

THE  
**KEY-STONE COLLECTION**

OF

**CHURCH MUSIC:**

A COMPLETE COLLECTION OF  
**HYMN TUNES, ANTHEMS, PSALMS, CHANTS, &C.**

TO WHICH IS ADDED

**THE PHYSIOLOGICAL SYSTEM,**

For Training Choirs and Teaching Singing Schools.

**BY A. N. JOHNSON.**

PHILADELPHIA:

**E. CLAXTON & COMPANY.**

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THE

157th Edition.

# KEY-STONE COLLECTION

OF

## CHURCH MUSIC:

A COMPLETE COLLECTION OF

### YMN TUNES, ANTHEMS, PSALMS, CHANTS, &C.

TO WHICH IS ADDED

## THE PHYSIOLOGICAL SYSTEM,

For Training Choirs and Teaching Singing Schools ;

AND THE CANTATA,

## THE MORNING OF FREEDOM.

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138615 -

Leaders of Choirs who use this book, are earnestly requested to read the "Department of Musical Expression," commencing on page 44,) and particularly the "Note to Leaders and Teachers," on page 48.

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Entered, according to Act of Congress, in the year 1856, by A. N. JOHNSON, in the Clerk's Office of the District Court for the District of Massachusetts.

STEREOTYPED BY A. B. KIDDER, 6 SCHOOL ST., BOSTON.

THE  
**PHYSIOLOGICAL SYSTEM**

OF  
**VOCAL MUSIC,**

FOR  
**TRAINING CHOIRS AND SINGING ASSOCIATIONS**

AND  
**TEACHING SINGING SCHOOLS.**

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**BY A. N. JOHNSON,**

ASSISTED BY

**E. H. FROST.**

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#### 4 EXPLANATION OF THE USE OF THE PHYSIOLOGICAL SYSTEM IN CHOIRS.

If the members of a choir are all familiar with the instructions which are set forth in this system, of course there will be no necessity for introducing it to their notice. The members of a choir *must* be versed in all these instructions or they *cannot* be good singers. If they are not, the Leader will find the instructions of the different chapters so constructed as to enable him easily to impart "line upon line, and precept upon precept, here a little and there a little," until they become well versed in it. The following will illustrate to Leaders the qualities which choir members *must* possess in order to sing a tune perfectly:

1st.—They should be able to read the music correctly, as taught in the first department.

#### EXPLANATION of the use of the PHYSIOLOGICAL SYSTEM IN SINGING SCHOOLS.

It is *not* designed that the pupils shall study the First Department *through*, before commencing the second department—the second department *through* before commencing the third—and so on. The author believes that everything appertaining to an absolutely perfect course of instruction in Singing is contained in this system, and that the teacher will find everything fully explained and illustrated, so as to put him to no trouble to prepare illustrations. There is one point, however, which it has been found absolutely necessary to leave entirely to the judgment of the teacher, and that is,

*When and where the different chapters of the several departments shall be introduced to a school.*

Singing Schools are composed of such different classes of scholars,—some schools being composed almost entirely of "new beginners,"—some being composed almost entirely of those who have attended singing schools before,—and some being composed of a mixture of "new" and "old" scholars,—and schools being held under such a variety of circumstances, and for such different periods of time, that the author does not feel safe in giving any definite directions with respect to the order in which the instructions of the

2nd.—They should know the exact position of the vocal organs, and the direction of the breath which will produce every tone within the compass of their voices, as taught in the second department.

3rd.—They should have the *habit* of instant obedience to the "word of command" of the Leader, as taught in the Fourth Department.

Finally.—They should be thoroughly and "heartily" versed in "Mechanical Expression," "Modulation," and above and before all, "Emotional Expression," as taught in the third department. The peculiar value of this system to a choir Leader is, that after he familiarizes himself with it, he can at once turn to an explanation of any fault which his choir, or any member of it can commit, and find the necessary instructions for its correction.

different departments are to be given, but is compelled to leave it to the judgment of the Teacher. *It is the only thing in the system* with respect to which the Teacher is put to the trouble of forming his own plan. With respect to everything else it is believed the explanations are as full as it is possible to make them.

The following will serve to illustrate the different ways in which a singing school may be instructed in the different instructions of the different Departments:

##### FIRST WAY.

The School can take up the First Department and go through with it, without attending to the other departments at all, until the first department is finished. Then as much of the other department can be introduced as the time of the school will permit.

##### SECOND WAY.

The teacher can commence a school by causing the scholars to attend to the first three chapters of the Second Department, before commencing the First Department. Then he can introduce the first chapter of the first department, and thus carry on the first and second departments together, bringing in the other departments towards the close of the course. Strictly speaking there can be no doubt but that the second department ought to be learned before the first, because it teaches *him to make the tones*, while the first department teaches the notation which represent the tones which must be sung, to produce a given tune. Of course, the pupils ought to learn *how to make the tones*, before singing from the notes which represent them, and

perhaps the plan of introducing two or three chapters of the second department, and then two or three of the first, is as useful a method as can well be adopted.

### THIRD WAY.

The teacher can introduce the Fourth Department first, and before he proceeds with the other departments, he can have the school disciplined, so that every direction the leader gives will be at once obeyed.

### OTHER WAYS.

In short, the different ways in which the instructions of the different departments can be introduced to a school are almost innumerable. One thing is certain: No one will be a perfect singer until familiar with all the instructions contained in this system. It remains then, (as has been already remarked) for the teacher to take into account the acquirements of his scholars, the number of lessons in his course, and all the other circumstances of his school, and use his own judgment, how to introduce the various instructions. Although it is true that no one can be a perfect singer without being familiar with *all* the instructions of this system, it is not supposed that in all classes it will be possible for the teacher to teach them all, but it is presumed teachers will, in all classes, go through with, at least "The first course of Musical Notation," and give his pupils at least a general idea of all the departments. The more thoroughly the different departments can be taught, the more perfect singers will the pupils become.

### DIFFERENCE BETWEEN THIS AND OTHER SYSTEMS.

The science of Music embraces two grand departments—"Theory" and "Practice." To study the Theory fully, one must study, 1st—Elements. 2nd—Thorough Base. 3rd—Harmony. 4th—Counterpoint. 5th—Fugue. 6th—Canon. 7th—Form. It will take several years to master this study completely, and it is purely an intellectual study—a task for the brain. To study the Practice of music one's time will be occupied solely with acquiring the mechanical ability to produce the tones. If the tones are to be produced on the piano, the student's time will be wholly occupied in mastering the nerves which move his fingers; when he gets his fingers completely under control, he will be a good piano player, and not before. The study of the theory of music would not aid him in playing the piano in the least. Though he should master the whole course of musical theory, he could not play a tune upon the piano, because it is his *fingers* which must produce the tones, and not his *brain*; and the highest culture of his brain will have no effect whatever upon the movement of his fingers. So with the practice of all instruments. The time of the student who learns to play upon any one, will be occupied in controlling the nerves which produce the tones upon the instrument, and never with the study of Musical Theory, because no amount of theoretical knowledge will impart the smallest ability to control the instrument. The difference between the Physiological System and the system of teaching vocal music in common use, is, simply, that the system in common use belongs mainly to the department of Musical Theory, and occupies the time of its students in acquiring knowledge which belongs to Musical Theory, while the Physiological System is entirely confined to the department of Musical Practice. The Physiological System does not require its student to learn *why* this or that thing connected with the Theory of music is so, because it would not aid him in *singing*

in the least if he knew, and because if he wants to know he should get a work on Musical Theory and study that, and not seek to acquire such information by studying a system designed to teach singing. But although the Physiological System does not teach so much of the Theory of music as the other system; it does what the other system does not—it teaches its student how to control the nerves which produce the tones. It occupies his time in learning to control those organs which produce the various tones in the compass of his voice. As to acquire the control of his fingers is almost the whole study of a piano-forte student, so to acquire the control of the organs of the mouth and throat, and the other organs which have to do with the production of musical tones, should be almost the whole study of a student in singing. The Physiological System makes it so, requiring him to study only just enough of the Theory to know what the notes mean. The other system forces its students to occupy much of their time in studying items which belong to the department of Musical Theory and Musical Philosophy—which, however necessary in other branches of music, have no use whatever in the department of *singing*—while it leaves them to *guess* at the way to control the vocal organs. If they guess right they will sing with pure mellow tones, and perfect intonation; if they guess wrong, they will sing with coarse, rough, hard, shrill, and numerous other impure qualities of tune, and with every degree of false intonation. Alas, how few, taught upon the system of vocal music in common use, *guess* the right way of controlling the vocal organs? How infinitely better to teach that, and neglect every thing else, than to teach every thing else, and neglect that.

### HOW TO USE THE FIRST DEPARTMENT.

From what has been said it will be readily understood that the first department simply explains that the various items which it explains *are* so, without going at all into the philosophy of the subject, on the ground that a knowledge of the reasons why the various items are so, would be of no use whatever in singing, and because whoever wishes to learn musical theory, should study works on theory and not works on singing. All a singer wants of musical notation, is to know what the notes mean. This is all there is for his *brain* to do in learning to sing—merely to learn what the notes mean. When studying the first department the pupil's time will be mainly occupied in *training his eye* to tell readily and quickly what the notes mean. This is the point at which he should aim in all his practice in the first department. It is believed the first department in this system is admirably constructed to impart this ability to the pupils. While it has not a word of useless speculation to perplex his brain, it has a course of carefully and skillfully constructed exercises which will lead him into the practice of tunes, and gradually accustom his eye to read music readily, which indeed is the sole design of the First Department. The teacher will notice that the first department is divided into two courses. The First Course is a complete course for accustoming the eye to read music in all the keys, and lead the students easily and pleasantly into the practice of tunes. After finishing the first course, the teacher should introduce the second course, and then proceed at once to practice all kinds of musical pieces, simply following the plan of whatever, appertaining to the department of musical notation, occurs in the tune, which has not been explained to the pupils before. For example, if the piece on page 58 is to be practiced, explain Double Sharps, &c., &c.

# THE PHYSIOLOGICAL SYSTEM OF VOCAL MUSIC.

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The study of Vocal Music is divided into FOUR DEPARTMENTS, viz.

- THE DEPARTMENT OF MUSICAL NOTATION,
- THE DEPARTMENT OF THE CULTIVATION OF THE VOICE,
- THE DEPARTMENT OF MUSICAL EXPRESSION,
- THE DEPARTMENT OF MUSICAL DISCIPLINE,

To be a good singer, it is necessary to know what every note and musical character that is printed in the various singing books, means, and to be able to perform them, or in other words, to be able to do the things which the notes and characters denote. This is taught in the *First Department of Vocal Music*, the department of *Musical Notation*.

To be a good singer, it is necessary to understand the way to manage the

organs of the Mouth and Throat, the muscles of the Lungs and Abdomen, and all the nerves and organs which are brought into play in producing musical tones. This is taught in the *Second Department of Vocal Music*, the Department of *The Cultivation of the Voice*.

To be a good singer, it is necessary to have such a control of the vocal organs as to be able to sing with all the grades of the loud and soft tones of the voices, and with all the modulations, or qualities of tone of which the voice is susceptible. This is taught in the *Third Department of Vocal Music*, the Department of *Musical Expression*.

To be a good singer, it is necessary to have the ability to obey the directions of the Leader, with the same readiness and certainty that a soldier obeys his commanding officer. This is taught in the *Fourth Department of Vocal Music*, the Department of *Musical Discipline*.

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## THE FIRST DEPARTMENT OF VOCAL MUSIC.

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### MUSICAL NOTATION.

To be able to sing tunes and pieces which are printed in Singing Books, and Musical Publications, it is necessary to know the meaning of all the characters which are used in printed music, and also to be able to produce the Singing Tones which these printed characters represent. This is taught in the "First Department of the study of Vocal Music," "The Department of Musical Notation."

### CHAPTER I.

#### THE SCALE.

NOTE. The Teacher should carefully read the explanations on page 5, before commencing this chapter.

The SCALE is composed of EIGHT musical tones.

The tones of the scale are named ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

The Italian syllables *Do, Re, Mi, Fa, Sol, La, Si, Do*, (pronounced *Doe, Ray, Me, Fah, Sole, Lah, See, Doe*,) are used in singing the scale.

How many tones compose the scale? What is the name of the first tone of the scale? Ans. ONE. What is the name of the second tone of the scale? The Third? Fourth? Fifth? Sixth? Seventh? Eighth? What syllable is used when ONE is sang? Ans. Do. What syllable is used when two is sung? Three? Four? Five? Six? Seven? Eight?

NOTE. The teacher must now sing the tones of the scale, requiring the pupils to imitate him, continuing the exercise until the class generally, can sing them accurately.

## CHAPTER II.

### THE STAFF.

The TONES of the scale are represented by characters placed upon a series of lines and spaces, called the STAFF.

The lowest line of the staff, is called the **FIRST LINE**.

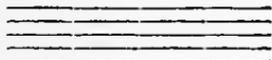
The line of the staff next above the lowest line, is called the **SECOND LINE**.

The middle line of the staff, is called the **THIRD LINE**.

The line next below the highest line of the staff, is called the **FOURTH LINE**.

The highest line of the staff, is called the **FIFTH LINE**.

#### THE STAFF.



#### THE STAFF, WITH THE NAMES OF THE LINES APPENDED.



What is the name of the lowest line of the staff? What is the name of the line of the staff, next above the lowest line? What is the name of the middle line of the staff? What is the name of the line of the staff, next below the highest line? What is the name of the highest line of the staff? How many lines compose the staff?

#### NOTES.



#### THE STAFF, WITH NOTES PLACED UPON THE LINES.



A note is considered as placed upon that line of the staff upon which the head or bulb rests.

Upon which line of the staff in the above example, is the first note placed? Ans. Upon the **FIRST LINE**. Upon which line of the staff in the above example is the second note placed? The third note? The fourth note? The fifth note? The sixth note? The seventh note? The eighth note? The ninth note? The tenth note? The eleventh note?

The space between the first and second lines of the staff is called the **FIRST SPACE**.

The space between the second and third lines of the staff is called the **SECOND SPACE**.

The space between the third and fourth lines of the staff is called the **THIRD SPACE**.

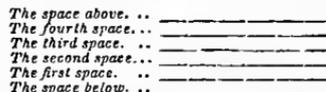
The space between the fourth and fifth lines of the staff is called the **FOURTH SPACE**.

What is the space between the first and second lines of the staff called? Ans. The **FIRST SPACE**. What is the space between the second and third lines of the staff called? What is the space between the third and fourth lines of the staff called? What is the space between the fourth and fifth lines of the staff called?

The space below the first line is called the **SPACE BELOW THE STAFF**, or more commonly, for the sake of brevity, the **SPACE BELOW**.

The space above the fifth line, is called the **SPACE ABOVE THE STAFF**, or more commonly, for the sake of brevity, the **SPACE ABOVE**.

#### THE STAFF, WITH THE NAMES OF THE SPACES APPENDED.



#### THE STAFF, WITH NOTES PLACED UPON THE SPACES.

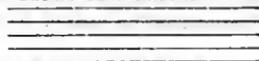


Upon which space is the first note in the above example placed? Ans. Upon the **FIRST SPACE**. The second note? The third note? The fourth note? The fifth note? Ans. Upon the **SPACE BELOW**. The sixth note? Ans. Upon the **SPACE ABOVE**. The seventh note? The eighth note? The ninth note? The tenth note? The eleventh note? The twelfth note?

A short line placed below the staff is called the **ADDED LINE BELOW THE STAFF**, or more commonly, for the sake of brevity, the **ADDED LINE BELOW**.

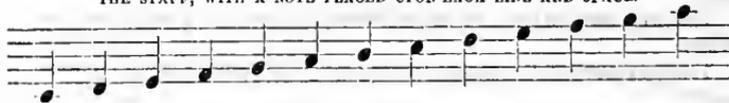
A short line placed above the staff is called the **ADDED LINE ABOVE THE STAFF**, or more commonly, for the sake of brevity, the **ADDED LINE ABOVE**.

The added line above —



The added line below —

THE STAFF, WITH A NOTE PLACED UPON EACH LINE AND SPACE.



Where is the first note in the above example placed? Ans. Upon the **ADDED LINE BELOW**. The second note? Ans. Upon the **SPACE BELOW**. The third note? Ans. Upon the **FIRST LINE**. The fourth note? Ans. Upon the **FIRST SPACE**. The other notes?

**NOTE.** If there is any difficulty in acquiring a fluent knowledge of Musical Notation, it must be solely in familiarizing the eye to the places of the notes upon the staff. Although it is difficult to imagine why a child or an adult, whose intellectual faculties are sufficiently developed to appreciate and remember the twenty-six differently shaped characters which represent the letters of the alphabet, should find any difficulty in comprehending such facts, as that a note placed upon the second line represents **FIVE** of the scale, a note upon the first space, **FOUR**, &c. yet books have been issued with *New Notations*, under the apprehension on the part of their authors, that the necessity of learning the lines and spaces which represent the tones of the scale, presents an insurmountable obstacle to the learner. It is believed that the *thorough* study of this chapter, will render the pupils so familiar with the staff, that little or no difficulty will be experienced, in reference to it, in the subsequent lessons.

### CHAPTER III.

#### THE TONES OF THE SCALE REPRESENTED UPON THE STAFF.

- A note placed upon the *added line below*, represents **ONE**.
- A note placed upon the *space below*, represents **TWO**.
- A note placed upon the *first line*, represents **THREE**.
- A note placed upon the *first space*, represents **FOUR**.
- A note placed upon the *second line*, represents **FIVE**.
- A note placed upon the *second space*, represents **SIX**.
- A note placed upon the *third line*, represents **SEVEN**.
- A note placed upon the *third space*, represents **EIGHT**.

#### THE SCALE, REPRESENTED UPON THE STAFF.



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

**NOTE.** Question thoroughly, as follows: "How is one represented upon the staff?" (Ans. By a note placed upon the added line below.) "How is two represented?" &c. continuing the exercise until the manner in which the tones of the scale are represented upon the staff is perfectly understood. Then require the pupils to sing the following exercises, questioning thoroughly in reference to each as follows: "What tone of the scale does the first note represent?" &c. &c., and occupying time enough in singing each note, to give every pupil an opportunity to think what tone of the scale the note represents.

No. 1.

No. 2.

No. 3.



No. 4.

No. 5.



No. 6.



No. 7.



### CHAPTER IV.

#### BARs AND MEASURES.

Lines drawn perpendicularly across the staff are called **BARs**.

The spaces between the bars represent **MEASURES**.



How many bars are there in the above example? How many measures?

**NOTE.** The design of the following exercises is to render the pupils familiar with the staff. An idea of time can also be imparted, by calling attention to the fact that there is an equal number of notes in each measure, and requiring the pupils to make the tones of equal length. Many teachers attach too much importance to *beating* the time. It may be questioned whether the motions of the hand are any assistance in marking time, to the one who makes them. The all important point is to impart to the pupil the ability to mark the time accurately *in his mind*. Unless he can keep time mentally, he cannot make the motions of the hand correctly, and if he can so divide the time mentally that he makes the motions of the hand correctly, he can keep time accurately without making motions of the hand at all. Motions of the hand, or "beating time," as it is usually called, are necessary, in order that the teacher may know that his pupils are dividing the time correctly in their minds, but such hand motions are no aid in keeping time, to the pupils themselves. In the following exercises, endeavor to make the pupils sing each tone of equal length, but do not require them to beat time. In other words, require them to measure the tones mentally, and endeavor to make them all of equal length.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



[2]

No. 6.



## CHAPTER V.

## NOTES.

**NOTE.** The Teacher should read the explanations on page 5, before commencing this chapter.

**NOTE.** If, in practicing the exercises of the foregoing chapter, the pupils have carefully made each note of *equal* length, they have already made some progress in the *mental* division of time. It should now be explained to them that it is always necessary *mentally* to divide the time into equal portions, when singing by note. Also, that, as it is important that the teacher should know whether they are accurately computing the time in their minds or not, something must be done which will serve as an index, whereby he can ascertain the operation which their minds are performing. Beating time, gives this index. Do not allow the pupils to entertain the idea that the hand can keep time, but impress upon them that the mind alone can mark the time accurately, while the motions of the hand merely show the teacher whether the mind is dividing it accurately or not.

**BEATING TIME** consists in making four equal motions of the hand,—the first being made **DOWNWARDS**,—the second, towards the **LEFT HAND**,—the third towards the **RIGHT HAND**,—and the fourth, **UPWARDS**.

## NOTES.



A **WHOLE NOTE** (  ) represents a tone four beats long.

A **HALF NOTE** (  ) represents a tone two beats long.

A **QUARTER NOTE** (  ) represents a tone one beat long.

**NOTE.** The foregoing remarks in relation to time, impart sufficient information upon the subject to enable the pupils to sing the following exercises correctly. It is strongly recommended, that no more of the theory shall be imparted than is necessary to enable the pupils to sing the exercises about to be practiced. The exercises should be carefully practiced by syllables, before the words are allowed to be used. It is not material that the words should be used at all.

## No. 1.



Haste thee, win-ter, haste a - way, Far too long has been thy stay, Far too long thy

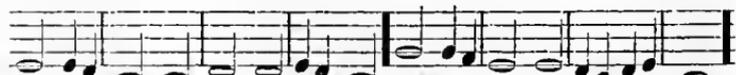


winds have roared, Snows have beat and rains have poured,



Haste thee, win - ter, haste a - way, Far too long has been thy stay.

## No. 2.



Men of God go take your sta-tions, Darkness reigns through-out the earth.



Go pro-claim a-mong the na-tions, Joy-ful news of heaven-ly birth,



Bear the ti-dings, bear the ti-dings, Ti-dings of the Sa-viour's worth.

## No. 3.



Bounding billows, cease your motion, Bear me not so swift-ly o'er. Cease thy roaring,



foam-ing ocean, Cease thy roaring, foaming ocean, I will tempt thy rage no more.

## No. 4.



Hail, thou long ex-pected Je-sus, Born to set thy peo-ple free,



From our sins and fears re-lease us, Let us find our rest in thee.

## No 5.



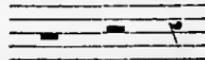
The flowery spring, at God's com-mand, Perfumes the air and paints the land,



The summer rays with vig-or shine, To raise the corn and cheer the vine.

## CHAPTER VI.

## RESTS.



A WHOLE REST (  ) indicates that four beats of time must be passed in silence. In other words, a WHOLE REST indicates that a portion of time, equal in length to a tone represented by a whole note, must be passed in silence.

A HALF REST ( — ) indicates that two beats of time, must be passed in silence. In other words a HALF REST indicates that a portion of time, equal in length to the tone represented by a half note, must be passed in silence.

A QUARTER REST ( √ ) indicates that one beat of time must be passed in silence. In other words, a QUARTER REST indicates that a portion of time, equal in length to the tone represented by a quarter note, must be passed in silence.

No. 1.



No. 2.



No. 3.



No. 4.



NOTE. After the foregoing exercises have been learned, they can be practiced in two parts, the second part singing the first note, when the first part sing the note after the double bar.

## CHAPTER VII.

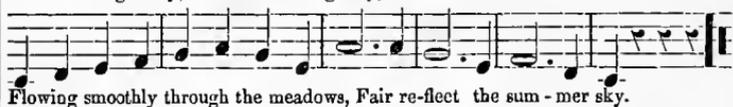
### DOTTED NOTES.

A Dotted Whole Note. A Dotted Half Note. A Dotted Quarter Note.

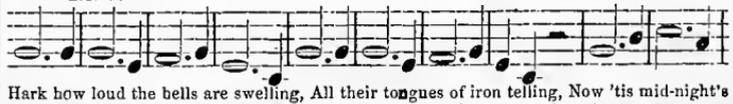


A note with a dot after it, represents a tone one half longer than the tone represented by the same note without the dot. Thus a DOTTED WHOLE NOTE represents a tone six beats long,—a DOTTED HALF NOTE represents a tone three beats long,—and a DOTTED QUARTER NOTE represents a tone a beat and a half long.

No. 1.



No. 2.



## CHAPTER VIII.

## THE EXTENDED SCALE.

**NOTE.** The practice of the exercises in the previous chapters has imparted sufficient familiarity with "reading" the notes which represent the tones of the scale, to make the pupils fully prepared to proceed to practice exercises which will impart the ability to read the notes which represent the tones of the Extended Scale. By reference to the explanations on page 5, it will be seen that the design of the study of the "First Department of Vocal Music" is to impart such a familiarity with Musical Notation, as will enable the student to "read" the notes fluently. The "whys" and "wherefores," do not belong to the study of "Singing," but to the study of the "Theory of Music." If one wishes to learn to sing, he must devote his time to that course of study which will enable him to sing. If he desires to know the reasons why musical tones bear the relations to each other that they do, or the reasons for anything connected with the subject of music, he must devote his time to the study of the "Theory of Music" as explained on page 5. It is, consequently, not necessary that the teacher should make any explanation whatever, of the reason why the Extended Scale is as it is. All that is necessary for a singer to know, is that it is so. What it is necessary for him to do, is to be able to read the notes which represent the tones of the Extended Scale, and the ability to do that they must at once proceed to acquire by the practice of the exercises of this Chapter.

