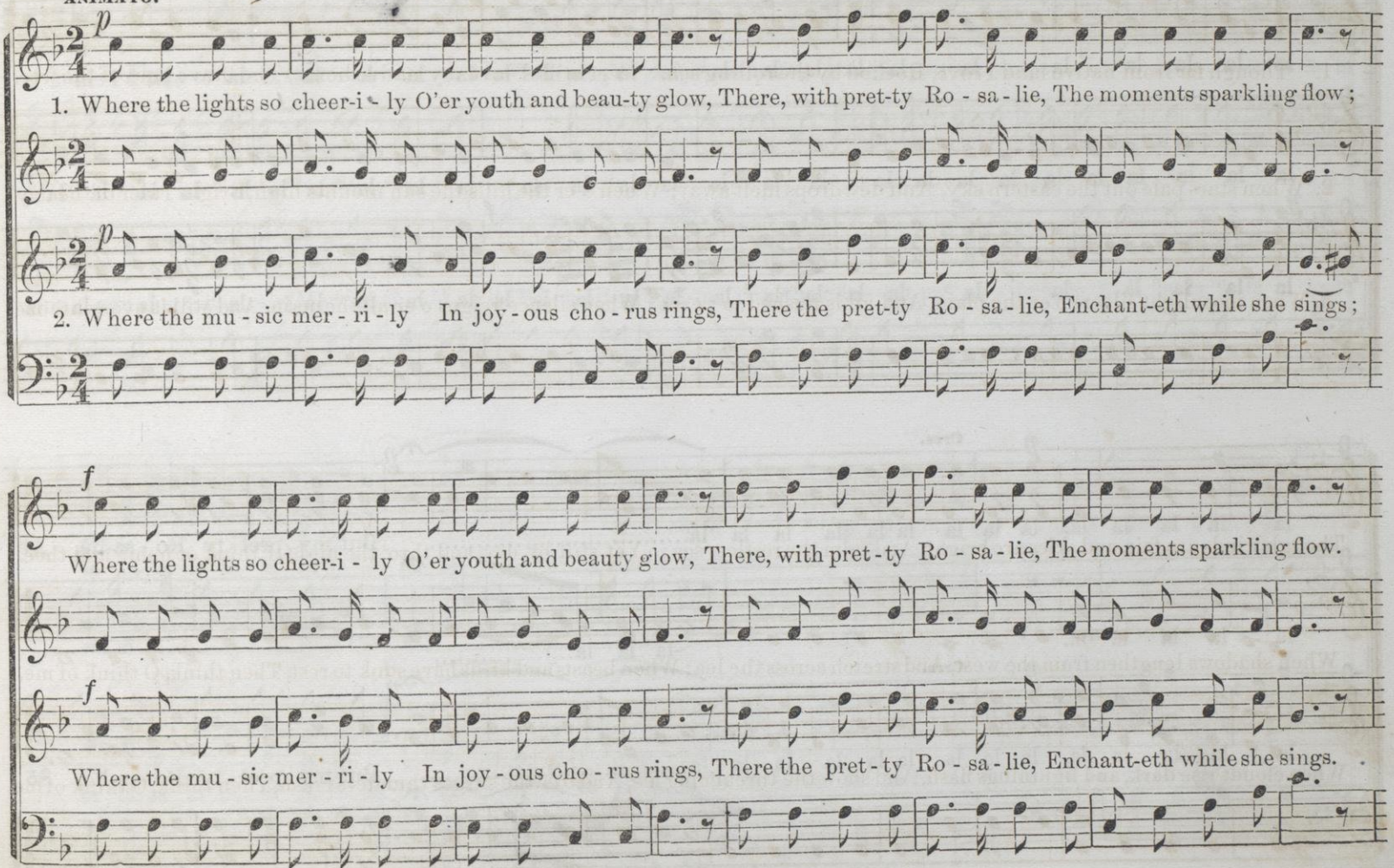
J. M. PELTON.



WHERE THE LIGHTS SO CHEERILY. Quartet.

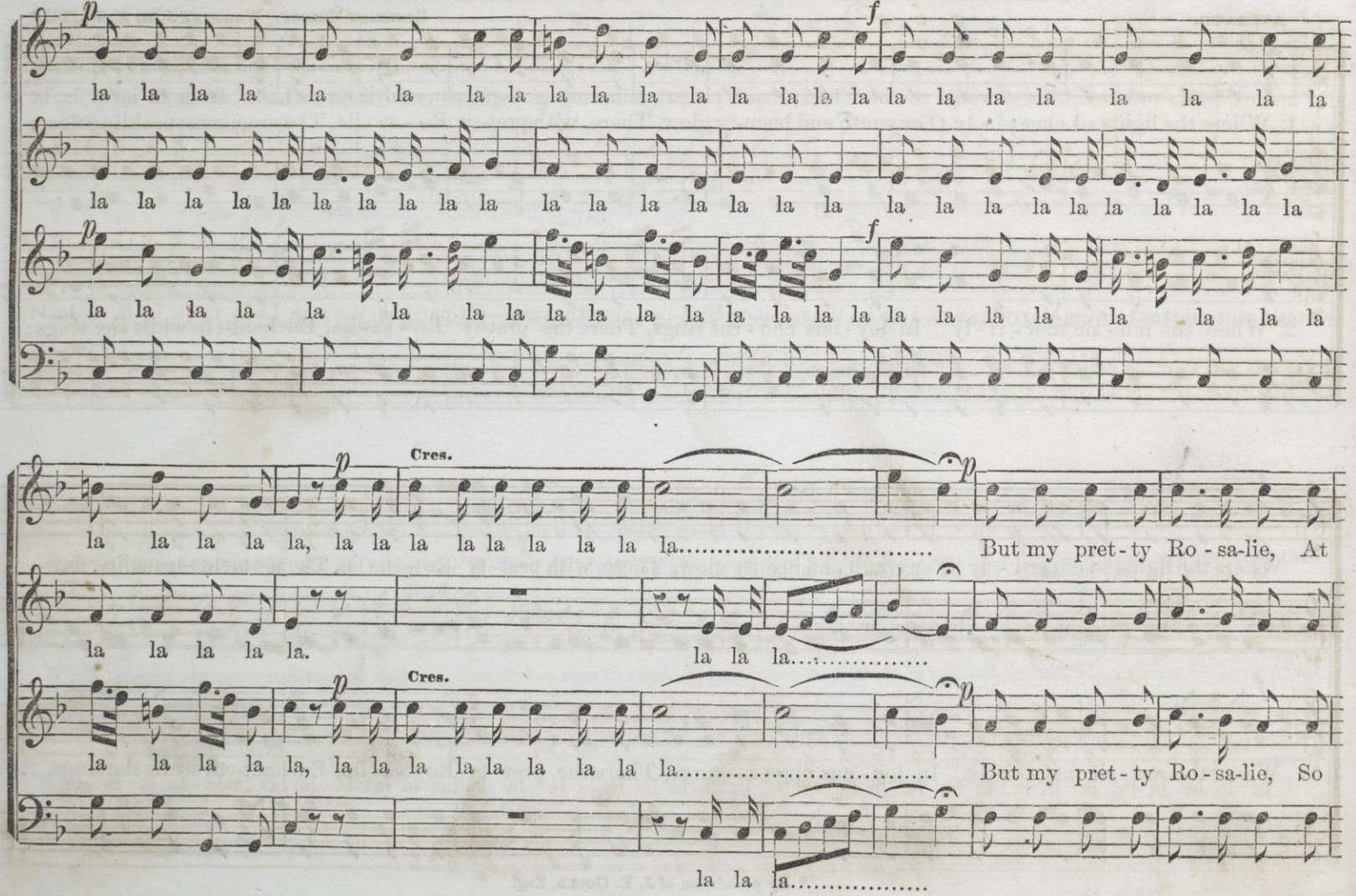
BOHEMIAN MELODY. WORDS BY J. E. A. SMITH.*

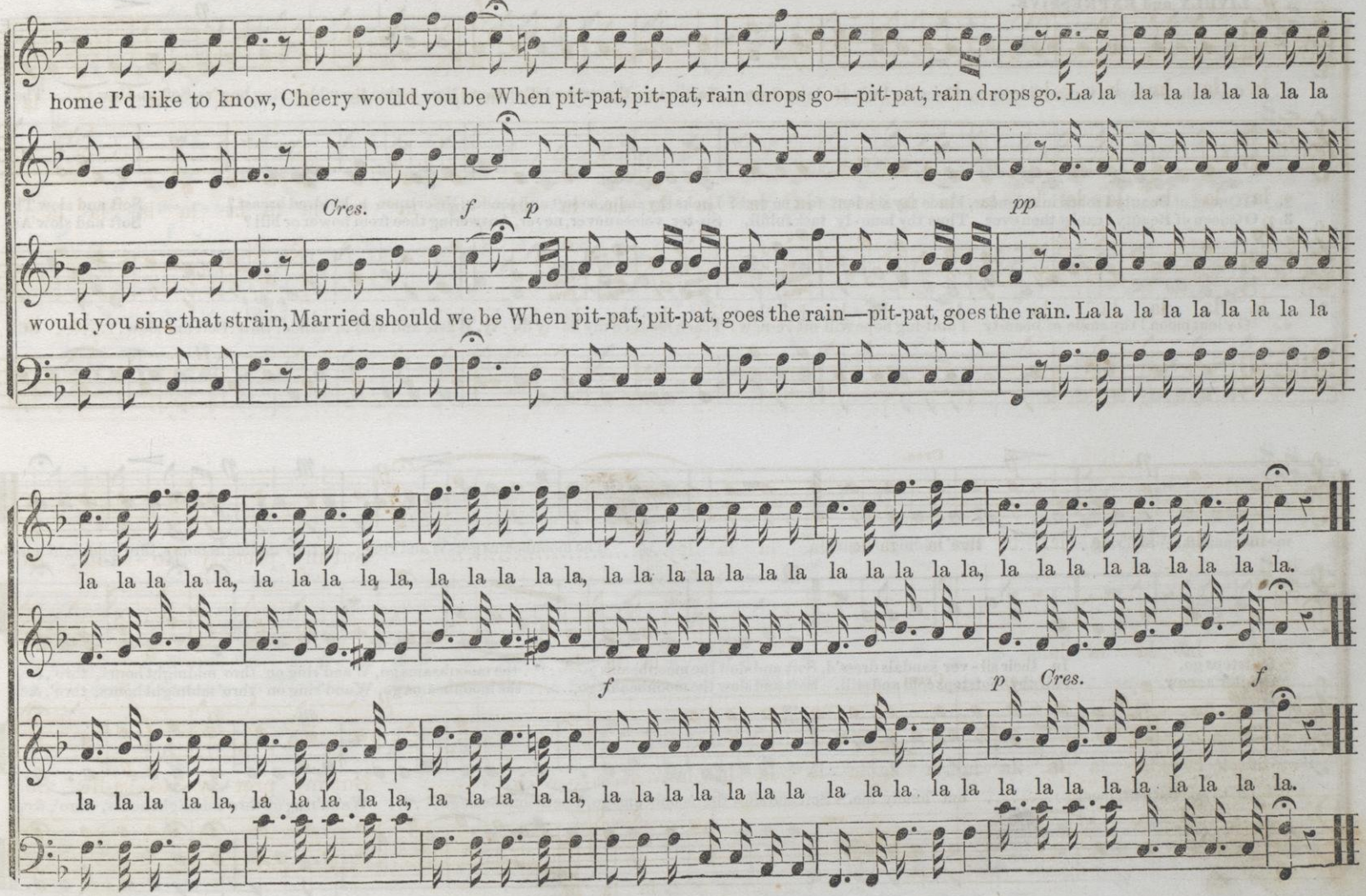
ANIMATO.



* By permission of J. E. GOULD, Esq.

WHERE THE LIGHTS SO CHEERILY. Continued.


p
f
la la la


home I'd like to know, Cheery would you be When pit-pat, pit-pat, rain drops go—pit-pat, rain drops go. La la la la la la la la la
Cres.
f
p
pp
would you sing that strain, Married should we be When pit-pat, pit-pat, goes the rain—pit-pat, goes the rain. La la la la la la la la la
la la la la la, la la la la la, la la la la la, la la la la la la la la la la la, la la la la la la la la.
f
p
Cres.
f
la la la la la, la la la la la, la la la la la, la la la la la la la la la la la la la la la la la la la la.

OVER THE FIELDS OF THYMY BLOSSOM. Quartet or Chorus.

LIVELY and EXPRESSIVE.

1. O-ver the fields of thy-my blossom, Over the beds of dewy flowers, Now up-on the streamlet's bosom, Now within the whispering bow'rs, Soft and low..... The

2. O Queen of Beauty! robed in splendor, Finds thy si - lent foot no rest? Looks thy smile, so soft and tender, Ne'er upon a kindred breast? Soft and slow Thy

3. O Queen of Beauty! can'st thou ever Thus thy lone - ly task fulfill, Sis-ter voices never, never, Answering thee from bower or hill? Soft and slow As

4. O silent moon! thy smile of beau-ty Faint-ing hope will oft re-new: Teach me then thy ho - ly du - ty, Waste and wild to wander thro'. Soft and slow..... Still

moonbeams go, Wand'ring on..... thro' midnight hours, The moonbeams go, Wand'ring on thro' midnight hours, thro' midnight hours.

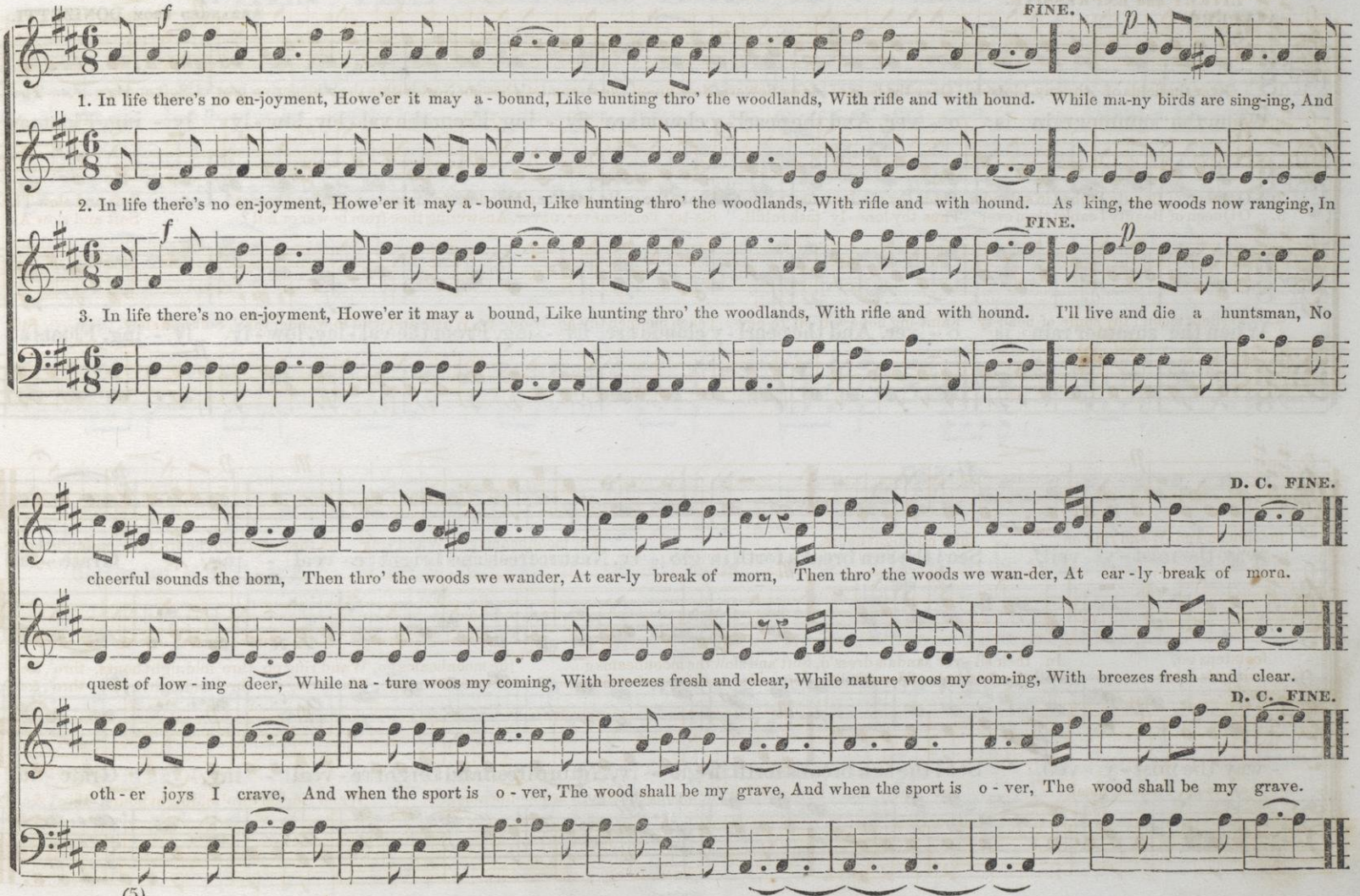
footsteps go, winter's snow — In their sil - ver sandals dress'd, Soft and slow the moonbeams go,..... the moonbeams go, Wand'ring on thro' midnight hours, thro', &c.
Fall thy footsteps cold and still. Soft and slow the moonbeams go,..... the moonbeams go, Wand'ring on thro' midnight hours, thro', &c.

on to go, Patient, meek..... but lonely too. Soft and slow the moonbeams go, The moonbeams go..... Wand'ring on thro' midnight hours, thro', &c.

LIVELY.

HUNTSMAN'S CHORUS.

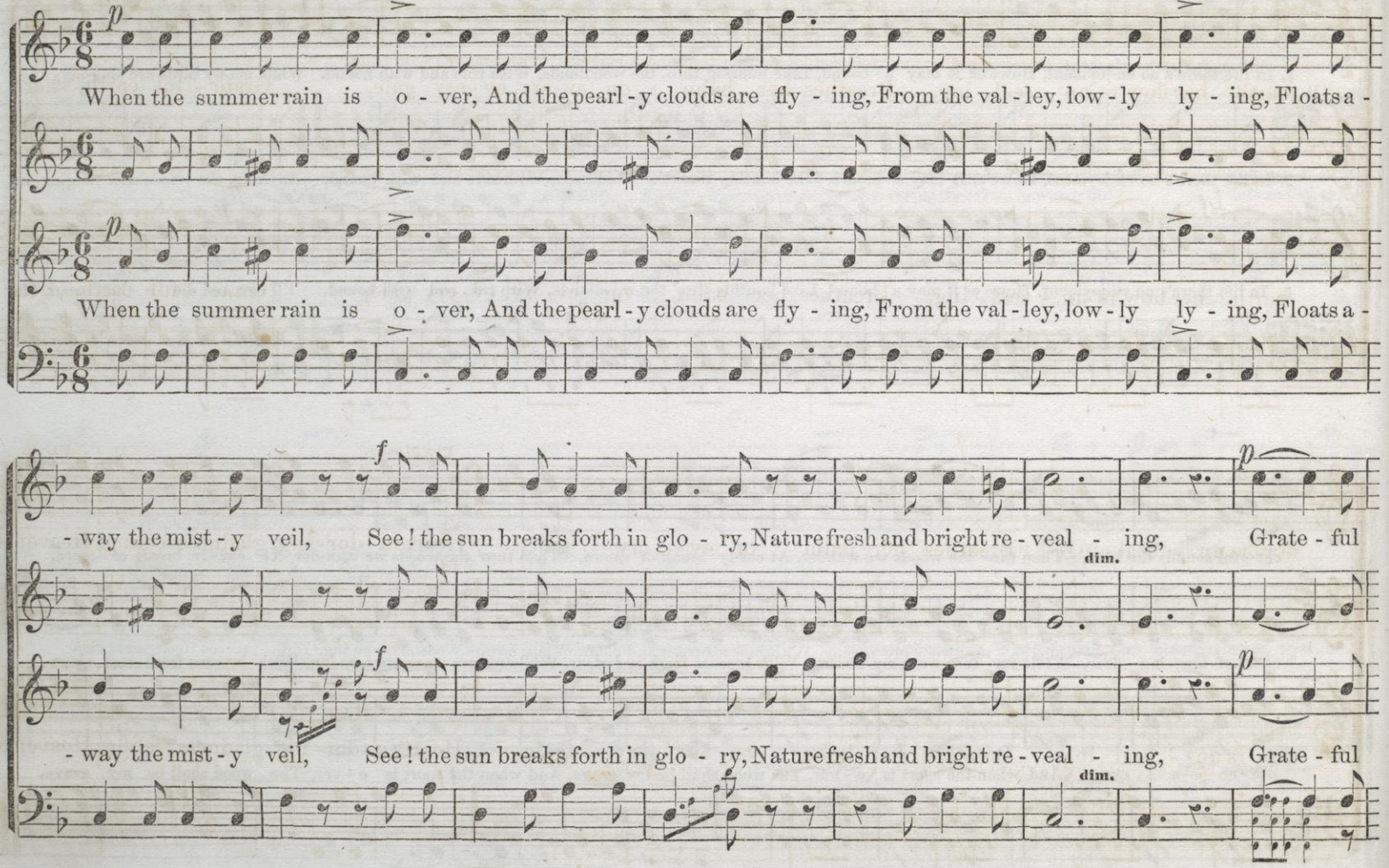
ARRANGED FROM KREUTZER.

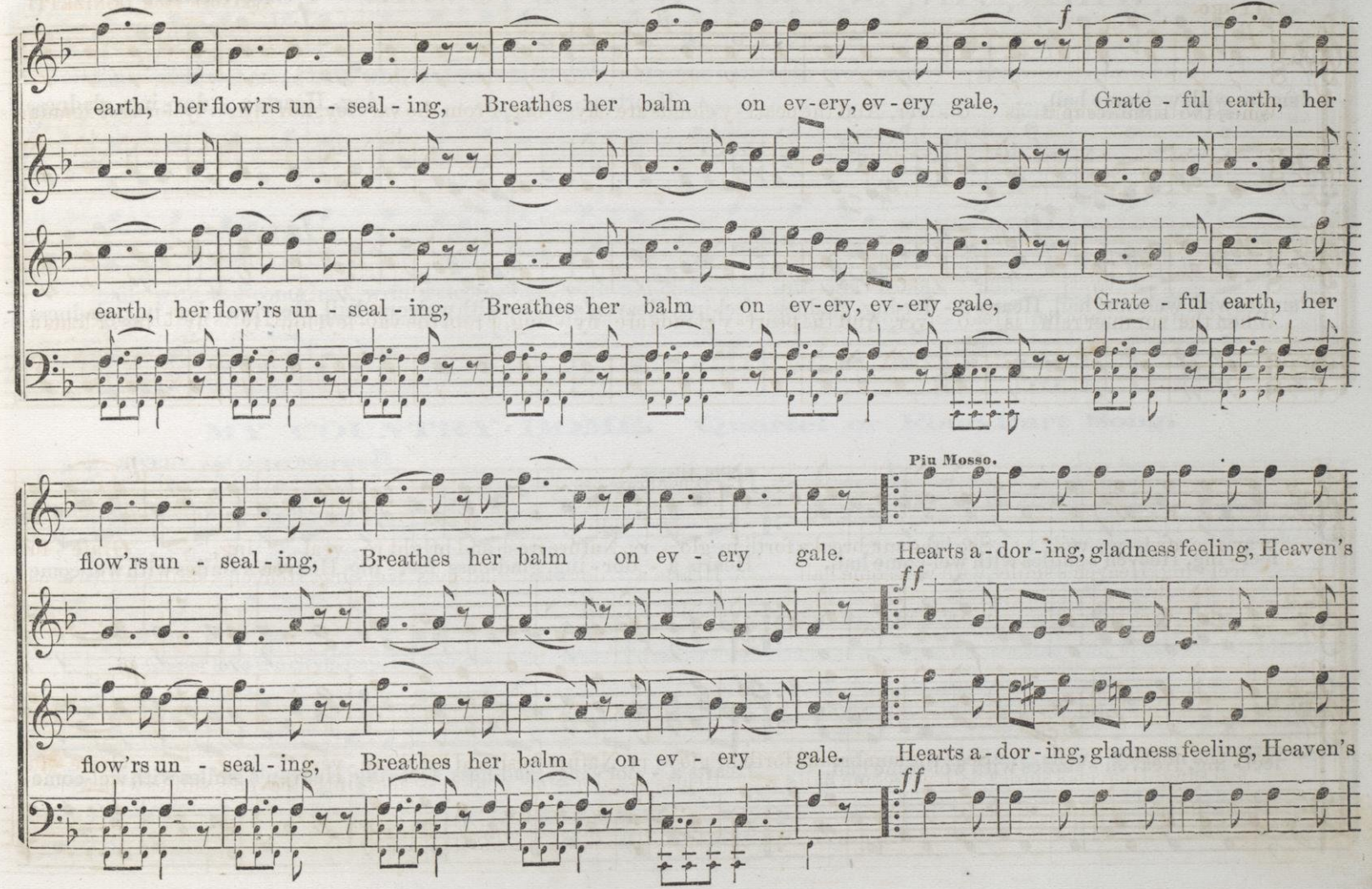


WHEN THE SUMMER RAIN IS OVER. Chorus.

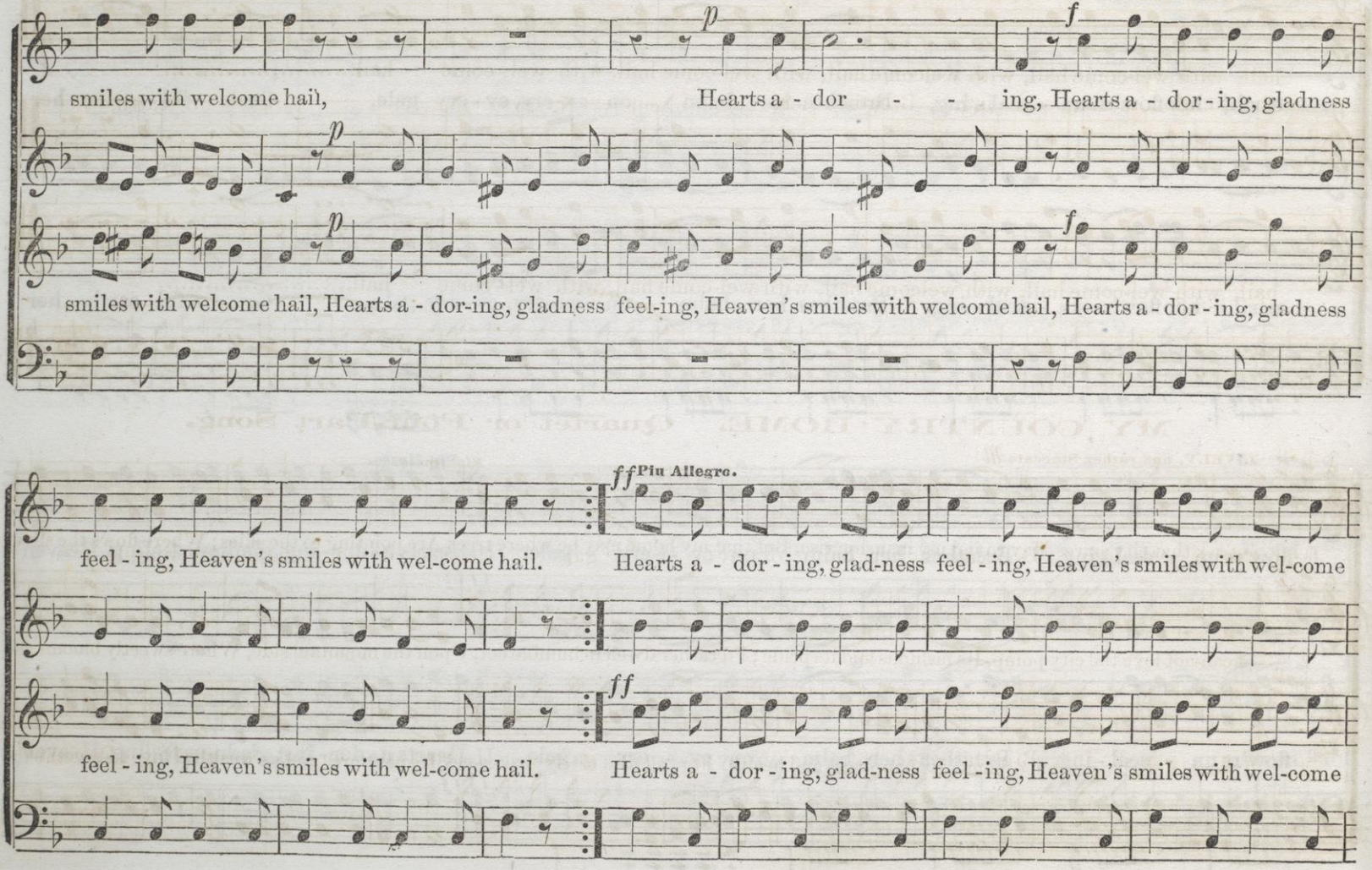
ALLEGRO.

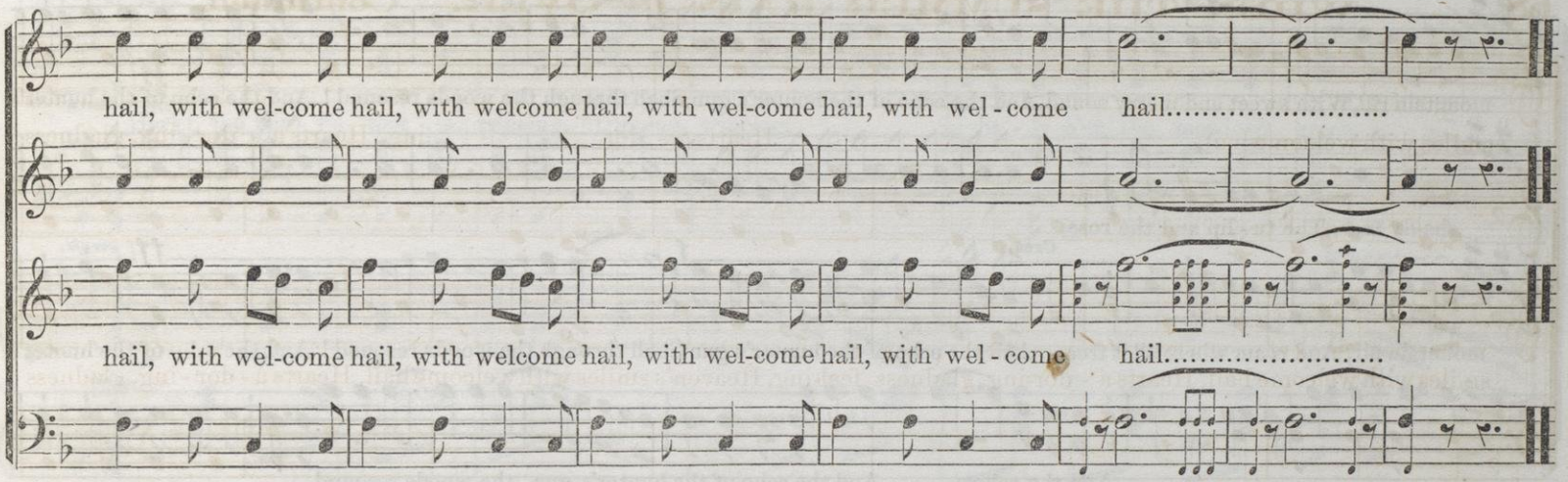
ARRANGED FROM DONIZETTI.



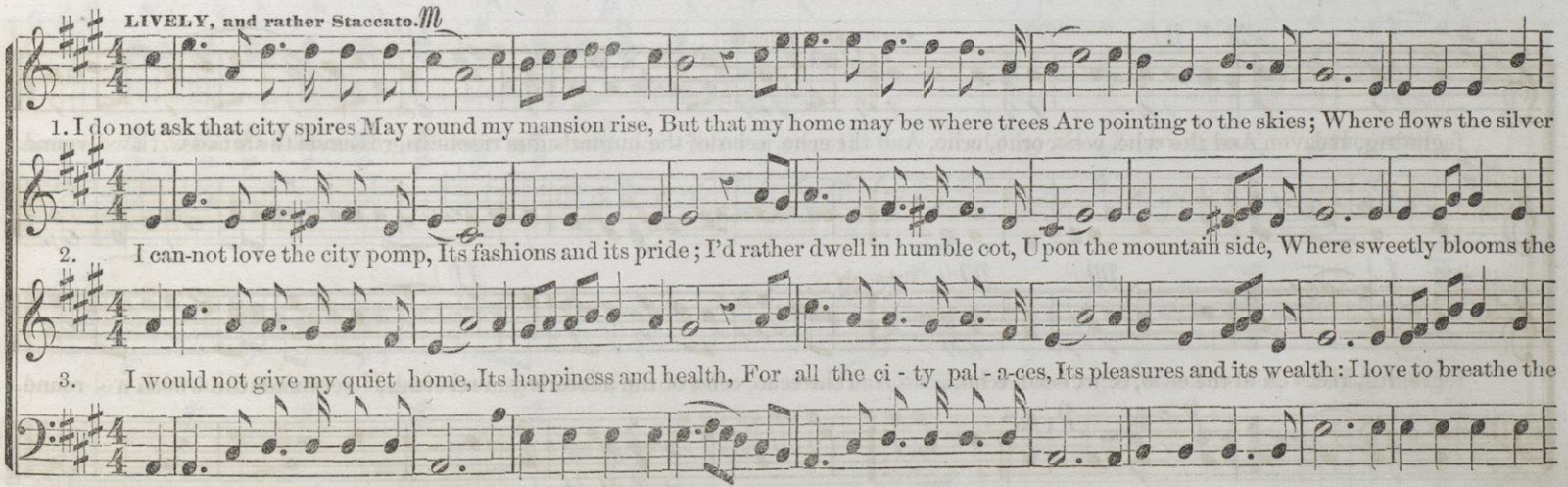

f
earth, her flow'rs un - seal - ing, Breathes her balm on ev-ery, ev - ery gale, Grate - ful earth, her
earth, her flow'rs un - seal - ing, Breathes her balm on ev-ery, ev - ery gale, Grate - ful earth, her
Piu Mosso.
flow'rs un - seal - ing, Breathes her balm on ev - ery gale. Hearts a - dor - ing, gladness feeling, Heaven's
ff
flow'rs un - seal - ing, Breathes her balm on ev - ery gale. Hearts a - dor - ing, gladness feeling, Heaven's
ff

WHEN THE SUMMER RAIN IS OVER. Continued.

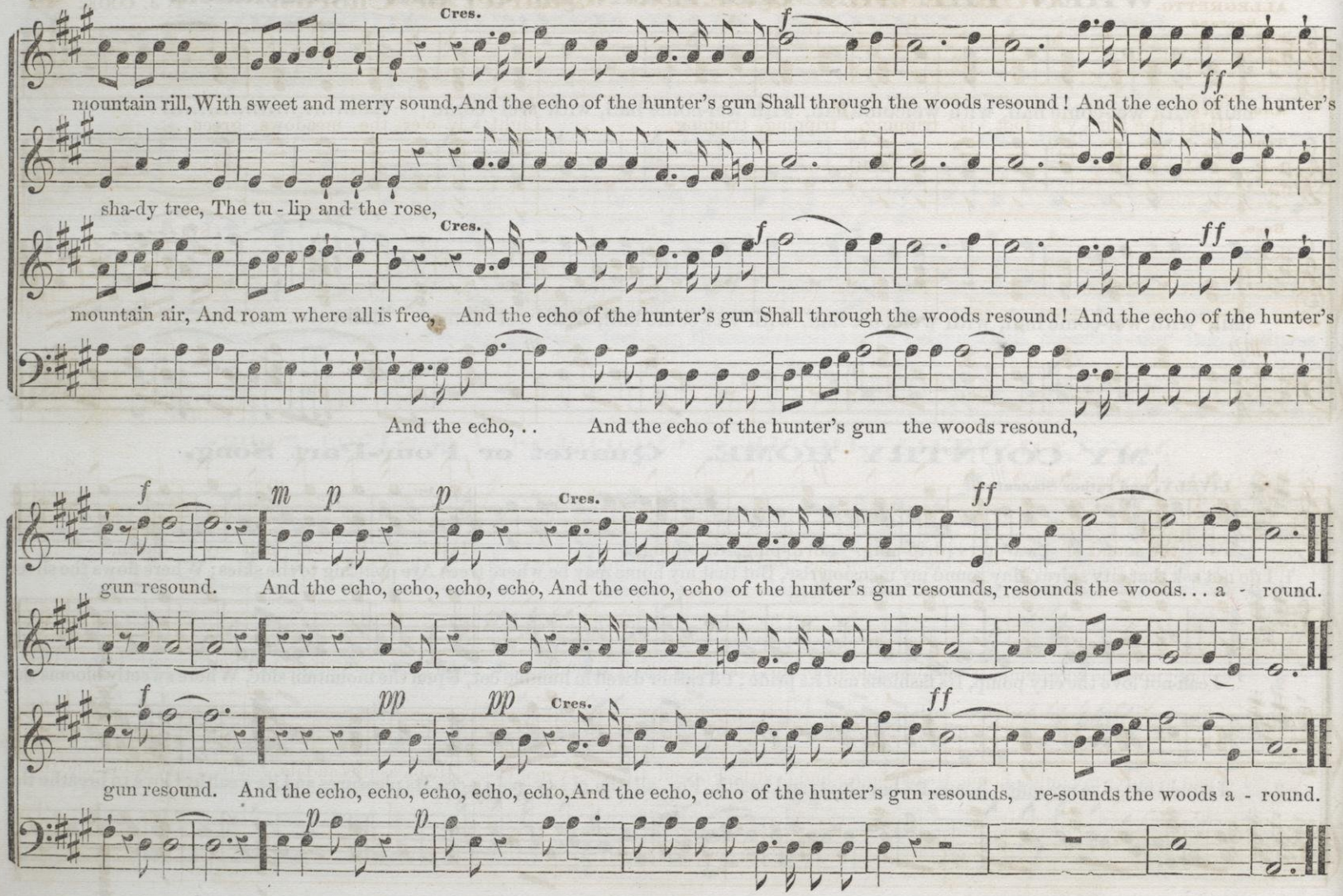


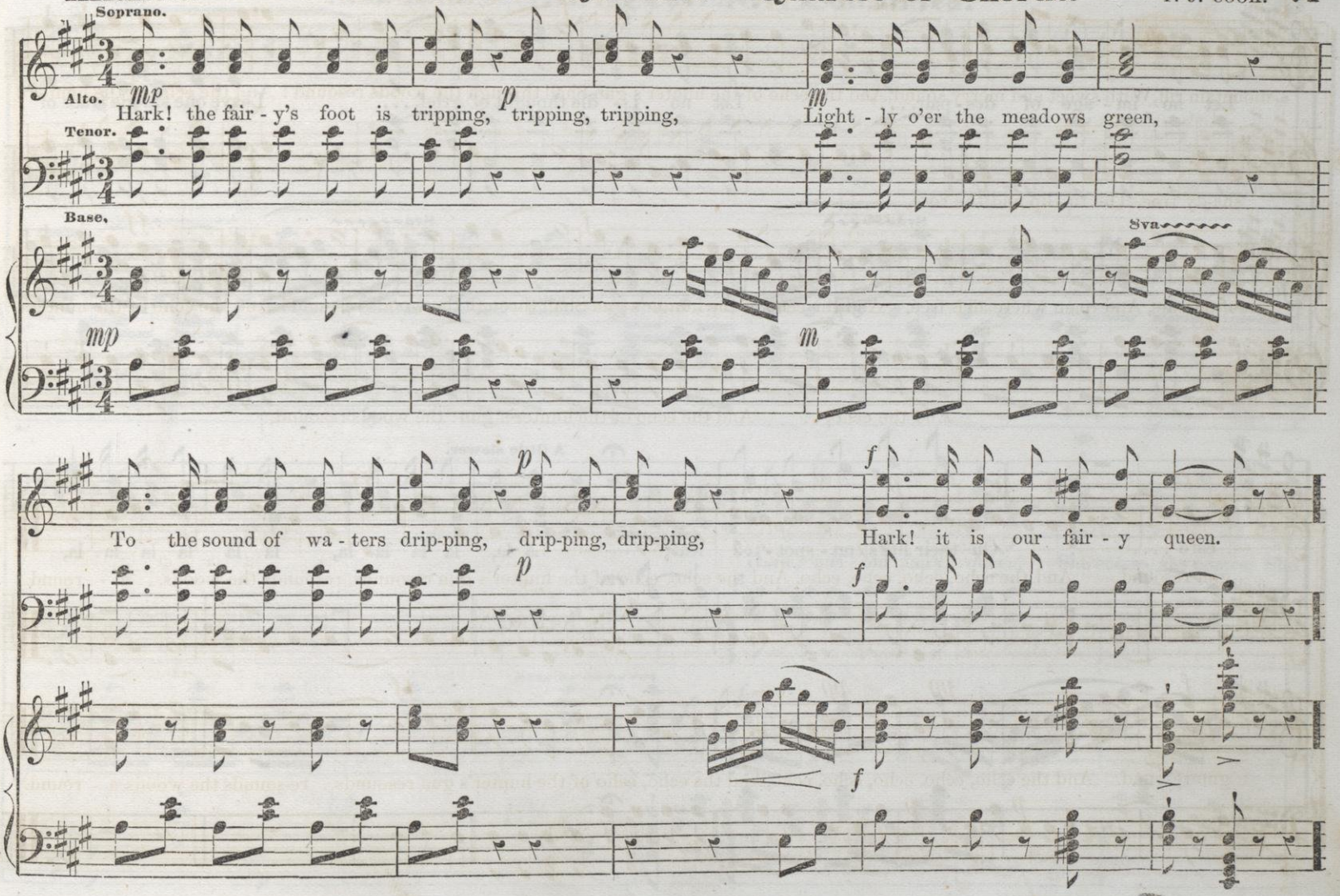


MY COUNTRY HOME. Quartet or Four-Part Song.

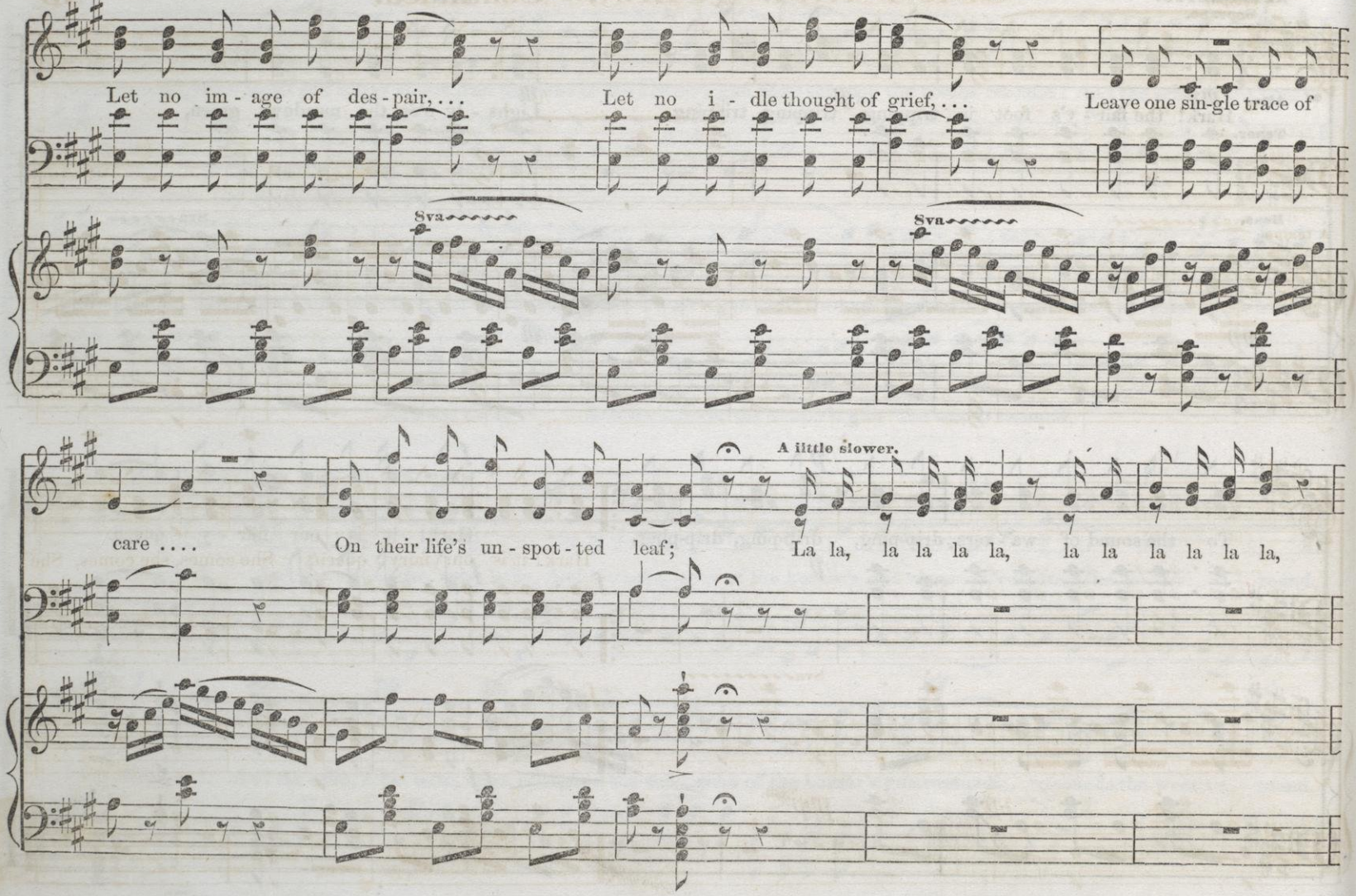


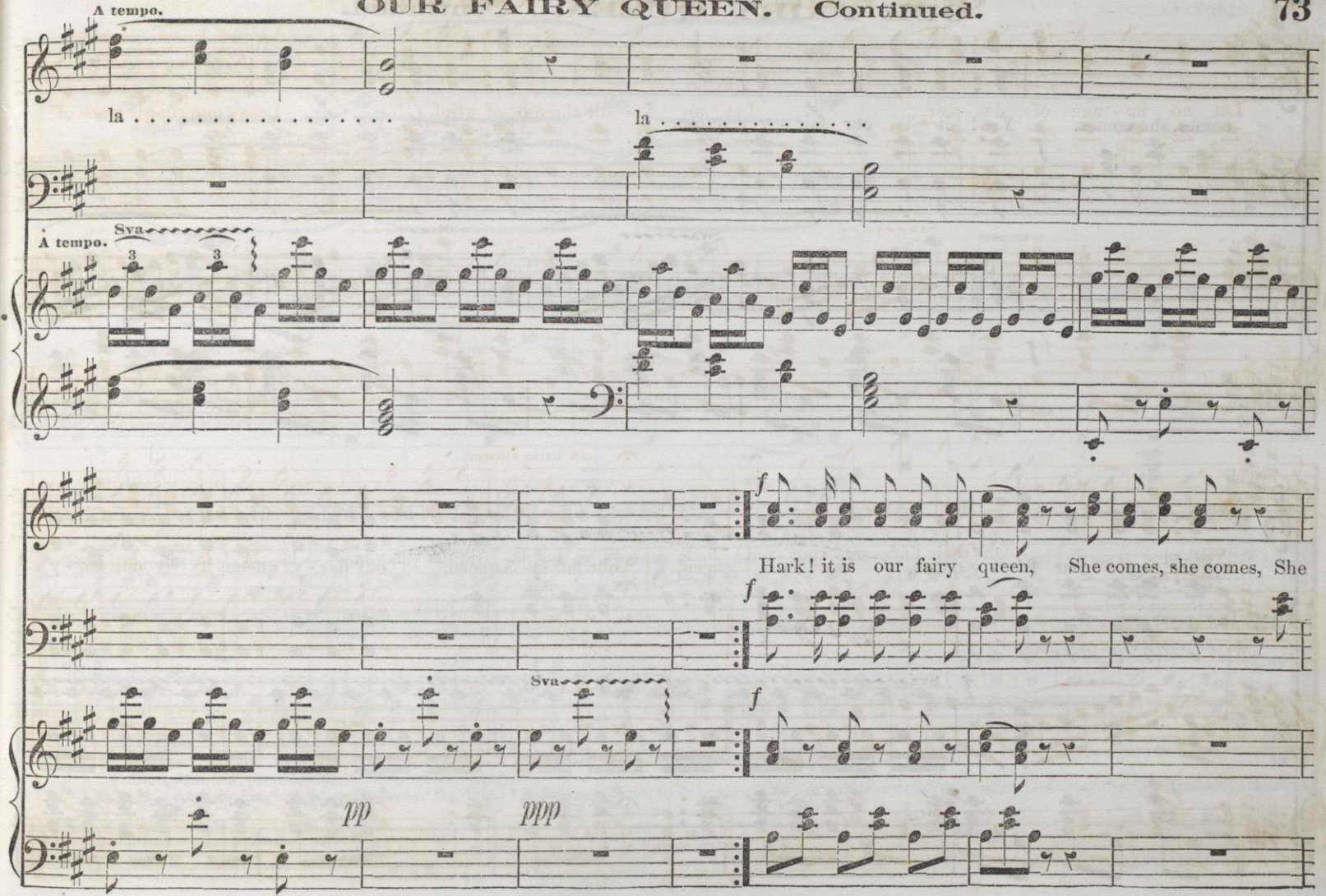
MY COUNTRY HOME. Concluded.



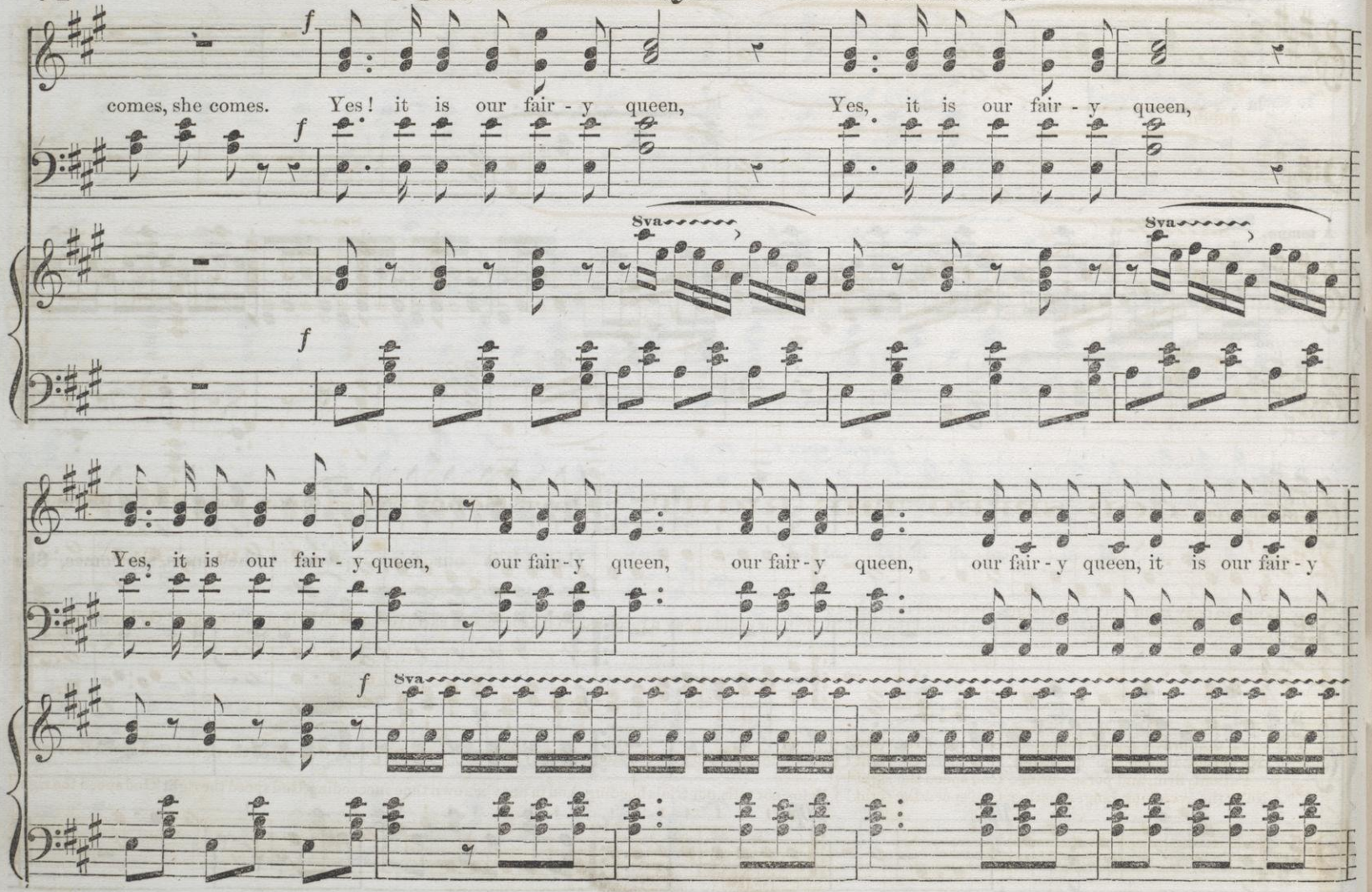

Soprano.
Alto.
Tenor.
Base.
mp
Hark! the fair - y's foot is tripping,
p
tripping, tripping,
m
Light - ly o'er the meadows green,
8va
To the sound of wa - ters drip-ping, drip-ping, drip-ping,
f
Hark! it is our fair - y queen.

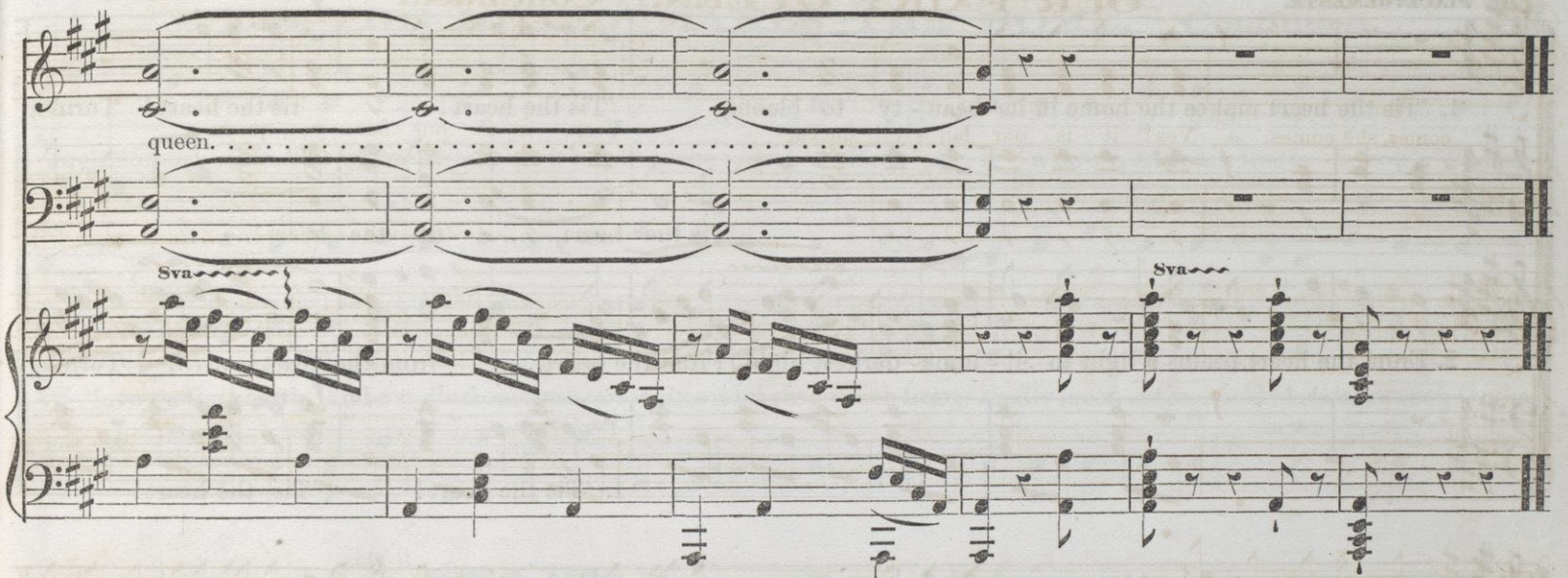
OUR FAIRY QUEEN. Continued.



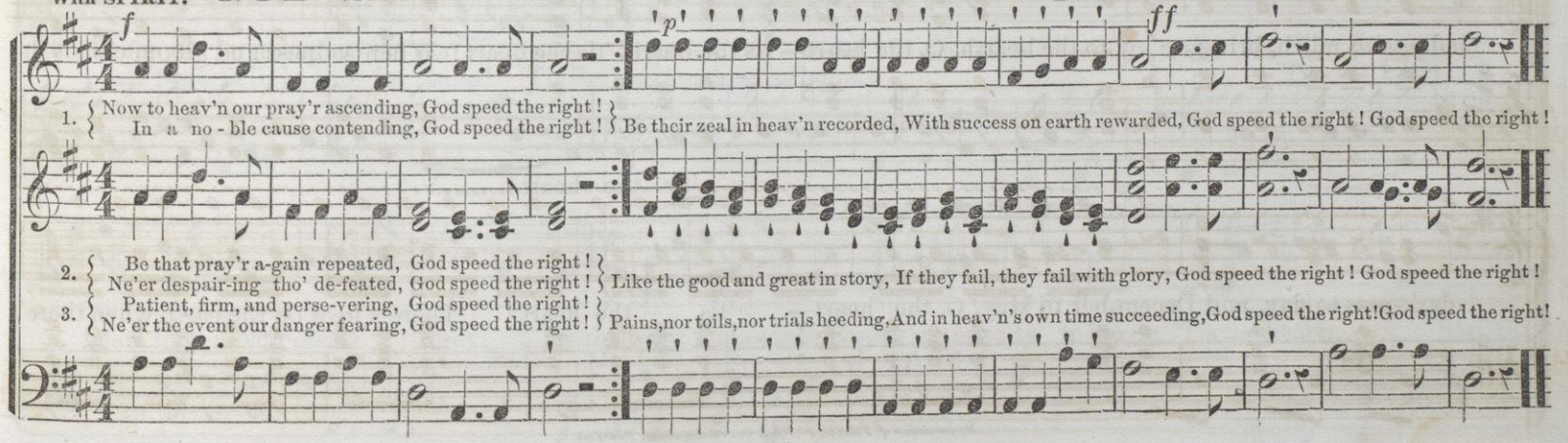

A tempo.
la . . . . . .
la . . . . . .
A tempo.
8va
3
3
f
Hark! it is our fairy queen, She comes, she comes, She
f
8va
f
pp
ppp

OUR FAIRY QUEEN. Continued.





With SPIRIT. **GOD SPEED THE RIGHT. Part Song.** FROM THE GERMAN. WORDS BY W E. HICKSON.



1. { Now to heav'n our pray'r ascending, God speed the right ! } { Be their zeal in heav'n recorded, With success on earth rewarded, God speed the right ! God speed the right !
   { In a no - ble cause contending, God speed the right ! }

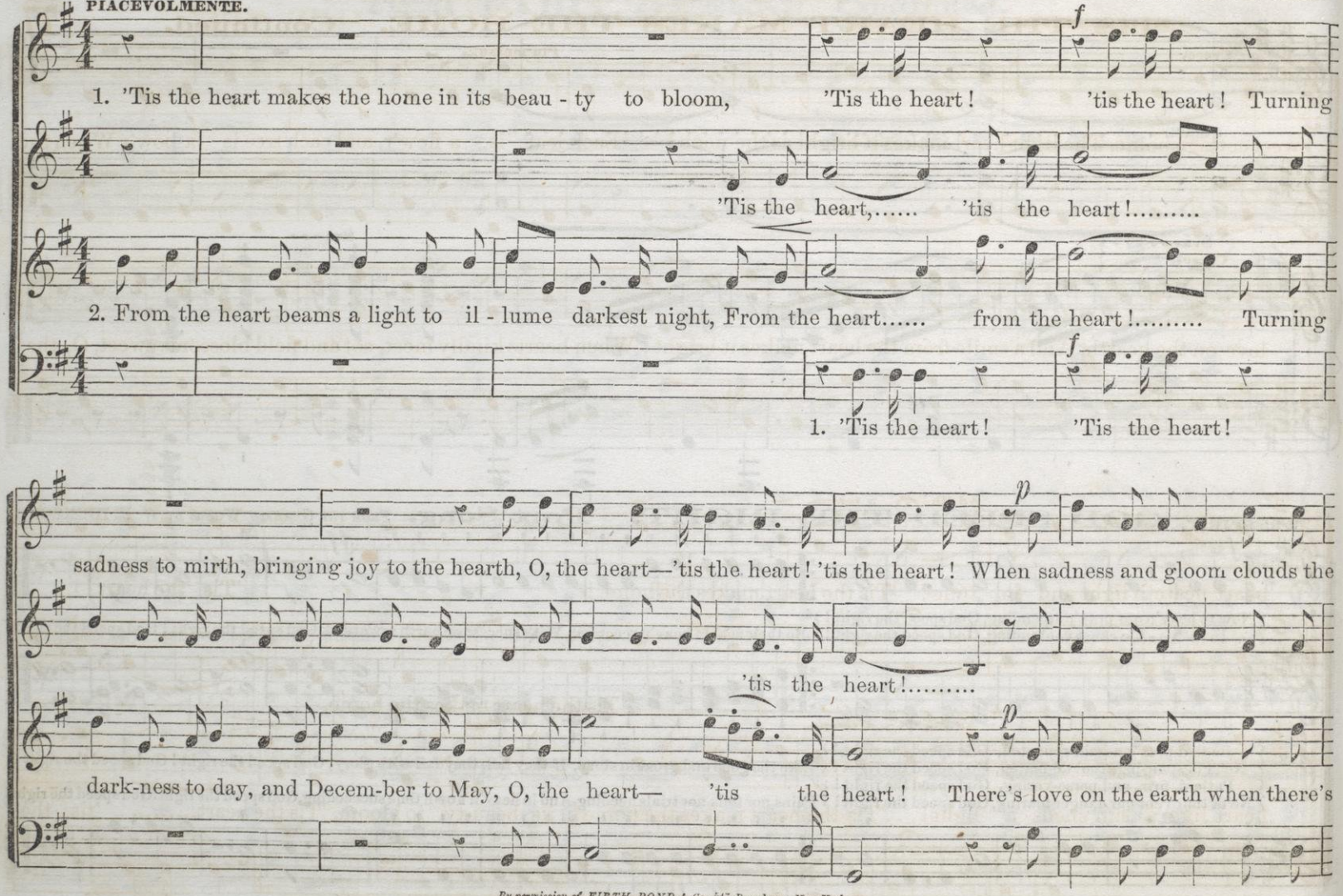
2. { Be that pray'r a-gain repeated, God speed the right ! } { Like the good and great in story, If they fail, they fail with glory, God speed the right ! God speed the right !
   { Ne'er despair-ing tho' de-feated, God speed the right ! }

3. { Patient, firm, and perse-vering, God speed the right ! } { Pains, nor toils, nor trials heeding, And in heav'n's own time succeeding, God speed the right! God speed the right!
   { Ne'er the event our danger fearing, God speed the right ! }

'TIS THE HEART MAKES THE HOME.

J. H. McNAUGHTON.

PIACEVOLMENTE.



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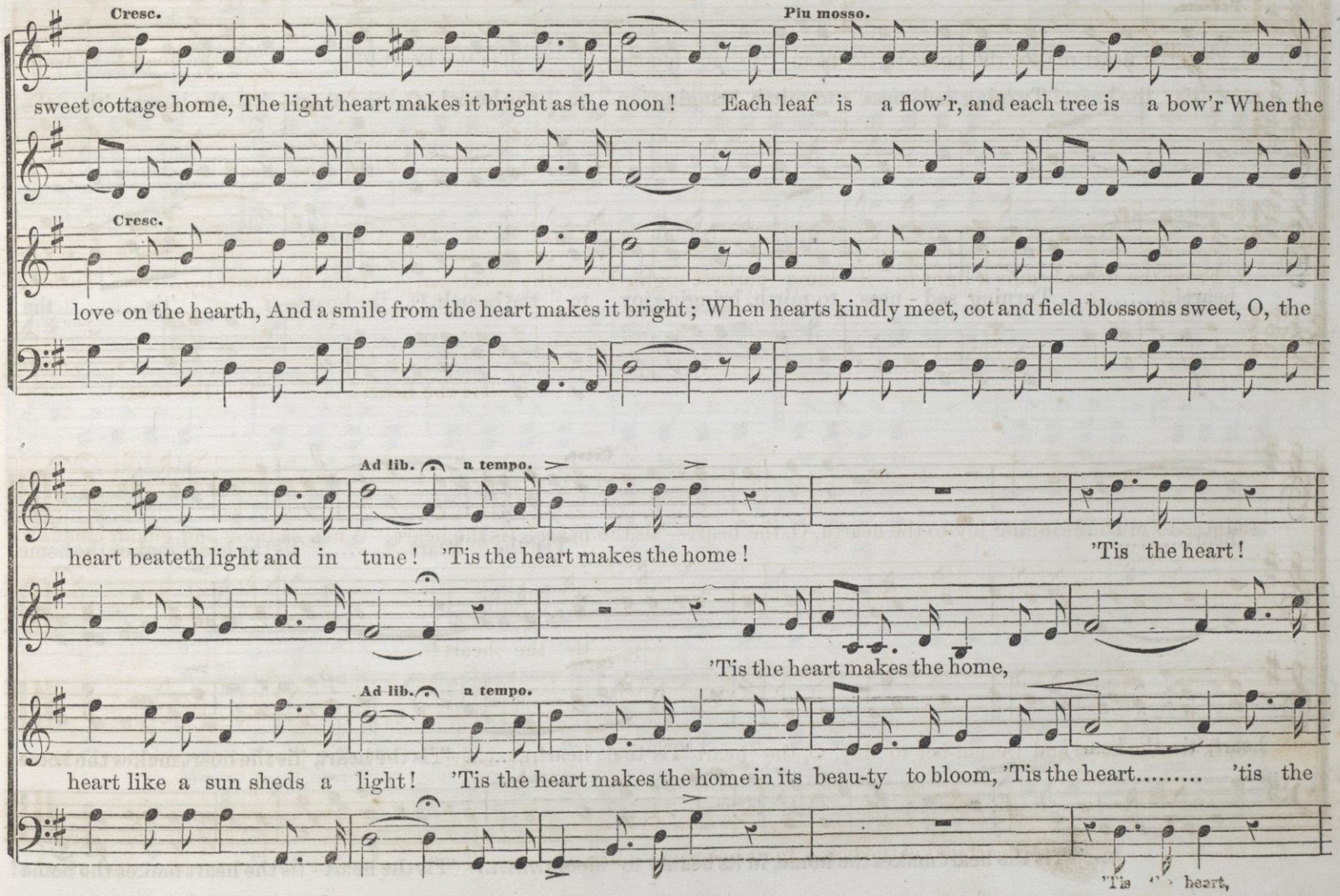
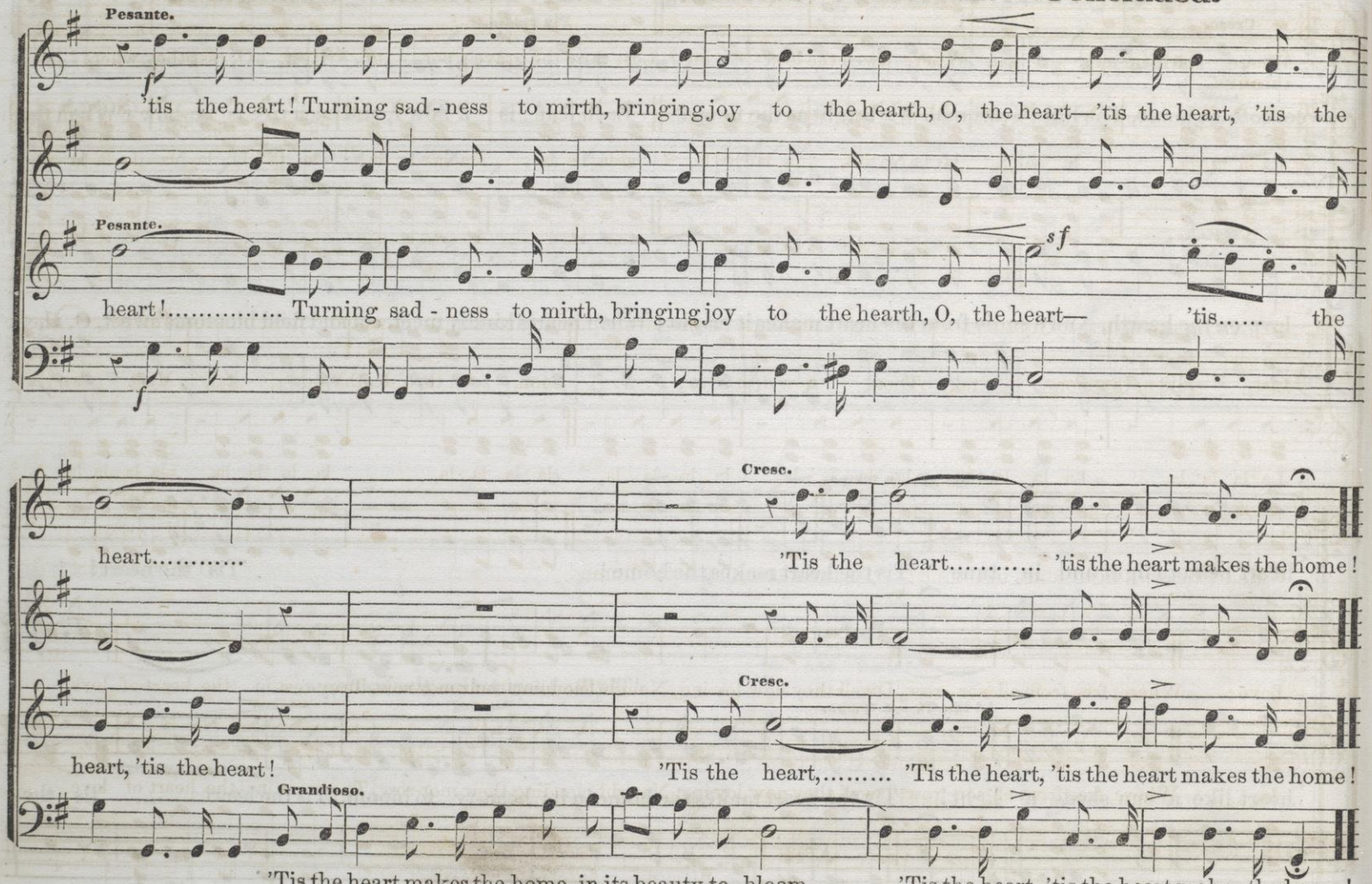
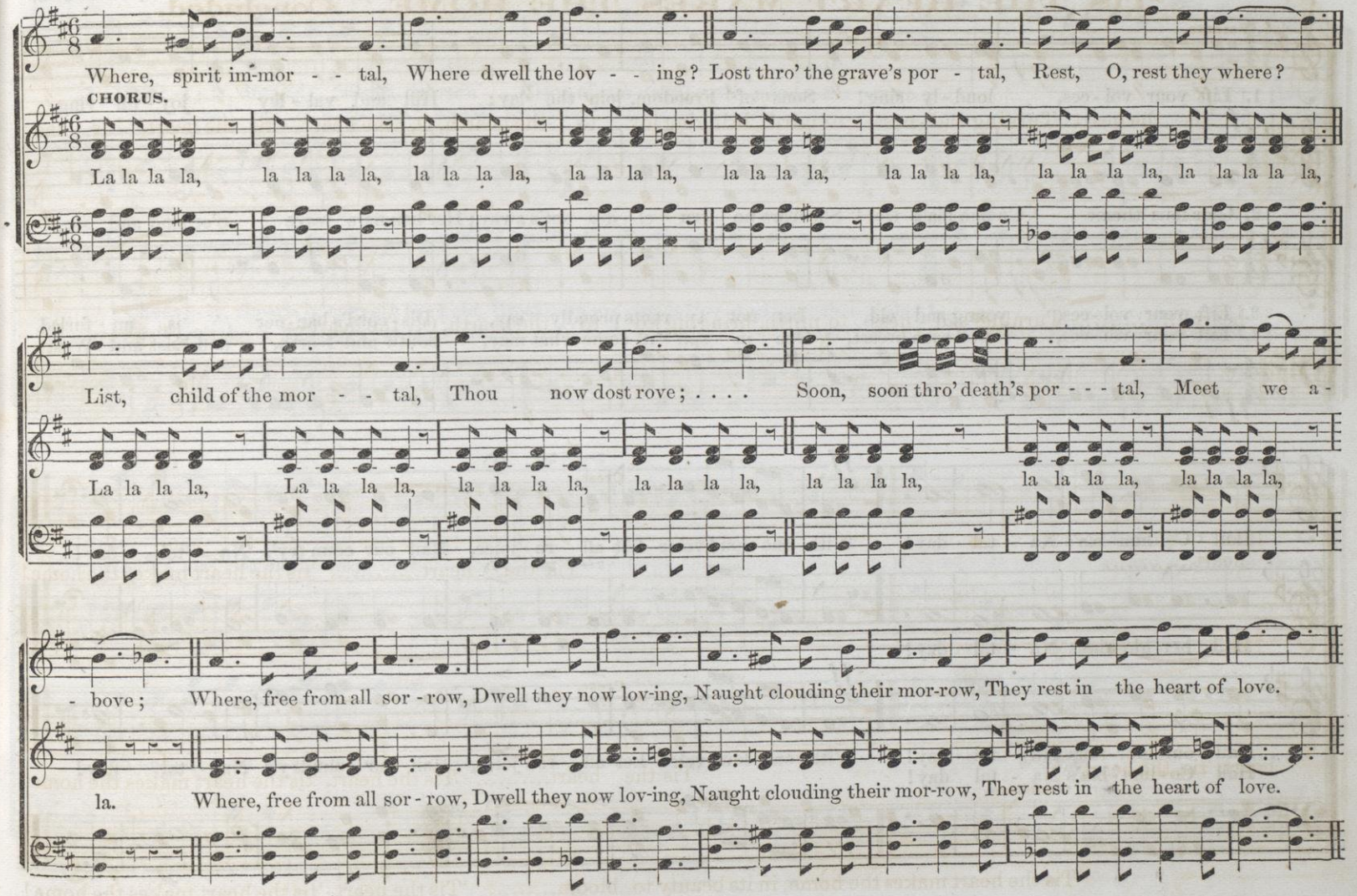

Cresc.
Piu mosso.
sweet cottage home, The light heart makes it bright as the noon! Each leaf is a flow'r, and each tree is a bow'r When the
Cresc.
love on the hearth, And a smile from the heart makes it bright; When hearts kindly meet, cot and field blossoms sweet, O, the
Ad lib. a tempo.
heart beateth light and in tune! 'Tis the heart makes the home! 'Tis the heart!
'Tis the heart makes the home,
Ad lib. a tempo.
heart like a sun sheds a light! 'Tis the heart makes the home in its beau-ty to bloom, 'Tis the heart..... 'tis the
'Tis heart,

'TIS THE HEART MAKES THE HOME. Concluded.



THE HEART OF LOVE.

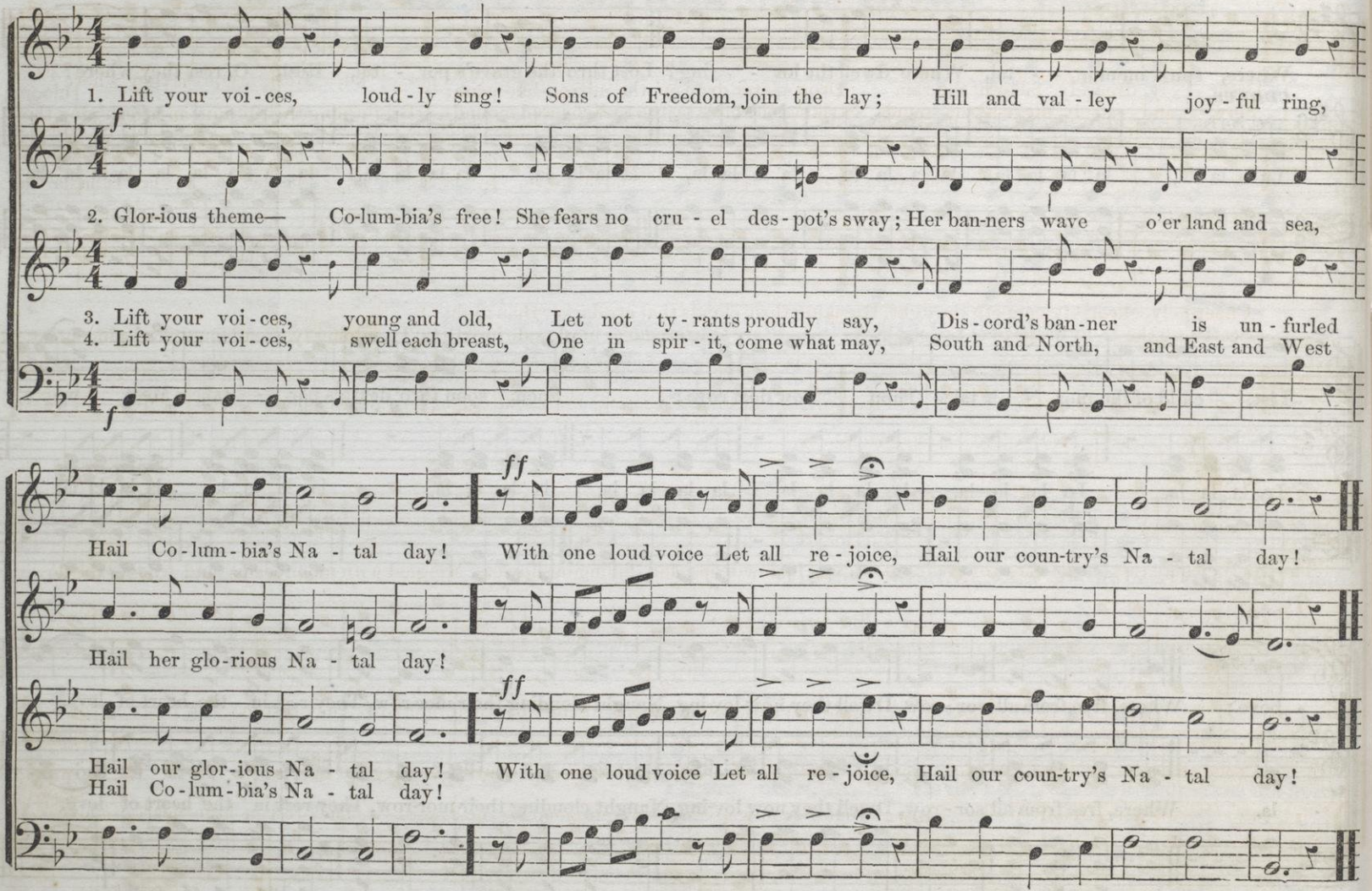
Music by J. M. NORTH.—Words by Mrs. E. J. D.

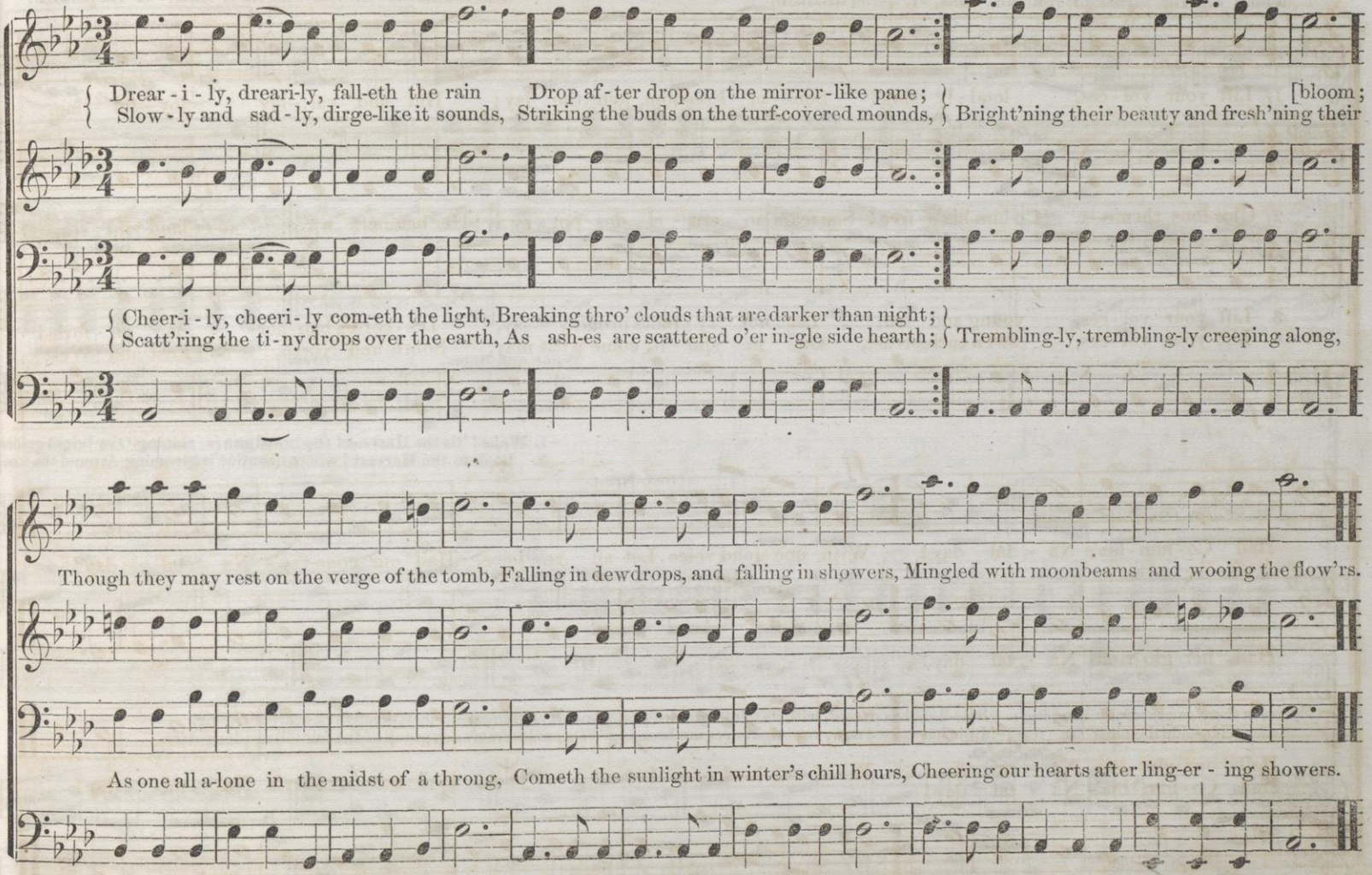


Patriotically.

OUR COUNTRY'S BIRTH-DAY.

(For Fourth of July.) T. J. C.

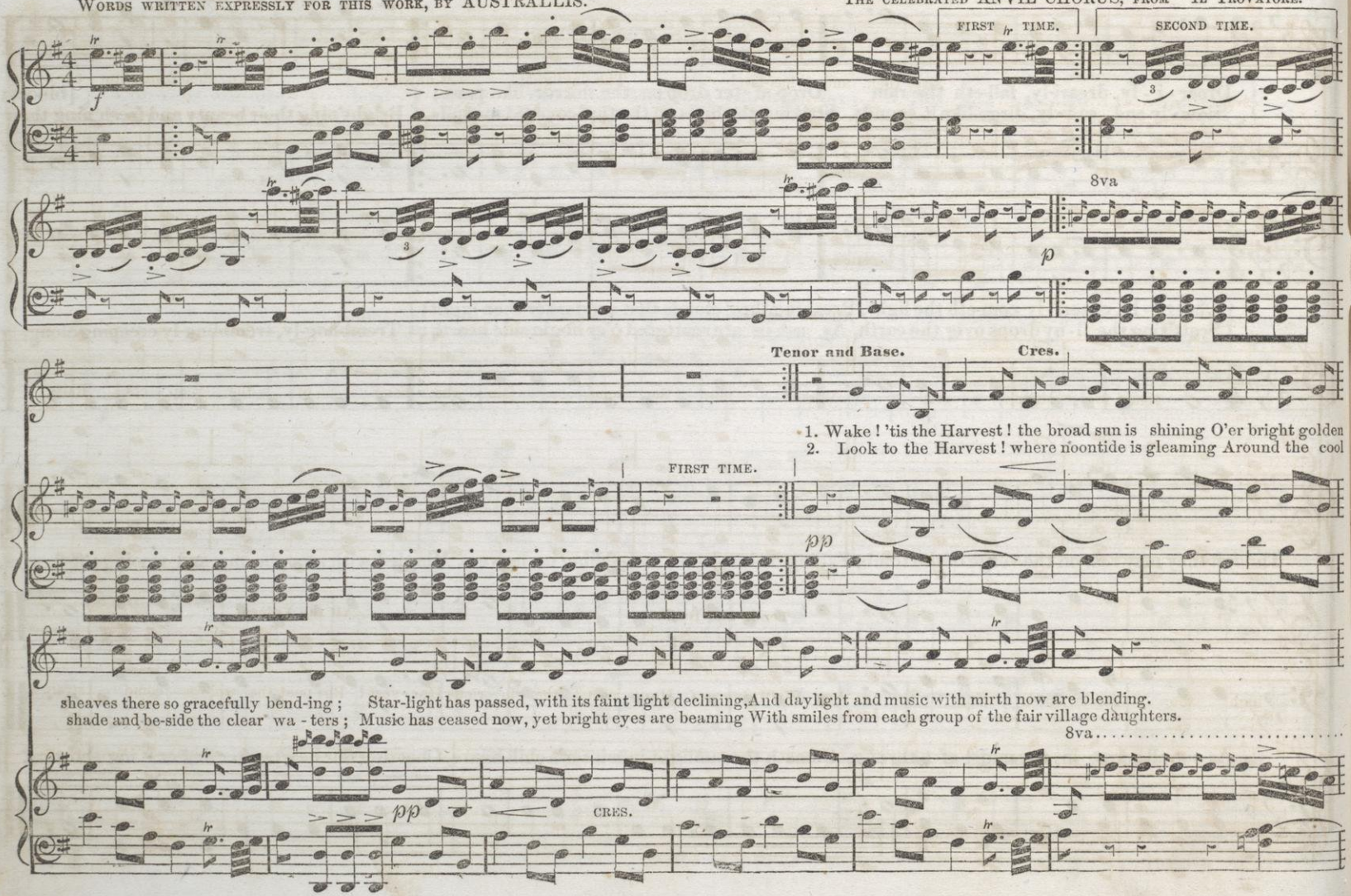


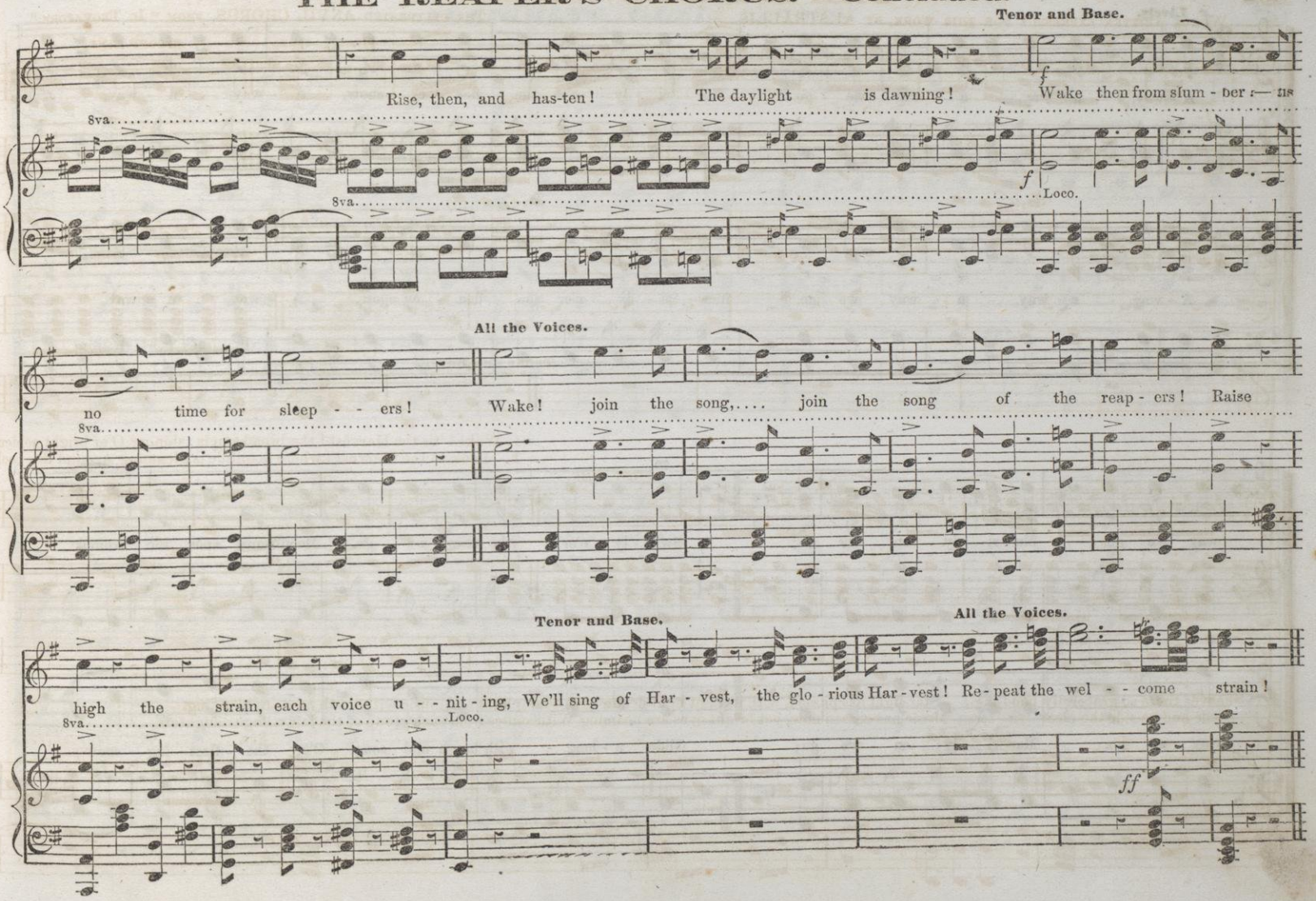

Drear-i-ly, dreari-ly, fall-eth the rain Drop af-ter drop on the mirror-like pane;
Slow-ly and sad-ly, dirge-like it sounds, Striking the buds on the turf-covered mounds,
Bright'ning their beauty and fresh'ning their bloom;
Cheer-i-ly, cheeri-ly com-eth the light, Breaking thro' clouds that are darker than night;
Scatt'ring the ti-ny drops over the earth, As ash-es are scattered o'er in-gle side hearth;
Trembling-ly, trembling-ly creeping along,
Though they may rest on the verge of the tomb, Falling in dewdrops, and falling in showers, Mingled with moonbeams and wooing the flow'rs.
As one all a-lone in the midst of a throng, Cometh the sunlight in winter's chill hours, Cheering our hearts after ling-er-ing showers.

THE REAPER'S CHORUS.

WORDS WRITTEN EXPRESSLY FOR THIS WORK, BY AUSTRALLIS.

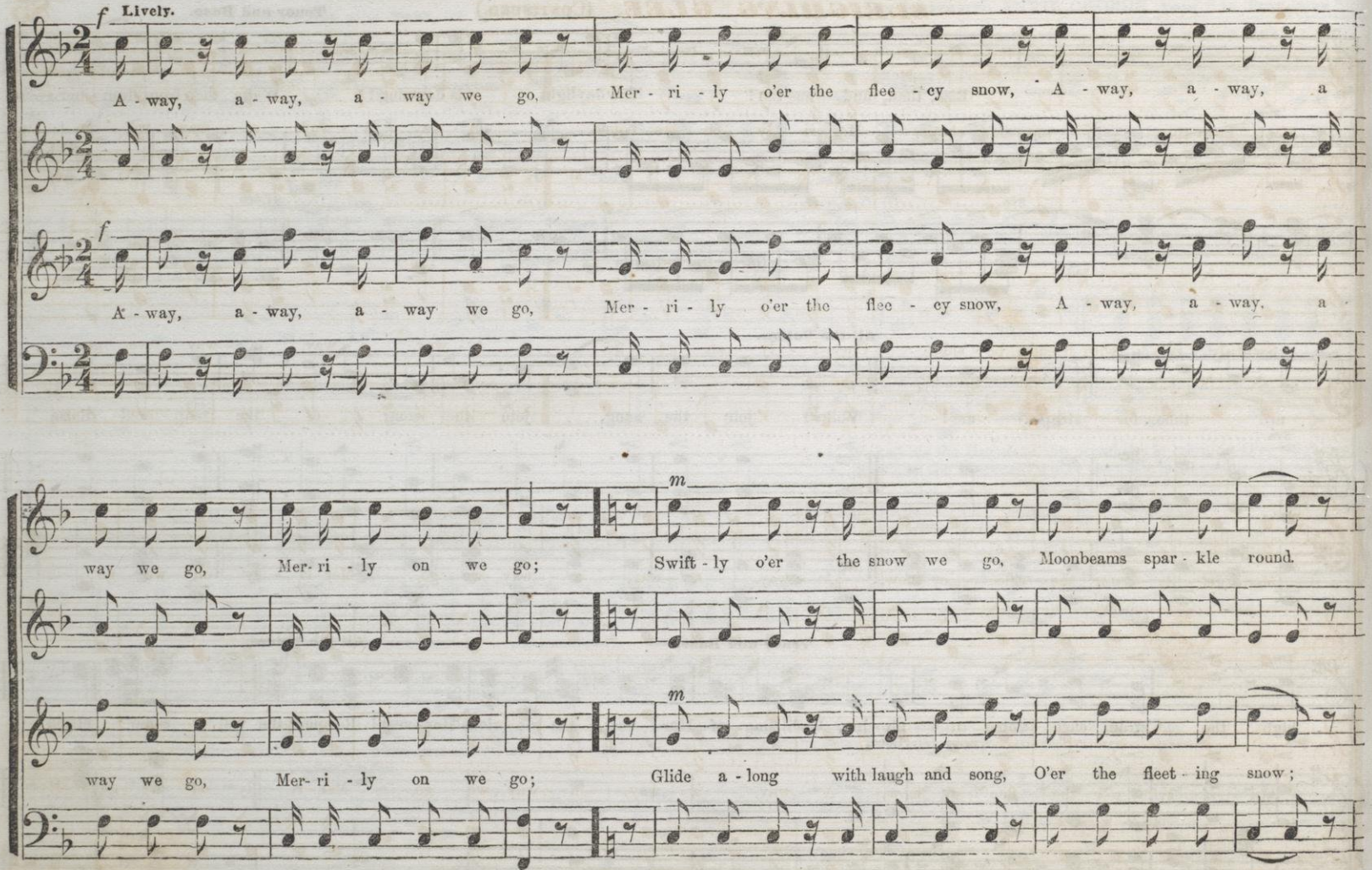
THE CELEBRATED ANVIL CHORUS, FROM "IL TROVATORE."

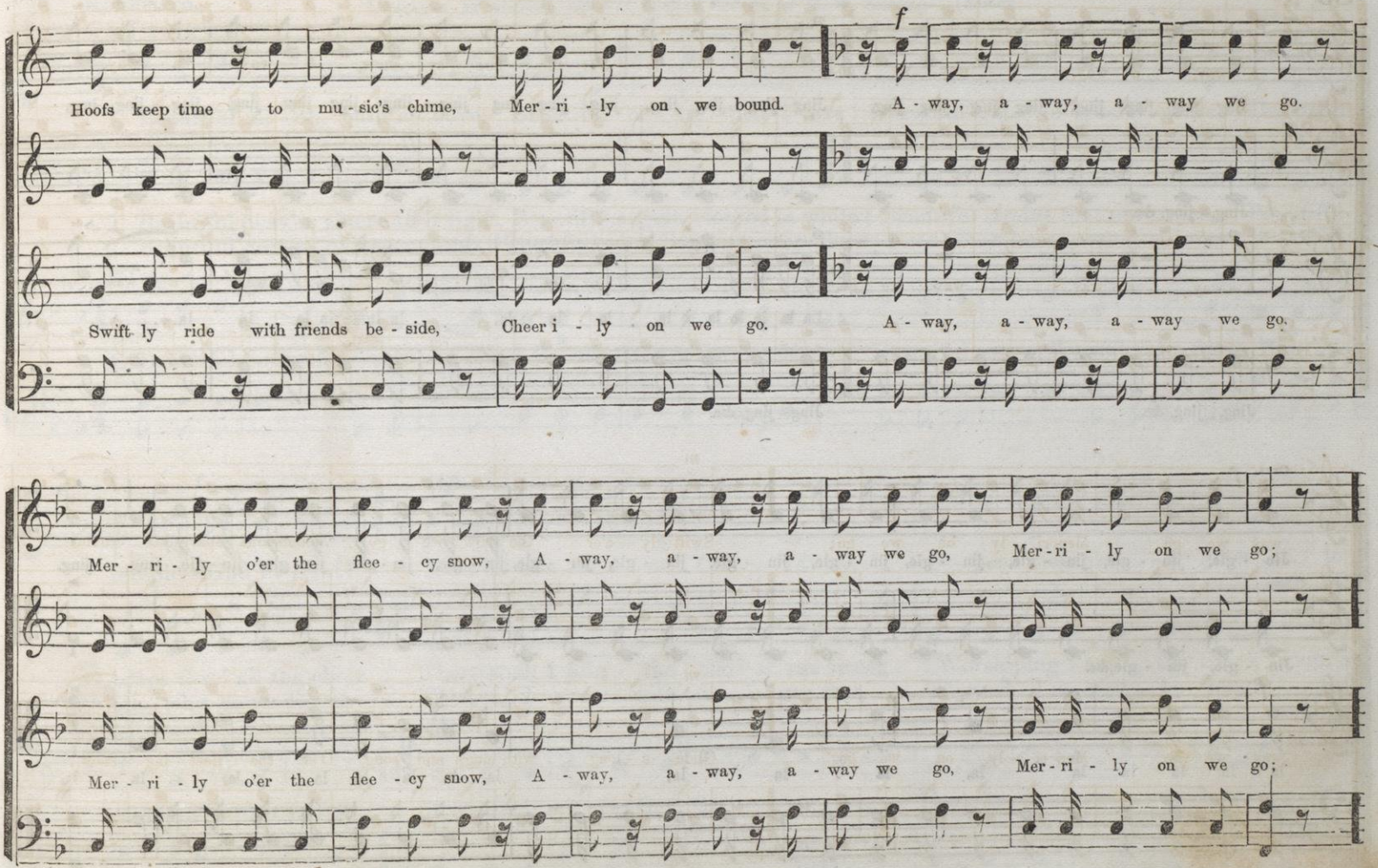



Tenor and Base.
Rise, then, and has-ten! The daylight is dawning! Wake then from slum - ber — us
8va.
8va.
f
f
Loco.
All the Voices.
no time for sleep - - ers! Wake! join the song,.... join the song of the reap - ers! Raise
8va.
Tenor and Base.
All the Voices.
high the strain, each voice u - - nit - ing, We'll sing of Har - vest, the glo - rious Har - vest! Re - peat the wel - - come strain!
8va.
Loco.
ff

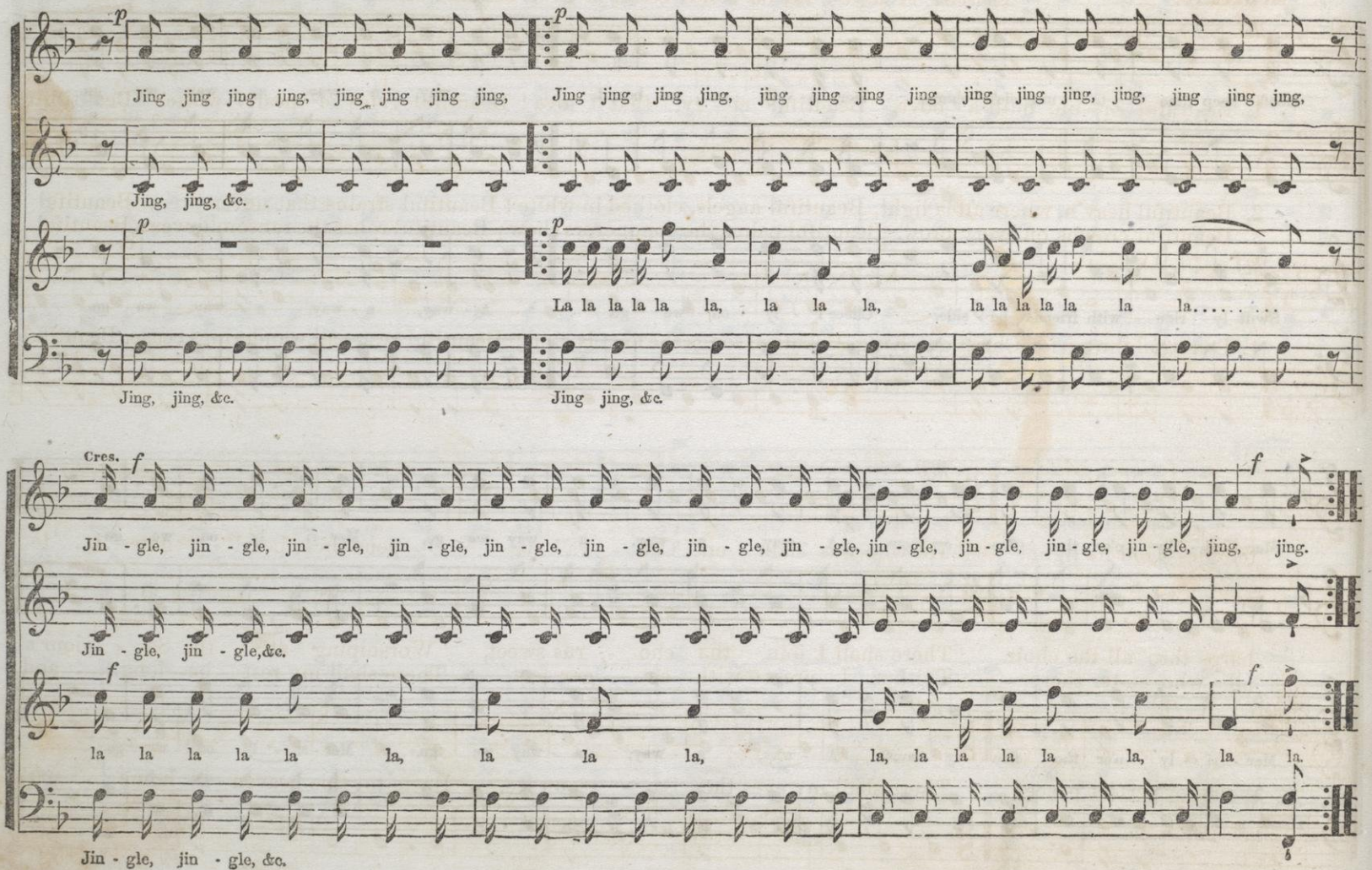
SLEIGHING GLEE.

T J. COOK.




f
Hoofs keep time to mu - sic's chime, Mer - ri - ly on we bound. A - way, a - way, a - way we go.
Swift ly ride with friends be - side, Cheer i - ly on we go. A - way, a - way, a - way we go.
Mer - ri - ly o'er the flee - cy snow, A - way, a - way, a - way we go, Mer - ri - ly on we go;
Mer - ri - ly o'er the flee - cy snow, A - way, a - way, a - way we go, Mer - ri - ly on we go;

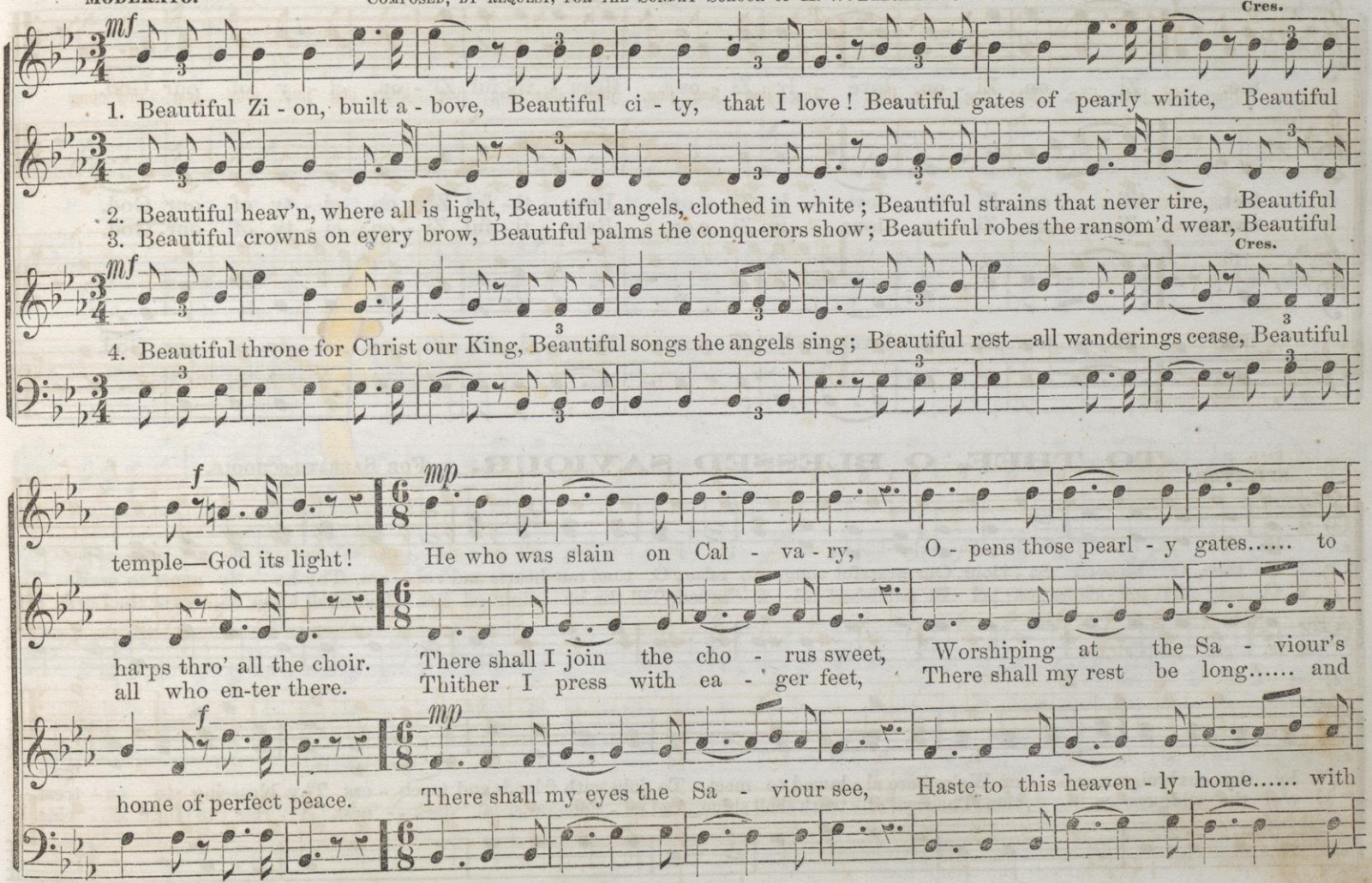
SLEIGHING GLEE. (Concluded.)



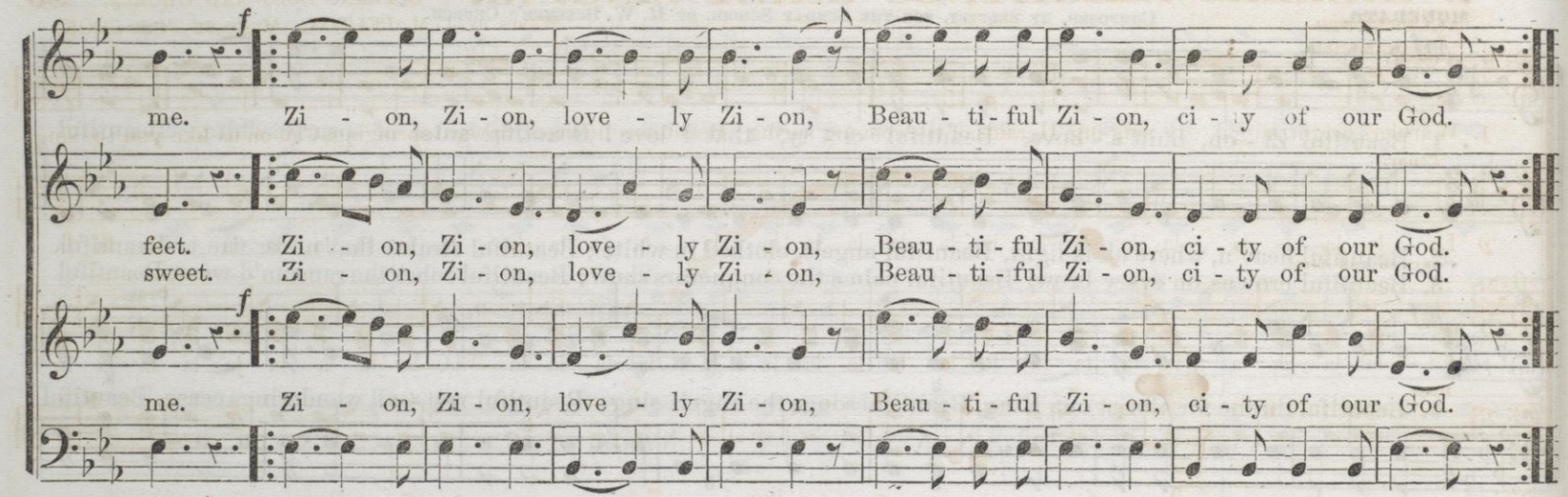
BEAUTIFUL CITY. Quartet or Chorus.

MODERATO.

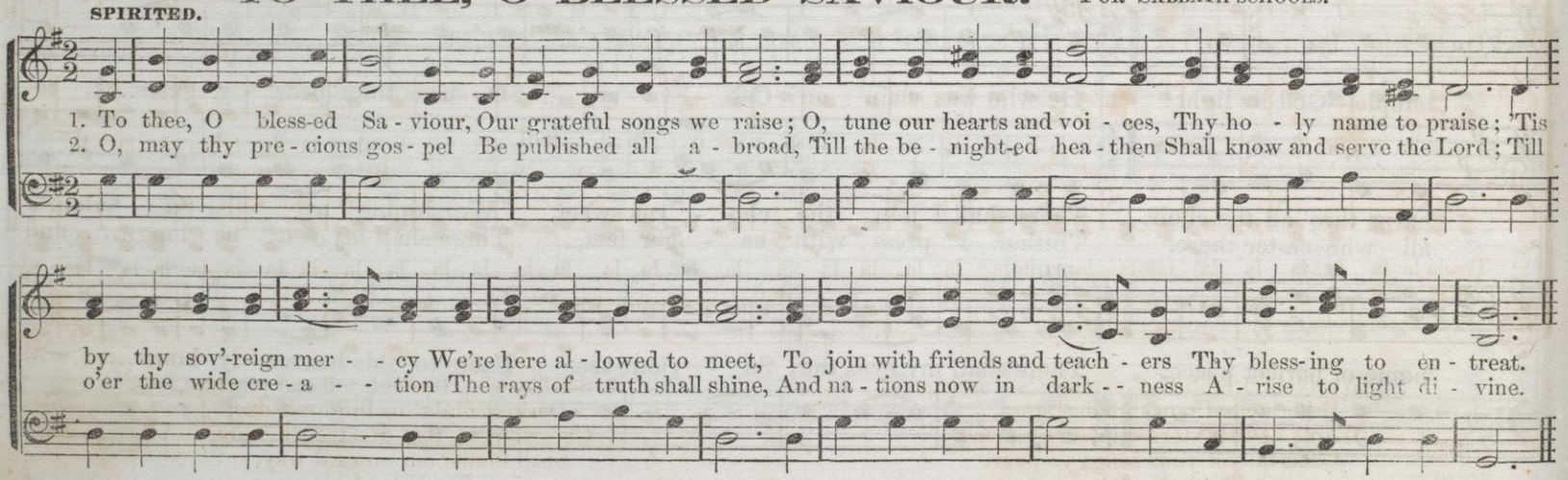
COMPOSED, BY REQUEST, FOR THE SUNDAY SCHOOL OF H. W. BEECHER'S CHURCH.



BEAUTIFUL CITY. Concluded.



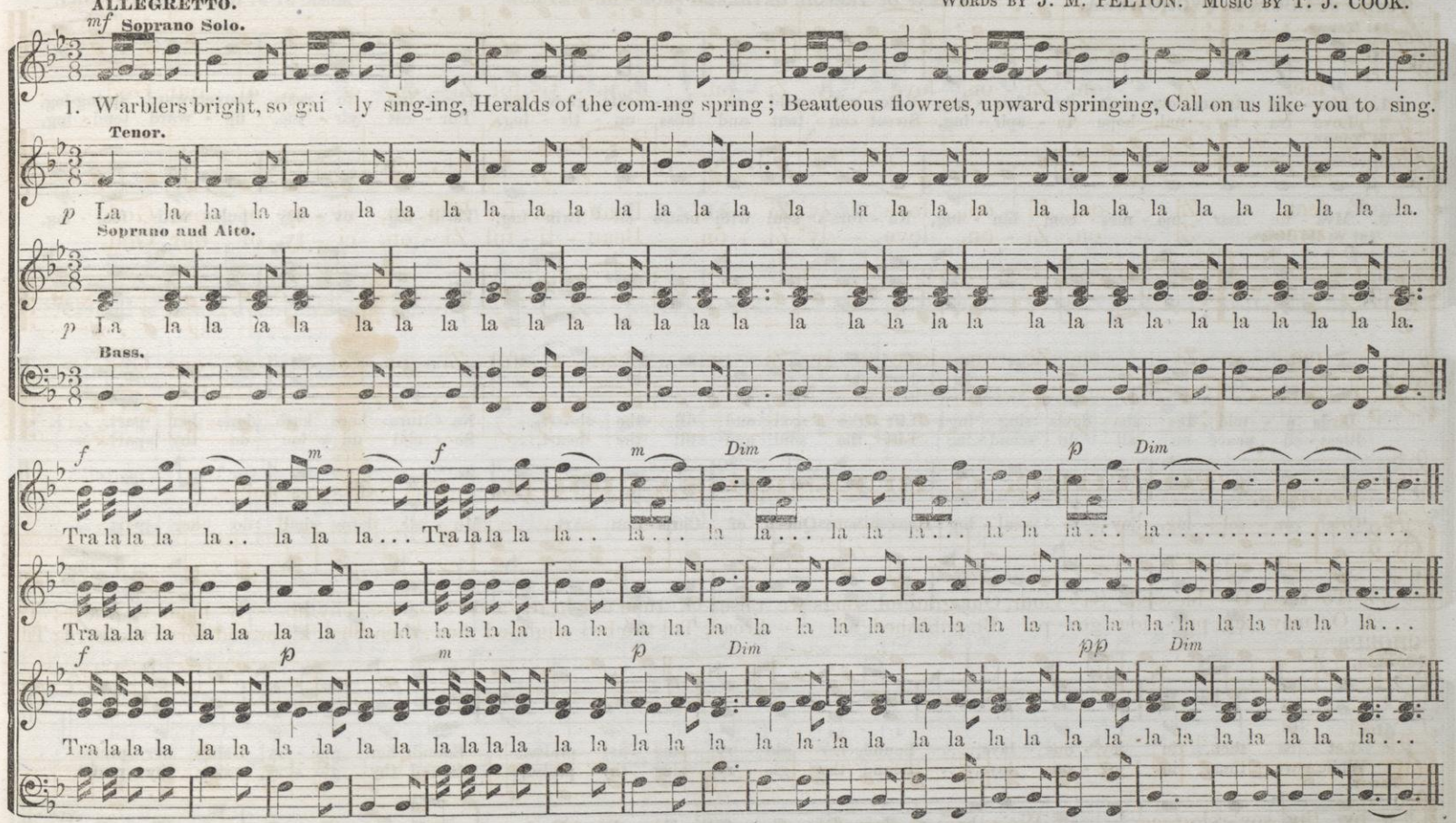
TO THEE, O BLESSED SAVIOUR. For Sabbath-schools.



WARBLERS BRIGHT, SO GAILY SINGING.

SOPRANO SOLO AND CHORUS.

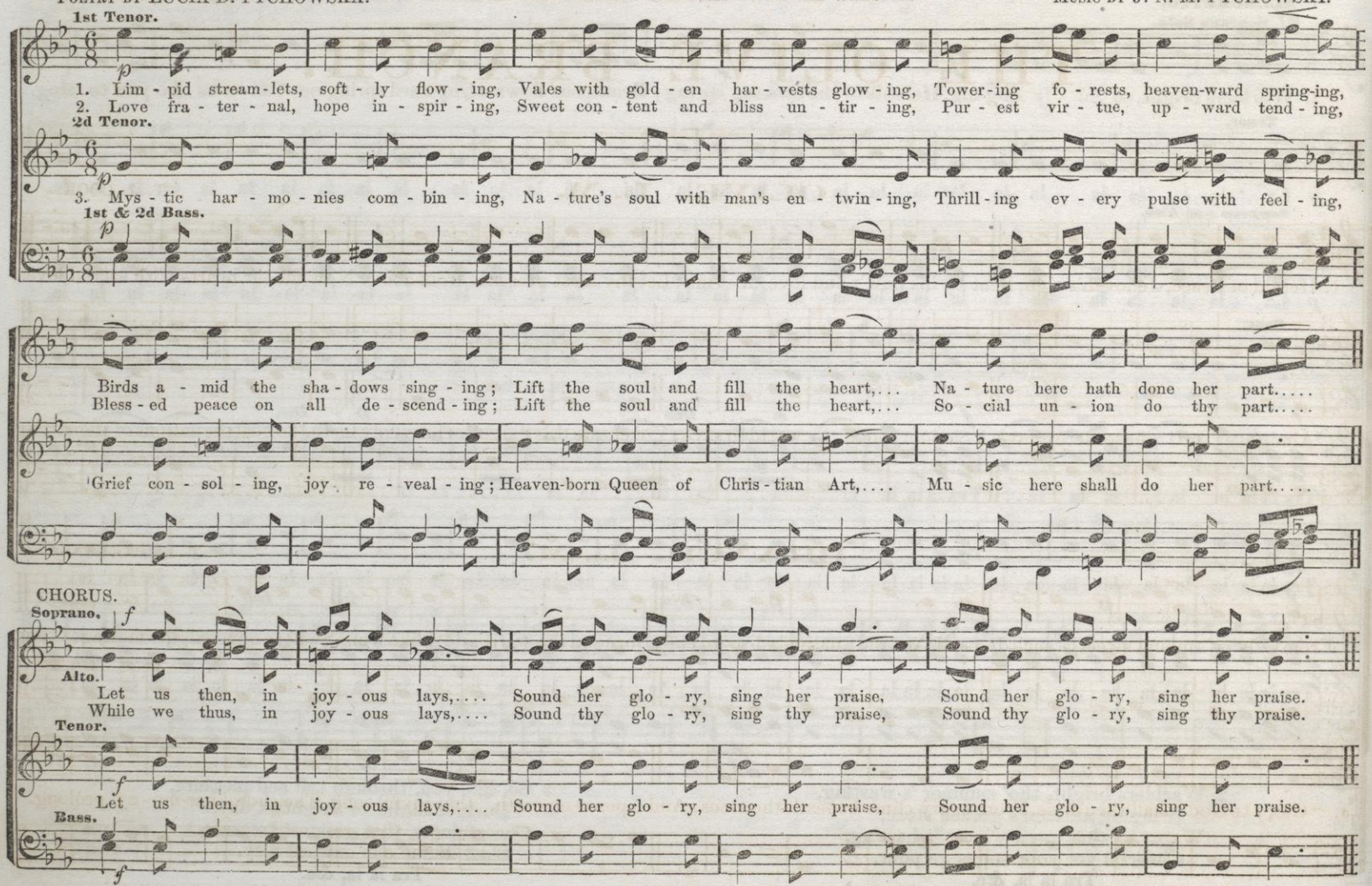
WORDS BY J. M. PELTON. MUSIC BY T. J. COOK.


ALLEGRETTO.
mf Soprano Solo.
1. Warblers bright, so gai - ly sing-ing, Heralds of the com-ing spring; Beauteous flowrets, upward springing, Call on us like you to sing.
Tenor.
p La la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la.
Soprano and Alto.
p La la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la.
Bass.
f m f m Dim p Dim
Tra la la la la la la la la la la la la la la la la la la la

ALLEGRETTO.

TRIPLE HARMONIES. Quartet and Chorus.

POETRY BY LUCIA D. PYCHOWSKA. A LEAF OF TREFOIL GATHERED FROM THE WAYSIDE. MUSIC BY J. N. M. PYCHOWSKI.

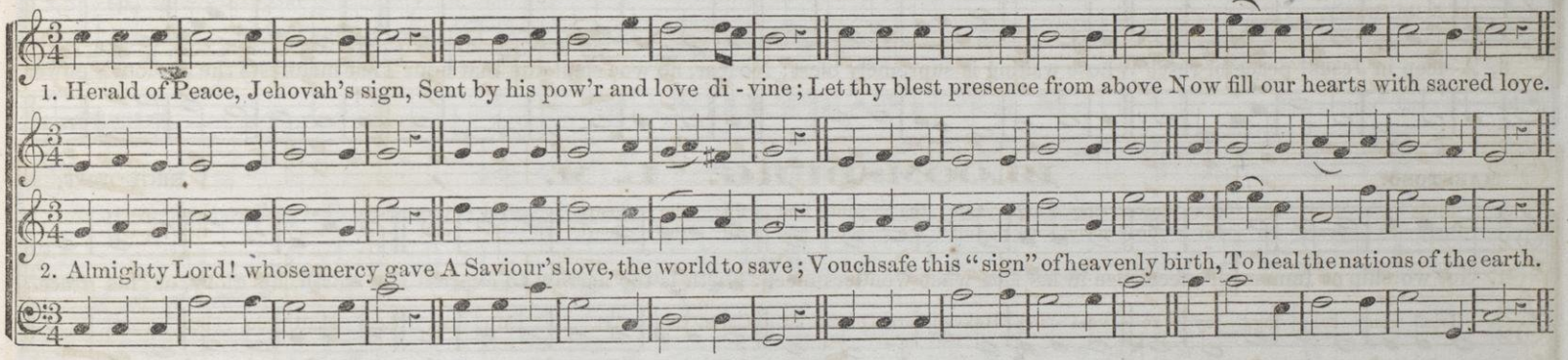


* Written and composed for the closing exercises of the second term of the NORMAL ACADEMY OF MUSIC, at GENESEO, N. Y., 1860.

THE OLIVE BRANCH.

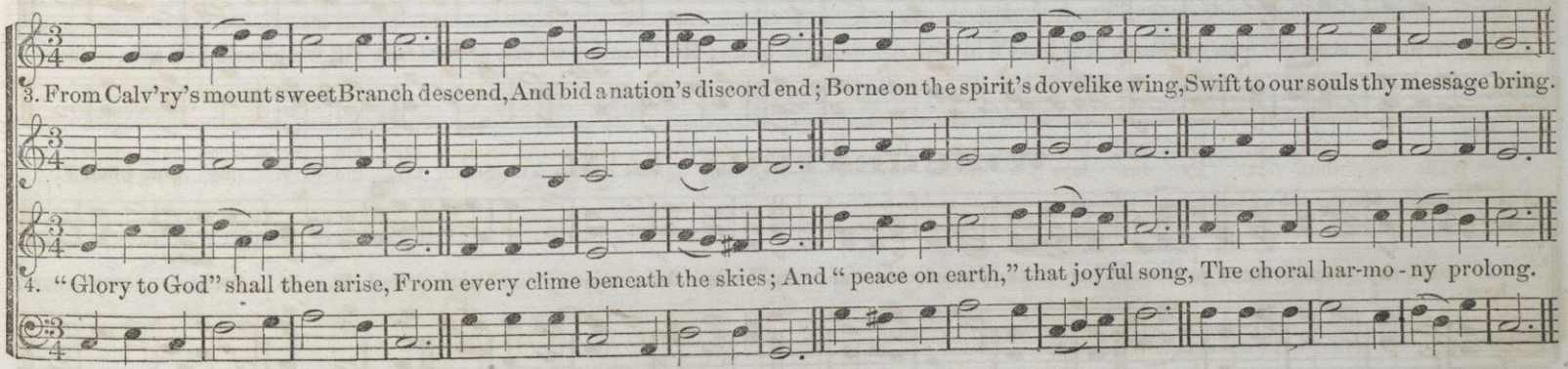
OLIVE. L. M.

T. J. COOK.



BRANCH. L. M.

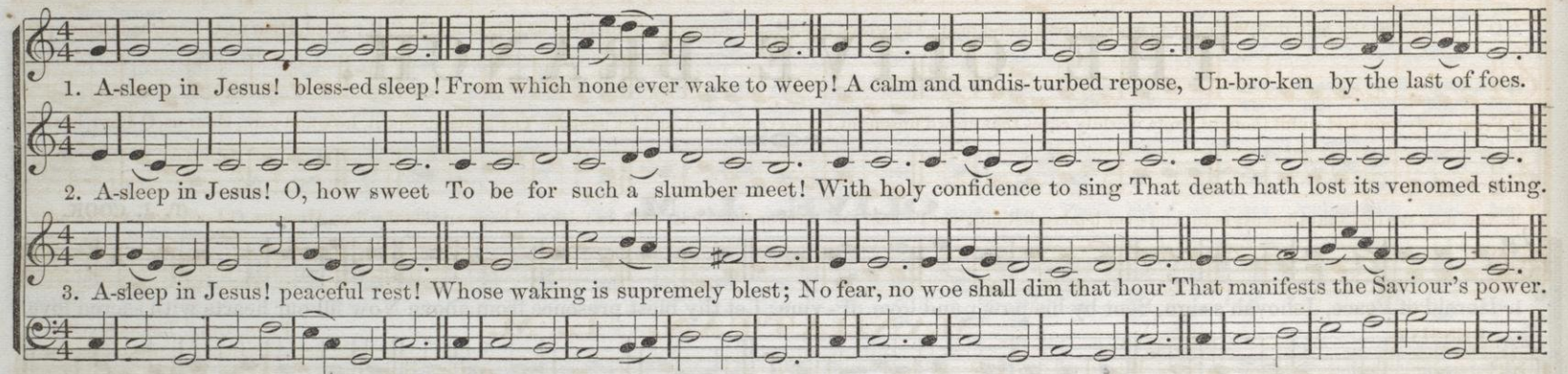
T. E. PERKINS.



FEELINGLY.

WOODBURY. L. M.

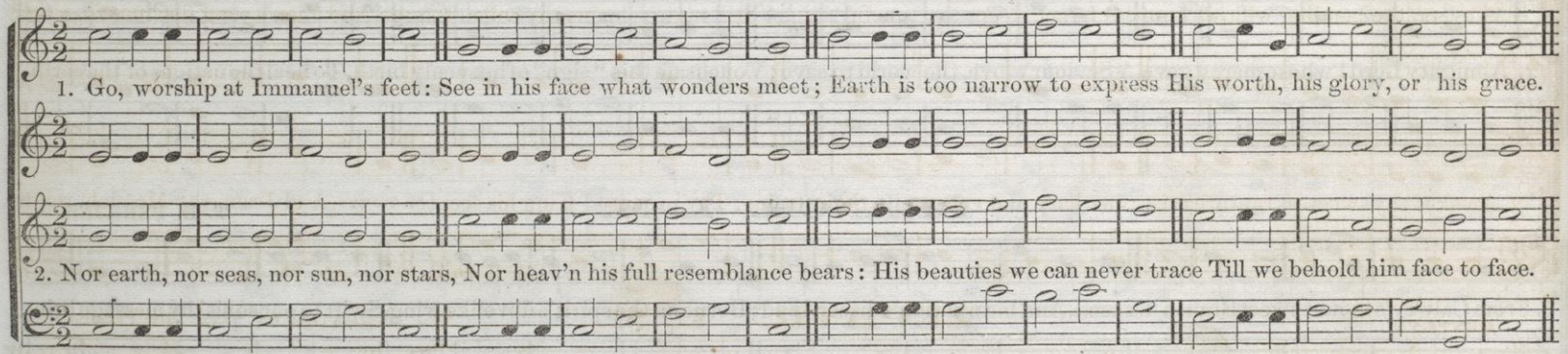
T. J. C.



MAESTOSO.

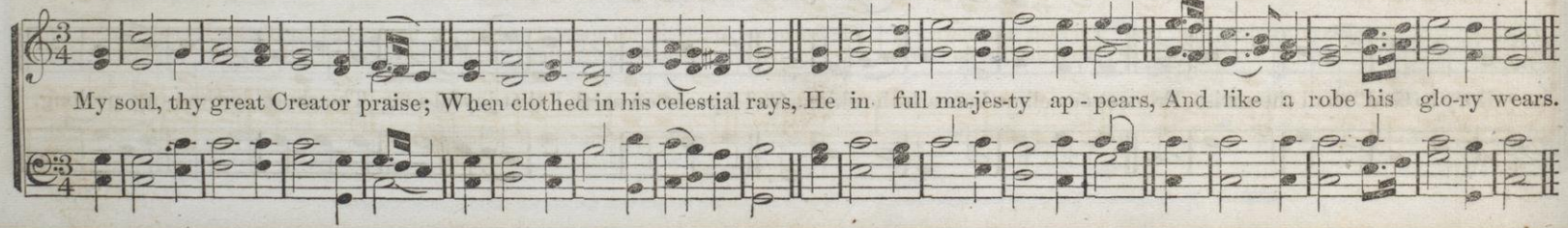
BLOOMSBURG. L. M.

ERODOEHT.



WINCHESTER. L. M.

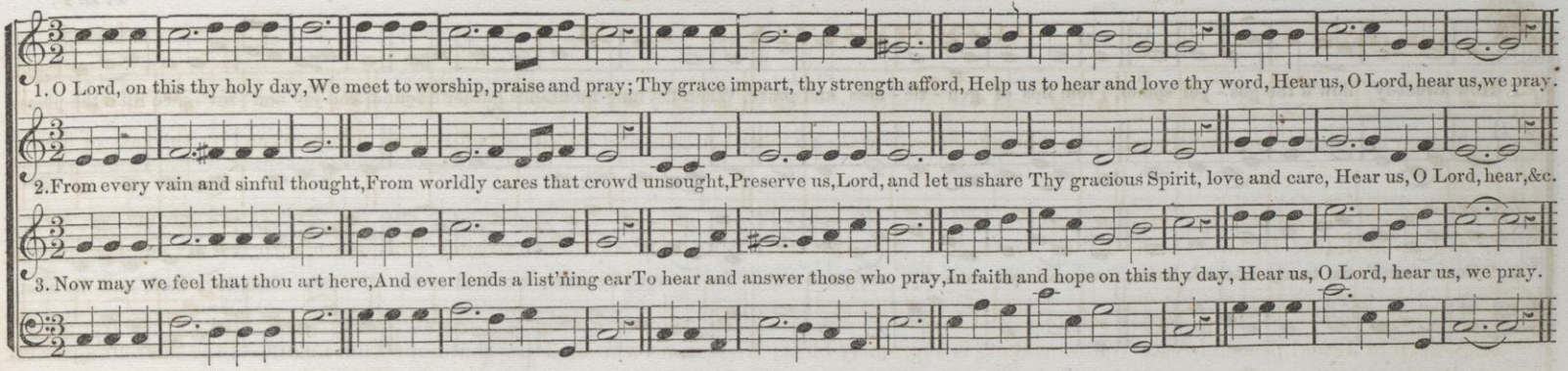
DR. CROFT.



DEVOTIONALLY.

MORRISON. L. M.

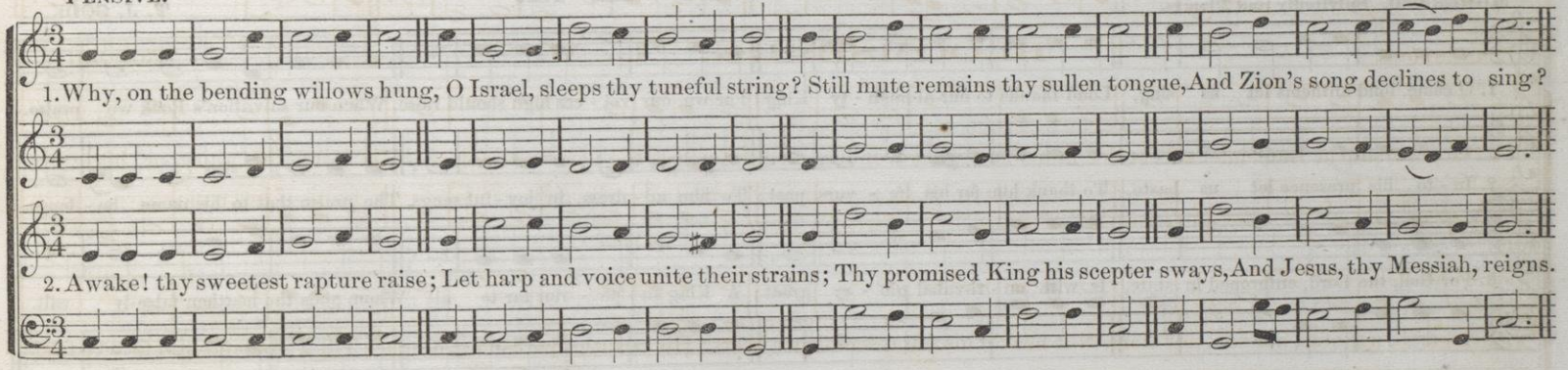
WORDS AND MUSIC BY J. E. B.



PENSIVE.

MANHATTAN. L. M.

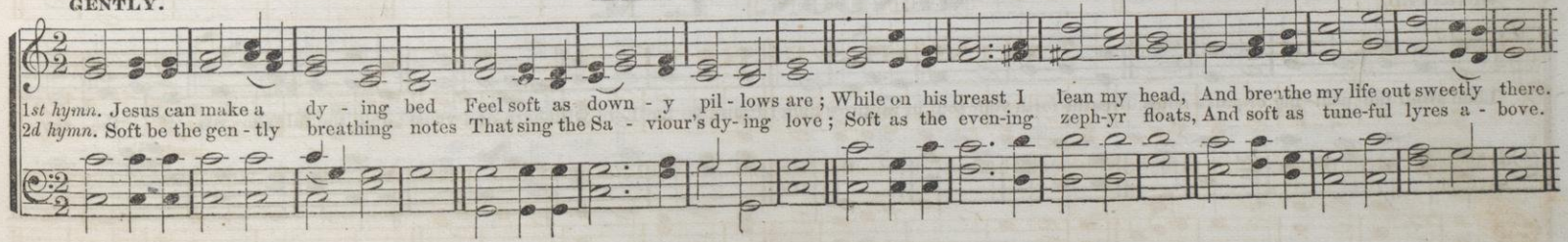
FROM THE "THANKSGIVING."



GENTLY.

ZEPHYR. L. M.

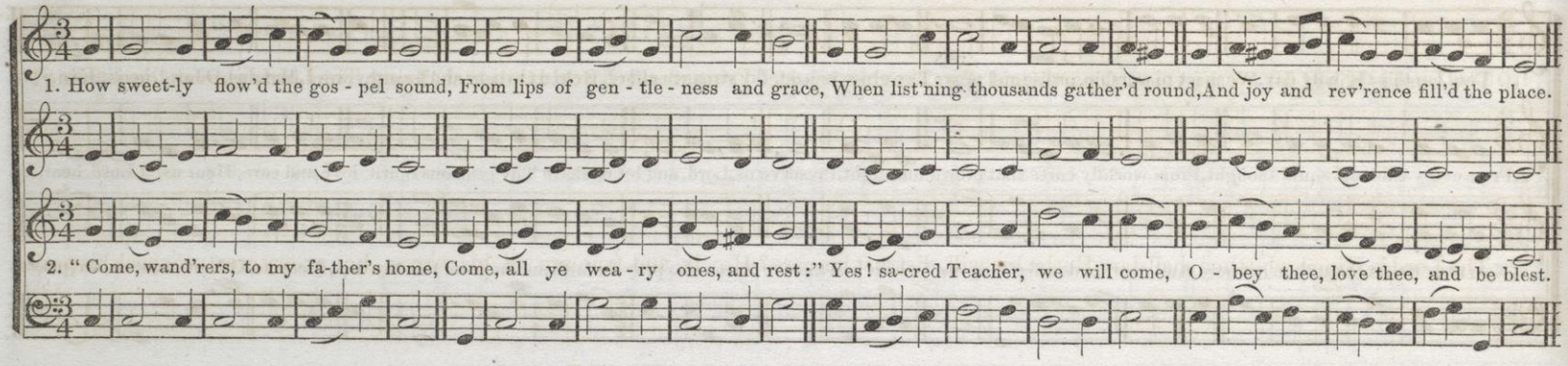
WM. B. BRADBURY, 1843. BY PERMISSION.



LEGATO.

ADAMS. L. M.

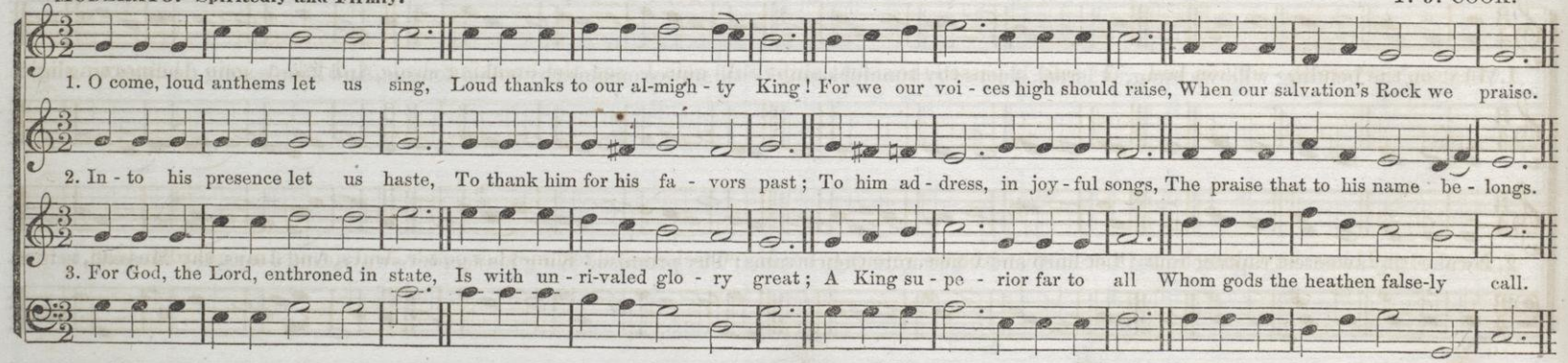
T. E. P.



THANKSGIVING. L. M.

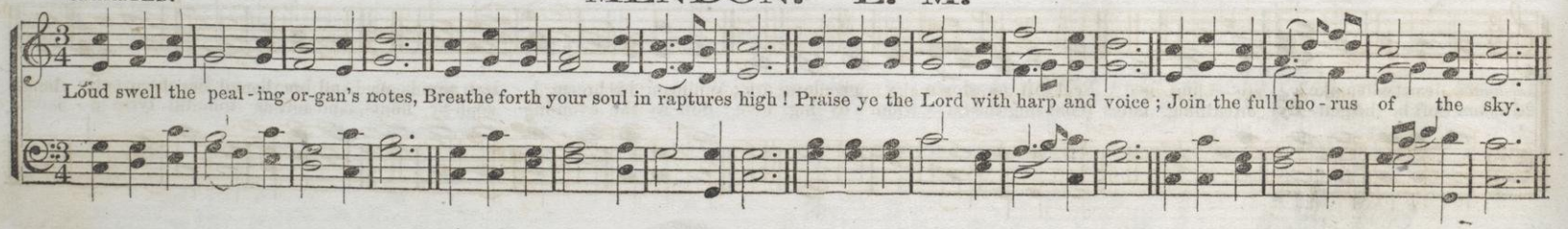
MODERATO. Spiritedly and Firmly.

T. J. COOK.



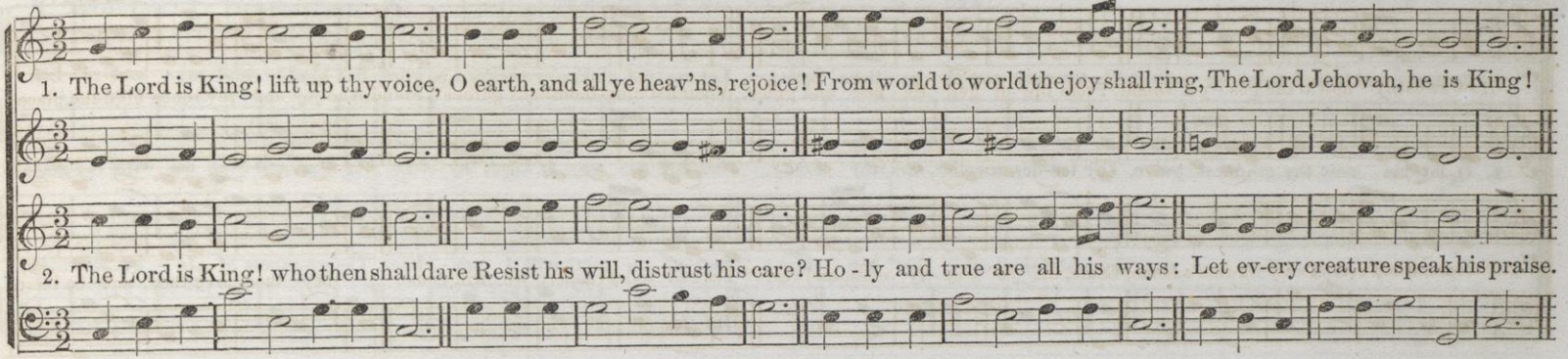
SPIRITED.

MENDON. L. M.



JOYFUL.

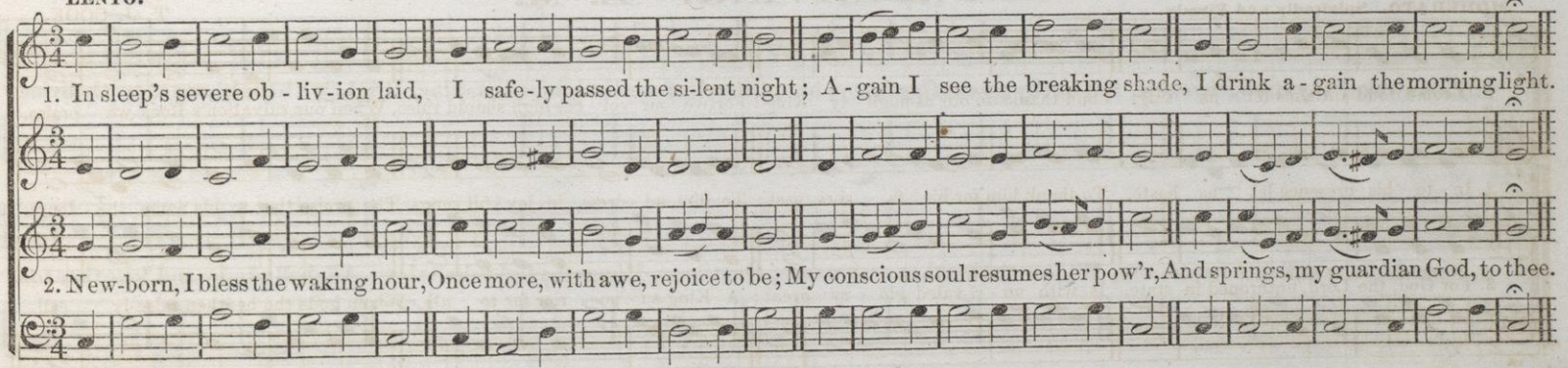
MOUNT ZION. L. M.



LENTO.

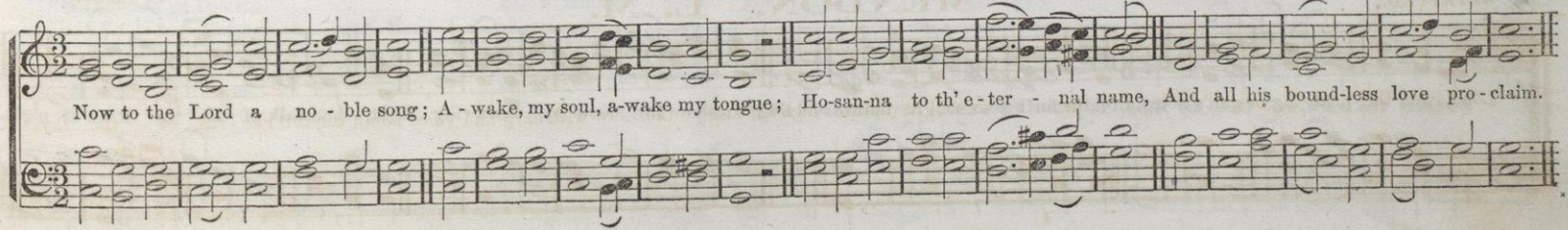
ROSCOE. L. M. (Or L. M. 6 lines.)

O. R. M.



WARRINGTON. L. M.

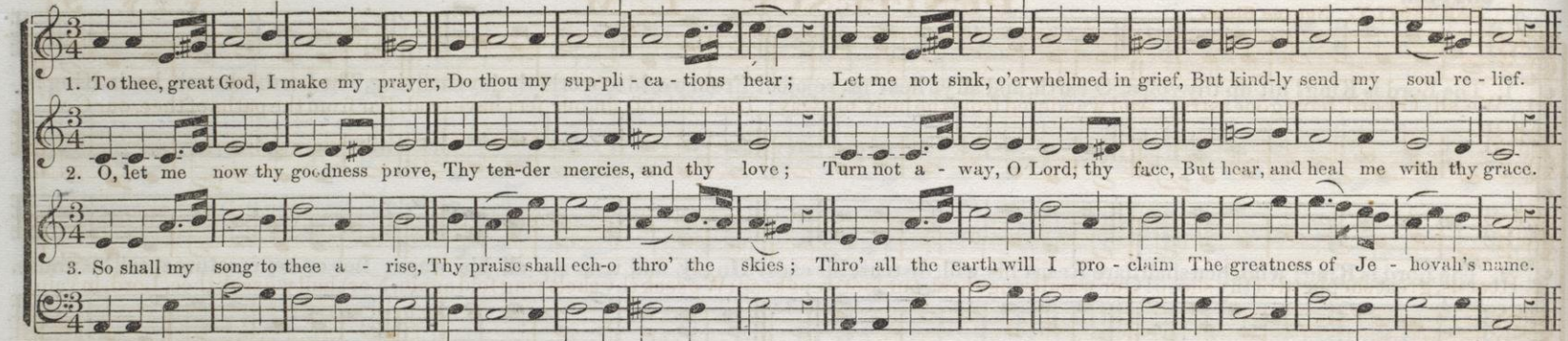
REV. R. HARRISON.



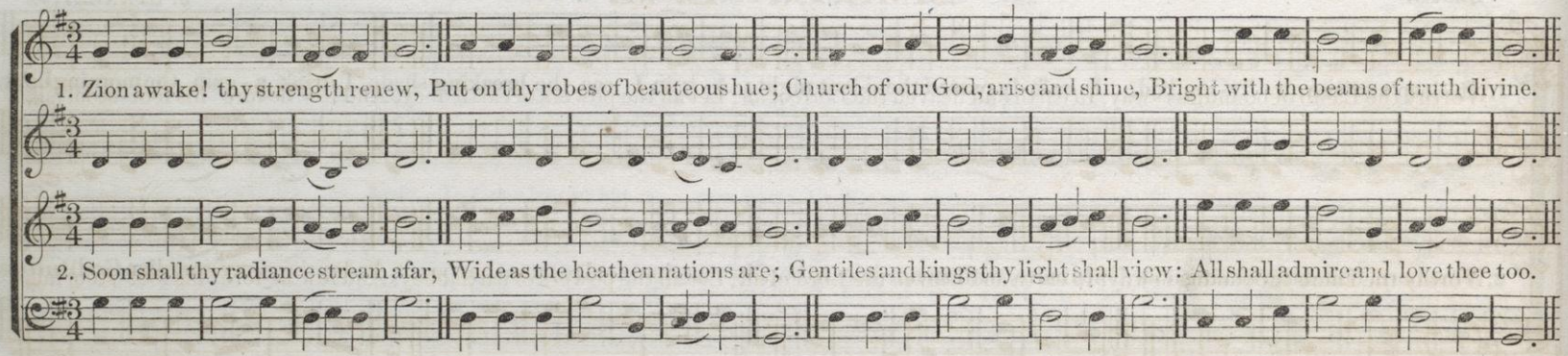
ANDANTE.

MENVILLE. L. M.

MENDELSSOHN. FROM "CANTICA LAUDIS."



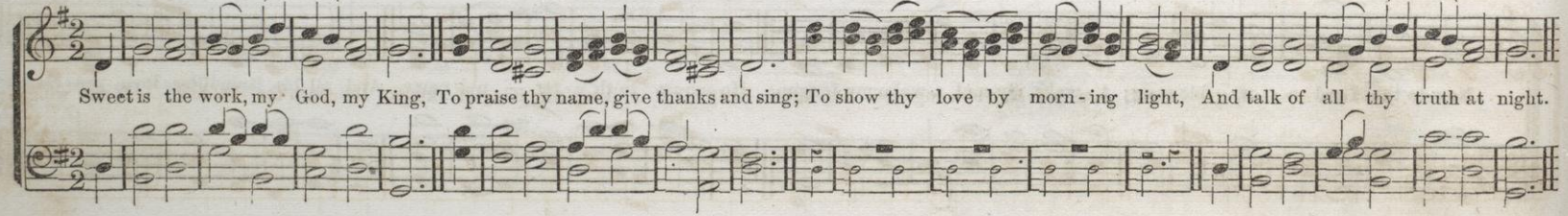
FLORENCE. L. M. †



GLOWING.

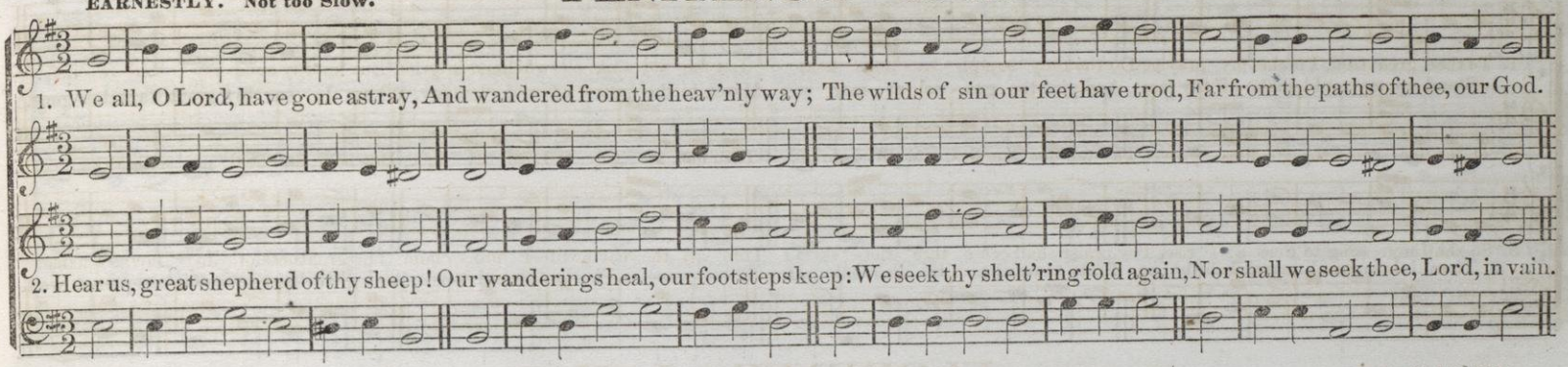
PORTUGAL. L. M.

T. THORLEY.



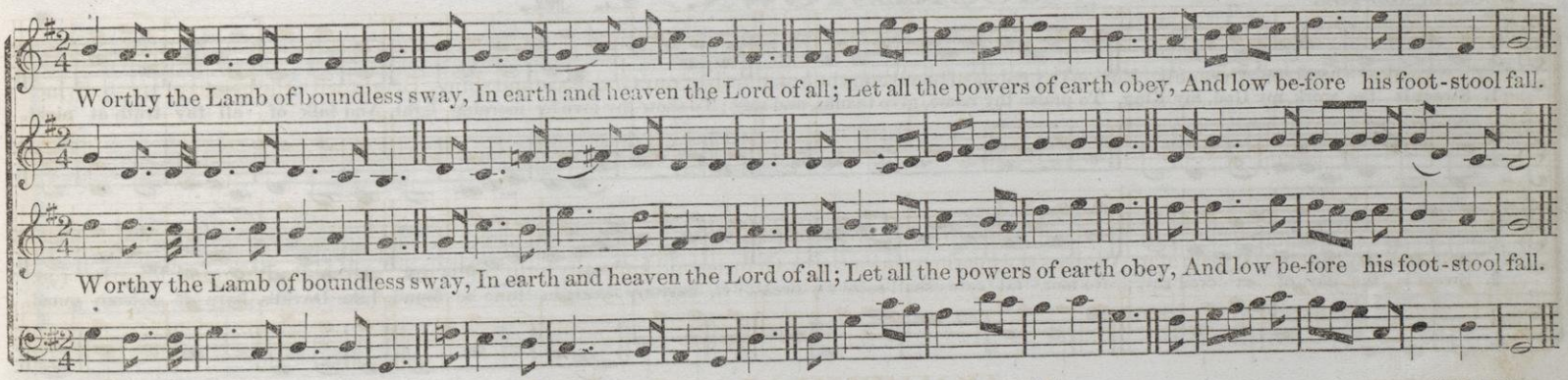
EARNESTLY. Not too Slow.

PENITENCE. L. M.



SIMSON. L. M.

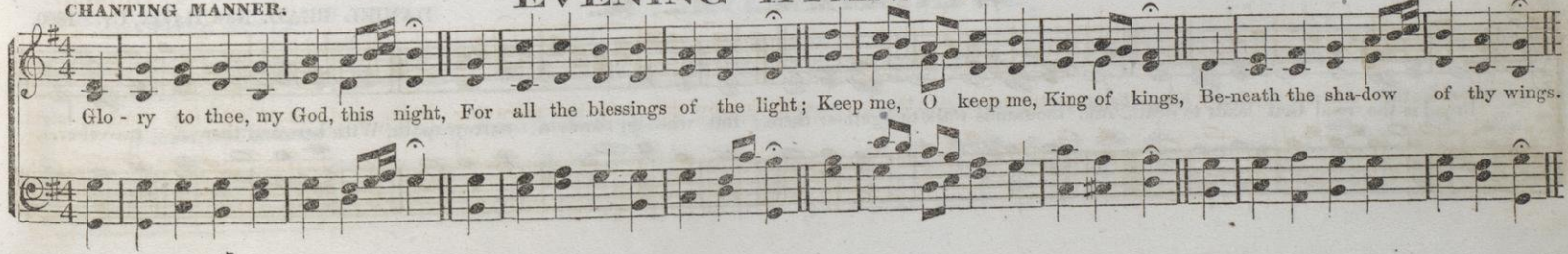
S. STANLEY.



CHANTING MANNER.

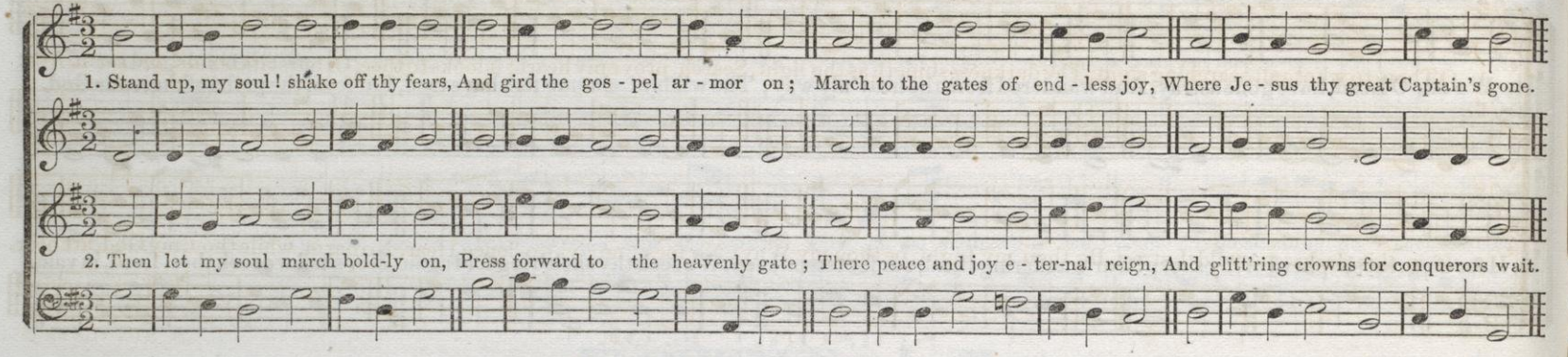
EVENING HYMN. L. M.

TALLIS.



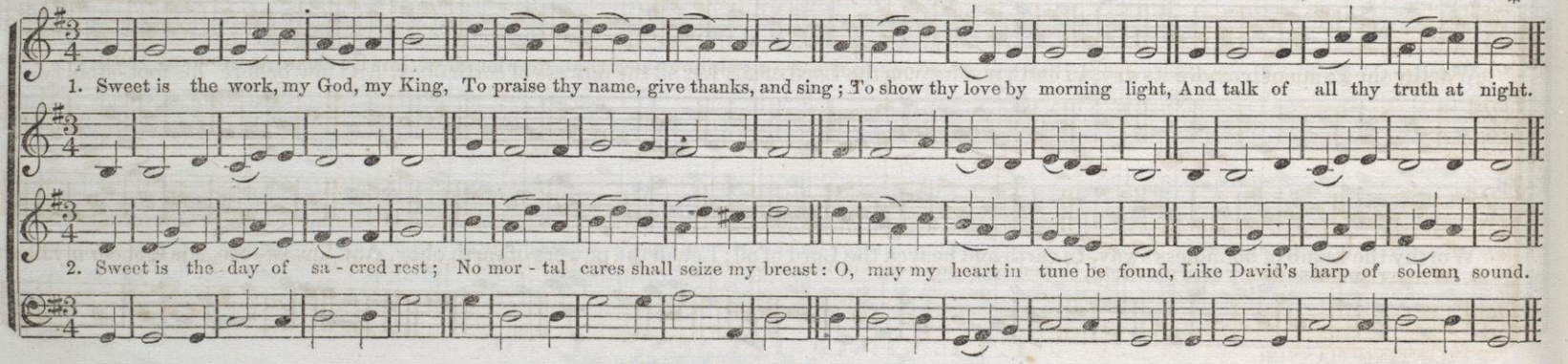
WITH ENERGY.

STRONG. L. M.



