PORTLAND

SACRED MUSIC SOCIETY'S

COLLECTION OF

CHURCH MUSIC,

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS AND CHANTS,

COMPOSED AND COMPILED UNDER THE SPECIAL DIRECTION 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 SACRED MUSIC SOCIETY, AND PARK-STREET CHURCH.

PORTLAND: WILLIAM HYDE, AND COLMAN & CHISHOLM.

BOSTON: CROCKER & BREWSTER.—BATH: H. HYDE.—BANGOR: E. F. DUREN.—HALLOWELL: GLAZIER, MASTERS & SMITH.

AUGUSTA: R. D. RICE.—SACO: S. [illegible]ODALE.—BRUNSWICK: J. GRIFFIN.

1839.

missed
161-184 pp printer's error?
225-248 pp

Saml. A.

Library
of the
University of Toronto

Samuel A. Eveleth

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.

Entered according to Act of Congress, in the year 1839,
By DAVID PAINE,
In the Clerk's Office of the District Court of tho District of Maine.

A. SHIRLEY, PRINTER.

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*,
GEORGE A. CHURCHILL, *Secretary*,
H. V. BARTOL, *Treasurer*,
J. R. MILLIKIN, *Librarian*,
GEORGE WORCESTER,
AINSWORTH CARLTON,
JOSEPH BROOKS,
DAVID PAINE,
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?

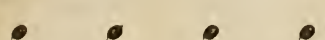
How many motions has double measure? Triple? Quadruple? Sextuple?

CHAPTER III.

NOTES.

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

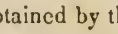
22. Scholars sing one measure in quadruple time, one *la* to each beat. Teacher writes thus,

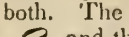


and says,

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,

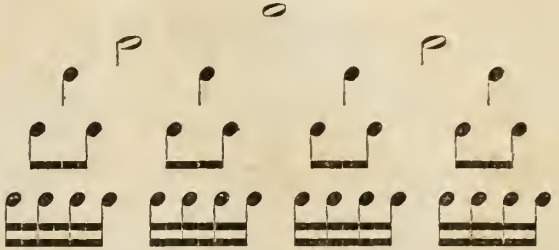
28. By singing two sounds to each quarter, EIGHTHS are obtained. An eighth note, thus, is half the length of a quarter.

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 THIR. 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.



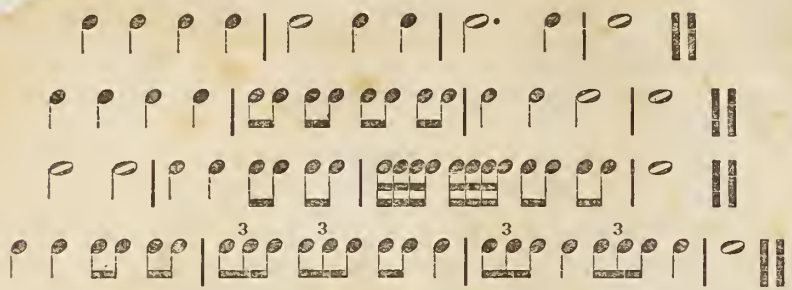
32. The figure 3 is sometimes placed over or under a group of three notes, which shows that the three are to be performed in the time of two of the same kind. The figure thus used is called a MARK OF DIMINUTION, and the three notes thus diminished are called TRIPLETS. Example.

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?

...cher may now write simple rhythmical exercises upon the board, ... 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; 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.

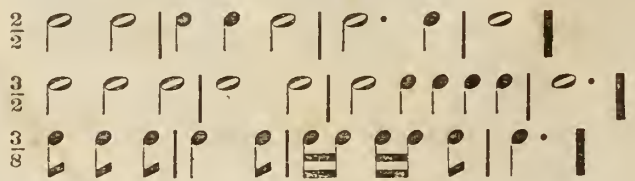
How are the different varieties of measure expressed?

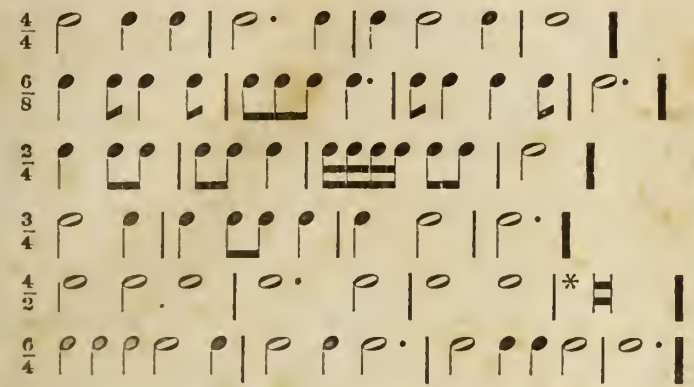
What does the upper figure, or numerator, denote? What the lower figure, or denominator?

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.

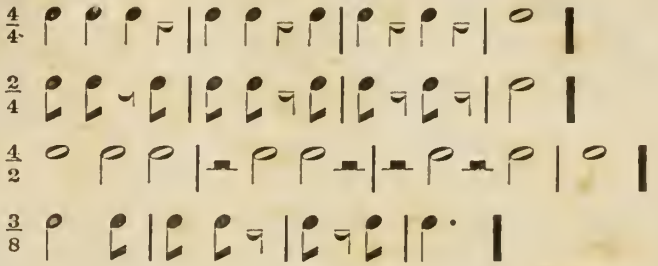
38. Rests take the place of notes, and derive their name from the note they represent. We should remain silent on a rest, as long as we should be in singing the note it represents.

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.

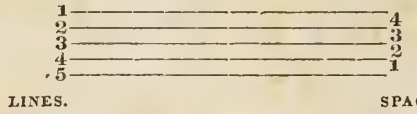
What is a Melody? In what respect do sounds differ in melody?

CHAPTER VII.

THE STAFF.

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

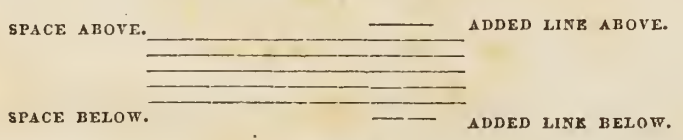
45. Teacher writes and explains the staff, thus:



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.

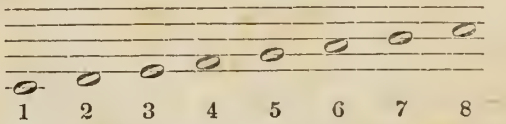
THE SCALE.

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.

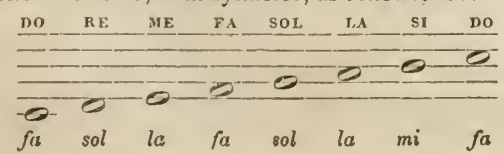
The teacher will find it profitable to give out a sound for the class, which they will sing, making a pause after each sound, to give him an opportunity to make some other sounds. He then makes the sound himself, and pausing after each, requires the class to make such other sounds as he shall designate.

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:—

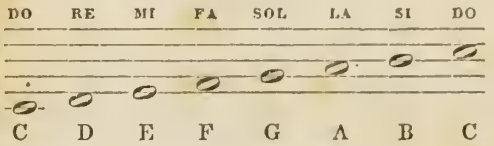


60. The scholars sing the scale, ascending and descending, each sound to its appropriate syllable.

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?

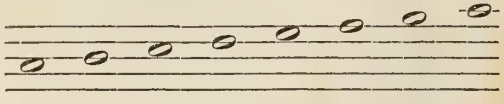
What letter is applied to one? Two? Three? &c.

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

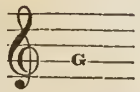
CHAPTER IX.

THE CLEF.

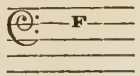
63. C, or *one*, may be placed in the second space, as well as upon the added line below. Teacher writes,



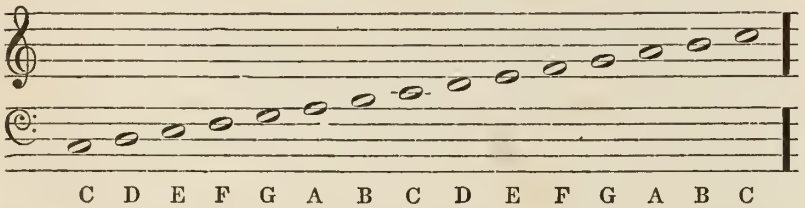
64. When C is written upon the added line below, a character called the G CLEF, is placed upon the second line of the staff, and fixes the letter G upon that line, thus:



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?

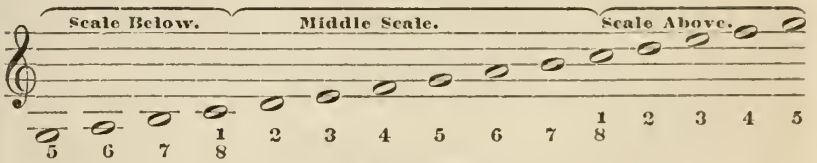
CHAPTER XI.

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 :—

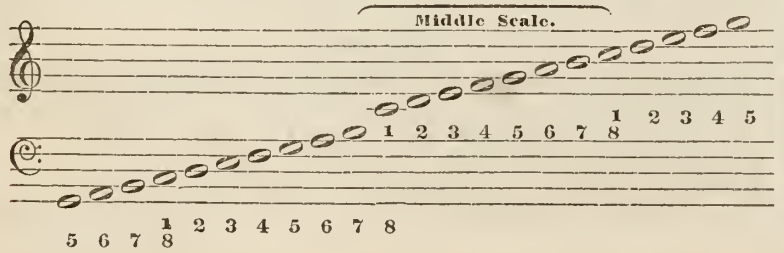
1st.—Let the scale be sung ascending, and extended as far above eight as any of the voices will reach. Many of the voices will go no higher than eight; others will stop at three or four in the scale above, and some few will go to five or six in the scale above, on the first trial.

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.

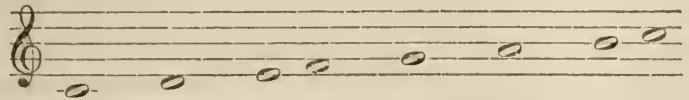
92. A semitone may be made by *elevating* or *depressing* a sound. Thus a semitone may be made between 1 and 2, by elevating 1, or depressing 2.

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

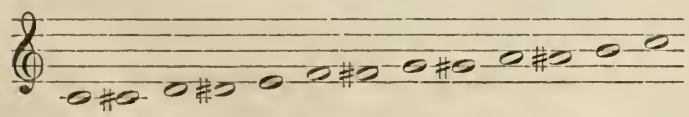
94. The sign of depression, thus, ♭ is called a FLAT, and lowers the note, before which it is placed, a semitone.

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

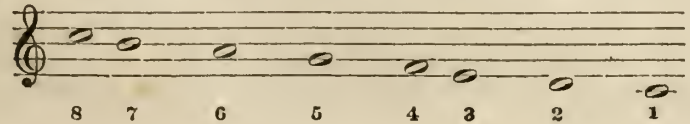
The teacher writes the scale, leaving a space between the whole tones large enough to insert other tones, as follows, viz :—



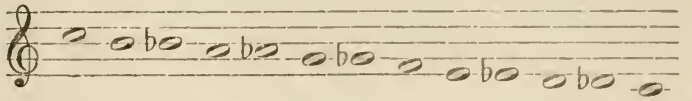
He then questions on the ascending scale, as follows, viz :—
What is the distance from 1 to 2? *Ans.*—A whole tone. Can another sound be made between 1 and 2? *Ans.*—There can. How? *Ans.*—By raising 1. Teacher writes another note on C, (between 1 and 2,) placing a sharp before it, and asks, What has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

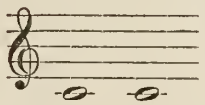
Exercise on lessons in which chromatic intervals are used. (See Mus. Ex. No. 14.)

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.

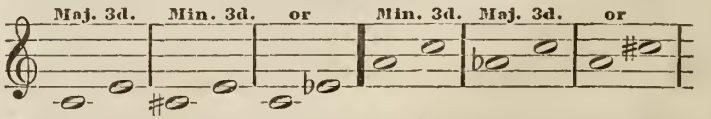
108. An interval of *four tones* and a *semitone*, as from 1 to 6, is called a MAJOR SIXTH; an interval of *three tones* and *two semitones* as from 3 to 8, a MINOR SIXTH. Question.

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.

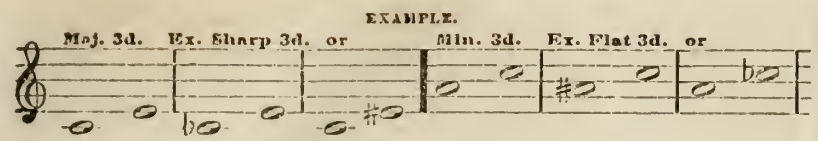
111. Any *major* interval may be made *minor*, by *raising* the *lower* note, or *depressing* the *upper;* and every *minor* interval may be made *major*, by *raising* the *upper* note or *depressing* the *lower*.

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 sonnds 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.

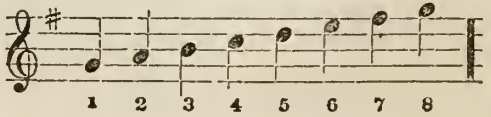
142. We have seen that a modulation into the sixth of any scale will effect a change, in the character of the music, from the brilliant and lively to the plaintive and mournful.

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.

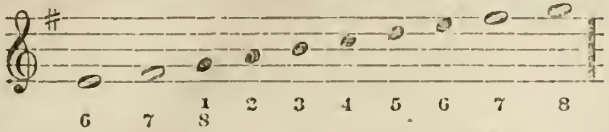
144. A scale in which the semitones appear in their natural order, that is, between 3 and 4, and 7 and 8, is called a MAJOR SCALE, MODE, or KEY. The scale we have hitherto sung, is a major scale.

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

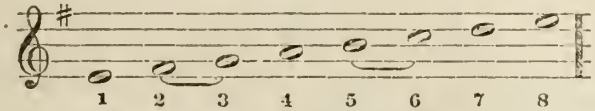
The teacher may illustrate the minor scale in the following manner, viz: Let the scale be written in some convenient key, say in G, and sung up and down, thus:



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:

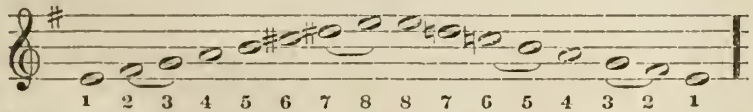


They next sing the scale by syllables several times up and down, beginning at *six* in the scale below, and ending at *six* in the middle scale. Teacher remarks that, by placing *one* upon *six*, we form a scale having the semitones between 2 and 3, and 5 and 6, thus:



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.

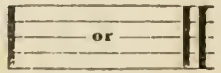
NOTE.—The third below is the same as the sixth above.

CHAPTER XVIII.

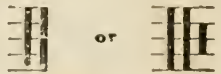
MISCELLANEOUS CHARACTERS.

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.

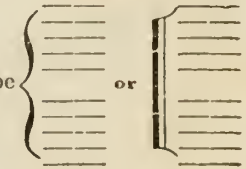


152. A CLOSE shows the end of a piece of music.



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

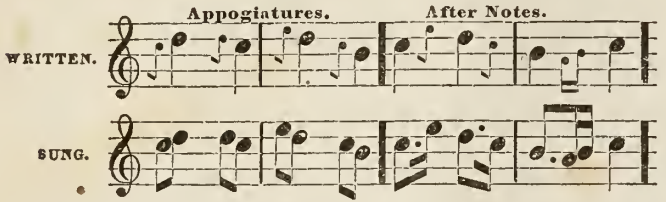
154. A BRACE shows how many parts are to be sung together.



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

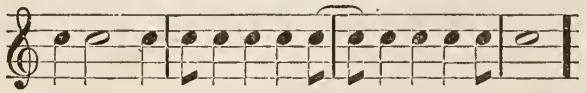
156. Sometimes small notes are used which do not properly belong to the harmony. These are called PASSING NOTES. When passing notes precede the essential notes, they are called APPOGIATURES; when they follow the essential notes, they are called AFTER NOTES.

EXAMPLE.



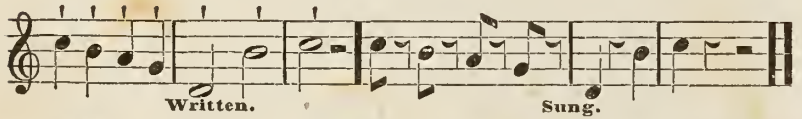
157. SYNCOPATED NOTES.—A note which commences on an unaccented, and continues on an accented part of a measure, is said to be syncopated.

EXAMPLE.



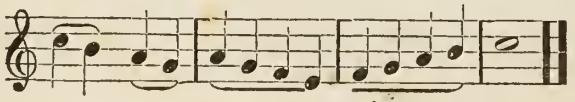
158. STACCATO MARKS direct the notes to be sung in a short and distinct manner. Singing in this manner is called *staccato* singing.

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*.

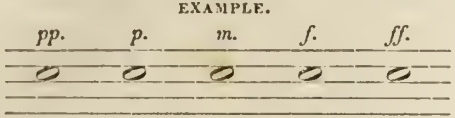
166. A sound, somewhat louder than mezzo, is called FORTE, and is marked *f*.

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.

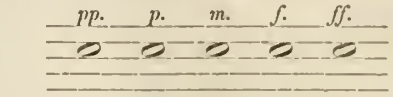
169. A tone which begins pianissimo, and increases gradually to fortissimo, is called a Crescendo Tone, and is marked *cres.* or <.

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 <>.

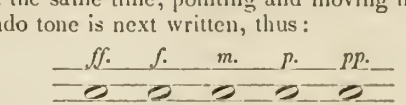
172. Either of these tones may be applied to single notes, or to passages in music.

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

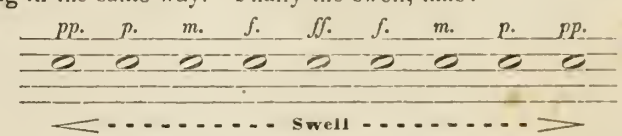


which he sings; at the same time pointing with his stick, which he moves along as the sound increases in strength; he then requires the class to sing after him, he, at the same time, pointing and moving his stick as before.

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.

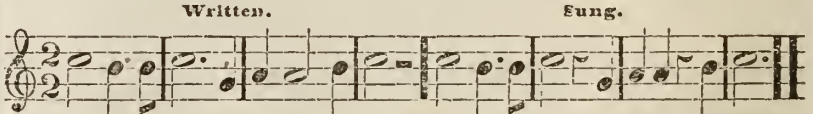
182. The *radical*, or principal sound of the vowel should be prolonged, and not the *vanish*, or closing sound. Thus, *a* has the sound of *a-e*, *i* the sound of *i-e*, *o* the sound of *o-oo*, &c.; but the closing part should not be dwelt upon.

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 *awoke*, *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.

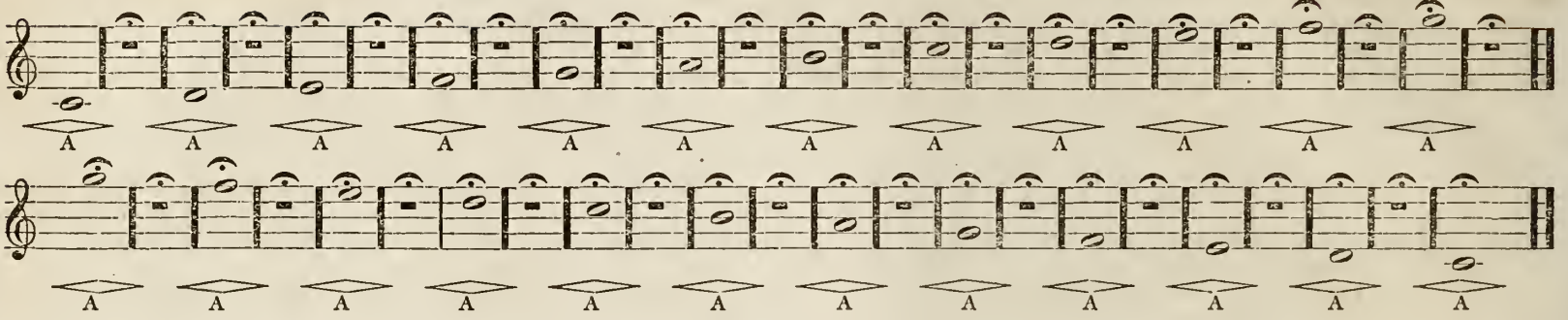
191. A tone is *pure* when no extraneous sound, such as screaming, hissing, or huskiness, is mixed with it; *full*, when it is made by a free and unconstrained use of the organs of sound; *firm* and *certain*, when the sound is made at once, and held steadily, without change.

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.

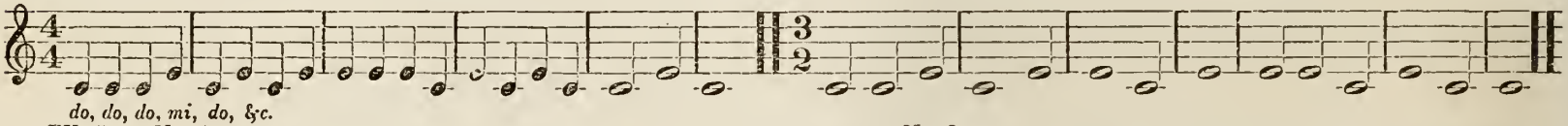
NOTE.—For more particular directions in regard to vocal expression, &c. the teacher is referred to the "*Boston Academy's Manual of Instruction*," by LOWELL MASON.

Progressive Exercises for the Voice.

EXERCISE 3. SCALE OR GAMUT. Sing always a clear *a* as in *a*fter or *f*ather.

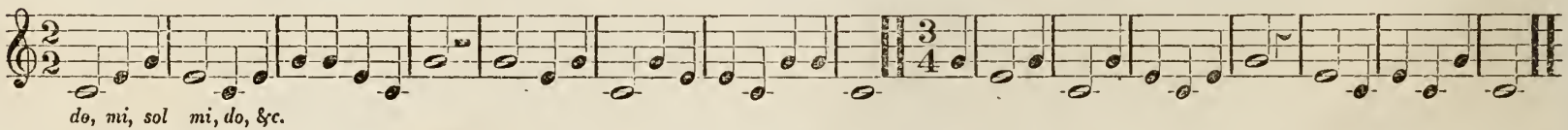


EX. 4. No. 1. No. 2.



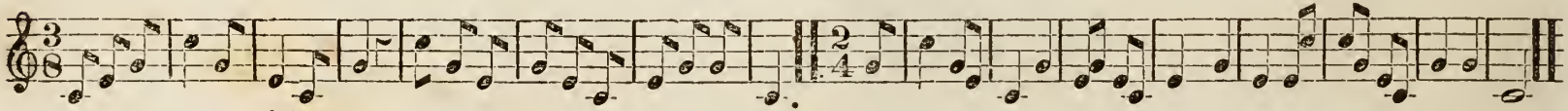
do, do, do, mi, do, &c.

EX. 5. No. 1. No. 2.



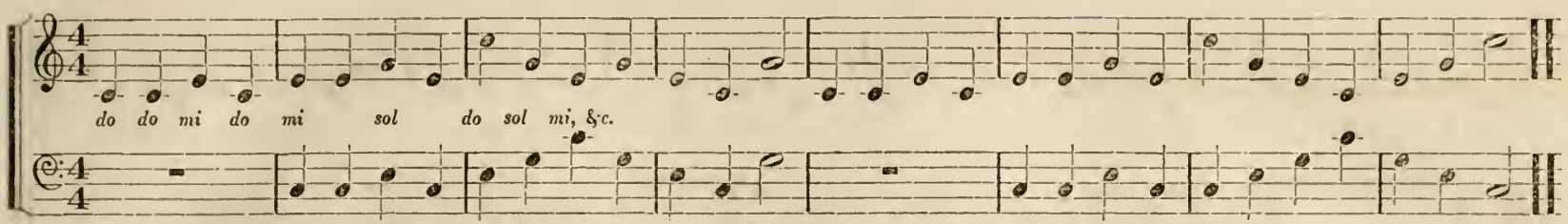
do, mi, sol mi, do, &c.

EX. 6. No. 1. No. 2.

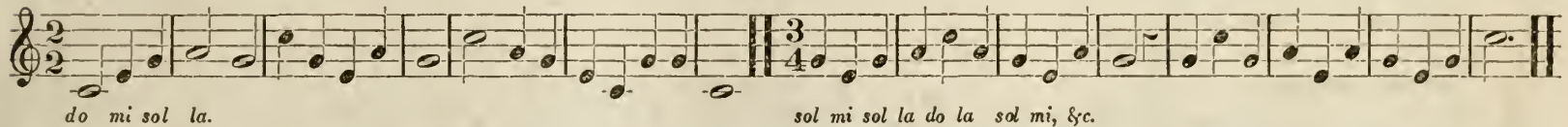


do mi fol do sol mi do &c.

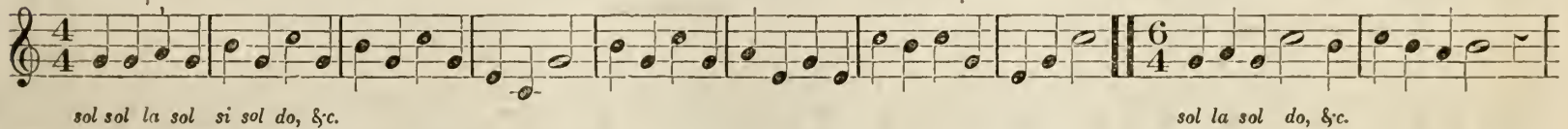
EX. 7.



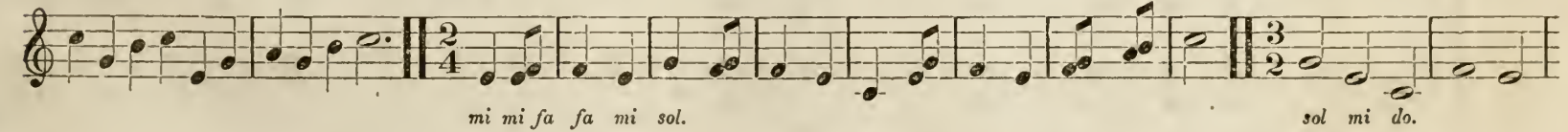
EX. 8. No. 2.



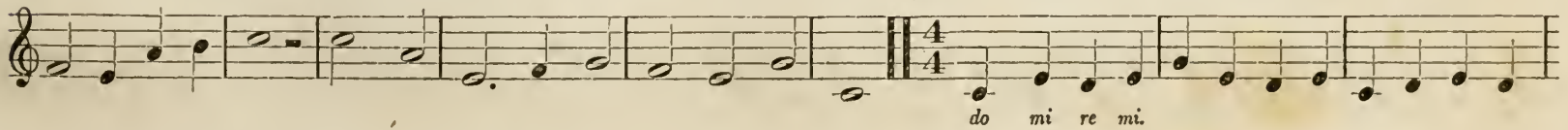
EX. 9. No. 1. No. 2.



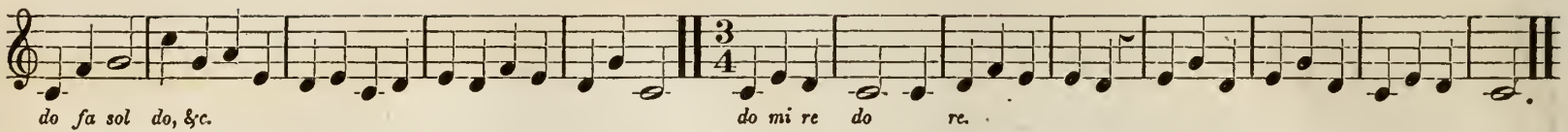
EX. 10. No. 1.



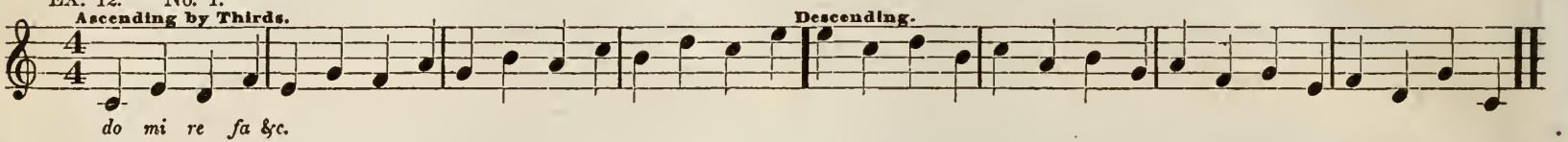
EX. 11. No. 1.



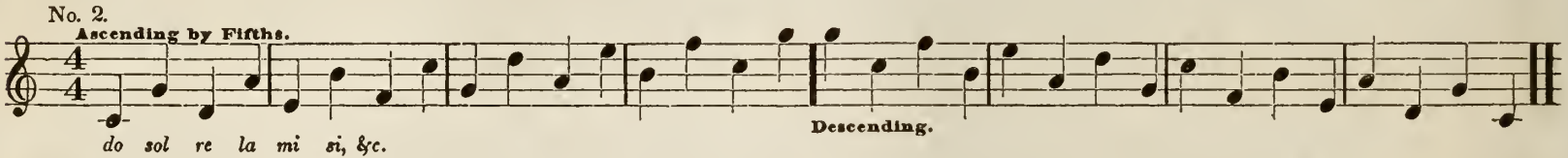
No. 2.



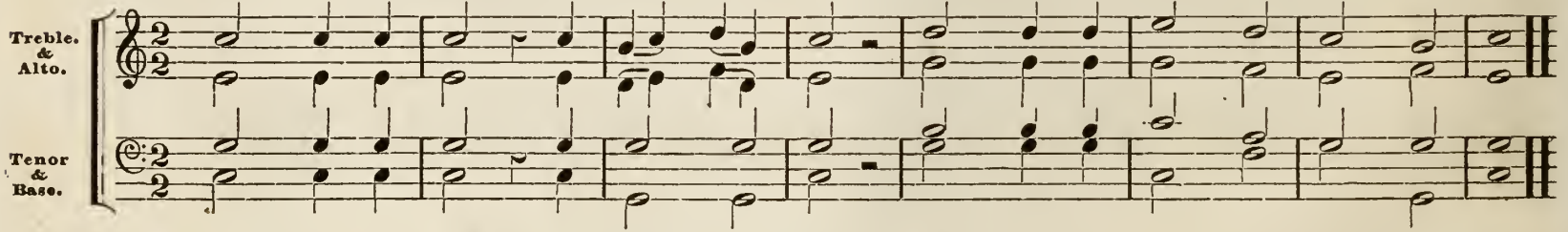
EX. 12. No. 1.



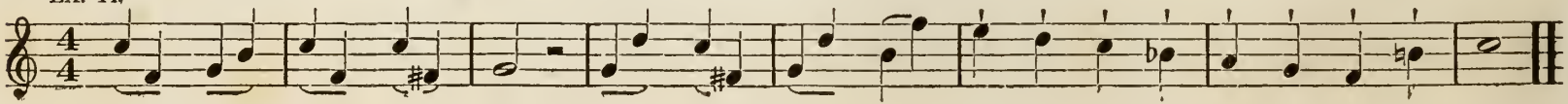
No. 2.



EX. 13.

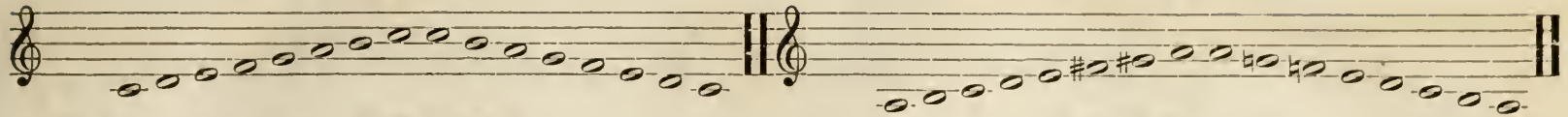


EX. 14.

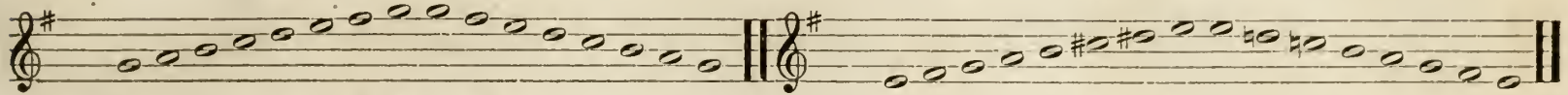


Scales of the Major Keys and their relative Minors.

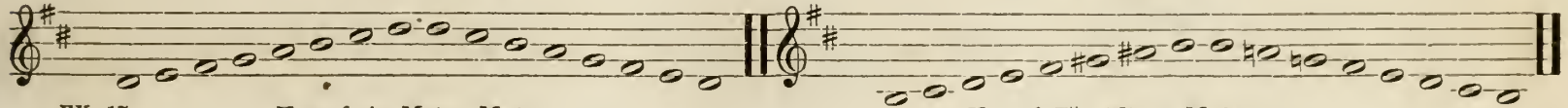
Key of C, Major Mode. *Key of A, Minor Mode.*



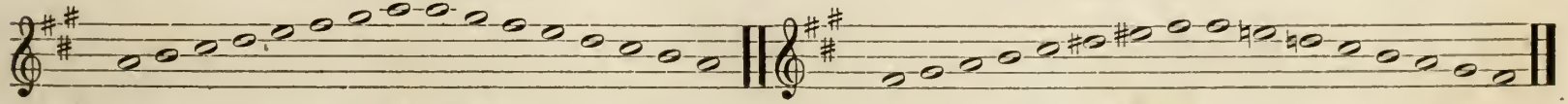
EX. 15. *Key of G, Major Mode.* *Key of E, Minor Mode.*



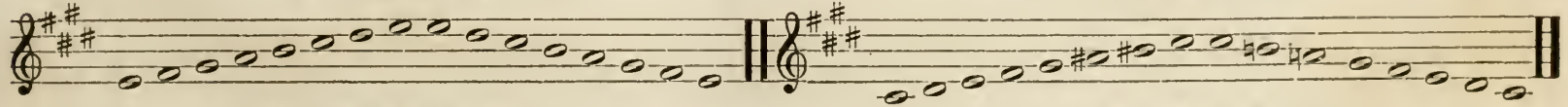
EX. 16. *Key of D, Major Mode.* *Key of B, Minor Mode.*



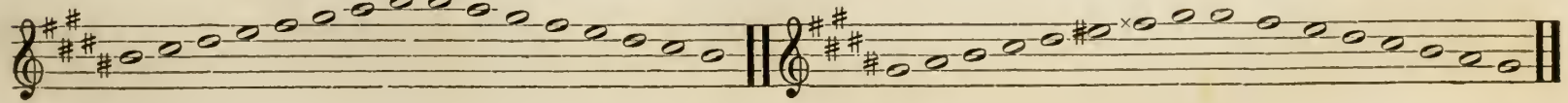
EX. 17. *Key of A, Major Mode.* *Key of F♯, Minor Mode.*



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

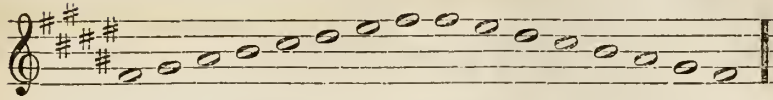


Key of B, Major Mode. Seldom used. *Key of G♯, Minor Mode.* Seldom used.

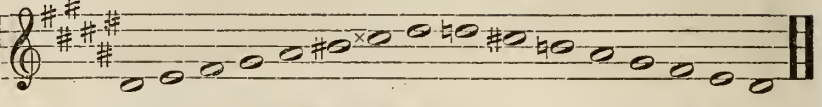


Scales Continued.

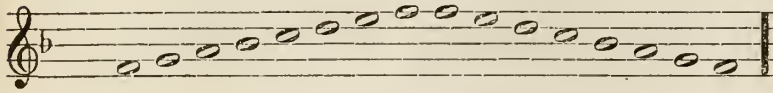
Key of F♯, Major Mode. Seldom used.



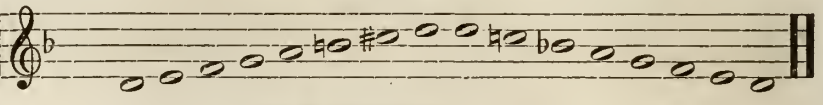
Key of D♯, Minor Mode. Seldom used.



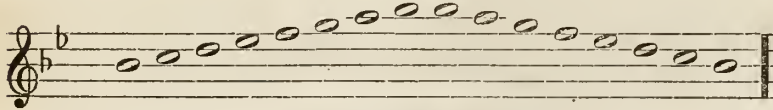
EX. 19. *Key of F, Major Mode.*



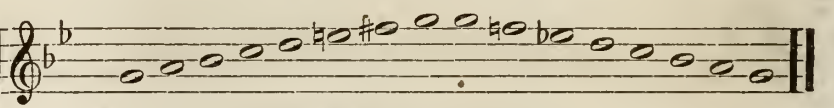
Key of D, Minor Mode.



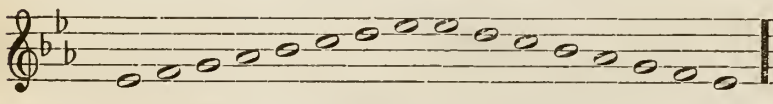
EX. 20. *Key of B♭, Major Mode.*



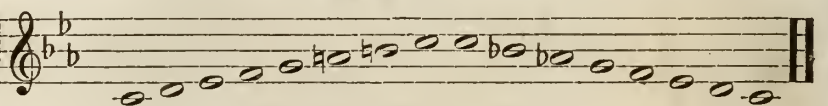
Key of G, Minor Mode.



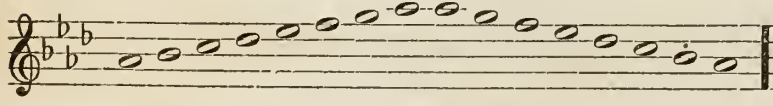
EX. 21. *Key of E♭, Major Mode.*



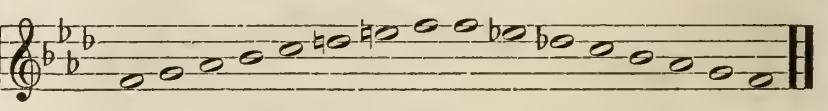
Key of C, Minor Mode.



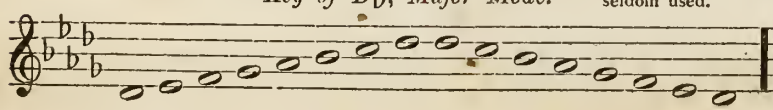
EX. 22. *Key of A♭, Major Mode.*



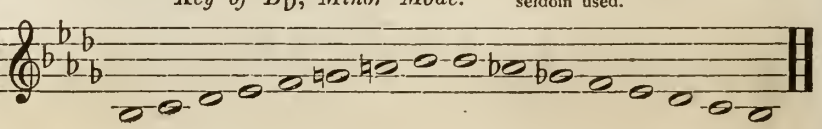
Key of F, Minor Mode.

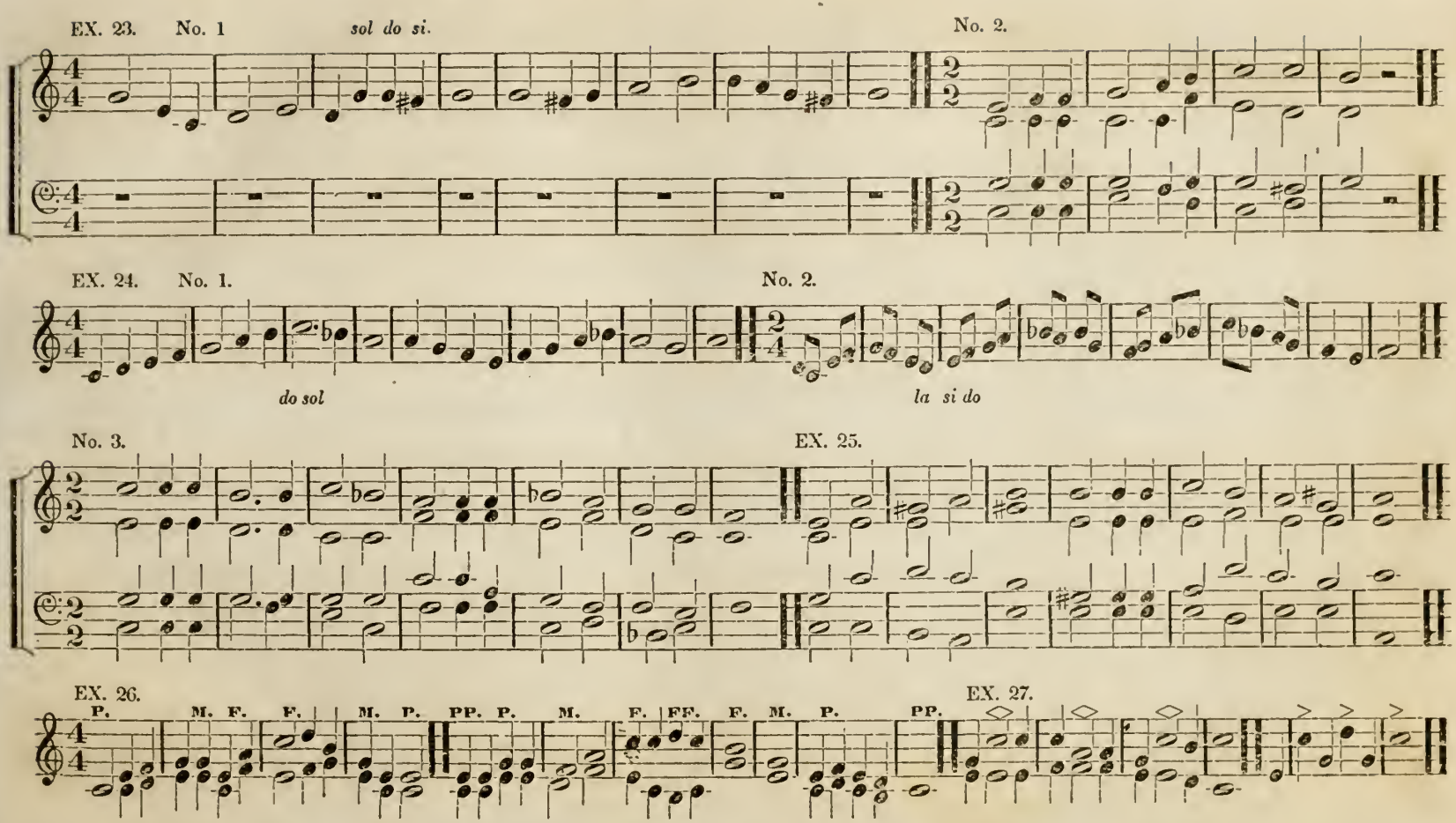


Key of D♭, Major Mode. seldom used.



Key of B♭, Minor Mode. seldom used.




EX. 23. No. 1
sol do si.
No. 2.
EX. 24. No. 1.
No. 2.
do sol
la si do
No. 3.
EX. 25.
EX. 26.
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.
Comado, 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, expressive.
Eastoso, 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.
Pietoso, 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.
Tasto Solo, *(T. S.)* signifies *in unison*, *all unisono*.
Tacit, be silent.
Tardo, slowly.——*Tando*, 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.

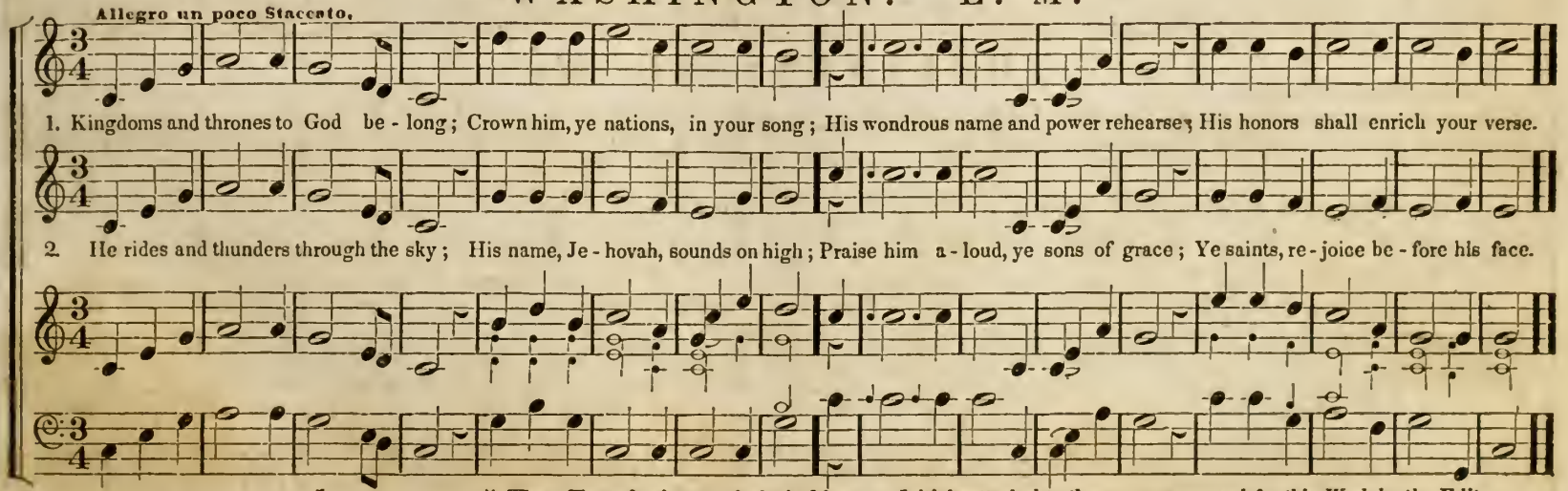
THE

PORTLAND SACRED MUSIC SOCIETY'S

COLLECTION OF

CHURCH MUSIC.

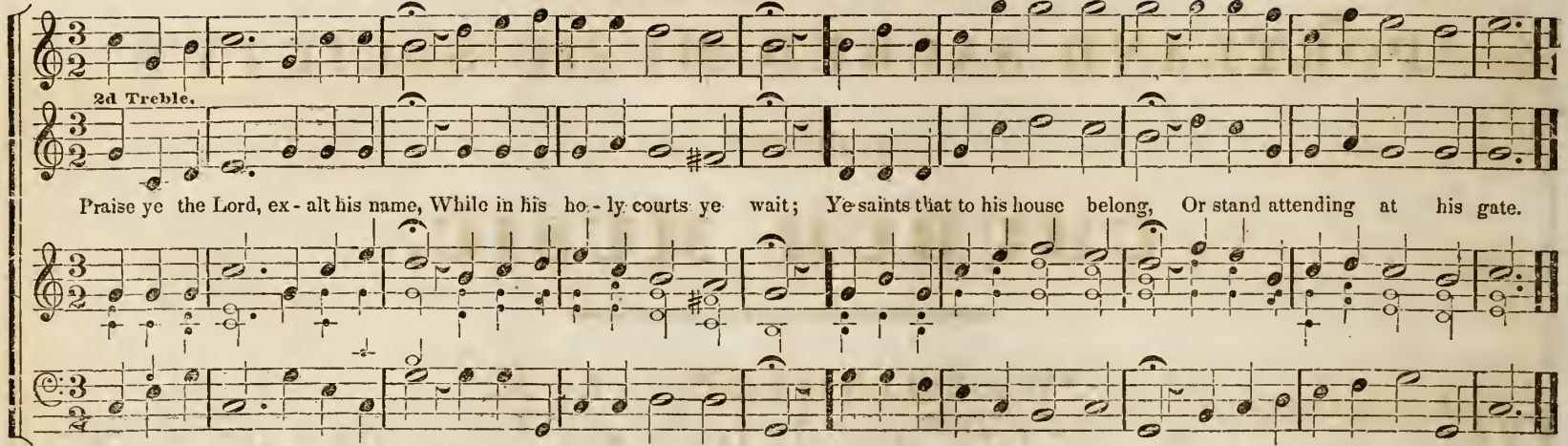
*WASHINGTON. L. M.



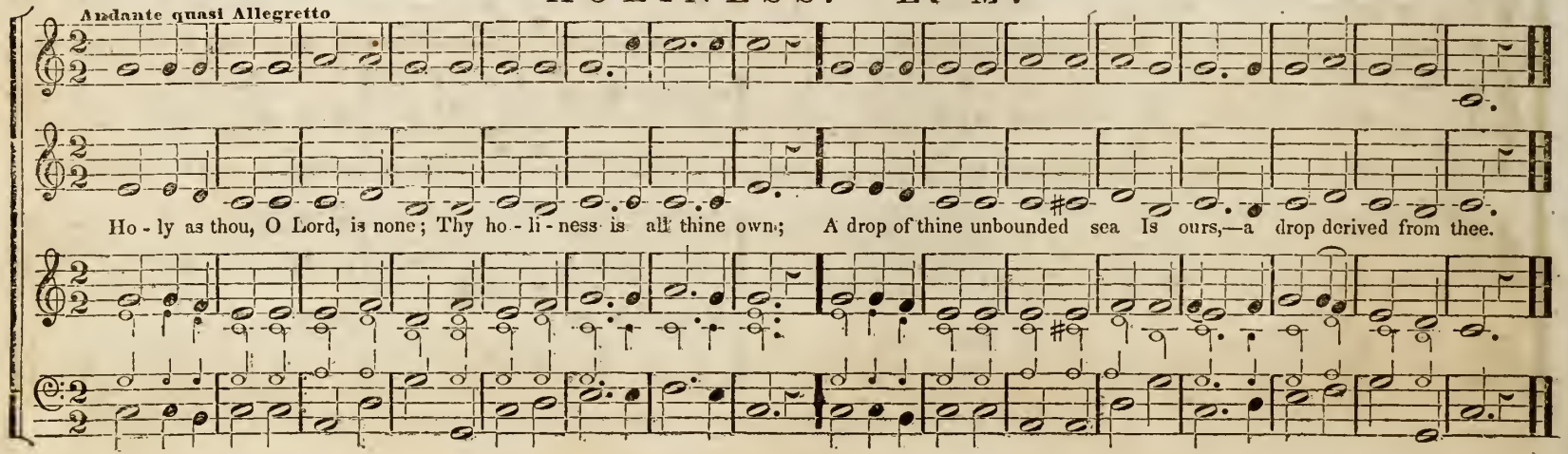
* *Those Tunes having no Author's Name, or Initials attached to them, were composed for this Work by the Editor.*

CHELSEA. L. M.

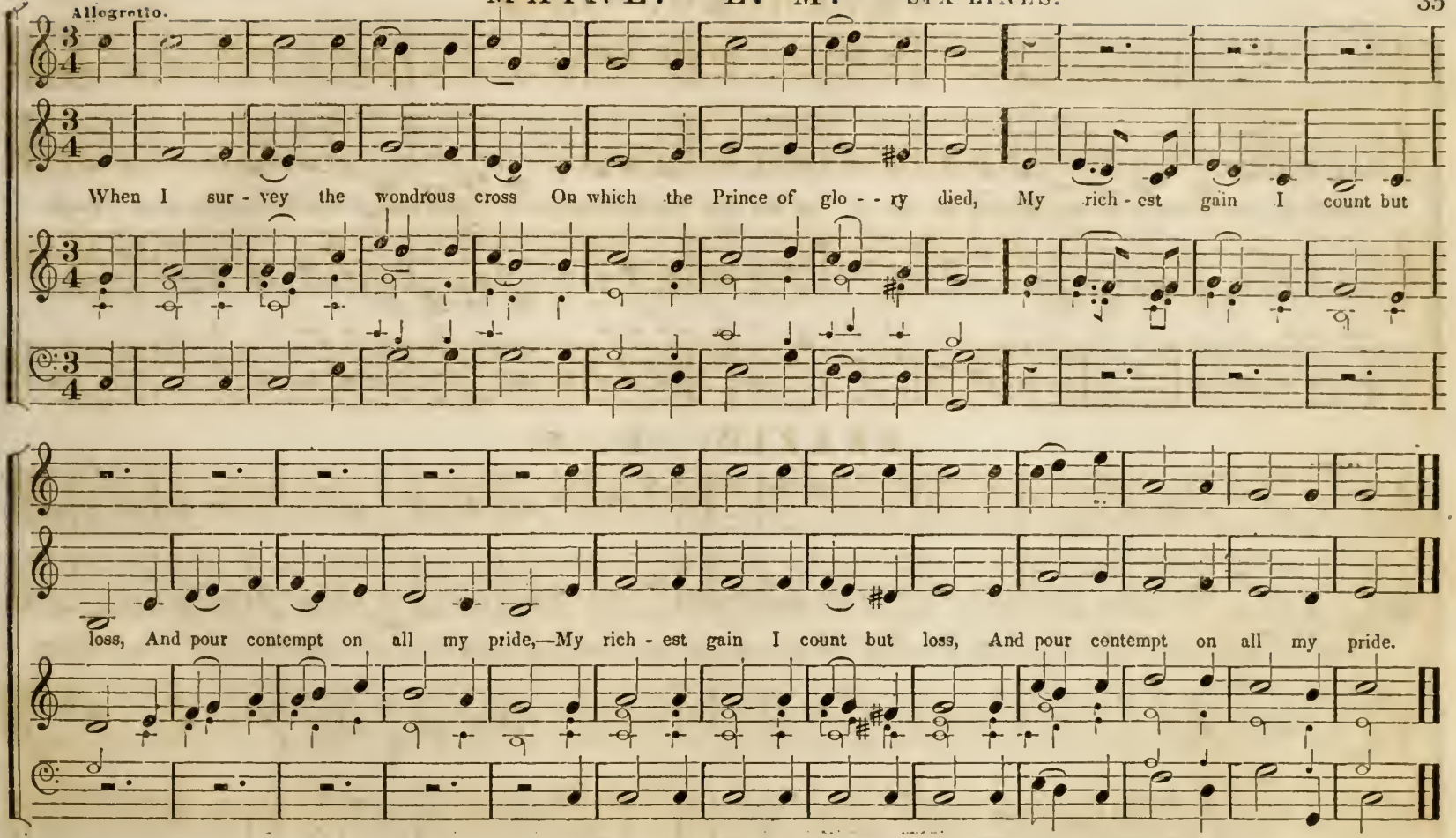
Silas Allen, Jr.



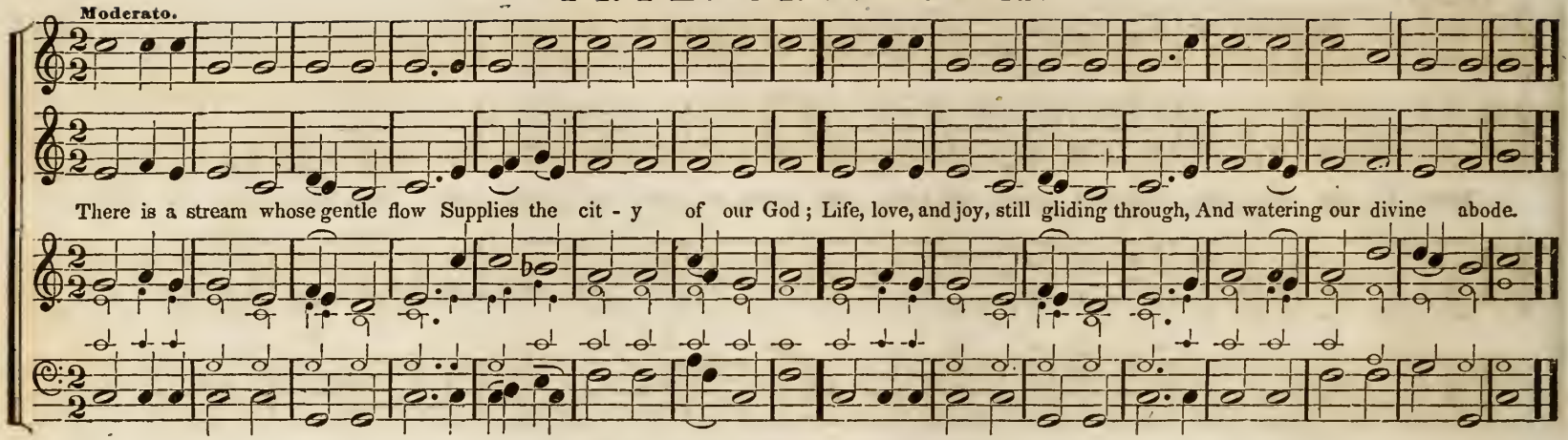
HOLINESS. L. M.



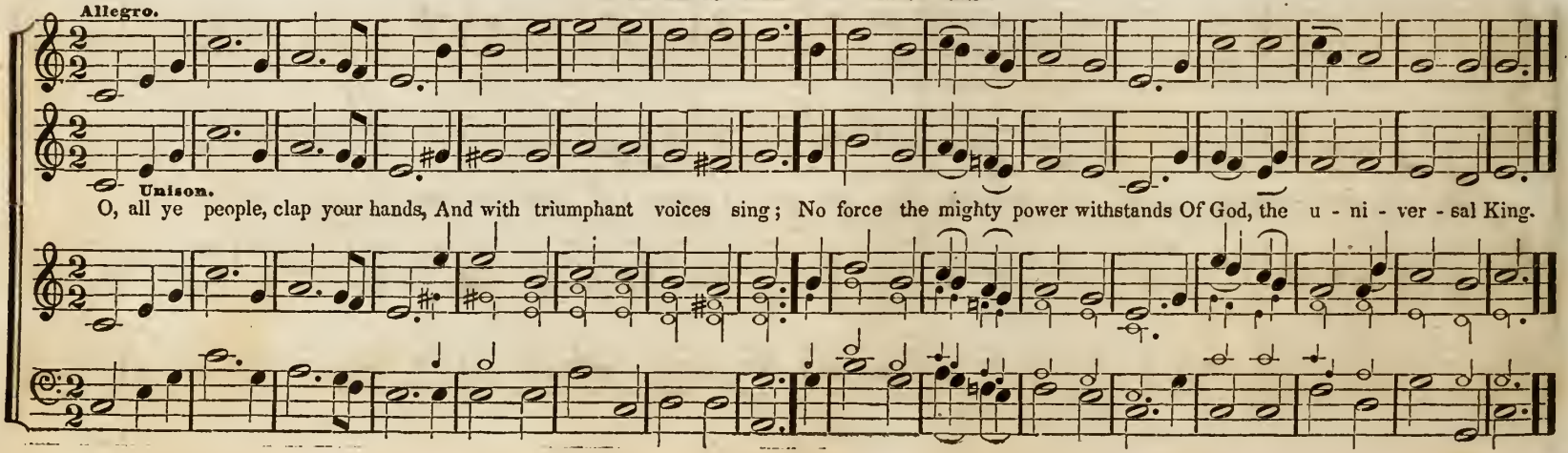
MAINE. L. M. SIX LINES.



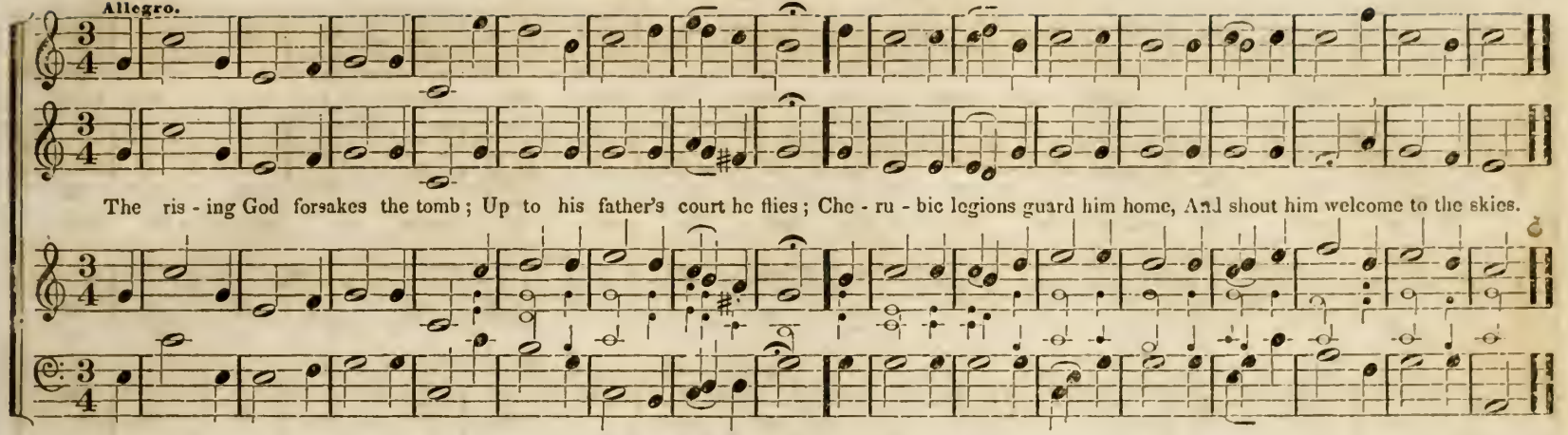
FRYEBURG. L. M.



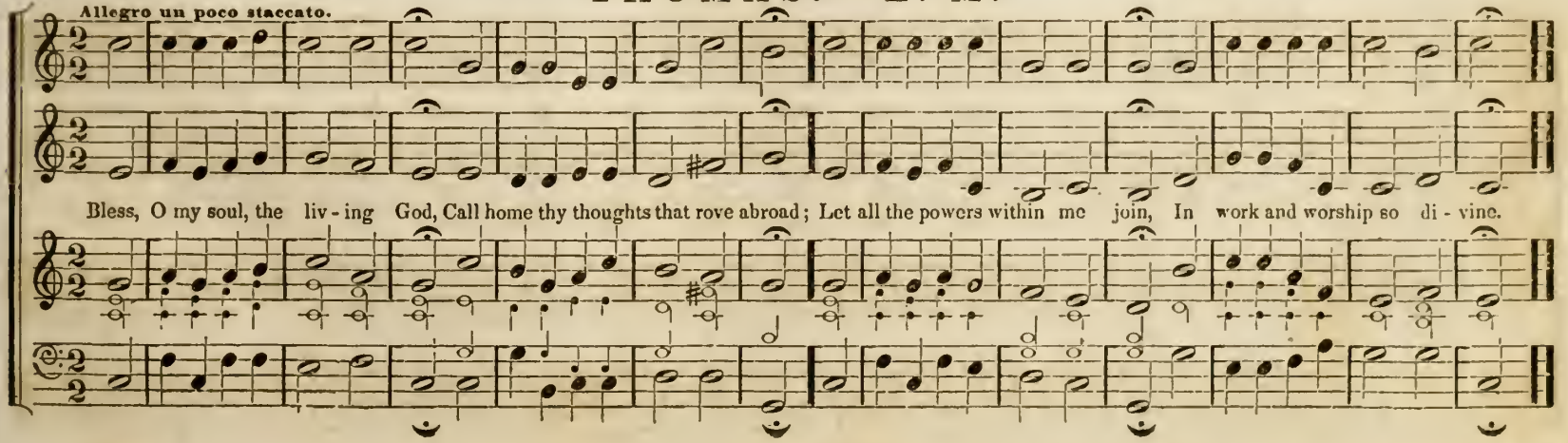
VEAZIE. L. M.



RIPLEY. L. M.

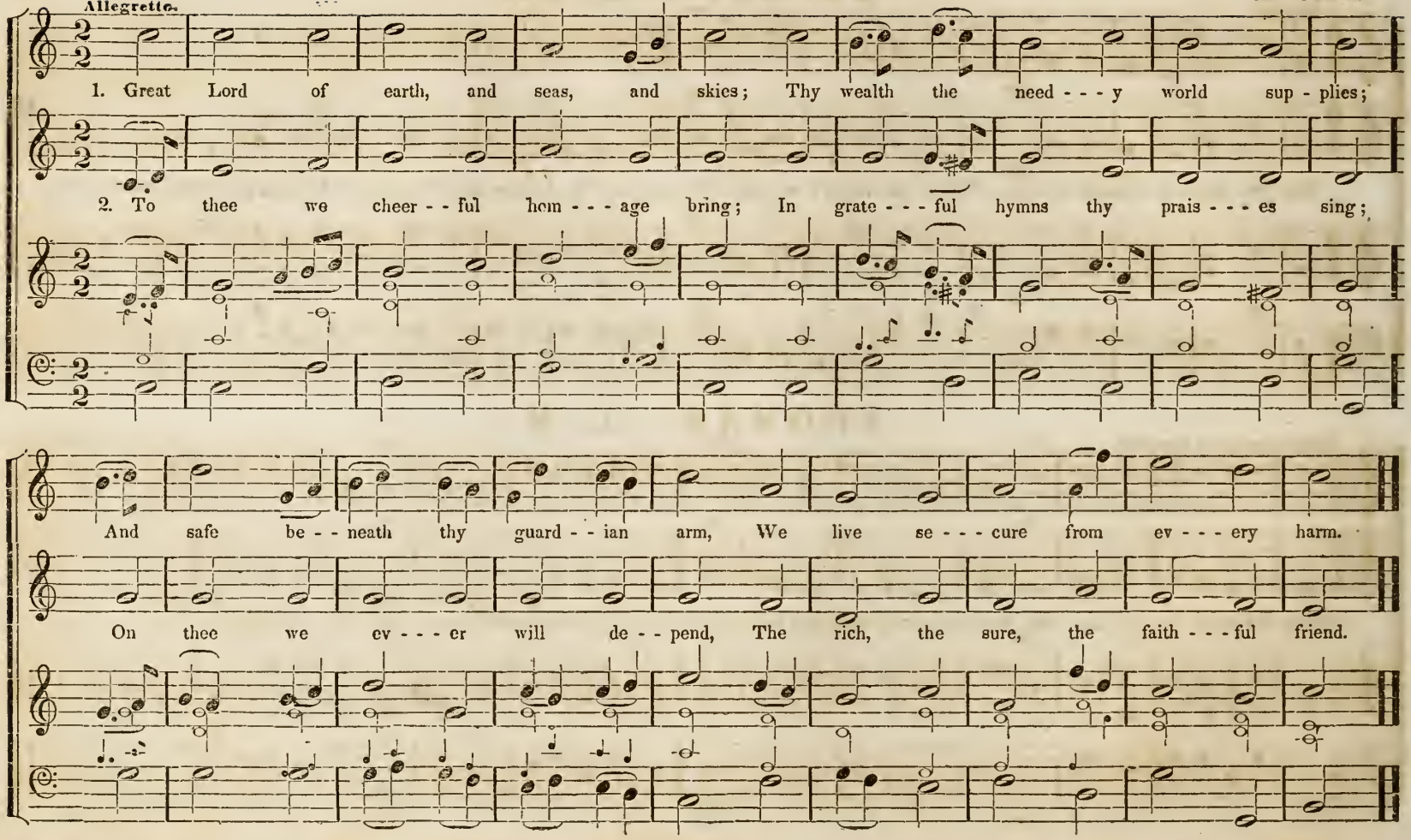


THOMAS. L. M.



NATICK. L. M.

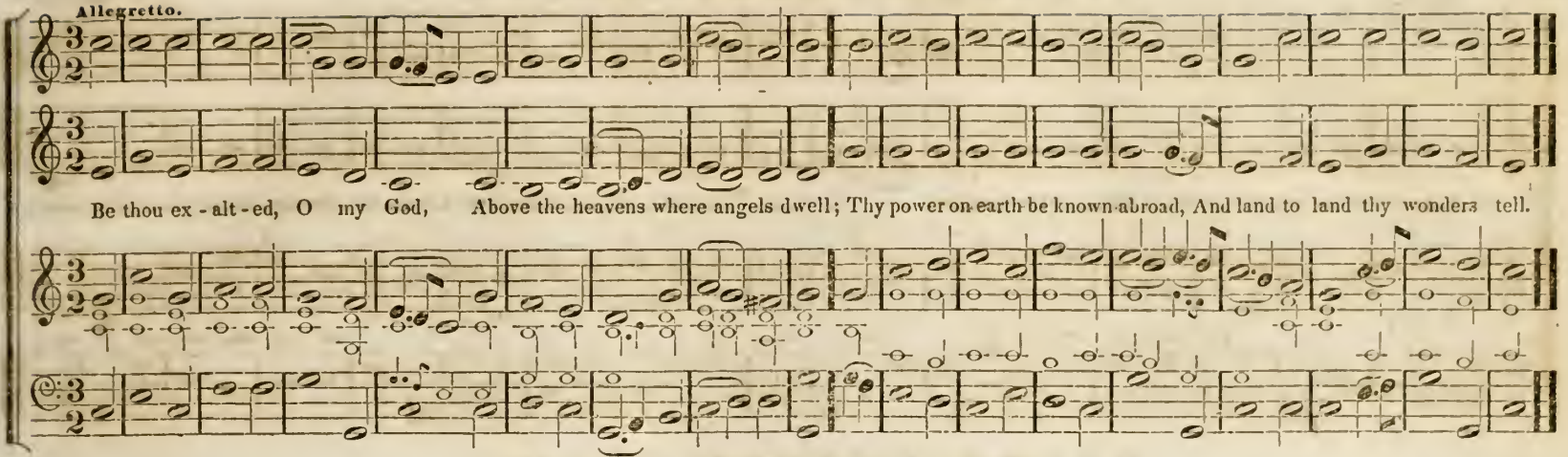
Dr. Calcott.



WINCHESTER. L. M.

Dr. Croft.

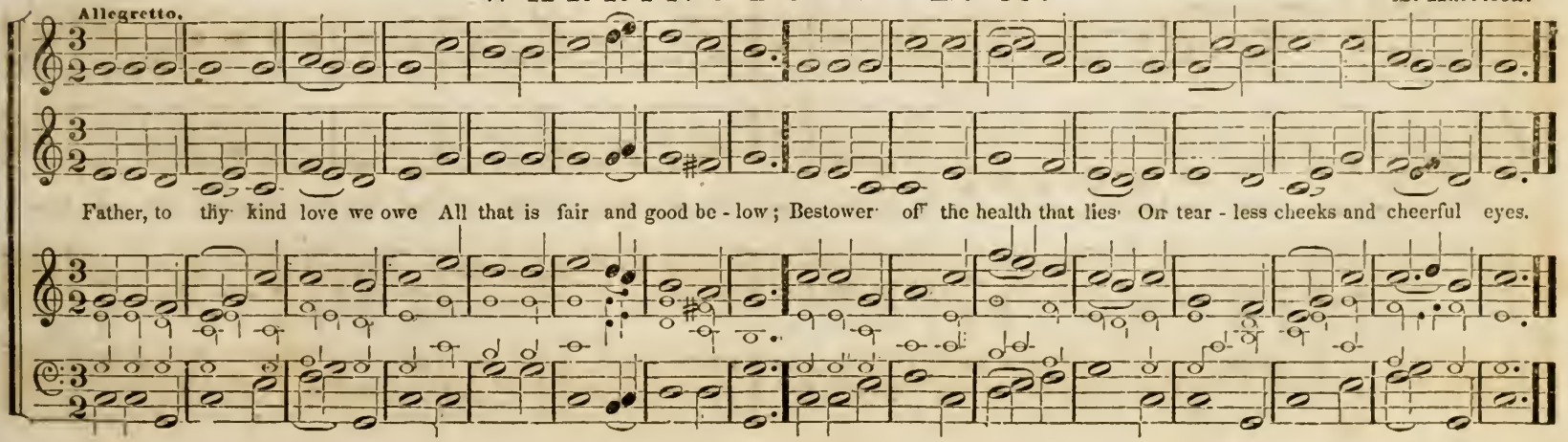
Allegretto.



WARRINGTON. L. M.

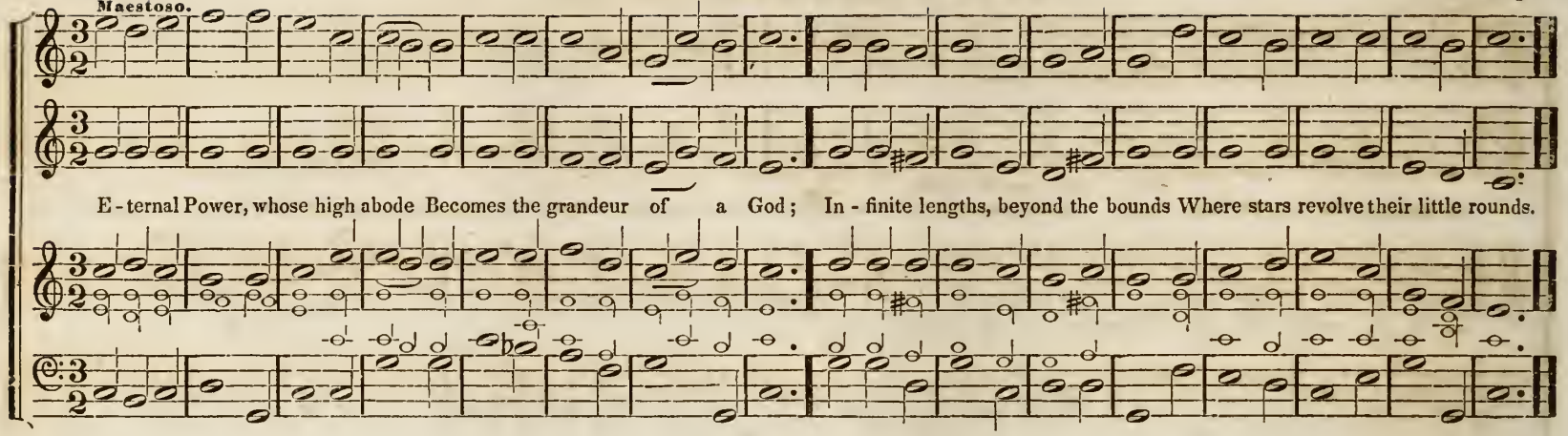
B. Harrison.

Allegretto.



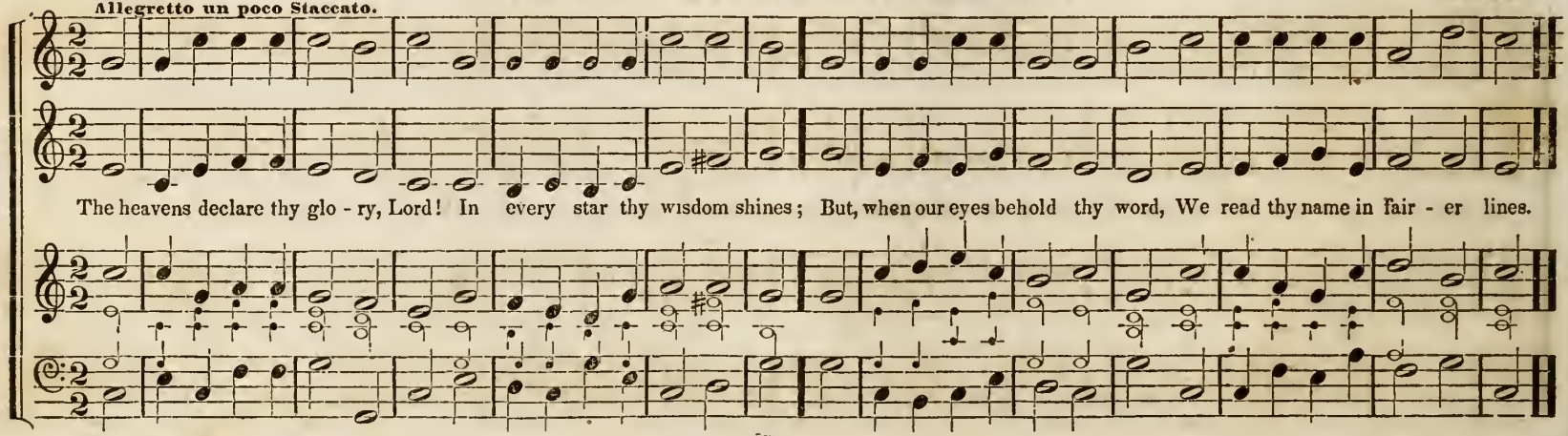
OXFORD STREET. L. M.

F. L. Ilsley.



MOUNT VERNON. L. M.

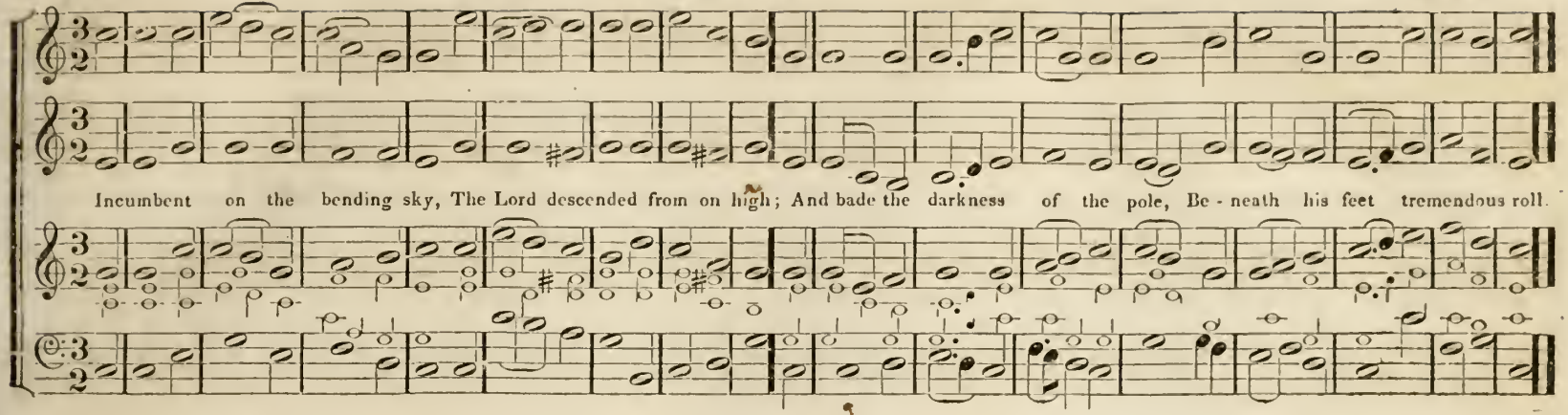
German.



Allegretto.

WINCHELSEA, L. M.

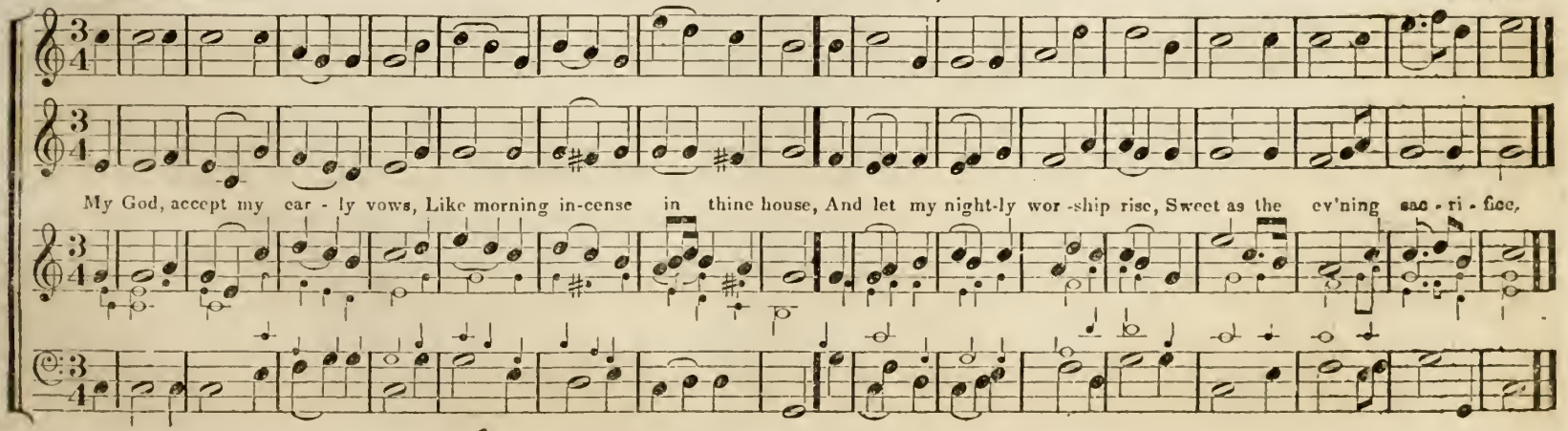
Prellear.



Allegretto Moderato.

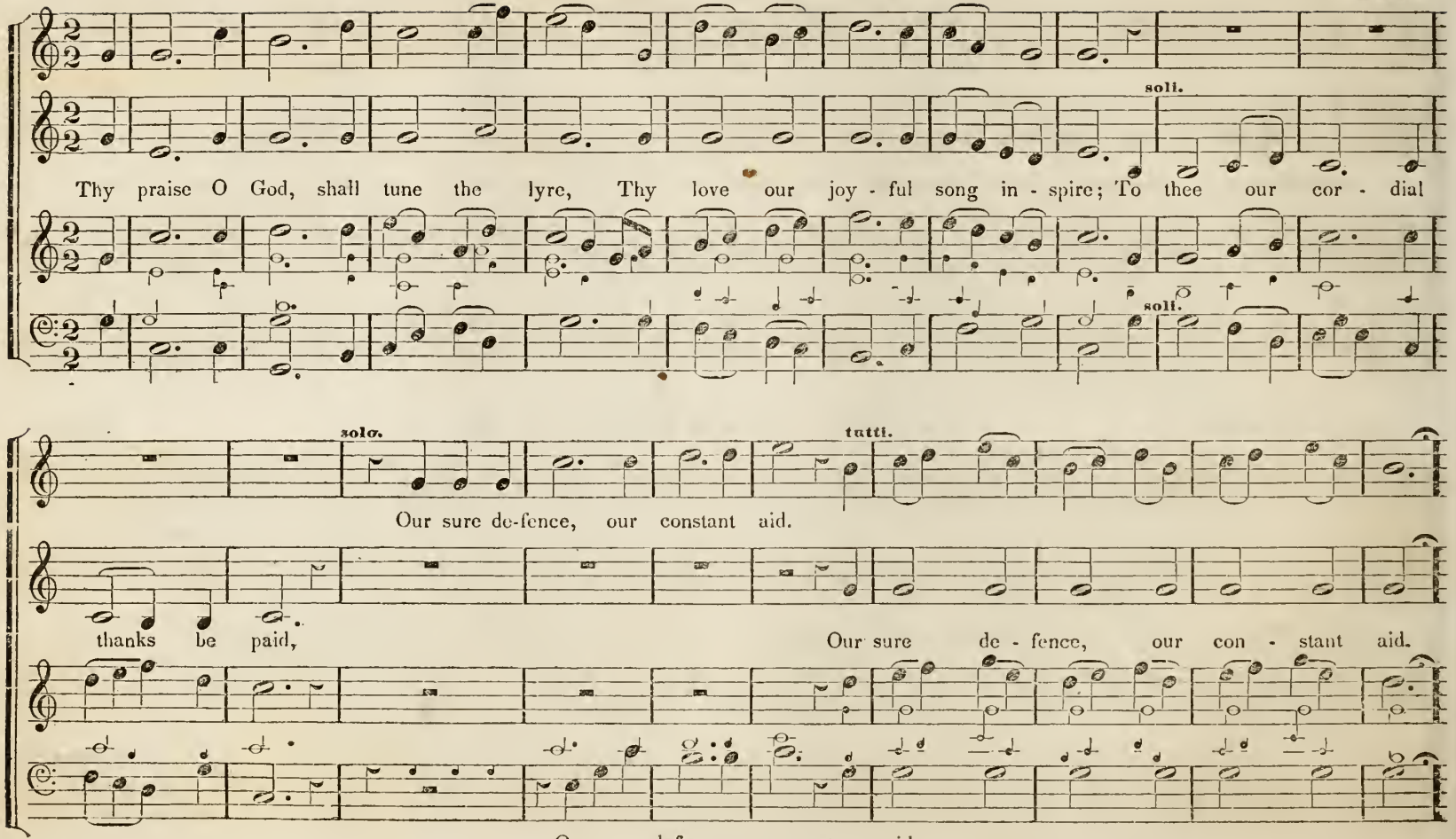
CHARLESTON, L. M.

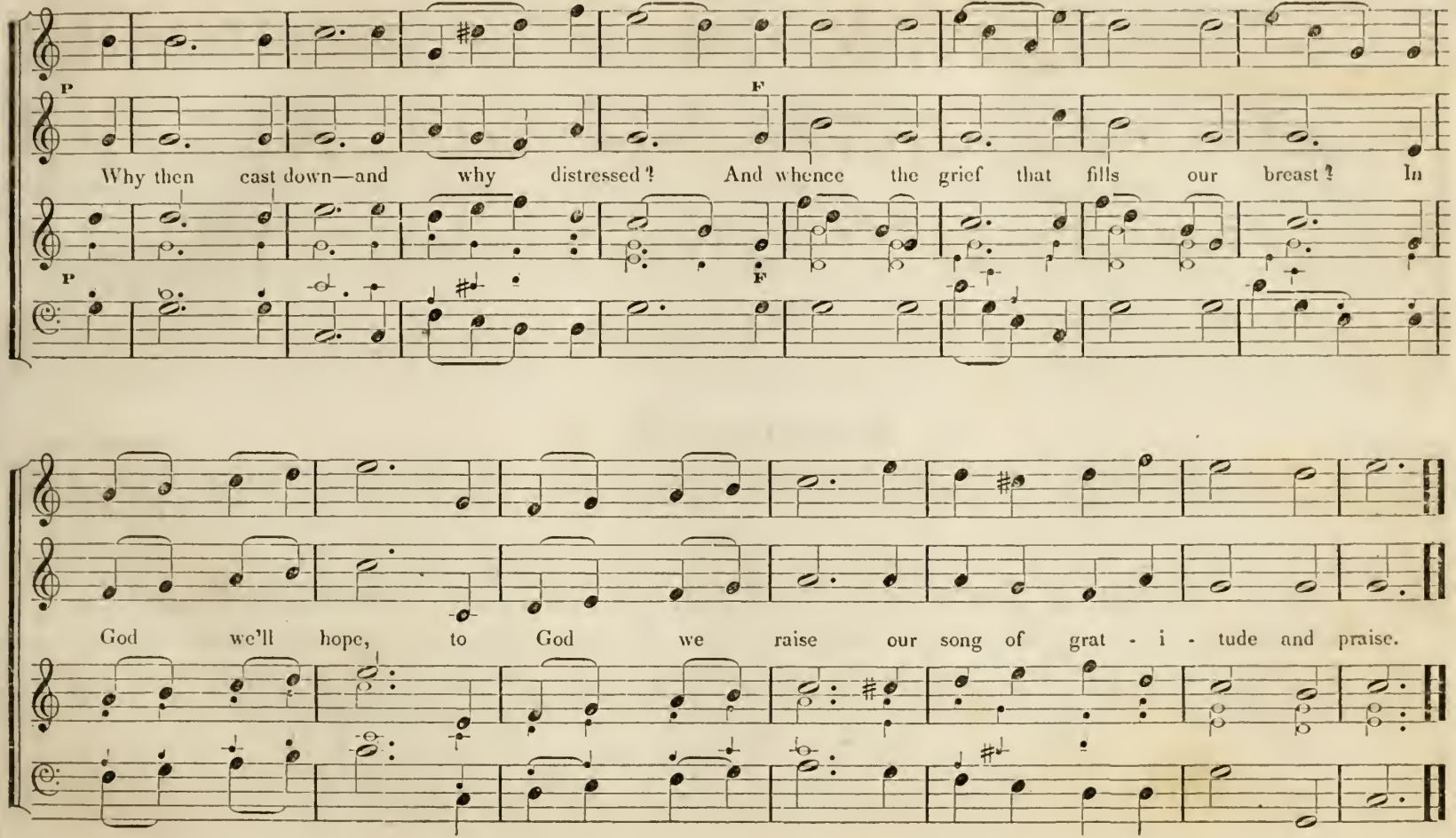
B. Cook.



CREATION, L. M.

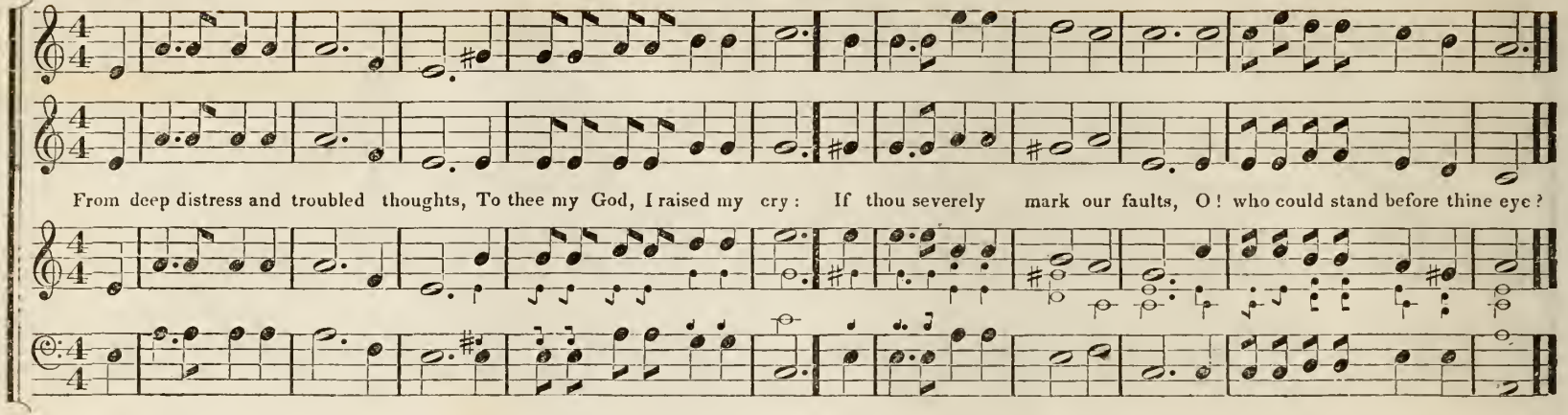
Haydn.




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.

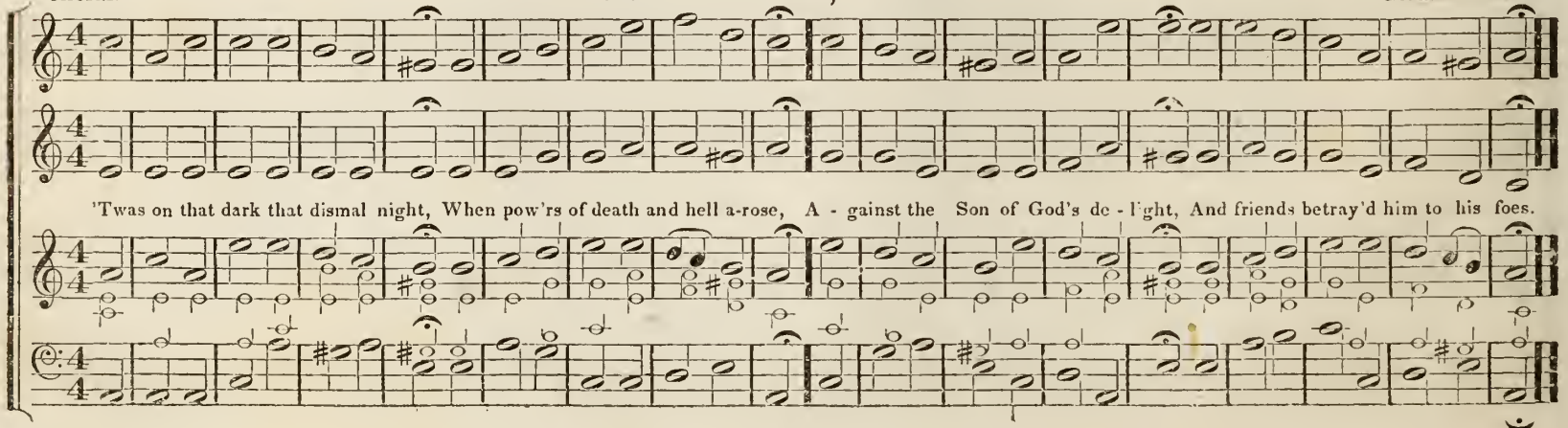
MERCY, L. M.



Choral.

MUNICH, L. M.

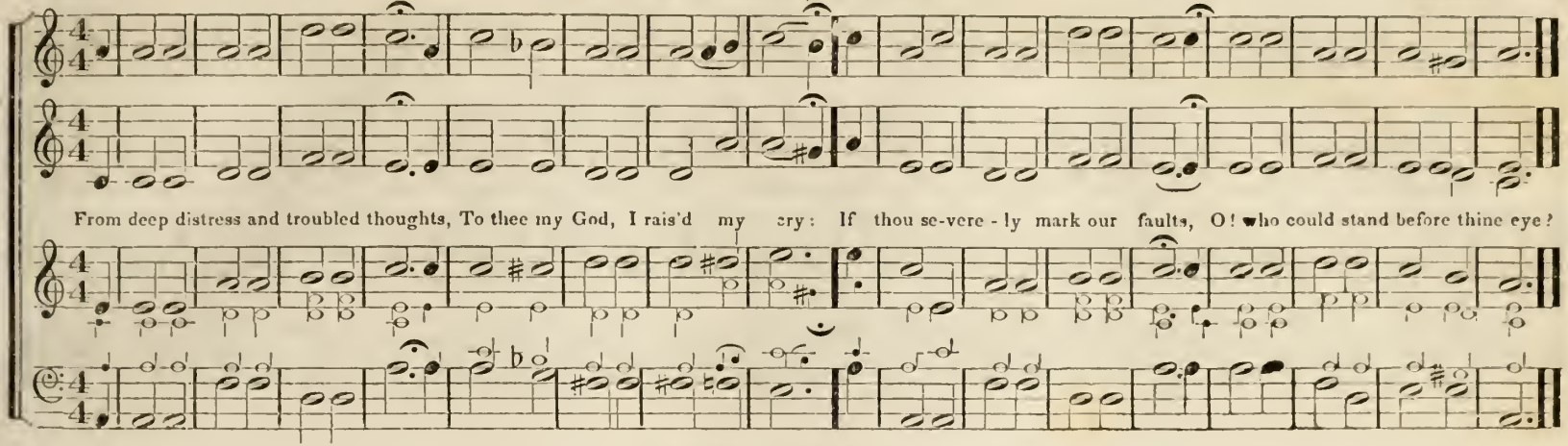
German Choral.



Grave.

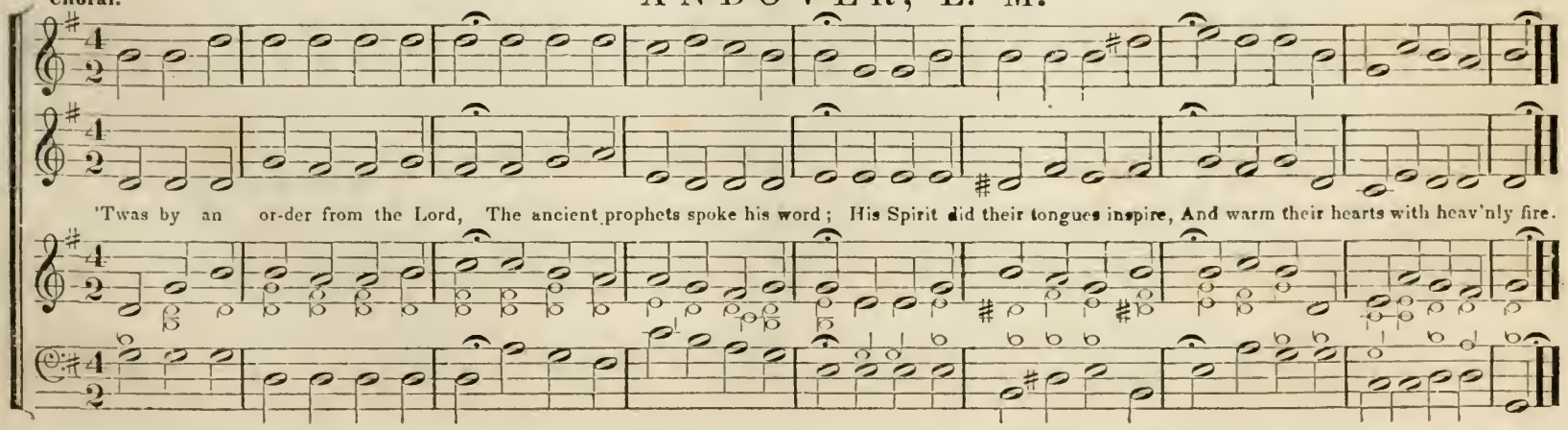
ADAM, L. M.

Handel.



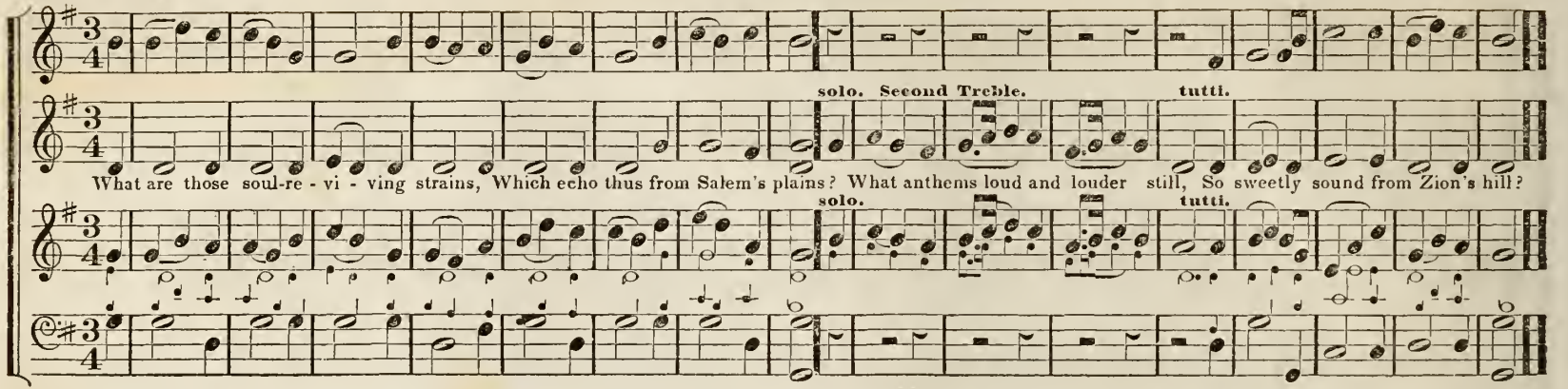
Choral.

ANDOVER, L. M.



Moderato.

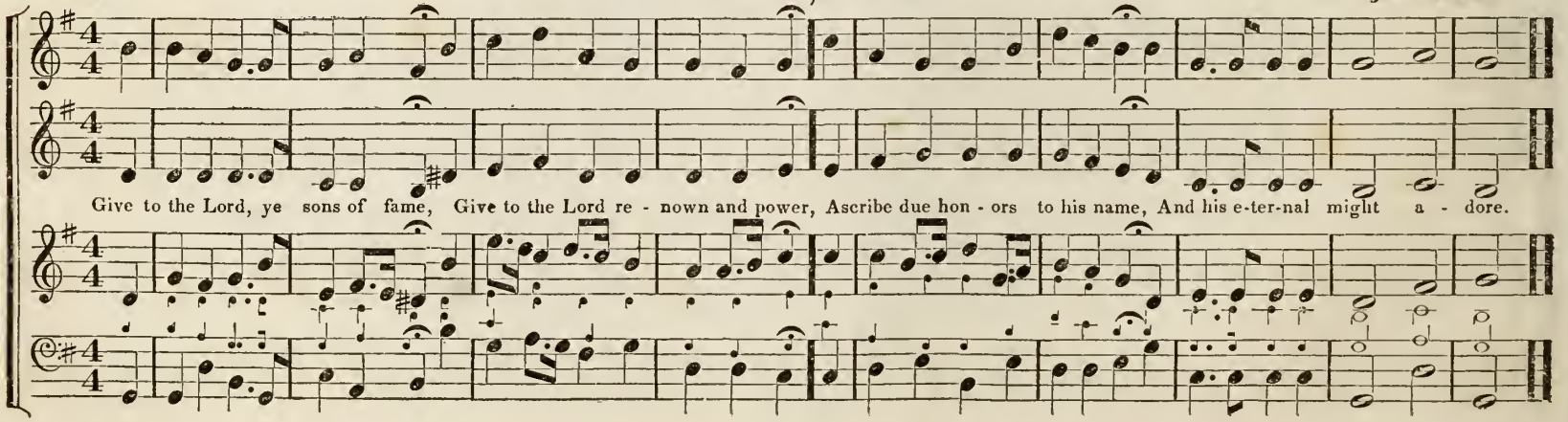
PORTLAND, L. M.



Moderato.

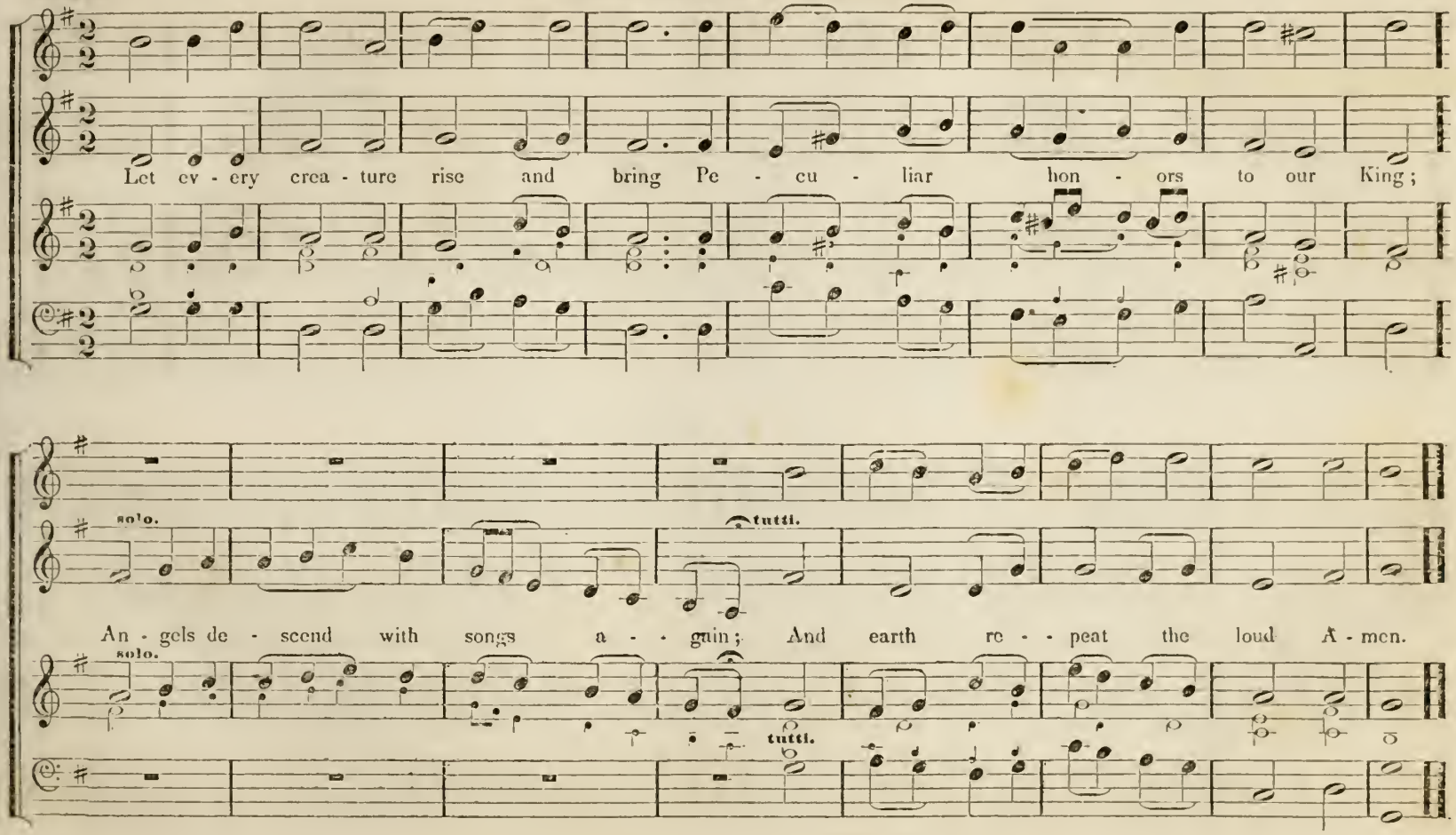
CARLTON, L. M.

Air by Neukomm.



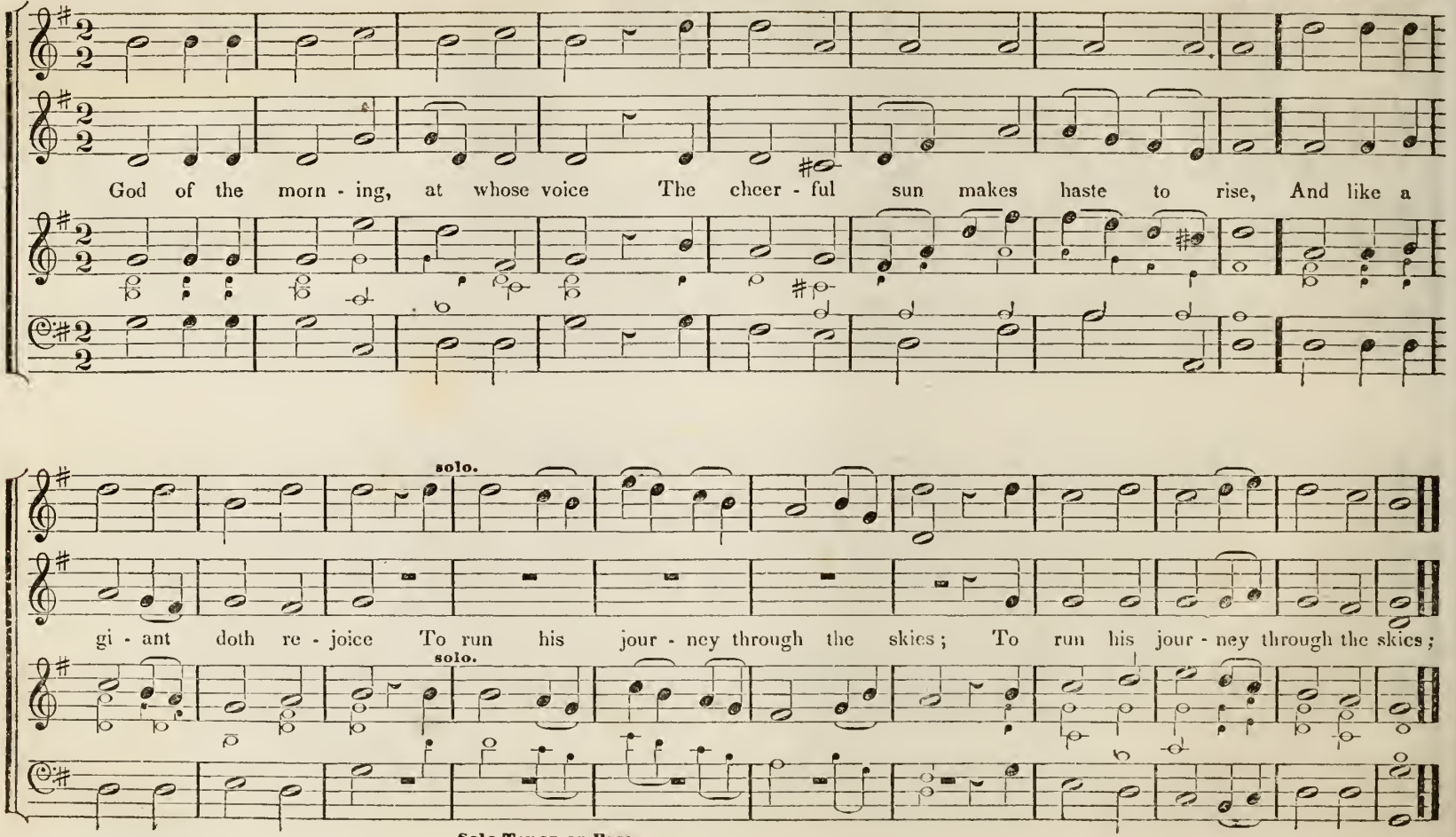
ANDERSON, L. M.

Allegro.



POMFRET, L. M.

Altered from Cecil.



ROBINSON, L. M.

Moderato.

solo.

Lord, how se - cure and blest are they Who feel the joys of pardoned sin! Should storms of wrath shake earth and sea, Their minds have heaven & peace within.

solo.

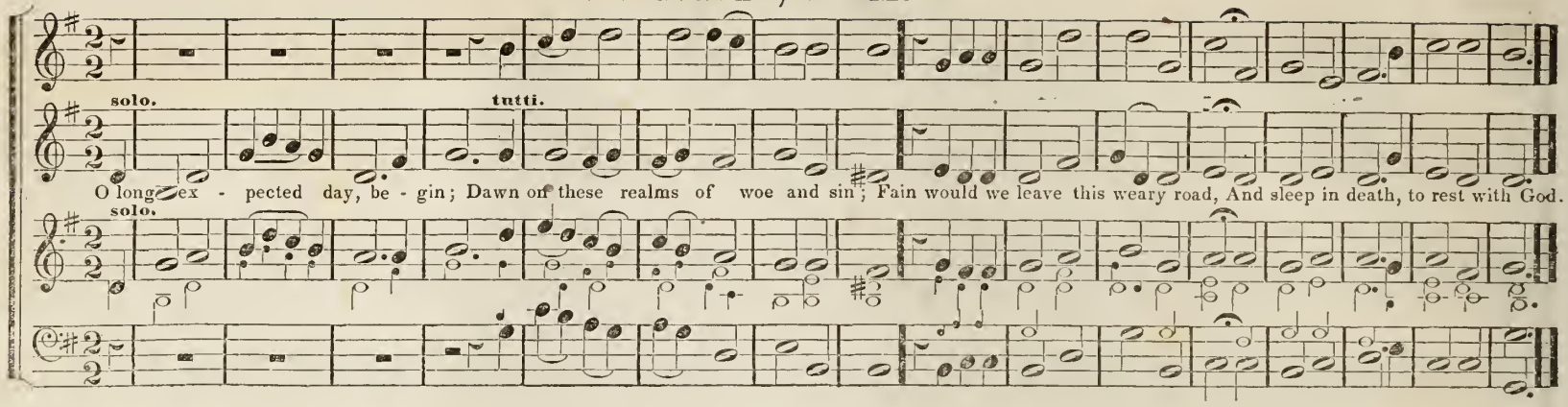
HAMBURG, L. M.

Novello's Evening Service.

Alto

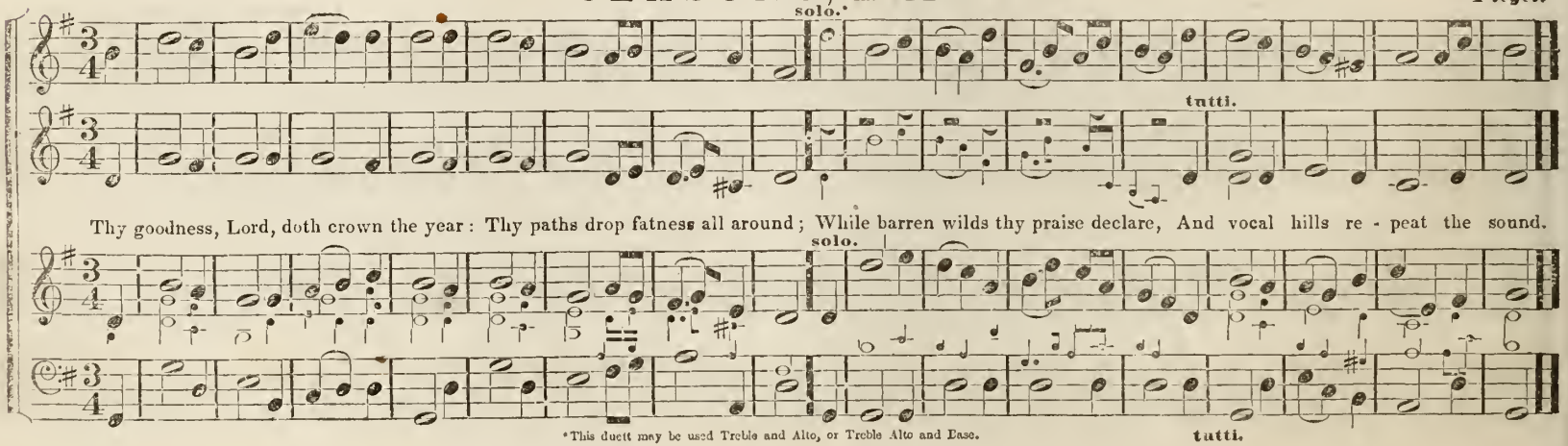
Sing to the Lord with joy-ful voice; Let ev'ry land his name a - dore; The northern isles shall send the noise Across the ocean to the shore.

BLAKE, L. M.



SEASONS, L. M.

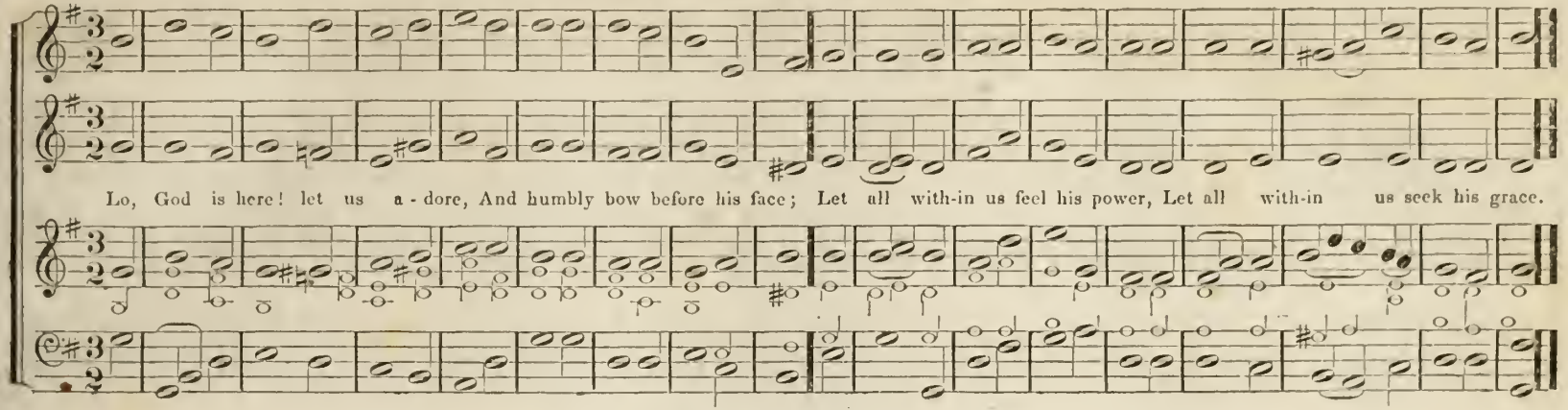
Pleyel.



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

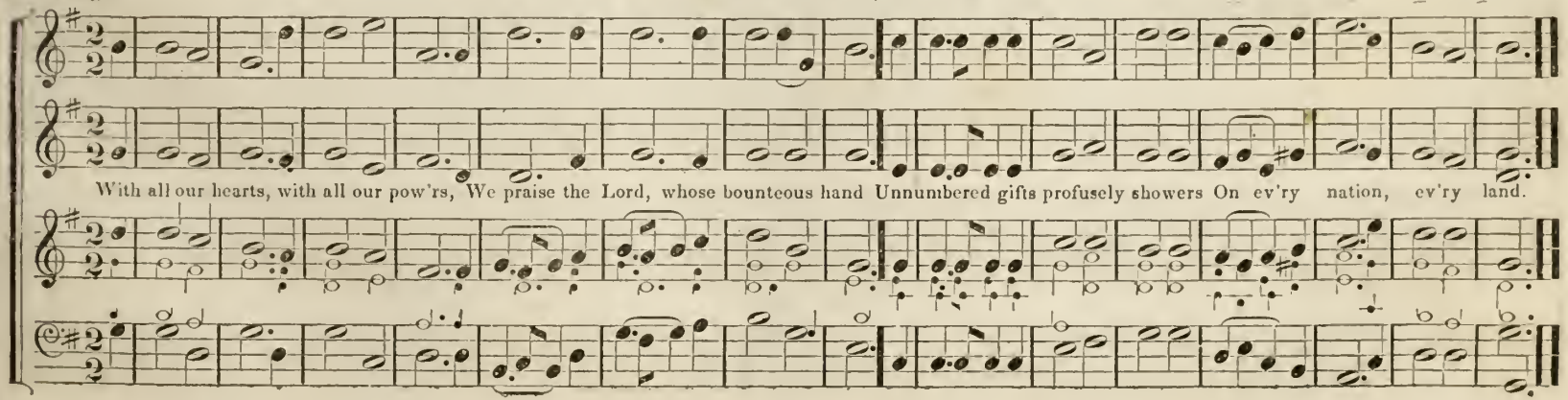
Choral.

NICHOLS, L. M.



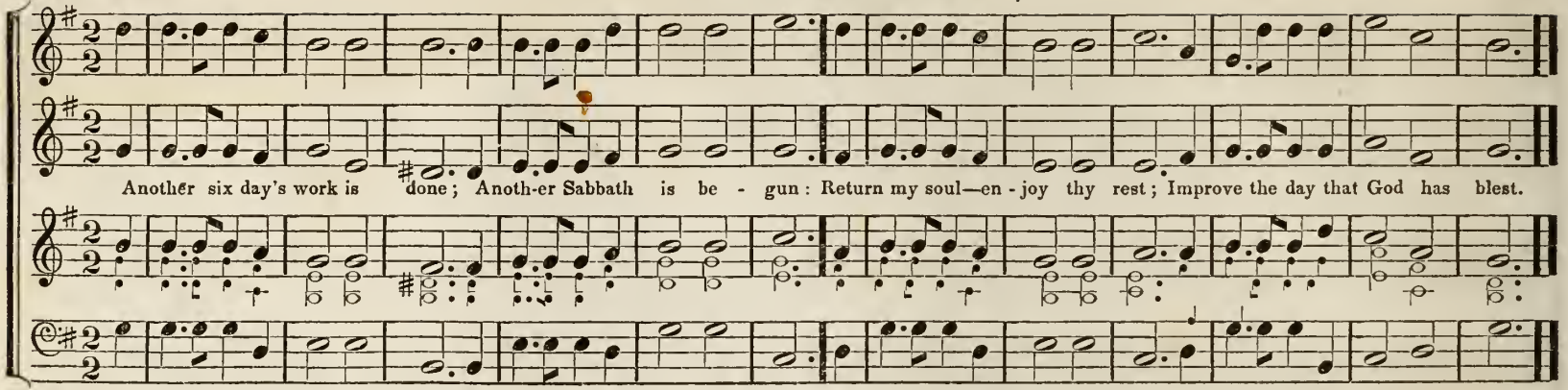
Allegro.

PRINCE, L. M.



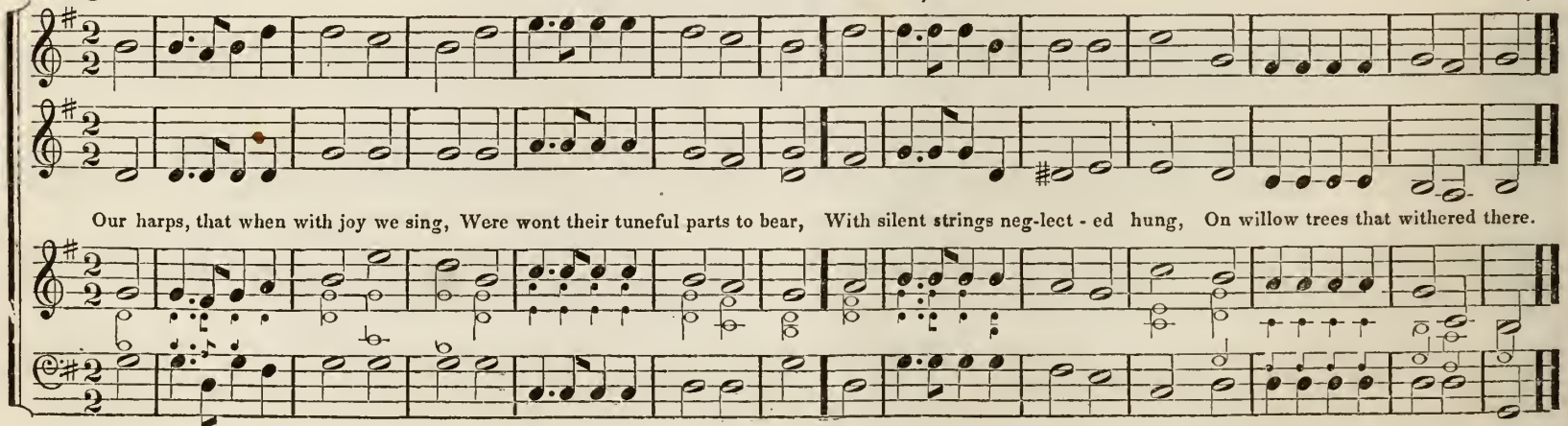
Allegro.

SABBATH MORNING, L. M.



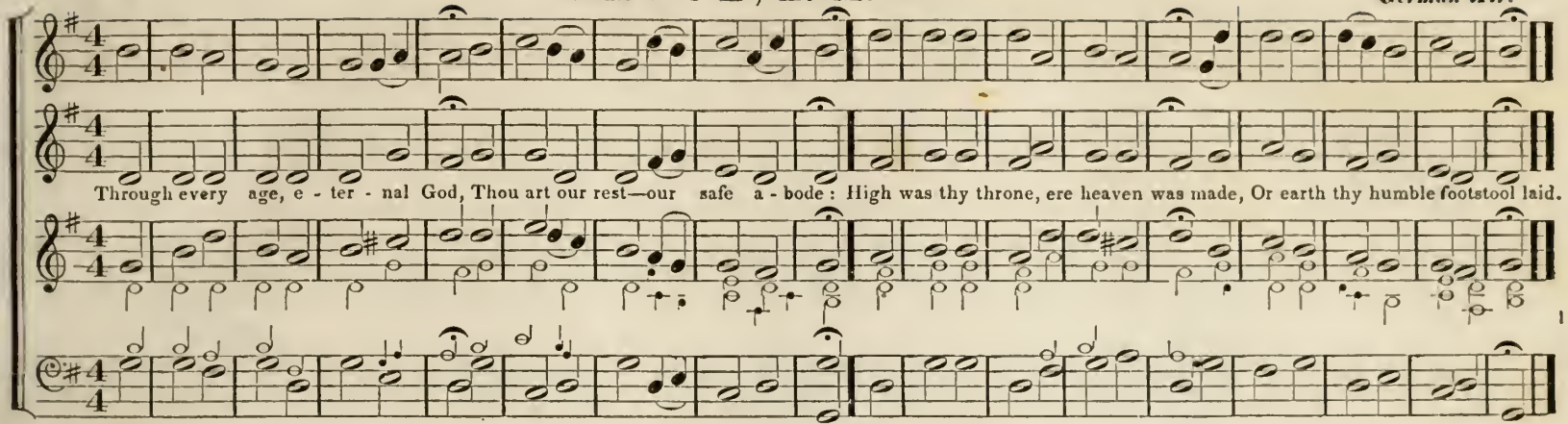
Allegro.

ST. ANDREWS, L. M.



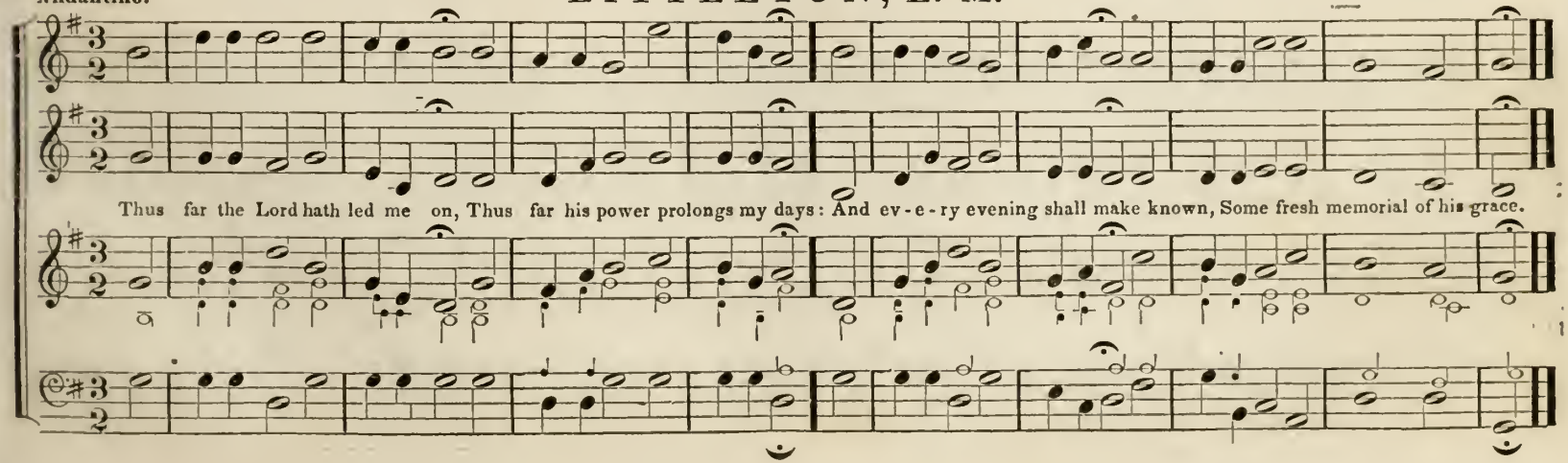
HAGUE, L. M.

German Air.



LITTLETON, L. M.

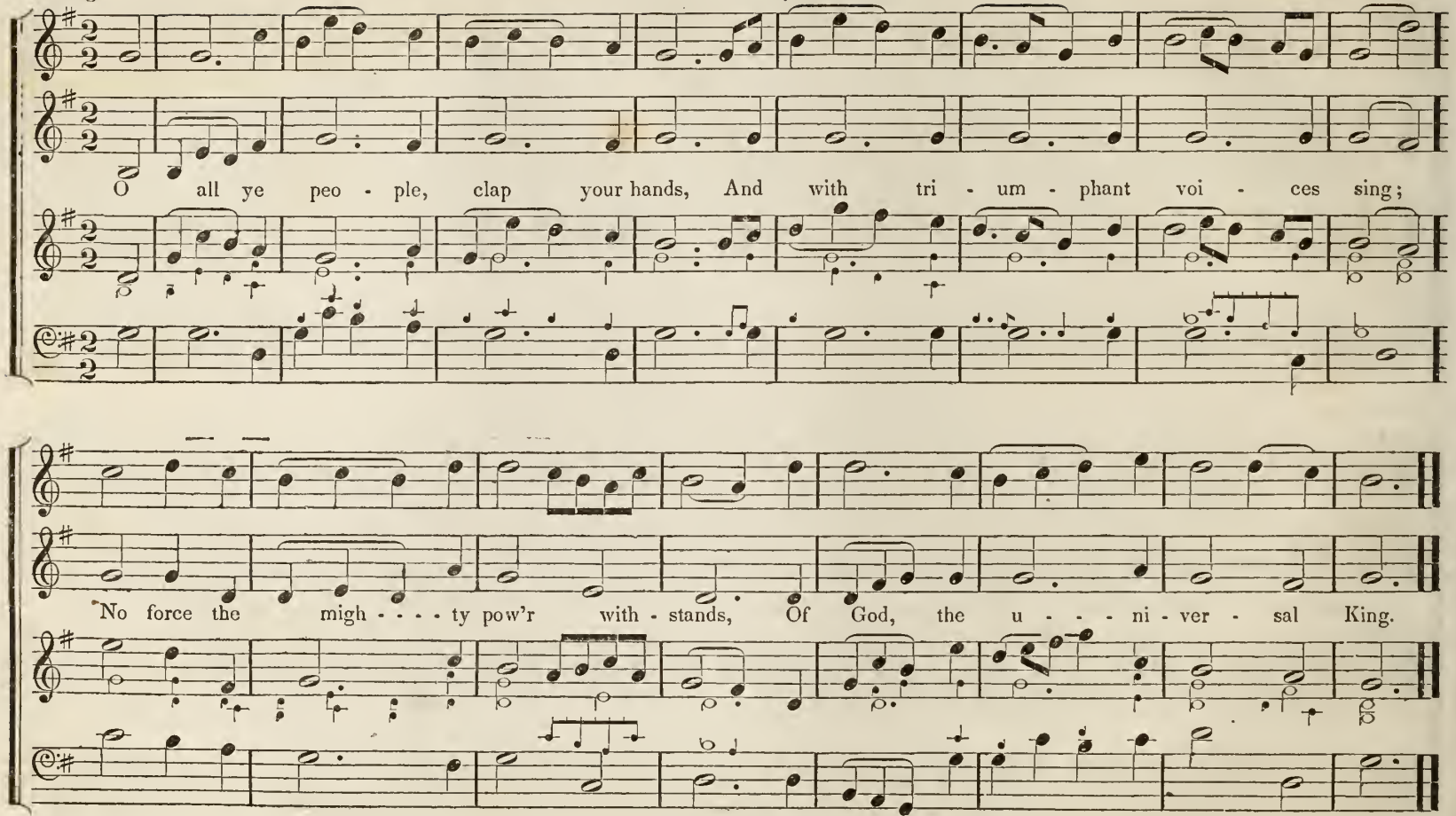
Andantino.



Allegro.

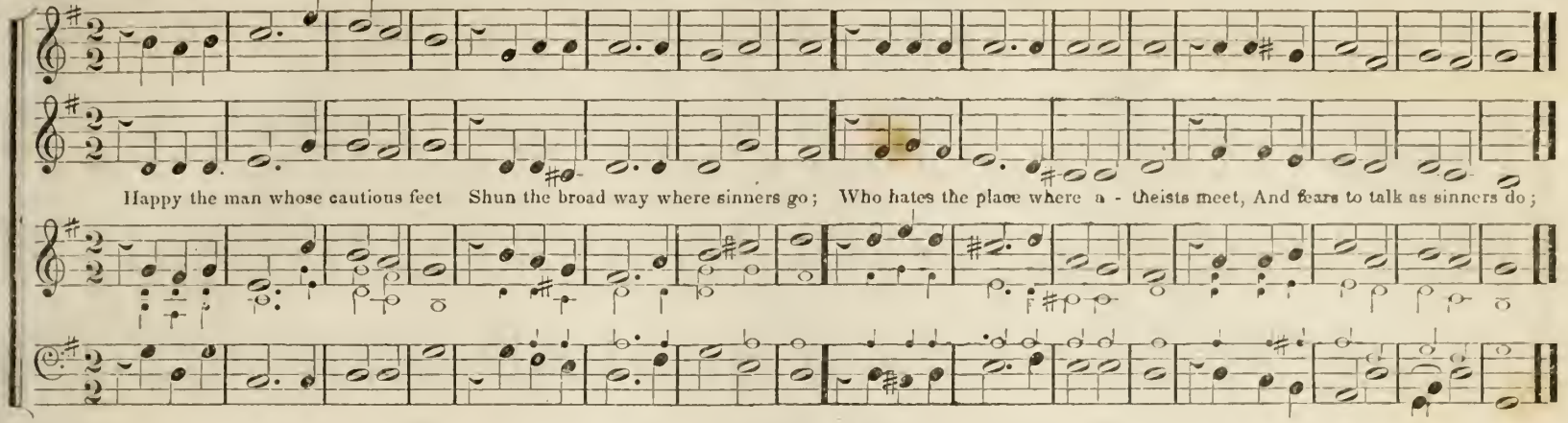
SABAOTH, L. M.

R. Taylor.



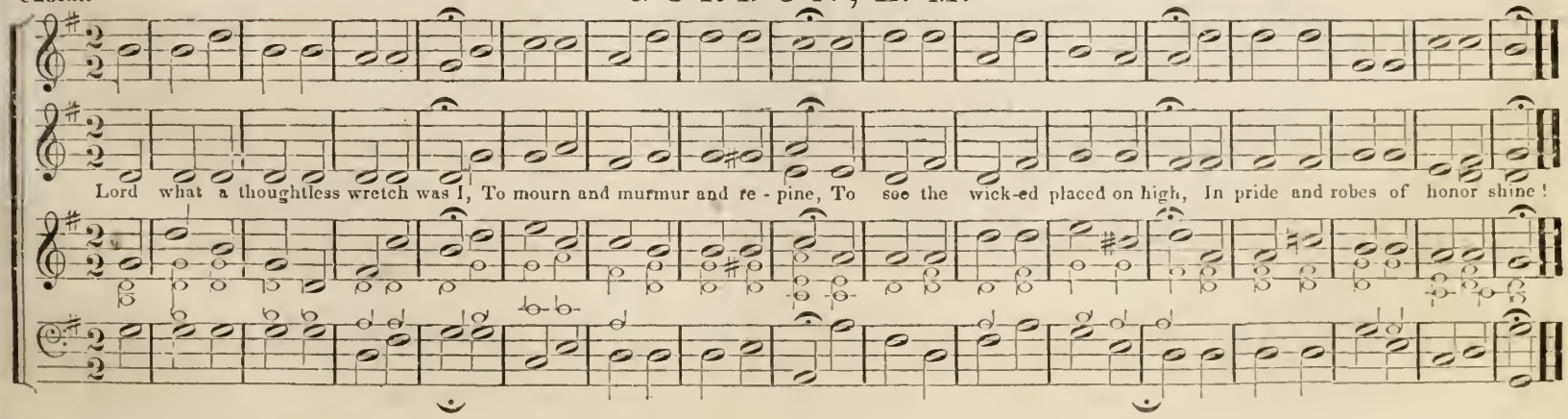
Allegro un poco staccato.

SPRINGFIELD, L. M.



Choral.

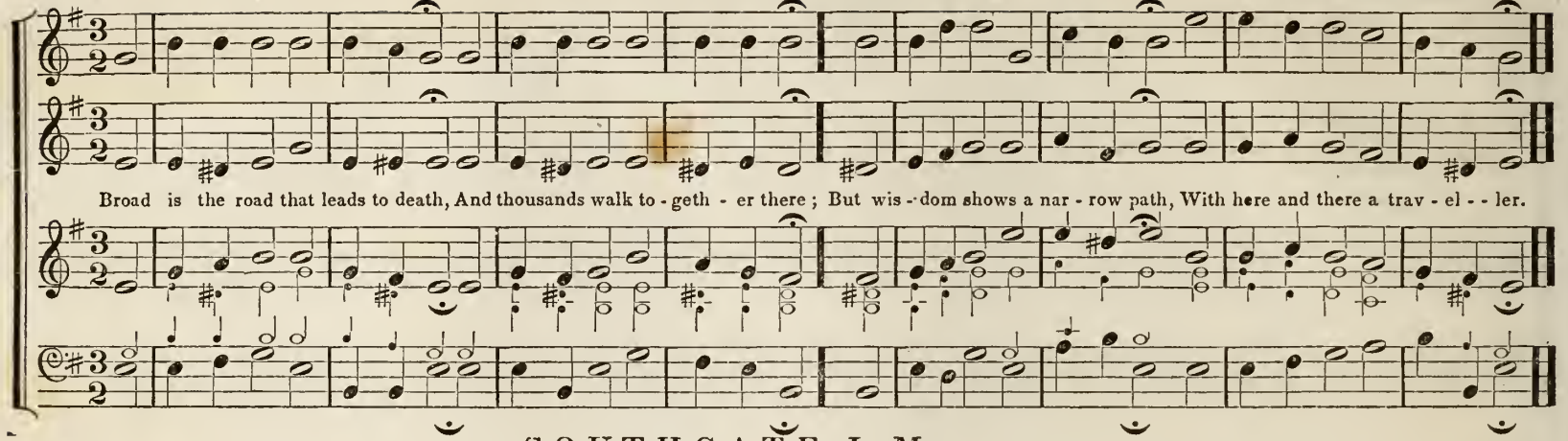
GORDON, L. M.



Allegro.

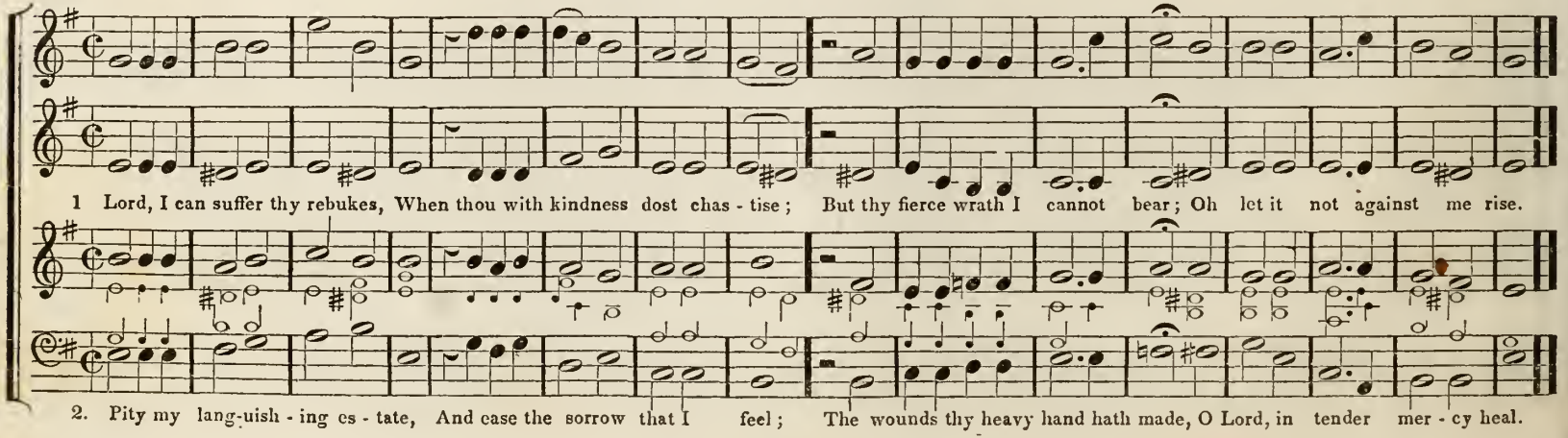
WINDHAM, L. M.

