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PORTLAND

SACRED MUSIC SOCIETY'S

COLLECTION OF

CHURCH MUSIC,

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS AND CHANTS,

COMPOSED AND COMPILED UNDER THE SPECIAL PATRONAGE OF THE

PORTLAND SACRED MUSIC SOCIETY,

AND ADAPTED

TO THE USE OF CLASSES, CHOIRS, AND THE SOCIAL CIRCLE.

ARRANGED WITH SMALL NOTES

FOR THE ORGAN OR PIANO FORTE.

BY DAVID PAINE,

ORGANIST TO THE PORTLAND SACRED MUSIC SOCIETY, AND PARK STREET CHURCH.

PORTLAND:
WILLIAM HYDE, AND COLMAN & CHISHOLM.
1839.

Miss Isabella Batchelder
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ADVERTISEMENT.

The Portland Sacred Music Society was instituted in May, 1836, and incorporated in March, 1837. The original design of the founders of the Society was, that its influence should be exerted to aid in creating a more general taste for music with the public, and, likewise, in cultivating a correct style of performing *Church Music.*

In conformity with this design, the Society have been induced to publish this collection of Church Music, to meet the evident wants of *Singing Choirs*, by furnishing them with a greater number of tunes in *chanting* style, than are to be found in any of the books now in use. The greater part of the hymn tunes in this work are of this character, and they will be found to be simple, pleasing, and easy of performance.

A number of the most favorite old tunes have been inserted without any alterations. There will be found, also, a great variety of short and pleasing Anthems, Sentences, &c. &c., both selected and original, adapted to almost every occasion.

It is not expected that the chant tunes will compare, for sublimity and originality of character, with those of Mr. Zeuner, (to whom must be awarded the credit of successfully introducing this new and pleasing style of Church Music;) but, on account of the great number and variety which the book contains, and the simplicity of their character, it is confidently expected that it will be considered a valuable acquisition to the stock of Church Music.

More than three fourths of the tunes here published are entirely new and original; the greater part of which have been composed, and arranged expressly for this work, by Mr. David Paine, Organist to the Society. A small number have been contributed by sundry persons interested in the subject of Sacred Music.

It will be noticed that several pages are left out at the end of each metre. If another edition of the work should be called for, it is intended to fill these spaces with new tunes. The public may rest assured that not the slightest alteration will be made in future editions, either in the music, or in the position that the tunes and pieces occupy in the present; so that there will be no inconvenience in using copies of several editions in the same School or Choir.

The Introductory rules, on the Pestalozzian system, have been prepared by Mr. Wyman, a member of the Society.

The following gentlemen compose the Government of the Society at the present time.

JAMES FURBISH, *President*,
ABNER LOWELL, *Vice President*,
JOSEPH KINGSBURY, *First Vocal Conductor*,
ALONZO P. WHEELOCK, *Second Vocal Conductor*,
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F. I. ILSLEY,
} Trustees.

ELEMENTS OF VOCAL MUSIC.

GENERAL DIVISION.

§ **1.** Music, as a science, naturally divides itself into *Speculative* and *Practical.*

2. Speculative Music may be called *a knowledge of musical materials*, as it embraces all the first principles, or theoretical parts of the science.

3. Practical Music is the art of applying and judiciously making use of speculative principles; in other words, of applying to practice all those musical materials, or first principles, embraced in speculative music. This part of the science may, with equal propriety, be termed *Execution.*

4. Speculative Music may be divided into three general departments, viz:—

1. Rhythm, which relates to the *length* of sounds.
2. Melody, which relates to the *pitch* of sounds.
3. Dynamics, which relates to the *strength* or *force* of sounds.

Teacher may ask the following or similar questions, which should be answered simultaneously by the whole school, or class.

QUESTIONS.

Into how many parts may the science of Music be divided?
What is Speculative Music? What is Practical Music?
What other name may be applied to Practical Music?
How many departments are there in Speculative Music?
What is the first department called? The second? The third?
To what does Rhythm relate? Melody? Dynamics?

PART I.....Rhythm.

CHAPTER I.

5. Teacher sings a few sounds, of different lengths, to the syllable *la*, and asks, Were the sounds, I have made, alike? *Ans.*—They were not. In what respect did they differ? *Ans.*—In regard to *length.* He calls the attention of the class to the fact, that

6. Sounds differ in regard to *length.*

CHAPTER II.

TIME.

7. Every piece of music must be regularly divided into parts or portions, and marked with a perpendicular stroke, thus, | (Teacher writes.)

8. This character is called a BAR; and the space between two bars is called a MEASURE.

9. Each measure is also divided into smaller portions, called PARTS OF A MEASURE.

10. The parts of a measure may be expressed by motion of the hand, which motion is called BEATING TIME.

11. A measure may have TWO, THREE, FOUR, or SIX parts, and each part has one motion of the hand; thus there must be as many motions of the hand as there are parts in the measure.

12. One part of a measure is generally sung with a greater strength of voice than another. This is called ACCENT. (Teacher illustrates.)

13. A measure, which consists of TWO parts, is called DOUBLE MEASURE; it has TWO motions or beats, one *down* and one *up*, and is accented on the *first part* of the measure.

14. A measure, which consists of THREE parts, is called TRIPLE MEASURE; it has THREE motions or beats, one *down*, one *left*, and one *up*, and is accented on the *first* part of the measure.

15. A measure, which consists of FOUR parts, is called QUADRUPLE MEASURE; it has FOUR motions or beats, one *down*, one *left*, one *right*, and one *up*, and is accented on the *first* and *third* parts of the measure. One measure of quadruple time is equal to two measures of double time.

16. A measure, which consists of SIX parts, is called SEXTUPLE MEASURE; it has SIX motions or beats, two *down*, one *left*, one *right*, and two *up*, and is accented on the *first* and *fourth* parts of the measure. One measure of sextuple time is equal to two measures of triple time.

NOTE.—In beating time, the motion should be easy and graceful, avoiding alike a quick or forced movement of the hand and arm, and a dull and sluggish motion. Let the motion be made entirely with the hand and fore arm; there should be no motion of the upper arm, body, or head. Each variety of measure should be *beat* and *counted*, the teacher first giving the example, until the scholars become perfectly familiar with it. Too much attention cannot be bestowed upon this subject; and in all the following exercises, the regular marking and beating of time must not be neglected. The scholar should early learn to count in connection with beating time, using the words down, left, right, up, the word to correspond with the motion to be made. In beating sextuple time, the hand should fall half way at the first, and rise half way at the fifth beat. The left beat should be made by moving the hand horizontally to the left, and the right beat, by moving the hand horizontally to the right.

17. After beating and counting all the different varieties of measure sufficiently, the scholars may be required to sing in connection with beating the time.

18. The teacher first gives the example, singing one *la* to each beat, the scholars at the same time beating and counting the time.

NOTE.—The key of E, or F, will probably be found the most convenient, as that key will be the most likely to accommodate all the voices. The teacher should repeat the sound several times, until it becomes strongly impressed on the minds of the scholars.

19. The scholars next sing one *la* to each beat, the teacher beating and counting the time.

NOTE.—The syllable *la* should be distinctly pronounced, the *l* thrown out forcibly, the *a* as in *father*.

20. In this way sing all the different varieties of measure.

QUESTIONS.

What are the different parts called, into which a piece of music is divided?

What is that character called, which is used to divide the time into measures?

What is the space between two bars called?

How are the different parts of a measure expressed? What is this motion called?

How many motions has each part of a measure? *Ans.*—One.

What is accent?

What is a measure with two parts called? Three? Four? Six?

On what part of double measure is the accent? Triple? Quadruple? Sextuple?

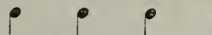
How many motions has double measure? Triple? Quadruple? Sextuple?

CHAPTER III.

NOTES.

21. Teacher says, we have now made musical sounds, and we must have something to express those sounds.

22. Scholars sing one measure in quadruple time, one *la* to each beat. Teacher writes thus,



and says,

23. The characters used to represent musical sounds are called NOTES, and these which I have written are called QUARTER NOTES, or QUARTERS, and represent the sounds you have just made.

24. As sounds differ in regard to length, so the characters by which they are represented must differ in the same respect.

25. Longer notes may be obtained by the union of two or more shorter ones. Thus, the union of the first two quarters in the above example, will give a sound equal in length to both. The note formed by this union is called a HALF NOTE, made thus, and the example, instead of the four quarters, would stand thus, half, quarter, quarter.

26. By adding a dot to the half note, thus, a sound is obtained equal in length to three quarters, and the example would stand thus, dotted half, quarter.

NOTE.—Placing a dot after a note adds one half to its length.

27. Uniting the four quarters will give a sound equal in length to the whole, and the note representing it is called a WHOLE NOTE, made thus,

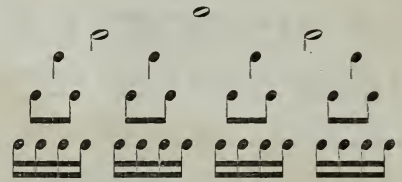
28. By singing two sounds to each quarter, EIGHTHS are obtained. An eighth note, thus, is half the length of a quarter.

29. Four sounds made to one quarter, are called SIXTEENTHS. A sixteenth, thus, is half the length of an eighth.

30. By adding another hook to the sixteenth, the THIRTY-SECOND is obtained.

Another hook to that gives the SIXTY-FOURTH Every additional hook shortens a note one half. It is not necessary, however, to exercise on any note beyond sixteenths.

31. The teacher may write the following table of notes, to show their relative value.



32. The figure 3 is sometimes placed over or under a group of three notes, which shows that the three are to be performed in the time of two of the same kind. The figure thus used is called a MARK OF DIMINUTION, and the three notes thus diminished are called TRIPLETS. Example.

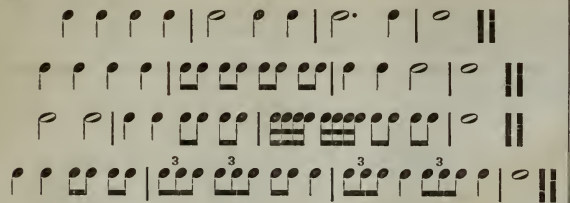
QUESTIONS.

How are musical sounds represented? How many kinds of notes are in common use? *Ans.*—Five. What are they called? How may longer notes be obtained from shorter ones? What will the union of two quarters give? Three? Four? What is the effect of a dot?

Question also in regard to the comparative length of notes, as follows, viz:

How many halves are equal to a whole? How many quarters are equal to a half? To a whole? How many eighths are equal to a quarter? To a half? To a whole? &c. When three notes are sung to the time of two of the same length, what are they called?

The teacher may now write simple rhythmical exercises upon the board, like the following,



in which the principles contained in the foregoing chapter may be introduced. Before singing, the scholars should be questioned in regard to every principle contained in the exercise. The teacher should first sing the exercise, the scholars beating and counting the time; when the scholars sing, the teacher should listen, beat, and count. These directions should be strictly observed in all the subsequent exercises.

CHAPTER IV.

MEASURE.

33. There are different varieties of the same kind of MEASURE; the DOUBLE MEASURE, may be expressed by halves, or by quarters; TRIPLE MEASURE, by halves, quarters, or eighths; QUADRUPLE MEASURE, by halves, or quarters; and SEXTUPLE MEASURE, by quarters or eighths.

34. To denote the varieties of measure, and the character of the notes used, *figures*, in the form of *fractions*, thus, $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ &c. are made use of.

35. The upper figure, or numerator, designates the *number of parts* in the measure; and the lower figure, or denominator, the *kind of notes* used.

36. The figures $\frac{2}{4}$ denote double measure, expressed by quarters, or in quarter relations; $\frac{4}{4}$ the figure 2 designating the number of parts, and 4 its rhythmical construction.

$\frac{2}{2}$ denotes double measure, expressed by halves.

$\frac{3}{2}$ denotes triple measure, expressed by halves.

$\frac{3}{4}$ triple measure, expressed by quarters.

$\frac{3}{8}$ triple measure, expressed by eighths.

$\frac{4}{2}$ quadruple measure, expressed by halves.

$\frac{4}{4}$ quadruple measure, expressed by quarters.

$\frac{6}{4}$ sextuple measure, expressed by quarters.

$\frac{6}{8}$ sextuple measure, expressed by eighths.

QUESTIONS.

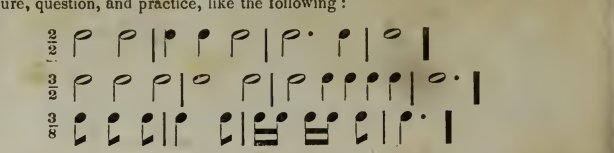
How are the different varieties of measure expressed?

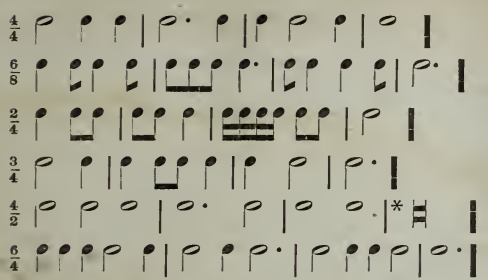
What does the upper figure, or numerator, denote? What the lower figure, or denominator?

What does $\frac{2}{4}$ denote? *Ans.*—Double measure, expressed by quarters?

What does $\frac{2}{2}$ denote? $\frac{3}{2}$? $\frac{3}{4}$? &c.

The teacher should write exercises in all the different varieties of measure, question, and practice, like the following:





* Double note, equal to two whole notes—seldom used.

CHAPTER V.

RESTS.

37. Rests, or *marks of silence*, are used to denote such parts of a measure, or piece of music, as are to be passed over in silence.

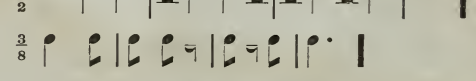
38. Rests take the place of notes, and derive their name from the note they represent. We should remain silent on a rest, as long as we should be in singing the note it represents.

39. A Whole Rest is made thus, — A Half Rest, thus, — A Quarter Rest, thus, 𝄽 An Eighth Rest, thus, 𝄾 A Sixteenth, thus, 𝄿 Every additional hook shortens the rest one half.

40. A note which precedes a rest should, in general, be sung shorter than those which precede other notes.

QUESTIONS.

What are rests?
From whence do they derive their name?
How long should we remain silent on a rest?
What rest is this, —? (Teacher writes.) This, —? This, 𝄽? &c.
How should a note which precedes a rest be sung?
Write exercises, question, and practice.



PART II.....Melody.

CHAPTER VI.

41. A succession of single sounds, or any thing which can be sung by a single voice, is called a Melody.

42. Teacher sings a few sounds, differing from each other in regard to *pitch*, and asks, Were the sounds I have made, alike? *Ans.*—They were not. In what respect did they differ? *Ans.*—In regard to pitch. He calls the attention of the class to the fact, that

43. Sounds may differ in regard to *pitch;* or sounds may be *high*, or they may be *low.*

QUESTIONS.

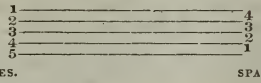
What is a Melody? In what respect do sounds differ in melody?

CHAPTER VII.

THE STAFF.

44. FIVE PARALLEL LINES, with their SPACES, form a character called a STAFF, upon which music is written.

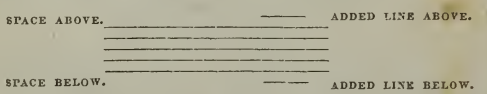
45. Teacher writes and explains the staff, thus:



46. From a line to the next space is one DEGREE, or INTERVAL; thus the staff contains *nine* degrees, viz: five *lines*, and four *spaces*.

47. The spaces above or below are used when more than nine degrees are wanted. Additional lines, called ADDED lines, or LEGER lines, may also be required.

48. The teacher writes and explains, thus:



QUESTIONS.

What is that character called, on which music is written?

How many lines has the staff? How many spaces? How many degrees, or intervals?

When more than nine degrees are wanted, what are used? *Ans.*—The space above or below.

When more degrees still are wanted, what are used? *Ans.*—Added lines.

CHAPTER VIII.

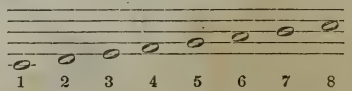
THE SCALE.

49. A series of EIGHT SOUNDS, in regular intervals, from *one* to *eight*, is called a SCALE. The scale may be called the first principle, or foundation of melody.

50. Five of the sounds of the scale are WHOLE TONES, and two are HALF TONES, or SEMITONES.

51. Teacher sings the scale, making the semitones a little softer than the whole tones, and asks, How many sounds did I sing? Between which of the sounds did I make the semitones? *Ans.*—Between *three* and *four*, and *seven* and *eight*.

52. Teacher writes the scale as follows, placing the first sound upon the added line below.



53. The sounds of the scale may be designated by *numerals*, as 1, 2, 3, 4, &c.

54. *One* is placed upon the added line below. From 3 to 4, and from 7 to 8, are semitones; all the other sounds are whole tones. Teacher reminds the scholars that the semitones *must come* between 3 and 4, and 7 and 8.

55. The teacher now requires the scholars to listen, while he sings *one* of the scale to the syllable *la*. This sound is repeated several times, until it is fully impressed on the minds of the scholars.

56. The scholars are next required to make the same sound. Great care must be taken that the sound be made correctly, and it must be repeated till it can be so made.

57. Having made *one* correctly, the teacher proceeds in the same way with *two;* then with *three;* and so on, through the scale, taking care that each sound be made correctly.

58. The scale is next sung ascending and descending; and lastly, such sounds, taken promiscuously, as the teacher may designate. In this way, the scale may be practised till every sound becomes familiar.

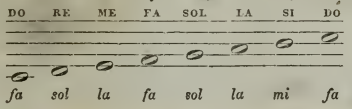
The teacher will find it profitable to give out a sound for the class, which they will sing, making a pause after each sound, to give him an opportunity to make some other sounds. He then makes the sound himself, and pausing after each, requires the class to make such other sounds as he shall designate.

NOTE.—There may be some in every class, or school, who will not be able at first to make the sounds of the scale correctly. The teacher will find it necessary, perhaps, to bestow a little extra labor upon all such; and for this purpose, and because they cannot go along profitably with the class, they had better go into a class by themselves. Experience proves that, with a little extra effort, almost all such persons *may* learn to sing.

59. WORDS, or SYLLABLES, are also applied to the sounds of the scale. The syllables in common use, are *do, re, mi, fa, sol, la, si, do.* Some use the syllables, *fa, sol, la, fa, sol, la, mi, fa.* These syllables are applied as follows, viz:

To *one*,—DO	(pronounced doe)	or	FA,	(pronounced fah, *a* as in father.)
" *two*,—RE	" ray)	"	SOL,	" sole,
" *three*,—MI	" mee)	"	LA,	" lah, *a* as in father.)
" *four*,—FA	" fah)	"	FA.	
" *five*,—SOL,		"	SOL.	
" *six*,—LA,		"	LA.	
" *seven*,—SI,	" see)	"	MI.	
" *eight*,—DO,		"	FA.	

Teacher writes the scale, with syllables, as follows, viz:—

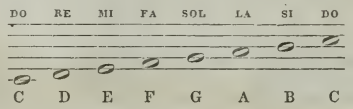


60. The scholars sing the scale, ascending and descending, each sound to its appropriate syllable.

NOTE.—It is strongly recommended to use only the first named syllables.

61. The *first seven letters of the alphabet* are also applied to the sounds of the scale, viz:—A, B, C, D, E, F, G, and, to make the eighth, the first letter is repeated.

62. Teacher says, We have placed *one* upon the added line below, to which we apply the letter C, and complete the series upward. Teacher writes as follows, viz:—



QUESTIONS.

What is that series of sounds called, which is the foundation or first principle of melody?

How many sounds has the scale? How many whole tones? How many semitones?

Between which sounds are the semitones?

How may the sounds of the scale be designated? *Ans.*—By numerals.

On what degree of the staff is one? Two? Three? &c.

In what other way may the sounds of the scale be designated? *Ans.*—By syllables.

What syllable is applied to one? Two? Three? &c.

In what other way do we designate the sounds of the scale? *Ans.*—By letters.

What letters are used?

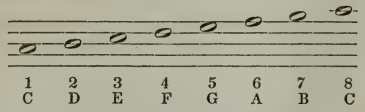
What letter is applied to one? Two? Three? &c.

NOTE.—The scale should be sung by numerals, by letters, and by syllables.

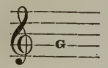
CHAPTER IX.

THE CLEF.

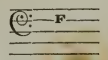
63. C, or *one*, may be placed in the second space, as well as upon the added line below. Teacher writes,



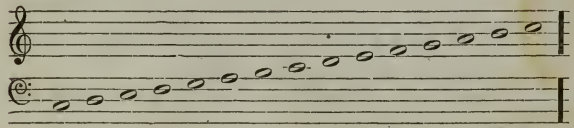
64. When C is written upon the added line below, a character called the G CLEF, is placed upon the second line of the staff, and fixes the letter G upon that line, thus:



65. When C is written on the second space, a character called the F CLEF, is placed upon the fourth line of the staff, and fixes the letter F upon that line, thus:



66. This may be better illustrated by writing two scales, one immediately above the other, placing the clefs upon their appropriate lines at the beginning of the staff, thus:



NOTE.—This exercise should not be practised in this form here. The scholars should, however, be exercised in both scales till they become familiar.

QUESTIONS.

When C is written upon the added line below, by what character is it designated? *Ans.*—The G clef.

When it is written on the second space, what character is used?

On what line is the G clef? On what line is the F clef?

CHAPTER X.

ON THE DIFFERENT SOUNDS OF THE SCALE IN CONNECTION.

67. We have hitherto exercised upon the sounds of the scale separately, or in their regular order, ascending and descending. These sounds may, however, be combined; that is to say, two or more of them may be sung in connection.

68. Two or more sounds of the scale, taken in connection, form what is termed a CHORD.

69. Those chords which please and gratify the ear, are called CONSONANT CHORDS, or CONCORDS; and those which are not pleasing, DISSONANT CHORDS, or DISCORDS.

70. Those concords, which are the *most* pleasing, are called PERFECT CHORDS. They are *one*, as a ground, or fundamental tone, and *three*, *five*, and *eight*, in connection.

71. Those concords, which are less pleasing, are called IMPERFECT CHORDS. They are *six*, or *six* and *four*, in connection with *one*.

72. The discords are *two*, *four*, or *seven*, with *one*.

73. The scholars are now required to exercise on the different sounds of the scale, in connection with *one*, commencing with those sounds which are most pleasing to the ear.

74. The scholars sing 1, 2, 3, and prolong 3. They next sing 1, 3, and repeat each sound until it can be made correctly.

75. The teacher should write an exercise of easy rhythmical construction, in which 1 and 3 are the only sounds used. (See Mus. Ex. No. 4.)

NOTE.—It will be profitable to examine each exercise before singing it, by asking such questions as the following, viz:—In what rhythmical relation is it? *Ans.*—Quarters. Into how many parts is the measure divided? *Ans.*—Four. What is a measure with four parts called? What figures will express this division of time? On what letter is one? *Ans.*—C. (The letter on which *one* is written, always gives name to the scale.) In what scale is it? *Ans.*—Scale of C, &c.

76. Scholars should next sing 1, 3, 5, in the same way. Exercise on 1, 3, and 5. (See Mus. Ex. No. 5.)

77. They next sing 1, 3, 5, and 8, in the same way. 1, 3, 5, and 8, constitute what is called the COMMON CHORD. Exercise on 1, 3, 5, and 8. (See Mus. Ex. No. 6.)

NOTE.—All the exercises should be sung by numerals, by letters, and by syllables.

78. Exercises in two parts, with 1, 3, 5, and 8, may be sung, (the males singing one part, and the females the other.) (See Mus. Ex. No. 7.)

79. The scholars next sing the scale from 1 to 6, and prolong 6. Exercise on lessons in which 1, 3, 5, 8, and 6, are used. (See Mus. Ex. No. 8.)

80. The dissonant chords are next sung, commencing with 7.

81. The scholars sing from 1 to 7, and prolong 7. 7 naturally leads to 8; and, in order to make 7 correctly, we must think of 8.

82. The class may exercise on 7 somewhat after the following manner, viz:—sing 1—8—7—8. 1—8—think of 8—sing 7, &c. Exercise in this way until the scholars can sing 1—7, correctly. Exercise on lessons in which 1, 3, 5, 8, 6, and 7, are used. (See Mus. Ex. No. 9.)

83. Four is next sung in the same manner; 3 is the guide to 4. In order to make 5 correctly, we must think of 3. Exercise on lessons in which 4 is introduced. (See Mus. Ex. No. 10.)

84. Two is next sung in the same way. Exercise on lessons in which 2 is introduced. (Mus. Ex. No. 11.)

QUESTIONS.

What is formed by two or more sounds taken in connection?

What are those chords called which please the ear? Those which do not please the ear?

What are those concords called which are the most pleasing to the ear? Those which are less pleasing?

What sounds compose the perfect chord? The imperfect chord? The discord?

What sounds constitute the common chord?

To what sound does 7 naturally lead? What is the guide to 7? What is the guide to 4?

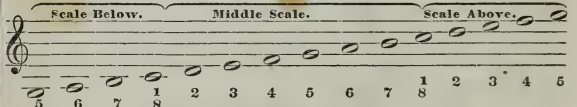
CHAPTER XI.

EXTENSION OF THE SCALE, AND CLASSIFICATION OF VOICES.

85. The human voice has generally a compass of more than eight sounds; and sounds above eight, and below one are required.

86. When the scale is extended above eight, 8 becomes 1 of another scale above; and when extended below 1, 1 becomes 8 of another scale below. Teacher writes as follows, viz:

EXAMPLE.



QUESTIONS.

When the scale is extended above eight, what does eight become? Nine?
When the scale is extended below one, what does one become?
What letter is one in the scale above? Two? Three? &c.
What syllable is one? Two? Three? &c.
What letter is eight in the scale below? Seven? &c.
What syllable is eight? Seven? &c.

Write exercises on the board, and extend the sounds above eight, or below one. (See Mus. Ex. No. 12.)

87. There are naturally four kinds of voice, viz :—BASE, TENOR, ALTO, and TREBLE.

88. The Base comprises the lowest, the Tenor the highest male voices. The Alto the lowest, and the Treble the highest female voices.

The teacher should now proceed to a regular classification, and division of voices, in the following manner, viz :—

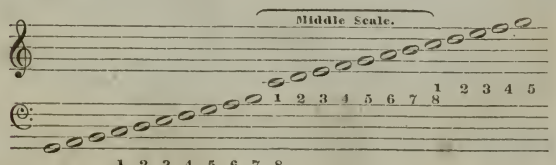
1st.—Let the scale be sung ascending, and extended as far above eight as any of the voices will reach. Many of the voices will go no higher than eight; others will stop at three or four in the scale above, and some few will go to five or six in the scale above, on the first trial.

2d.—Let the descending scale be sung, and extended as far below one as any of the voices will reach. Some will stop at one, others will go to six, five, or four, in the scale below. Let each of these exercises be repeated several times.

Those *male* voices which can sing from *five* in the *scale below*, to *eight* in the *middle scale*, or perhaps, to *two* or *three* in the *scale above*, are *Base* voices; and those which can sing from *one* in the *middle scale* to *five* in the *scale above*, are *Tenor* voices.

Those *female* voices, (including those of *boys*,) which can sing from *five* in the *scale below*, to *eight* in the *middle scale*, or perhaps to *two* or *three* in the *scale above*, are *Alto* voices; and those which can sing from *one* in the *middle scale*, to *five* in the *scale above*, are *Treble* voices.

To make this still plainer, let the scales be written and practised in the following manner, viz :



The Base begins at the lowest note; at *one* in the scale *below*, the Tenor begins, and both proceed together; at *five* the Alto begins, and the three sing together to *eight*, (or *one* in the *middle* scale.) Here the Base stops, and the Treble commences; and the Treble, Tenor, and Alto go on to *five*, when the Tenor stops, and the Treble and Alto go on to *eight*, when the Alto stops, and the Treble goes on alone. In descending, the parts begin on the note on which they stopped, and end on the note on which they begin in ascending.

89. The female voice is naturally an *octave*, or *eight*, higher than the male, and when the Treble, or G clef is used for Tenor, it always denotes G an octave lower than when used for Treble. To illustrate this, and to show the difference between the male and female voices, let the males sound *eight*, and the females *one*, in the *middle scale*, together, and it will be perceived that they make the same sound. This distinction should be well understood.

QUESTIONS.

How many kinds of voice are there? What are they called?
What does the Base voice comprise? The Tenor? Treble? Alto?
What part do boys sing?

Lesson in four parts. (See Mus. Ex. No. 13.)

CHAPTER XII.

CHROMATIC SCALE.

90. The scale, as we have hitherto seen it, is composed of *tones* and *semitones*. This is called the DIATONIC, or NATURAL SCALE. There is another scale, composed wholly of semitones, called the CHROMATIC, or ARTIFICIAL SCALE.

91. Between any two sounds, distant from each other a *whole tone*, another sound may be made; as between 1 and 2, 2 and 3, 4 and 5, &c. By making another sound between all the *whole tones* of the natural scale, a scale of *semitones* is formed.

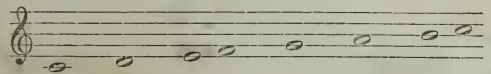
92. A semitone may be made by *elevating* or *depressing* a sound. Thus a semitone may be made between 1 and 2, by elevating 1, or depressing 2.

93. The sign of elevation, thus, ♯ is called a SHARP, and raises the note, before which it is placed, a semitone.

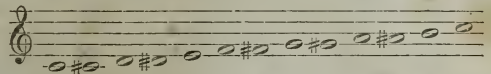
94. The sign of depression, thus, ♭ is called a FLAT, and lowers the note, before which it is placed, a semitone.

95. In the ascending scale, the semitones are obtained by elevation; in the descending scale, by depression.

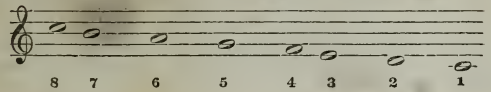
The teacher writes the scale, leaving a space between the whole tones large enough to insert other tones, as follows, viz:—



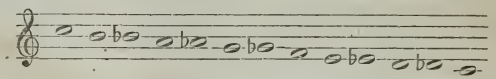
He then questions on the ascending scale, as follows, viz:—
What is the distance from 1 to 2? *Ans.*—A whole tone. Can another sound be made between 1 and 2? *Ans.*—There can. How? *Ans.*—By raising 1. Teacher writes another note on C, (between 1 and 2,) placing a sharp before it, and asks, What has C now become? *Ans.*—C sharp. What has 1 now become? *Ans.*—Sharp 1. Thus he proceeds, till the chromatic scale ascending is completed, as follows, viz:—



96. The descending scale is next written, as follows, viz:—



The teacher then questions on the descending scale. What is the distance from 8 to 7? *Ans.*—A semitone. Can another sound be made between 8 and 7? *Ans.*—There cannot. What is the distance from 7 to 6? *Ans.*—A whole tone. Can another sound be made between 7 and 6? *Ans.*—There can. How? *Ans.*—By depressing 7. Teacher writes another note on B, placing a ♭ before it, and asks, What has B now become? *Ans.*—B flat. What numeral is it? *Ans.*—Flat 7. Thus he goes on with the descending chromatic scale, until it is completed, as follows, viz:—



NOTE.—In speaking of altered notes, by letter, it is proper to name the *letter* first, as C sharp, B flat, &c.; but in expressing them by numerals, the *character* should be first named, as sharp 1, flat 7, &c.

97. When a note, previously sharped or flatted, is to be restored, a character called a NATURAL, thus ♮ is added. A natural restores a note made flat or sharp, to its original sound.

98. A sharped note leads upward, and in order to strike a sharped note correctly, we must think of the note next above it. Sharp 1 leads to 2. Sharp 4 leads to 5, &c.

99. A flatted note leads downward, and in order to make a flatted note correctly, we must think of the note next below it. Thus, flat 7 leads to 6. Flat 6 leads to 5, &c.

100. When a note is raised, the syllable applied to it terminates with the vowel sound of *e*; thus, *do* becomes *de*; *re* becomes *ree*; *fa*, *fee*, &c.

101. When a note is flatted, the syllable applied to it terminates in the vowel sound of *a*, (as in say, ray, &c.) thus, *do* becomes *day*—*sol*, *say*, &c.

QUESTIONS.

What is the scale of tones and semitones called?
What is the scale of semitones called?
What is the sign of elevation called? What is the effect of a sharp?

What is the sign of depression called? What is the effect of a flat?

How are the semitones in the ascending scale obtained? In the descending scale?

Does a sharped note lead upward or downward? A flatted note?

To what does sharp 1 lead? Sharp 2? &c.

To what does flat 7 lead? Flat 6? &c.

How does the syllable applied to a sharped note terminate? How to a flatted note?

What syllable is applied to sharp 1? Sharp 2? &c. Flat 7? Flat 5? &c.

What is the effect of a natural?

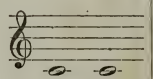
Exercise on lessons in which chromatic intervals are used. (See Mus. Ex. No. 14.)

CHAPTER XIII.

INTERVALS.

102. There are other INTERVALS, besides those of a tone, and semitone, such as *Seconds*, *Thirds*, *Fourths*, &c.

103. When two sounds are made on the same degree of the staff, the interval is called an UNISON. (See Example.)



NOTE.—The unison is not strictly an interval, although it is treated as such in musical science.

104. An interval from one sound to the next above or below it, is called a SECOND. If the distance be a *whole tone*, the interval is called a MAJOR second; if a *semitone*, the interval is a MINOR second. Thus, from 1 to 2 is a major second; from 3 to 4, a minor second, &c.

The teacher should write the scale, and question as follows, viz:—What is the interval from 1 to 2? *Ans.*—A major second. What is the interval from 2 to 3? *Ans.*—A major second. From 3 to 4? *Ans.*—A minor second, &c.

NOTE.—In reckoning sounds, we count each, as 1, 2, 3, &c. but in reckoning intervals, we count from any given second to the sound required; as from 1 to 3, is a third; from 1 to 4, a fourth, &c.

105. An interval of *two* tones, as from 1 to 3, is a MAJOR third; an interval of *one tone* and *one semitone*, as from 2 to 4, is a MINOR third. They must be reckoned thus—from 1 to 2 is a whole tone; from 2 to 3 is a whole tone, &c. Write the scale, and question as before.

106. An interval of *two tones* and a *semitone*, as from 1 to 4, is called a PERFECT FOURTH; an interval of *three tones*, as from 4 to 7, a SHARP FOURTH. Question as before.

107. An interval of *three tones* and a *semitone*, as from 1 to 5, is called a PERFECT FIFTH; an interval of *two tones* and *two semitones*, as from 7 to 4, a FLAT FIFTH. Question, &c.

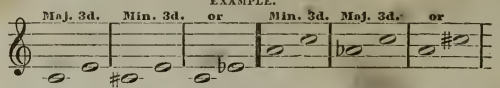
108. An interval of *four tones* and a *semitone*, as from 1 to 6, is called a MAJOR SIXTH; an interval of *three tones* and *two semitones* as from 3 to 8, a MINOR SIXTH. Question.

109. An interval of *five tones* and a *semitone*, as from 1 to 7, is called a SHARP SEVENTH; an interval of *four tones* and *two semitones*, as from 2 to 8, a FLAT SEVENTH. Question.

110. An interval of *five tones* and *two semitones*, as from 1 to 8, is called an EIGHTH, or OCTAVE. All the octaves are equal.

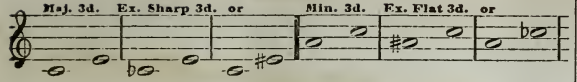
111. Any *major* interval may be made *minor*, by *raising* the *lower* note, or *depressing* the *upper*; and every *minor* interval may be made *major*, by *raising* the *upper* note or *depressing* the *lower*.

EXAMPLE.



112. An EXTREME SHARP interval may be made by *depressing* the *lower*, or *raising* the *upper* note, of any *major* interval. An EXTREME FLAT interval may be made by *depressing* the *upper*, or *raising* the *lower* note of any *minor* interval.

EXAMPLE.



QUESTIONS.

What is the space between two sounds called? *Ans.*—An interval.

When two sounds are made upon the same degree of the staff, what is the interval called?

What is the interval from one sound to the next above or below it?

How many kinds of sounds are there?

How many tones has a major second? A minor second?

What is the interval from 1 to 3? *Ans.*—A third.

How many tones has a major third? A minor third?

Question in the same manner on all the intervals.

CHAPTER XIV.

TRANSPOSITION OF THE SCALE.

113. We have thus far placed *one* in the scale upon the letter C. This is the *natural* order or position of the scale. Any other letter, however, may be taken as *one;* but when this is done, the natural order of the semitones will be interrupted, and an alteration must be made in some of the sounds of the scale, in order to bring the semitones into their proper places. When any other letter than C is taken as *one*, the scale is said to be transposed.

114. *One* is always called the KEY NOTE, or TONIC. If C be taken as one, the scale or key is said to be in C; if G be taken as one, in the scale or key of G, &c.

KEY OF G.—FIRST TRANSPOSITION BY SHARPS.

115. The teacher writes the scale in C, and questions as heretofore. He next writes the scale in G, without making any alteration, and proceeds as follows, viz:

NOTE.—To ascertain what the interval from one sound to another must be, we must examine it by numerals; thus, from 1 to 2 must be a whole tone; from 2 to 3, a whole tone, from 3 to 4, a semitone; but to find out what the interval from one sound to another actually is, we must examine it by letters; thus, from G to A is a whole tone; from A to B is a whole tone, from B to C is a semitone, &c.

116. We will now call G *one.*

QUESTIONS.—What must the interval be from 1 to 2? *Ans.*—A tone. What is the interval from G to A? *Ans.*—A tone. Thus we see that 2 is right.

What must the interval be from 2 to 3? *Ans.*—A tone. What is the interval from A to B? *Ans.*—A tone. What must the interval be from 3 to 4? *Ans.*—A semitone. What is the interval from B to C? *Ans.*—A semitone. What must the interval be from 4 to 5? *Ans.*—A tone. What is the interval from C to D? *Ans.*—A tone. What must the interval be from 5 to 6? *Ans.*—A tone. What is the interval from D to E? *Ans.*—A tone. What must the interval be from 6 to 7? *Ans.*—A tone. What is the interval from E to F? *Ans.*—A semitone.

We see that the interval from 6 to 7 must be a whole tone, but the interval from E to F is but a semitone. F must therefore be raised. Teacher writes a sharp before F, and asks, What has F now become? *Ans.*—F sharp. What is now the interval from E to F♯? *Ans.*—A tone. What must be the interval from 7 to 8? *Ans.*—A semitone. What is the interval from F♯ to G? *Ans.*—A semitone.

117. Teacher remarks—By taking 5 of any scale as 1, and forming a scale upon it, we shall find one sharp, viz. before the seventh, necessary. The seventh must be raised in order to bring the semitone between 7 and 8, which would otherwise be between 6 and 7.

118. Instead of writing a sharp before every altered note in a piece of music, the sharp is placed on the altered letter at the beginning, and is then called the SIGNATURE. Thus F♯ is the signature to the key of G. When there is neither flat nor sharp at the signature, the key is natural, or in C.

119. A flat or sharp at the signature affects every note on the same letter on which it is placed, throughout the whole tune, unless counteracted by a natural.

120. The scale being now transposed, the numerals and syllables have changed their places, but the letters remain as before, with the exception of F♯, which is substituted for F.

QUESTIONS.

When the scale is in its natural position, what letter is one? *Ans.*—C.

When any other letter than C is taken as one, what is said to be done to the scale?

When the scale is transposed, why is it necessary to alter any sound? *Ans.*—To preserve the order of the semitones.

What is the first transposition by sharps? What numeral is G? *Ans.*—Five.

What numeral in the new scale is altered? *Ans.*—Seven. What letter is it? *Ans.*—F♯. What numeral was it in the scale of C? *Ans.*—Four. What letter? *Ans.*—F.

Thus 4 has become 7, and F has become F♯.

What is the signature to the key of C? *Ans.*—Natural. To the key of G? *Ans.*—F♯.

Examine the new scale in the following manner, viz:—What letter is one? Two? &c. What syllable is G? A? &c. What letter is do? Sol? Mi? Si! *Ans.*—F♯. &c.

The teacher will find it profitable to exercise on both scales in connection. Exercise on lessons in the G scale. (See Mus. Ex. No. 15.)

KEY OF D.—SECOND TRANSPOSITION BY SHARPS.

121. *Five* in the G scale, which is D, is next taken as *one*, and a new scale is formed upon it in the same manner as before. C, which is the *seventh* in the scale of D, must be raised; and the *signature* to the key of D is *two sharps*, or D♯ and C♯.

NOTE.—The teacher should proceed in precisely the same manner with all the transpositions by sharps. Let each be carefully examined, till it is thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what letter is altered? *Ans.*—C. What has C become? *Ans.*—C♯. What numeral was it in the scale of G? *Ans.*—Four. What numeral is it in the new scale? *Ans.*—Seven. What is the signature to the scale of D? *Ans.*—F♯ and C♯.

Lessons in D. (See Mus. Ex. No. 16.)

KEY OF A.—THIRD TRANSPOSITION BY SHARPS.

122. The key of A, the *fifth* of D, is next exercised in the same manner as before. G, the seventh, is raised, and becomes G♯. The signature to the key of A, is F♯, C♯, and G♯.

Questions in the same manner as at § 121. Lessons in A. (Mus. Ex. No. 17.)

KEY OF E.—FOURTH TRANSPOSITION BY SHARPS.

123. The key of E, the *fifth* of A, is next investigated as before. D, the *seventh*, is raised, and becomes D♯, and the signature is F♯, C♯, G♯, and D♯.

Question after the same manner as at § 121. Lessons in E. (See Mus. Ex. No. 18.)

124. The transposition by sharps might be continued till every note in the scale is raised; it is not deemed necessary, however, to proceed any farther, as a signature of more than four sharps is rarely used.

CHAPTER XV.

KEY OF F.—FIRST TRANSPOSITION BY FLATS.

125. In the transposition of the scale thus far, *five* has been taken as *one* of a new key, and it has been found necessary to *raise seven* in every new transposition. By taking *four* as *one*, it will be found that the *fourth* of the new scale must be *depressed*.

126. The teacher writes the scale in C. He next writes the scale in

F, (without the signature or any alteration,) and proceeds to investigate it as before. It will be found on examination that from A to B is a whole tone; it must be a semitone, hence B must be *flatted*, and the distance from A to B♭, (three to four,) will then be a semitone. B♭ is the signature to the scale of F.

127. In the transposition by sharps, we alter 4, and it becomes 7; in the transposition by flats, we alter 7, and it becomes 4.

QUESTIONS.

What is the first transposition by flats? What letter is altered? What has B become? What numeral is it in the C scale? What in the F scale? What is the signature to the key of F? *Ans.*—B♭. What letter is one? Two? &c. What numeral is F? G? B♭? &c.

Lessons in F. (See Mus. Ex. No. 19.)

KEY OF B♭.—SECOND TRANSPOSITION BY FLATS.

128. B♭, the *fourth* of F, is next taken as *one*, and the scale investigated as before. E, the *seventh* in the F scale, must be flatted, and becomes *four* in the scale of B♭. The signature to the key of B♭, is B♭ and E♭.

Question as in § 127. (See Mus. Ex. No. 20.)

KEY OF E♭.—THIRD TRANSPOSITION BY FLATS.

129. E♭, the *fourth* of B♭, is next taken as *one*, and the scale examined as before. A, the *fourth* in the new scale, must be flatted. The signature to the key of E♭, is B♭, E♭, and A♭.

Question as before. (See Mus. Ex. No. 21.)

KEY OF A♭.—FOURTH TRANSPOSITION BY FLATS.

130. The scale in A♭, the *fourth* of E♭, is next examined. In this transposition, D must be *flatted*. The signature to the key of A♭, is B♭, E♭, A♭, and D♭.

Question as before. (See Mus. Ex. No. 22.)

131. It is not necessary to proceed any farther in the transposition by flats. If, however, the teacher thinks proper to pursue the subject, he may go on, by taking *four* as *one*, until the whole eight sounds of the scale are flatted.

CHAPTER XVI.

MODULATION.

132. Sometimes a change takes place in a piece of music; or a piece of music may begin on one key, and change into another. Such change is called MODULATION.

133. A modulation may be made into any sound of the scale; but the most usual modulations are into the *fifth*, the *fourth*, or the *sixth*.

134. A modulation may be made into the *fifth* of any scale by *raising* the *fourth*. Thus, to modulate from C to G, (its fifth,) F, which is the fourth in the C scale, must be raised; it then becomes F♯, or 7 in the G scale. F♯ is the signature to the key of G.

135. F♯ is the note of modulation from the key of C to the key of G. The *sharp fourth* is always the note of modulation from any key to its fifth.

QUESTIONS.

When a piece of music begins on one key and changes to another, what is such change called?

What are the most usual modulations?

How may a modulation be made into the fifth of any scale?

To modulate from C to G, what letter must be raised? What numeral is it? What numeral does it become?

What is the signature to the key of G?

What is the note of modulation from C to G?

What is the note of modulation from any key to its fifth?

For Examples, (see Mus. Ex. No. 23.)

136. When a modulation extends through several successive measures, it will be necessary to change the syllables applied in solmization, according

to the new key; but, in most modulations in common tunes, it will only be necessary to alter the termination of the syllable applied to the note of modulation, according to § 101 and 102.

137. In changing the solmization, let the following rules be observed, viz:—

1. If two or more notes occur on the same degree, before the note of modulation, let the change be made on one of them. (See Mus. Ex. No. 23, Ex. 1.)

2. If no two notes on the same degree precede the note of modulation, let the change be made on a note somewhat longer than the rest. (See Mus. Ex. No. 24, Ex. 1.)

3. If a change cannot be made according to either of the above rules, let it be made on the second, or third note, before the note of modulation. (See Mus. Ex. No. 24, Ex. 2.)

138. A modulation into the *fourth* of any scale may be made by depressing *seven*. Thus, to modulate from C to F, (its fourth,) B, which is seven in the C scale, must be flatted; it then becomes B♭, or *four* in the F scale. B♭ is the signature to the key of F.

139. B♭ is the note of modulation from the key of C to the key of F. The *flat seventh* is always the note of modulation from any key to its fourth. (See Mus. Ex. No. 24.)

140. A modulation into the *sixth* of any scale may be made by *raising five*. Thus, to modulate from C to A, (its sixth,) G, which is five in the C scale, must be raised; it then becomes G♯, or ♯5, in the G scale.

141. A modulation into the sixth does not effect a transposition of the scale, but merely a change in the *character* of the music. What was before cheerful and lively becomes plaintive and mournful. (See Mus. Ex. No. 25.)

NOTE.—If the modulation into the sixth is well understood, it will greatly assist the teacher in illustrating the *minor scale* in the next chapter.

QUESTIONS.

How may a modulation into the fourth of any scale be made? *Ans.*—By flatting seven.

What does the flatted seventh become in the new scale? *Ans.*—Four.

To modulate from C to F, its fourth, what letter must be flatted? *Ans.*—B.

What is the signature to the key of F? What is the note of modulation from C to F?

How may a modulation into the sixth of any scale be made? *Ans.*—By raising five.

To modulate from G to A, its sixth, what letter must be raised? *Ans.*—G. What will G become? *Ans.*—G♯. What numeral will it be? *Ans.*—♯5.

What change is effected in the character of the music by a modulation into the sixth?

CHAPTER XVII.

MINOR SCALE.

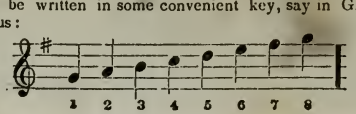
142. We have seen that a modulation into the sixth of any scale will effect a change, in the character of the music, from the brilliant and lively to the plaintive and mournful.

143. By taking *six* of any scale as *one*, and forming a scale upon it, we obtain a scale having the semitones between 2 and 3, and 5 and 6. This is not a natural, but an artificial scale, and is called a MINOR SCALE, MODE, or KEY.

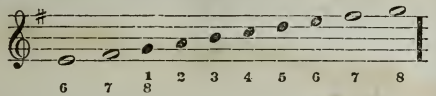
144. A scale in which the semitones appear in their natural order, that is, between 3 and 4, and 7 and 8, is called a MAJOR SCALE, MODE, or KEY. The scale we have hitherto sung, is a major scale.

145. Every major scale has a minor scale based upon its sixth, which is called its *relative minor*.

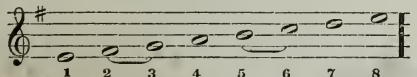
The teacher may illustrate the minor scale in the following manner, viz: Let the scale be written in some convenient key, say in G, and sung up and down, thus:



Let the scholars next sing the ascending scale as far as *six;* then the descending scale, and extend it to *six* in the scale below, thus:

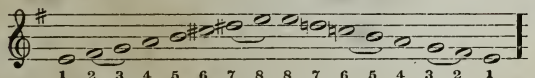


They next sing the scale by syllables several times up and down, beginning at *six* in the scale below, and ending at *six* in the middle scale. Teacher remarks that, by placing *one* upon *six*, we form a scale having the semitones between 2 and 3, and 5 and 6, thus:



146. In the ascending minor mode, however, 6 and 7 are raised to bring the semitone between 7 and 8, instead of 5 and 6. In the ascending minor mode, therefore, the semitones are between 3 and 4, and 7 and 8; but in the descending scale, between 6 and 5, and 3 and 2.

EXAMPLE.



147. Every minor scale has the same signature as the major scale from which it is derived.

148. The *letters* and *syllables* are the *same* in both modes; but the *numerals* are *changed* in the minor. Thus, in the above example, the syllable *do* is applied to G in both cases, although it is *one* in the major, and *three* in the minor mode.

149. The difference between a major and a minor chord is in its *third;* if the third, counting from one, be a major third, the chord is major; but if the third be minor, the chord is minor.

QUESTIONS.

What numeral in the major mode is taken as one of the minor? *Ans.*—Six.
Between what sounds of the minor scale are the semitones? *Ans.*—2 and 3, and 5 and 6.
What sounds in the ascending scale are raised? Why?
What is the relative minor to C major? To G major? &c.
What is the relative major to A minor? To E minor? &c.

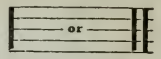
NOTE.—The third below is the same as the sixth above.

CHAPTER XVIII.

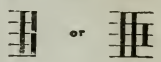
MISCELLANEOUS CHARACTERS.

150. A PAUSE, or HOLD, thus, 𝄐 shows that the note or rest, over or under which it is placed, is to be prolonged. When placed over a double bar, the pause is to be made in silence.

151. A DOUBLE BAR shows the end of a strain, or a line of poetry.

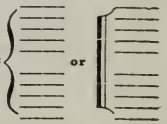


152. A CLOSE shows the end of a piece of music.



153. A TIE, ‿ shows how many notes are to be sung to one syllable.

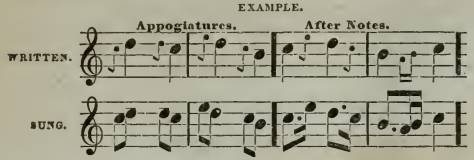
154. A BRACE shows how many parts are to be sung together.



155. A REPEAT directs that the passage designated by it is to be repeated.

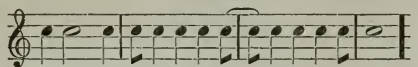
156. Sometimes small notes are used which do not properly belong to the harmony. These are called PASSING NOTES. When passing notes precede the essential notes, they are called APPOGIATURES; when they follow the essential notes, they are called AFTER NOTES.

EXAMPLE.



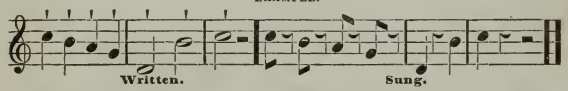
157. SYNCOPATED NOTES.—A note which commences on an unaccented, and continues on an accented part of a measure, is said to be syncopated.

EXAMPLE.



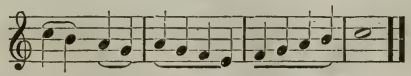
158. STACCATO MARKS direct the notes to be sung in a short and distinct manner. Singing in this manner is called *staccato* singing.

EXAMPLE.



159. LEGATO.—Singing in a smooth, gliding manner, is called *legato* singing.

EXAMPLE.



QUESTIONS.

What is the use of a pause? A double bar? A close? A tie? A brace? A repeat? Staccato marks? &c.

PART III.....DYNAMICS.

CHAPTER XIX.

DYNAMIC DEGREES.

160. That department in musical science, which relates to the *strength* or *force* of sounds, is called DYNAMICS.

161. Teacher sings a few sounds which differ from each other only in regard to strength, or force, and calls the attention of the class to the fact, that musical sounds may be *soft*, or they may be *loud*.

162. A musical sound must always be of good quality. Great care must therefore be taken that the quality of the tone be not injured by an effort to conform to any dynamic degree.

163. A sound which is made by the ordinary exertion of the organs is called a MEZZO, or MEDIUM SOUND. It is usually marked with the letter *m*.

164. A sound, somewhat softer than mezzo, is called PIANO, and marked *p*.

165. A sound, somewhat softer than piano, is called PIANISSIMO, and markep *pp*.

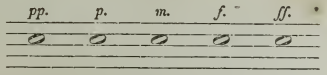
166. A sound, somewhat louder than mezzo, is called FORTE, and is marked *f*.

167. A sound, somewhat louder than forte, is called FORTISSIMO, and is marked *ff*.

The teacher sings a *mezzo* tone, and writes it upon the board, placing the letter *m* over it, and requires the scholars to sing it after him. They next sing *forte*, which is also written and marked *f*; next *fortissimo*, which is also written and marked *ff*.

Sing again *mezzo*; next *piano*, which is written and marked *p*; then *pianissimo*, which is also written and marked *pp*.

EXAMPLE.



QUESTIONS.

What is the third department in musical science called?

To what do dynamics relate?

What is that sound called which is made by the ordinary exertion of the organs? That which is made a little softer than mezzo? Softer than piano? Louder than mezzo? Louder than forte?

For exercises in dynamic degrees, (see Mus. Ex. No. 26.)

CHAPTER XX.

DYNAMIC TONES.

168. A sound which begins, continues, and ends with the same strength of voice, is called an ORGAN TONE.

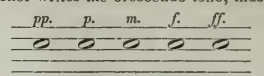
169. A tone which begins pianissimo, and increases gradually to fortissimo, is called a CRESCENDO TONE, and is marked *cres.* or <.

170. A tone which begins fortissimo, and diminishes gradually to pianissimo, is called a DIMINUENDO TONE, and is marked *dim.* or >.

171. A tone which begins *pp*, and gradually increases to *ff*, and then gradually diminishes to *pp*, is called a SWELLING TONE, or SWELL, and is marked <>.

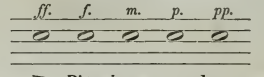
172. Either of these tones may be applied to single notes, or to passages in music.

The class may be exercised upon the dynamic tones in the following manner, viz:—Teacher writes the crescendo tone, thus:

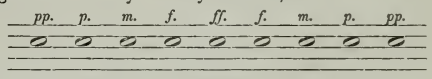


which he sings; at the same time pointing with his stick, which he moves along as the sound increases in strength; he then requires the class to sing after him, he, at the same time, pointing and moving his stick as before.

The diminuendo tone is next written, thus:



and sung in the same way. Finally the swell, thus:



is written and sung as before.

173. A tone a little softer than mezzo, but not quite as soft as piano, is sometimes used; it is called MEZZO PIANO, and is marked *mp*.

174. A tone somewhat louder than mezzo, but not quite as loud as forte is also used; it is called MEZZO FORTE, and is marked *mf*.

175. A single short sound, sung with a sudden swell, is called a PRESSURE TONE, and is marked thus, <>. It is often applied to syncopated notes.

176. A single short sound, which is struck suddenly with great force, and instantly diminished, is called an EXPLOSIVE TONE. It is marked >,

or *fz.* (forzando,) or *sf.* (sforzando.) The syllable *Hah!* may be used in exercising upon the explosive tone. (See Mus. Ex. No. 27.)

Note.—The explosive tone is admirably calculated to bring out the voice, and to give it power and strength.

CHAPTER XXI.

EXECUTION.

177. Execution, simply considered, is mainly a mechanical operation, which supposes only the faculty of producing just intervals, accurate duration of notes, and the giving to each sound the degree prescribed by the the key, and the value required by the time.

178. Practically considered, however, execution embraces a knowledge of the different dynamic degrees, and the proper application of them to music; a correct pronunciation of words and syllables; an accurate observance of some approved key of expression; and a proper adaptation of the music to the sentiment contained in the words.

179. Vocal expression depends mainly on Articulation, Accent, Pause, and Emphasis.

180. Articulation is the uttering, by the human voice, of distinct sounds, syllables, or words. This will be more or less distinct in proportion to the attention paid to the utterance of vowels and consonants.

181. Vowel sounds only should be sustained in singing. On these alone the voice should dwell. They should be correctly made, and carefully prolonged. The organs of sound should be immoveably fixed from the beginning to the end of the sound; and no change whatever should be made in any of the external organs, or of the head or body.

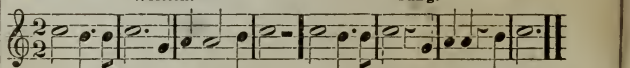
182. The *radical*, or principal sound of the vowel should be prolonged, and not the *vanish*, or closing sound. Thus, *a* has the sound of *a-e*, *i* the sound of *i-e*, *o* the sound of *o-oo*, &c.; but the closing part should not be dwelt upon.

183. Distinct articulation, however, depends mainly on the consonants. These should be thrown out distinctly, forcibly, and with great precision. Too much care cannot be bestowed on this subject. The principal cause of indistinctness in singing is the almost total neglect of a careful attention to the consonants.

184. Accent, in music, is the giving to certain sounds a degree of strength, or force, somewhat greater than is given to others, for the sake of variety or expression. In reading, it is a peculiar stress of voice upon certain words or syllables. Accent, in music, should correspond with the accented parts of the poetry; and, in general, it will do so, if the poetry be regular. If otherwise, however, the latter should be principally attended to, and the former generally be made to conform to it.

185. Emphasis is a particular stress of voice, or a distinctive utterance given to certain significant words or sentences. Emphatic words may be expressed by an application of the explosive tone, in a greater or less degree, without reference to the common rules of accent. The introduction of the *pause*, where the subject will admit of it, will oftentimes greatly increase the effect of emphatic expression.

186. Pauses should, in general, be made without any interruption in the time, which should be regularly carried on. They may generally be made by shortening the preceding note, as follows, viz:—



187. Words and syllables should be correctly and distinctly pronounced in singing, as well as in reading. In general, the same rules will apply in both cases. Sometimes, however, a slight departure from the ordinary rules of pronunciation will be found necessary in singing. The vowel *a*, when used as an article, or when it begins a word, as *awake*, *arise*, *adore*, &c. should have the long sound of *a*, in *father*. The article *the*, when the next succeeding word begins with a *consonant*, as *the man*, *the lake*, *the Lord*, &c. should be pronounced like *ther*; but if it precedes a word be-

ginning with a *vowel*, or a silent *h*, as, *the earth*, *the hour*, &c. it should be pronounced as in reading. A judicious teacher will be able to point out such other changes as may be required.

189. The habit of dividing a word or syllable, so as to unite the last letter to the next succeeding word, is very common. This should never be tolerated. The following example will sufficiently illustrate this habit:

Good.—God of the seas, thine awful voice
Bids all the rolling waves rejoice;
And one soft word of thy command,
Will sink them silent on the sand.

Bad.—God of the sea sthine awful voi
cebid sall the rolling wave srejoi
sand one soft word o fthy command
Can sin kthem silen ton the sand.

Note.—The teacher should point out the faults of the scholars, and see that they are corrected, as he goes along.

190. It has been before remarked that every musical sound must be of a good quality. The qualities of a good tone are PURITY, FULLNESS, FIRMNESS, and CERTAINTY.

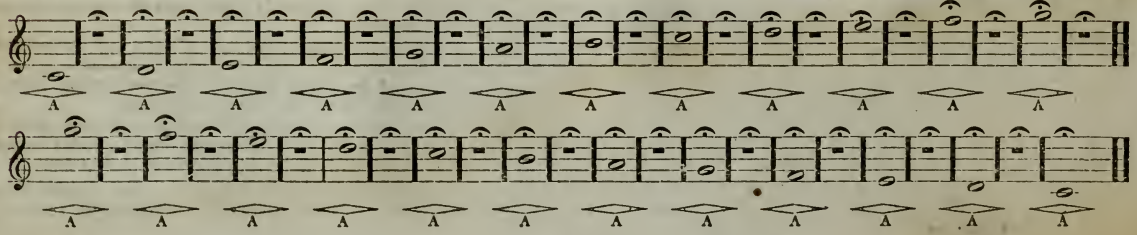
191. A tone is *pure* when no extraneous sound, such as screaming, hissing, or huskiness, is mixed with it; *full*, when it is made by a free and unconstrained use of the organs of sound; *firm* and *certain*, when the sound is made at once, and held steadily, without change.

192. To give a free and uninterrupted passage of the sound, the mouth should be somewhat extended, and the external organs properly arranged, and held in one fixed position during the continuance of the sound.

Note.—For more particular directions in regard to vocal expression, &c. the teacher is referred to the "*Boston Academy's Manual of Instruction*," by Lowell Mason.

Progressive Exercises for the Voice.

EXERCISE 3. SCALE OR GAMUT. Sing always a clear *a* as in after or father.



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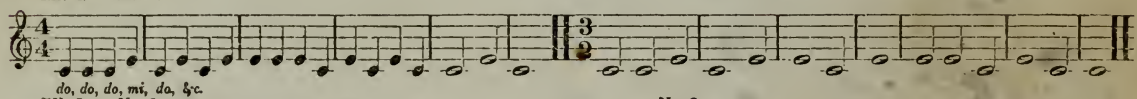

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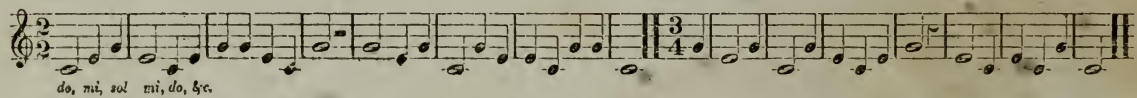

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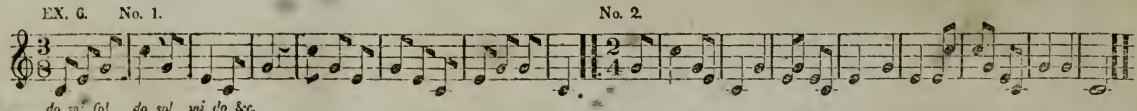

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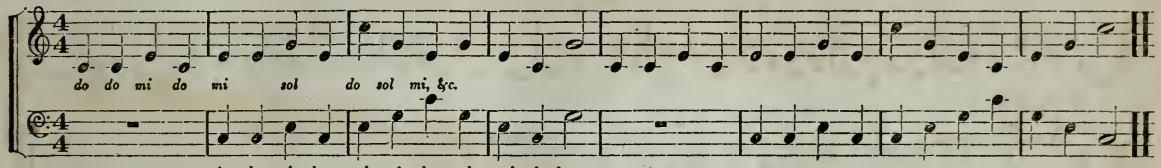

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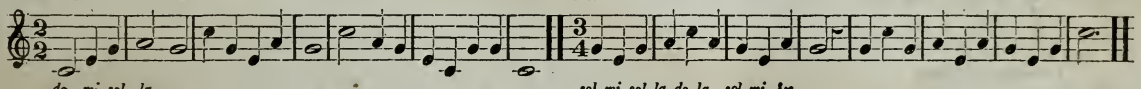

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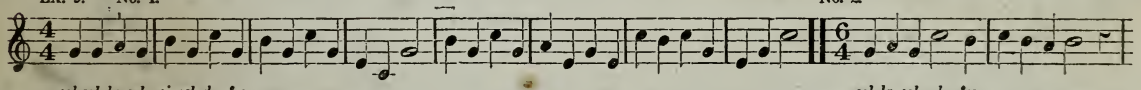

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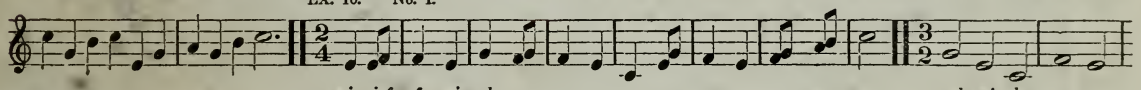

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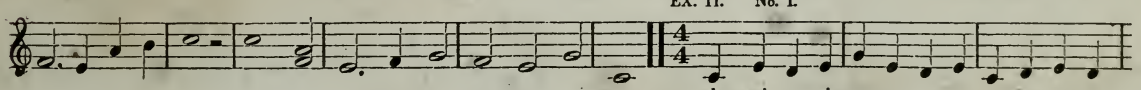

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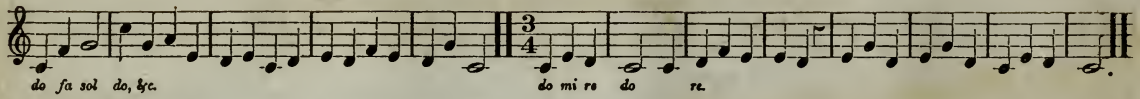
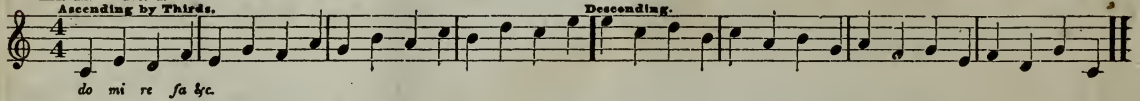


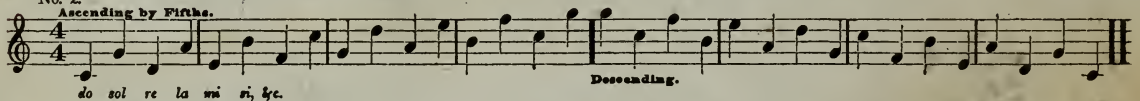
EX. 12. No. 1.

Ascending by Thirds. Descending.



No. 2.

Ascending by Fifths.



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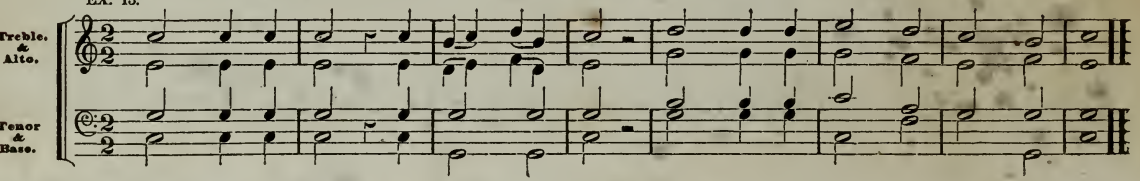

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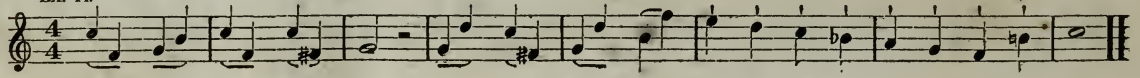
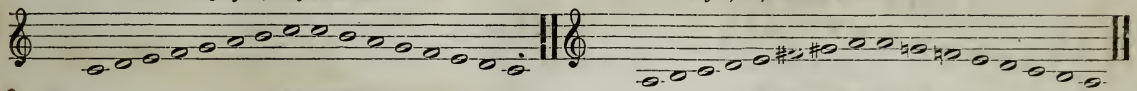
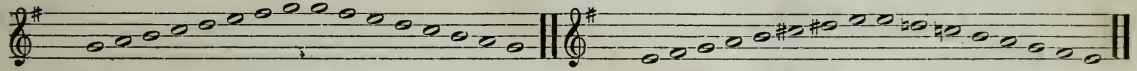


Scales of the Major Keys and their relative Minors.

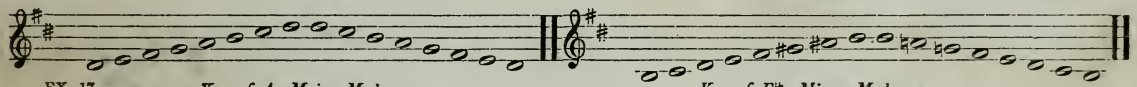
Key of C, Major Mode. *Key of A, Minor Mode.*



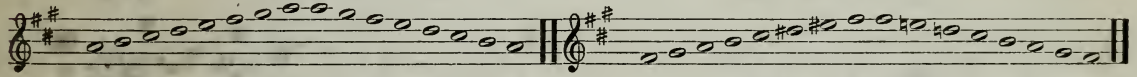
EX. 15. *Key of G, Major Mode.* *Key of E, Minor Mode.*



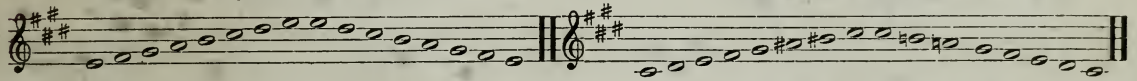
EX. 16. *Key of D, Major Mode.* *Key of B, Minor Mode.*



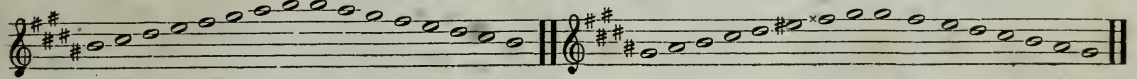
EX. 17. *Key of A, Major Mode.* *Key of F♯, Minor Mode.*



EX. 18. *Key of E, Major Mode.* *Key of C♯, Minor Mode.* Seldom used.

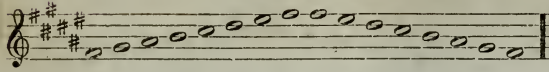


Key of B, Major Mode. Seldom used. *Key of G♯, Minor Mode.* Seldom used.

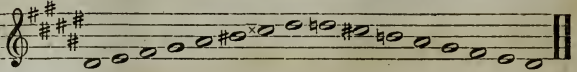


Scales Continued.

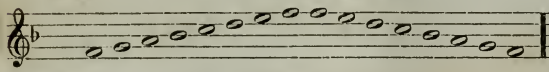
Key of F♯, Major Mode. Seldom used.



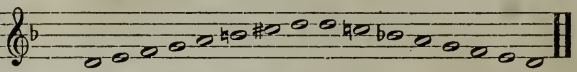
Key of D♯, Minor Mode. Seldom used.



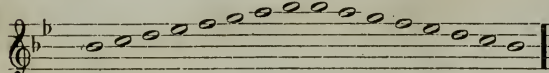
EX. 19. *Key of F, Major Mode.*



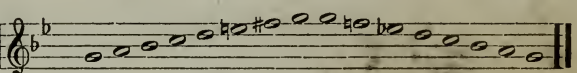
Key of D, Minor Mode.



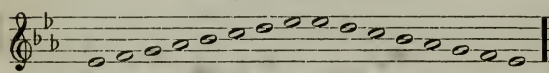
EX. 20. *Key of B♭, Major Mode.*



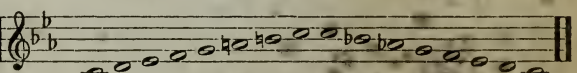
Key of G, Minor Mode.



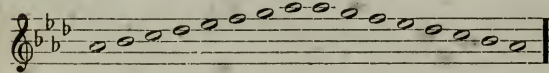
EX. 21. *Key of E♭, Major Mode.*



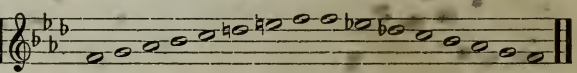
Key of C, Minor Mode.



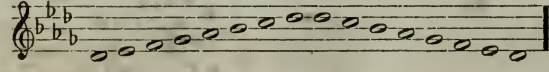
EX. 22. *Key of A♭, Major Mode.*



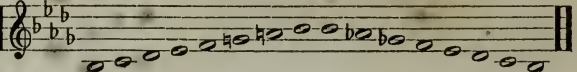
Key of F, Minor Mode.

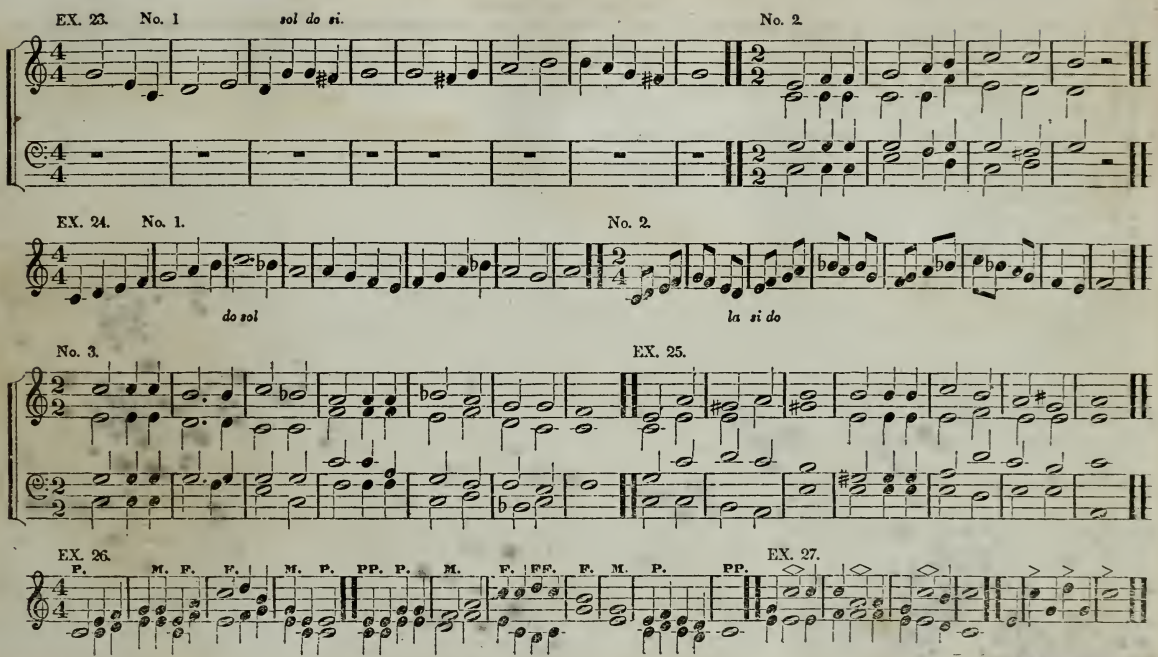


Key of D♭, Major Mode. seldom used.



Key of B♭, Minor Mode. seldom used.




EX. 23.
No. 1
sol do si.
No. 2.
EX. 24.
No. 1.
do sol
No. 2.
la si do
No. 3.
EX. 25.
EX. 26.
P. M. F. F. M. P. PP. P. M. F. FF. F. M. P. PP.
EX. 27.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies with, for, to, &c.
Accelerando, accelerating in speed.
Adagio, slow.——(*ma*, but; *non*, not; too much; *molto*, much, or very.)
A duo, Duetto, a composition in two parts.
A Tre, Terzetto, or *Trio*, in three parts.
A Quartre or *Quartetto*, in four parts.
Ad Lib., Ad Libitum, at pleasure.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression.
Alla Breve, or *Alla Capella*, or a C, with a line drawn through, signifies two beats in a bar, and is to be performed quick.
Allegro, (or Allo,) brisk, quick.——*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegrissimo, as quick as possible.
Andante, a little slow.
Andantino, a little faster than *Andante*.
Amoroso, tenderly.
Animoso, animate.
Anthem, a portion of the Scriptures set to music for 1, 2, 3, or 4 voices or parts.
Assai, generally used with some other word to denote an increase or diminution of the time; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
A tempo, in time.
Aria, an air—song.——*Arietta*, a small air—song.
Bass, the lowest part in harmony.
Brio, Brioso, Con Brio, fiery, or with great animation.
Brilliante, a brilliant style of execution.
Cadenza, a close; or a preparation to close, whole or half.
Cantabile, singing in a pleasing style.
Calando, (or Calo,) a diminution of time and sound.
Canto, Cantus, the Air, the voice part, or the melody.
Chorus, a composition for not less than 4 parts.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con anima, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Choral, is a peculiar composition of old church style, slow movement, written in equal rhythm, (time.)
Crescendo, or Cresc., to swell the sound.
Chromatic, a term given to a succession of semitones.
Da Capo (D. C.) to repeat certain strains, or from the beginning unto the *Fine*.
Del Segno (D. Sg.) from the sign.
Diminuendo, (Dim.) gradually diminishing.
Divoto, solemn, or devout.
Dirge, a piece for funeral occasions.
Dolce, sweetly, or soft.
Doloroso, con dolce, melancholy, dolorous.
Duo, Duetto, for two parts.
Duolo, con duolo, with pain, sorrow.
E, and, as *moderato e flebile*, moderate and complaining.
Espressivo, expression, expressivo.
Enstoso, sublime.
Finale, the last part.
Fine, the end.
Forte, or *F*, loud.
Fortissimo, or FF, very loud.
SForzando, or Fz., > with force, emphasis.
Fuga, or Fugue, a scientific composition where the parts constantly imitate and according to certain rules.
Grave, very slow and serious.
Grazioso, graceful.
Gustoso, or *con gusto*, with taste.
Interlude, an instrumental passage introduced between.
Largo, slow—slower than Adagio.
Larghetto, pretty slow.
Legato, slurring the notes together.
Lento, slow, like Adagio.
Lentando, rallentando, ritardando, gradually retarding.
Marcato, strongly marked, or accented.
Maestoso, majestic.
Mezzo, half; *mezzo forte (MF.)* half loud, *(MP.)* half soft.
Moderato, moderately.
Molto, much.
Morando, dying away.
Non, not.
Pastorale, in a natural (pastoral) style.
Piano, (P.) soft, *(MP.)* half soft.
Perdendo, Perdendosi, losing itself.
Pianissimo, (PP.) very soft.
Pictoso, soft, hasty.
Piu mosso, quicker—*piu presto, stretto*, the same.
Piu, more—*piu Allegro*, more lively—*piu forte*, louder—*piu tosto Andante*, rather a little slower.
Poco, poco a poco, by degrees, *poco a poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick.—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, Ritartando, to diminish the time and sound gradually.
Recitative, a sort of musical declamation, having to each syllable a musical sound.
Risoluto, resolute, resolved, decided.
Secondo, the second part.
Semi Chorus, half the choir of voices.
Segue, or *Seg.*, go on to the following.
Senza, without—*Senza replica*, without repetition.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, a high *Treble* voice.
Sostenuto, or Sost., dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Spiccato, distinct.
Spiritoso, or *con spirito*, with spirit.
Staccato, (Stacc.) short and distinct.
Symphony, a passage to be executed by instruments.
Tutto Solo, (T. S.) signifies *in unison, all unisono*.
Tacit, be silent.
Turdo, slowly.——*Tardo*, slow.
Tanto, very.
Tenuto, like *Sost., (Ten.)* sustain the tone.
Tenore, Tenor, a high male voice.
Trio, a composition for three parts.
Tutti, (T. or Tutt.) all together.
Un poco, a little.
Unison, sounding alike.
Veloce, quick.
Verse, one voice to a part.
Vivace, or vivo, a quick movement.
Vivacissimo, very quick.
V. S. Volti Subito, Verte, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice.
Voce di testa, head voice.

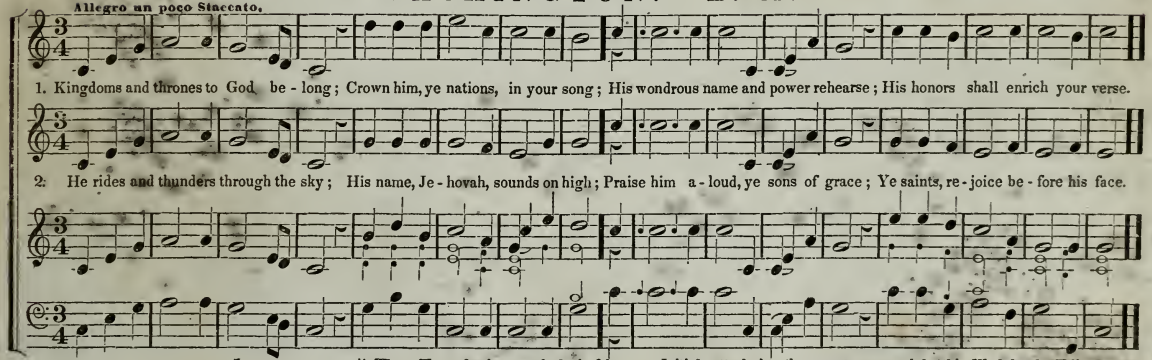
THE

PORTLAND SACRED MUSIC SOCIETY'S

COLLECTION OF

CHURCH MUSIC.

*WASHINGTON. L. M.



* *Those Tunes having no Author's Name, or Initials attached to them, were composed for this Work by the Editor.*

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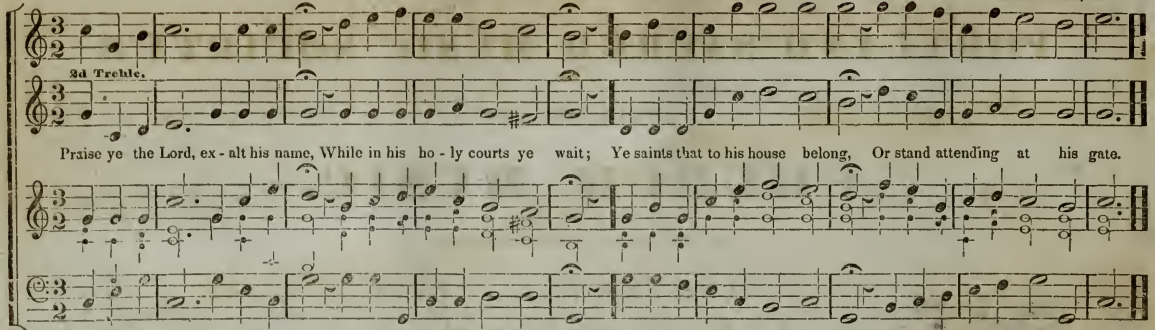
Silas Allen, Jr.



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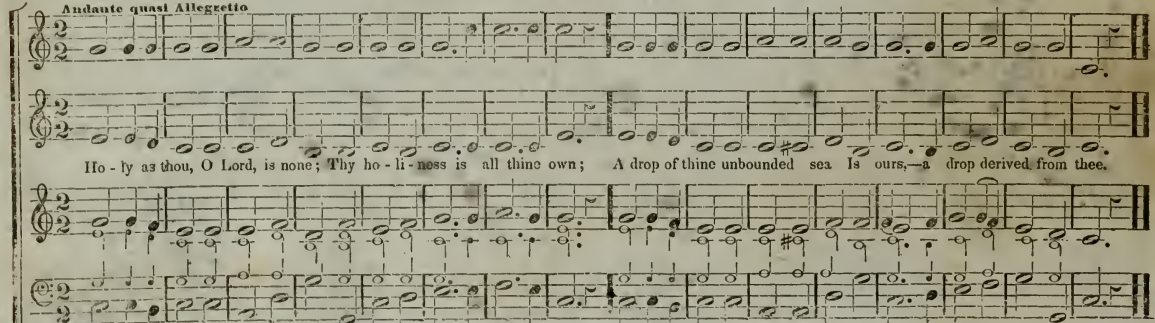

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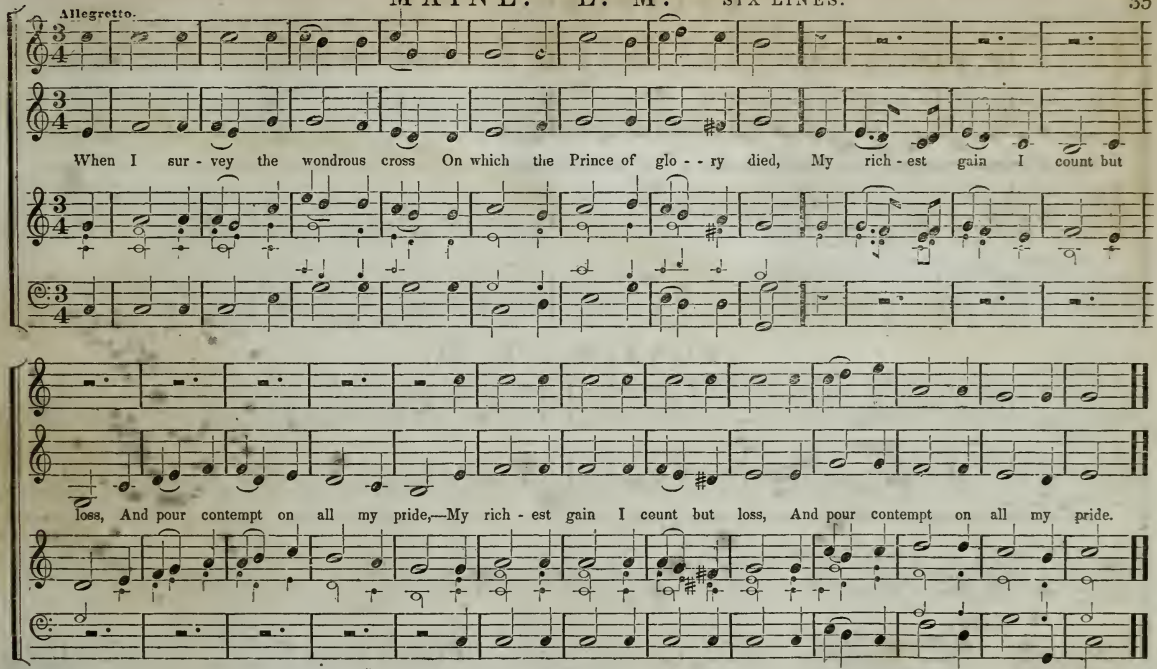

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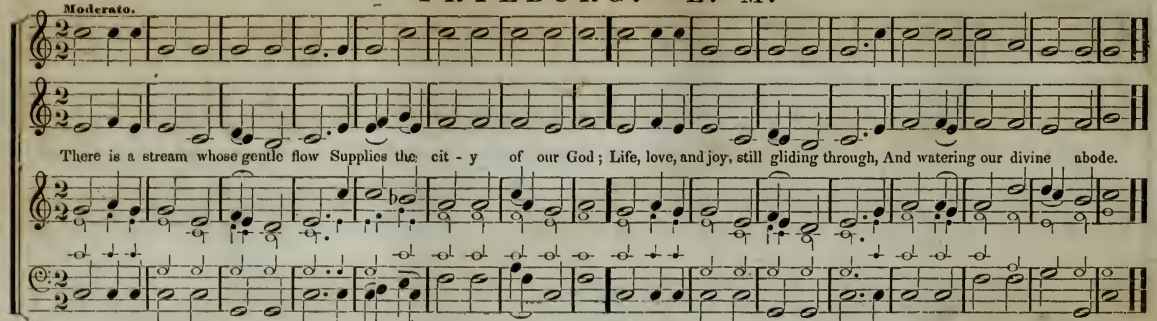

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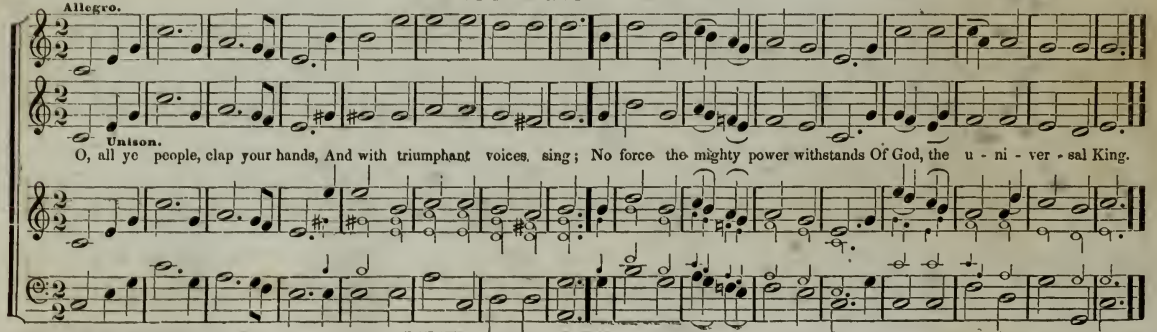

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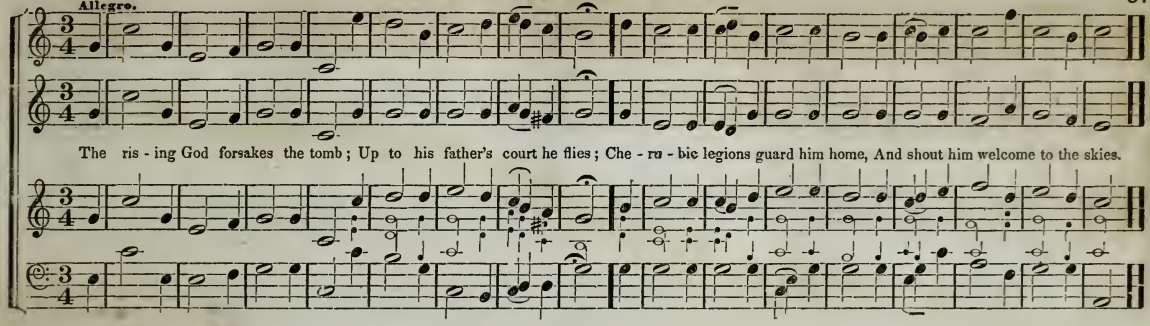

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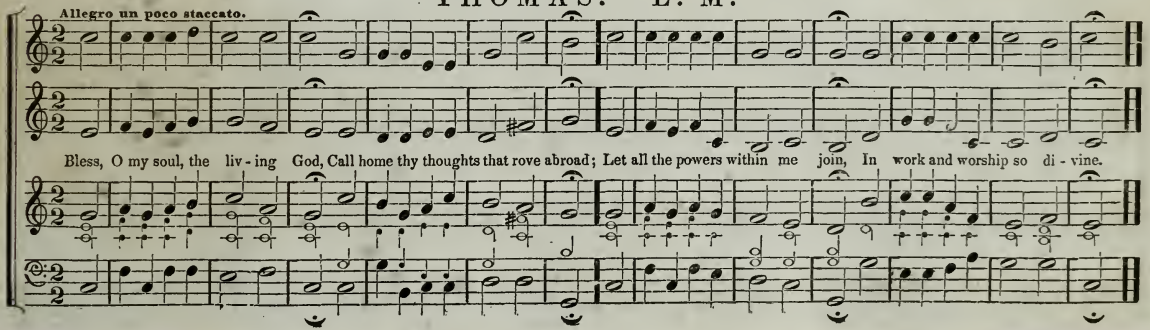

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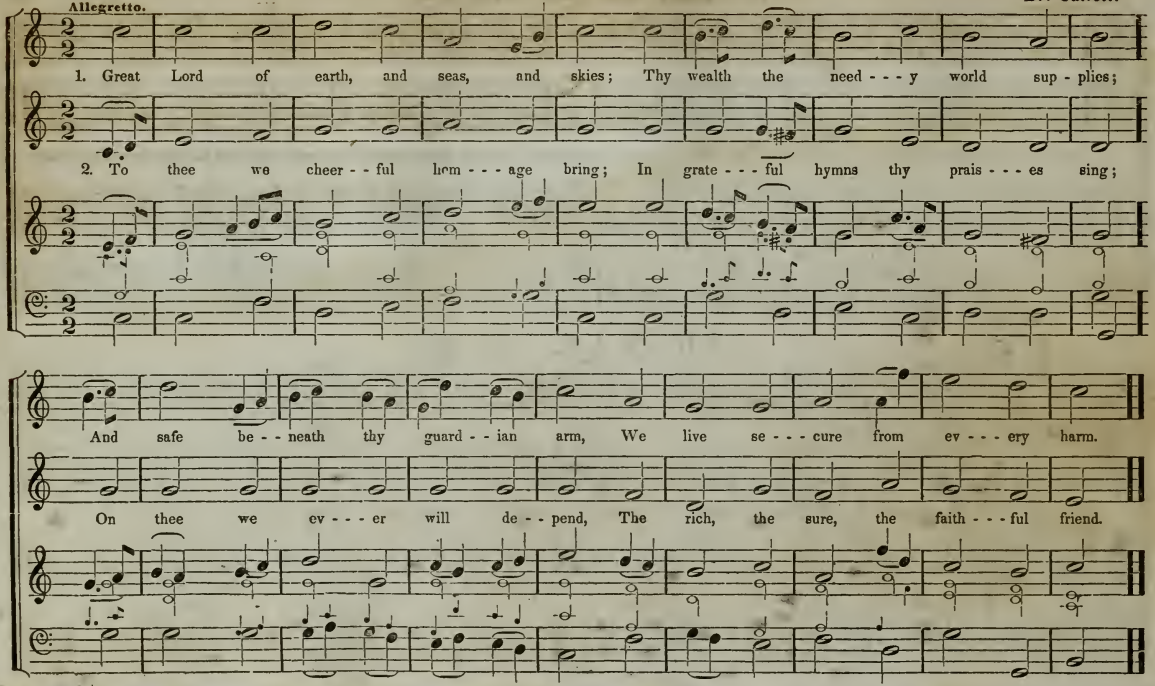
Allegretto. Dr. Calcott.