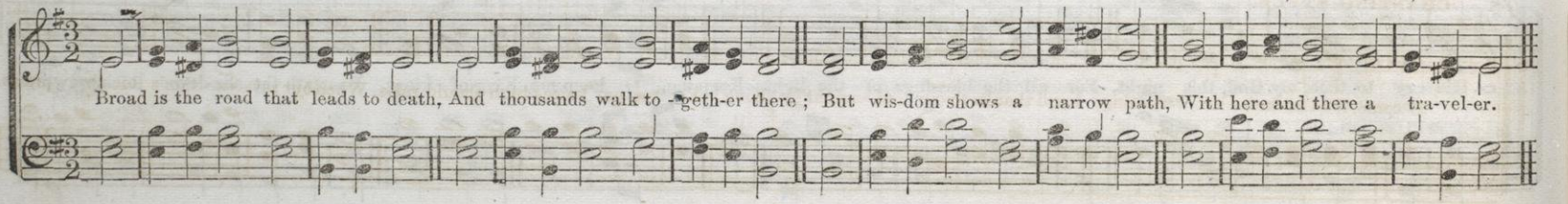
LEGATO. GENTLY.

MOORESTOWN. L. M.



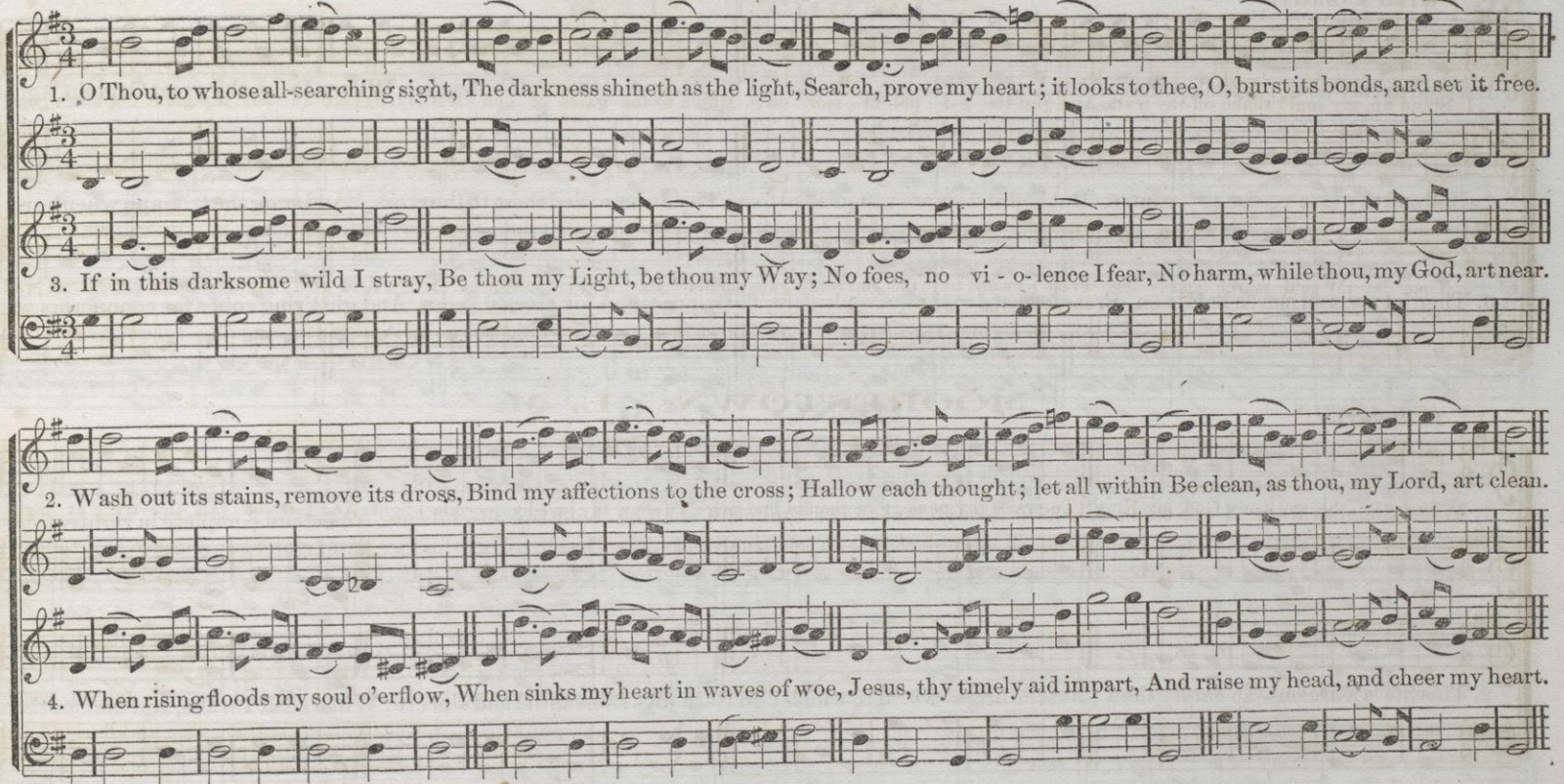
WINDHAM. L. M.

DANIEL READ, NEW HAVEN, CT. 1800.



MIDSUMMER. L. M. Double.

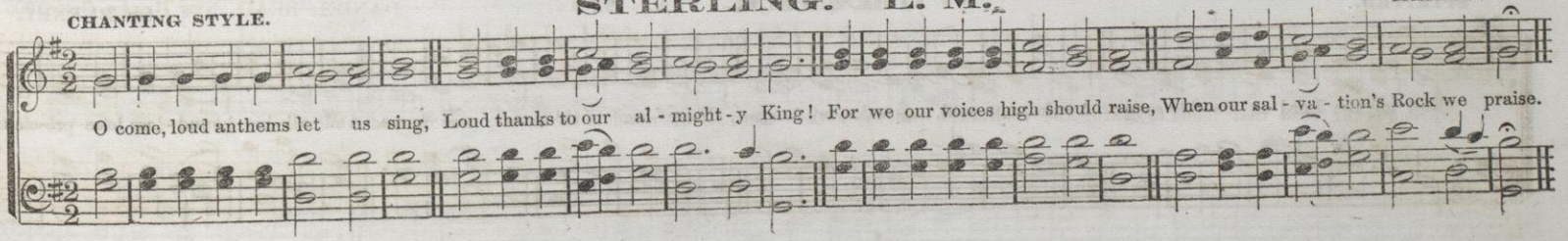
ARRANGED FROM MENDELSSOHN BY C. J. HOPKINS.



STERLING. L. M.

CHANTING STYLE.

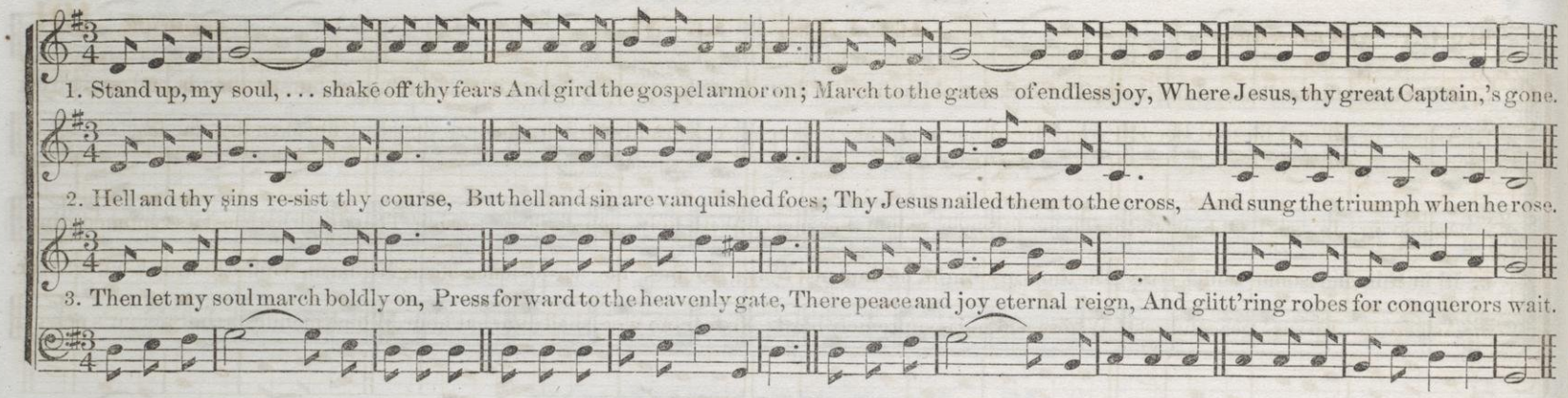
HARRISON.



MAESTOSO.

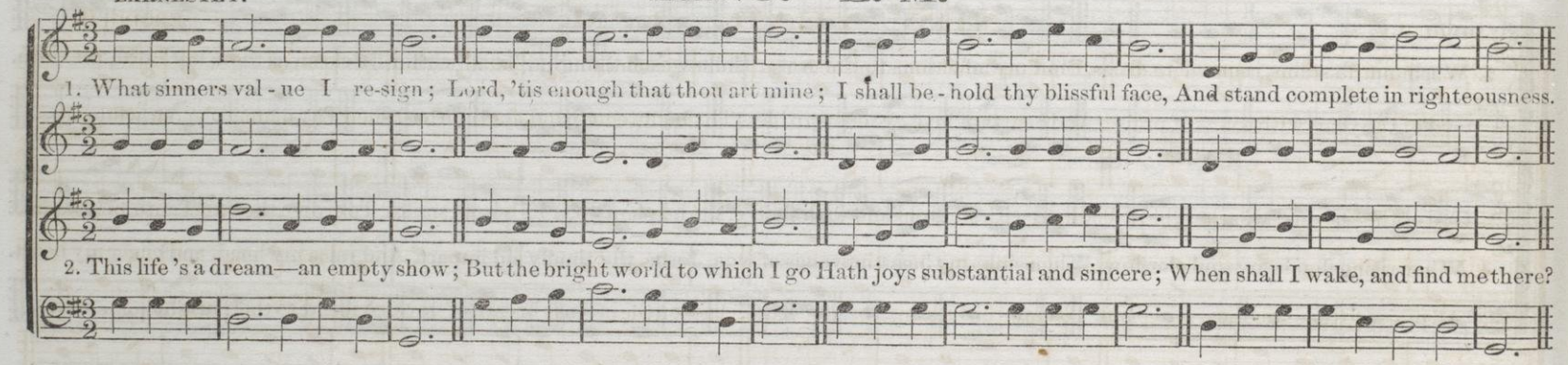
BABBITT. L. M.

E. MOORE.



EARNESTLY.

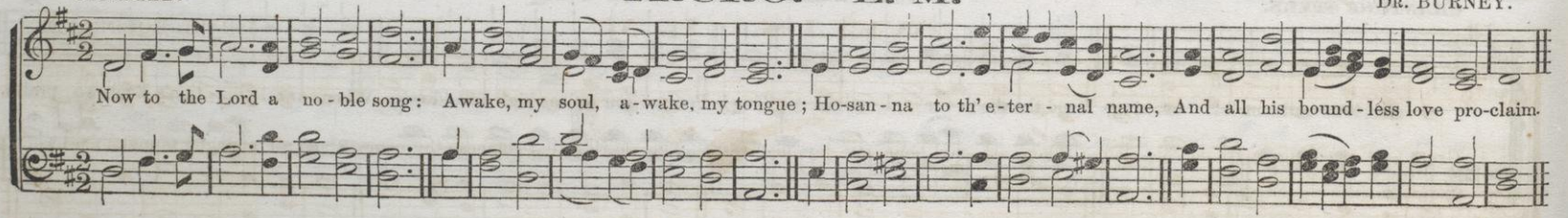
BENO. L. M.



SPIRITED.

TRURO. L. M.

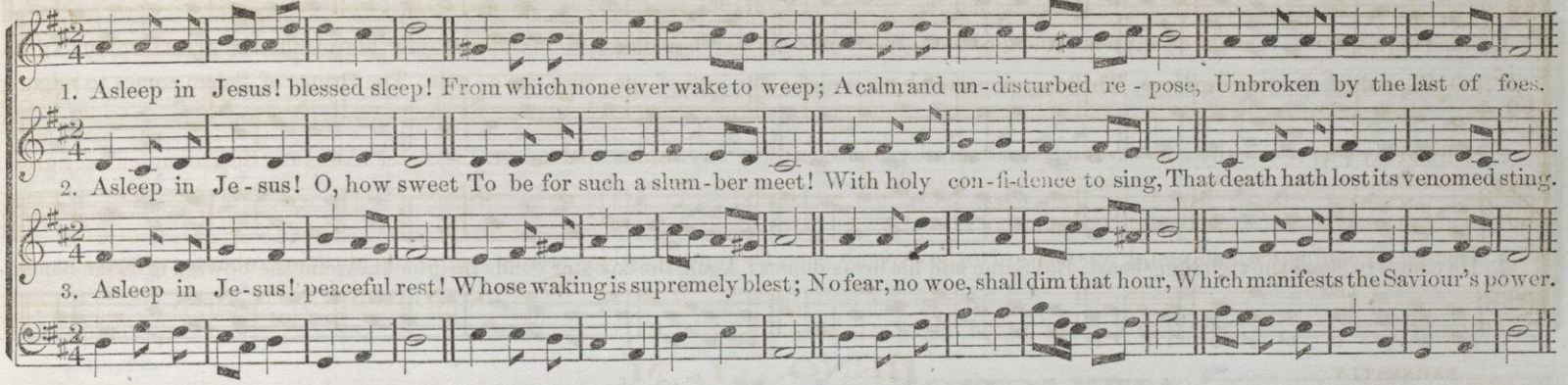
DR. BURNEY.



SLOWLY. With Expression.

ELLIS. L. M.

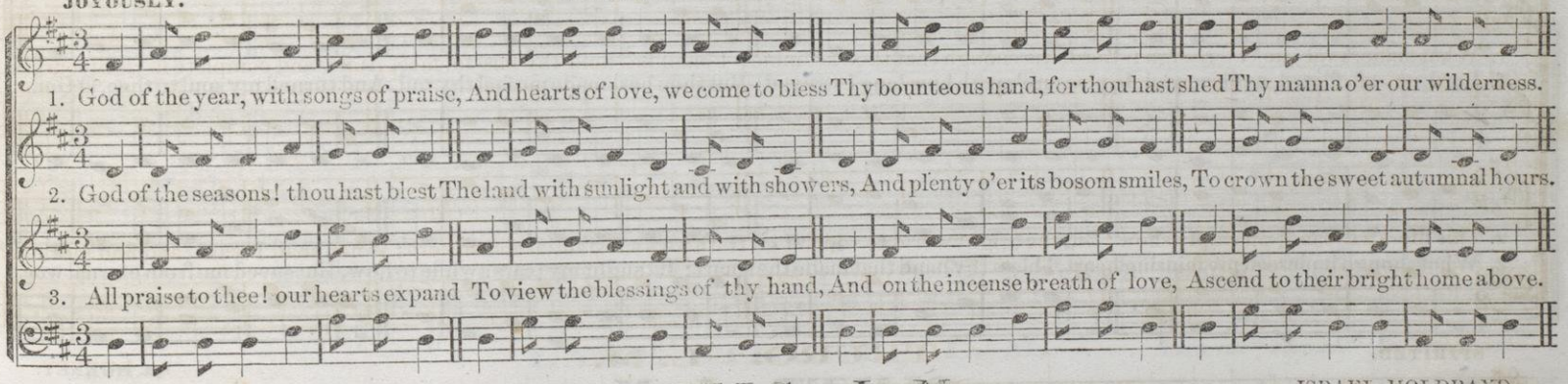
FROHOCK.



JOYOUSLY.

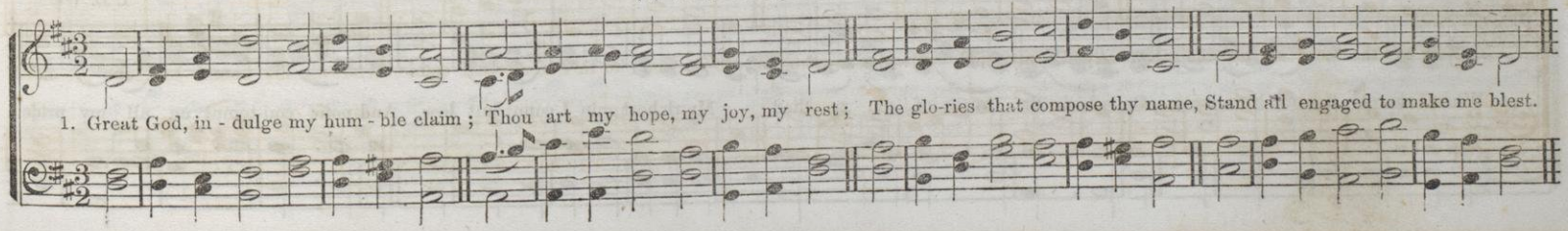
NEW YEAR. L. M.

ERODOEHT.



WELLS. L. M.

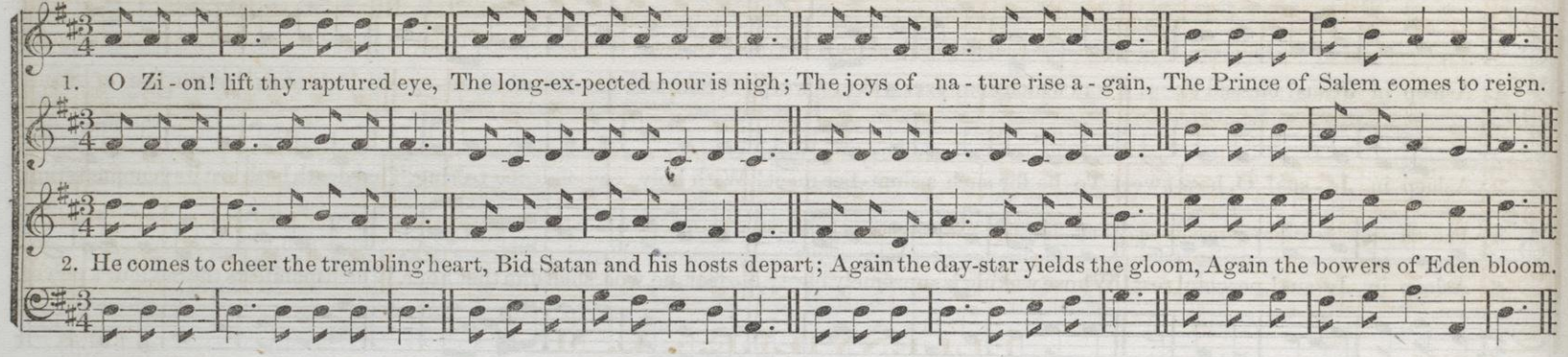
ISRAEL HOLDRAYD.



SPIRITED.

ROGERS. L. M.

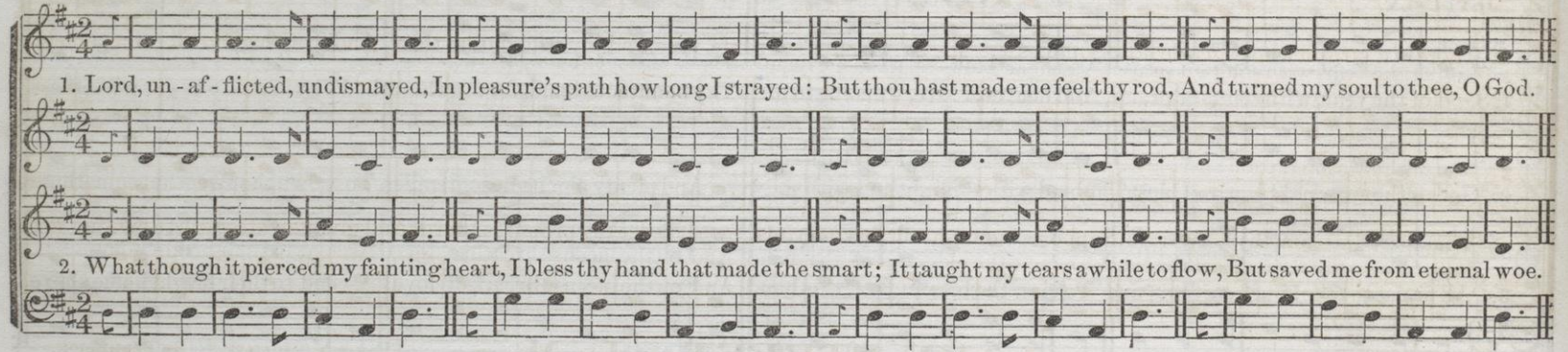
C.



SUPPLICATORY.

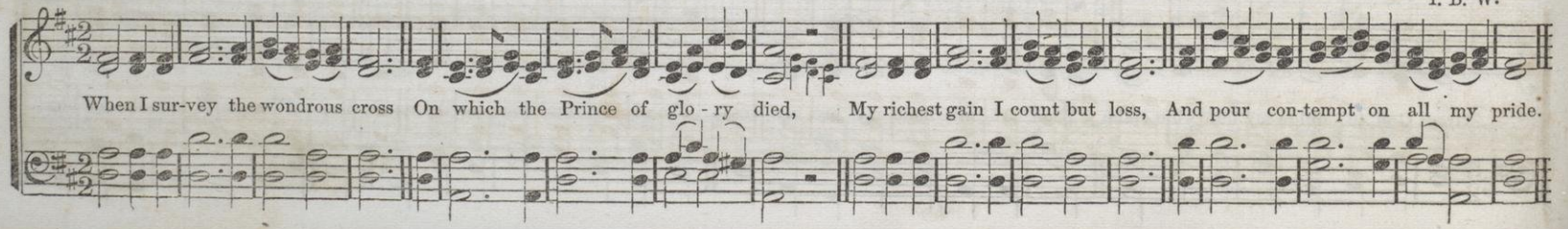
AFFLICTION. L. M. (Or 7s, without small notes.)

C.



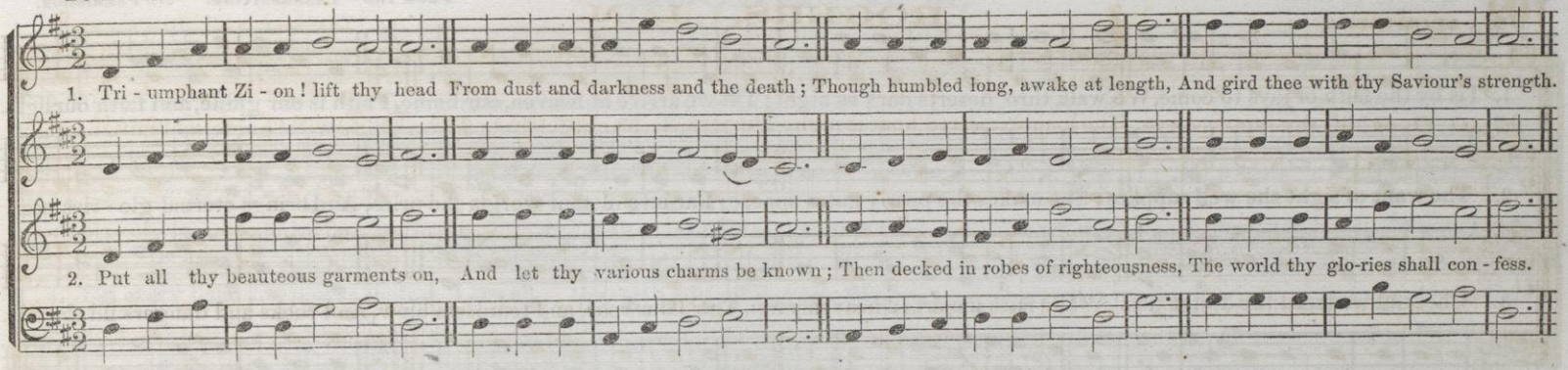
OLIVET. L. M.

I. B. W.



BOLD and ANIMATED.

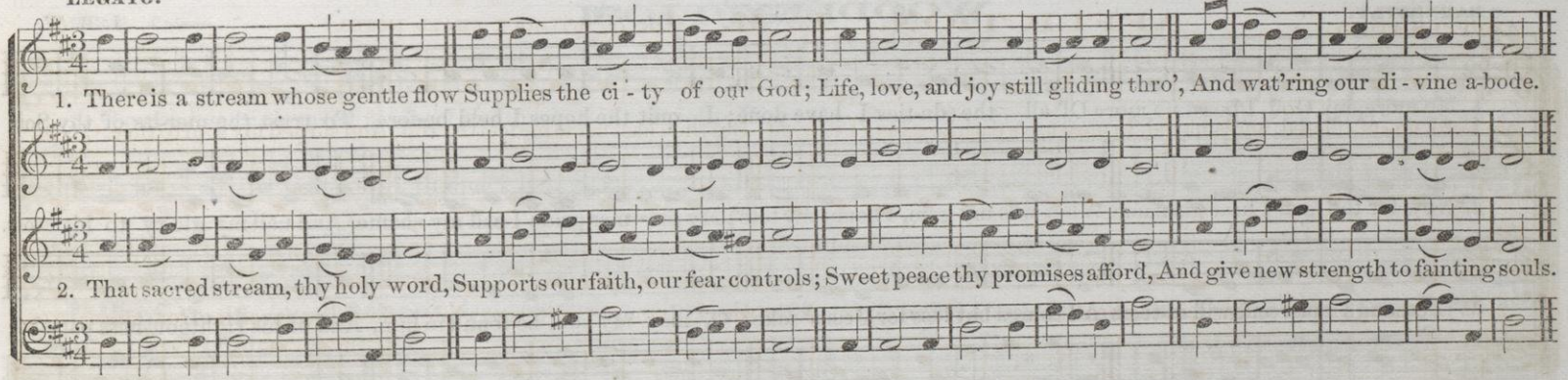
TRIUMPHANT. L. M.



LEGATO.

ELLENVILLE. L. M.

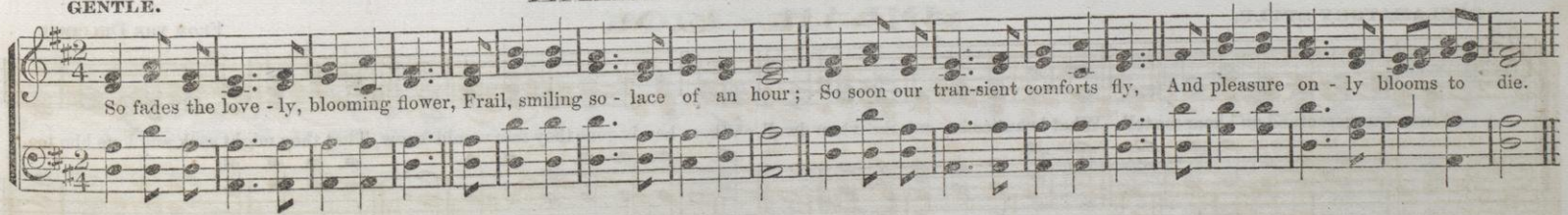
T. J. RIGGS.



GENTLE.

LAKE STREET. L. M.

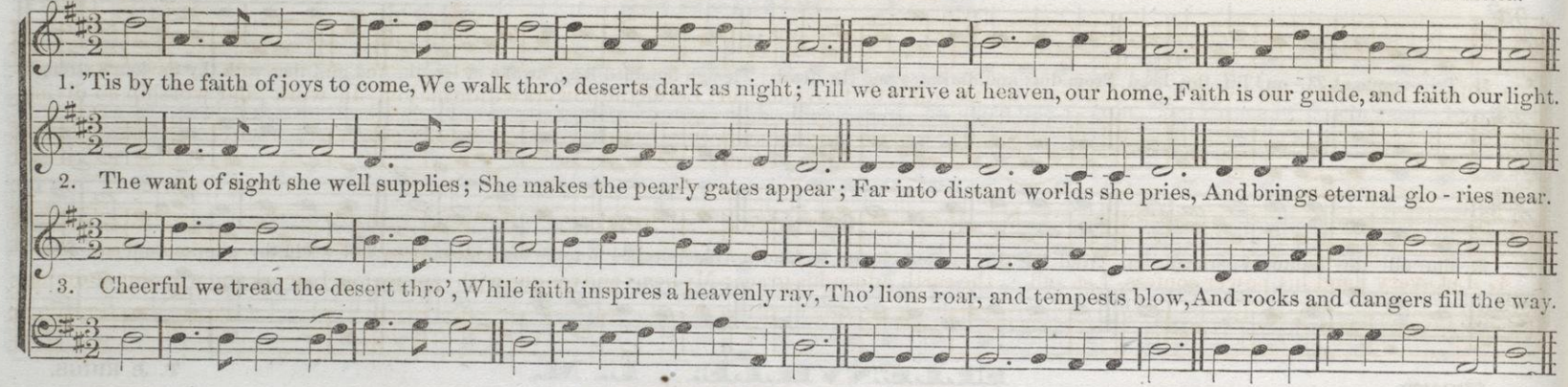
From the "Jubilee." By Permission.



BOLD and FIRM.

FAITH. L. M.

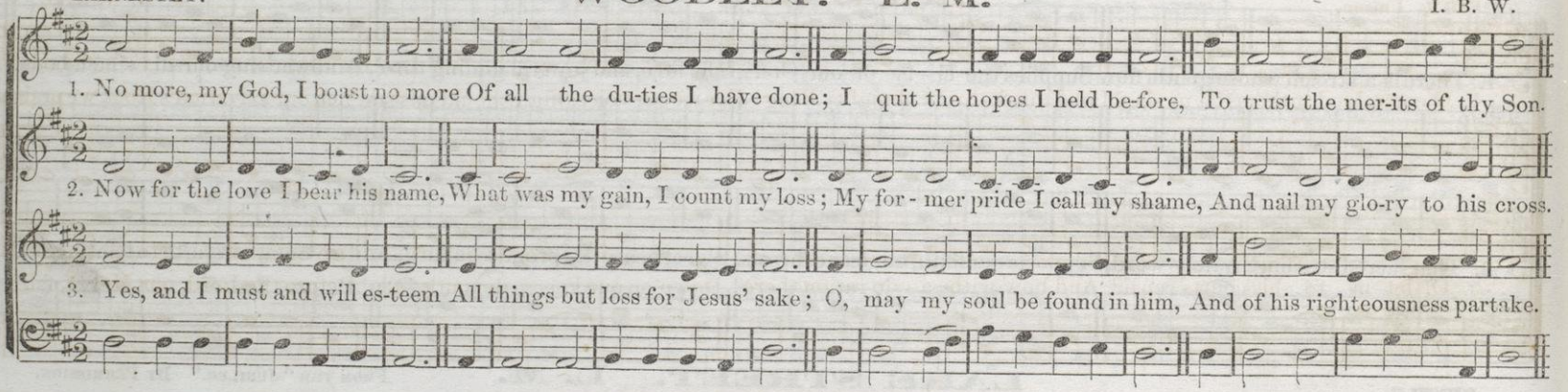
FROM THE "THANKSGIVING." BY PERMISSION.



EARNESTLY.

WOODLEY. L. M.

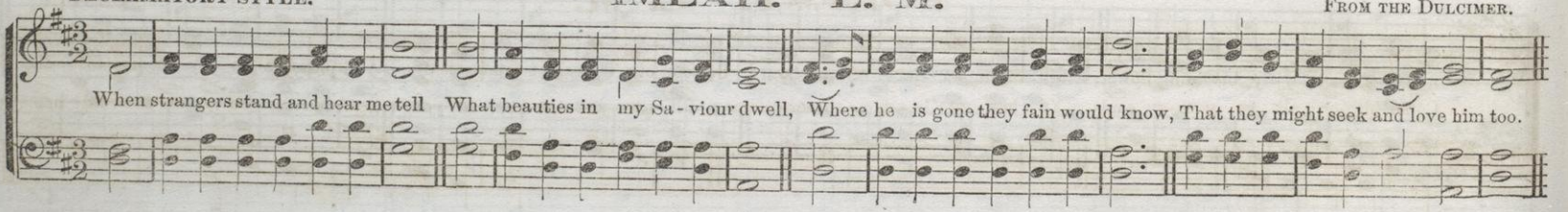
I. B. W.



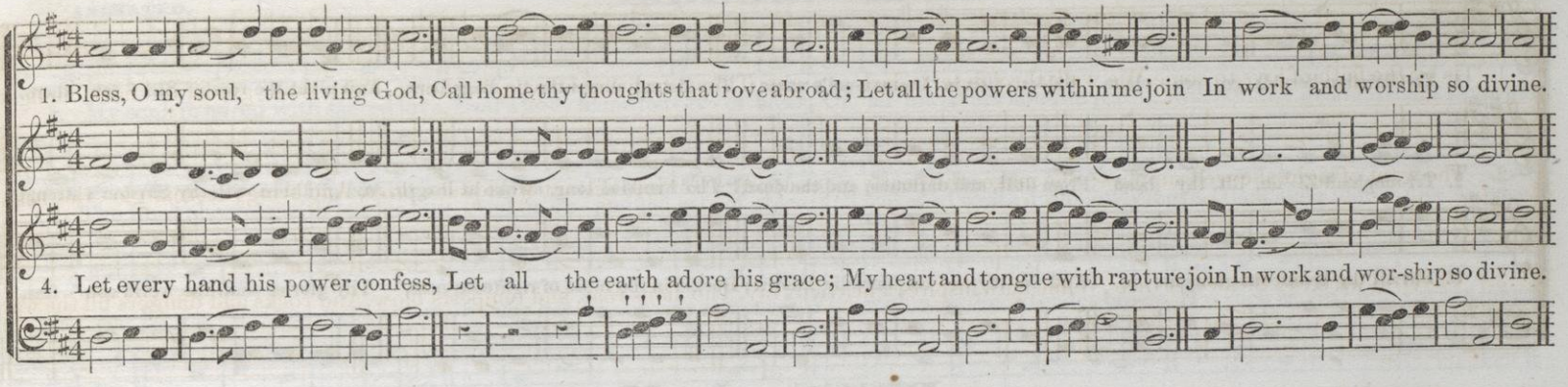
DECLAMATORY STYLE.

IMLAH. L. M.

FROM THE DULCIMER.

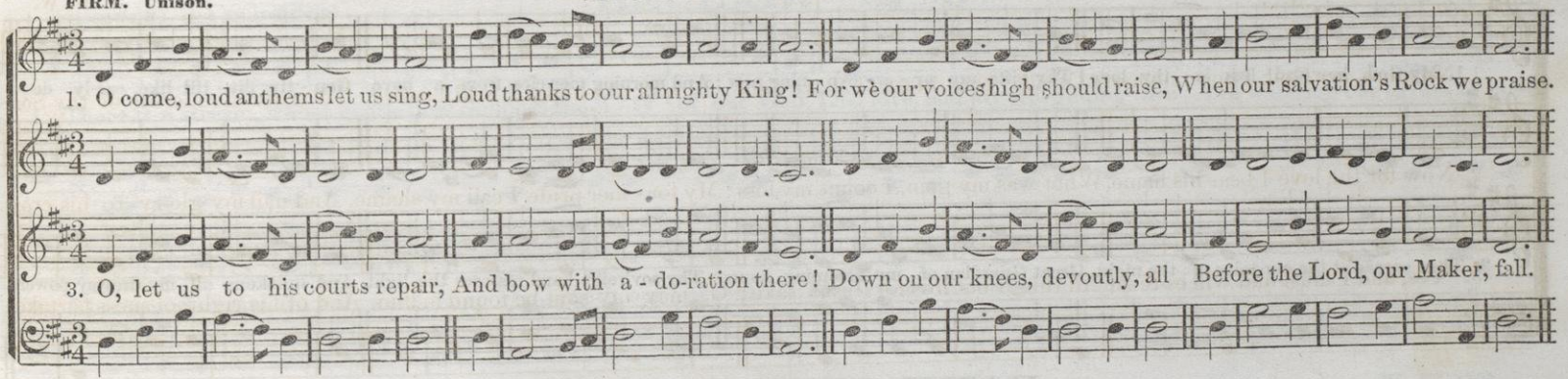


MOORE. L. M.



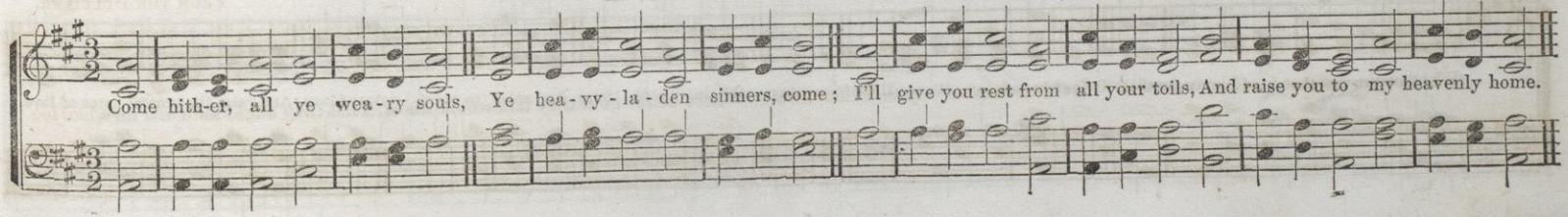
BOUDREN. L. M.

J. M. NORTH.



FOREST. L. M.

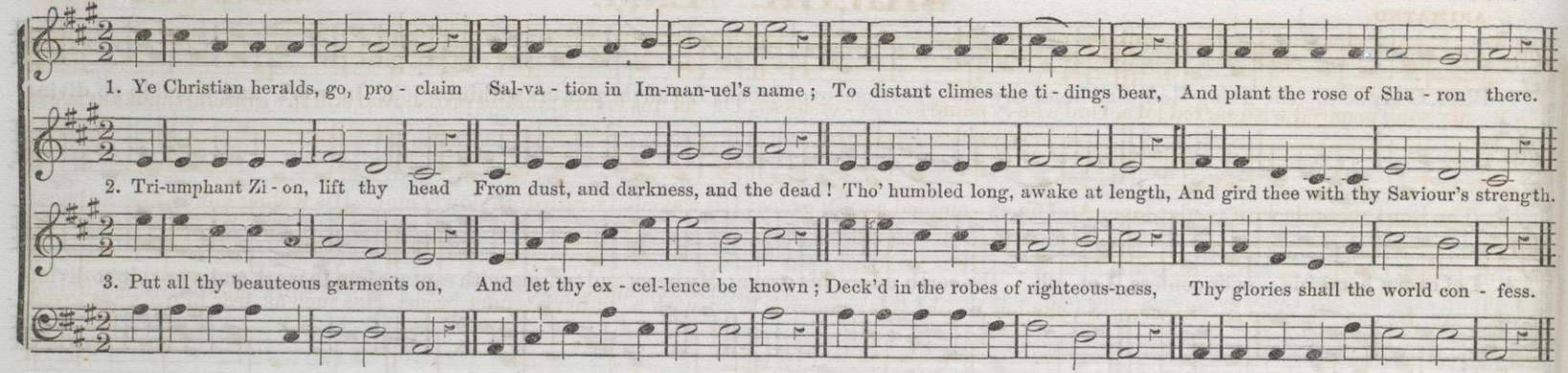
CHAPIN.



WITH SPIRIT.

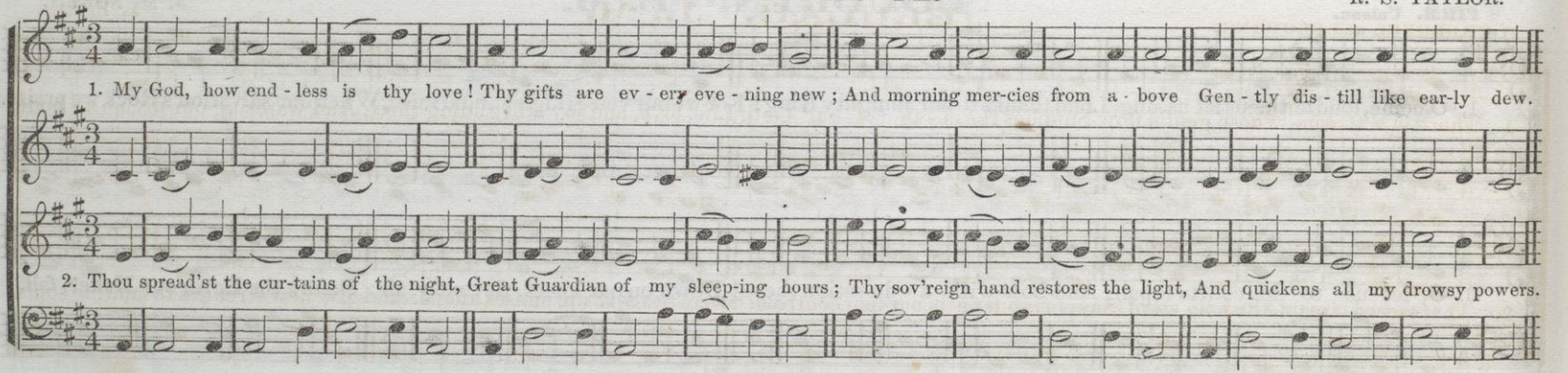
HERALD. L. M.

T. J. COOK.



DIGGS. L. M.

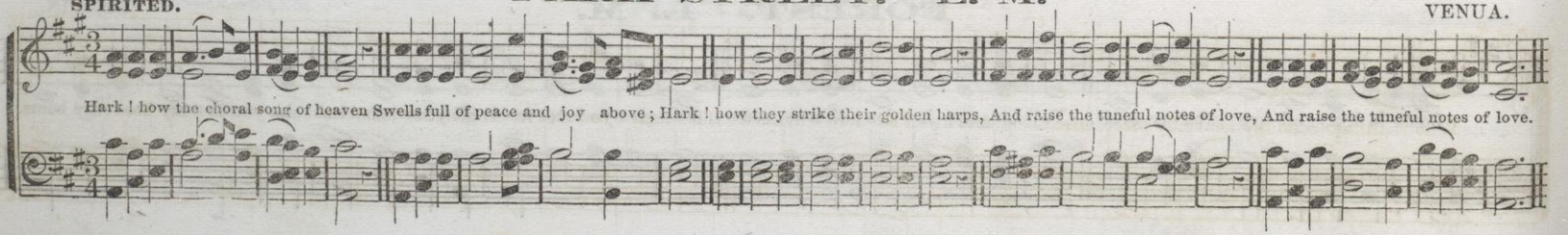
R. S. TAYLOR.



SPIRITED.

PARK STREET. L. M.

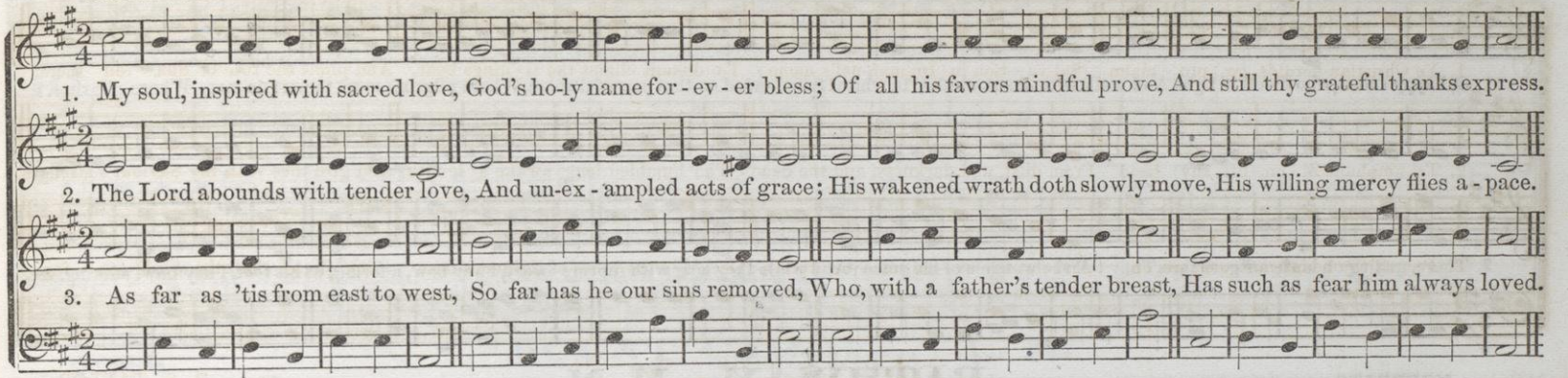
VENUA.



ANIMATED.

SHILOH. L. M.

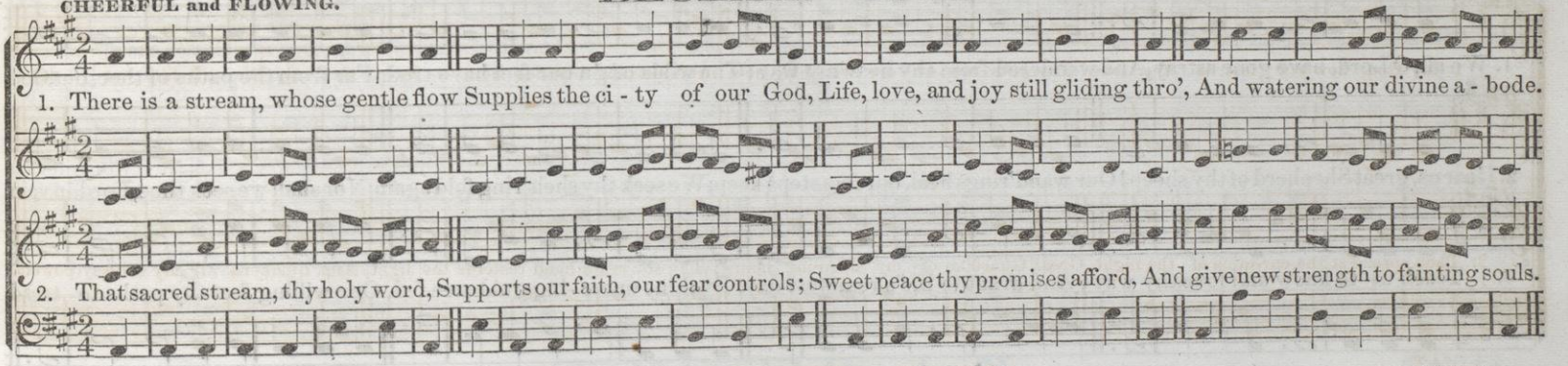
FROM THE WELSH.



CHEERFUL and FLOWING.

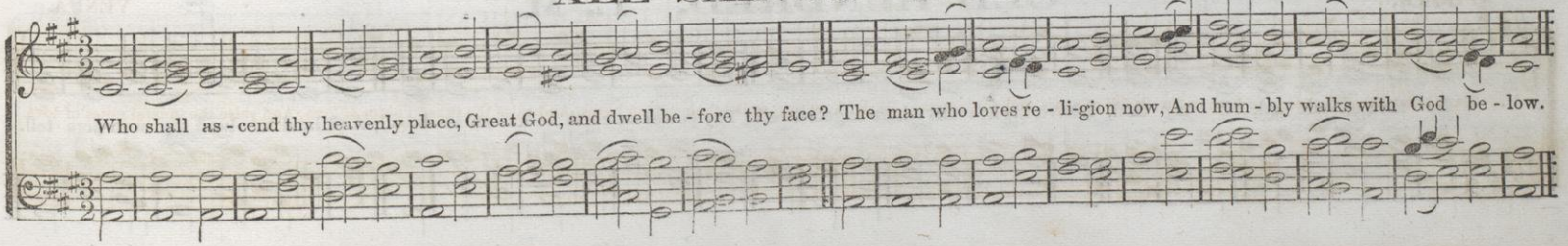
BEULAH. L. M.

T. E. P.



ALL SAINTS. L. M.

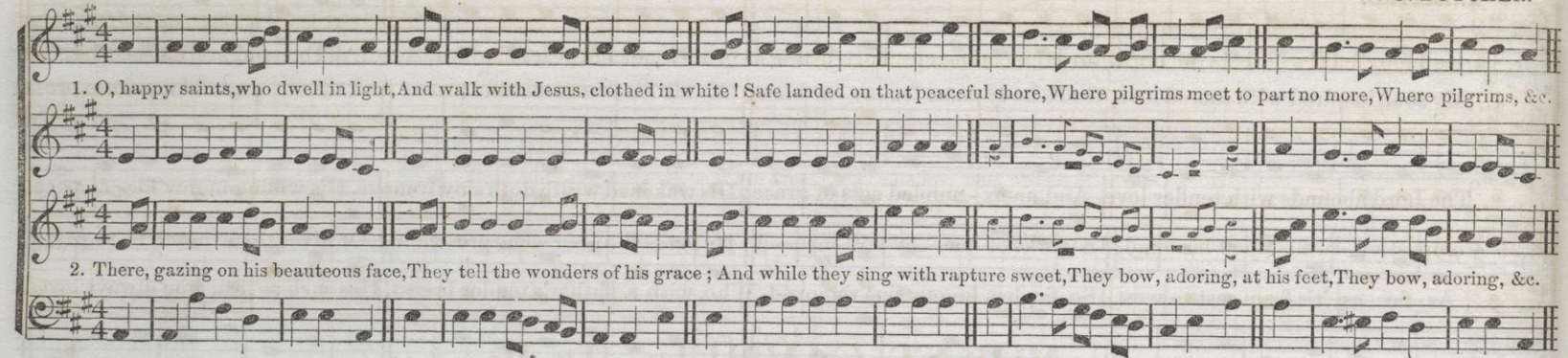
W. KNAPP.



ENERGETIC.

ALDAY. L. M.

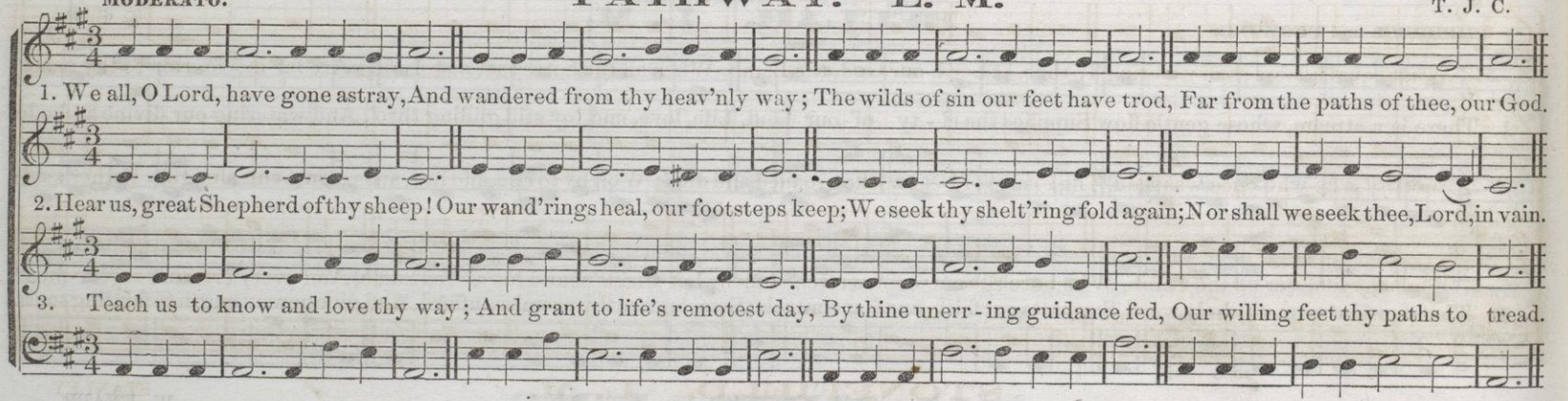
W. U. BUTCHER.



MODERATO.

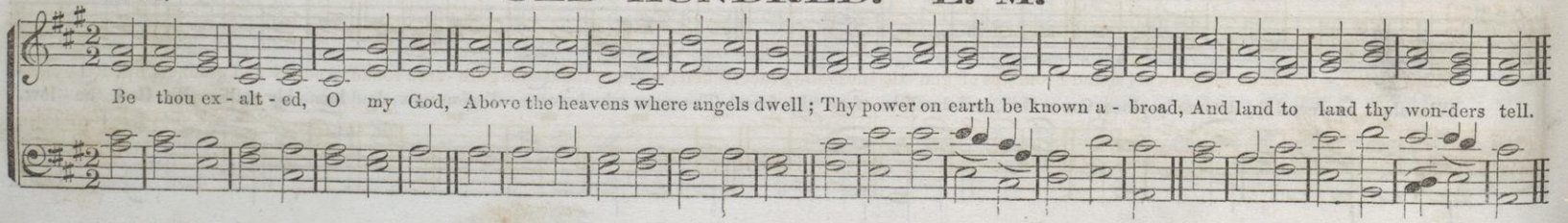
PATHWAY. L. M.

T. J. C.



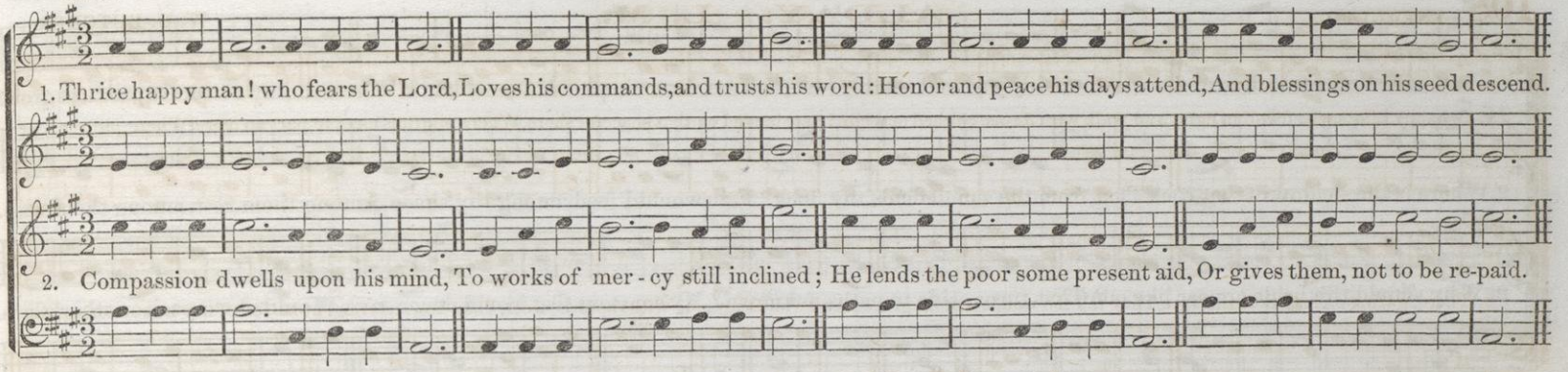
FIRM.

OLD HUNDRED. L. M.



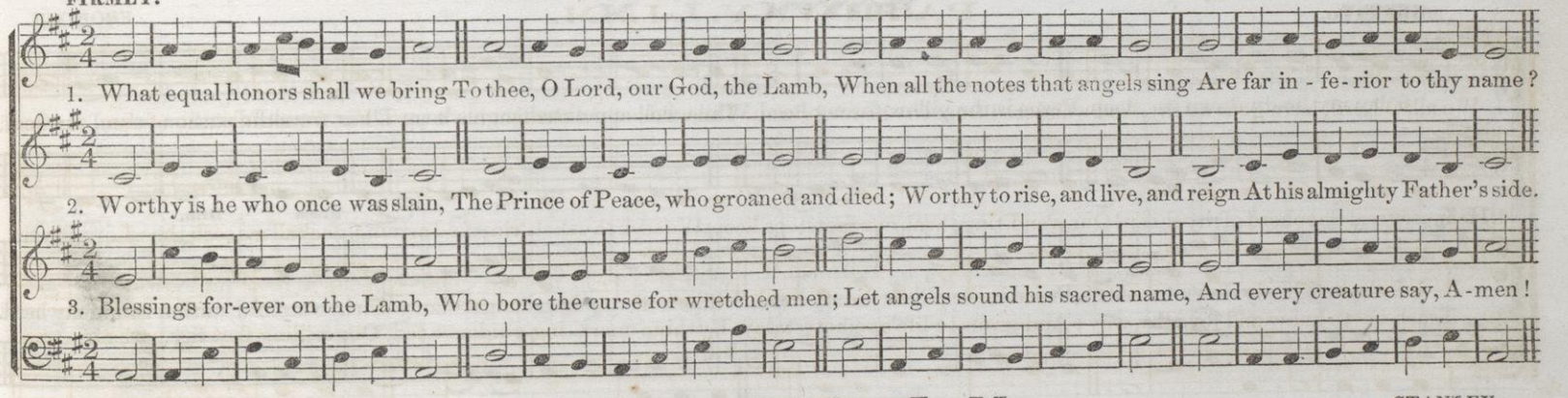
FAST.

FELTON. L. M.



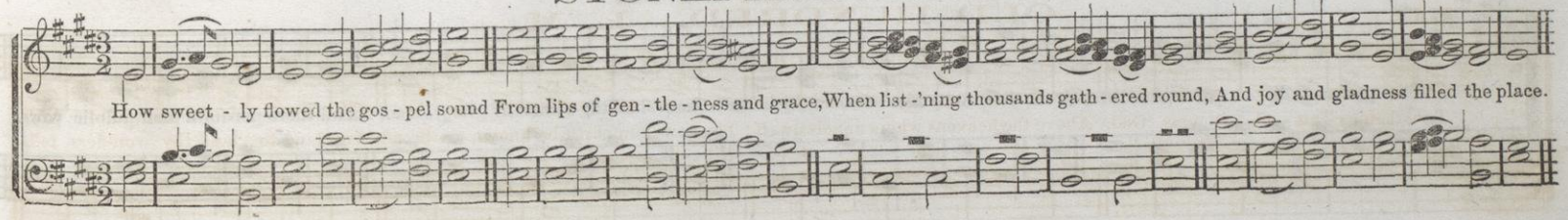
FIRMLY.

MOUNT CARMEL. L. M. *



STONEFIELD. L. M.

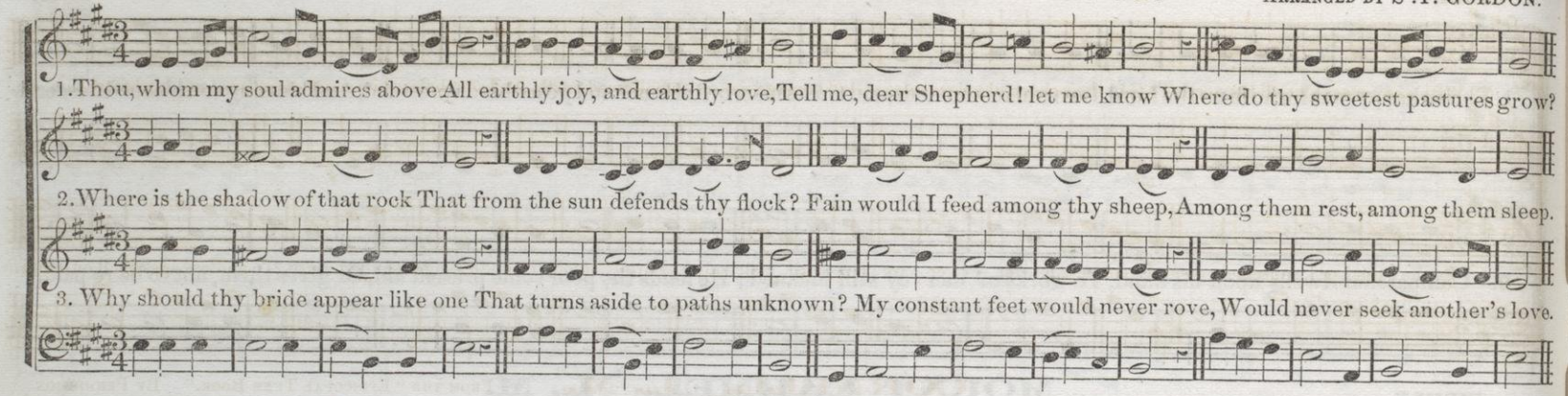
STANLEY.



EXPRESSIVELY.

HEAVENLY SHEPHERD. L. M.

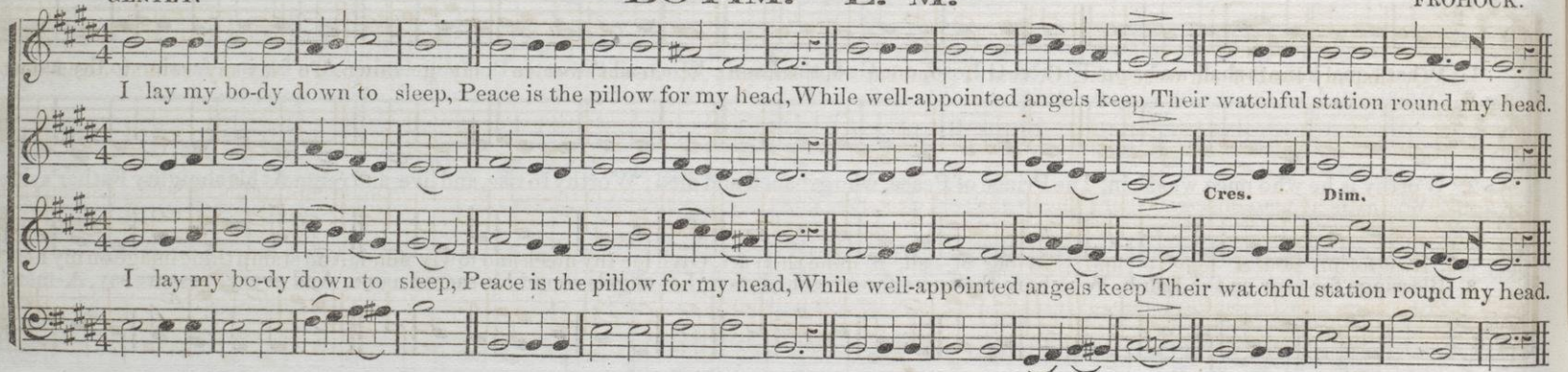
ARRANGED BY S .T. GORDON.



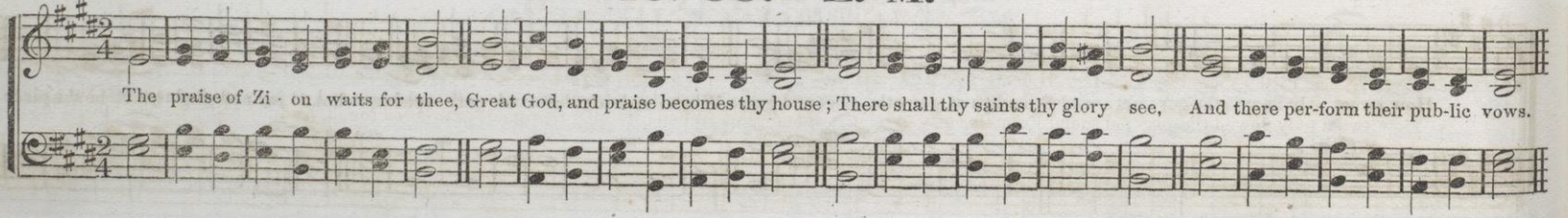
GENTLY.

BOYIM. L. M.

FROHOCK.

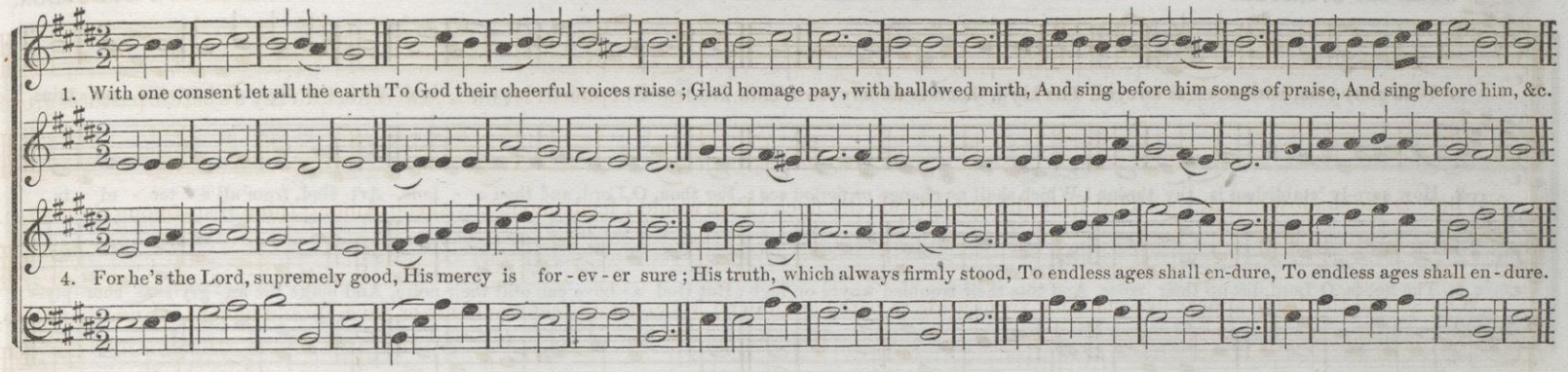


IOSCO. L. M.



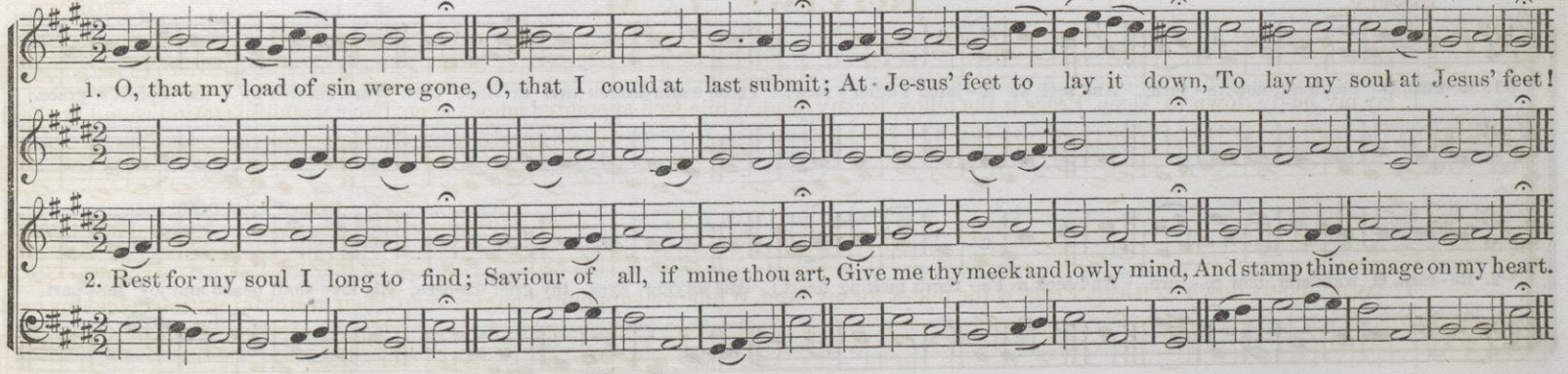
MONTOUR. L. M.

J. M. PRICE.



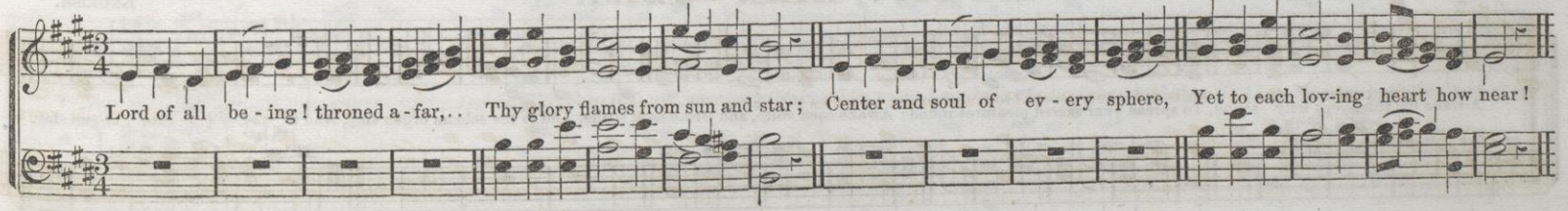
CORNELL. L. M.

FROM THE "EPISCOPAL TUNE BOOK." BY PERMISSION.



NEAR. L. M.

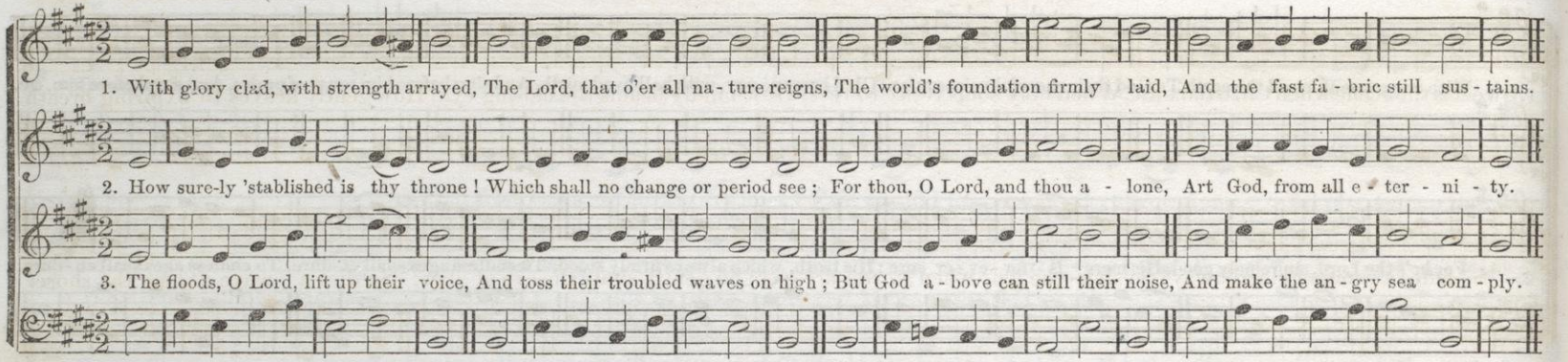
JAS. STILLMAN.



BOLD and SPIRITED.

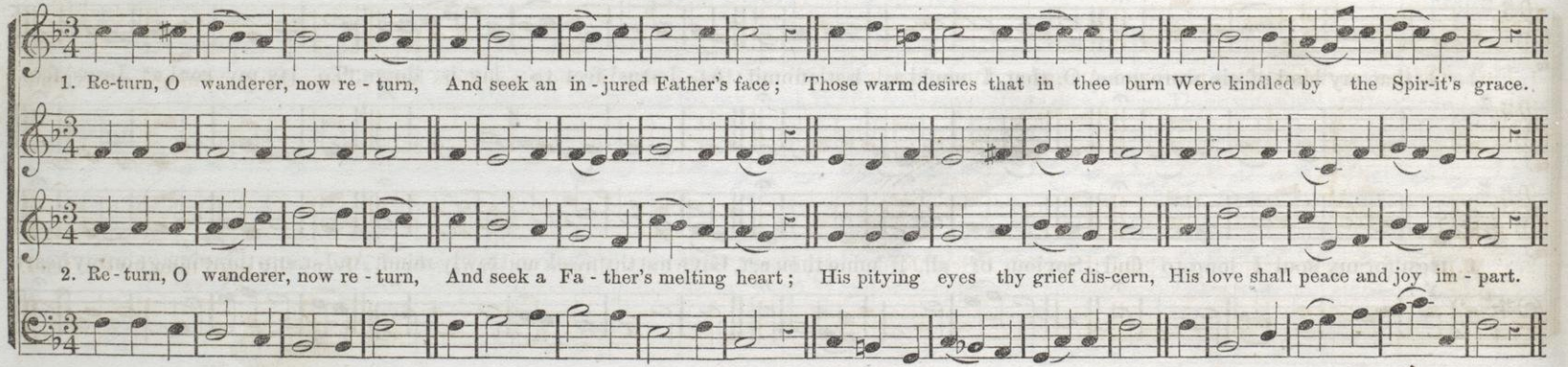
MARNON. L. M.

I. B. W.



BELFAST. L. M.

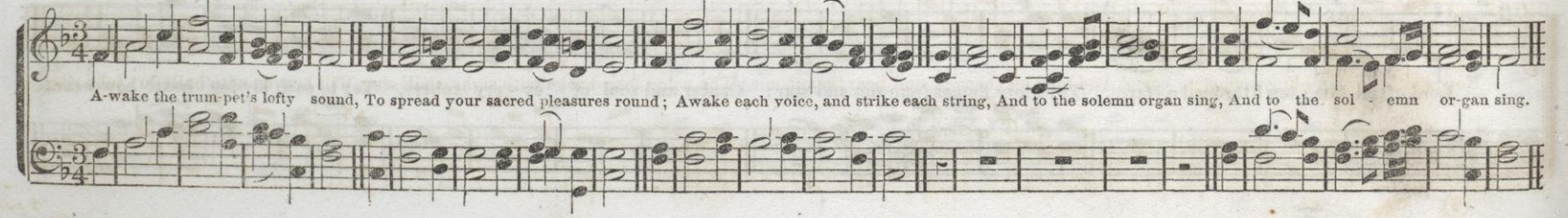
ENGLISH.



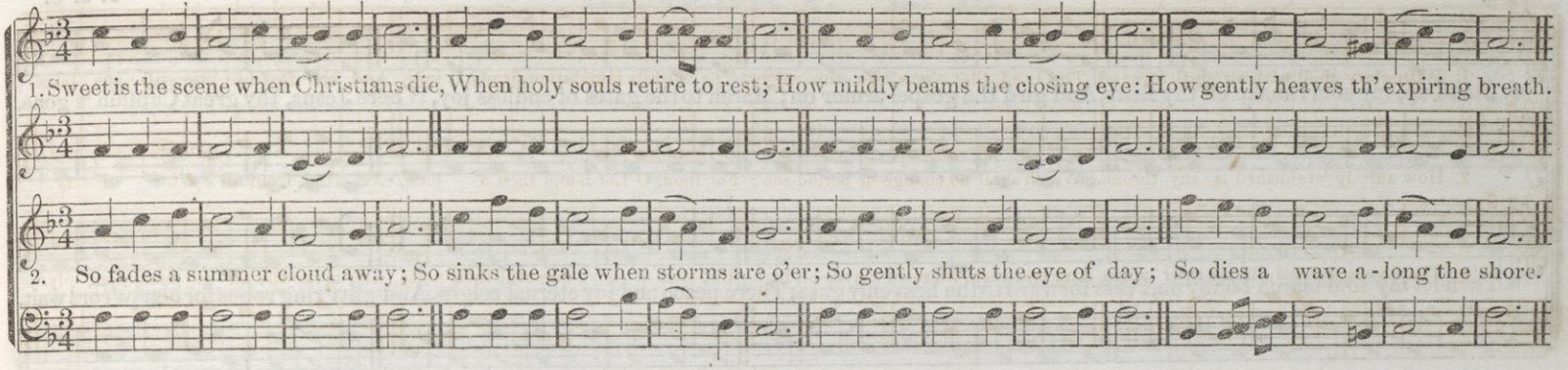
FIRM and SPIRITED.

ROTHWELL. L. M.

ENGLISH.



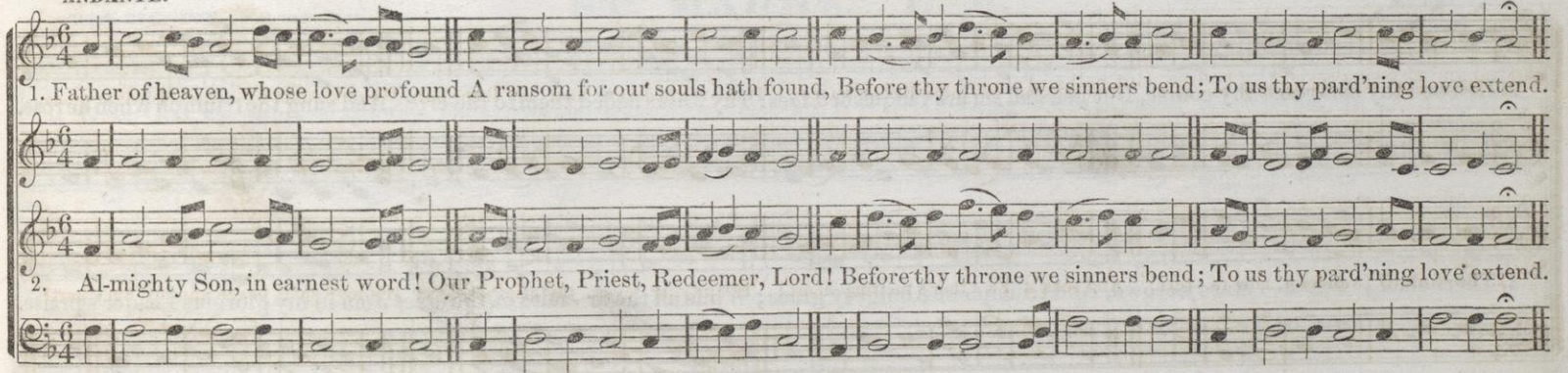
REST. L. M.



PRAYER. L. M.

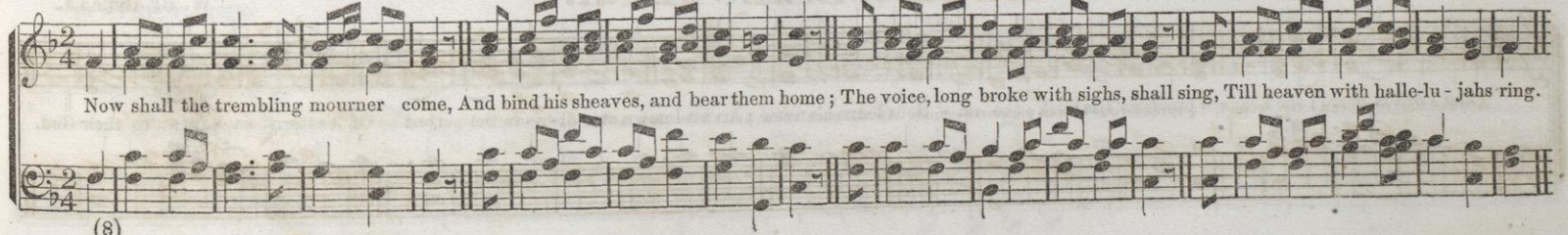
ANDANTE.

ARRANGED BY W. U. BUTCHER.



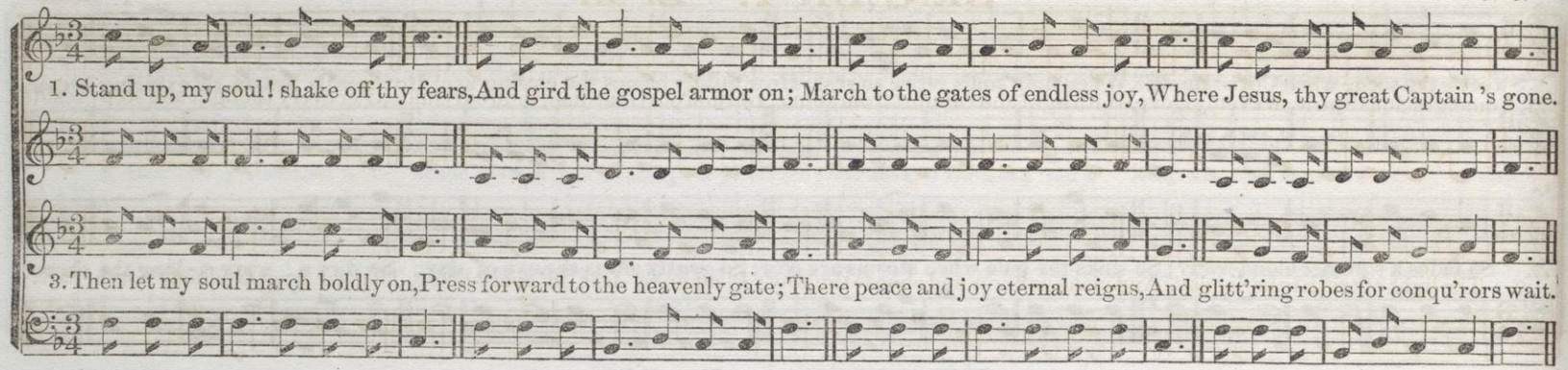
SHOEL. L. M.

FROM SHOEL.



RAPTURE. L. M. Double.

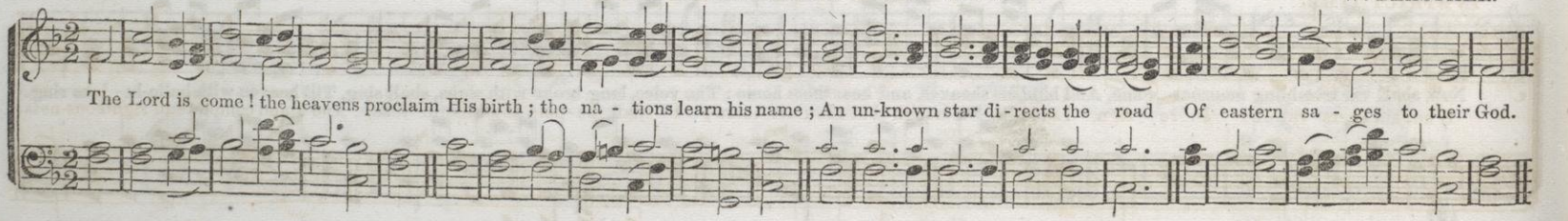
T. J. C.



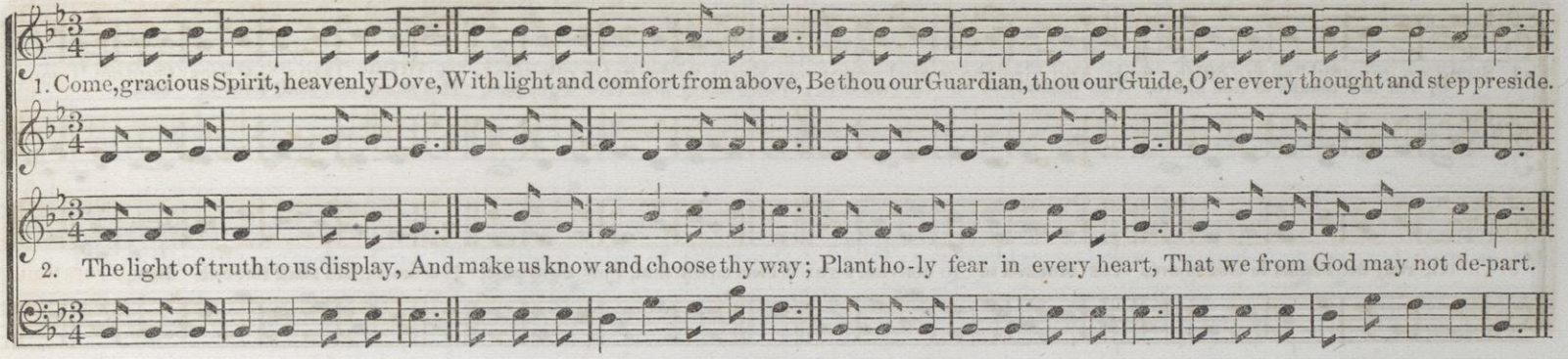
LIVELY.

ALFRETON. L. M.

W. BEASTALL.

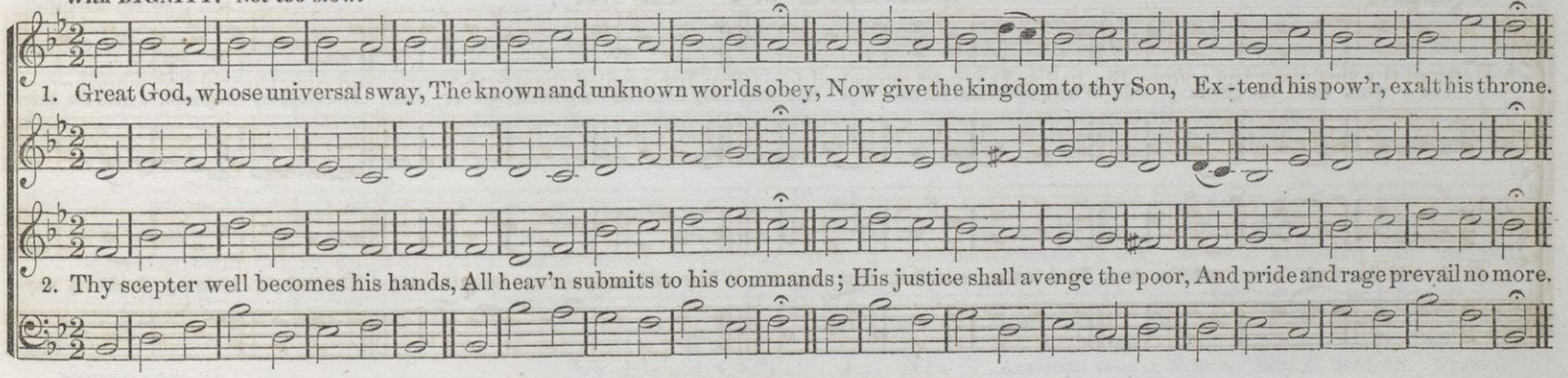


BENEDICT. L. M.



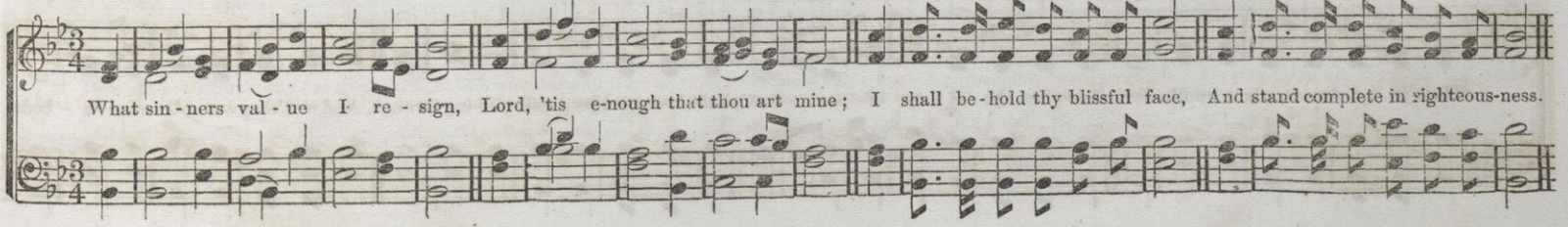
ST. MARKS. L. M.

With DIGNITY. Not too slow. J. M. PELTON.



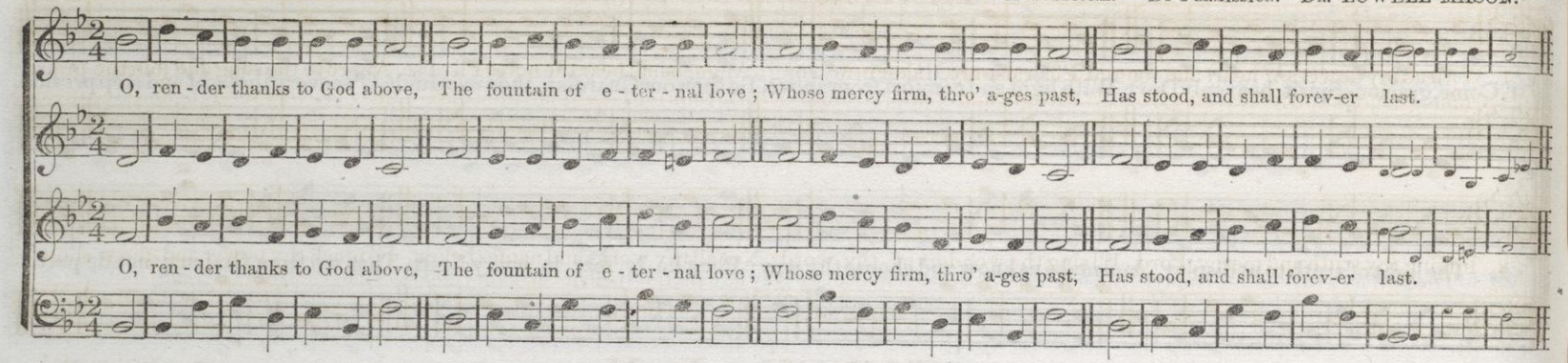
JUDAH. L. M.

IN STRICT TIME. From Dulcimer. A. DOTY.



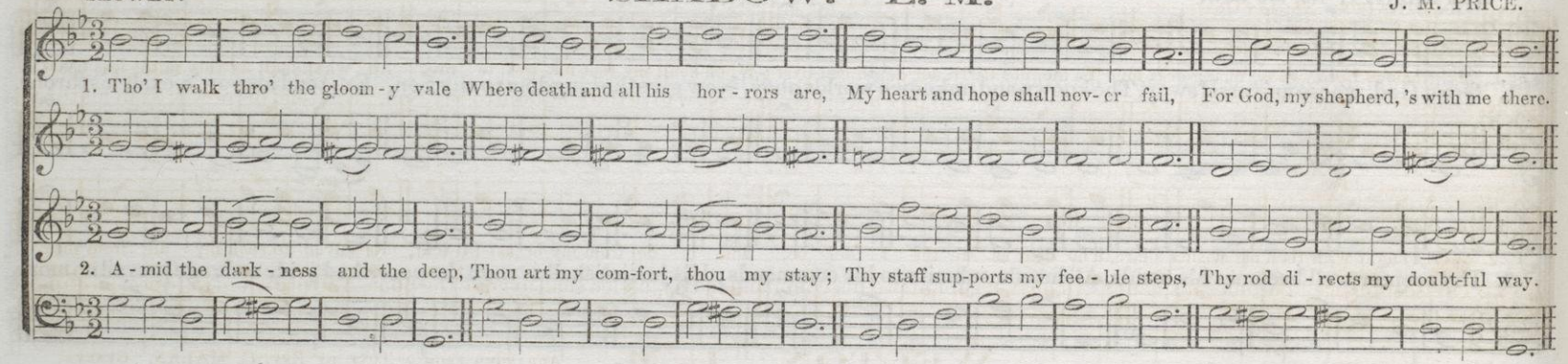
WATTS. L M.

FROM THE "HALLELUJAH." BY PERMISSION. DR. LOWELL MASON.



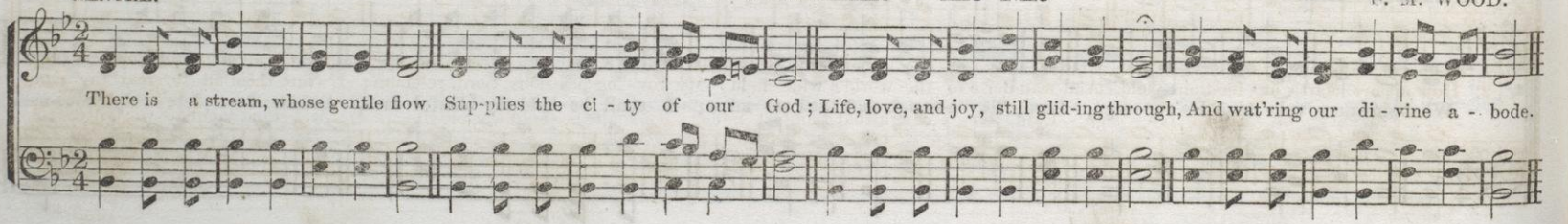
SHADOW. L. M.

SLOWLY. J. M. PRICE.

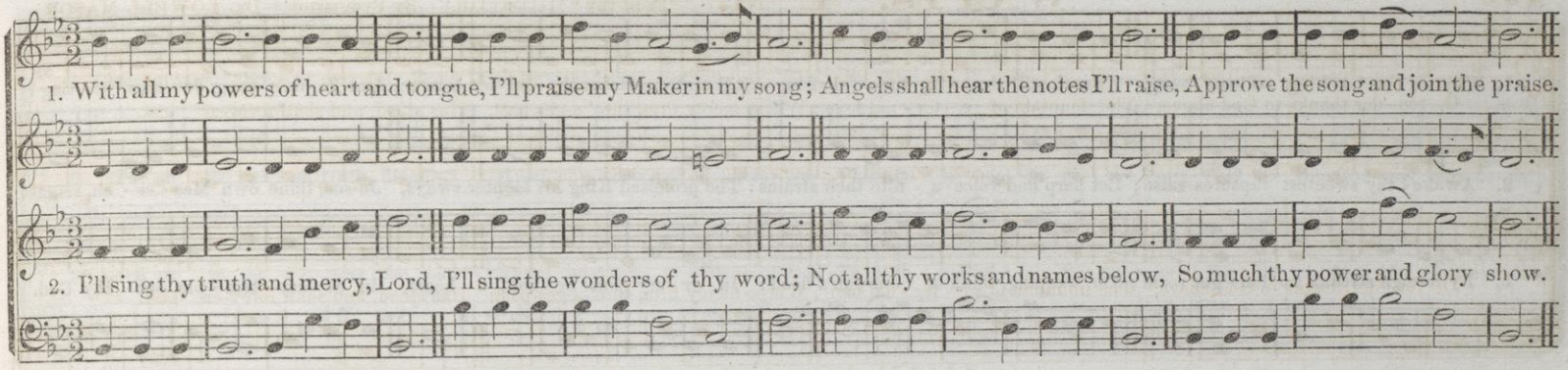


McGRAWVILLE. L. M.

GENTLE. S. M. WOOD.

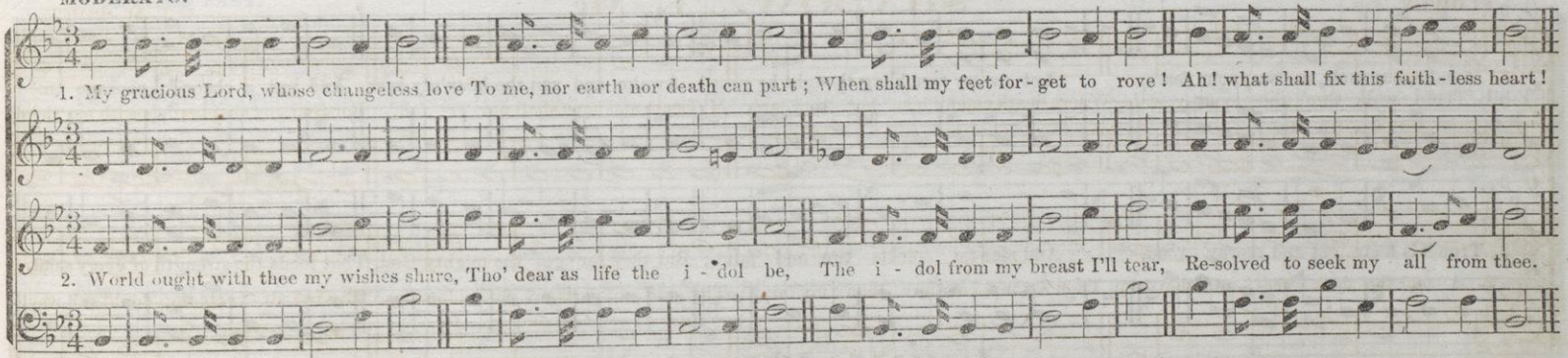


PRAISE. L. M.



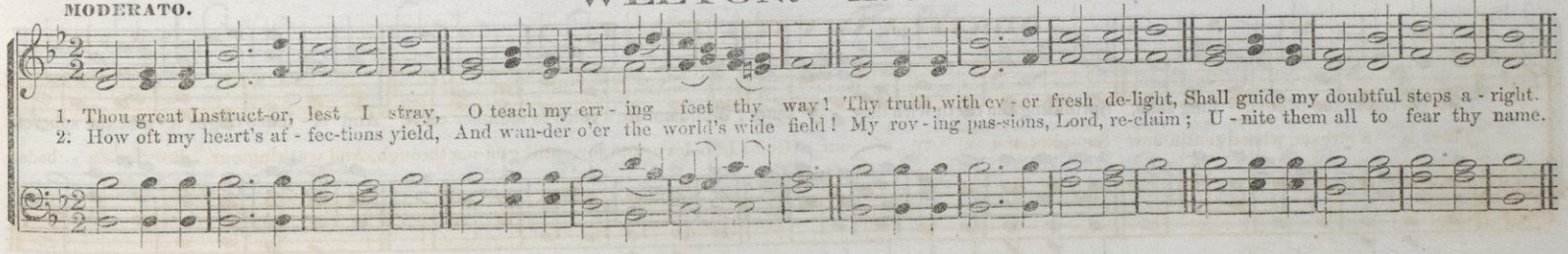
ORKNEY. L. M.

O. R. M.



WELTON. L. M.

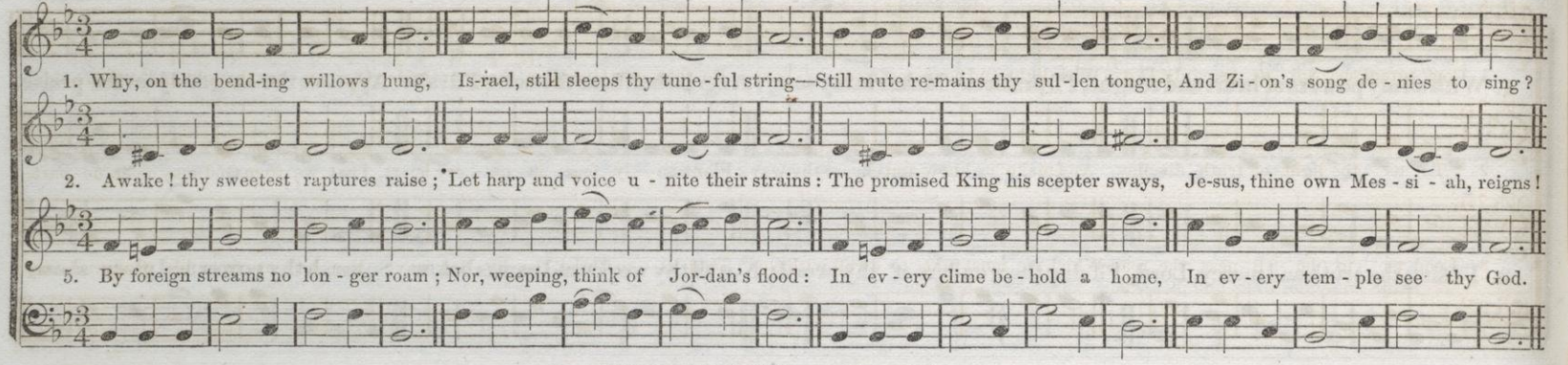
Arranged from a Tune by Rev. C. Malan. Geneva.



TENDERLY.

WILLOW. L. M.

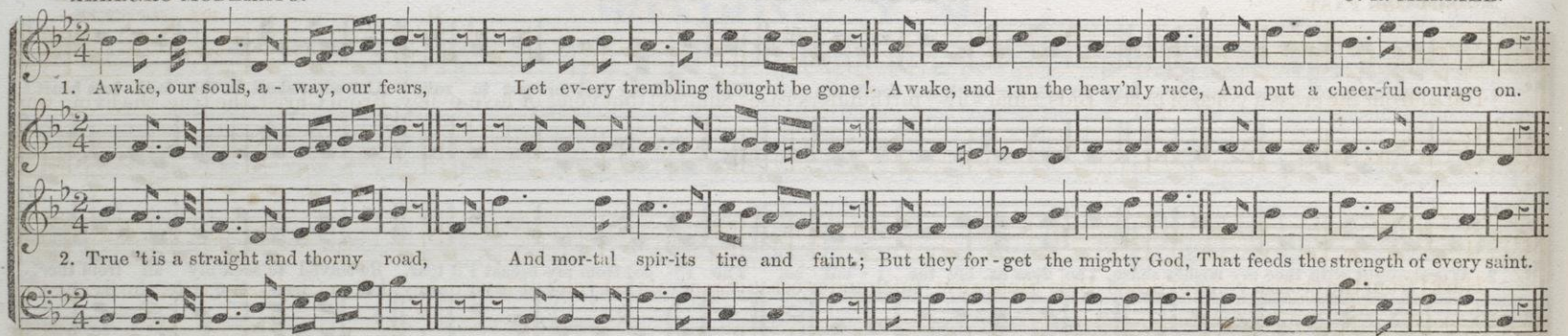
T. E. P.



ALLEGRO MODERATO.

RIPLEY. L. M.

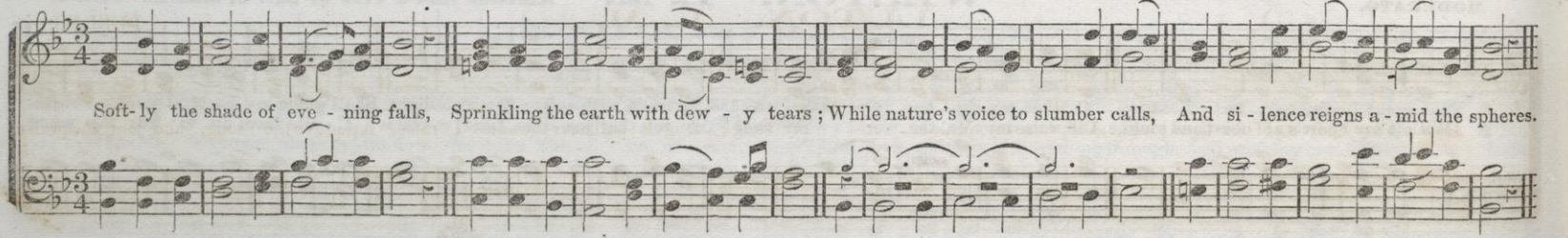
O. R. MERRILL.

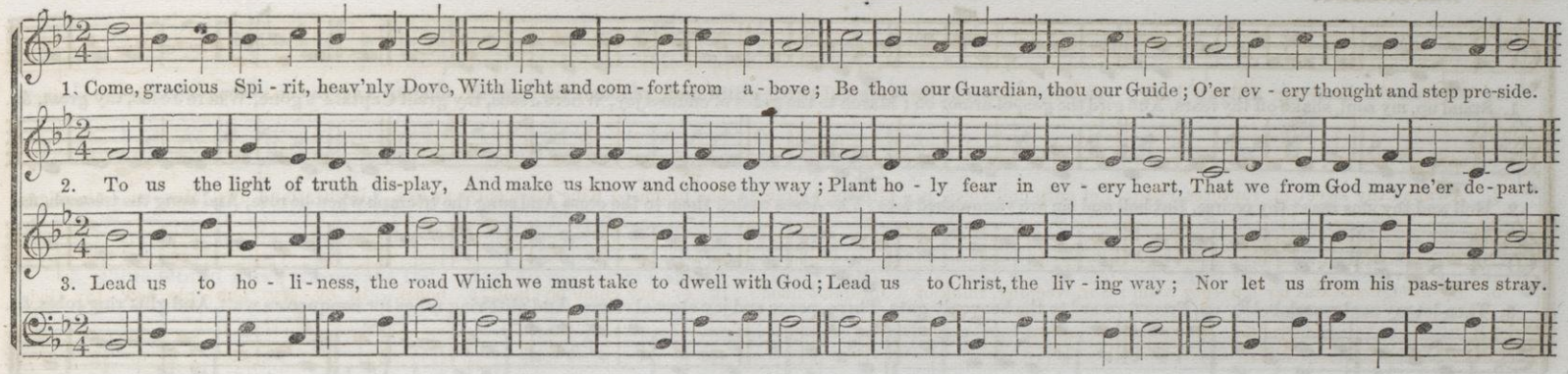


ADAGIO, e Sempre Piano.

GERMANY. L. M.

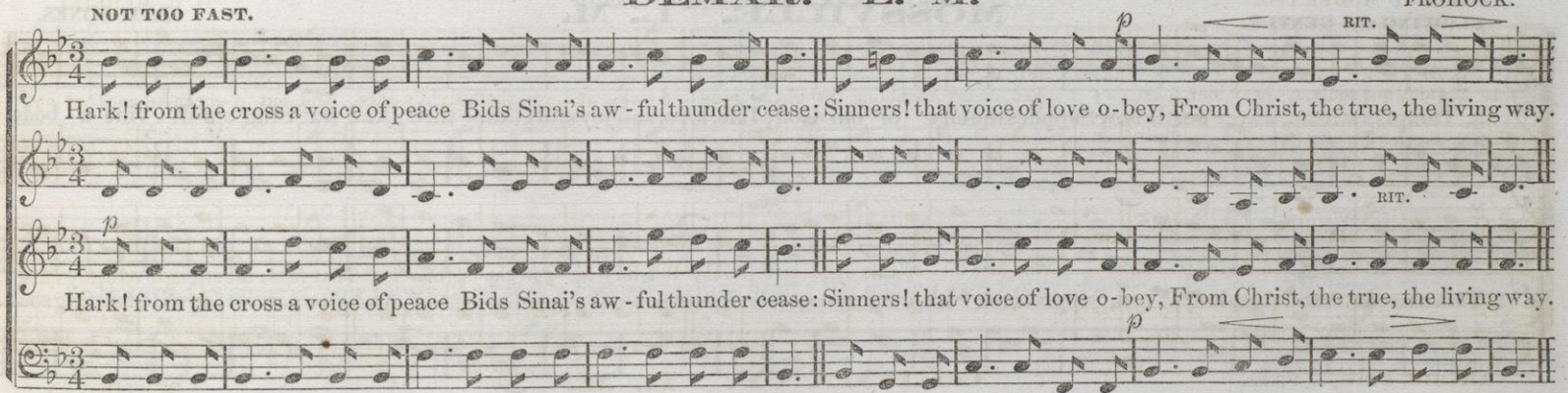
BEETHOVEN.





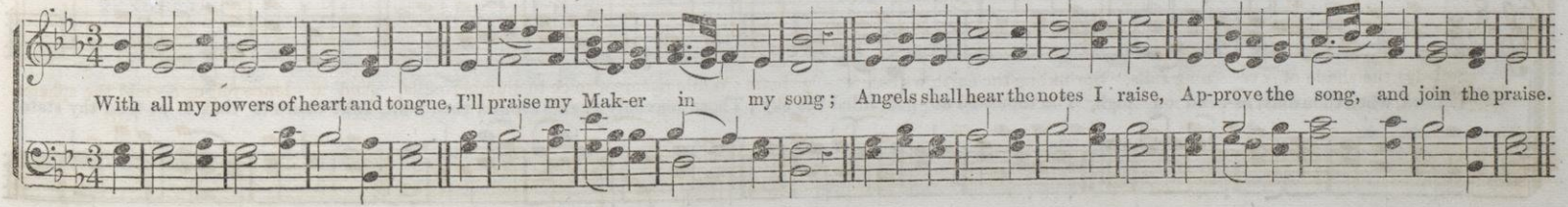
DEMAR. L. M.

NOT TOO FAST. FROHOCK.



LUTON. L. M.

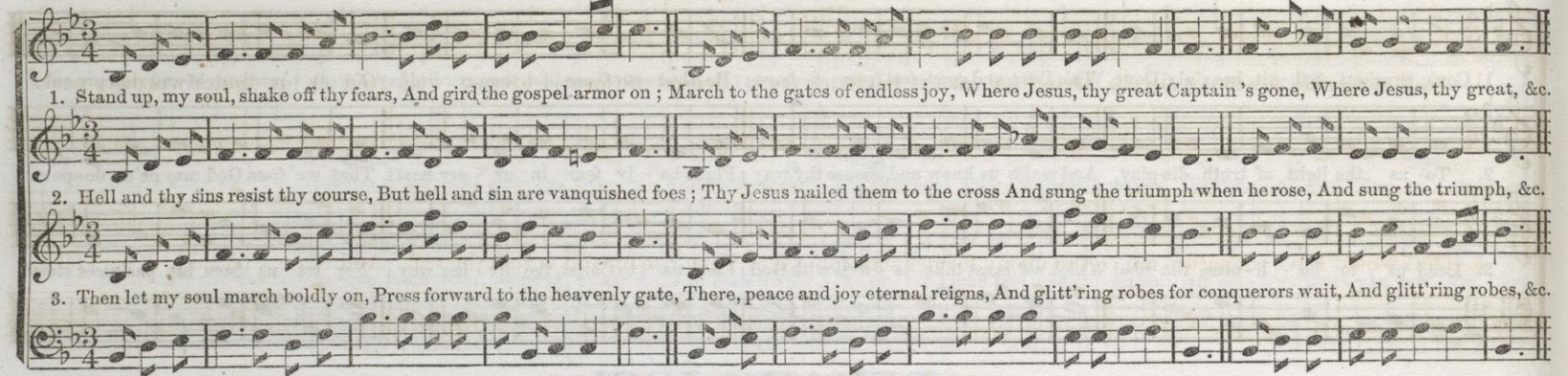
BURDER.



With ENERGY.

WEBSTER. L. M.

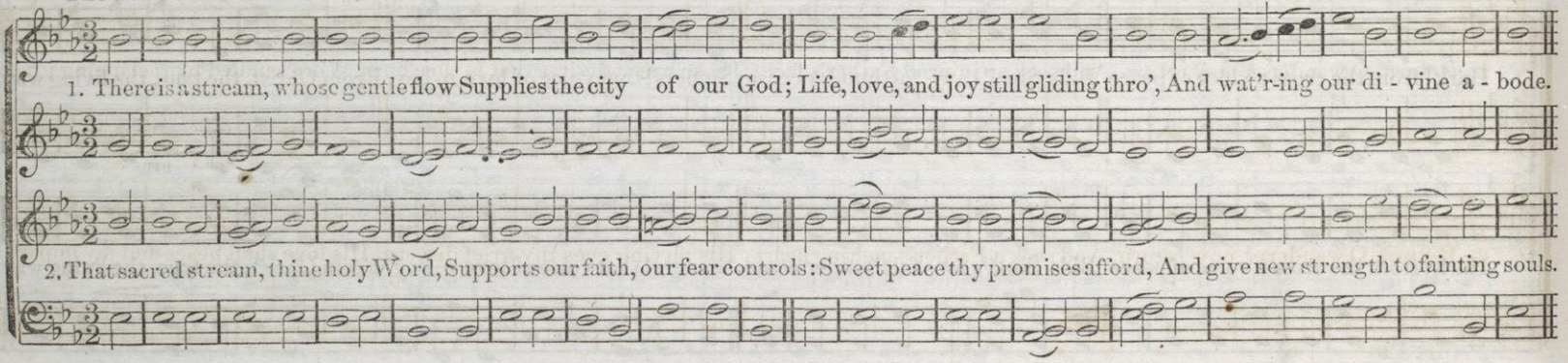
H. R. PALMER.



FLOWING and GENTLE.

MOSSVILLE. L. M.

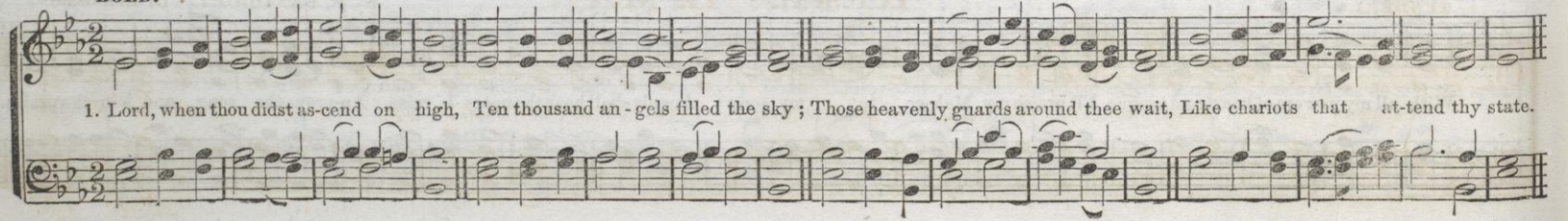
J. A. JONES.



BOLD.

DUKE STREET. L. M.

JOHN HATTON.



ROYCE. L. M.

H. J. RUDD.

1. O, that I could for-ev-er dwell, Delighted at the Saviour's feet; Behold the form I love so well, And all his tender words re-peat.

5. Thus would I live till nature fail, And all my former sins for-sake; Then rise to God within the vail, And of e-ternal joys par-take.

WANDERER. L. M.

T. HELD.

1. Return, O wanderer, now return, And seek an injured Father's face; Those warm desires that in thee burn, Were kindled by reclaiming grace.

2. Return, O wanderer, now return, And seek a Father's melting heart; His pitying eyes thy grief discern, His love shall peace and joy impart.

REST. L. M.

W. B. BRADBURY. · By Permission.

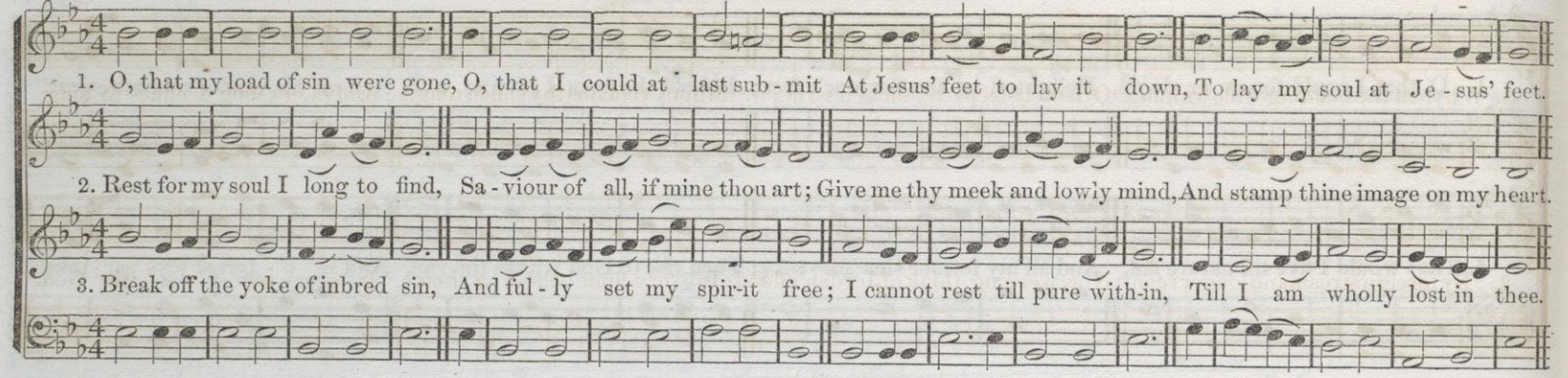
TENDERLY.

A-sleep in Je-sus! blessed sleep, From which none ev-er wake to weep; A calm and un-dis-turbed re-pose, Un-brok-en by the last of foes.

GENTLY.

MINONA. L. M.

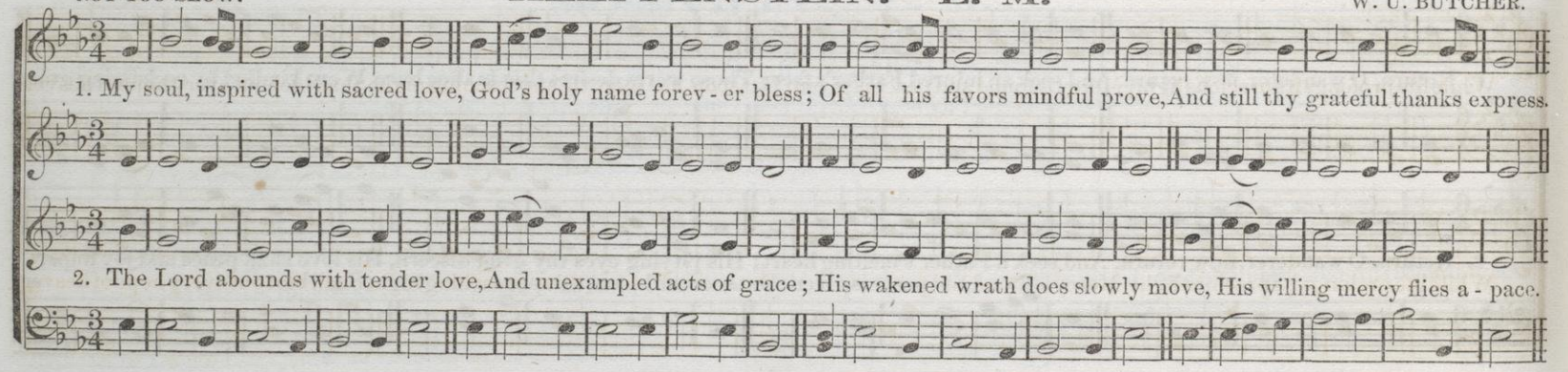
T. F. SEWARD.



NOT TOO SLOW.

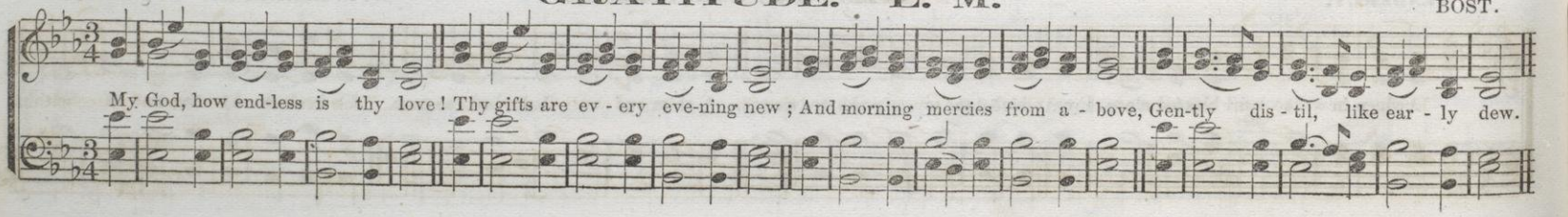
HELFFENSTEIN. L. M.

W. U. BUTCHER.



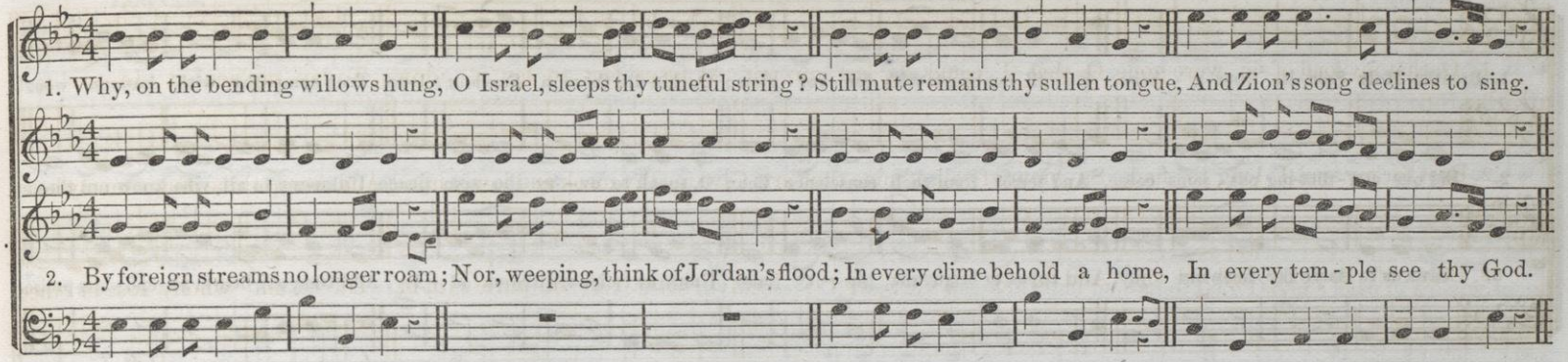
GRATITUDE. L. M.

BOST.



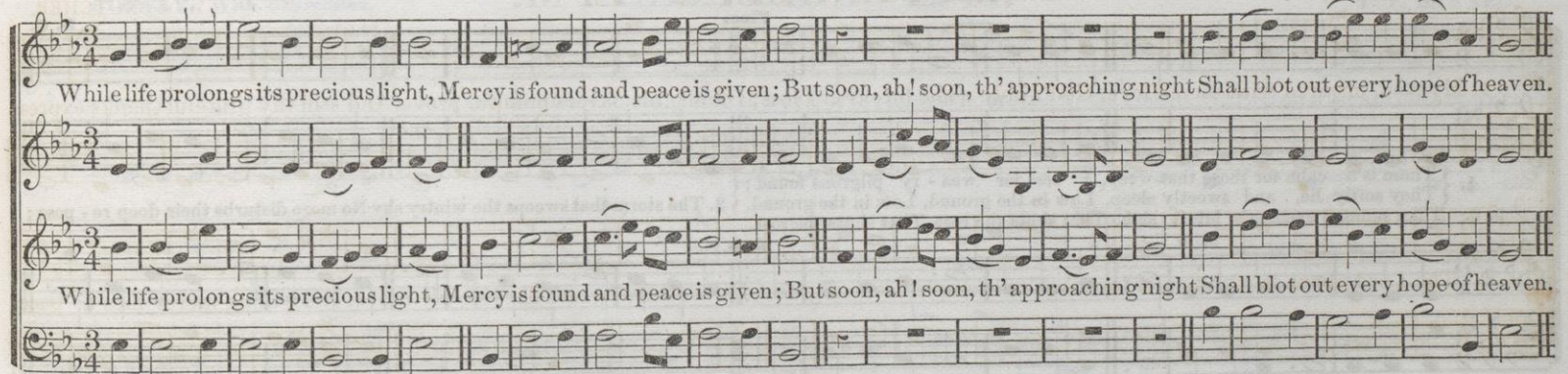
MAIRAN. L. M.

ARRANGED BY S. T. GORDON.

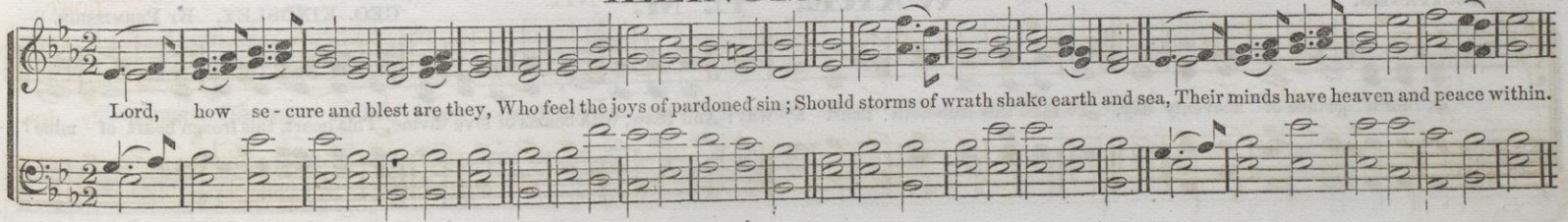


HUDSON. L. M.

F. A. BLANCHARD.



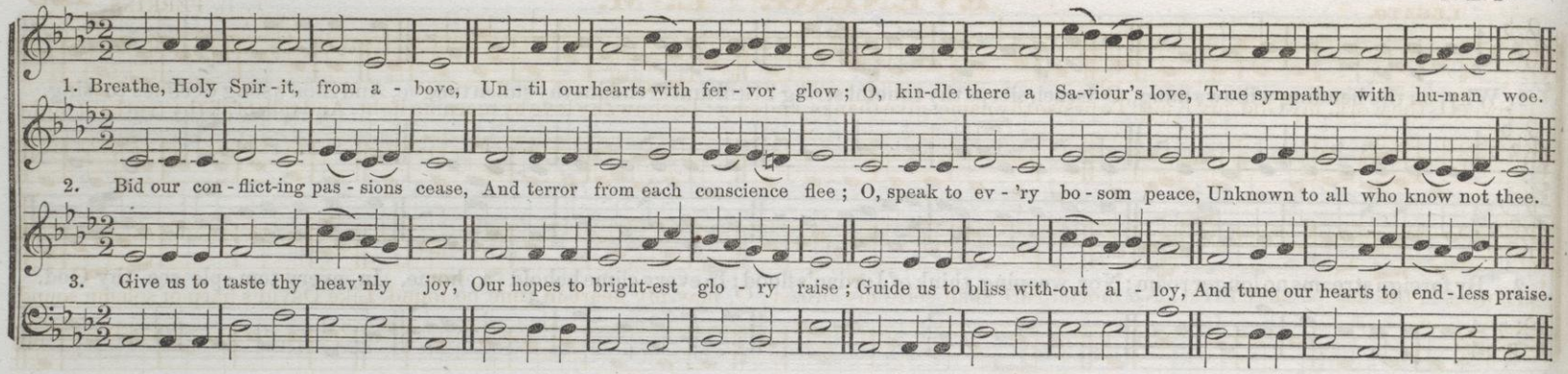
ILLINOIS. L. M.



GENTLY. EARNESTLY.

INVOCATION. L. M.

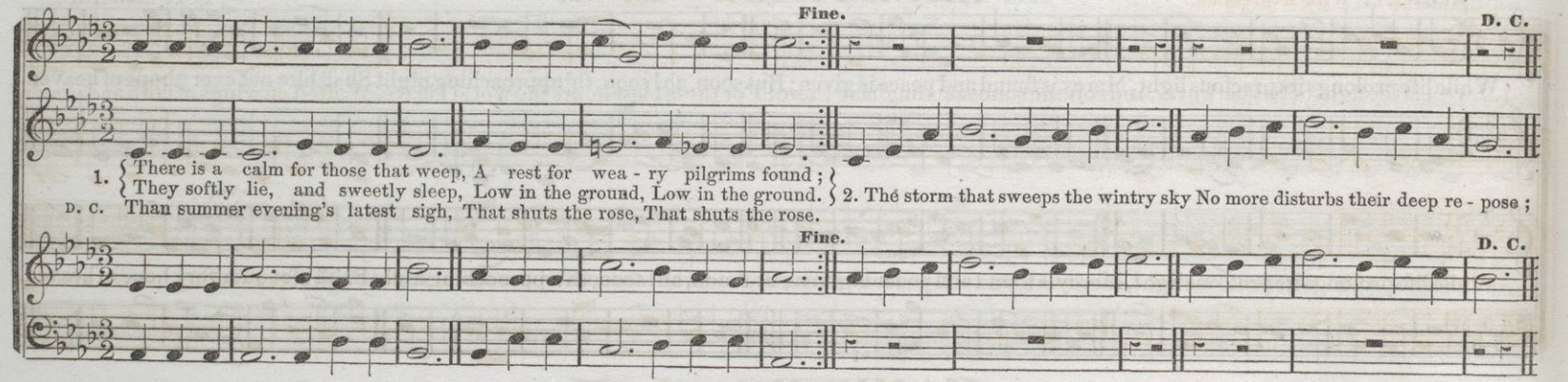
T. E. P.



NOT ABRUPTLY.

MONTGOMERY. L. M. Double. Or 8s & 4s.

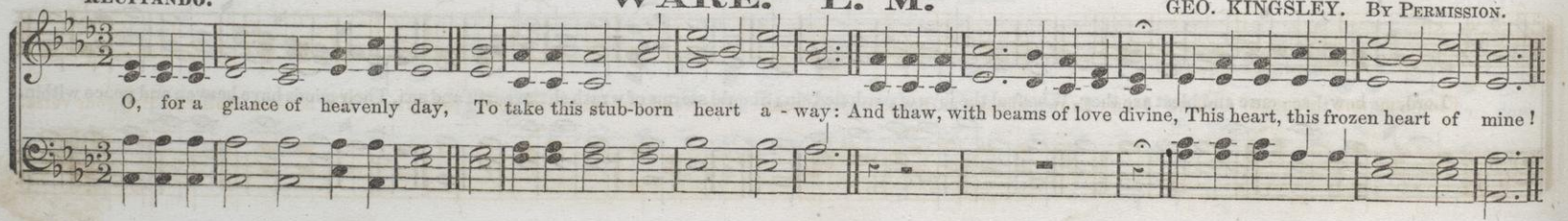
I. W. B.



RECITANDO.

WARE. L. M.

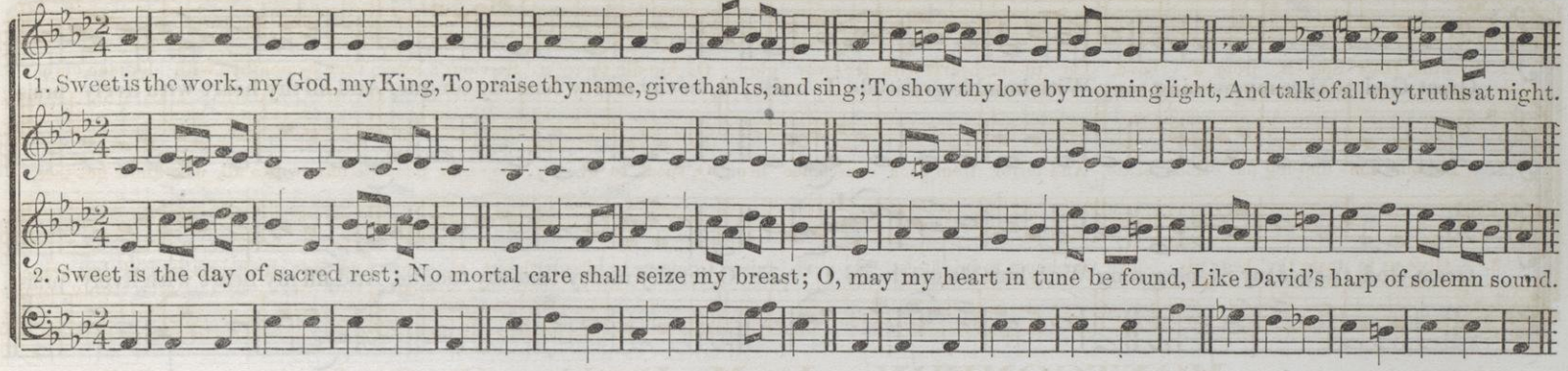
GEO. KINGSLEY. By Permission.



LEGATO.

EVENING. L. M.

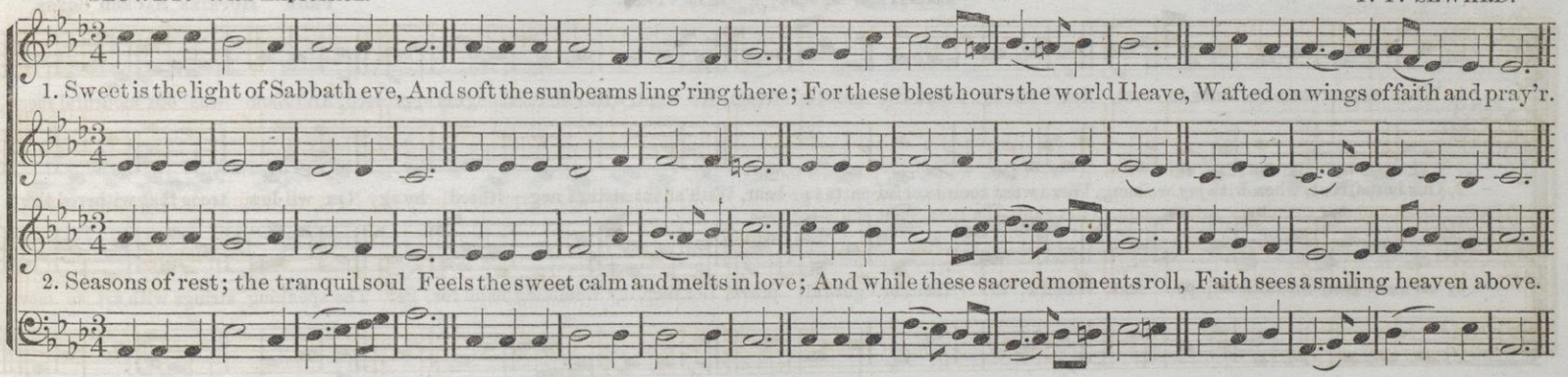
T. L. PERKINS.



SLOWLY. With Expression.

ELBETHEL. L. M.

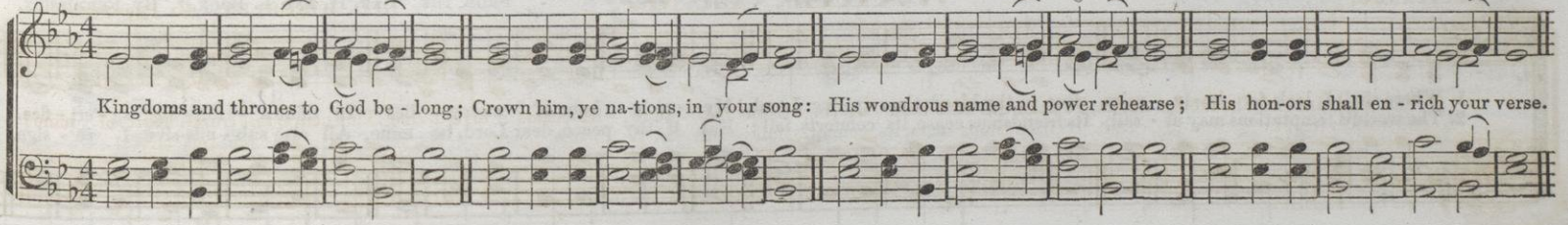
T. F. SEWARD.



GENTLY.

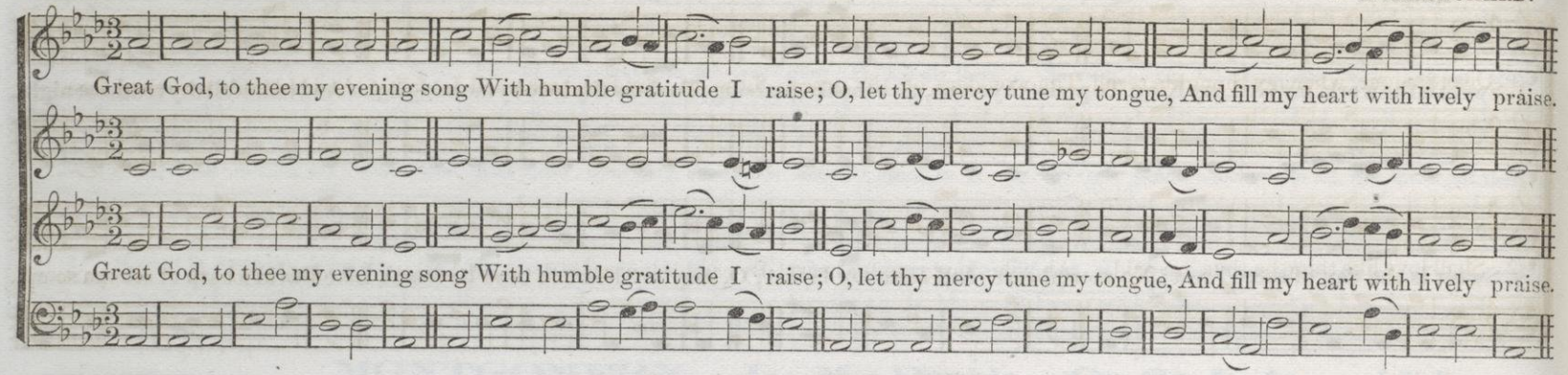
HAMBURG. L. M.

GREGORIAN.



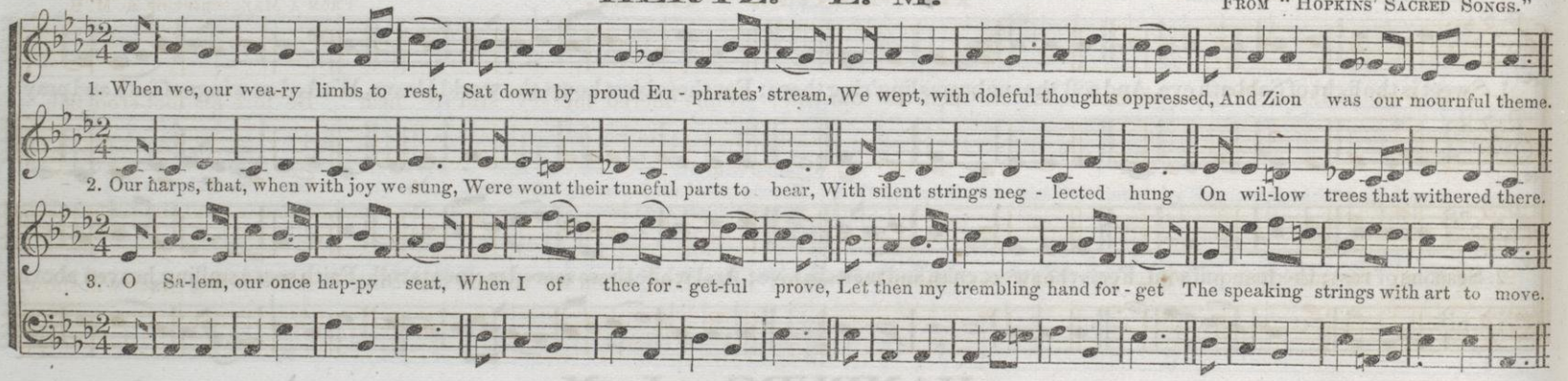
CATSKILL. L. M.

F. A. BLANCHARD.



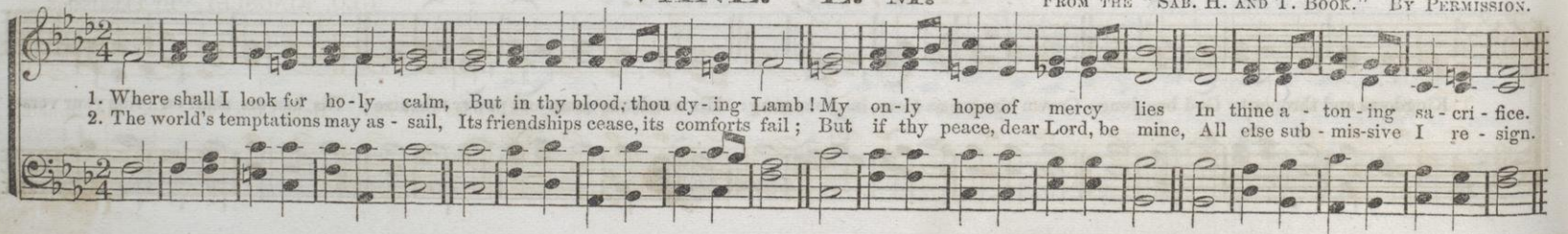
HERTZ. L. M.

From "Hopkins' Sacred Songs."



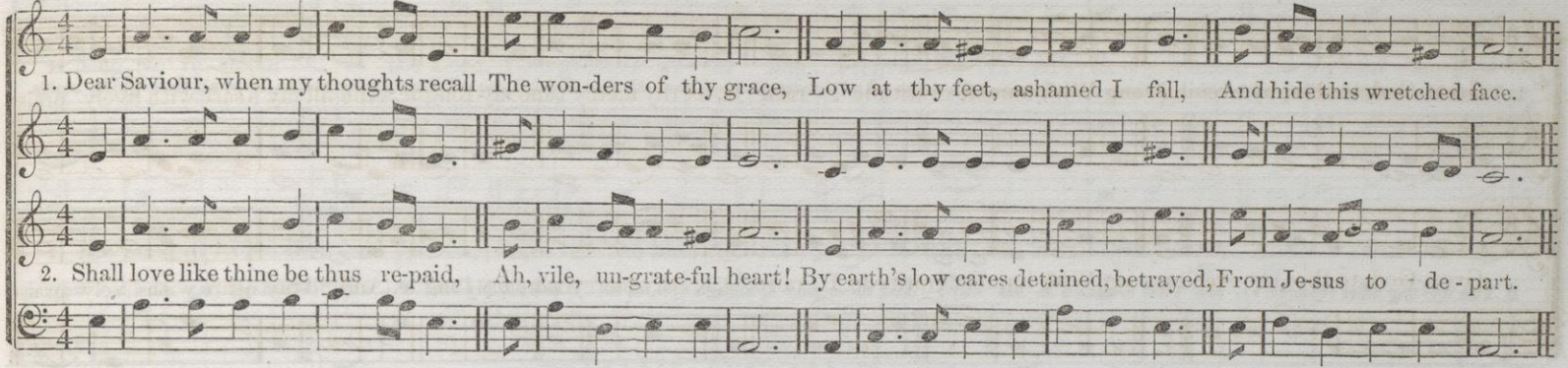
VANE. L. M.

From the "Sab. H. and T. Book." By Permission.



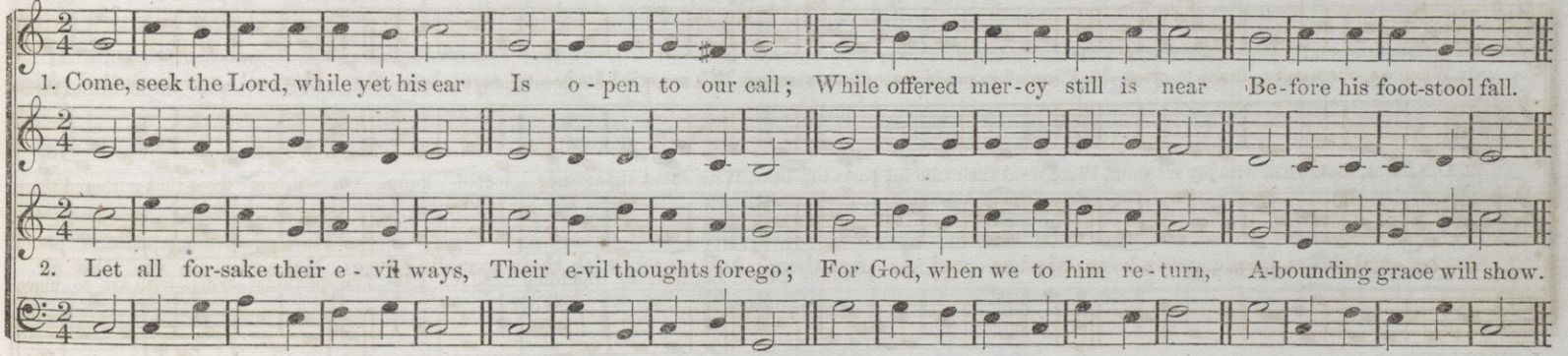
GINTHER. C. M.

J. M. PELTON.



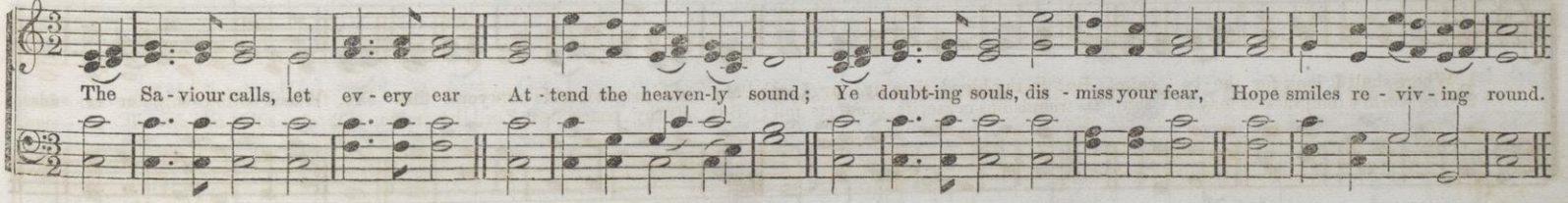
HOMAGE. C. M.

FROM A MANUSCRIPT OF A. M. B.



HEBER. C. M.

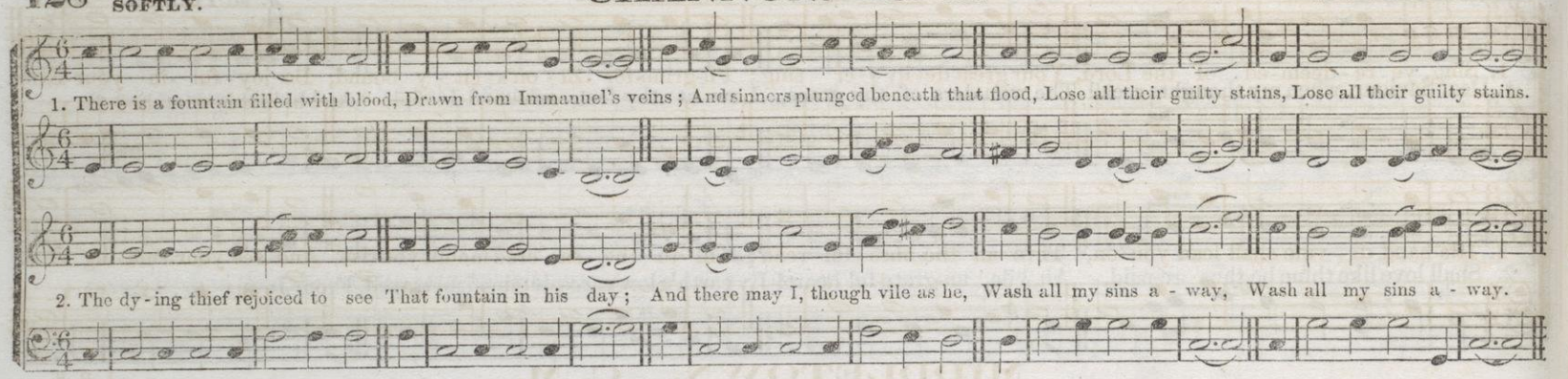
GEO. KINGSLEY. BY PERMISSION.



SOFTLY.

CHANNON. C. M.

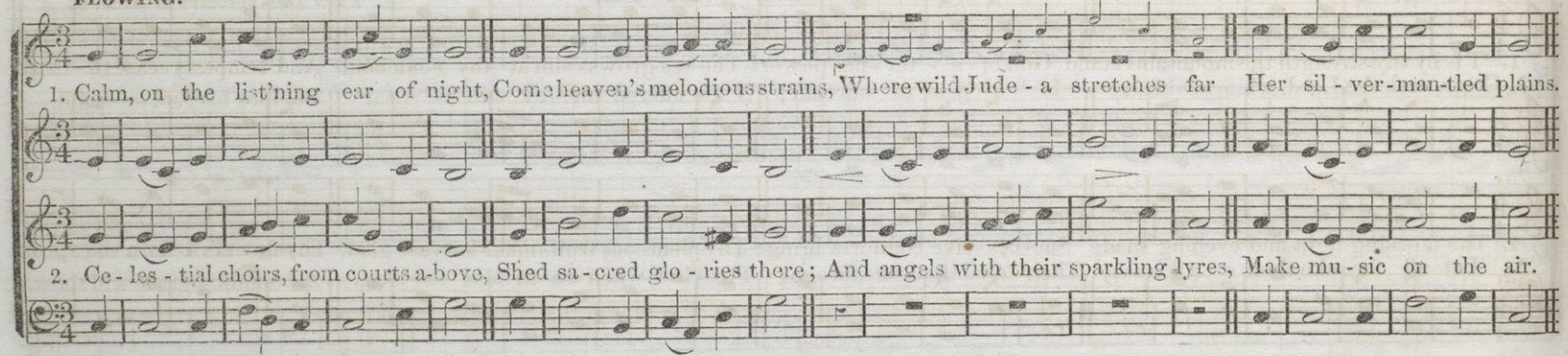
WM. U. BUTCHER.



FLOWING.

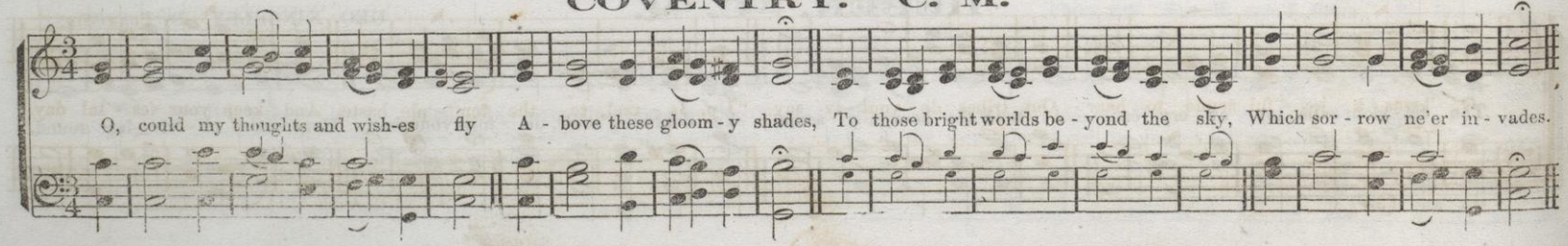
EASTPORT. C. M.

O. R. M.



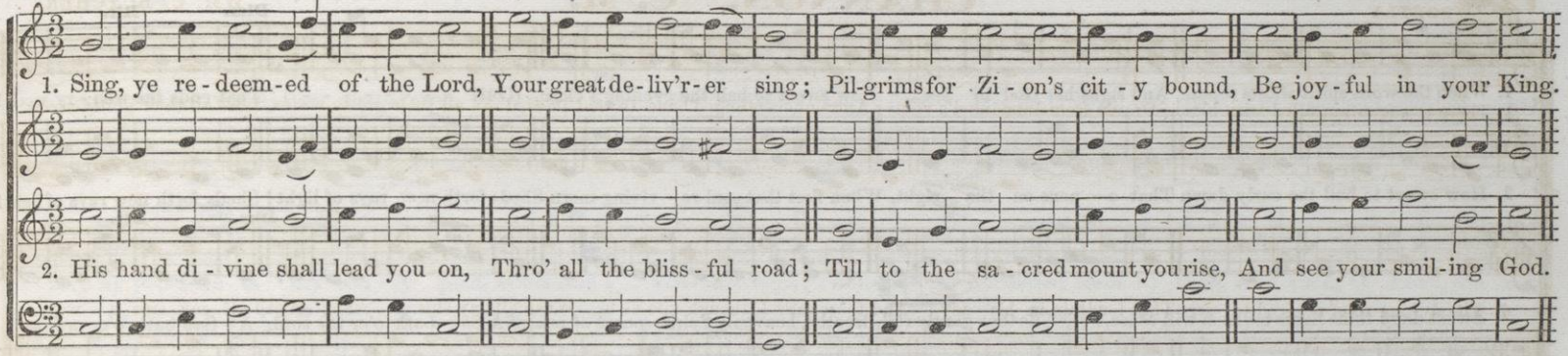
COVENTRY. C. M.

ENGLISH.



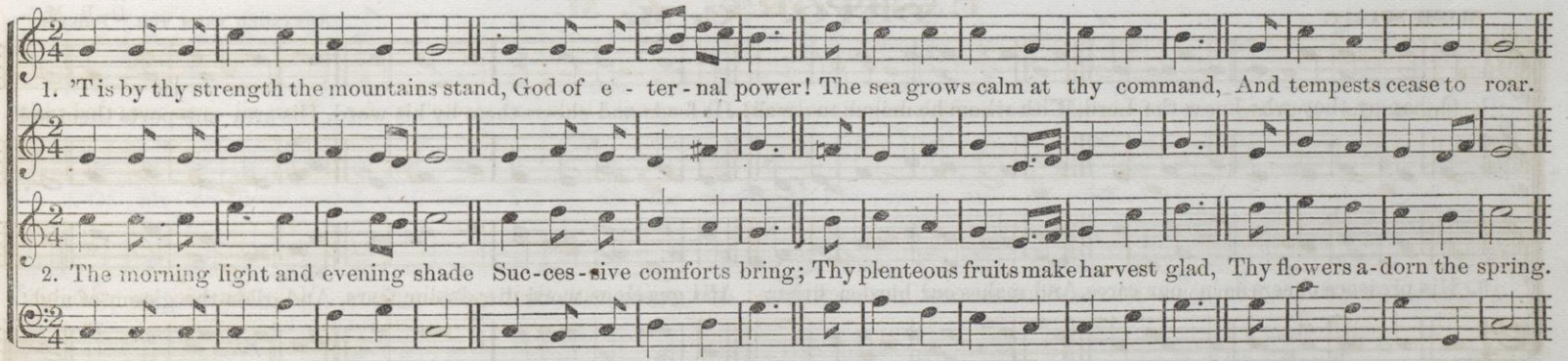
LANSING. C. M.

S. J. VAIL.



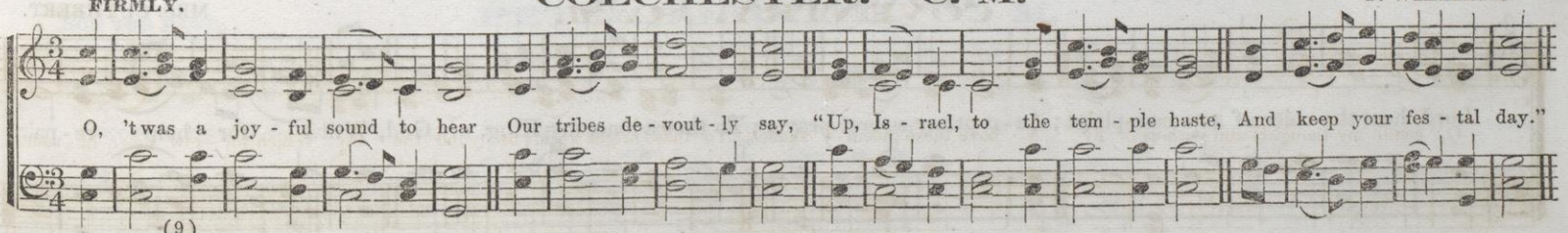
MIDDLETOWN. C. M.

I. B. S.



COLCHESTER. C. M.

T. WILLIAMS.



With Gentleness and Precision.

EDMESTON. C. M.

The second ending may be omitted.

FROM THE "DULCIMER"

Dim. Rit.

1. When the worn spirit wants repose, And sighs her God to seek, How sweet to hail the evening's close, (OMIT - - - - - - - -) That ends the wea - ry week!

2. How sweet to hail the early dawn That o - pens on the sight, When first that soul-re - viving morn Sheds forth new rays of light! Sheds forth new rays of light!

Dim. Rit.

3. Sweet day! thine hours too soon will cease, Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sab - bath o'er my soul, A Sab-bath o'er my soul.

WITH SPIRIT.

DEYO. C. M.

ARRANGED FROM THE "PIONEER."

1. O, hap-py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word, His arm sup-ports them well.

3. His presence cheers us in our cares, And makes our burden light; His gra-cious word dispels our fears, And gilds the gloom of night.

HOWARD. C. M.

MRS. CUTHBERT.

Lord, hear the voice of my com-plaint; Ac - cept my se-cret prayer; To thee a-lone, my King, my God, Will I for help re - pair.

SLOWLY.

BURGE. C. M.

1. Approach, my soul, the mercy-seat, Where Je - sus answers prayer; There humbly fall be - fore his feet, For none can per - ish there.

2. Thy prom-ise is my on - ly plea, With this I ven - ture nigh; Thou call - est burdened souls to thee, And such, O Lord, am I.

ALLEGANY. C. M.

O.

1. Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue em-ploy.

2. Of his de - liver - ance I will boast, Till all who are distressed, From my ex - am - ple comfort take, And charm their griefs to rest.

3. O, make but tri - al of his love: Ex - pe-rience will de - cide How blest are they, and on - ly they Who in his truth con - fide.

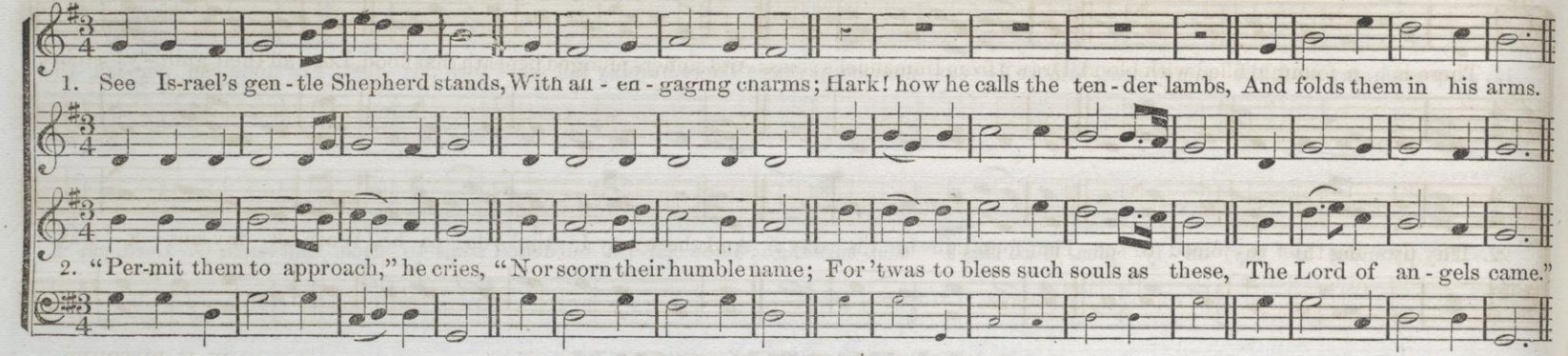
NOT TOO FAST.

PETERBOROUGH. C. M.

Once more, my soul, the ris - ing day Sa - lutes thy wak - ing eyes; Once more, my voice, thy trib - ute pay To him who rules the skies.

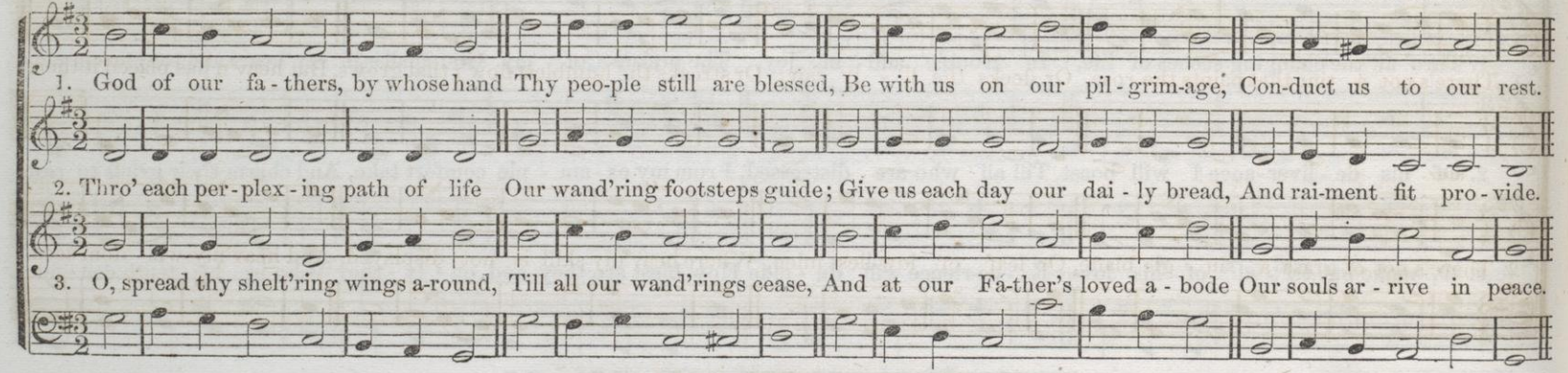
CASWELL. C. M.

DR. ARNOLD.



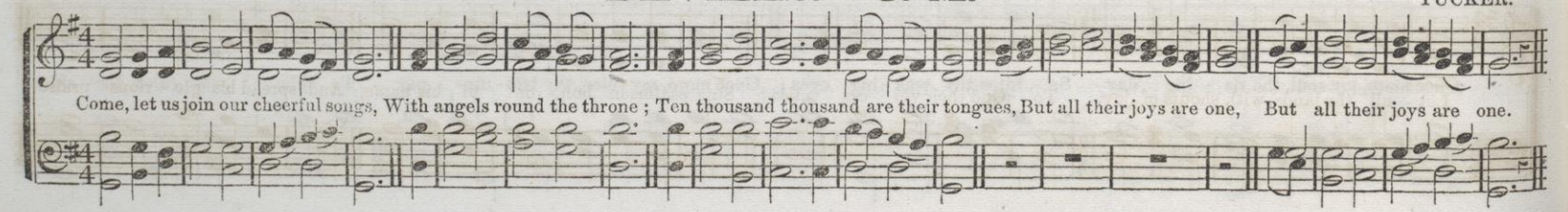
JOSEPHUS. C. M.

FROM "HOPKINS SACRED SONGS."



DEVIZES. C. M.

