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S U P P L E M E N T

TO THE

S A C R E D H A R M O N Y :

CONSISTING OF A CHOICE COLLECTION OF

HYMN TUNES, SENTENCES, AND ANTHEMS,

SELECTED FROM THE

COMPOSITIONS OF HANDEL, HAYDN, MOZART, BEETHOVEN, WEBER, AND OTHERS ;

INCLUDING

THE ELEMENTARY INSTRUCTION, ON THE SYSTEM OF PESTALOZZI,

As adopted by the Boston Academy of Music ;

BY E. W. BLISS, PROFESSOR OF MUSIC, AND APPROVED BY A COMMITTEE APPOINTED FOR THAT PURPOSE.

---

T O R O N T O :

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J. H. LAWRENCE,  
PRINTER.

## P R E F A C E.

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THE Supplement to the Sacred Harmony contains the entire elements of the celebrated Pestalozzian system of teaching Music, as found in the Boston Academy's Collection. In the SACRED HARMONY the other system of teaching is also found. The insertion of the Elements of the two systems in one work renders it of peculiar advantage to Teachers of Music and to Musical Schools in general.

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The addition of this Selection to the Sacred Harmony gives that variety and completeness so much desired by Teachers, Choirs, and Congregations; and imparts an additional claim for continued patronage and an extended circulation in the Country.

BOOK ROOM, TORONTO,  
*June 18th, 1845.*





# INTRODUCTION TO THE SCIENCE OF MUSIC.

## CHAPTER I.

### GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

- § 2. (1) They may be *long* or *short*,  
 (2) They may be *high* or *low*,  
 (3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ 5. General view.

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

### QUESTIONS.

How many distinctions are there in musical sounds?

What is the first distinction? Second? Third?

How many separate departments are there in the elementary principles of music?

What is the first department called? Second? Third?

On what distinction in the nature of musical sounds is RHYTHM founded?

Melody? Dynamics?

To what in the nature of musical sounds does RHYTHM relate?  
 Melody? Dynamics?

## CHAPTER II.

### PART I. RHYTHM: or

#### DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 7. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ 8. Those portions of time into which music is divided are called MEASURES.

§ 9. Measures are again divided in PARTS OF MEASURES.

§ 10. A measure with two parts is called DOUBLE MEASURE;

“ “ THREE “ TRIPLE MEASURE;

“ “ FOUR “ QUADRUPLE MEASURE;

“ “ SIX “ SEXTUPLE MEASURE.

§ 11. The parts of measures are marked by a motion of the hand. This is called BEATING TIME.

§ 12. Double time has two motions or beats, namely: Downward beat and Upward beat.

§ 13. Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ 14. Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ 15. Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ 16. The character used for separating the measures is called a bar, and is made thus:

ACCENT.

§ 17. Double time is accented on the *first* part of the measure. Triple time is accented on the *first* part of the measure.

Quadruple time is accented on the *first* and *third* parts of a measure.  
Sextuple time is accented on the *first* and *fourth* parts of the measure.

### QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

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

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

**NOTE.** Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

### CHAPTER III.

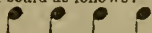
#### SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (a as in *father* or in *far*) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole.

§ 19. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 20. Beat Quadruple time, and sing one *la* to each beat.


After this has been done, the teacher may write on the black board as follows:—




He then points and says,—


The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)

**NOTE.** The names Crotchets, Minims, &c., are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 21. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus,  and is called a whole note. (Semibreve.)


§ 22. A sound that continues as long as two quarters is called a half sound. Exercise.


The note representing a half sound is made thus,  and is called a half note. (Minim.)

§ 23. A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus: .

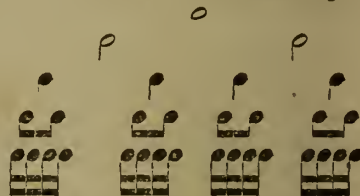
**NOTE.** Dotted a note adds one half to its length.

§ 24. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.



We now sing *eighths*; the note representing an *eighth* sound is made thus,  and is called an Eighth note. (Quaver.)

§ 25. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing *sixteenths*; the note representing a *sixteenth* is made thus,  and is called a Sixteenth. (Semiquaver.)

§ 26. The teacher may now exhibit all the notes at one view, showing their relative length, thus:




§ 27. Thirtyseconds (Demisemiquavers)  may also be exhibited, but it is not necessary to exercise on them.







§ 28. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus,  or  and they are called Triplets. Exercise on Triplets.

### QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this ? (writing the note on the board.)

What kind of a note is this ? this ? this ? this ? this ? this ? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?



CHAPTER IV.

VARIETIES OF MEASURE.

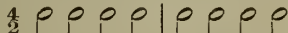
§ 29. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 30. If the parts of quadruple measure are expressed by *quarters*, the measure is called *FOUR-FOUR* measure, and is thus marked:



NOTE. The characters  or  are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 31. If the parts of quadruple measure are expressed by *halves*, the measure is called *FOUR-TWO* measure, and is thus marked:



§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

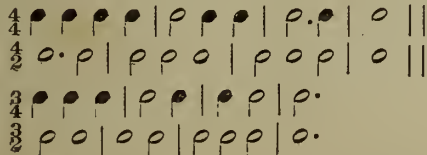
Double Measure.

Triple Measure.

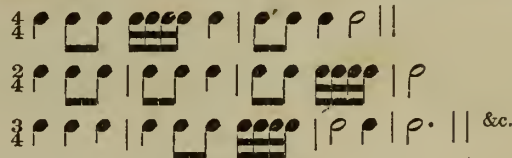
Sextuple Measure.



EXAMPLES.



§ 33. Different kinds of notes may also occur in the same measure, as in the following examples:—



QUESTIONS.

How are different varieties of measure obtained? § 29.






By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

CHAPTER V.

RESTS.

§ 34. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a *REST*.

§ 35. Each note has its corresponding rest, which is of equal length with the note it represents.

§ 36. EXAMPLE. Whole rest.  Half rest.  Quarter rest.  Eighth rest.  Sixteenth rest. 

The teacher exhibits the rests upon the board.

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.





QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

CHAPTER VI.

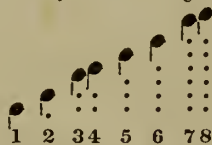
PART II. MELODY.

THE SCALE.

§ 38. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called MELODY, which treats of the pitch of sounds.

§ 39. At the foundation of Melody lies a certain series of eight sounds, which is called the SCALE.

§ 40. The scale may be represented by the following notes; thus,



The teacher should write the above on the board.

§ 41. The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 42. The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ 43. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

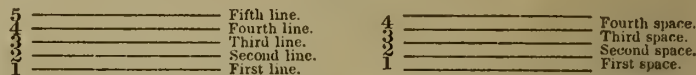
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS.

§ 44. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a STAFF.

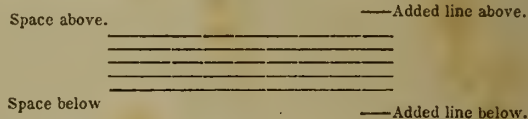
EXAMPLE.



§ 45. Each line and space of the staff is called a *degree*; thus the staff contains *nine* degrees, five lines and four spaces.

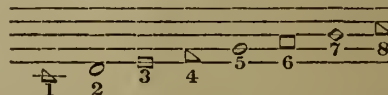
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called ADDED LINES.

EXAMPLE.



§ 47. The sound one we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ 48. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable *do*, (pronounced *doe*;) to *two*, *re*, (ray;) to *three*, *mi*, (mee;) to *four*, *fa*, (fah, a as in father;) to *five*, *sol*, (sole;) to *six*, *la*, (lah, a as in father;) to *seven*, *si*, (see;) and to *eight*, *do*, again.

The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

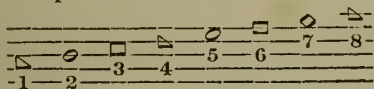
NOTE. Those teachers who use seven syllables in solmization will omit section 49, and pass to section 50

§ 49. In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable *fa*, (pronounced *fah*, a as in father;) to *two*, *sol*, (sole;) to *three*, *la*, (a as in father;) to *four*, *fa*; to *five*, *sol*; to *six*, *la*; to *seven*, *mi*, (mee;) and to *eight*, *fa*, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.



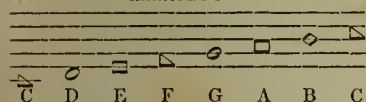
§ 50. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



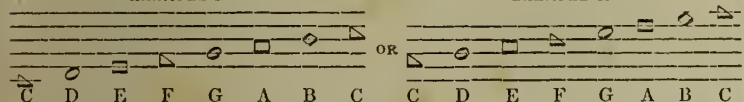
Practise as before.

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

EXAMPLE I.



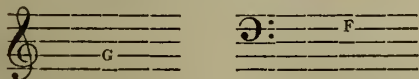
EXAMPLE II.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ 53. The distance or step from any one sound in the scale to another is called an INTERVAL.

§ 54. In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone, from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written? The teacher points and asks, Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

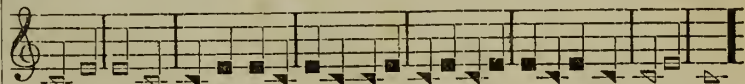
The teacher should now write the scale upon the board, both in the Treble and in the Base Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

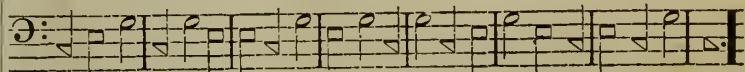
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 57. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 58. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—

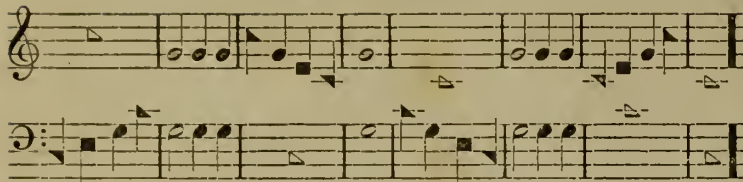


§ 59. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

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

The teacher writes examples with 1 3 5 8 in one and two parts.

EXAMPLE IN TWO PARTS.

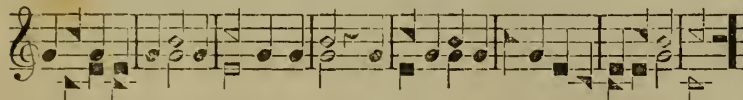


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 60. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 61. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 3 7 8, 1 3 3 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 3 7, 5 8 7, &c. Also, 1 7, 3 7, 5 7, &c.

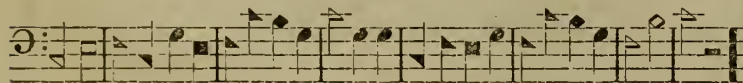
Lessons like the following may be written and sung in one or two parts.



§ 62. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4.

§ 63. The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



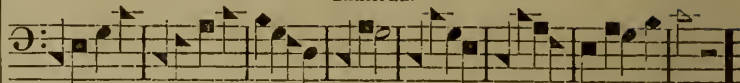
§ 64. TWO. One or three will either of them guide to two.

EXAMPLE.



§ 65. SIX. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? Ans. Three. Sing one. Sing three. What sound do we take after one and three? Ans. Five. Sing one. Sing three. Sing five. What sound do we take next? Ans. Eight. (Sing as before.) What sound do we take after eight? Ans. Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? Ans. Eight. If we would strike seven correctly, what must we think of as a guide to it? Ans. Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? Ans. Four. To what does four naturally lead? Ans. Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? Ans. Two. (Question and practise.) After two what sound, &c. Ans. Six. (Question and practise.)

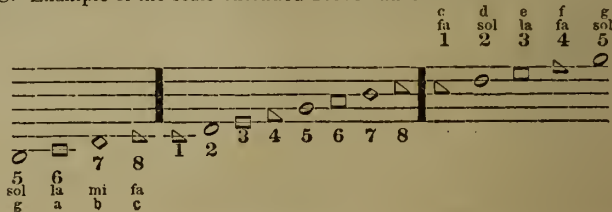
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 66. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ 67. When we sing above eight, we consider eight as one of a new scale, above; and when we sing below one, we consider one as eight of a new scale, below.

§ 68. Example of the scale extended above and below.





QUESTIONS.

When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ 69. The human voice is naturally divided into four classes, namely, lowest male voices, or **BASE**; highest male voices, or **TENOR**; lowest female voices, or **ALTO**; highest female voices, or **TREBLE**. Boys, before their voices change, also sing the **ALTO**.

EXAMPLE.

This is called the middle C.

Base from to

Tenor from to or

Alto from to

Treble from to

§ 70. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed to-

gether to Here the Alto unite, and the three parts sing together

to On this note the Base stops and the Treble begins. The Treble,

Alto, and Tenor go on to when the Tenor stops; the Treble and Alto go

on to Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 71. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.

The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 72. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch,

namely, , and require the female voices to imitate him. They will, in

almost all cases, sing an octave higher, namely, , unless they have been

already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the

sound , while he, beginning with , sings the whole scale, ascending.

When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the Teacher, chap. 37.