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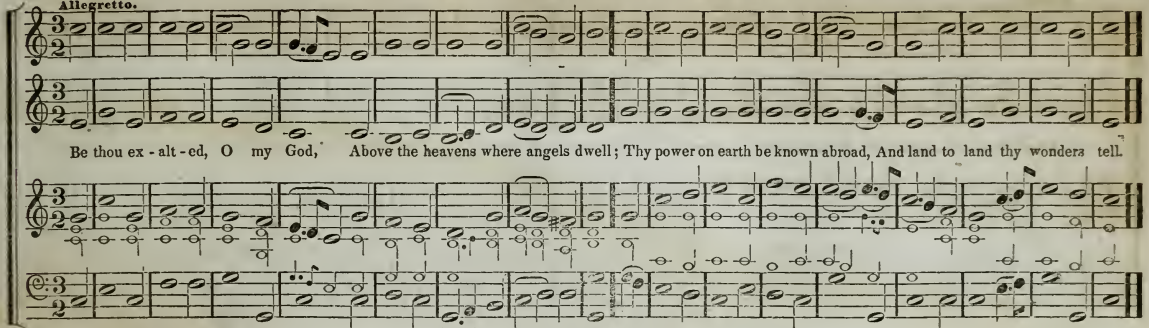
Dr. Croft.



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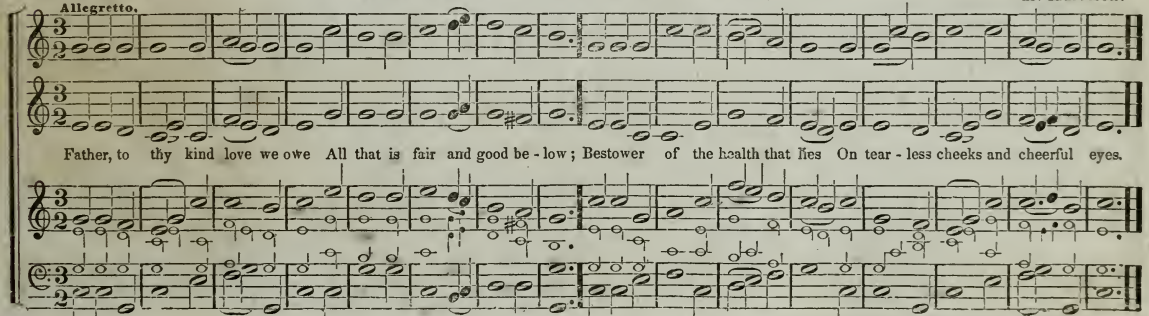
R. Harrison.



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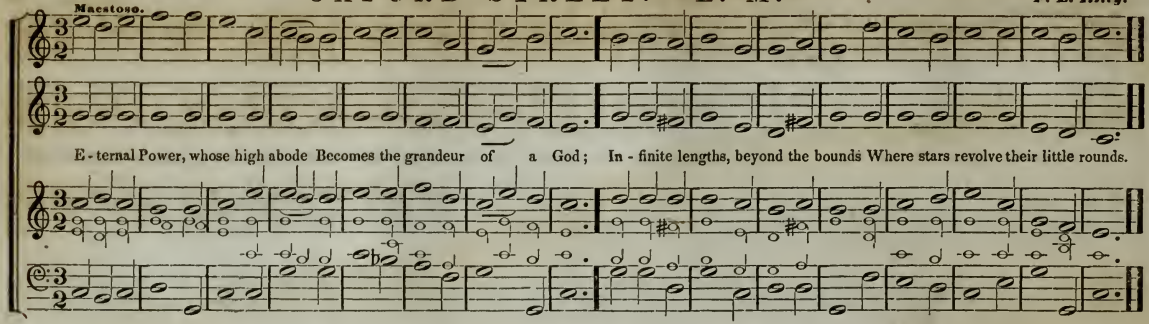
F. L. Ritter.



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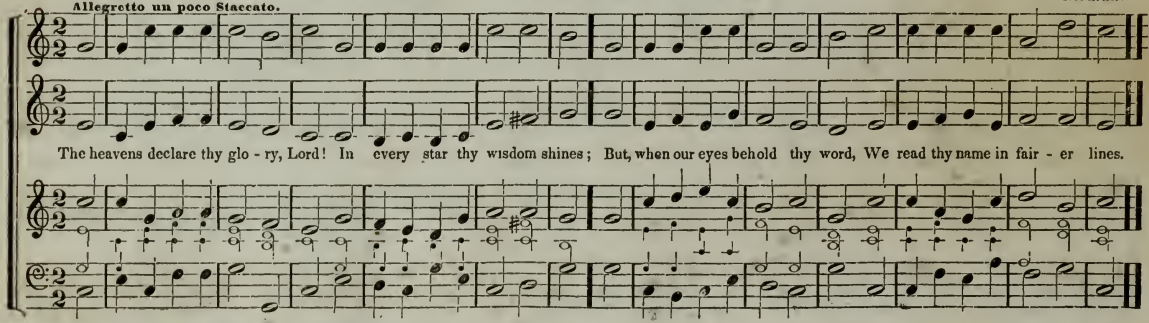
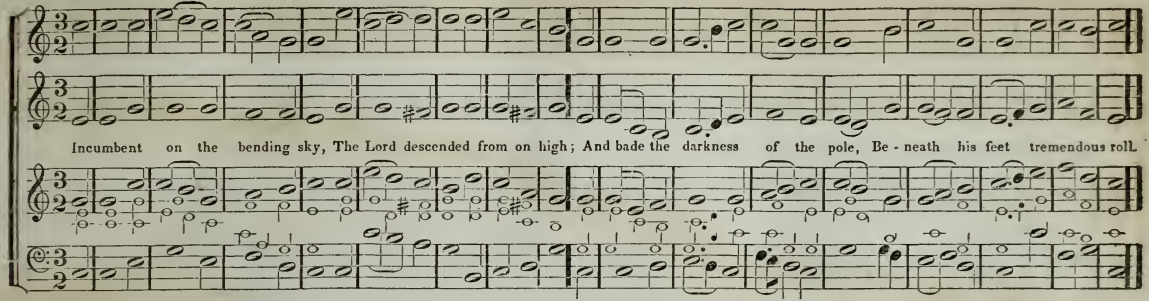
German.



Allegretto.

WINCHELSEA, L. M.

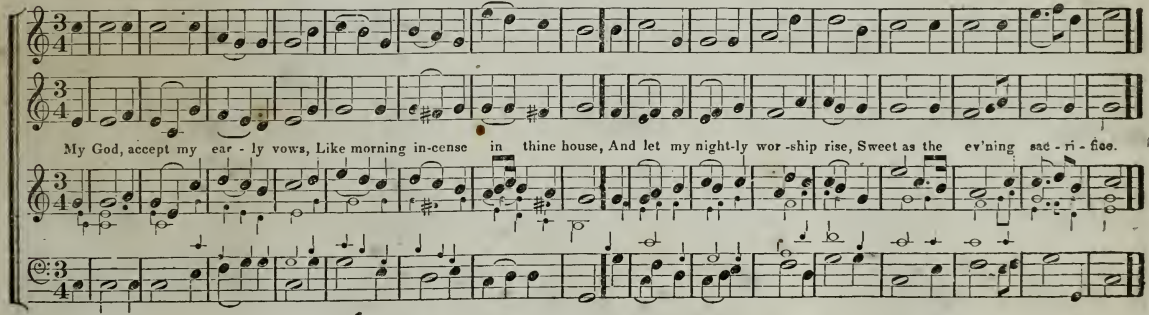
Prellcur.



Allegretto Moderato.

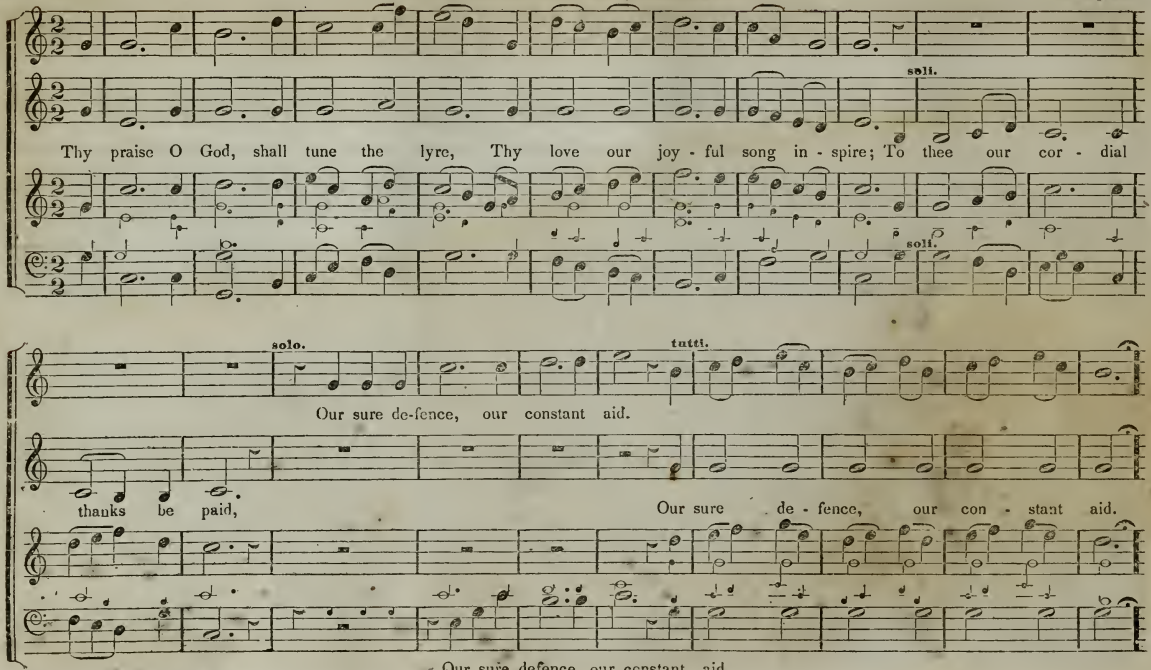
CHARLESTON, L. M.

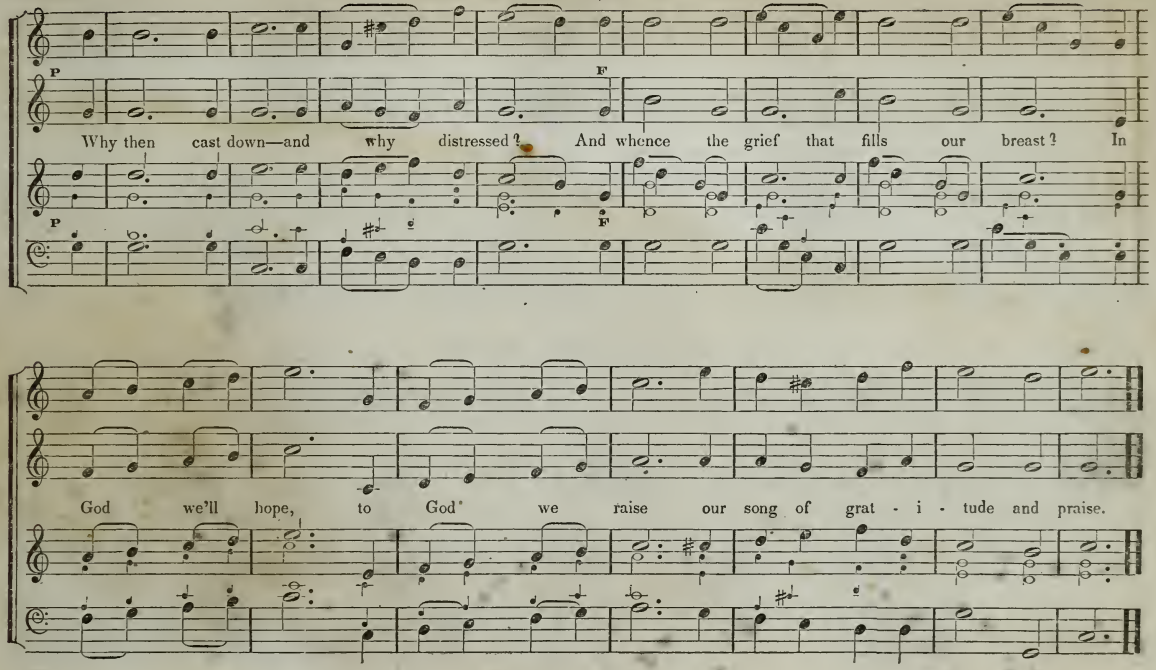
R. Cook.



CREATION, L. M.

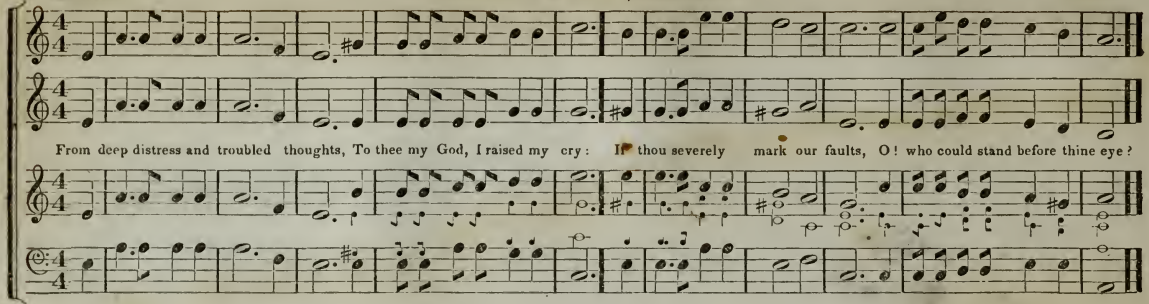
Haydn.




P
F
Why then cast down—and why distressed? And whence the grief that fills our breast? In
P
F
God we'll hope, to God we raise our song of grat - i - tude and praise.

Moderato.

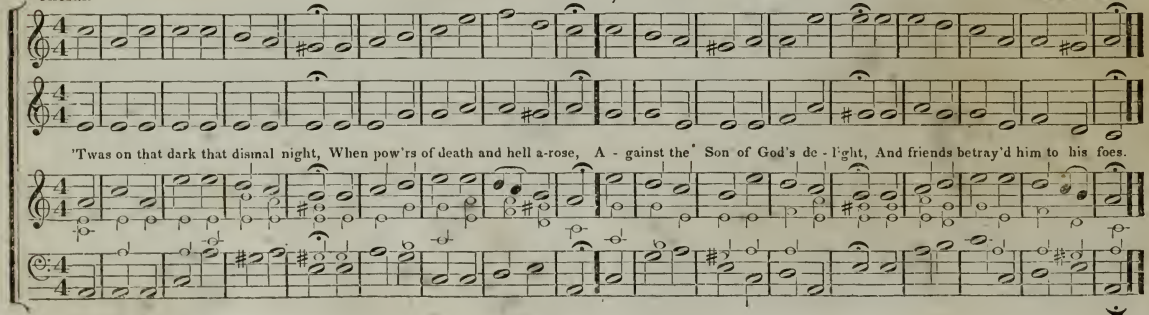
MERCY, L. M.



Choral.

MUNICH, L. M.

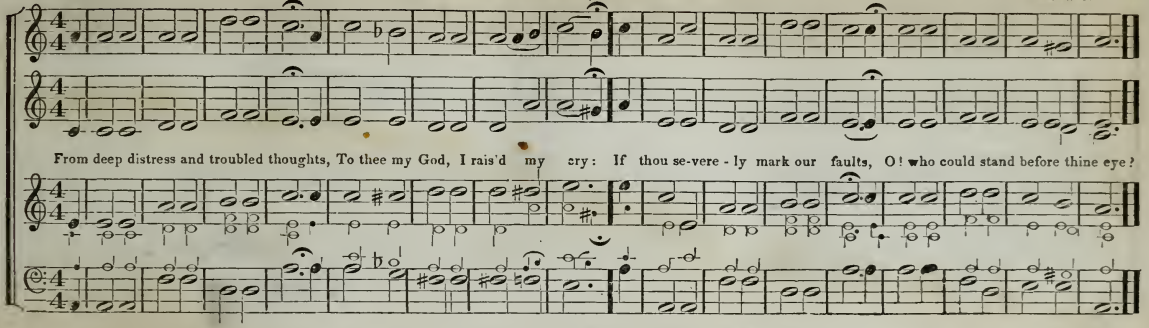
German Choral.



Grave.

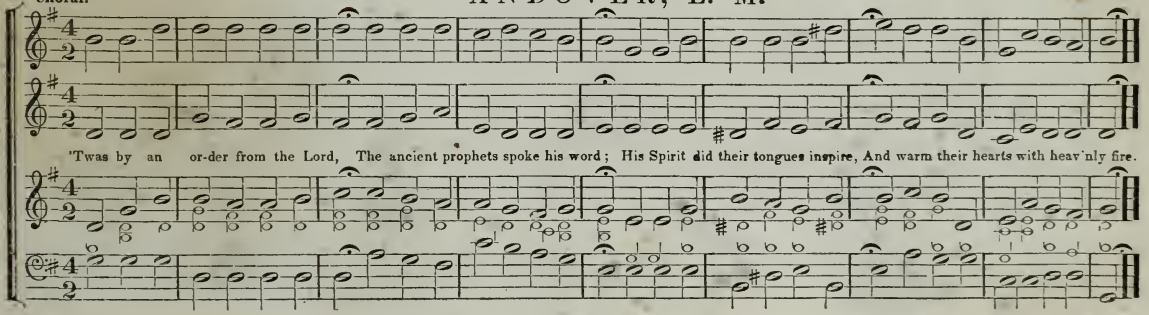
ADAM, L. M.

Handel.



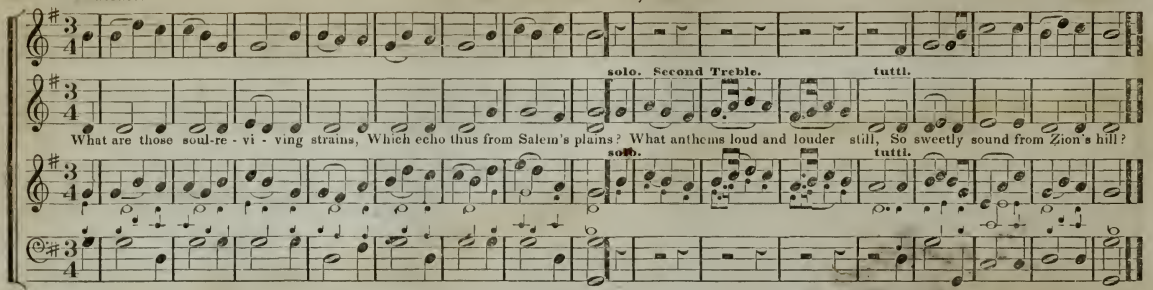
Choral.

ANDOVER, L. M.



Moderato.

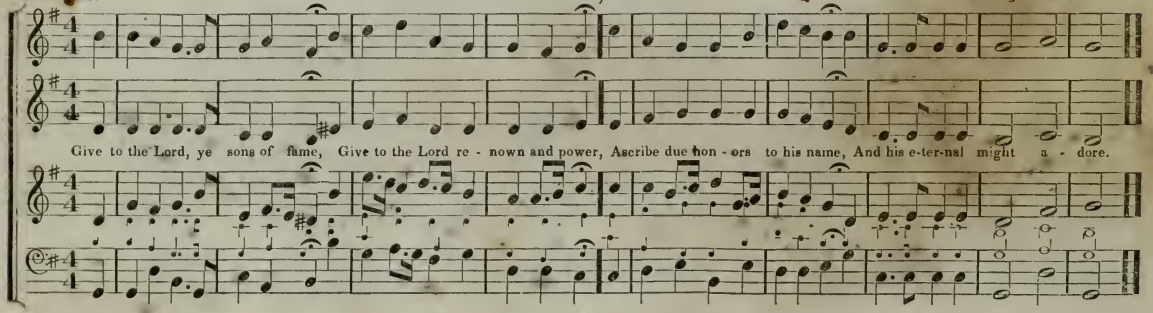
PORTLAND, L. M.



Moderato.

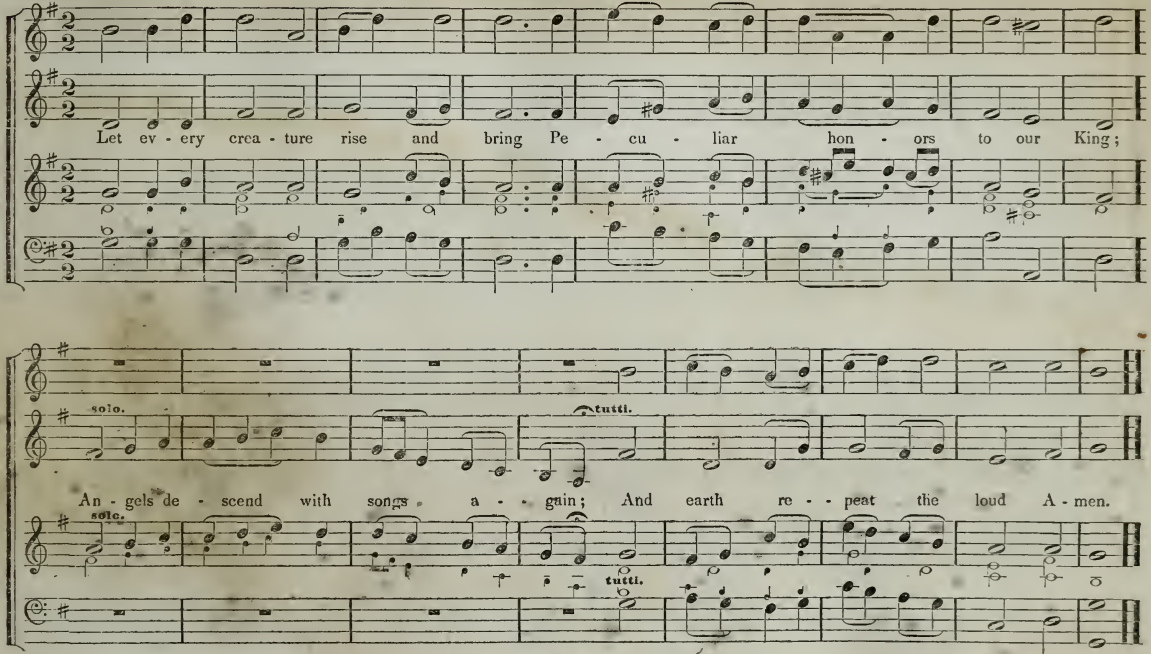
CARLTON, L. M.

Air by Neukomm.



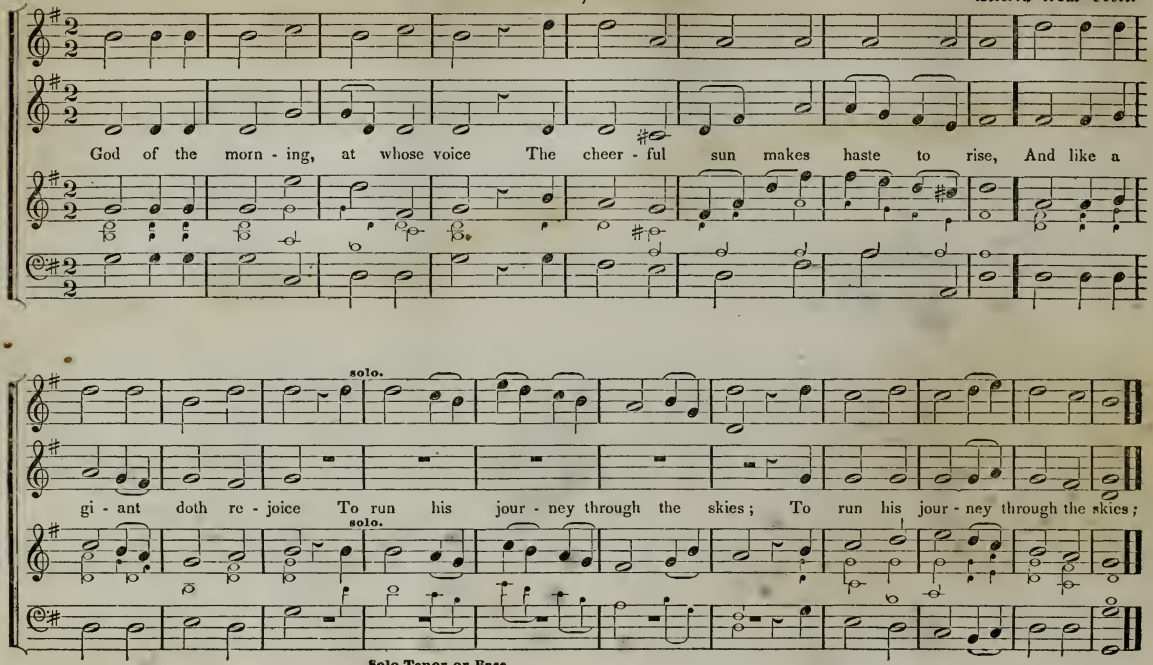
Allegro.

ANDERSON, L. M.



POMFRET, L. M.

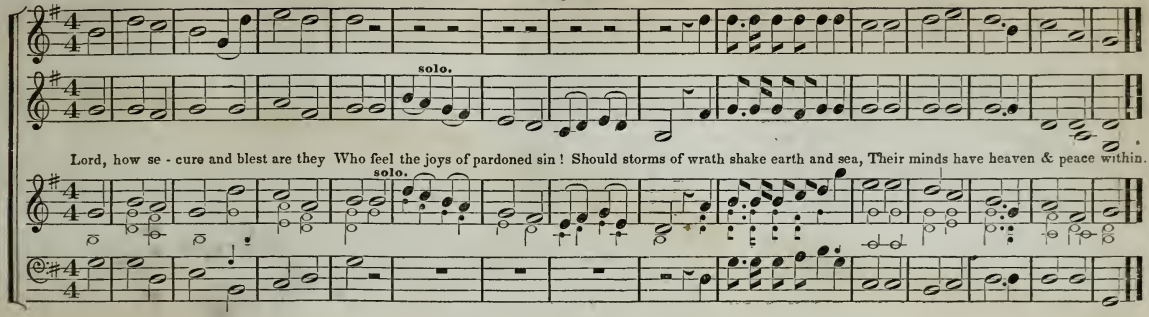
Altered from Cecil.



Solo Tenor or Base.

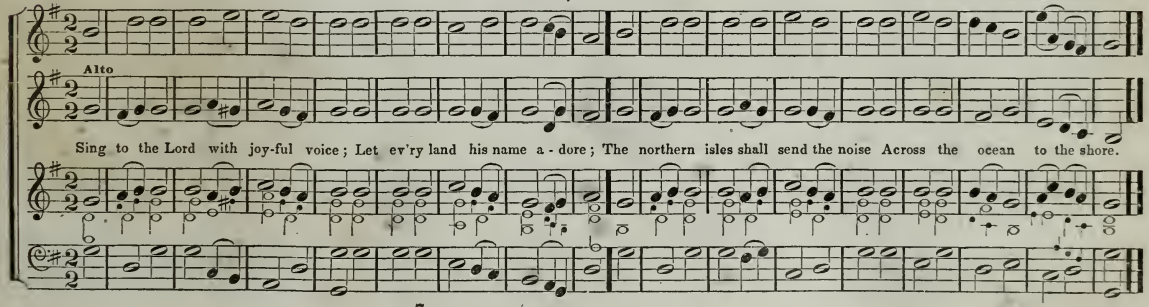
Moderato.

ROBINSON, L. M.

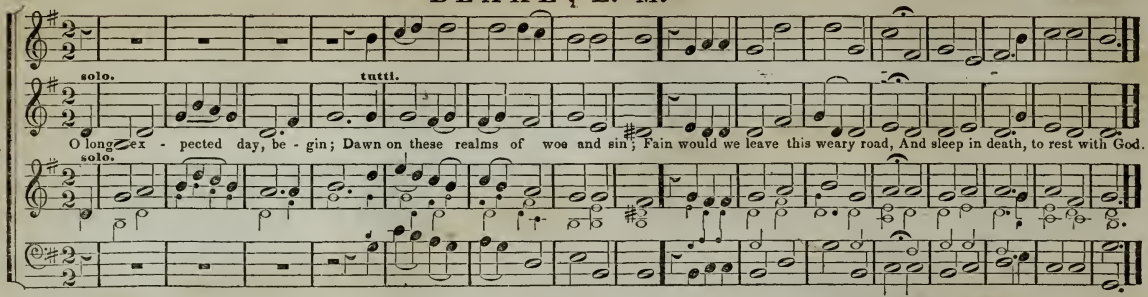


HAMBURG, L. M.

Novello's Evening Service.

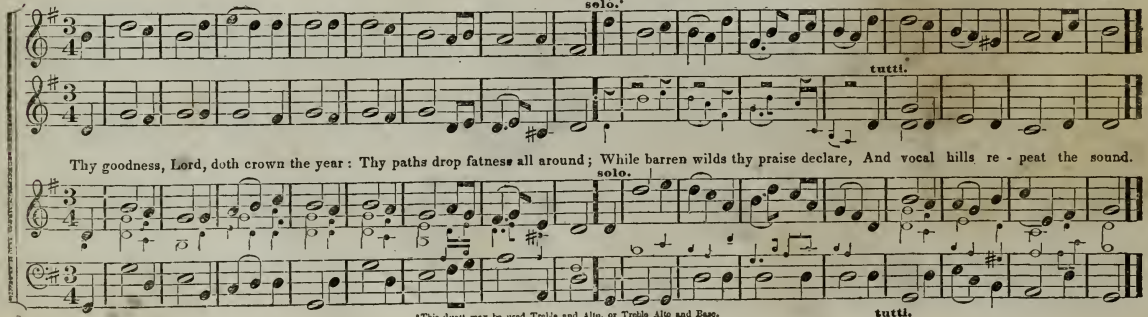


BLAKE, L. M.



SEASONS, L. M.

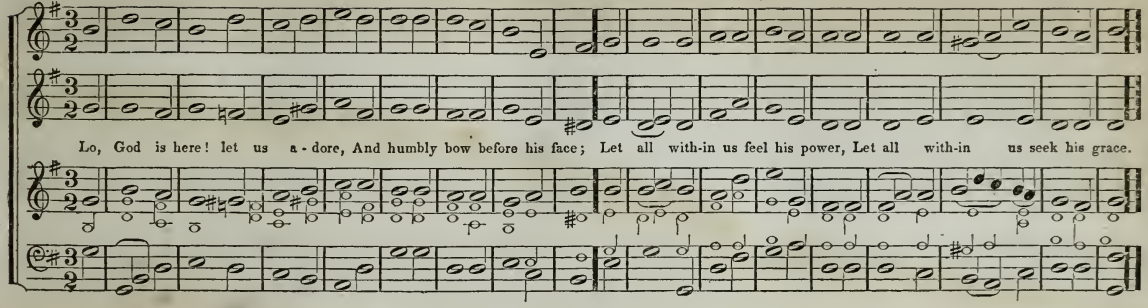
Plegel.



*This duett may be used Treble and Alto, or Treble Alto and Base.

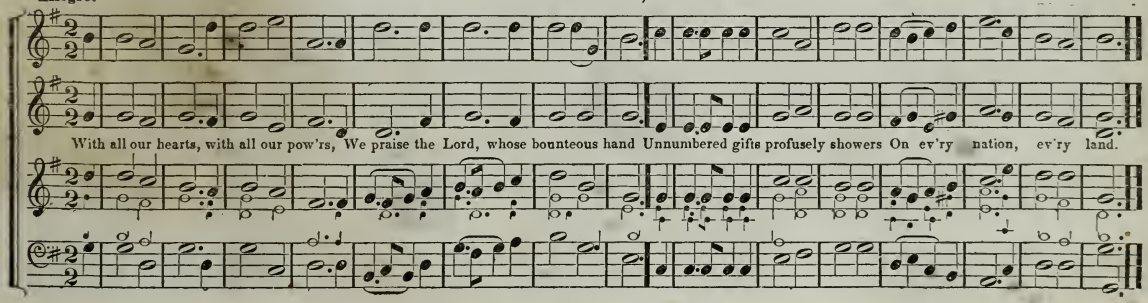
Choral.

NICHOLS, L. M.



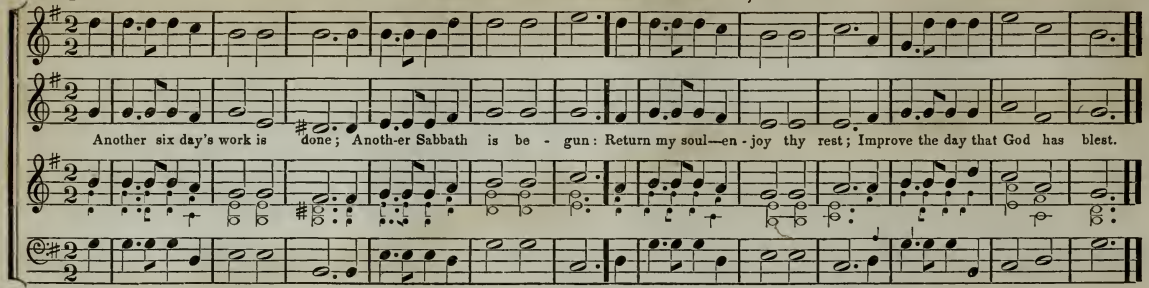
Allegro.

PRINCE, L. M.



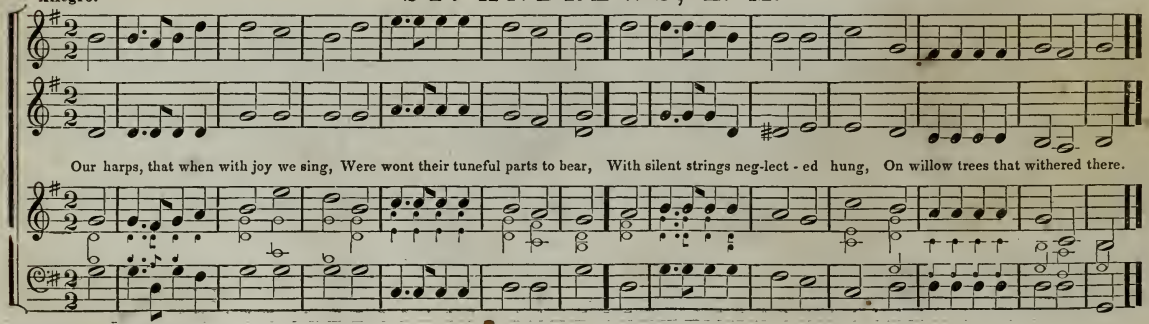
Allegro.

SABBATH MORNING, L. M.



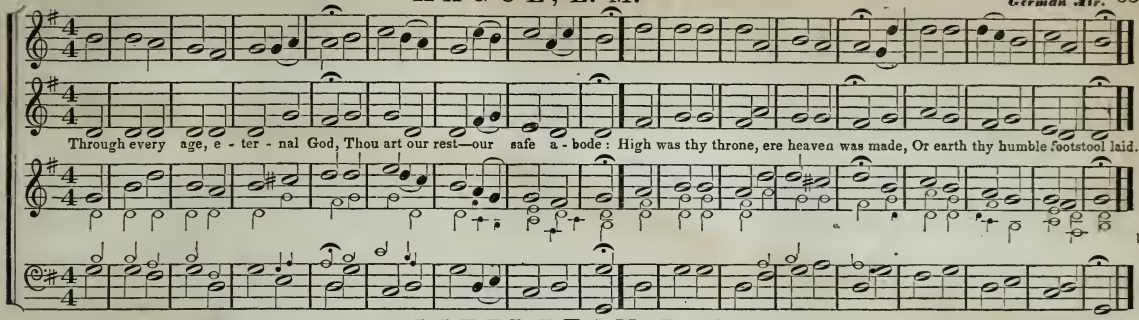
Allegro.

ST. ANDREWS, L. M.



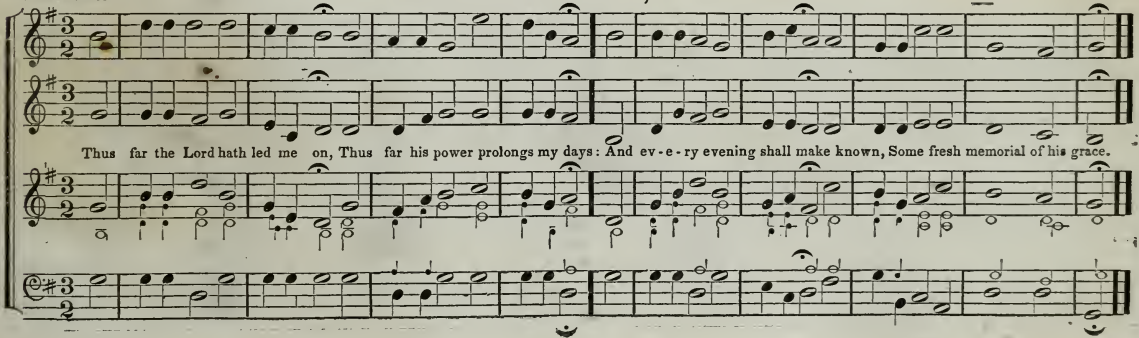
HAGUE, L. M.

German Air.



LITTLETON, L. M.

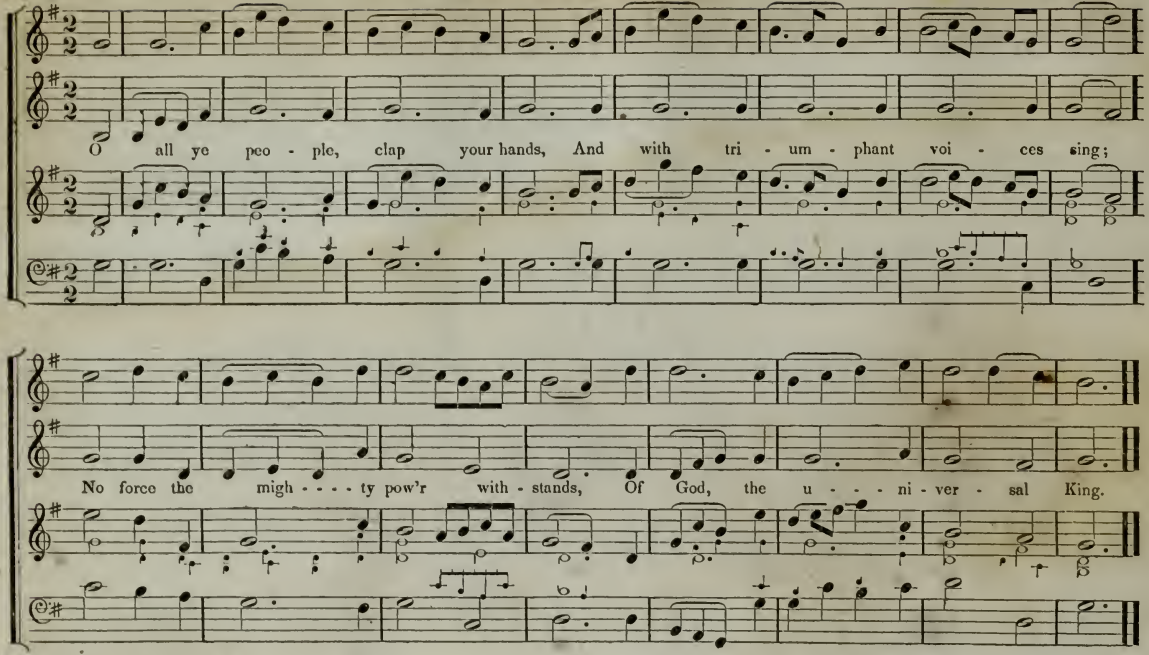
Andantino.



Allegro.

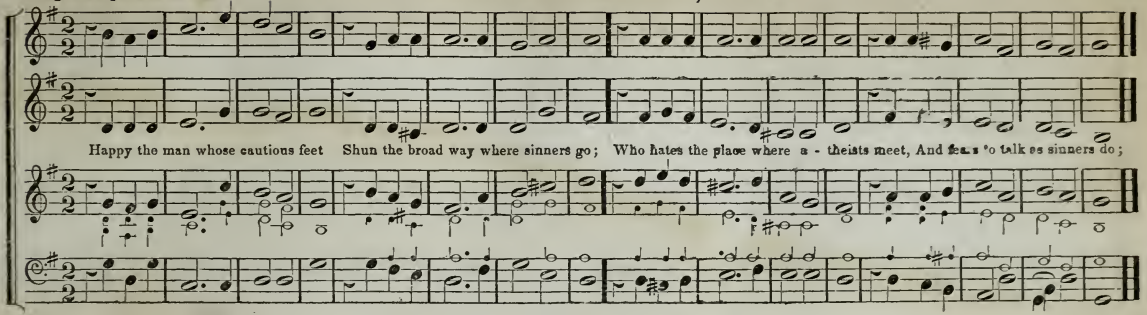
SABAOTH, L. M.

R. Taylor.



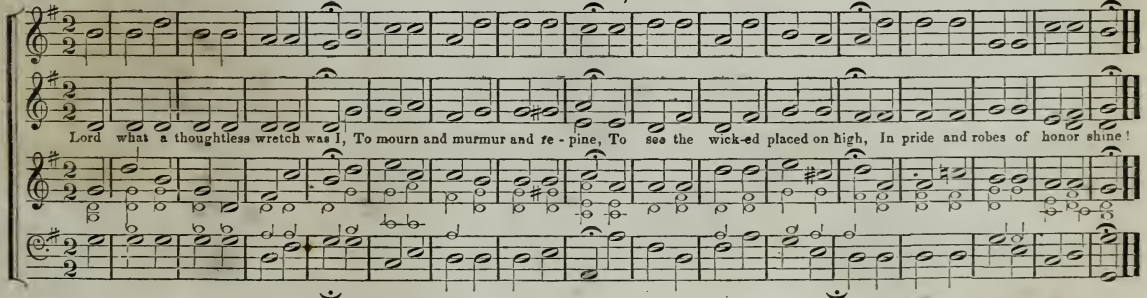
Allegro un poco staccato.

SPRINGFIELD, L. M.



Choral.

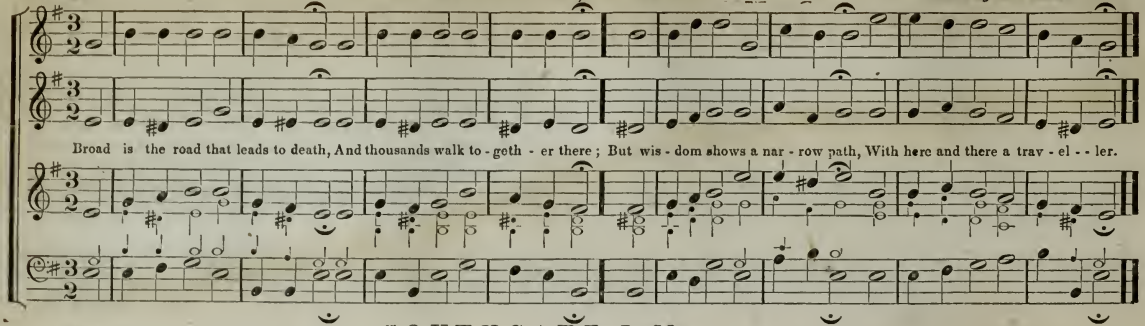
GORDON, L. M.



Allegro.

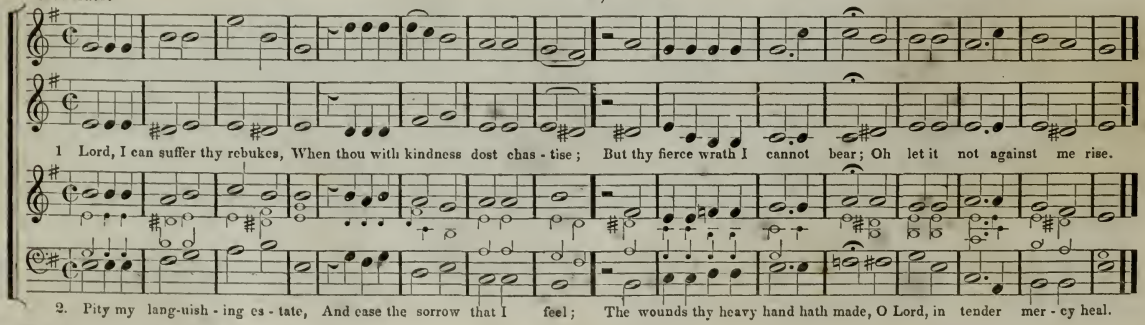
WINDHAM, L. M.

Sub: A Choral by M. Luther
Arr. by M. Read.

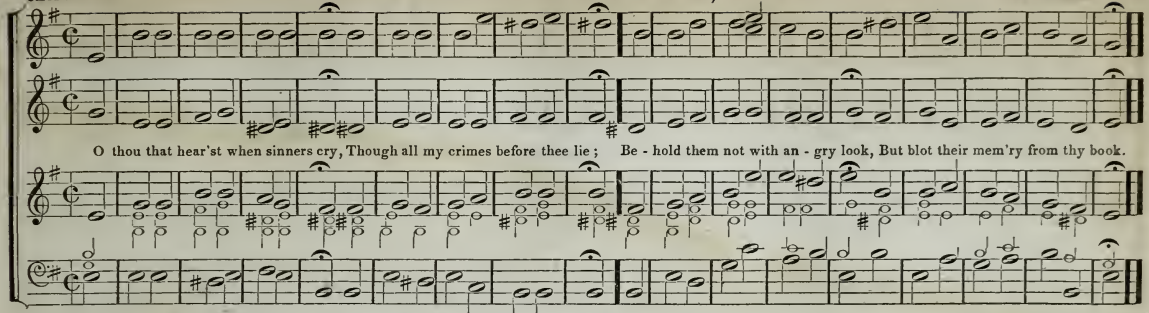


Moderato.

SOUTHGATE, L. M.

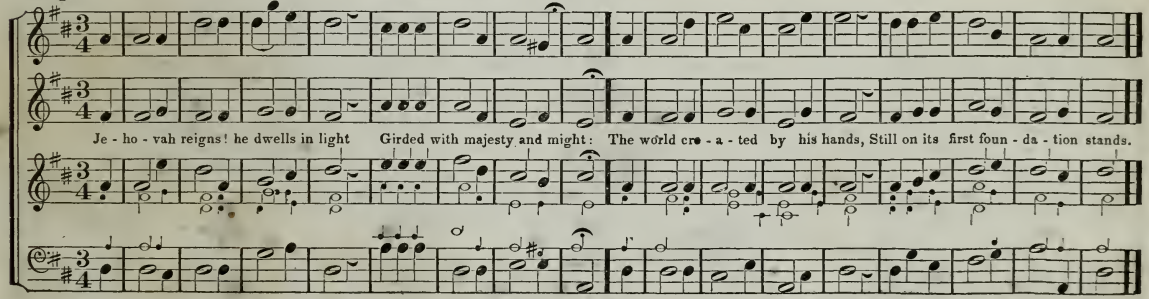


LUTHER'S CHORAL, L. M.



Allegro.

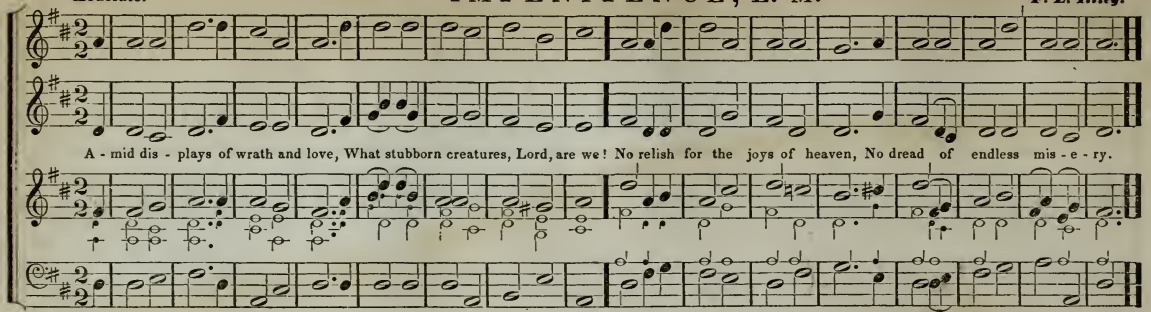
MIDDLE STREET, L. M.



Moderato.

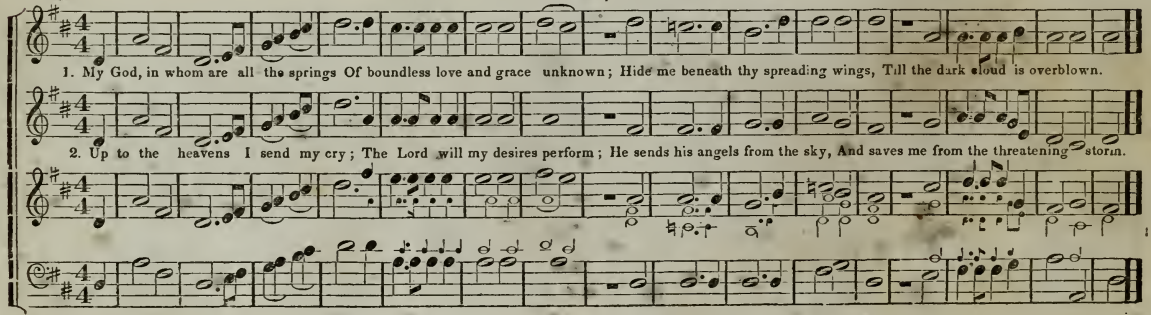
IMPENITENCE, L. M.

F. L. Hiley.



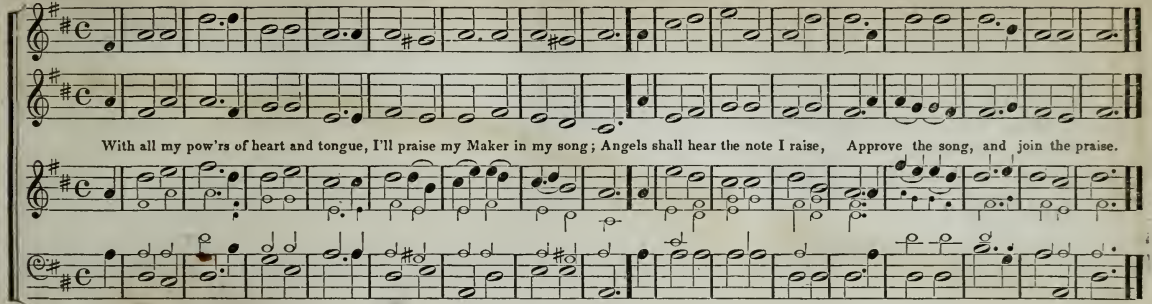
Allegro.

GRAY, L. M.



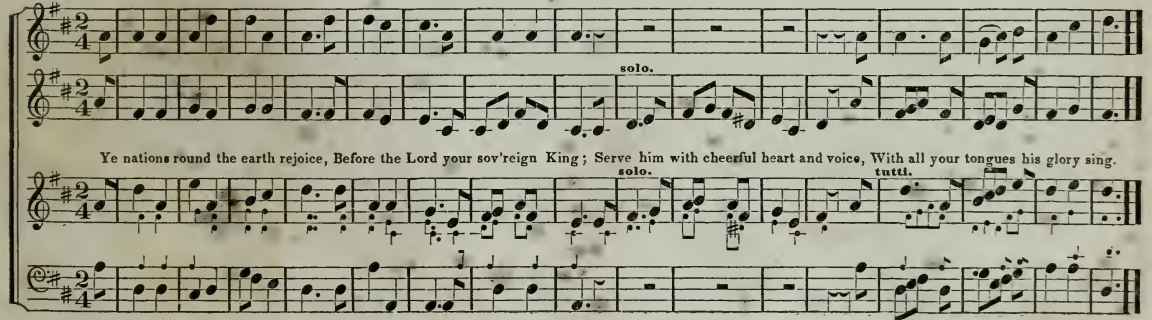
Allegro.

MARKSBOROUGH, L. M.



Allegretto.

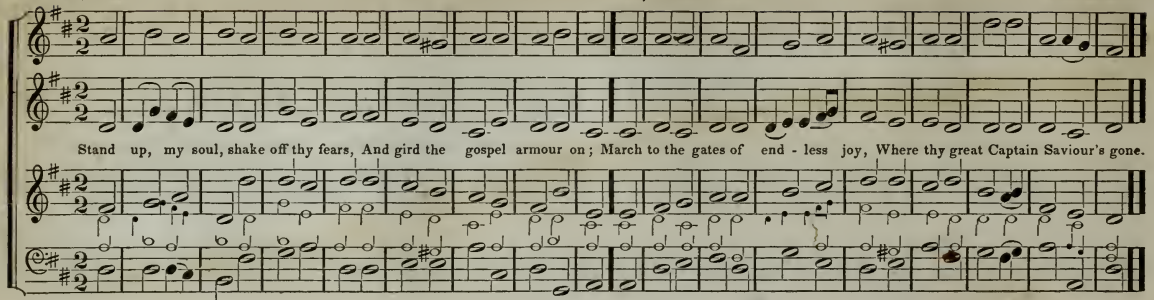
HOLLIS, L. M.



Majestoso.

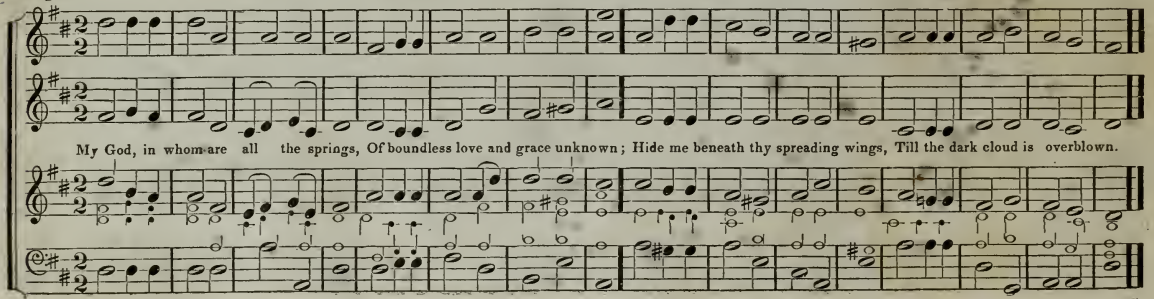
TRENTON, L. M.

W. Shields.



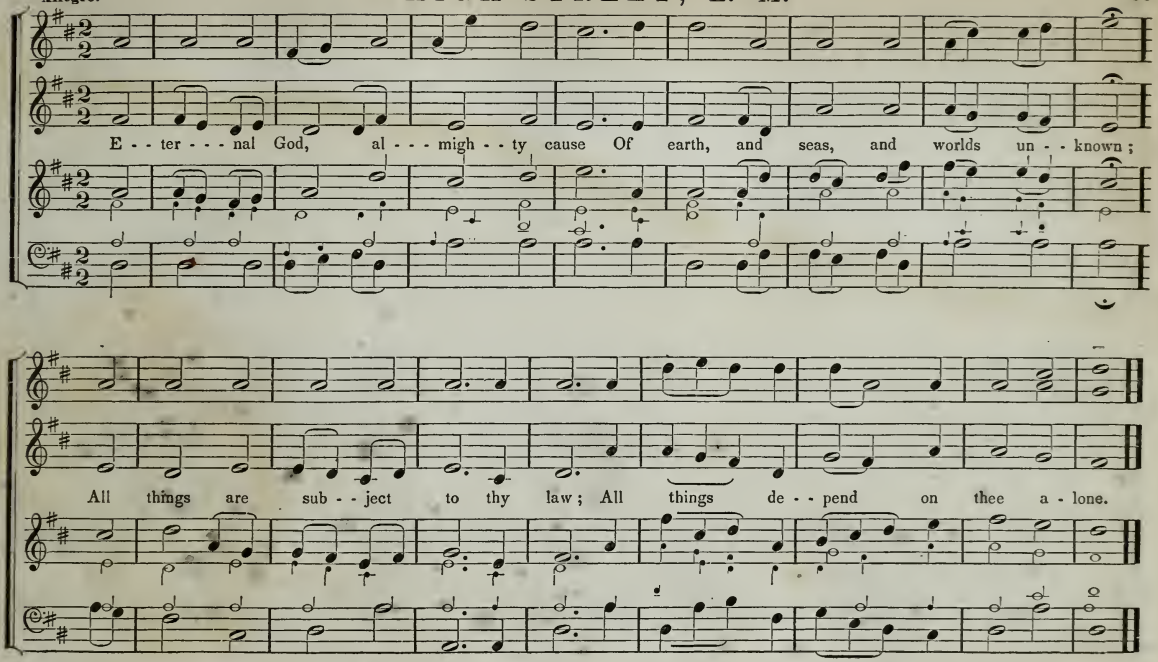
Allegro.

PATTERSON, L. M.

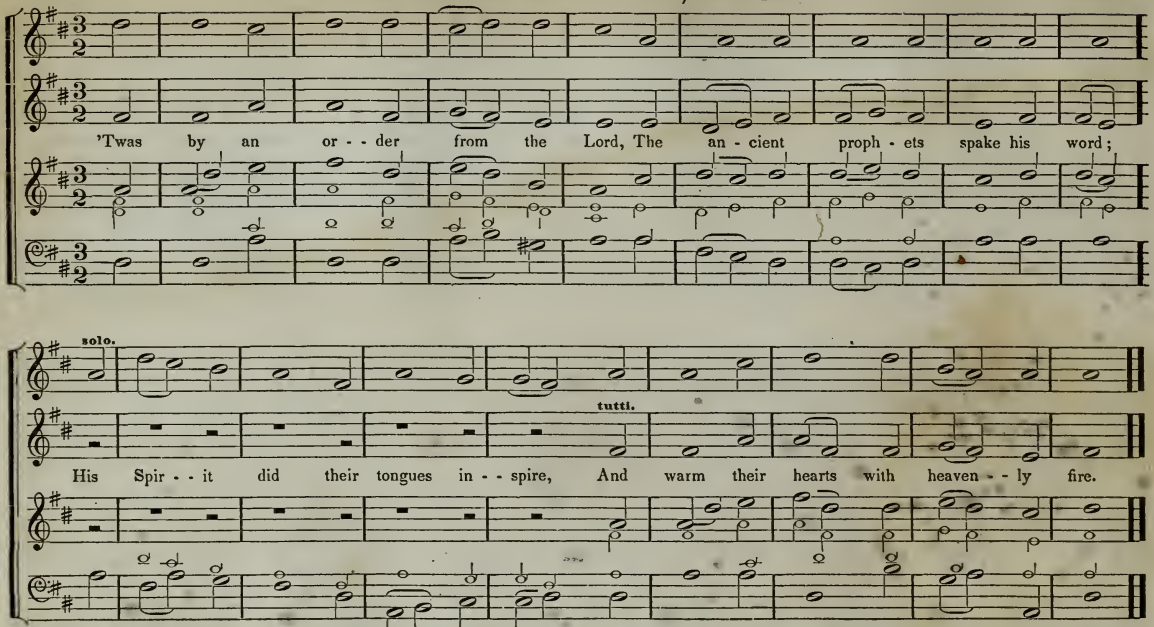


HIGH STREET, L. M.

Allegro.



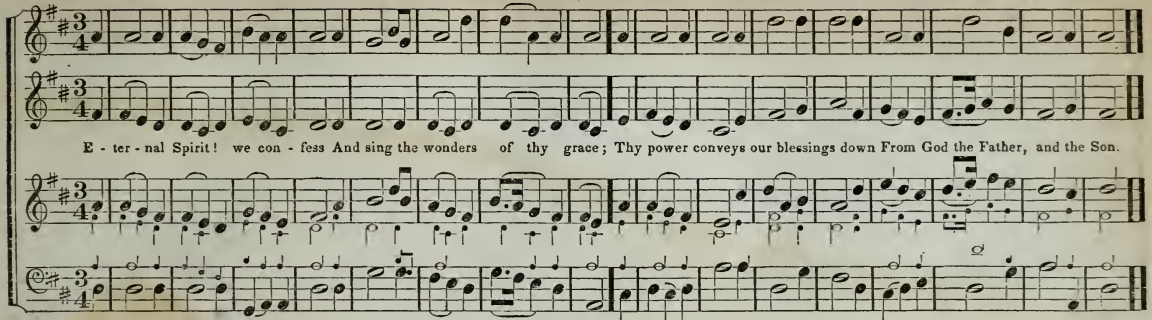
SCHOOL STREET, L. M.



Allegretto.

BRENT, L. M.

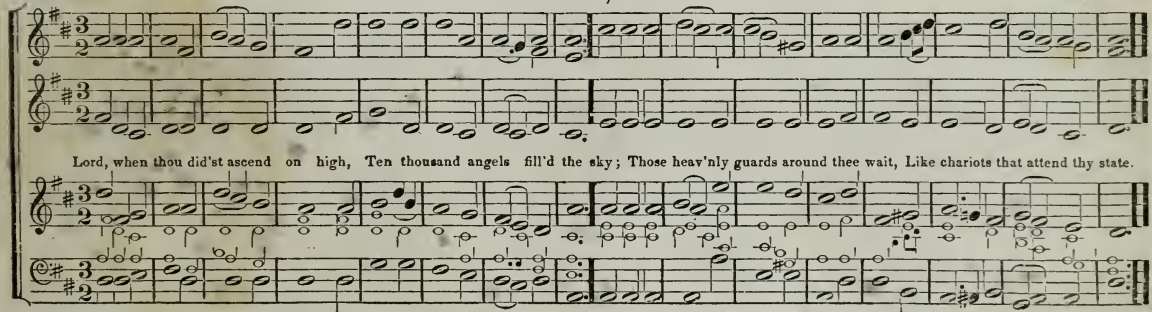
From Holyoke's Coll.



Moderato.

BLENDON, L. M.

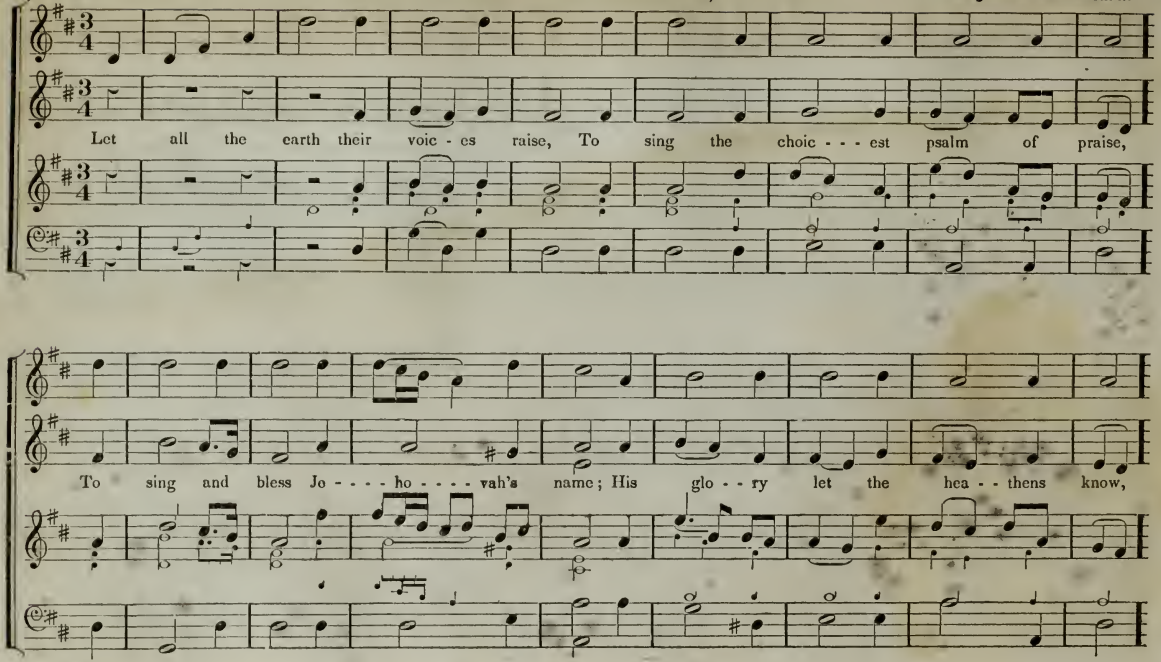
Giardini.

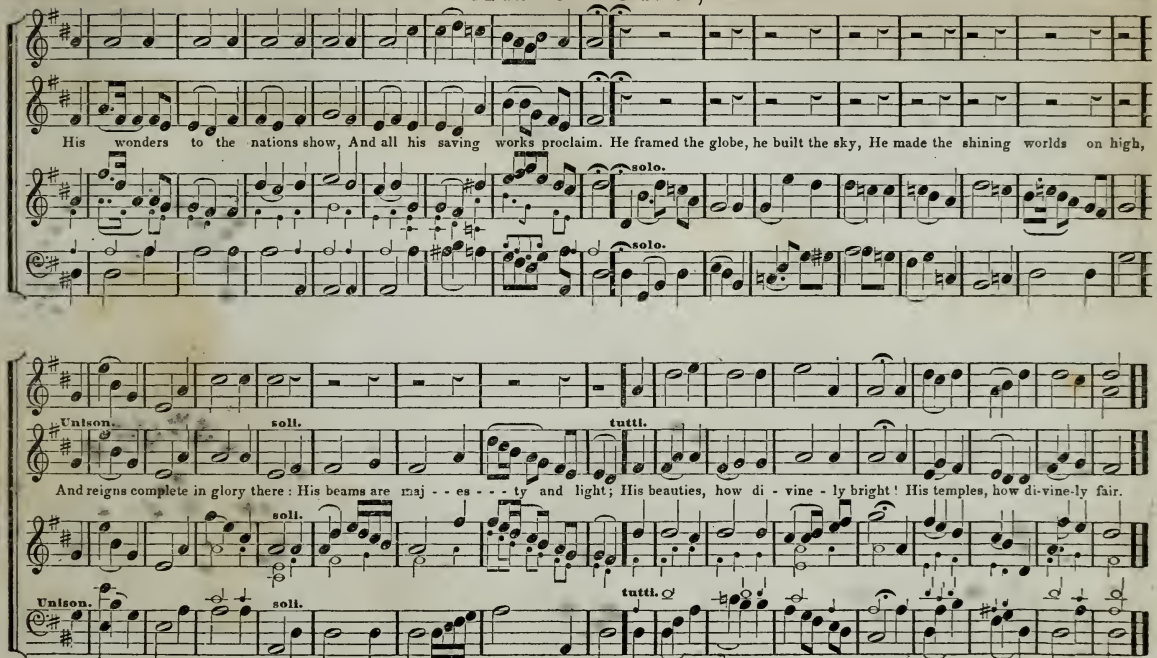


Allegretto.

NEUKOMM'S SONG, L. M.

Subject from Neukomm.




His wonders to the nations show, And all his saving works proclaim. He framed the globe, he built the sky, He made the shining worlds on high,
solo.
solo.
Unison.
soli.
tutti.
And reigns complete in glory there: His beams are maj - - es - - - ty and light; His beauties, how di - vine - ly bright! His temples, how di-vine-ly fair.
soli.
Unison.
soli.
tutti.

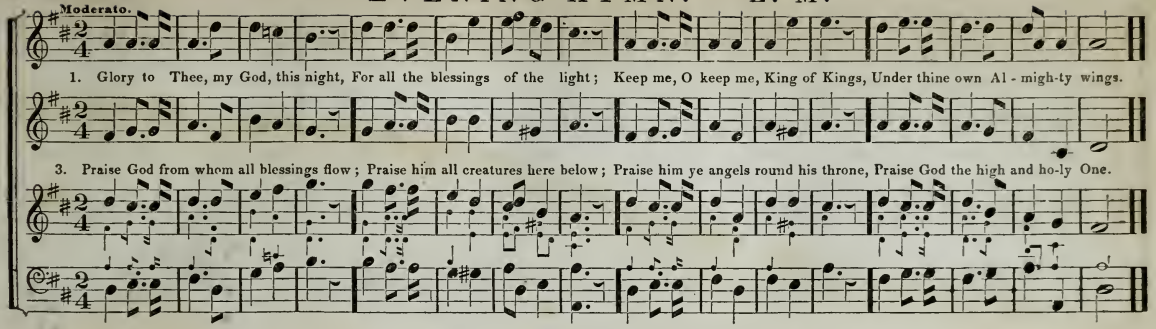
HOSEA, L. M.

S. Neukomm.

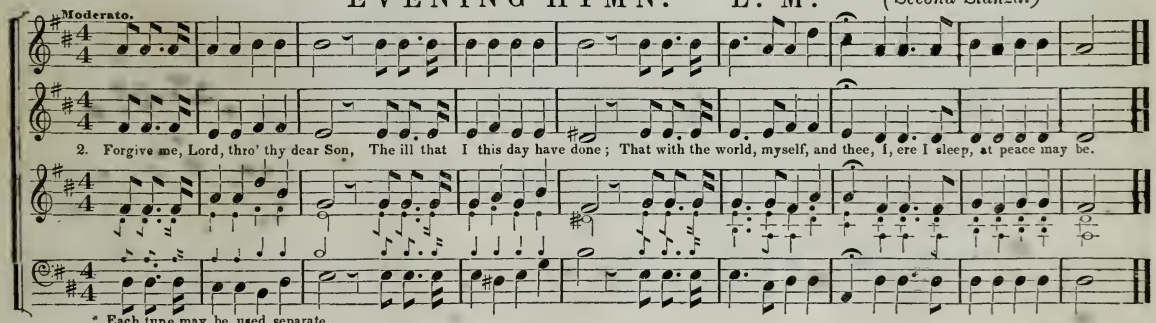
Moderato.

Stand up, my soul, shake off thy fears, And gird the Gospel armor on;
March to the gates of end-less joy,
March to the gates of endless
March to the gates of endless joy,
Where Jesus thy great cap - tain 's gone,
joy, great cap - tain 's gone. March to the gates of end - less joy, Where Jesus, thy great captain 's gone.
Where Jesus thy great cap - tain 's gone.

EVENING HYMN.* L. M.



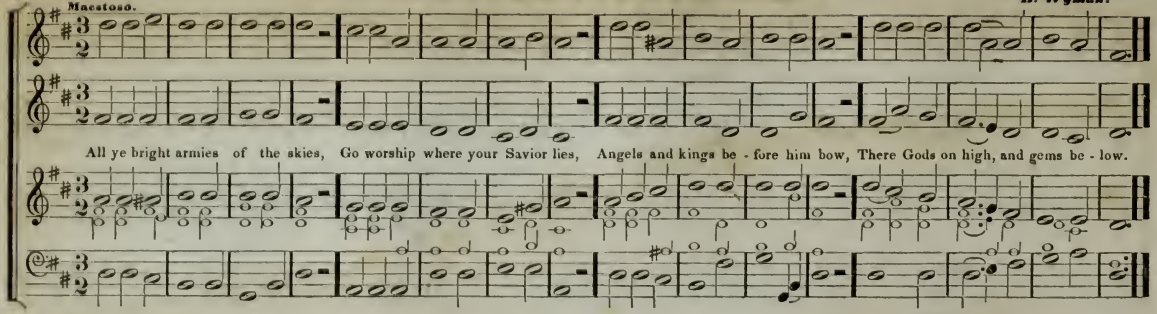
EVENING HYMN.* L. M. *(Second Stanza.)*



* Each tune may be used separate.

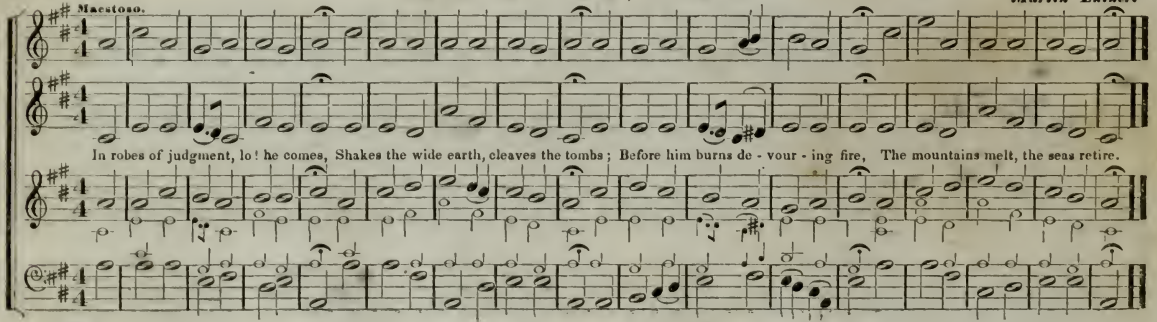
TEMPLE STREET. L. M.

Maestoso. *B. Wyman.*

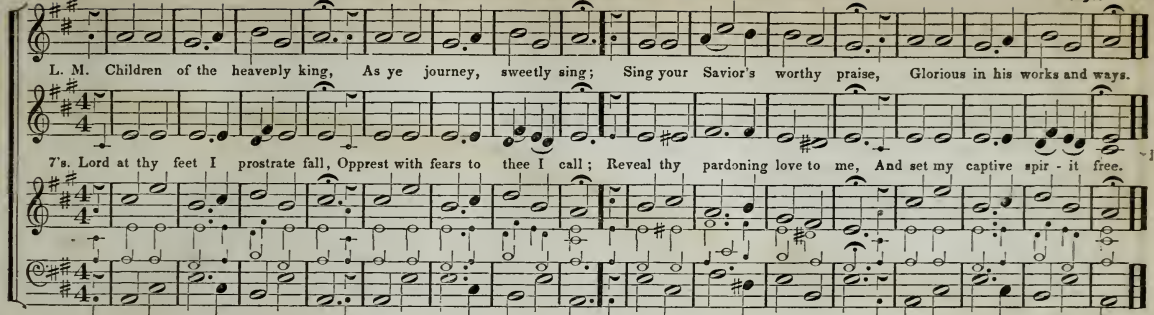


MONMOUTH, L. M.

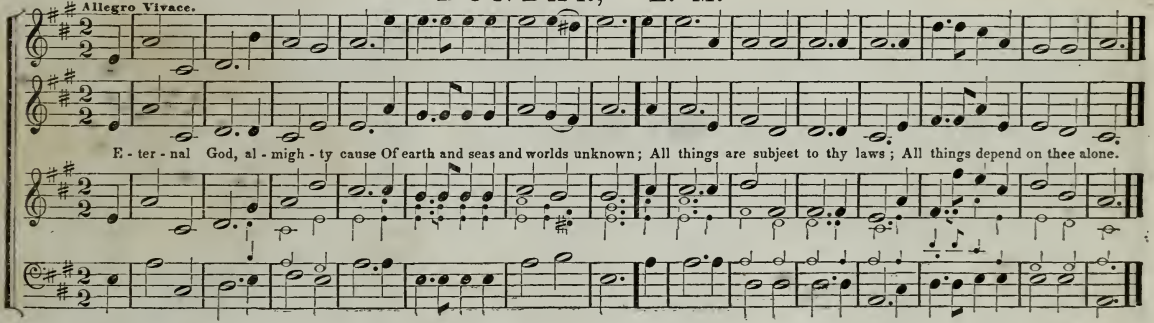
Maestoso. *Martin Luther.*



PLEYEL'S HYMN. L. M. or 7s.

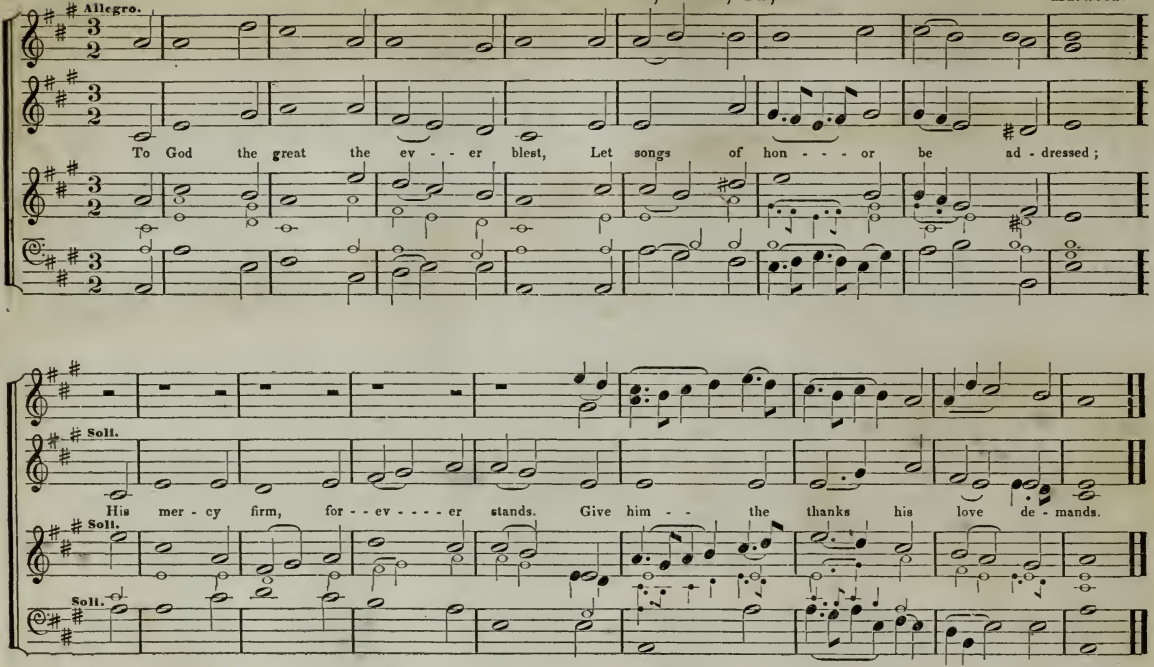


DUNBAR, L. M.

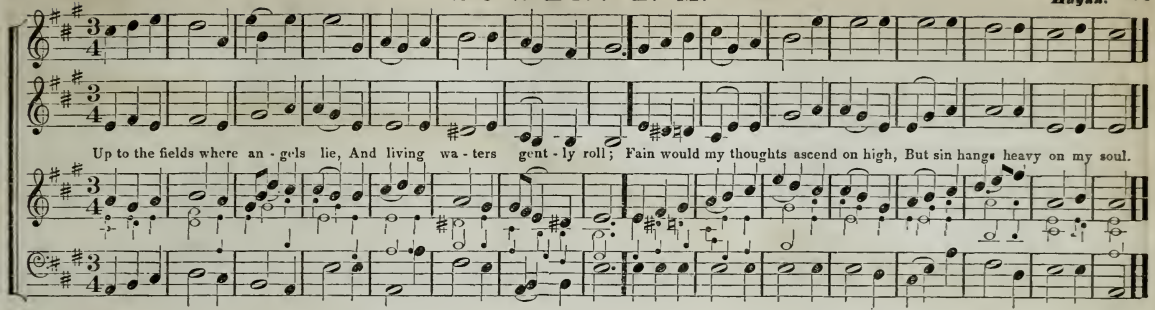


ST. PETERS, L, M,

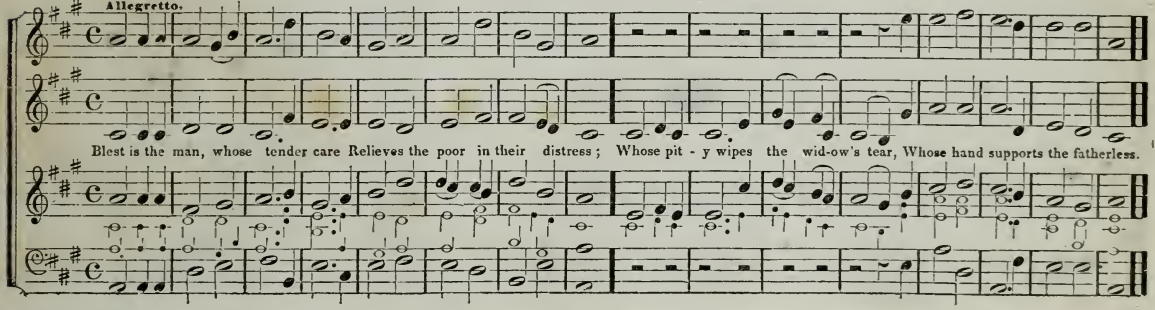
Harwood.



BOWEN. L. M.

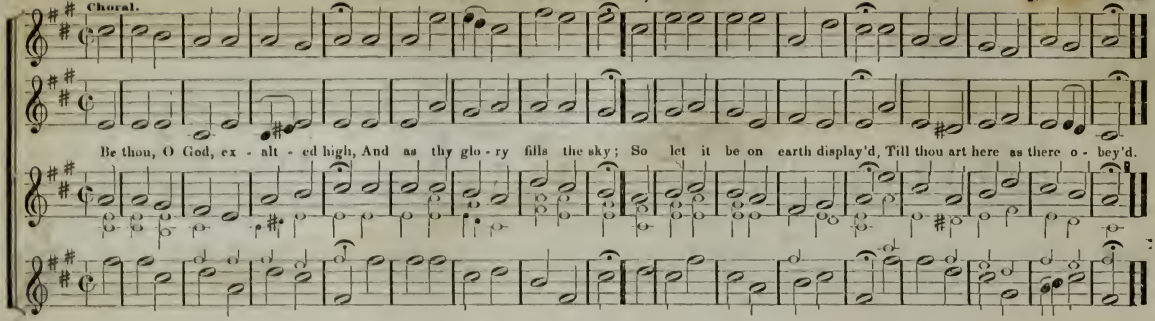


BLESSEDNESS, L. M.



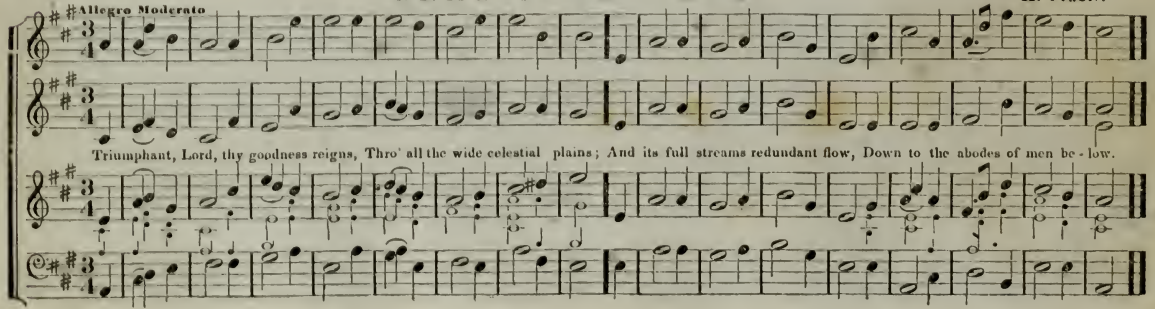
OLD HUNDRED, L. M.

Choral. — Martin Luther

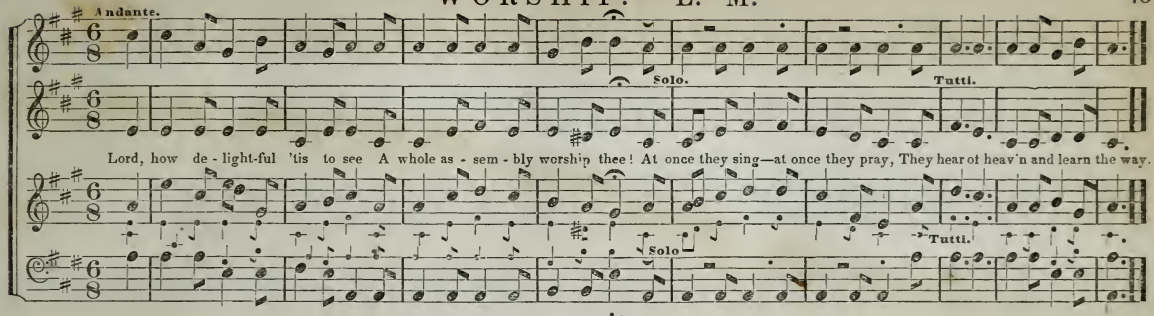


GRATITUDE. L. M.

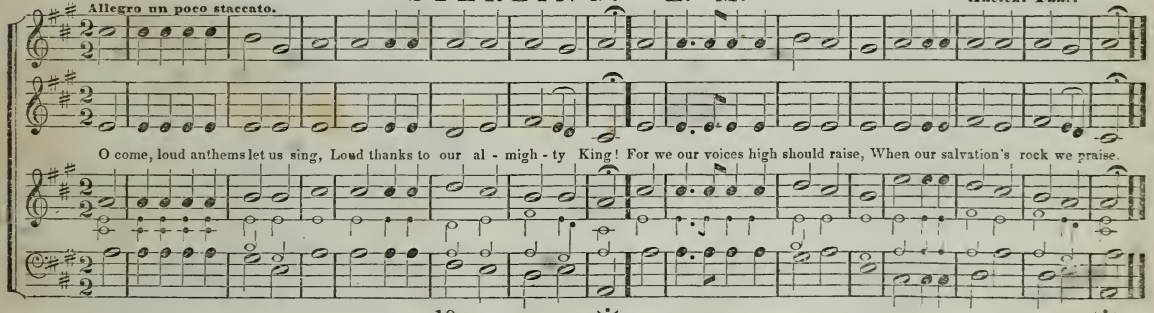
Allegro Moderato — H. Peasle.



WORSHIP. L. M.

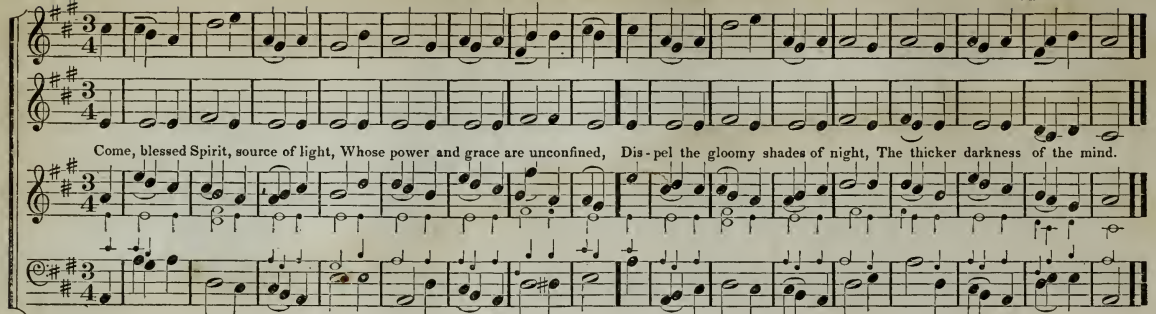


STERLING. L. M.