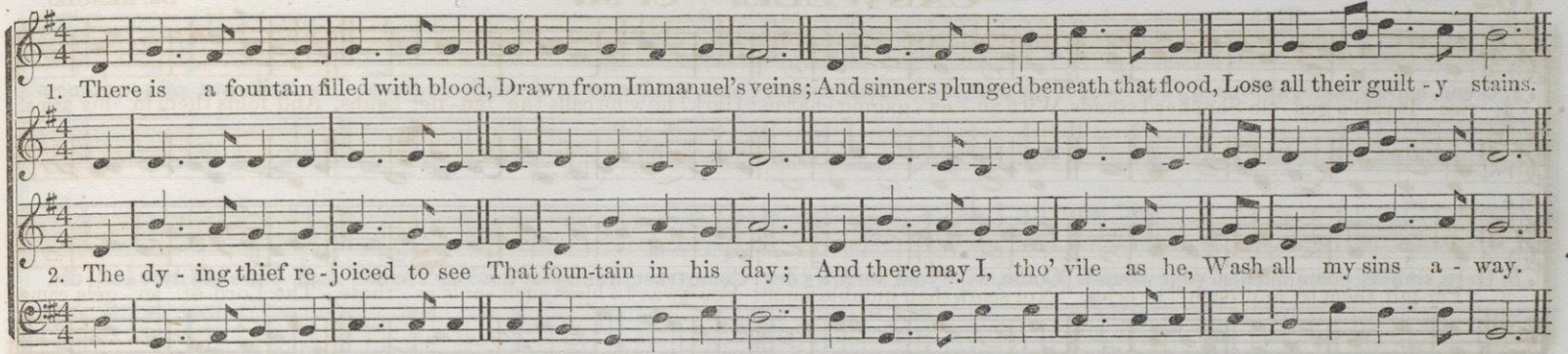
TUCKER.



CALMLY.

MILTON. C. M.

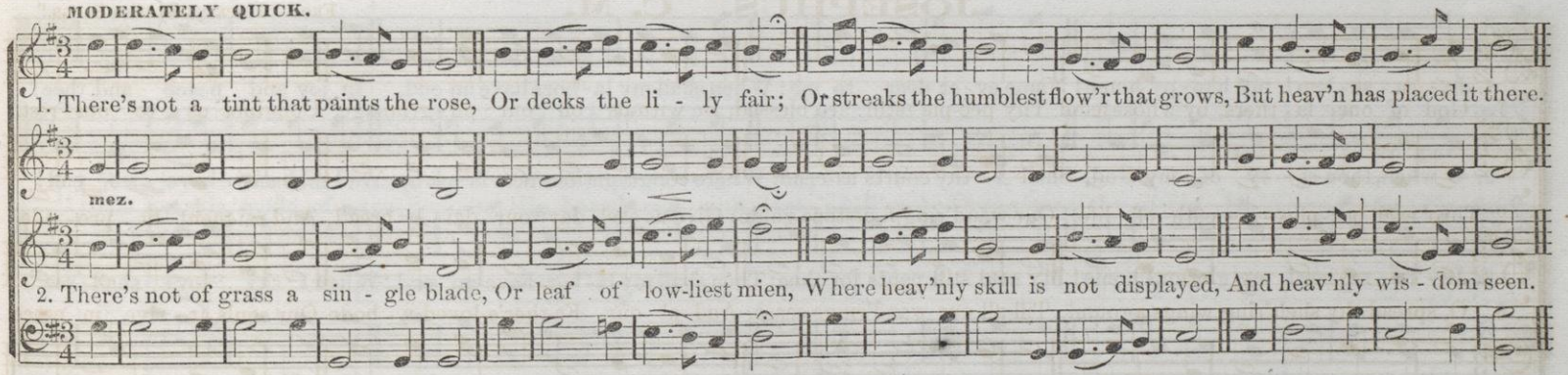
ARRANGED.



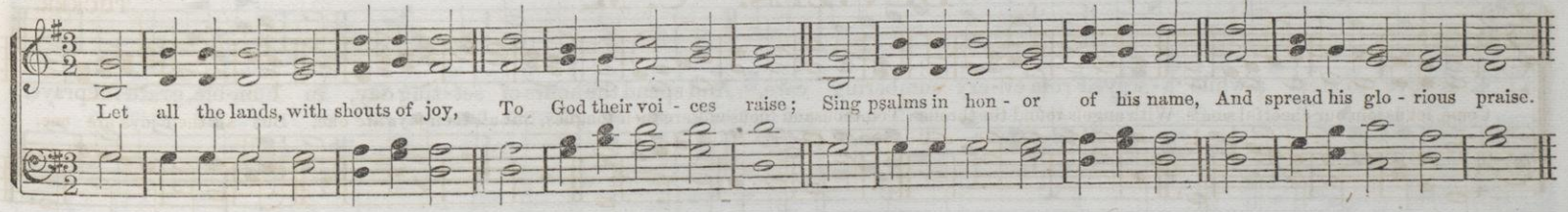
TRINITY. C. M.

W. U. BUTCHER.

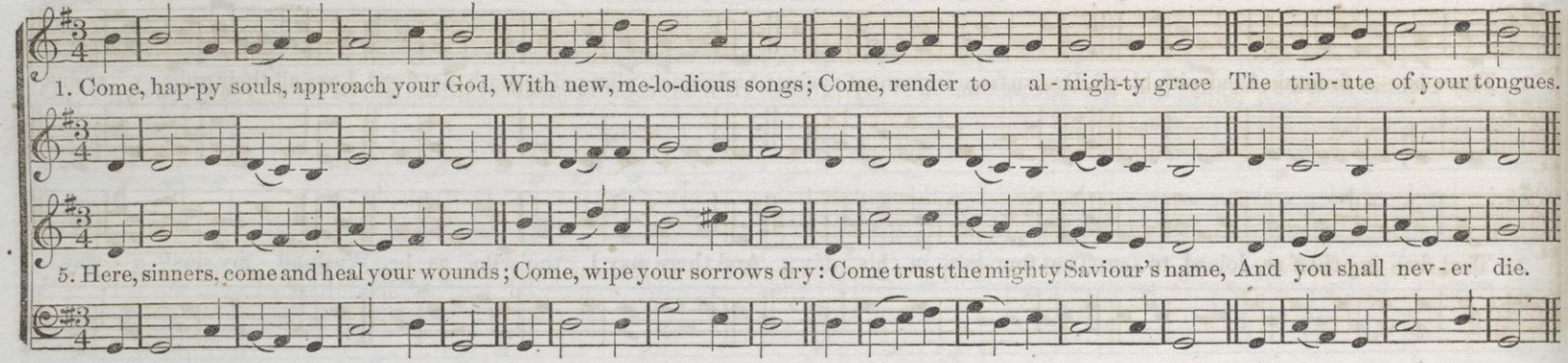
MODERATELY QUICK.



MARLOW. C. M.

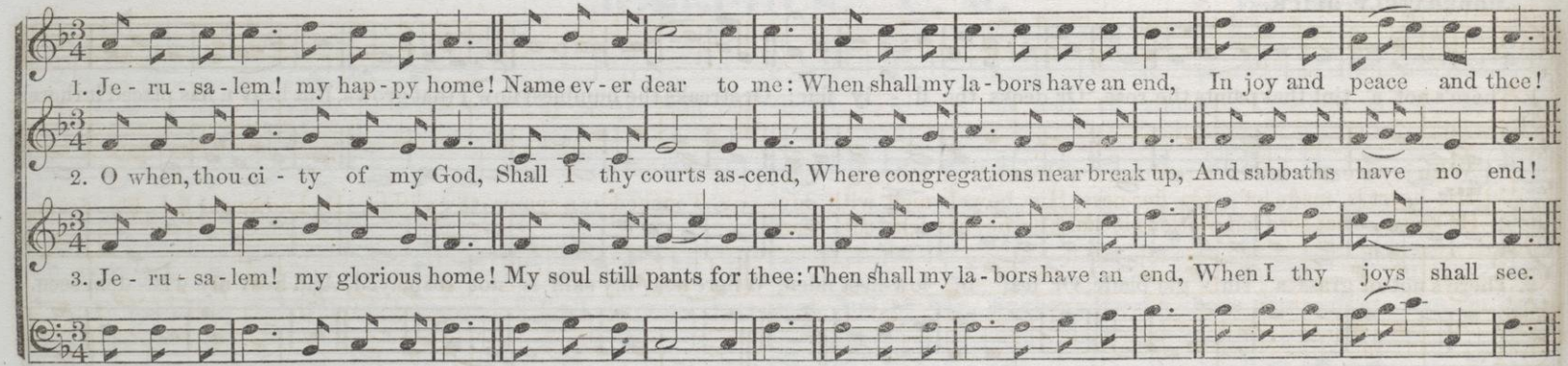


WALLER. C. M.



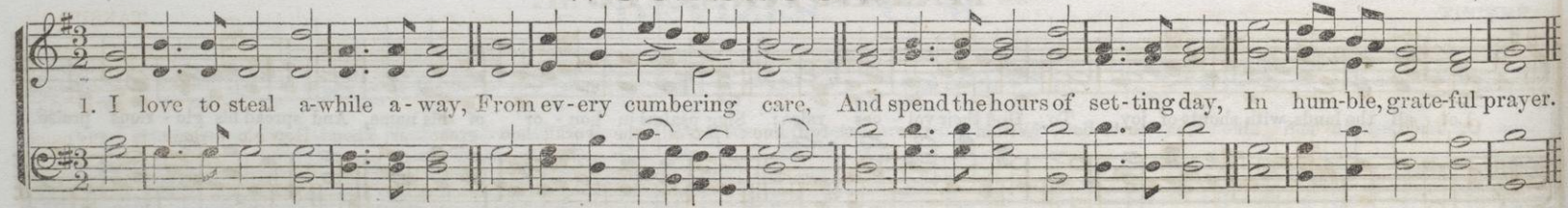
NEW JERUSALEM. C. M.

R. S. T.



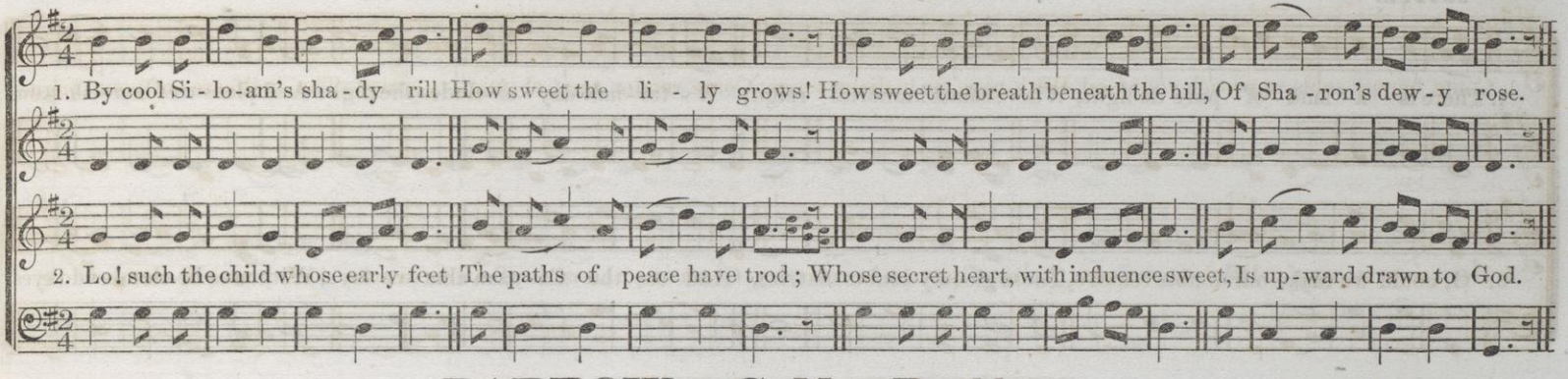
WOODSTOCK. C. M.

D. DUTTON, Jr.



CEDARVILLE. C. M.

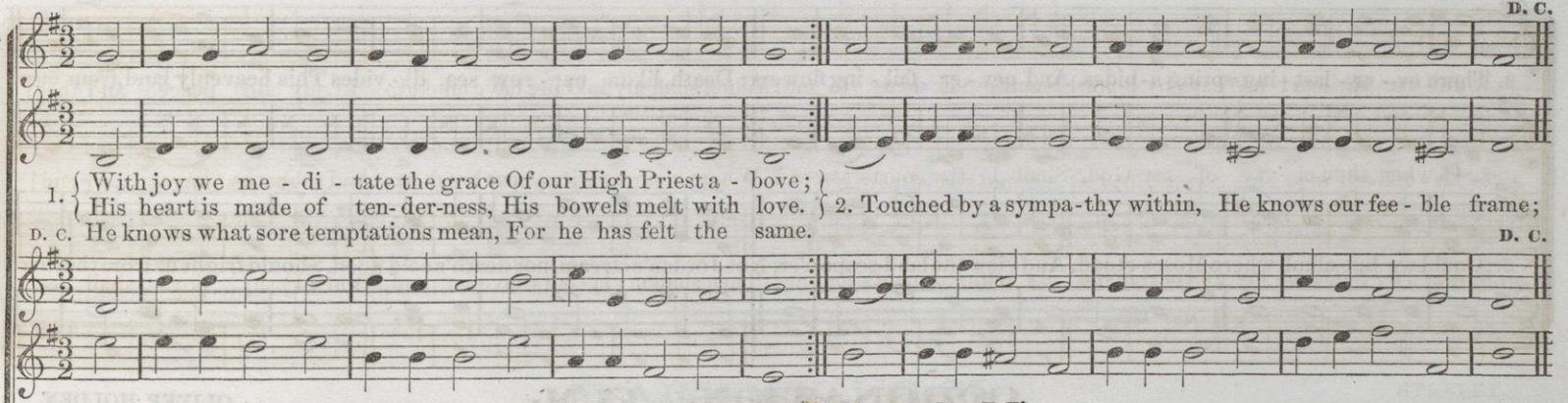
W. U. BUTCHER.



BARROW. C. M. Double.

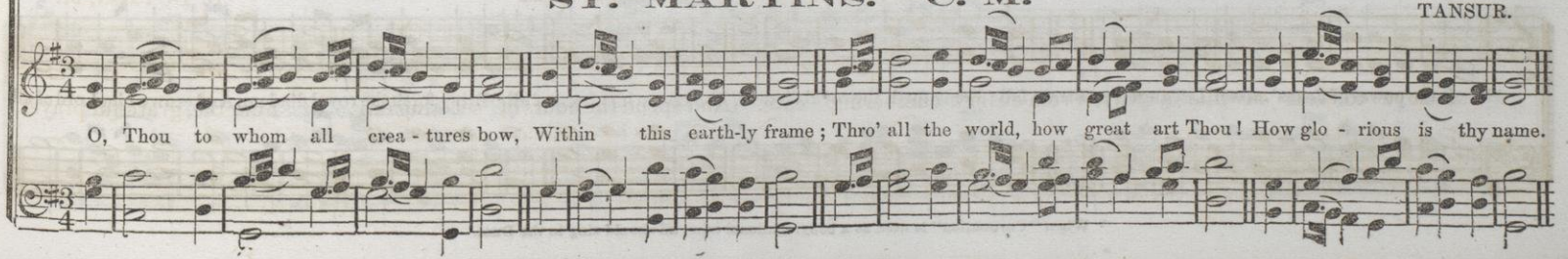
ANDANTE.

FROM CANTICA LAUDIS. BY PERMISSION.

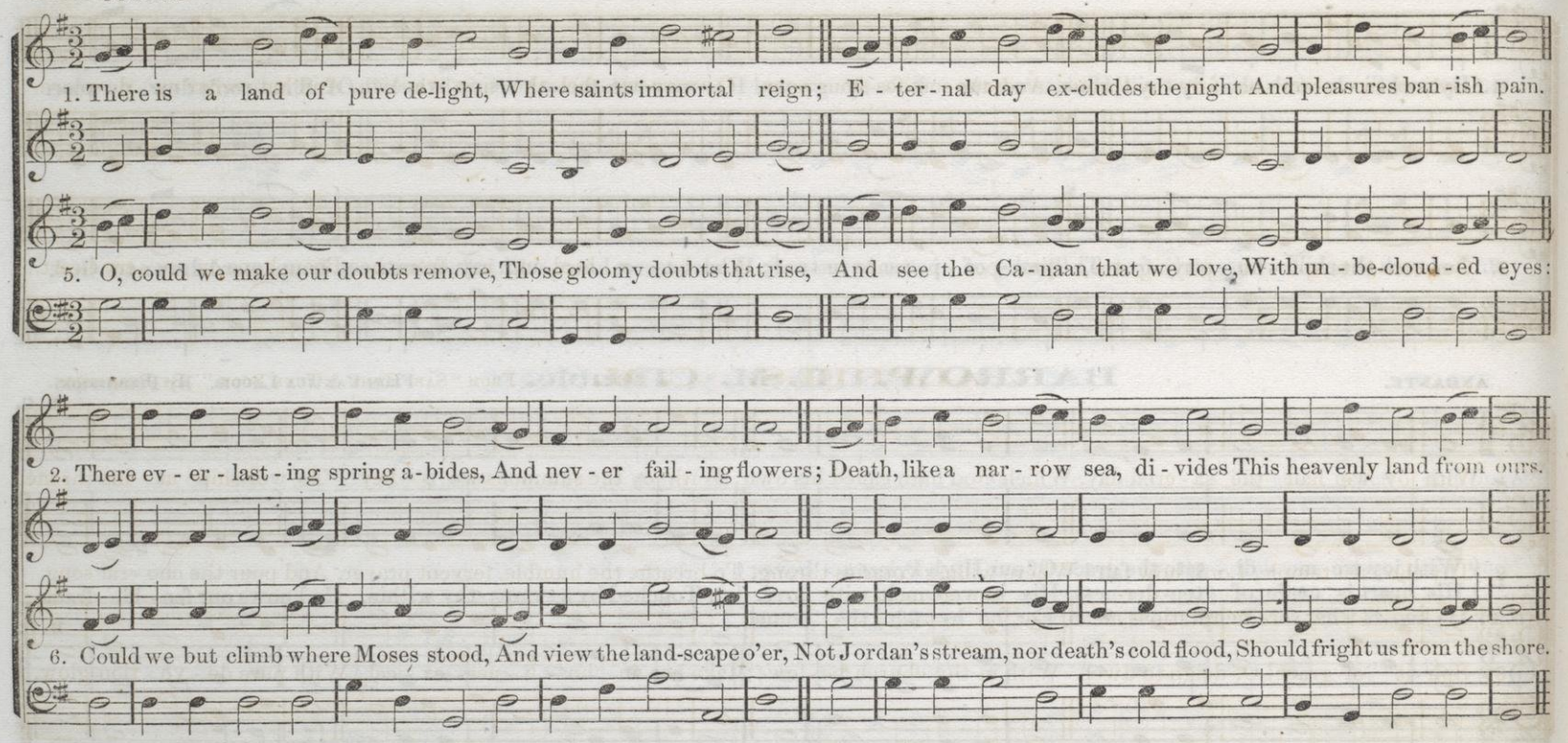


ST. MARTINS. C. M.

TANSUR.

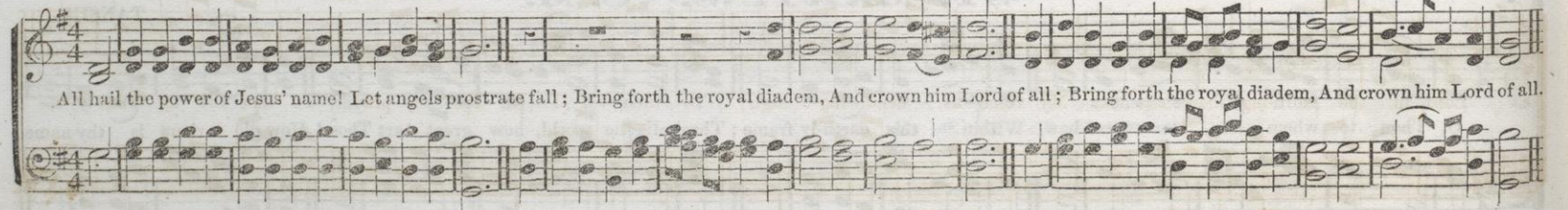


CANAAN. C. M. Double.



CORONATION. C. M.

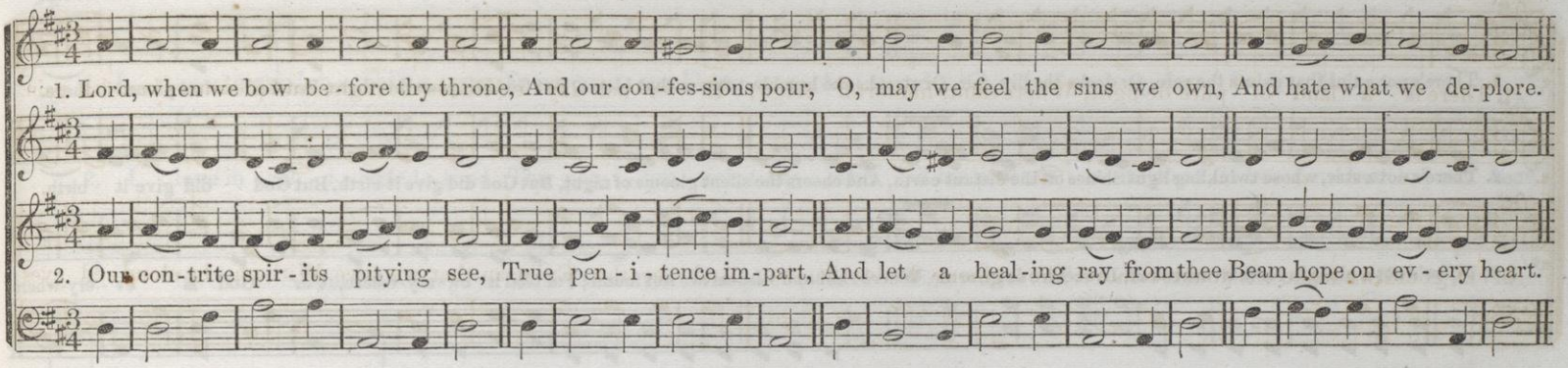
OLIVER HOLDEN.



* When "Coronation" is used as a congregational tune, all should sing in the Duet.

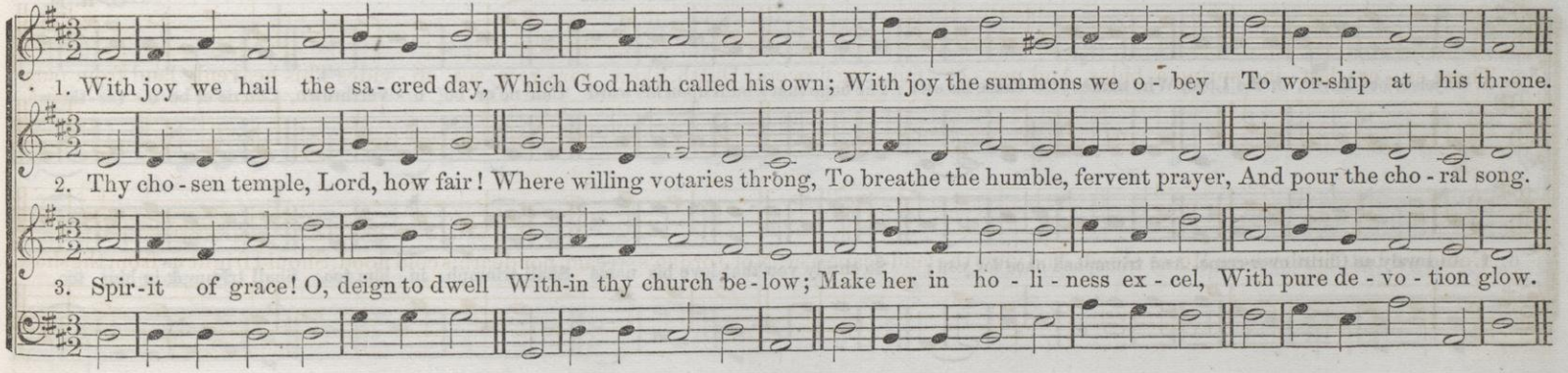
BUNKER HILL. C. M.

R. P. RIDER.



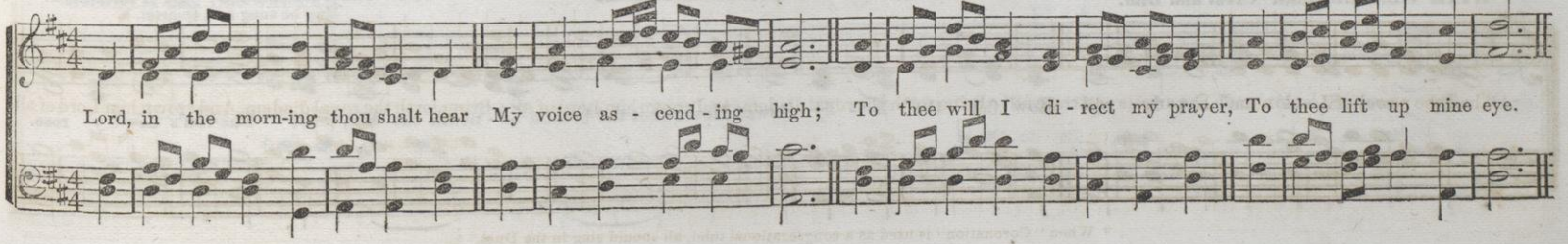
ALPHEUS. C. M.

From "Sab. Hymn & Tune Book." By Permission.



WARWICK. C. M.

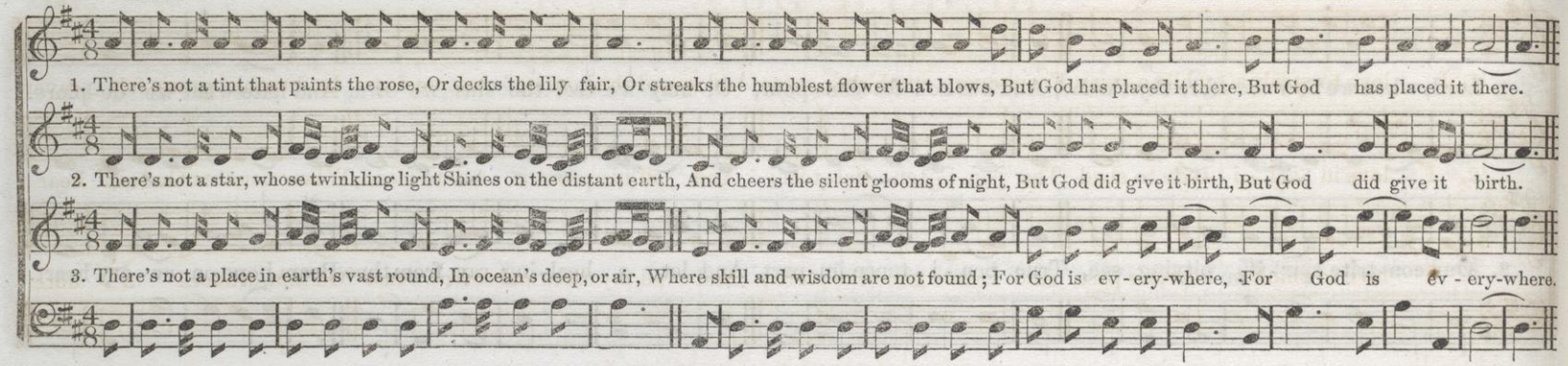
STANLEY.



SLOW.

ABERNETHY. C. M.

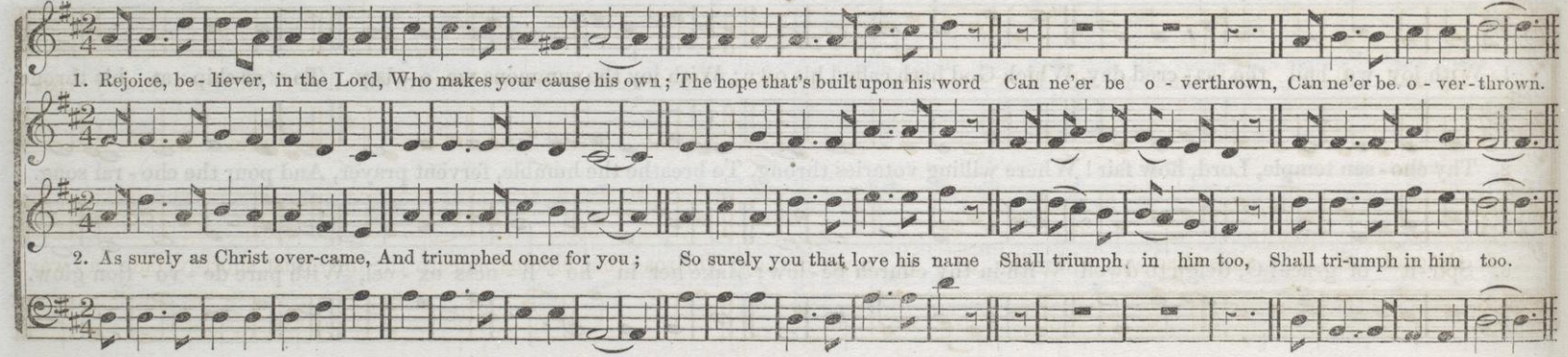
FROM THE "HALLELUJAH." BY PERMISSION.



ALLEGRO.

CAMDEN. C. M.

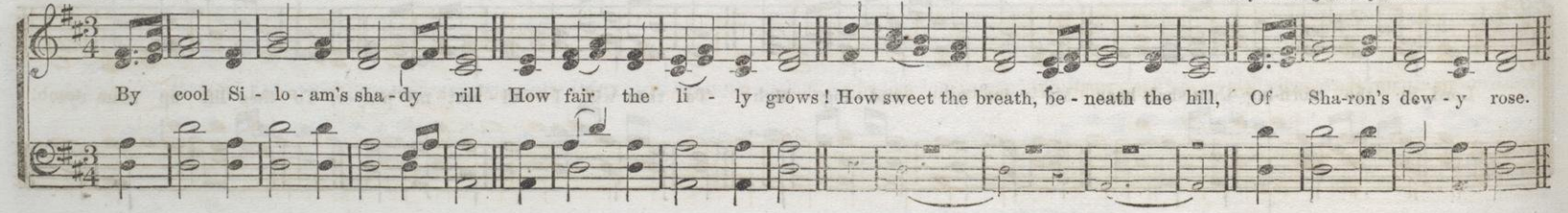
O. R. M.



WITH GENTLENESS. Cres. and Dim.

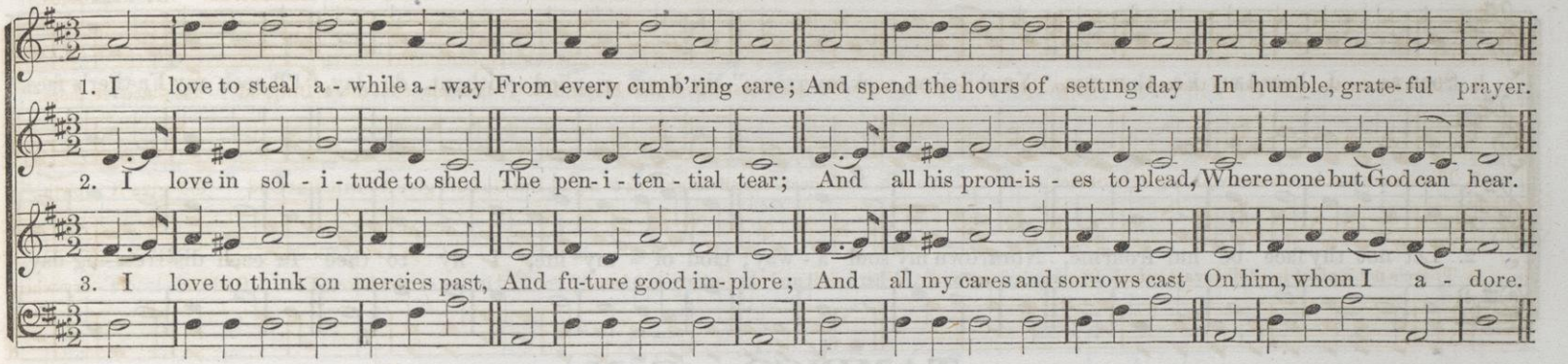
SILOAM. C. M.

FROM THE "DULCIMER." BY PERMISSION.
May be sung as a Quartet.



GENTLE.

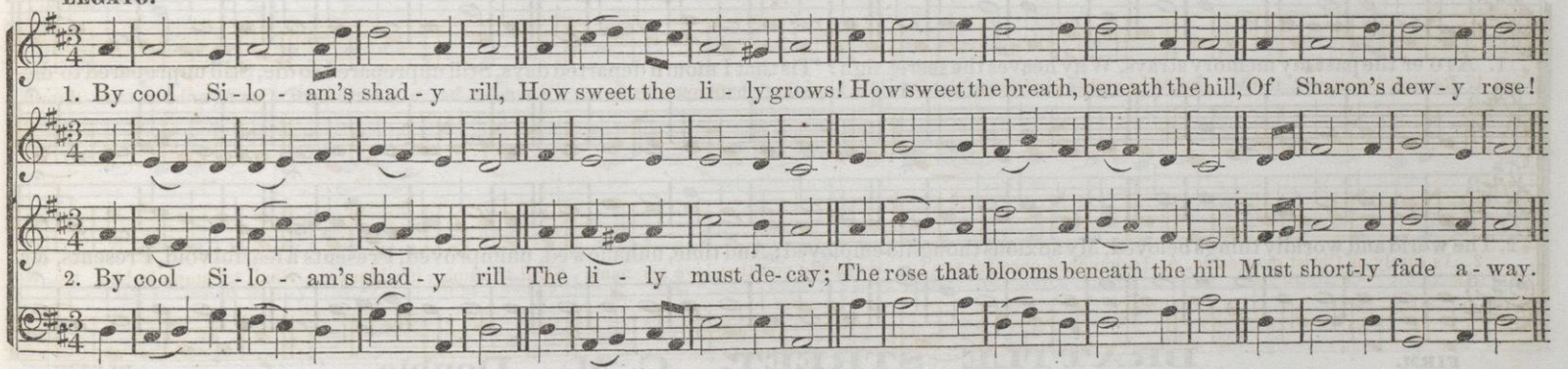
POTTER. C. M.



LEGATO.

MIDDLEPORT. C. M.

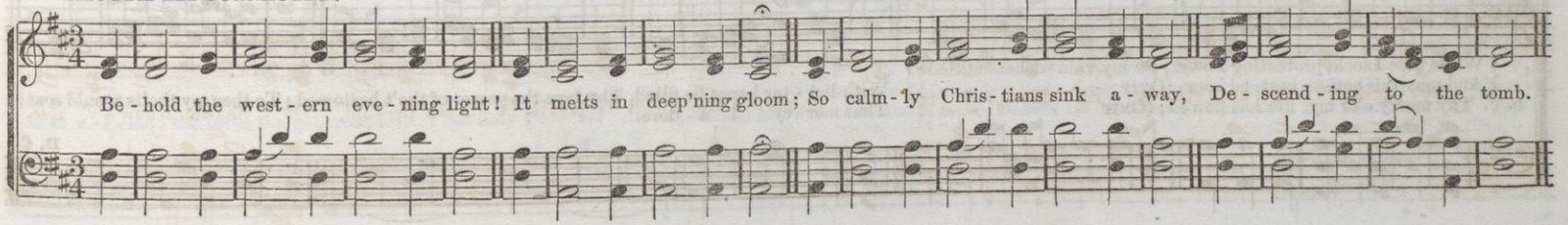
O. R. M.



SMOOTH and CONNECTED.

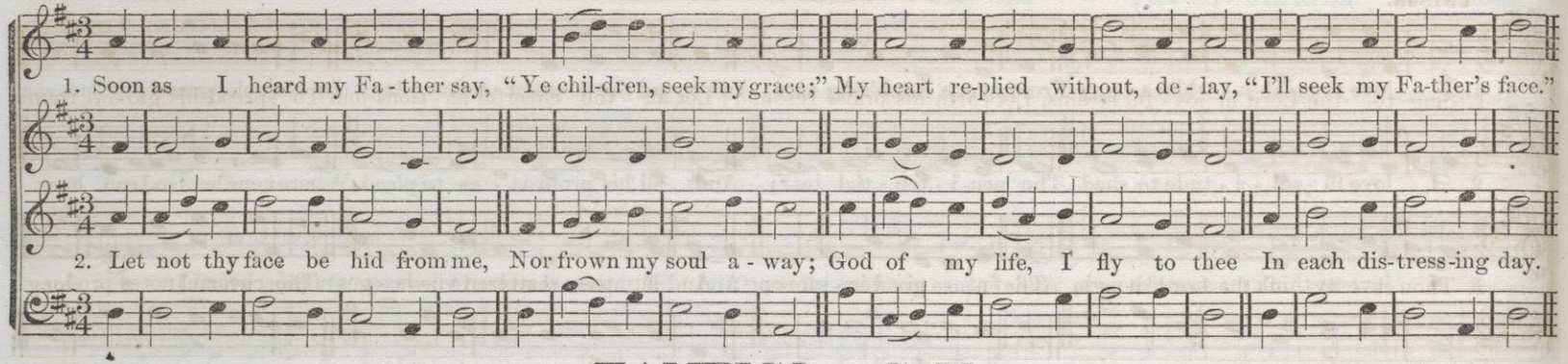
PHILLIPS. C. M.

From Dulcimer.



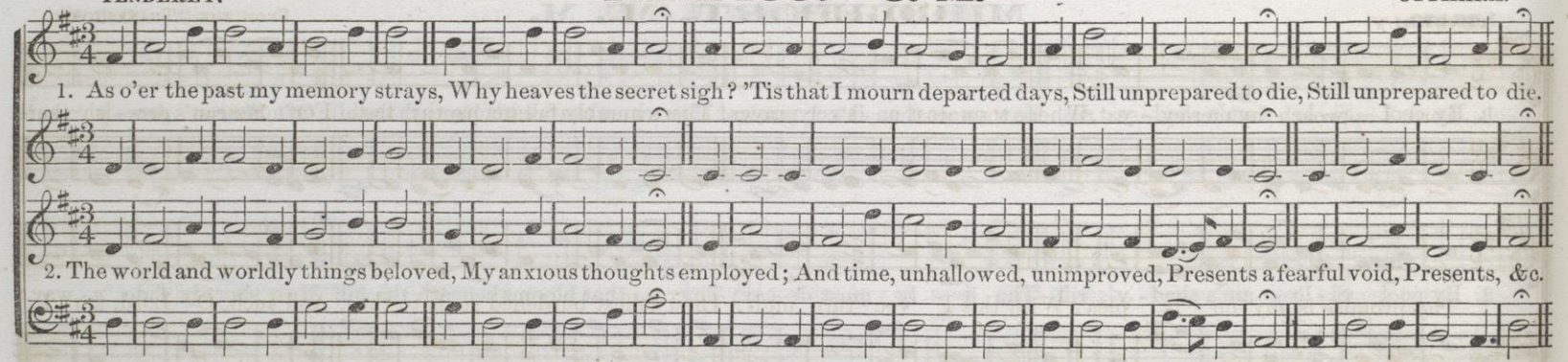
LACON. C. M.

A. C. WILLIAMS.



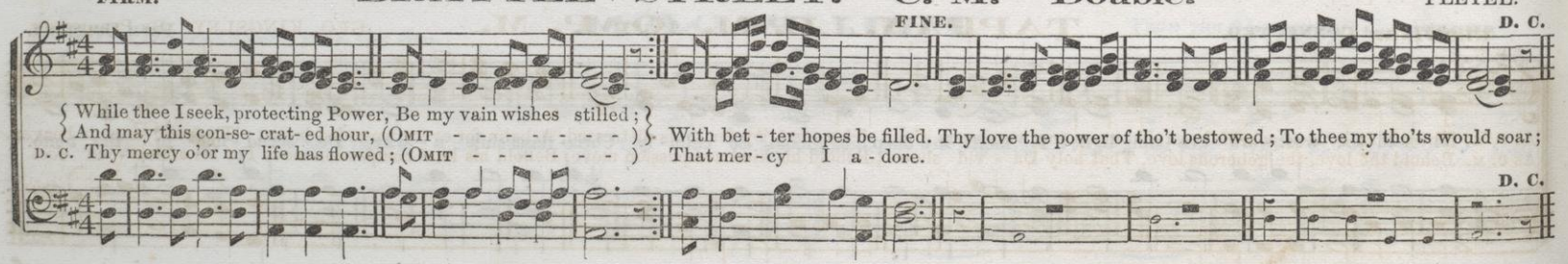
TAMPICO. C. M.

TENDERLY. CYTHARA.



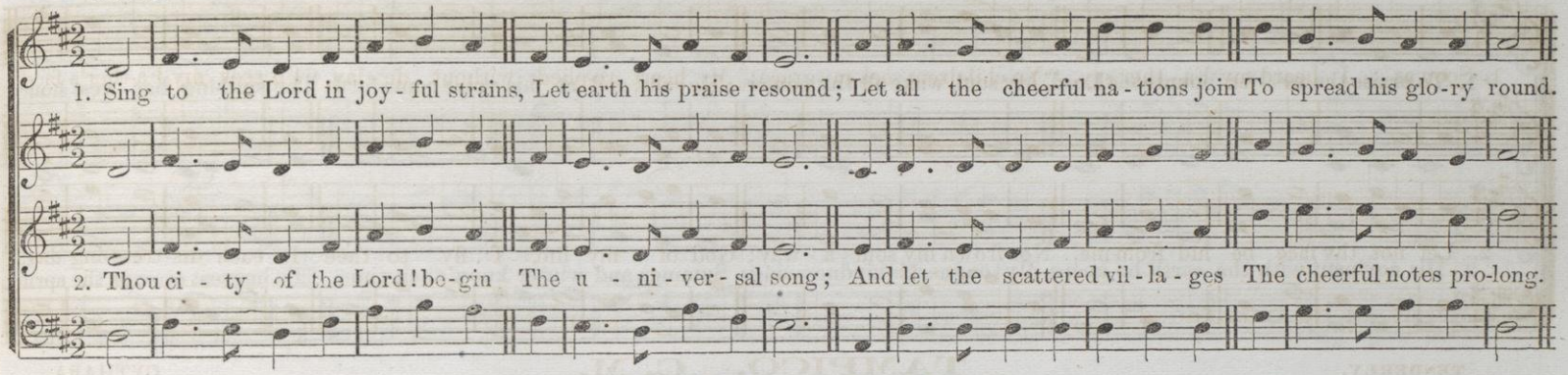
BRATTLE STREET. C. M. Double.

FIRM. PLEYEL.



UNISON.

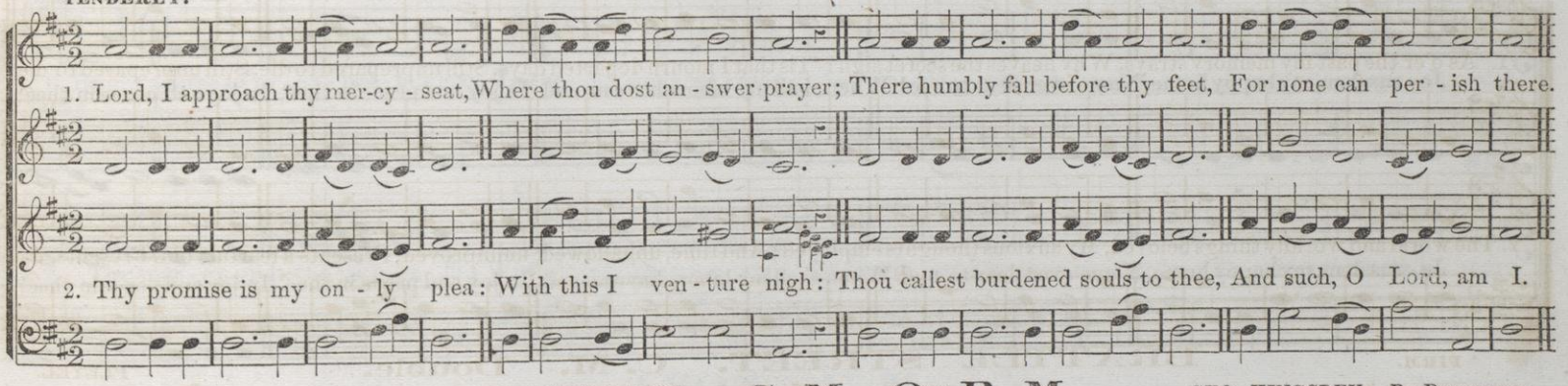
CAMP. C. M.



TENDERLY.

CORFU. C. M.

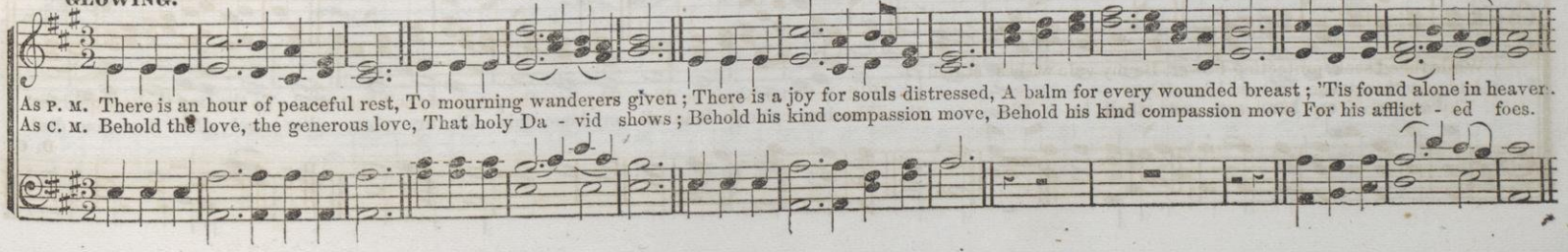
FROM THE "THANKSGIVING."



GLOWING.

TAPPAN. C. M. Or P. M.

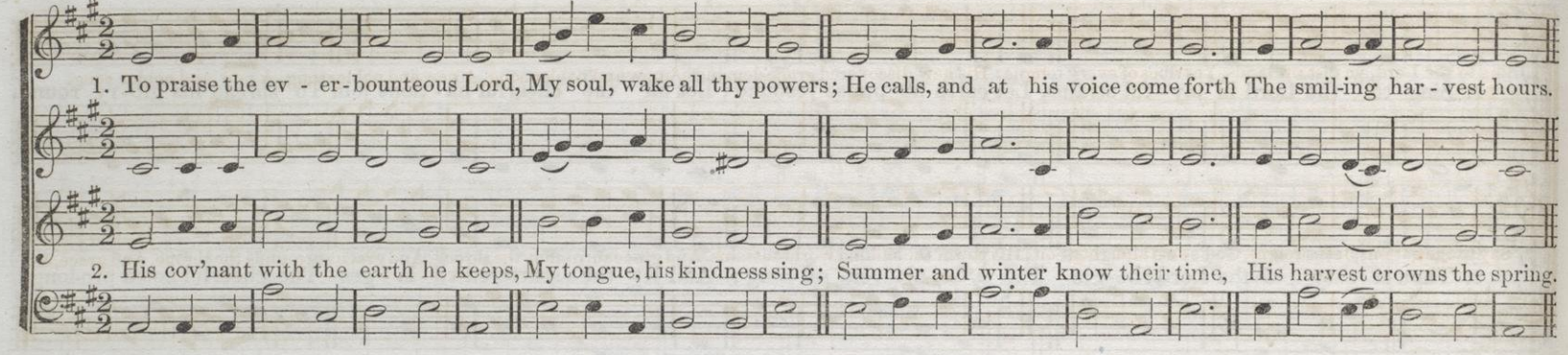
GEO. KINGSLEY. BY PERMISSION.



142 MODERATO.

HARVEST HYMN. C. M.

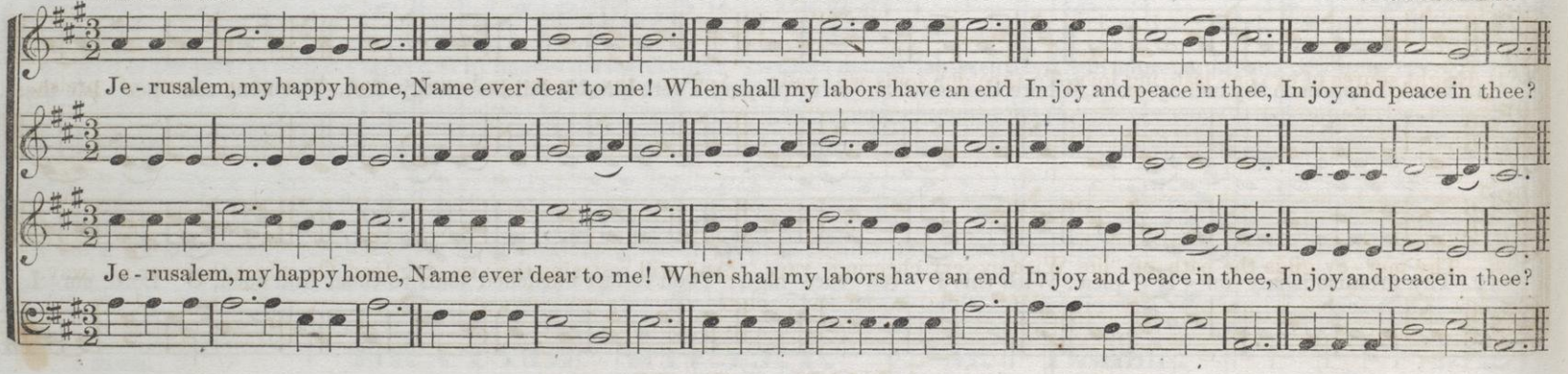
J. M. PELTON.



With ENERGY.

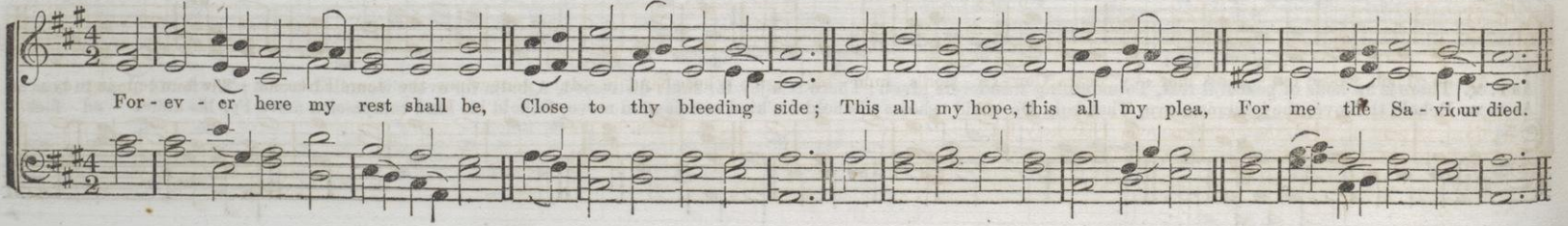
WENDALL. C. M.

H. H. GREENMAN.

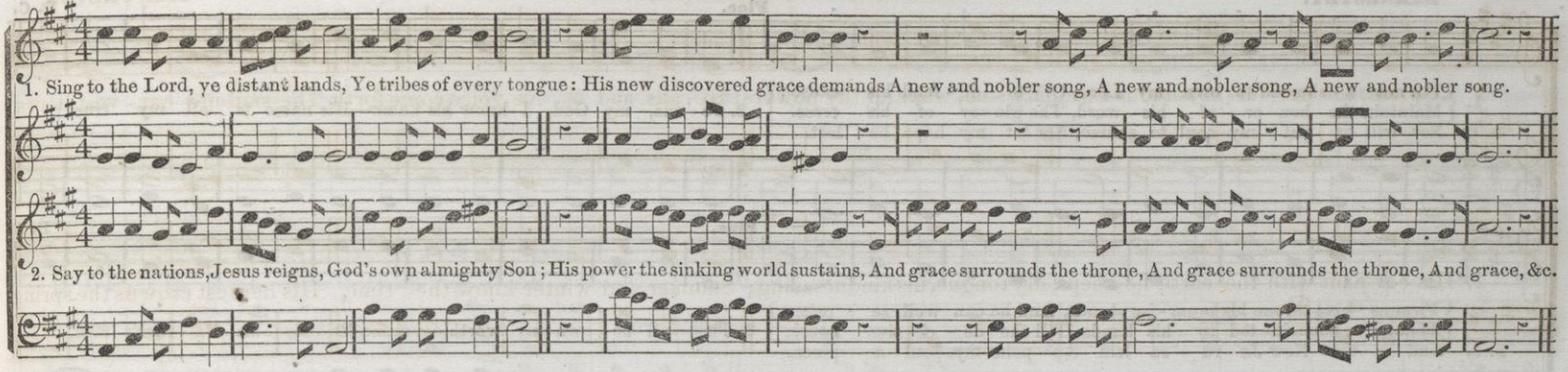


STEPHENS. C. M.

JONES.

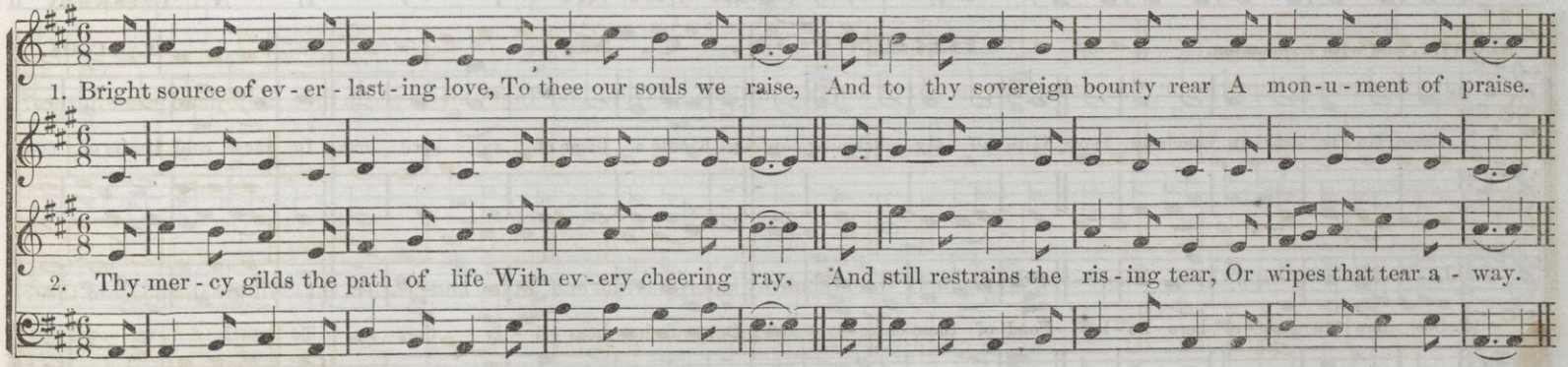


FURMAN. C. M.



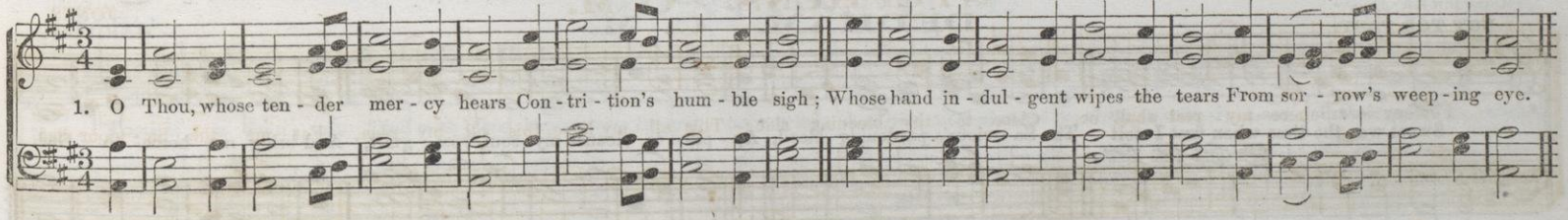
QUIET. C. M.

T. E. P.



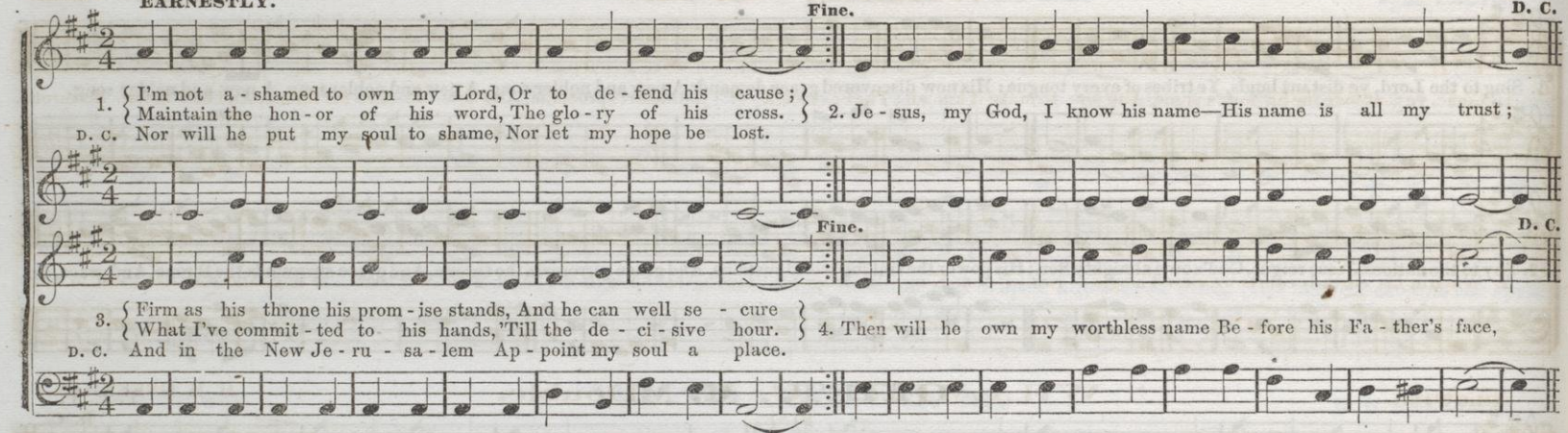
AVON. C. M.

SCOTTISH.



WOODWARD. C. M. Double.

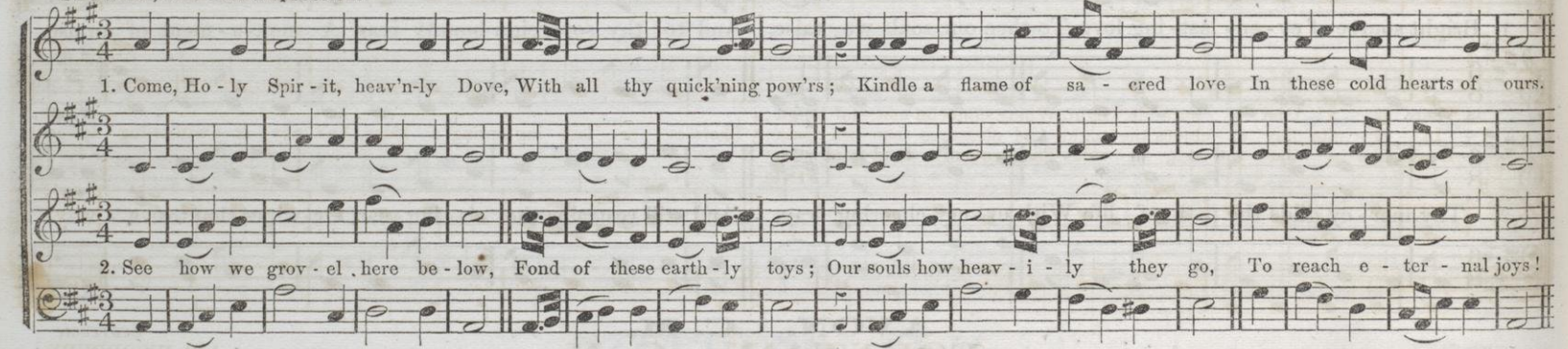
EARNESTLY.



BRENTON. C. M.

SLOWLY, and with Expression.

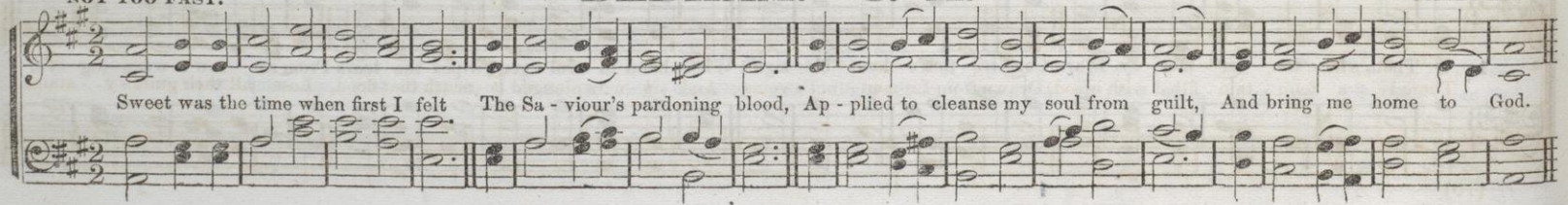
T. J. COOK.



DEDHAM. C. M.

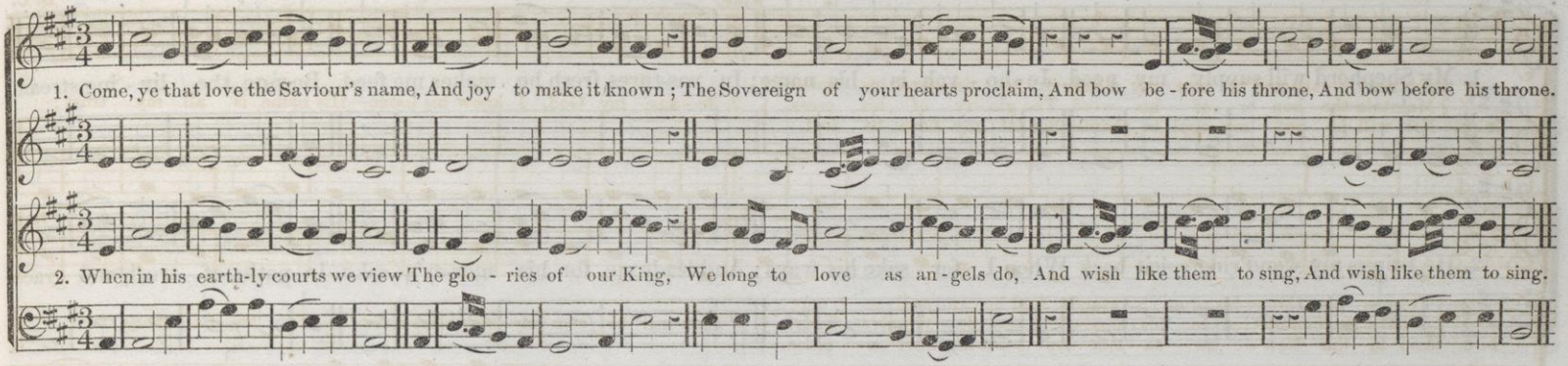
NOT TOO FAST.

GARDNER.



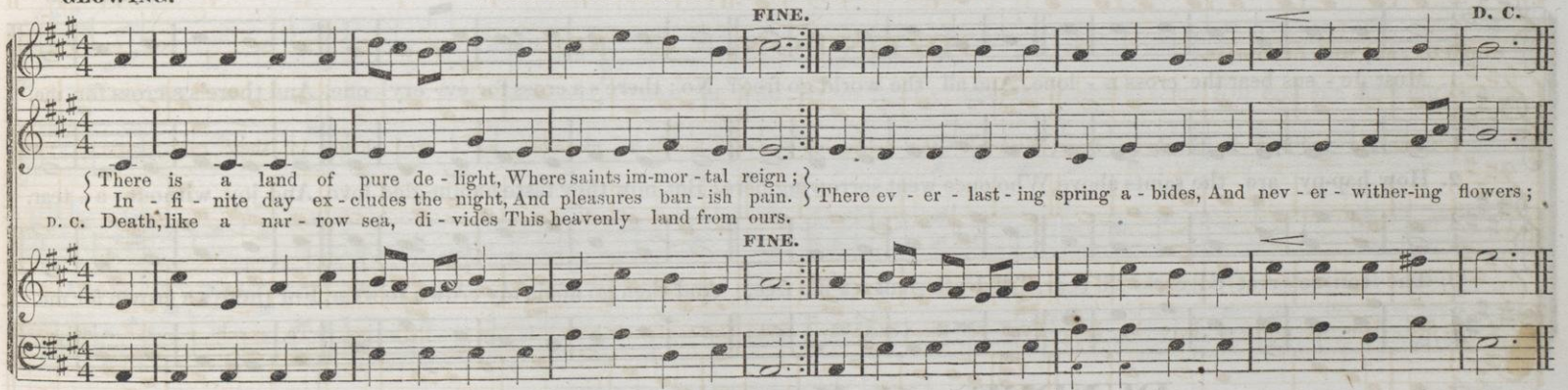
WALES. C. M.

CLARKE.



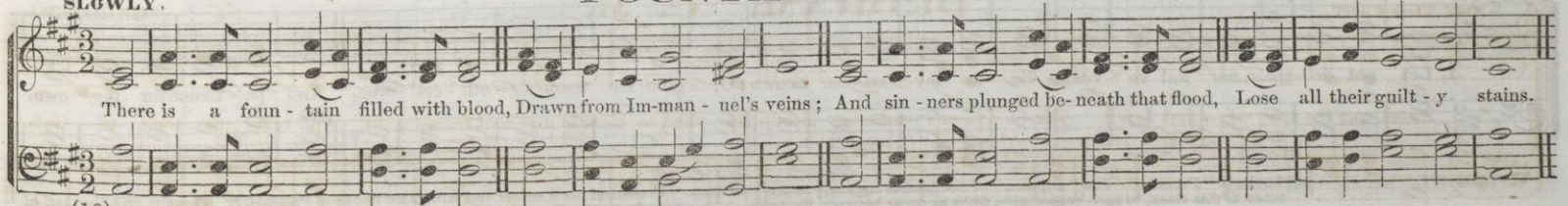
WILLMER. C. M. Double.

H. H. GREENMAN.



FOUNTAIN. C. M.

I. B. WOODBURY.



KIRK. C. M.

1. My Shepherd will supply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed. Be-side the liv-ing stream.

2. He brings my wand'ring spirit back When I for-sake his ways; And leads me, for his mer-cy's sake, In paths of truth and grace.

EARNESTLY.

COLLINS. C. M.

ERODOETH.

1. Must Je-sus bear the cross a-lone, And all the world go free? No: there's a cross for ev-ery one, And there's a cross for me.

2. How hap-py are the saints above, Who once went sorrowing here: But now they taste unmin-gled love, And joy without a tear.

3. The con-se-crat-ed cross I'll bear, Till death shall set me free, And then go home my crown to wear, For there's a crown for me.

DUNDEE. C. M. (Called also French.)

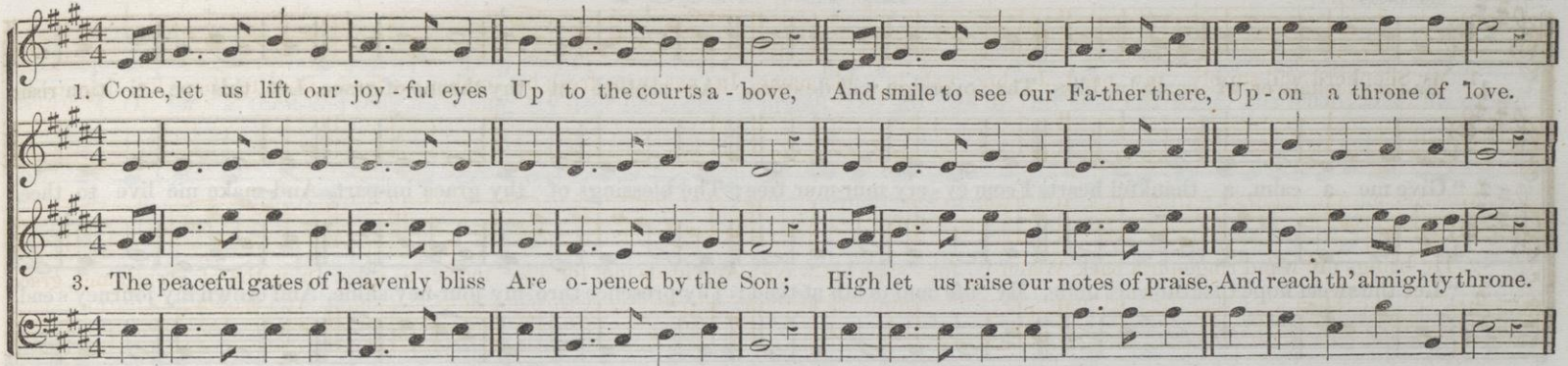
From the "Scotch Psalter," 1616.

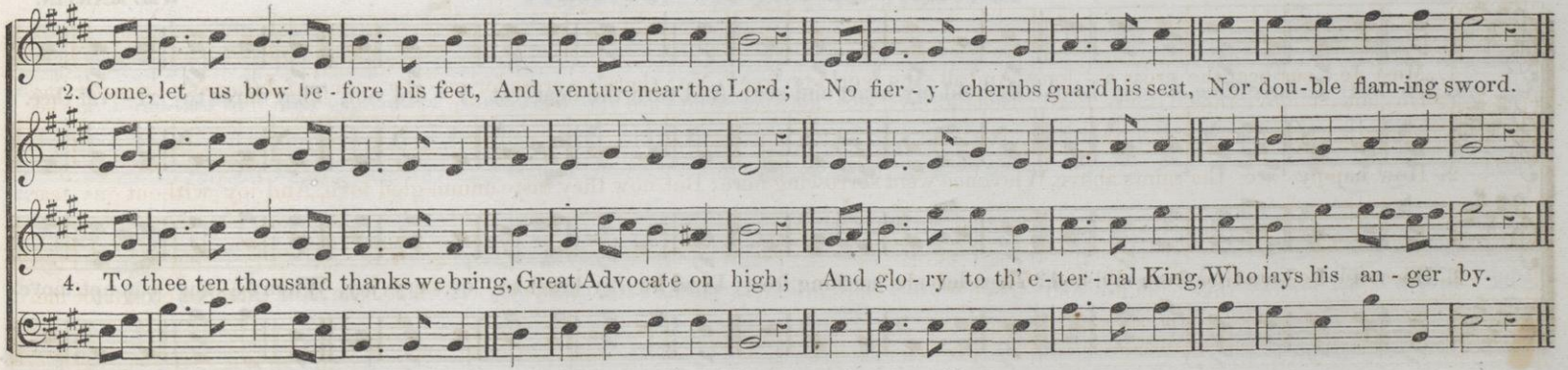
1. Let not de-spair, nor fell re-venge, Be to my bos-om known; O, give me tears for oth-ers' woe, And pa-tience for my own.

The name of this tune in the old books is "French." The "Dundee" of Scotland is the same as the "Windsor" of most of the English and American books of Psalmody. There is no objection, in tunes of this class, to such consecutive fifths as occur between the tenor and the base in passing from the third to the fourth lines.

WAYNE. C. M. Double.

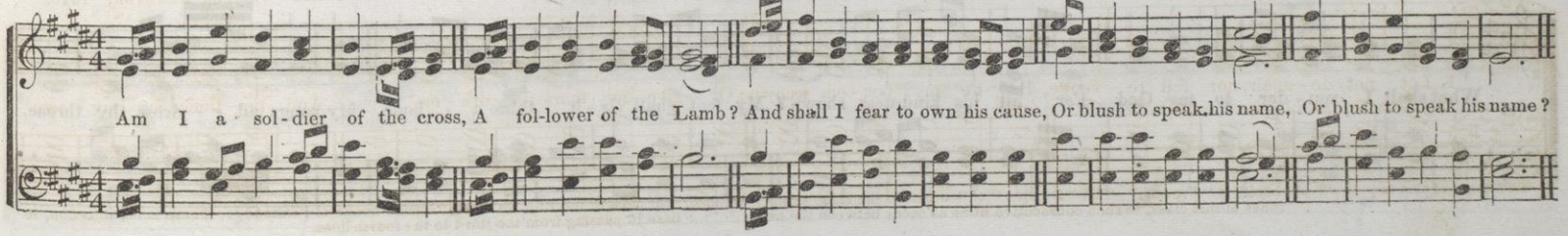
FROM THE "SAB. H. & TUNE BOOK." BY PERMISSION.





CHRISTMAS. C. M.

HANDEL.



BLISS. C. M.

1. Fa-ther! whate'er of earth-ly bliss Thy sovereign will de-nies, Ac-cept-ed at thy throne of grace, Let this pe-ti-tion rise:

2. "Give me a calm, a thankful heart, From ev-ery mur-mur free; The blessings of thy grace im-part, And make me live to thee."

3. "Let the sweet hope that thou art mine, My life and death at-tend; Thy presence thro' my jour-ney shine, And crown my journey's end."

MARSELLA. C. M.

WM. MARTIN.

1. Do not I love thee, O my Lord? Be-hold my heart and see; And turn the dear-est i-dol out, That dares to ri-val thee.

2. Do not I love thee from my soul? Then let me nothing love; Dead be my heart to ev-ery joy, When Je-sus can-not move.

CLARENDON. C. M.

TUCKER.

What shall I ren-der to my God For all his kind-ness shown? My feet shall vis-it thine a-bode, My songs ad--dress thy throne.

POST. C. M.

1. O, for a thousand tongues to sing My dear Re-deemer's praise, The glo - ries of my God and King, The triumphs of his grace!

2. My gra-cious Mas-ter and my God, As - sist me to pro-claim, To spread thro' all the earth a - broad The hon - ors of thy name.

BURLINGTON. C. M.

BURROWES.

1. Foun-tain of mer-cy, God of love, How rich thy bounties are; The rolling sea-sons, as they move, Proclaim thy constant care.

5. We own and bless thy gracious sway; Thy hand all nature hails; Seed-time nor harvest, night nor day, Summer nor winter fails.

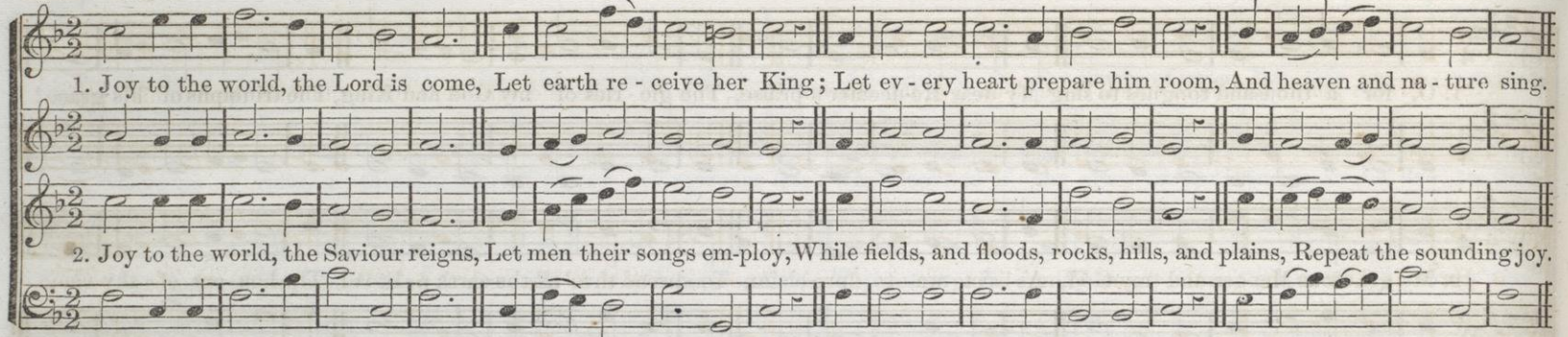
ORWELL. C. M.

FROM THE "DULCIMER." A. DOTY.

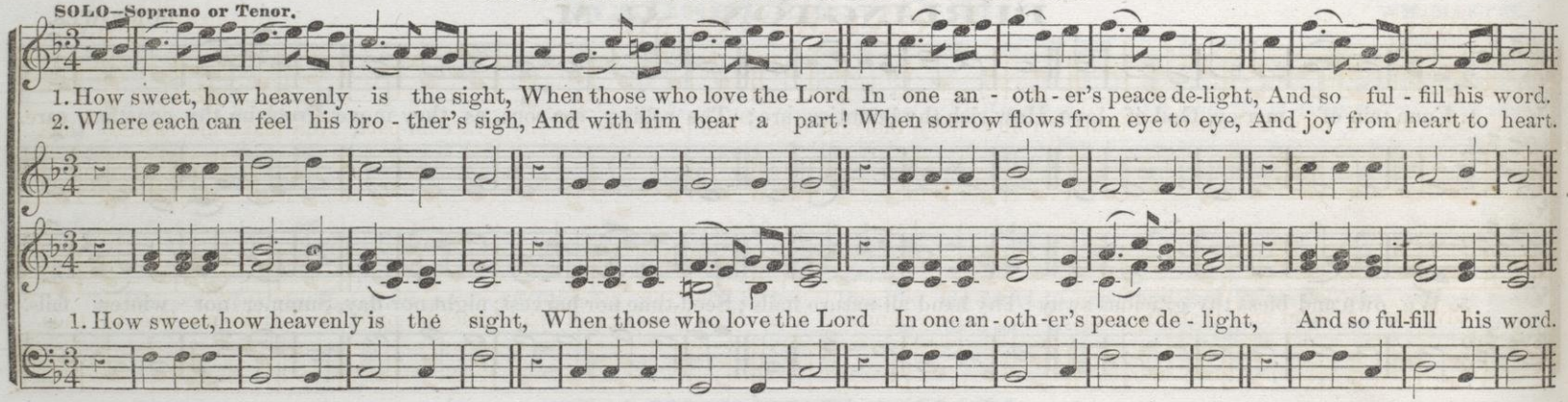
Lift up your hearts to things a - bove, Ye fol - lowers of.... the Lamb, And join with us to praise his love, And glo - - ri - fy his name.

GRAFTON. C. M.

T. CLARK.

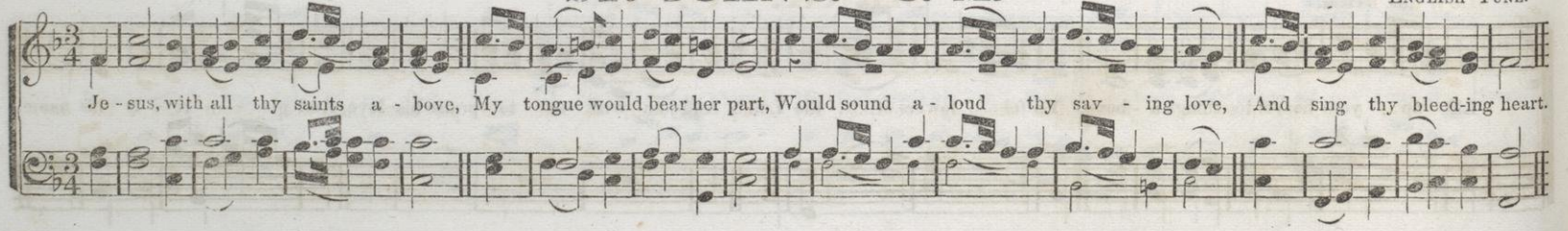


RUNNING BROOK. C. M. *



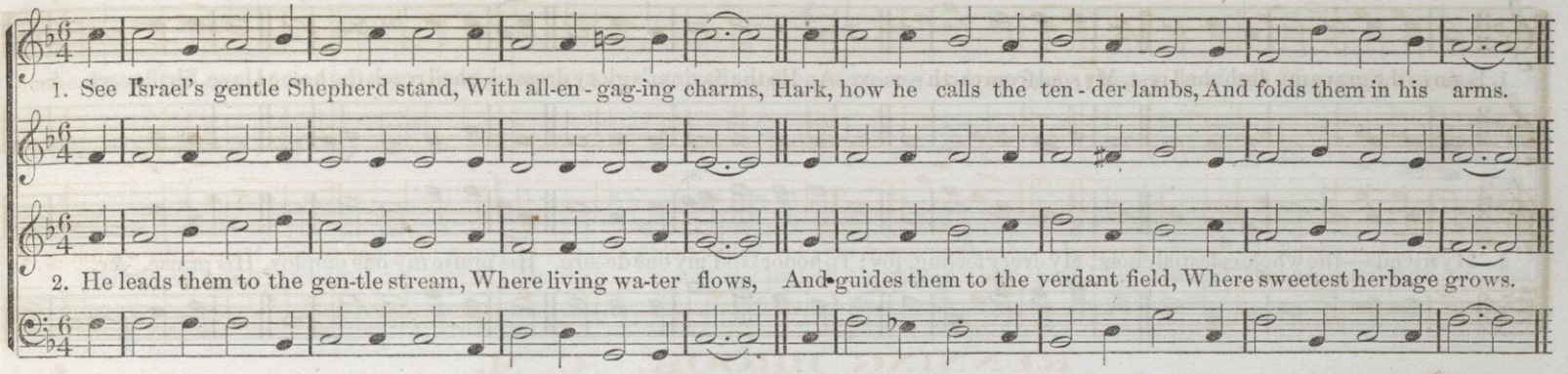
ST. JOHN'S. C. M.

ENGLISH TUNE.



GENTLY.

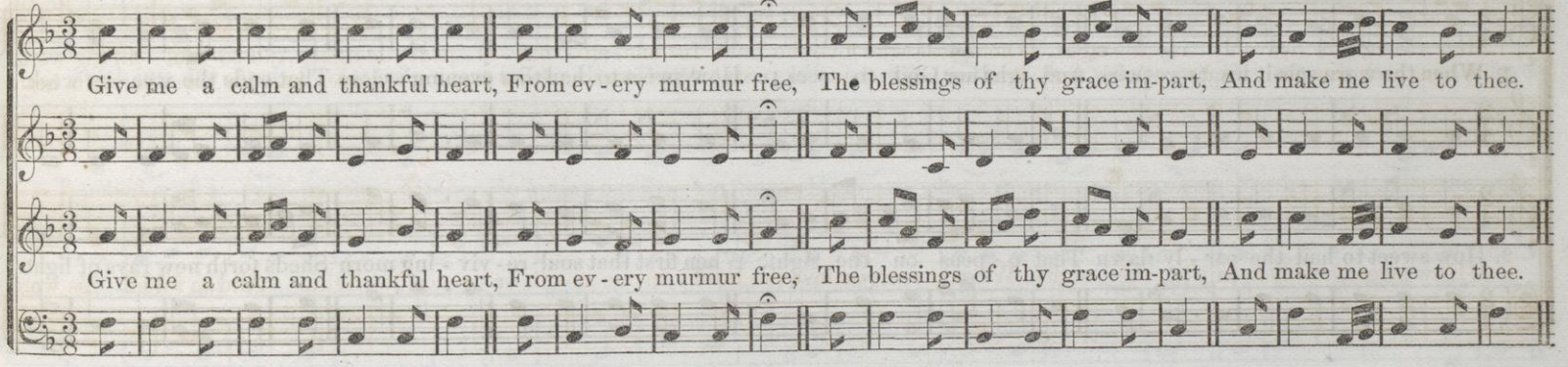
DIXSON. C. M.



SLOWLY.

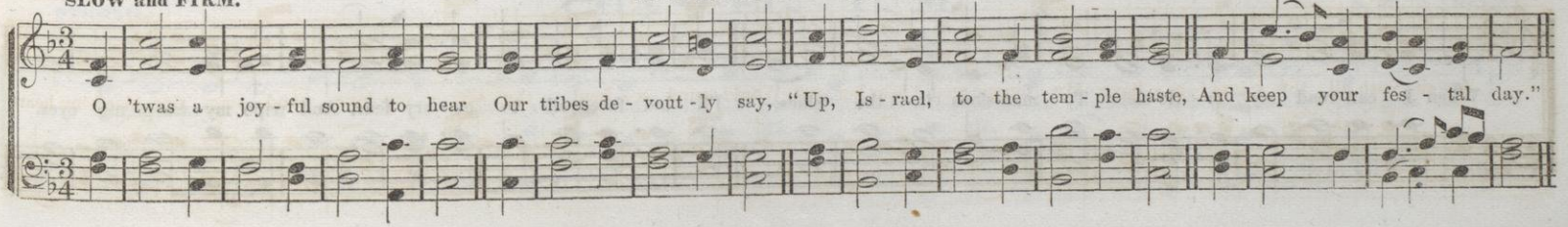
CALM. C. M.

F. SLYE.



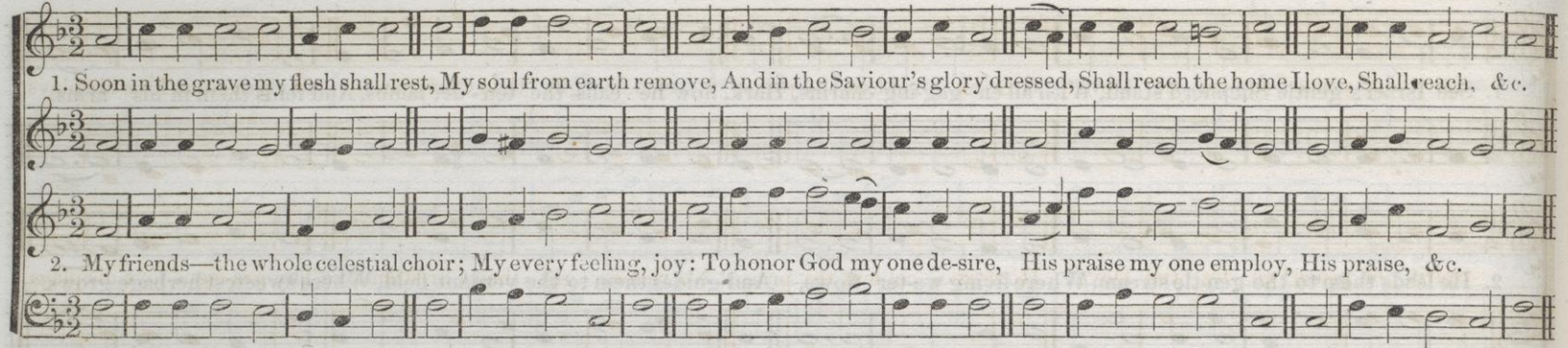
SLOW and FIRM.

MEAR. C. M.



SPRING HILL. C. M.

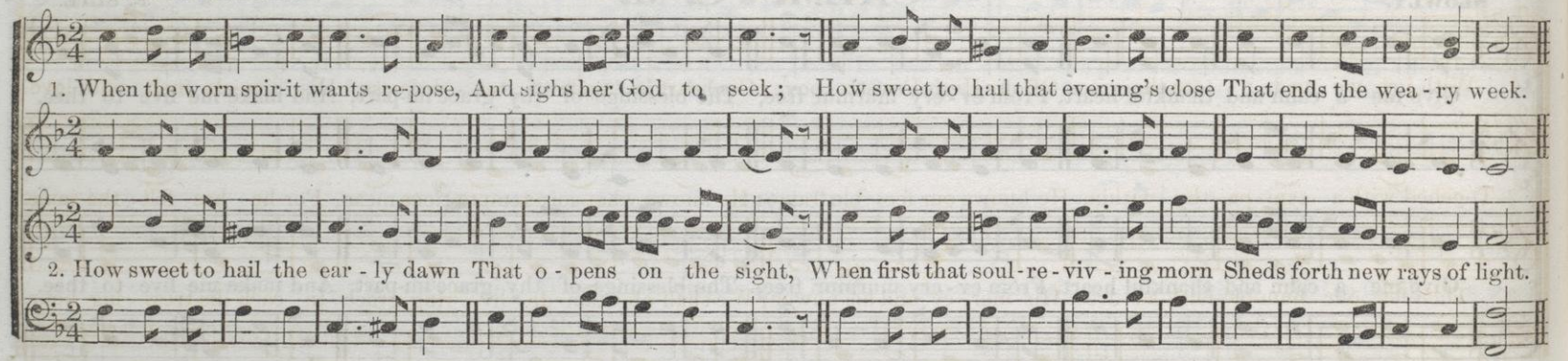
From the "Day Spring." By Permission.



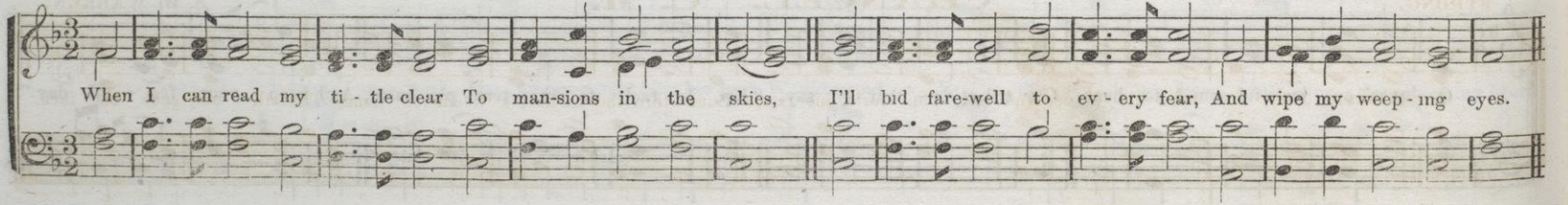
With EXPRESSION.

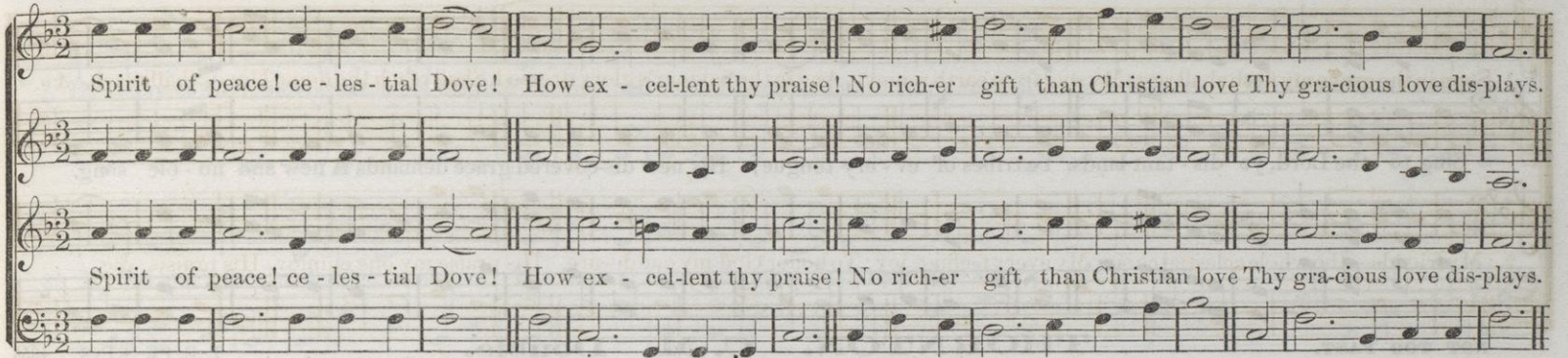
KORNER. C. M.

From "Körner," by FROHOCK.

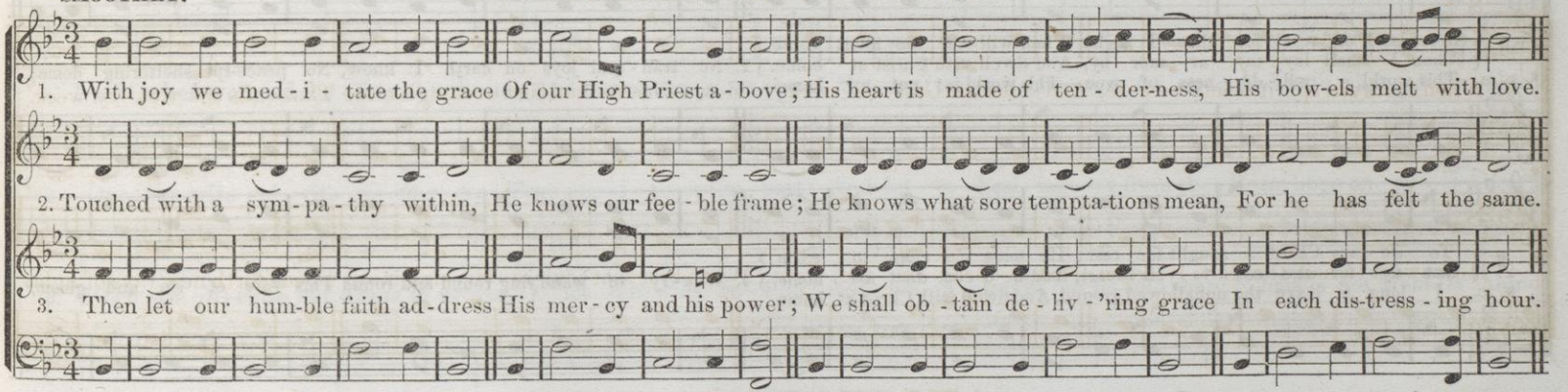


ARLINGTON. C. M.

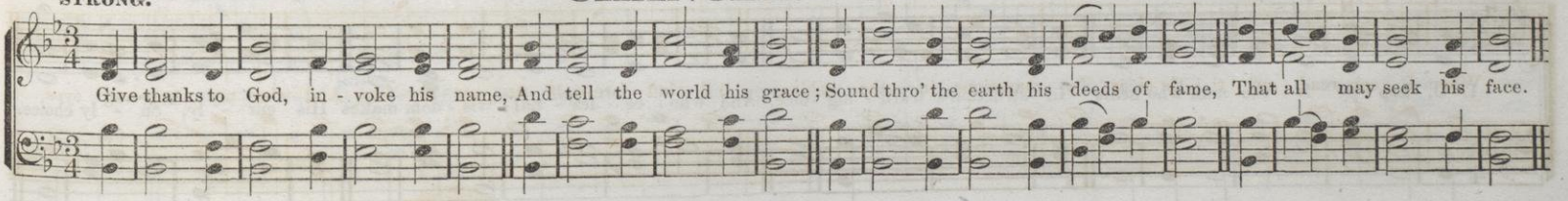




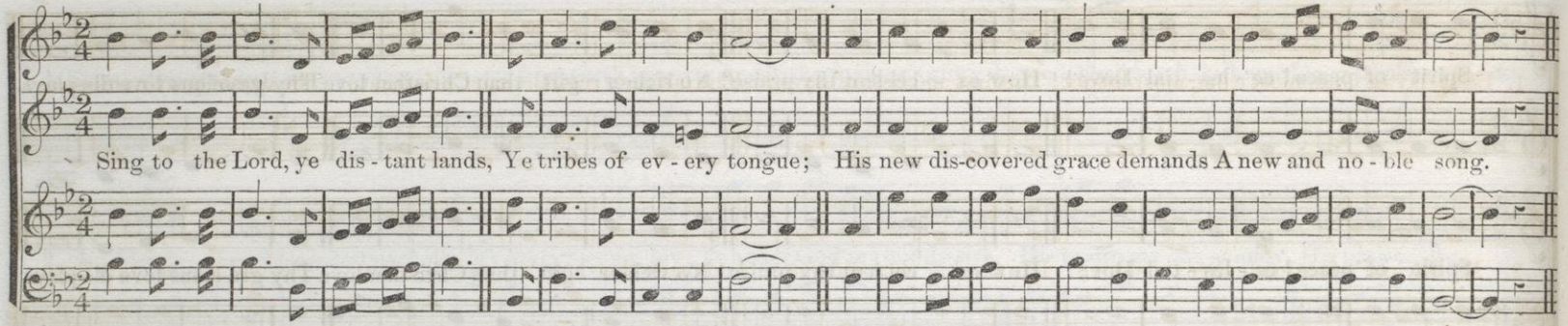
SMOOTHLY. LAMBERSON. C. M. H. R. PALMER.



STRONG. CHANCEL. C. M. S. W. WARREN.



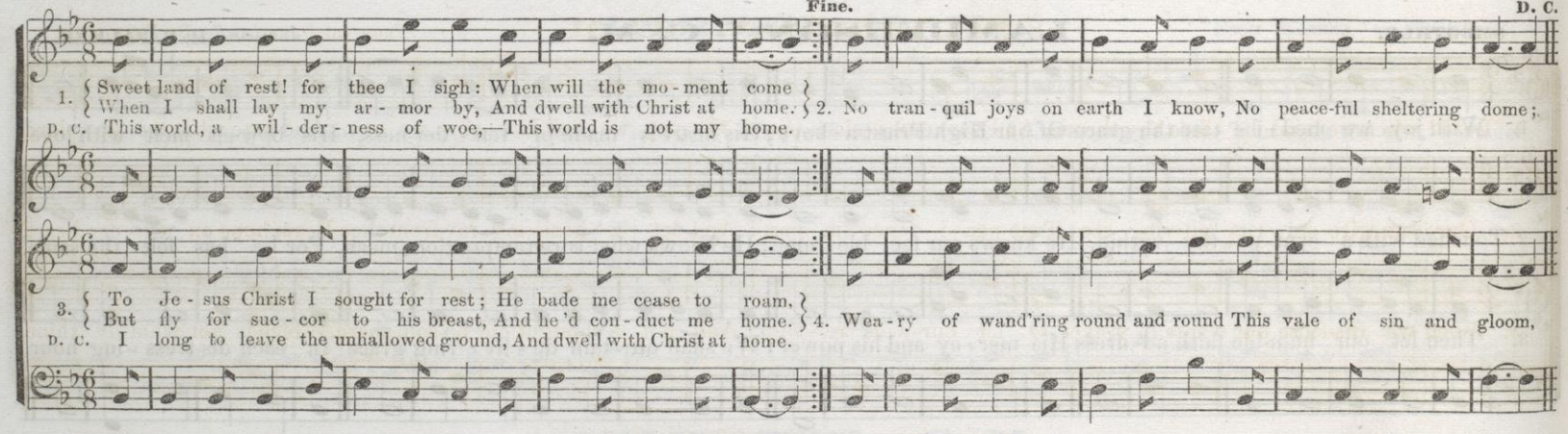
BEACH. C. M.



NOT TOO FAST.

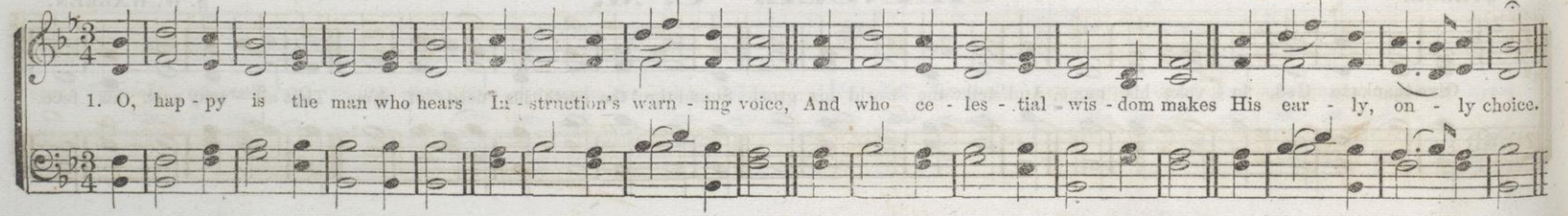
THORNTON. C. M. Double.

T. E. PERKINS. 1856.



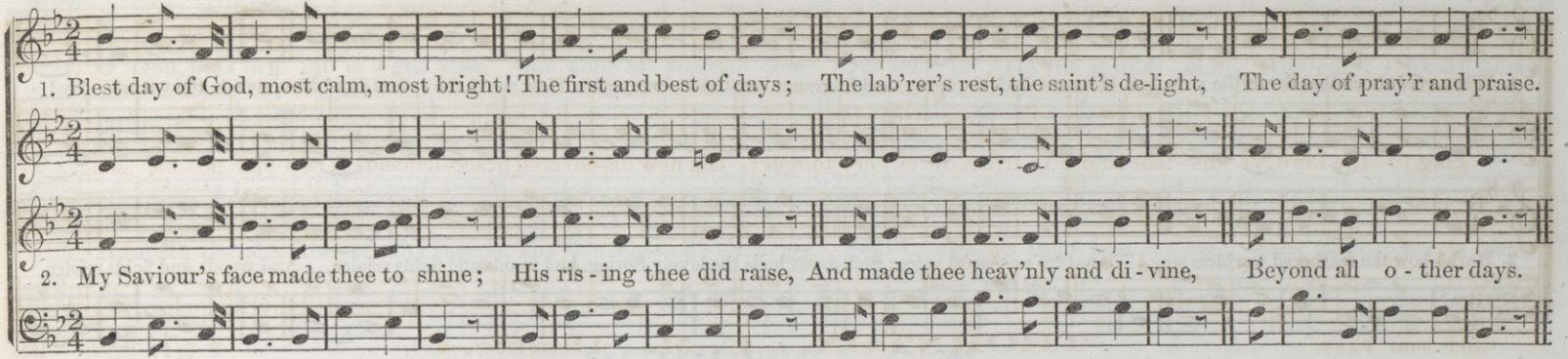
BALERMA. C. M.

R. SIMPSON. SCOTLAND.



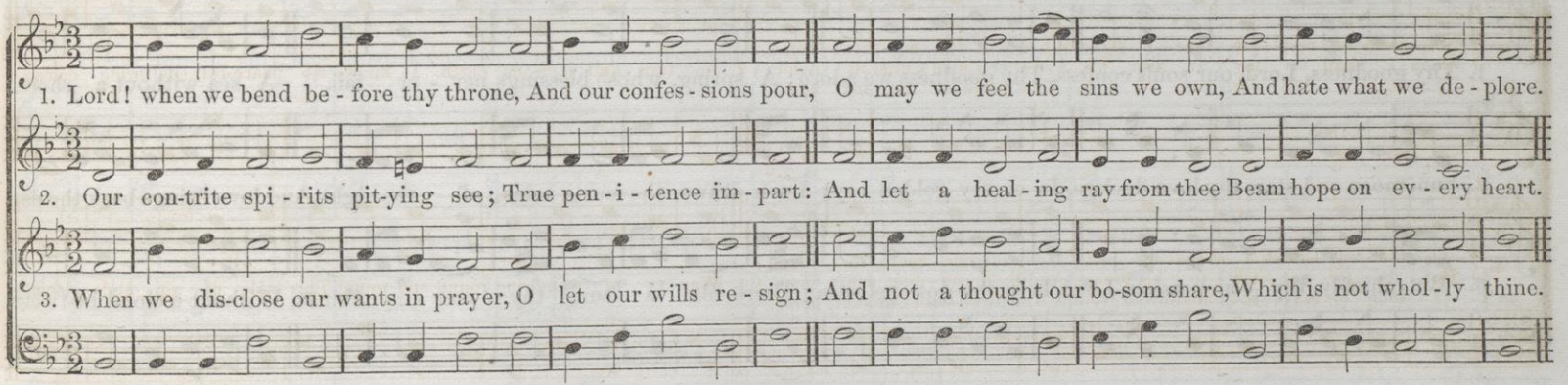
CHEERFUL.

WESTPORT. C. M.



SILVERTON. C. M.

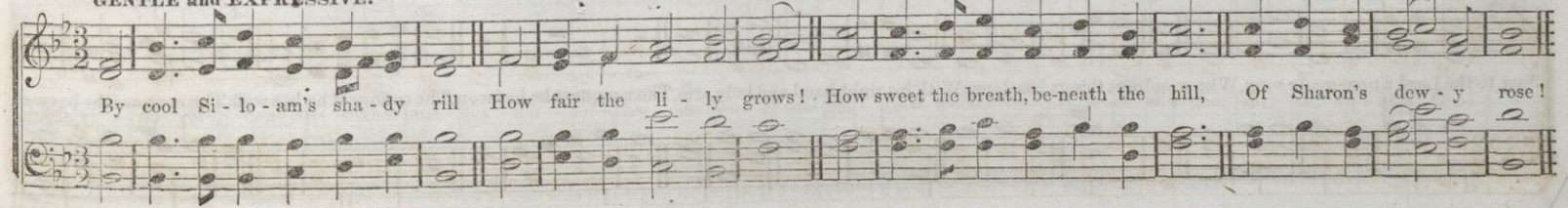
FROM THE "JUBILEE." BY PERMISSION.



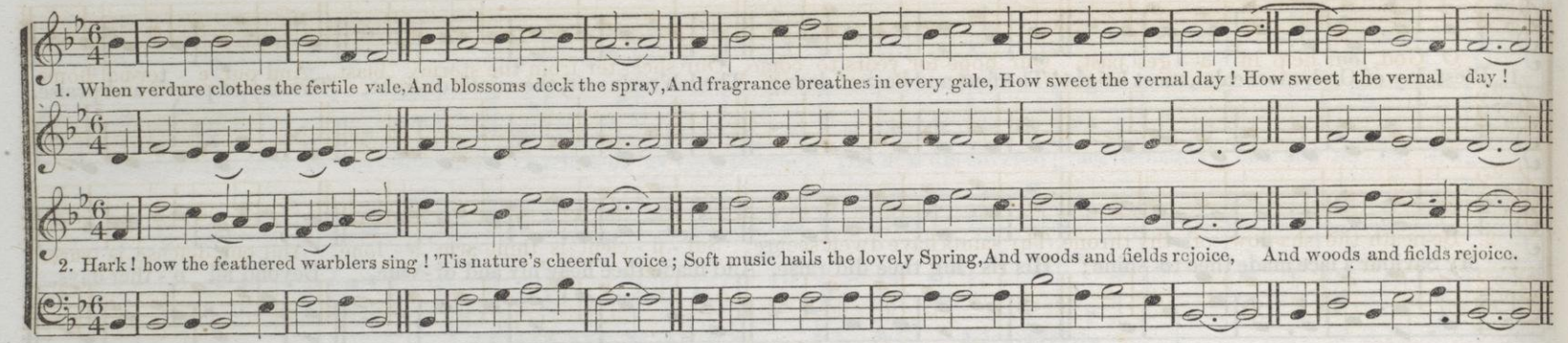
GENTLE and EXPRESSIVE.

SHADY RILL. C. M.

FROM THE "DULCIMER."



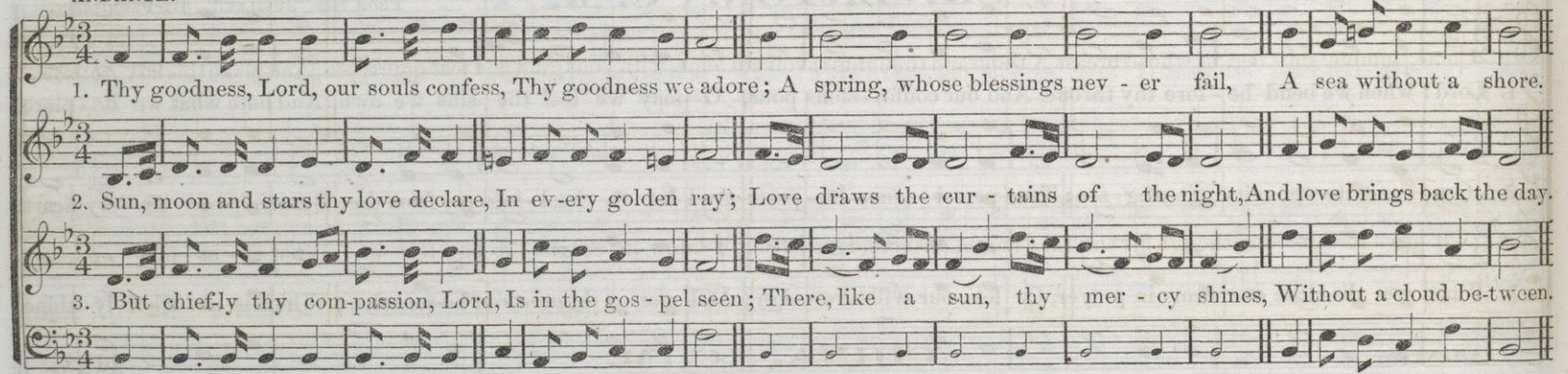
NUNDA. C. M.



ANDANTE.

NOEL. C. M.

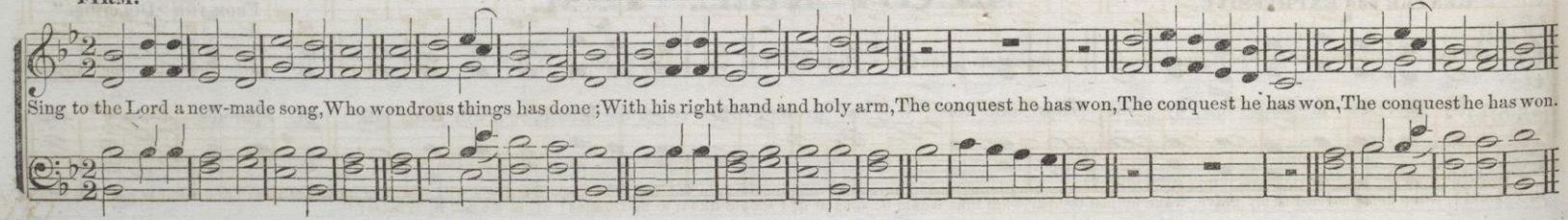
May be sung as a Duet—Soprano and Alto. FROM CANTICA LAUDIS. BY PERMISSION.



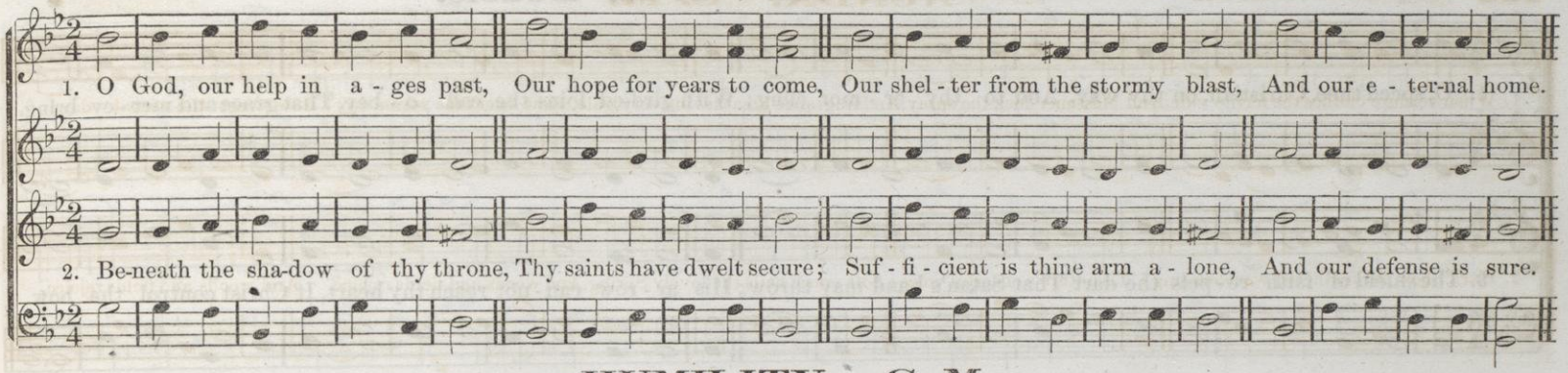
FIRM.

CAMBRIDGE. C. M.

DR. RANDALL.

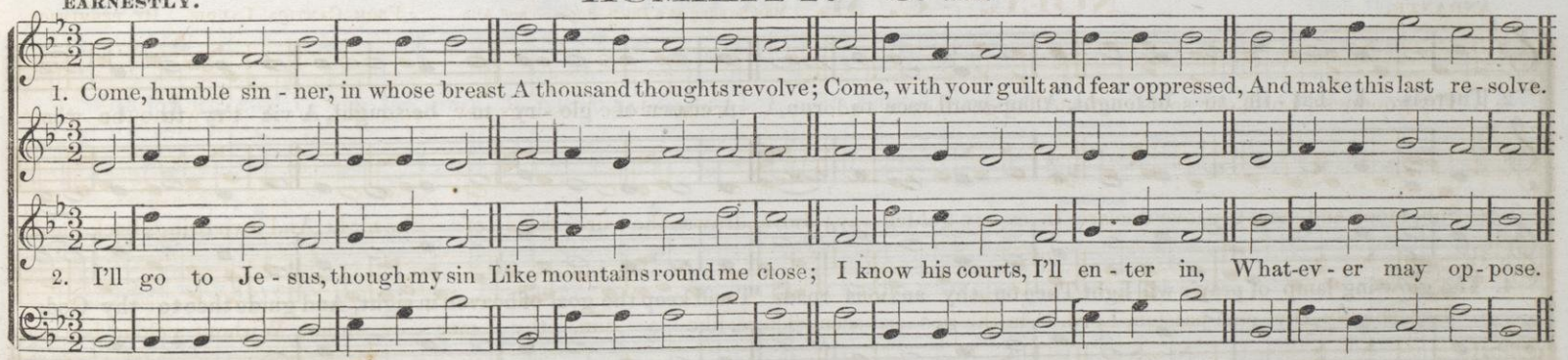


*WINDSOR. C. M.



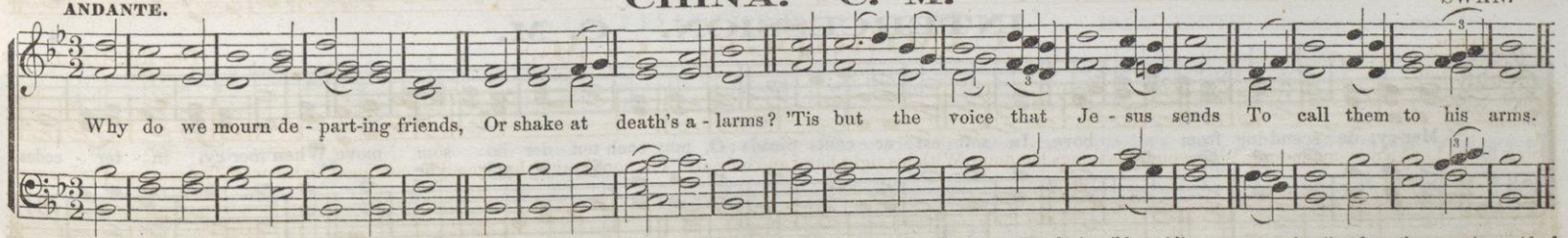
HUMILITY. C. M.

EARNESTLY.



CHINA. C. M.

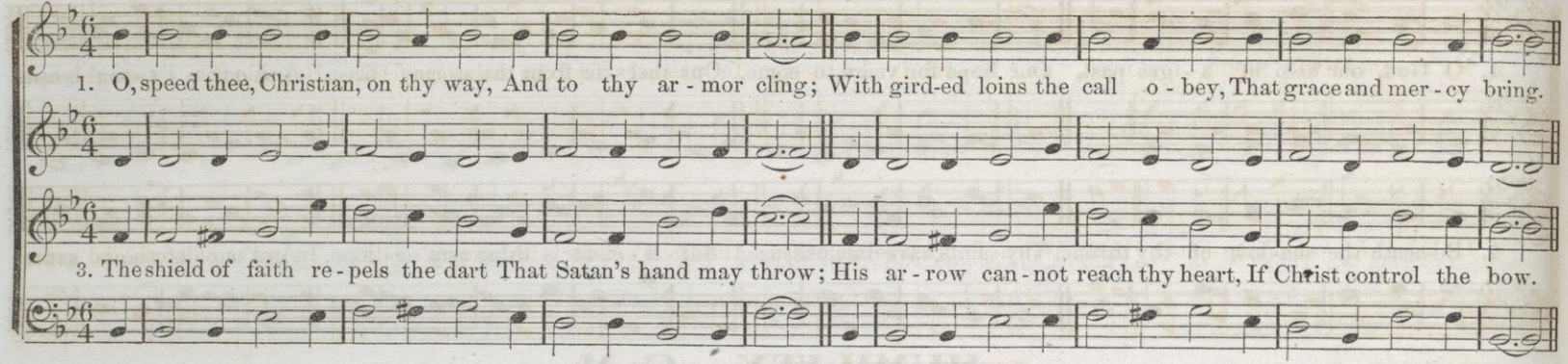
ANDANTE. SWAN.



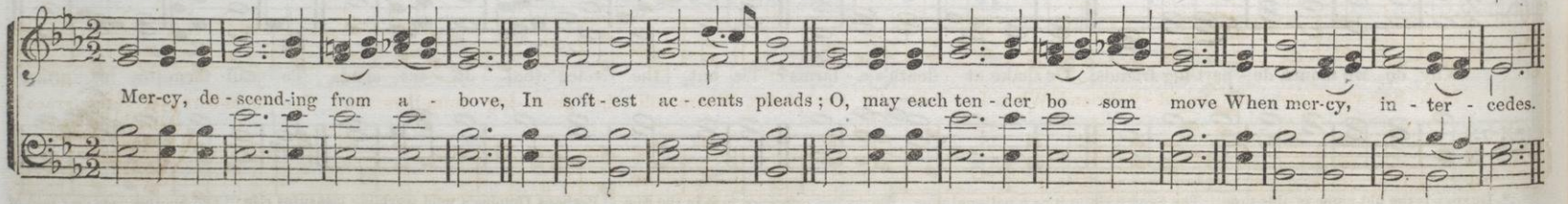
* DUNDEE is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps Dundee's wild warbling measures rise;" and another poet has said of it, "Could I, when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be Dundee; or, as we call it, Windsor."

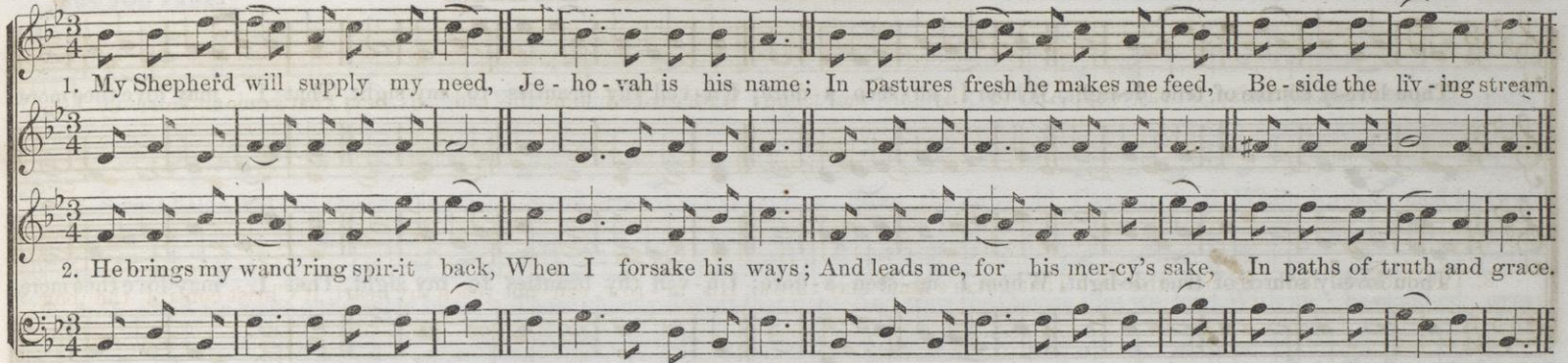
CHEERFUL. Not too fast.

CONFIDENCE. C. M. Double.

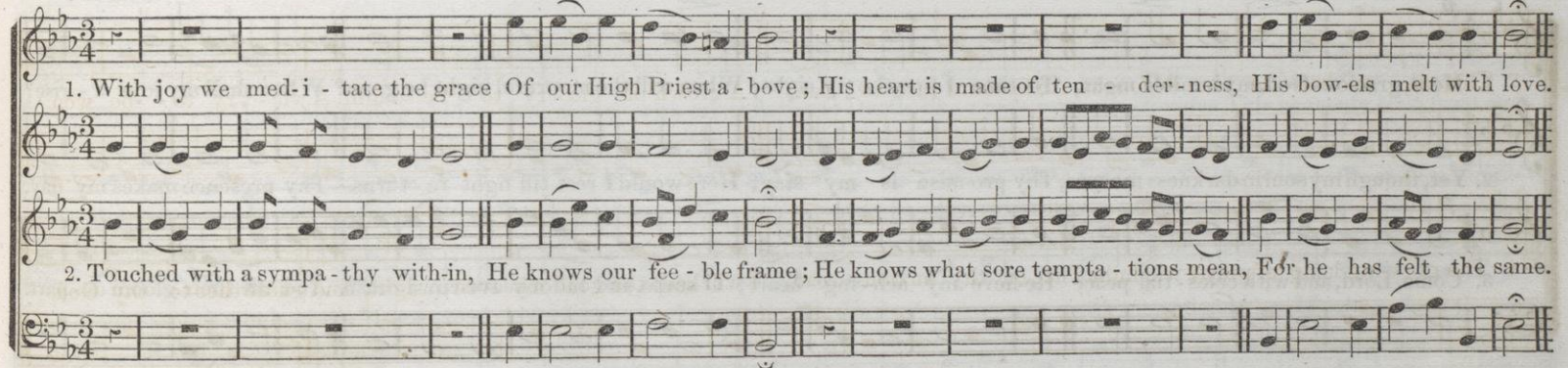


INTERCESSION. C. M.

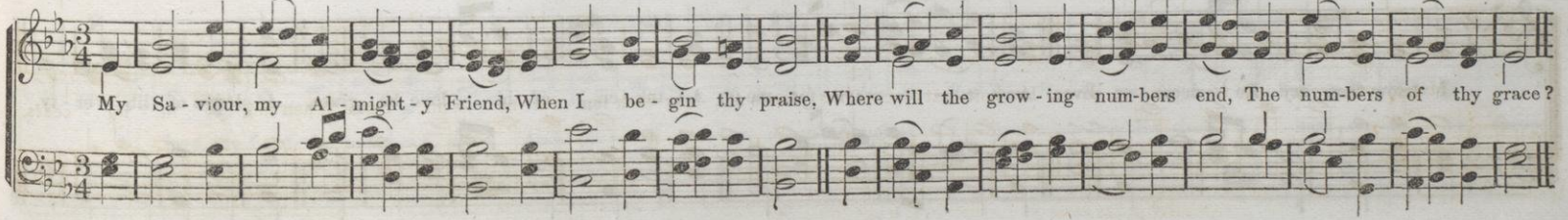




GENTLY. ENTERPRISE. C. M. FROM THE "PIONEER."

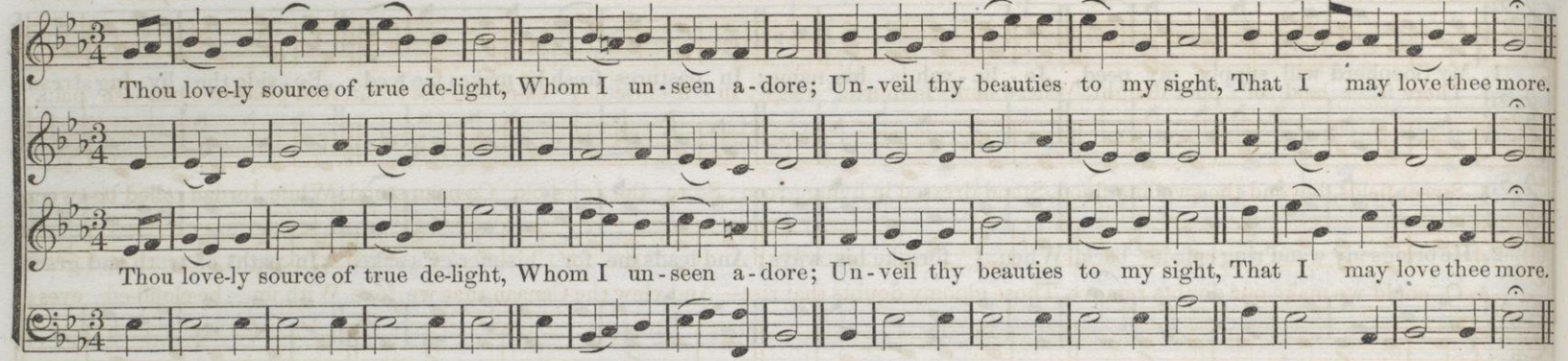


ABRIDGE. C. M. ISAAC SMITH, LONDON; DIED ABOUT 1800.



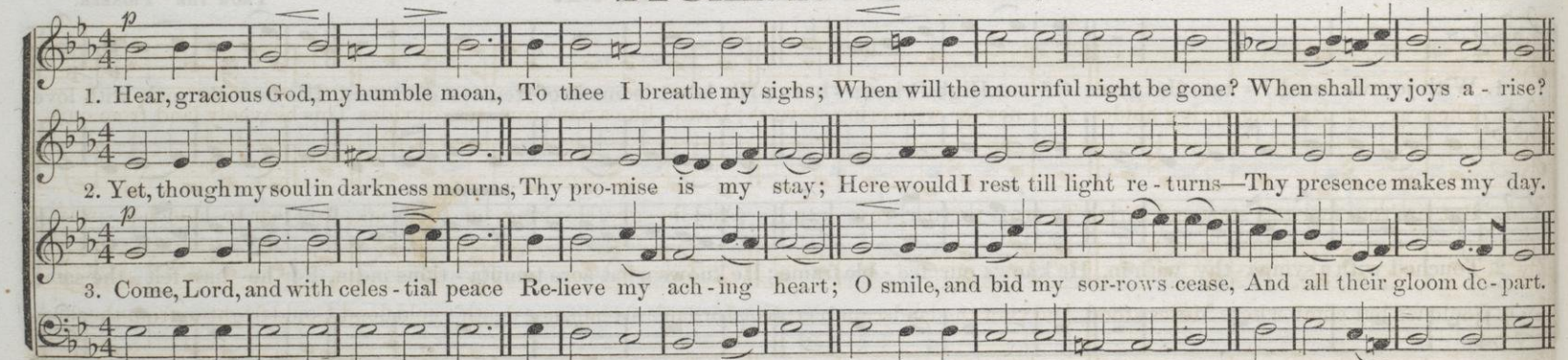
MARION. C. M.

GEO. STOWE.



STUART. C. M.

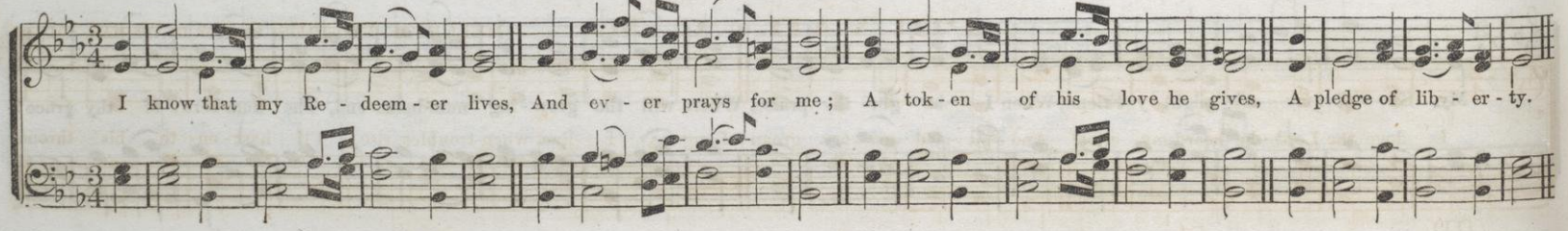
Sing with delicacy, and sustain well the sounds. T. J. COOK.



SLOW.

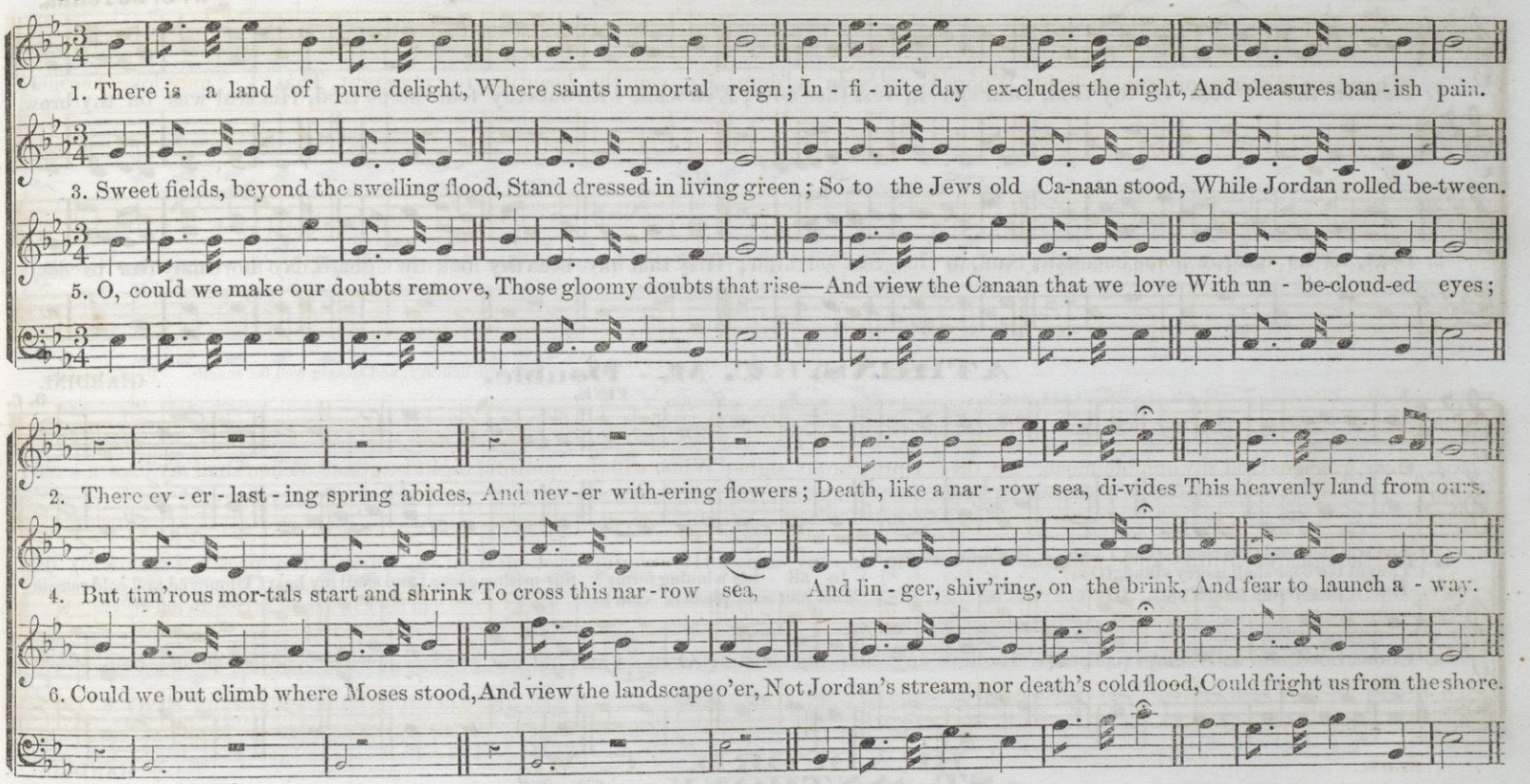
BRADFORD. C. M.

HANDEL.



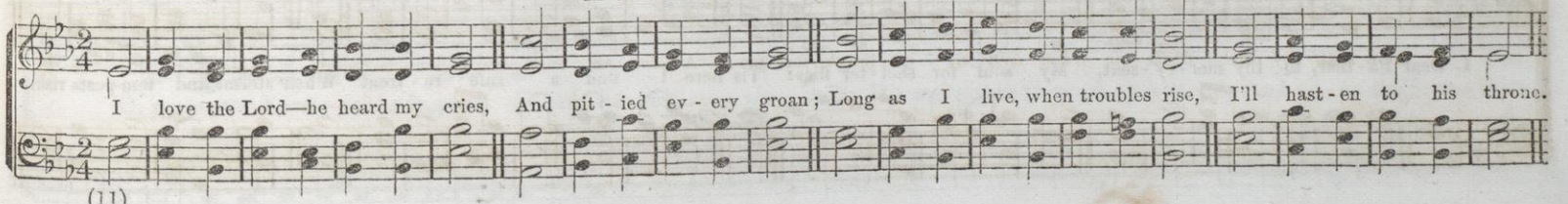
VARINA. C. M. Double.

FROM ROOT & SWEETZER'S COLL. BY PERMISSION.



PHUVAH. C. M.

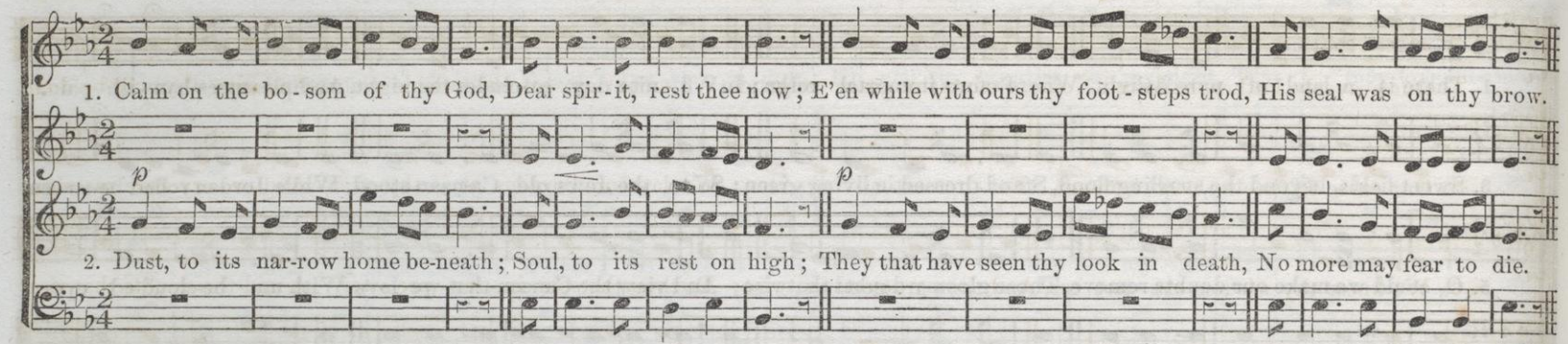
MELCHIOR VULPIUS, CANTOR IN WEIMAR, 1610.



SLOW.

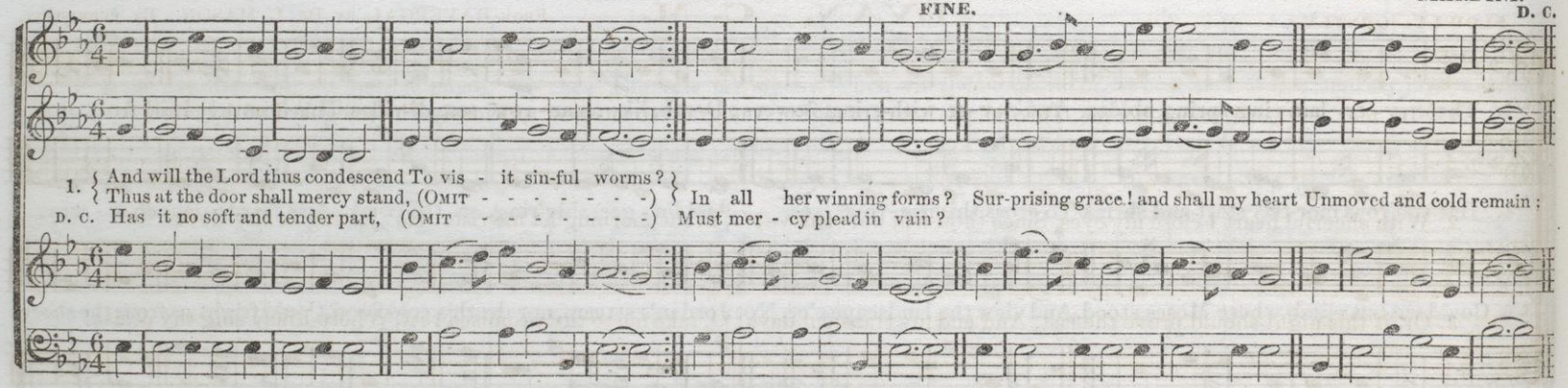
TAFT. C. M.

W. U. BUTCHER.

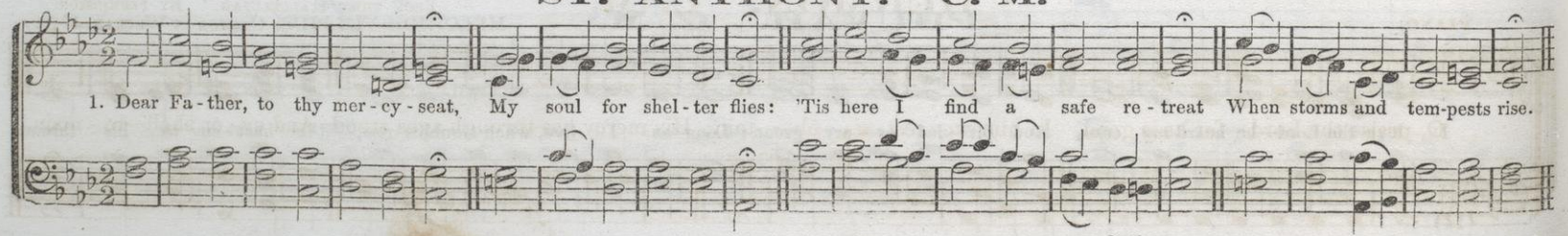


ATHENS. C. M. Double.

GIARDINI.

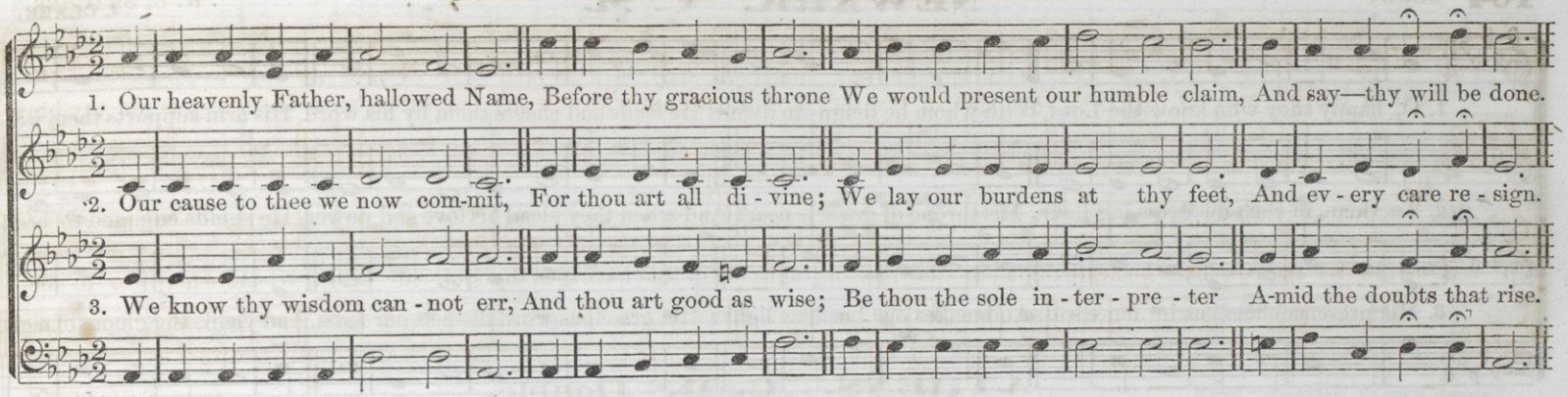


ST. ANTHONY. C. M.



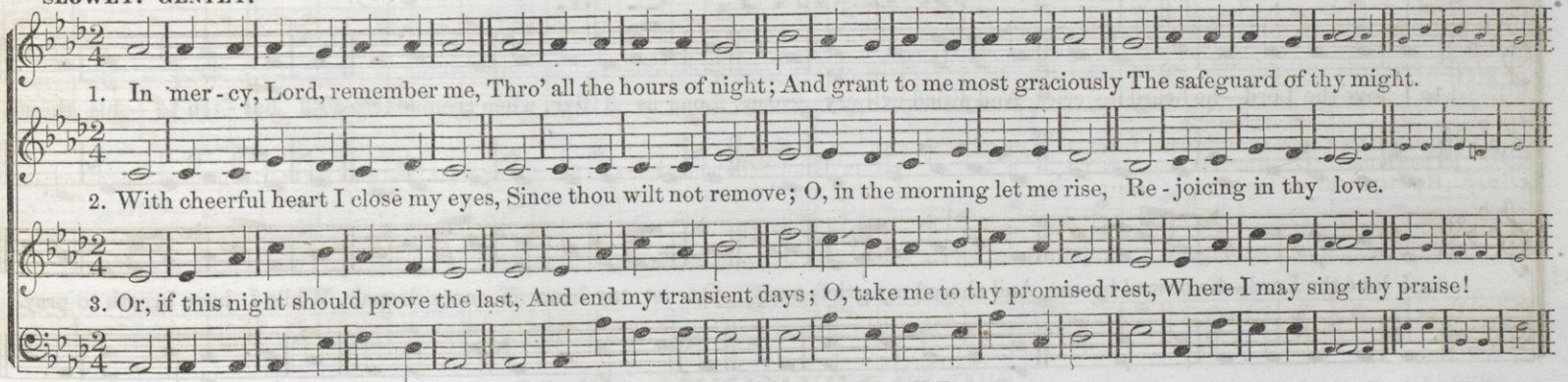
GROVE. C. M.

Words by T. HASTINGS. Music by W. B. B. By permission.



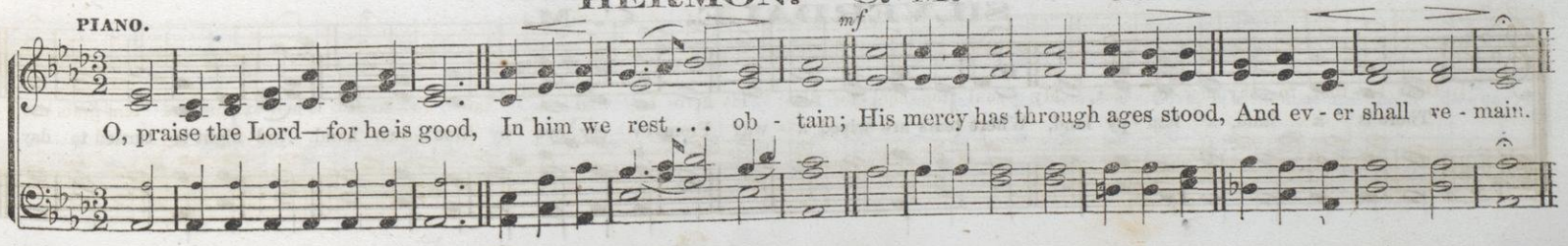
EVAN. C. M.

From HAVERGAL, by Dr. L. MASON. By permission.



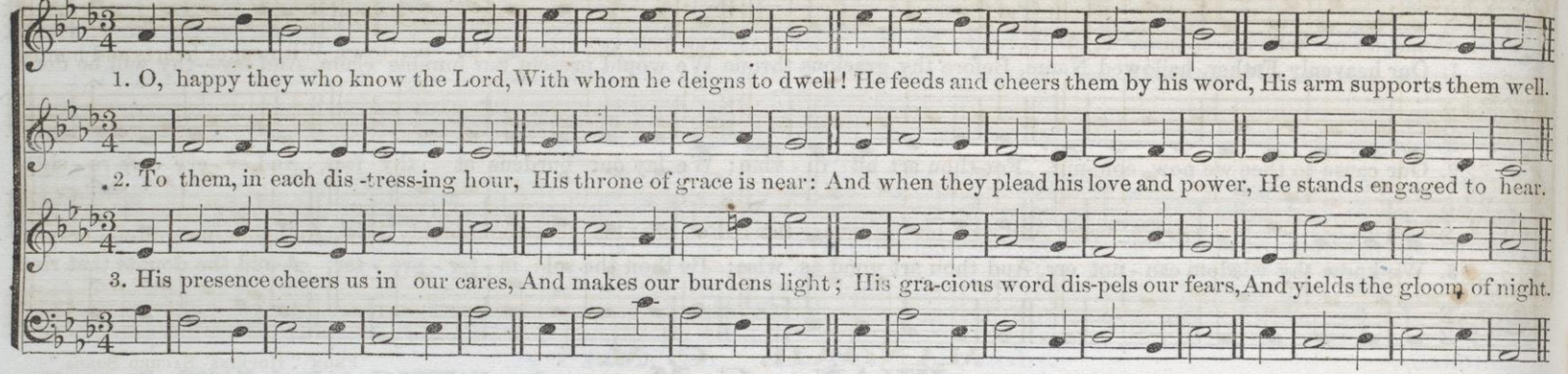
HERMON. C. M.

From the "Hallelujah." By permission.

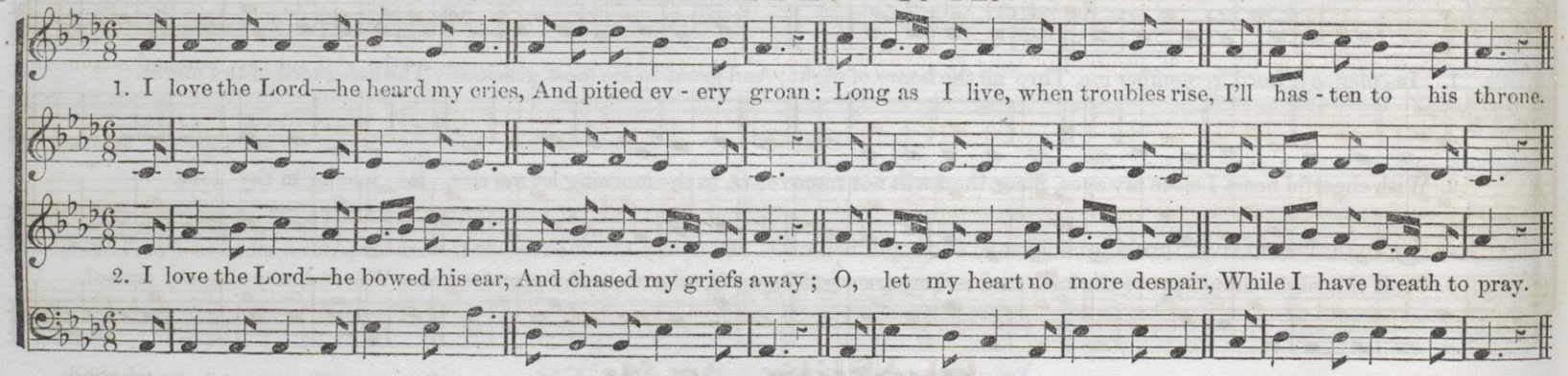


NEWARK. C. M.

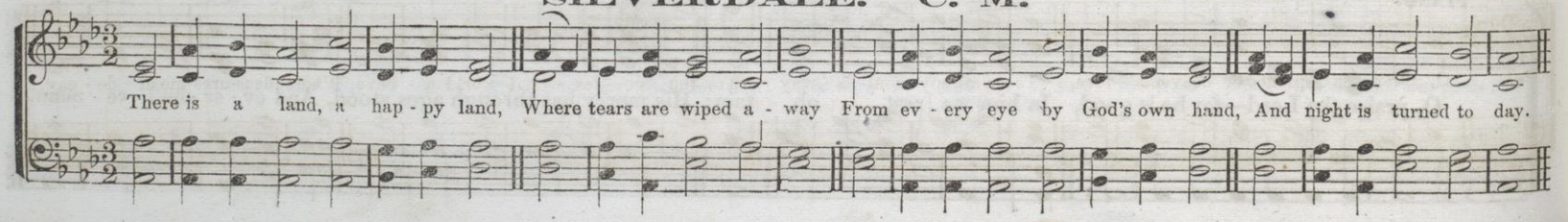
J. CLARK.



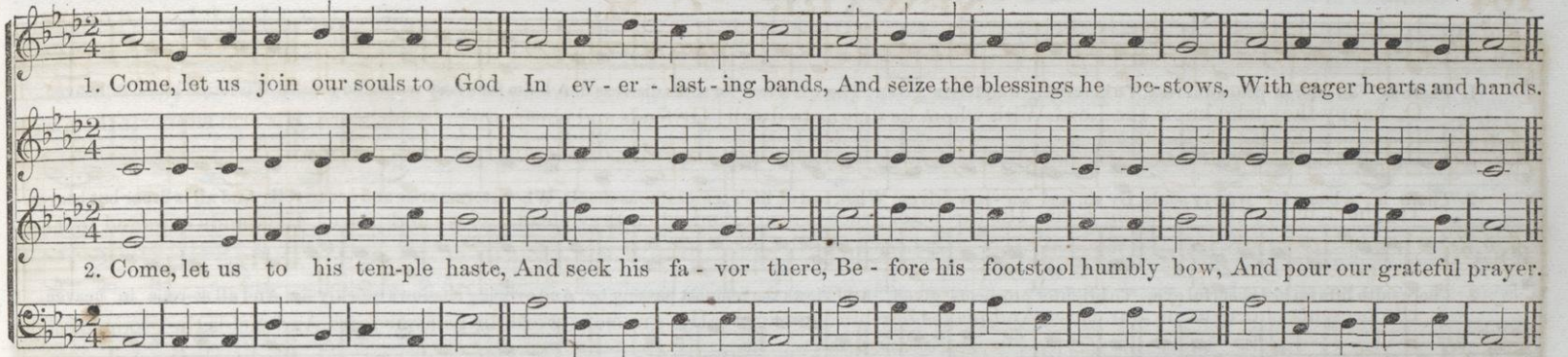
BURNETT. C. M.



SILVERDALE. C. M.

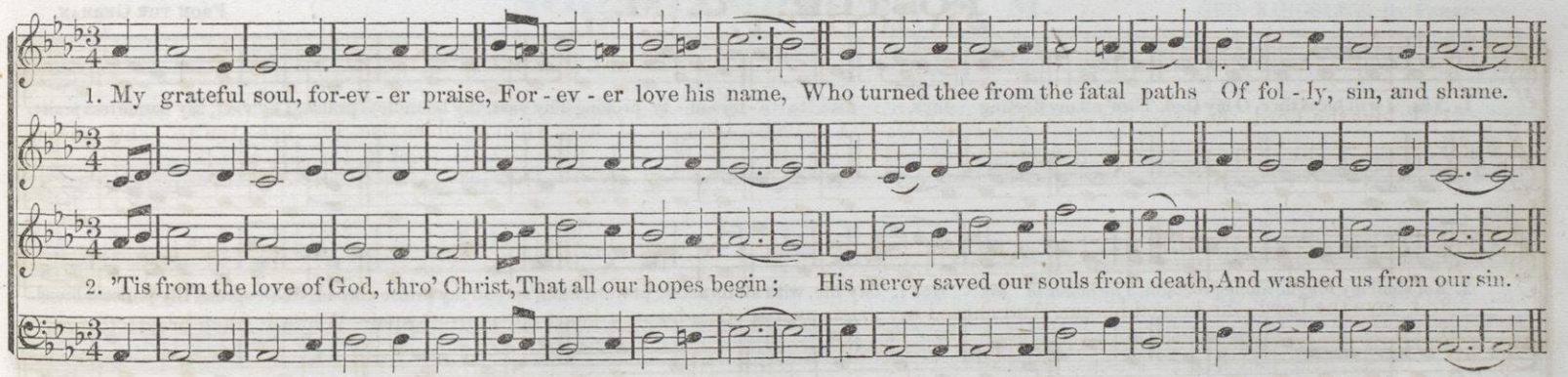


COOK. C. M.



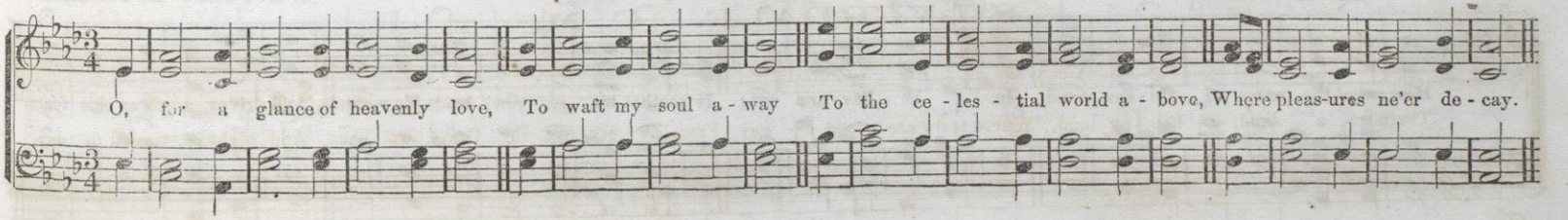
MANOAH. C. M.

From "Hopkins' Sacred Songs."



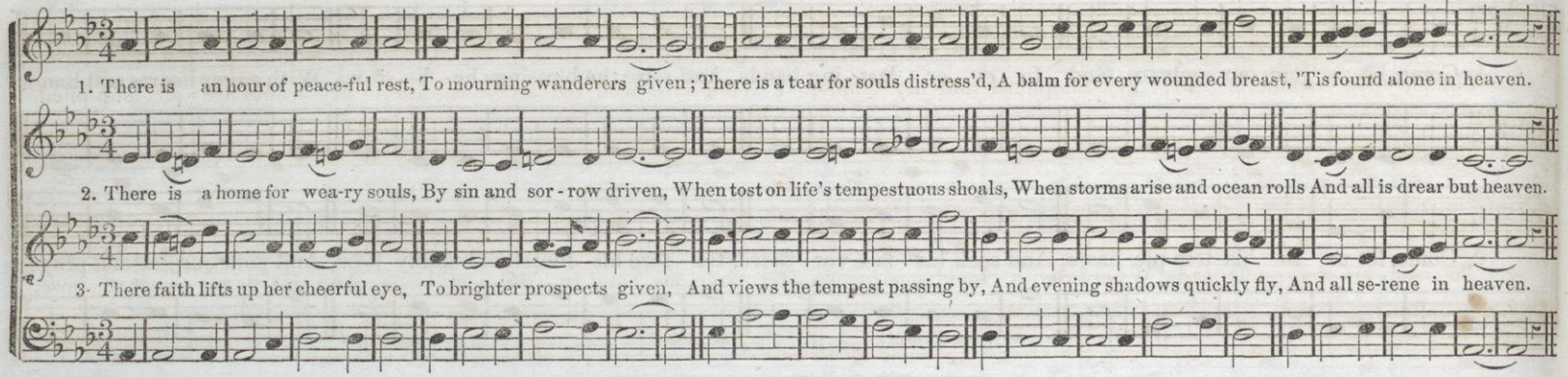
GLASER. C. M.

GLASER.



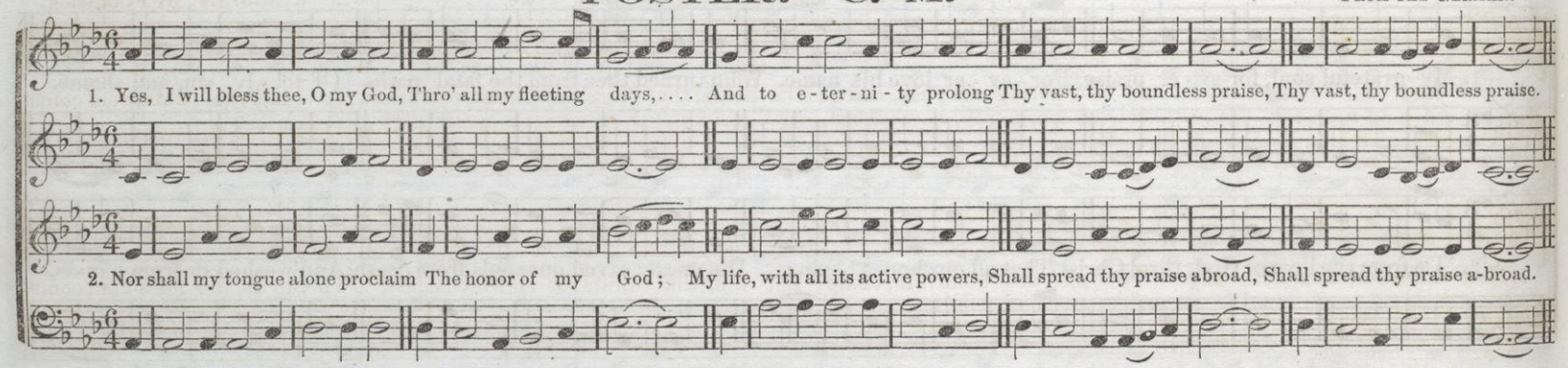
ILYD. C. M.

THEO. F. SEWARD.



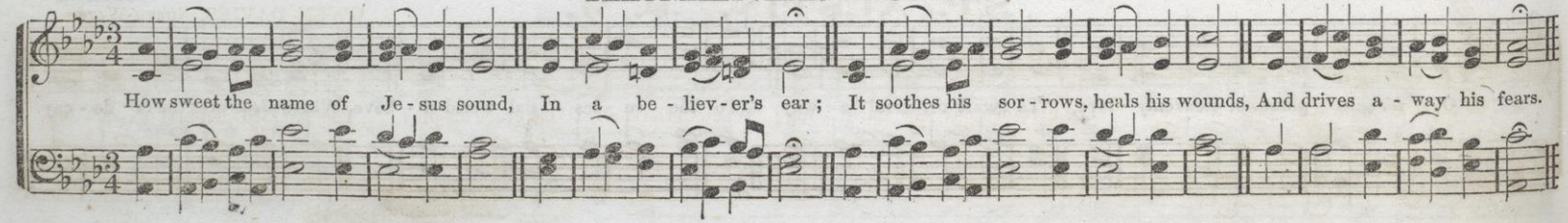
FOSTER. C. M.

FROM THE GERMAN.

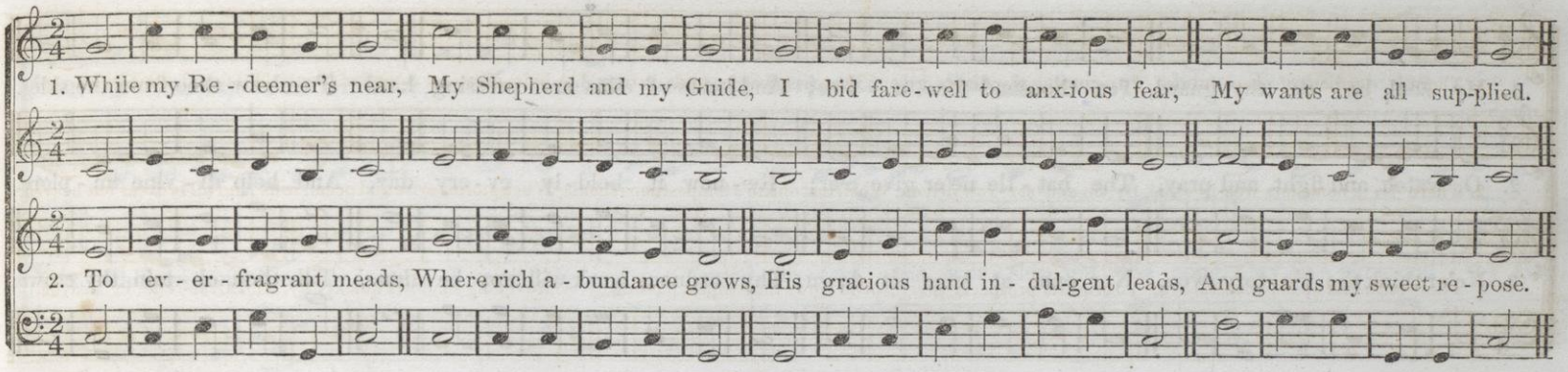


ARMENIA. C. M.

S. B. POND. BY PERMISSION.

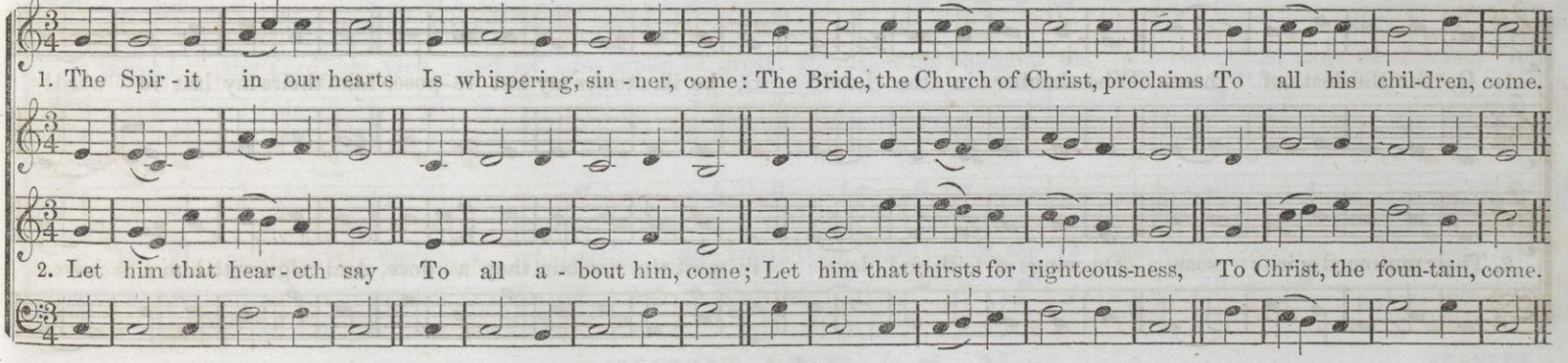


NORTH BRANCH. S. M.