## THE SCALE EXTENDED UPWARDS.

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

1, 2, 3, 4, 5, 6, 7, 8.

## THE SCALE EXTENDED DOWNWARDS.

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

8, 7, 6, 5, 4, 3, 2, 1.

## THE SCALE, WITH THE TONES OF THE EXTENDED SCALE, IN COMMON USE.

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

5, 6, 7, (8) 1, 2, 3, 4, 5, 6, 7, (8) 1, 2, 3, 4, 5.

## No. 1.

## No. 2.

## No. 3.

1. Oh, come, come a-way, from labor now re - pos-ing, Let busy care Awhile forbear,

Oh, come, come a - way. Come, come our so - cial joys re - new,

And there, where love and friendship grew, Let true hearts welcome you, Oh, come, come away.

**NOTE.** The teacher can explain that double bars are used at the close of lines of poetry, to guide the eye. If the line ends with the last note of a measure, the double bar also answers the purpose of a single bar. If the line ends with any other than the last note of a measure the double bar will be placed within the measure.

No. 4.



1. Oft in the stilly night, When slumber's chain hath bound thee, Fond mem'ry brings the light Of



oth-er days a- round me; The smiles, the tears, Of boyhood's years, The words of love then spoken,



The eyes that shone, Now dim'd and gone, The cheerful hearts now broken; Thus in the



stilly night, Ere slumber's chain hath bound me, Sad mem'ry brings the light Of other days around me.

No. 5.



1. 'Tis a lesson you should heed, Try, try, try again, If at first you don't succeed,  
2. Once or twice tho' you should fail, Try, try, try again, If at last you should prevail,  
3. If you find your task is hard, Try, try, try again, Time will bring you your reward,



Try, try, try a- gain, Then your courage should appear, For if you will  
Try, try, try a- gain, If we strive 'tis no dis- grace, Though we may not  
Try, try, try a- gain, All that oth- er folks can do, Why with patience,



per- se- vere, You will conquer, nev- er fear, Try, try, try a- gain.  
win the race, What should you do in that case? Try, try, try a- gain.  
may not you? On- ly keep this rule in view, Try, try, try a- gain.

CHAPTER IX.

EIGHTH NOTES.



AN EIGHTH NOTE represents a tone a half a beat long. In other words, two eighth notes must be sung in the time required in making one beat.

No. 1.



No. 2.



No. 3.



1. O on the earth were ma- ny lands, As told in an- cient sto- ry,  
2. O on- the world are ma- ny shores, But none we hail so proud- ly,  
3. O in the world are ma- ny homes, But none we love so dear- ly



Where he- ro deeds by he- ro hands, Have crown'd their names with glo- ry,  
As this, where'er old ocean pours, His free- born waves so loud- ly,  
As these to which the free- man cares, With heart so bold and cheer- y



And on the earth are ma- ny lands, But crush'd beneath op- pres- sion,  
And from our ports a thou- sand ships The brine a- side are dash- ing,  
Then let us guard our na- tion's tame, And dim its hon- or nev- er.

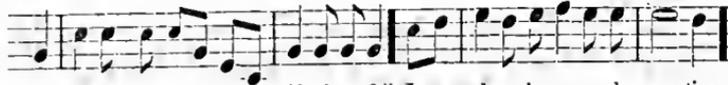


Yet waiting for that fear-ful hour, When ends the king's trans-gres-sion.  
And from their masts the stripes and stars, Are in the sun-light flash-ing.  
That a-ges yet may hear its name, And bless it, aye for-ev-er.

## No. 4.



1. A song for our banner, the watchword recall, Which gave the republic her sta-tion,  
2. What God in his infi-nite wisdom designed, And armed with republican thunder,

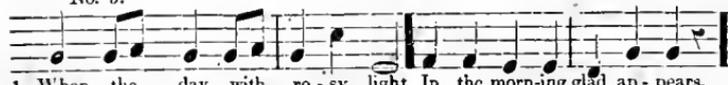


U-ni-ted we stand, di-vid-ed we fall, It made and preserved us a nation.  
Not all of earth's despots and factions combined, Have power to conquer or sun-der.

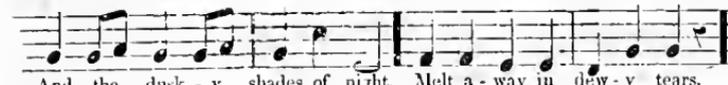


The union of lakes, The union of lands, And the flag of our Union for-ev-er.

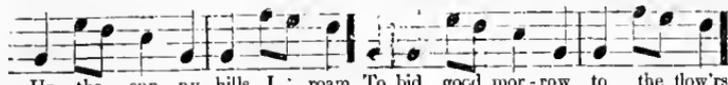
## No. 5.



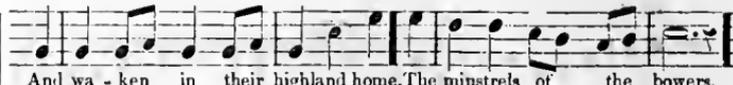
1. When the day with ro-sy light, In the morn-ing glad ap-pears,  
2. Oh, 'tis sweet at ear-ly day, Then to climb the mountain side,



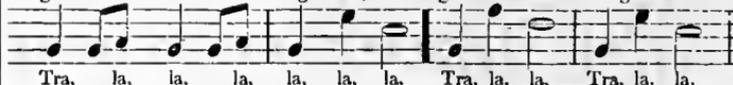
And the dusk-y shades of night, Melt a-way in dew-y tears,  
Where the mer-ry soog-sters lay, Sweetly ech-oes far and wide,



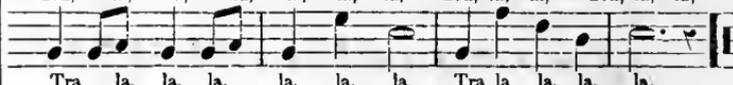
Up the sun-ny hills I roam, To bid good mor-row to the flow'rs,  
Noon may have its sun-ny glare, Eve its twi-ght and its dew;



And wa-ken in their highland home, The minstrels of the bowers,  
Night's soft and cool-ing air, But give me morn-ing blue.



Tra, la, la, la, la, la, la, Tra, la, la, Tra, la, la,



Tra la, la, la, la, la, la, Tra la la, la, la.

## CHAPTER X.

## DOTTED QUARTER NOTES.

**NOTE.** This chapter is designed to impart the ability to "read" and "perform," notes which represent tones a beat and a half long. This ability will be imparted to the student by the practice of the exercises of this Chapter. An explanation of the "philosophy of rythmical relations" would do him no good, but would rather tend to his injury, by confusing him. The philosophy of the subject belongs to the study of the "Theory of Music" and is *entirely out of place* in Instructions in "Singing."

A DOTTED QUARTER NOTE represents a tone a beat and a half long.

**NOTE.** It will be well to illustrate this by showing the pupils that a dotted quarter note equals three eighth notes in length, or by carefully impressing upon their minds, that a dotted quarter note ends to the middle of the second beat.

## No. 1.



## No. 2.





Measures having four beats are called **QUADRUPLE MEASURES**. Measures having three beats are called **TRIPLE MEASURES**.

In beating Triple time, the first beat is made **DOWNWARDS**, the second beat towards the **LEFT HAND**, and the third beat **UPWARDS**.

**NOTE.** Now exercise the pupils in beating triple time. Ere this they have acquired the ability to mark time accurately, and the change in the number of motions will be easily acquired.

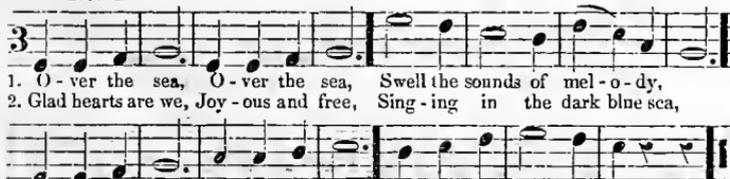
Tunes in triple measure, have a figure 3 placed at the commencement, denoting that there must be three beats in each measure.

Tunes in Quadruple measure, have a figure 4 placed at the commencement, denoting that there must be four beats in each measure.

No. 3.



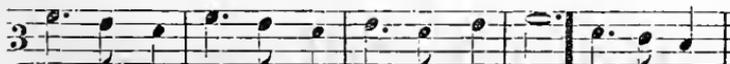
No. 4.



1. O-ver the sea, O-ver the sea, Swell the sounds of mel-o-dy,
2. Glad hearts are we, Joy-ous and free, Sing-ing in the dark blue sea,

Far from the shore, Ply we the oar, Sing-ing so mer-ri-ly.  
Free, free from care, Our spir-its are Sing-ing so cheer-i-ly.

No. 5.



1. Bird of the storm-y wave! Bird of the free, Wide is thy
2. Bird of the sea! I could en-vy thy wing, O'er the blue
3. Bird of the wave! Thou art but for a day, O-ccean and



sweep, And thy course is yet free, Cleav-ing the blue air, and  
wa-ters, I mark thy glad spring, I see thy strong pinion  
earth must a-like pass a-way, Why should I see thee with



brush-ing the foam, Air is thy field of sport, O-ccean thy home.  
as onward they glide, Dash'd by the foam of the white crest-ed tide.  
en-vi-ous eye, My sweep is more wide, my course is more high.

No. 6.



1. Now to heav'n our prayers ascending, God speed the right; In a no-ble
2. Be that prayer a-gain re-peat-ed, God speed the right; Ne'er despairing,
3. Patient, firm and per-se-ver-ing; God speed the right; Ne'er th'e-vent

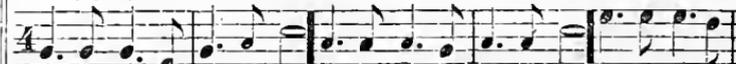


cause con-tending. God speed the right. Be their zeal in heav'n re-cord-ed,  
though de-feat-ed, God speed the right. Like the good and great in sto-ry,  
nor danger fearing; God speed the right. Pains, nor toils, nor tri-als heeding,



With suc-cess on earth re-ward-ed, God speed the right, God speed the right.  
If they fail, they fail with glory: God speed the right, God speed the right.  
And in heaven's time succeeding, God speed the right, God speed the right.

No. 7.



1. Friends of freedom swell the song, Young and old the strain pro-ing. Make the cause of
2. Give the ach-ing ho-som rest. Car-ry joy to every breast. Make the wretched
3. God of mer-cy! bear us plead, Help us while we in-tercede: Oh, how ma-ny



Imperance strong, On to vic-to-ry: Lift your ban-ners, let them wave,  
drunkard blest, Liv-ing so-ber-ly:  
ho-soms bleed, Heal them spend-i-ly:



Onward still, the wretched save: Who would fill a drunkard's grave, Bear his infamy.

NOTE If it is fatiguing to sing so high, the teacher can give the pitch in a lower key.

## CHAPTER XI.

### LETTERS. THE KEY OF G.

NOTE. The teacher will find that the most effective method to teach "Musical Notation" and the art of "Reading Music," is to introduce no explanation until it is absolutely necessary. Upon this principle, Letters are here introduced for the first time, because a knowledge of them was not necessary in order to sing the exercises which have been practiced thus far. *The teacher should carefully read page 5, before commencing this chapter.*

The Tones of the Scale are sometimes named after the first seven letters of the alphabet, thus,



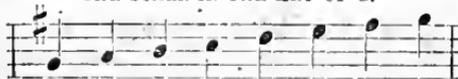
G, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

NOTE TO THE TEACHER. Question as follows. What letter is the first line? What letter is the added line below? &c., &c. Until the pupils are familiar with the letters.

When a character called a SHARP (♯) is placed at the commencement of a tune, the tune is in the KEY OF G.

NOTE. Key of G, means that G is taken as ONE. All the tunes and exercises which have been practiced heretofore have been in the key of G. That is, C has been taken as one. When C is one, D is two, E three, &c. So when G is one, A is two, B is three, &c.

### THE SCALE IN THE KEY OF G.



One, two, three, four, five, six, seven, eight.  
Do, Re, Mi, Fa, Sol, La, Si, Do.

NOTE. The fact that in the key of G, G is one, A two, &c., is all that a singer needs to know. Why it is so, can only be learned by studying the science of Harmony. The explanations of the transposition of the scale given in many elementary works, are very imperfect, and convey an erroneous idea of the subject. The teacher should either initiate his pupils into the mysteries of the science of Harmony, so that they may understand the subject of the transposition of the scale properly, or he should attempt no explanation of it at all. The latter course is strongly recommended. If a singer can remember that when one sharp is placed at the commencement, G is one, A is two, &c., and can read the music readily in that key, he has acquired all the knowledge in reference to it, necessary for a singer to know. A three years' course of study in the science of harmony, would not enable him to sing any better. As soon as the pupils can sing the following exercises fluently, they will have all the knowledge of the key of G, which it is in the least important that singers should have. The knowledge which a singer requires of the key of G, and of all the other keys, will be acquired by practicing such exercises as the following, and can be acquired in no other way. All the knowledge of the Philosophy of that arrangement of musical tones which constitutes the different keys (or Transposition of the scale as it is usually called,) which the study of a full course of Harmony would impart, would not increase the ability to sing one whit. It is important that a Composer should understand the Transposition of the scale, but not in the remotest degree necessary that a singer should.

#### No. 1.



Do, Do, Do, Re, Re, Re, Re, Mi, Mi, Mi, Mi, Fa, Fa, Fa, Fa, Sol, Sol, Sol, Sol, Fa, Mi, Re, Do,

#### No. 2.



Do, Do, Do, Do, Si, Si, Si, Si, La, La, La, La, Sol.



Sol, Sol, Sol, Sol, La, La, La, La, Si, Si, Si, Si, Do.

#### No. 3



1. Weary travelers Zi-onward, Each one entering into rest, In the kingdom of your Lord,
2. Who are they whose weary feet, Pacing life's dark journey through, Now have reached that heavenly seat?
3. All our earthly journey past, Every tear and pain gone by, Here together met at last.



In the mansions of the blest, There to welcome, Jesus waits, Gives the crowns his  
They have ev - er kept in view ? ' I from Greenland's frozen land, ' I from India's  
At the por - tal of the sky Each the welcome 'come' awaits, Conquerors over



followers win! Lift your heads, ye gold - en gates, Let the wea - ry travellers in.  
sul - try plain, ' I from Af - ric's bar - ren sand, ' I from islands of the main.  
death and sin, Lift your heads, ye gold - en gates, Let the wea - ry travellers in.

NOTE. The pieces which commence on page 54, which are in the keys of C and G, and which do not contain Chromatics, can now be practiced.

### CHAPTER XII.

#### THE KEY OF D.

When two sharps are placed at the commencement of a tune, the tune is in the KEY OF D.

#### THE SCALE IN THE KEY OF D.



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

No. 1.



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

No. 2.



Fine. D. C.

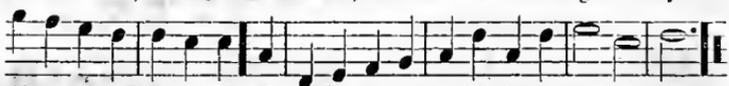
No. 3.



1. A pleasant mansion in the west, And prairie land for me, Now smooth as billows  
[2] 2. We follow off the bounding deer, Upon the prairie lea, With bracing air and



all at rest, Or rolling like the sea, There blow the flowers in splendor bright, There  
hun - ter's cheer, And none so blithe as we, " When homeward turning we desery 'Mid



shine the stars in glo - ry light, Se - rene up - on the prairie lea, the prairie lea.  
golden grain and verdure nigh, Our cot upon the prairie lea, the prairie lea.

NOTE. Melodies of tunes and pieces in the key of D, can be used as exercises in the key of D. The pieces which commence on page 54, which do not contain Chromatics, can now be practiced.

### CHAPTER XIII.

#### THE KEY OF A.

When three sharps are placed at the commencement of a tune, the tune is in the key of A.

#### THE SCALE IN THE KEY OF A.



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

No. 1.



Do, Do, Do, Do, Re, Re, Re, Re, Mi, Mi, Mi, Mi, Re.



Sol, Sol, Sol, Sol, Fa, Fa, Fa, Fa, Re, Re, Re, Re, Do.

## No. 2.



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



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

## No. 3.



1. In the Cat-tage where we dwell, We have led a peaceful life;
2. Blest with life and blest with health, We de-sire no splen-did home,
3. All the sweets of wealth will pall, Hon-est hearts and lib-er-ty,



Ours are joys which none can tell, Who en-gage in anx-ious strife,  
Nor to be the slaves of wealth, Do we ev-er wish to roam,  
In our cot are with them all, Home is home where-e'er it be,



Tho' out low-ly be our state, Yet con-tent-ed with our lot, we



en-vy not the proud and great, Happy in our hum-ble cot

## CHAPTER XIV.

## THE KEY OF E.

When four sharps are placed at the commencement of a tune, the tune is in the key of E.

## THE SCALE IN THE KEY OF E.



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

## No. 1.



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



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

## No. 2.



1. Au-tumn brown hath come at last, What once so glad-ly
2. Ah, now the an-gry E-qui-nox, Comes from the eastern
3. 'Tis not wise to trust in youth, Or in life's day of



hailing; Sum-mer's glories all are past, And winds are sad-ly wail-ing,  
o-cean, Storms assail yon time-worn rocks, And rush in wild com-mo-tion,  
pleasure, Time hat' aye a gnawing tooth, That spoil-eth earthly pleasure



The ros - es all were blushing fair, The li - ly bloom was white and rare,  
Now sheep and kine haste from the brae, And mist and cloud ob - scure the day,  
'Tis on - ly safe our hopes to cast, A - bove the clouds so drear and vast,



Gone, ah! gone for - ev - er - more, And we their death are weep - ing,  
Thank - ful - ly we bless the power That watch - eth o'er our pil - low,  
There sweet spring e - ter - nal reigns, And sum - mer al - ways bloom - ing,



Gone, ah gone, for - ev - er - more, So still, so deep - ly sleep - ing.  
Pray we for the mar - i - ner, And all up - on the bil - low.  
Woodrös flow 'rs the heavenly plains For - ev - er - more per - fum - ing.

NOTE. Melodies of tunes and pieces in the key of E, can be used as exercises in the key of E.

CHAPTER XV.

THE KEY OF F.

When the signature is *One Flat*, the tune is in the key of F.

THE SCALE IN THE KEY OF F.



one, two, three, four, five, six, seven, eight.  
Do, Re, Mi, Fa, Sol, La, Si, Do.

No. 1.



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

No. 2.



NOTE. Melodies which do not contain Chromatics, of tunes in the key of F, can be used as exercises in the key of F.

CHAPTER XVI.

THE KEY OF B FLAT.

When the signature is *Two Flats*, the tune is in the key of B flat.

THE SCALE IN THE KEY OF B FLAT.



one, two, three, four, five, six, seven, eight.  
Do, Re, Mi, Fa, Sol, La, Si, Do.

No. 1.



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



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

No. 2.





# THE SECOND DEPARTMENT OF VOCAL MUSIC.

## THE CULTIVATION OF THE VOICE.

No one can sing well, who does not understand the proper manner of managing and controlling the Voice. To do this, it is necessary to learn to control the Muscles of the Abdomen, Chest, Lungs and Throat, and the Teeth, Tongue, Lips and other Organs and Nerves of the Mouth and Face. This is taught in the second Department of Vocal Music, the department of "The Cultivation of the Voice."

### CHAPTER I.

#### POSITION.

It is impossible to produce good tones in singing, unless the Body, Head and Organs of the Mouth are placed and kept in the proper Position.

#### POSITION OF THE BODY.

While singing, the Singer must stand or sit *erect*. The Ear and the top of the Shoulder must be in a straight line with the Hip.

The Spinal Column must be *curved inwards*.

The Internal Organs must be *pressed upwards*, against the Collar bones, and must be held in this position, without sinking or drooping.

The shoulders must be thrown *back and down*, entirely off from the Chest, and must be kept in this position, without allowing them to be raised when inflating the Lungs.

#### POSITION OF THE HEAD.

The Head must be held *erect*. It must not incline to one side, nor forwards, but must be held perfectly vertical, so that when the Mouth is open, the Lower Jaw will not rest upon the Glottis (or Adam's Apple) but so that it will have *free play*, without interfering with the Organs of the Throat.

#### POSITION OF THE ORGANS OF THE MOUTH.

The Mouth must be opened in a *free and natural* manner.

When the Singer is employing an Open Vowel Sound, the Mouth must be opened, so that there will be a Space between the Teeth sufficiently large to admit the two forefingers placed one above the other.

**NOTE.** When using consonants or close vowel sounds it is not possible to keep the Mouth opened so wide. (For an explanation of open vowels, close vowels, and consonants, see chapter V.)

The Lower Jaw must be dropped down as free and unrestrained as if hung on hinges under each ear, and care must be taken that the Muscles used in masticating food are left *perfectly passive*, not drawn up, (or nerved) in the slightest degree.

When the Singer is employing an Open Vowel Sound the Tongue must lie *perfectly passive* on the Lower Jaw, the end touching the Front Teeth of the Lower Jaw.

**NOTE.** When using consonants or close vowel sounds it is not possible to retain the Tongue in this position.

### CHAPTER II.

#### BREATHING.

A complete control of the Respiratory Organs is absolutely necessary to a Singer. The action of the Lungs must be perfectly understood. A defective manner of breathing invariably mars the effect of singing, and if allowed to become a habit, is very difficult to correct.

There are Two kinds of Breathings, the *Full Breathing* and the *Half Breathing*.

The *Full Breathing*, is a slow inspiration of the air into the Lungs, completely filling their entire length and breadth, thereby enabling the Singer to sustain

the longest Musical Tone, to vary at will its several degrees of power, and to sing a long phrase or strain without breathing.

The *Half Breathing* is a quick motion of the Respiratory Organs, partially filling the upper lobes of the Lungs.

The Process of Breathing must not be attended by an apparent heaving of the Chest, shrugging of the Shoulders, nor motion of the Head, but must be unseen and inaudible.

A Half Breath must only be taken, where it is necessary to breathe, but impossible to take a Full Breath.

Breath must be taken—

- At every rest;
- Before a long strain;
- Before a Pause;

Wherever the words will permit breath to be taken, if read instead of being sung.

But breath must not be taken between the syllables of a word, nor where it would be improper to breathe, if the words were read instead of being sung.

**NOTE.** In ordinary breathing only two or three inches of the upper part of the lungs are used, and a part of the air cells, for want of use, becomes debilitated, causing the tone of voice to lack volume. The following exercise if systematically practiced daily, will remedy this defect, strengthen the lungs, and increase the sustaining power and volume of the voice. *Take the position of body, head and mouth described in chapter I, draw in the air until the lungs are filled to their utmost capacity. Close the throat and press the air to every part of the lungs by raising the chest and throwing the shoulders and elbows back. After holding the breath as long as possible, open the mouth and allow the air to escape as slowly as possible. Repeat this a dozen times at different intervals, every day, taking care that the air is perfectly pure.*

### CHAPTER III.

#### PRODUCING THE VOICE.

The Tones of the voice must be produced by pressing the Abdominal Muscles, with an inward and upward motion, against the Viscera, thus pressing the Viscera against the Lungs, and forcing the air from the Lungs into the Vocal Tube, and so on to the Throat. When the air reaches the Throat, the Pitch of the Tone it produces must be determined by the Organs of the Throat.

**NOTE.** The office of the organs of the throat is to determine the pitch of the tones. They never should be made to assist in forcing the air into the vocal tube. That must be done entirely by the pressure of the muscles below the lungs. It is not possible for the throat to be injured by singing, if the rules in this and the preceding chapters are observed. Many persons sing without using abdominal effort, thus throwing all the labor and fatigue upon the throat. The consequence is hoarseness, soreness of the throat, and becoming soon

fatigued in singing. Those who sing from the throat will often be in good voice when they commence singing, but soon a sort of mist or huskiness comes over the voice, making it sound thick, or veiled. If they sing for any considerable length of time, it becomes difficult, if not impossible to reach the upper tones.

An illustration of the proper method of producing the voice may be drawn from the brute creation. A cow when she loos, throws the whole great leathern vault up and forward from the hips, (the moment it drops, the tones ceases) while her head is simply thrown up and forward sufficiently to make the vocal tube straight. A dog when he barks, produces the tone by sudden contractions of the abdominal muscles at the hips, using his throat solely to modulate the tone. Consequently he can bark all night without hoarseness or fatigue. A bull-frog produces his deep "ker-chug," by the motion of the lower muscles of his abdomen. Consequently his voice is never husky nor fatigued, though compelled to sing base the livelong night.