### QUESTIONS.

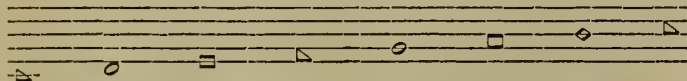
Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

## CHAPTER X.

### CHROMATIC SCALE.

§ 73. Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter. In writing the scale, leave room between the whole tone intervals for inserting the semitones.

#### EXAMPLE.

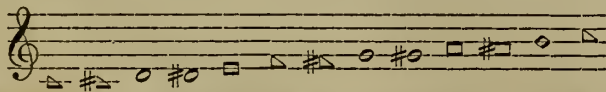


§ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 75. The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

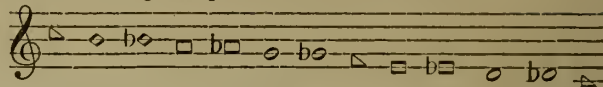
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ 77. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 78. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ 79. A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 80. A flatted note naturally leads downward; hence, the note below is always the guide to a flatted note.

§ 81. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Fa becomes, when sharped, Fe; Sol becomes Se; La Le, &c.

§ 82. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Fa becomes Fay; Sol Sa; La (Lah) Lay, &c.

§ 83. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

### QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

## CHAPTER XI.

### TRANSPOSITION OF THE SCALE.

§ 84. In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic. When C is thus taken for one, the scale is said to be in *its*

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ 85. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

## KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ 86. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ 87. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone: from two to three a whole tone: from three to four a half tone, &c.; but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

## EXAMINATION.

Ques. What must be the interval from one to two? Ans. A tone.

Ques. What is the interval from G to A? Ans. A tone.

Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.

Ques. What must the interval be from two to three? Ans. A tone.

Ques. What is the interval from A to B? Ans. A tone.

Pointing as before.

Ques. What must the interval be from three to four? Ans. A semitone.

Ques. What is the interval from B to C? Ans. A semitone.

Ques. What must the interval be from four to five? Ans. A tone.

Ques. What is the interval from C to D? Ans. A tone.

Ques. What must the interval be from five to six? Ans. A tone.

Ques. What is the interval from D to E? Ans. A tone.

Ques. What must the interval be from six to seven? Ans. A tone.

Ques. What is the interval from E to F? Ans. A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—

Ques. What letter is seven now? Ans. F sharp.

Never allow the pupil to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from seven to eight? Ans. A semitone.

Ques. What is the interval from F $\sharp$  to G? Ans. A semitone.

§ 88. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F $\sharp$  is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 89. A sharp or flat in the signature affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 90. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F $\sharp$  is substituted for F.

§ 91. In the transposition of the scale from C to G, it is carried a fifth higher, or a fourth lower. Thus, a fifth above is the same thing as a fourth below.

Explain and illustrate.

## QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale?

Ans. It is transposed.

In transposing the scale, of what must we be particularly careful? Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven.

What is the signature to the key of G? Ans. F $\sharp$ . Why is F $\sharp$  necessary in the key of G? Ans. To preserve the relative order of the intervals.

What is the signature to the key of C? Ans. Natural.

How much higher is the key of G than that of C? How much lower is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised.

## KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 92. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

## QUESTIONS.

In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become



in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 93. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at § 92.

Introduce tunes in A.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps in the signature, be taken as one of a new key, a new sharp must be introduced, namely, on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 95. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tunes in E.

§ 96. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

## CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 97. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 98. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 99. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ 100. In the transposition of the scale from C to F, it is carried a *fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

### QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* Bb. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is Bb necessary in

the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF Bb, SECOND TRANSPOSITION BY FLATS.

§ 101. The fourth from F (Bb) is taken as *one*; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 100.—Sing tunes in Bb.

KEY OF Eb; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in Eb, it will be found necessary to flat A.

Questions after the same manner as at § 100.

§ 103. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in Bb.

KEY OF Ab; FOURTH TRANSPOSITION BY FLATS.

§ 104. In examining the scale in Ab, it will be found necessary to flat D.

Questions after the same manner as at § 100.—Sing in Ab.

§ 105. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations, see "Manual."

## CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 106. Preparatory exercises.

1. The scholars sing the C scale; then assume *two* as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.

3. Similar exercises should be practised, until the scholars can immediately take any sound which is given them, and consider it as any other sound, and from that form the scale, upward or downward.

§ 107. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 108. What is the signature to the key of C?  
What is the signature to the key of G?

What is F# in the G scale? *Ans.* Seven.

To what does F# lead? *Ans.* To G.

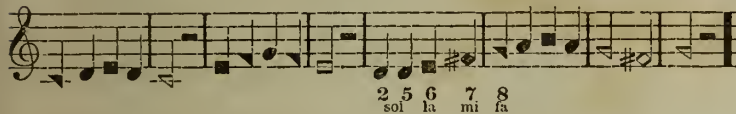
§ 109. F# is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 110. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 111. When a modulation occurs from C to G, C appears no longer as *one*; but, according to the G scale, as *four*; A as *two*; D as *five*, &c

EXAMPLE.

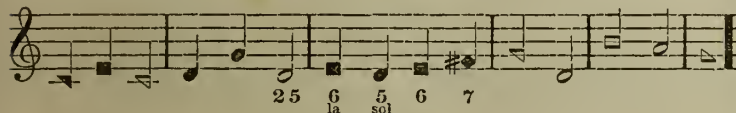


§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

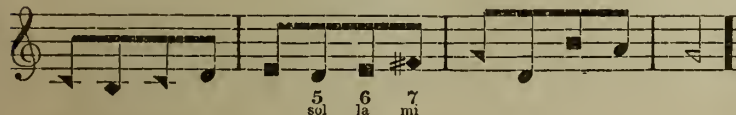
§ 113. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 114. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music,

SECOND MODULATION, OR FROM C TO F.

§ 115. What is the signature to the key of C?  
What is the signature to the key of F?

What is Bb in the F scale? *Ans.* Four.

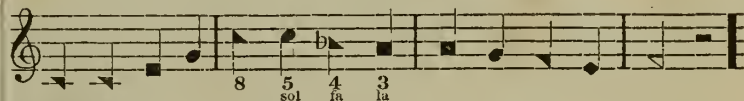
§ 116. Bb is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 117. See § 110.

§ 118. When a modulation occurs from C to F, C appears no longer as *one*; but, according to the F scale, as *five*, D as *six*, &c.

EXAMPLE.



§ 119. Rules the same as at § 112, 113, 114.

§ 120. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 121. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

MINOR SCALE.

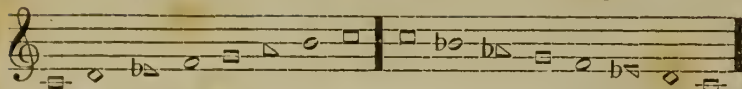
§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed,

## EXAMPLE.

## Minor Scale.

Ascending.

Descending.



§ 123. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 124. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth*, and *third* are flatted.

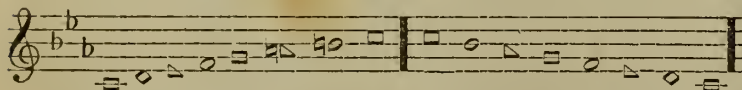
§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 126. This scale is called the *MINOR SCALE* or *MODE*, (by the Germans *moll*, soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the *MAJOR SCALE*, or *MODE*, (by the Germans, *dur*, hard.)

See "Manual," § 449.

§ 127. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signatur.

## EXAMPLE.



§ 128. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signatur, by the sign of elevation; in this case a natural.

§ 129. It will be perceived that Eb Major has the same signatur as C Minor, namely, three flats.

§ 130. Every Minor scale has the same signatur as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor.

§ 131. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Fa is applied to Eb in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ 132. If the signatur is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examina-

tion of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 133. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined, and practised.

## QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

*Ans.* Between two and three. Where the second?

In descending, where is the first semitone found?

*Ans.* Between six and five. Where the second?

What two sounds of the ascending Minor scale must be altered from the signatur? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E? &c.

What is the relative Minor scale to C Major? To G? To D? &c.

What syllable is applied to one in the Major mode? In the Minor? &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

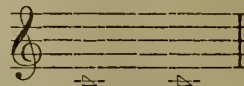
## CHAPTER XV.

## INTERVALS.

§ 134. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

## EXAMPLES.

## 1. Unison.



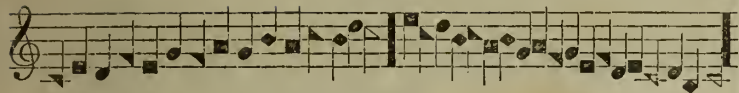
NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

## 2. Seconds.

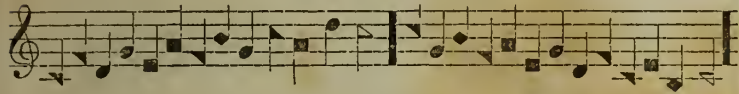




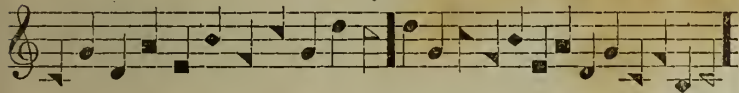
3. *Thirds.*



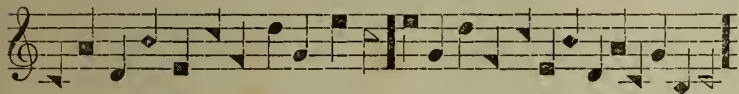
4. *Fourths.*



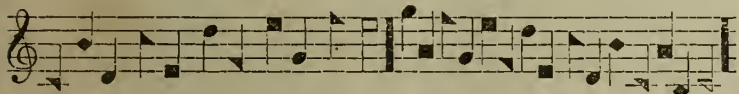
5. *Fifths.*



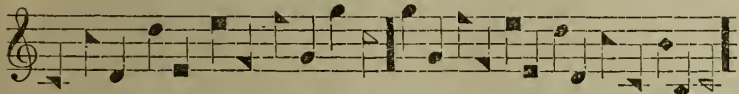
6. *Sixths.*



7. *Sevenths.*



8. *Eighths, or Octaves.*



N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ 135. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a *MINOR* second: a second, including a *whole tone*, is called a *MAJOR* second.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a *MINOR* third: one including *two tones* is called a *MAJOR* third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a *PERFECT* fourth: one including *three tones*, a *SHARP* fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a *FLAT* fifth: one including *three tones* and a *semitone*, a *PERFECT* fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a *MINOR* sixth: one of *four tones* and a *semitone*, a *MAJOR* sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a *FLAT* or *MINOR* seventh: one of *five tones* and a *semitone*, a *SHARP* or *MAJOR* seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 136. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ 137. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ 138. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a *SUPERFLUOUS* or *EXTREME SHARP* interval.

§ 139. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a *DIMINISHED*, or *EXTREME FLAT* interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI.

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 140. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called *PASSING* NOTES.

§ 141. When passing notes *follow* the essential notes, they are called *AFTER* NOTES.

§ 142. When passing notes *precede* the essential notes, they are called *APPOGIATURES*.

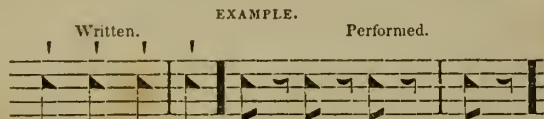
EXAMPLE.

	After notes.		EXAMPLE.		Appoggiatures.
Written.					
Performed.					

§ 143. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a *SYNCOATED NOTE*.

§ 144. *Pause.* When a note is to be prolonged beyond its usual time, a character called a *PAUSE* is placed over or under it. Example: ♫.

§ 145. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be *STACCATO*.



§ 146. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be *LEGATO*.

*NOTE.* The distinction between *Staccato* and *Legato* is very important, and should be well and practically understood.

§ 147. *Tie.* A character called a *TIE* is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example: —

§ 148. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.



Question on this chapter.

## CHAPTER XVII.

### PART III. DYNAMICS.

§ 149. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called *DYNAMICS*, which treats of the *force* or *strength* of sounds.

§ 150. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

#### DYNAMIC DEGREES.

§ 151. *MEZZO.* A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound; it is called *MEZZO*, and is marked *M*.

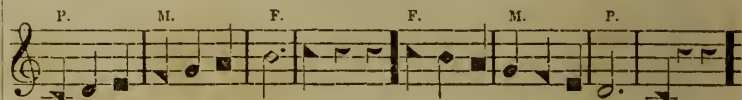
§ 152. *PIANO.* A sound produced by some restraint of the organs is a soft sound; it is called *PIANO*, (pronounced *peano*), and is marked *P*.

§ 153. *FORTE.* A sound produced by a strong or full exertion of the organs is a loud sound; it is called *FORTE*, and is marked *F*.

§ 154. *Mezzo, Piano, and Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 155. Applications of the three principal Dynamic degrees to the scale.

EXAMPLE.



§ 156. *PIANISSIMO.* If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called *PIANISSIMO*, (pronounced *peavissimo*), and is marked *PP*.

§ 157. *FORTISSIMO.* If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called *FORTISSIMO*, and is marked *FF*.

§ 158. The five Dynamic degrees, applied to the scale :



See further exercises, &c., in "Manual."

## CHAPTER XVIII.

### DYNAMIC TONES.

§ 159. *ORGAN TONE.* A tone which is commenced, continued, and ended with an equal degree of force, is called an *ORGAN TONE*.