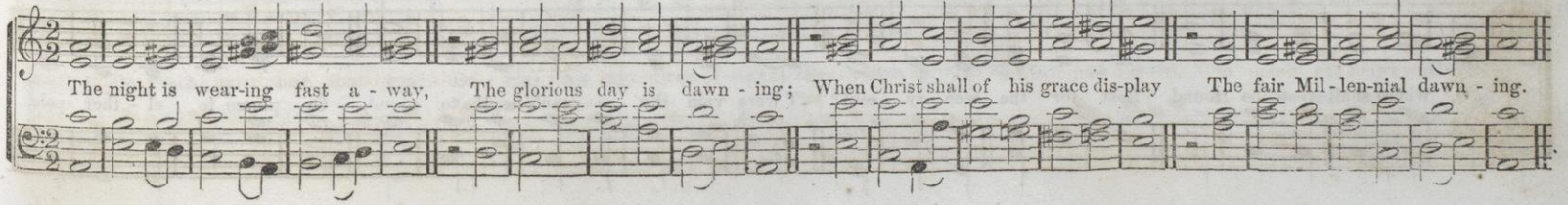
NORTHAMPTON. S. M.

GEO. KINGSLEY. By Permission.



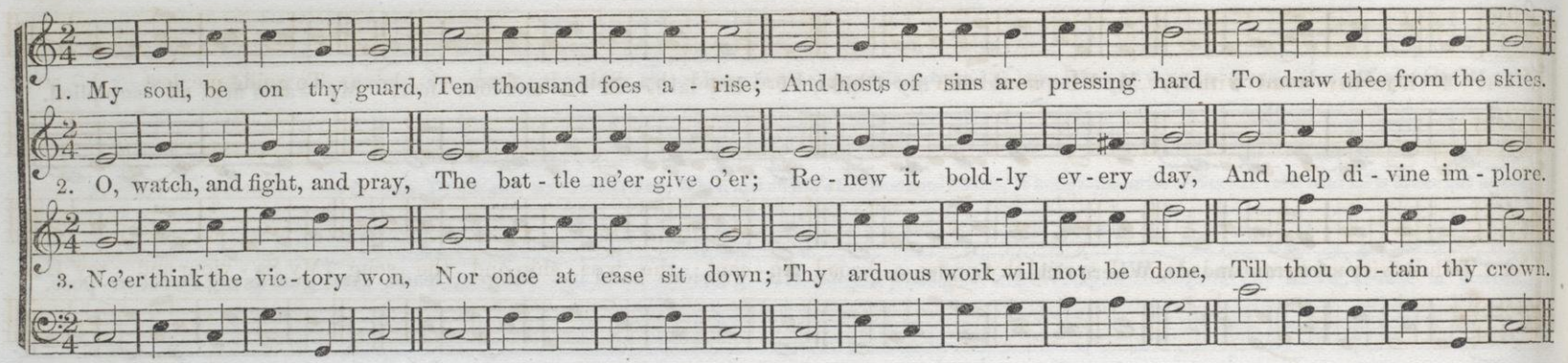
ST. AUSTIN. S. M.

OWEN DAVIES, North Wales.



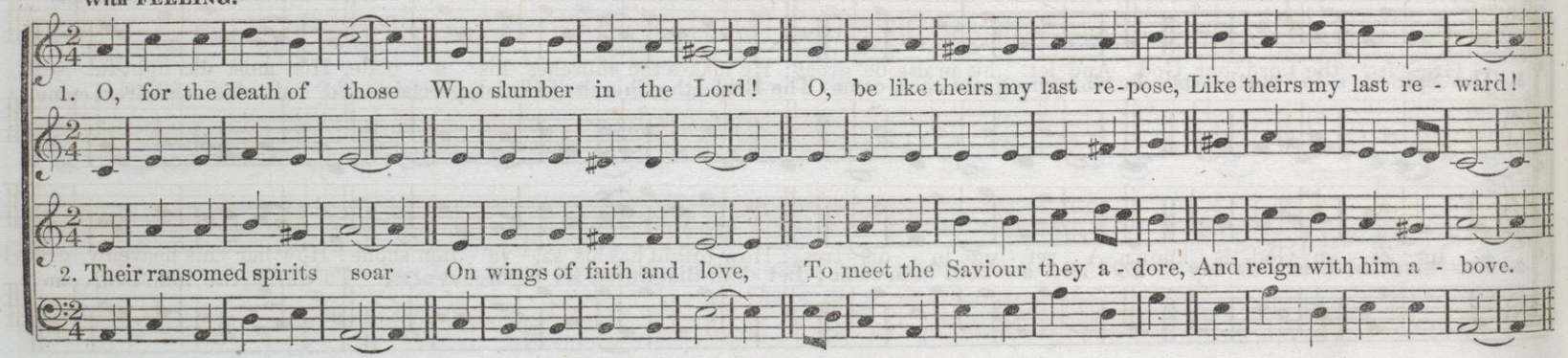
HOUSH. S. M.

R. S. TAYLOR.

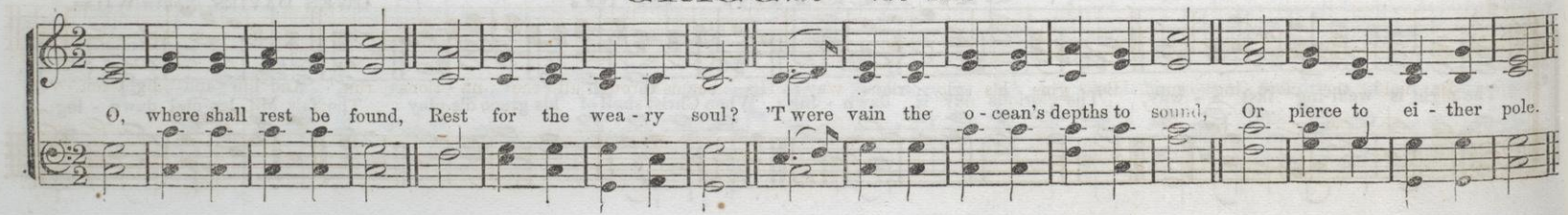


BIGLOW. S. M.

With FEELING.

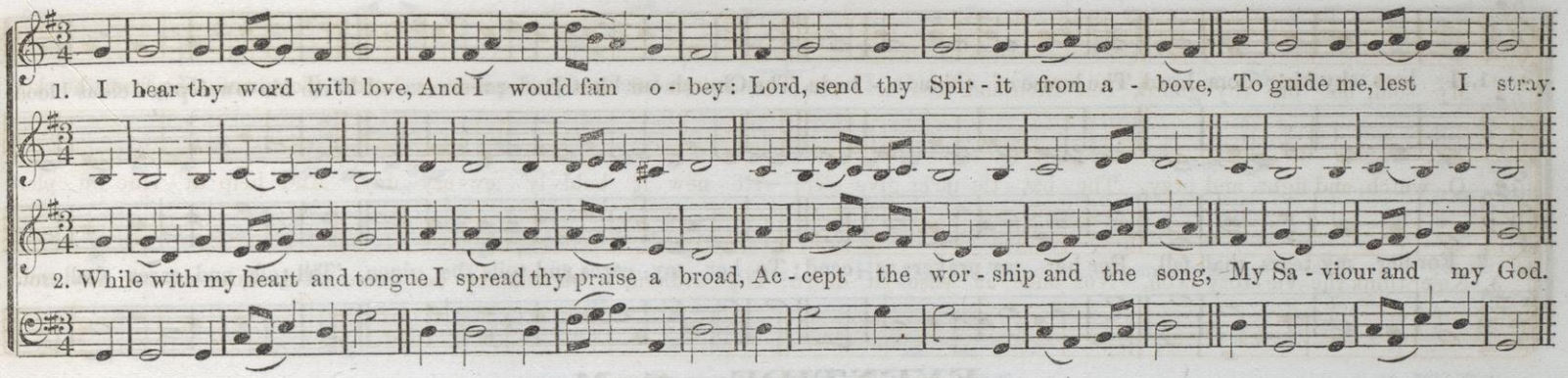


GRIGGS. S. M.



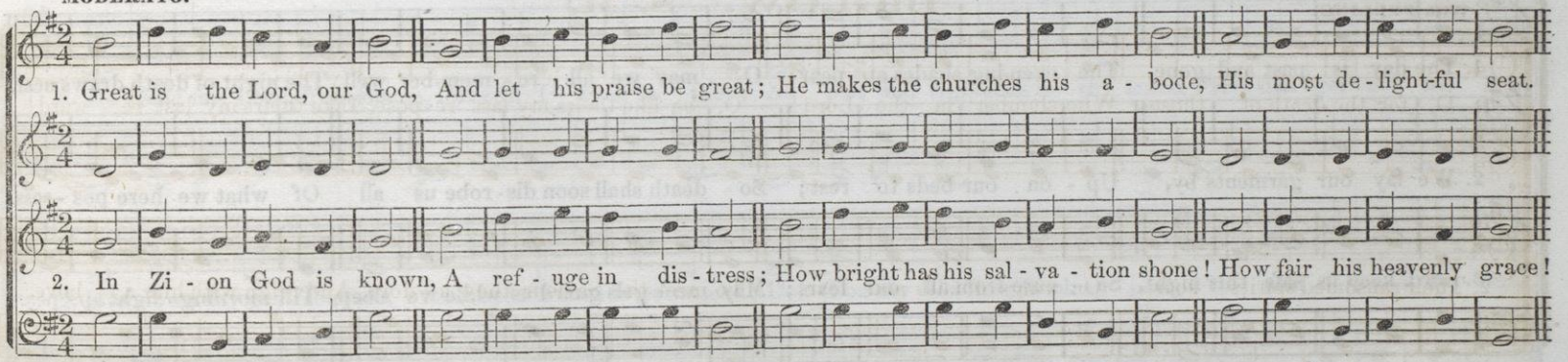
SMOOTHLY.

BEDELL. S. M.



MODERATO.

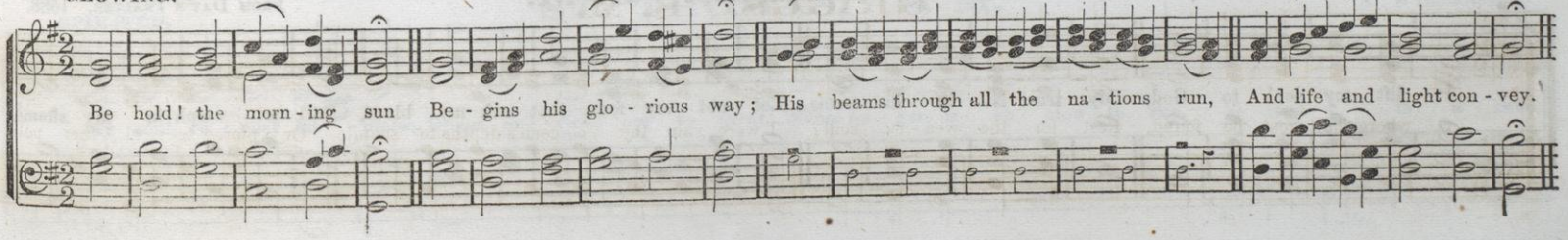
ROSLIN. S. M.



GLOWING.

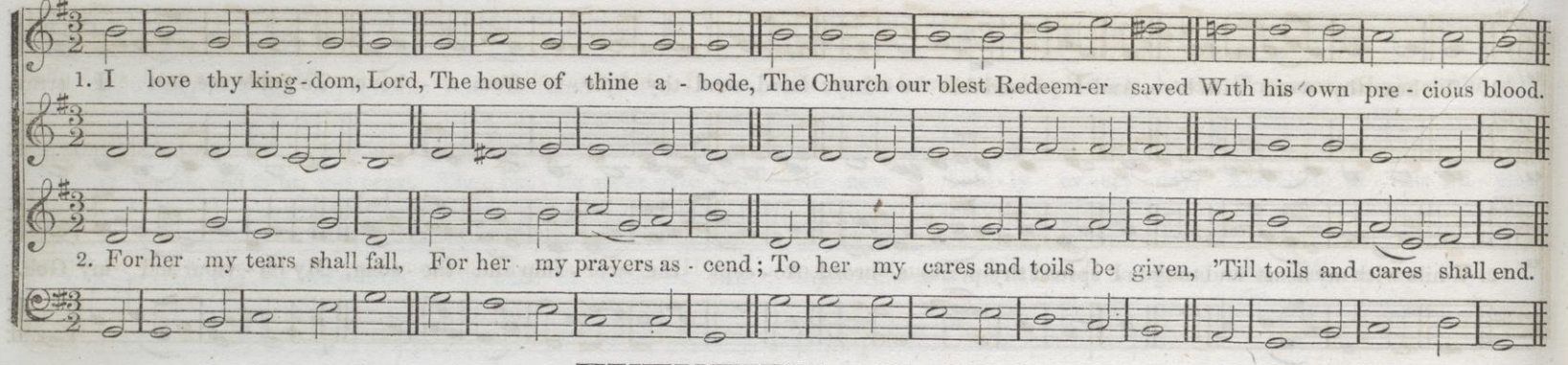
SHIRLAND. S. M.

STANLEY.

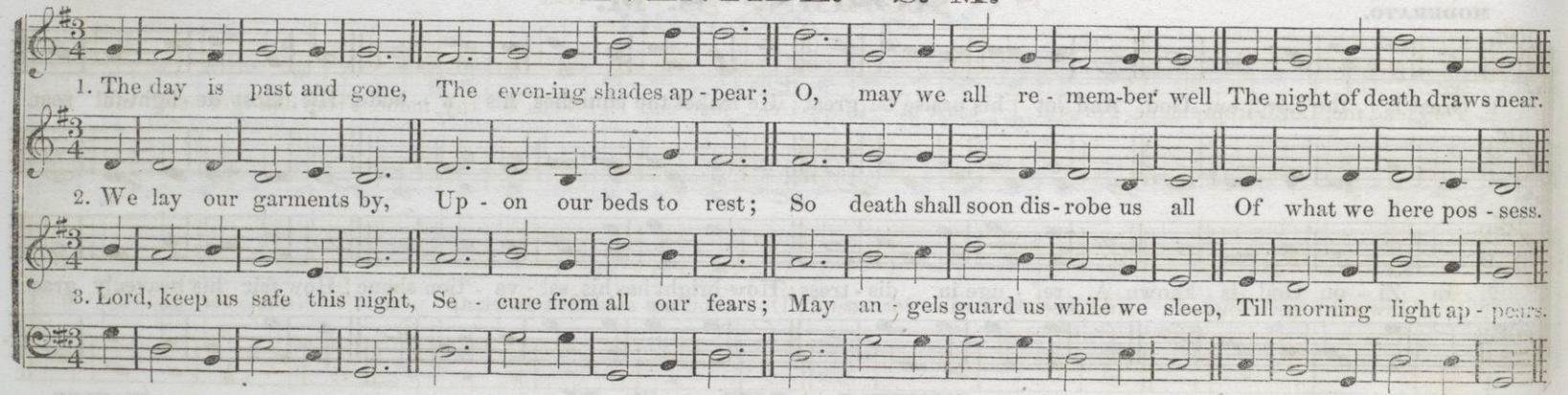


MARSHALL. S. M.

Rev. J. G. GEER. By Permission. From Epis. Tune Book.

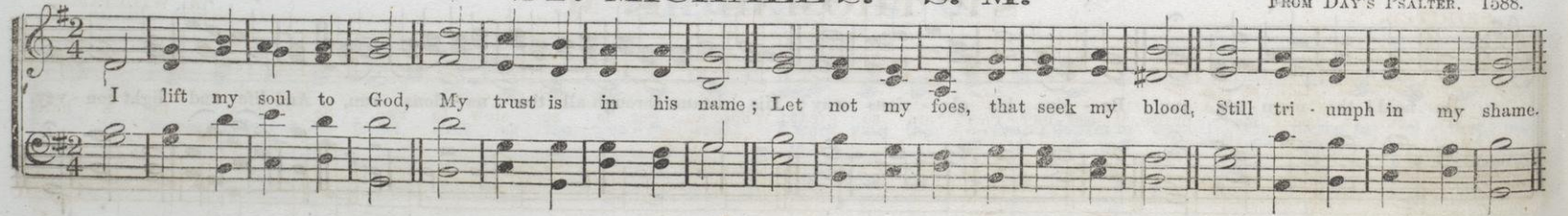


EVENTIDE. S. M.



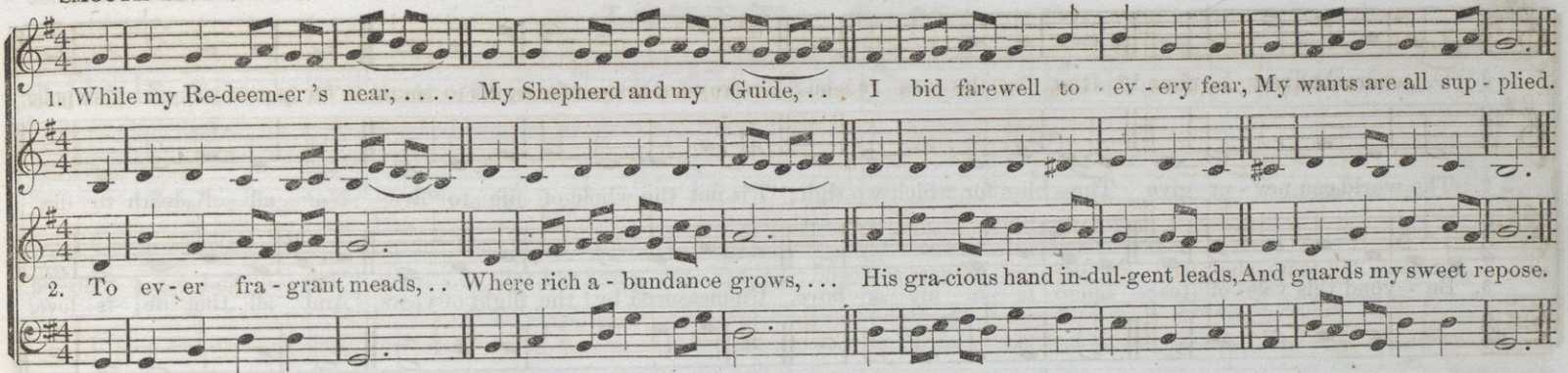
ST. MICHAEL'S. S. M.

From Day's Psalter. 1588.



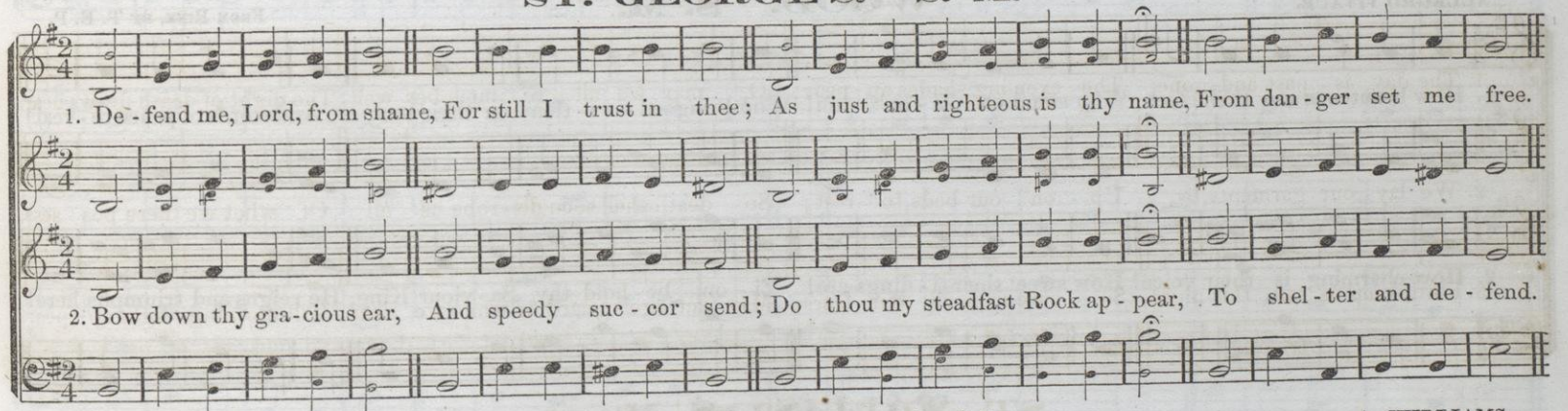
SMOOTH and FLOWING.

HOPE. S. M.



ST. GEORGE'S. S. M.

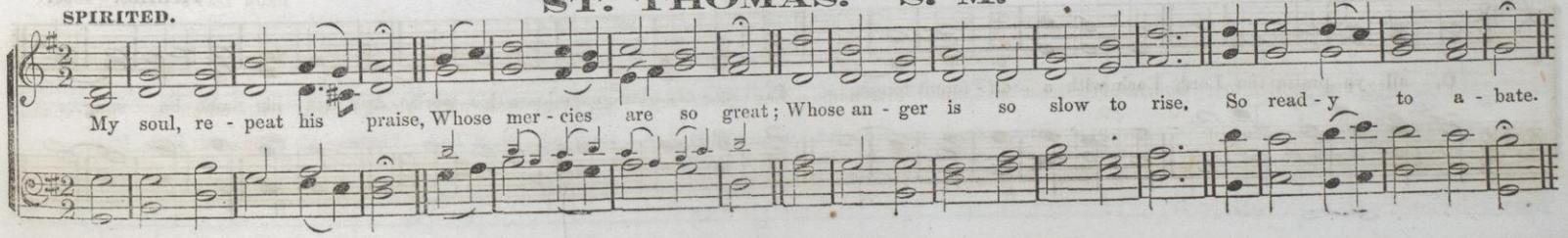
J. M. PELTON.



ST. THOMAS. S. M.

A. WILLIAMS.

SPIRITED.



NOT TOO LOUD.

HUNTINGTON. S. M.

1. O, where shall rest be found? Rest for the wea - ry soul? 'Twere vain the ocean's depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give The bliss for which we sigh; 'T is not the whole of life to live, Nor all of death to die.

3. Be - yond this vale of tears There is a life a - bove, Un-measured by the flight of years, And all that life is love.

ALLEGRO VIVACE.

WOOD. S. M.

FROM RINK, BY T. E. P.

1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!

2. How charming is their voice! How sweet their ti - dings are! Zi - on, be - hold thy Sa - viour King, He reigns and triumphs here!

TALLIS. S. M.

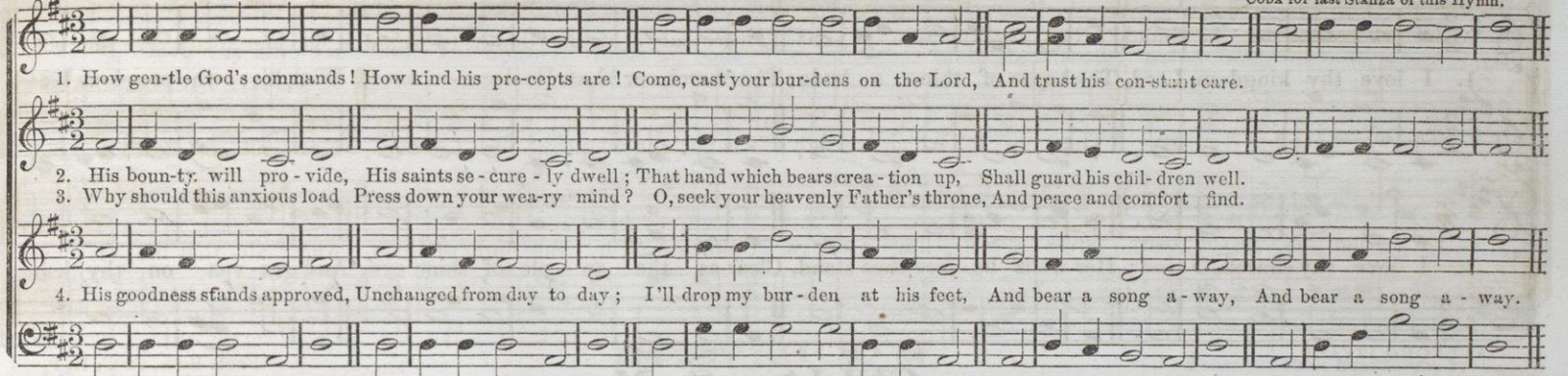
TALLIS. 1550.

O, all ye praise the Lord, Each with a dif - ferent tongue; In ev - ery lan-guage learn his word, And let his name be sung...

LOTTIE. S. M.

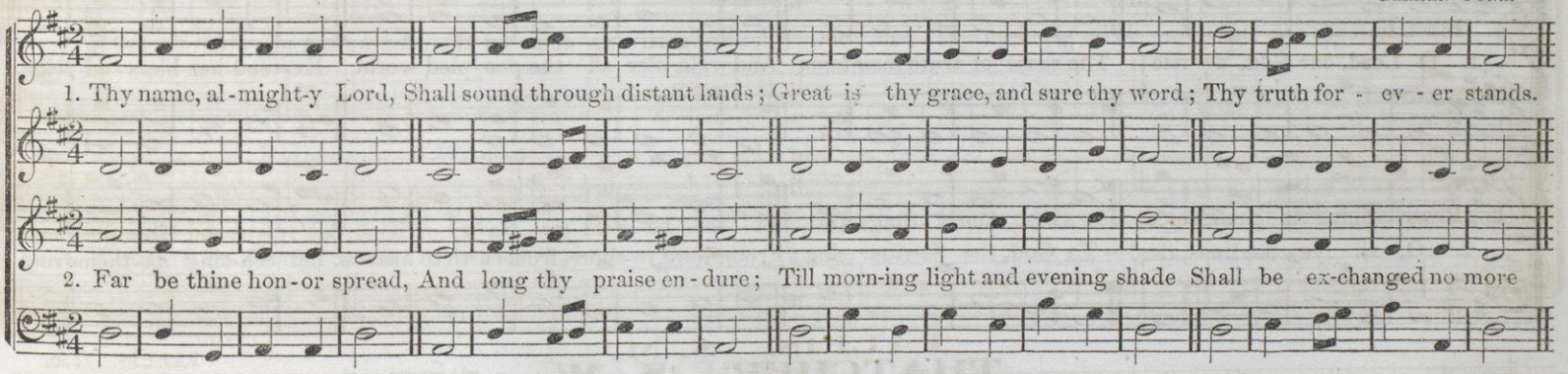
FROM THE "JUBILEE." BY PERMISSION.

CODA for last Stanza of this Hymn.



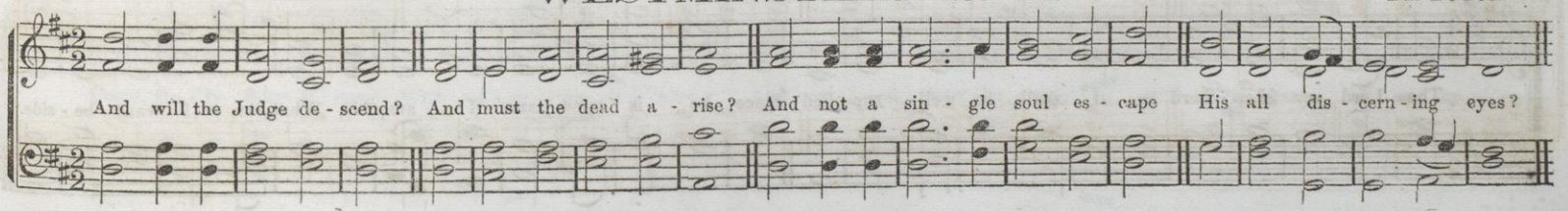
HOLLAND. S. M.

GERMAN TUNE.



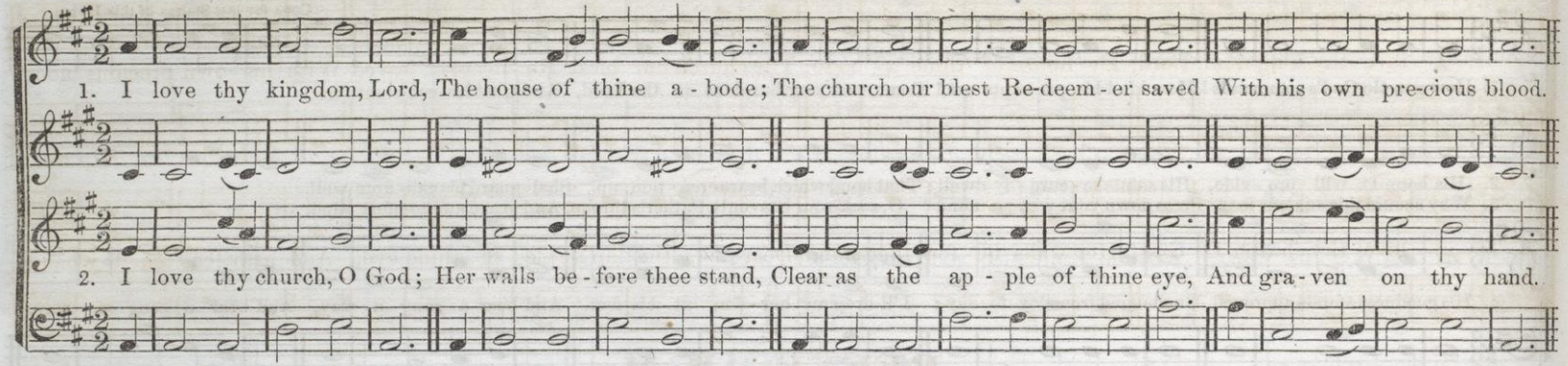
WESTMINSTER. S. M.

DR. BOYCE.



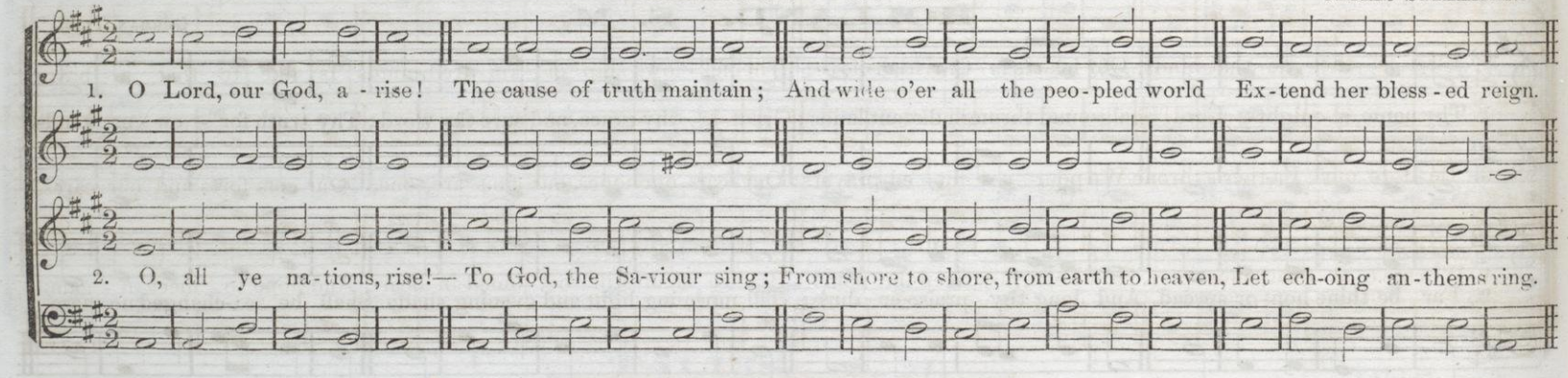
CLINTON STREET. S. M.

T. J. COOK.



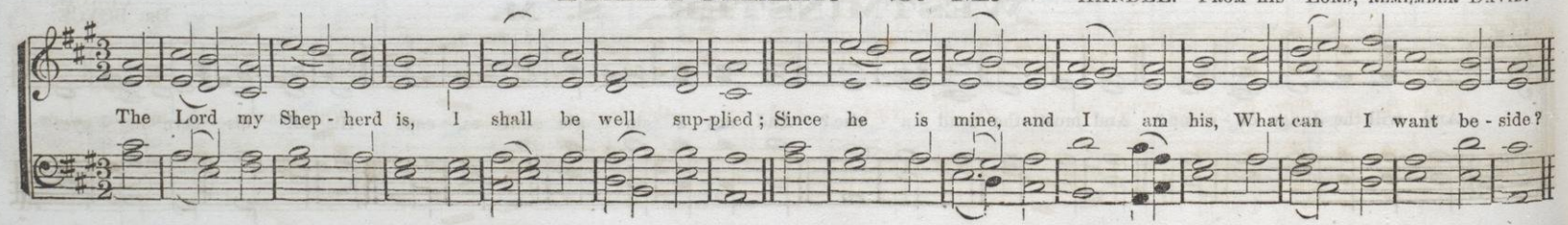
CELIA. S. M.

JAMES STILLMAN.

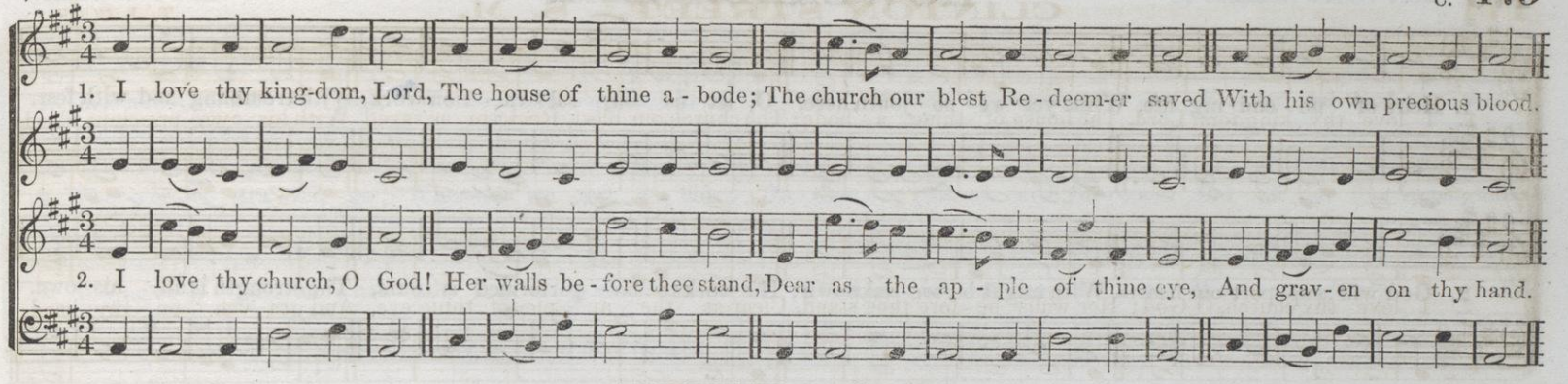


THATCHER. S. M.

HANDEL. From his "Lord, remember David."

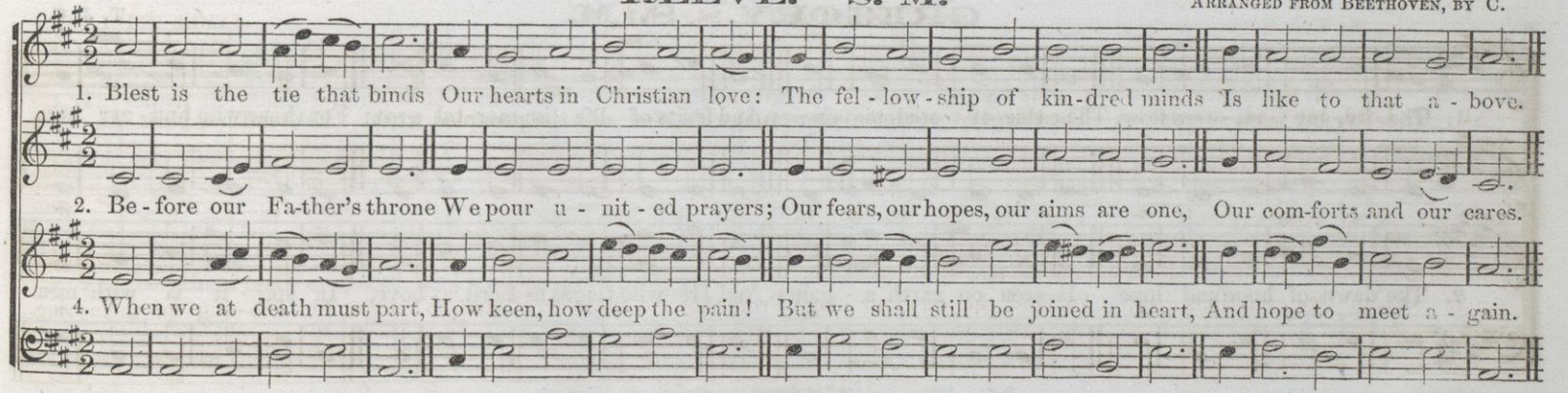


GUION. S. M.



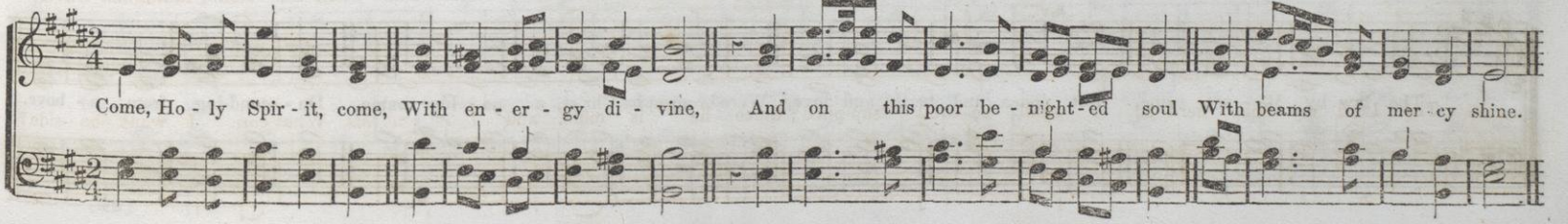
REEVE. S. M.

ARRANGED FROM BEETHOVEN, BY C.



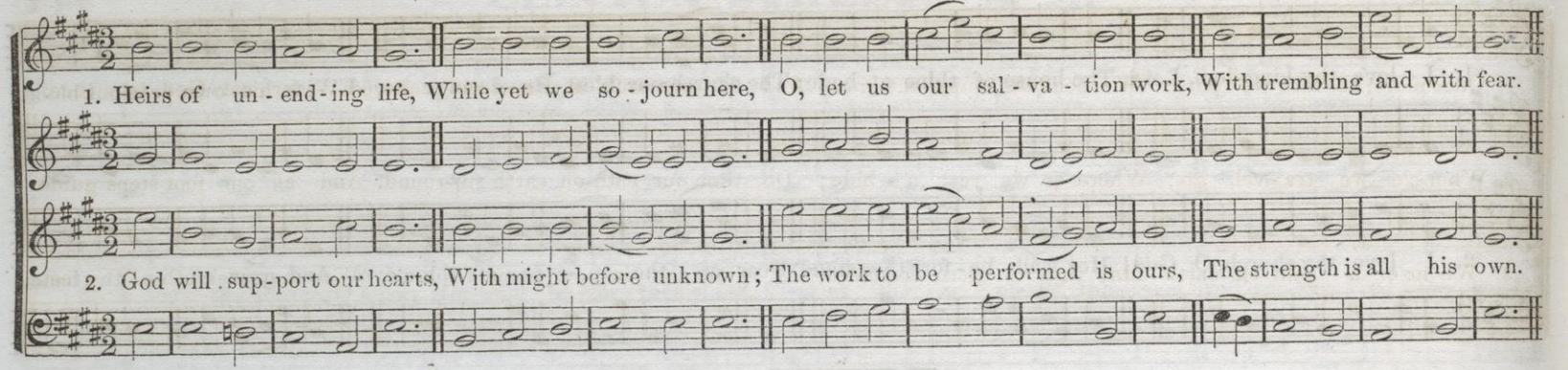
WATCHMAN. S. M.

LEACH.



HOWLAND. S. M.

REV. G. J. GEER.



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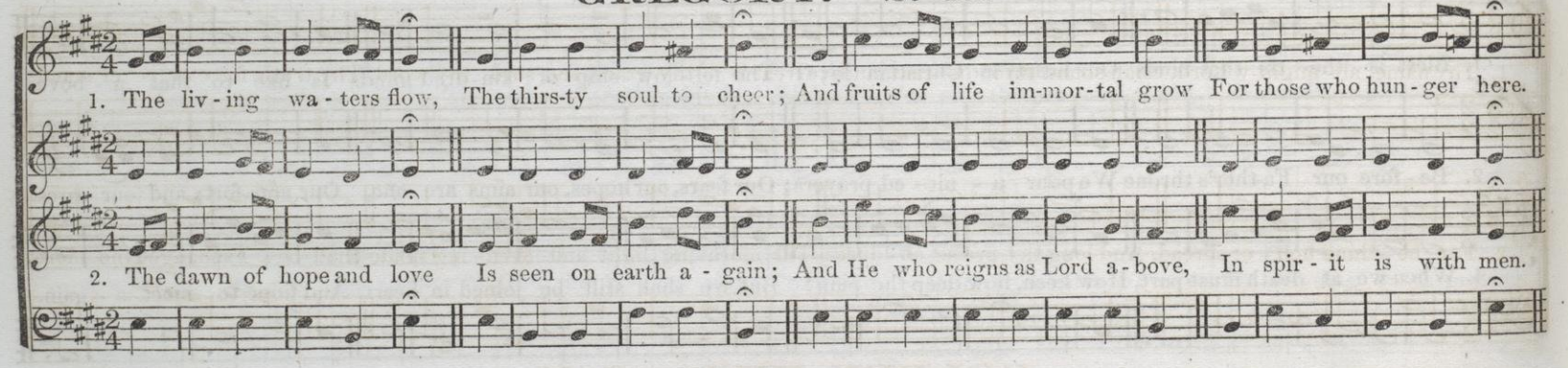
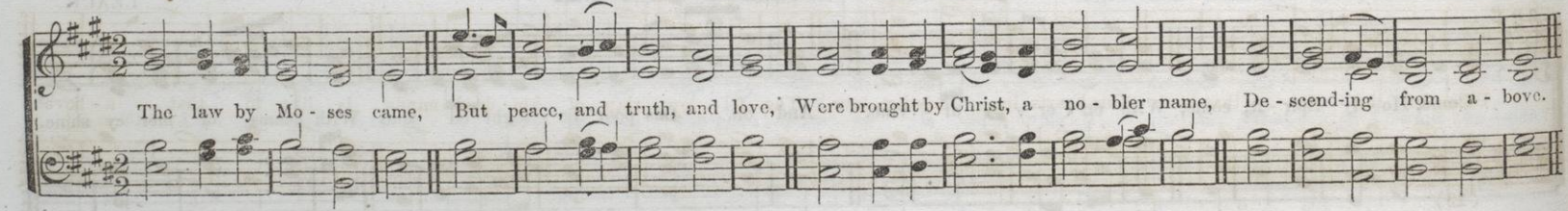
T. J. C.



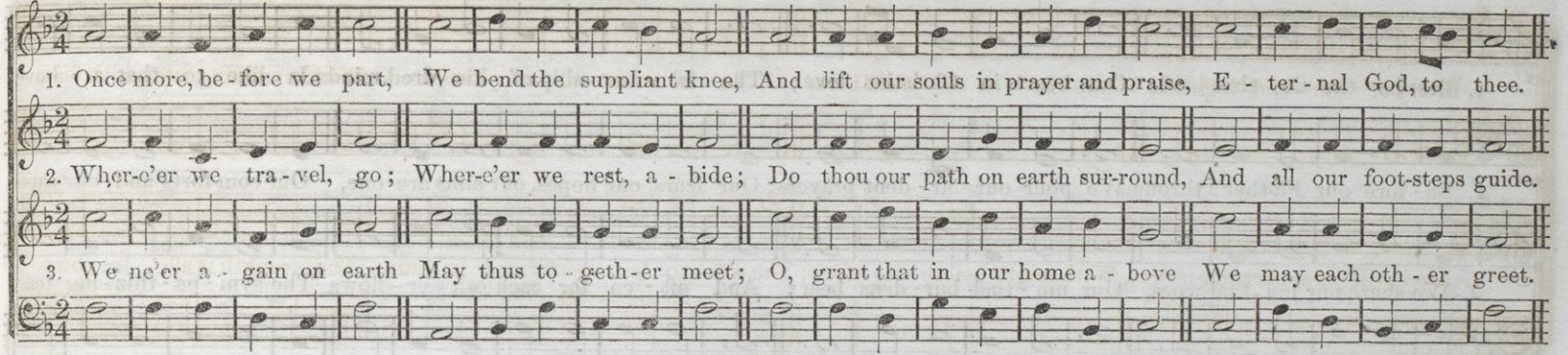
MORNINGTON. S. M.

MORNINGTON.

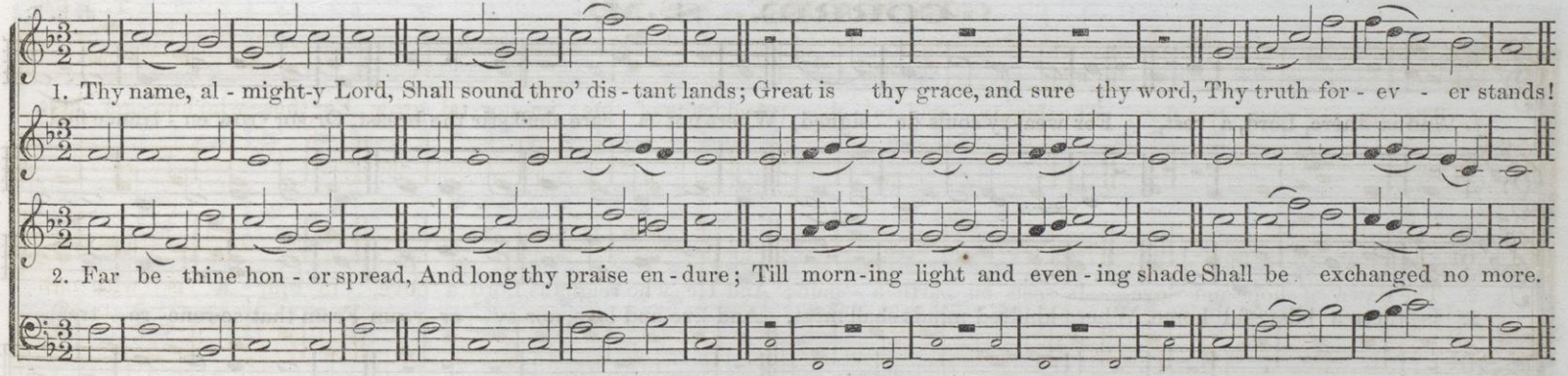


BADEA. S. M.

AN EXCELLENT GERMAN TUNE.



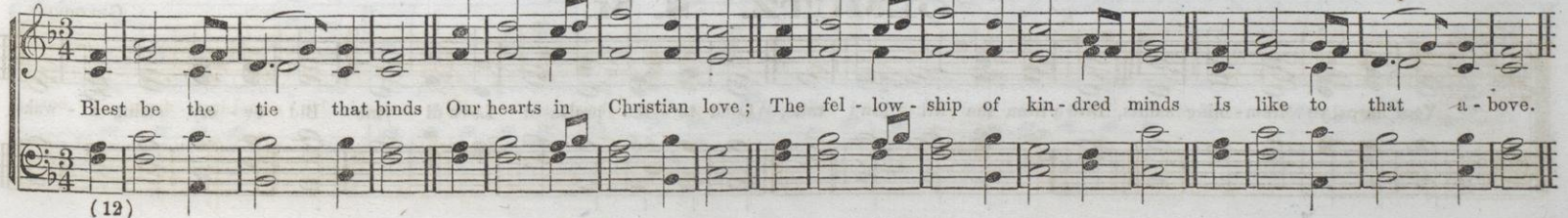
GREENE. S. M.



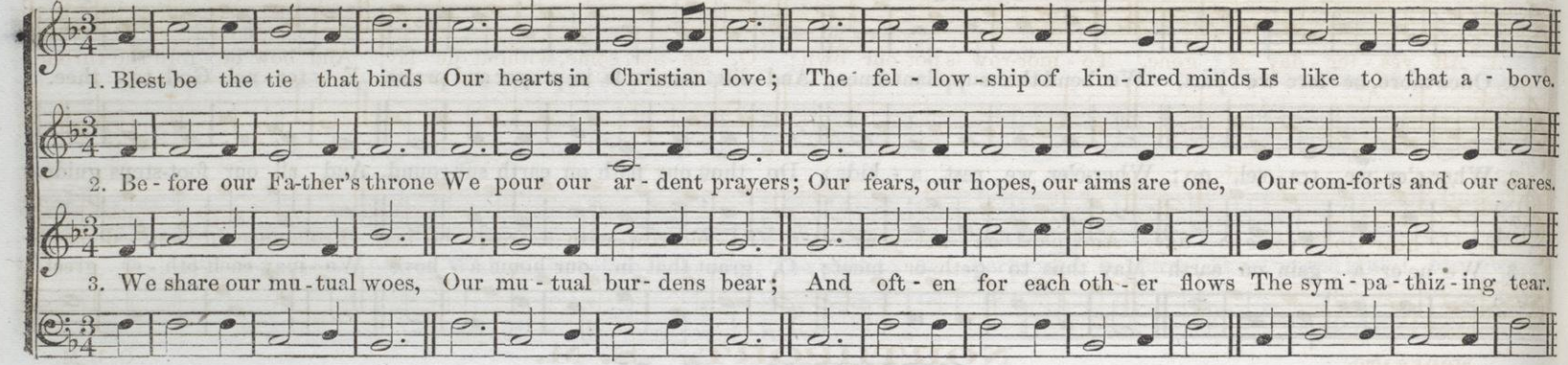
SLOW.

GOLDEN HILL. S. M.

WESTERN TUNE.

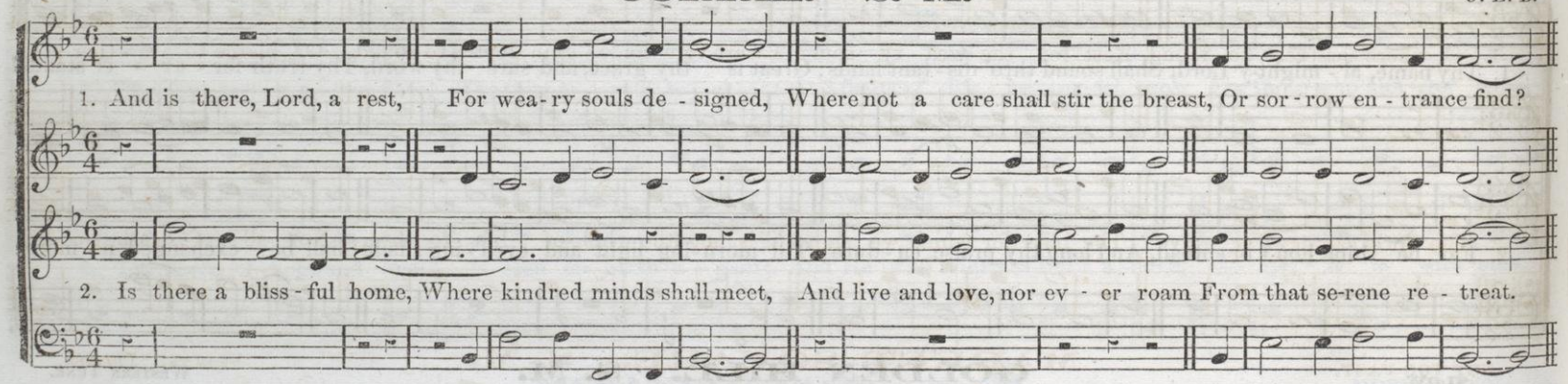


DOTY. S. M.



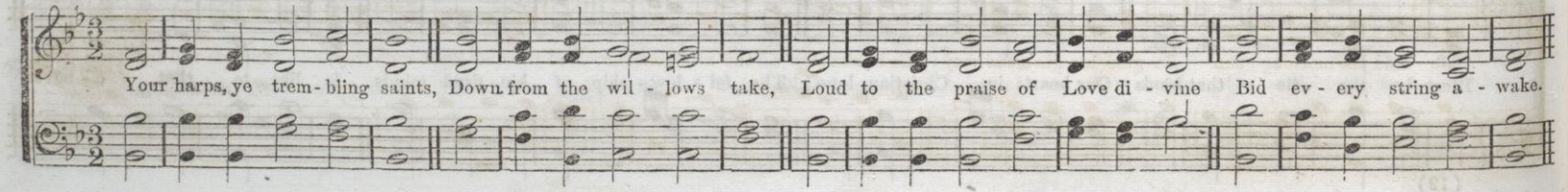
CORRIE. S. M.

J. E. B.



OLMUTZ. S. M.

GREGORIAN.



MAINVILLE. S. M.

1. All yes - ter - day is gone, To - mor-row 's not our own; O, sin - ner, come, without de - lay, And bow be - fore the throne.

2. O, hear God's voice to - day, And hard - en not your heart; To - morrow, with a frown, he may Pronounce the word—depart!

NORTHPORT. S. M.

MODERATO. O. R. M.

1. O, where shall rest be found, Rest for the wea - ry soul? 'T were vain the o - cean depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give The bliss for which we sigh; 'T is not the whole of life to live, Nor all of death to die.

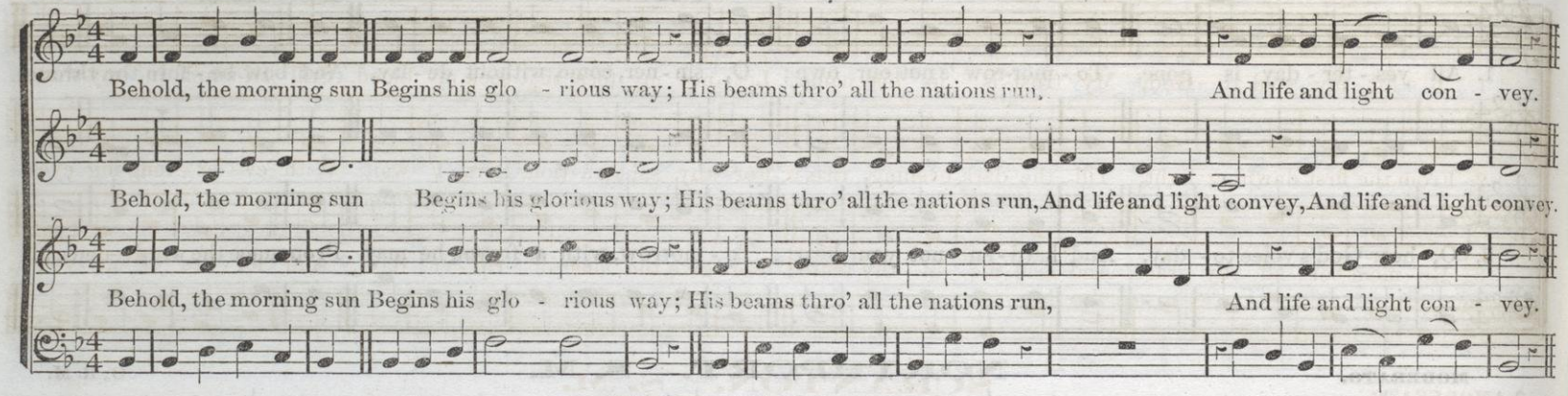
MARKET SQUARE. S. M.

NOT TOO FAST. FROM THE "PIONEER."

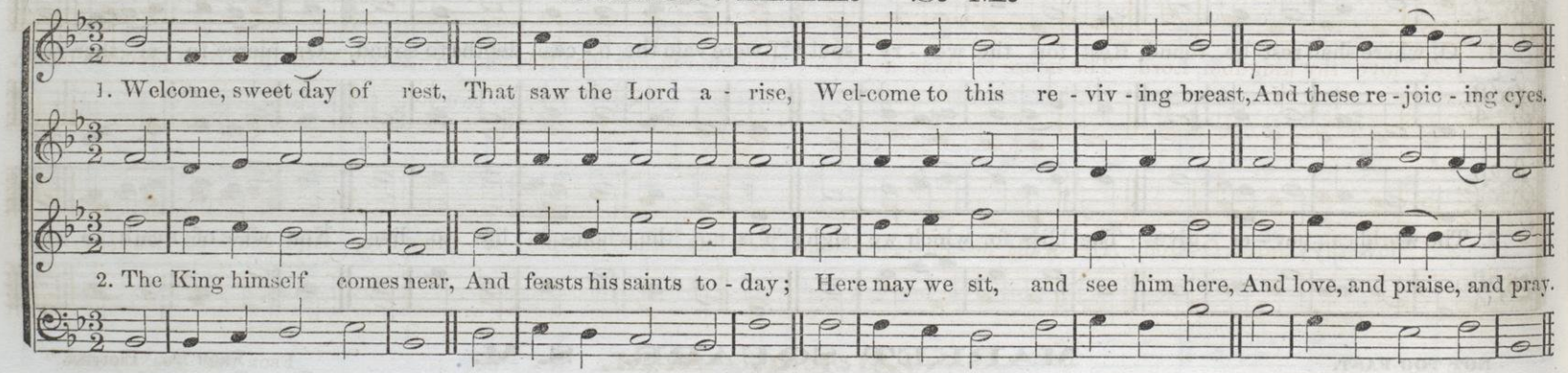
Be - hold the morning sun Be - gins his glo-rious way: His beams thro' all the na - tions run, And life and light con - vey, . . . And life and light con - vey.

GENESEE. S M.

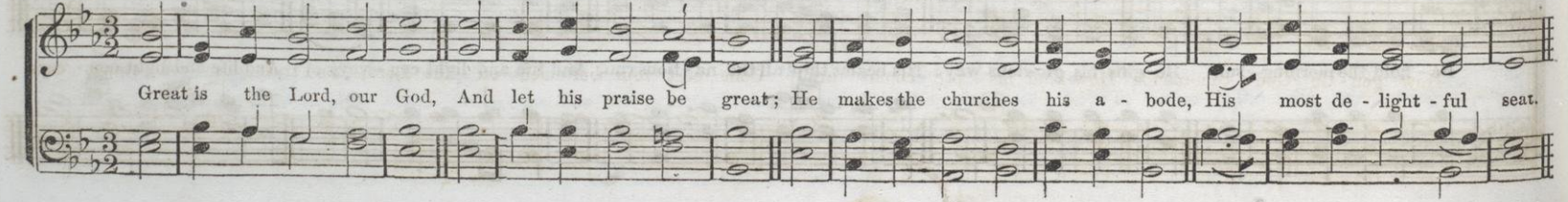
J. E. BALL.



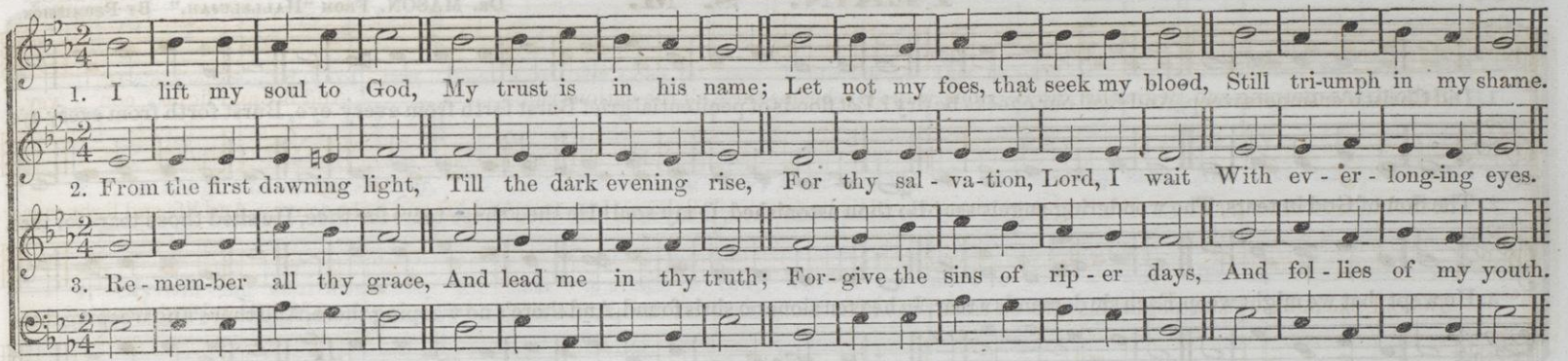
PAKEVILLE. S. M.



DOVER. S. M.

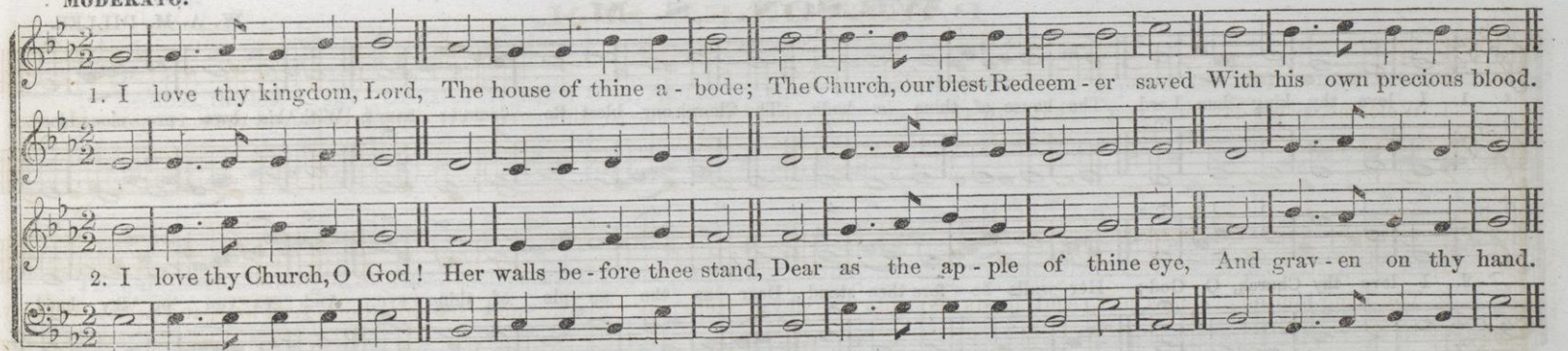


MERCY. S. M.



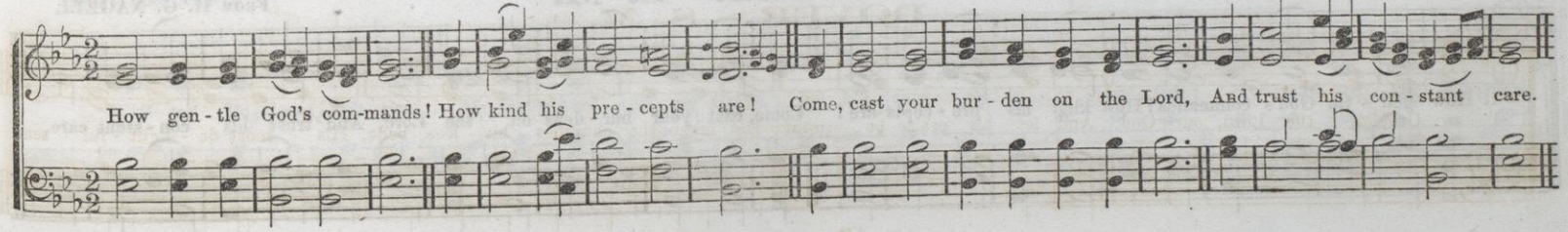
SCRANTON. S. M.

MODERATO.



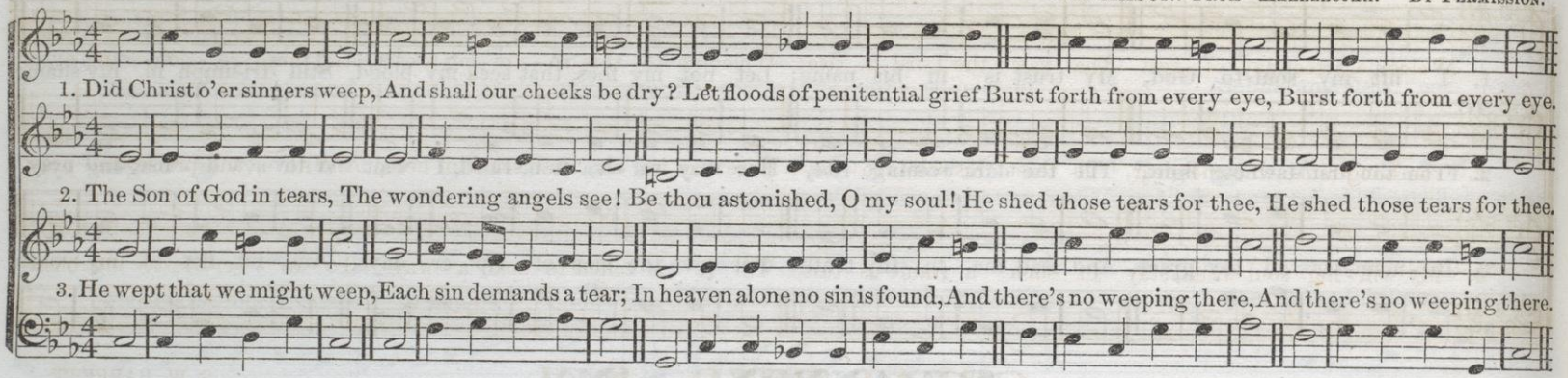
OZREM. S. M.

FROM THE "THANKSGIVING."



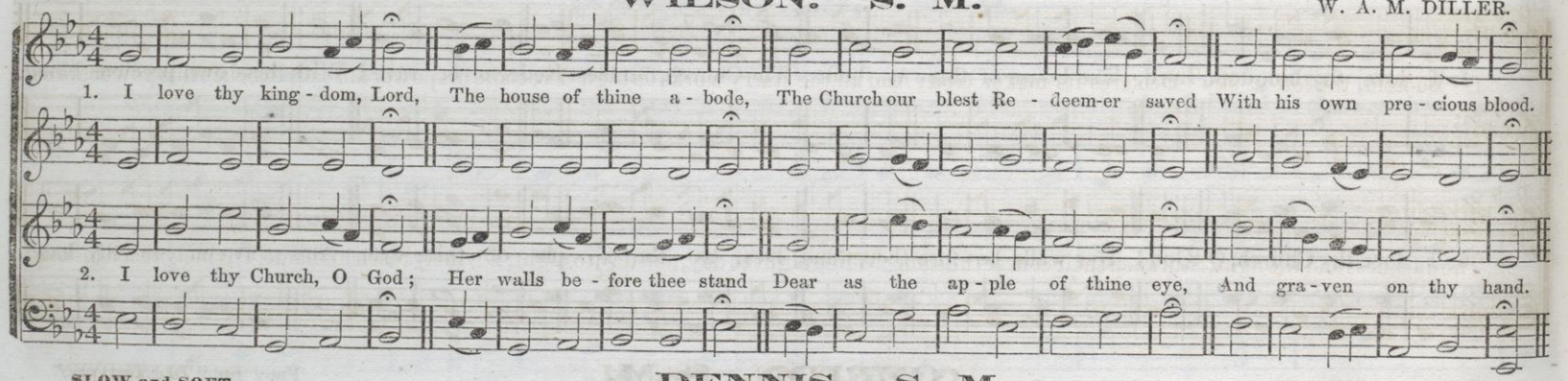
PEKIN. S. M.

DR. MASON. FROM "HALLELUJAH." BY PERMISSION.



WILSON. S. M.

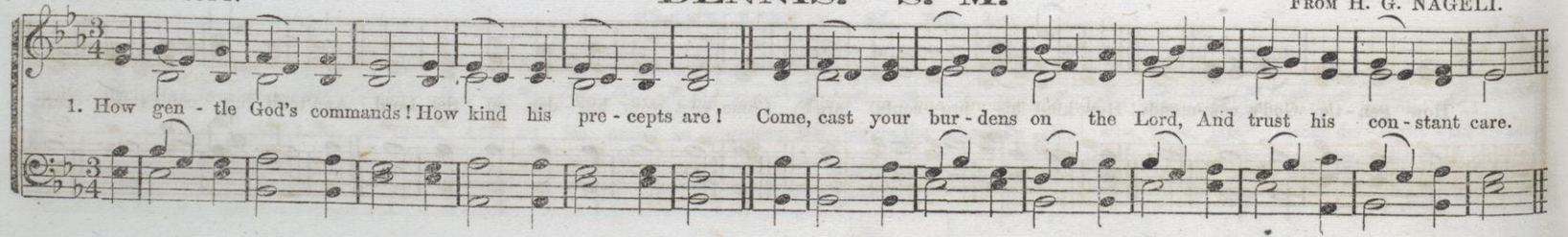
W. A. M. DILLER.



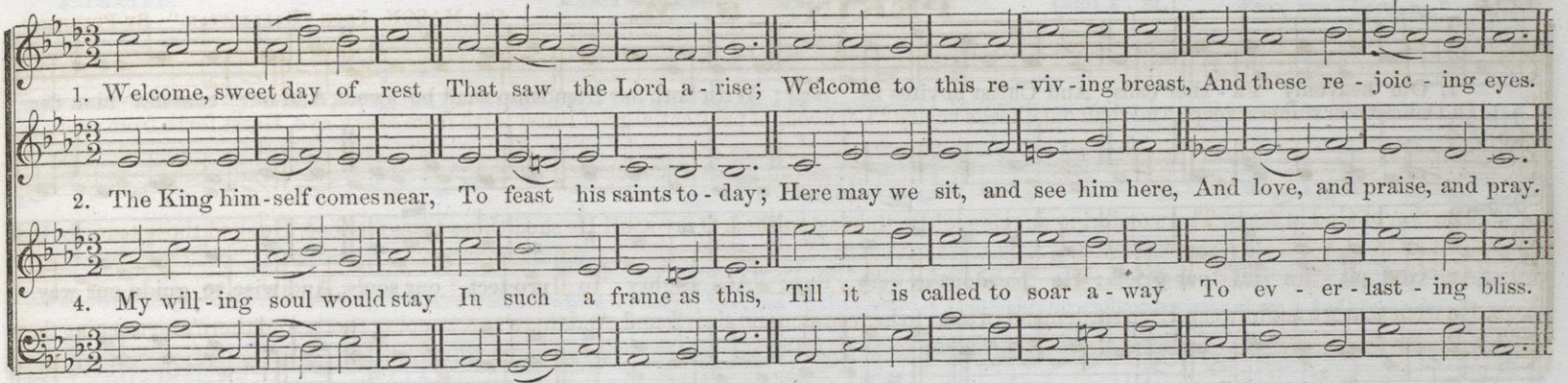
SLOW and SOFT.

DENNIS. S. M.

FROM H. G. NAGELI.

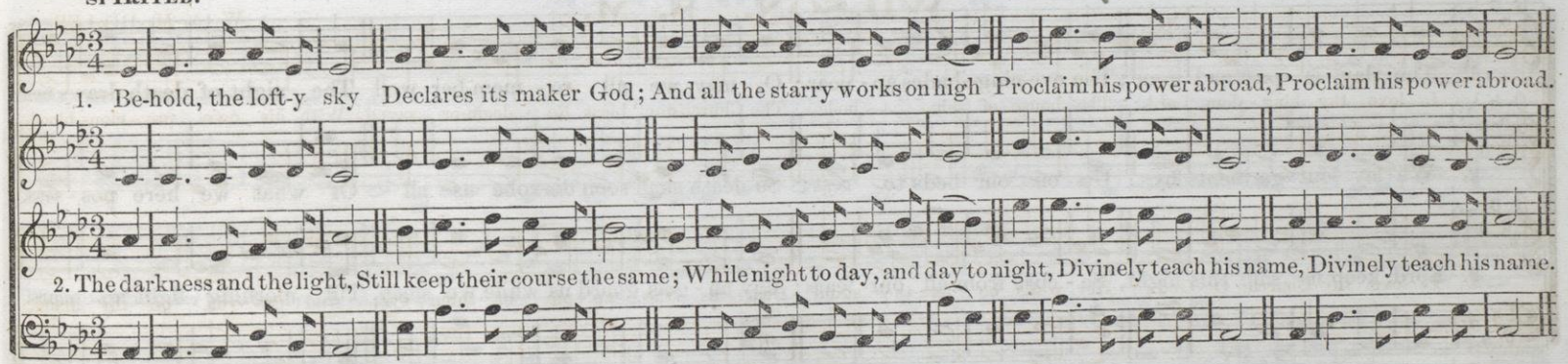


BANKFIELD. S. M.



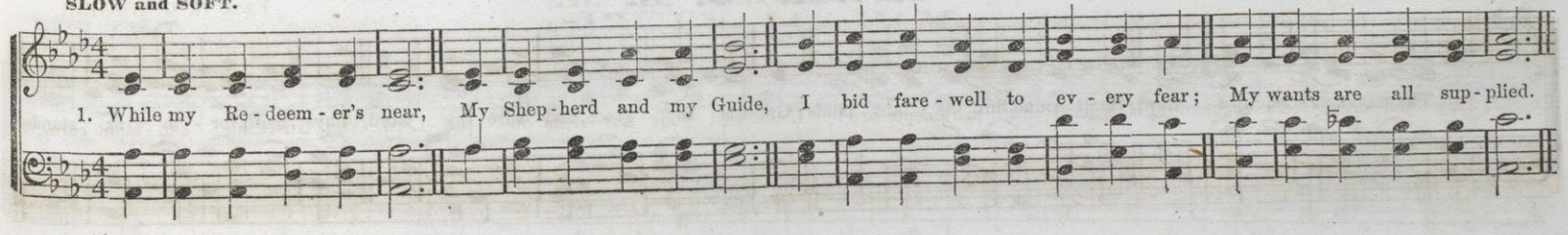
GREAT BEND. S. M.

SPIRITED. S. W. BARRETT.



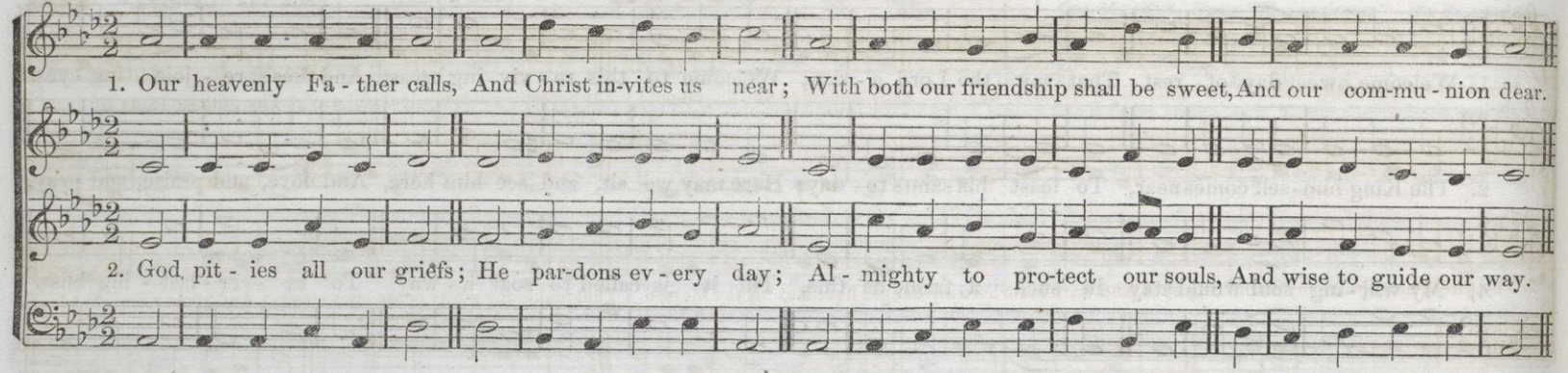
GORTON. S. M.

SLOW and SOFT. FROM BEETHOVEN.



QUIETLY.

CONSOLATION. S. M.



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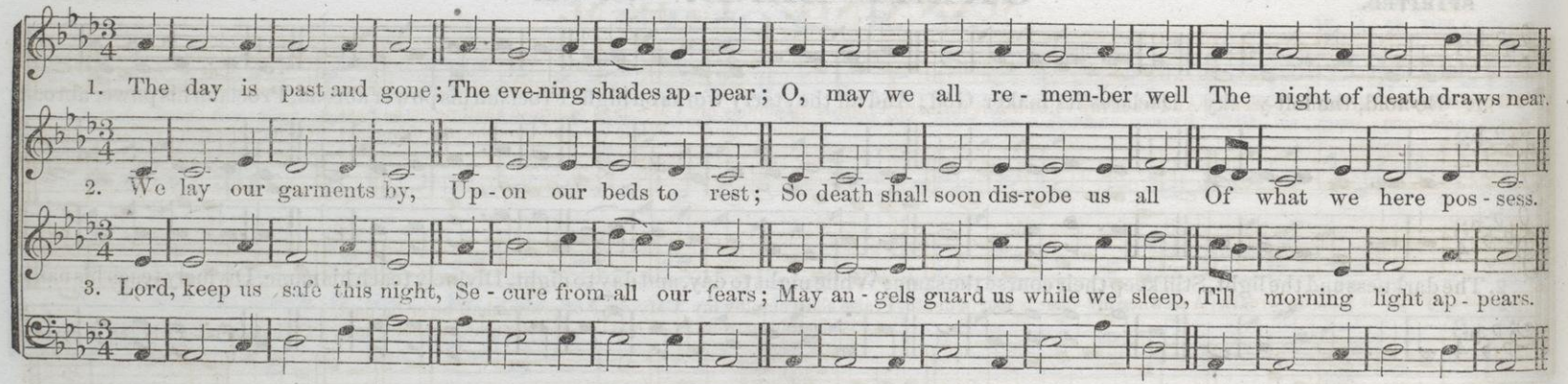
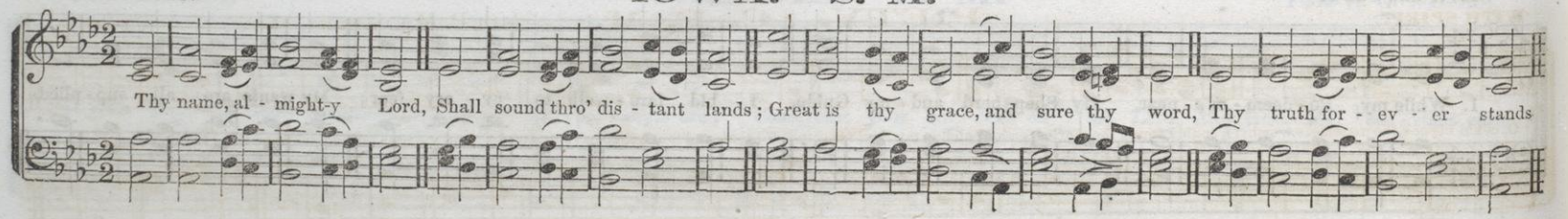
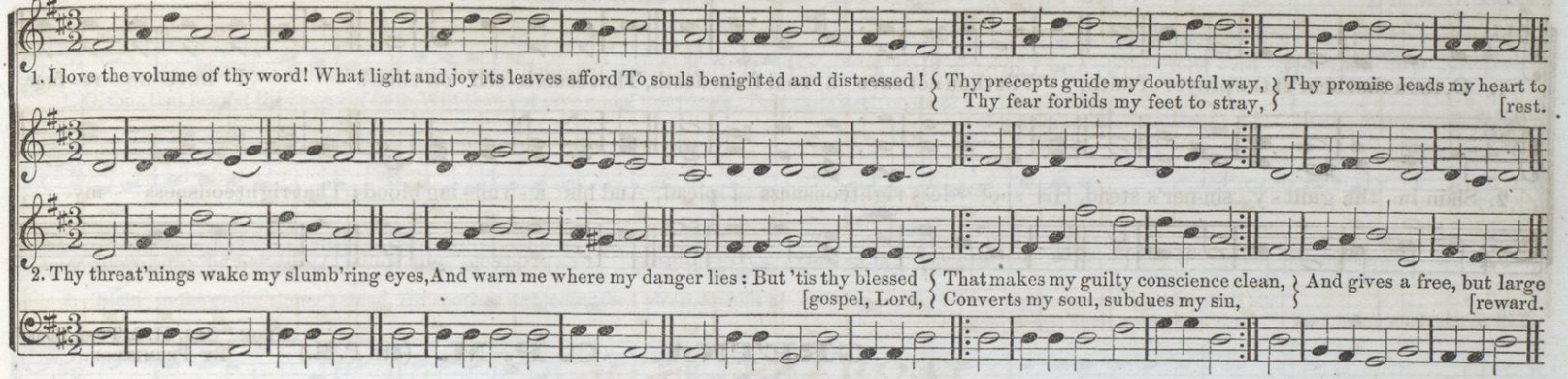


MODERATO.

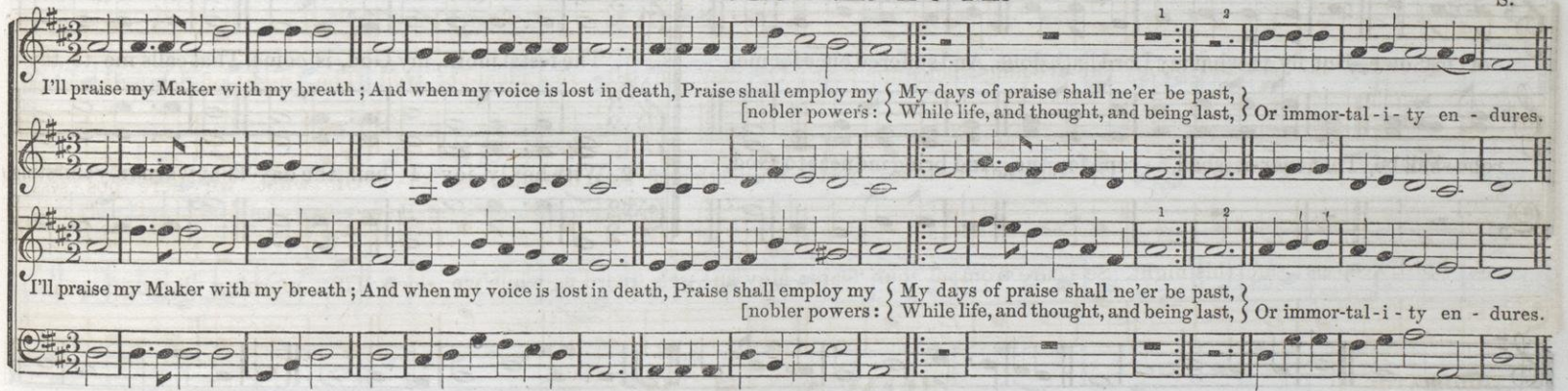
IOWA. S. M.





MANNING. L. P. M.

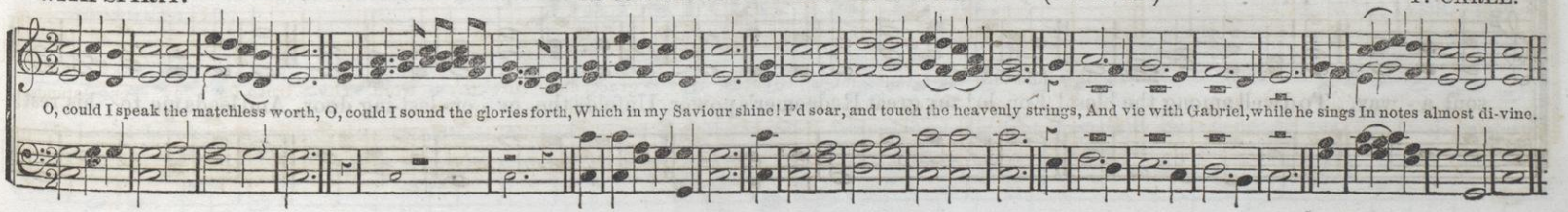
S.



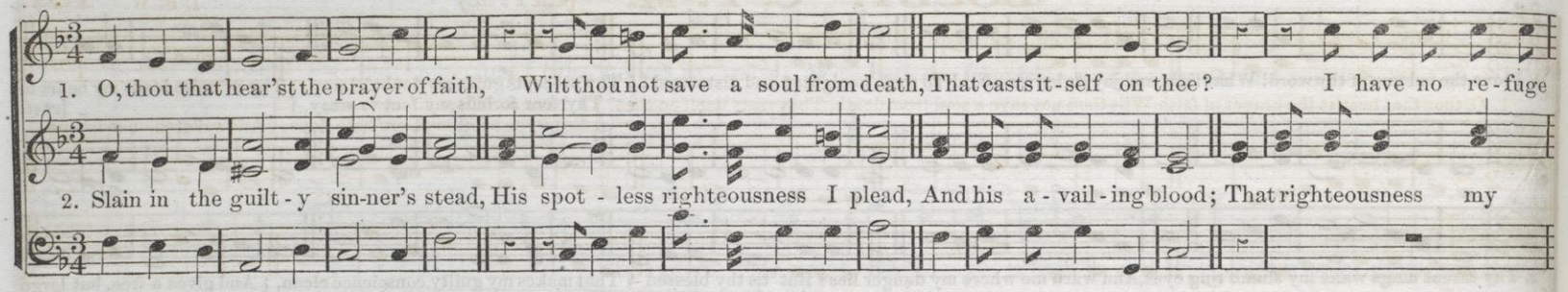
WITH SPIRIT.

PIETY. C. P. M. (4th P. M.)

T. CARLE.

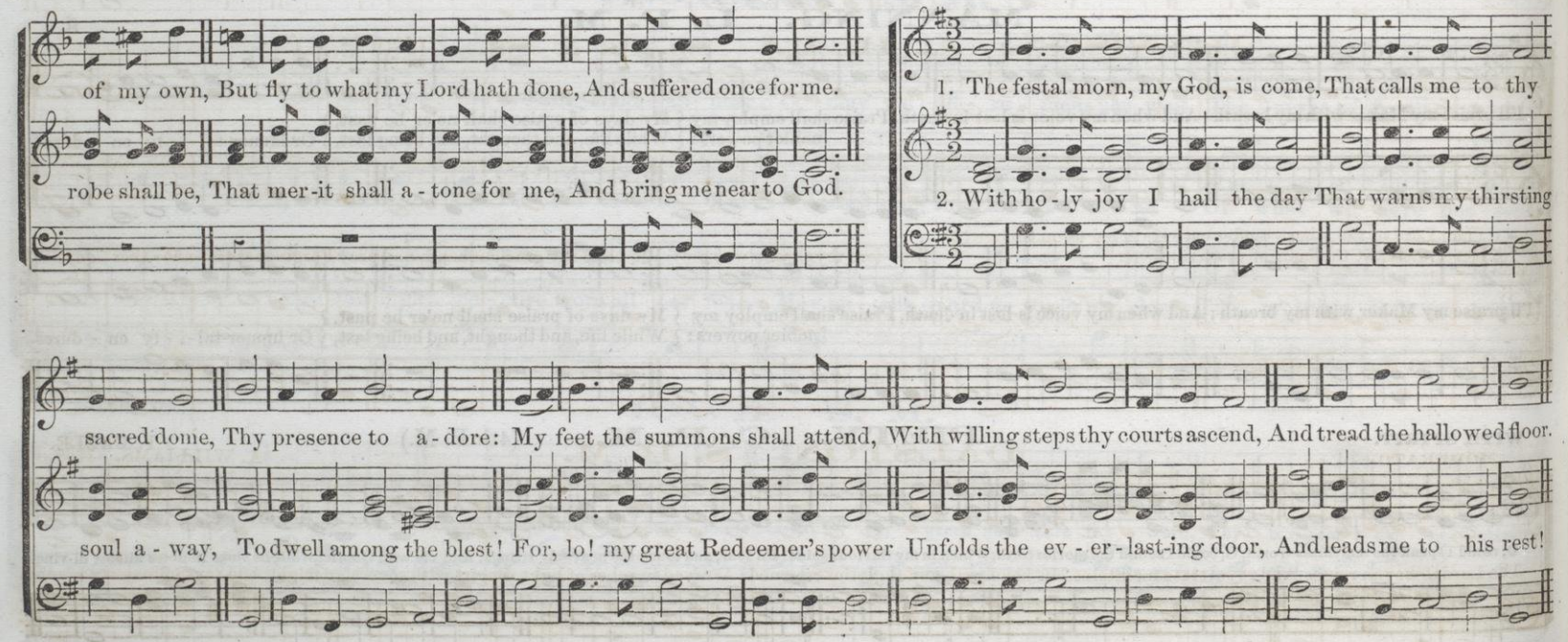


PATTON. C. P. M. (4th P. M.)

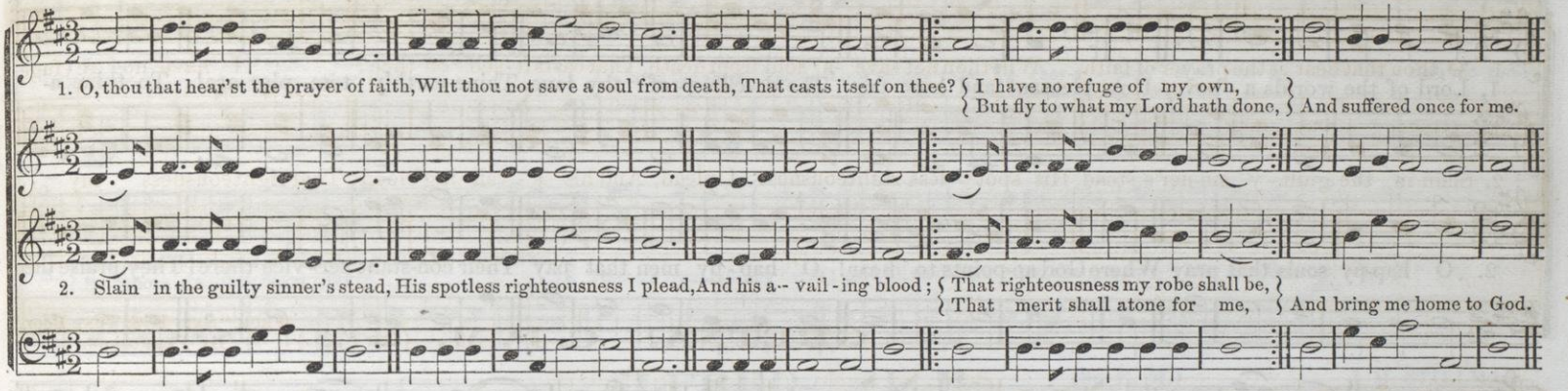


GRETNA. C. P. M. (4th P. M.)

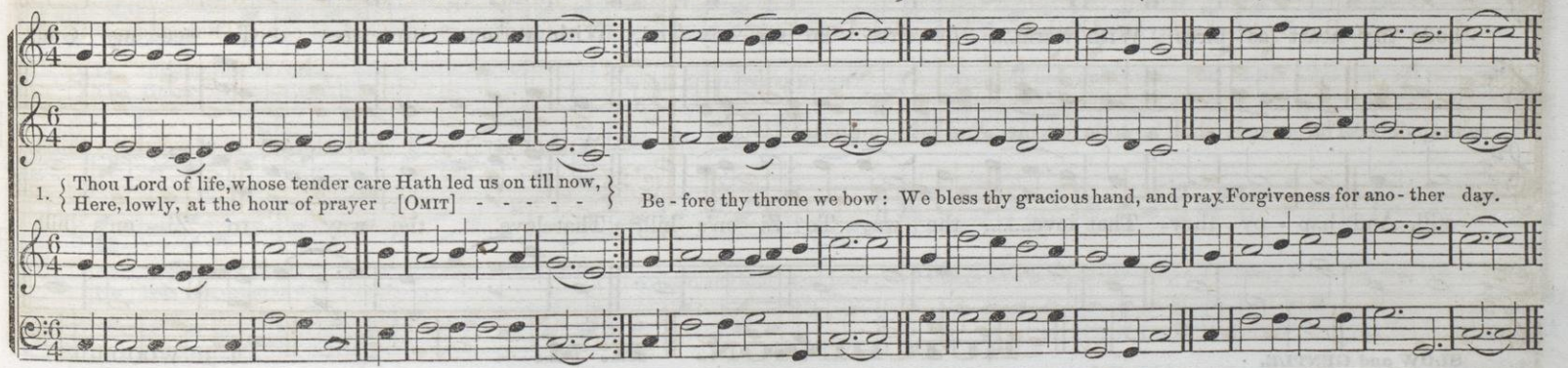
From "Sab. H. & Tune Book." By Permission.



DOUBT. C. P. M. (4th P. M.)

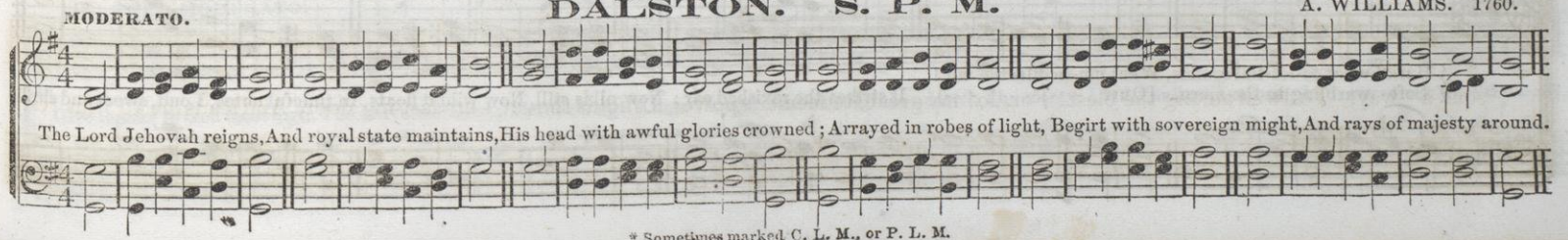


JENNISON. C. H. M.* 8s, 6s & 8s. (38th P. M.)



DALSTON. S. P. M.

A. WILLIAMS. 1760.



* Sometimes marked C. L. M., or P. L. M.

TEMPLE HILL. H. M.

J. M. PELTON.

1. Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love, Thine earthly tem - ples are! To thine a-

2. O hap-py souls that pray Where God ap-points to hear! O hap - py men that pay Their con-stant ser - vice there! They praise thee

- bode My heart as - pires With warm.... de - sires To see my God, With warm..... de - sires To see my God.

still, And hap - py they That love..... the way To Zi - on's hill, That love..... the way..... to Zi - on's hill.

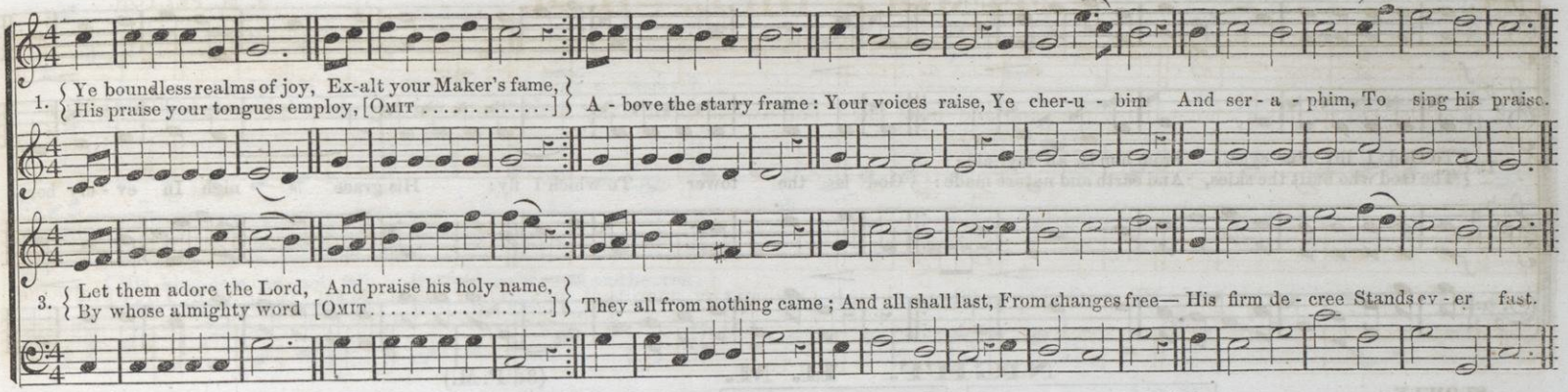
HUTCHINSON. H. M.

I. B. WOODBURY.

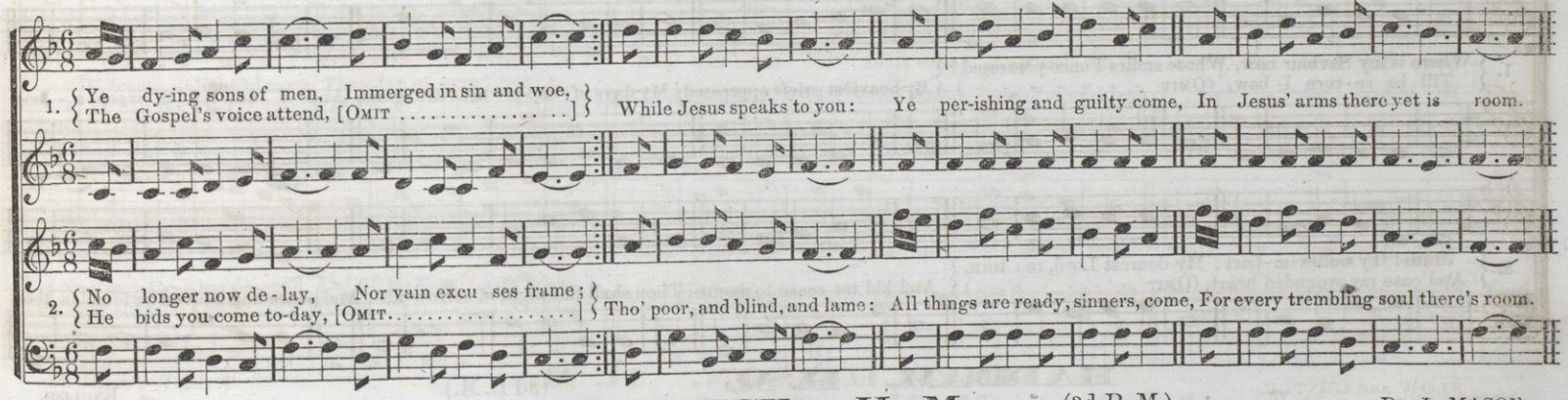
SLOW and GENTLE.

{ Hark! what ce-les-tial sounds, What mu-sic fills the air!
{ Soft warbling to the morn, [OMIT - - - - - -] It strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and shrill.

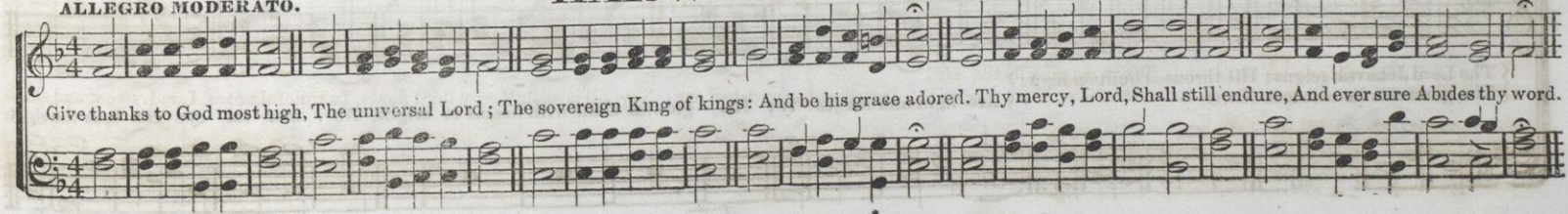
PARK PLACE. H. M. (3d P. M.) S. B. POND. By Permission.



ALFRED. H. M. (3d P. M.) J. M. STILLMAN.



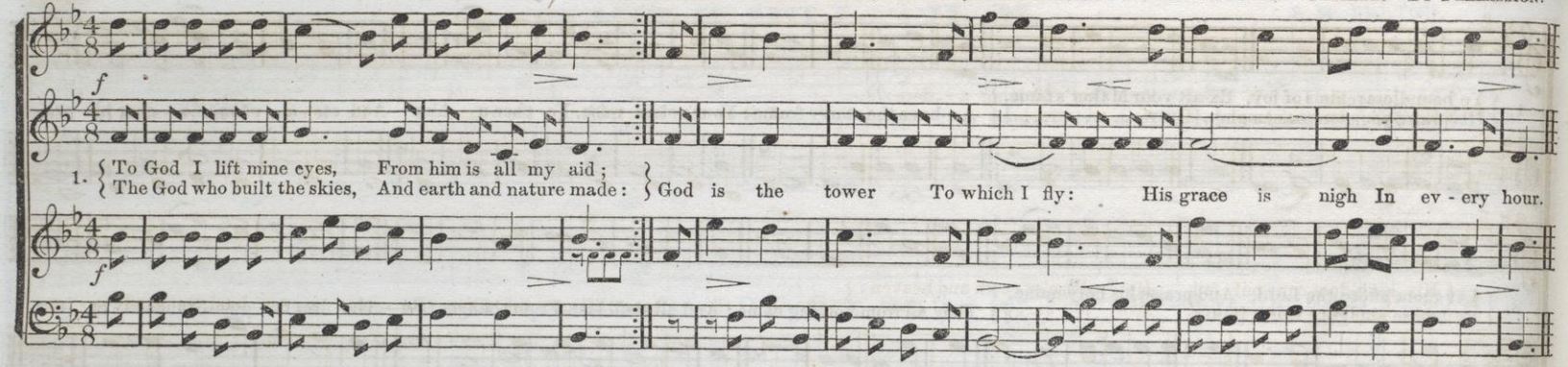
HARWICH. H. M. (3d P. M.) Dr. L. MASON.



ALLEGRO.

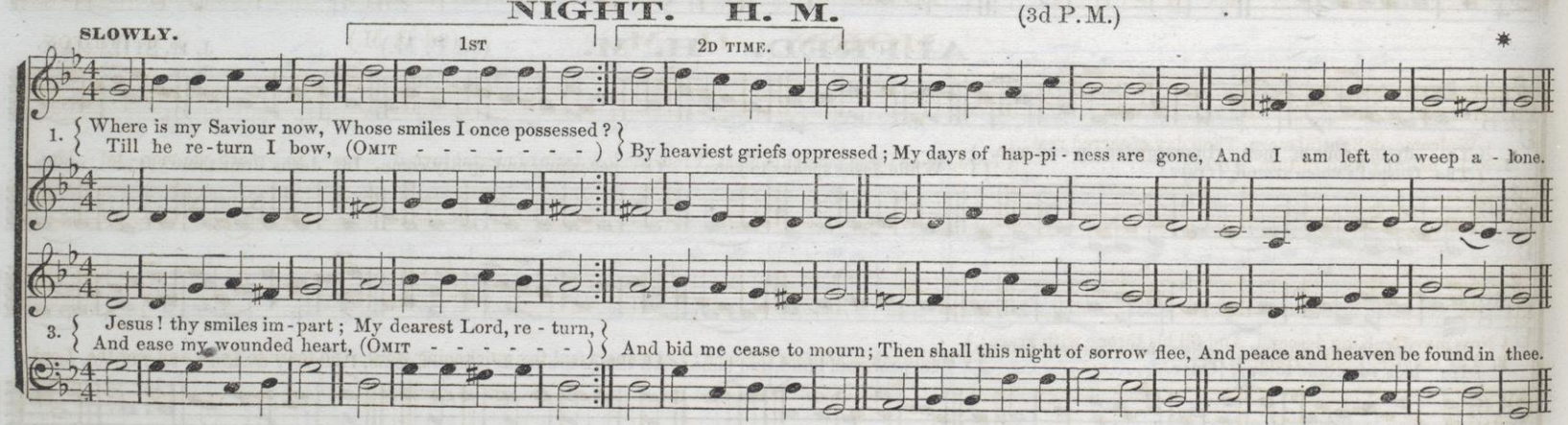
LINTZ. H. M. (3d P.M.)

W. B. BRADBURY. FROM THE "JUBILEE." BY PERMISSION.



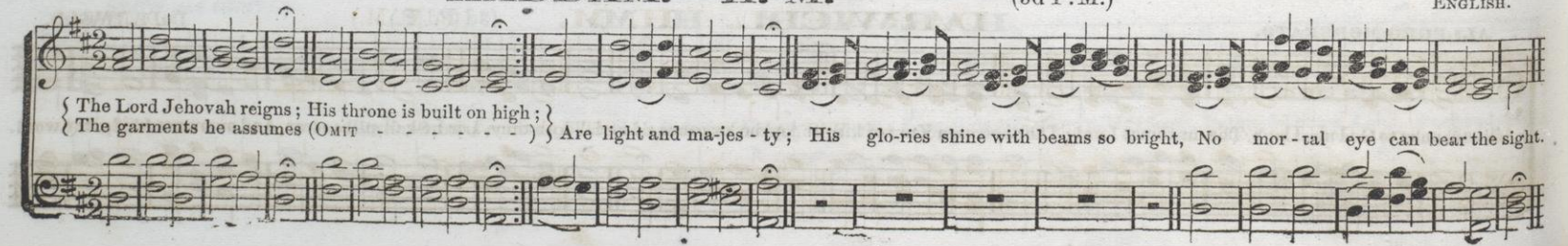
NIGHT. H. M. (3d P.M.)

SLOWLY.

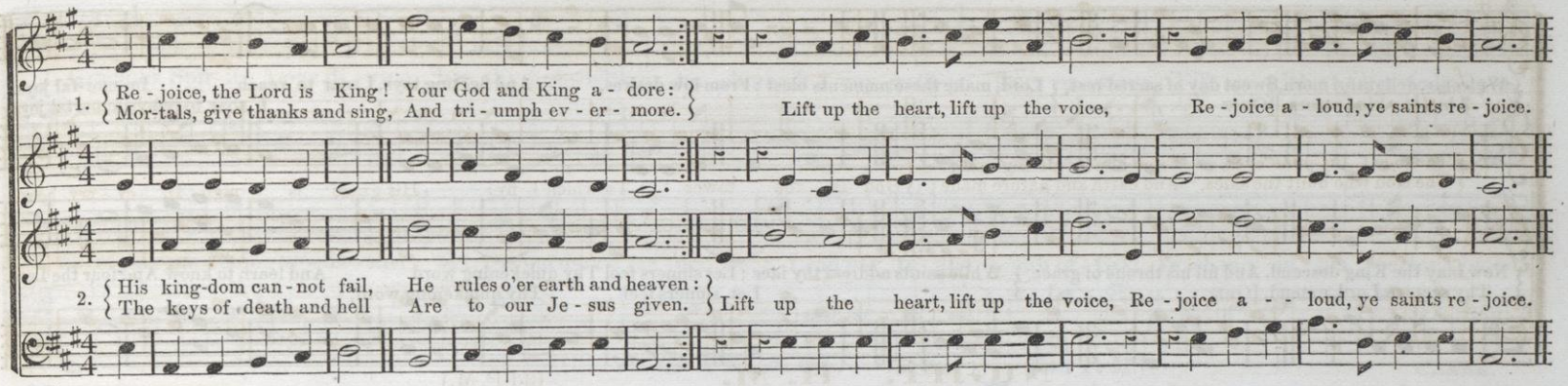


HADDAM. H. M. (3d P.M.)

ENGLISH.

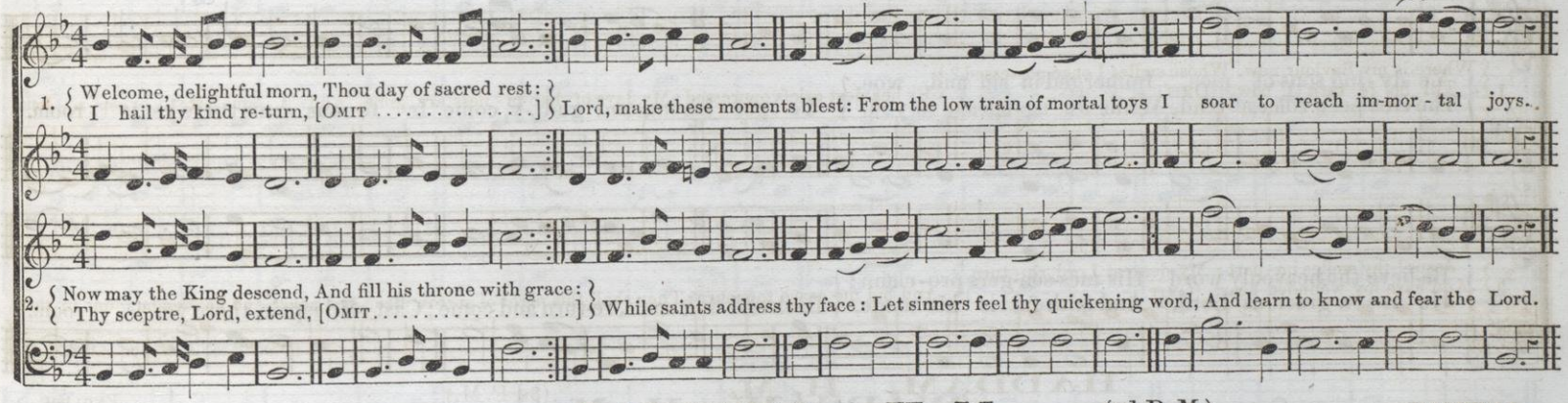


OAKLAND. H. M. (3d P. M.)



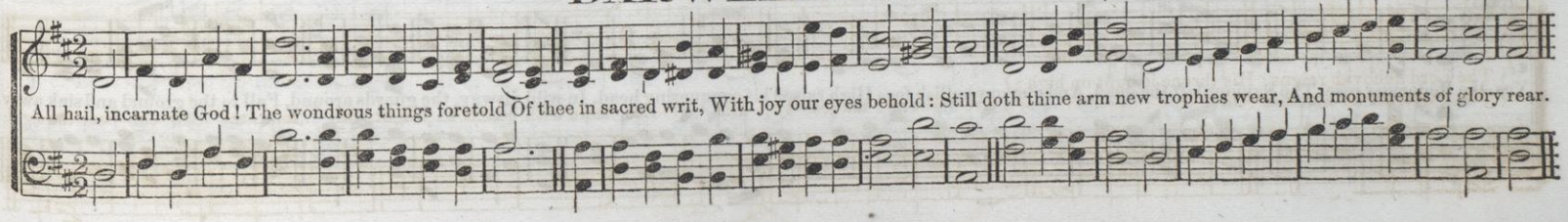
MORN. H. M. (3d P. M.)

J. M. PELTON.

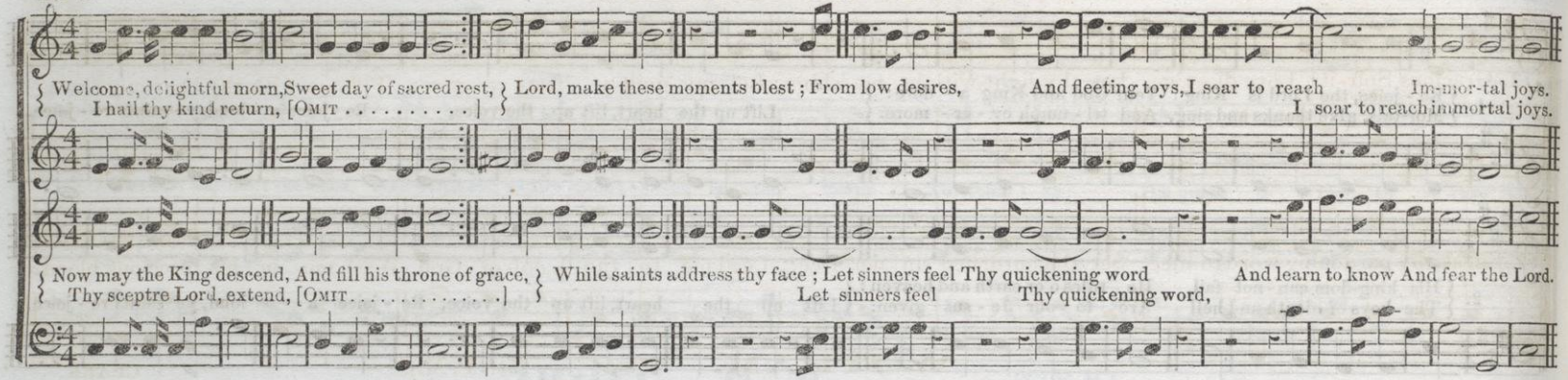


DARWELL. H. M. (3d P. M.)

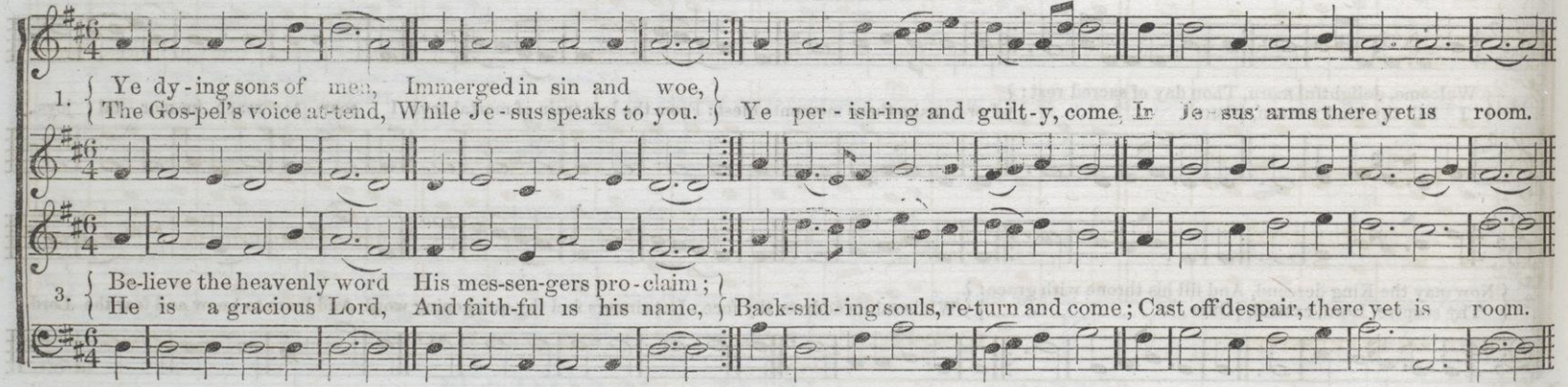
DARWELL.



WELCOME. H. M.

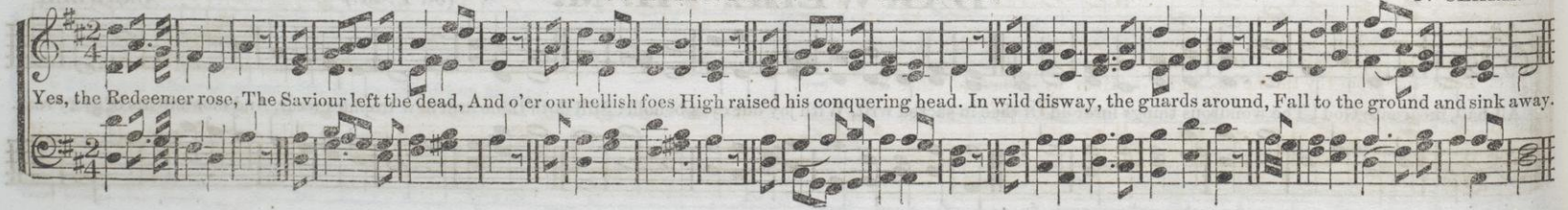


CHESNUT HILL. H. M.



WARSAW H. M.

T. CLARK.



TENDERLY.

BEST. 7s. (5th P. M.)

1. Gracious Spir-it, Love di-vine, Let thy light with-in me shine; Let my guilt-y fears re-move, Fill me with thy heavenly love.

2. Speak thy pardoning word to me, Set the burdened sin-ner free; Lead me to the Lamb of God, Wash me in his precious blood.

WOTHAM. 7s. (5th P. M.)

CLARK.

1. Heavenly Father, sovereign Lord, Be thy glorious name a-dored! Lord! thy mercies never fail; Hail, ce-les-tial goodness, hail!

2. Tho' un-worthy, Lord, thine ear Deigns our humble song to hear; Purer praise we hope to bring, When a-round thy throne we sing.

SLOW and EXPRESSIVE.

ESSEX. 7s. (7th or 6th P. M.)

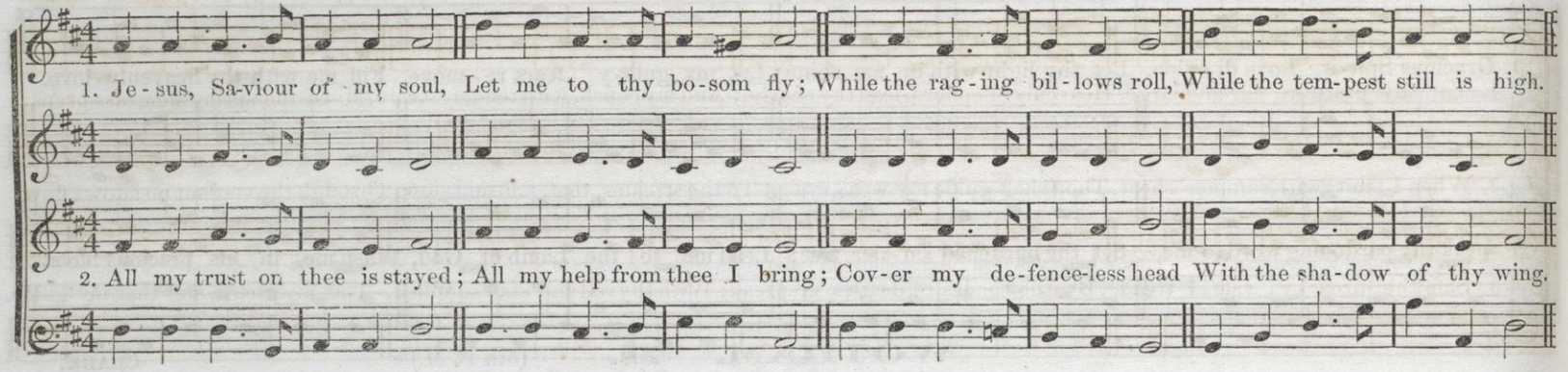
ARR. FROM A SPANISH MELODY.

FINE. D. C.

{ Sa-viour, when in dust, to thee Low we bow th'a-dor-ing knee; }
{ When, re-pent-ent, to the skies Scarce we lift our streaming eyes, } O, by all the pain and woe, Suf-fered once for man be-low,
D. C. Bend-ing from thy throne on high, Hear us when to thee we cry.

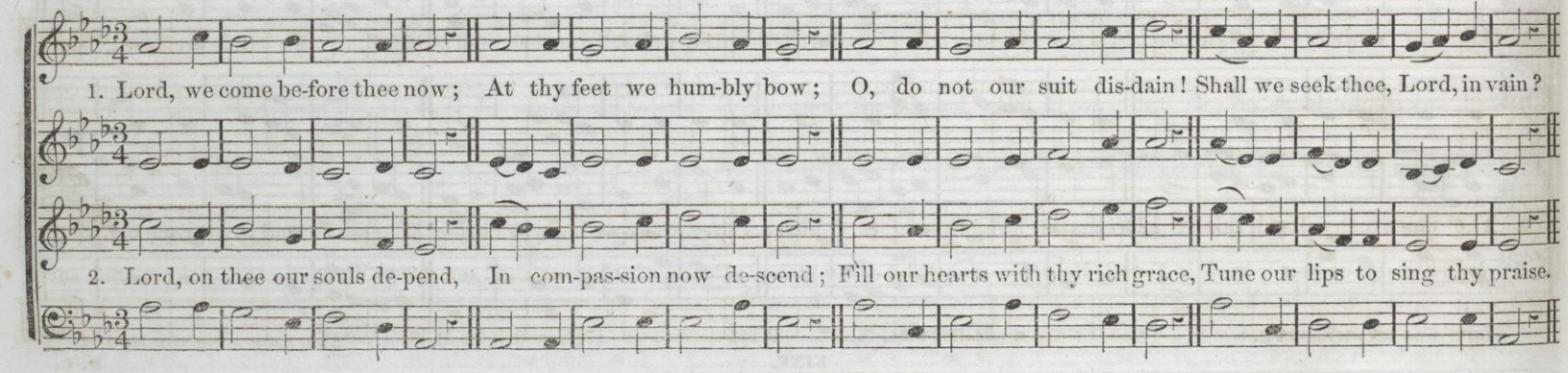
HAMMOND. 7s. (5th P. M.)

S. W. WARREN.



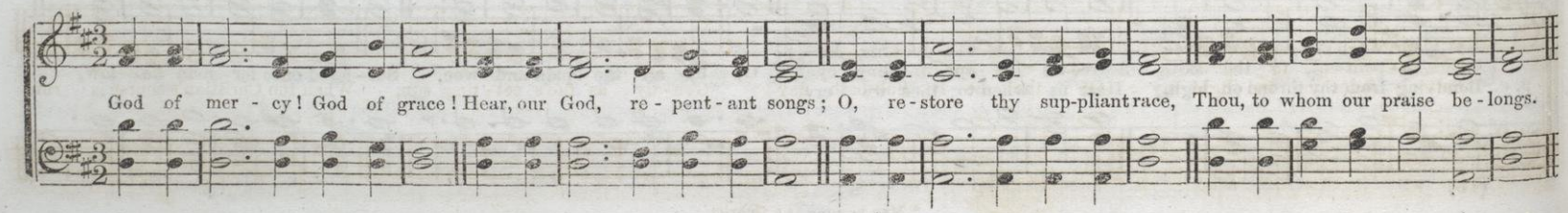
LEROY 7s. (5th P. M.)

J. E. BALL.

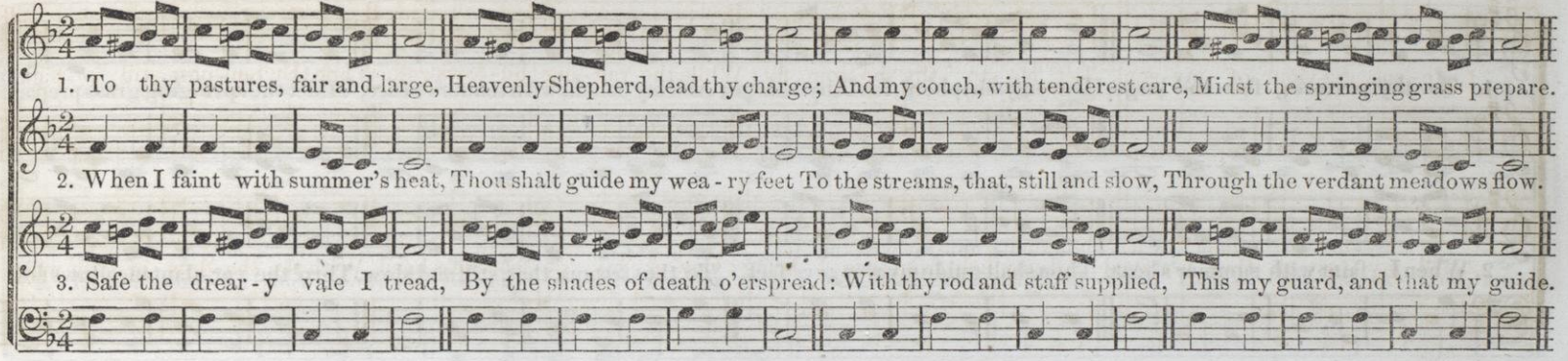


KENAN. 7s. (5th P. M.)

I. B. WOODBURY.



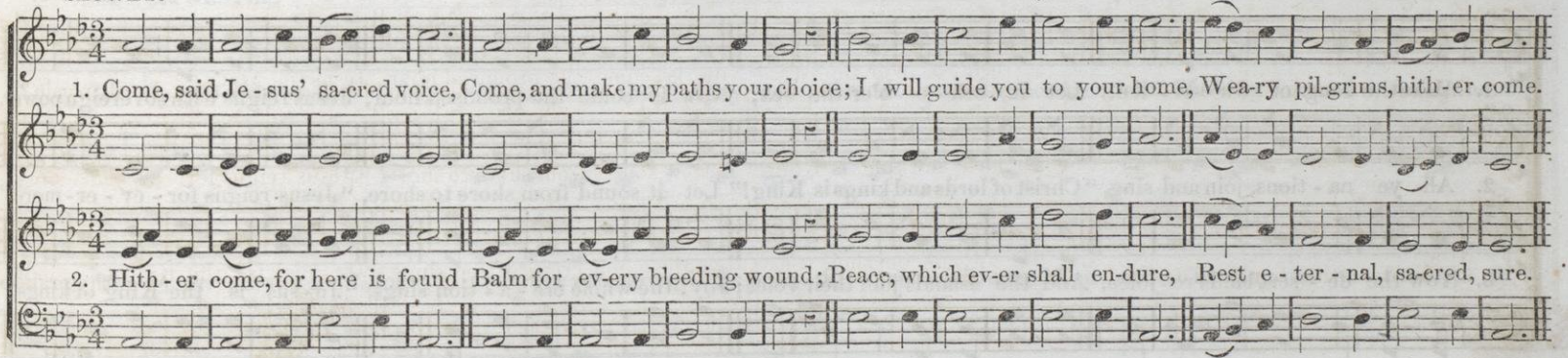
WILLIAMSPORT. 7s. (5th P.M. 4 l. 7s.)



SLOWLY.

CLARKE. 7s. (5th P.M. 4 l. 7s.)

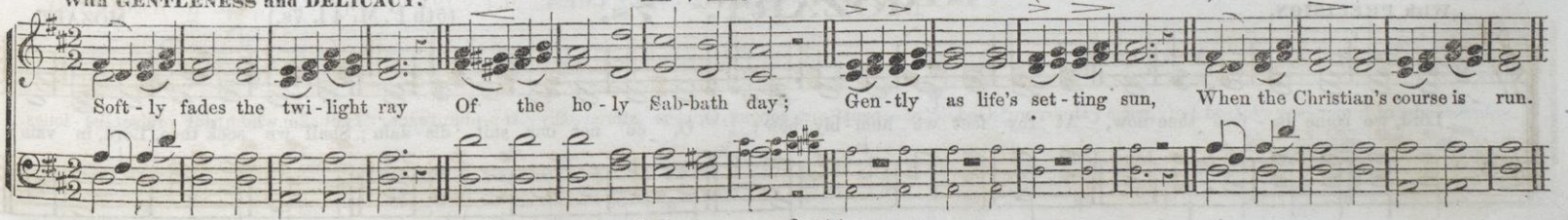
CORDLEY. ADRIAN.



With GENTLENESS and DELICACY.

EVE.* 7s. (5th P.M. 4 l. 7s.)

W.**

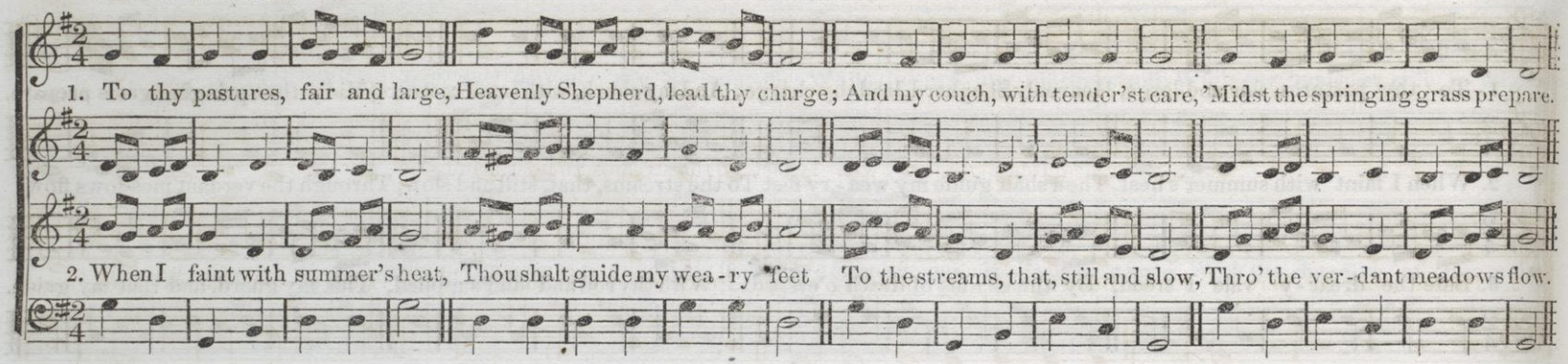


* May be sung as a Quartet.

196 SMOOTH and FLOWING.

EDEN VALE. 7s.

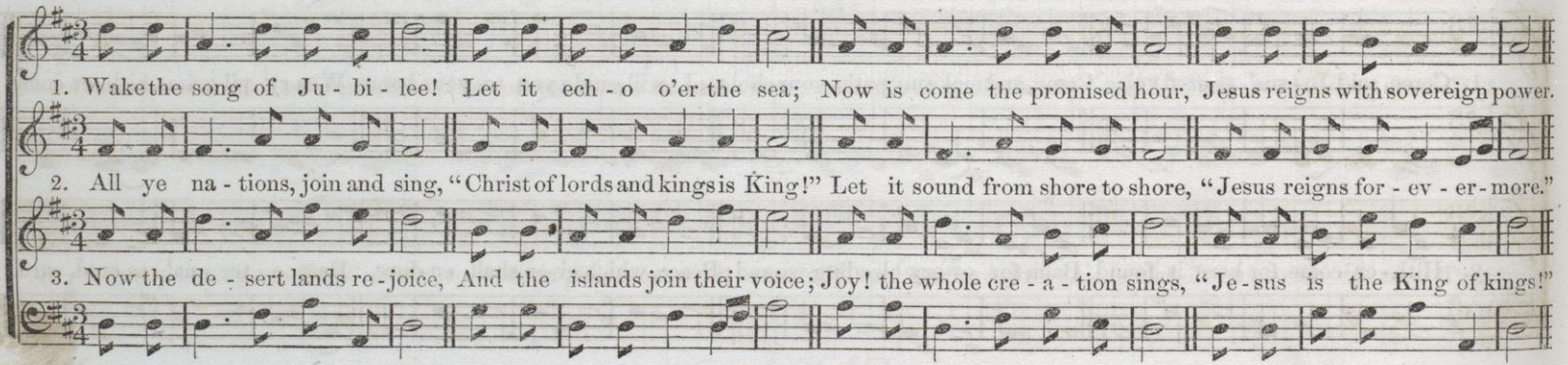
T. E. P.



With SPIRIT.

BELLEVILLE. 7s.

A. N. C.

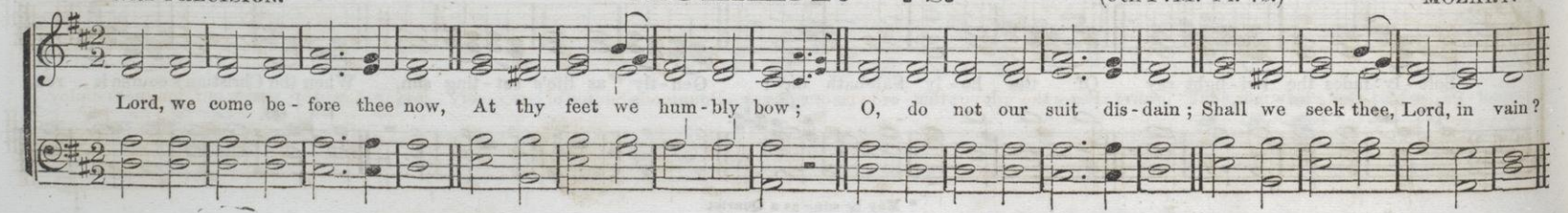


With PRECISION.

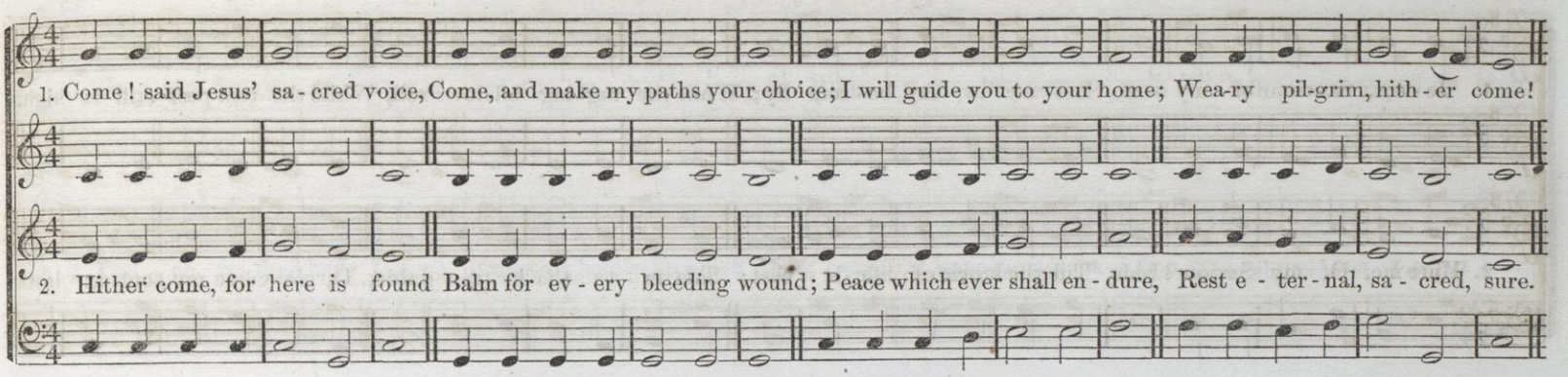
MOZART. 7s.

(5th P.M. 4 l. 7s.)

MOZART.

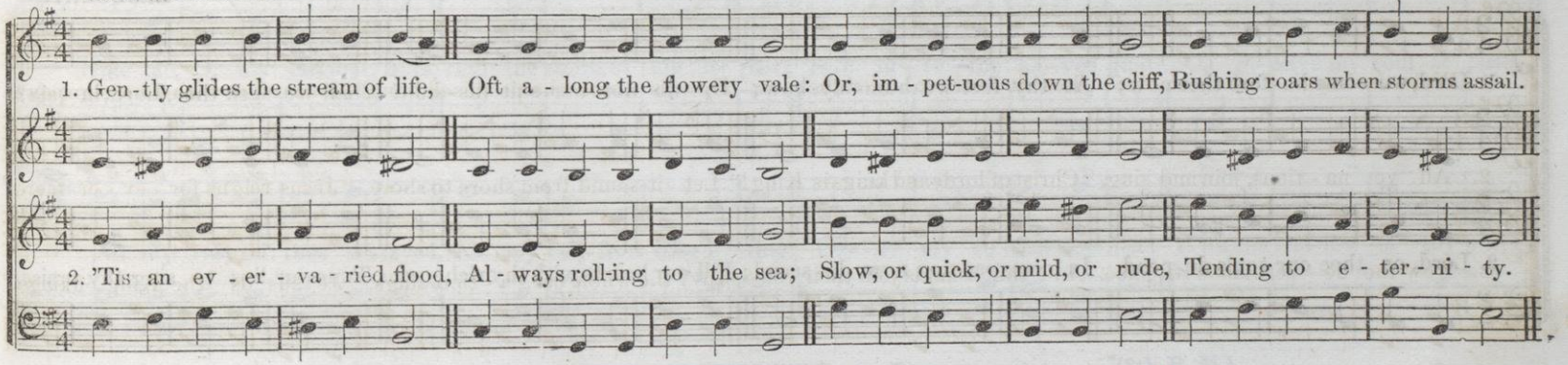


BALM. 7s. (5th P. M.)



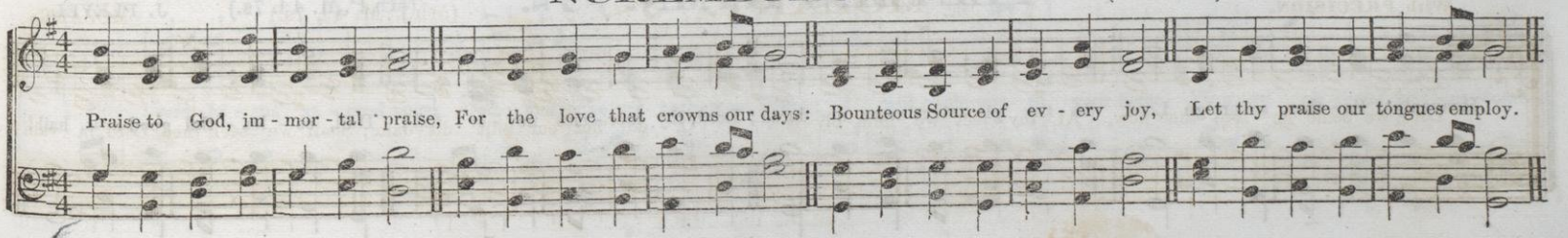
AVIA. 7s. (5th P. M.)

SOFT and GENTLE. FROHOCK.



NUREMBURG. 7s. (5th P. M.)

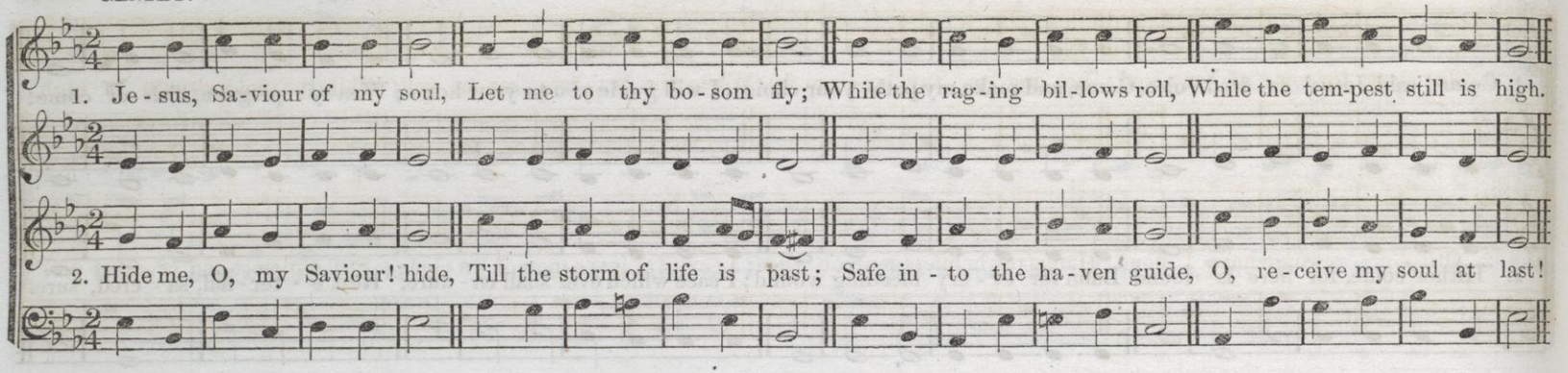
GERMAN.



GENTLY.

BELGIUM. 7s. (5th P.M. 4 l. 7s.)

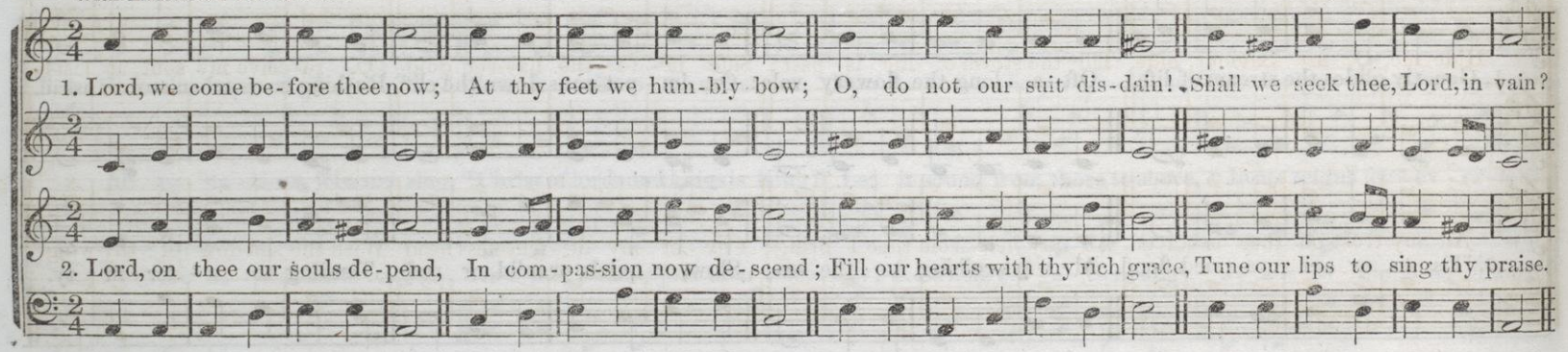
OLD.



With EARNEST FEELING.

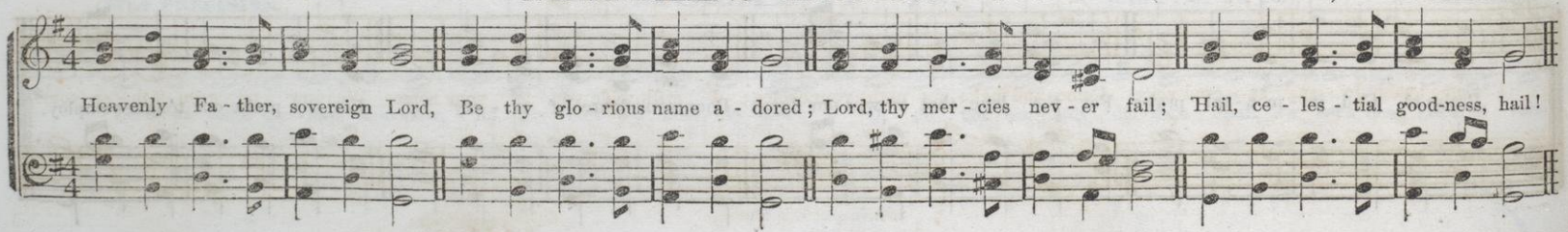
MORNING PRAYER. 7s. (5th P.M. 4 l. 7s.)

ERODOEHT.



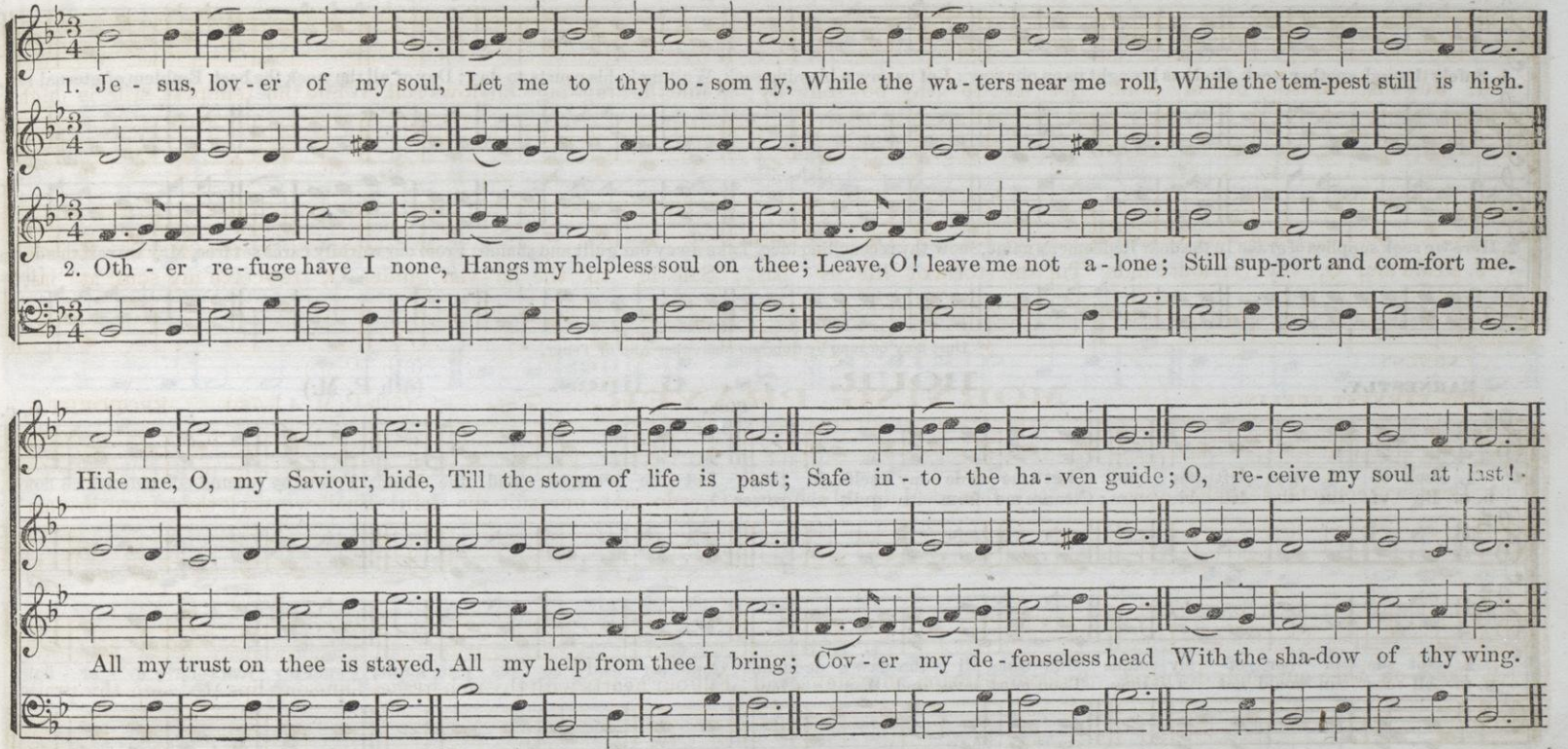
PLEYEL'S HYMN. 7s. (5th P.M. 4 l. 7s.)

J. PLEYEL.



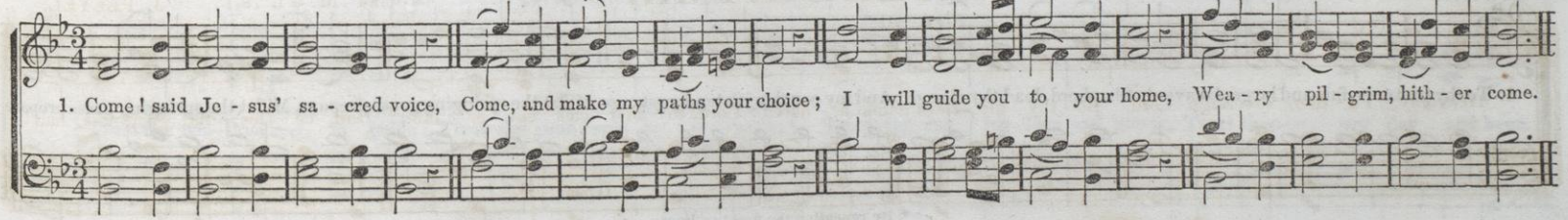
NOT TOO FAST

REFUGE. 7s. Double. (7th P. M.)

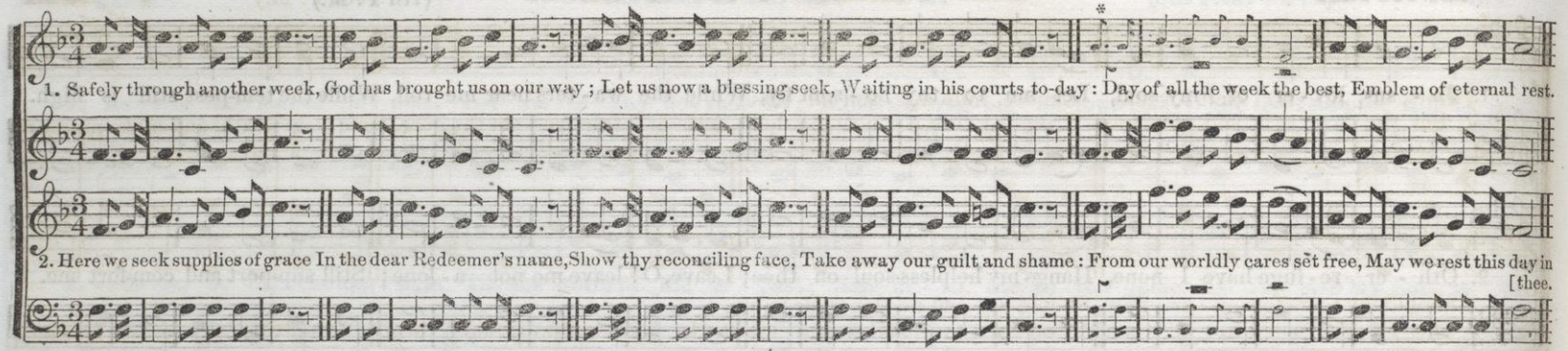


HORTON. 7s. (5th P. M.)

GERMAN.



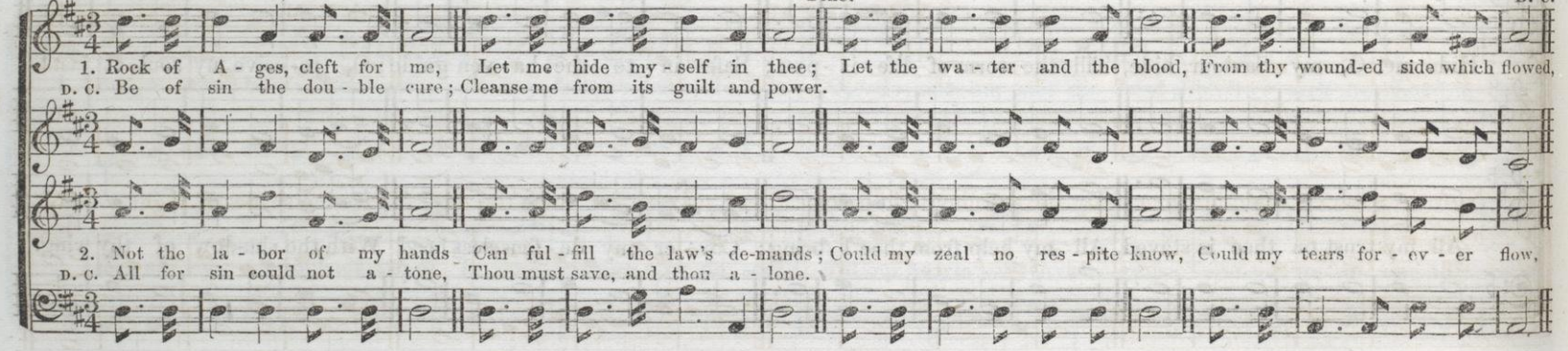
CHURCH OF HOLY TRINITY. 7s. 6 Lines. (6th P. M.) ARR. S. T. GORDON.



* Duet may be sung by Soprano and either Alto or Tenor.

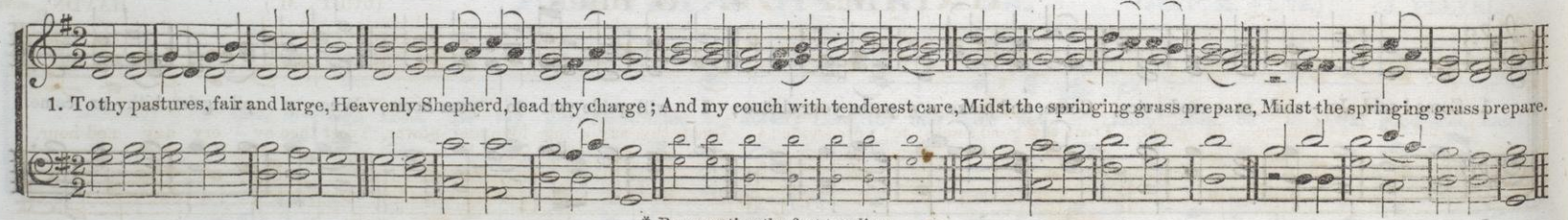
EARNESTLY.

BOUR. 7s. 6 lines. (6th P. M.)



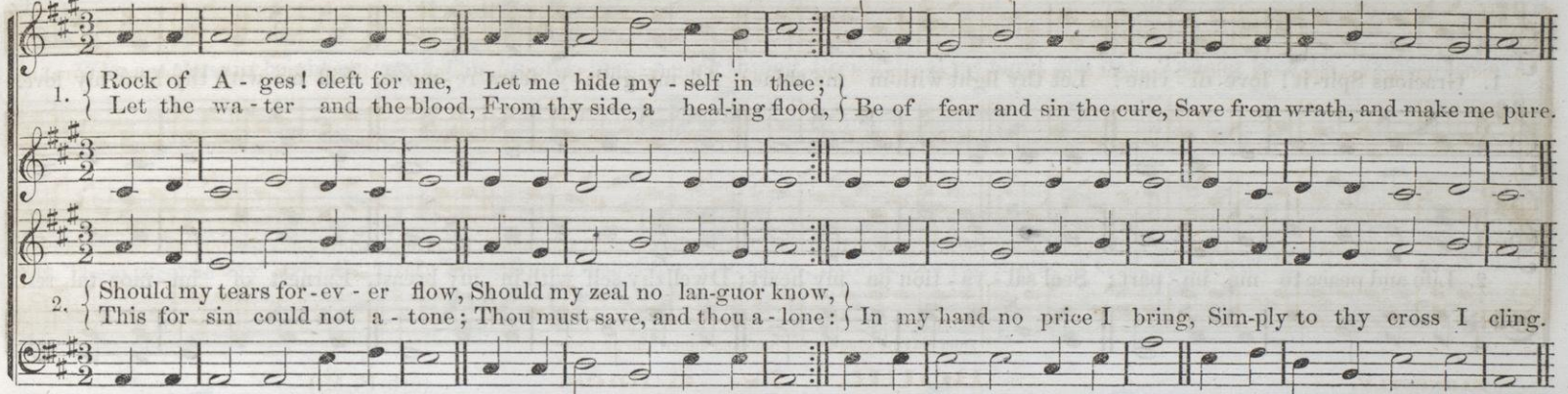
MODERATO.

HENDON. 7s. Or 6 lines.* (6th P. M.) FROM REV. DR. MALAN.

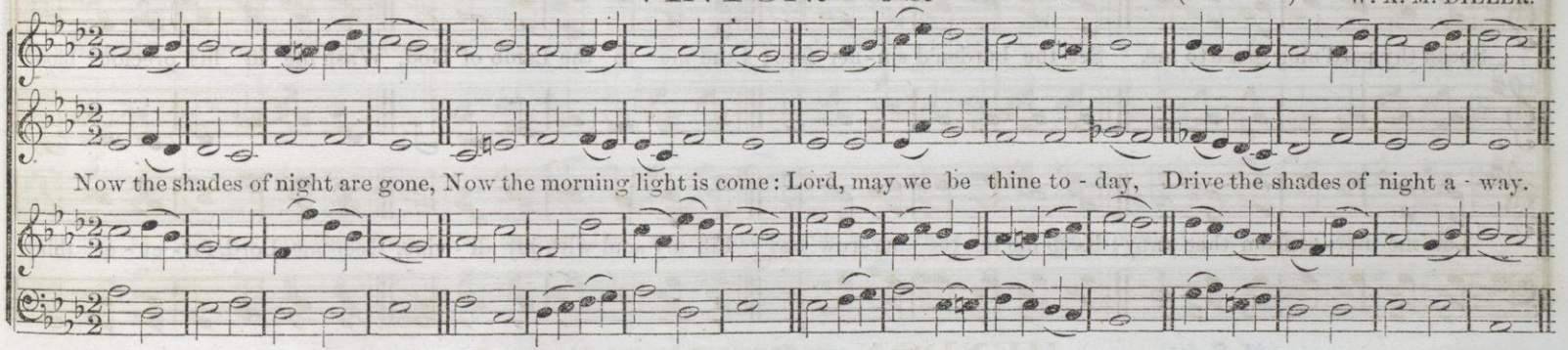


* By repeating the first two lines.

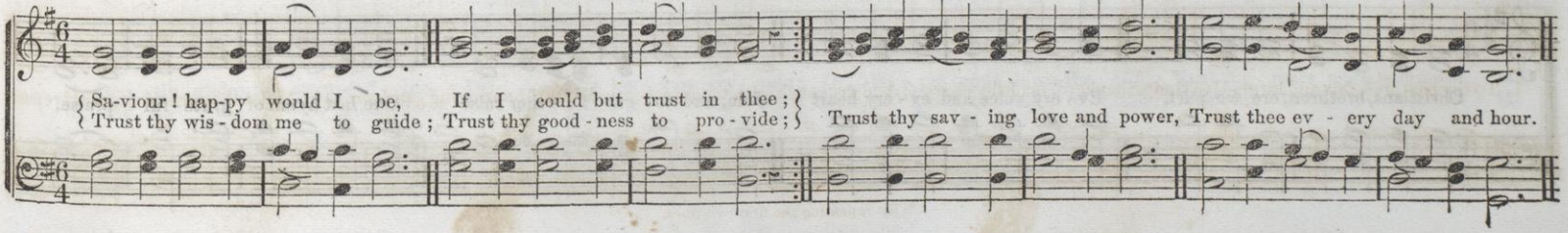
RINGER. 7s. 6 lines. (6th P. M.)



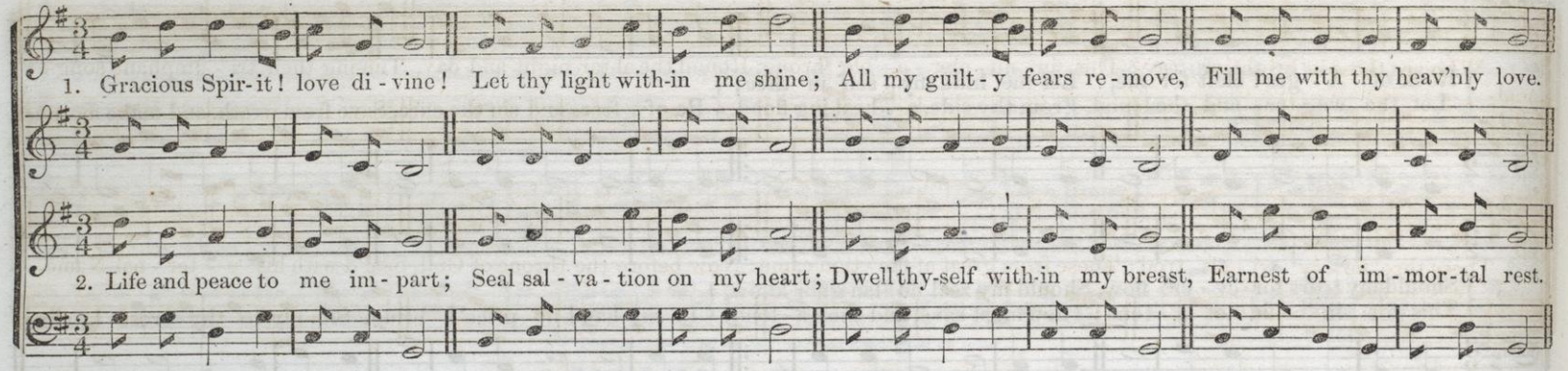
VINTON. 7s. (5th P. M.) W. A. M. DILLER.