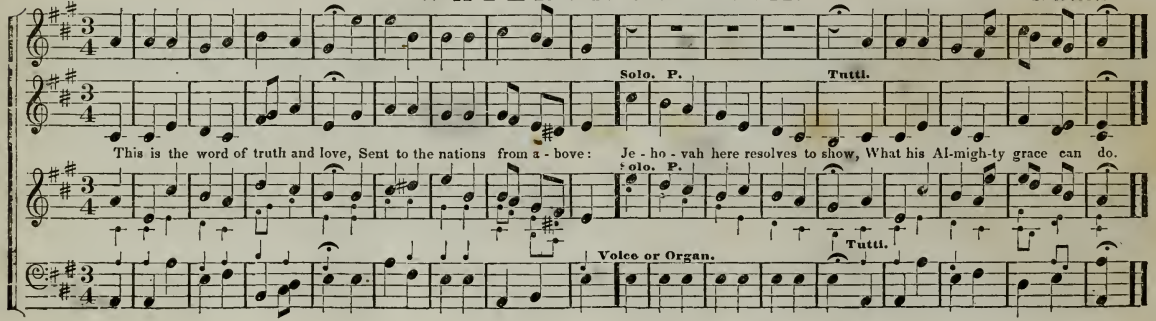
MOZART. L. M.

Mozart.



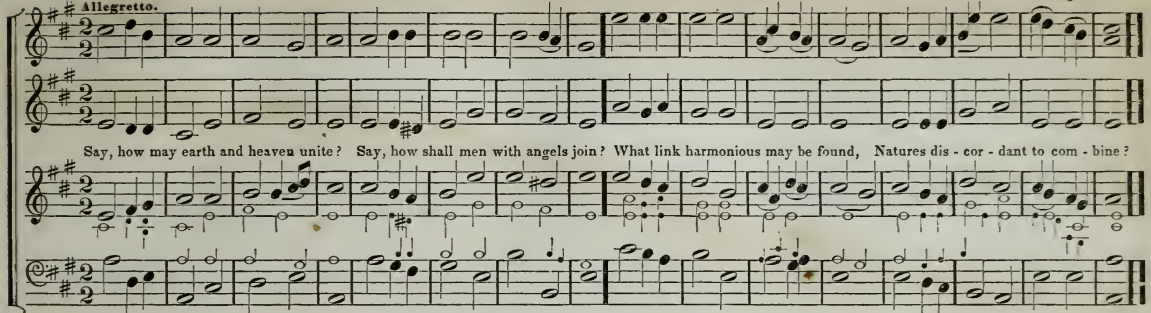
WATERVILLE. L. M.

S. Webbe.



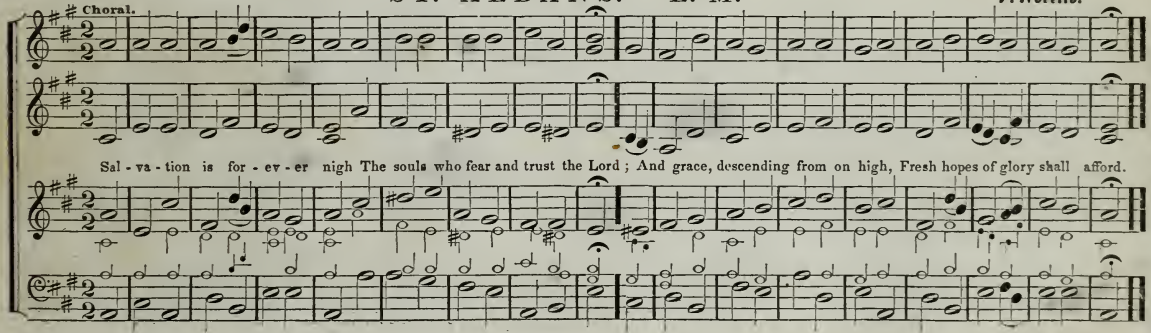
ELLENTHORPE. L. M.

Linley.



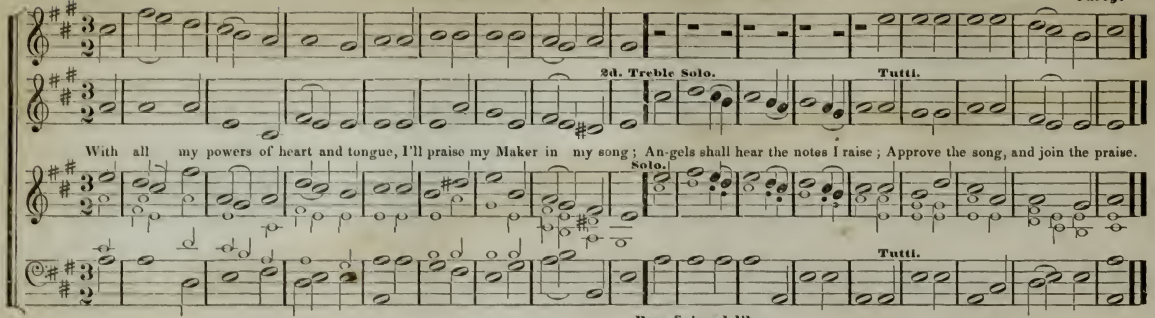
ST. ALBANS. L. M.

V. Novello.



CUMBERLAND. L. M.

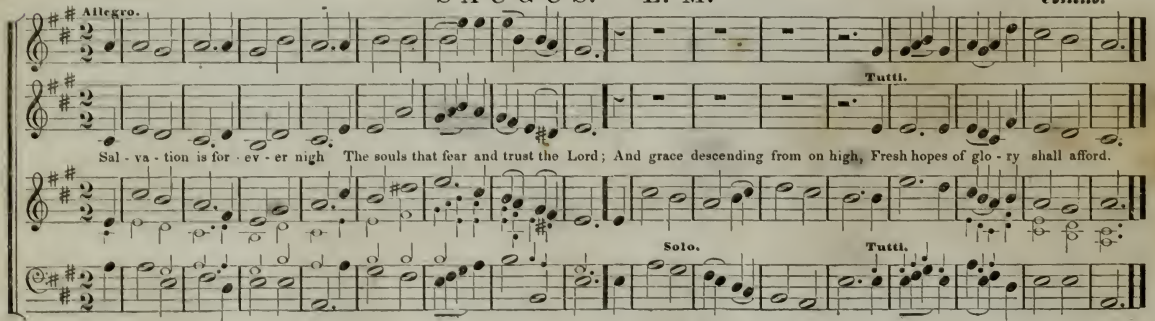
Carey.



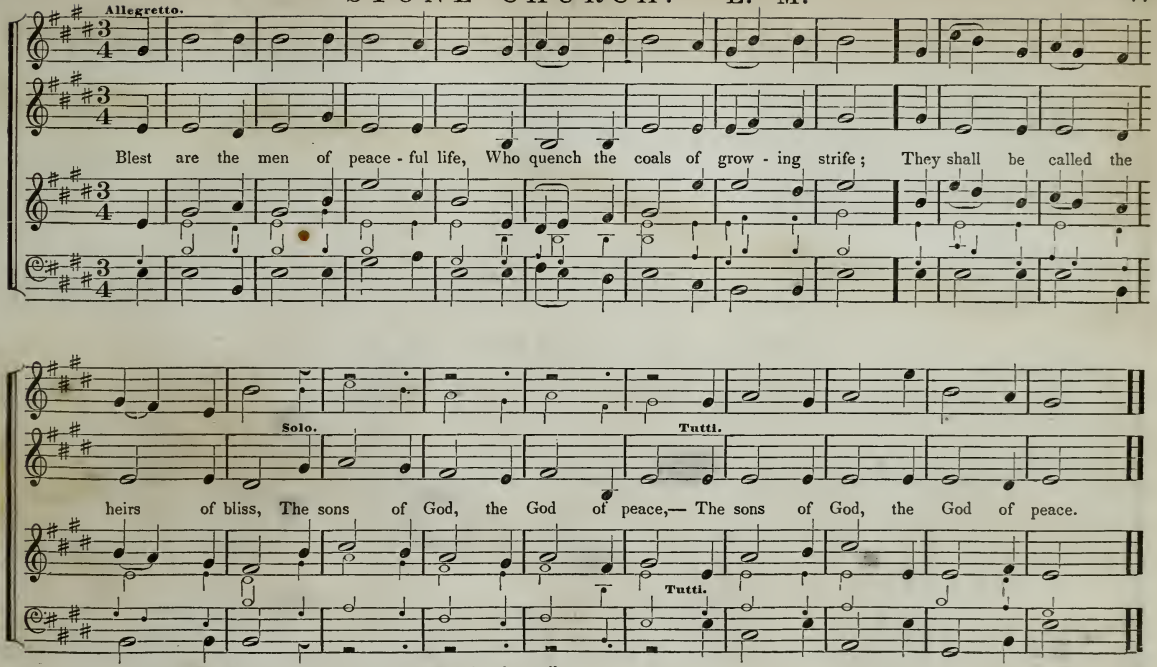
SAUGUS. L. M.

Base Solo ad lib.

Costello.

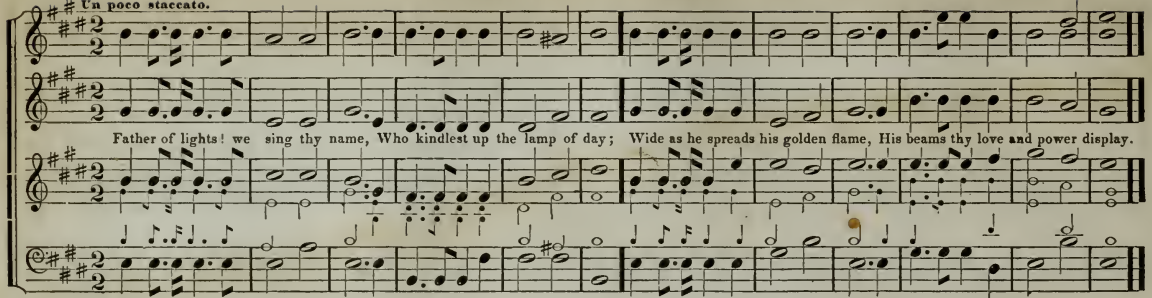


STONE CHURCH. L. M.

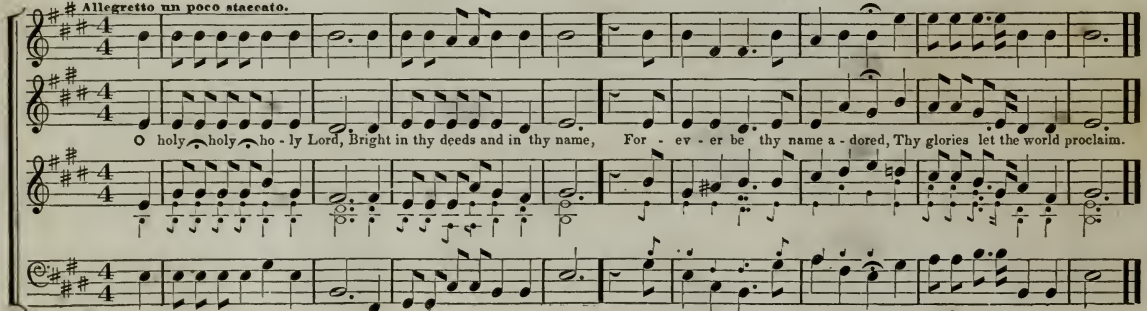


This Duett may be sung by Base and Tenor by using the small notes.

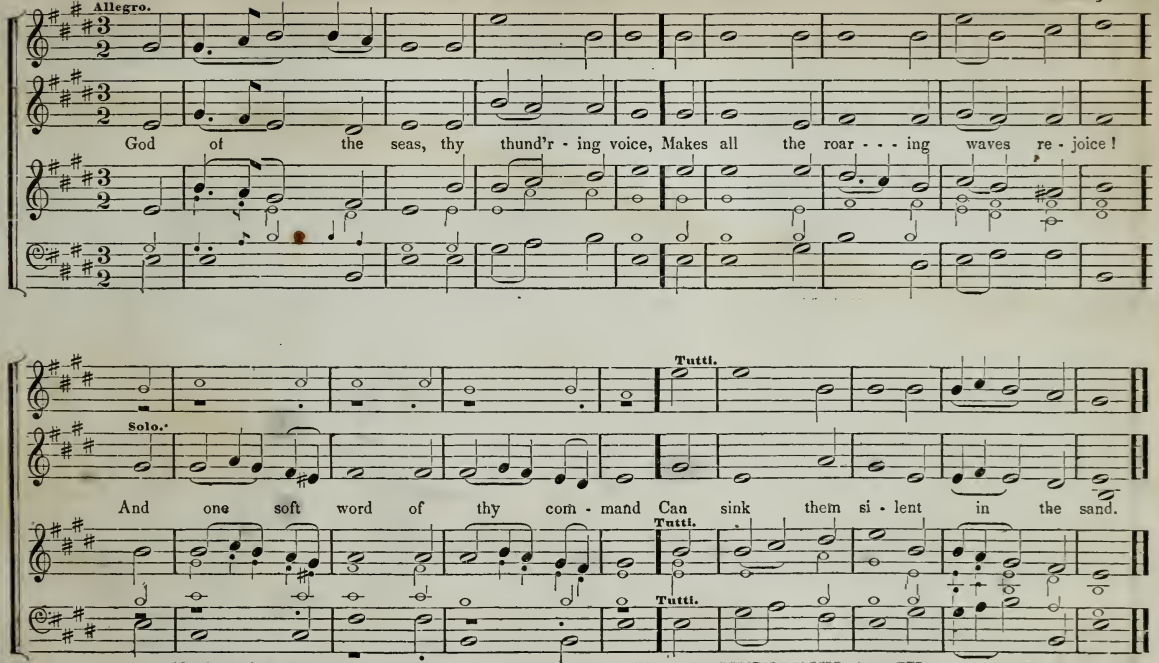
CAMDEN. L. M. [CHANT.]



CONDIT'S CHANT. L. M.

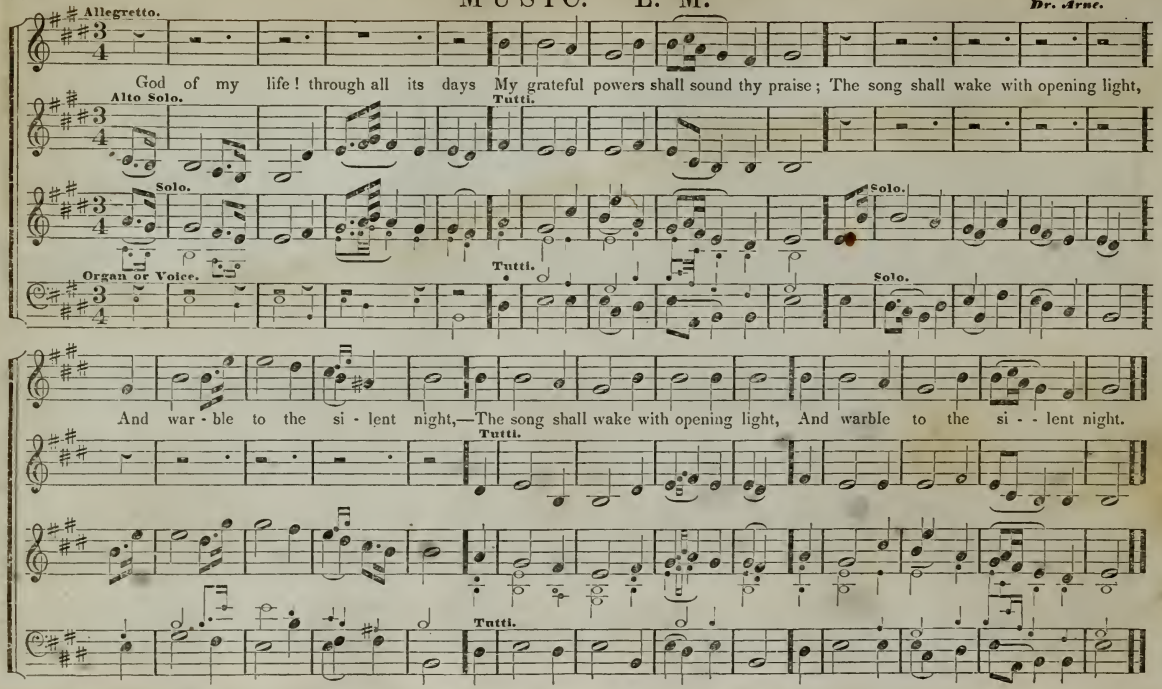


STONEFIELD. L. M.



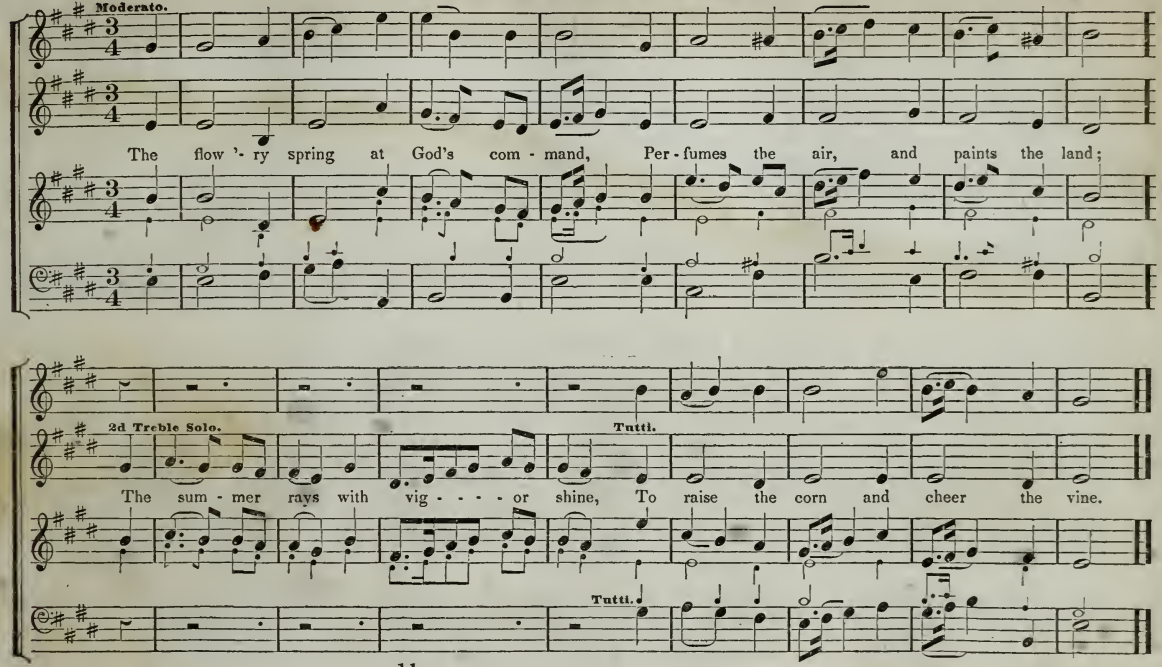
MUSIC. L. M.

Dr. Arne.



MITCHELL. L. M.

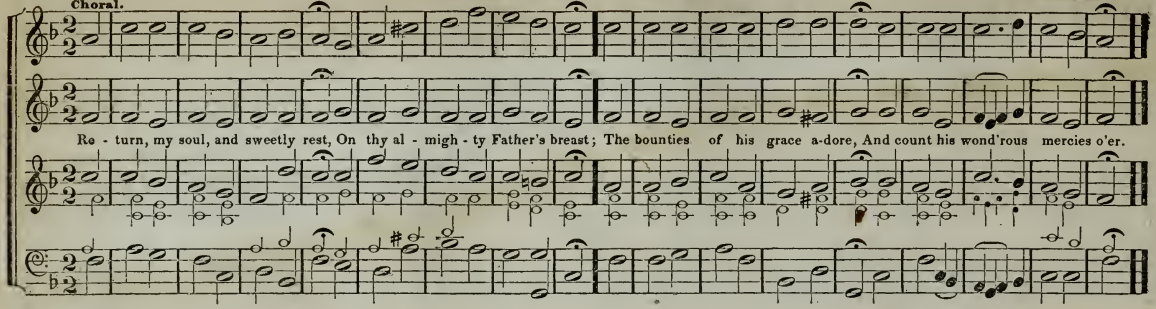
J. K.



NAZARETH. L. M.

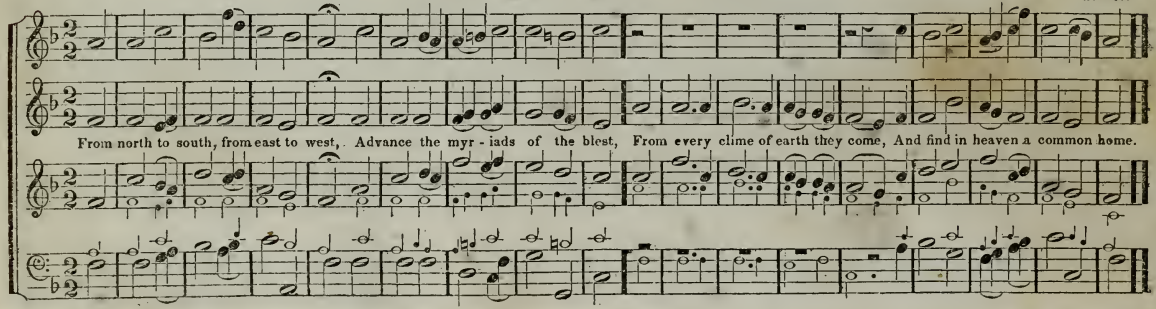
Choral.

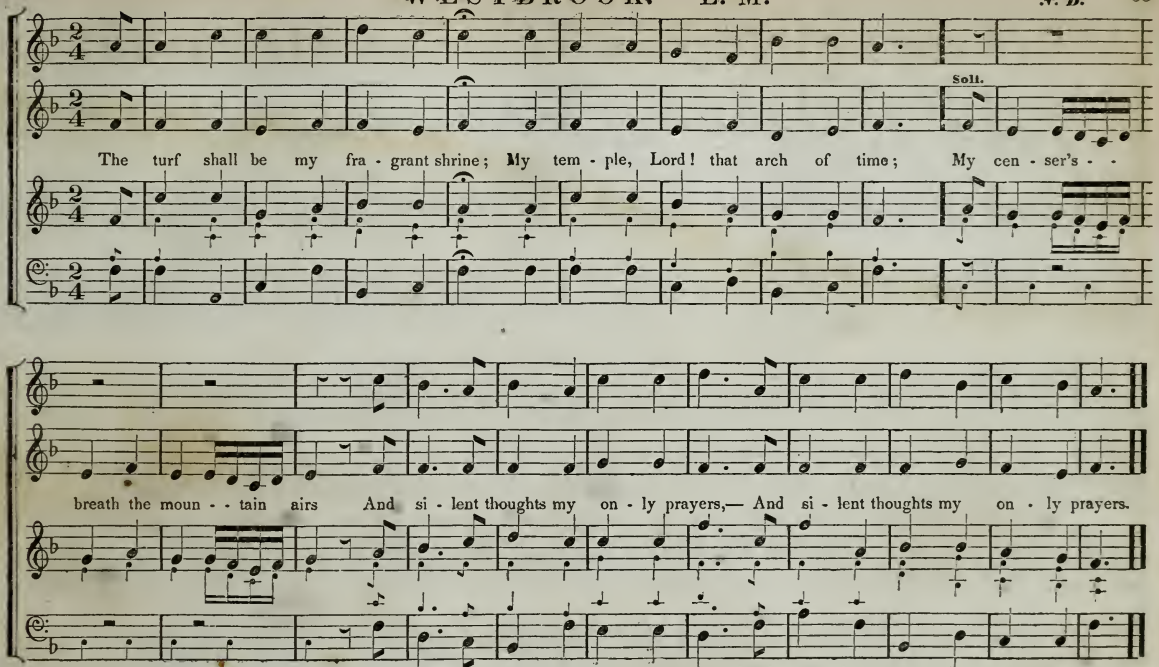
S. Webbe.



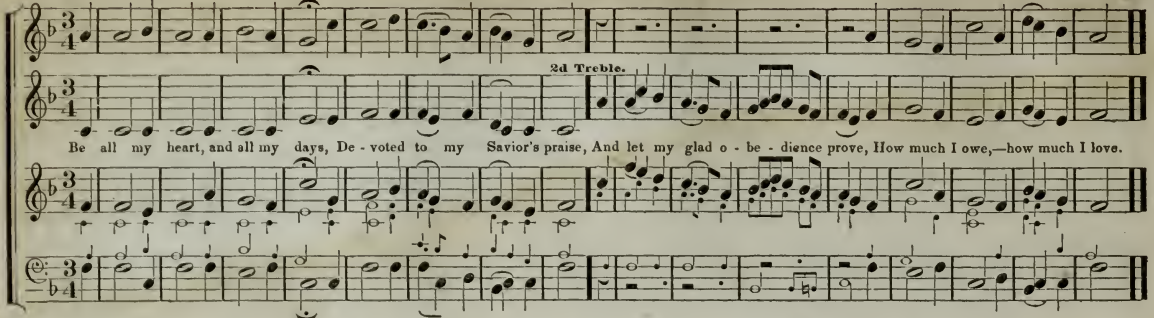
ALFRETON. L. M.

W. Beastall.



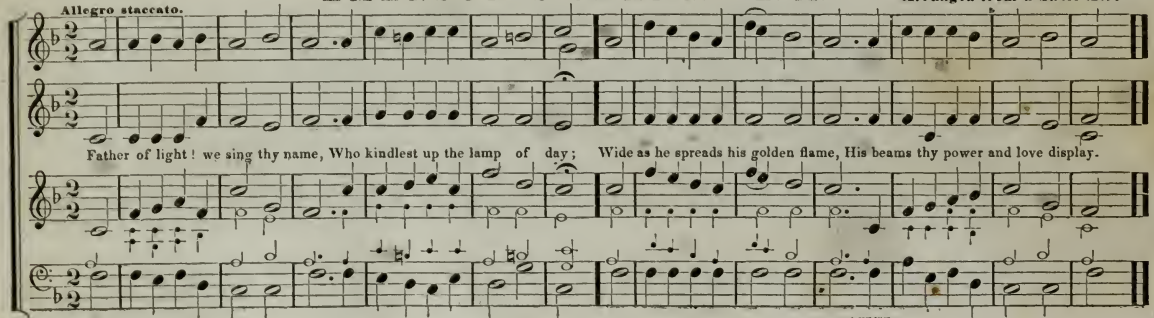

Soll.
The turf shall be my fra - grant shrine; My tem - ple, Lord! that arch of time; My cen - ser's - -
breath the moun - - tain airs And si - lent thoughts my on - ly prayers,— And si - lent thoughts my on - ly prayers.

BRENTFORD. L. M.

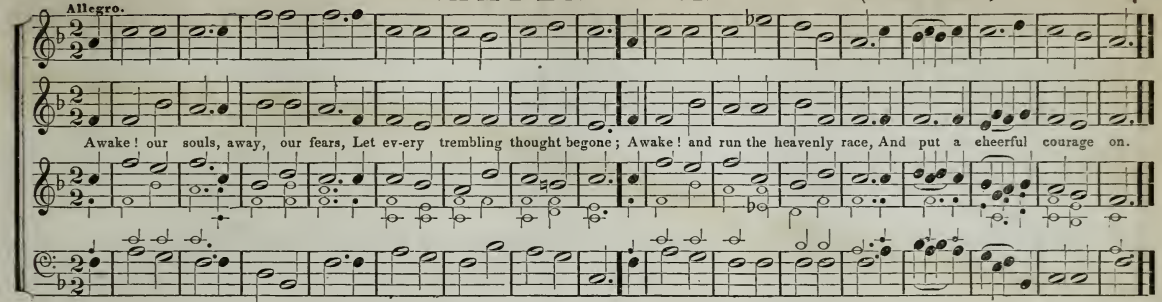


EMERSON'S CHANT. L. M.

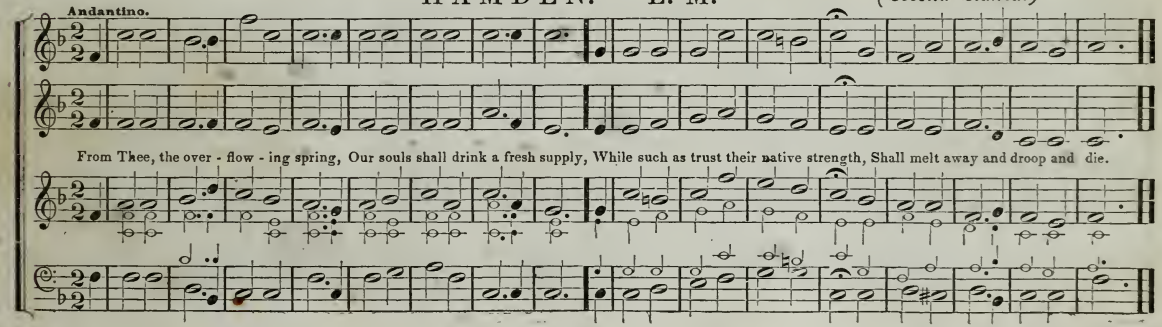
Arranged from a Swiss Air.



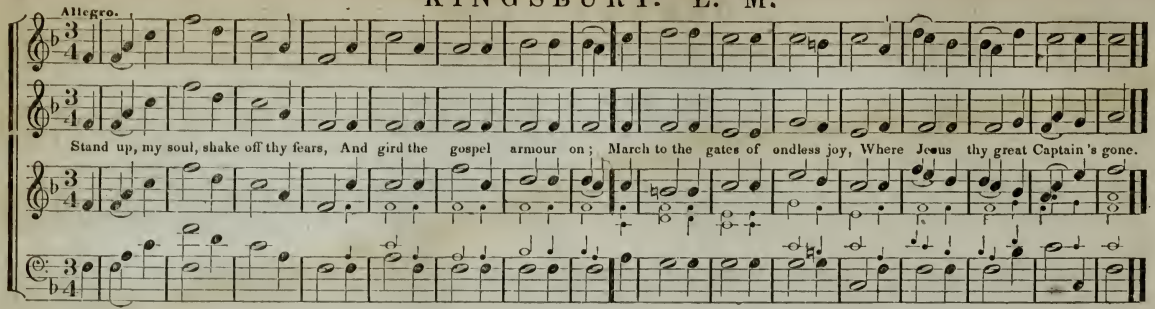
HAMDEN. L. M. *(First Stanza.)*



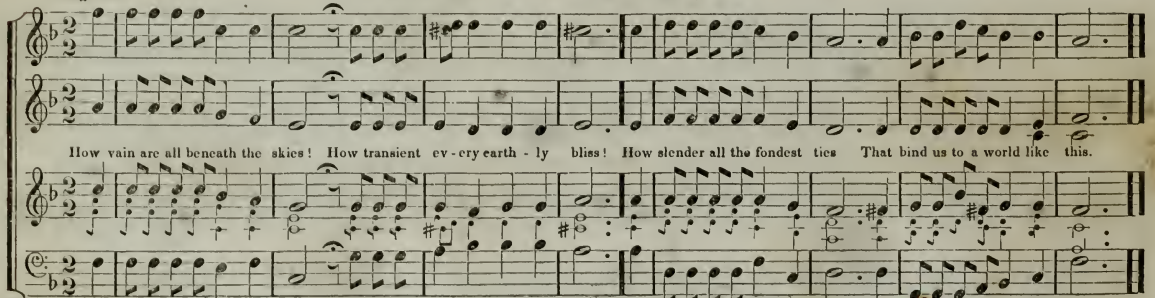
HAMDEN. L. M. *(Second Stanza.)*



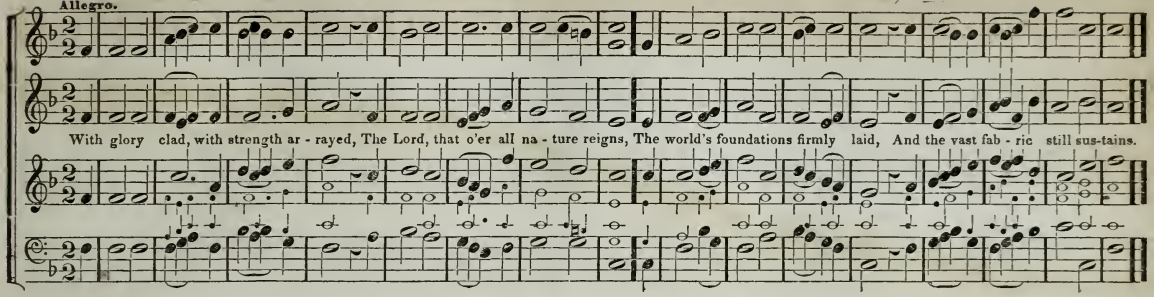
KINGSBURY. L. M.



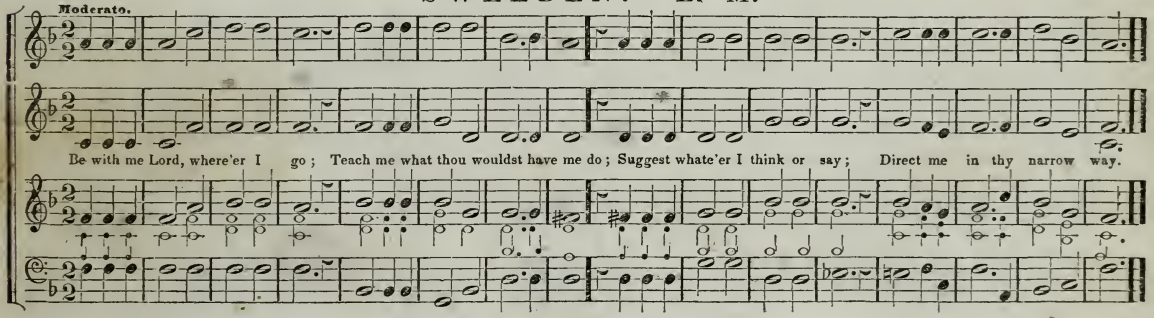
CHAPMAN'S CHANT. L. M.



BREWER. L. M.

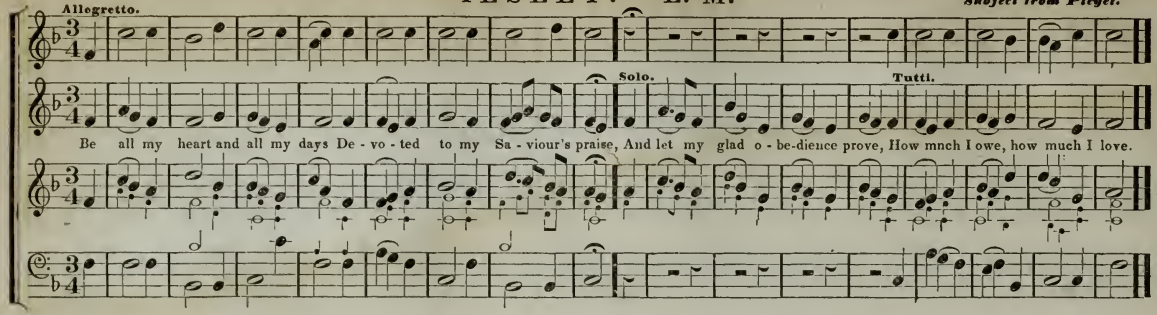


SWEEDEN. L. M.

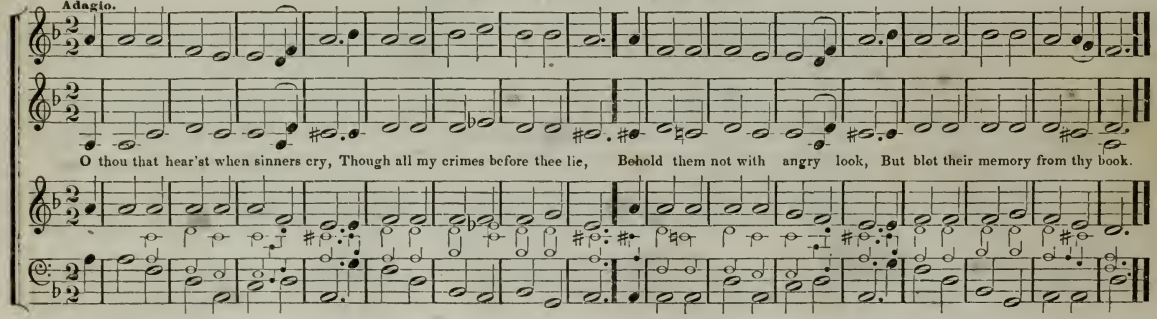


ILSLEY. L. M.

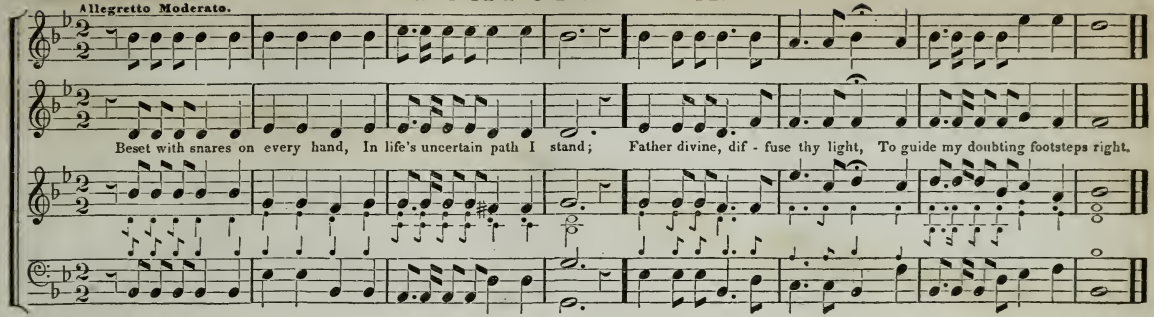
Subject from Pleyel.



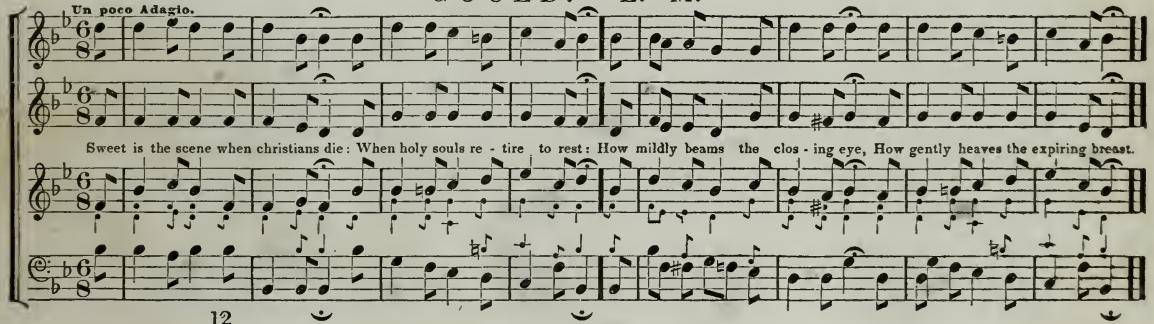
DWIGHT. L. M.



RUMFORD. L. M.

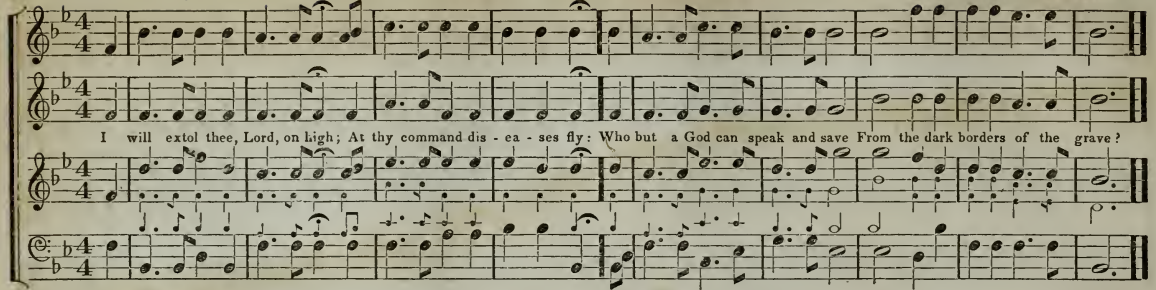


GOULD. L. M.

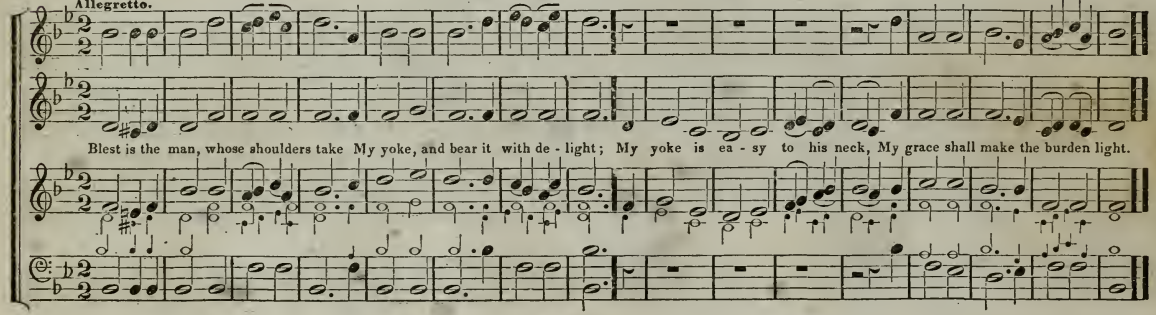


ROMBERG'S SONG. L. M.

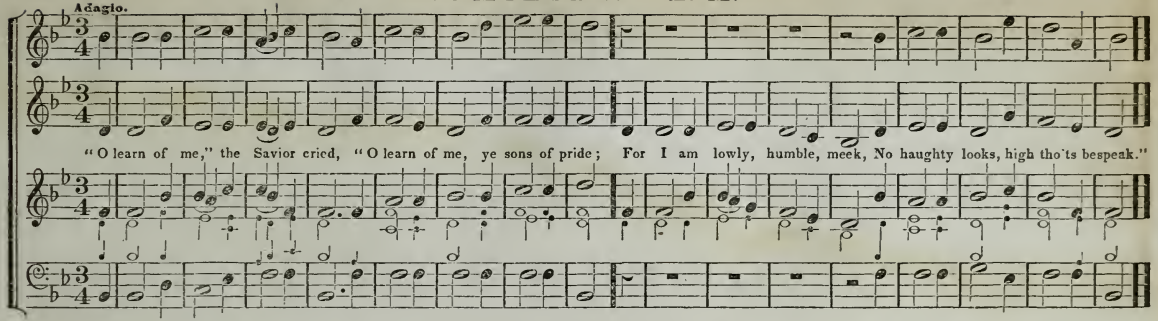
Subject from Romberg.



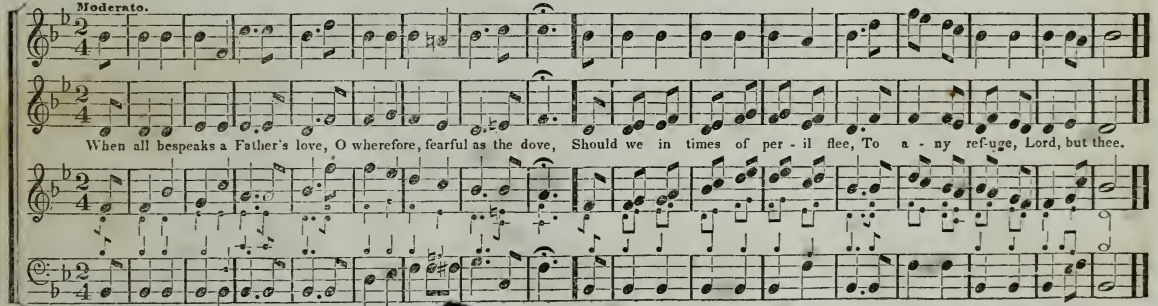
BUCKFIELD. L. M.



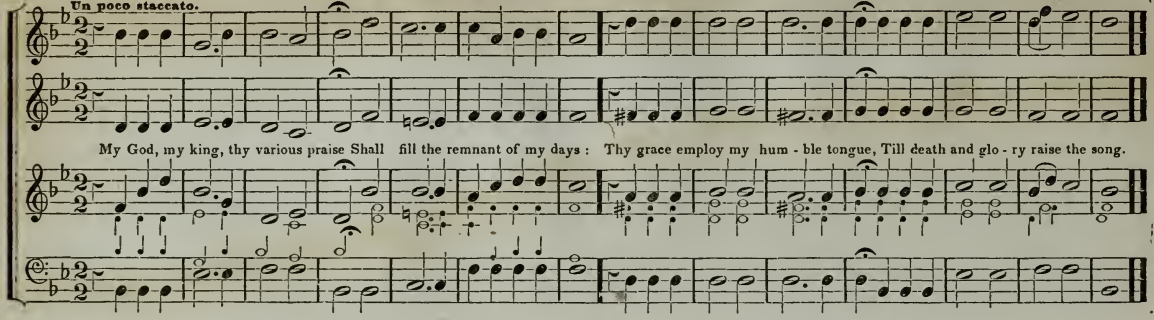
HUMILITY. L. M.



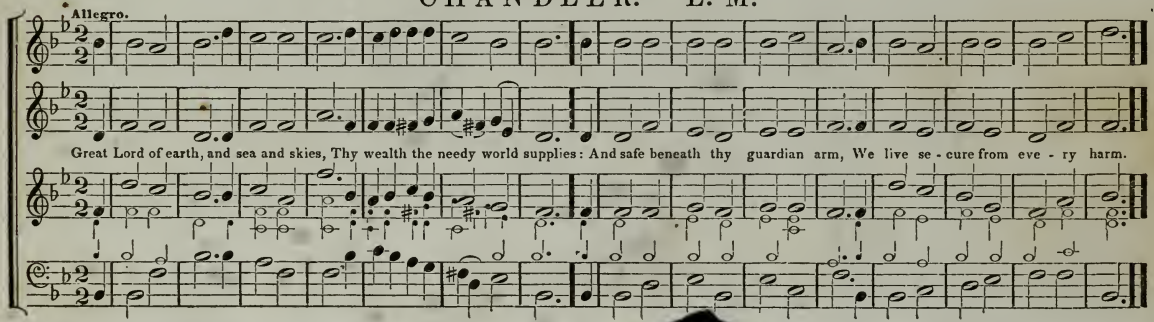
JACKSON. L. M.



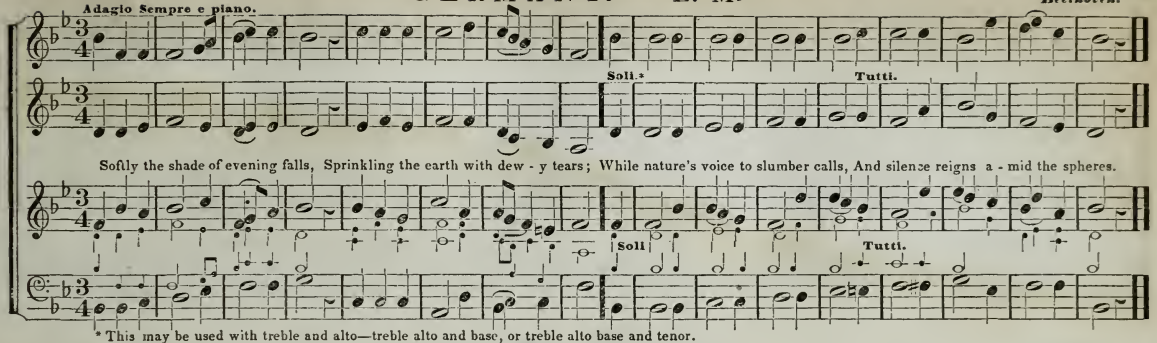
WASHINGTON STREET. L. M.



CHANDLER. L. M.

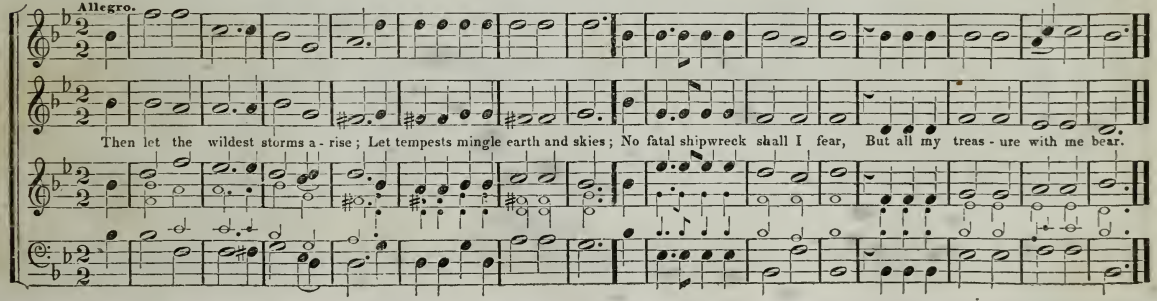


GERMANY. L. M.



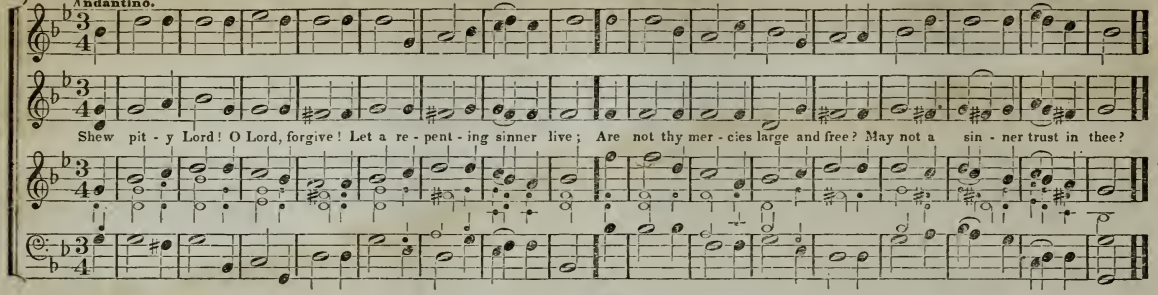
* This may be used with treble and alto—treble alto and base, or treble alto base and tenor.

TEMPEST. L. M.



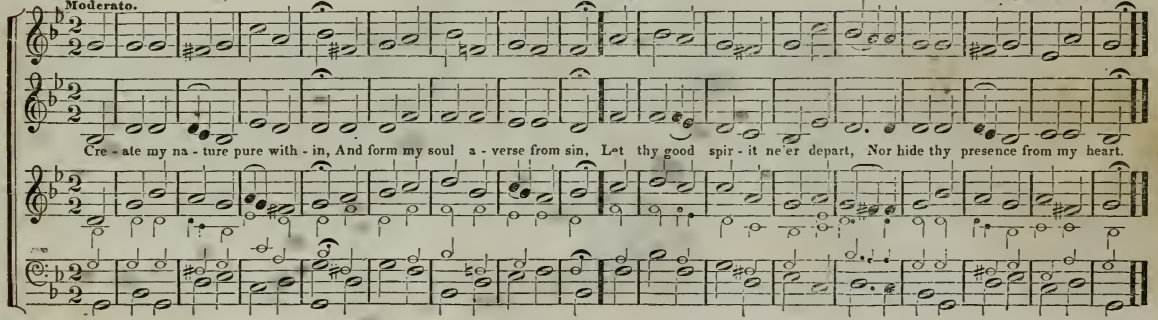
BABYLON. L. M.

Andantino. *Ravenscroft.*

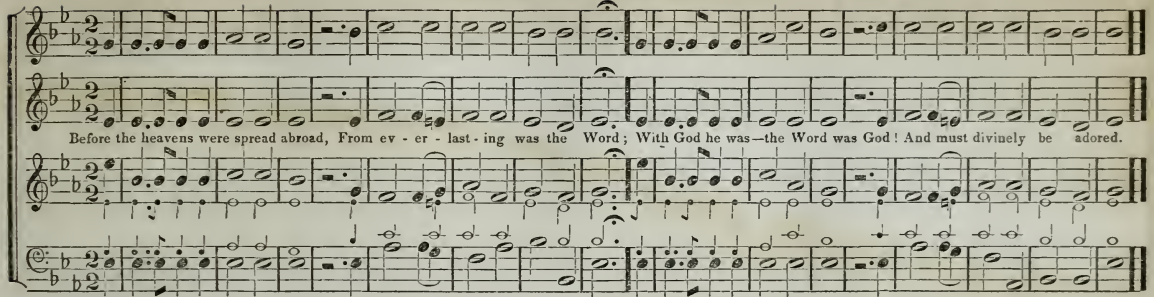


DENTON. L. M.

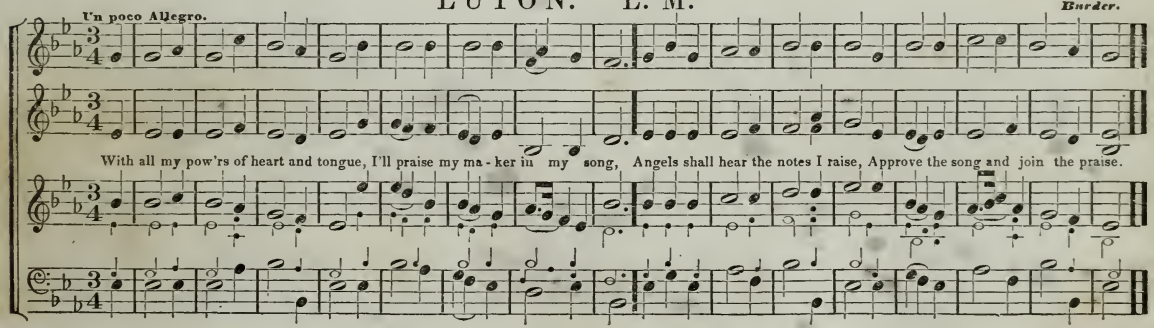
Moderato. *Gregorian Chant.*



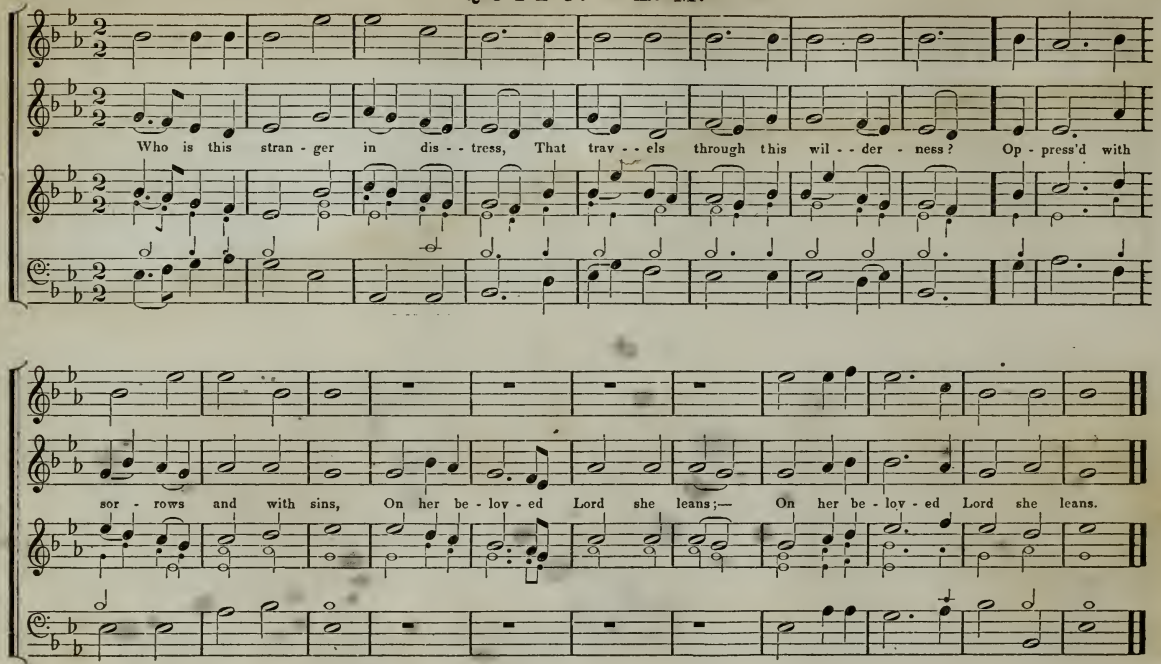
WARREN. L. M. [Chant.]



LUTON. L. M.

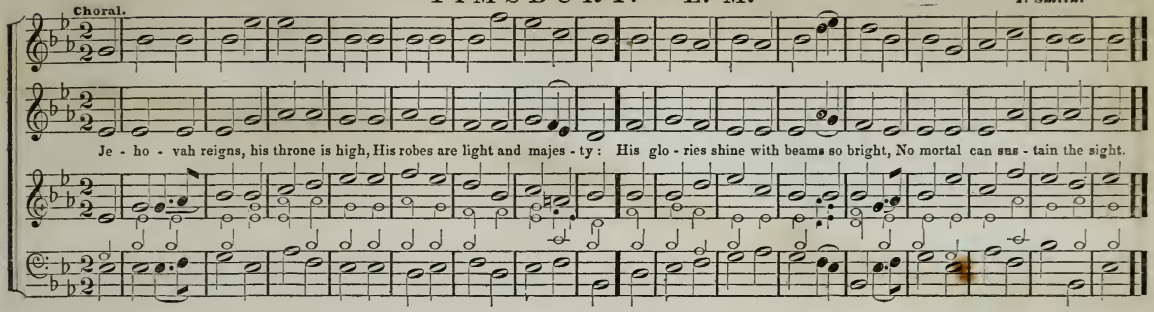


QUITO. L. M.

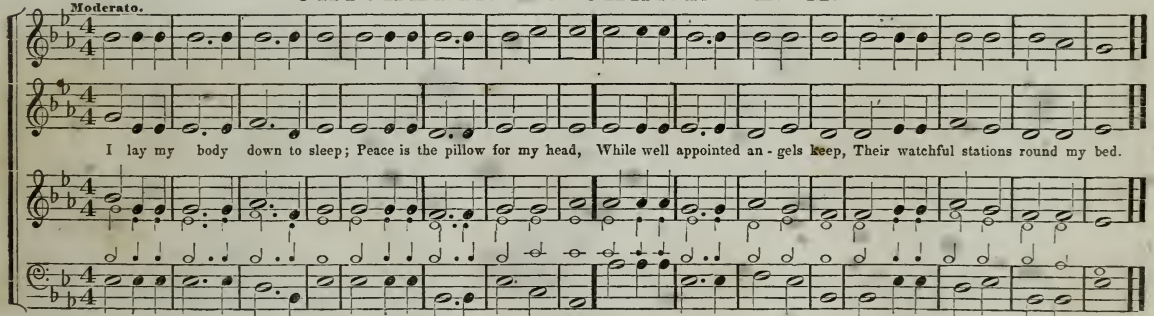

Who is this stran - ger in dis - - tress, That trav - - els through this wil - - der - ness? Op - press'd with
sor - rows and with sins, On her be - lov - ed Lord she leans;— On her be - lov - ed Lord she leans.

TIMSBURY. L. M.

I. Smith.

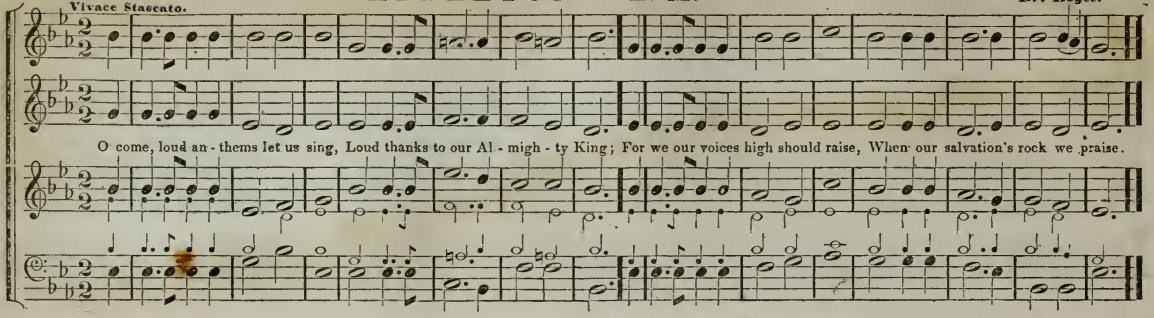


CHICKERING'S CHANT. L. M.



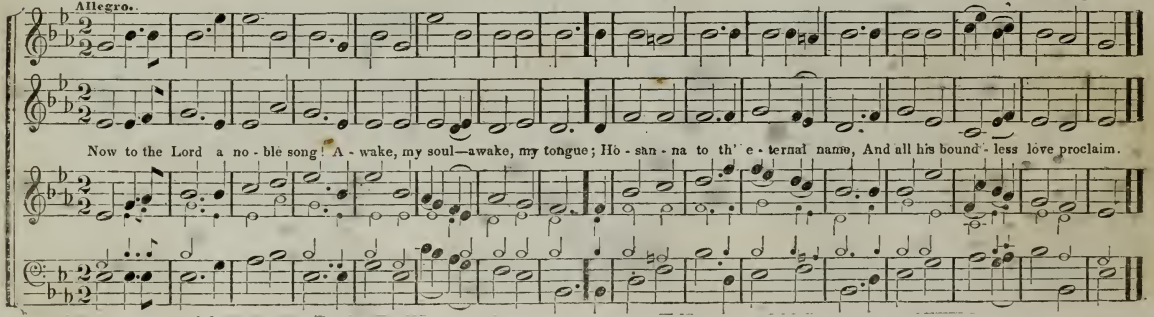
APPLETON. L. M.

Dr. Boyce.



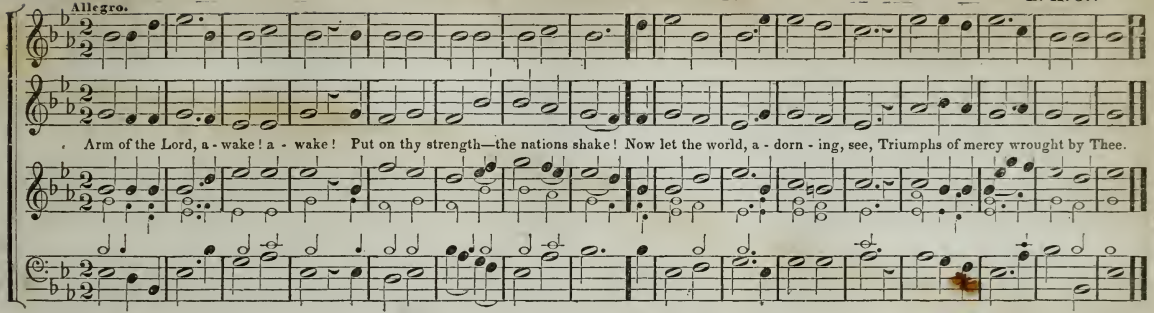
TRURO. L. M.

Dr. C. Burney.

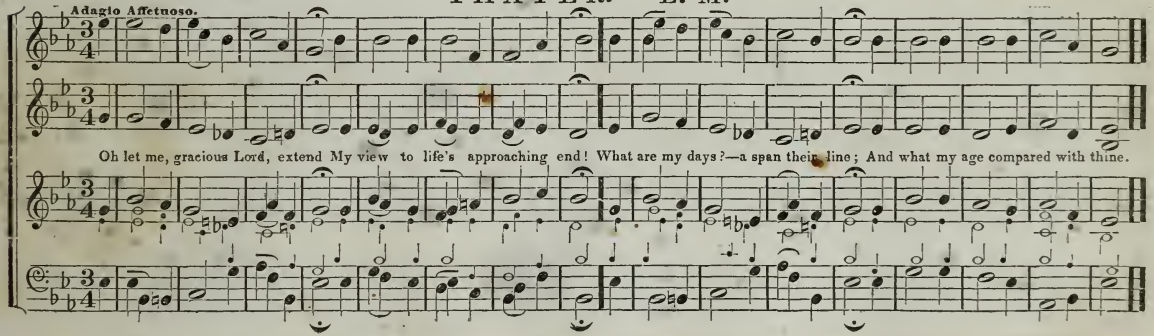


RAINSFORD. L. M.

E. H. Jr.



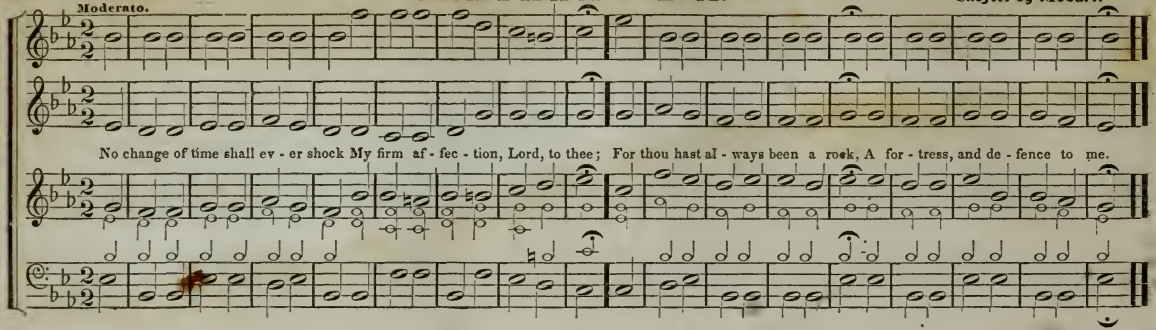
THAYER. L. M.



CHATHAM. L. M.

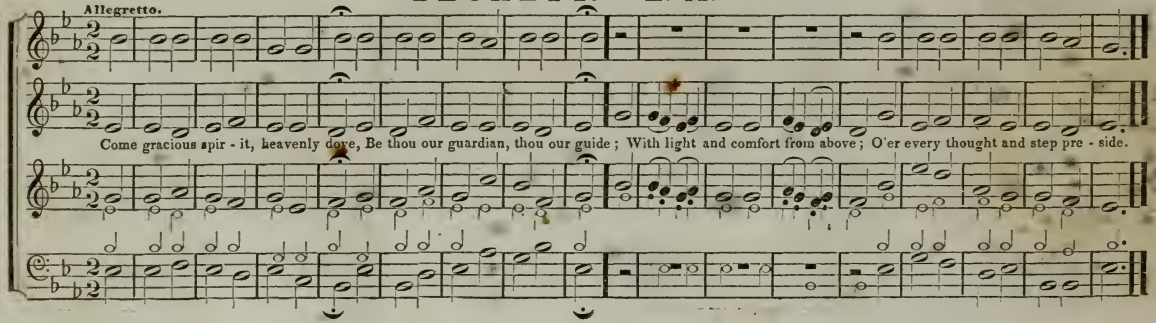
Moderato.

Subject by Mozart.

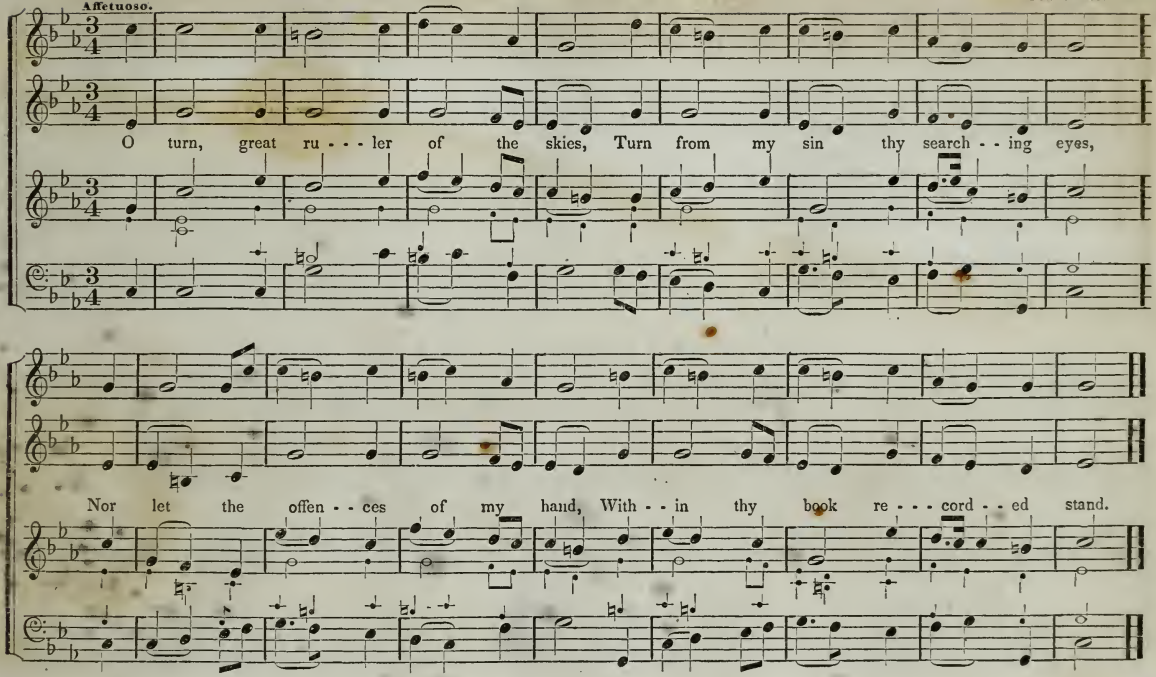


BECKETT. L. M.

Allegretto.



DARWEN. L. M.


Affetuoso.
O turn, great ru - - - ler of the skies, Turn from my sin thy search - - ing eyes,
Nor let the offen - - ces of my hand, With - - in thy book re - - - cord - - ed stand.

ST. PAUL'S. L. M.

Choral. Dr. Green.

The Lord is good,—the Lord is kind—His grace is great, his mer-cy sure; And all the race of man shall find, His truth from age to age en - dure.

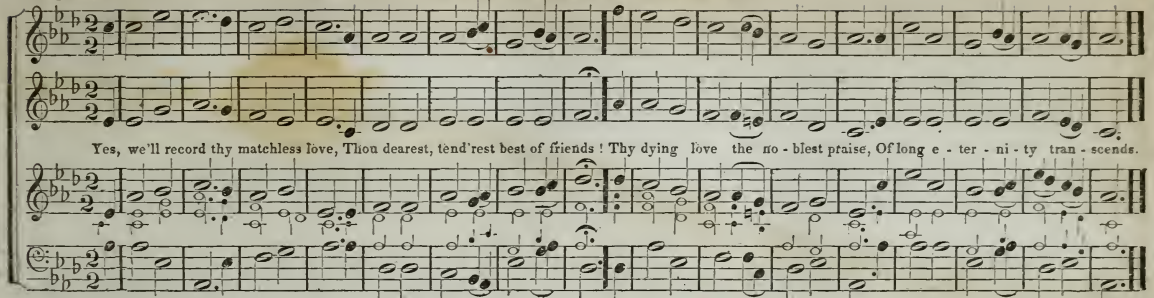
HOSEA ILSLEY'S CHANT.

Allegro Vivace ma poco Staccato.

Now be my heart in - spired to sing The glories of my Savior, King; He comes with blessings from above, And wins the nations to his love.

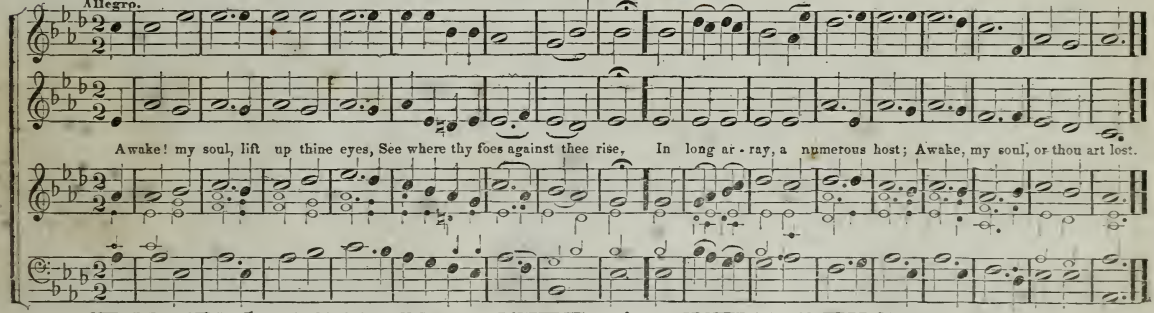
Allegretto.

LIMERICK L. M.

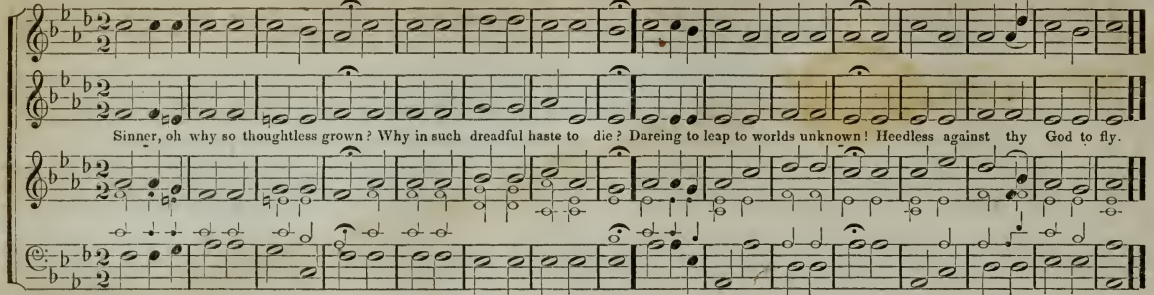


TOPSHAM. L. M.

Allegro.

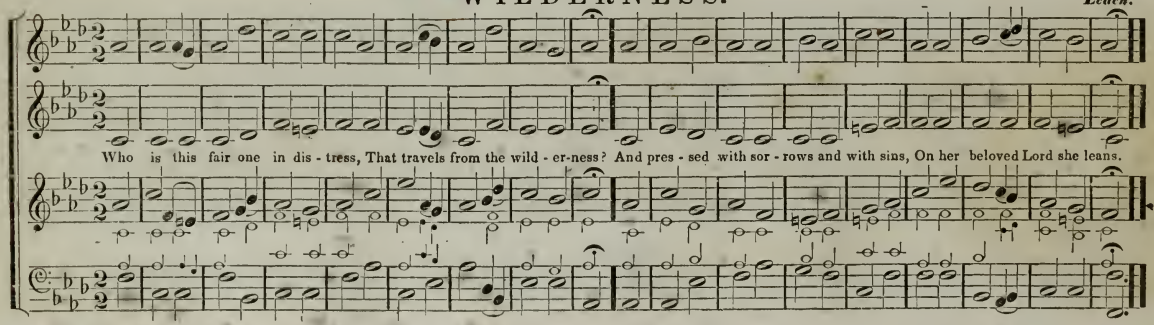


EXPOSTULATON. L. M.

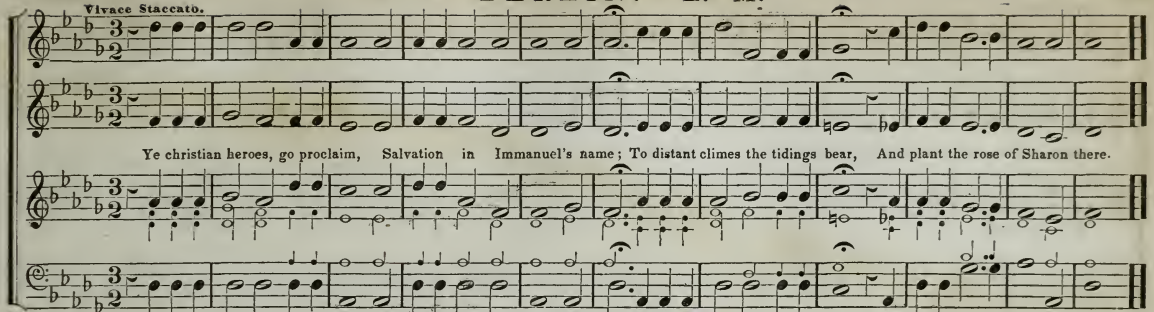


WILDERNESS.

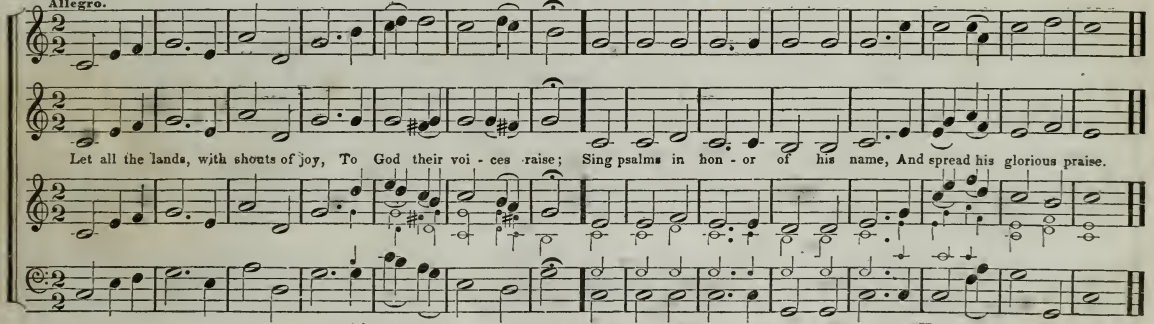
Leach.



BERLIN. L. M.

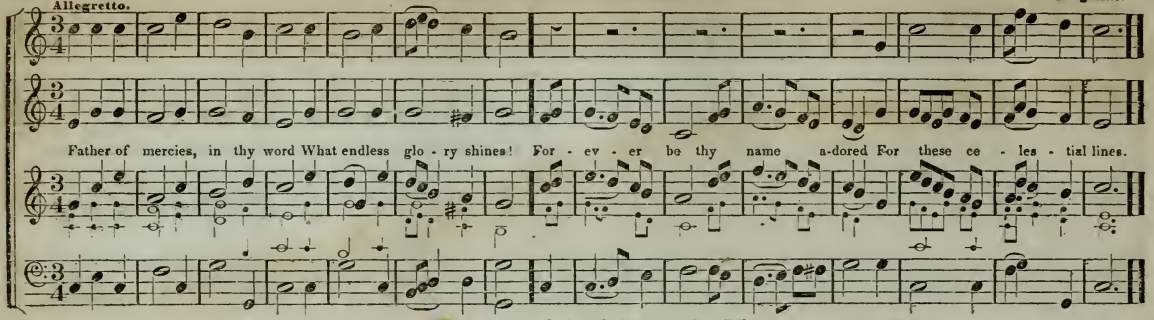


LYMAN. C. M.



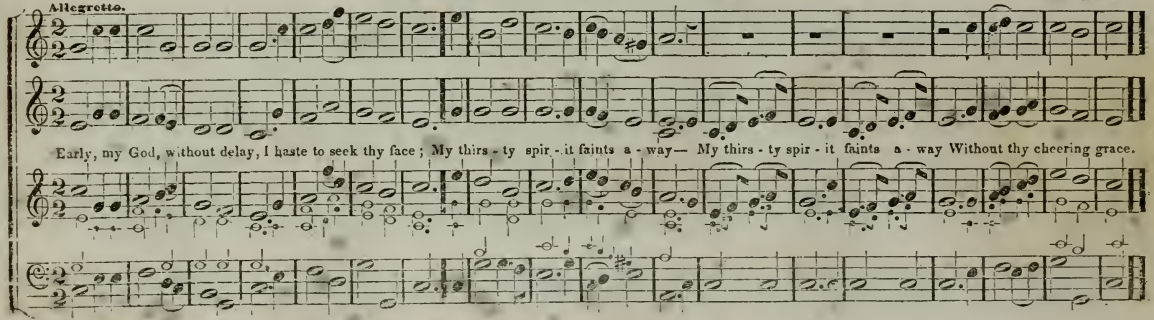
DORCHESTER. C. M.

Not Original.

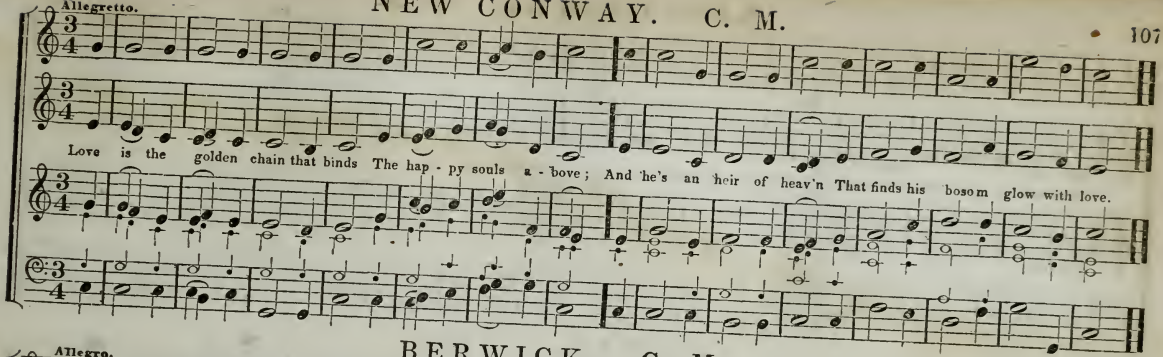


LANESBORO'. C. M.

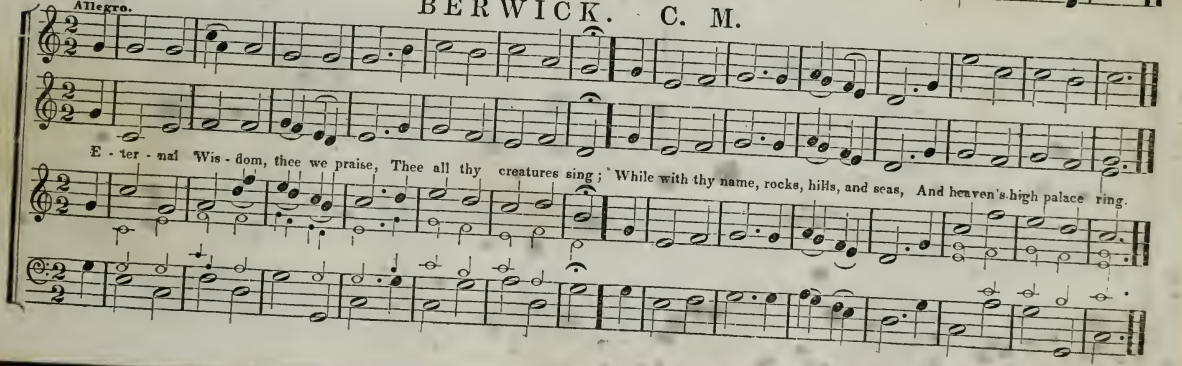
Not Original.



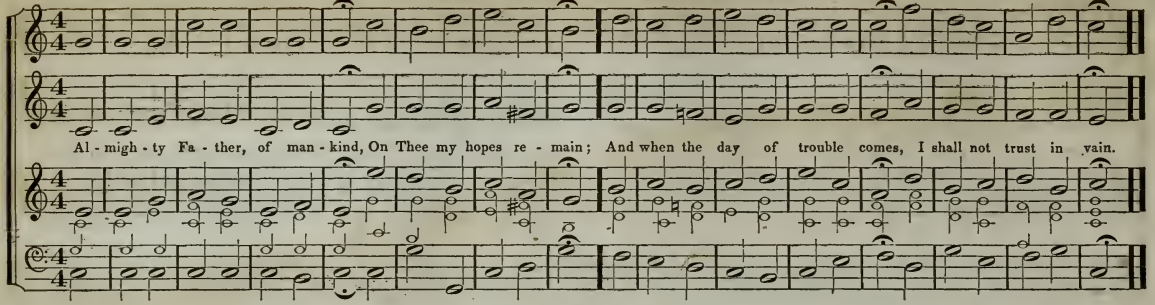
NEW CONWAY. C. M.



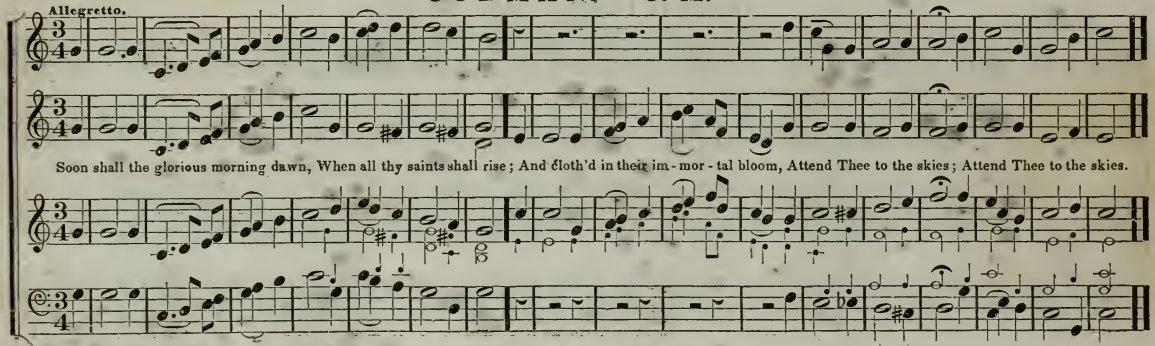
BERWICK. C. M.



NEW CASTLE. C. M.

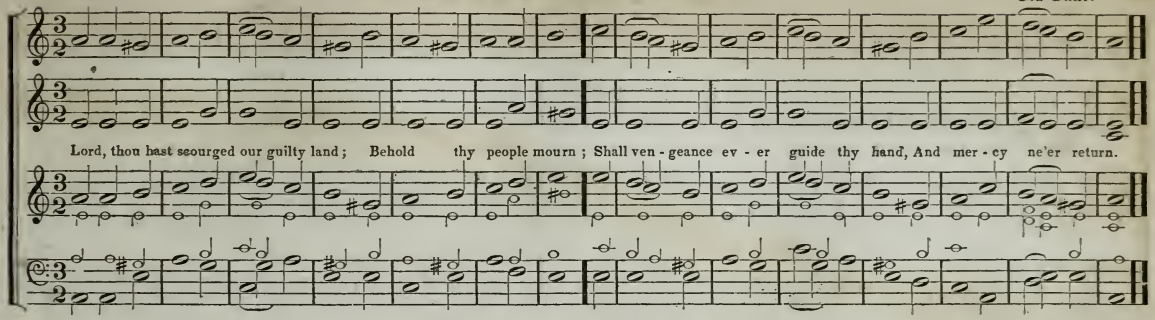


CODMAN. C. M.



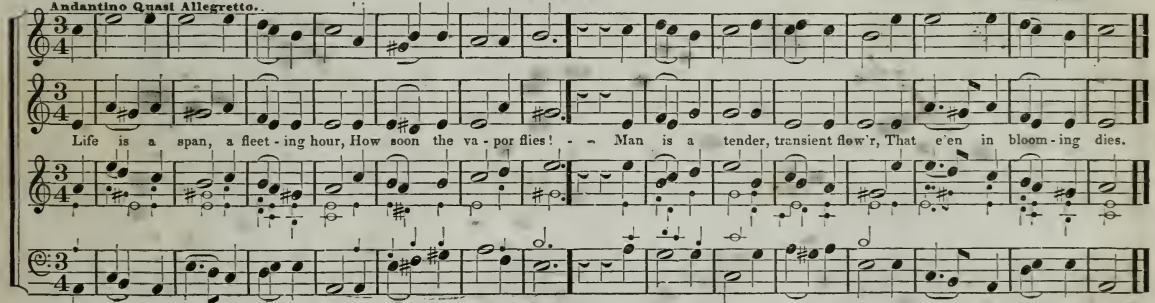
BURFORD. C. M.

Old Tune.



CROWLE. C. M.

Dr. Green.



LUTZEN. C. M.

Old Tune.

Choral.

Sing to the Lord, ye dis - tant lands, Ye tribes of eve - ry tongue; His new dis - cov-er'd grace de - mands, A new and no - bler song.

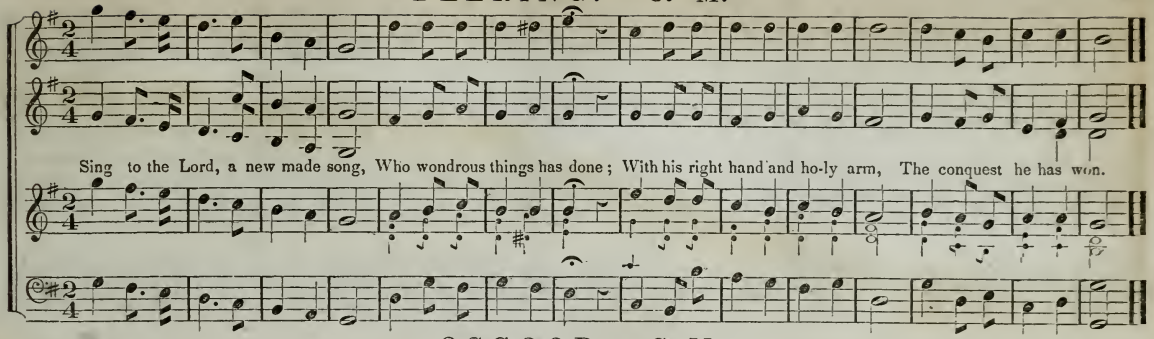
ARLINGTON. C. M.

Dr. Arne.

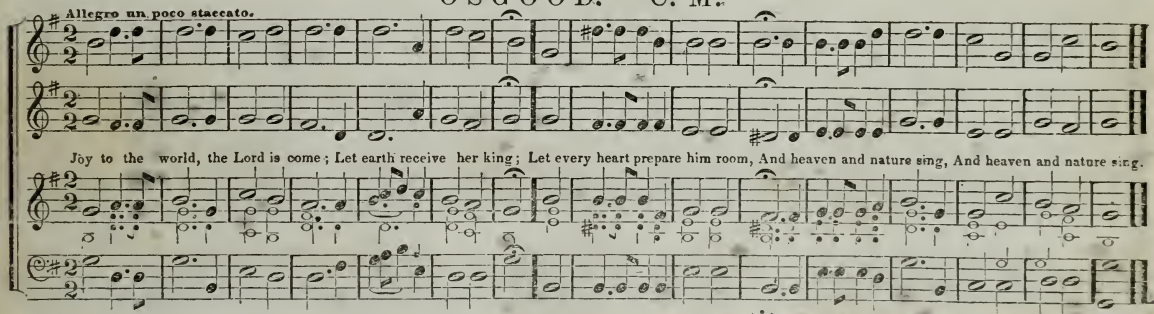
Allegretto quasi Andantino.