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



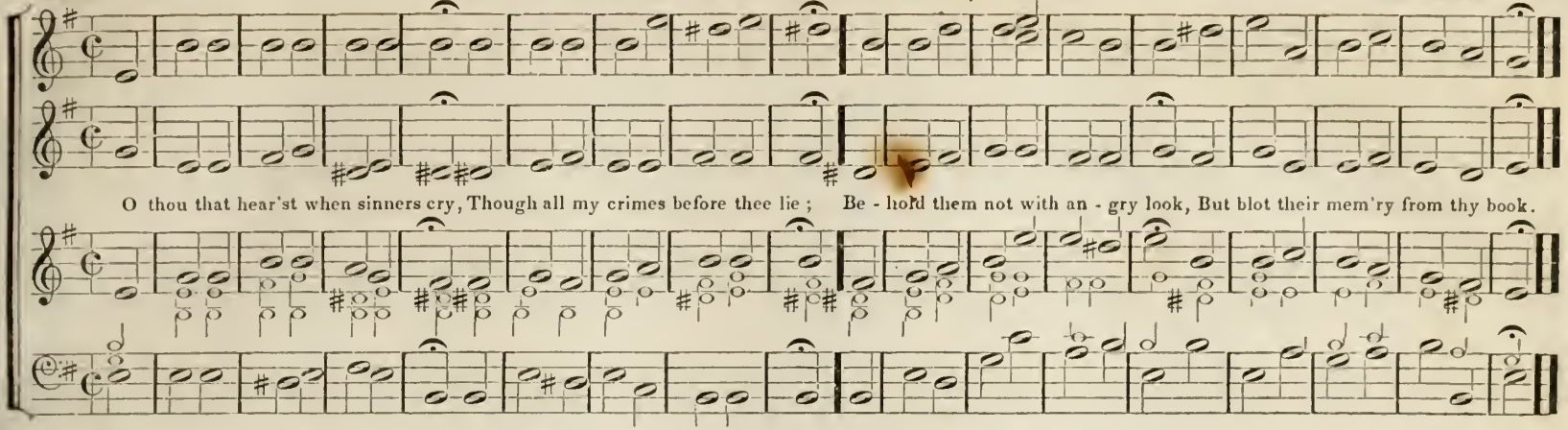
Moderato.

SOUTHGATE, L. M.



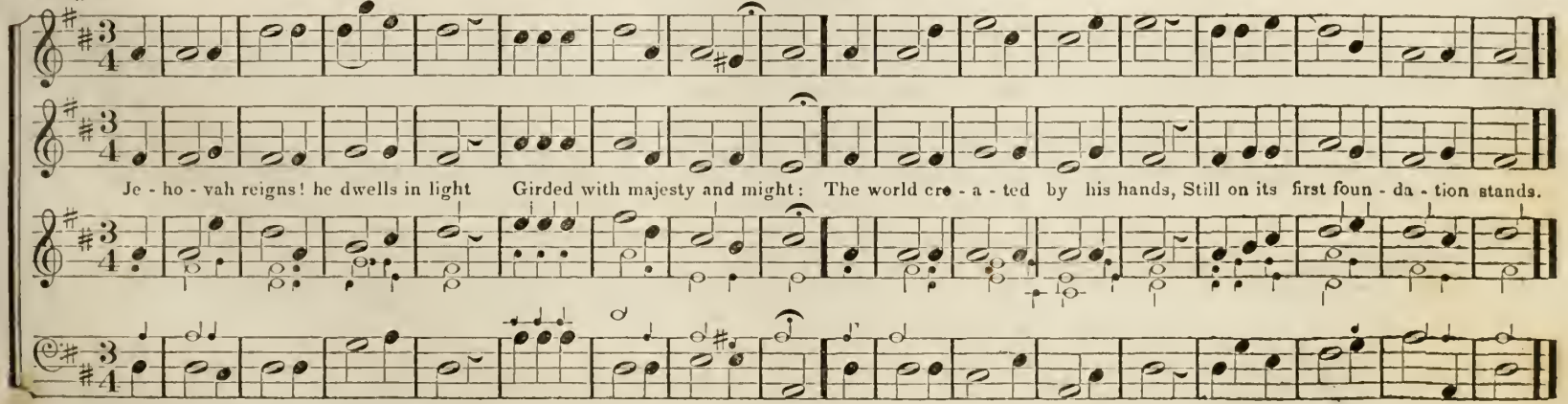
Choral.

LUTHER'S CHORAL, L. M.



Allegro.

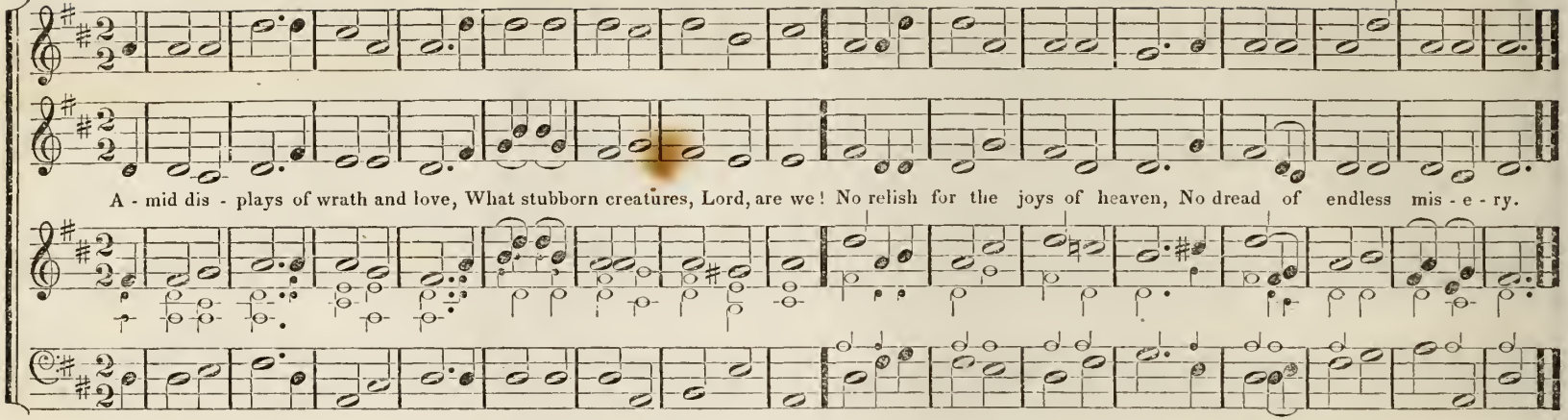
MIDDLE STREET, L. M.



Moderato.

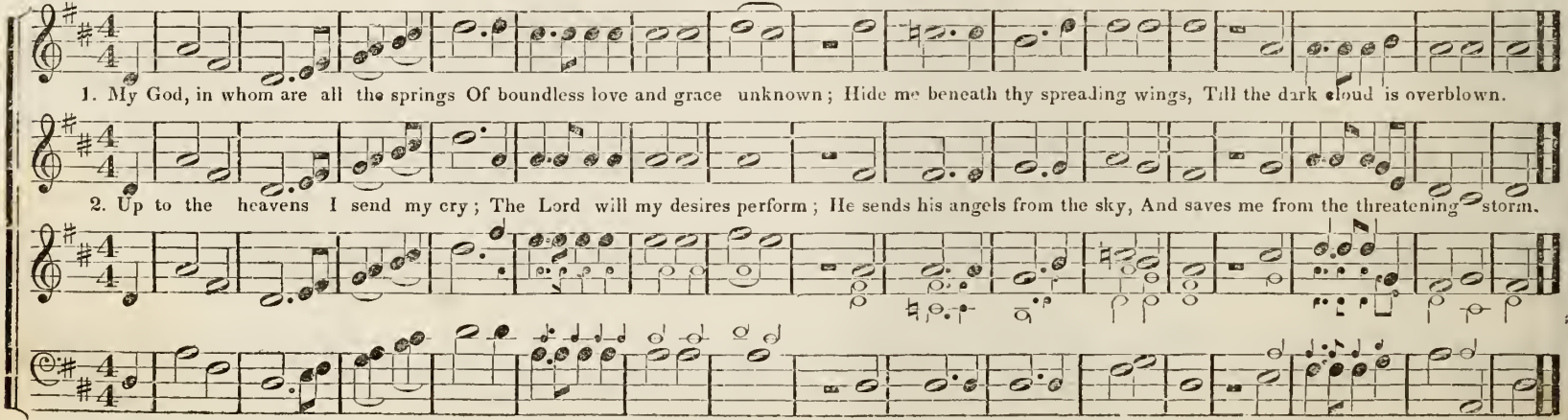
IMPENITENCE, L. M.

F. L. Riley.



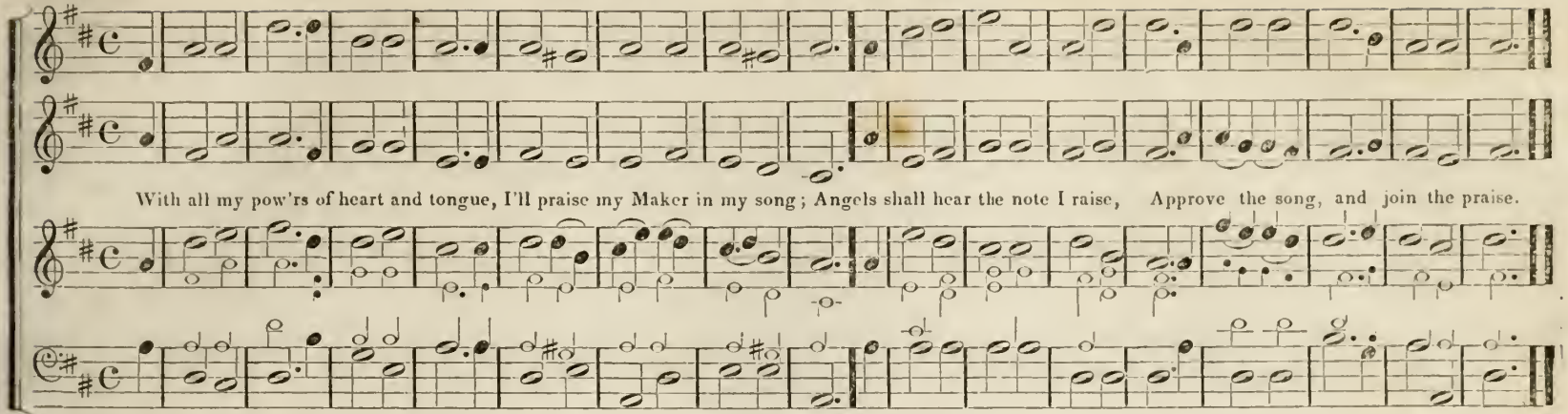
Allegro.

GRAY, L. M.



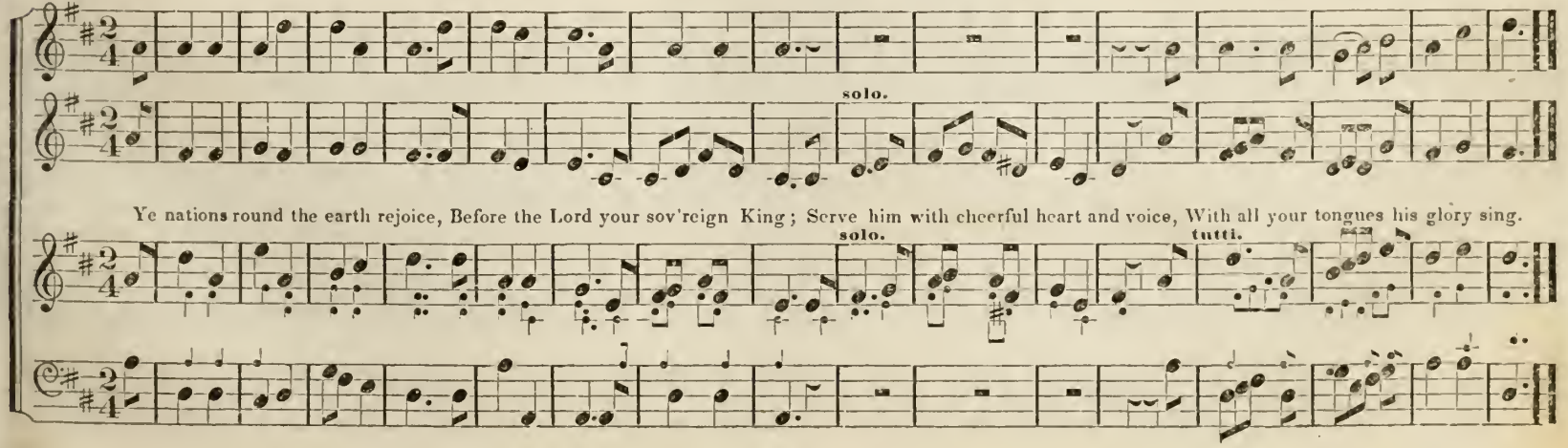
Allegro.

MARKSBOROUGH, L. M.



Allegretto.

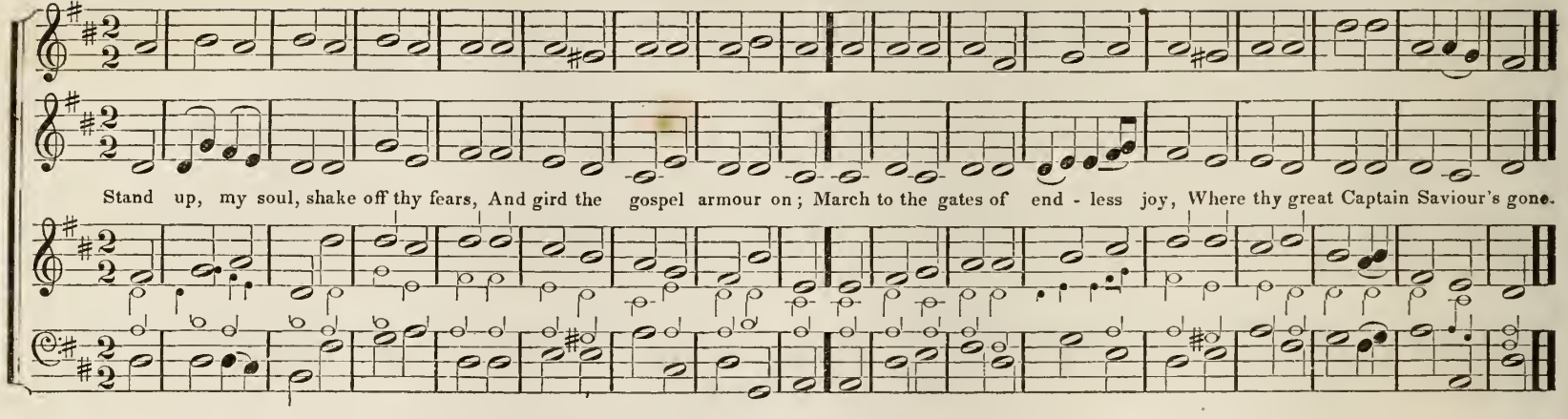
HOLLIS, L. M.



Majestoso.

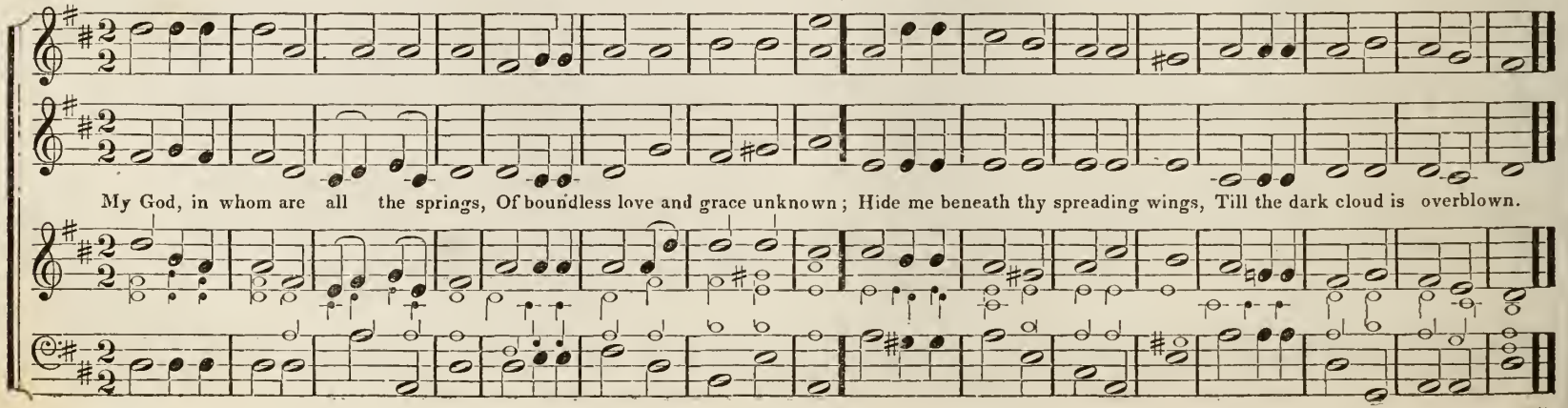
TRENTON, L. M.

W. Shields.



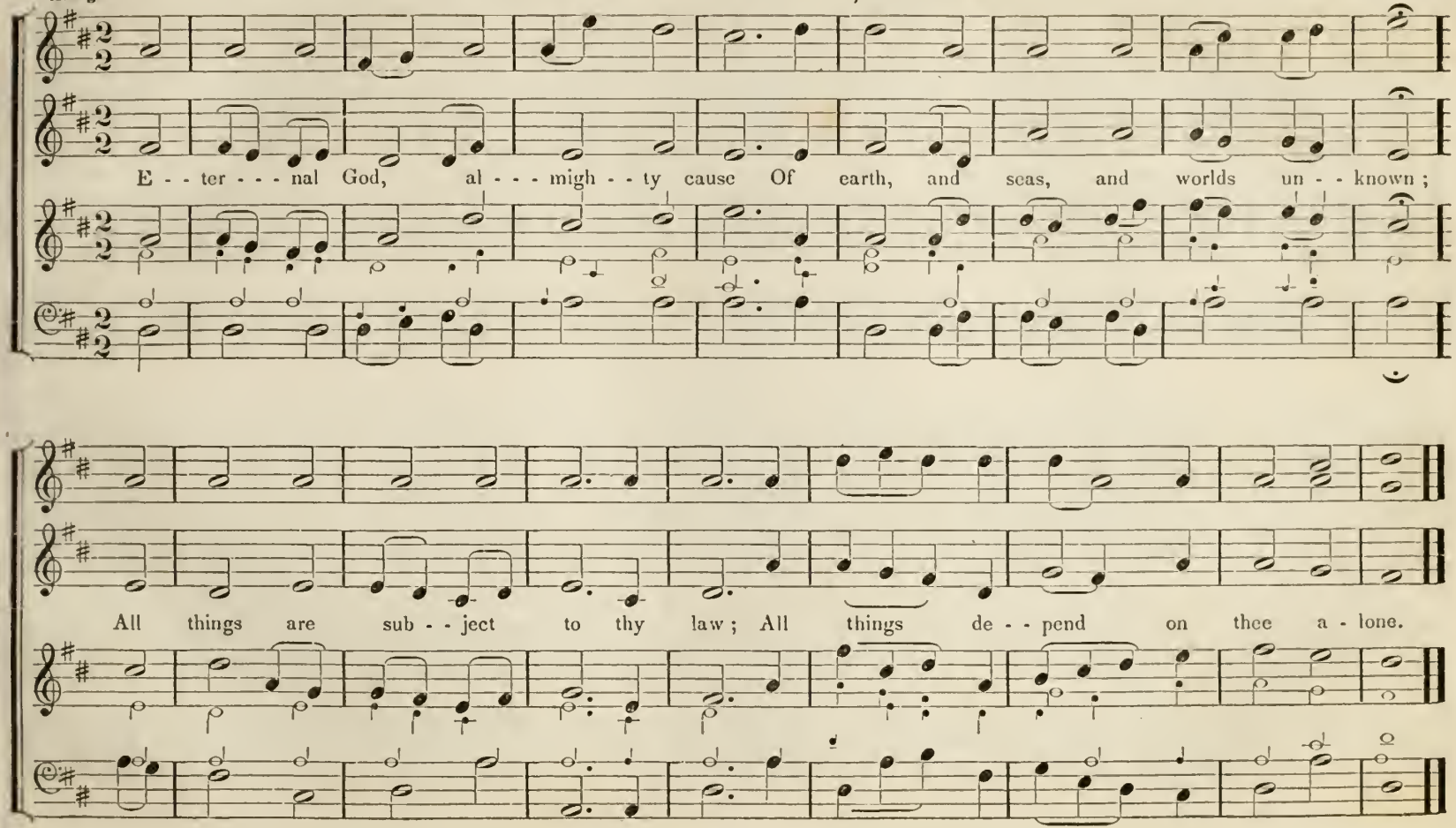
Allegro.

PATTERSON, L. M.

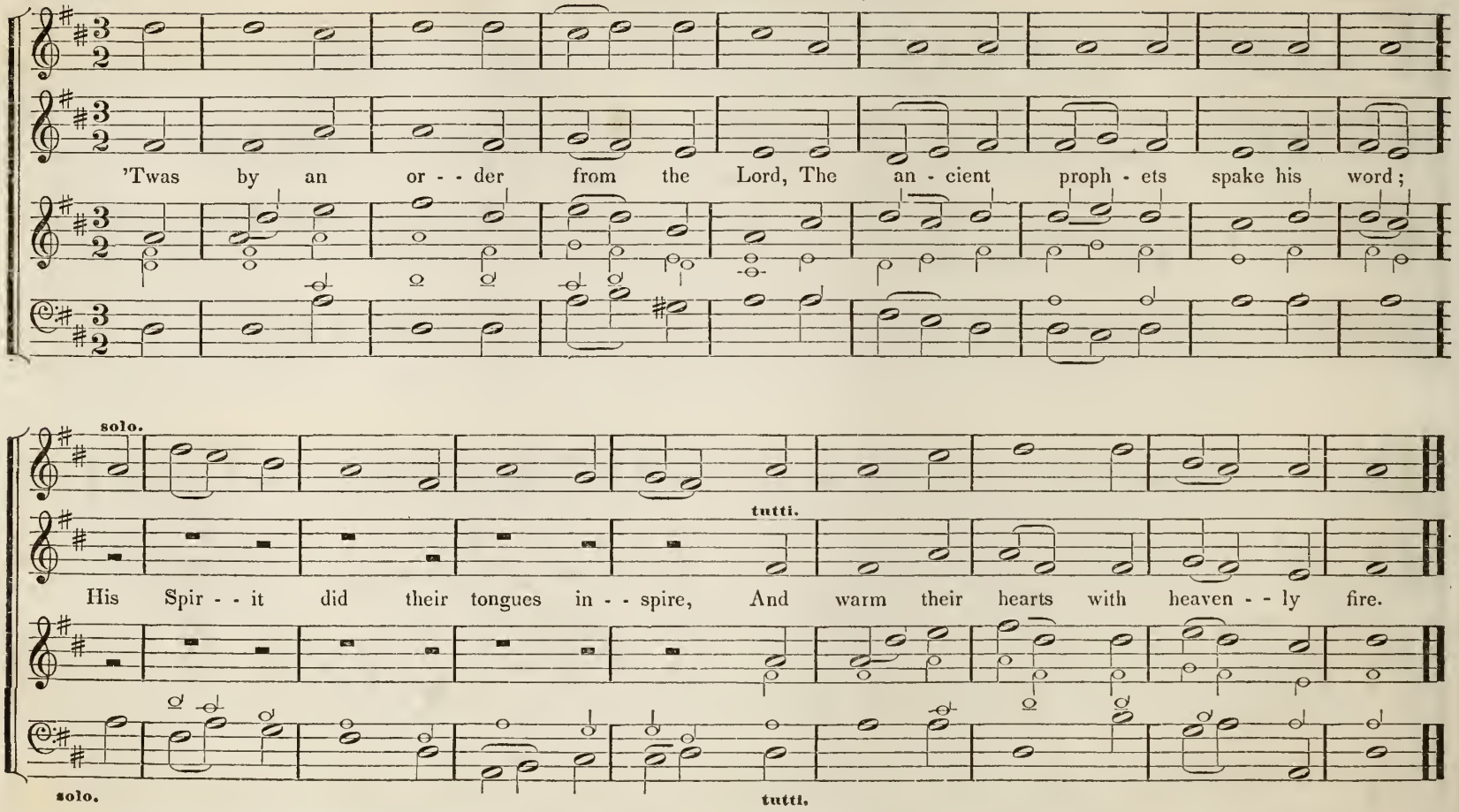


HIGH STREET, L. M.

Allegro.



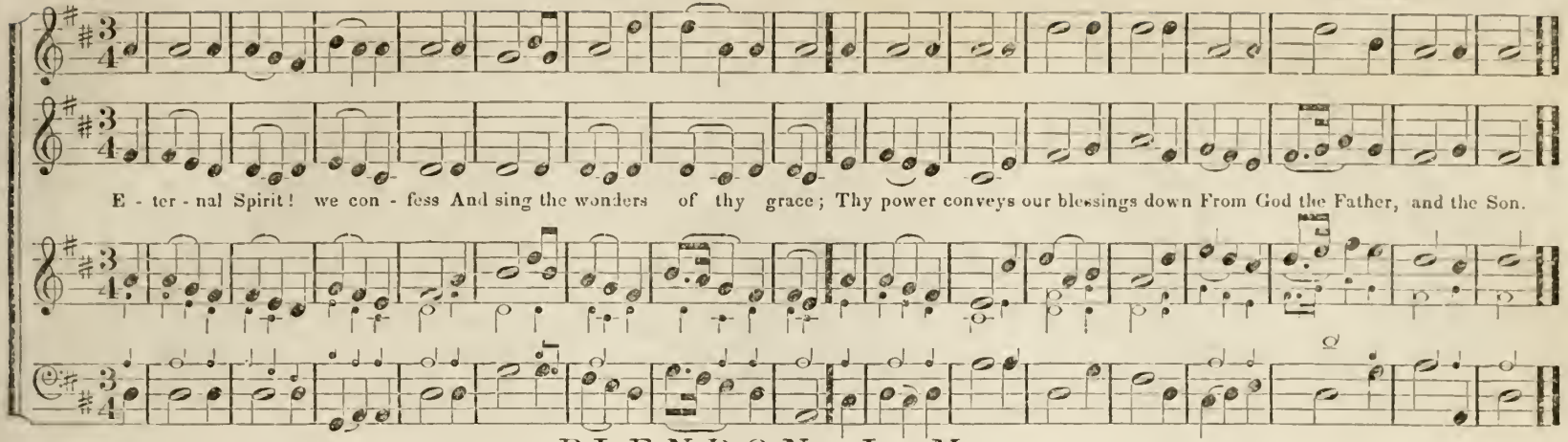
SCHOOL STREET, L. M.



Allegretto.

BRENT, L. M.

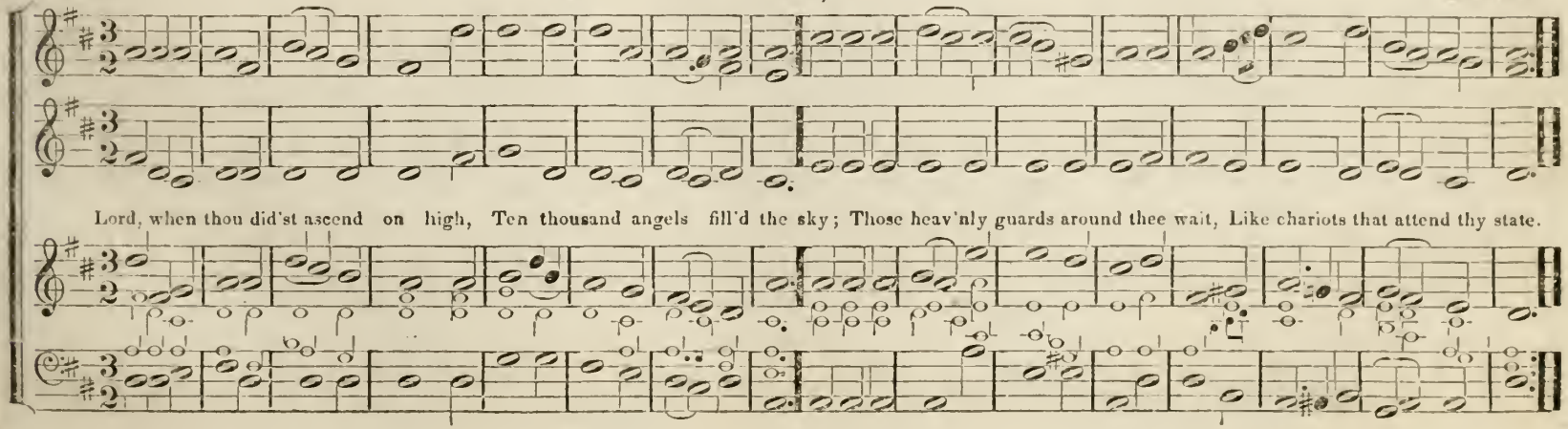
From Holyoke's Coll.



Moderato.

BLENDON, L. M.

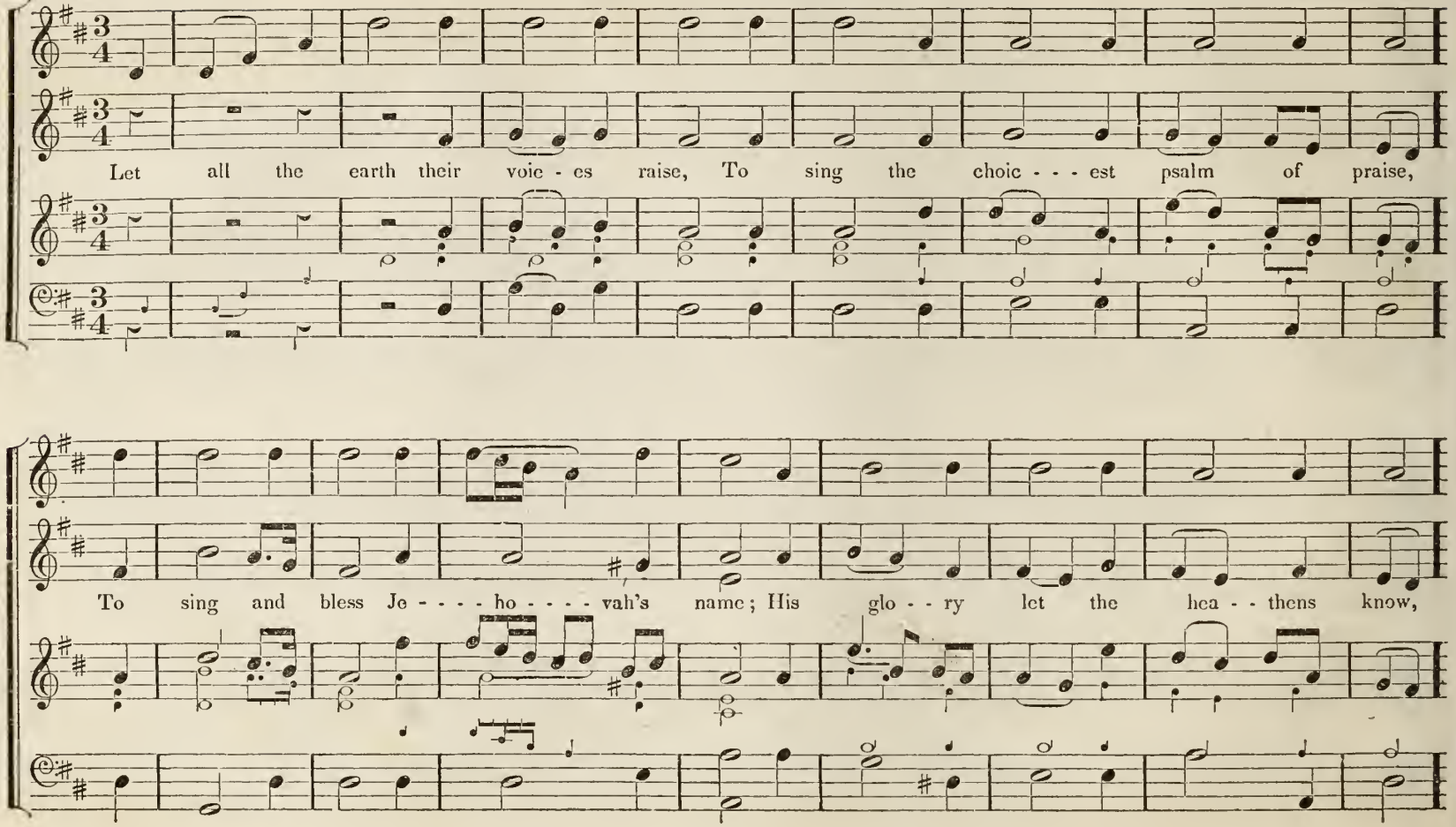
Giardini.

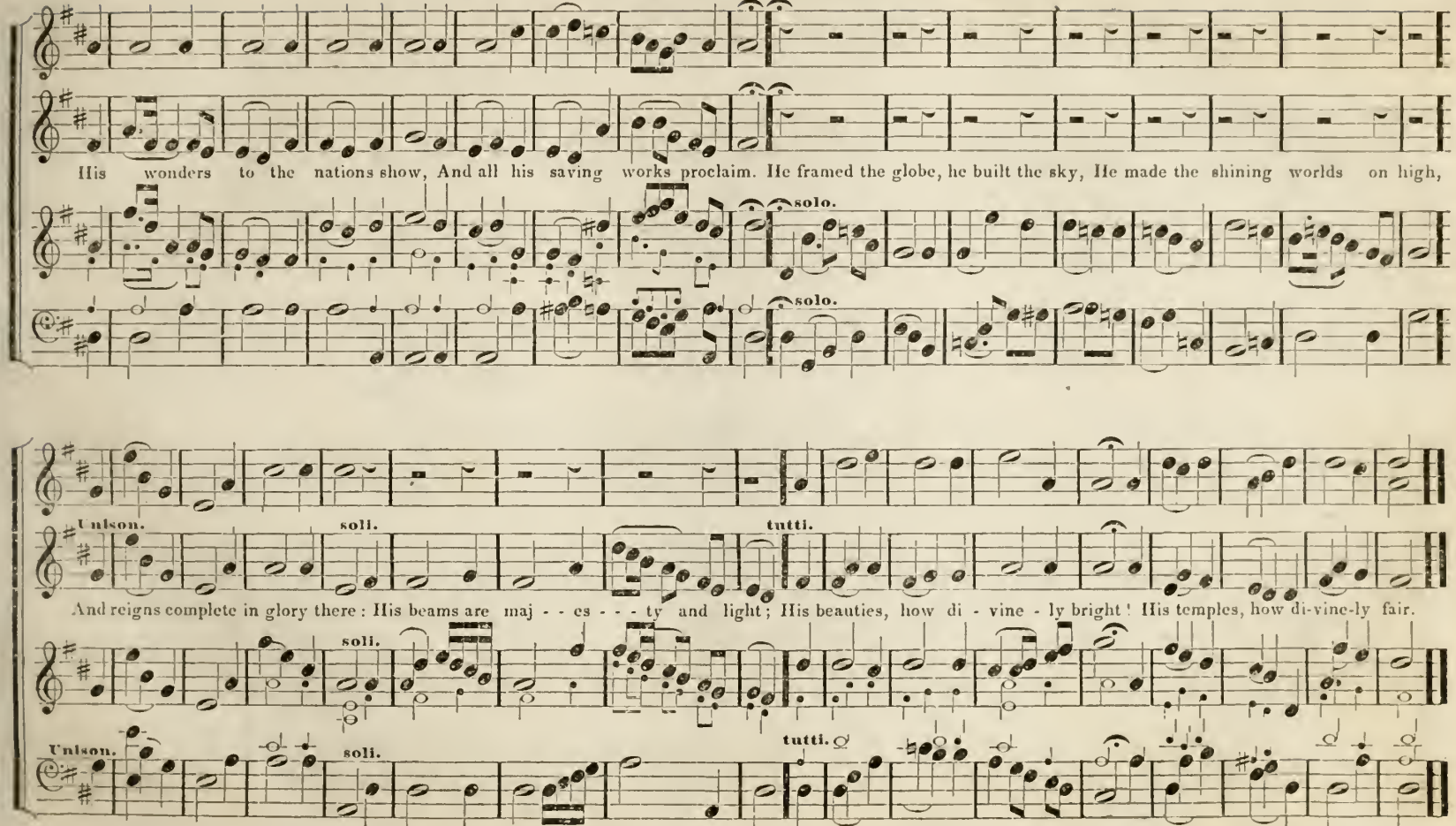


Allegretto.

NEUKOMM'S SONG, L. M.

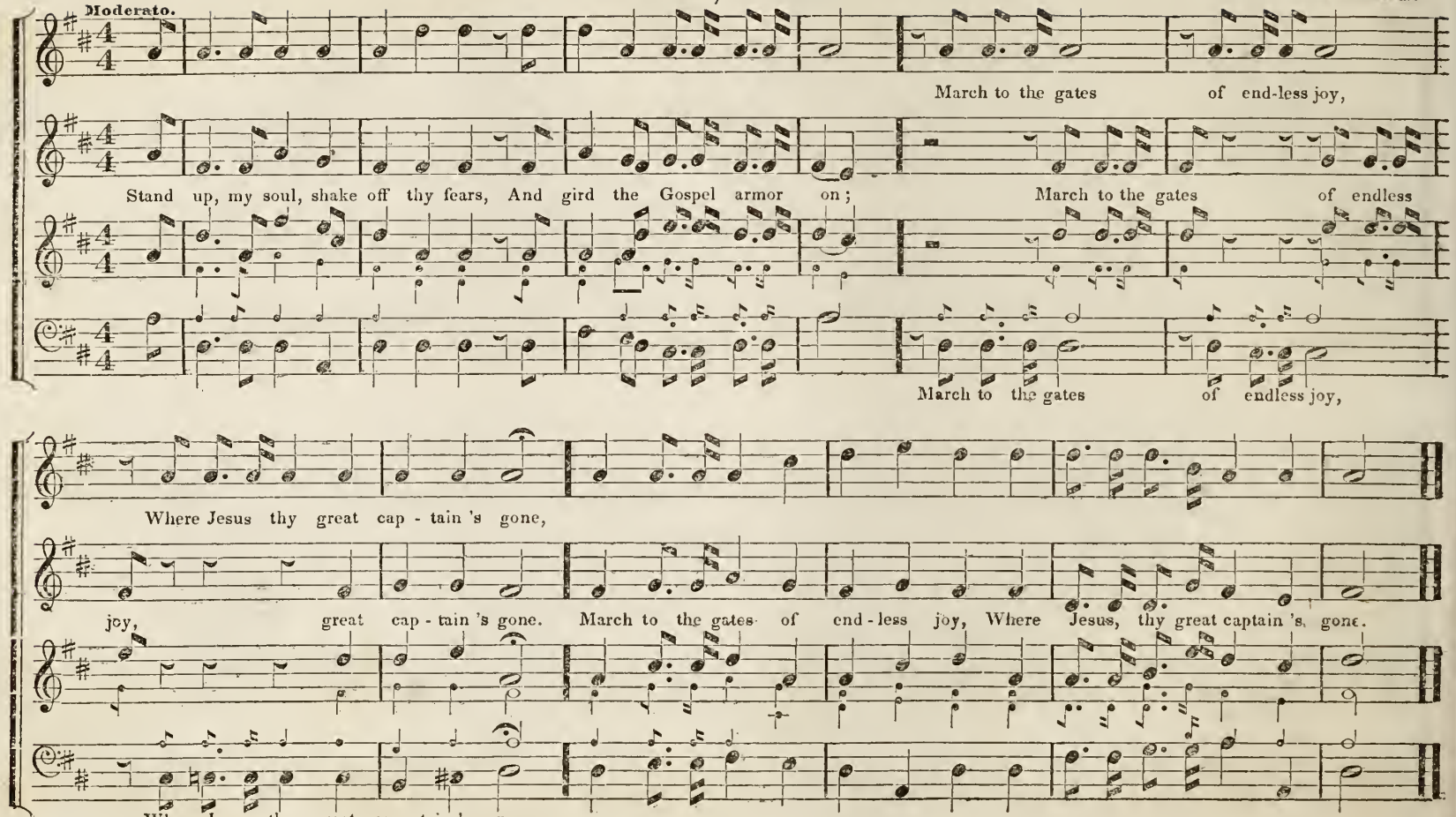
Subject from Neukomm.



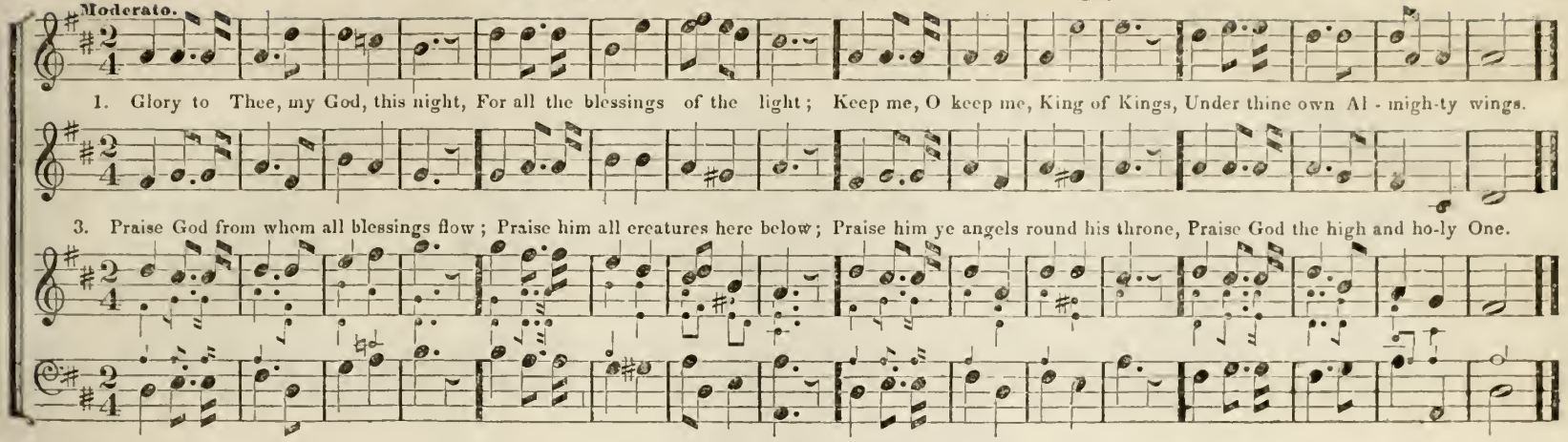

His wonders to the nations show, And all his saving works proclaim. He framed the globe, he built the sky, He made the shining worlds on high,
solo.
solo.
Unison.
soli.
tutti.
And reigns complete in glory there: His beams are maj - - es - - - ty and light; His beauties, how di - vine - ly bright! His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

HOSEA, L. M.

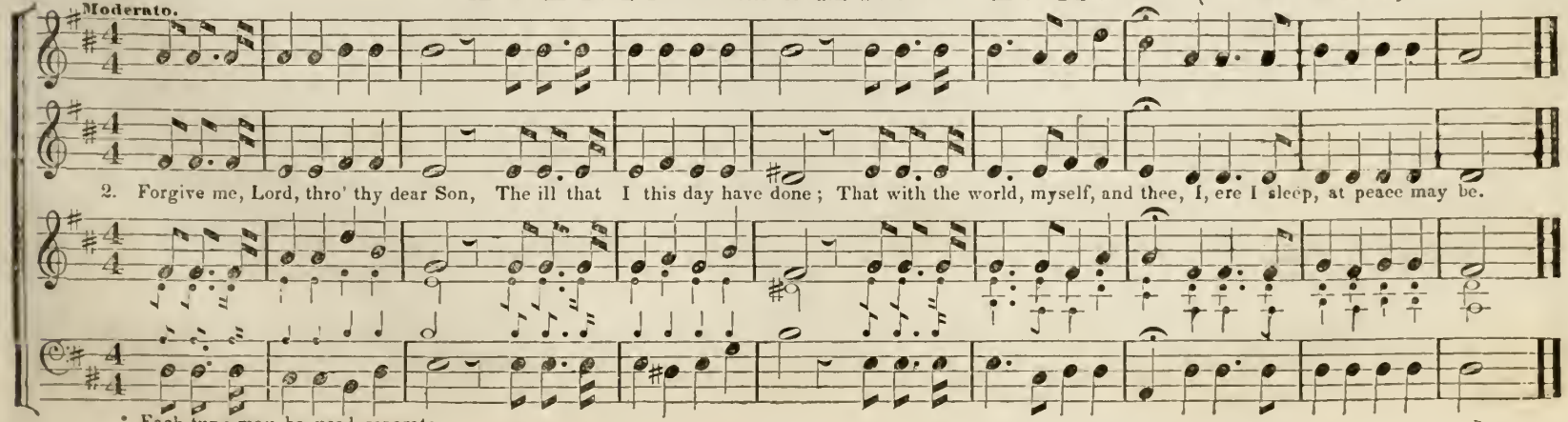
S. Venkomm.



EVENING HYMN.* L. M.



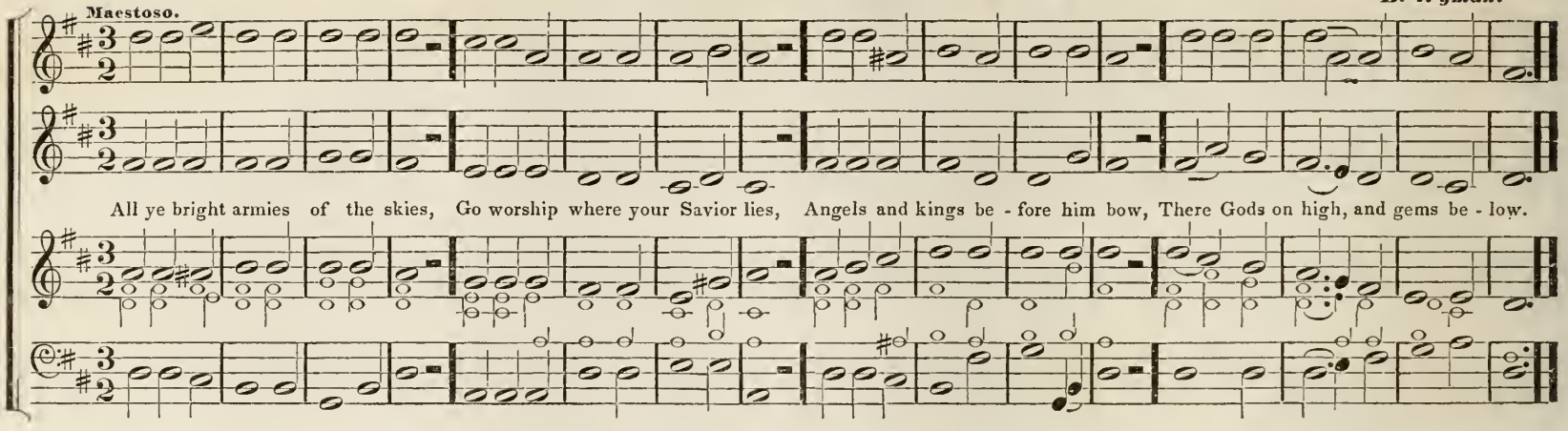
EVENING HYMN.* L. M. *(Second Stanza.)*



* Each tune may be used separate.

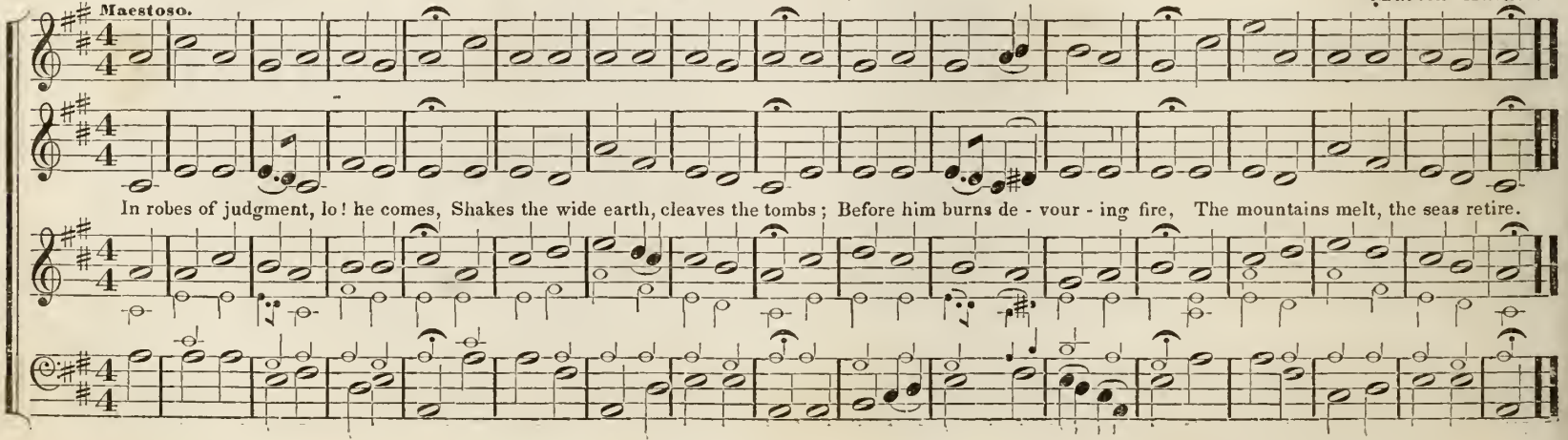
TEMPLE STREET. L. M.

B. Wyman.

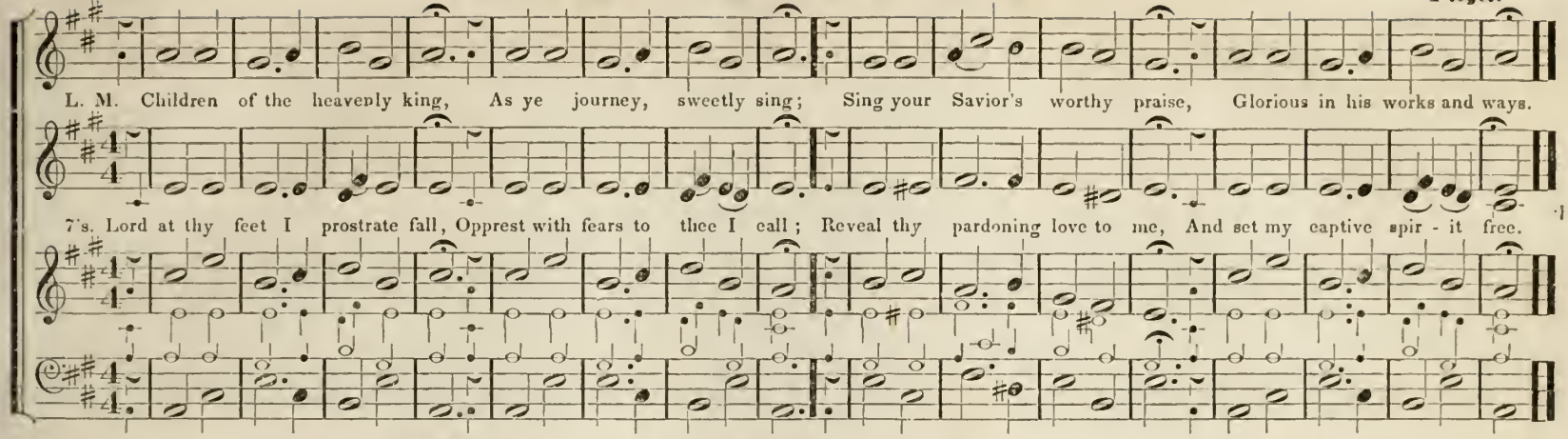


MONMOUTH, L. M.

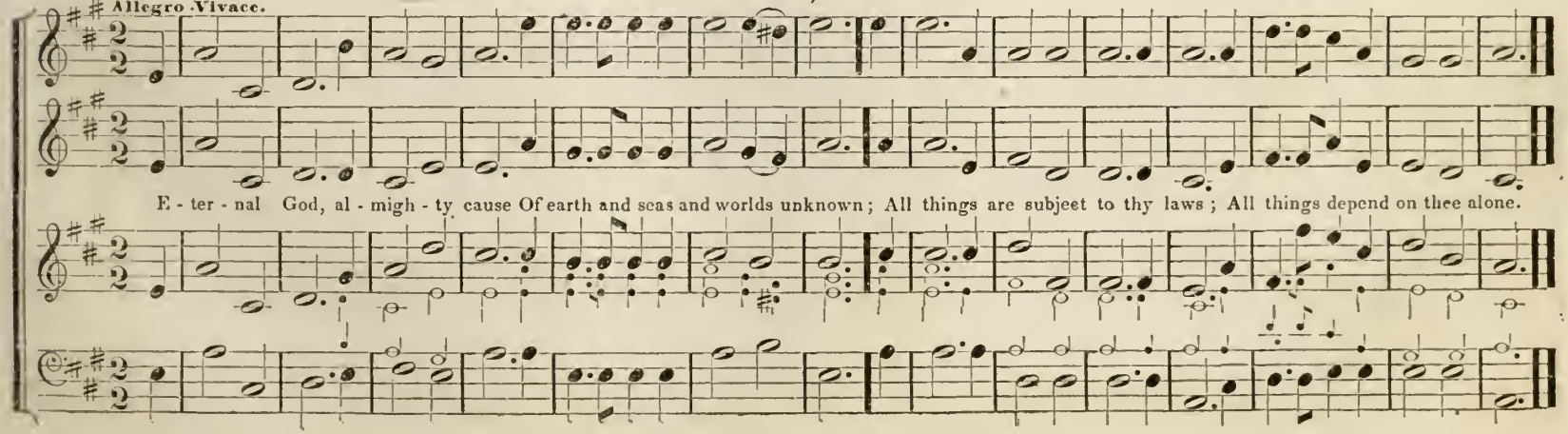
Martin Luther.



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

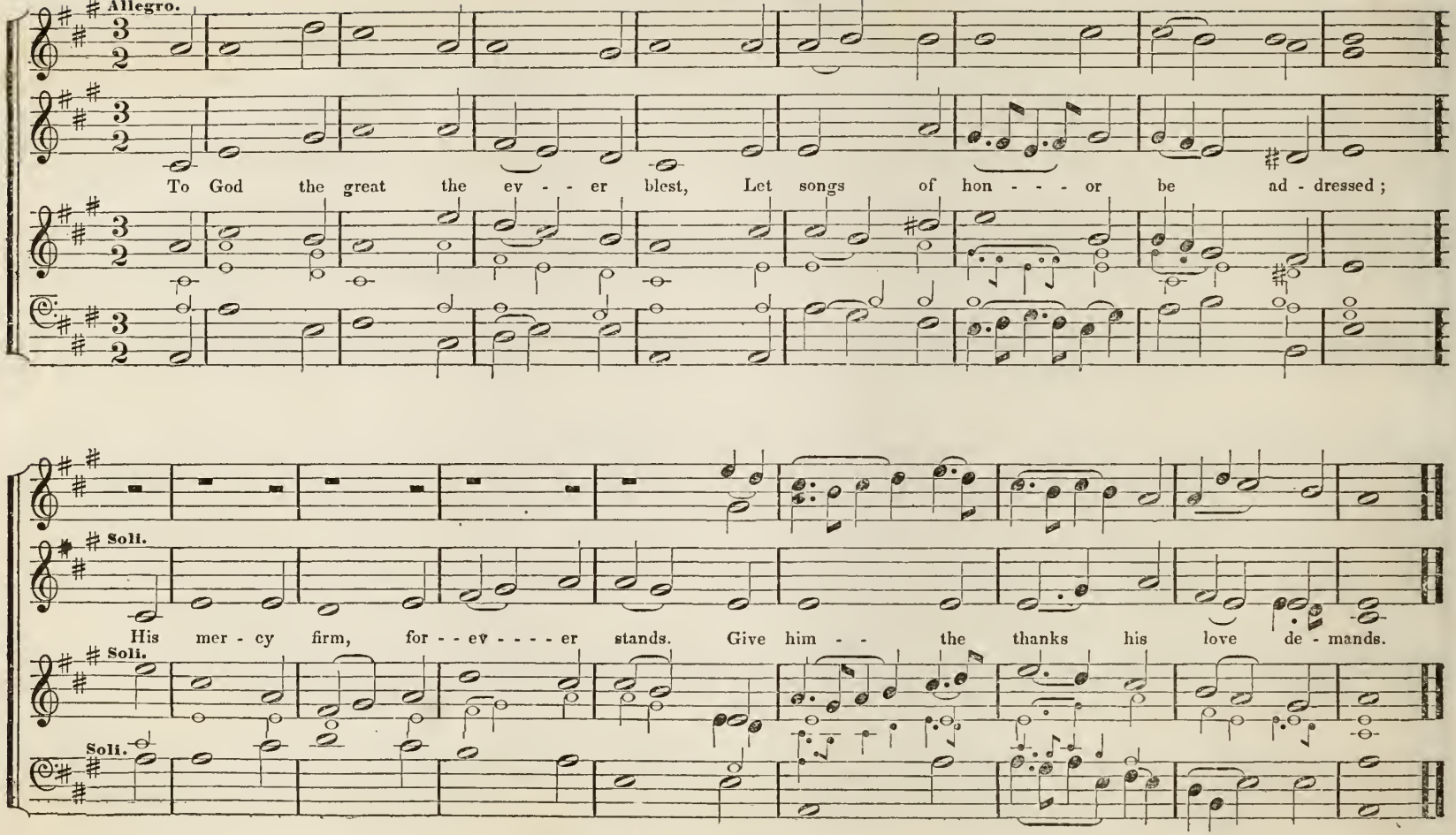


DUNBAR, L. M.

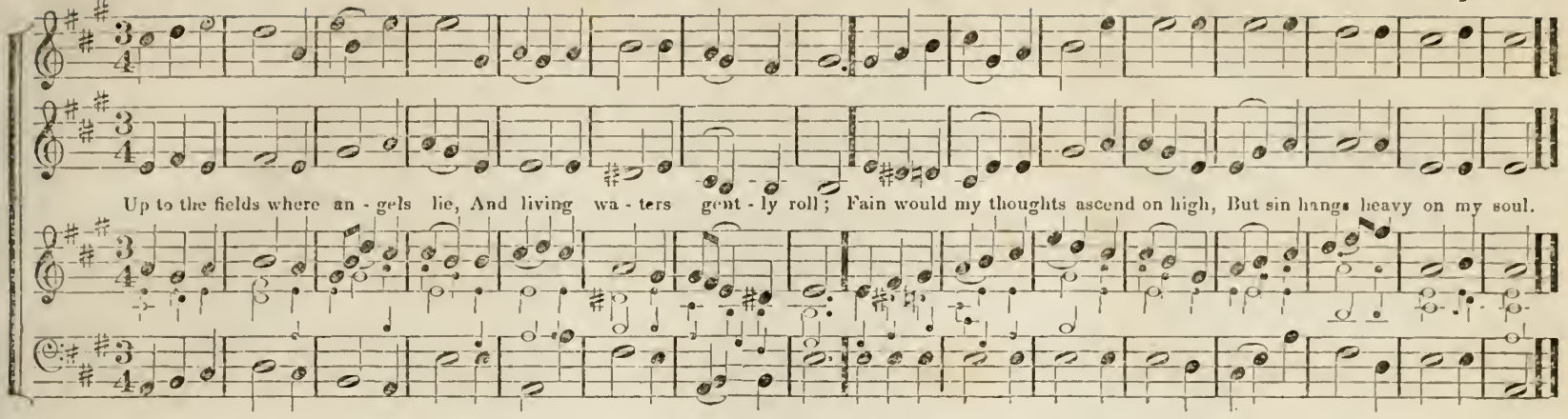


ST. PETERS, L, M,

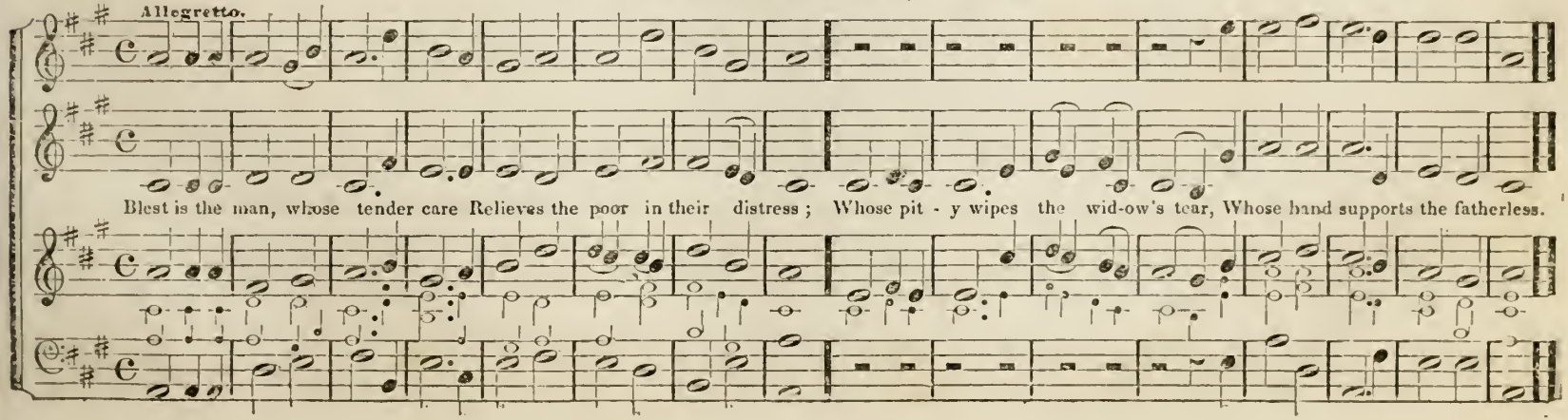
Harwood.



BOWEN. L. M.

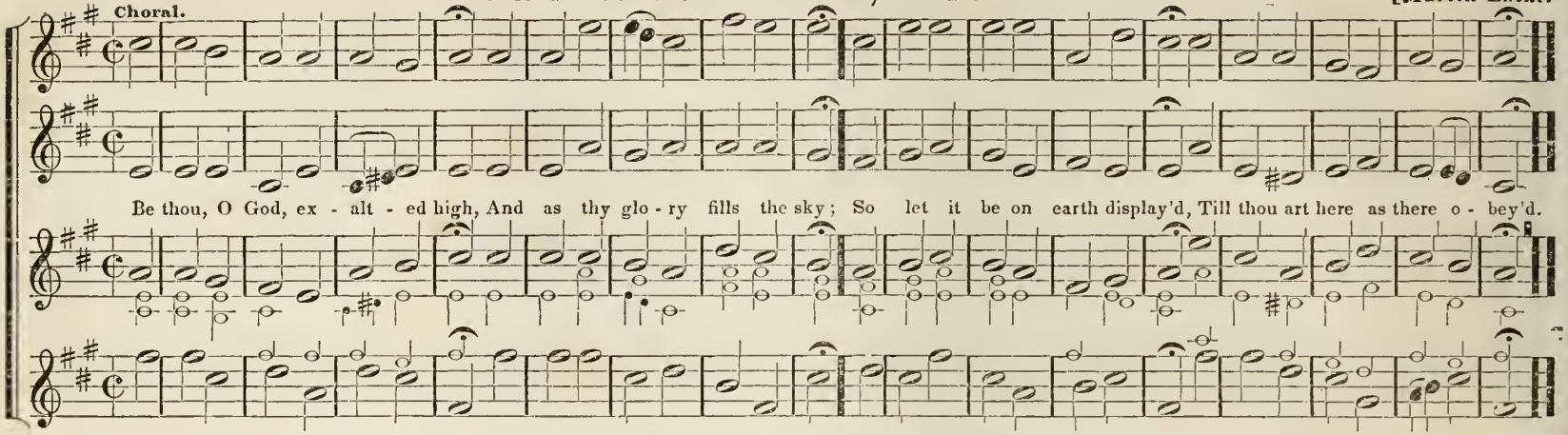


BLESSEDNESS, L. M.



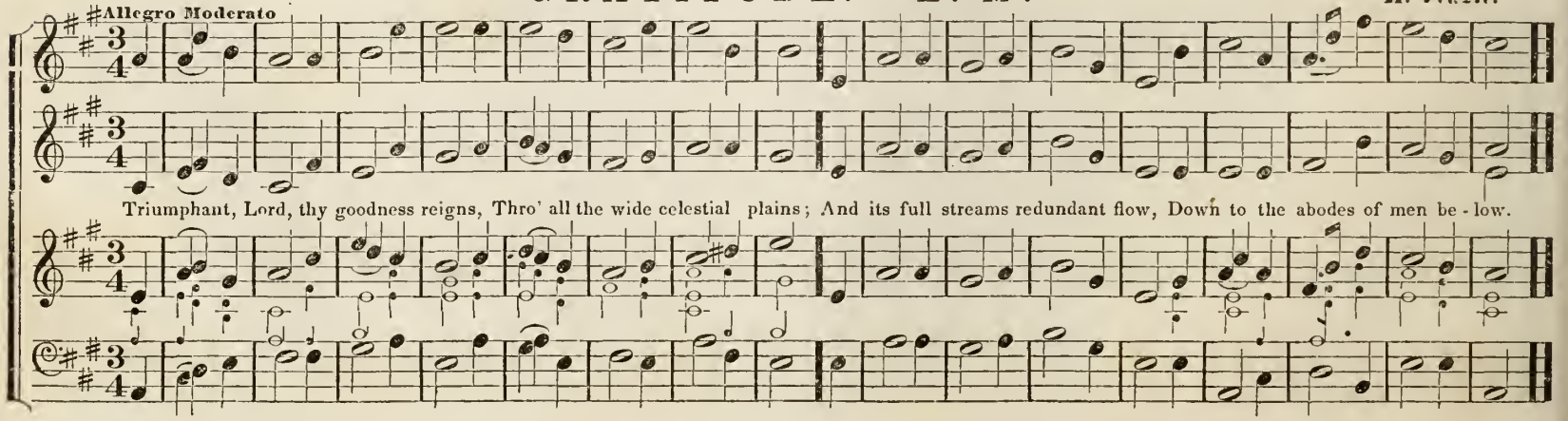
OLD HUNDRED, L. M.

Martin Luther

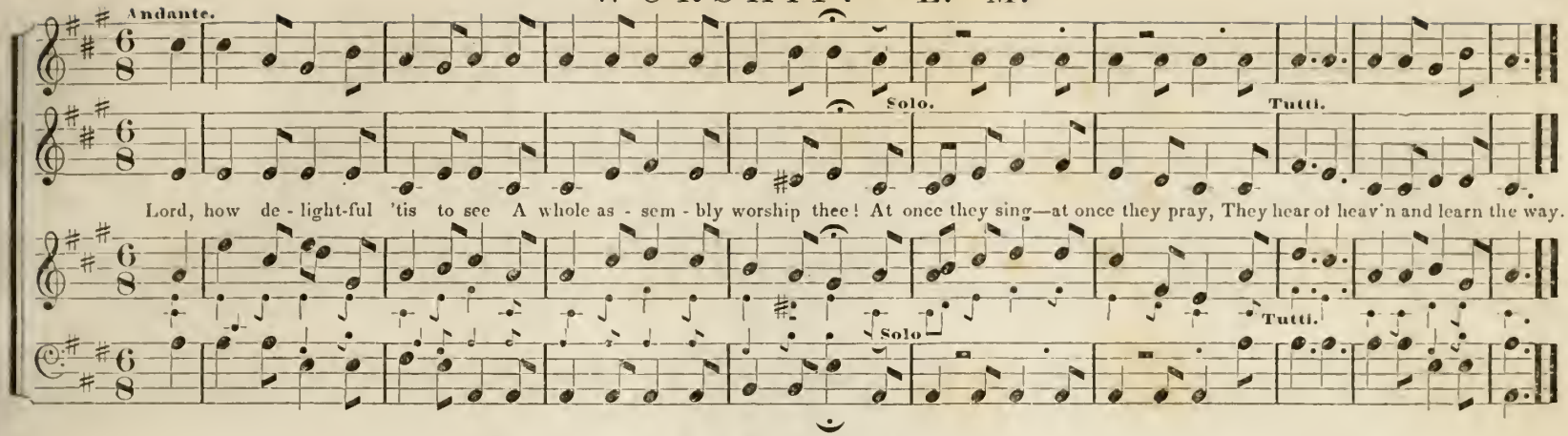


GRATITUDE. L. M.

H. Veazie.

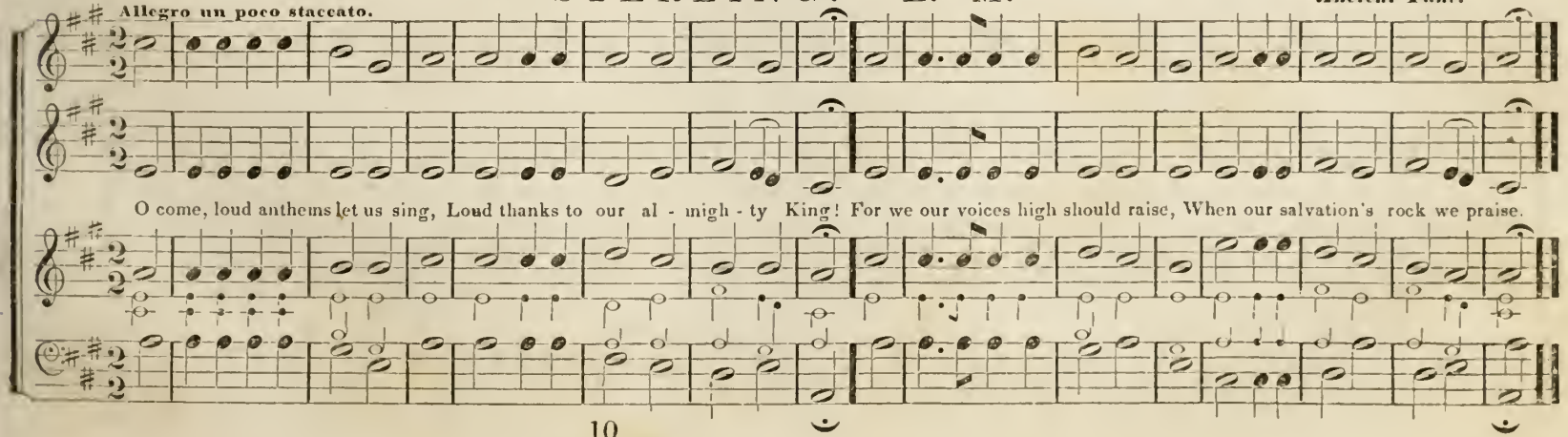


WORSHIP. L. M.



STERLING. L. M.

Ancient Tune.



MOZART. L. M.

Mozart.

Come, blessed Spirit, source of light, Whose power and grace are unconfined, Dis - pel the gloomy shades of night, The thicker darkness of the mind.

WATERVILLE. L. M.

S. Webbe.

Solo. P. Tutti.

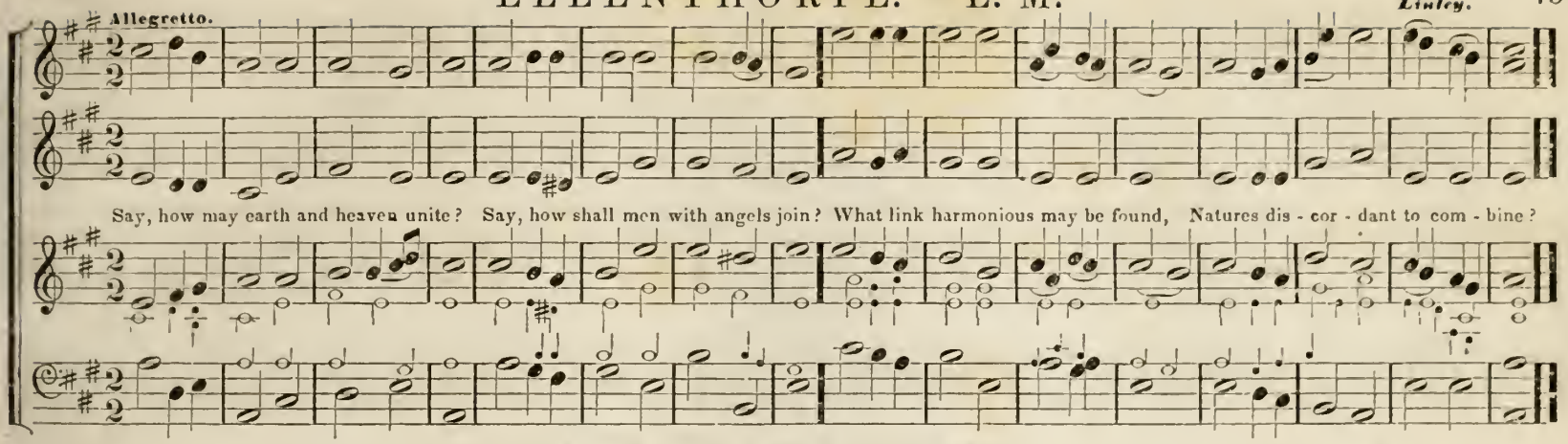
This is the word of truth and love, Sent to the nations from a - bove: Je - ho - vah here resolves to show, What his Al-migh-ty grace can do.

Solo. P. Tutti.

Voice or Organ.

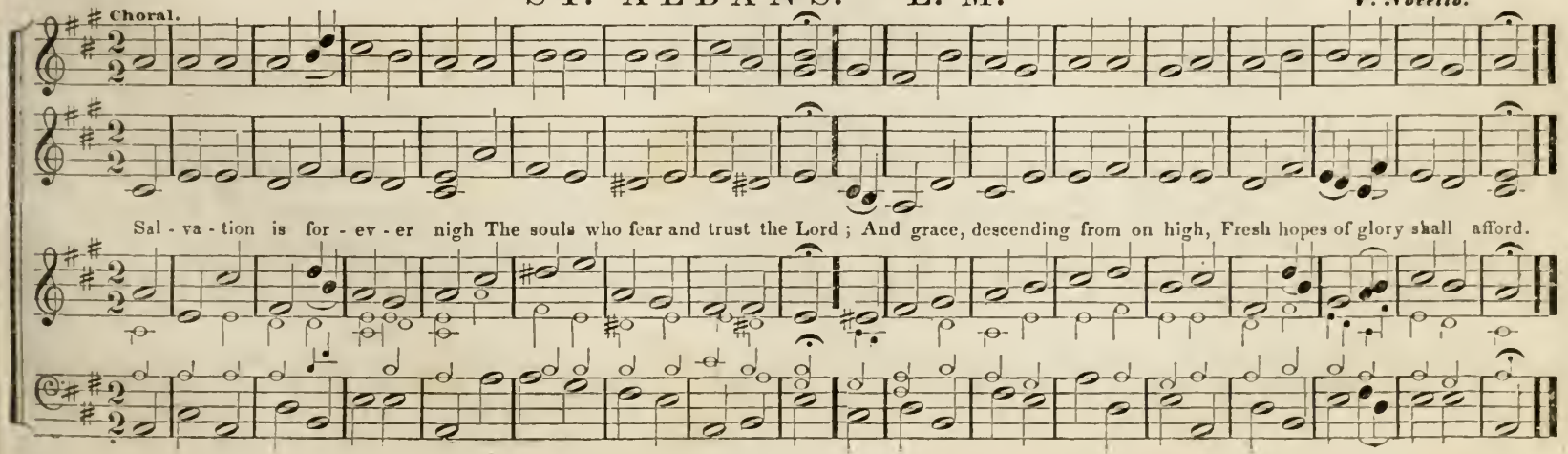
ELLENTHORPE. L. M.

Linley.



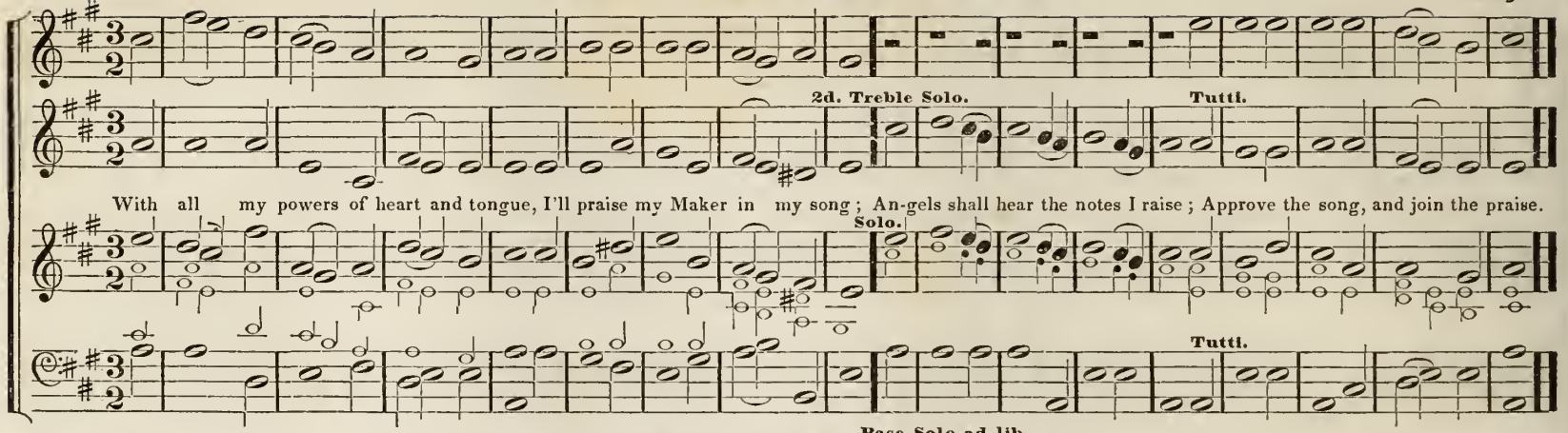
ST. ALBANS. L. M.

V. Novello.



CUMBERLAND. L. M.

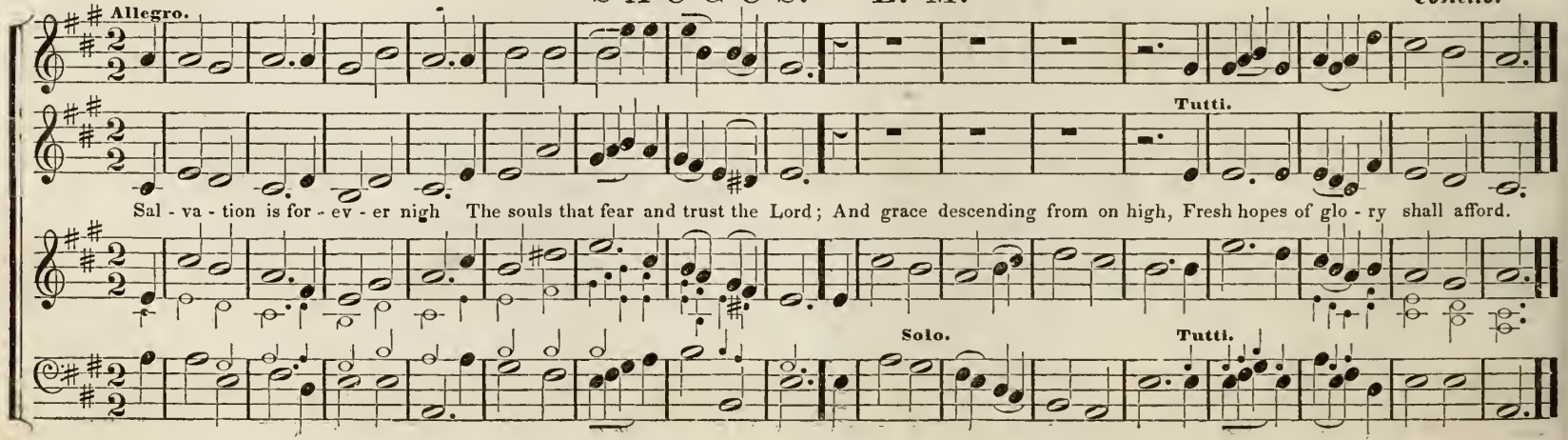
Carey.

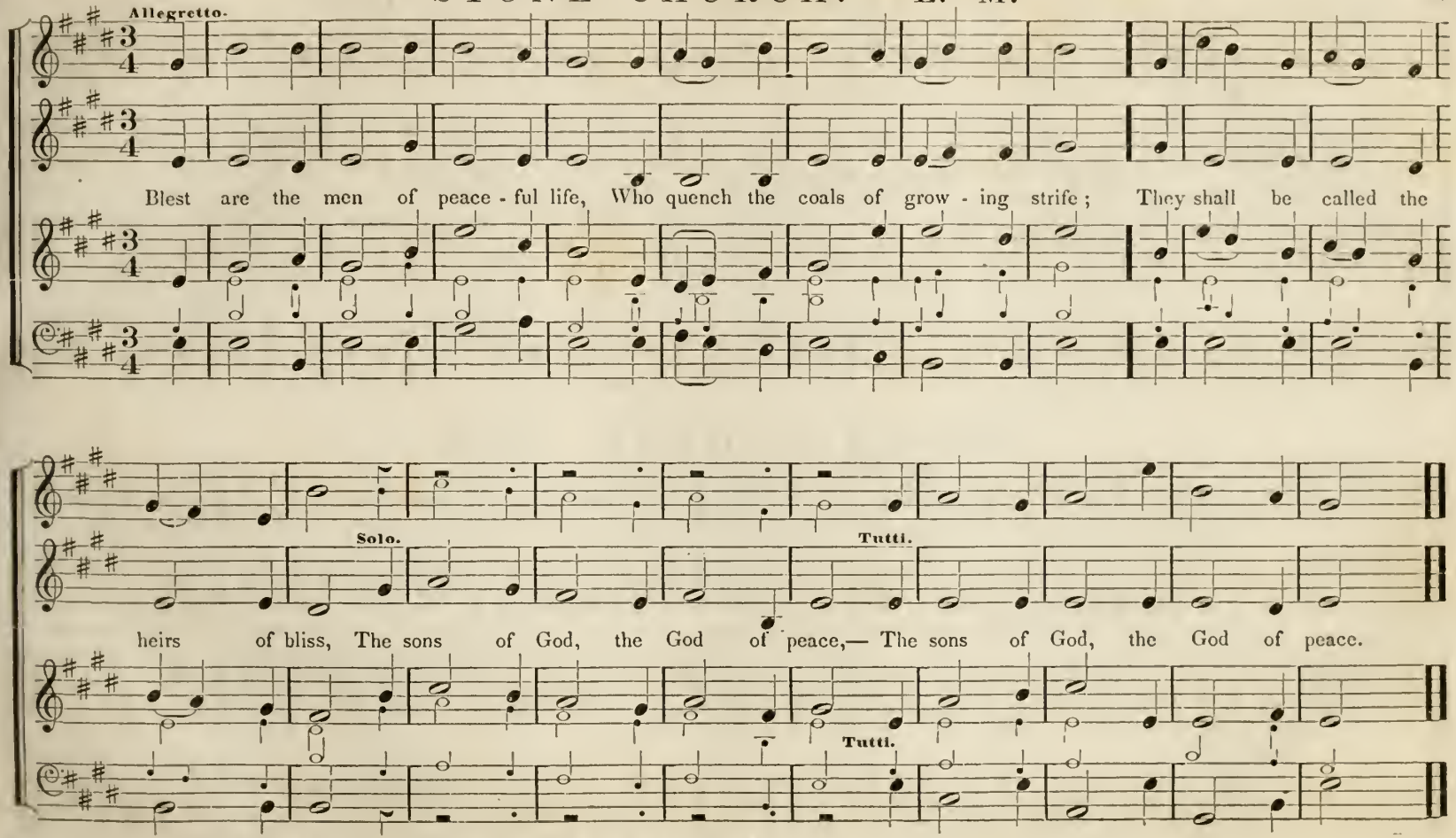


SAUGUS. L. M.

Base Solo ad lib.

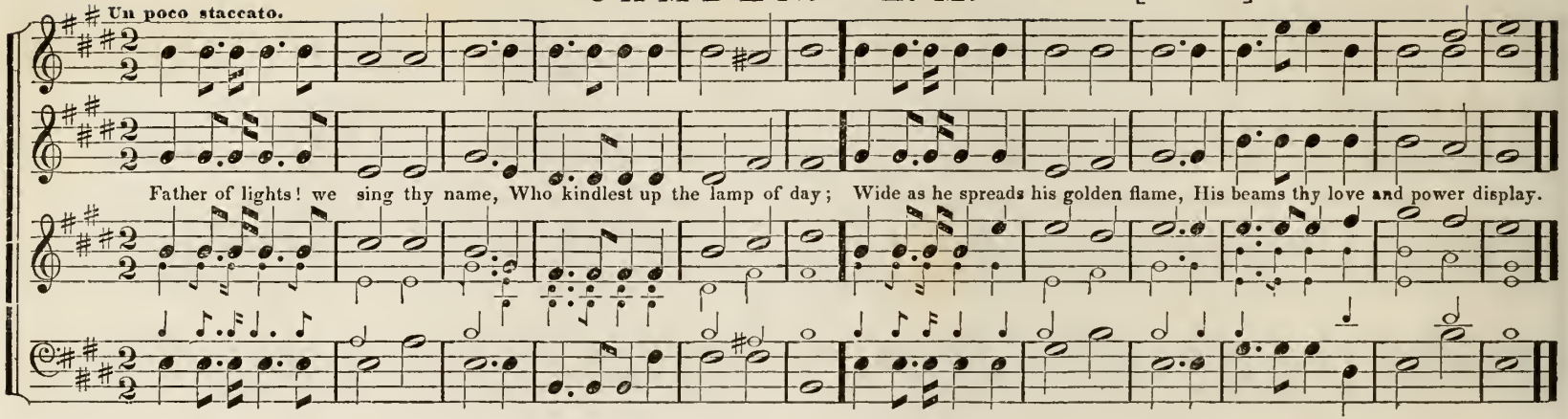
Costello.



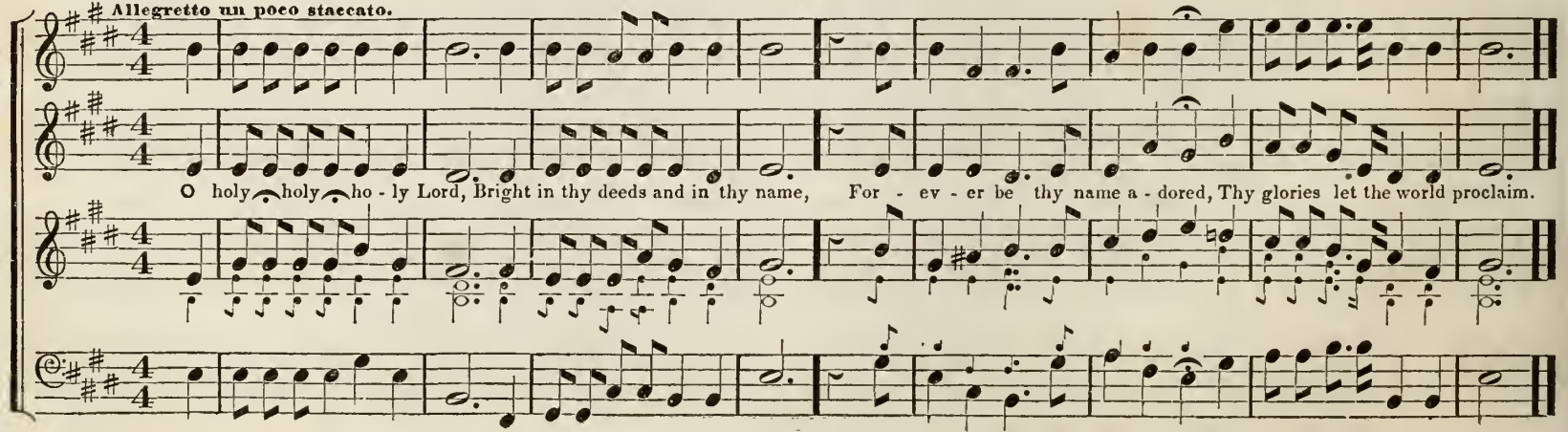


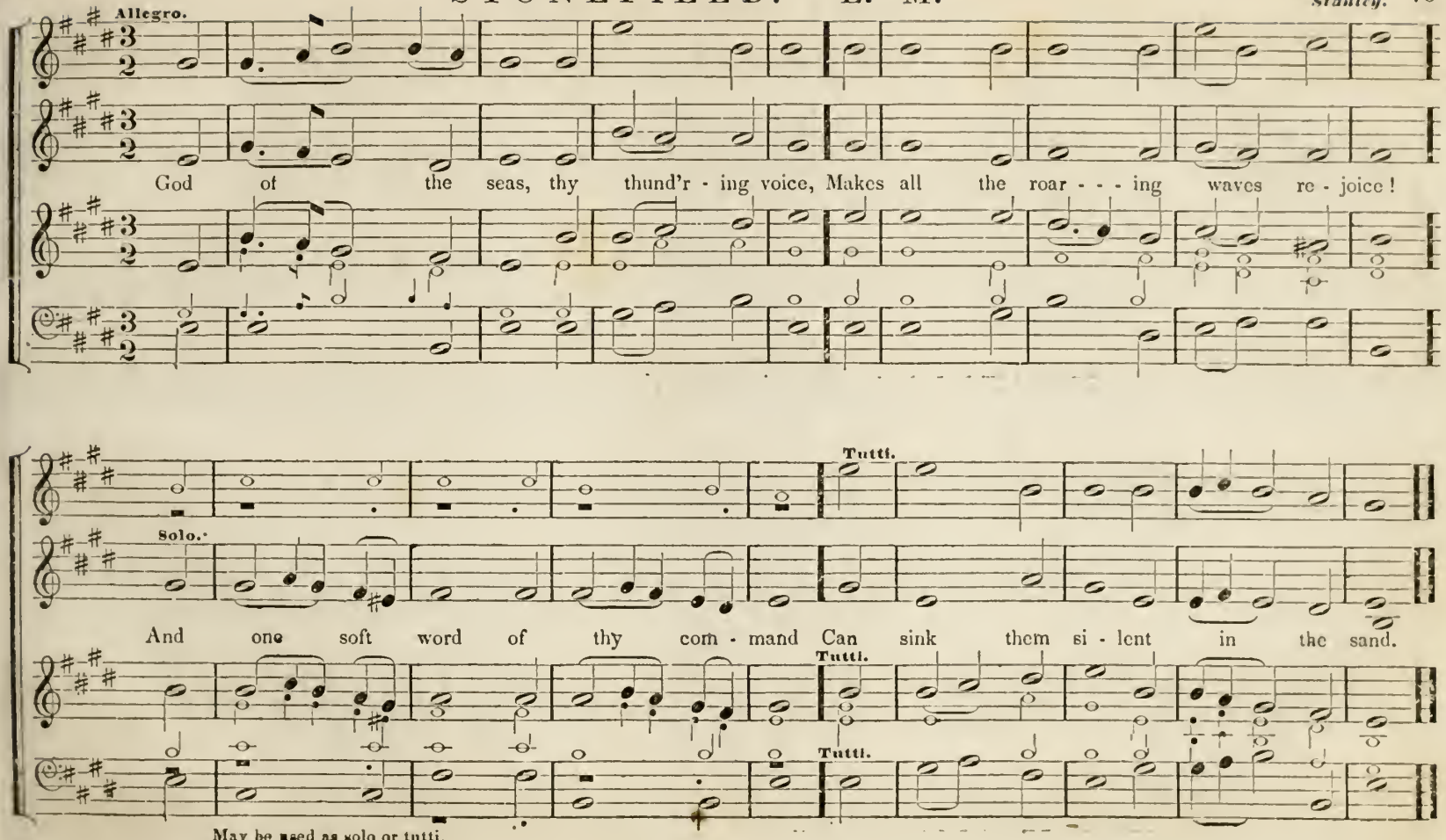
This Duett may be sung by Base and Tenor by using the small notes.

CAMDEN. L. M. [CHANT.]



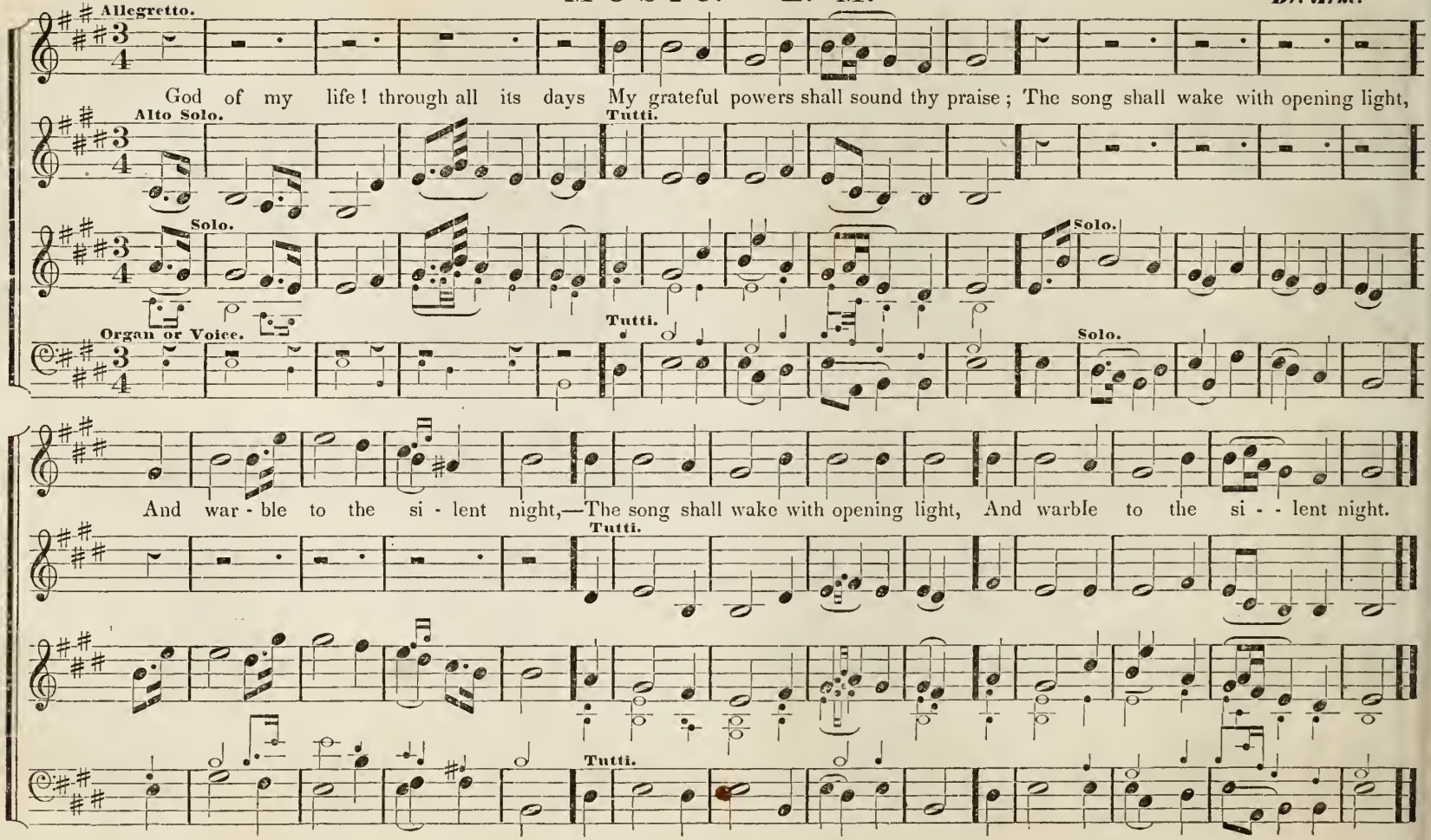
CONDIT'S CHANT. L. M.

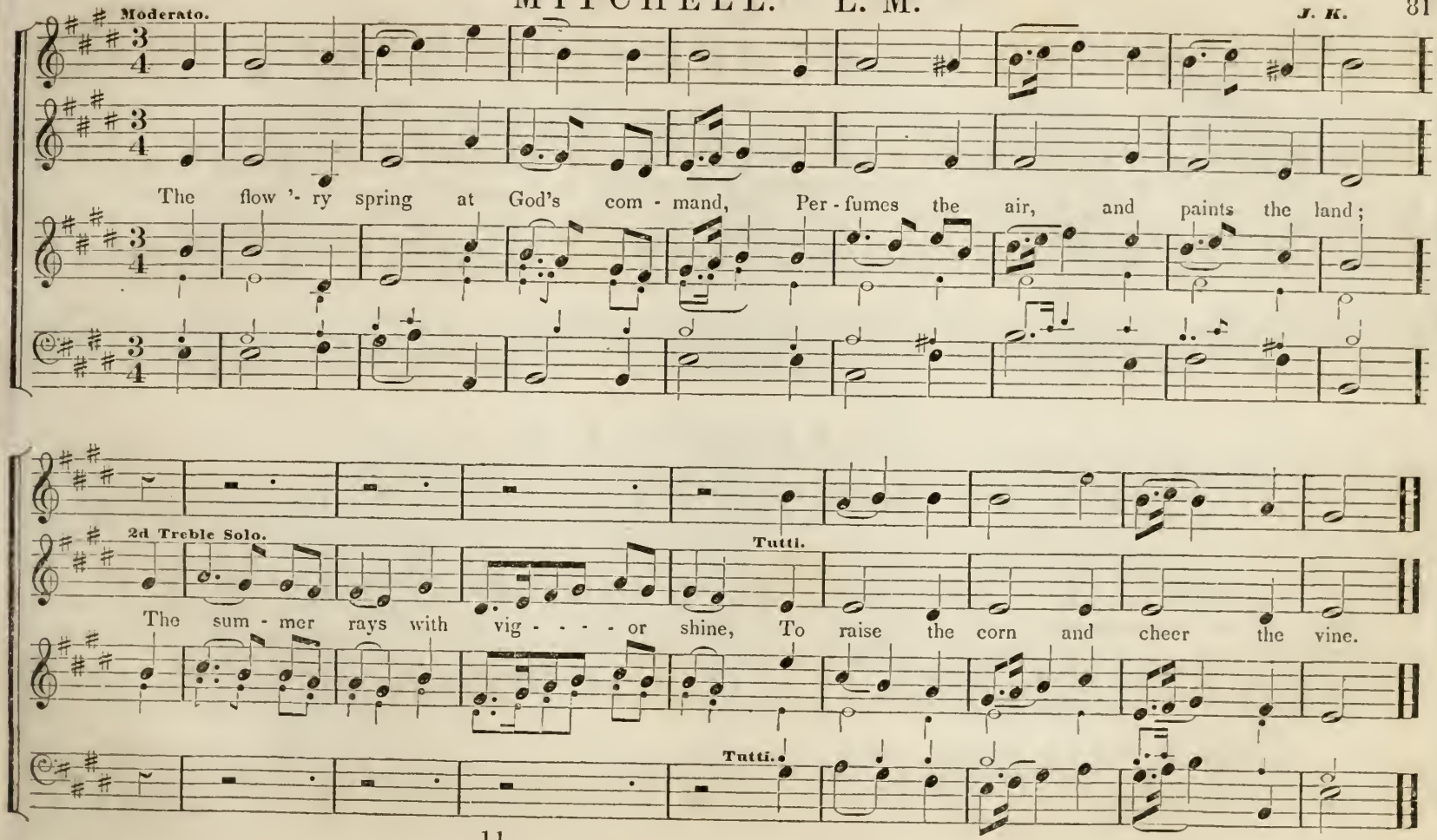



Allegro.
God of the seas, thy thund'r - ing voice, Makes all the roar - - - ing waves re - joice!
Tutti.
Solo.
And one soft word of thy com - mand Can sink them si - lent in the sand.
Tutti.
Tutti.
May be used as solo or tutti.

MUSIC. L. M.

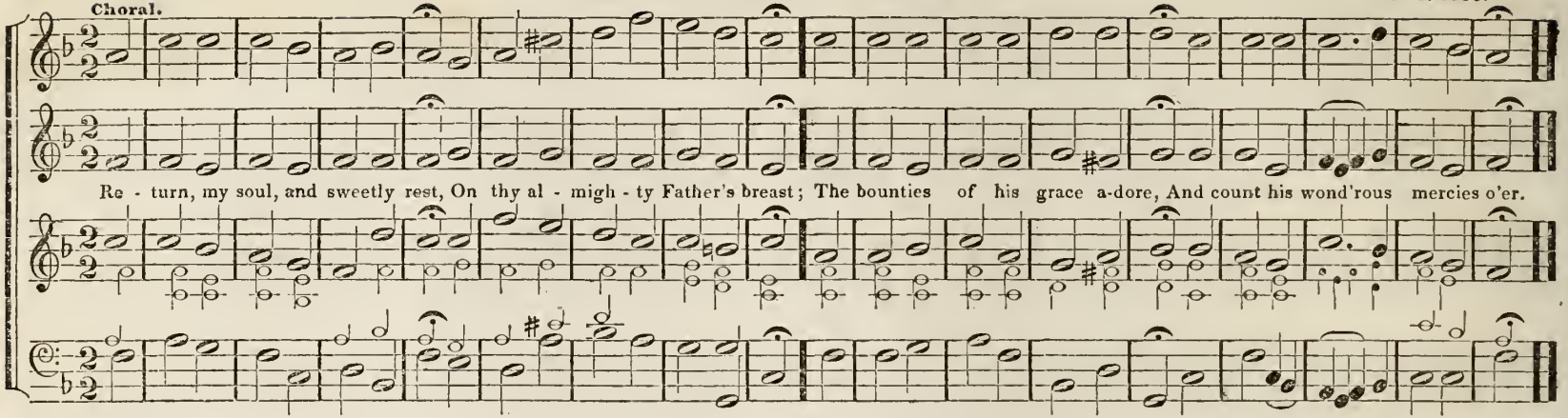
Dr. Arne.




Moderato.
The flow '- ry spring at God's com - mand, Per - fumes the air, and paints the land;
2d Treble Solo.
Tutti.
The sum - mer rays with vig - - - - or shine, To raise the corn and cheer the vine.
Tutti.

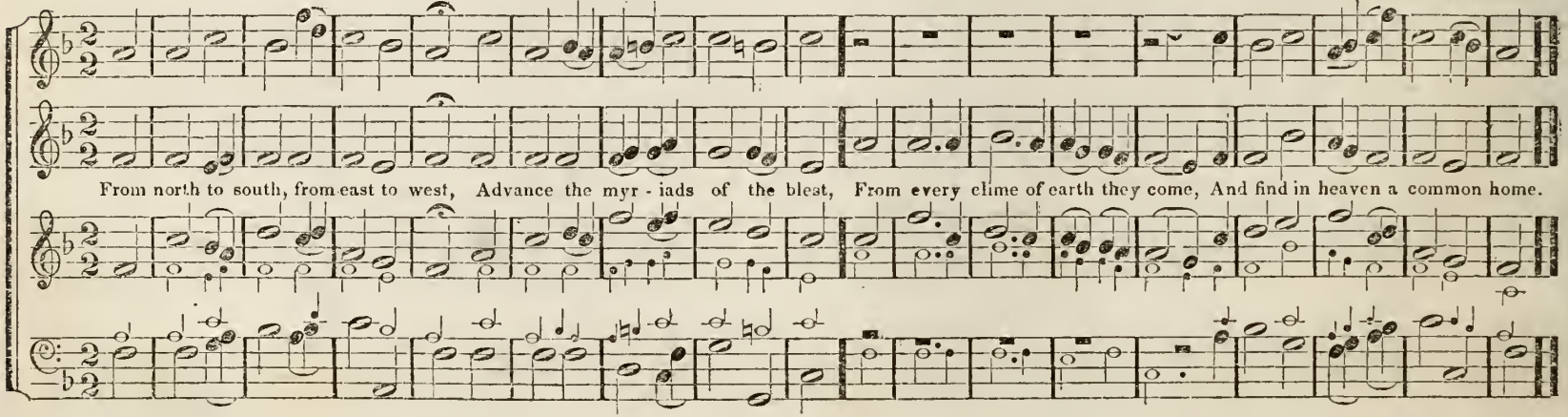
NAZARETH. L. M.

Choral. *S. Webbe.*

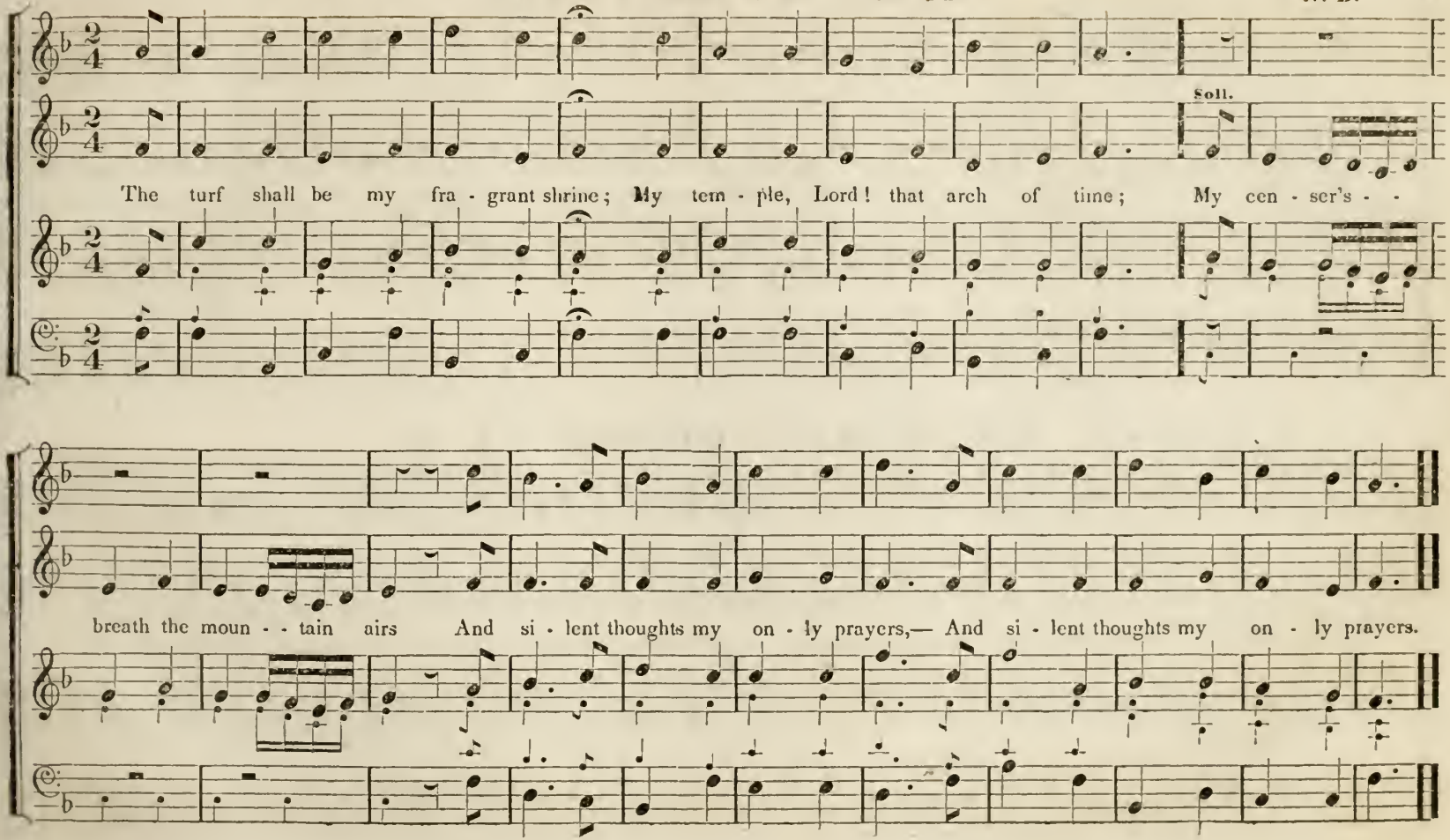


ALFRETON. L. M.

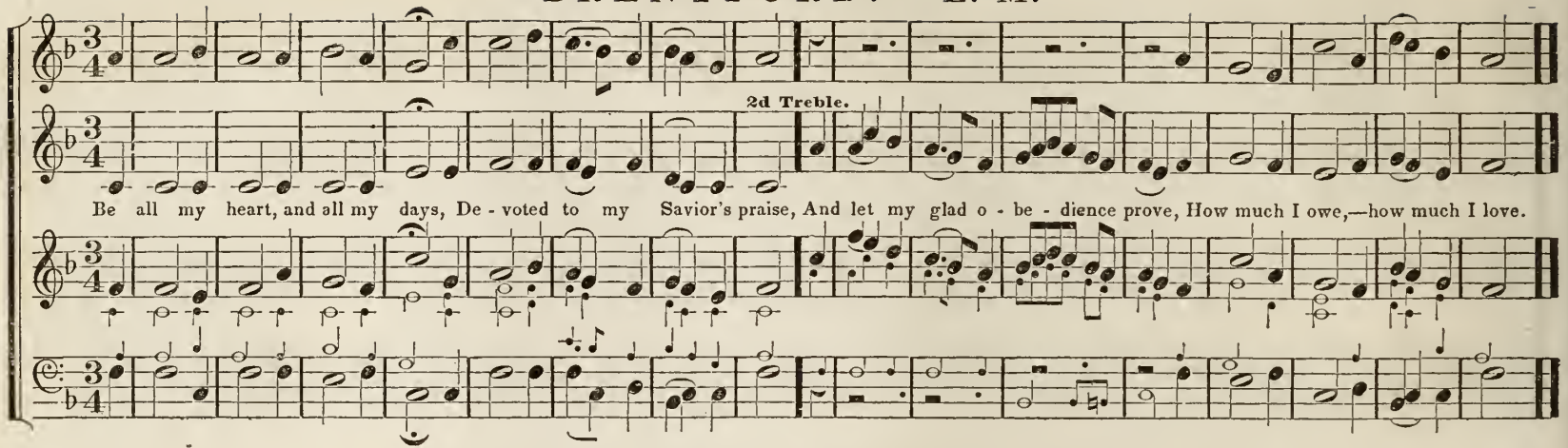
W. Beastall.



WESTBROOK. L. M.

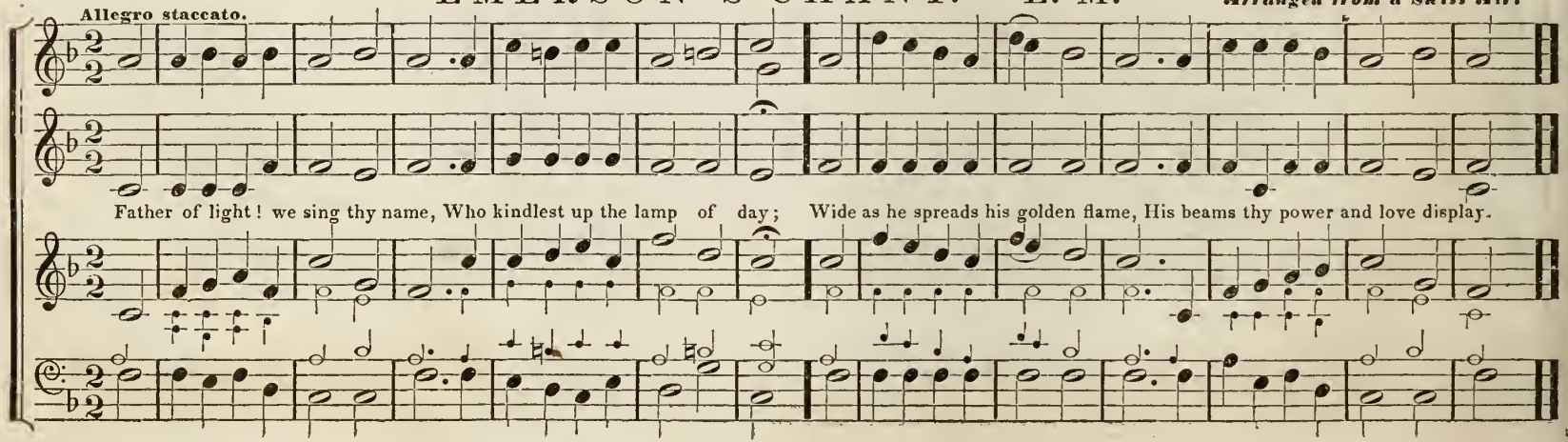


BRENTFORD. L. M.

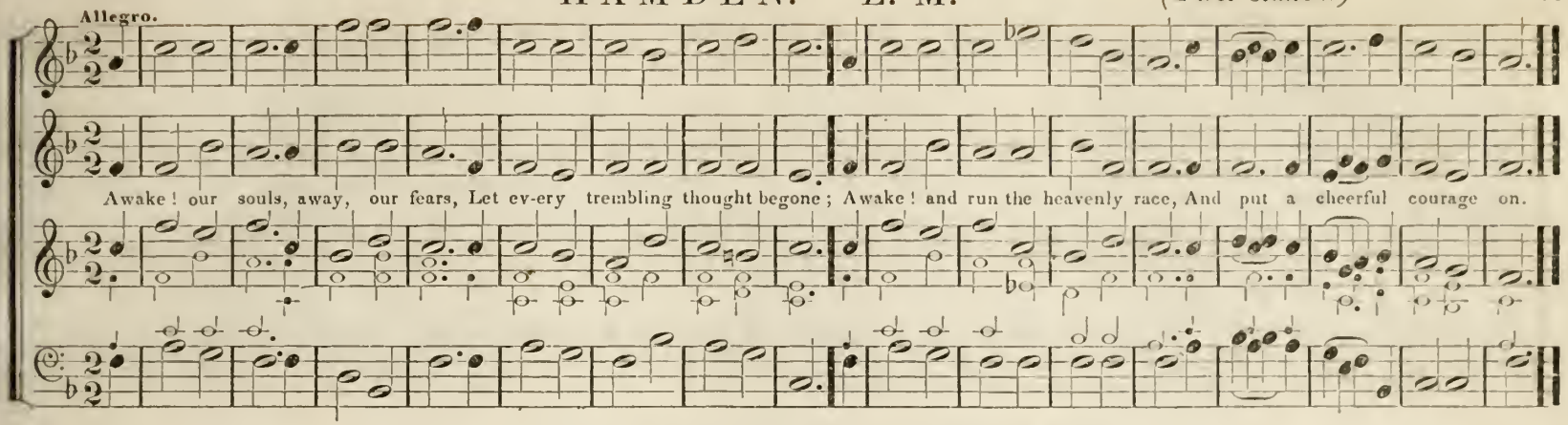


EMERSON'S CHANT. L. M.

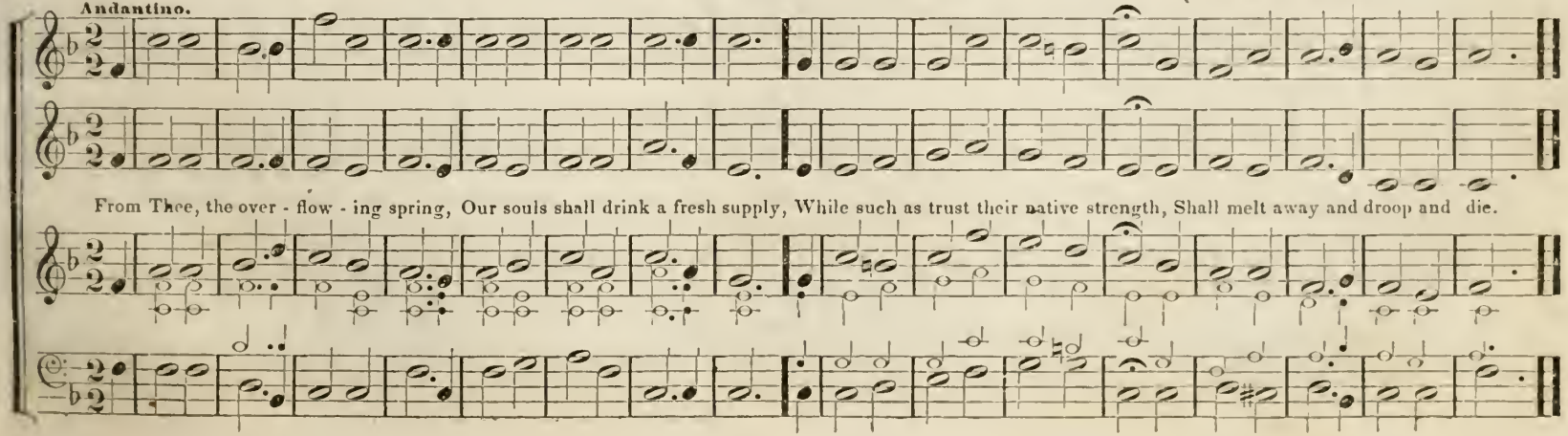
Arranged from a Swiss Air.



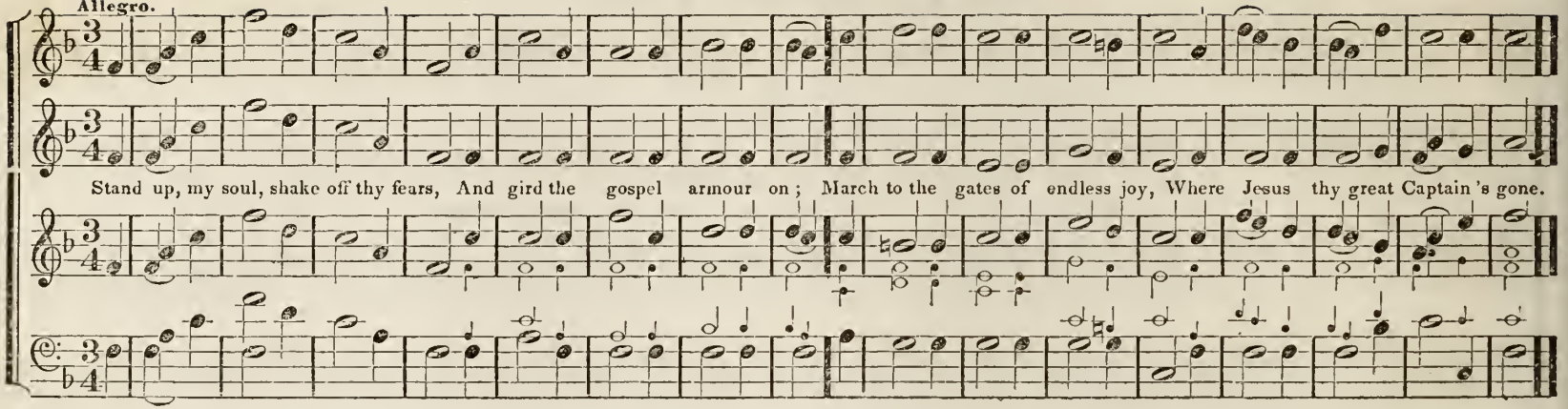
HAMDEN. L. M. *(First Stanza.)*



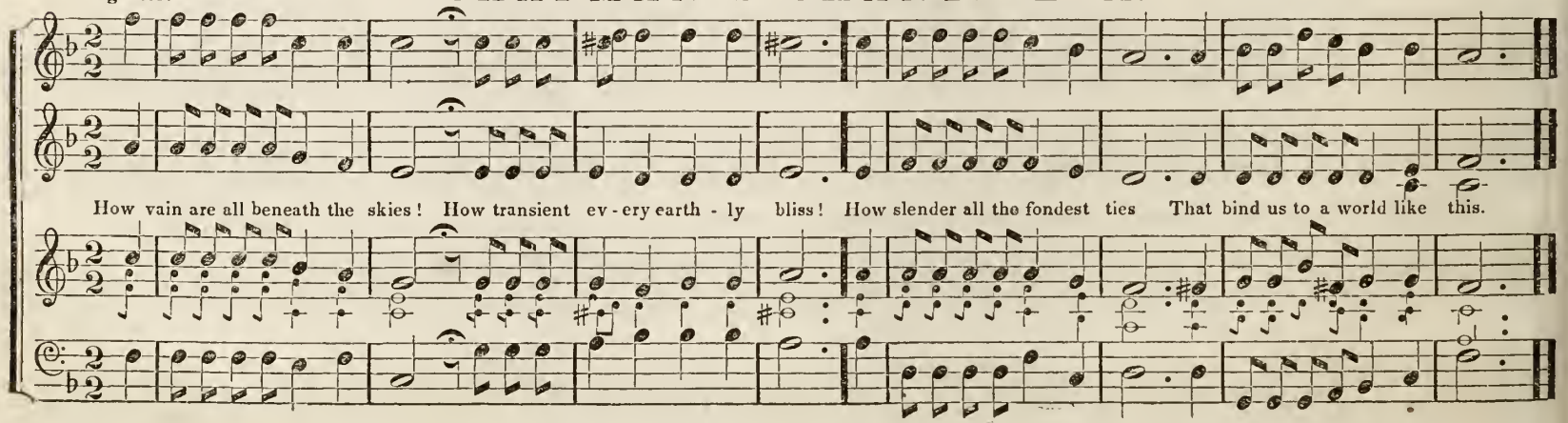
HAMDEN. L. M. *(Second Stanza.)*



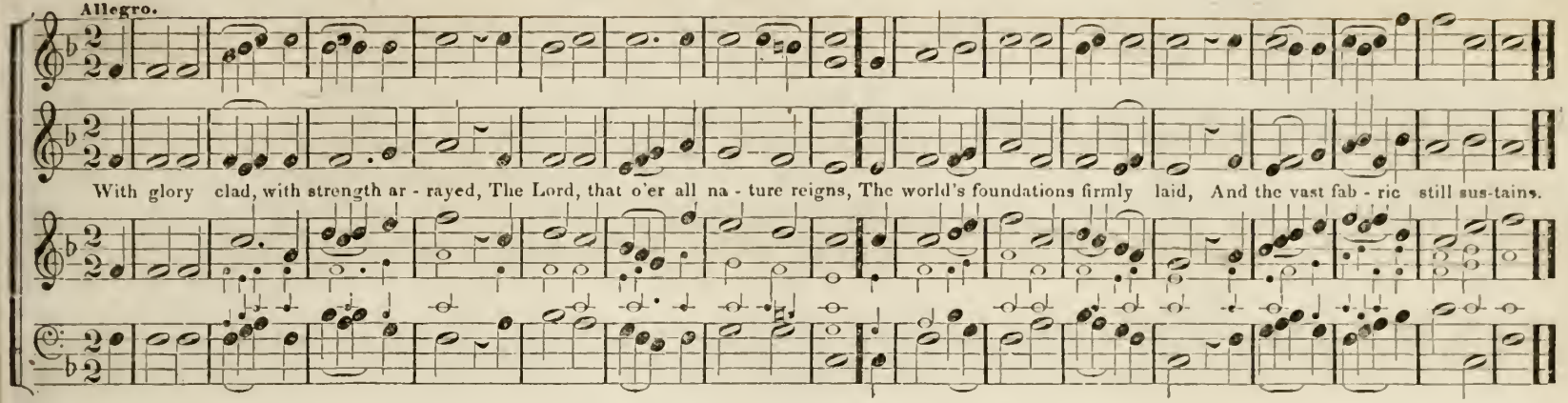
KINGSBURY. L. M.



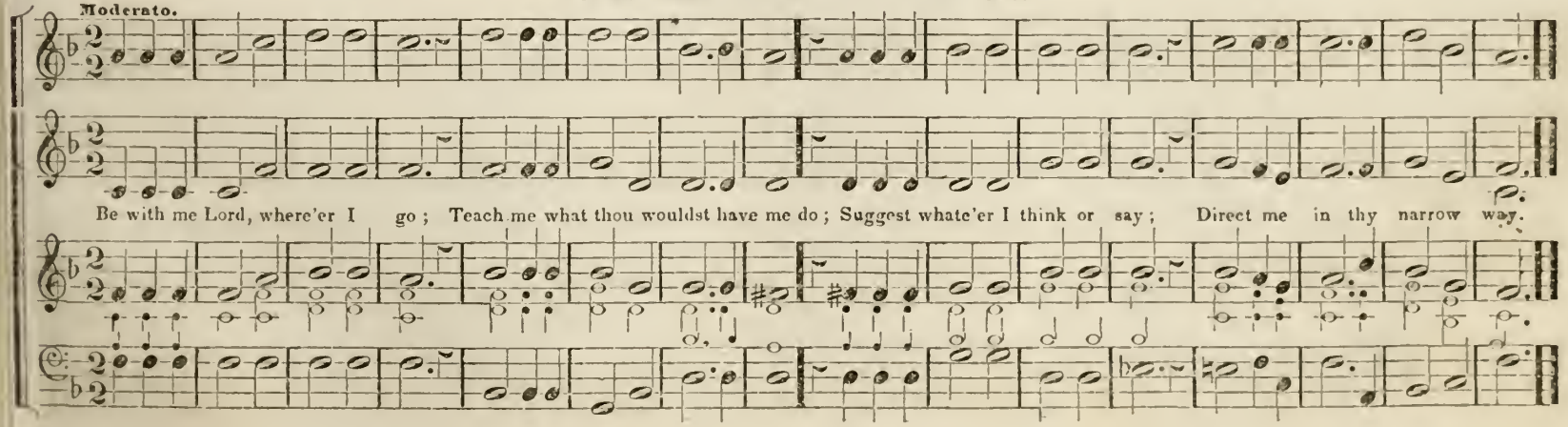
CHAPMAN'S CHANT. L. M.



BREWER. L. M.

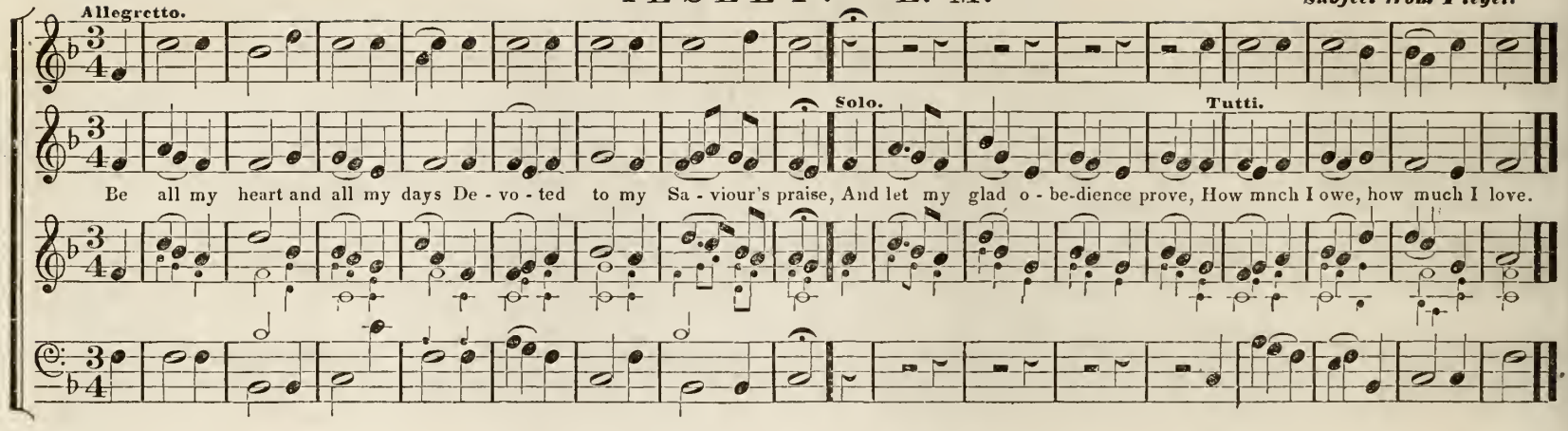


SWEEDEN. L. M.

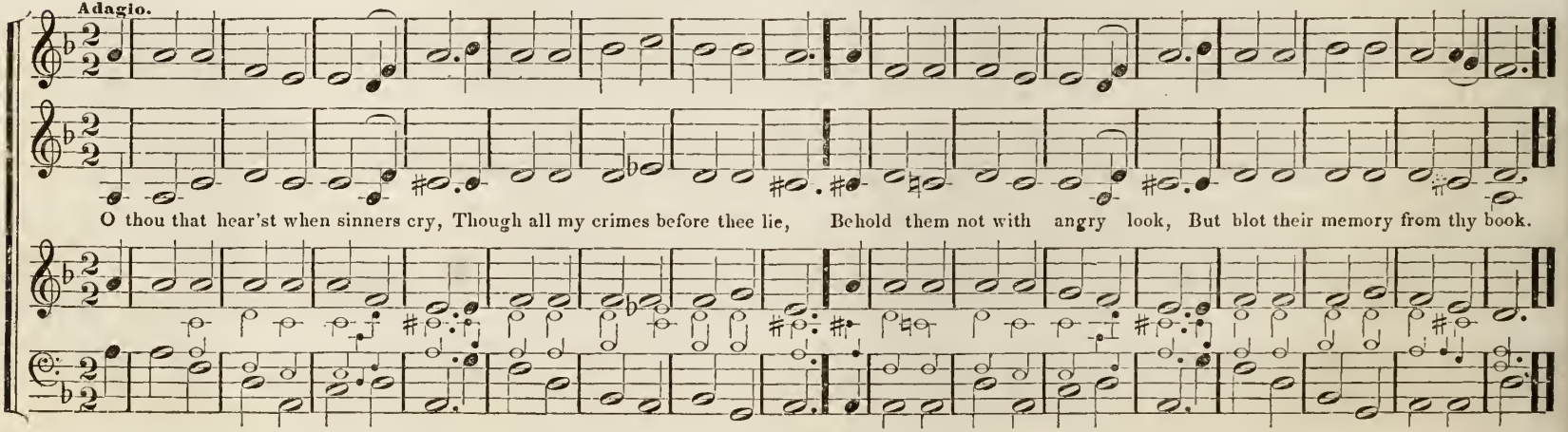


ILSLEY. L. M.

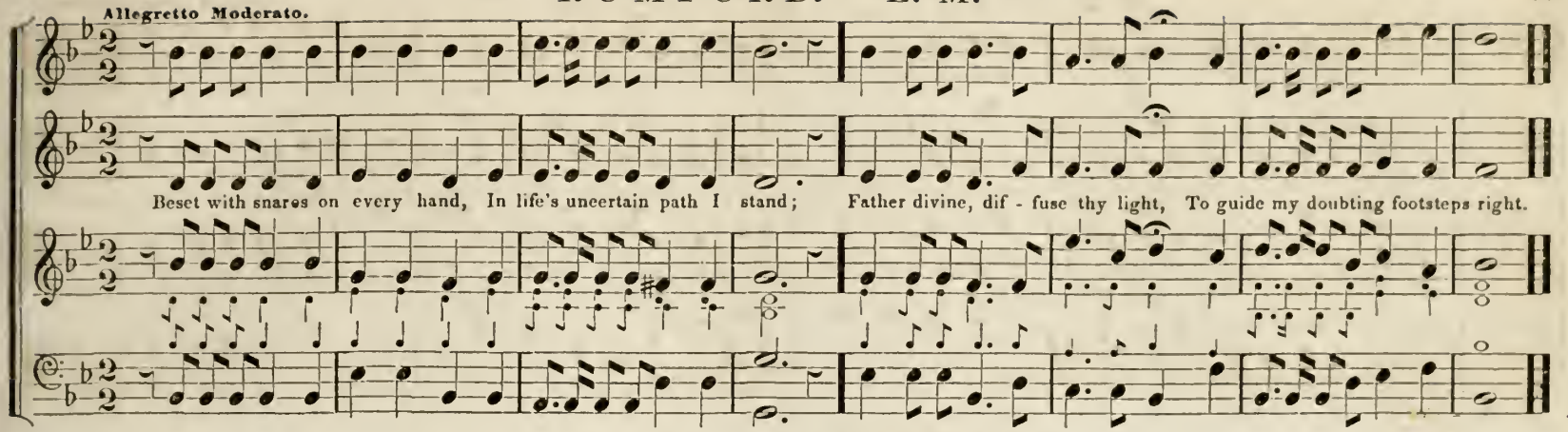
Subject from Pleyel.



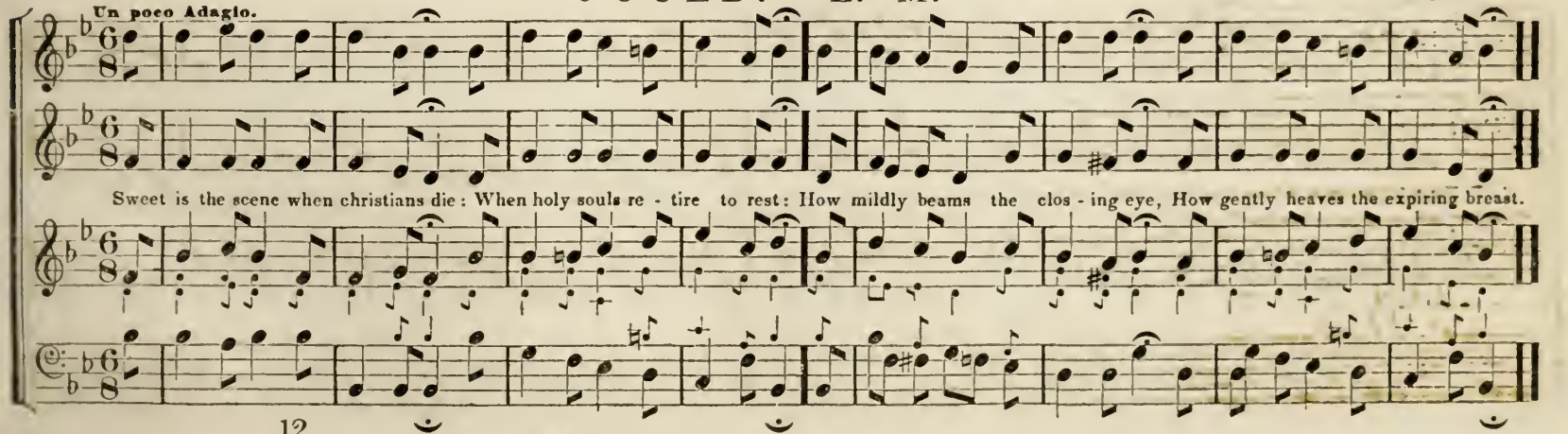
DWIGHT. L. M.



RUMFORD. L. M.

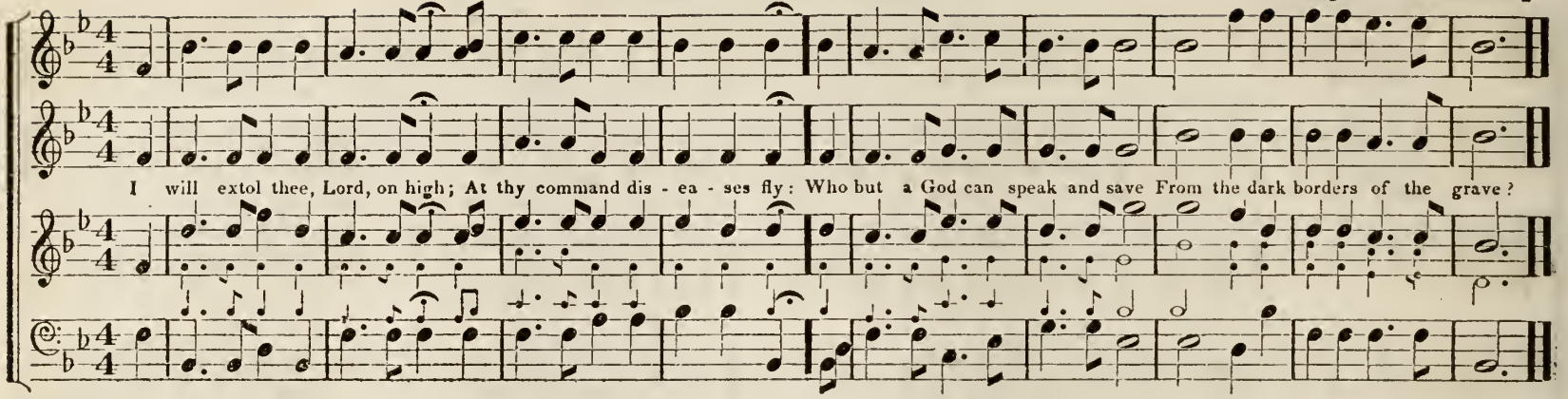


GOULD. L. M.

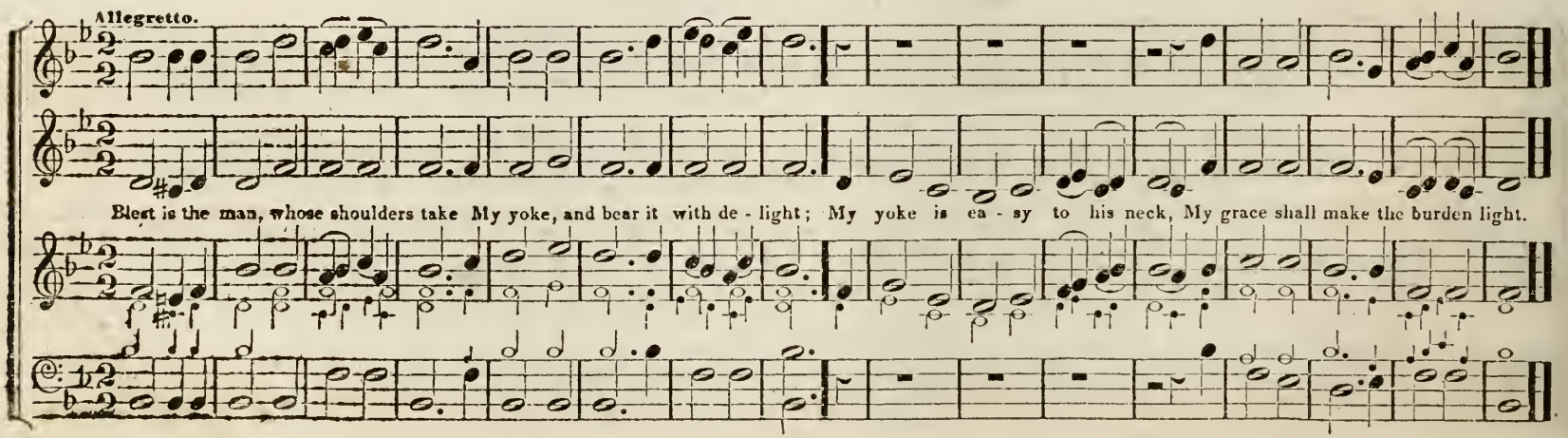


ROMBERG'S SONG. L. M.