### CHAPTER IV.

#### EQUALIZING THE VOICE.

##### SWELLING TONES.

In Singing, the Tones of the Voice must all be of the same quality, i. e. must be equally *clear, round and pure.*

**NOTE.** In uncultivated voices one tone will be very good, while the next tone to it will be very bad. It is indispensable to a good performance, that every tone should be equally pure. The practice of the scale with swelling tones, is the best exercise for purifying and equalizing the voice.

To *Swell a Tone*, is to commence it as softly as possible, increasing its force gradually to the middle of its duration, and from this point to the end gradually diminishing to the degree of force with which it was commenced. To swell a Tone properly, it is necessary to take a Full Breath according to the directions in chapter II, to remain a moment with the chest raised before commencing, and then to produce the Tone in the manner just mentioned, taking care to make no movement either with the Mouth or Tongue while the sound lasts.



**NOTE.** As an exercise for equalizing and purifying the voice, let the class practice this scale once at each lesson, with swelling tones. Let each tone be made as long as the pupils can conveniently make it. Eventually they will acquire sustaining power sufficient to sustain each tone eighteen or twenty seconds, or even longer. The pupils should also be induced to practice this exercise three or four times each day at home, say once before each meal. At first the practice will be fatiguing, and it will be well not to sing the exercise more than once at a time. The exercise should be persevered in daily, until the tones of the voice are perfectly equalized and pure. The vowel sound "a" must be used in singing this exercise.

(For the proper position of the mouth in order to sing "a" correctly, see Positions of the in singing each element, in chapter V.)

# THE CULTIVATION OF THE VOICE.

## CHAPTER V.

### ARTICULATION.

Articulation is the act of forming with the Organs of the Voice, the Elements of Vocal Language. The following are the Elements of the English Language.

#### VOWEL ELEMENTS.

1. <sup>1</sup> a as heard in... .. <i>ale.</i> 2. <sup>2</sup> a .. .. . <i>arm.</i> 3. <sup>3</sup> a .. .. . <i>all.</i> 4. <sup>4</sup> a .. .. . <i>an.</i> 5. <sup>5</sup> e .. .. . <i>see.</i> 6. <sup>6</sup> e .. .. . <i>end.</i> 7. <sup>7</sup> i .. .. . <i>pine.</i>	8. <sup>2</sup> i as heard in..... <i>pin.</i> 9. <sup>1</sup> o .. .. . <i>old.</i> 10. <sup>2</sup> o .. .. . <i>lose.</i> 11. <sup>3</sup> o .. .. . <i>on.</i> 12. <sup>1</sup> u .. .. . <i>tube or few.</i> 13. <sup>2</sup> u .. .. . <i>up or her.</i> 14. <sup>3</sup> u .. .. . <i>full or wolf.</i> 15. ou .. .. . <i>our.</i>
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#### CONSONANT ELEMENTS

16. h as heard in .. . . . <i>barb.</i> 17. d .. . . . <i>did.</i> 18. f .. . . . <i>fame.</i> 19. g .. . . . <i>gig.</i> 20. h .. . . . <i>hut.</i> 21. k .. . . . <i>kite.</i> 22. l .. . . . <i>lull.</i> 23. m .. . . . <i>mind.</i> 24. n .. . . . <i>nine.</i> 25. ng .. . . . <i>song.</i> 26. p .. . . . <i>pit.</i> 27. r .. . . . <i>roll.</i> (Called the trilled r, before a vowel.)	28. r .. . . . <i>air.</i> (Called the smooth r, after a vowel.) 29. s .. . . . <i>sin.</i> 30. sh .. . . . <i>shade.</i> 31. t .. . . . <i>tart.</i> 32. th .. . . . <i>then.</i> 33. th .. . . . <i>thin.</i> 34. v .. . . . <i>valve.</i> 35. w .. . . . <i>when.</i> 36. wh .. . . . <i>what.</i> 37. y .. . . . <i>yoke.</i> 38. z .. . . . <i>zone or his.</i> 39. z .. . . . <i>azure or enclose.</i>
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NOTE. C is not named in the above list, because it has the same sound that k has, (as in cat) the same sound that s has (as in cedar) or the same sound that sh has, (as in ocean.) J is not named, because it merely expresses the combined sounds of j, and z in azure. Q is not named, because it expresses the same sound as k. X is not named, because it expresses the same sound as the combined sounds of k and s, (as in exercise) g and z in zone, (as in example) k and sh (as in anxious) or z in zone (as in Xenophon.)

### MUSICAL TONES.

Pure Musical Tones, can only be produced by using Vowel Elements. It is not possible to produce a pure musical tone (i. e., unmixed with a speaking tone) when using consonants.

#### SPEAKING TONES.

The tones produced by Consonants in singing are not Musical Tones, but are precisely the same as are produced when the consonant is spoken, instead of being sung.

NOTE. This can be illustrated by singing some word like "a-rise." The pupils will readily understand that the tone produced when the first syllable is sung is a pure, unmixed, musical tone, while the tones produced by the "r" and the "s" are by no means musical tones, but are precisely the same sounds which are heard when the word is spoken instead of being sung. It will be well to explain that when words are used in singing, the performance is not strictly speaking, purely "singing," but a union of "singing" and "speaking," the vowels producing the singing tones, and the consonants the speaking tones.

#### OPEN VOWEL SOUNDS.

In singing a, a, a, i, o, o, and ou, are called Open Vowel Sounds, because the mouth must be well opened, and perfectly free, in order to sing them correctly, as described in the instructions in reference to the position of the organs of the mouth in Chapter I.

#### CLOSE VOWEL SOUNDS.

e, e, i, o, u, u and u, are called Close Vowel Sounds, because the mouth must be partly closed in order to sing them correctly.

#### COMMON FAULTS IN ARTICULATION.

No. 1. *Nerving the Lower Jaw.* A very common fault with Singers is to strain up the nerves which are used in masticating food, putting as much strain upon them as would be necessary if a hickory nut was being cracked between the teeth. This always produces a hard disagreeable tone. These nerves, and in fact all the nerves of the head must be perfectly relaxed and at rest, or the tone will not be pure. Hardly any fault is more common with singers than this nerving of the Lower Jaw. Where the habit has been persevered in a long time, as in the case of old singers, it requires patient practice to acquire the power to relax the muscles, and sing with every nerve passive and perfectly at rest.

## No. 2. COMMON FAULTS IN SINGING OPEN VOWELS.

In Singing, open Vowels must receive resonance from all parts of the mouth, and the mouth must be opened according to the directions in Chapter I.

The following are common faults in singing the open vowel sounds.

FIRST. *Not opening the mouth wide enough*, thus losing the pureness and much of the volume of the voice.

SECOND. *Forcing the voice to the front part of the mouth*, so that it receives resonance from the front part of the mouth, instead of from all parts, thus losing the volume which it should receive from the back part of the mouth.

THIRD. *Forcing the voice to the back part of the mouth*, i. e., up against the Soft Palate. (For an explanation of the Soft Palate, see Page 42). This causes it to receive resonance from the back part of the mouth, instead of from all parts, thus losing the volume which it should receive from the front part.

FOURTH. *Forming the tone down in the throat*, by curling the tongue at the roots, back on to the Vocal Box, (for an explanation of the Vocal Box see page 42,) thus producing a hollow, guttural sound.

## No. 3. COMMON FAULTS IN SINGING CLOSE VOWELS.

In Singing, the close Vowels are formed by directing the breath *gently* against the gums over the front upper teeth, with the mouth nearly closed.

The following are the common faults in singing the Close Vowel Sounds.

FIRST. *Applying too much force to the breath*, thus forcing the tone too strongly against the front part of the mouth, or causing it to strike against the teeth, destroying the pure quality of the tone, or giving it a dental quality.

SECOND. *Opening the mouth too much*, thus changing the vowel element, and using a mixture of an open and a close vowel, which is neither one nor the other. Uncultivated voices guilty of this fault will sing flat, when using close vowels.

THIRD. *Singing with the teeth entirely closed*, making the voice very hard and dental.

## No. 4. COMMON FAULTS IN ARTICULATING THE CONSONANTS.

To articulate the Consonants properly in singing, the Lips and Tongue must be placed in the proper position, must then be moved with an appropriate motion, and must be attended with an aspiration of the breath.

Faults in articulating the consonants, all result from not placing the Lips and Tongue in the proper position, or not giving the Lips and Tongue their proper motion.

## POSITIONS AND MOTIONS OF THE MOUTH IN SINGING EACH ELEMENT.

An accurate knowledge of the positions which the organs of articulation should assume in the formation of the several elements of vocal language, is very important to those who wish to acquire a good articulation. The following are the positions which the organs of the mouth must assume, and the motions which they must make in articulating the different elements.

1. <sup>1</sup> a (a as in ale.) This vowel in reality consists of the two vowel sounds "a" and "e," which coalesce so intimately, that they appear like one uniform sound, "a" being the radical and "e" the vanishing sound. POSITION. *The mouth must be moderately opened. MOTION. The mouth must be gradually closed as the vanishing sound is finished.*

NOTE. Singers are very apt to commit "Common Faults in Articulation," No. 1, (nerving the Lower Jaw, see page 23) in singing this vowel. There is also danger of making the vanishing sound too long, dwelling upon the vanishing sound instead of upon the radical sound. This is an open vowel, and the position of the organs of the mouth must be as described in chapter I.

2. <sup>2</sup> a (a as in arm.) POSITION. *The mouth must be opened sufficiently wide to admit the two fore fingers placed one above the other, between the teeth.*

NOTE. No "motion" is required to produce this vowel, as the organs of the mouth must be held immovable, in the position described in chapter I, for it is an open vowel. This is the best vowel sound for practicing the exercises for forming and equalizing the voice, for the reason that it requires no "motion" of the organs of the mouth. In singing it, care must be taken that "Common Faults in Articulation" No. 2, (faults in singing Open Vowel Sounds,) are not committed.

3. <sup>3</sup> a (a as in all.) POSITION. *The mouth must be opened in somewhat of an oval form.*

NOTE. No "motion" is required to produce this vowel. It must be produced from the front part of the mouth. It is an open vowel, and the "common faults in singing open vowels" (Common faults in Articulation" No. 2) must be avoided in singing it. A fault sometimes made in singing this vowel is failing to get the mouth enough into an oval position, thus making the tone guttural.

4. <sup>4</sup> a (a as in an) POSITION. *The Mouth must be opened sufficiently wide to admit one finger between the teeth.*

**NOTE.** This is a close vowel, and "Common faults in Articulation," No. 3, (faults in singing close vowels) must be avoided. No "motion" is required in singing this vowel.

5. <sup>1</sup>e (e as in see) POSITION. *The mouth must be nearly closed.*

**NOTE.** This is a close vowel. "Common faults in Articulation," No. 3, must be avoided. In singing this vowel there is great danger of committing "Common faults in Articulation," No. 1, (nerving the Lower Jaw.) This vowel is formed back of the teeth of the upper jaw. A fault is frequently made in singing this vowel with the teeth closed, making the tone very hard and dental. No motion is requisite to sing this vowel.

6. <sup>2</sup>e (e as in end) POSITION. *The Mouth must be moderately opened.*

**NOTE.** No "Motion" is required in singing this vowel. It is a close vowel, and "Common faults in Articulation," No. 3, must be avoided in singing it.

7. <sup>1</sup>i (i as in pine.) This vowel really consists of the two vowel sounds, "i" and "e", which coalesce so intimately that they appear like one uniform sound, "i" being the radical and "e" the vanishing sound. POSITION. *The Mouth must be opened wide enough to admit the two forefingers placed one above the other between the teeth.* MOTION. *The Mouth must be gradually closed on approaching the vanishing sound.*

**NOTE.** This is an open vowel, and "Common faults in Articulation," No. 2, must be carefully avoided. A fault is sometimes made by singing this vowel with the mouth too much elongated and too much closed, producing a sound something like "ai." Another fault is to produce it too far back in the mouth, making it "oi."

8. <sup>2</sup>i (i as in pin.) POSITION. *The Mouth must be moderately opened.*

**NOTE.** This is a close vowel. No "motion" is required to make it. "Common faults in Articulation," No. 3, must be avoided in singing it.

9. <sup>1</sup>o (o as in old). This vowel in reality consists of the two vowel sounds "o" and "oo," which coalesce so intimately that they appear like one uniform sound, "o" being the radical, and "oo" the vanishing sound. POSITION. *The mouth must be rounded,* (taking care that the lips are not too much protruded.) MOTION. *The teeth must be gradually closed as the vanishing sound is approached.*

**NOTE.** This is an open vowel, and "Common faults in Articulation," No. 2, must be avoided. A peculiar fault in singing this vowel is to get the mouth in some other than a rounded "position." It is impossible to produce this element pure, with the mouth in any other than the proper "position."

10. <sup>2</sup>o (o as in lose.) POSITION. *The mouth must be rounded, but brought closer together than in <sup>1</sup>o.*

[4]

**NOTE.** No "motion" is required to produce this vowel. It is a close vowel, and "Common faults in Articulation," No. 3, must be avoided. A peculiar fault in singing this vowel, is to protrude the lips, shutting the teeth, producing a very hard tone.

11. <sup>3</sup>o (o as in on.) In singing, this is produced in the same manner, and is liable to the same faults as <sup>1</sup>a.

12. <sup>1</sup>u (u as in tube or few.) This vowel in reality consists of the two vowel sounds "e" and "oo," which coalesce so intimately that they appear like one uniform sound. POSITION. *The mouth must be nearly closed.* MOTION. *After the "e" is articulated the mouth must be gradually opened to the "position" of <sup>2</sup>o, thus producing the "oo."*

**NOTE.** This is a close vowel. "Common faults in Articulation," No. 3, must be avoided in singing it. A peculiar fault is dwelling too long on the "e." Another peculiar fault, is not articulating the "e" at all.

13. <sup>2</sup>u. (u as in up or her.) POSITION like that for <sup>1</sup>e.

**NOTE.** This is a close vowel. "Common faults in Articulation," No. 3, must be avoided in singing it. No "motion" is required to produce it.

14. <sup>3</sup>u. (u as in full or wolf.) POSITION. Like that for <sup>2</sup>o, but with lips not rounded quite so much.

**NOTE.** This is a close vowel. "Common faults in Articulation," No. 3, must be avoided in singing it. No "motion" is required to produce it.

15. ou (as in our.) POSITION. *The mouth must be opened wide.* MOTION. *The mouth must be gradually closed.*

**NOTE.** This is an open vowel, and "Common faults in Articulation," No. 2, must be avoided in singing it. A peculiar and very common fault is, neglecting to give the mouth its "motion," thus articulating the vowel with the mouth in one position and producing "ngh" instead of "ou."

16. b (as in barb.) POSITION. *The lips must be placed firmly together.* MOTION. *The lips must be forcibly separated,* producing the "b" as they separate.

**NOTE.** In articulating the consonants, care must be taken to avoid "Common faults in Articulation," No. 4.

17. d (as in did.) POSITION. *The tip of the tongue must be placed against the teeth of the upper jaw.* MOTION. *The tip of the tongue must be suddenly brought down, with a slight downward motion of the Lower Jaw.*

18. f (as in fame.) MOTION. *The under lip must move up against the upper teeth*

**NOTE.** A fault in the articulation of this consonant, is to neglect to press the lower lip against the teeth, rendering the aspiration indistinct.

19. *g* (as in *gig*.) **POSITION.** *The roots of the tongue must be placed against the Soft Palate.* **MOTION.** *The tongue must be brought down quick, with a downward motion of the Lower Jaw.*

**NOTE.** There is another sound of *g* (as in gently,) where it has the sound of "d" and "z" as in *azure*" combined, and must, of course, be articulated as those two letters are when combined. For an explanation of the "Soft Palate" see page 42.

20. *h* (as in *hut*.) **POSITION.** *The mouth must be placed in the position necessary to produce the vowel which follows it, and this consonant must then be produced by an aspiration.*

21. *k* (as in the *kite*.) **POSITION.** *The roots of the tongue must be pressed against the Soft Palate, and this consonant must then be produced by aspirating the vowel which follows it.*

22. *l* (as in *lull*.) **MOTION.** *The top of the tongue must move up against the gums of the upper jaw.*

23. *m* (as in *mind*.) **POSITION.** *The lips must be placed together.* **MOTION.** *The lips must be forcibly opened, and the sound produced through the nasal organs.*

24. *n* (as in *nine*.) **MOTION.** *The tip of the tongue must be pressed against the gums of the upper teeth, forcing the tone through the nasal organs.*

25. *ng* (as in *song*.) **POSITION.** *The root of the tongue must be placed against the Soft Palate, and the consonant must be produced with an aspiration.*

26. *p* (as in *pit*.) **POSITION.** *The lips must be placed together.* **MOTION.** *The lips must be quickly and forcibly separated.*

27. *r* (as in *roll*, called the trilled *r*.) **MOTION.** *The tongue must be made to vibrate against the gums of the upper teeth, while the breath is propelled through the mouth.*

28. *r* (as in *air*, called the smooth *r*.) **MOTION.** *Produced by opening the mouth, and slightly raising the lip of the tongue towards the roof of the mouth.*

**NOTE.** In singing, every "r" which comes before a vowel should be trilled, and every one which comes after a vowel should be pronounced smooth.

29. *s* (as in *sia*.) **POSITION.** *The tip of the tongue must be placed against the gums of the upper teeth, and the consonant be produced by an aspiration.*

**NOTE.** This is the most objectionable consonant for singing in the language. A peculiar fault is to articulate it, commencing it before the time. Another peculiar fault, is to dwell upon it as if it was a vowel. It must not be touched until the time for it has fully come, and it must invariably be dropped as soon as touched.

30. *sh* (as in *shade*.) **POSITION.** *The tongue must be gently pressed against the roof of the mouth, and the consonant be produced by an aspiration.*

31. *t* (as in *tart*.) **POSITION.** *The tongue must be placed against the gums of the upper teeth.* **MOTION.** *The tongue must be suddenly dropped downwards.*

32. *th* (as in *thin*.) **POSITION.** *The tip of the tongue must be placed against the upper teeth, and the element be produced by an aspiration.*

33. *th* (as in *then*.) **POSITION.** *The tip of the tongue must be placed between the teeth, and the element be produced by an aspiration.*

34. *v* (as in *valve*.) **POSITION.** *The under lip must be placed against the edge of the upper teeth.* **MOTION.** *The under lip must be thrown out, with a slight downward motion of the lower jaw.*

35. *w* (as in *woe*.) **POSITION.** *The lips must be placed as in the act of whistling.* **MOTION.** *The lips must be suddenly opened, with a slight downward motion of the lower jaw.*

36. *wh* (as in *what*.) **POSITION.** *The mouth must be in the same position as for *u*, and the element must be produced by an aspiration.*

37. *y* (as in *yoke*.) **POSITION.** *The lips must be placed in nearly the same position as in "w," but a little more opened.* **MOTION.** *The lips must be suddenly opened, with less motion of the lips, but more downward motion of the lower jaw than in "w."*

38. *z* (*z* as in *zone*.) **POSITION.** *The tip of the tongue must be gently pressed against the gums of the upper teeth, and the consonant produced by forcing out the breath, producing a buzzing sound.*

39. *z* (as in *azure*.) **POSITION.** *The tip of the tongue must be in nearly the same position as for *z* in *zone*, but drawn a little further back, and somewhat widened so as to enlarge the aperture formed by its surface and the roof of the mouth through which the breath is forced.*



The pupils should be required to analyse all the words in this way, until they become perfectly versed in all the proper Positions and Motions. The teacher should be careful to direct attention to the element under consideration, no matter which letter of the alphabet is employed to represent it. For example, in the fourth word of the line analysed above, (measure) "s" is employed to denote the element, but the element is plainly not the one described in No. 29, but the one described in No. 39.

## CHAPTER VII.

### REGISTERS OF THE VOICE.

All voices have THREE REGISTERS.

The CHEST REGISTER.

The HEAD REGISTER.

The MEDIUM REGISTER.

#### THE CHEST REGISTER.

The tones of every voice, from the lowest tone the Singer can produce, up to B, are said to belong to the CHEST REGISTER, because they derive their volume and resonance from the Chest.

#### HIGHEST TONE OF THE CHEST REGISTER IN MALE VOICES.



#### HIGHEST TONE OF THE CHEST REGISTER IN FEMALE VOICES.



To produce the tones of the Chest Register, the Singer must observe the directions in chapters I, II and III, and must commence the tone as low down in the chest as possible, taking care that the breath comes directly out of the mouth without being directed against the roof of the mouth.

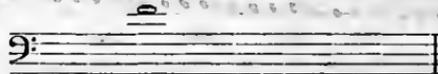
NOTE. An exact illustration of the way the breath must be managed to produce the tones of the Chest Register correctly, can be made by opening the mouth wide, and breathing as one would breathe upon a glass, having the breath come straight out of the throat, without pressing upon one part of the mouth more than upon another. Another illustration can be made by opening the mouth and aspirating the letter "h." A sure test

whether the tones of the chest register are receiving the proper amount of resonance from the chest, is to place the hand upon the chest in a line with the shoulders. If the tone is receiving the proper amount of resonance and volume from the chest, the vibrations will be perceptibly felt by the hand. If the vibrations cannot be distinctly felt, the tones do not receive a sufficient amount of resonance from the chest, and the chest must be more expanded and the tone commenced deeper in the chest. In fact, whenever the tones of the Chest Register are deficient in volume, it will be because the rules given in chapters I, II and III are not observed.

#### THE HEAD REGISTER.

The tones of every voice, from high F to the highest tone the singer can produce, are said to belong to the HEAD REGISTER, because the tones are formed higher up in the mouth than are the tones of either of the other registers.

#### LOWEST TONE OF THE HEAD REGISTER IN MALE VOICES.



#### LOWEST TONE OF THE HEAD REGISTER IN FEMALE VOICES.



To produce the tones of the Head Register, the singer must observe the directions in chapters I, II and III, and form the tones by directing the breath against the back part of the roof of the mouth.

NOTE. Although this is called the Head Register, the tones are not formed in the head, but are simply formed higher up in the mouth than the tones of either of the other registers. Unlike the Chest Register, in which the breath passes directly out of the mouth, and unlike the Medium Register in which the breath strikes against the front part of the mouth, in the Head Register the breath must strike against the back part of the roof of the mouth. The idea which some writers advance, that there are cells in the upper part of the head, from which the tones of the Head Register receive resonance, is altogether erroneous, there being no communication whatever with the top of the head, except through the nasal organs, and if the tone is formed through them, the disagreeable quality produced is too well known to require comment. Common faults in singing with the Head Register, are, keeping the voice too far back in the mouth, making it sound muffled or smothered. Pressing the voice with too much force against the roof of the mouth, producing head ache, and causing a feeling of dizziness, at the same time producing a hard quality of tone.

#### THE MEDIUM REGISTER.

The tones of every voice, which are between the highest tone of the Chest Register and the lowest tone of the Head Register, are said to belong to the Medium Register, because they are between the Chest and Head Registers

TONES OF THE MEDIUM REGISTER IN MALE VOICES.



TONES OF THE MEDIUM REGISTER IN FEMALE VOICES.



To produce the tones of the Medium Register, the singer must observe the directions in Chapters I, II and III, and form the tones by directing the breath against the front part of the roof of the mouth.

**NOTE.** The tones of the Medium Register are the most defective in the human voice. It will require far more study and practice to bring out and develop these tones, than those of either of the other Registers. In point of fact, the singer must *try* to do away with the Medium Register entirely, and bring the Chest and Head Register together. He will not probably *succeed*, but the nearer he can come to it the better. The first endeavor must be, to assimilate or blend, the Chest and Medium Registers. To do this, soften the upper tones of the Chest Register, giving them something of the character of the tones of the Medium Register, and give the lower tones of the Medium Register as much of the character of the tones of the Chest Register as possible. The aim must be to pass from one register to the other, so smoothly that the change will not be apparent to a listener. The next endeavor must be to assimilate or blend the Medium and the Head Registers. To do this, the lower tones of the Head Register must be made to partake of the quality of the tones of the Medium Register, and the aim must be to pass from the one Register to the other so smoothly that the change will not be apparent to the listener. Indeed one of the most important items in the study of the Cultivation of the Voice, is to acquire the ability to pass through the different Registers with the same quality of tone, and with no apparent "breaks" in the voice, making it appear to the listener as if it was all one Register from the lowest to the highest tone of the voice.

Common faults in singing the tones of the Medium Register are—Forming the tone too far back in the throat, making it hollow and guttural. Allowing a part of the tone to pass through the nasal organs, giving it a nasal quality. Forcing the breath against the teeth so hard as to give the tone a dental and hard quality. Nerving the muscles of the lower jaw, when the only proper method is to have the muscles of the face entirely relaxed and free.

CHAPTER VIII.

BLENDED THE REGISTERS.

To blend the Registers, the stronger tones must be softened, and the weaker strengthened, and care must be taken to have no "breaks" in the voice, but to have it of one quality throughout its entire compass.

CLASSIFICATION OF FEMALE VOICES.

Female voices are divided into Three Classes, viz.