*NOTE.* The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 160. *CRESCENDO.* A tone commencing soft and increasing to loud is called a *CRESCENDO TONE*; and is marked *cres.* or  $\curvearrowright$ .

§ 161. *DIMINUENDO.* A tone commencing loud and gradually diminishing to soft is called a *DIMINUENDO TONE*; and is marked *dim.* or  $\curvearrowleft$ .

§ 162. *SWELL.* A tone consisting of a union of *Crescendo* and *Diminuendo* is called a *SWELLING TONE*, or a *SWELL*. It is marked  $\curvearrowright\curvearrowleft$ .

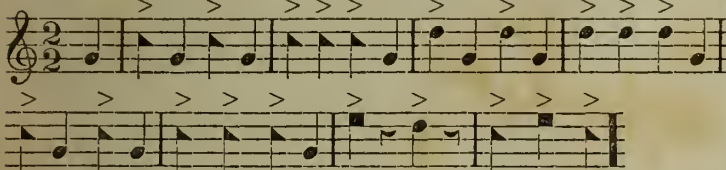
§ 163. *Crescendo, Diminuendo, and Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in *Crescendo, Diminuendo, and Swelling tones*.

§ 164. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the **PRESSURE TONE**—marked < or >. It is often applied to syncopated passages.

§ 165. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked >, or *fz.* (*forzando*), or *sf.* (*sforzando*).

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. **EXPRESSION.** The proper application of Dynamics to music constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions. †

## CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

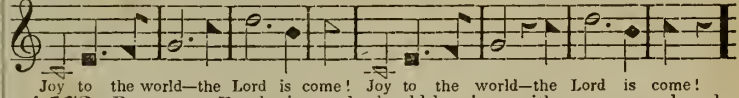
§ 168. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause

in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 172. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. **OPENING OF THE MOUTH.** The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ 175. **QUALITY OF TONE.** The most essential qualities of a good tone are *purity, fulness, firmness, and certainty.*

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM and CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.



## EXPLANATION OF MUSICAL TERMS.

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- Adagio* (or *Ado.*) signifies the slowest time.
- Allibitum*, at pleasure.
- Alfettuoso*, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.
- Allegro*, a brisk and sprightly movement.
- Allegretto*, less quick than *Allegro*.
- Alto*, Counter, or high Tenor.
- Amoroso*, in a soft and delicate style.
- Andante*, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.
- Andantino*, quicker than *Andante*.
- Anthem*, a musical composition set to sacred prose.
- A tempo*, in time.
- Bass*, the lowest part in harmony.
- Bis*, this term denotes a repetition of a passage in music.
- Cantabile*, elegant, graceful, melodious.
- Canto*, song; or, in choral compositions, the leading melody.
- Chorus*, a composition or passage designed for a full choir.
- Chromatic*, a term given to accidental semitones.
- Con furia*, with boldness.
- Crescendo*, *Cres.*, or  $\curvearrowright$ , with an increasing sound.
- Con spirito*, with spirit.
- Da Capo*, or *D. C.*, close with the first strain.
- Diminuendo*, *Dim.*, or  $\curvearrowleft$ , with a decreasing sound.
- Dirge*, a piece composed for funeral occasions.
- Divoto*, in a solemn and devout manner.
- Duetto*, or *Duet*, music consisting of two parts.
- Dolce*, sweetness, softness, gentleness, &c.
- Expressivo*, with expression.
- Forte*, strong and full.
- Fortissimo*, very loud.
- Fugue*, or *Fuge*, a piece in which one or more of the parts lead and the rest follow in different intervals of time.
- Forzando*, [or *forz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
- Giusto*, in an equal, steady, and just time.
- Grave*, *Gravemente*, deep emotion.
- Grazioso*, graceful; a smooth and gentle style of execution, approaching to *piano*.
- Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.
- Interlude*, an instrumental passage introduced between two vocal passages.
- Interval*, the distance between any two sounds.
- Largo*, somewhat quicker than *Grave*.
- Larghetto*, not so slow as *Largo*.
- Legato*, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
- Lento*, *Lentement*, slow.
- Melody*, an agreeable succession of sounds.
- Mezza voce*, with a medium fulness of tone.
- Mezza*, half, middle, mean.
- Moderato*, between *Andante* and *Allegro*.
- Oratorio*, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.
- Overture*, in dramatic music, is an instrumental strain, which serves as an introduction.
- Orchestra*, the place or band of musical performances.
- Pastorale*, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing tender, and delicate.
- Piano*, or *Pia*, soft.
- Pianissimo*, *Pianiss.*, or *PP.*, very soft.
- Pomposo*, grand, dignified.
- Presto*, quick.
- Prestissimo*, very quick.
- Quartetto*, a composition consisting of parts, each of which occasionally takes the leading melody.
- Quintetto*, music composed in five parts, each of which occasionally takes the leading melody.
- Récitative*, a sort of style resembling speaking.
- Rippicorno*, full.
- Sempre*, throughout; as *sempre piano*, soft throughout.
- Soprano*, the treble or higher voice part.
- Sostenuto*; sustaining the sounds to the utmost of their nominal length.
- Staccato*, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.
- Siciliano*, a composition written in measure of 6-4 or 6-8, to be performed in a slow and graceful manner.
- Soave*, agreeable, pleasing.
- Soto Voce Dolce*, with a sweetness of tone.
- Spirituoso*, with spirit.
- Solo*, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
- Subito*, quick.
- Symphony*, a passage to be executed by instruments, while the vocal performers are silent.
- Tempo*, time.
- Tasto Solo*, denotes that the movement should be performed with no other chords than unisons and octaves.
- Trio*, a composition for three voices.
- Tutti*, all, all together.
- Veloce*, quick.
- Vigoroso*, with energy.
- Vcrse*, one voice to a part.
- Vivace*, in a brisk and lively manner.
- Volti*, turn over

# SUPPLEMENT.

## ORTONVILLE. C. M.

Legato.\*

Dim.

Cres.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 6/4 time. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first two staves (Soprano and Alto), and the second system contains the last two staves (Tenor and Bass). The lyrics are placed between the two systems. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'Legato.\*', 'Dim.', and 'Cres.'. The second system has a 'Cres.' marking above the Tenor staff. The bass line includes figured bass notation: 6 —, 7, 6 —,  $\frac{1}{2}$ , 7 —, 7.

Majestic sweetness sits enthroned Upon the Saviour's brow ; His head with radiant glories crown'd, His lips with grace o'erflow, His lips, &c.

\* The swell, as indicative of great tenderness, is here required.

## BALLERMA. C. M.

Musical score for 'BALLERMA. C. M.' in B-flat major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "O for that ten-der-ness of heart, Which bows before the Lord; Ac-know-ledg-ing how just thou art, And trem-bling at thy word!"

Lyrics: O for that ten-der-ness of heart, Which bows before the Lord; Ac-know-ledg-ing how just thou art, And trem-bling at thy word!

Accompaniment figures: 3 2 3 4 3 4 3 7 7

## MERIDEN. C. M.

Thos. Clark.

Musical score for 'MERIDEN. C. M.' in B-flat major, 4/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "O for a thousand tongues to sing, My great Redeemer's praise! The glories of my God and King, The triumphs of his grace! :||"

Lyrics: O for a thousand tongues to sing, My great Redeemer's praise! The glories of my God and King, The triumphs of his grace! :||

Accompaniment figures: 7 87 6 6 4 7 6 7 6 66 87



Slow.

O for that tenderness of heart, Which bows before the Lord; Ac-know-ledg-ing how just thou art, And trem-b-ling at thy word!

HEBER. C. M.

By cool Si-lo-am's shady rill, How sweet the lily grows! How sweet the breath beneath the hill, Of Sharon's dew-y rose!

## SPRUCE STREET. C. M.

Allegretto.

Hap-py the heart where graces reign, Where love inspires the breast : Love is the brightest of the train, And per-fects all the rest.

This musical score is for the hymn "Spruce Street" in Common Time (C. M.). It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked "Allegretto". The lyrics are: "Hap-py the heart where graces reign, Where love inspires the breast : Love is the brightest of the train, And per-fects all the rest."

## ELIZABETHTOWN. C. M.

Andantino.

O for a closer walk with God! A calm and heavenly frame! A light to shine upon the road That leads me to the Lamb!

This musical score is for the hymn "Elizabethtown" in Common Time (C. M.). It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Andantino". The lyrics are: "O for a closer walk with God! A calm and heavenly frame! A light to shine upon the road That leads me to the Lamb!"

OLD MAJESTY. C. M.

Billings.

Allegro.

The Lord descend - ed from a - bove, And bowed the heavens most high, And underneath his feet he cast The dark - - - - ness of the sky ;

4 6 6 6 4 6 6 5 9 3 6 6 7 4 6 6 7 4 7

On cherubim and ser - aphim Full royal - ly he rode, And on the wings of mighty winds Came flying all abroad—And on the wings of mighty winds Came flying all abroad!

6 3 4 3 3 6 6 6 6 7 4 - 6 7 6 6 7 6 7



O joy - ful sound of gos - pel grace! Christ shall in me ap - pear! I, even I, shall see his face; I,

This system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are also treble clefs with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a four-part setting. The lyrics are placed below the second and third staves.

e - ven I, shall see his face; I, e - ven I, shall see his face; I shall be ho - ly here.

This system consists of four staves, continuing the four-part setting from the first system. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are also treble clefs with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are placed below the second and third staves.

*Affetuoso.*

Be - hold the Sa - viour of man - kind, Nail'd to the shame - ful tree! How vast the love that him in - clined To bleed and die for thee!

JORDAN. C. M.

A. Jones.

On Jor - dan's rug - ged banks I stand, And cast a wish - ful eye, To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie.

T. S. 3 6 6 6 6 6 6 7

*Allegretto Risoluto.*

And

Joy to the world, the Lord is come! Let earth receive her King; Let ev' - ry heart pre - pare him room, And heaven and nature

7 6 6 6 8 7 6

And

Ending for third stanza.

heav'n and nature sing . . . . . And heav'n and nature sing. Far as the curse is found.

sing, And heav'n and nature sing, And heav'n, And heav'n and nature sing. Far as the curse is found.

sing, And heav'n and nature sing, And heav'n, And heav'n and nature sing. Far as the curse is found.

heav'n and nature sing, And heav'n and nature sing, And heav'n and nature sing. Far as the curse is found.

2  
 Joy to the world, the Saviour reigns,  
 Let men their songs employ; [ plains  
 While fields and floods, rocks, hills and  
*Repeat* the sounding joy.

3  
 No more let sin and sorrow grow,  
 Nor thorns infest the ground;  
 He comes to make his blessings flow  
 { Far as the curse is found.  
 } *Second ending.*

4  
 He rules the world with truth and grace,  
 And makes the nations prove  
 The glories of his righteousness,  
 And wonders of his love.



From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise : Let the Re - deem - er's name be sung,

6 6 6 5 6 4 7 7 5 6 7 7 6 5 #6

Second Ending.

Through ev'ry land, by ev'ry tongue, Through ev'ry land, by ev'ry tongue.

3 3 3 3 3 3 3 3 3 3 4 5 5 - 7 6 6 6 5

Eternal are thy mercies, Lord ;  
 Eternal truth attends thy word .  
 Thy praise shall sound from shore to shore,  
 Till suns shall rise and set no more.

Your lofty themes, ye mortals, bring ;  
 In songs of praise divinely sing ;  
 The great salvation loud proclaim,  
 And shout for joy the Saviour's name.

Praise God from whom all blessings flow ;  
 Praise him, all creatures here below ;  
 Praise him above, ye heavenly host :  
 Praise Father, Son, and Holy Ghost !

Moderato.

For.

For.

For.

For.

Soon may the last glad song arise, Thro' all the millions of the skies, That song of triumph which records That all the earth is now the Lord's.

4 6 6 6 4 # 7 6 9 3 6 5- 4 8 7 6 6 6

## HYMN 699.

## BREWER. L. M.

From all that dwell below the skies, Let the Cre - a - tor's praise arise : Let the Redeemer's name be sung, Thro' ev'ry kind, by ev'ry tongue.

Unison.

6 6 3 6 6 3 6 4 6 4 6 6 5 # 6 4 3 6 6 4 6 4 3 3 3 3 6 6 5

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn - ing light,

4 65 43 34 5 65 5 34 3 43 5

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

4 4 5 3 3 3 3 3 3 3 3 3 3 3 6 5 3 4 6 4 6 4 3

**34**



Jesus, whose glory's streaming rays, Tho' duteous to thy high command, Not seraphs view with open face, But veil'd before thy presence stand!

## HYMN 46.

## HEBRON. L. M.

The morning flow'rs display their sweets, And gay their silken leaves unfold, As careless of the noon-tide heats, As fearless of the ev'ning cold.



Legato Piano.

Second Ending.

There is a stream whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And wat'ring our divine abode.

7 6 6 6 6 7 6 6 6 8 7

Detailed description: This is a four-staff musical score for the hymn 'There is a stream'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/2. The music is marked 'Legato Piano'. The lyrics are written across the middle of the score. At the end of the piece, there is a 'Second Ending' section. Below the piano part, there are numerical figures: 7, 6, 6, 6, 6, 7, 6, 6, 6, 8, 7.