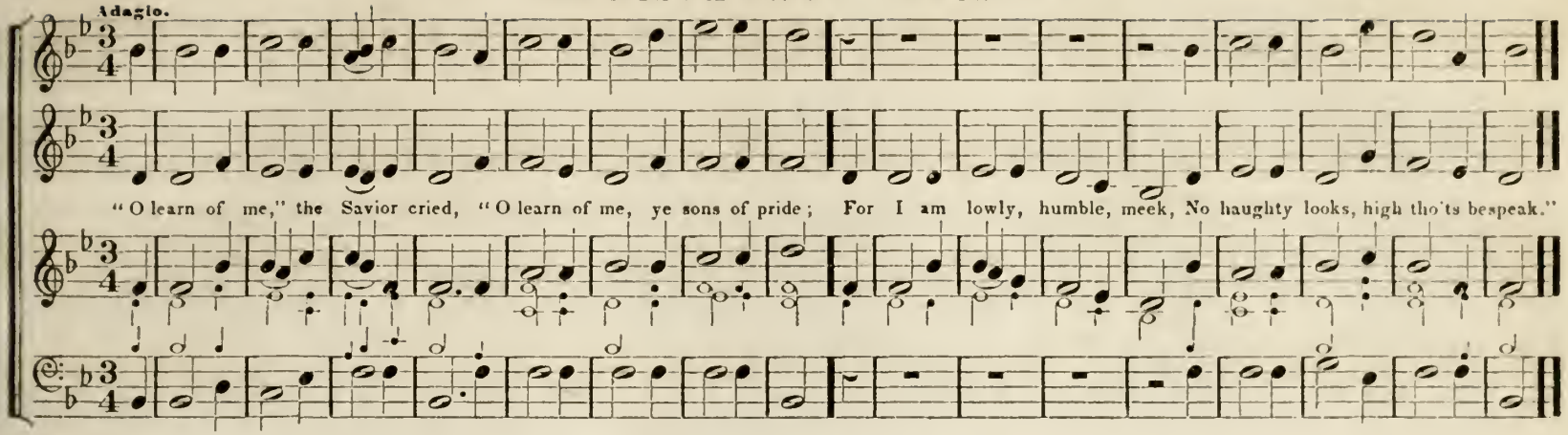
Subject from Romberg.



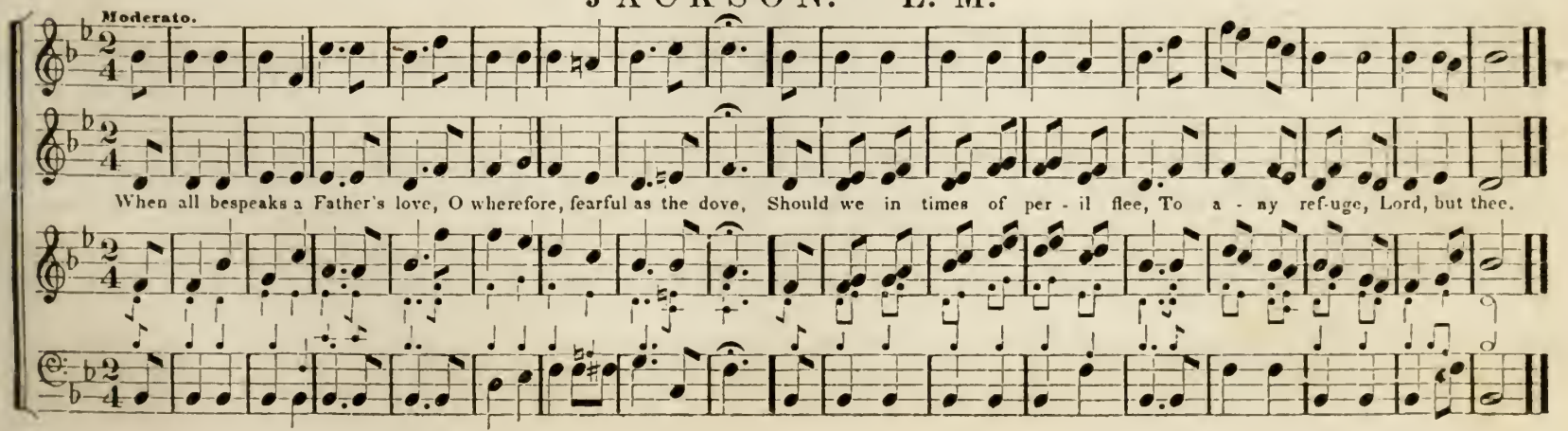
BUCKFIELD. L. M.



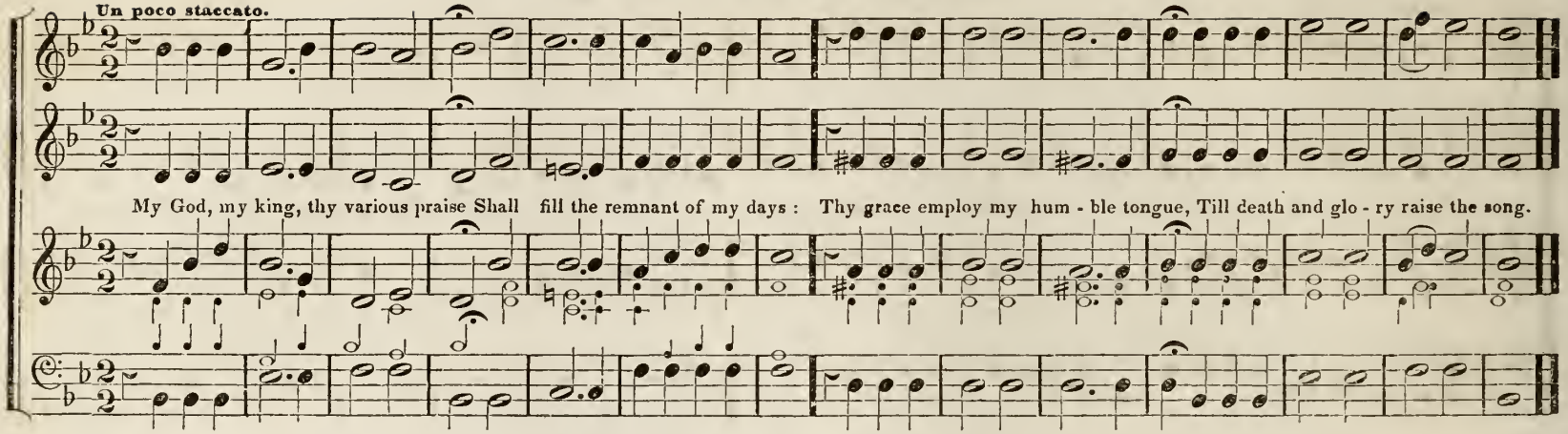
HUMILITY. L. M.



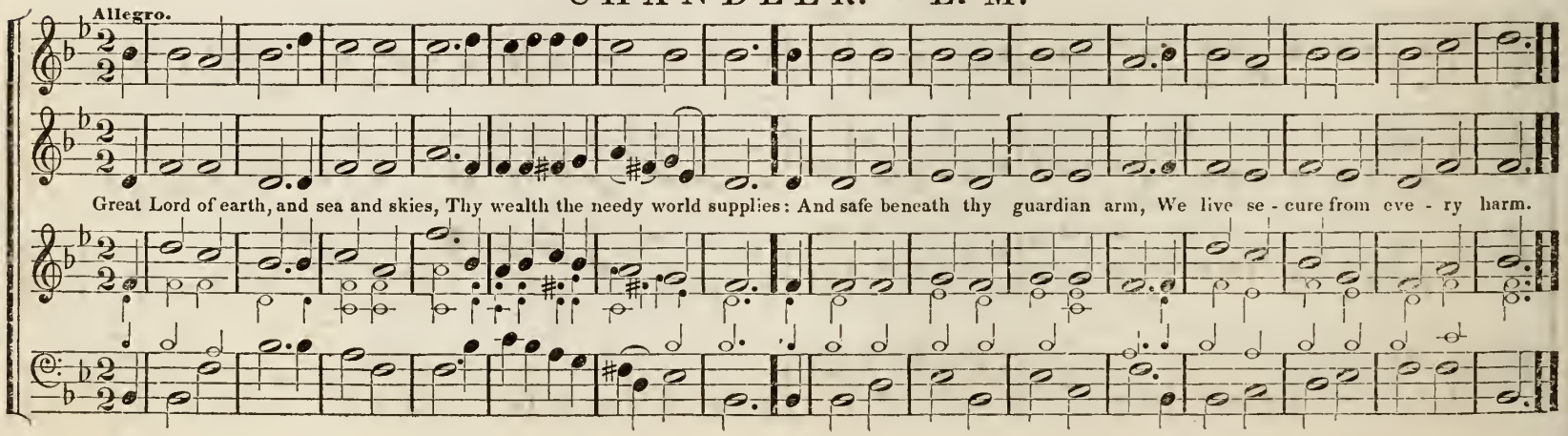
JACKSON. L. M.



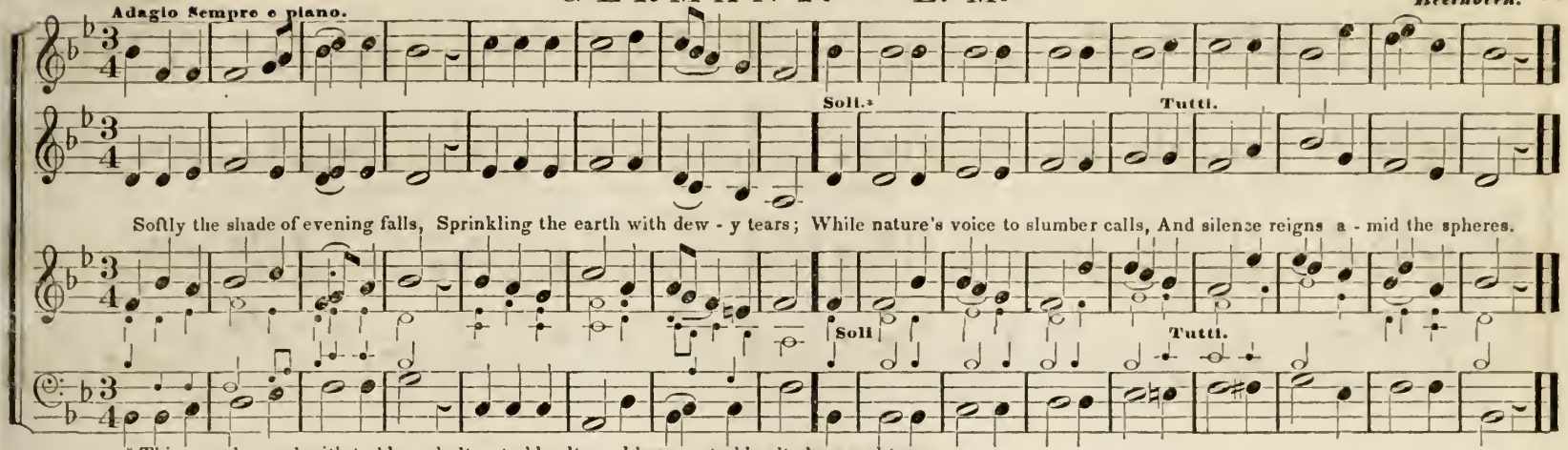
WASHINGTON STREET. L. M.



CHANDLER. L. M.

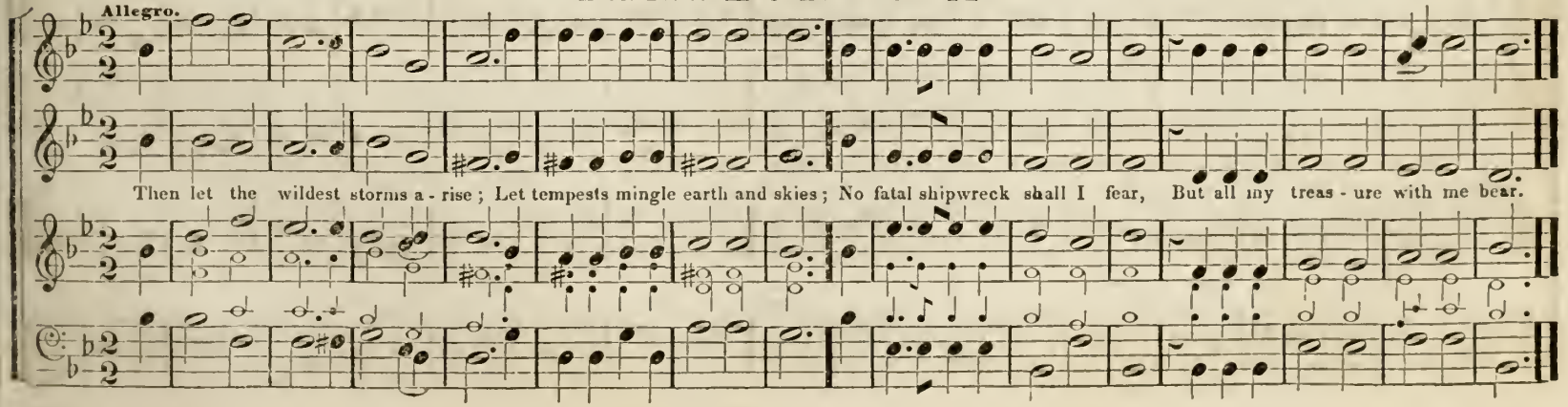


GERMANY. L. M.



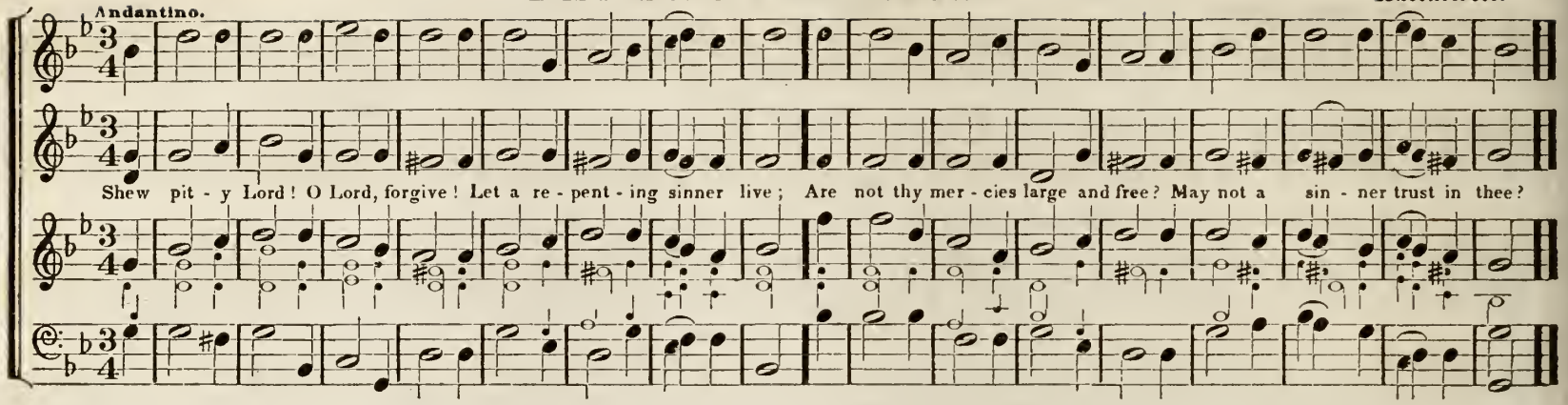
* This may be used with treble and alto—treble alto and base, or treble alto base and tenor.

TEMPEST. L. M.



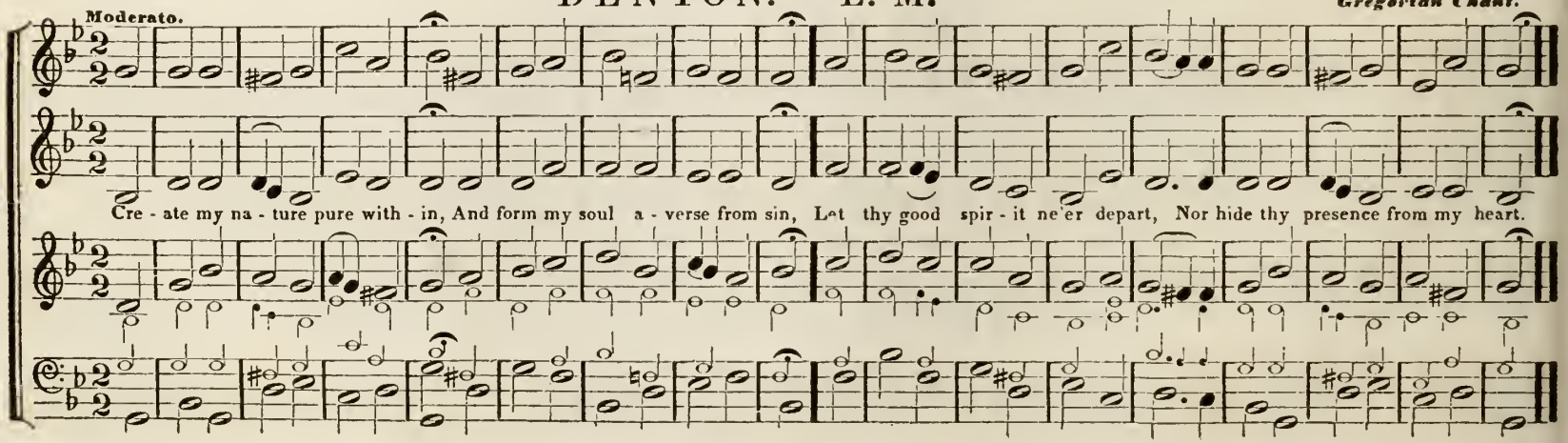
BABYLON. L. M.

Ravenscroft.

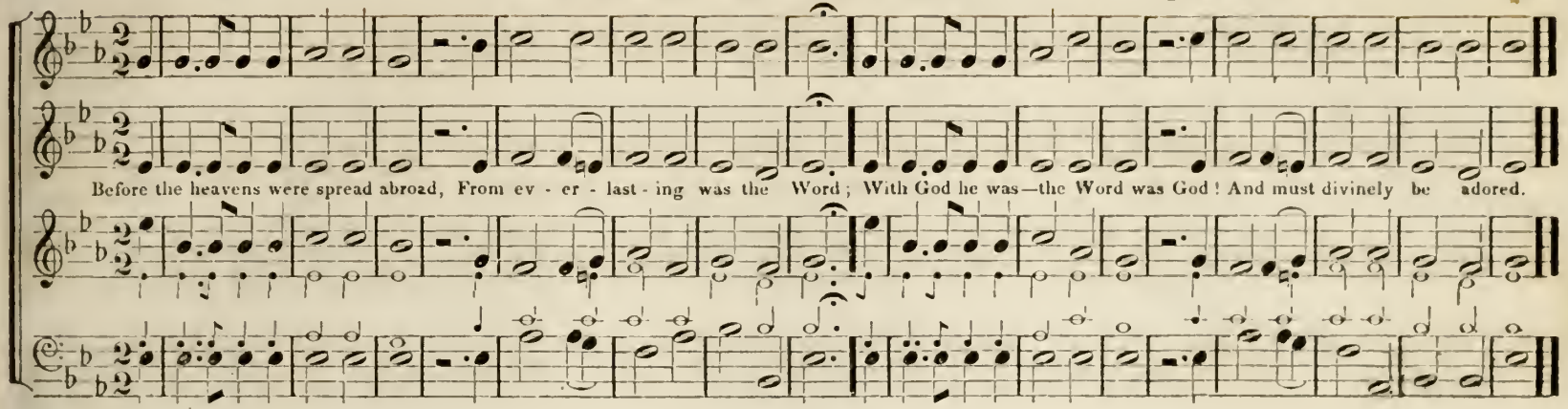


DENTON. L. M.

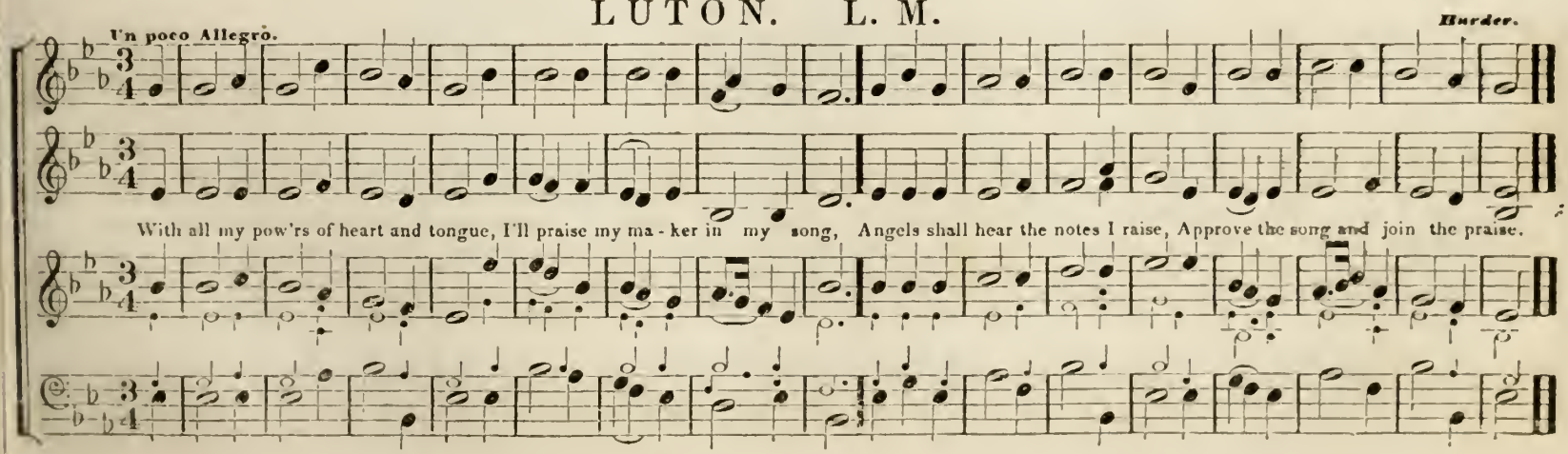
Gregorian Chant.



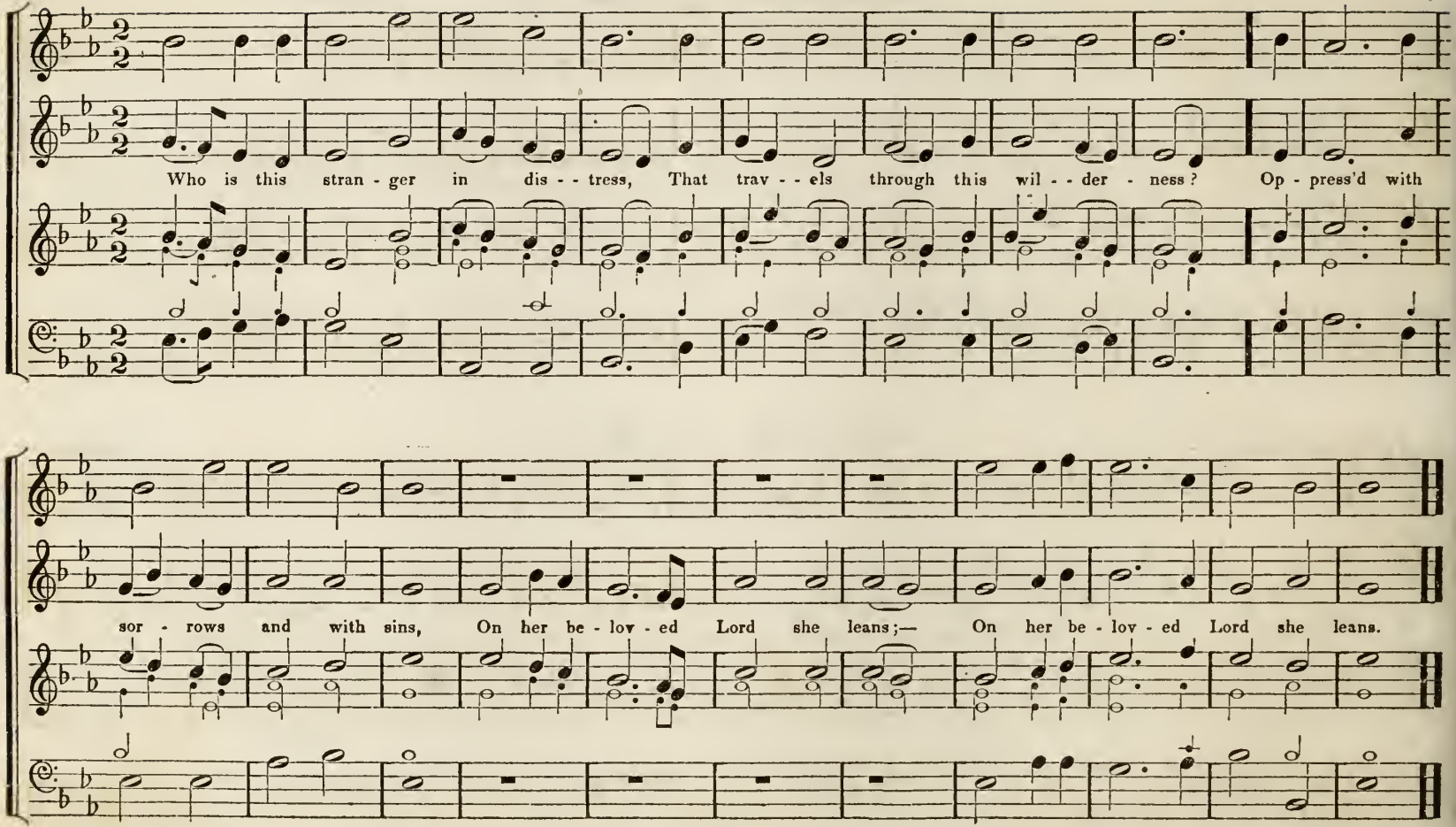
WARREN. L. M. [Chant.]



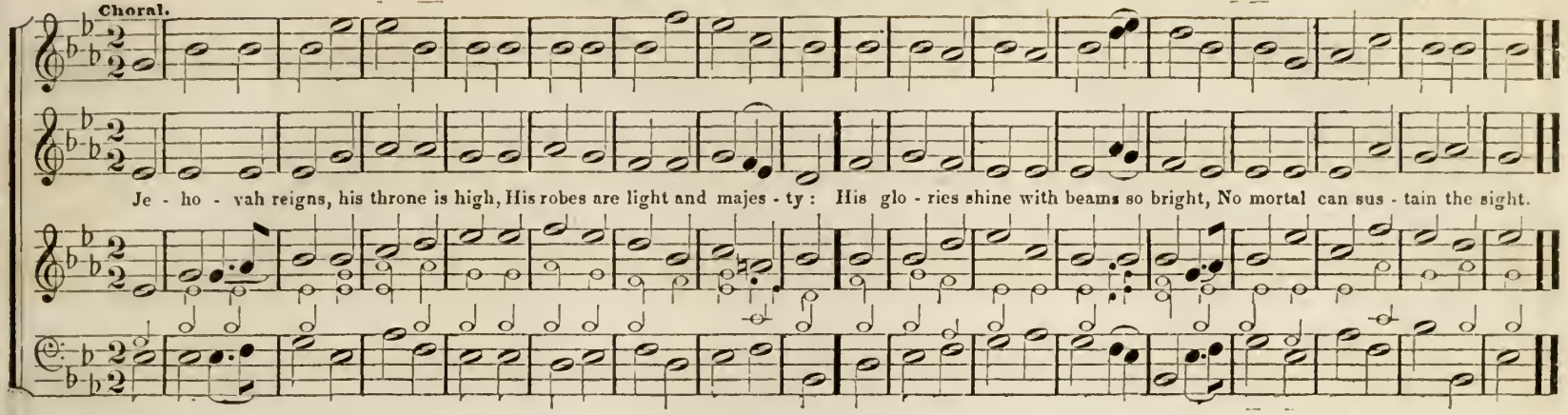
LUTON. L. M.



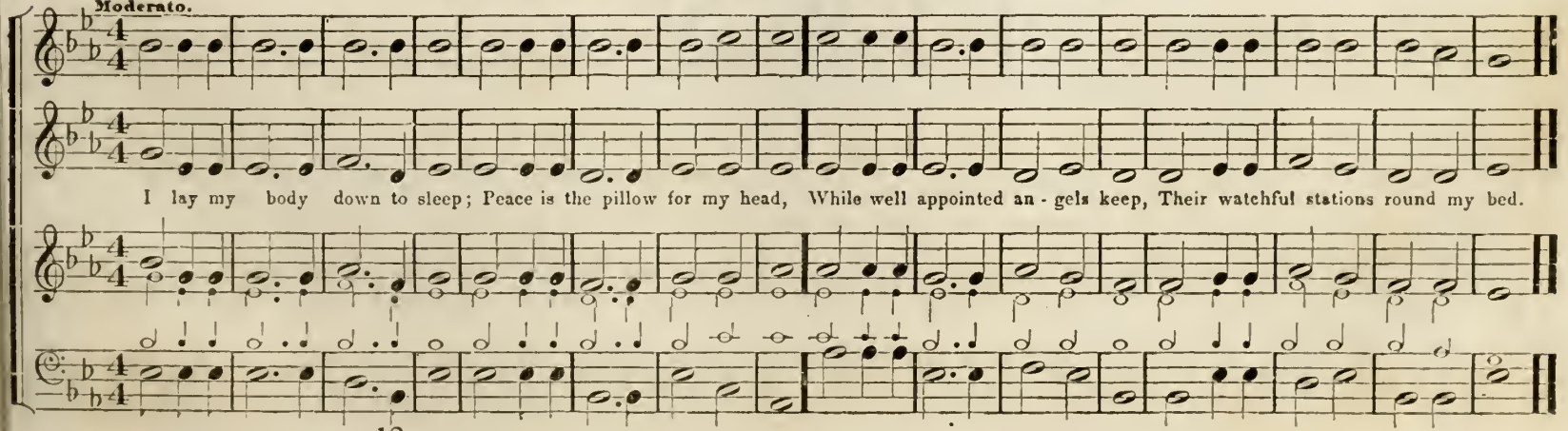
QUITO. L. M.


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.

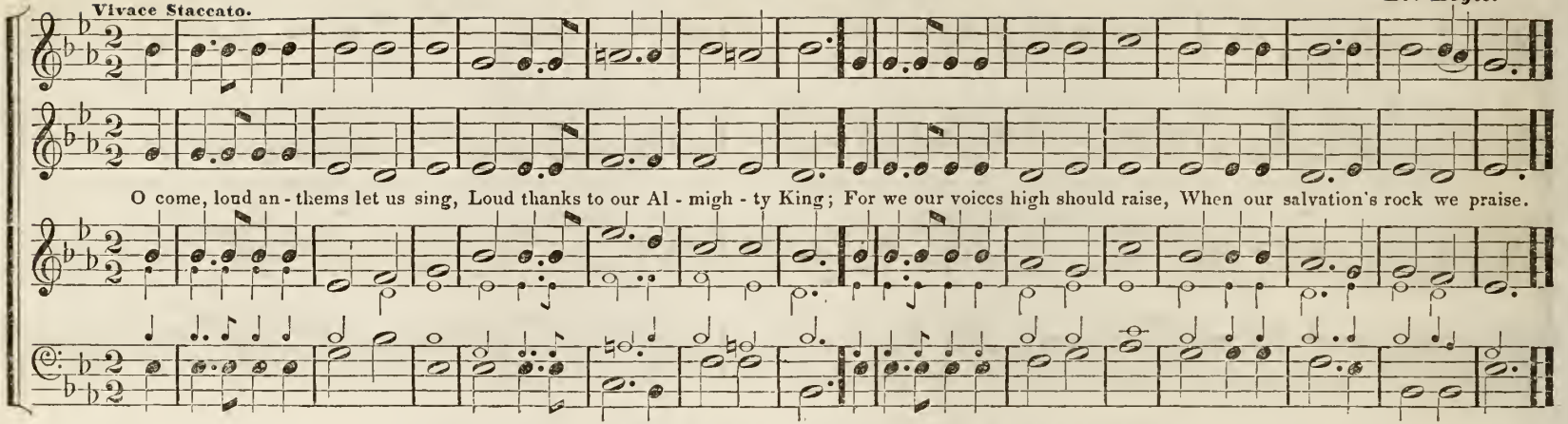


CHICKERING'S CHANT. L. M.



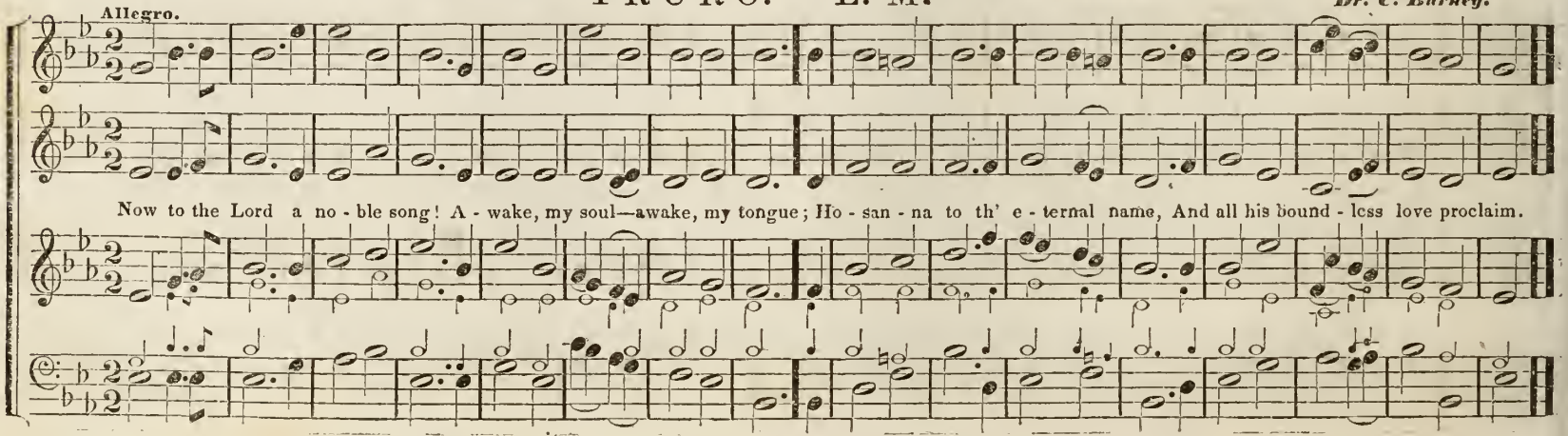
APPLETON. L. M.

Dr. Boyce.

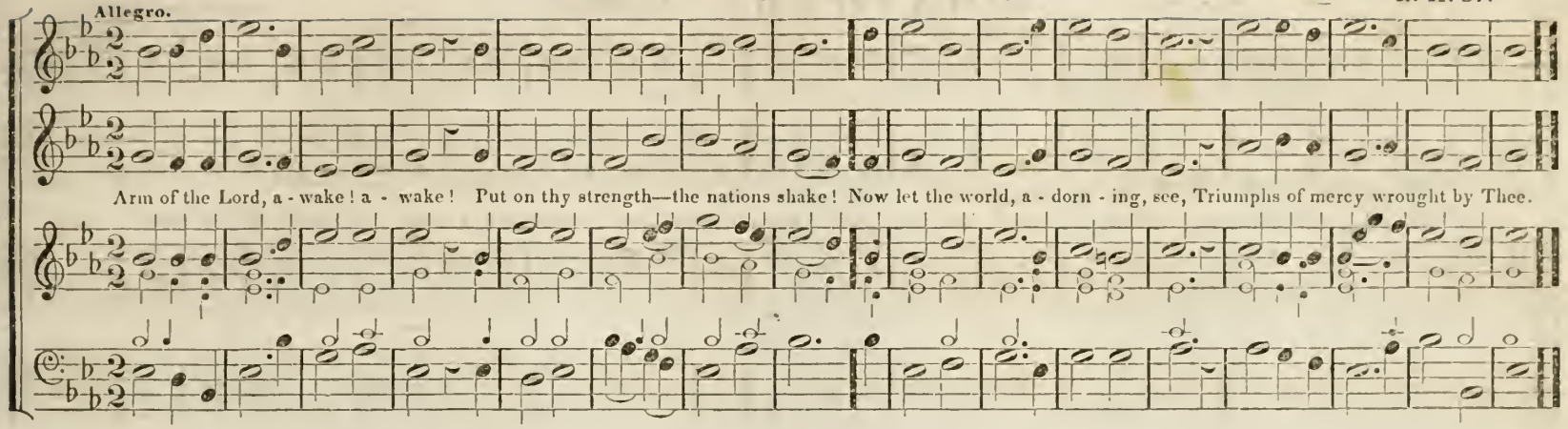


TRURO. L. M.

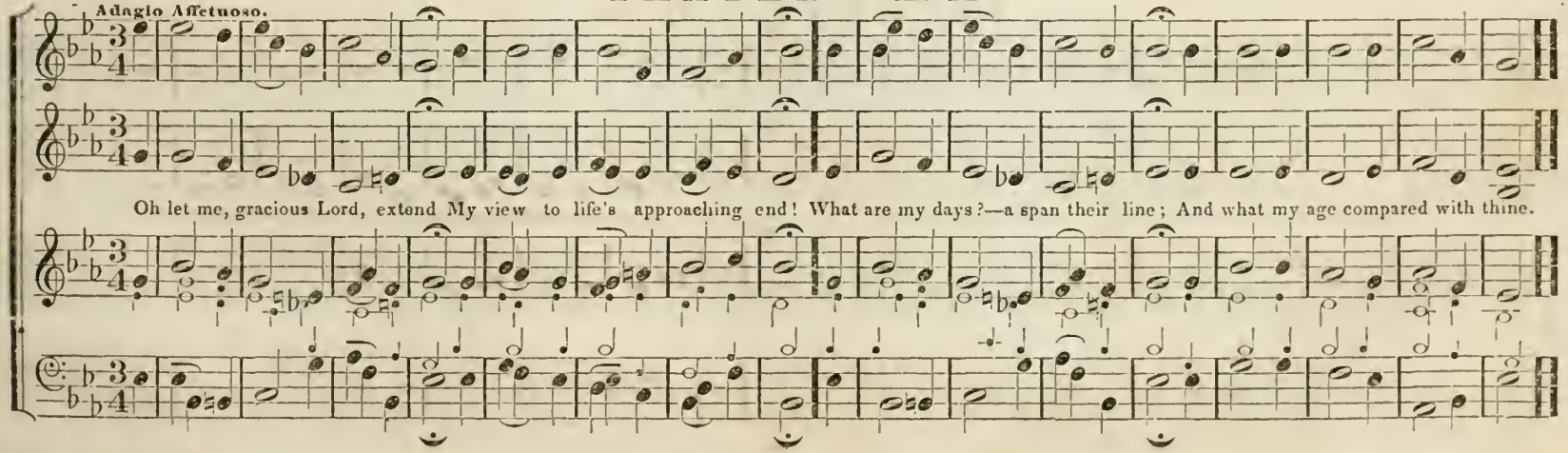
Dr. C. Burney.



RAINSFORD. L. M.

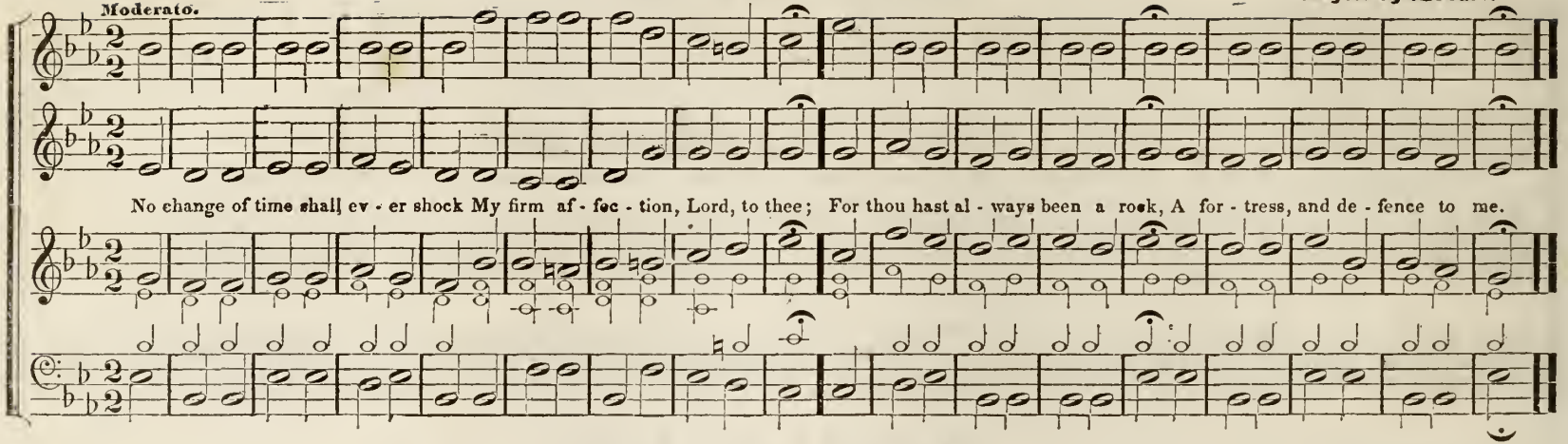


THAYER. L. M.

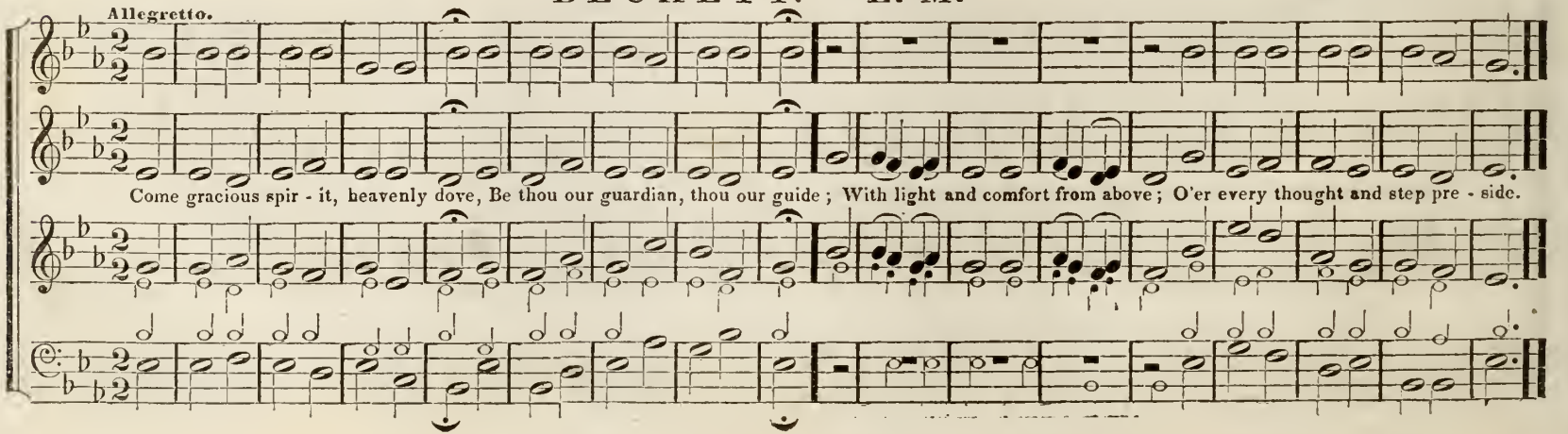


CHATHAM. L. M.

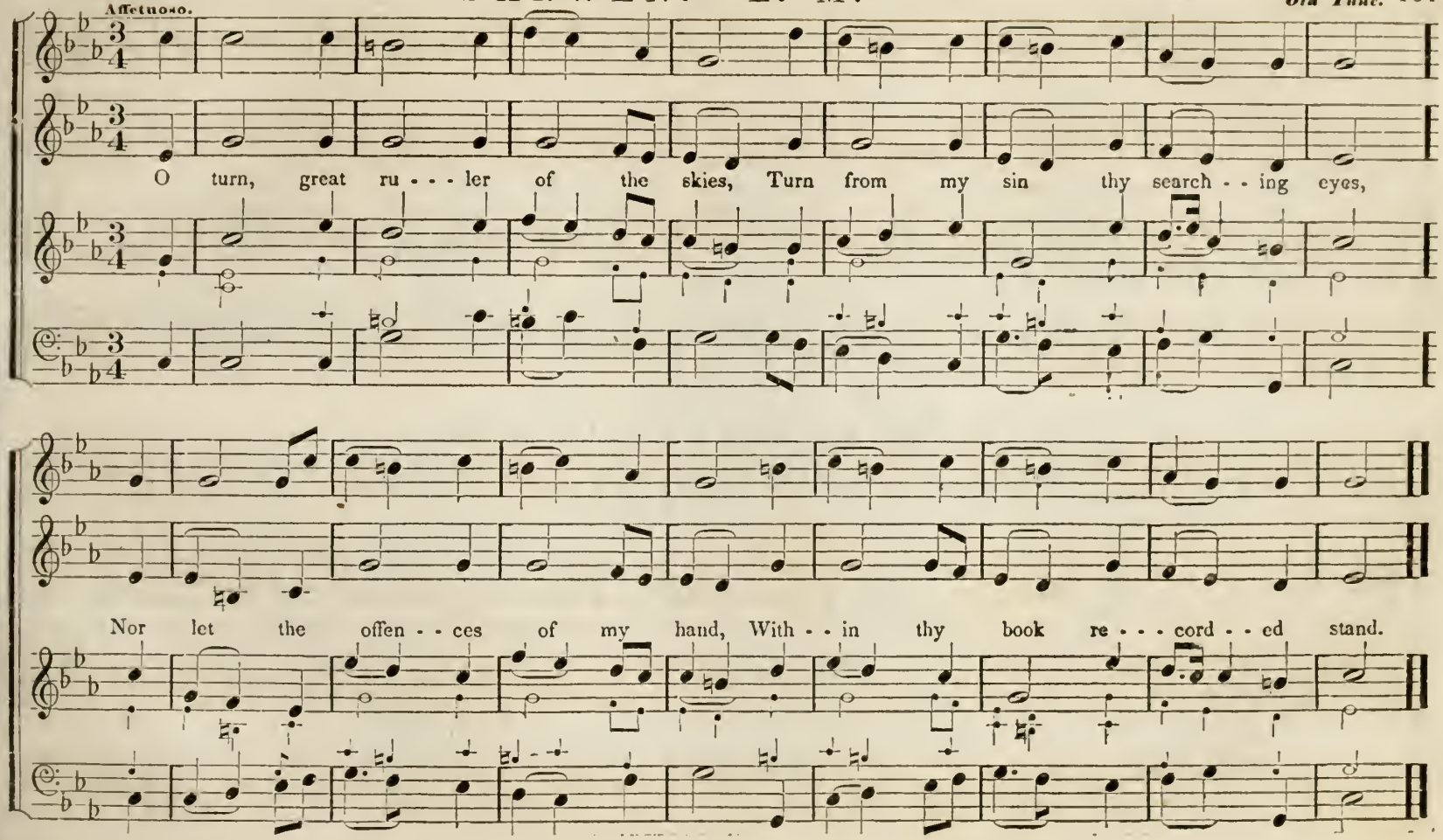
Subject by Mozart.



BECKETT. L. M.

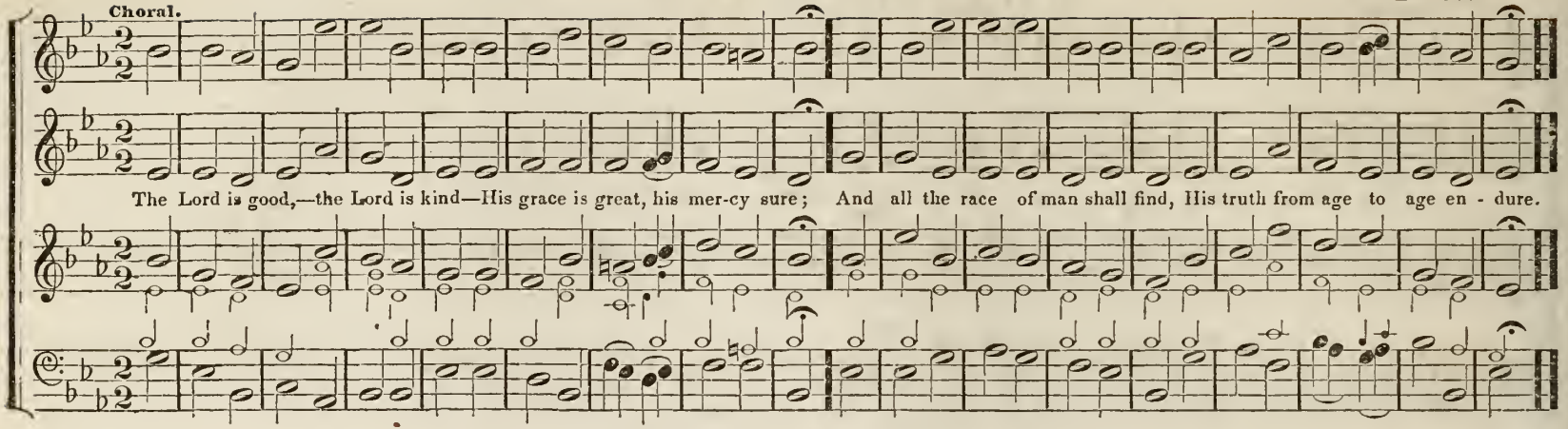


DARWEN. L. M.

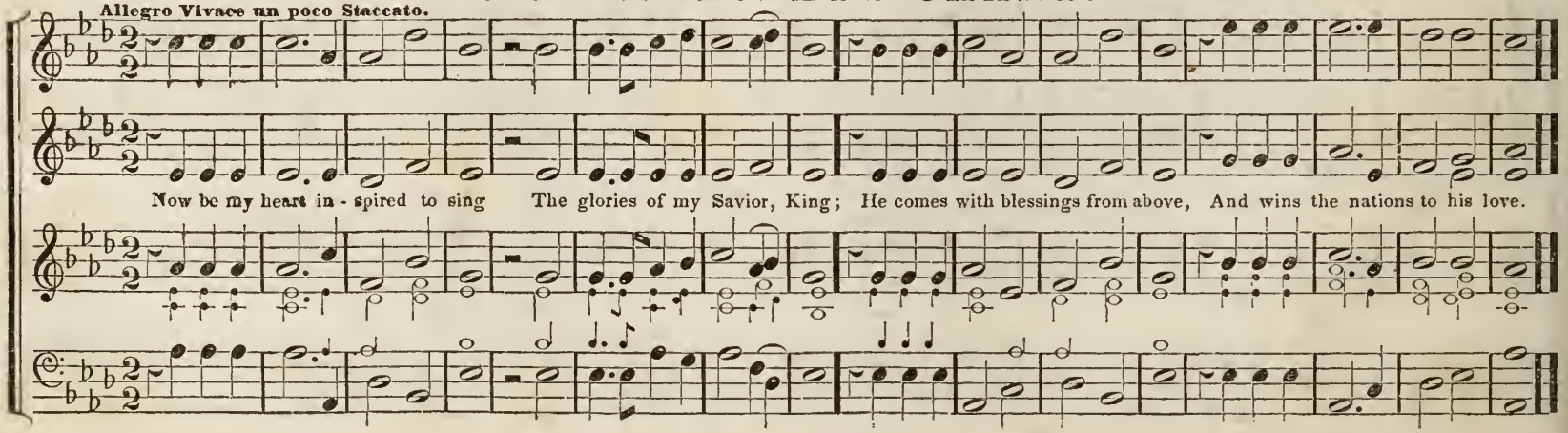

Affetuoso.
O turn, great ru - - - ler of the skies, Turn from my sin thy search - - ing eyes,
Nor let the offen - - ces of my hand, With - - in thy book re - - - cord - - ed stand.

ST. PAUL'S. L. M.

Dr. Green.

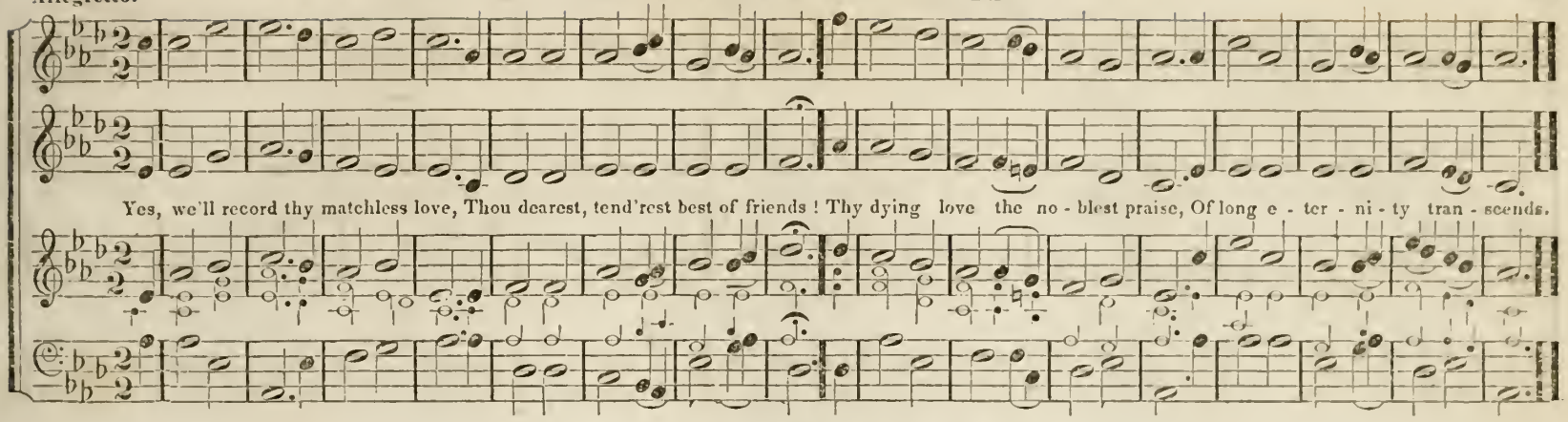


HOSEA ILSLEY'S CHANT.



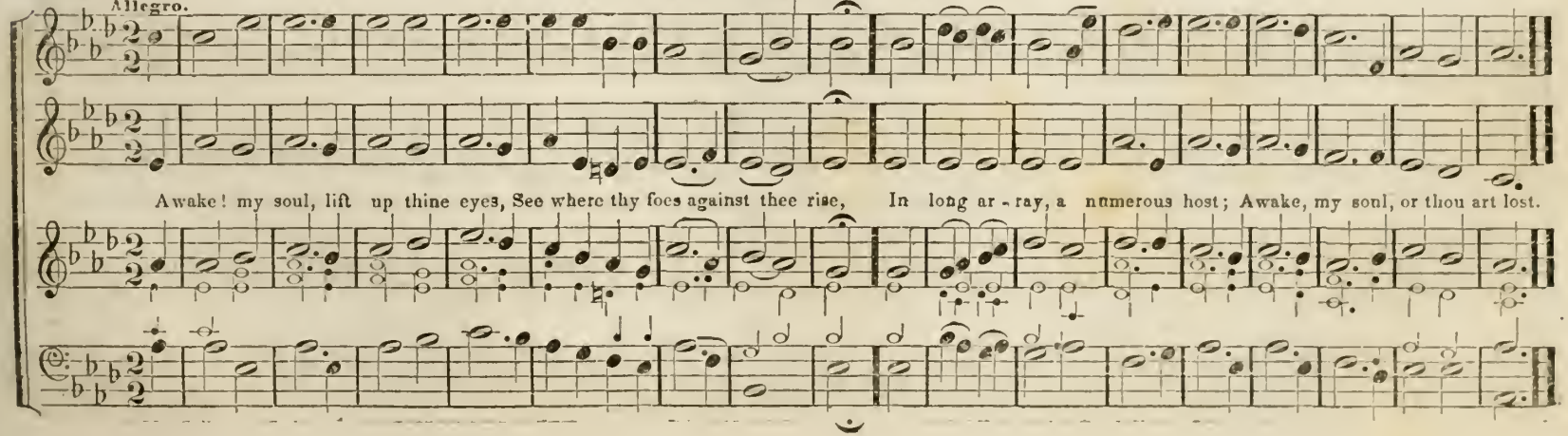
Allegretto.

LIMERICK L. M.

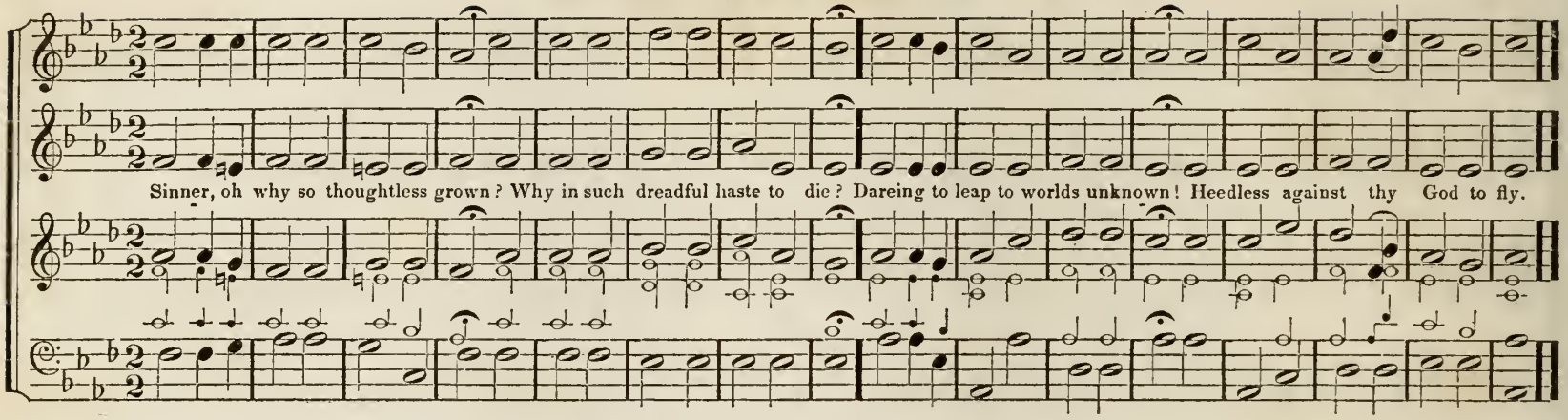


TOPSHAM. L. M.

Allegro.

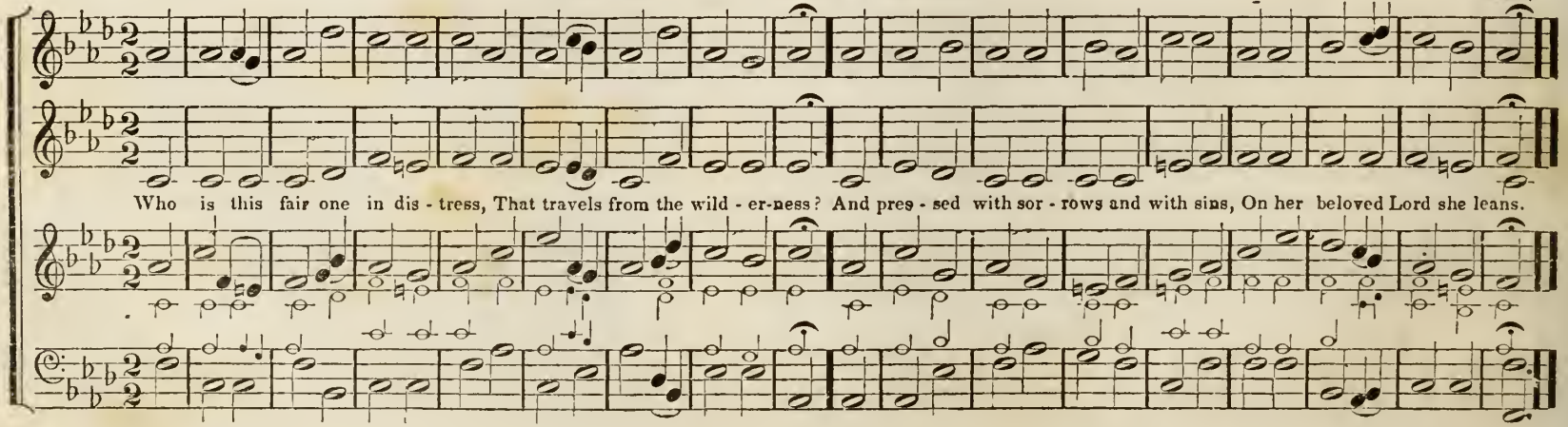


EXPOSTULATON. L. M.

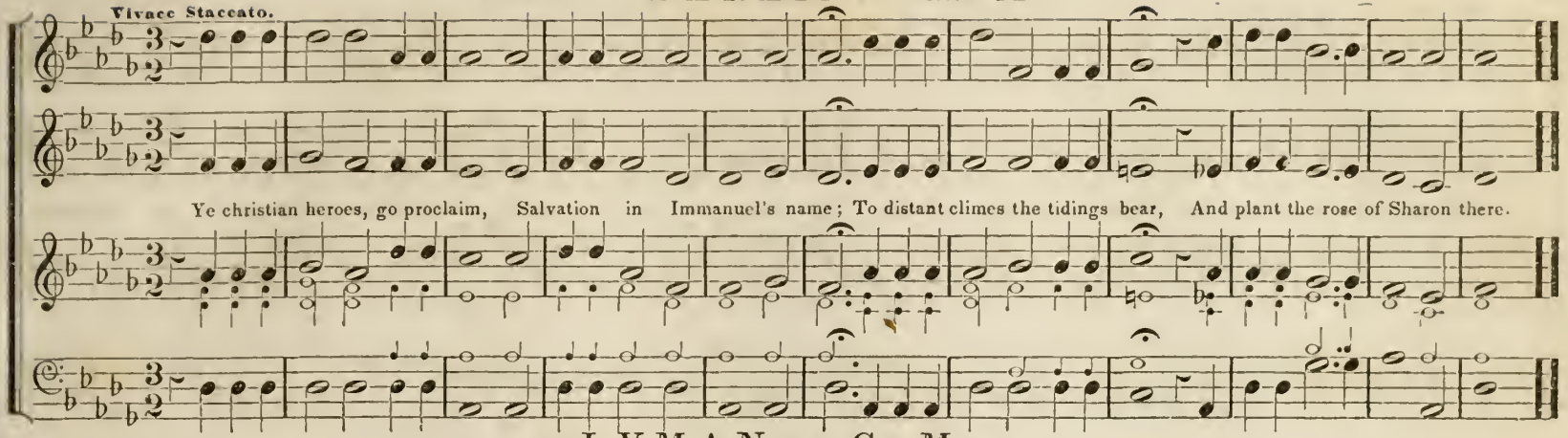


WILDERNESS.

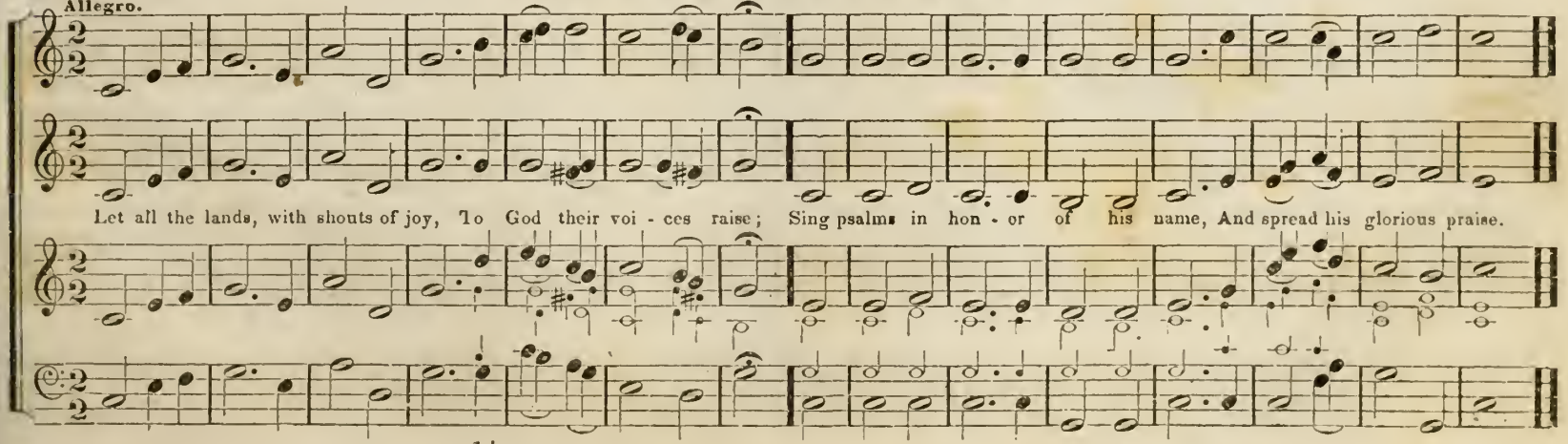
Leach.



BERLIN. L. M.

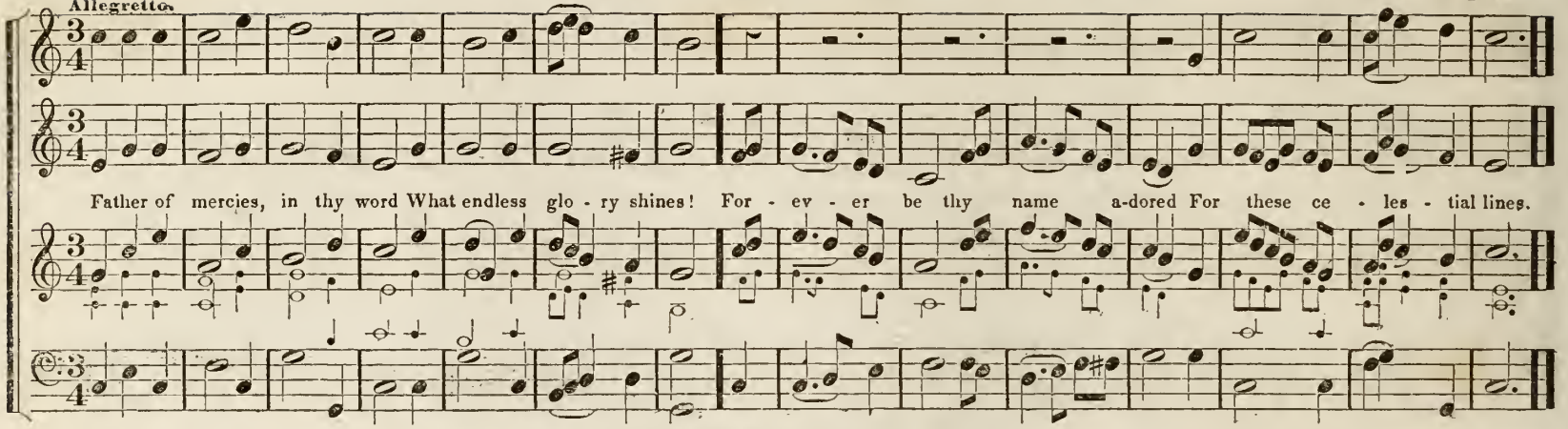


LYMAN. C. M.



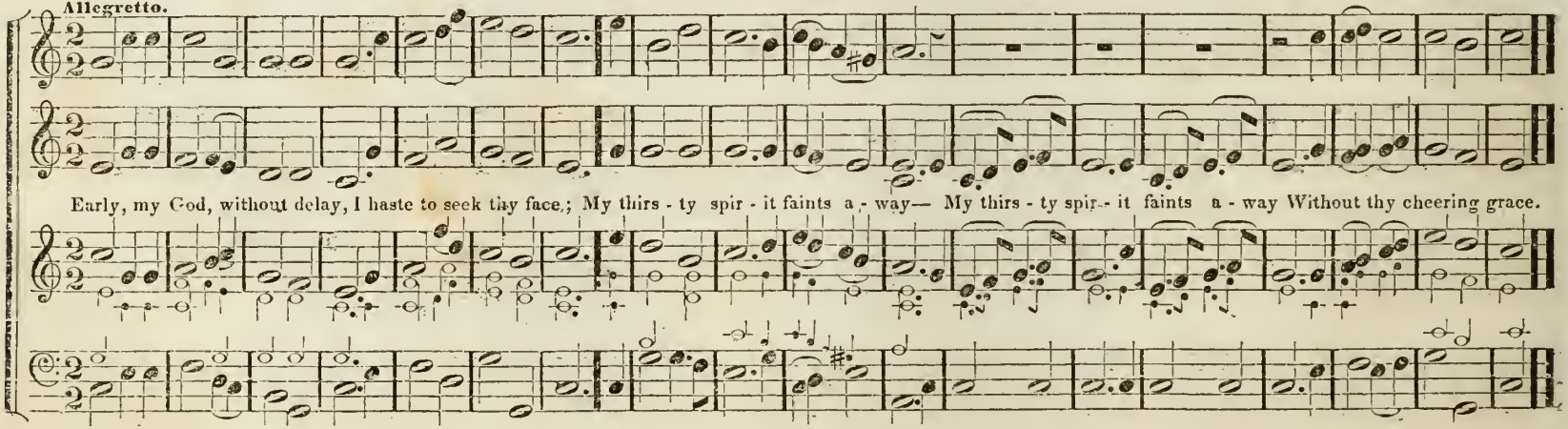
DORCHESTER. C. M.

Not Original.

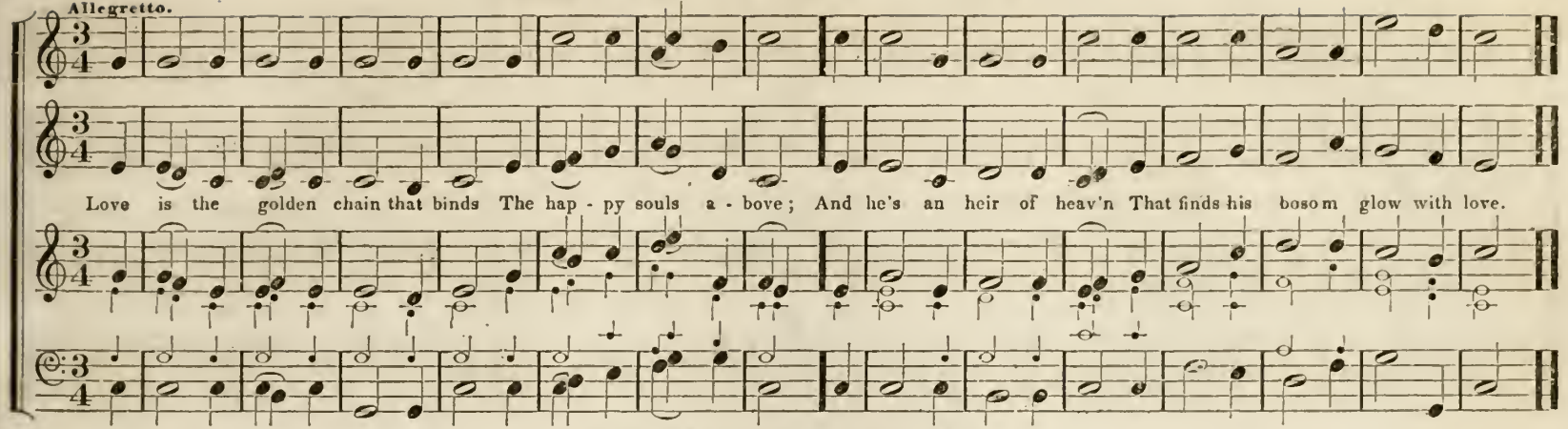


LANESBORO'. C. M.

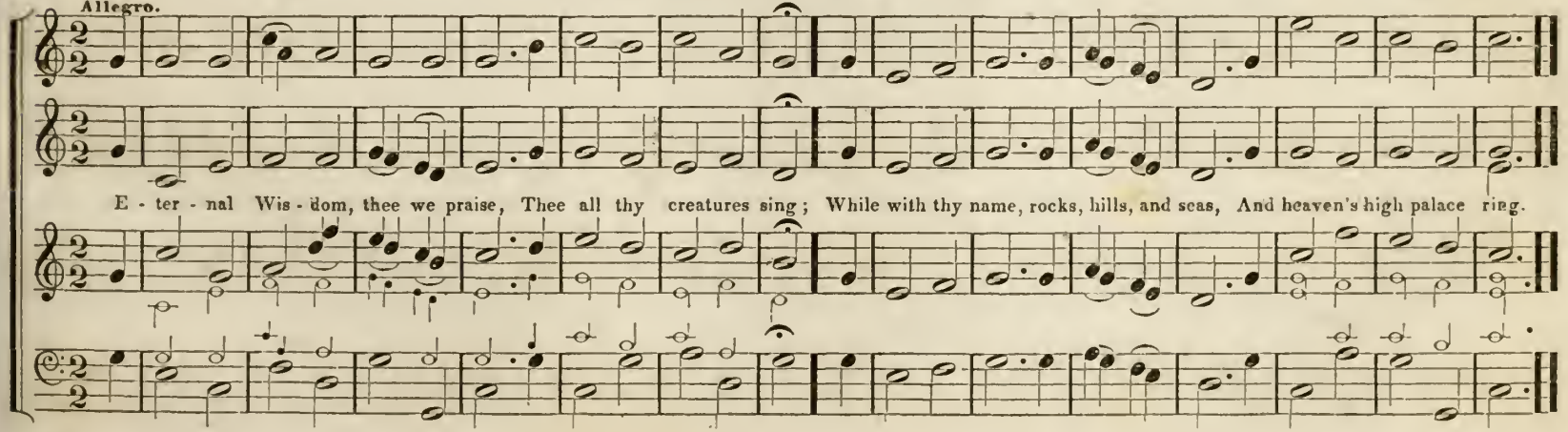
Not Original.



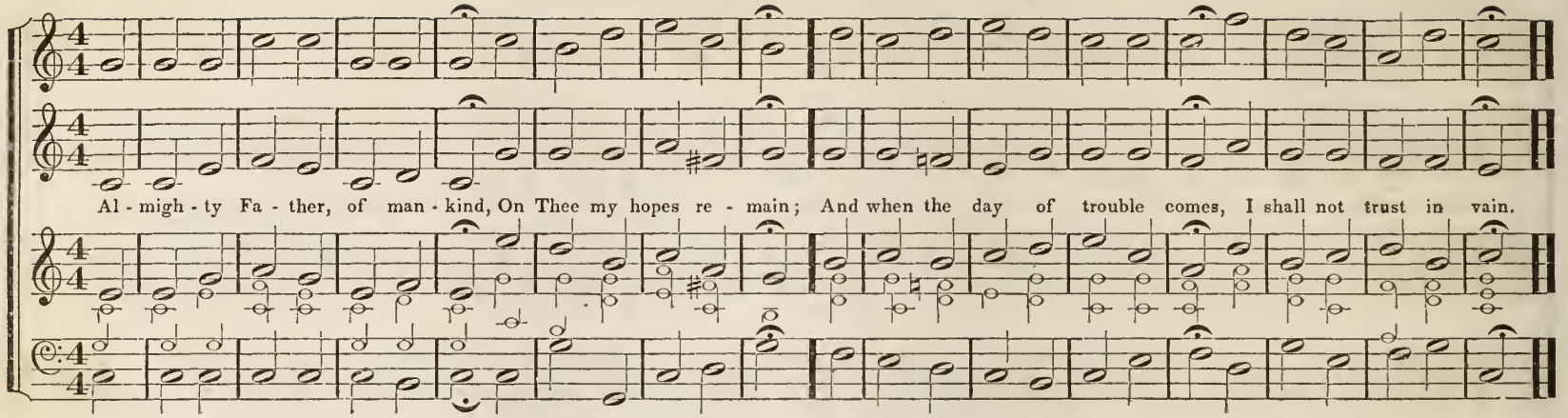
NEW CONWAY. C. M.



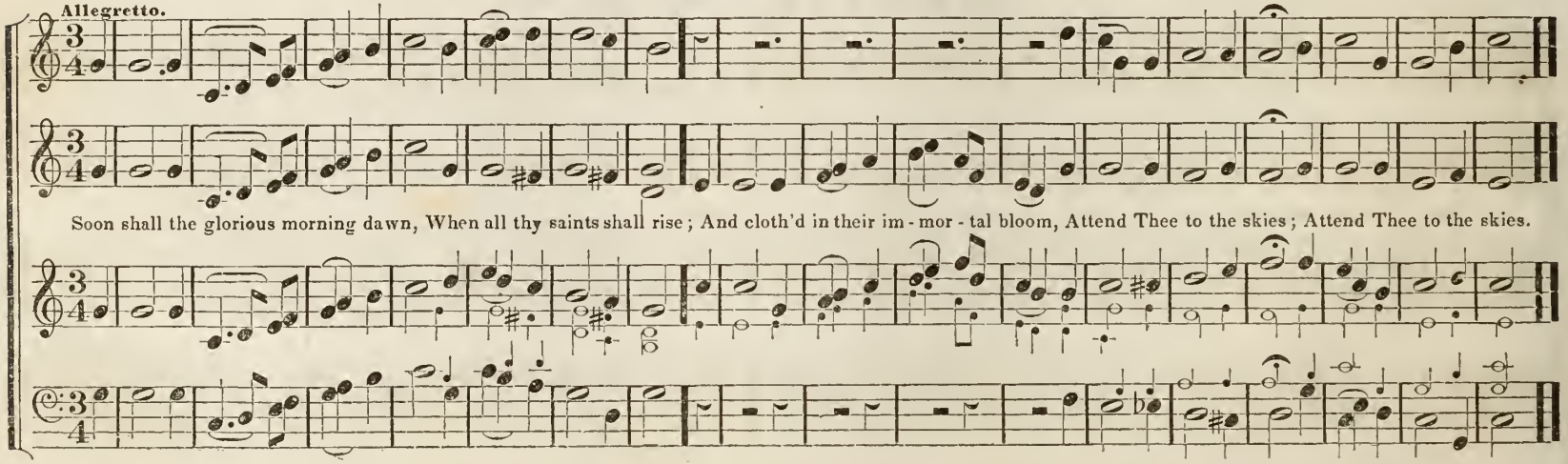
BERWICK. C. M.



NEW CASTLE. C. M.

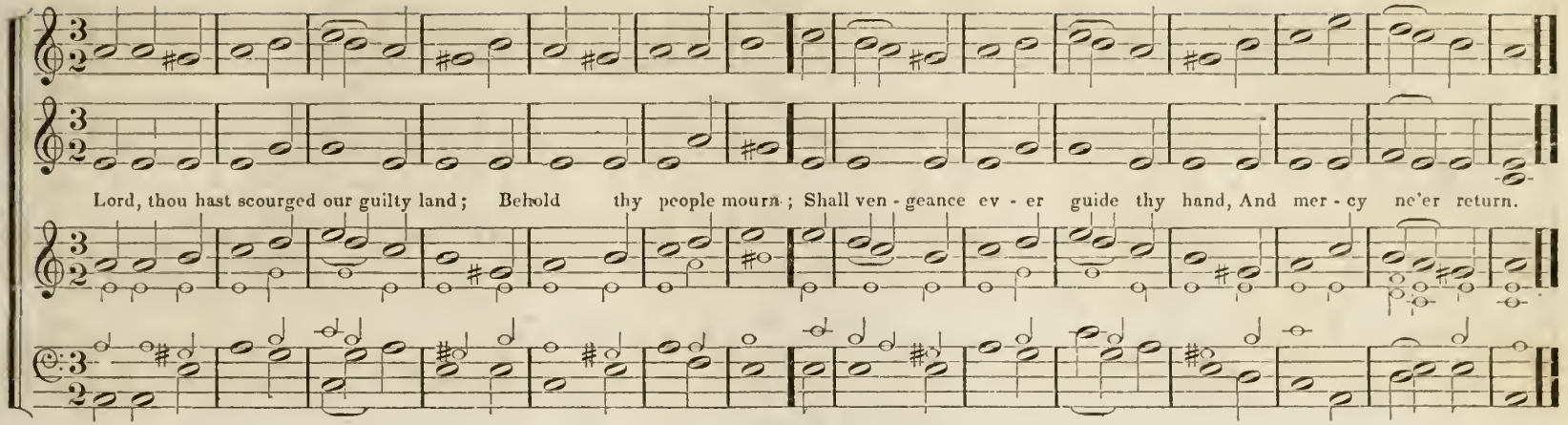


CODMAN. C. M.



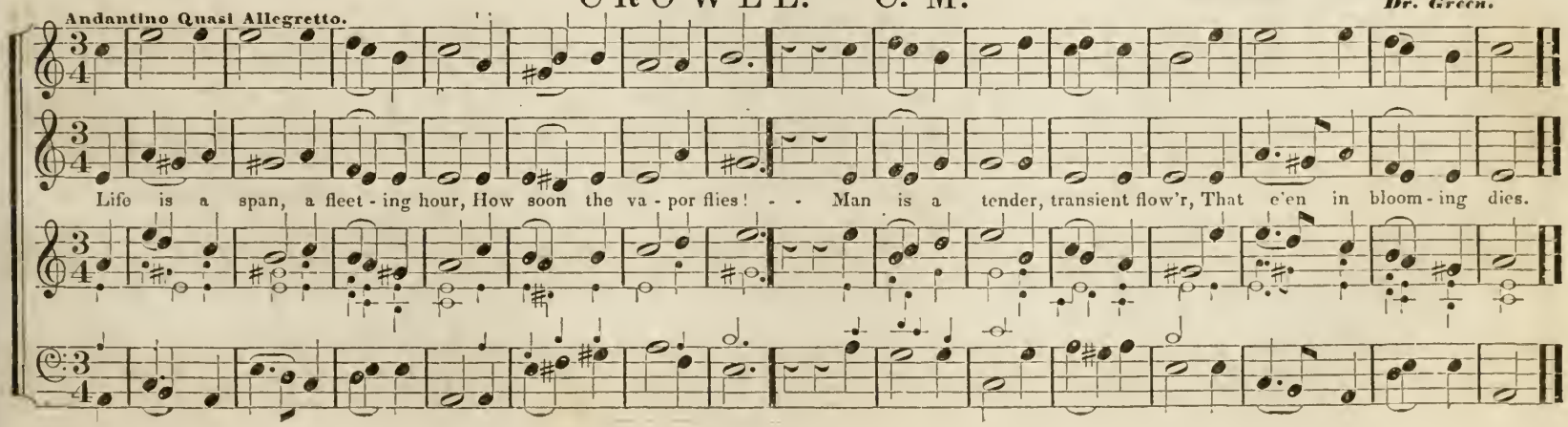
BURFORD. C. M.

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.

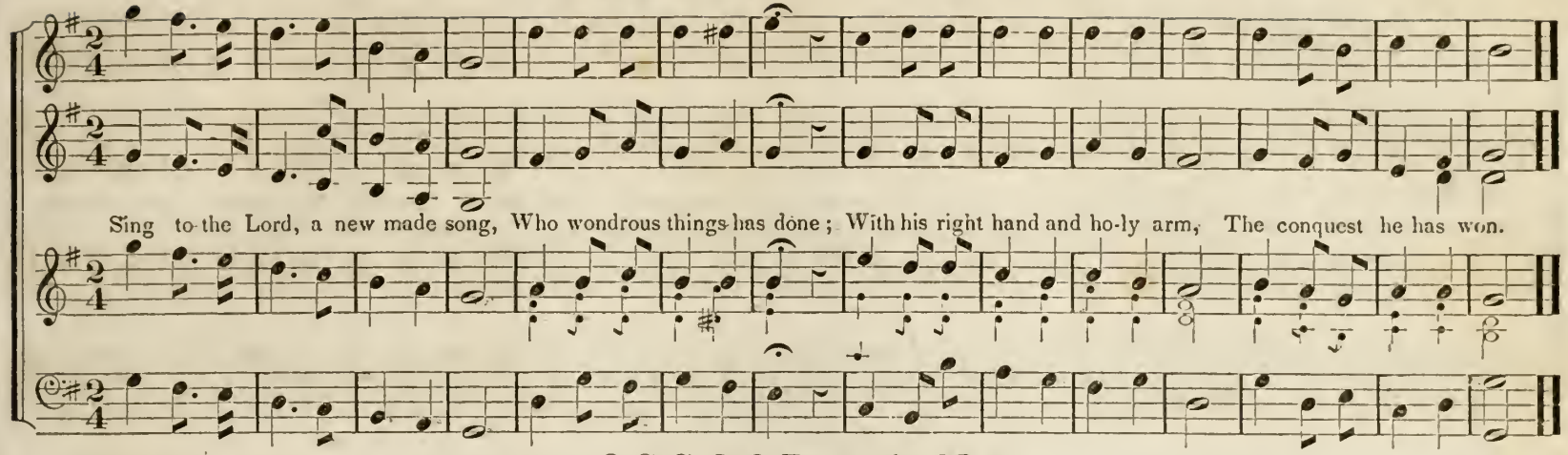
ARLINGTON. C. M.

Dr. Arne.

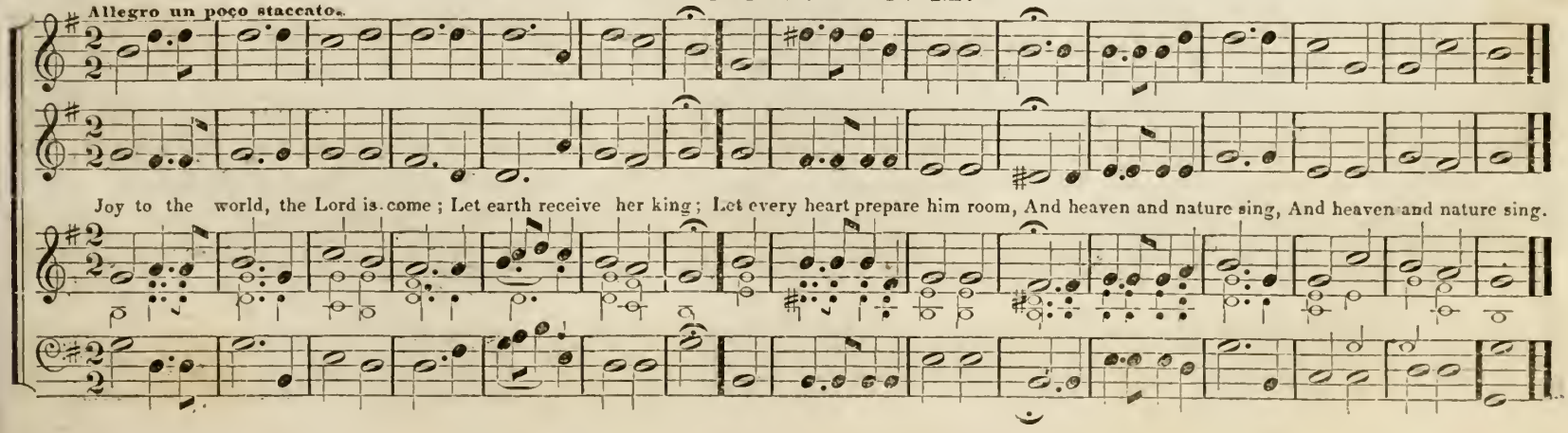
Allegretto quasi Andantino.

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.

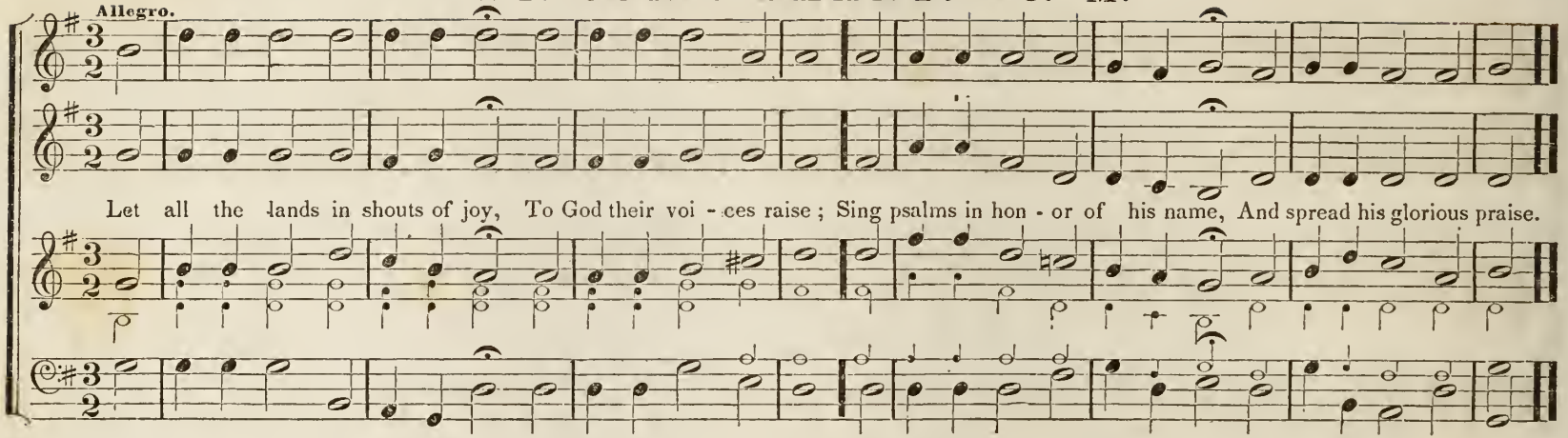
DEERING. C. M.



OSGOOD. C. M.

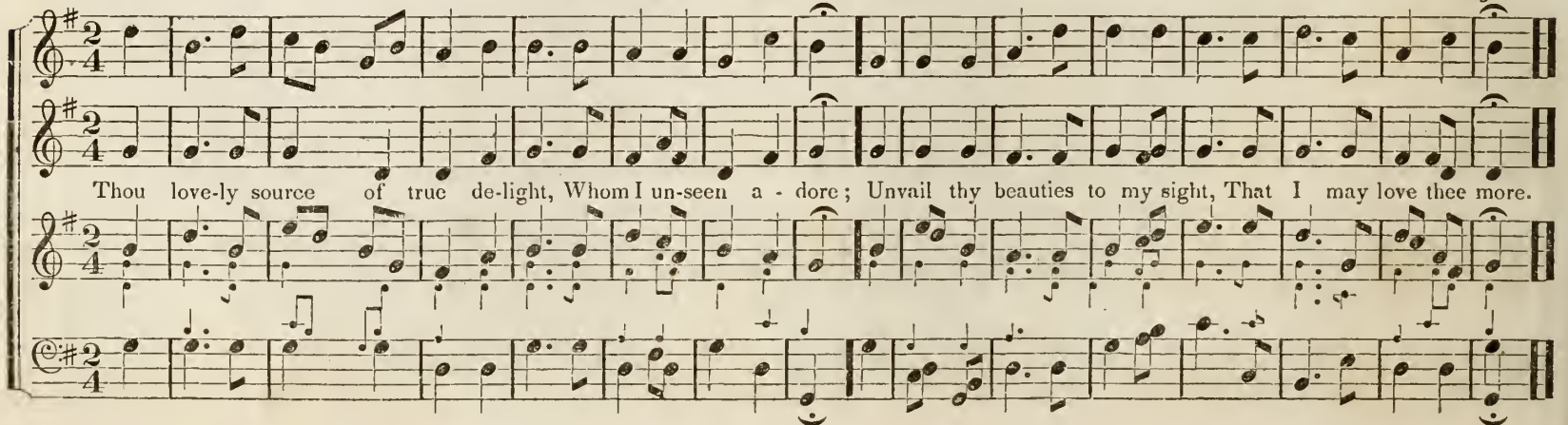


WILSON'S CHANT. C. M.

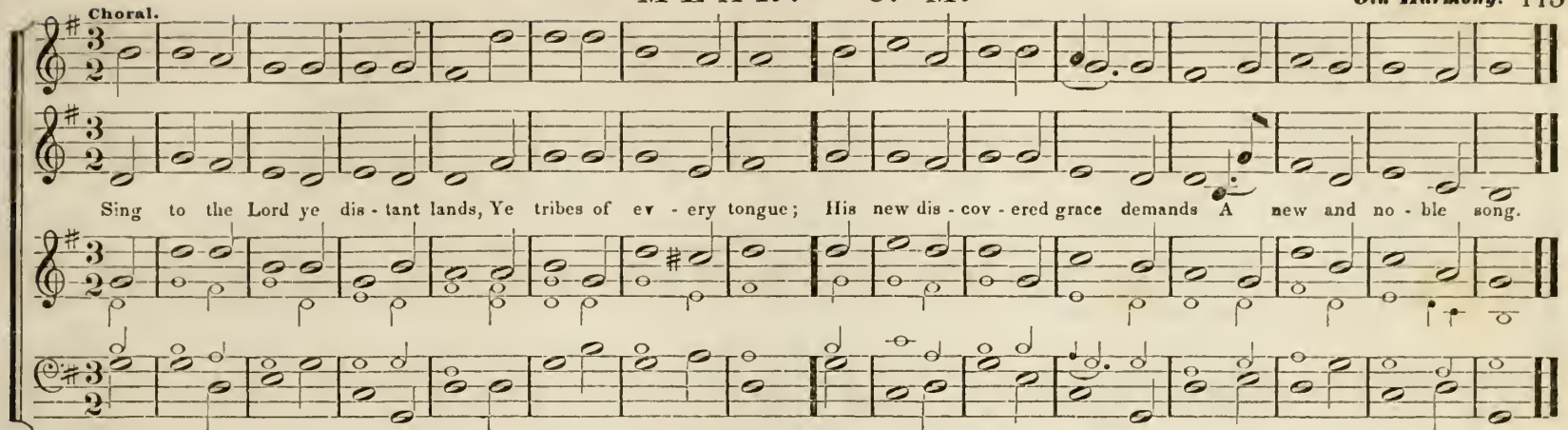


EMERY. C. M.

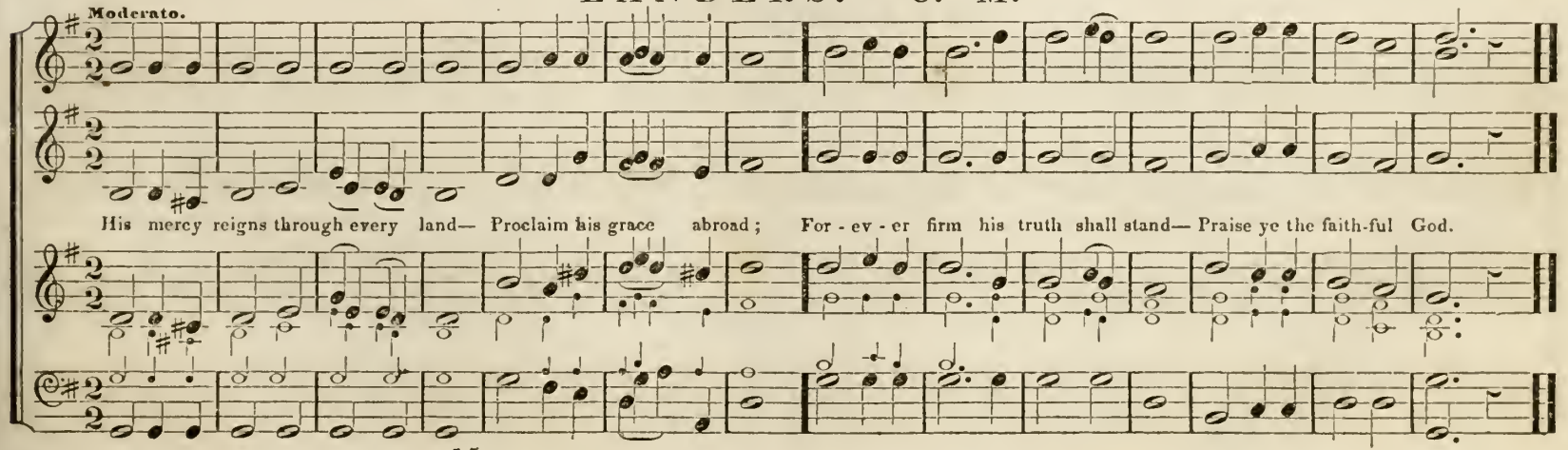
C. J. Noyes.



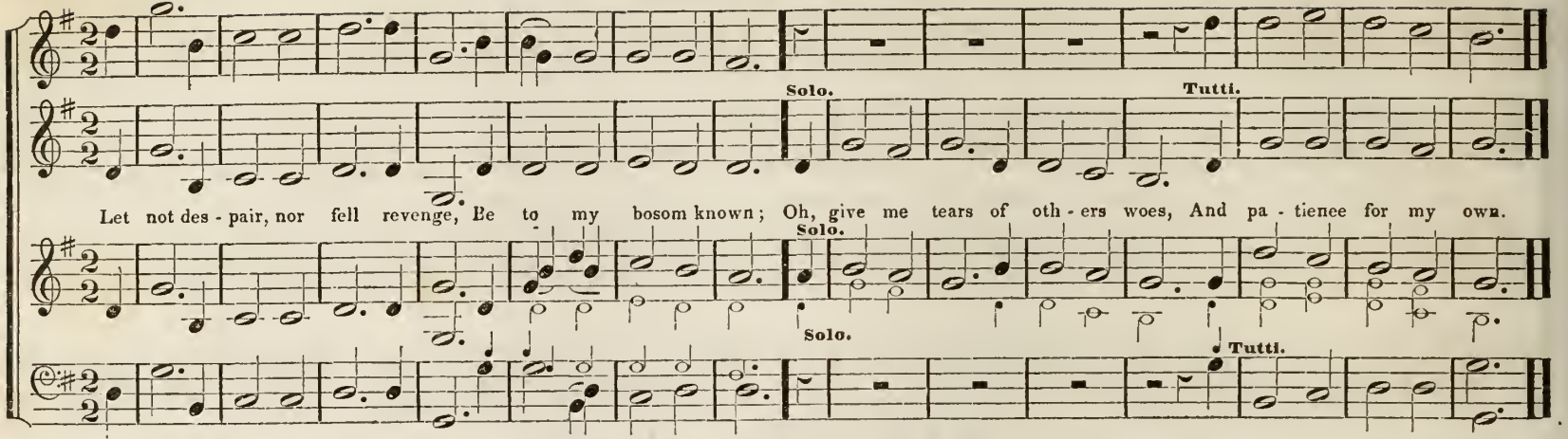
MEAR. C. M.



LANDERS. C. M.

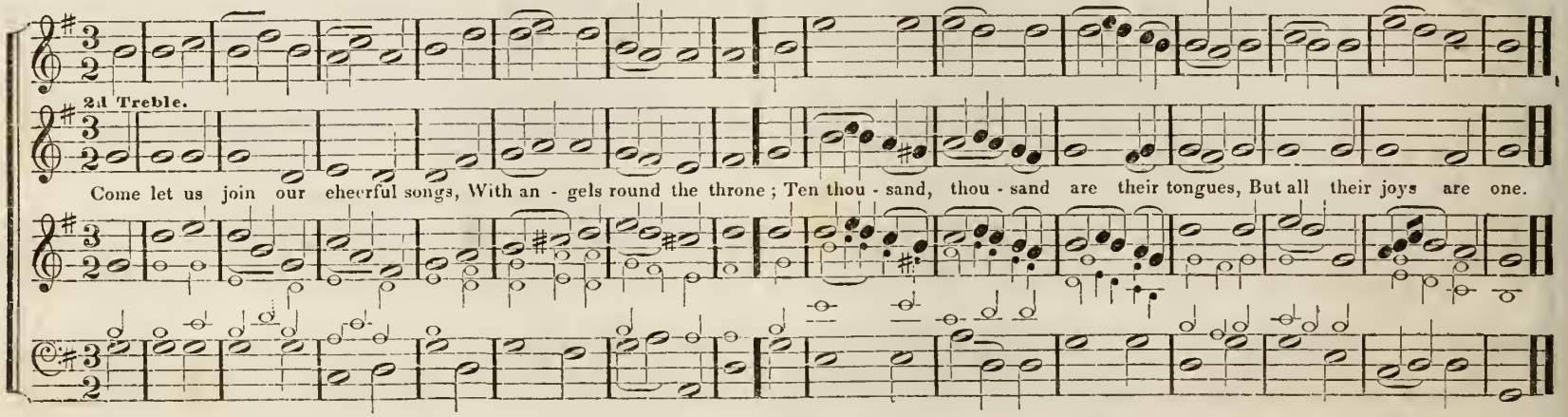


NORTON. C. M.

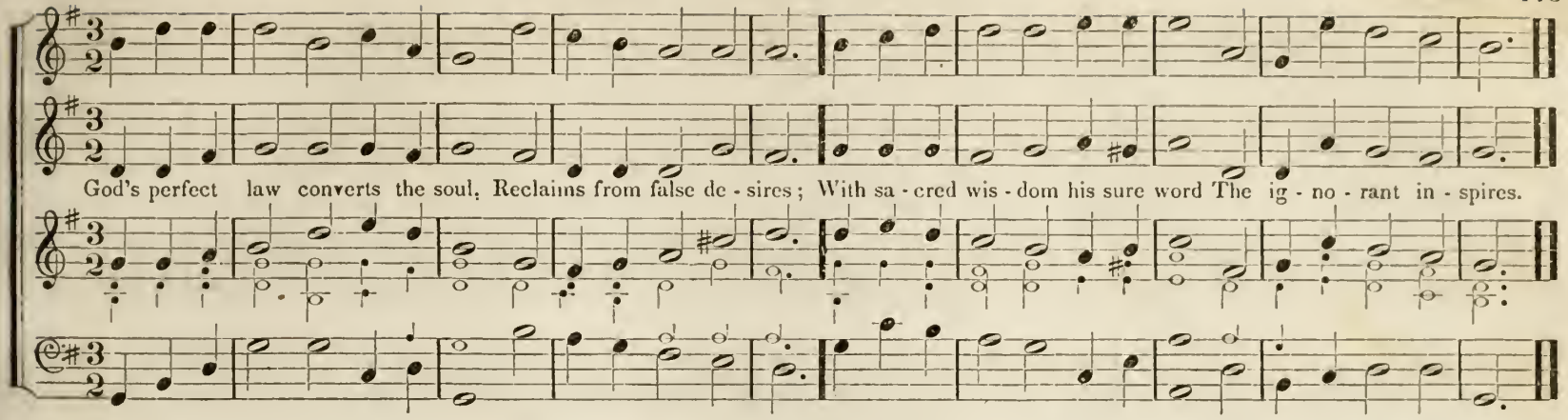


MELODY. C. M.

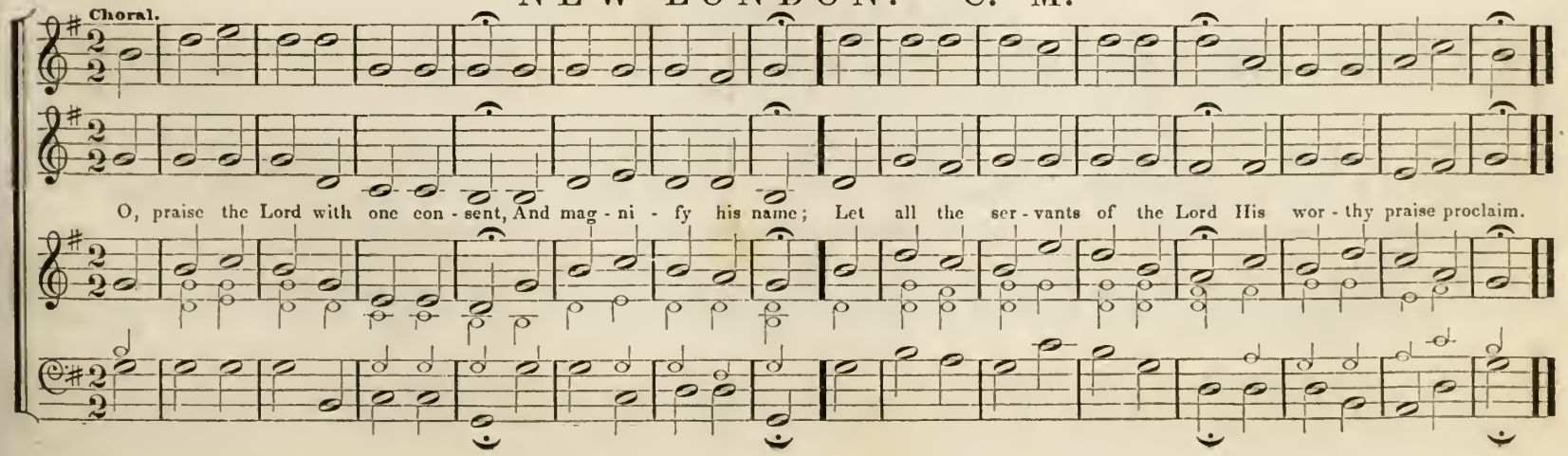
Leach.



FREEPORT. C. M.

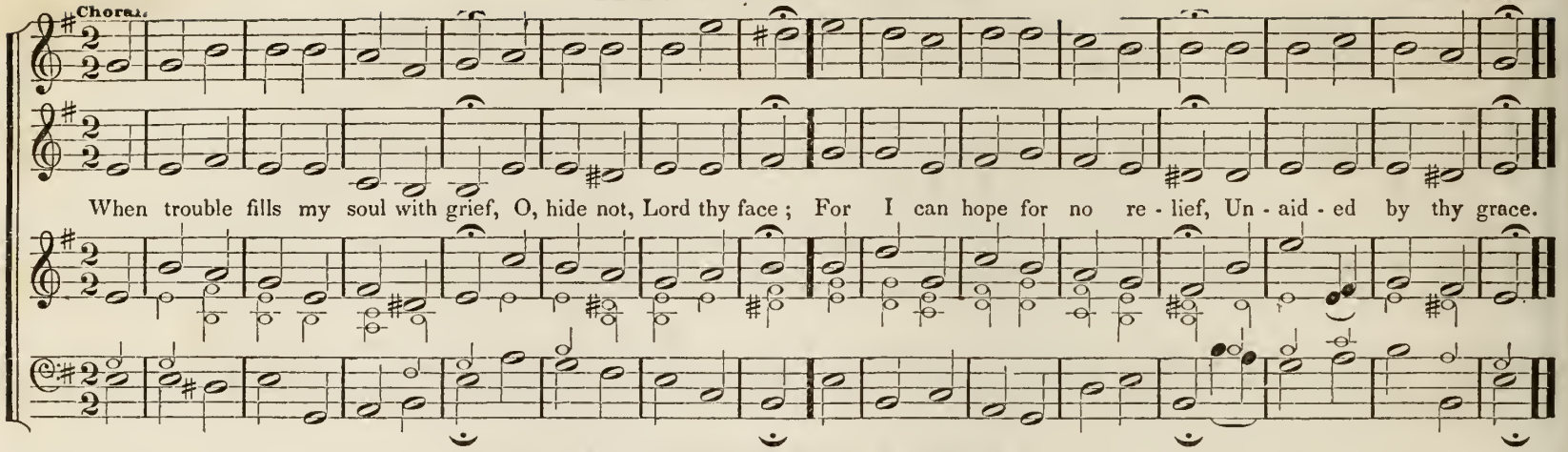


NEW LONDON. C. M.

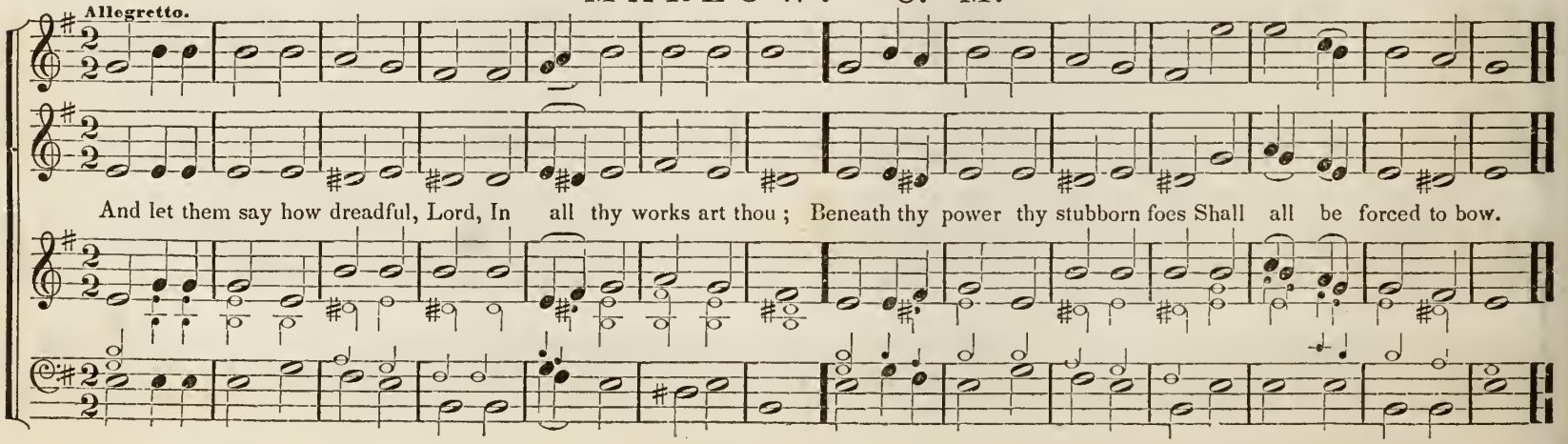


MILLER. C. M.

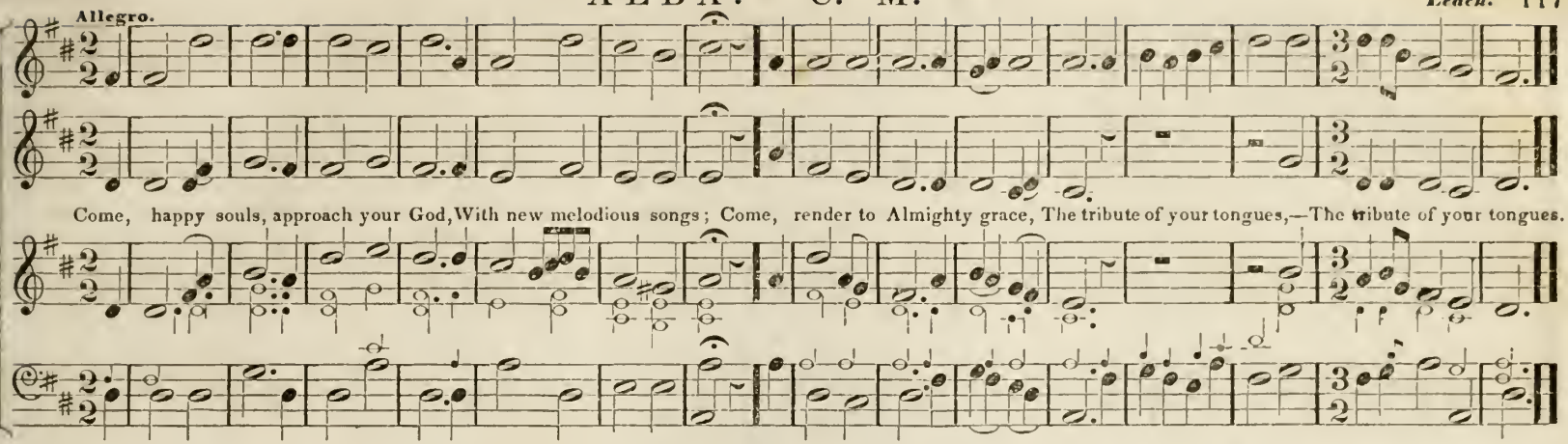
Dr. Miller.



MARLOW. C. M.

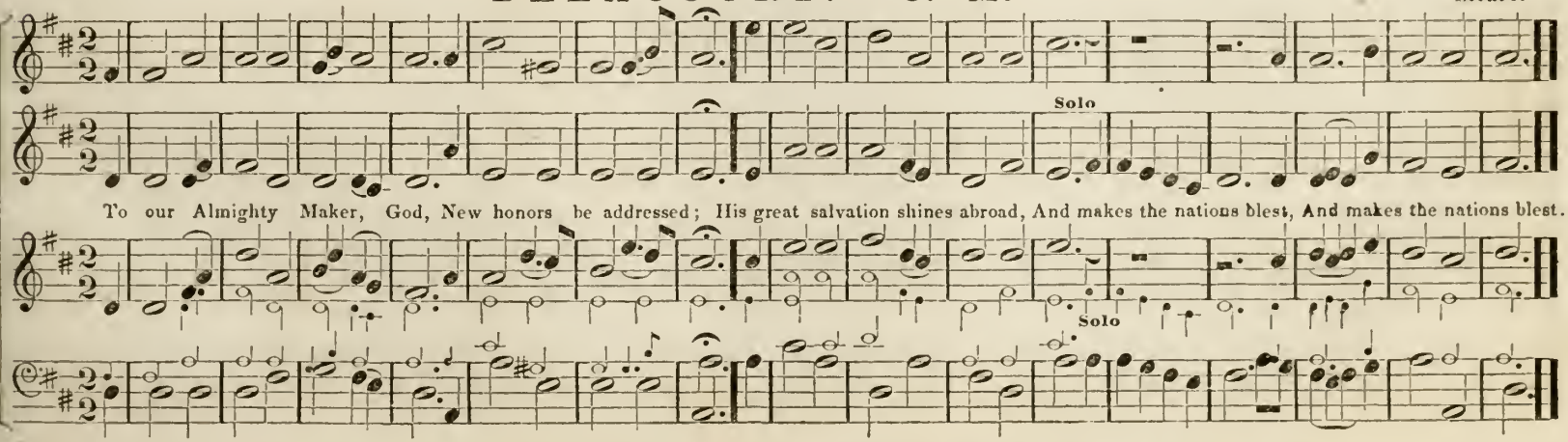


ALBA. C. M.



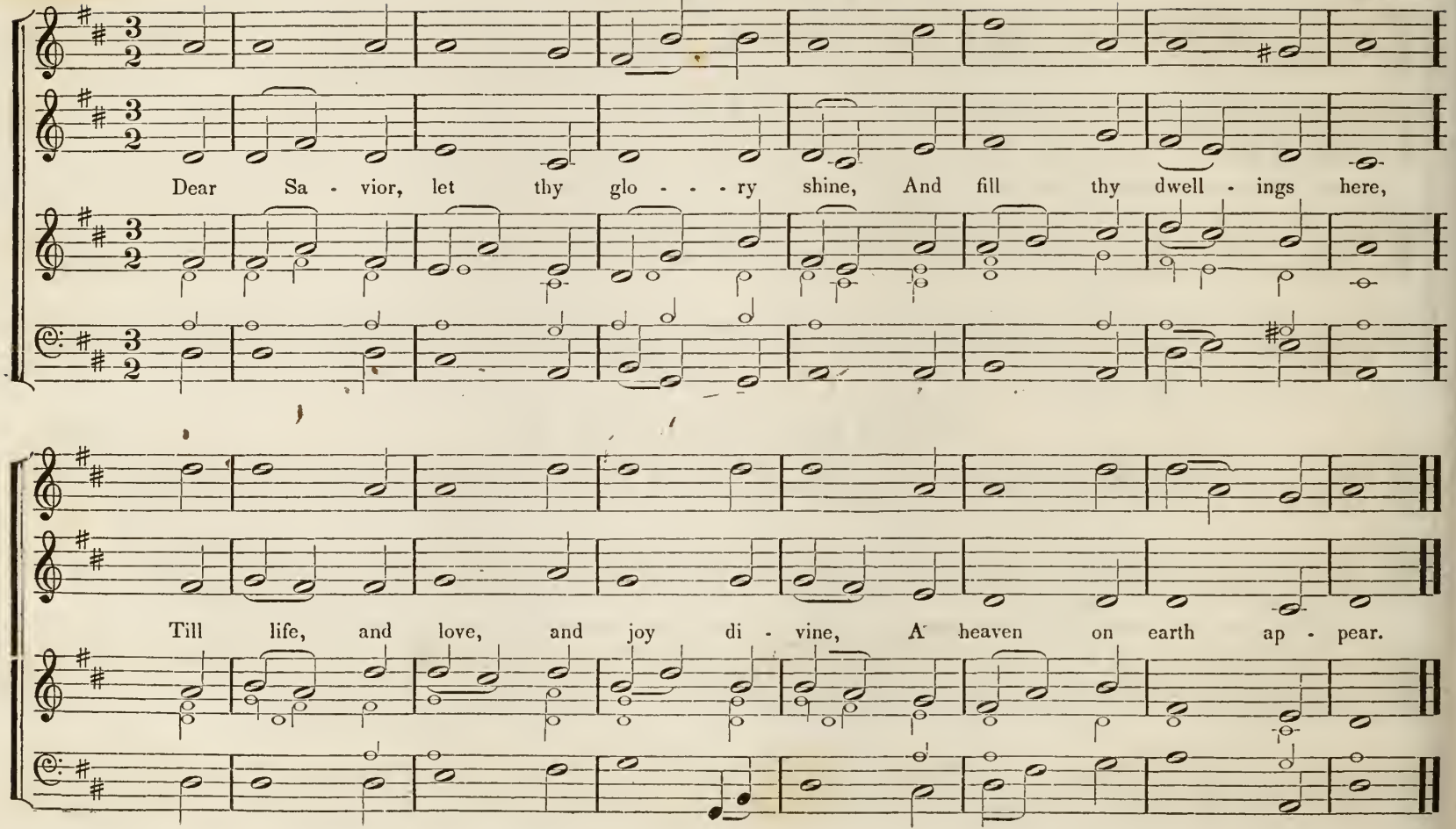
DELACOURT. C. M.

Stearn.

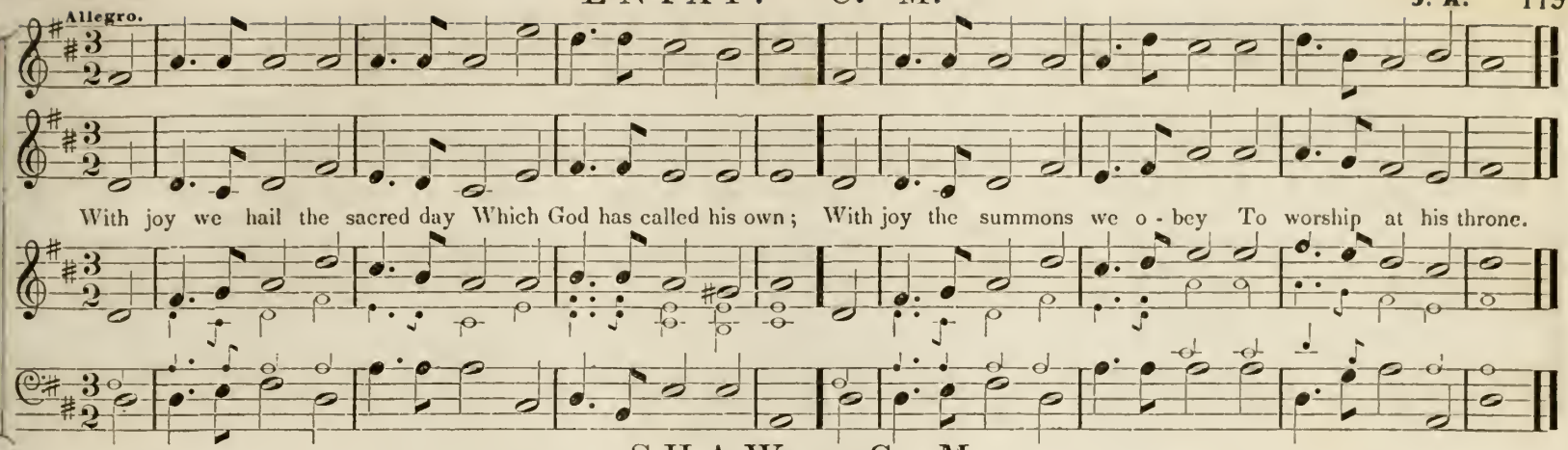


ARCHLAND. C. M.

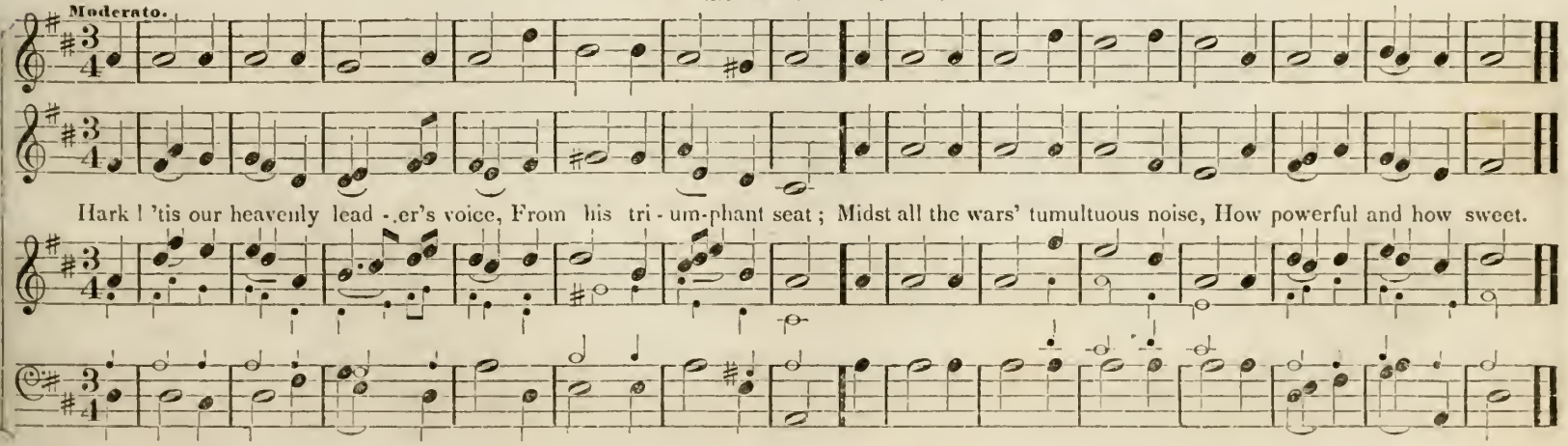
B. Wyman.



ENIAP. C. M.

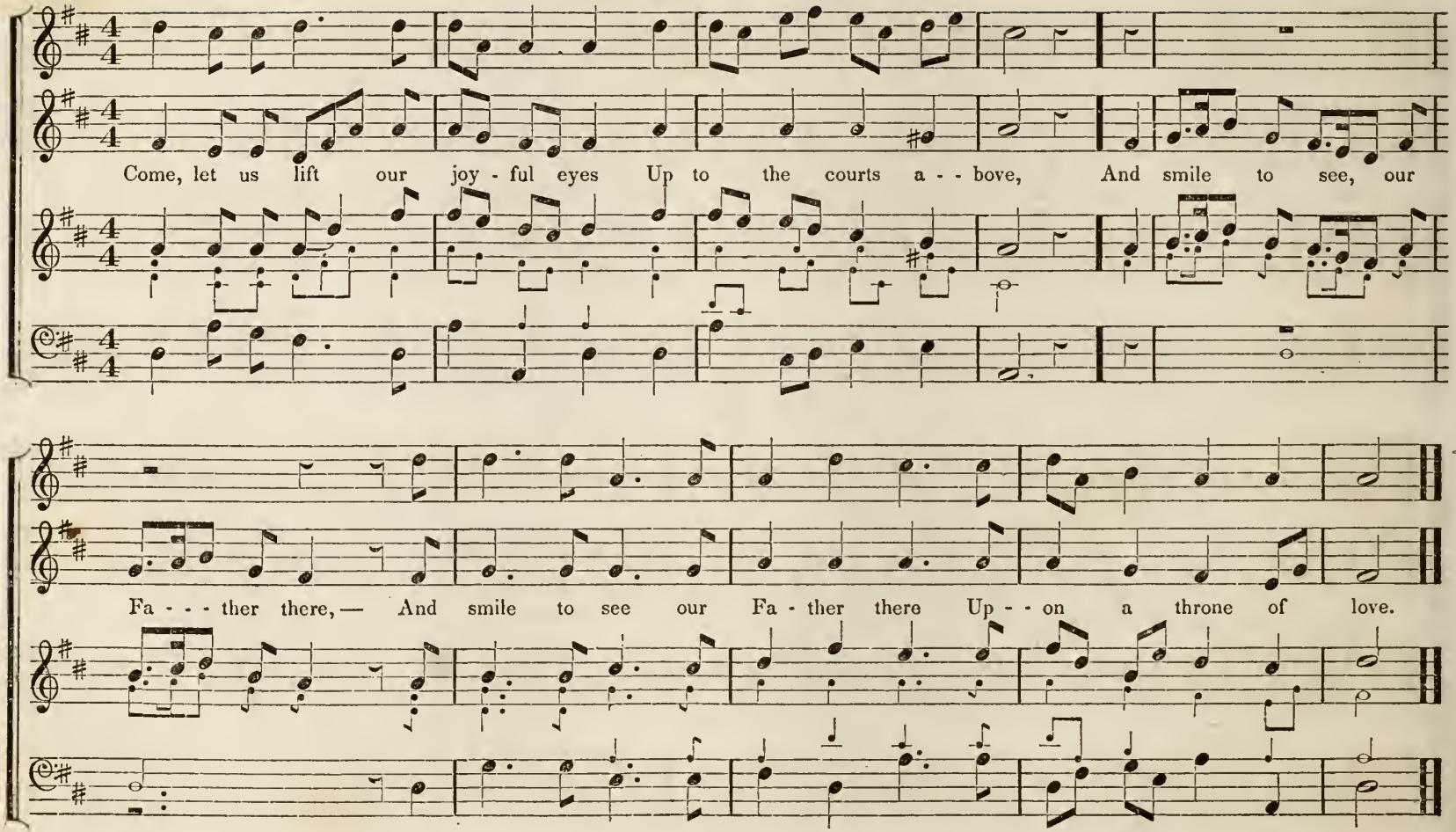


SHAW. C. M.

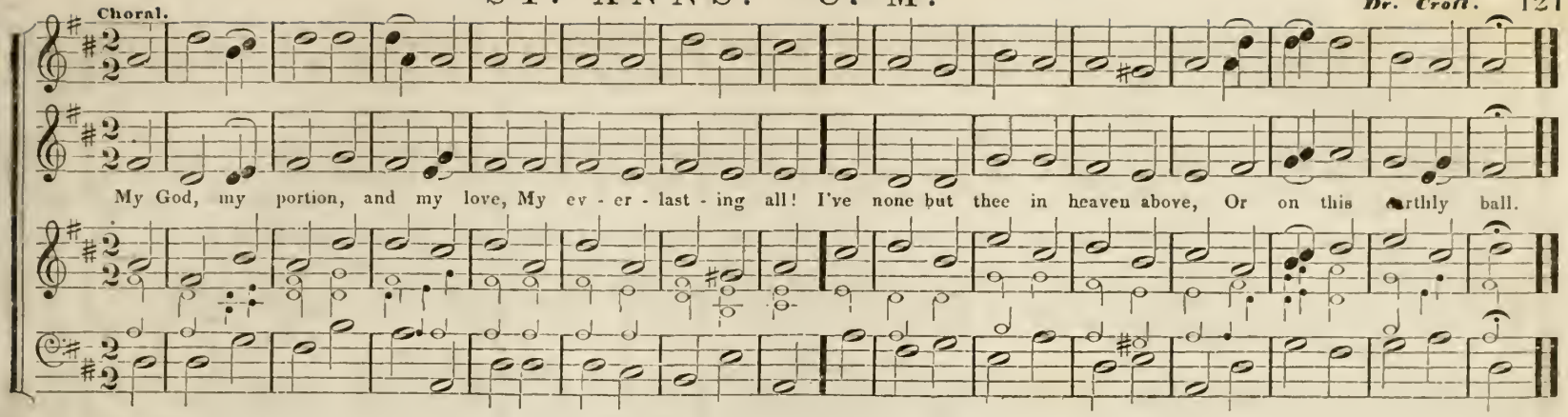


CONWAY. C. M.

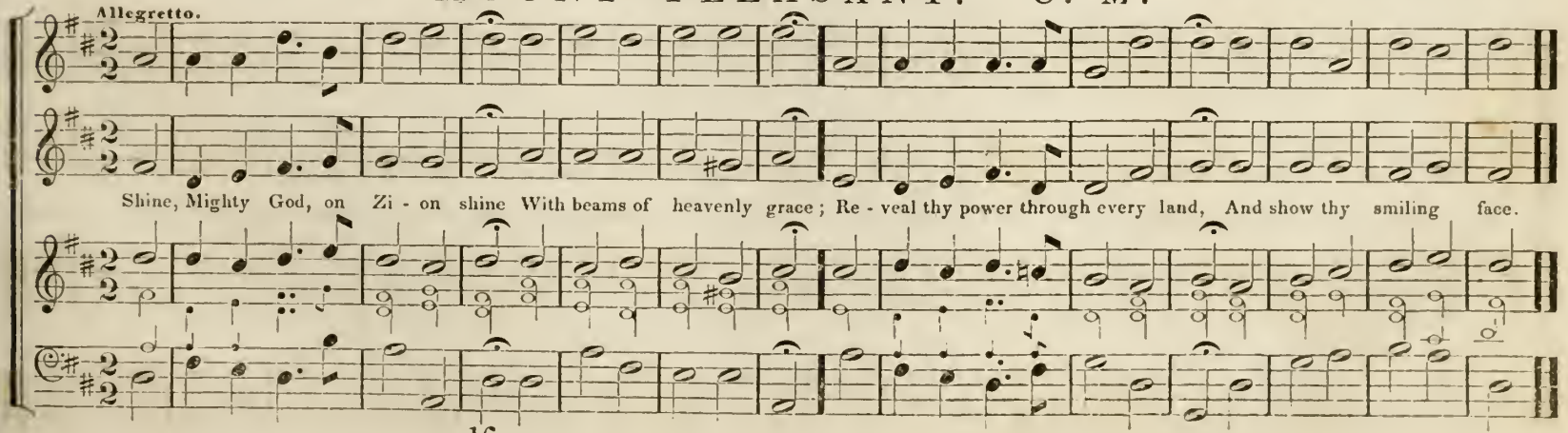
Not Original.



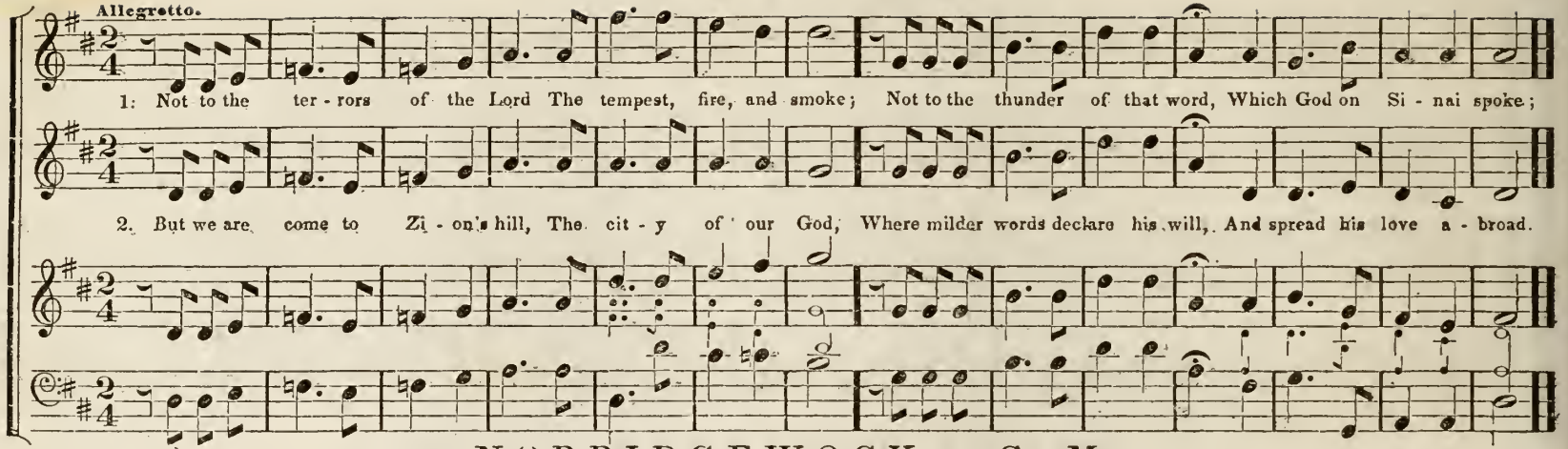
ST. ANNS. C. M.



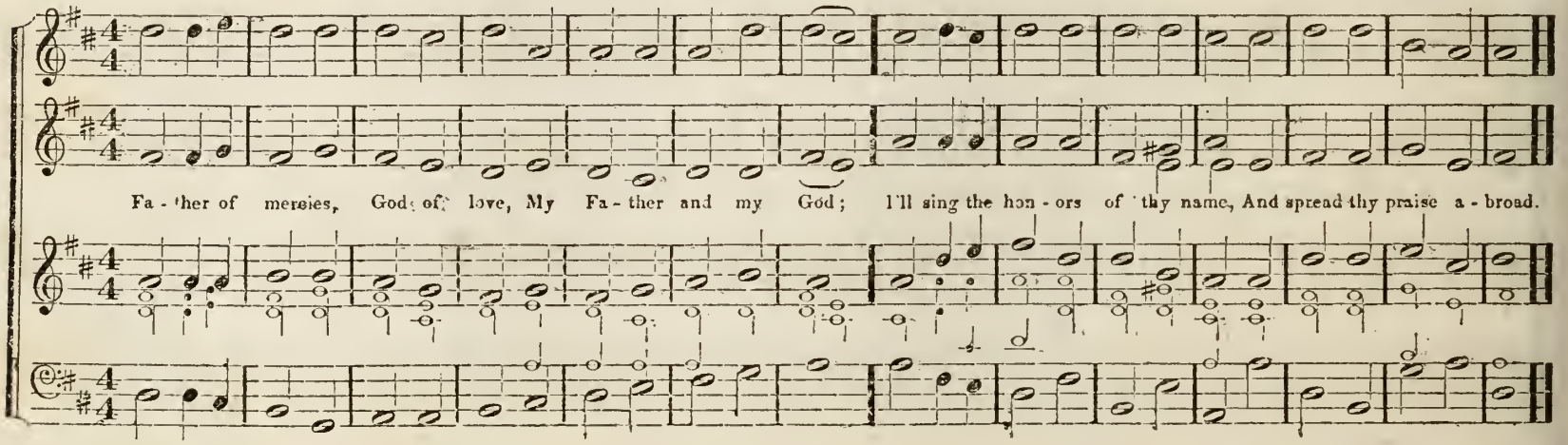
MOUNT PLEASANT. C. M.



SACO. C. M.



NORRIDGEWOCK. C. M.



STANLEY'S HYMN. C. M.

Stanley.

Solo. Tutti

Solo.

Firm as the earth thy gos - pel stands, My Lord, my hope, my trust; If I am found in Je - sus' hands, My soul can ne'er be lost—My soul can ne'er be lost.

DEDHAM. C. M.

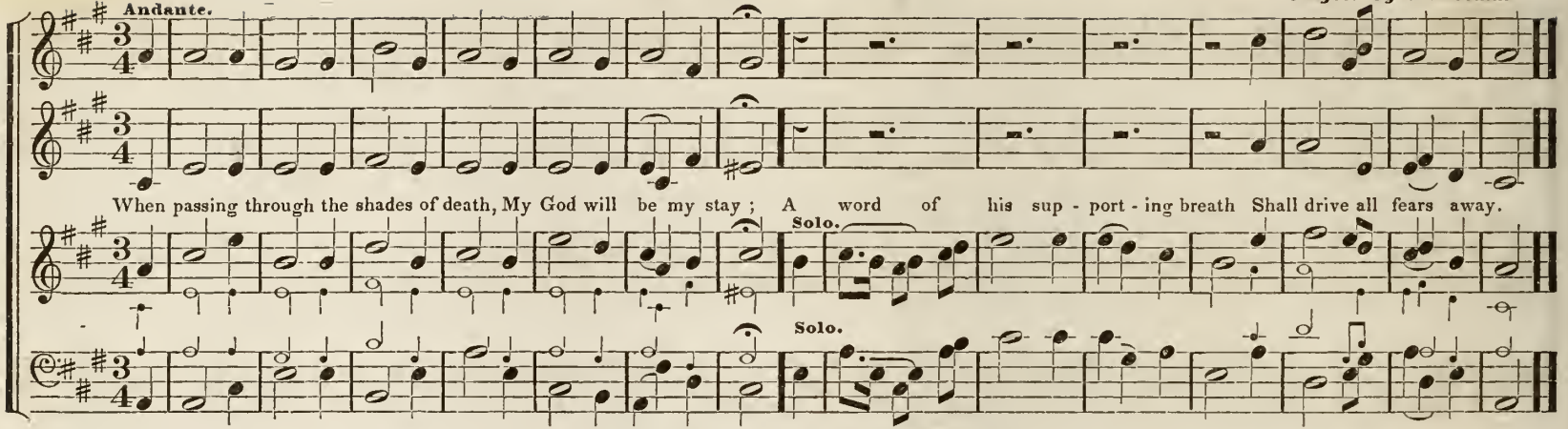
Tutti.

Old Tune.

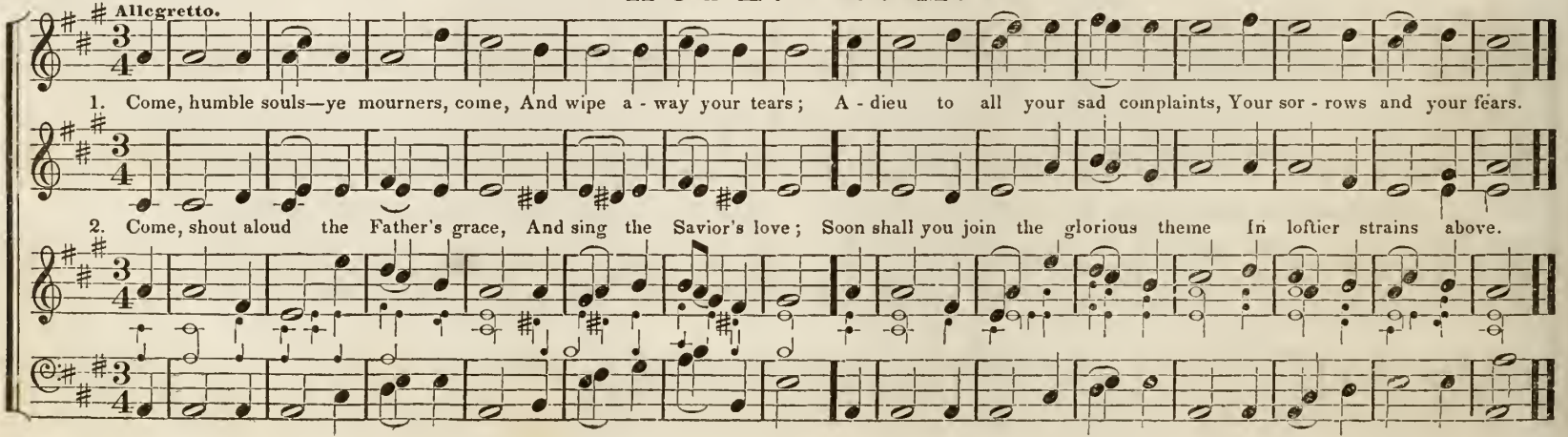
Sweet was the time when first I felt The Savior's pardoning blood Ap - plied to cleanse my soul from guilt, And bring me home to God.