SOPRANO VOICES.

MEZZO SOPRANO VOICES.

CONTRALTO VOICES.

THE SOPRANO VOICE.

A Soprano voice has usually a compass of two and a third octaves.

COMPASS OF A SOPRANO VOICE.



CHEST REGISTERS OF SOPRANO VOICES.

In Soprano voices the tones of the Chest Register are weak, thin, often tremulous, and if forced will be sharp. The tones of the Chest Register must be formed as directed in Chapter VII. The pupil must exercise gently at first, until the tones acquire firmness. The aim must be to make every tone partake as largely of the resonance of the Chest as possible. If the tone does not receive the proper amount of resonance or volume from the Chest, it will be thin and hard.

In many soprano voices E, F and F# in the Chest Register are defective, causing an effect somewhat like passing from one register to the other. This defect must be corrected in the same manner that the registers are made to blend, i. e., by softening the tones next before and next after the defective tones, carefully keeping the vocal organs in the same position all of the time.

MEDIUM REGISTER OF SOPRANO VOICES.

Soprano voices form the tones of the Medium Register by directing the breath against the front part of the mouth, opening the mouth moderately wide.

In some soprano voices, the voice will break, in producing the tones of the Medium Register. To correct this, the tones must be taken softly and with the utmost care, very carefully observing every rule of position, &c., persevering in careful practice with reference to this point, until such control of the voice is acquired that there is no more danger of its breaking on producing the tones of the Medium Register, than in producing the tones of the Chest Register.

Some Soprano singers form the tones of this register too far back in the roof of the mouth, producing a smothered or stifled tone, with the tones of this Register.

Some Soprano voices bring down the roof of the mouth, nearly closing the mouth, and nerve the lower jaw, producing a very hard "tin pan" quality of tone, with the tones of this Register.

#### HEAD REGISTER OF SOPRANO VOICES.

Soprano voices form the tones of the Head Register by directing the breath against the front part of the mouth, and should produce a clear flute-like quality of tone by receiving resonance from the back part of the mouth under the palate.

If the singer allows it to press up against the soft palate, it takes away all the flute-like quality, and produces a thick, veiled tone. Pressing the voice against the front teeth, and not allowing it resonance from the back part of the mouth, will produce a very hard, shrill, dental tone.

If Soprano voices force the tones of this register, it destroys the intonation and the quality of tone.

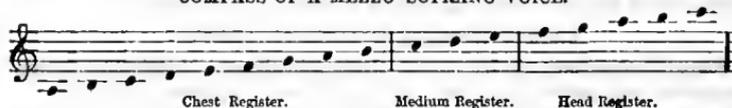
#### BLENDING THE REGISTERS OF SOPRANO VOICES.

In Soprano voices the Chest Register is the most defective. The first study of soprano voices must be to form the Chest Register. It is not difficult for soprano voices to blend the registers after the Chest Register is properly formed. The directions for blending the registers in Chapter VII must be observed, and care must be taken that the directions in reference to the Medium Register in Chapter VII are observed. It is better not to practice much in the Head Register, until the Chest and Medium are joined or well blended.

#### THE MEZZO SOPRANO VOICE.

A Mezzo Soprano Voice has usually a compass of two and a fourth octaves.

#### COMPASS OF A MEZZO SOPRANO VOICE.



#### CHEST REGISTER OF A MEZZO SOPRANO VOICE.

In Mezzo Soprano Voices the tones of the Chest Register, are full, mellow and sonorous. The tones of the Chest Register must be formed as directed in Chapter VII.

#### MEDIUM REGISTERS OF MEZZO SOPRANO VOICES.

Mezzo Soprano Voices form the tones of the Medium Register by directing the breath into the roof of the mouth just in front of the soft palate.

The greatest fault in the use of this register, is in producing guttural tones, occasioned by forming the voice too far back in the throat, with the tongue pressed back at the roots, stopping the passage of the breath. To avoid this fault, the singer must see that the tongue is perfectly passive in the bottom of the mouth. If it is difficult to keep the tongue from pressing back at the roots, it will be well to hold it in its proper place with the handle of a tea-spoon, until by practice, it can be made to lie passive in the bottom of the mouth.

Another fault, is forming the tone with the mouth nearly closed, and directing the breath into the front part of the mouth, thus producing a hard dental tone.

#### HEAD REGISTER OF MEZZO SOPRANO VOICES.

Mezzo Soprano Voices form the tones of the Head Register by directing the breath a little farther forward in the roof of the mouth, than in forming the tones of the Medium Register.

A common fault is to form the tone too far back in the mouth, thus producing a hollow quality of tone, lacking resonance. The tones of this register must not be forced, or the intonation will be destroyed.

#### BLENDING THE REGISTERS OF MEZZO SOPRANO VOICES.

The principal difficulty in blending the registers of Mezzo Soprano Voices, is to blend the Chest and Medium Registers, especially when the singer has the fault of producing a guttural quality of tone with the Medium Register. The only way the Chest and Medium Registers can be smoothly blended is to carefully keep the organs of the mouth in the same position while producing the highest tone of the Chest Register, and the lowest tone of the Medium Register. If the singer has the fault of singing false in the Medium Register, it will at once be corrected, by observing the direction, to keep the organs of the mouth in an immovable position while changing from the Chest to the Medium Register. Little or no difficulty will be experienced in passing from the Medium to the Head Register, if the directions in Chapter VII are observed.

#### THE CONTRALTO VOICE.

A Contralto Voice has usually a compass of two octaves or more.

## COMPASS OF A CONTRALTO VOICE.



## CHEST REGISTER OF CONTRALTO VOICES.

In Contralto Voices the Tones of the Chest Register, are very strong, and often of a coarse and masculine quality.

The tones of the Chest Register must be formed as directed in Chapter VII.

In Contralto Voices, E, F and G in the Chest Register are defective, being much weaker than the other tones, and if uncultivated singers force these tones, they will sing false. They can be brought out and developed, by the same process adapted to blend the Registers of the voice.

## MEDIUM REGISTER OF CONTRALTO VOICES.

In Contralto Voices, the tones of the Medium Register are so weak, tremulous and wavering, that its use is discarded altogether.

## THE HEAD REGISTER OF CONTRALTO VOICES.

Contralto voices form the tones of the Head Register by directing the breath to the front part of the mouth. The greatest fault with Contralto voices when using this register, is to contract the muscles of the mouth, making the tone hard, dental and shrill. Sometimes, though rarely, Contralto singers form the tone too much in the roof of the mouth.

## BLENDING THE REGISTERS OF CONTRALTO VOICES.

Contralto Voices have the ability to extend the Chest Register to E, and unite it with the Head Register. This is the only proper way for Contralto voices to blend the registers, leaving out the Medium Register entirely. The upper tones of the Chest Register are so strong, that it would be necessary to soften them down so much to blend them with the Medium Register that the best part of the Chest Register would be lost.

The Compass has little or nothing to do with determining whether a voice is Soprano, Mezzo Soprano or Contralto. The quality and quantity (or volume) of the voice, decides the class to which it belongs.

## DIFFERENCE BETWEEN SOPRANO, MEZZO SOPRANO, AND CONTRALTO VOICES.

THE SOPRANO VOICE is weak and delicate in the Chest Register. It cannot produce the mellow, full quality of tone which the Mezzo Soprano does in the same Register. If a Soprano tries to produce a Mezzo Soprano quality with this Register, the result will be that the voice will become hoarse and husky, producing sore throat, and if persisted in any length of time it will require much effort to produce any tone at all with the Chest Register, and the voice will sound much as if a piece of wollen cloth was laid over the mouth. To produce the tones of the Medium Register, Soprano voices direct the breath against the front part of the mouth, producing a clear flute-like quality of tone, while the Mezzo Sopranos form the tones of the Medium Register a little farther back in the roof of the mouth, producing a full Clarinet quality of tone. If a Soprano tries to imitate a Mezzo Soprano in producing the tones of the Medium Register, the result is false intonation, hoarseness, breaking of the voice, and a muffled quality of tone. To produce the tones of the Head Register, Soprano voices direct the breath towards the front part of the mouth, producing a clear, pure quality of tone, while Mezzo Soprano voices produce the tones of the Head Register by directing the breath farther back in the roof of the mouth, producing a more mellow and full quality of tone, but not so brilliant and flute-like as the Soprano. If a Soprano tries to imitate a Mezzo Soprano in producing the tones of the Head Register, the result is the flute-like quality of the tone is destroyed, and a hard, shrill, sharp quality of tone is produced instead.

THE MEZZO SOPRANO VOICE, is full, rich and melodious in the Chest Register. If a Mezzo Soprano, tries to produce a Soprano quality of tone in this Register, the voice loses the full quality peculiar to the Chest Registers of Mezzo Soprano's, producing a thin, affected quality of tone, for the reason that the volume of the chest is thrown away, and a tone is produced which receives its resonance from the mouth instead of from the chest. If a Mezzo Soprano tries to imitate a Contralto in producing the tones of the Chest Register, the result will be that the mellowness and richness of the voice will be lost, and the tone will become coarse, hard and unpleasant. It also brings on debility of the vocal organs, with hoarseness and loss of voice. As Mezzo Soprano voices can sing the Alto part as well as the Treble part, there is great danger of attempts to imitate the Contralto when using the Chest Register, while such an imitation is certain ruin to a Mezzo Soprano voice. Mezzo Soprano voices form the tones of the Medium Register by directing the breath into the roof of the mouth, while Soprano voice

form them by directing the breath into the front part of the mouth. If a Mezzo Soprano tries to imitate a Soprano in producing the tones of the Medium Register, the result is the loss of the full mellow quality peculiar to the Mezzo Soprano voice in this register, and the production of a thin, hard quality of tone instead. Contralto voices never use the Medium Register, but carry the Chest Register up to the Head Register. If Mezzo Sopranos' try to imitate Contraltos' in this respect, and carry their Chest Register up to the Head Register, they will ruin their voices. Mezzo Soprano voices form the tones of the Head Register by directing the breath into the roof of the mouth, while Soprano voices form them by directing the breath into the front part of the mouth. If a Mezzo Soprano tries to imitate a Soprano in producing the tones of the Head Register, the tone becomes shrill and sharp, and will often be false. There is no danger that a Mezzo Soprano will attempt to imitate a Contralto in this Register.

THE CONTRALTO VOICE is very full and of a somewhat masculine quality, in the Chest Register. In this Register it has somewhat of the quality of the Mezzo Soprano voices, but it is less mellow, and of a more masculine quality of tone. There is no danger that a Contralto will attempt to imitate a Mezzo Soprano in the Chest Register, when using their full Chest voice. Some singers think the full masculine tones of the Chest Register are too coarse, and attempt to avoid them, by closing the mouth, stopping the throat and muffling the voice, producing an imperfect imitation of the Chest Register of the Soprano voice. Contralto voices must sing with the Contralto quality of tone throughout, their entire compass, and not attempt to muffle or veil it. If required to sing softly, Contralto voices must still preserve their peculiar quality, and sing softly, by keeping the vocal organs unalterably in the proper position, and not try to subdue the power of the voice, by entirely changing its quality, i. e., whether singing loud or soft, they must invariably preserve the quality of tone peculiar to the Contralto voice. The Head Register of Contralto voices is less mellow than the Head Register of Mezzo Soprano voices, and not as flute-like as the Soprano, but more shrill. The Head Register of the Contralto is not used in Chorus Singing.

#### UNALTERABLENESS OF FEMALE VOICES.

Nature determines whether the voice is Soprano, Mezzo Soprano, or Contralto, and the singer can no more alter the class of voice nature has given her than she

can add "a cubit to her stature." Singers sometimes run their voices by attempting to imitate a voice which pleases them, but which belongs to a different class from their own. Learners may imitate experienced singers in everything except *quality* of voice, with that they must be satisfied with what nature has given them. Practice will very much improve the quality of every voice, but it will always retain its own native peculiar quality. As easily might one expect to alter her face in imitation of some one's else face, as to expect to alter the *quality* of her voice, in exact imitation of some one's else voice. Consequently a Soprano will always remain a Soprano, a Mezzo Soprano will always remain a Mezzo Soprano, and a Contralto will always remain a Contralto.

Whichever part the singer sings, she must sing it with the quality of tone appropriate to the class to which her voice belongs. Thus if a Soprano should attempt to sing Alto, she must sing it with the Soprano quality of tone. If a Contralto should attempt to sing Treble, she must sing it with the Contralto quality of tone. (It is of course improper for a Soprano to sing Alto, or for a Contralto to sing Treble.) Mezzo Sopranos' can sing either part, but which ever part they sing, they must invariably produce the quality of tone peculiar to the Mezzo Soprano voice.

The three classes of voices may be compared to a Violin, a Violincello, and a Double Base, which produce tones in many respects alike, but differing not only in compass, but in volume and quality of tone.

#### THE KIND OF MUSIC BEST ADAPTED TO THE DIFFERENT FEMALE VOICES.

The Soprano voice is best adapted to perform music requiring fine and delicate performance, or rapid execution. In Choirs Sopranos must never sing any other than the Treble part.

The Mezzo Soprano voice is best adapted to perform music requiring deep pathos and emotion, and that requiring full volume of voice, and dramatic effect. It is not so well adapted to rapid execution as the Soprano. In choirs Mezzo Sopranos can sing either the Treble or Alto part, with equal effect.

The Contralto voice is best adapted to music requiring depth and breadth of voice and expression. Music which falls within the compass of its Chest Register can be sung with the best effect. In choirs Contraltos must never sing any other than the Alto part.

## CHAPTER IX.

## CLASSIFICATION OF MALE VOICES.

Male voices are divided into Three Classes, viz.

TENOR VOICES.

BARYTONE VOICES.

BASE VOICES.

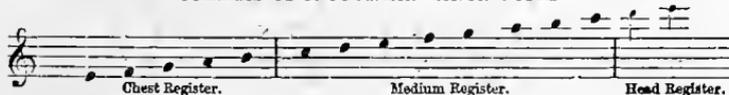
## TENOR VOICES.

There are Three kinds of Tenor voices, viz. *Counter Tenor*, *Chest Tenor*, and *Mixed Tenor*.

## THE COUNTER TENOR VOICE.

A Counter Tenor Voice has usually a compass of two octaves. It is a high, light soft male voice, rarely met with, and is not unfrequently called by singers who are not well versed in the Cultivation of the Voice, an Alto voice, or a Falsetto voice. It forms an exception to all other voices in respect to its Medium Register, which extends through an entire octave.

## COMPASS OF A COUNTER TENOR VOICE.



## CHEST REGISTER OF COUNTER TENOR VOICES.

In Counter Tenor Voices, the tones of the Chest Register are weak, thin, and often of a shrill quality. To improve them, much practice is necessary, according to the directions for developing the Chest voice, given in Chapter VII.

## MEDIUM REGISTER OF COUNTER TENOR VOICES.

Instead of being as all the other voices, the most defective, in Counter Tenor voices, the Medium Register is the most effective part of the voice. The singer is able to give it much of the resonance of the Chest. The tones are formed in the same manner that all other voices form the Chest Register, viz. by causing the breath to go directly out of the mouth, instead of being directed to a part of the mouth, as in the Medium and Head Registers of other voices. A fault in singing the tones of this Register is, to allow the tone to break into a Head voice instead of coming open and full from the Chest.

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## HEAD REGISTER OF COUNTER TENOR VOICES.

There is so little of the Head Register in Counter Tenor voices, that its use as a general thing is discarded altogether.

## BLENDING THE REGISTERS OF COUNTER TENOR VOICES.

There being so much more power in the Medium Register in Counter Tenor voices, than there is in the Chest Register, and the Chest Register being the most defective part of the voice, the process for blending the Registers must be the reverse of that pursued in blending the other voices, i. e., the Medium Register must give way to the Chest, and its lower tones must be softened to unite with the tones of the Chest Register. Uncultivated Counter Tenor Singers sometimes use four or five different qualities of voice, one tone being with the Chest voice, the next with the Medium, the next with the Head, and so on forming an uncooth mixture of Contralto, Counter Tenor, and Chest Tenor voices, giving the impression that the Counter Tenor is an unnatural and useless voice, whereas, when its different registers are properly blended, and its tones properly produced, it is one of the most useful of Tenor Voices.

## THE CHEST TENOR VOICE.

The Chest Tenor Voice has usually a compass of two octaves. It is a full, rich, mellow male voice.

## COMPASS OF A CHEST TENOR VOICE.



## CHEST REGISTER OF CHEST TENOR VOICES

In Chest Tenor Voices, the tones of the Chest Register are naturally full and sonorous. The tones of the Chest Register must be formed as directed in Chapter VII. Care must be taken in singing with this Register, not to force the tones, as it destroys the sweetness of the voice, makes it husky, and causes the singer to sing flat, besides depriving him of the command of his voice in the other Registers.

## MEDIUM REGISTER OF CHEST TENOR VOICES.

The tones of this Register are the most defective part of a Chest Tenor Voice. The tones are formed by directing the breath against the front part of the mouth, with the mouth moderately opened. The faults are, taking the tone too far back in the mouth, giving it a thick, heavy quality, which after a little practice, makes the singer hoarse, and destroys his intonation. Singing with the mouth too much closed, with the muscles of the lower jaw contracted, producing a very hard, dental quality of tone, and causing irritation of the bronchial tubes. Occasionally singers form the tones of this Register, by pressing the tongue back at the roots, making the tones guttural and hollow.

## HEAD REGISTER OF CHEST TENOR VOICES.

In Chest Tenor Voices the tones of the Head Register are formed by directing the breath gently against the soft palate. Some singers possess the ability to combine the resonance of the mouth with the ringing clarion quality of the chest, forming what is called the "Chest Voice in the Head Register." The faults are—Forming the tone too far back in the mouth, and allowing it to press too strongly against the Soft Palate, taking away the metallic ring of the voice and causing it to sound veiled or smothered. Pressing it too much in the front part of the mouth, at the same time nerving the lower jaw, making the tone so hard, that it almost ceases to be a musical tone, but becomes a yell.

## BLENDING THE REGISTERS OF CHEST TENOR VOICES.

The Chest Register being naturally full and melodious, it is comparatively quite easy to pass from the Chest to the Medium Register, if the directions given in Chapter VII are observed. Passing from the Medium to the Head Register is much more difficult. To pass from the Medium to the Head Register, be careful that the change is only a change in the direction of the breath, but in no case a change in the position of the vocal organs. D in the Medium Register is the most defective tone in the whole compass of the voice. When designing to pass from the Medium to the Head Register, the D must be sung more softly than it is necessary to sing it, when not designing to sing higher, for if sung too loud, the break in passing from one Register to the other becomes very apparent. To overcome the defect in this "D," it should be sung the first, whenever the singer practices, commencing on D and singing upwards and downwards from it a few times, afterwards commencing at the lowest note of the Chest Register, and practicing the entire compass of the voice.

## THE MIXED TENOR VOICE.

The mixed Tenor voice has a compass of Two and a fourth octaves. It is a male voice of a little mellower character, but with not so full and clarion a tone as the Chest Tenor voice. It is better adapted to the parlor than the Chest Tenor voice, but not so well adapted to the public hall.

## COMPASS OF A MIXED TENOR VOICE.



## CHEST REGISTER OF THE MIXED TENOR VOICES.

In Mixed Tenor Voices the lower tones of the Chest Register are somewhat more full than those of Chest Tenor voices, though with not so much of the clarion, brilliant quality. As the voice ascends the scale, the tones become thinner than those of the Chest Tenor. If the tone is forced, the voice becomes husky, and the singer loses the command of its intonation. Uncultivated voices sometimes form the tone too much in the throat, by pressing the tongue back at the roots, making the tone guttural, and doing the throat great injury.

## MEDIUM REGISTER OF MIXED TENOR VOICES.

Mixed tenor voices form the tones of the Medium Register by directing the breath straight out of the mouth, without allowing it to be obstructed in any part of the mouth. If they follow this direction, and the directions given in Chapter VII, they cannot get the tones wrong. The faults are,—Raising the tongue, pressing it back in the throat, making the tone guttural, and causing the singer to sing flat. Closing the mouth and nerving the lower jaw, making the tone hard and dental.

## HEAD REGISTER OF MIXED TENOR VOICES.

Mixed Tenor Voices form the tones of the Head Register by directing the breath straight out of the mouth, precisely as in producing the tones of the Medium Register. Mixed Tenor voices cannot produce the ringing clarion tones which Chest Tenor voices can produce with the tones of this Register, but they must give the tones as much resonance from the chest as possible.

## BLENDING THE REGISTERS OF MIXED TENOR VOICES.

It is comparatively easy for Mixed Tenor voices to blend all the Registers, it being only necessary to observe the directions in Chapter VII.

## BARYTONE VOICES.

There are two kinds of Barytone voices, viz. *Full Barytone* and *Light Barytone*.

## THE FULL BARYTONE VOICE.

A Full Barytone voice, has usually a compass of Two and a quarter octaves. It is to the Male voice what the Mezzo Soprano is to the Female voice.

## COMPASS OF A BARYTONE VOICE.



## CHEST REGISTER OF FULL BARYTONE VOICES.

The tones of the Chest Register of Full Barytone voices are rich, deep and mellow. The tones must be produced in accordance with the directions in Chapter VII. Uncultivated voices are inclined to make the lower tones guttural, by pressing the tongue back at the roots, and the upper tones thin and hard, by singing with the mouth too nearly closed.

## MEDIUM REGISTER OF FULL BARYTONE VOICES.

In Full Barytone voices the tones of the Medium Register are formed by directing the breath into the roof of the mouth, directly in front of the soft palate. When properly formed, the tones are full, clear and of a ringing quality. The faults are, directing the breath too far back in the mouth, producing a hollow instead of a ringing tone. Taking the tone with the mouth too much closed, producing a thin, hard, dental tone. It is of the utmost importance that the directions in Chapters I, II and III should be observed when producing the tones of this register.

## HEAD REGISTER OF FULL BARYTONE VOICES.

In Full Barytone voices the tones of the Head Register are very powerful, and at first can only be produced with full volume of voice. It is of the utmost consequence that the directions in Chapters I, II and III should be observed when producing the tones of this Register. As the singer acquires control of the vocal organs, the ability to sing the tones of this register soft will be acquired.

## BLENDING THE REGISTERS OF FULL BARYTONE VOICES.

It is comparatively easy to blend the registers of Full Barytone voices, if the directions in Chapter VII are observed. Uncultivated voices, sometimes produce a great break in passing from the Chest to the Medium Register, occasioned by not directing the breath to the right part of the mouth, but this break can be remedied by observing the directions in Chapter VII.

## THE LIGHT BARYTONE VOICE.

A Light Barytone voice has the same compass that a Full Barytone has. This voice is more flexible and delicate than the Full Barytone, but not so "telling."

## CHEST REGISTER OF LIGHT BARYTONE VOICES.

The tones of the Chest Register of Light Barytone voices are full and very mellow, not possessing so much of the ringing quality of tone as the Full Barytone, but partaking more of the character of the Chest Tenor. Thus a common fault, is to try to imitate the Full Barytone by forcing the voice, destroying the sweet mellow quality of the tone, making the singer hoarse, and if persisted in, injuring the intonation.

## MEDIUM REGISTER OF LIGHT BARYTONE VOICES.

In Light Barytone voices the tones of the Medium Register are formed as in the Medium Register of the Full Barytone. This Register of Light Barytone voices differs from the Medium Register of Full Barytone voices, in the tone possessing a mellow quality, instead of the clarion quality of the Full Barytone. A common fault is, trying to produce the clarion quality of the Full Barytone, which it is impossible for a Light Barytone to do—and it will ruin his voice if he persists in trying to do it. The faults described as common in the Medium Register of Full Barytone voices, are also common with this voice.

## HEAD REGISTER OF LIGHT BARYTONE VOICES.

The tones of this Register are formed the same as the tones of the Head Register of Full Barytone voices, the only difference between the two voices being that the Light Barytone is more mellow, possessing something of the character of the tones of the Head Register of the Chest Tenor, only not so clear and clarion. A common fault is, forcing the voice to produce the quality of a Full Barytone, or closing the mouth and throat, endeavoring to imitate a Chest Tenor.

## BLENDING THE REGISTER OF LIGHT BARYTONE VOICES.

The quantity and quality of this voice, being so much lighter than the Full Barytone, if the directions in Chapters I, II, III, and VII are observed, it will be comparatively easy to unite the registers of this voice.

## BASE VOICES.

A Base voice has usually a compass of two octaves. It is rarely good in its uncultivated state, being of a heavy, rough quality. In uncultivated voices, the vocal organs seem as if stiff and unyielding, and it requires much practice to bring them under control.

## COMPASS OF A BASE VOICE.



There is such a wide difference between the Chest and Medium Registers of this voice, the Chest Register being so strong and the medium so weak, that the Medium Register is discarded altogether, and the Chest Register extended up to E, so that practically the Base voice has but one Register.

The tones must be formed according to the directions for producing the tones of the Chest Register given in Chapter VII.