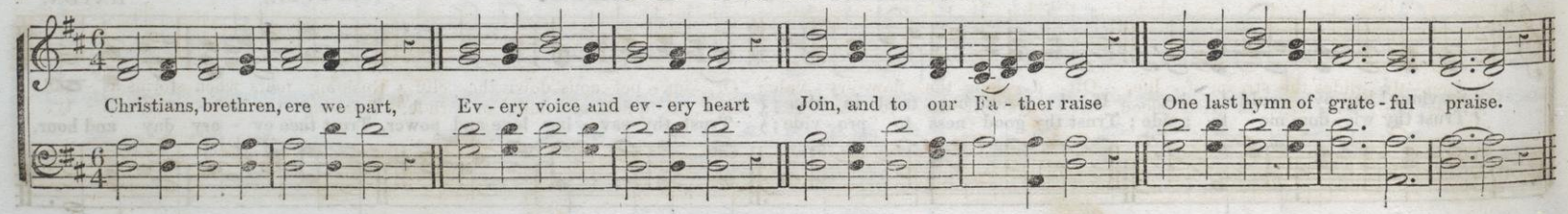
HALLE. 7s. 6 lines. (6th P. M.) HAYDN.



RADIANCE. 7s. Double. Congregational. (7th P. M.) T. J. COOK.



ST. LOUIS. 7s. (5th P. M.) I. B. W.



BRIGHT. 7s. Double. (7th P. M.) T. J. COOK.

CHEERFULLY.

1. Who are these in bright ar - ray? This in - nu - mer - a - ble throng, Round the al-tar night and day, Tun-ing their tri - umphant song?

2. These thro' fie - ry tri - als trod; These from great af-flic - tion came; Now before the throne of God, Seal'd with his e - ter - nal Name.

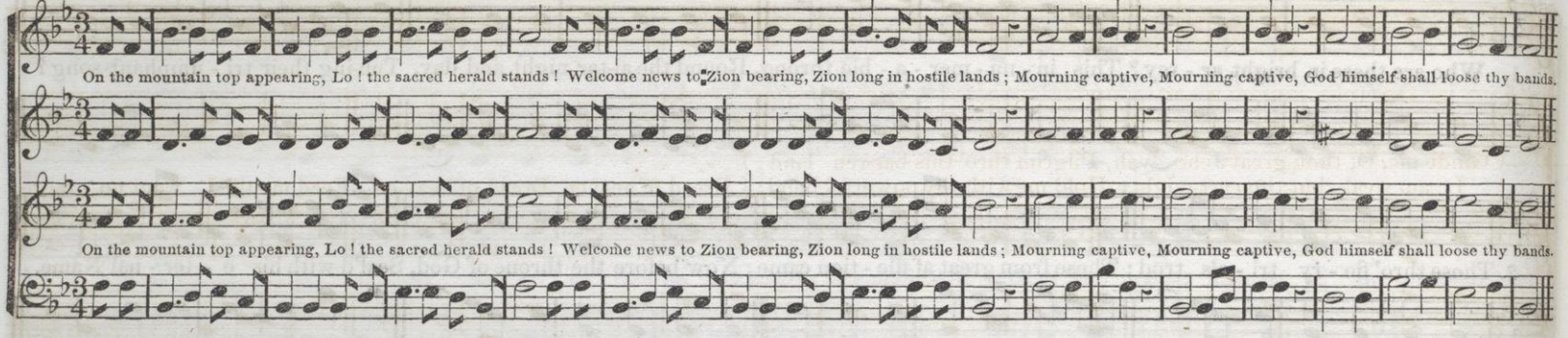
Wor-thy is the Lamb once slain, Blessing, hon - or, glo - ry, pow'r, Wisdom, rich-es to ob - tain; New do - min-ion ev' - ry hour.

Clad in raiment, pure and white, Vic - tor-palms in ev - ery hand, Tro' their great Redeemer's might More than conquerors they stand.

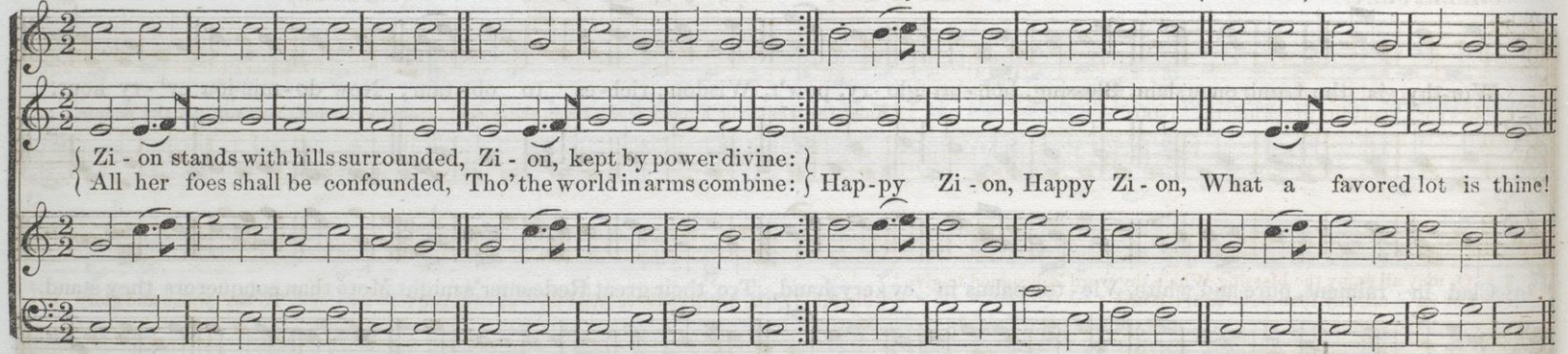
NORWICH. 7s. (5th P. M.) GERMAN.

1. Gen - tly glides the stream of life, Oft a - long the flow - ery vale; Or, im - pet - uous down the cliff, Rush-ing roars when storms as - sail.
2. 'Tis an ev - er - va - ried flood, Al - ways roll - ing to the sea; Slow, or quick, or mild, or rude, Tend-ing to e - ter - ni - ty.

COURTLAND. 8s, 7s & 4s. (8th P. M.) S. M. WOOD.

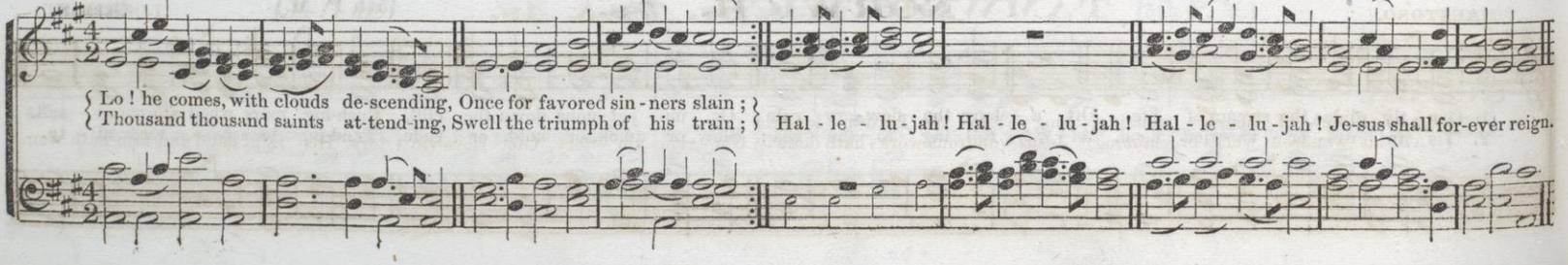


HAPPY ZION. 8s, 7s & 4s. (8th P. M.) NEW LUTE.



LIVELY.

HELMSLEY. 8s, 7s & 4s. (8th P. M.) DR. MADAN.



FROM THE DAY-SPRING.

REVERENCE. 8s, 7s & 4s. (8th P. M.) J. M. PELTON.

{ Guide me, O, thou great Jeho - vah, Pilgrim thro' this bar-ren land; }
{ I am weak, but thou art mighty. Hold me with thy powerful hand; } { Bread of heaven, Bread of heav-en, Feed me till I want no more.

CHEERFULLY.

CURTIS. 8s, 7s & 4s. (8th P. M.) *

1. { Come, thou soul-transforming Spirit, Bless the sower and the seed; }
{ Let each heart thy grace inherit, [OMIT - - - - - - - - - -] } { Raise the weak, the hungry feed; From the gospel, From the gospel, Now sup-ply thy people's need.

2. { O, may all enjoy the blessing Which thy word 's designed to give! }
{ Let us all, thy love possessing, [OMIT - - - - - - - - - -] } { Joyful - ly the truth re-ceive, And for - ev - er, And for - ev - er To thy praise and glory live.

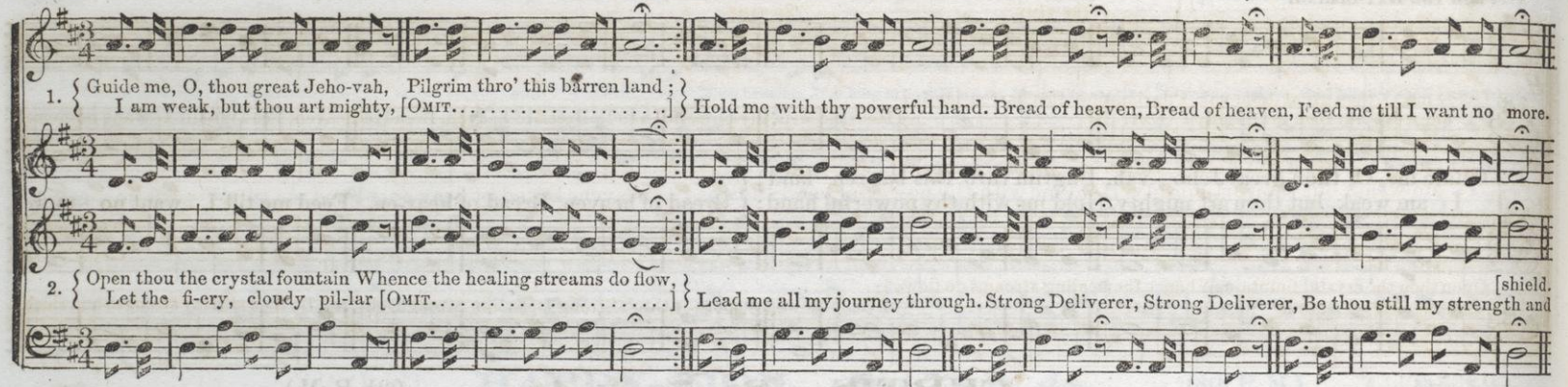
MAESTOSO.

TAMWORTH. 8s, 7s & 4s. (8th P. M.) LOCKHART.

{ Songs a - new of hon-or fram-ing, Sing ye to the Lord a - lone; }
{ All his wondrous works proclaiming, Jesus wondrous works hath done! } { Glo - rious vic - tory, Glo - rious vic - tory, His right hand and arm hath won.

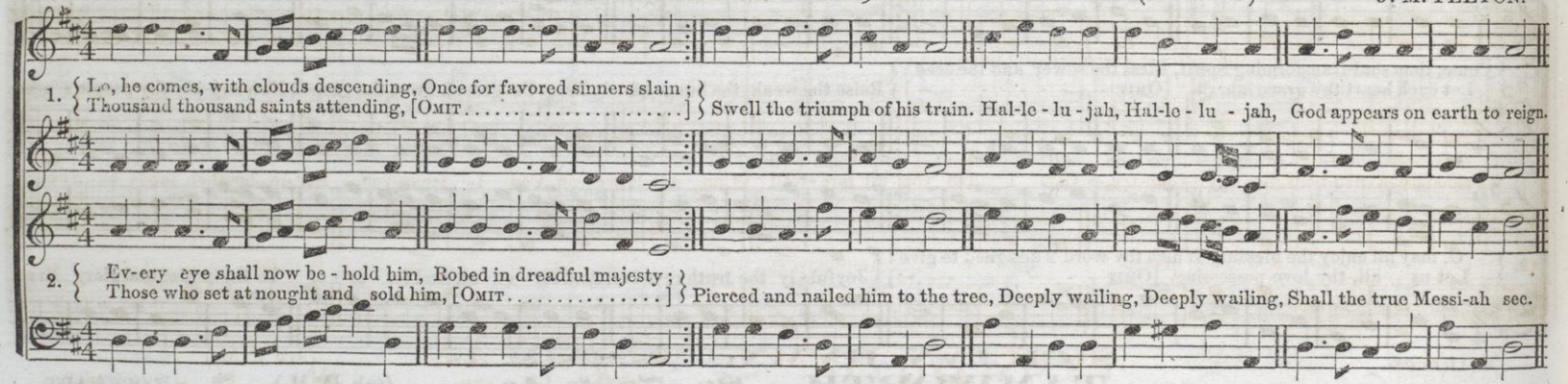
BROWNLEE. 8s, 7s & 4s. (8th P. M.)

ARRANGED BY S. B. POND.



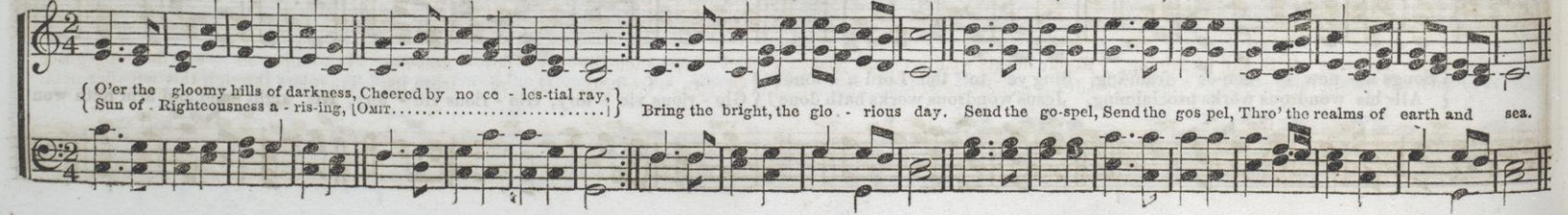
FLORIDA. 8s, 7s & 4s. (8th P. M.)

J. M. PELTON.

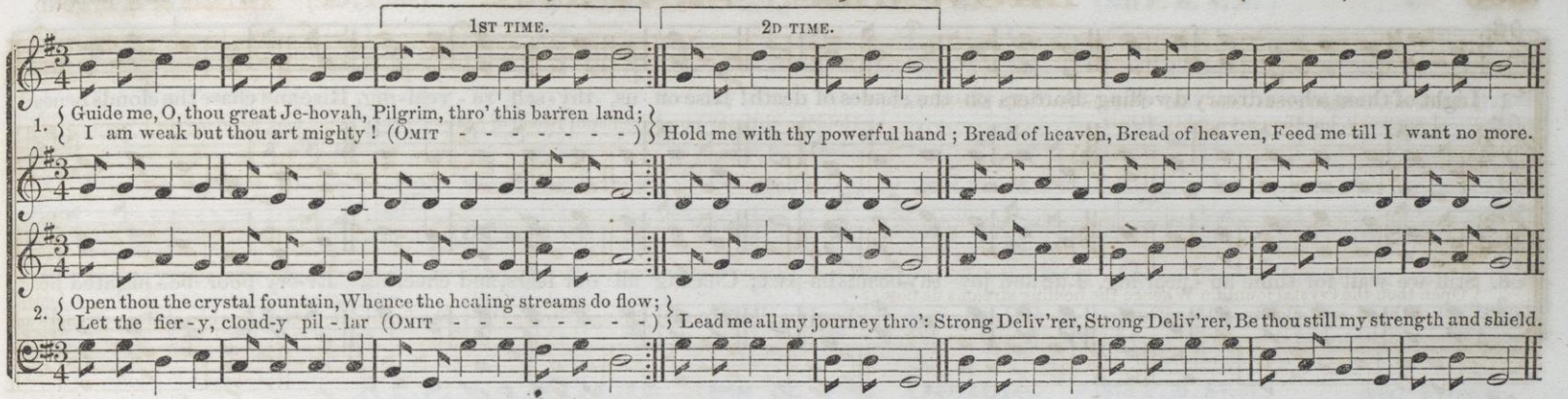


INDIA. 8s, 7s & 4s. (8th P. M.)

S. B. POND. BY PERMISSION.

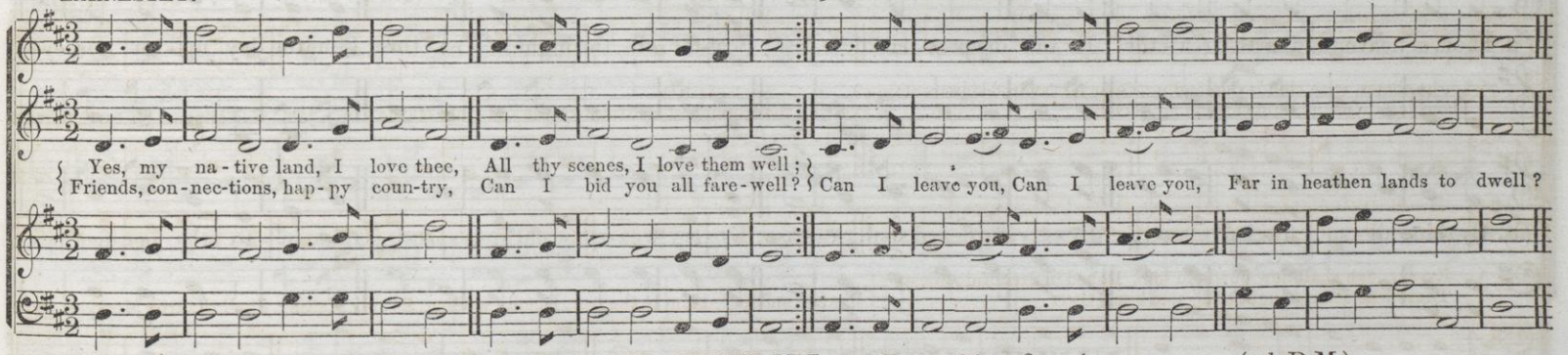


LIVONIA. 8s, 7s & 4s. (8th P. M.)



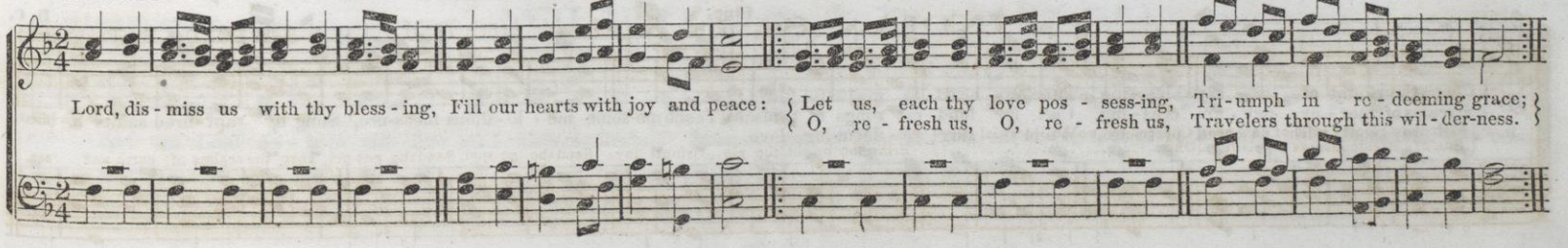
CHASE. 8s, 7s & 4s. (8th P. M.) I. B. W.

EARNESTLY.

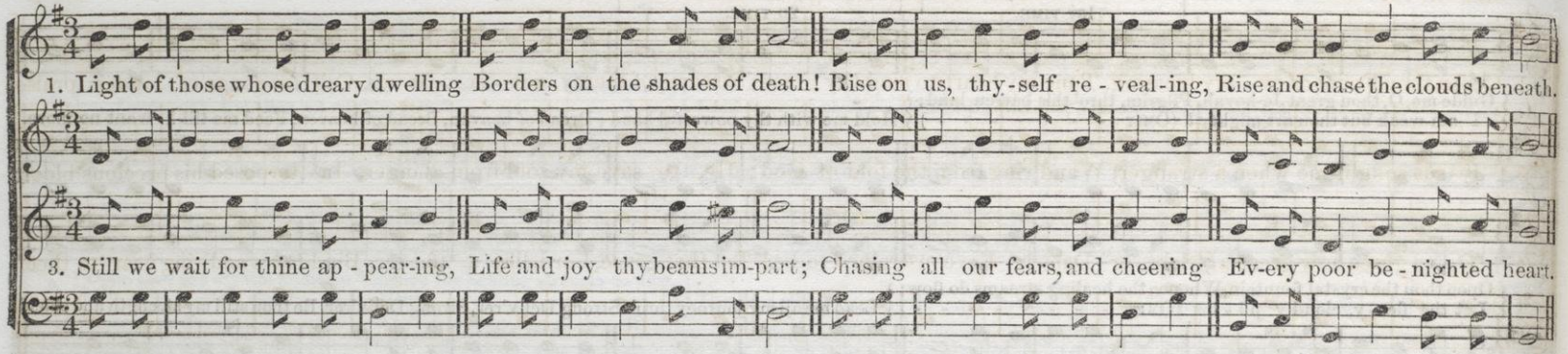


SICILIAN HYMN. 8s, 7s & 4s. (8th P. M.)

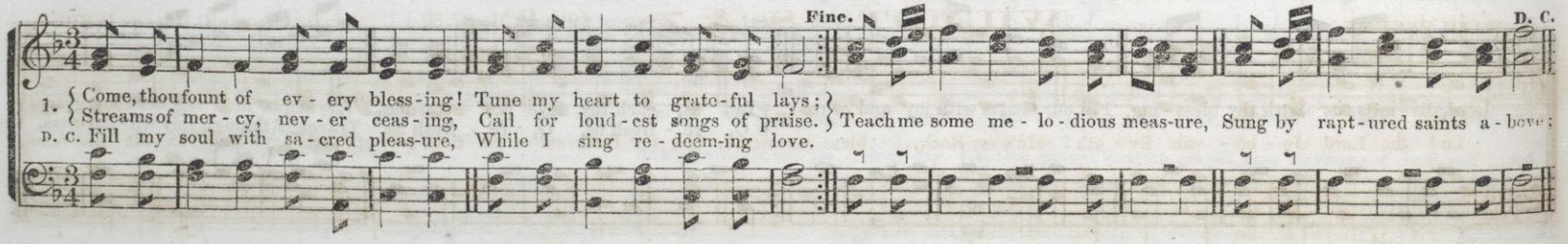
SPIRITED.



HOUSATONIC. 8s & 7s. (9th P.M.) H. J. RUDD.

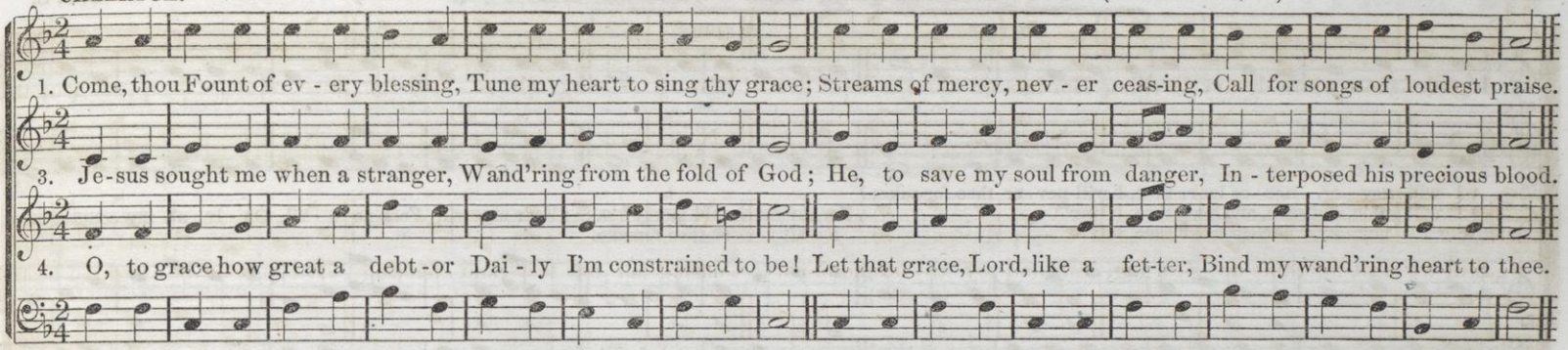


NETTLETON. 8s & 7s. Double. (9th P.M.)



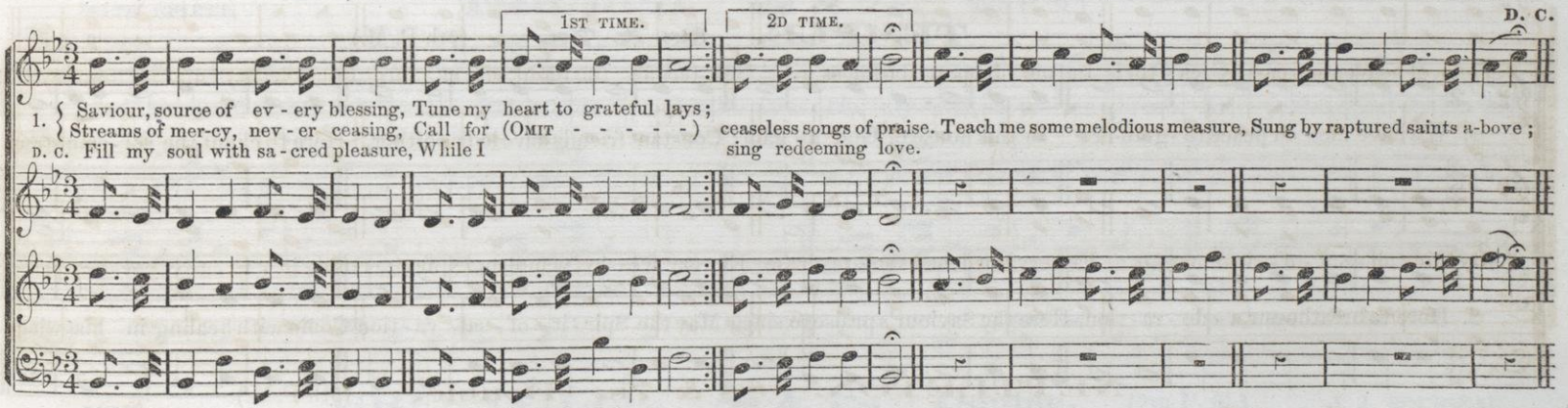
CHEERFUL.

GRACE. 8s & 7s. (9th P.M. 87,87.)



ALEXANDER 8s & 7s. Double. (9th P.M. 87,87.)

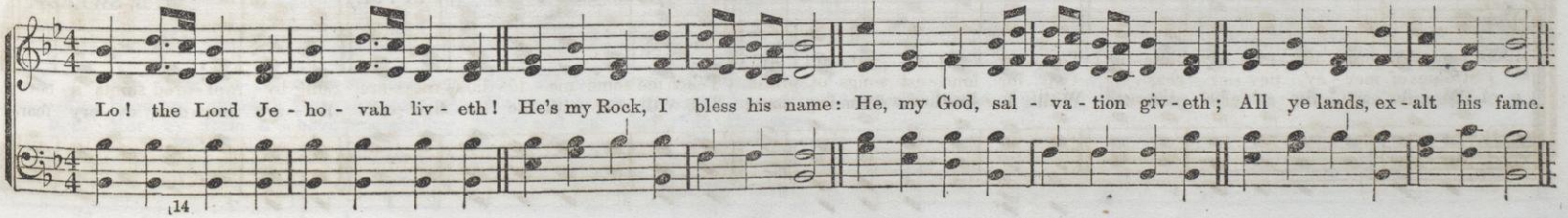
GEO. STOWE.



WITH ENERGY.

WILMOT. 8s & 7s. (9th P.M. 87,87.)

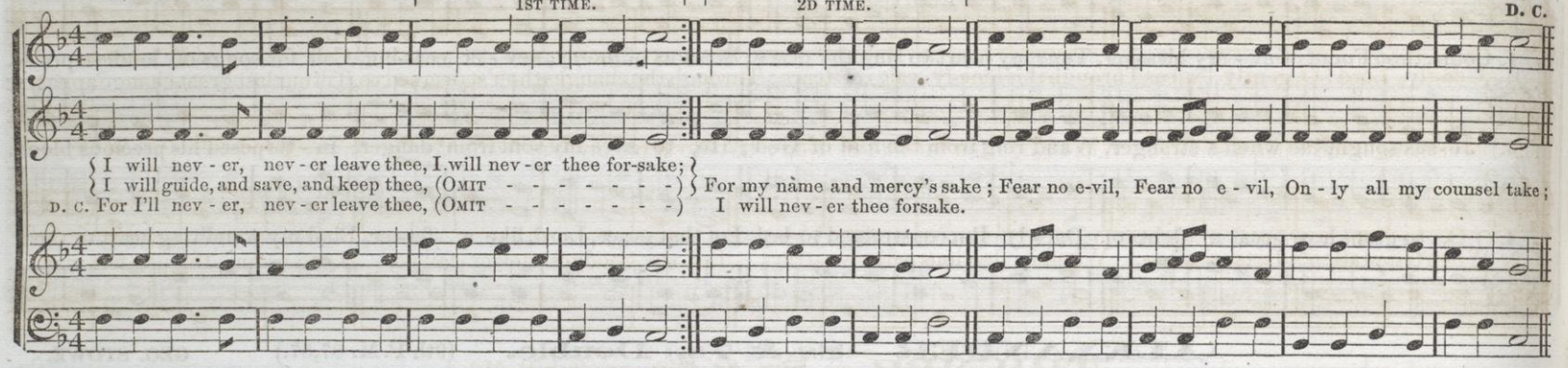
ARRANGED FROM C. M. VON WEBER.



GUIDANCE. 8s & 7s. (9th P.M.)

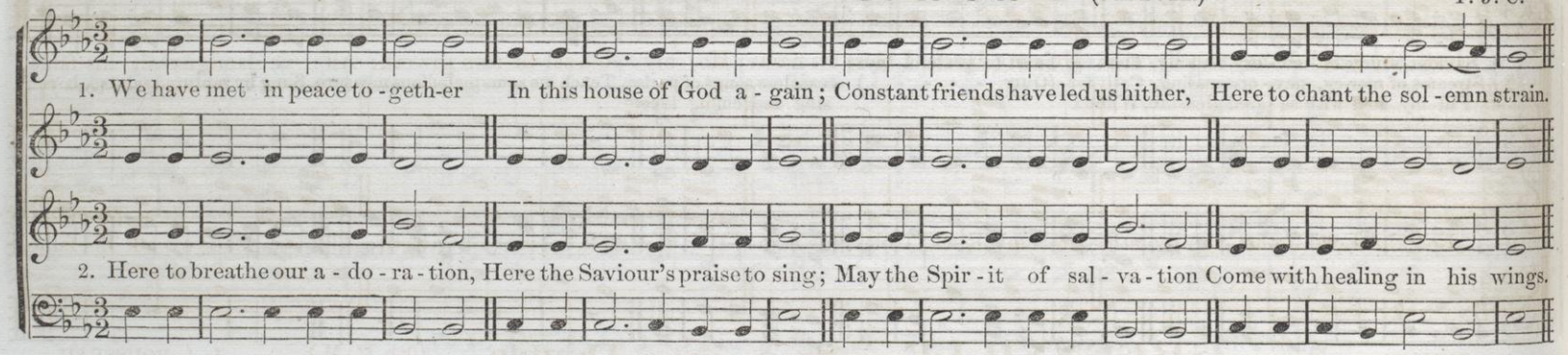
T. J. C.

1ST TIME. 2D TIME. D. C.



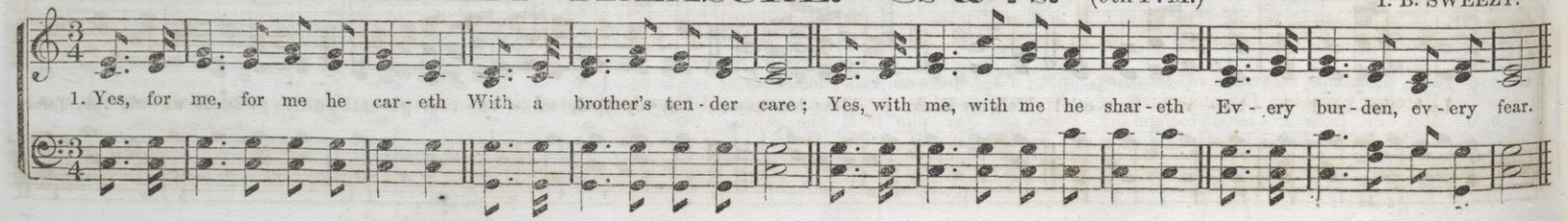
TEMPLE. 8s & 7s. (9th P. M.)

T. J. C.



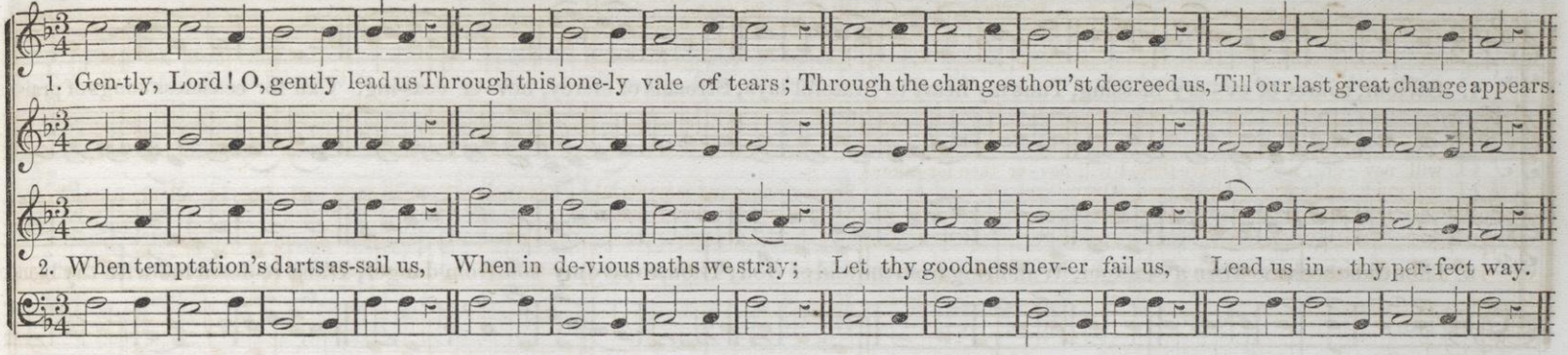
FAMILY TREASURE. 8s & 7s. (9th P. M.)

I. B. SWEEZY.



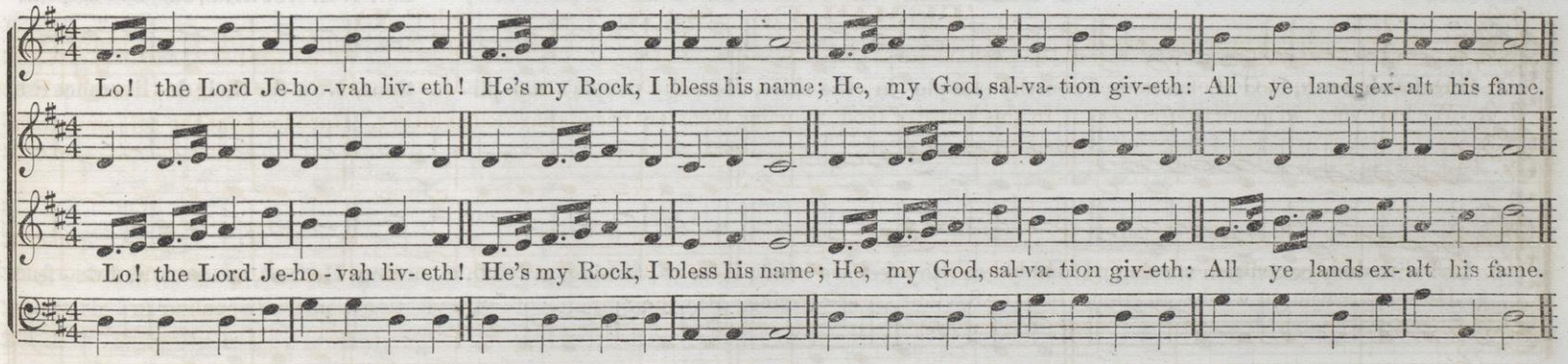
GARLAND. 8s & 7s. (9th P. M.)

I. B. SWEEZY.



TRIUMPH. 8s & 7s. (9th P. M.)

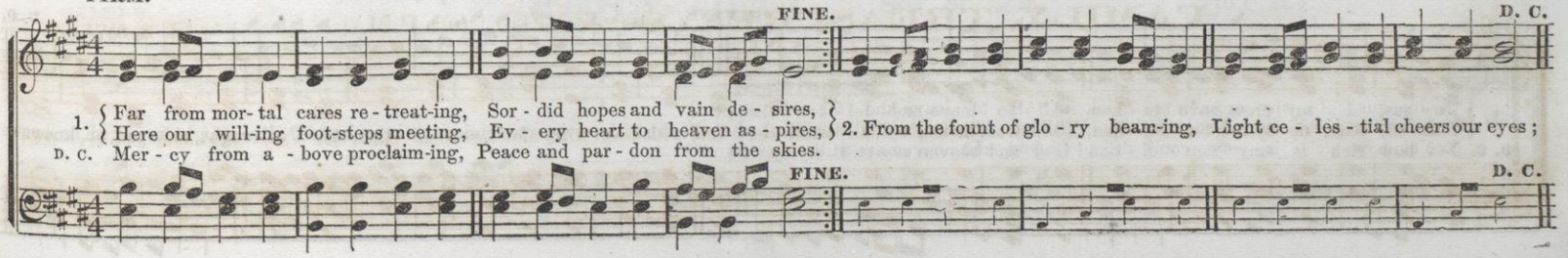
WITH SPIRIT.



GREENVILLE. 8s & 7s. Double. (9th P. M.)

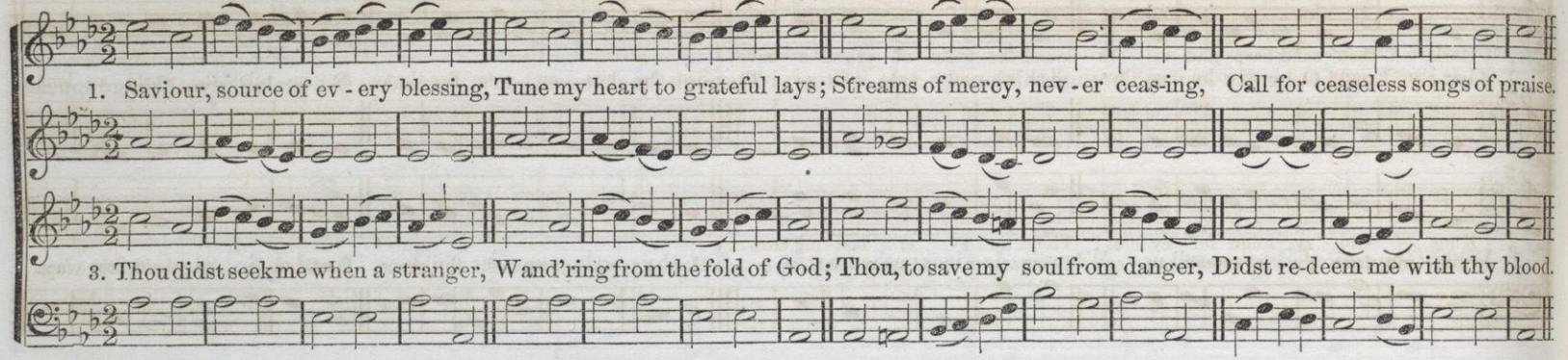
FIRM.

J. J. ROUSSEAU.



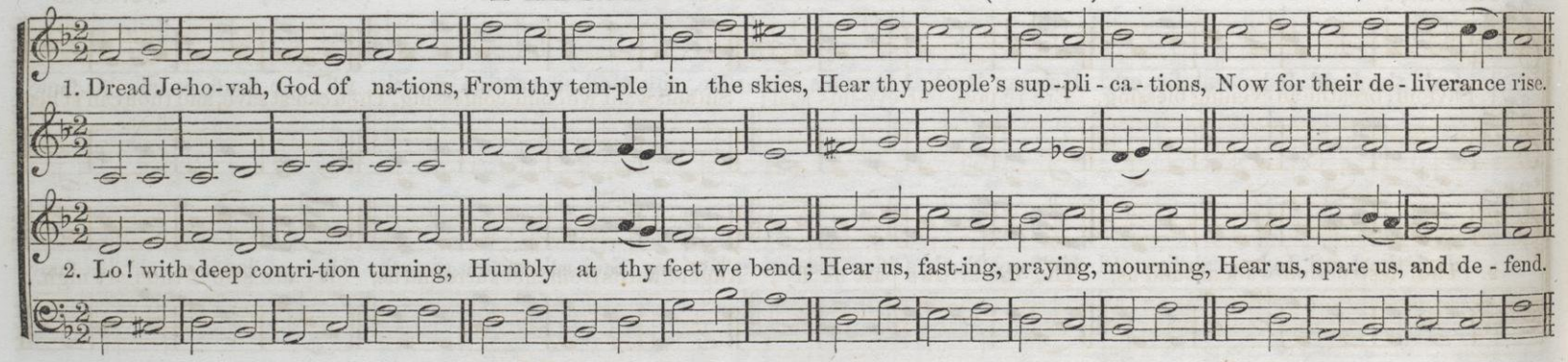
HENDEE. 8s & 7s. (9th P. M.)

F. A. MUHLENBURG. By Permission.

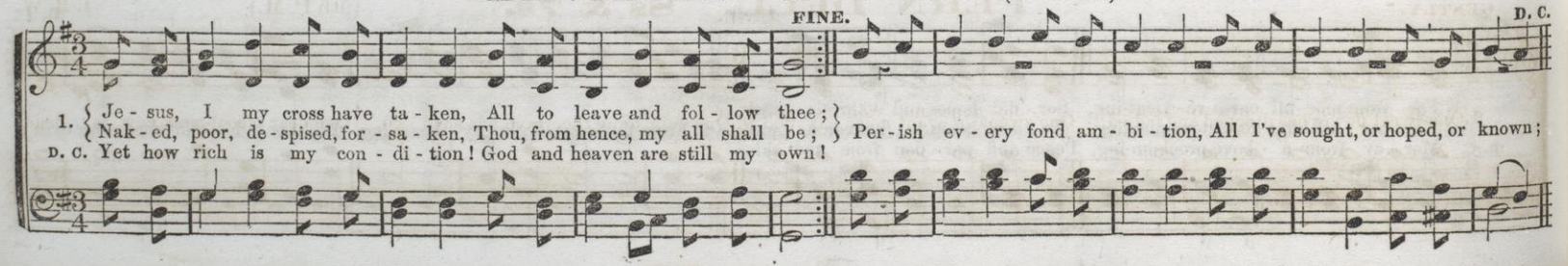


PILGRIM. 8s & 7s. (9th P. M.)

Rev. T. H. HOPKINS, Jr. By Permission.

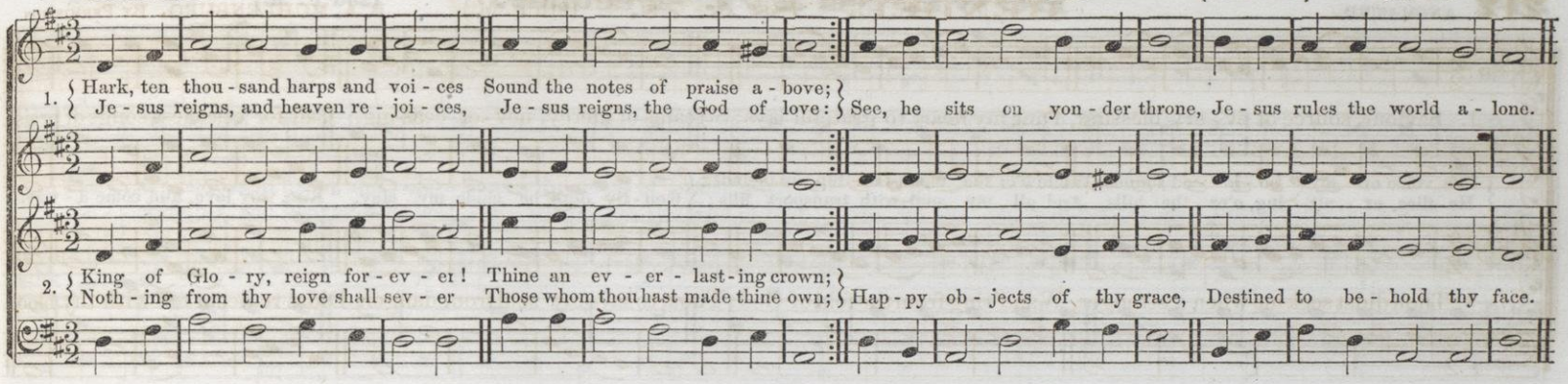


BAVARIA. 8s & 7s. (9th P. M.)



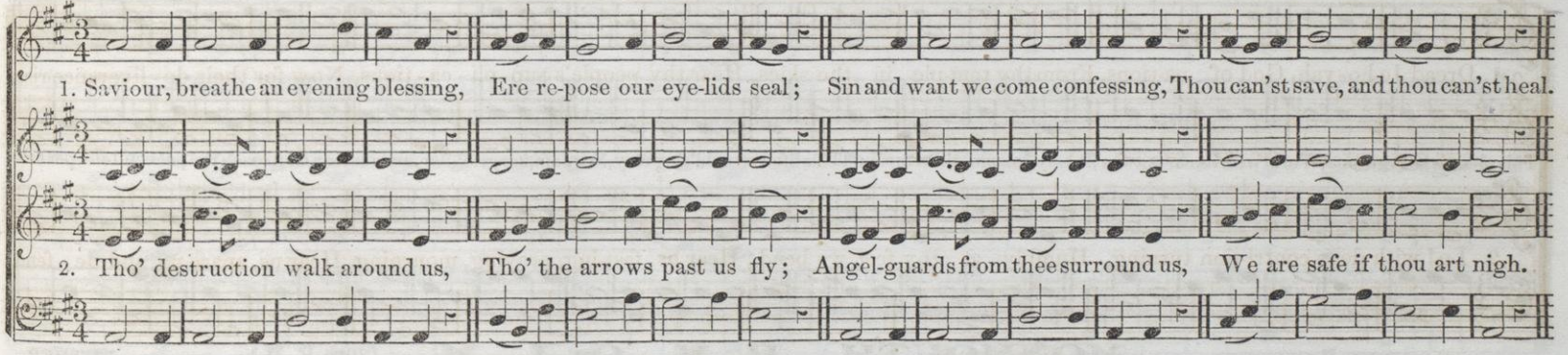
MODERATO.

DANUBE. 8s & 7s. 6 lines. (9th P. M.) GERMAN.



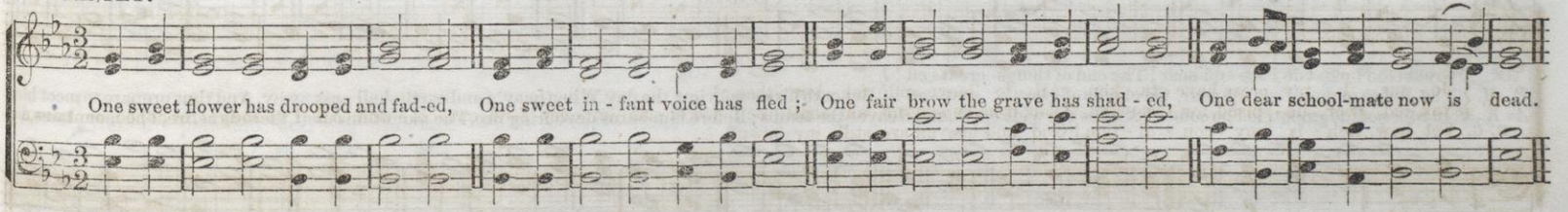
FLOWING.

SUPPLICATION. 8s & 7s. (9th P. M.) T. J. COOK.

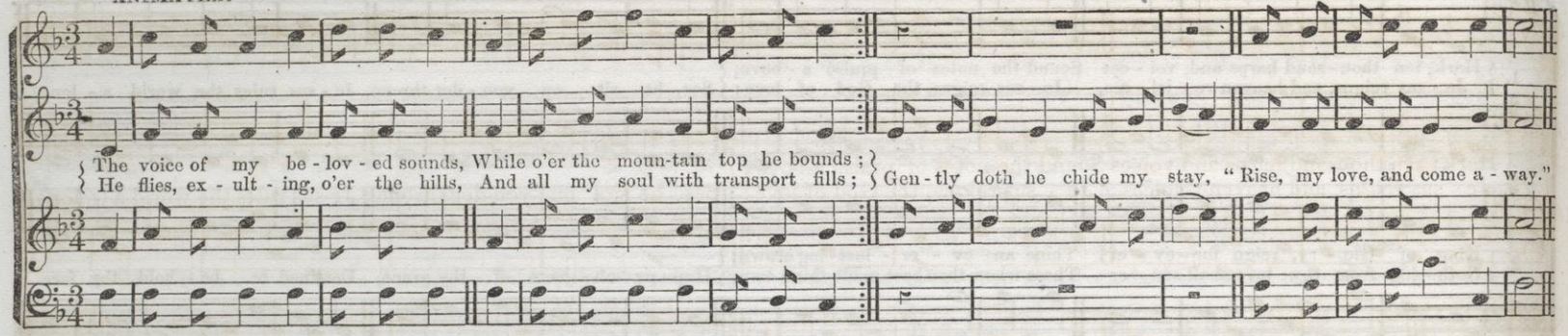


GENTLY.

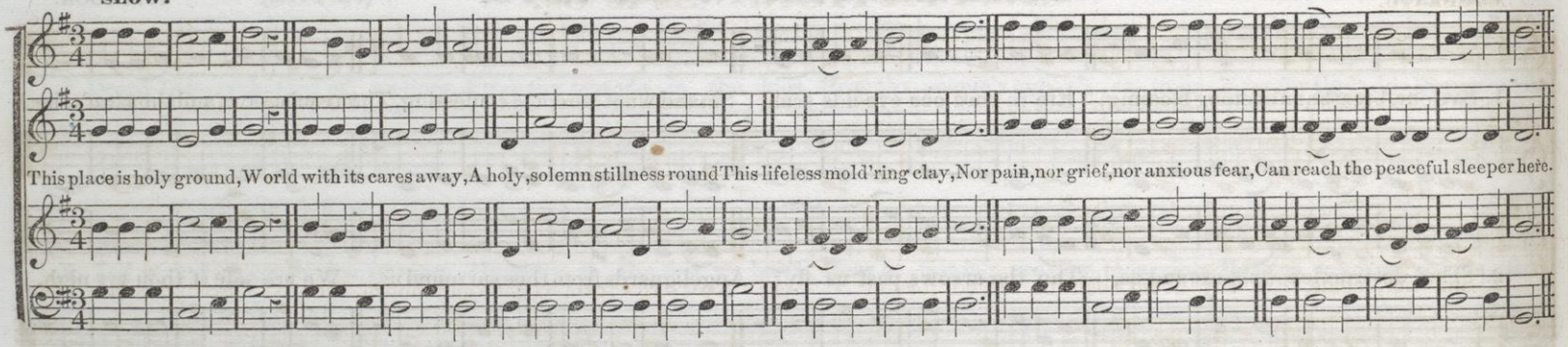
FERN DELL. 8s & 7s. (9th P. M.) I. B. W.



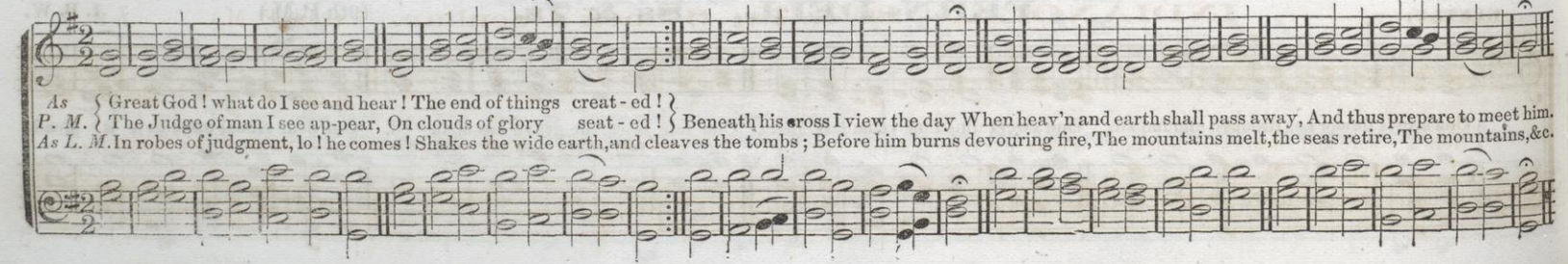
214 ANIMATED. **HOWE. 8s & 7s. Peculiar.** (23d P. M.)



SLOW. **DWIGHT. 6s & 8s.** (37th P. M.) I. B. W.

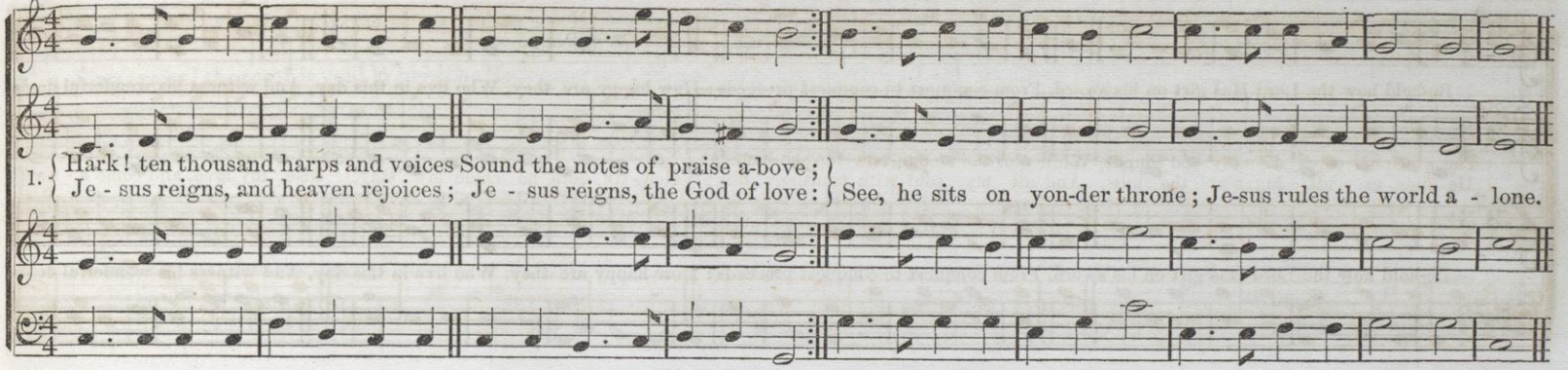


MAJESTIC and SOLEMN. **MONMOUTH. P. M. Or L. M.** (39th P. M.) LUTHER.



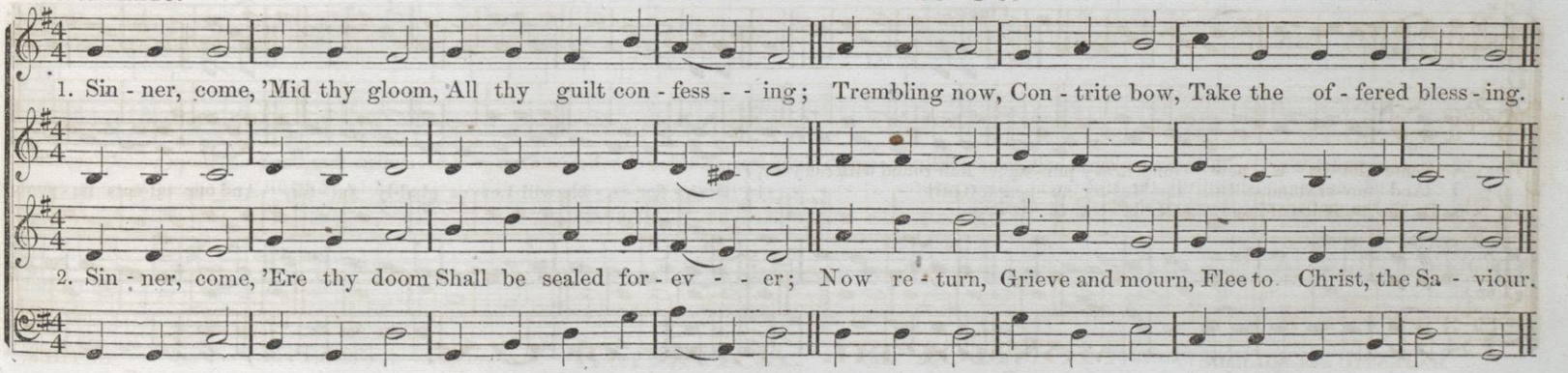
CHEERFUL.

SANDERS. 8s, 7s & 7s.



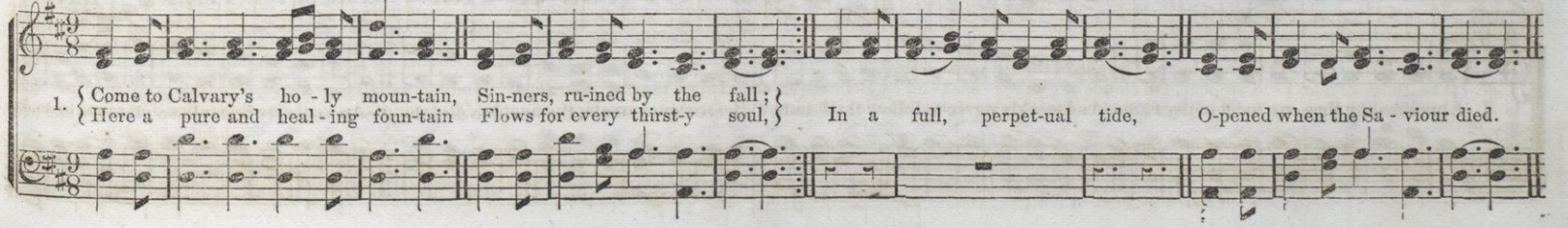
MODERATO.

INVITATION. 3s & 6s.



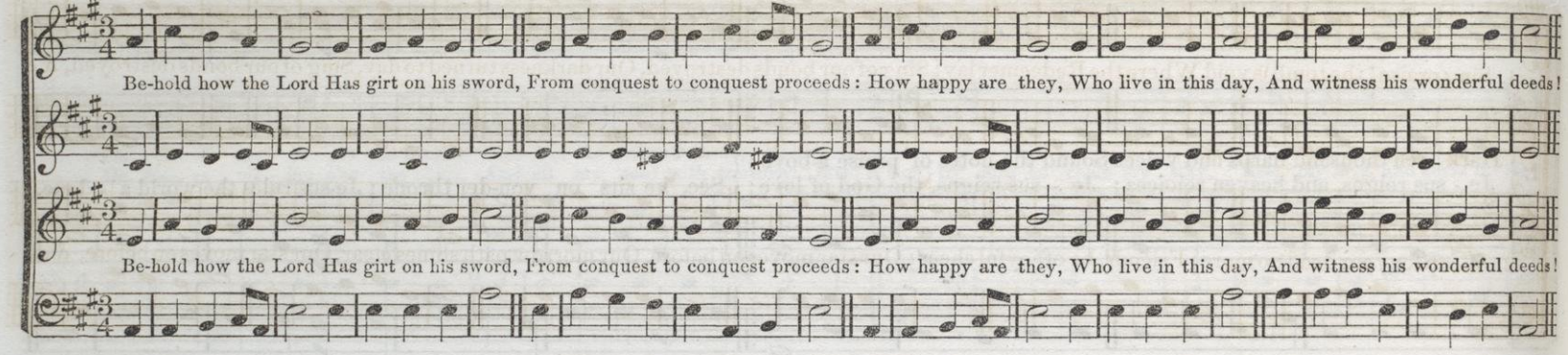
EARNESTLY.

INDIANOLA. 8s & 7s, 6 lines Peculiar. (35th P. M.) I. B. W.



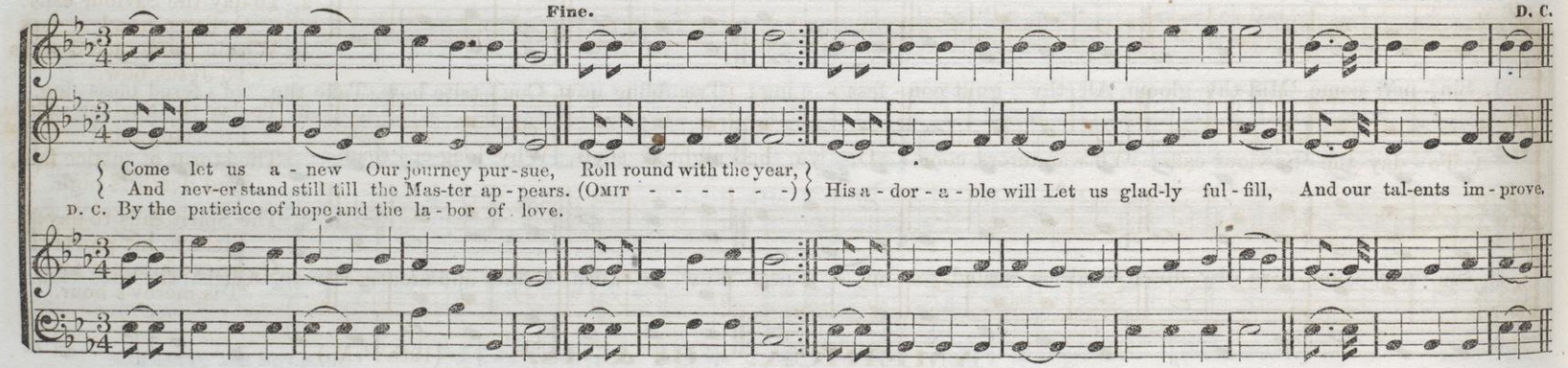
GEARHART. 5s & 8s.

ARRANGED BY P.



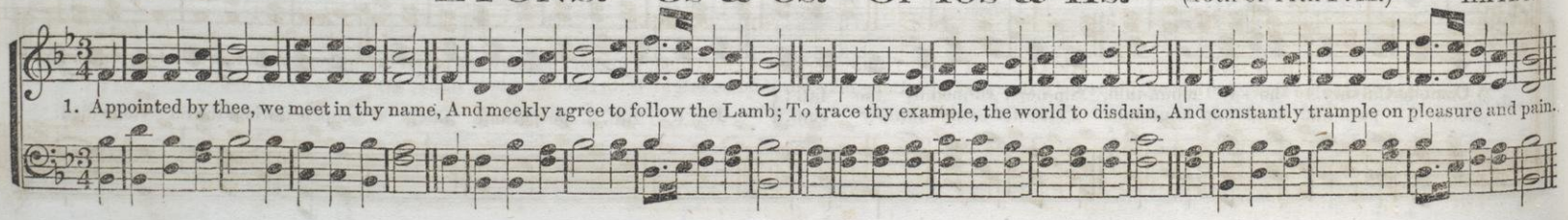
JEFFERSON. 5s, 6s & 11s. (18th P.M.)

W. **

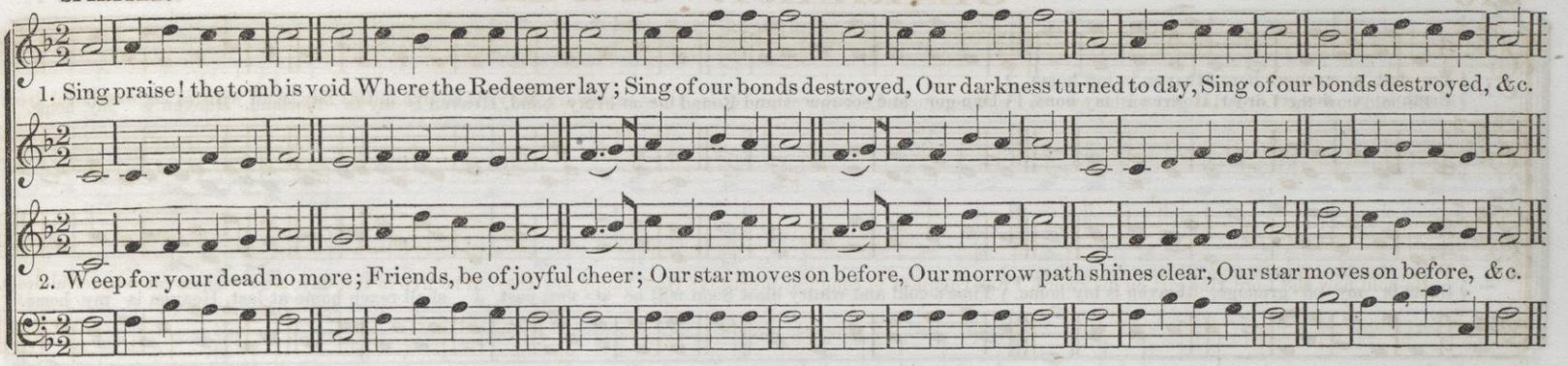


LYONS. 5s & 6s. Or 10s & 11s. (13th or 14th P.M.)

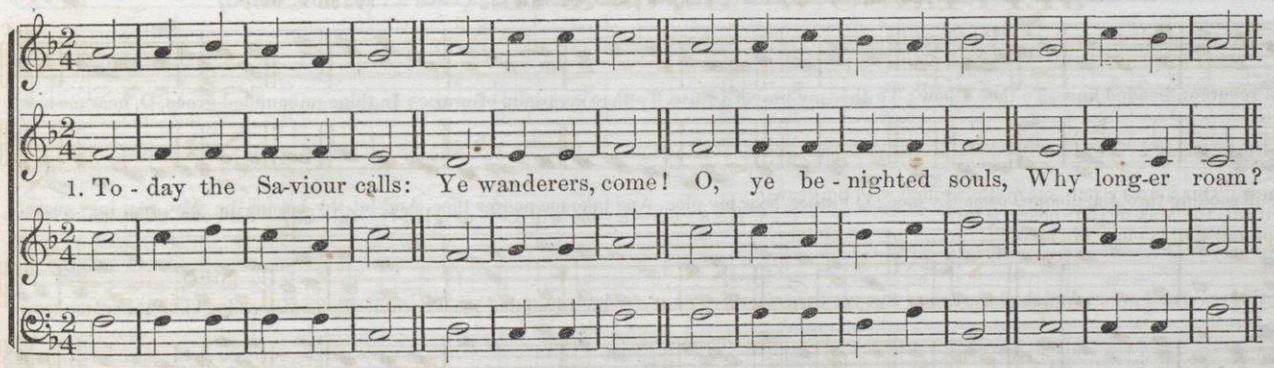
HAYDN.



STURBRIDGE. 6s. (33d P. M.)



MARION. 6s & 4s.

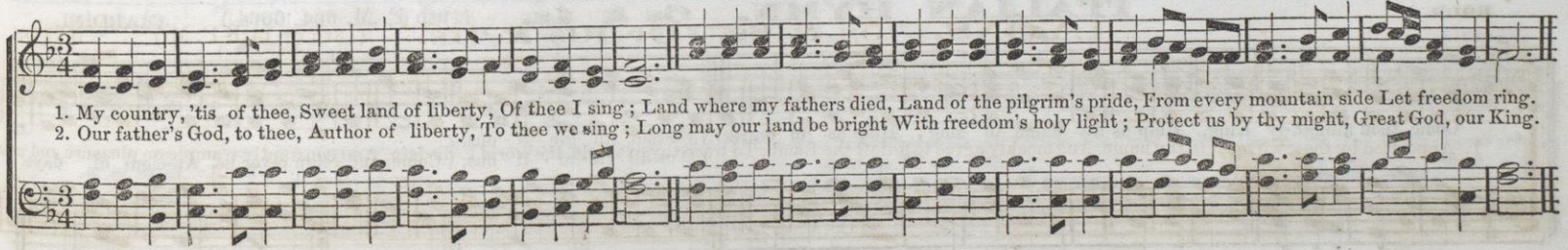


2. To-day the Saviour calls:
O, listen now!
Within these sacred walls
To Jesus bow.

3. To-day the Saviour calls:
For refuge fly!
The storm of justice falls,
And death is nigh.

4. The Spirit calls to-day:
Yield to his power;
O, grieve him not away!
'T is mercy's hour.

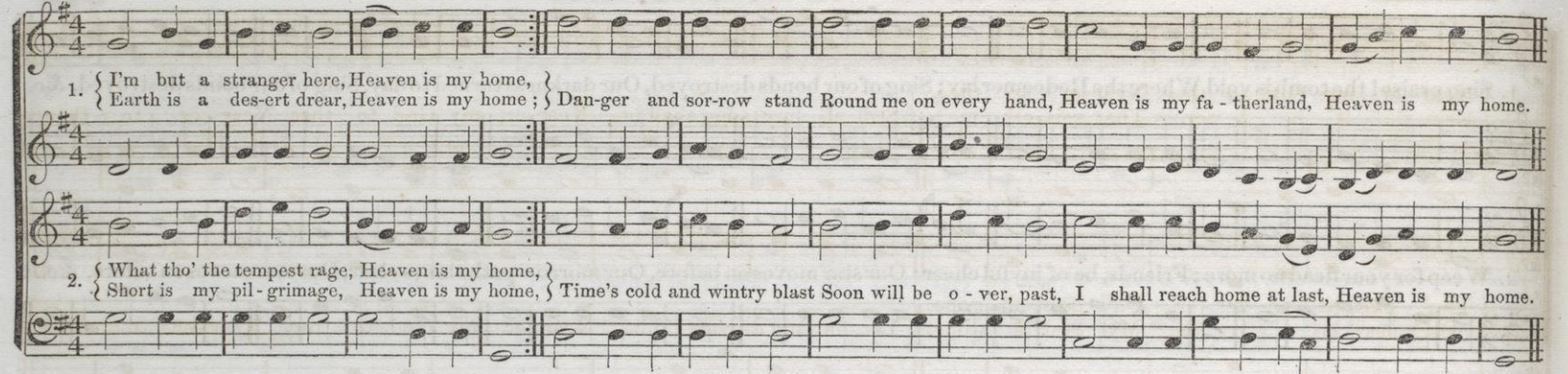
AMERICA. 6s & 4s. (19th P. M.)



EARNESTLY.

HEAVENLY HOME. 6s & 4s.

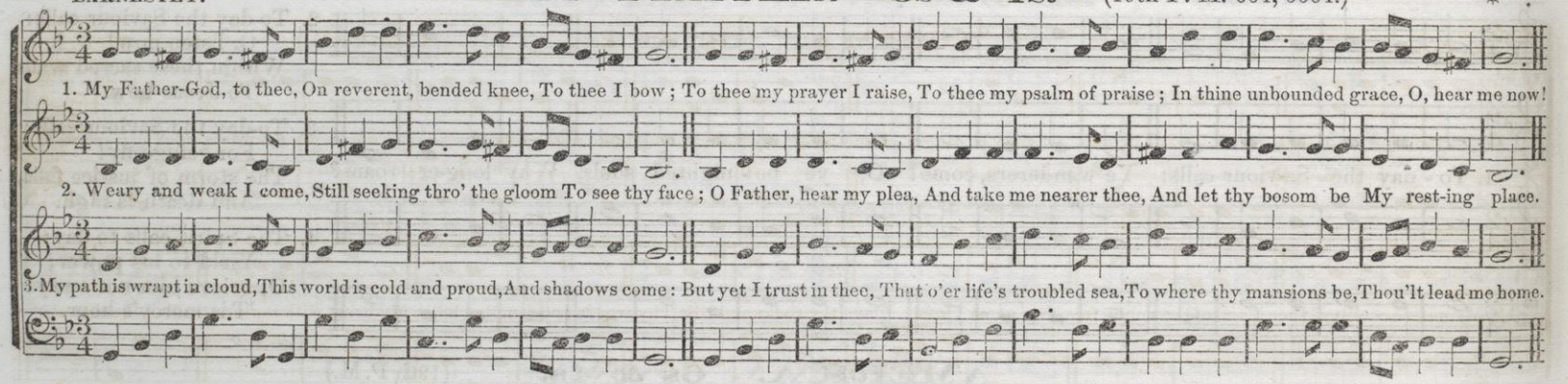
(19th P. M. 664, 6664.) T. E. PERKINS.



EARNESTLY.

DAILY PRAYER. 6s & 4s.

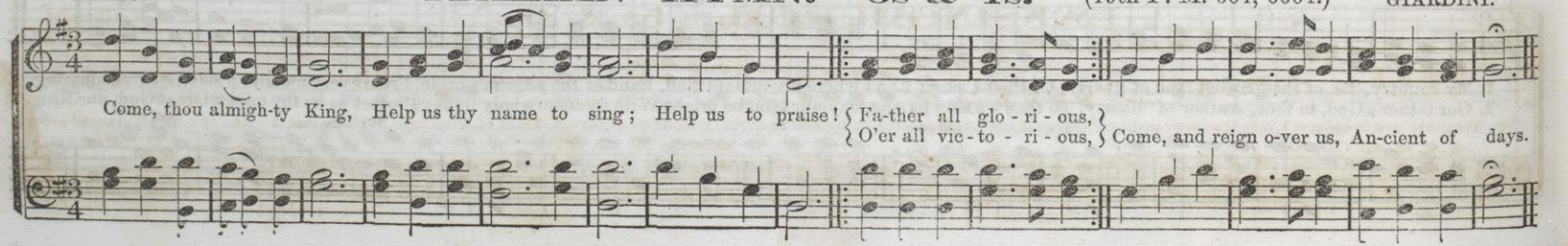
(19th P. M. 664, 6664.) ✱



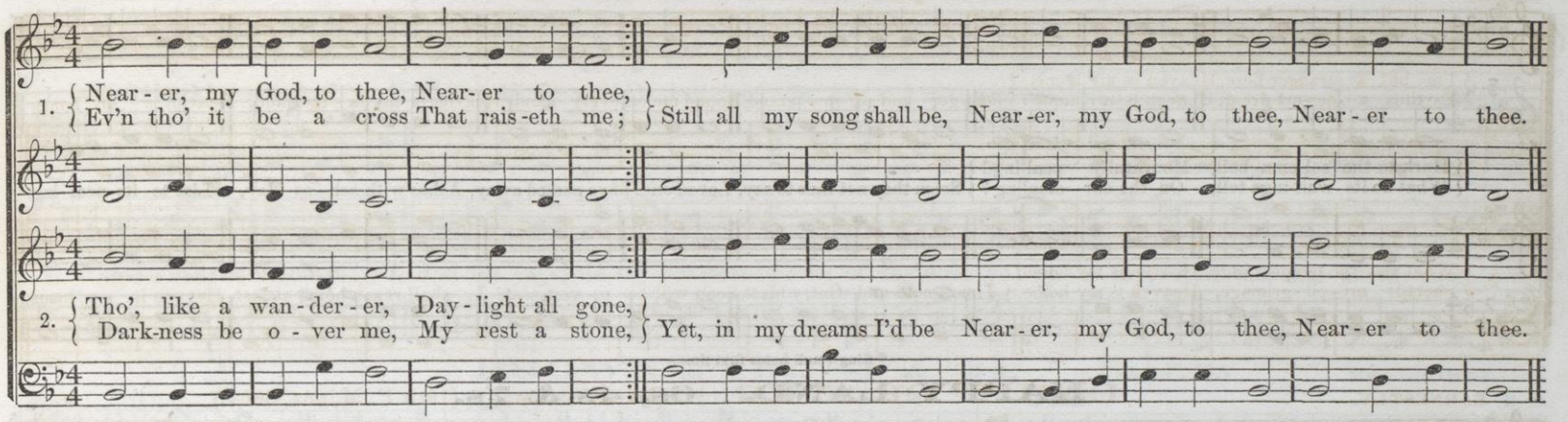
BOLD.

ITALIAN HYMN. 6s & 4s.

(19th P. M. 664, 6664.) GIARDINI.

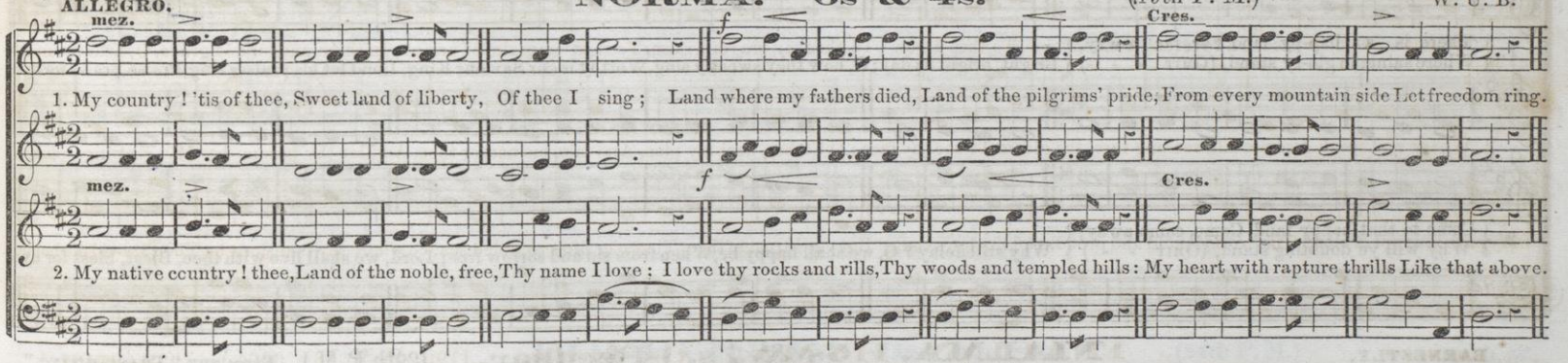


DEVOTION. 6s & 4s. (19th P. M.)



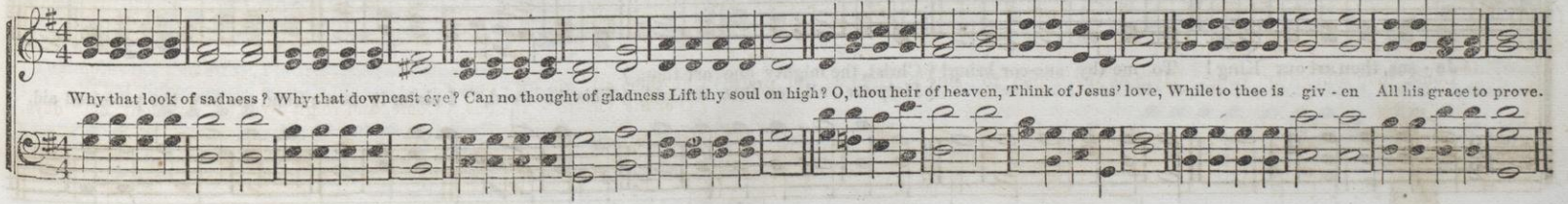
NORMA. 6s & 4s. (19th P. M.)

W. U. B.



LANSINGBURGH. 5s & 6s.

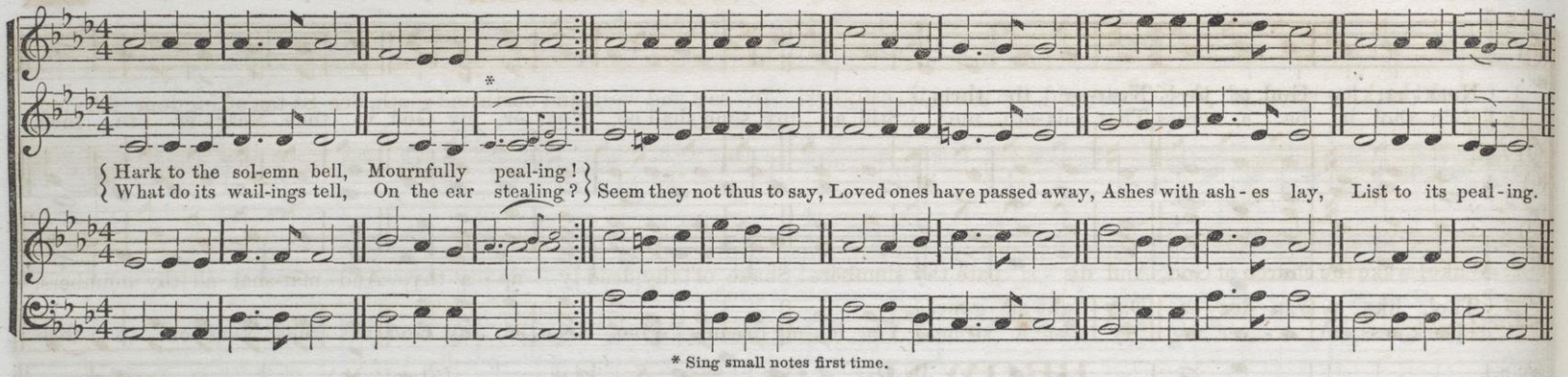
GERMAN.



TENDERLY.

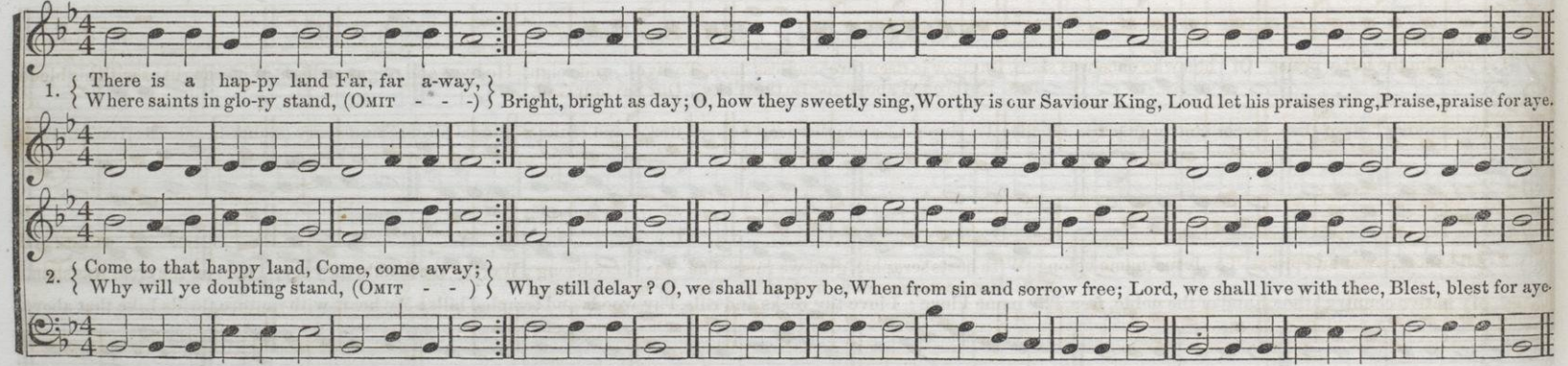
DIRGE. 6s & 5s. Peculiar.

FROM THE "DULCIMER."



* Sing small notes first time.

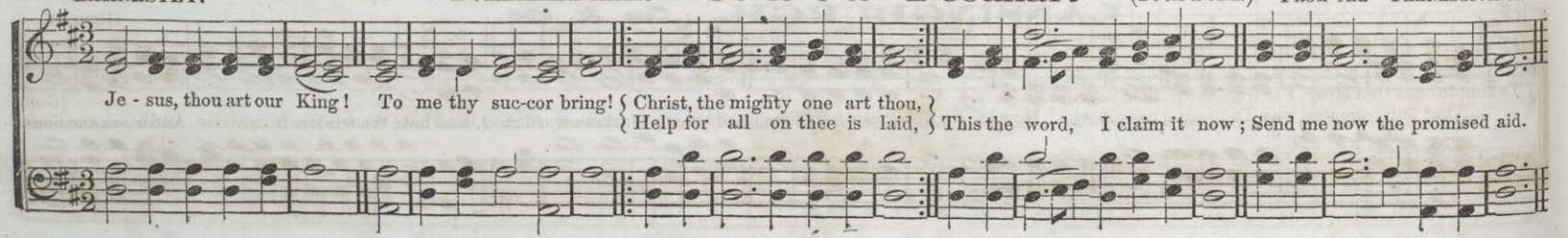
HAPPY LAND. 6s, 4s & 7s.



EARNESTLY.

NIALMA. 6s & 7s. Peculiar. (20th P.M.)

FROM THE "THANKSGIVING."



TOWANDA. 6s, 7s & 8s.

1. Hark! hark! a shout of joy! The world, the world is call-ing! In east and west, and north and south, See Sa-tan's kingdom fall-ing.

2. Wake! wake the church of God, And dis-si-pate thy slumbers! Shake of thy dead-ly ap-a-thy, And mar-shal all thy numbers.

BROWNE. 6s, 8s & 4s. (21st P. M.) Miss BROWNE.

:8: FINE. D. S.

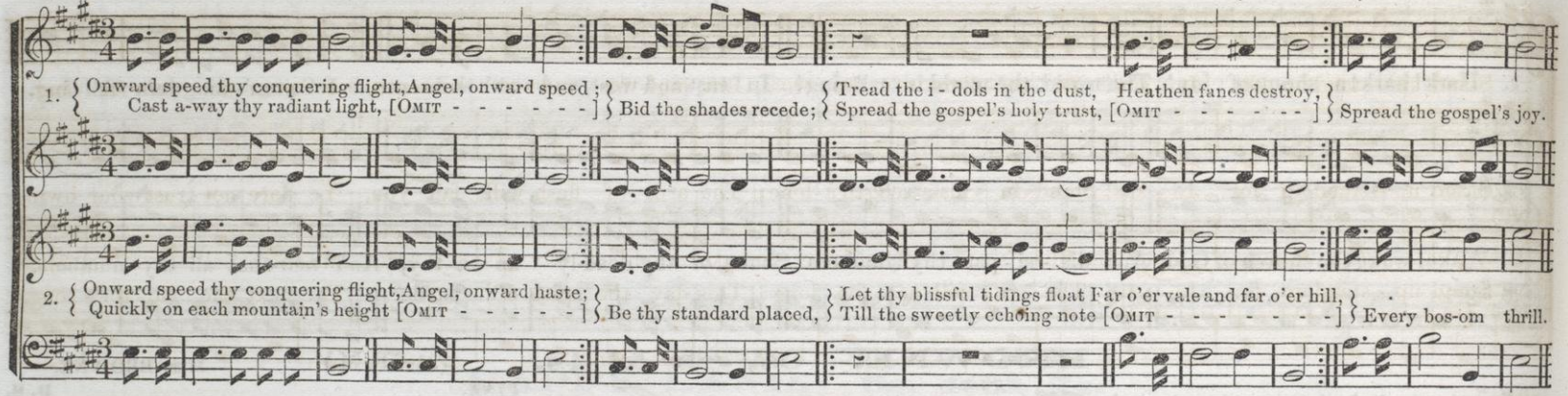
1. Proclaim the loft-y praise Of him who once was slain, But now is risen thro' endless days, To live and reign, He lives and reigns on high, Who bought us with his blood,
D. S. Enthroned above the farthest sky, Our Saviour God.

2. All honor, power and praise, To Jesus' name belong, With hosts seraphic, glad we raise The sa-cred song; Worthy the Lamb, they cry, That on the cross was slain,
D. S. But now, ascended up on high, He lives to reign.

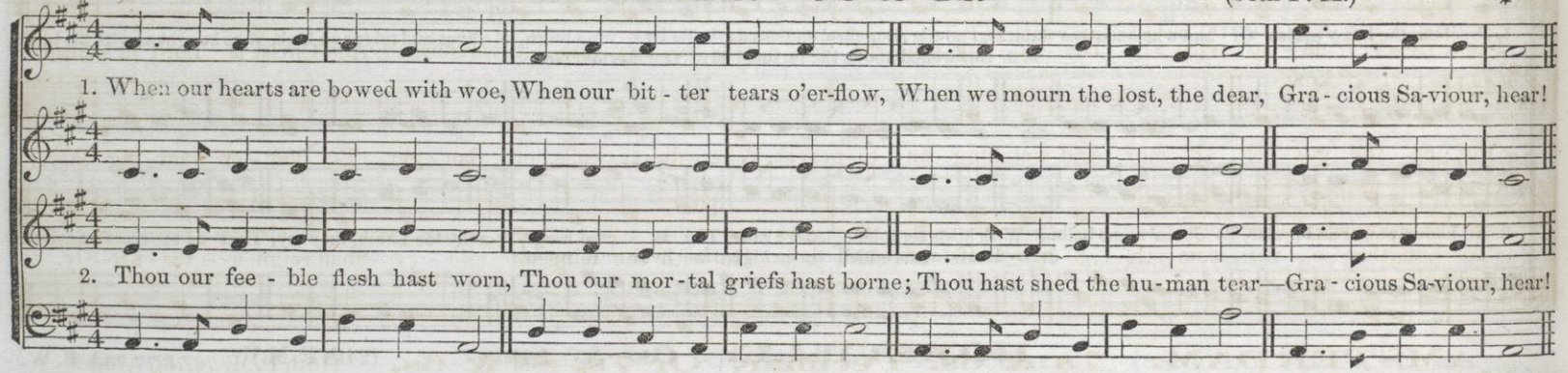
HOMEVILLE. 6s & 8s. (24th P. M.) I. B. W.

{ Ye simple ones that stray, Far from the path of peace, }
That unfrequented way To life and happiness; { How long will ye your folly love, And throng the downward road, And hate the wisdom from above. And mock the Son of [God!

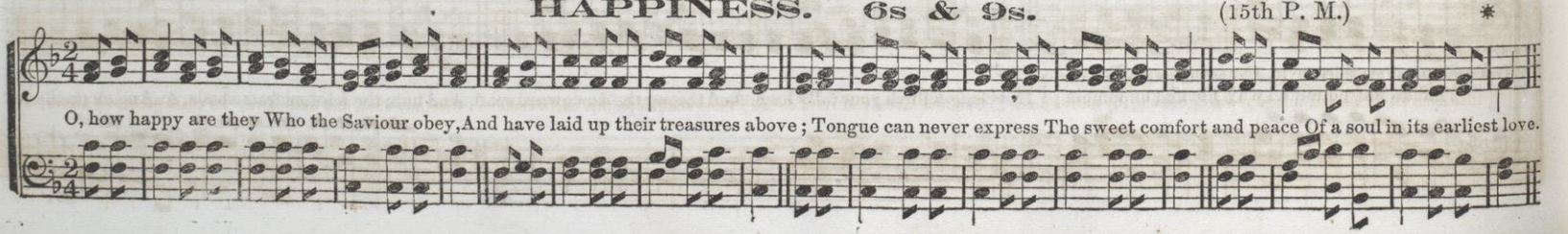
MESSENGER. 7s & 5s. 8 lines. (34th P. M.) T. J. C

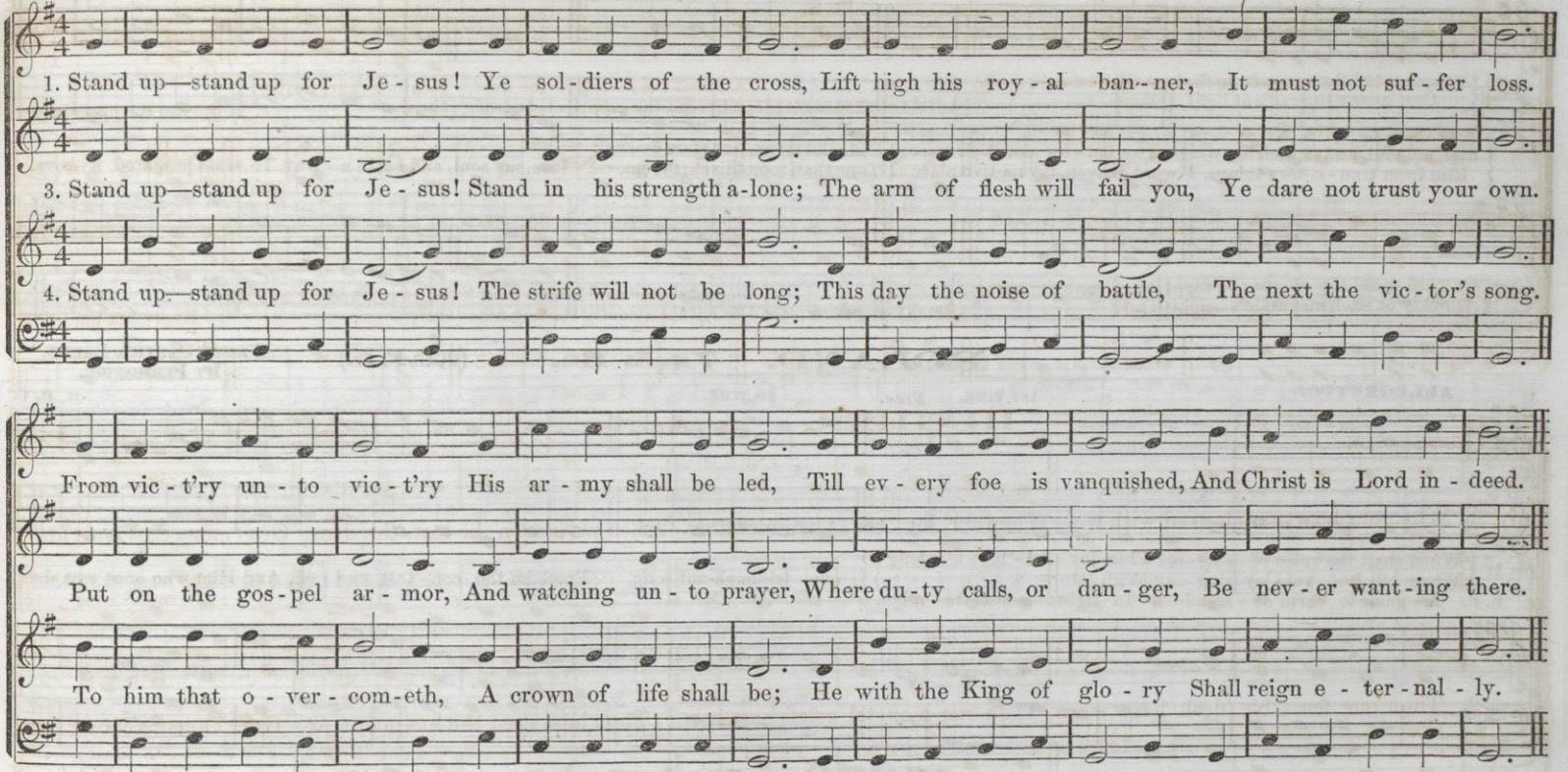


HUGHES. 7s & 5s. (34th P. M.) *

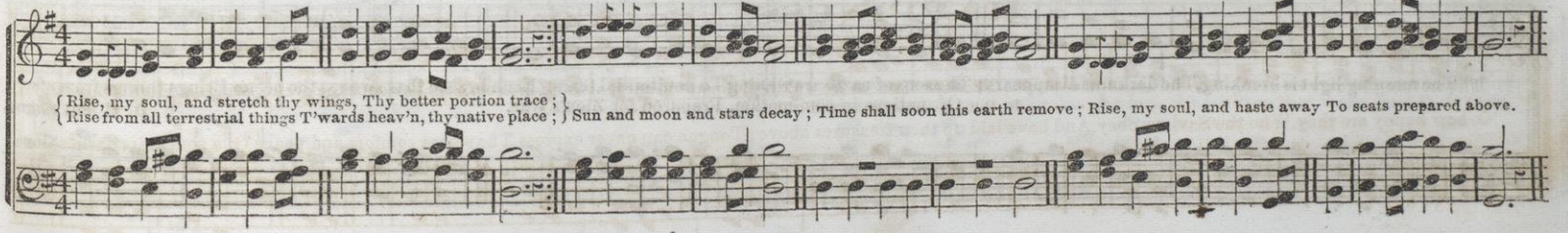


HAPPINESS. 6s & 9s. (15th P. M.) *



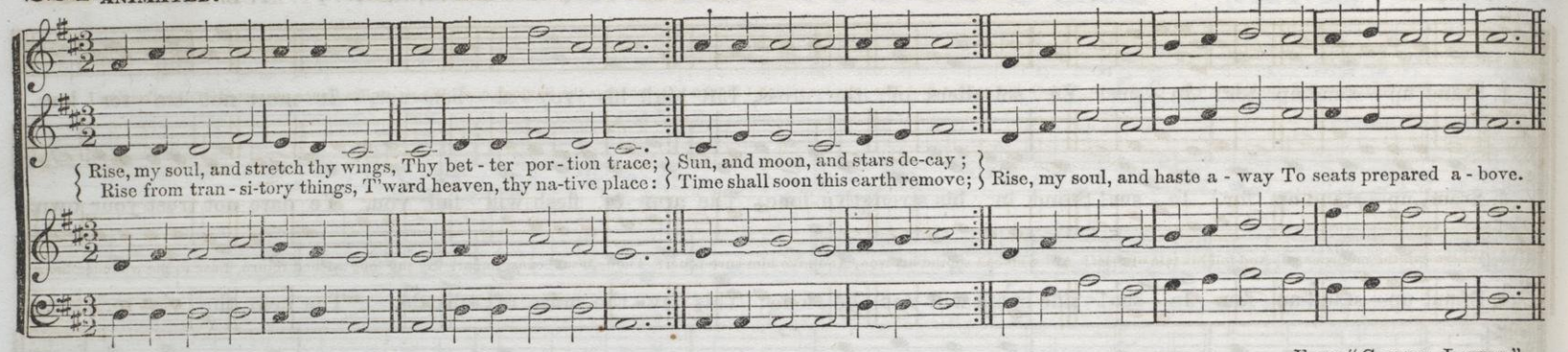


AMSTERDAM. 7s & 6s. Peculiar. Or 7s, 8s & 6s. (10th P.M. 76,76,77,76.)



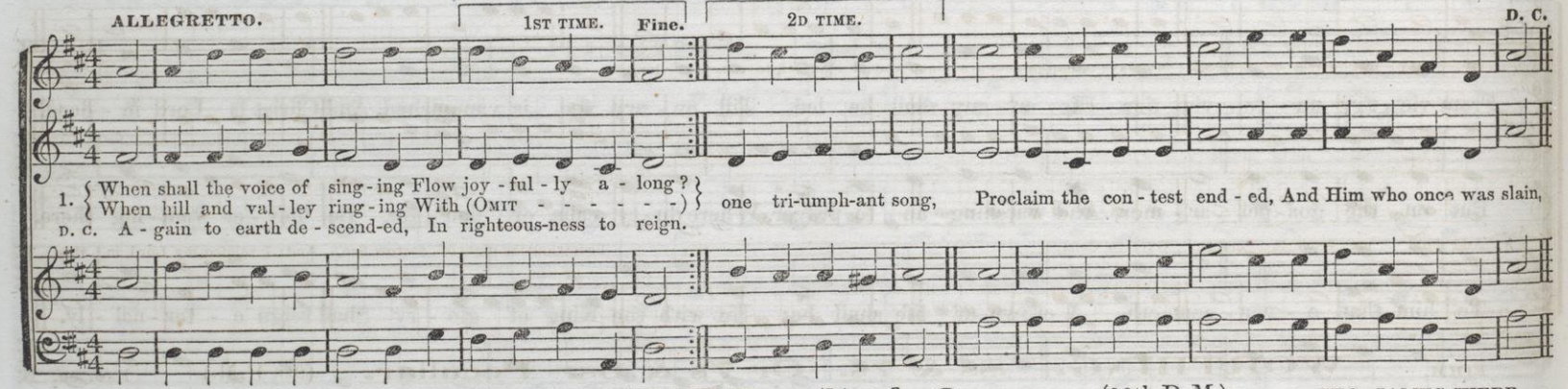
ANIMATED.

READING. 7s & 6s. Peculiar. (11th P. M.)



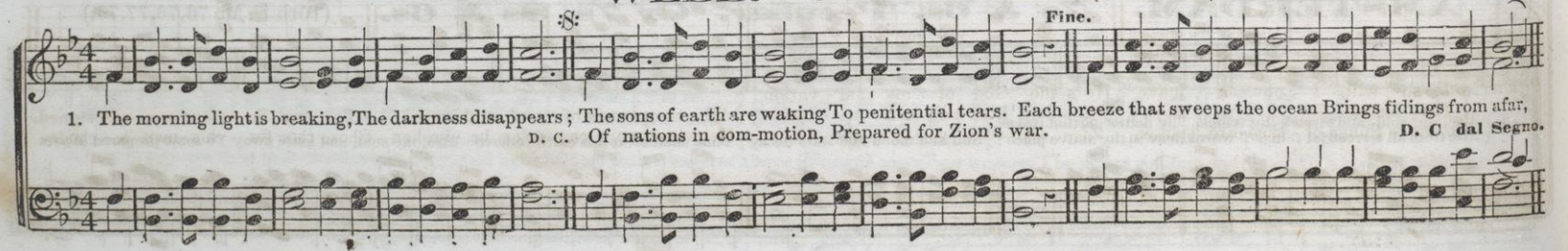
ROLAND. 7s & 6s. (26th P. M.)

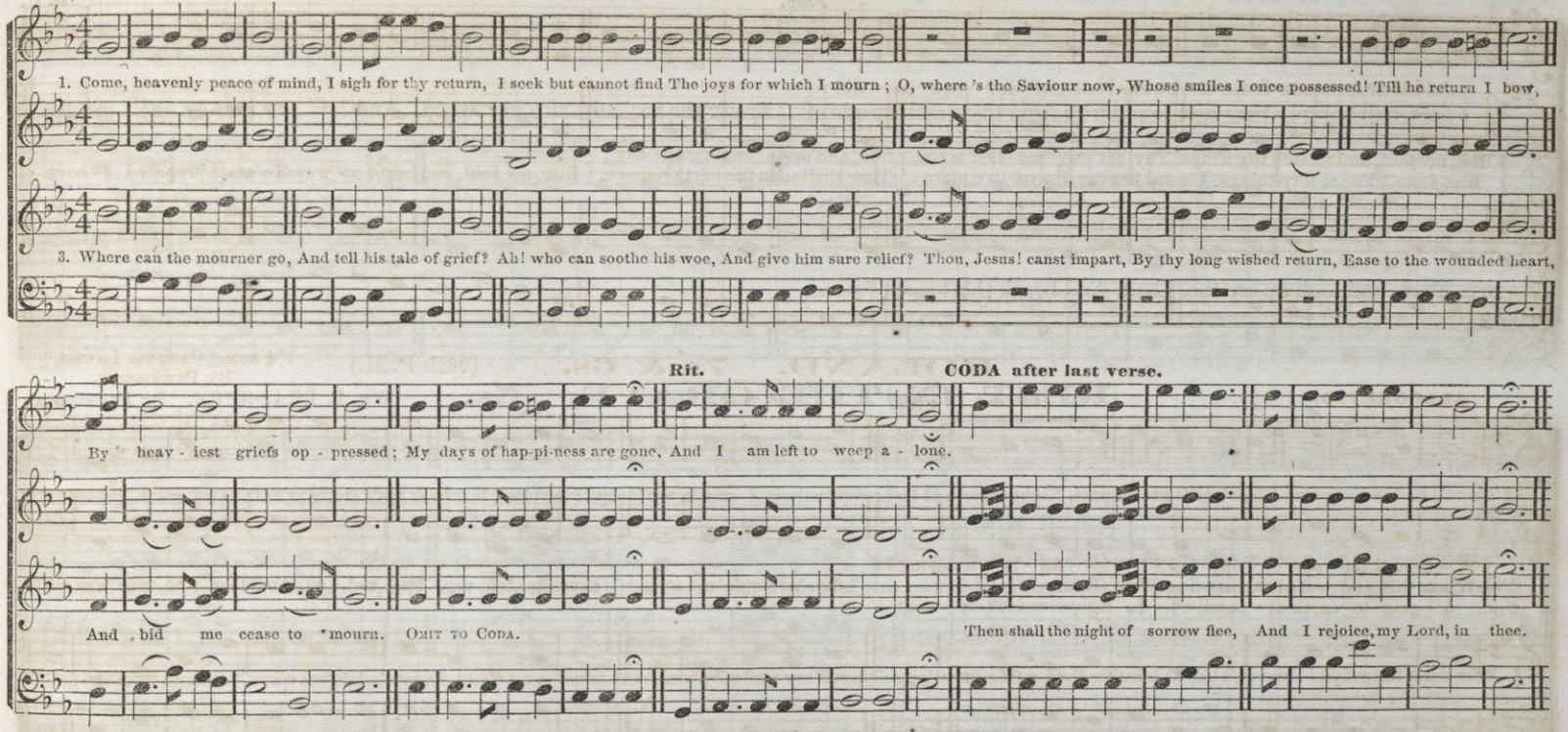
From "Cantica Laudis." By Permission.



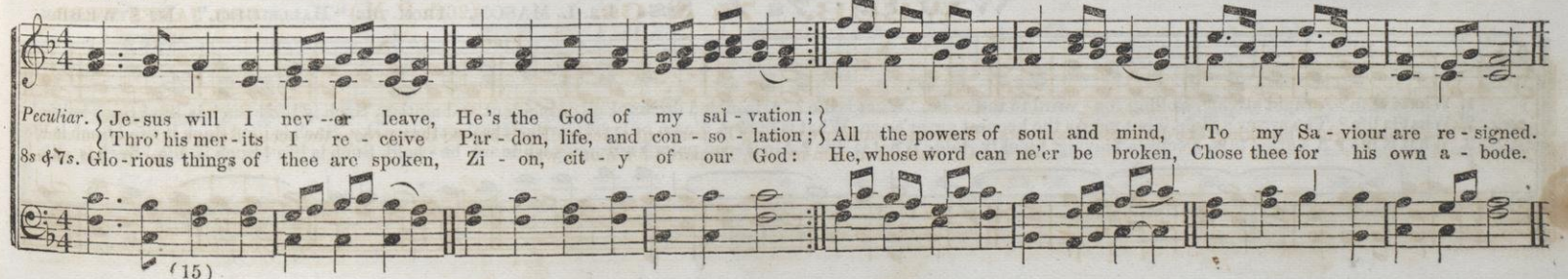
WEBB. 7s & 6s. (26th P. M.)

GEO. JAMES WEBB.



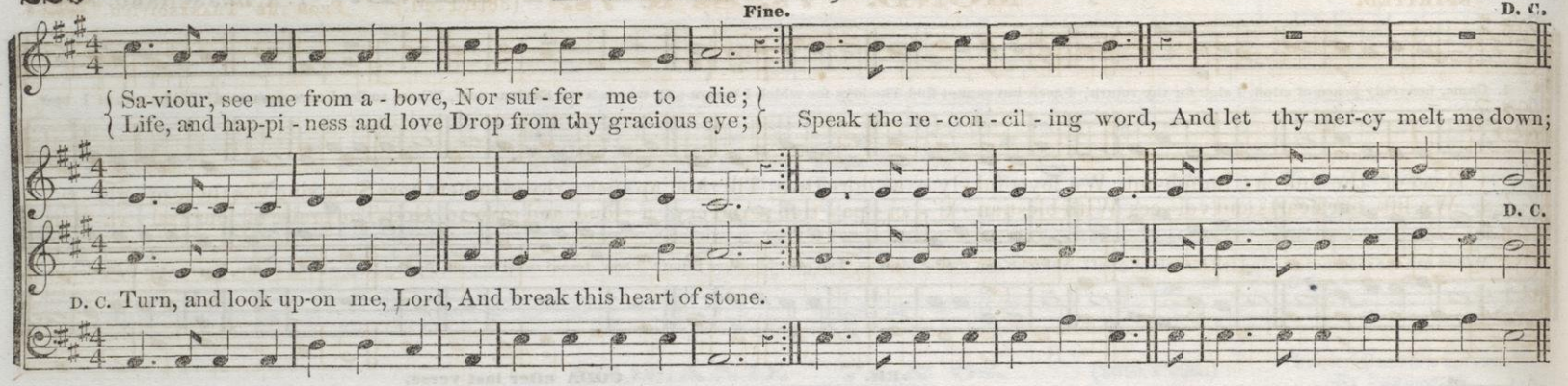


FIRM. **WORTHING. 8s & 7s. Or 7s & 6s. Peculiar.** (9th P.M.) English.



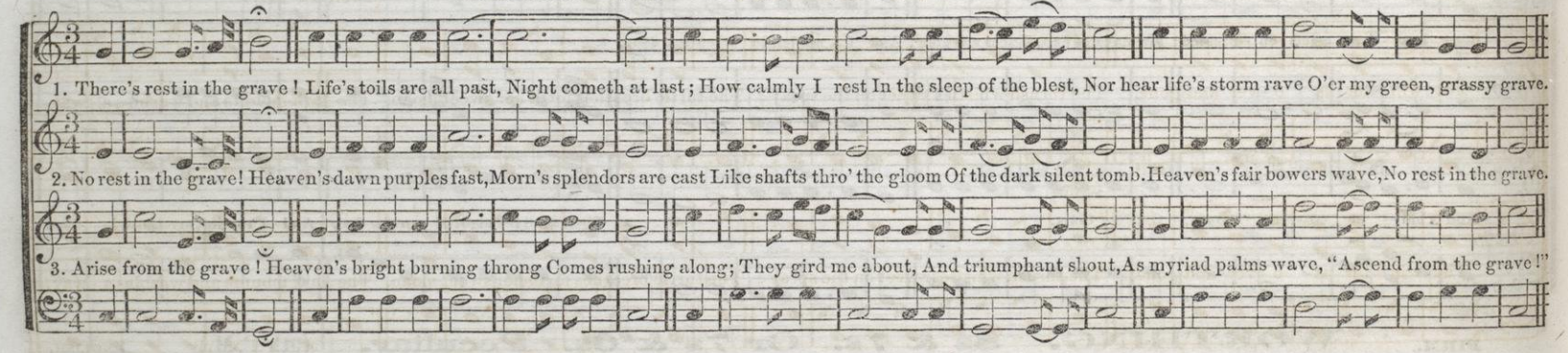
ENDOR. 7s, 6s & 8s.

S. B. MARSH.



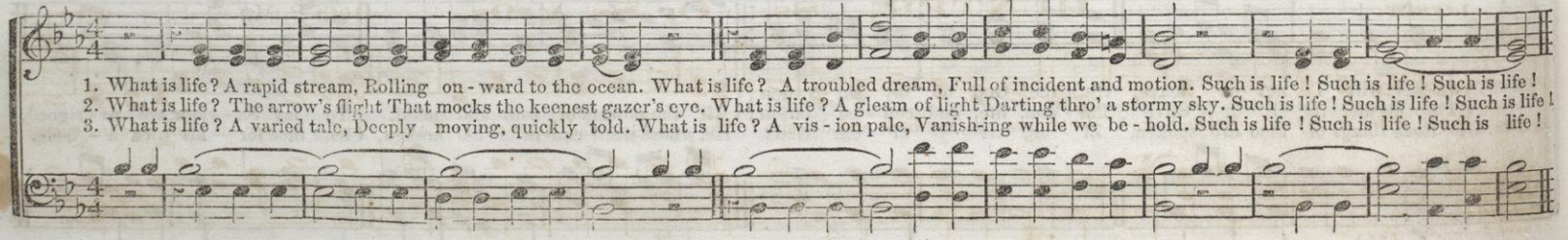
REST IN THE GRAVE. 5s.

WM. B. BRADBURY. BY PERMISSION.



WELL. 7s & 8s.

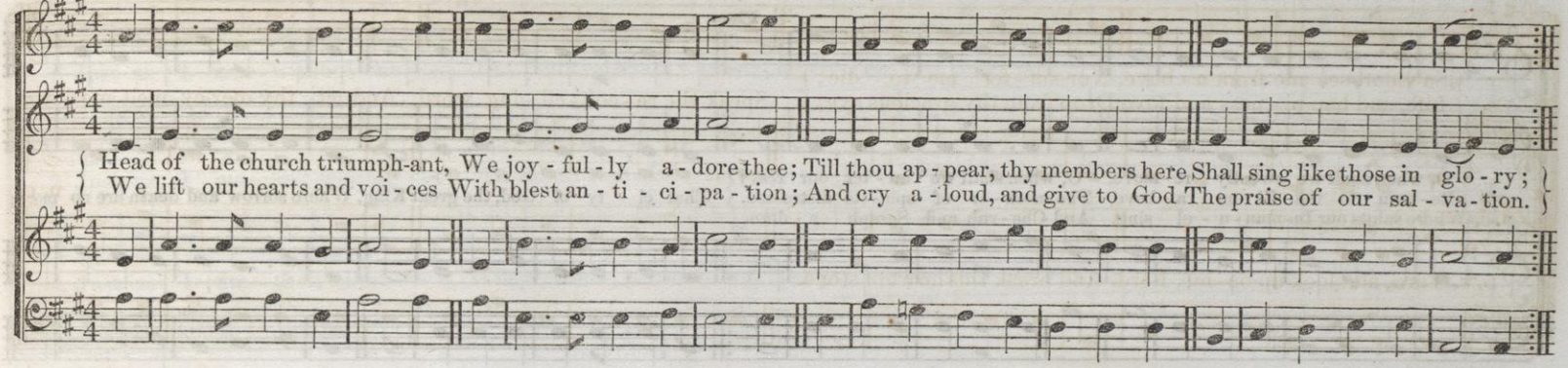
DR. L. MASON. FROM THE "HALLELUJAH." BY PERMISSION.



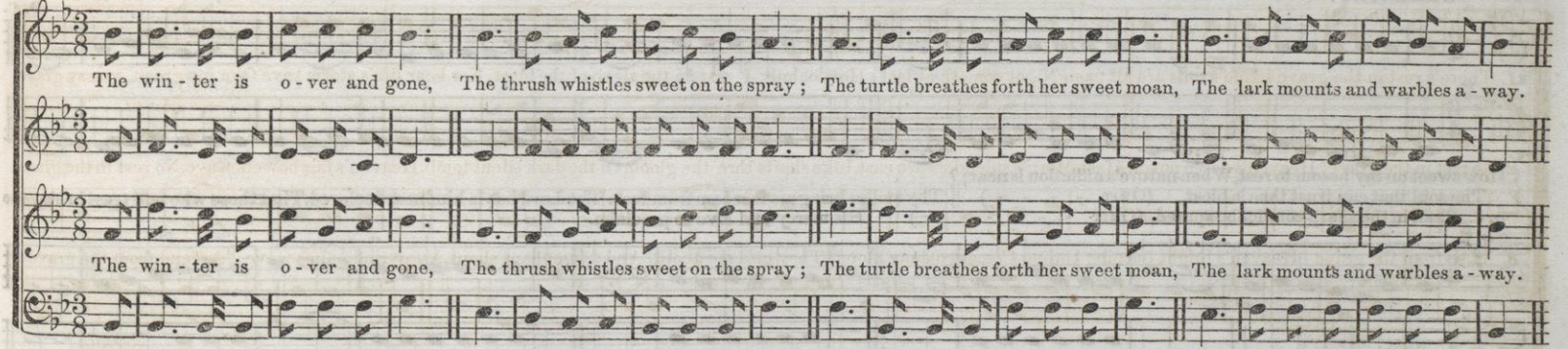
SPIRITED.

MOND. 7s, 8s & 7s. (38th P. M.)

FROM THE "THANKSGIVING."



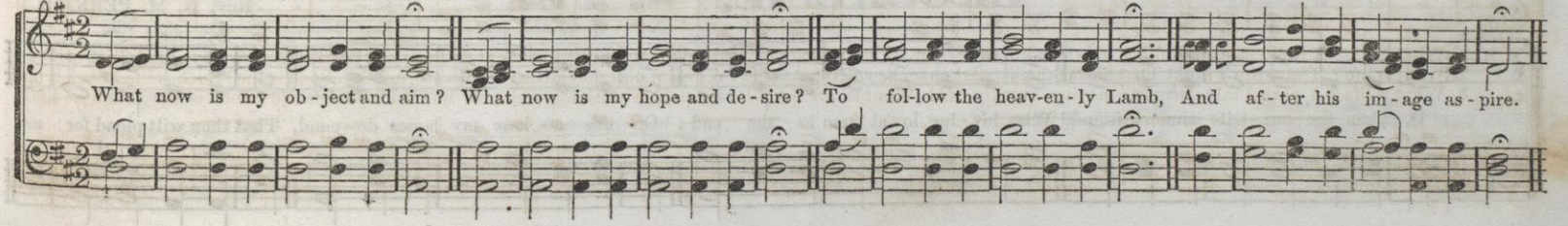
SPRING. 8s. (10th P. M.)



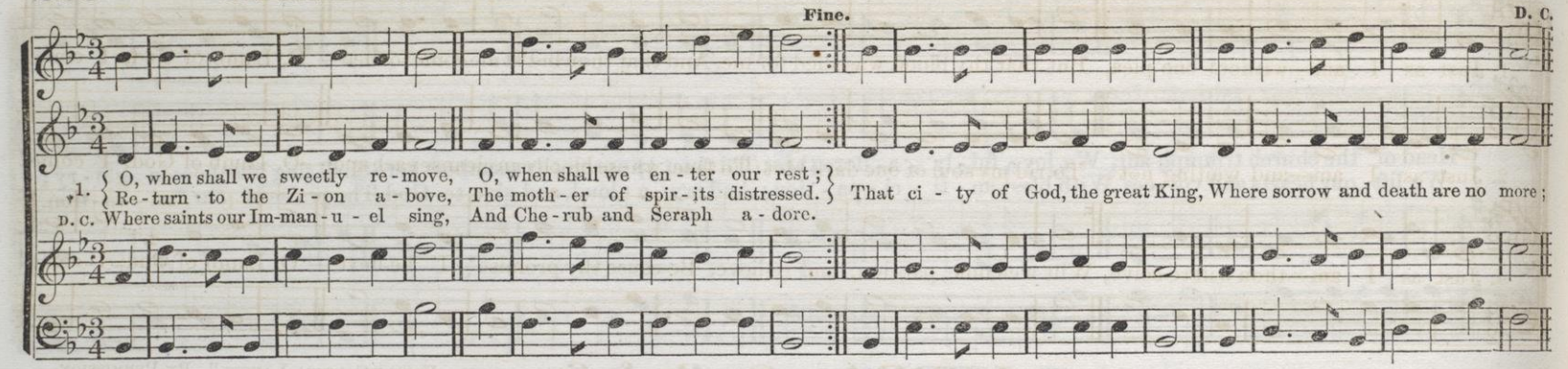
LIVELY.

HUNTER. 8s. Or 8s & 9s. (10th P. M.)

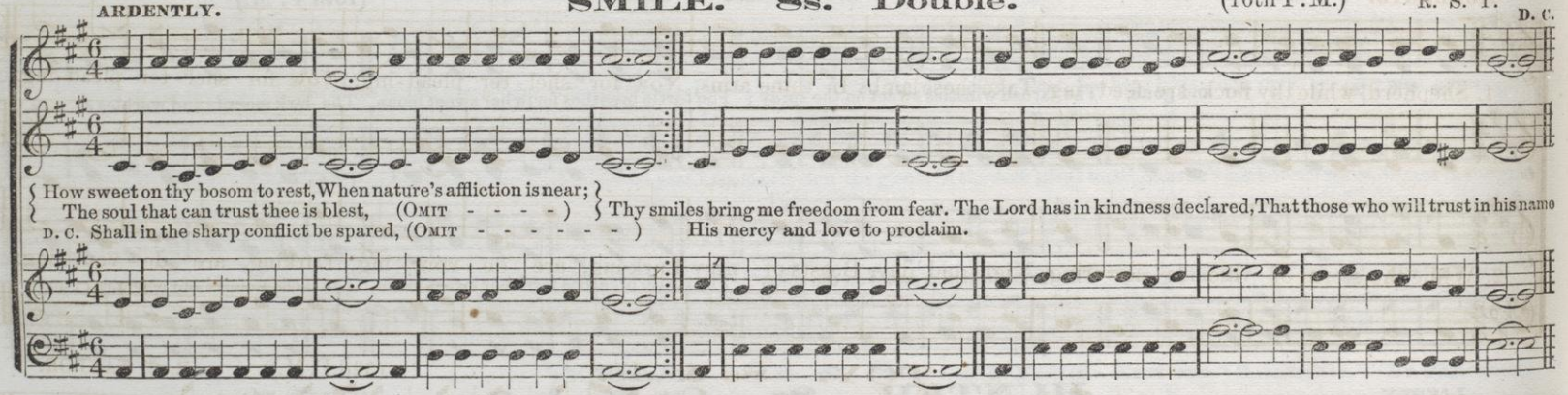
W.**



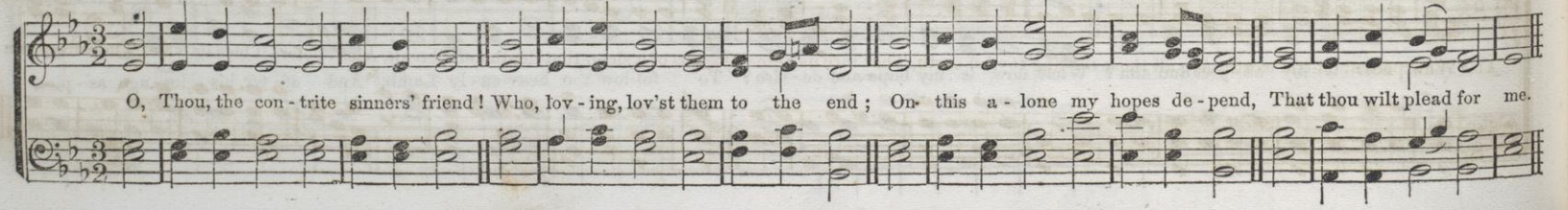
228 **IMMANUEL. 8s. Double.** (Or 6 l. by omitting the Repeat.) (10th P.M.) I. B. W.



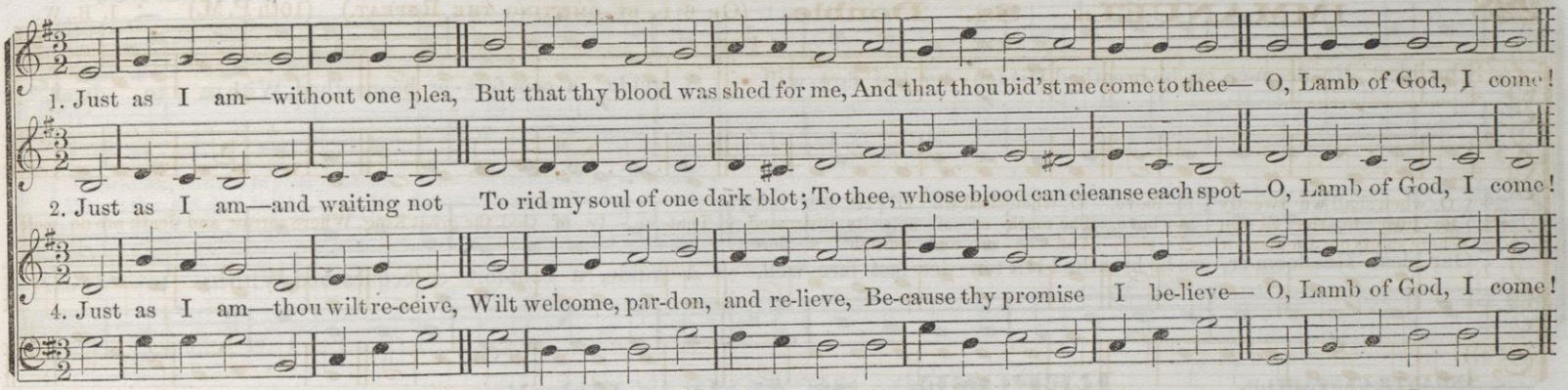
SMILE. 8s. Double. (10th P.M.) R. S. T.



BROOKLINE. 8s & 6s. Rev. N. M. Perkins.



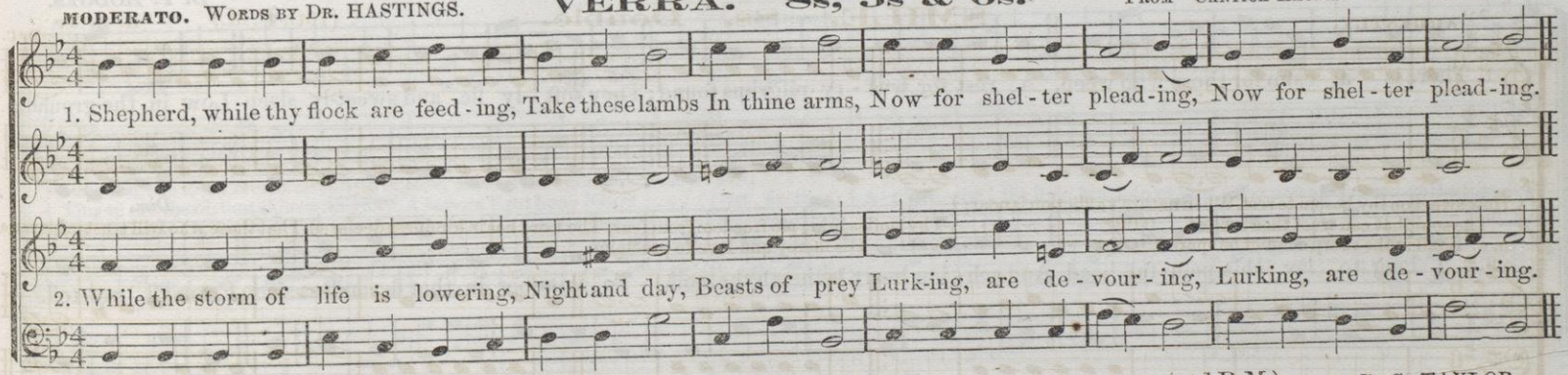
JUST AS I AM. 8s & 6s. T. E. P. From the "Vestry Harp."



VERRA. 8s, 3s & 6s.

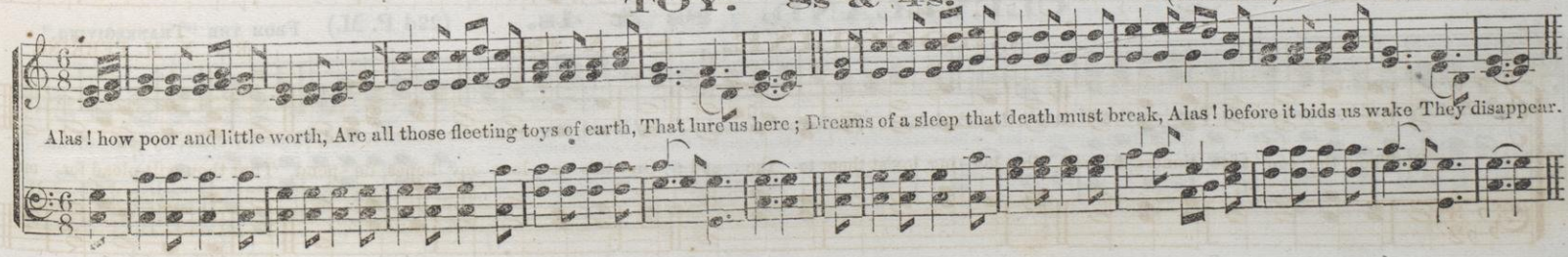
From "Cantica Laudis." By Permission.

MODERATO. Words by Dr. HASTINGS.



TOY. 8s & 4s.

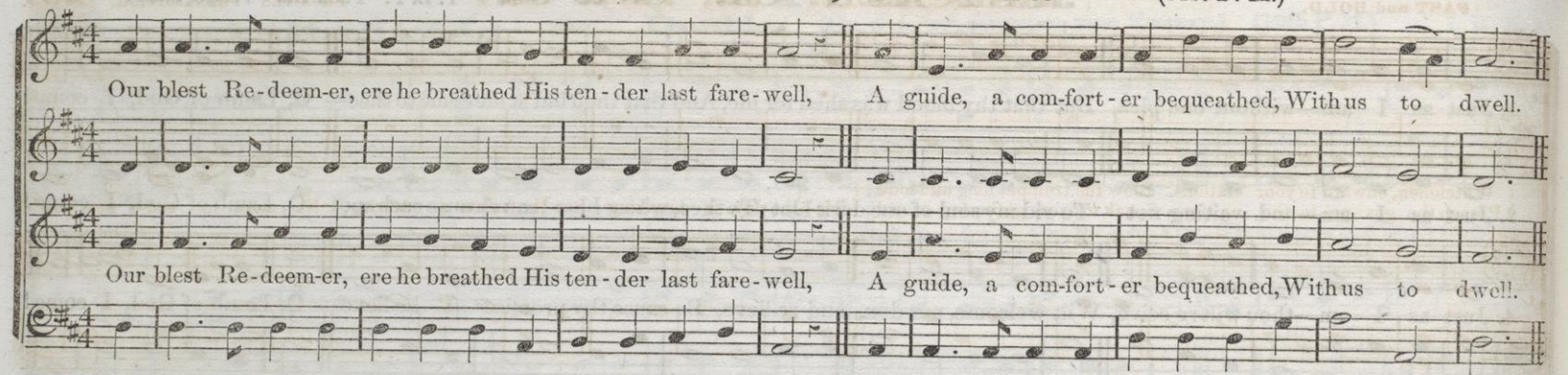
(32d P.M.) R. S. TAYLOR.



TENDERLY.

VASHTI. 8s, 6s & 4s.

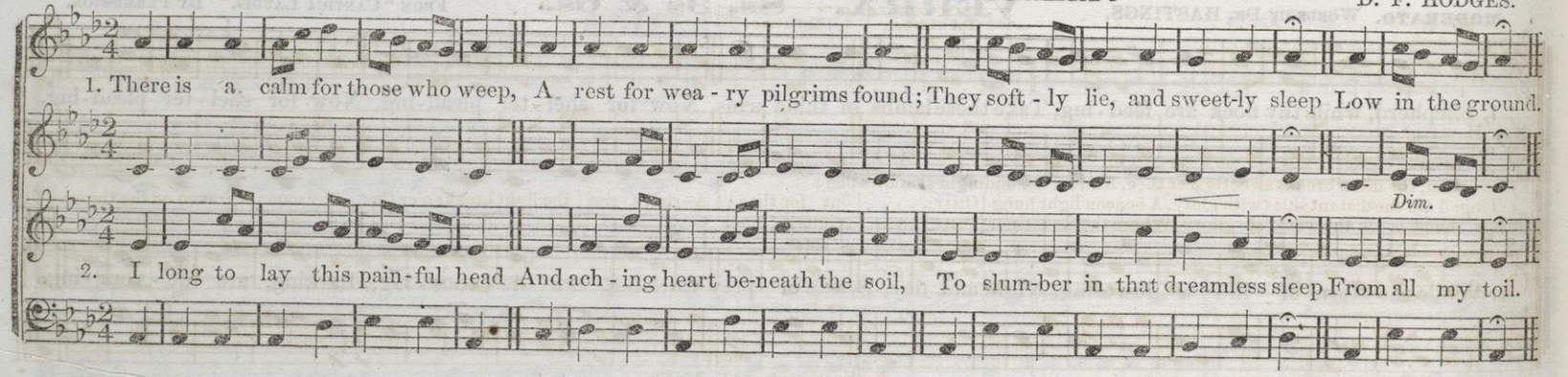
(31st P. M.)



ANDANTE CANTABILE.

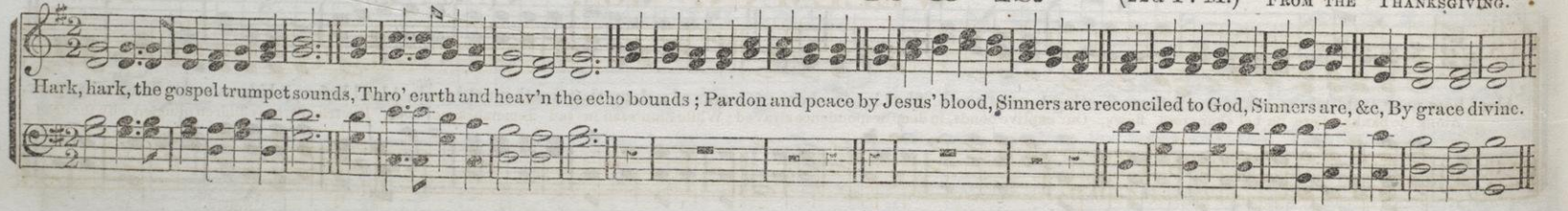
REPOSE. 8s & 4s. Peculiar.

D. F. HODGES.



CLEVELAND. 8s & 4s.

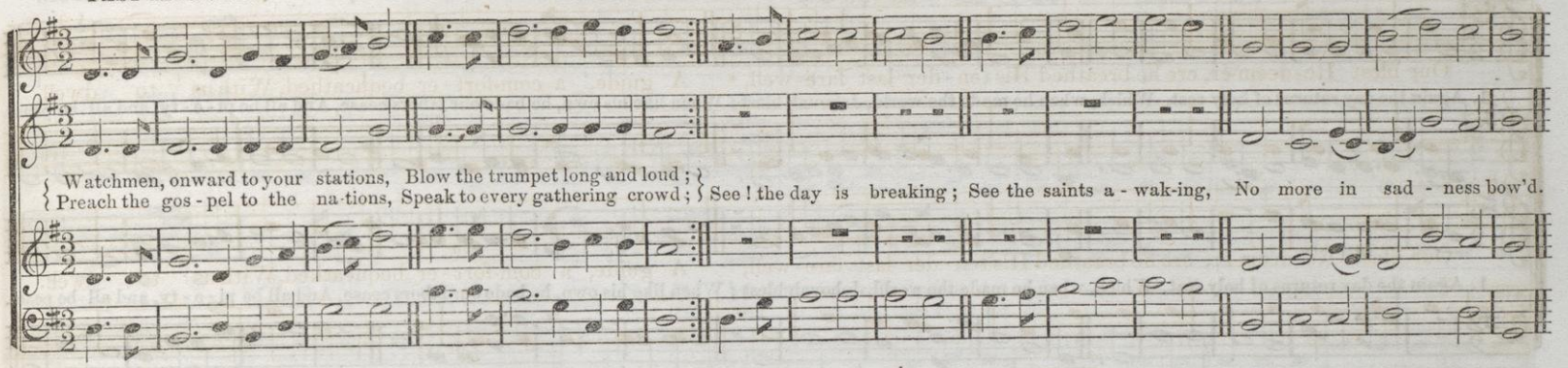
(22d P. M.) FROM THE "THANKSGIVING."



FAST and BOLD.

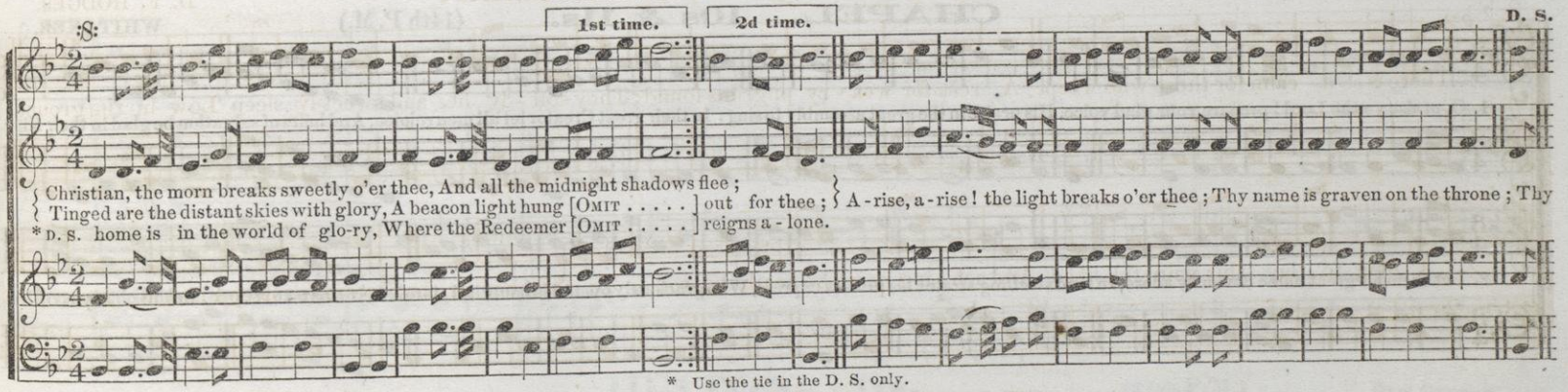
BEECHER. 8s, 7s & 6s.

FROM THE "THANKSGIVING."



BANCROFT. 9s & 8.

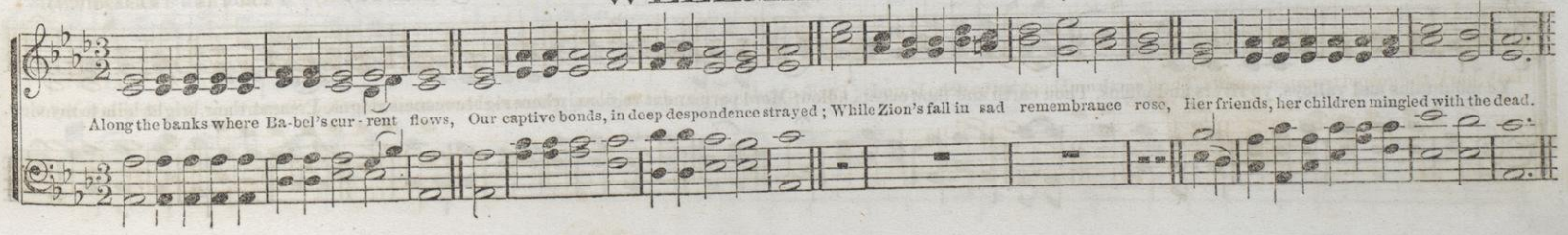
FROM "COTTAGE MELODIES."



* Use the tie in the D. S. only.

WELLMAN. 10s. (17th. P. M.)

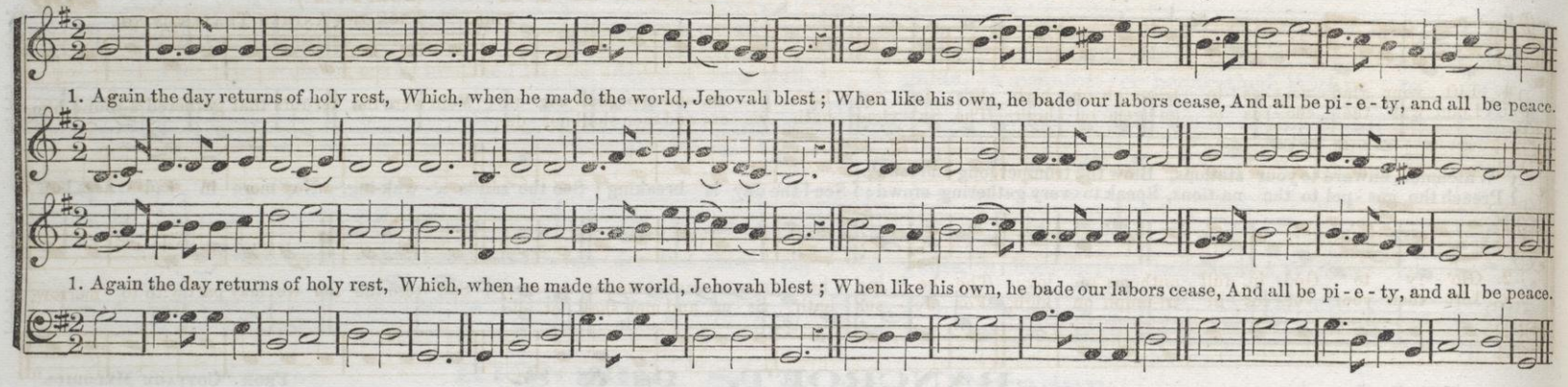
I. B. W.



MODERATO.

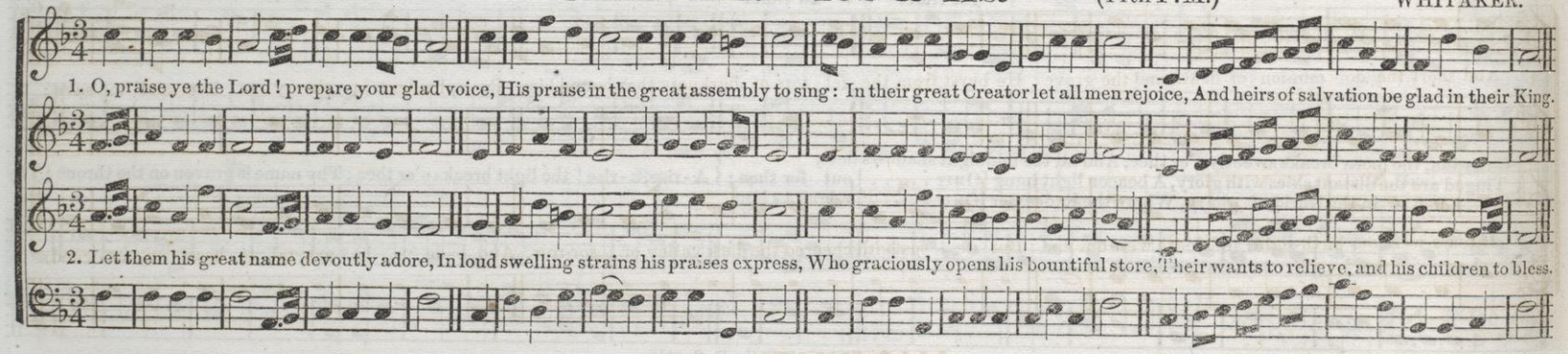
SABBATH. 10s. (17th P. M.)

J. M. PELTON.



CHAPEL. 10s & 11s. (14th P. M.)

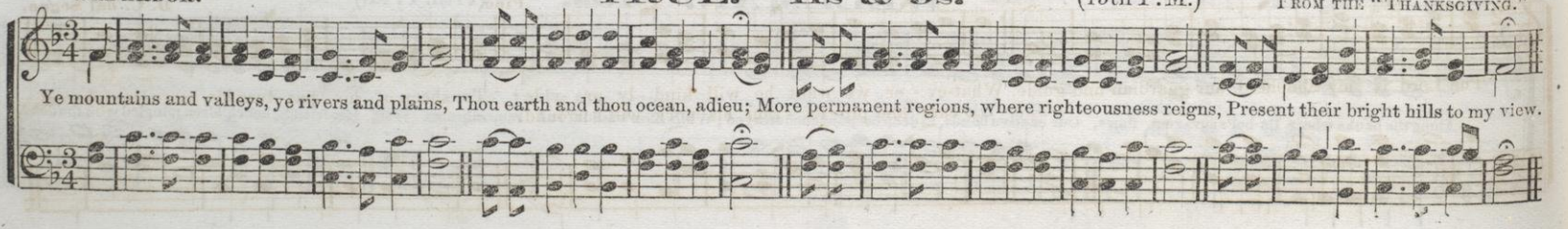
WHITAKER.



With ARDOR.

TRUE. 11s & 9s. (15th P. M.)

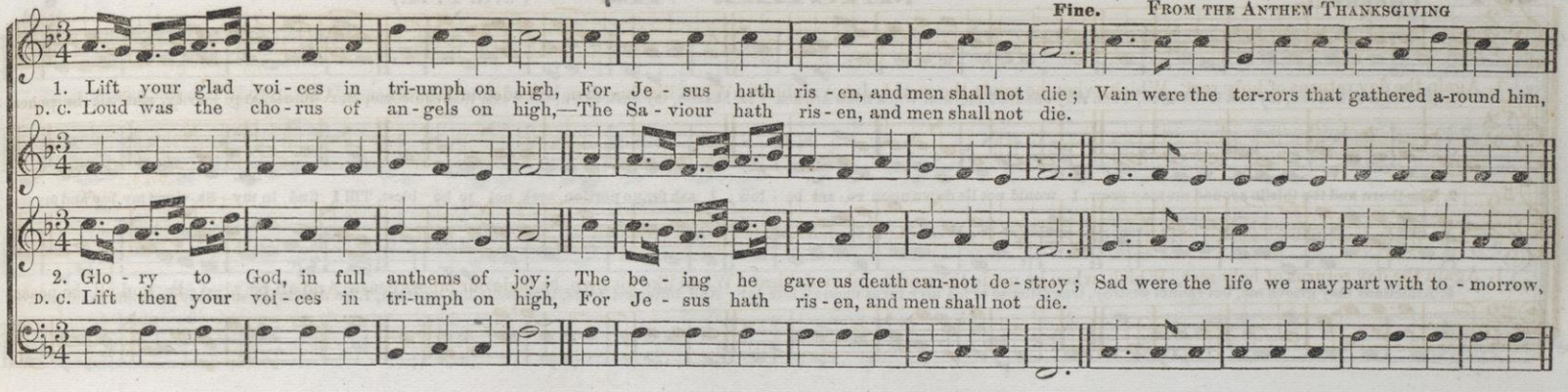
FROM THE "THANKSGIVING."



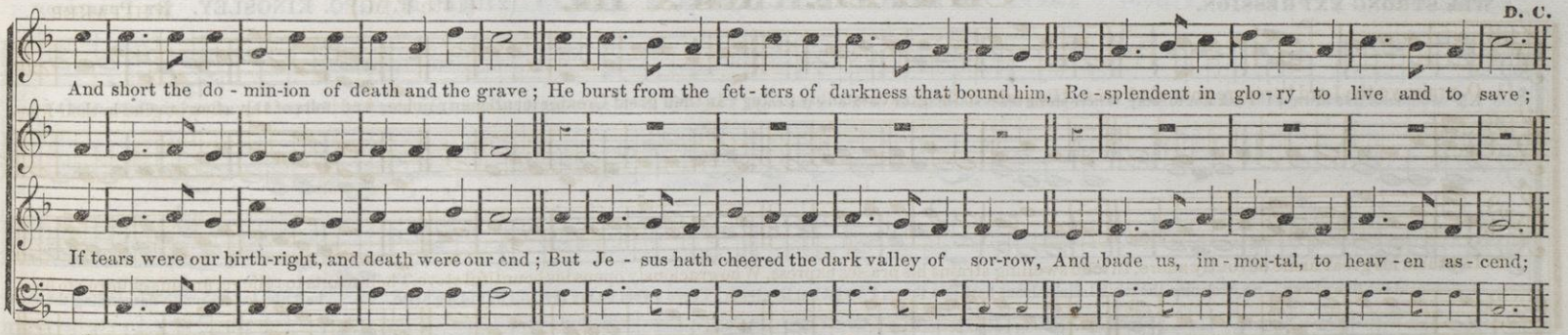
SPIRITED.

TRUMPET. 10s, 11s & 12. (28th P. M.)

Fine. FROM THE ANTHEM THANKSGIVING



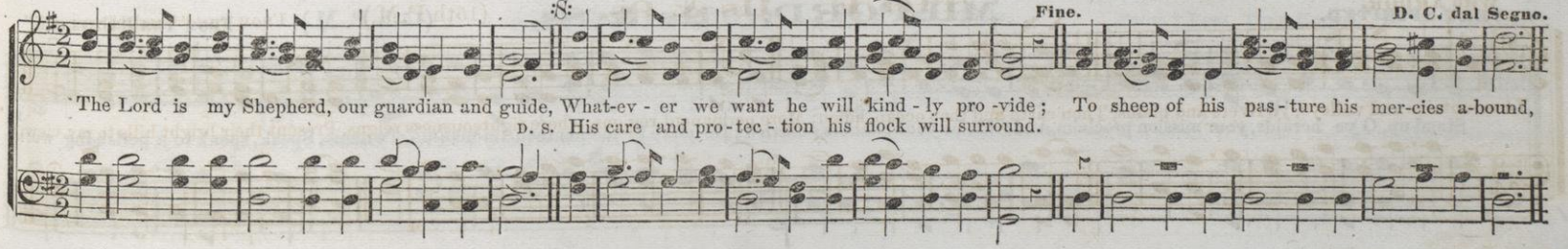
D. C.



HINTON. 11s. (27th P. M.)

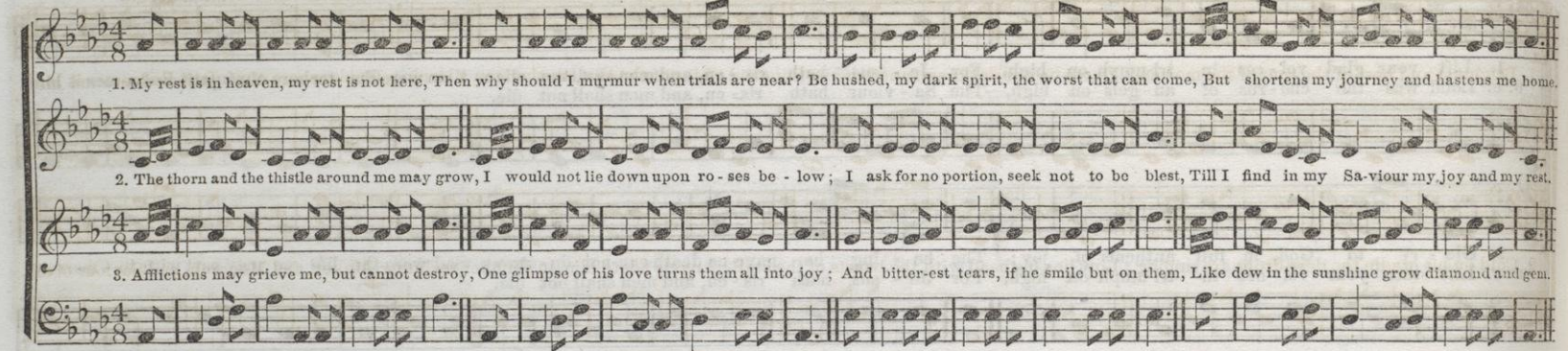
OLD GERMAN.

Fine. D. C. dal Segno.



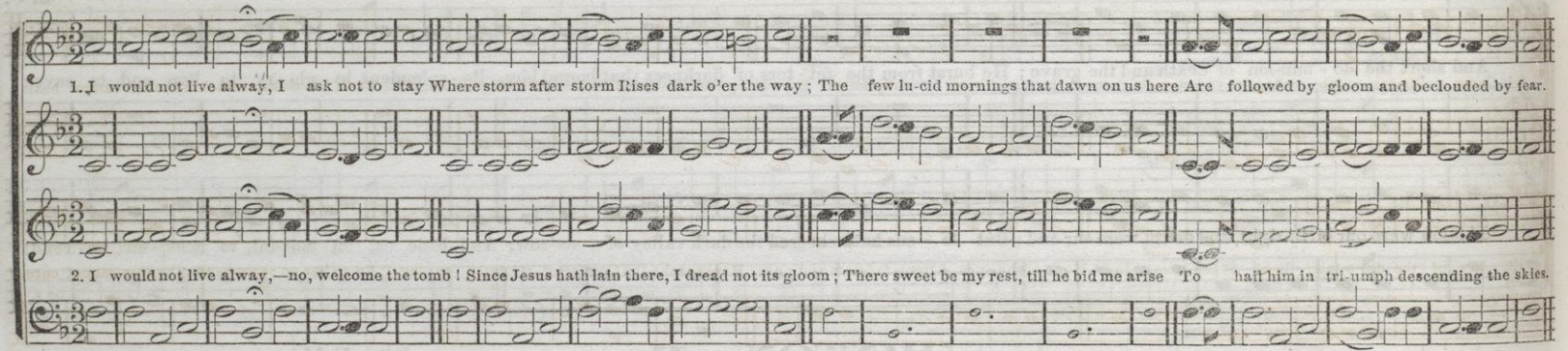
CHEERFUL.

MAGILL. 11s. (27th P. M.)



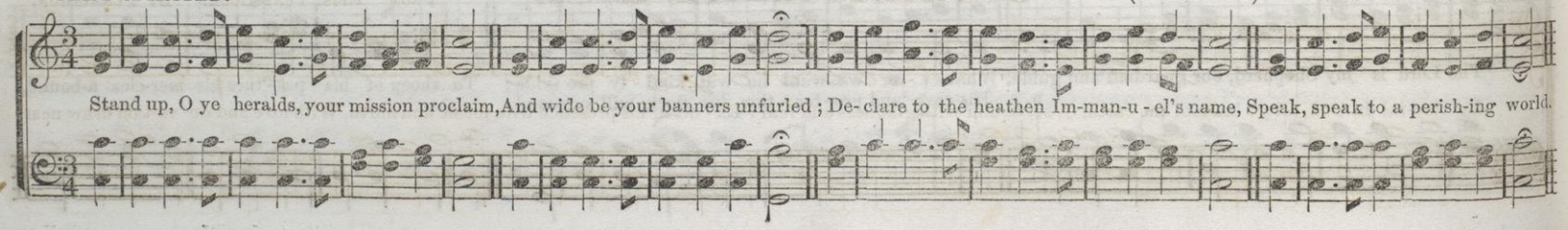
With STRONG EXPRESSION.

FREDERICK. 11s. (27th P. M.) GEO. KINGSLEY. By Permission.

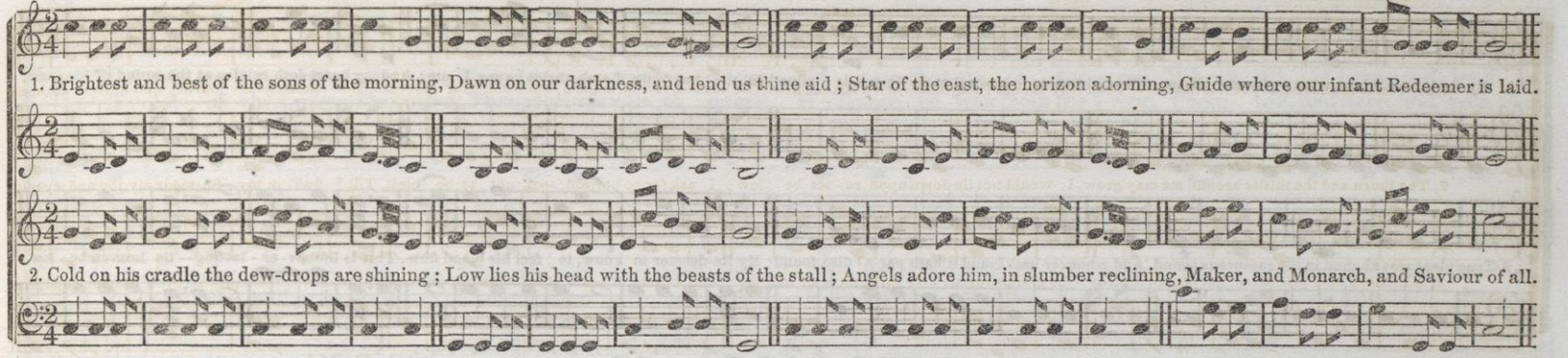


VERY SPIRITED.

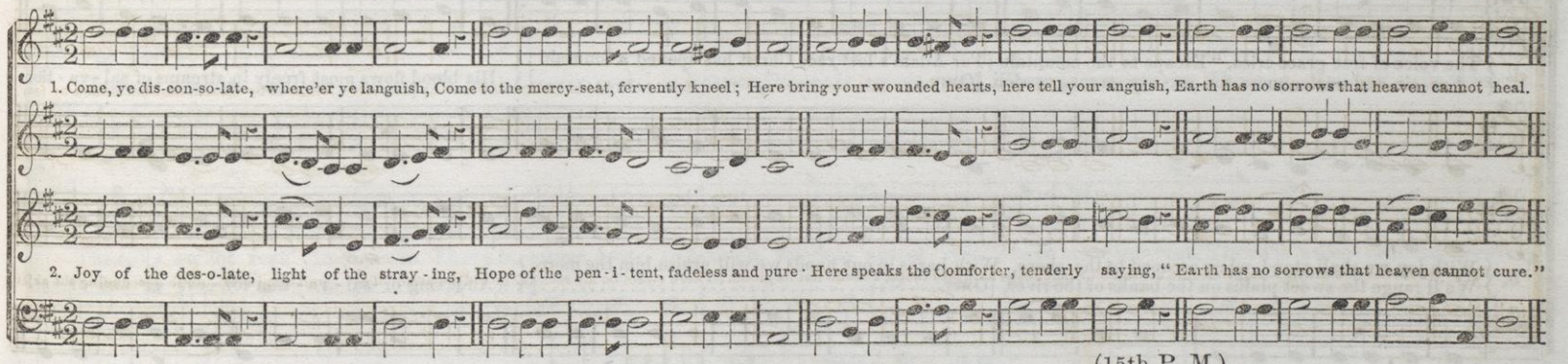
MILFORD. 11s & 8s. (15th P. M.) From the "Cythara."



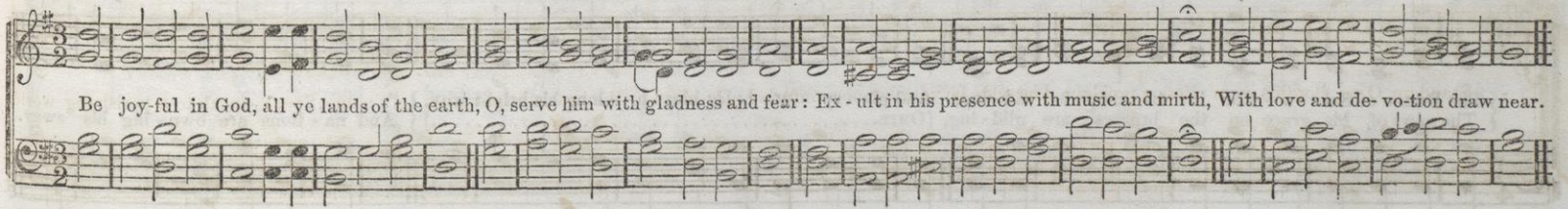
DAYBREAK. 11s & 10s. (30th P. M.) J. M. PELTON.



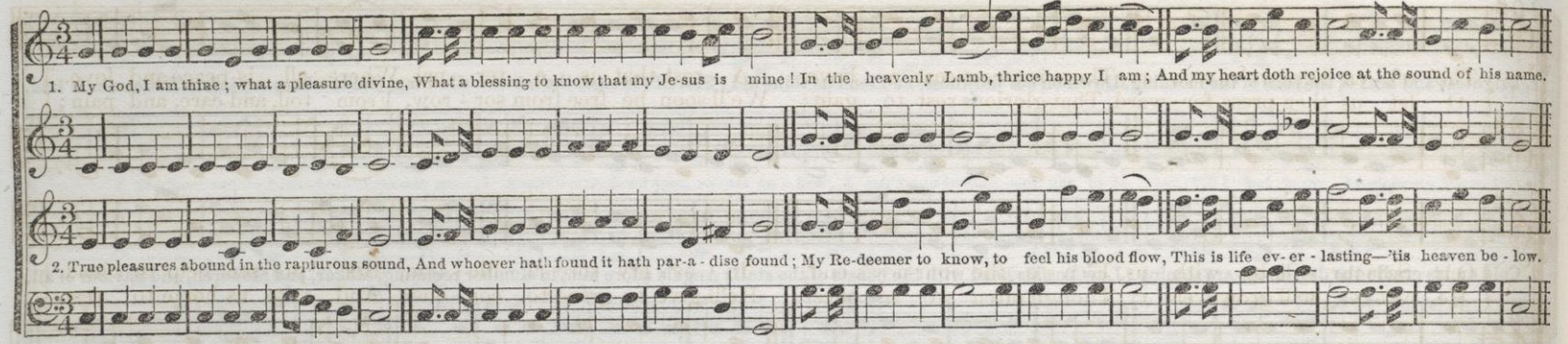
GILBERTVILLE. 11s & 10s. (30th P. M.) G. A. SMITH.