OSCAR. C. M.

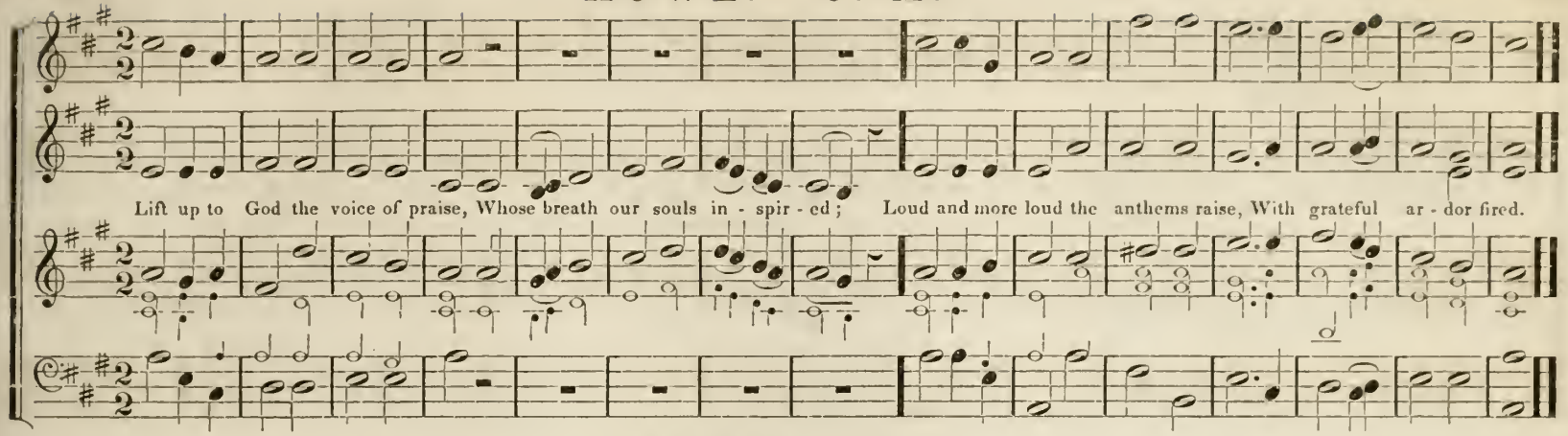
Subject by Neukomm.



HOPE. C. M.

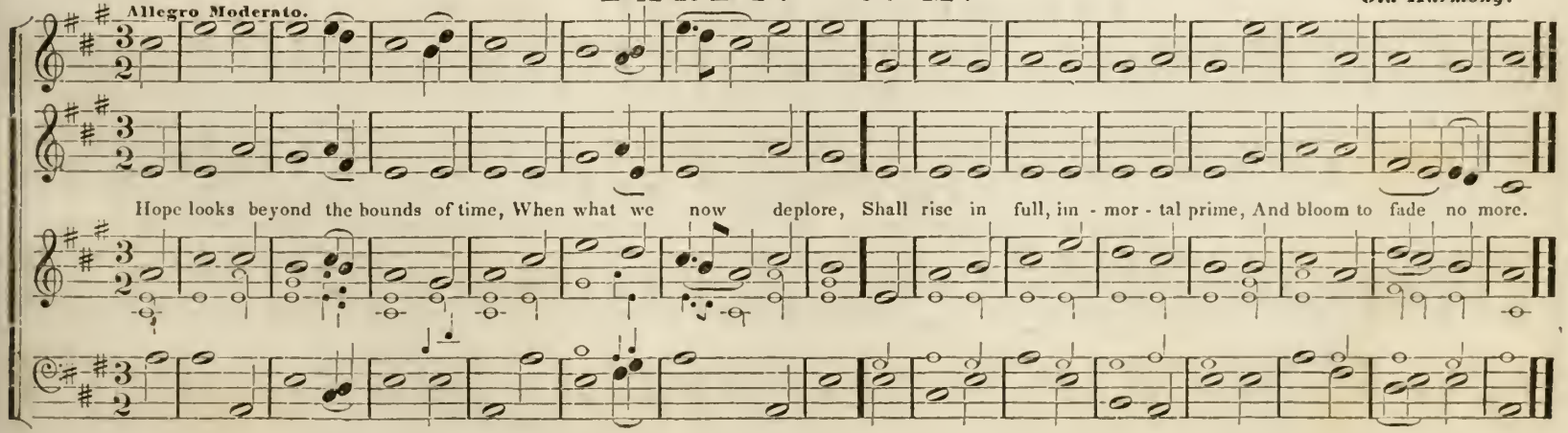


HOWE. C. M.



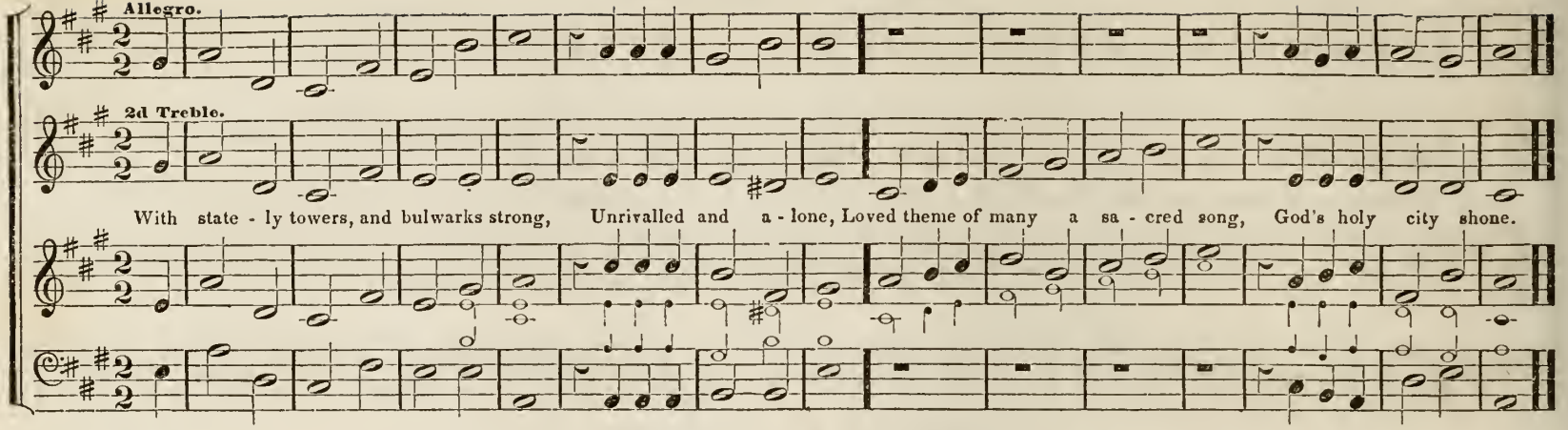
BARBY. C. M.

Old Harmony.

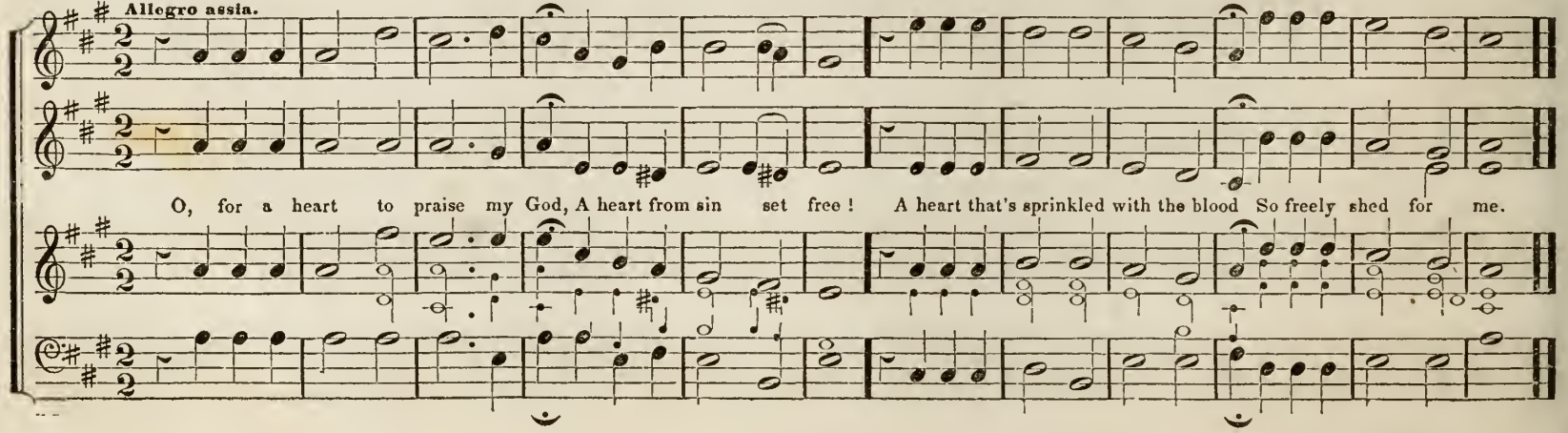


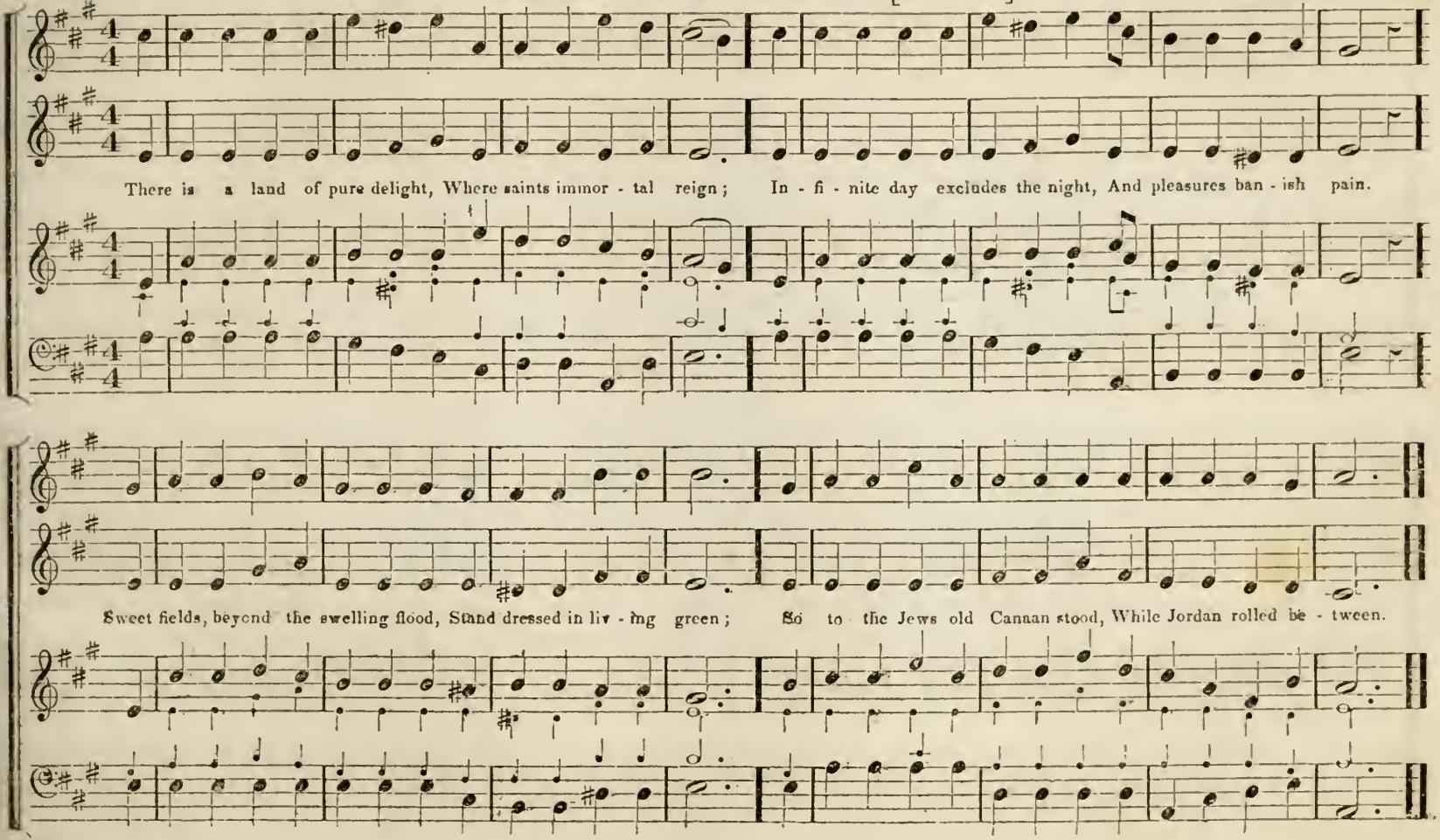
ZION. C. M.

J. K.



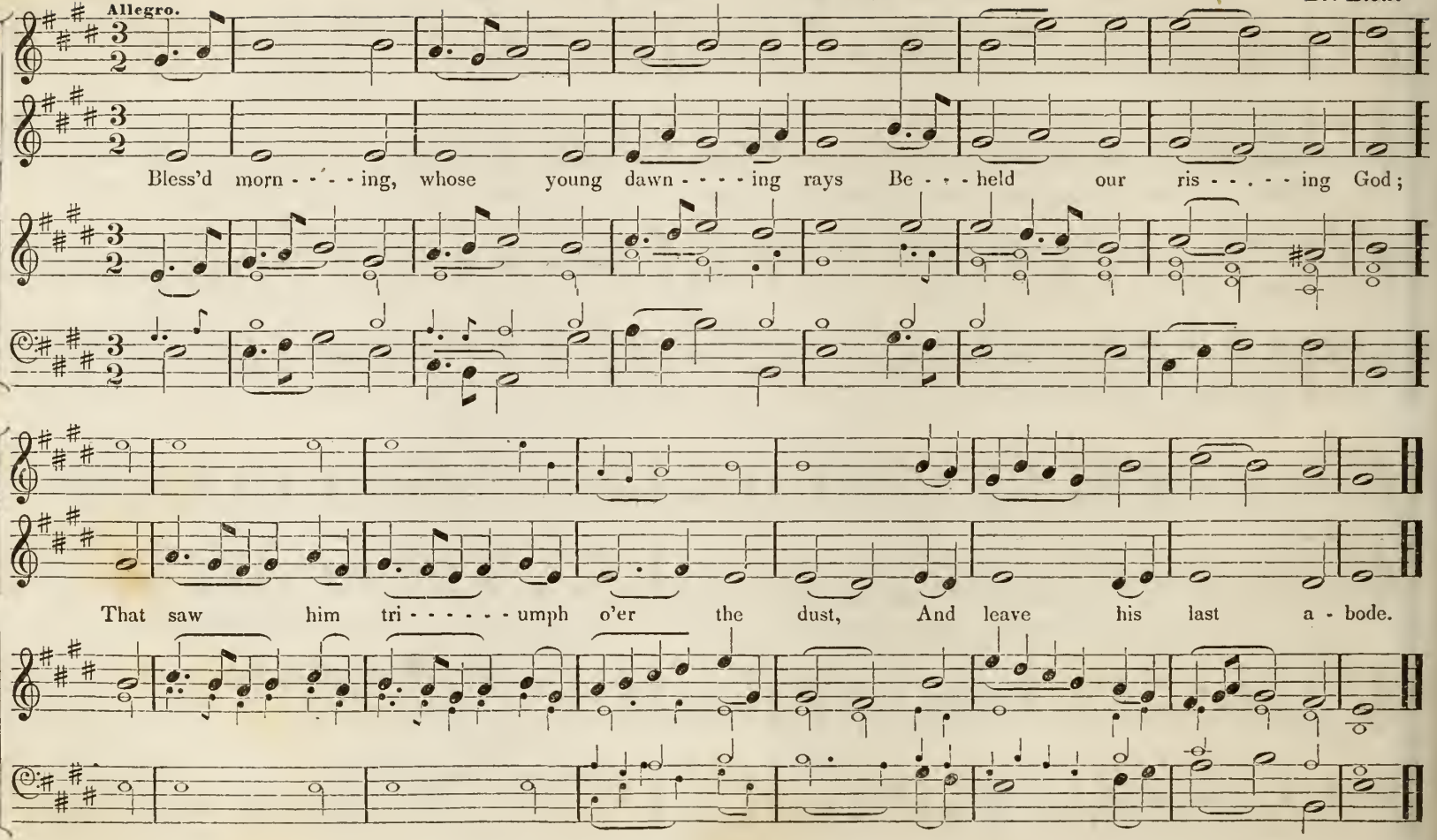
LINCOLN'S CHANT. C. M.



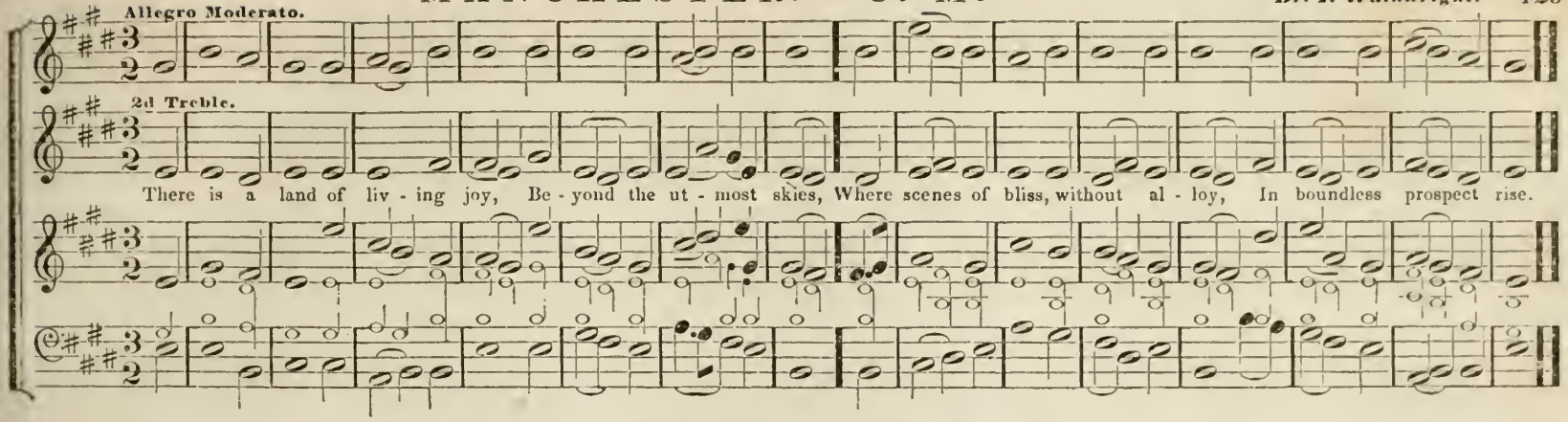

There is a land of pure delight, Where saints immor - tal reign; In - fi - nite day excludes the night, And pleasures ban - ish pain.
Sweet fields, beyond the swelling flood, Stand dressed in liv - ing green; So to the Jews old Canaan stood, While Jordan rolled be - tween.

NEW YORK. C. M.

Dr. Blow.

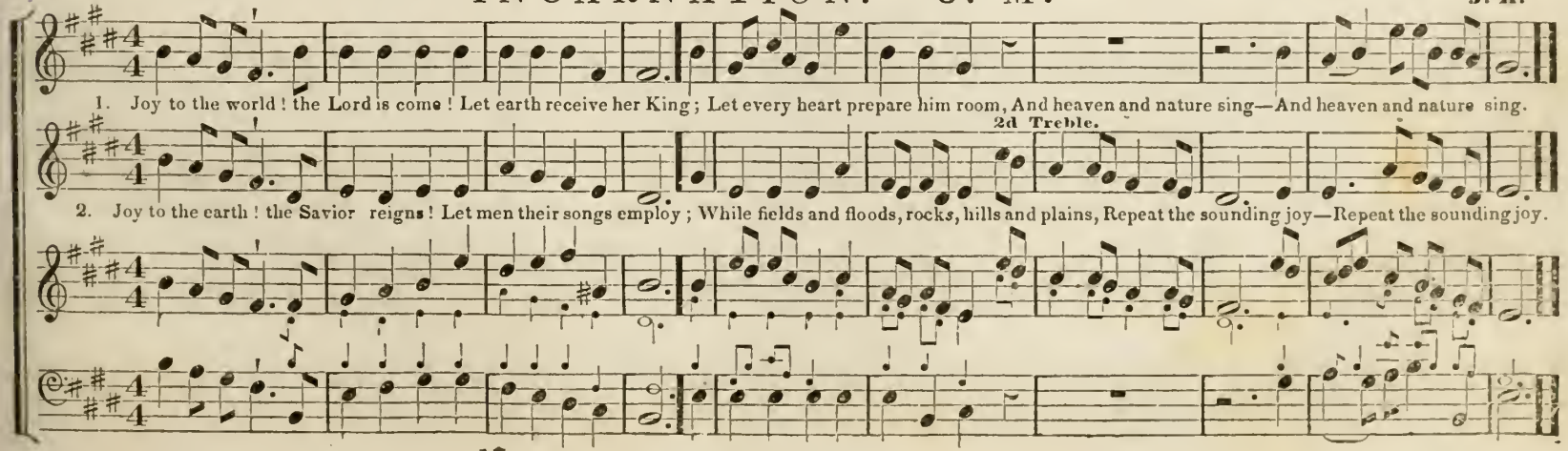


MANCHESTER. C. M.



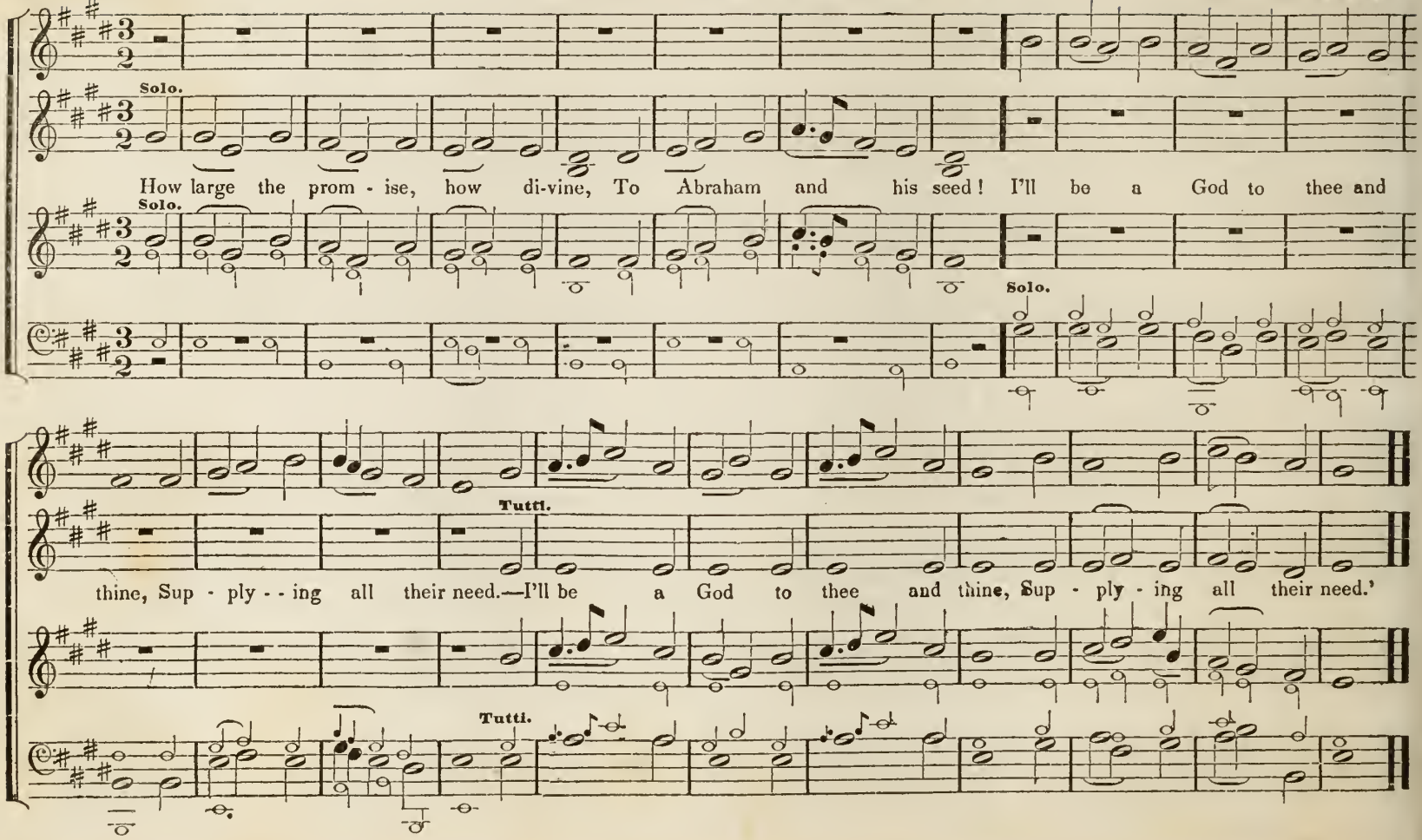
INCARNATION. C. M.

J. K.

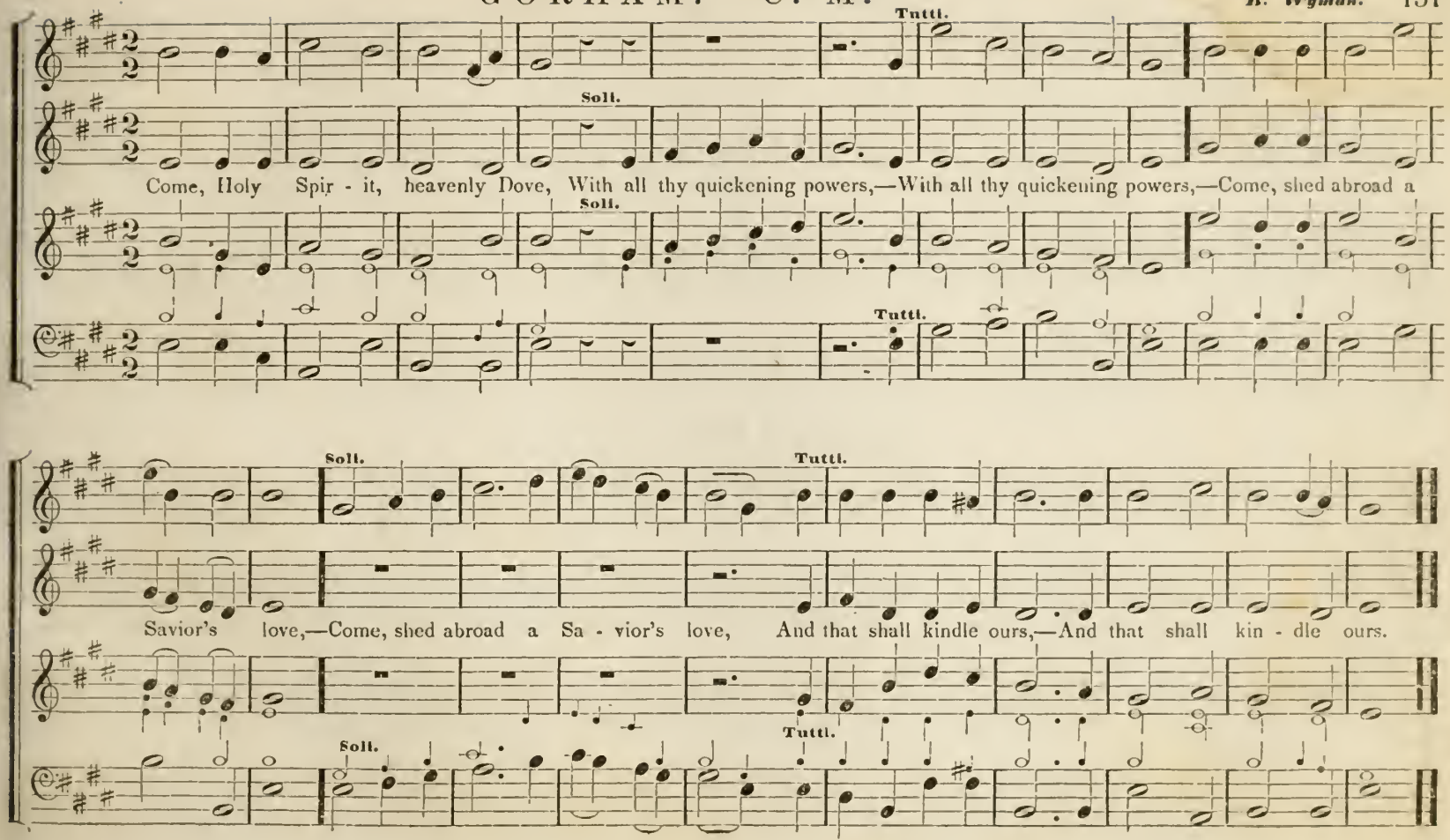


WAREHAM. C. M.

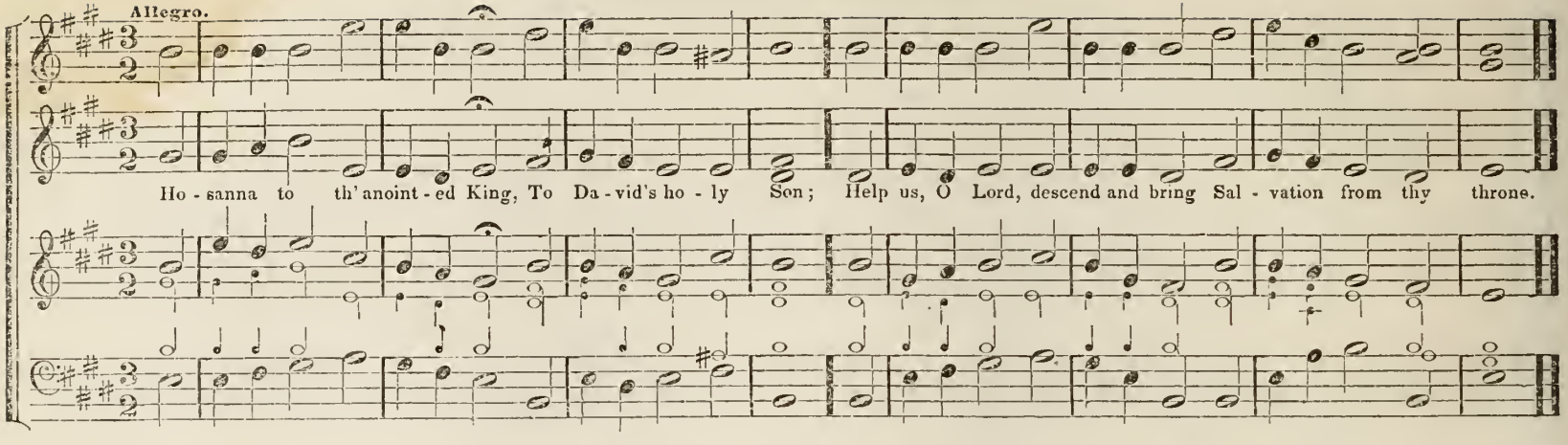
Dr. Arnold.



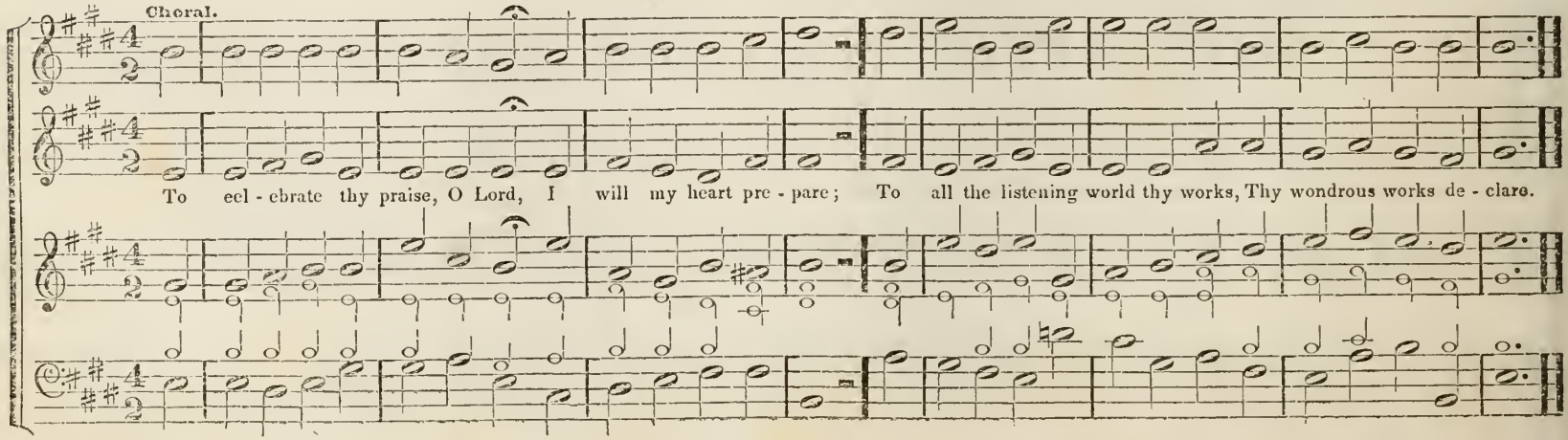
GORHAM. C. M.


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

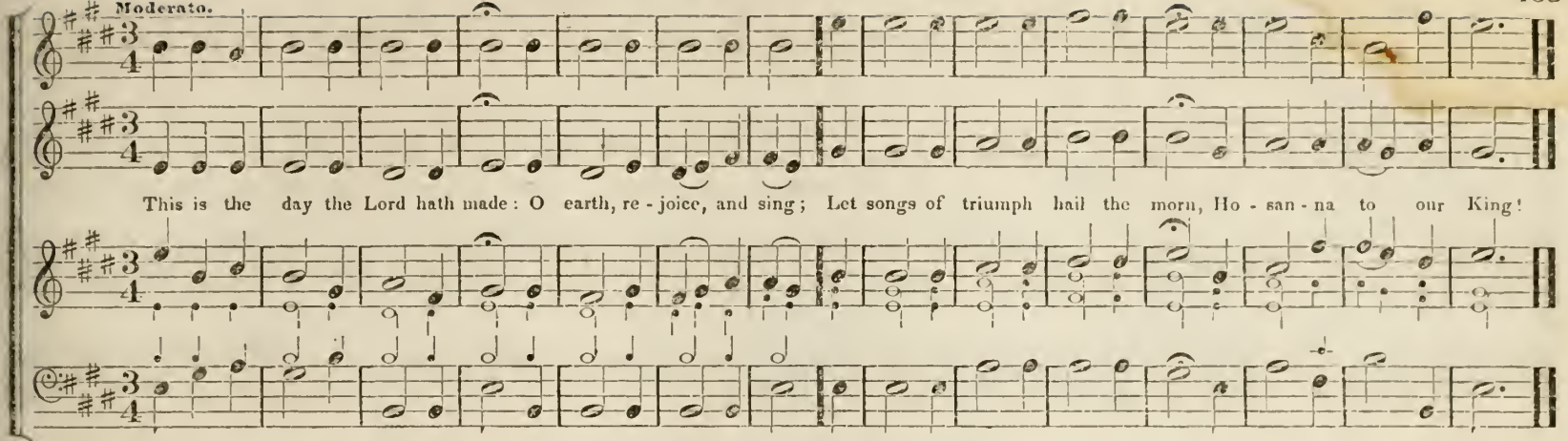
THRONE. C. M.



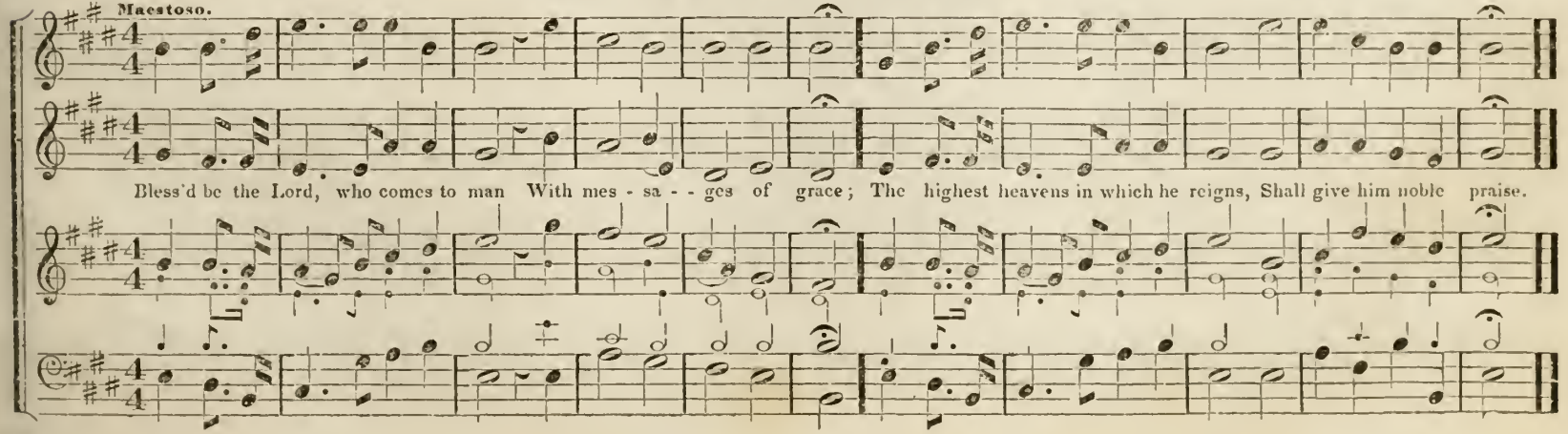
DANVERS. C. M.



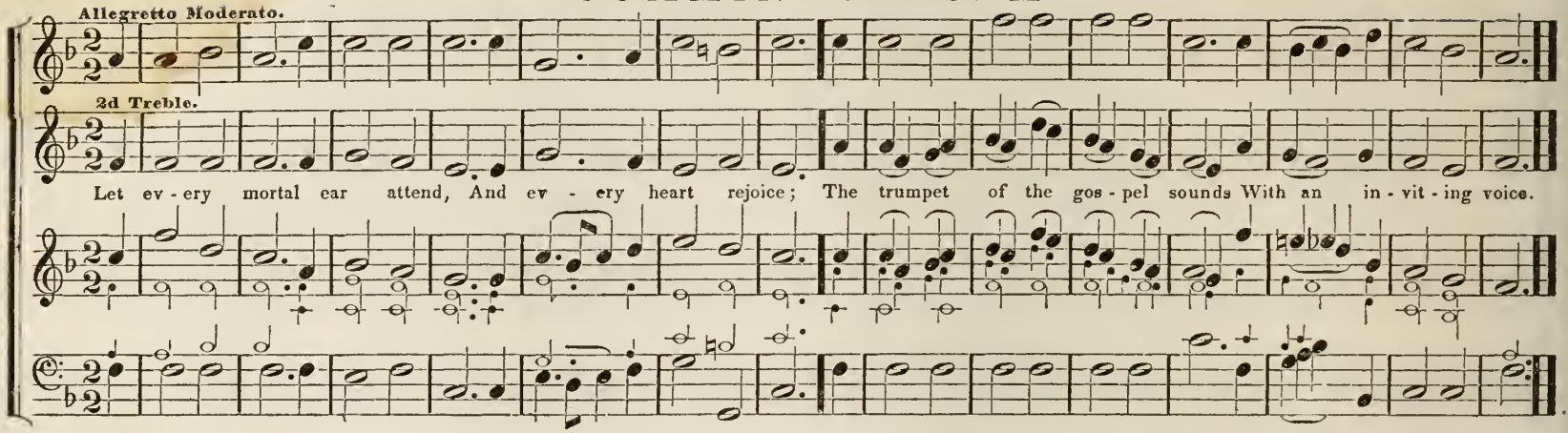
HOSANNA. C. M.



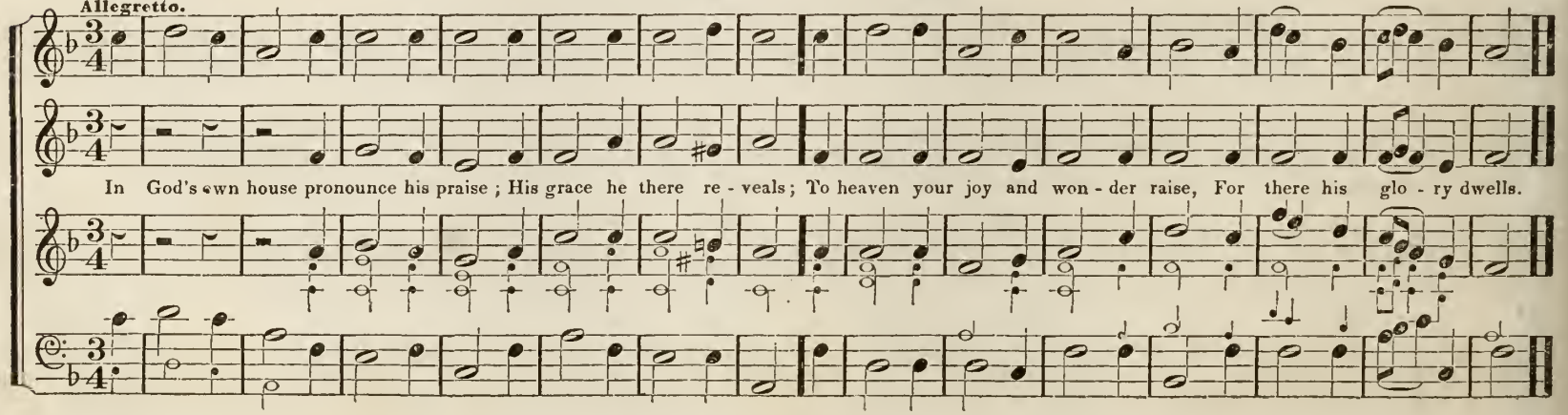
SEBAGO. C. M.



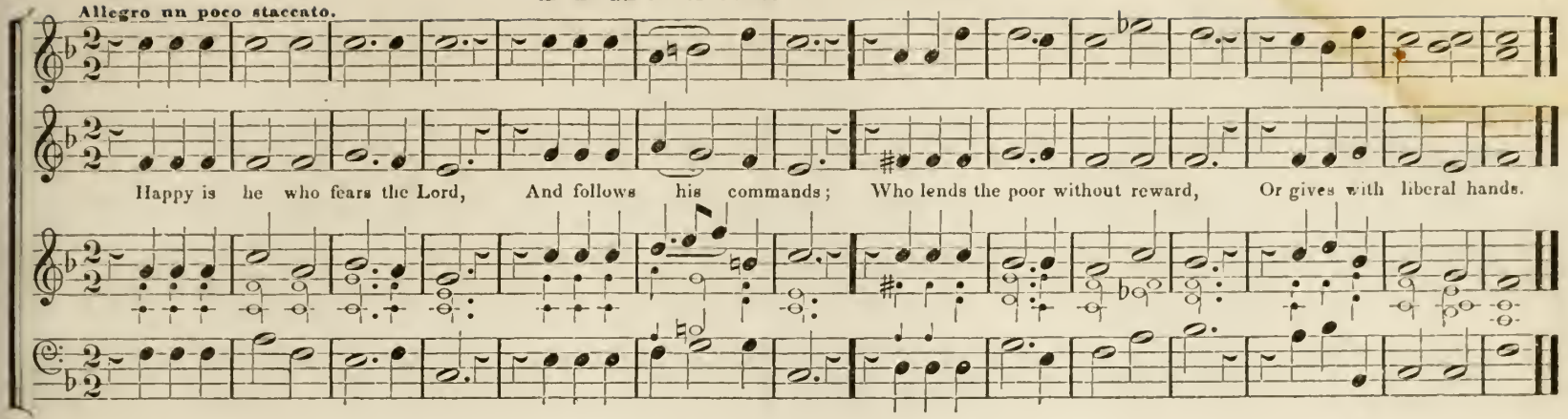
CUMMINGS. C. M.



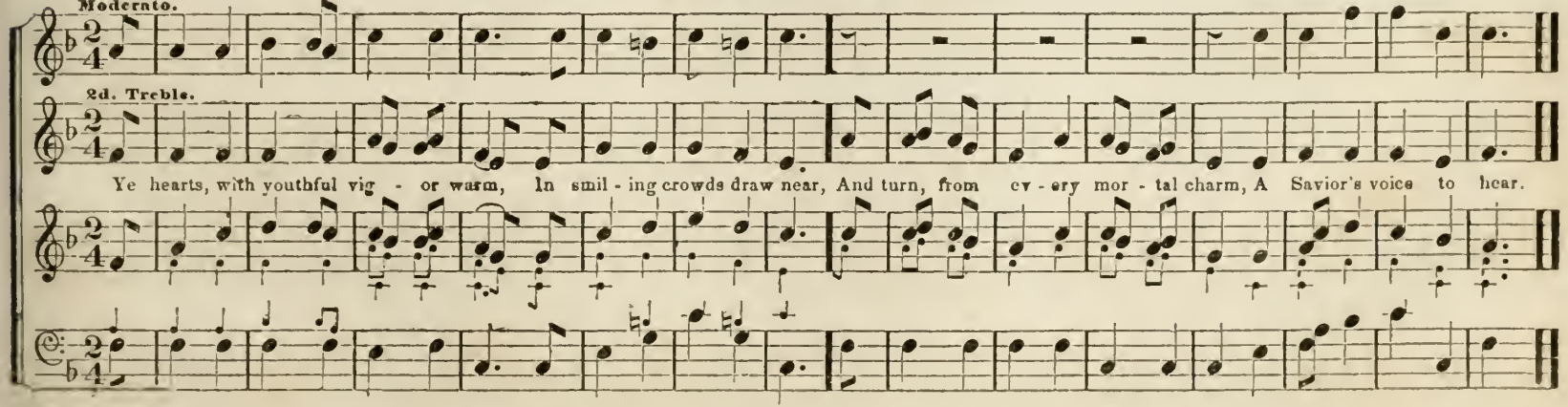
HAYMAN. C. M.



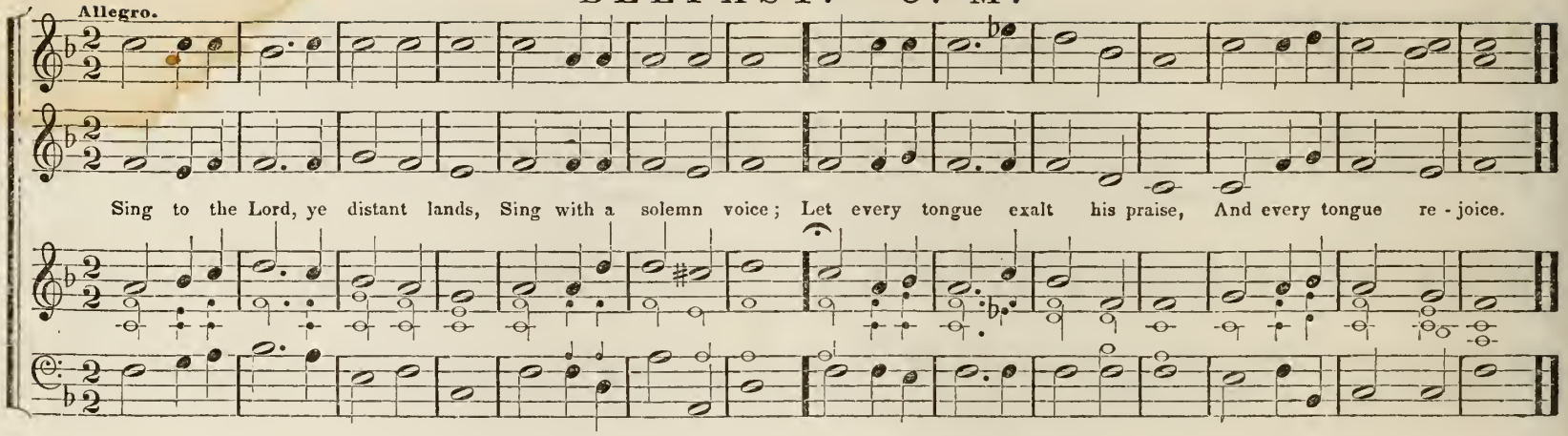
BRADLEY. C. M.



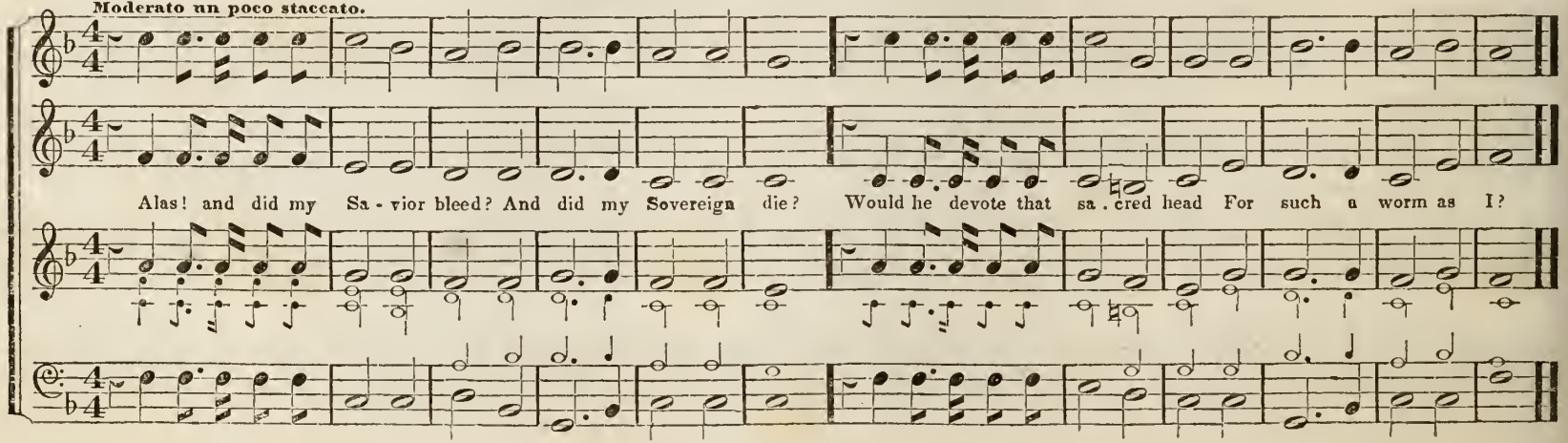
GOODWIN. C. M.

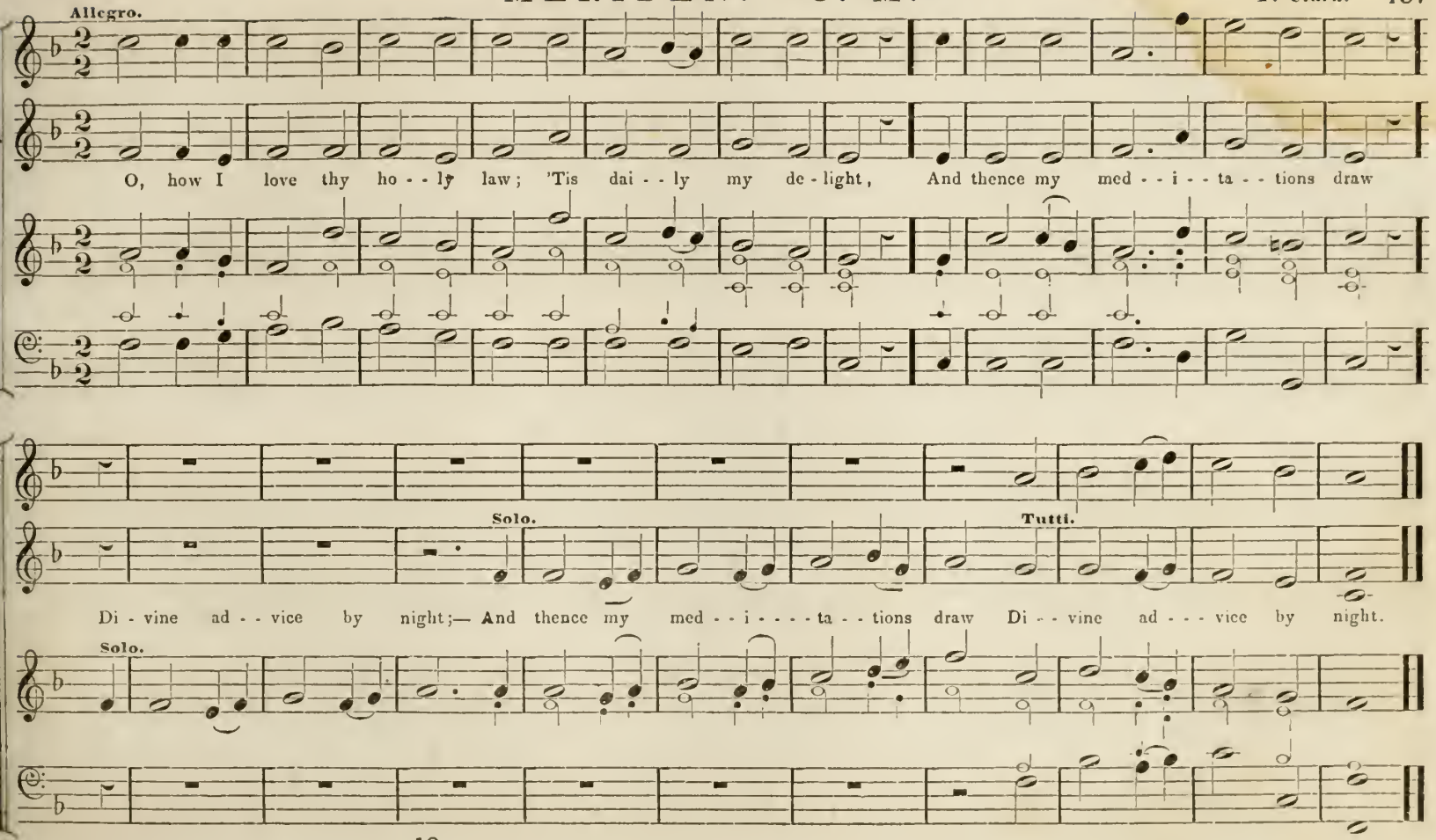


BELFAST. C. M.



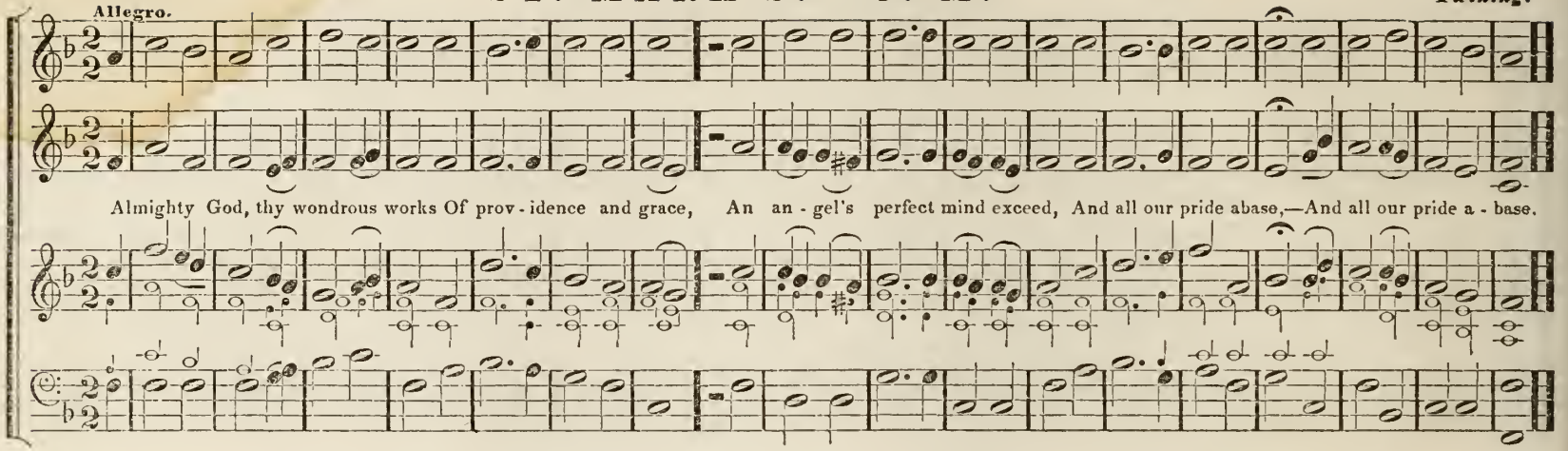
WEBER'S CHANT. C. M.




Allegro.
O, how I love thy ho - - ly law; 'Tis dai - - ly my de - light, And thence my med - - i - - ta - - tions draw
Solo.
Tutti.
Di - vine ad - - vice by night;— And thence my med - - i - - - - ta - - tions draw Di - - vine ad - - - vice by night.
Solo.

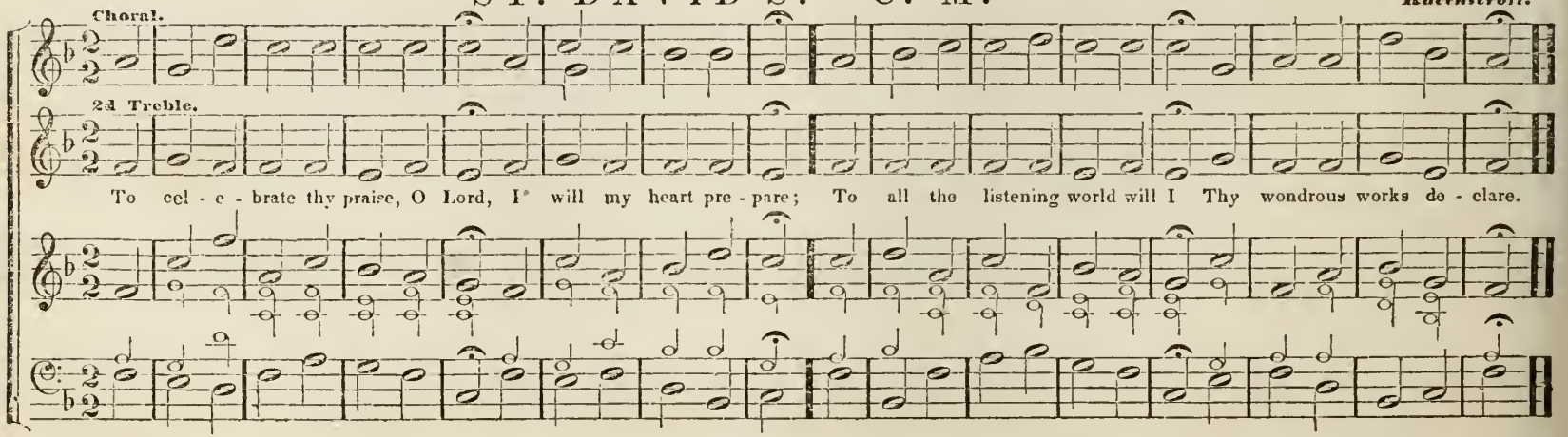
ST. MARK'S. C. M.

Twining.

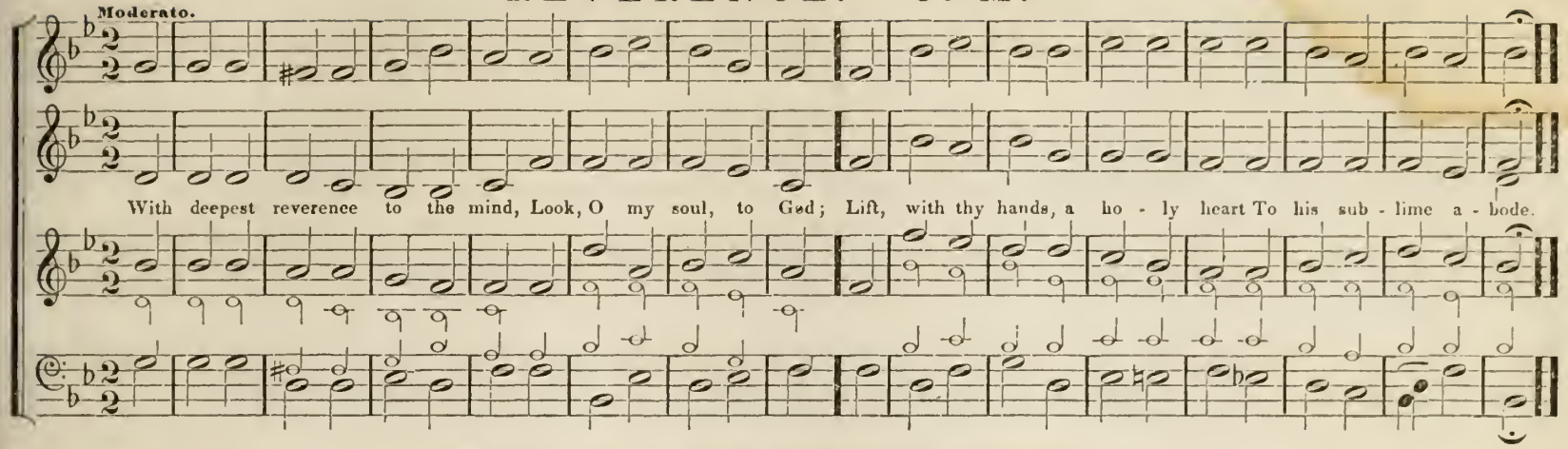


ST. DAVID'S. C. M.

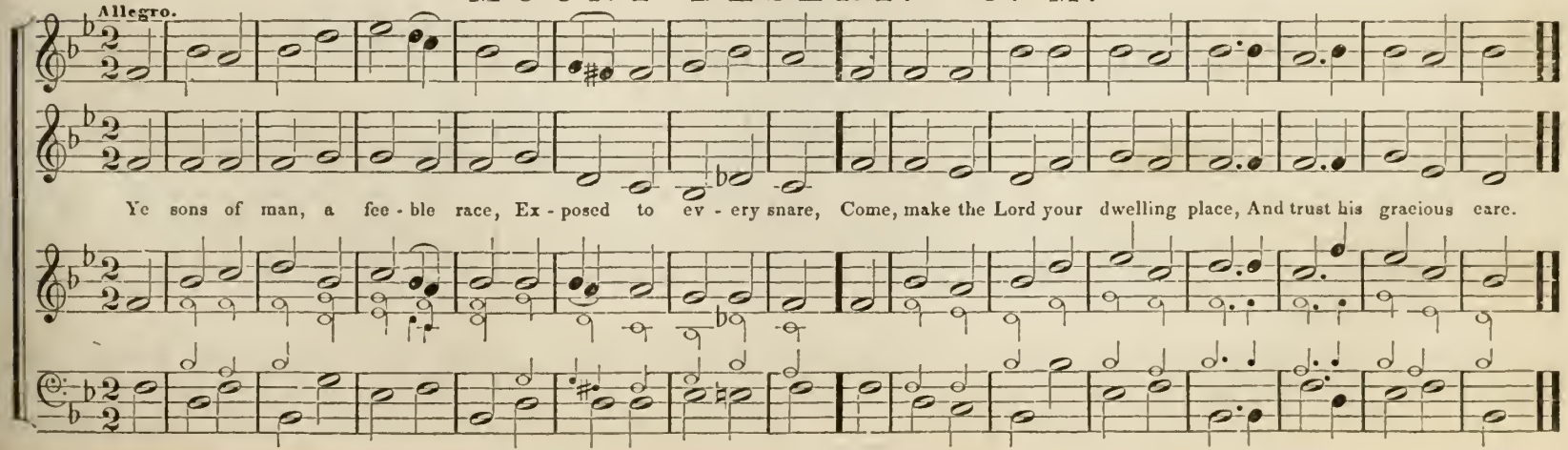
Ravenscroft.



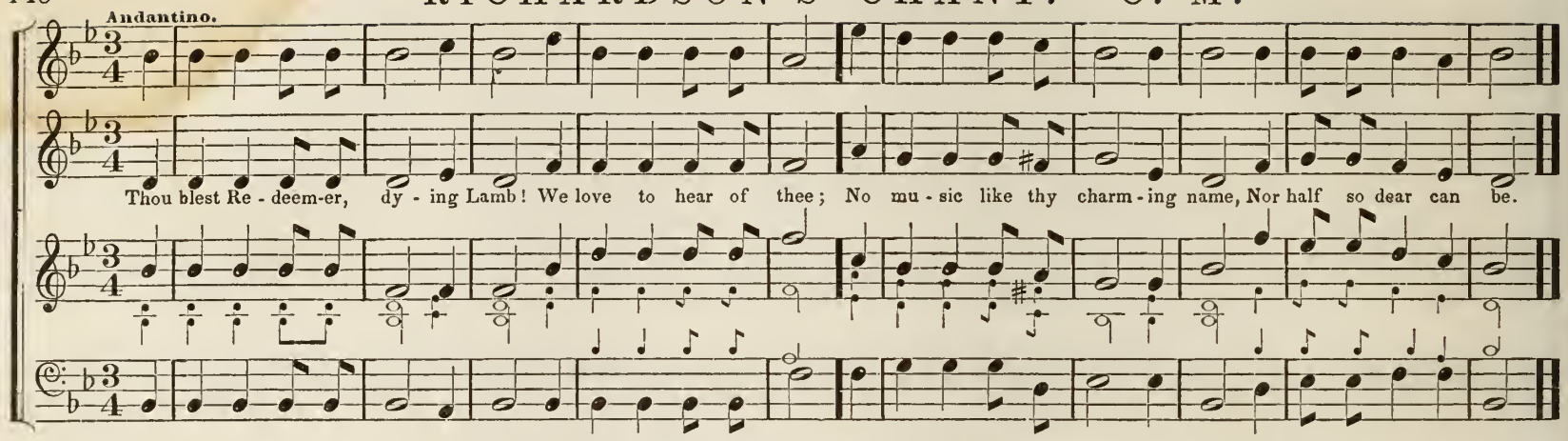
REVERENCE. C. M.



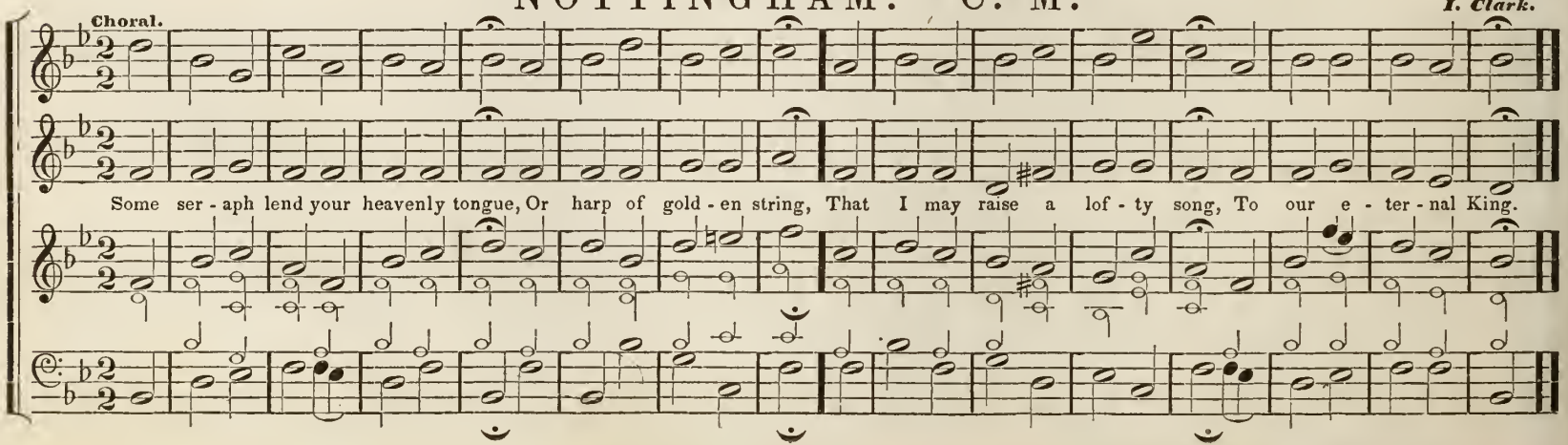
MOUNT DESERT. C. M.



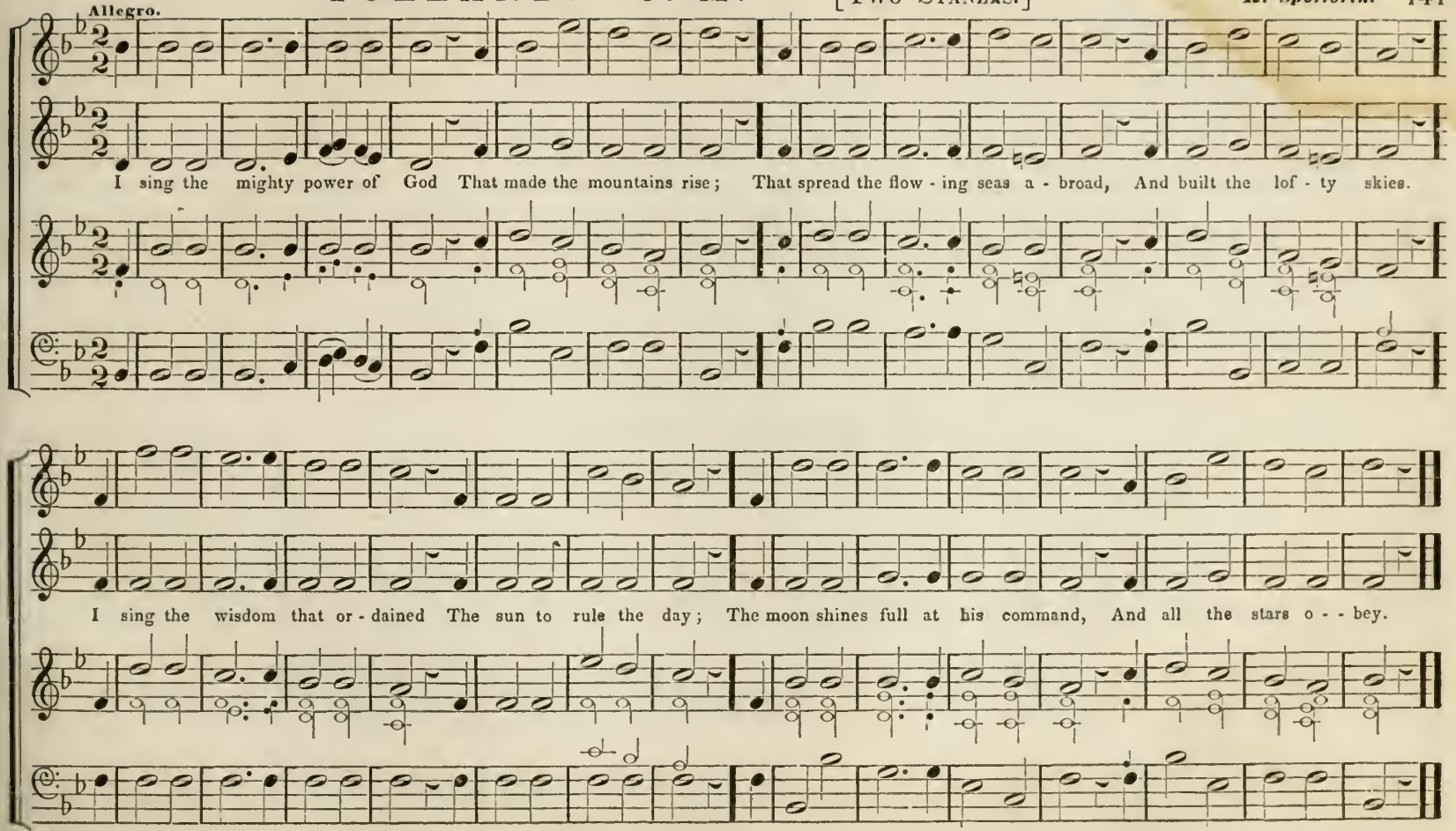
RICHARDSON'S CHANT. C. M.



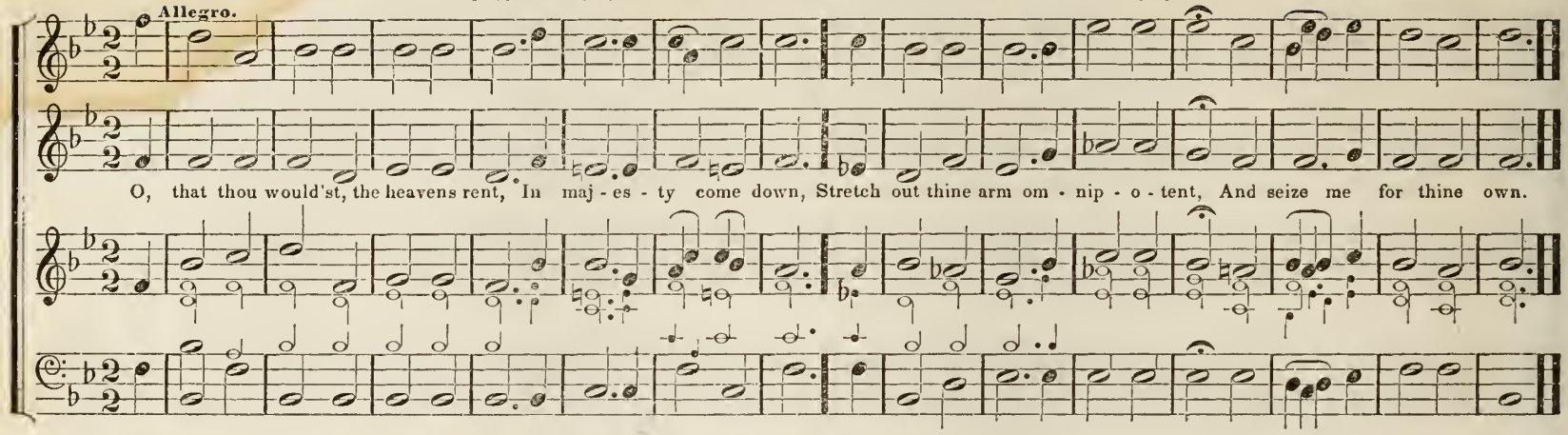
NOTTINGHAM. C. M.



TOLLAND. C. M. [Two Stanzas.]

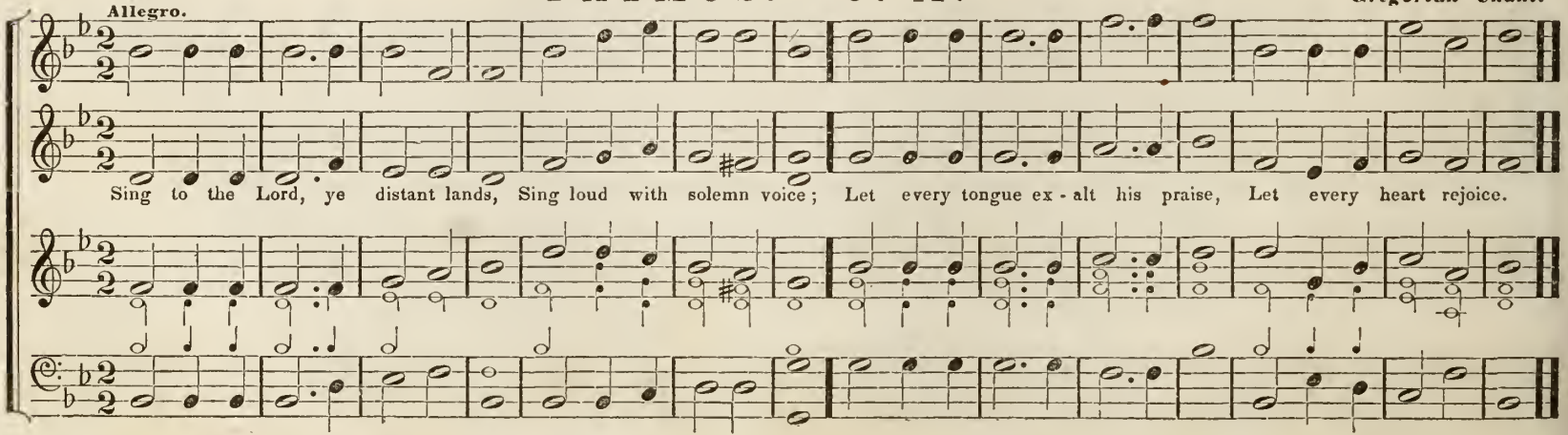


CHESTNUT STREET. C. M.

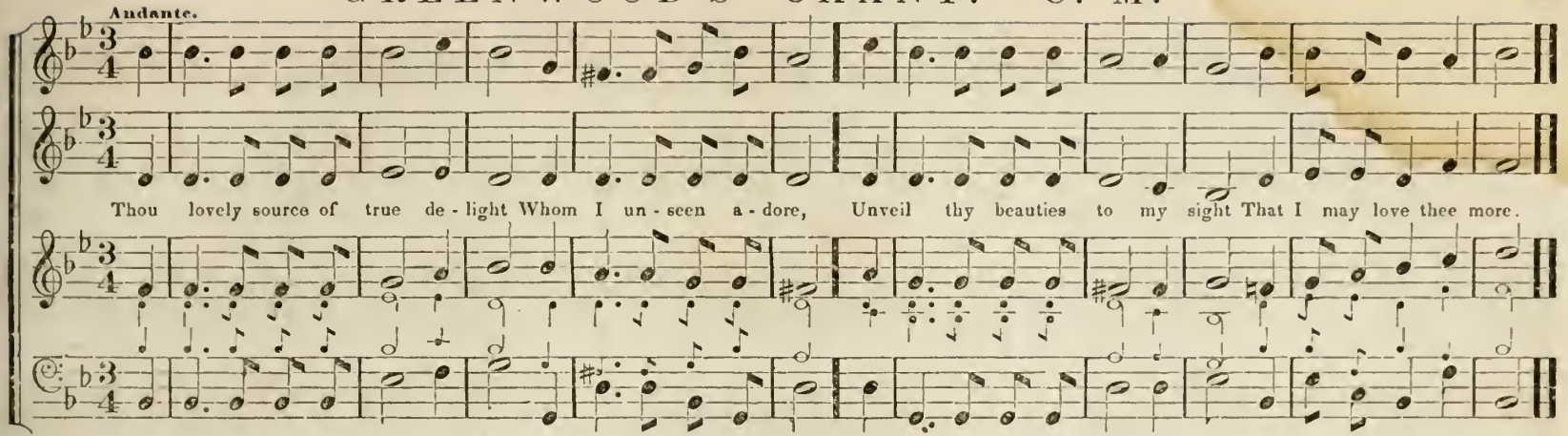


PATMOS. C. M.

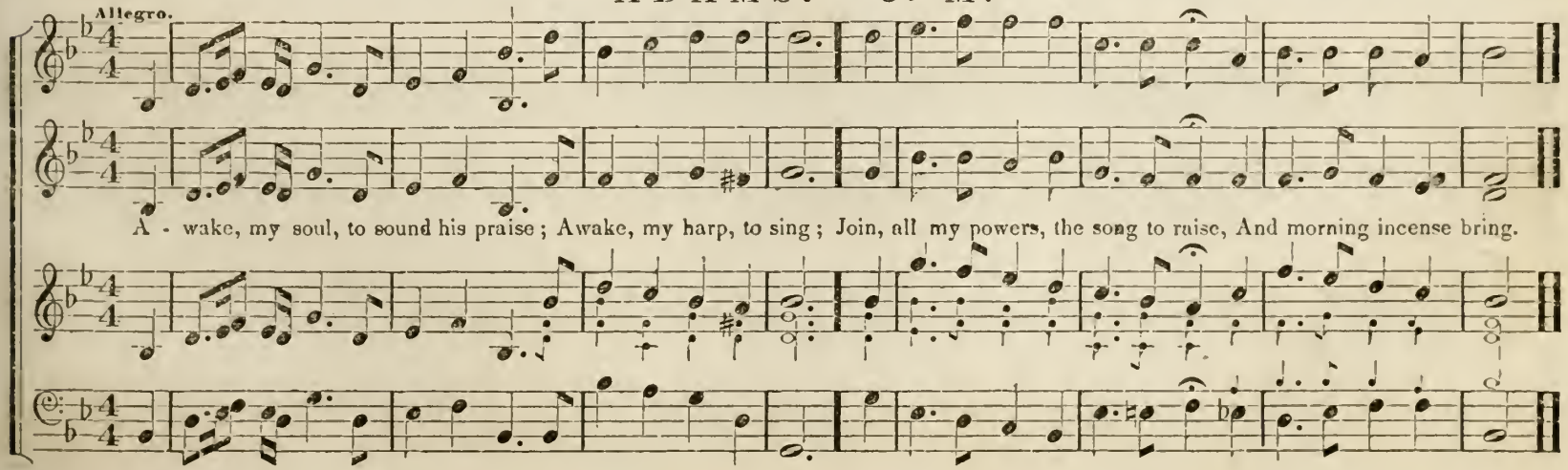
Gregorian Chant.



GREENWOOD'S CHANT. C. M.



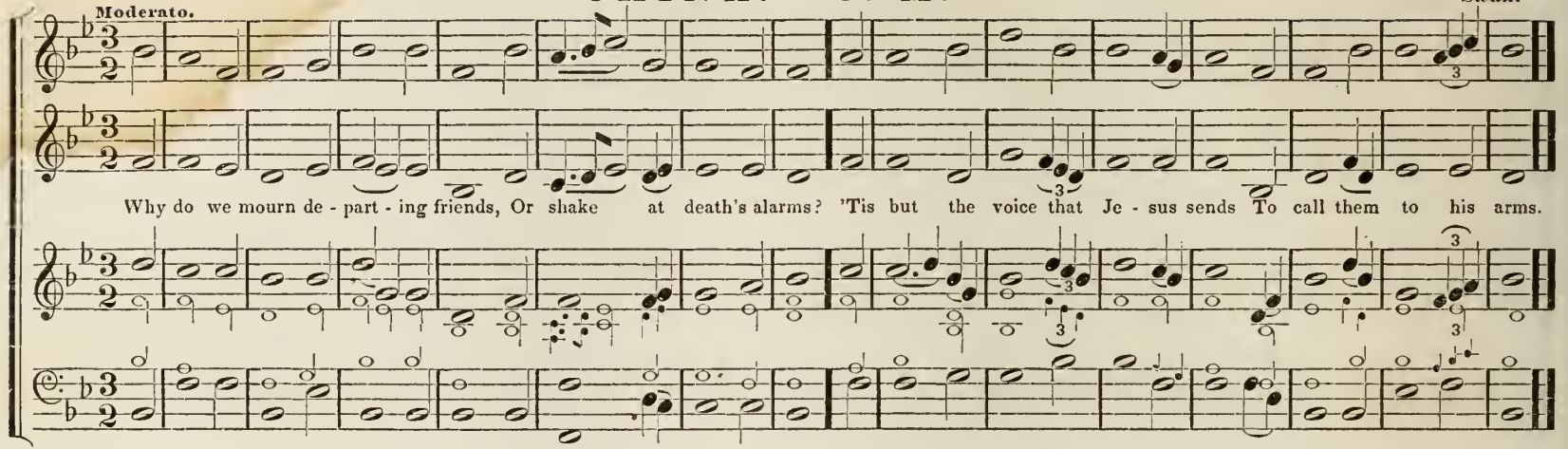
ADAMS. C. M.



CHINA. C. M.

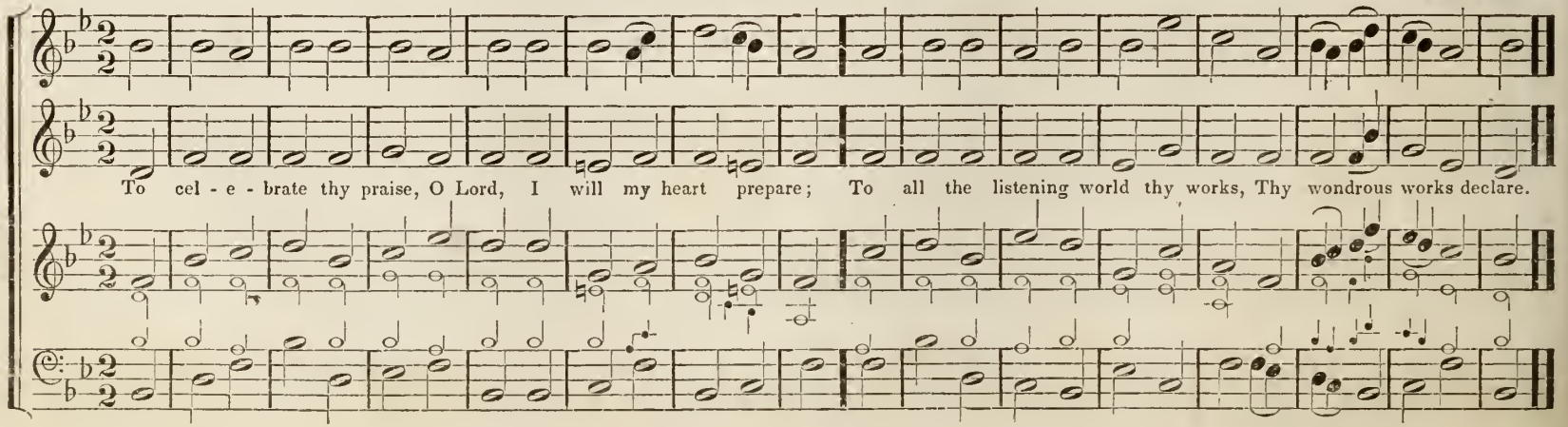
Moderato.

Swan.

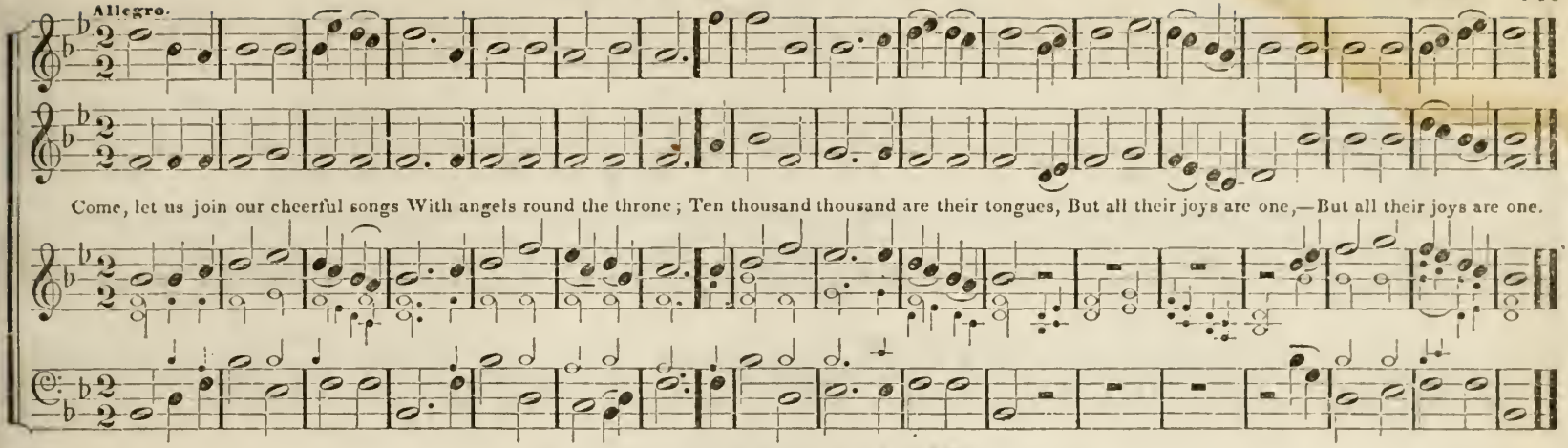


ST. JAMES. C. M.

Courteville.

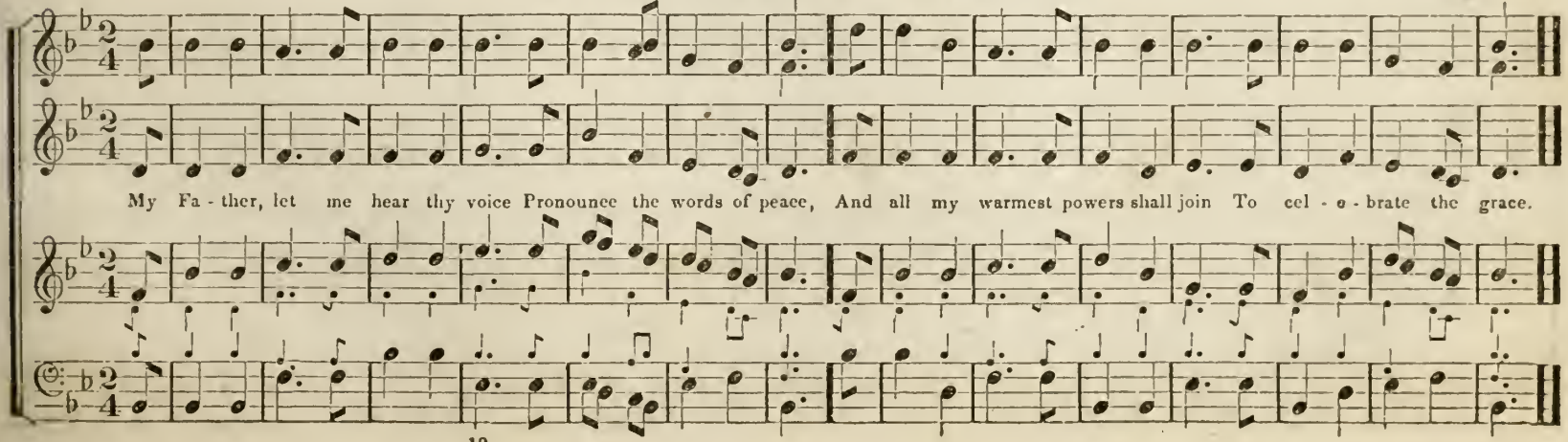


DEVIZES. C. M.

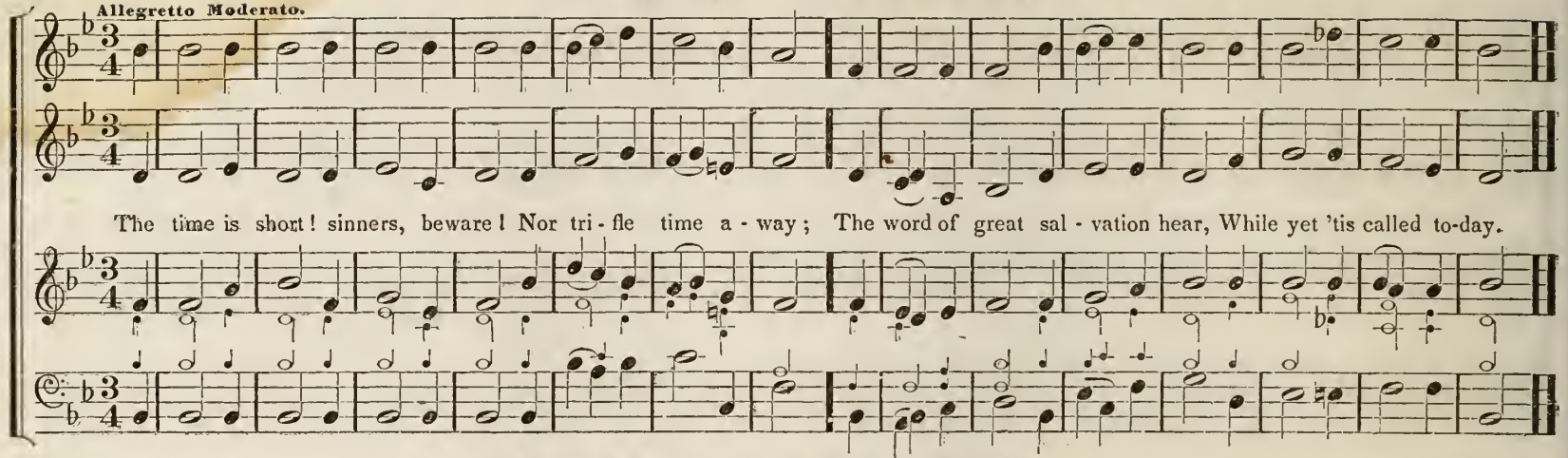


AMHERST. C. M.

Mozart.

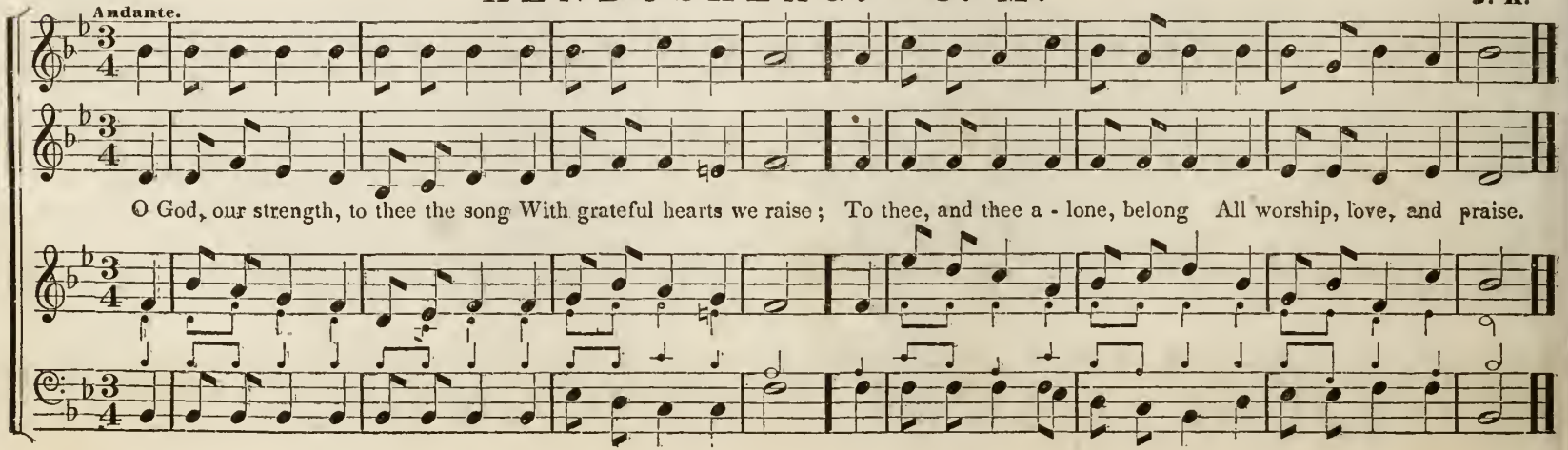


ETERNITY. C. M.

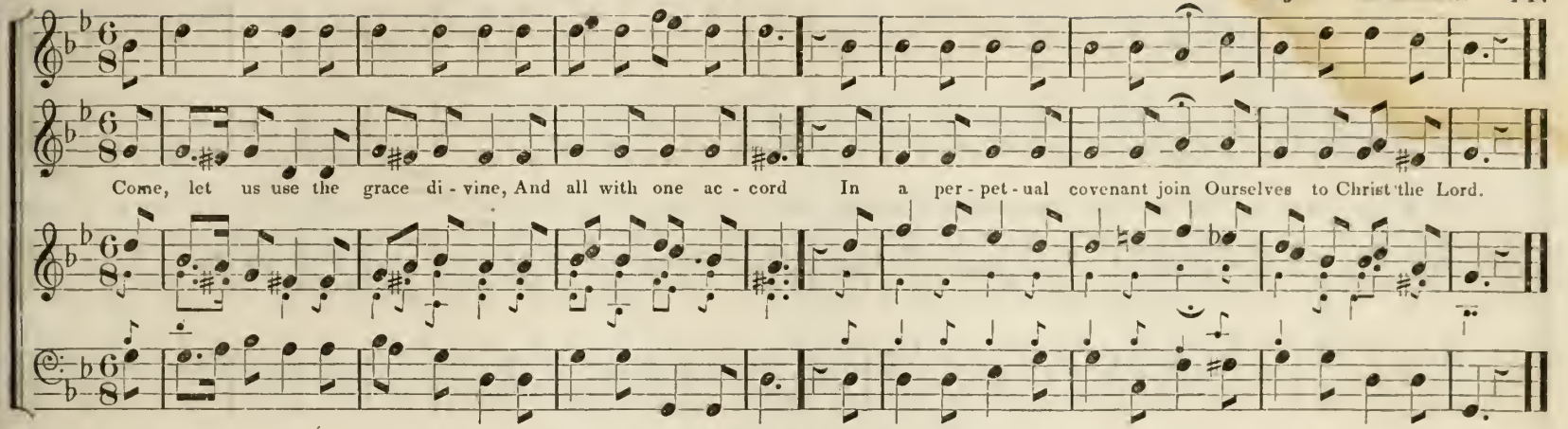


KENDUSKEAG. C. M.

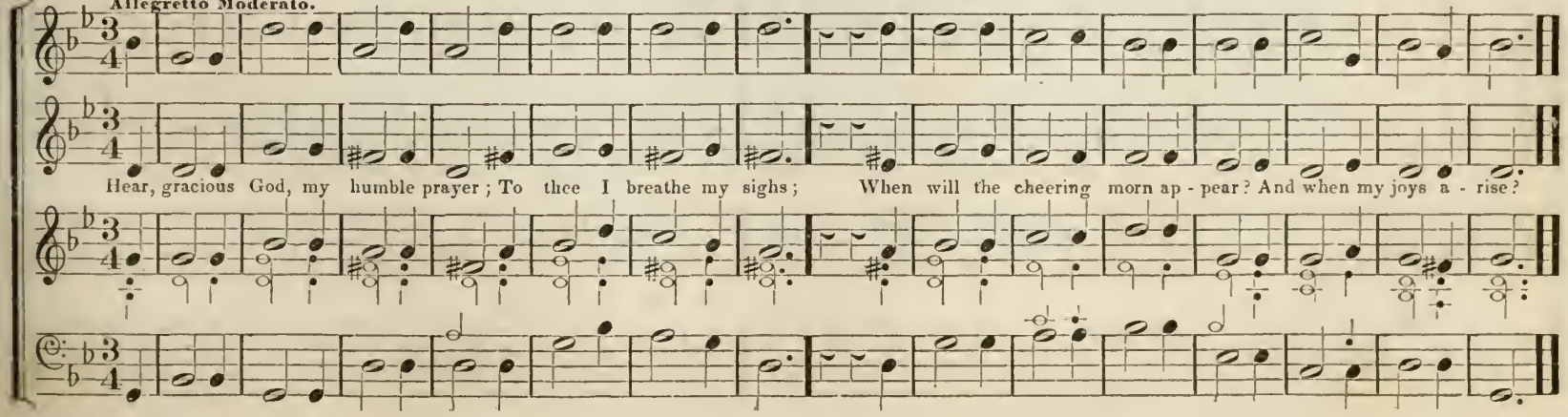
J. K.



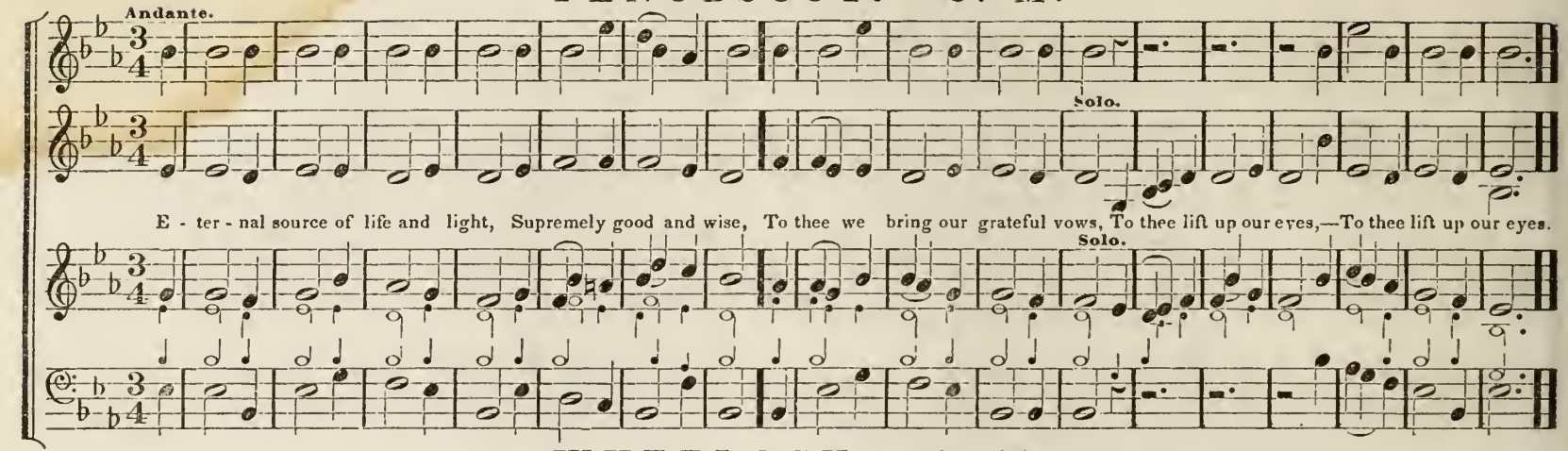
NORWAY. C. M.



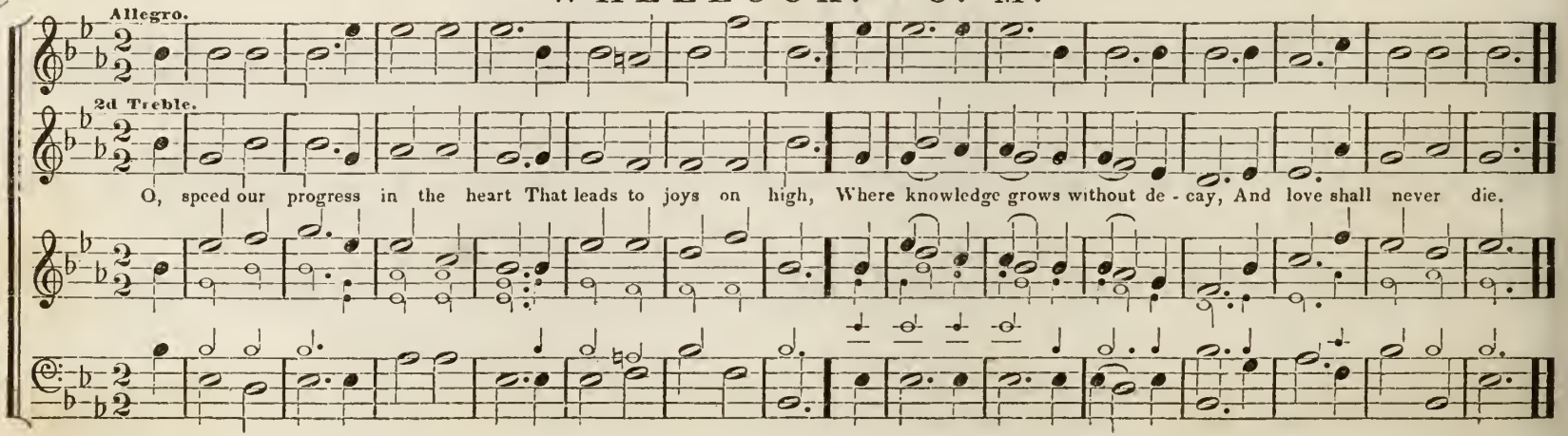
PRAYER. C. M.

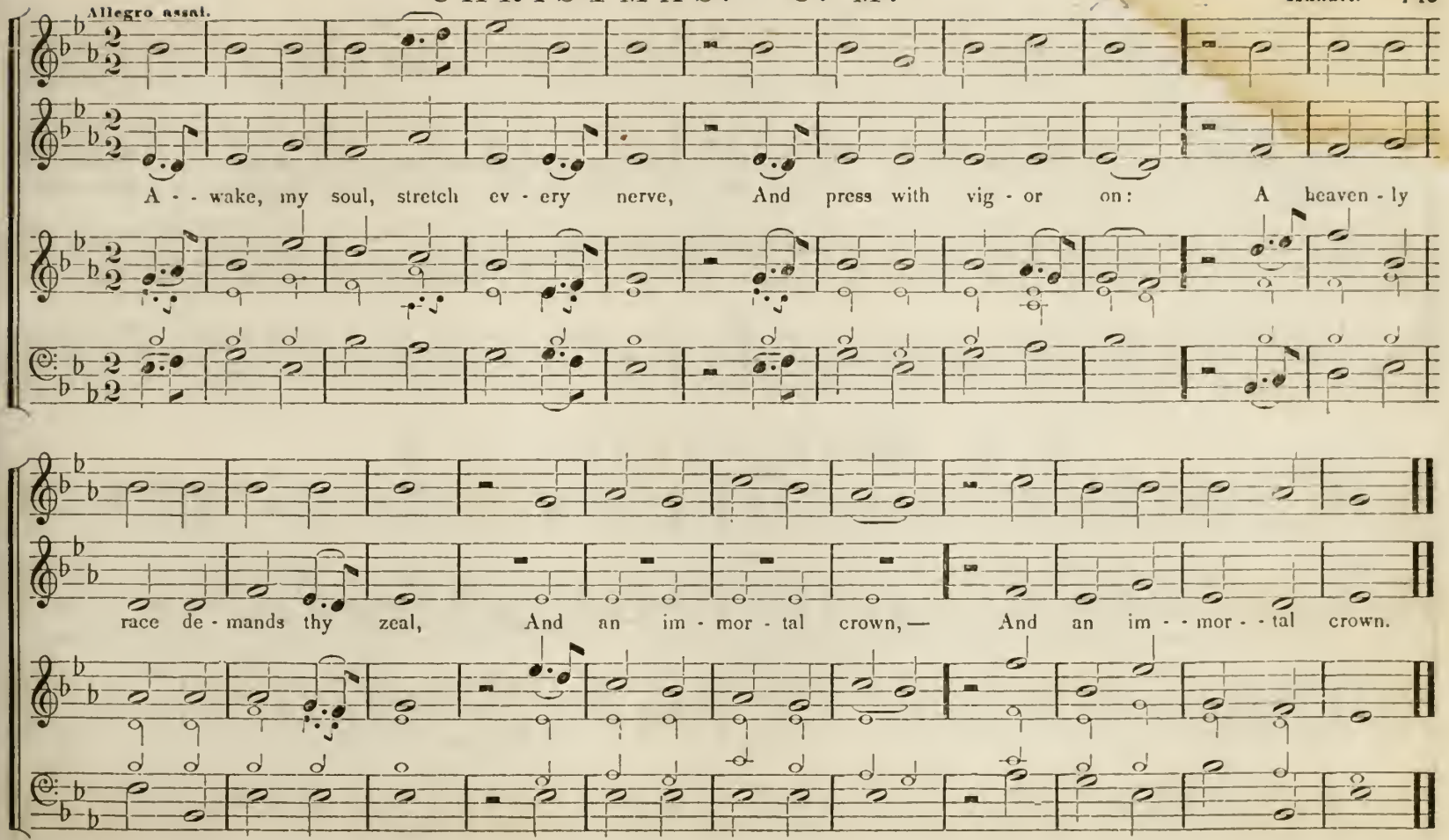


PENOBSCOT. C. M.

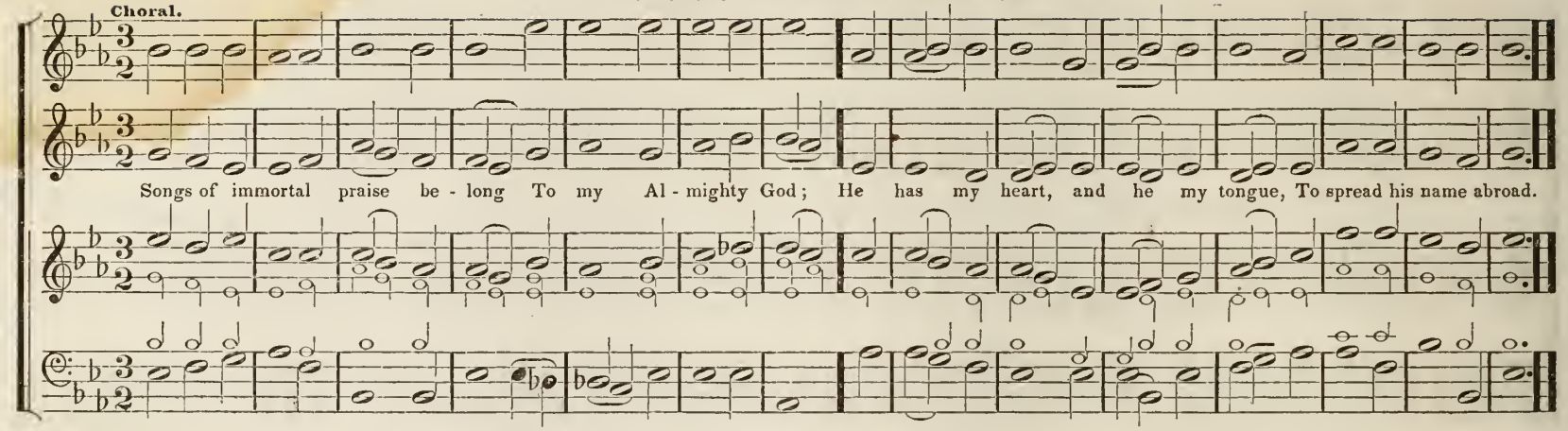


WHEELOCK. C. M.

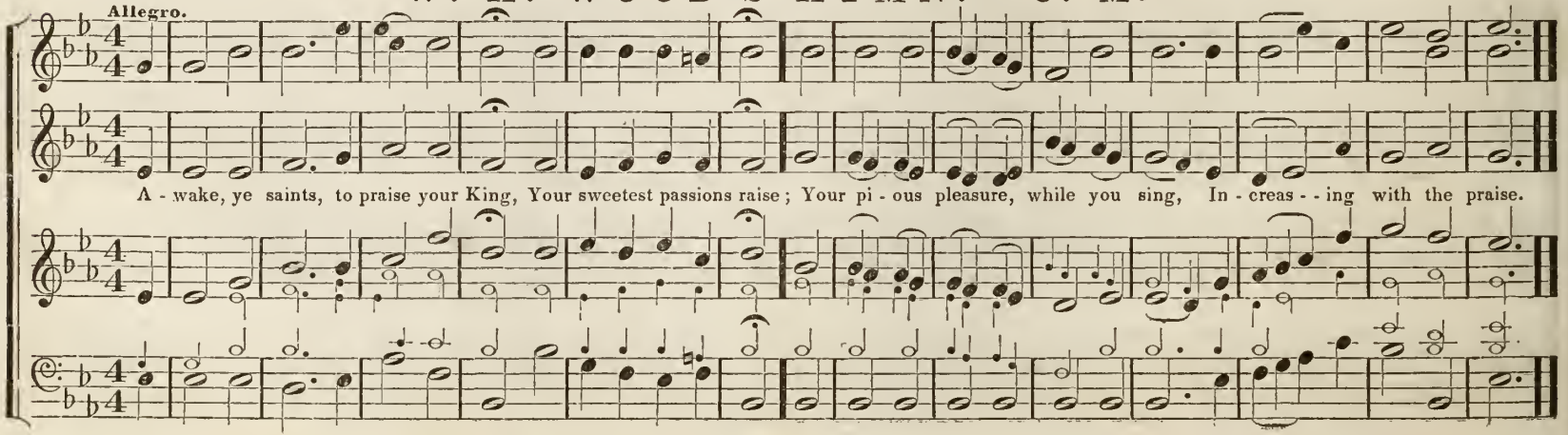



Allegro assai.
A - - wake, my soul, stretch ev - ery nerve, And press with vig - or on: A heaven - ly
race de - mands thy zeal, And an im - mor - tal crown, — And an im - - mor - - tal crown.

FALMOUTH. C. M.



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



BARKER. C. M. [Hymn Chant.]

O God, our strength, to thee the song With grateful hearts we raise; To thee and thee a - lone be - long All worship, love, and praise.

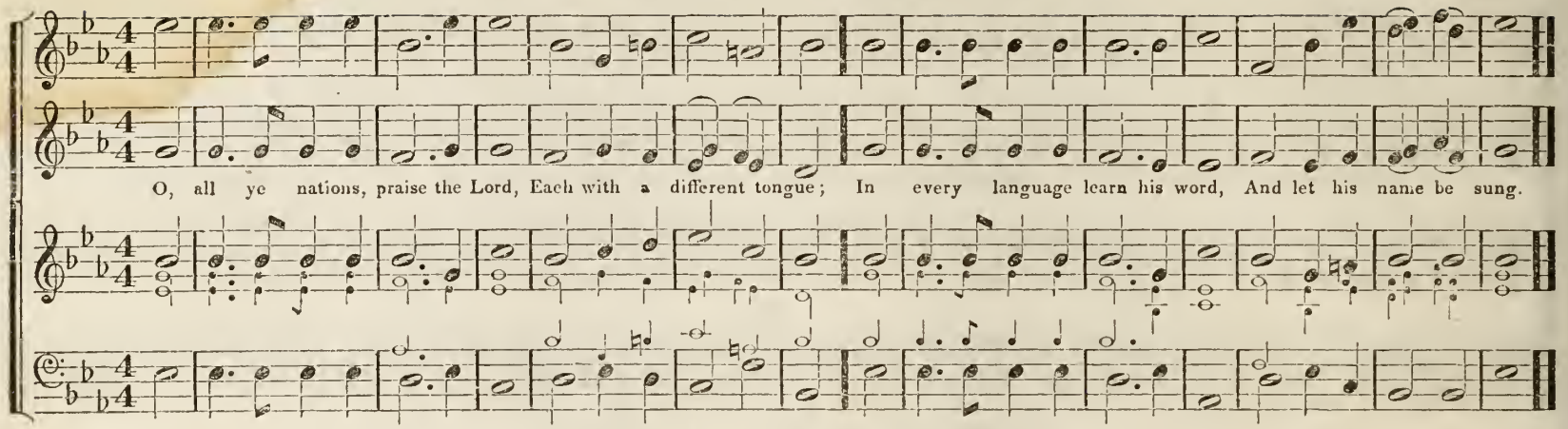
MEMPHIS. C. M.

E. H. Jr.

How sweet and awful is the place, With Christ within the doors; While ev - er - last - ing love dis - plays The choic - est of her stores.

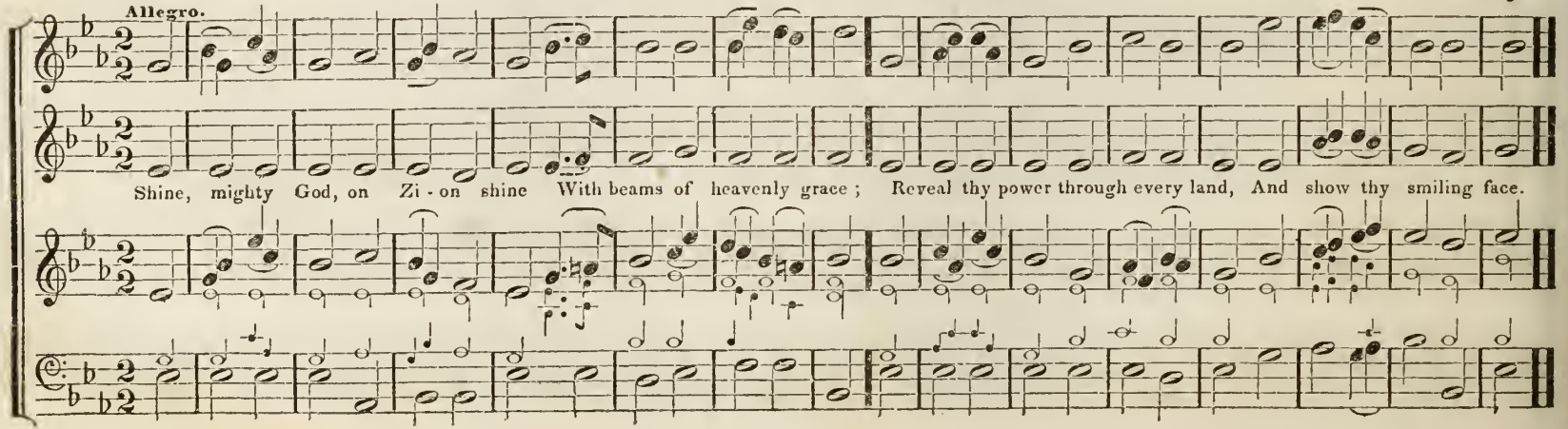
TALLIS'S CHANT. C. M.

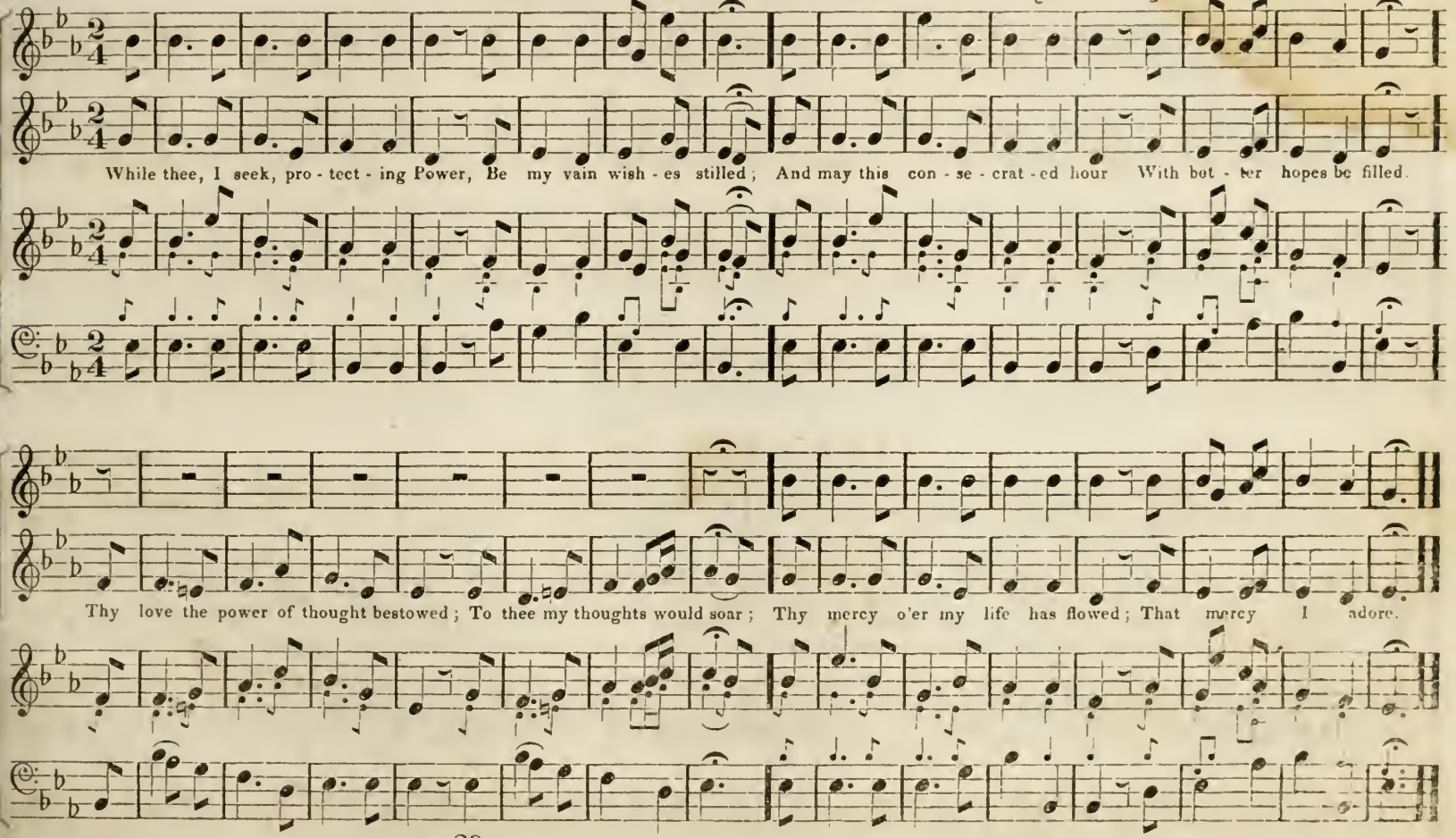
Tallis.



WARWICK. C. M.

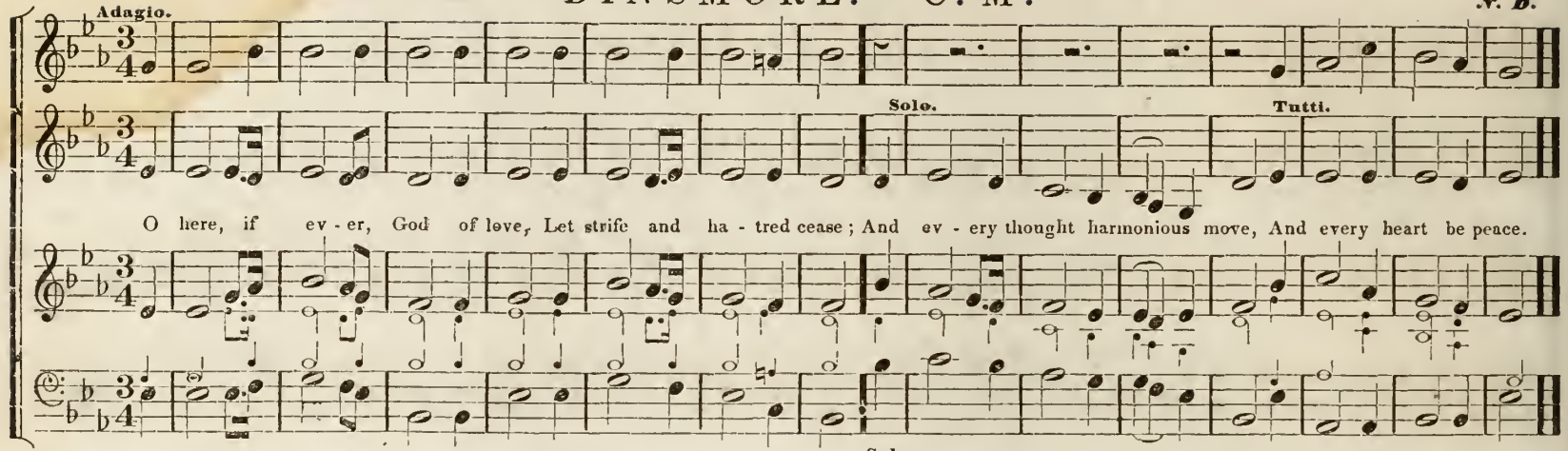
Stanley.




While thee, I seek, pro - tect - ing Power, Be my vain wish - es stilled; And may this con - se - crat - ed hour With bet - ter hopes be filled.
Thy love the power of thought bestowed; To thee my thoughts would soar; Thy mercy o'er my life has flowed; That mercy I adore.

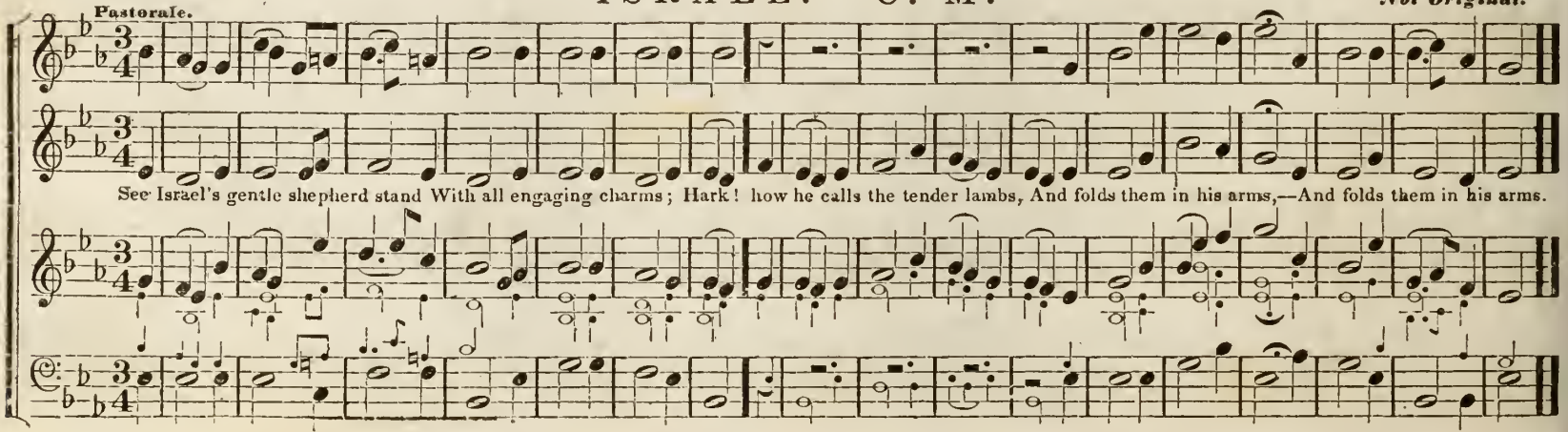
DINSMORE. C. M.

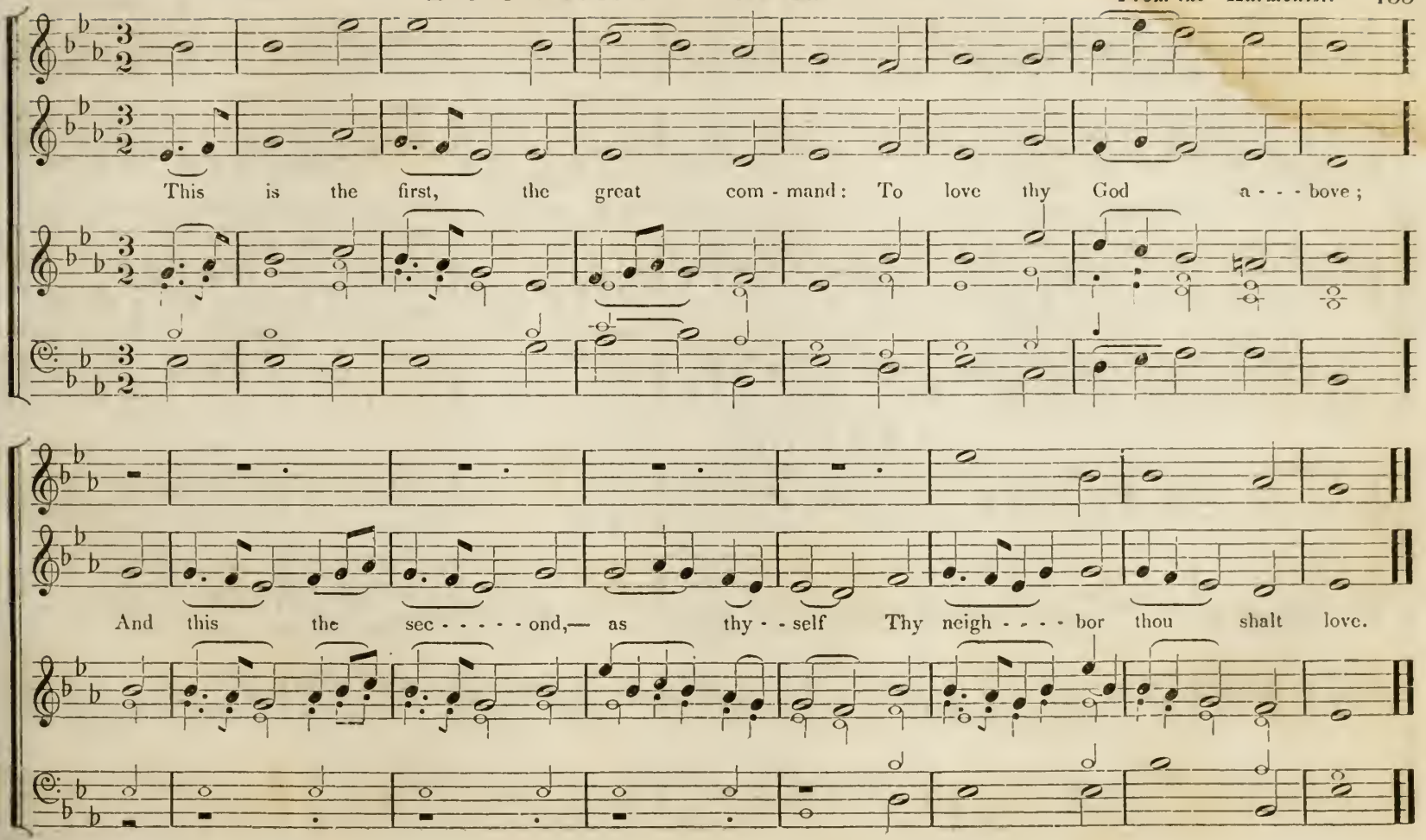
N. D.



ISRAEL. C. M.

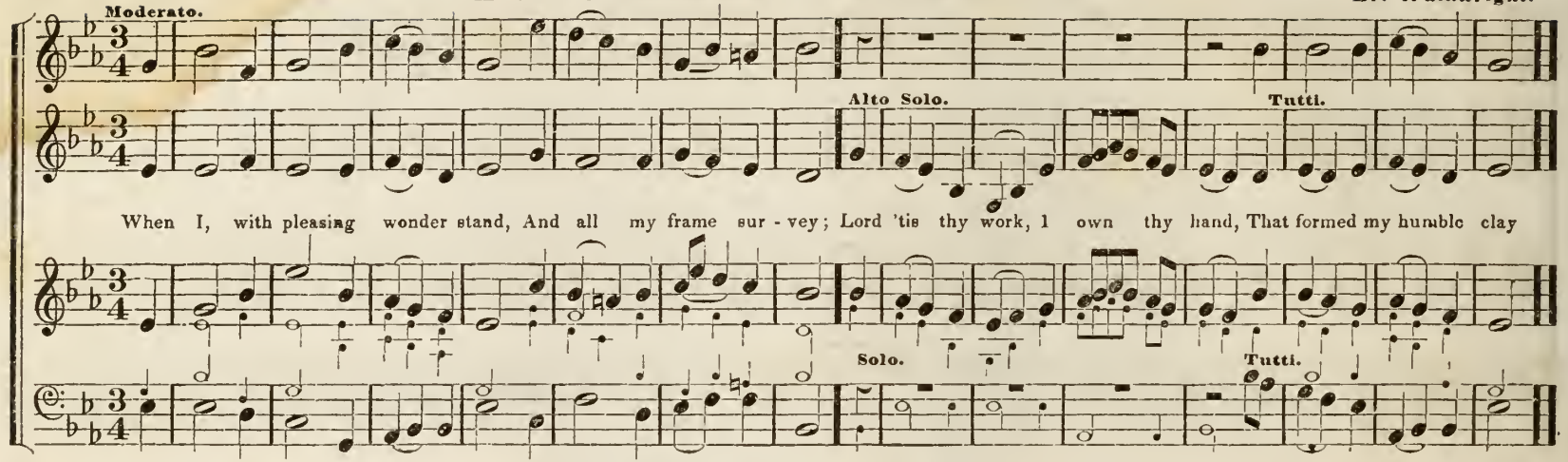
Not Original.




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.

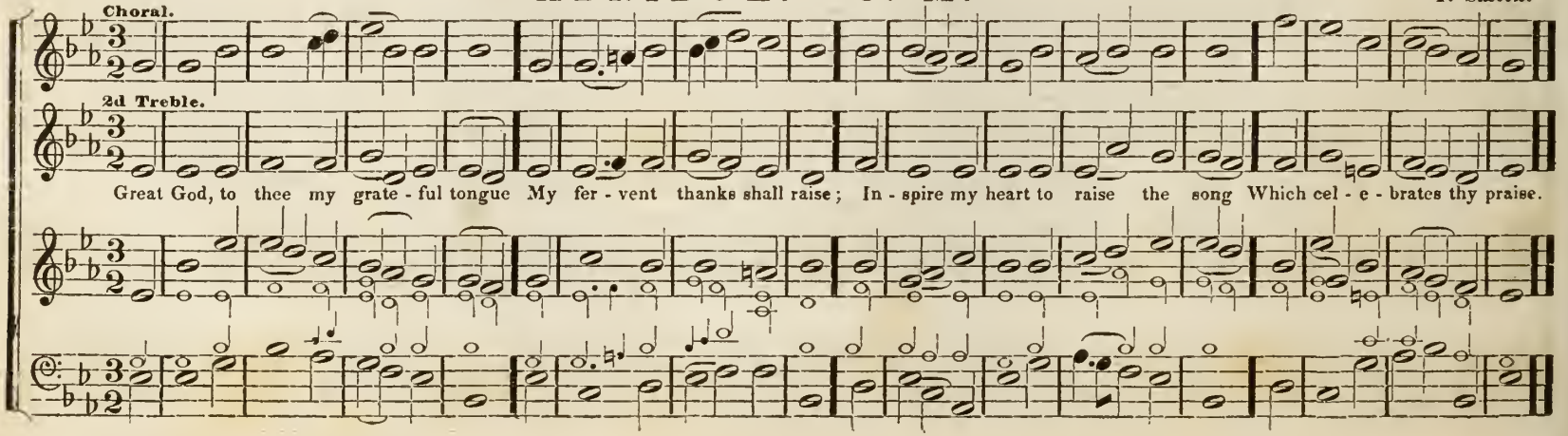
LIVERPOOL. C. M.

Dr. Wainwright.



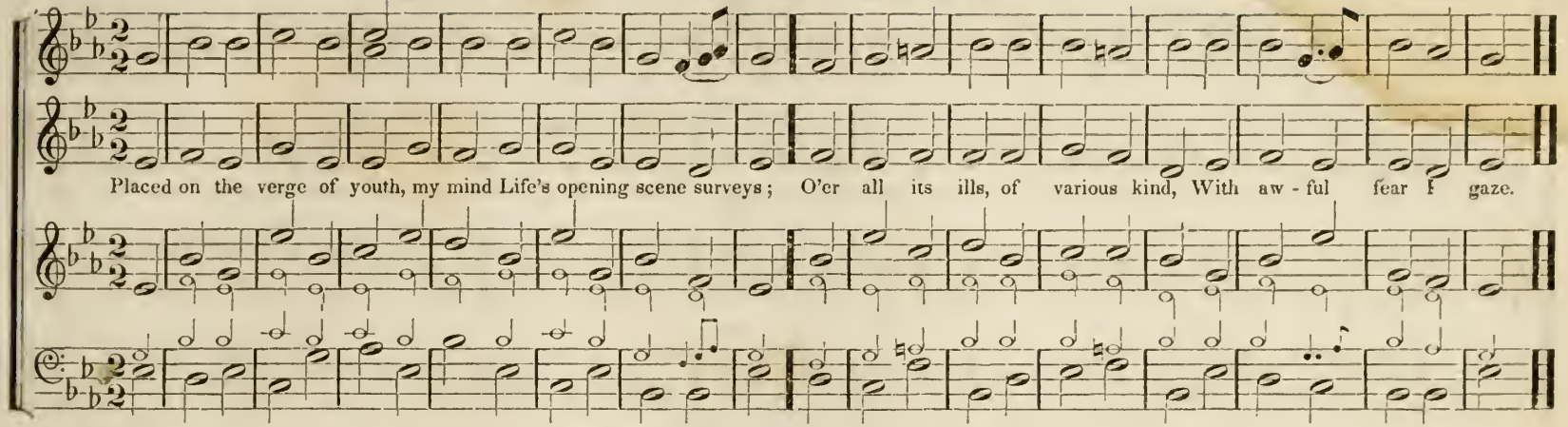
ABRIDGE. C. M.

I. Smith.



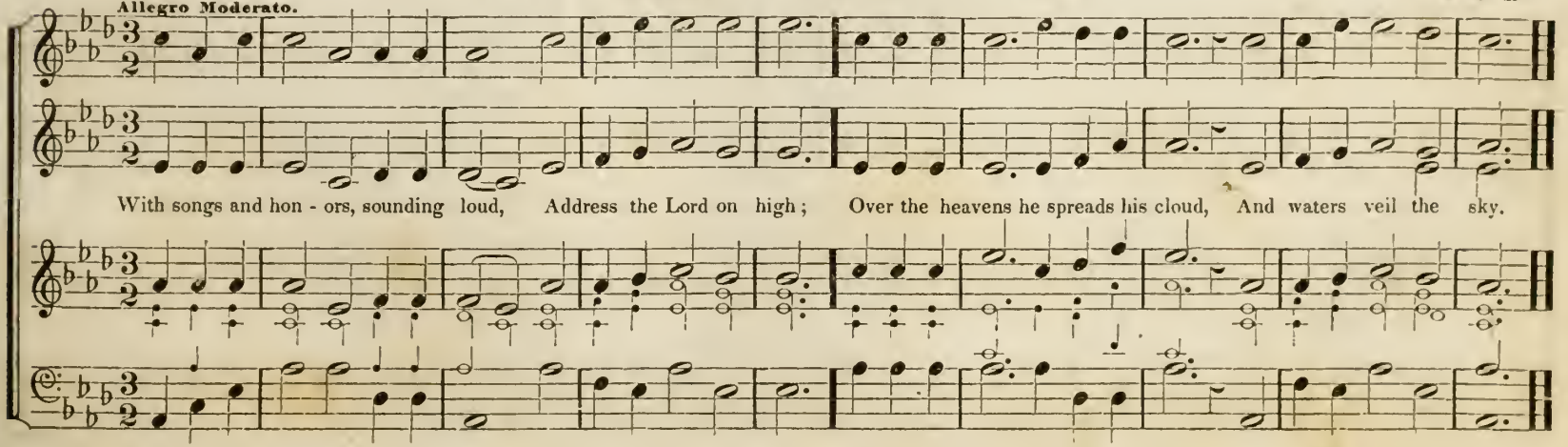
LONDON. C. M.

Dr. Croft.