F, G and A, (fourth line, fourth space, and fifth line) are weak and defective tones. Uncultivated voices commonly sing these tones out of tune, occasioned by allowing the vocal organs to change their position. If the directions in regard to the position of the vocal organs in Chapter I are observed, and the vocal organs are not permitted to change, this difficulty can be overcome.

To carry the Chest Register up through the medium, the breath must be directed straight out of the month, and the tone brought deep out of the chest, as described in the directions for singing the tones of the Chest Register in Chapter VII. At first, an uncultivated Base voice will hardly be able to sing C of the Medium Register with the Chest quality of tone. He must not sing higher until by practice he is able to sing C with perfect ease. He may then practice D, and when that is acquired can extend the voice to its utmost limit, E. It will in some instances require a very long time, to bring out and properly develop this part of the voice, but in no case must the attempt be made to sing higher

by an exertion of physical force, but the upper tones must be sung as above directed, extending the compass only so fast as the singer acquires control of the vocal organs.

Until the voice is perfectly formed from low G, to high D, the singer should never sing lower than low G. The habit which many uncultivated Base voices have of singing as low as they can, is very injurious. Until the upper tones are properly developed they should never sing lower than G.

## DIFFERENCE BETWEEN TENOR, BARYTONE AND BASE VOICES.

The general remarks in reference to difference in Female voices in Chapter VIII, (page 31) apply also to the difference in Male voices, and should be read previous to reading the following remarks.

THE TENOR VOICE differs from the Barytone, in the Chest Register, by the tones being of a lighter quality, not having that volume and fullness which the Barytone possesses in the Chest Register. If a Tenor voice tries to imitate a Barytone in producing the tones of this Register, the result is hoarseness and false intonation. In the Medium Register the Tenor voice has not that hollow ringing head quality of tone peculiar to the Barytone. If a Tenor voice tries to imitate a Barytone in producing the tones of this Register, the result is huskiness, hoarseness and singing out of tune. In the Head Register, the Tenor voice has not the full volume of the Barytone, but is finer and of a more ringing quality. If a Tenor voice tries to imitate a Barytone in producing the tones of this register, he will destroy this Register of his voice, and have only as many tones in it as his command as the Barytone has.

THE BARYTONE VOICE differs from the Tenor voice in the Chest Register by being deep, full and mellow. No serious injury results from Barytone trying to imitate a Tenor in the Chest Register, but by so doing, the Barytone loses the most effective part of his voice, and his singing sounds affected. The Barytone voice differs from the Base voice in the Chest Register, by the voice being mellow, full, and flexible, while the Base voice is heavy, cumbersome and of a harder quality. If a Barytone voice tries to imitate a Base voice in producing the tones of the Chest Register, the tones will lose their mellow quality, and become hard and coarse, and he will find it impossible to sing in tune. The Barytone voice differs from the Tenor voice in the Medium Register by the tones being much more full and ringing than those of the Tenor. The case with which many Barytone voices sing the tones of the Medium Register, often misleads them, and makes them think they possess Tenor instead of Barytone voices. If a Barytone voice tries to imitate a Tenor voice in producing the tones of the Medium

Register, his voice will lose its natural character of a Barytone, and become an imperfect mixture of Barytone and Tenor. If a Barytone voice tries to carry the Chest Register up through the medium Register as Base voices do, the loss of the control of the vocal organs will be the result. The Barytone voice differs from the Tenor voice in the Head Register, in the quality, quantity, and manner of producing the tone. The tone has a deeper, rounder, and fuller quality than the Tenor, and not the fine clear ringing quality which is peculiar to the Tenor voice. If a Barytone voice tries to imitate a Tenor voice in producing the tones of the Head Register, the result will be the loss of the ability to produce the tones of this Register.

THE BASE VOICE differs from the Barytone voice in using but one Register, while the Barytone uses three. The tones are much deeper, heavier, and of a harder quality. There is little danger of a Base voice trying to imitate a Barytone in the Chest Register. If a Base voice tries to produce the tones of the Medium Register, as the Barytone voice does, instead of carrying the Chest Register through the Medium, the result will be that the voice will become an imperfect mixture of Barytone and Base.

#### UNALTERABLENESS OF MALE VOICES.

The general remarks in reference to the unalterableness of Female voices in Chapter VIII (page 32) apply also to male voices, and should be read before reading the following remarks.

A Tenor voice will always remain a Tenor voice. A Barytone voice will always remain a Barytone voice. A Base voice will always remain a Base voice. Nature has determined to which class every voice belongs, and whoever attempts to force his voice into a different class from that to which it naturally belongs, will ruin it, and will never succeed in becoming a good singer.

#### THE KIND OF MUSIC BEST ADAPTED TO THE DIFFERENT MALE VOICES.

Tenor voices should not sing songs in which any of the tones are lower than the appropriate compass of a Tenor voice. Even the practice of Barytone tone songs should be avoided, as having a tendency to make the voice hoarse and husky. In choirs, the tenor voices must never sing any other than the Tenor part.

Barytone voices should confine themselves to songs within the natural compass of their voices. The continued practice of either Tenor or Base songs will have an injurious effect upon the voice. In choirs, cultivated Barytone voices can

sing either the Base or Tenor part. Uncultivated Barytone voices should confine themselves to the Base part, and not attempt to sing the Tenor part, until by practice they have learned properly to control the voice.

Base voices should confine themselves to songs which lie entirely within the compass of the Chest Register. In Choirs, Base voices should never sing any other than the Base part.

## CHAPTER X.

### PRACTICAL EXERCISES.

NOTE. There is not space in this work to furnish a full course of exercises for the "Second Department," but it is expected that the instructions in this Department, will be applied to the practice of tunes, anthems, and whatever else is sung. The melodies of the different tunes in the book, will serve as vocal exercises, for the particular study of this Department. The following Scales should form a daily practice, with all who wish to acquire perfect control of the vocal organs as taught in the Second Department. The Swelling Scales must be sung according to the directions in Chapter IV, (Page 22).

*The Scale in the First Form* (exercises No. 1 and 2) is the first exercise new beginners should have to form the voice. Those who wish to get perfect control of their voices should practice this scale three times a day, alone by themselves, once before breakfast, and twice in other parts of the day. It should be practiced standing erect, bearing equal weight upon each foot, with the instructions in Chapters I, II and III perfectly and literally observed. Carelessness in regard to the position, manner of producing the voice, &c., will be followed by highly injurious results, making the voice worse than if the singer should neglect practice altogether.

*The singer should frequently practice in front of a mirror, to see that his position, &c., are all right.*

*This Scale in the Second Form* (exercises No. 3 and 4) is designed to increase the volume of tone, and the ability to sing soft or loud at will, going from soft to loud without tremulousness. It is very fatiguing to practice it. Once a day is as often as it ought to be practiced. It should not be practiced when the singer is fatigued, but only when the vocal organs are perfectly fresh. Singers must not attempt the practice of the scale in the second form, until able to sing it perfect in the first form.

In the scale in the third form (exercises No. 5 and 6) each tone must be commenced with the natural *forte* of the voice, and care-

fully continued and ended with the same power of voice. The observance of the rules in reference to positions are of so much importance in the practice of this scale, that it will be well to practice with a stick passed through the hollow of the arms behind the back, thus compelling an erect position, and with a stick about three quarters of an inch long between the teeth, thus compelling the mouth to be properly opened. Once a day is enough to practice this scale. Voices that are naturally coarse and rough will be smoothed down by the practice of the scale in the third form, and voices that are weak and tremulous will be made strong and firm by it.

In the scale in the fourth form (exercises No. 7 and 8) the tone must be commenced, continued and ended soft, with the same care in regard to position, &c., which is required in the practice of the scale in the third form. The object of the practice of the scale in this form is to give the singer the ability to sing piano and pianissimo. It is difficult for singers to control the vocal organs so as to sing soft properly. The practice of this form of the scale gives this ability, and it is the only practice which will. It should be practiced twice a day.

The Chromatic scale (exercises No. 9 and 10) should be practiced twice a day, taking especial care that the directions in Chapters I, II and III are observed. The practice of this scale will train the ear perfectly, and ensure perfect intonation. Care must be taken that the instrument with which it is practiced is in perfect tune, and up to concert pitch. It will be better not to practice at all, than to practice with an instrument out of tune.

The scale in octaves (exercises No. 11 and 12) is designed to impart the ability to sing large intervals correctly, commencing the tones with firmness and in perfect tune. It should be practiced three or four times a day.

The singer must not practice the scale in the second form, until the ability to sing the scale in the first form has been perfectly acquired, nor the scale in the third form until the ability to sing that in the second has been acquired, and so on. After acquiring the ability to sing the scale in the first form perfectly, it should be laid aside, and the scale in the second form practiced and so on. In other words but one of the scales at a time, must form the daily practice.

### SCALE IN THE FIRST FORM.

#### THE SWELL.

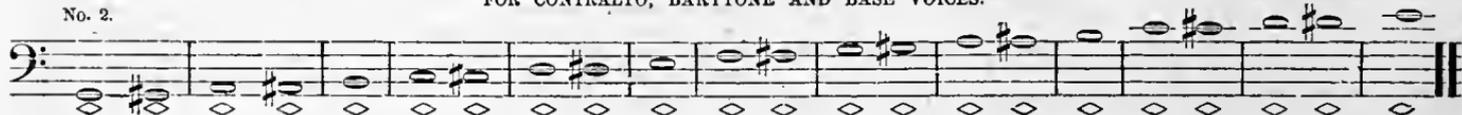
No. 1.

FOR SOPRANO, MEZZO SOPRANO AND TENOR VOICES.



No. 2.

FOR CONTRALTO, BARYTONE AND BASE VOICES.

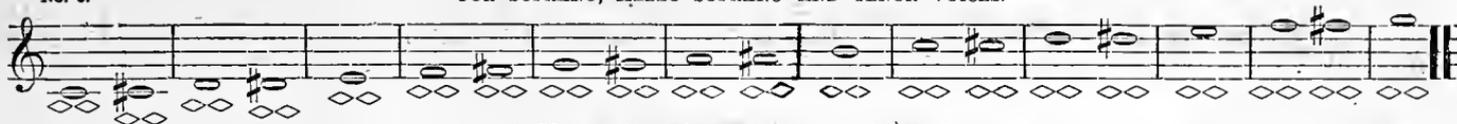


SCALE IN THE SECOND FORM.

THE DOUBLE SWELL.

No. 3.

FOR SOPRANO, MEZZO SOPRANO AND TENOR VOICES.



No. 4.

FOR CONTRALTO, BARYTONE AND BASE VOICES.



SCALE IN THE THIRD FORM.

THE ORGAN TONE, LOUD.

No. 5.

FOR SOPRANO, MEZZO SOPRANO AND TENOR VOICES.



No. 6.

FOR CONTRALTO, BARYTONE AND BASE VOICES.



SCALE IN THE FOURTH FORM.

THE ORGAN TONE, SOFT.

No. 7.

FOR SOPRANO, MEZZO SOPRANO AND TENOR VOICES.



No. 8.

FOR CONTRALTO, BARYTONE AND BASE VOICES.

Musical score for No. 8, bass clef, piano dynamic. The score consists of a single staff with a bass clef and a piano (p) dynamic marking. The music is in 4/4 time and features a sequence of chords and single notes, primarily in the lower register. The notes are mostly half notes and quarter notes, with some eighth notes. The key signature has one sharp (F#).

No. 9.

FOR SOPRANO, MEZZO SOPRANO AND TENOR VOICES.

Musical score for No. 9, soprano clef, three staves. The score consists of three staves with a soprano clef. The music is in 4/4 time and features a sequence of chords and single notes, primarily in the upper register. The notes are mostly half notes and quarter notes, with some eighth notes. The key signature has one sharp (F#).

No. 10.

FOR CONTRALTO, BARYTONE AND BASE VOICES.

Musical score for No. 10, bass clef, two staves. The score consists of two staves with a bass clef. The music is in 4/4 time and features a sequence of chords and single notes, primarily in the lower register. The notes are mostly half notes and quarter notes, with some eighth notes. The key signature has one sharp (F#).



No. 11.

FOR SOPRANO, MEZZO SOPRANO AND TENOR VOICES.



No. 12.

FOR CONTRALTO, BARYTONE AND BASE VOICES.



NOTE. The Instructions in the Cultivation of the voice which are contained in this book, are such as all singers ought to study, in order to sing well in choirs or singing societies. Solo singers require to pursue the subject much further, and are earnestly recommended to study the work entitled, "INSTRUCTIONS IN THE MANAGEMENT OF THE VOICE, by E. H. Frost, assisted by A. N. Johnson," in which the subject is carried out in its minutest details, upon the same general plan which has been pursued in this work.

## CHAPTER XI.

## ORGANS OF THE MOUTH AND THROAT.

**NOTE.** The following explanations impart such information in reference to the organs of the Mouth and Throat, as is necessary for the study of the Physiological System of Vocal Music as contained in this book. More particular information in reference to them can be found in Medical Works and in Treatises on the Voice.

## THE WINDPIPE.

In the plate upon the opposite page, KK represents the Wind-pipe. All vocal tones are produced by the breath passing from the Lungs up through the Wind-pipe.

## THE LARYNX.

At the upper part of the Wind-pipe is an apparatus consisting of five cartilages, viz., the *Thyroid*, the *Cricoid*, the *Epiglottis*, and the two *Arytenoid*. They are bound together by ligaments and moved by muscles. The union of these five cartilages is called the Larynx. In the plate, the Larynx is represented at H. L. I.

The *Thyroid*-cartilage is the largest of the five, and forms the prominence in the front of the neck, called "Adam's Apple." The *Cricoid* cartilage is situated below the Thyroid. It connects with the Thyroid Cartilage, and with the upper ring of the Wind-pipe.

The *Arytenoid* cartilages, are small triangular bodies placed upon the back part of the Cricoid Cartilage.

The *Epiglottis* is placed behind the base of the Tongue. In shape it resembles a leaf of parsley. In the plate, the *Epiglottis* is represented at I.

Two ligaments pass from the Thyroid Cartilage to the two *Arytenoid* Cartilages which are called the *Vocal Cords*. The aperture or opening between these ligaments is called the *Glottis*. It is about three quarters of an inch long and one quarter of an inch wide. In the plate the "Glottis" or "opening of the Larynx" is represented between H and L.

The *pitch* of the tones in singing is determined by the Larynx. To produce the lowest tone of the voice, the Glottis or opening of the Larynx is opened to its fullest extent. As the voice ascends the scale, the muscles of the Larynx are contracted, and the Glottis made smaller and smaller.

**NOTE.** All of the trouble which singers and speakers have with the throat, is in the Larynx, occasioned for the most part by compelling the Larynx to produce as well as *pitch* the tone. The tone must be produced by forcing the current of air up from the lungs, by the motion of the abdominal muscles, as explained in Chapter III, leaving the Larynx with nothing to do but to regulate the *pitch*. Those who compel the Larynx to produce as well as *pitch* the voice, will soon experience fatigue, dryness of the throat, irritation of the Larynx, huskiness, sore throat, and finally loss of voice.

## THE SOFT PALATE.

In the Plate, the Soft Palate is represented at F. It can be drawn up so as to enlarge the cavity at the back part of the roof of the mouth. When it is down in its natural place, the tone will be brilliant and clear. When it is drawn up, and the room it occupied in the back part of the mouth is occupied by the breath, the tone will be mellow and soft. The lower part of the Soft Palate is called the *UVULA*. The *Uvula* moves with the Soft Palate, and is in reality a part of it, but it has also a backward and forward motion of its own. It is the vibratory motion of the *Uvula* which causes the articulation of a trill or rapid running passage. The Soft Palate and *Uvula* can be easily seen by looking into any person's mouth, if the mouth is widely opened.

## NERVES OF THE LOWER JAW.

The "bundle of nerves" of the Lower Jaw is represented in the Plate, under the letters A, D, C. These muscles are designed to move the jaw when masticating food. Many singers have the habit of keeping them contracted when singing, thus, always making the tone hard or shrill, and injuring the intonation. While singing, these "Nerves of the Lower Jaw" must always be *perfectly relaxed*.

## POSITION OF THE TONGUE.

In the Plate the tongue ("B") is represented in the position it must always be in, when vowel elements are being sung, i. e., perfectly motionless on the bottom of the mouth. When articulating consonants its position must necessarily be changed.

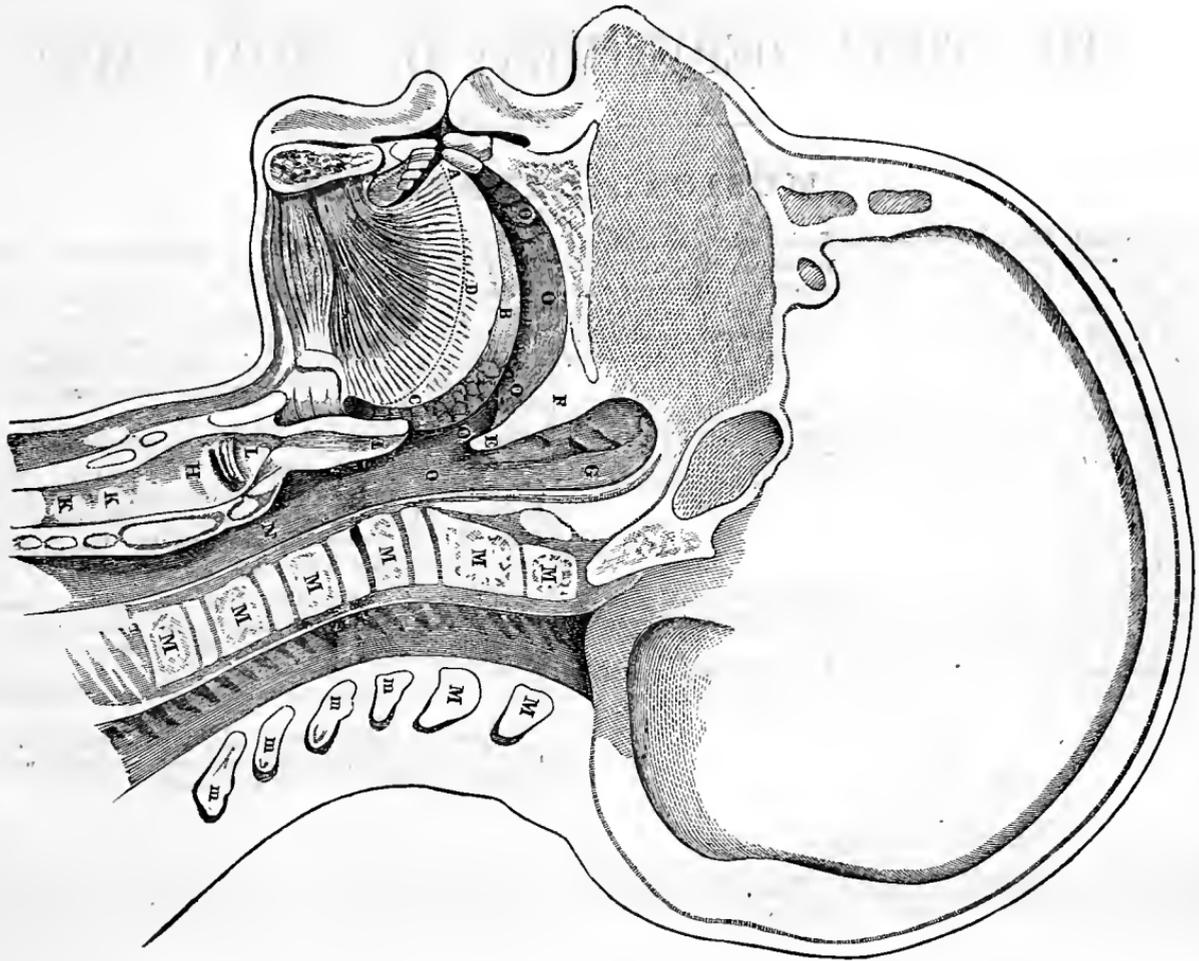
**NOTE.** Two prominent faults in using the tongue in singing, are first, rolling it up at the end (towards "A") into the roof of the mouth, producing a smothered quality of tone, and second, pressing the tongue back at the roots (towards "C") back into the Larynx, producing a guttural quality of tone. Some singers have the habit of curling the end of the tongue back into the roof of the mouth, forming, so to speak, a "solid mass of tongue" in the middle of the mouth, producing a very hard quality of tone.

## NASAL TONES.

In the Plate, the passage to the Nasal Organs is represented at "G." The Singer must not allow the breath to pass into the passage marked "G," or a nasal quality of tone will be produced.

## EXPLANATION OF THE PLATE.

A . . . The end of the Tongue.	H . . . The Larynx.
B . . . The Tongue.	I . . . The Epiglottis.
C . . . The roots of the Tongue.	K . . . The Windpipe.
D . . . The nerves of the Lower Jaw.	L . . . The Glottis.
E . . . The Uvula.	M . . . The Cervical Vertebrae.
F . . . The Soft Palate.	N . . . The Cavity of the Throat.
G . . . The Passage to the Nostrils.	O . . . The Cavity of the Mouth.



# THE THIRD DEPARTMENT OF VOCAL MUSIC.

## MUSICAL EXPRESSION.

Singing is exceedingly dull, monotonous and ineffective, when performed with the same power of voice throughout the piece. To make it effective, various gradations of loud and soft must be constantly employed, and the singer must possess the ability to sing with all the various grades of power from very soft to very loud, and with all the feeling and emotion of which his soul is susceptible. This is taught in the Third Department of Vocal Music, the Department of "Musical Expression."

NOTE. The teacher can illustrate this by comparing singing with reading. A piece or hymn read in a monotonous tone of voice, with no variations in the power of voice, is a performance precisely like a piece sung with the same monotonous power of voice from beginning to end. As "Musical Expression" is the department upon which the effect of singing entirely depends, the teacher should carefully illustrate its nature and importance.

There are two kinds of Musical Expression,

MECHANICAL EXPRESSION, and

EMOTIONAL EXPRESSION.

MECHANICAL EXPRESSION, is that expression which is given to a piece, by Mechanically observing the marks of expression which are printed in the music, or Mechanically obeying the directions of the Leader.

EMOTIONAL EXPRESSION, is that expression which springs from the soul of the singer, being the natural outburst of the feelings, expressed in the singing.

### CHAPTER I

#### MECHANICAL EXPRESSION.

NOTE. Although a finished singer can commit but one greater fault, than to sing with Mechanical Expression, (and that would be to sing with no expression at all) it is still absolutely necessary to learn it, as it is the only possible guide to the true Musical Expression, viz. Emotional Expression.

The following Italian words, or their abbreviations, are used to designate the various shades of Musical Expression.

"*Mezzo*," or its abbreviation "*m*," means "*medium*" or "*middling*" power of voice. By this is meant, that the passage is to be sung with the ordinary power of voice which a singer uses in common conversation—neither loud nor soft, but without any force applied to make the tone loud, or any restraint to make it soft.

The power of voice which one would use in conversation at the tea table, would be the "*Mezzo*" power.

NOTE. Practice Exercise No. 1, on page 70, carefully using the Mezzo power of voice.

"*Piano*," or its abbreviation "*p*," means "*soft*." By this is meant that a restraint must be placed upon the voice, and instead of allowing it its natural force as in "*Mezzo*," it must be restrained. Two persons talking so as not to be overheard by those near them, would use the "*Piano*" power of voice.

NOTE. Practice Exercise No. 2 on page 70, carefully using the Piano Power of voice.

"*Pianissimo*," or its abbreviation "*pp*" means "*very soft*." By this is meant that the voice must be suppressed as much as possible, without injury to the quality of the musical tone. Persons whispering, use the "*Pianissimo*" power of voice.

NOTE. Practice Exercise No. 3, on page 70, carefully using the Pianissimo power of voice.

"*Forte*," or its abbreviation "*f*," means "*loud*." By this is meant, that a force must be applied to raise the tone to a louder power than in "*Mezzo*." Two persons conversing across a wide street, would use, the "*Forte*" power of voice.

NOTE. Practice Exercise No. 4, on page 70, carefully using the Forte power voice

"*Fortissimo*" or its abbreviation "*ff*" means "*very loud*." By this is meant that the utmost power of voice must be used, never however, under any circumstances using so much power as to injure the quality of the tone. A person crying fire, would use the "*Fortissimo*" power of voice.

**NOTE.** The words "mezzo-piano, (*mp*) and "mezzo-forte," (*mf*) are sometimes used, to denote a power between mezzo and piano, or between mezzo and forte. Sometimes "ppp" or "fff." are met with, but such a use of these letters is of course, extravagant and absurd. It may be well to practice Exercise No. 2 with the mezzo-piano power of voice, and Exercise No. 4, with the mezzo-forte power of voice, to impart to the pupils a definite idea of these two powers.