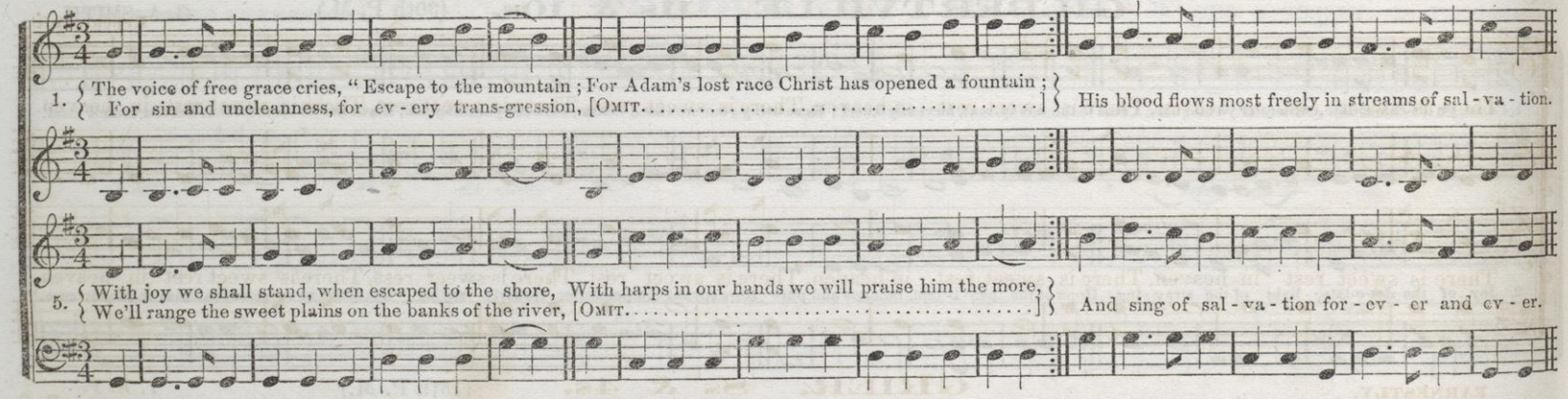
JUBILATE. 11s & 8s. (15th P. M.) From "Epis. Tune Book." By Permission.



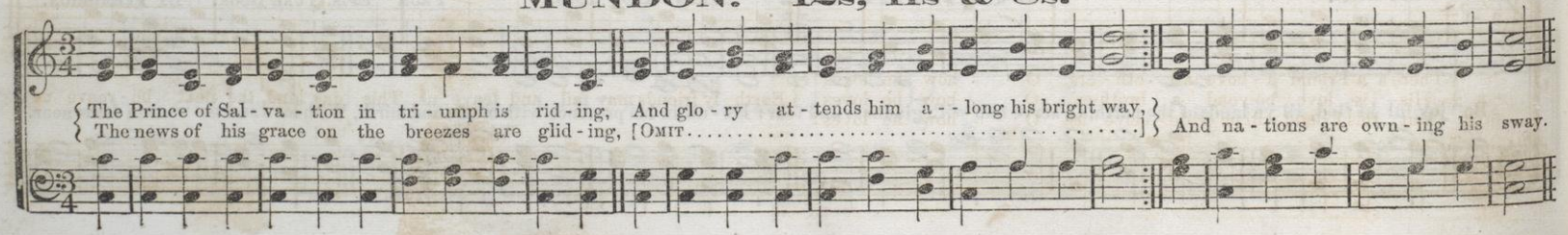
KENTON. 11s & 12s. (16th P. M.) FROM ANTHEM THANKSGIVING



BIRDSALL. 12s. (29th P. M.)



MUNDON. 12s, 11s & 8s.



NOT TOO FAST.

SWEET REST IN HEAVEN.

W. B. BRADBURY. By Permission.

1. { Tho' oft - en here we're wea - ry, There is sweet rest a - bove, A . rest that is e - ter - nal, Where all is peace and love. }
{ O let us then press for - ward, That glorious rest to gain; We'll soon be free from sor - row, From toil, and care, and pain; }

3. { Our Saviour will be with us, E'en to the jour-ney's end, In ev - ery sore af - flic - tion, His pre-sent help to lend. }
{ He nev - er will grow wea - ry, Though often we re - quest; He'll give us grace to con - quer, And take us home to rest. }

Repeat, softly.

There is sweet rest in heaven, There is sweet rest in heaven, There is sweet rest, There is sweet rest, There is sweet rest in heaven.

There is sweet rest in heaven, There is sweet rest in heaven, There is sweet rest, There is sweet rest, There is sweet rest in heaven.

GRIER. 8s & 4s.

EARNESTLY.

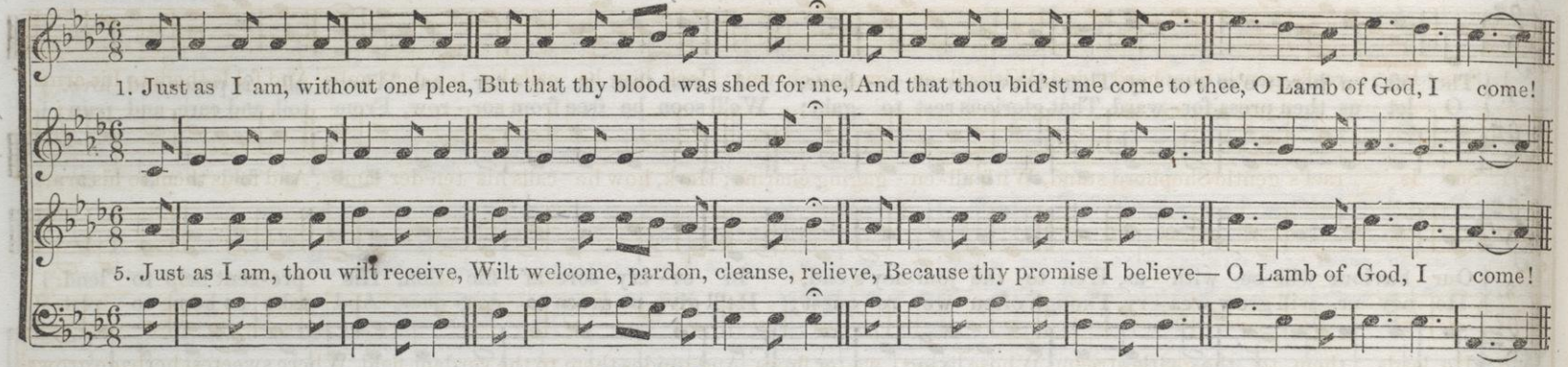
T. E. P.

D. C.

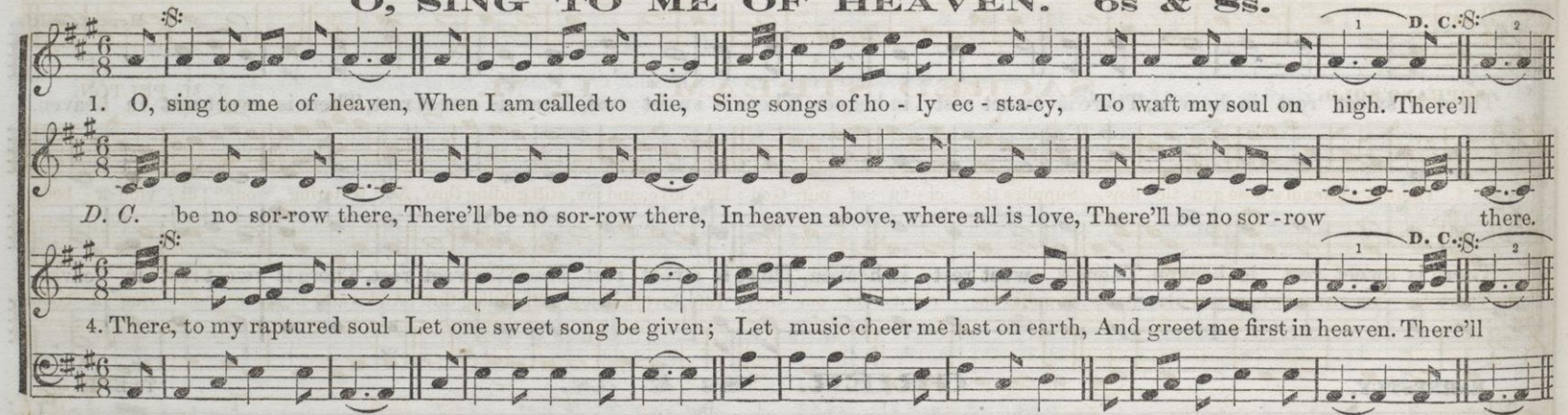
{ There's a Friend a - bove all oth - ers, O how he loves! }
{ His is love be-yond a broth-er's, O how he loves! } Earth - ly friends may fail and leave us, This day kind, the next be - reave us;
D. C. But this Friend will ne'er de - ceive us, O how he loves!

BLOOMFIELD. 8s & 6s.

W. B. BRADBURY.

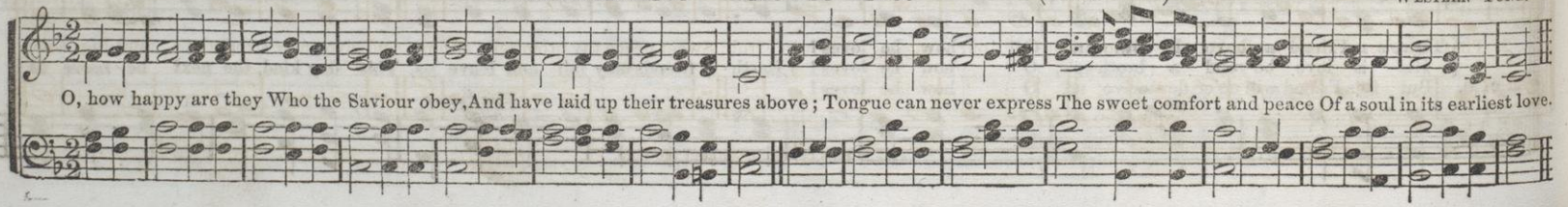


O, SING TO ME OF HEAVEN. 6s & 8s.



LIEBIG. 6s & 9s. (15th P. M.)

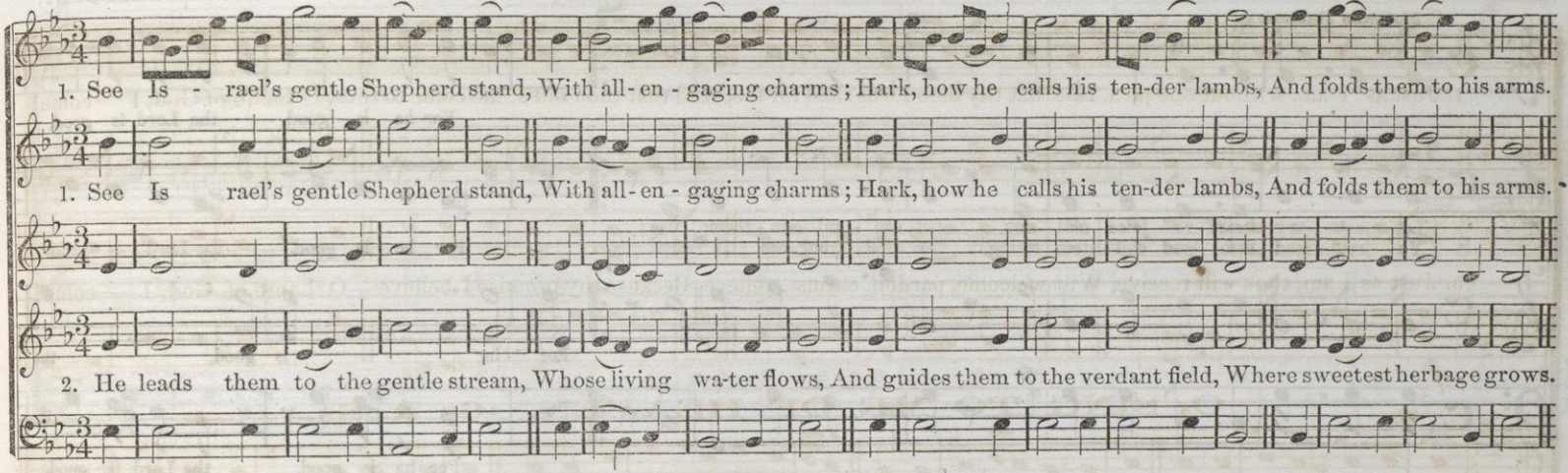
WESTERN TUNE.



SOPRANO SOLO.

GENTLE SHEPHERD. C. M.

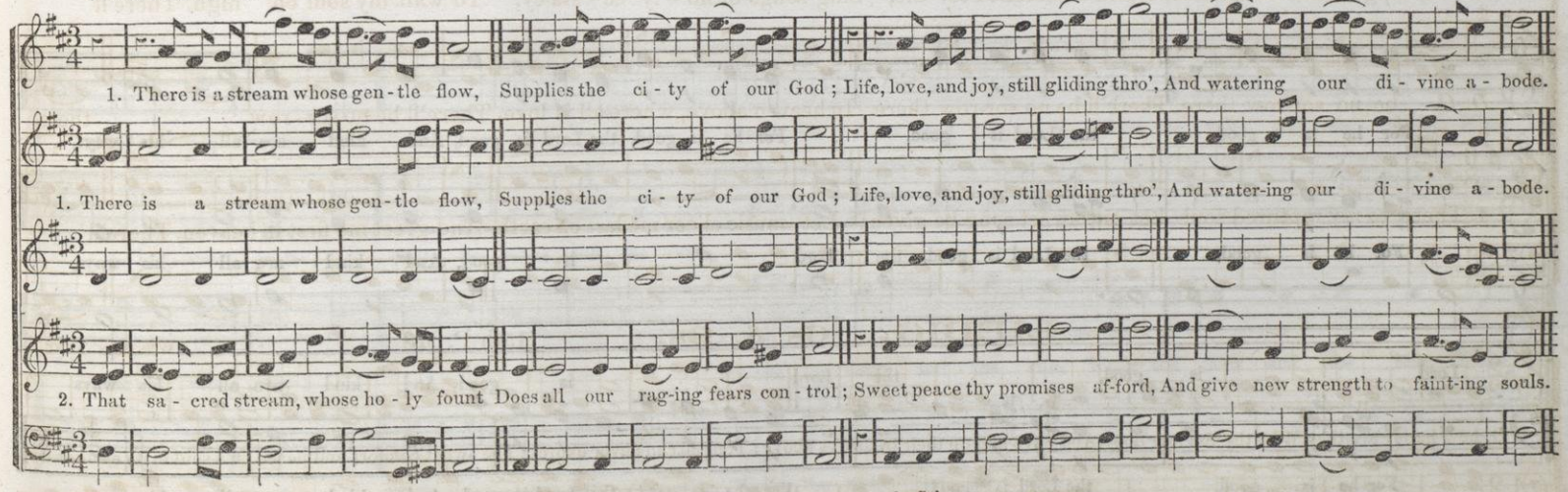
T. J. C.



SOPRANO SOLO.

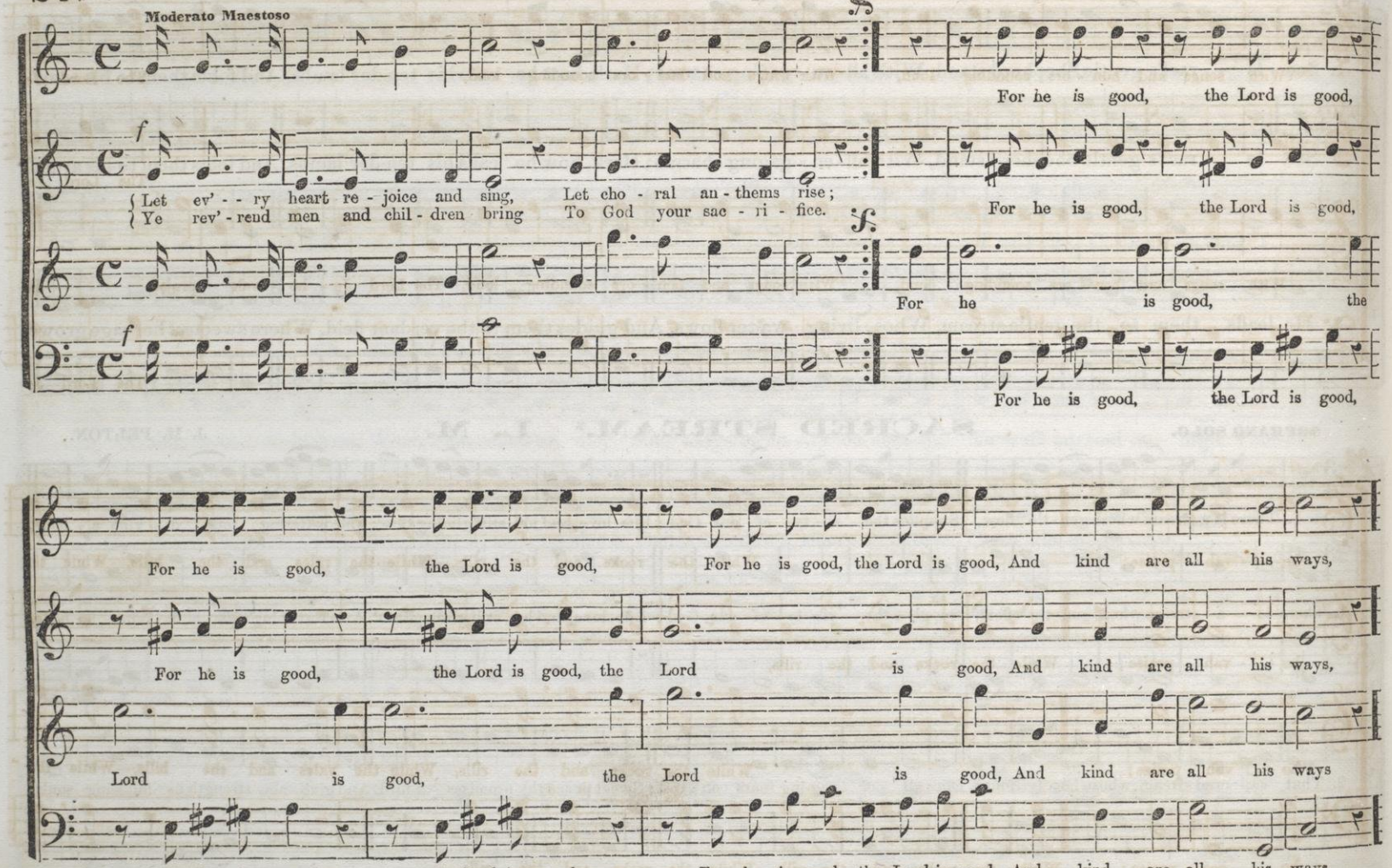
SACRED STREAM.* L. M.

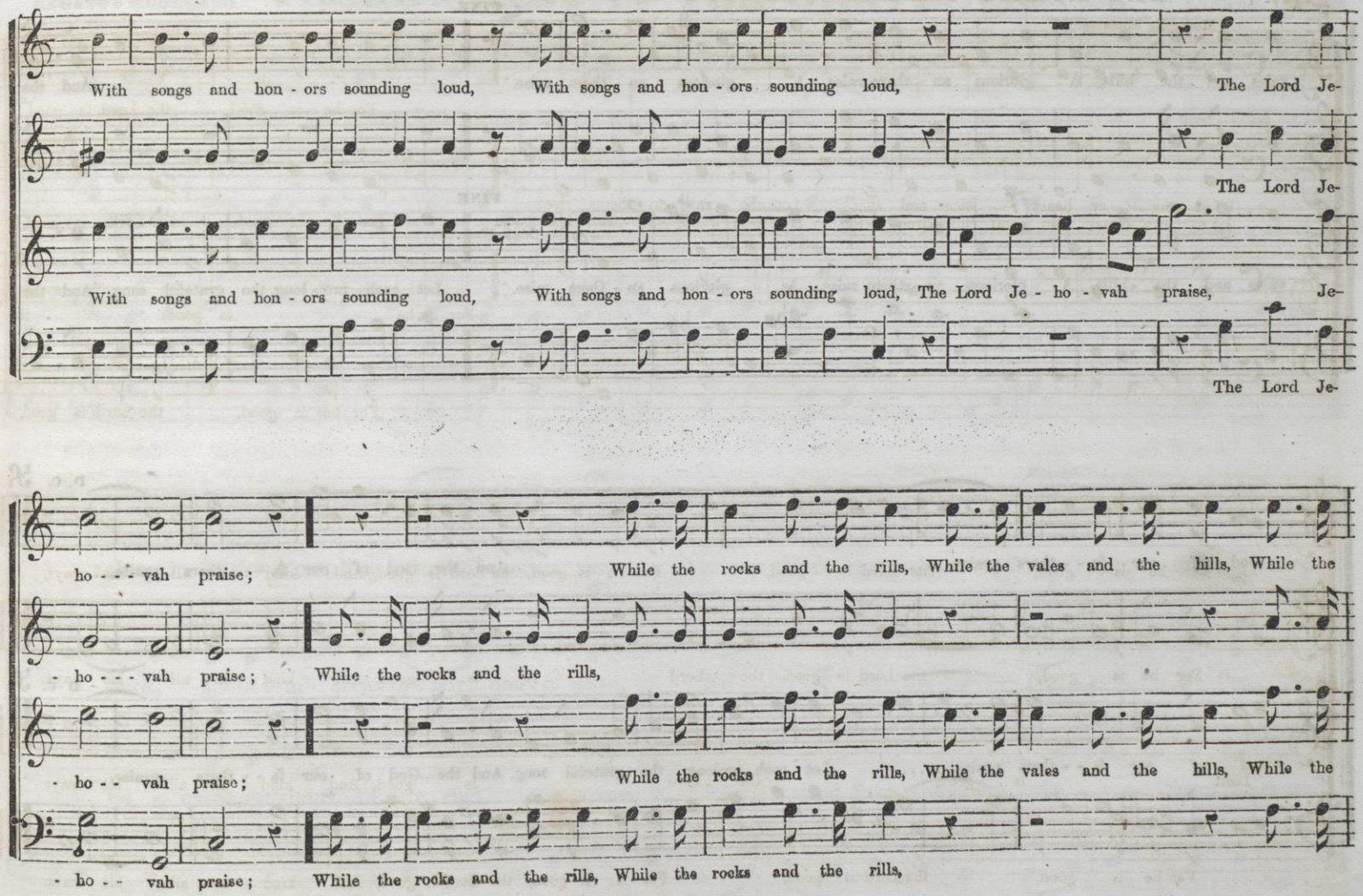
J. M. PELTON.



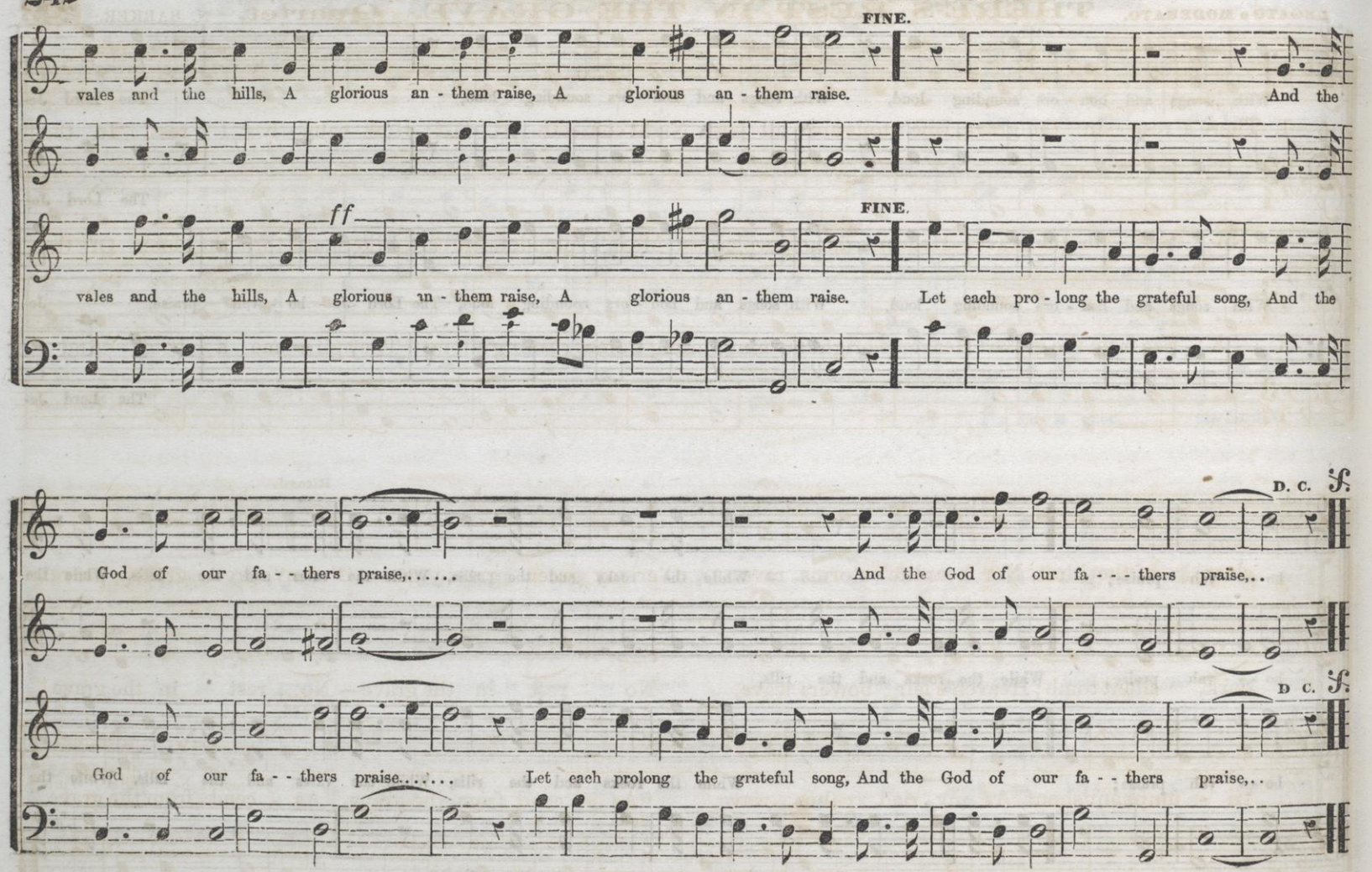
* This tune is complete without the Solo.

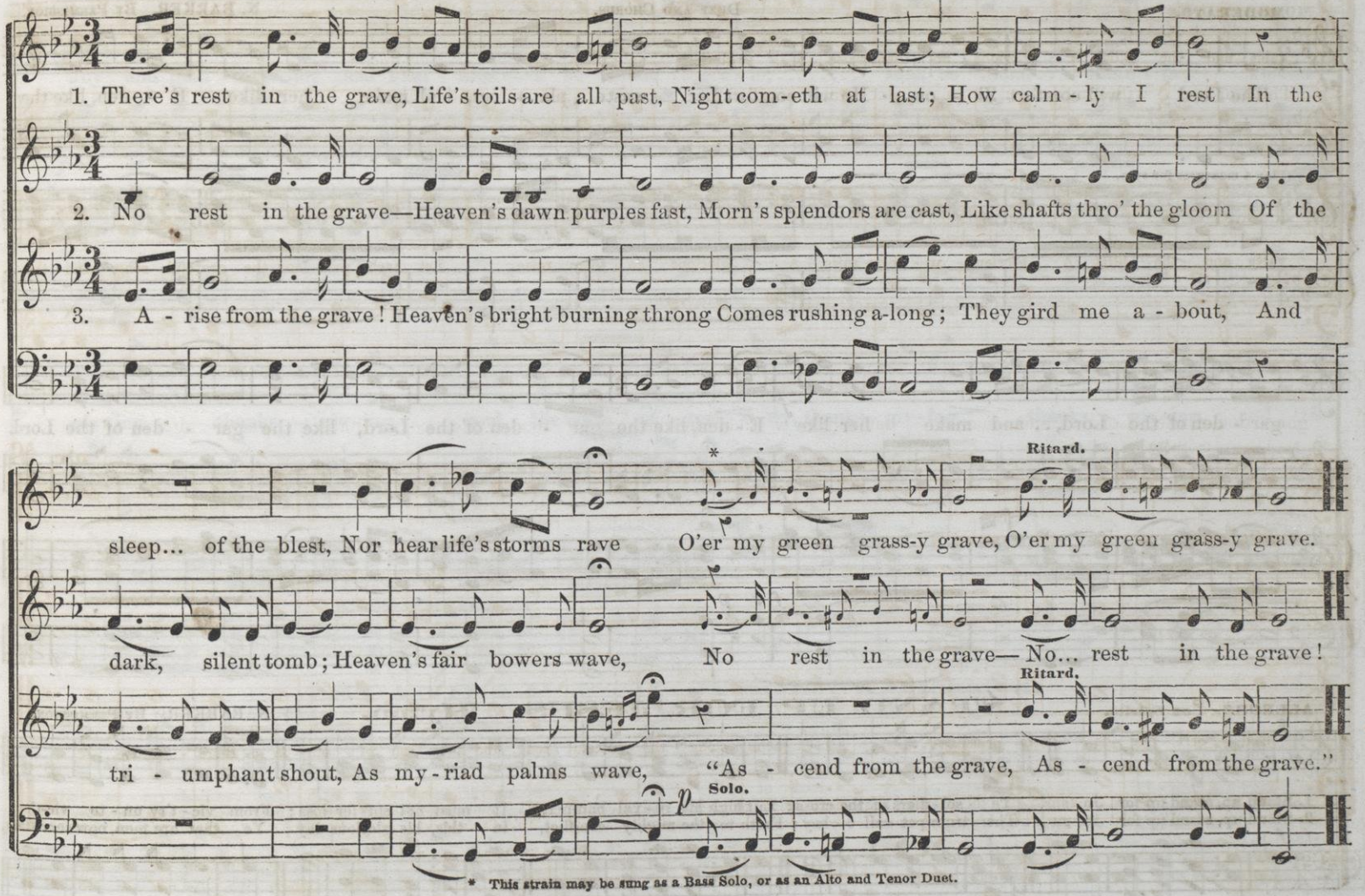
LET EVERY HEART REJOICE AND SING. *National Hymn.* T. J. Cook.




With songs and hon - ors sounding loud, With songs and hon - ors sounding loud, The Lord Je-
The Lord Je-
With songs and hon - ors sounding loud, With songs and hon - ors sounding loud, The Lord Je - ho - vah praise, Je-
The Lord Je-
ho - - - vah praise; While the rocks and the rills, While the vales and the hills, While the
- ho - - - vah praise; While the rocks and the rills,
- ho - - vah praise; While the rocks and the rills, While the vales and the hills, While the
- ho - - vah praise; While the rocks and the rills, While the rocks and the rills,

LET EVERY HEART REJOICE AND SING. CONCLUDED.





* This strain may be sung as a Bass Solo, or as an Alto and Tenor Duet.

THE LORD WILL COMFORT ZION.

MODERATO. DUET AND CHORUS. N. BARKER. BY PERMISSION.

The Lord will comfort Zi - on, He will comfort her waste pla - ces, and make her like E - den, like the

(Play 4 measures for sym.

gar - den of the Lord, .. and make her like E - den, like the gar - den of the Lord, like the gar - den of the Lord.

STAND UP FOR JESUS. Hymn.

ALLEGRO. Con Spirito. N. BARKER. BY PERMISSION.

1. Stand up, stand up for Je - sus, Ye sol - diers of the cross; Lift high his ro - yal ban-ner, It must not suf - fer loss; From vic - t'ry un - to vic-t'ry,
2. Stand up, stand up for Je - sus, The trum-pet call o - bey; Forth to the mighty con-flict, In this, his glorious day; Ye that are men, now serve him,

THE LORD WILL COMFORT ZION. Continued.

CHORUS.

Joy and glad - ness, joy and glad - ness shall be found there - in, ... shall be found ... there - in; Thanks -

giv - ing, thanks - giv - ing, and the voice of mel - o - dy, thanks - giv - ing, thanks - giv - ing, and the

STAND UP FOR JESUS. Concluded.

REPEAT *ff.*

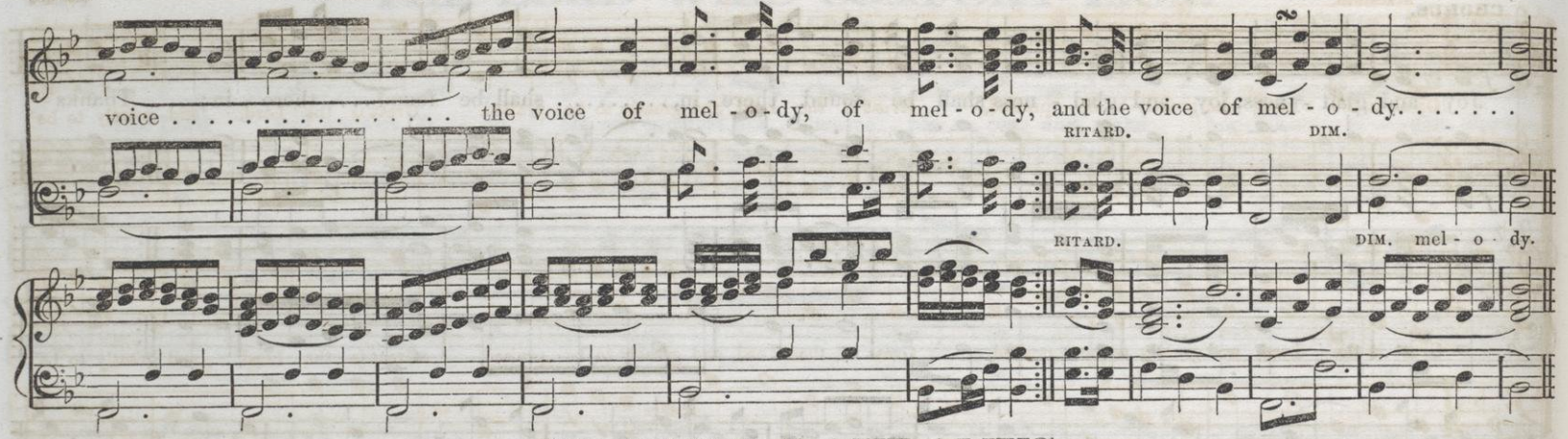
His ar - my shall be led, Till ev - ery foe is vanquished, And Christ is Lord in - deed.
A - gainst unnumbered foes, Your courage rise with dang - er, And strength to strength oppose.

3

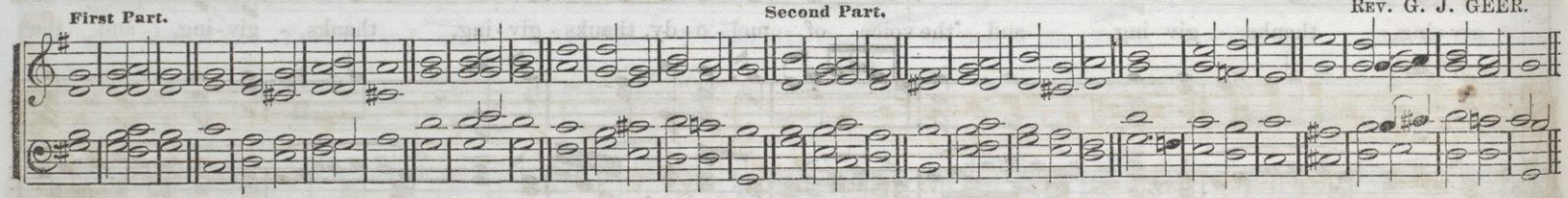
Stand up, stand up for Jesus,
Stand in his strength alone;
The arm of flesh will fail you,
Ye dare not trust your own;
Put on the gospel armor,
And watching unto pray'r,
Where duty calls,—or danger,
Be never wanting there,
Where duty calls, &c.

4

Stand up, stand up for Jesus,
The strife will not be long;
This day the noise of battle,
The next the victor's song;
To him that overcometh,
A crown of life shall be;
He, with the King of glory,
Shall reign eternally,
He, with the King, &c.



TE DEUM LAUDAMUS.



REV. G. J. GEER.

FIRST PART.

1. We praise | Thee, O | God; ‖ we acknowledge | Thee to | be the | Lord; ‖ all the earth doth | worship | Thee, ‖ the | Father | ever- | lasting.

2. To thee all angels | cry a- | loud, ‖ the heavens, and | all the | powers there- | in; ‖ to thee, Cherubim and | Sera- | phim ‖ con- | tinual- | ly do | cry,

3. Holy, | Holy, | Holy, ‖ Lord | God of | Saba- | oth, ‖ heaven and | earth are | full, ‖ full of the | Majesty | of thy | glory.

4. The glorious company of the Apostles | praise = | thee; ‖ the goodly fellowship of the | Prophets | praise = | thee; ‖ the noble army of Martyrs | praise = | thee; ‖ the holy church throughout all the world | doth ac- | knowledge | thee;

5. The Father of an | infinite | Majesty. ‖ Thine adorable, | true and | only | Son. ‖ Also the | Holy | Ghost, ‖ the | Com = | = forter.

6. Thou | art the | King, ‖ King of | Glory, | O = | Christ; ‖ Thou art the ever- | lasting | Son ‖ of | = the | Fa- = | ther.

SECOND PART—*As Tenor Solo.*

7. When thou tookest upon thee to de- | liver | man, ‖ thou didst humble thyself to be | born = | of a | virgin. ‖ When thou hadst overcome the | sharpness of | death; ‖ thou didst open the kingdom of | Heaven to | all be- | lievers.

FIRST PART.

8. Thou sittest at the right | hand of | God, ‖ in the | glory | of the | Father. ‖ We believe that | thou shalt | come ‖ shalt | come to | be our | judge;

9. We therefore pray thee, | help thy | servants, ‖ whom thou hast redeemed | with thy | precious | blood. ‖ Make them to be numbered | with thy | saints, ‖ in | glory | ever- | lasting.

10. O Lord, | save thy | people, ‖ and | bless = | = thine | heritage. ‖ Gov- | = ern | them ‖ and | lift them | up for- | ever.

11. Day | = by | day ‖ we | mag- = | = nify | thee, ‖ and we | worship thy | name ‖ ever, | world = | without | end.

SECOND PART—*As Quartet.* (*Piano.*)

12. Vouch- | safe, O | Lord, ‖ to keep up | this day | without | sin. ‖ O Lord, have | mercy up- | on us, ‖ have | mercy | upon | us.

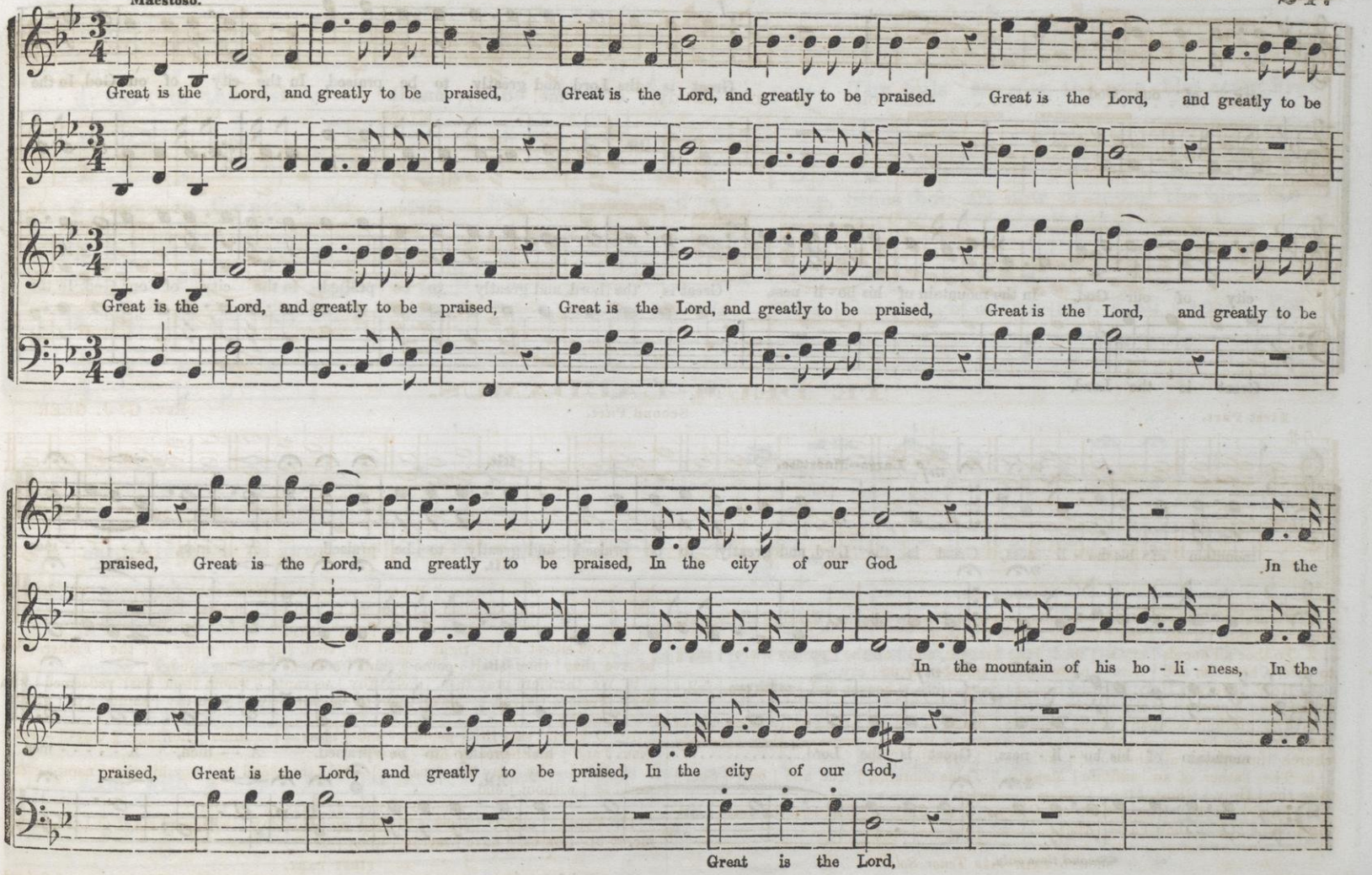
FIRST PART.

13. O Lord, let thy mercy | be up- | on | us, ‖ as our | trust = | is in | thee. ‖ O Lord, in thee | have I | trusted, ‖ let me | never | be con- | founded.

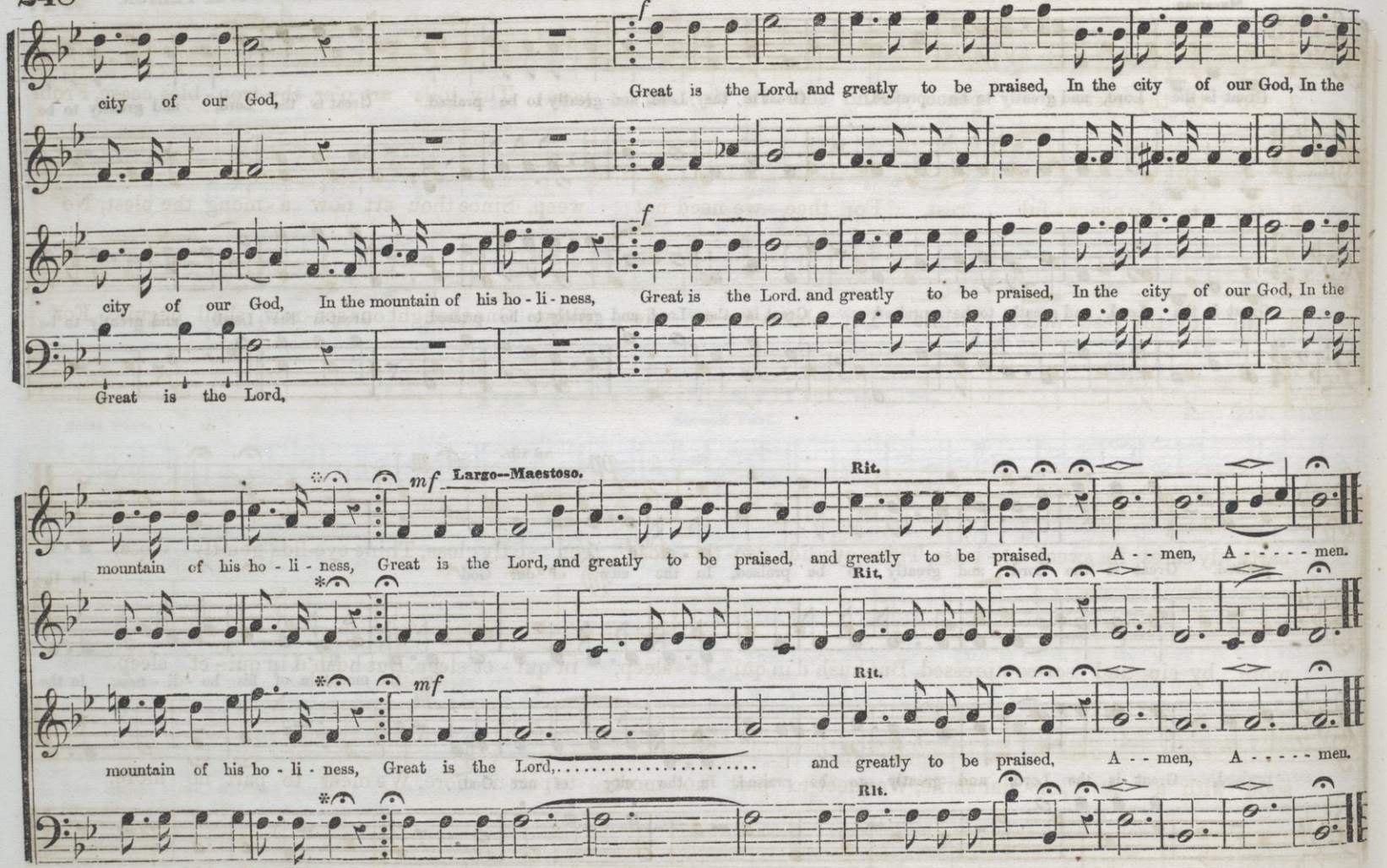
GREAT IS THE LORD.

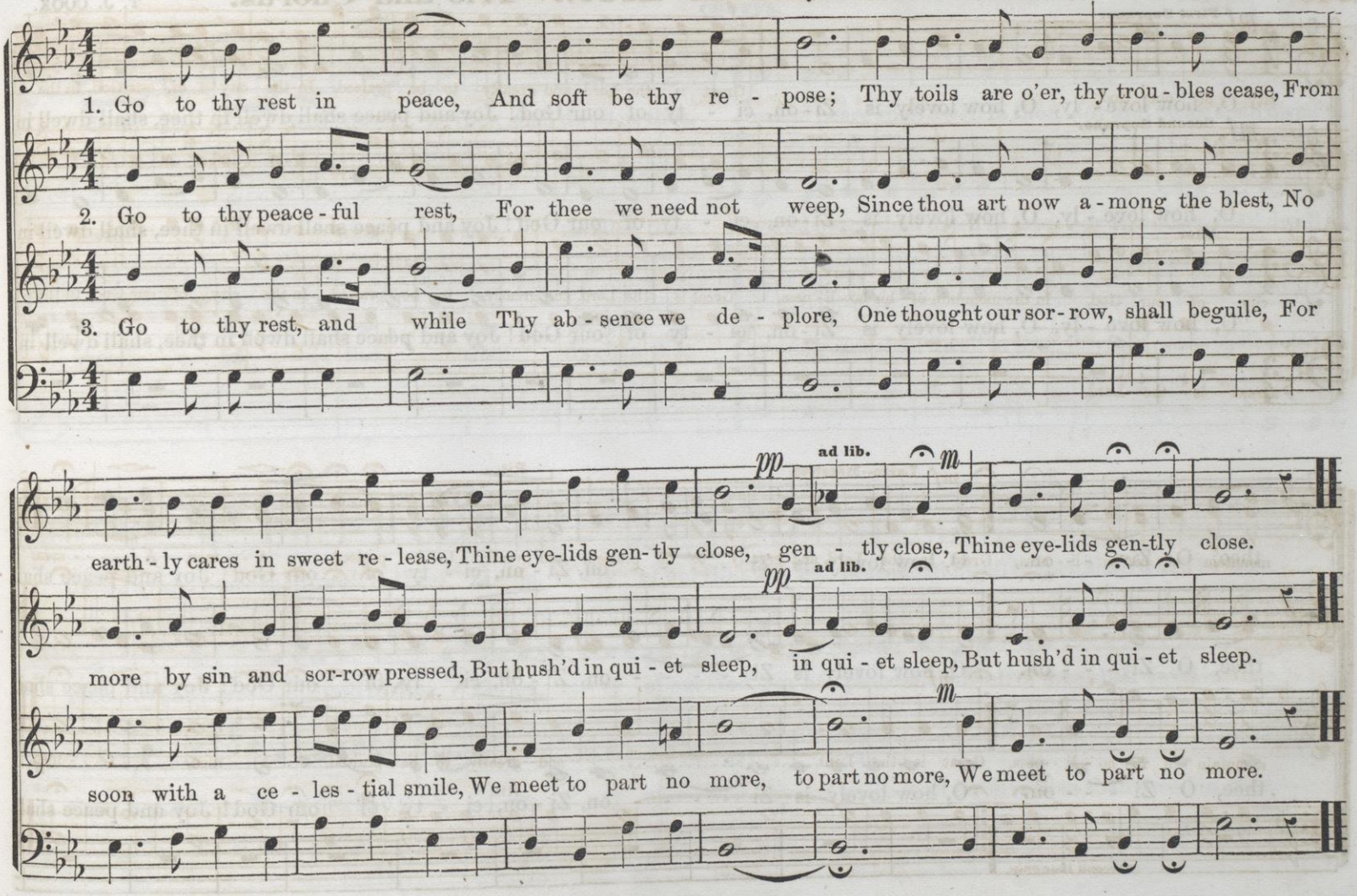
J. M. PELTON.

Maestoso.

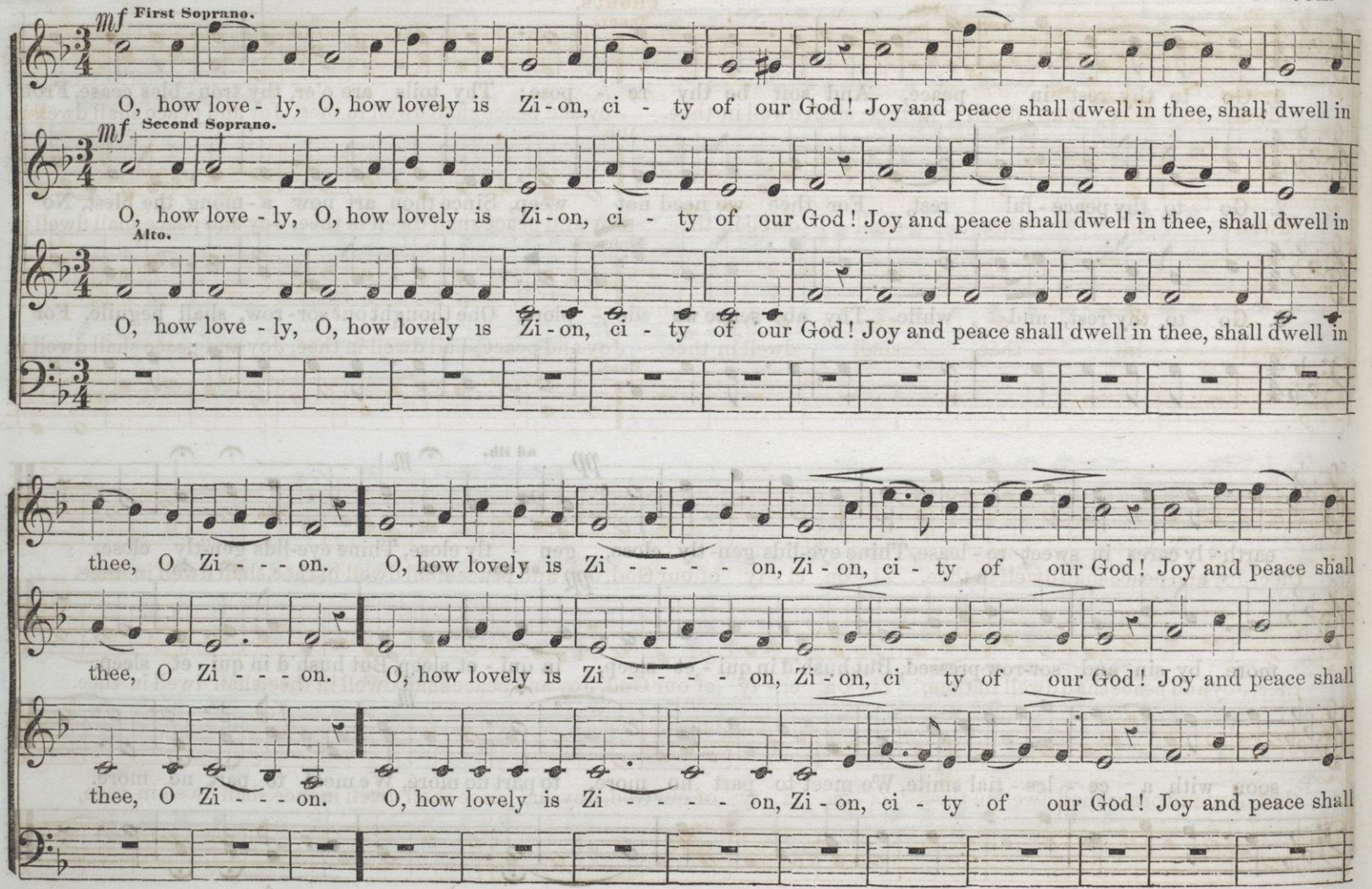


GREAT IS THE LORD. Concluded.

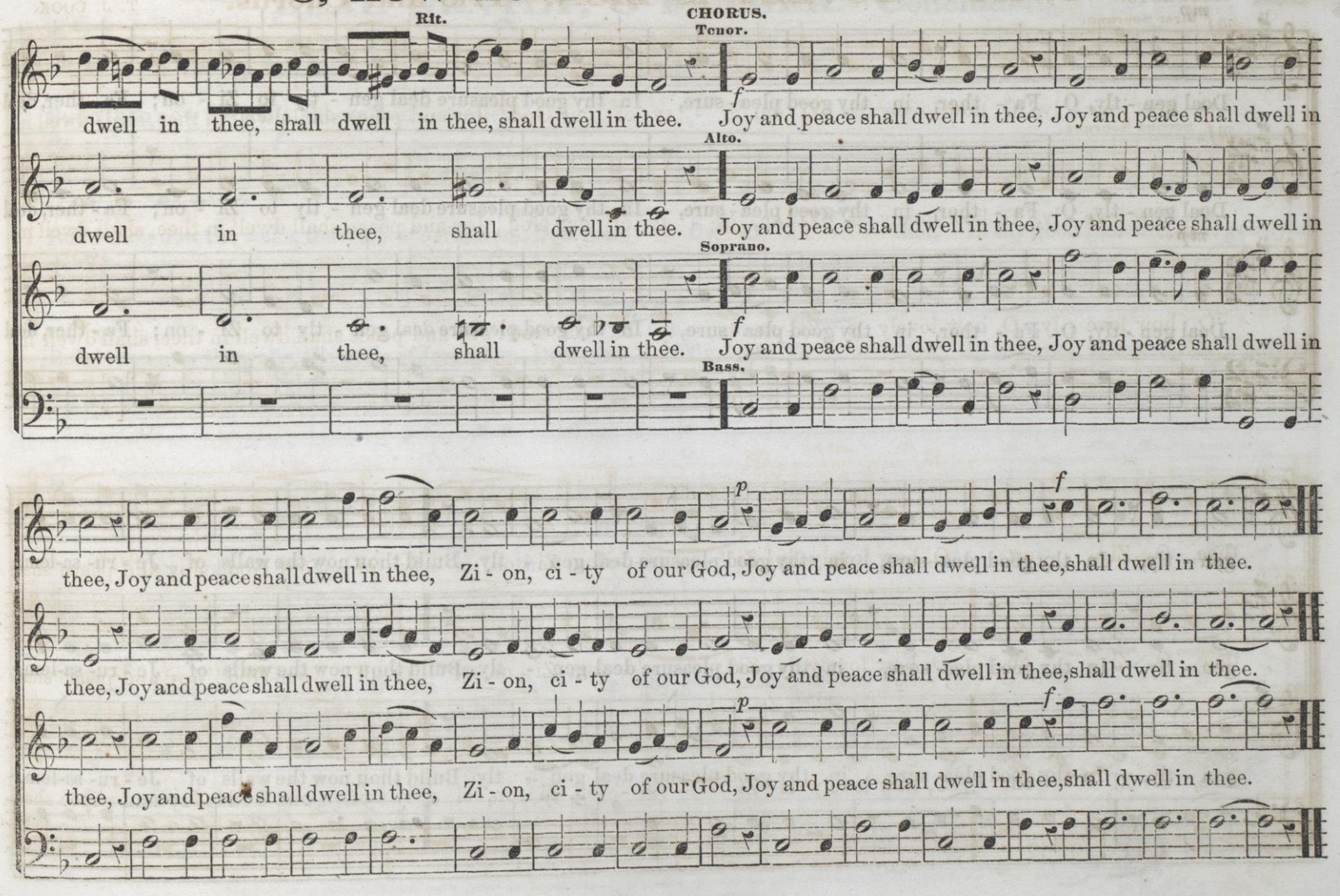



1. Go to thy rest in peace, And soft be thy re - pose; Thy toils are o'er, thy trou - bles cease, From
2. Go to thy peace - ful rest, For thee we need not weep, Since thou art now a - mong the blest, No
3. Go to thy rest, and while Thy ab - sence we de - plore, One thought our sor - row, shall beguile, For
pp
ad lib.
m
earth - ly cares in sweet re - lease, Thine eye-lids gen-tly close, gen - tly close, Thine eye-lids gen-tly close.
more by sin and sor-row pressed, But hush'd in qui - et sleep, in qui - et sleep, But hush'd in qui - et sleep.
soon with a ce - les - tial smile, We meet to part no more, to part no more, We meet to part no more.

MODERATO. **O, HOW LOVELY IS ZION. Trio and Chorus.** T. J. COOK.

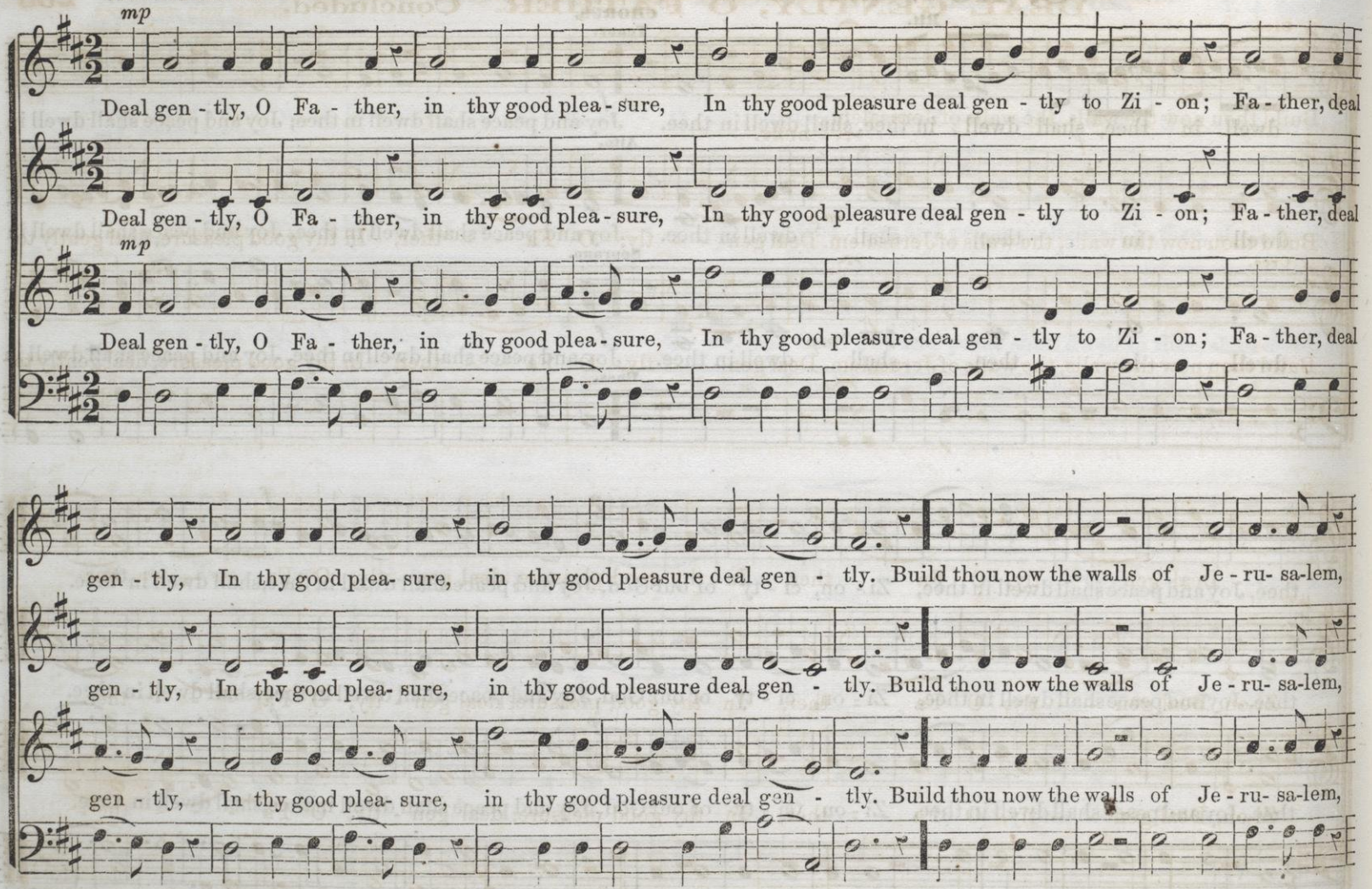


O, HOW LOVELY IS ZION. Concluded.

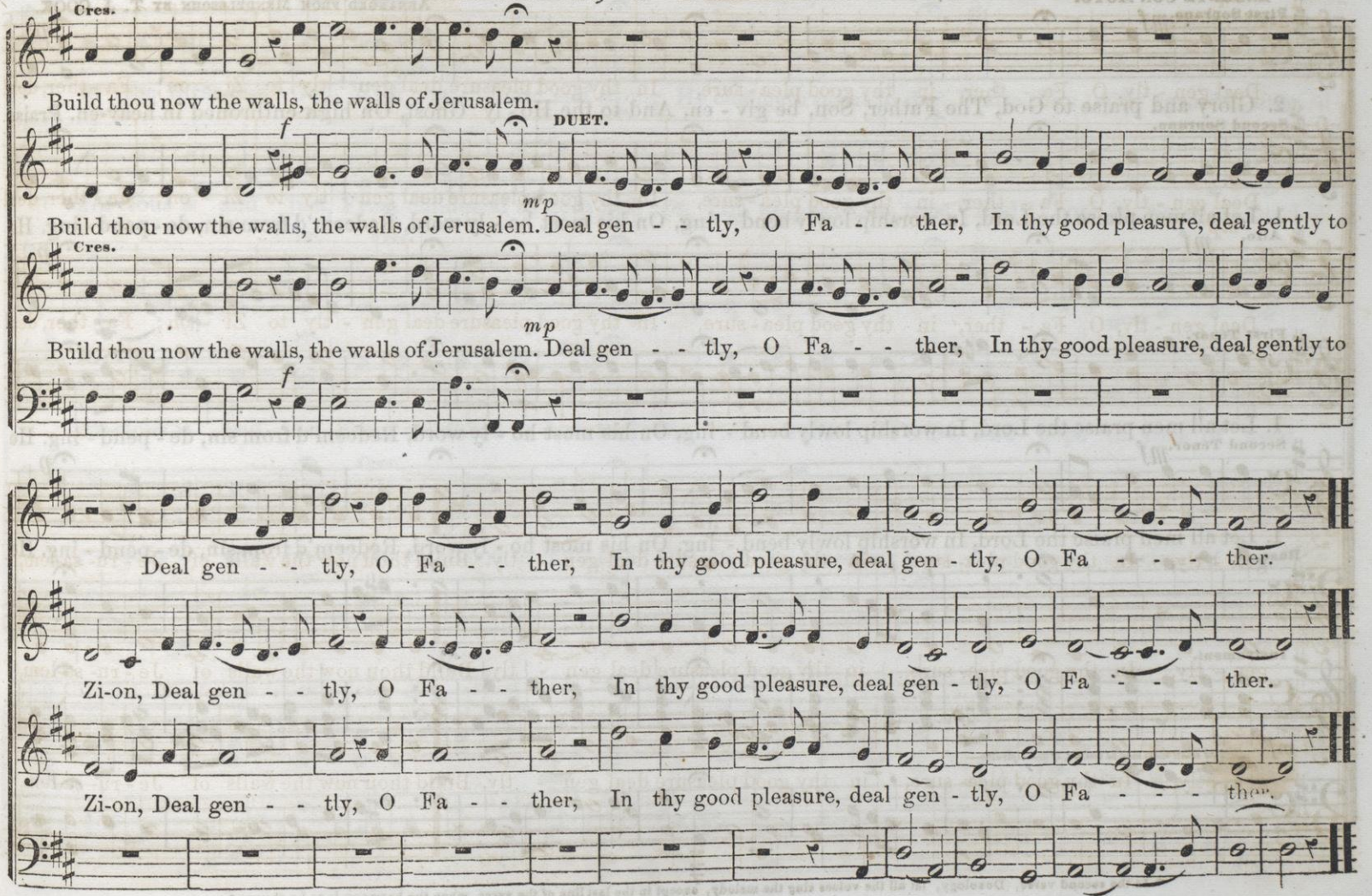


DEAL GENTLY, O FATHER.

T. J. COOK.



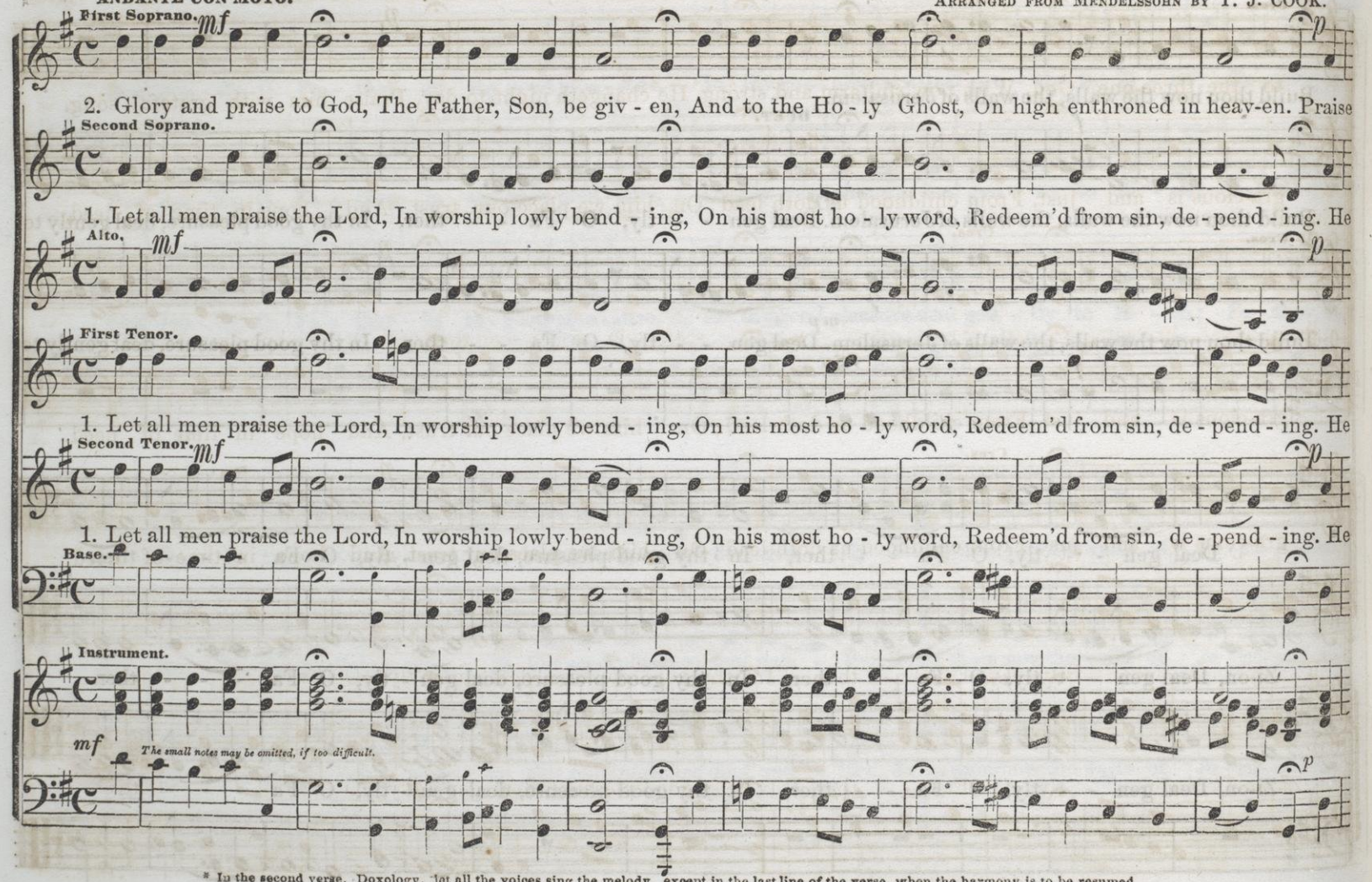
DEAL GENTLY, O FATHER. Concluded.



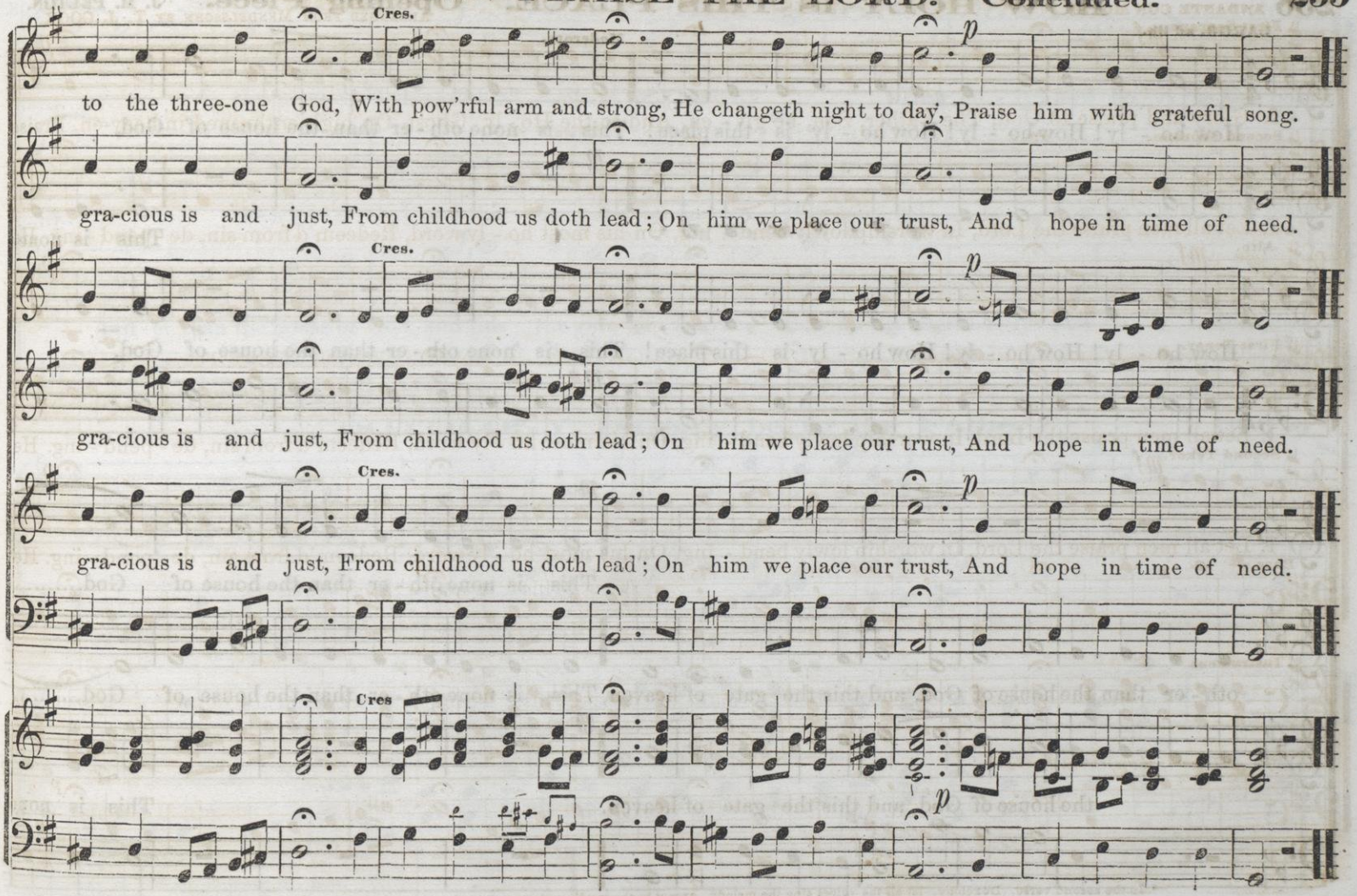
LET ALL MEN PRAISE THE LORD. Choral.*

ANDANTE CON MOTO.

Arranged from Mendelssohn by T. J. Cook.



* In the second verse, Doxology, let all the voices sing the melody, except in the last line of the verse, when the harmony is to be resumed.


Cres.
p
to the three-one God, With pow'rful arm and strong, He changeth night to day, Praise him with grateful song.
gra-cious is and just, From childhood us doth lead; On him we place our trust, And hope in time of need.
Cres.
p
gra-cious is and just, From childhood us doth lead; On him we place our trust, And hope in time of need.
Cres.
p
gra-cious is and just, From childhood us doth lead; On him we place our trust, And hope in time of need.
Cres
p

HOW HOLY IS THIS PLACE. Opening Piece.

J. M. PELTON.

LARGO. ad lib.

Moderato.

How ho - ly! How ho - ly! How ho - ly is this place! This is none oth - er than the house of God,

This is none

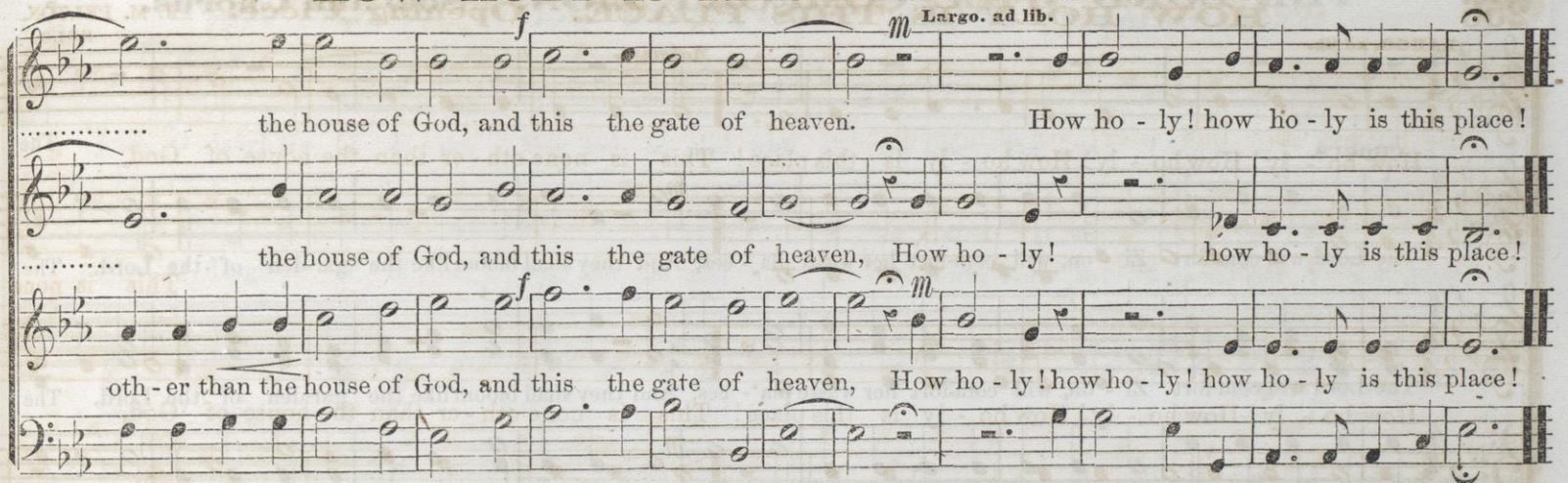
How ho - ly! How ho - ly! How ho - ly is this place! This is none oth - er than the house of God,

This is none oth - er than the house of God,.....

oth - er than the house of God, and this the gate of heaven, This is none oth - er than the house of God,.....

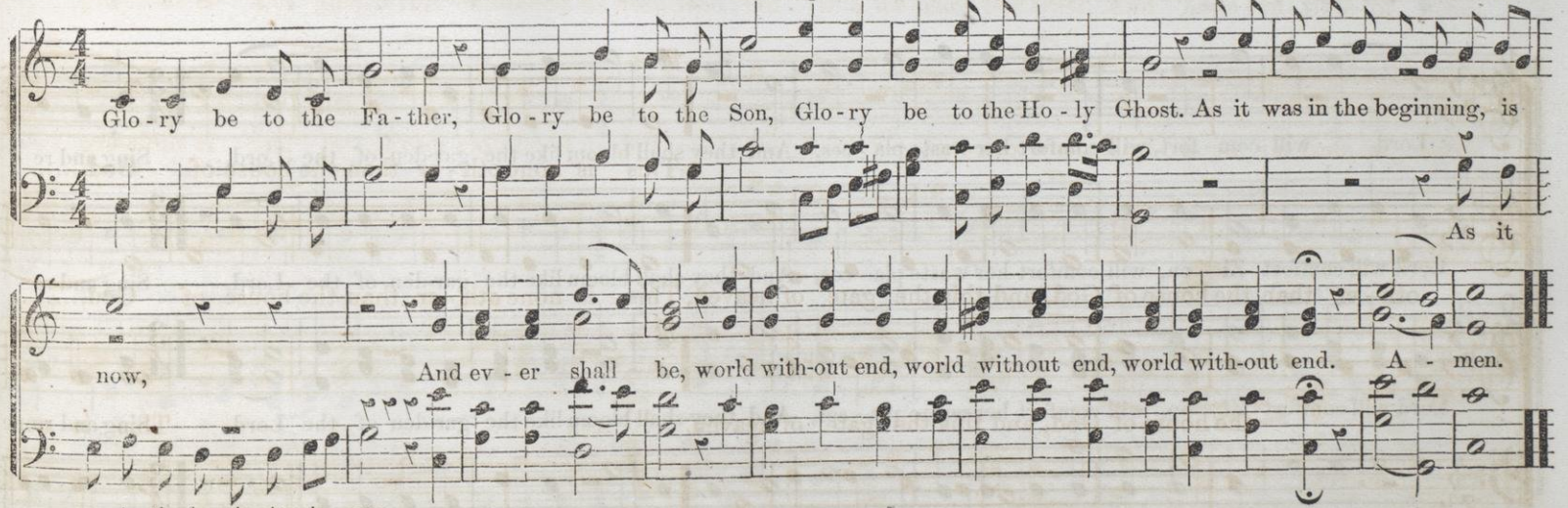
the house of God, and this the gate of heaven. This is none

HOW HOLY IS THIS PLACE. Concluded.



DOXOLOGY. "Glory be to the Father."

CHAPPLE.



SOLO.

The

CHORUS.

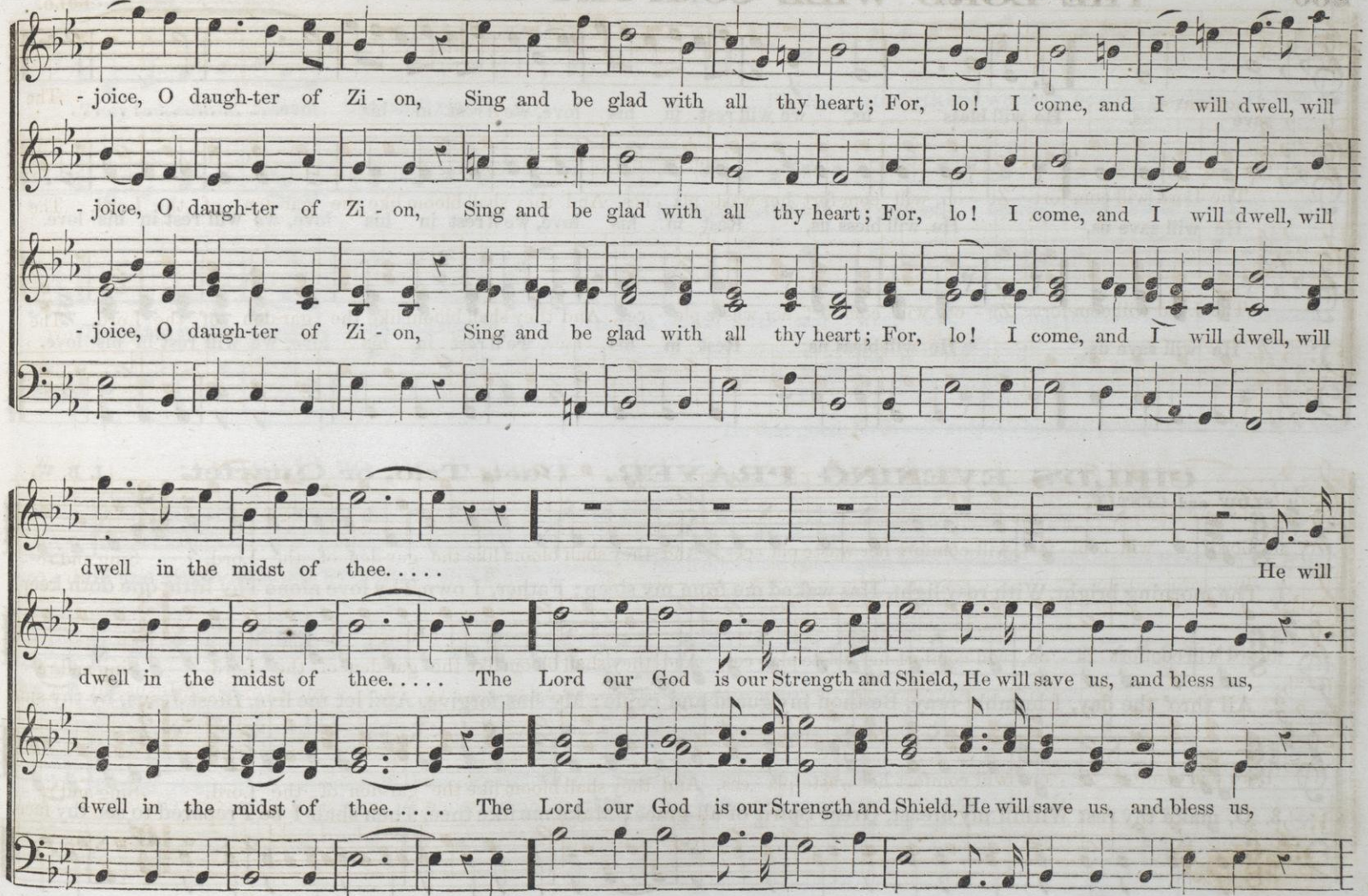
The Lord will com-fort Zi - on, will com-fort her waste pla - ces, And they shall bloom like the gar-den of the Lord. The

The Lord will com-fort Zi - on, will com-fort her waste pla - ces, And they shall bloom like the gar-den of the Lord. The

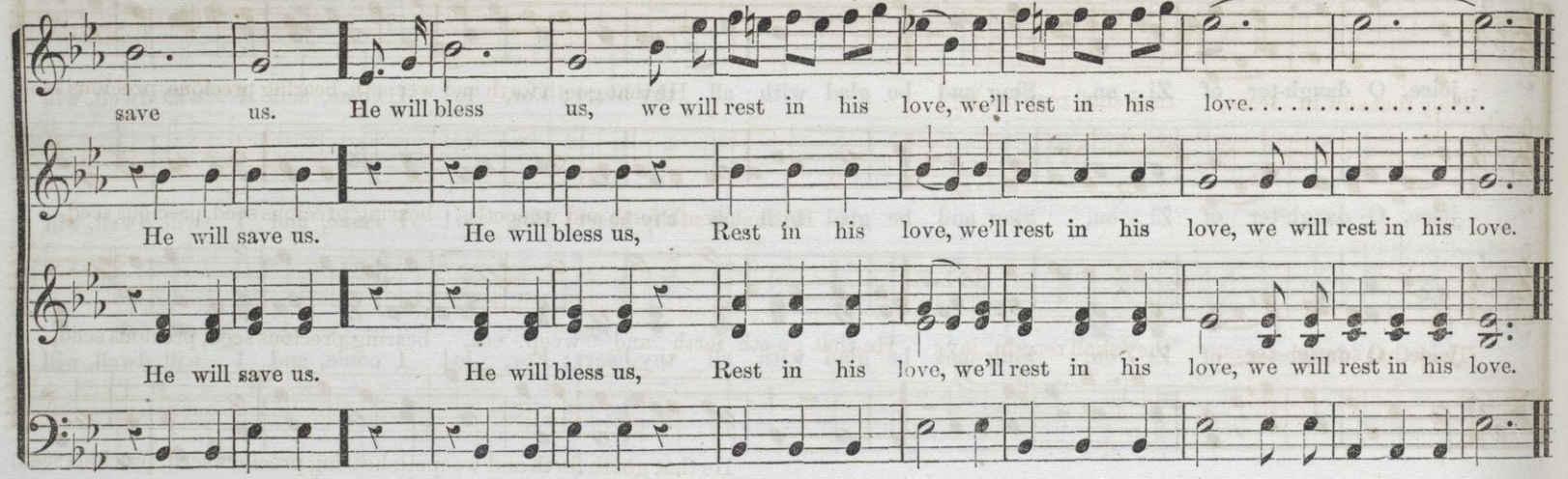
Lord will com - fort, will comfort her waste pla - ces, And they shall bloom like the gar-den of the Lord. Sing and re -

Lord will comfort Zi - on, will comfort her waste pla - ces, And they shall bloom like the gar-den of the Lord. Sing and re -

Lord will comfort Zi - on, will comfort her waste pla - ces, And they shall bloom like the gar-den of the Lord. Sing and re -

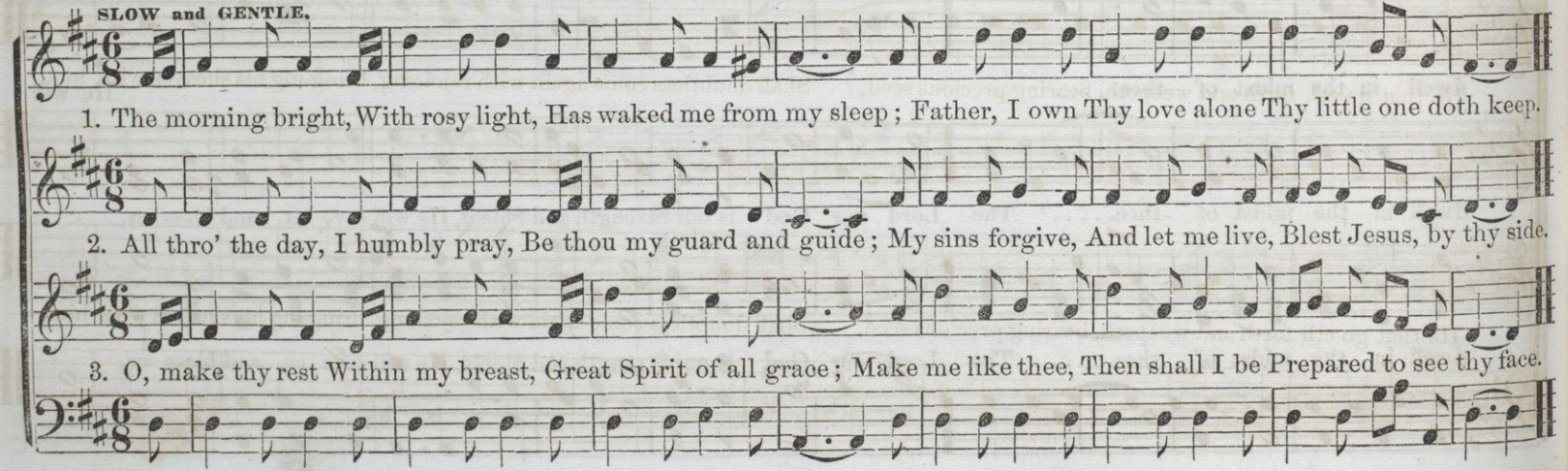

- joice, O daugh-ter of Zi - on, Sing and be glad with all thy heart; For, lo! I come, and I will dwell, will
- joice, O daugh-ter of Zi - on, Sing and be glad with all thy heart; For, lo! I come, and I will dwell, will
- joice, O daugh-ter of Zi - on, Sing and be glad with all thy heart; For, lo! I come, and I will dwell, will
dwell in the midst of thee.....
He will
dwell in the midst of thee..... The Lord our God is our Strength and Shield, He will save us, and bless us,
dwell in the midst of thee..... The Lord our God is our Strength and Shield, He will save us, and bless us,

THE LORD WILL COMFORT ZION. Concluded.



CHILD'S EVENING PRAYER. Duet, Trio, or Quartet.

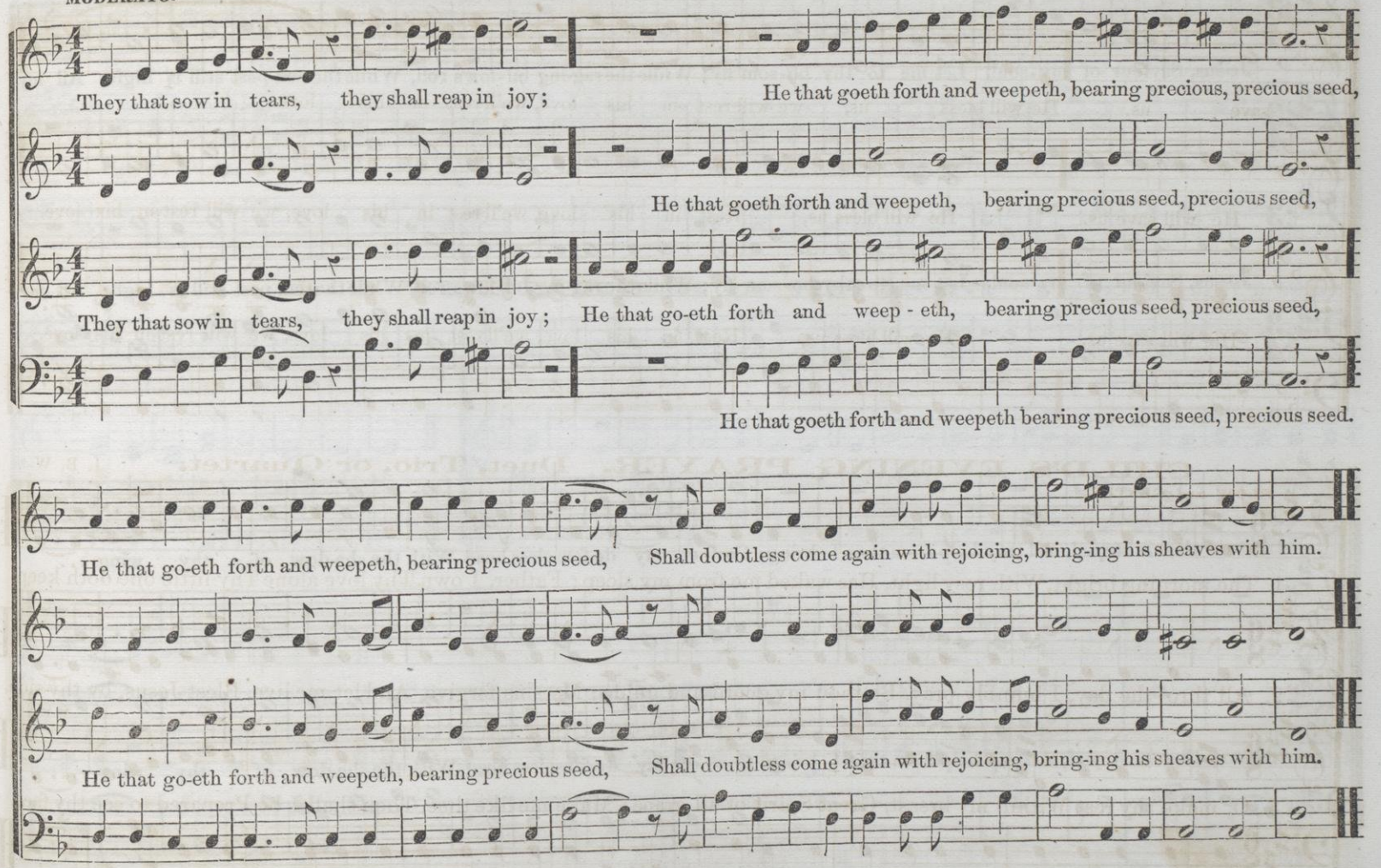
I. B. W.



THEY THAT SOW IN TEARS. Motette.

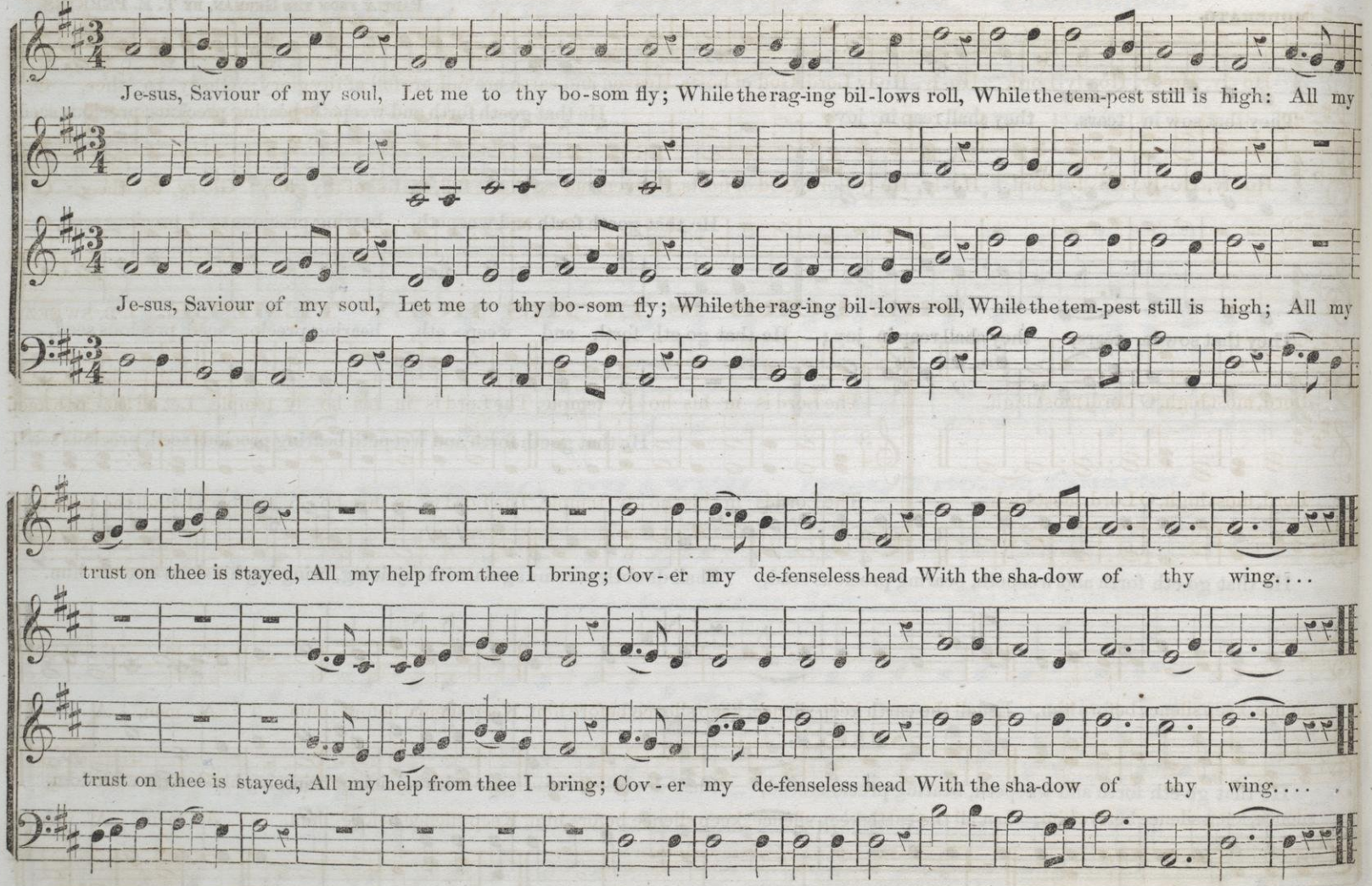
PARTLY FROM THE GERMAN, BY T. E. PERKINS.

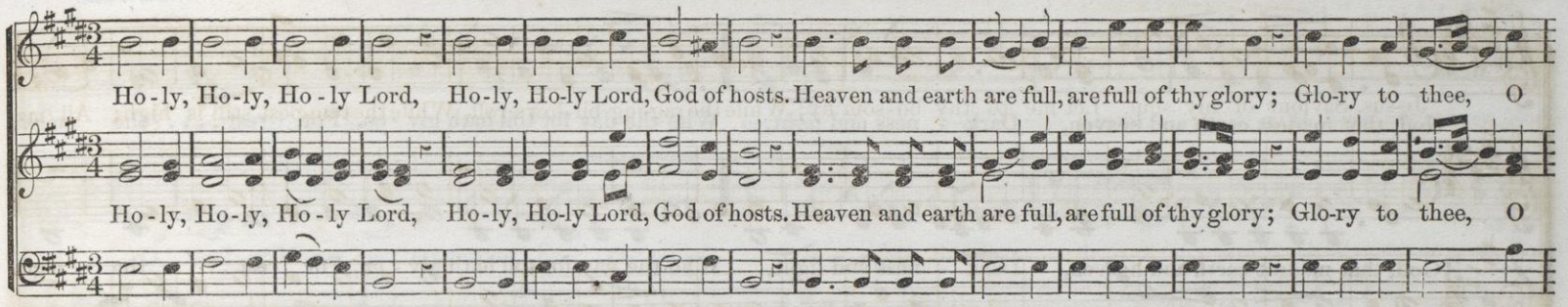
MODERATO.



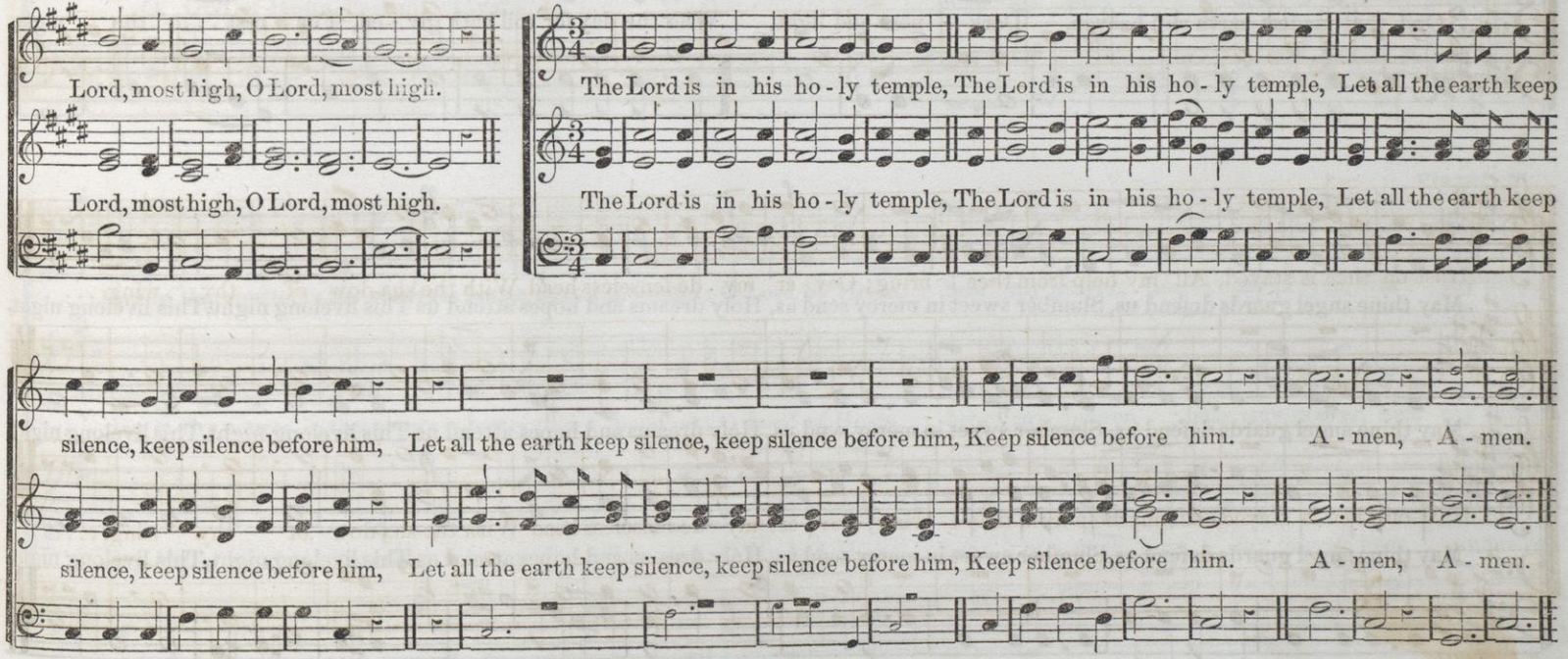
JESUS, SAVIOUR OF MY SOUL.

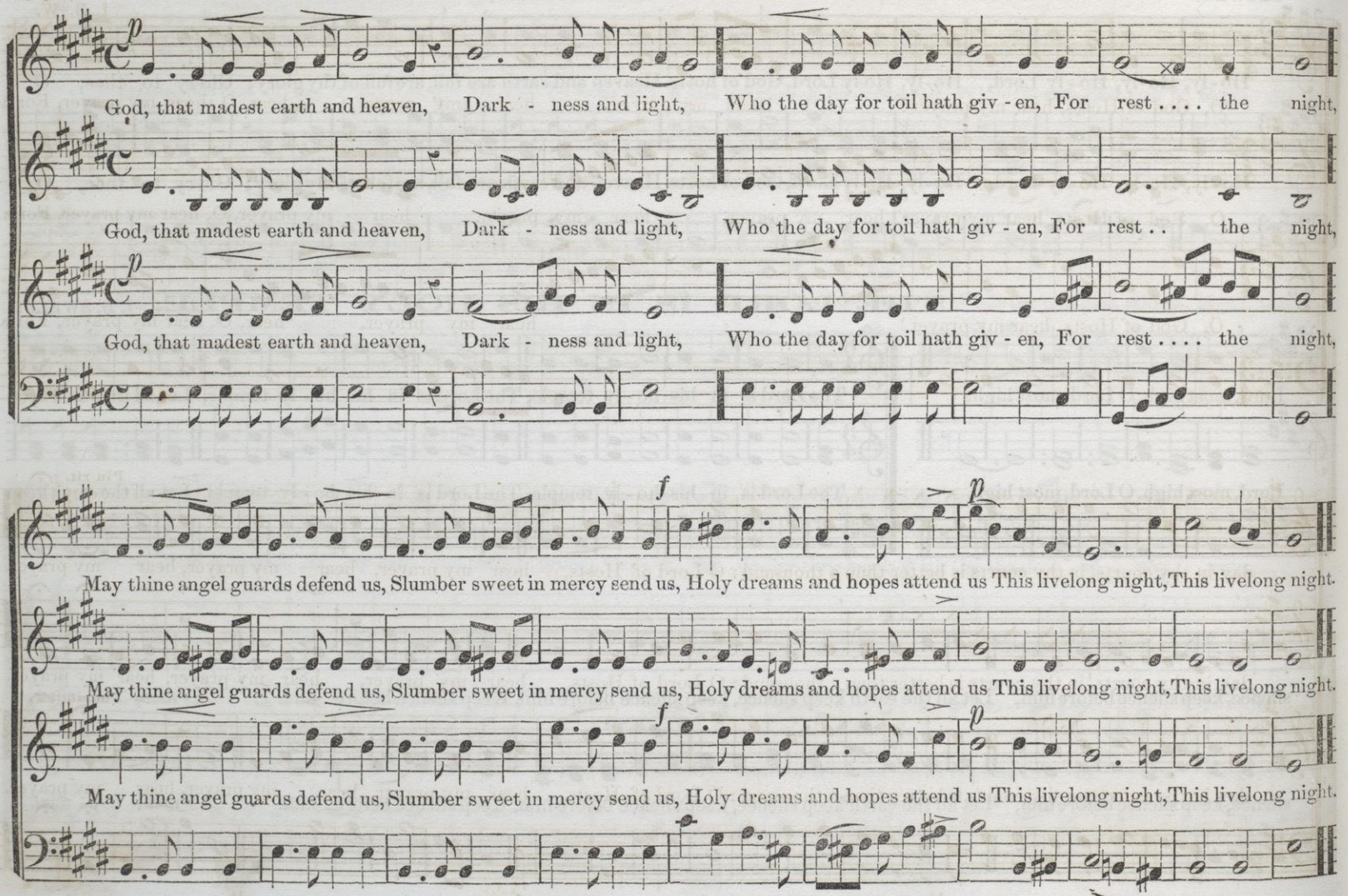
ARRANGED FROM CHERUBINI.





THE LORD IS IN HIS HOLY TEMPLE. I. B. SWEEZY.

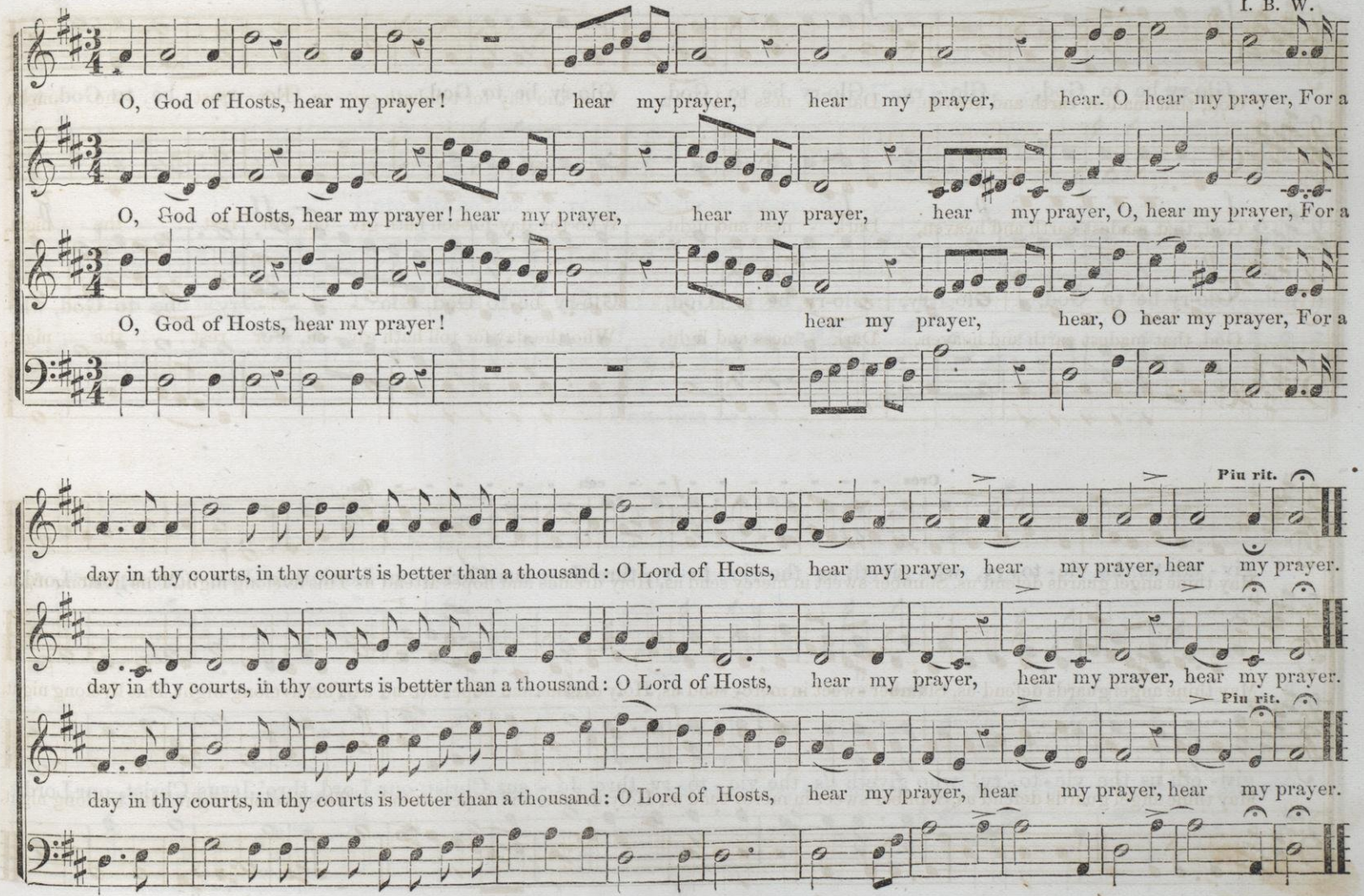



God, that madest earth and heaven, Dark - ness and light, Who the day for toil hath giv - en, For rest .... the night,
God, that madest earth and heaven, Dark - ness and light, Who the day for toil hath giv - en, For rest .. the night,
God, that madest earth and heaven, Dark - ness and light, Who the day for toil hath giv - en, For rest .... the night,
May thine angel guards defend us, Slumber sweet in mercy send us, Holy dreams and hopes attend us This livelong night, This livelong night.
May thine angel guards defend us, Slumber sweet in mercy send us, Holy dreams and hopes attend us This livelong night, This livelong night.
May thine angel guards defend us, Slumber sweet in mercy send us, Holy dreams and hopes attend us This livelong night, This livelong night.

SLOWLY.

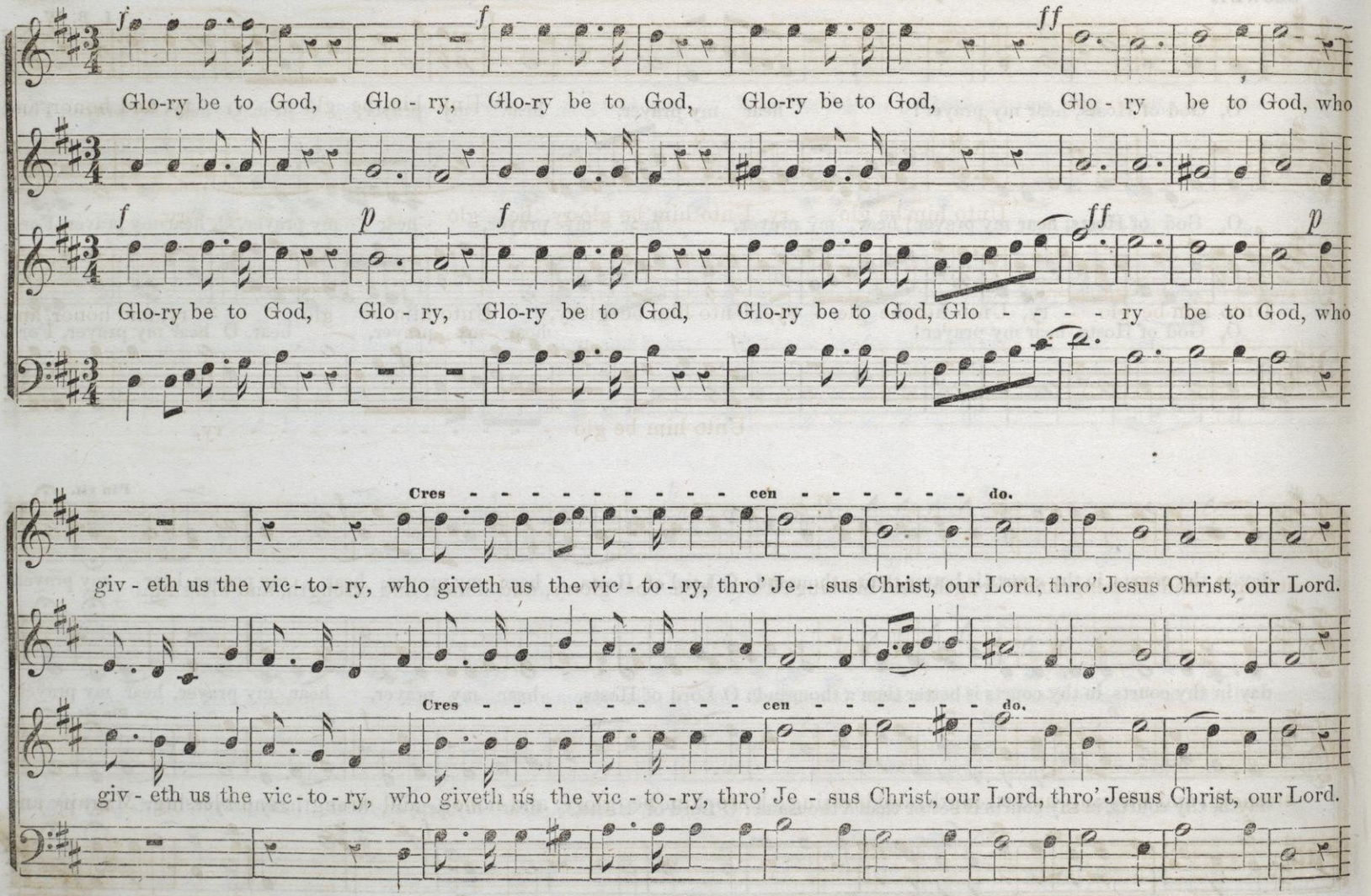
O, GOD OF HOSTS. Sentence.

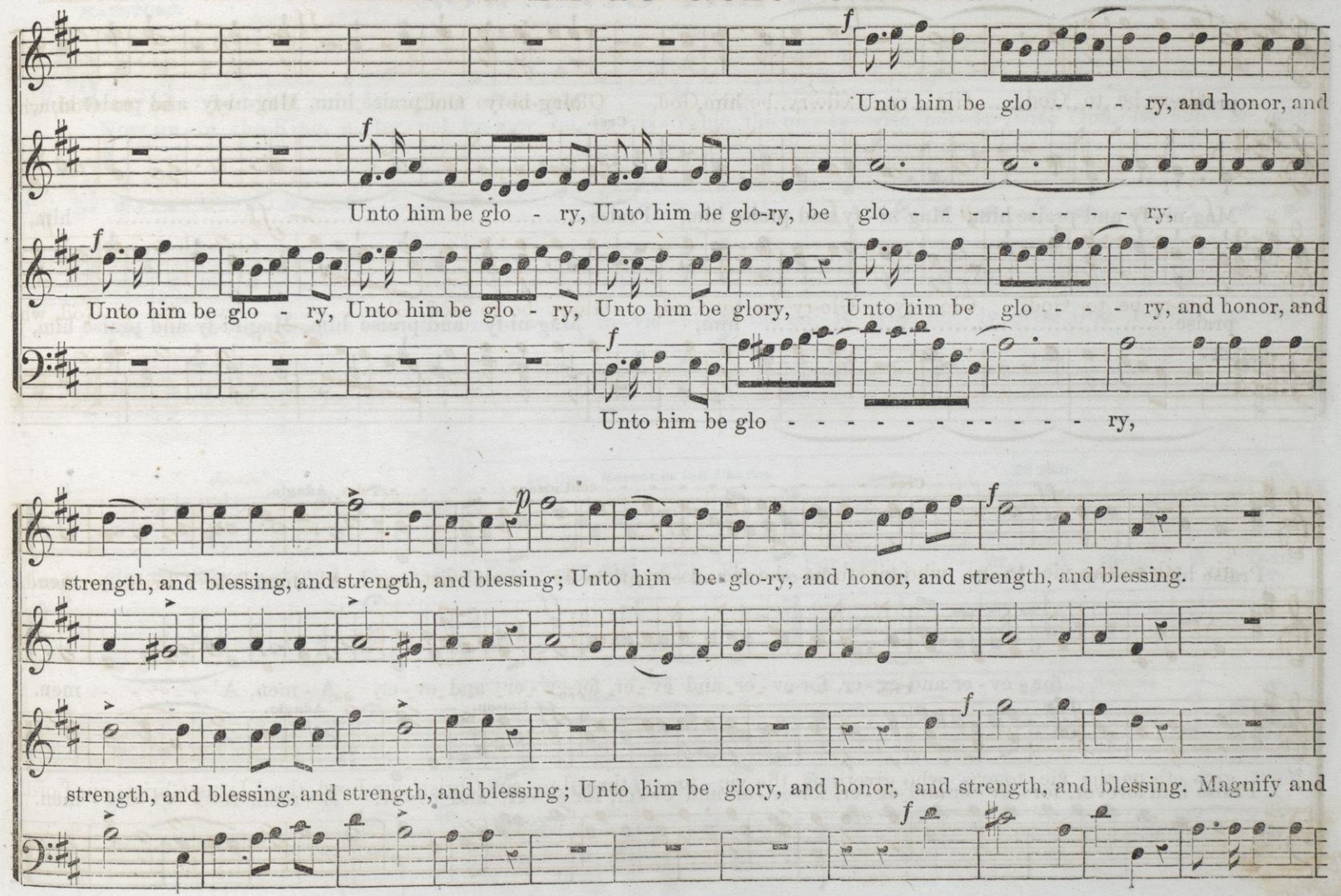
I. B. W.



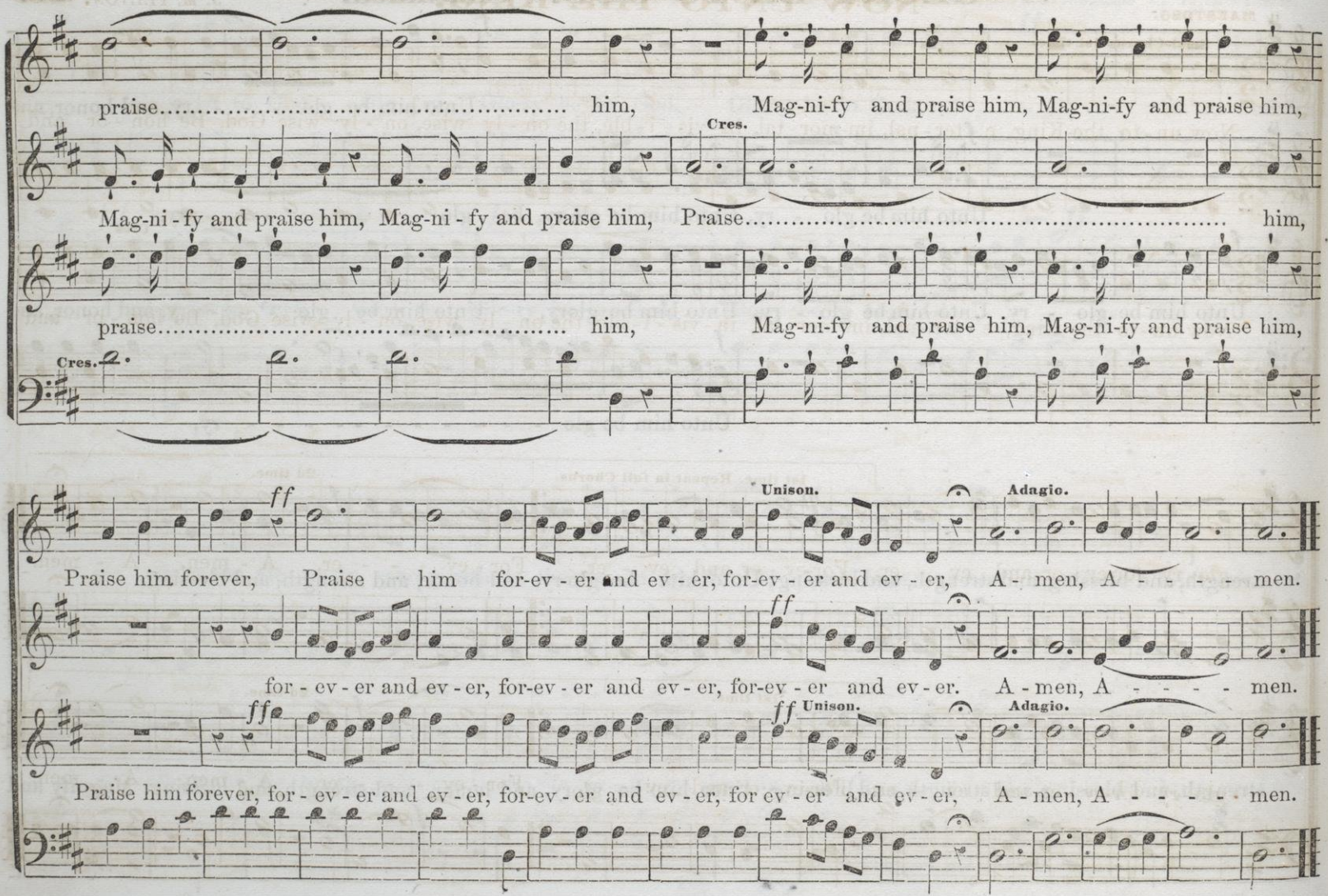
GLORY BE TO GOD.

ARRANGED FROM NICKOLDS BY T. E. PERKINS.




Unto him be glo - - - ry, and honor, and
Unto him be glo - ry, Unto him be glo-ry, be glo - - - - - - - - ry,
Unto him be glo - ry, Unto him be glo - ry, Unto him be glory, Unto him be glo - - - ry, and honor, and
Unto him be glo - - - - - - - - - - - - ry,
strength, and blessing, and strength, and blessing; Unto him be glo-ry, and honor, and strength, and blessing.
strength, and blessing, and strength, and blessing; Unto him be glory, and honor, and strength, and blessing. Magnify and

GLORY BE TO GOD. Concluded.



NOW UNTO THE KING.

J. M. PELTON.

MAESTOSO.

Semi-Chorus 1st time.

Cres - - - -

Now un - to the King, e - ter - nal, im-mor - tal, in - vis - i - ble, the on - ly wise, on - ly wise God, Be hon - or and

f

Cres - - - -

Now un - to the King, e - ter - nal, im-mor - tal, in - vis - i - ble, the on - ly wise, on - ly wise God, Be hon - or and

f

1st time. Repeat in full Chorus.

2d time.

glo - ry for-ev - er and ev - er, For-ev - er and ev - er, For - ev - - - er, A - men, A - men.

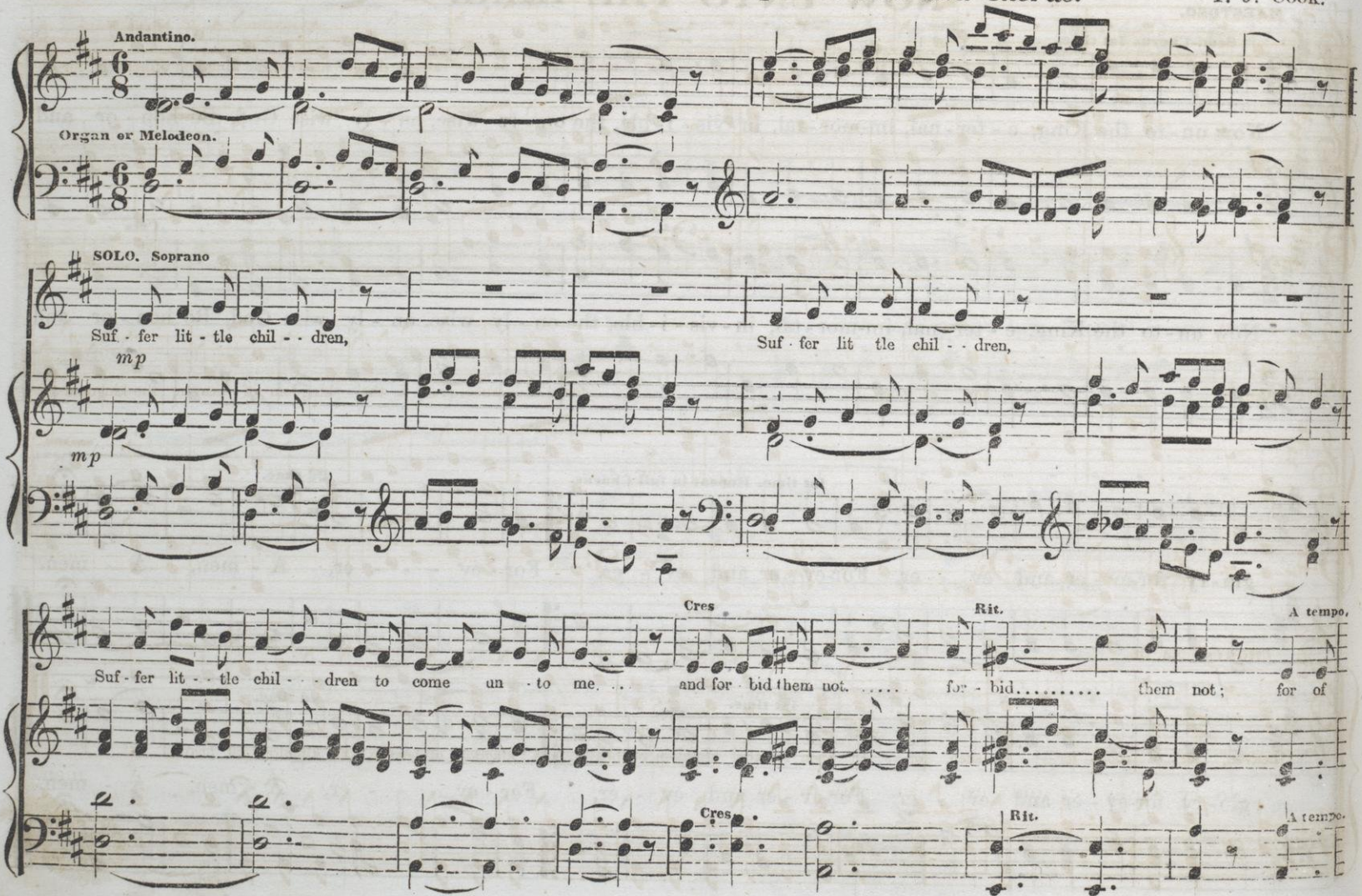
1st time.

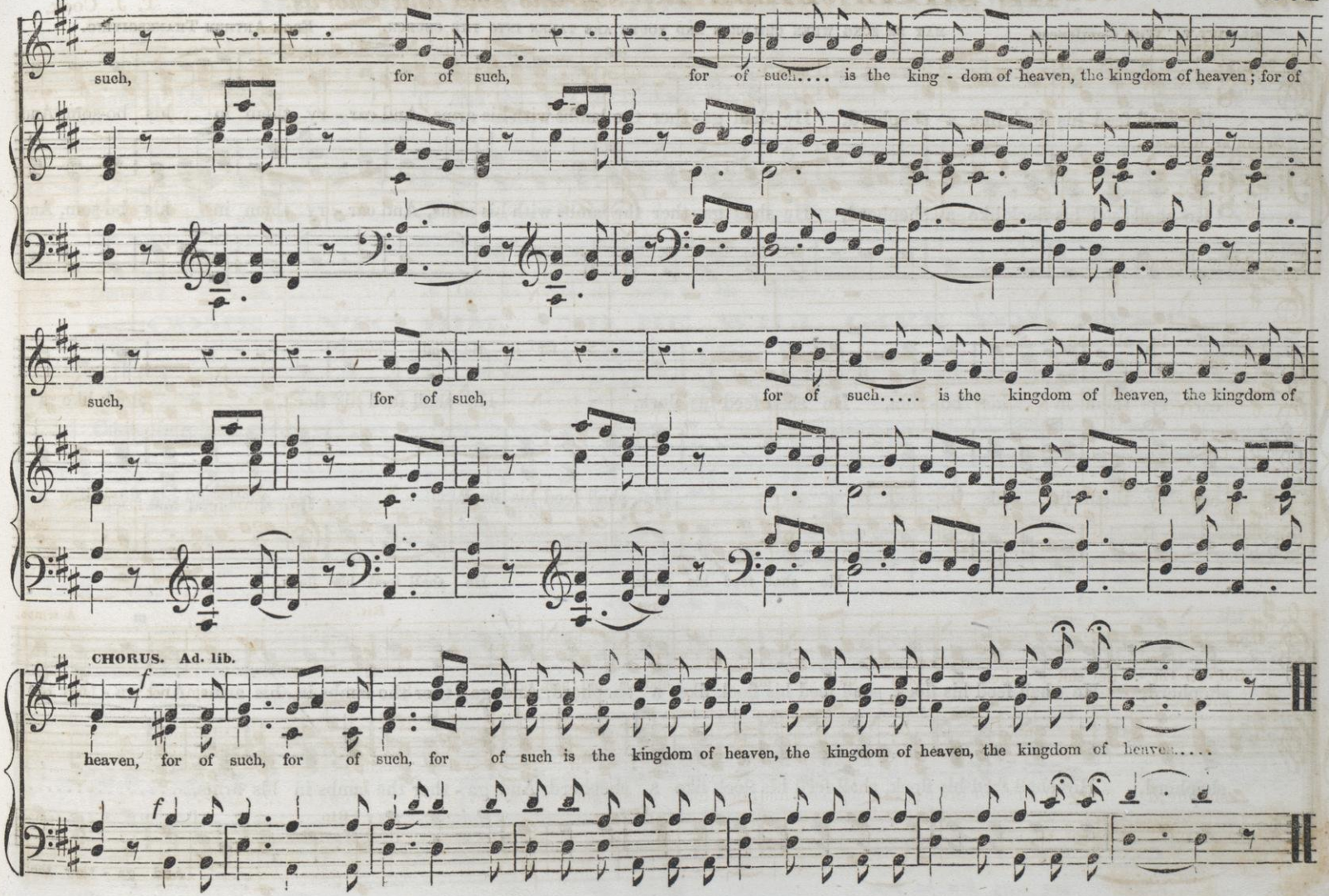
2d time.

glo - ry for-ev - er and ev - er, For-ev - er and ev - er, For - ev - - - er, A - men, A - men.

SUFFER LITTLE CHILDREN. *Soprano Solo and Chorus.*

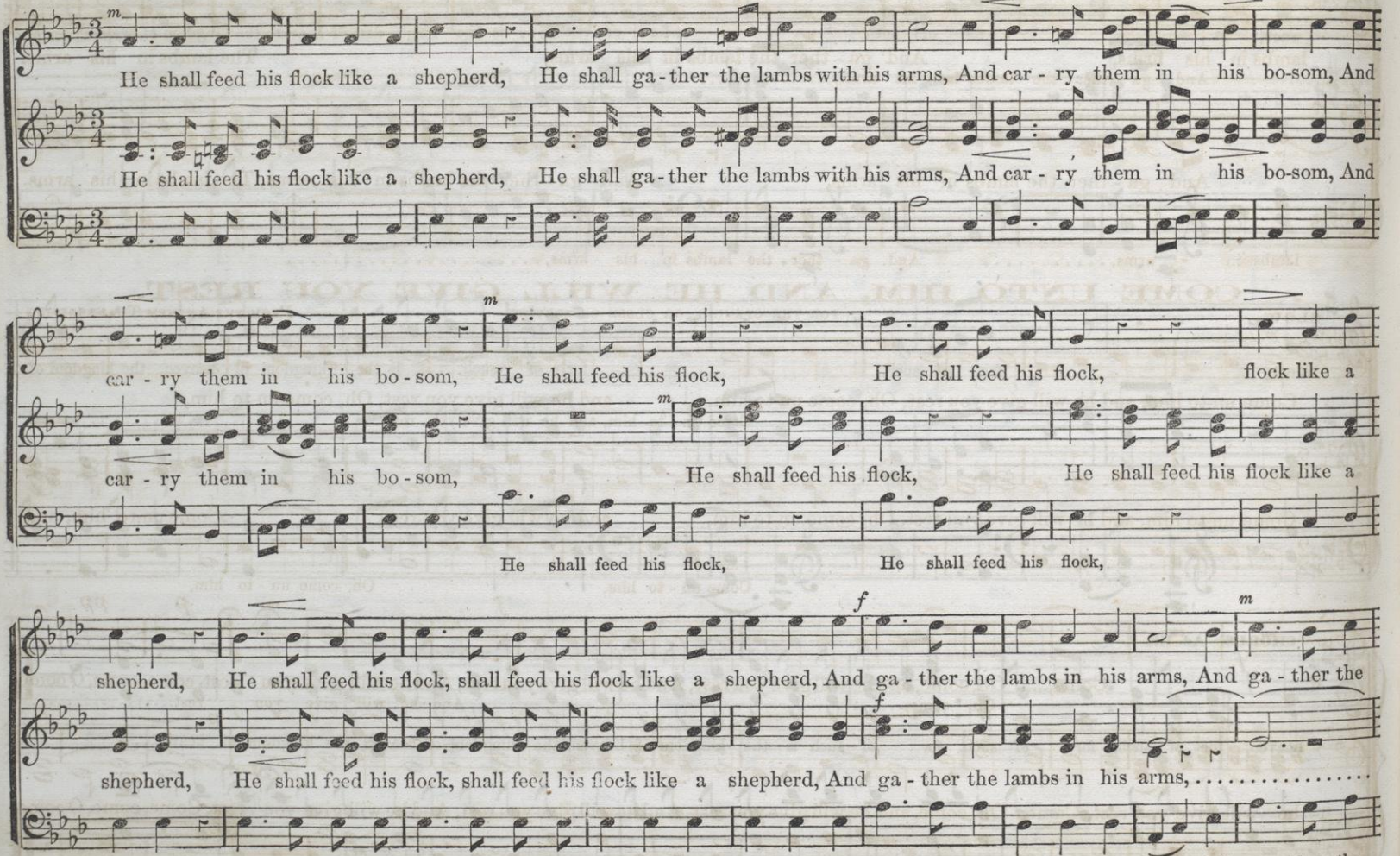
T. J. Cook.

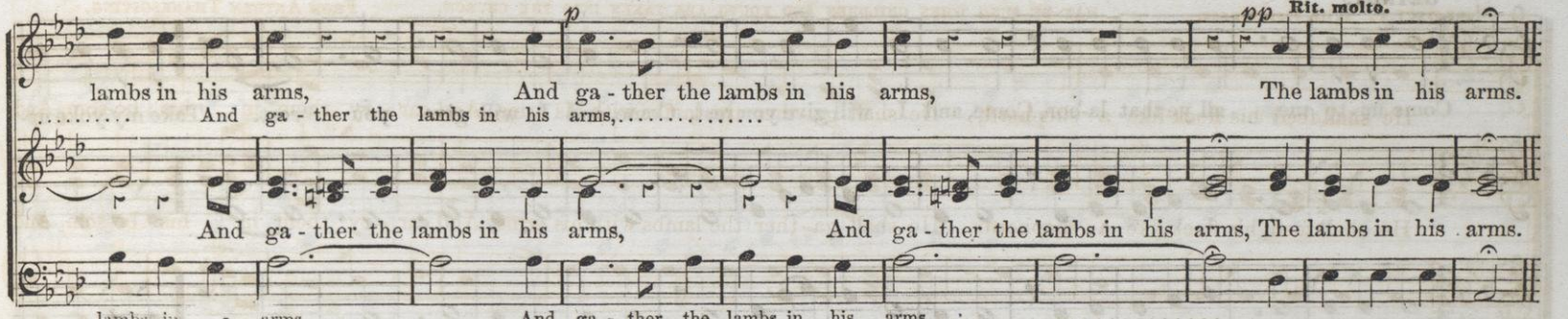



such, for of such, for of such.... is the king - dom of heaven, the kingdom of heaven; for of
such, for of such, for of such..... is the kingdom of heaven, the kingdom of
CHORUS. Ad. lib.
f
heaven, for of such, for of such, for of such is the kingdom of heaven, the kingdom of heaven, the kingdom of heaven.....
f

HE SHALL FEED HIS FLOCK. Anthem.

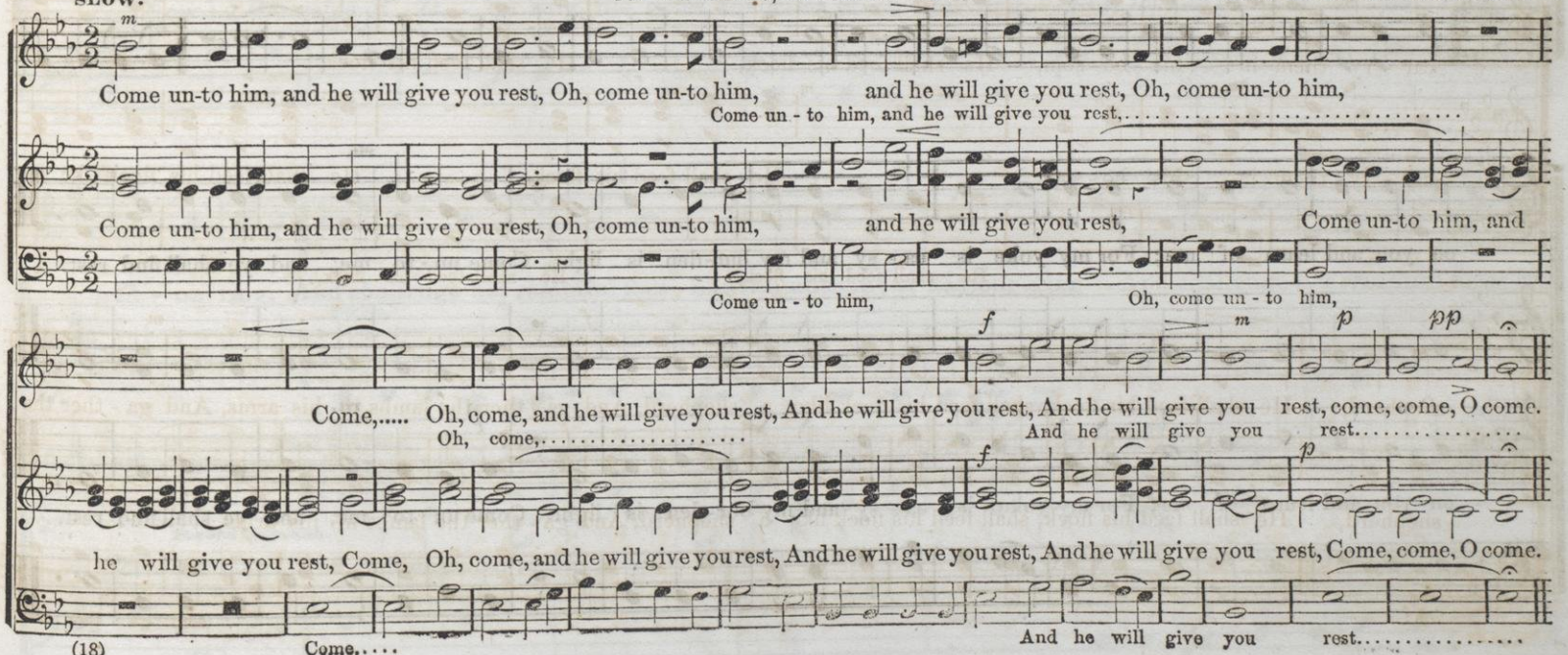
SLOWLY. With Gentleness. MAY BE SUNG WHEN CHILDREN AND YOUTH ARE TAKEN INTO THE CHURCH. FROM ANTHEM THANKSGIVING.





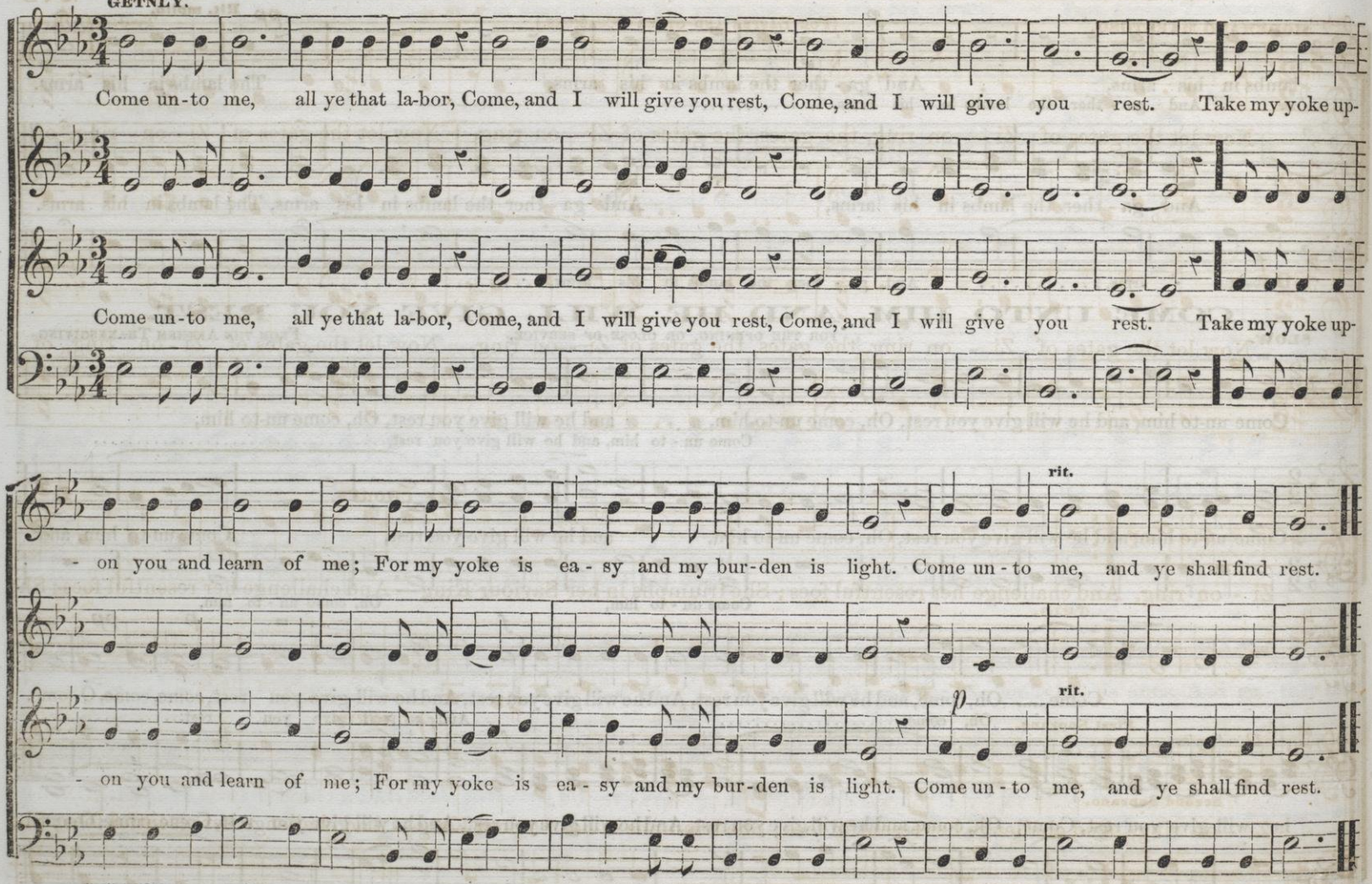
COME UNTO HIM, AND HE WILL GIVE YOU REST.

SLOW. FOR THE OPENING, OR CLOSE OF SERVICE. FROM THE ANTHEM THANKSGIVING

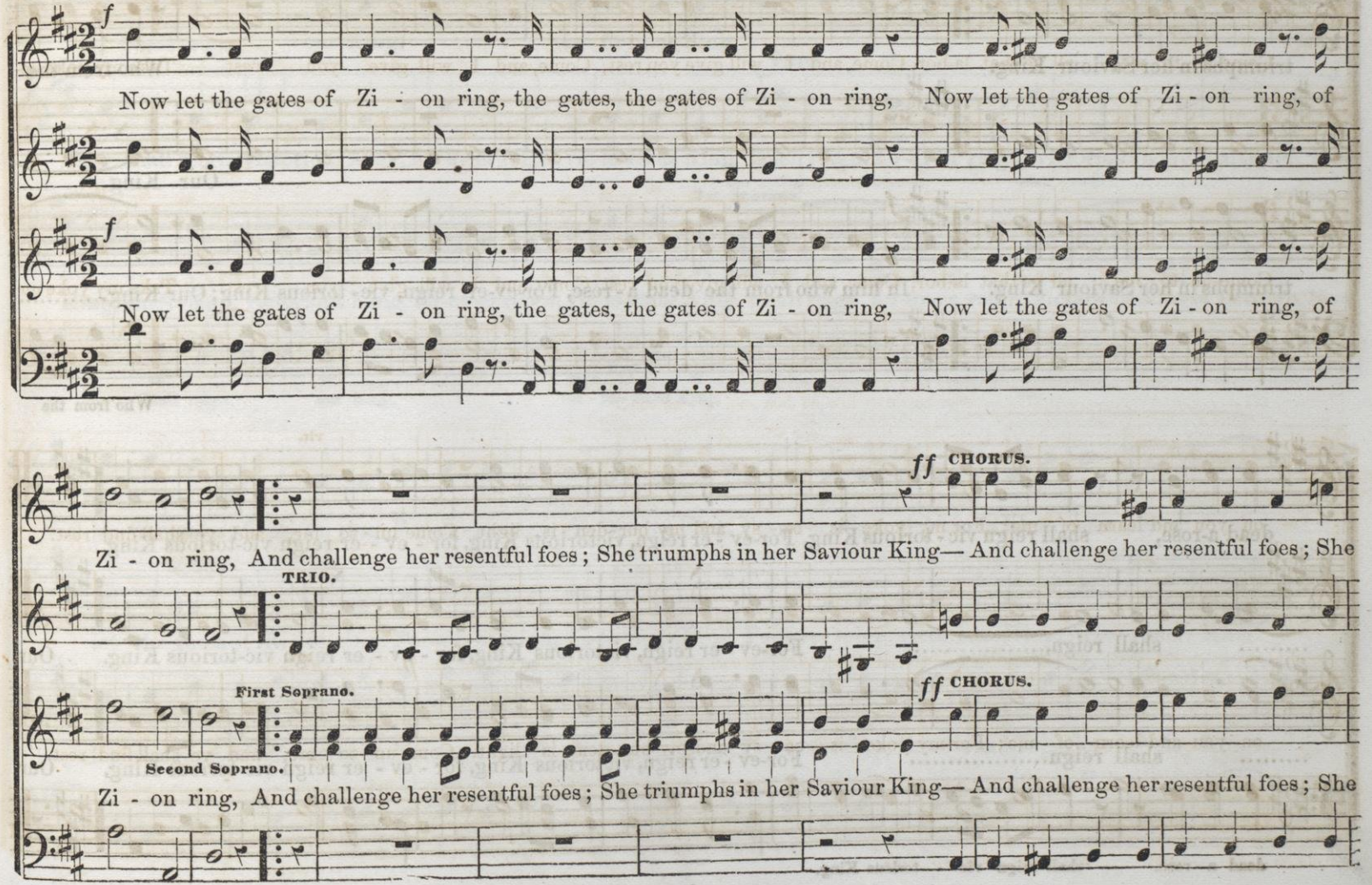


COME UNTO ME.

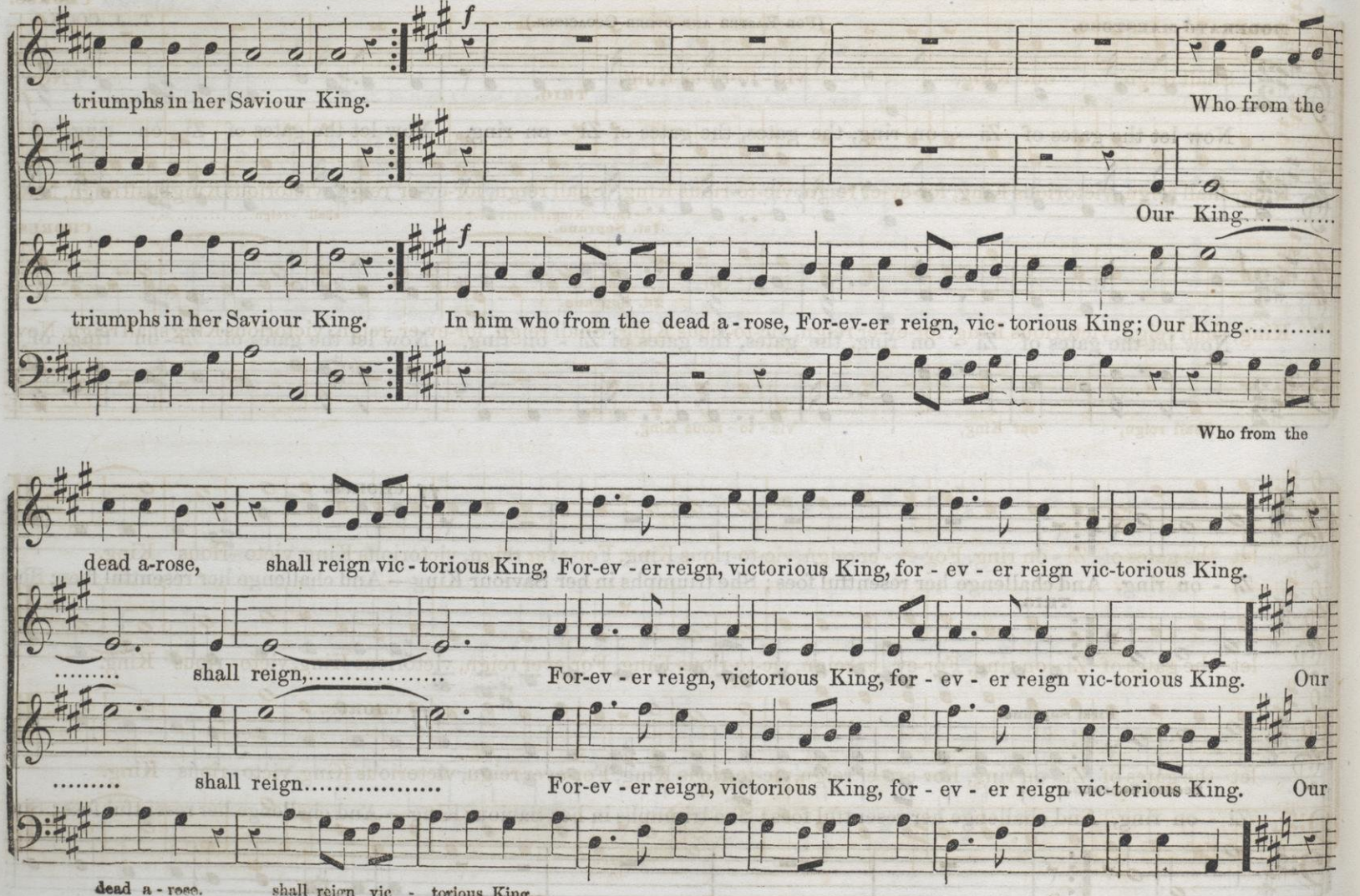
GETNLY.

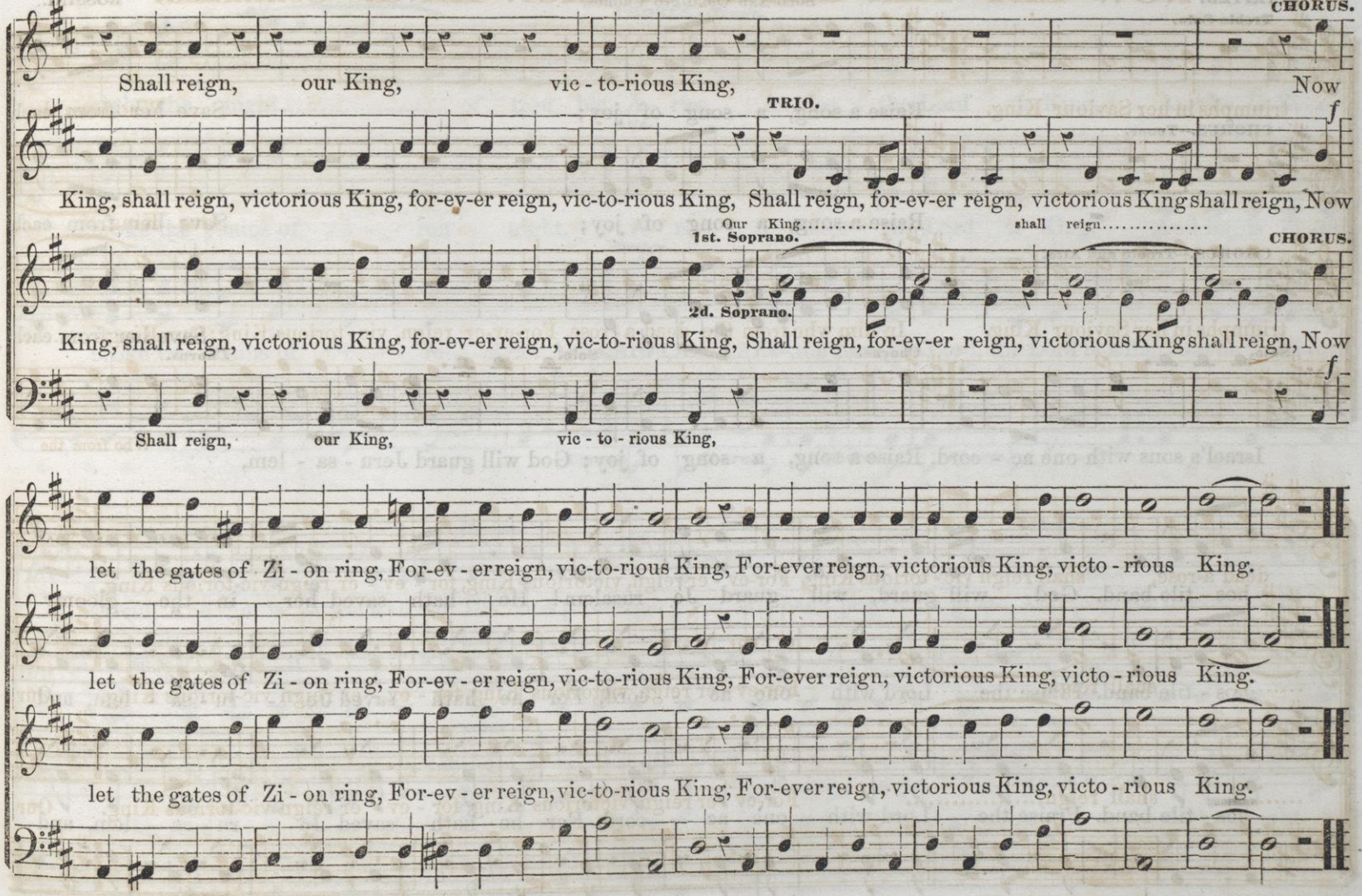


MODERATO MAESTOSO. (For Easter and other Occasions.) T. J. COOK.



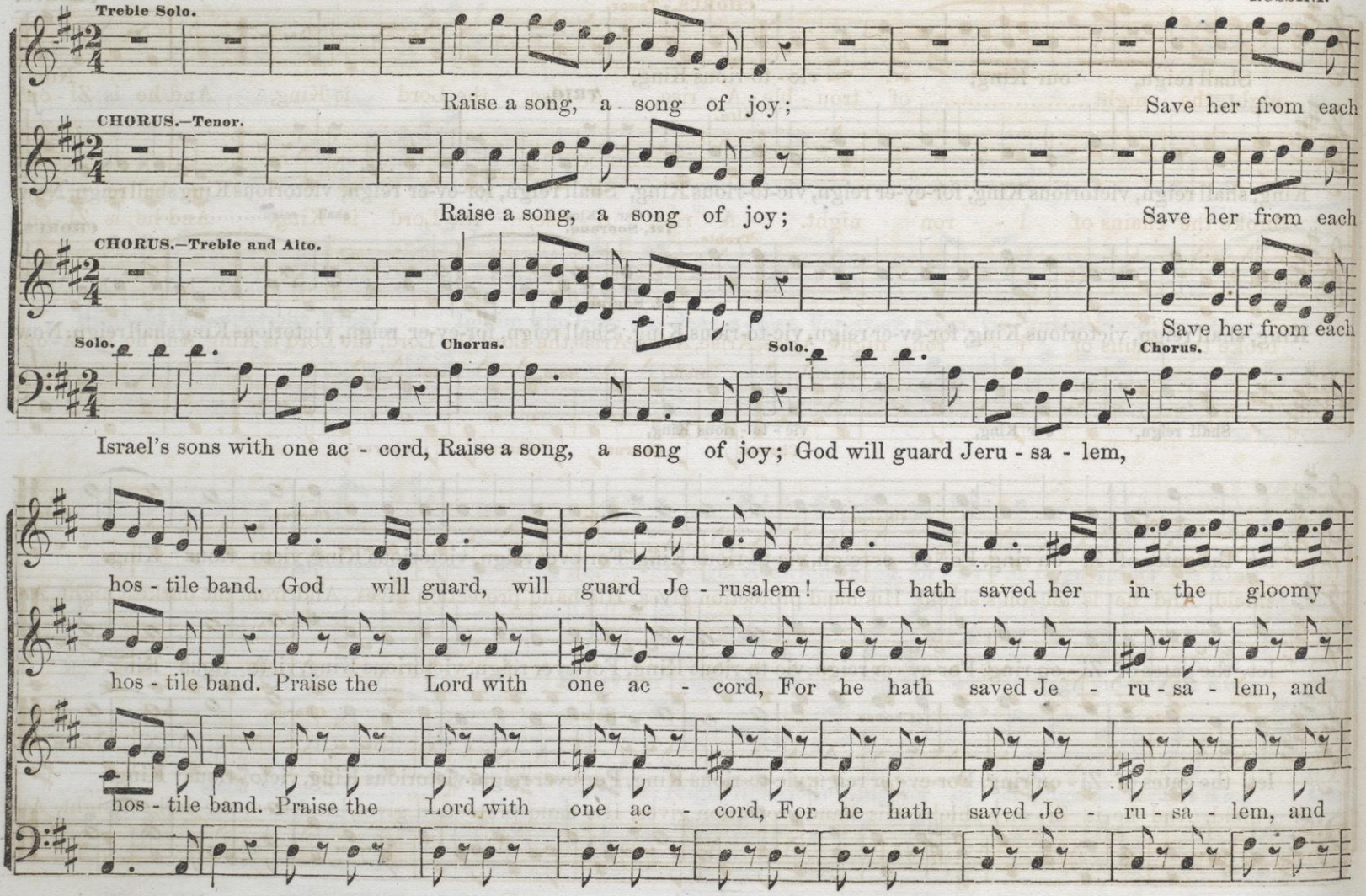
NOW LET THE GATES OF ZION RING. Continued.