The time is short! sinners beware, Nor tri-fle time a - way; The word of great sal-va-tion hear, While yet 'tis called to-day.

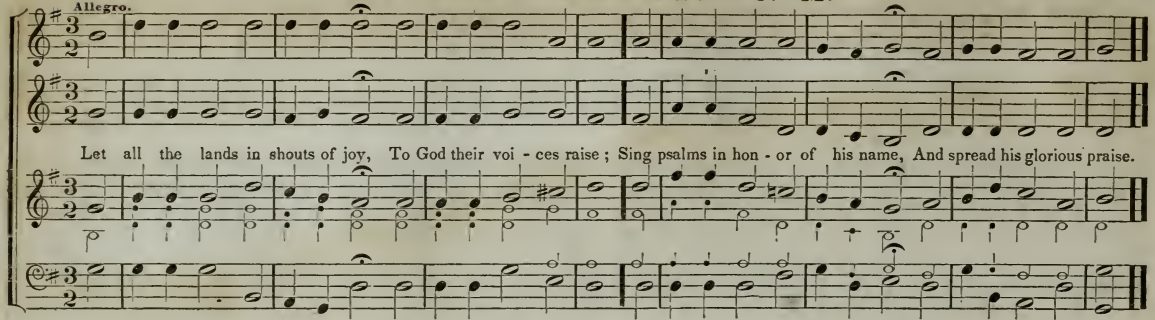
DEERING. C. M.



OSGOOD. C. M.

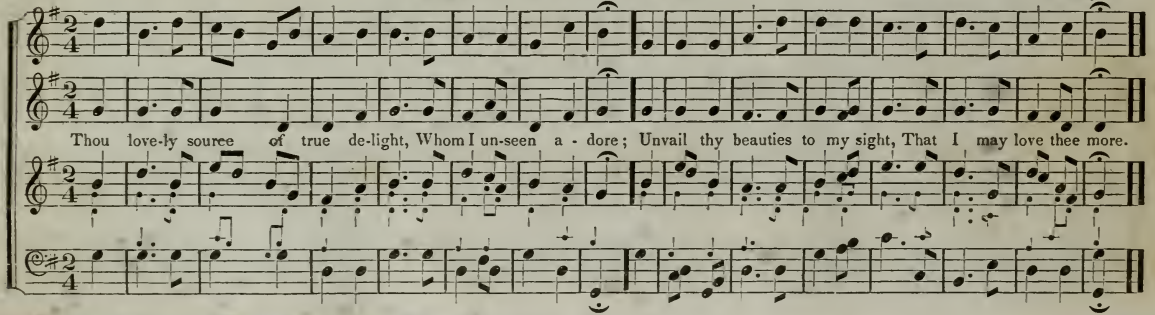


WILSON'S CHANT. C. M.

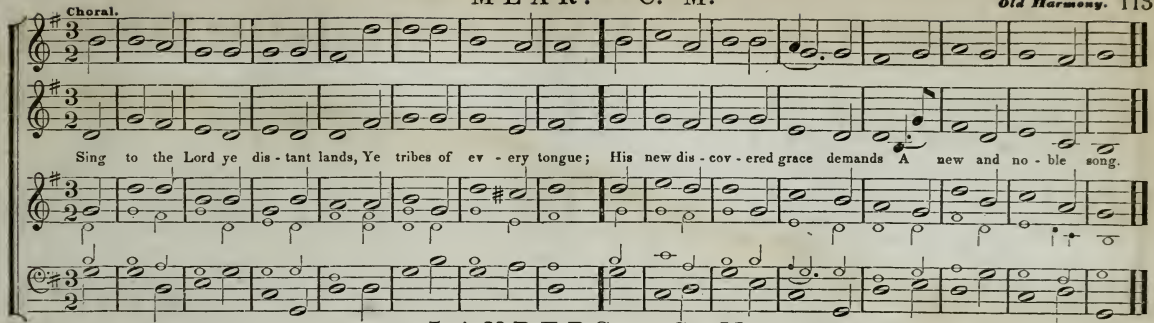


EMERY. C. M.

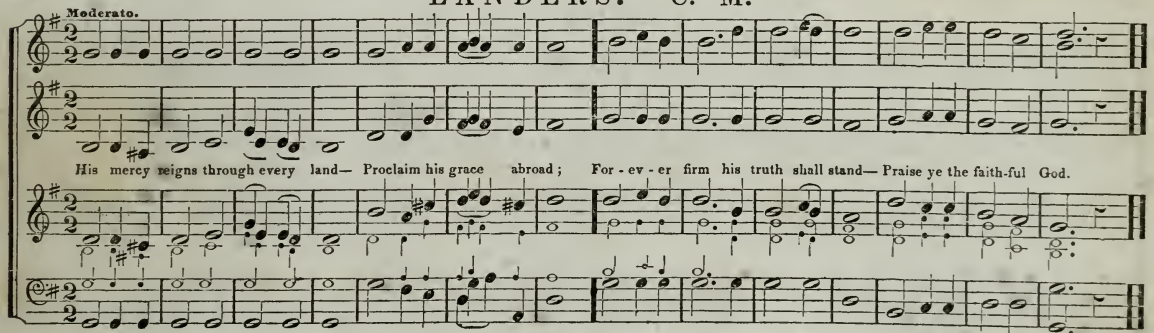
C. J. Noyes.



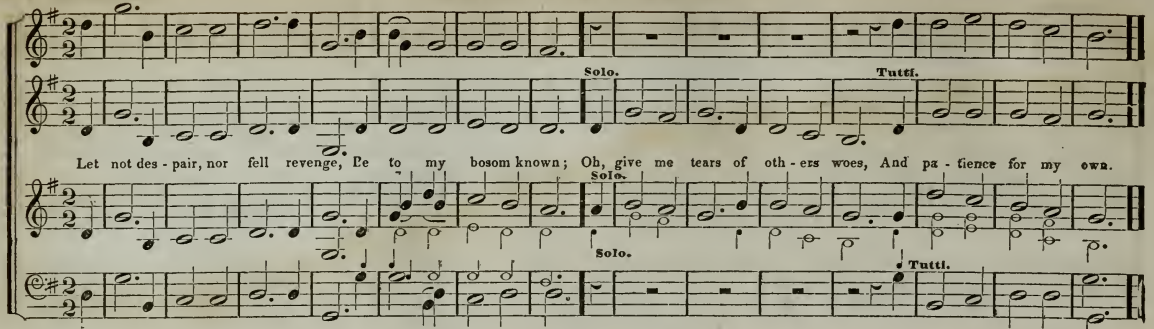
MEAR. C. M.



LANDERS. C. M.

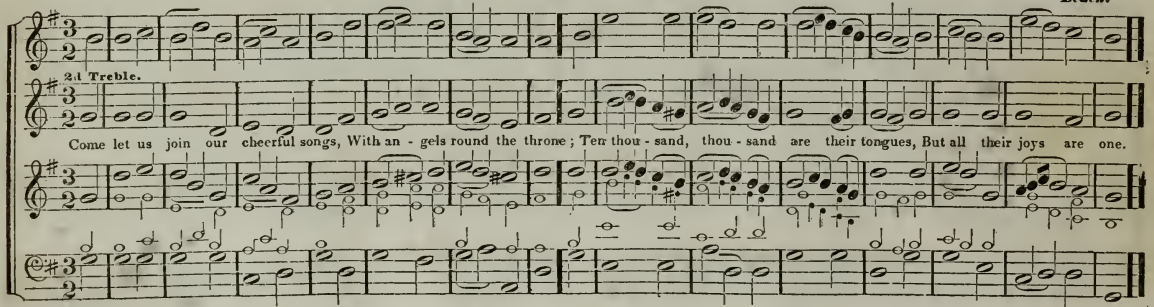


NORTON. C. M.

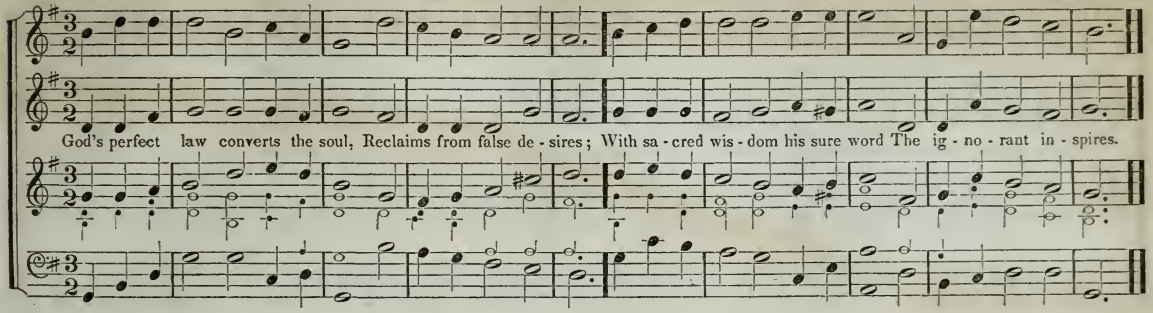


MELODY. C. M.

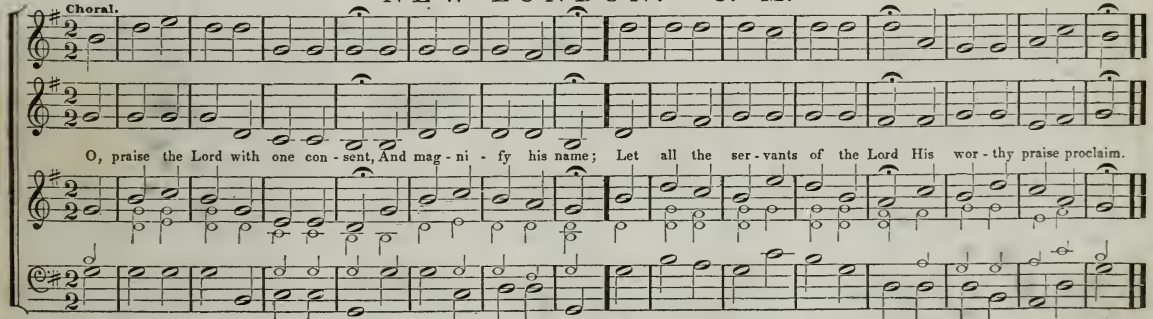
Leach.



FREEPORT. C. M.

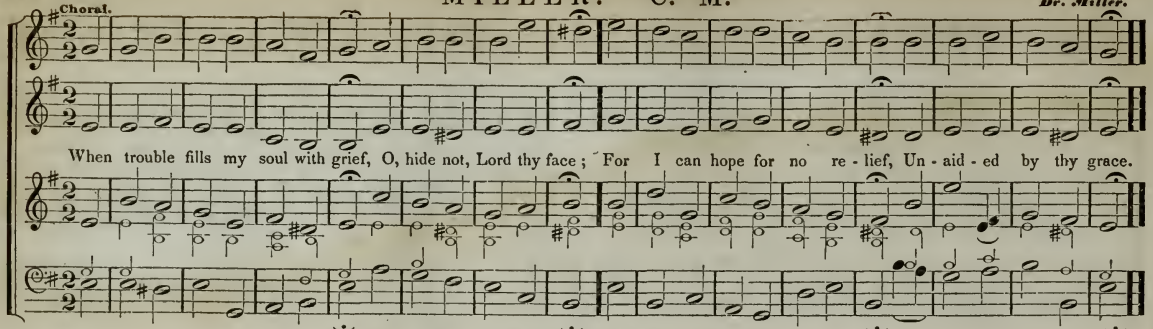


NEW LONDON. C. M.

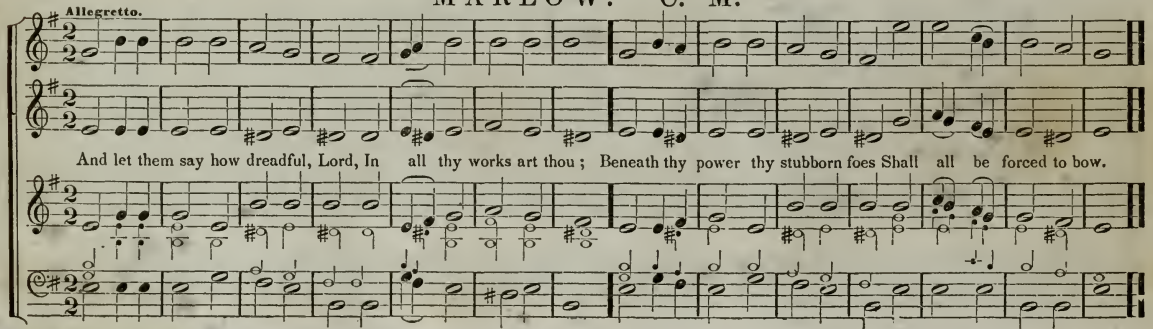


MILLER. C. M.

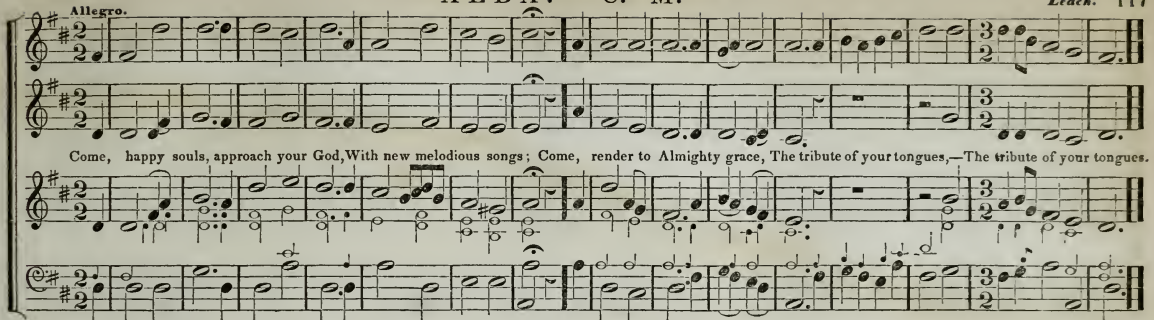
Dr. Miller.



MARLOW. C. M.

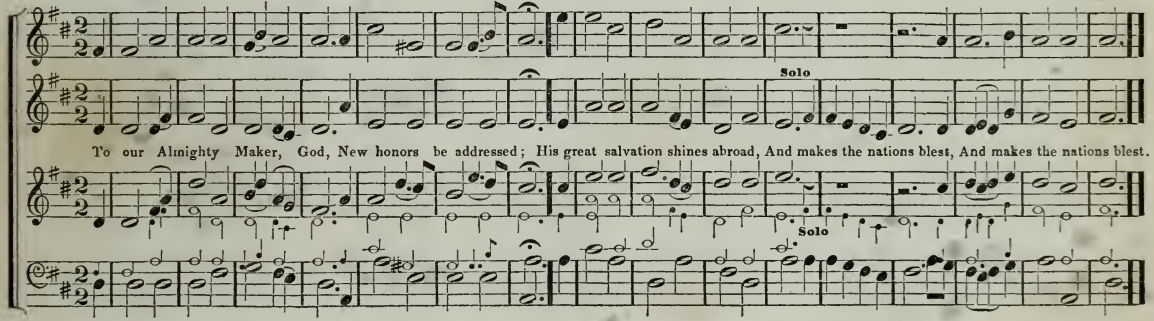


ALBA. C. M.



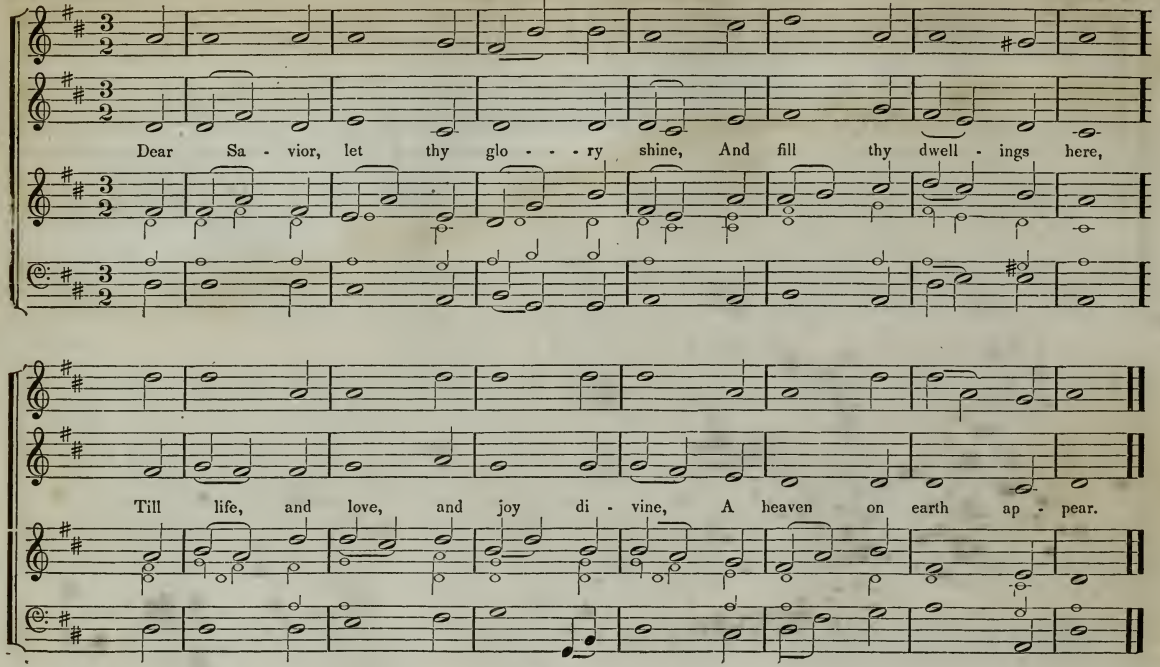
DELACOURT. C. M.

Stears.

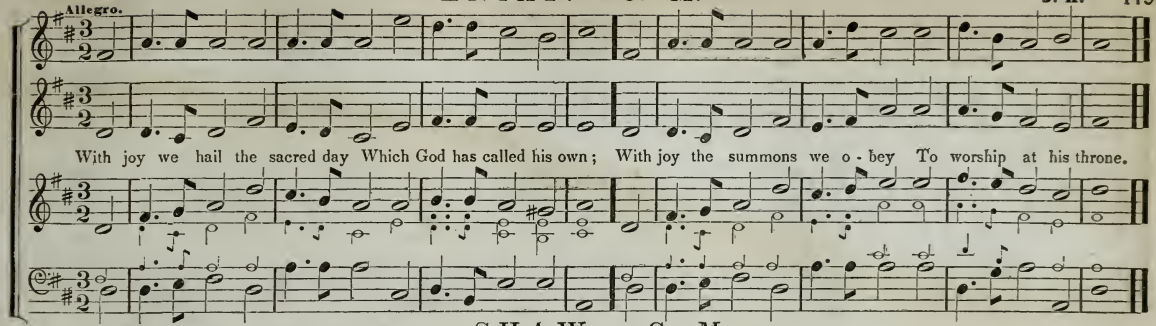


ARCHLAND. C. M.

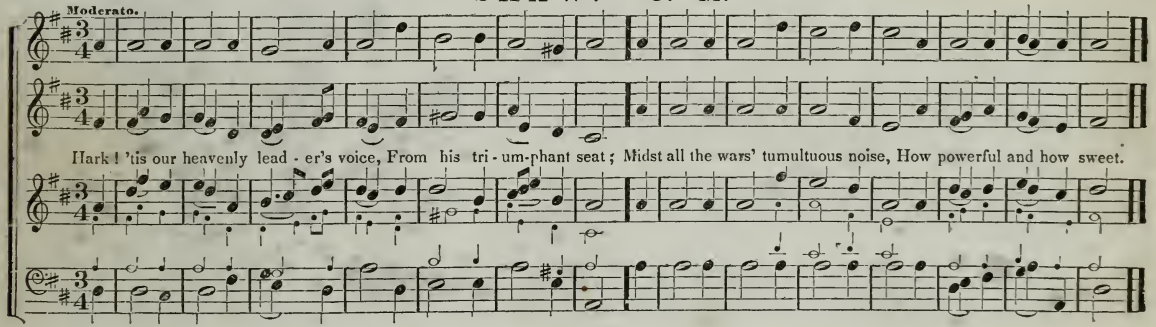
B. Wyman.



ENIAP. C. M.



SHAW. C. M.



CONWAY. C. M.

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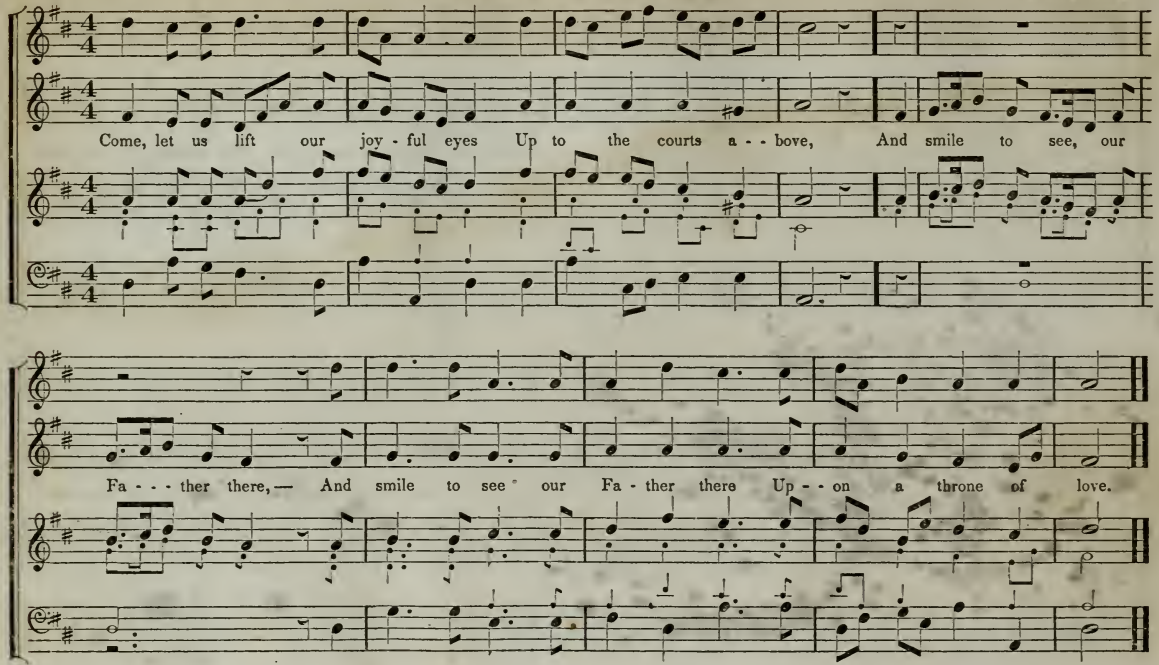
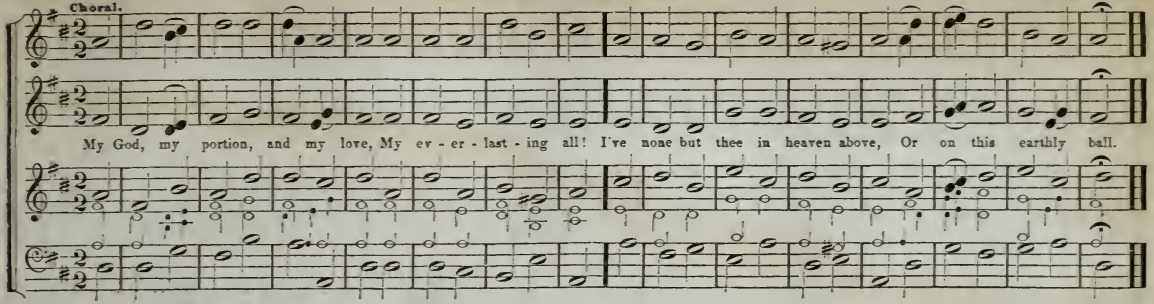
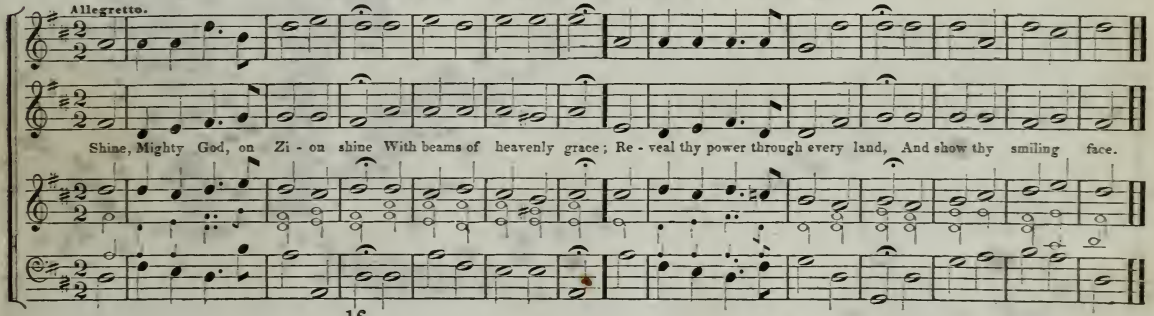


ST. ANNS. C. M.

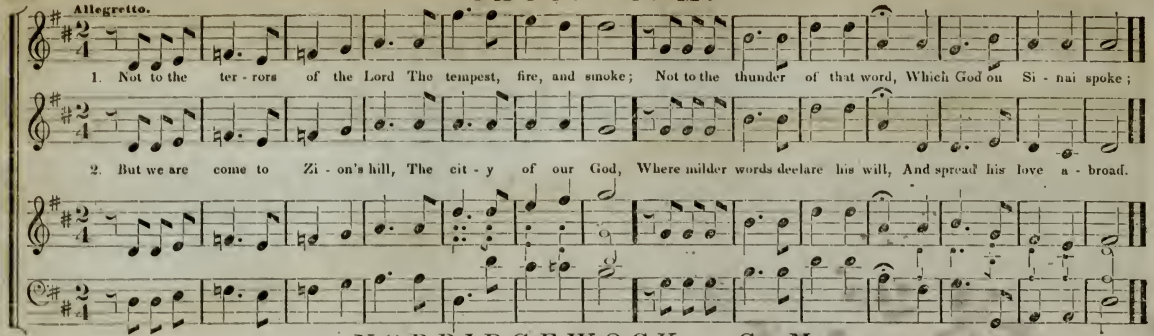
Dr. Croft.



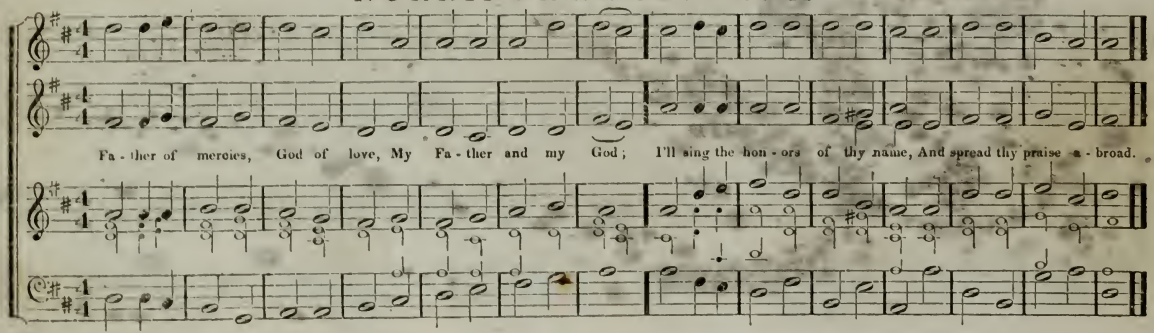
MOUNT PLEASANT. C. M.



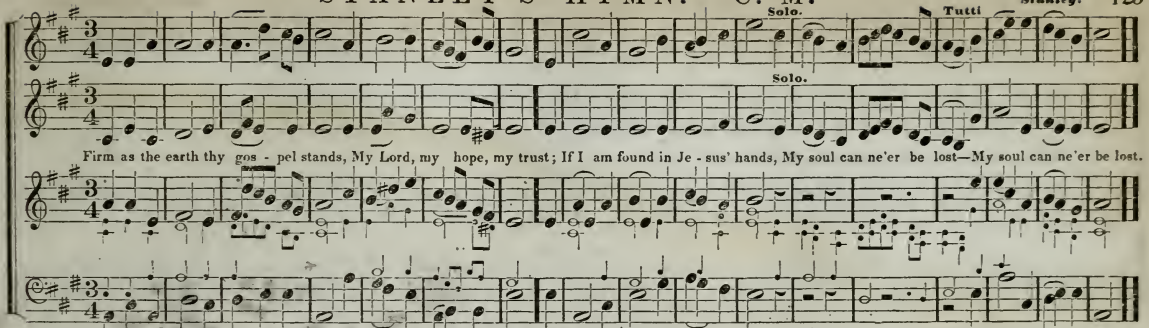
SACO. C. M.



NORRIDGEWOCK. C. M.

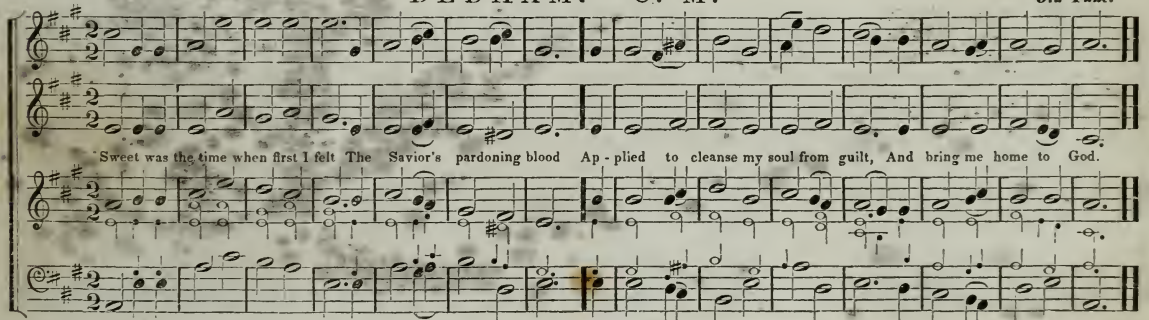


STANLEY'S HYMN. C. M.



DEDHAM. C. M.

Old Tune.



OSCAR. C. M.

Subject by Neukomm.

Andante.

When passing through the shades of death, My God will be my stay; A word of his sup - port - ing breath Shall drive all fears away.

Solo.

Solo.

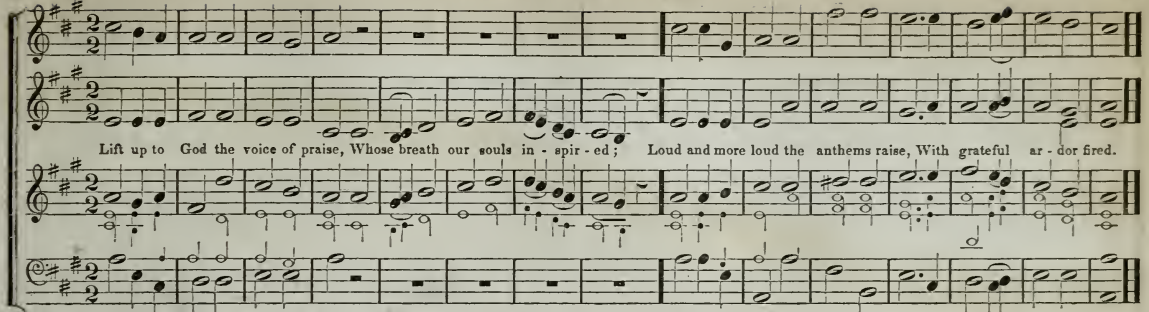
HOPE. C. M.

Allegretto.

1. Come, humble souls—ye mourners, come, And wipe a - way your tears; A - dieu to all your sad complaints, Your sor - rows and your fears.

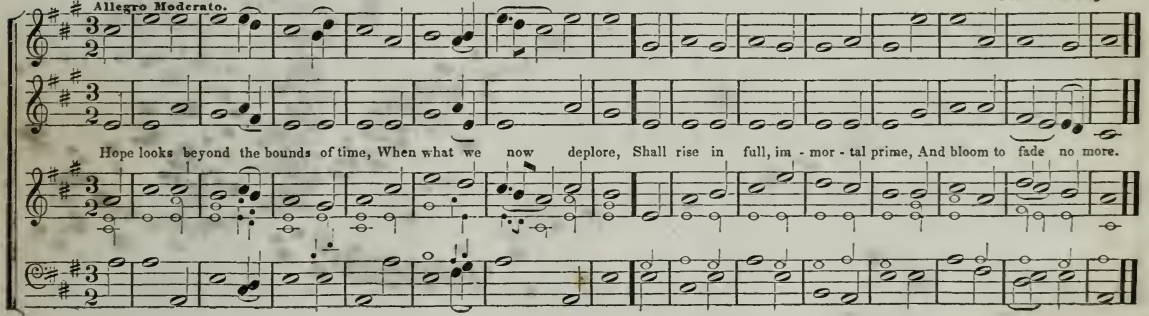
2. Come, shout aloud the Father's grace, And sing the Savior's love; Soon shall you join the glorious theme In loftier strains above.

HOWE. C. M.



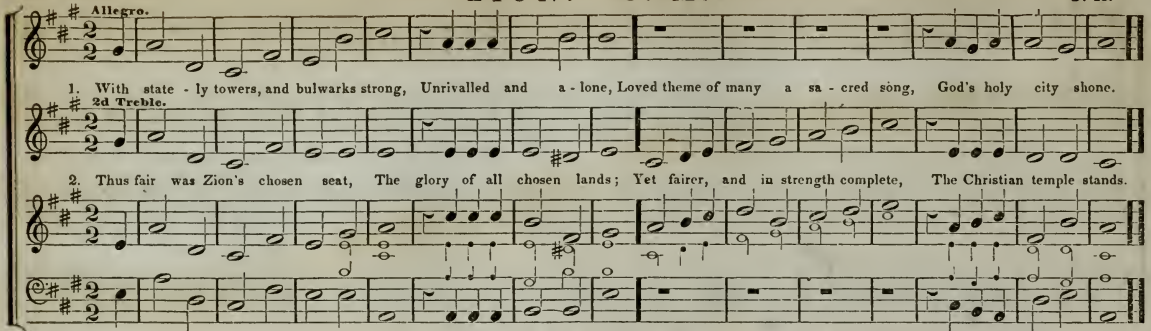
BARBY. C. M.

Old Harmony.

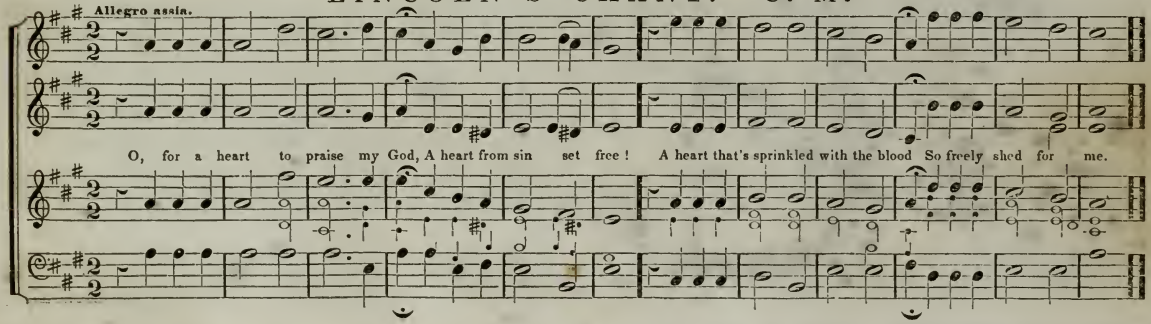


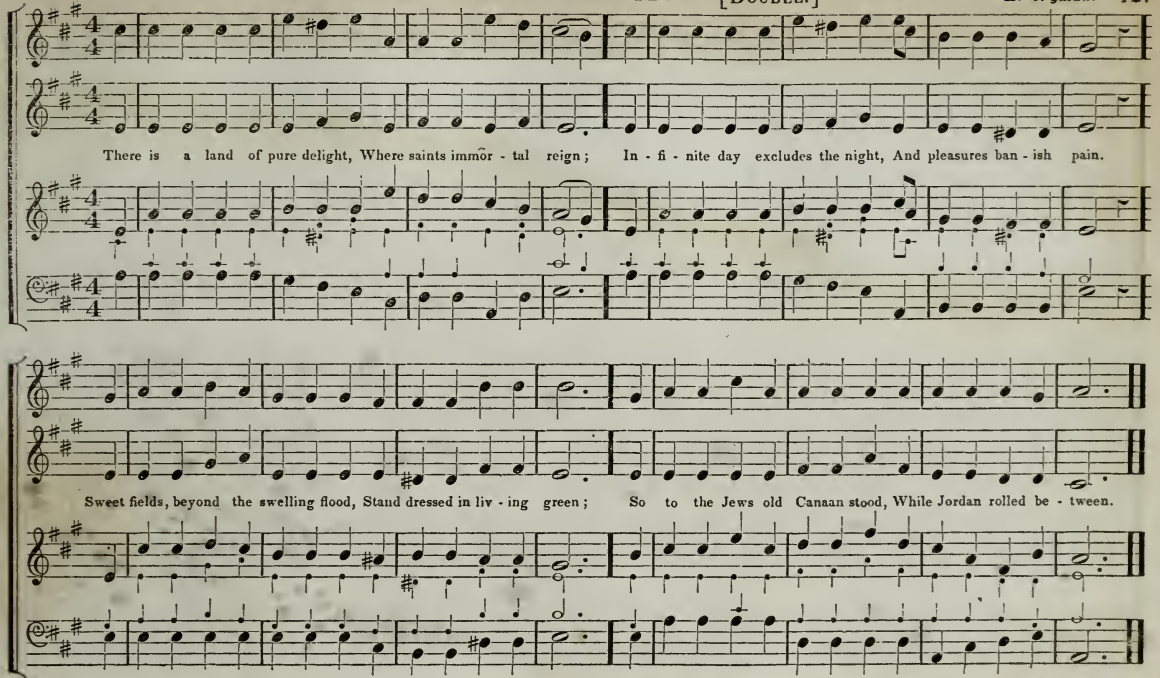
ZION. C. M.

J. K.



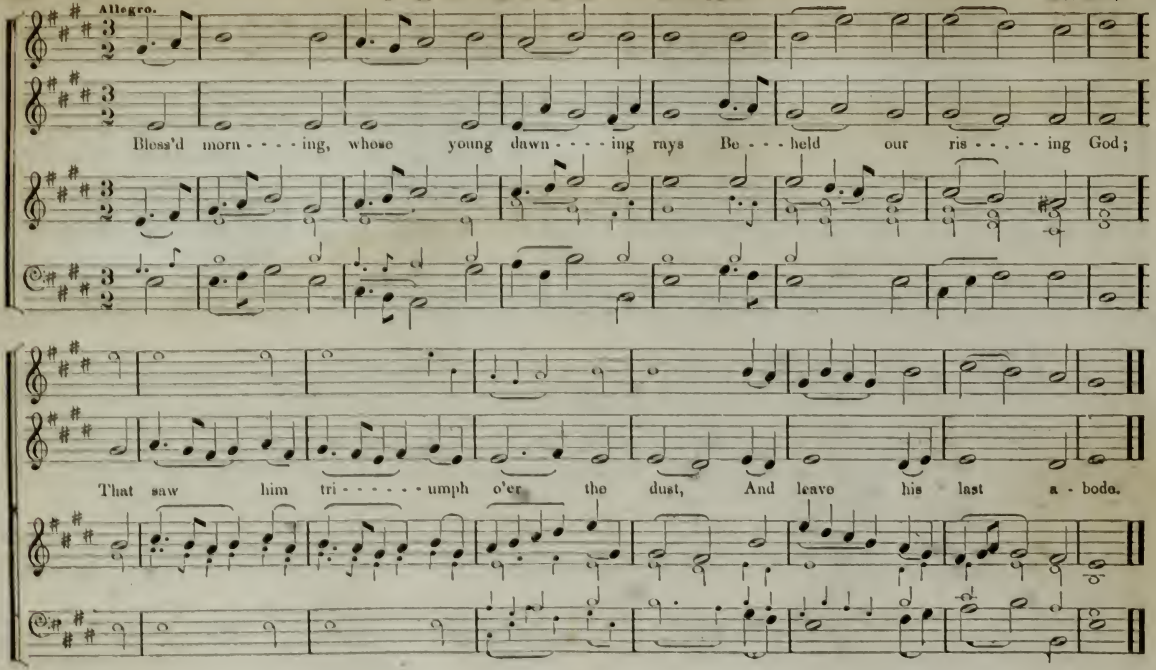
LINCOLN'S CHANT. C. M.




There is a land of pure delight, Where saints immor - tal reign; In - fi - nite day excludes the night, And pleasures ban - ish pain.
Sweet fields, beyond the swelling flood, Stand dressed in liv - ing green; So to the Jews old Canaan stood, While Jordan rolled be - tween.

NEW YORK. C. M.

Dr. Blow.



MANCHESTER. C. M.

Dr. I. Wainwright.

Allegro Moderato.

2d Treble.

There is a land of liv - ing joy, Be - yond the ut - most skies, Where scenes of bliss, without al - loy, In boundless prospect rise.

INCARNATION. C. M.

J. K.

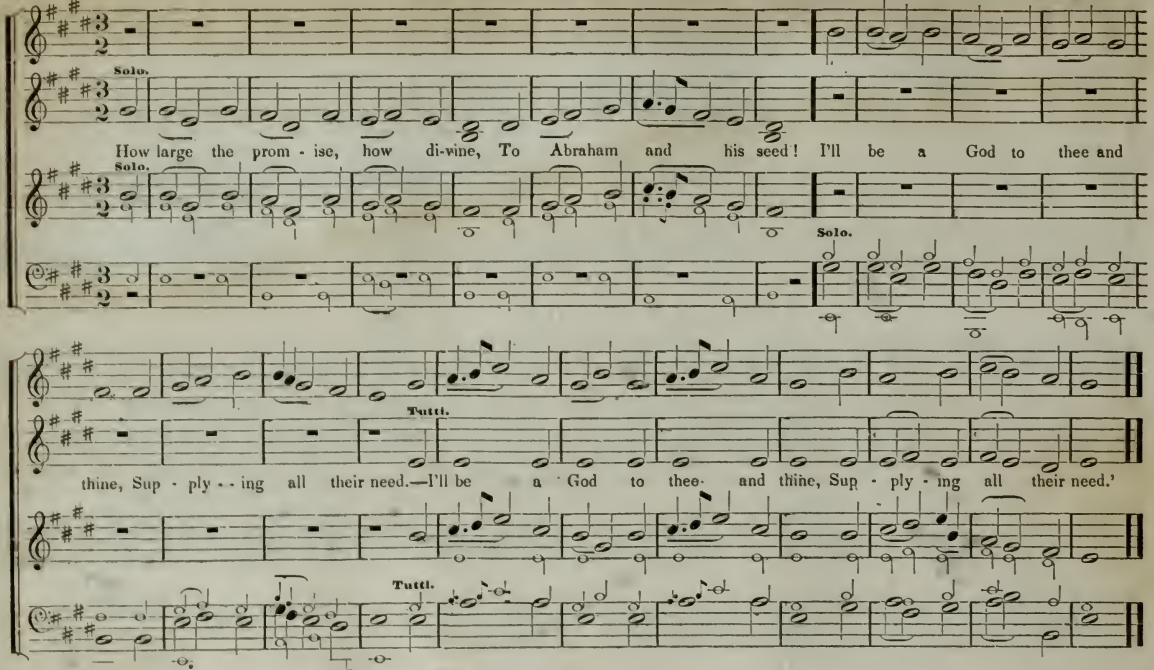
1. Joy to the world! the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing—And heaven and nature sing.

2d Treble.

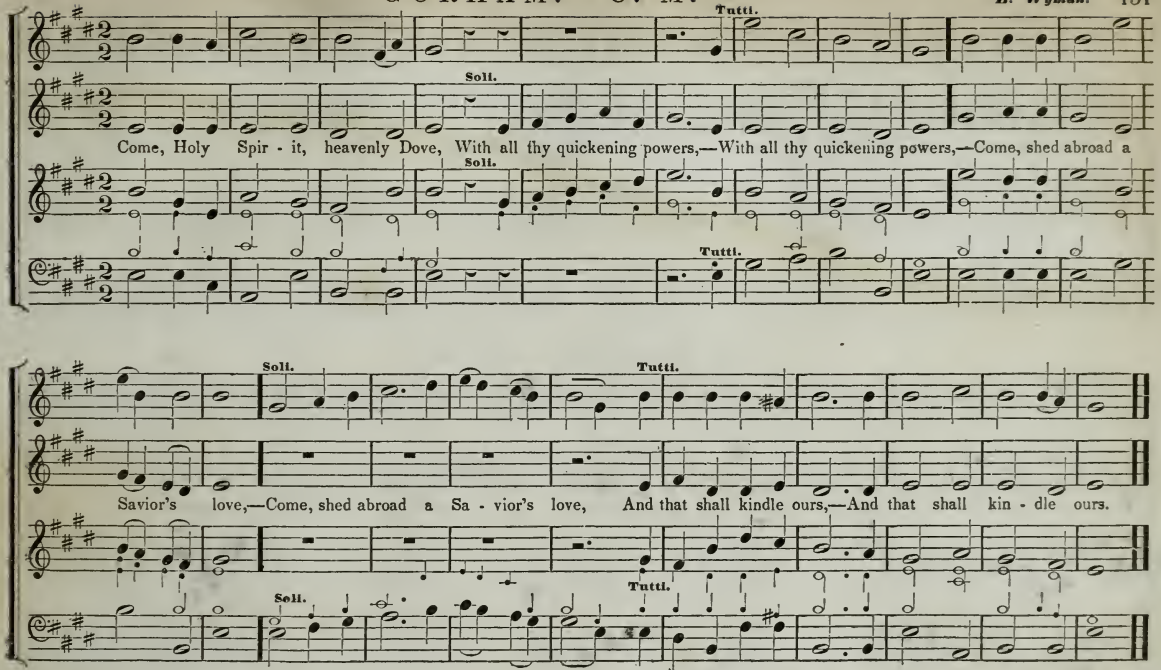
2. Joy to the earth! the Savior reigns! Let men their songs employ; While fields and floods, rocks, hills and plains, Repeat the sounding joy—Repeat the sounding joy.

WAREHAM. C. M.

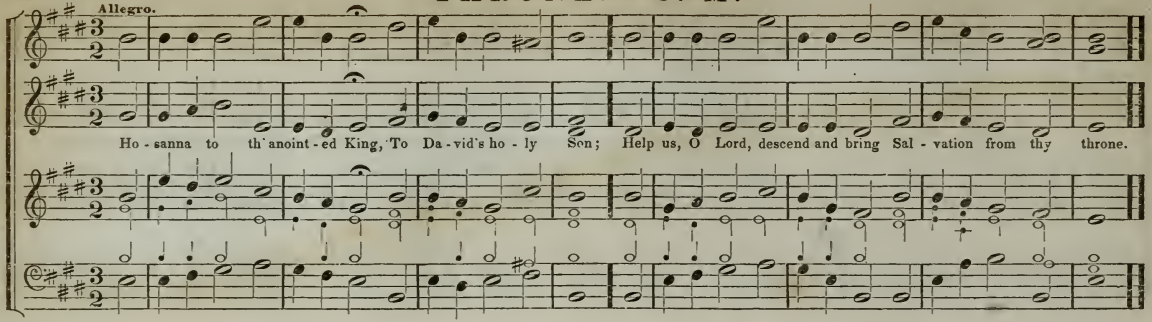
Dr. Arnold.



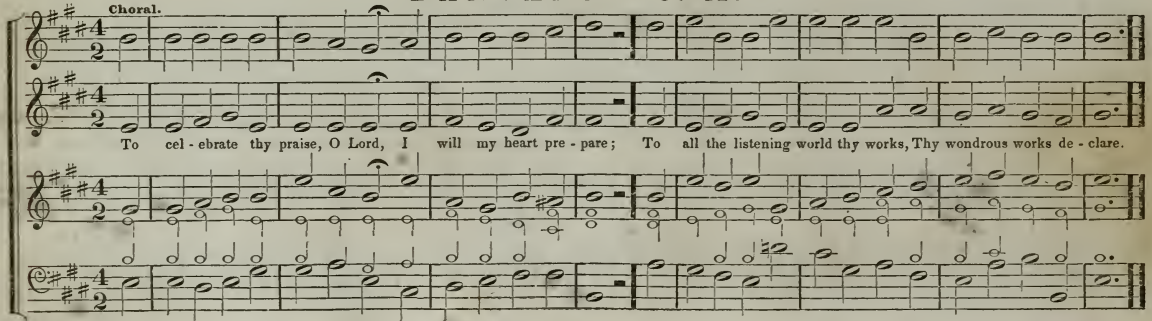
GORHAM. C. M.


Tutti.
Soli.
Come, Holy Spir - it, heavenly Dove, With all thy quickening powers,—With all thy quickening powers,—Come, shed abroad a
Soli.
Tutti.
Soli.
Tutti.
Savior's love,—Come, shed abroad a Sa - vior's love, And that shall kindle ours,—And that shall kin - dle ours.
Soli.
Tutti.

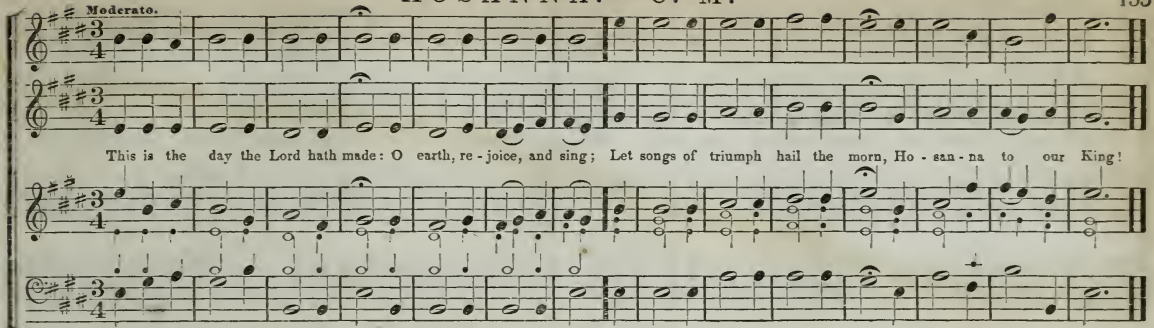
THRONE. C. M.



DANVERS. C. M.



HOSANNA. C. M.



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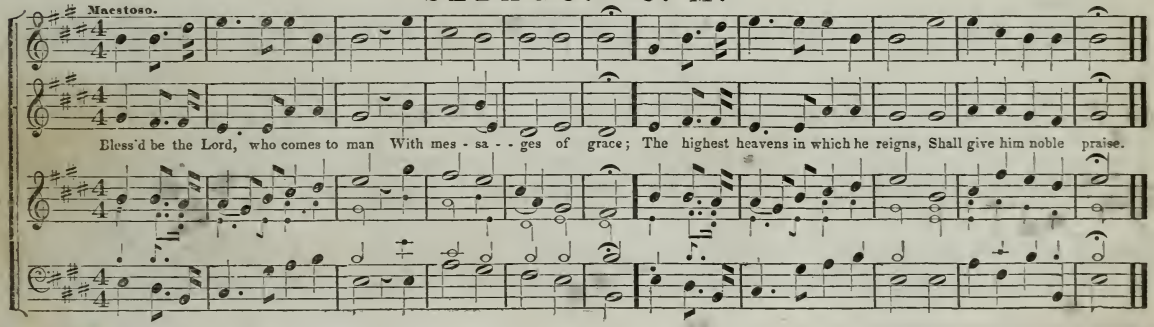
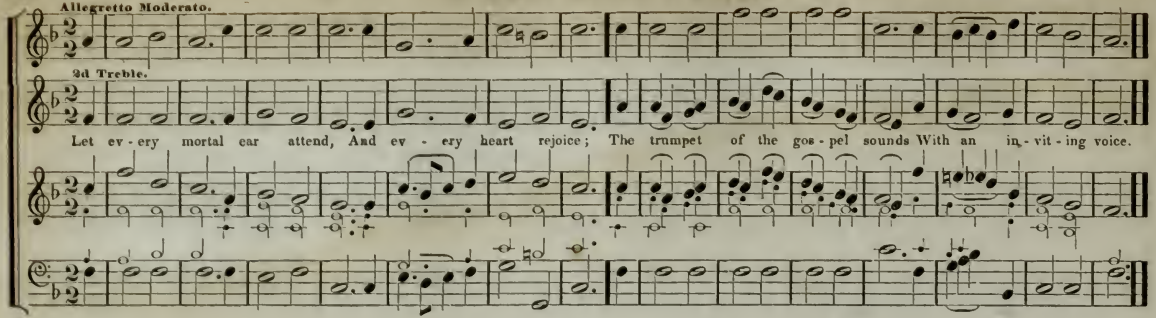


CUMMINGS. C. M.



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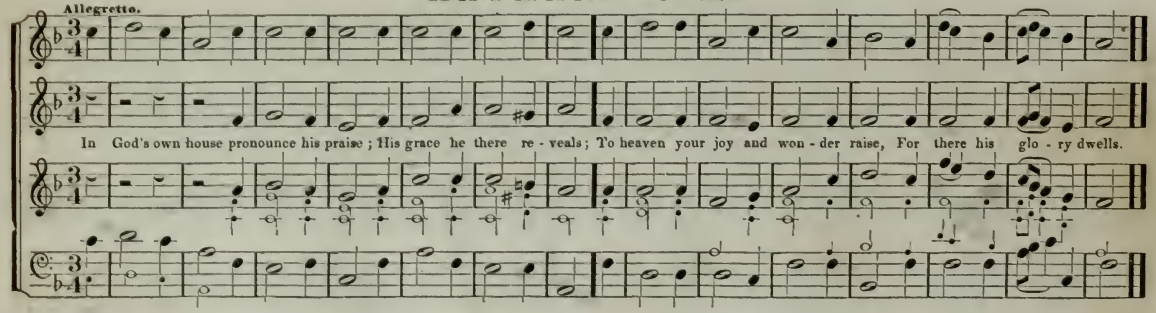
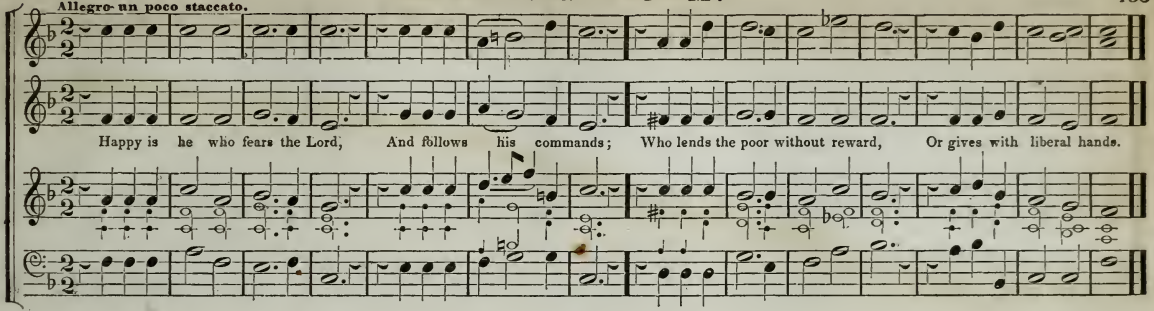
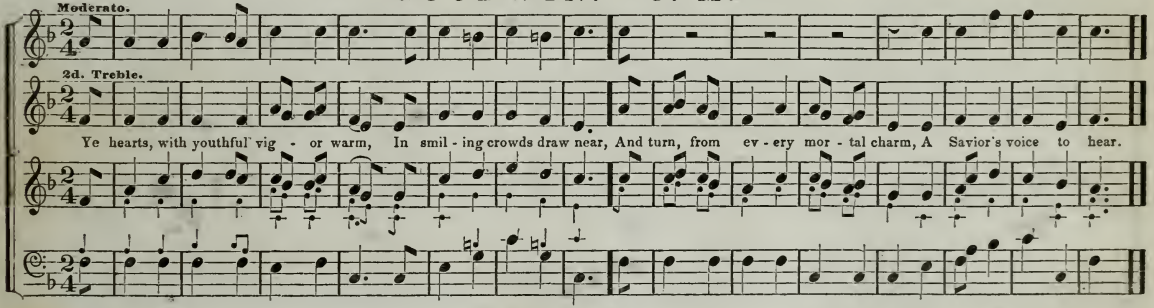


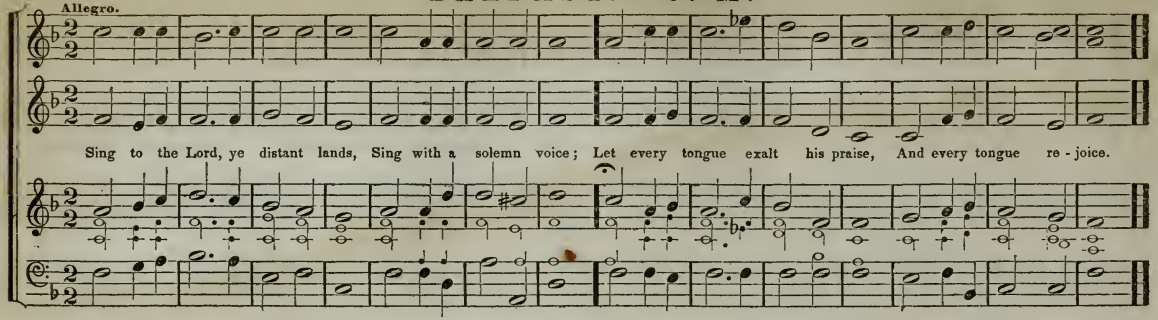
BRADLEY. C. M.



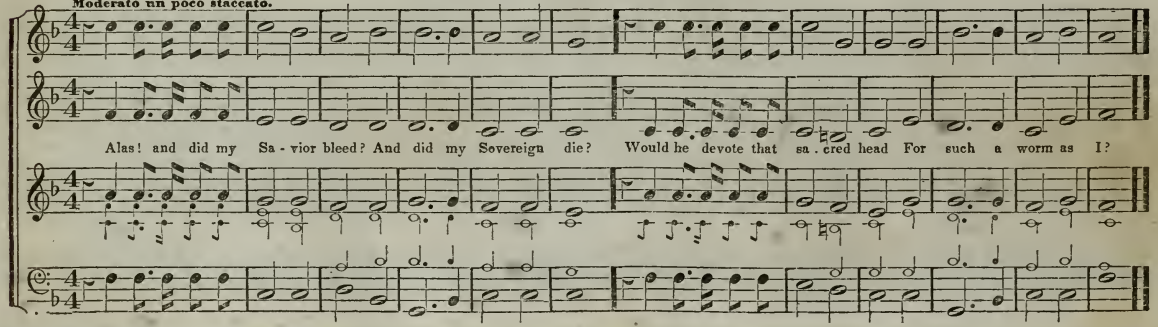
GOODWIN. C. M.



BELFAST. C. M.

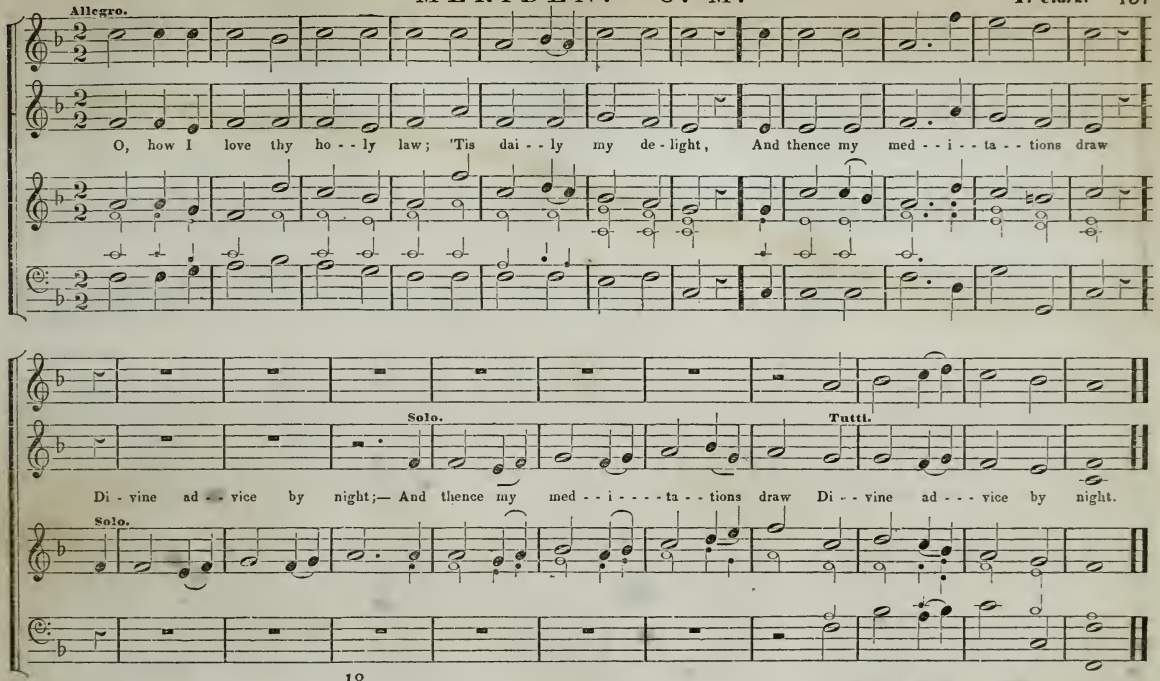


WEBER'S CHANT. C. M.



MERIDEN. C. M.

T. Clark.



ST. MARK'S. C. M.

Twining.

Allegro.

Almighty God, thy wondrous works Of prov - idence and grace, An an - gel's perfect mind exceed, And all our pride abase,—And all our pride a - base.

ST. DAVID'S. C. M.

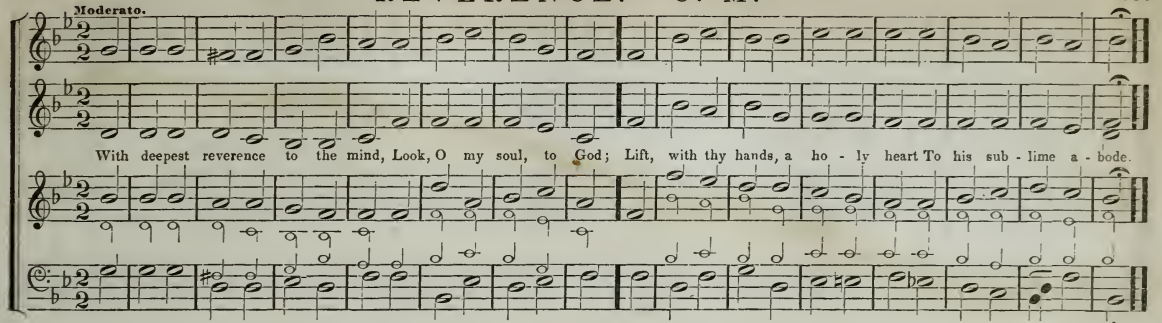
Ravenscroft.

Choral.

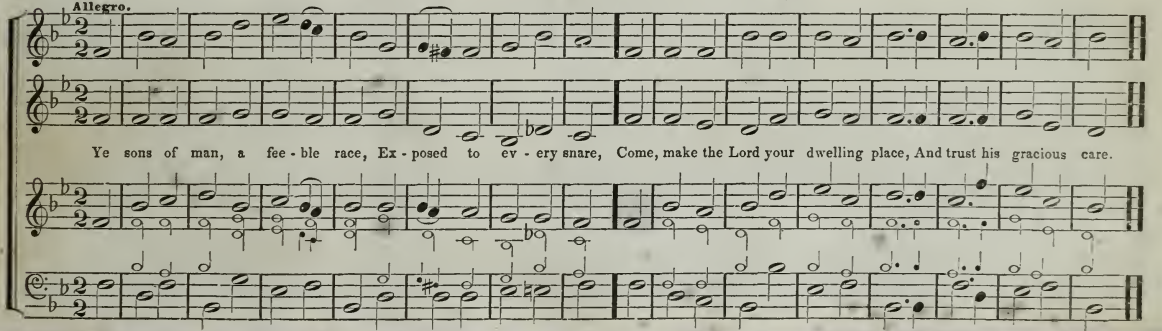
3d Treble.

To cel - e - brate thy praise, O Lord, I will my heart pre - pare; To all the listening world will I Thy wondrous works de - clare.

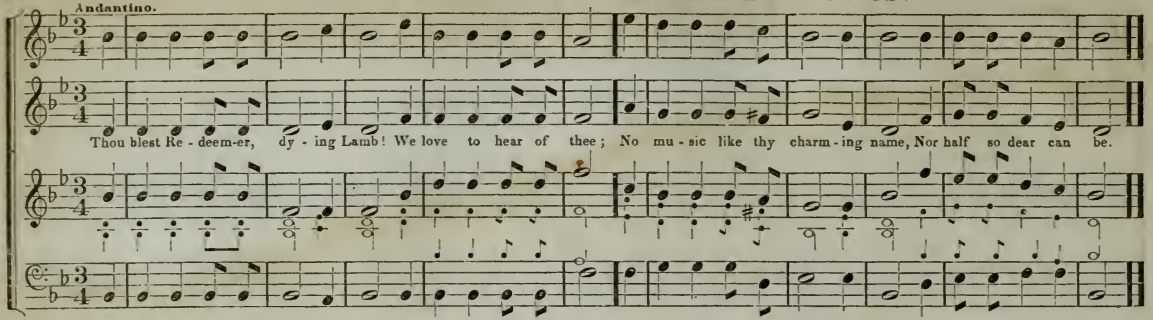
REVERENCE. C. M.



MOUNT DESERT. C. M.

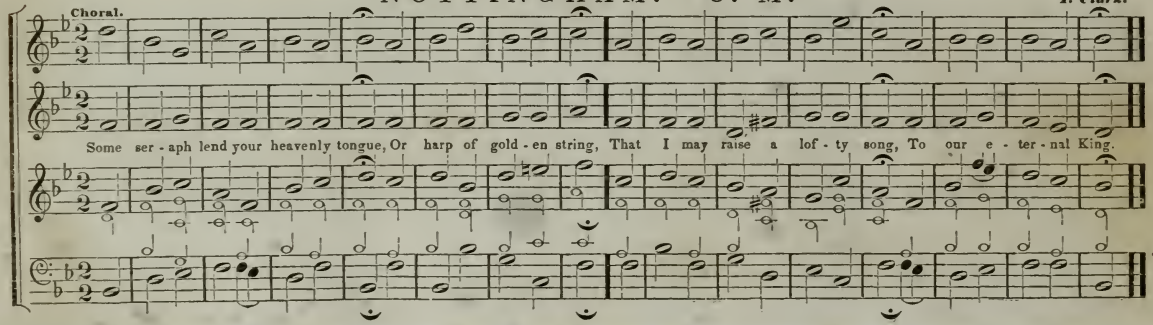


RICHARDSON'S CHANT. C. M.

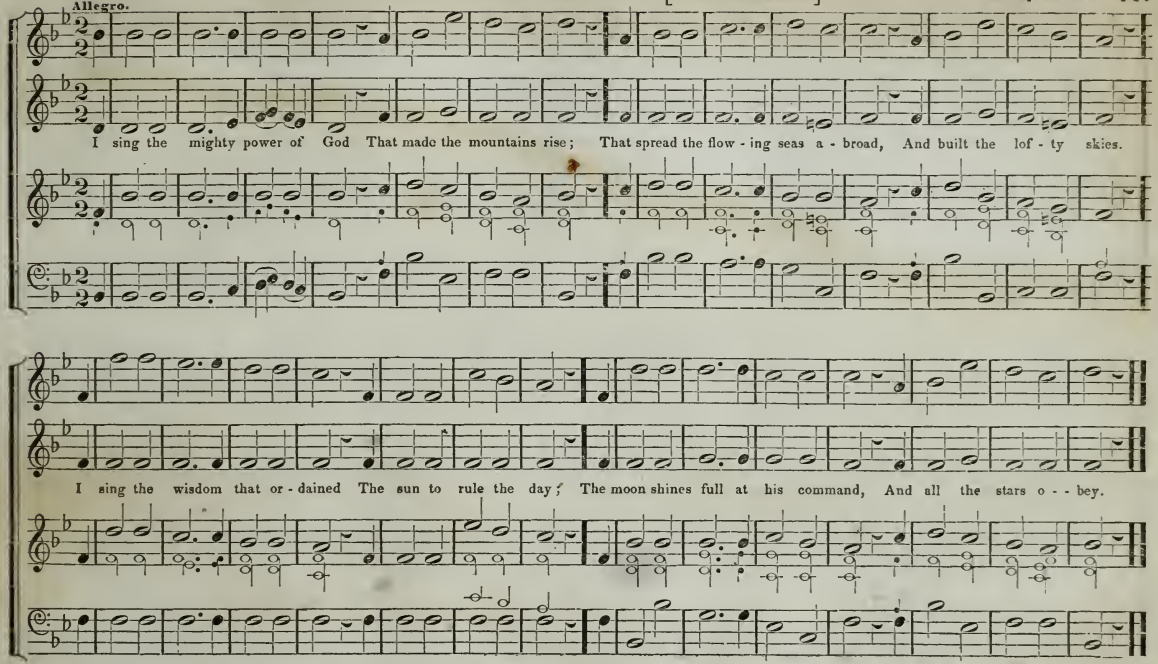


NOTTINGHAM. C. M.

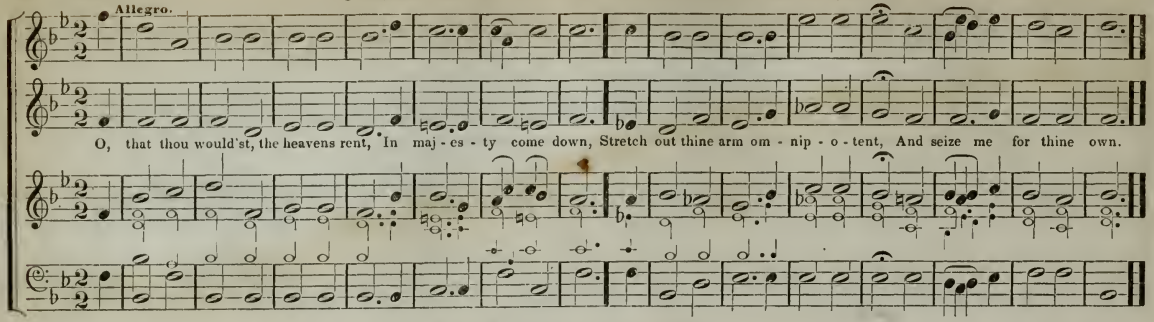
I. Clark.



TOLLAND. C. M. [Two Stanzas.]

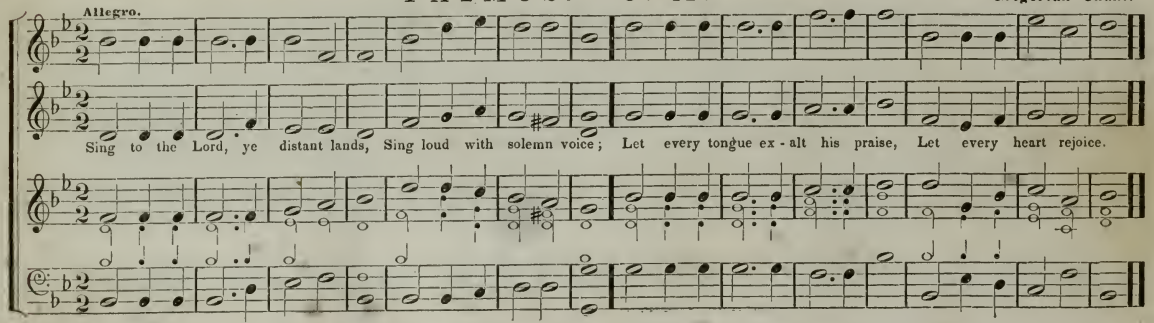


CHESTNUT STREET. C. M.

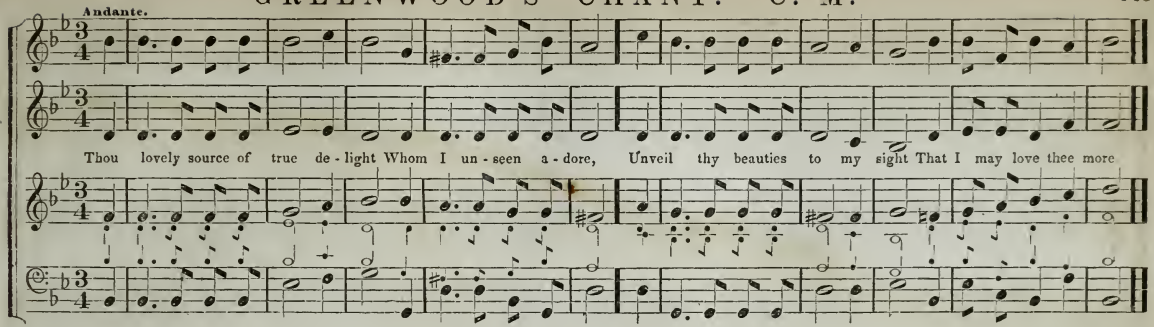


PATMOS. C. M.

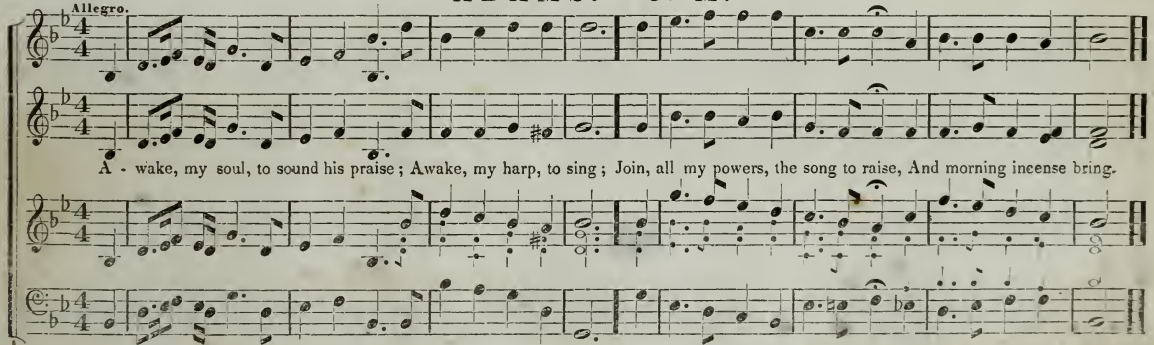
Gregorian Chant.



GREENWOOD'S CHANT. C. M.

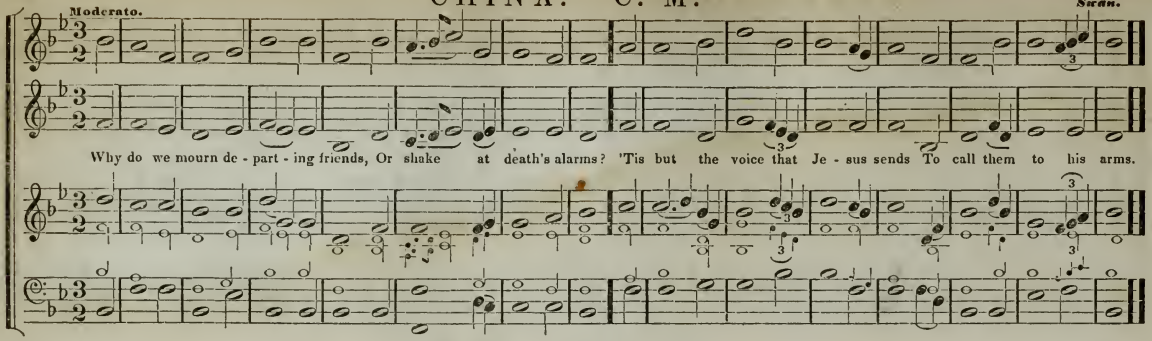


ADAMS. C. M.



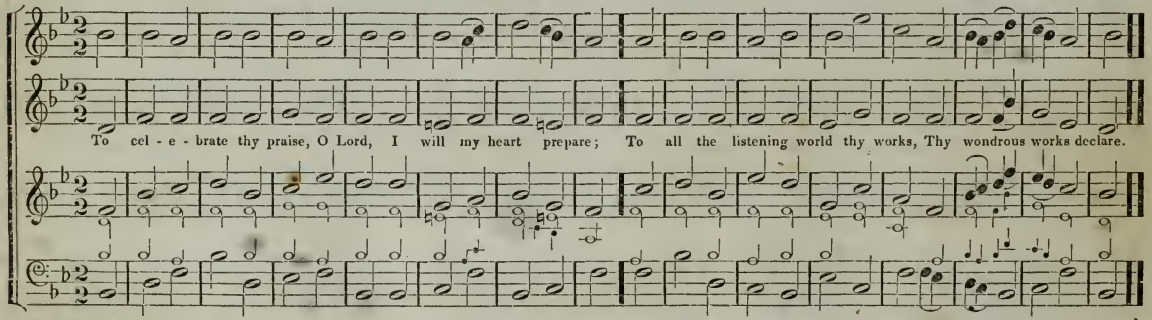
CHINA. C. M.

Moderato. Swan.

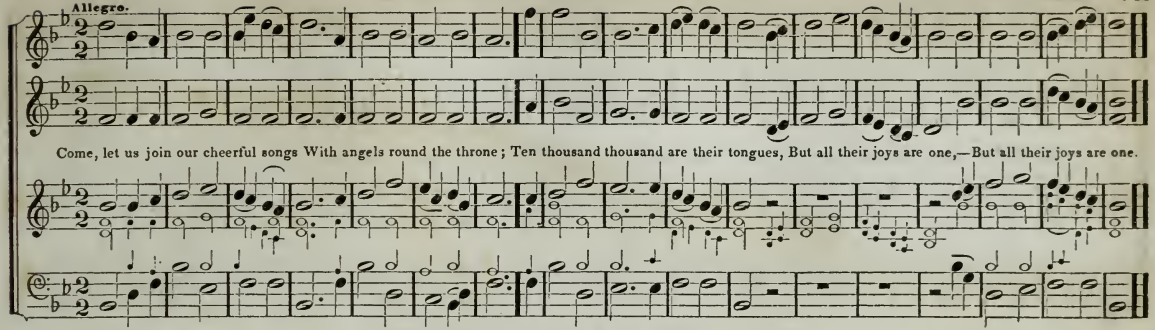


ST. JAMES. C. M.

Courteville.

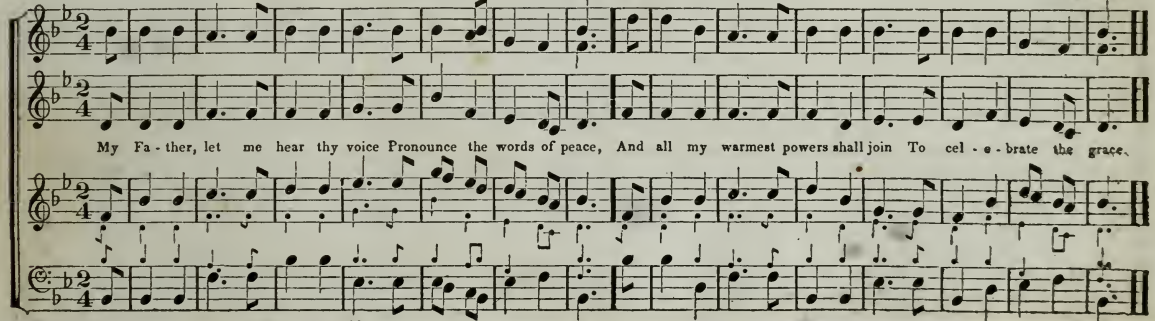


DEVIZES. C. M.

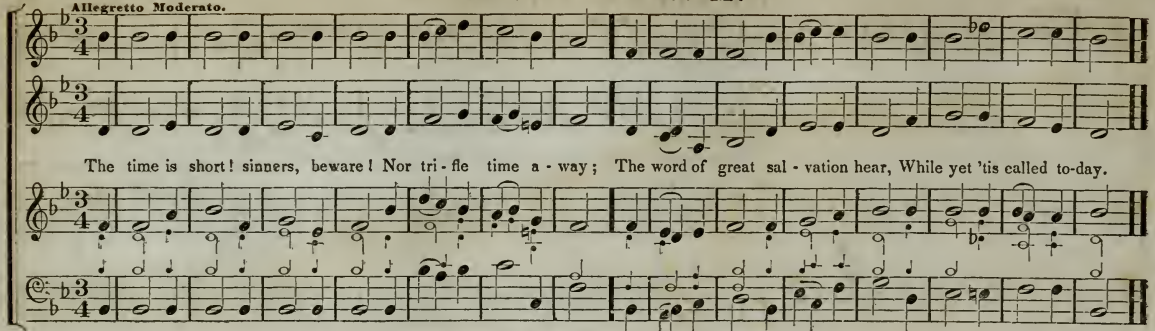


AMHERST. C. M.

Mozart.

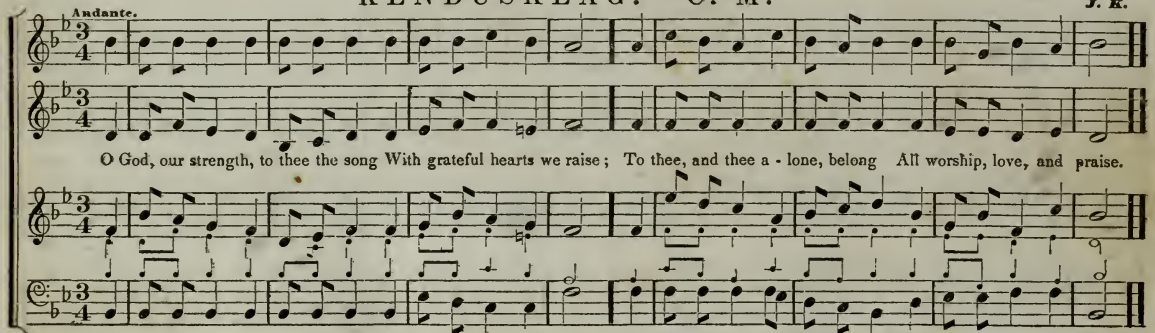


ETERNITY. C. M.



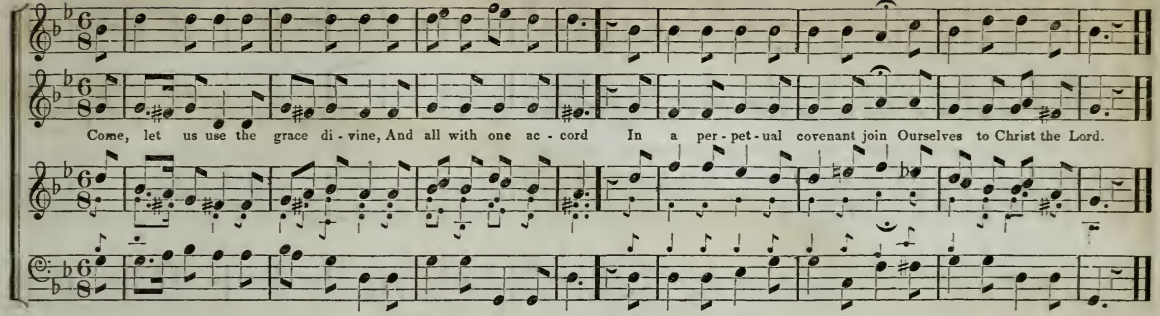
KENDUSKEAG. C. M.

J. K.

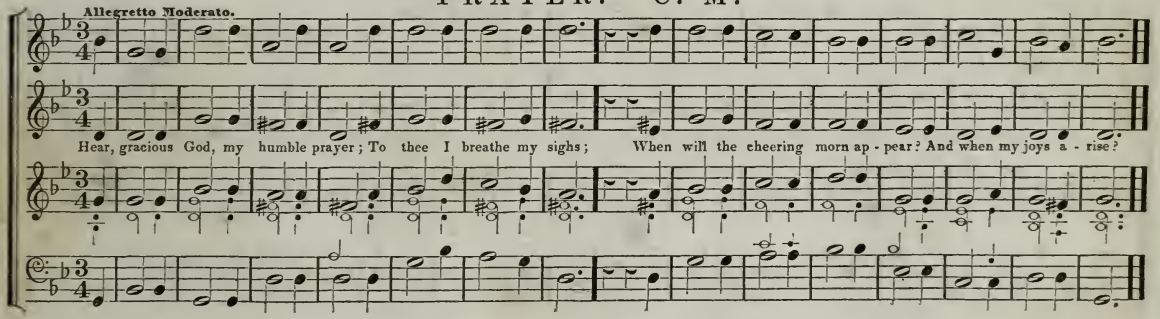


NORWAY. C. M.

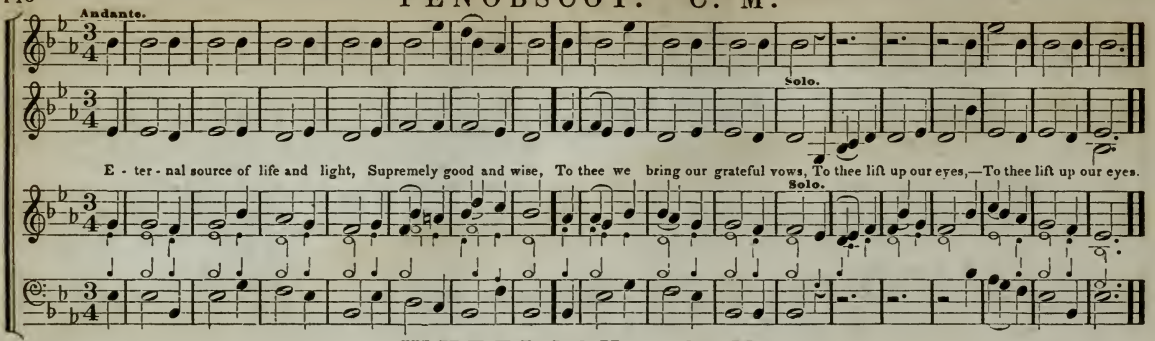
Subject from Handel.



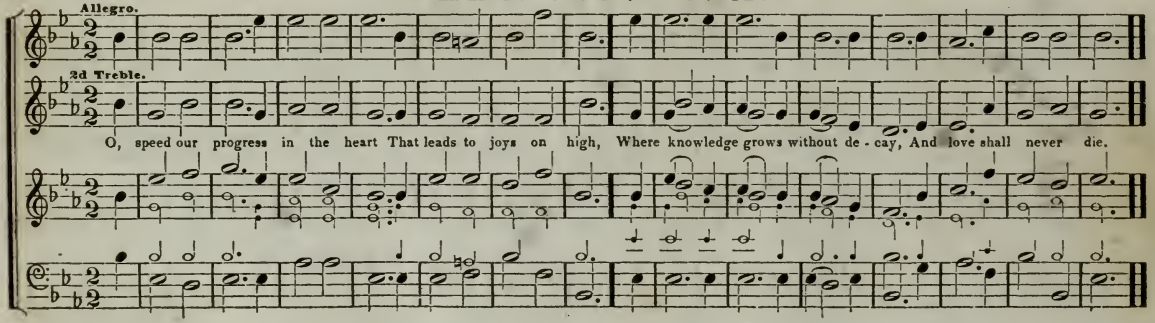
PRAYER. C. M.

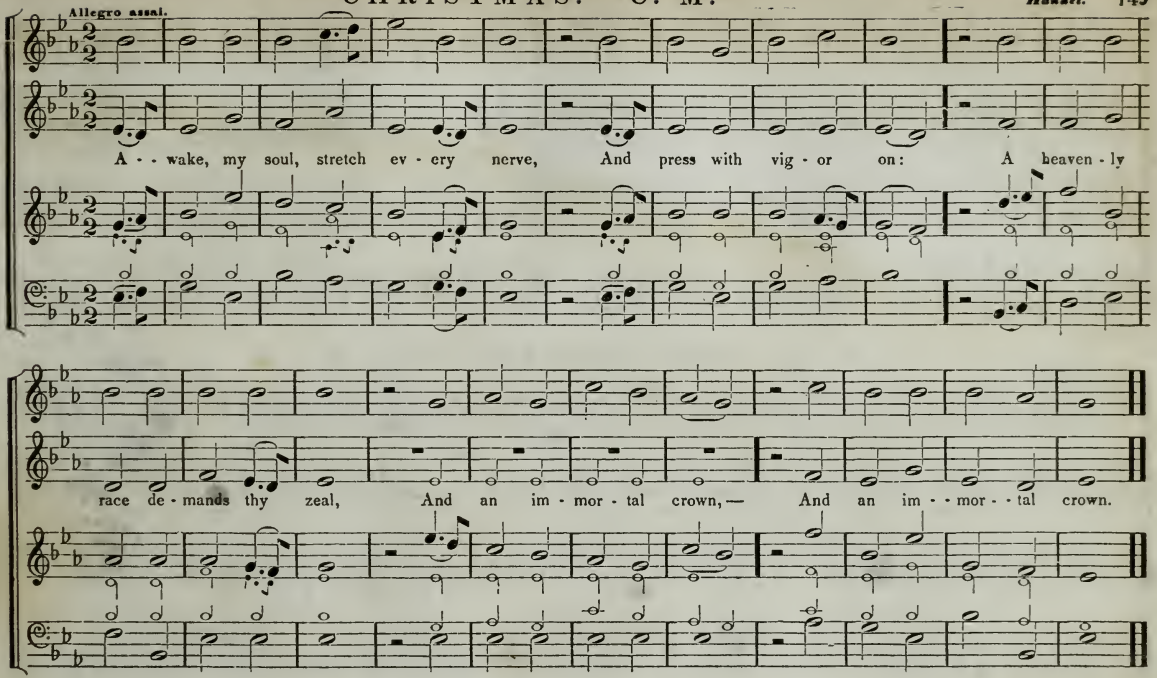


PENOBSCOT. C. M.