"*Tenuto*," or "*Organ Tone*," represented by the sign  $\text{—}$ , means that a tone, or passage of music, must be commenced, continued and ended with the same power of voice. The required power of voice is usually denoted by one of the before-mentioned marks, as for example, "*Tenuto, p*," or "*Organ Tone, p*," meaning that the passage is to be commenced, continued and ended, *soft*,—"Tenuto, *f*" or "*Organ Tone, f*," meaning that the passage is to be commenced, continued and ended, *loud*. The term "*Organ Tone*," is used to designate this power of voice, because the pipes of an organ always produce a tone which, commences, continues, and ends, with precisely the same power.

**NOTE.** Practice Exercises No. 6 and 7, on page 70, carefully singing with the Organ Tone as directed.

"*Crescendo*," or its abbreviation "*Cres*," or represented by its sign,  $\text{<}$  means that a tone or passage of music, must be commenced soft, and sung with constantly but gradually increasing power of voice throughout its entire length. For example if a line is to be sung "*crescendo*," each note must be carefully made louder than the preceding one, and each tone must be carefully increased in power, during its entire length.

**NOTE.** Practice Exercise No. 8, on page 70, commencing soft, and carefully singing louder and louder throughout the exercise. A crescendo passage must usually be commenced soft, to allow scope for the increase of power.

"*Diminuendo*," or its abbreviation "*Dim*," or represented by its sign  $\text{>}$ , means that a tone, or passage of music, must be commenced loud, and sung with constantly, but gradually diminishing power of voice, throughout its entire length. For example, if a line is marked "*Diminuendo*," each note must be carefully made softer than the preceding one, and each tone must be carefully diminished in power during its entire length.

**NOTE.** Practice Exercise No. 9, on page 70, commencing loud and carefully singing softer and softer throughout. A diminuendo passage must usually be commenced loud, to allow scope for diminishing the power.

"*Ritardando*," or its abbreviation, "*Ritard*,"  
 "*Rallentando*," or its abbreviation, "*Rallen*."  
 "*Lento*," or its abbreviation "*Len*."  
 "*Calando*," or its abbreviation "*Cal*." } each, mean that the

passage must be sung slower and slower. In other words, that the time must become slower and slower, so that each note will be in slower time than the one which precedes it.

**NOTE.** Practice Exercise No. 10, on page 70, carefully singing slower and slower from and after the mark "*Ritard*."

"*Accelerando*," or its abbreviation, "*Accel*," means that the passage must be sung faster and faster. In other words, that the time must become faster and faster, so that each note will be in faster time than the one which precedes it.

**NOTE.** Practice Exercises No. 11, on page 70, carefully singing faster and faster from and after the mark "*Accel*."

Practice Exercises No. 12 and 13, on page 70.

*A Tempo*, means to return to the regular time of the tune, after a passage has been sung *Ritardando*, or *Accelerando*.

**NOTE.** Practice Exercise No. 14, on page 70.

It is a rule of Mechanical Expression, that where no marks of expression are used, *ascending phrases* must be sung *crescendo*, and *descending phrases* must be sung *diminuendo*.

**NOTE.** Practice Exercises No. 15, on page 70, carefully singing *crescendo* where the tones ascend the scale, and *diminuendo* where they descend the scale.

It is a rule of Mechanical Expression that where no marks of expression are used, *ascending phrases* must be sung *Accelerando*, and *descending phrases* must be sung *Ritardando*.

**NOTE.** Practice Exercise No. 16, on page 70, carefully singing *Accelerando* where the tones ascend the scale, and *Ritardando* where they descend the scale.

**NOTE.** It is of the utmost importance that singers should be carefully trained in Mechanical Expression, to the end that every one of its varied "Powers" may be perfectly at command. So that the singer may never be singing "*Mezzo*" when "*Pianissimo*" is wanted, nor "*Forte*" when "*Fortissimo*" is wanted, nor "*Tenuto*" when "*Crescendo*" or "*Diminuendo*" is wanted, nor "*A Tempo*" when "*Accelerando*" or "*Ritardando*" is wanted. It should be perfectly understood, however, that perfect command of the various degrees of Mechanical Expression, is absolutely necessary as a means, but not as an end. Although no one can be a good singer who is not *versed* in mechanical expression, it will be seen in the next chapter that no one can be a good singer who ever *sings* with it.

## CHAPTER II.

## MODULATIONS OF THE VOICE.

Every singer has the ability to use three distinct *Modulations*, or qualities of voice, viz.

THE FULL VOICE.

THE HALF VOICE.

THE SUPPRESSED VOICE.

NOTE. Singers who are unacquainted with these three modulations, and who consequently always sing with the same modulation, produce the same effect as far as "expression" is concerned, that would be produced by always using the same modulation of the voice in speaking. If a speaker should announce to an audience "a glorious political victory," "a laughable incident" and "a distressing accident" all in the same tone or modulation of voice, his speech would be no more devoid of "expression" than is the performance of a singer, who sings without employing the three different modulations of the voice.

**THE FULL VOICE.** This modulation of the voice is produced by causing the breath to come *straight out of the mouth, without pressing in one part of the mouth more than in another*, every tone receiving full resonance from the chest as well as from the mouth. No attempt must be made to suppress or veil the voice in any manner whatever, but it must be delivered perfectly free, with its full natural force.

**THE HALF VOICE.** This modulation of the voice is produced by forming the tone in the front part of the mouth, instead of forming it deep in the chest.

NOTE. The teacher can illustrate, by singing a tone, starting it deep in the chest, and throwing it out full and free as directed under the head of "Full Voice." This will be an illustration of the "Full Voice." Then let him sing the *same* tone, but instead of starting it deep in the chest, starting it in the front part of the mouth. This will be an illustration of the "Half Voice." These two modulations of the voice can also be illustrated by *reading* a sentence, bringing the tone full and free from the chest (as an illustration of the "Full Voice") and then reading the same sentence, forming the tone in the mouth (as an illustration of the Half Voice.)

**THE SUPPRESSED VOICE.** This is also called the *Sombre quality of voice*, and sometimes, the *Rotund voice*. This modulation of the voice is produced by directing the breath *against the Soft Palate* (for an explanation of the Soft Palate see page 42,) instead of allowing it to pass directly out of the mouth as in the Full and Half voices.

NOTE. In speaking the word "Hark," softly, and as one would naturally speak it, if desiring to induce the one to whom it is addressed to listen suddenly to some distant sound, the breath is thrown up against the soft palate, precisely as is required to produce the sup-

pressed modulation of the voice. In producing the Suppressed Voice, the breath must be pressed against the Soft Palate, enough to take away all that brilliancy of voice which belongs to the "Full Modulation of the Voice," and kept back in the mouth, pressing against the Soft Palate, to give it that Sombre Quality which belongs to the Suppressed Voice, and not be allowed to run into the light quality of tone belonging to the Half Voice, and which will be produced, if the breath is permitted to go to the front part of the mouth, instead of being kept back under the Soft Palate.

Effects in Singing depend, in a great measure, upon the proper use these Modulations of the Voice. Every voice has a natural tendency to one of these Modulations. In other words, *one* of these Modulations is natural to every voice, while the other *two* must be acquired. The "Full Voice" is the *natural* Modulation of some Singers. Such singers must *acquire* the "Half Voice" and the "Suppressed Voice," but will always excel in music requiring the "Full Voice." The "Half Voice" is the *natural* Modulation of some singers. Such singers must *acquire* the "Full Voice" and the "Suppressed Voice," but will always excel in music requiring the "Half Voice." The "Suppressed Voice" is the *natural* Modulation of some singers. Such singers must *acquire* the "Full Voice," and the "Half Voice," but will always excel in music requiring the "Suppressed Voice."

## USES OF THE MODULATIONS OF THE VOICE.

The FULL VOICE, is the appropriate Modulation to use in singing lofty hymns of praise, bold and spirited anthems, dashing sea songs, and music of a bold and cheerful character generally.

The HALF VOICE is the appropriate Modulation to use in singing light glees, light ballads, and music of a light and tripping character generally. This Modulation must be cautiously used in sacred music, or it will give it a secular effect.

The SUPPRESSED VOICE, is the appropriate Modulation to use to express horror, dread, gloom, or deep dramatic pathos. This is also the proper Modulation to express reverence.

NOTE. The teacher should now illustrate the importance, and in fact absolute necessity of these Modulations, as vividly as possible. In the case supposed in the first note in this chapter, the speaker should use the "Full Voice," to express the "glorious victory," the "Half Voice" to express the "laughable incident," and the "Suppressed Voice" to express the "distressing accident." The teacher can also illustrate the subject, by referring to different verses of hymns, and words of anthems, and explaining the Modulations which must be used to express them properly. For example:

"Praise God from whom all blessings flow," requires the "Full Voice,"

"How balmy is the air,  
How warm the sun's bright beams,"

requires the "Half Voice."

"When I walk through the shades of death," requires the "Suppressed Voice."

It will be well for the teacher to select different lines of different hymns, and require the pupils to tell him which Modulation will most appropriately express the sentiments of the words.

#### COMBINATIONS OF THE MODULATIONS OF THE VOICE.

The three Modulations which have been explained, are the three distinct Modulations, but in regular singing they are combined together in every imaginable way. For example, a passage may require to be sung with a Modulation half way between the Full and the Half Voice, the Full and the Suppressed Voice, or the Half and the Suppressed Voice. A line may require to be commenced with the Full voice and gradually Modulated to the Half Voice, &c. &c. A passage may require to be sung with the Full Voice, with a slight shade of the Suppressed Voice running through it, &c. &c.

NOTE. These Modulations of the Voice may be compared to colors. The Full, Half and Suppressed Voices are the "primary" colors, but they may be blended in every possible way. The "Combinations of the Modulations of the Voice" should not be explained to the pupils until they are thoroughly versed in the Modulations themselves. In other words they should not be permitted to "combine the colors," until perfectly familiar with the uses of the "primary colors." After the "Combination of the Modulations of the Voice" has been explained, it will be well to exercise the pupils, by selecting lines (or verses) which require a combination of Modulations, and require them to decide what combinations of Modulations will give the best expression to the sentiments contained in the words. For example:

"When brighter suns and milder skies  
Proclaim the opening year,"

would be best expressed by being sung with the "Full Voice," with a combination or shade of the Half Voice.

"One there is above all others  
Well deserves the name of friend,"

would be best expressed by being sung with the Half Voice, with a very little tendency towards the Suppressed Voice. Such examples can be multiplied by the teacher *ad infinitum*.

## CHAPTER III.

### EMOTIONAL EXPRESSION.

NOTE. The practice of "Mechanical Expression" as directed in Chapter I, and of "Modulation" as explained in Chapter II, is necessary to impart the *ability* to produce the various grades and shades of Musical Expression. It should be explained distinctly, that Mechanical Expression is to be studied, solely to impart the *ability* to sing with various degrees of power, and that Modulation is to be studied, solely to impart the *ability* to use the various Modulations of which the voice is capable. Emotional Expression is the only

true musical expression. To sing a passage loud solely because it is marked loud, or crescendo solely because it is marked crescendo, is as far from perfect musical expression, as a similar mode in public speaking would be from effective elocution. One who should read Shakspeare in public, having previously had the various sentences marked loud, soft, and with the various inflexions of the voice, and should read with no other expression, than that produced by mechanically obeying these marks, would produce just such a stiff, cold and uninteresting performance, as a singer does, who mechanically obeys the marks of expression, giving no play or scope to his feelings and emotions. Having acquired the *ability* conferred by the study of Mechanical Expression and Modulation, the singer should always produce the Musical Expression, by giving free play to his own emotions, using such a grade of power, Modulation of Voice, and variation of time as the inspiration of the moment suggests. If at the moment he feels it will be the best expression to sing the passage loud or soft, crescendo or diminuendo, accelerated or ritarded, he should sing it so, no matter what it is marked, or whether it is marked at all or not. By this is meant that this is the way one must sing when he is singing alone. In choir or chorus singing the leader should use the expression which the inspiration of the moment suggests to him, without any reference to the marks. The members of the choir of course must give the expression directed by the leader, and not in any case follow their own feelings when singing in chorus.

EMOTIONAL EXPRESSION, is that expression which flows from the emotions of the Soul.

NOTE. Emotional Expression cannot be easily explained with the pen, but can readily be illustrated with the tongue.

Let the teacher read the first verse on page 131 (or some similar verse) in a monotonous tone of voice, and in a careless and indifferent manner, with no definite idea in his own mind, what the verse is about. This will be an illustration of reading without any expression at all.

Next, let him read the same verse, with varied inflexions and powers of voice, but still without fixing his mind at all upon the subject matter of the verse—reading it correctly according to the rules of Elocution, but with no feeling, or realization of the meaning of the words. This will be an illustration of *Mechanical Expression*. The reading will be "coldly" correct, but will not move the feelings.

Finally, let him fully realize the sentiments expressed in the verse, and read it, observing all the rules of Elocution, and at the same time throwing all the pathos and feeling into it which is possible, reading it as if his whole soul was concentrated in the one object, of impressing the "souls" of the listeners in the fullest manner possible with the sentiment of the words. This will be an example of *Emotional Expression*.

A skillful player can clearly illustrate this subject with a violin. Playing a piece in a careless and indifferent manner, will give an example of music with no expression. Playing with one passage loud, another soft, another crescendo, another diminuendo, &c., but with no feeling on the part of the performer, will be an example of music with Mechanical Expression. Playing with the whole soul of the performer absorbed in the piece, will be an example of emotional expression.

Any rule of music can be broken, if Emotional Expression will be promoted by breaking it.

That is, Emotional Expression is the "supreme power," before which all rules must give way. If the Emotional Expression of a passage will be promoted by

singing it out of time, the rule for keeping time must stand aside. If the Emotional Expression will be promoted by singing a passage "loud," which is marked to be sung "soft"—the mark is null and void. If the Emotional Expression will be promoted by singing a passage "slow," which is marked to be sung "fast," the direction to sing "fast" becomes of no effect.

The rules for Musical Expression resemble those of Elocution. An eloquent speaker, if well educated, will be perfectly familiar with all the rules of language and eloquence, but never allows himself to be trammelled by them in the least. When speaking he gives his emotions "free play," without troubling himself to think whether he is conforming to a set of rules or not.

A good singer, in like manner, will make himself perfectly familiar with all the rules, and acquire the practical ability to observe them. He will acquire the ability to keep time mechanically correct,—he will acquire the ability to observe the marks of Mechanical Expression with perfect accuracy,—but after having mastered these and all other rules, he will not allow himself to be trammelled by them, but when he sings he will adopt the expression which his emotions at the moment indicate best expressive of the sentiments he is uttering, no matter how much he may vary from a mechanically correct performance.

It may here be remarked that a perfect musical performance is seldom or never a performance in which the strict rules are literally observed with mechanical correctness. The author was once listening to the performance of one of Handel's songs, by a distinguished public singer, in company with a teacher of music from a remote part of the country. The song was most exquisitely rendered, and the most experienced ear could not have detected a fault in the performance. What was the author's astonishment then, to hear his friend, the music teacher, say that it was miserably sung, for he had carefully beat the time himself, and scarcely two consecutive measures were in correct time! A parallel case would be, to listen to a thrilling speech from a glowing and talented orator, and when asking a neighbor's opinion of it, to be told that it was miserably delivered, because the orator did not stop long enough to count four at the periods! according to the rule in such case made and provided.

When a Singer is singing a song or solo piece alone by himself, he must give his feelings and emotions free play, and use those forms of expression which suggest themselves at the moment, as best expressing the sentiments of the piece.

**NOTE.** In performing a piece with Emotional Expression, the responsibility is of course upon the singer. If he injudiciously sings a passage loud, that would be more effective if sung soft, or if he accelerates the time in a passage which would be more effective if sung *Ad Tempo* or *Ritardando*, his judgment or taste may be censured, but his right to give it any form of expression he pleases cannot be questioned.

In a choir or chorus no singer must have any mind of his own, but must be wholly and entirely subject to the Leader, who in directing the expression should give free play to his own emotions, and direct that expression which suggests itself at the moment as most effective.

**NOTE.** Emotional Expression is, so to speak, the "final finish" to be given to the performance of a piece of music. A choir must sing as if it was one body, of which the Leader is the soul. A choir can sing with Emotional Expression in no other way. Every mind in the choir must be entirely subservient to the Leader's, so much so that they can bring out the ideas which he forms in his mind, as perfectly as a solo singer's voice brings out the ideas which he forms in his mind. A choir which can sing with Emotional Expression is a very highly trained choir. To acquire the ability to sing with Emotional Expression a choir must be thoroughly trained in the Fourth Department, and acquire the habit of having every voice entirely subservient to the Leader's mind. The Leader must form an idea of the expression in his own mind and the choir must be able to bring out this Expression.

It may be well to remark that a tune sung with Emotional Expression, cannot be sung alike under two different Leaders—because the expression must be decided by the Leader's giving free play to the emotions of his own mind, and the natural emotions of two minds will never be alike.

The *All Important Point* in Emotional Expression is for the singer to *personify the words* he is singing.

**NOTE.** All singing seems lifeless, dull and insipid without this. The words in singing should always be treated as a play actor treats the words he is speaking. Never mechanically recited, but embodied with life and meaning. Singers should always strive to make the words their own, just as a play actor strives so to speak the words he utters, that they will seem as if they were his own. To train his choir so they will always sing, personifying the words, throwing their whole souls into them, embodying them, and making them appear as if they were their own words, should be the chief aim of every choir Leader, the goal, towards which all his training should tend. This is Emotional Expression *par excellence*, and the final finish of a perfect choir performance. Let a choir be able to read music fluently, have their voices perfectly under control, have the grades of Mechanical Expression with the different Modulations of the Voice, perfectly at command, and be so trained that whatever hymn they sing, will seem as if the words are their own, and as if the sentiments contained in them come "burning" fresh from the hearts of the choir, and the training of that choir is perfect.

### NOTE TO TEACHERS AND LEADERS.

If the principles set forth in this "Third Department of Vocal Music" are correct, it is useless to attach the marks of Mechanical Expression to tunes and anthems. Consequently most of the pieces in this book are destitute of them. A tune or piece of music should never be sung *without a constantly varied expression*, but what that expression should be, should be governed by such circumstances as these, viz.—whether it is a large or small choir,—whether the choir is composed of experienced or inexperienced singers,—whether the voices are for the most part strong or weak,—whether the church or hall is large or small,—whether the weather is such that the air is bracing, or such that the singers feel languid,—whether the congregation are in that state of mind which would be induced by having just listened to a pungent and effecting sermon, or whether they are in a state of apathy and indifference. Each of these and numerous other circumstances, would demand quite a different style of expression to the same piece, and the presence of marks of expression, demanding the same expression under all circumstances, would be deemed by an intelligent leader, a nuisance. Effective expression can only be given by a choir being so well trained according to the requisitions of the Fourth Department (page 49) that they will infallibly bring out the expression dictated by the Leader. (Read note, close of page 53).

# THE FOURTH DEPARTMENT OF VOCAL MUSIC.

## MUSICAL DISCIPLINE.

To be able to sing in company with other singers, as for example, in a choir, or musical association, the singer must acquire the ability to implicitly and invariably obey every direction of the Leader or Conductor. This is taught in the Fourth Department of the Study of Vocal Music — the department of "Musical Discipline."

### CHAPTER I

#### THE NECESSITY OF MUSICAL DISCIPLINE.

The exercises of a choir or singing association, when engaged in singing, are precisely like those of a military company when on parade, with the single difference, that the performances of the singers are designed to please the ear, while those of the soldiers are designed to please the eye.

A company of soldiers cannot perform their manœuvres properly, unless every member has acquired the habit of instantly and invariably obeying the order of the commanding officer, because the proper performance of the manœuvres is entirely dependent upon every member doing the same thing simultaneously, and this can be done in no other way, than by one person giving the order, and all the others obeying it at the same moment. In like manner, a company of singers cannot possibly perform properly, unless every member has acquired the habit of instant obedience to every direction of the leader, because the proper performance of singing is entirely dependent upon every singer doing everything alike, and at the same moment, and this can be done in no other way, than by one person giving the necessary directions, and all the others obeying them simultaneously, at the same moment.

A singer who is perfectly versed in the first, second and third depart-

ments, but who is not trained to observe the requirements of the fourth department, is useless, or worse than useless, in a choir. Although he may be skillful in "reading music," as taught in the "first department," may have perfect control of his voice, as taught in the "second department," and may have learned to sing with soul-felt expression, as taught in the "third department," he is not qualified nor fit to be a member of a singing association, or choir, unless he has acquired the habit of invariably obeying the directions of the leader, as taught in the "fourth department." A soldier, who should have perfectly learned to execute every military manœuvre, but who had not been trained to obey the word of command, would be unfit to take part in the exercises of a military company. Although he should be able readily and skillfully to perform every exercise, if he should frequently fail to hear the word of command, and should, therefore, fail to execute the manœuvre when the rest of the company do, or through habitual inattention, should frequently mistake the order, and execute the wrong manœuvre, (as for example, to "fire," when the order is to "shoulder arms,") he would not be tolerated as a member of any well-trained military company, however great his skill as a "solo soldier." In like manner, a singer who has not been trained to rigidly obey the directions of the leader, but who frequently fails to hear the direction, and therefore fails to sing in accordance with it, or through habitual inattention, frequently mistakes the direction of the leader, and sings passages in a different manner from what the leader has directed, (as for example, singing "loud" when the order has been to sing "soft," singing a "tone" when the order has been to "pause" or "rest," &c., &c.) will not be tolerated as a member of any well-trained choir or singing association, however great his skill as a "solo singer."

The study of the fourth department is not necessary to qualify a singer to sing alone by himself.

The study of the fourth department is *absolutely indispensable* to qualify a singer to sing with a choir or singing association.

The study of the first department will impart the ability to "read music" fluently. Every singer should earnestly covet this ability, and has reason to feel highly gratified when he has acquired it. The study of the second department will impart the ability to sing with pure, clear and perfect tones of voice. Every singer should earnestly covet this ability, and has reason to feel highly gratified when he has acquired it. The study of the third department will impart the ability to sing with life-like expression and emotion. Every singer should earnestly covet this ability, and has reason to feel highly gratified when he has acquired it.

The study of the fourth department will impart the qualification which will make it certain that the singer will not fail to hear the direction of the leader, and will not fail to instantly obey it, just as a good soldier never fails to hear the word of command, and never fails to instantly obey it. *Every singer should earnestly covet this qualification*, and has reason to feel highly gratified when he has acquired it.

NOTE. — It must be self-evident, that the effect of all choir and chorus singing is entirely dependent upon the study of the fourth department. The study of the other departments will make a good solo singer, but it is not until the ability imparted by the study of the fourth department is added to the qualifications imparted by the study of the other departments, that the singer becomes a good choir or chorus singer. The teacher cannot be too particular in enforcing and illustrating the idea that it is the union of every voice in producing one effect, which constitutes chorus singing, and that this union can be obtained in no other way than by every voice following the direction of one mind, viz., the leader's. As the parade of a military company cannot be pleasant to the eye, if each soldier follows the direction of his own mind instead of that of the commanding officer, so the performance of a company of singers cannot be pleasant to the ear, if every singer does not subject himself entirely to the direction of the leader's mind. A singer, when singing under a leader, should have no mind of his own. If the leader does not know as much as the singers, it does not alter the case at all. As long as he is officially the leader, his directions should be implicitly followed. No properly educated singer will ever express any opinion of his own when singing under a leader, but will make it his sole aim to literally and rigidly carry out the ideas of the Leader with regard to the performance of the piece even if the leader's ideas are crude and unrefined. If a leader is not qualified for his position, the proper means should be taken to have him removed, but while he is leader, he should be implicitly obeyed, and implicit obedience to the leader should be a fixed habit with every singer.

#### HOW TO ACQUIRE THE HABIT OF OBEDIENCE TO THE LEADER

The leader should give his directions definitely, and in a clear and distinct tone of voice, and give a direction *only once*.

For example, when he names the page, let him do it clearly and distinctly, but only once. If he wishes the choir to commence in a particular place, (as for example, "on the last note of the sixth measure") let him say so definitely and distinctly, but do not let him repeat the direction. Let the choir always understand that no direction will be given twice, and they must hear it the first time or not at all.

Singers should carefully make it a rule never to fail to hear the directions given by the Leader.

Soldiers acquire the habit of listening to the word of command so that they never fail to hear it. Singers should acquire the same habit, by never allowing themselves to fail of listening every time the Leader speaks. If they are whispering, the moment they hear the Leader's voice they should make it a rule to stop, even in the middle of a sentence, and concentrate all their attention upon what he is saying. If they are thinking of anything else, they should invariably "call home their thoughts which roam abroad" the moment the Leader speaks, and concentrate them entirely upon the directions he is giving. In short, a singer should never allow it to occur, that the Leader shall give a direction which he does not hear and at once obey, any more than a member of a well trained military company would allow himself to ever fail to hear and instantly obey the order of the commanding officer.

The leader should never overlook a single act of inattention or disobedience to the direction he gives.