HYMN 337.

HAMBURG. L. M.

Arranged from a Gregorian Chant.

Second Ending.

Eternal Beam of light divine, Fountain of unexhausted love; In whom the Father's glories shine, Thro' earth beneath, and heav'n above. *Slow and soft.*

6 6 6 6 6 6 6 6 8 7 6 7 6

Detailed description: This is a four-staff musical score for the hymn 'Eternal Beam of light divine'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 2/2. The music is marked 'Slow and soft'. The lyrics are written across the middle of the score. At the end of the piece, there is a 'Second Ending' section. Below the piano part, there are numerical figures: 6 6 6, 6 6, 6 6 6, 6 6, 8 7, 6 7, 6.

Jesus, thy blood and righteousness My beauty are, my glo - rious dress : 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

9 6 4 3 3 6 - - 6 6 6 7 5 3 - 5 7 7 7 6 7

## HYMN 678.

## KEDRON. L. M.

[Chant.]

Andantino.

There is a stream whose gentle flow Supplies the ci - ty of our God ; Life, love, and joy still gliding through, And wat'ring our di - vine a - bode.

7 6 4 7 6 6 4 9 8 5 7 6 5 6 4 6 4 7

*Allegretto.*

E - ter - nal Source of ev' - ry joy, Well may thy praise our lips em - ploy, While in thy temple we ap - pear,

6 6 6 43 2 6 4 5 76 43

Whose good - ness crowns the circ - ling year, While in thy tem - ple we ap - pear, Whose good - ness crowns the circ - ling year.

4 6 7 6 4 6 3 6 6 7



Slow.

Re - flec-tions of the gos - pel light, To the be - wil - der'd  
 How beau-ti - ful those rays ap - pear, Which make the path of vir - tue clear,  
 Re - flec-tions of the gos - pel light, To the be - wil - der'd

3ds ----- 3ds -----

wand' - rer's sight! Ar - rest the thought - less, and the gay ;  
 To the be - wil - der'd wand' - rer's sight! They warn the guil - ty, check the proud, Dis -  
 wand' - rer's sight! Ar - rest the thought - less, and the gay :

----- -5-  $\frac{676}{554} = 3$  ----- 3ds -----

\* Movements of this kind are admissible, only where the current of thought is of a rapid and joyous character.—See *Psalms* 19, 23, 45, 65, and 126.



# FAIRHAVEN. [Continued.]

*Lent.*

perse the mid-night boist' - rous crowd, And take the mad' - ning bowl a - way, — And take the mad' - ning bowl a - way.

5      6 5 7      5 6 6 8 7      6 8 7

# MOUNT ZION. S. M

*Siciliana.*

How beauteous are their feet, That stand on Zion's hill ; That bring salvation on their tongues, And words of peace reveal, And words, &c.

2 7 4 3 4 7      8 = 7 =      8 = 7 =

Thou on-ly Sov'reign of my heart, My re-fuge, my al-migh-ty Friend; And can my soul from thee depart, On whom a-lone my hopes de-pend?

6 6 7 — 6 6 7 6 6 7 — 6 6 7

Detailed description: This system contains the first two stanzas of the hymn. It features a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef with a key signature of one flat and a 3/2 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The piano part includes figured bass notation: 6 6 7 — 6 6 7 6 6 7 — 6 6 7.

Whith-er, O whith-er shall I go, A wretch-ed wand'-rer from my Lord! Can this dark world of sin and wo, One glimpse of happiness af-ford?

6 ♯ 7 — 6 6 ♯ 7 — 6 6 6 5 8 3 5 — 6 6 7

Detailed description: This system contains the second two stanzas of the hymn. It features a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef with a key signature of one flat and a 3/2 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The piano part includes figured bass notation: 6 ♯ 7 — 6 6 ♯ 7 — 6 6 6 5 8 3 5 — 6 6 7.

Maestoso.

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most delightful seat—His most delightful seat.

6 6 4 3                      6 4 3                      *Unison.*                      5 6 7 6 5 4 6                      7

Second Ending.

Je - sus, my strength, my hope, On thee I cast my care; With hum - ble confidence look up, And know thou hear'st my pray'r.

2 4                      7 6 7                      35                      4 3 6                      4 3                      6 7                      6 5 4 7



Slow.

Je - sus, my strength, my hope, On thee I cast my care; With hum-ble con - fi - dence look up, And know thou hear'st my pray'r.

7 6    5-6 7    6 5 6    6 5 6    7 6    5-6 7

## HYMN 685.

## FAIRFIELD. S. M.

R. Harrison.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies, Their hum-ble praises bring.

6    7    6    8    = 7    6    8    = 7    8    6    6    7



Allegretto.

Je - sus, the Conqueror, reigns, In glo-rious strength array'd; His king-dom o - ver all main-tains, And bids the earth be glad;

6 7 6 6 6 4 7 6 7

To him who rules above,—To him who rules above.

Ye sons of men re-joice In Je-su's migh-ty love; Lift up your heart, lift up your voice, To him, to him who rules a - bove.

To him who rules above,—To him who rules above.

6 7 4

Allegretto.

The first system of the musical score consists of four staves. The top staff is the treble clef, followed by a bass clef, then a tenor clef, and finally a bass clef. The music is in 6/8 time. The lyrics are: "The hill of Zi - on yields A thou-sand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold-en streets." Below the bottom staff, there are figured bass notations: 6, 6/4/3, 6, 6, 43/65, 25/43, 7 - 65/87, 43/65, 6/4, and #7.

The hill of Zi - on yields A thou-sand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold-en streets.

The second system of the musical score consists of four staves. The top staff is the treble clef, followed by a bass clef, then a tenor clef, and finally a bass clef. The music is in 6/8 time. The lyrics are: "Then let our songs a - bound, And ev' - ry tear be dry; We're marching through Immanuel's ground, To fair-er worlds on high." Below the bottom staff, there are figured bass notations: 6, 6, 56, 6/4/2, 6/4/3, 6, 6/4, and 7.

Then let our songs a - bound, And ev' - ry tear be dry; We're marching through Immanuel's ground, To fair-er worlds on high.

Then let our songs a - bound, And ev' - ry tear be dry; We're marching, &c.

To God the on - ly wise, Our Sa - viour and our King, Let all the saints be - low the skies, Their hum - ble praises bring.

*Unison.*      3      6 3      4 5 7      *Thirds.*      3      4 7

A charge to keep I have, A God to glo - ri - fy; A ne - ver dy - ing soul to save, And fit it for the sky.



Allegretto.

Join

Come, ye that love the Lord, And let your joys be known: Join in a song with sweet ac - cord,

Join

23 43 25 345 6 87 64

in a song with sweet ac - cord,

While you sur - round his throne,—While you sur - round his throne.

in a song with sweet ac - cord,

6 7



That smile of hope, and love, and joy, Where gloom so late has been ?

1. Say, dost thou mark that beam-ing eye, That coun-te-nance se - rene ;

That smile of hope, and love, and joy, Where gloom so late has been ?

6 — 4 5 3 6 7 — 3 4 5 5 6 7 — 3 4 5 6 3 4 5 6 3 4

More beau - ti - ful that sight ap-pears, Than all the charms that na-ture wears.

6 5 6 7

2

And dost thou mark that temper mild,  
That image pure of heaven ?  
That soul subdued and reconciled,  
Which once with hate was riven ?  
Sure, nothing earthly can impart  
Such meltings to a stubborn heart.

3

O, glorious change! 'tis all of grace,  
By bleeding love bestow'd  
On outcasts of a fallen race,  
To bring them home to God ;  
Infinite grace to vileness given,  
The sons of earth made heirs of heaven.

*Spiritual Songs.*

Moderato Affetuoso.

1. Friend af - ter friend de - parts ; Who hath not lost a friend ! There is no u - nion here of hearts, That finds not here an end :

7 7 6 4 6 5 4 7

Were this frail world our fi - nal rest, Liv - ing or dy - ing, none were blest.

Dim. Cres.

6 7 3 6 6 7

2  
 Beyond the flight of time,  
 Beyond the reign of death,  
 There surely is some blessed clime,  
 Where life is not a breath ;  
 Nor life's affections, transient fire,  
 Whose sparks fly upward, and expire.

3  
 There is a world above,  
 Where parting is unknown ;  
 A long eternity of love,  
 Form'd for the good alone ;  
 And faith beholds the dying here,  
 Translated to that glorious sphere.

Montgomery.

Far as creation's bounds extend, Thy mercies, heavenly Lord, descend; One chorus of perpetual praise, To thee thy various works shall raise;

Thy saints to thee in hymns impart The trans - ports of a grate - ful heart,—The trans - ports of a grate - ful heart.

Not too fast.

1. I love the volume of thy word ; What light and joy those leaves afford To souls benighted and distress'd !—Thy precepts guide my doubtful way,

Thy fear for - bids my feet to stray, Thy pro - mise leads my heart to rest.

2

Thy threat'nings wake my slumbering eyes,  
And warn me where my danger lies ;  
But 'tis thy blessed gospel, Lord,  
That makes my guilty conscience clean,  
Converts my soul, subdues my sin,  
And gives a free, but large reward.

3

Who knows the errors of his thoughts ?  
My God, forgive my secret faults,  
And from presumptuous sins restrain :  
Accept my poor attempts of praise,  
That I have read thy book of grace,  
And book of nature not in vain.

*Church Psalmody, Ps. 19, 1st Pt.*



Would Jesus have the sinner die ? Why hangs he then on yonder tree ? What means that strange expiring cry ? (Sinners, he prays for you and me ;)

“ Forgive them, Father, O forgive, They know not that by me they live !” “ Forgive them, Father, O forgive, They know not that by me they live !”

PIA. FOR. FOR. FOR.

Molto, *rit.*

A fountain of life and of grace In Christ our Redeemer we see! For us who his of - fers embrace ; For all it is o - pen and free.

## "FAREWELL! WE MEET NO MORE."

II.—Revised from 'Spiritual Songs.'

TENOR, ALTO

Fare - well! Fare - well! We meet no more On this side heav'n ; The parting scene is o'er, The last sad look is given, Farewell! Farewell!

8 7      6 7 6 5      6 6 5      6 6 5      5 7

2. Farewell! My soul will weep  
While moun'tain lives:  
From wounds that sink so deep,  
No earthly hand relieves.

3. Farewell! My stricken heart  
To Jesus flies:  
From him I'll never part;  
On him my hope relies.

4. Farewell! And shall we meet  
In heav'n above!  
And there in union sweet,  
Sing of a Saviour's love!

1. O, could I speak the match-less worth, O, could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar, and touch the

heavenly strings, And vie with Gabriel, while he sings In notes almost divine, In notes almost divine.

2

I'd sing the precious blood he spilt,  
My ransom from the dreadful guilt.  
Of sin and wrath divine;  
I'd sing his glorious righteousness,  
In which all perfect, heavenly dress  
My soul shall ever shine.

3

I'd sing the charmer he bears,  
And all the forms of love he wears,  
Exalted on his throne;  
In loftiest songs of sweetest praise,  
I would to everlasting days  
Make all his glories known.

*Church Psalmody, Hymn 63.*



1. And am I on - ly born to die? And must I sud - den - ly com - ply With na - ture's stern de - cree!

2. How then ought I on earth to live, While God pro - longs the kind re - prieve, And props the house of clay!

What after death for me remains? Celestial joys, or hell - ish pains, To all - - - - - To all e - ter - ni - ty.

My sole concern, my single care, To watch, and tremble, and prepare A - gainst - - - - - A - gainst that fa - tal day.

3. No room for mirth or trifling here,  
For worldly hope, or worldly fear,  
If life so soon is gone;  
If now the Judge is at the door,  
And all mankind must stand before  
Th' inexorable throne!

4. No matter which my thoughts employ,  
A moment's misery or joy;  
But, O! when both shall end,  
Where shall I find my destined place?  
Shall I my everlasting days  
With fiends or angels spend?

5. Nothing is worth a thought beneath,  
But how I may escape the death  
That never, never dies!  
How make mine own election sure,  
And, when I fail on earth, secure  
A mansion in the skies!



1. Blow ye the trum - pet, blow The glad - ly so - lemn sound: Let all the na - tions know, To earth's re - motest bound,

6 6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 6 7

The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ner's, home.

6 4 6 6 5

2  
 Jesus, our great High Priest,  
 Hath full atonement made;  
 Ye weary spirits, rest;  
 } Sing small notes.  
 } Ye mournful souls, be glad;  
 } The year of jubilee is come;  
 } Return, ye ransom'd sinners, home.

3  
 } Sing small notes.  
 } Extol the Lamb of God,  
 } The all-atonement Lamb;  
 } Redemption through his blood  
 } Sing small notes.  
 } Throughout the world proclaim:  
 } The year, &c.

\* When the small notes are sung, the last notes in the 2d and 11th measures should be slurred.

Not too fast.