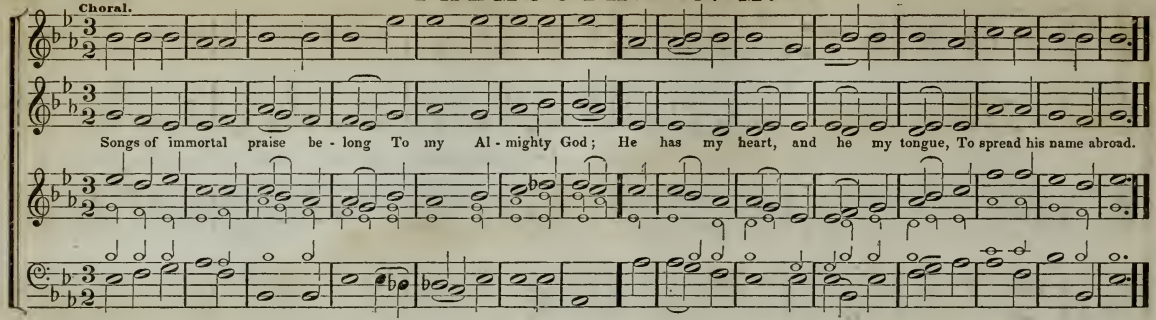


WHEELOCK. C. M.

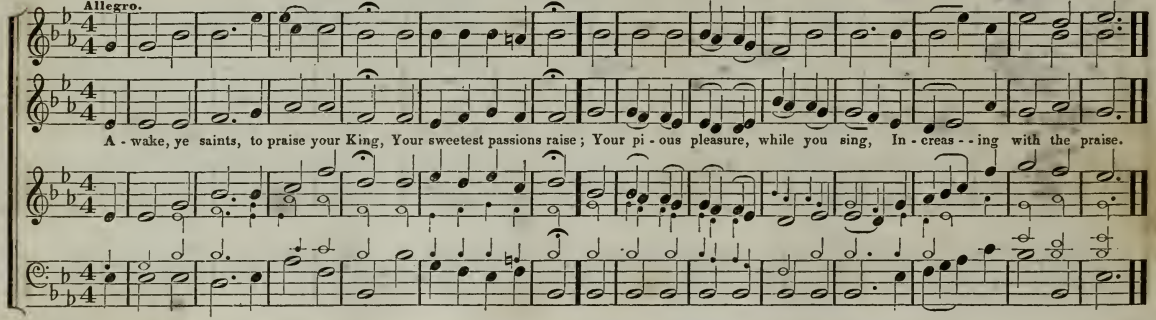



Allegro assai.
A - - wake, my soul, stretch ev - ery nerve, And press with vig - or on: A heaven - ly
race de - mands thy zeal, And an im - mor - tal crown,— And an im - - mor - - tal crown.

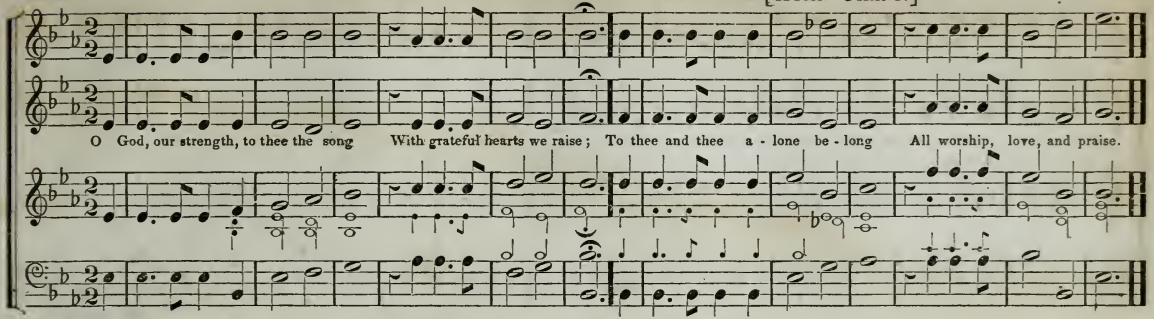
FALMOUTH. C. M.



W. H. WOOD'S HYMN. C. M.

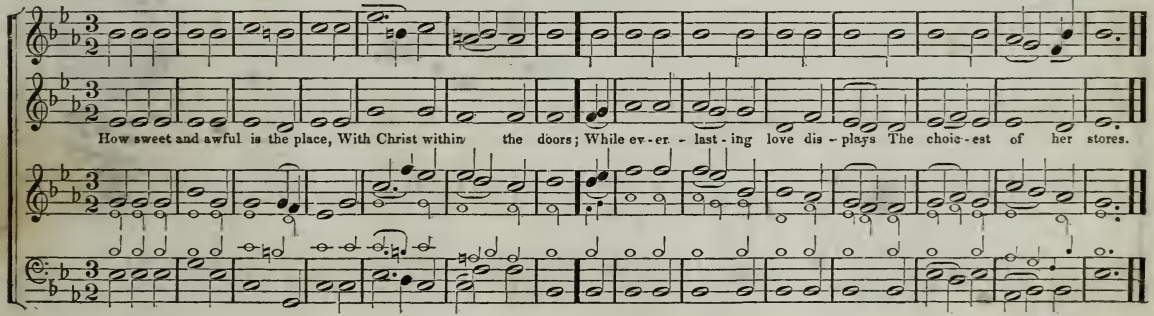


BARKER. C. M. [Hymn Chant.]



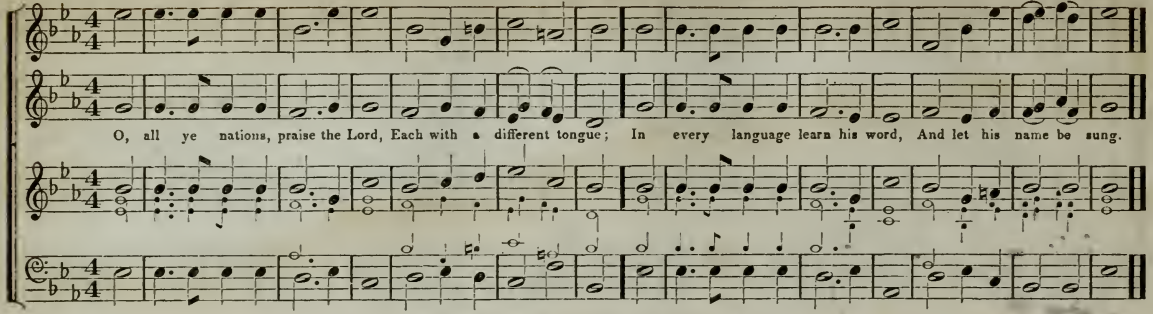
MEMPHIS. C. M.

E. H. Jr.



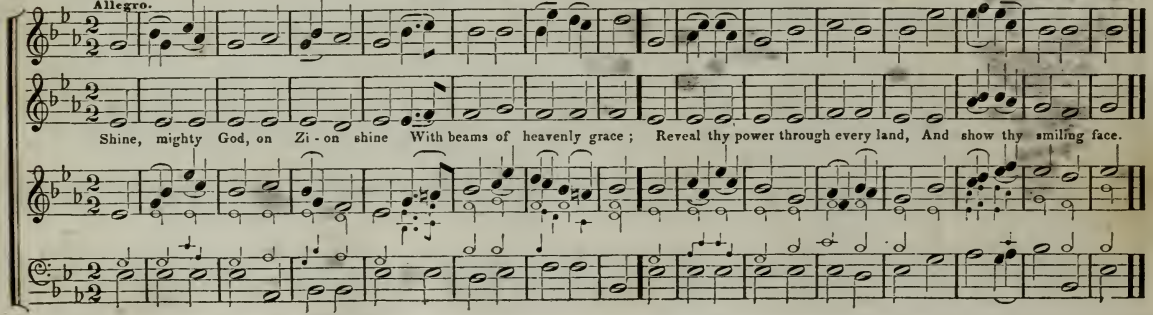
TALLIS'S CHANT. C. M.

Tallis.

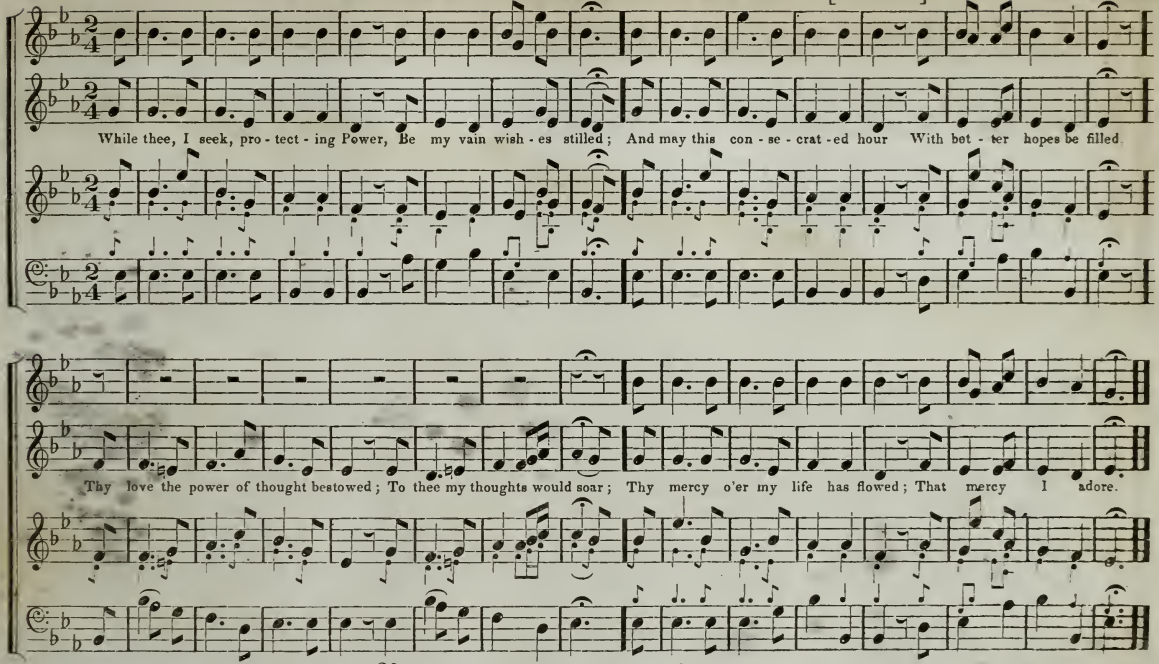


WARWICK. C. M.

Stanley.

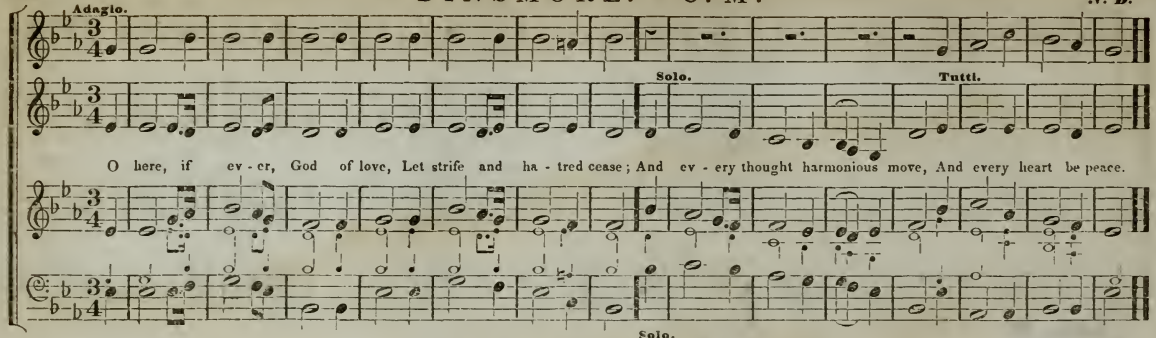


BRATTLE STREET. C. M. [DOUBLE.]



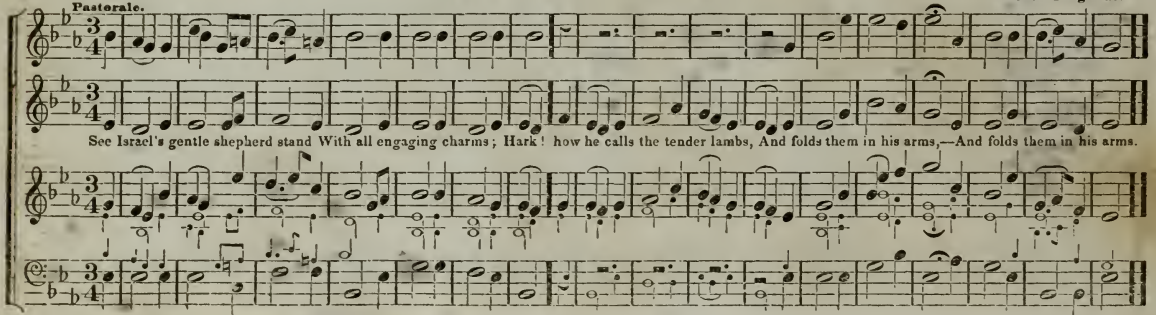
DINSMORE. C. M.

N. D.

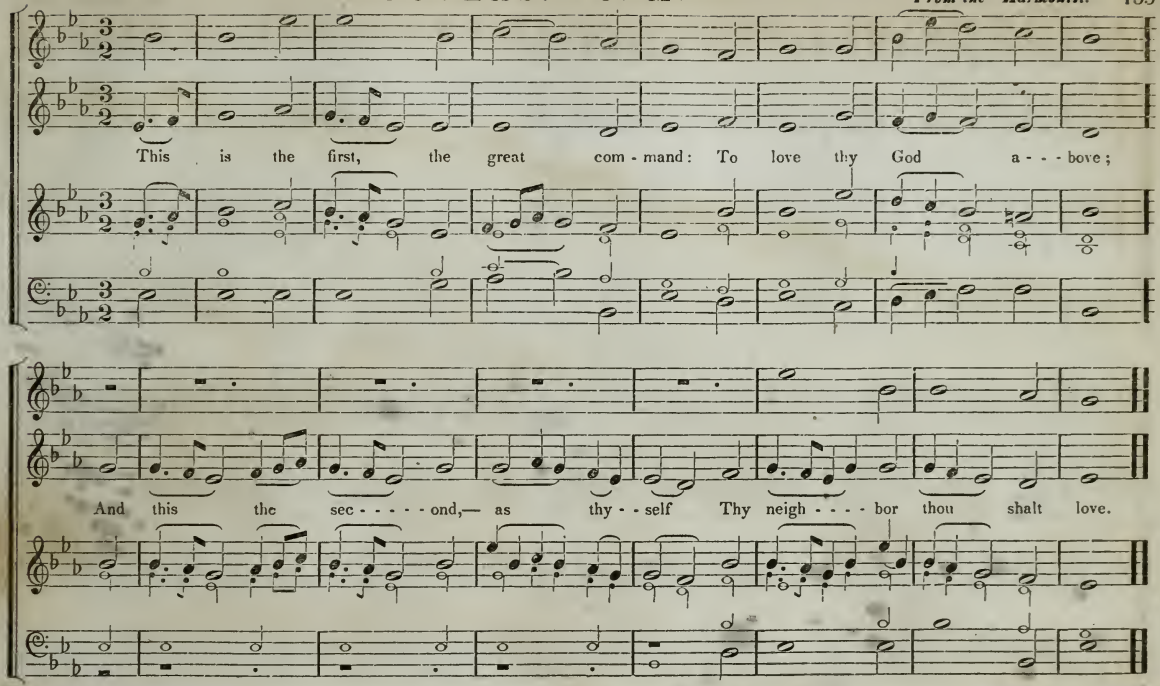


ISRAEL. C. M.

Not Original.

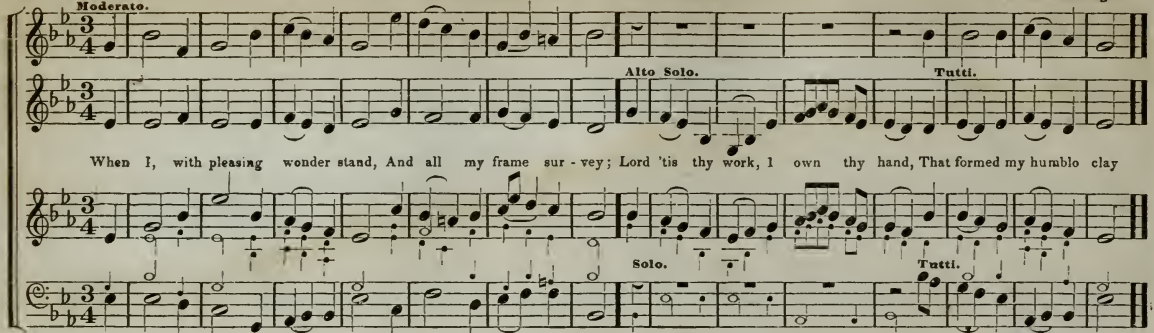


DOUGLAS. C. M.


This is the first, the great com - mand: To love thy God a - - - bove;
And this the sec - - - - - ond,— as thy - - self Thy neigh - - - - bor thou shalt love.

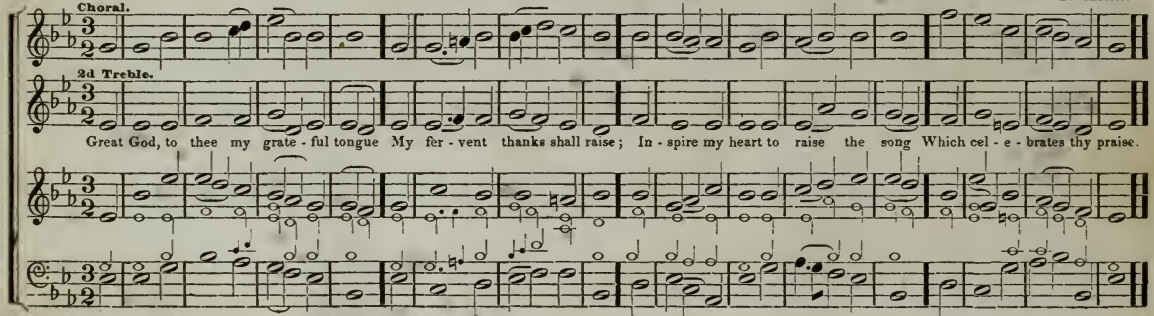
LIVERPOOL. C. M.

Dr. Wainwright.



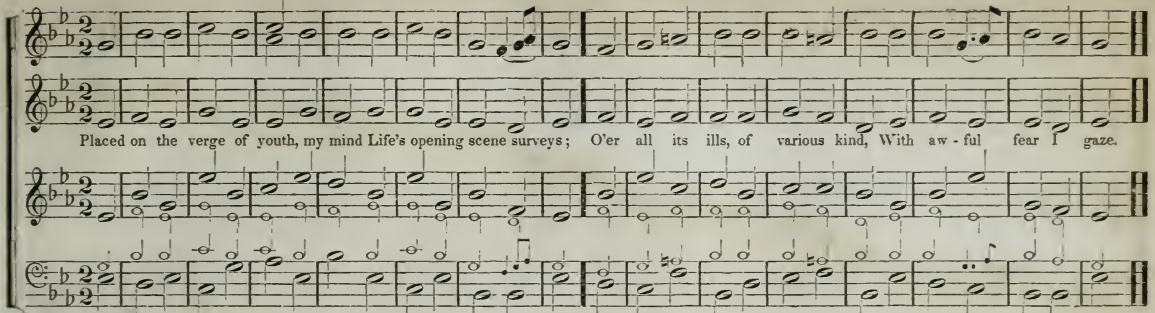
ABRIDGE. C. M.

I. Smith.



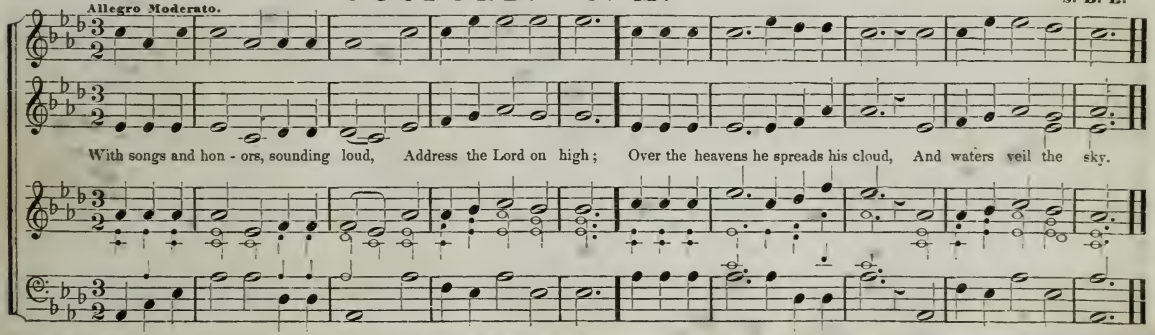
LONDON. C. M.

Dr. Croft.

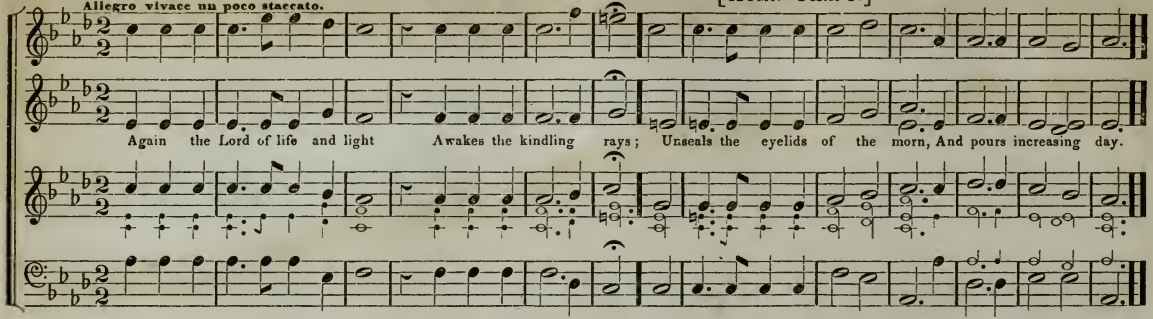


GOSFORD. C. M.

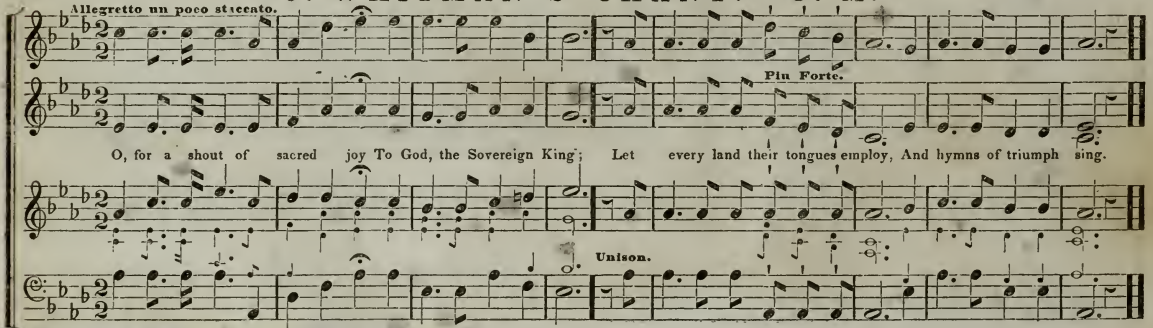
S. B. B.



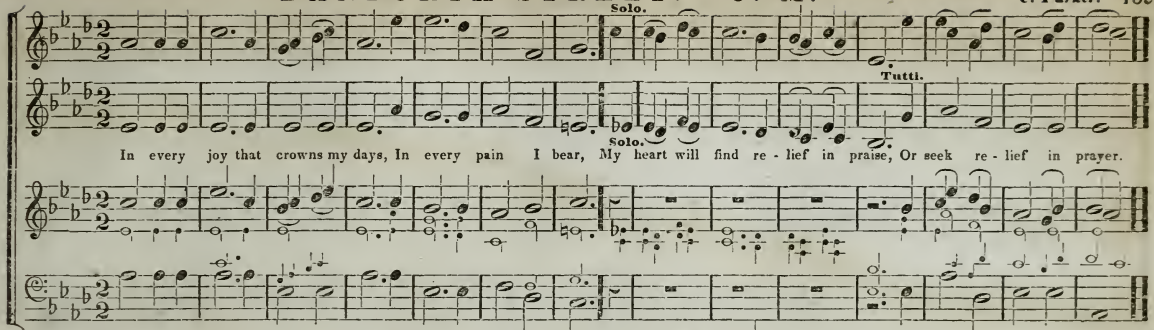
GILMAN. C. M. [Hymn Chant.]



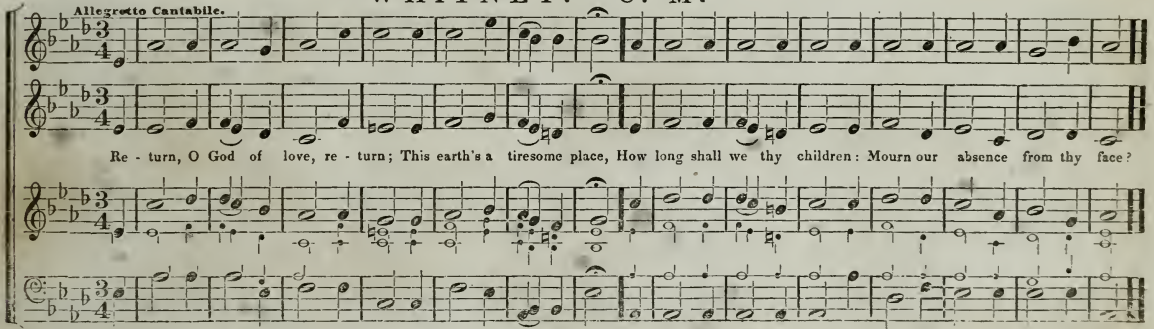
J. WHITMAN'S CHANT. C. M.



DANFORTH STREET. C. M.

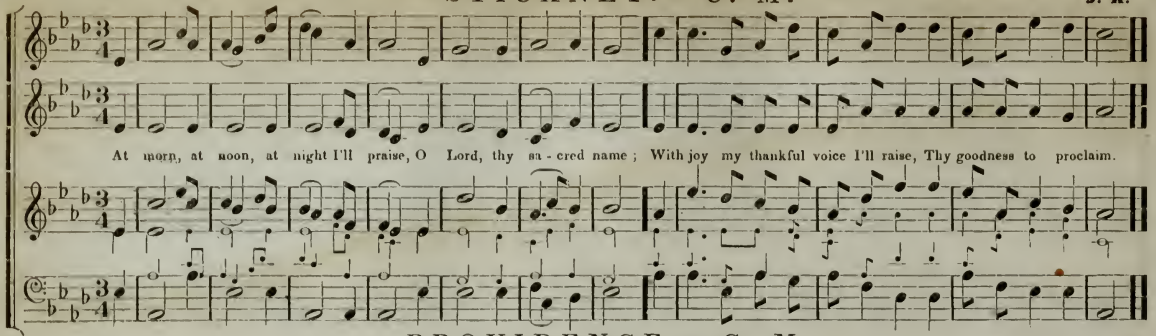


WHITNEY. C. M.

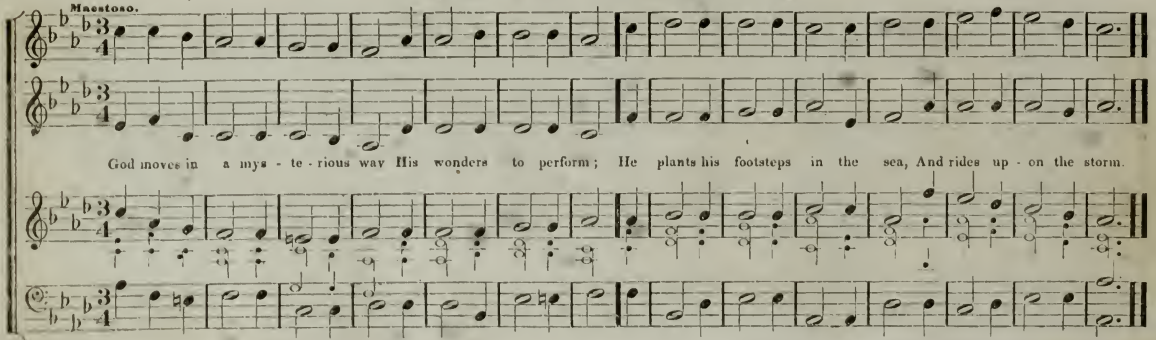


STICKNEY. C. M.

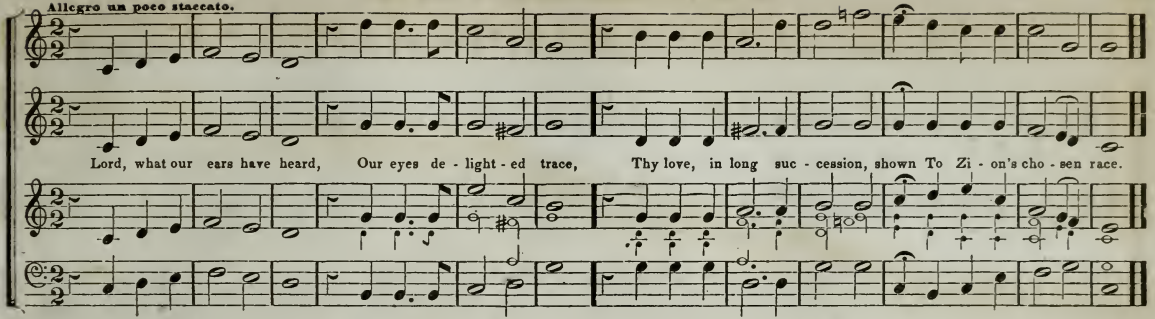
J. K.



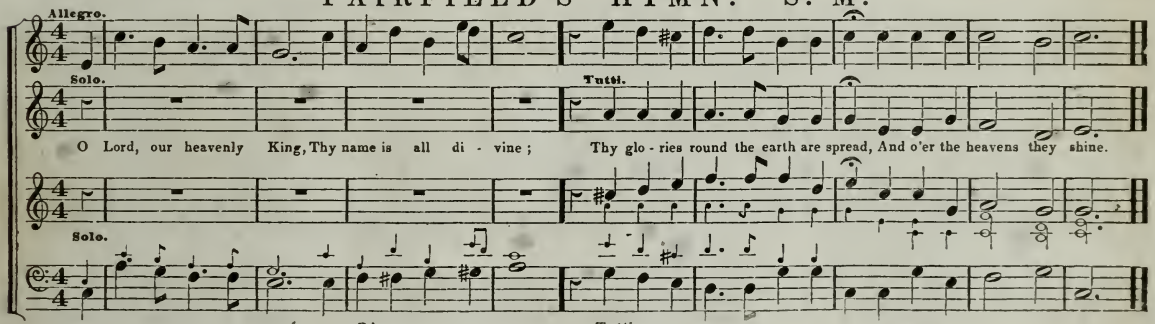
PROVIDENCE. C. M.



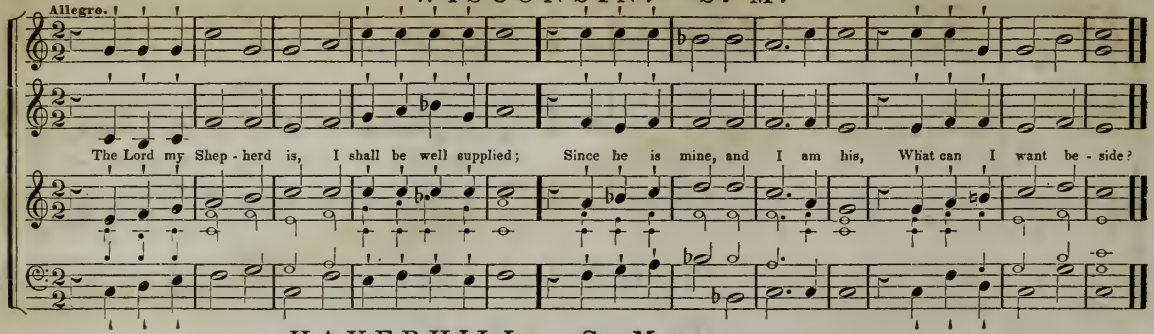
SKOWHEGAN. S. M.



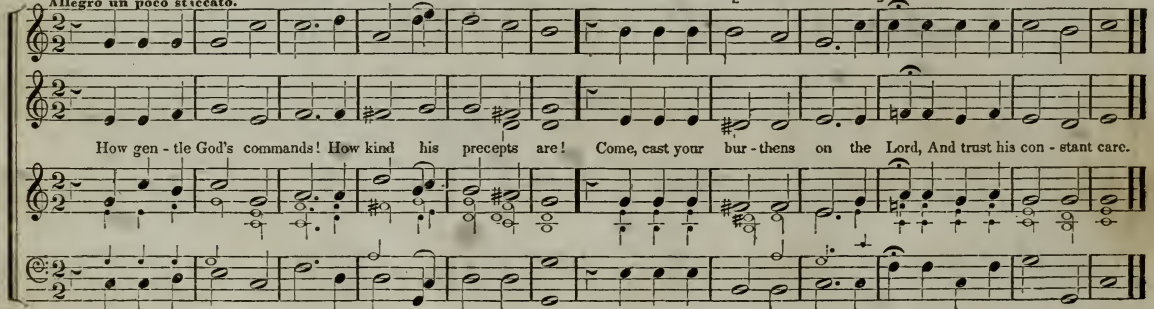
FAIRFIELD'S HYMN. S. M.

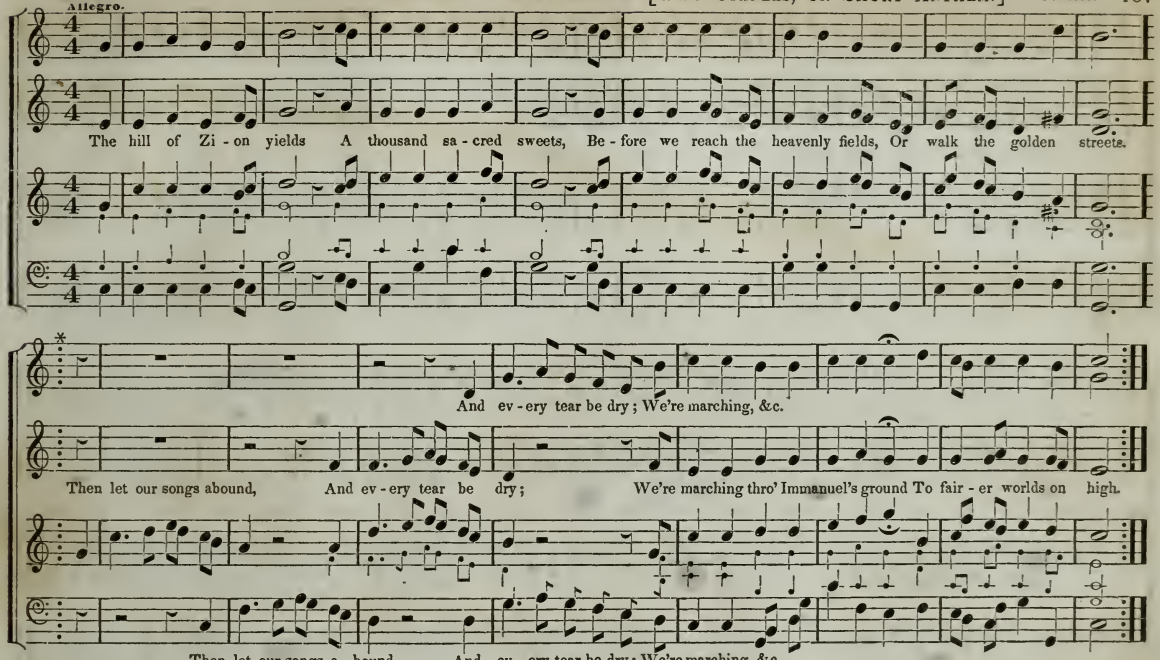


WISCONSIN. S. M.



HAVERHILL. S. M. [Hymn Chant.]

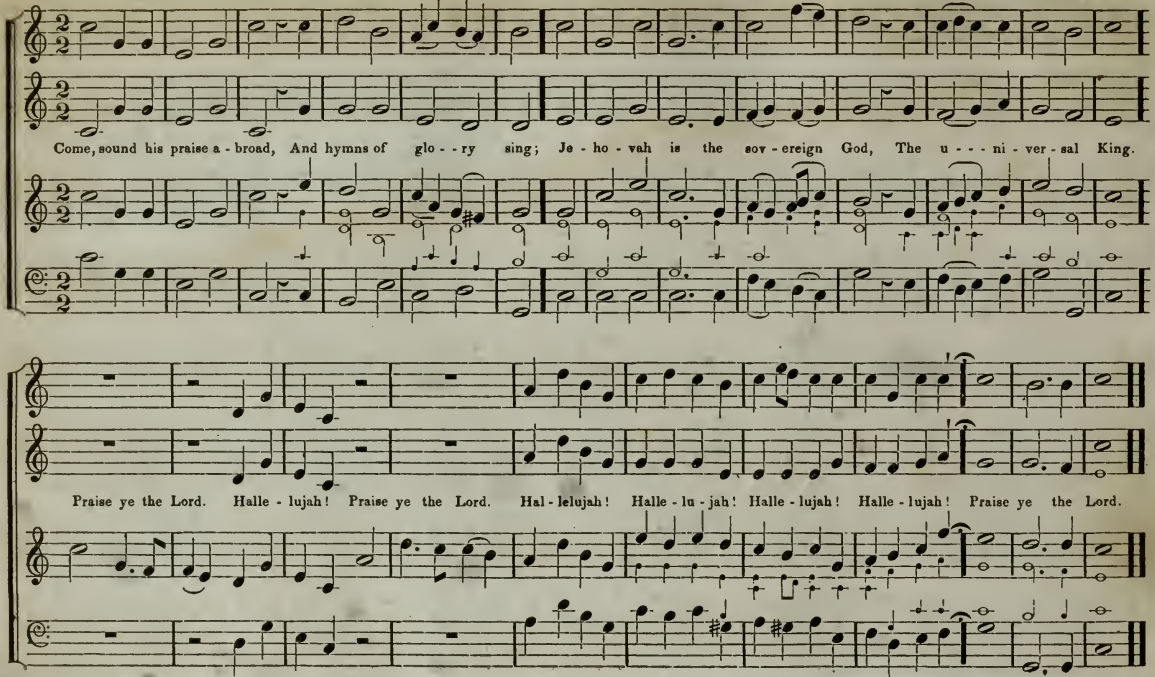




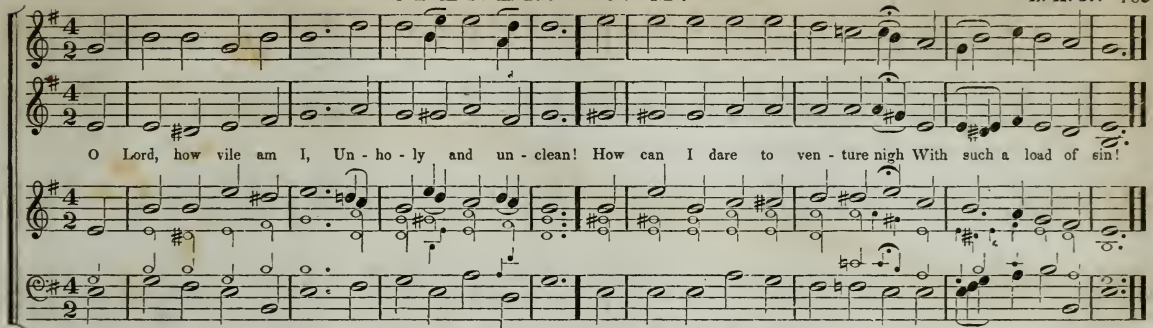
* *May be repeated when used as an Anthem.*

SILVER STREET. S. M.

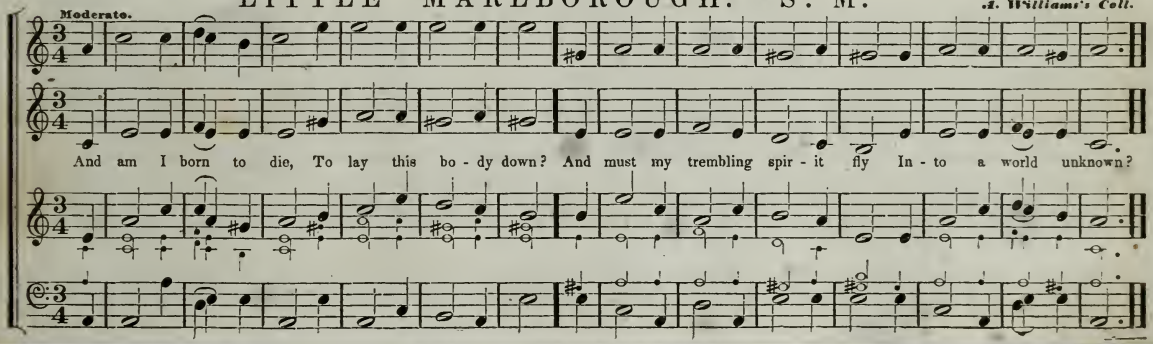
I. Smith.



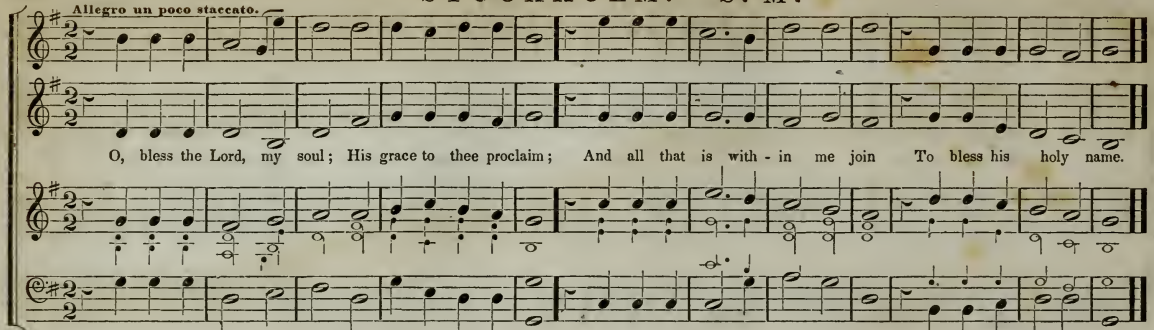
SPENER. S. M.



LITTLE MARLBOROUGH. S. M.

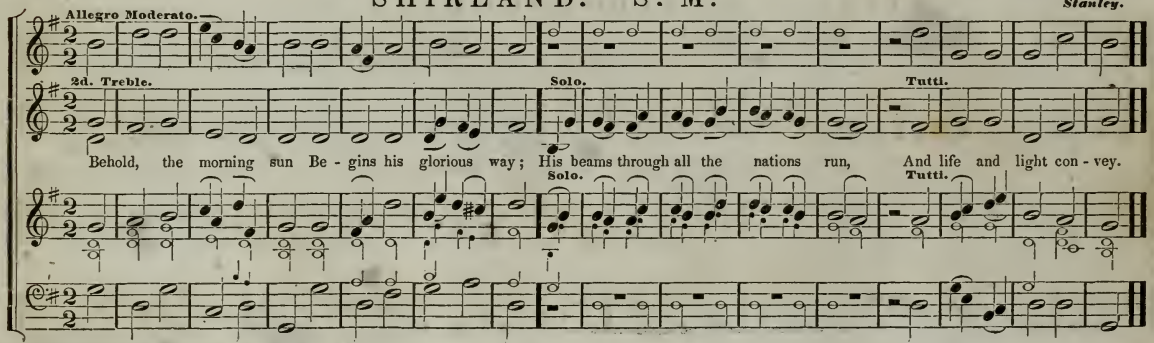


STOCKHOLM. S. M.

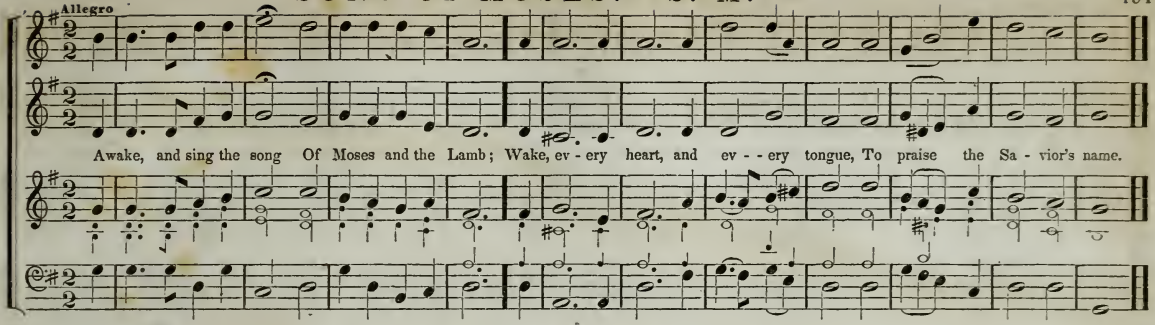


SHIRLAND. S. M.

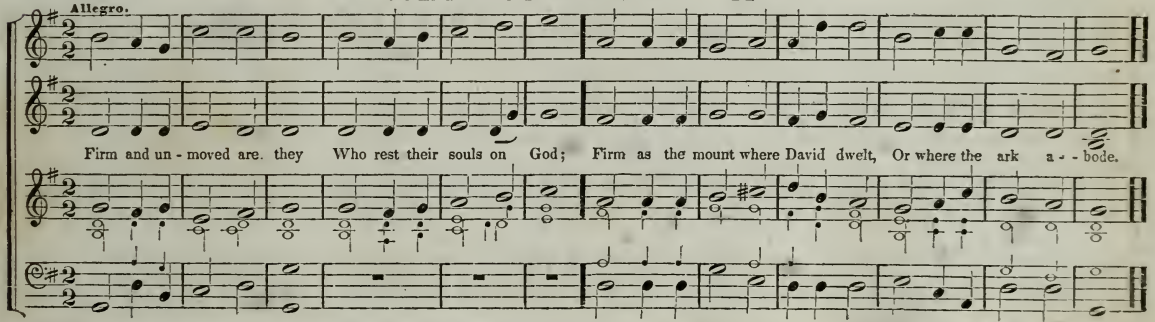
Stanley.



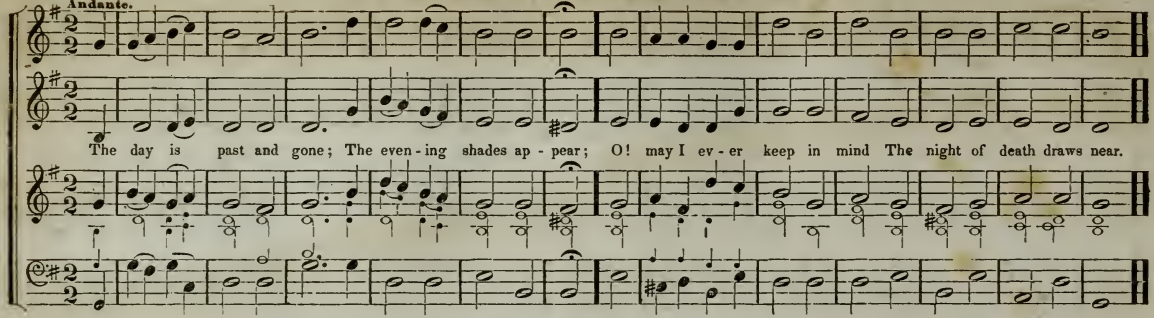
SONG OF MOSES. S. M.



KEARSARGE. S. M.

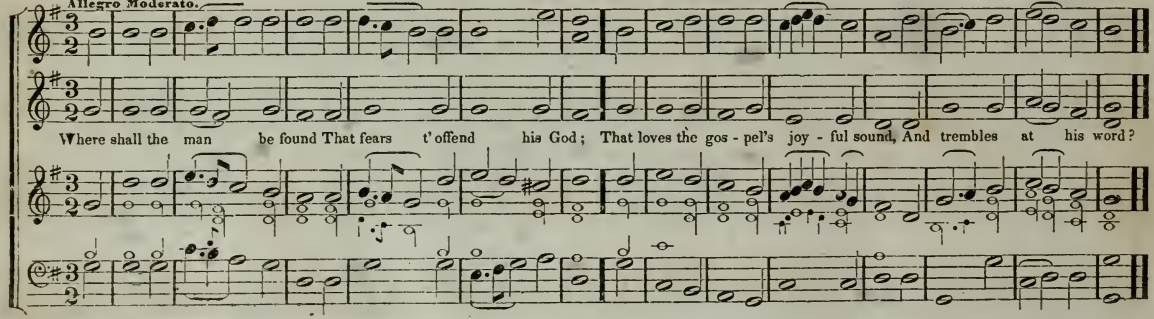


EVENING HYMN. S. M.

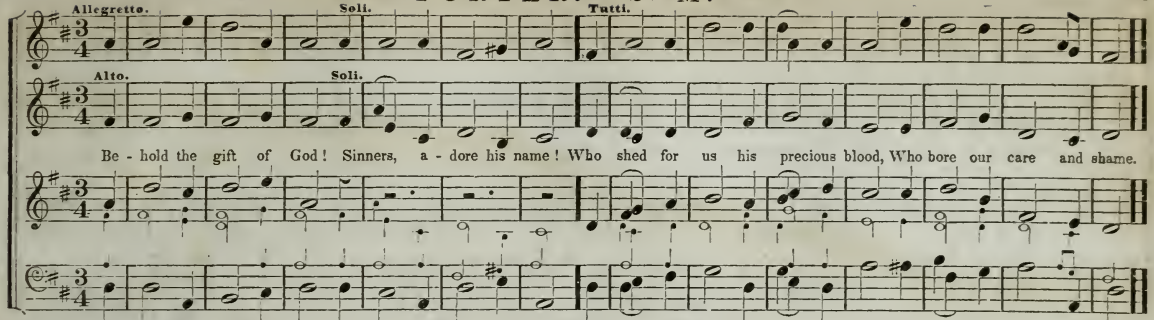


ST. SIMON'S. S. M.

Williams's Coll.

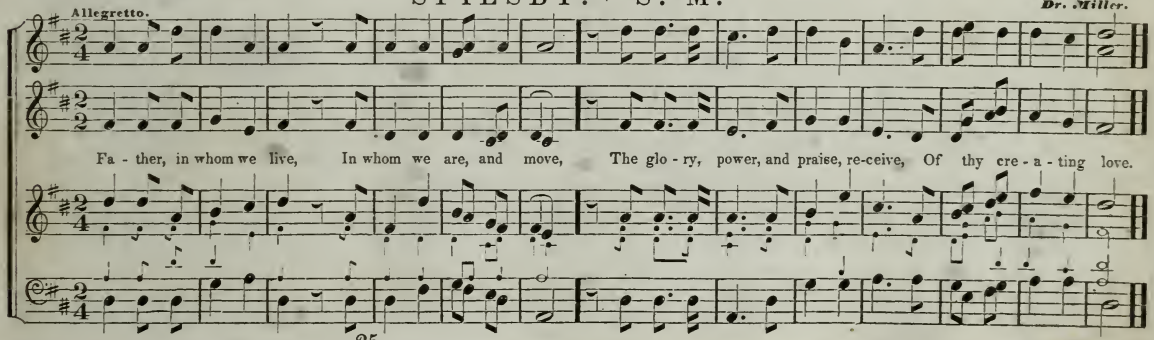


PORTER. S. M.

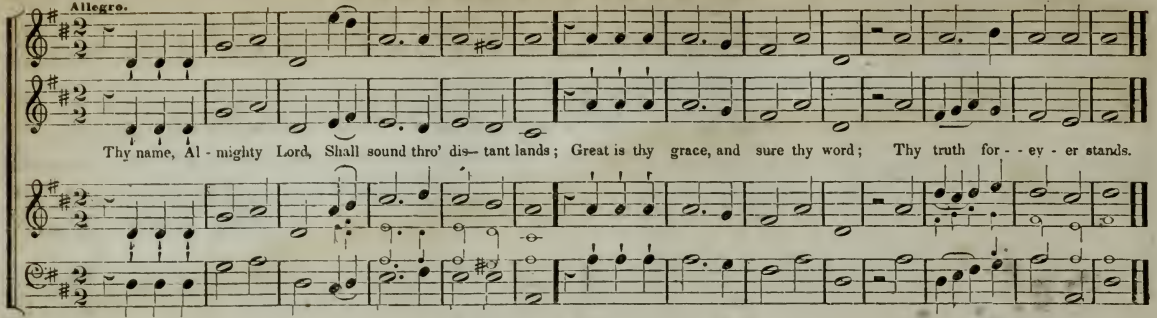


SPILSBY. S. M.

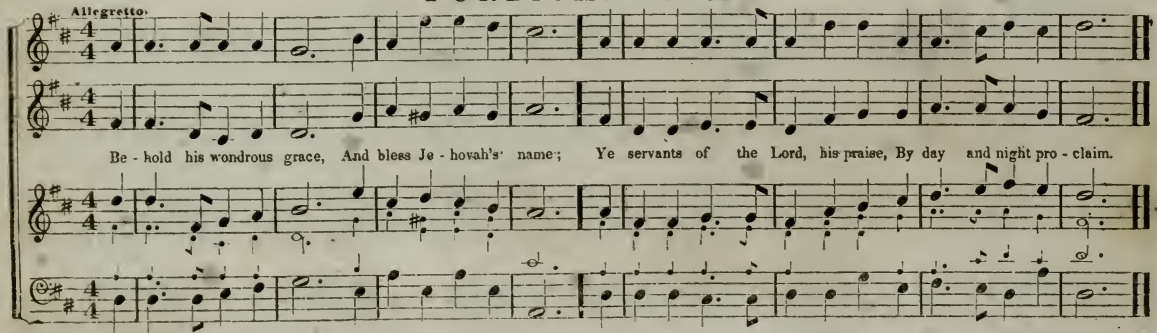
Dr. Miller.



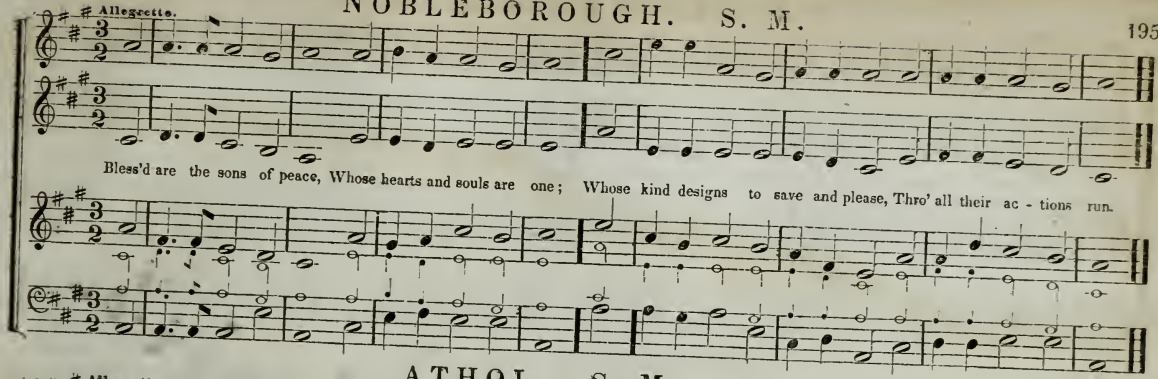
WALKER'S CHANT. S. M.



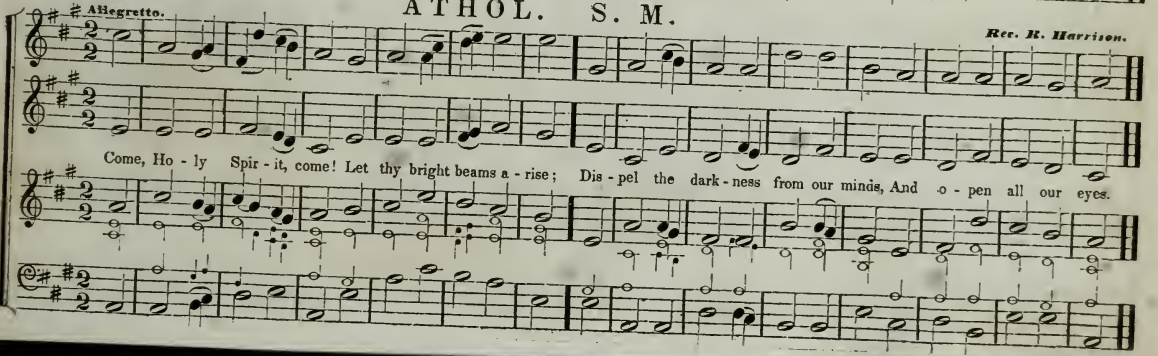
FURBISH. S. M.



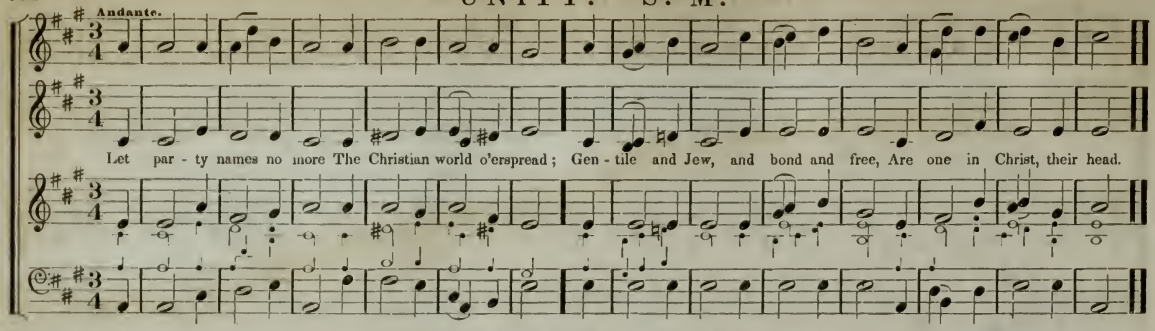
NOBLEBOROUGH. S. M.



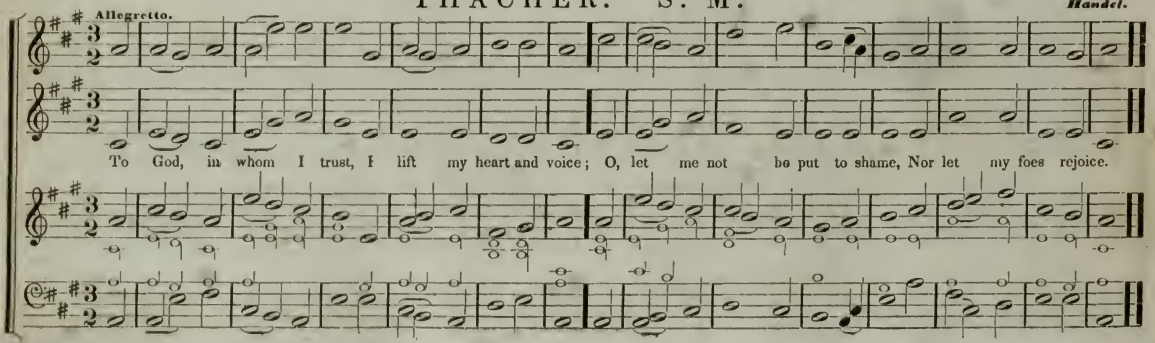
ATHOL. S. M.



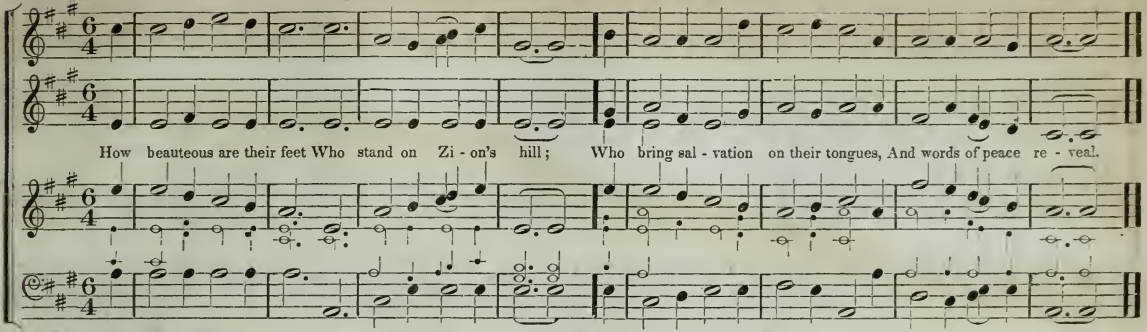
UNITY. S. M.



THACHER. S. M.

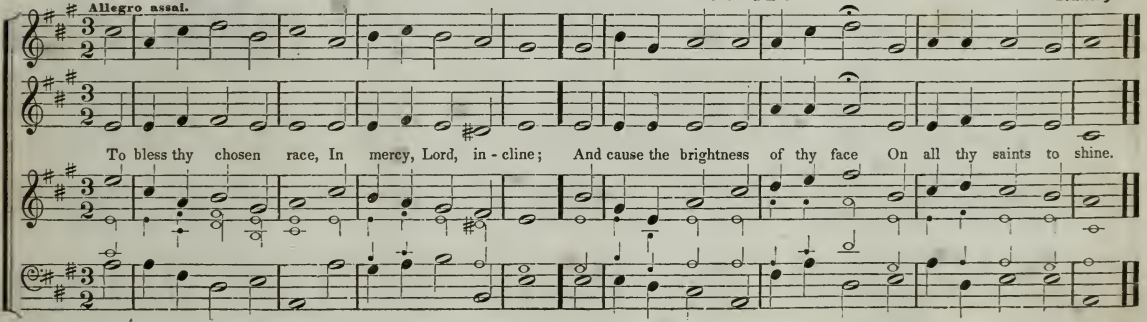


HANDEL. S. M.



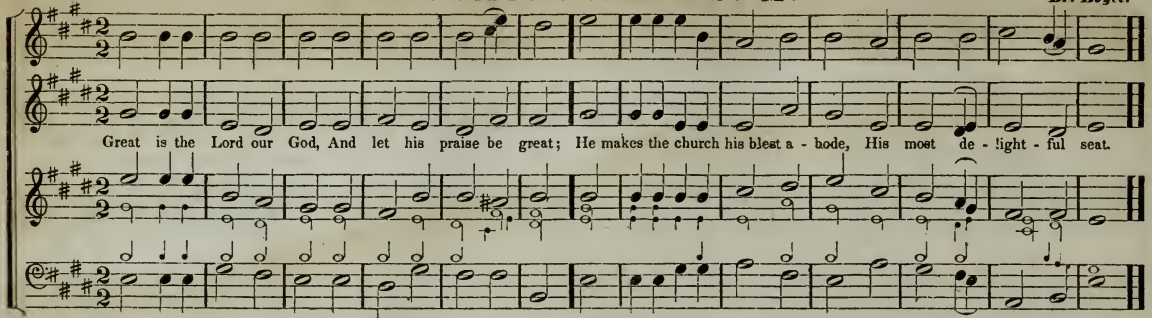
PENTONVILLE. S. M.

Stanley.

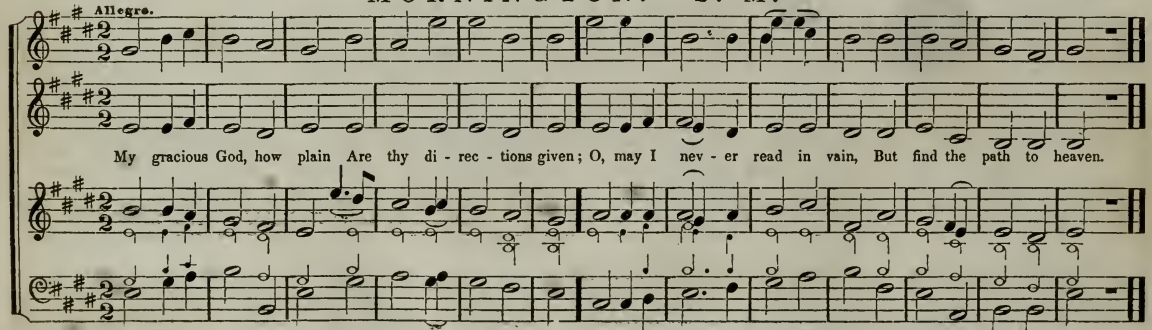


WESTMINSTER. S. M.

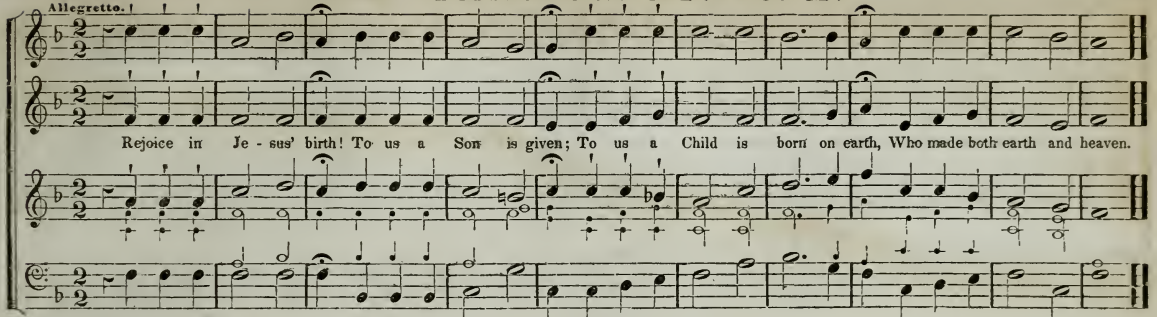
Dr. Boyce.



MORNINGTON. S. M.

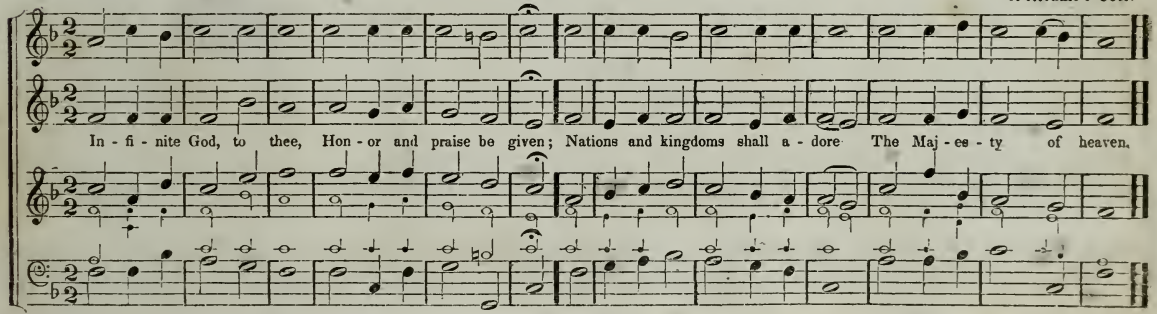


CHRISTMAS CHANT. S. M.

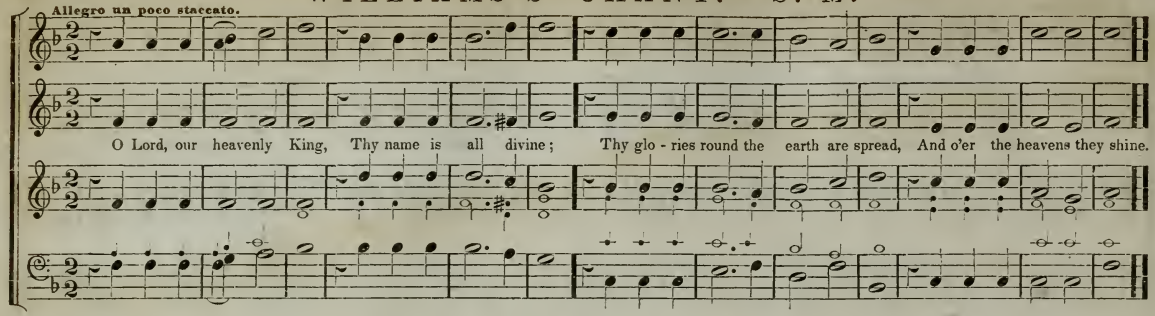


DOVER. S. M.

Williams's Coll.

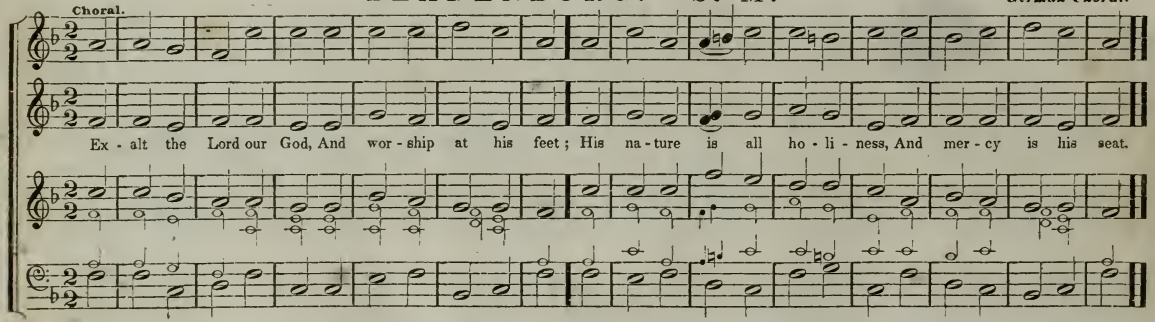


WILLIAMS'S CHANT. S. M.



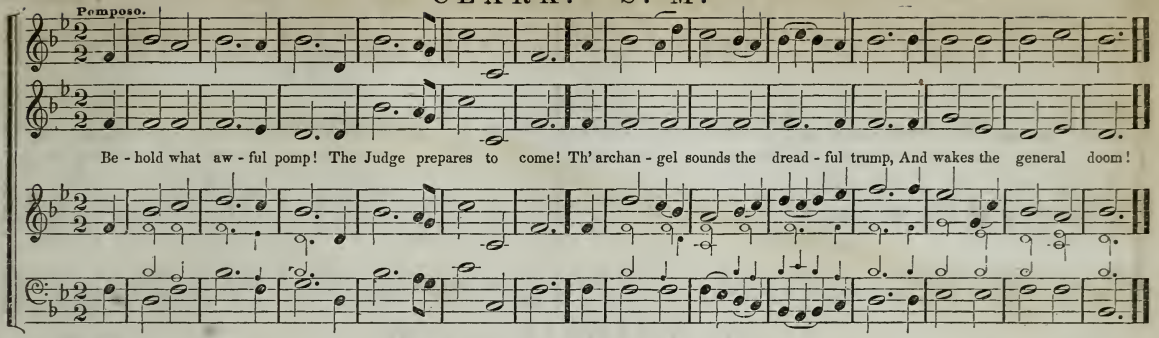
BLADENBURG. S. M.

German Choral.



CLARK. S. M.

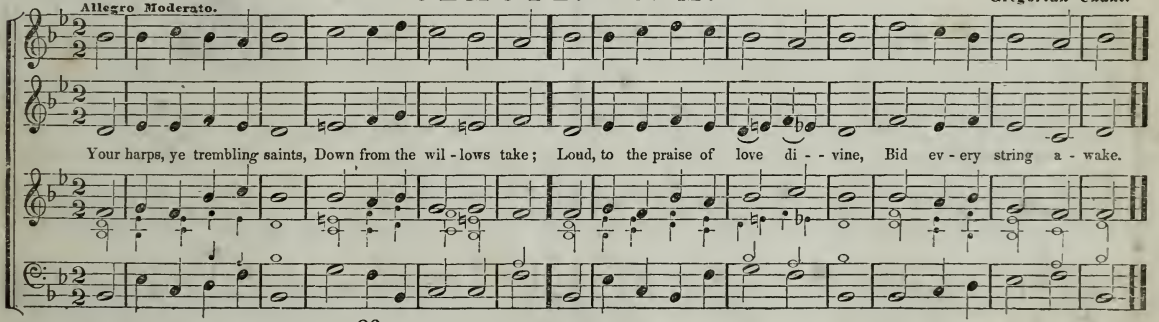
Pomposo.



OLMUTZ. S. M.

Allegro Moderato.

Gregorian Chant.



NORWALK. S. M.

Allegretto. *Mather.*

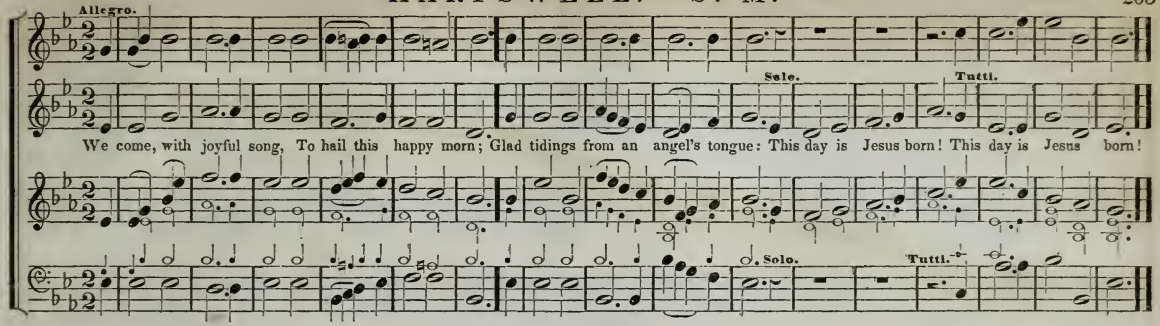
All yester - day is gone! To - mor - row's not our own; O, sin - ner, come, without de - lay, To bow be - fore the throne.

ST. BRIDE'S. S. M.

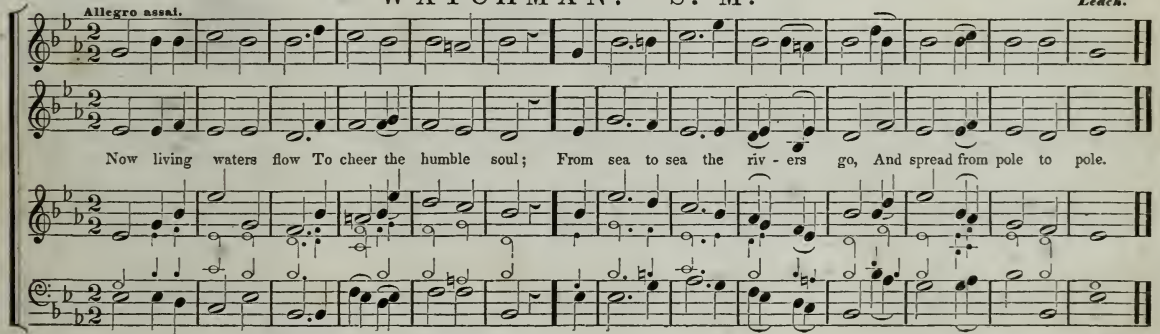
Dr. Howard.

And must this bod - y die? This mor - tal frame de - cay? And must these ac - tive limbs of mine Lie mouldering in the clay?

HARPSWELL. S. M.

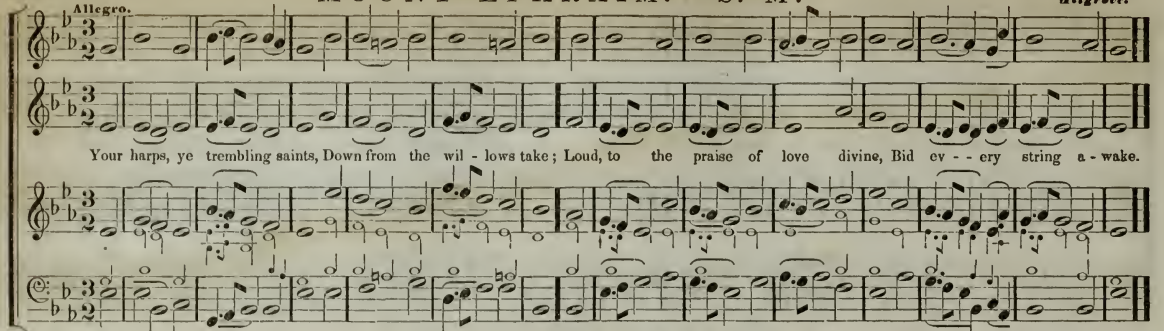


WATCHMAN. S. M.



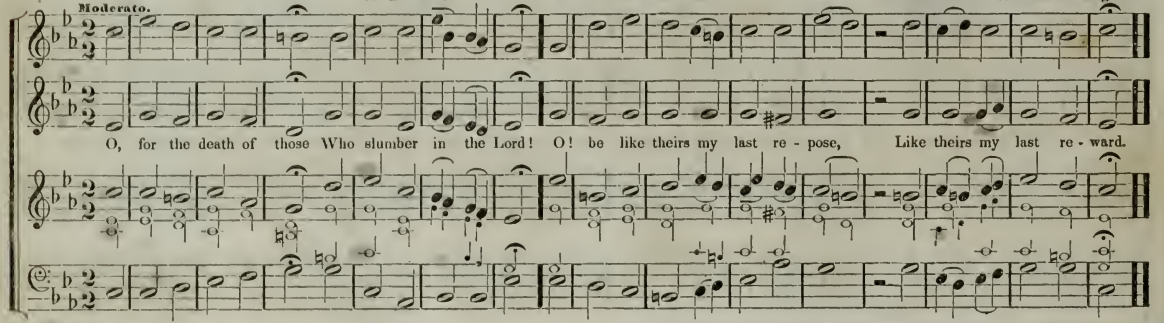
MOUNT EPHRAIM. S. M.

Allegro. *Milgrove.*



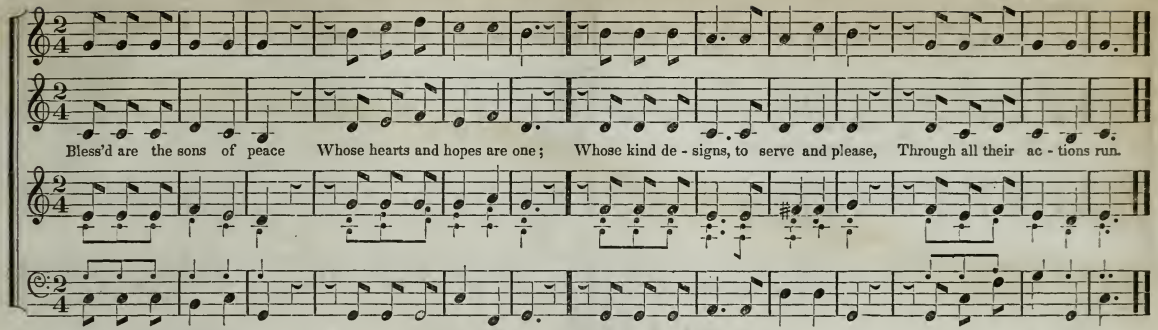
YARMOUTH. S. M.

Moderato. *Dr. Wainwright.*



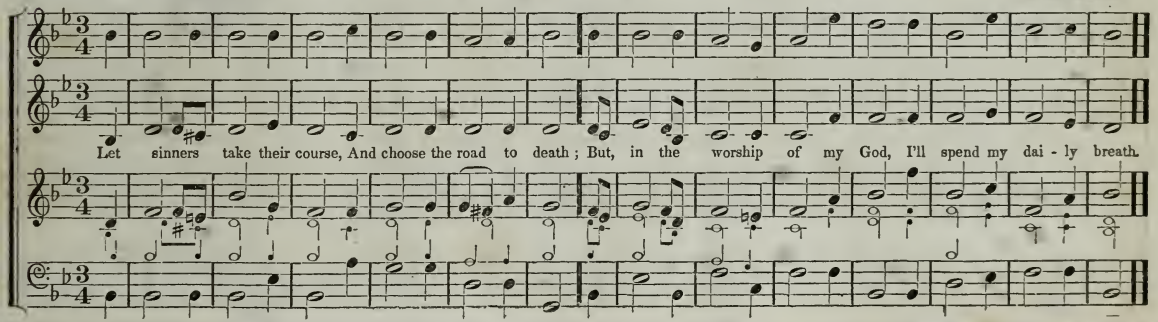
WEBSTER'S CHANT. S. M.

Silas Allen, Jr.

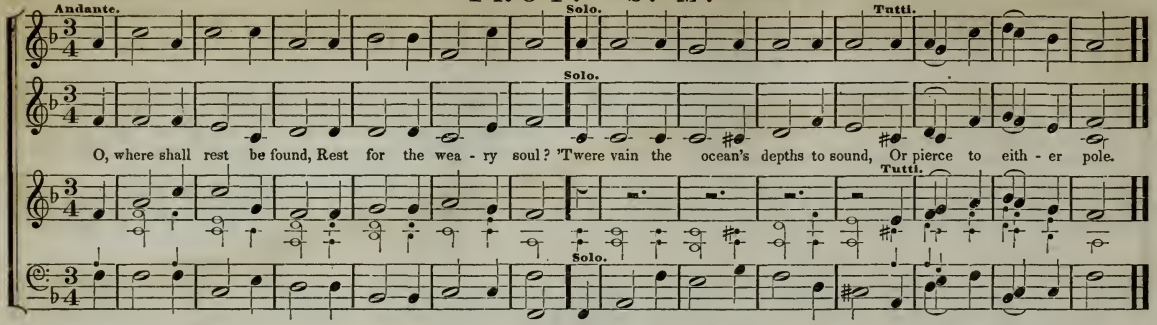


KENNEBUNK. S. M.

B. F. Barker.

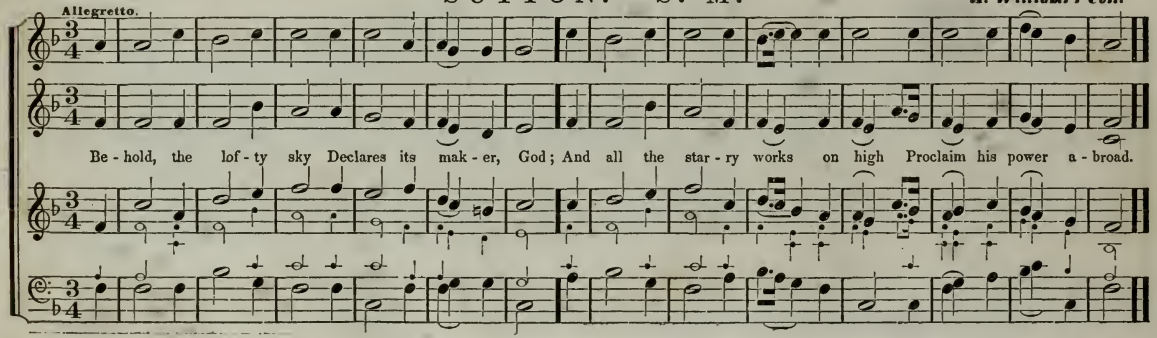


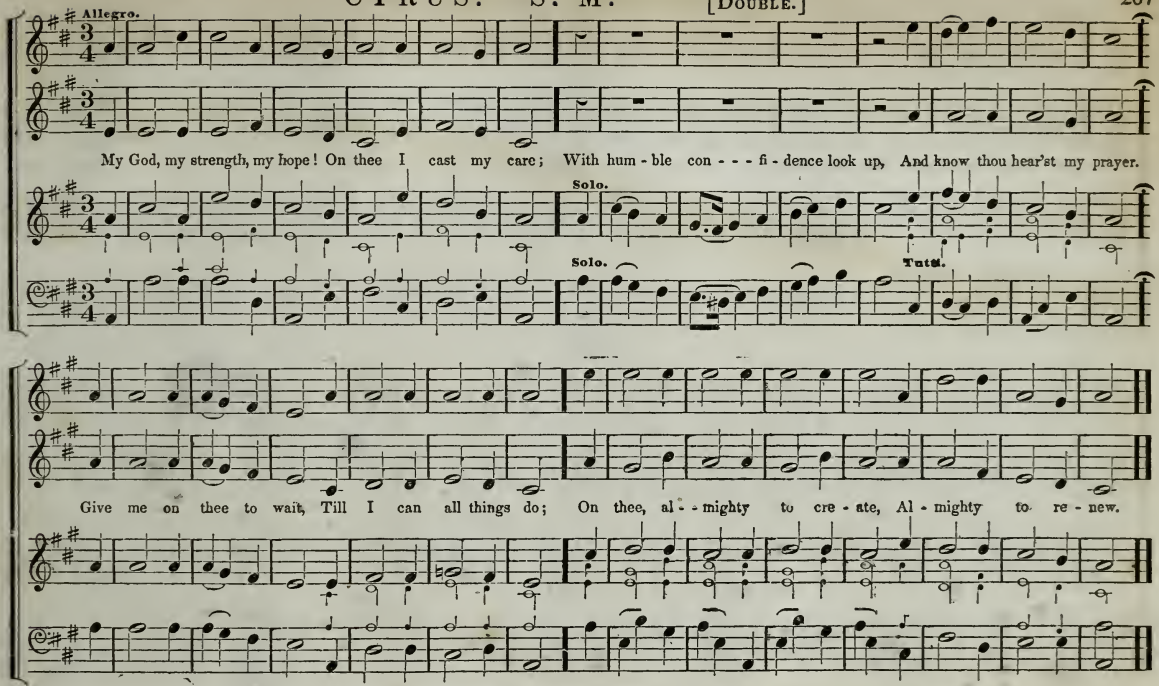
TROY. S. M.



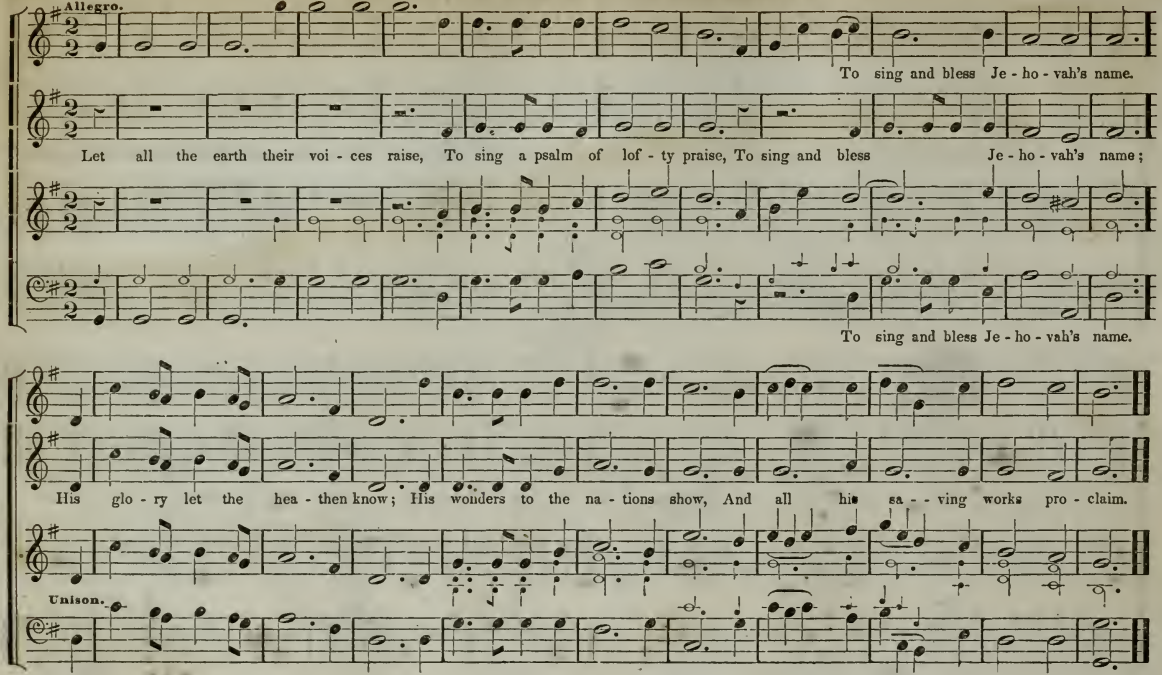
SUTTON. S. M.

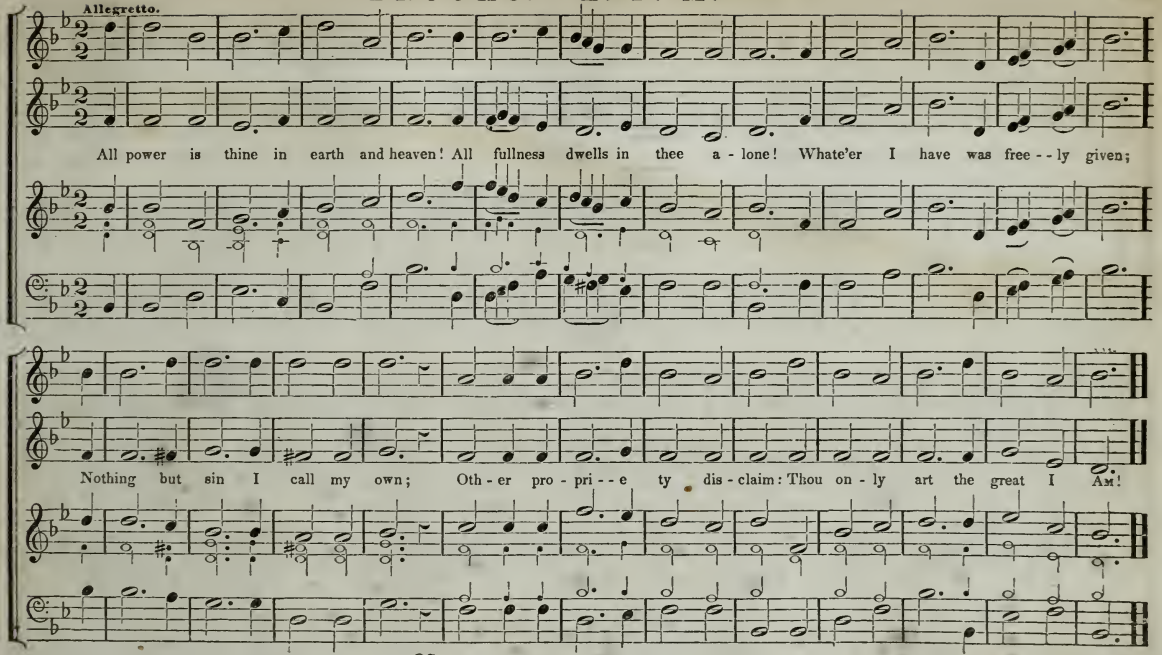
A. Williams's Coll.