Meetings for musical practice should be conducted precisely like meetings for military practice. When a military company meet for drill and practice, those who take their places in the ranks, never fail to hear and obey the officer. If the officer should say "shoulder arms," and one in the ranks should "order arms," the officer would not overlook it, but if need be, he would speak to the soldier personally. If one in the ranks should get tired and not "feel like practicing," he would not be permitted to retain his place in the ranks and neglect the exercise, but would be required to retire from the ranks. In like manner, Leaders should require that every singer should hear and at once obey every direction he gives, and if need be should speak personally to any who fail. He should also require those who from fatigue or any other reason do not wish to take part in the practice to retire from the "ranks" of the singers and take seats in some other part of the room, no more tolerating those who do not wish to sing "in the ranks" of the singers, than a drill officer would tolerate those who do not wish to drill, in the ranks of the soldiers.

NOTE. The Teacher should be careful to impart the idea that the ability to obey the Leader, without ever failing to hear and instantly obey his directions, is a *qualification* which every singer should strive to acquire. In illustration reference may be made to all thoroughly educated musicians,—who with their other acquirements,

invariably possess the ability to instantly obey the Leader, and always appear to do it as if it was a fixed and long established habit. The learner should be made to understand that it is not the obedience which a superior requires from an inferior, that is here required, but the *acquisition of a qualification* without which no one can be a good Choir or Chorus Singer.

### CHAPTER III

#### PRACTICAL EXERCISES.

NOTE. A Leader of a Choir should strive to have his choir completely under command, and until it becomes so will find it a good plan to have regular practice in "Musical Discipline." The following are suggested as "drill exercises," to which the Leader can add others invented by himself. The object of the practice, is to secure military precision and promptness in obeying the directions of the Leader.

1. Name different pages, and require the singers to find them in the least possible time.

Where singers have not been trained in Musical Discipline, when the page is named they will often turn over half the leaves in the book before finding it, not unfrequently forgetting what page was called for, even while engaged in the act of finding it, and are compelled to ask what the page is, while actually turning over the leaves to turn to it. This is, perhaps, of small importance in itself considered, but the end and aim of the "Fourth Department," is to form the *habit of hearing*, and *obeying* the Leader *instantly*, and to form this habit the Leader must be carefully and instantly obeyed in every order he gives. The same idea is conveyed by saying that the end and aim of the "Fourth Department," is to form in singers the habit of instantly concentrating the mind upon the direction of the Leader, at once excluding everything else from the thoughts, and bringing the whole energies of the mind entirely upon the immediate execution of the order of the Leader. This habit will never be formed unless the singer follows the practice of instantly obeying the Leader in everything.

2. Direct the choir to sing the tune "Homer," on page 76,

*First.* Omitting the second measure in each line.

*Second.* Omitting the third measure in each line.

*Third.* Singing the first note in each measure, and omitting all the other notes.

*Fourth.* Omitting the first note in each measure, and singing all the other notes.

*Fifth.* Omitting the last note in each line.

*Sixth.* Omitting the first note in each line.

*Seventh.* Omitting the first note in the second measure of each line.

*Eighth.* Omitting the first note in the third measure in each line.

*Ninth.* Omitting the last note in the second measure of each line.

*Tenth.* Omitting the last note in the third measure in each line.

NOTE. If the practice of the Choir is accompanied by an instrument, let the instrument always play the tune regularly through, omitted notes and all, as this will preserve the time, and make the practice still more efficacious, by tending to mislead the singers, and causing them to sing out on the notes which are ordered to be omitted, thus compelling still greater watchfulness. If no instrument is used, let the time be regularly kept and the omitted notes be treated as if they were rests. Let the Leader proceed with this exercise, precisely as a drill officer in a military drill would proceed, and insist on perfect compliance with the directions, if necessary, even speaking personally to those who fail. The exercise will compel the singers to concentrate the mind upon the directions which are given, and tend to form the indispensable habit of concentrating the whole mind upon the performance of the tune, without which no one can ever become a good singer. A very important point in Musical Expression, is for a choir to make a sudden pause or rest. For example in the fourth line of Wilhelmnia, on page 173, a marked effect can be produced, by "ordering" the choir to "stop short" after "costly" and after "free," if they *all* obey the "order." If, however, an unfortunate voice or two should "sing out" in the silent passages, the effect would be ridiculous. One of the varieties of expressions explained in the Third Department, is to make "abrupt stops," where the sense of the words requires it. Of course no effect can be produced by such a "stop," unless every member of the choir observes it. The above exercise will be a good training for forming the habit of observing such "stops" or "panses." If the Leader wishes, other tunes can be used in the same manner that "Homer" is directed to be used, and the practice can be extended *ad infinitum*.

3. Direct the choir to sing the tune "Alexandria," on page 127,

*First.* Singing the first and third lines *loud*, and the second and fourth lines *soft*.

*Second.* Singing the first and third lines *soft*, and the second and fourth lines *loud*.

*Third.* Singing the first and last lines *soft*, and the other lines *loud*.

*Fourth.* Singing the first and last lines *loud*, and the other lines *soft*.

*Fifth.* Singing the first line *loud*, and all the other lines *soft*.

*Sixth.* Singing the second line *loud*, and all the other lines *soft*.

*Seventh.* Singing the third line *loud*, and all the other lines *soft*.

*Eighth.* Singing the fourth line *loud*, and all the other lines *soft*.

*Ninth.* Singing the first line *soft*, and all the other lines *loud*.

*Tenth.* Singing the second line *soft*, and all the other lines *loud*.

*Eleventh.* Singing the third line *soft*, and all the other lines *loud*.

*Twelfth.* Singing the fourth line *soft*, and all the other lines *loud*.

*Thirteenth.* Singing the first and third lines *crescendo*, and the second and fourth lines *diminuendo*.

*Fourteenth.* Making a *swell* in each line. That is, commence each line *soft*, and swell out louder and louder to the middle of the line, and then diminish until the last note is sung as *soft* as the first one.

*Fifteenth.* Singing the first line *soft*, the second line *crescendo*, the third line with the *organ-tone loud*, and the fourth line *diminuendo*.

*Sixteenth.* Singing the first line with the *organ-tone soft*, the second line *crescendo*, the third line with the *organ-tone loud*, and the fourth line *diminuendo*.

*Seventeenth.* Commencing *soft*, and singing *crescendo* as the treble, ascends, and *diminuendo* as the treble descends.

NOTE. Let the Leader give these directions with distinctness and military precision, and give them only once. Let him see to it that every direction is strictly and literally complied with by every member of the choir, not overlooking a single failure in any respect, on the part of a single member of the choir. The exercise can be extended, if desired, by singing other tunes in the same way. The most frequent direction which a Leader must give, is in reference to the lines to be sung *loud*, *soft*, &c. The above exercise will form the habit of obedience in this respect.

4. Direct the choir to sing the tune "Symonds," on page 77.

*First.* Singing the first and third lines *Accelerando*, and the second and fourth lines *Ritardando*.

*Second.* Singing the first and third lines *Ritardando*, and the second and fourth lines *Accelerando*.

*Third.* *Accelerating* the fourth line, and singing all the other lines *in time*.

*Fourth.* *Ritarding* the fourth line, and singing all the other lines *in time*.

*Fifth.* Singing *in time*, but making the third line much *faster* than the other lines. That is, let the time in the third line be marked faster than it is in the other lines. *Accelerando* means "singing faster and faster." The direction here given means "sing the third line in equal time, but in faster time than the other lines."

*Sixth.* Singing *in time*, but singing the second line *slower* than the other lines.

*Seventh.* *Accelerating* the time as the treble ascends, and *Ritarding* it as the treble descends.

NOTE. In a thoroughly well trained choir, the Leader will find it necessary to be constantly giving the following kinds of directions. 1st. "Requiring the members of the choir to find a given page." 2d. Requiring the members of the choir to "stop abruptly" where the words require it." 3d. Requiring the members of the choir to sing *soft*, *loud*, *crescendo*, *diminuendo*, &c., at specified places." 4th. "Requiring the members of the choir to sing *Accelerando*, *Ritardando*, &c. at specified places." The foregoing exercises, it will be perceived, are designed as "drill exercises," to train the choir to perfect obedience to the Leader in these particulars. By reference to the "Third Department" it will be seen that nothing can be accomplished in that department, until the singers have acquired the habit of perfect obedience to the Leader in these points. It should also be the rule for the choir to instantly obey the Leader in all other particulars, as for example when the meeting for practice is called to order, the members should instantly take their places and not linger a moment for any purpose whatever. If the whole or a part of the choir are directed to change their seats, the request should be instantly complied with, and in short, military obedience should be promptly rendered to every direction of the Leader, when officially on duty.

## CHAPTER IV.

NEVER MAKE MISTAKES.

When a singer is not familiar with a tune, if he does not sing it right, it cannot be called a *mistake*, but a *want of ability* to sing it right.

After a singer has become perfectly familiar with a tune, if he sings any part of it wrong it is a *mistake*, for which *there can be no possible excuse*.

NOTE. The study of the Fourth Department, has for its object, in short, to train the singer to concentrate his whole mind upon the performance. To contract the habit of bringing the whole mind exclusively upon the single object of performing the tune properly, excluding everything else from the thoughts. No matter what subject may occupy the thoughts previously, the moment the direction "to sing" is given, the singer must *from habit*, instantly exclude every other subject from the thoughts, and concentrate them upon the sole subject of the performance of the tune. If this is done, of course a mistake in a tune with which the singer is familiar, is an impossibility. If the singer is familiar with the tune (i. e. is able to sing it fluently), and concentrates his whole mind upon its performance, he will certainly sing it right.

If he makes a mistake in a tune which he is able to sing, and with which he is perfectly familiar, it is because his mind is not concentrated upon the performance of the tune, but is occupied with subjects foreign to it. Leaders should not tolerate such mistakes, but if need be, should speak personally to those afflicted with such aberrations of the mind, just as a military drill officer would deal with a member of his company, who through absence of mind, should make a mistake and "fire," when the order was to "order arms."

## CHAPTER V.

### HOW TO TRAIN A CHOIR.

When a choir is practicing, the leader should never sing himself, but should devote his attention to listening to their performance. He should do nothing to pull them along or aid them in their performance, but should simply issue his orders for the style of performance he wishes, and see to it, that they perform it according to his directions without any aid from him. A good leader is one who can so train his choir, that they will certainly and infallibly obey his directions, so that when he tells them how he wishes a piece sung, it will be certain that they will sing it so. In a public performance, or in church, the leader of course will give his choir such aid with his voice or instrument as they may require; but even there, his own performance should so blend with the choir as to form one with them, and never predominate.

NOTE. A perfect performance of singing must unquestionably include the *appearance* of familiarity with the piece sung, just as a requisite of a good declamation at school is, perfectly familiarity with the piece the scholar is speaking. At a public school exhibition, if a boy should speak a piece, and the master should all of the time be standing at his side, prompting him in every sentence, and fairly pushing him through the piece, it would not be considered a good declamation. If Jenny Lind had sung her pieces with a professor of music at her side, who was constantly helping her through the hard places, her performances would have been laughed at. A choir who cannot sing without being pulled along by the Leader, are not properly trained, and cannot sing correctly, because perfect familiarity with the piece, and perfect ease and fluency in singing it, are indispensably necessary to an effective performance of a choir, and the prompting and "pulling" of a Leader, or of a prominent singer, as certainly ruins the effect of the singing, as a similar procedure on the part of a school teacher in a declamation exercise at a public school exhibition, would ruin the effect of the declamation.

NOTE. If the principles set forth in this "Physiological system of Vocal Music" are correct, for a choir to sing correctly *without regular weekly rehearsals*, is an *utter impossibility*. For a choir to sing correctly with an *irregular* attendance of any of its members, at rehearsals, is also an *impossibility*. If the importance of the service the choir have to perform is realized, and a just sense entertained of the nature of the exercise in which they are called upon to lead, it would seem that there should be no more difficulty in inducing members of a church and congregation possessing the requisite qualifications, to dedicate a portion of their time *regularly* to the work of properly singing the praises of Him "from whom all blessings flow," than in securing the services of members of the church and congregation for sabbath school teachers, or any other department of labor devolving upon a church.

### NOTE TO LEADERS AND TEACHERS.

Assuming that the singers have made themselves familiar with this "Physiological System of Vocal Music," the following is suggested as an effective method of practice. First, sing the tune through, directing the singers to give particular attention to the instructions of the "First Department." In other words, to carefully read the notes correctly, keep the time perfectly, &c. When they can sing it perfectly with reference to the First Department, let them practice it, giving attention to the instructions of the "Second Department." In other words to carefully see to it that every tone is correctly produced, every letter correctly articulated, and every other instruction of the Second Department carefully observed. When they can sing the tune well with reference to these points, then let the leader decide upon the mechanical expression, and direct the singers which lines he will have sung soft, loud, crescendo, diminuendo, accelerando or ritardando. When they can sing the tune perfectly complying with the directions of the Leader in reference to the Mechanical Expression, let the Leader decide what Modulations of the Voice he will have used, and issue directions which lines he will have sung with the Full Voice, the Half Voice or the Suppressed Voice. When they can sing the tune using the Modulations of the Voice as directed by the Leader, let them, finally, give the tune its Emotional Expression. In other words, let him see to it that every singer becomes wholly absorbed in the sentiments of the words, singing them precisely as if they were their own words, coming "heartily" from their own hearts. A little experience in listening, will enable a Leader to tell if every singer is singing with the mind entirely concentrated upon the subject of the words, or whether any one is singing without knowing what he is singing about.

PIECES FOR THE PRACTICE OF  
THE ANCIENT MELODY.

Fine. D. C.

1. I'm an an-cient me-lo - dy, Known a - far by land and sea, Bear-ing still my mas-ter's name, Earn-ing still my mas-ter's fame,  
Yet a pleas-ant mel-o - dy, 'Known a - far by land and sea.

2. Ma - ny years and ma - ny days, Have ye heard his gen - tle lays, Long he's slumbered with the blest, Nev - er may his ser - vant rest,  
E'er a pleas-ant mel - o - dy, Ring - ing o - ver land and sea.

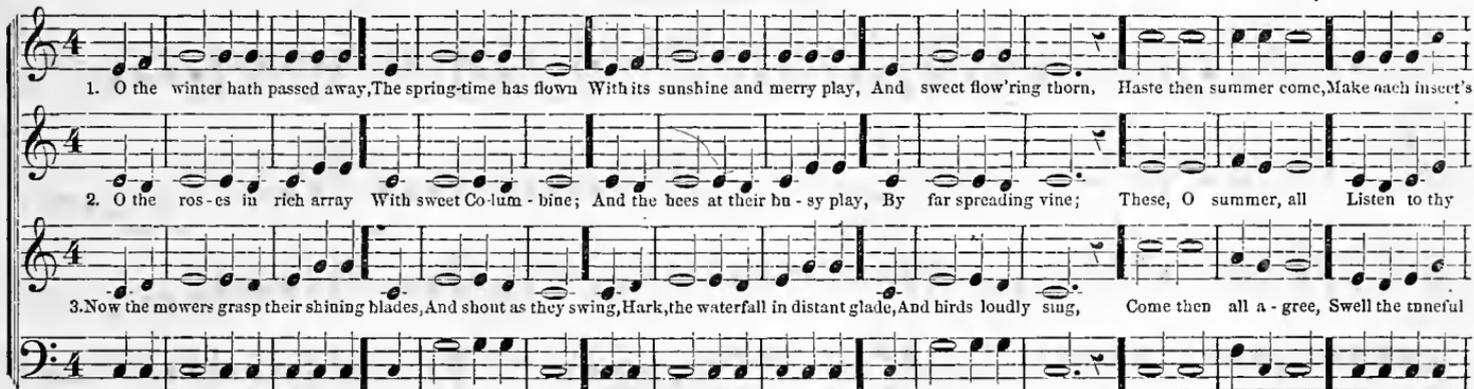
THE ECHOES.

Fine. D. C.

1. How blithe - ly the ech - oes o'er Gol - do's blue sea, } How glis - ten the moun - tains, with gems on their brow,  
In - clin - ing on breez - es are waft - ed to me; }  
Re - flect - ing the west in its beau - ti - ful glow.

2. Now down to the lake sinks my wan - der - ing eye, } Then mounts like the light-nings o'er sum - mits a - far,  
And forth from the bo - som each sor - row and sigh; }  
And views the white cloud-lets that float in the air.

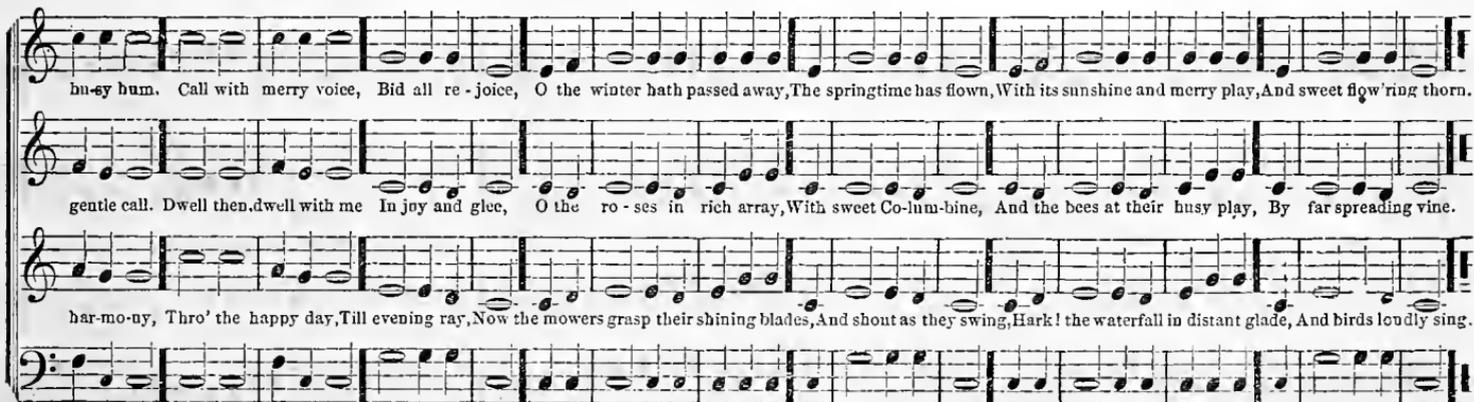
## O THE WINTER HAS PASSED AWAY.



1. O the winter hath passed away, The spring-time has flown With its sunshine and merry play, And sweet flow'ring thorn, Haste then summer come, Make each insect's

2. O the ros-es in rich array With sweet Co-lum-bine; And the bees at their bu-sy play, By far spreading vine; These, O summer, all Listen to thy

3. Now the mowers grasp their shining blades, And shout as they swing, Hark, the waterfall in distant glade, And birds loudly sing, Come then all a-gree, Swell the tuneful



bu-sy hum. Call with merry voice, Bid all re-joice, O the winter hath passed away, The springtime has flown, With its sunshine and merry play, And sweet flow'ring thorn.

gentle call. Dwell then, dwell with me In joy and glee, O the ro-ses in rich array, With sweet Co-lum-bine, And the bees at their busy play, By far spreading vine.

har-mo-ny, Thro' the happy day, Till evening ray, Now the mowers grasp their shining blades, And shout as they swing, Hark! the waterfall in distant glade, And birds loudly sing.

## PIECES FOR THE PRACTICE OF

## HARVEST HOME.

Harvest home! Harvest home! Hail the fruits of la - bor, Harvest home! Harvest home! Welcome friend and neigh - bor, Harvest home! Harvest home! Hail the fruits of la - bor,

The first system of the musical score for 'Harvest Home' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment in the right hand (treble clef), the vocal line with lyrics, and the piano accompaniment in the left hand (bass clef). The music is in G major and 2/4 time. The lyrics are: 'Harvest home! Harvest home! Hail the fruits of la - bor, Harvest home! Harvest home! Welcome friend and neigh - bor, Harvest home! Harvest home! Hail the fruits of la - bor,'.

Harvest home! Harvest home! Welcome friend and neighbor, Harvest home! Harvest home! Hail the fruits of la - bor, Harvest home! Harvest home! Welcome friend and neigh - bor.

The second system of the musical score continues the piece. It follows the same four-staff format as the first system. The lyrics are: 'Harvest home! Harvest home! Welcome friend and neighbor, Harvest home! Harvest home! Hail the fruits of la - bor, Harvest home! Harvest home! Welcome friend and neigh - bor.'.

## COME LET'S MAKE OUR VOICES RING.

1. Come let's make our voi - ces ring, Hur - rah, Hur-rah, Hur - rah, And sing the song we love to sing, Hur - rah, Hur-rah, Hur - rah,

2. Come from many a dis - tant road, Hur - rah, Hur-rah, Hur - rah, And come from many a bright a - bode, Hur - rah, Hur-rah, Hur - rah,

2. Come in spite of rain or snow, Hur - rah, Hur-rah, Hur - rah, In spite of all the rains that blow, Hur - rah, Hur-rah, Hur - rah,

For we love the sing-ing school, Our pleas-ant sing-ing school, We'll sing its praise in joy - ful lays, Hur - rah, Hur-rah, Hur - rah.

For we love the sing-ing school, Our pleas-ant sing-ing school, We'll sing its praise in joy - ful lays, Hur - rah, Hur-rah, Hur - rah.

For we love the sing-ing school, Our pleas-ant sing-ing school, We'll sing its praise in joy - ful lays, Hur - rah, Hur-rah, Hur - rah.

PIECES FOR THE PRACTICE OF  
MARK YE HOW THE QUIET LAKE.

1. { Mark ye how the quiet lake reflecteth hues of glory! Harken now to Chanticleer, who shrilly chants his story! } Now's the time for straying, Now's the time for playing,  
We'll away to glade and hill before the dewdrops dryeth, Shouting with the merry birds till echo loud replyeth. }

1. { Wisdom's ways are ways of bliss and ever full of pleasure, Long we've labored faithfully to win her golden treasure; } Though with hope aspiring, Though with zeal untiring,  
Dif-fi-cul-ty's wea-ry hill with vigor late as-cend-ing, To the palace Beautifu now cheerfully we're wending. }

Not a care de-tain-ing, Ne'er a tho't re-straining. { Joyfully our com-pa-ny up-on the mount we rally, Swift descend in forest shade to trace the lovely valley. }  
{ Drinking in the summer sweets now every where abounding, List'ning to the waterfall in distant glen resounding. }

As we're onward journeying, To the goal we're hurrying, { There are flow'rs along the road which pilgrims stoon to gather, There are bow'rs for sweet repose, amid the blooming heather. }  
{ There are many pleasant days and inanya rosy dawning, And with joy we tread the way, and bless life's pleasant morning. }

## HOW BLITHELY THE ECHOES.

1. How blithe-ly the eeh-oes o'er Gol-do's blue see, In-elin-ing on breez-es are waf-ted to me;  
 2. Now down to the lake sinks my wan-der-ing eye, And forth from the bo-som each sur-row and sigh;

3. Be-hold how the herds-men are guid-ing a--long, Their kine from the pas-ture with laugh-ter and song;

4. O, love-li-est pic-ture! if e'er from thy home, All wea-ry and friendless I'm tempt-ed to roam,

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 3/8.

How glis-ten the mountains with gems on their brow, Re--fleet-ing the west with its beau-ti-ful glow.  
 Then mounts like the light-nig o'er sum-mits a--far, And views the white cloud-lets which float in the air.

And yon-der an is-let, all qui-et and green, And yon-der a brook-let in cool wood-y glen.

My heart thou shalt cher-ish, mine eye thou shalt cheer, For Na-ture, thy friendships are ev--er sin-cere.

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 3/8.

## PIECES FOR THE PRACTICE OF

## MOONLIGHT.

1. The day, the day is darkling, Hi - o, hi - o, we'll row Across the waters sparkling, In chaste Dian - a's glow. Lo! the clouds our coming

2. Now far and farther sweeping, Hi - o, hi - o, we row, The wavelets round us leaping, And dancing, as we go; But in darkness all a -

3. Now from the waves uprising, Hi - o, hi - o, we row, Her beauty all sur - pris - ing, Illumes the waste be - low, Goddess dart thy lightsome

wait, And the gem-like stars are set, Fair on evening's gentle brow, Fair on evening's gentle brow.

wait, Till the night-queen rise in state, Till the east begins to glow, Till the east begins to glow.

beam, Till the waves with silver gleam, On the joyous path we go, On the joyous path we go.

**NOTE.** When singing by syllables, this piece should be sung slowly, and with three beats in a measure. When sung with words it should be sung very fast.

## MARCH.

Words and music by  
J. C. JOHNSON.

Fine.

1. Ho! for the stormy cold March days! Aye, there is nothing like them: Loud let us shout and sing their praise, March is so proud and free!

2. Ho! for the field! ye far - mers now, Cheer on your pa - tient ox - en; Deep in the fur - row drive the plow, Strive for the har - vest fair!