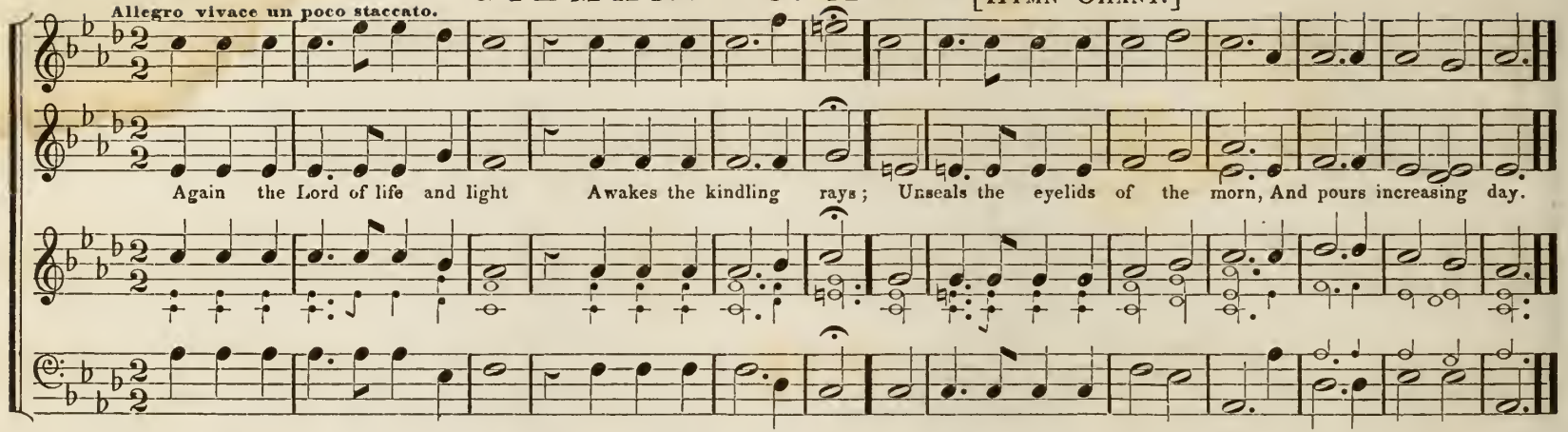


GOSFORD. C. M.

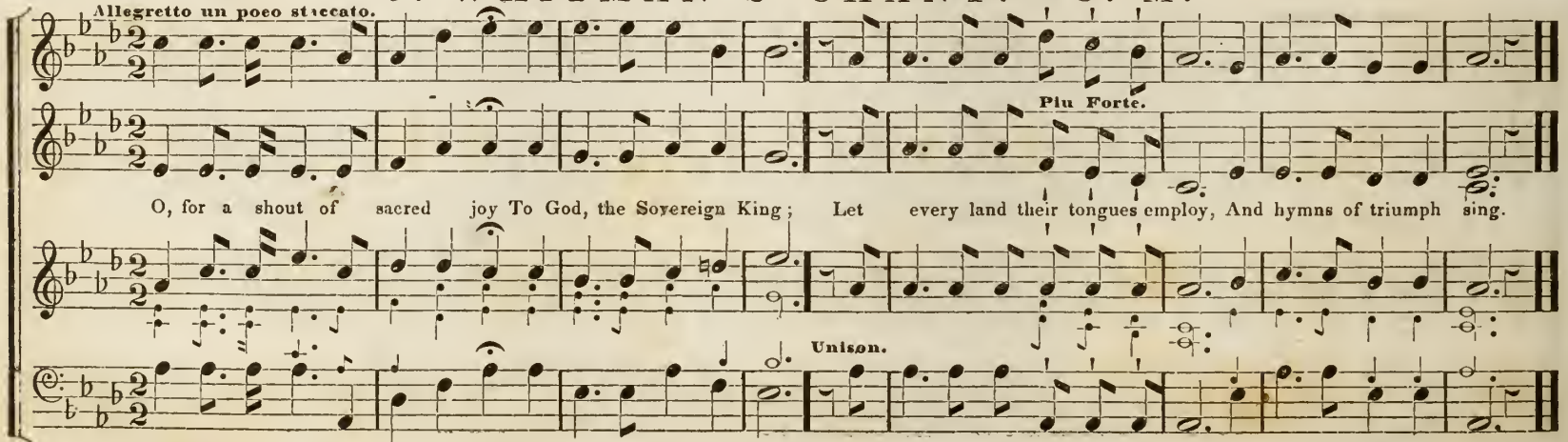
S. B. B.



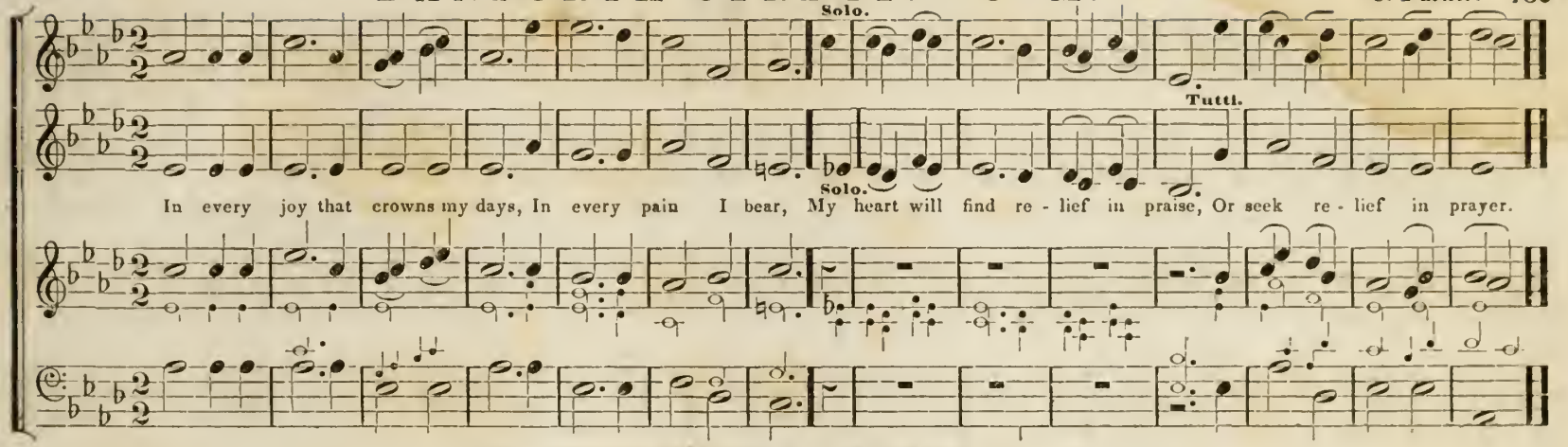
GILMAN. C. M. [Hymn Chant.]



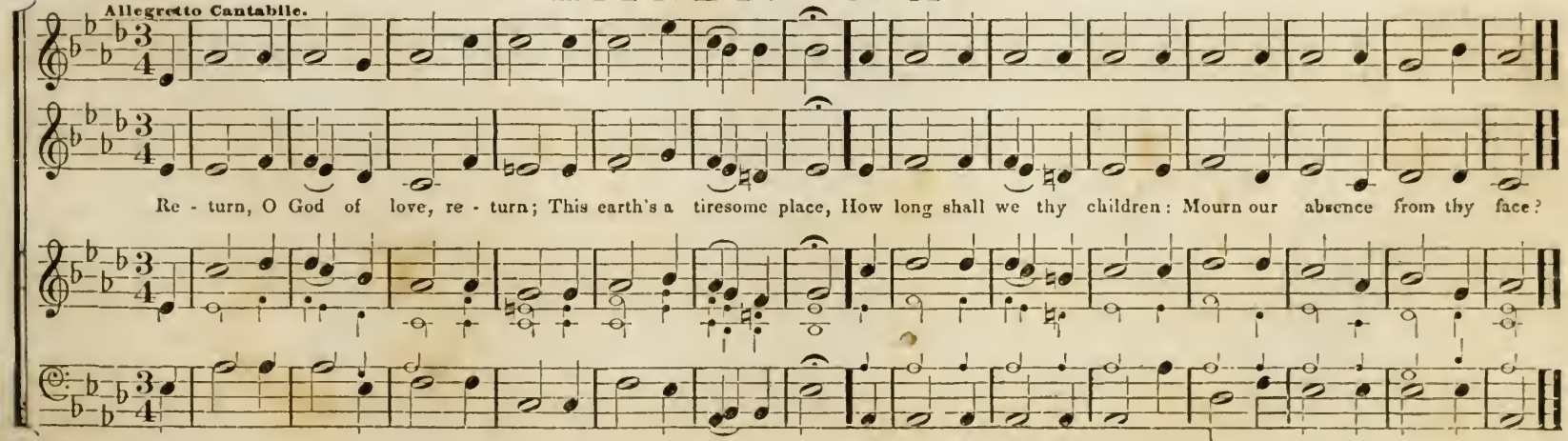
J. WHITMAN'S CHANT. C. M.



DANFORTH STREET. C. M.

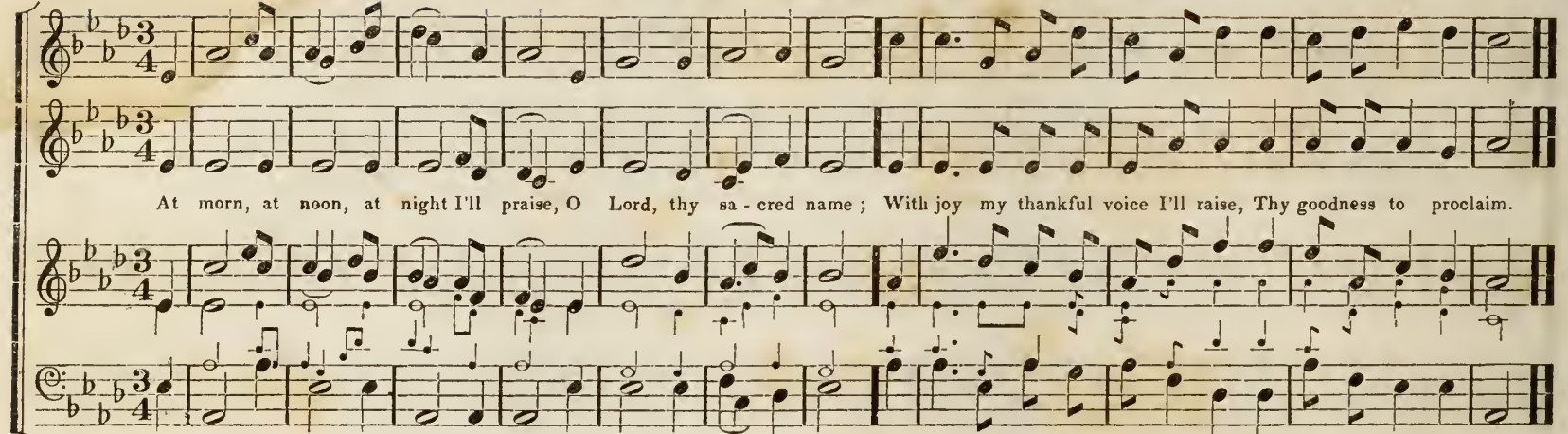


WHITNEY. C. M.

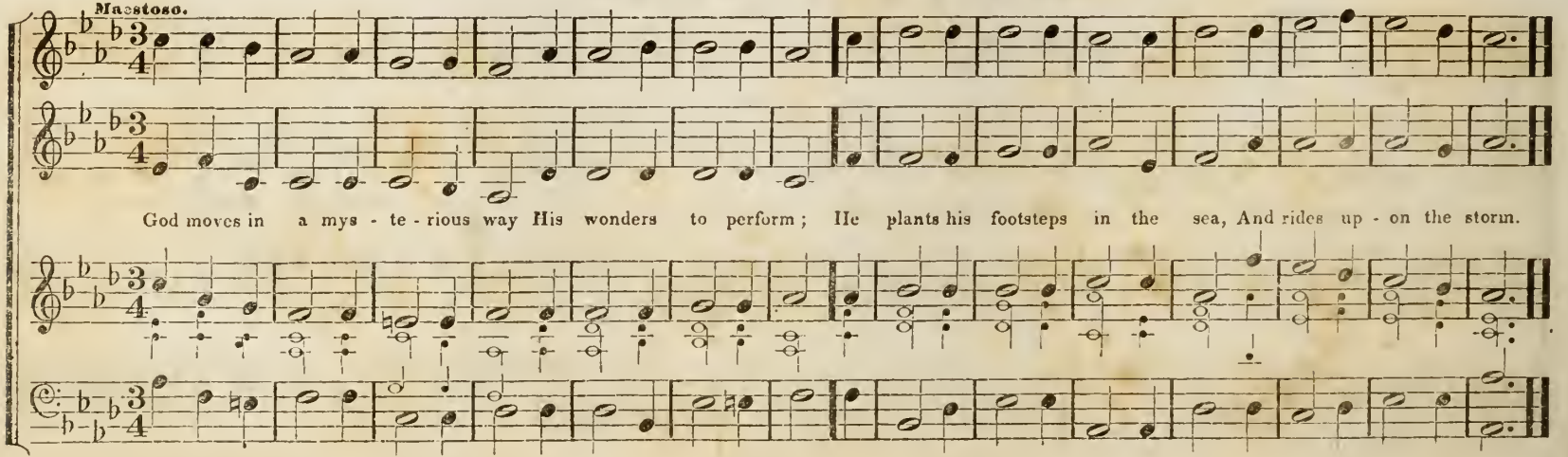


STICKNEY. C. M.

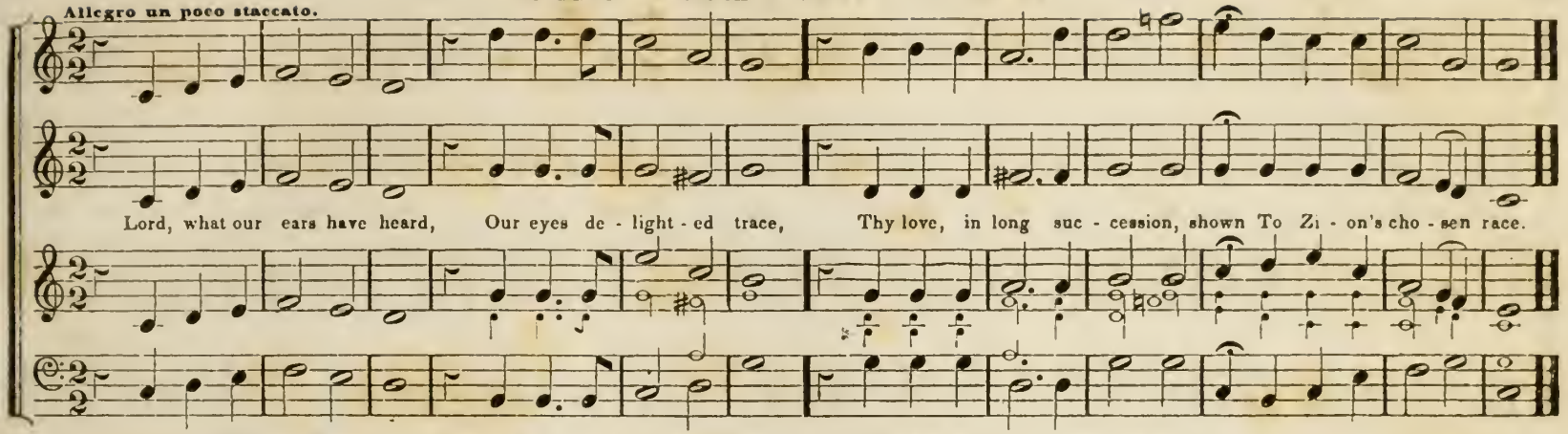
J. K.



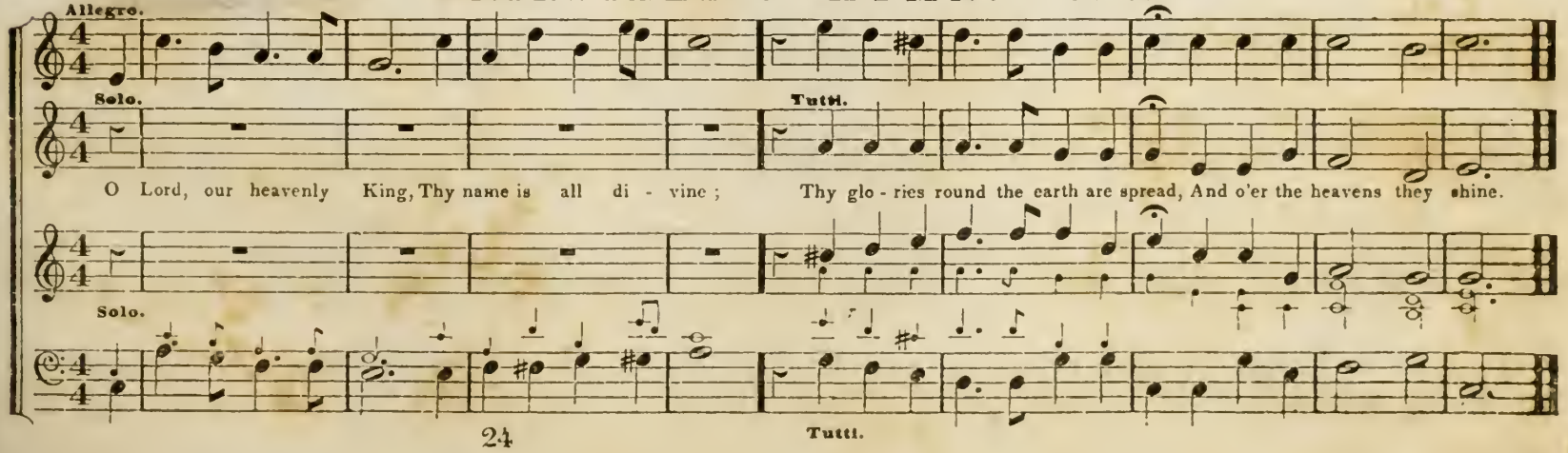
PROVIDENCE. C. M.



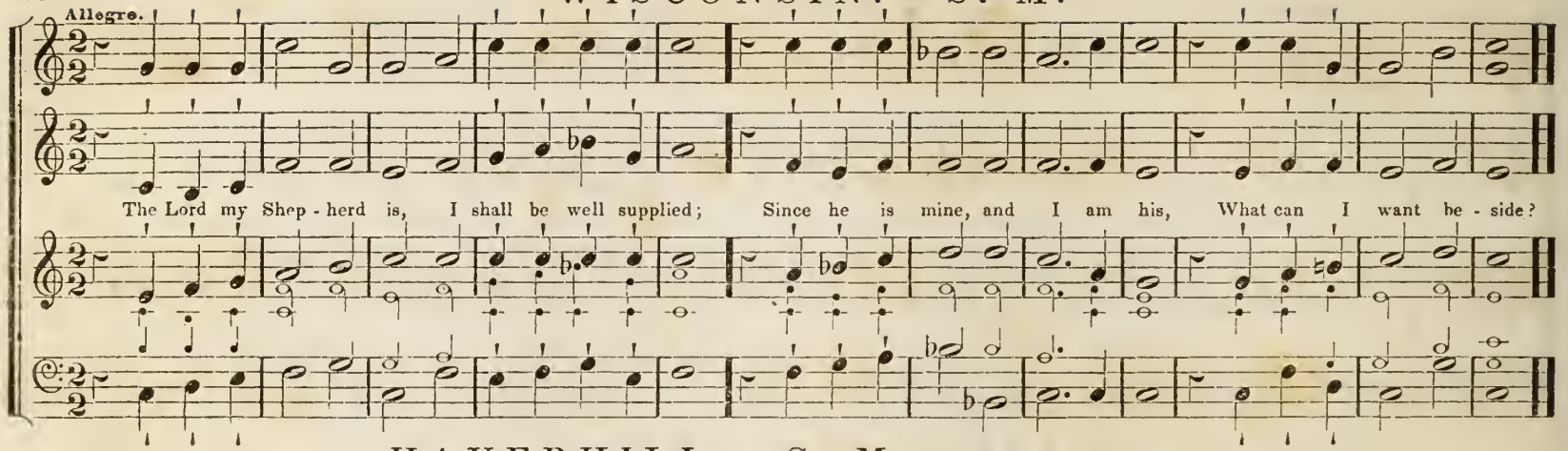
SKOWHEGAN. S. M.



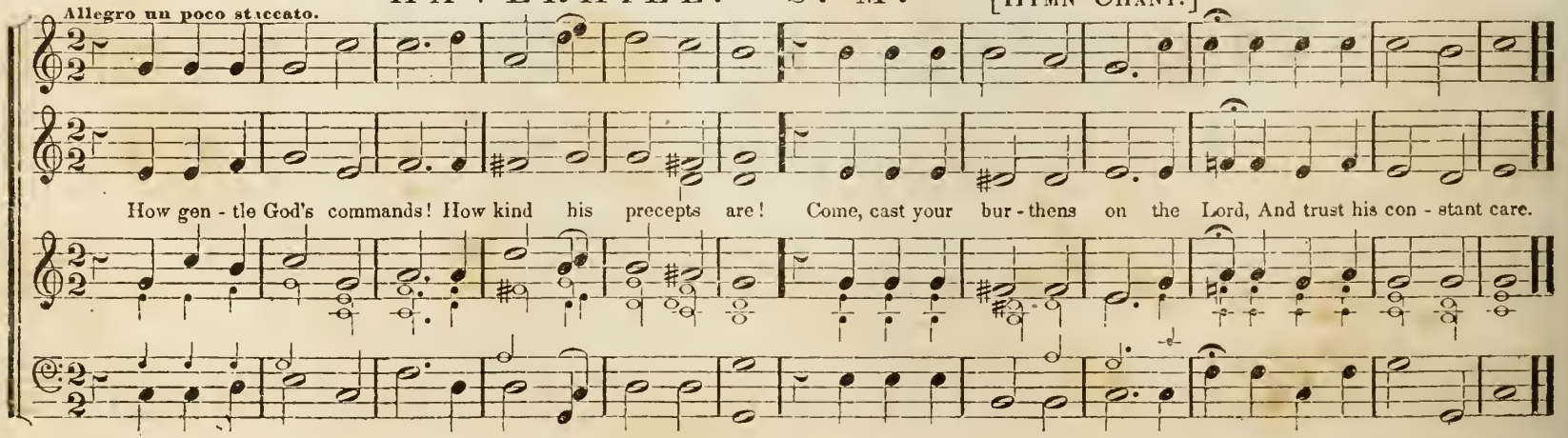
FAIRFIELD'S HYMN. S. M.

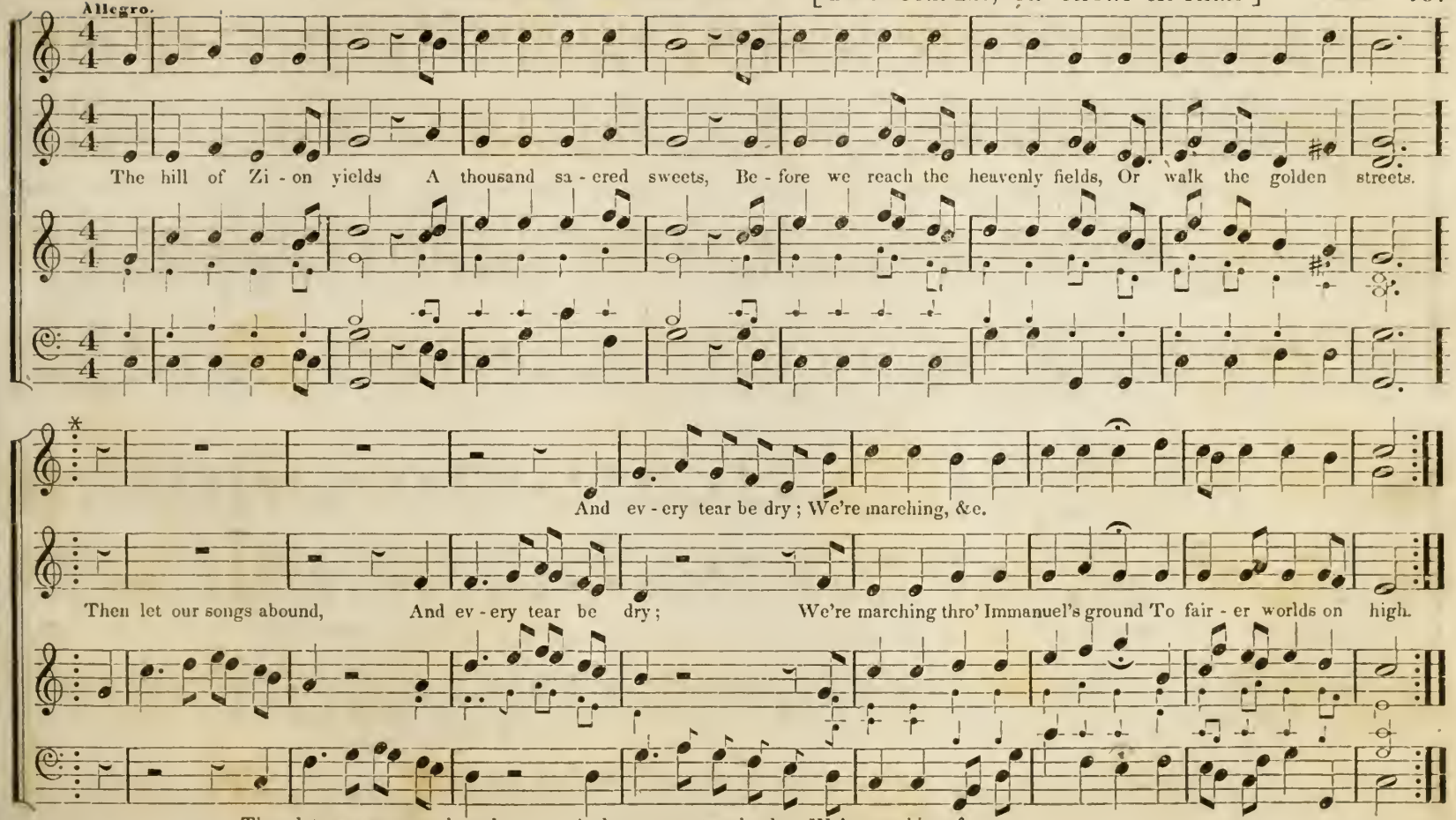


WISCONSIN. S. M.



HAVERHILL. S. M. [Hymn Chant.]

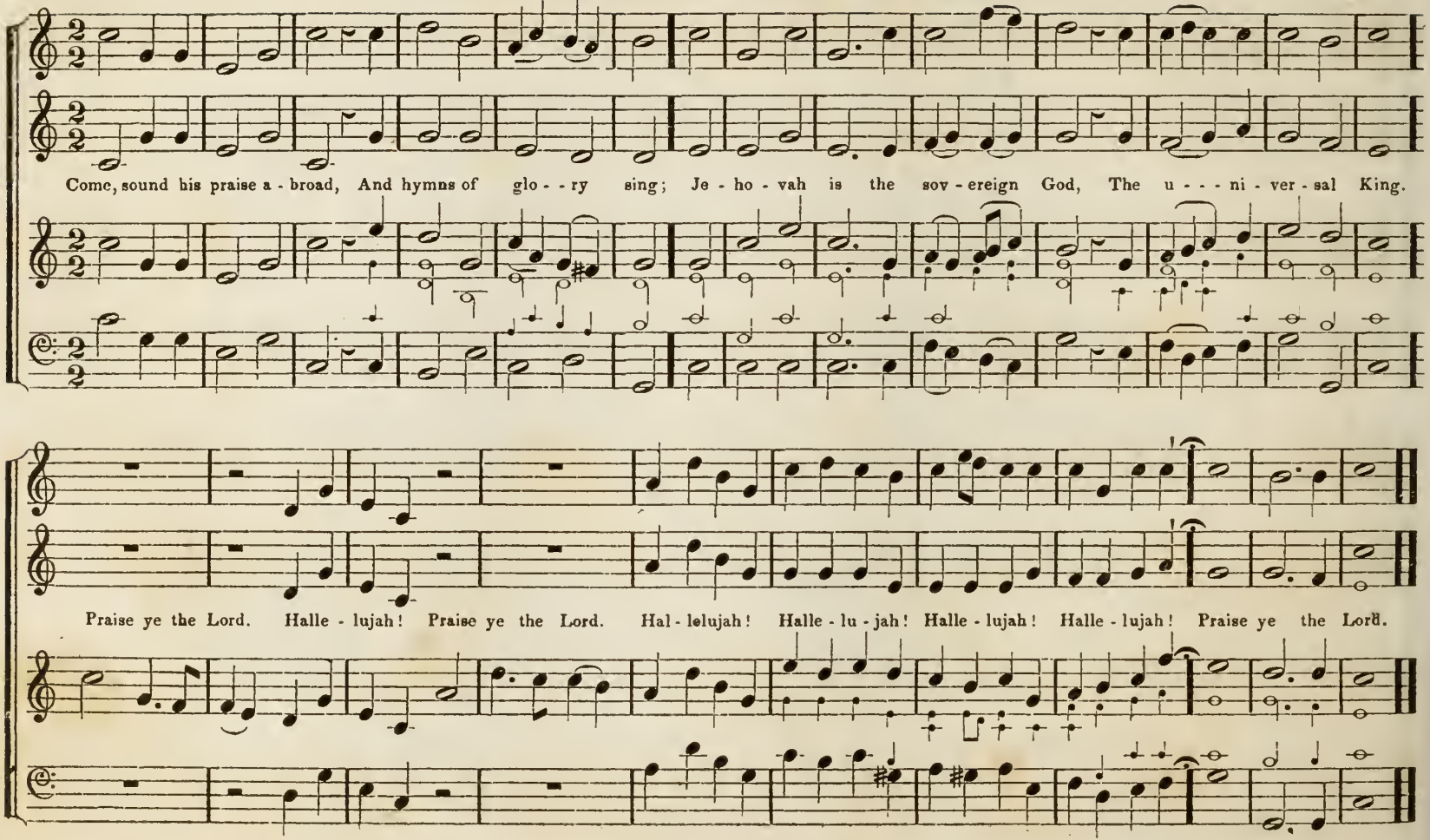




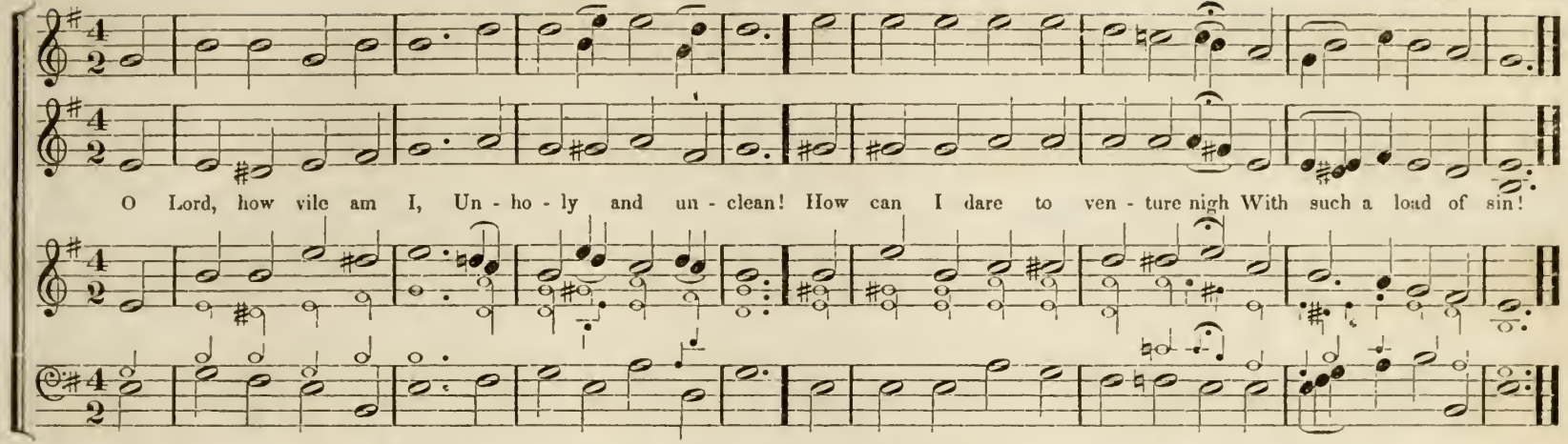
* *May be repeated when used as an Anthem.*

SILVER STREET. S. M.

I. Smith.

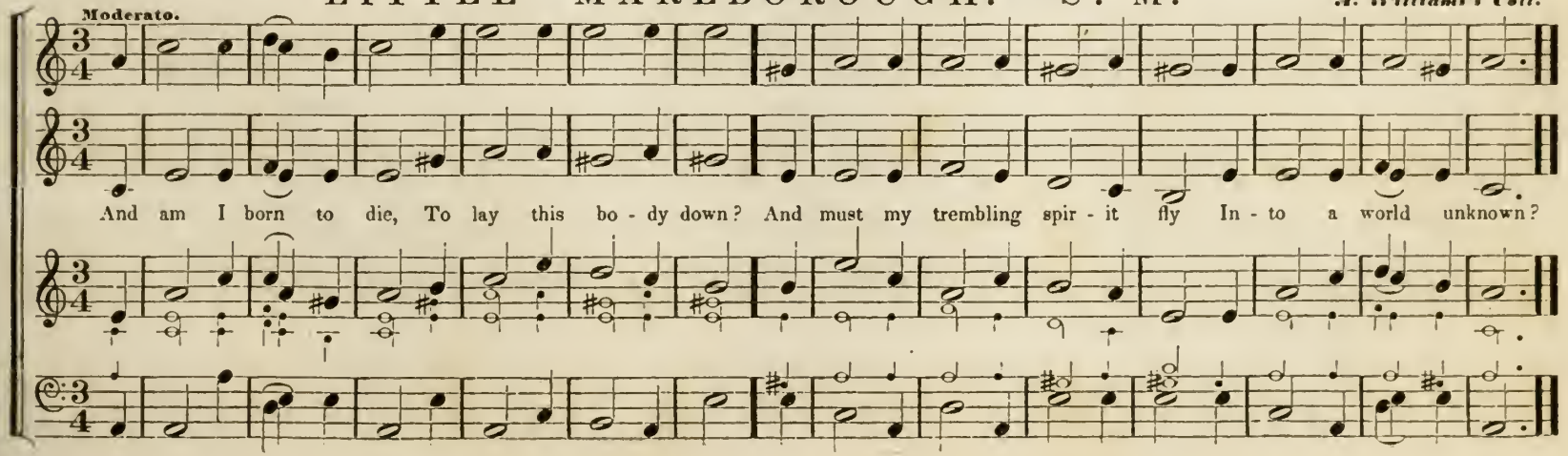


SPENER. S. M.

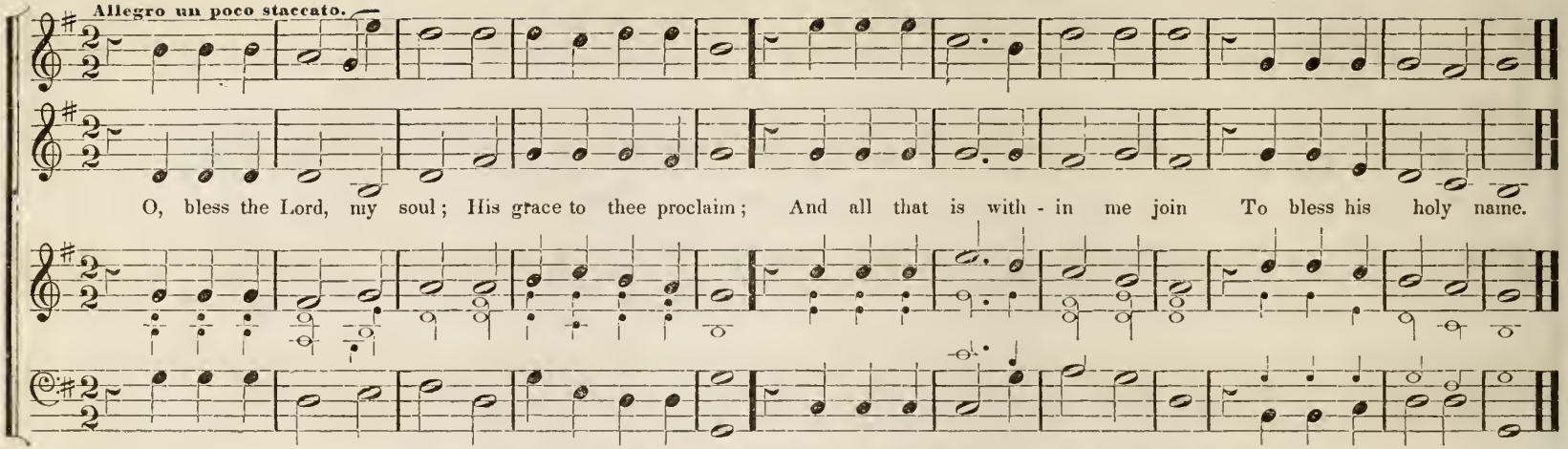


LITTLE MARLBOROUGH. S. M.

A. Williams's Coll.

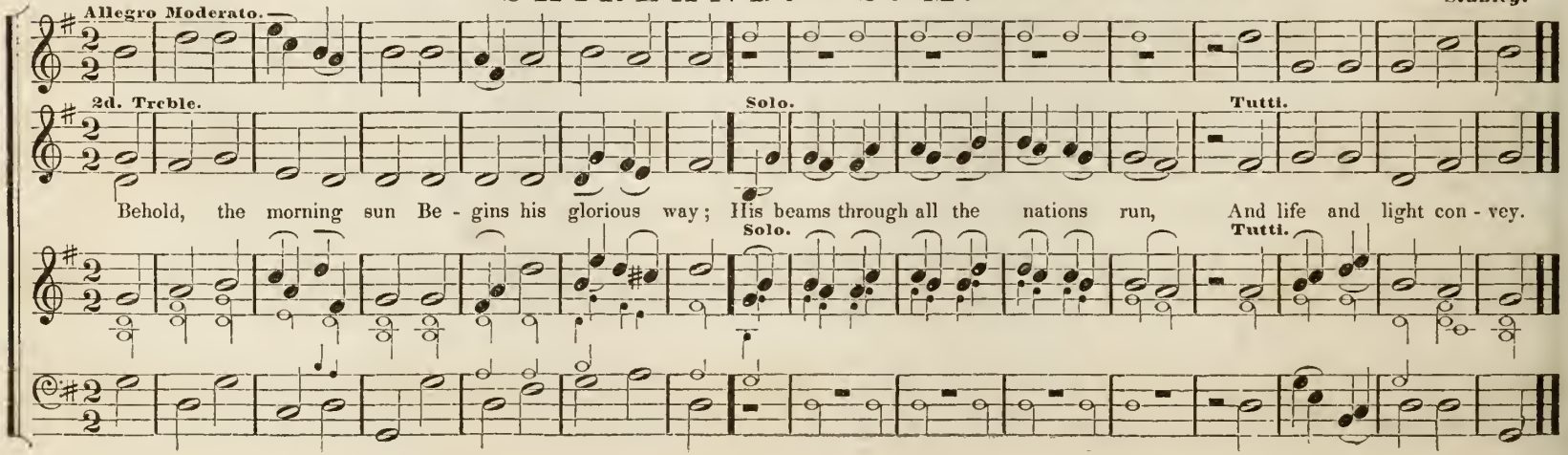


STOCKHOLM. S. M.

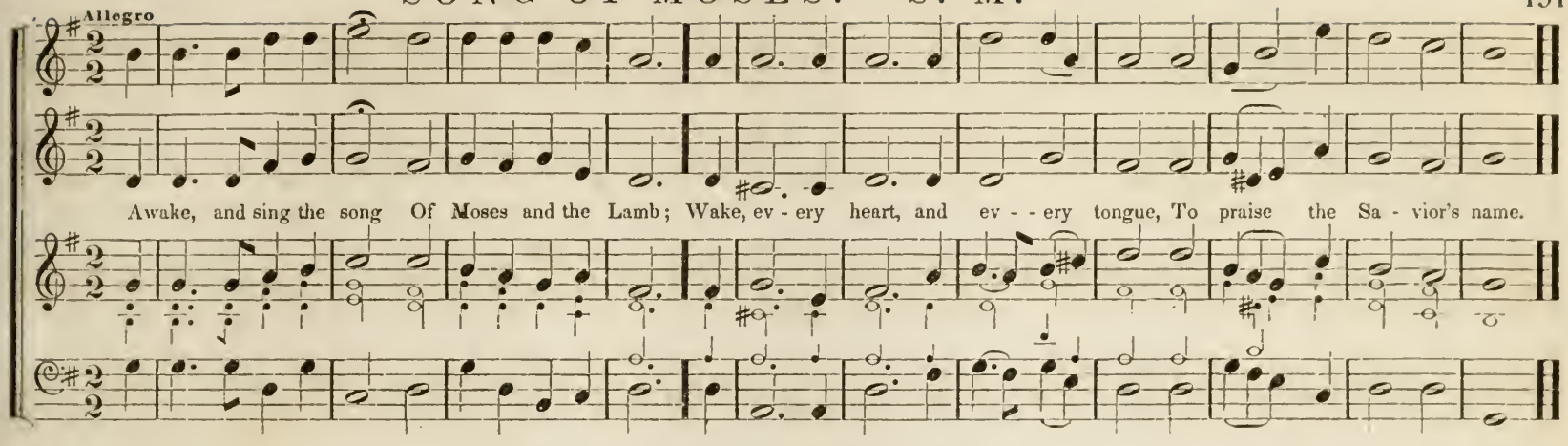


SHIRLAND. S. M.

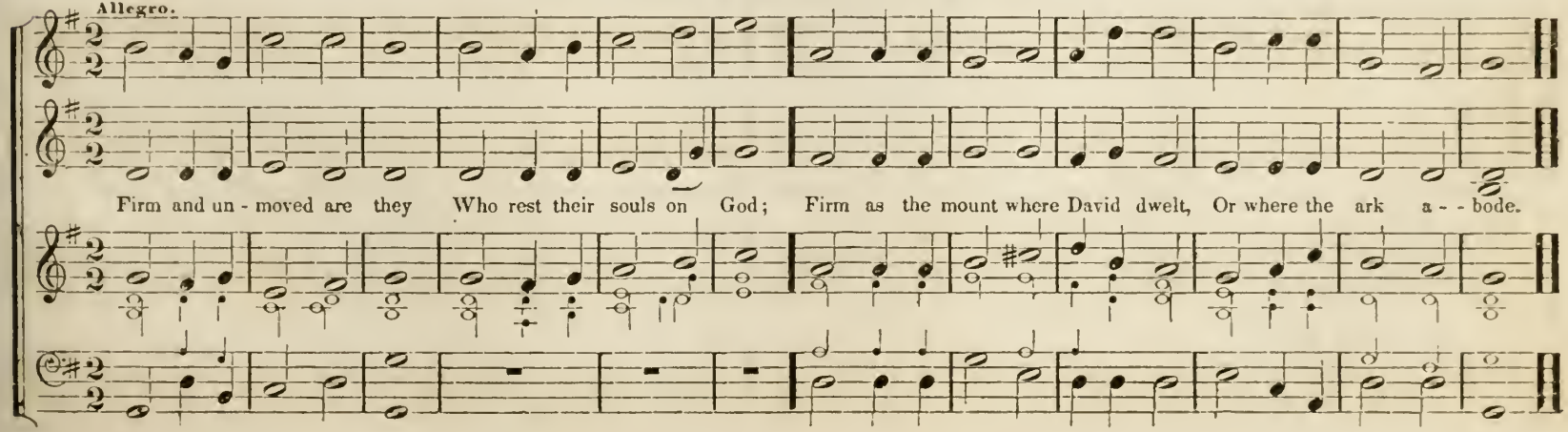
Stanley.



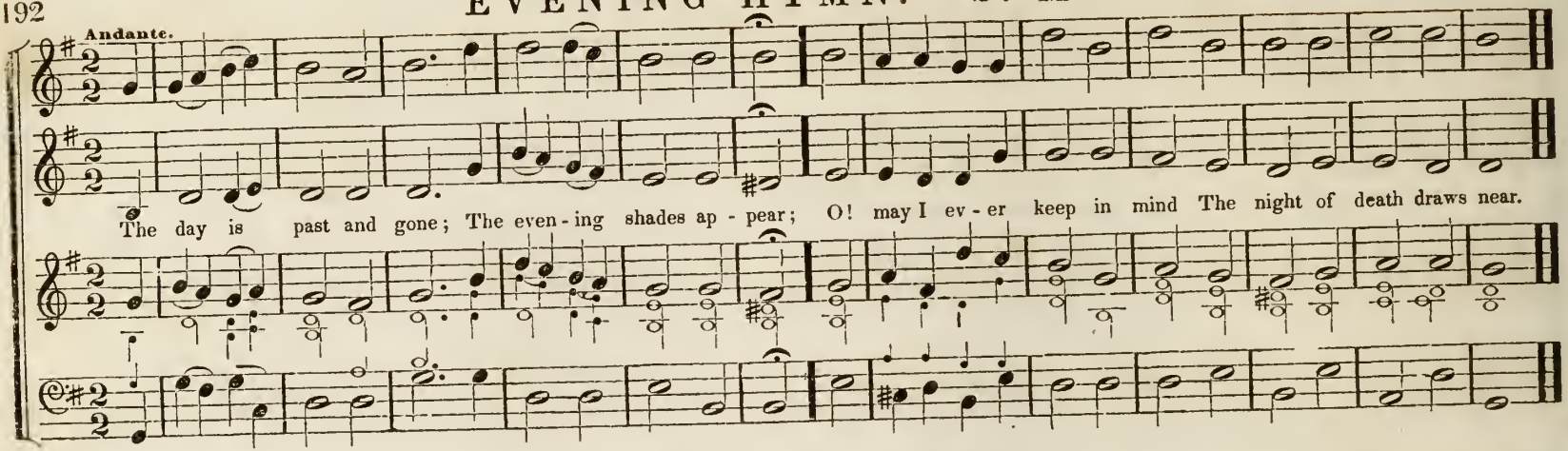
SONG OF MOSES. S. M.



KEARSARGE. S. M.

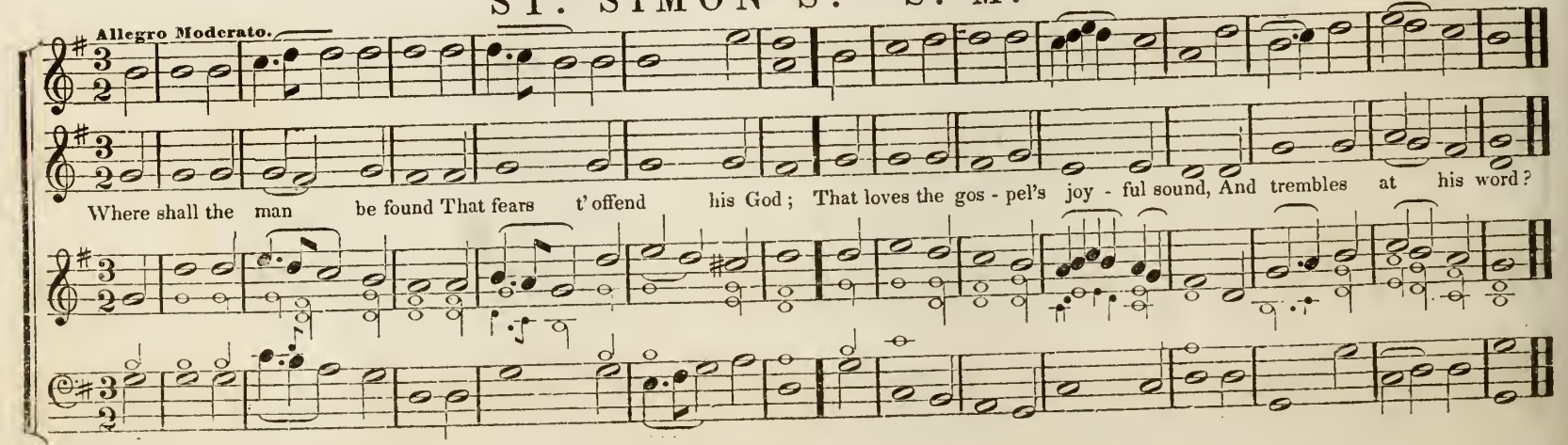


EVENING HYMN. S. M.

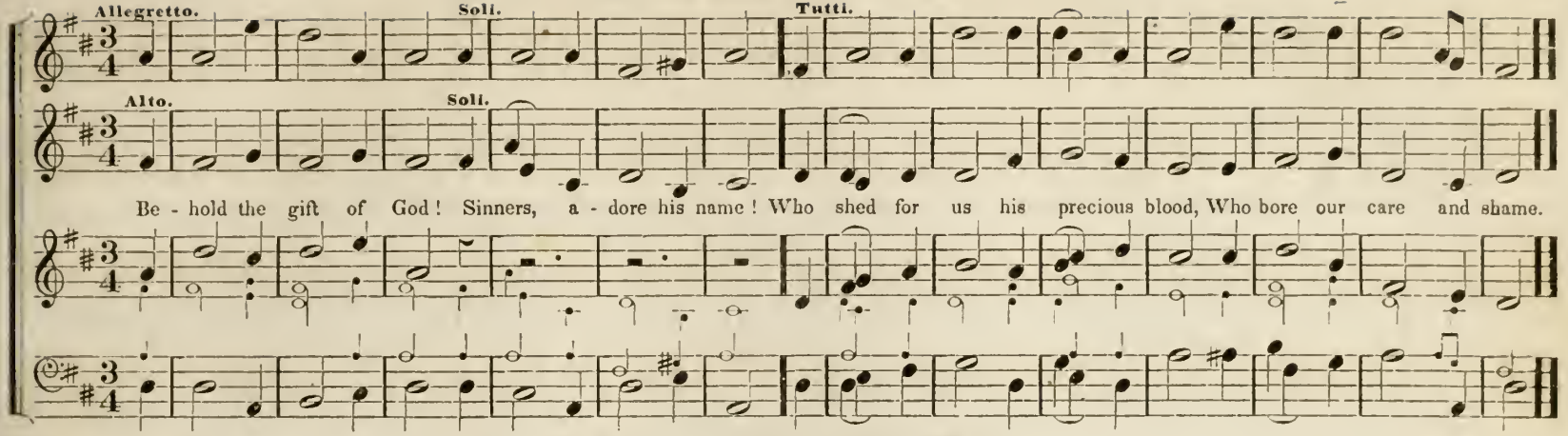


ST. SIMON'S. S. M.

Williams's Coll.

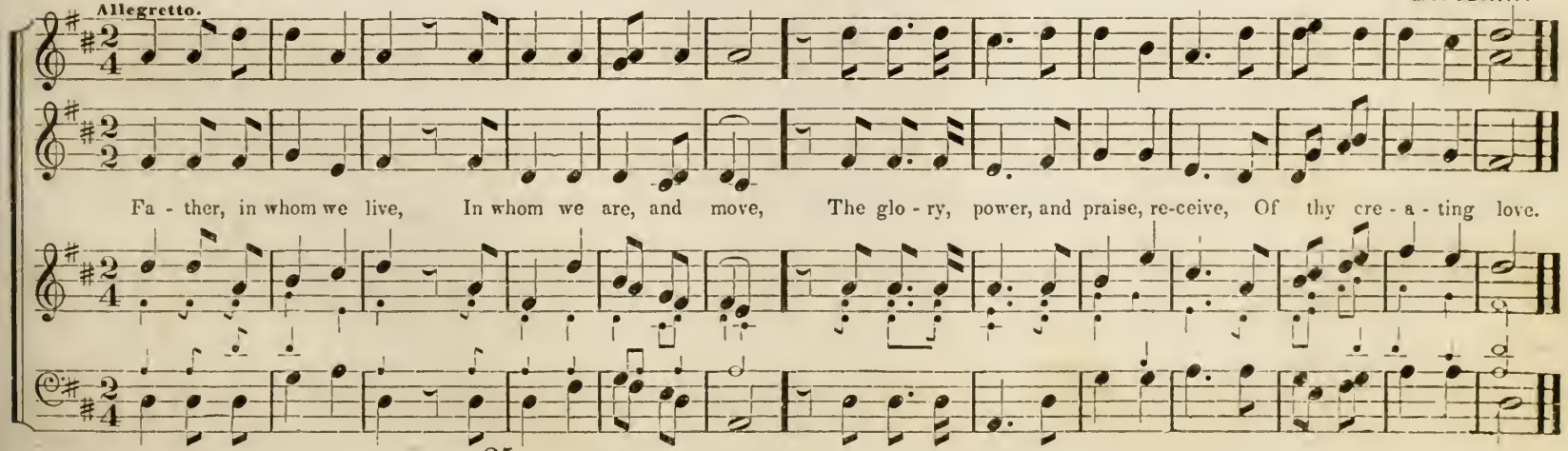


PORTER. S. M.

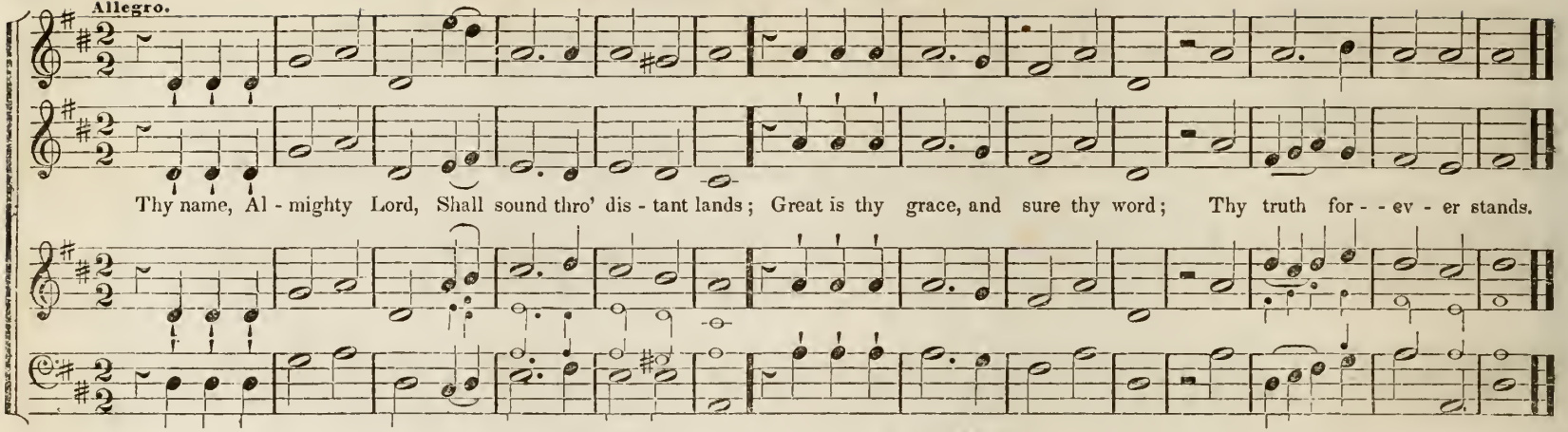


SPILSBY. S. M.

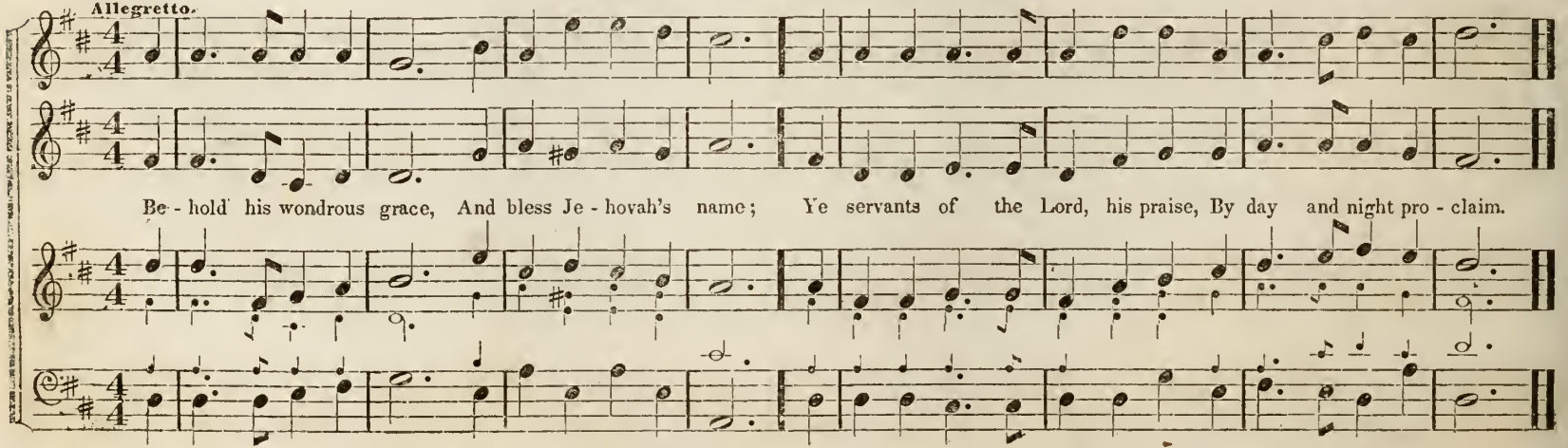
Dr. Miller.



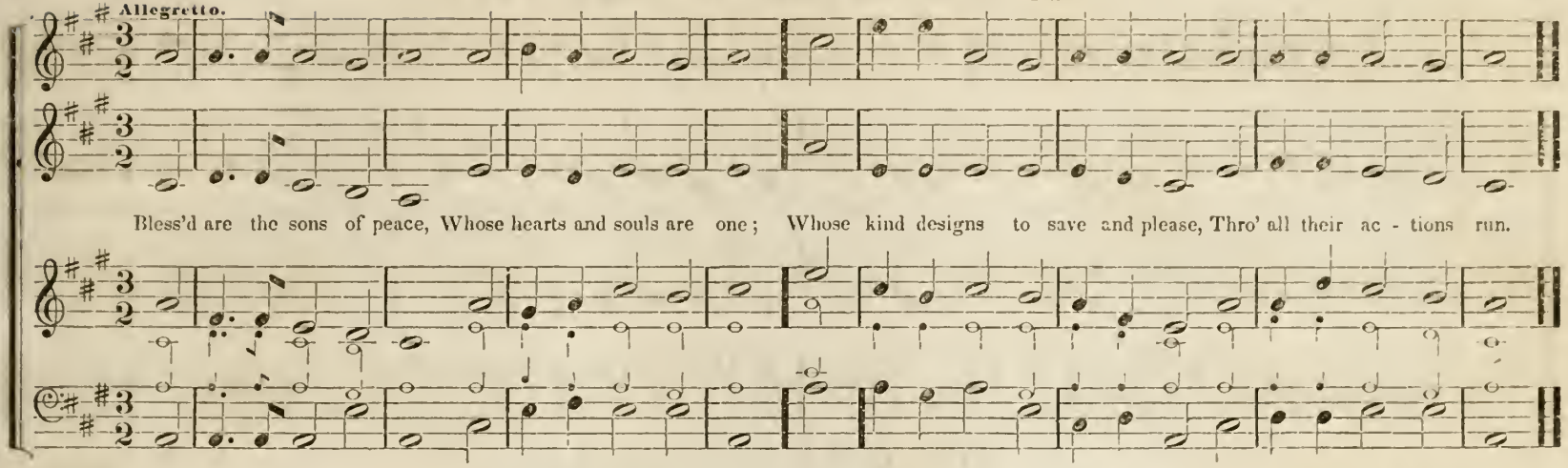
WALKER'S CHANT. S. M.



FURBISH. S. M.

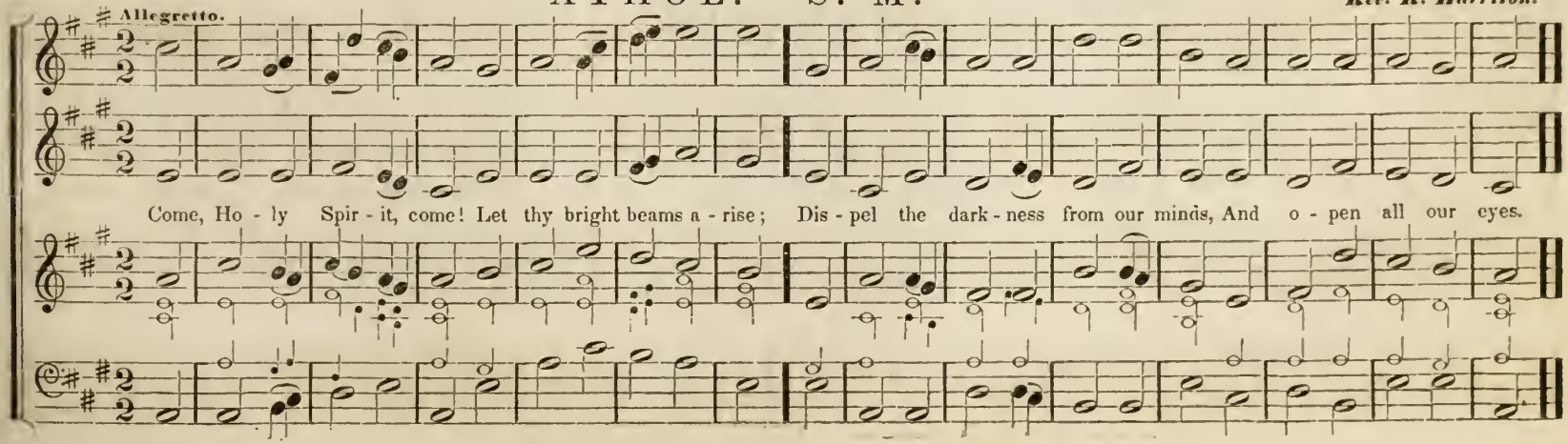


NOBLEBOROUGH. S. M.

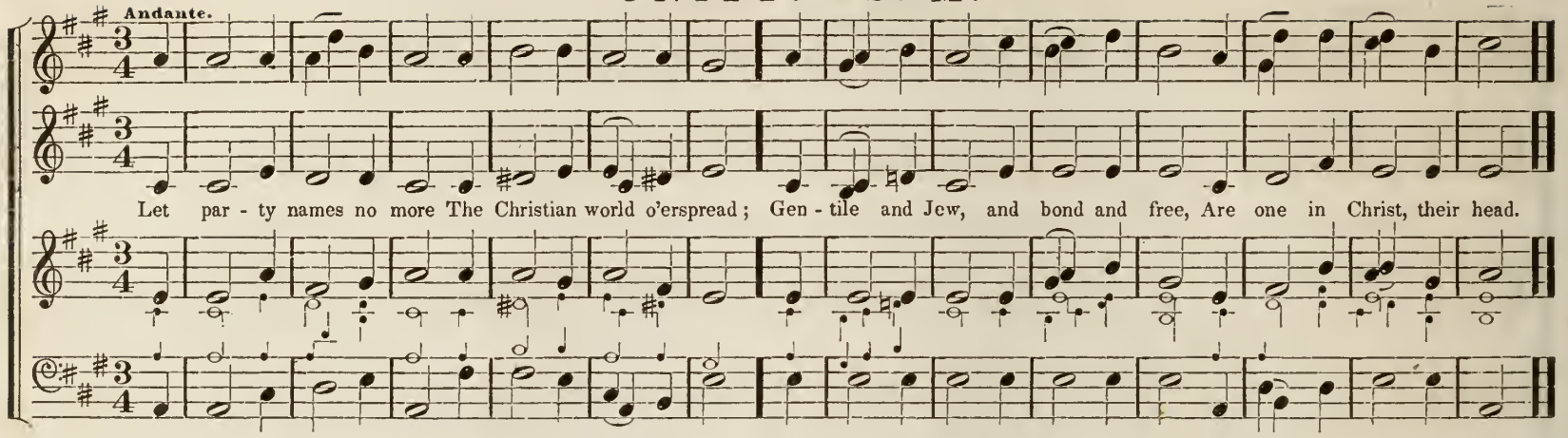


ATHOL. S. M.

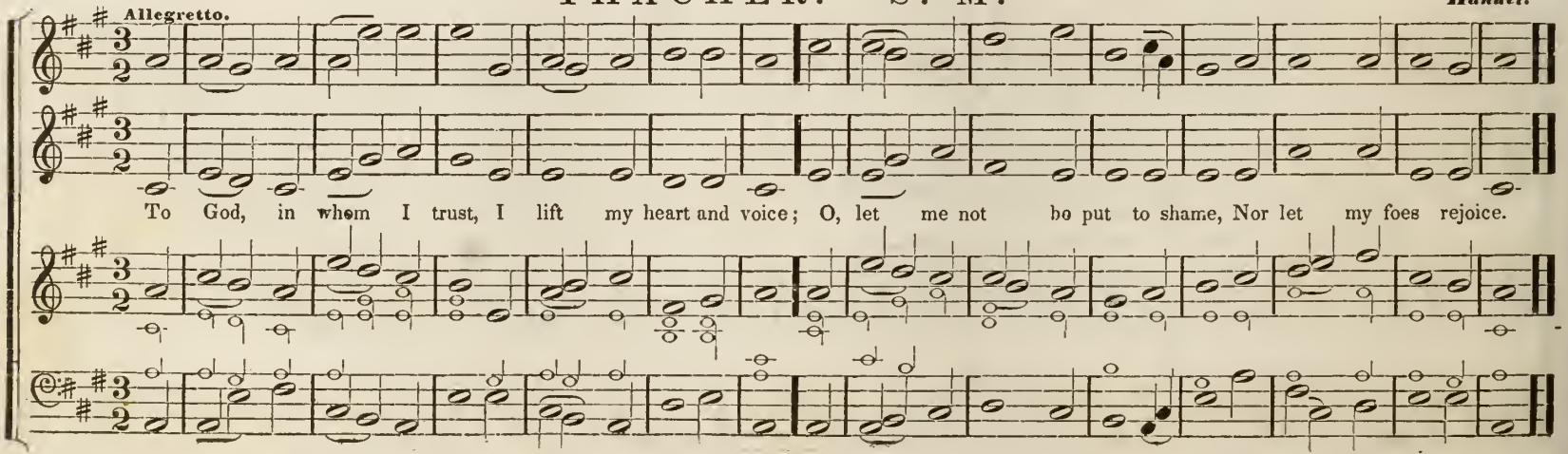
Rev. R. Harrison.



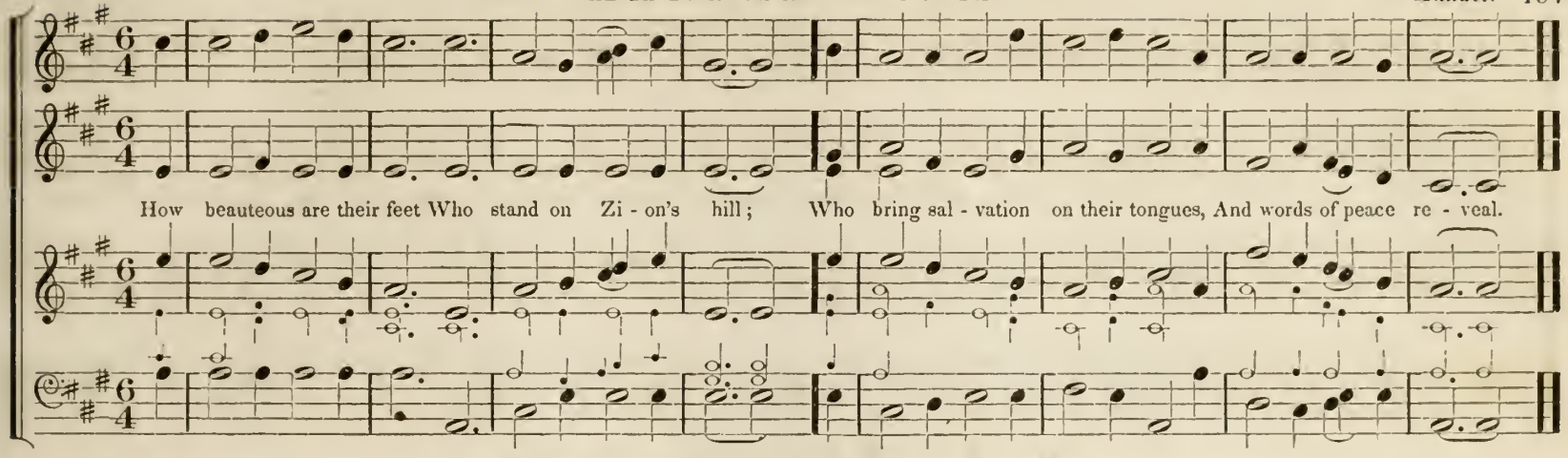
UNITY. S. M.



THACHER. S. M.

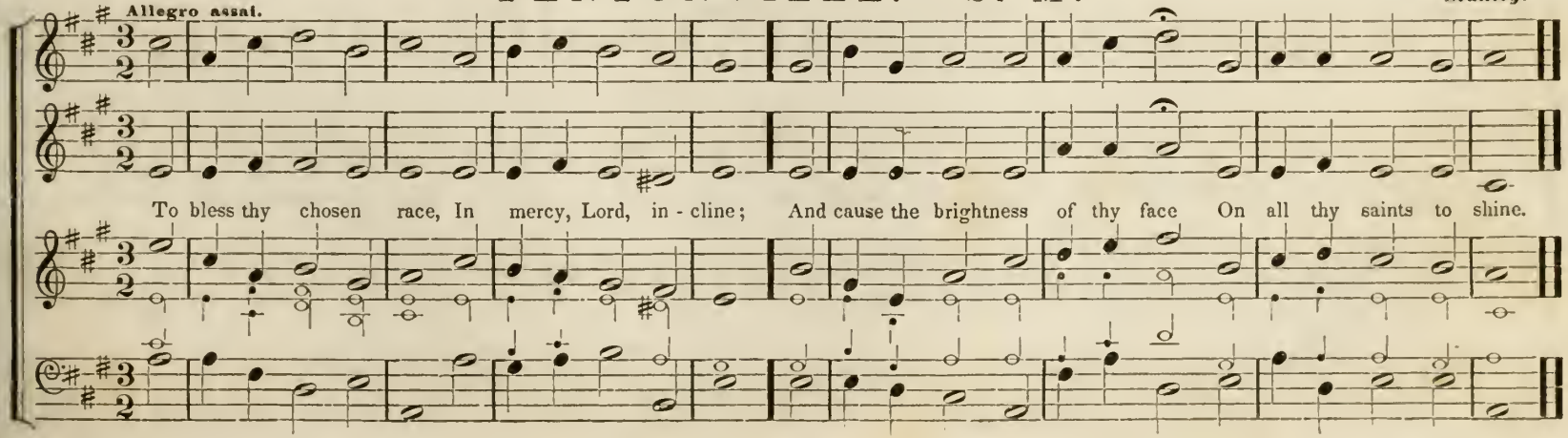


HANDEL. S. M.



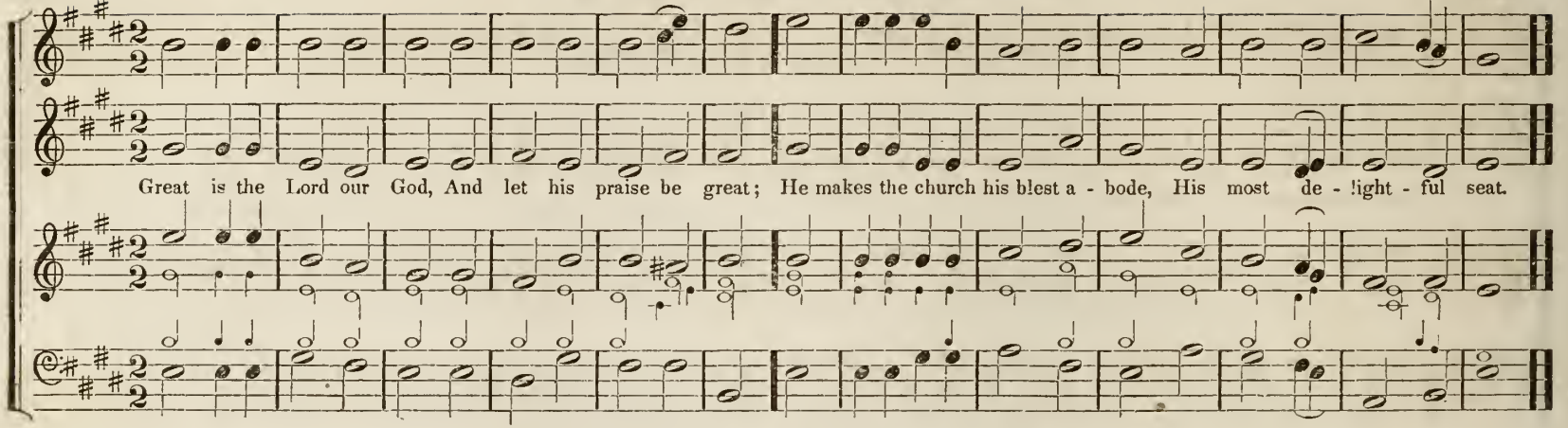
PENTONVILLE. S. M.

Stanley.

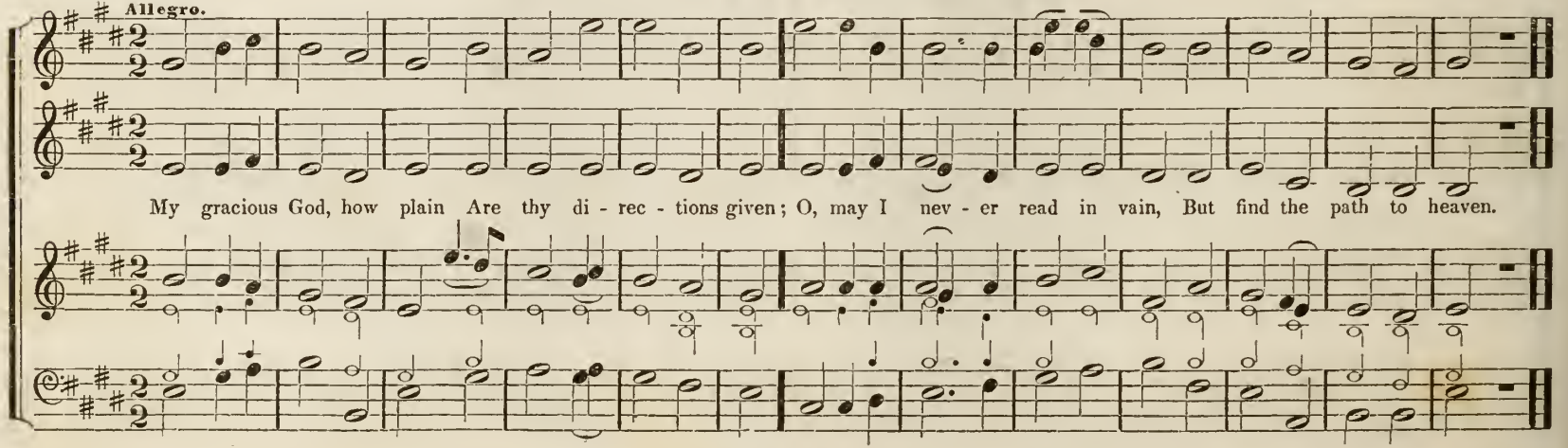


WESTMINSTER. S. M.

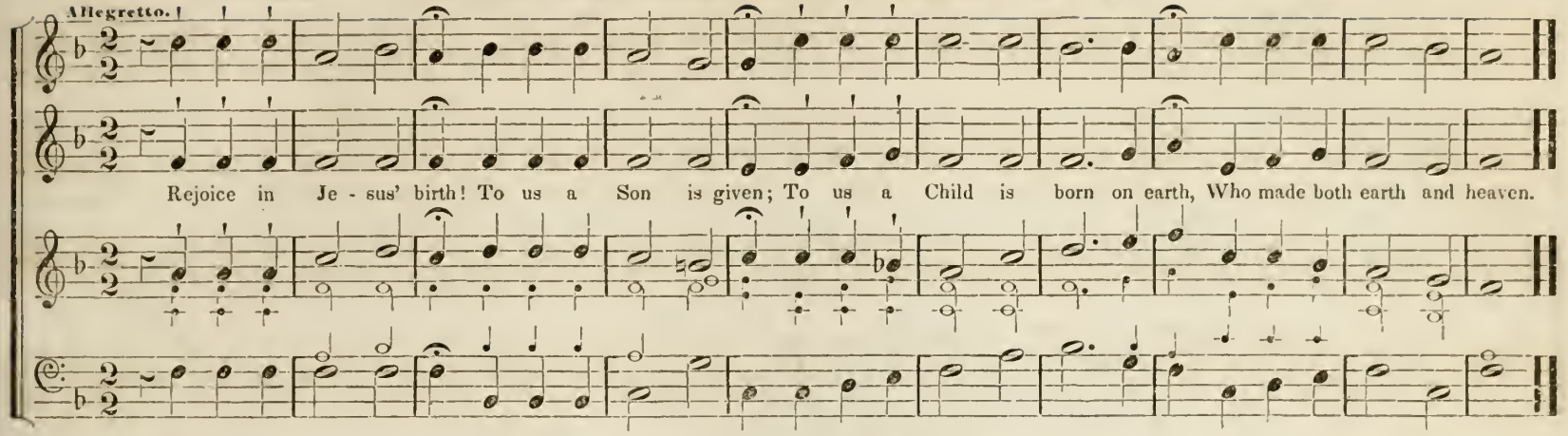
Dr. Boyce.



MORNINGTON. S. M.

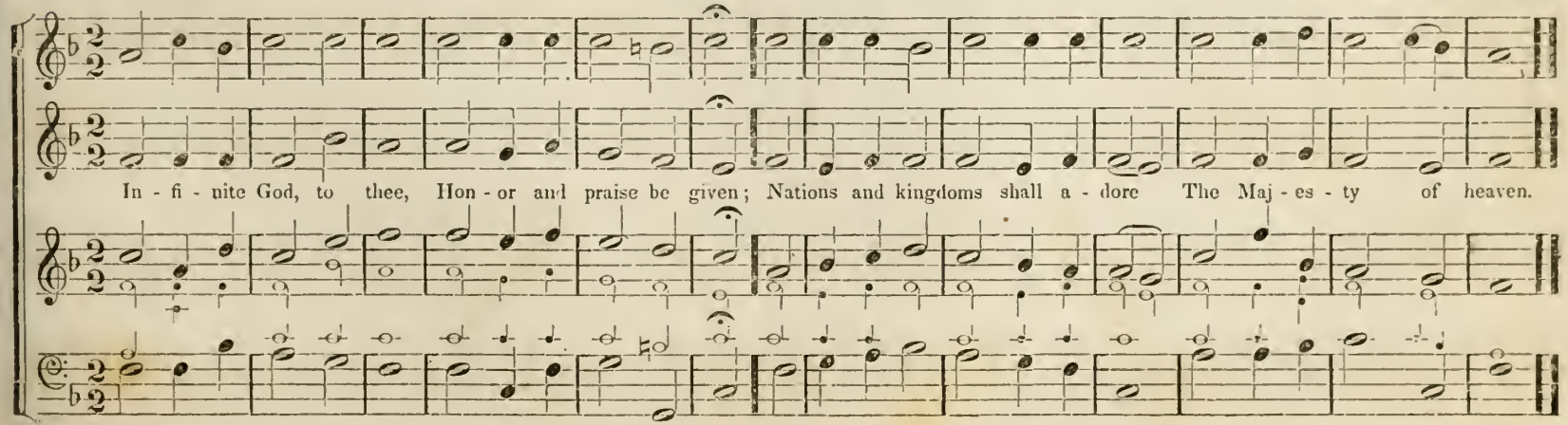


CHRISTMAS CHANT. S. M.

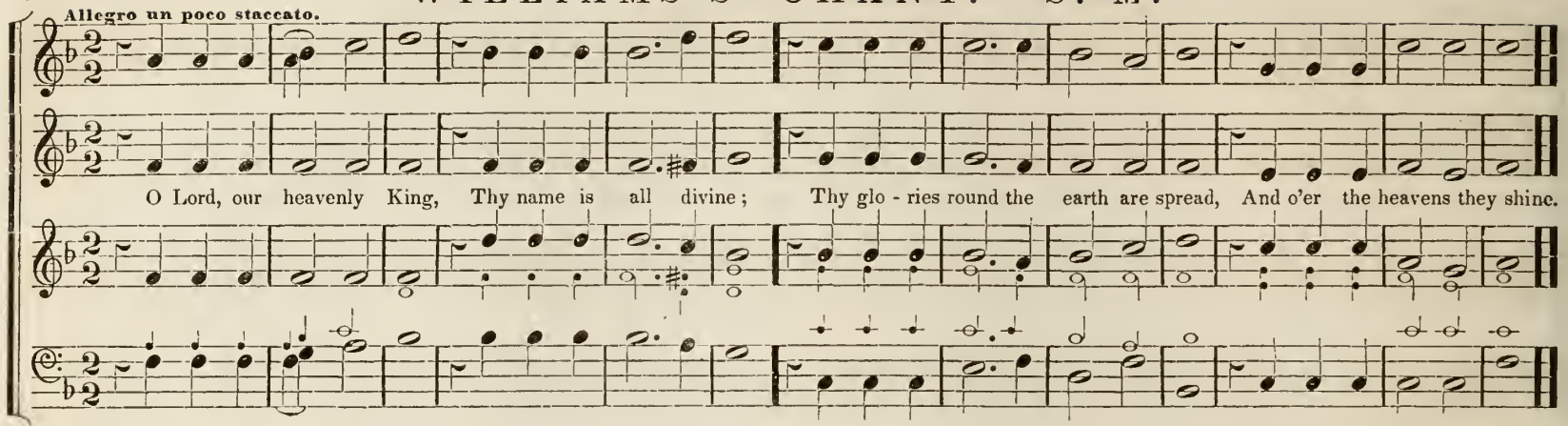


DOVER. S. M.

Williams's Coll.

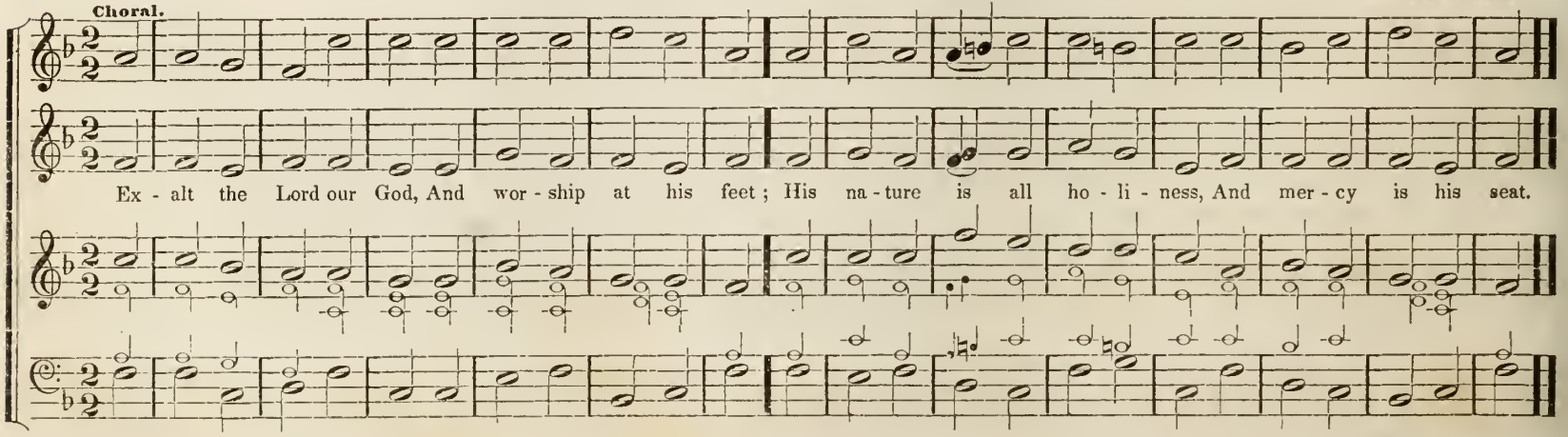


WILLIAMS'S CHANT. S. M.

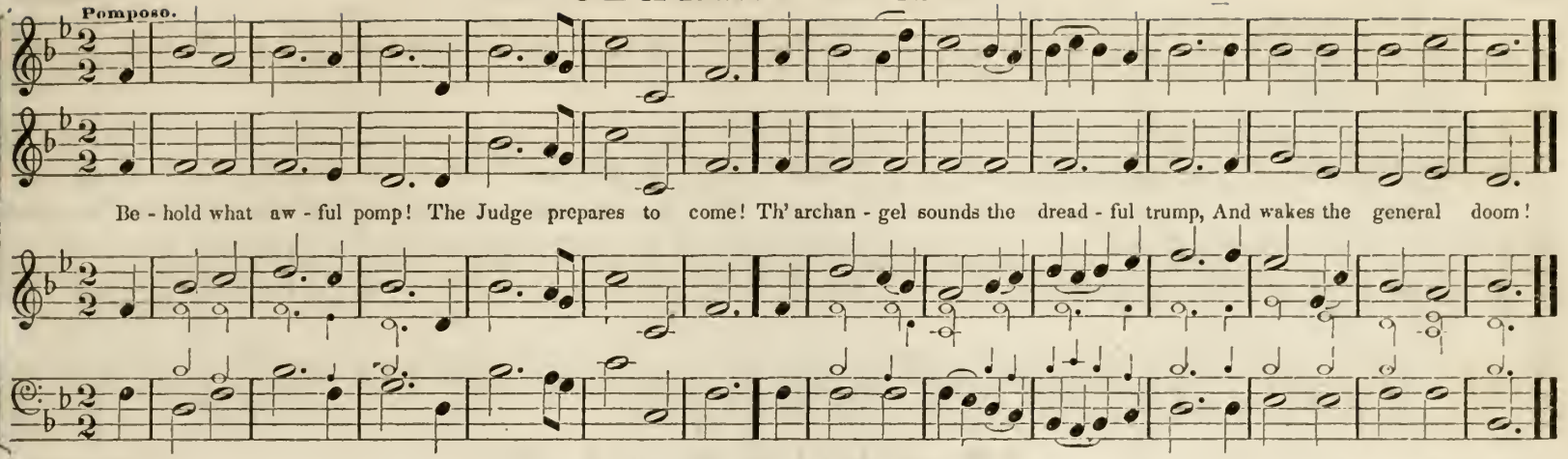


BLADENBURG. S. M.

German Choral.

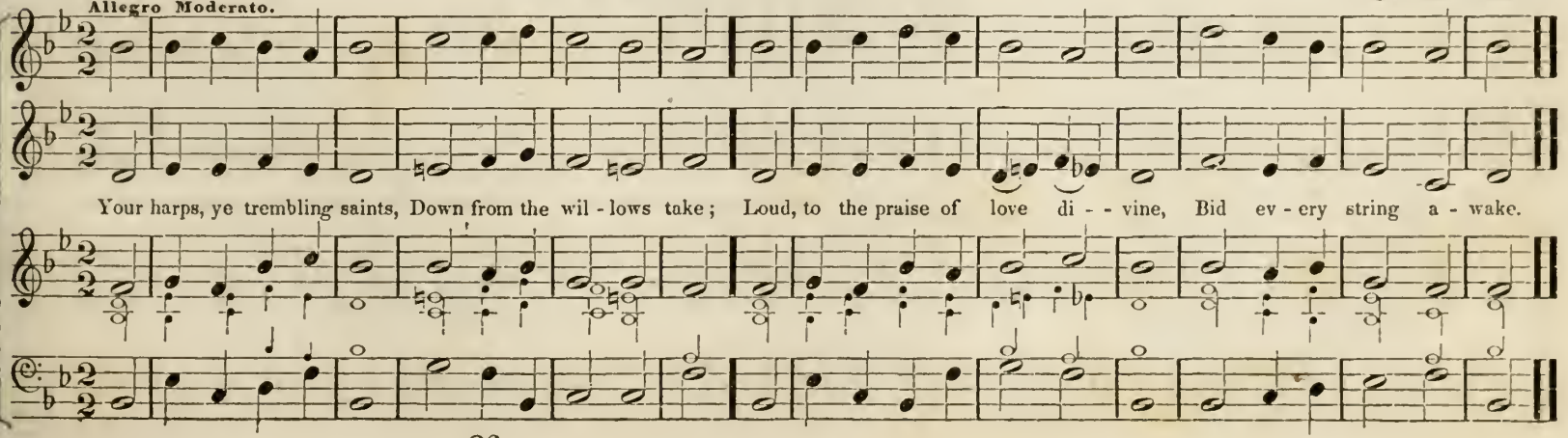


CLARK. S. M.



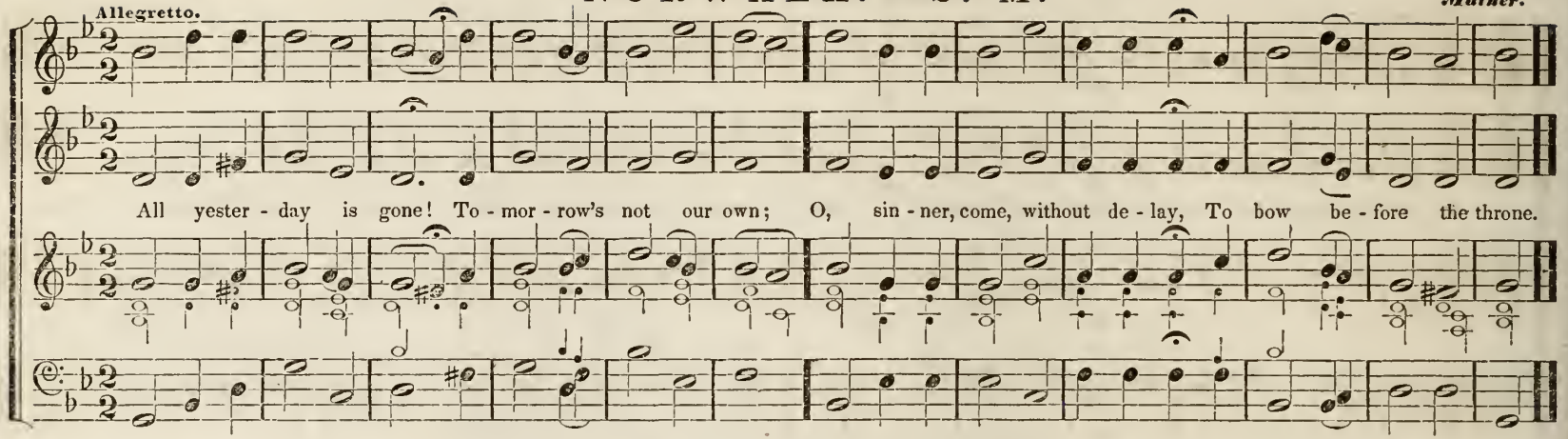
OLMUTZ. S. M.

Gregorian Chant.



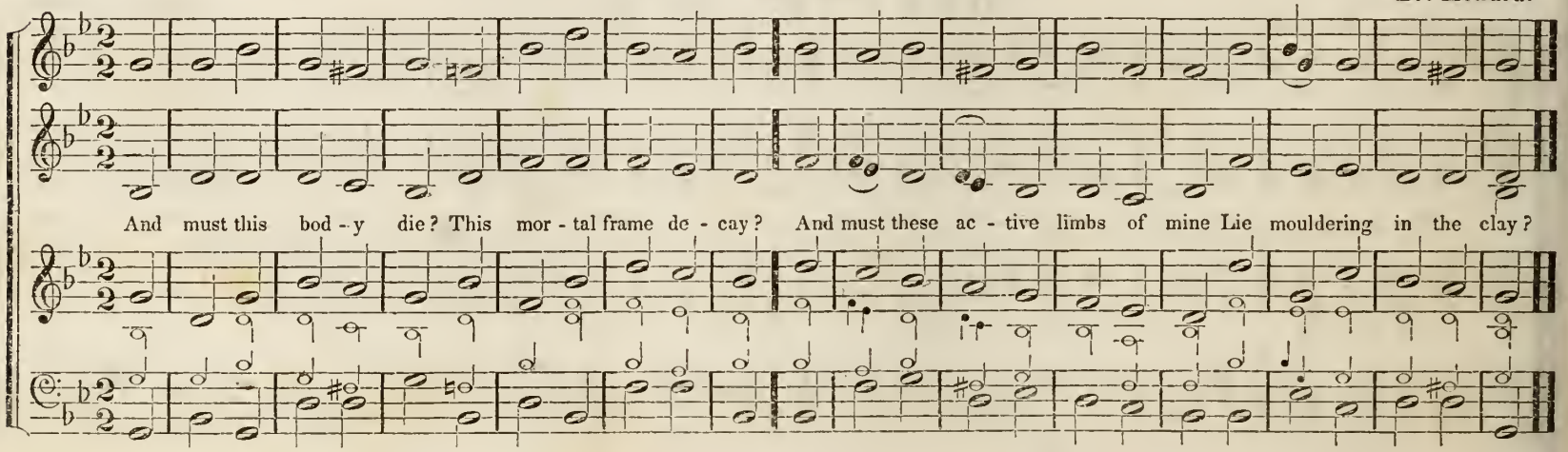
NORWALK. S. M.

Mather.

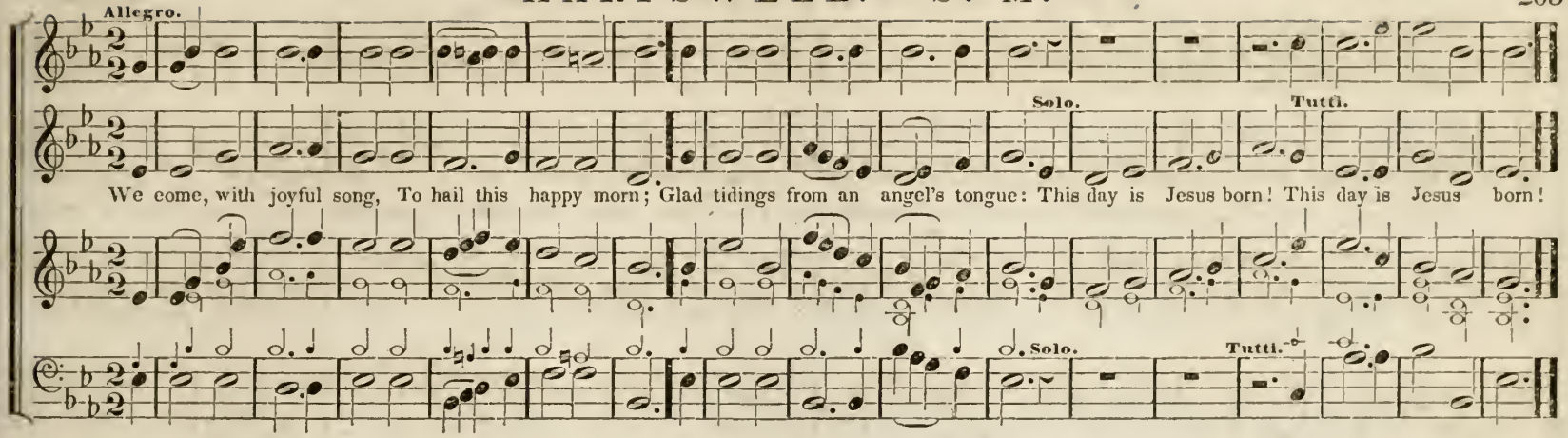


ST. BRIDE'S. S. M.

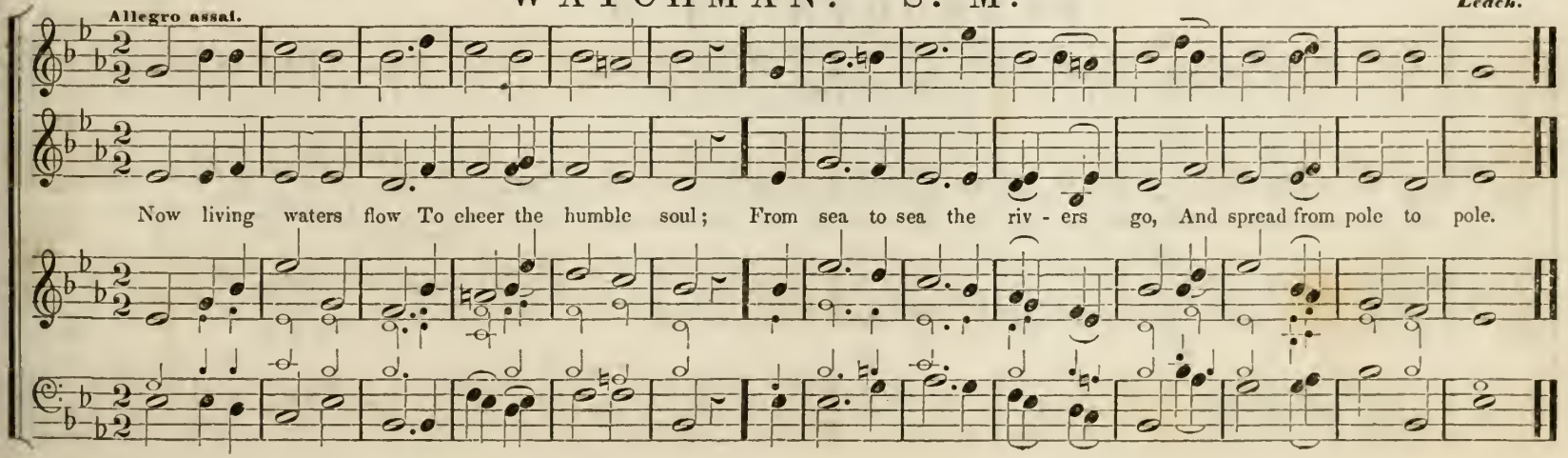
Dr. Howard.



HARPSWELL. S. M.

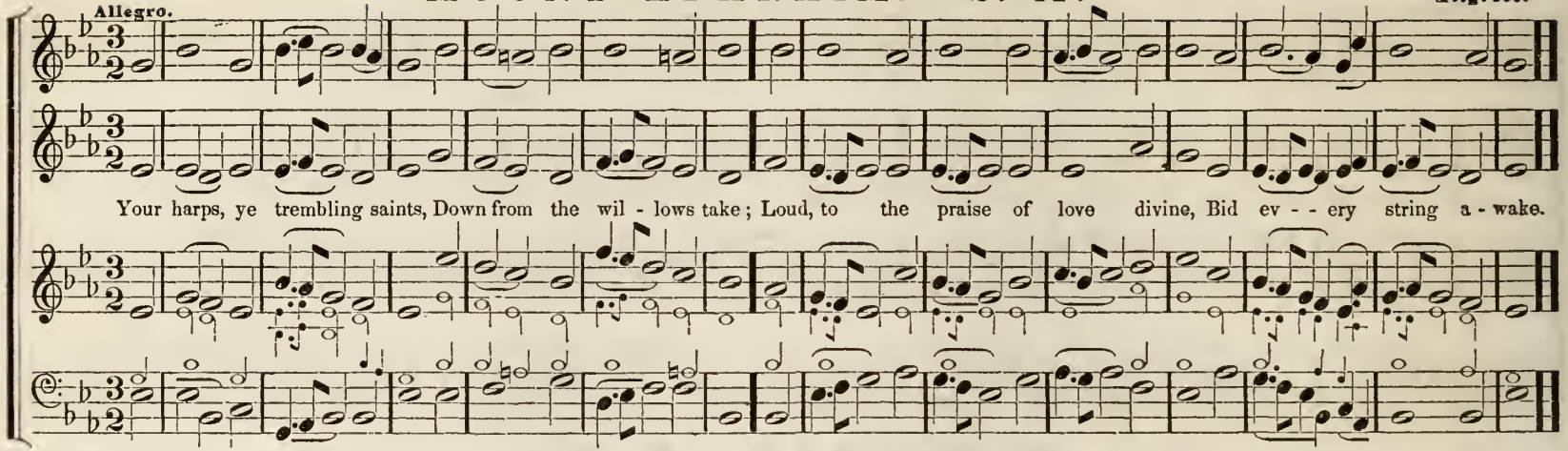


WATCHMAN. S. M.



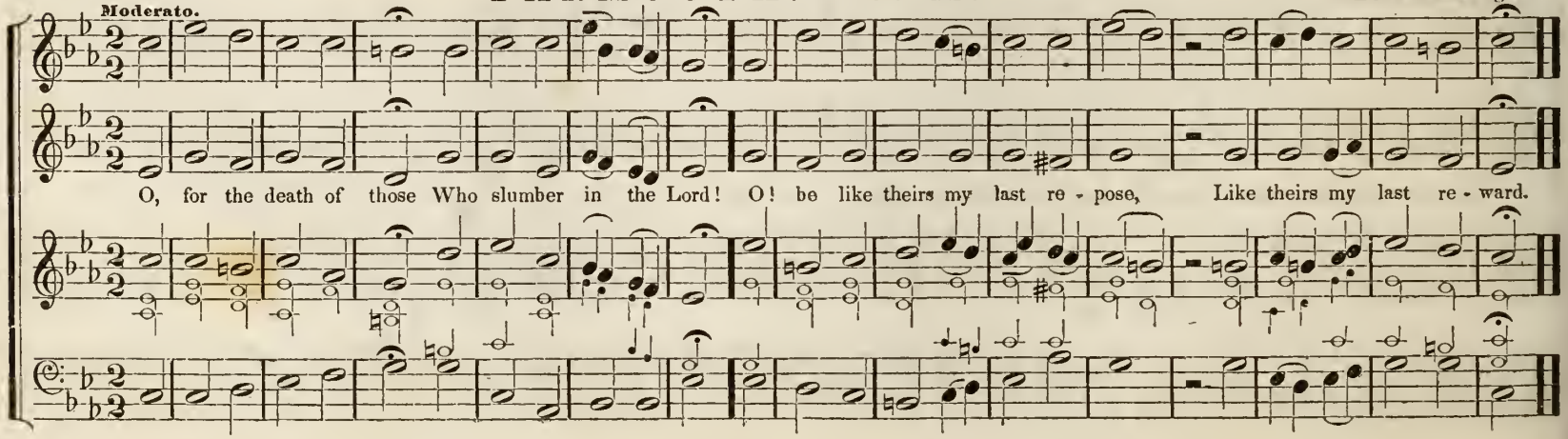
MOUNT EPHRAIM. S. M.

Hilgrove.



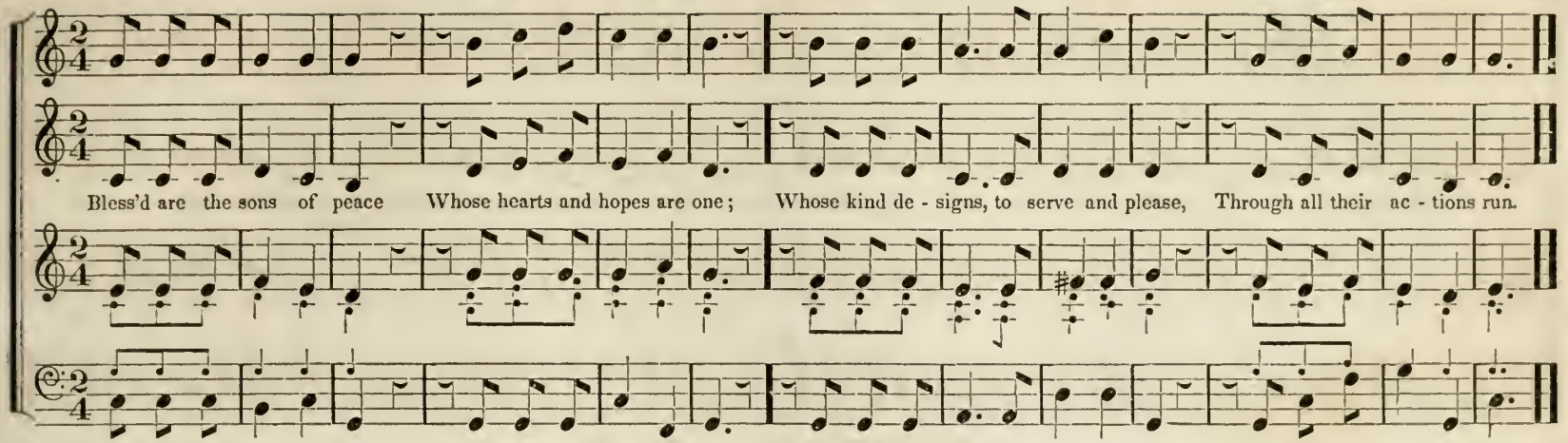
YARMOUTH. S. M.

Dr. Wainwright.



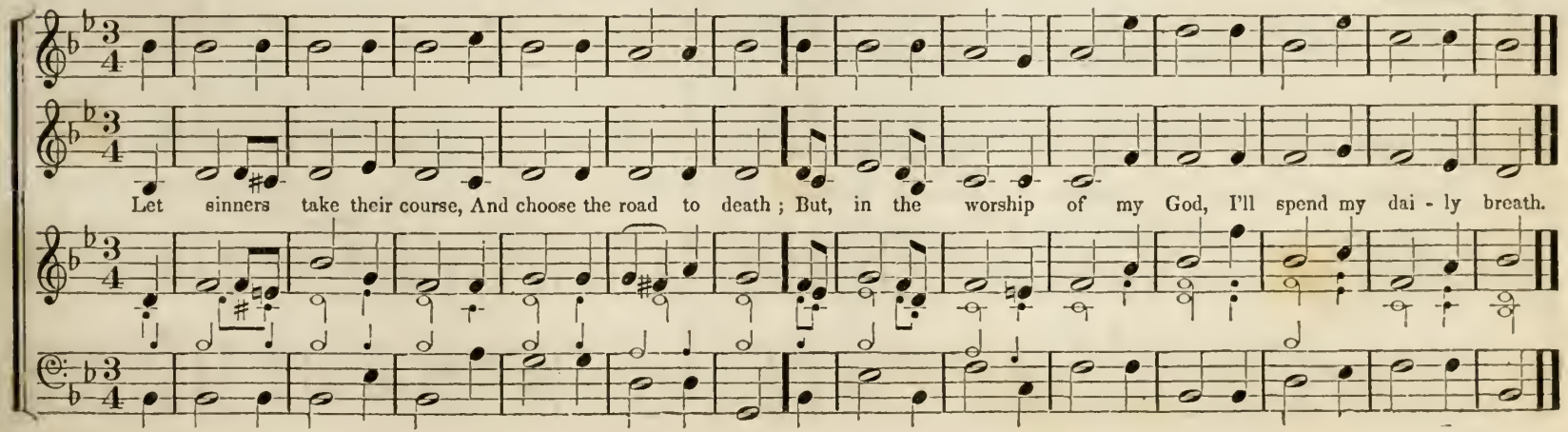
WEBSTER'S CHANT. S. M.

Silas Allen, Jr.

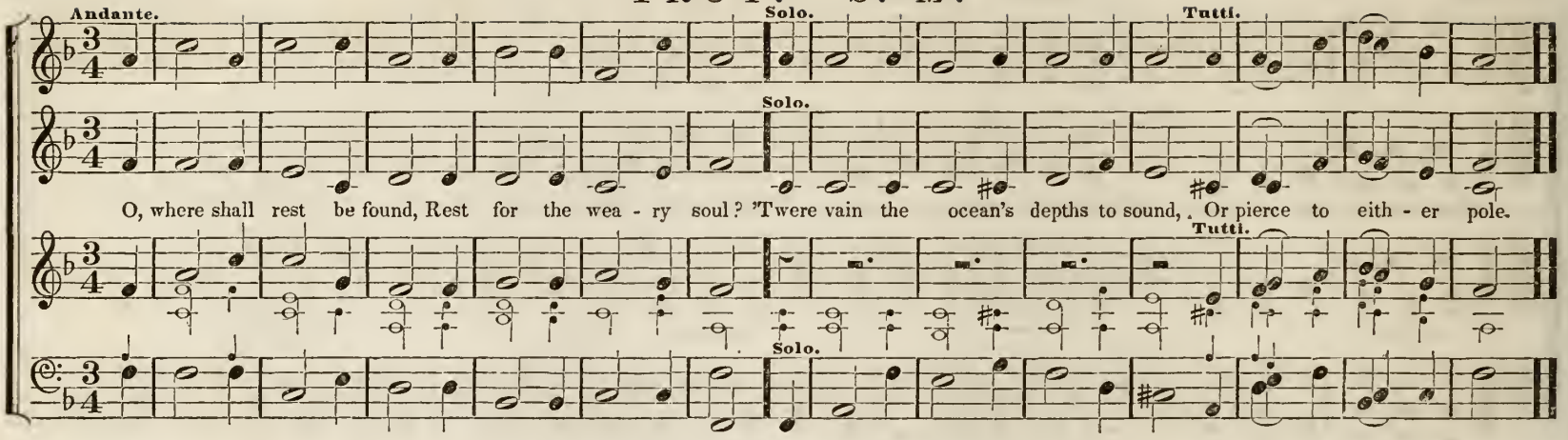


KENNEBUNK. S. M.

B. F. Barker.

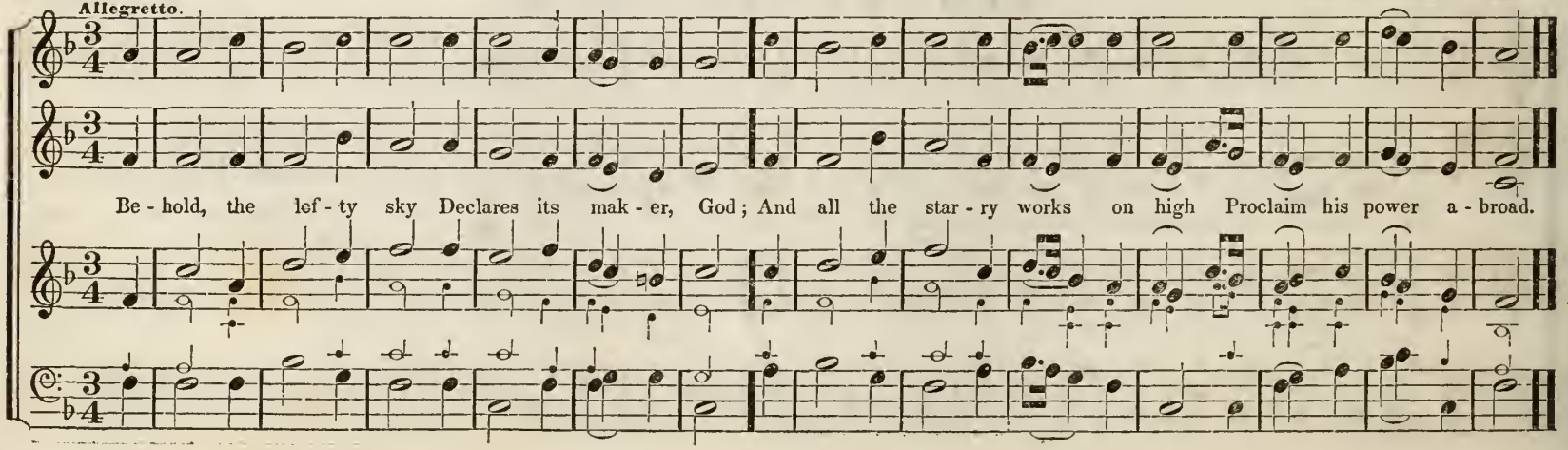


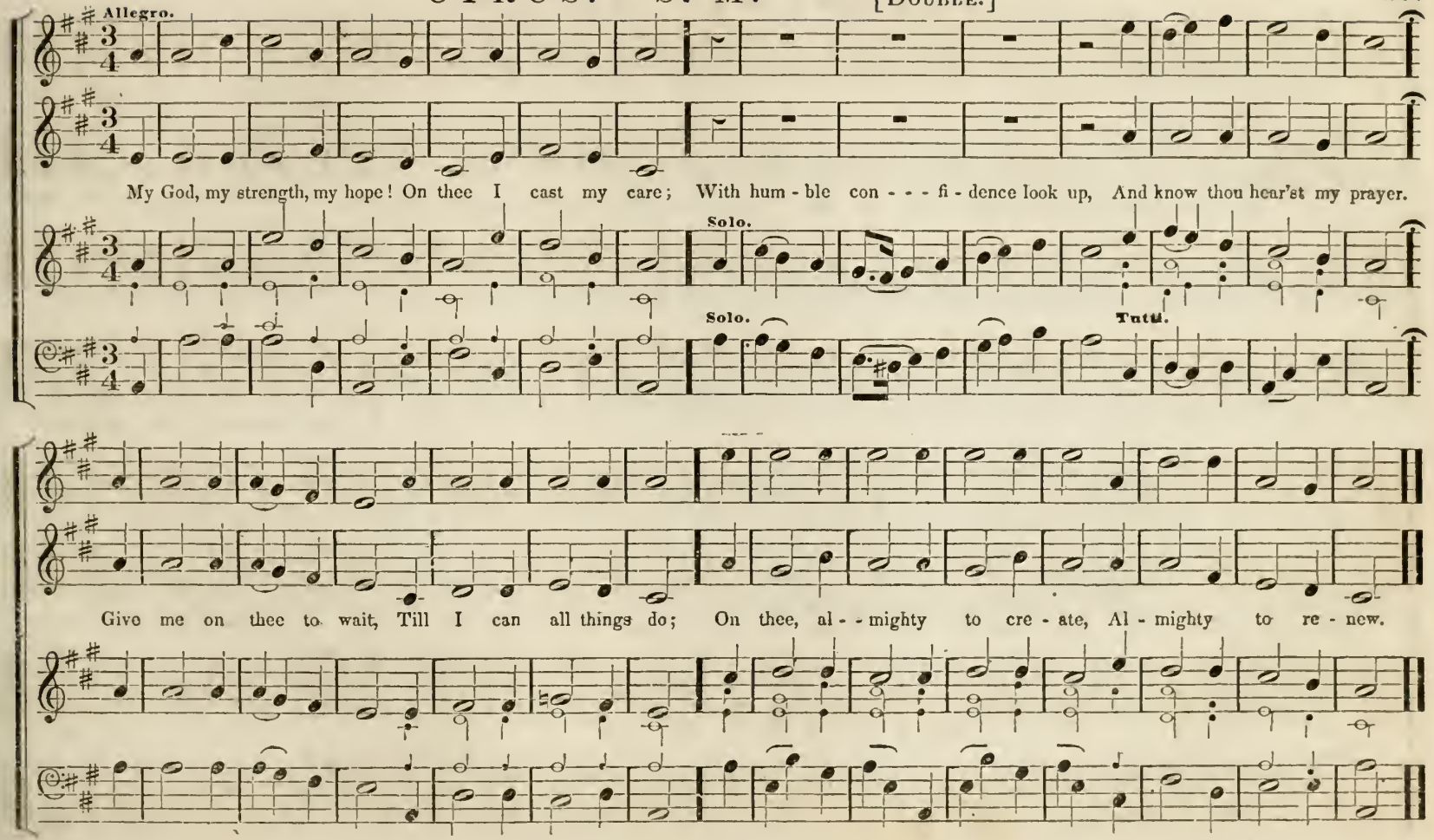
TROY. S. M.



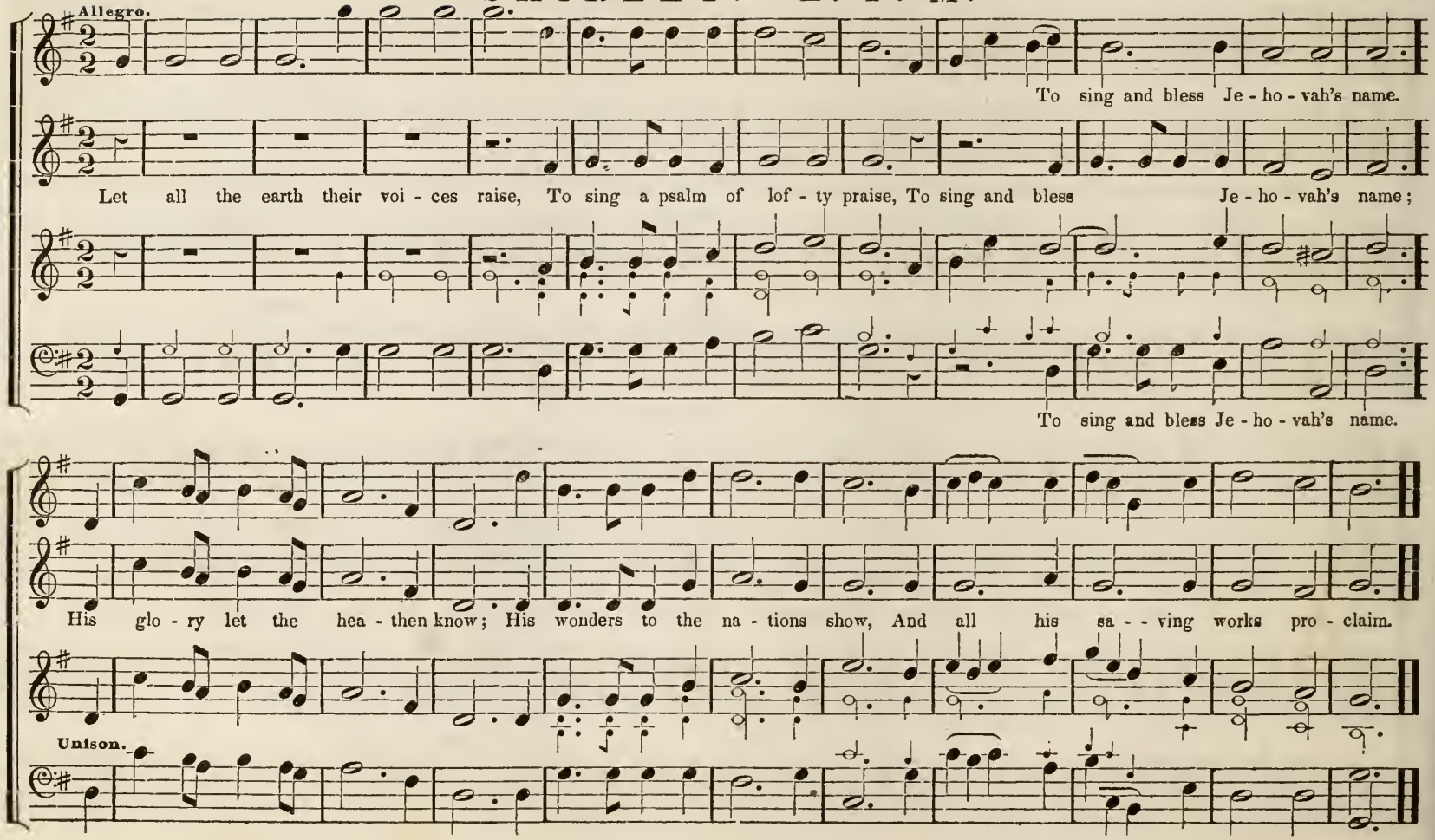
SUTTON. S. M.

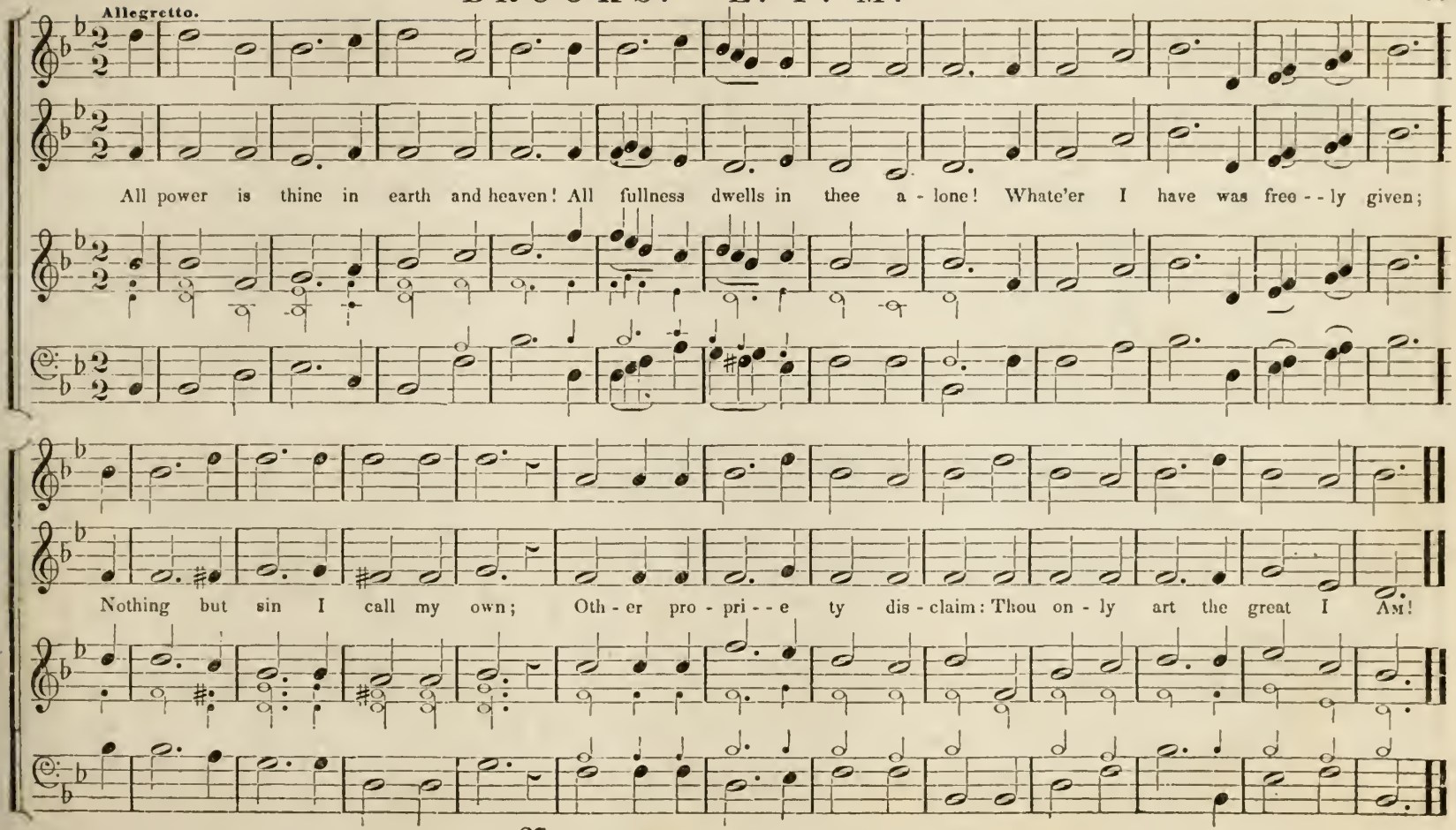
A. Williams's Coll.



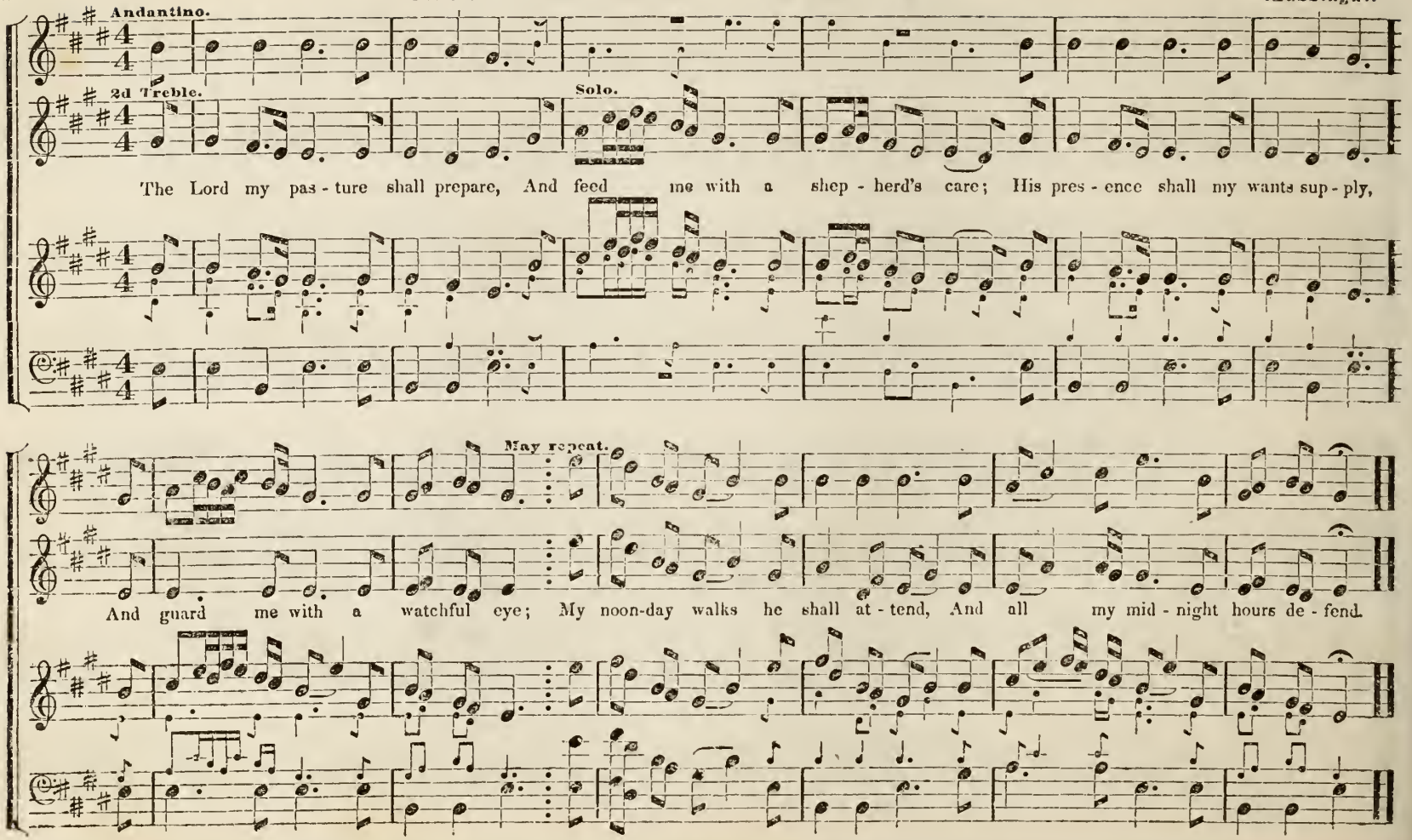

Allegro.
My God, my strength, my hope! On thee I cast my care; With hum - ble con - - - fi - dence look up, And know thou hear'st my prayer.
Solo.
Solo.
Tutti.
Give me on thee to wait, Till I can all things do; On thee, al - - mighty to cre - ate, Al - mighty to re - new.

SHIRLEY. L. P. M.

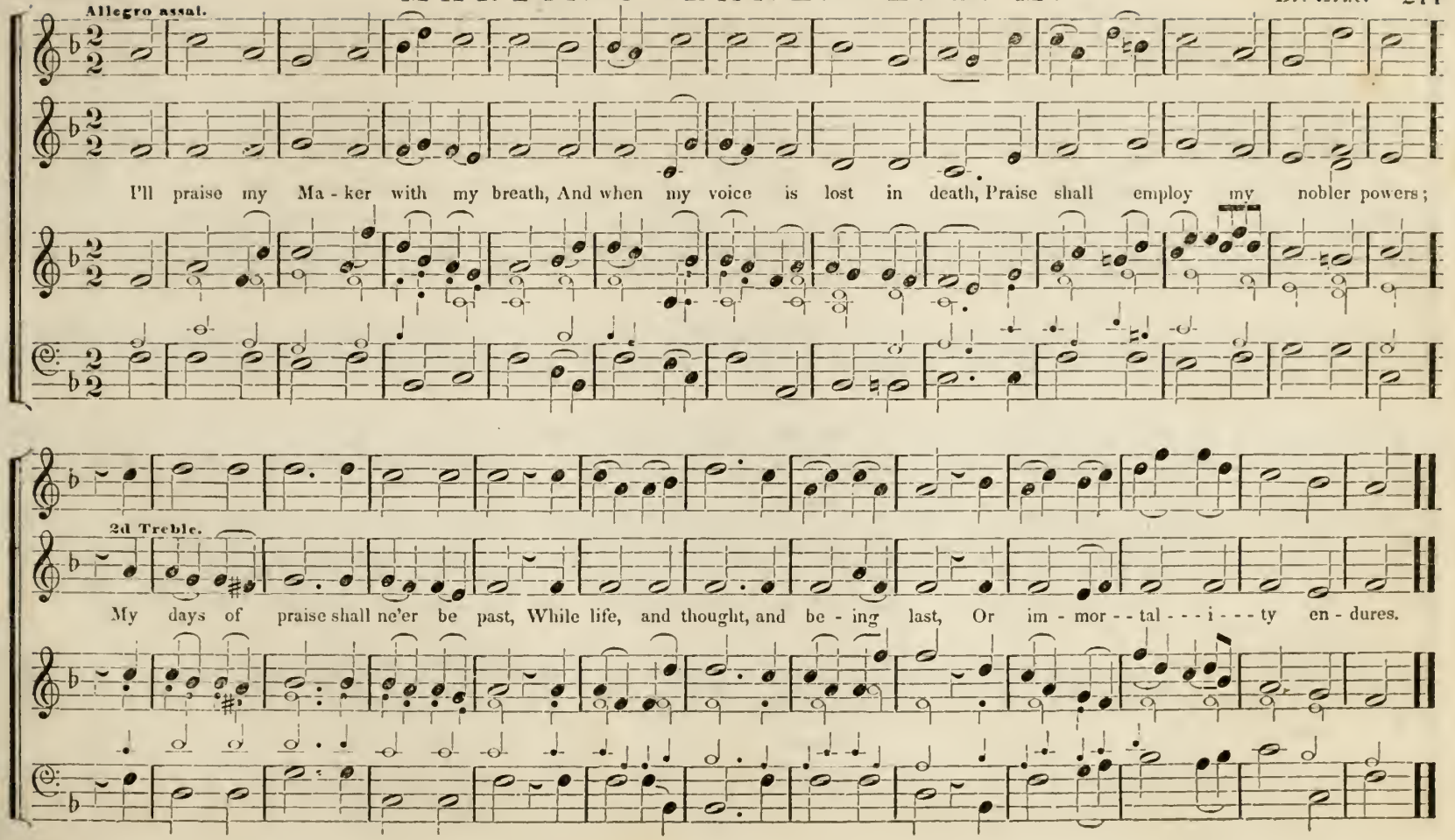

Allegro.
To sing and bless Je - ho - vah's name.
Let all the earth their voi - ces raise, To sing a psalm of lof - ty praise, To sing and bless Je - ho - vah's name;
To sing and bless Je - ho - vah's name.
His glo - ry let the hea - then know; His wonders to the na - tions show, And all his sa - - ving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

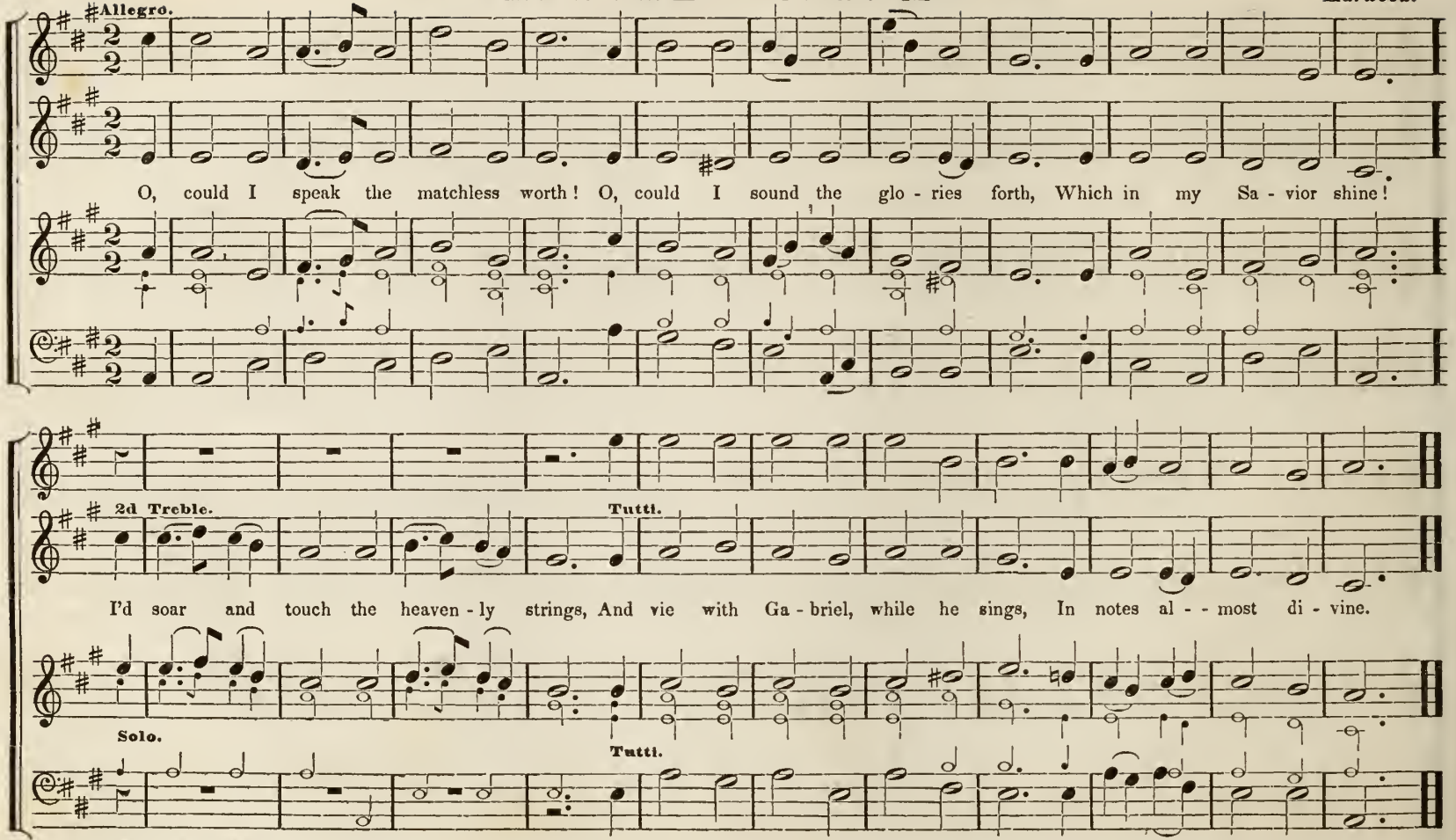


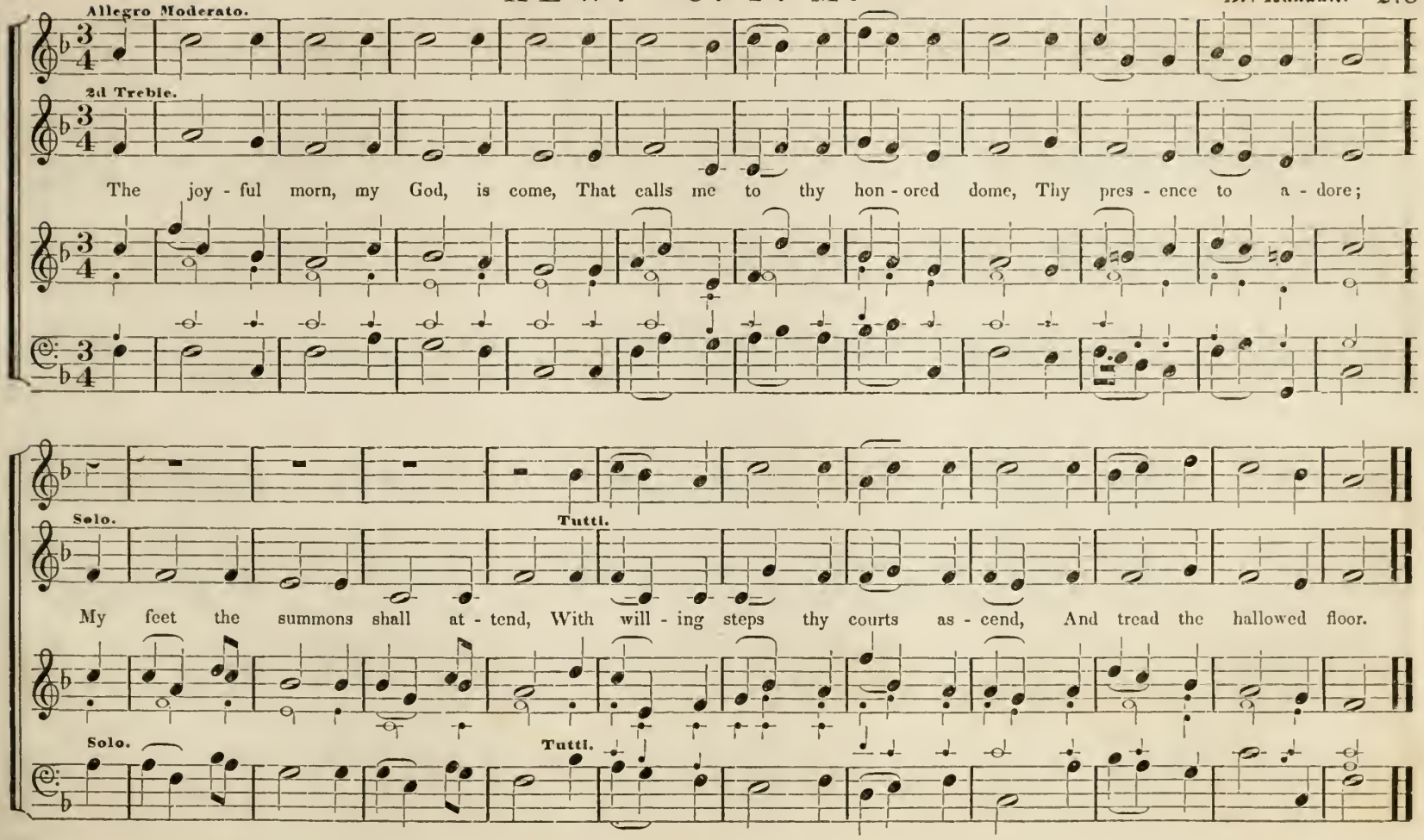
MARTIN'S LANE. L. P. M.