Allegro.
My God, my strength, my hope! On thee I cast my care; With hum - ble con - - - fi - dence look up, And know thou hear'st my prayer.
Solo.
Solo.
Tutti.
Give me on thee to wait, Till I can all things do; On thee, al - - mighty to cre - ate, Al - mighty to re - new.

SHIRLEY. L. P. M.


Allegro.
To sing and bless Je - ho - vah's name.
Let all the earth their voi - ces raise, To sing a psalm of lof - ty praise, To sing and bless Je - ho - vah's name;
To sing and bless Je - ho - vah's name.
His glo - ry let the hea - then know; His wonders to the na - tions show, And all his sa - - ving works pro - claim.
Unison.


Allegretto.
All power is thine in earth and heaven! All fullness dwells in thee a - lone! Whate'er I have was free - - ly given;
Nothing but sin I call my own; Oth - er pro - pri - - e ty dis - claim: Thou on - ly art the great I Am!

MAZZINGHI. L. P. M.

Mazzinghi.

Andantino.

2d Treble.

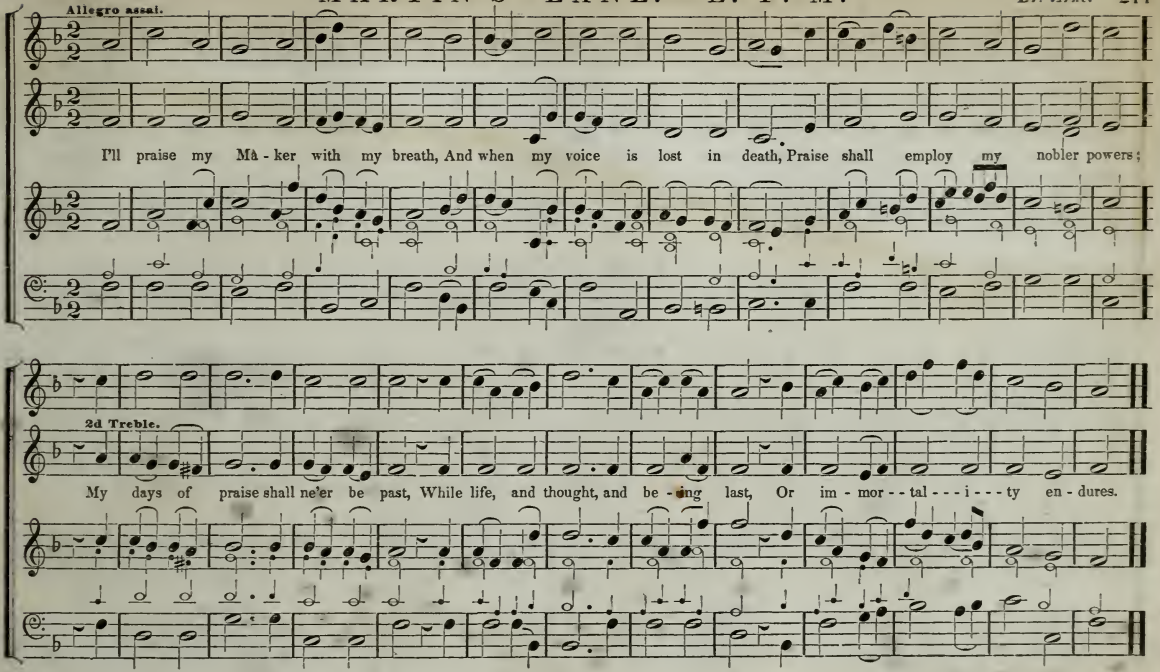
Solo.

The Lord my pas - ture shall prepare, And feed me with a shep - herd's care; His pres - ence shall my wants sup - ply,

May repeat.

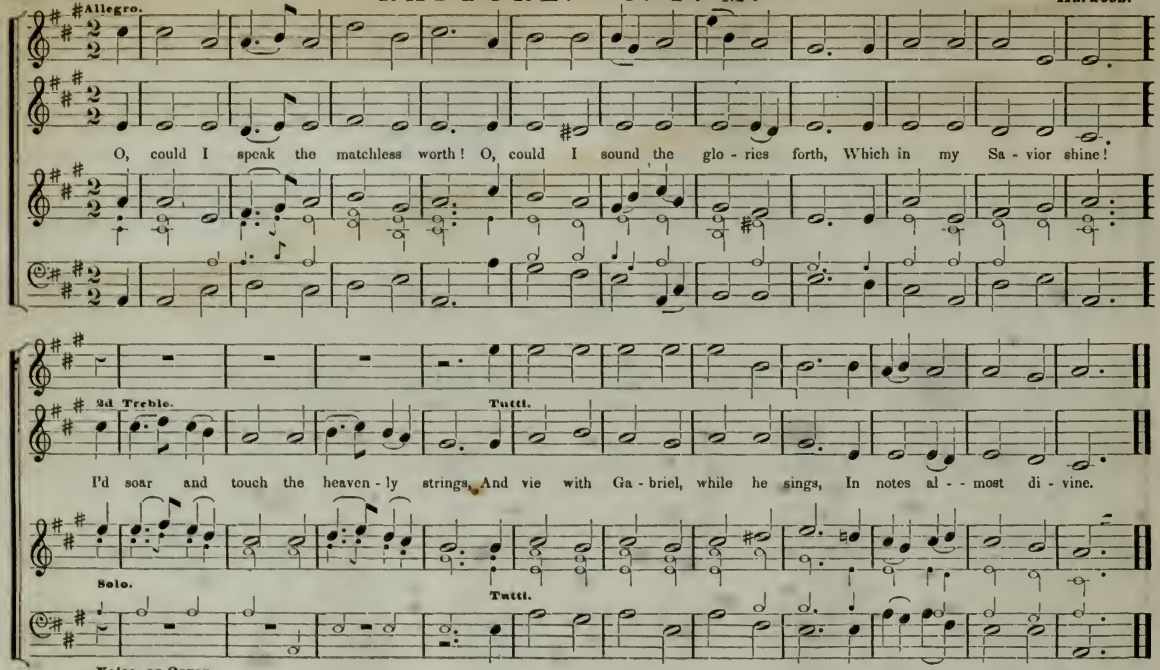
And guard me with a watchful eye; My noon-day walks he shall at - tend, And all my mid - night hours de - fend.

MARTIN'S LANE. L. P. M.

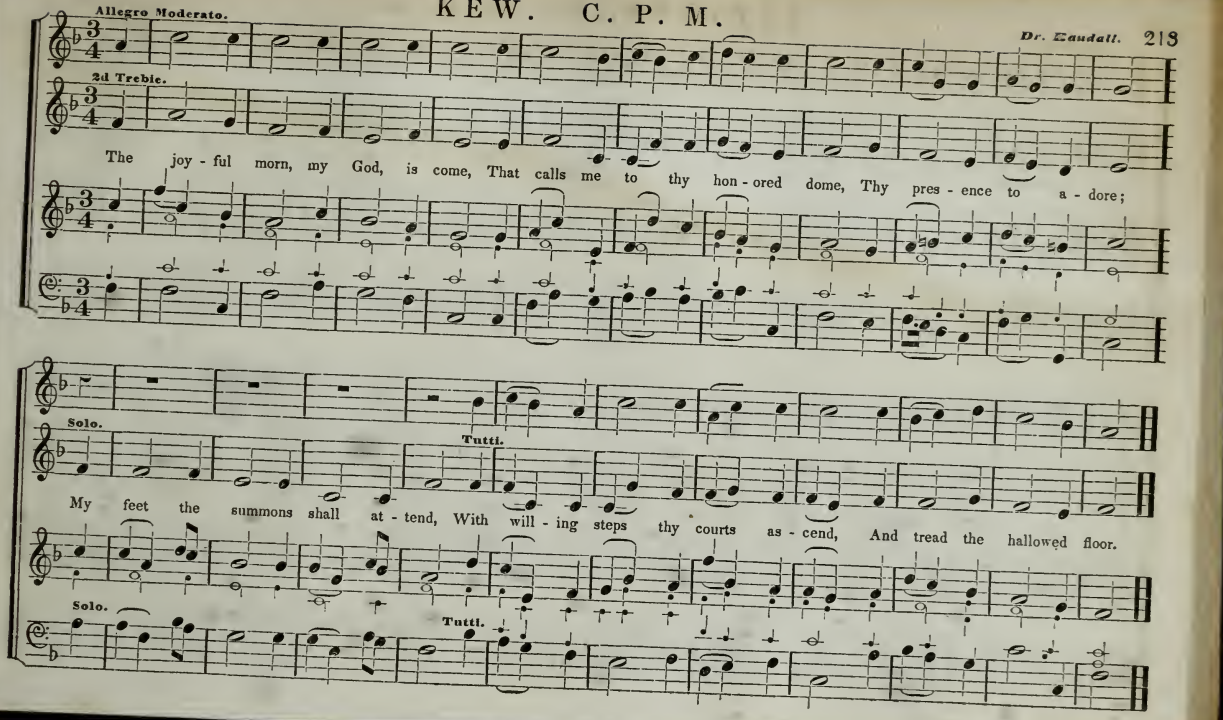


RAPTURE. C. P. M.

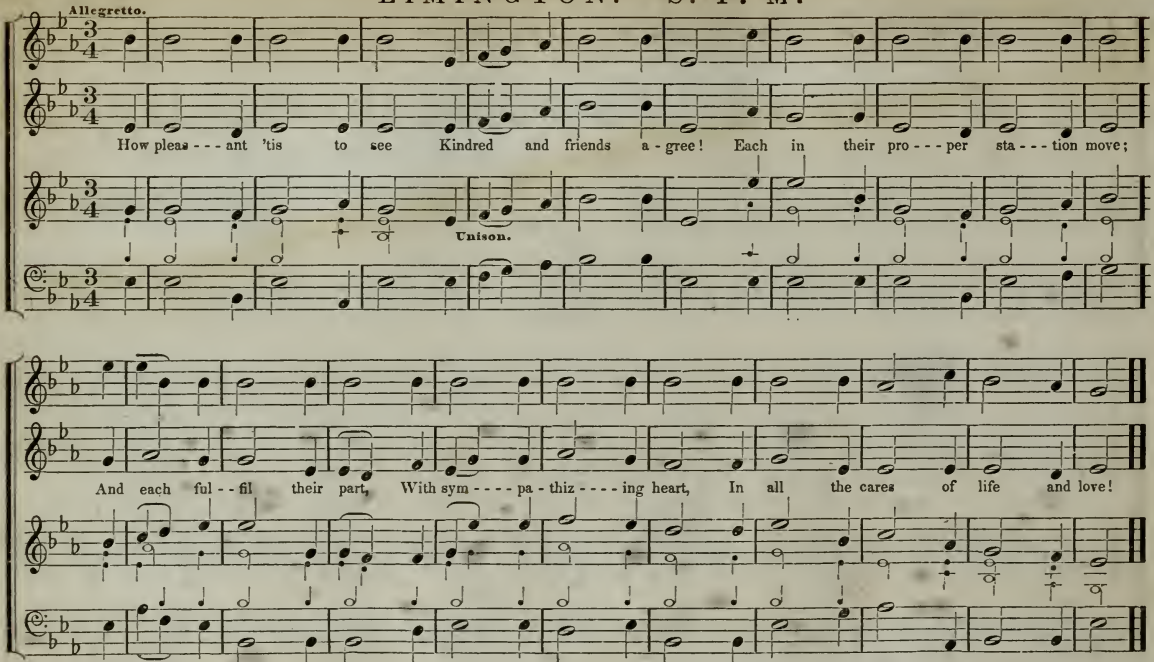
Harwood.



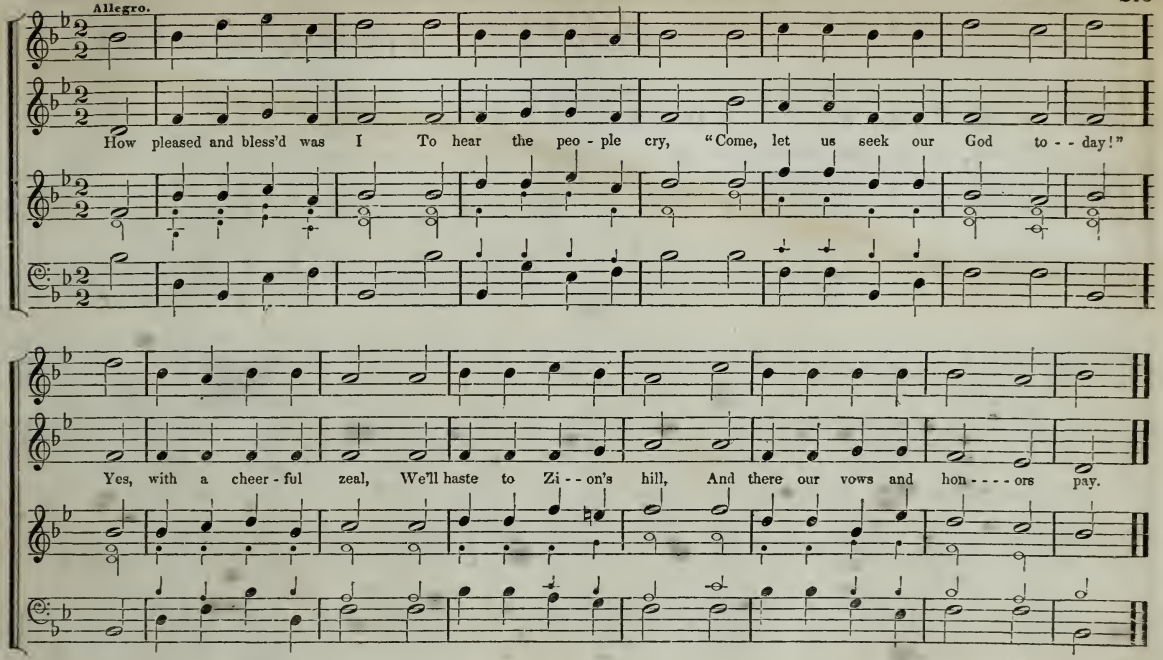
KEW. C. P. M.


Allegro Moderato.
2d Treble.
The joy - ful morn, my God, is come, That calls me to thy hon - ored dome, Thy pres - ence to a - dore;
Solo.
Tutti.
My feet the summons shall at - tend, With will - ing steps thy courts as - cend, And tread the hallowed floor.
Solo.
Tutti.

LIMINGTON. S. P. M.



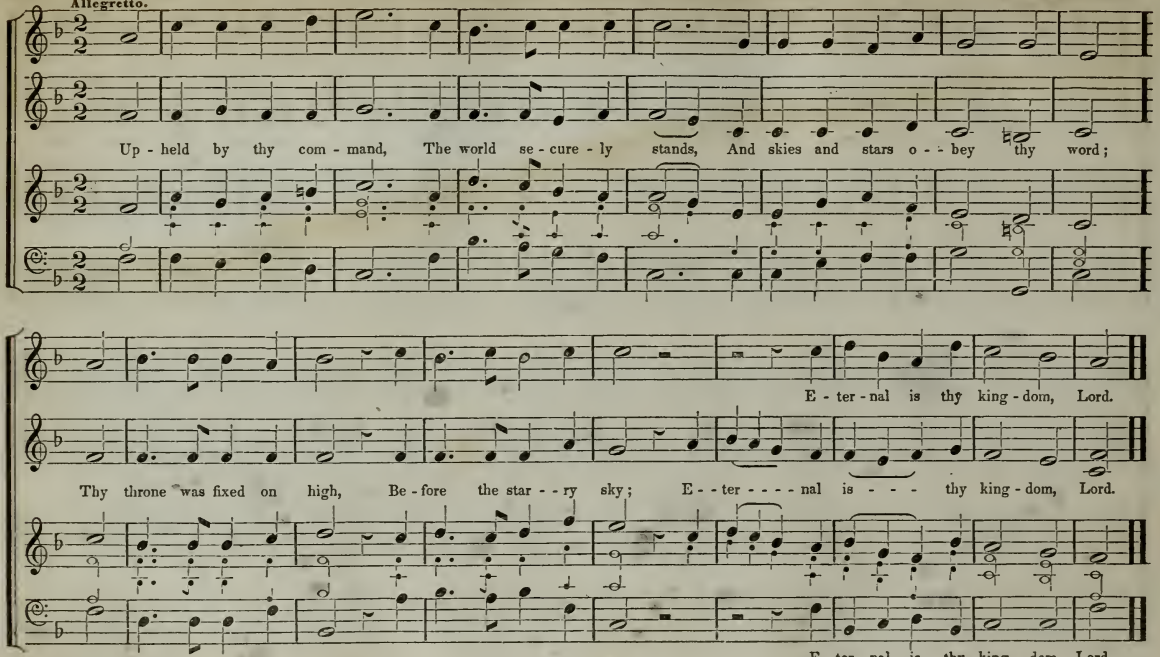
DALSTON. S. P. M.

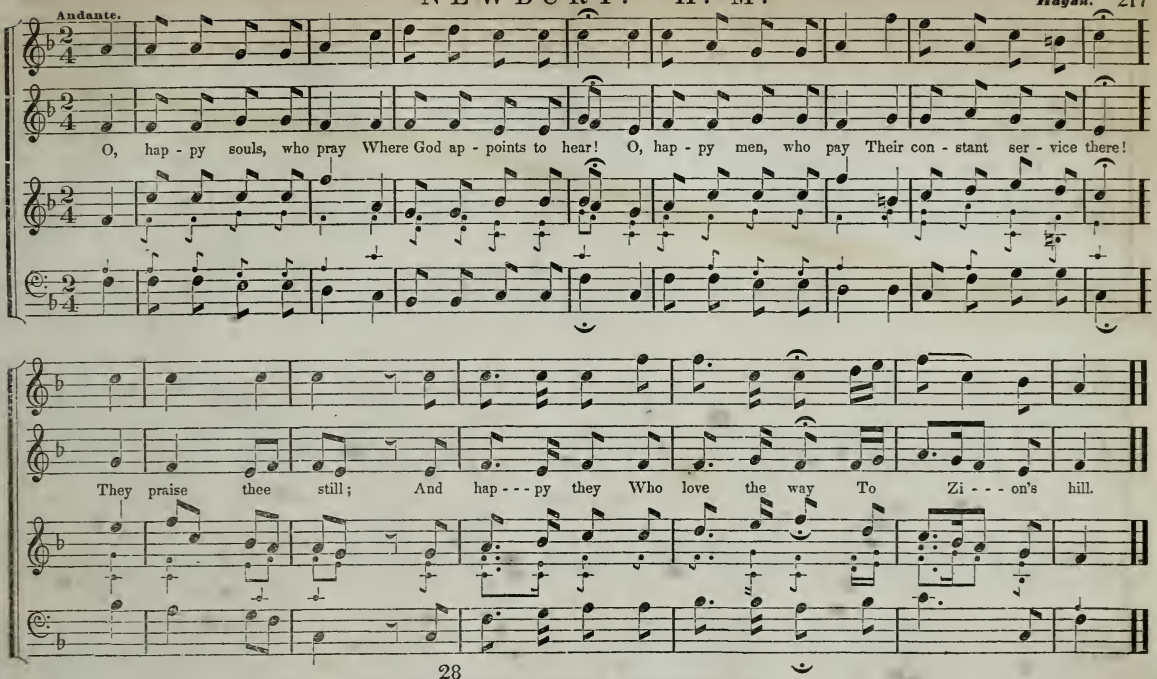

Allegro.
How pleased and bless'd was I To hear the peo - ple cry, "Come, let us seek our God to - - day!"
Yes, with a cheer - ful zeal, We'll haste to Zi - - on's hill, And there our vows and hon - - - - ors pay.

ST. JEROME'S. S. P. M.

An English tune.

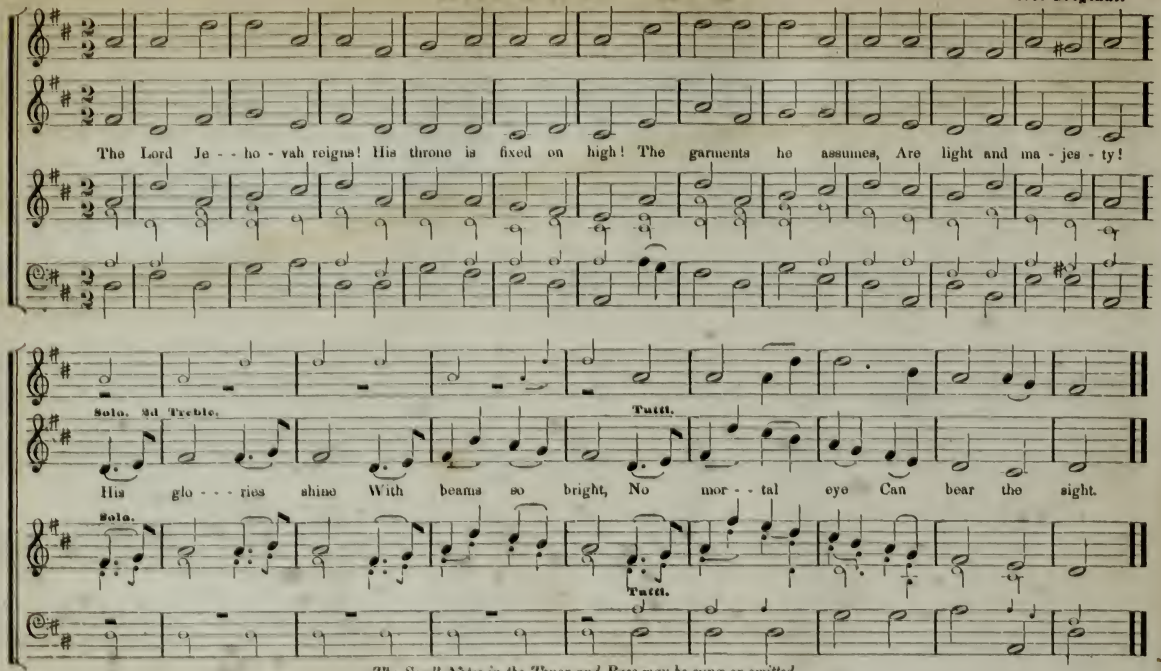
Allegretto.



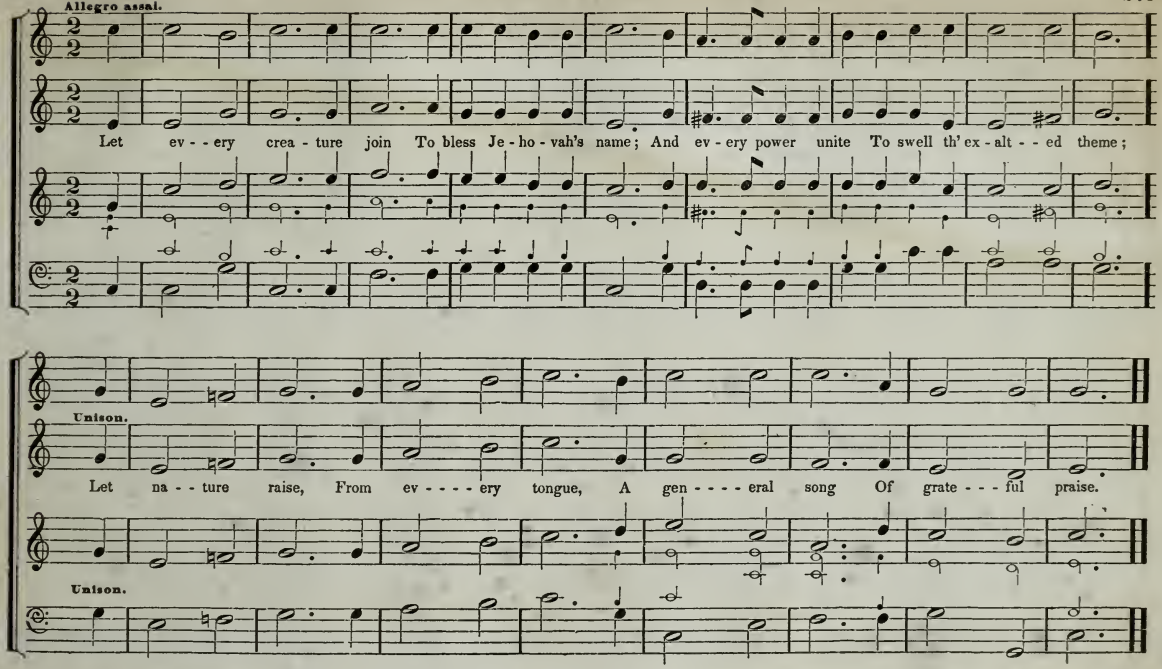

Andante.
O, hap - py souls, who pray Where God ap - points to hear! O, hap - py men, who pay Their con - stant ser - vice there!
They praise thee still; And hap - - - py they Who love the way To Zi - - - on's hill.

HADDAM. H. M.

Not Original.

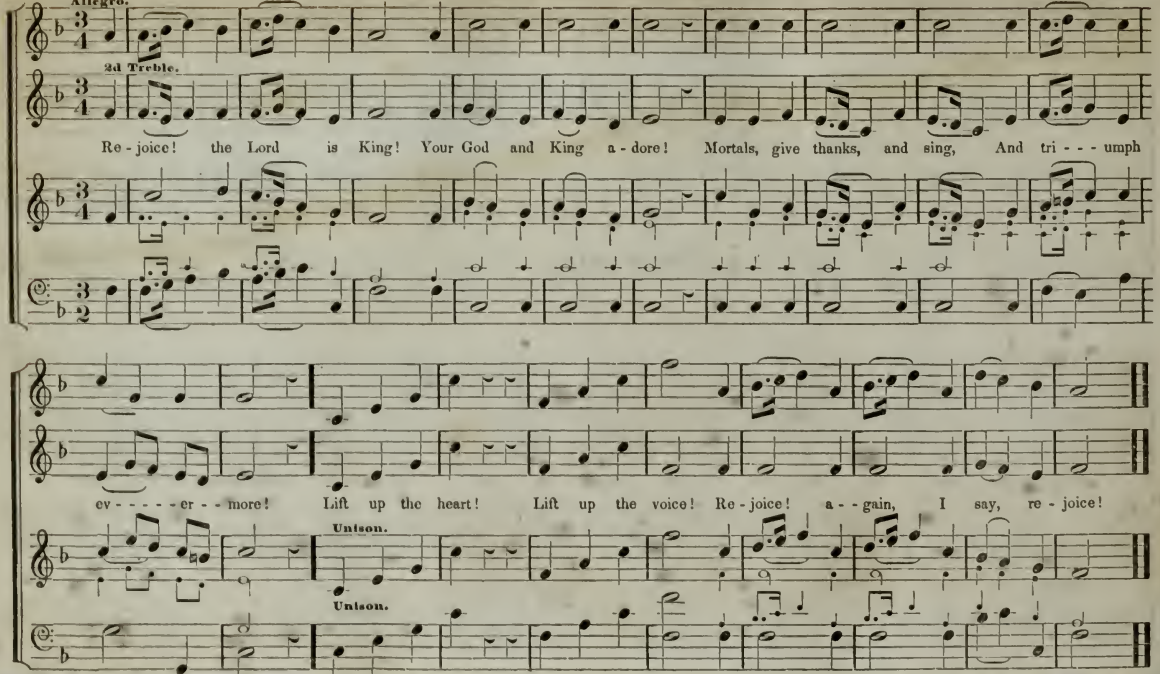


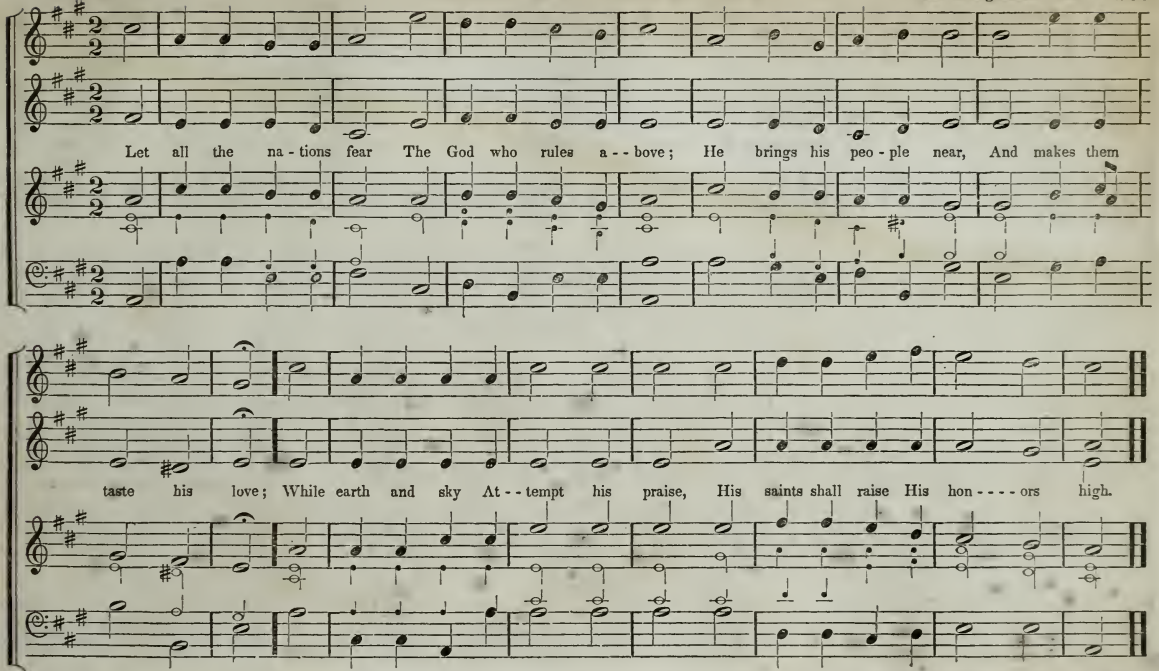
The Small Notes in the Tenor and Bass may be sung or omitted.


Allegro assai.
Let ev - - ery crea - ture join To bless Je - ho - vah's name; And ev - ery power unite To swell th' ex - alt - - ed theme;
Unison.
Let na - - ture raise, From ev - - - - ery tongue, A gen - - - - eral song Of grate - - - ful praise.
Unison.

TRIUMPH. H. M.

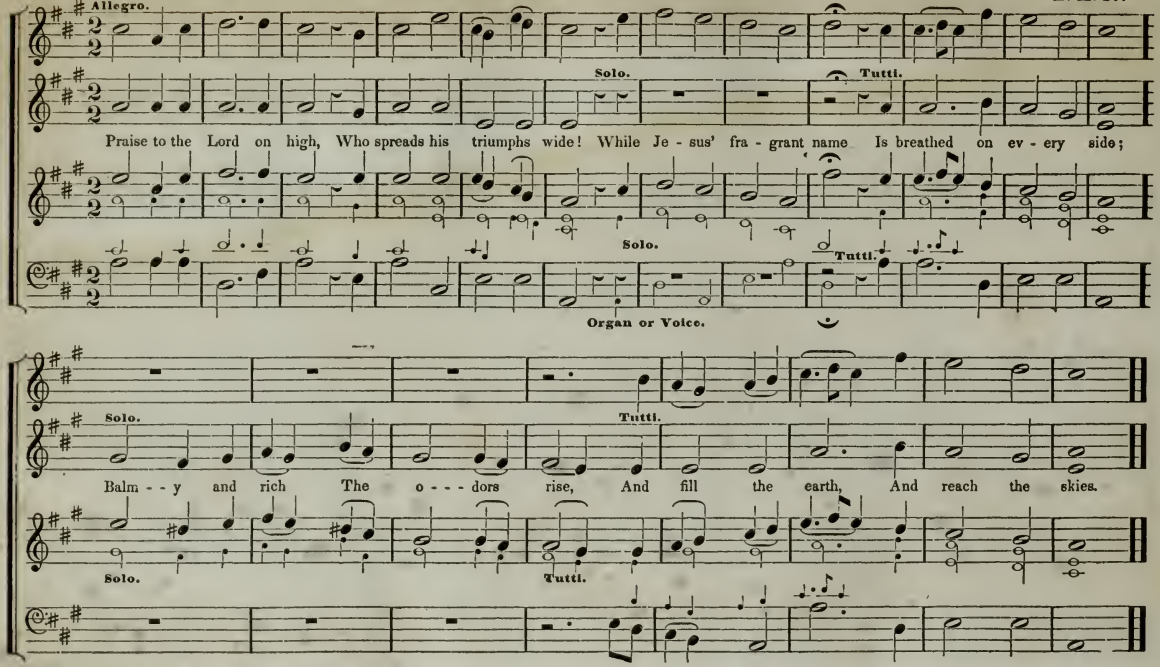
C. Lockhart.

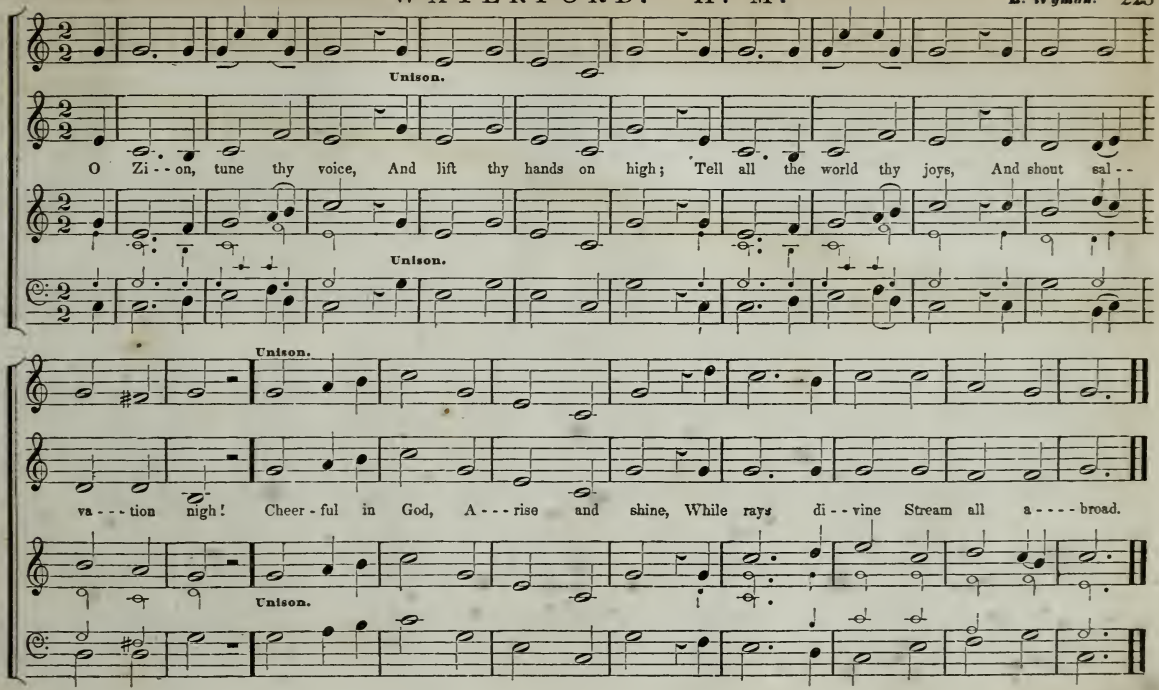



Let all the na - tions fear The God who rules a - - bove; He brings his peo - ple near, And makes them
taste his love; While earth and sky At - - tempt his praise, His saints shall raise His hon - - - - ors high.

PAYSON. H. M.

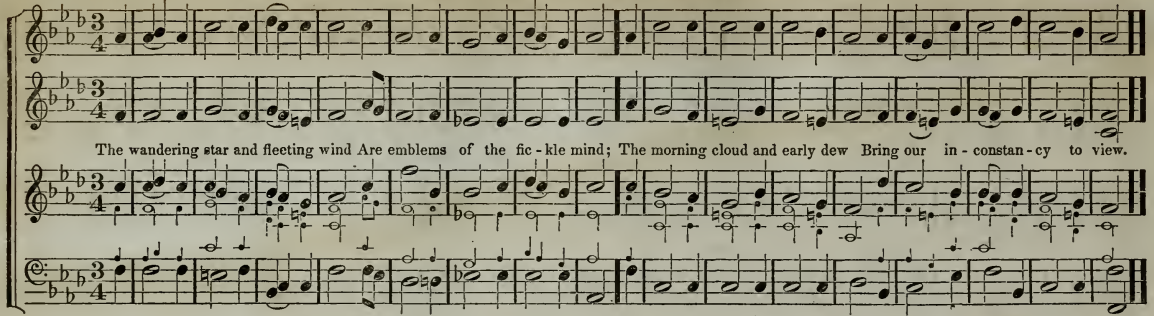
E. H. Jr.




Unison.
O Zi - - on, tune thy voice, And lift thy hands on high; Tell all the world thy joys, And shout sal - -
Unison.
Unison.
va - - - tion nigh! Cheer - ful in God, A - - - rise and shine, While rays di - - vine Stream all a - - - - broad.
Unison.

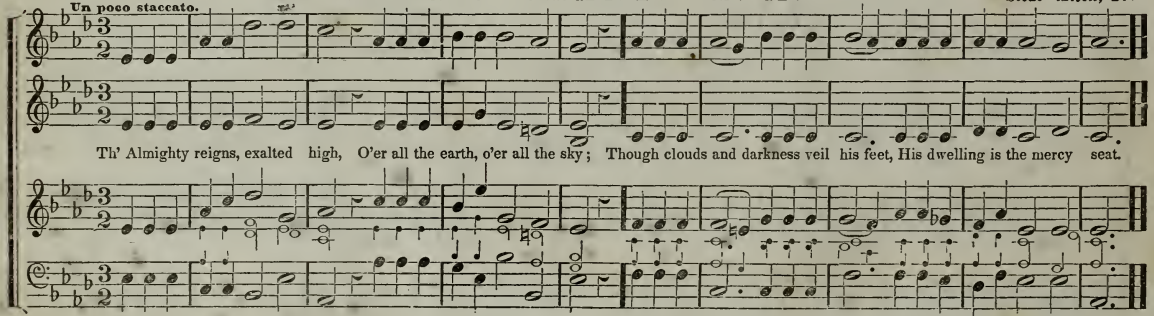
FRANCONIA. L. M.

Silas Allen, Jr.



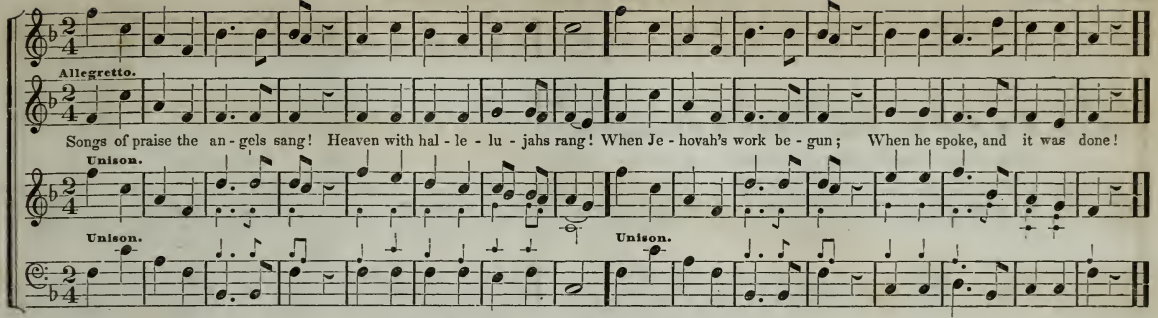
EVERETT'S CHANT. L. M.

Silas Allen, Jr.



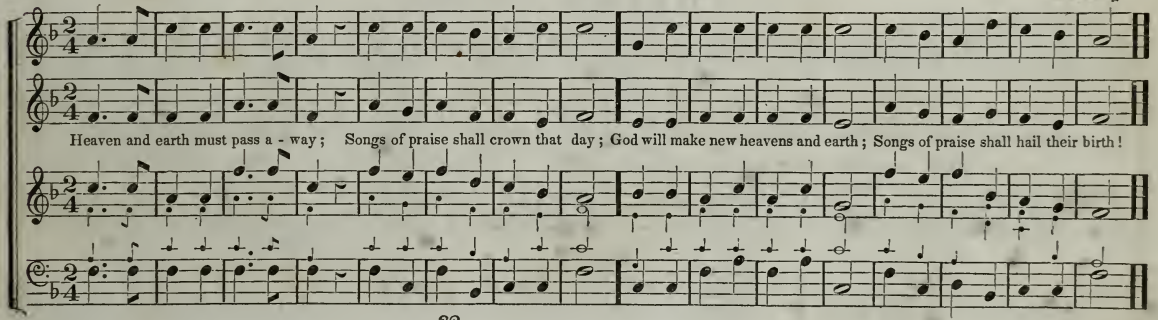
WISCASSET. SEVENS.

Romberg.



DANVILLE. SEVENS.

Romberg.



LOWELL. SEVENS.

Angels, bending from the sky, Chanted at the wondrous birth—"Glory be to God on high! Peace, good will to man on earth!"

WHELAN. SEVENS.

N. D.

Andante Sostenuto.

Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home; Weary sinners, hither come.

BARTLETT. SEVENS.

Andante e mezzo piano.

Softly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would commune with thee.

OTIS. SEVENS.

Silas Allen, Jr.

Allegretto.

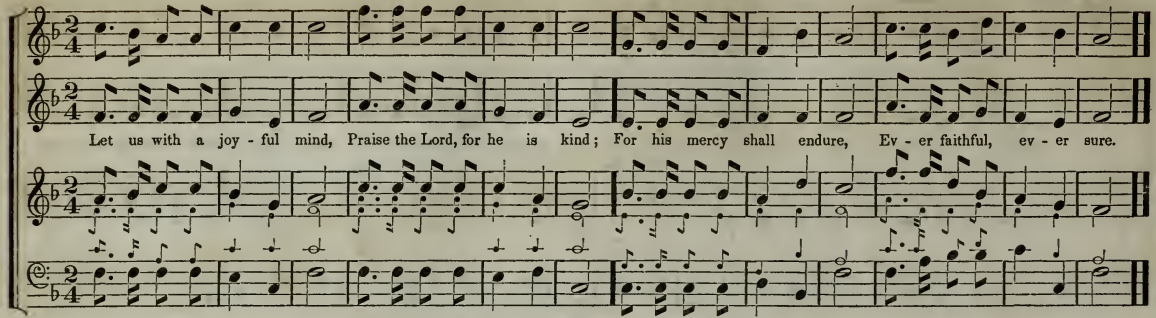
Solo. Tutti.

Blest Instructer, from thy ways, Who can tell how oft he strays! Purge me from the guilt that lies Wrapt within my heart's disguise,—Wrapt within my heart's disguise.

Solo.

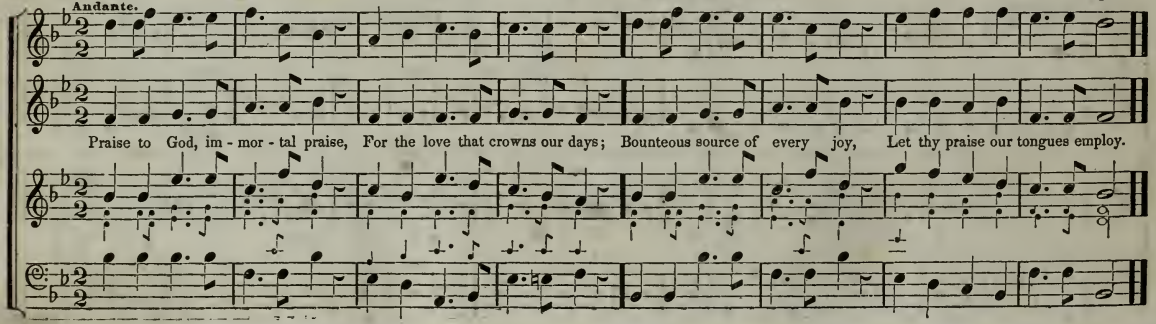
KATAHDIN. SEVENS.

C. Parker.

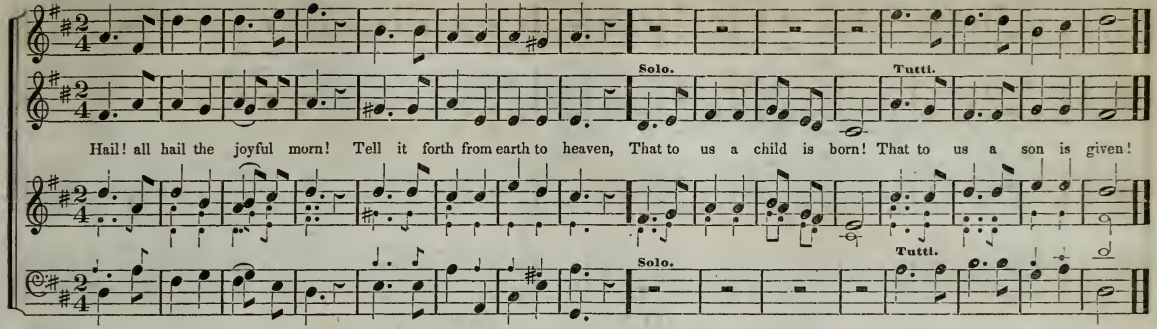


FRANKFORT. SEVENS.

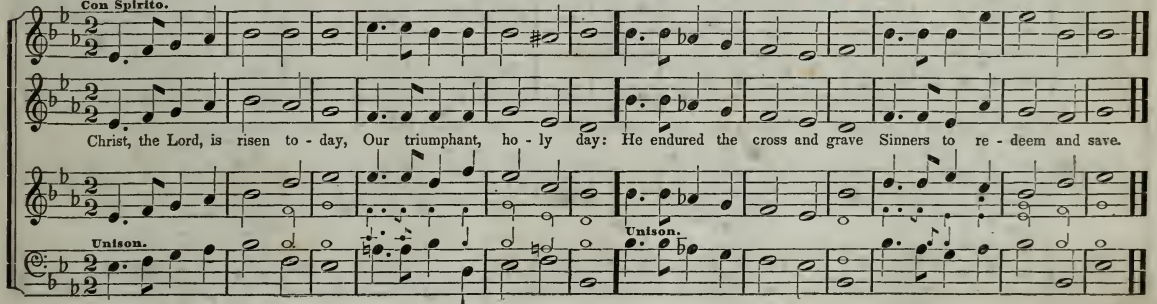
Haydn.



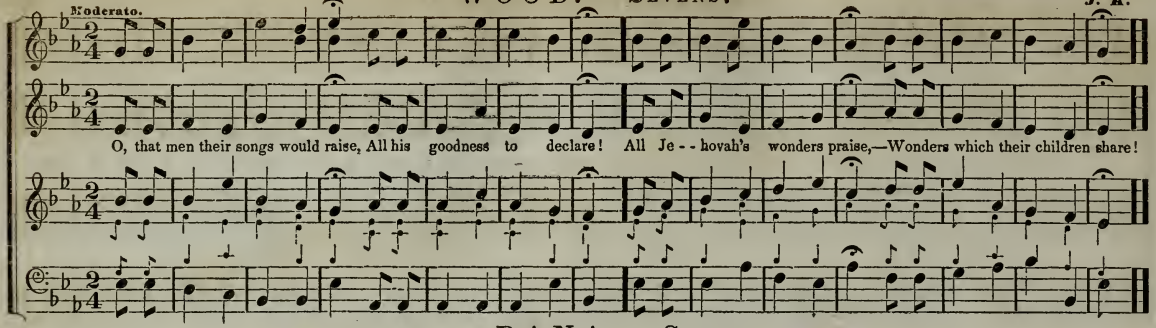
BRAZIER. SEVENS.



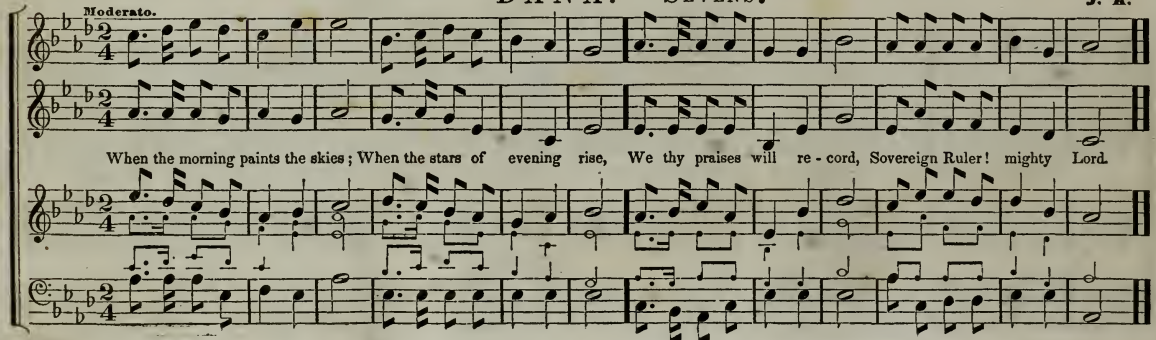
FURBER. SEVENS.



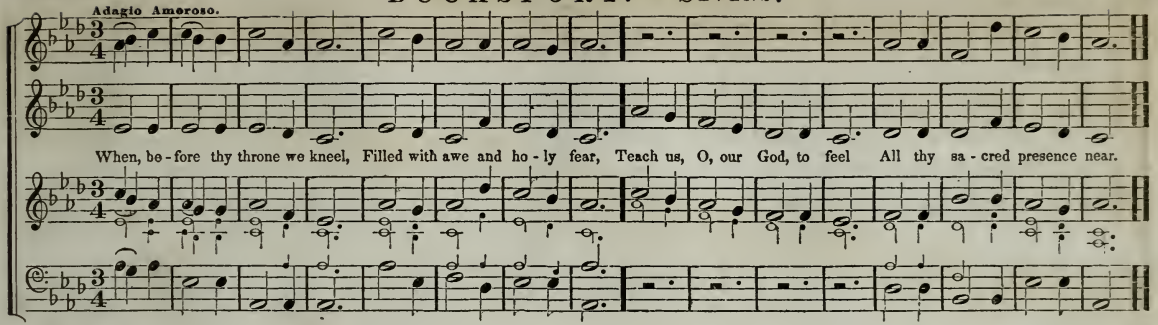
WOOD. SEVENS.



DANA. SEVENS.

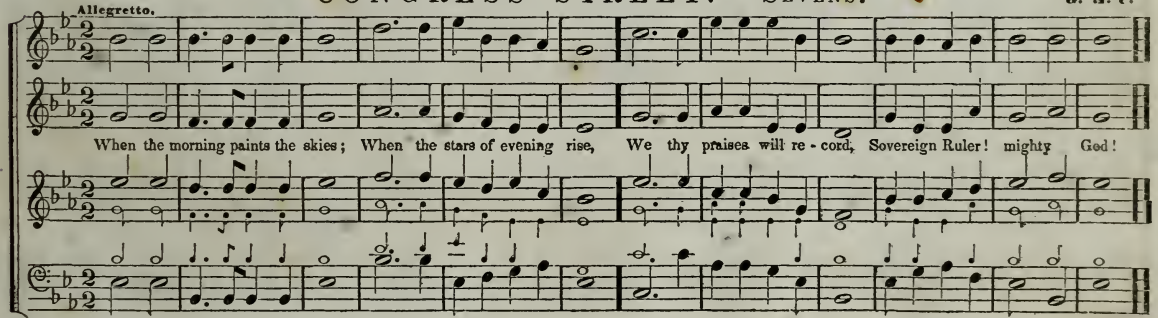


BUCKSPORT. SEVENS.



CONGRESS STREET. SEVENS.

C. M. C.



TURIN. SEVENS.

Allegro Moderato. *Giardini.*

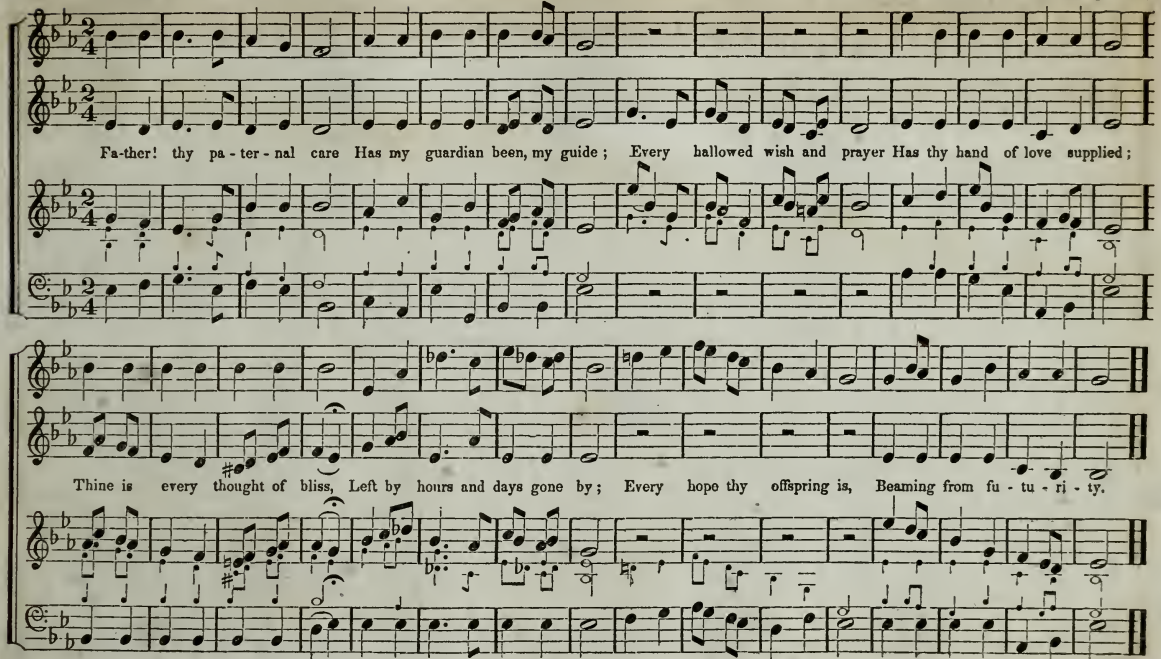
2d Treble.

Son of God, thy blessing grant! Still sup - ply my ev - ery want! Tree of life, thine influence shed,

Solo. Tutti.

With thy sap my spir - it feed,— Tree of life, thine influence shed, With thy sap my spir - it feed.

Solo. Tutti.


Fa-ther! thy pa - ter - nal care Has my guardian been, my guide; Every hallowed wish and prayer Has thy hand of love supplied;
Thine is every thought of bliss, Left by hours and days gone by; Every hope thy offspring is, Beaming from fu - tu - ri - ty.

HARDY. SEVENS.

W. D. D.

Piu Tosto Andante e Dolce.

Pia. MF. Tutti.

Pleasing spring is here a - gain; Trees and fields in bloom ap - pear! Hark! the birds, with art - less lays, War - ble their Cre - a - tor's praise!

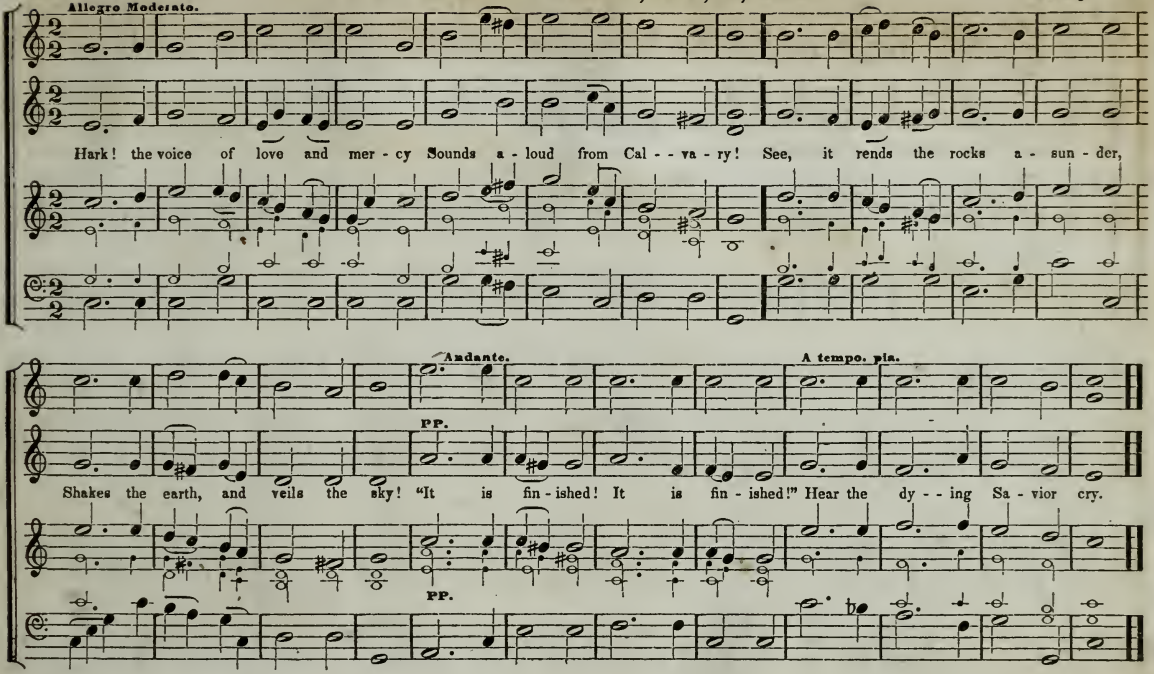
* Pia. MF. Tutti.

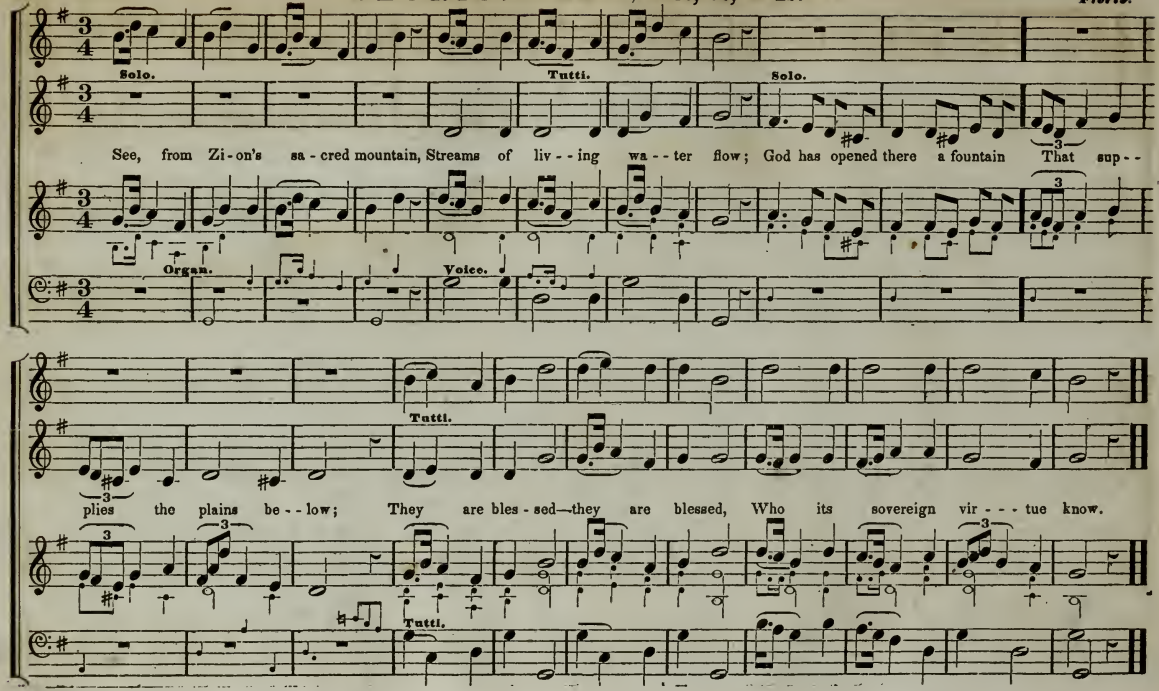
* The 3d line may be sung by the Treble and Alto as a Duett.

YORK. SEVENS.

A. Lewis.

Hail! all hail the joy - ful morn! Tell it forth from earth to heaven, That to us a Child is born! That to us a Son is given!


Allegro Moderato.
Hark! the voice of love and mer - cy Sounds a - loud from Cal - - va - ry! See, it rends the rocks a - sun - der,
Andante.
A tempo. pia.
PP.
Shakes the earth, and veils the sky! "It is fin - ished! It is fin - ished!" Hear the dy - - ing Sa - vior cry.
PP.


Solo.
Tutti.
Solo.
See, from Zi - on's sa - cred mountain, Streams of liv - - ing wa - - ter flow; God has opened there a fountain That sup - -
Organ.
Voice.
Tutti.
plies the plains be - - low; They are bles - sed—they are blessed, Who its sovereign vir - - - tue know.
Tutti.

KNOWLES. 8s & 7s.

Moderato.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all, thy love pos-sessing, Tri-umph in re-deeming grace.

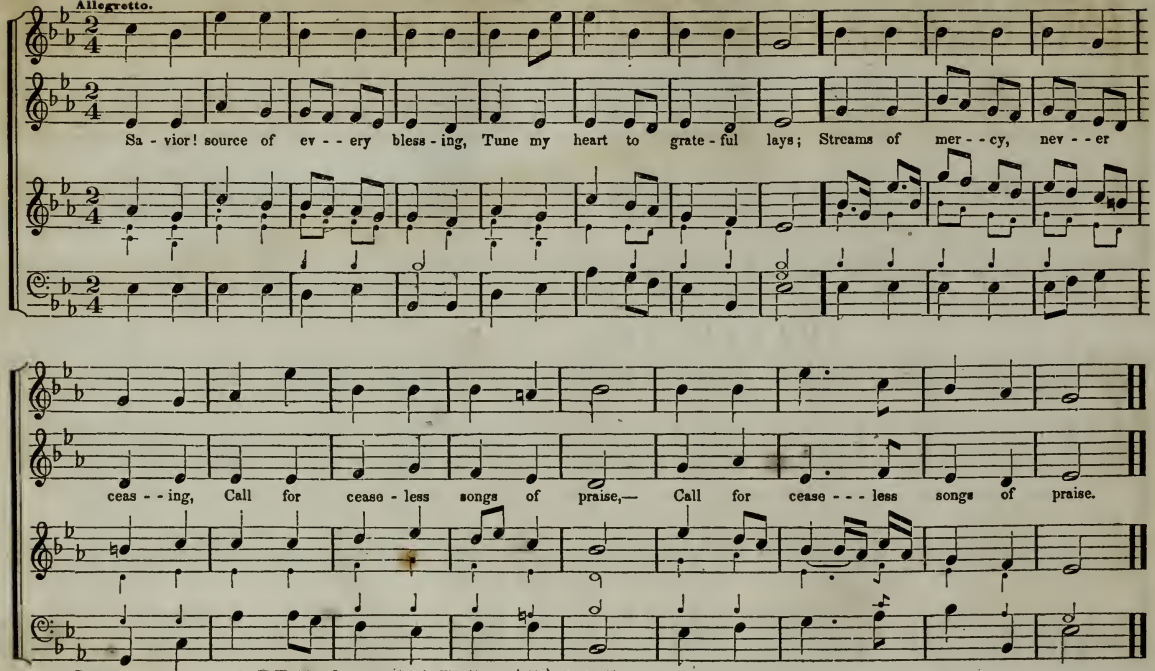
BALTIMORE. SEVENS.

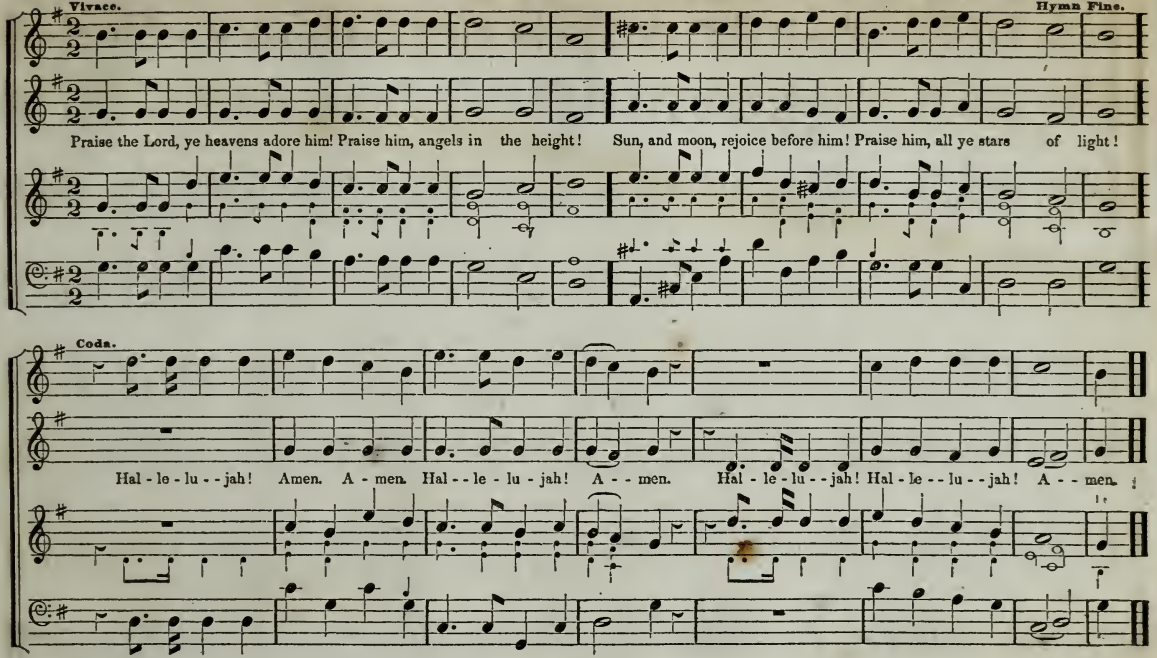
Silas Allen, Jr.

Blest Instructer, from thy ways, Who can tell how oft he strays? Purge me from the guilt that lies Wrapt within my heart's disguise.

TIVERTON. 8s & 7s. N. D.

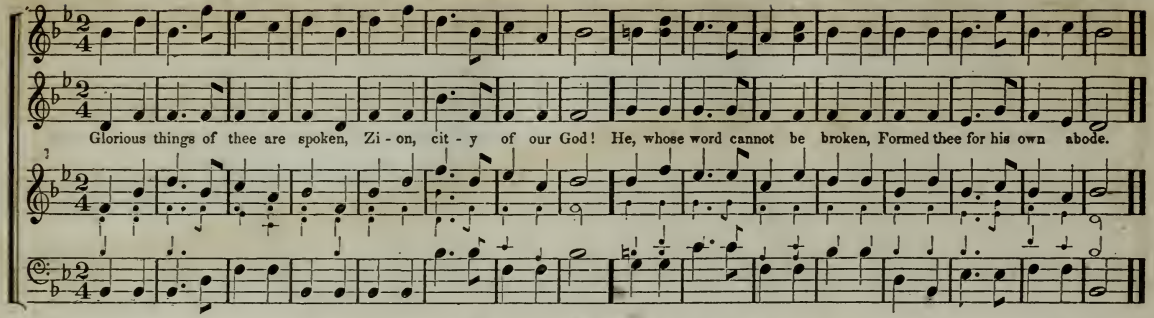
Allegretto.




Vivace.
Hymn Fine.
Praise the Lord, ye heavens adore him! Praise him, angels in the height! Sun, and moon, rejoice before him! Praise him, all ye stars of light!
Coda.
Hal - le - lu - - jah! Amen. A - men. Hal - - le - lu - jah! A - - men. Hal - le - lu - - jah! Hal - le - - lu - - jah! A - - men.

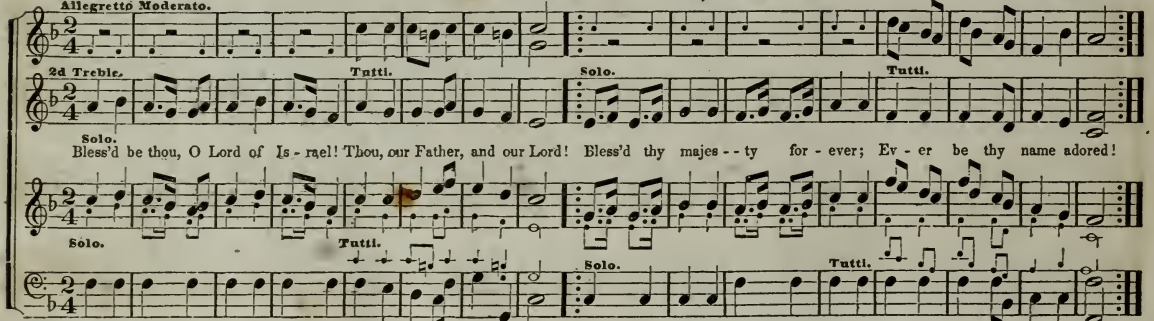
KENT. 8s & 7s.

J. K.



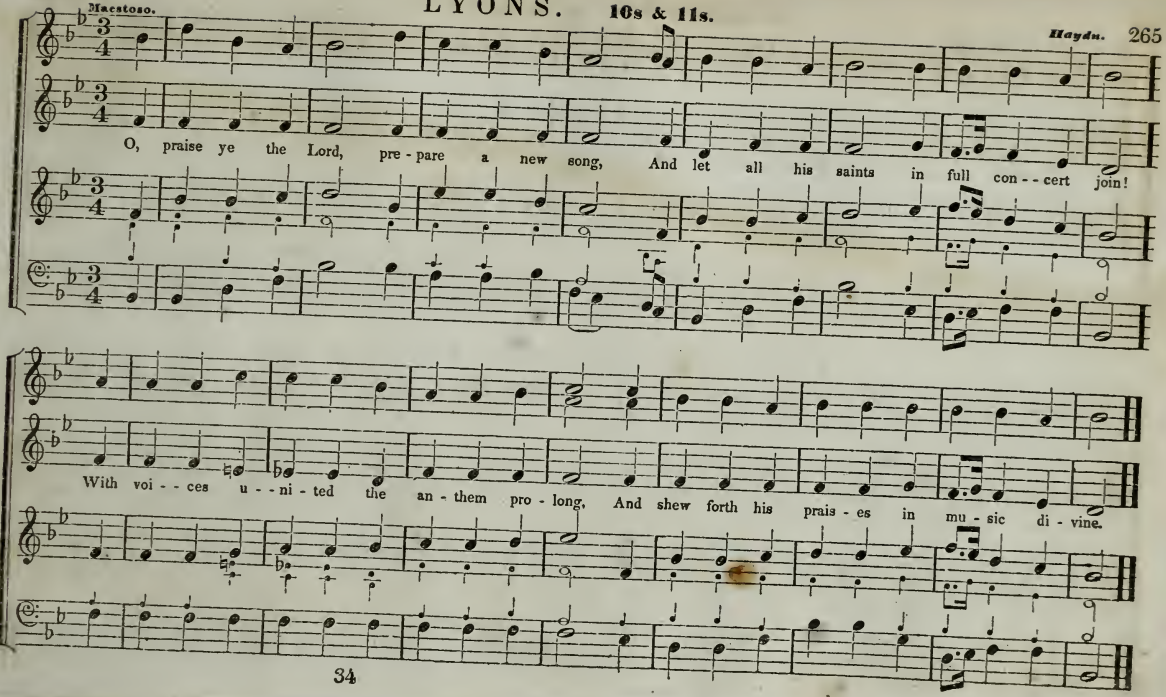
SICILIAN HYMN. 7s, or 8s & 7s.

Mozart.



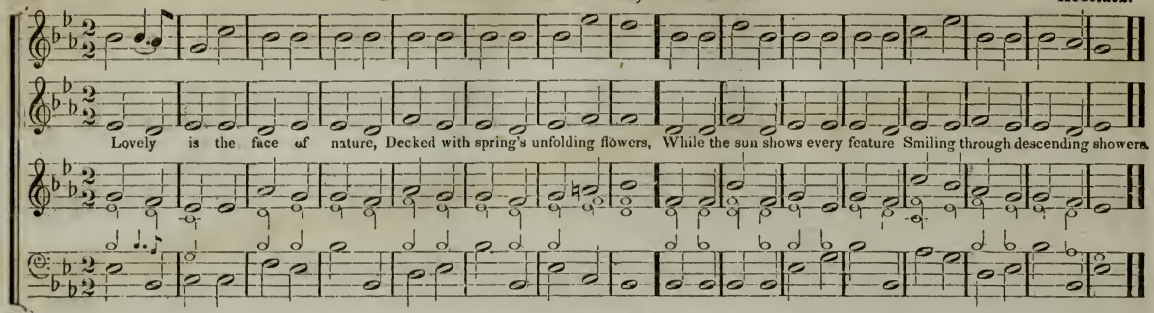
LYONS. 10s & 11s.

Haydn.



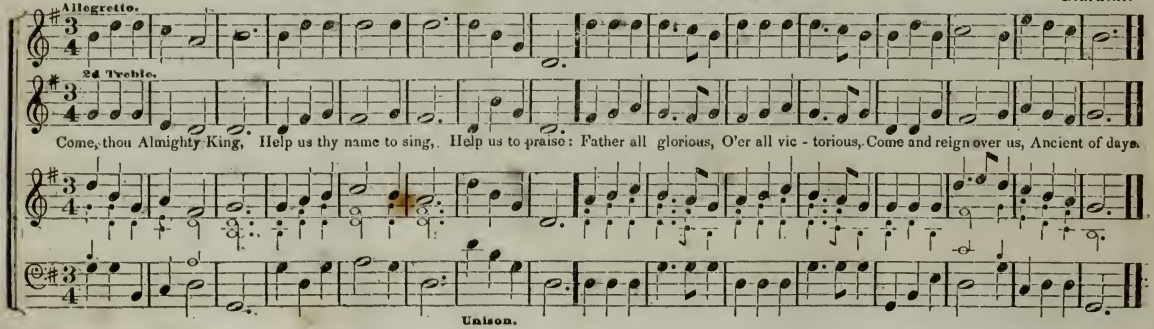
MESSINA. 7s, or 8s & 7s.

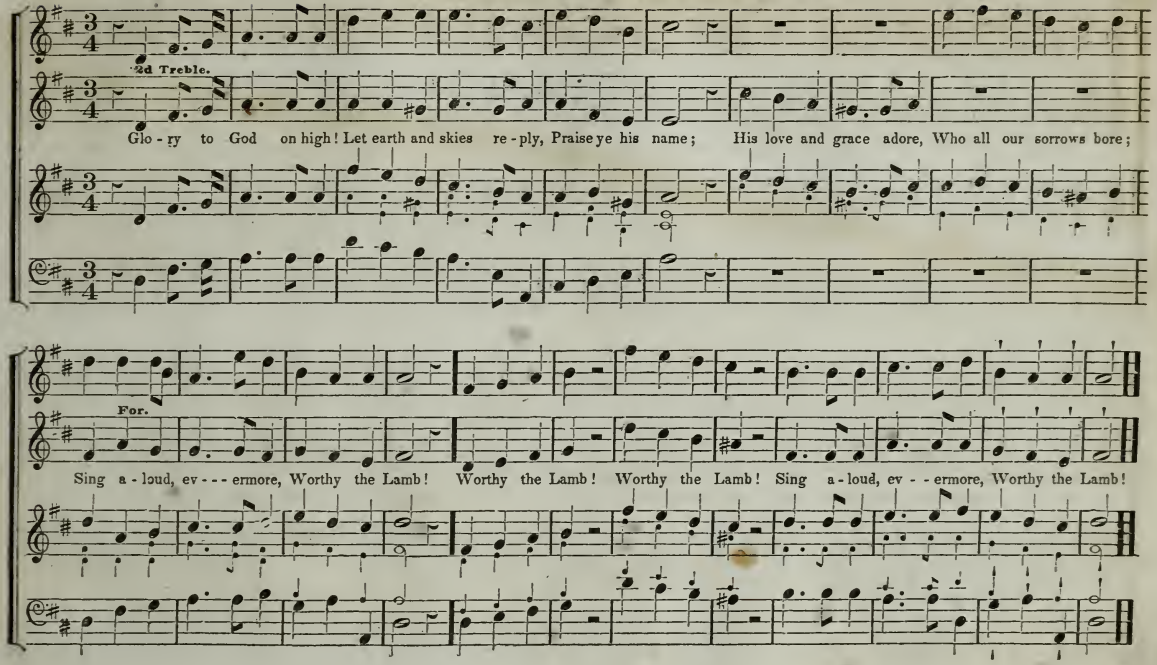
Kozeluch.



ITALIAN HYMN. 6s & 4s.

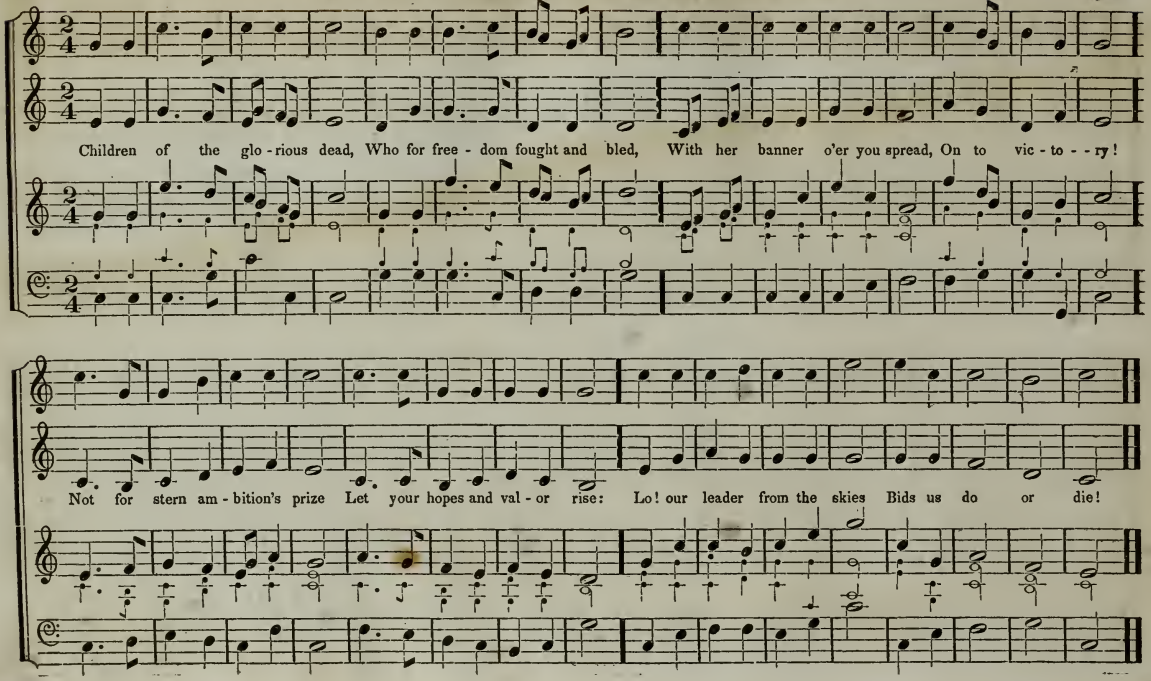
Giardini.




2d Treble.
Glo - ry to God on high! Let earth and skies re - ply, Praise ye his name; His love and grace adore, Who all our sorrows bore;
For.
Sing a - loud, ev - - - ermore, Worthy the Lamb! Worthy the Lamb! Worthy the Lamb! Sing a - loud, ev - - ermore, Worthy the Lamb!

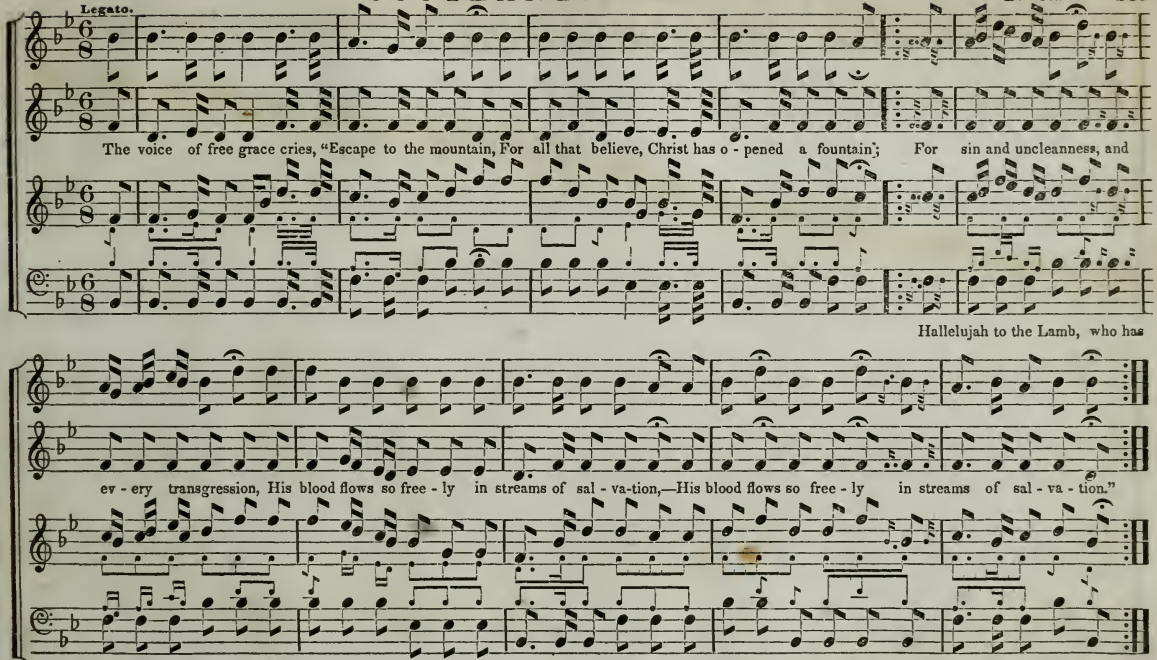
FREEDOM. 7s & 5s.

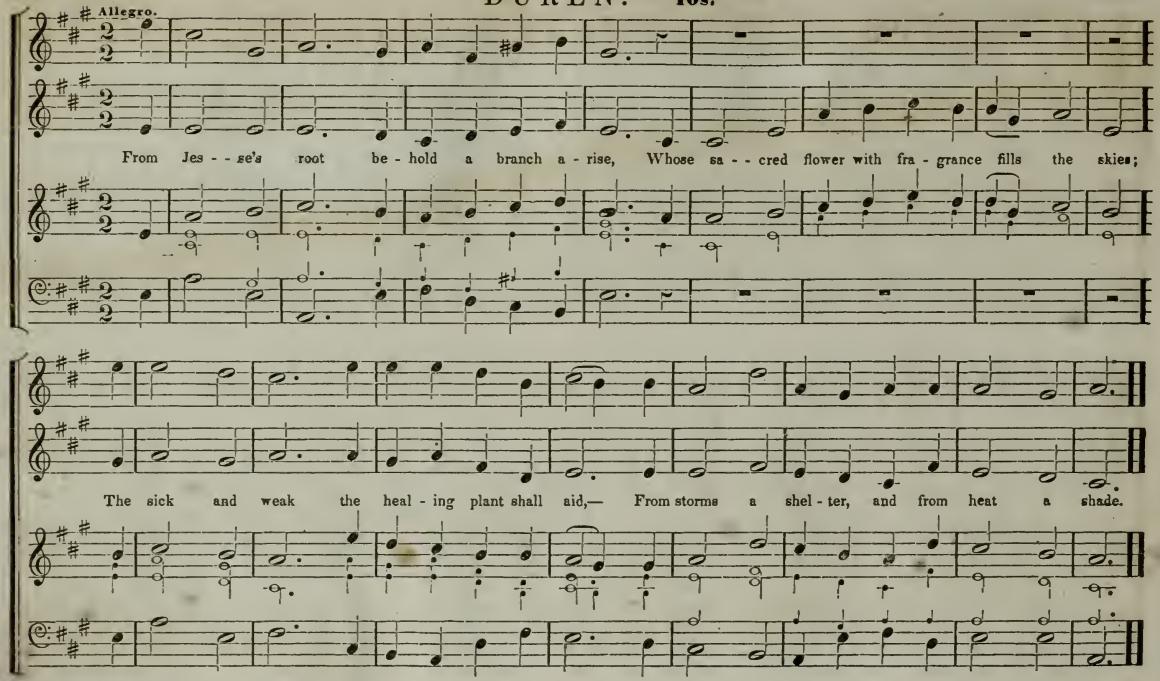
C. J. Noyes.



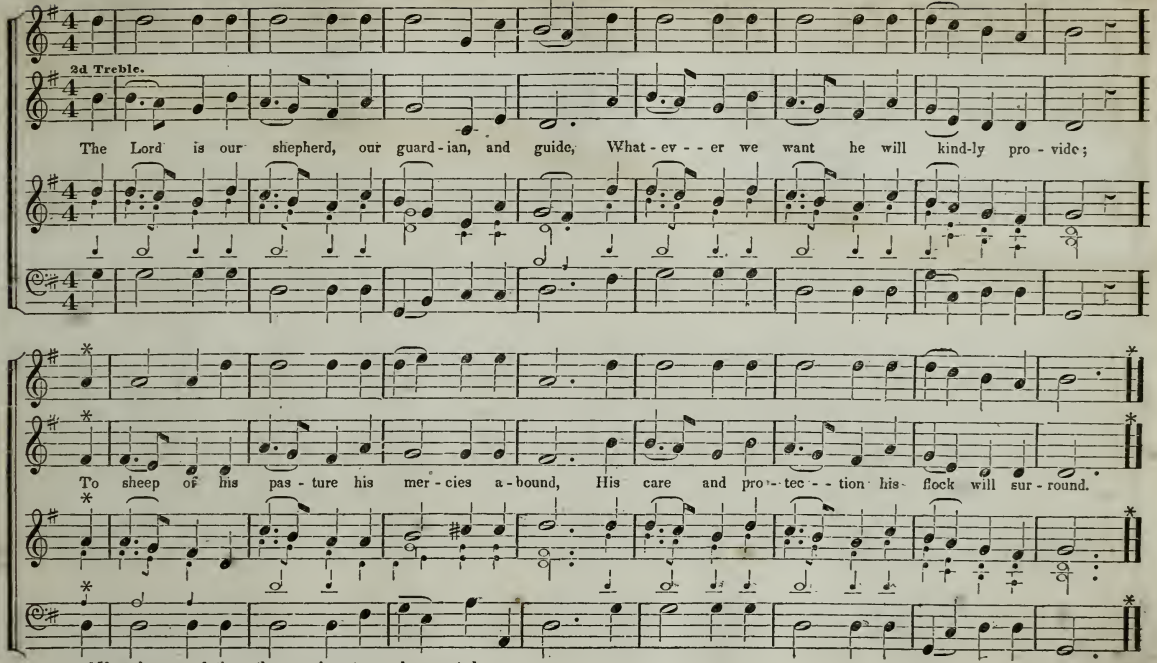
SCOTLAND. 12s.

Dr. Clarke.

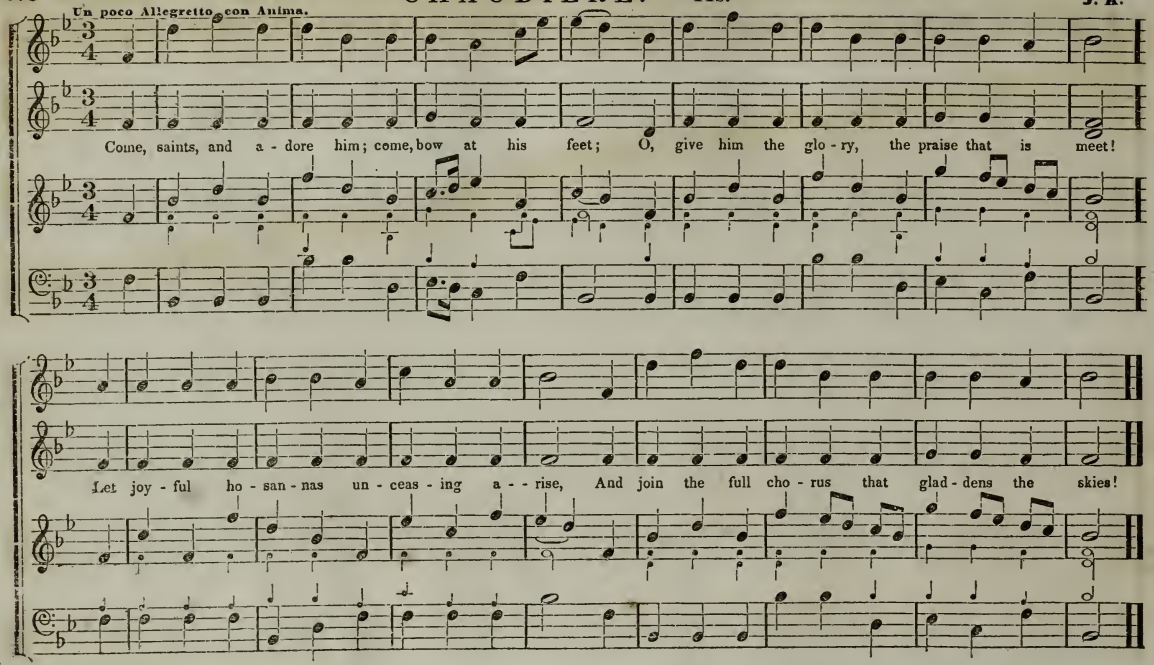



Allegro.
From Jes - - se's root be - hold a branch a - rise, Whose sa - - cred flower with fra - grance fills the skies;
The sick and weak the heal - ing plant shall aid,— From storms a shel - ter, and from heat a shade.