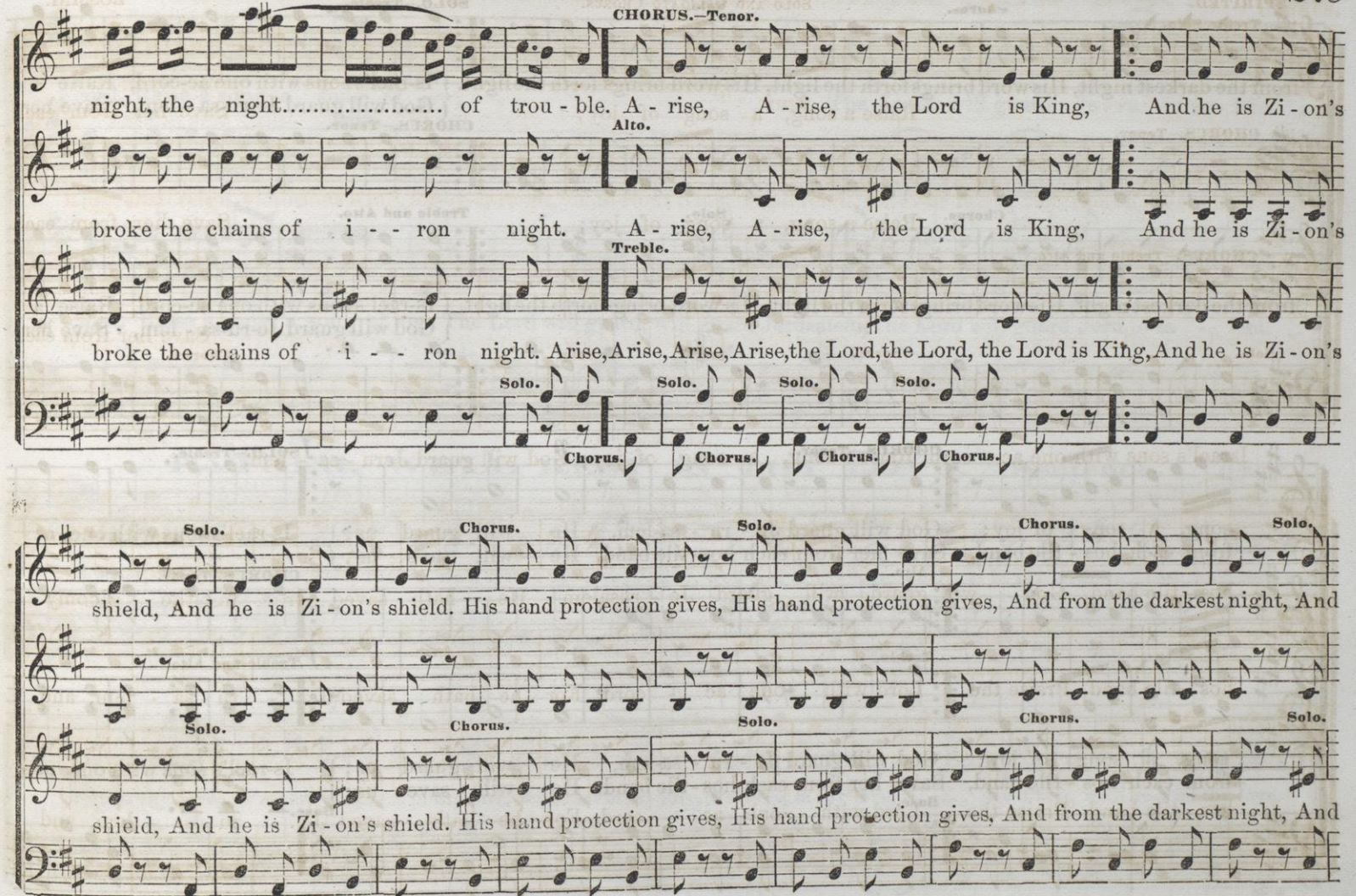



CHORUS.
Shall reign, our King, vic - to-rious King, Now
TRIO.
f
King, shall reign, victorious King, for-ev-er reign, vic-to-rious King, Shall reign, for-ev-er reign, victorious King shall reign, Now
Our King..... shall reign.....
1st. Soprano.
2d. Soprano.
CHORUS.
King, shall reign, victorious King, for-ev-er reign, vic-to-rious King, Shall reign, for-ev-er reign, victorious King shall reign, Now
f
Shall reign, our King, vic - to - rious King,
let the gates of Zi - on ring, For-ev - er reign, vic-to-rious King, For-ever reign, victorious King, victo - rious King.
let the gates of Zi - on ring, For-ev - er reign, vic-to-rious King, For-ever reign, victorious King, victo - rious King.
let the gates of Zi - on ring, For-ev - er reign, vic-to-rious King, For-ever reign, victorious King, victo - rious King.

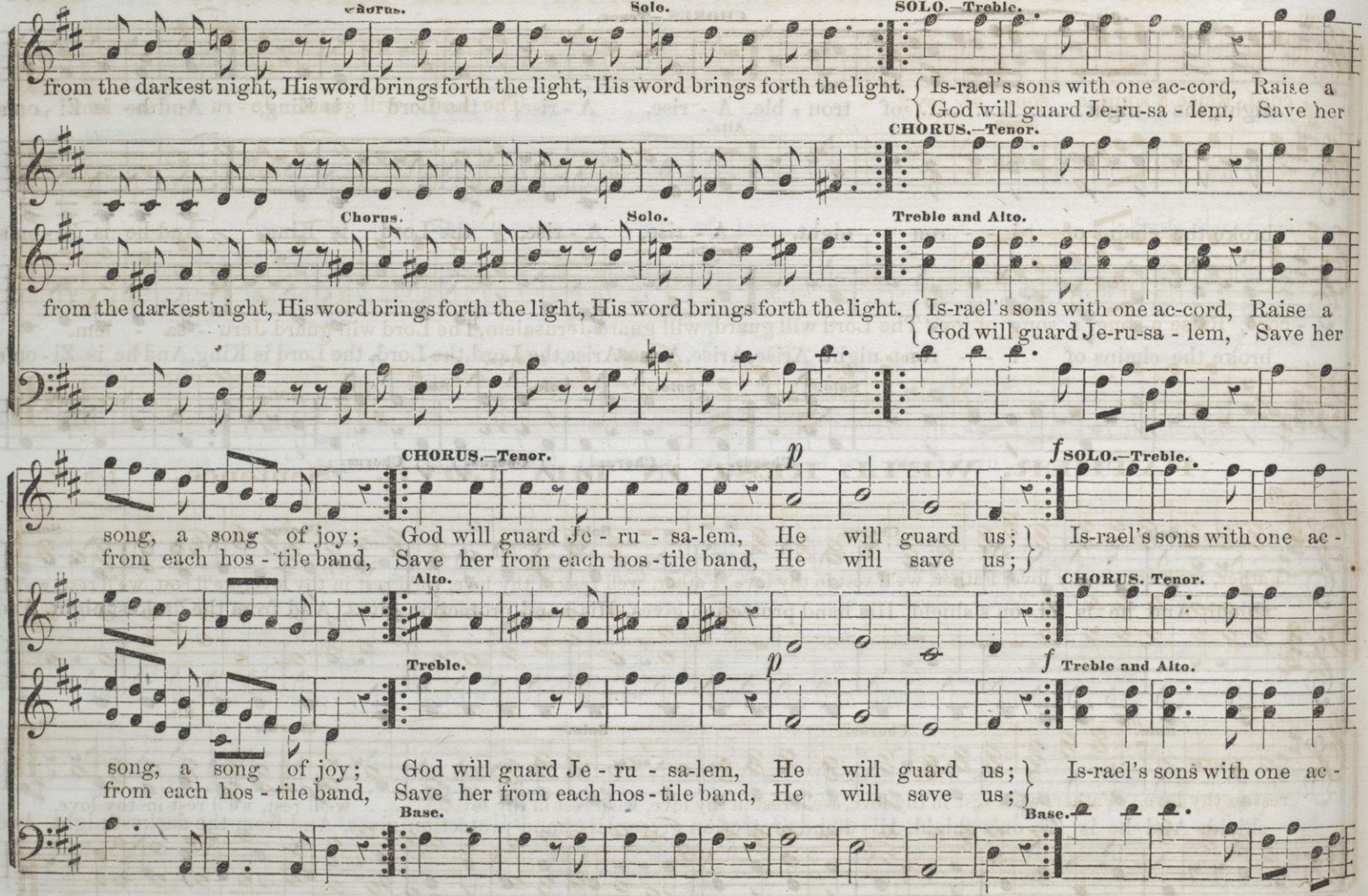
ISRAEL'S SONS WITH ONE ACCORD.

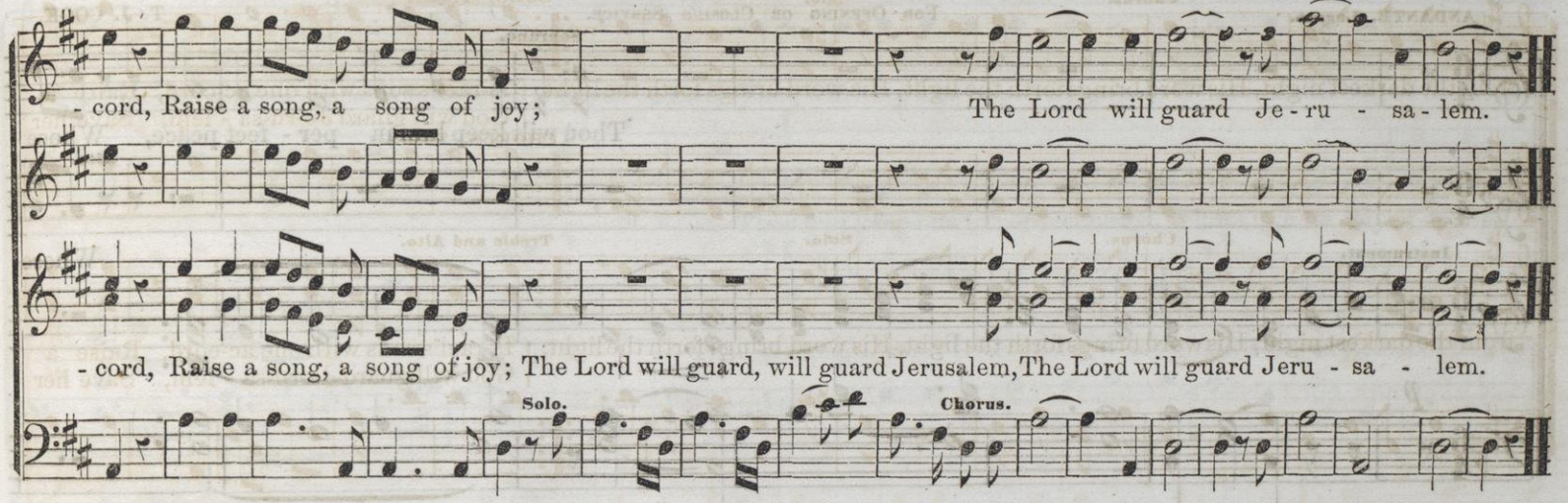
SPIRITED. SOLO AND OBLIGATO CHORUS. ROSSINI.



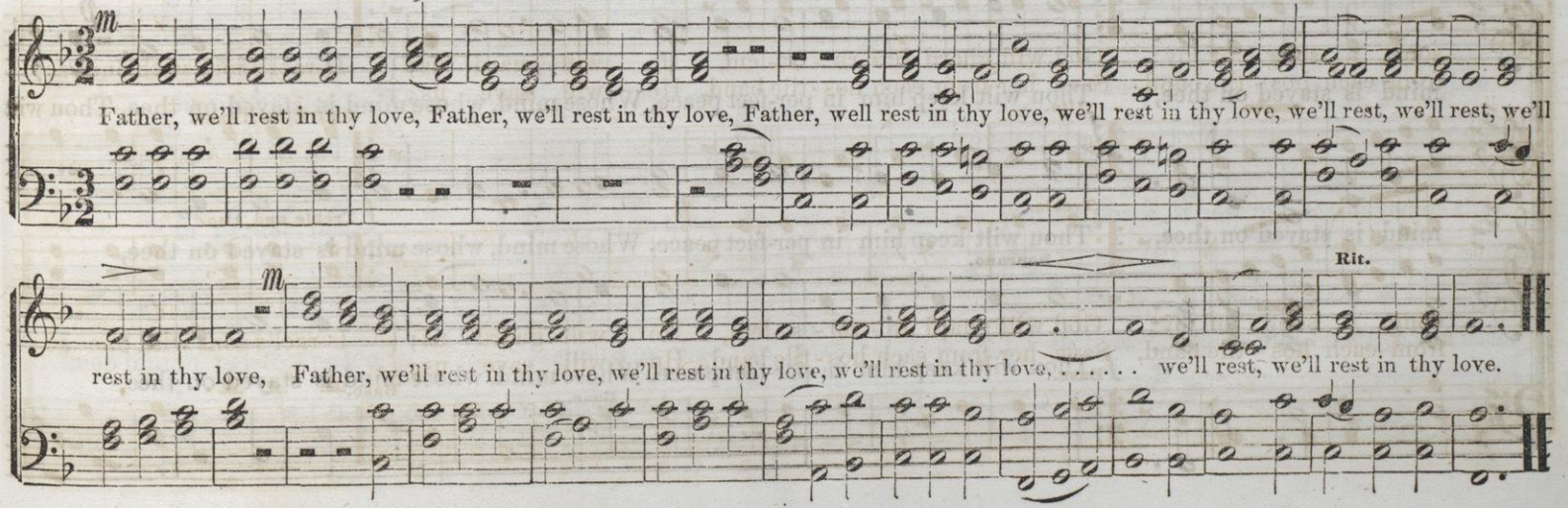

CHORUS.—Tenor.
night, the night..... of trou - ble. A - rise, A - rise, the Lord is King, And he is Zi - on's
Alto.
broke the chains of i - - ron night. A - rise, A - rise, the Lord is King, And he is Zi - on's
Treble.
broke the chains of i - - ron night. Arise, Arise, Arise, Arise, the Lord, the Lord, the Lord is King, And he is Zi - on's
Solo.
Chorus.
shield, And he is Zi - on's shield. His hand protection gives, His hand protection gives, And from the darkest night, And
shield, And he is Zi - on's shield. His hand protection gives, His hand protection gives, And from the darkest night, And

ISRAEL'S SONS WITH ONE ACCORD. Continued.



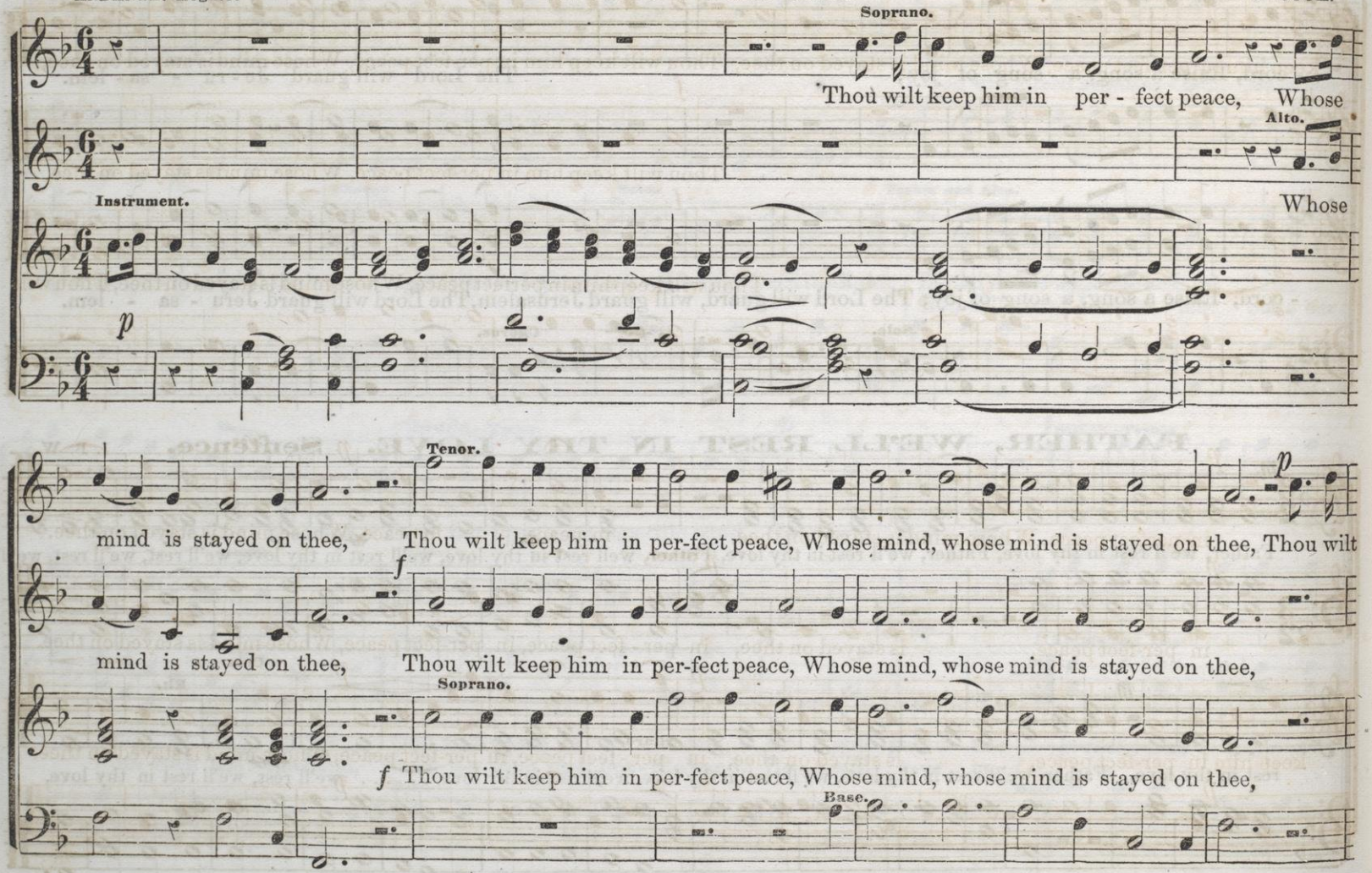


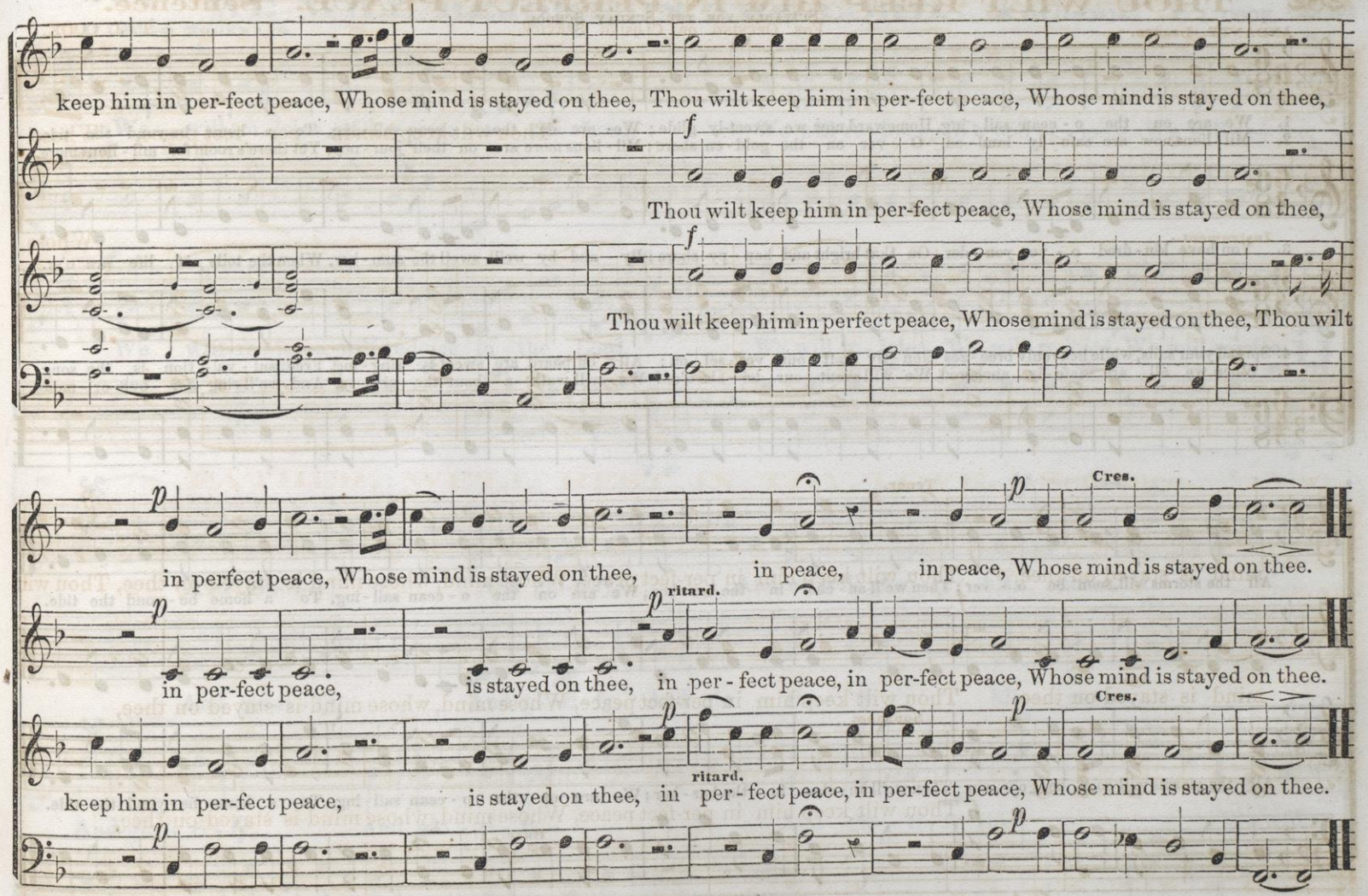
FATHER, WE'LL REST IN THY LOVE. Sentence. I. B. W.



THOU WILT KEEP HIM IN PERFECT PEACE. Sentence.

ANDANTE. Legato. FOR OPENING OR CLOSING SERVICE. T. J. COOK.

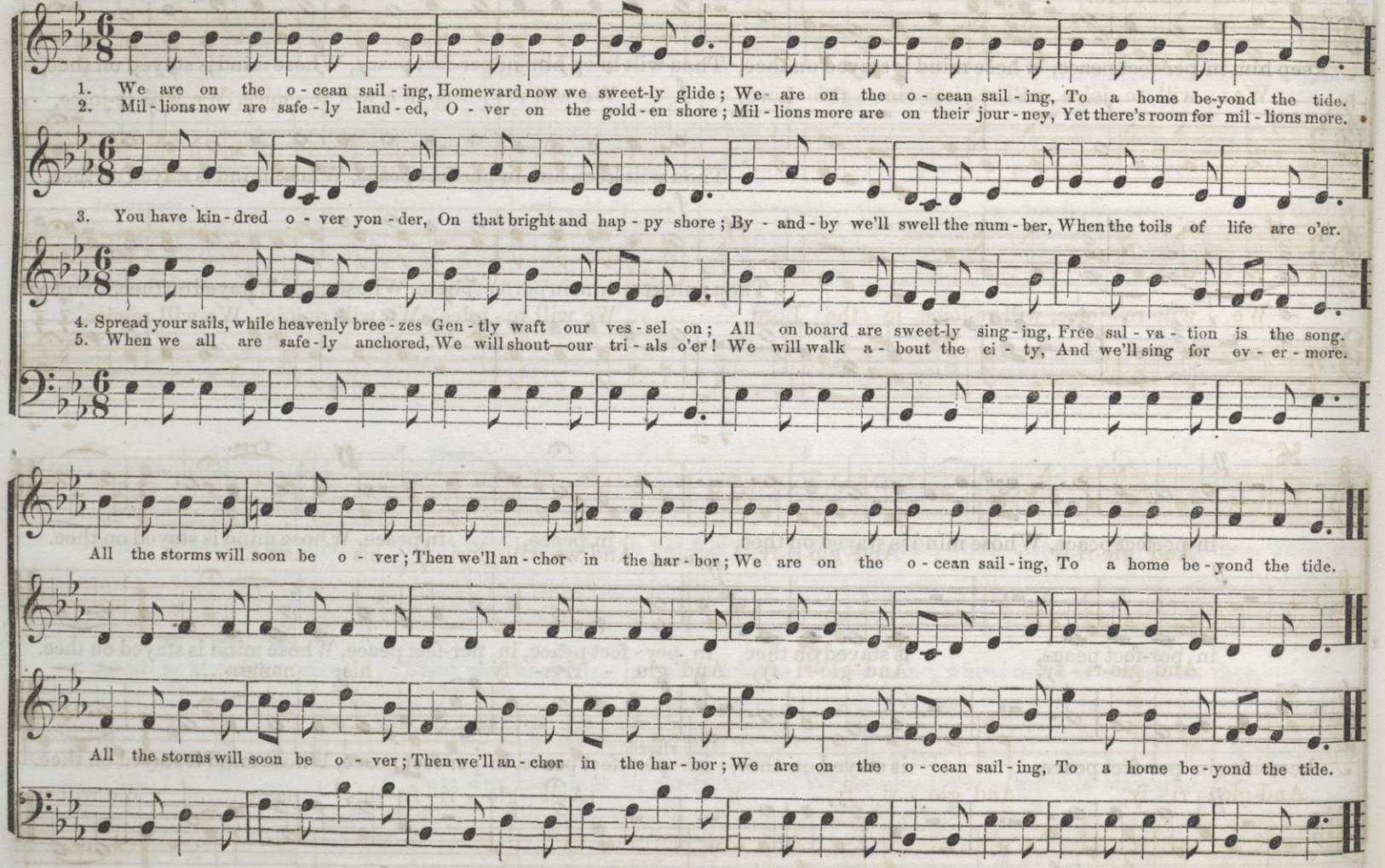



keep him in per-fect peace, Whose mind is stayed on thee, Thou wilt keep him in per-fect peace, Whose mind is stayed on thee,
f
Thou wilt keep him in per-fect peace, Whose mind is stayed on thee,
f
Thou wilt keep him in perfect peace, Whose mind is stayed on thee, Thou wilt
p
Cres.
in perfect peace, Whose mind is stayed on thee, in peace, in peace, Whose mind is stayed on thee.
p
ritard.
p
in per-fect peace, is stayed on thee, in per - fect peace, in per-fect peace, Whose mind is stayed on thee.
p
Cres.
keep him in per-fect peace, is stayed on thee, in per - fect peace, in per-fect peace, Whose mind is stayed on thee.
ritard.
p

A HOME BEYOND THE TIDE.

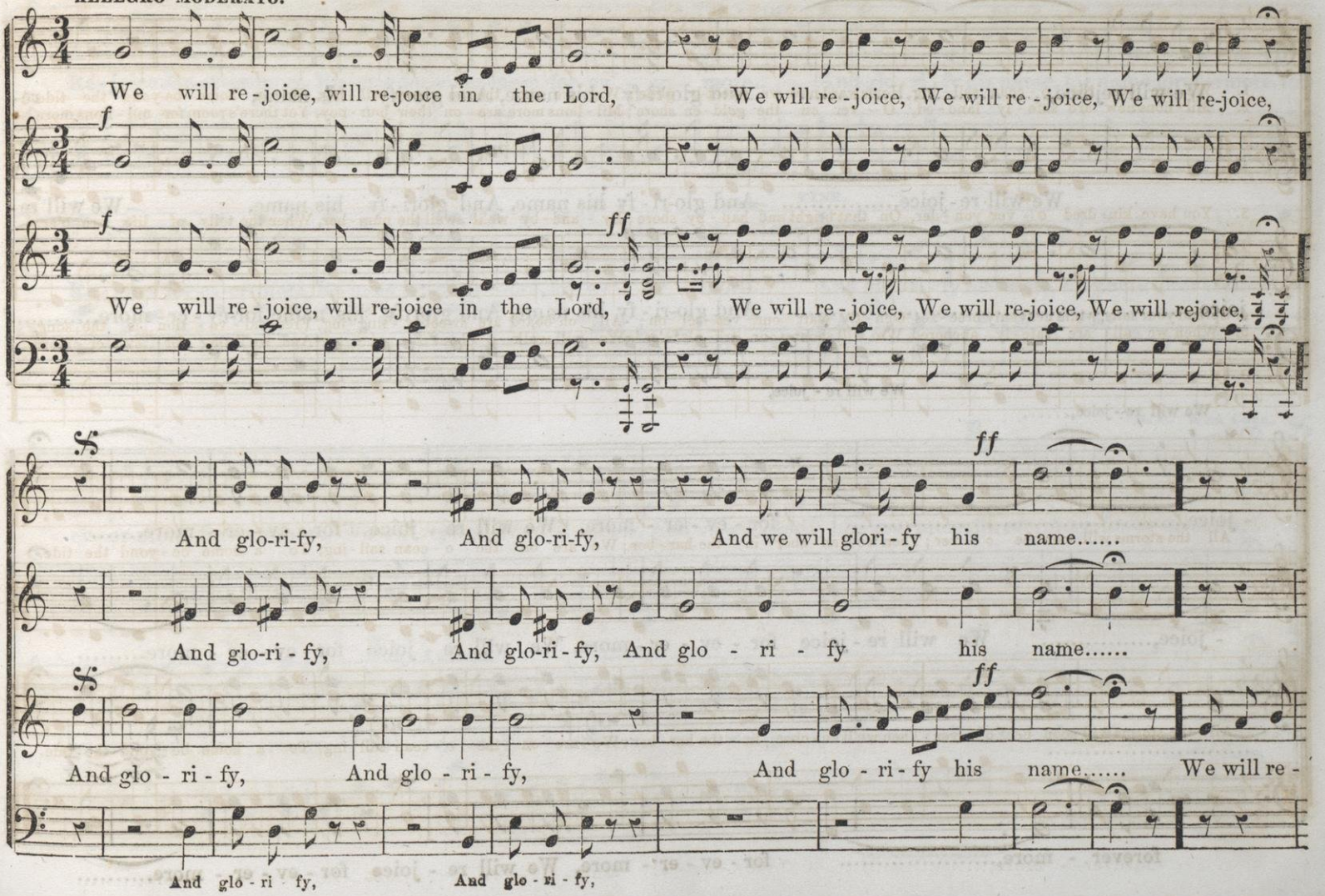
T. J. C.

SUITABLE FOR THE SUNDAY SCHOOL.

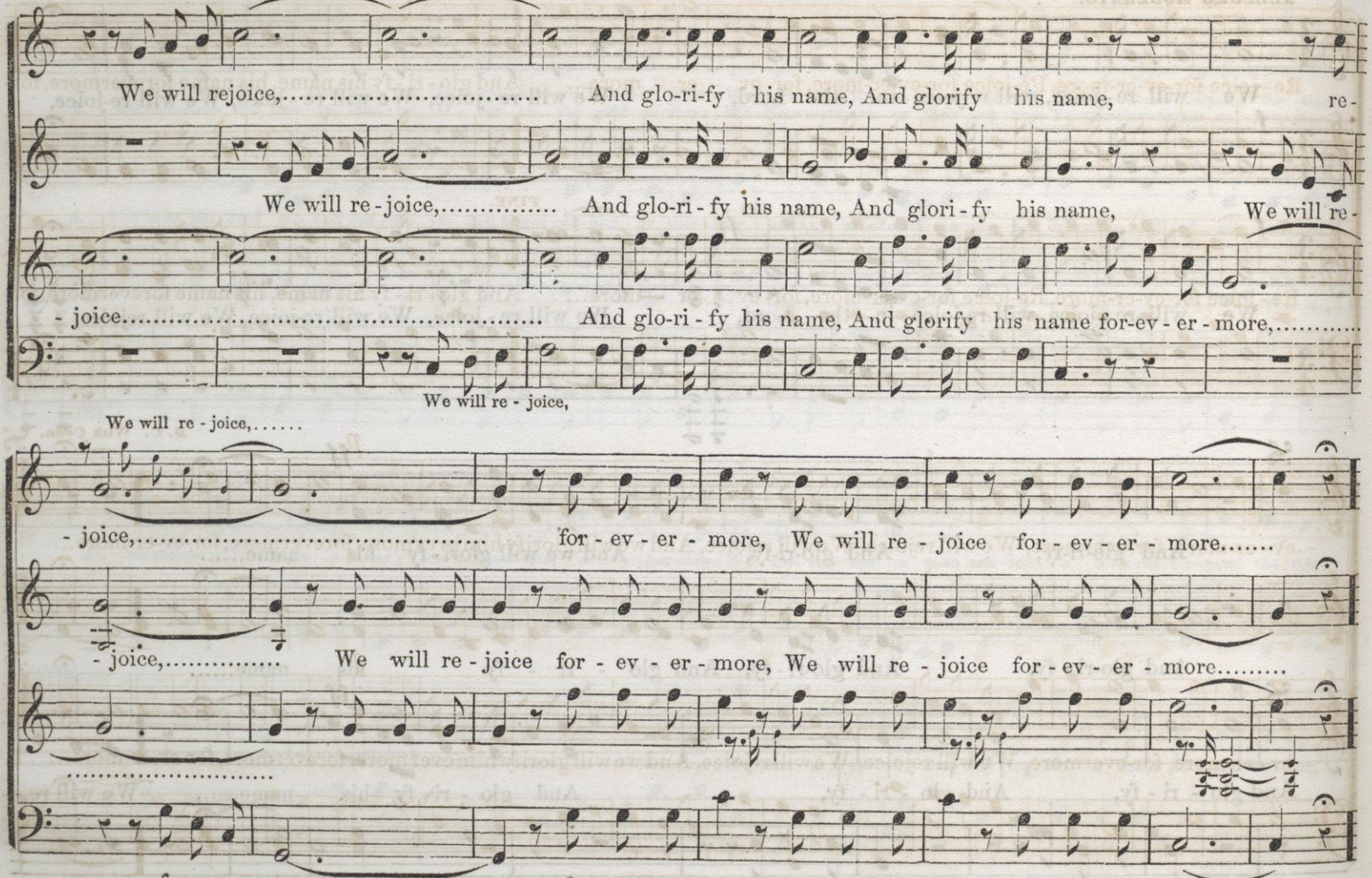


WE WILL REJOICE IN THE LORD. Anthem. T. J. COOK.

ALLEGRO MODERATO.



WE WILL REJOICE IN THE LORD. Continued.



WE WILL REJOICE IN THE LORD. Concluded.

CODA. To be omitted first time.

FINE.

Re - joice for-ev-er-more, Re-joice for-ev-er-more, for- ev - er - more... And glo - ri - fy his name, his name forevermore, for-

FINE.

Re - joice for-ev-er-more, Re-joice for-ev-er-more, for- ev - er - more... And glo - ri - fy his name, his name forevermore, for-

D. C. With Coda.

p

- ev - er-more, for-evermore, We will rejoice, We will rejoice, And we will glorify him ever more, forevermore, for-ev-er-more...

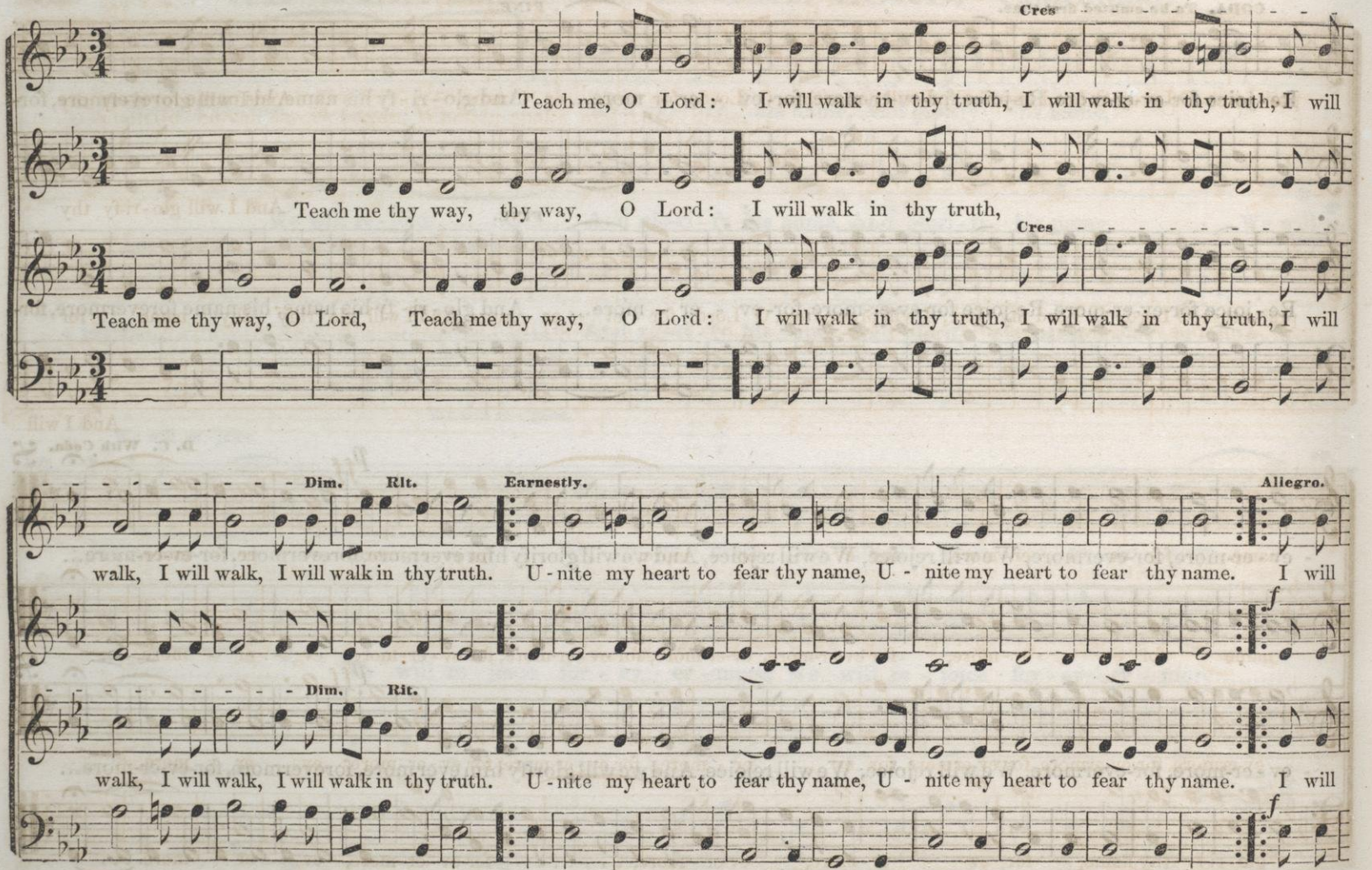
p

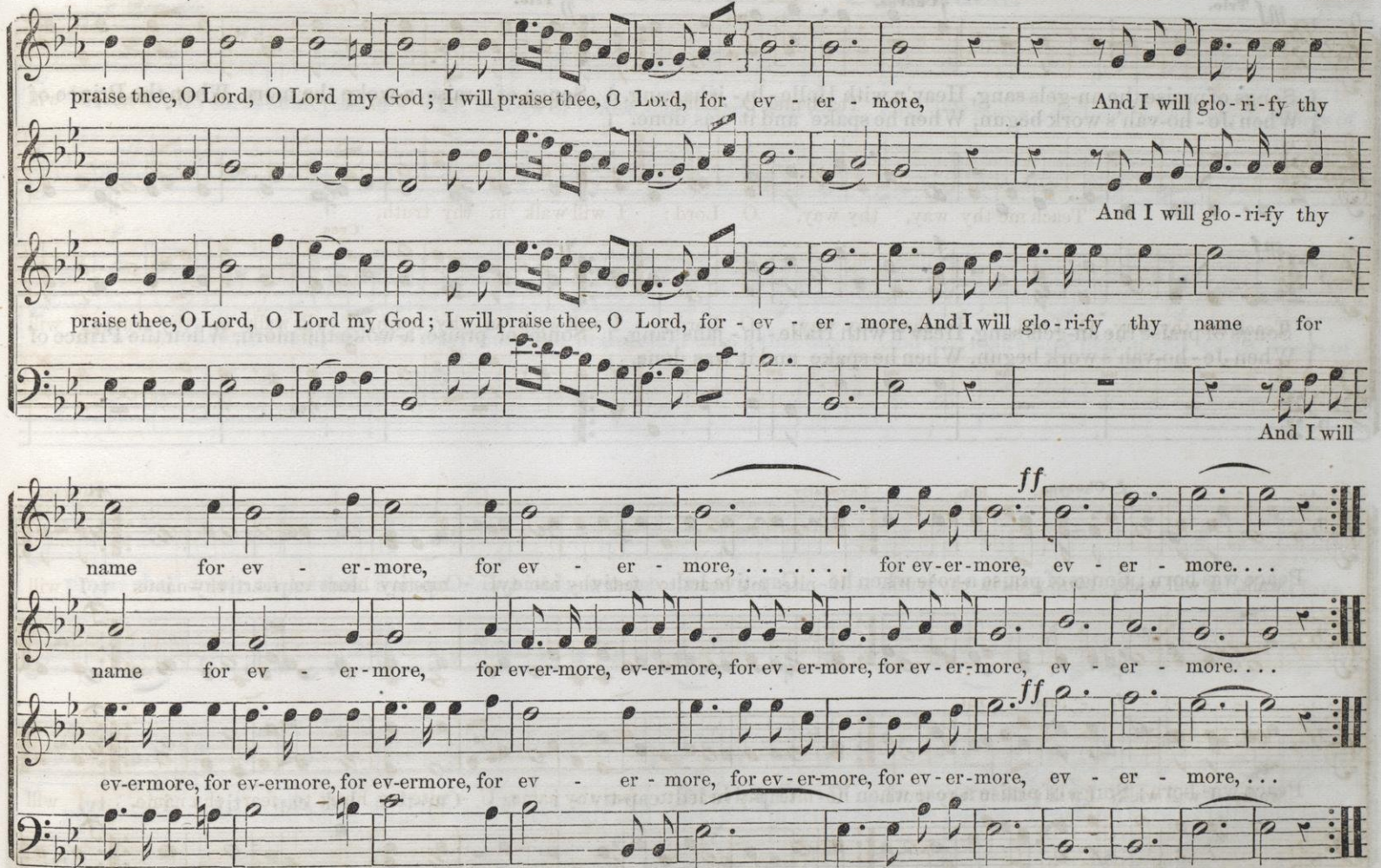
- ev - er-more, for-evermore, We will rejoice, We will rejoice, And we will glorify him ever more, forevermore, for-ev-er-more...

MODERATO.

TEACH ME THY WAY, O LORD.

E. MOORE.




praise thee, O Lord, O Lord my God; I will praise thee, O Lord, for ev - er - more, And I will glo - ri - fy thy
And I will glo - ri - fy thy
praise thee, O Lord, O Lord my God; I will praise thee, O Lord, for - ev - er - more, And I will glo - ri - fy thy name for
And I will
name for ev - er - more, for ev - er - more, ... for ev - er - more, ev - er - more. . . .
ff
name for ev - er - more, for ev - er - more, ev - er - more, for ev - er - more, for ev - er - more, ev - er - more. . . .
ff
ev - ermore, for ev - ermore, for ev - ermore, for ev - er - more, for ev - er - more, for ev - er - more, ev - er - more, . . .
glo - ri - fy thy name, for ev - er - more, ev - er - more, ... for ev - er - more, ev - er - more. . . .

MODERATO.

SONGS OF PRAISE. Hymn-Anthem.

T. J. COOK.

mf Trio. *f* Chorus. *p* Trio.

{ Songs of praise the an-gels sang, Heav'n with Halle - lu - jahs rang, } Songs of praise a-woke the morn, When the Prince of
{ When Je - ho-vah's work begun, When he spake and it was done. }

mf *f* *p*

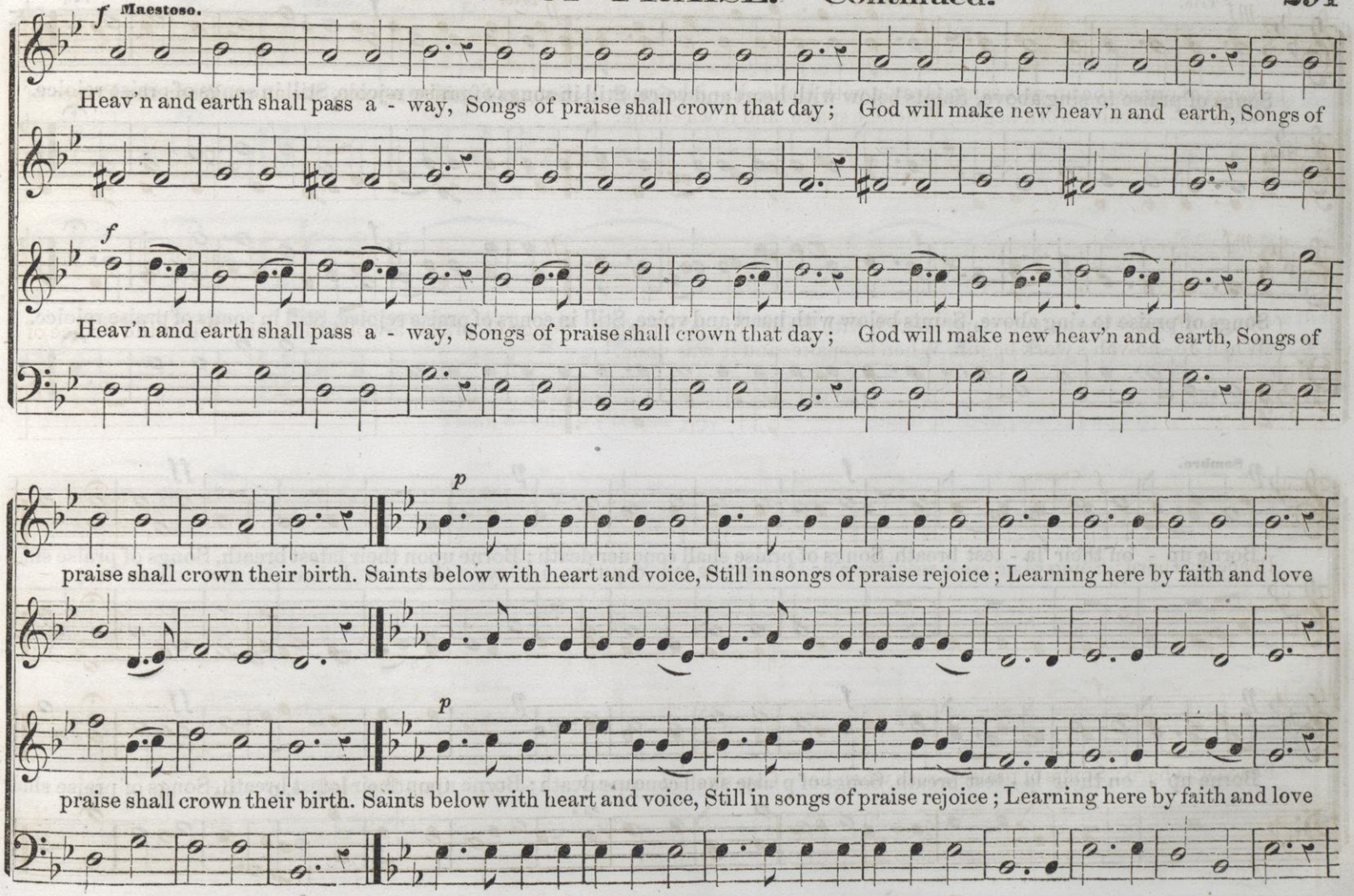
{ Songs of praise the an-gels sang, Heav'n with Halle - lu - jahs rang, } Songs of praise a-woke the morn, When the Prince of
{ When Je - ho-vah's work begun, When he spake and it was done. }

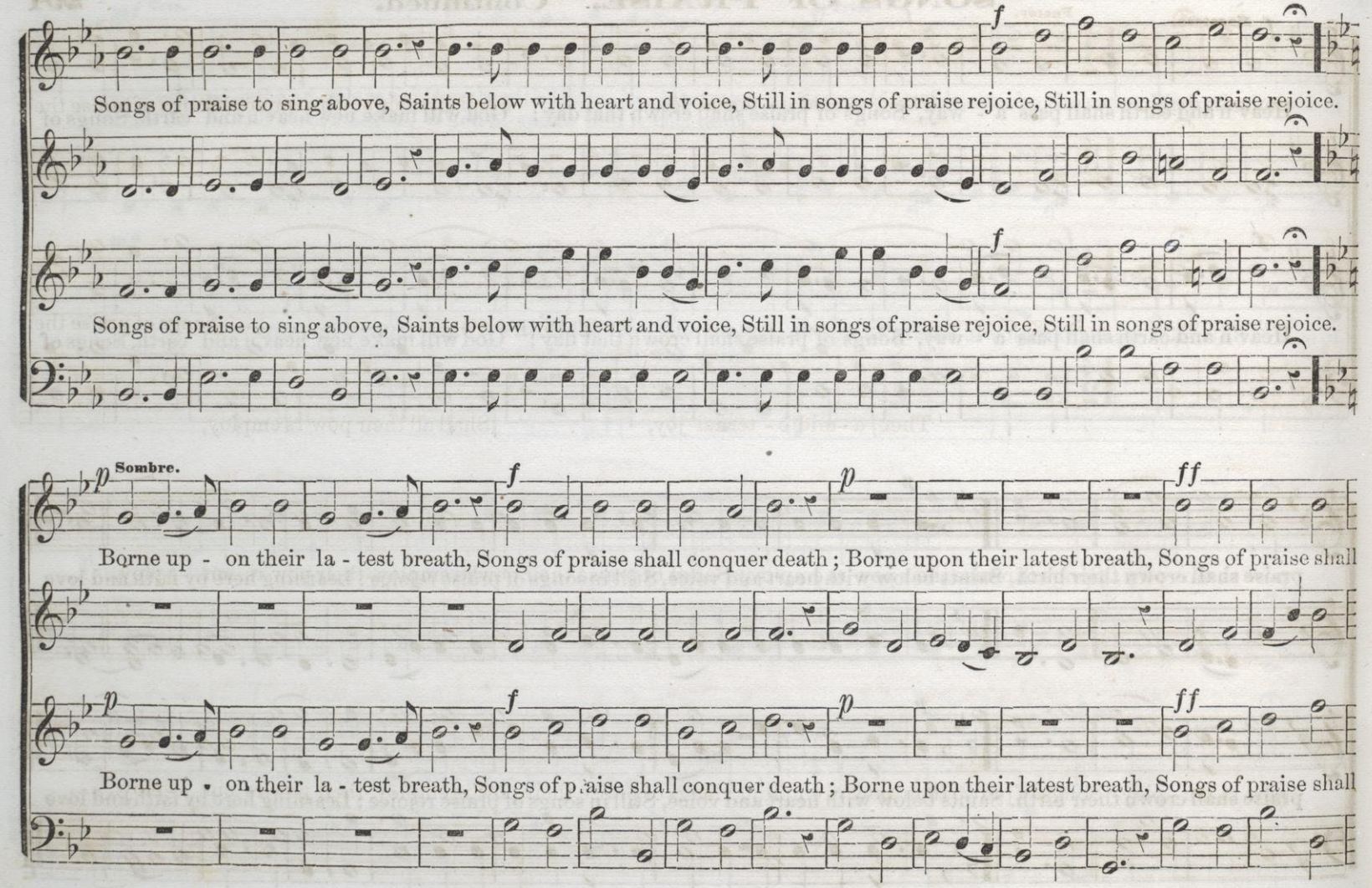
f Chorus.

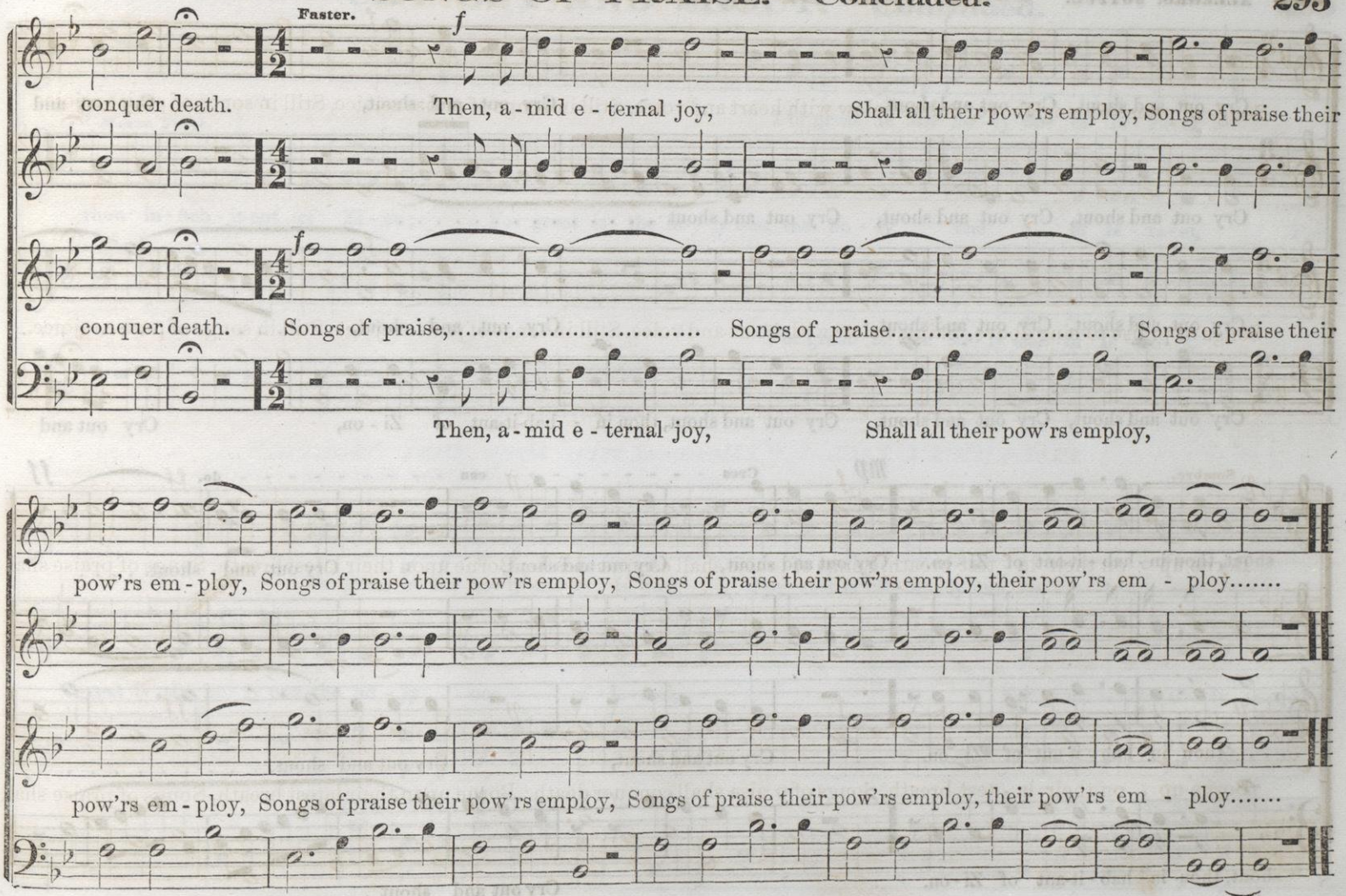
Peace was born; Songs of praise a-rose when he Cap-tive led cap-tiv - i - ty, Cap-tive led cap - tiv - i - ty.

f

Peace was born; Songs of praise a-rose when he Cap-tive led cap-tiv - i - ty, Cap-tive led cap - tiv - i - ty.


f Maestoso.
Heav'n and earth shall pass a - way, Songs of praise shall crown that day; God will make new heav'n and earth, Songs of
f
Heav'n and earth shall pass a - way, Songs of praise shall crown that day; God will make new heav'n and earth, Songs of
p
praise shall crown their birth. Saints below with heart and voice, Still in songs of praise rejoice; Learning here by faith and love
p
praise shall crown their birth. Saints below with heart and voice, Still in songs of praise rejoice; Learning here by faith and love

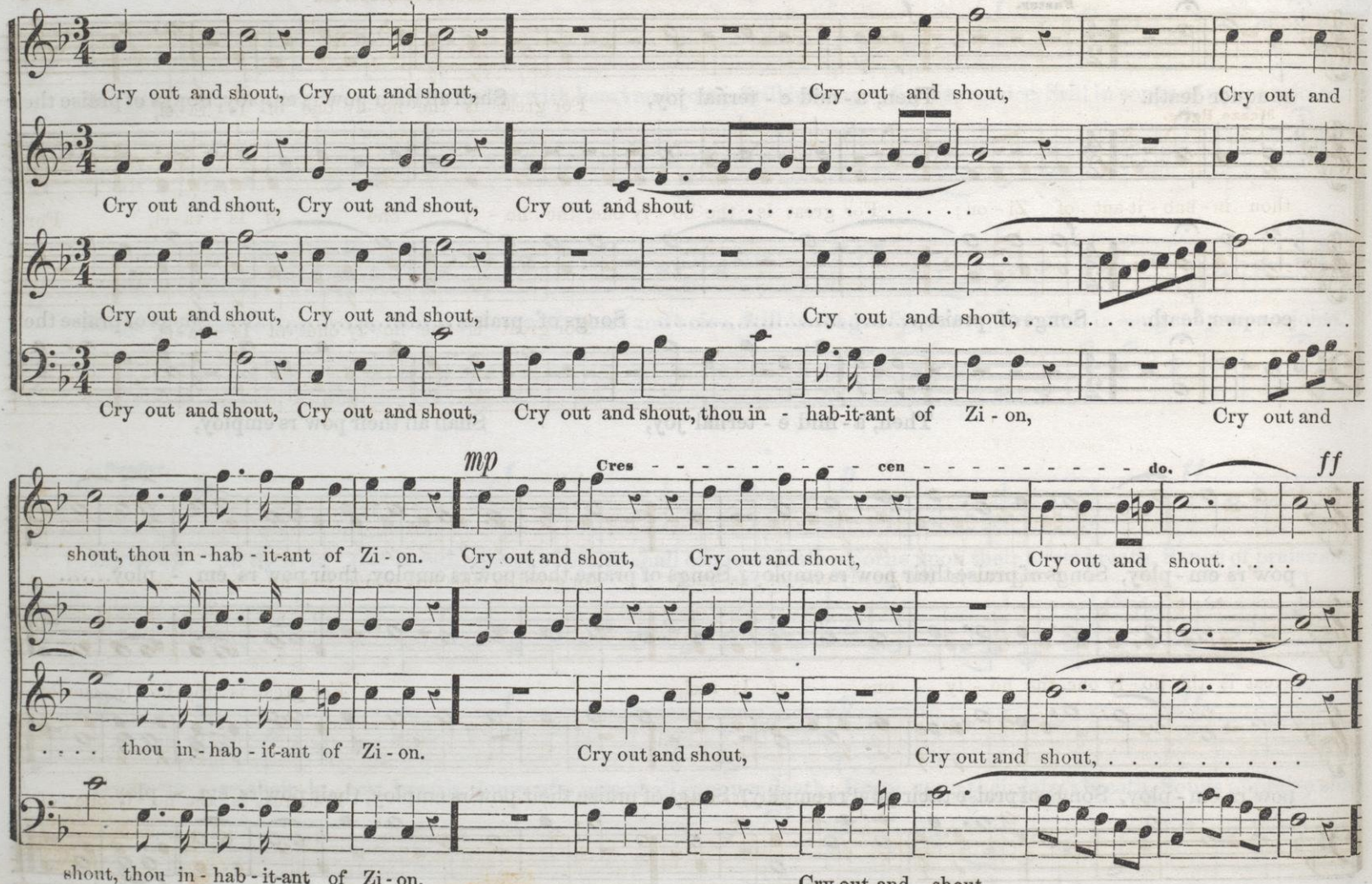

f
Songs of praise to sing above, Saints below with heart and voice, Still in songs of praise rejoice, Still in songs of praise rejoice.
f
Songs of praise to sing above, Saints below with heart and voice, Still in songs of praise rejoice, Still in songs of praise rejoice.
p Sombre.
f
p
ff
Borne up - on their la - test breath, Songs of praise shall conquer death; Borne upon their latest breath, Songs of praise shall
p
f
p
ff
Borne up - on their la - test breath, Songs of praise shall conquer death; Borne upon their latest breath, Songs of praise shall

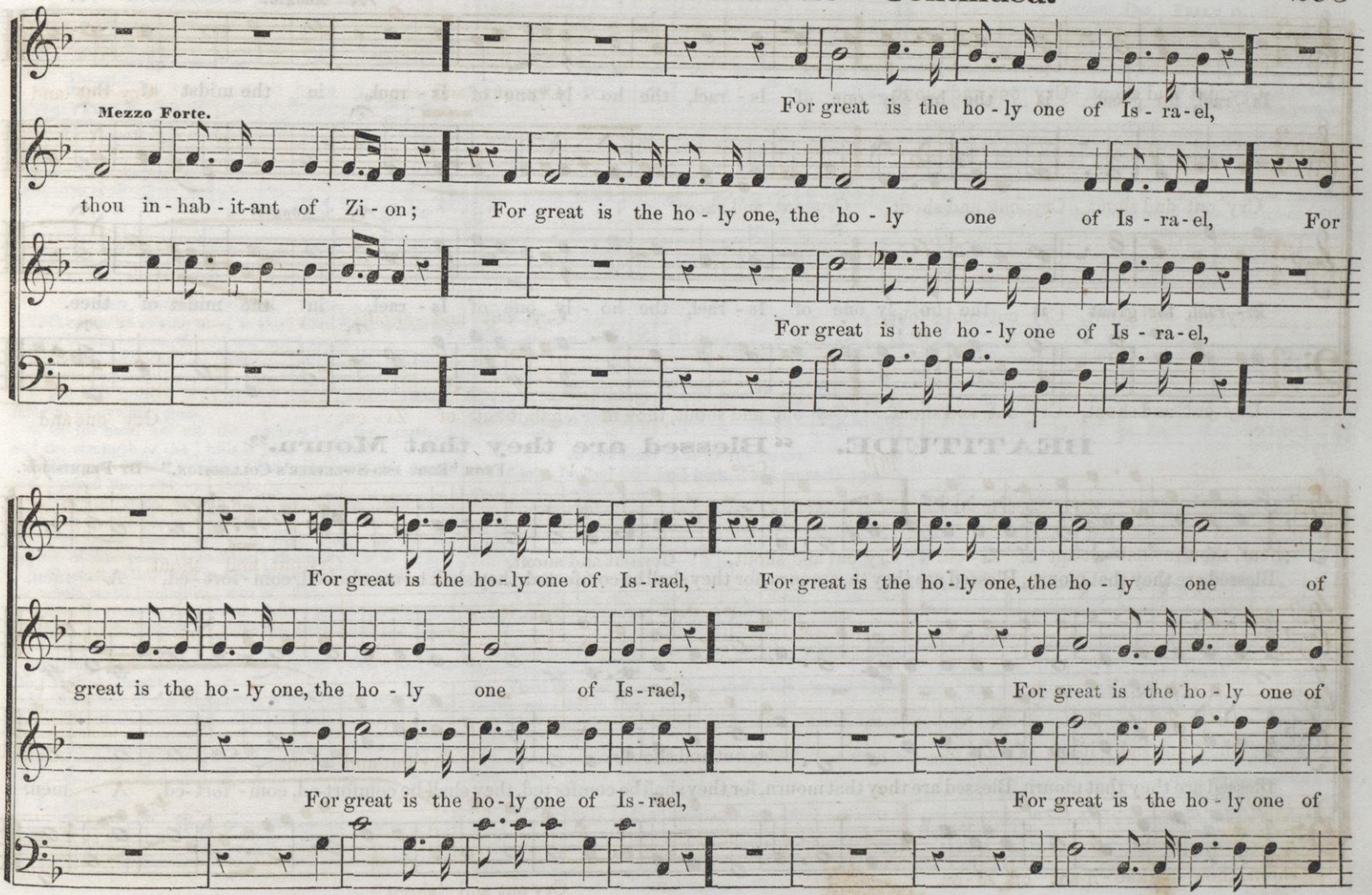

Faster.
f
conquer death. Then, a - mid e - ternal joy, Shall all their pow'rs employ, Songs of praise their
f
conquer death. Songs of praise,..... Songs of praise..... Songs of praise their
Then, a - mid e - ternal joy, Shall all their pow'rs employ,
pow'rs em - ploy, Songs of praise their pow'rs employ, Songs of praise their pow'rs employ, their pow'rs em - ploy.....
pow'rs em - ploy, Songs of praise their pow'rs employ, Songs of praise their pow'rs employ, their pow'rs em - ploy.....

ALLEGRO. JOYFUL.

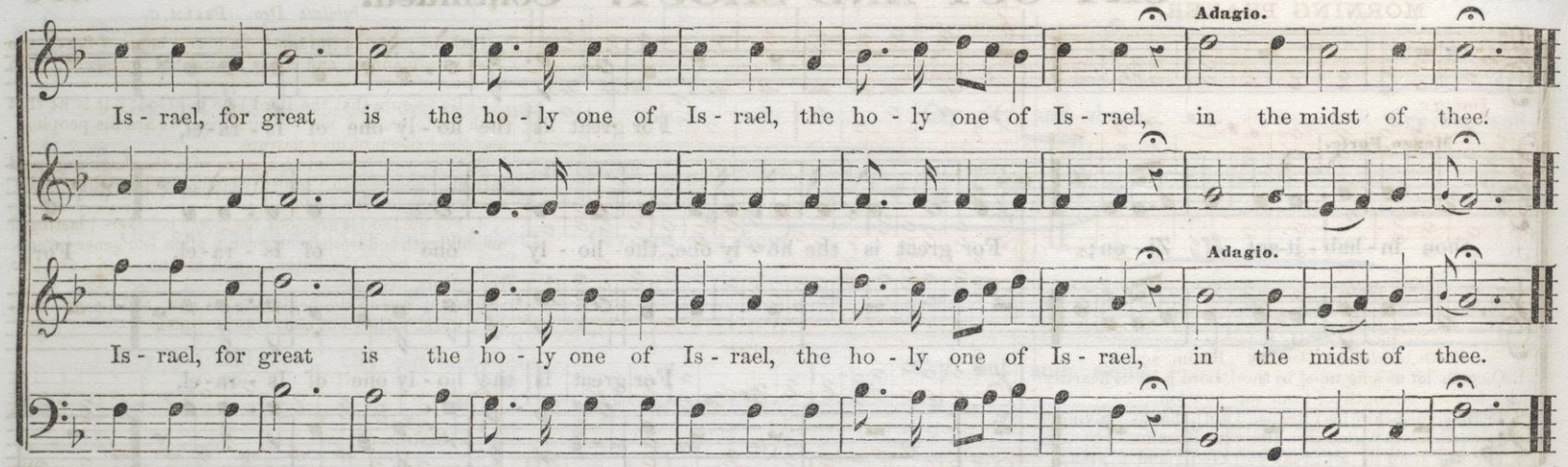
CRY OUT AND SHOUT. Anthem.

ARRANGED FROM J. NICHOLDS, BY T. E. P.



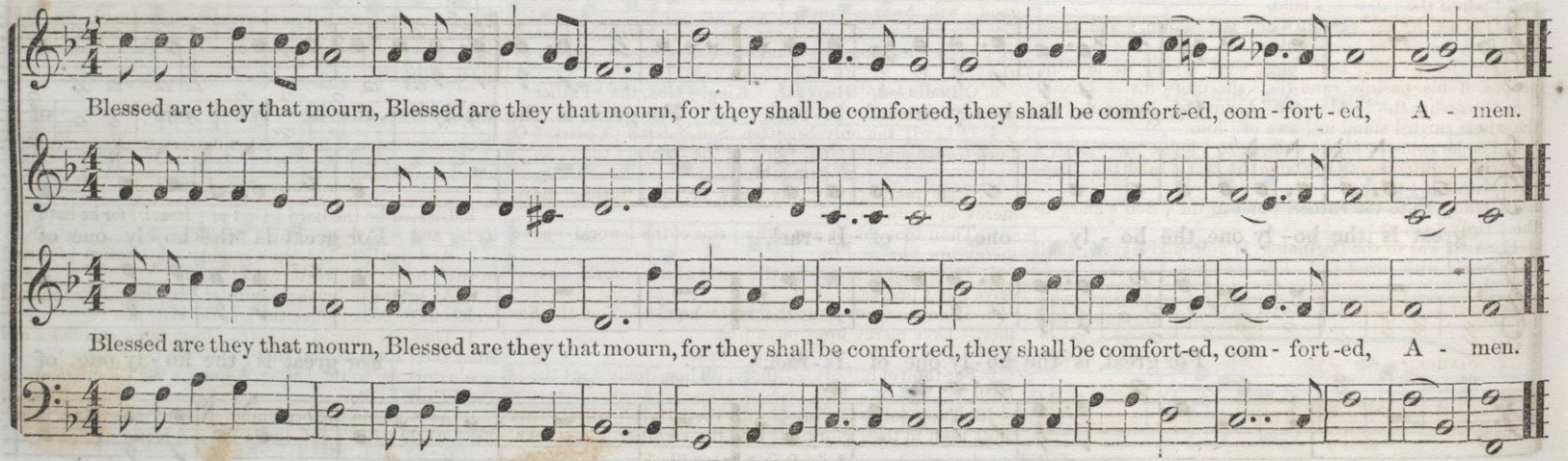

Mezzo Forte.
For great is the ho - ly one of Is - ra - el,
thou in - hab - it-ant of Zi - on; For great is the ho - ly one, the ho - ly one of Is - ra - el, For
For great is the ho - ly one of Is - ra - el,
For great is the ho - ly one of Is - rael, For great is the ho - ly one, the ho - ly one of
great is the ho - ly one, the ho - ly one of Is - rael, For great is the ho - ly one of
For great is the ho - ly one of Is - rael, For great is the ho - ly one of

CRY OUT AND SHOUT. Concluded.

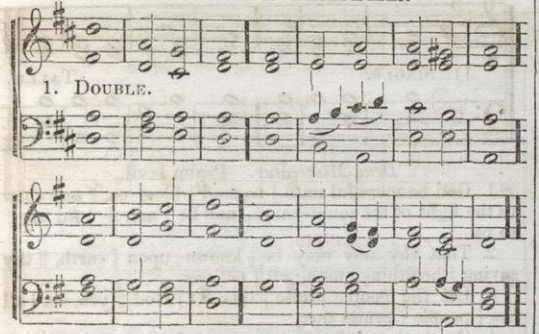


BEATITUDE. "Blessed are they that Mourn."

From "Root and Sweetzer's Collection." By Permission.



MORNING PRAYER.



Venite, exultimus Domino. Psalm xcv.

1. O come, let us sing un- | to the | Lord ‖ let us heartily rejoice in the | strength of | our sal- | vation.

2. Let us come before his presence | with thanks | giving, ‖ and show ourselves | glad in | him with | psalms.

3. For the Lord is a | great = | God ‖ and a great | King a- | bove all | gods.

4. In his hand are all the corners | of the | earth; ‖ and the strength of the | hills is | his = | also.

5. The sea is his, | and he | made it; ‖ and his hands pre- | pared the | dry = | land.

6. O come, let us worship | and fall | down, ‖ and kneel be- | fore the | Lord our | Maker.

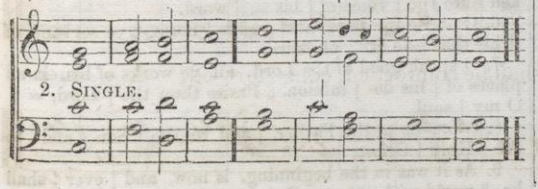
7. For he is the | Lord our | God, ‖ and we are the people of his pasture, and the | sheep of | his = | hand.

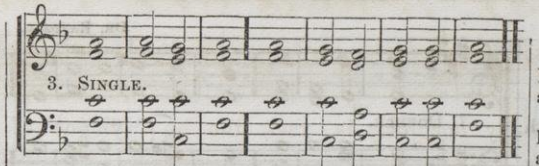
8. O worship the Lord in the | beauty of | holiness; ‖ let the whole earth | stand in | awe of | him.

9. For he cometh, for he cometh to | judge the | earth ‖ and with righteousness to judge the world, and the | people | with his | truth.

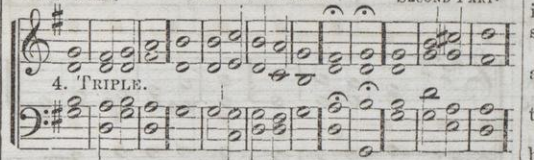
10. Glory be to the Father, | and to the | Son ‖ and | to the | Holy | Ghost;

11. As it was in the beginning, is now, and | ever | shall be, ‖ world with- | out end. | A- = | men.

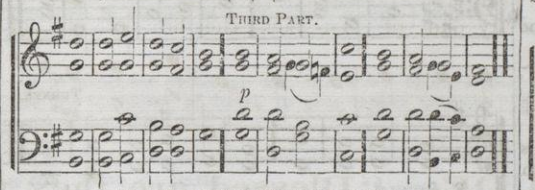




First Part. *Gloria in Excelsis.* Second Part.



Third Part.



TO THE FIRST PART OF THE CHANT.

1. Glory be to | God on | high, ‖ and on earth | peace, good | will towards | men.

2. We praise thee, we bless thee, we | worship | thee, ‖ we glorify thee, we give thanks to thee | for thy | great = glory.

TO THE SECOND PART.

3. O Lord God, | Heavenly | King, ‖ God, the | Father | Al = | mighty!

4. O Lord, the only-begotten Son, | Jesus | Christ, ‖ O Lord God, Lamb of God, | Son of the | Fa= | ther.

TO THE THIRD PART.

5. That takest away the | sins of the | world, ‖ have mercy up- | on = | us.

6. Thou that takest away the | sins of the | world, ‖ have mercy up- | on = | us.

7. Thou that takest away the | sins of the | world, ‖ receive our | prayer.

8. Thou that sittest at the right hand of | God the Father, ‖ have mercy up- | on= | us.

TO THE FIRST PART.

9. For thou only | art = | holy, ‖ Thou | only | art the | Lord.

10. Thou only, O Christ, with the | Holy | Ghost, ‖ art most high in the | glory of | God the | Father. ‖ A- | men.

* *For Te Deum, see page 246.*

* *Jubilate Deo.* Psalm c.

1. O, be joyful in the Lord, | all ye | lands. ‖ Serve the Lord with gladness, and come before his | presence | with a | song.

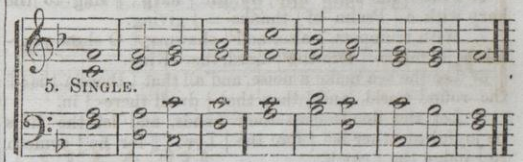
2. Be ye sure that the Lord | he is | God; ‖ it is he that hath made us, and not we ourselves; we are his people, | and the | sheep of his | pasture.

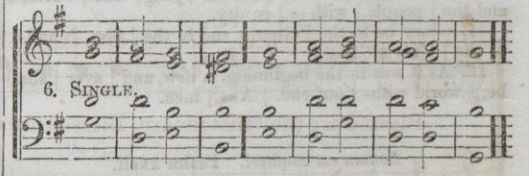
3. O go your way into his gates with thanksgiving, and into his | courts with | praise; ‖ be thankful unto him, and | speak good | of his | name.

4. For the Lord is gracious, his mercy is | ever- | lasting, ‖ and his truth endureth from gener- | ation | to gener | ation.

5. Glory be to the Father, | and to the | Son ‖ and | to the | Holy | Ghost;

6. As it was in the beginning, is now, and | ever | shall be ‖ world with- | out end. | A- = | men.





Benedictus. St. Luke i. 68.

1. Blessed be the Lord | God of | Israel, ‖ for he hath visited, | and re- | deemed his | people;

2. And hath raised up a mighty sal- | vation | for us ‖ in the | house of his | servant | David;

3. As he spake by the mouth of his | holy | Prophets, ‖ which have been | since the | world be- | gan;

4. That we should be saved | from our | enemies ‖ and from the | hand of | all that | hate us.

5. Glory be to the Father, | and to the | Son ‖ and | to the | Holy | Ghost;

6. As it was in the beginning, is now, and | ever | shall be, ‖ world with- | out end. | A- = | men.

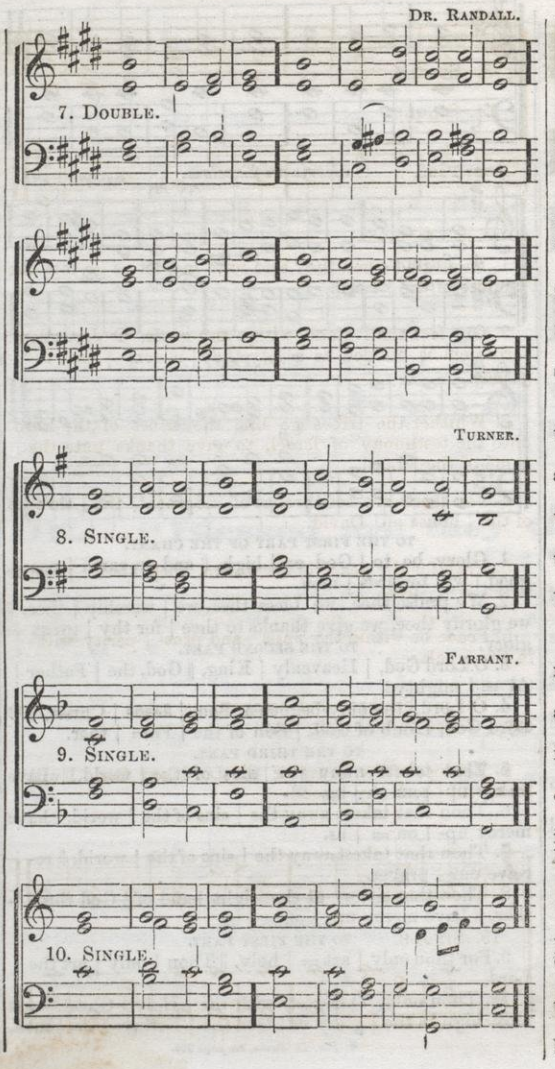
EVENING PRAYER.

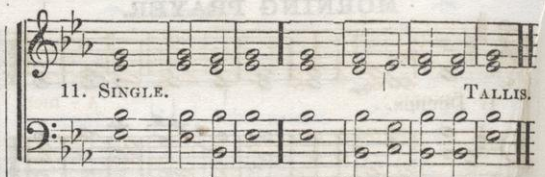
Cantate Domino. Psalm xcviii.

1. O sing unto the | Lord a new | song; ‖ for he | hath done | marvellous | things.
2. With his own right hand, and with his | holy | arm, ‖ hath he | gotten him- | self the | victory.
3. The Lord declared | his sal- | vation; ‖ his righteousness hath he openly showed | in the | sight of the | heathen.
4. He hath remembered his mercy and truth toward the | house of | Israel; ‖ and all the ends of the world have seen the sal- | vation | of our | God.
5. Show yourselves joyful unto the Lord, | all ye | lands, ‖ sing, re- | joice, and | give = | thanks.
6. Praise the Lord up- | on the | harp; ‖ sing to the harp with a | Psalm of | thanks- = | giving.
7. With trumpets, | also, and | shawms, ‖ O show yourselves joyful be- | fore the | Lord, the | King.
8. Let the sea make a noise, and all that | therein | is; ‖ the round world, and | they that | dwell there- | in.
9. Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord; ‖ for he | cometh to | judge the | earth.
10. With righteousness shall he | judge the | world, ‖ and the | people | with = | equity.
11. Glory be to the Father, | and to the | Son, ‖ and | to the | Holy | Ghost.
12. As it was in the beginning, is now, and | ever | shall be, ‖ world with- | out end. | A = | men.

Bonum est confiteri. Psalm xxxii.

1. It is a good thing to give thanks un- | to the | Lord; ‖ and to sing praises unto thy | name, O | most = | highest.
2. To tell of thy loving kindness early | in the | morning ‖ and of thy | truth in the | night = | season.
3. Upon an instrument of ten strings, and up- | on the | lute; ‖ upon a loud instrument, | and up- | on the | harp.
4. For thou Lord hast made me glad | through thy | works; ‖ and I will rejoice in giving praise for the operations | of thy | hands.
5. Glory be to the Father, | and to the | Son, ‖ and | to the | Holy | Ghost;
6. As it was in the beginning, is now, and | ever | shall be ‖ world with- | out end. | A- = | men.



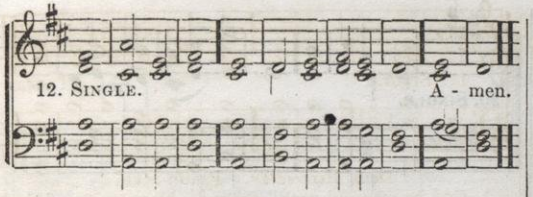


Deus Misereatur. Psalm lxvii.

1. God be merciful unto | us, and | bless us, ‖ and show us the light of his countenance, and be | merci- | ful unto us.
2. That thy way may be | known upon | earth, ‖ thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God ‖ yea, let | all the | people | praise thee.
4. O let the nations rejoice | and be | glad, ‖ for thou shalt judge the folk righteously, and govern the | nations | upon | earth.
5. Let the people praise | thee, O | God ‖ yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase ‖ and God, even our own | God shall | give us his | blessing.
7. God = shall | bless us, ‖ and all the ends of the | world shall | fear = | him.
8. Glory be to the Father, | and to the | Son, ‖ and | to the | Holy | Ghost;
9. As it was in the beginning, is now, and | ever | shall be, ‖ world with- | out end. | A- = | men.

Benedic, anima mea. Psalm ciii.

1. Praise the Lord, | O my | soul ‖ and all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul, ‖ and for- | get not | all his | benefits;
3. Who forgiveth | all thy | sin, ‖ and | healeth | all thine in- | firmities.
4. Who saveth thy | life from de- | struction, ‖ and crowneth thee with | mercy and | loving- | kindness;
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength; ‖ ye that fulfil his commandment, and hearken unto the | voice of | his = | word.
6. O praise the Lord, all | ye his | hosts, ‖ ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion. ‖ Praise thou the | Lord, = | O my | soul.
8. Glory be to the Father, | and to the | Son ‖ and | to the | Holy | Ghost;
9. As it was in the beginning, is now, and | ever | shall be, ‖ world with- | out end. | A- = | men.



1. Just as I am, without one plea,
But that thy blood was | shed for | me,
And that thou bid'st me come to thee,
O, | Lamb of | God, I | come!

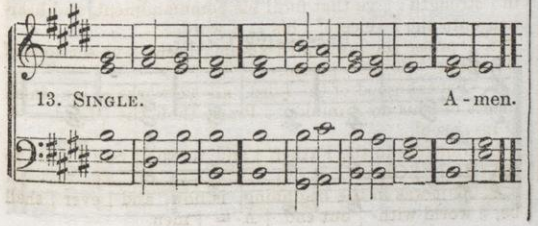
2. Just as I am, and waiting not
To rid my soul of | one dark | blot,
To thee, whose blood can cleanse each spot,
O, | Lamb of | God, I | come!

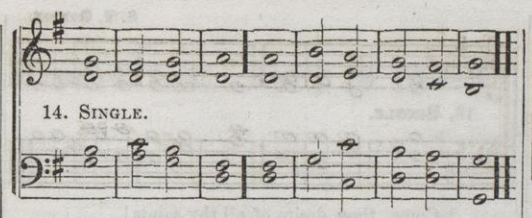
3. Just as I am, though tossed about
With many a conflict, | many a | doubt,
With fears within, and wars without,
O, | Lamb of | God, I | come!

4. Just as I am, poor, wretched, blind:
Sight, riches, healing | of the | mind,
Yea, all I need, in thee to find,
O, | Lamb of | God, I | come!

5. Just as I am, thou wilt receive,
Wilt welcome, pardon, | cleanse, re- | lieve,
Because thy promise I believe,
O, | Lamb of | God, I | come!

6. Just as I am, thy love unknown
Has broken every | barrier | down;
Now to be thine, yea, thine alone,
O, | Lamb of | God, I | come!





1. I was glad when they said unto me, let us go into the | house of the | Lord.

2. Our feet shall stand within thy gates, O Jerusalem. Jerusalem is builded as a city that | is com- | pact to- | gether.

3. Whither the tribes go up; the tribes of the Lord, unto the testimony of Israel, to give thanks unto the | name of the | Lord.

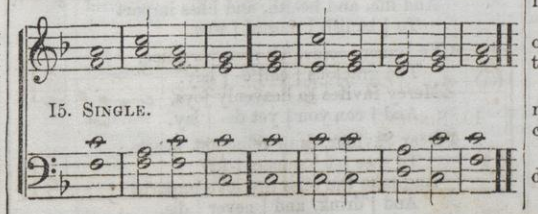
4. For there are set thrones of judgment, the | thrones of the | house of | David.

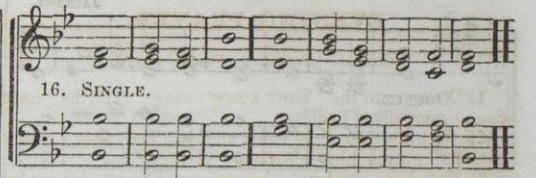
5. Pray for the peace of Jerusalem, they shall | prosper that | love thee.

6. Peace be within thy walls and pros- | perity with- | in thy | palaces.

7. For my brethren and companions' sakes, I will now say, | Peace be with- | in thee.

8. Because of the house of the Lord our God, I will | seek, will | seek thy | good.





1. God is our | refuge and | strength, || a very | present | help in | trouble.

2. Therefore we will not fear, though the | earth be re- | moved, || and though the mountains be carried into the | midst of | the— | sea.

3. Though the waters thereof | roar, and be | troubled, || though the mountains | shake with the | swelling there- | of.

4. There is a river, the streams whereof shall make glad the | city of | God; || the holy place of the tabernacles | of the | Most— | High.

5. God is in the midst of her, she shall | not be | moved, || God shall help her, and | that right | ear— | ly.

6. The heathen raged, the | kingdoms were | moved, || he uttered his | voice, the | earth— | melted.

7. The Lord of | Hosts is | with us; || the God of | Jacob | is our | refuge.

8. Come, behold the | works of the | Lord, || what desolations | he hath | made in the | earth.

---

1. The Lord | is my | Shepherd; || I | shall— | not— | want.

2. He maketh me to lie down in | green— | pastures: || he leadeth me be- | side the | still— | waters.

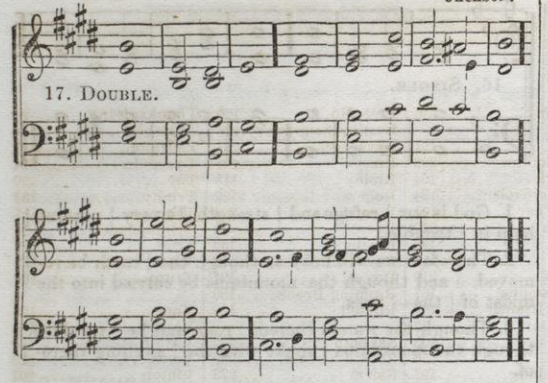
3. He re- | storeth my | soul: || he leadeth me in the paths of righteousness | for his | name's— | sake.

4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil: || for thou art with me; thy rod and thy | staff they | comfort | me.

5. Thou preparest a table before me in the presence | of mine | enemies. || thou anointest my head with oil; my | cup— | runneth | over.

6. Surely goodness and mercy shall follow me all the | days of my— | life; || and I will dwell in the | house of the | Lord for- | ever.

JACKSON.



1. The earth is the Lord's, and the | fullness there- | of; ‖ the world, and | they that | dwell there- | in.

2. For he hath founded it up- | on the | seas; ‖ and established | it up- | on the | floods.

3. Who shall ascend unto the | hill of the | Lord? ‖ and who shall stand | in his | holy | place?

4. He that hath clean hands and a | pure— | heart; ‖ who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.

5. He shall receive the blessing | from the | Lord; ‖ and righteousness from the | God of | his sal- | vation.

6. This is the generation of them that | seek— | him; ‖ that | seek thy | face, O | Jacob.

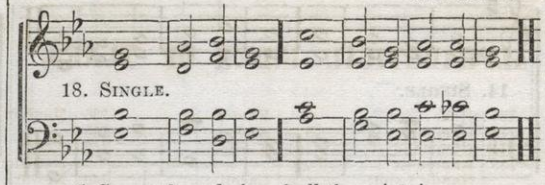
7. Lift up your heads, O ye gates, and be ye lifted up, ye ever- | lasting | doors; ‖ and the King of | glory | shall come | in.

8. Who is this | King of | glory? ‖ the Lord, strong and mighty, the Lord, | migh—— | ty in | battle.

9. Lift up your heads, O ye gates, even lift them up, ye ever- | lasting | doors; ‖ and the King of | glory | shall come | in.

10. Who is this | King of | glory? ‖ the Lord of hosts, | he is the | King of | glory.

S. T. GORDON.

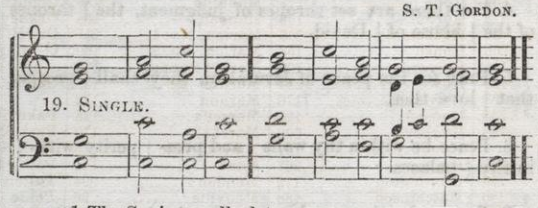


1 Come, thou desire of all thy saints!
Our humble | strains at- | tend,
While with our praises and complaints
Low | at thy | feet we | bend.

2 How should our songs, like those above,
With warm de- | votion | rise,
How should our souls, on wings of love,
Move | upward | to the | skies.

3 Come Lord, thy love alone can raise
In us the | heavenly | flame;
Then shall our lips resound thy praise,
Our | heart sa- | dore thy | name.

S. T. GORDON.

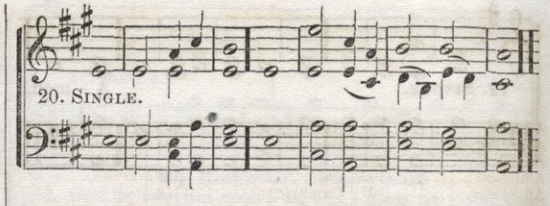


1 The Saviour calls, let every ear
Attend the | heavenly | sound,
Ye doubting souls! dismiss your fear
Hope | smiles re- | viving | round.

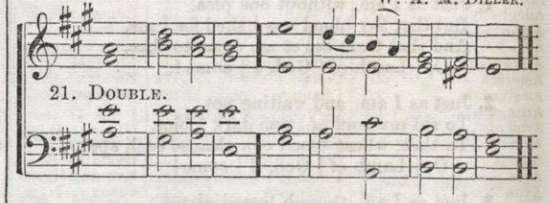
2 For every thirsty, longing heart,
Here streams of | bounty | flow,
And life, and health, and bliss impart
To | banish | mortal | woe.

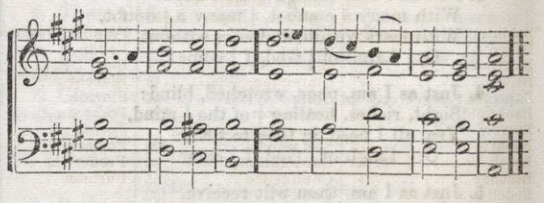
3 Ye sinners come, 'tis mercy's voice,
The gracious | call o- | bey.
Mercy invites to heavenly joys,
And | can you | yet de- | lay.

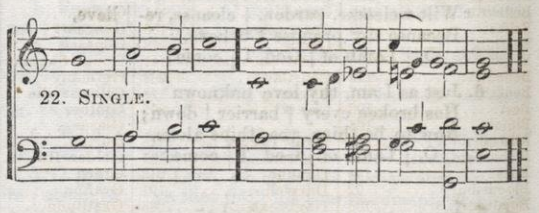
4 Dear Saviour, draw reluctant hearts,
To thee let | sinners | fly,
And take the bliss thy love imparts,
And | drink, and | never | die.



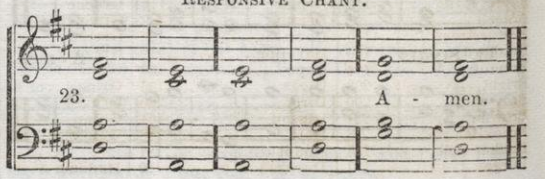
W. A. M. DILLER.







RESPONSIVE CHANT.



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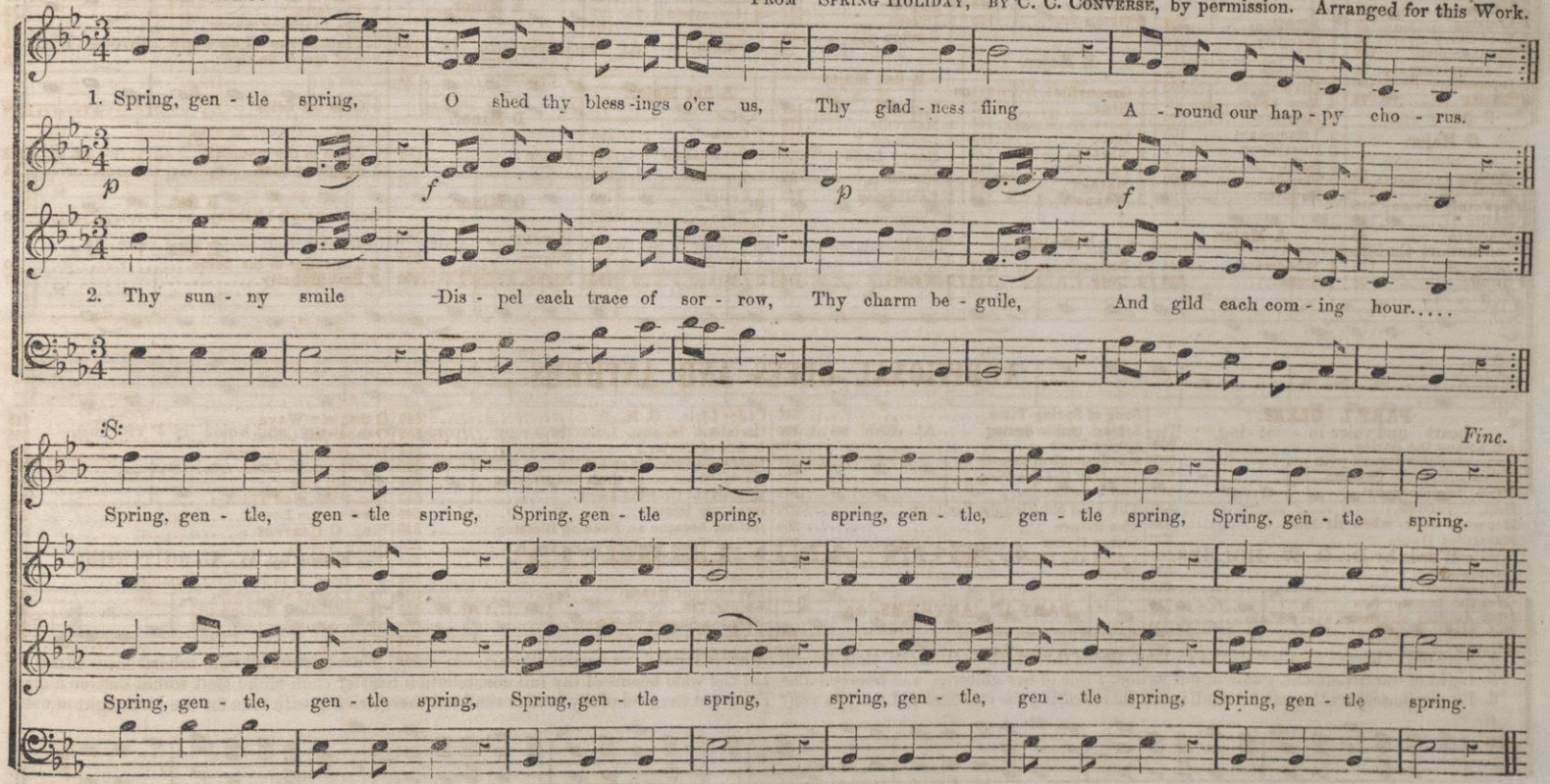
ADDITIONAL GLEES AND ANTHEMS.

Part I.—GLEES.

SPRING, GENTLE SPRING.

ALLEGRETTO.

FROM "SPRING HOLIDAY," BY C. C. CONVERSE, by permission. Arranged for this Work.



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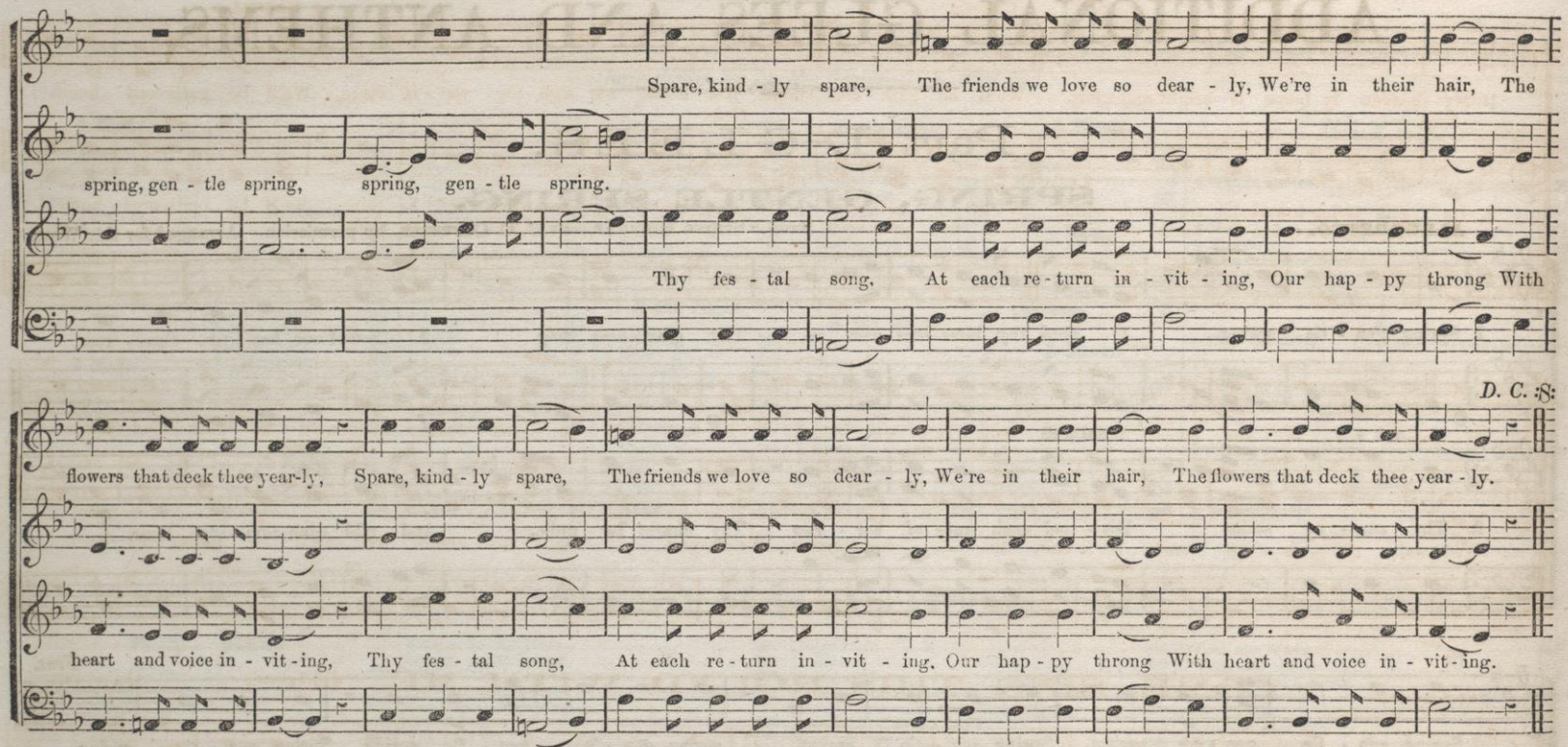
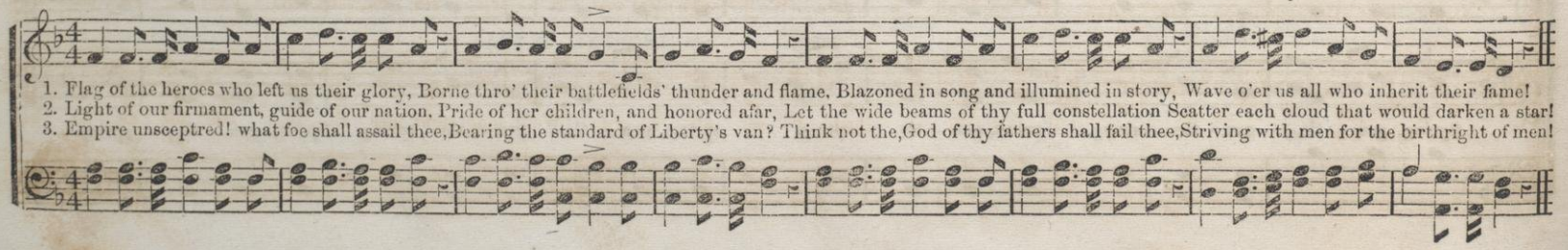


Words by Dr. O. W. HOLMES.

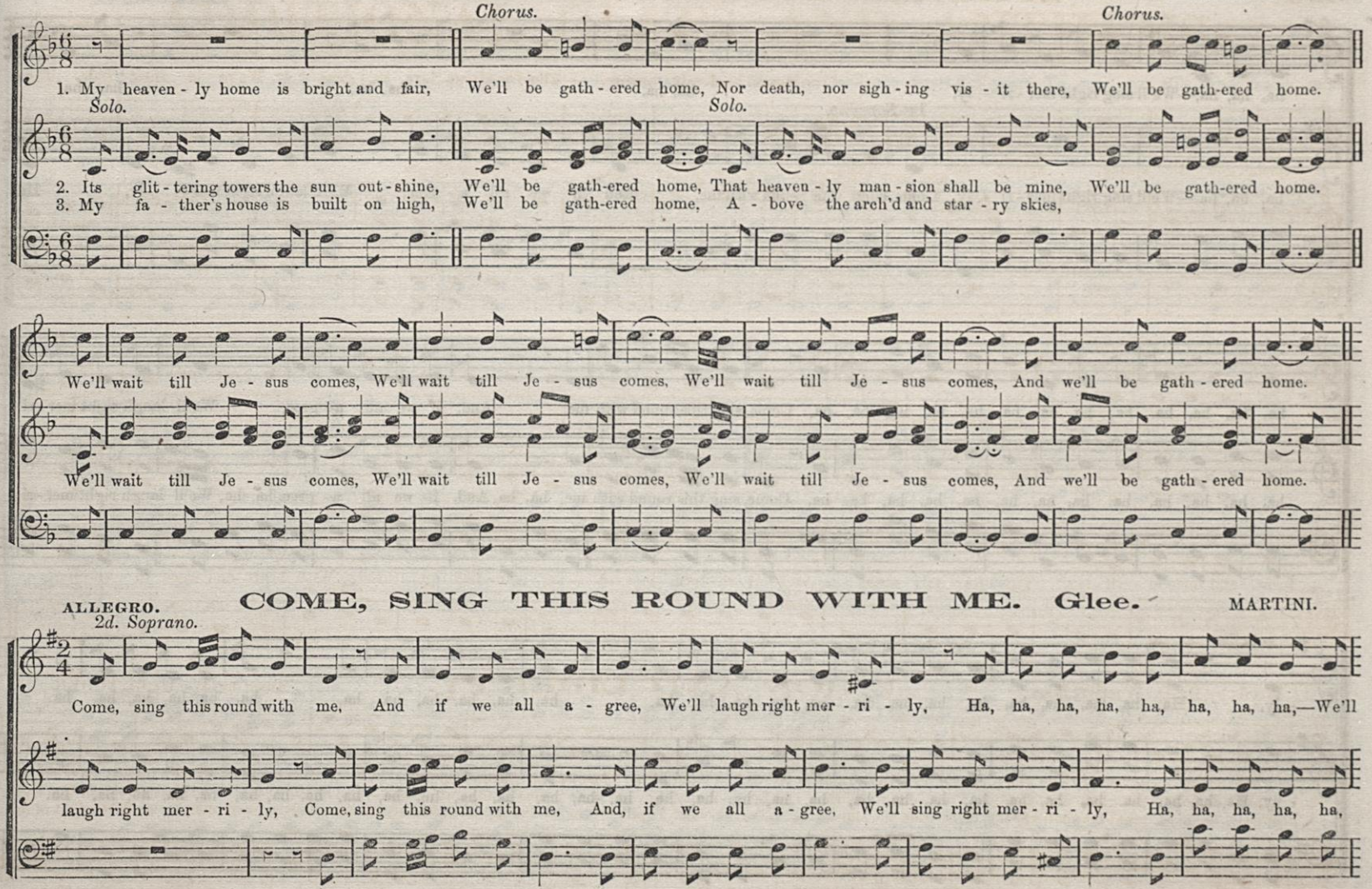
UNION AND LIBERTY.

Music by W. U. BUTCHER.



OUR HOME WITH JESUS.

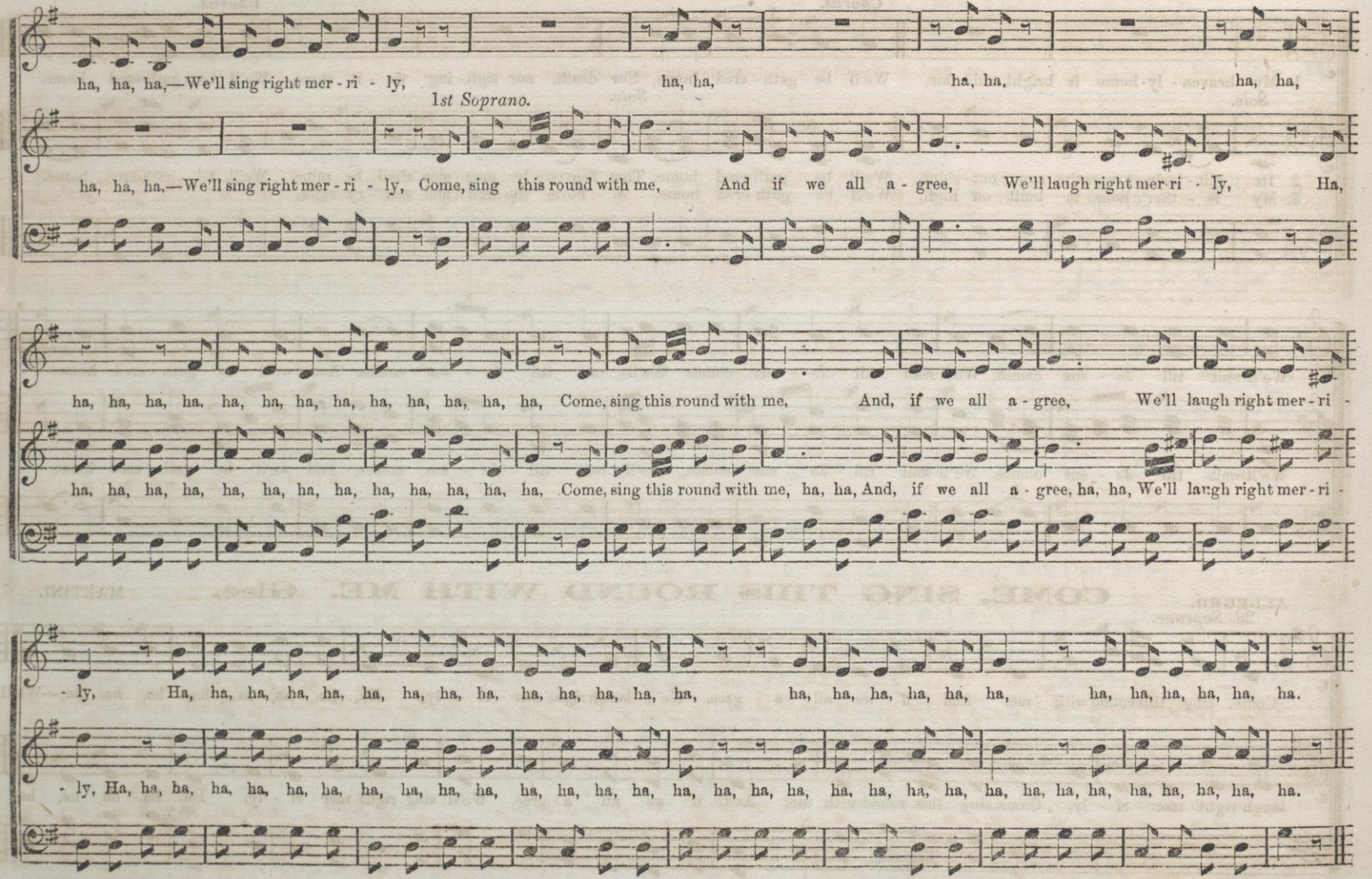
From the Evergreen. T. E. PERKINS.



COME, SING THIS ROUND WITH ME. Glee.

ALLEGRO. MARTINI.

COME, SING THIS ROUND WITH ME. Concluded.



ALLEGRETTO.

THE RETURN. Chorus or Quartet.

T. J. COOK.

We glad-ly wel-come thy re-turn Un-to our hills and moun-tains, In for-eign lands thy heart did yearn, To see our rills and foun-tains.

We glad-ly wel-come thy re-turn Un-to our hills and moun-tains, In for-eign lands thy heart did yearn, To see our rills and foun-tains.

At thy re-turn, with joy-ful glee, Glad ech-oes now are ring-ing, From ma-ny friends so mer-ri-ly, Their songs of wel-come sing-ing.

DUET.

At thy re-turn with joy-ful glee, Glad ech-oes now are ring-ing, From ma-ny friends so mer-ri-ly, Their songs of wel-come sing-ing.

ALL AMONG THE BARLEY.

ELIZABETH STIRLING.

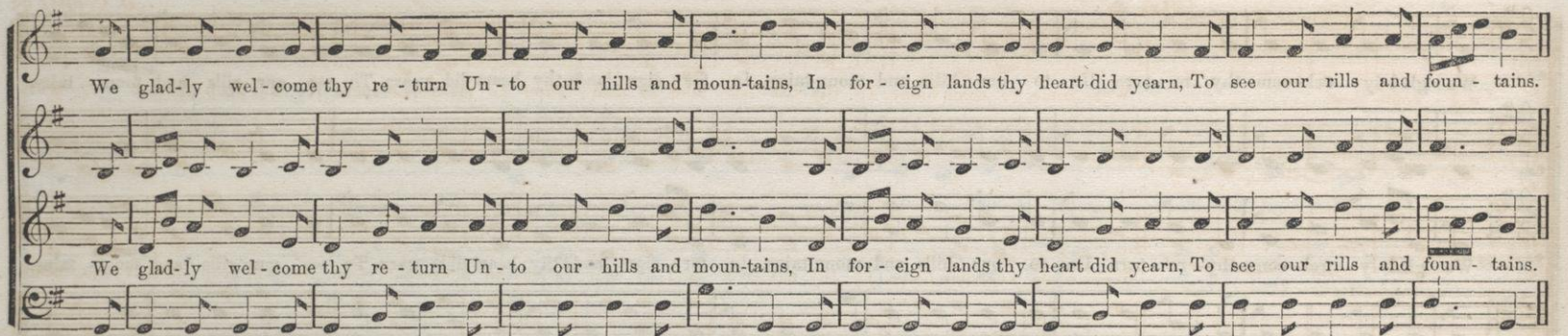
mf *f*

1. Come out, 'tis now September, The hunter's moon's begun; And thro' the wheaten stubble Is heard the frequent gun; Come out, 'tis now September. The hunter's moon's begun; And
2. The Spring, she is a young maid, That does not know her mind; The Summer is a tyrant, Of most unrighteous kind; The Spring, she is a young maid, That does not know her mind; The
3. The Wheat is like a rich man, That's sleek and well to do; The Oats are like a pack of girls, Laughing and dancing too; The Wheat is like a rich man, That's sleek and well to do; The

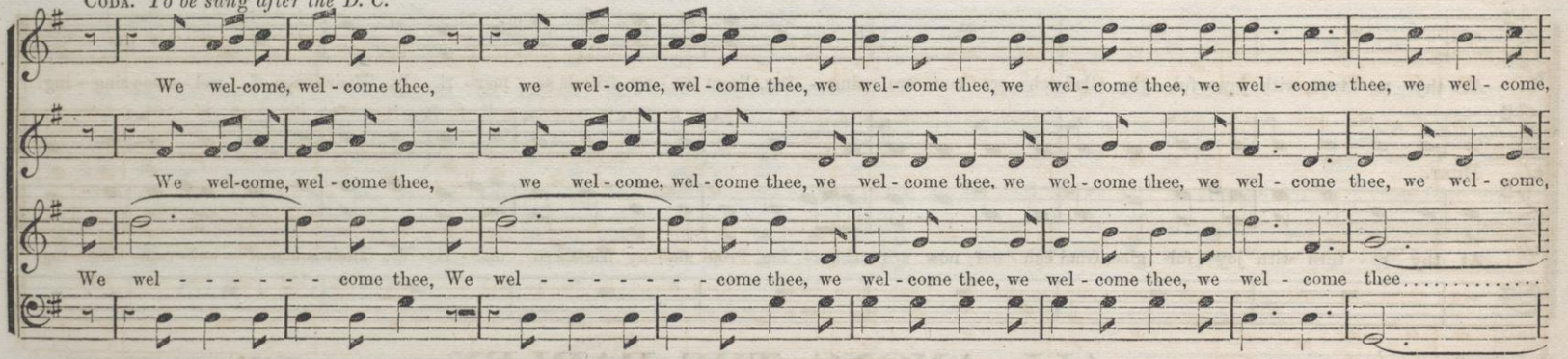
And thro' the wheat-en stubble

The hun-ter's moon's be-gun,

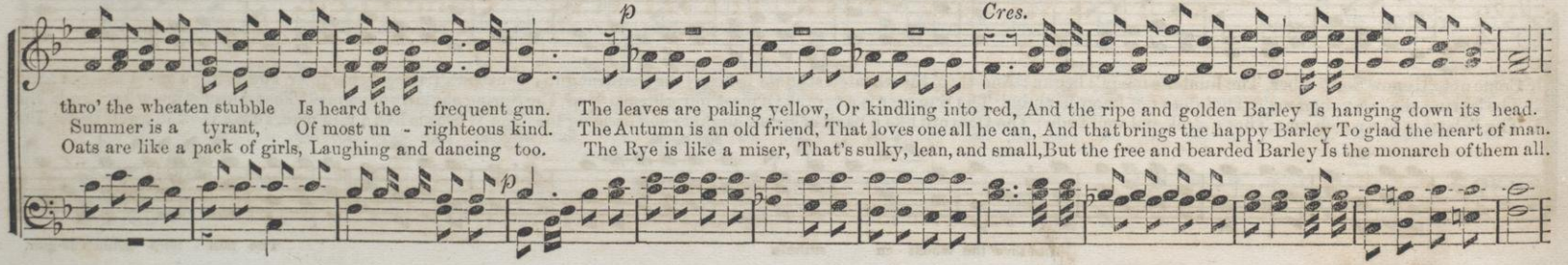
THE RETURN. Continued.



CODA. *To be sung after the D. C.*



ALL AMONG THE BARLEY. Continued.



THE RETURN. Concluded.

Fine. 𝄋 *D. C. after* 𝄋

wel - come thee..... Wel - come, wel-come home, To thy nat - ive land so dear; Thou no more shalt roam, We will keep thee ev - er near.

..... Wel - come, wel-come home, To thy nat - ive land so dear; Thou no more shalt roam, We will keep thee ev - er near.

𝄋

In these fa - mil - iar pla - ces, By home - ly pleas - ures blest, With friend - ly hearts and fa - ces, We bid you be at rest.

In these fa - mil - iar pla - ces, By home - ly pleas - ures blest, With friend - ly hearts and fa - ces, We bid you be at rest.

ALL AMONG THE BARLEY. Concluded.

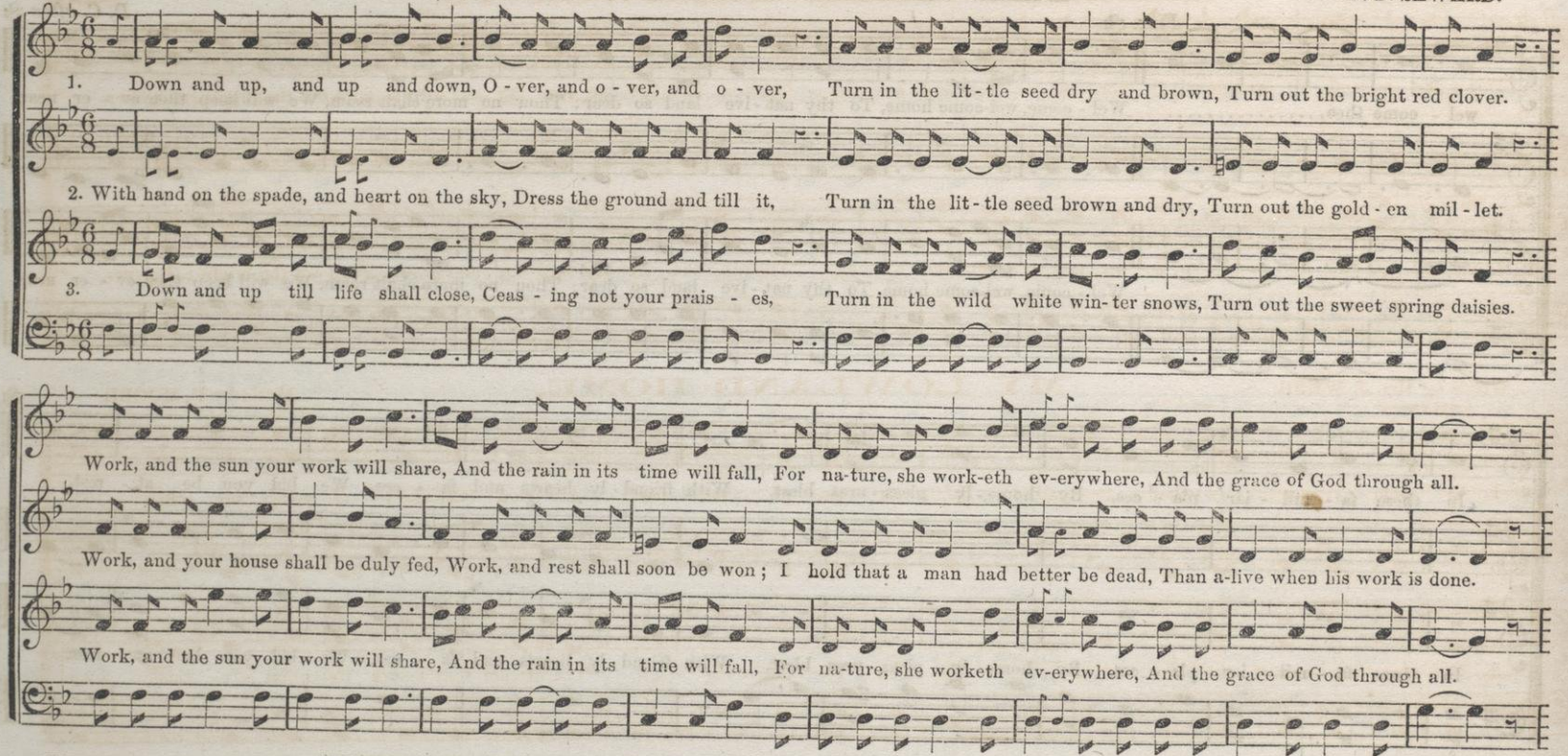
p *f*

All among the Barley, Who would not be blithe, When the free and happy Barley Is smiling on the scythe, When the free and hap - py Bar - ley Is smiling on the scythe.

312 Words by ALICE CAREY.

WORK.

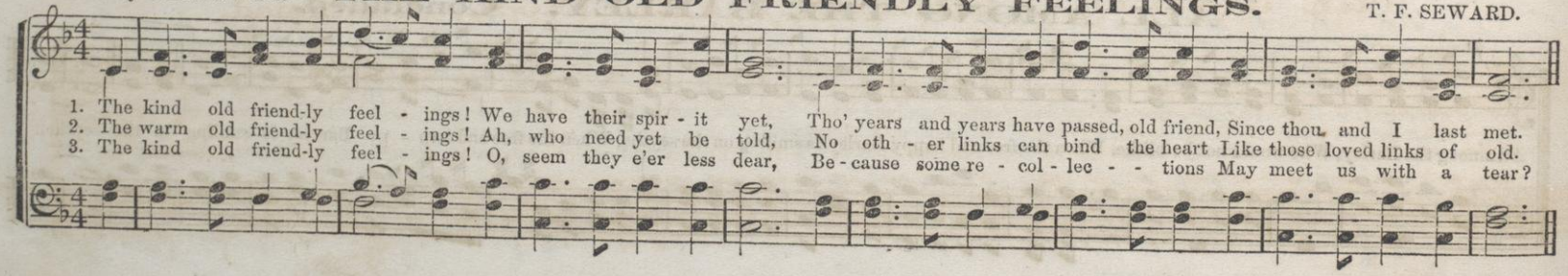
T. F. SEWARD.



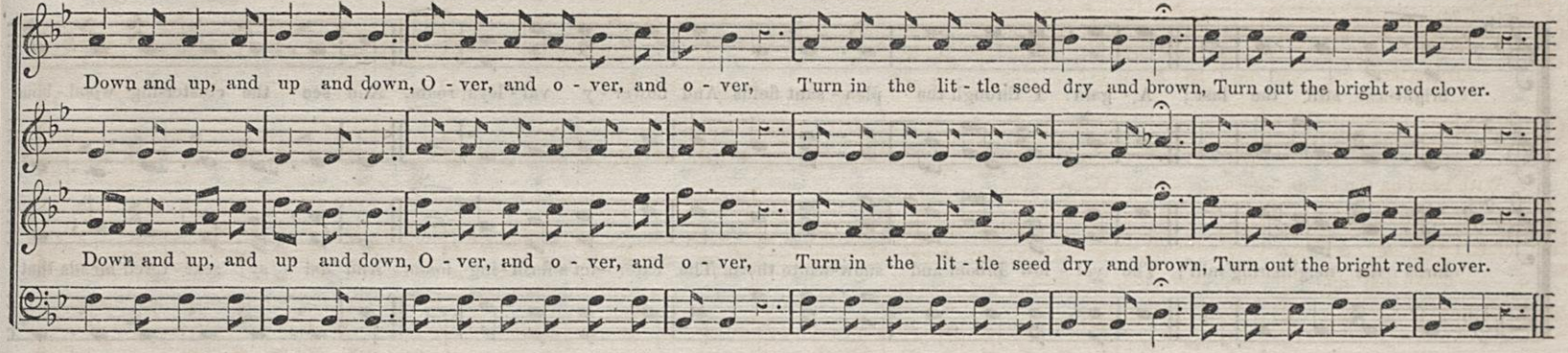
Words by CHAS. SWAIN.

THE KIND OLD FRIENDLY FEELINGS.

T. F. SEWARD.



WORK. Concluded.

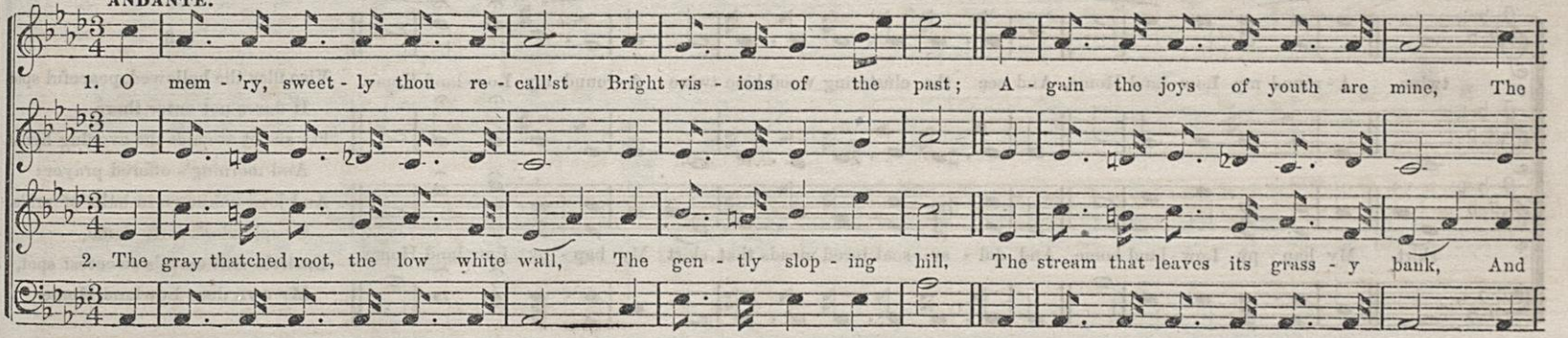


Words by Mrs. J. WEBB.

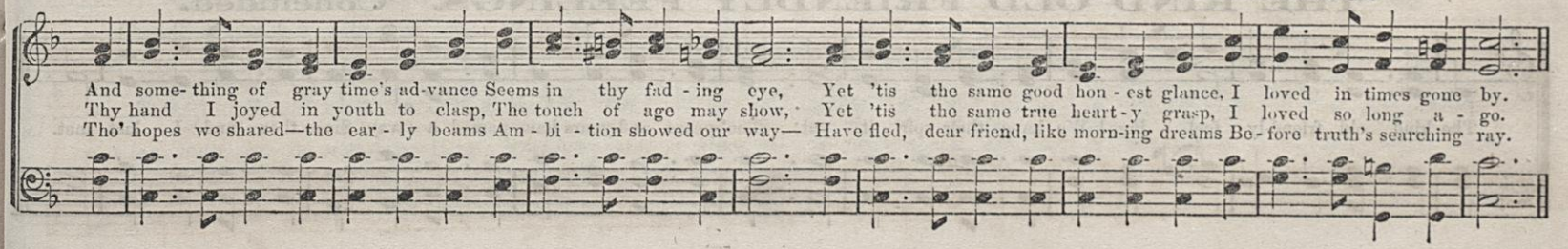
MY LOWLAND HOME.

Music by E. MOORE.

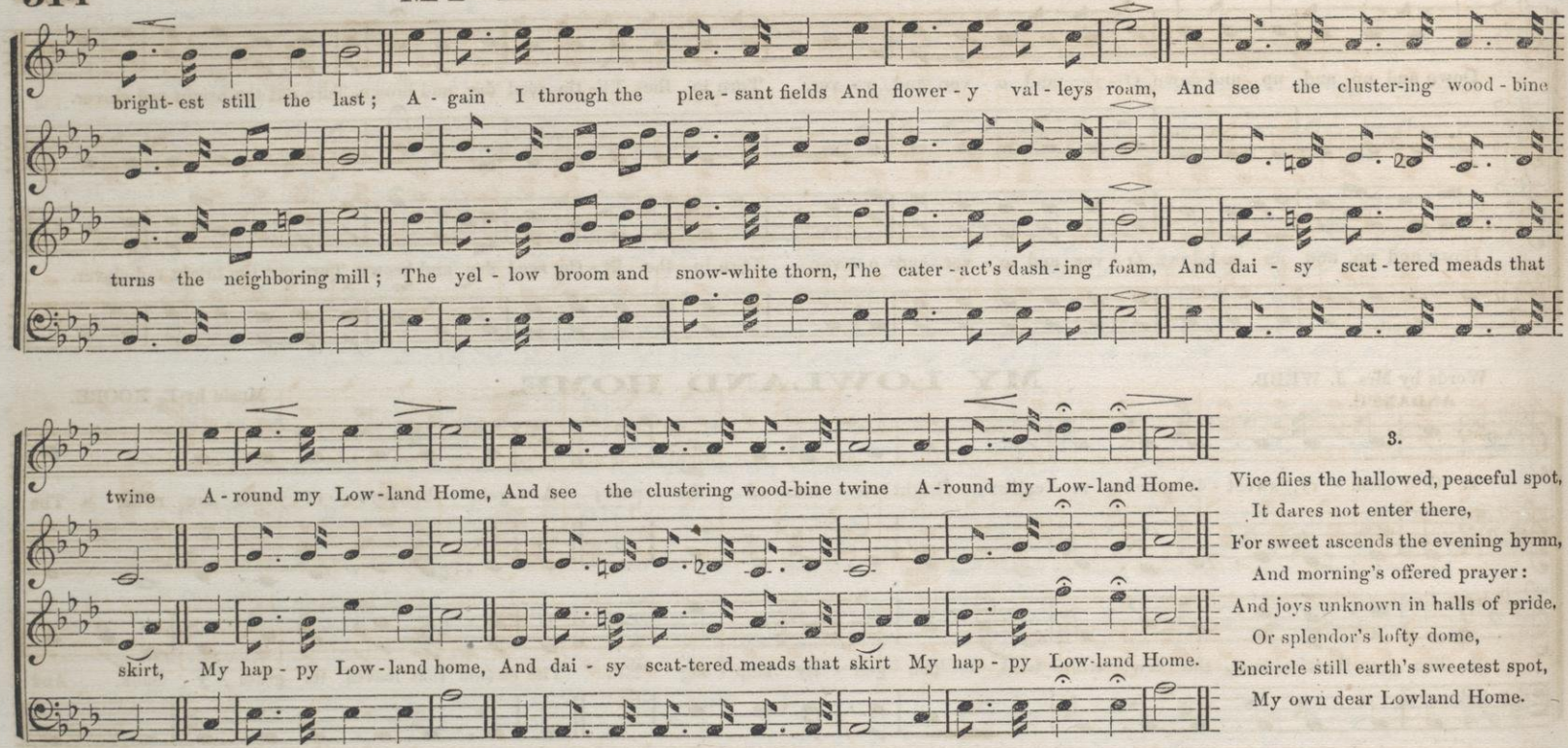
ANDANTE.



THE KIND OLD FRIENDLY FEELINGS. Continued.



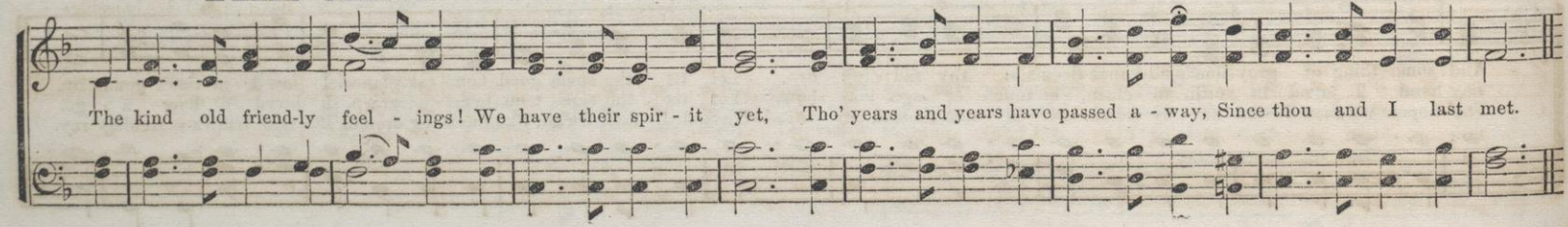
MY LOWLAND HOME. Concluded.



3.

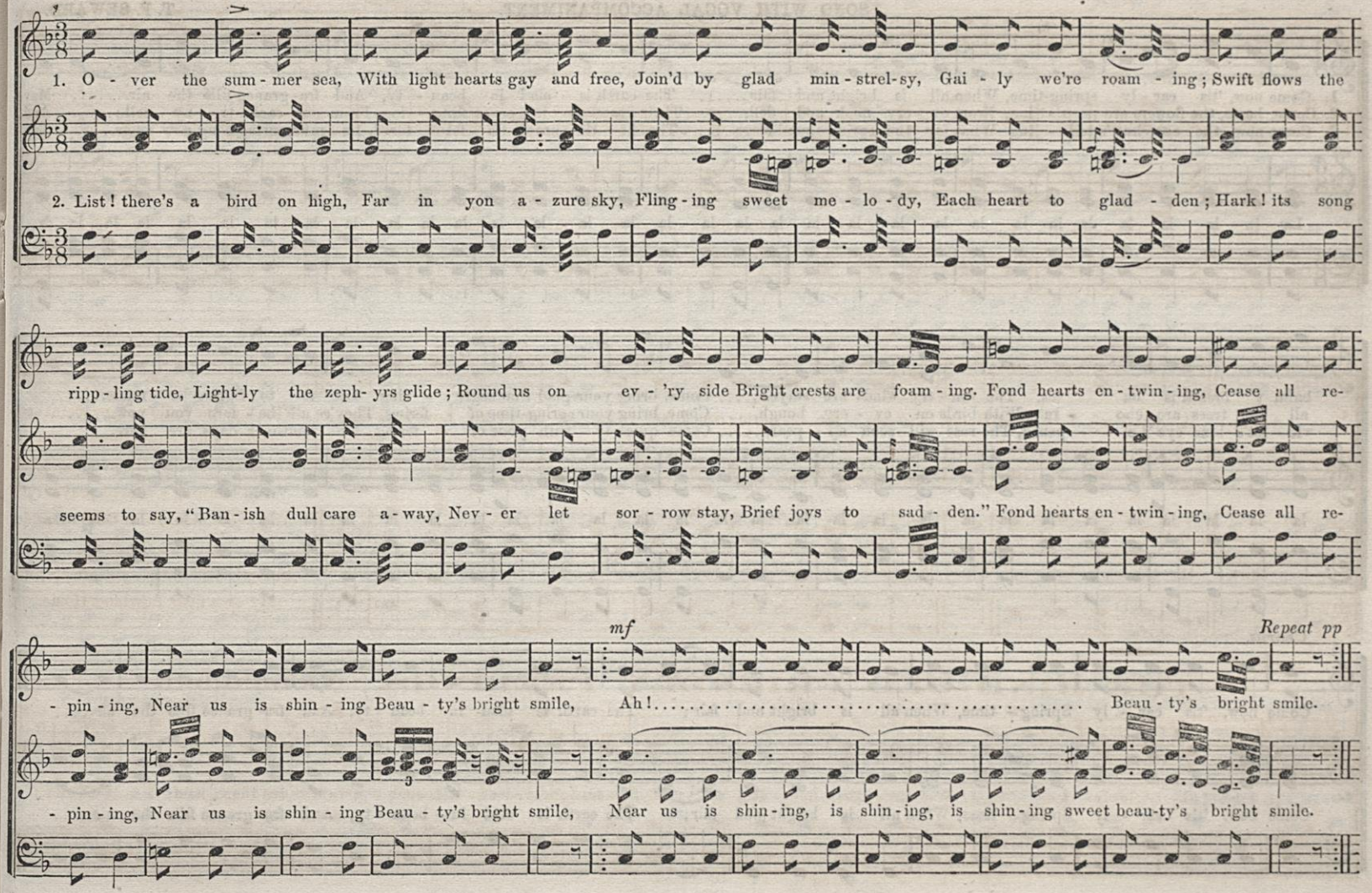
Vice flies the hallowed, peaceful spot,
It dares not enter there,
For sweet ascends the evening hymn,
And morning's offered prayer:
And joys unknown in halls of pride,
Or splendor's lofty dome,
Encircle still earth's sweetest spot,
My own dear Lowland Home.

THE KIND OLD FRIENDLY FEELINGS. Concluded.



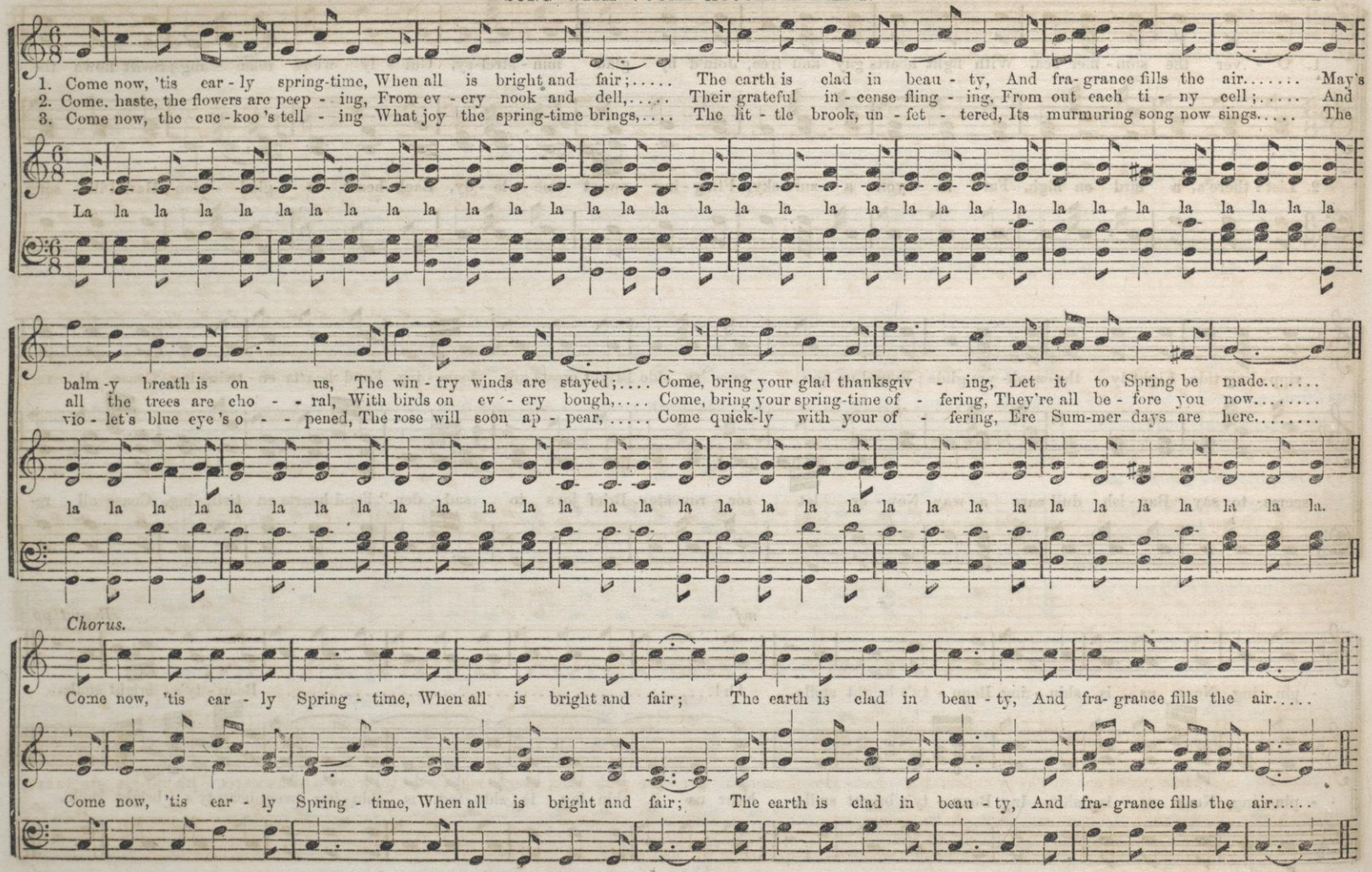
OVER THE SUMMER SEA.

ALLEGRETTO. G. VERDI.



SONG OF SPRING-TIME.

SONG WITH VOCAL ACCOMPANIMENT. T. F. SEWARD.



HARK! 'TIS THE BELLS. Glee.

ALLEGRO.

Hark! hark! 'tis the bells, Hark! hark! and how merri-ly they ring, I love a merry peal of bells, Of hope and joy their music tells, When
Come, come, let us join, Come, join in the har-mo-ny and sing,

Hark! 'tis the bells of a village church, how pleasantly They strike on the ear, and how merri-ly they ring, I love a merry peal of bells, Of hope and joy their music tells, When
Come, let us join, and we'll im-i-tate their melo-dy, Let each take a part in the har-mo-ny and sing,

trav'ling homeward merri-ly, They greet us ev-er cheer-i-ly, Hark! hark! 'tis the bells, Hark! hark! and how mer-ri-ly they ring.

trav'ling homeward merri-ly, They greet us ev-er cheer-i-ly, Hark! 'tis the bells of a village church, how pleasantly They strike on the ear, and how merri-ly they ring.

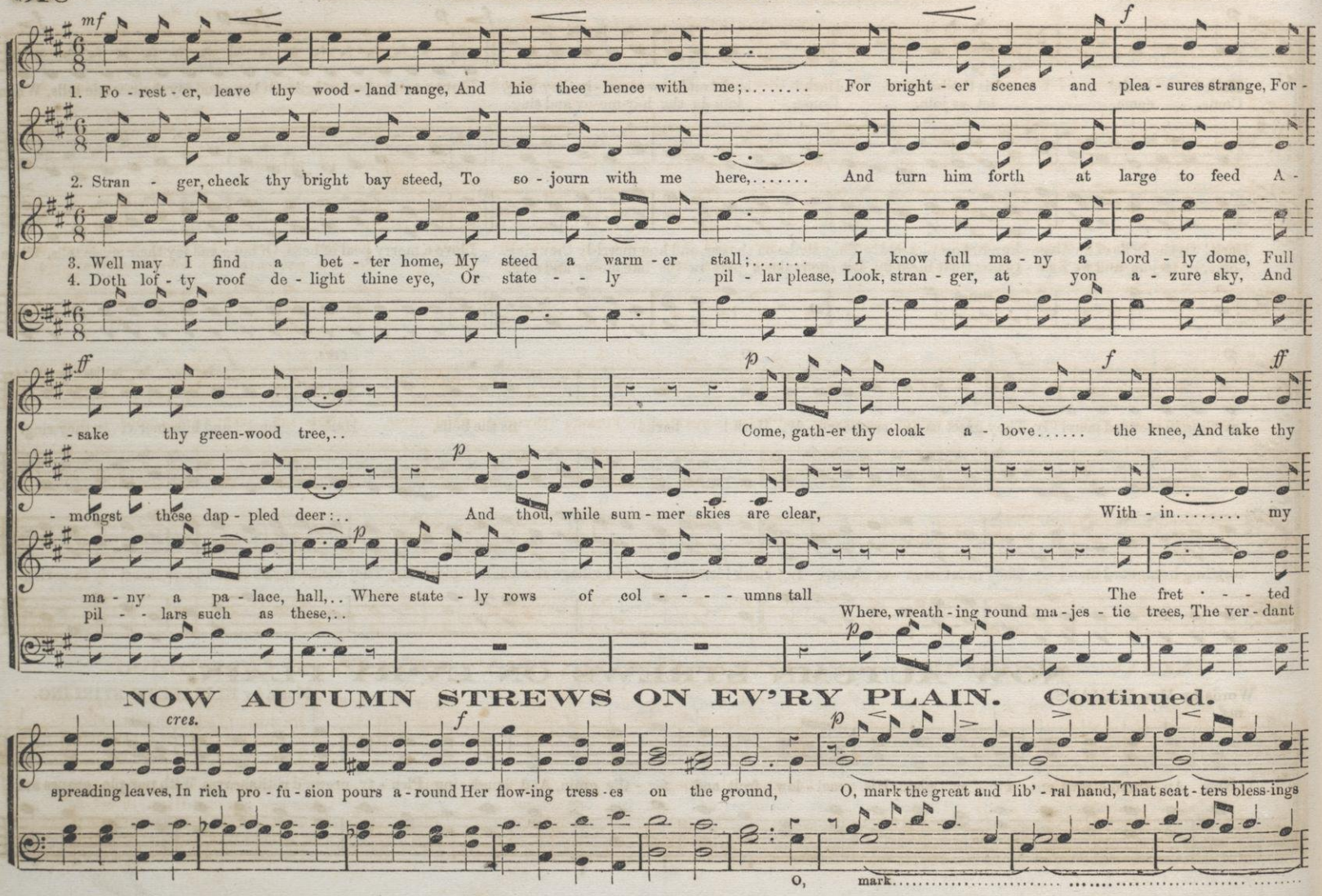
NOW AUTUMN STREWS ON EV'RY PLAIN.

Words by Mrs. HEMANS. Music by ELIZABETH STIRLING.

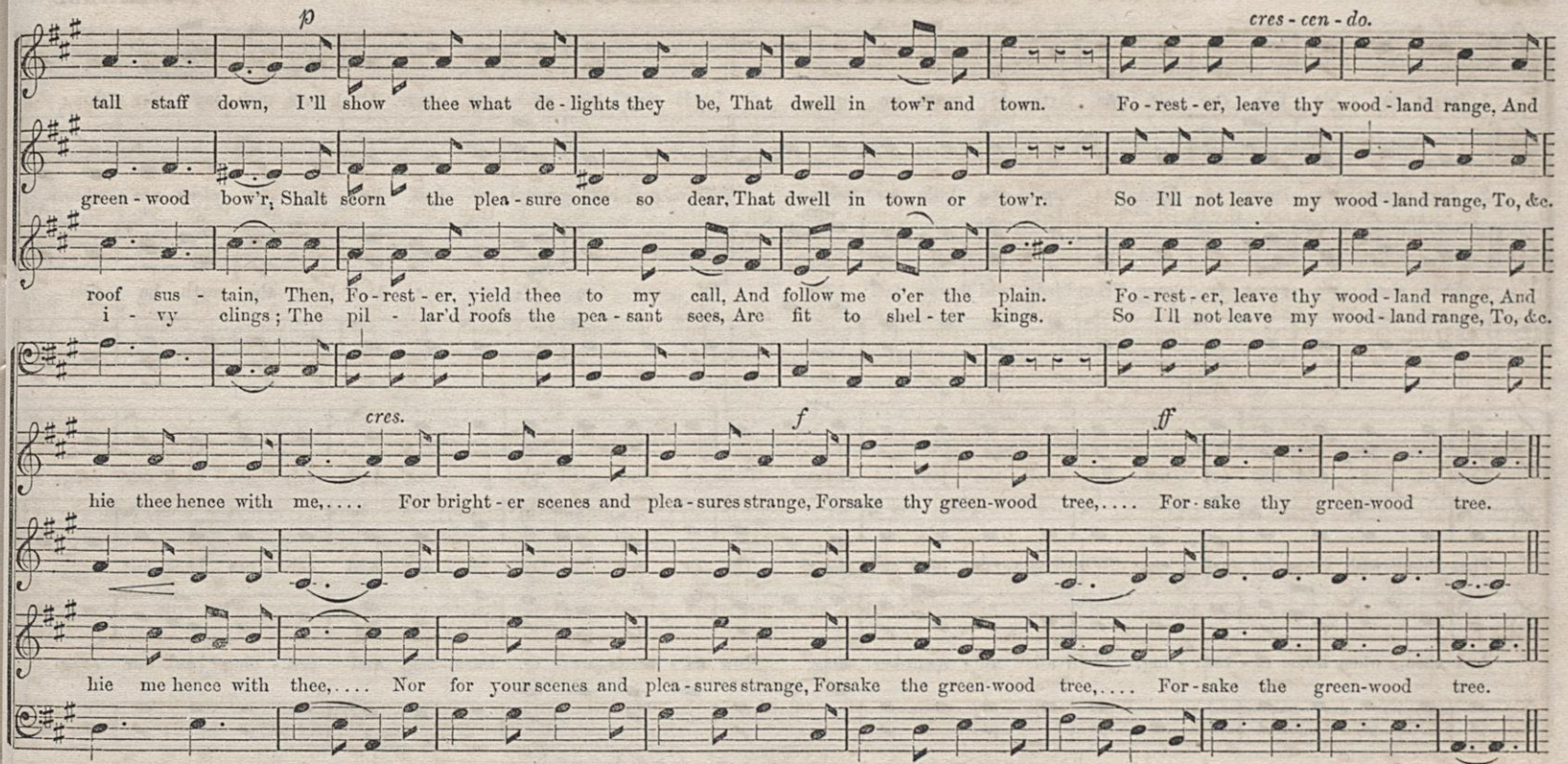
1. Now Au-tumn strews on ev'-ry plain His mel-low fruit and fer-tile grain, And laugh-ing Plen-ty, crown'd with sheaves, With pur-ple grapes and

THE FORESTER.

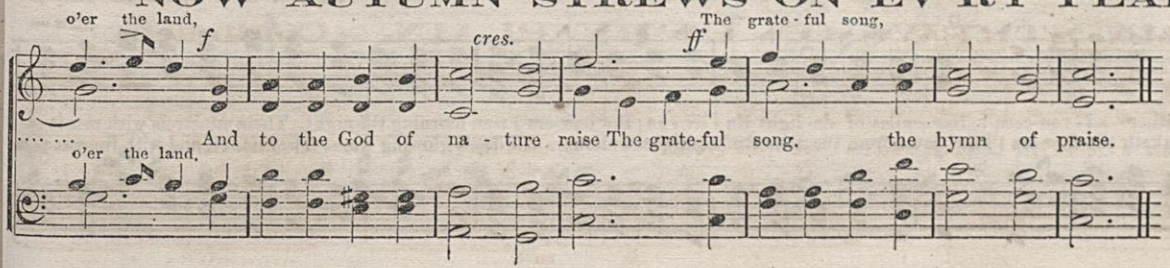
ELIZABETH STIRLING.



THE FORESTER. Concluded.



NOW AUTUMN STREWS ON EV'RY PLAIN. Concluded.



2. The infant corn in vernal hours
He nurtur'd with his gentle show'rs,
And bade the Summer clouds diffuse
Their balmy store of genial dews;
He mark'd the tender stem arise,
Till ripen'd by the glowing skies;
And now matur'd, His work behold,
The cheering harvest waves in gold;
To nature's God with joy we raise
The grateful song, the hymn of praise.

MOUNTAIN ECHOES.

T. F. SEWARD.

1. Sweet mu - sic fills the air, As forth to roam we go; .... Birds sing - ing ev - ery - where, All hearts with joy o'er - flow;

2. Sad care we leave be - hind, As up the hills we climb; No sor - rowing notes we find, But on - ly pleas - ure's chime.

3. Thus shall we sweet - ly learn, From birds, and flowers, and hills, Of our Cre - at - or's love, And how the earth he fills.

Then let us add our voi - ces, To swell the joy - ous throng, While na - ture glad re - joi - ces, And ech - oes back our song.

Then shout with cheer - ful voi - ces, With cho - rus loud and long, Till ev - ery hill re - joi - ces, And ech - oes back our song.

And then, when home re - turn - ing, We'll all re - mem-ber long, How na - ture's ev - er learn - ing, And ech - oing back our song.

SPRING-TIME.

Written and adapted by W. BARTHOLOMEW.

Music by L. v. BEETHOVEN.

1st Tenor. *Con fuoco.* *rf* *p* *f*

2d Tenor.

1. Spring hither ad - vanceth, Spring hither ad - van-ceth! Her smiles of de - light En - liv - en the bow-ers From morning till night Their minstrels with music sa-

2. Spring waketh the flow-ers, Spring waketh the flow-ers! They catch from the dews And sunlighted showers All day's glowing hues: They dance, and with fragrance sa-

1st Bass.

2d Bass.

Thro' hill and vale re - sound - ing, Our mer - ry notes we fling, From rock to rock re - bound - ing, Gai - ly the ech - oes ring,

Thro' hill and vale re - sound - ing, Our mer - ry notes we fling, From rock to rock re - bound - ing, Gai - ly the ech - oes ring,

Echo. pp

*Echo pp**

Gai - ly the ech - oes ring, Gai - ly the ech - oes ring.

Gai - ly the ech - oes ring, Gai - ly the ech - oes ring,

Gai - ly the ech - oes ring, Gai - ly the ech - oes ring.

* The echo can be well imitated by voices in an adjoining room.

SPRING-TIME. Concluded.

p *ff* *ff* *p Adagio.*

- lute her, Their min - strels with mu - - - - - - - - sic sa - - lute her, with mu - sic sa - lute her.

Their min - strels

Their min - strels with mu - - - - - - - - sic,

ff

Their min - strels with mu - sic sa - lute her.

3.

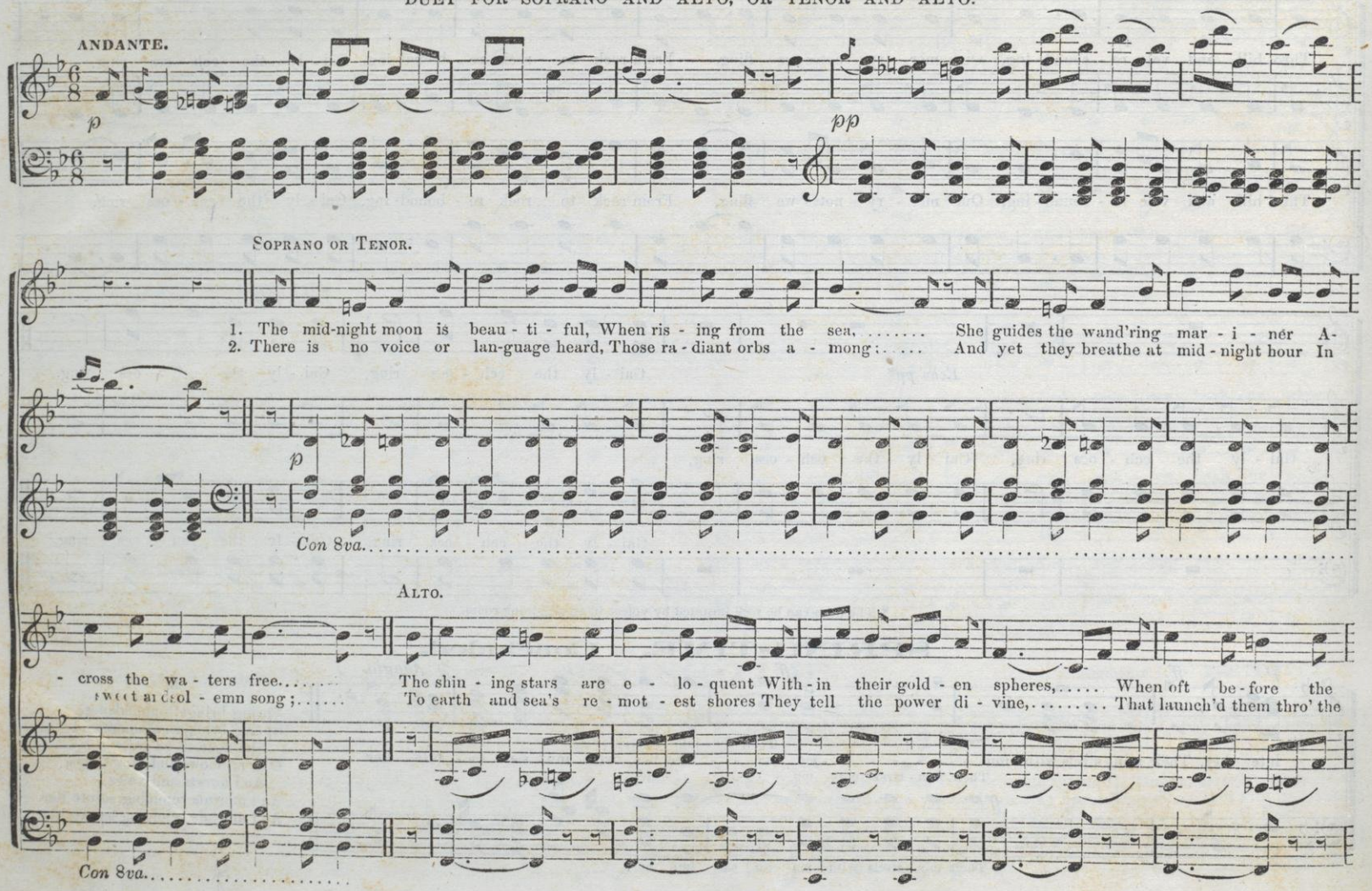
Spring bringeth abundance,
Spring bringeth abundance!
She floateth on gales
O'er meadows and mountains,
And forests and vales:
And mortals rejoicing salute her.
And mortals rejoicing salute her.

Written by Mrs. CRAWFORD.

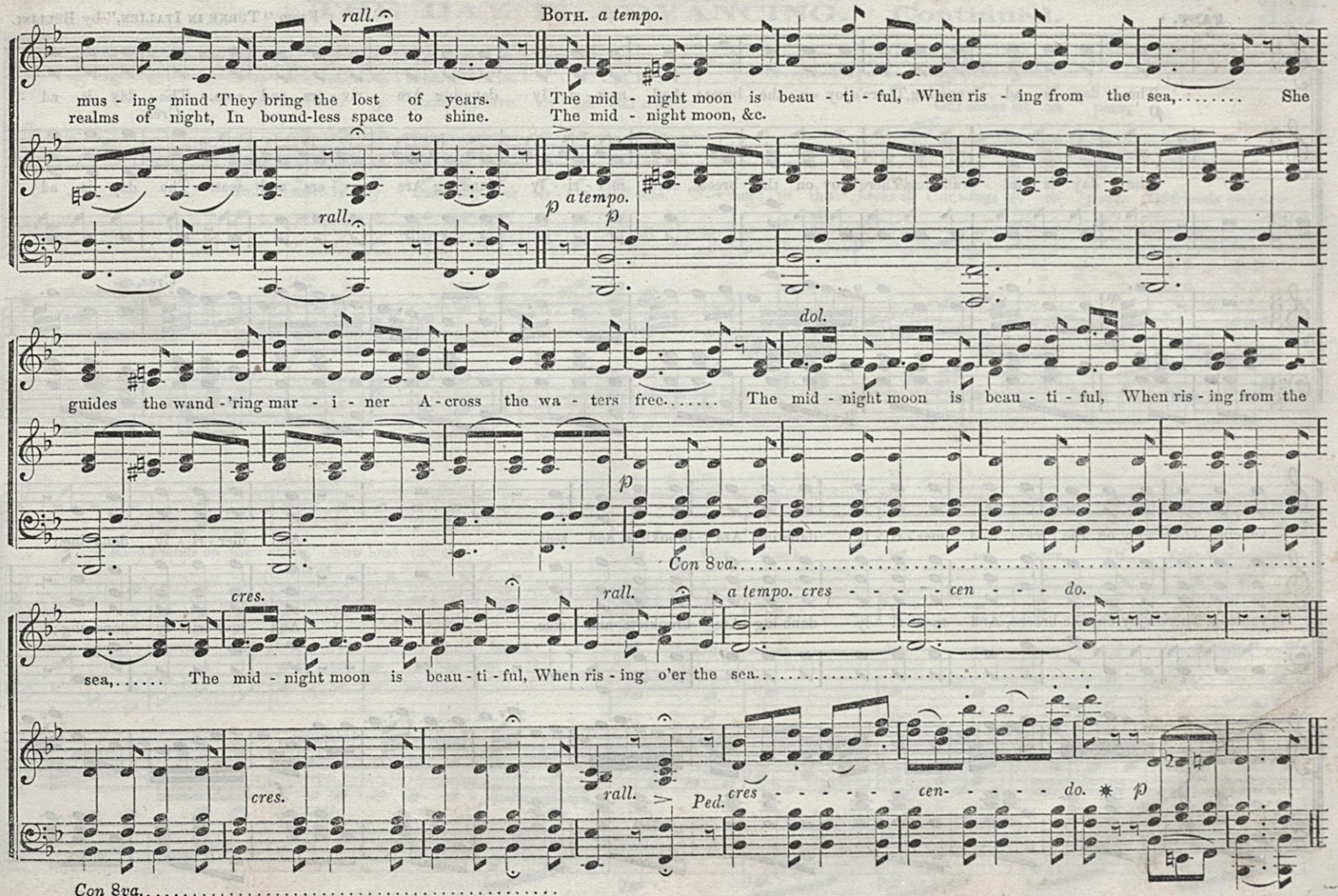
THE MIDNIGHT MOON.

Composed by S. GLOVER.

DUET FOR SOPRANO AND ALTO, OR TENOR AND ALTO.