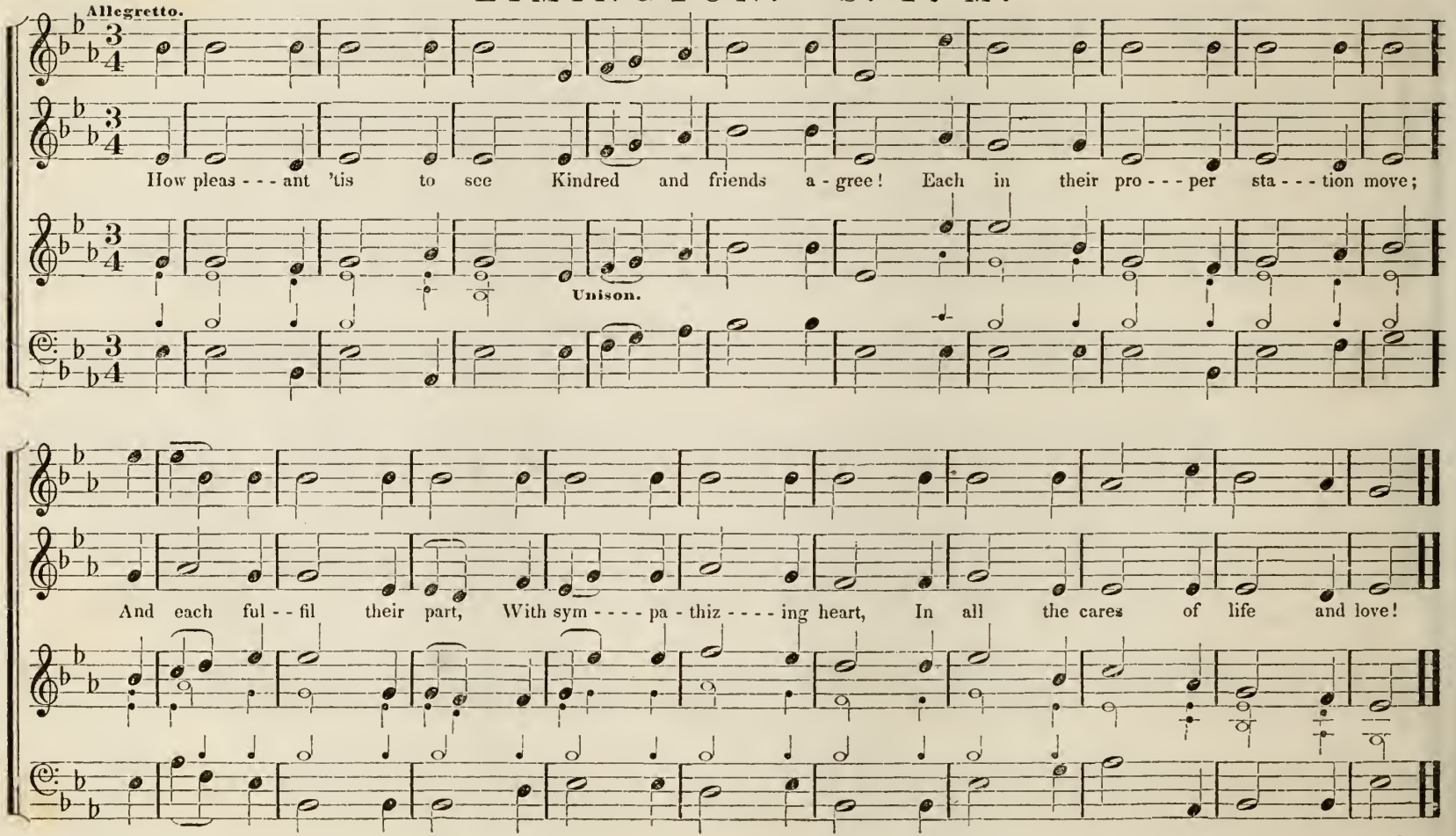
RAPTURE. C. P. M.

Harwood.

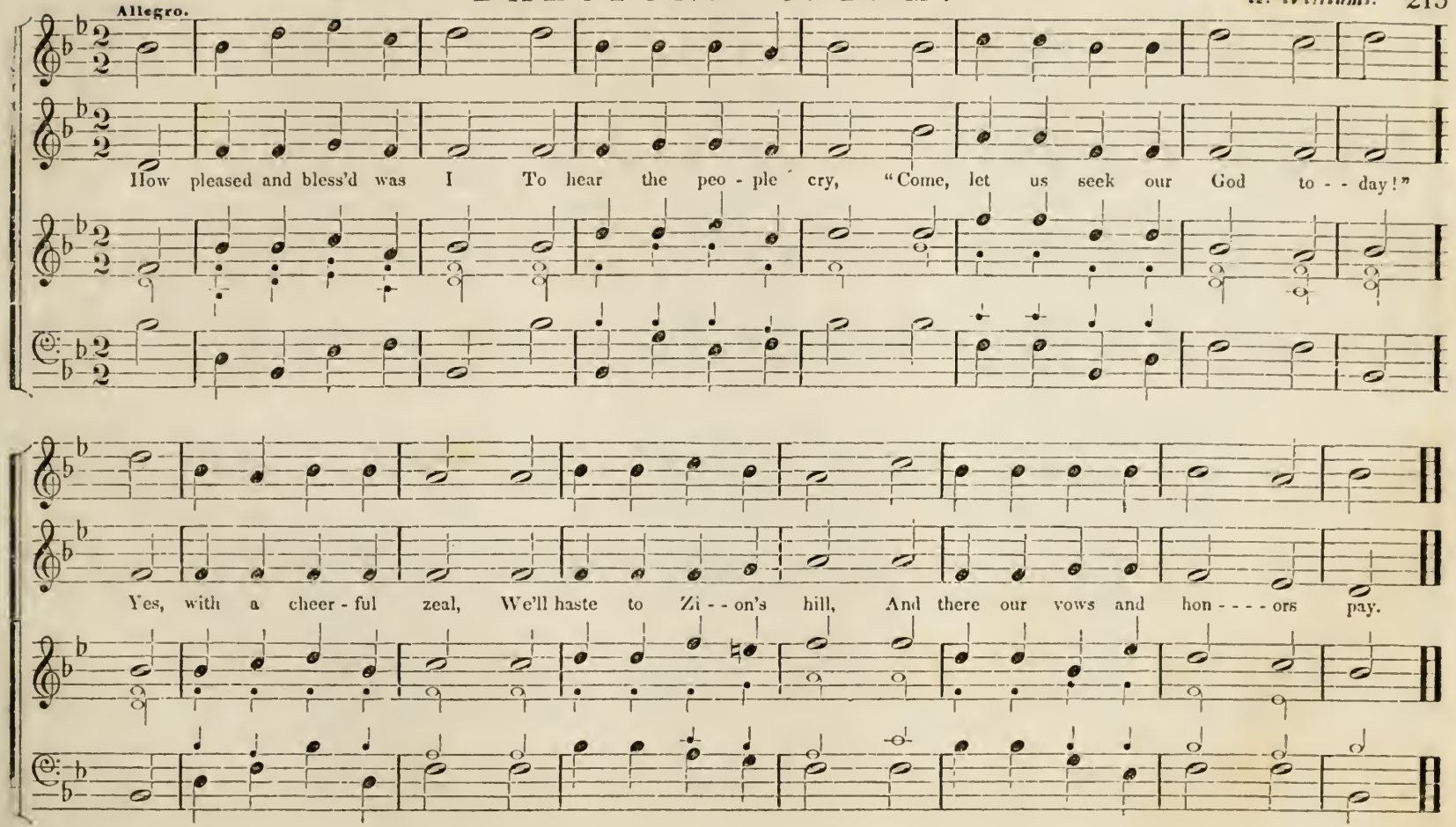



Allegro Moderato.
2d Treble.
The joy - ful morn, my God, is come, That calls me to thy hon - ored dome, Thy pres - ence to a - dore;
Solo.
Tutti.
My feet the summons shall at - tend, With will - ing steps thy courts as - cend, And tread the hallowed floor.
Solo.
Tutti.

LIMINGTON. S. P. M.

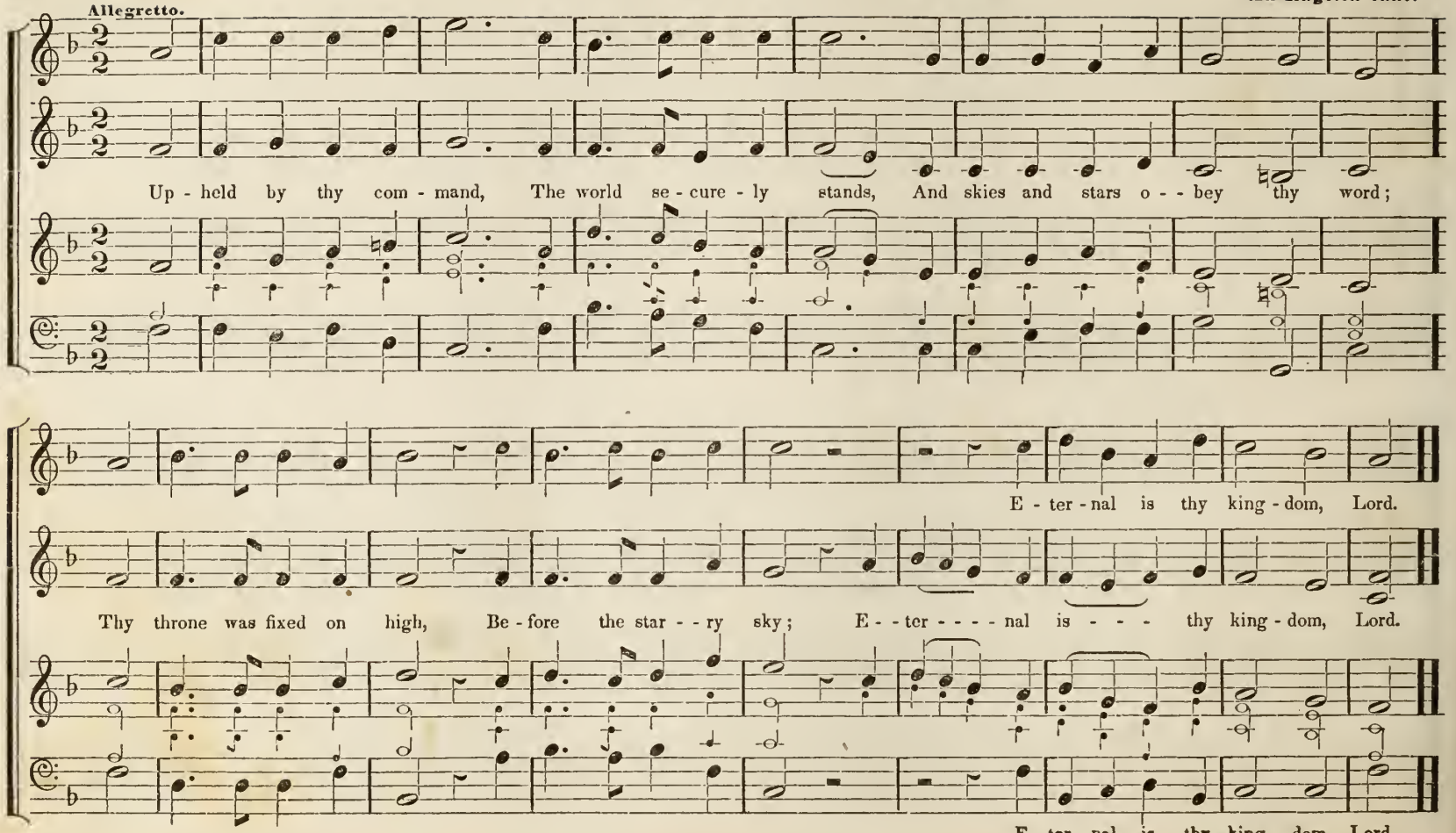


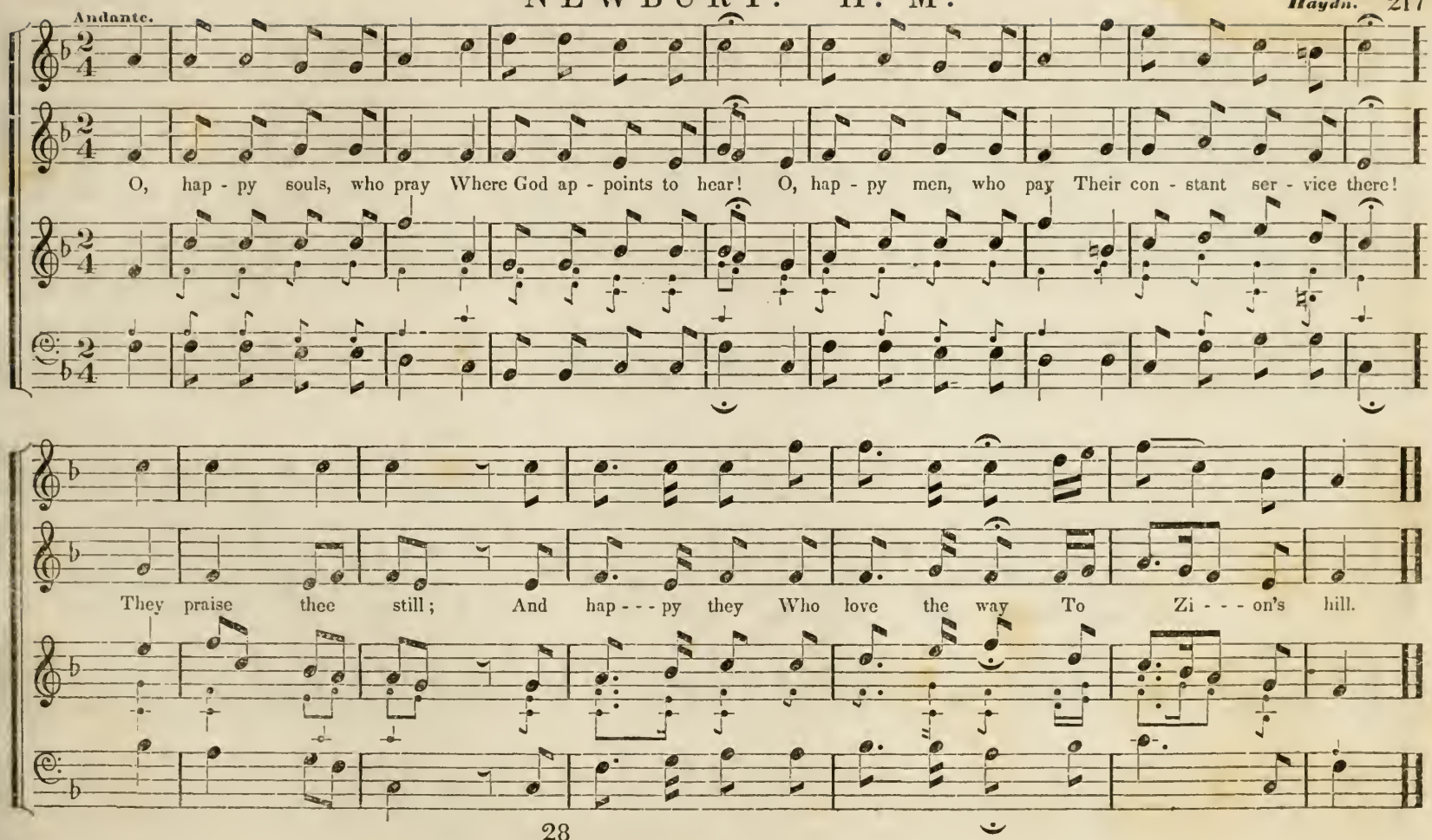
DALSTON. S. P. M.


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.

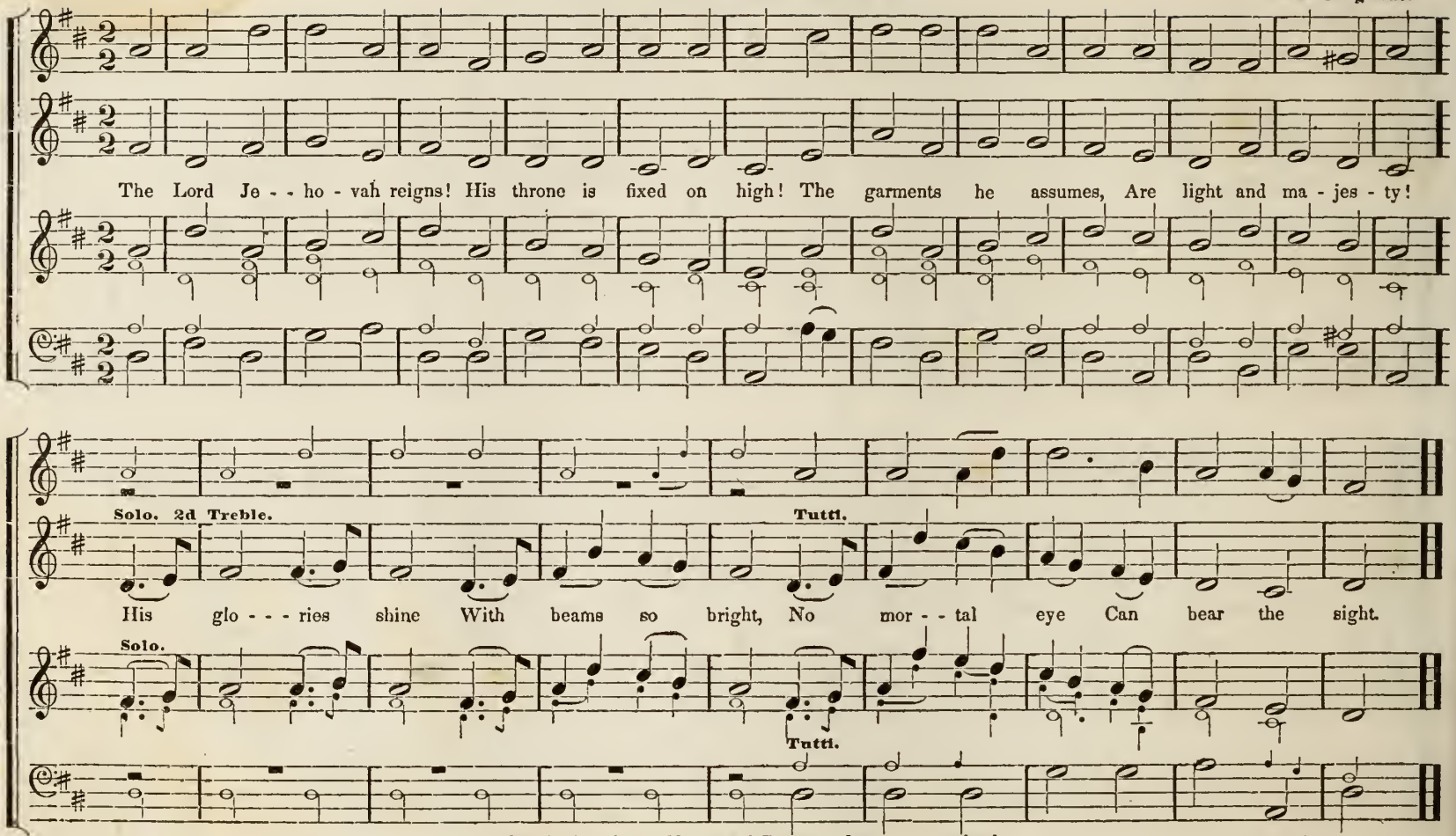
An English tune.



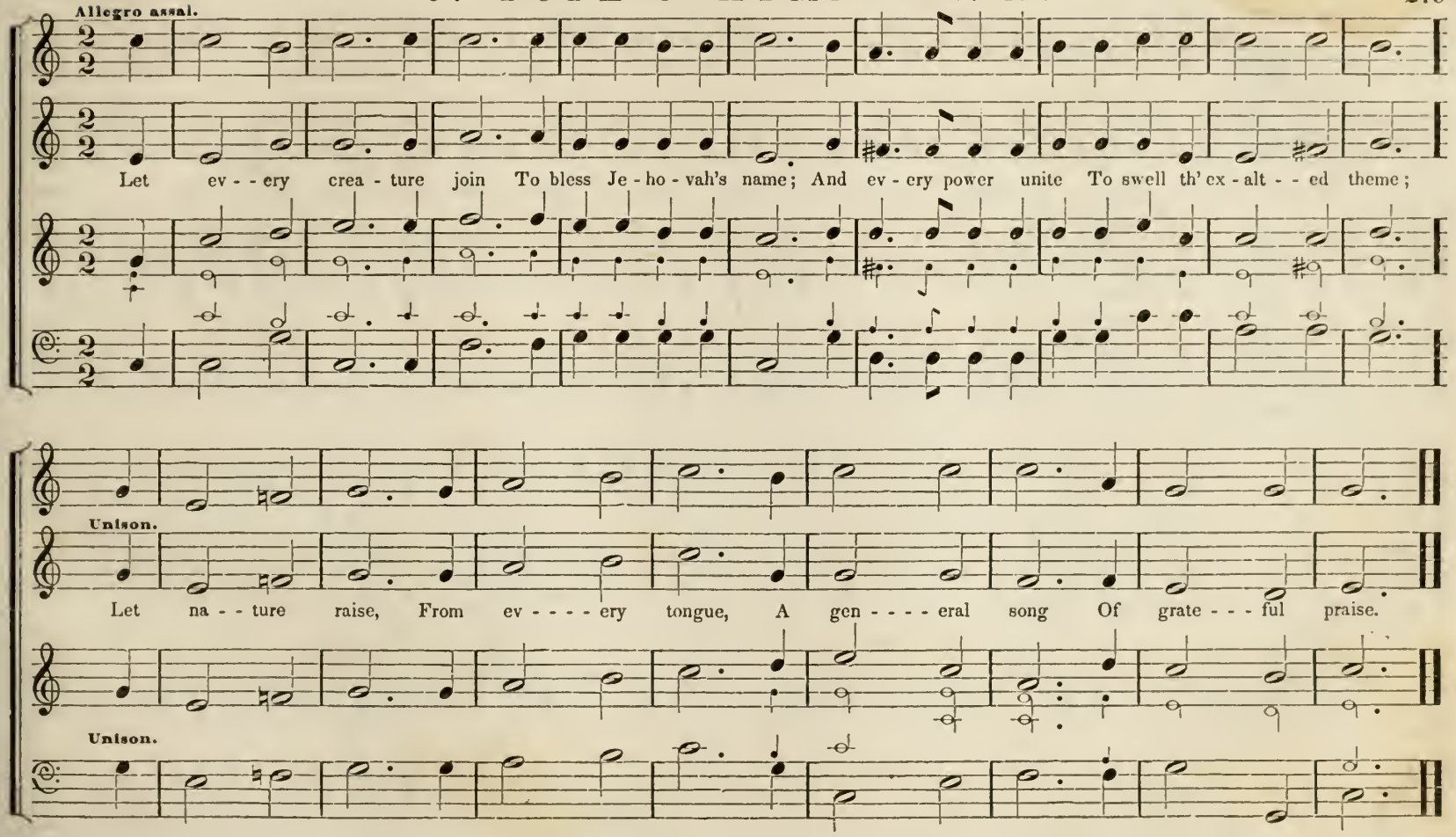

Andante.
O, hap - py souls, who pray Where God ap - points to hear! O, hap - py men, who pay Their con - stant ser - vice there!
They praise thee still; And hap - - - py they Who love the way To Zi - - - on's hill.

HADDAM. H. M.

Not Original.

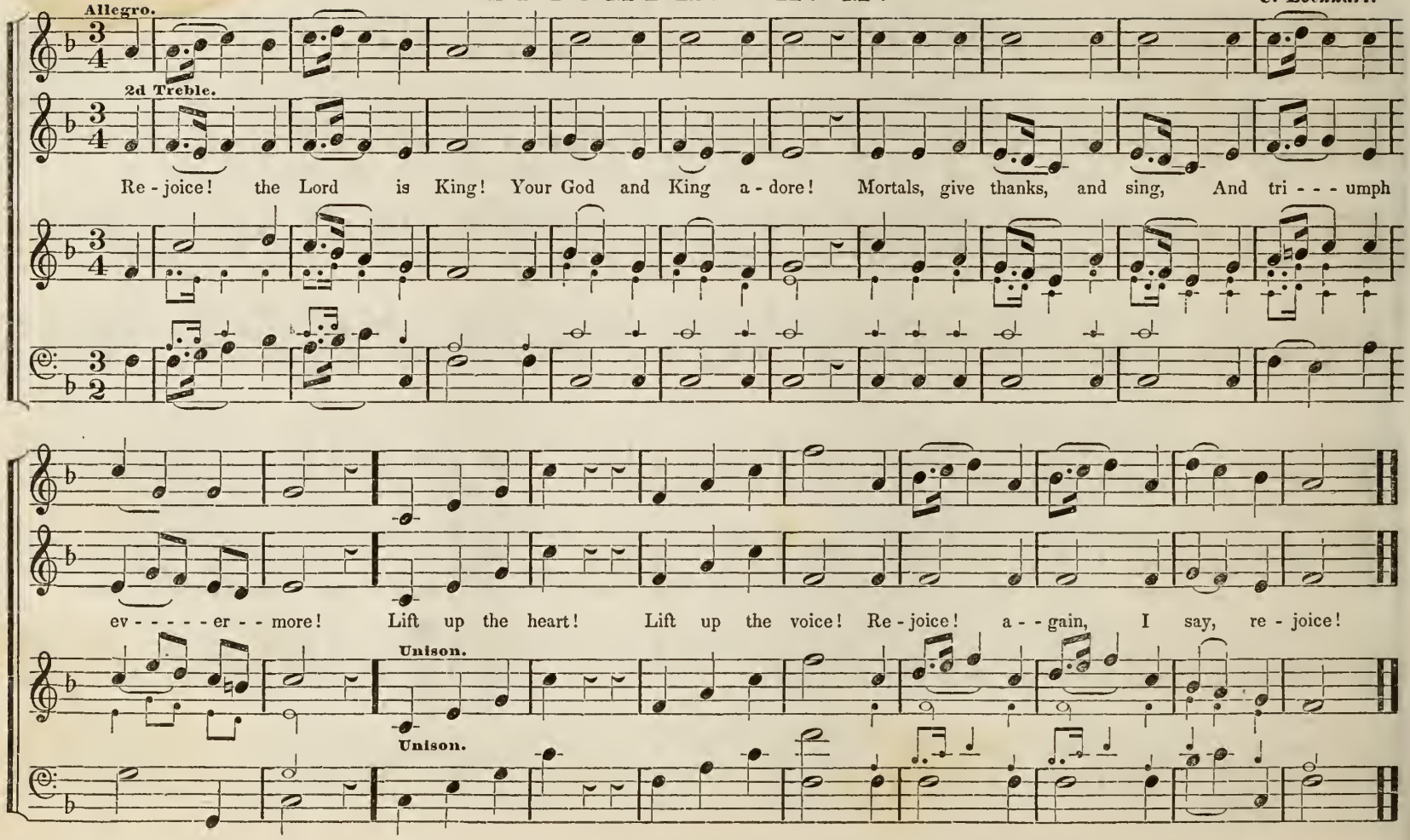


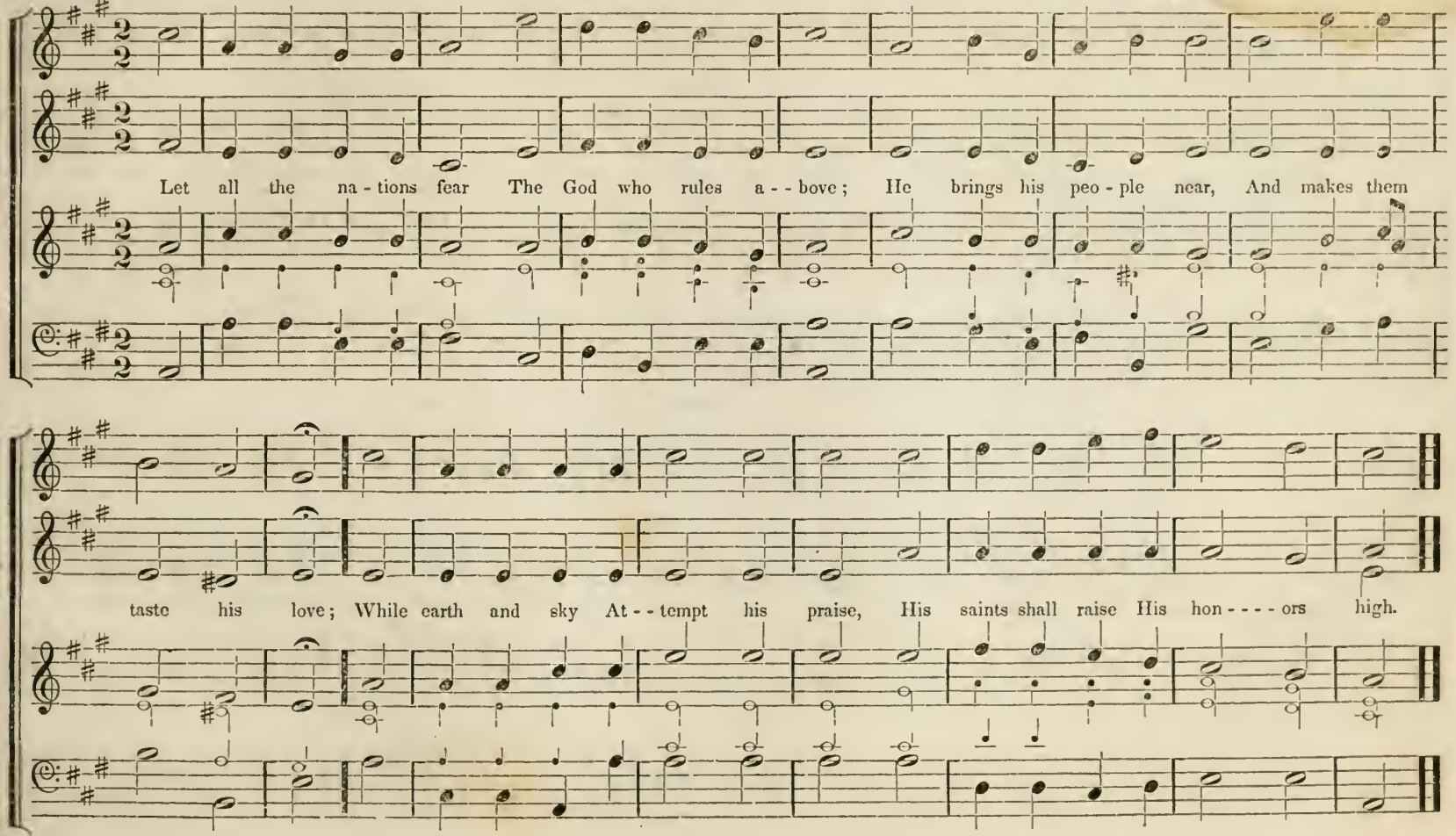
The Small Notes in the Tenor and Bass may be sung or omitted.


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.

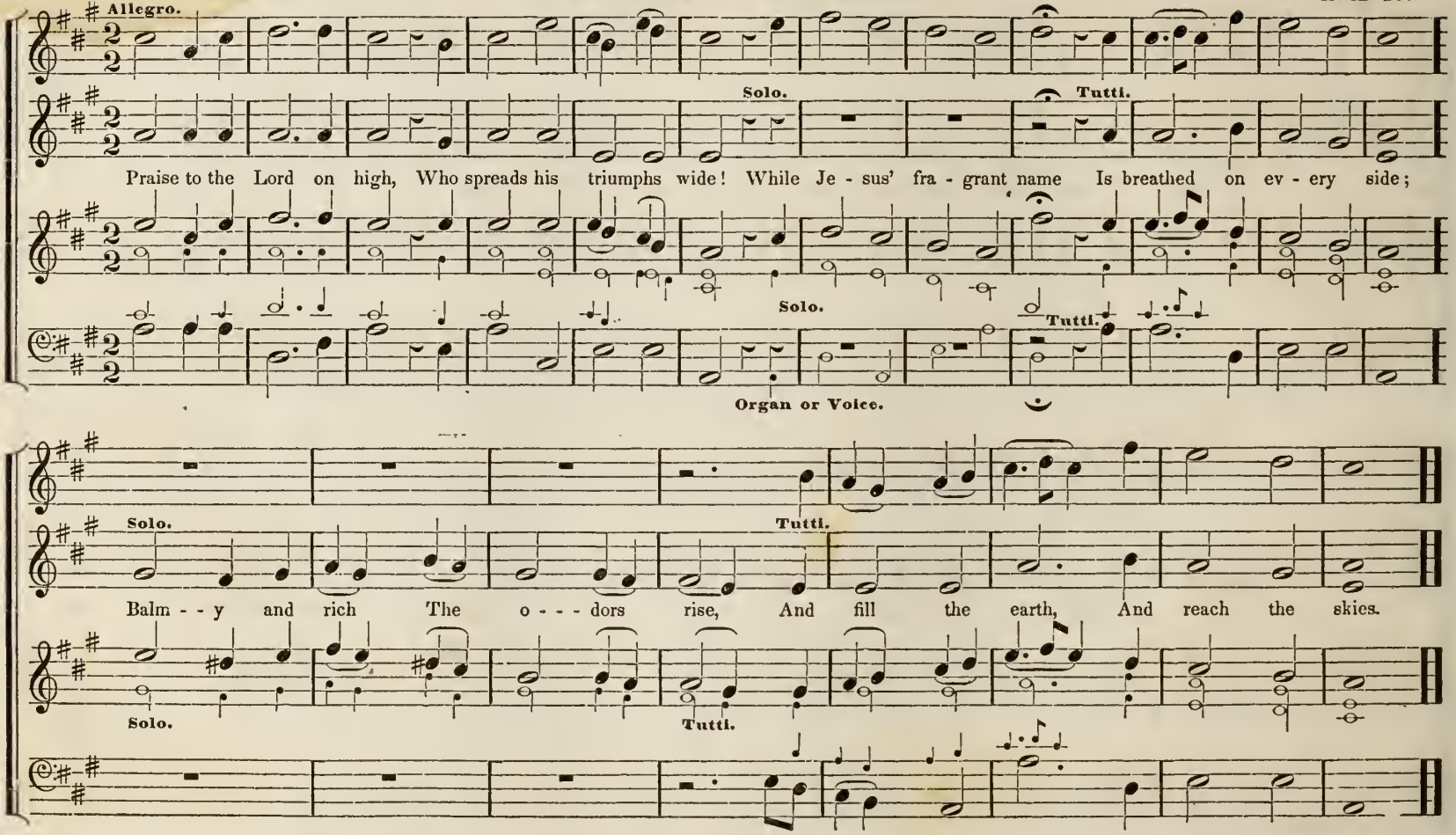
C. Lockhart.



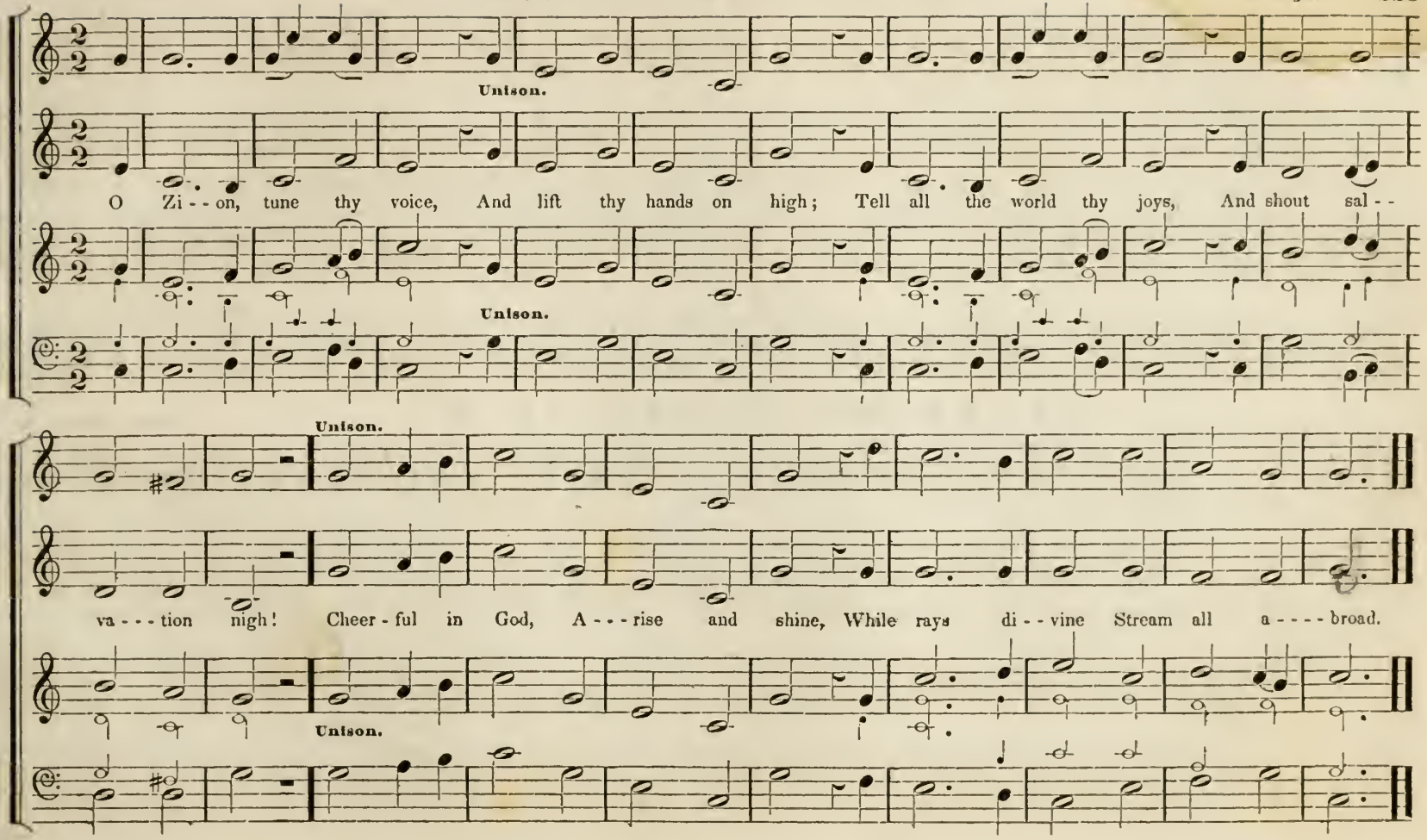

Let all the na - tions fear The God who rules a - - bove; He brings his peo - ple near, And makes them
taste his love; While earth and sky At - - tempt his praise, His saints shall raise His hon - - - - ors high.

PAYSON. H. M.

E. H. Jr.

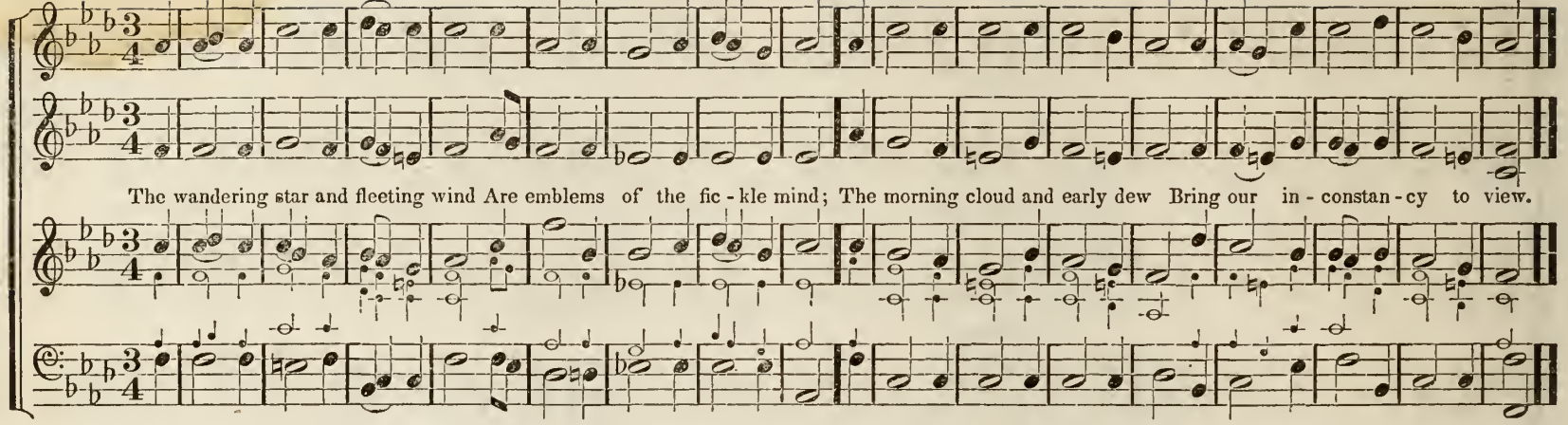


WATERFORD. H. M.



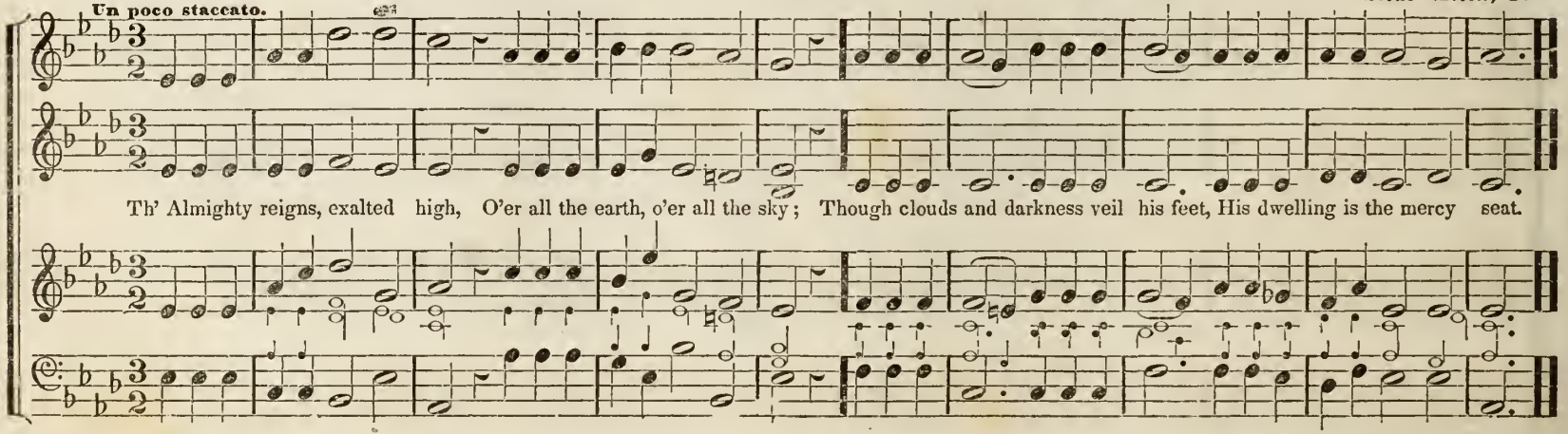
FRANCONIA. L. M.

Silas Allen, Jr.

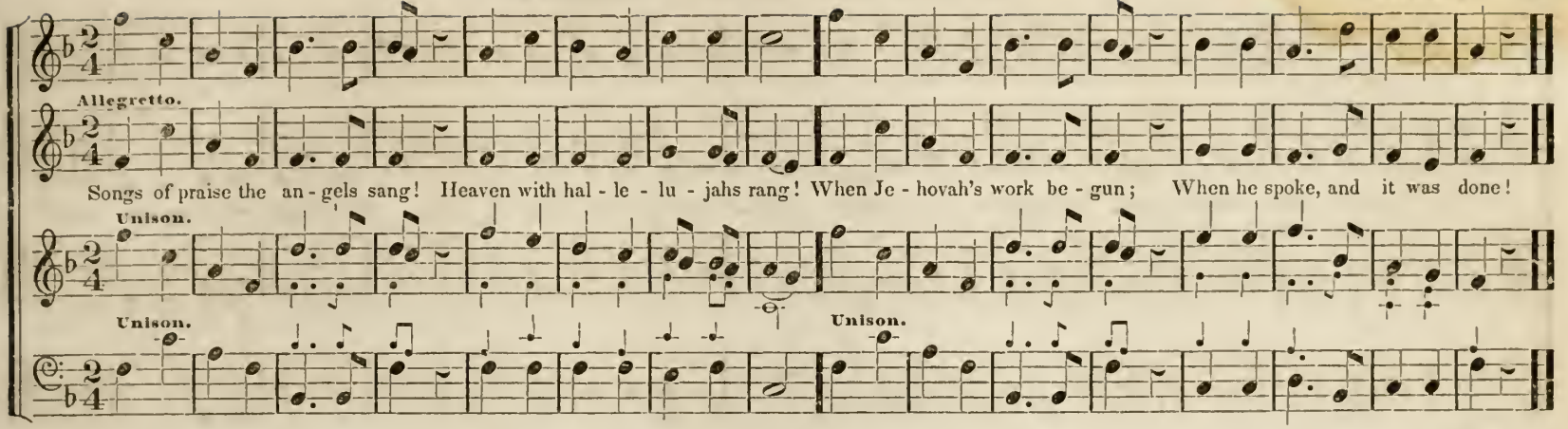


EVERETT'S CHANT. L. M.

Silas Allen, Jr.

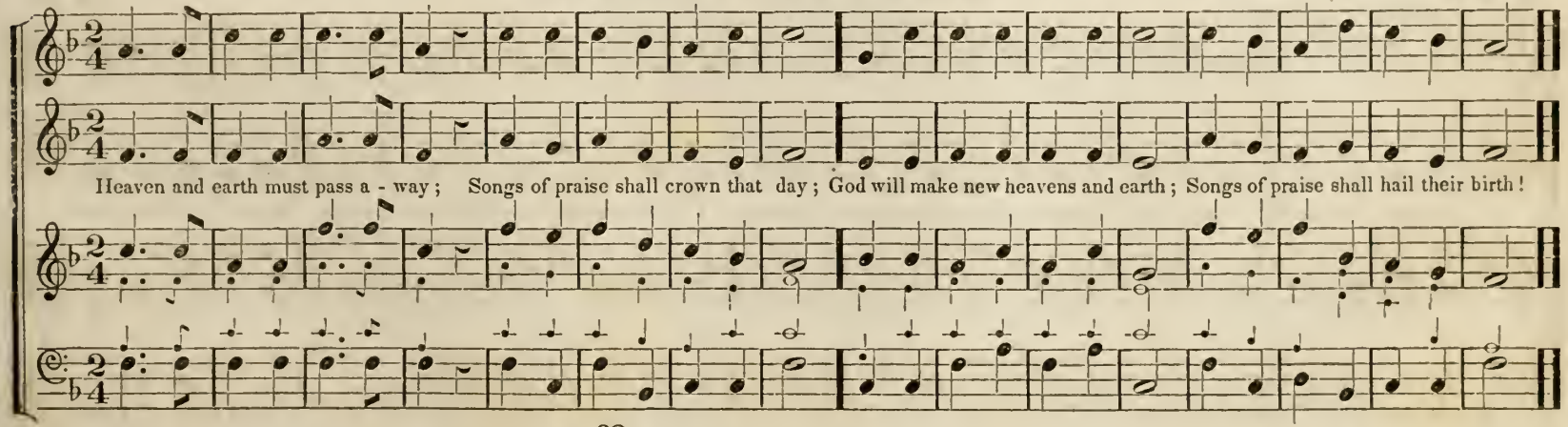


WISCASSET. SEVENS.

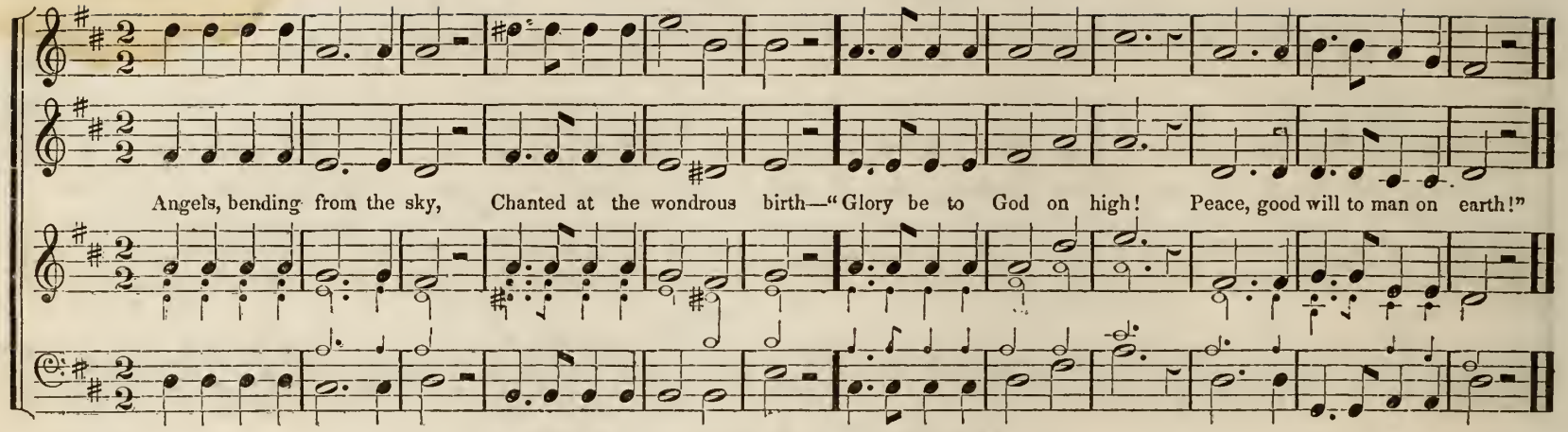


DANVILLE. SEVENS.

Romberg.

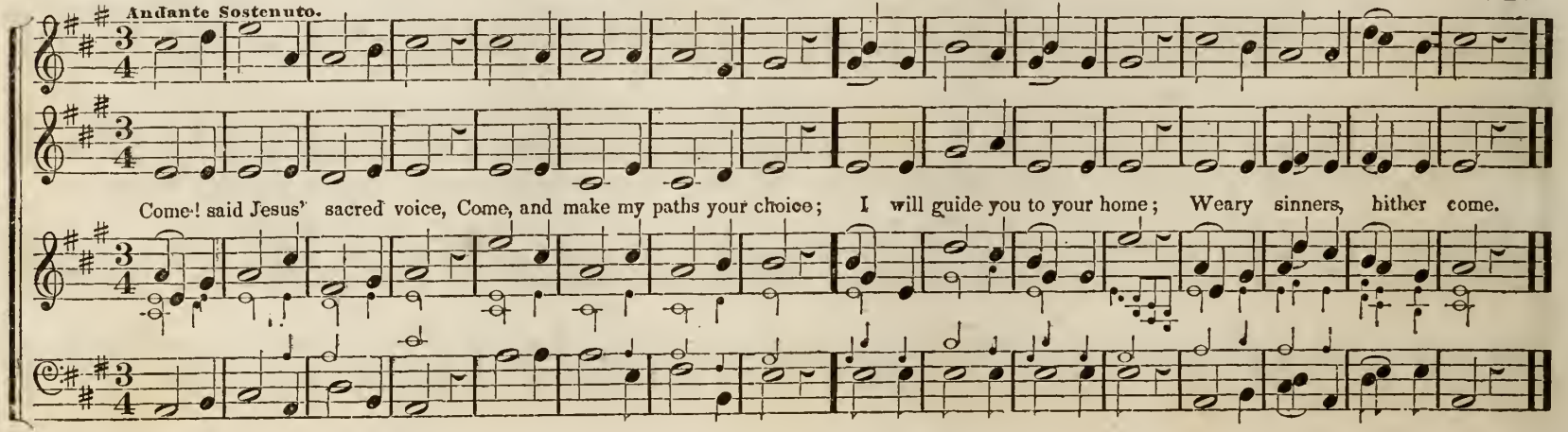


LOWELL. SEVENS.



WHELAN. SEVENS.

N. D.



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.

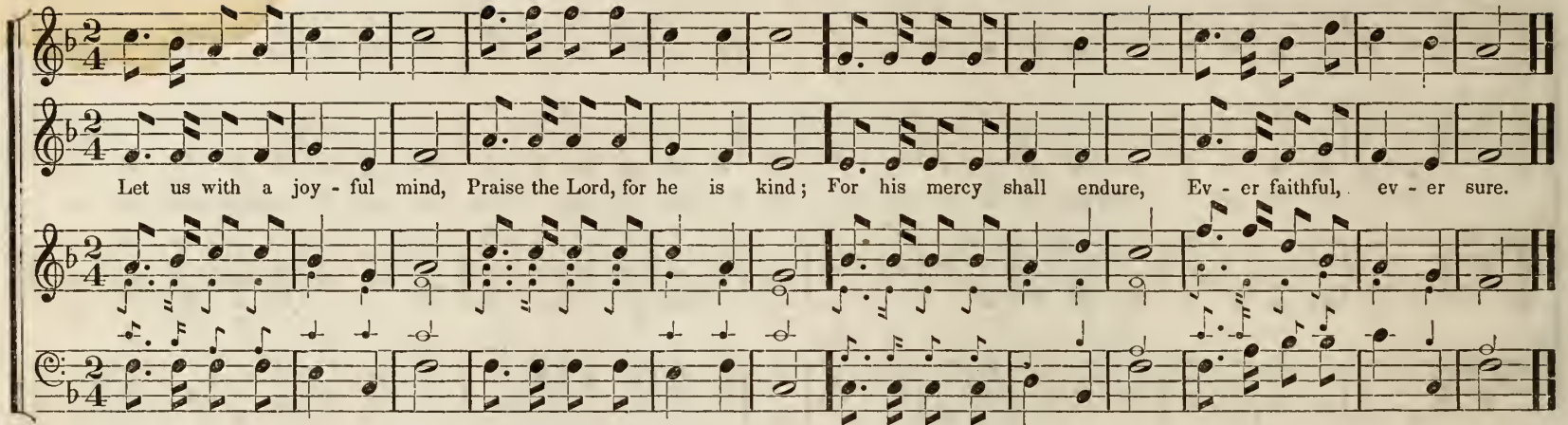
Solo. Tutti.

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.

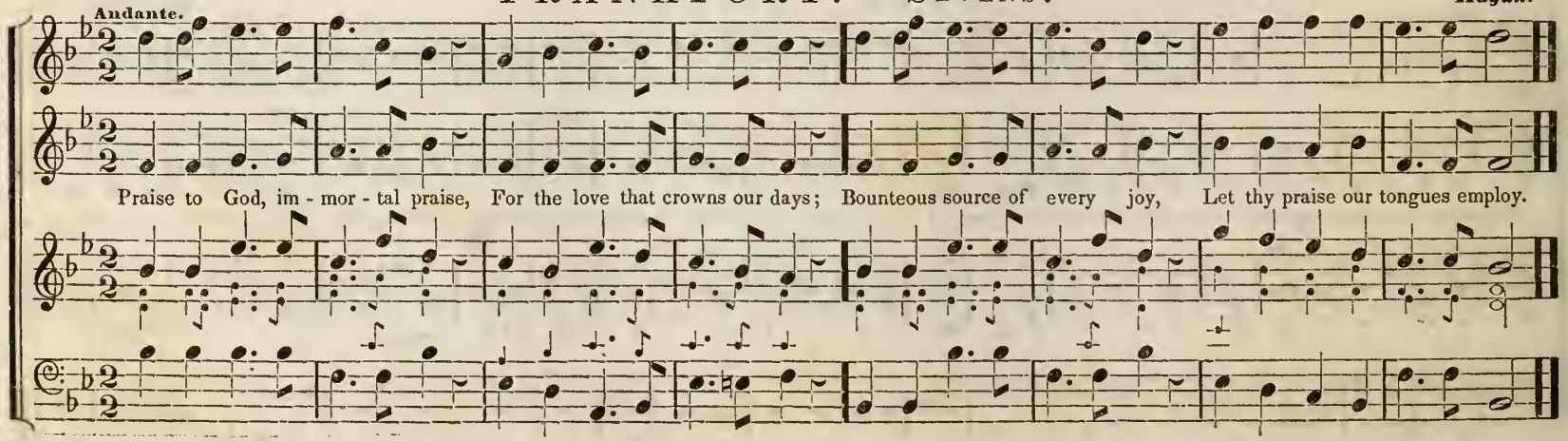
KATAHDIN. SEVENS.

C. Parker.

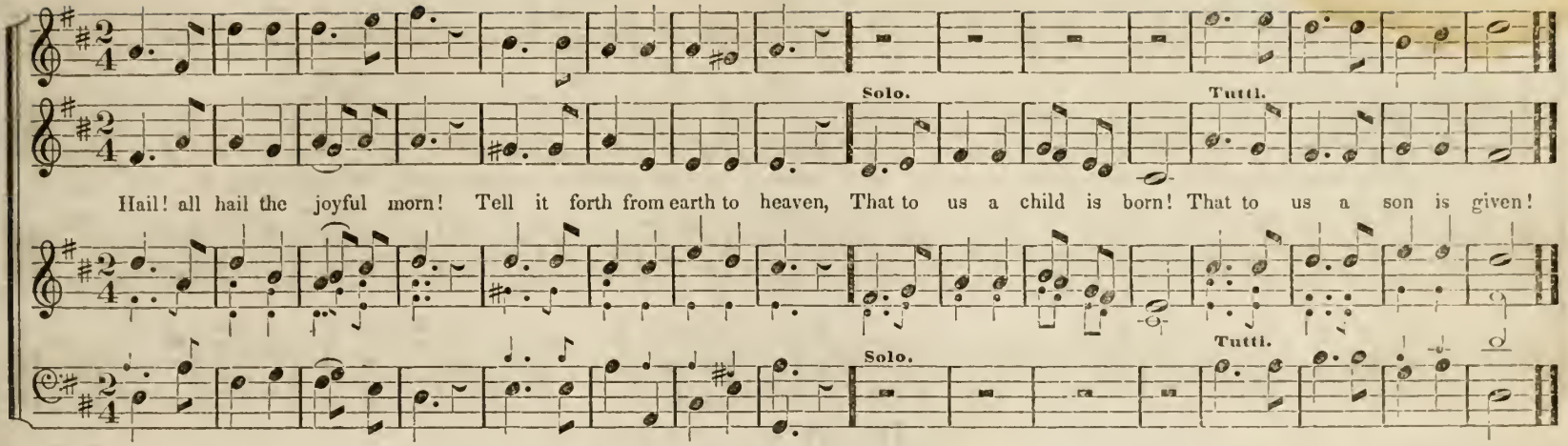


FRANKFORT. SEVENS.

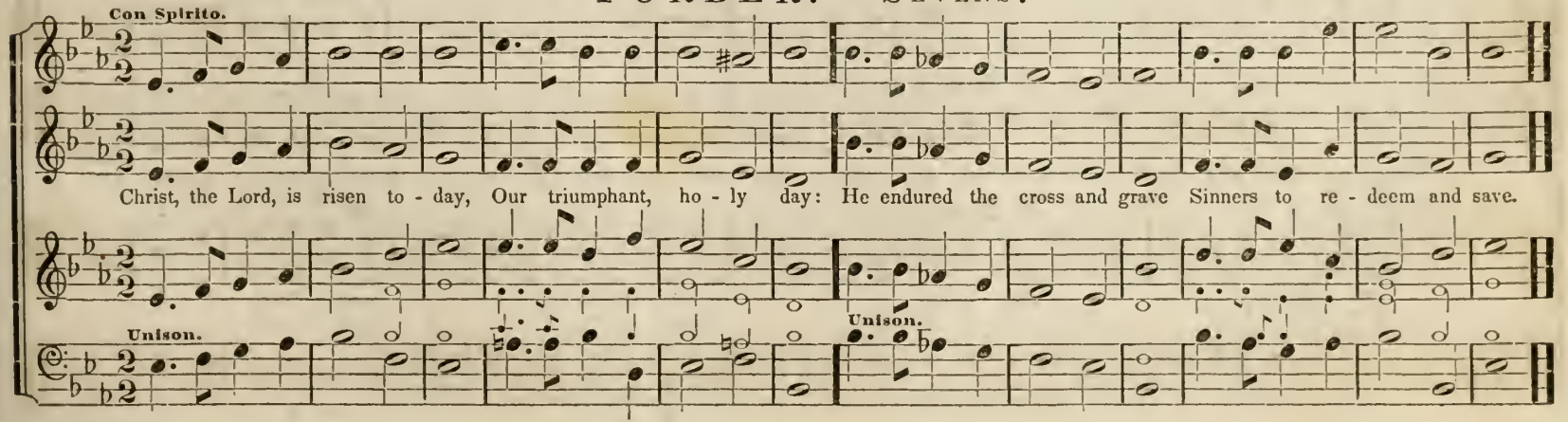
Haydn.



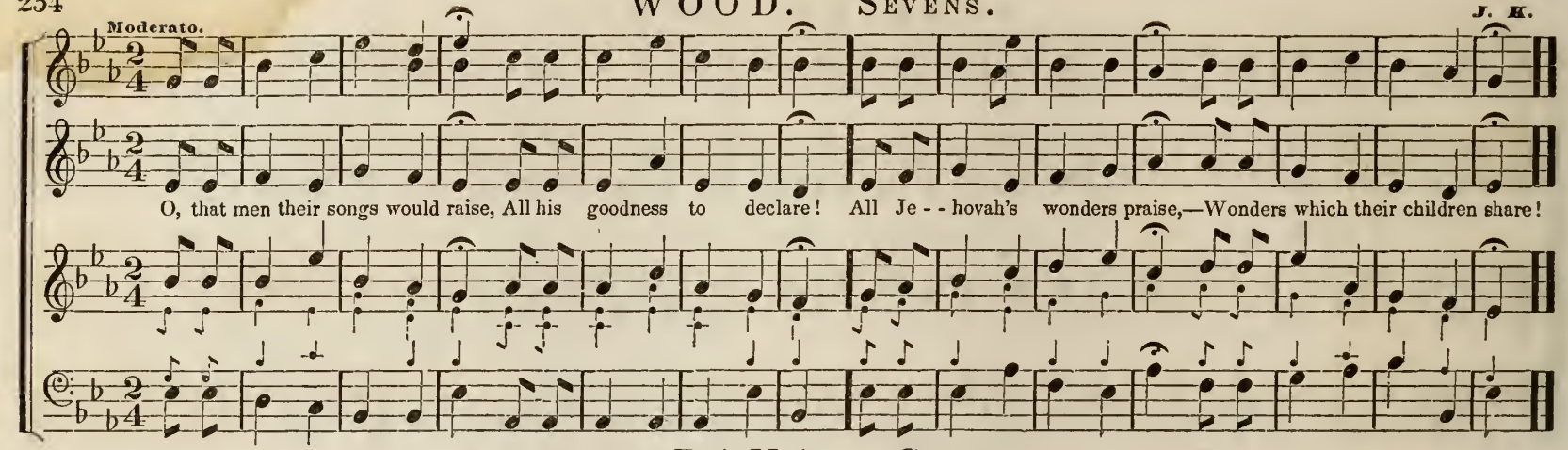
BRAZIER. SEVENS.



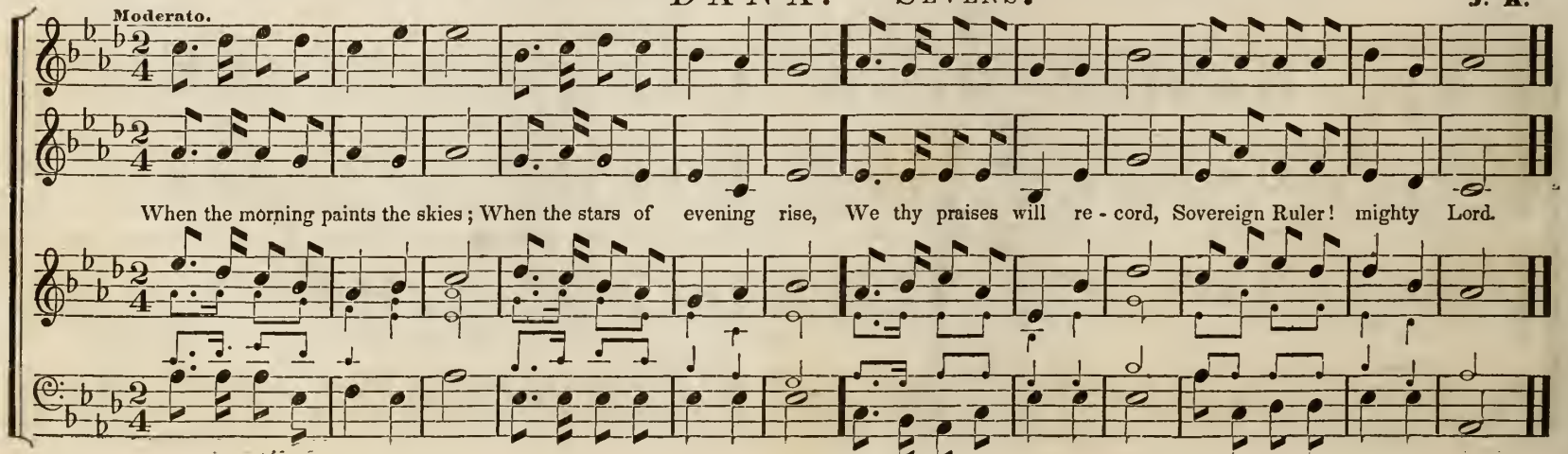
FURBER. SEVENS.



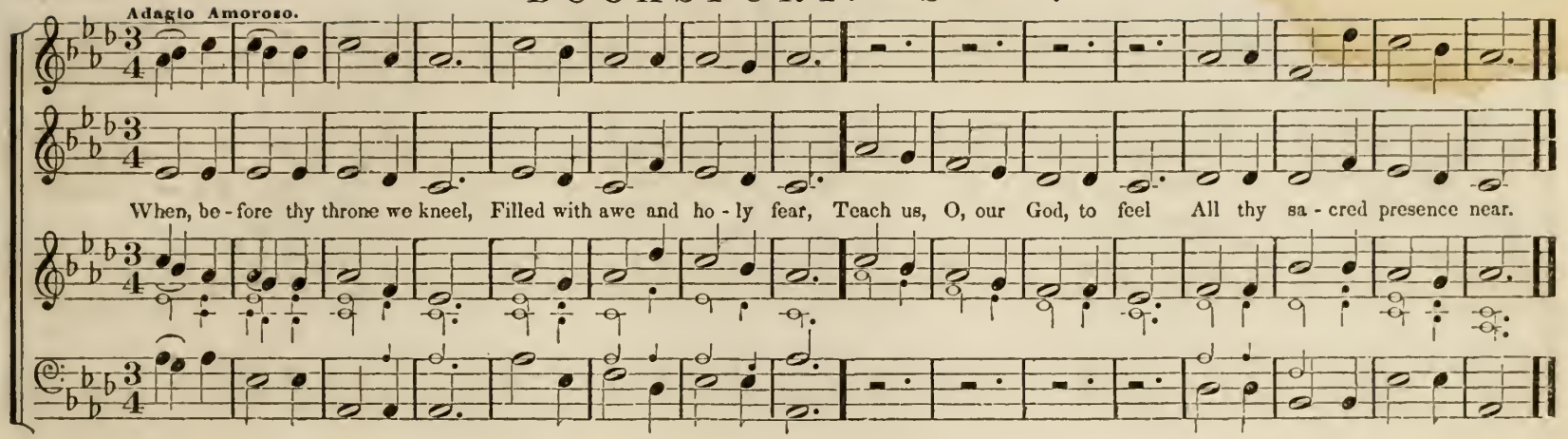
WOOD. SEVENS.



DANA. SEVENS.

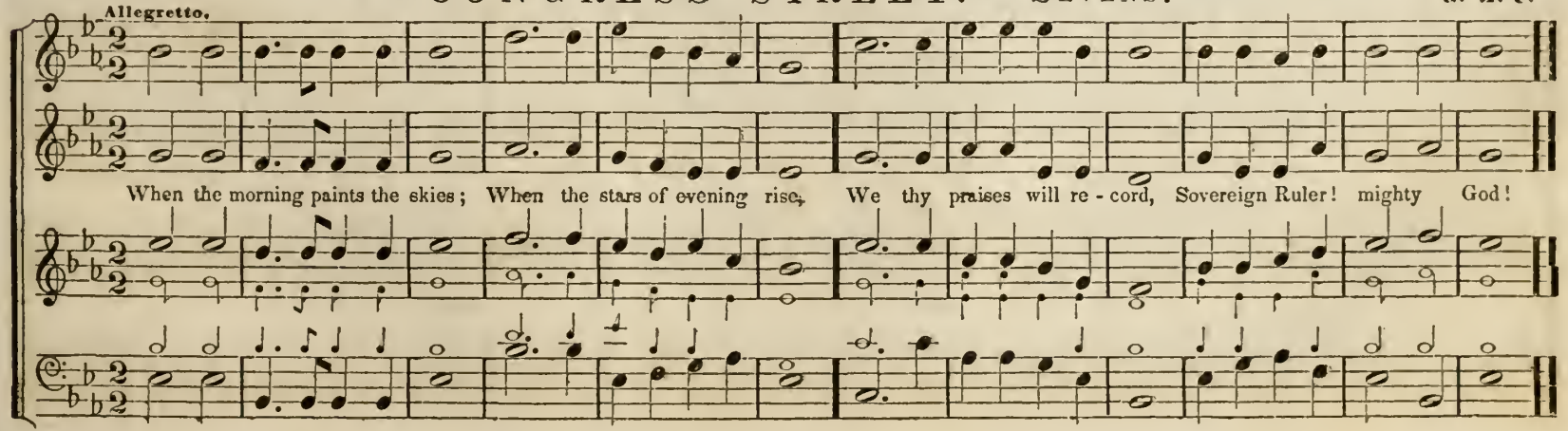


BUCKSPORT. SEVENS.



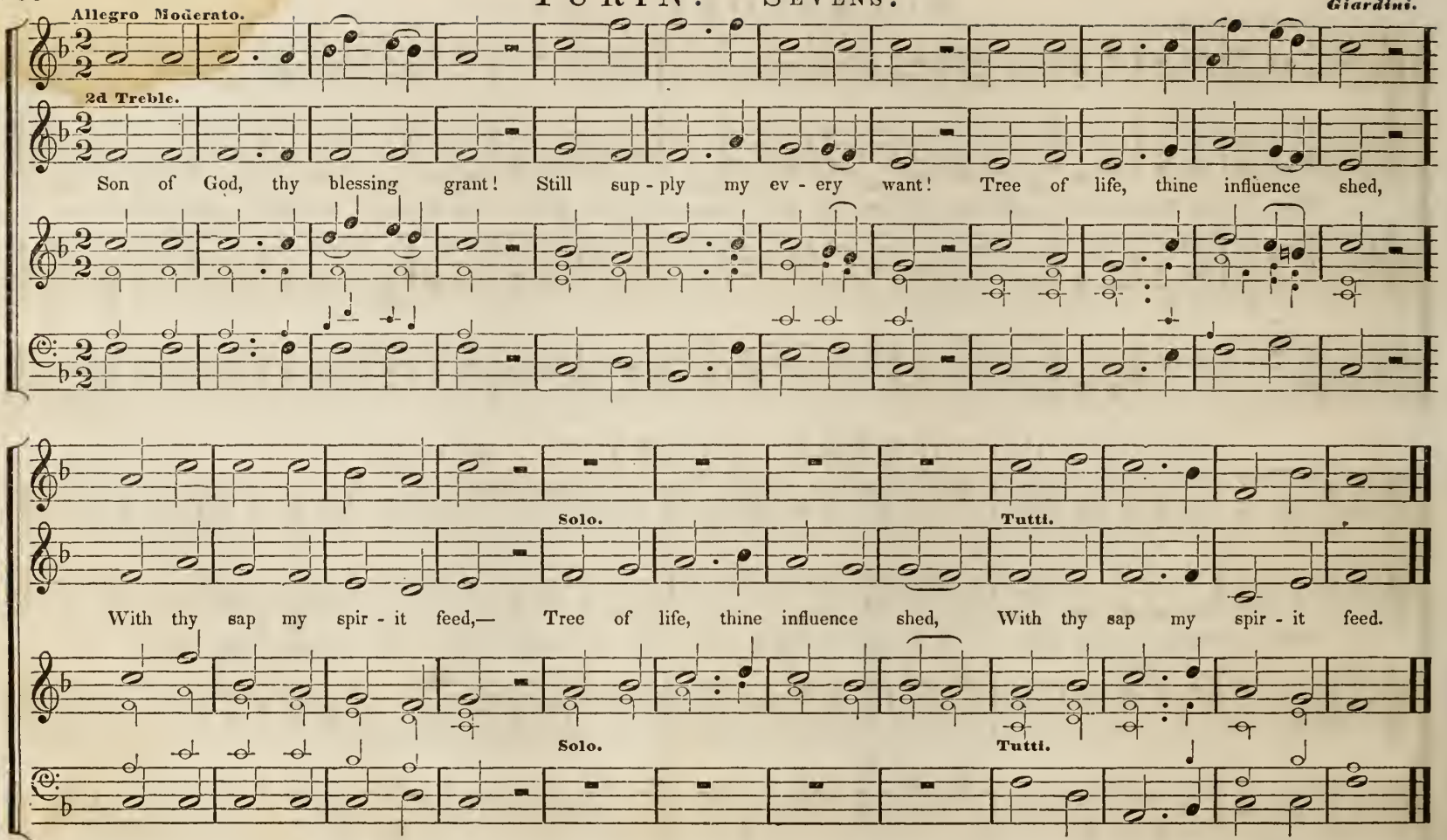
CONGRESS STREET. SEVENS.

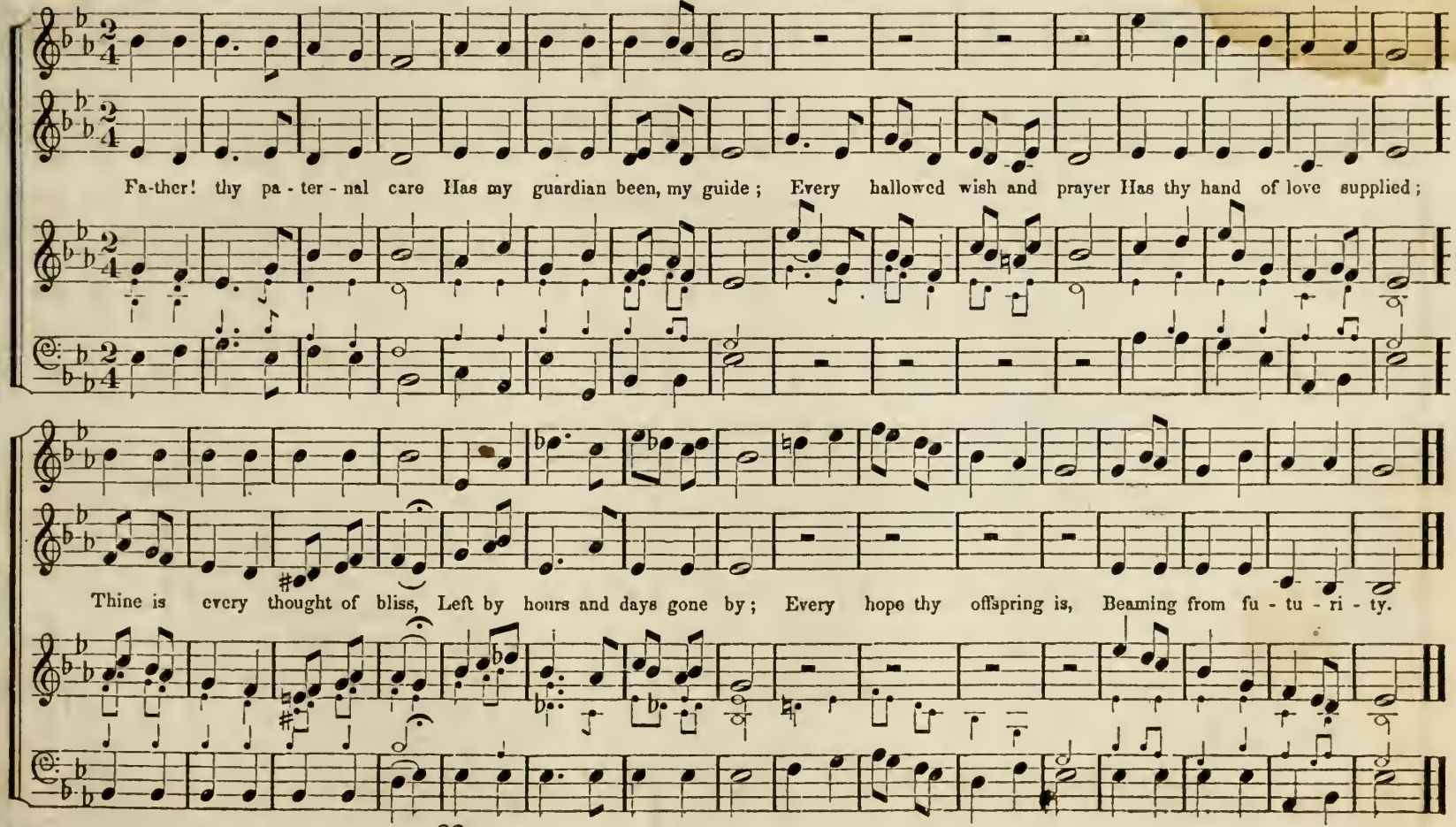
G. A. C.



TURIN. SEVENS.

Giardini.




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.

Ploasing 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.

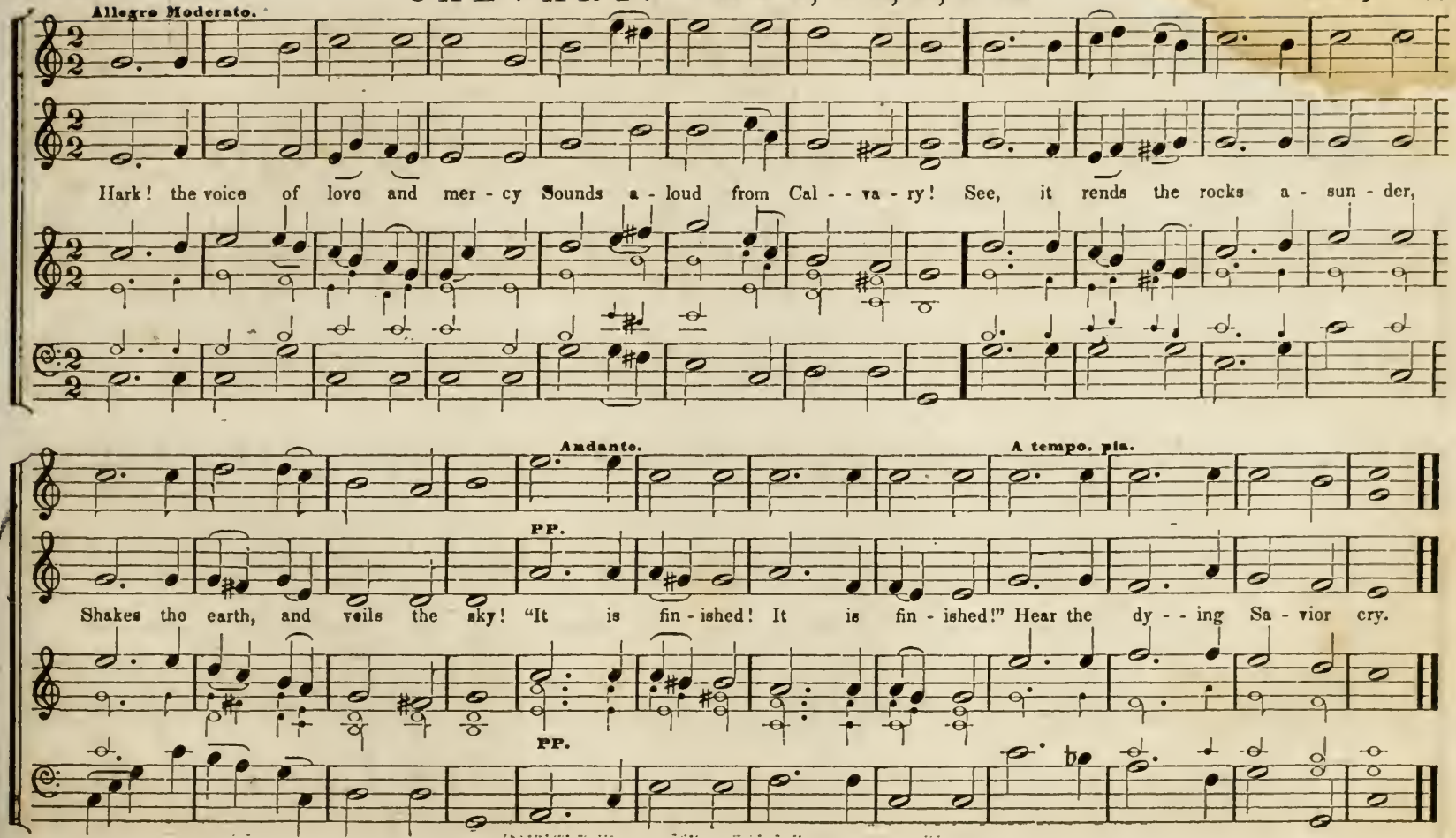
* The 3d line may be sung by the Treble and Alto as a Duett.

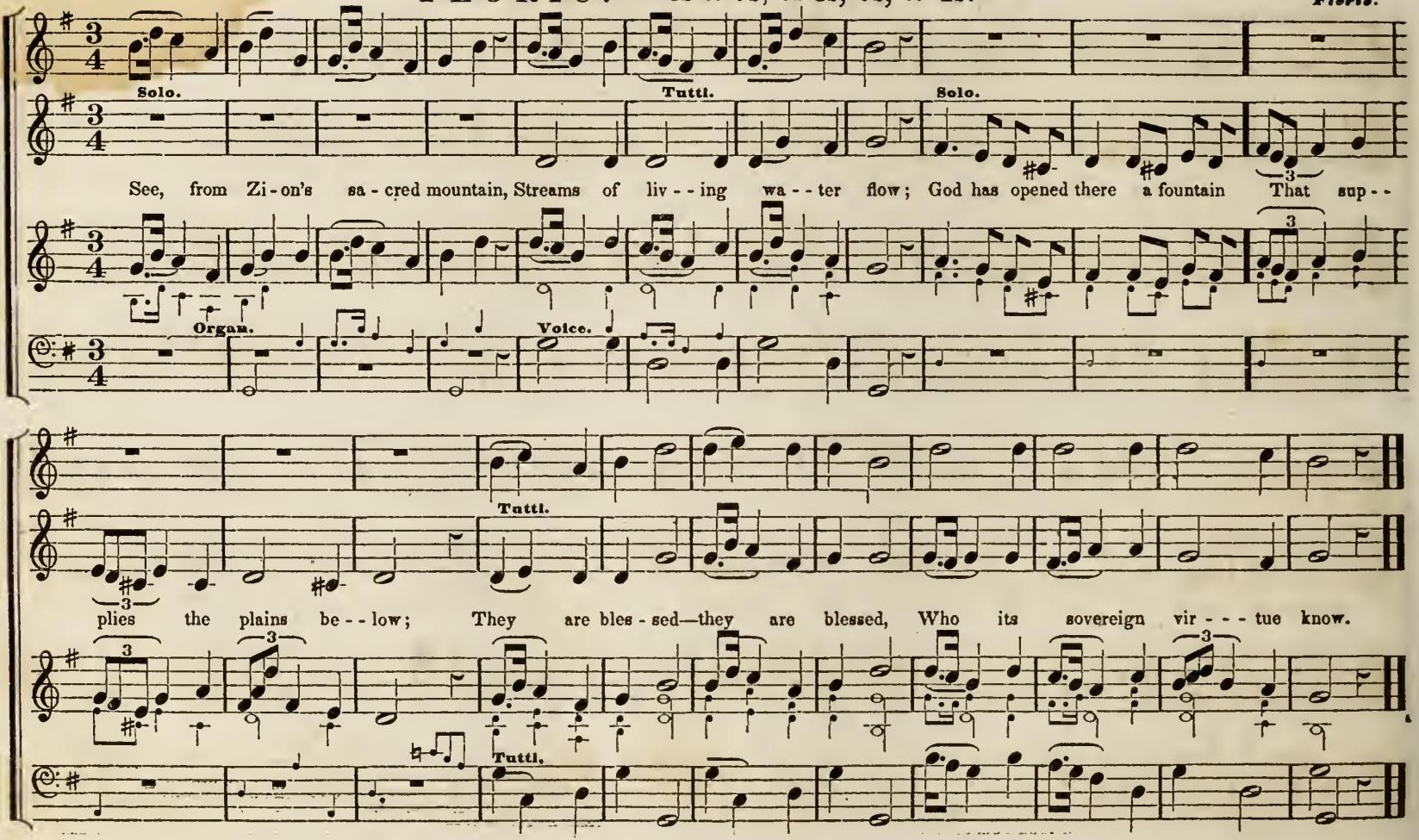
YORK. SEVENS.

A. Lewis.

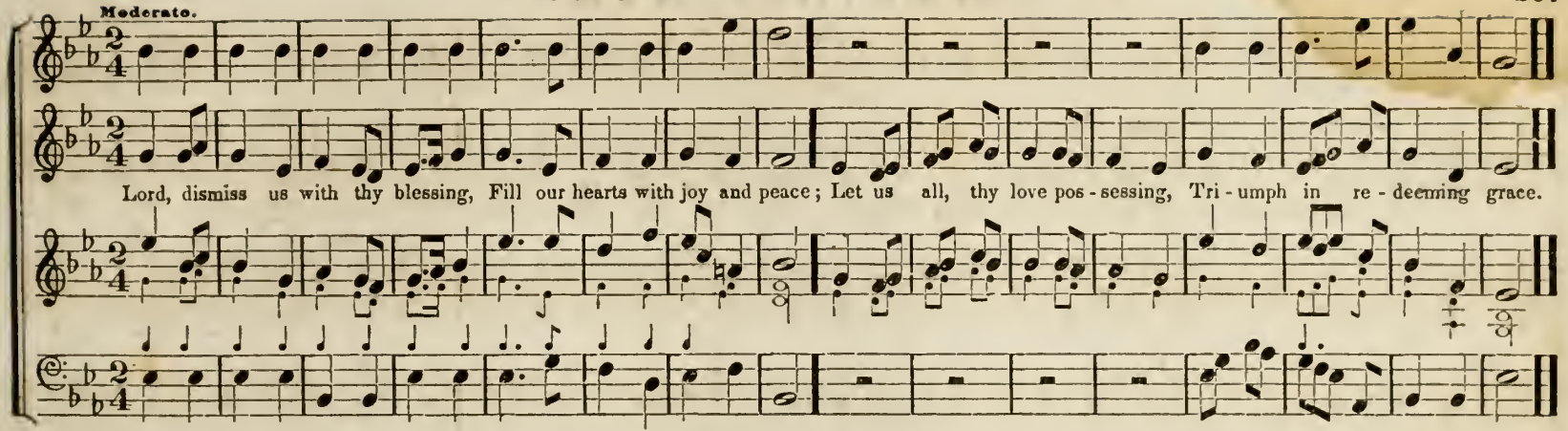
Hail! all hail the joy - ful morn! Tell it forth from earth to heaven, That to us a Child is born! That to us a Son is given!

CALVARY. 8s & 7s, or 8s, 7s, & 4s.



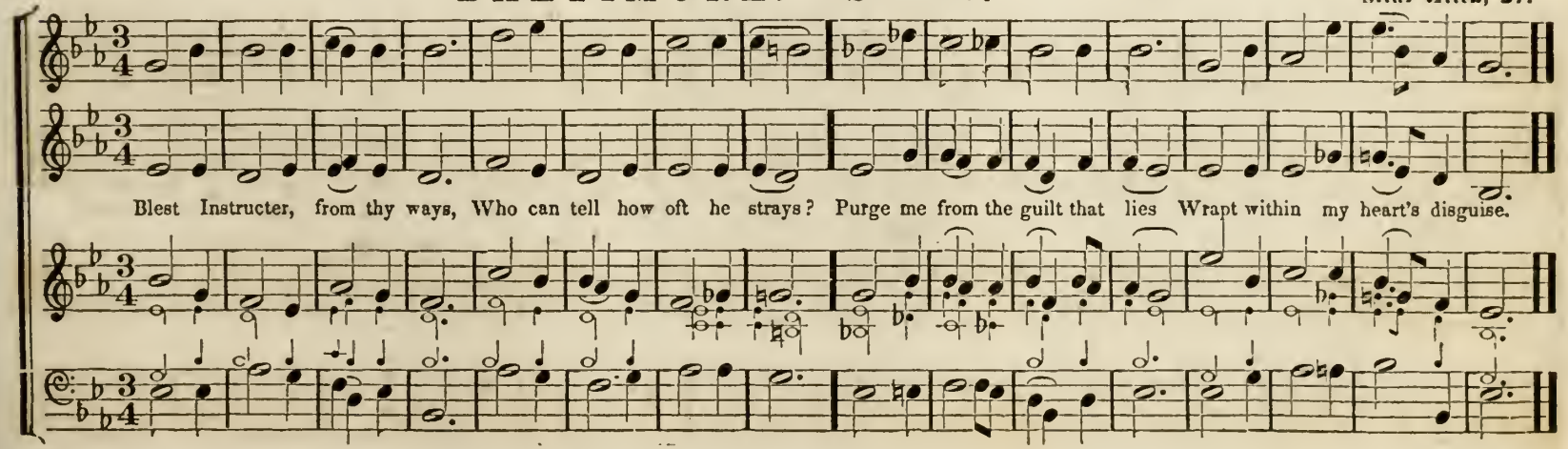

Solo.
Tutti.
Solo.
See, from Zi - on's sa - cred mountain, Streams of liv - - ing wa - - ter flow; God has opened there a fountain That sup - -
Organ.
Voice.
Tutti.
plies the plains be - - low; They are bles - sed—they are blessed, Who its sovereign vir - - - tue know.
Tutti.

KNOWLES. 8s & 7s.

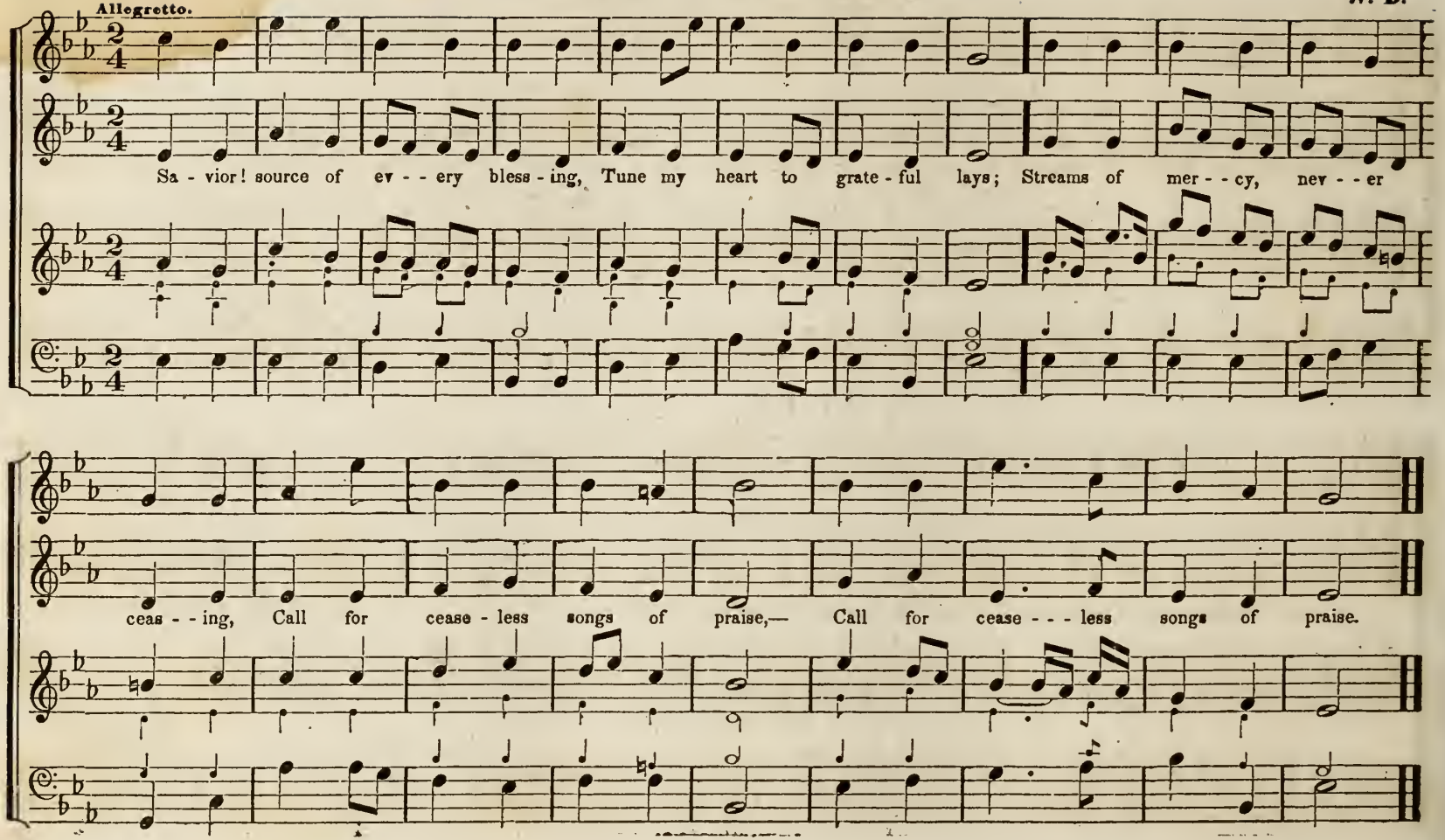


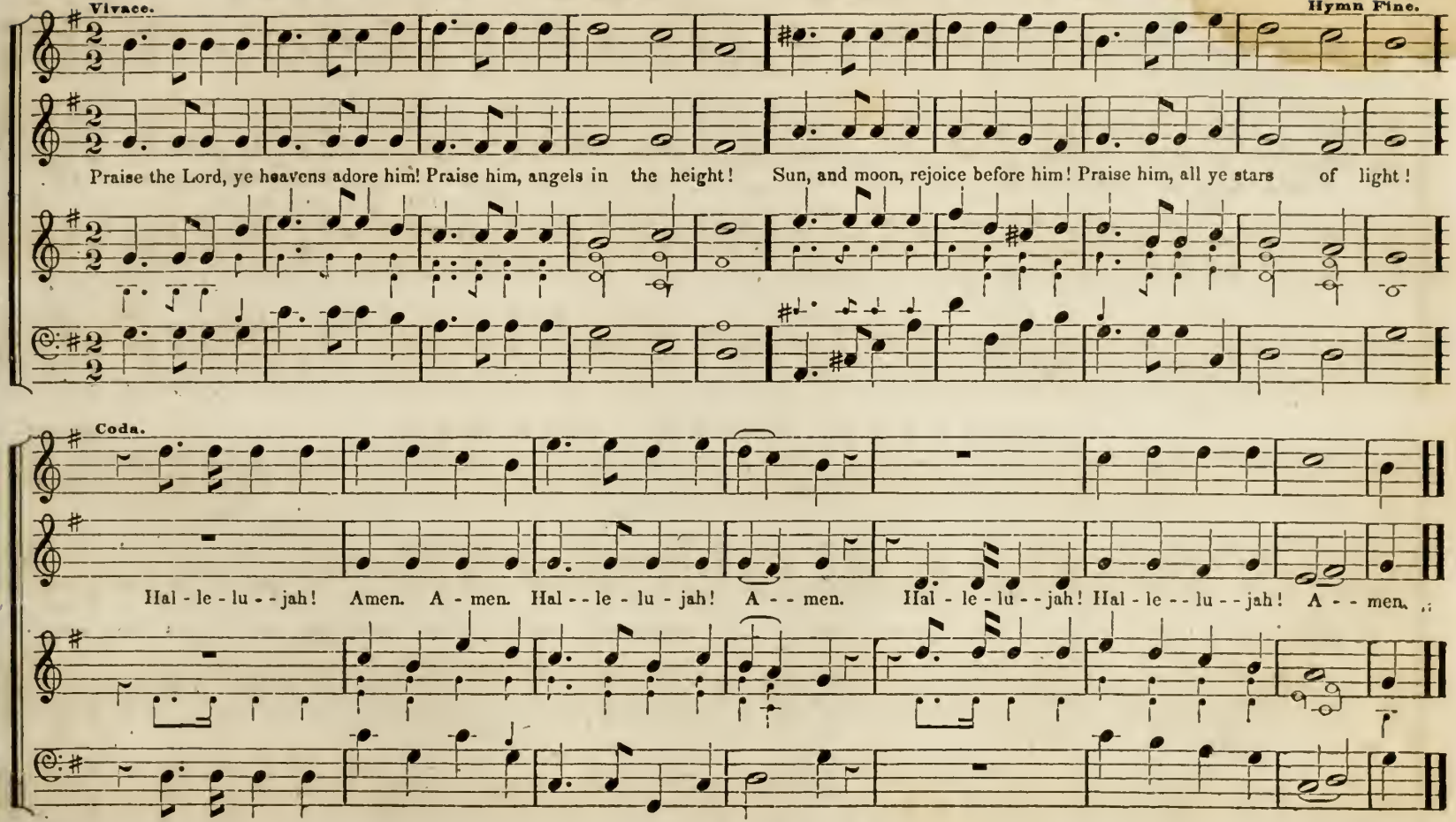
BALTIMORE. Sevens.

Silas Allen, Jr.



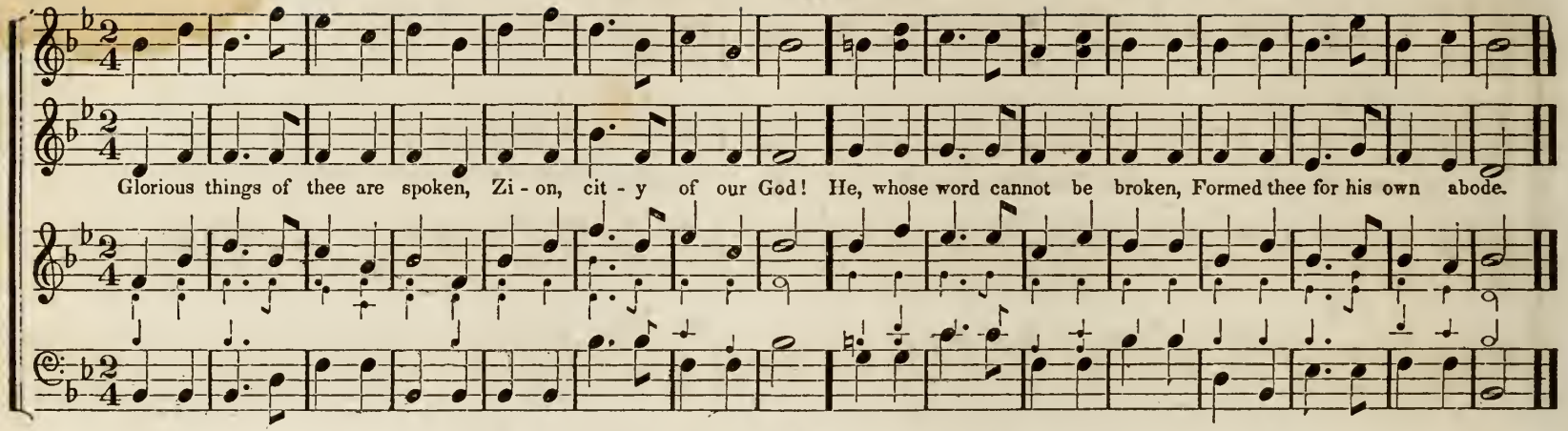
TIVERTON. 8s & 7s.




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.

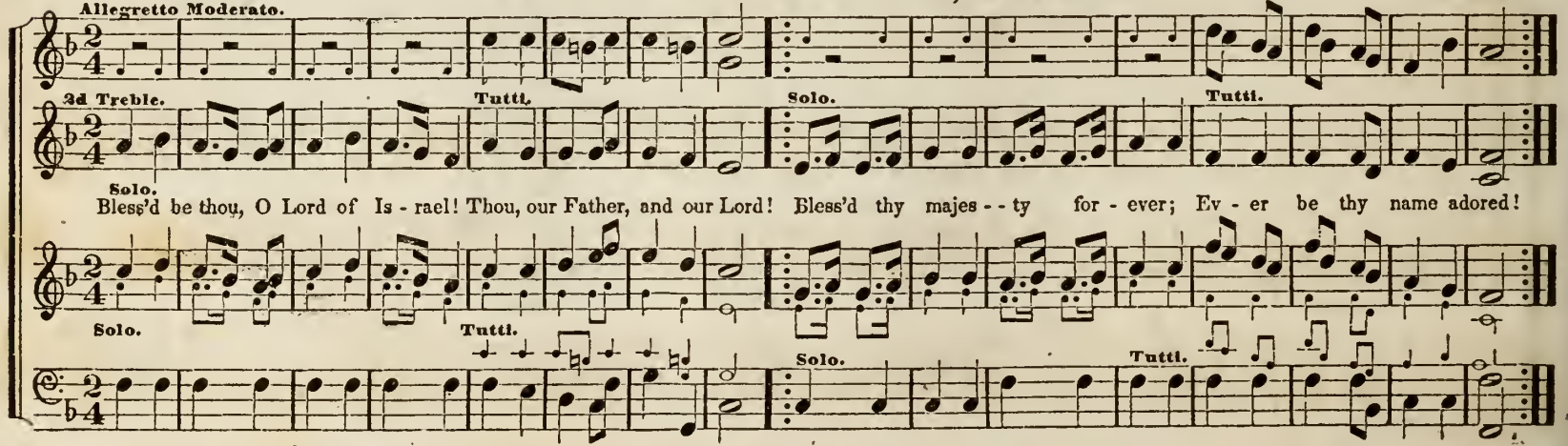
KENT. 8s & 7s.

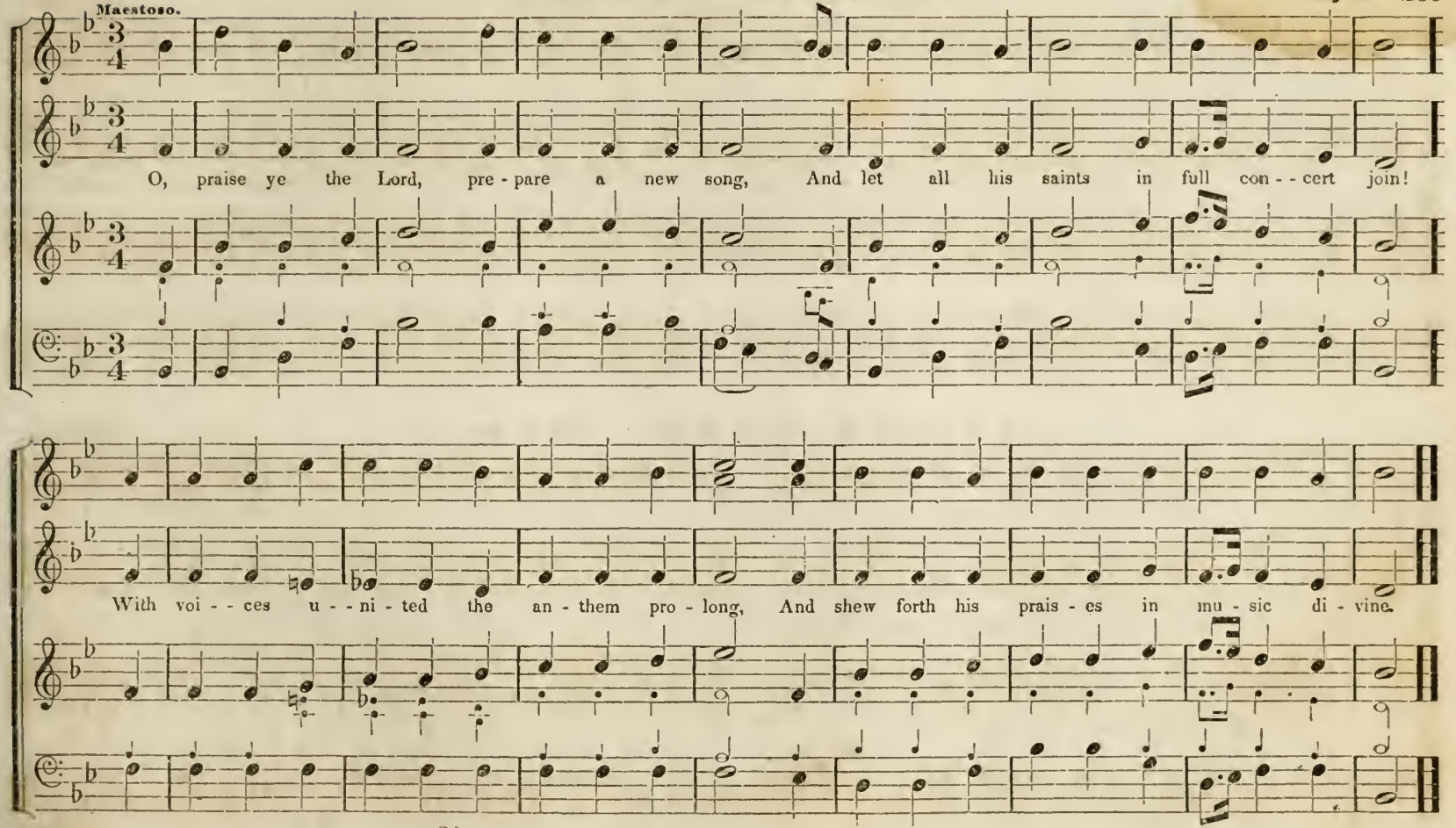
J. K.



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

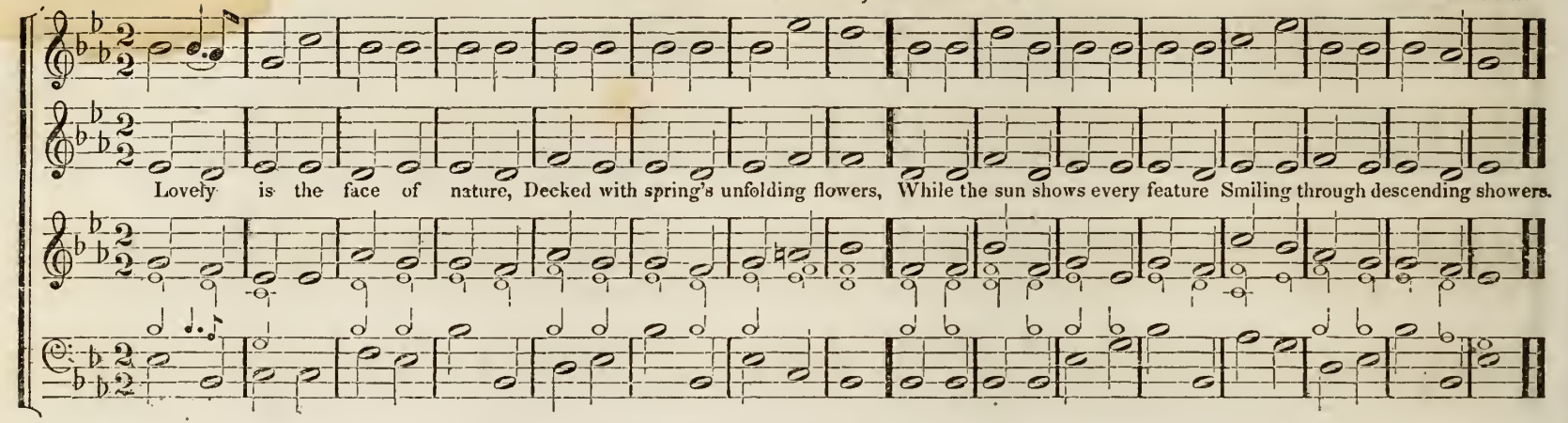
Mozart.




Maestoso.
O, praise ye the Lord, pre - pare a new song, And let all his saints in full con - - cert join!
With voi - - ces u - - ni - ted the an - them pro - long, And shew forth his prais - es in mu - sic di - vine.

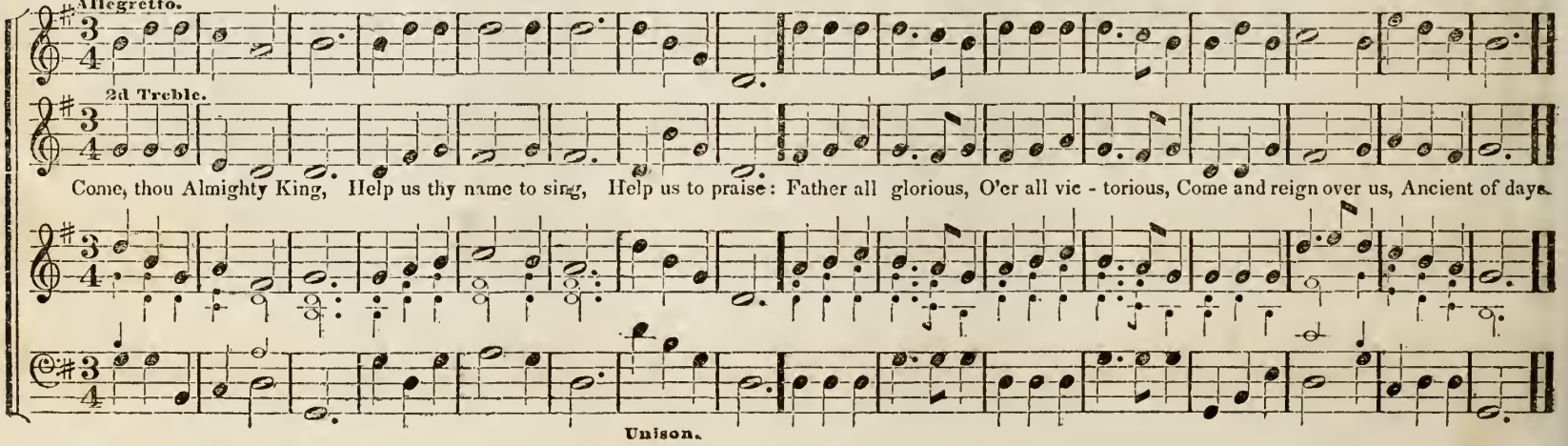
MESSINA. 7s, or 8s & 7s.

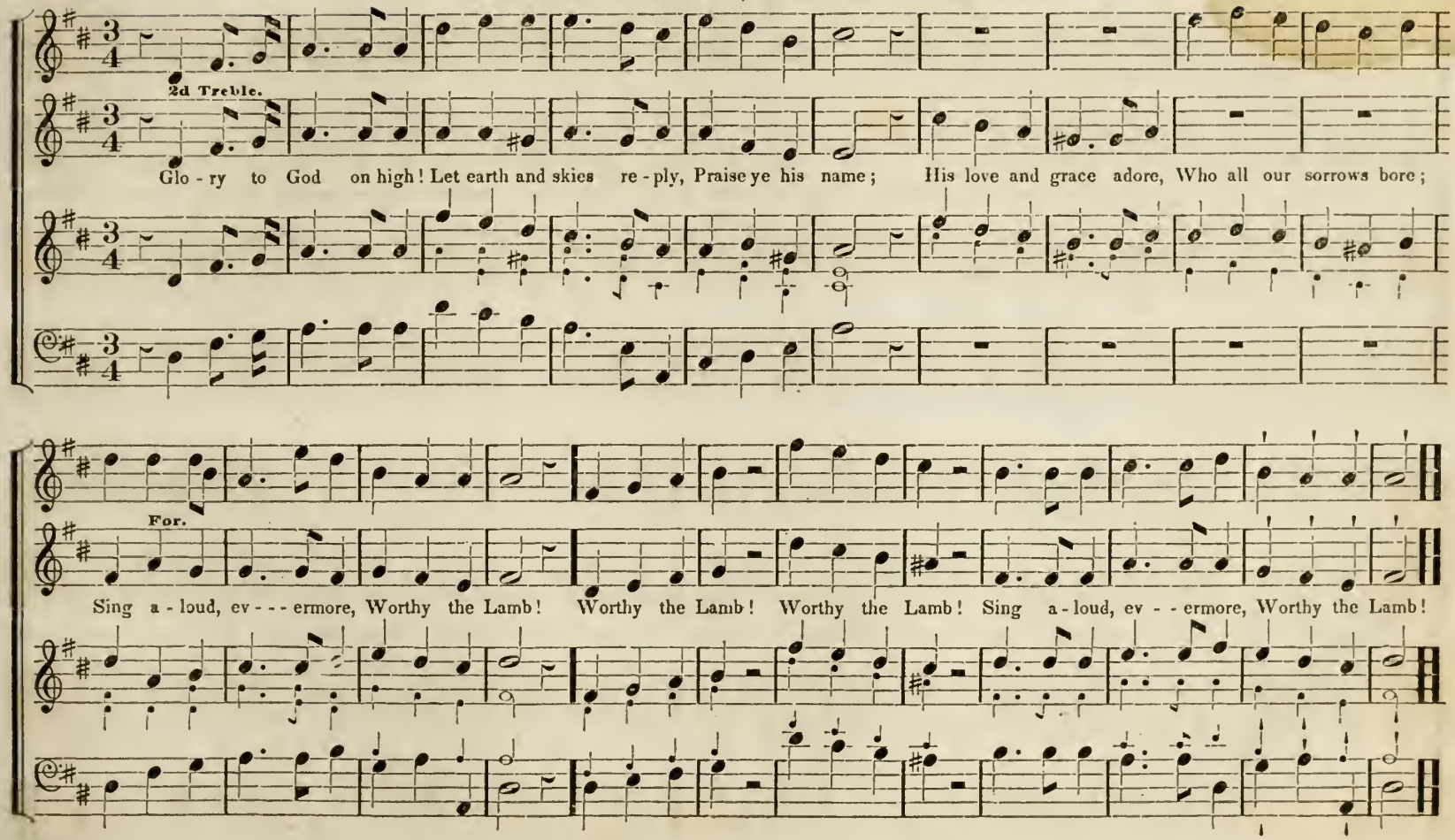
Kozeluch.



ITALIAN HYMN. 6s & 4s.

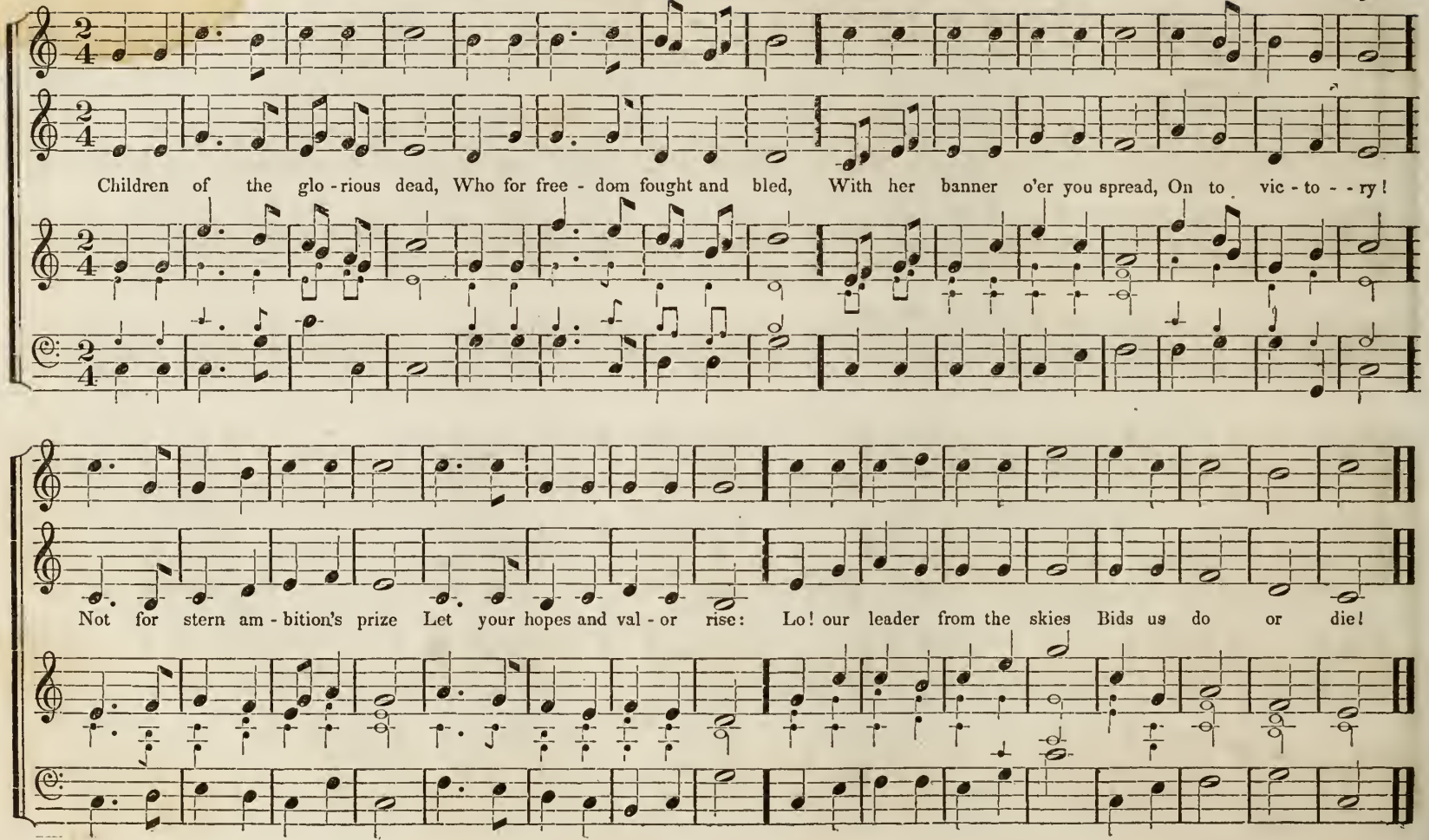
Giardini.

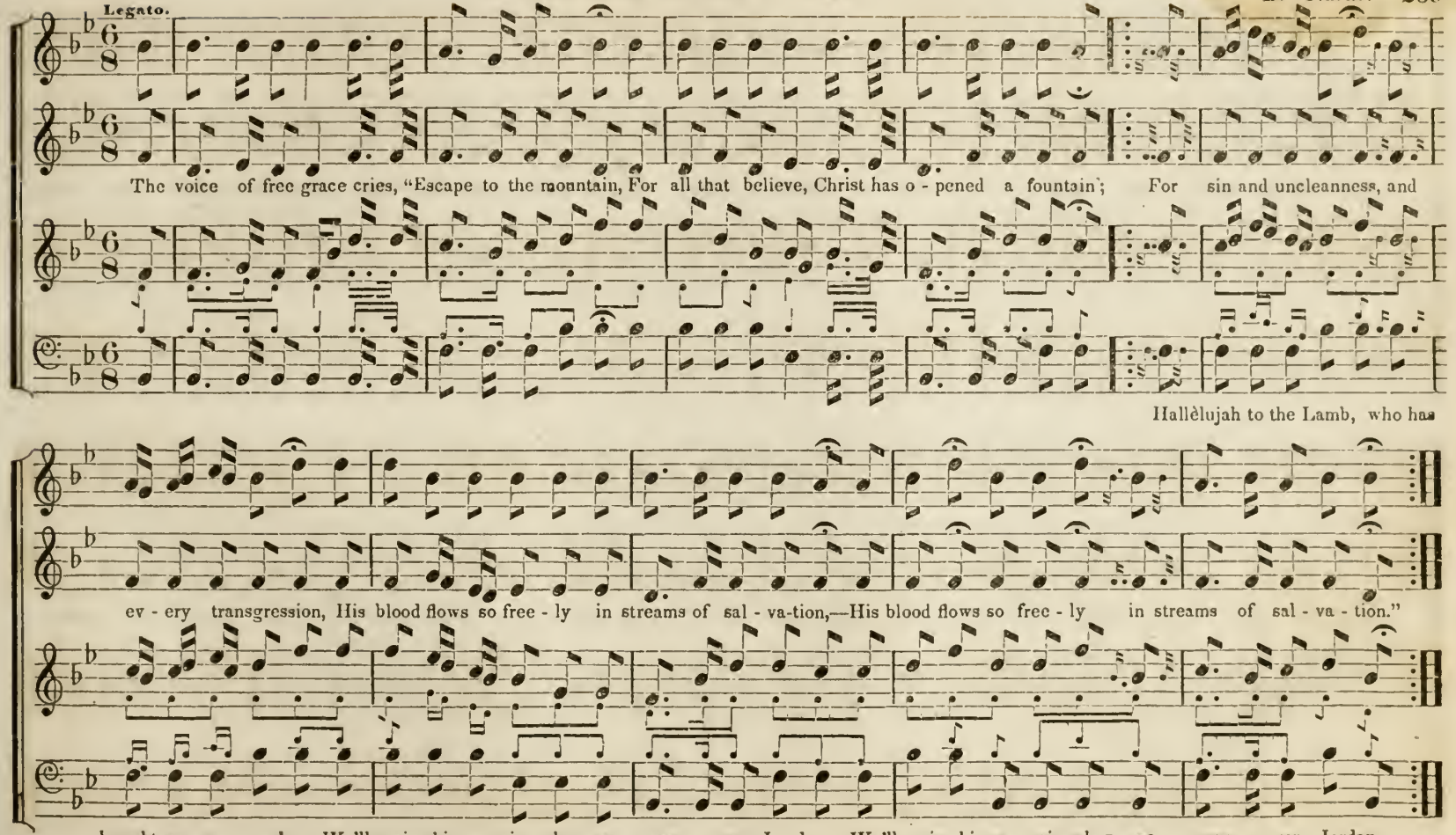



2d Treble.
Glo - ry to God on high! Let earth and skies re - ply, Praise ye his name; His love and grace adore, Who all our sorrows bore;
For.
Sing a - loud, ev - - - ermore, Worthy the Lamb! Worthy the Lamb! Worthy the Lamb! Sing a - loud, ev - - ermore, Worthy the Lamb!

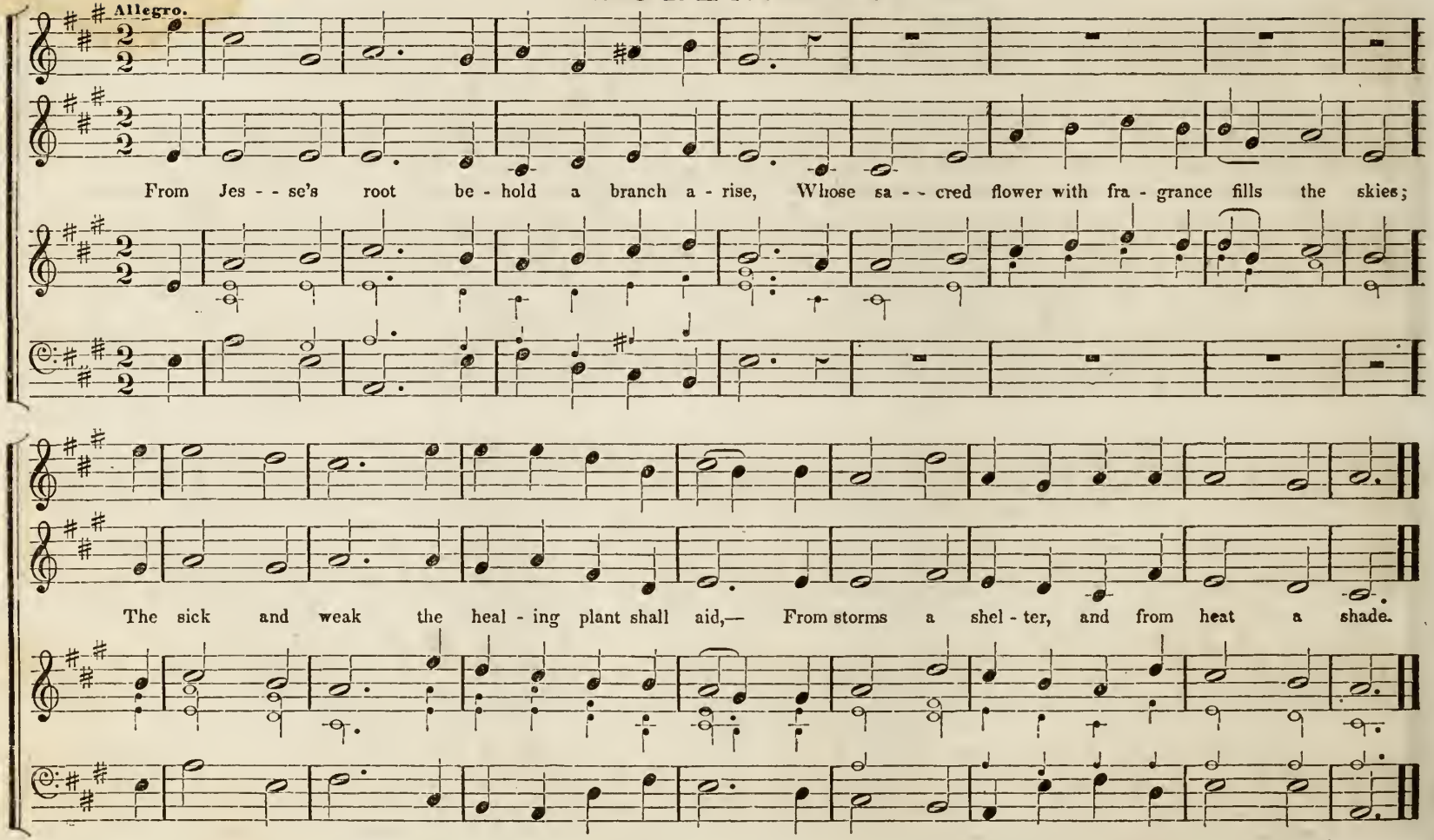
FREEDOM. 7s & 5s.

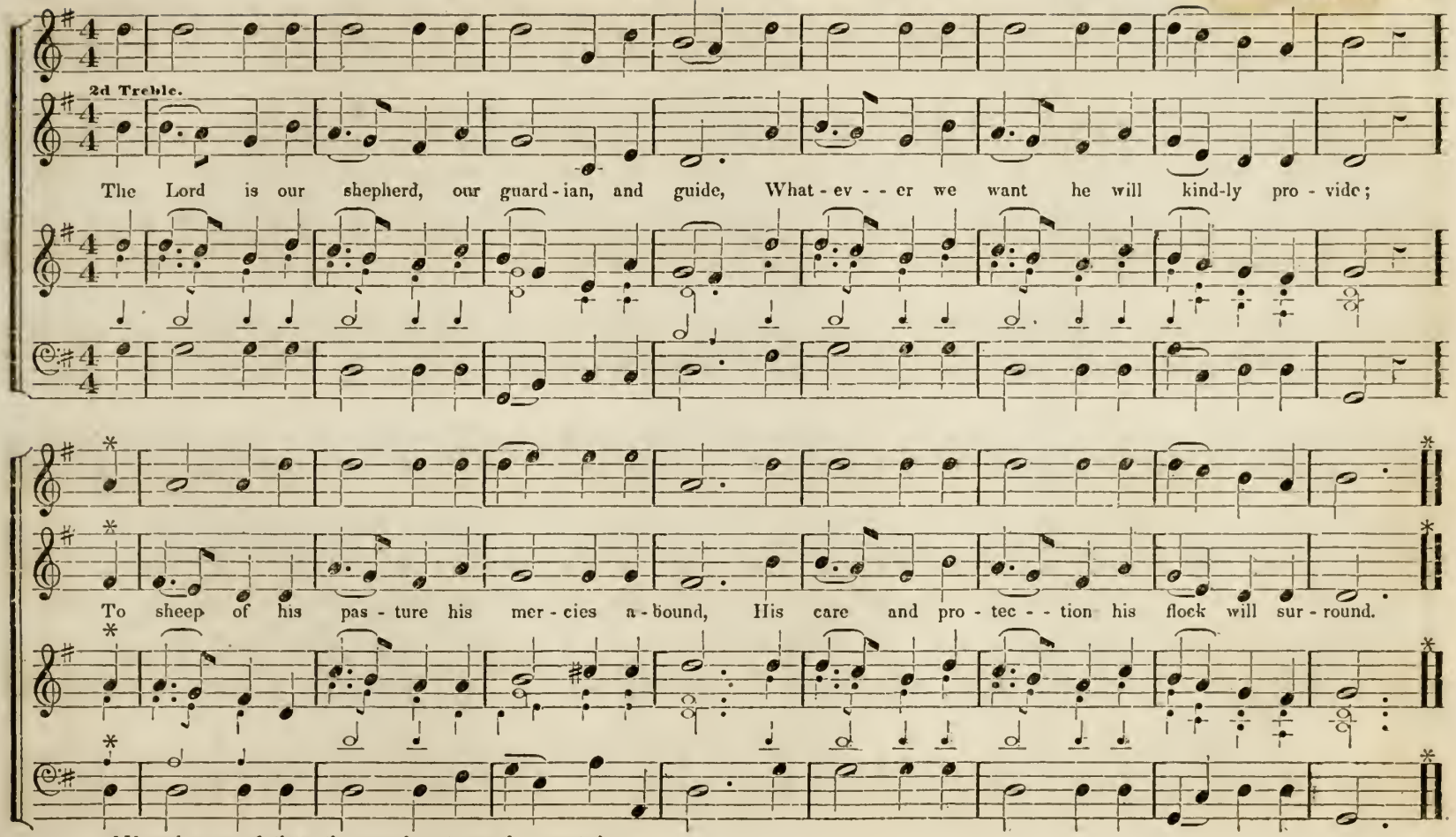
C. J. Noyes.




Legato.
The voice of free grace cries, "Escape to the mountain, For all that believe, Christ has o - pened a fountain; For sin and uncleanness, and
Hallèlujah to the Lamb, who has
ev - ery transgression, His blood flows so free - ly in streams of sal - va-tion,—His blood flows so free - ly in streams of sal - va - tion."
bought us our pardon; We'll praise him a-gain when we pass over Jor-dan,—We'll praise him a - gain when we pass over Jordan.

DUREN. 10s.

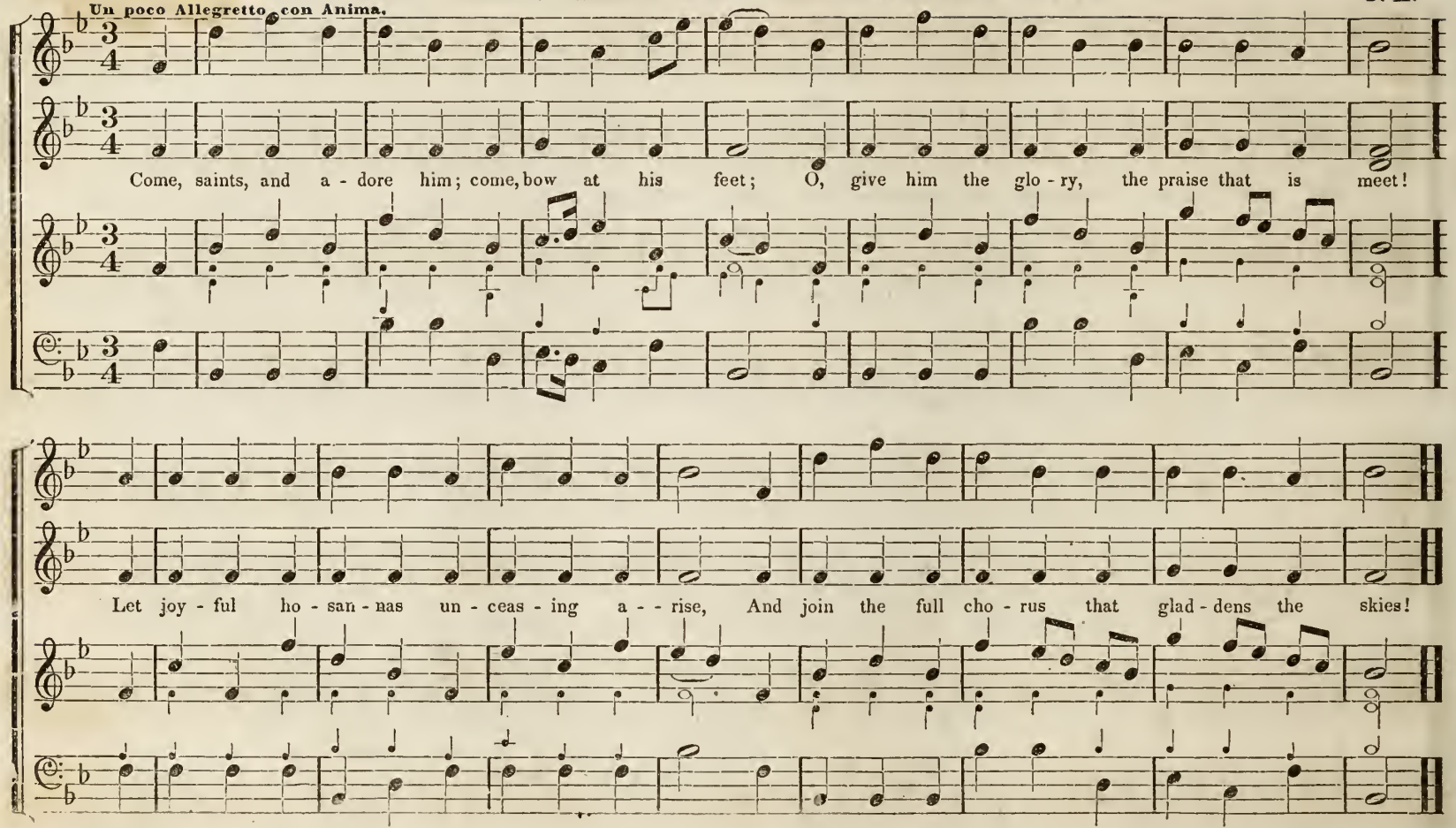

Allegro.
From Jes - - se's root be - hold a branch a - rise, Whose sa - - cred flower with fra - grance fills the skies;
The sick and weak the heal - ing plant shall aid,— From storms a shel - ter, and from heat a shade.

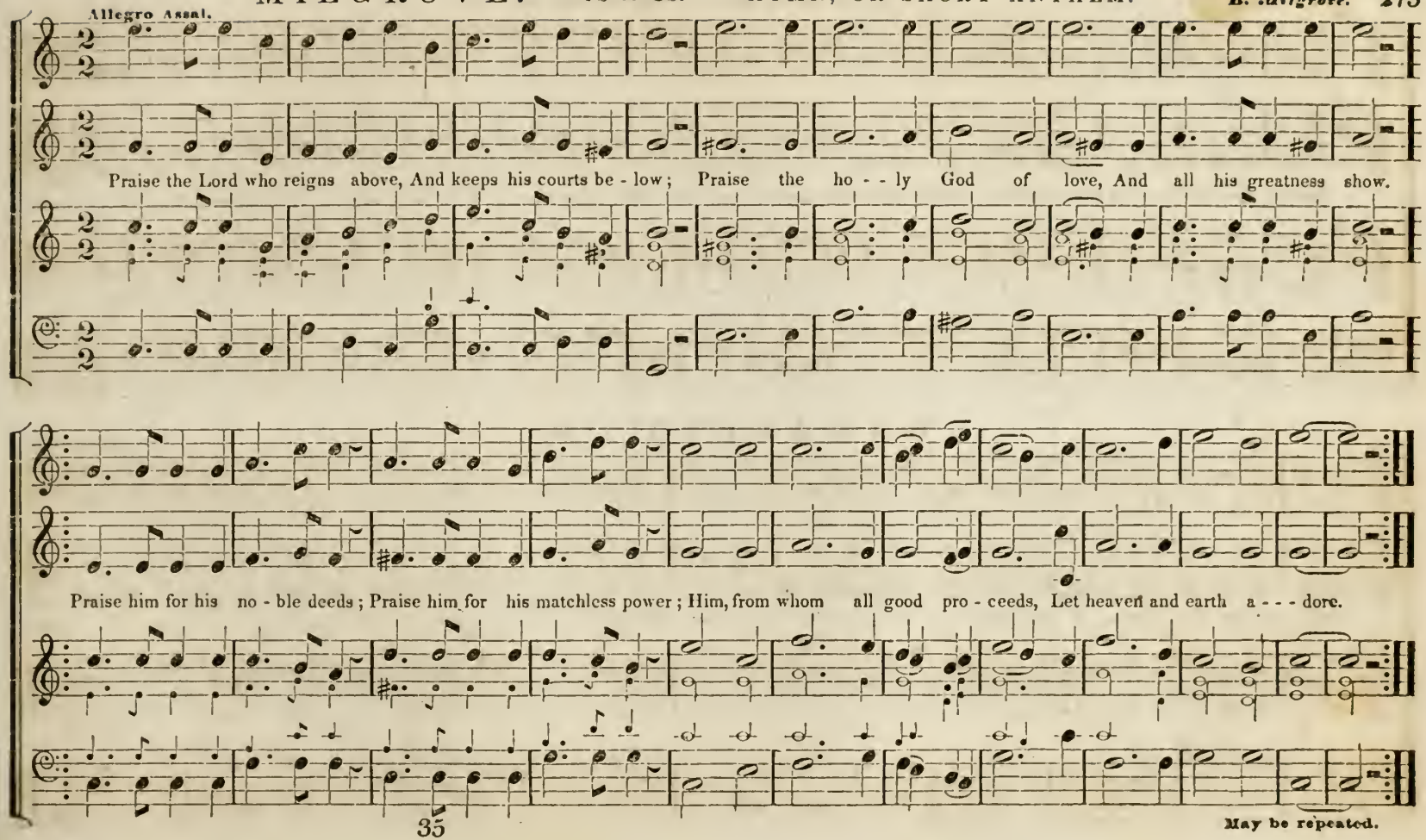


*If used as an Anthem, the second part may be repeated.

CHAUDIERE. 11s.

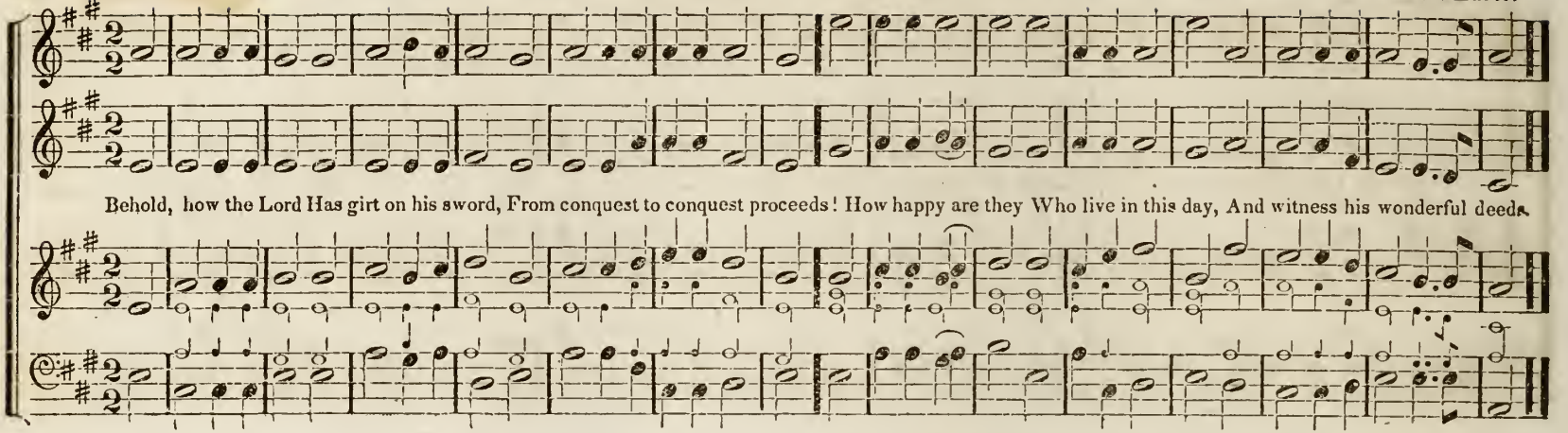
J. K.