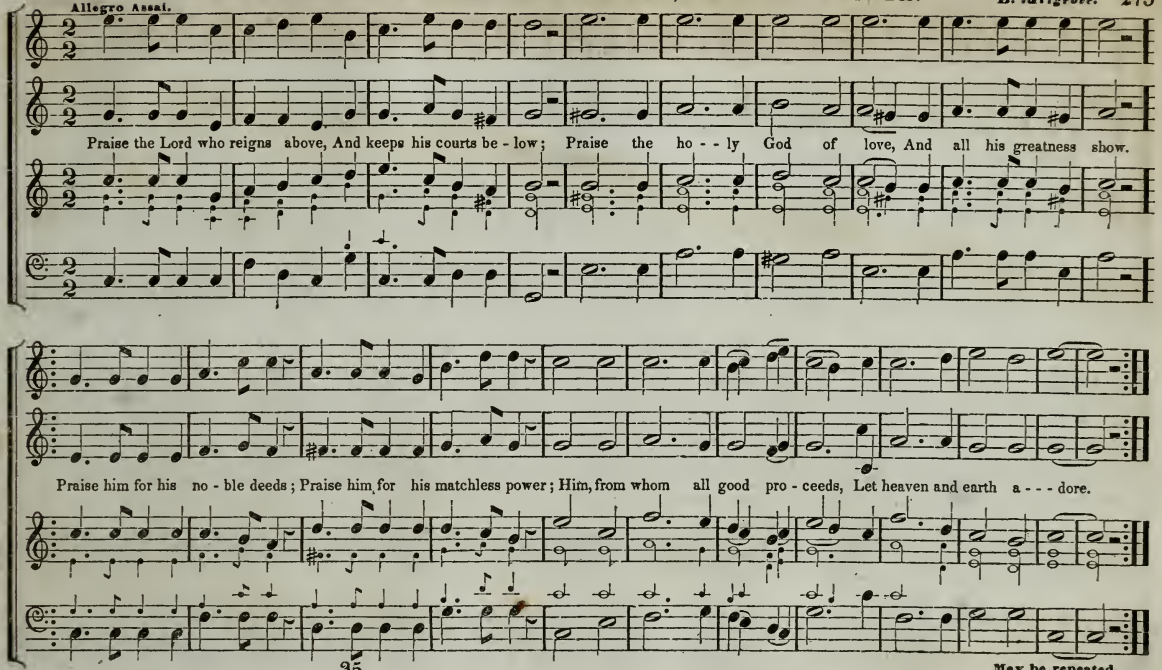
HINTON. 11s. HYMN, OR SHORT ANTHEM. *German Air.*



**If used as an Anthem, the second part may be repeated.*


Un poco Allegretto con Anima.
Come, saints, and a - dore him; come, bow at his feet; O, give him the glo - ry, the praise that is meet!
Let joy - ful ho - san - nas un - ceas - ing a - - rise, And join the full cho - rus that glad - dens the skies!

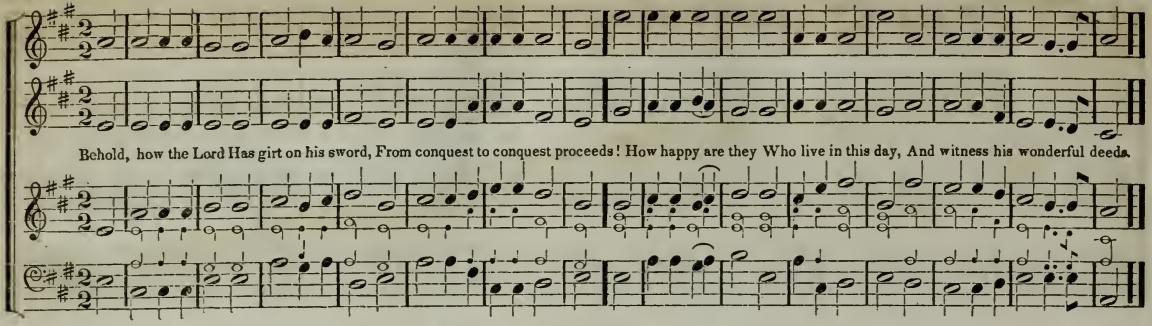
MILGROVE. 7s & 6s. HYMN, OR SHORT ANTHEM.



May be repeated.

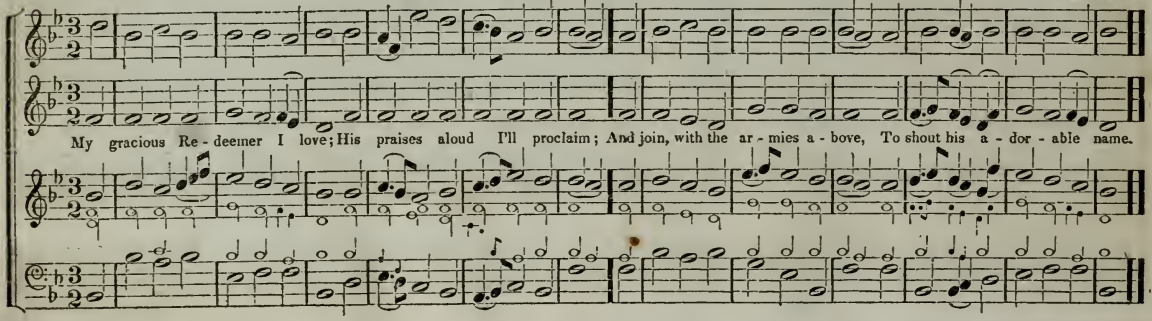
EARLE. 5s & 8s.

H. Earle.



WANWORTH. 8s.

Harwood.



SANCTUS.

From a Mass by Haydn.

Adagio.

Ho - ly, ho - ly, ho - ly! Ho - ly, ho - ly, ho - - ly! Ho - ly Lord God of Sab - a - oth! Ho - ly Lord God of Sab - a - oth!

For.

Ho - - - - ly, ho - ly! Ho - - - ly, ho - - ly! Ho - ly Lord God of Sab - a - oth! Ho - ly Lord God of Sab - a - oth!

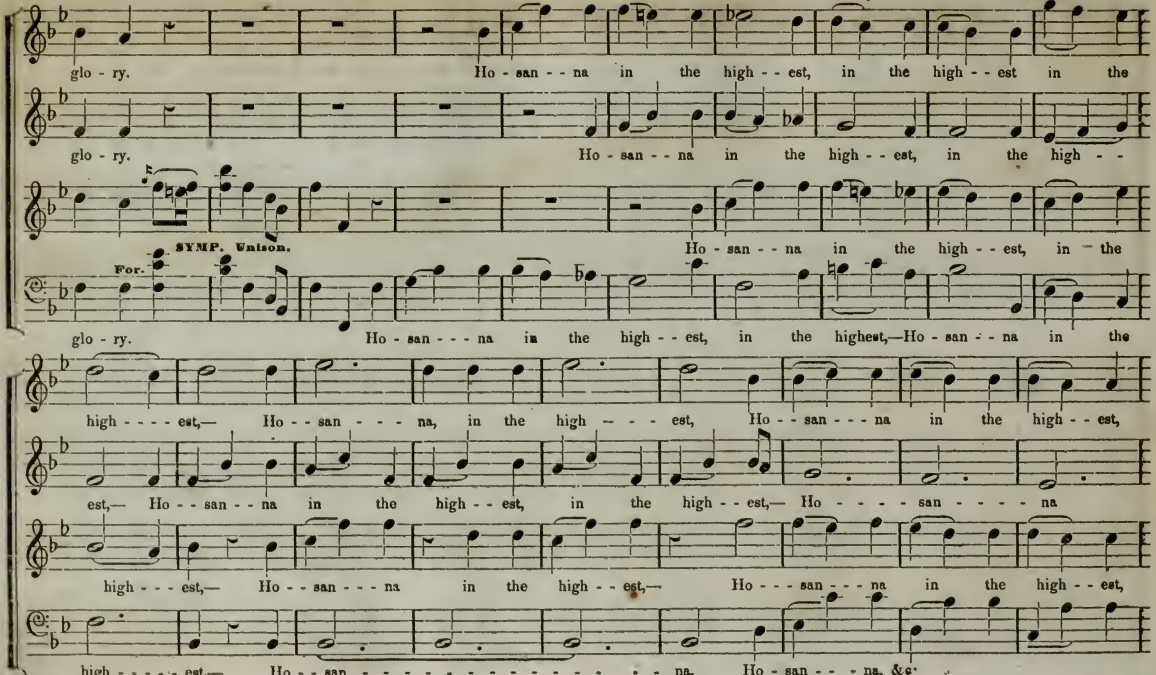
SYM.

Allegro.

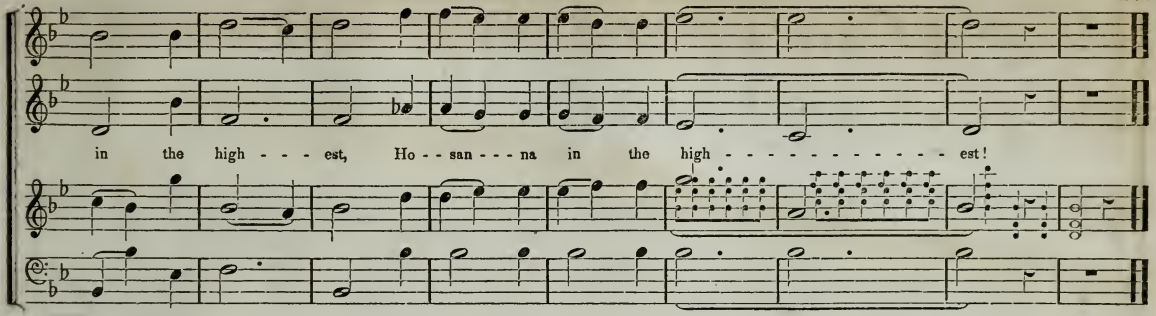
Heaven and earth are full, are full of thy glo - ry, full of thy ma - jes - ty and

Pia.

SANCTUS. CONTINUED.

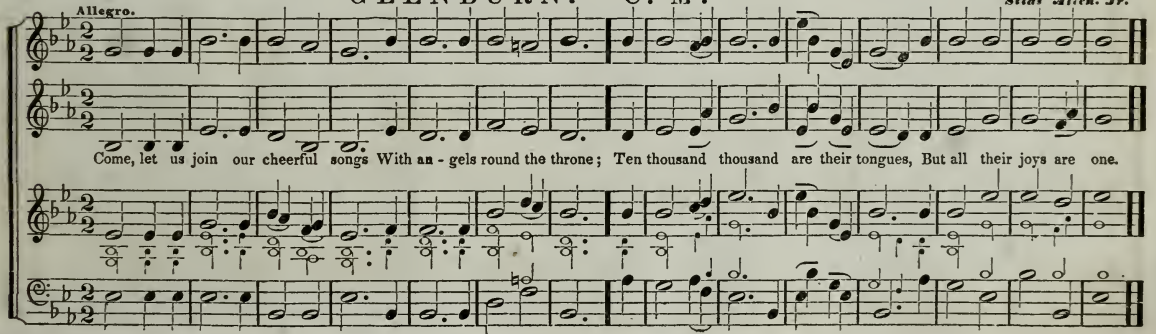


SANCTUS. Concluded.



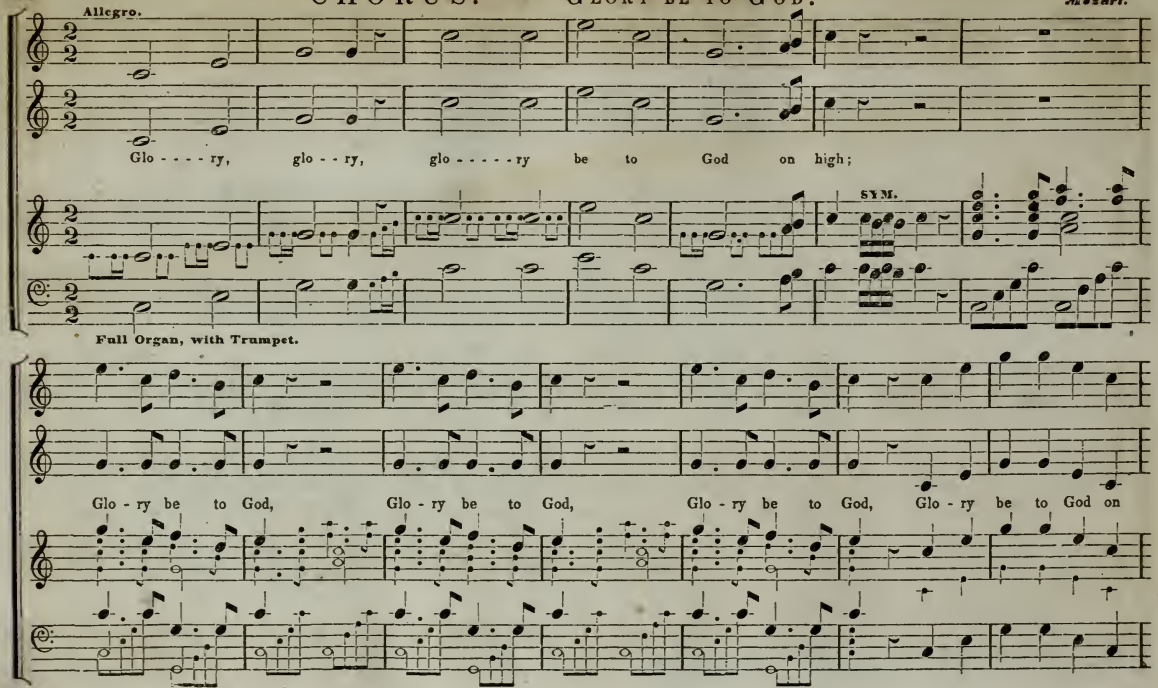
GLENBURN. C. M.

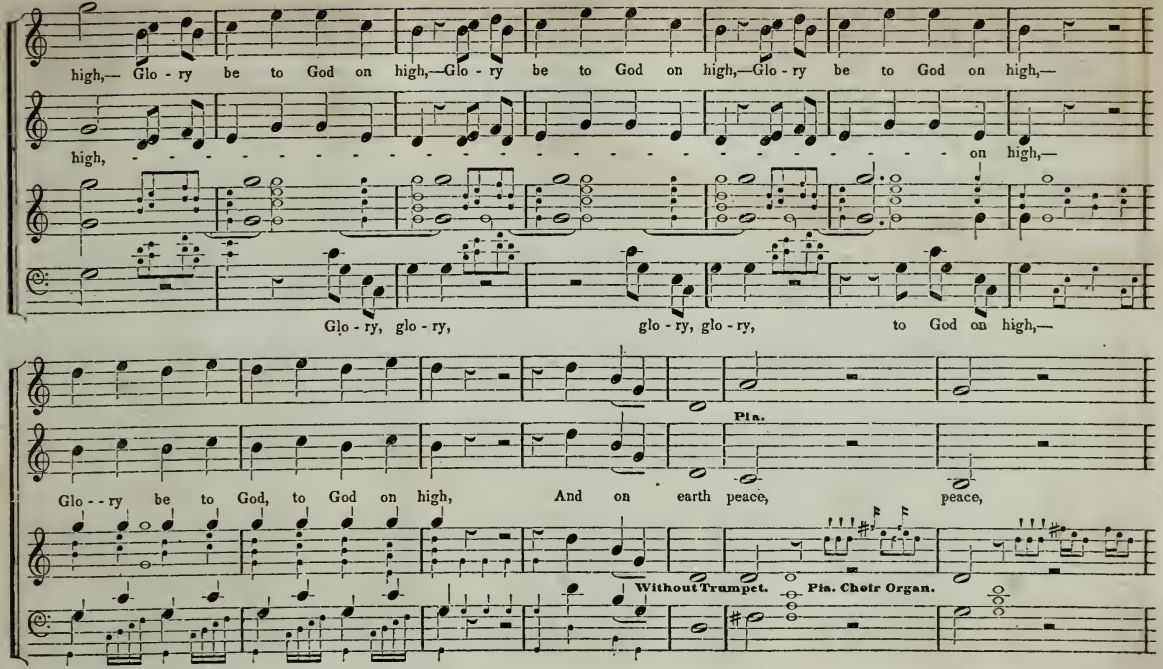
Sitas Allen. Jr.

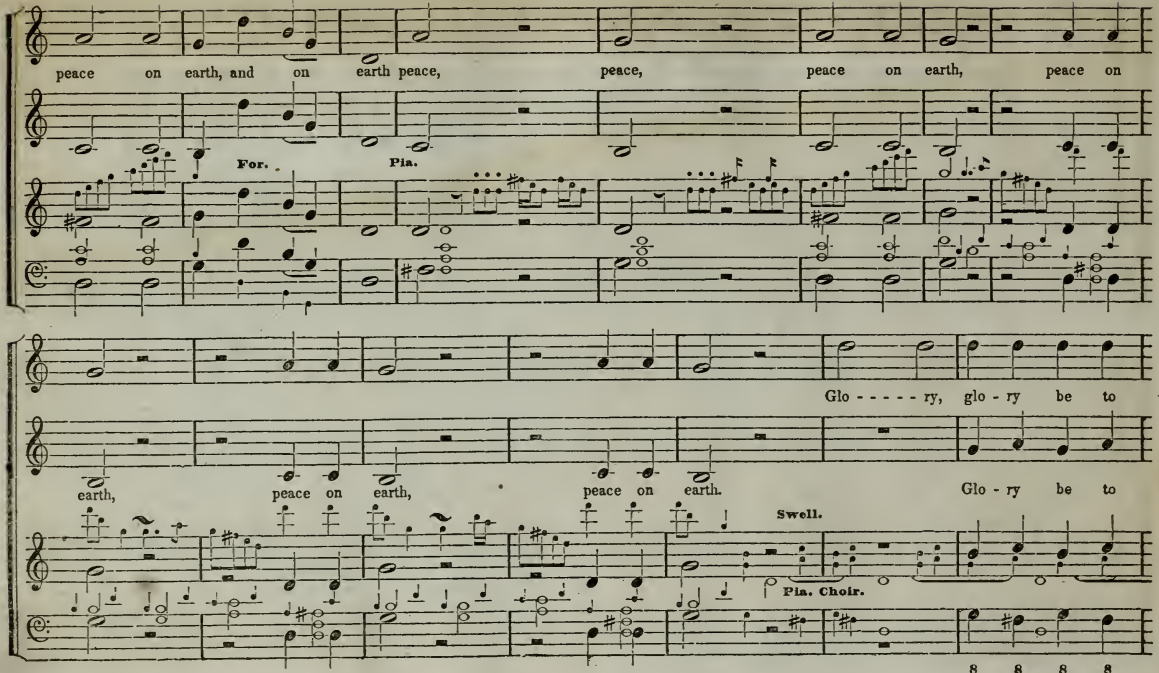


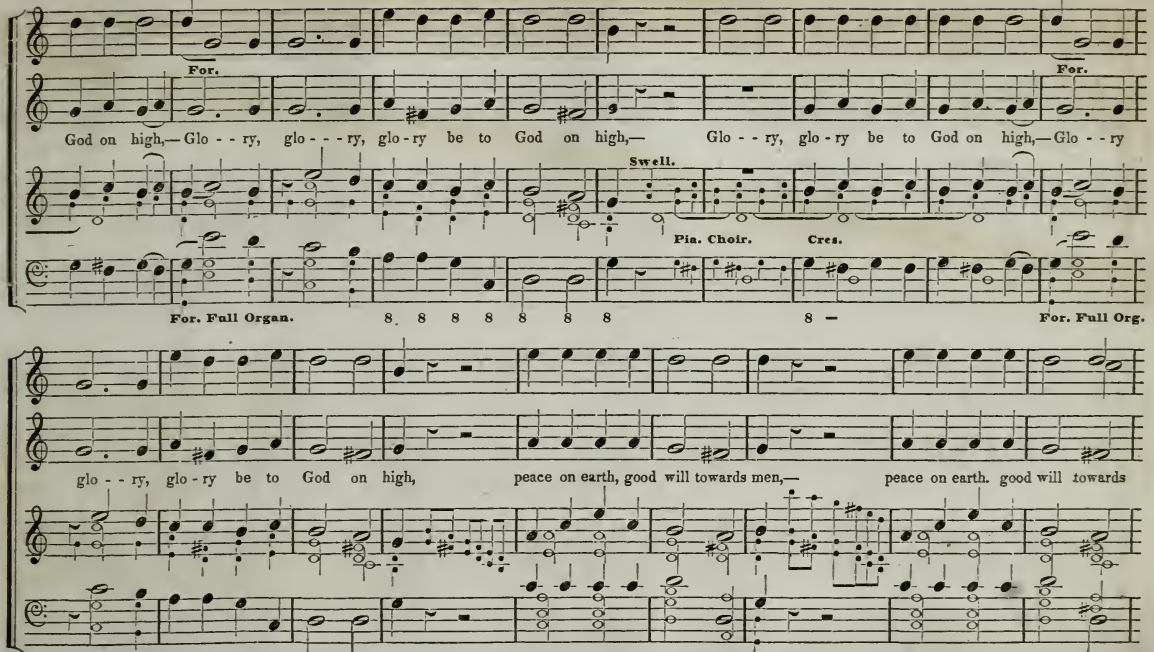
CHORUS. 'GLORY BE TO GOD.'

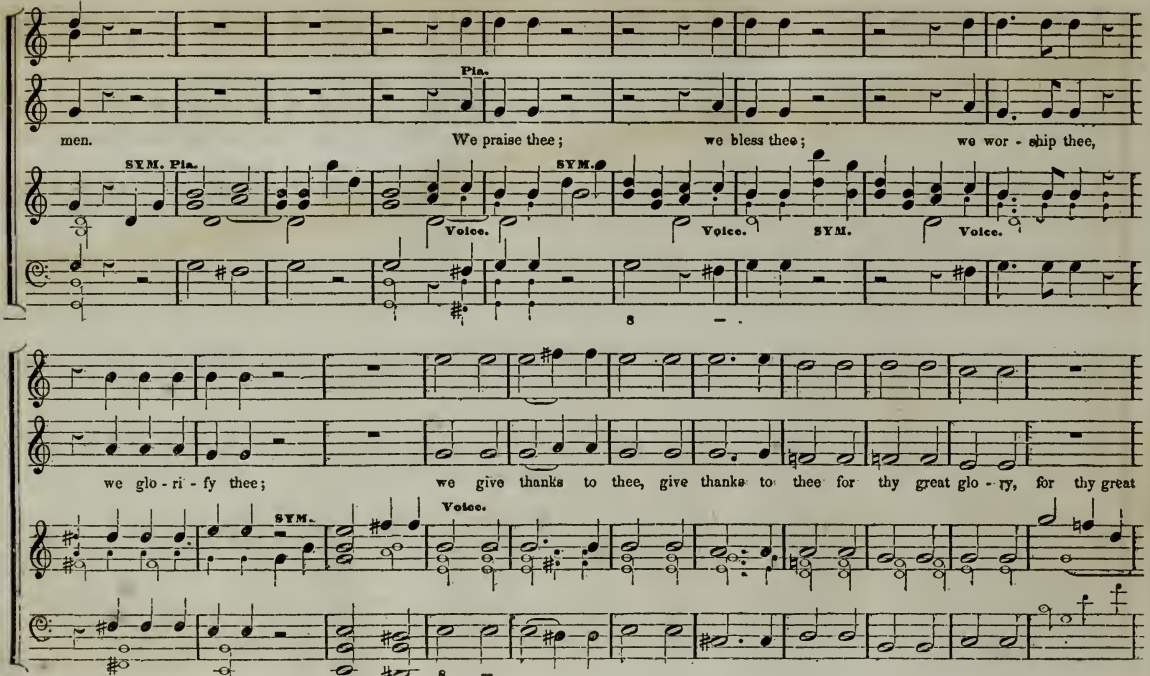
Mozart.

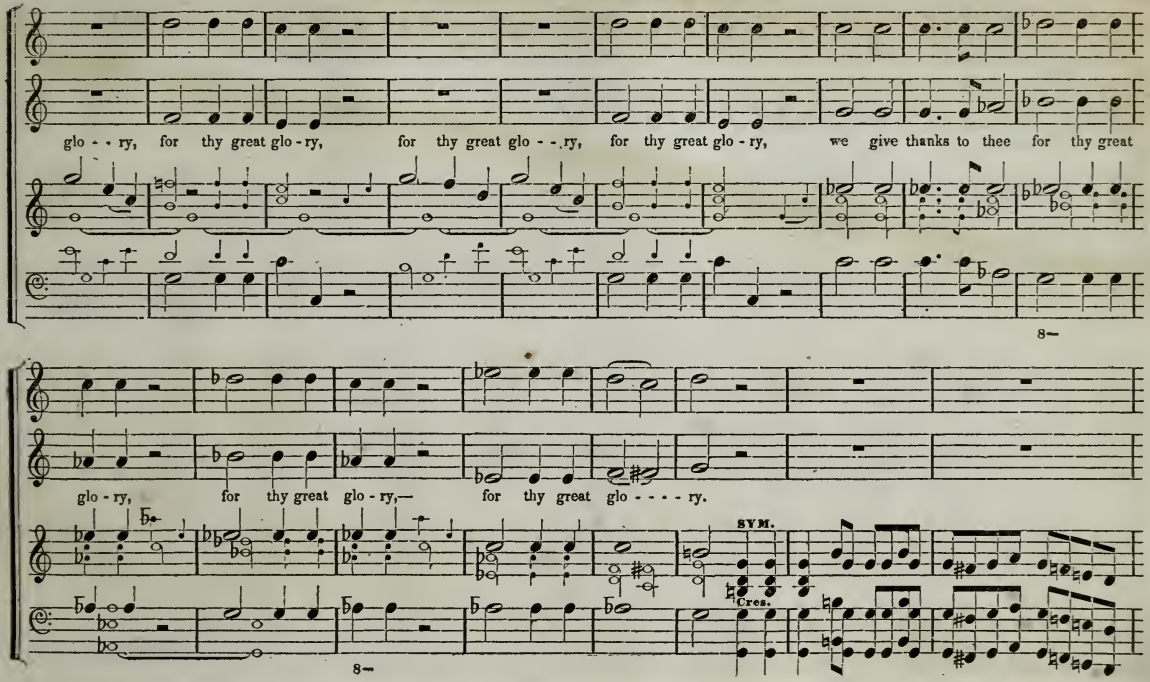



high,— Glo - ry be to God on high,—Glo - ry be to God on high,—Glo - ry be to God on high,—
high, on high,—
Glo - ry, glo - ry, glo - ry, glo - ry, to God on high,—
Pia.
Glo - - ry be to God, to God on high, And on earth peace, peace,
Without Trumpet.
Pia. Choir Organ.

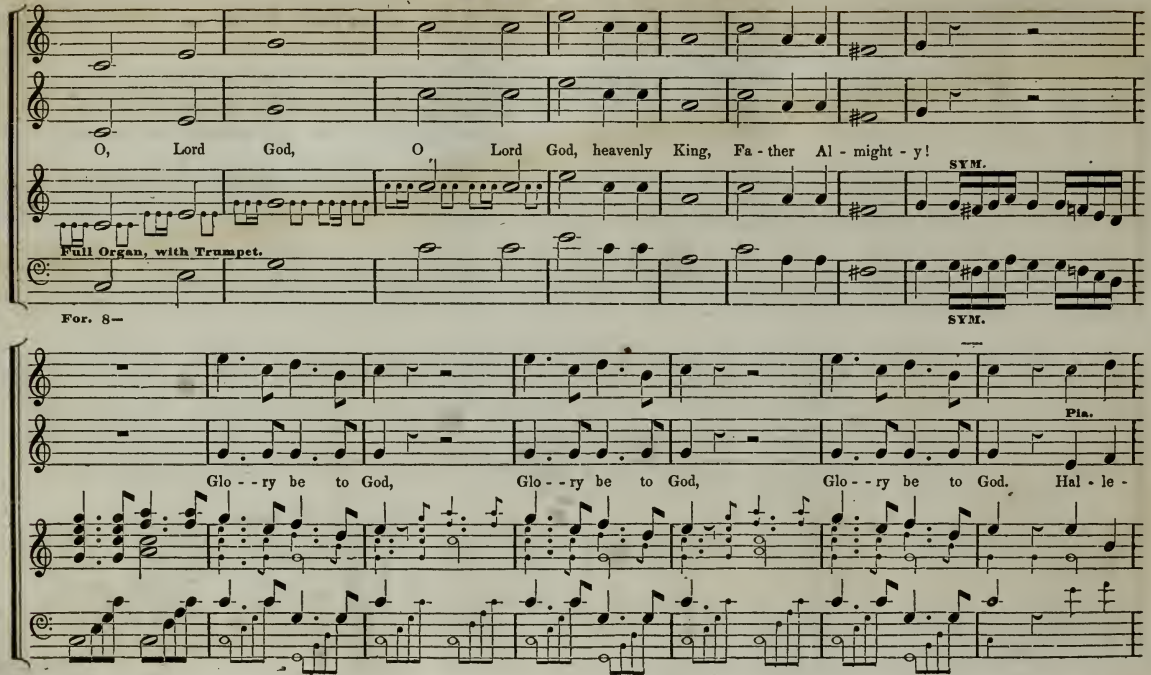

peace on earth, and on earth peace, peace, peace on earth, peace on
For.
Pia.
Glo - - - - - ry, glo - ry be to
earth, peace on earth, peace on earth. Glo - ry be to
Swell.
Pia. Choir.
8 8 8 8

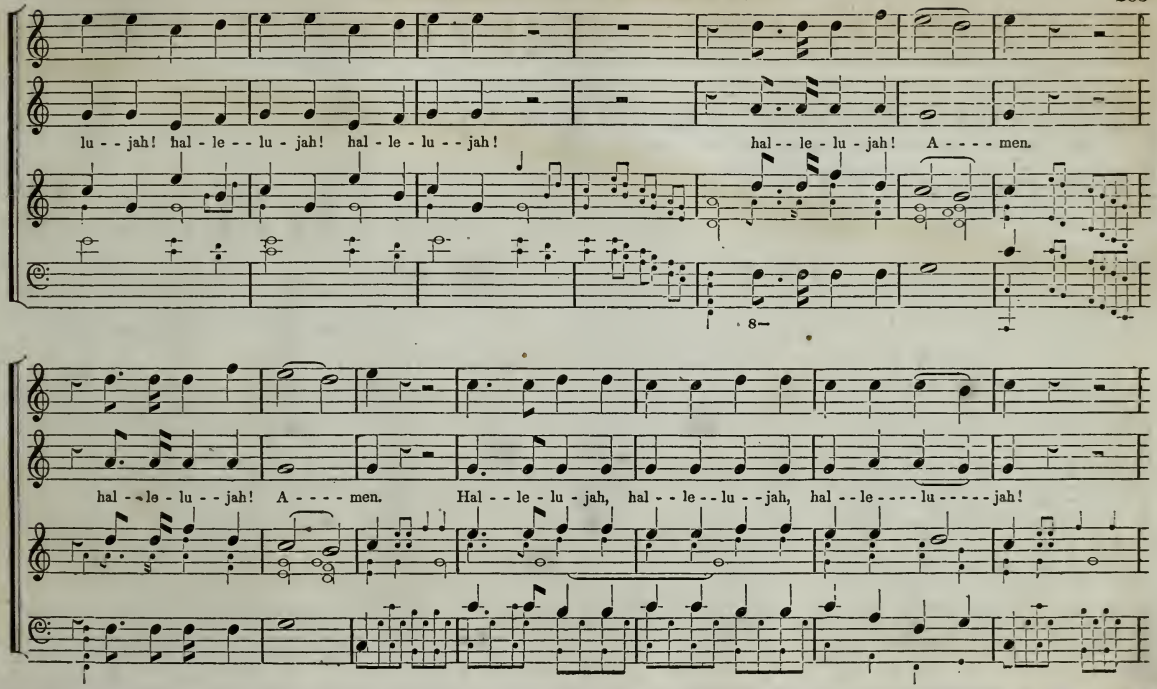

For.
For.
God on high,— Glo - - ry, glo - - - ry, glo - ry be to God on high,— Glo - - ry, glo - ry be to God on high,— Glo - - ry
Swell.
Pia. Choir.
Cres.
For. Full Organ.
8 8 8 8 8 8 8
8 —
For. Full Org.
glo - - ry, glo - ry be to God on high, peace on earth, good will towards men,— peace on earth. good will towards


Pia.
men.
We praise thee;
we bless thee;
we wor - ship thee,
SYM. Pia.
SYM.
Voice.
Voice.
SYM.
Voice.
8
we glo - ri - fy thee;
we give thanks to thee, give thanks to thee for thy great glo - ry, for thy great
SYM.
Voice.
8


glo - - ry, for thy great glo - ry, for thy great glo - - ry, for thy great glo - ry, we give thanks to thee for thy great
8—
glo - ry, for thy great glo - ry,— for thy great glo - - - - ry.
SYM.
Cres.
8—

CHORUS. CONTINUED.

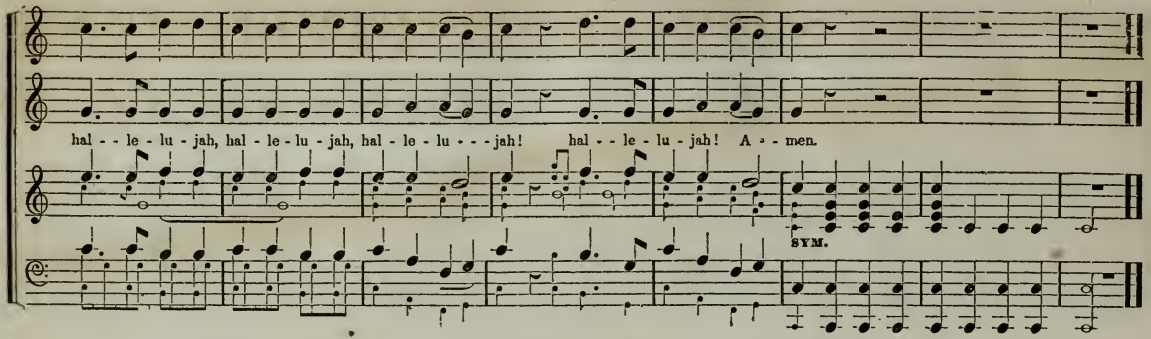



lu - - jah! hal - le - - lu - jah! hal - le - lu - - jah!
hal - - le - lu - jah! A - - - - men.
8
hal - - le - lu - jah! A - - - - men.
Hal - - le - lu - jah, hal - - le - - lu - - jah, hal - - le - - - - lu - - - - - jah!

CHORUS. Concluded.

hal - - le - lu - jah, hal - le - lu - jah, hal - le - lu - - - jah! hal - - le - lu - jah! A - - men.

SYM.

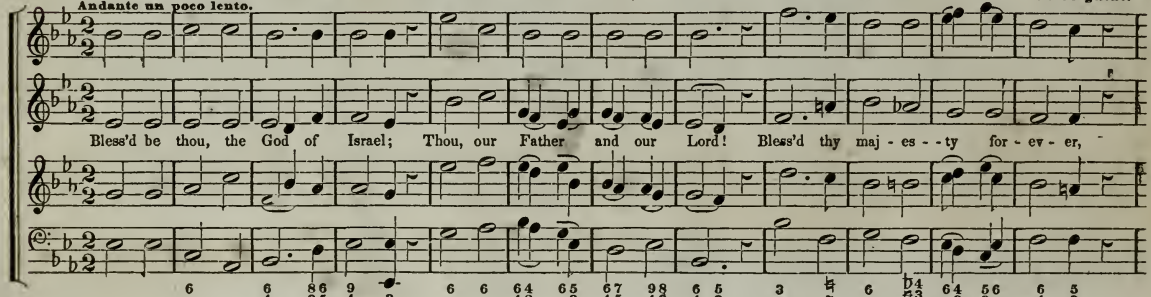


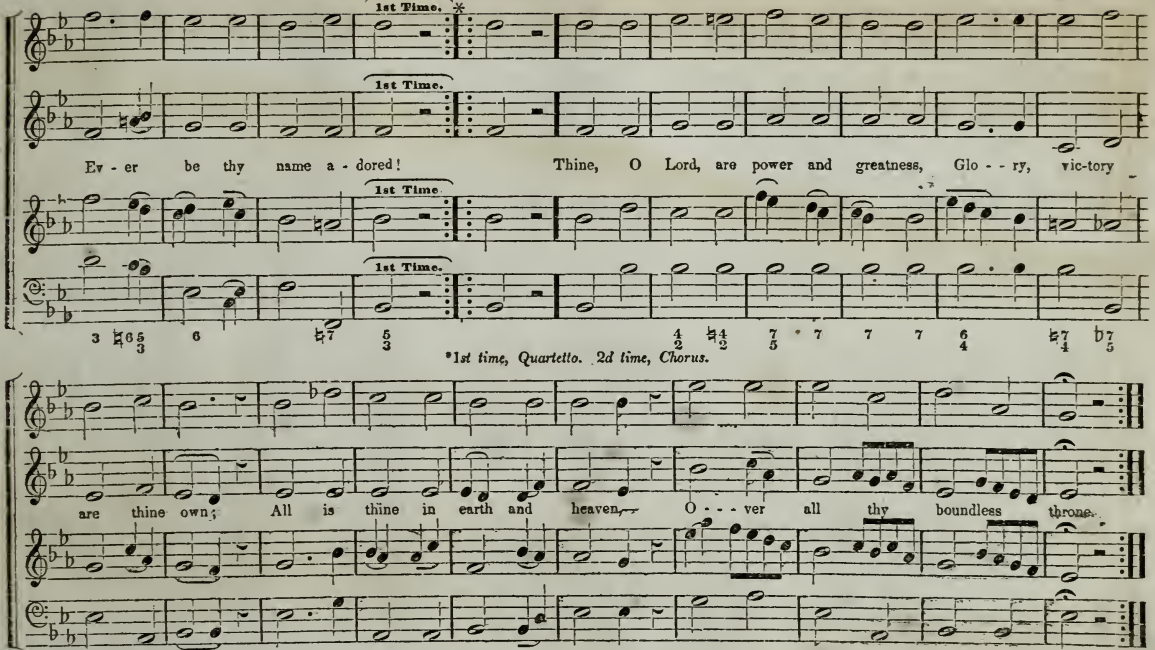
ANTHEM. 'Blessed be thou, the God of Israel.'

V. Righini.

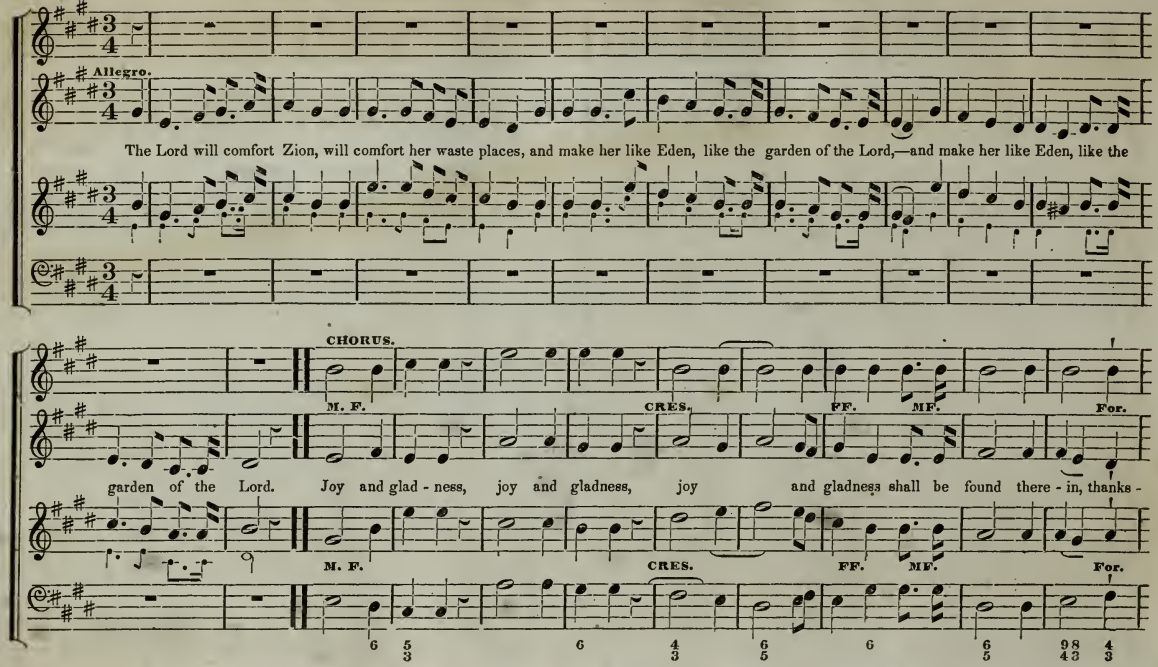
Andante un poco lento.

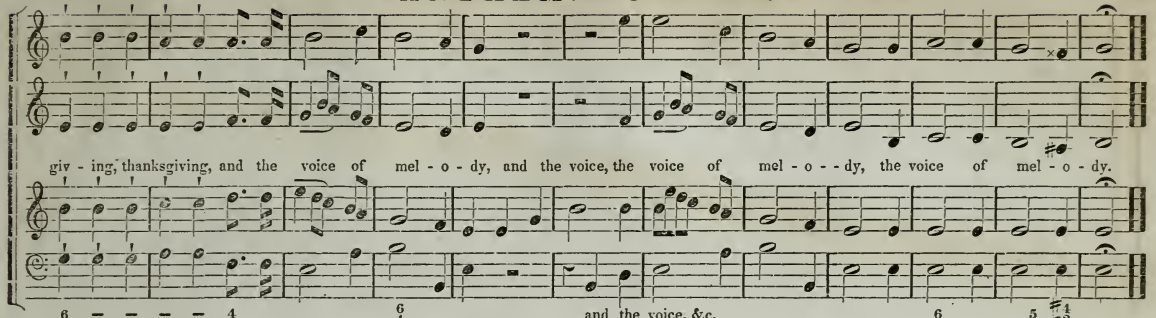
Bless'd be thou, the God of Israel; Thou, our Father and our Lord! Bless'd thy maj - es - - ty for - ev - er,




1st Time.
1st Time.
1st Time.
1st Time.
Ev - er be thy name a - dored! Thine, O Lord, are power and greatness, Glo - - ry, vic-tory
*1st time, Quartetto. 2d time, Chorus.
are thine own; All is thine in earth and heaven, O - - - ver all thy boundless throne.

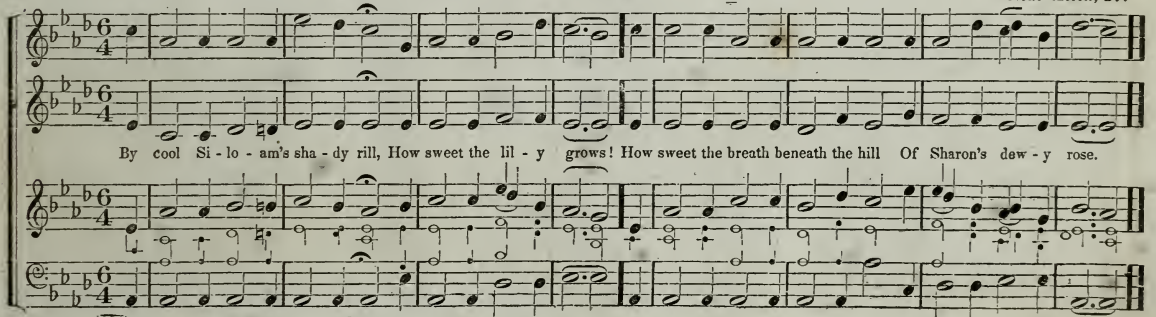
ANTHEM. 'THE LORD SHALL COMFORT ZION.'





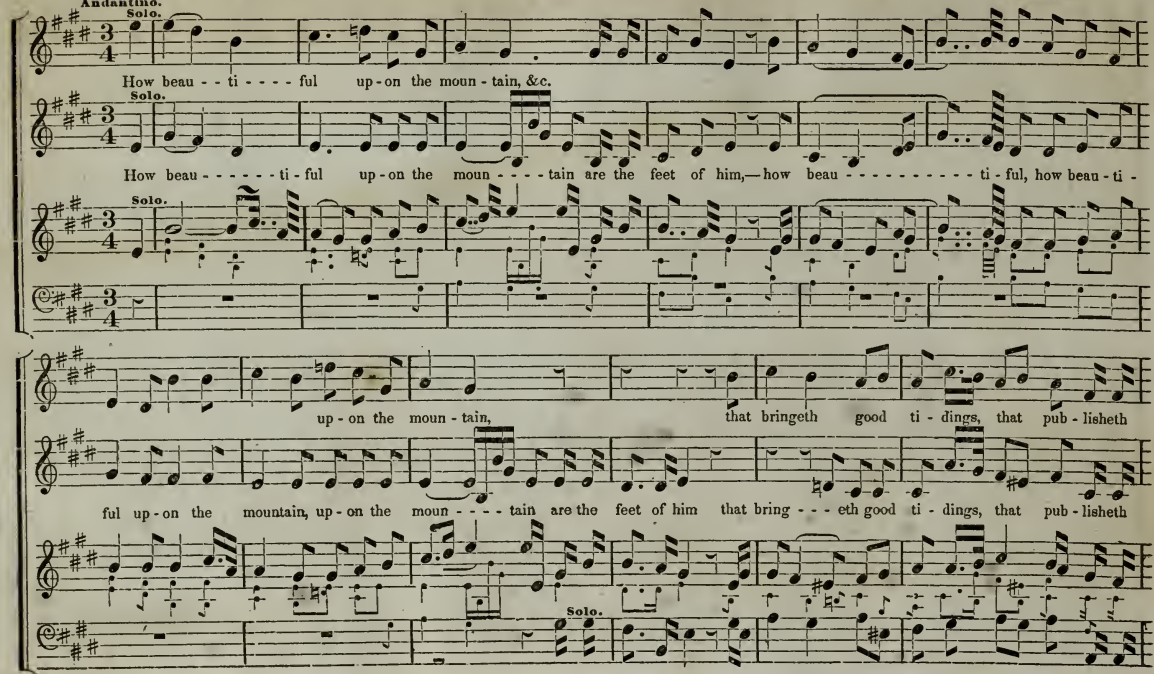
HEBER. L. M.

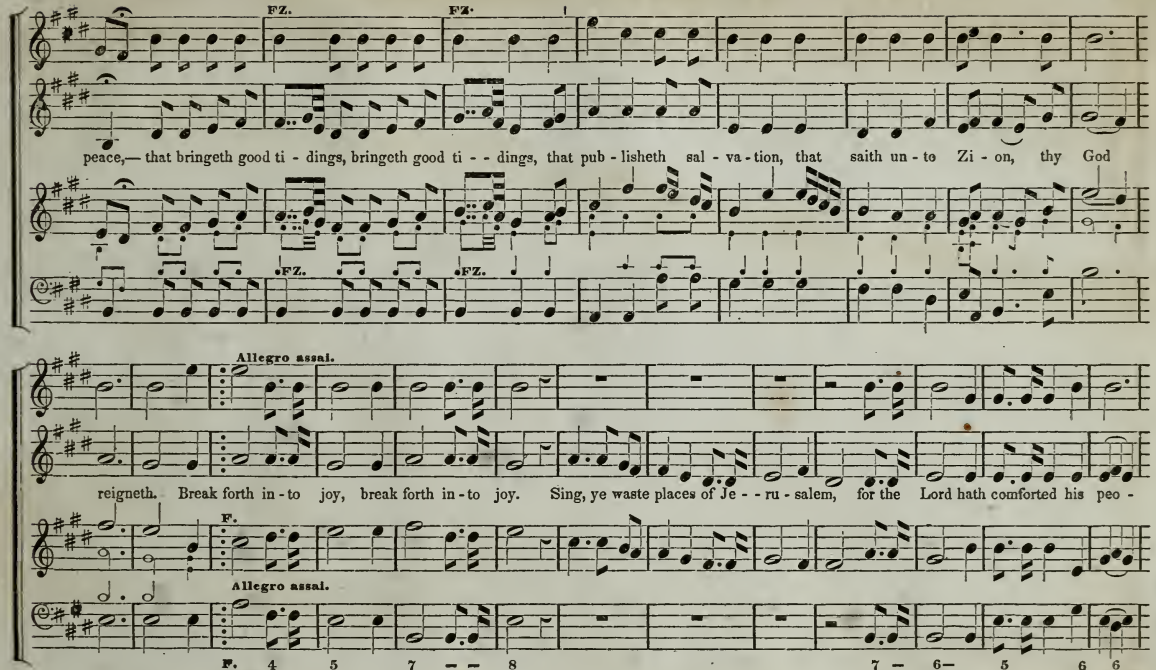
Silas Allen, Jr.



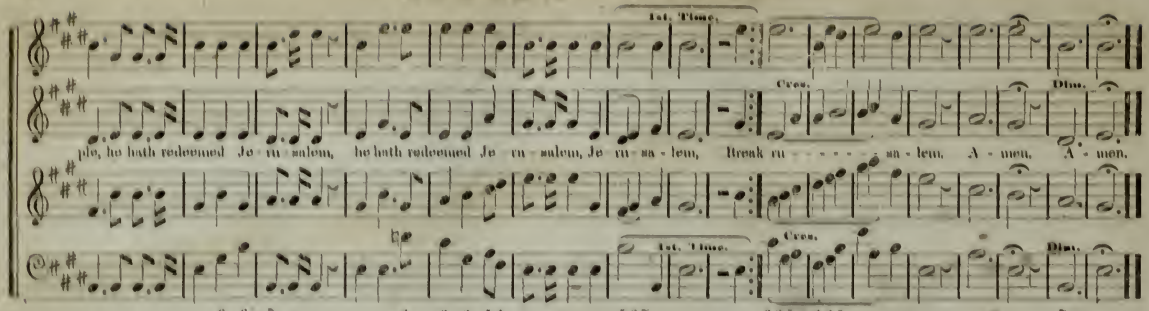
ANTHEM. 'How beautiful upon the mountain.'

The First Movement by Haydn.



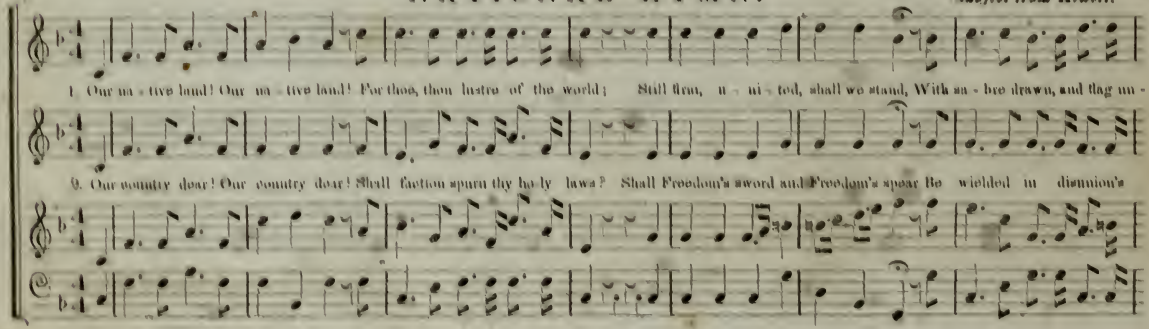

FZ.
FZ.
peace,— that bringeth good ti - dings, bringeth good ti - - - dings, that pub - lisheth sal - va - tion, that saith un - to Zi - on, thy God
FZ.
FZ.
Allegro assai.
reigneth. Break forth in - to joy, break forth in - to joy. Sing, ye waste places of Je - - ru - salem, for the Lord hath comforted his peo -
F.
Allegro assai.
F.
4 5 7 8 7 6 5 6 6
3 3 3 4 3 5

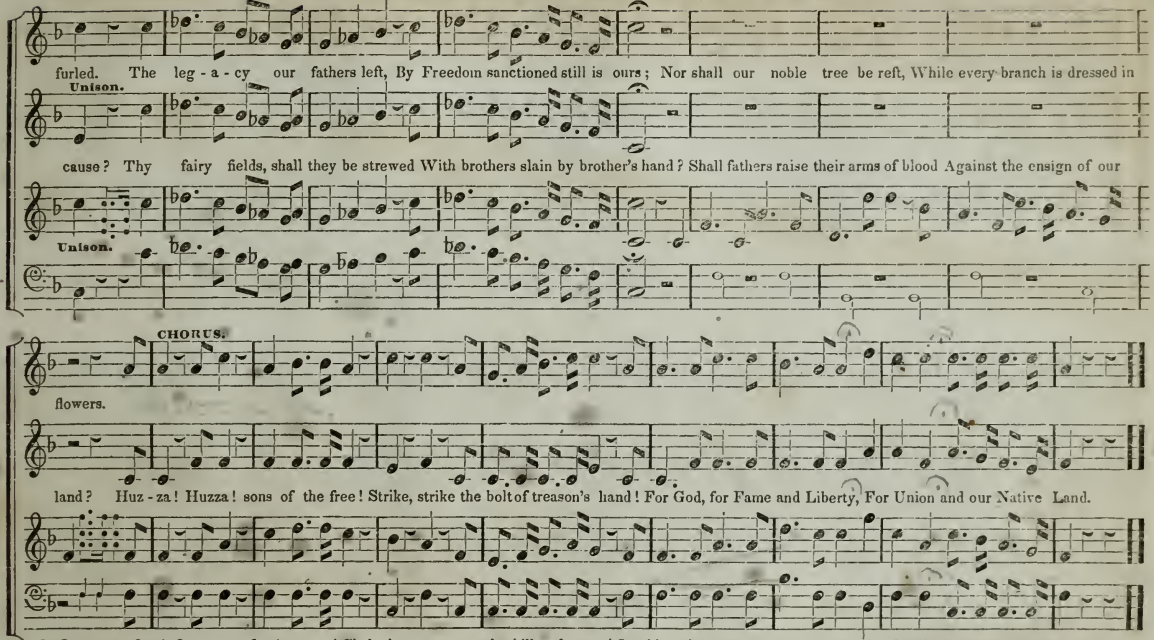
ANTHEM. Concluded.



NATIONAL HYMN.

Subject from Howell.

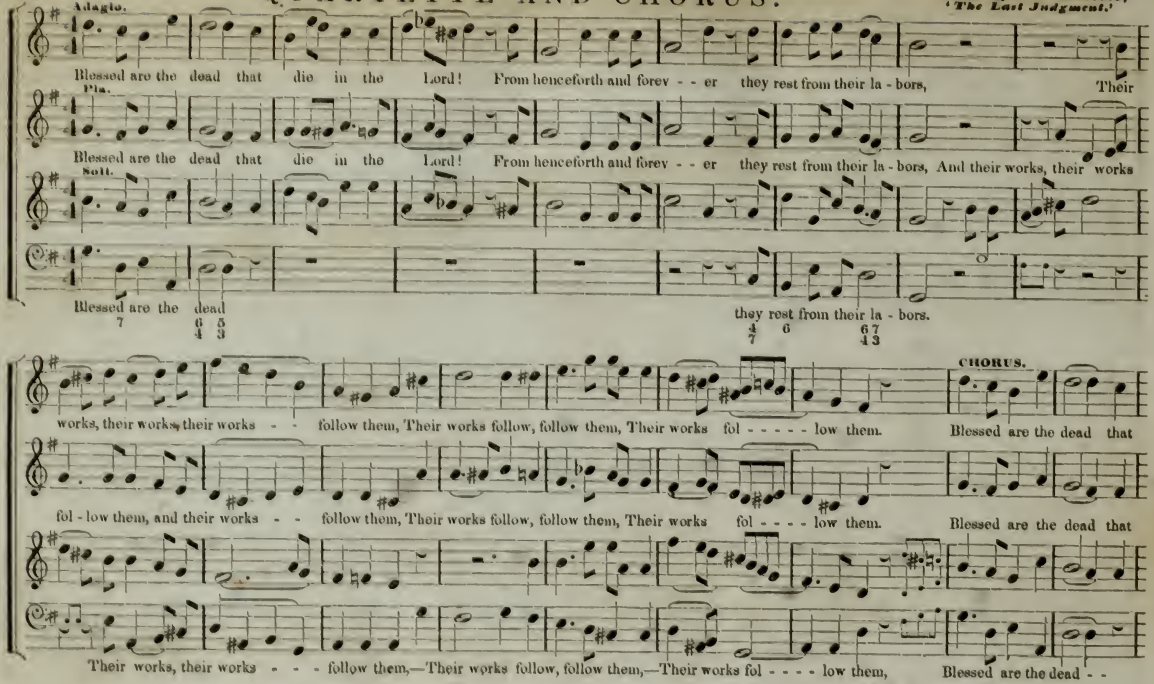


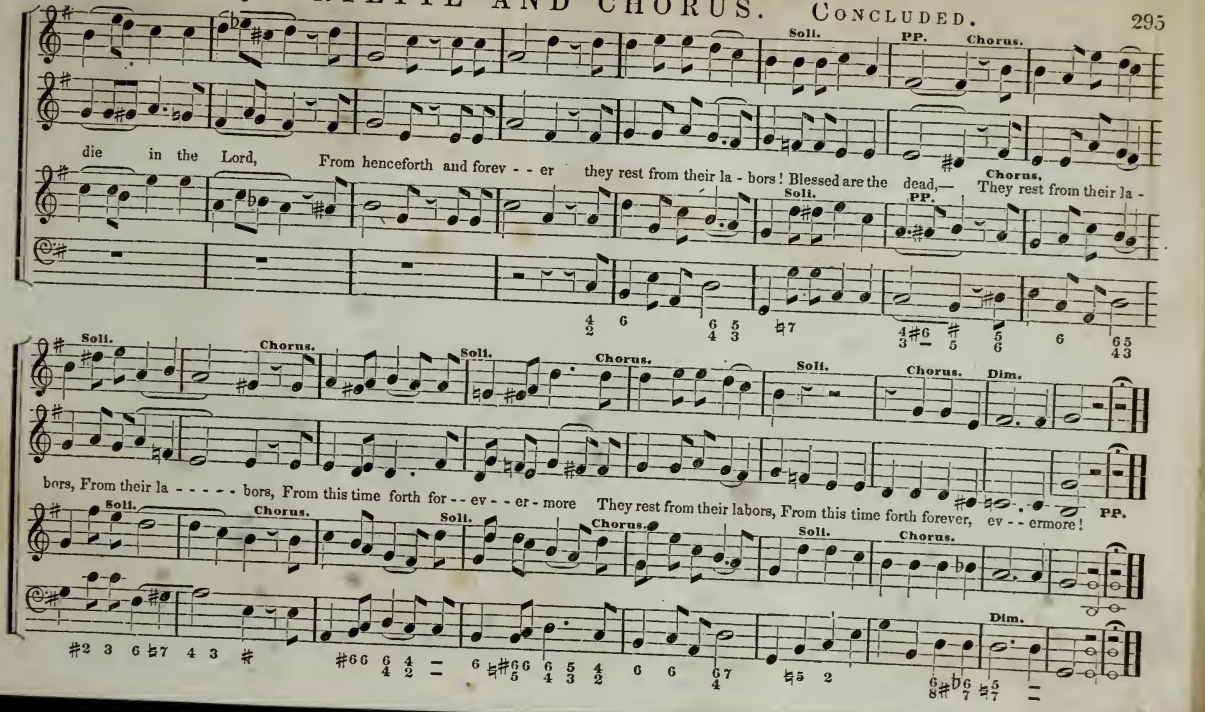


3. Our starry flag! Our starry flag!
Whose eagle sits enthroned in light,
Shalt thou not wave o'er hill and crag,
Triumphant in the hour of fight?
Let him who swells Rebellion's cry
In civil strife, once turn to thee,
A Patriot's tear will fill his eye,
His bright sword strike for Liberty.

QUARTETTE AND CHORUS.

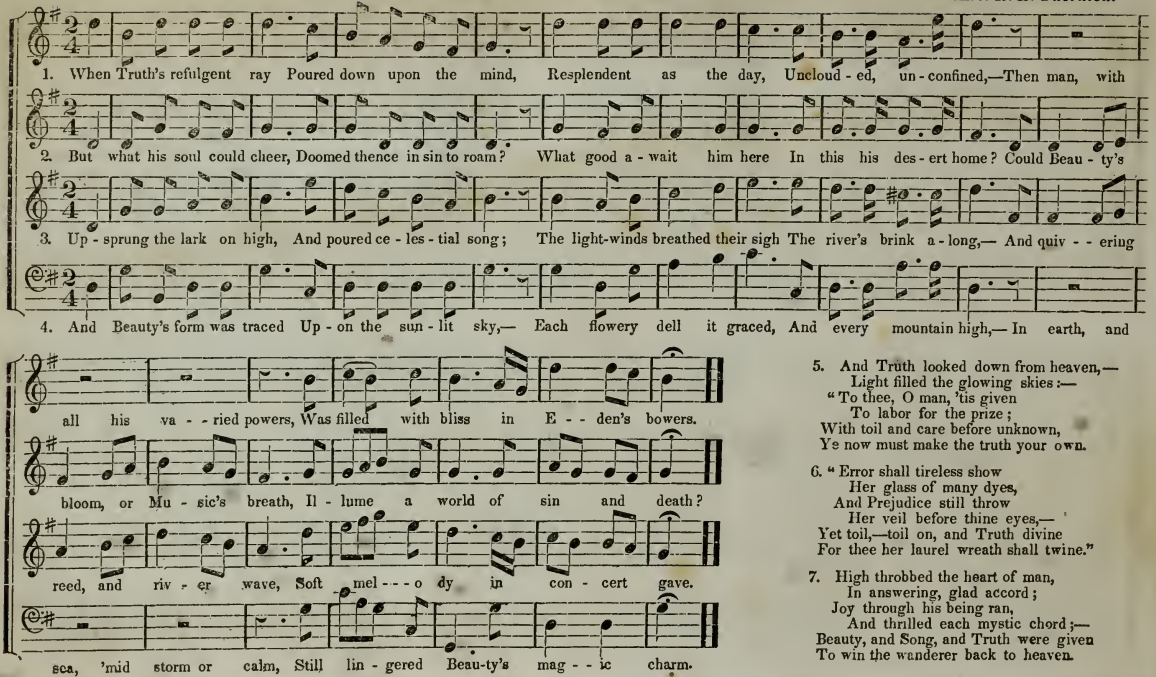
From Spohr's Oratorio, 'The Last Judgment.'




Soli.
PP.
Chorus.
die in the Lord, From henceforth and forev - - er they rest from their la - bors! Blessed are the dead,— They rest from their la -
Soli.
PP.
Chorus.
Soli.
Chorus.
Soli.
Chorus.
Soli.
Chorus.
Dim.
bors, From their la - - - - - bors, From this time forth for - - ev - - er - more They rest from their labors, From this time forth forever, ev - - ermore!
PP.
Soli.
Chorus.
Soli.
Chorus.
Soli.
Chorus.
Dim.

'PNYXIANS' HYMN.

Words original, by Mrs. E. H. Thornton.



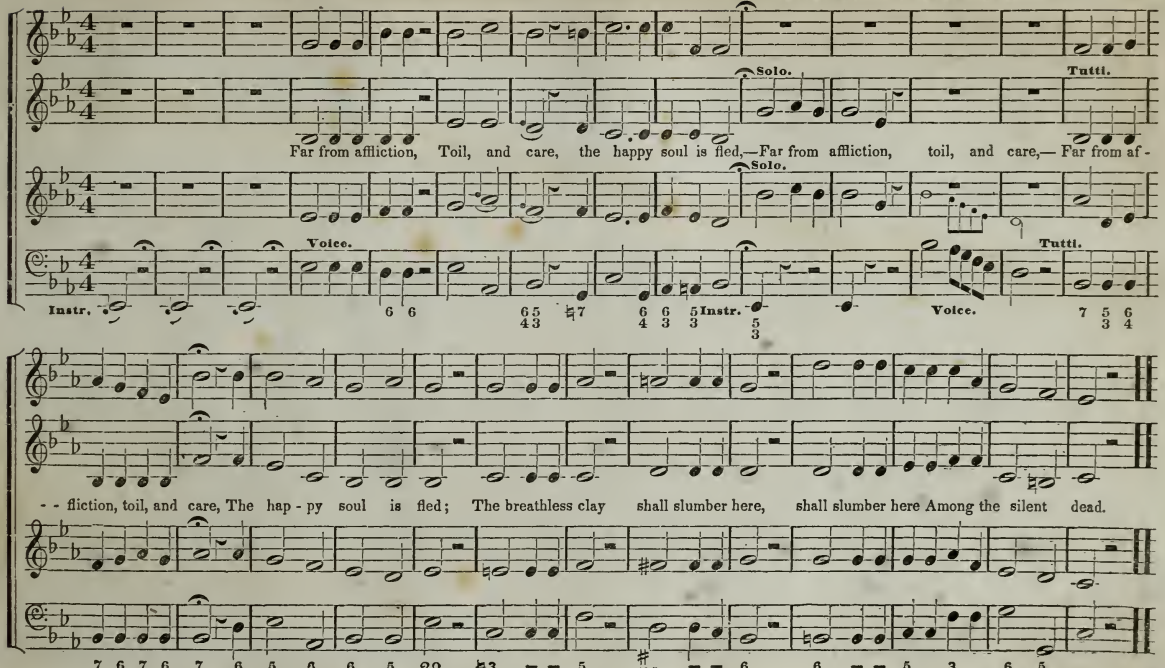
5. And Truth looked down from heaven,—
Light filled the glowing skies:—
"To thee, O man, 'tis given
To labor for the prize;
With toil and care before unknown,
Ye now must make the truth your own.

6. "Error shall tireless show
Her glass of many dyes,
And Prejudice still throw
Her veil before thine eyes,—
Yet toil,—toil on, and Truth divine
For thee her laurel wreath shall twine."

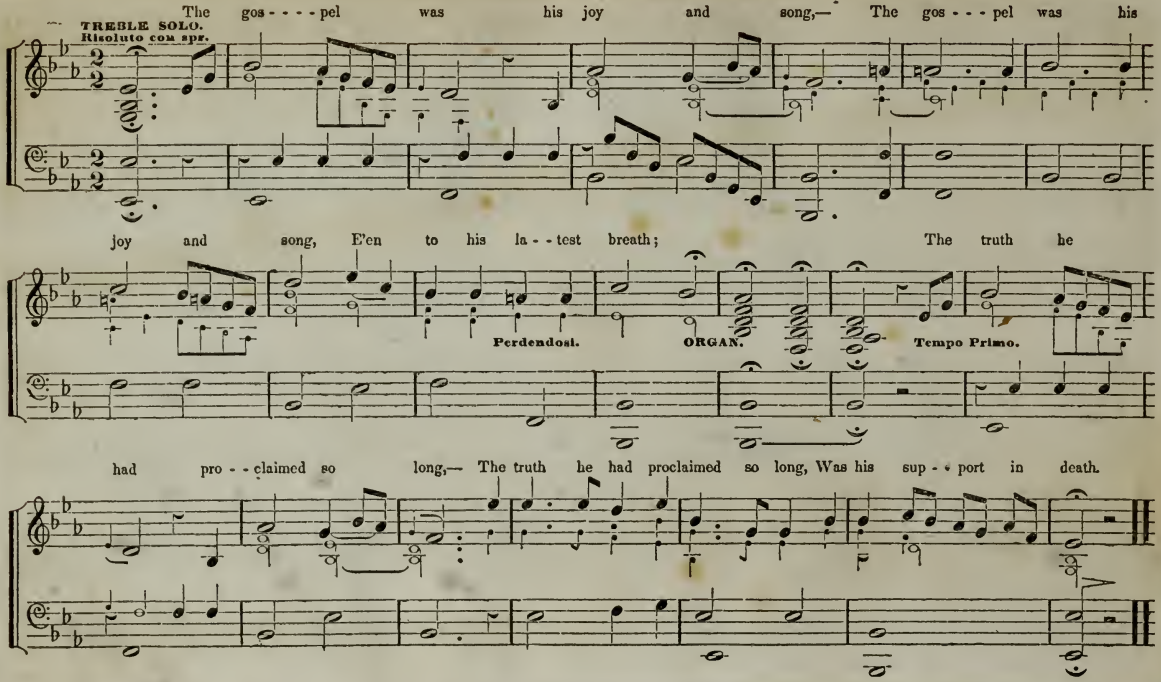
7. High throbbed the heart of man,
In answering, glad accord;
Joy through his being ran,
And thrilled each mystic chord;—
Beauty, and Song, and Truth were given
To win the wanderer back to heaven.

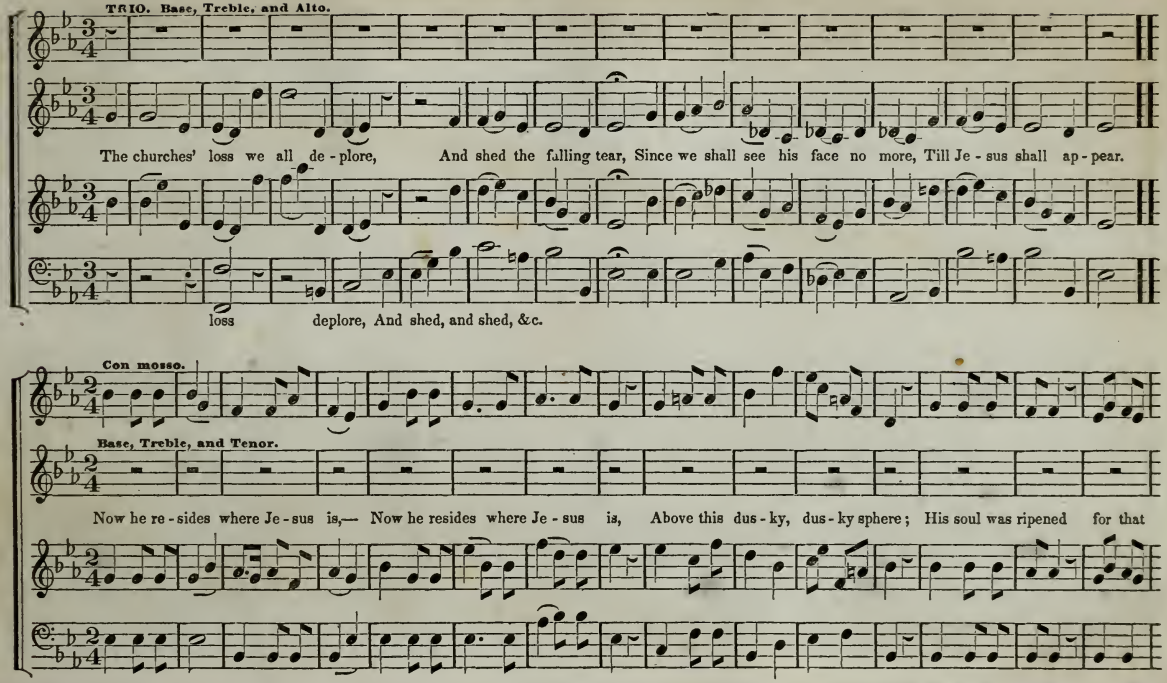
FUNERAL ANTHEM.

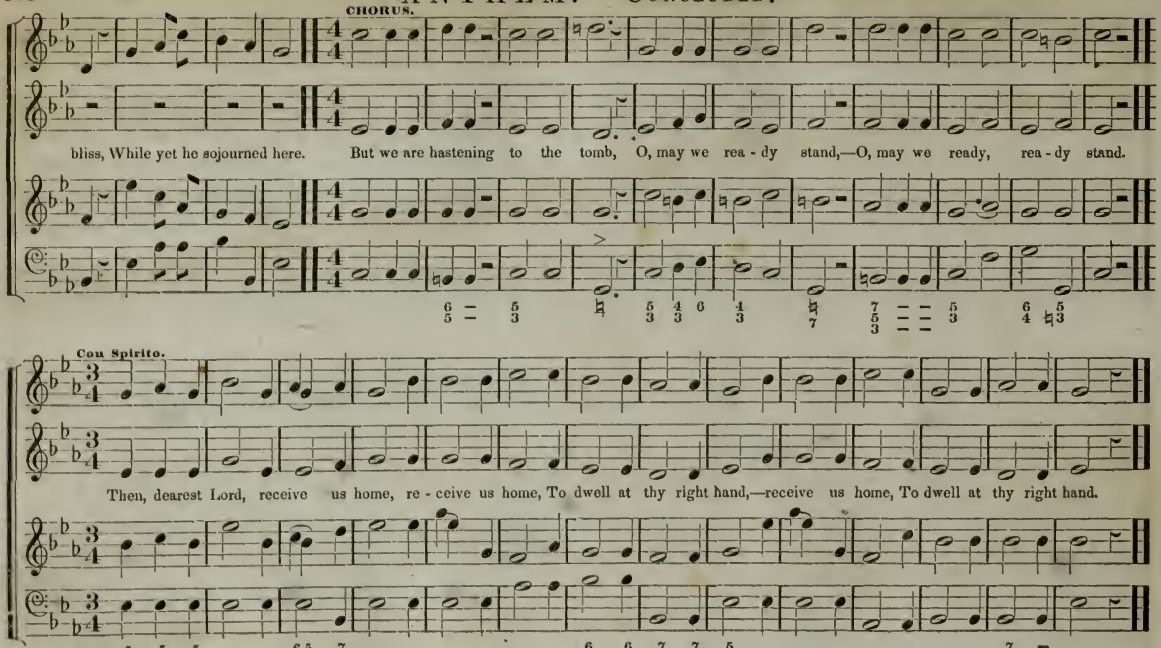
Arranged and partly composed by C. Nolcini, for the funeral of a faithful minister.



ANTHEM. CONTINUED.

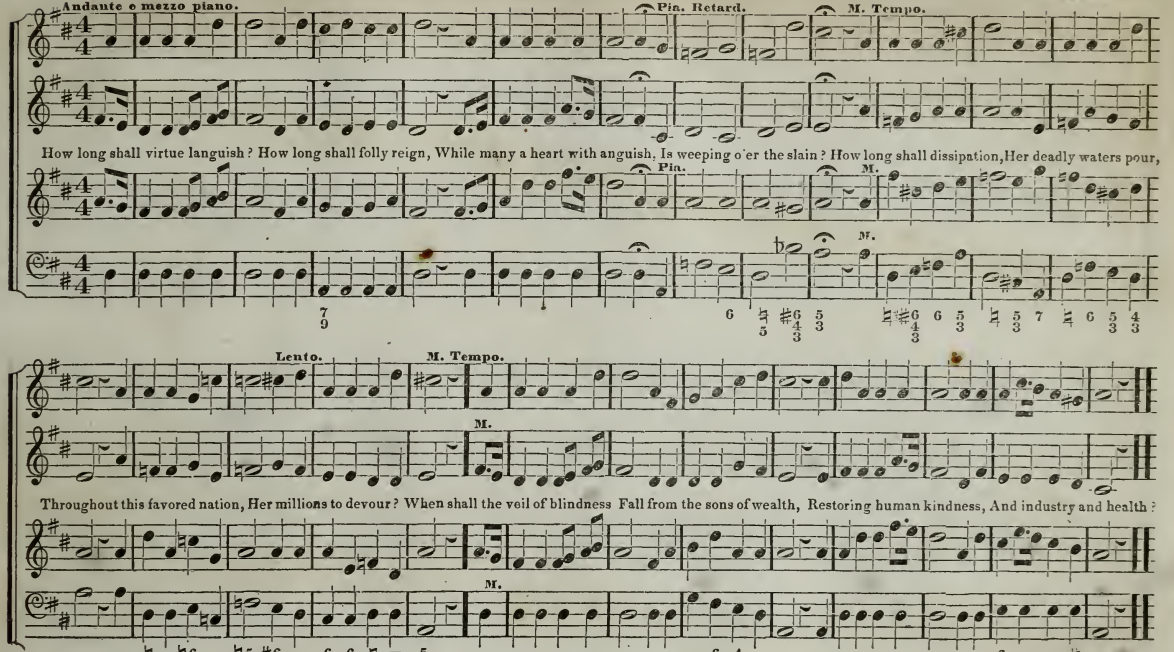


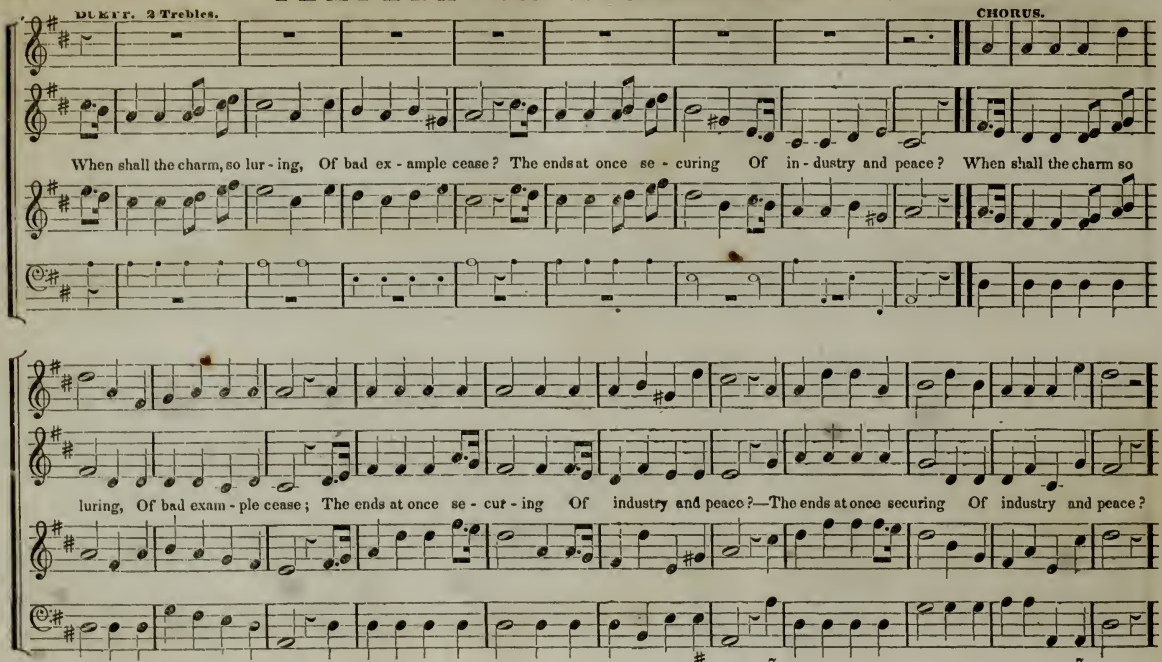

TRIO. Base, Treble, and Alto.
The churches' loss we all de - plore, And shed the falling tear, Since we shall see his face no more, Till Je - sus shall ap - pear.
loss deplore, And shed, and shed, &c.
Con mosso.
Base, Treble, and Tenor.
Now he re - sides where Je - sus is,— Now he resides where Je - sus is, Above this dus - ky, dus - ky sphere; His soul was ripened for that

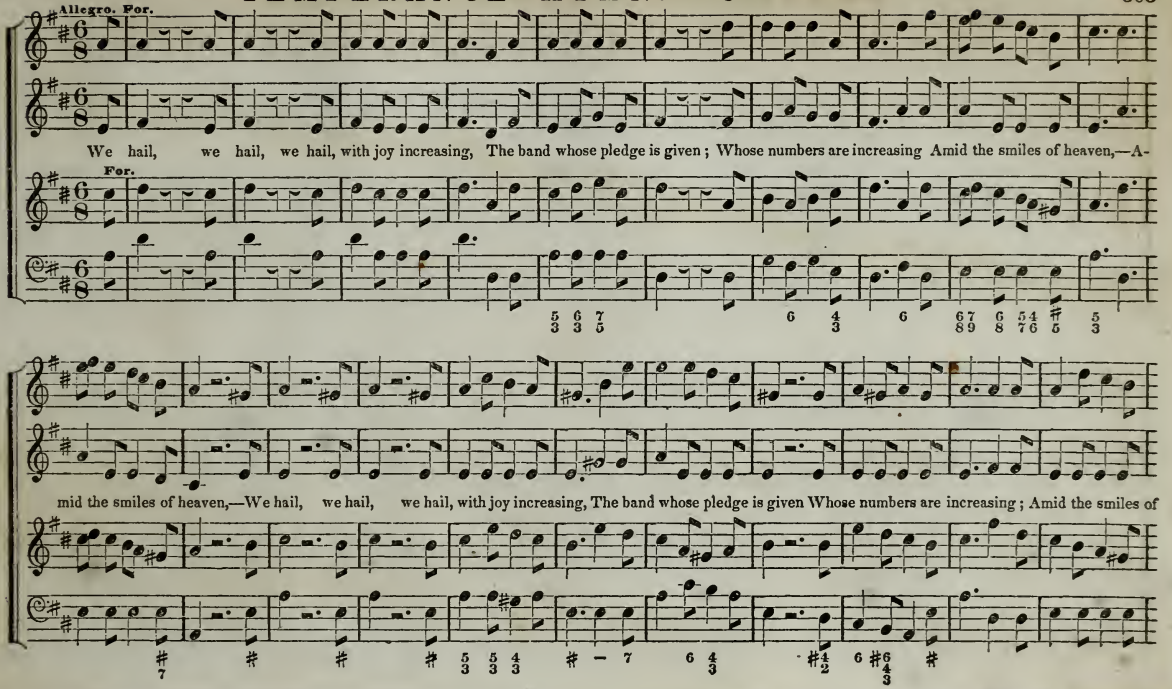

CHORUS.
bliss, While yet he sojourned here. But we are hastening to the tomb, O, may we rea - dy stand,—O, may we ready, rea - dy stand.
Con Spirito.
Then, dearest Lord, receive us home, re - ceive us home, To dwell at thy right hand,—receive us home, To dwell at thy right hand.

TEMPERANCE HYMN. 'How long shall virtue languish.'

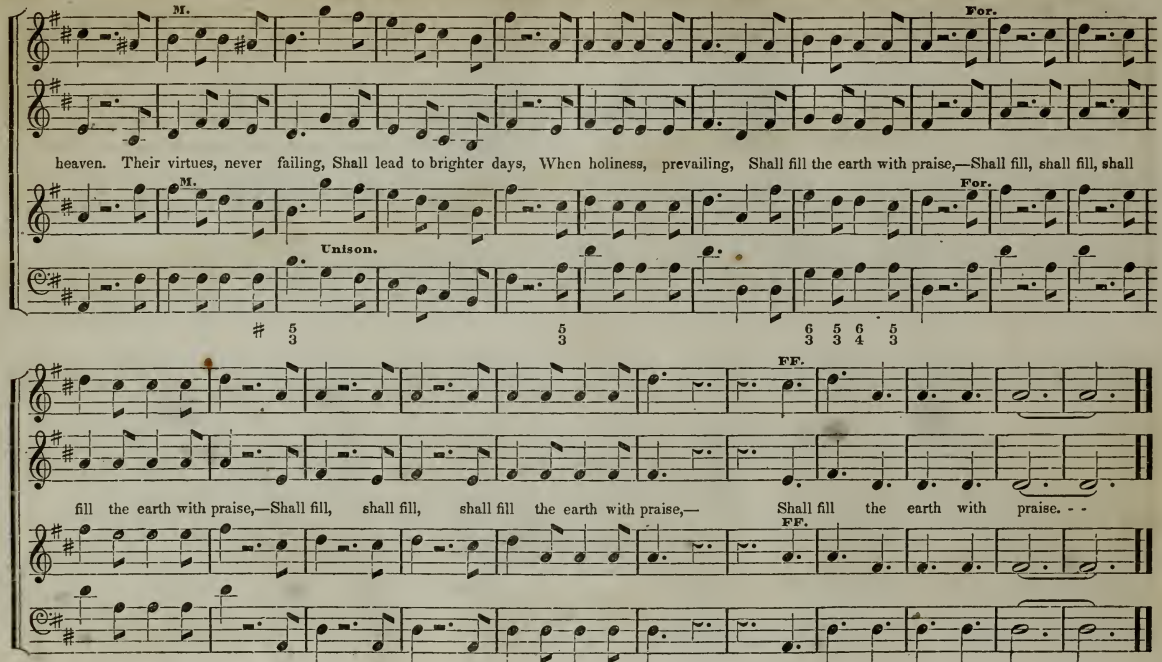
B. Wyman.




DUETT. 2 Trebles.
CHORUS.
When shall the charm, so lur - ing, Of bad ex - ample cease? The ends at once se - curing Of in - dustry and peace? When shall the charm so
luring, Of bad exam - ple cease; The ends at once se - cur - ing Of industry and peace?—The ends at once securing Of industry and peace?

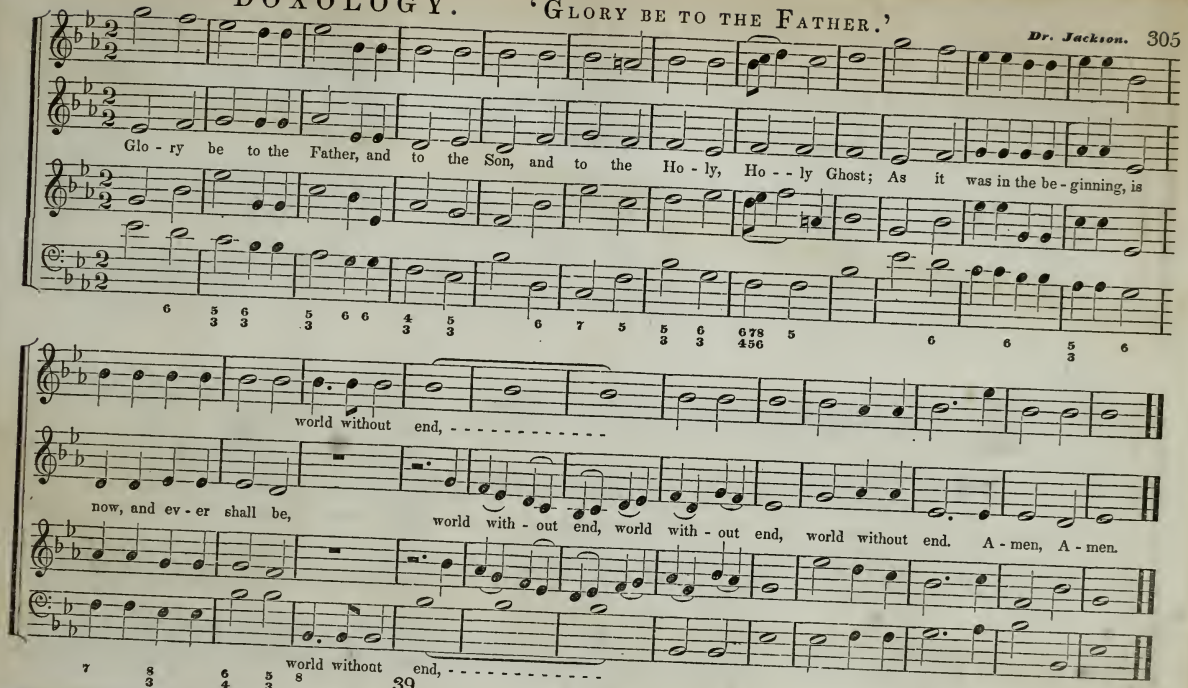

Allegro. For.
We hail, we hail, we hail, with joy increasing, The band whose pledge is given; Whose numbers are increasing Amid the smiles of heaven,—A-
For.
mid the smiles of heaven,—We hail, we hail, we hail, with joy increasing, The band whose pledge is given Whose numbers are increasing; Amid the smiles of

TEMPERANCE HYMN. Concluded.