The year of ju-

Blow ye the trumpet, blow The gladly so - lemn sound : Let all the nations know, To earth's remotest bound, The year of ju-

The year of ju - bi-

The year of ju-

6 3 7 6 6 6 5 6 4 7 6 4 7

bi - lee is come, Re - turn, ye ran - som'd sin - ners, home.

bi - lee is come, Re - turn, ye ran - som'd sin - ners, home.

lee is come, Re - turn, ye ran - som'd sin - ners, home.

bi - lee is come, Re - turn, ye ran - som'd sin - ners, home.

3 5 6 6 6 7

2

Jesus, our great High Priest,  
Hath full atonement made ;  
Ye weary spirits, rest ;  
Ye mournful souls, be glad ;  
The year of jubilee is come ;  
Return, ye ransom'd sinners, home.

3

Extol the Lamb of God,  
'The all-atoning Lamb ;  
Redemption through his blood  
Throughout the world proclaim :  
The year, &c.

My heart and voice I raise, To spread Mes-si-ah's praise; Mes-si-ah's praise let all re-peat; The u-ni-ver-sal Lord,

By whose al-migh-ty word, Cre-a-tion rose in form com-plete. Cre-a-tion rose in form com-plete.

Hark, the he-rald an-gels sing Glory to the new-born King; Peace on earth, and mer-cy mild; God and sin - ners re - con-cil'd.

## KIR. (4 LINES 7's.)

*Adagio.*

Ho - ly, ho - ly, ho - ly Lord! Live, by heaven and earth adored! Fill'd with thee, let all things cry, Glo - ry be to God most high.



The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Hark, the he - rald an - gels sing Glo - ry to the new-born King; Peace on earth, and mer - cy mild;". The music is in the key of B-flat major and 2/4 time. A fermata is placed over the final note of the first line of music.

The second system of the musical score continues the melody and accompaniment. The lyrics are: "God and sin - ners re - con - ciled— Peace on earth, and mer - cy mild; God and sin - ners re - con - ciled." The music concludes with a double bar line. A fermata is placed over the final note of the second line of music.

Larghetto.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day: Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name; Show thy reconciling face—Take away our sin and shame; From our worldly cares set free, May we

Second Ending.

of e - ter - nal rest—Day of all the week the best, Emblem of e - ter - nal rest.

rest this day in thee—From our worldly cares set free, May we rest this day in thee.

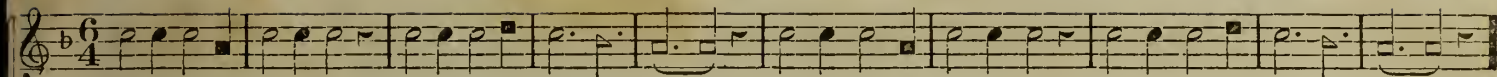
3

Here we come thy name to praise;  
Let us feel thy presence near:  
May thy glory meet our eyes,  
While we in thy house appear:  
Here afford us, Lord, a taste  
Of our everlasting feast.

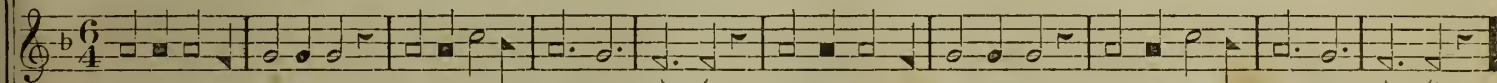
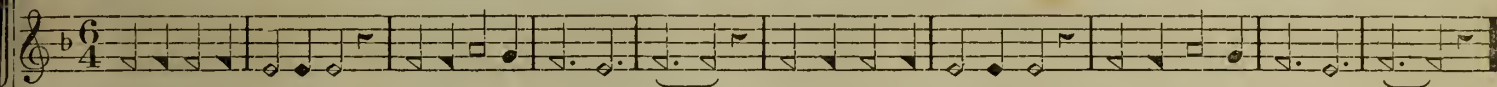
4

May the gospel's joyful sound  
Conquer sinners—comfort saints;  
Make the fruits of grace abound,  
Bring relief from all complaints:  
Thus let all our sabbaths prove,  
Till we join the church above.

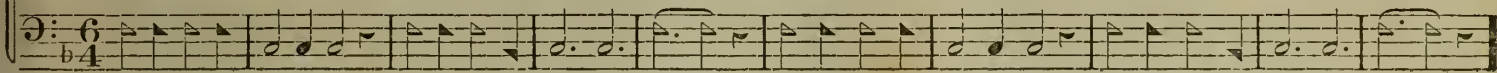
*Church Psalmody, Hy. 461.*



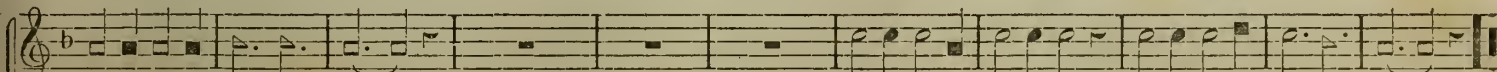
1. Ma-ry to the Saviour's tomb, Hasted at the ear - ly dawn ; Spice she brought, and sweet perfume, But the Lord she loved, had gone :



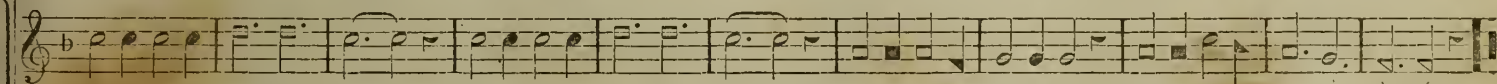
2. But her sorrows quickly fled, When she heard his welcome voice : Christ had ris - en from the dead ; Now he bids her heart re - joice :



6 6 7 6 6 7



For a-while she ling - 'ring stood, Fill'd with sor-row and sur - prise ; Trembling while a chrys-tal flood, Issued from her weep-ing eyes.



What a change his word can make, Turn-ing darkness in - to day ! Ye who weep for Je-sus' sake, He will wipe your tears a - way.



6 6 7



Allegro Moderato.

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him,

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice be - fore him; Praise him, all ye stars of

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice be - fore him; Praise him, all ye stars of

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him,

all ye stars of light! A-men, Hal-le - lu - jah, A-men, A-men, A - men.

light! Hal-le - lu - jah, Amen, A-men, A - men, A - men.

light! Hal-le - lu - jah, Amen, A-men, A - men.

all ye stars of light! A-men, Hal-le - lu - jah, A-men, A - men.

2

Praise the Lord—for he hath spoken,  
 Worlds his mighty voice obey'd;  
 Laws which never can be broken,  
 For their guidance he hath made.  
 Hallelujah, Amen.

3

Praise the Lord—for he is glorious;  
 Never shall his promise fail;  
 God hath made his saints victorious,  
 Sin and death shall not prevail.  
 Hallelujah, Amen.

4

Praise the God of our salvation,  
 Hosts on high his power proclaim;  
 Heaven and earth, and all creation,  
 Praise and magnify his name!  
 Hallelujah, Amen.

Church Psalmody, Ps. 148, 6th pt.



# MOUNT VERNON.\* (4 LINES 8's & 7's.)

L. Mason.

295

The Tenor, or the Tenor and Base may be omitted.

1. Sis-ter, thou wast mild and lovely, Gen-tle as the summer breeze, Pleasant as the air of evening When it floats among the trees.

2. Peace-ful be thy si-lent slum-ber, Peaceful, in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

3. Dearest sis-ter, thou hast left us, Here thy loss we deep-ly feel; But 'tis God that hath be-reft us, He can all our sor-rows heal.

4. Yet a-gain we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no farewell tear is shed.

\* Originally written on the occasion of the death of a young lady, a member of Mount Vernon School, Boston.

# HYMN 547.

# WILMOT. (4 LINES 8's & 7's, or 7's.\*)

Arranged from Weber.

Second Ending.

Come, thou e-ver-last-ing Spi-rit, Bring to every thank-ful mind, All the Saviour's dy-ing merit, All his suf-f'rings for mankind! *P. Slow.*

True re-cord-er of his passion, Now the living faith im-part; Now reveal his great salvation; Preach his gospel to our heart. *P. Slow.*

6  $\frac{6}{4}$   $\frac{4}{3}$   $\frac{4}{3}$  6 = 5  $\frac{6}{4}$   $\frac{4}{3}$  6 7

\* 7's, by omitting the small note at the end of the 1st and 3d lines.

## BREST. (8's, 7's, &amp; 4.)

Very slow.

PIA. M. FOR. PIA. LENTO.

Day of judgment—day of wonders! Hark!—the trumpet's awful sound, Louder than a thousand thunders, Shakes the vast creation round! How the summons Will the sinner's heart confound!

PIA. M. FOR. PIA. LENTO.

6 6 7 # 4 6 # 6 #

## ZION. (8's, 7's, &amp; 4.)

1. On the mountain's top ap-pear-ing, Lo! the sa-cred he-rald stands! Welcome news to Zi-on bear-ing, Zi-on long in hos-tile lands; Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands,

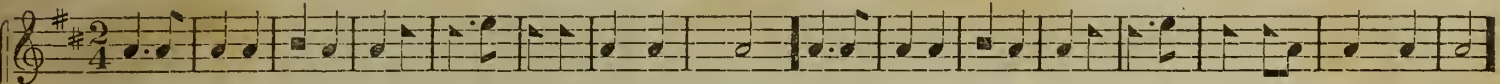
2. Lo! thy sun is risen in glory! God himself appears thy friend; All thy foes shall flee before thee; Here their boasted triumphs end; Great deliverance Zion's King vouchsafes to send—Great deliverance Zion's King vouchsafes to send.

3. Enemies no more shall trouble; All thy wrongs shall be redress'd; For thy shame thou shalt have double, In thy Maker's favour blest; All thy conflicts End in an e-ter-nal rest—All thy conflicts End in an e-ter-nal rest.

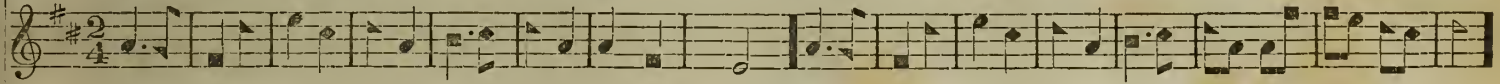
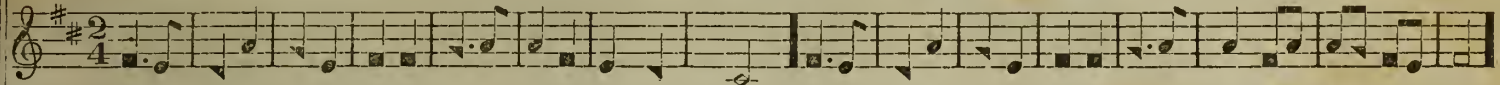
M. M. Lento.

M. M. Lento.

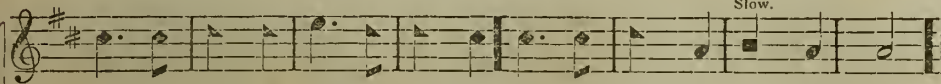
6 6 3 6 4 3 6 4 3



1. O'er the gloomy hills of darkness, Look, my soul—be still, and gaze ; See the pro - mises advancing To a glo - rious day of grace !



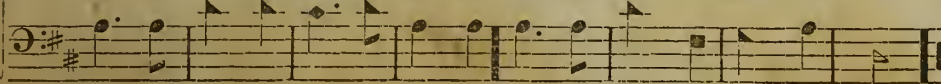
2. Let the dark, benighted pa-gan, Let the rude bar-ba-rian, see That di - vine and glorious conquest Once obtained on Cal - va - ry :



Bless - ed jubilee— Bless - ed jubilee ! Let thy glo - rious morn - ing dawn !



Let the gos - pel—Let the gos - pel Loud re - sound, from pole to pole.



3

Kingdoms wide that sit in darkness,  
Grant them, Lord, the glorious light ;  
Now, from eastern coast to western,  
May the morning chase the night ;  
Let redemption,  
Freely purchased, win the day !

4

Fly abroad, thou mighty gospel ;  
Win and conquer—never cease ;  
May thy lasting, wide dominions  
Multiply, and still increase :  
Sway thy sceptre,  
Saviour, all the world around !

*Church Psalmody, Hy. 491.*



Songs a - new of honour framing, Sing ye to the Lord a - lone; All his wondrous works proclaiming—Jesus wondrous works hath done!

7  $\frac{4}{2}$   $\frac{5}{4}$  =  $\frac{\#}{3}$   $\frac{3}{3}$  = 6 6  $\frac{7}{4}$   $\frac{7}{8}$  6 6 =  $\frac{6}{5}$   $\frac{4}{\#}$

Glo - rious vic - tory—Glorious vic - tory— His right hand and arm have won— His right hand and arm have won.

His right hand and arm have won.

Glorious victory His right hand and arm have won.

Glo - rious vic - tory—Glorious vic - tory— His right hand and arm have won—  $\frac{4}{2}$  = 6 7



Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry: See! it rends the rocks a - - sun - der,

Shakes the earth, and veils the sky. "It is finished! It is finished!" Hear the dy - ing Saviour cry.

Affettuoso.