Allegro Assai.
Praise the Lord who reigns above, And keeps his courts be - low; Praise the ho - - ly God of love, And all his greatness show.
Praise him for his no - ble deeds; Praise him for his matchless power; Him, from whom all good pro - ceeds, Let heaven and earth a - - - dore.
35
May be repeated.

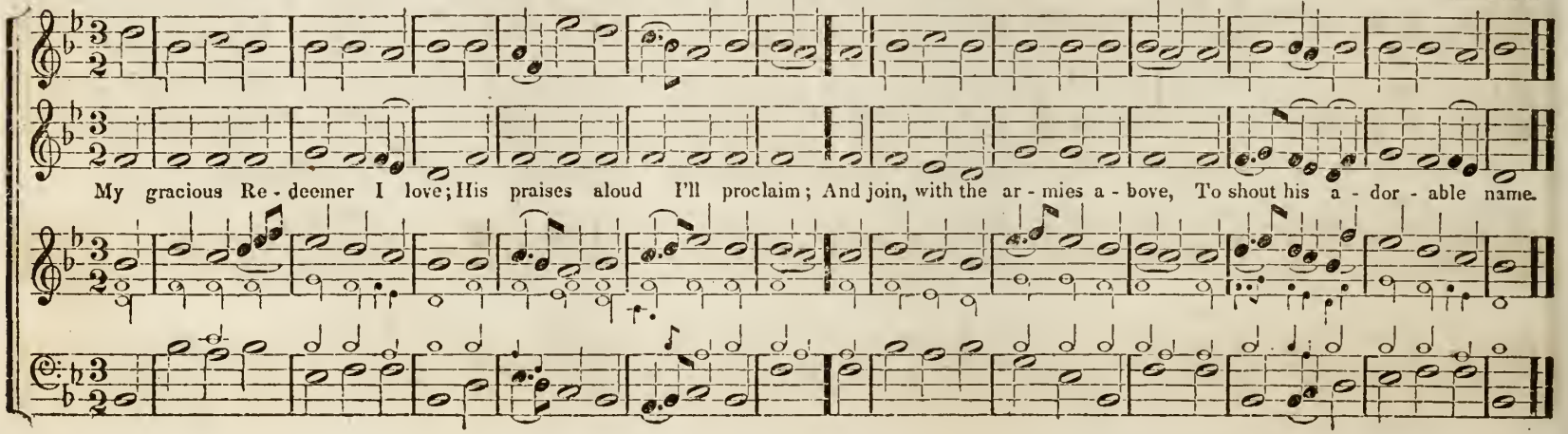
EARLE. 5s & 8s.

H. Earle.

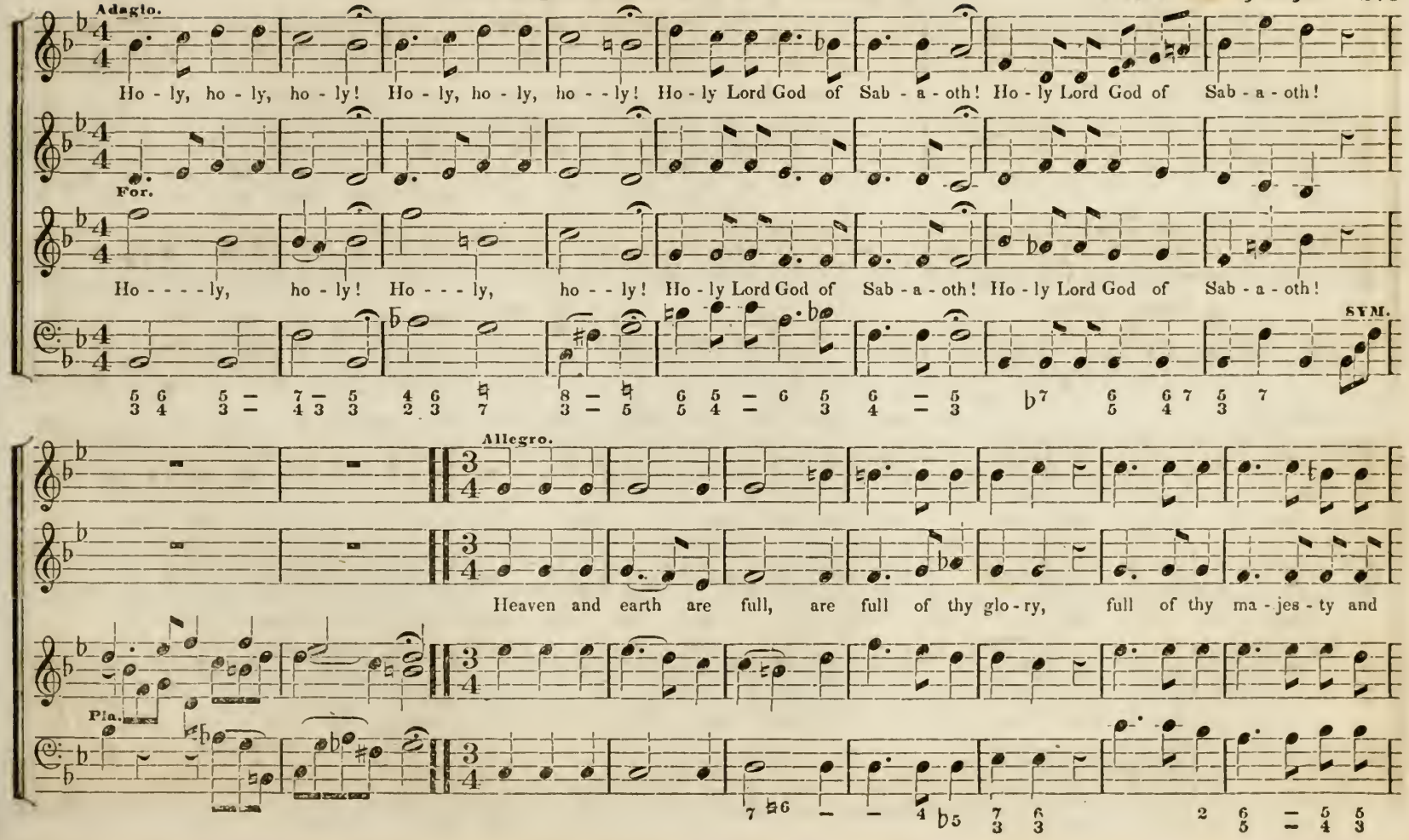


WANWORTH. 8s.

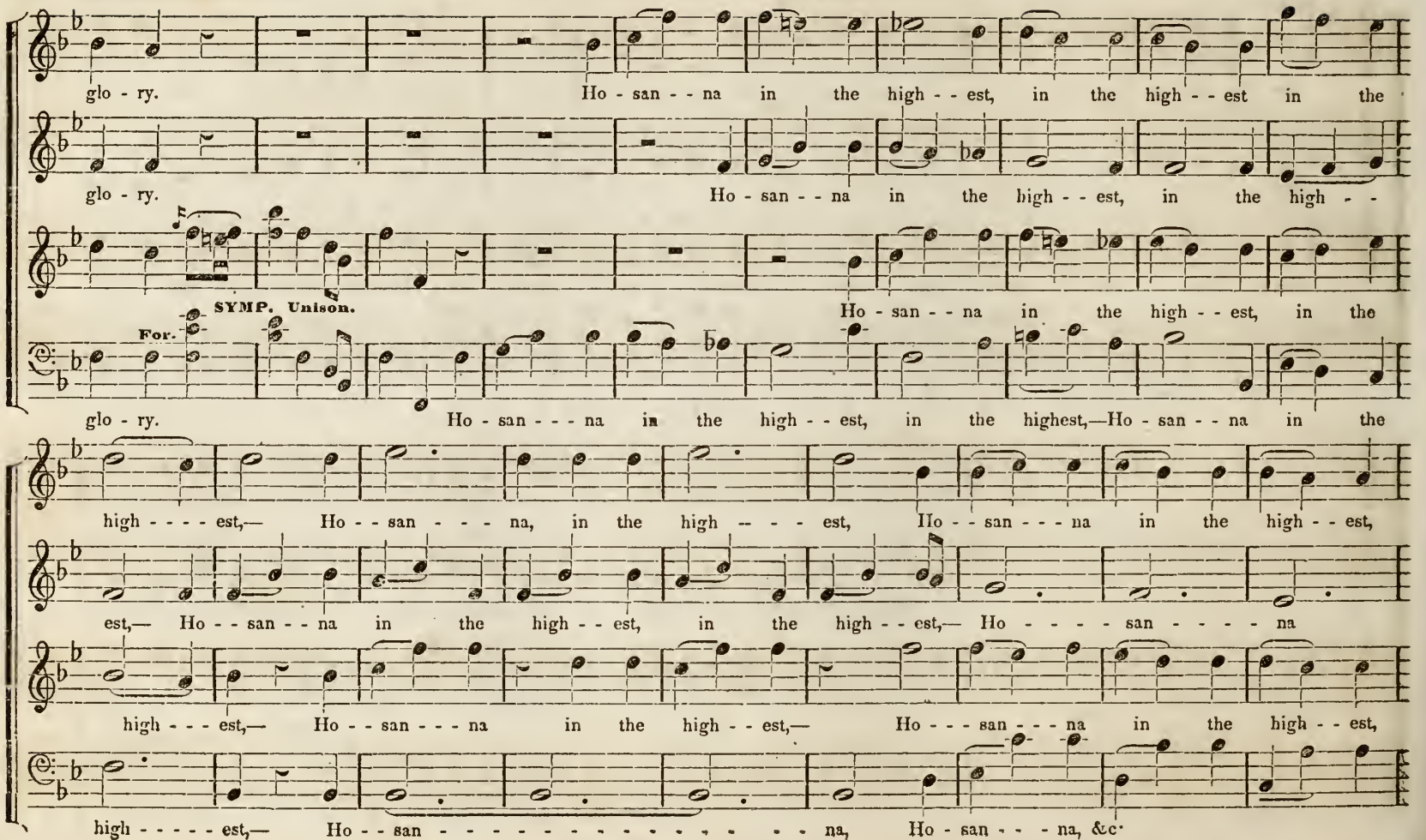
Harwood.



SANCTUS.


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.

in the high - - - est, Ho - - san - - - na in the high - - - - - - - - - - - - est!

GLENBURN. C. M.

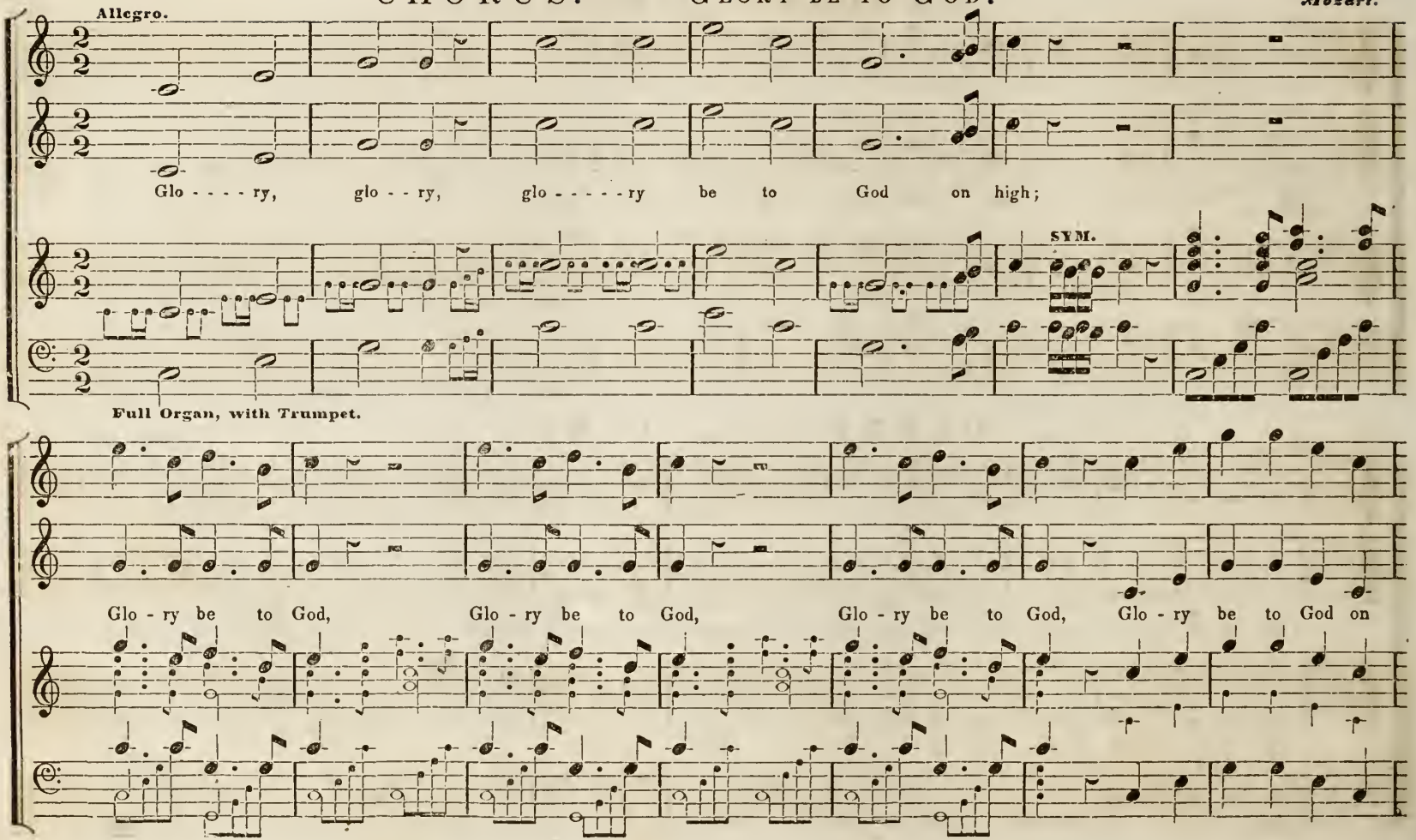
Allegro.

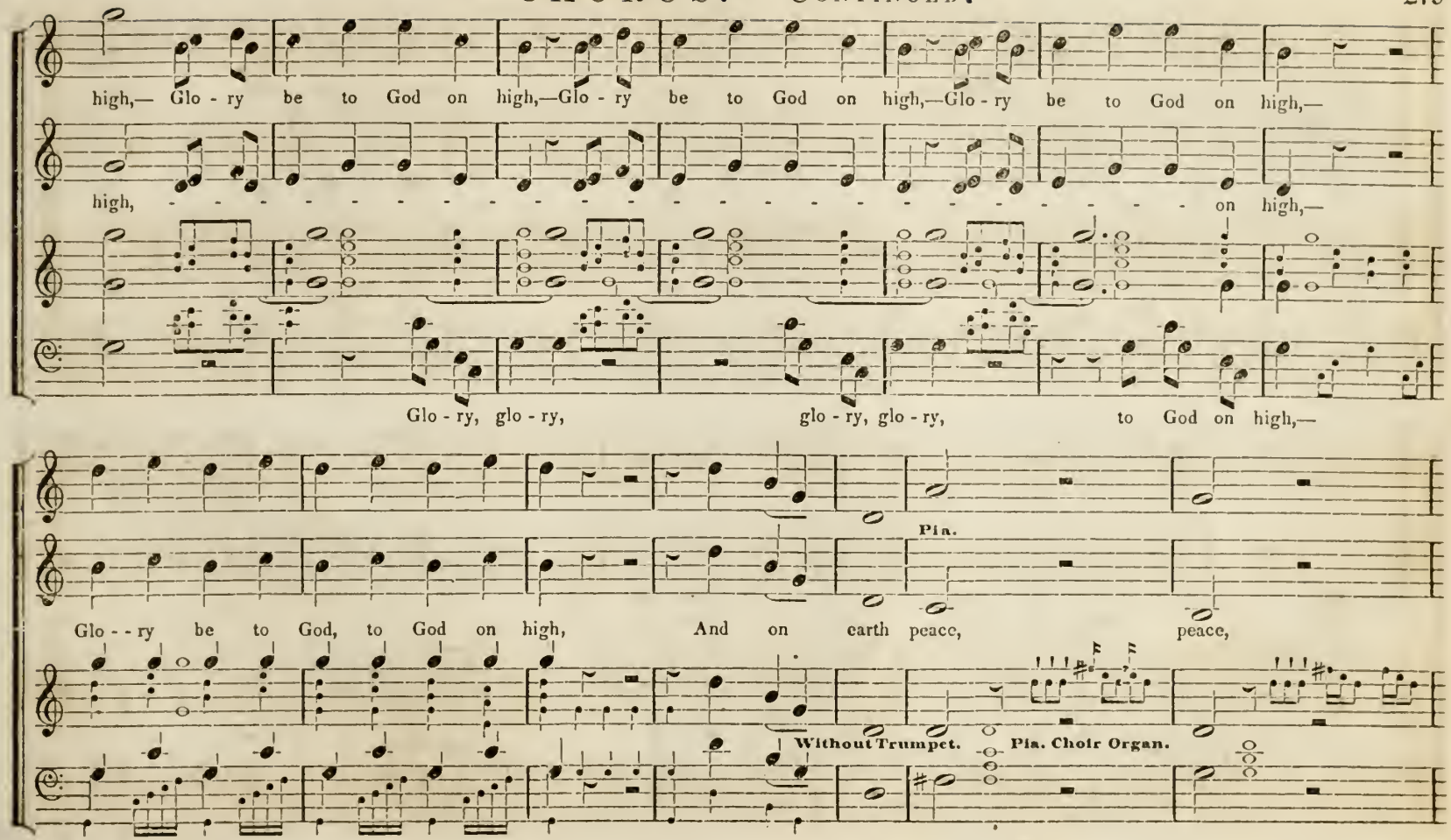
Silas Allen. Jr.

Come, let us join our cheerful songs With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

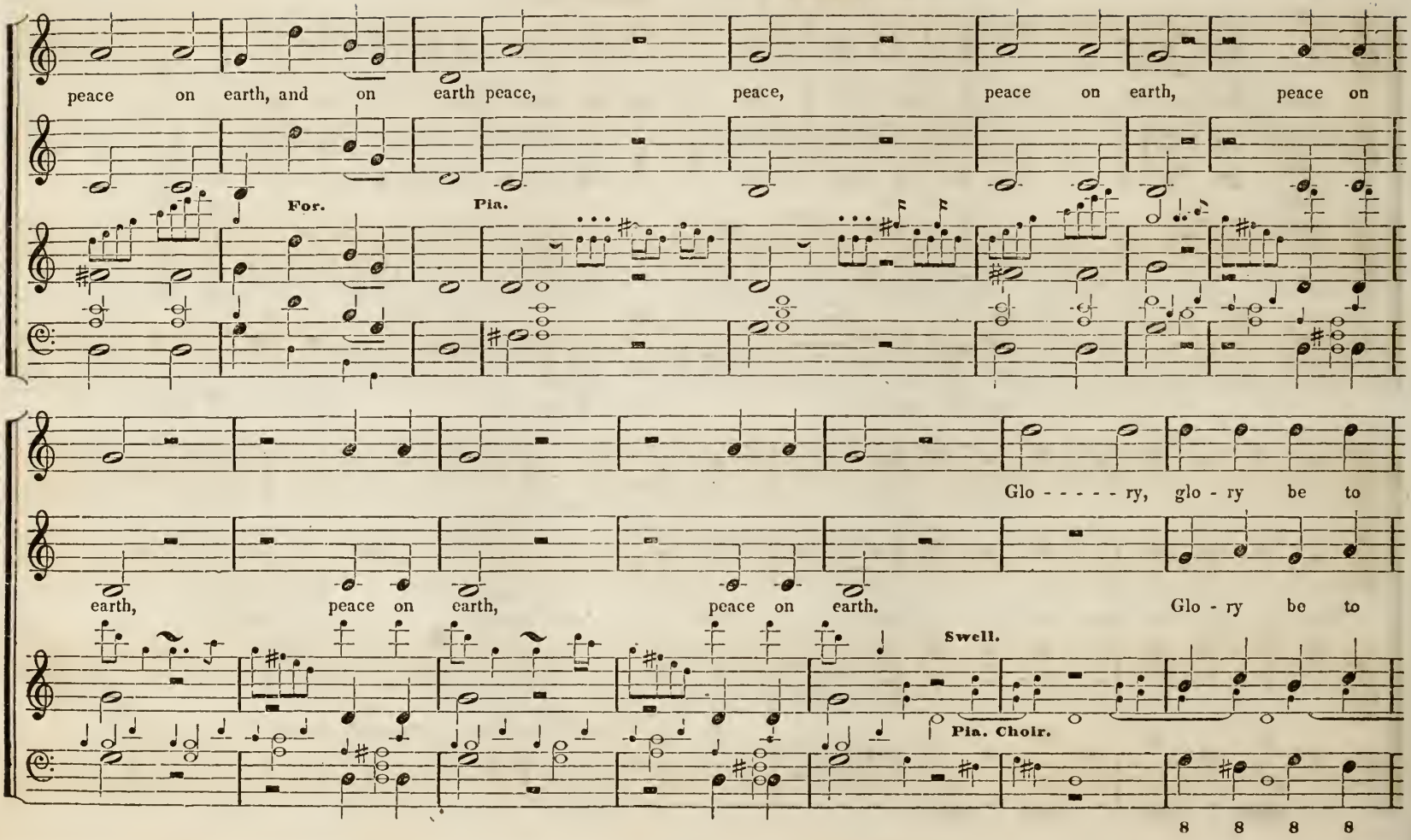
CHORUS. 'GLORY BE TO GOD.'

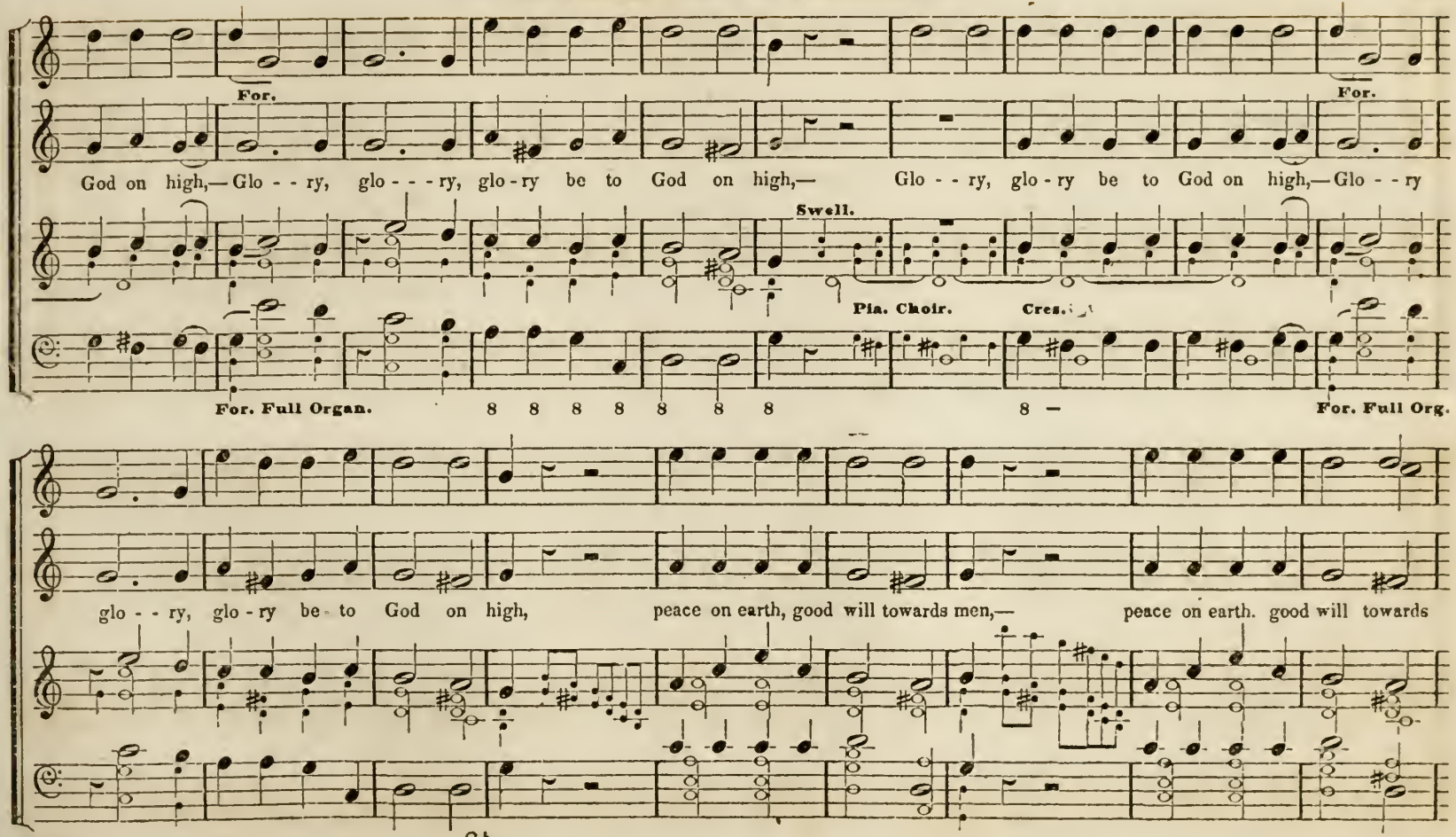
Mozart.



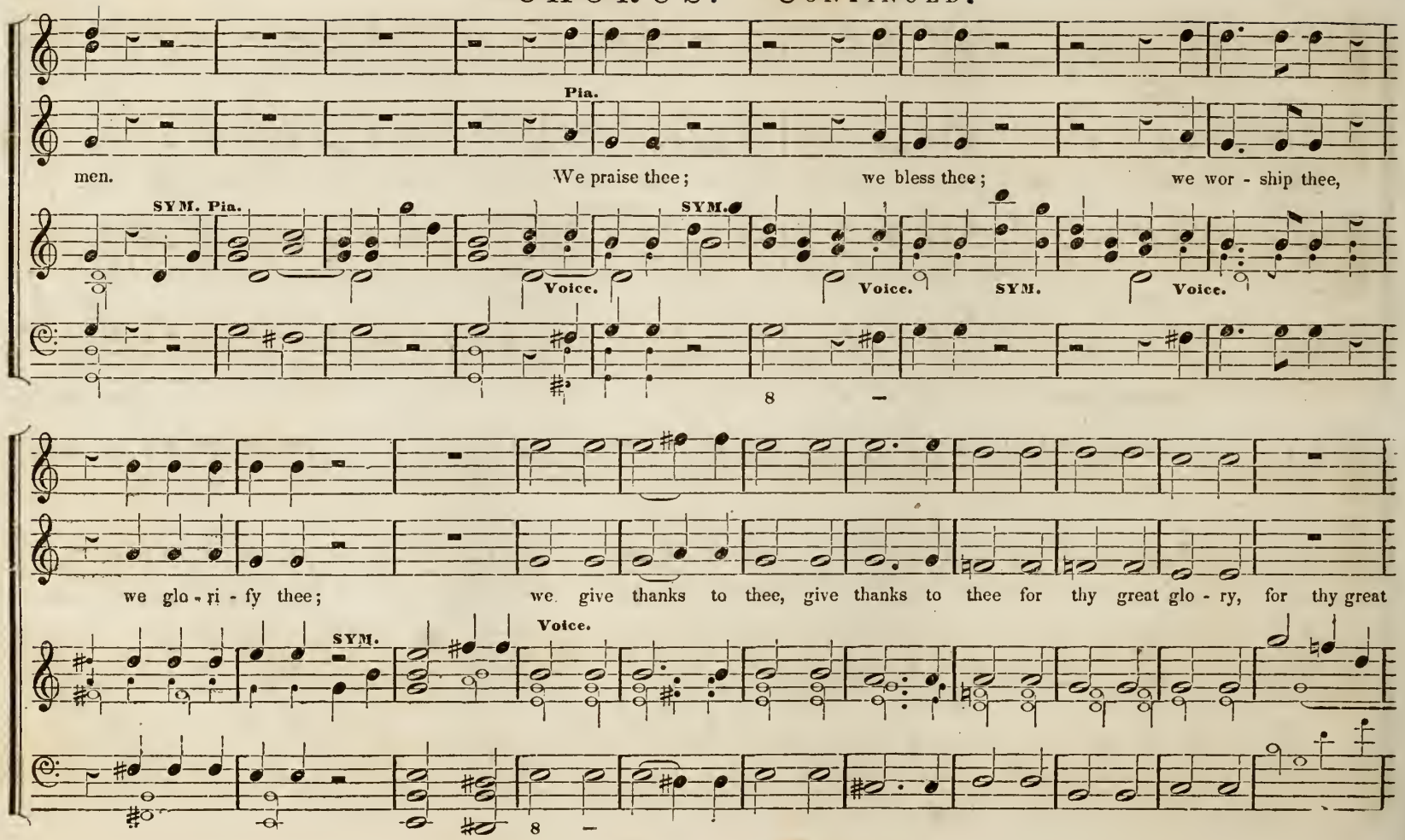

high,— Glo - ry be to God on high,—Glo - ry be to God on high,—Glo - ry be to God on high,—
high, on high,—
Glo - ry, glo - ry, glo - ry, glo - ry, to God on high,—
Pia.
Glo - - ry be to God, to God on high, And on earth peace, peace,
Without Trumpet.
Pia. Choir Organ.

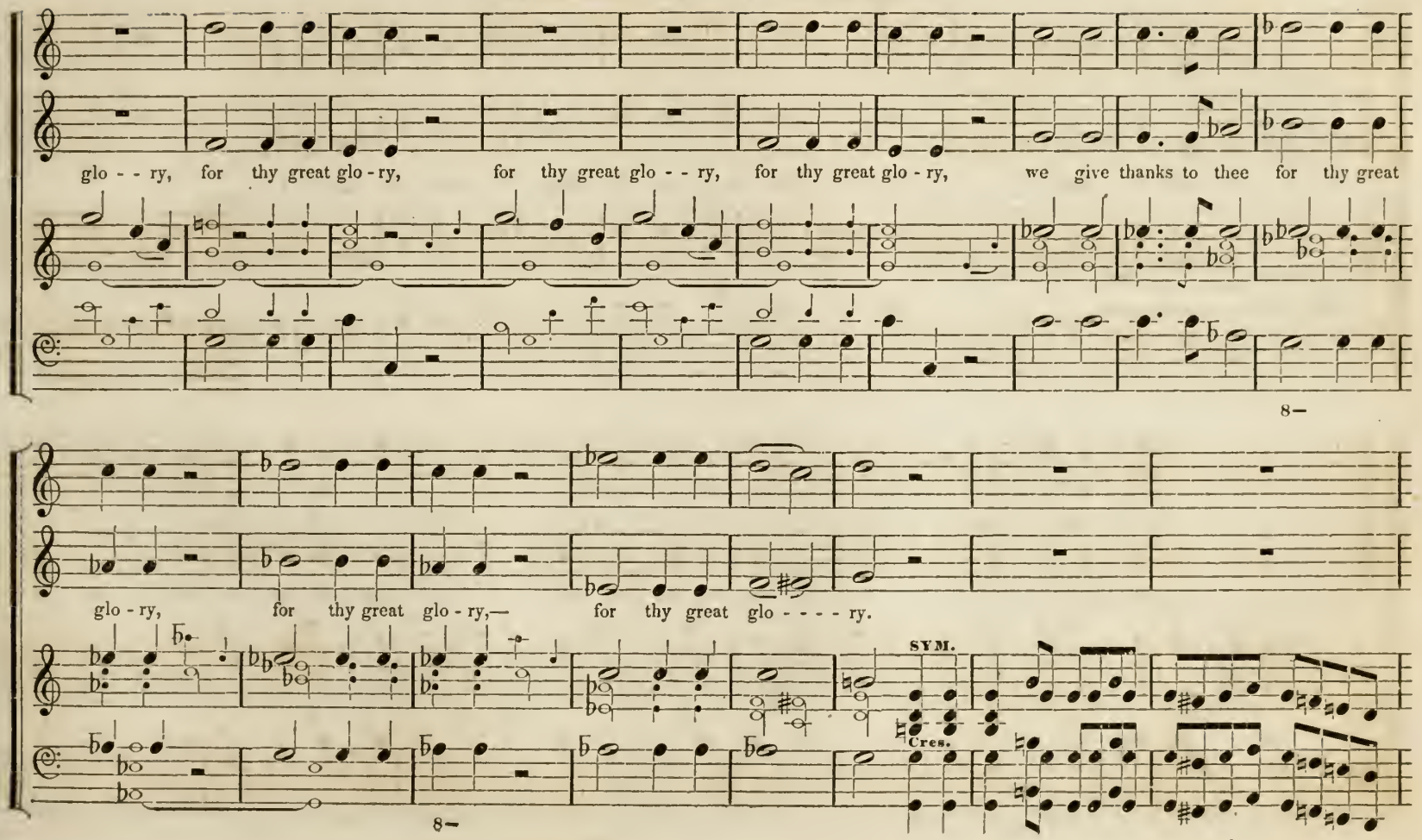
CHORUS. CONTINUED.



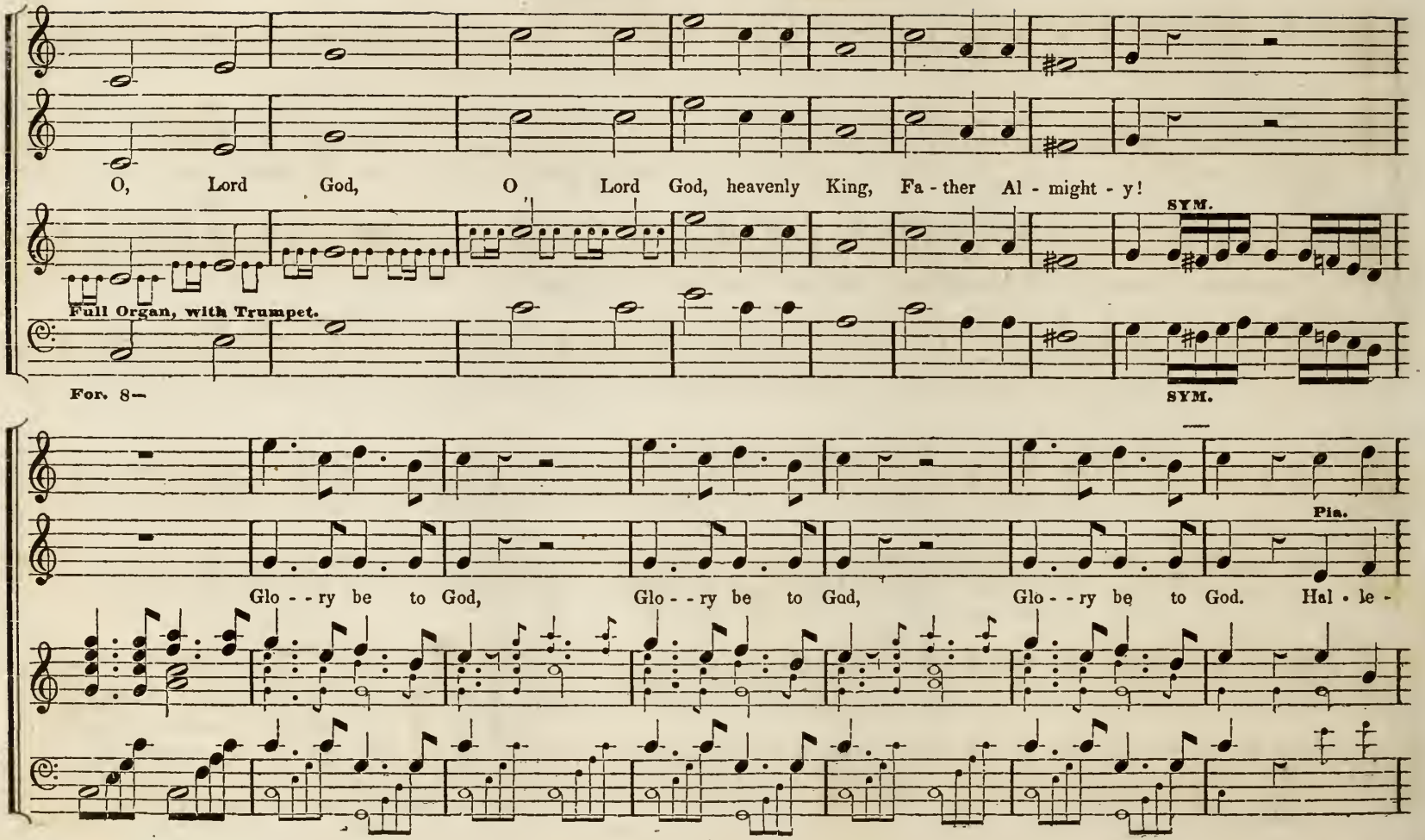

For.
For.
God on high,— Glo - - ry, glo - - - ry, glo - ry be to God on high,— Glo - - ry, glo - ry be to God on high,— Glo - - ry
Swell.
Pia. Choir.
Cres.
For. Full Organ.
8 8 8 8 8 8 8
8 —
For. Full Org.
glo - - ry, glo - ry be to God on high, peace on earth, good will towards men,— peace on earth.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

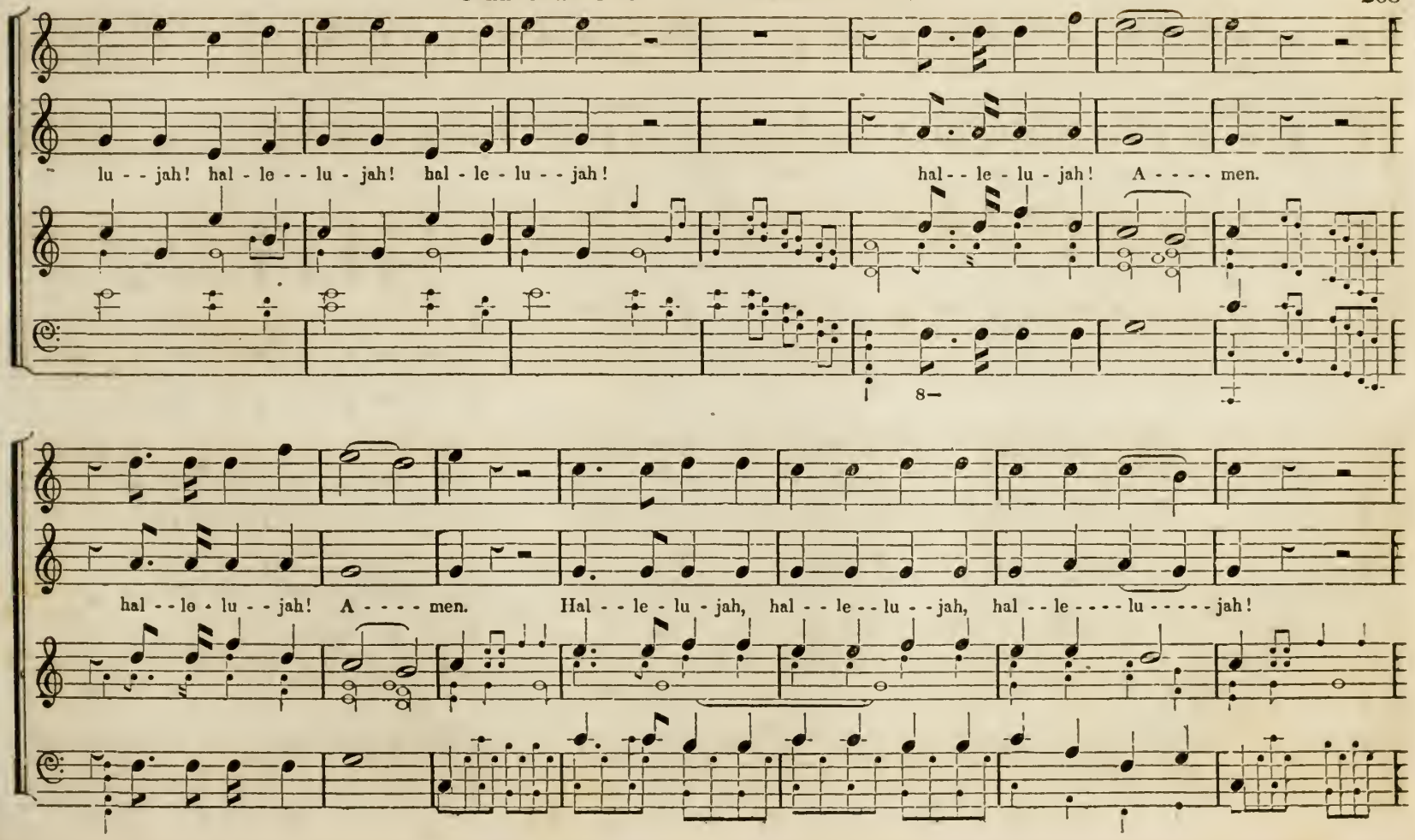
CHORUS. CONTINUED.



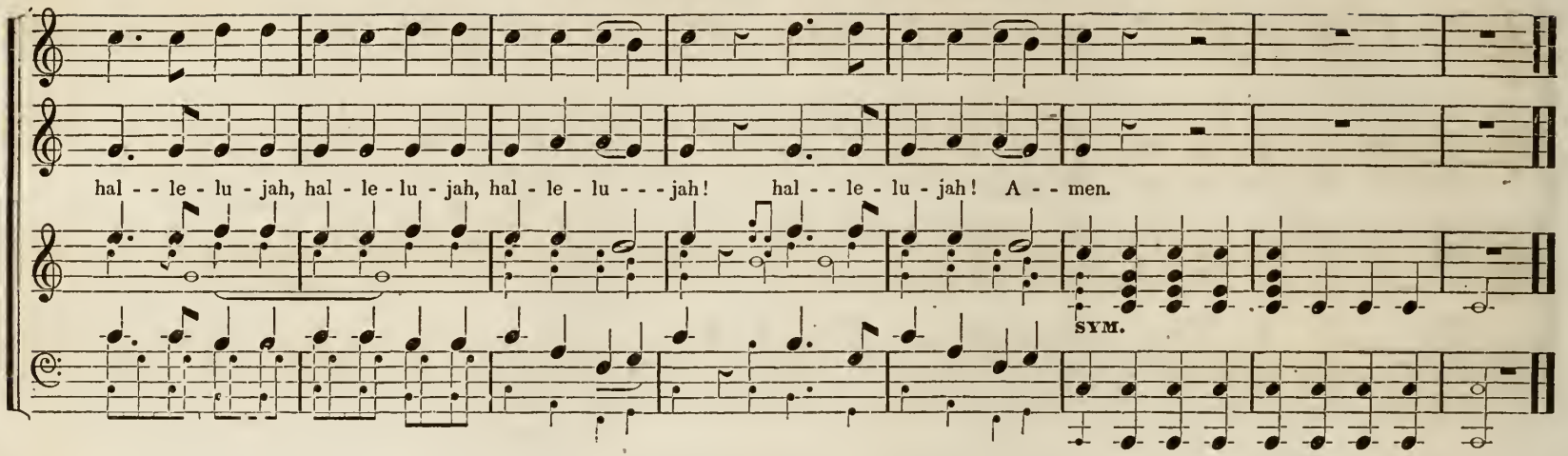

glo - - ry, for thy great glo - ry, for thy great glo - - ry, for thy great glo - ry, we give thanks to thee for thy great
8—
glo - ry, for thy great glo - ry,— for thy great glo - - - - ry.
SYM.
Cres.
8—

CHORUS. CONTINUED.



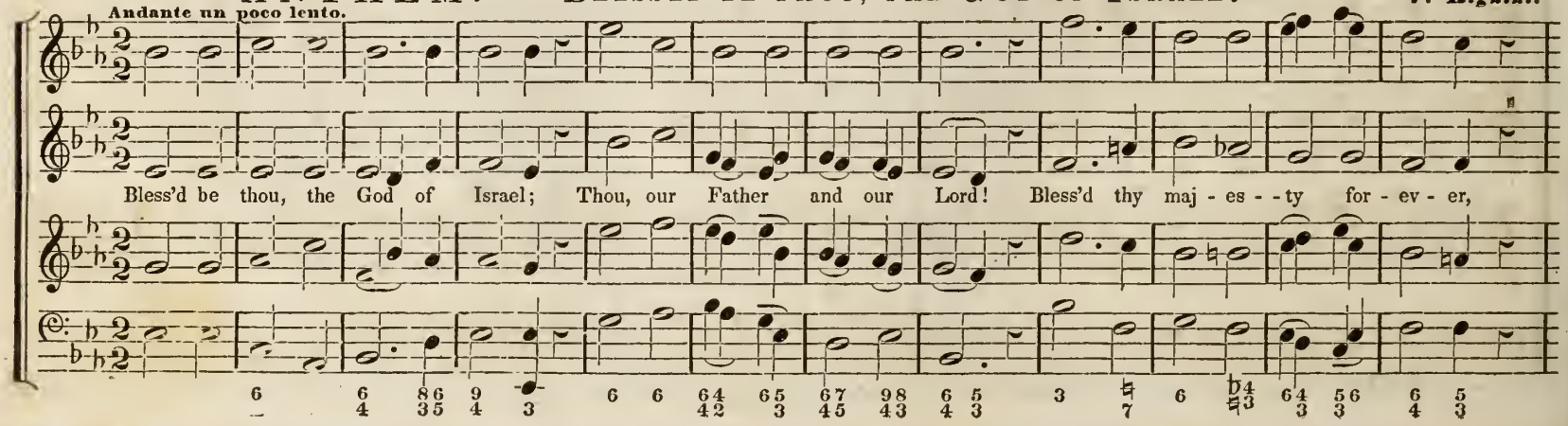

lu - - jah! hal - le - - lu - jah! hal - le - lu - - jah!
hal - - le - lu - jah! A - - - - men.
8—
hal - - le - lu - - jah! A - - - - men.
Hal - - le - lu - jah, hal - - le - - lu - - jah, hal - - le - - - - lu - - - - - jah!

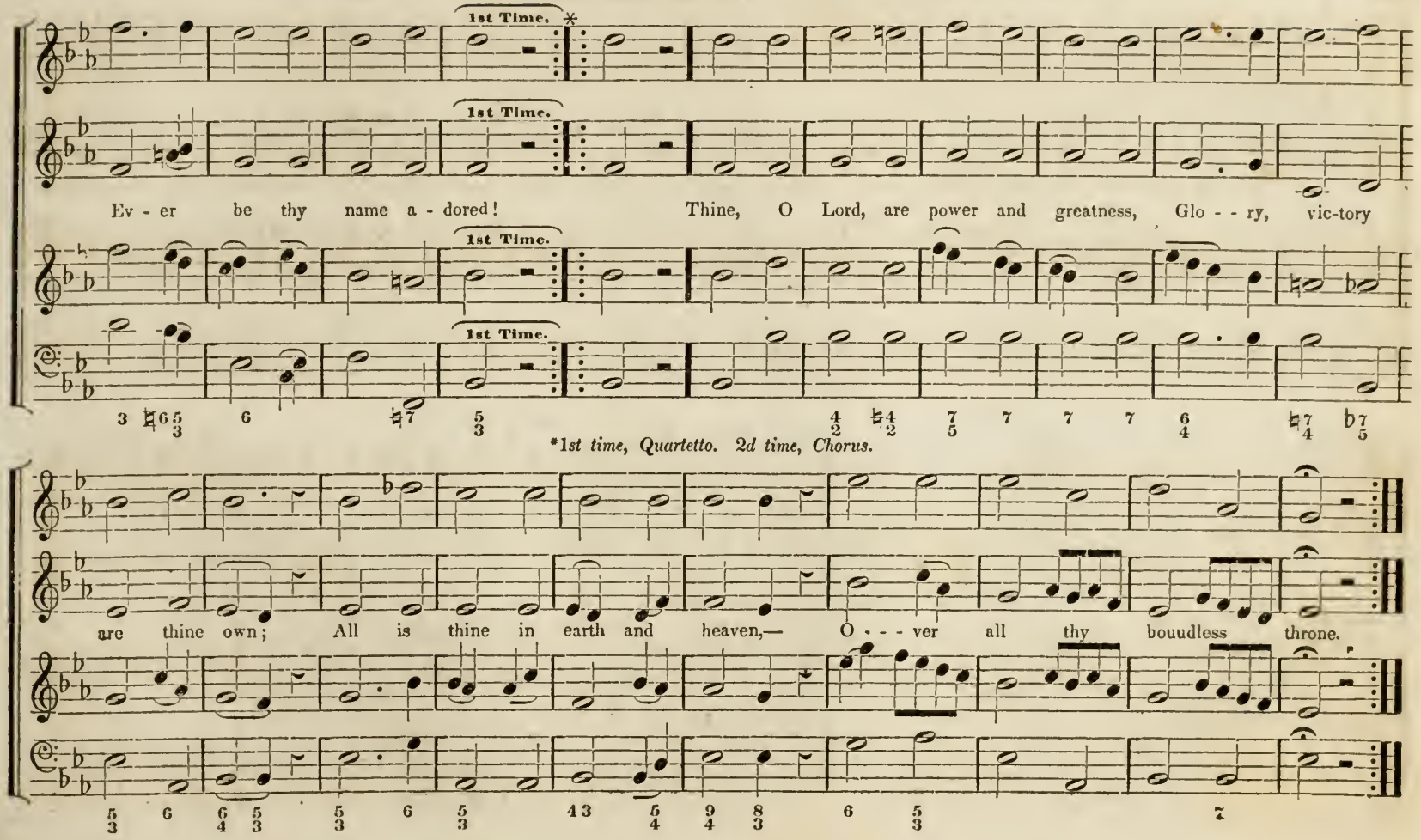
CHORUS. Concluded.



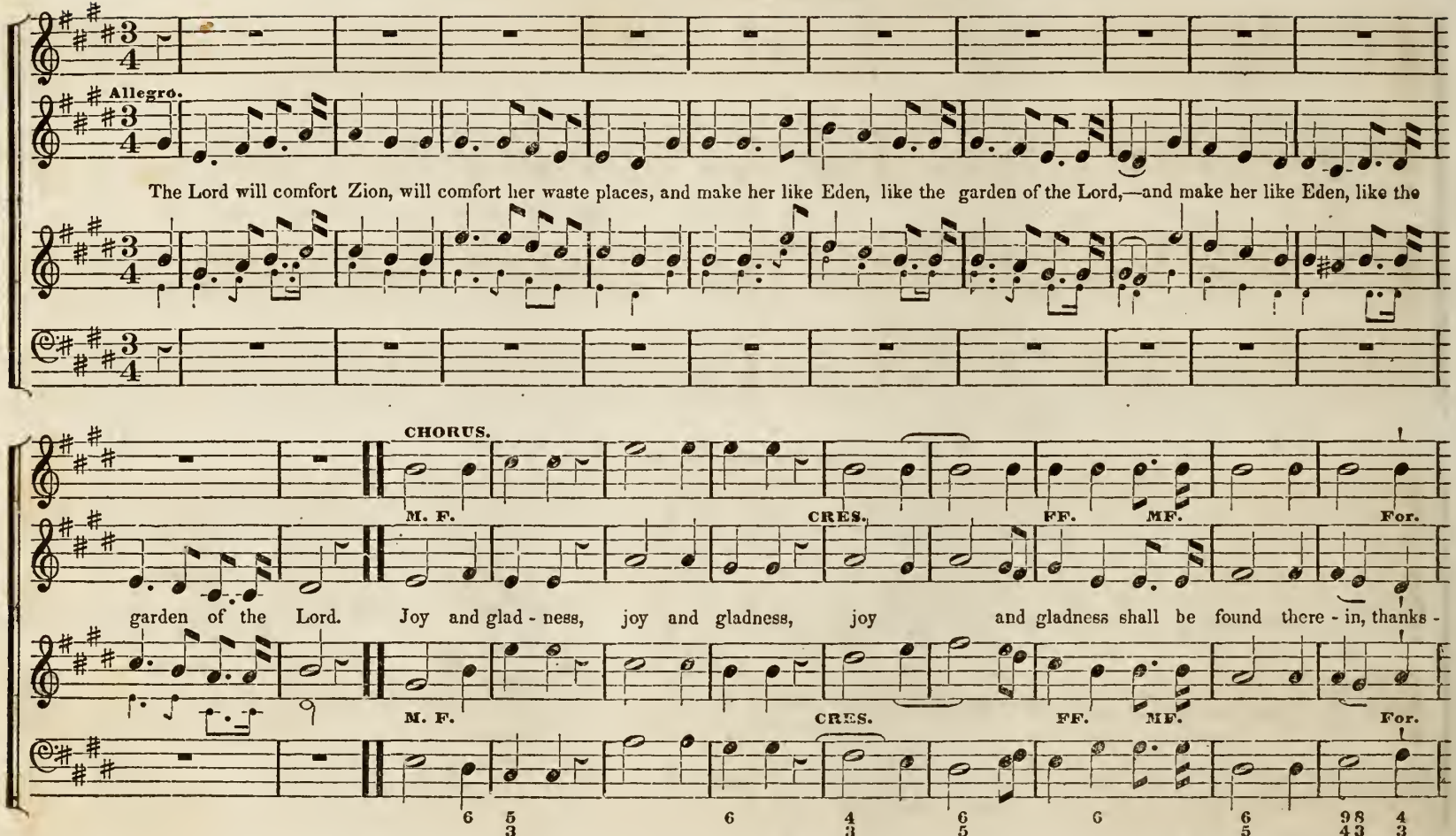
ANTHEM. 'Blessed be thou, the God of Israel.'

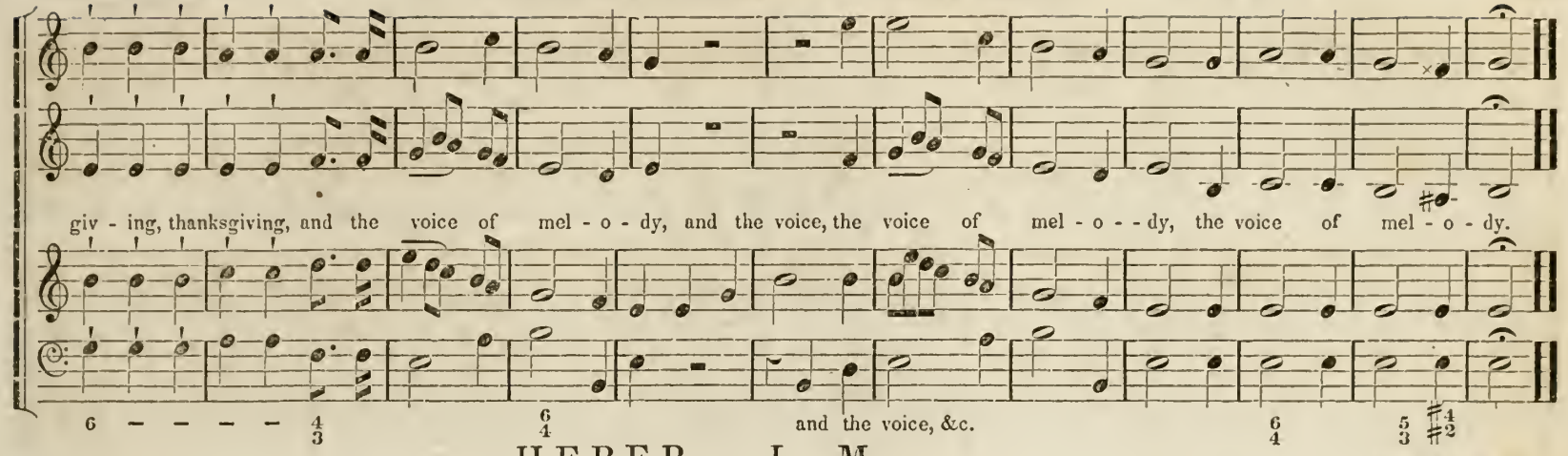
V. Righini.




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 bouudless throne.

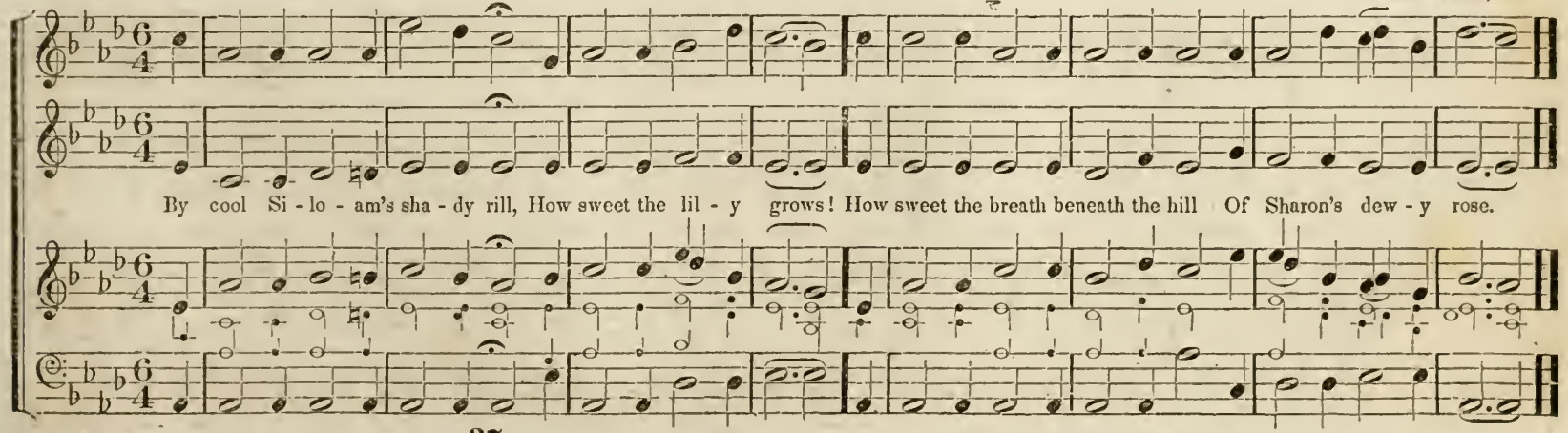
ANTHEM. 'THE LORD SHALL COMFORT ZION.'





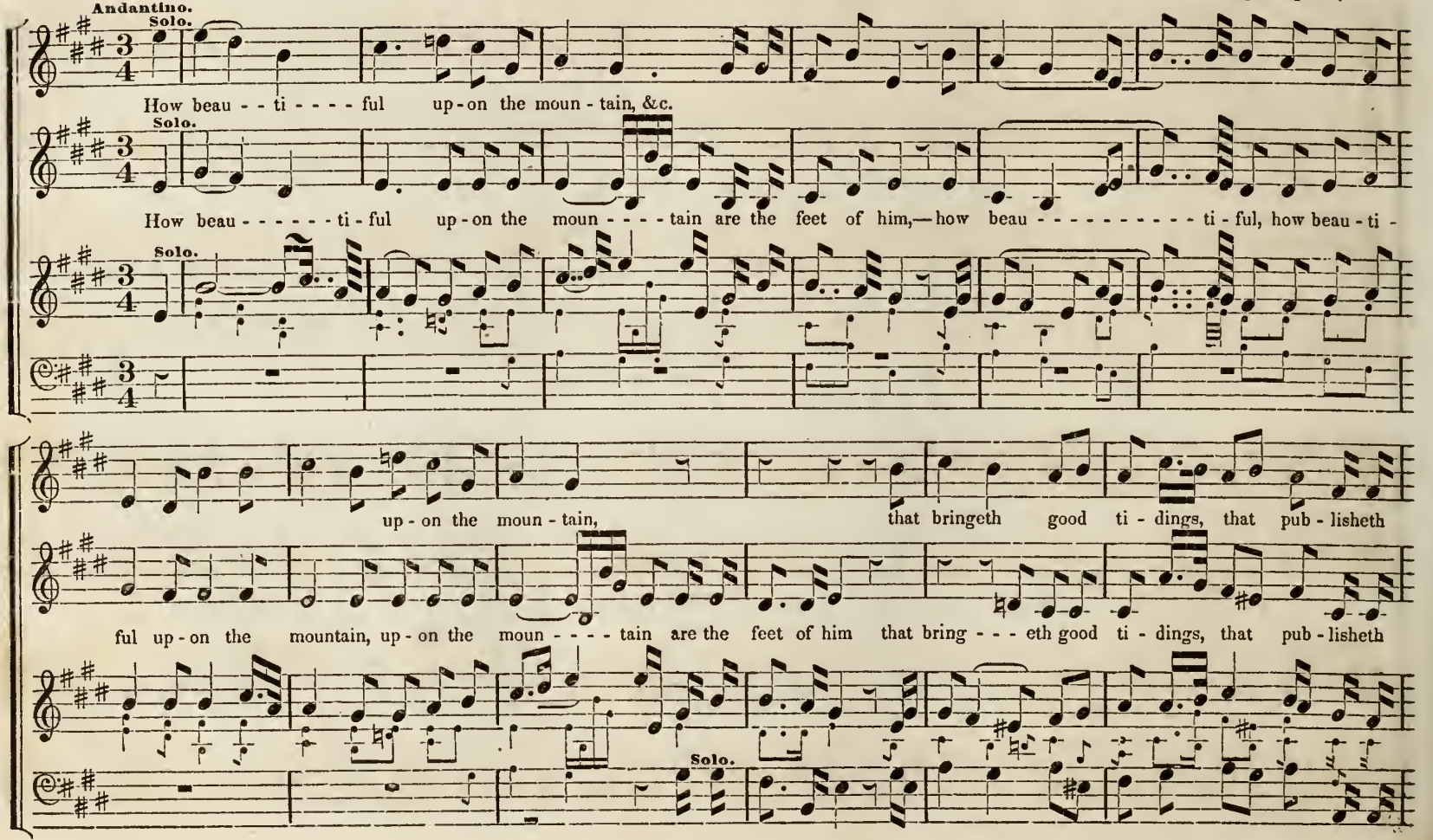
HEBER. L. M.

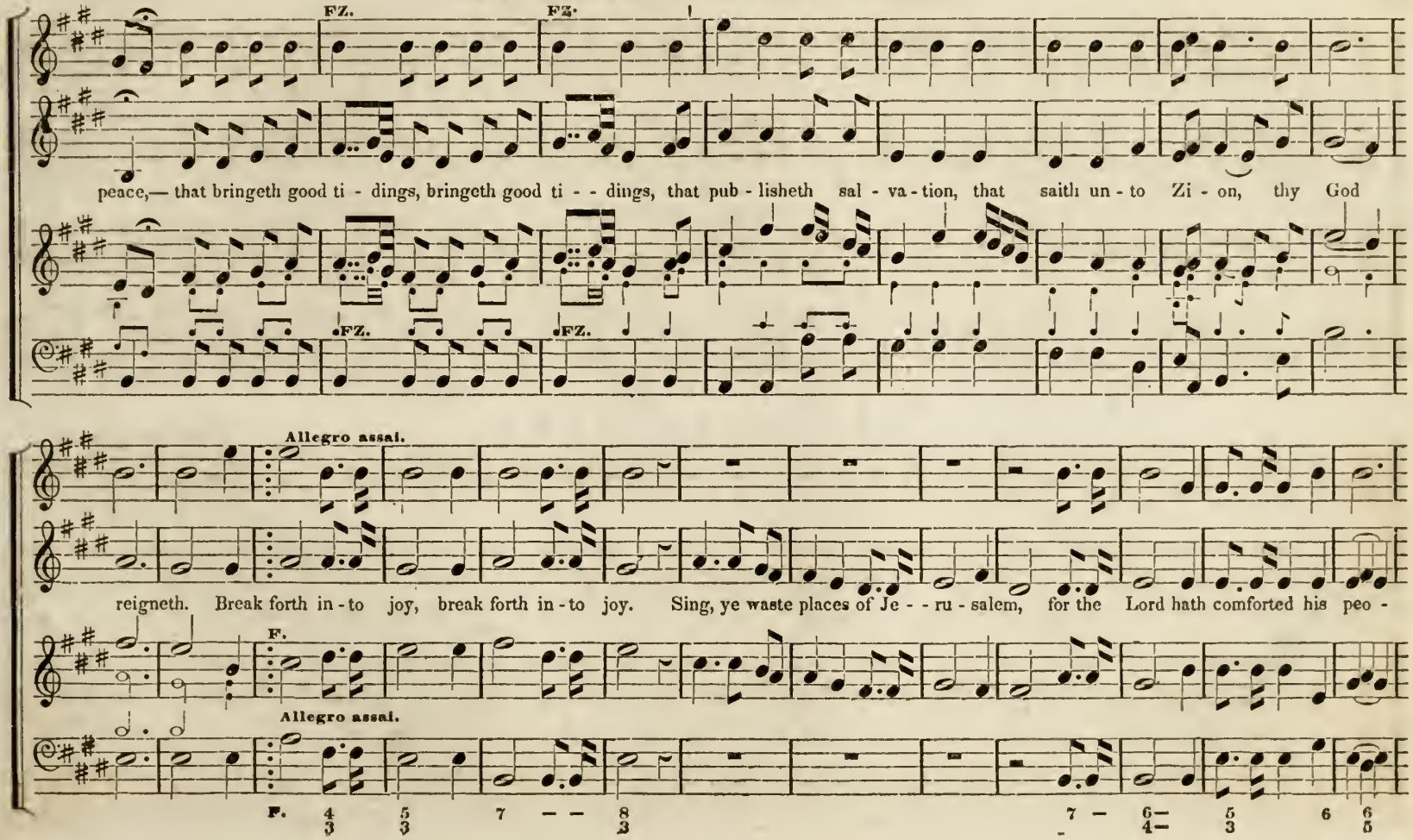
Silas Allen, Jr.



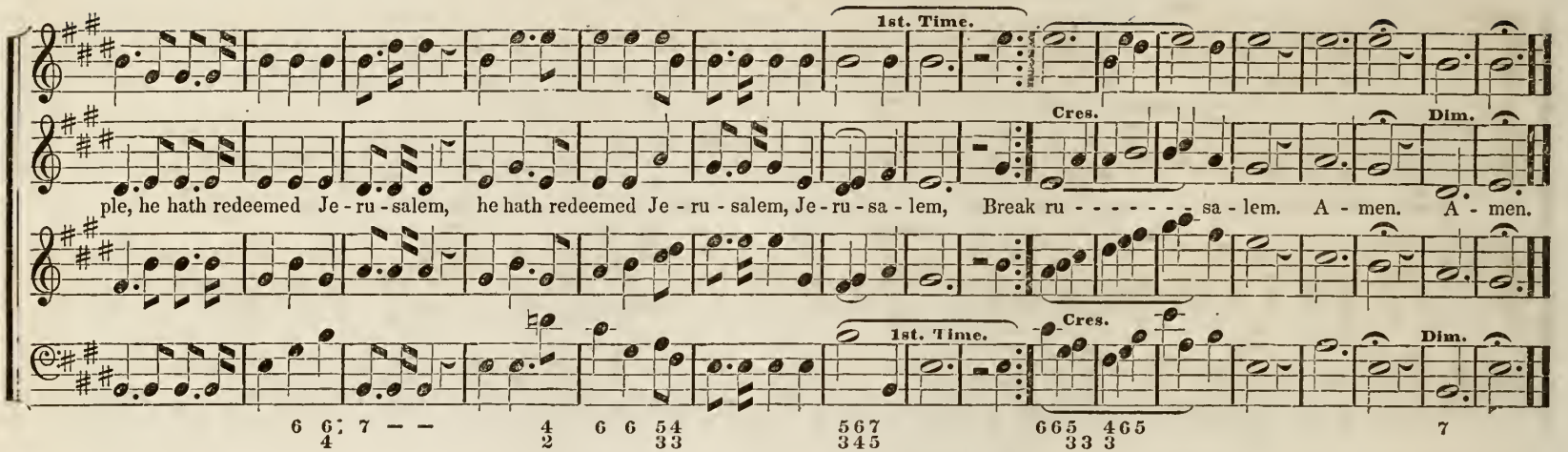
ANTHEM. 'How beautiful upon the mountain.'

The First Movement by Haydn.



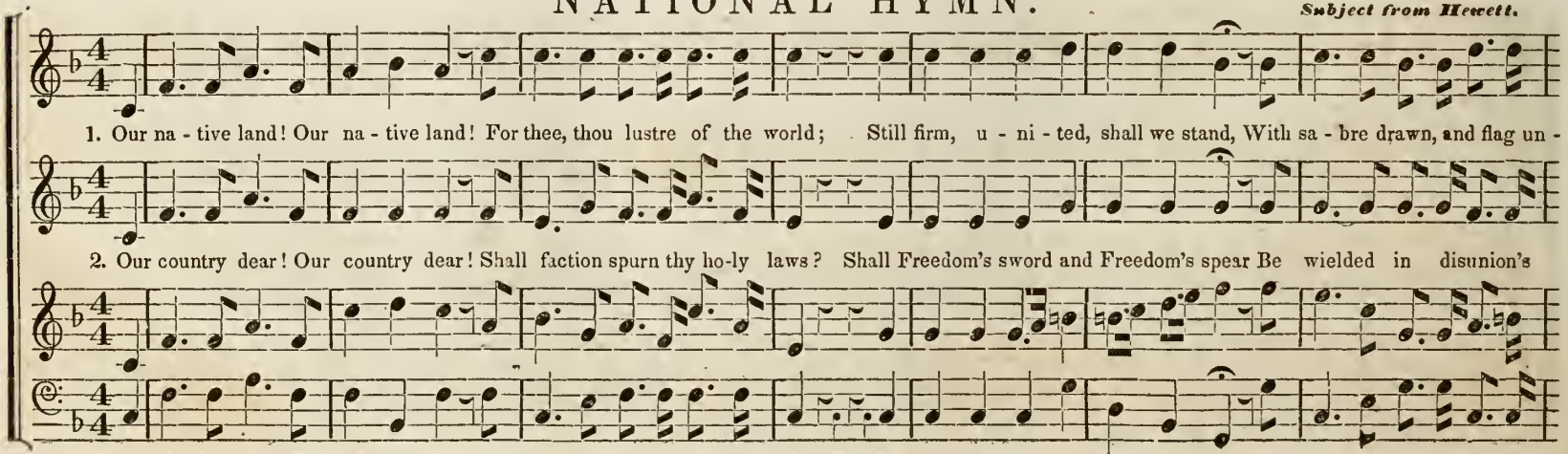

FZ.
FZ.
peace,— that bringeth good ti - dings, bringeth good ti - - dings, that pub - lisheth sal - va - tion, that saith un - to Zi - on, thy God
FZ.
FZ.
Allegro assai.
reigneth. Break forth in - to joy, break forth in - to joy. Sing, ye waste places of Je - - ru - salem, for the Lord hath comforted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

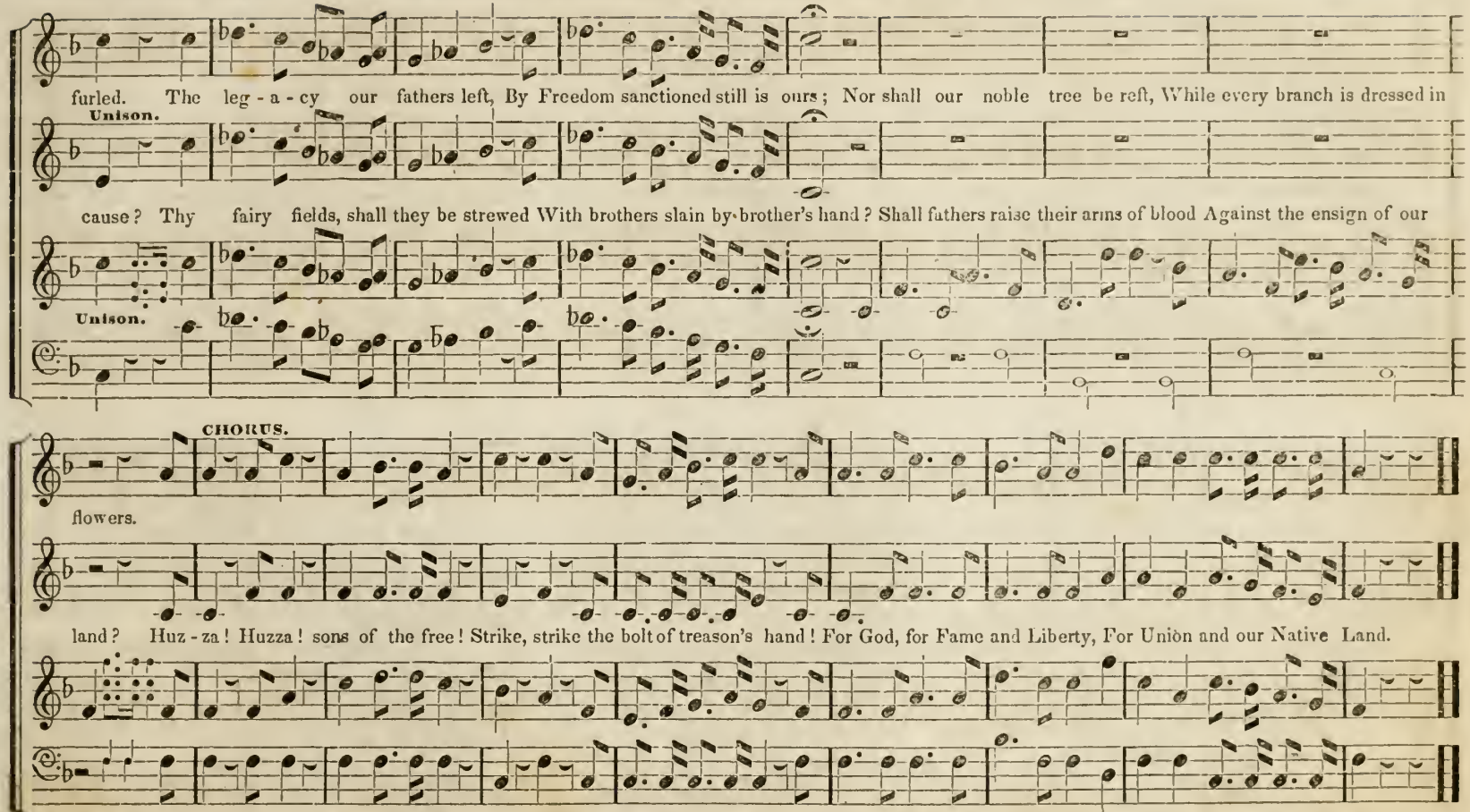
ANTHEM. CONCLUDED.



NATIONAL HYMN.

Subject from Hewett.

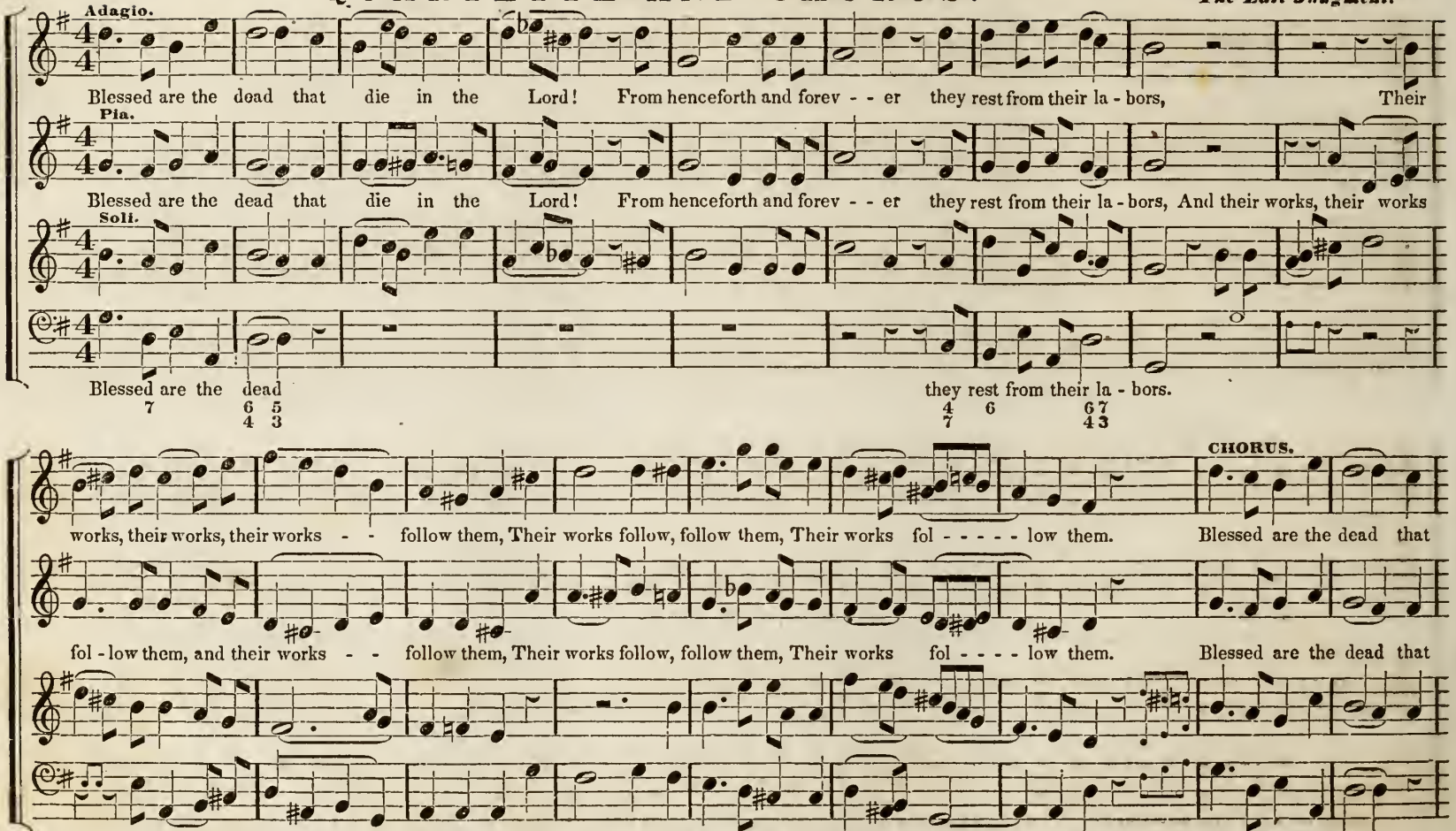


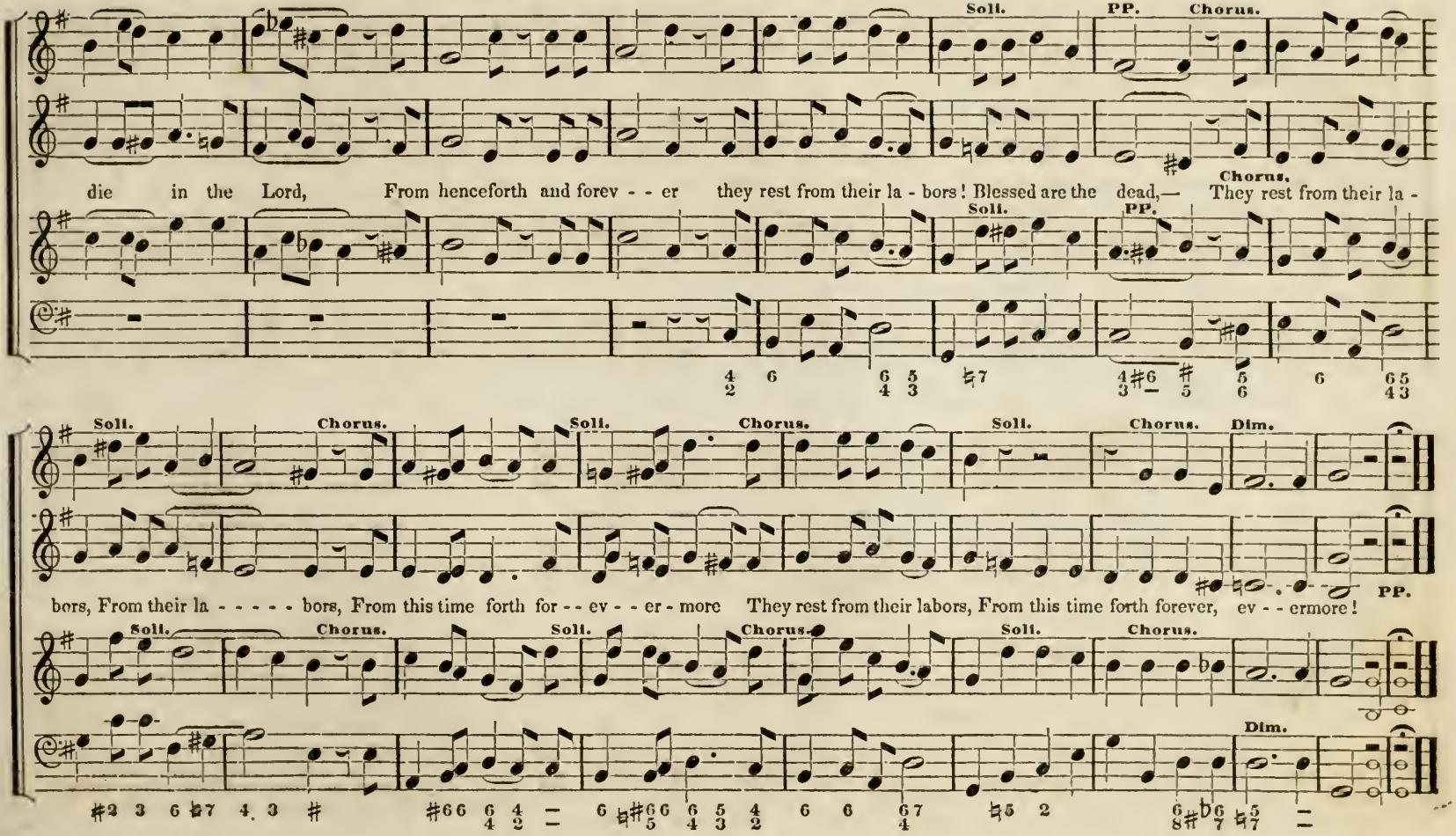


3. Our starry flag! Our starry flag!
Whose eagle sits enthroned in light,
Shalt thou not wave o'er hill and crag,
Triumphant in the hour of fight?
Let him who swells Rebellion's cry
In civil strife, once turn to thee,
A Patriot's tear will fill his eye,
His bright sword strike for Liberty.

QUARTETTE AND CHORUS.

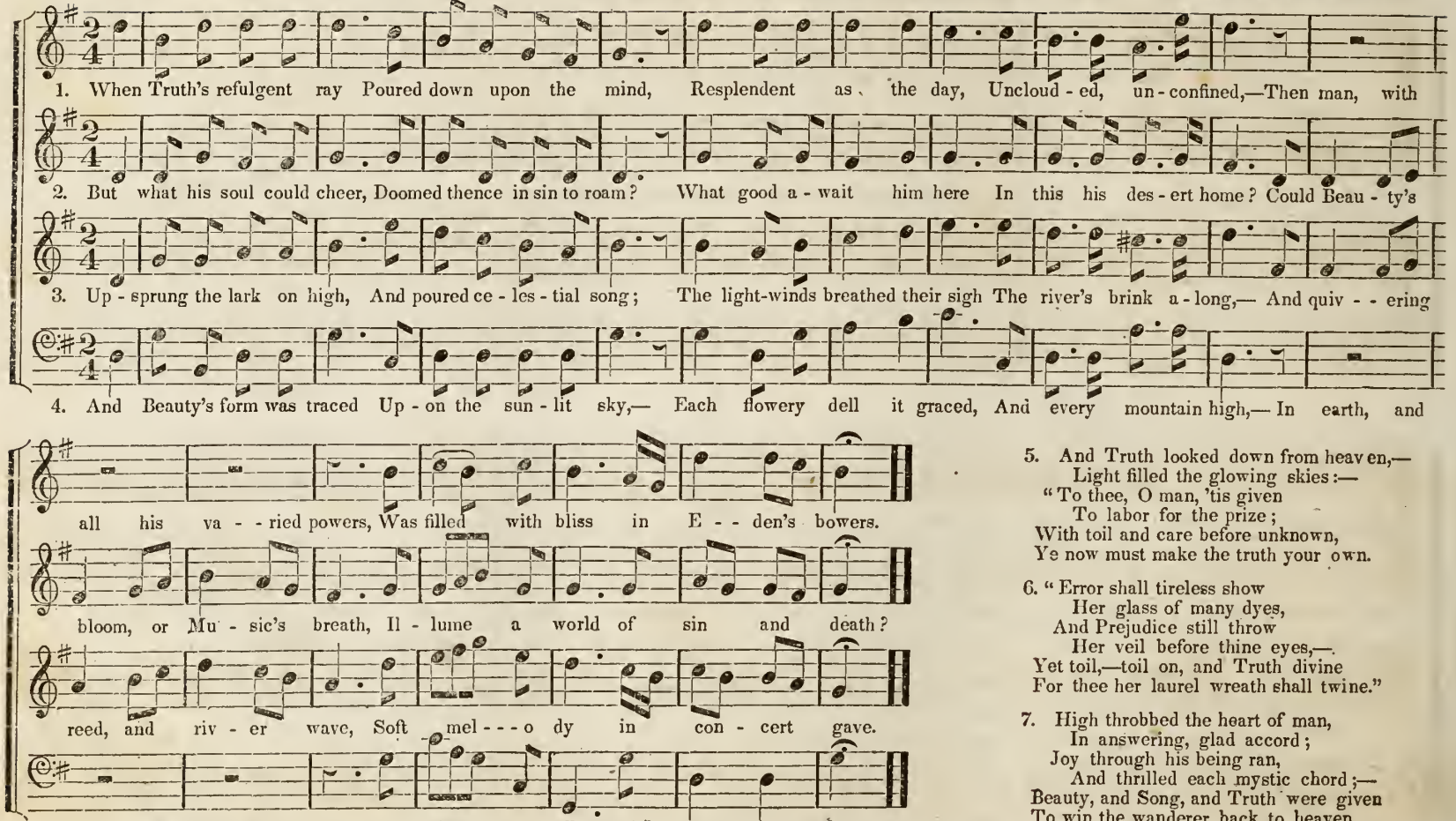
From Spohr's Oratorio, 'The Last Judgment.'




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 -
Chorus.
Soli.
PP.
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.

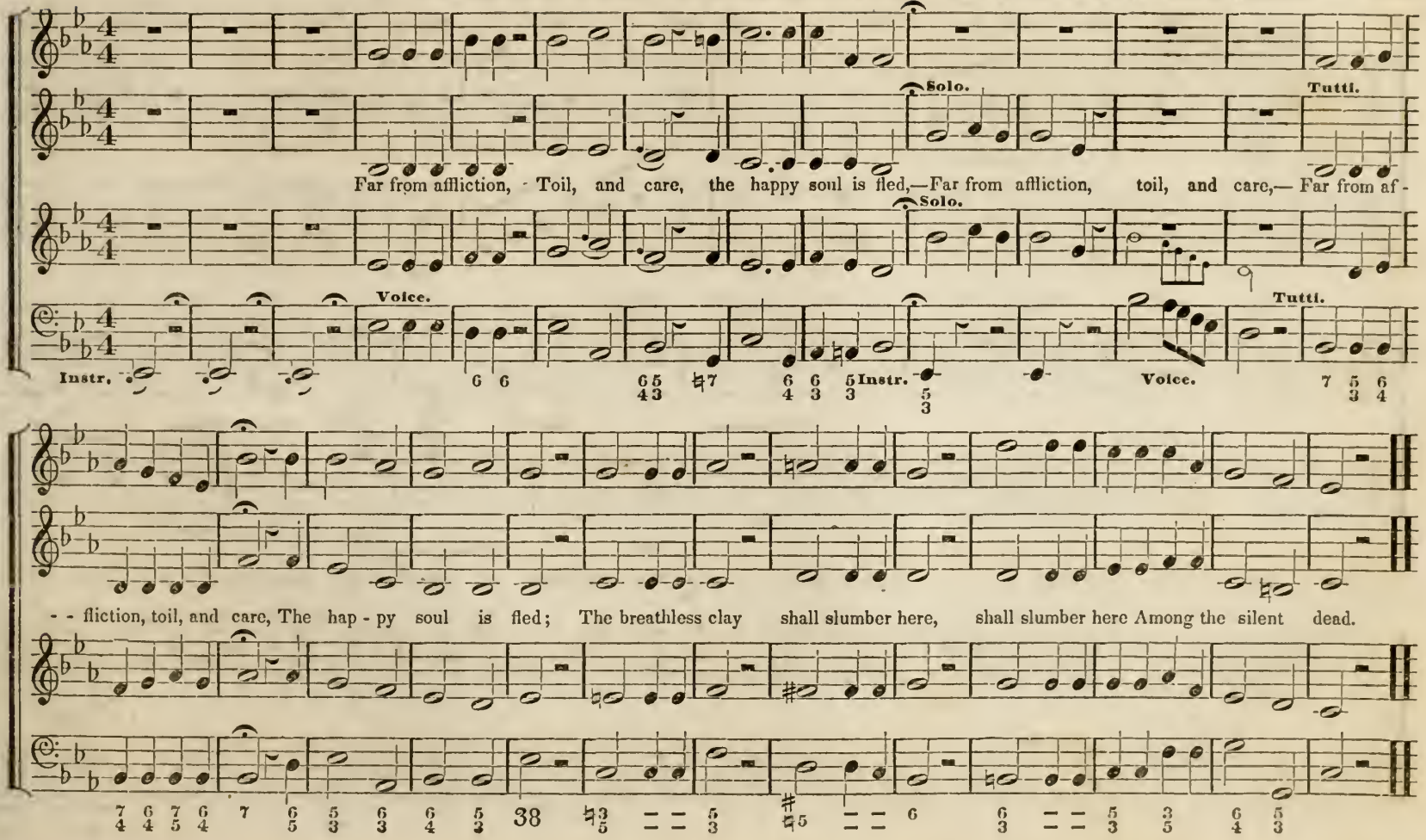
Words original, by Mrs. E. B. Thornton.



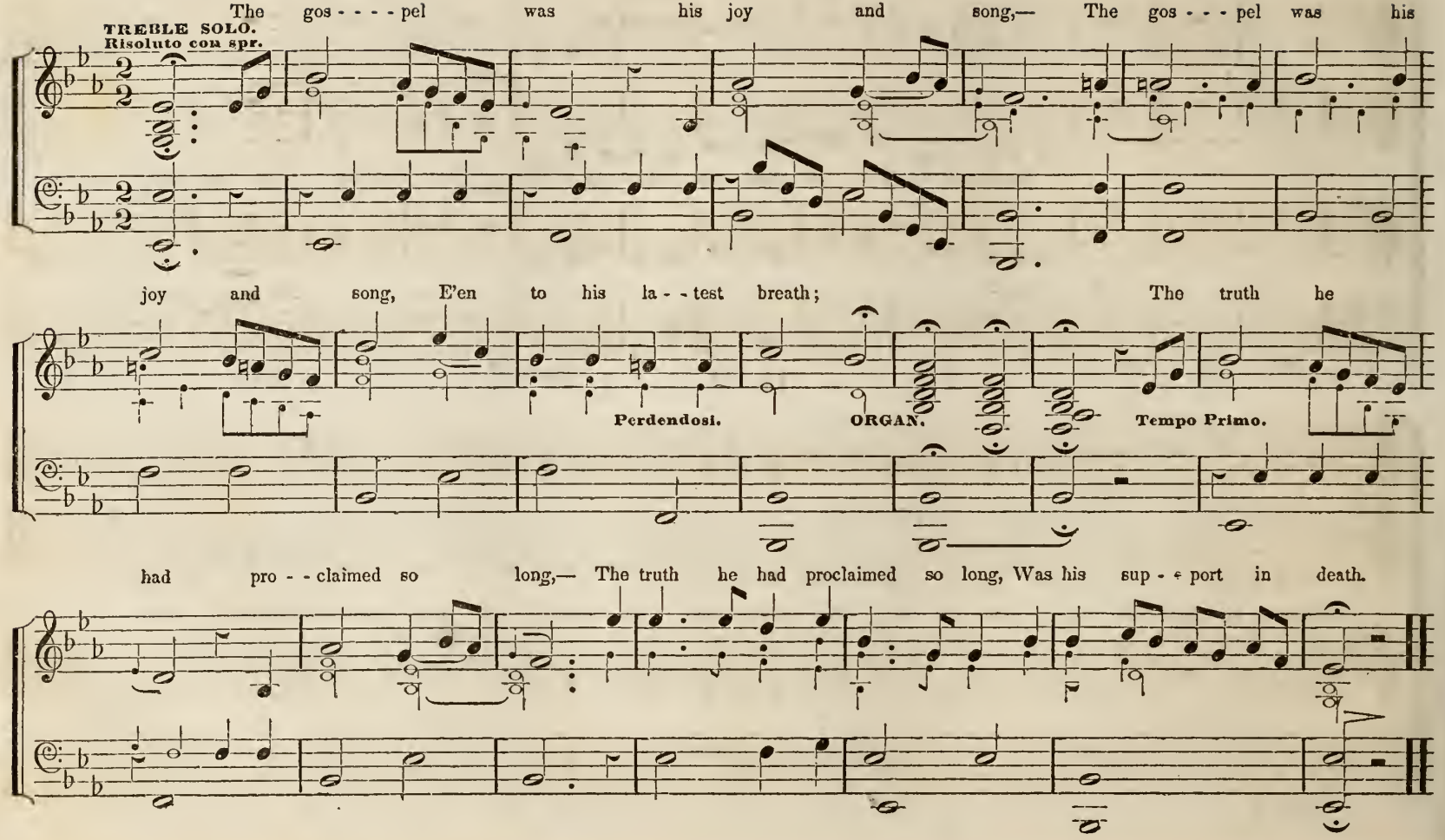
5. And Truth looked down from heaven,—
Light filled the glowing skies:—
"To thee, O man, 'tis given
To labor for the prize;
With toil and care before unknown,
Ye now must make the truth your own.

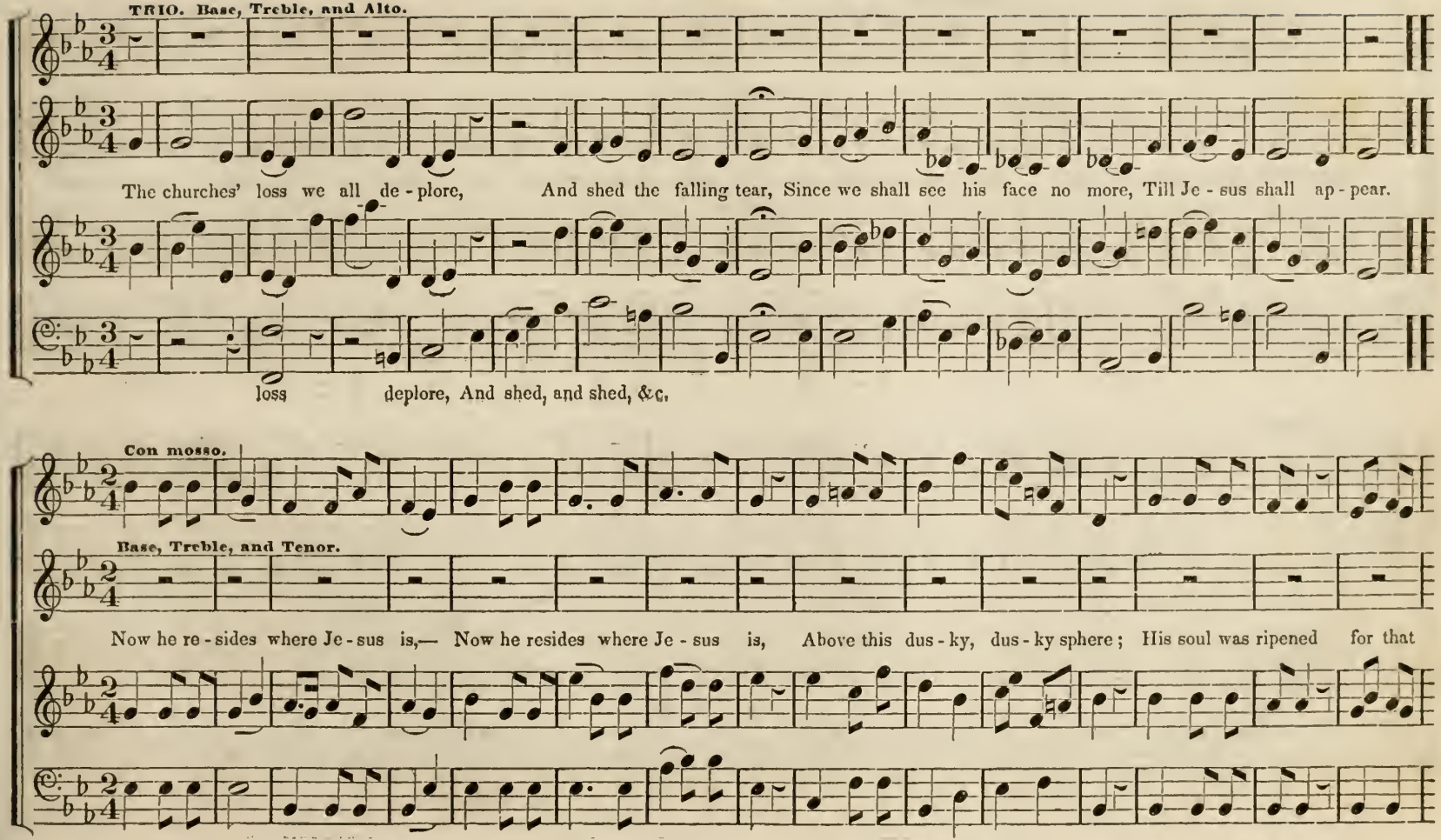
6. "Error shall tireless show
Her glass of many dyes,
And Prejudice still throw
Her veil before thine eyes,—.
Yet toil,—toil on, and Truth divine
For thee her laurel wreath shall twine."

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.

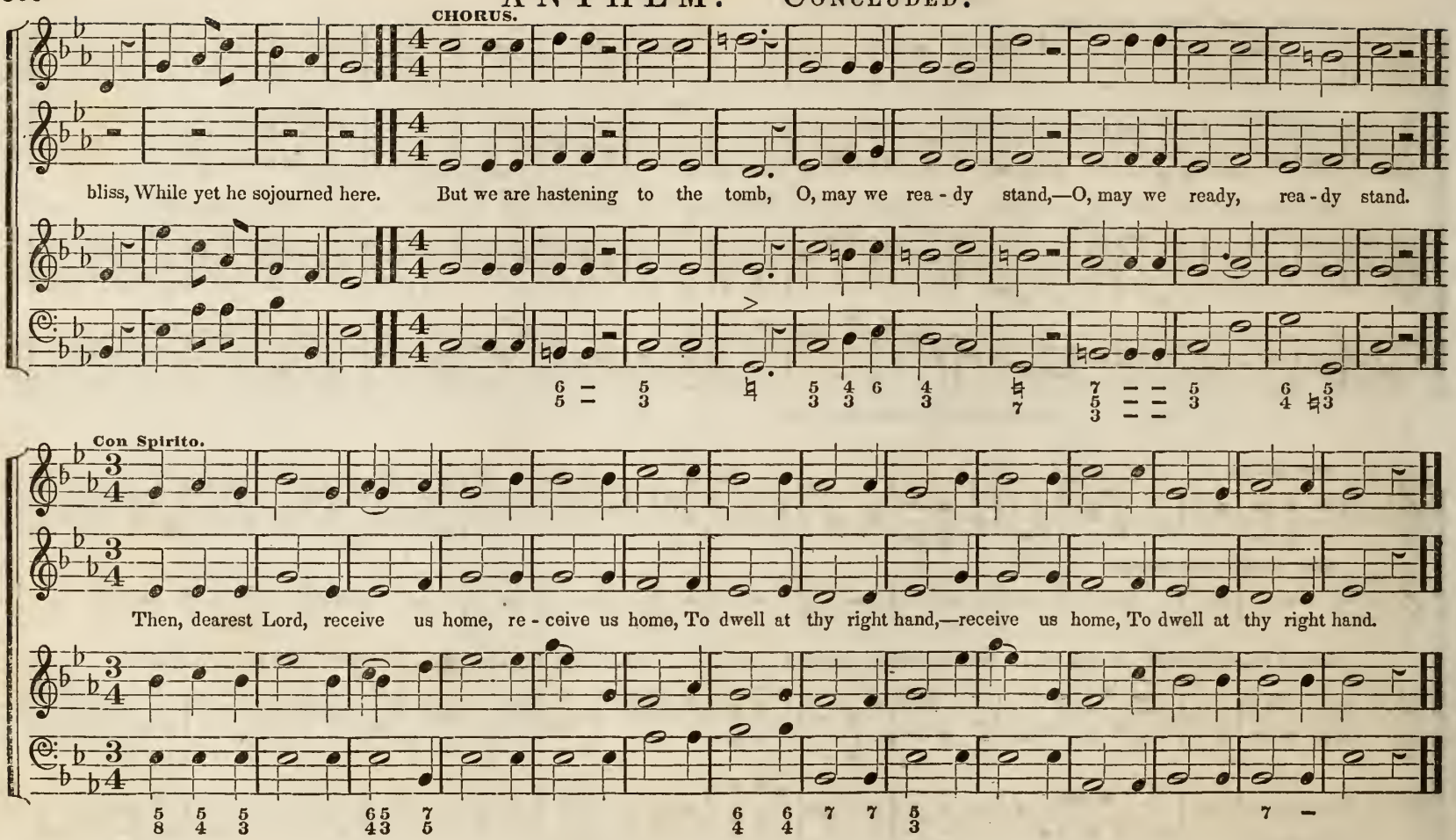

Solo.
Tutti.
Far from affliction, Toil, and care, the happy soul is fled,—Far from affliction, toil, and care,— Far from af-
Solo.
Voice.
Tutti.
Instr.
Instr.
Voice.
- - fliction, toil, and care, The hap - py soul is fled; The breathless clay shall slumber here, shall slumber here Among the silent dead.

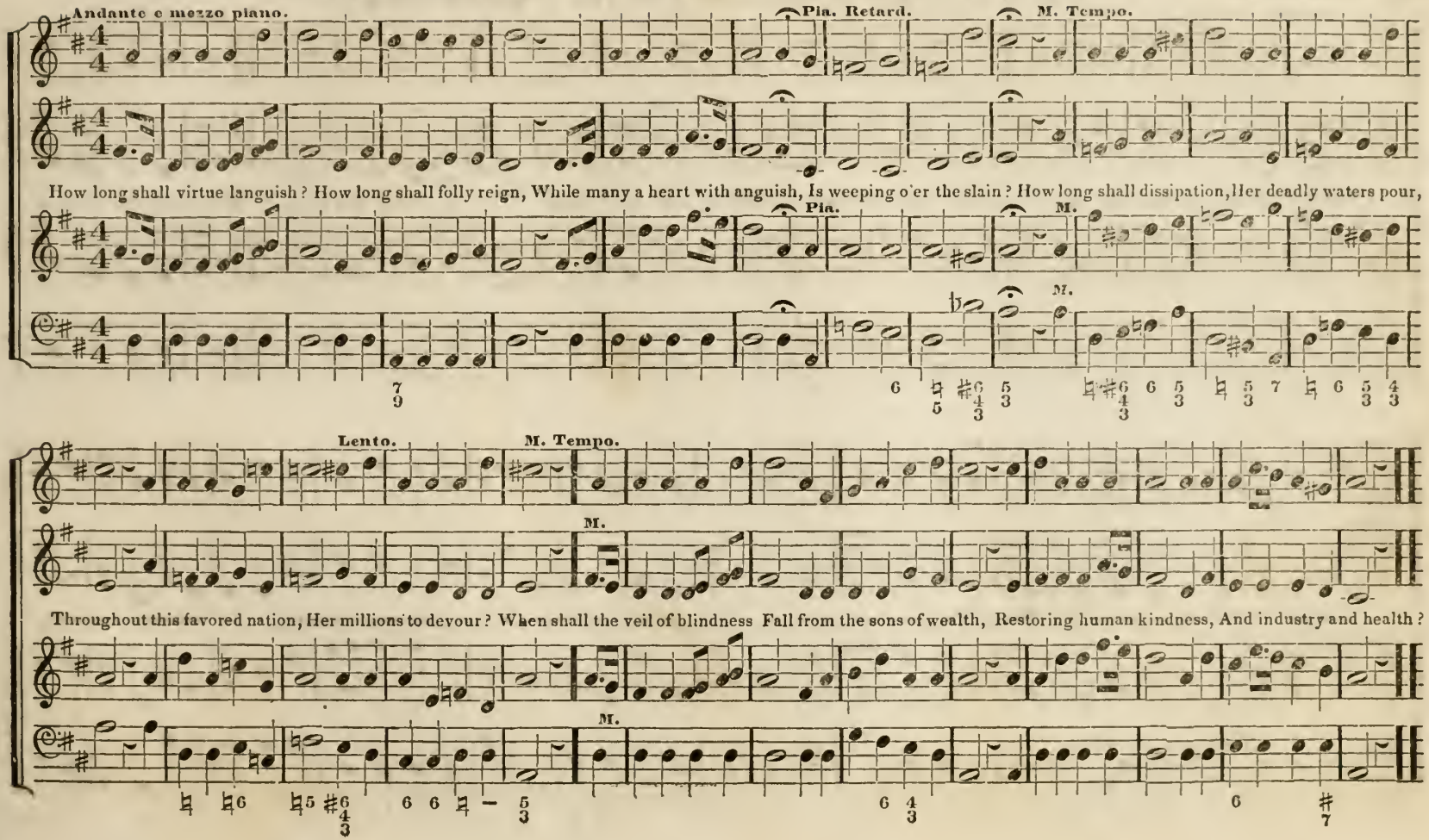
ANTHEM. CONTINUED.



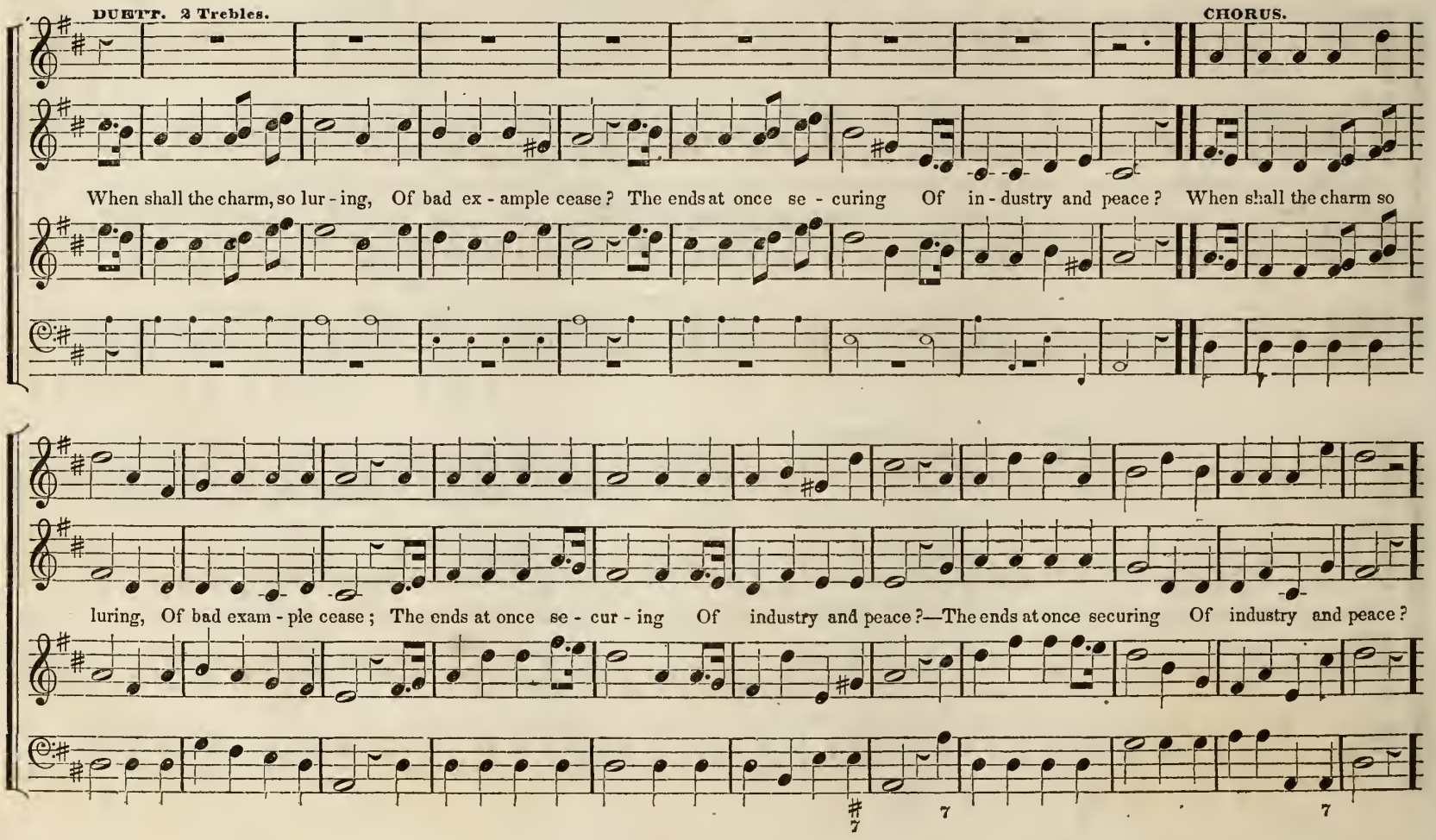

TRIO. Base, Treble, and Alto.
The churches' loss we all de - plore, And shed the falling tear, Since we shall see his face no more, Till Je - sus shall ap - pear.
loss deplore, And shed, and shed, &c.
Con mosso.
Base, Treble, and Tenor.
Now he re - sides where Je - sus is,— Now he resides where Je -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

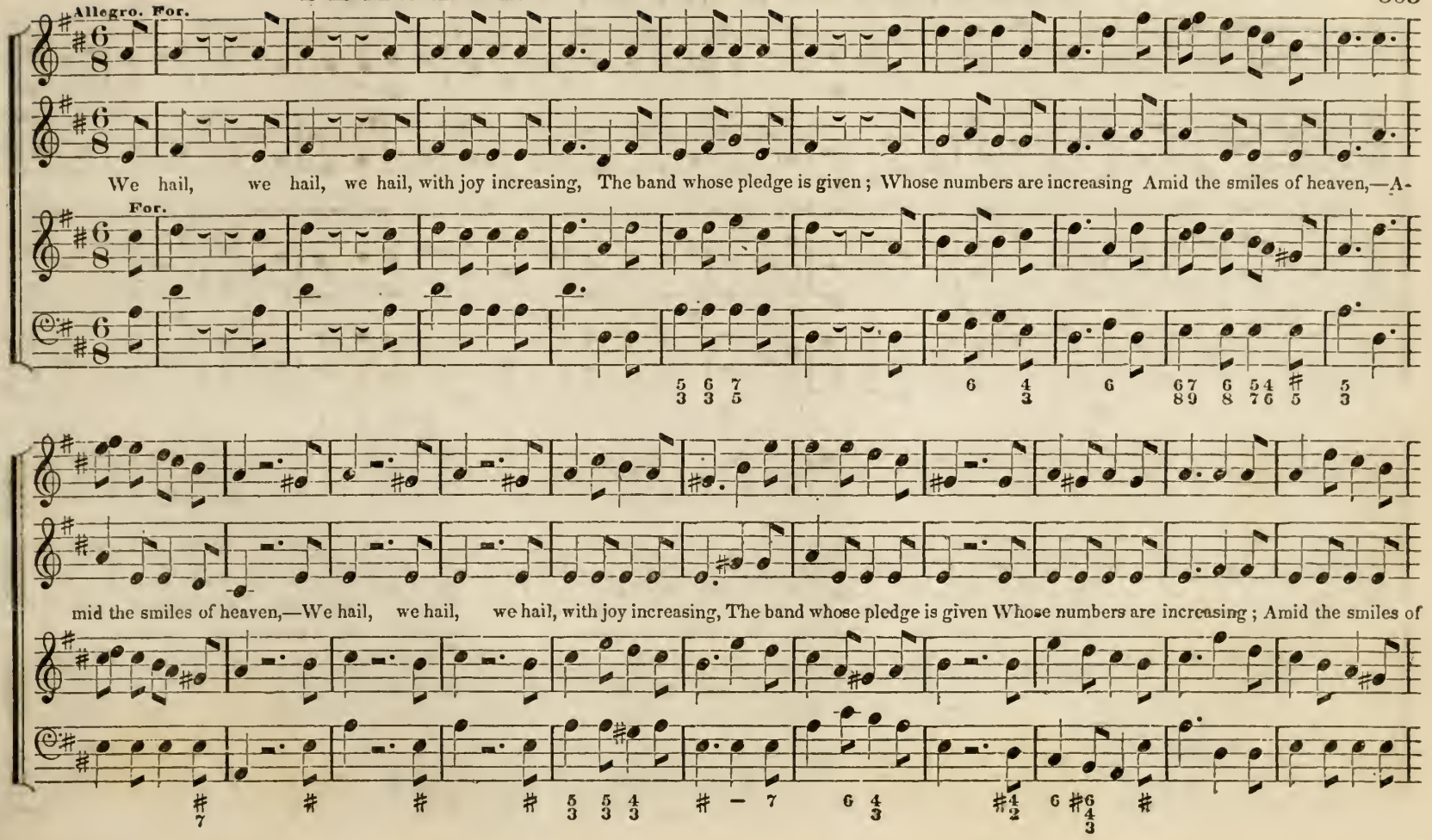
ANTHEM. CONCLUDED.



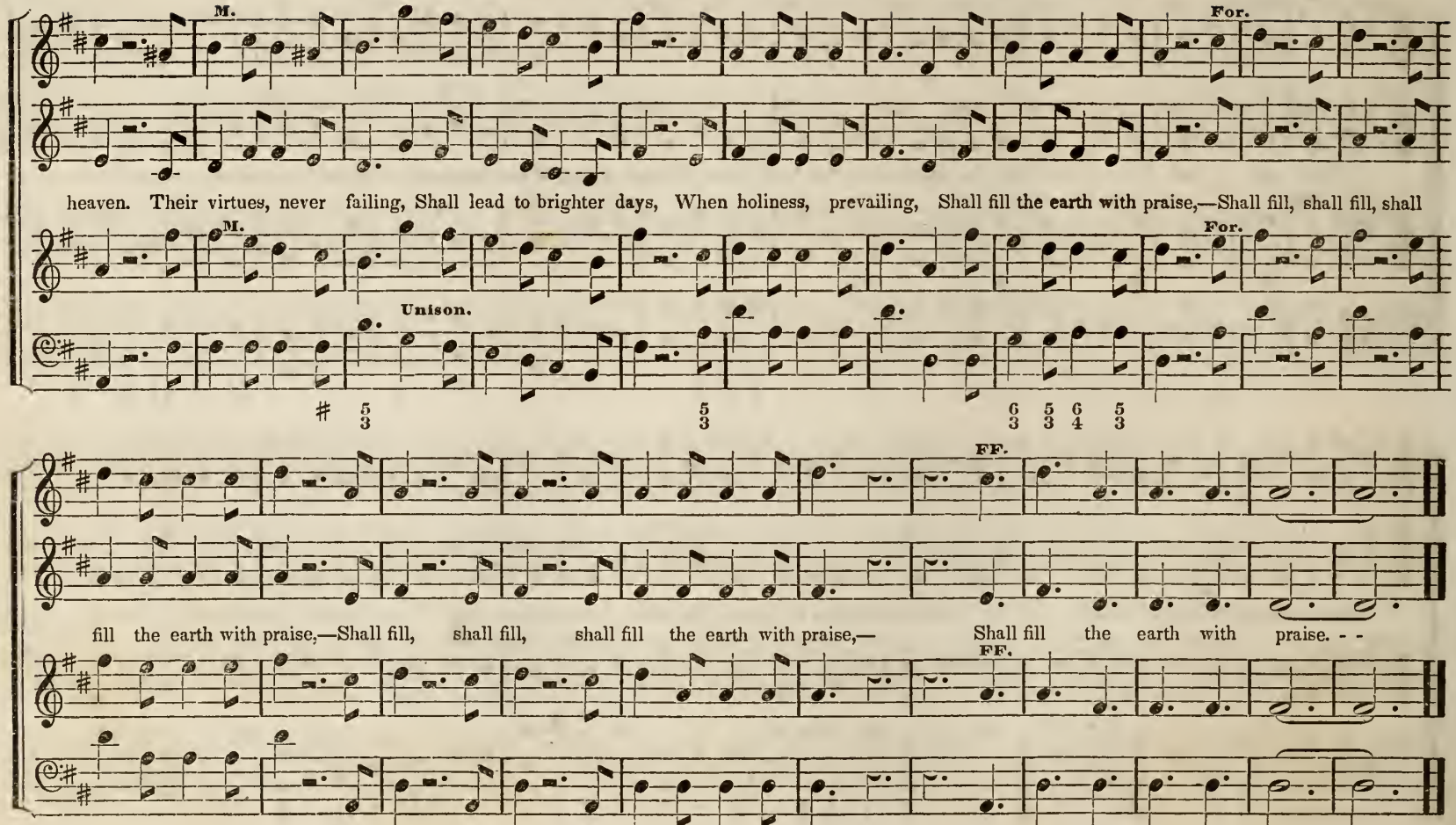

Andante e mezzo piano.
Pia. Retard.
M. Tempo.
How long shall virtue languish? How long shall folly reign, While many a heart with anguish, Is weeping o'er the slain? How long shall dissipation, Her deadly waters pour,
Pia.
M.
Lento.
M. Tempo.
Throughout this favored nation, Her millions to devour? When shall the veil of blindness Fall from the sons of wealth, Restoring human kindness, And industry and health?

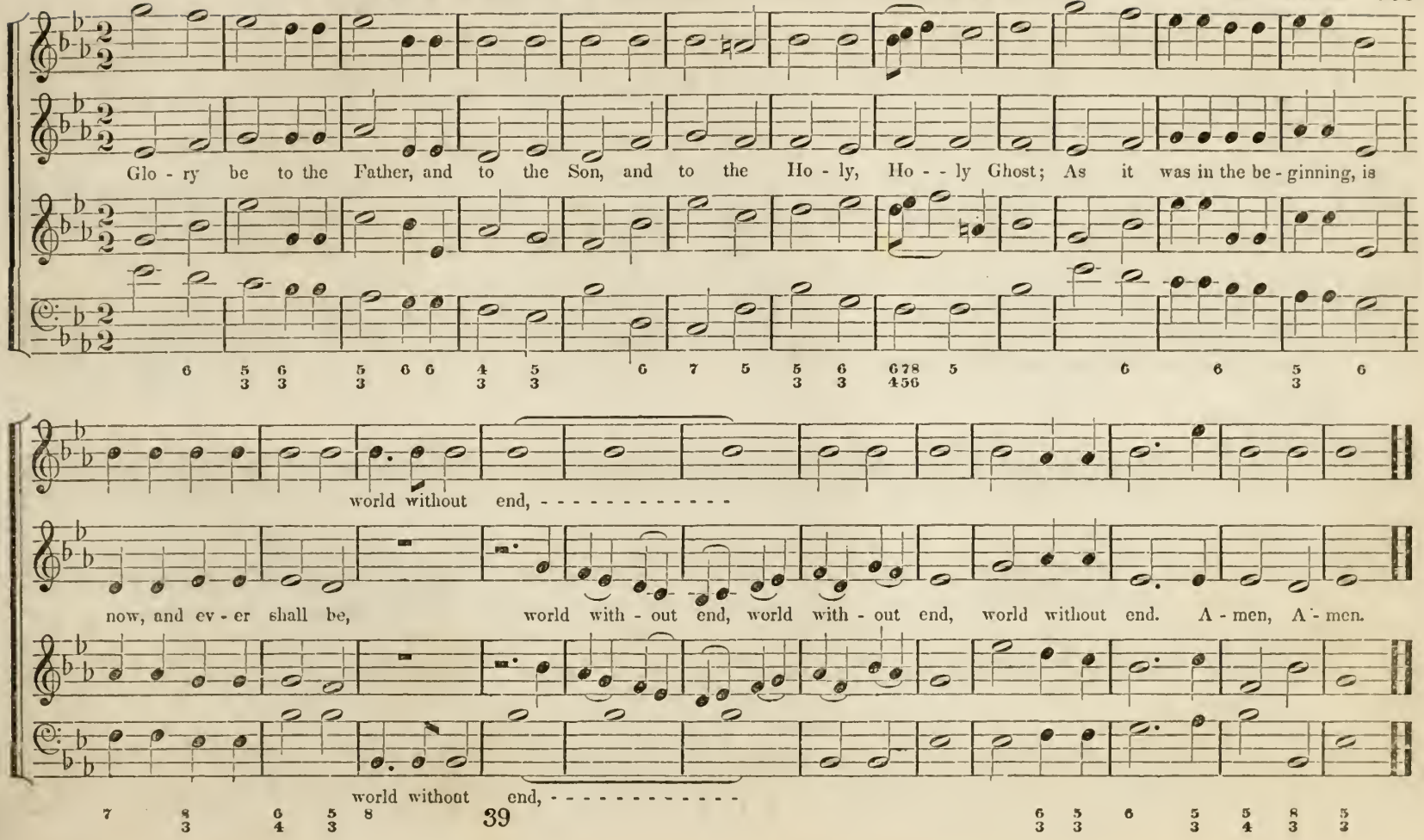
TEMPERANCE HYMN. CONTINUED.



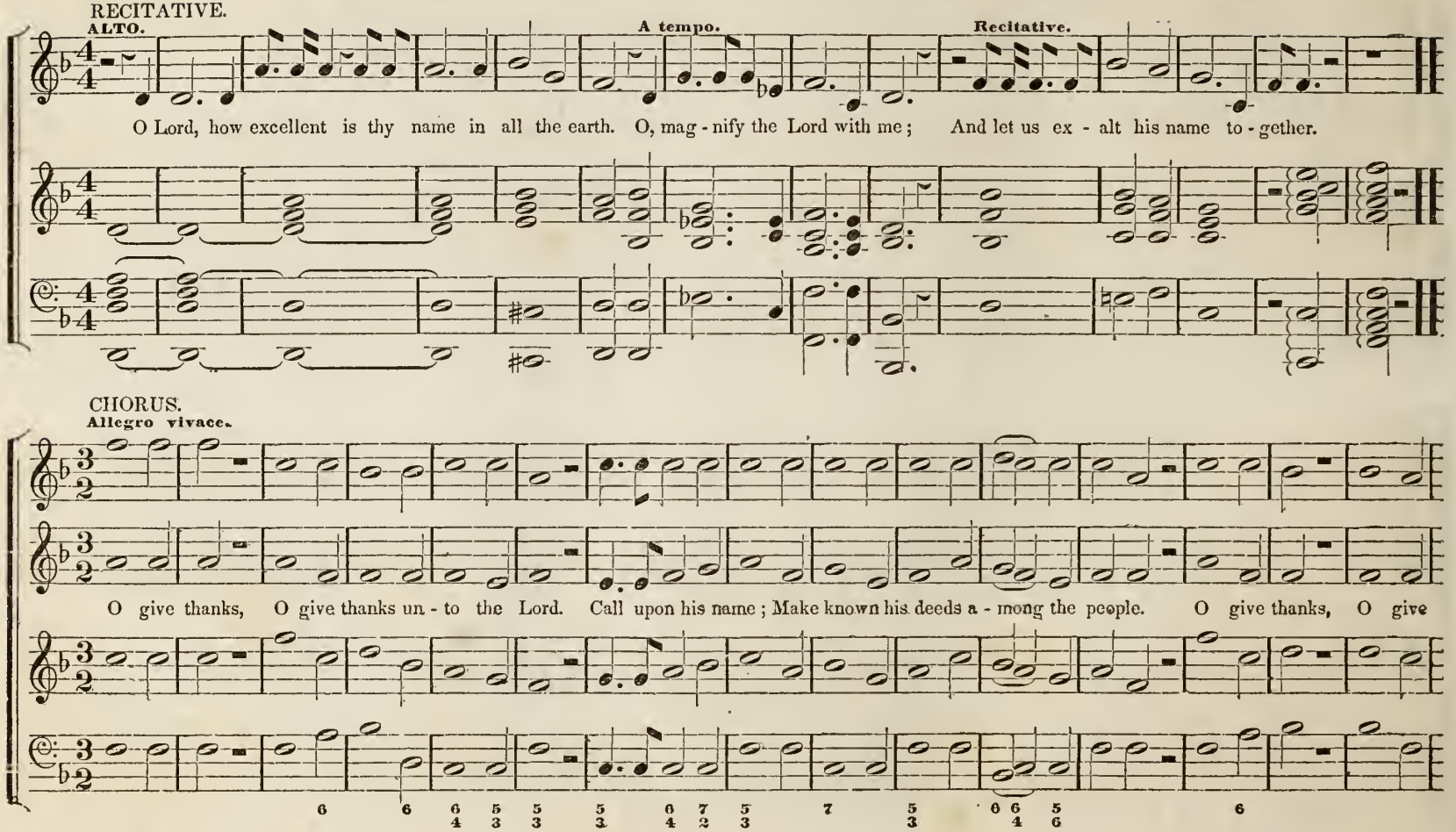

Allegro. For.
We hail, we hail, we hail, with joy increasing, The band whose pledge is given; Whose numbers are increasing Amid the smiles of heaven,—A-
For.
mid the smiles of heaven,—We hail, we hail, we hail, with joy increasing, The band whose pledge is given Whose numbers are increasing; Amid the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

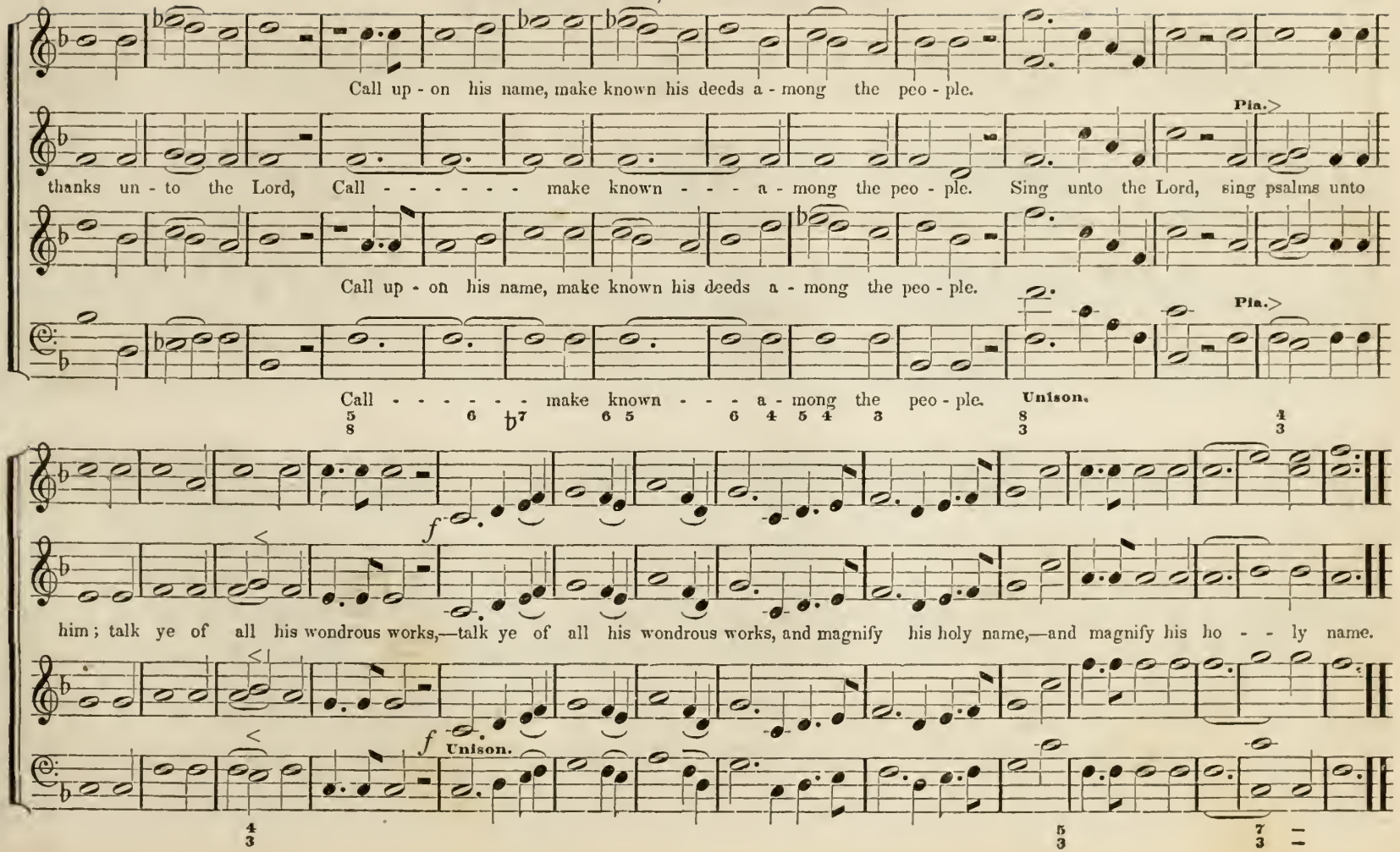
TEMPERANCE HYMN. Concluded.



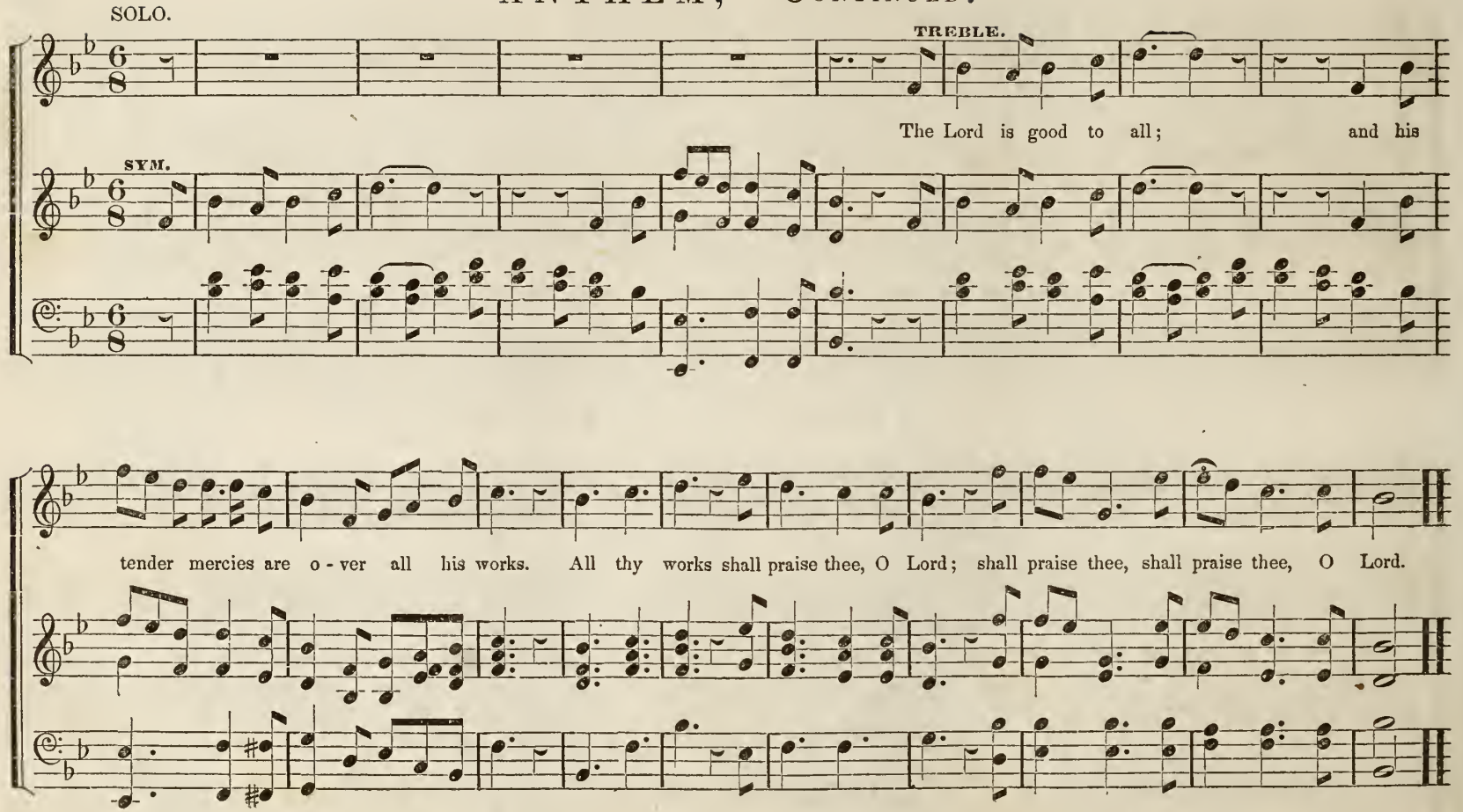

Glo - ry be to the Father, and to the Son, and to the Ho - ly, Ho - - ly Ghost; As it was in the be - ginning, is
world without end, - - - - - - - - - - - -
now, and ev - er shall be, world with - out end, world with - out end, world without end. A - men, A - men.
world without end, - - - - - - - - - - - -

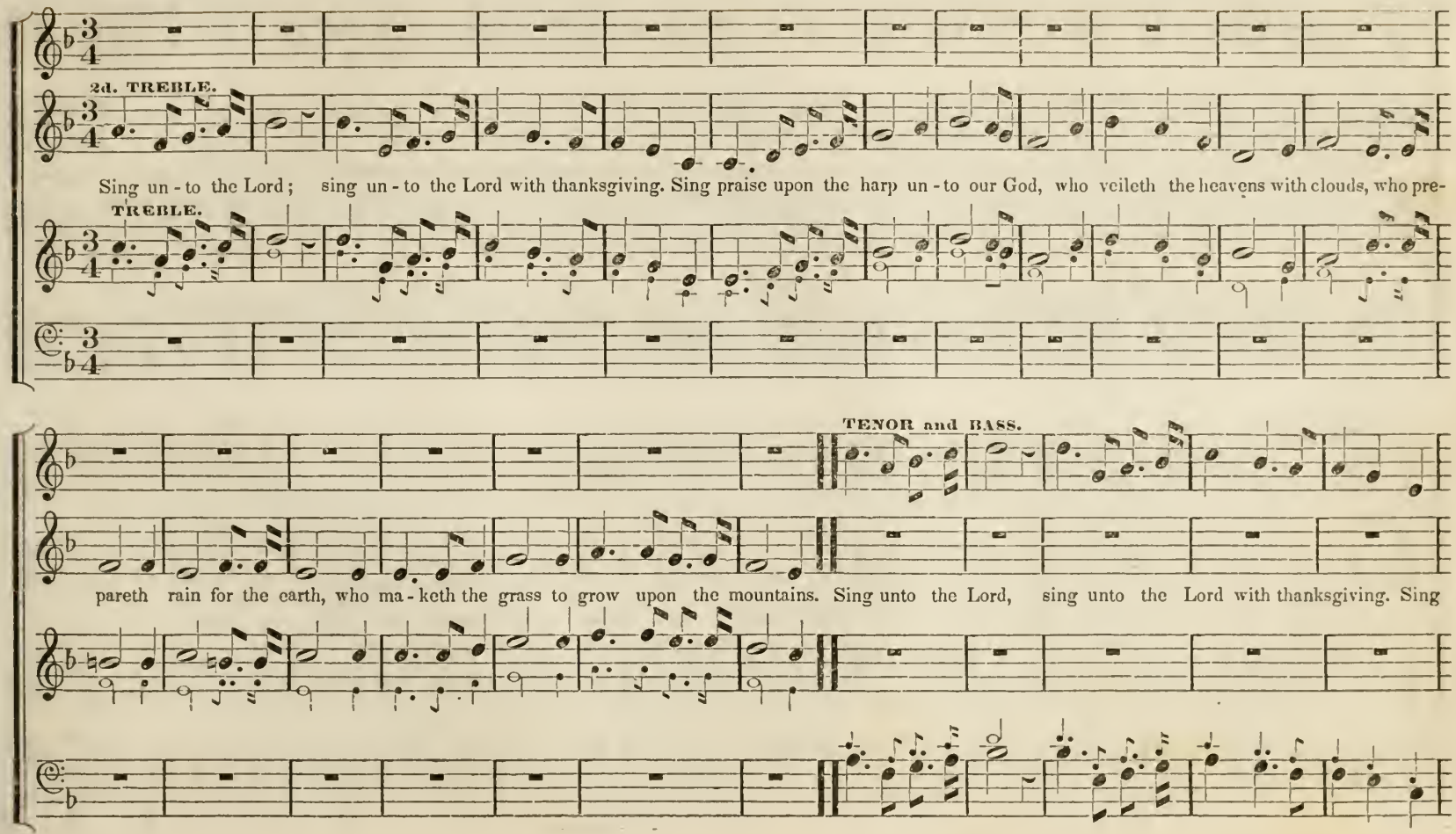
ANTHEM FOR THANKSGIVING.