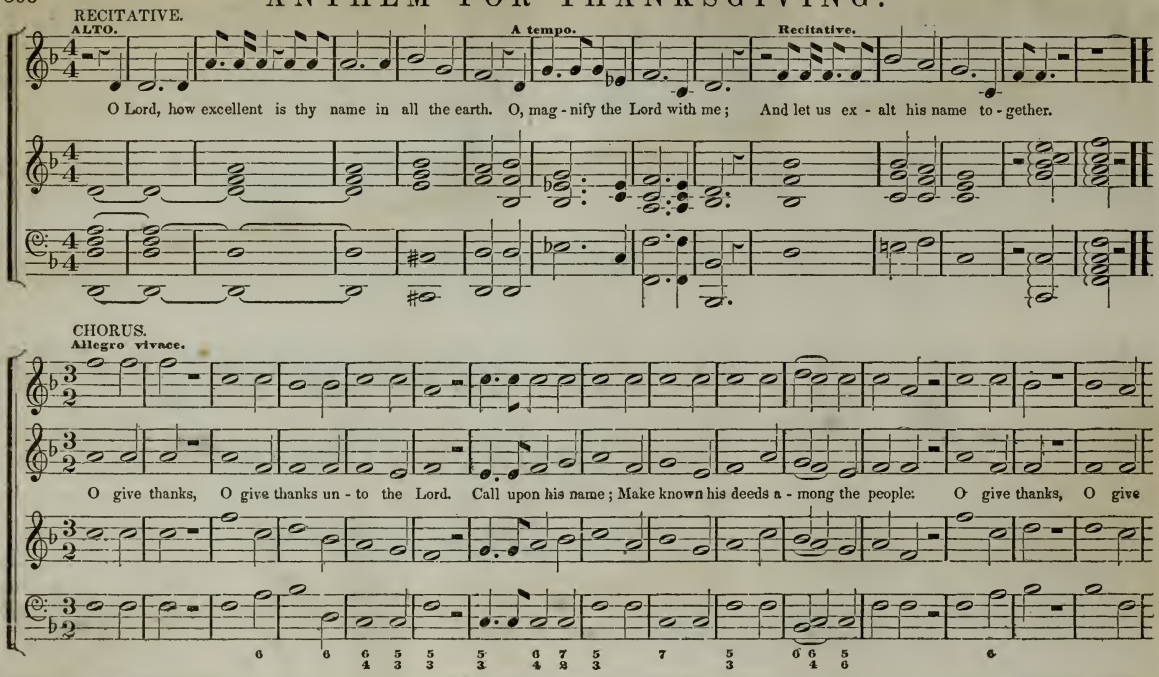


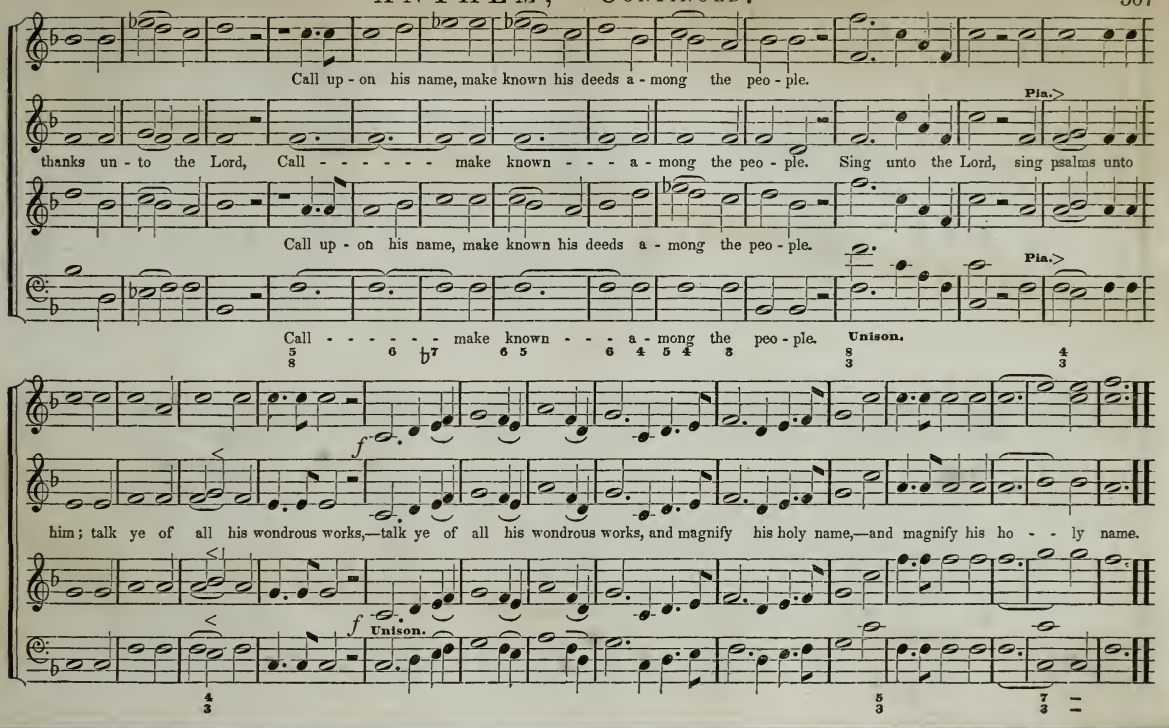
DOXOLOGY. 'GLORY BE TO THE FATHER.'

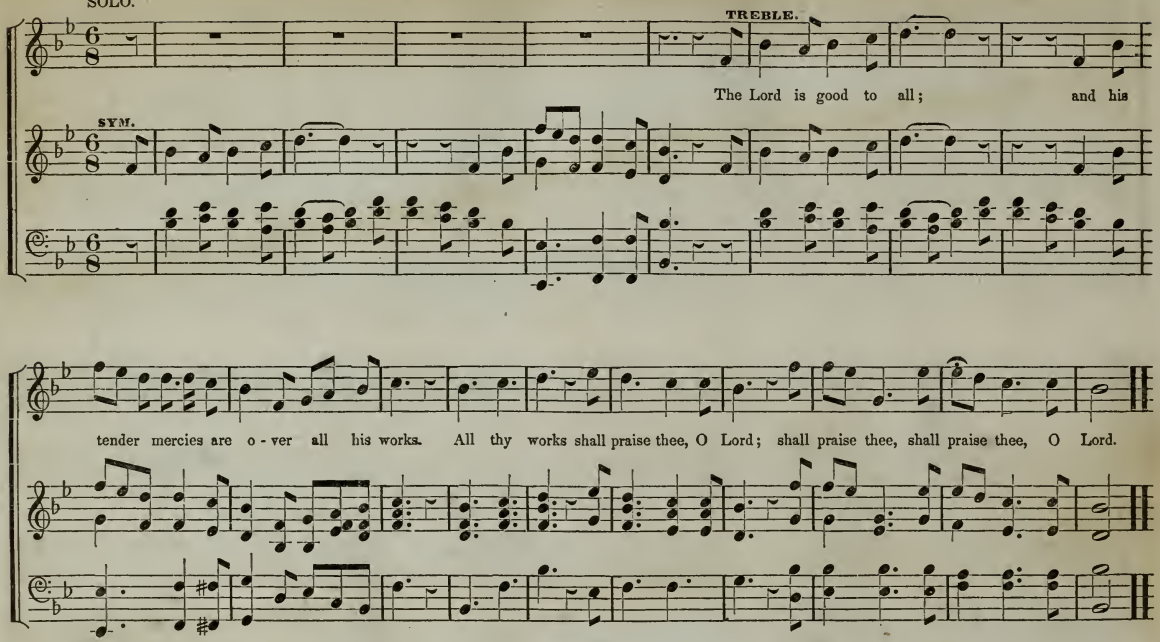
Dr. Jackson.



ANTHEM FOR THANKSGIVING.




Call up - on his name, make known his deeds a - mong the peo - ple.
thanks un - to the Lord, Call - - - - - - make known - - - a - mong the peo - ple. Sing unto the Lord, sing psalms unto
Pia.
Call up - on his name, make known his deeds a - mong the peo - ple.
Pia.
Call - - - - - - - make known - - - a - mong the peo - ple.
Unison.
him; talk ye of all his wondrous works,—talk ye of all his wondrous works, and magnify his holy name,—and magnify his ho - - ly name.
Unison.


SOLO.
TREBLE.
The Lord is good to all; and his
SYM.
tender mercies are o - ver all his works. All thy works shall praise thee, O Lord; shall praise thee, shall praise thee, O Lord.

DUETT.

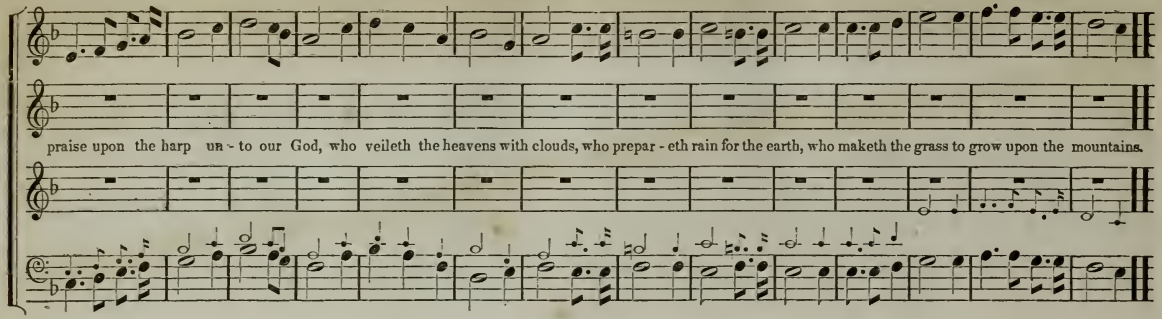
2d. TREBLE.

TREBLE.

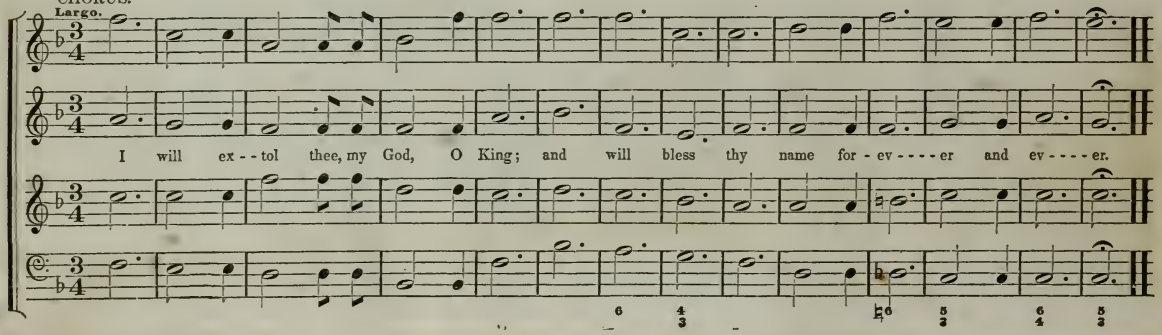
Sing un - to the Lord; sing un - to the Lord with thanksgiving. Sing praise upon the harp un - to our God, who veileth the heavens with clouds, who pre-

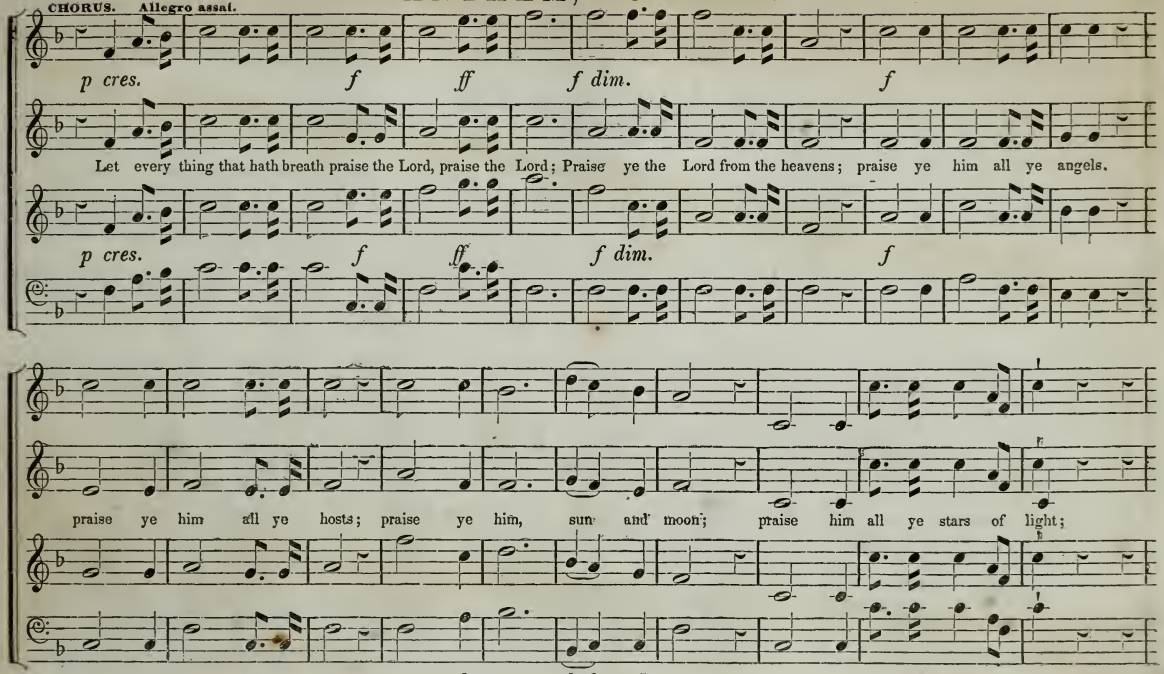
TENOR and BASS.

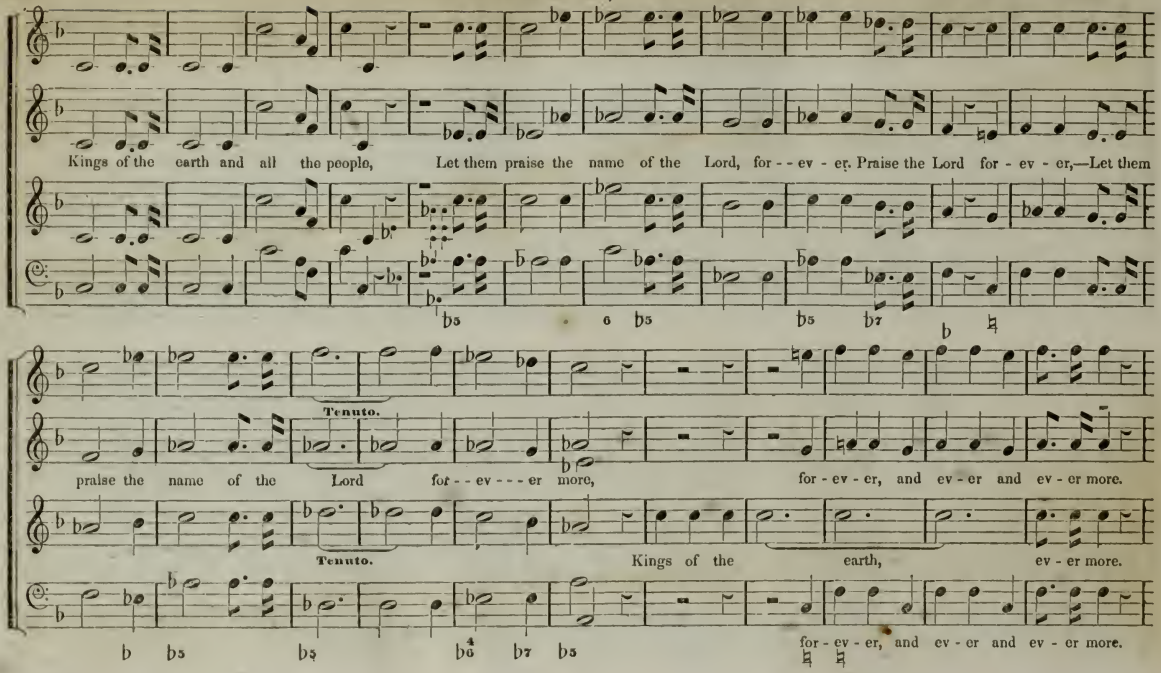
pareth rain for the earth, who ma - keth the grass to grow upon the mountains. Sing unto the Lord, sing unto the Lord with thanksgiving. Sing

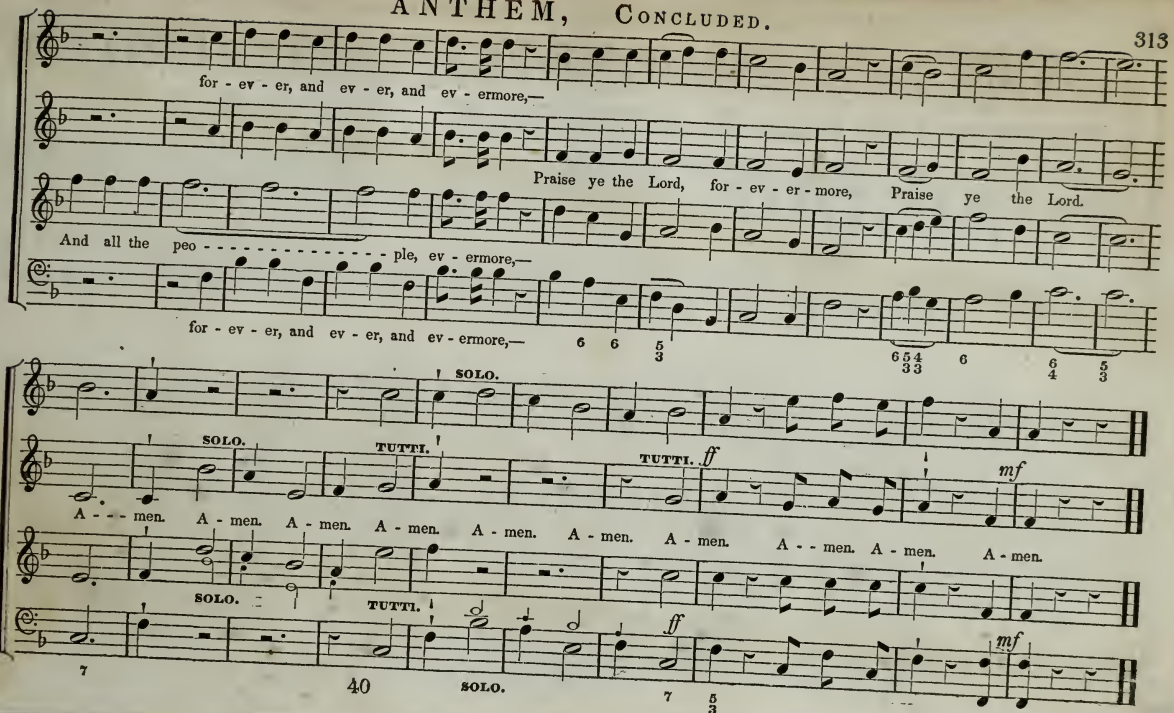

praise upon the harp un - to our God, who veileth the heavens with clouds, who prepar - eth rain for the earth, who maketh the grass to grow upon the mountains.

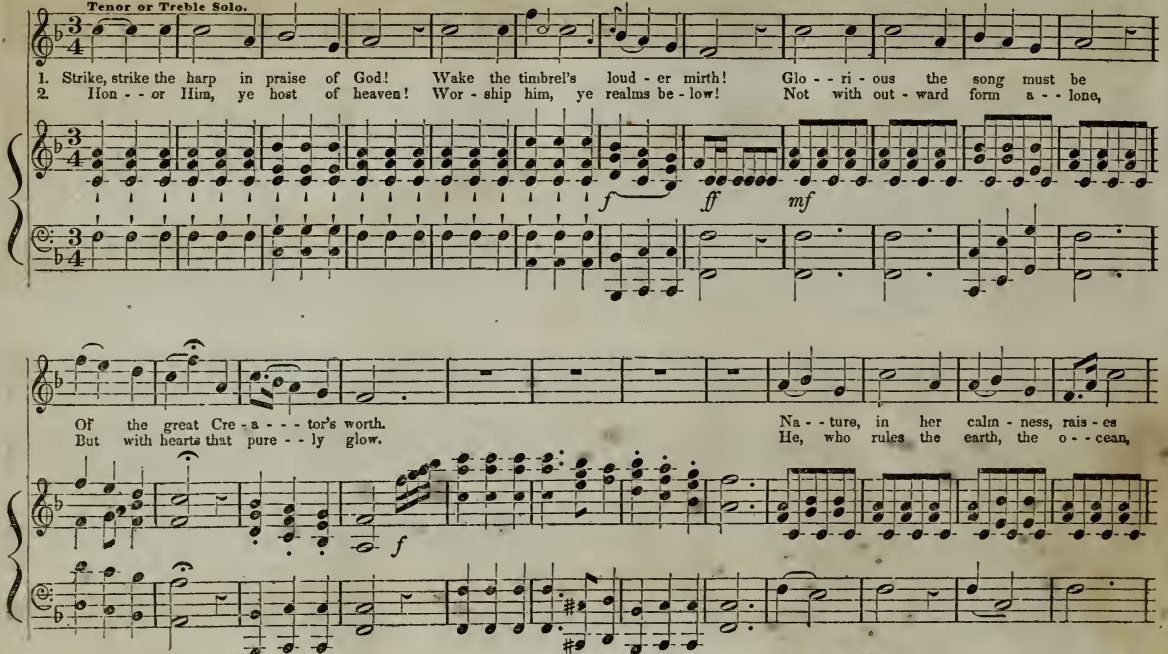
CHORUS.

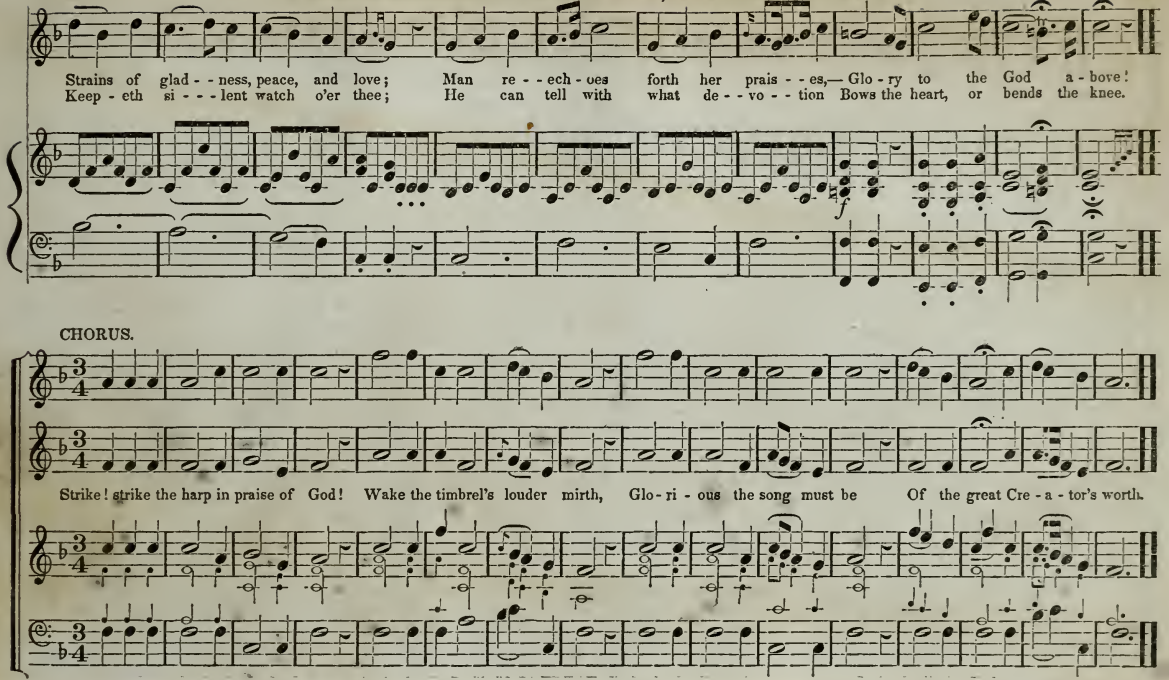

Largo.
I will ex - - tol thee, my God, O King; and will bless thy name for - ev - - - - er and ev - - - - er.


CHORUS. Allegro assai.
p cres.
f
ff
f dim.
f
Let every thing that hath breath praise the Lord, praise the Lord; Praise ye the Lord from the heavens; praise ye him all ye angels.
p cres.
f
ff
f dim.
f
praise ye him all ye hosts; praise ye him, sun and moon; praise him all ye stars of light;
6
6 6/4 5/3

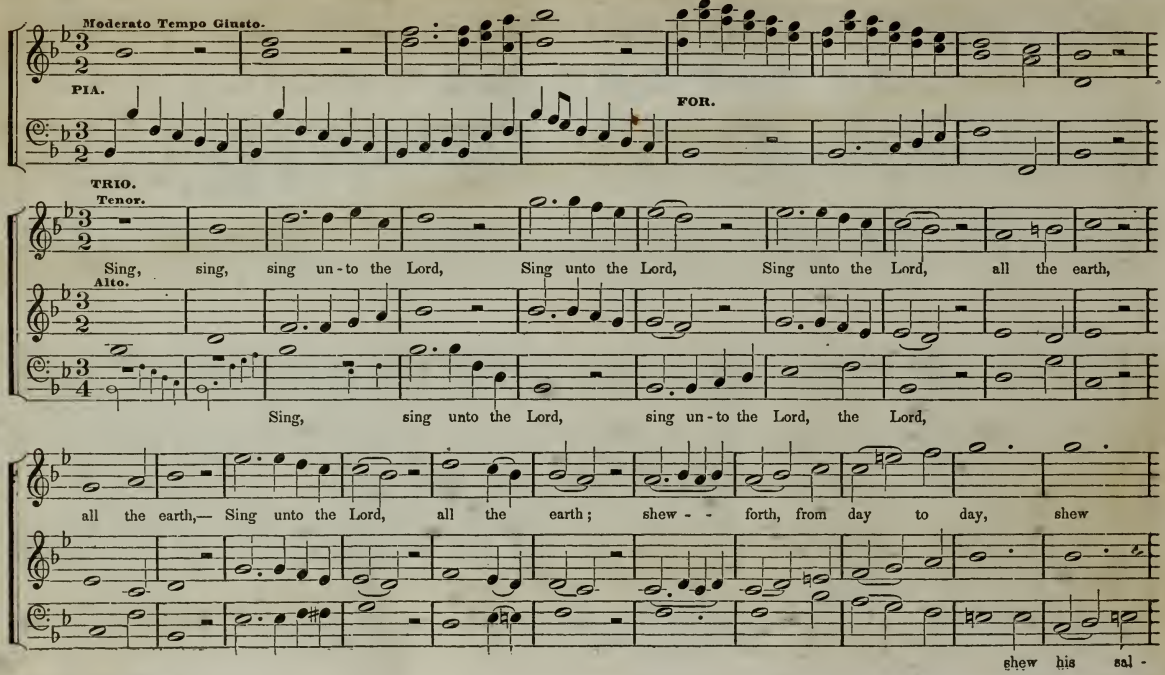

Kings of the earth and all the people, Let them praise the name of the Lord, for - - ev - er. Praise the Lord for - ev - er,—Let them
Tenuto.
praise the name of the Lord for - - ev - - - er more, for - ev - er, and ev - er and ev - er more.
Tenuto.
Kings of the earth, ev - er more.
for - ev - er, and ev - er and ev - er more.

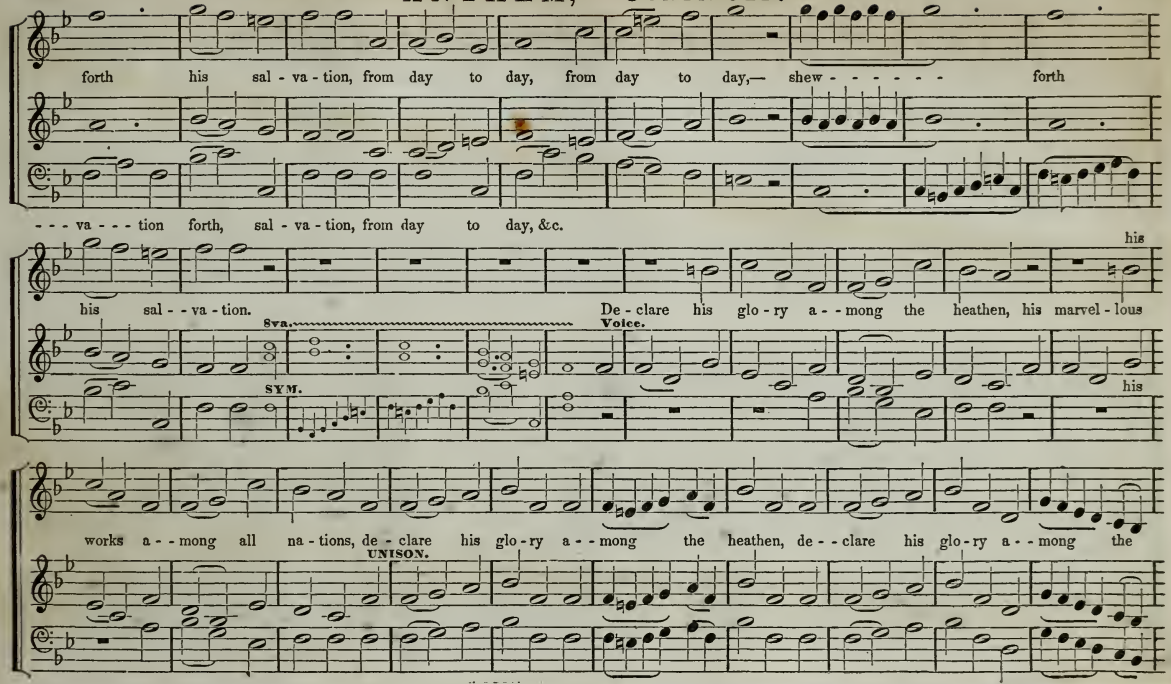

for - ev - er, and ev - er, and ev - ermore,—
Praise ye the Lord, for - ev - er - more, Praise ye the Lord.
And all the peo - - - - - - - - - - - - - ple, ev - ermore,—
for - ev - er, and ev - er, and ev - ermore,—
SOLO.
TUTTI.
TUTTI.
ff
mf
A - - - men. A - men. A - men. A - men. A - men. A - men. A - men. A - - men. A - men. A - men.
SOLO.
TUTTI.
ff
mf
40
SOLO.


Tenor or Treble Solo.
1. Strike, strike the harp in praise of God! Wake the timbrel's loud - er mirth! Glo - - ri - ous the song must be
2. Hon - - or Him, ye host of heaven! Wor - ship him, ye realms be - low! Not with out - ward form a - - lone,
f
ff
mf
Of the great Cre - a - - - tor's worth. Na - - ture, in her calm - ness, rais - es
But with hearts that pure - - ly glow. He, who rules the earth, the o - - cean,
f

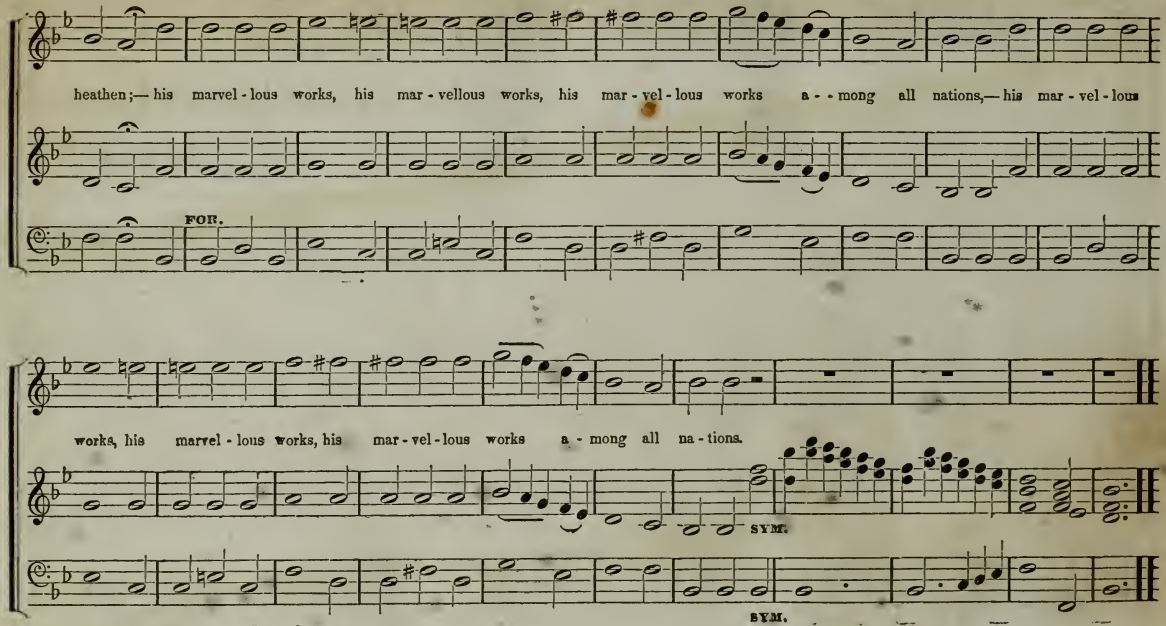

Strains of glad - - ness, peace, and love; Man re - - ech - oes forth her prais - - es,— Glo - ry to the God a - bove!
Keep - eth si - - - lent watch o'er thee; He can tell with what de - - vo - - tion Bows the heart, or bends the knee.
CHORUS.
Strike! strike the harp in praise of God! Wake the timbrel's louder mirth, Glo - ri - ous the song must be Of the great Cre - a - tor's worth.

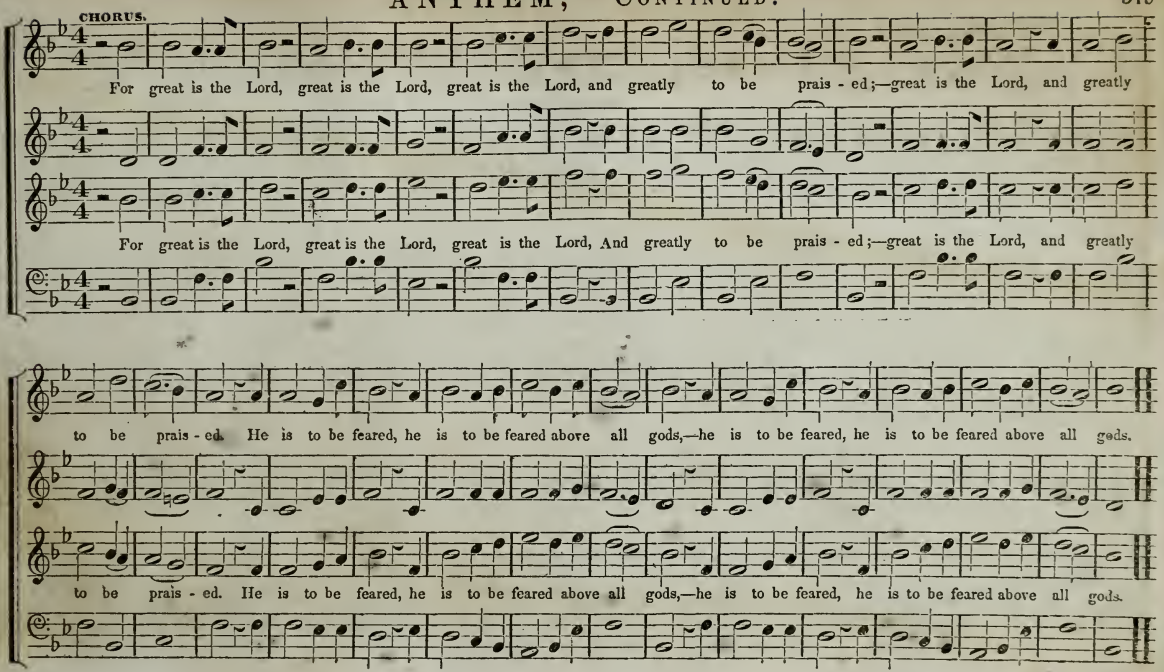
ANTHEM, 'SING UNTO THE LORD.'



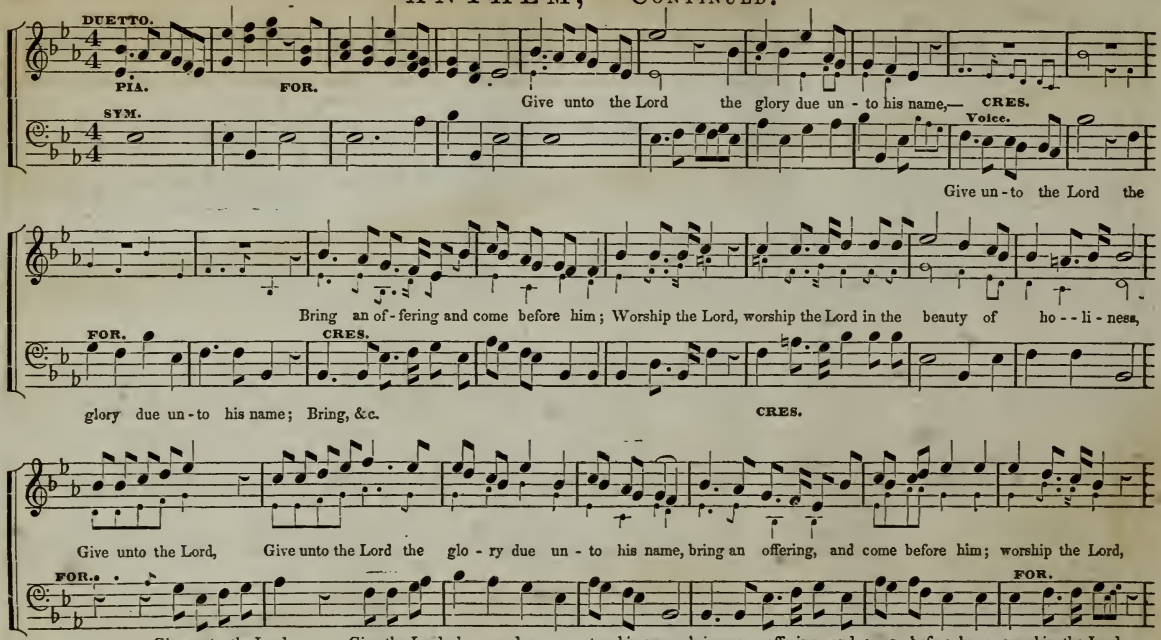

forth his sal - va - tion, from day to day, from day to day,— shew - - - - - - forth
- - - va - - - tion forth, sal - va - tion, from day to day, &c.
his
his sal - - va - tion. De - clare his glo - ry a - - mong the heathen, his marvel - lous
Sva.
Voice.
SYM.
his
works a - - mong all na - tions, de - clare his glo - ry a - - mong the heathen, de - - clare his glo - ry a - - mong the
UNISON.

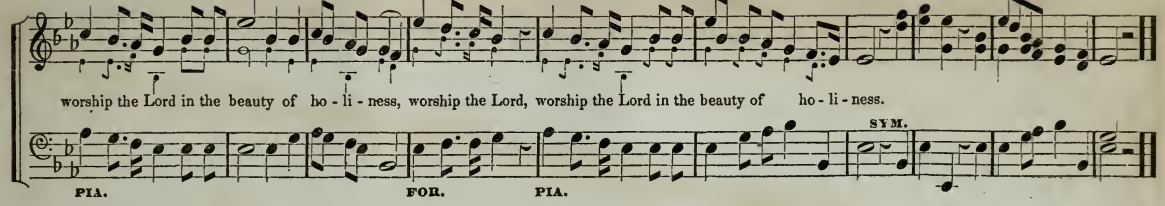
ANTHEM, CONTINUED.



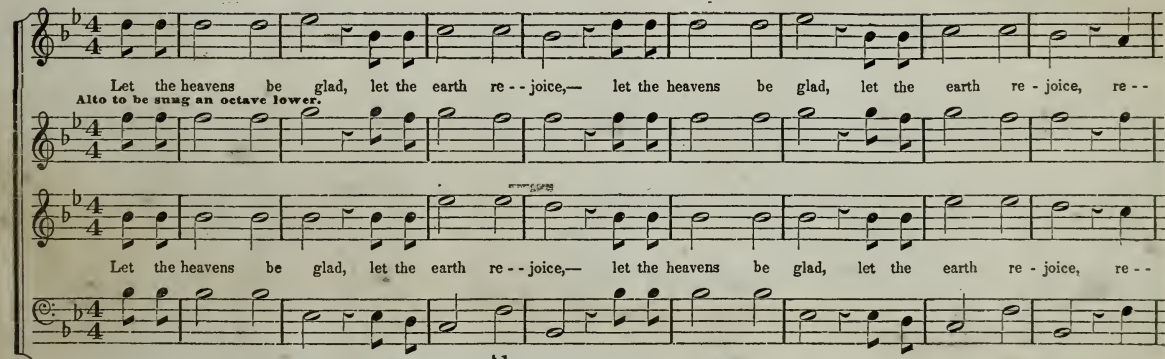

CHORUS.
For great is the Lord, great is the Lord, great is the Lord, and greatly to be prais - ed;—great is the Lord, and greatly
For great is the Lord, great is the Lord, great is the Lord, And greatly to be prais - ed;—great is the Lord, and greatly
to be prais - ed. He is to be feared, he is to be feared above all gods,—he is to be feared, he is to be feared above all gods.
to be prais - ed. He is to be feared, he is to be feared above all gods,—he is to be feared, he is to be feared above all gods.

ANTHEM, CONTINUED.

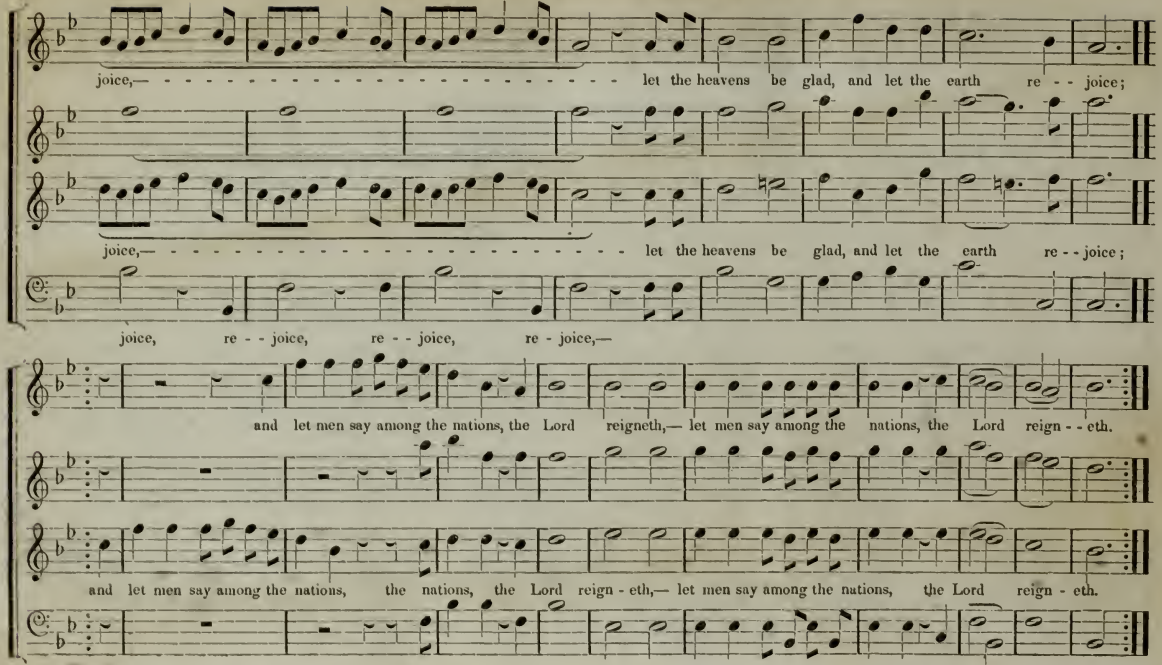


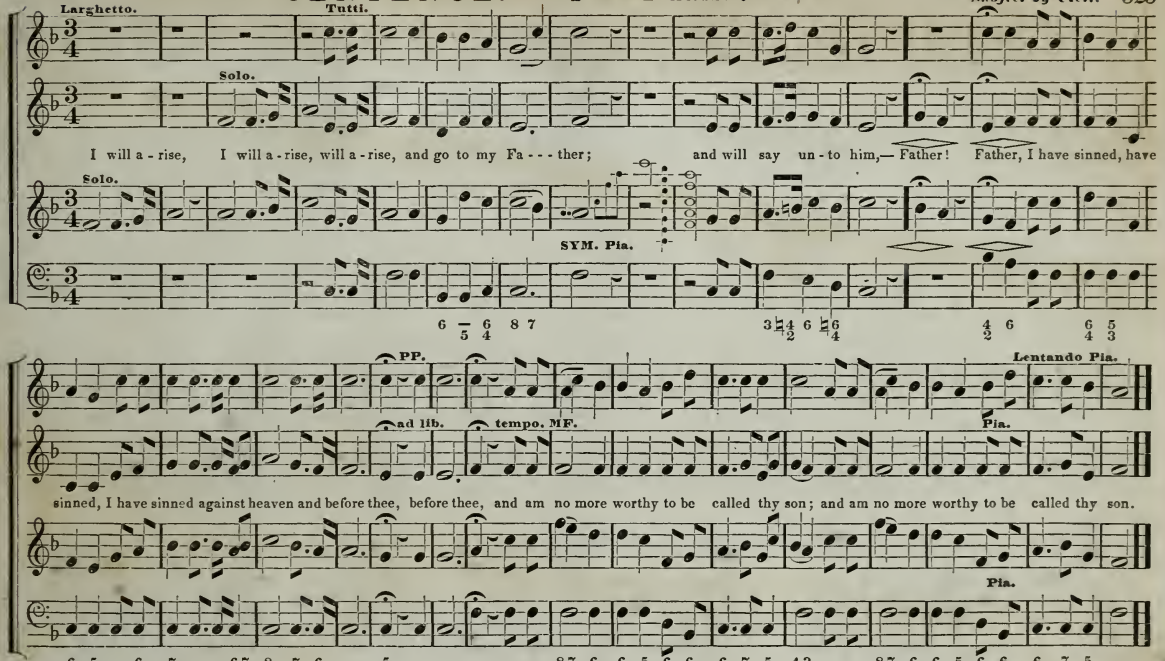

worship the Lord in the beauty of ho - li - ness, worship the Lord, worship the Lord in the beauty of ho - li - ness.
SYM.
PIA.
FOR.
PIA.

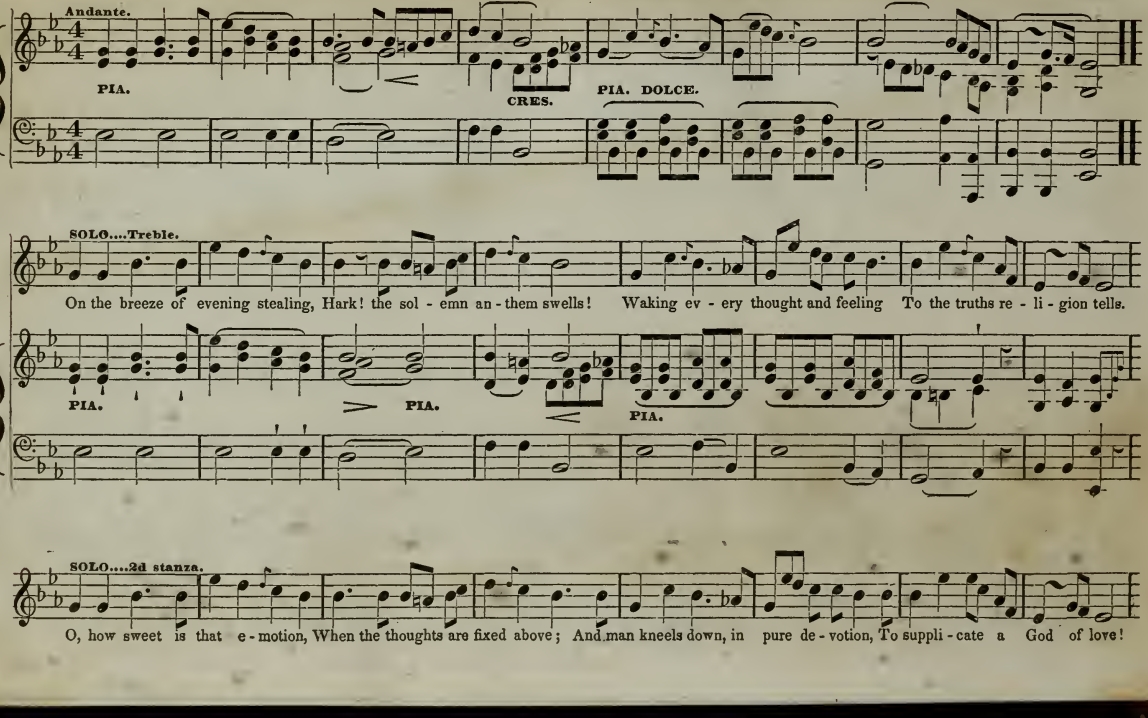
CHORUS.


Let the heavens be glad, let the earth re - - joice,— let the heavens be glad, let the earth re - joice, re - -
Alto to be sung an octave lower.
Let the heavens be glad, let the earth re - - joice,— let the heavens be glad, let the earth re - joice, re - -

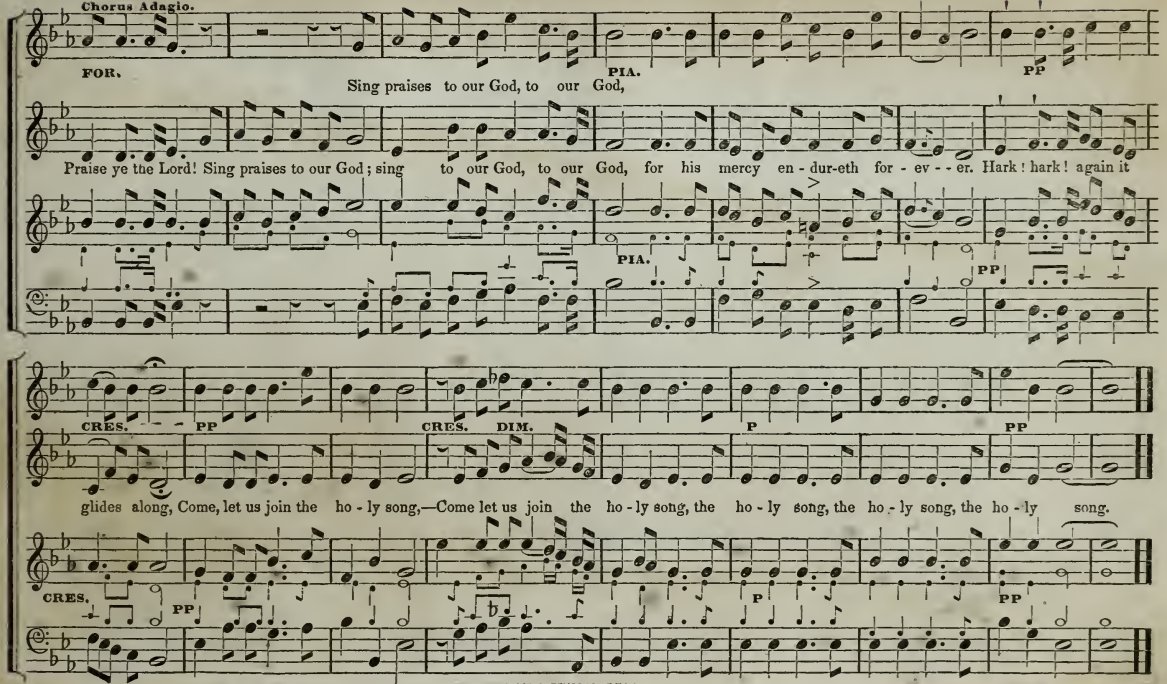
ANTHEM. CONCLUDED.




Larghetto.
Tutti.
Solo.
I will a - rise, I will a - rise, will a - rise, and go to my Fa - - - ther; and will say un - to him,— Father! Father, I have sinned, have
Solo.
SYM. Pia.
PP.
Lentando Pia.
ad lib.
tempo. MF.
Pia.
sinned, I have sinned against heaven and before thee, before thee, and am no more worthy to be called thy son; and am no more worthy to be called thy son.
Pia.

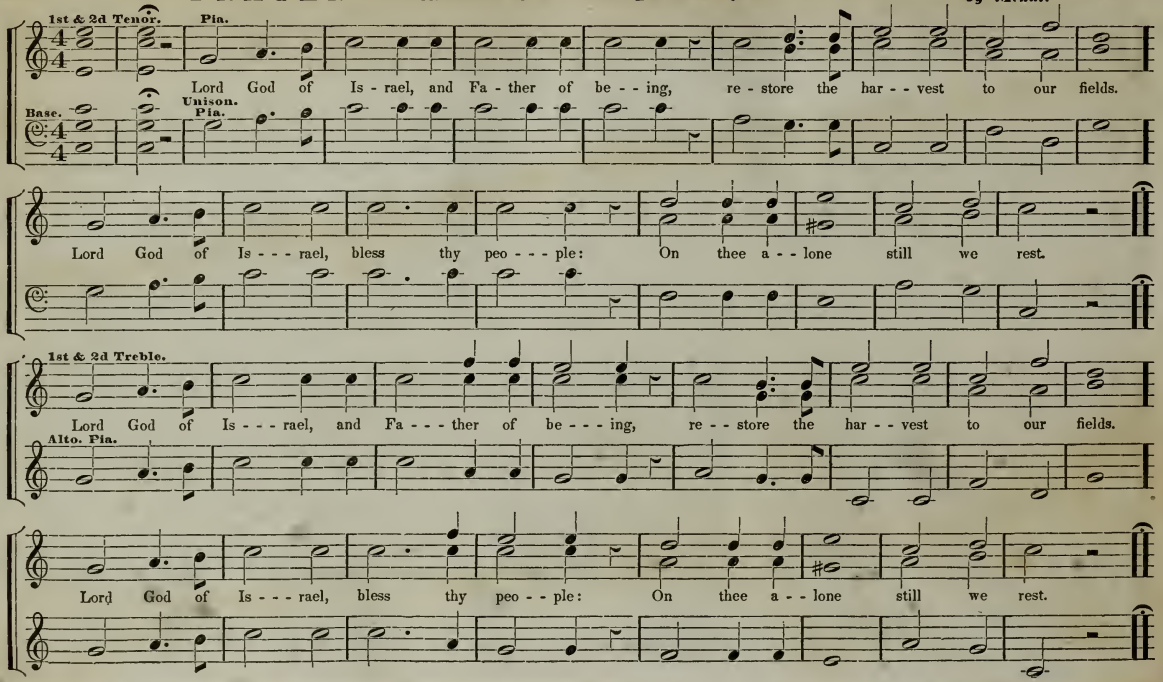

Andante.
PIA.
CRES.
PIA. DOLCE.
SOLO....Treble.
On the breeze of evening stealing, Hark! the sol - emn an - them swells! Waking ev - ery thought and feeling To the truths re - li - gion tells.
PIA.
PIA.
PIA.
SOLO....2d stanza.
O, how sweet is that e - motion, When the thoughts are fixed above; And man kneels down, in pure de - votion, To suppli - cate a God of love!

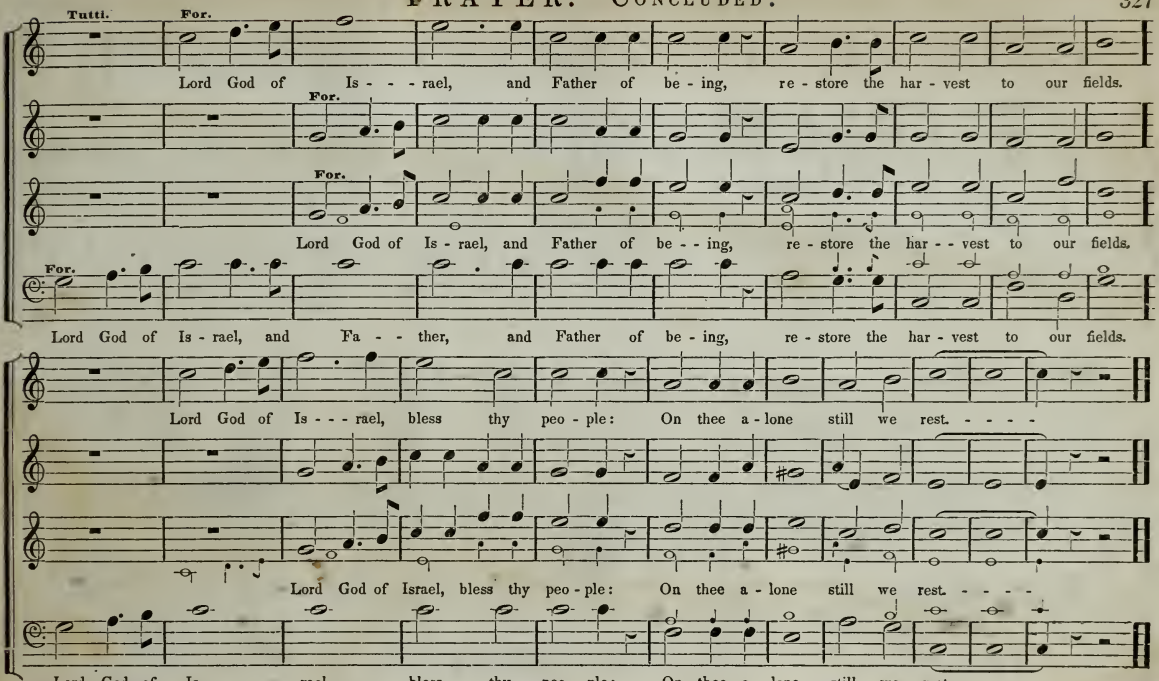
ANTHEM. CONCLUDED.

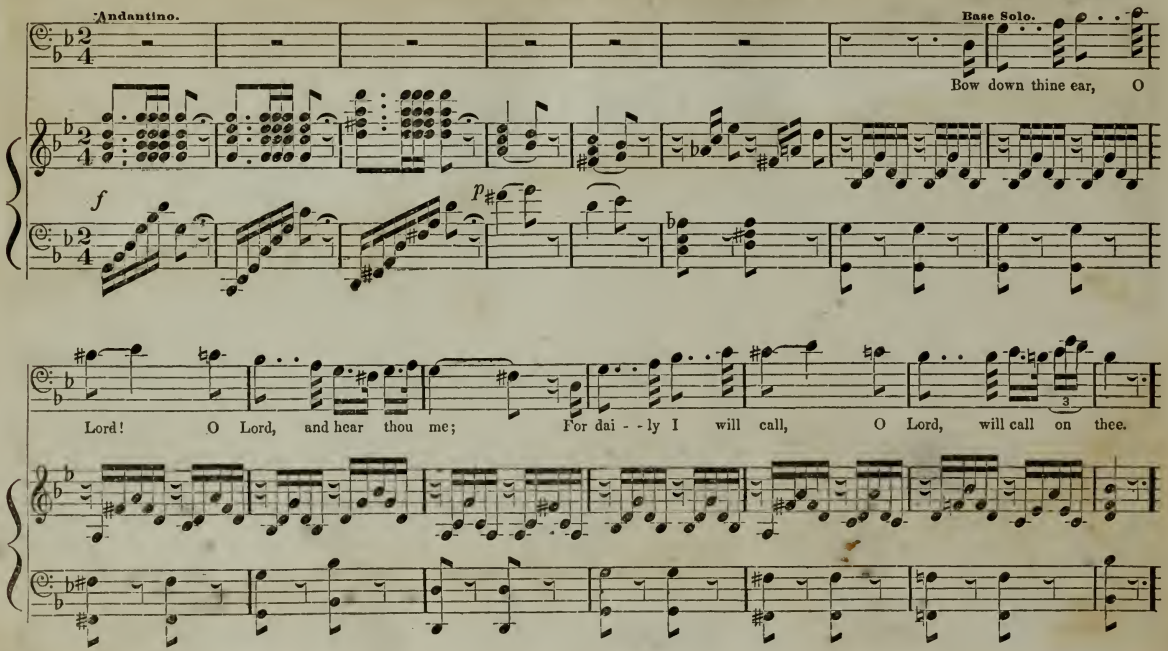


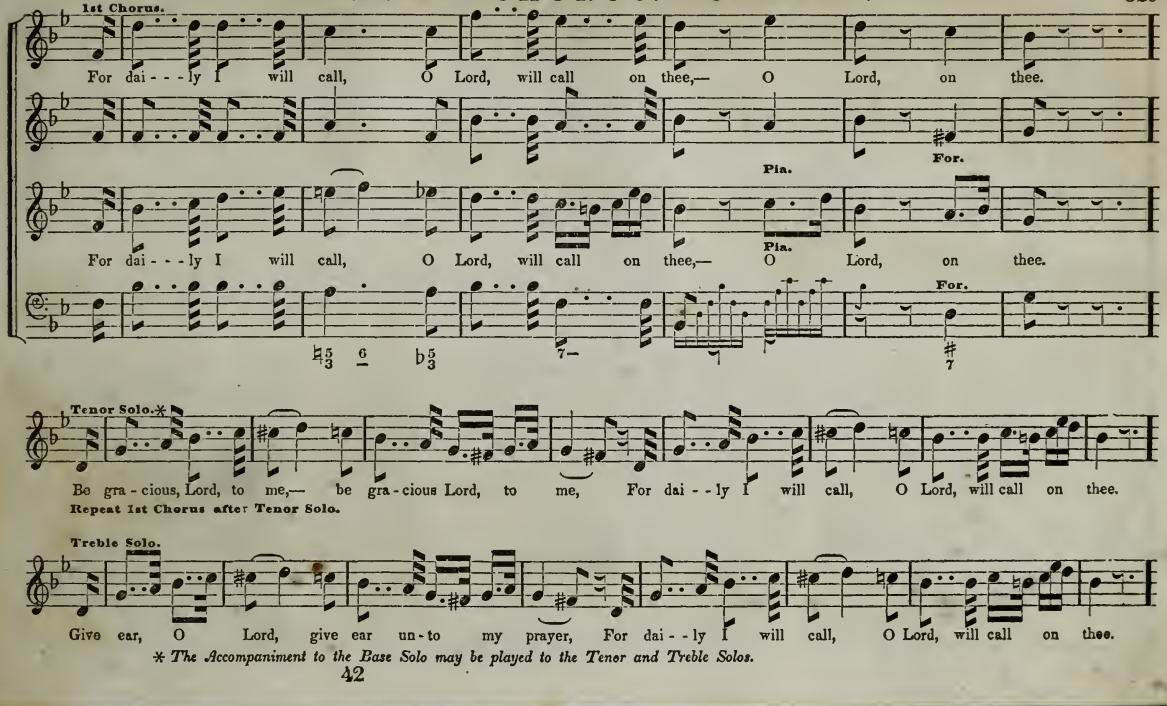
PRAYER. 'LORD GOD OF ISRAEL.'

From the Oratorio of 'Joseph,' by Mehul.

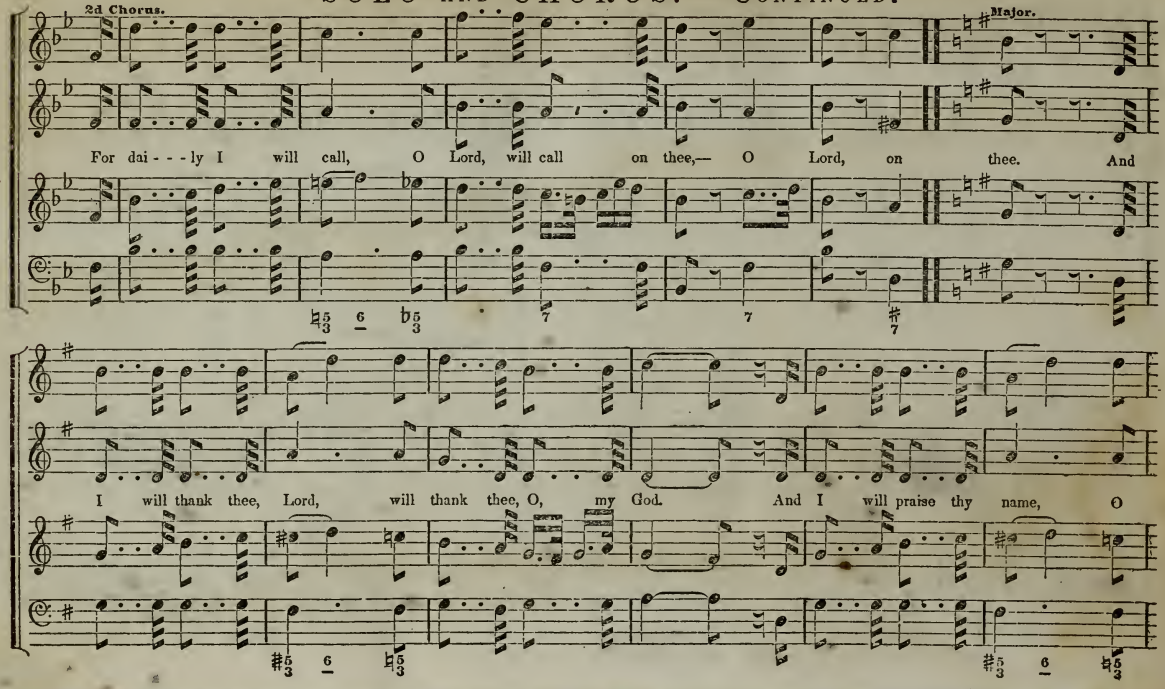


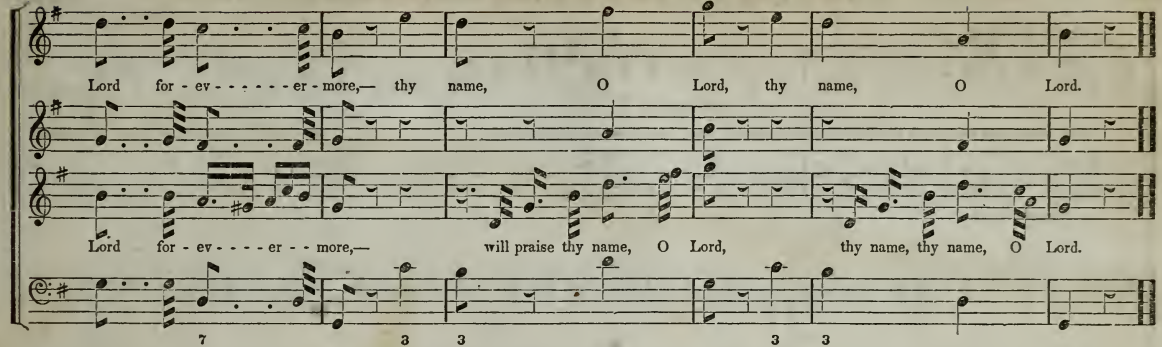

Tutti.
For.
Lord God of Is - - - rael, and Father of be - ing, re - store the har - vest to our fields.
For.
For.
Lord God of Is - rael, and Father of be - - ing, re - store the har - - vest to our fields.
For.
Lord God of Is - rael, and Fa - - ther, and Father of be - ing, re - store the har - vest to our fields.
Lord God of Is - - - rael, bless thy peo - ple: On thee a - lone still we rest. - - - -
Lord God of Israel, bless thy peo - ple: On thee a - lone still we rest. - - - -
Lord God of Is - - - - - - - rael, bless thy peo - ple: On thee a - lone still we rest. - - - -


Andantino.
Base Solo.
Bow down thine ear, O
f
p
Lord! O Lord, and hear thou me; For dai - - ly I will call, O Lord, will call on thee.

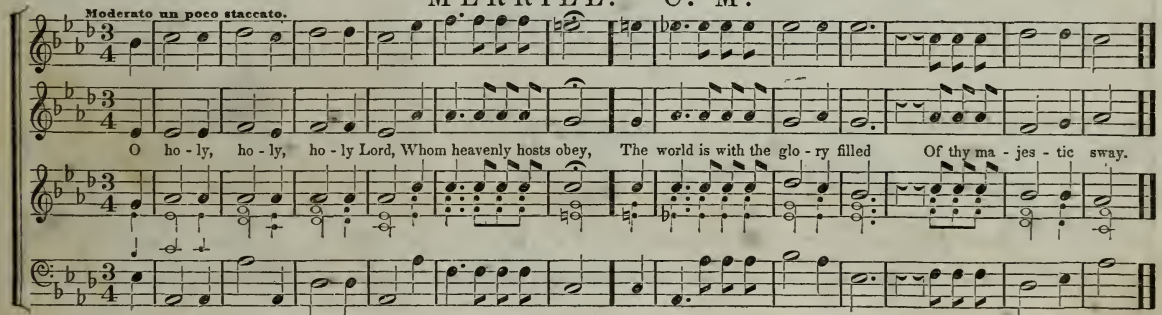


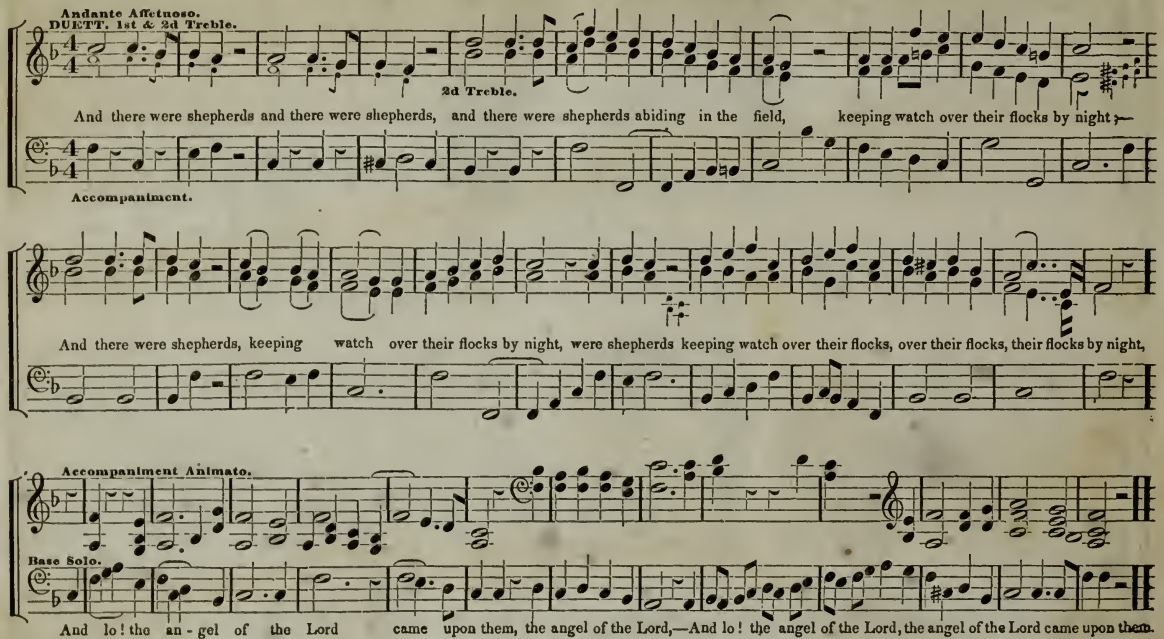
* *The Accompaniment to the Base Solo may be played to the Tenor and Treble Solos.*

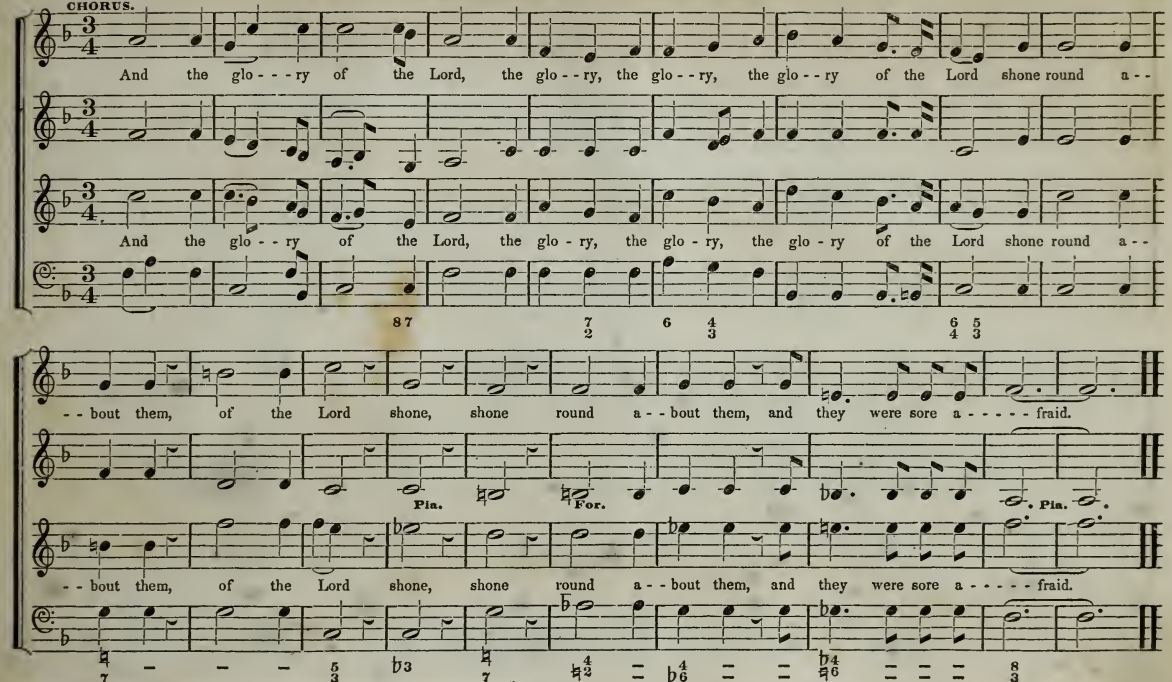

2d Chorus.
Major.
For dai - - - ly I will call, O Lord, will call on thee,— O Lord, on thee. And
I will thank thee, Lord, will thank thee, O, my God. And I will praise thy name, O


Lord for - ev - - - - - er - more,— thy name, O Lord, thy name, O Lord.
Lord for - ev - - - - er - - more,— will praise thy name, O Lord, thy name, thy name, O Lord.
7 3 3 3 3

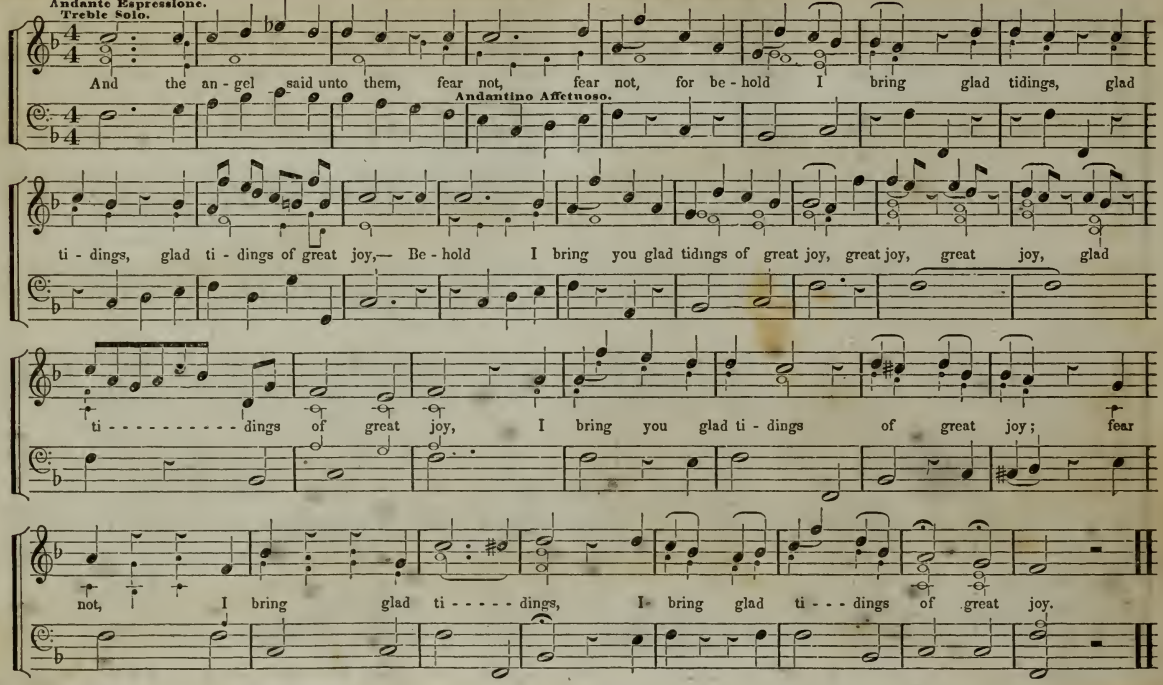
MERRILL. C. M.

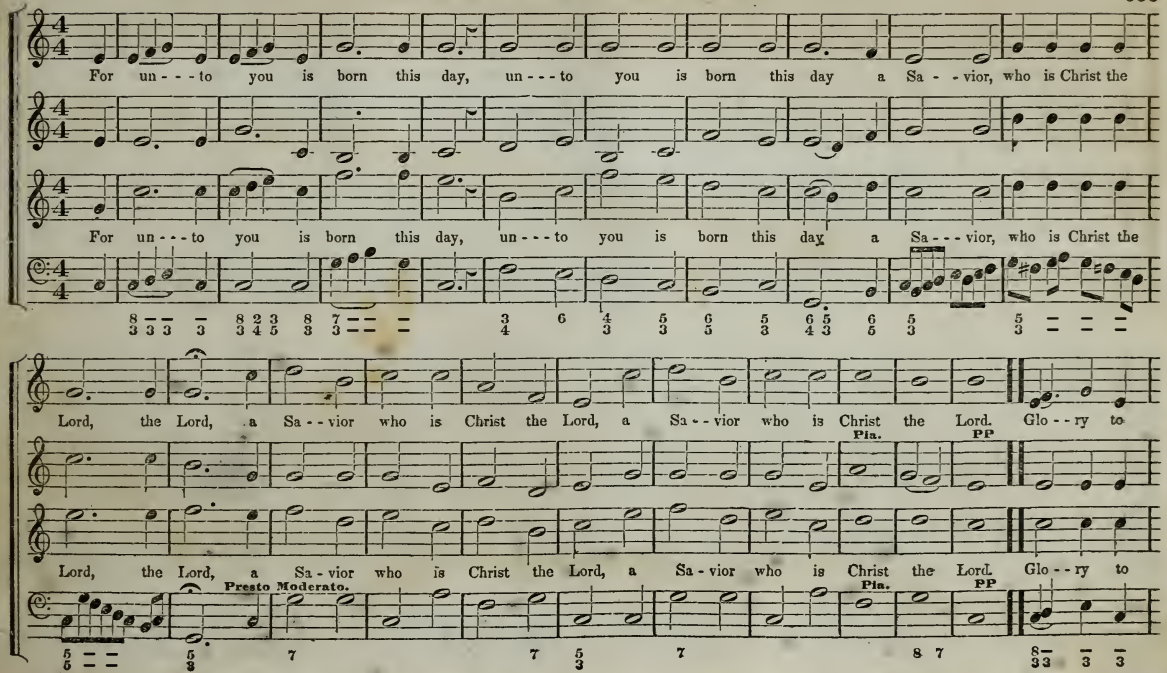

Moderato un poco staccato.
O ho - ly, ho - ly, ho - ly Lord, Whom heavenly hosts obey, The world is with the glo - ry filled Of thy ma - jes - tic sway.

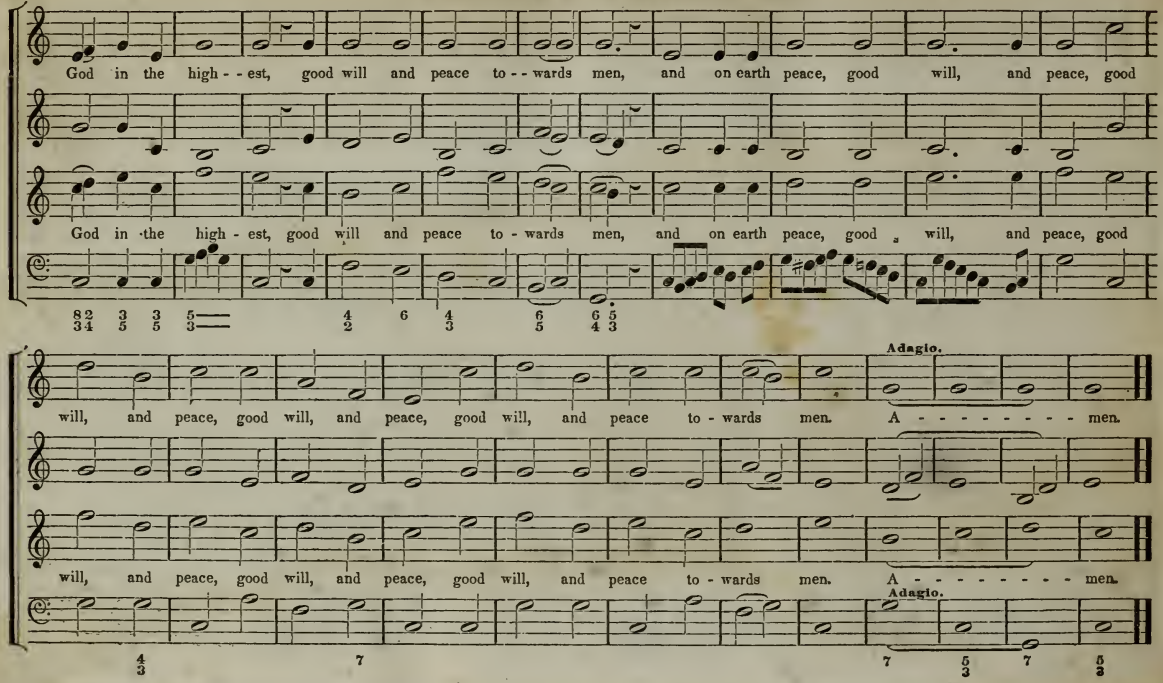

Andante Affetuoso.
DUETT. 1st & 2d Treble.
2d Treble.
And there were shepherds and there were shepherds, and there were shepherds abiding in the field, keeping watch over their flocks by night;—
Accompaniment.
And there were shepherds, keeping watch over their flocks by night, were shepherds keeping watch over their flocks, over their flocks, their flocks by night,
Accompaniment Animato.
Base Solo.
And lo! the an - gel of the Lord came upon them, the angel of the Lord,—And lo! the angel of the Lord, the angel of the Lord came upon them.

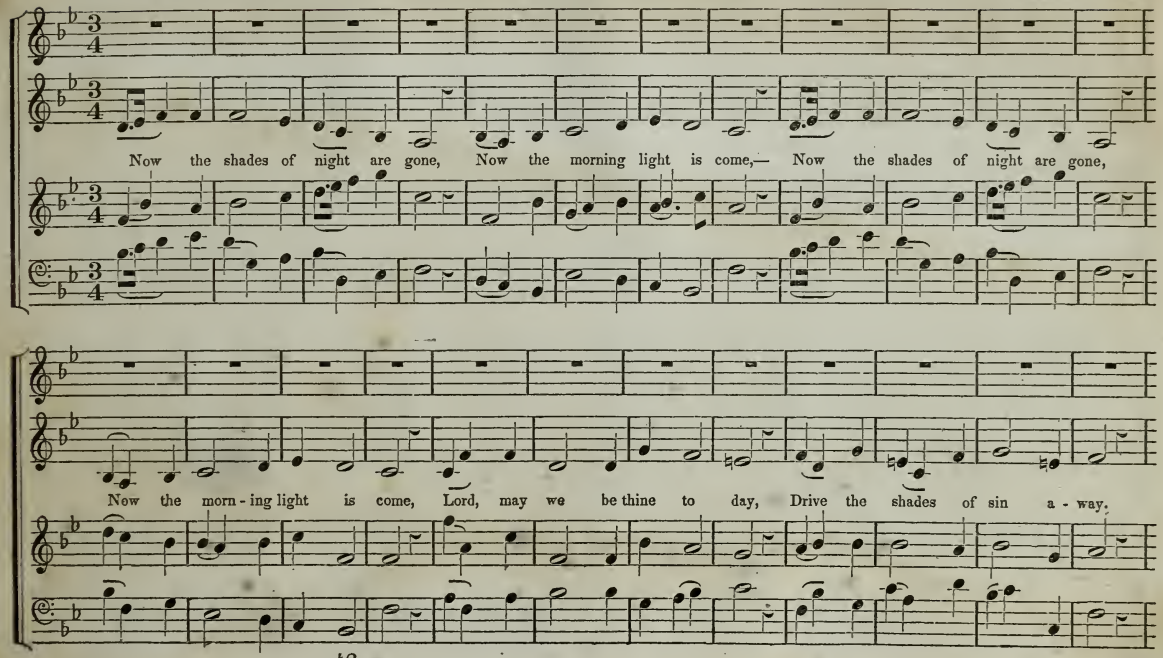

CHORUS.
And the glo - - - ry of the Lord, the glo - - ry, the glo - - ry, the glo - - ry of the Lord shone round a - -
And the glo - - ry of the Lord, the glo - ry, the glo - ry, the glo - ry of the Lord shone round a - -
- - bout them, of the Lord shone, shone round a - - bout them, and they were sore a - - - - - fraid.
Pia.
For.
Pia.
- - bout them, of the Lord shone, shone round a - - bout them, and they were sore a - - - - - fraid.

ANTHEM. CONTINUED.

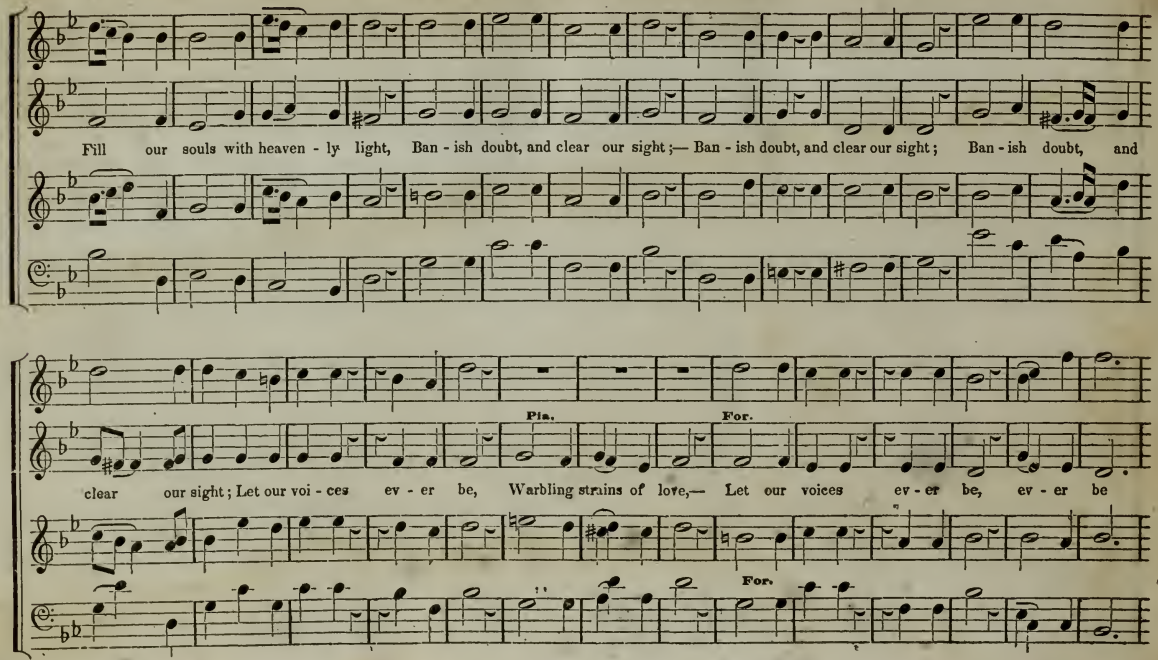



For un - - - to you is born this day, un - - - to you is born this day a Sa - - vior, who is Christ the
For un - - - to you is born this day, un - - - to you is born this day a Sa - - - vior, who is Christ the
Lord, the Lord, a Sa - - vior who is Christ the Lord, a Sa - - vior who is Christ the Lord. Glo - - ry to
Pia.
PP
Lord, the Lord, a Sa - vior who is Christ the Lord, a Sa - vior who is Christ the Lord. Glo - - ry to
Presto Moderato.
Pia.
PP


God in the high - - est, good will and peace to - - wards men, and on earth peace, good will, and peace, good
God in the high - est, good will and peace to - wards men, and on earth peace, good will, and peace, good
Adagio.
will, and peace, good will, and peace, good will, and peace to - wards men. A - - - - - - - - men.
will, and peace, good will, and peace, good will, and peace to - wards men. A - - - - - - - - men.
Adagio.

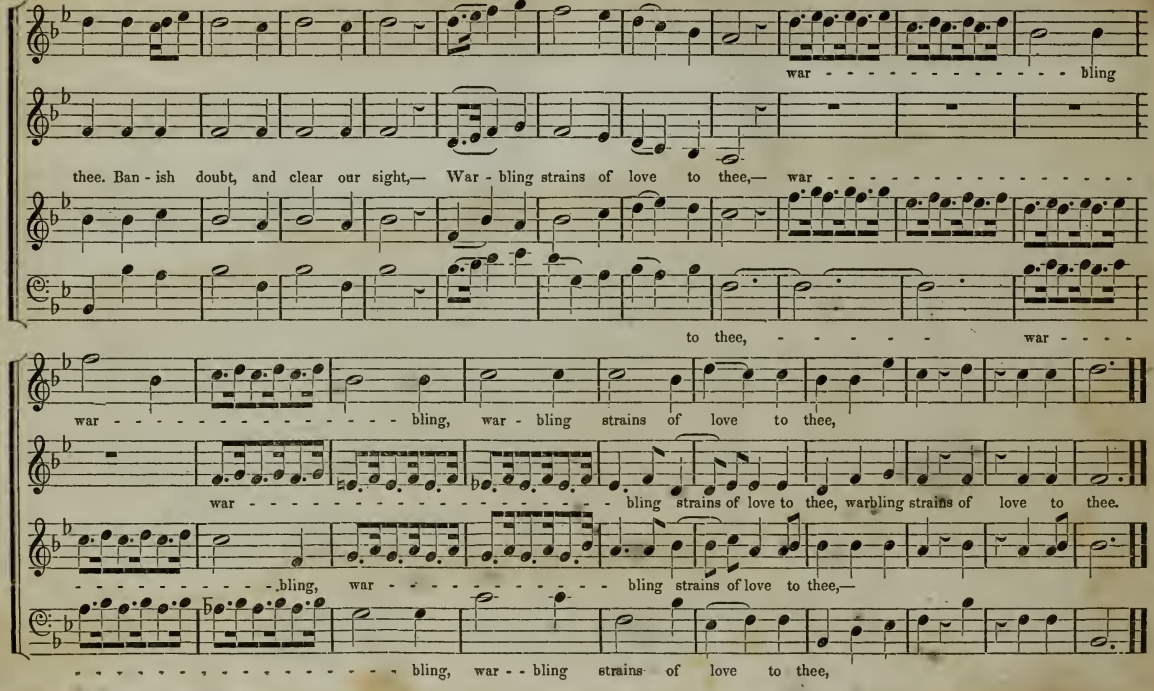

Now the shades of night are gone, Now the morning light is come,— Now the shades of night are gone,
Now the morn - ing light is come, Lord, may we be thine to day, Drive the shades of sin a - way.

CHORUS. CONTINUED.



War -
war - - bling strains of love to thee.
War - - - - - - - -
War -
War - - - - - - - bling strains of love - - - to
- bling, war - - bling strains of love to
- - - - - - - - - - - - - - - bling, war - - - - - - - - - - - - - - bling strains of love to
- - - - - - - - bling strains of love,— war - - - - - - - - bling strains of love to
thee.— - - - - war - bling, war - - bling strains of love to

CHORUS. Concluded.



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