1. Why that look of sad - ness! Why that down-cast eye! Can no thought of glad - ness Lift thy soul on high? O thou heir of hea-ven,

Think of Je - sus' love, While to thee is giv - en All his grace to prove.

2  
Is thy burden'd spirit  
Agonized for sin?  
Think of Jesus' merit;  
He can make thee clean:  
Think of calv'ry's mountain,  
Where his blood was spilt;  
In that precious fountain,  
Wash away thy guilt.

3  
Is thy spirit drooping?  
Is the tempter near?  
Still in Jesus hoping,  
What hast thou to fear?  
Set the prize before thee,  
Gird thy armour on:  
Heir of grace and glory,  
Struggle for thy crown.

"CHILD OF SIN AND SORROW." (8 LINES 6's & 4's.)

H.

301

Child of sin and sor - row, Fill'd with dis - may, Wait not for to - mor - row, Yield thee to - day ; Heav'n bids thee come,

While yet there's room ; Child of sin and sor - row, Hear and o - bey.

1  
 Child of sin and sorrow,  
 Fill'd with dismay,  
 Wait not for to-morrow,  
 Yield thee to-day ;  
 Heav'n bids thee come,  
 While yet there's room ;  
 Child of sin and sorrow,  
 Hear and obey.

2  
 Child of sin and sorrow,  
 Why wilt thou die ?  
 Come, while thou canst borrow,  
 Help from on high :  
 Grieve not that love,  
 Which from above,  
 Child of sin and sorrow,  
 Would bring thee nigh.

Roll on, thou mighty o - cean, And as thy billows flow, Bear messengers of mer - cy, To ev'ry vale of wo! A - rise, ye gales, and

7 6 4 87 6 5 6 4 7 7 5 4 87 6 5 6 4 7 7

wast them Safe to their destined shore; That man may sit in darkness, And death's black shade no more,—And death's black shade no more.

6 4 6 — 3 6 3 7 6 4 87 5 6 6 — 6 6 6 4 7



From Jesse's root be - hold a branch, a - rise, Whose sa - cred flower with fragrance fills the skies: The sick and weak the healing

6 6 6 7/5 7 6 6/4 6 # - 6/4 7

plant shall aid, From storms a shel - ter, and from heat a shade,—From storms a shel - ter, and from heat a shade.

6 7 6 8/3



1. Brightest and best of the sons of the morning, Dawn on our dark-ness and lend us thine aid, Star of the east, the ho-

7 6 7 6 8 9 8 6 8 4 3 6 3 4 3 6 3 6 # 7 6 3 7

ri - zon a - dorn-ing, Guide where our in - fant Re - deem - er is laid.

7 6 7 6 8 4 3 3 9 3 7 6 3 7 3 9 7 6 8 7

2  
Cold on his cradle the dew-drops are shining,  
Low lies his head with the beasts of the stall,  
Angels adore him in slumber reclining,  
Maker, and Monarch, and Saviour of all.

3  
Say, shall we yield him, in costly devotion,  
Odours of Edom, and offerings divine?  
Gems of the mountain, and pearls of the ocean,  
Myrrh from the forest, or gold from the mine?

4  
Vainly we offer each ample oblation;  
Vainly with gifts would his favours secure;  
Richer by far is the heart's adoration;  
Dearer to God are the prayers of the poor.

*Bishop Heber.*

## 'SANCTUS AND HOSANNA.'

Adagio Maestoso.

Allegretto.

Heaven and earth are full of thy glory ;

Ho - ly, Ho - ly, Ho - ly Lord God of Sab - a - oth! Heaven and earth are full—are full of thy glory ; Glo - ry—Glo - ry be to thee, O Lord—

7 6 6 6 4 6

Heaven and earth are full of thy glory ; 4 6 6 - 6 5 3

Andante.

Glo - ry, Glo - ry be to thee, O Lord. Blessed is he who cometh in the name of the Lord—

4 6 5 6 4 7 7



'SANCTUS AND HOSANNA.' (Continued.)

Allegro

Ho - sanna, Ho - sanna, Ho - san - na in the high - est,—Ho - sanna in the highest—in the high - est—

who cometh in the name of the Lord. Ho - sanna, Ho - sanna, Ho - sanna in the highest—in the high - - - - est—

Ho - sanna, Ho - sanna, Ho - sanna in the high - est—Ho - sanna in the highest—in the high - - est—

6 7 4 4 6 7 6 4 6 6 5 4 3 2 1 2 3 6 5

Ho - sanna in the highest—in the high - est—Ho - sanna in the highest—in the high - - - - est. Amen.

Ho - sanna in the high - - - - est— Ho - sanna in the highest—in the high - - - - est. Amen.

Ho - sanna in the highest—in the high - est—Ho - sanna in the highest—in the high - - - - est. Amen.

6 5 4 3 2 1 2 3 6 5

## 'WAKE THE SONG OF JUBILEE.' [HYMN.] Arranged from a 'Dona Nobis,' by Haydn.

Allegro. F.

Church Psalmody, Hymn 516.

Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee,  
 Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee, Let it  
 Wake! Wake! Wake the song of ju bi - lee— Wake! Wake! Wake the song of ju - bi - lee, Let it  
 Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee,

FF.

Let it e - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,  
 e - - - - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,  
 e - - - - cho o'er the sea! FF. the song of ju - bi - lee,  
 Let it e - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,

6/4      5/3      6/4      3/3      6/4      5/3

Let it echo o'er the sea— Let it echo o'er the sea! Now is come the promised hour; Jesus reigns with sovereign power!

Let it echo o'er the sea— Let it echo o'er the sea! Now is come the promised hour; Jesus reigns with sovereign power!

Let it echo o'er the sea— Let it echo o'er the sea! Now is come the promised hour; Jesus reigns with sovereign power!

Let it echo o'er the sea— Let it echo o'er the sea! Jesus reigns with sovereign power!

6/8 6/8 6/8 6/8 #6 4/4 6/8 =

2. All ye nations, join and sing, 'Christ, of lords and kings is King!' of lords and kings is King!

2. All ye nations, join and sing, 'Christ, of lords and kings is King!' 'Christ, of lords and kings is King!'

2. All ye nations, join and sing, 'Christ, of lords and kings is King!' 'Christ, of lords and kings is King!'

2. All ye nations, join and sing, 'Christ, of lords and kings is King!' 'Christ of lords and kings is King!'

6/8 = 6/8 4/4 7/8 6/8 = 6/8 =



'Christ, of lords and kings is King! Let it sound from shore to shore, Je - sus reigns for e - ver more!  
 'Christ, of lords and kings is King! Let it sound from shore to shore, Je - sus reigns for e - ver more!  
 'Christ, of lords and kings is King! Let it sound from shore to shore, Je - sus reigns for e - ver more!  
*Unison.* 6/4 7/4 #4/3 = 6 = #4/3 = 6 b7 b6/4 #6/5 #6/4 7  
 'Christ, of lords and kings is King! Let it sound from shore to shore, Je - sus reigns for e - ver more!

for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice, the islands join their voice;  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice;  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice;  
 6/4 7/4 6/4 3/4 6 - # - 6 4/4 # - b7 b7 7 - b7 - b7/5 #7  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice, the islands join their voice;



Yea, the whole creation sings, Je - sus is the King of kings. Wake the song of ju - bi-lee— Wake the song of ju - bi-lee—

Yea, the whole creation sings, Je - sus is the King of kings.

Yea, the whole creation sings, *Unison.* Wake the song of ju - bi-lee— Wake the song of ju - bi-lee—

Yea, the whole creation sings, Je - sus is the King of kings.

$\frac{6}{5}$   $\frac{6}{5}$

Wake the song of ju - bi-lee— Wake the song of ju - bi-lee— Let it echo— echo

Wake the song of ju - bi - lee— Wake the song of ju - bi - lee, Let it echo

Wake the song of ju - bi - lee— Wake the song of ju - bi - lee, Let it echo

Wake the song of ju - bi-lee— Wake the song of ju - bi-lee— Let it echo— echo

7

'WAKE THE SONG OF JUBILEE.' (Continued.)

o'er the sea! Let it e-cho o'er the sea! Wake the song of ju-bi-lee, Let it echo—

o'er the sea! Let it e-cho o'er the sea! echo— echo— echo o'er the sea; Let it echo—

o'er the sea! Let it e-cho o'er the sea! Wake the song of ju-bi-lee, Let it echo—

o'er the sea! Let it e-cho o'er the sea! Wake the song of ju-bi-lee, Let it echo—

Unison. 6/8 7/8 6/8 6/8

echo— o'er the sea. Wake the song of ju-bi-lee— Let it echo— echo— echo—

echo— o'er the sea. Wake the song of ju-bi-lee— Let it echo— echo— echo—

echo— o'er the sea. Wake the song of ju-bi-lee— Let it echo— echo— echo—

Unison. 6/8 7/8 4/8 3/8

echo— o'er the sea. Wake the song of ju-bi-lee— Let it echo— echo— echo—

'WAKE THE SONG OF JUBILEE.' (Continued.)

Cres. **FF.** *P.* **PP.**

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Cres. **FF.** *P.* **PP.**

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Cres. **FF.** *P.* **PP.**

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

**6** **5** **b** **#5** **6** **4** **7** **6** **7**

**FF.**

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

**FF.**

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

**FF.**

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!



O praise God in his ho - li - ness, Praise him in the firmament— in the firmament of his power ; Praise him in his noble acts—Praise him in his noble acts—

6 6 4 7

Praise him upon the lute and harp ;

Praise him according to his excellent greatness ; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute—upon the lute and harp ;

4 6 - 6 4 5 3 4 7

*Unison,* Praise him upon the lute and harp ;



Praise him in the eymbals—in the eymbals and dances, Praise him on strings—on strings and pipes—

Let every thing that hath breath—Let

*Unison.* Let every thing that hath breath—Let every thing that hath breath - -

Let

# 7 7

Let every thing that hath breath praise the Lord—that hath breath praise the Lord.

every thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord. PRAISE THE LORD— PRAISE THE LORD.

that hath breath praise the Lord—that hath breath praise the Lord.

every thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord,

6 4/3 6 4/3 6 6/4 5/3 4/3 6 6 6/4 7 7 -

I. O praise ye the Lord! pre-pare your glad voice, His praise in the great as - sem - bly to sing; In their great Cre - a - tor let all men rejoice,

3. With glory adorned, his people shall sing To God, who defence and plen - ty supplies: Their loud acclamations to { him, their great King,  
Small notes.

7 - 6 - 6 8 7 7 7 - 6 - 4 6

And heirs of sal - va-tion be glad in their King. 2. Let them his great name devout - ly adore; In loud swelling strains his praises express,

Through earth shall be sounded, and { reach to the skies. 4. Ye angels a - bove, his glories who've sung, In lofiest notes, now publish his praise:

6 - - 7 6 6 6 4 5 #

Who gra-cious-ly opens his bountiful store, Their wants to relieve, and his children to bless. } For the last  
 { stanza only.

CODA.

We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays— and chant to your lays—and chant to your lays.  
 { Small notes.

7 — 6 — 4 — 2 — 6 — 7

TABERNACLE.

Moderato Affetuoso.

1. Ho-ly Ghost, dispel our sadness, Pierce the clouds of sin-ful night; Come, thou Source of joy and gladness, Breathe thy life and shed thy light:

2. From the height that knows no measure, Let the gracious show'r descend, Bringing now the richest treasure, Man can wish or God can send:

7 — 6 — 6 — 87 — 7 — 6 — 6 — 87



Heav'nly Spi - rit, God of peace, Great dis - tri - bu - tor of grace, Rest up - on this con - gre - ga - tion; Hear, O hear our sup - pli -

O thou, Glo - ry, shining down, From the Father and the Son, Grant us thy il - lu - mi - na - tion; Rest up - on this con - gre -

6/4 7/5 6/4 5/3 4/2 3/3 -5- 4/3 7

ca - tion, Hear, O hear, our sup - pli - ca - tion;

ga - tion, Rest up - on this con - gre - ga - - - - - tion.

LENTO. FINE. LENTO.

CODA—For the last line of the hymn.

7 4 3 4 3 7



# ZION AWAKE. (EGLON. L. M. Double.)

G. F. Kübler.

319

FOR. PIA. FOR. FF.

1. Zion, awake!—thy strength renew, Put on thy robes of beautiful hue; Church of our God, arise and shine, Bright with the beams of truth divine! 2. Soon shall thy radiance stream afar, FF.

FOR. PIA. FOR. FF.

3 4 5 6 6 7 3 4 5 6 6 = # 7 8 # 2 3 4 5 6 = 7 -

CODA. FF. PIA. PP.

Mezzo FOR. All shall ad - - - mire and love thee too. PP.

Wide as the heathen na - tions are; Gentiles and kings thy light shall view: All shall admire and love thee too— All shall admire—shall admire and love thee too. PP.

Mezzo FOR. FF. PIA. PP.

Mezzo FOR. FF. PIA. PP.

6 6 3 4 5 6 - 6 5 All shall admire . . . . . and love thee too.

Adagio \* Allegro.

FOR.

Wake! Wake! Isles of the South! Wake! Isles of the South! your redemption is near! No longer repose in the borders of gloom! The strength of his chosen in

FOR.