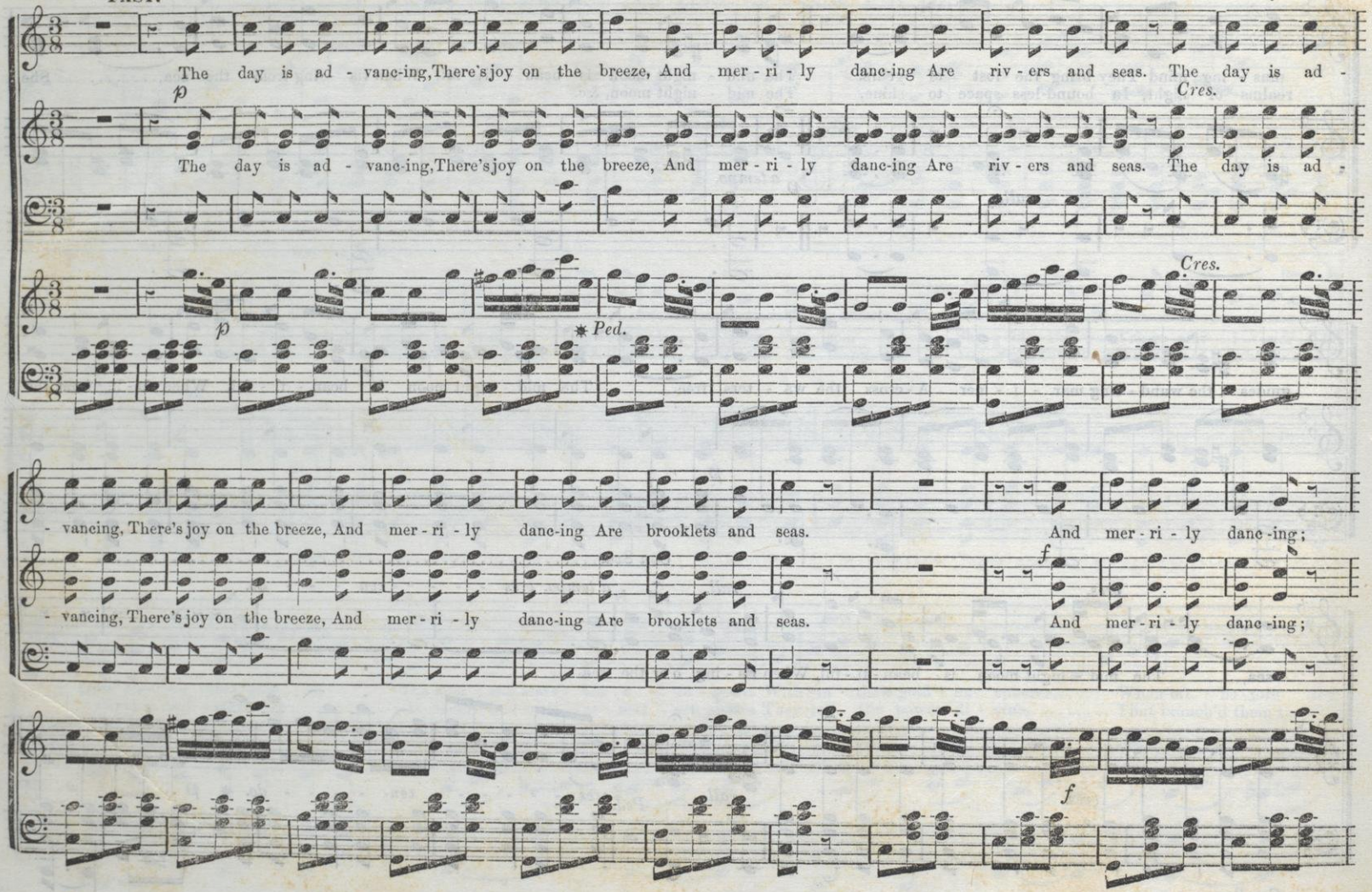
THE MIDNIGHT MOON. Concluded.

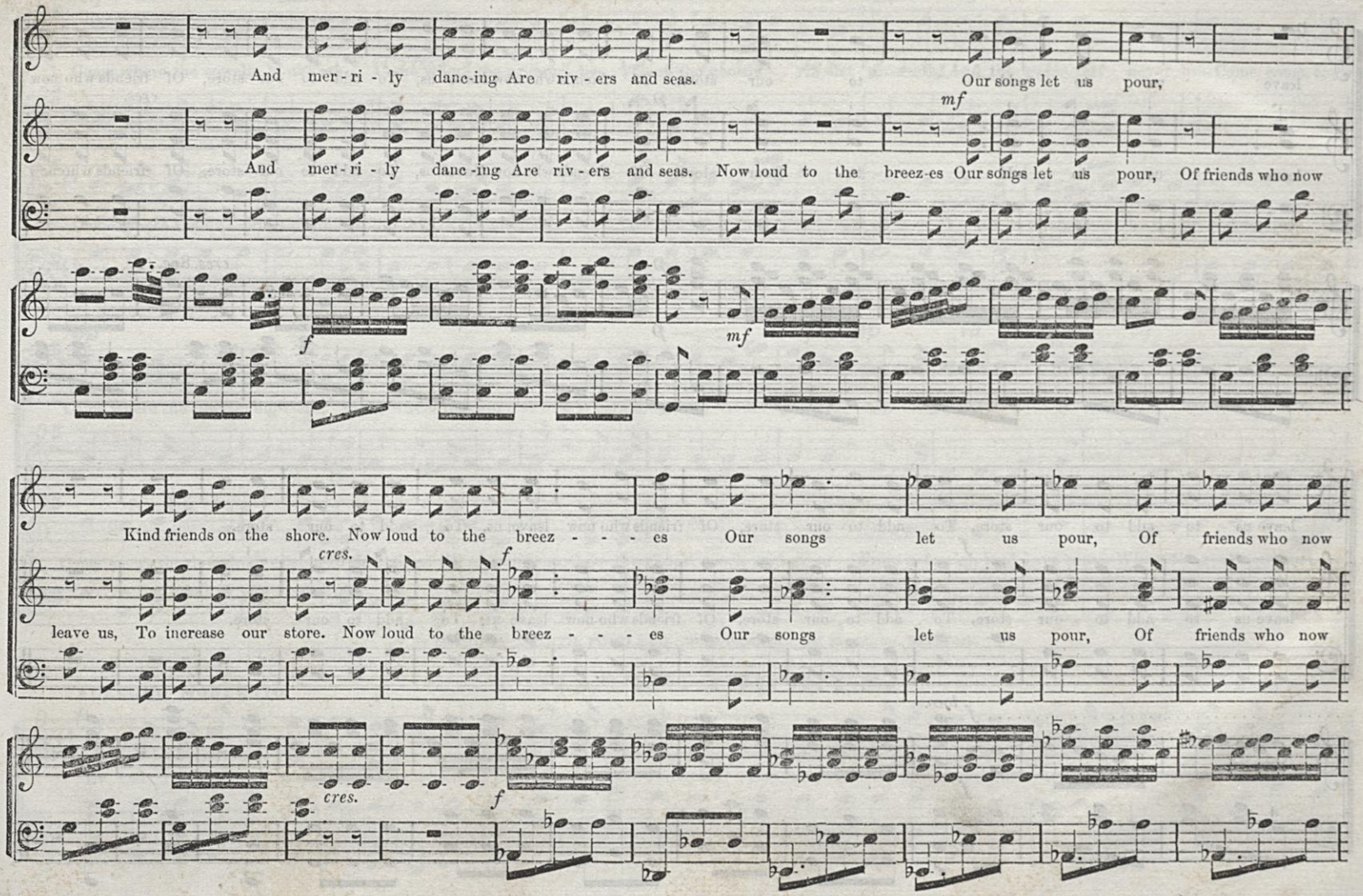


THE DAY IS ADVANCING. Chorus.

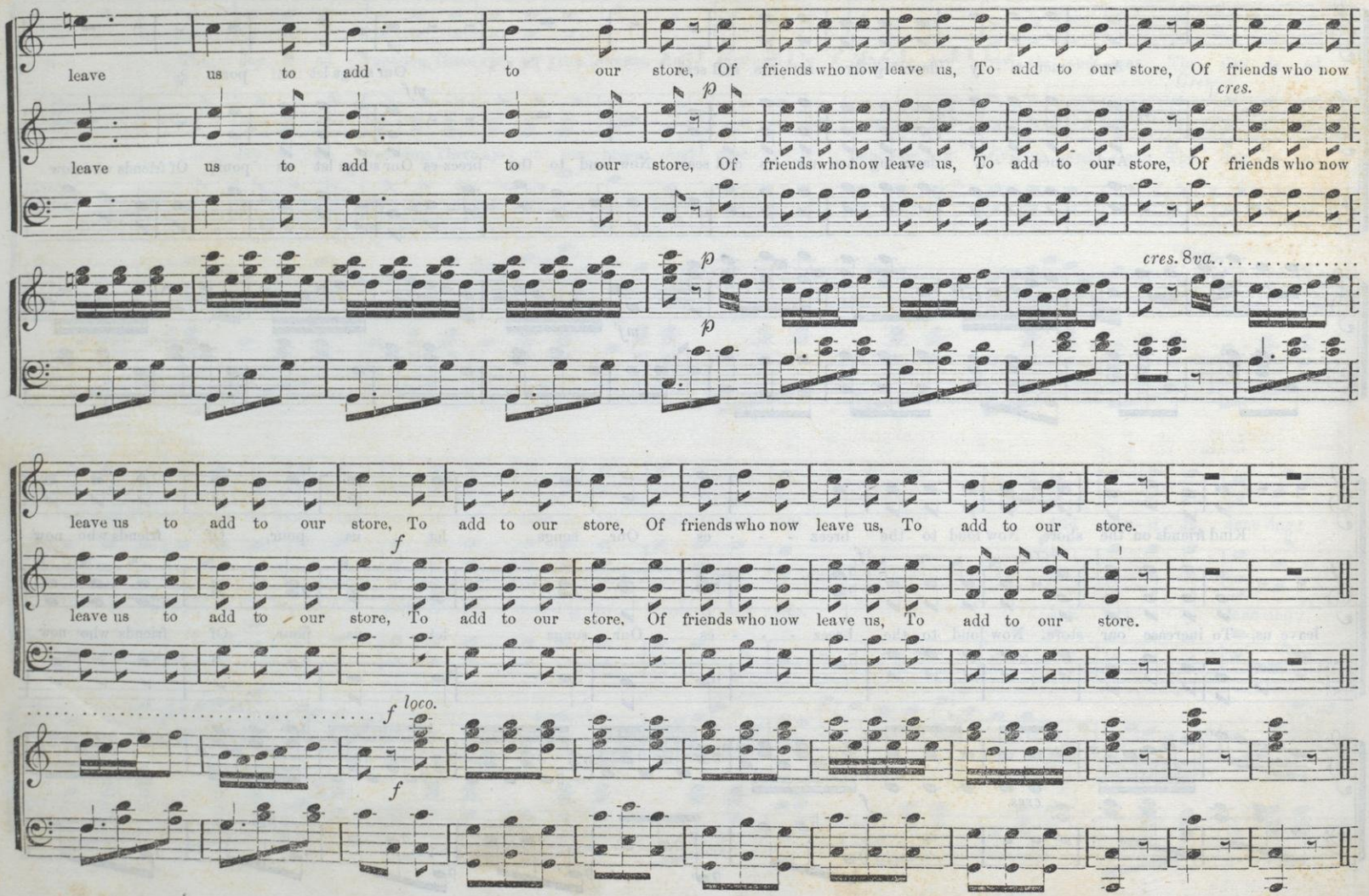
From "TURKE IN ITALIEN," by BELLINI.

FAST.




And mer-ri-ly danc-ing Are riv-ers and seas. Our songs let us pour,
mf
And mer-ri-ly danc-ing Are riv-ers and seas. Now loud to the breez-es Our songs let us pour, Of friends who now
f
mf
Kind friends on the shore. Now loud to the breez - - - es Our songs let us pour, Of friends who now
cres.
f
leave us, To increase our store. Now loud to the breez - - - es Our songs let us pour, Of friends who now
cres.
f

THE DAY IS ADVANCING. Concluded.



COME WHERE THE COWSLIP.*

FRED. BUCKLEY.

mf

1. Come where the cowslip blow - eth, Come where the primrose lies; Where the gen-tle vio - let grow-eth, And the green turf never dies. Come, come, come,

2. Come where the dew-drops glisten In the rays of the morning sun, Like the rich - est pearls that ev - er From a foreign land have come. Come, come, come,

pp *f* *pp* *rit.* *mf*

Come where the cowslip blow-eth, Come where the primrose lies, Where the gentle vio-let groweth, And the green turf nev - er dies— I'll haste, my love, to

Come where the dew-drops glisten In the light of the morning sun, Like the richest pearls that ev-er From a foreign land have come, Where the gentle stream is

* By permission of FIRTH, POND & CO., Music Publishers, 547 Broadway, New York.

PIRATE'S CHORUS.

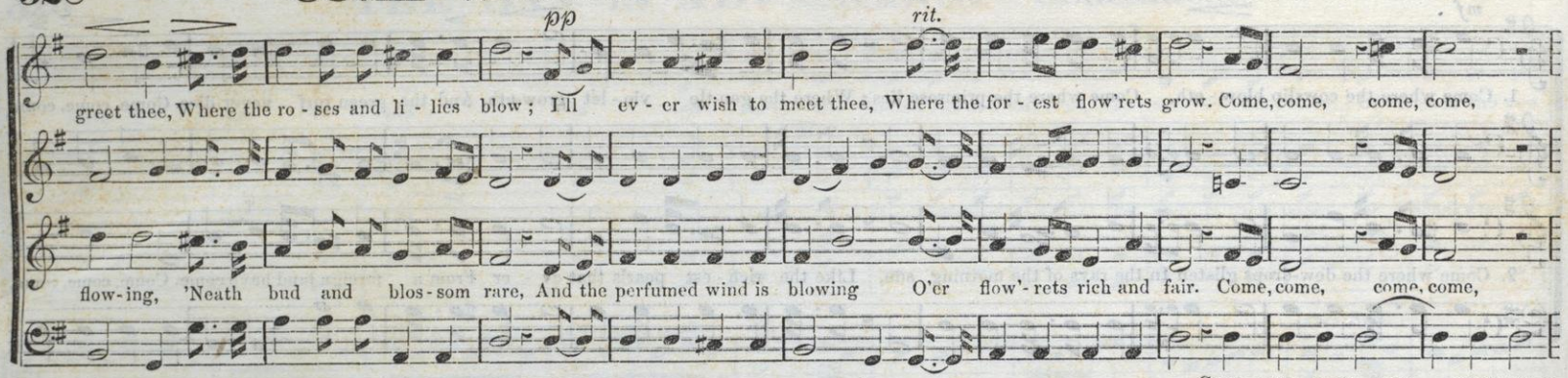
ALLEGRO MODERATO.

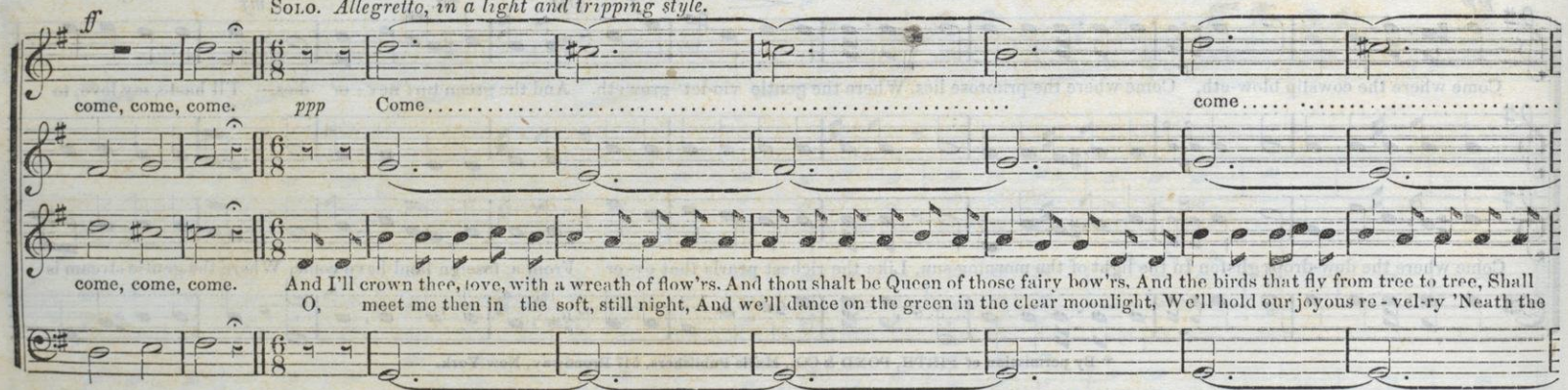
BALFE.

p

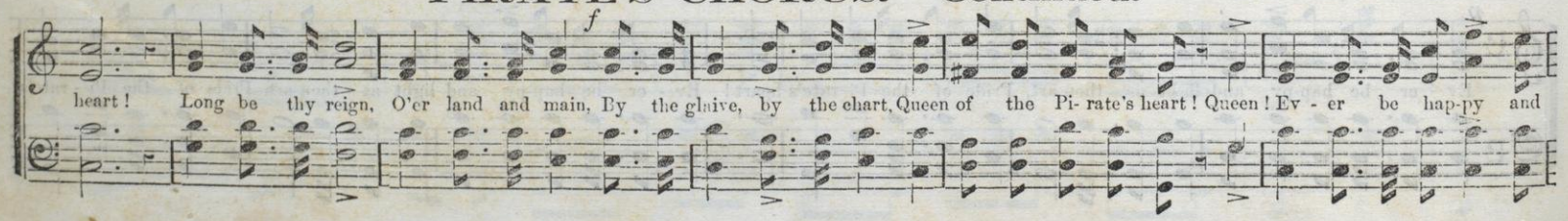
Ev - er be hap-py and light as thou art, Pride of the Pi-rate's heart! Ev - er be hap-py and light as thou art, Pride of the Pi - rate's

COME WHERE THE COWSLIP. Continued.

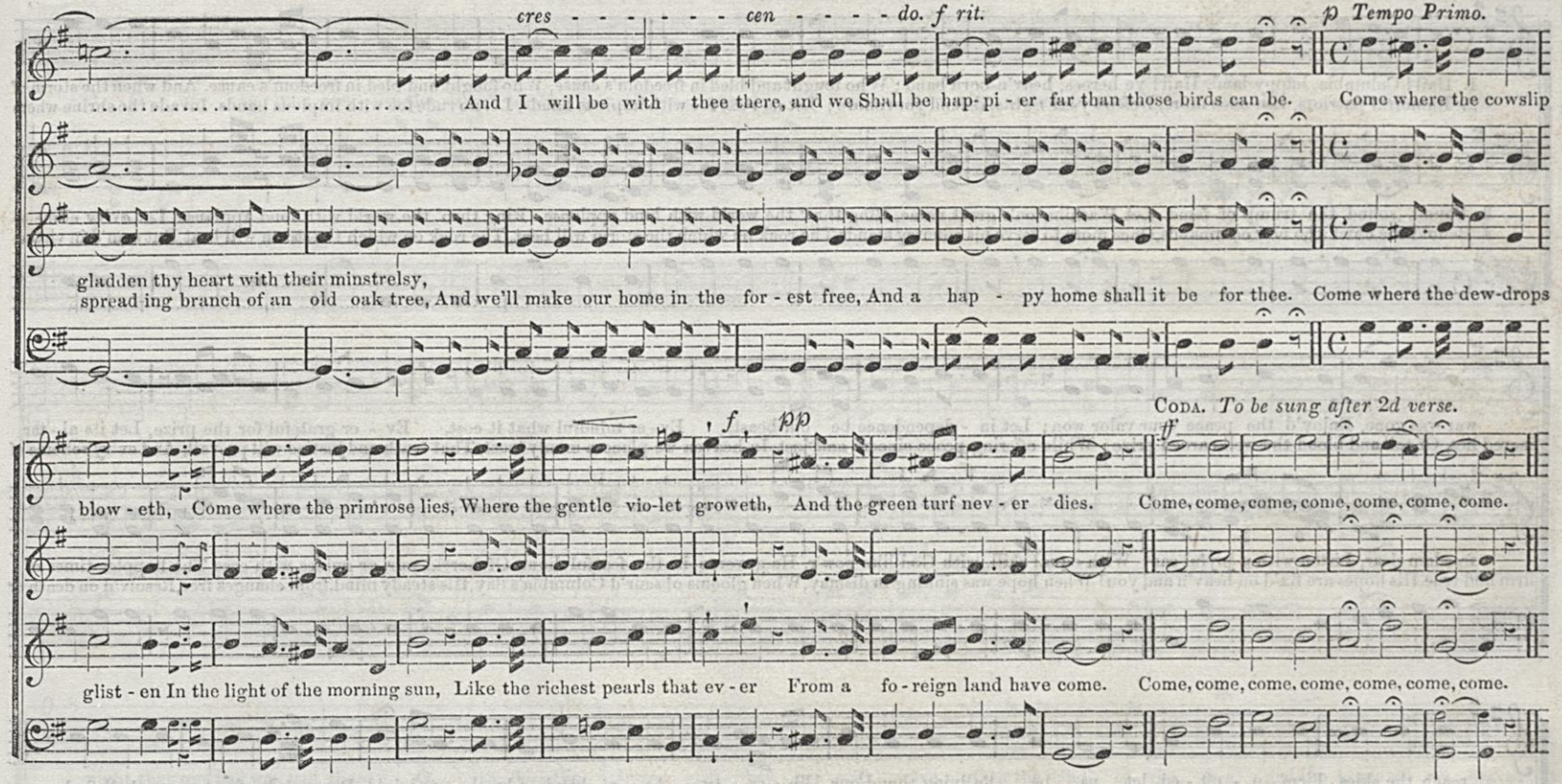




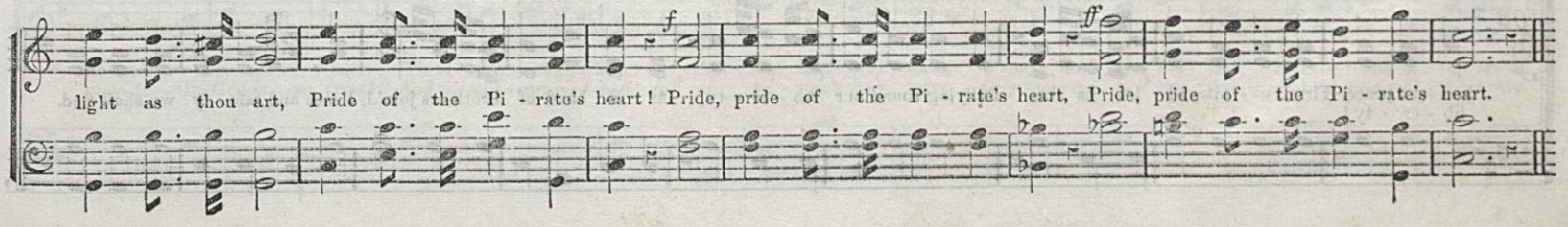
PIRATE'S CHORUS. Continued.



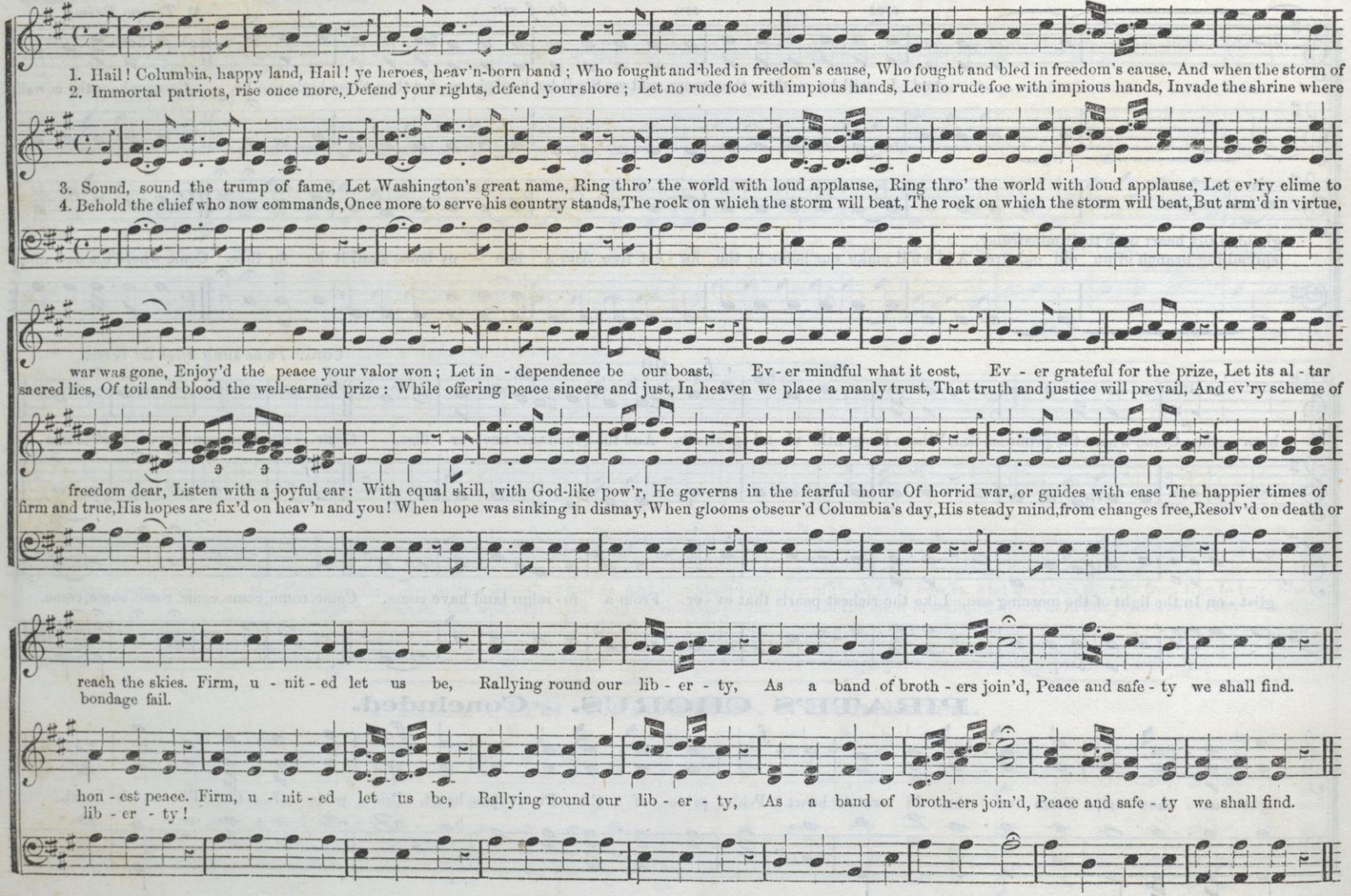
COME WHERE THE COWSLIP. Concluded.



PIRATE'S CHORUS. Concluded.



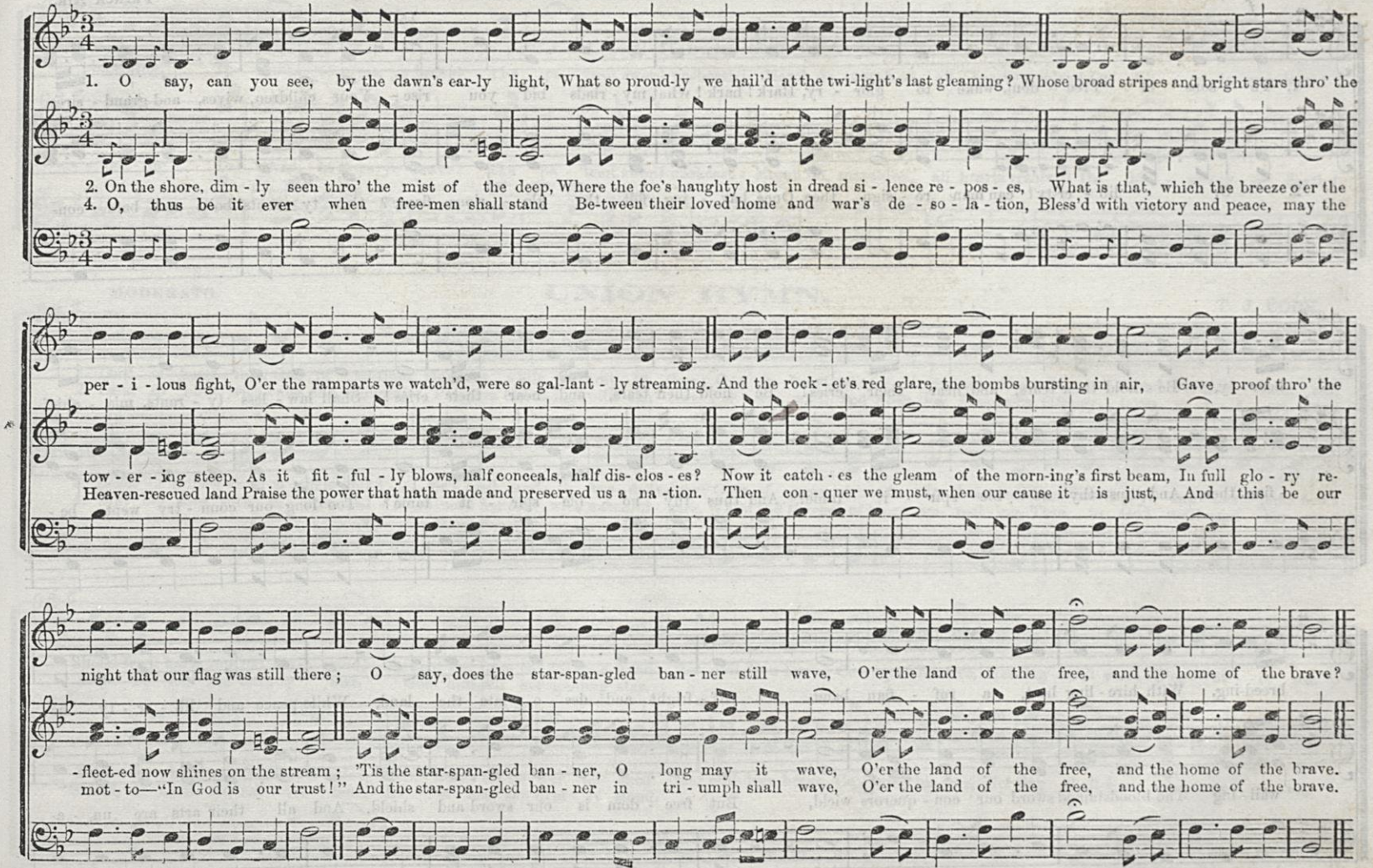
HAIL COLUMBIA.



MAESTOSO.

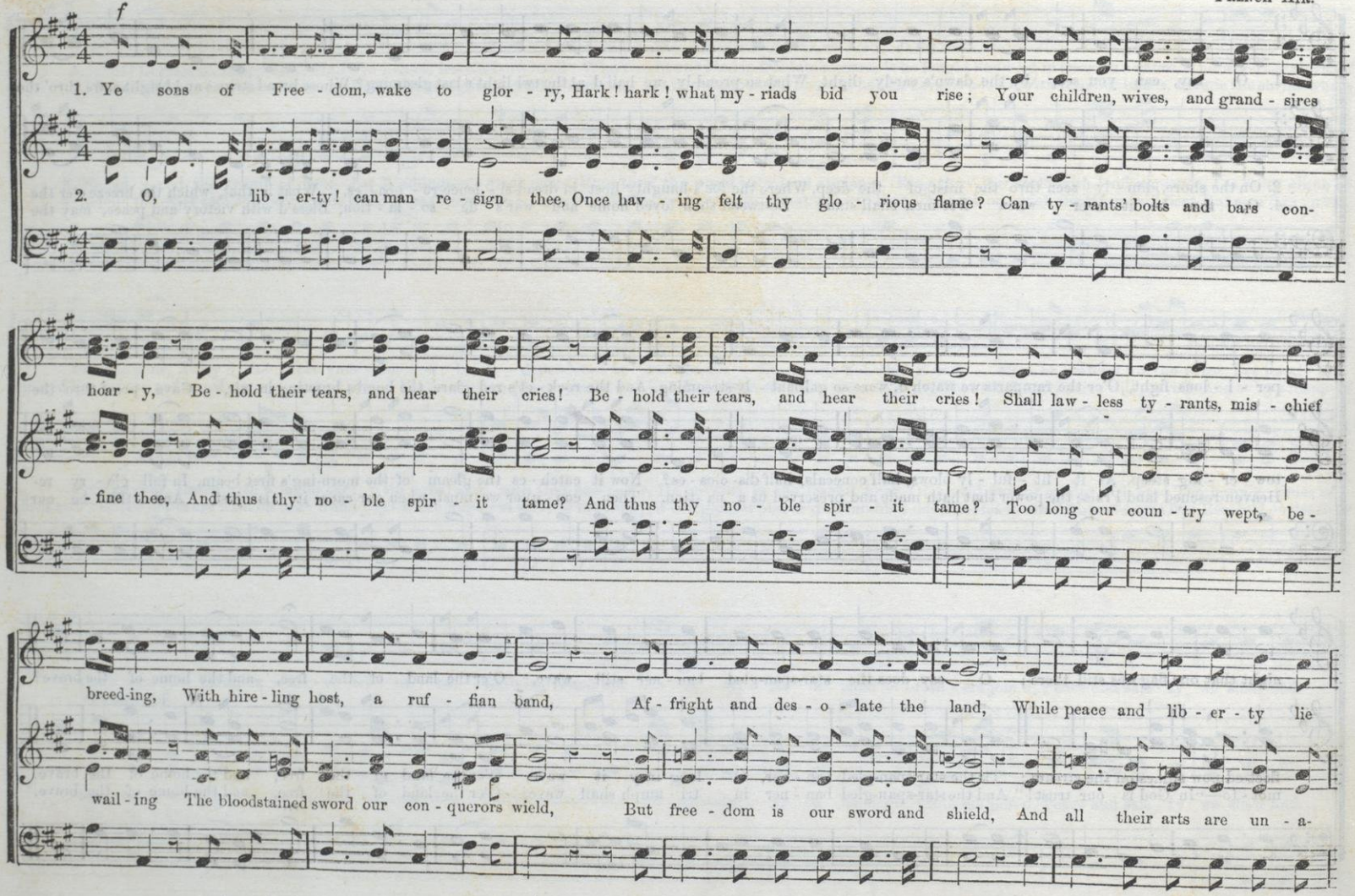
STAR-SPANGLED BANNER.

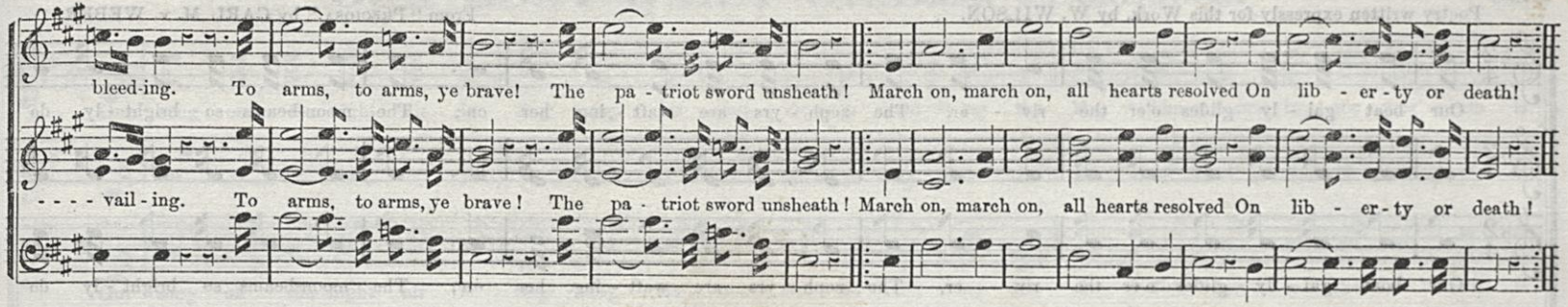
BY FRANCIS KEY.



MARSEILLES HYMN.

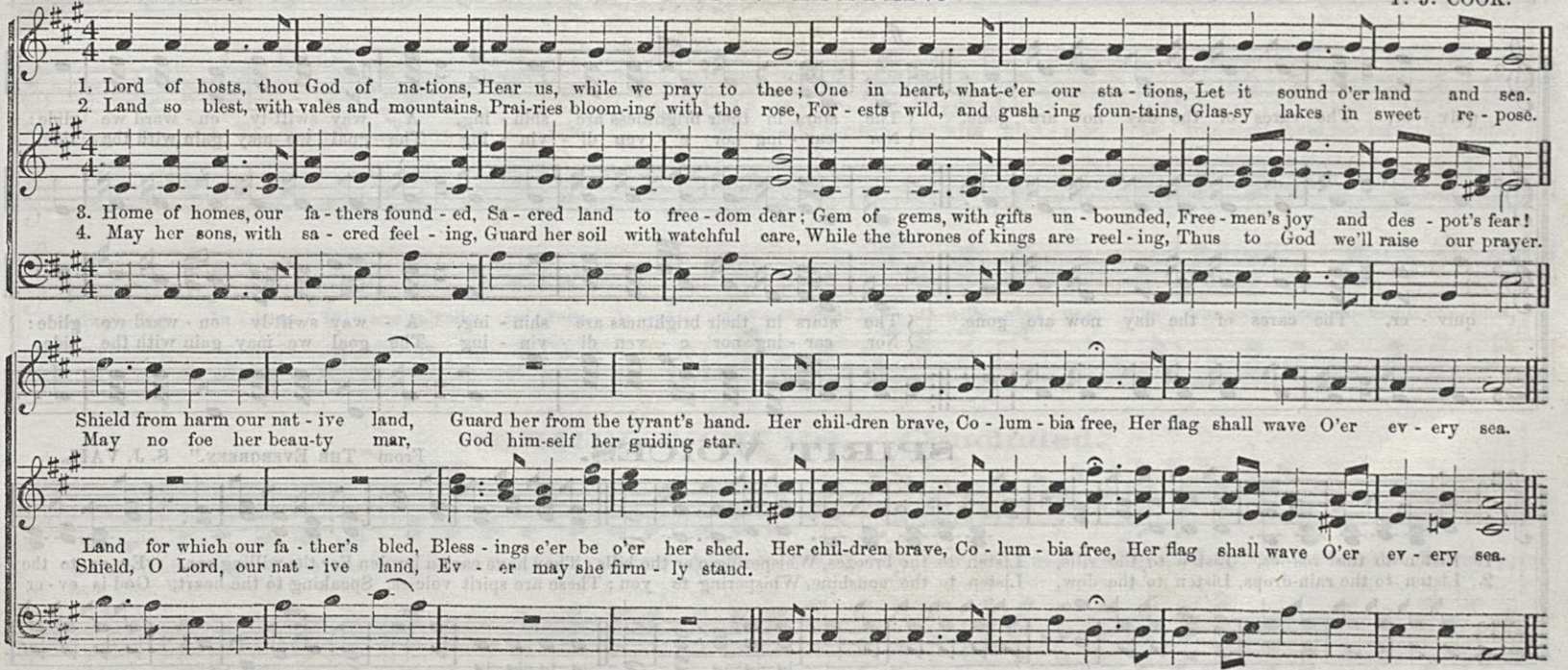
FRENCH AIR.





UNION HYMN.

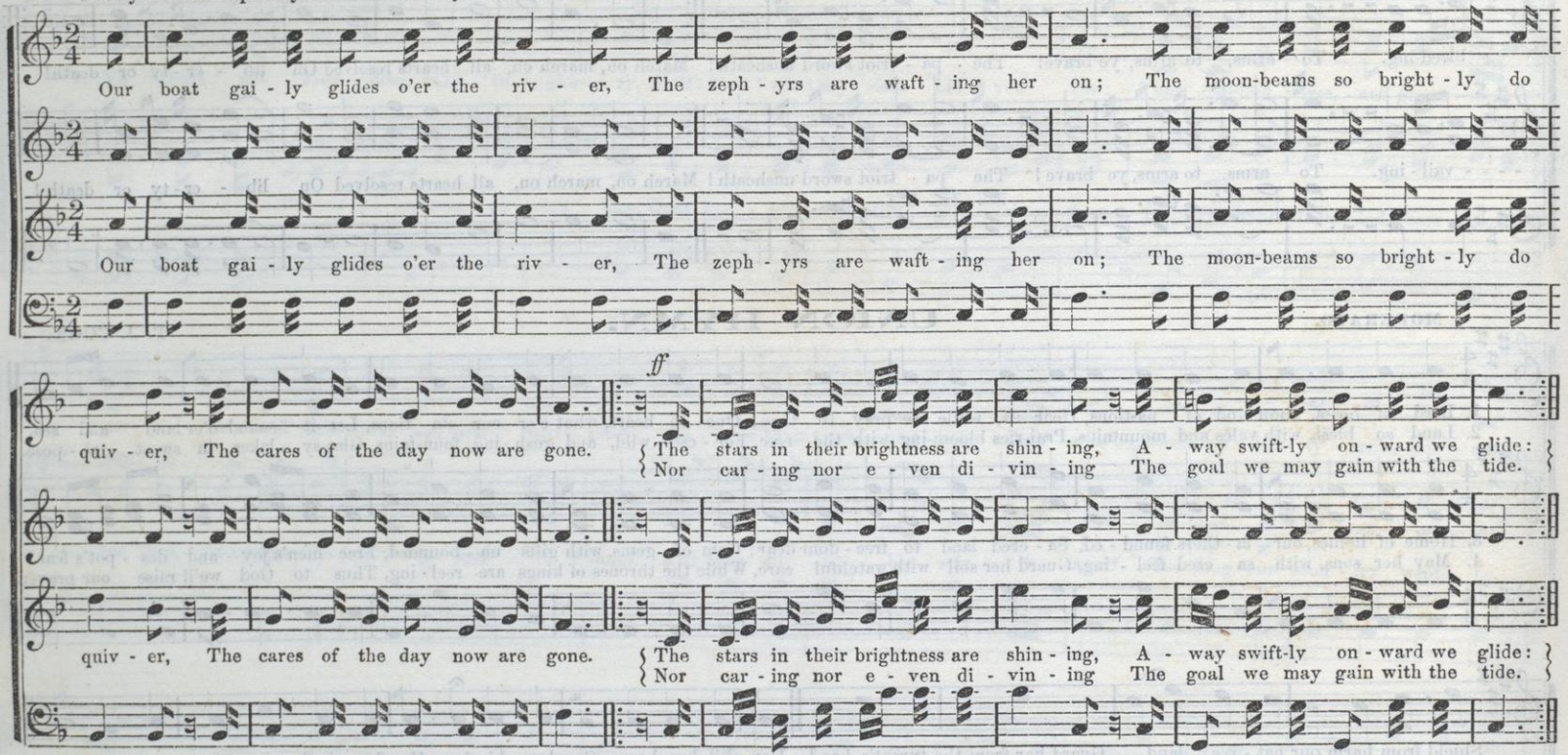
MODERATO. T. J. COOK.



OUR BOAT GAILY GLIDES.

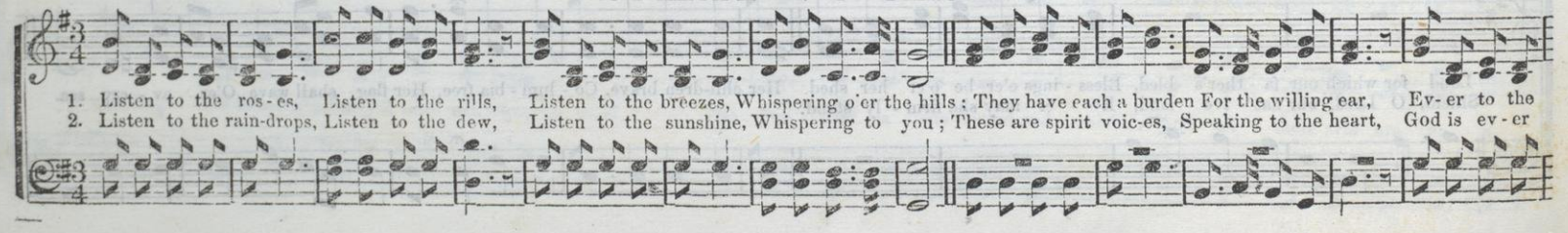
Poetry written expressly for this Work, by W. WILSON.

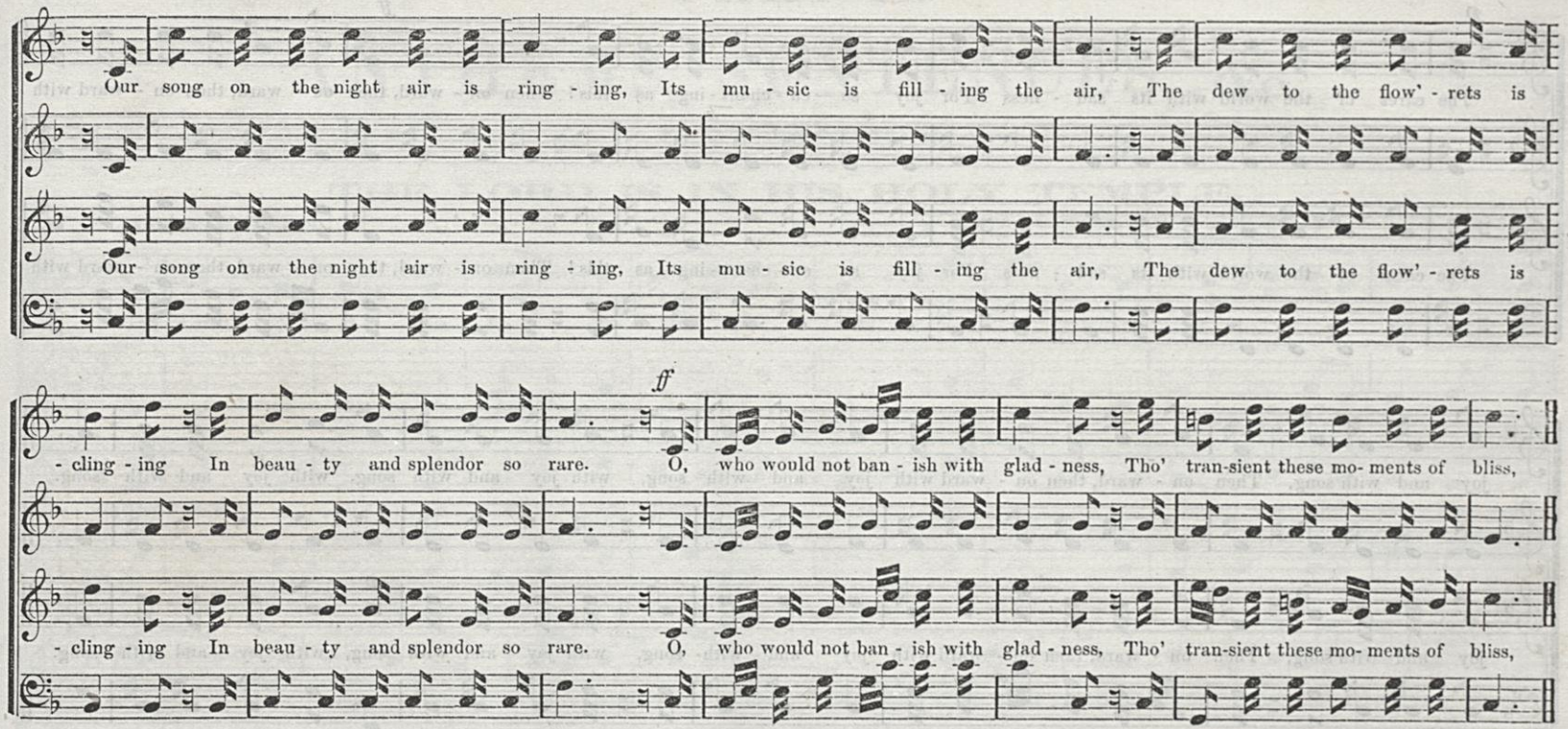
From "PRECIOSA," by CARL M. v. WEBER.



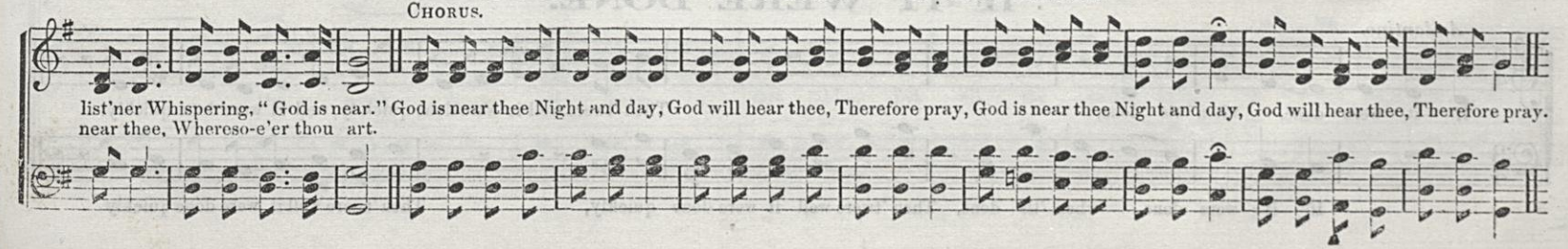
SPIRIT VOICES.

From "THE EVERGREEN." S. J. VAIL.





SPIRIT VOICES. Concluded.



OUR BOAT GAILY GLIDES. Concluded.

p *ff*

The cares of the world with its sad - ness For joy so en - chant - ing as this! Then on - ward, then on - ward, then on - ward with

The cares of the world with its sad - ness For joy so en - chant - ing as this! Then on - ward, then on - ward, then on - ward with

joy and with song, Then on - ward, then on - ward with joy and with song, with joy and with song, with joy and with song.

joy and with song, Then on - ward, then on - ward with joy and with song, with joy and with song, with joy and with song.

IF IT WERE DONE.

Andantino.

If it were done, when 'tis done, Then 'twere well it were done quick-ly, well it were done quickly.

If it were done, when 'tis done, Then 'twere well it were done quickly, Then 'twere well it were done quickly

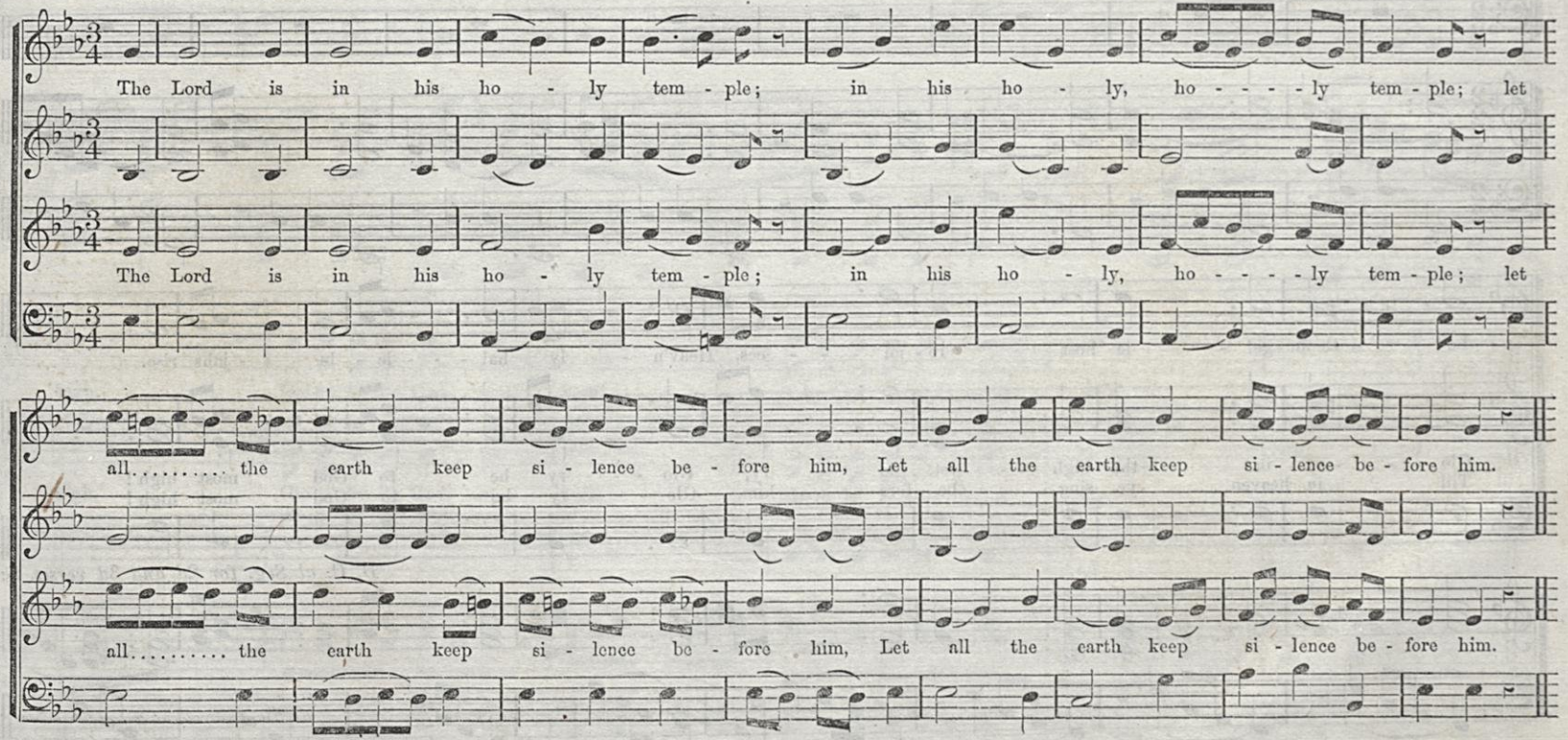
PART II.

ANTHEMS, SENTENCES, &c.

THE LORD IS IN HIS HOLY TEMPLE.

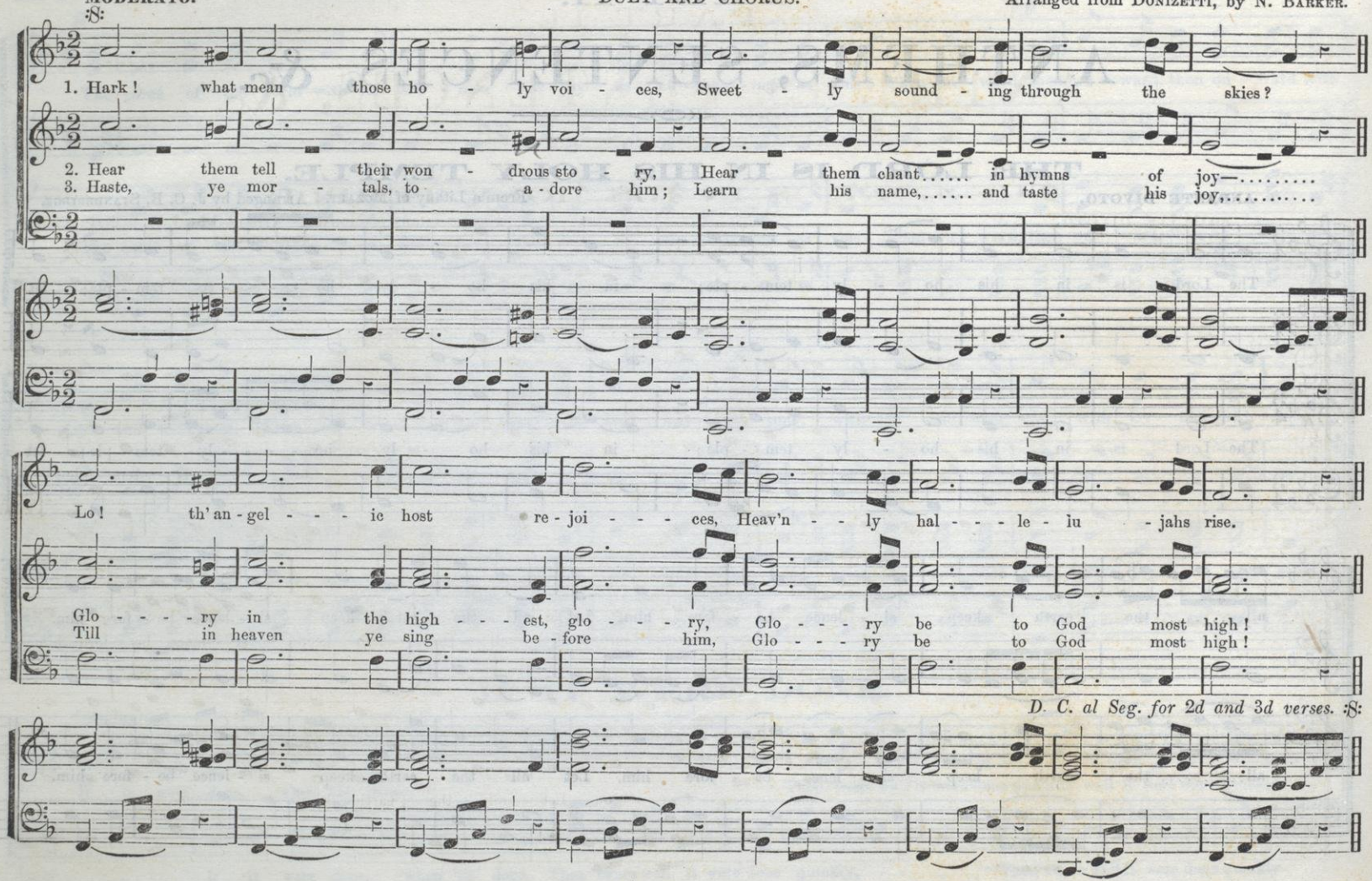
ANDANTE DIVOTO.

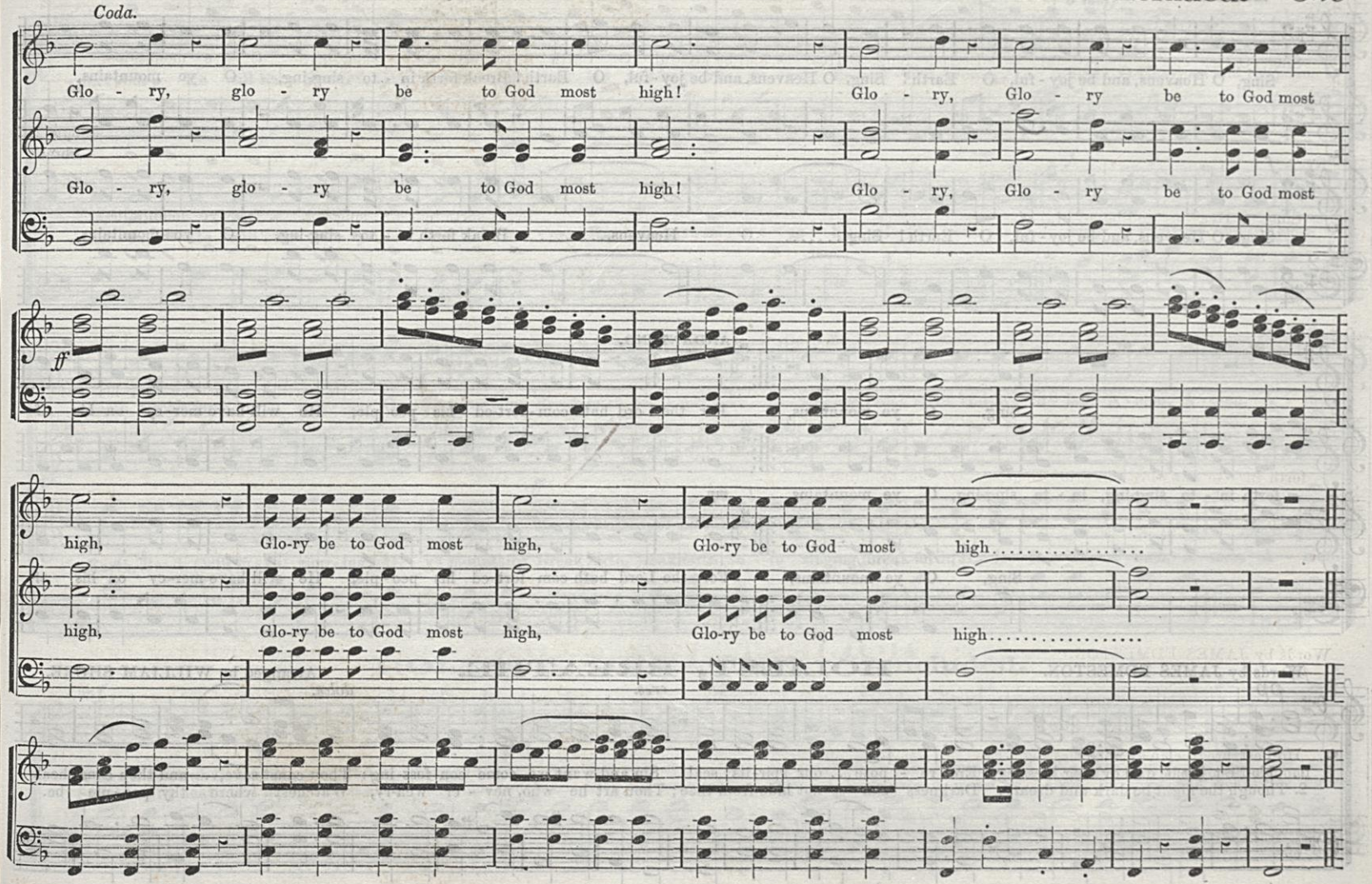
From a Litany of MOZART. Arranged by J. C. B. STANDBRIDGE.



HARK! WHAT MEAN THOSE HOLY VOICES.

MODERATO. DUET AND CHORUS. Arranged from DONIZETTI, by N. BARKER.

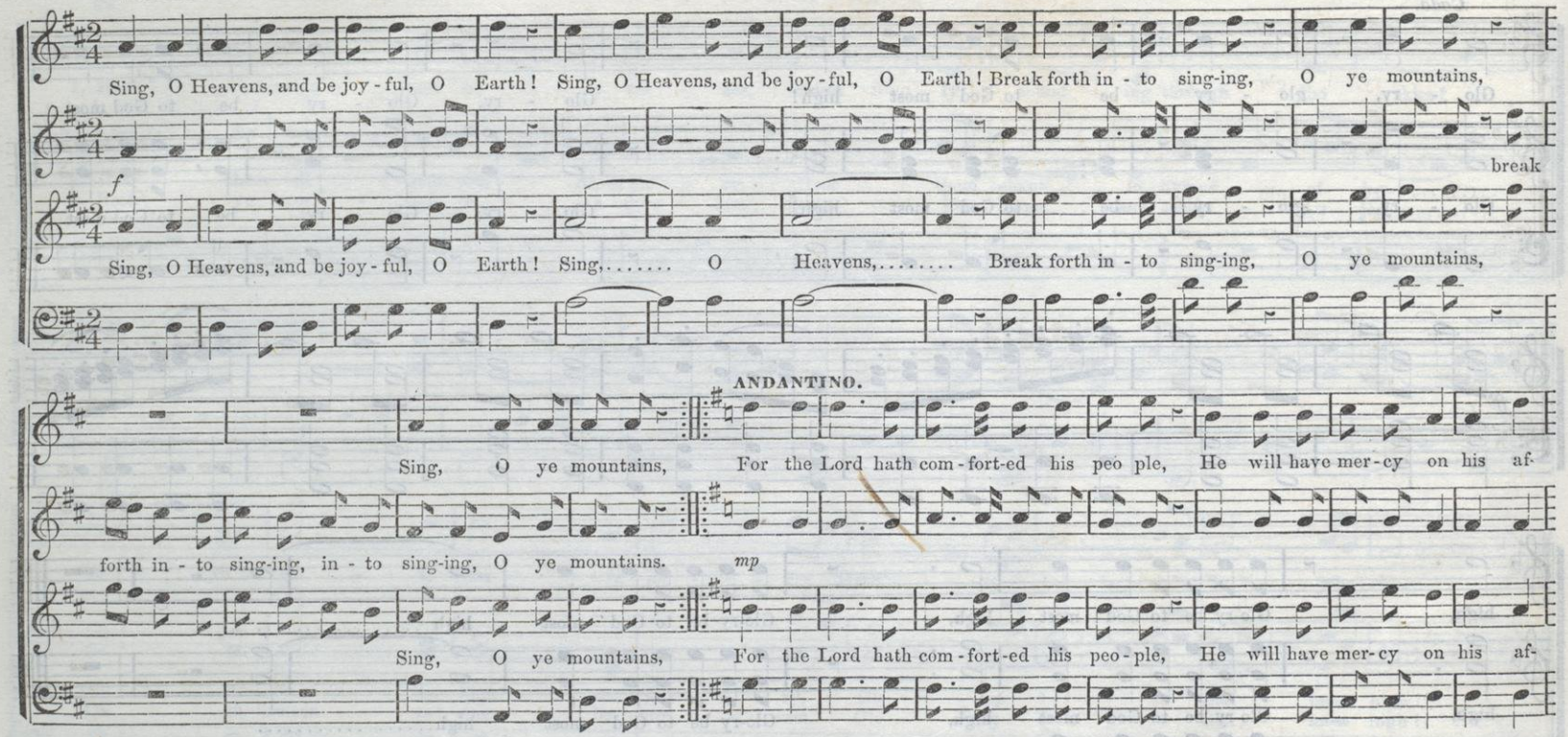



Coda.
Glo - ry, glo - ry be to God most high! Glo - ry, Glo - ry be to God most
Glo - ry, glo - ry be to God most high! Glo - ry, Glo - ry be to God most
ff
high, Glo-ry be to God most high, Glo-ry be to God most high.....
high, Glo-ry be to God most high, Glo-ry be to God most high.....

MODERATO.

SING, O HEAVENS.

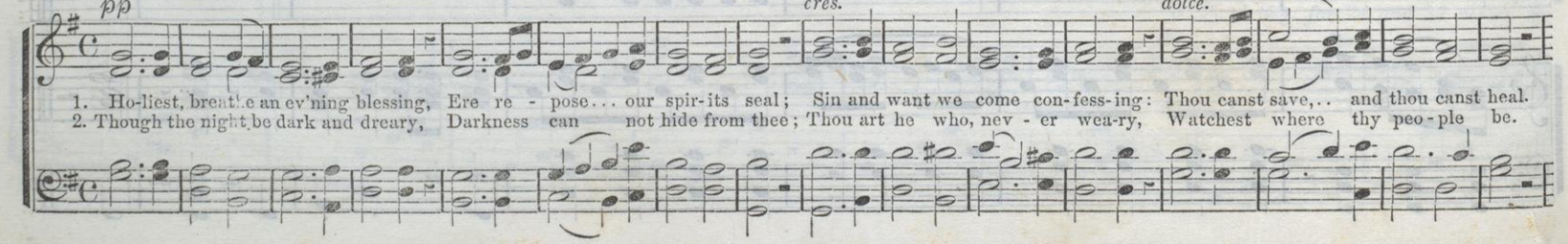
From the "ANTHEM THANKSGIVING." T. J. COOK.



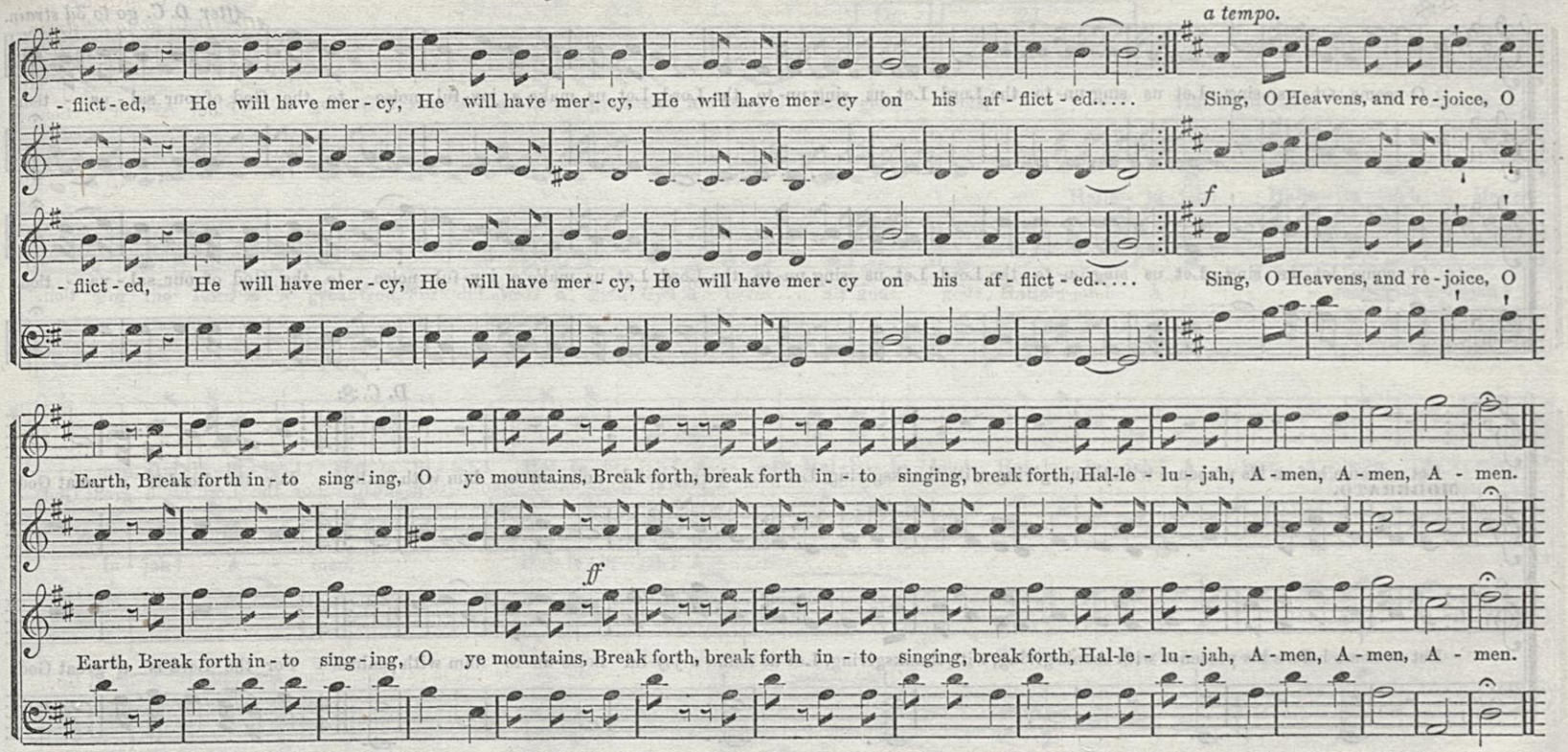
Words by JAMES EDMESTON.

HOLIEST, BREATHE.

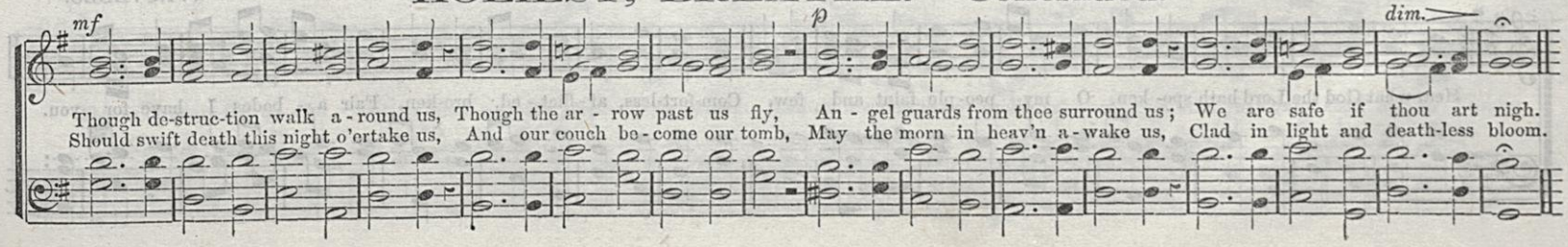
Arranged by WILLIAM SHORE.



SING, O HEAVENS. Concluded.



HOLIEST, BREATHE. Concluded.



ALLEGRO.

O COME, LET US SING.

T. MOORE.

After D. C. go to 3d strain.

O come, let us sing, Let us sing un- to the Lord, Let us sing un- to the Lord, Let us make a joy- ful noise to the God of our sal - va - tion.

O come, let us sing, Let us sing un- to the Lord, Let us sing un- to the Lord, Let us make a joy- ful noise to the God of our sal - va - tion.

D. C.

Let us come before his presence with thanksgiving, with thanksgiving, Let us make a joy- ful noise un- to him with psalms. For the Lord is a great God,

MODERATO.

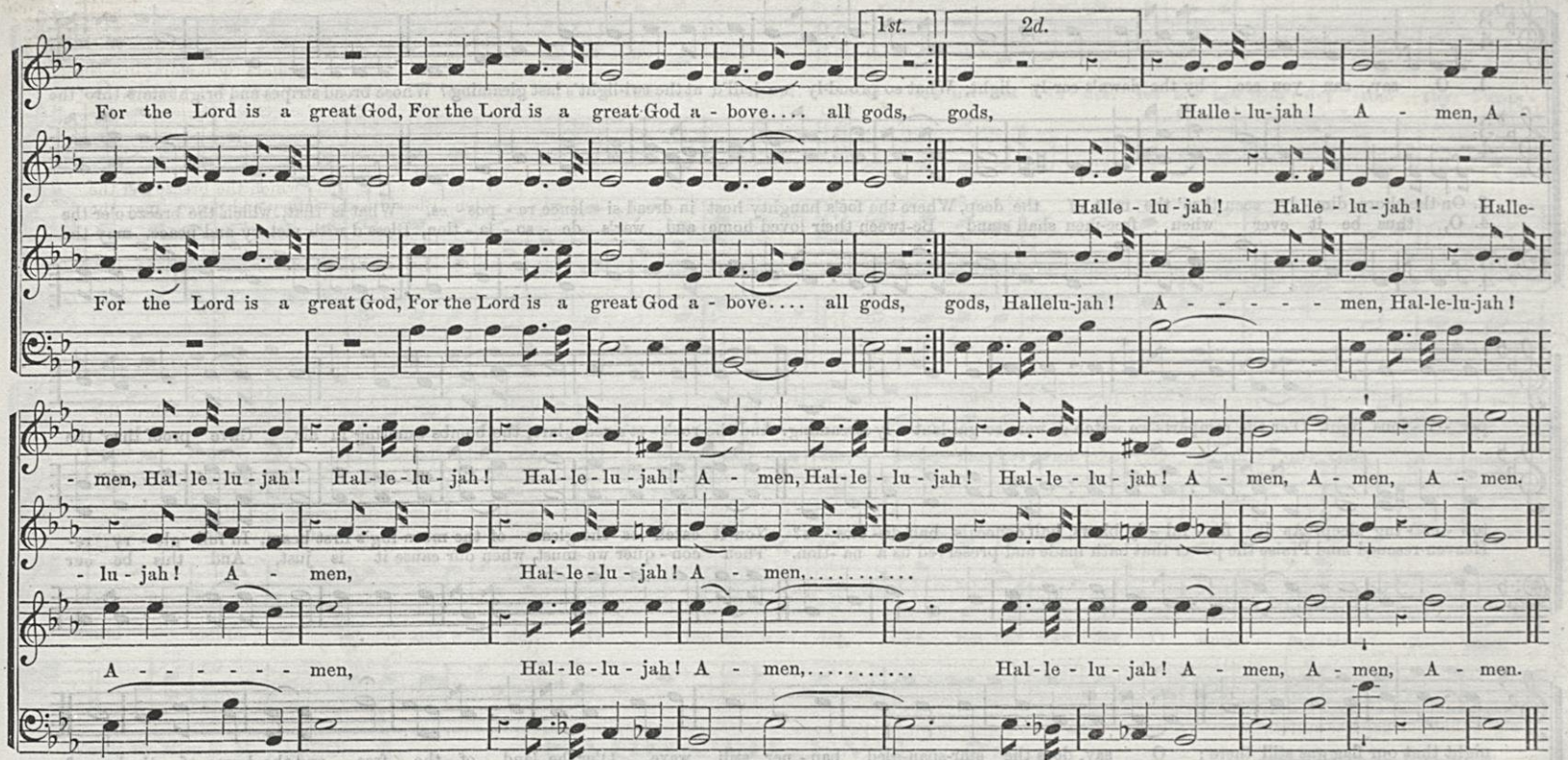
Let us come before his presence with thanksgiving, with thanksgiving, Let us make a joy- ful noise un- to him with psalms. For the Lord is a great God,

HEAR WHAT GOD THE LORD.

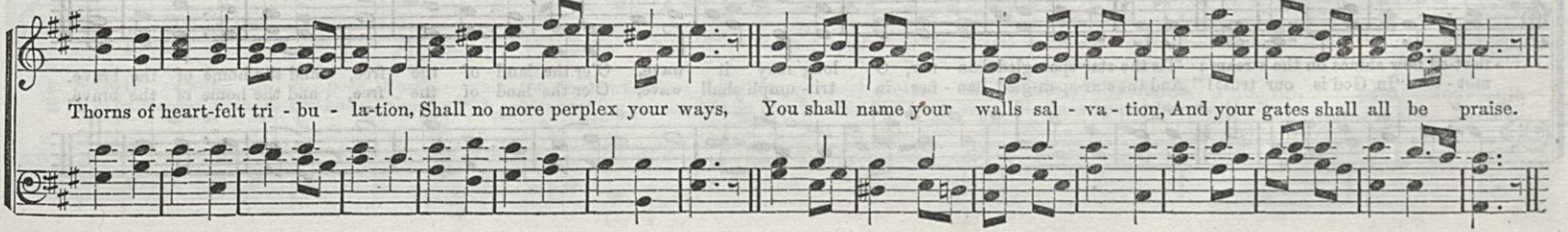
V. NOVELLO.

Hear what God the Lord hath spo- ken, O my peo- ple faint and few, Com- fort- less, af - flict - ed, bro- ken, Fair a - bodes I have for you.

O COME, LET US SING. Concluded.



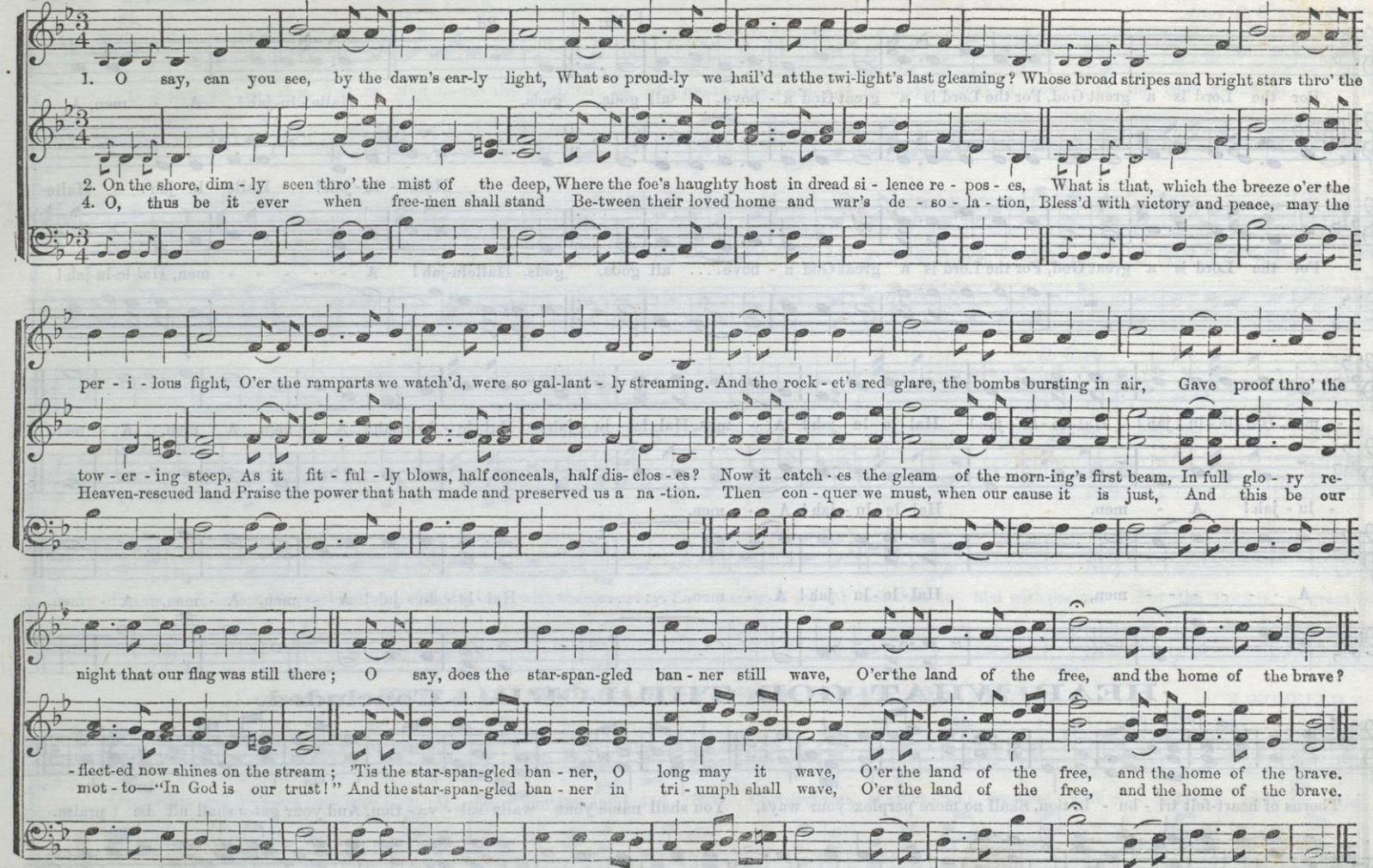
HEAR WHAT GOD THE LORD. Concluded.



344 MAESTOSO.

STAR-SPANGLED BANNER.

By FRANCIS KEY.



O THAT MY WAYS.

O that my ways were di - rect - ed to keep thy stat-utes, thy stat-utes! O let me not wan - der, let me not wan - der from thy com -

O that my ways were di - rect - ed to keep thy stat-utes, thy stat-utes! O let me not wan - der, let me not wan - der from thy com -

- mand - ments, O let me not wan - der, O let, me not wan - der, Let me not wan - der, O Lord, my God. A - men.

- mand - ments, O let me not wan - der, O let me not wan - der, Let me not wan - der, O Lord, my God. A - men.

Words by Miss E. M. FARGO.

SABBATH EVE. 7s.

Music by H. R. PALMER.

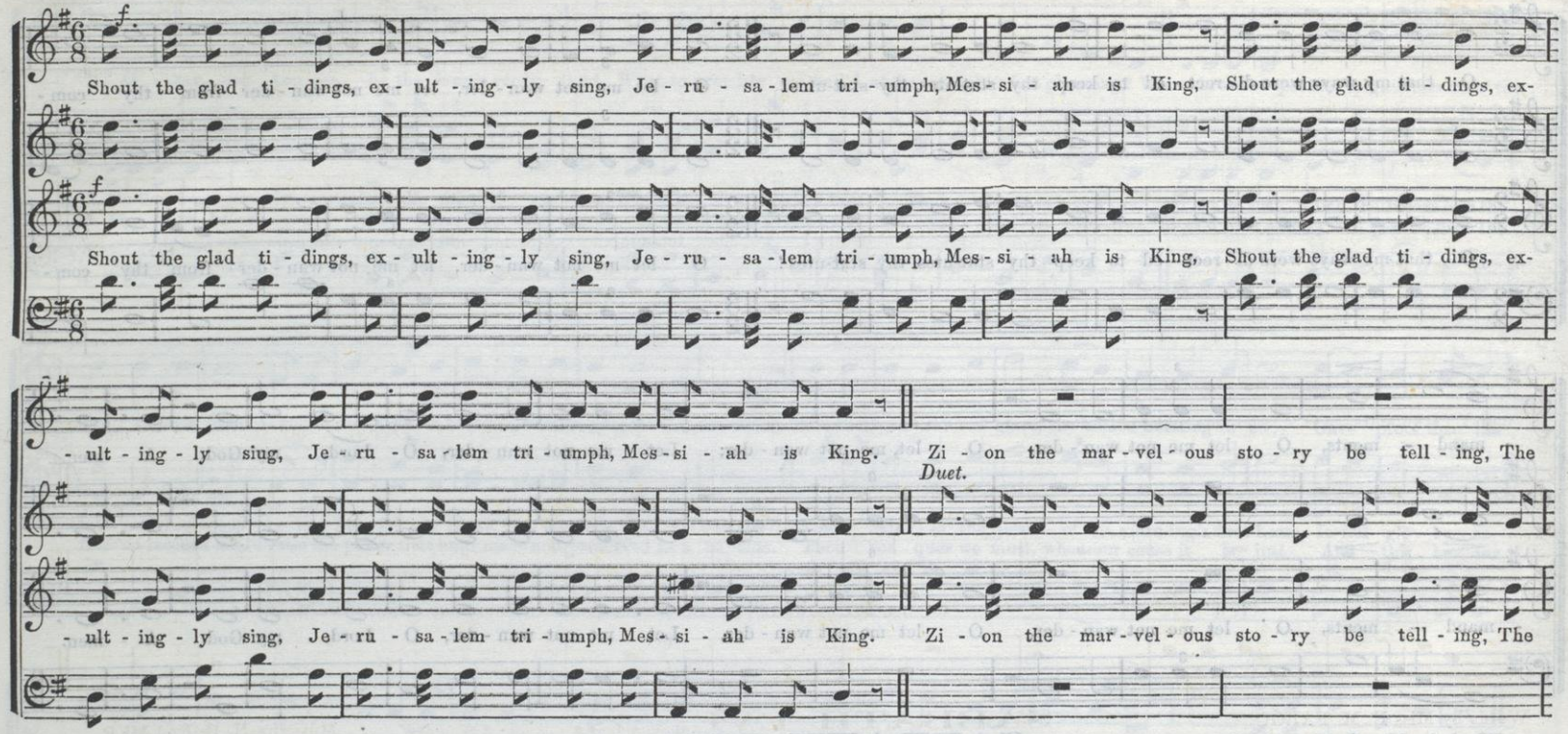
pure..... and still.

1. Slow-ly sink-ing to re - pose, Earth a - waits the daylight's close, Ling'ring on each crested hill, With a ra-diance pure and still.
2. An-gels seem to mark the hour, Fraught with spirit-soothing power, While beneath the list'ning sky, Na-ture hymns her lul - - - - - - - la - by.

346 MODERATO.

SHOUT THE GLAD TIDINGS.

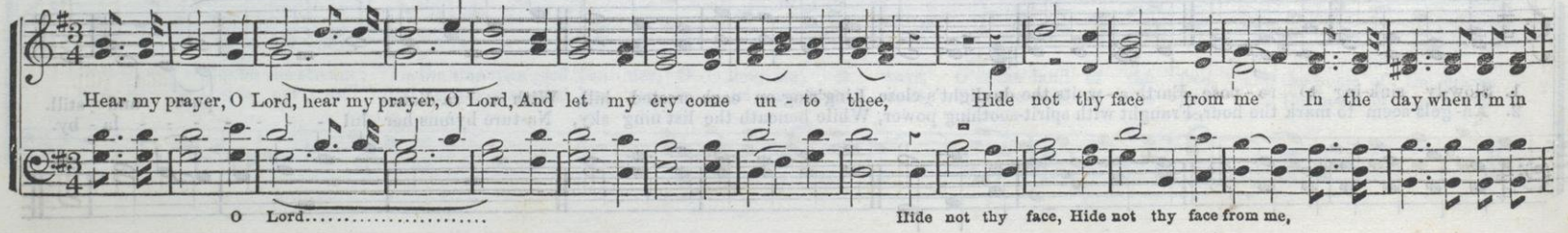
T. J. COOK.



EARNESTLY.

HEAR MY PRAYER. Opening Piece.

E. MOORE.



Chorus.

son of the high-est how low-ly his birth, The bright-est arch-an-gel in glo-ry ex-cel-ling, He stoops to re-deem thee, he

son of the high-est how low-ly his birth, The bright-est arch-an-gel in glo-ry ex-cel-ling, He stoops to re-deem thee, he

reigns up-on earth, The bright-est arch-an-gel in glo-ry ex-cel-ling, He stoops to re-deem thee, he reigns up-on earth.

reigns up-on earth, The bright-est arch-an-gel in glo-ry ex-cel-ling, He stoops to re-deem thee, he reigns up-on earth.

HEAR MY PRAYER. Concluded.

trou-ble, In the day when I'm in trou-ble, In the day when I'm in trou-ble, In-cline thine ear un-to me, A-men, A-men.

SHOUT THE GLAD TIDINGS. Concluded.

CODA. *mp Little slower.* *Rit* - - - - - - -

Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King. Zi - on, the mar - vel-lous sto - ry be tell-ing, The son of the high-est, how

Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King. Zi - on, the mar - vel-lous sto - ry be tell-ing, The son of the high-est, how

ar - - - - - - - - *f dan* - - - - - - - - *do.* *D. C.*

low - ly his birth, The Arch-an - gel, high ex - cel - ling, He reigns up - on earth.

low - ly his birth, Th' Archan - - gel ex - cel - - ling, He stoops to re - deem thee, he reigns up - on earth.

The Arch - an - gel, high ex - cel - ling,

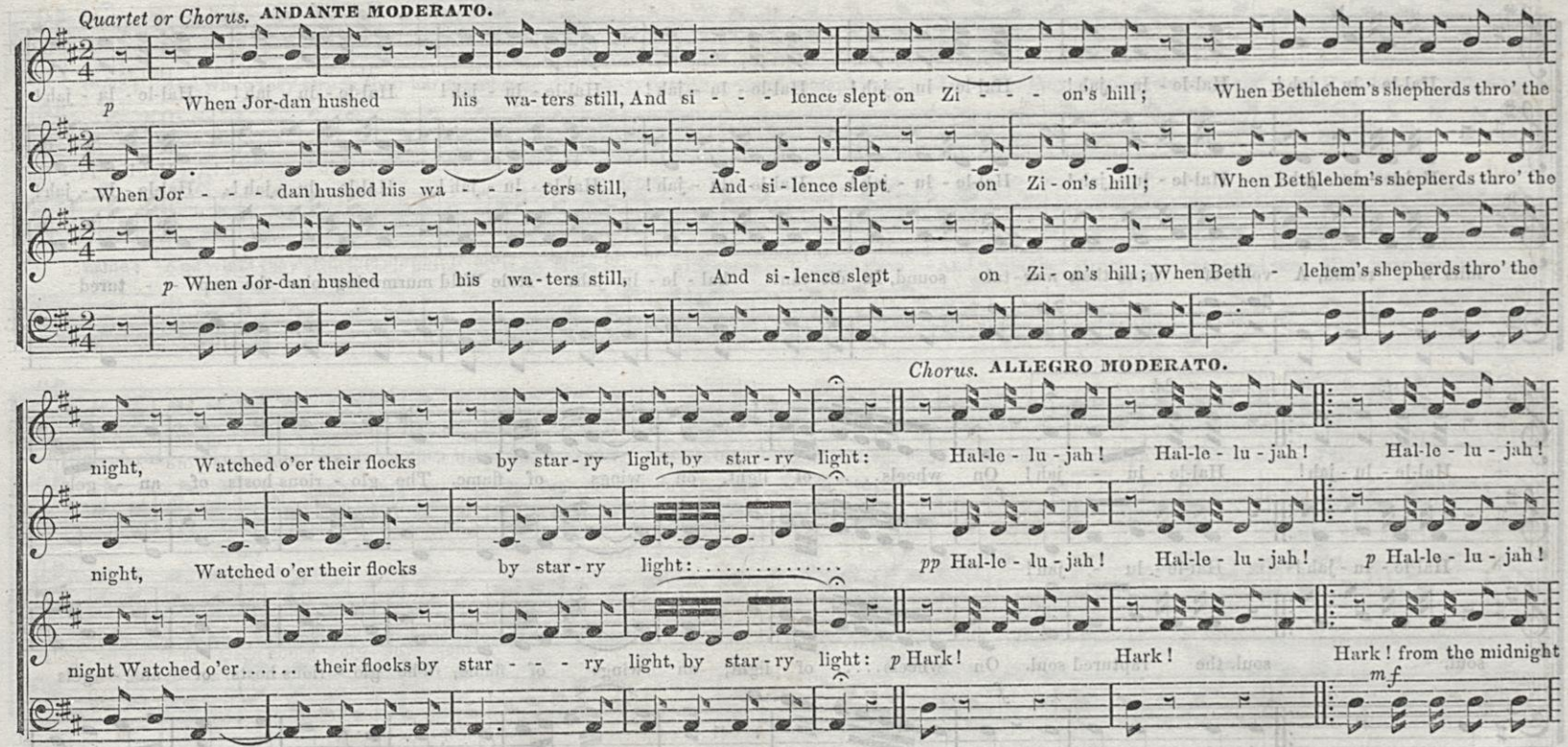
TRIUMPH. C. M.

T. J. C.

MODERATO.

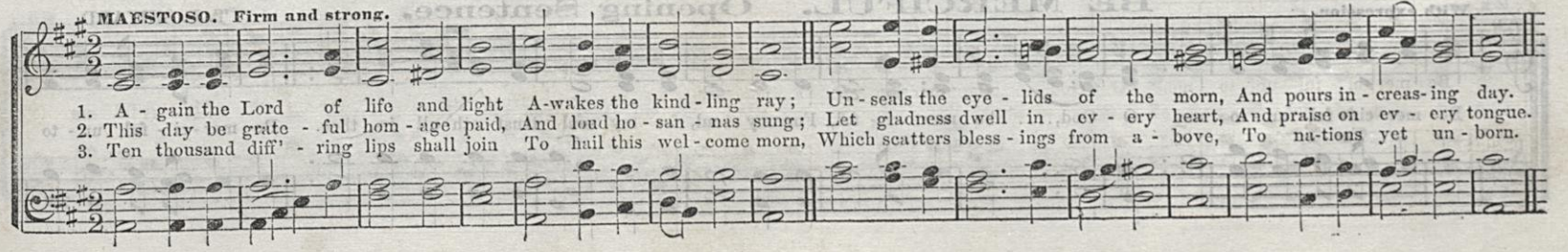
1. O for a thou-sand tongues to sing My great Re - deem-er's praise! The glo - ries of my God and King, The tri-umphs of his grace.
2. My gra-cious Mas - ter and my God, As - sist me to pro - claim, To spread through all the earth a - broad, The hon - ors of his name.

WHEN JORDAN HUSHED.

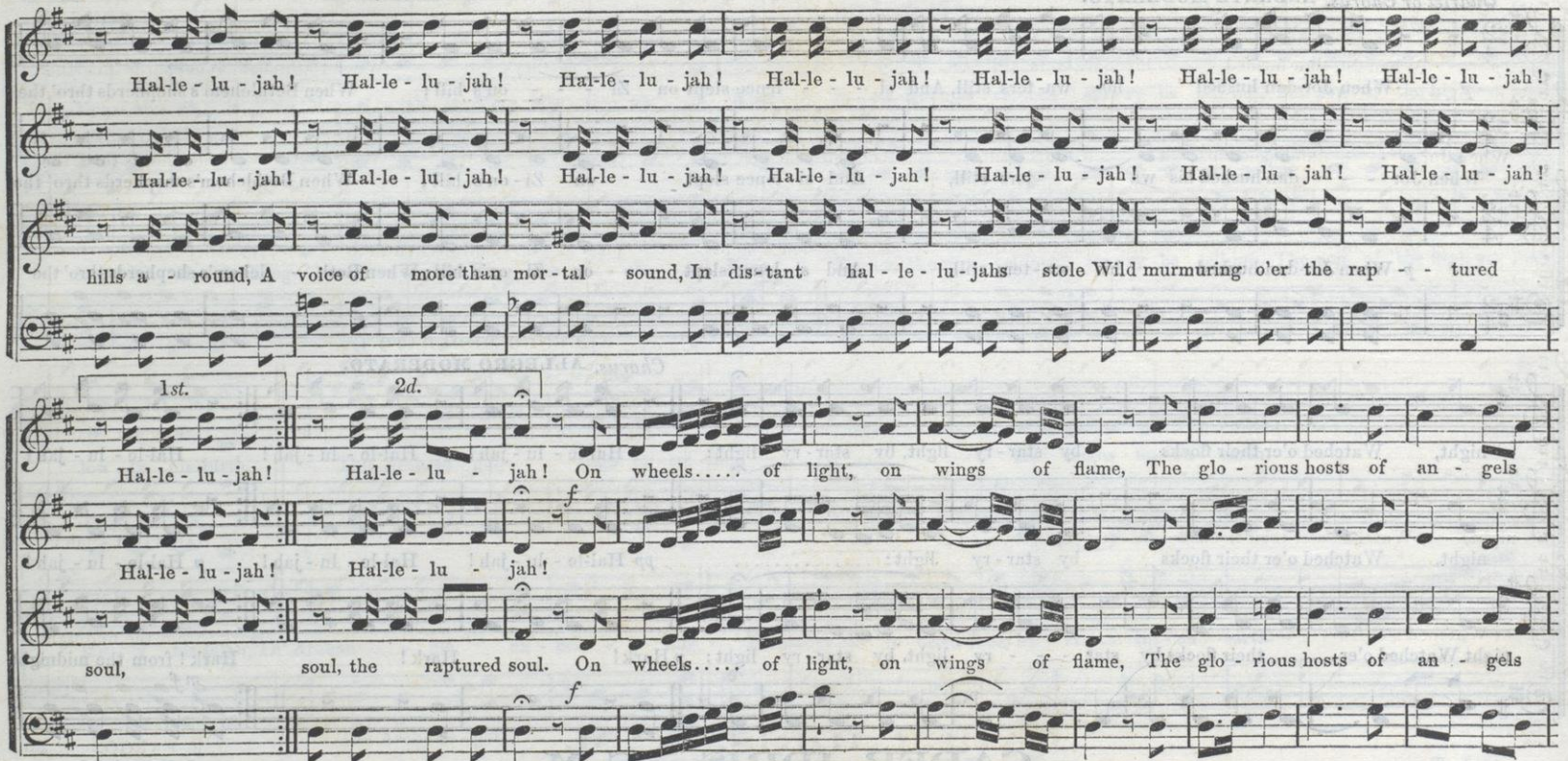


CADER IDRIS. C. M.

J. F. FARGO.

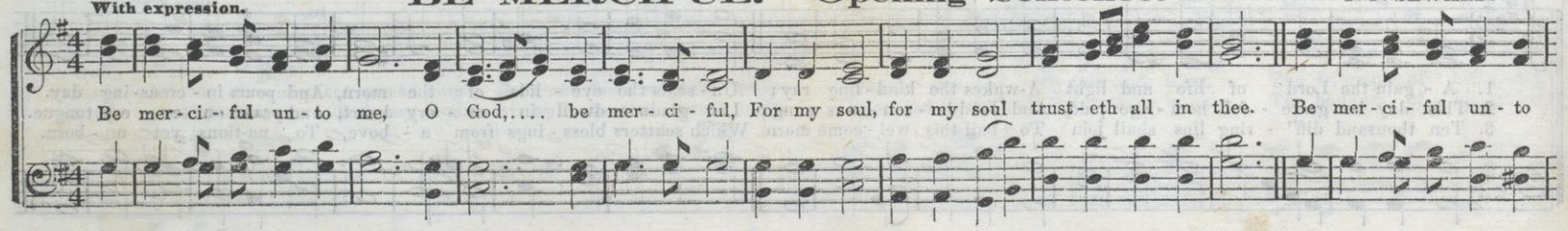


WHEN JORDAN HUSHED. Continued.

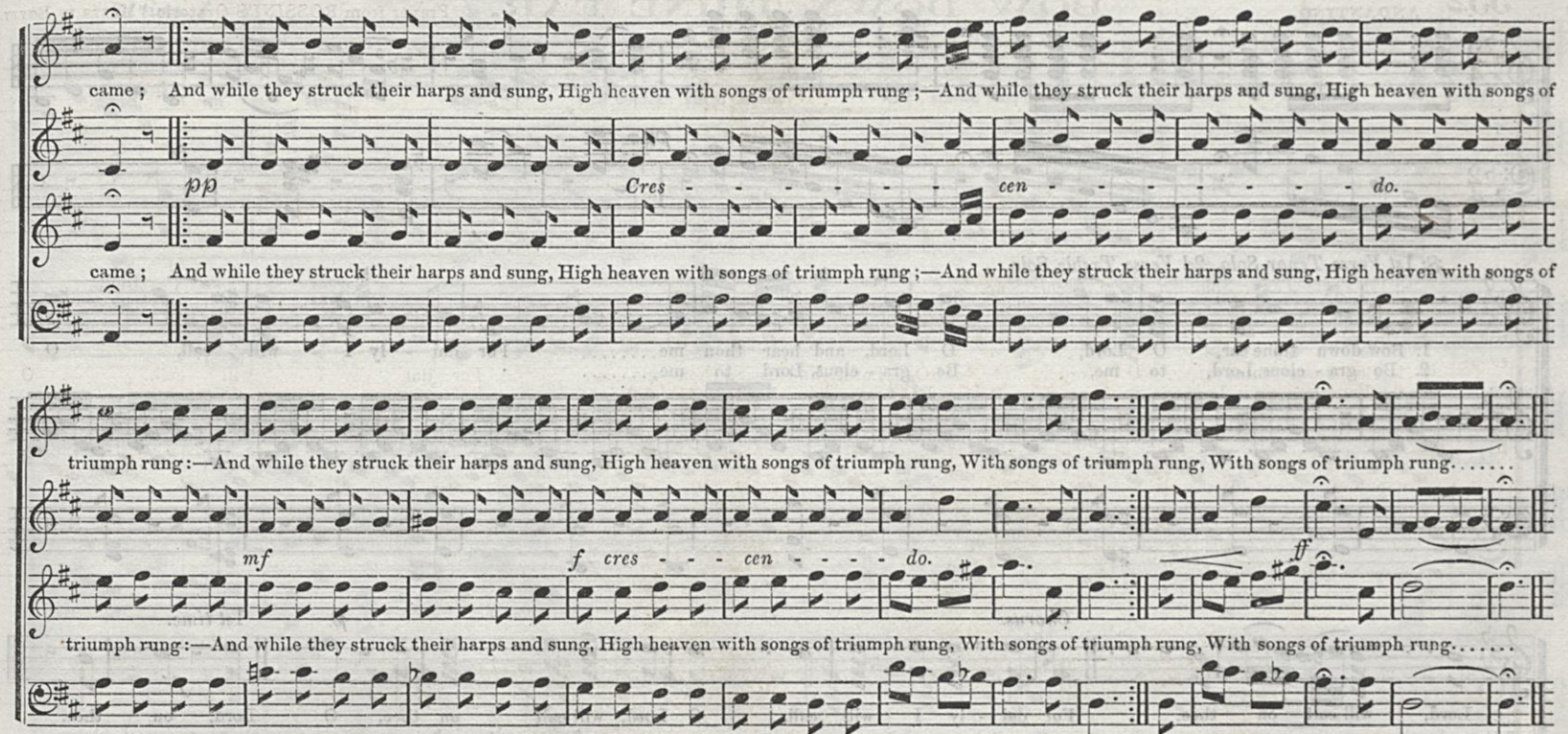


BE MERCIFUL. Opening Sentence.

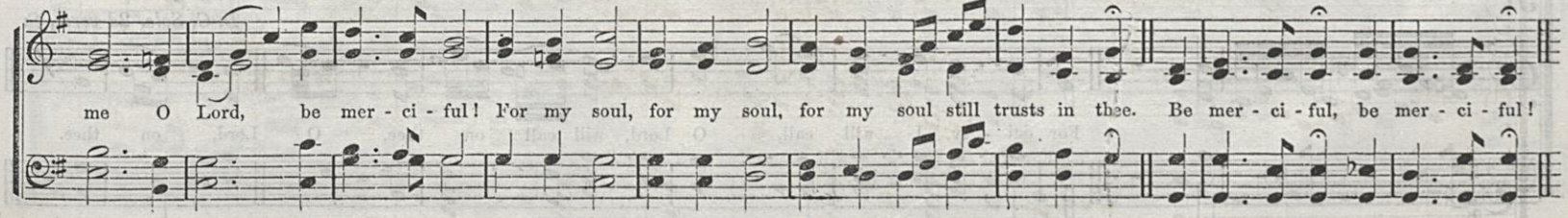
T. F. SEWARD.



WHEN JORDAN HUSHED. Concluded.



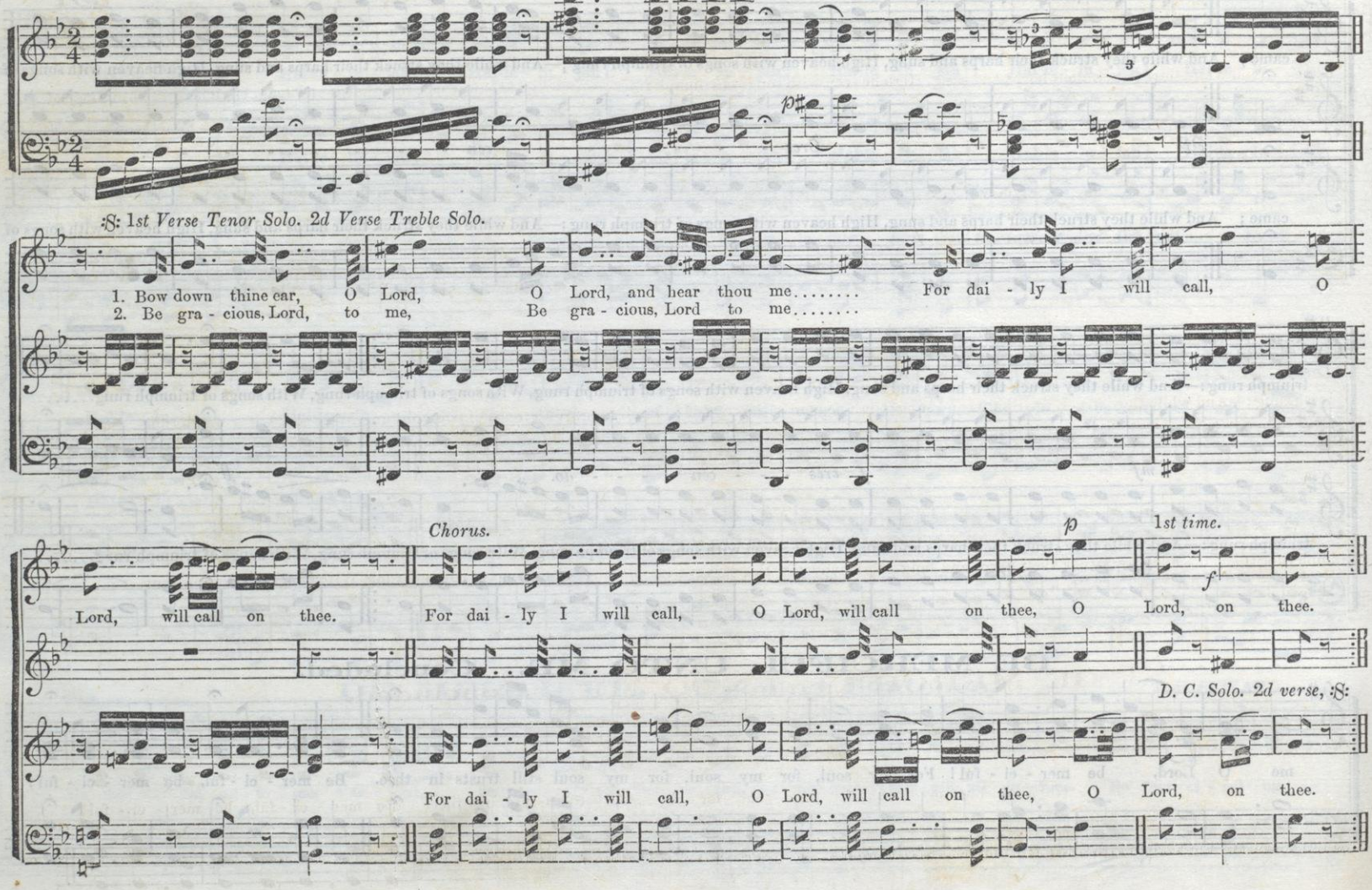
BE MERCIFUL UNTO ME. Concluded.

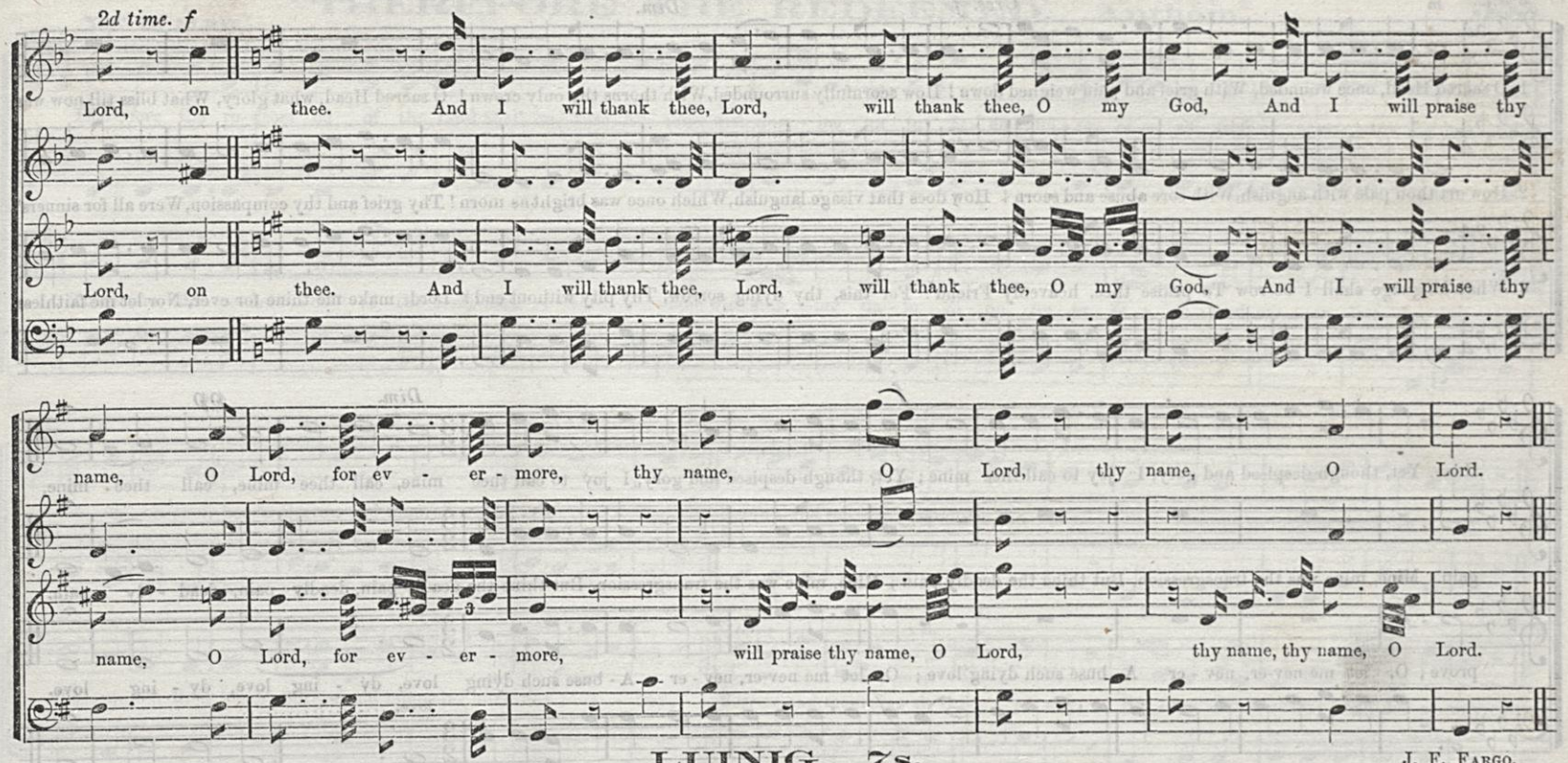


ANDANTINO.

BOW DOWN THINE EAR.

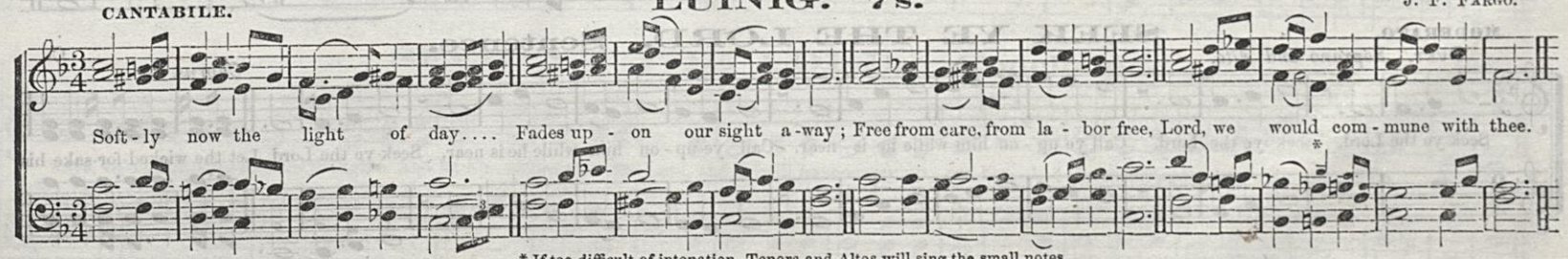
Prayer from ROSSINI'S Oratorio "MOSES IN EGYPT."





LUINIG. 7s.

J. F. Fargo.



* If too difficult of intonation, Tenors and Altos will sing the small notes.

354 **Slow and tenderly.** **DEATH OF CHRIST.—For Communion.** From "LIBER MUSICUS."

m *Cres. f* *Dim.*

1. O sacred Head, once wounded, With grief and pain weighed down! How scornfully surrounded, With thorns thy only crown! O sacred Head, what glory, What bliss till now was

2. How art thou pale with anguish, With sore abuse and scorn! How does that visage languish, Which once was bright as morn! Thy grief and thy compassion, Were all for sinners'

3. What language shall I borrow To praise thee, heavenly Friend: For this, thy dying sorrow, Thy pity without end? Lord, make me thine for ever, Nor let me faithless

f *Dim.* *pp*

thine, Yet, though despised and gory, I joy to call thee mine; Yet, though despised and gory, I joy to call thee mine, call thee mine, call thee mine.

gain; Mine, mine was the transgression, But thine the deadly pain; Mine, mine was the transgression, But thine the deadly pain, deadly pain, dead - ly pain.

prove; O, let me nev-er, nev - er A - buse such dying love; O, let me nev-er, nev - er A - buse such dying love, dy - ing love, dy - ing love.

love,.....

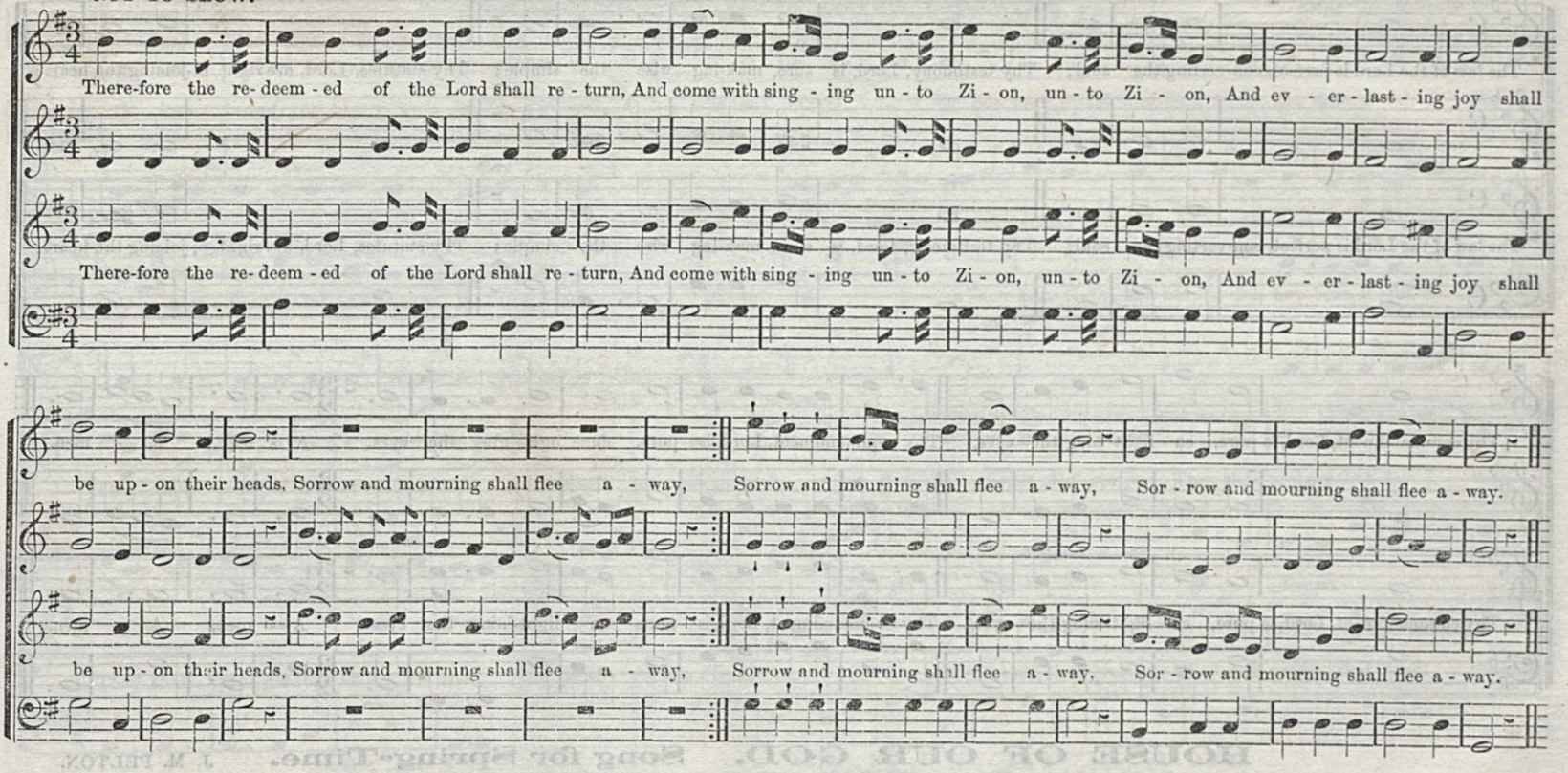
MODERATO. **SEEK YE THE LORD. Sentence.** C.

DUET. *Soprano and Alto.* *Chorus.*

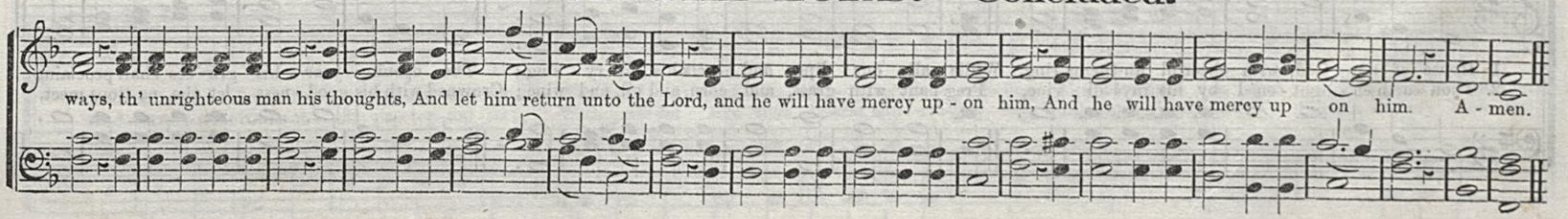
Seek ye the Lord, seek ye the Lord, Call ye up - on him while he is near, Call ye up - on him while he is near, Seek ye the Lord, Let the wicked for-sake his

THEREFORE THE REDEEMED. Anthem.

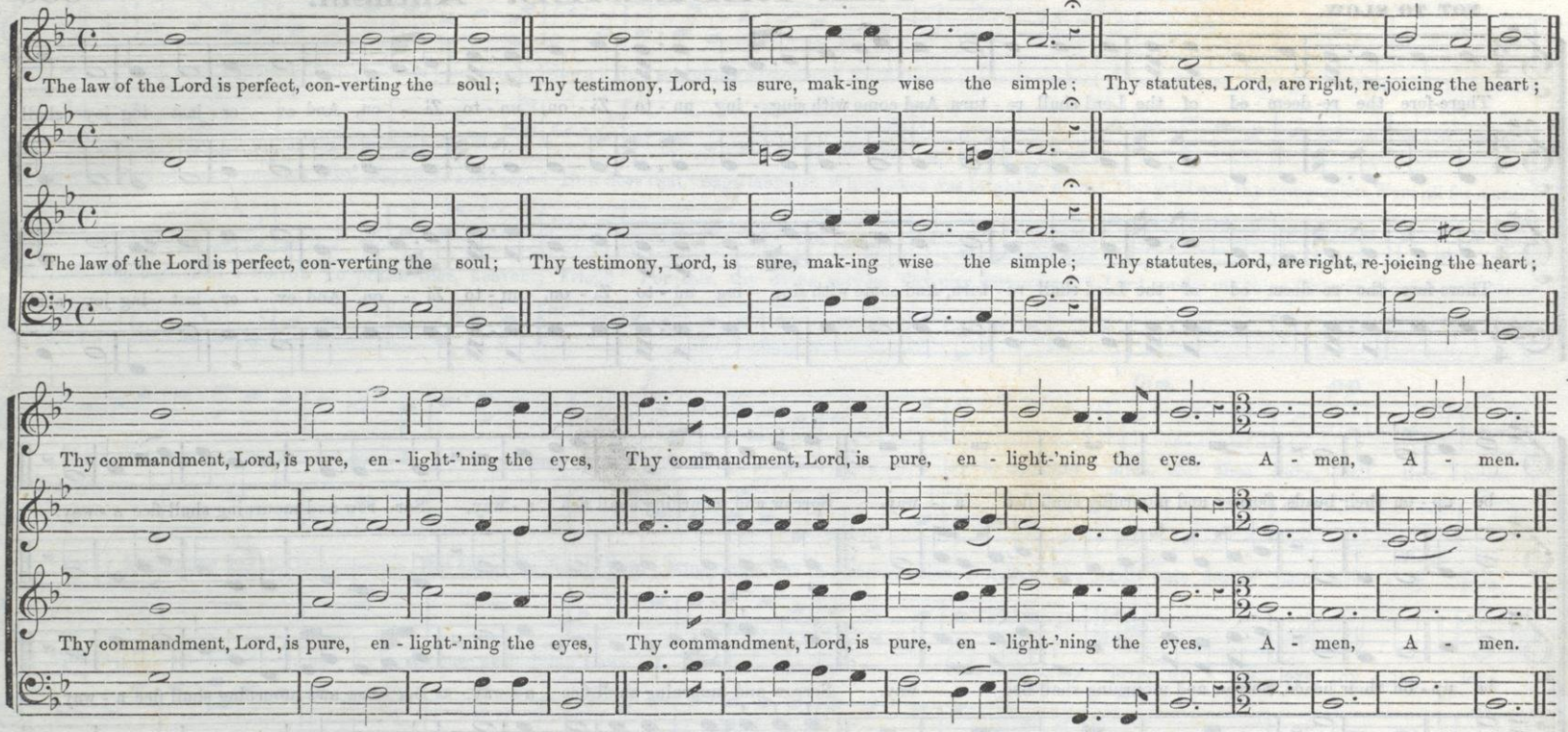
NOT TO SLOW.



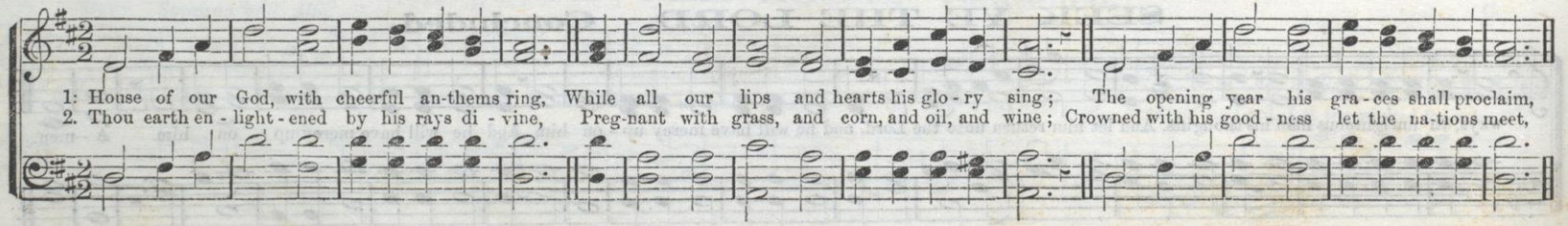
SEEK YE THE LORD. Concluded.



THE LAW OF THE LORD. Anthem Chant. J. M. PELTON.



HOUSE OF OUR GOD. Song for Spring-Time. J. M. PELTON.



HOW BEAUTIFUL, O ZION!

FOR OPENING AND CLOSE OF SERVICE, DEDICATION, &c.

ARDENT.

From LIBER MUSICUS.

O how beau-ti-ful, how beau-ti-ful, thy garments, O.... Zi-on! O Zi - - - - on! how beau-ti-ful, how beau-ti-ful, how beau-ti-ful, O Zi-on!

m *f* *dim.*

O how beau-ti-ful, how beau-ti-ful thy garments, O.... Zi-on! O.... Zi - on! how beau-ti-ful, how beau-ti-ful, how beau-ti-ful, O Zi-on!

cres.

They shall pros-per that love.... thee, They shall pros-per that love.... thee, shall prosper, shall prosper, They shall prosper that love.. thee.

m *cres.* *p* *rit.* *ff* *tempo.*

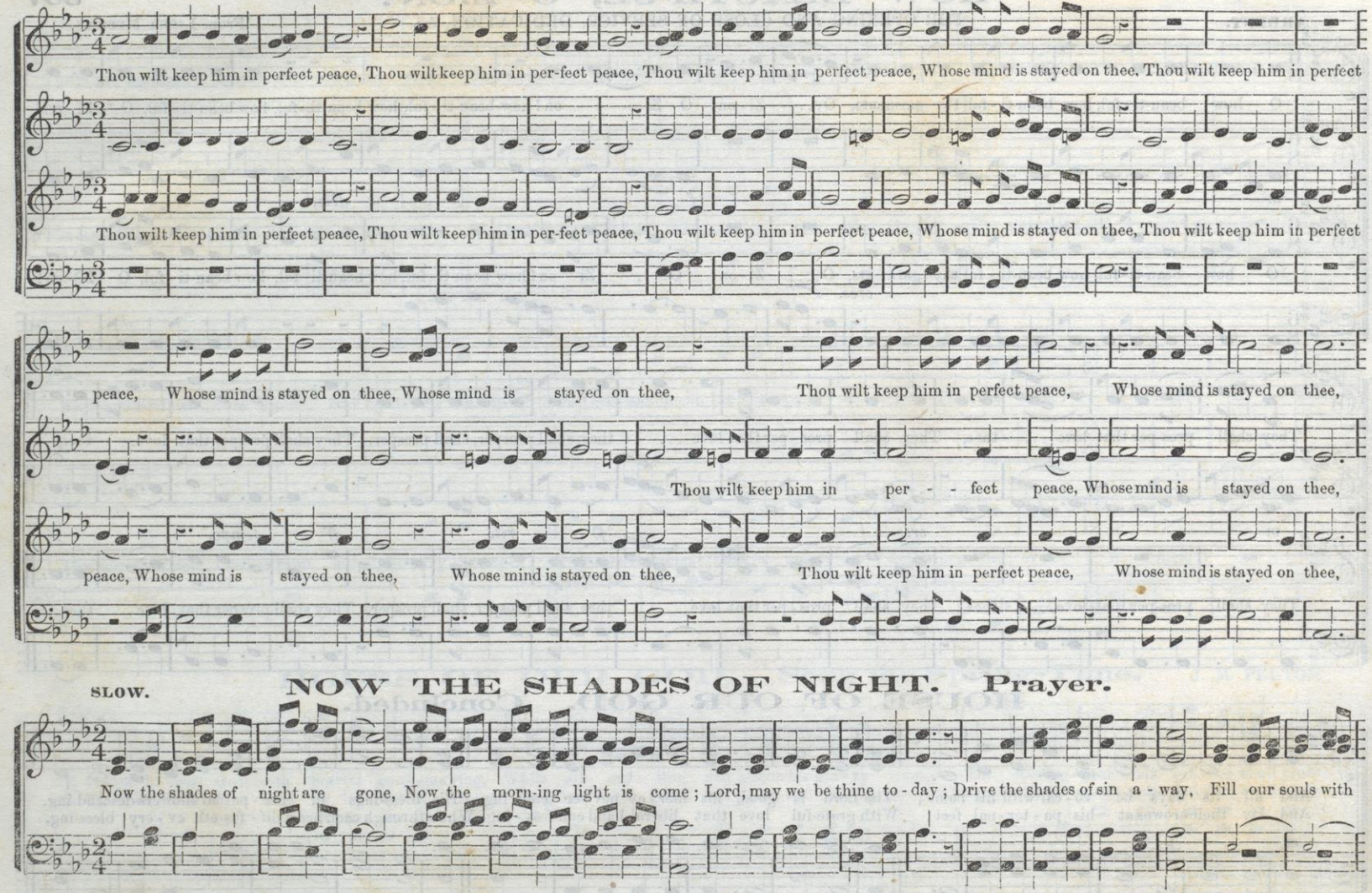
They shall pros-per that love.... thee, They shall pros-per that love.... thee, shall prosper, shall prosper, They shall prosper that love.. thee.

HOUSE OF OUR GOD. Concluded.

And all its days be vo-cal with his name; The Lord is good, his mer-cy nev-er end-ing, His bless-ings in per-petual showers descend-ing.
And lay their crowns at his pa-ter-nal feet; With grate-ful love that liberal hand con-fess-ing, While through each heart dif-fus-eth ev-ery bless-ing.

THOU WILT KEEP HIM. Introit.

S. WILDE.



SLOW.

NOW THE SHADES OF NIGHT. Prayer.

THOU WILT KEEP HIM. Concluded.

A little faster.

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord, O trust in the Lord, O trust in the Lord, For in the Lord Je -

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord,

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord, O trust in the Lord, O trust in the Lord, For in the Lord Je -

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord,

Ritara.

- ho-vah is ev-erlasting strength, For in the Lord Je - ho-vah is ev - er-lasting strength, is ev - erlasting strength, is ev - er-lasting strength, is ev - er-last-ing strength.

- ho-vah is ev-erlasting strength, For in the Lord Je - ho-vah is ev - er-lasting strength, is ev - erlasting strength, is ev - er-lasting strength, is ev - er-last-ing strength

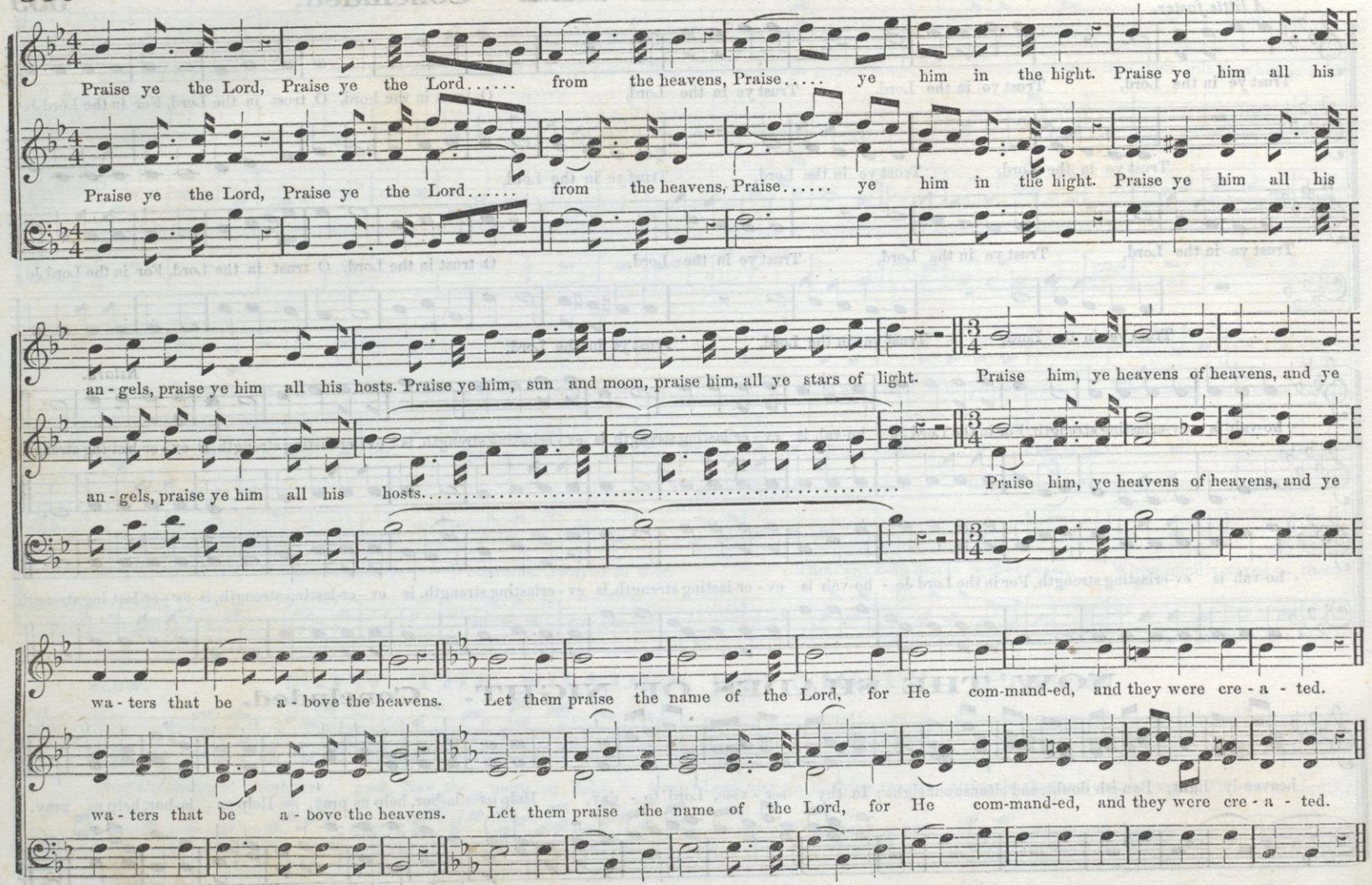
NOW THE SHADES OF NIGHT. Concluded.

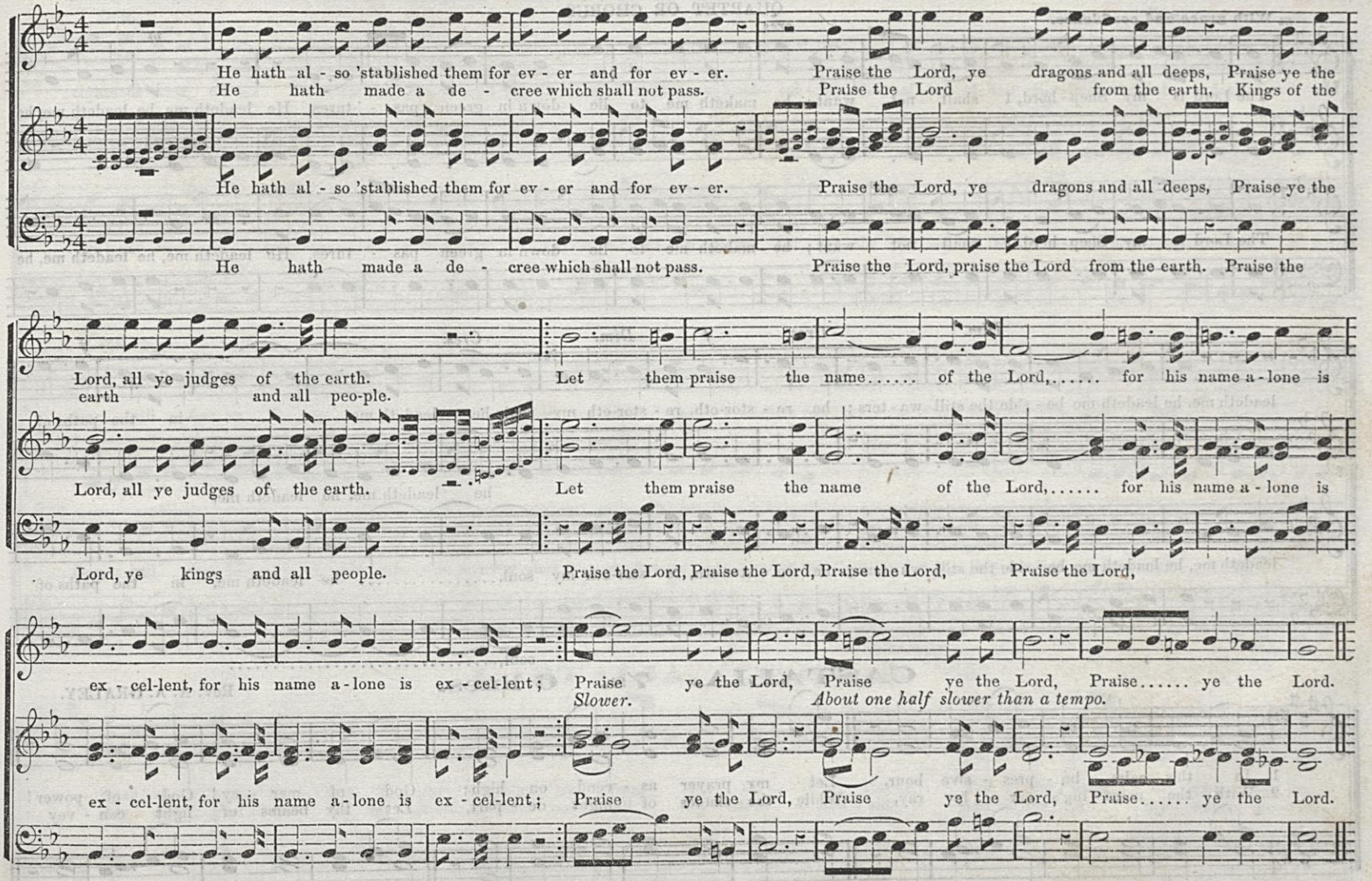
heaven-ly light, Ban-ish doubt, and cleanse our sight; In thy ser - vice, Lord, to - day, Help us la-bor, help us pray, Help us la-bor, help us pray.

Help us la - - - bor, help us la - - - bor,

PRAISE YE THE LORD. Anthem.

H. R. PALMER.




He hath al - so 'stablished them for ev - er and for ev - er.
He hath made a de - cree which shall not pass.
Praise the Lord, ye dragons and all deeps, Praise ye the
Praise the Lord from the earth, Kings of the
He hath al - so 'stablished them for ev - er and for ev - er.
Praise the Lord, ye dragons and all deeps, Praise ye the
He hath made a de - cree which shall not pass.
Praise the Lord, praise the Lord from the earth. Praise the
Lord, all ye judges of the earth.
earth and all peo-ple.
Let them praise the name..... of the Lord,..... for his name a-lone is
Lord, all ye judges of the earth.
Let them praise the name of the Lord,..... for his name a - lone is
Lord, ye kings and all people.
Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord,
ex - cel-lent, for his name a-lone is ex - cel-lent;
Praise ye the Lord, Praise ye the Lord, Praise..... ye the Lord.
Slower.
About one half slower than a tempo.
ex - cel-lent, for his name a-lone is ex - cel-lent;
Praise ye the Lord, Praise ye the Lord, Praise..... ye the Lord.

THE LORD IS MY SHEPHERD.

From "LIBER MUSICUS."

QUARTET OR CHORUS.

m With grace and confidence. *cres.* *m*

The Lord is my Shep - herd, I shall not want; he maketh me to lie down in green pas - tures, He leadeth me, he leadeth me, he

The Lord is my Shep - herd, I shall not want; he maketh me to lie down in green pas - tures, He leadeth me, he leadeth me, he

Dim. *Cres.* *f* *Dim.* *Cres.* *f*

leadeth me, he leadeth me be - side the still wa - ters; he re - stor-eth, re - stor-eth my soul, he leadeth me..... in the paths of

he leadeth me, he leadeth me,

leadeth me, he leadeth me be - side the still wa - ters; he re - stor-eth, re - stor-eth my soul,..... he leadeth me, in the paths of

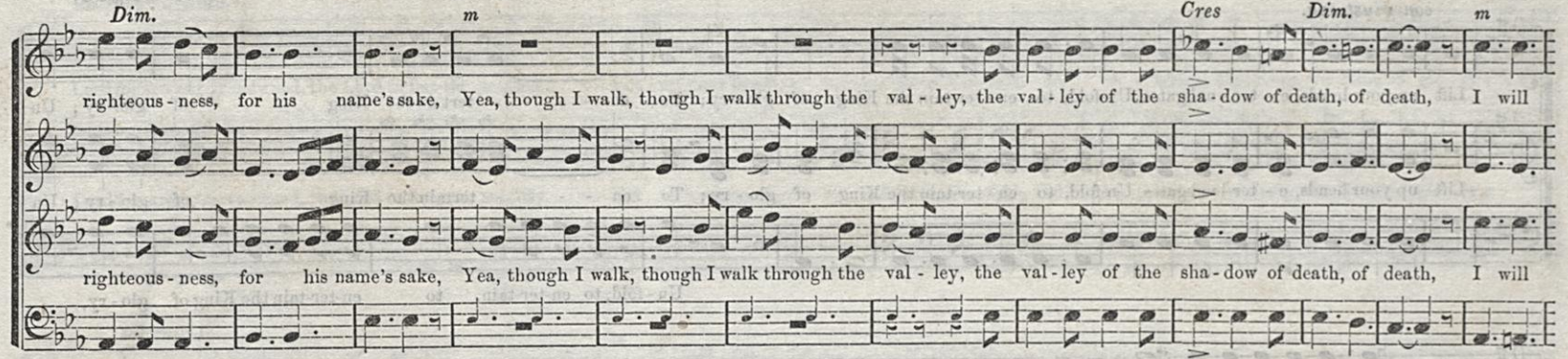
soul,.....

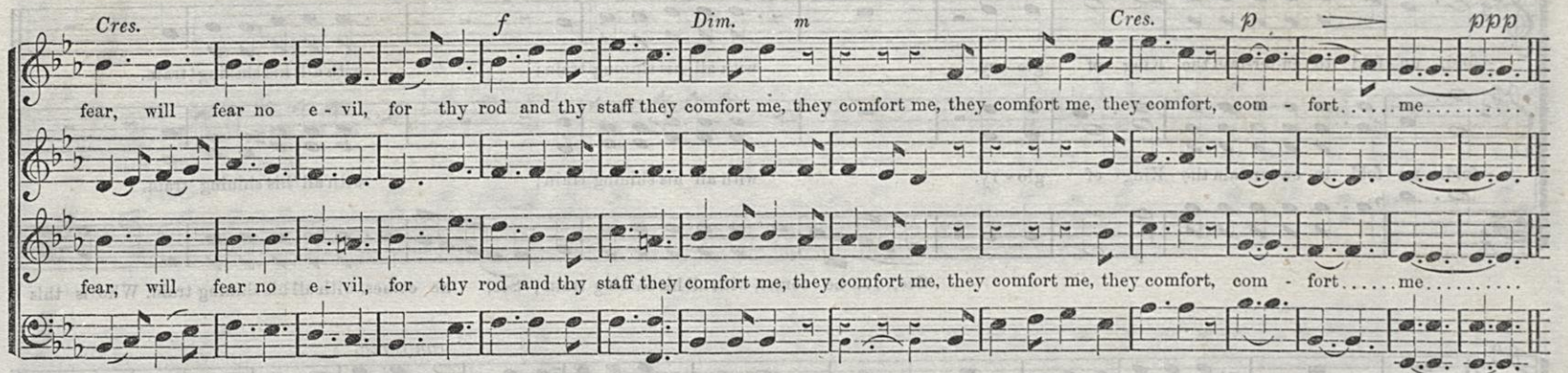
CASTALIA. 7s. 6 lines.

Rev. A. A. GRALEY.

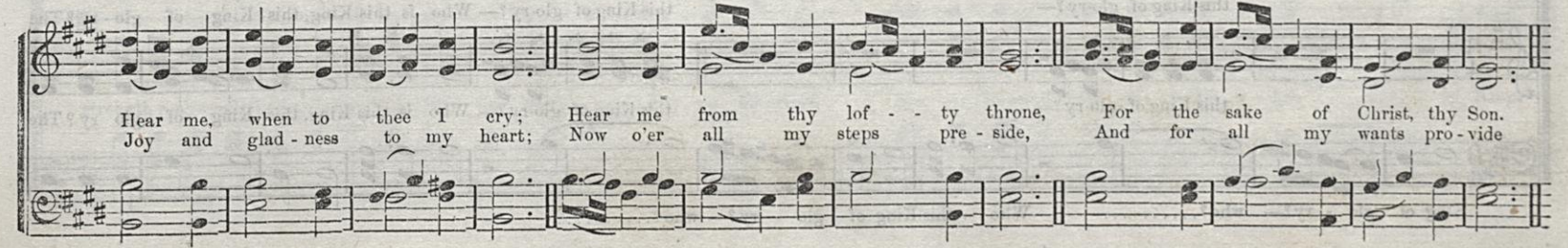
1. In this calm, im - pres - sive hour, Let my prayer as - cend on high; God of mer - cy! God of power!
2. With the morn - ing's ear - ly ray, While the shades of night de - part, Let thy beams of light con - vey

THE LORD IS MY SHEPHERD. Concluded.





CASTALIA. Concluded.

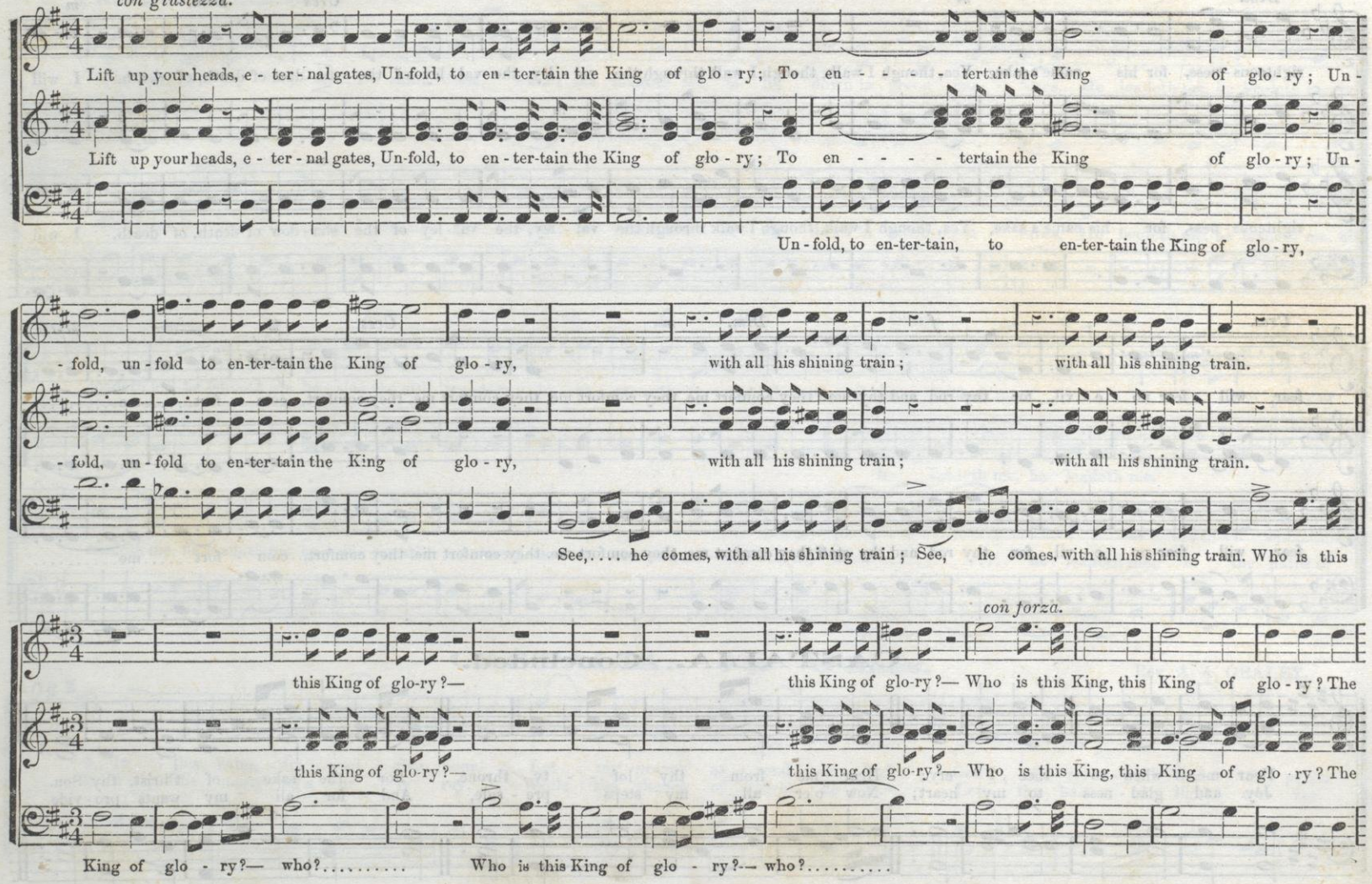


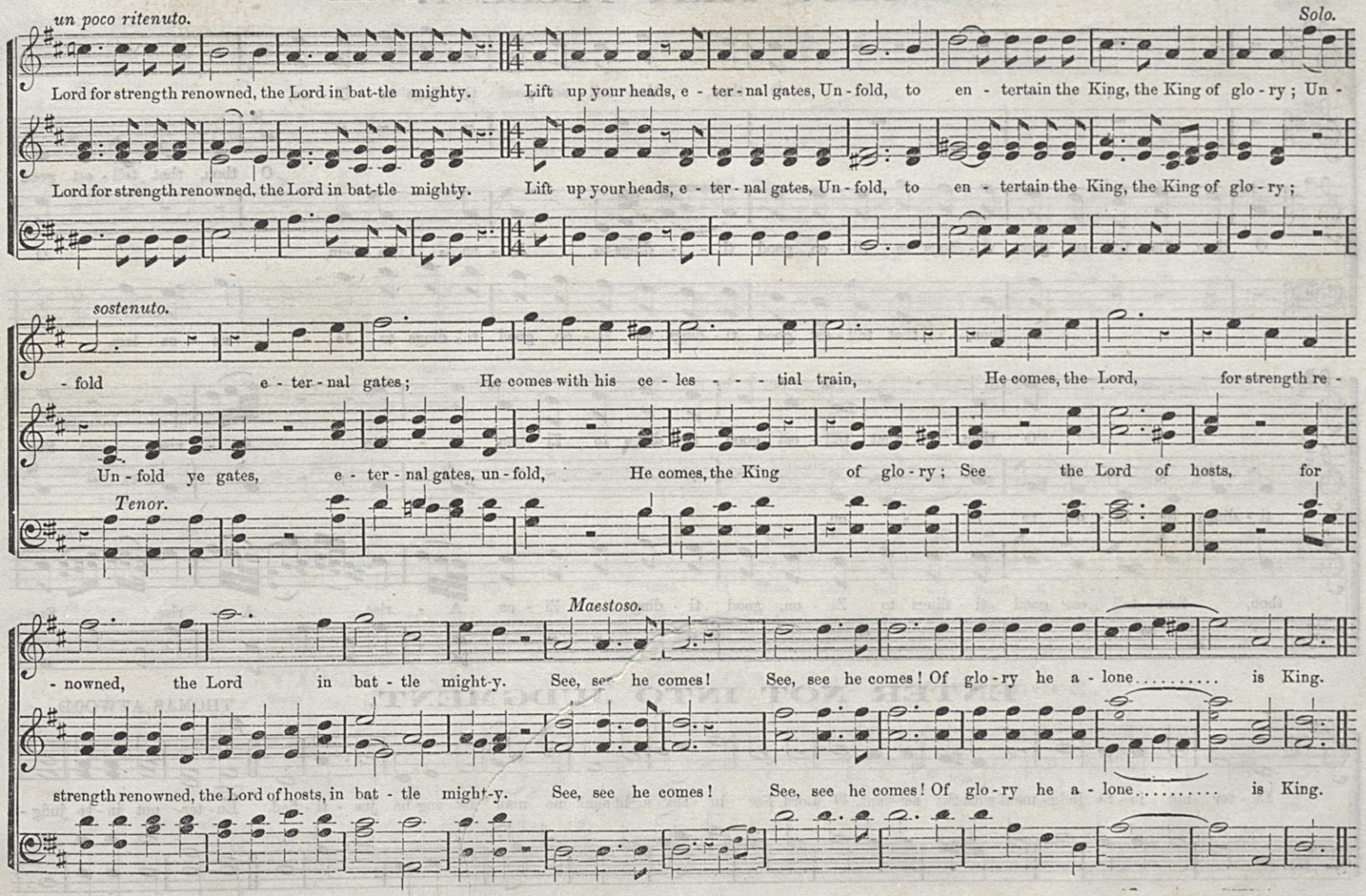
MAESTOSO.

con giustezza.

LIFT UP YOUR HEADS. Anthem.

J. F. FARGO.




un poco ritenuto.
Solo.
Lord for strength renowned, the Lord in bat-tle mighty. Lift up your heads, e - ter - nal gates, Un - fold, to en - tertain the King, the King of glo - ry; Un -
Lord for strength renowned, the Lord in bat-tle mighty. Lift up your heads, e - ter - nal gates, Un - fold, to en - tertain the King, the King of glo - ry;
sostenuto.
- fold e - ter - nal gates; He comes with his ce - les - - - tial train, He comes, the Lord, for strength re -
Un - fold ye gates, e - ter - nal gates, un - fold, He comes, the King of glo - ry; See the Lord of hosts, for
Tenor.
Maestoso.
- nowned, the Lord in bat - tle might-y. See, see he comes! See, see he comes! Of glo - ry he a - lone..... is King.
strength renowned, the Lord of hosts, in bat - tle might-y. See, see he comes! See, see he comes! Of glo - ry he a - lone..... is King.

O THOU THAT TELLEST.

O thou, that tell - est good ti - dings to Zi - on,

O thou, that tell - est good ti - dings to Zi - on, good ti - - dings to Je - ru - - sa - lem,

O thou, that tell - est good ti - dings to Zi - on, good ti - dings to Je - - ru - sa - lem,

O thou, that tell - est good ti - dings to Zi - on, A - rise, A - rise, Say

ti - dings to Zi - on, to Zi - on,

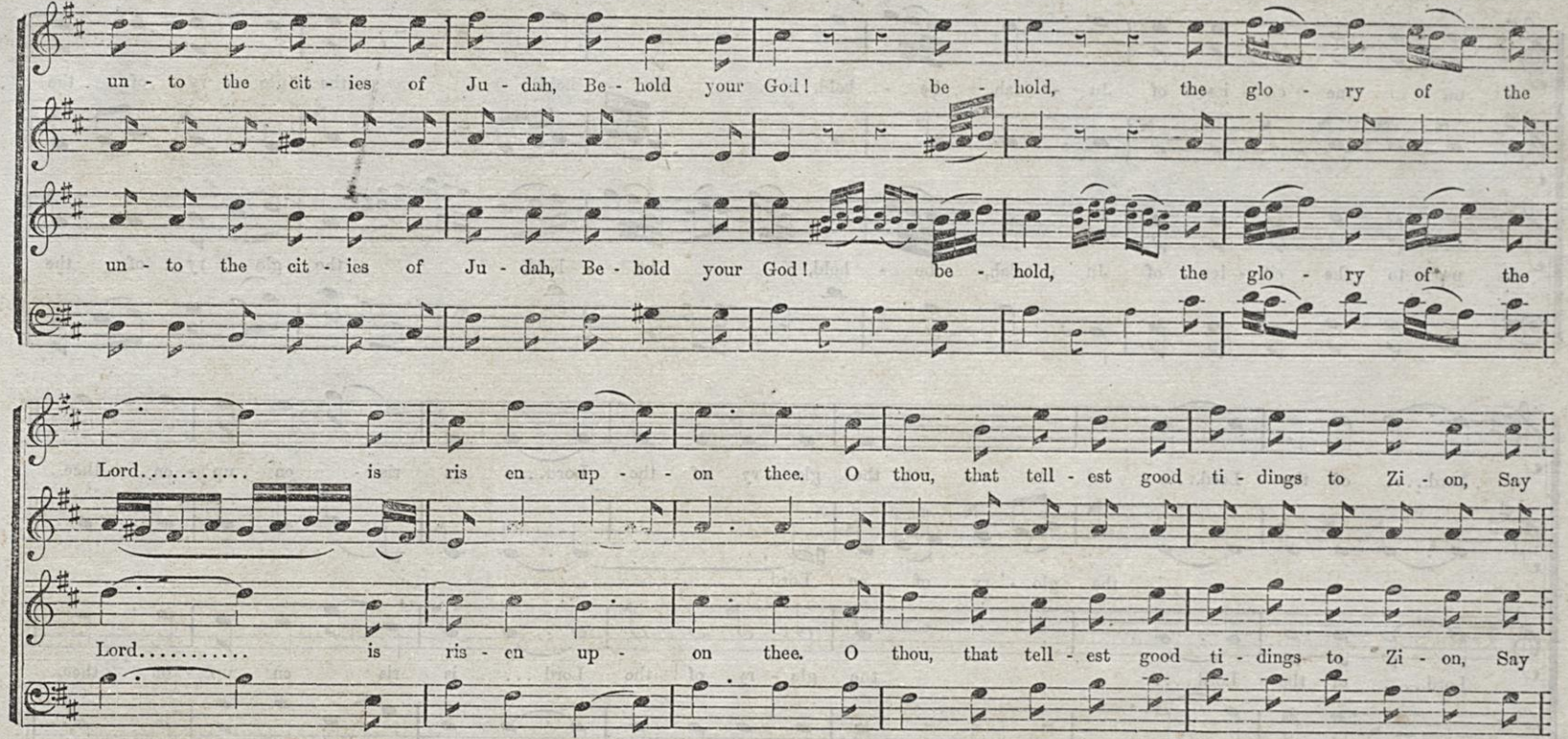
thou, that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, A - rise, A - rise, Say

ENTER NOT INTO JUDGMENT.

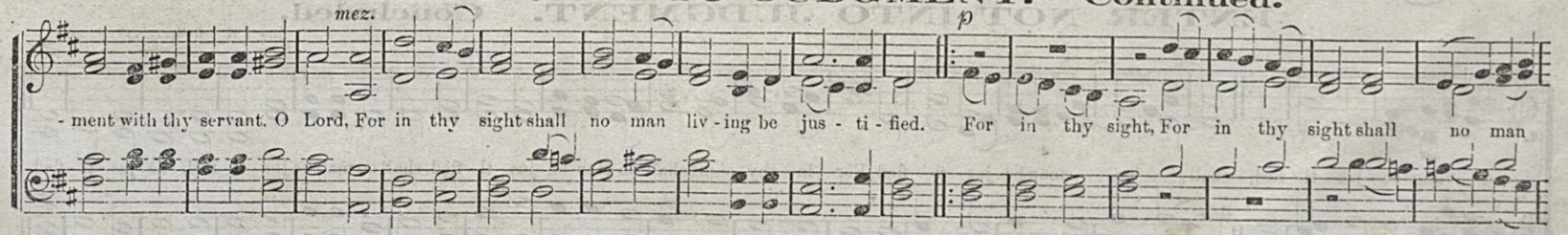
THOMAS ATWOOD.

f *p*

En - ter not in - to judg - ment with thy ser - vant, O Lord, For in thy sight shall no man liv - ing be jus - ti - fied. En - ter not in - to judg -



ENTER NOT INTO JUDGMENT. Continued.



O THOU THAT TELLEST. Concluded.

un - to the cit - ies of Ju - dah, be - hold, be - hold, the glo - ry of the

un - to the cit - ies of Ju - dah, be - hold, be hold, the glo - ry of the

Lord,.... of the Lord,... the glo - ry of the Lord.... is ris - en up - on thee.

the glo - ry of the Lord.....

Lord,.... of the Lord,.... the glo - ry of the Lord.... is ris en up - on thee.

ENTER NOT INTO JUDGMENT. Concluded.

jus - ti - fied,.....

liv-ing be - jus - ti - fied, shall.... no... man be jus - ti - fied, For in thy sight shall no man be jus - ti - fied, shall no man be jus - ti - fied, be jus - ti - fied

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