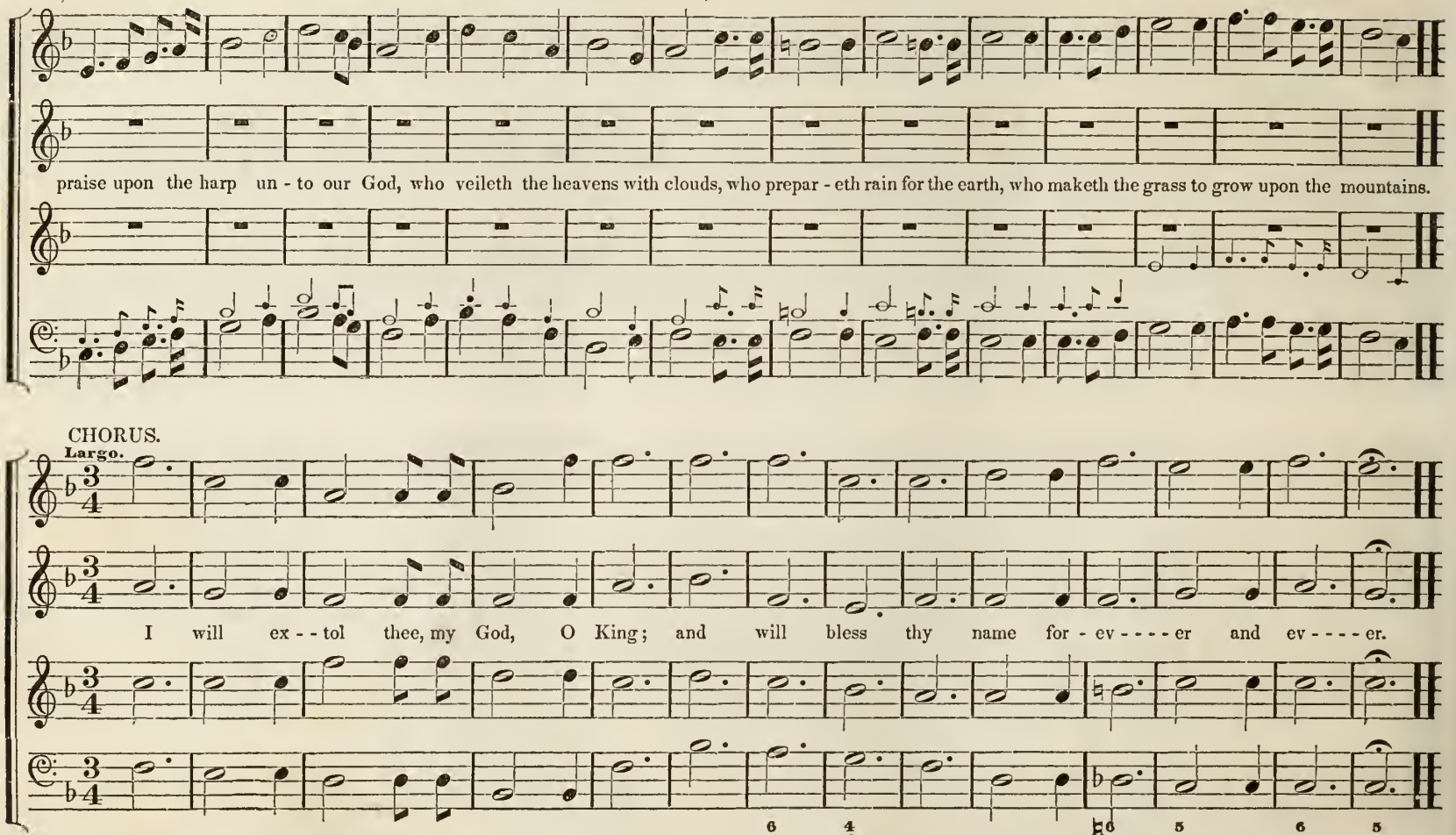


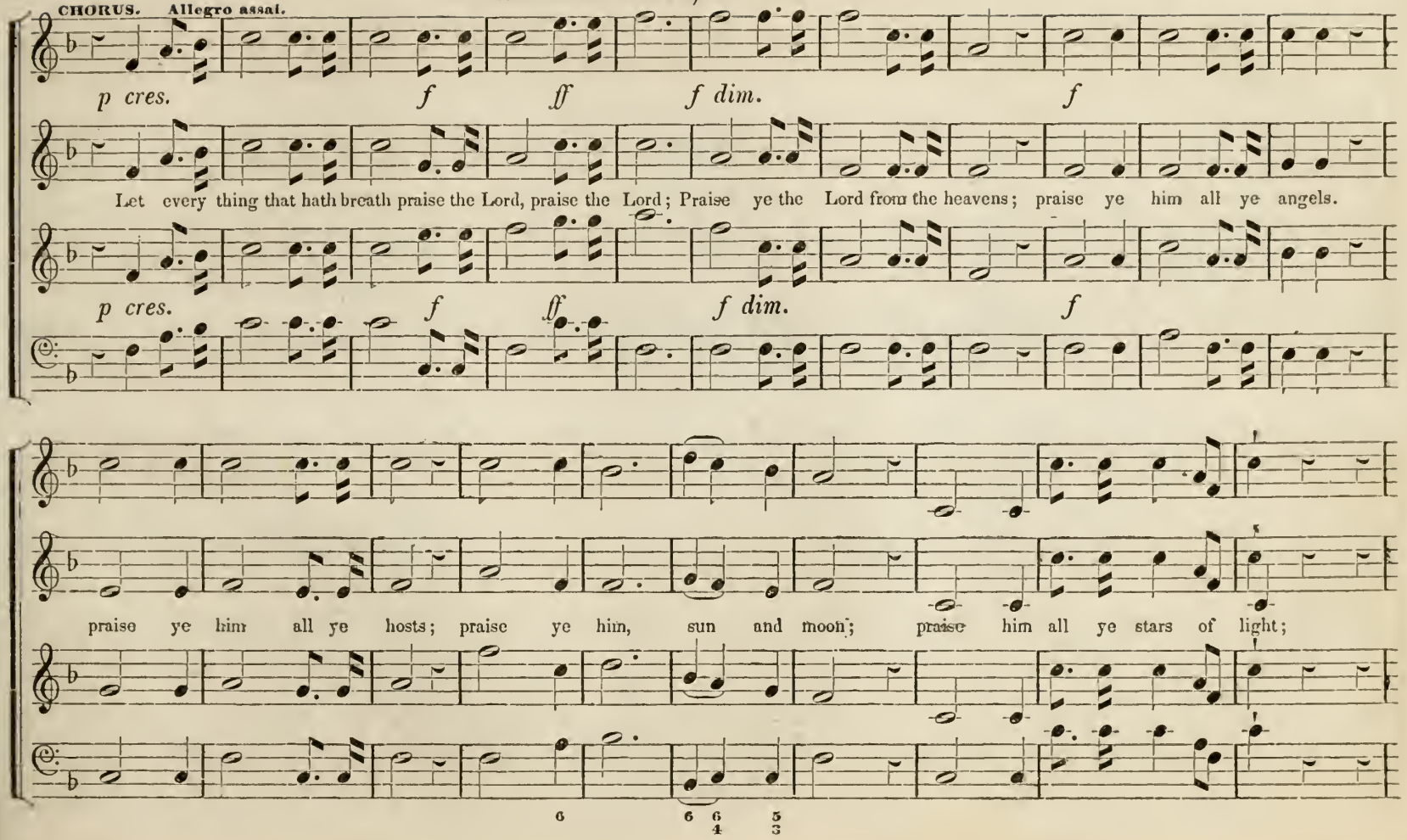

Call up - on his name, make known his deeds a - mong the peo - ple.
thanks un - to the Lord, Call - - - - - - make known - - - a - mong the peo - ple. Sing unto the Lord, sing psalms unto
Pia.
Call up - on his name, make known his deeds a - mong the peo - ple.
Call - - - - - - make known - - - a - mong the peo - ple.
Pia.
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.
f
Unison.

ANTHEM, CONTINUED.

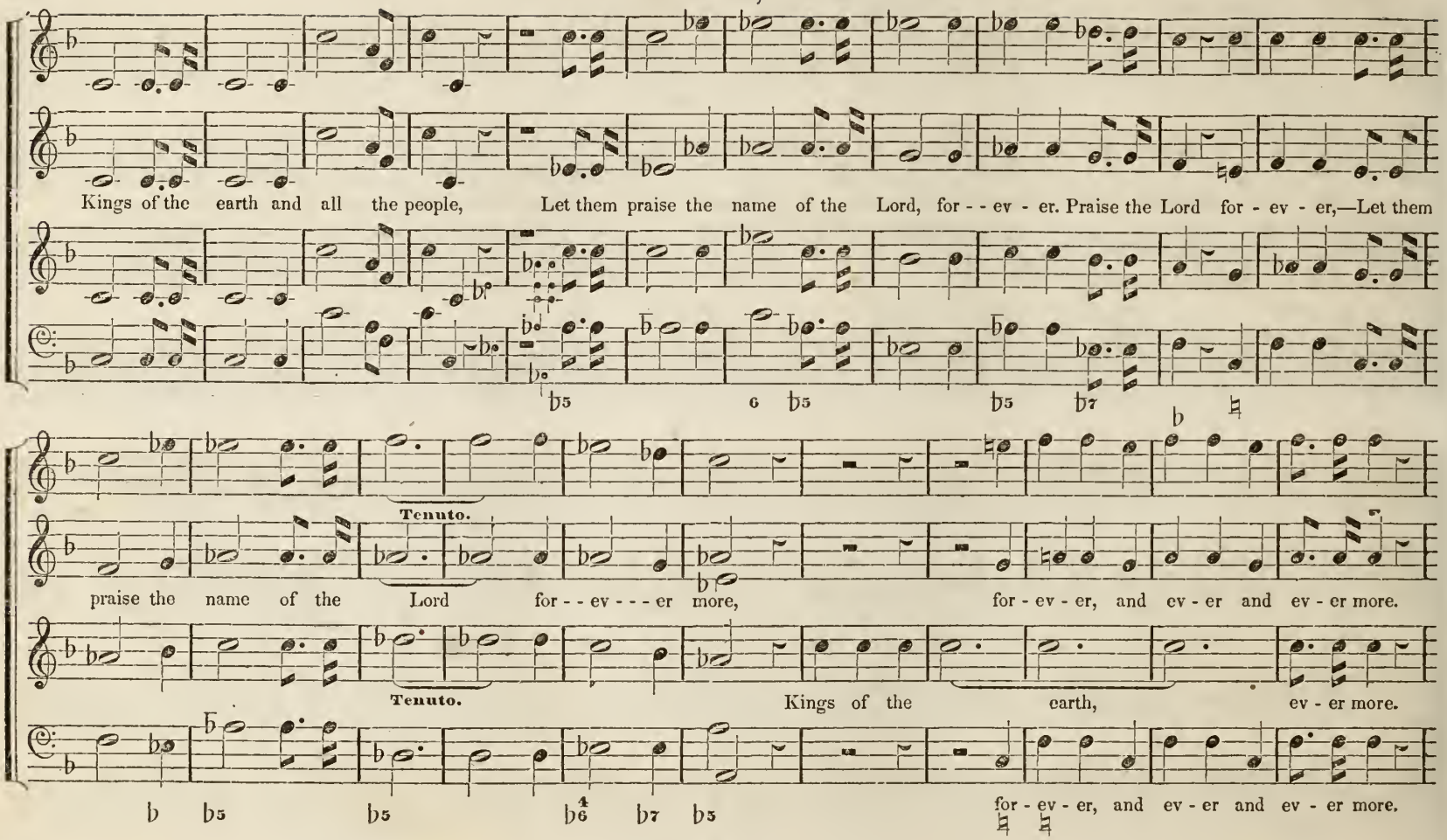


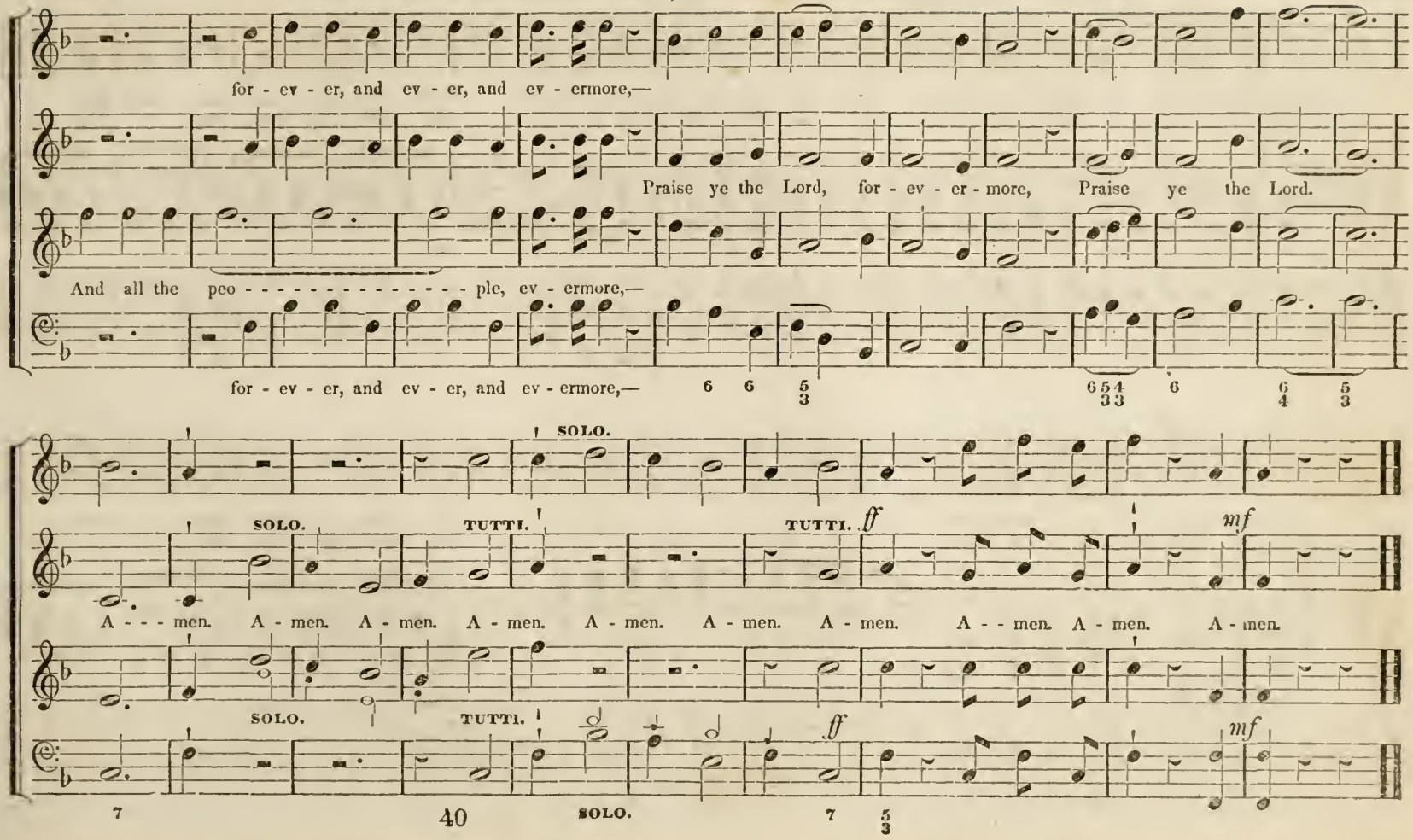

DUETT.
2d. TREBLE.
Sing un - to the Lord; sing un - to the Lord with thanksgiving. Sing praise upon the harp un - to our God, who veileth the heavens with clouds, who pre-
TREBLE.
TENOR and BASS.
pareth rain for the earth, who ma - keth the grass to grow upon the mountains. Sing unto the Lord, sing unto 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.

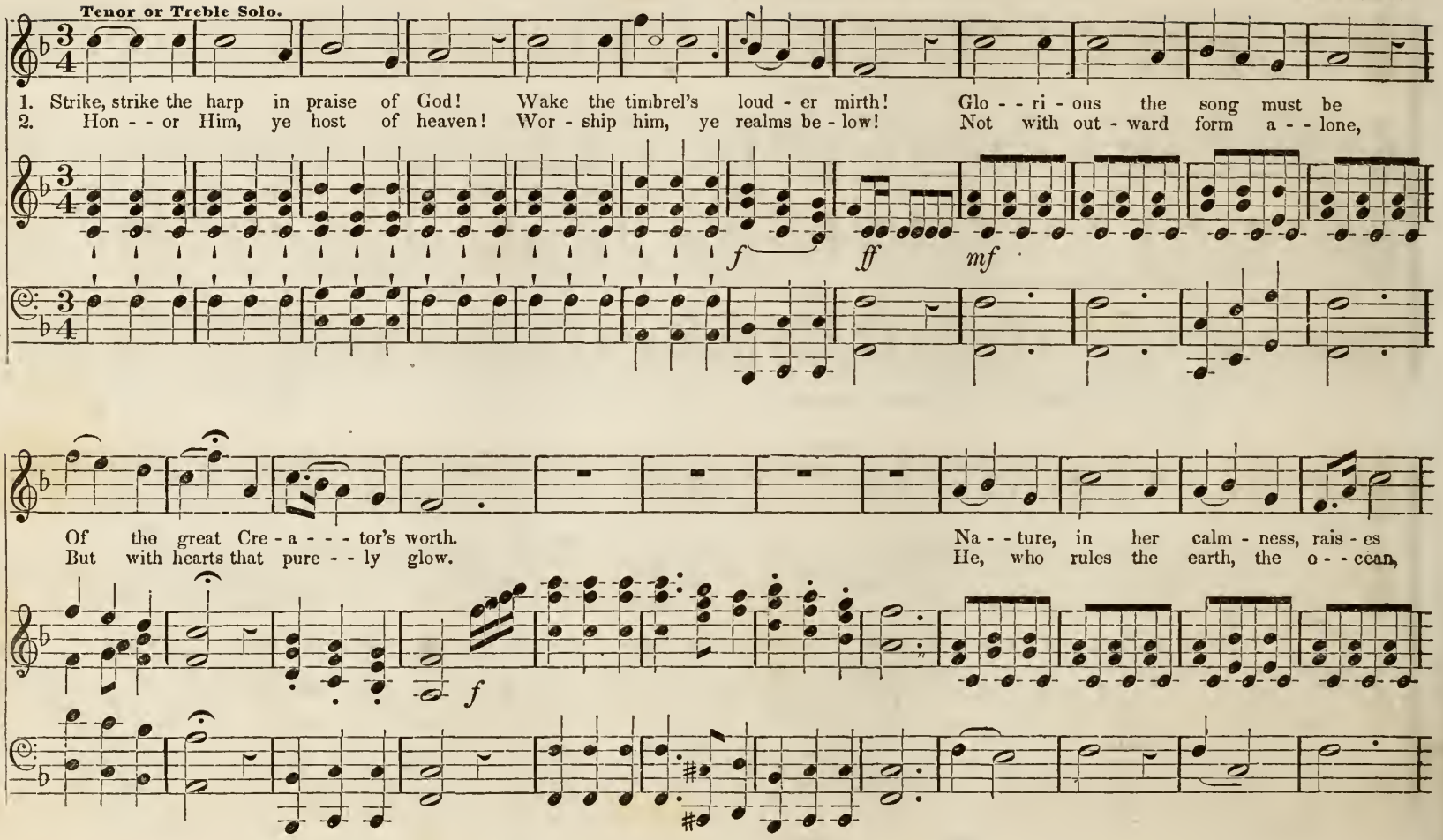

CHORUS. Allegro assai.
p cres.
f
ff
f dim.
f
Let every thing that hath breath praise the Lord, praise the Lord; Praise ye the Lord from the heavens; praise ye him all ye angels.
p cres.
f
ff
f dim.
f
praise ye him all ye hosts; praise ye him, sun and moon; praise him all ye stars of light;
6
6 6/4 5/3

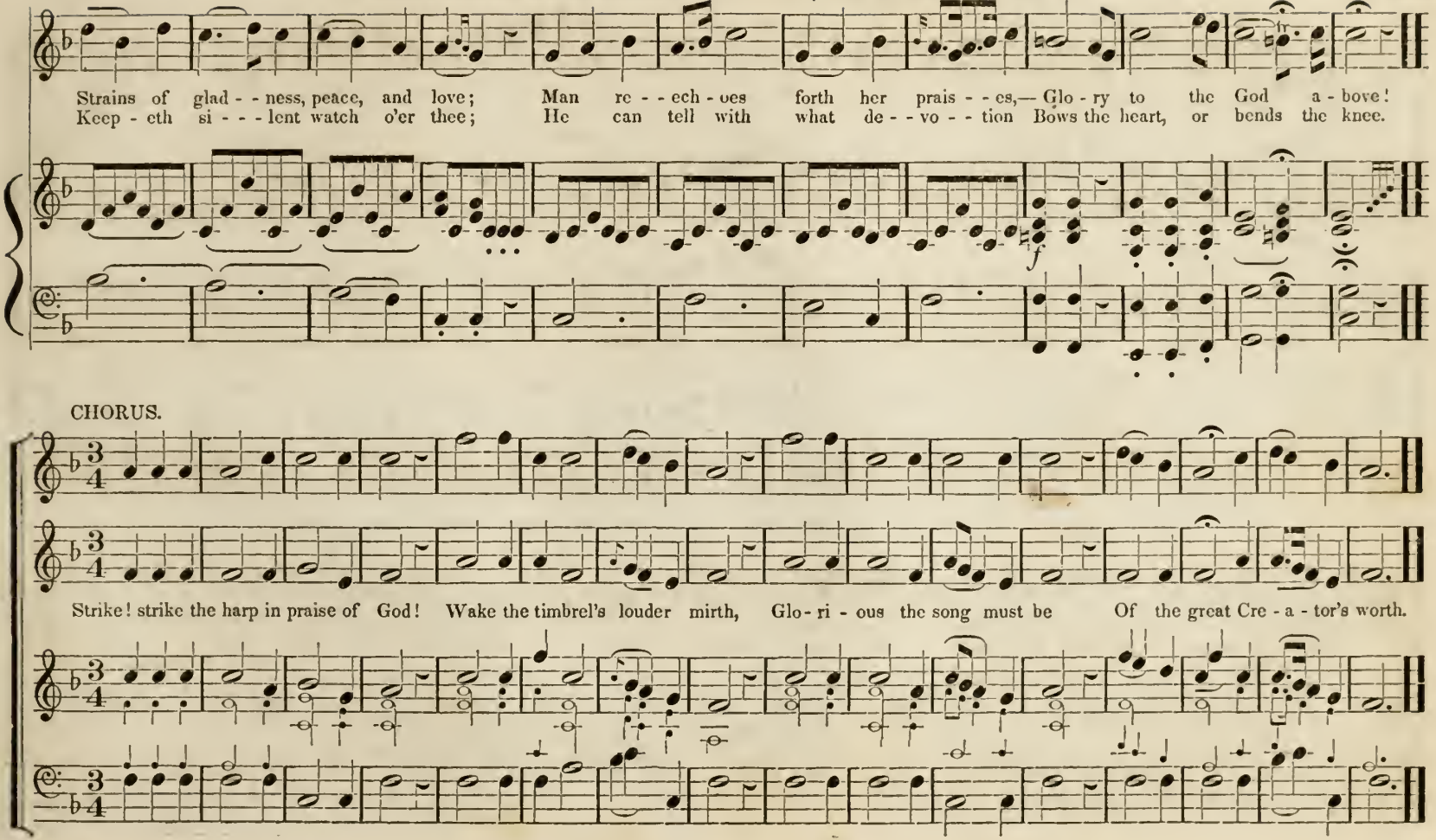
ANTHEM, CONTINUED.



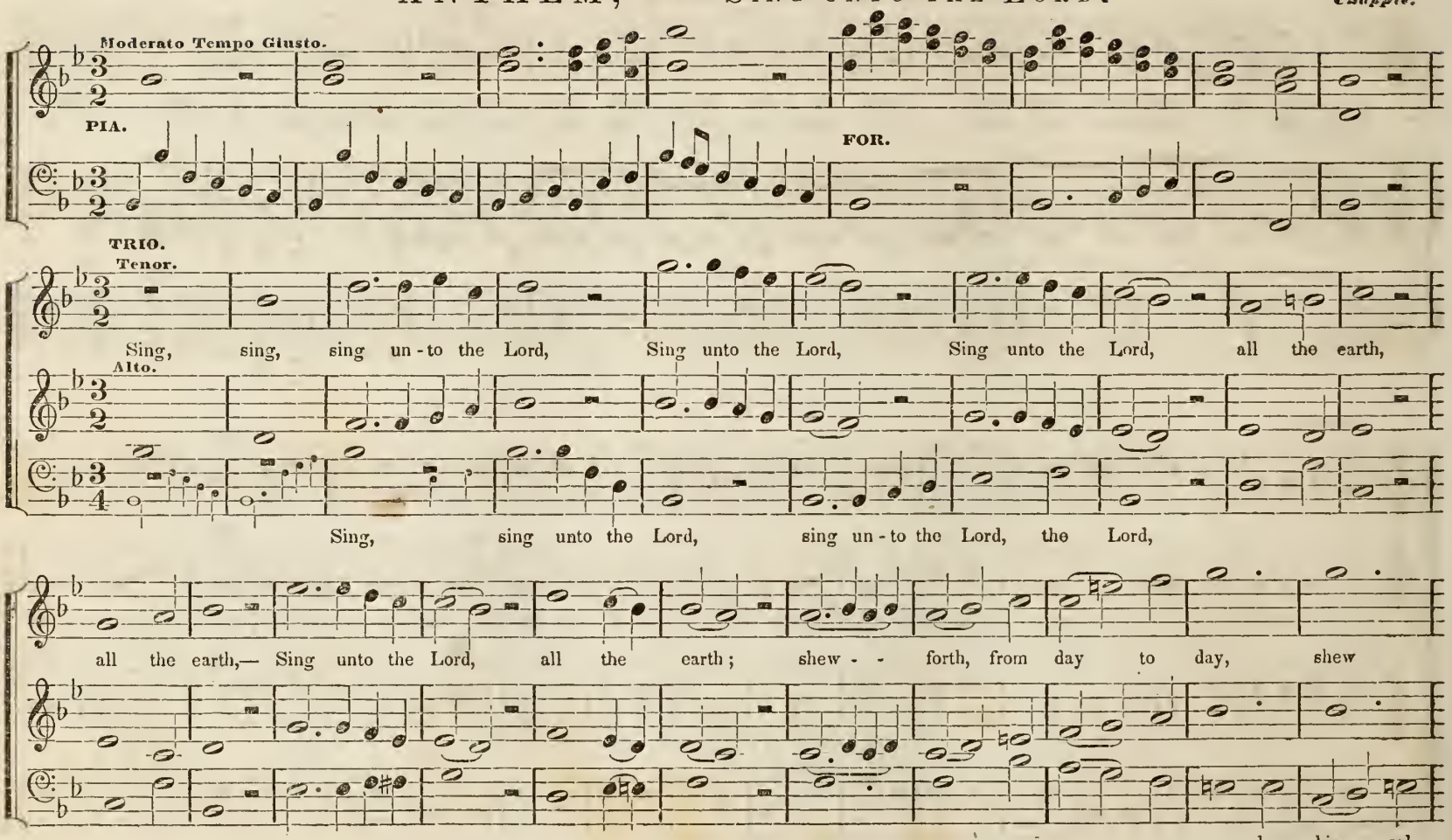

for - ev - er, and ev - er, and ev - ermore,—
Praise ye the Lord, for - ev - er - more, Praise ye the Lord.
And all the peo - - - - - - - - - - - - - - - ple, ev - ermore,—
for - ev - er, and ev - er, and ev - ermore,—
SOLO.
SOLO. TUTTI. TUTTI. ff mf
A - - - men. A - men. A - men. A - men. A - men. A - men. A - men. A - - men. A - men. A - men.
SOLO. TUTTI. ff mf
7 40 SOLO. 7

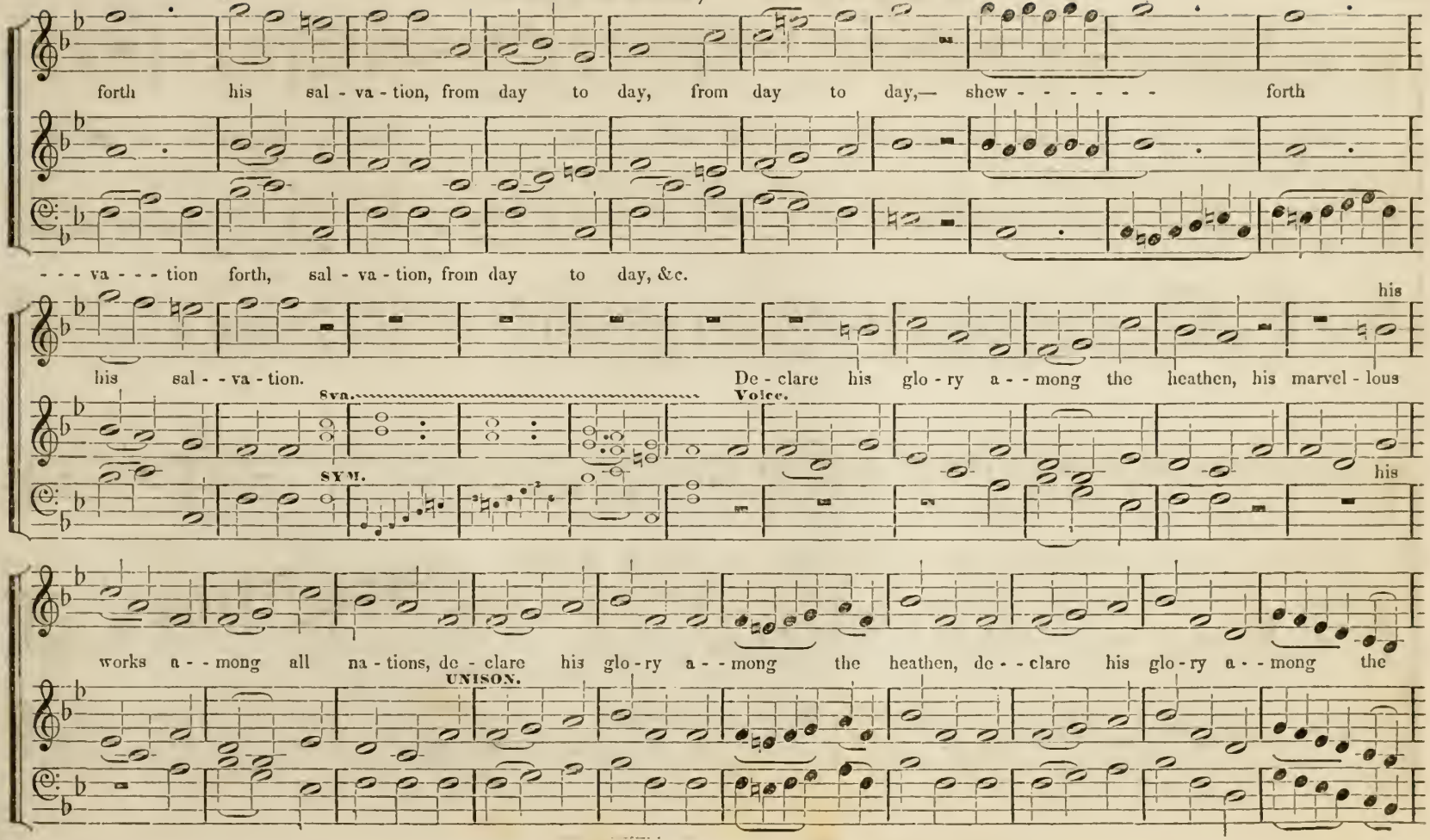
S. Nelson.


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

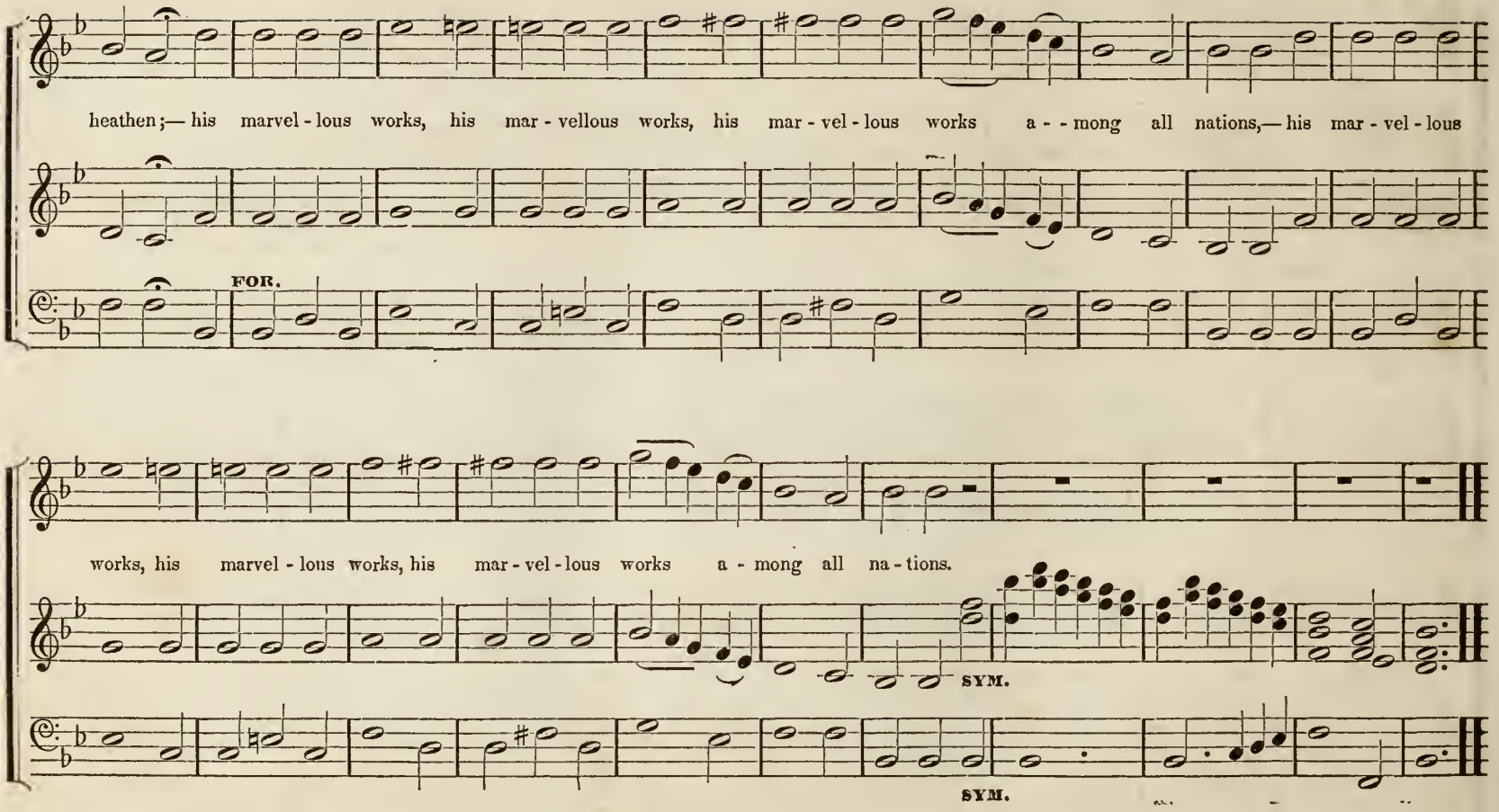

Strains of glad - - ness, peace, and love; Man re - - ech - oes forth her prais - - es,— Glo - ry to the God a - bove!
Keep - eth si - - - lent watch o'er thee; He can tell with what de - - vo - - tion Bows the heart, or bends the knee.
f
CHORUS.
Strike! strike the harp in praise of God! Wake the timbrel's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

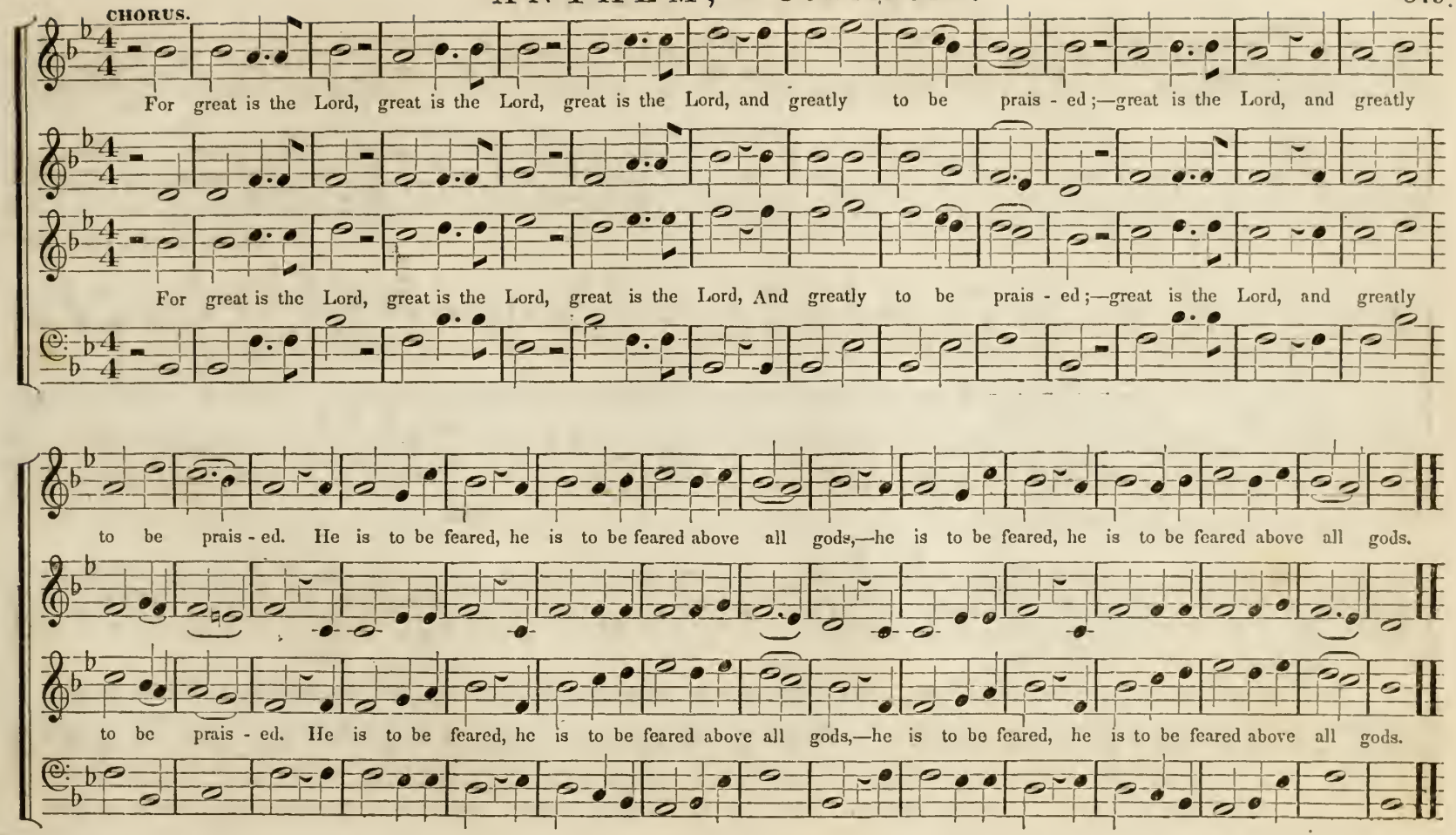
ANTHEM, 'SING UNTO THE LORD.'



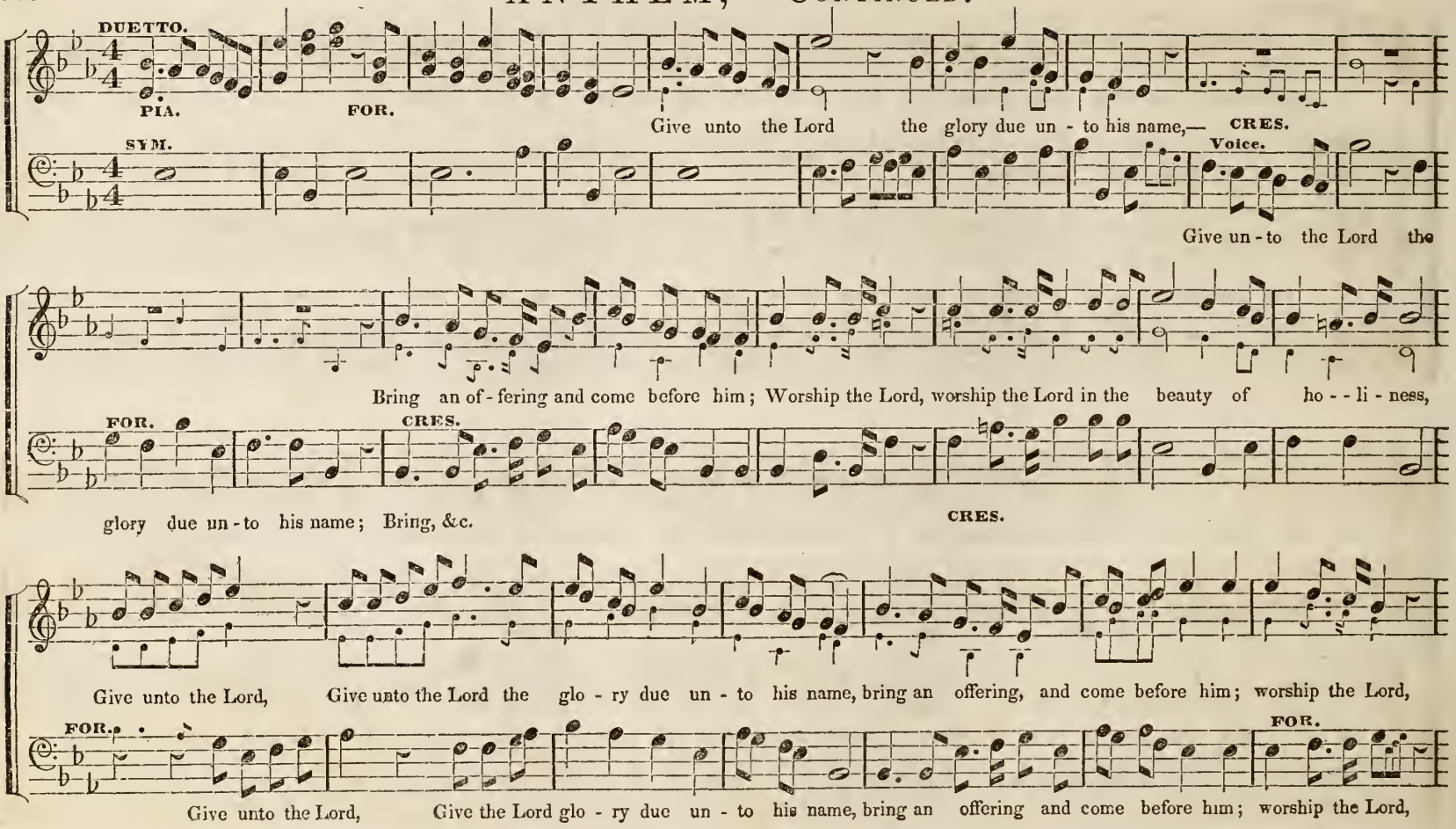

forth his sal - va - tion, from day to day, from day to day,— shew - - - - - - forth
- - - va - - - tion forth, sal - va - tion, from day to day, &c.
his
his sal - - va - tion.
De - clare his glo - ry a - - mong the heathen, his marvel - lous
8va.
SYM.
Voice.
his
works a - - mong all na - tions, de - clare his glo - ry a - - mong the heathen, de - - clare his glo - ry a - - mong the
UNISON.

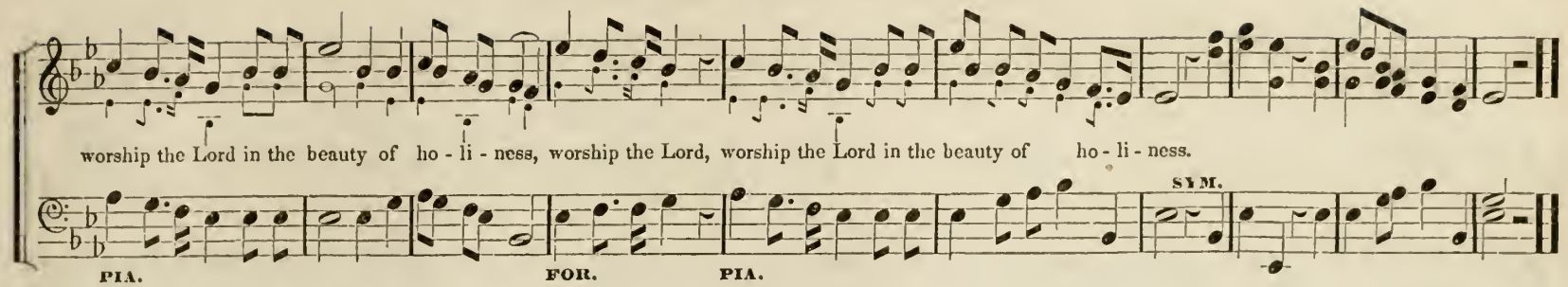
ANTHEM, CONTINUED.



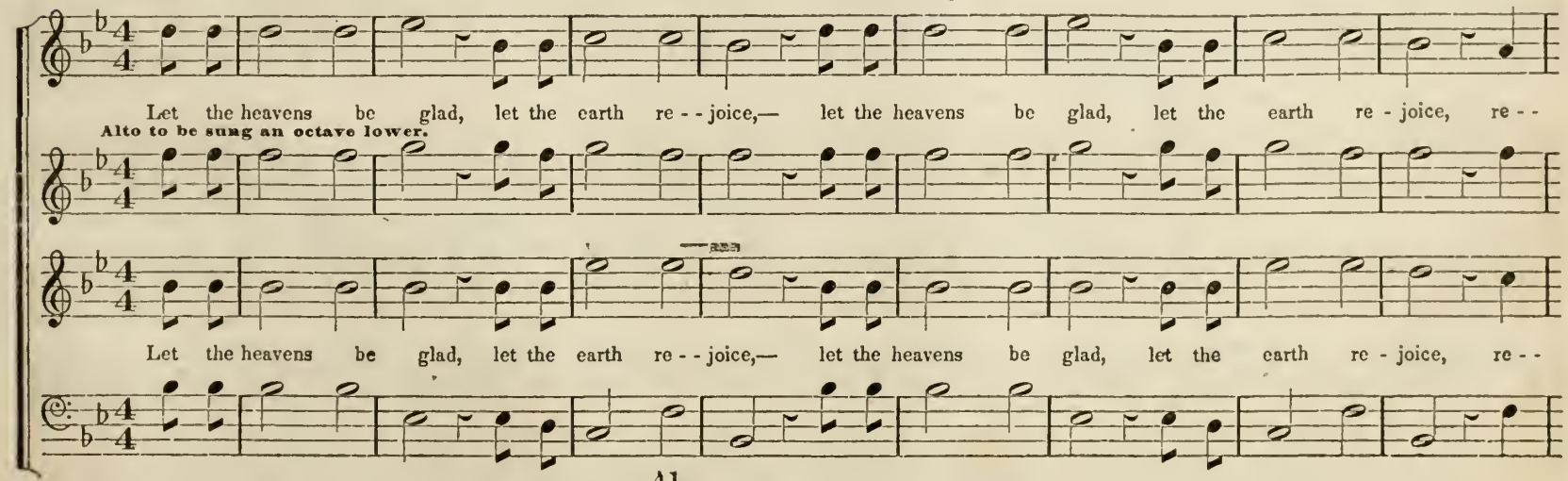

CHORUS.
For great is the Lord, great is the Lord, great is the Lord, and greatly to be prais - ed;—great is the Lord, and greatly
For great is the Lord, great is the Lord, great is the Lord, And greatly to be prais - ed;—great is the Lord, and greatly
to be prais - ed. He is to be feared, he is to be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

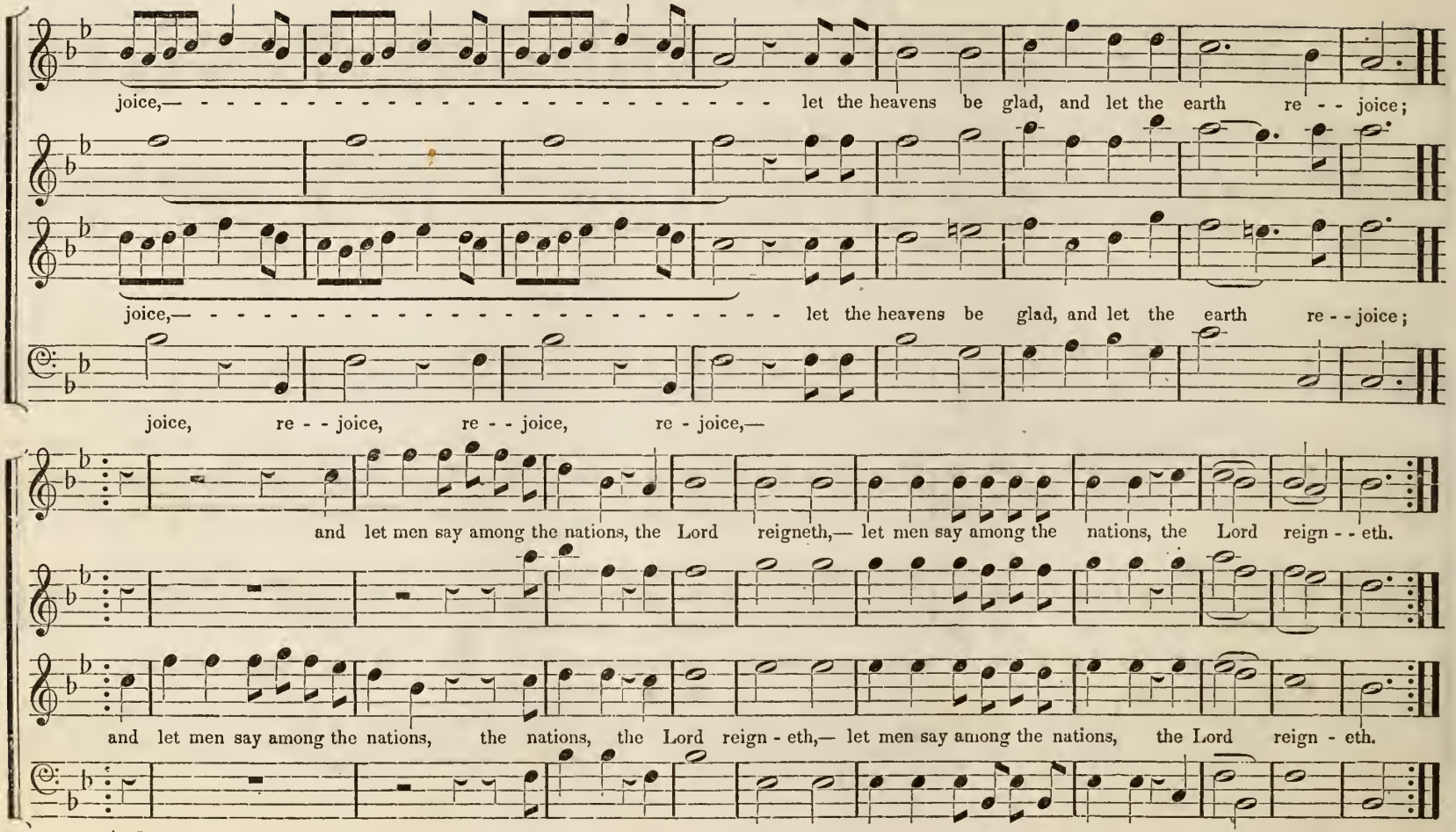


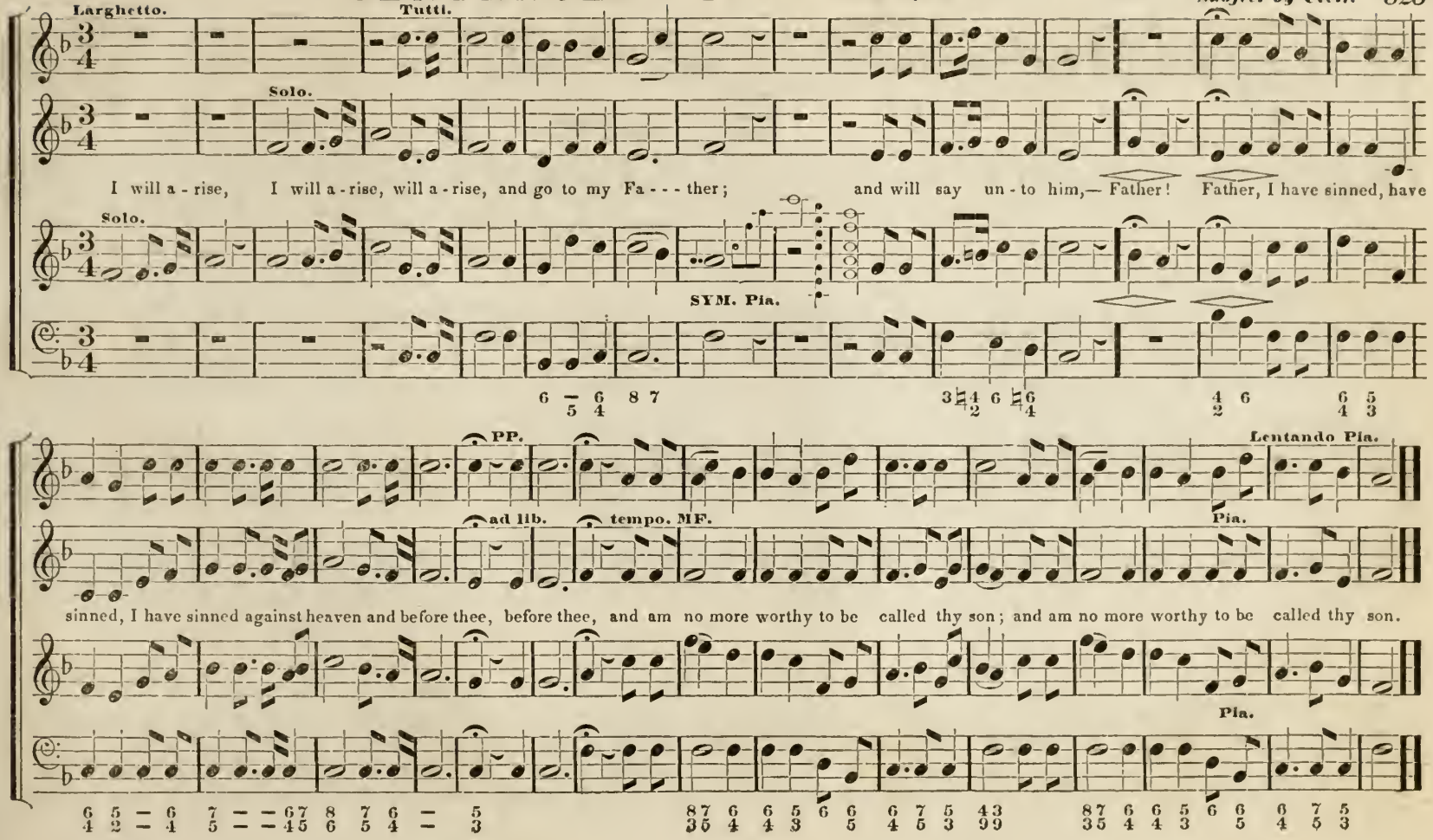

worship the Lord in the beauty of ho - li - ness, worship the Lord, worship the Lord in the beauty of ho - li - ness.
PIA.
FOR.
PIA.
SYM.

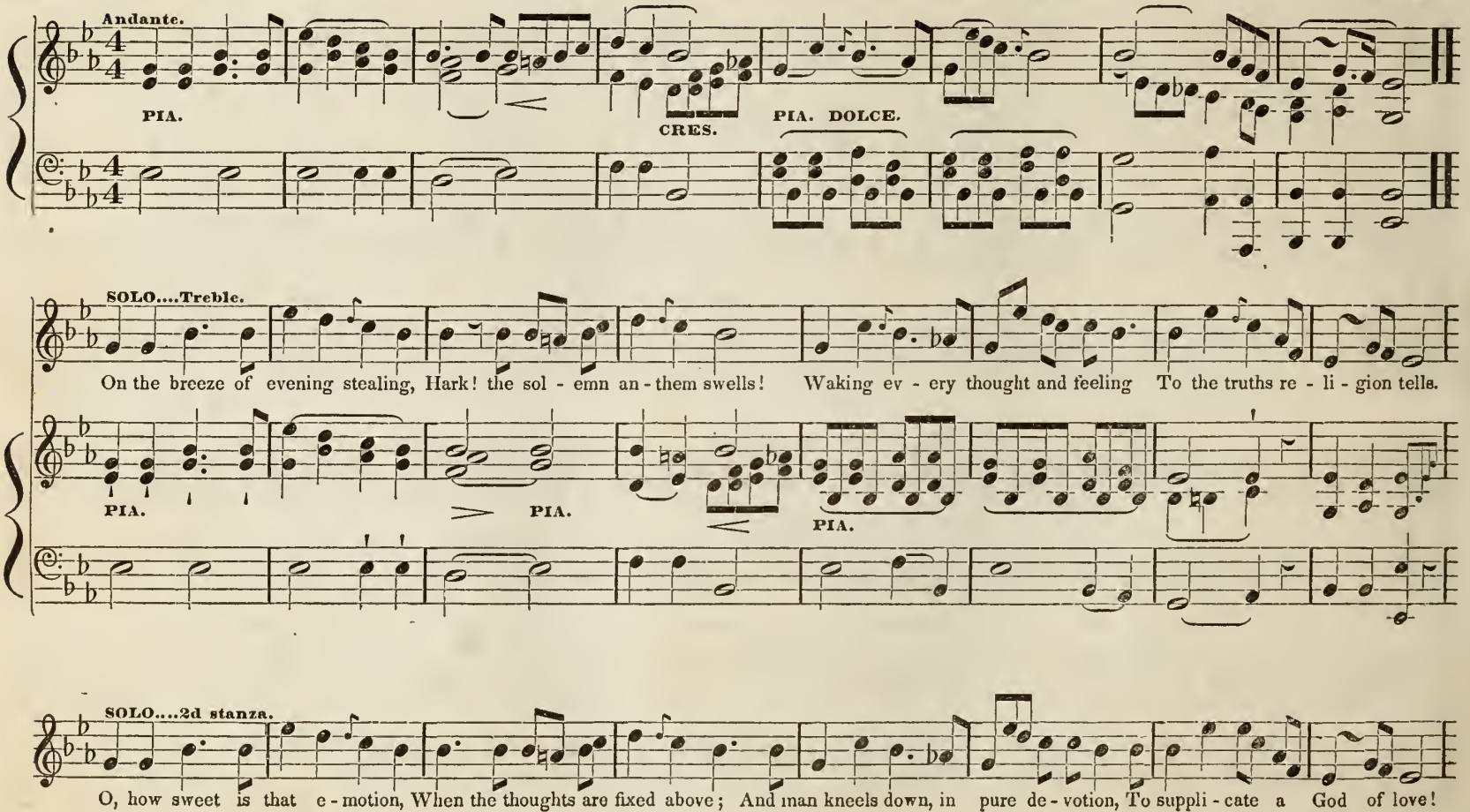
CHORUS.

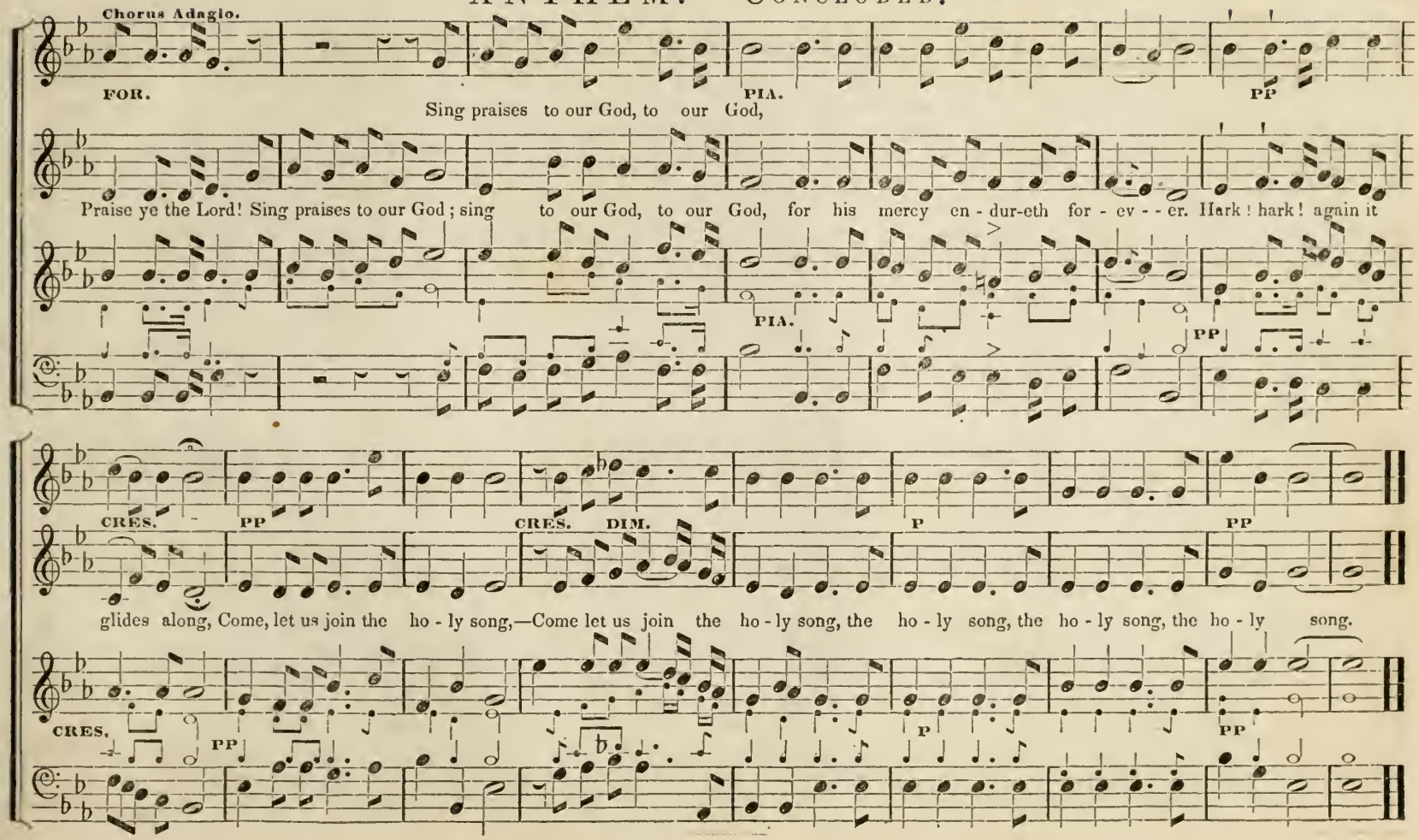

Let the heavens be glad, let the earth re - - joice,— let the heavens be glad, let the earth re - joice, re - -
Alto to be sung an octave lower.
Let the heavens be glad, let the earth re - - joice,— let the heavens be glad, let the earth re - joice, re - -

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!


Chorus Adagio.
FOR.
PIA.
PP
Sing praises to our God, to our God,
Praise ye the Lord! Sing praises to our God; sing to our God, to our God, for his mercy en - dur-eth for - ev - - er. Hark! hark! again it
PIA.
PP
CRES.
PP
CRES.
DIM.
P
PP
glides along, Come, let us join the ho - ly song,—Come let us join the ho - ly song, the ho - ly song, the ho - ly song, the ho - ly song.
CRES.
PP
P
PP

PRAYER. 'LORD GOD OF ISRAEL.'

From the Oratorio of 'Joseph,' by Mehul.

1st & 2d Tenor. Pia.

Lord God of Is - rael, and Fa - ther of be - - ing, re - store the har - - vest to our fields.

Base. Unison. Pia.

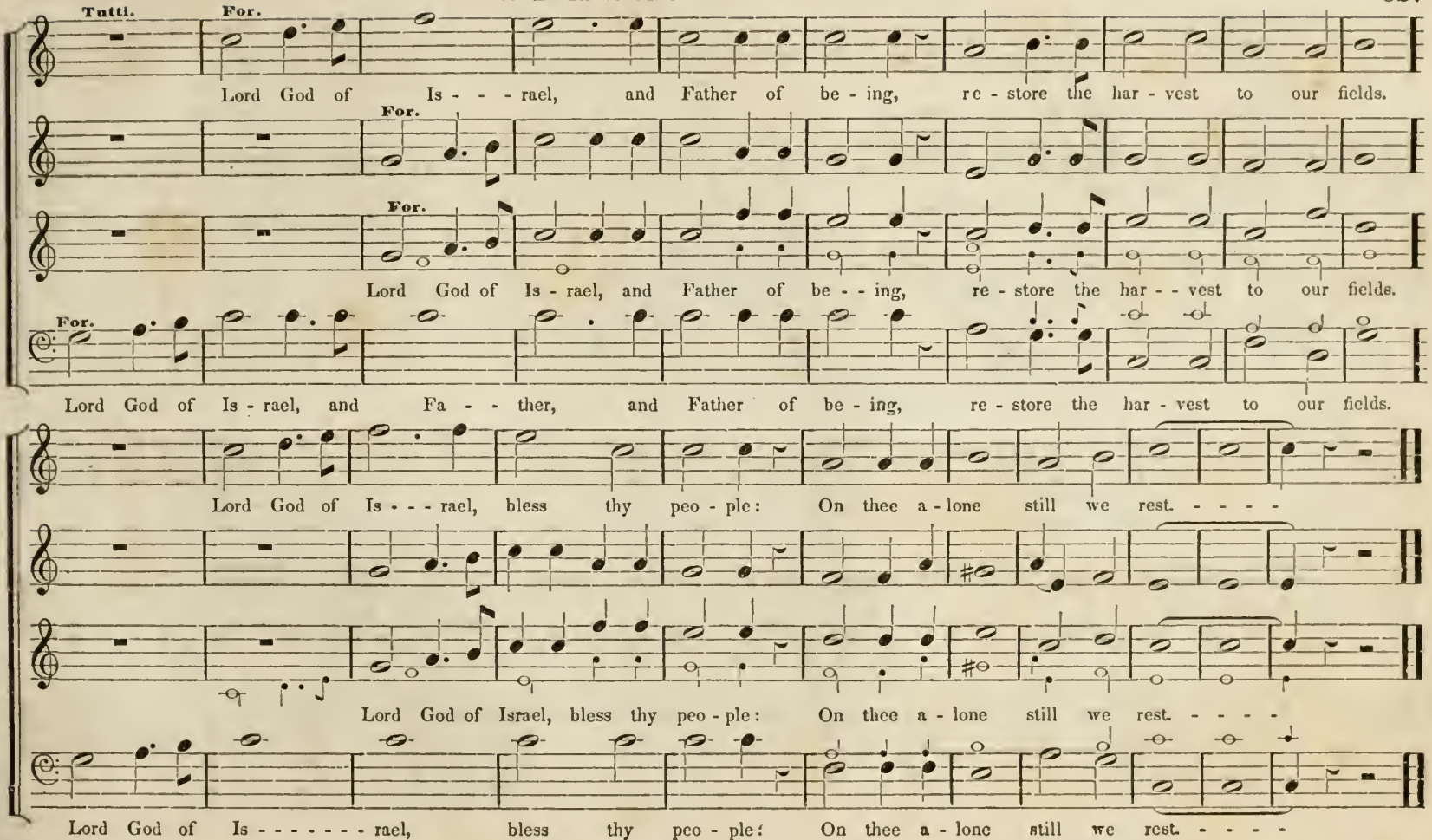
Lord God of Is - - - rael, bless thy peo - - - ple: On thee a - - lone still we rest.

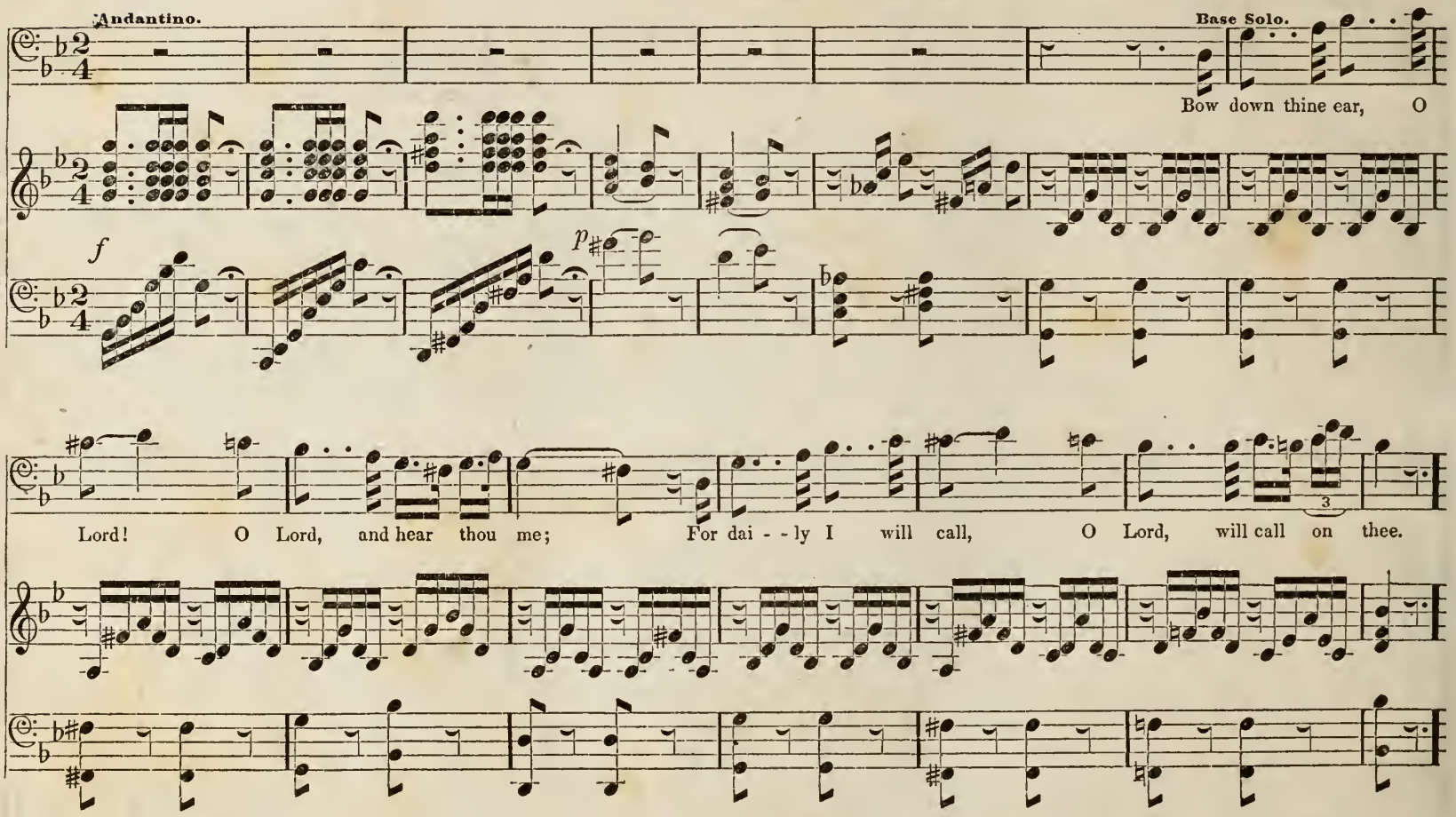
1st & 2d Treble.

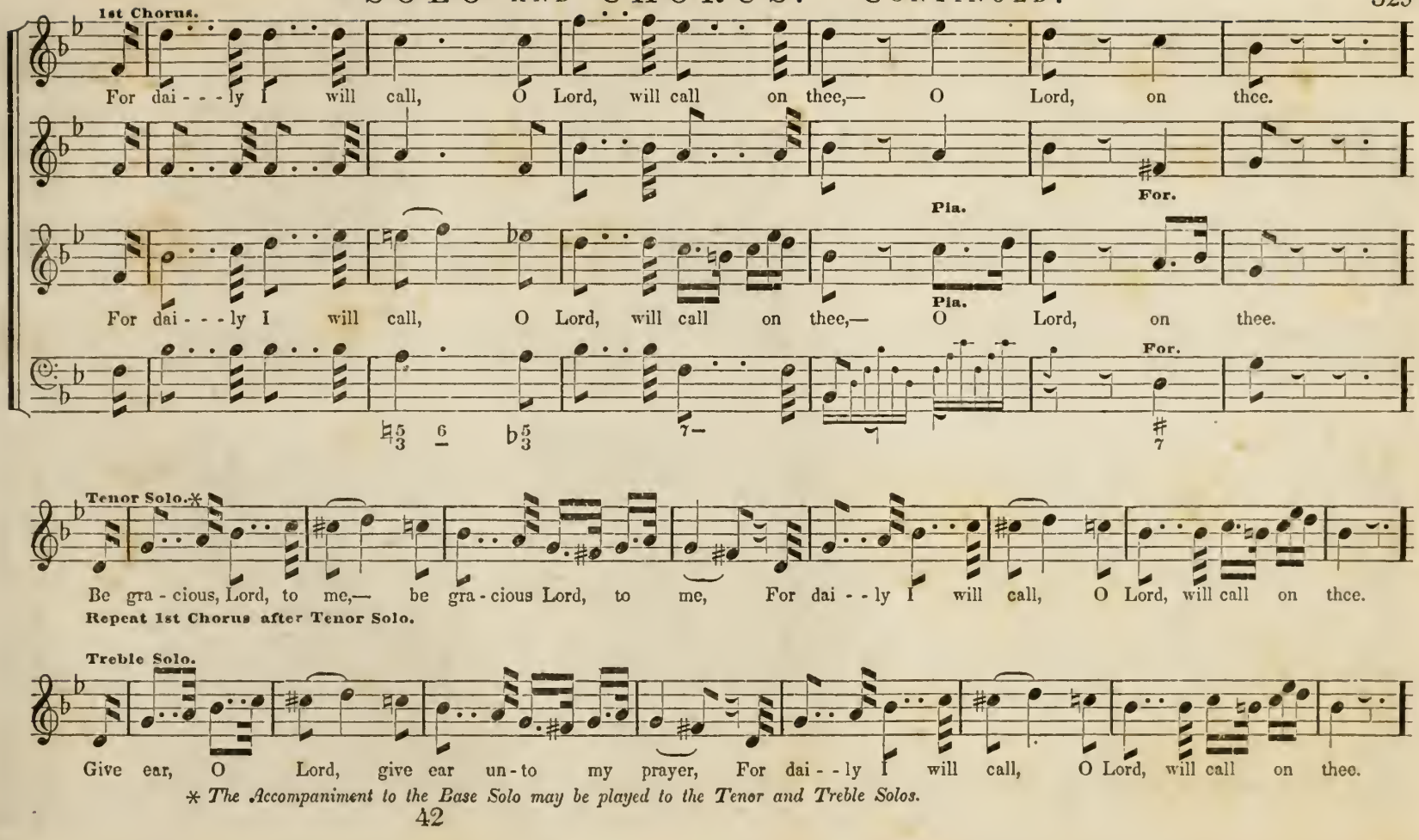
Lord God of Is - - - rael, and Fa - - - ther of be - - - ing, re - - store the har - - vest to our fields.

Alto. Pia.

Lord God of Is - - - rael, bless thy peo - - ple: On thee a - - lone still we rest.

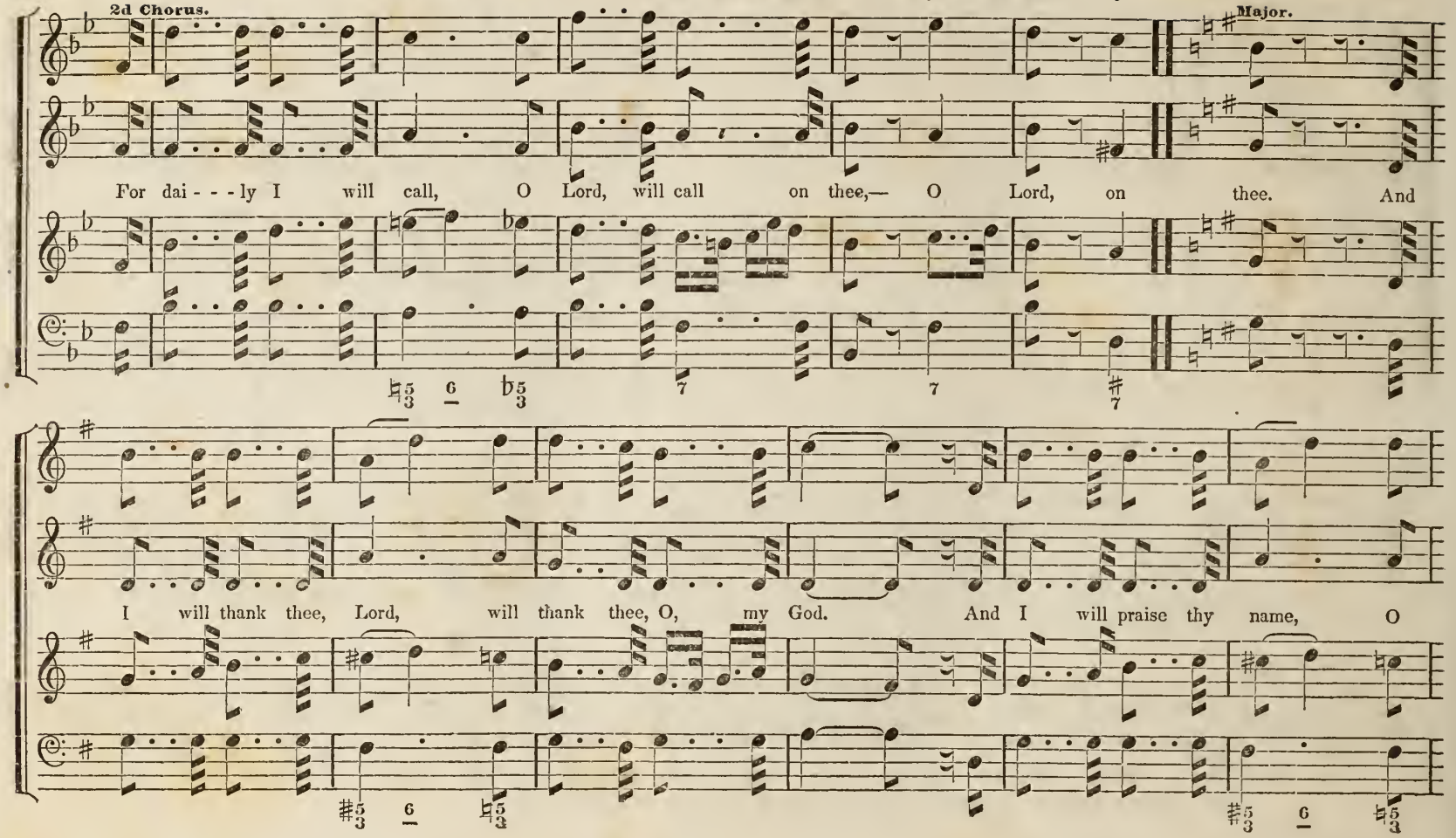

Tutti.
For.
Lord God of Is - - - rael, and Father of be - ing, re - store the har - vest to our fields.
For.
For.
Lord God of Is - rael, and Father of be - - ing, re - store the har - - vest to our fields.
For.
Lord God of Is - rael, and Fa - - ther, and Father of be - ing, re - store the har - vest 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. - - - -

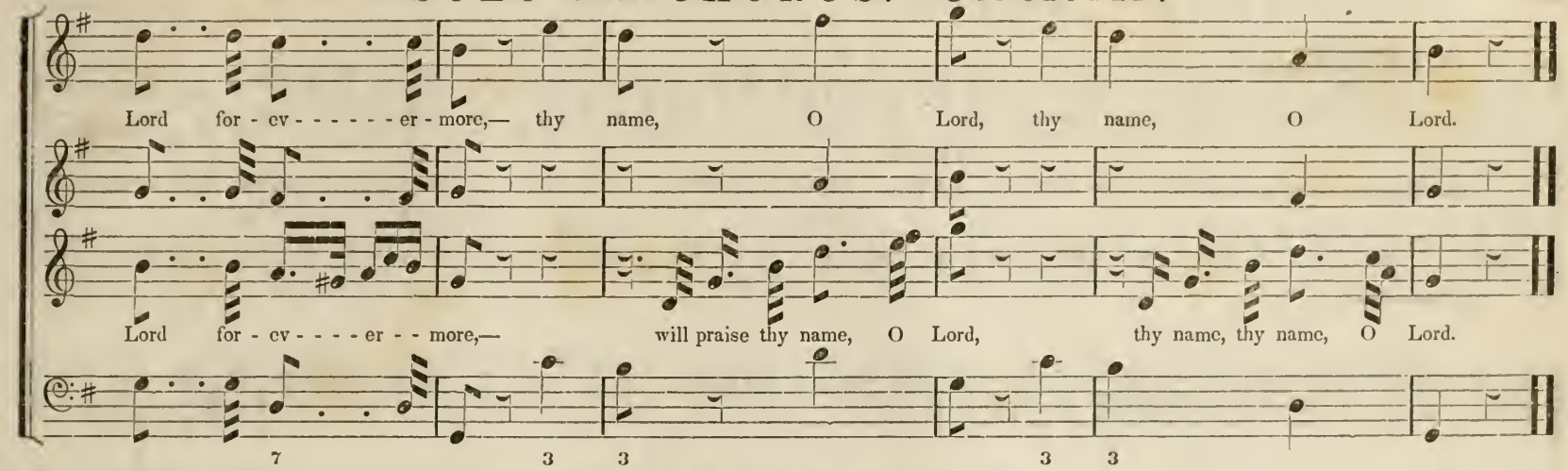

Andantino.
Base Solo.
Bow down thine ear, O
f
p
Lord! O Lord, and hear thou me; For dai - - ly I will call, O Lord, will call on thee.
3



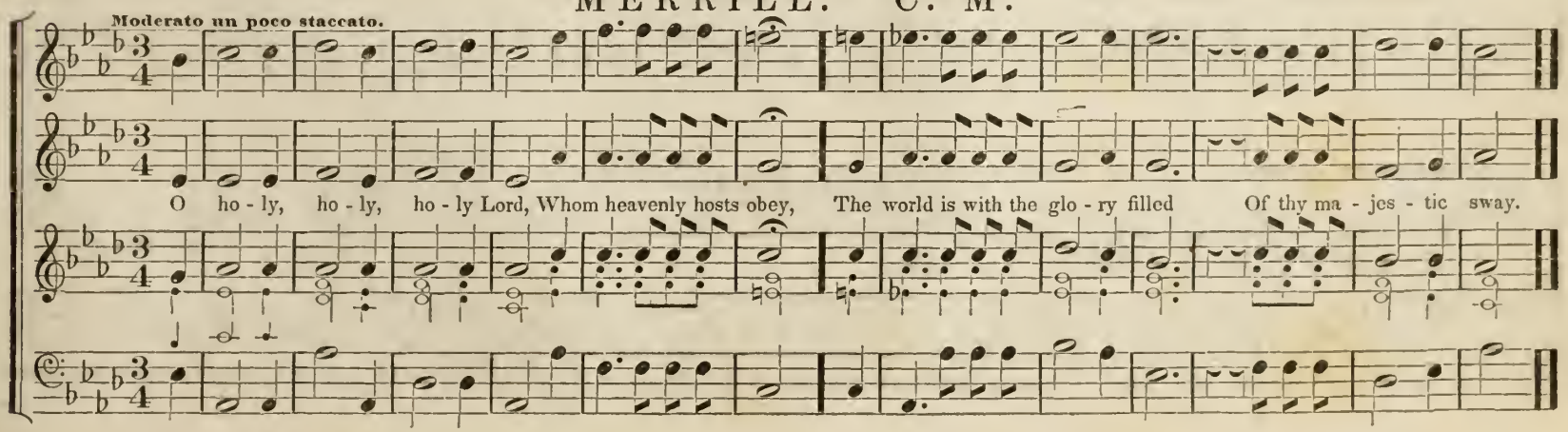
* *The Accompaniment to the Base Solo may be played to the Tenor and Treble Solos.*

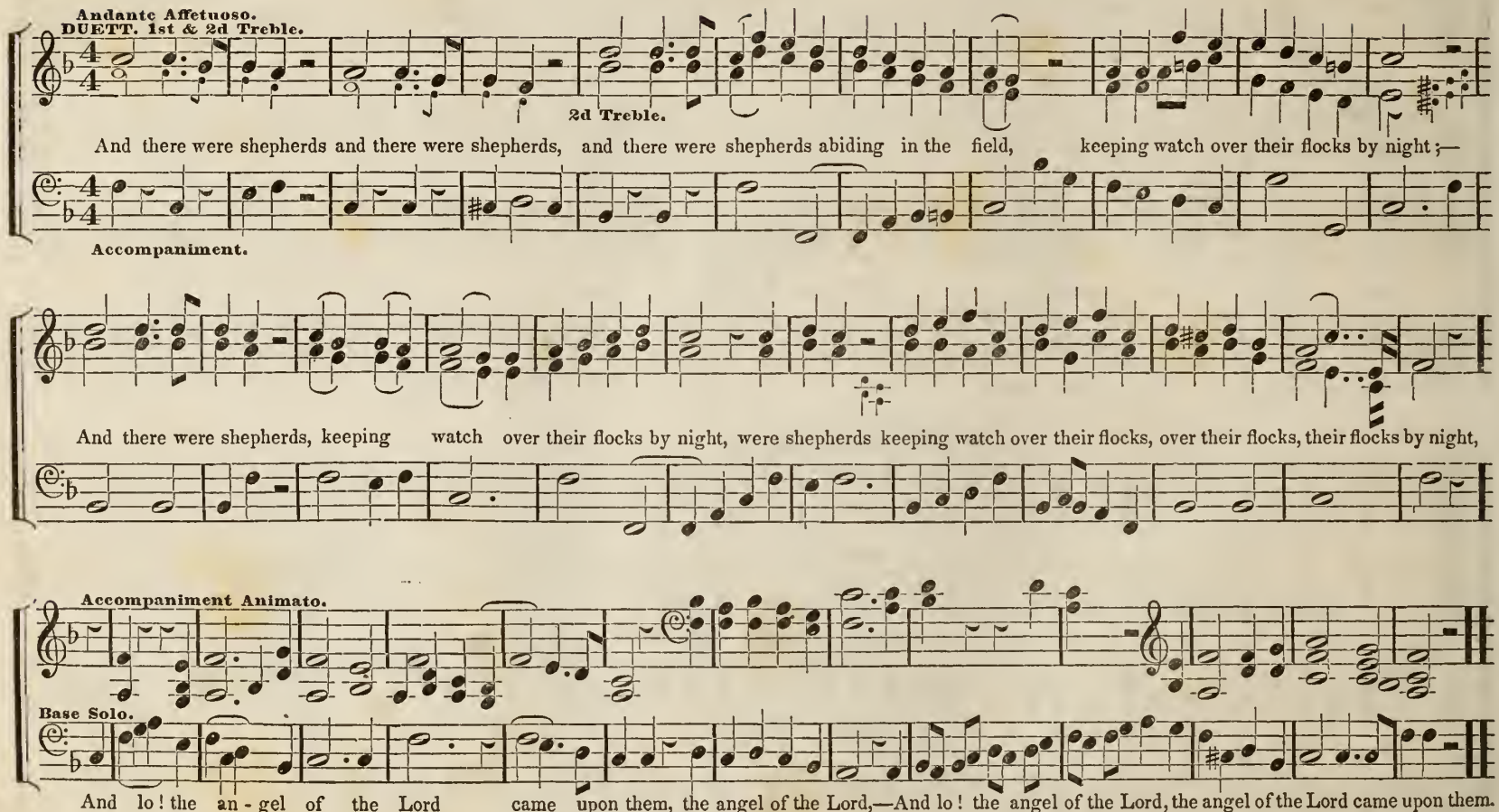
SOLO AND CHORUS. CONTINUED.

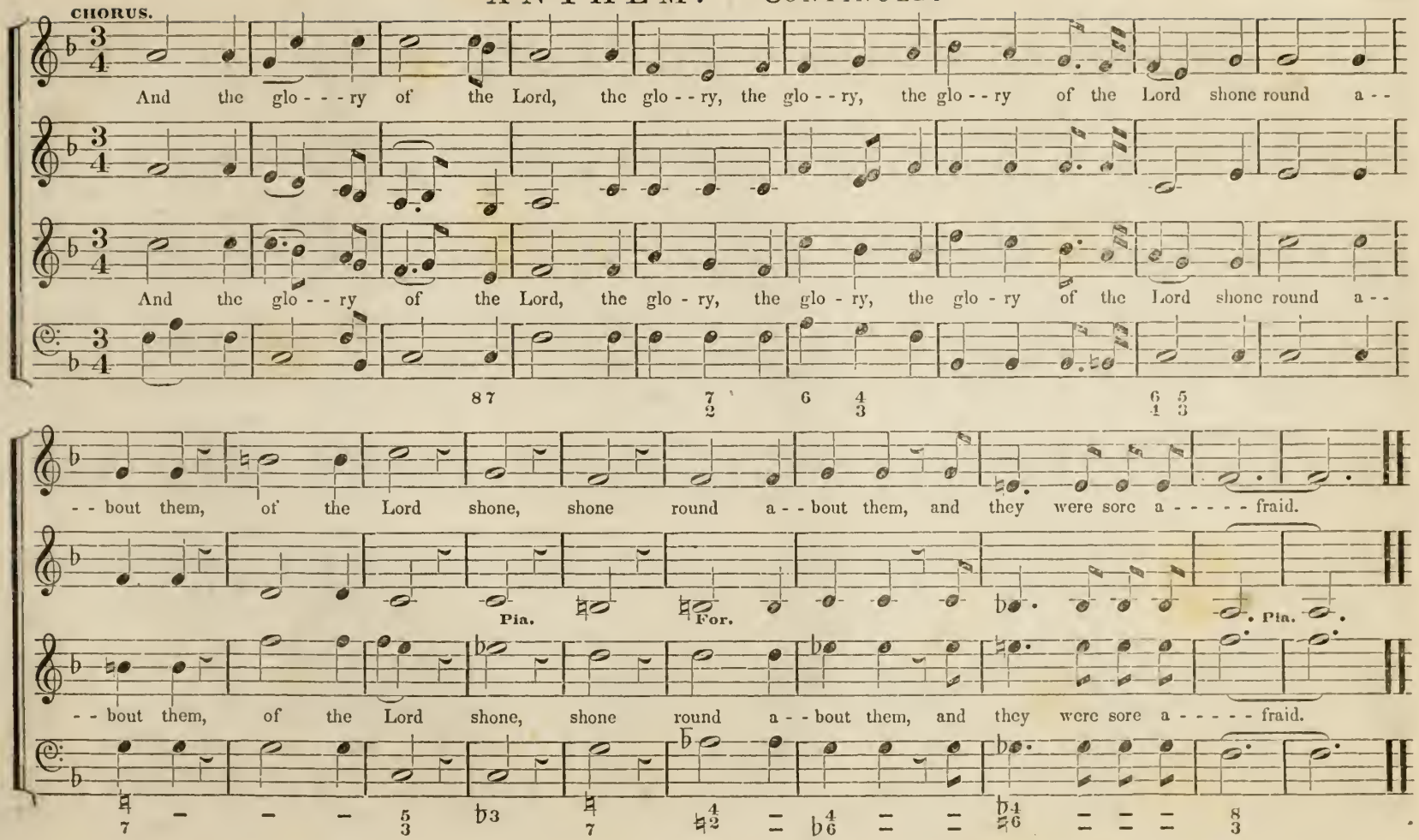



Lord for - ev - - - - - er - more,— thy name, O Lord, thy name, O Lord.
Lord for - ev - - - - er - - more,— will praise thy name, O Lord, thy name, thy name, O Lord.
7
3 3
3 3

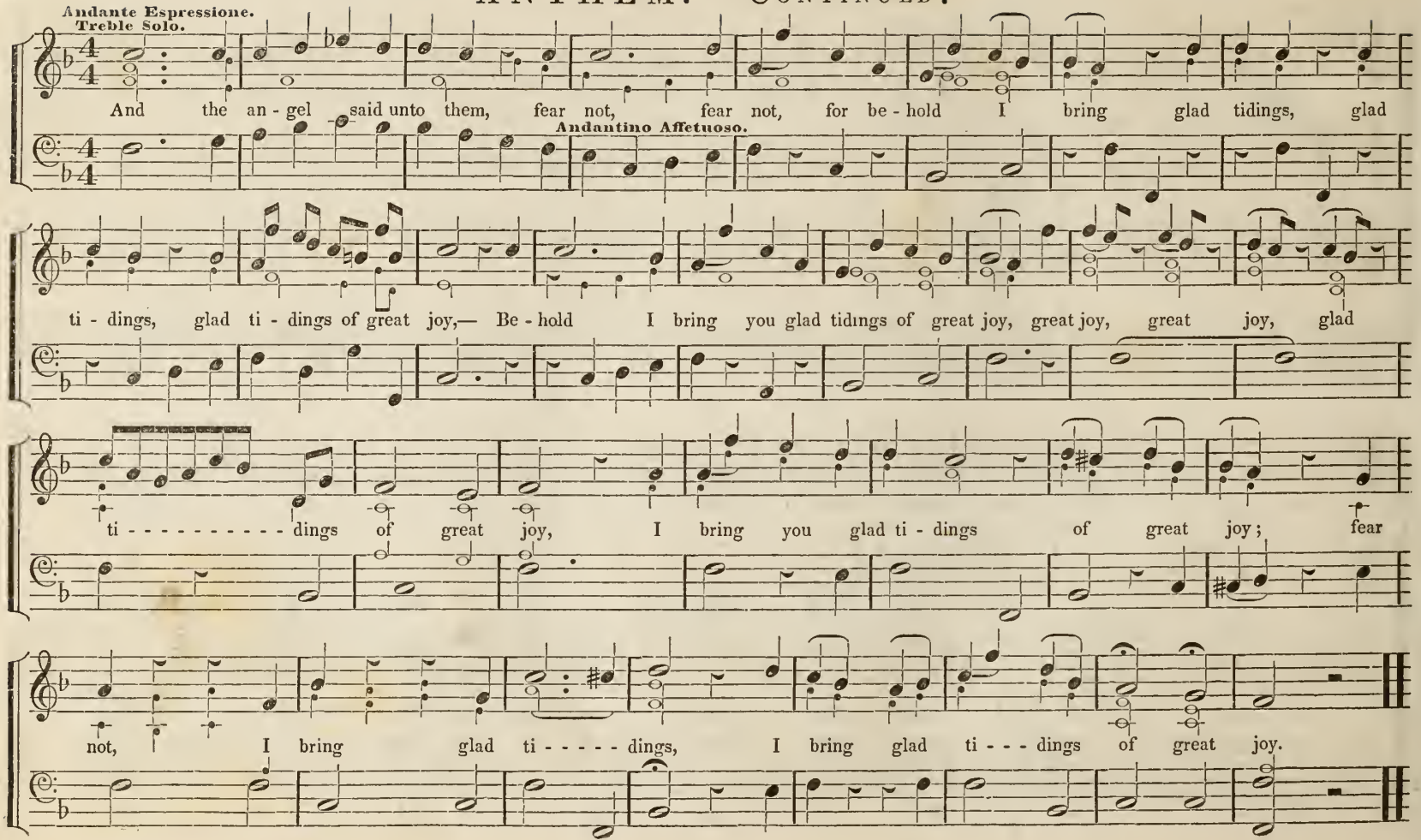
MERRILL. C. M.

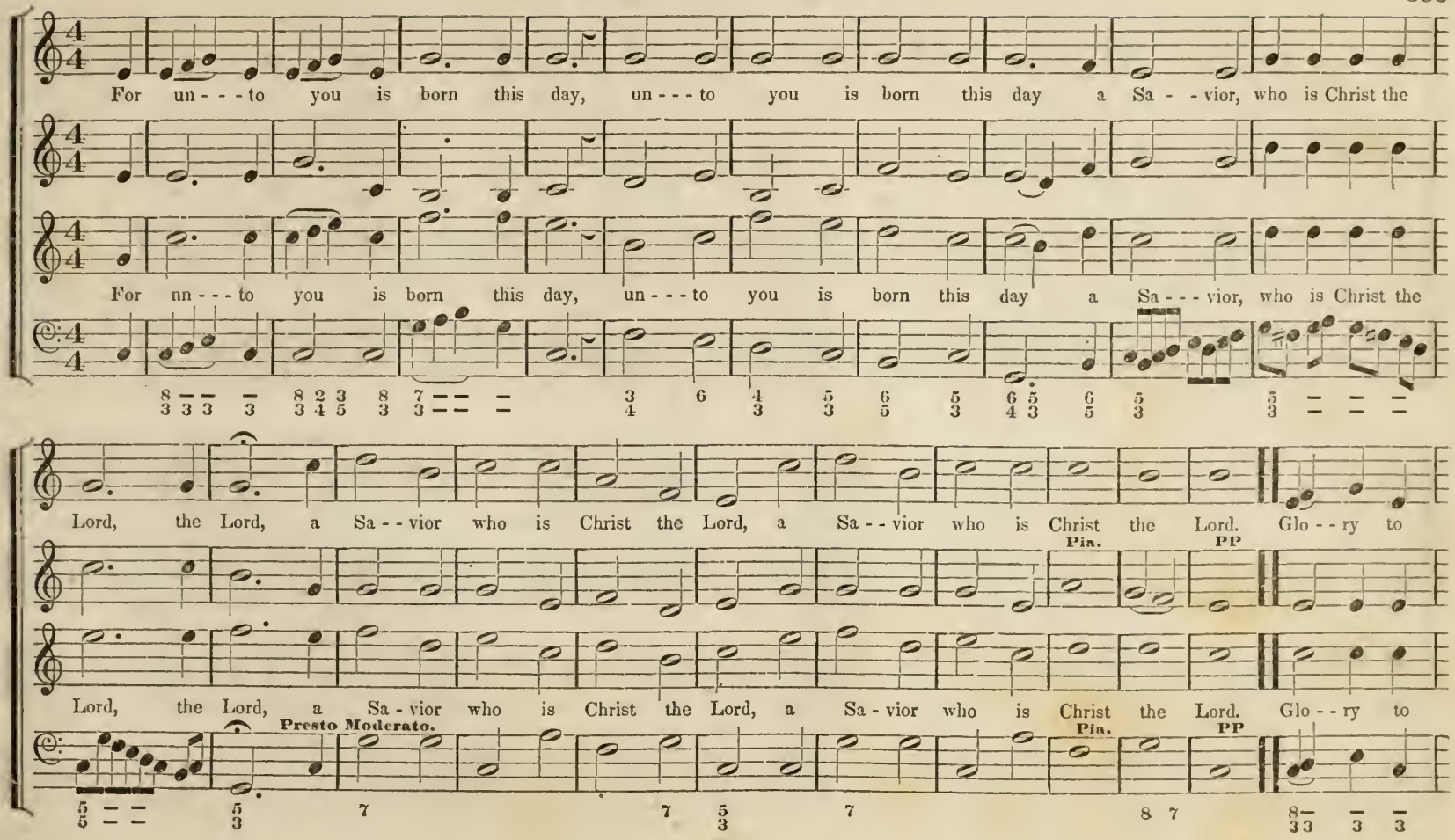

Moderato un poco staccato.
O ho - ly, ho - ly, ho - ly Lord, Whom heavenly hosts obey, The world is with the glo - ry filled Of thy ma - jes - tic sway.


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.

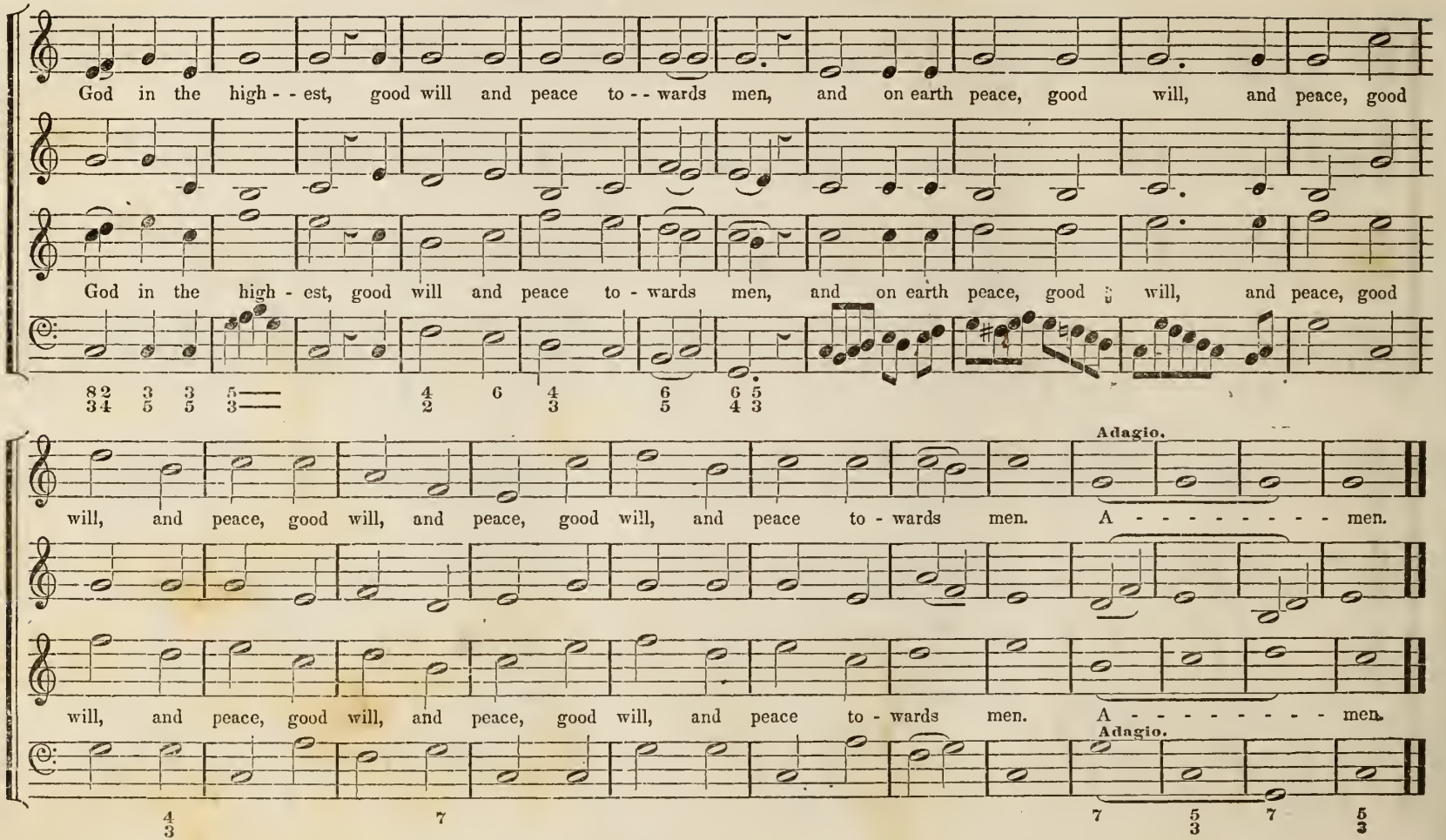

CHORUS.
And the glo - - - ry of the Lord, the glo - - ry, the glo - - ry, the glo - - ry of the Lord shone round a - -
And the glo - - ry of the Lord, the glo - ry, the glo - ry, the glo - ry of the Lord shone round a - -
- - bout them, of the Lord shone, shone round a - - bout them, and they were sore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

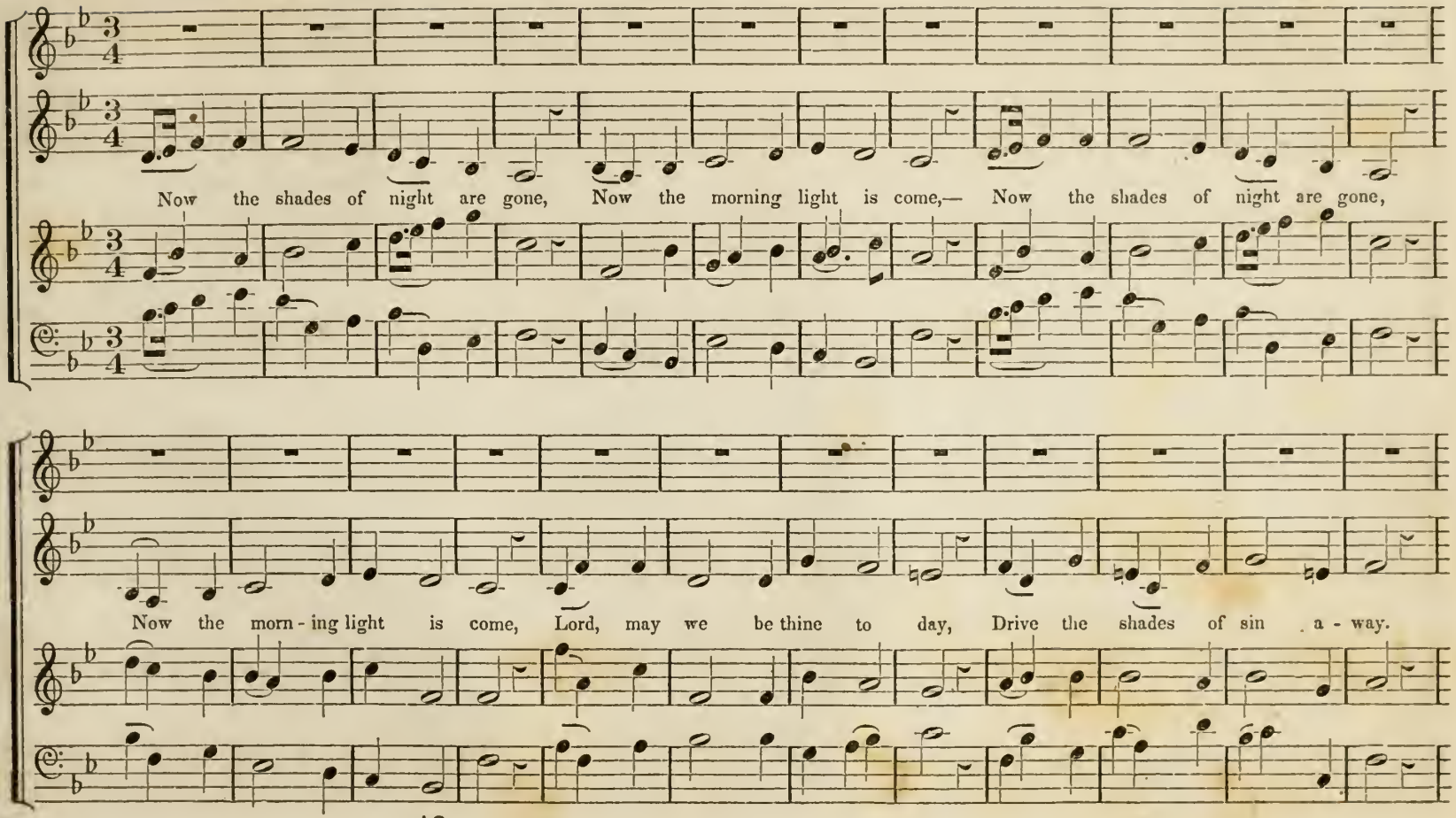
ANTHEM. CONTINUED.



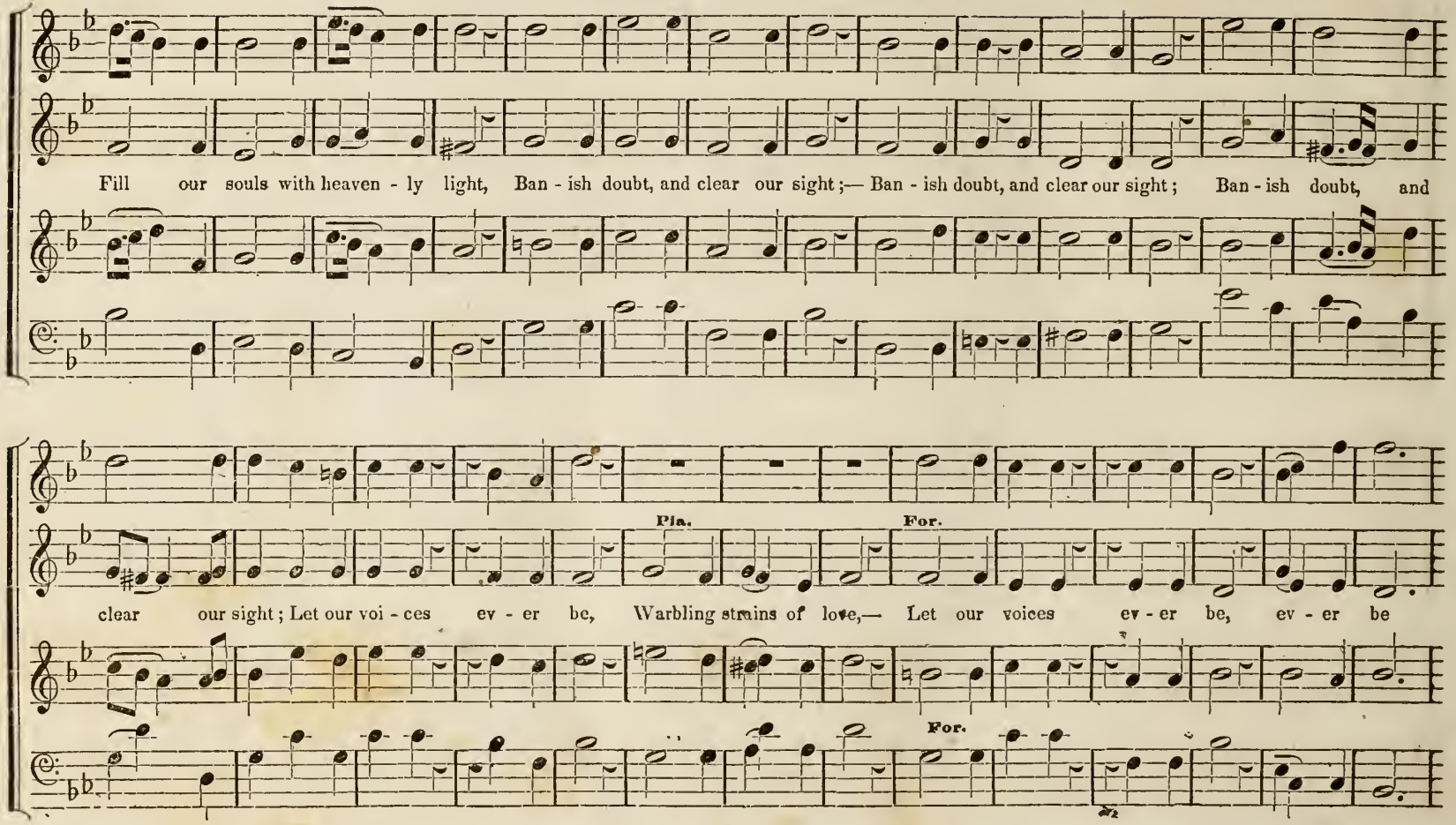

For un - - - to you is born this day, un - - - to you is born this day a Sa - - vior, who is Christ the
For nn - - - to you is born this day, un - - - to you is born this day a Sa - - - vior, who is Christ the
Lord, the Lord, a Sa - - vior who is Christ the Lord, a Sa - - vior who is Christ the Lord. 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

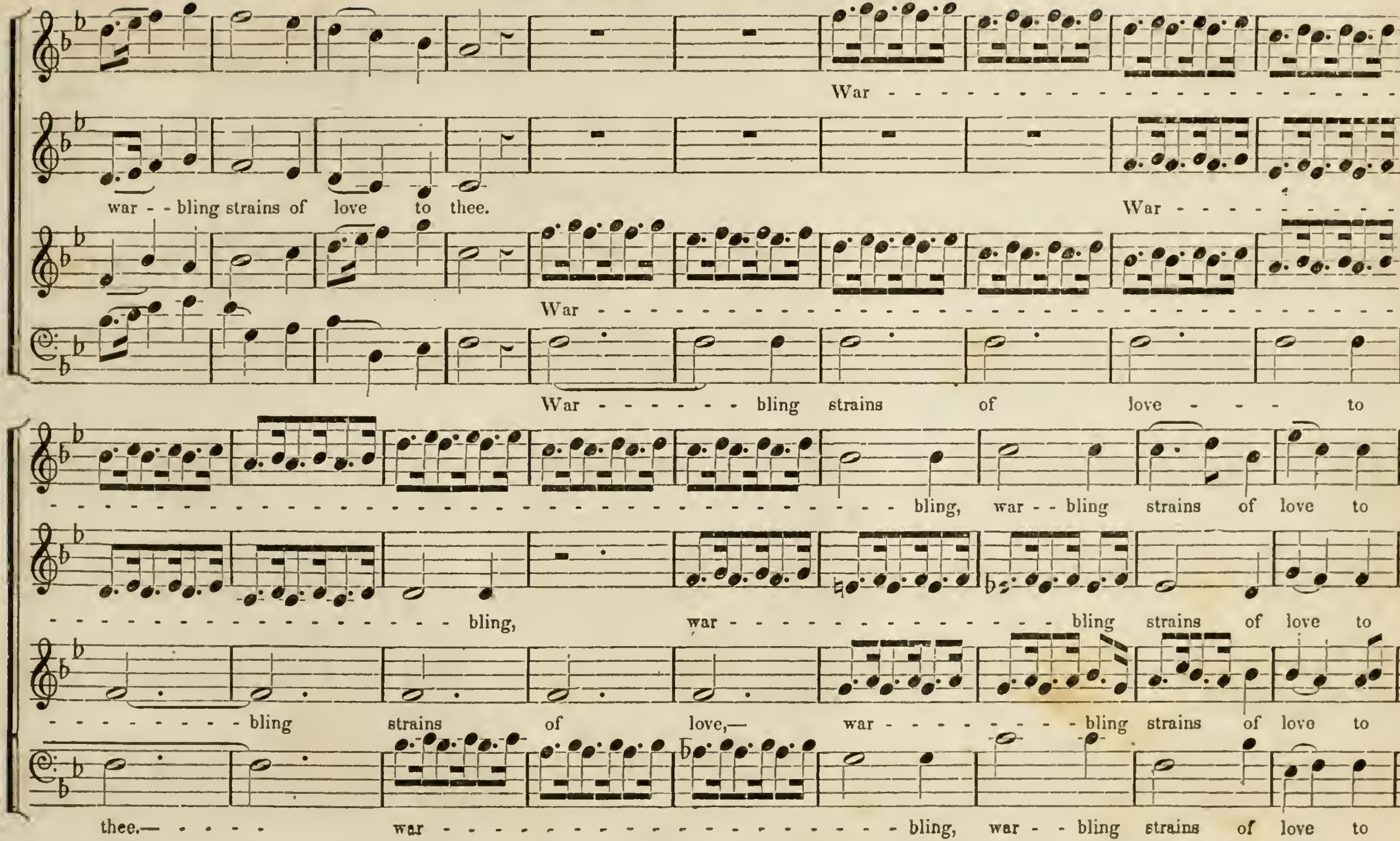
ANTHEM. CONCLUDED.



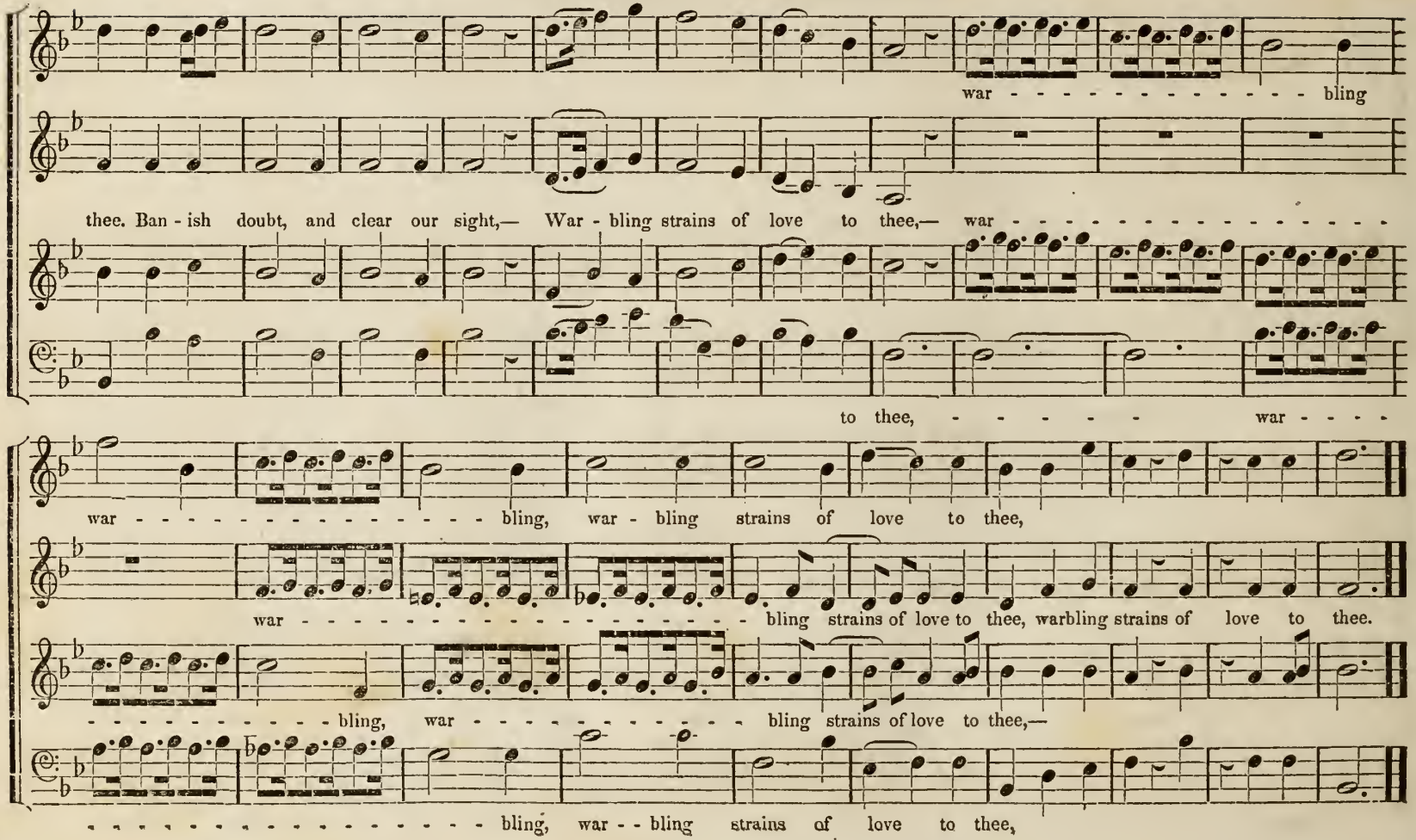

Now the shades of night are gone, Now the morning light is come,— Now the shades of night are gone,
Now the morn - ing light is come, Lord, may we be thine to day, Drive the shades of sin a - way.

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.



GENERAL INDEX.

L. M.

Adam, ... 45
Andover, ... 45
Anderson, ... 47
Alfreton, ... 82
Appleton, ... 98

Babylon, ... 94
Beckett, ... 100
Berlin, ... 105
Blake, ... 50
Brent, ... 63
Blendon, ... 63
Blessedness, ... 71
Bowen, ... 71
Brentford, ... 84
Brewer, ... 87
Buckfield, ... 90

Camden, ... 78
Carlton, ... 46
Charleston, ... 41
Chapman's Chant, . . 86
Chandler, ... 92
Chickering's Chant, . 97
Chatham, ... 100
Chelsea, ... 34
Condit's Chant, . . . 78
Creation, ... 42
Cumberland, ... 76

Darwen, ... 101
Denton, ... 94
Dunbar, ... 69
Dwight, ... 88

Ellenthorpe, ... 75
Emerson's Chant, . . 84
Evening Hymn, . . . 67
Everett's Chant, . . 224
Expostulation, . . 104

Fryeburg, ... 36
Franconia, ... 224

Germany, ... 93
Gould, ... 89
Gordon, ... 55
Gray, ... 58
Gratitude, ... 72

Hague, ... 53
Hamden, ... 85
Hamburg, ... 49
High-Street, ... 61
Holiness, ... 34
Hollis, ... 59
Heber, ... 289
Hosea Ilsley's Chant, 102
Hosea, ... 66
Humility, ... 91

Impenitence, ... 58
Ilsley, ... 88

Jackson, ... 91

Kingsbury, ... 86

Littleton, ... 53
Limerick, ... 103
Luther's Choral, . . . 57
Luton, ... 95

Maine, (6 lines,) . . . 35
Marksborough, . . . 59
Mercy, ... 44
Mount Vernon, . . . 40
Monmouth, ... 68
Mozart, ... 74
Middle-Street, . . . 57
Munich, ... 44
Mitchell, ... 81
Music, ... 80

Natick, ... 38
Nazareth, ... 82
Neukomm's Song, . . 64
Nichols, ... 51

Old Hundred, . . . 72
Oxford-Street, . . . 40

Patterson, ... 60
Pleyel's Hymn, . . . 69
Portland, ... 46
Pomfret, ... 48
Prince, ... 51

Quito, ... 96

Rainsford, ... 99
Ripley, ... 37
Robinson, ... 49
Romberg's Song, . . 90
Rumford, ... 89

Sabbath Morning, . . 52
Sabaoth, ... 54
Saugus, ... 76
School-Street, . . . 62
Seasons, ... 50
Southgate, ... 56
Springfield, ... 55
St. Andrews, ... 52
St. Peters, ... 70
St. Albans, ... 75
St. Pauls, ... 102
Sterling, ... 73
Stone Church, . . . 77
Stonefield, ... 79
Sweden, ... 87

Temple-Street, . . . 68
Tempest, ... 93
Thayer, ... 99
Thomas, ... 37
Timsbury, ... 97
Topsham, ... 103
Trenton, ... 60
Truro, ... 98

Veazie, ... 36

Washington, ... 33
Warrington, ... 39
Waterville, ... 74
Washington-Street, . 92
Warren, ... 95
Westbrook, ... 83
Winchester, ... 39
Winchelsea, ... 41
Windham, ... 56
Wilderness, ... 104
Worship, ... 73

C. M.

Abridge, ... 156
Adams, ... 143
Alba, ... 117
Amherst, ... 145
Arlington, ... 110
Arehland, ... 118

Barker, ... 151
Barby, ... 125
Berwick, ... 107
Belfast, ... 136
Bradley, ... 135
Brattle-Street, . . . 153
Burford, ... 109

Canaan, ... 127
China, ... 144
Christmas, ... 149
Chestnut-Street, . . 142
Conway, ... 120
Codman, ... 108
Crowle, ... 109
Cummings, ... 134

Danforth-Street, . . 159
Danvers, ... 132
Deering, ... 111
Delacourt, ... 117
Dedham, ... 123
Devizes, ... 145
Dinsmore, ... 154
Douglas, ... 155
Dorchester, ... 106

Emery, ... 112
Eniap, ... 119
Eternity, ... 146

Falmouth, ... 150
Freeport, ... 115

Gilman, ... 158
Glenburn, ... 277
Gorham, ... 131
Goodwin, ... 135
Gosford, ... 157
Greenwood's Chant, 143

Hayman, ... 134
Howe, ... 125
Hope, ... 124
Hosanna, ... 133
Incarnation, ... 129
Israel, ... 154

J. Whitman's Chant, 158

Kenduskeag, . . . 146

Lanesborough, . . . 106
Landers, ... 113
Lincoln's Chant, . . 126
Liverpool, ... 156
London, ... 157
Lutzen, ... 110
Lyman, ... 105

Marlow, ... 116
Manchester, ... 129
Merrill, ... 331
Memphis, ... 151
Meriden, ... 137
Melody, ... 114
Mear, ... 113
Miller, ... 116
Mount Pleasant, . . 121
Mount Desert, . . . 139

New Conway, . . . 107
New Castle, ... 108
New London, . . . 115
New York, ... 128
Norton, ... 114
Nottingham, . . . 140
Norway, ... 147
Norridgewock, . . 122

Osgood, ... 111
Oscar, ... 124

Patmos, ... 142
Penobscot, ... 148

Prayer, ... 147
Providence, . . . 160

Reverence, ... 139
Richardson's Chant, 140

Saco, ... 122
Sebago, ... 133
Shaw, ... 119
St. Anns, ... 121
St. Marks, ... 138
St. Davids, ... 138
St. James, ... 144
Stanley's Hymn, . . 123
Stickney, ... 160

Tallis's Chant, . . . 152
Throne, ... 132
Tolland, ... 141

Wareham, ... 130
Warwick, ... 152
Weber's Chant, . . 136
Whitney, ... 159
Wheelock, ... 148
W. H. Wood's Hymn, 150
Wilson's Chant, . . 112

Zion, ... 126

S. M.

Athol, ... 195
Bladenburg, . . . 200
Christmas Chant, . 199
Clark, ... 201
Cyrus, ... 207
Dover, ... 199
Evening Hymn, . . . 192
Fairfield's Hymn, . 185
Furbish, ... 194
Haverhill, ... 186
Handel, ... 197
Harpswell, ... 203

Kearsarge, ... 191
Kennebunk, . . . 205

Little Marlborough, . 189
Lonsdale, ... 187

Mornington, ... 198
Mount Ephraim, . . 204

Nobleborough, . . . 195
Norwalk, ... 202

Olmutz, ... 201

Pentonville, . . . 197
Porter, ... 193

Spener, ... 189
Spilsby, ... 193
St. Bride's, ... 202
St. Simon's, ... 192
Silver Street, . . . 188
Skowhegan, ... 185
Shirland, ... 190
Stockholm, ... 190
Song of Moses, . . 191
Sutton, ... 206

Thacher, ... 196
Troy, ... 206

Unity, ... 196

Watchman, ... 203
Walker's Chant, . . 194
Westminster, . . . 198
Webster's Chant, . . 205
Williams' Chant, . . 200
Wisconsin, ... 186

Yarmouth, ... 204

L. P. M.

Brooks, ... 209
Mazzinghi, ... 210
Martin's Lane, . . 211
Shirley, ... 208

C. P. M.

Kew, ... 213
Rapture, ... 212

S. P. M.

Dalston, ... 215
Limington, ... 214
St. Jerome's, . . . 216

H. M.

Grove, ... 221
Haddam, ... 218
J. Pope's Hymn, . . 219
Newbury, ... 217
Payson, ... 222
Triumph, ... 220
Waterford, ... 223

7s.

Bartlett, ... 251
Baltimore, ... 261
Brazier, ... 253
Bucksport, ... 255
Congress-Street, . . 255
Danville, ... 249
Dana, ... 254
Frankfort, ... 252
Furber, ... 253
Hardy, ... 258
Katahdin, ... 252
Lowell, ... 250
Otis, ... 251
Park-Street Church, . 257
Turin, ... 256
Whelan, ... 250
Wiscasset, ... 249
Wood, , ... 254
York, ... 258

8s & 7s.

Eastport, ... 263
Knowles, ... 261
Kent, ... 264
Messina, ... 266
Tiverton, ... 262

8s, 7s, & 4s.

Calvary, ... 259
Florio, ... 260
Sicilian Hymn, . . . 264

5s & 8s.

Earle, ... 274

7s & 5s.

Freedom, ... 268

7s & 6s.

Milgrove, ... 273

6s & 4s.

Bermondsey, New, . . 267
Italian Hymn, . . . 266

8s.

Wanworth, ... 274

10s.

Duren, ... 270

10s & 11s.

Lyons, ... 265

11s.

Chaudiere, ... 272
Hinton, ... 271

12s.

Scotland, ... 269

ANTHEMS, CHORUSES, &c.

And there were shepherds, (Christmas Anthem,) 332
Blessed be thou, the God of Israel, 286
Blessed are the dead, (Anthem,) 294
Bow down thine ear, (Prayer,) 328
Far from affliction, (Funeral Anthem,) 297
Glory to God on high, 267
Glory be to God on high, (Chorus,) 278
Glory be to the Father, (Doxology,) 305
Holy, holy, Lord, (Sanctus,) 275
How beautiful upon the mountain, 290
How long shall virtue, (Temperance Hymn,) 301
I will arise, 323
Let all the earth, 64
Lord God of Israel, 326
Now the shades of night, 337
O Lord, how excellent, (Thanksgiving Anthem,) 306
On the breeze of evening, 324
Our native land, (National Hymn,) 292
Praise ye the Lord, 263
Praise the Lord, 273
Sing unto the Lord, 316
Strike the harp, 314
Thy praise, O God, 42
The hill of Zion, 187
The Lord my pasture, 210
The voice of free grace, 269
The Lord is our shepherd, 271
The Lord will comfort Zion, 288
When truth's refulgent ray, 296

INDEX OF FIRST LINES OF HYMNS.

Another six days' work, L. M. 52
All ye bright armies, " 68
Amid displays of wrath, " 58
Arm of the Lord, " 99
Awake my soul, lift, " 103
Awake our souls, away, " 85
Almighty Father of C. M. 108
Alas! and did, " 136
Almighty God, thy wondrous, " 138
And let them say, " 116
Awake, my soul, to sound, " 143
Awake my soul, stretch, " 149
Awake, ye saints, " 150
Again the Lord of life, " 158
At morn, at noon, " 160
Awake, and sing the song, S. M. 191
All yesterday is gone, " 202
And must this body, " 202
And am I born to die, " 189
All power is thine, L. P. M. 209
Angels bending from the sky, 7s 250

Before the heavens were L. M. 95
Beset with snares, " 89
Be with me, Lord, " 87
Be thou exalted, O, my God, " 39
Be all my heart, " 84, 88
Be thou, O God, " 72
Blest is the man whose, " 90
Bless, O my soul, the living, " 37
Blest is the man whose tender, " 71
Blest are the men, " 77
Broad is the road, " 56
By cool Siloam's shady rill, " 289
Bless'd morning, C. M. 128
Bless'd be the Lord, " 133
Behold the morning sun, S. M. 190
Behold the gift of God, " 193
Behold with awful pomp, " 201
Behold the lofty sky, " 206

Blest are the sons of peace, 195, 205
Behold, how the Lord, 5s & 7s 274
Blest Instructor, 7s 251
Bless'd be thou, O Lord, 8s & 7s 264

Come, blessed Spirit, L. M. 74
Come, gracious Spirit, " 100
Create my nature pure, " 94
Come, let us join our cheerful, C. M. 114
145, 277
Come, happy souls approach, C. M. 117
Come, let us lift, " 120
Come, humble souls, " 124
Come, Holy Spirit, " 131
Come, let us use, " 147
Come, sound his praise, S. M. 188
Come, Holy Spirit, come, " 195
Come, said Jesus' sacred, 7s. 250
Christ, the Lord, is risen, " 253
Come, saints, and adore, 6s & 4s. 272
Come, thou almighty King " 266
Children of the glorious, 7s & 5s. 268

Dear Savior, C. M. 118

Eternal Power, L. M. 40
Eternal God, Almighty, " 61, 69
Eternal Spirit, we confess, " 63
Eternal Wisdom, C. M. 107
Eternal Source of life, " 148
Early, my God, " 106
Exalt the Lord, S. M. 200

Father, to thy kind love, L. M. 39
Father of light, we sing, " 78, 84
From deep distress, " 44, 45
From north to south, " 82
From thee, the overflowing, " 85

Father of mercies, C. M. 106, 122
Firm as the earth thy, C. M. 123
Firm and unmoved, S. M. 191
Father, in whom we live, " 193
From Jesse's root, 10s 270
Father, thy paternal, 7s 257

Give to the Lord, L. M. 36
Glory to thee, my God, " 67
God of the morning, " 48
God of the seas, " 79
God of my life, " 80
Great Lord of earth, " 38, 92
God's perfect law, C. M. 115
God moves in a, " 160
Great God, to thee my, " 156
Great is the Lord our God, S. M. 198
Glorious things, 8s & 7, or 8, 7s & 4s 264
Glory to God on high, 6s & 4s 267

Holy as thou, O Lord, L. M. 34
Happy the man, " 55
How vain are all, " 86
Hark! 'tis our C. M. 119
Happy is he who fears, " 135
Hear, gracious God, " 147
His mercy reigns, " 113
Hope looks beyond, " 125
How large the promise, " 130
Hosanna to th' anointed, " 132
How sweet and awful, " 151
How gentle God's, S. M. 186
How beauteous, " 197
How pleasant 'tis to see, S. P. M. 214
How pleased and bless'd, " 215
Hark the voice of love, 8s & 7s 259
Heaven and earth must, 7s 249
Hail, all hail the joyful, 7s 253, 258

Incumbent on the bending, L. M. 41
In robes of judgment, " 68
I will extol thee, " 90
I lay my body down, " 97
In God's own house, C. M. 134
I sing thy mighty, " 141
In every joy, " 159
I'll praise my Maker, L. P. M. 211

Jehovah reigns, he dwells, L. M. 57
Jehovah reigns, his throne, " 97
Joy to the world, C. M. 111, 129

Kingdoms and thrones, L. M. 33

Let every creature rise, L. M. 47
Let all the earth, (2 verses,) " 64
Lord, how secure and blest, " 49
Lord, what a thoughtless, " 55
Lord, I can suffer, " 56
Lord, when thou didst, " 63
Lord, at thy feet, " 69
Lord, how delightful, " 73
Lo, God is here, " 51
Let all the lands, with, C. M. 105
Let all the lands, " 112
Let every mortal, " 134
Let not despair, " 114
Love is the golden chain, " 107
Lord, thou hast scourged, " 109
Life is a span, " 109
Lift up to God, " 125
Let sinners, S. M. 205
Let party names, " 196
Lord, what our ears, " 185
Let all the earth, L. P. M. 208
Let all the nations fear, H. M. 221
Let every creature join, " 219
Let us with a joyful, 7s. 252

INDEX OF FIRST LINES OF HYMNS.

Lord, dismiss us, 8s & 7s. 261
Lovely is the face of nature, " 266

My God, accept, L. M. 41
My God, in whom are all, " 58, 60
My God and king, " 92
My God, my portion C. M. 121
My father, let, " 145
My gracious God, S. M. 198
My God, my strength, " 267
My gracious Redeemer, 8s. 274

Now to the Lord, L. M. 98
Now be my heart, " 102
No change of time, " 100
Not to the terrors, C. M. 122
Now living waters, S. M. 263

O, all ye people clap, L. M. 36, 54
O, long expected day, " 50
O, thou that hearest, " 88, 57
O, come, loud anthems, " 73, 98
O, holy, holy, holy Lord, " 78
O, learn of me, " 91
O, let me, gracious, " 99
O, turn, great ruler, " 101
Our harps, that when, " 52
O, all ye nations, praise, C. M. 152
O, how I love thy, " 137
O, have I ever, " 154
O, holy Lord, whom, " 331
O, praise the Lord with, " 115
O, that thou wouldst, " 142
O, for a heart to praise, " 126
O, for a shout, " 158
O, God our strength, 146, 151
O, speed our progress, " 148
O, bless the Lord, S. M. 190
O, for the death, " 204
O, Lord, our heavenly king, 185, 200
O, Lord, how vile am I, " 189
O, where shall rest, " 205
O, could I speak, C. P. M. 212
O, that men, 7s. 254
O, praise ye the Lord, 10s & 11s. 265
O, happy souls, whose peace, H. M. 217
O, Zion, tune thy voice, " 223

Praise ye the Lord, exalt, L. M. 34
Placed on the verge, C. M. 157
Praise to the Lord on high, H. M. 222
Praise to God, 7s. 252
Pleasing spring, " 258
Praise the Lord, ye, 8s & 7s. 263
Praise the Lord who reigns, 7s & 6s. 273

Return, my soul, L. M. 82
Return, O God of love, C. M. 159
Rejoice, the Lord, H. M. 220

Shew pity, Lord, L. M. 94
Salvation is forever, " 75, 76
Say, how may earth, " 75
Sing to the Lord with, " 49
Stand up, my soul, 60, 66, 86
Sinner, O why, " 104
Softly the shades, " 93
Sweet is the scene, " 89
See Israel's gentle shepherd, C. M. 154
Sing to the Lord, ye distant, " 110
142, 136, 113
Sing to the Lord a new made, " 111
Shew, mighty God, 121, 152
Some seraph lend your, " 140
Songs of immortal praise, " 150
Soon shall the glorious, " 108
Sweet was the time, " 123
Son of God, thy blessing, 7s. 256
Songs of praise the angels, " 249
Softly now the light, " 251
See from Zion's, 8s, 7s, & 4s. 260
Savior, source of every, " 262

There is a stream whose, L. M. 36
The rising God, " 37
The heavens declare, " 40
Thy praise, O God, shall, " 42
'Twas on that dark, " 44
'Twas by an order, " 45, 62
Thy goodness, Lord, doth, " 50
Thus far the Lord, " 53
To God the great, " 70
Triumphant Lord, " 72
Through every age, " 53
This is the word of truth, " 74
The flowery spring, " 81
The turf shall be, " 83
Then let the wildest storm, " 93
The Lord is good, " 102
The wandering star, " 224
Th' Almighty reigns, " 224
The time is short, C. M. 110
Thou lovely source, " 112
There is a land of pure, " 127
There is a land of living, " 129
This is the day the Lord, " 133
This is the first, " 155
The time is short, " 146
Thou lovely source, " 143
Thou blest Redeemer, " 140
To celebrate thy praise, " 132
138, 144
To our Almighty Maker, " 117
The Lord my shepherd S. M. 186
The day is past, " 192
The hill of Zion, " 187
Thy name, Almighty, " 194
To God in whom, " 196
To bless thy chosen, " 197
The Lord my pasture, L. P. M. 210
The joyful morn to God, C. P. M. 213
The Lord Jehovah, H. M. 218
The Lord is our shepherd, 11s. 271
The voice of free grace, 12s. 269

Up to the fields, L. M. 71
Upheld by thy, H. M. 216

When I survey, L. M. 35
What are those soul reviving, " 46
When all bespeaks, " 91
Who is this stranger, L. M. 96
Who is this fair one, " 104
With all my pow'rs of heart, " 95 59
With all our hearts, " 51
With glory clad, " 87
With songs and honors, C. M. 157
When I with pleasing, " 156
When trouble fills, " 116
When passing through, " 124
While thee I seek, " 153
With joy we hail, " 119
With stately towers, " 126
Why do we mourn, " 144
Where shall the man, S. M. 192
We come with joyful, " 203
When the morning, 7s. 255, 254
When before thy throne, 7s. 255

Ye nations round the, L. M. 59
Ye Christian heroes, " 105
Yes, we'll record, " 103
Ye hearts with youthful, C. M. 135
Ye sons of man, a feeble, " 139
Your harps, ye tremling, S. M. 204, 201

In "*Temple Street*," *(page 68,) make three minims in the first measure of the last line. The words should read, "Those gods on high, and gods below."*

In "*Howe*," *(page 125,) omit the second measure of the Duett.*

WILLIAM SALLOCH
Bridge Road
Ossining N.Y. 10562