Unison. 3 7 6 4 5 = 4 3 Unison.

MEZZO.

love will appear, And light shall arise on the verge of the tomb. The billows that girt you, the wild waves that

MEZZO.

3 = 5 - 6 = 4 - 6 7 5 3 - 3 4 5 - - - 3 4

\* The organ, or other instruments, may play these four measures in 16th relations, 1st class, 2d derivative; or  &c.

PIA. DIM. PP. MEZZO. FOR.

roar, The zephyrs that play when the ocean storms cease, Shall waft the glad sound to your desolate shore, Shall waft the glad tidings of pardon and peace—Shall waft the glad

PIA. DIM. PP. MEZZO. FOR.

Unison.

tidings of pardon and peace. The heathen will hasten to welcome the time, The

Unison.



day-spring, the prophet in vision once saw, When the beams of Messiah will illumine each clime, And the isles of the ocean shall wait for his law.

7  $\frac{6}{4}$  = =  $\frac{5}{3}$  =  $\frac{4}{4}$   $\frac{3}{3}$  Unison.  $\frac{3}{3}$  =  $\frac{4}{4}$  =  $\frac{5}{3}$  =  $\frac{4}{4}$   $\frac{7}{6}$   $\frac{5}{3}$

On the regions that sit in the darkness of night, The land of de-spair, to oblivion a prey; The morning will

Unison.  $\frac{4}{4}$  = = 6  $\frac{4}{3}$   $\frac{5}{3}$   $\frac{6}{6}$   $\frac{5}{3}$  Unison.



open with healing and light; The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-

M. CRES. FOR.

6  $\frac{6}{4}$   $\frac{5}{4}$  Unison. 6 -  $\frac{6}{4}$  = 6 6  $\frac{6}{4}$   $\frac{5}{4}$  Unison.  $\frac{3}{8}$  =

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is a vocal line with lyrics, and the fourth staff is the piano accompaniment. The key signature has one sharp (F#). The music features various time signatures: 6/8, 6/4, 5/4, and 3/8. Dynamics include 'M.' (Moderato), 'CRES.' (Crescendo), and 'FOR.' (Forzando). The piano part includes figured bass notation: 6, 6/4, 5/4, Unison., 6, 6, 6/4, 5/4, Unison., and 3/8.

day— The glad star of Bethlehem will brighten to-day—The glad star of Bethlehem will brighten to-day— will brighten to-day— will brighten to-day.

MP. FOR.

FF.  $\frac{5}{4}$  MP. FOR.

7 6 6  $\frac{6}{4}$   $\frac{5}{4}$  Unison. 5 7

Detailed description: This system contains the next four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is a vocal line with lyrics, and the fourth staff is the piano accompaniment. The key signature has one sharp (F#). The music continues with various time signatures: 5/4, 6/8, 6/4, and 7/8. Dynamics include 'MP.' (Mezzo-piano), 'FOR.' (Forzando), and 'FF.' (Fortissimo). The piano part includes figured bass notation: 7, 6, 6, 6/4, 5/4, Unison., 5, and 7.



Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way— Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way.

Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way— Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way.

*Unison.*

6 6 3 3 3 3 5 7 6 4 3

For sixth stanza, see p. 327.

Second Treble. Andante. Trio.

3. Loose all your bars of mas - sy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

3. Loose all your bars of mas - sy light, And wide un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of,

3. Loose all your bars of mas - sy light, th' e - the - real scene; He claims these mansions as his right, Re - ceive the King of

$\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{6}{4}$



‘OUR LORD IS RISEN FROM THE DEAD.’ (Continued.)

glo - ry in— He claims these mansions as his right, Re - ceive the King of glo - ry in.

glo - ry in— He claims these mansions as his right, Re - ceive the King of glo - ry in.

glo - ry in— Re - ceive the King of glo - ry in.

6/4 6/4 3/8 3/8 3/8 6/4 3/8

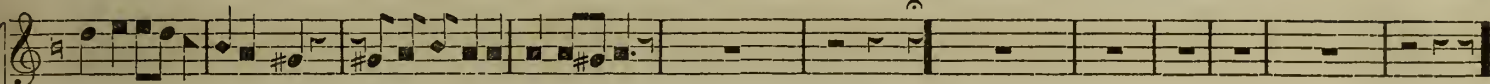
*Allegro Maestoso.*

4. Who is the King of glory— who? who? Who is the King of glory—who?

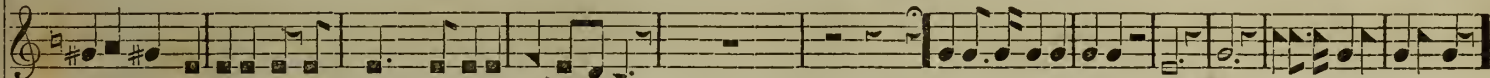
Who is the King of glory? The Lord, that all his foes o'er-came, That sin, and death, and hell o'erthrew; And

Who is the King of glory— who? who? Who is the King of glory—who?

6/8 6/8 3/8 3/4 5/8 6/8 6/8 6/8 3/8 3/4 5/8



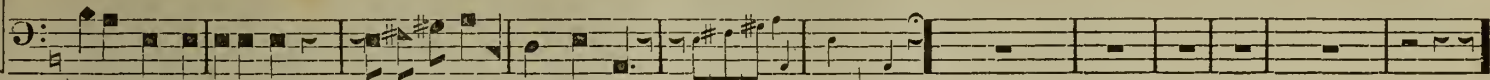
[For 5th stanza, see p. 324.]



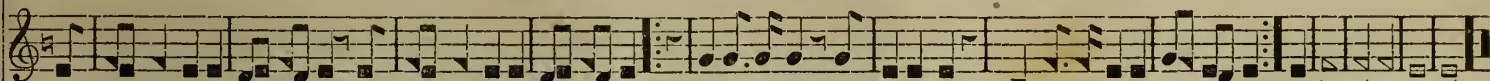
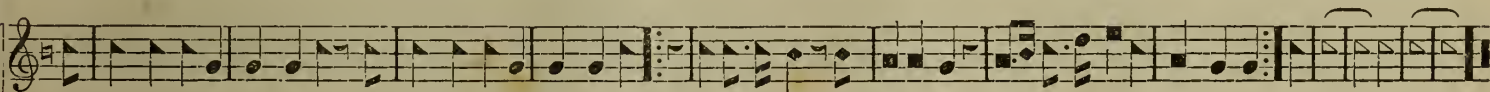
Jesus is the conqueror's name—And Jesus is the conqueror's name. [For 5th stanza, see p. 324.] 6. 'Who is the king of glory? who? who? Who is the King of glory—who?'



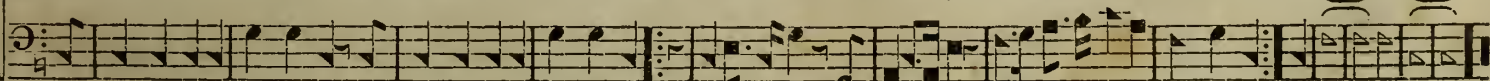
[For 5th stanza, see p. 324.]



#6 8 7 6 5 3 3 6 6 9 8 6 5 #



The Lord, of boundless power possess'd, The King of saints and angels too, God over all, for ever blest— God over all, for e - ver blest—for e - ver blest.



4 3 4 7 8 3 4 5 3 8 4 3 4 7 8 3 4 5 7 8 6 6 3 3 3 5 3 6 4 3

DUO. Vivace.

1. Watch - men, on - ward to your sta - tions! Blow the trum - pet long and loud!

6 7 6 7

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass clef line with figured bass notation: 6, 7, 6, 7. The lyrics are: "1. Watch - men, on - ward to your sta - tions! Blow the trum - pet long and loud!"

Preach the gos - pel to the na - tions, Speak to ev' - ry gath' - ring crowd:

Preach the gos - pel to the na - tions, Speak to ev' - ry gath' - ring crowd:

3ds. # 7 4 3 4 6 6 #

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass clef line with figured bass notation: 3ds., #, 7, 4, 3, 4, 6, 6, #. The lyrics are: "Preach the gos - pel to the na - tions, Speak to ev' - ry gath' - ring crowd:"



# 'WATCHMEN, ONWARD!' (Continued.)

329

CHORUS. FOR.

See the day is break - ing, See the saints a - wak - ing, No more in sad - ness bow'd—No more in

4 7 = 7 =

CODA for the last line of the hymn.

sad - - - - ness bow'd. [While heav'n's glad an - thems ring,—While heav'n's glad an - thems ring.]

5 — 7 —

SEMI-CHORUS—PIA. Moderato.

Look out on the sky . . . . . what of the ni . . . . . ght?

Watchman, what of the night? Watchman, what of the night? Is the earth still en-shroud-ed in darkness and gloom? Does no

6 — 4/2 — 6 — 4/2 — 6 — 5 — 6 4 b5 — 8b7 b

bright beaming star rise be-nign on the sight, To il-lu-mine the path-way that leads to the tomb?

SYM. PP. VOLTI.

6 — 7 — 3 — 6 — 5

ACCOMPANIMENT.

BASE SOLO. *Expressivo.* No! darkness still veils the high arch - es of heav'n; SYM. Its wing o'er the nations is wide - ly un - furl'd; SYM. And a

gloom deep - er far than the gloom of that e'en, SYM. That brood-ed o'er E - gypt, o'er-shadows the world! SYM.

SEMI-CHORUS.—*Affetuoso.*

Look a - gain to the ea . . . . . st! What of the ni . . . . . ght?  
 Watchman, what of the night? Watchman, what of the night? How long, O how long ere the day-star a - rise? How

6 — 4 6 — 4 6 b. b5 — 8 b7 b



Cres.

long is it yet ere the glo - ri - ous light, Shall dawn from you heav'ns on our won - der - ing eyes? Shall dawn from you heav'ns on our wondering eyes?

6  $\frac{6}{3}$   $\frac{6}{5}$  7 - 5 - - 3 6 5 6 7

I see it! I see it! it breaks from a - far No bea - con of warn - ing, no en - gine of wrath:

BASE SOLO. *Vivace.* SYM.

The clouds are dis - pers - ing, and Beth - le - hem's star Spreads beauty and glo - ry a - long in its path. SYM. VOLTI.

"WHAT OF THE NIGHT?" (Continued.)

FULL CHORUS.—Presto.

It comes to bring bliss to our lost world a - gain, The bright star of pro - mise, the her - ald of day, The bright star of promise, the herald of day, The

It comes to bring bliss to our lost world a - gain, The bright star of pro - mise, the her - ald of da - - - - - y, the herald of day, The  
 It comes to bring bliss to our lost world a - ga - - - - - in, The bright star of promise, the herald of day,

It comes to bring bliss to our lost world a - gain, The bright star of pro - mise, the her - ald of da - - - - - y, the her - ald of day, The

T. S.  $\frac{5}{3}$   $\frac{4}{3}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{b7}{5}$   $\frac{6}{4}$

bright star of promise, the herald of day, PIA.

bright star of promise, the her - ald of day, The bright star of promise, the herald of day: And soon may the lands that in darkness have lain, And soon may the  
 her - ald of da - - - - - y,

bright star of promise, the her - ald of day, The bright star of promise, the herald of da - - - - - y,

$\frac{b6}{6}$   $\frac{6}{6}$   $\frac{b6}{6}$   $\frac{4}{4}$   $\frac{b6}{3}$   $\frac{8}{8}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{4}{3}$   $\frac{3}{3}$   $\frac{3}{3}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{4}{3}$

"WHAT OF THE NIGHT?" (Continued.)

FOR.

PIA.

FOR.

lands that in darkness have lain, A - wake, and rejoice in his life-giv-ing ray : And soon may the lands that in darkness have lain, A - wake, and rejoice in his

ra - - - - - y,

6      3 4-5-7      6 —      6 —      6 5 4 3      7 6 5 4      8 7 6 5      7 6 5 4      6 5 4 3 T. S.

FF.

PIA. LENT.

life - giv - ing ray, — A - wake, and re - joice in his life-giv - ing ray, — A - wake, and re - joice in his life-giv - ing ray, — his life - giv - ing ray.

5 4 3 T. S.      3      6 6 4      6 —      6 7      6      7



# "JERUSALEM! MY GLORIOUS HOME."

Moderato M

PIA. FOR.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end,  
PIA. FOR. SOLO, OR SEMI-CHORUS.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy - - - In joy - - -

M.

PIA. FOR.

SOLO, OR SEMI-CHORUS.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy - - - In joy - - -

PIA. FOR.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end,

In joy - - - and peace with thee.

SOLO, OR SEMI-CHORUS.

In joy - - - and peace with thee. 2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break

SOLO, OR SEMI-CHORUS.

In joy - - - and peace with thee. 2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break

In joy - - - and peace with thee.

up, And sab - baths have no end? 3. There hap - pier bowers, than E - den's, bloom, No sin nor sor - row know:

up, And sab - baths have no end? 3. There hap - pier bowers, than E - den's, bloom, No sin nor sor - row know:

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - ru - sa - lem! Je - ru - sa - lem!

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - ru - sa - lem! Je - ru - sa - lem!

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - ru - sa - lem! Je - ru - sa - lem!

Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - ru - sa - lem! Je - ru - sa - lem!

# "JERUSALEM! MY GLORIOUS HOME." (Continued.)

337

FOR. SOLO, OR SEMI-CHORUS.

Name ever dear to me! 4. Why should I shrink at pain and wo? Or feel at death dis - may? I've Ca - naan's good - ly land in

FOR.

Name ever dear to me!

FOR.

Name ever dear to me!

SOLO, OR SEMI-CHORUS.

Name ever dear to me? 4. Why should I shrink at pain and wo? Or feel at death dis - may? I've Ca - naan's good - ly land in

CRES. FOR M. PIA. FOR

view, And realms of end - less day. 5. Je - ru - salem! my glorious home! My soul still pants for thee! Then, then shall my labours have an end,

M. PIA. FOR.

5. Je - ru - salem! my glorious home! My soul still pants for thee; Then, then shall my labours have an end, When

M. PIA. FOR.

5. Je - ru - salem! my glorious home! My soul still pants for thee; Then, then shall my labours have an end, When

CRES. FOR M. PIA. FOR.

view, And realms of end - less day. 5. Je - ru - salem! my glorious home! My soul still pants for thee; Then, then shall my labours have an end,



## "JERUSALEM! MY GLORIOUS HOME." (Continued.)

Musical score for the first system, featuring four staves. The top staff is a vocal line with lyrics: "When I . . . thy joys shall see—When I thy". The second and third staves are for "SOLO, OR SEMI-CHORUS" with lyrics: "I thy joys— When I thy joys— When I . . . thy joys shall see—When I thy". The bottom staff is a bass line with lyrics: "When I . . . thy joys shall see—When I thy". The key signature is one sharp (F#) and the time signature is 4/4. The word "TUTTI." is written above the vocal line.

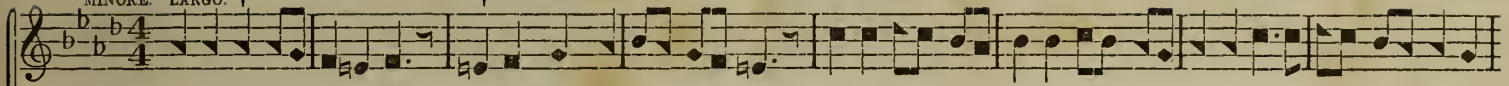
Musical score for the second system, featuring four staves. The top staff is a vocal line with lyrics: "joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!". The second and third staves are for "SOLO, OR SEMI-CHORUS" with lyrics: "joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!". The bottom staff is a bass line with lyrics: "joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!". The key signature is one sharp (F#) and the time signature is 4/4. The word "PIA." is written above the vocal line.

# THE DYING CHRISTIAN.

Harwood.

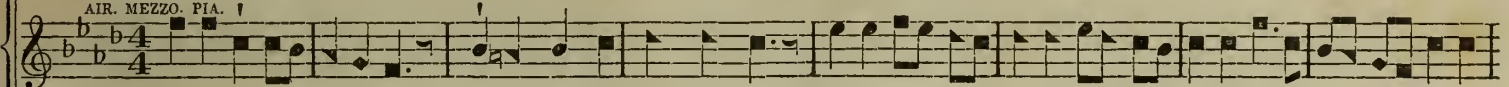
339

MINORE. LARGO.

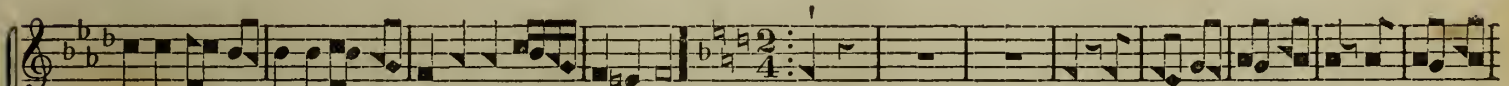
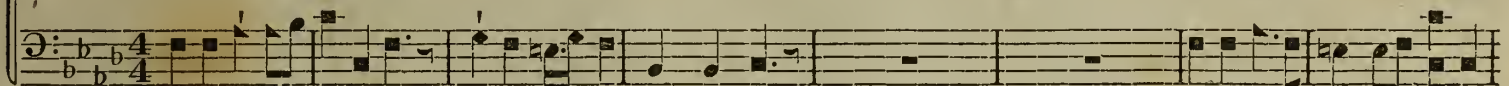


Vi - tal spark of heavenly flame, Quit, O quit this mor - tal frame; Trembling, hoping, lingering, fly - ing, O the pain, the bliss of dy-ing!

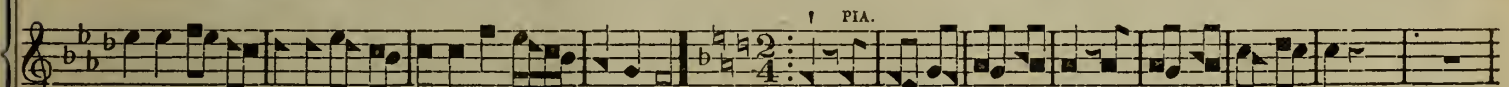
AIR. MEZZO. PIA.



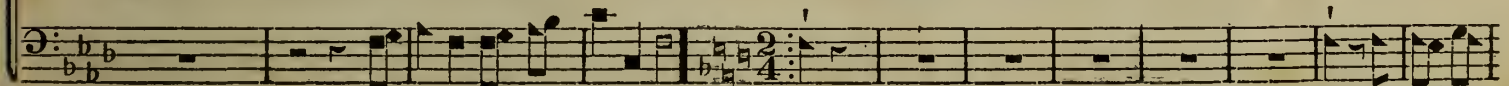
Vi - tal spark of heavenly flame, Quit, O quit this mor - tal frame; Trembling, hoping, lingering, fly - ing, O the pain, the bliss of dy-ing!



Cease, fond nature, cease thy strife, And let me languish in - to life. Hark! Hark! they whisper, an - gels say, they whisper,



Cease, fond nature, cease thy strife, And let me languish in - to life. Hark! they whisper, an - gels say, they whisper; an - gels say,



Hark! they whisper,

## THE DYING CHRISTIAN. (Continued.)

FOR. PIA. FOR. PIA.

An-gels say, Hark! they whisper, an-gels say, Sis-ter spi-rit come a-way, Sis-ter spi-rit come a-way. What is this ab-sorbs me quite,

Hark! Hark! they whisper, an-gels say, Sis-ter spi-rit come a-way, Sis-ter spi-rit come a-way. What is this absorbs me quite,

CRES. PIA. CRES. FOR. ADAGIO.

Steals my senses, shuts my sight; Drowns my spirit, draws my breath; Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Steals my senses, shuts my sight; Drowns my spirit, draws my breath; Tell me, my soul, can this be death? Tell me, my soul, can this be death?



CHORUS.—For.

The world re-cedes, it dis - appears ; Heaven opens on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings ! I mount ! I fly ! O

SECOND TREBLE.

PIA. ANDANTE. CRES. FOR. DIM. CRES. FOR. CHORUS.—Vivace. FOR.

The world re-cedes, it dis - appears ; Heaven opens on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings ! I mount ! I fly ! O

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music features a variety of dynamics and articulations, including piano, crescendo, sforzando, and decrescendo. A chorus section is marked with 'Vivace' and 'For.' (Forzando).

grave, where is thy vic - to - ry ! O grave, where is thy victory ! O death, where is thy sting ! O grave, where is thy vic - to - ry ! O death, where is thy sting !

OCTAVES. OCTAVES.

grave, where is thy vic - to - ry ! O grave, where is thy victory ! O death, where is thy sting ! O grave, where is thy vic - to - ry ! O death, where is thy sting !

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music features a variety of dynamics and articulations, including piano, crescendo, sforzando, and decrescendo. A chorus section is marked with 'Vivace' and 'For.' (Forzando).

## QUARTETTO

Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O grave, where is thy victory, thy victory! O death, where is thy sting! O

## PIA.

Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O grave, where is thy victory, thy victory! O death, where is thy sting! O

## CHORUS.—For.

death, where is thy sting! Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O death, O death, where is thy sting!

## FOR.

## SLOW.

death, where is thy sting! Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O death, O death, where is thy sting!

# ALPHABETICAL INDEX.

Admah . . . . . <i>Page</i> 265	Elizabethtown . . . . . 258	Kedron . . . . . 268	Pilton . . . . . 290
Antioch . . . . . 262	Euxine . . . . . 272	Kir . . . . . 290	Prescott . . . . . 261
Ariel . . . . . 285	Fairhaven (double) 270	Laurel Hill . . . . . 289	Queenston . . . . . 279
Ballerma . . . . . 256	Farewell, we meet no more . . . . . 284	Mendon . . . . . 266	Resurrection . . . . . 275
Bethlehem . . . . . 291	Gerar . . . . . 277	Meriden . . . . . 256	Scudder . . . . . 268
Beza . . . . . 288	Golden Hill . . . . . 274	Migdol . . . . . 264	Spruce Street . . . . . 258
Boylston . . . . . 273	Hamburg . . . . . 267	Moorfield . . . . . 273	Staningley . . . . . 286
Brewer . . . . . 264	Haydn . . . . . 269	Mount Zion . . . . . 271	Ward . . . . . 267
Bulkley . . . . . 281	Heber . . . . . 257	Murray . . . . . 287	Woodstock . . . . . 257
Cleft of the Rock . . . . . 283	Hebron . . . . . 266	Nashville . . . . . 282	Zion . . . . . 276
Dallas . . . . . 278	Jerusalem . . . . . 260	Nottaway . . . . . 263	
Damascus . . . . . 277	Jordan . . . . . 261	Old Majesty . . . . . 259	
Darley . . . . . 284		Ortonville . . . . . 255	
Departure . . . . . 280			

# ANTHEMS AND PIECES.

Brest . . . . . <i>Page</i> 296	O Praise God in His Holiness . . . . . 314	Tabernacle . . . . . 317
Child of Sin and Sorrow . . . . . 301	O Praise ye the Lord . . . . . 316	The Dying Christian . . . . . 339
Folsom . . . . . 305	Our Lord is Risen from the Dead . . . . . 324	Wake the Song of Jubilee . . . . . 308
Franconia . . . . . 300	Perez . . . . . 294	Wake! Isles of the South . . . . . 320
Frederick . . . . . 304	Safely through another week . . . . . 292	Watchmen, Onward . . . . . 328
Golgotha . . . . . 299	Sanctus and Hosanna . . . . . 306	What of the Night . . . . . 330
Handel . . . . . 303	Sarid . . . . . 298	Wilmot . . . . . 295
Jerusalem, my Glorious Home . . . . . 335	Saxony . . . . . 302	Zion . . . . . 296
Martyn . . . . . 293	Siberia . . . . . 297	Zion, Awake . . . . . 319
Mount Vernon . . . . . 295		



# METRIC AL INDEX.

## COMMON METRE.

Antioch . . . . .	<i>Page</i> 262
Ballerma . . . . .	256
Elizabethtown . . . . .	258
Heber . . . . .	257
Jerusalem . . . . .	260
Jordan . . . . .	261
Meriden . . . . .	256
Old Majesty . . . . .	259
Ortonville . . . . .	255
Prescott . . . . .	261
Spruce Street . . . . .	258
Woodstock . . . . .	257

## LONG METRE.

Admah . . . . .	265
Brewer . . . . .	264
Fairhaven (double) . . . . .	270
Hamburg . . . . .	267

Haydn . . . . .	269
Hebron . . . . .	266
Kedron . . . . .	268
Mendon . . . . .	266
Migdol . . . . .	264
Nottaway . . . . .	263
Scudder . . . . .	268
Ward . . . . .	267

## SHORT METRE.

Boylston . . . . .	273
Dallas . . . . .	278
Damascus . . . . .	277
Euxine . . . . .	272
Gerar . . . . .	277
Golden Hill . . . . .	274
Moorfield . . . . .	273
Mount Zion . . . . .	271
Resurrection . . . . .	275
Zion . . . . .	276

## C. L. M.

Queenston . . . . .	279
---------------------	-----

## S. L. M.

Departure . . . . .	280
---------------------	-----

## S. P. M.

Laurel Hill . . . . .	289
-----------------------	-----

## 6 LINES 8's.

Bulkley . . . . .	281
Cleft of the Rock . . . . .	283
Nashville . . . . .	282

## 4 LINES 8's.

Darley . . . . .	284
------------------	-----

## 3 6's AND 1 4.

Farewell, we meet no more . . . . .	284
--	-----

## 4 8's AND 2 6's.

Ariel . . . . .	285
Staningley . . . . .	286

## 4 6's AND 2 8's.

Beza . . . . .	288
Murray . . . . .	287

## 4 LINES 7's.

Bethlehem . . . . .	291
Kir . . . . .	290
Pilton . . . . .	290











$$\begin{array}{r} 7 - 18 \\ 3 - 15 \\ \hline 4 - 0 \\ \hline 11 - 10 \end{array}$$

$$\begin{array}{r} 4 - 5 \\ 4 - 5 \\ \hline 4 - 0 \\ \hline 12 - 10 \end{array}$$