3. Hark! how the warning E - qui - nox Calls from the east - ern o - cean; Stand to your arms, ye time-worn rocks, On - ward the mad waves puur,

D. C.

Snow-y, blow - y, whee-zy, bree-zy, Sweeping up the win-ter's snow, Freezing, pleasing, teasing, un - ceasing, How do the wild winds blow!

Winging, sing-ing, springing, clinging, On the spray sweet birds are seen, Driv-ing, fly - ing, win-ter de - fy - ing, Winds sweep' the meadow green.

Rush-ing, splash-ing, surg-ing, crush-ing, Thund'ring on the coast so strong, Boil-ing, toil-ing, fierce-ly re - coil - ing, Wild dash the waves a - long.

## PIECES FOR THE PRACTICE OF

## THE VALLEY BROOK.

*Allegro.*

1. Deep, 'mid the glens of the mountain-land hid - ing, Brook in the wil - der-ness, swift thou art glid - ing ; Un - der the birch-en bough

*mf*

2. Up shoots the jes - sa - mine grace-ful-ly twin - ing, Soft on the mos - sy bank, sunbeams are shin - ing ; Grows the white vi - o - lets

hid-ing for aye, Murmur-ing soft-ly when zephyr is nigh, Beau-ti - ful, Love-ly, lovely, wild and the free,

wash'd by the spray, Thro' the green arches, brook, hasteo a - way, Beau-ti - ful, Beau-ti-ful scene... . . . of the wild and the free.

Love - ly, love-ly,

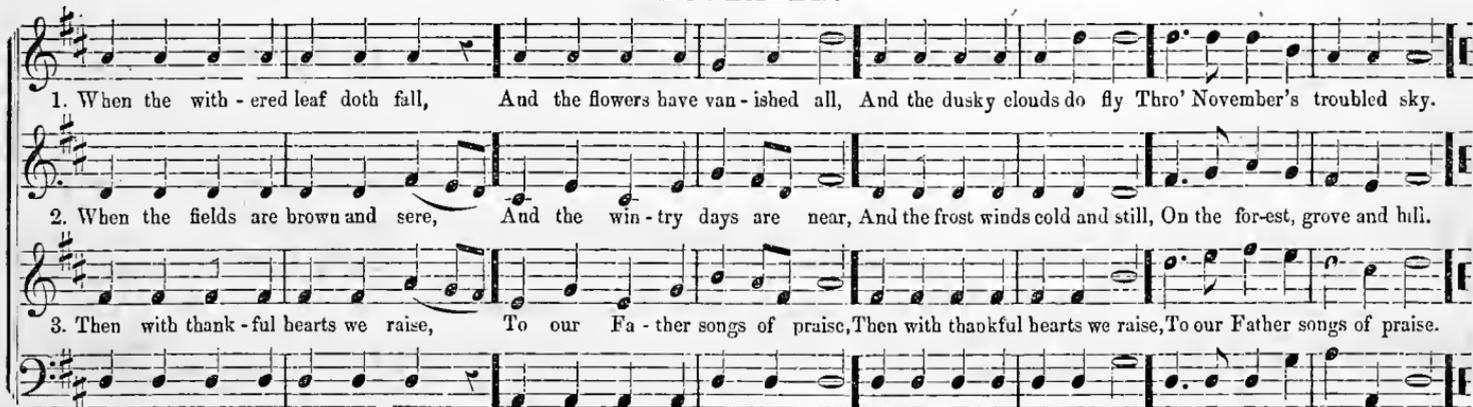


murmur-ing soft-ly, as zephyrs float by, Beau-ti-ful, love-ly, love-ly, wild and the free.

Thro' the green arches, brook hastens a-way. Beau-ti-ful, Love-ly, love-ly, wild and the free.

Beau-ti-ful scene..... of the wild and the free.

## NOVEMBER.



1. When the with-ered leaf doth fall, And the flowers have van-ished all, And the dusky clouds do fly Thro' November's troubled sky.

2. When the fields are brown and sere, And the win-try days are near, And the frost winds cold and still, On the for-est, grove and hill.

3. Then with thank-ful hearts we raise, To our Fa-ther songs of praise, Then with thankful hearts we raise, To our Father songs of praise.

## PIECES FOR THE PRACTICE OF

## NOW WIND THE MERRY HORN.

WEBER

For in the

1. Now wind the mer-ry horn, Now wind the mer-ry horn, A-wake! 'tis ear-ly morn, For yon-der in the

2. Now wind the mer-ry horn, Now wind the mer-ry horn, A-wake in ear-ly morn, The stran-ger land too

The land too

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line at the top, followed by two piano accompaniment staves (treble and bass clef), and a bass line at the bottom. The music is in 6/8 time with a key signature of one sharp (F#). The lyrics are split across the staves, with the vocal line having two verses. The first verse ends with 'For in the' above the staff. The second verse ends with 'The land too' below the staff.

Our moun-tains

east-ern skies are the moun-tains blue, the home we prize, Our na-tive moun-tains fair and blue, rise proud-ly to the view.

long we've trod, and we gui-ly press the home-ward road, And yon-der dis-tant moun-tains blue, rise fair-ly to the view.

And von-der

Detailed description: This block contains the second system of the musical score. It features four staves: a vocal line at the top, followed by two piano accompaniment staves (treble and bass clef), and a bass line at the bottom. The music continues in the same 6/8 time and key signature. The lyrics are split across the staves, with the vocal line having two verses. The first verse ends with 'Our moun-tains' above the staff. The second verse ends with 'And von-der' below the staff.

O glad-ly we o - bey the call, A - way, a - way..... On  
 A - way, A - way..... O glad - ly we o - bey the call.

to our moun-tain home, On to our mountain home. The fer - tile plain al - lures in vain, A - way to our home, a - way, The  
 On to our na - tive home, The fer - tile plain al - lures in vain, A - way to our home, a - way, The

fer - tile plain al - lures in vain, A - way to our homes, a - way, a - way.

fer - tile plain al - lures in vain, A - way to our homes, a - way, a - way.

## FRIENDLY DAWNS THE MORNING.

CHERUBINI.

1. Friendly dawns the morning, Nature smiles, adorning This bri - dal day. { Sunshine and hap - py weath - er } nev - er more a cloud a - rise To dim their skies.  
 { Bless these true heart together, O }

2. Ev - er now be faith - ful, Ev - er now be truth - ful, Ye hap - py pair! { Or on the mountain gai - ly, } cheer - ful - ly in sym - pa - thy, Your bur deas share.  
 { Or in the gloom - y val - ley, O }

3. Pas - tor, speak thy bless - ing! Happy hearts possessing, Each oth - ers' love. { Long may they keep it pure - ly, } ho - ly bonds their souls unite, Like those a - hore!  
 { Long may af - fee - tion sure - ly, In }

## "HAIL, HAPPY DAY! THOU DAY OF HOLY REST."

1. Hail, happy day! thou day of holy rest, What heavenly peace and transports fill our breast! When Christ, the God of grace in love descends, And kindly holds communion with his friends.

2. Let earth and all its van - i - ties be gone, Move from my sight, and leave my soul a - lone; Its flat't'ring, fading glories I des - pise, And to im - mor - tal beauties turn my eyes.

3. Fain would I mount and pen - e - trate the skies, And on my Saviour's glories fix my eyes: Oh! meet my ris - ing soul, thou God of love, And waft it to the blissful realms a - bove.

## "AGAIN THE DAY RETURNS OF HOLY REST."

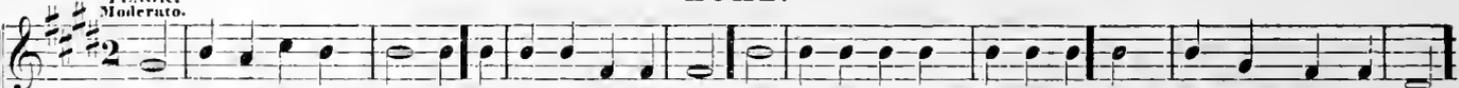
1. Again the day returns of ho - ly rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be pi - e - ty, and all be peace.

2. Let us devote this con - se - crat - ed day, To learn his will, and all we learn o - bey; So shall he hear, when fervently we raise Our sup - pli - cations, and our songs of praise.

3. Father of heav'n! in whom our hopes confide, Whose pow'r defends us, and whose precepts guide; In life our Guardian, and in death our Friend; Glory supreme be thine, till time shall  
end.

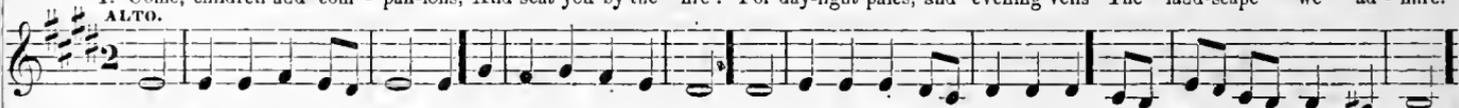
PIECES FOR THE PRACTICE OF  
HOME.

**TENOR.**  
*Moderato.*



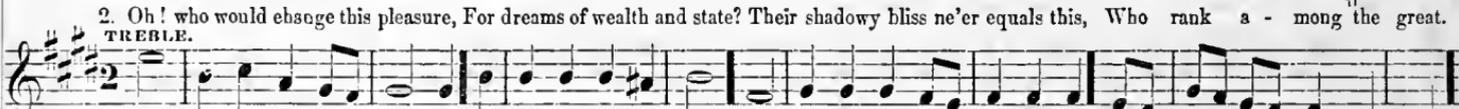
1. Come, children and com - panions, And seat you by the fire : For day-light pales, and evening veils The land-seape we ad - mire.

**ALTO.**



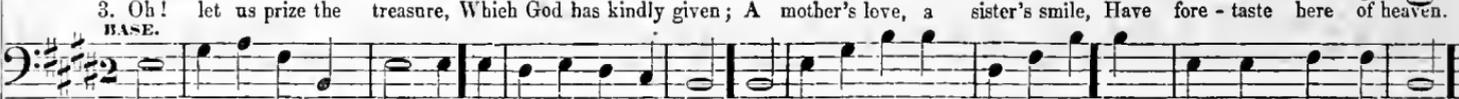
2. Oh ! who would esoge this pleasure, For dreams of wealth and state? Their shadowy bliss ne'er equals this, Who rank a - mong the great.

**TREBLE.**



3. Oh ! let us prize the treasure, Which God has kindly given ; A mother's love, a sister's smile, Have fore - taste here of heaven.

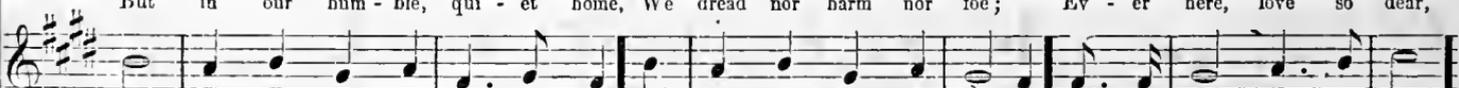
**BASE.**



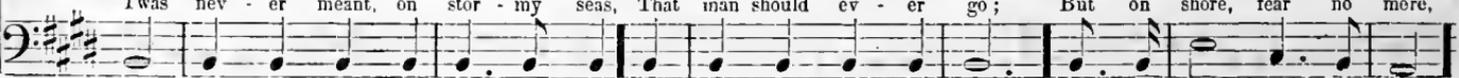

'Tis pleas - ant thus to seek at eve, The hearth we love so well ; Mem' - ries dear, clus - ter here,



But in our hum - ble, qui - et home, We dread nor harm nor foe ; Ev - er here, love so dear,



'Twas nev - er meant, on stor - my seas, That man should ev - er go ; But on shore, fear no mere,



*pp*

Mem'ries dear, clus - ter here, Mem' - ries dear, clus - ter here, And sweet thoughts of love do flow, blow, flow,

Ev - er here, love so dear, Ev - er here, love so dear, And what cheer - ful thoughts do flow!.....

But on shore, fear no more, But on shore, fear no more, When the world's wild tem - pests blow,

*Repet. ff*

And sweet thoughts of love do flow, blow, flow, And sweet thoughts of love do flow, And sweet thoughts of love do flow

And what cheerful thoughts do flow,..... And what cheerful thoughts do flow, And what cheerful thoughts do flow.

When the world's wild tempests blow, When the world's wild tempests blow, When the world's wild tempests blow.

*m* No. 1.

*p* No. 2.

*pp* No. 3.

*f* No. 4.

*ff* No. 5.

*Tenuto. p* No. 6.

*Tenuto. f* No. 7.

*Cres.* No. 8.

*Dim.* No. 9.

No. 10. *Ritard.*

No. 11. *Accel.*

*m ff p* No. 12. *pp mf mp f*

*Tenuto. pp* No. 13. *Cres. Tenuto. ff*

No. 14. *Ritard. A Tempo. Ritard. A Tempo.*

No. 15. *Accel. A Tempo. Accel. A Tempo.*

No. 16.

# MUSICAL NOTATION. SECOND COURSE.

## TO SINGING SCHOOL TEACHERS.

There are *three* purposes for which one may wish to acquire a knowledge of musical notation, viz.: *to play*, (an instrument,) *to sing*, and *to compose music*. To be able to *play* from the printed characters in a music-book, one must be sufficiently acquainted with musical notation to know *what tone to produce* on his instrument, and *how long to make the tone* after he has produced it. To *sing* from the printed characters in a music-book, (or, by note, as it is usually called,) one must be sufficiently acquainted with musical notation to know *what tone of the scale to sing*, and *how long to make the tone* when he is singing it. To be able to *compose* music, one *must be familiar with the whole subject of musical notation*, with its philosophy, and the reasons for all its innumerable arrangements and combinations. In all systems for the instruction of singing classes which have heretofore been published, (at least as far as the author of this work is aware,) two GREAT FUNDAMENTAL ERRORS have been made, which almost entirely destroy their usefulness. The first of these great errors, is, *compelling those who wish to learn to SING, to study that system of musical notation which is necessary in order to learn to COMPOSE*. That knowledge of musical notation which it is necessary to acquire in order to learn to *sing*, is a very short, a very easy, and a readily acquired knowledge. Just enough acquaintance with the printed musical characters to know which tone of the scale must be sung, and how much time must be occupied in singing it. No farther acquaintance with musical notation is necessary for a *singer*, nor will any more extended knowledge of it have the *least effect* upon his singing. That knowledge of musical notation which it is necessary to acquire in order to learn to *compose*, is a very long, a very difficult, and a slowly acquired knowledge, imparting to the student the clearest and most minute knowledge of everything which can be known in reference to the subject. The *composer* must know how to use the notes so as to make a tune. The *singer* needs only to know what tone the notes represent, so that he may sing a tune that is made. It is remarkable that authors of singing books should have made such an error, as to compel those who study their systems in order to learn to *sing*, to learn that system of musical notation necessary in order to learn to make a tune. As well might the

author of a piano-forte instruction book insist that those who use his system shall learn to make a piano in order to be able to play one, as for the author of a singing-book to insist that his pupils shall learn that system of musical notation, necessary for those who learn to compose tunes, in order that they may be able to sing tunes which are already composed. The department of musical notation in singing-books which have heretofore been published, (as far as the author's acquaintance extends,) have contained a great deal of superfluous matter—matter which belongs to the Department of Musical Notation in a book which teaches *Musical Composition*, instead of matter which belongs to the Department of Musical Notation, in a book which teaches *singing*. *It is claimed that in this book, the department of musical notation contains just that matter which it is necessary to learn in order to learn to SING, and not a word more.*

The second great error, made in the systems of instruction which are found in the singing books to which allusion has been made, is the very singular and very remarkable one of teaching that *the department of musical notation is the only department it is necessary to study in order to learn to SING!* It would not be so remarkable, perhaps, if such a claim had been made for the *second* department, (the cultivation of the voice,) because if a person should study that and none of the other departments, he certainly would learn to sing; but it is indeed surprising that the singing-books in question should have claimed that the study of the *first* department is alone necessary in order to acquire the ability to *sing*. This great error is the more remarkable from the fact that not a single author of an instrumental instruction book which has been published in this country has committed this error. In not a single instance has an instrumental instruction book asserted that the study of musical notation will enable a man to play the piano or any other instrument. Yet the study of musical notation will do just as much towards making a man a piano-forte player as it will do towards making him a singer. A thorough knowledge of musical notation will do just as much towards enabling a person to finger a piano as it will towards enabling a person to manage the organs of his mouth and throat, which is in both instances nothing at all. It is the study of the department of *fingerling*, which imparts to a piano-forte player the *ability* to play, and the study of all the departments combined which makes him a finished player. It is the study

of the department of the *cultivation of the voice*, (not the department of musical notation.) which imparts to the singer the *ability* to sing, and the study of all the departments combined which makes him a finished singer.

*It is claimed that in this book, all the departments of vocal music are presented, and not one alone as in other books.* It is also claimed, that in this book the department of musical notation is placed in the secondary position which its comparatively inferior importance demands, instead of being made of so much importance as to supercede all the other departments, while the department of the cultivation of the voice and the other departments are assigned the prominence which their paramount importance demands.

## CHAPTER I.

### MUSICAL NOTATION AS USED IN SINGING.

THE teacher's task in the study of musical notation is principally to train the *eye* of the pupil, training it to that quickness and certainty of sight which will enable him to tell instantly what every note and every position of a note means. The ability to sing every tone is imparted by the study of the second department. The ability to tell readily what tone the notes indicate must be sung, is imparted by the study of the first department. The first course of the department of musical notation, which commences on page 6 and ends on page 20, is designed to accustom the eye and the mind to deciding quickly what tone each note represents. To make it more effective and leave the mind strongly impressed with the positions of the notes representing the tones of the different keys upon the staff, neither the base clef nor the chromatic scale are introduced into the first course, but the singer's mind is left perfectly clear, to grasp the idea of the places upon the staff of the notes representing the legitimate tones of the scale in every key.

## CHAPTER II.

### THE CLEFS.

THE tones of the base part of tunes are usually so low that it is not convenient to write them on the staff as used for the other parts. It is customary to write the notes representing the tones of the base part in such an order that C is rep-

resented by a note on the second space, instead of on the added line below, as for the treble, alto, and tenor parts. To distinguish these two ways of representing the tones of the scale, characters called **CLEFS** are placed at the commencement of the staff, that which indicates that C is on the added line below being called the **TREBLE CLEF**, and that which indicates that C is on the second space being called the **BASE CLEF**.

#### THE TREBLE CLEF.

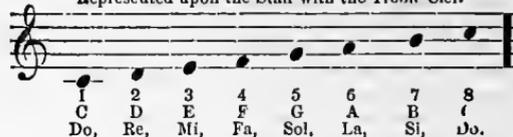


#### THE BASE CLEF.



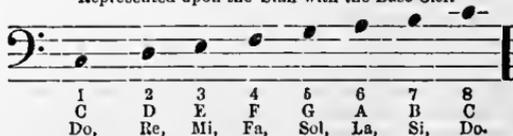
#### THE SCALE IN THE KEY OF C,

Represented upon the Staff with the Treble Clef.

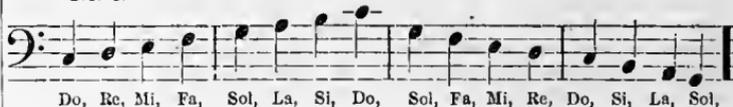


#### THE SCALE IN THE KEY OF C,

Represented upon the Staff with the Base Clef.



No. 1.



**NOTE.** Practice the base parts of the pieces which commence on page 54, which are in the key of C, and the base part which does not contain chromatics, of any tunes in the book in the key of C.

No. 2.

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

**NOTE.** Practice the base parts of the pieces, which commence on page 54, which are in the key of G, and the base part which does not contain chromatics, of any tunes in the book which are in the key of G.

No. 3.

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

**NOTE.** Practice the base parts of the pieces, which commence on page 54, which are in the key of D, and the base parts which do not contain chromatics, of any tunes in the book which are in the key of D.

**NOTE.** The base parts which do not contain chromatics, of any tunes in the book, can be used as exercises to impart the ability to sing from the base clef in all the other keys.

### CHAPTER III.

#### THE CHROMATIC SCALE.

**NOTE.** The following method for explaining the Chromatic scale is recommended. Let the teacher sing a tone, and then another tone a whole step above it. Then sing the first tone again, and another a half step above it. Repeat the exercise at different degrees of pitch until the pupils can clearly distinguish the difference of pitch between tones which are a whole step, and tones which are a half step apart. Use the syllable La, in singing each tone so that the pupils shall be guided entirely by the ear. Next, require the pupils to sing a tone, and then another a whole step above it. Then let them sing the first tone again and another a half step above it, repeating the exercise at different degrees of pitch, until they can readily sing the tones which are a whole step, and tones which are a half step apart. Now require them to sing ONE of the scale. Then a tone a whole step above it, (which will of course be TWO) then a tone a whole step above that, (THREE) then a tone a half step above that, (FOUR) then a tone a whole step above that, (FIVE) then a tone a whole step above that, (SIX) then a tone a whole step above that, (SEVEN) and then a tone a half step above that, (EIGHT) (Use the syllable La to every tone.) They will at once perceive the distances between the tones of the natural scale.

After the intervals between the tones of the scale are well understood, require them to sing ONE, and then a tone a half step above it. This will of course bring SHARP ONE to light. By the same process introduce all the other intermediate tones.

Tones between the tones of the scale are called INTERMEDIATE TONES.

The intermediate tones occur between those tones of the scale which are a whole step apart, viz, between One and Two, Two and Three, Four and Five, Five and Six, and Six and Seven.

As there are not lines and spaces enough in the staff to represent the tones of the scale and the Intermediate tones, the Intermediate tones are represented, by placing the note on the line or space which represents one of the tones of the scale between which the Intermediate tone belongs. Thus the Intermediate tone One and Two, is represented by a note placed upon the line or space which represents ONE, or upon the line or space which represents two. If the note representing the intermediate tone is placed upon the line or space which represents the lower of the two tones between which it belongs, a character called a SHARP (#) is placed before it, to show that it is a half step higher than that tone. If the note representing the intermediate tone, is placed upon the line or space which represents the higher of the two tones between which it belongs, a character called a FLAT (b) is placed before it, to show that it is a half step lower than that tone.

The intermediate tone between ONE and TWO.	The intermediate tone between TWO and THREE.	The intermediate tone between FOUR and FIVE.	The intermediate tone between FIVE and SIX.	The intermediate tone between SIX and SEVEN.
--	--	--	---	--

When the Intermediate tone between ONE and TWO, is represented by a note placed upon the line or space which represents ONE, it is called SHARP ONE. When it is represented by a note placed upon the line or space which represents TWO, it is called FLAT TWO.

When the Intermediate tone between TWO and THREE is represented by a note placed upon the line or space which represents TWO, it is called SHARP TWO. When it is represented by a note placed upon the line or space which represents Three, it is called FLAT THREE.

When the Intermediate tone between Four and Five is represented by a note placed upon the line or space which represents Four, it is called SHARP FOUR. When it is represented by a note placed upon the line or space which represents Five, it is called FLAT FIVE. When the intermediate tone between Five and Six is represented by a note placed upon the line or space which represents Five, it is called SHARP FIVE. When it is placed upon the line or space which represents Six, it is called FLAT SIX.

When the Intermediate tone between *Six* and *Seven*, is represented by a note placed upon the line or space which represents *Six*, it is called SHARP SIX. When it is represented by a note placed upon the line or space which represents *Seven*, it is called FLAT SEVEN.

When the Intermediate tones are named by numerals, the terms Flat and Sharp are placed *before* the numeral. Thus *Sharp One*, *Flat Three*, &c. When the Intermediate tones are named by letters, the terms Flat and Sharp are placed *after* the letter. Thus, *C Sharp*, *E Flat*, &c.

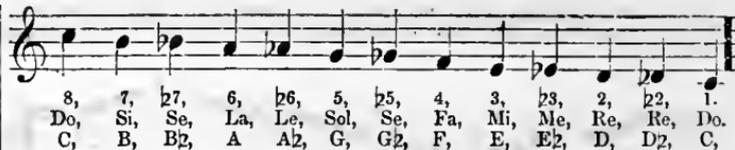
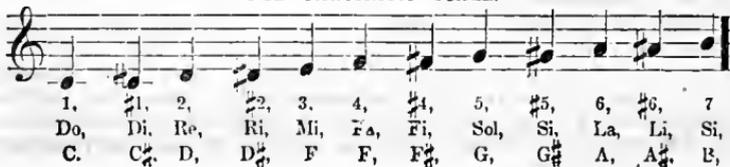
When the Intermediate tone is represented by a note placed upon the line or space which represents the lower of the two tones of the scale between which it belongs, a syllable is used to it, formed by changing the termination of the syllable of the *tone of the scale* represented on the line or space to *ee*. Thus, as the syllable sung to *One* is Do, the syllable sung to *Sharp One*, must be Dee (Spelled Di.)



When the Intermediate tone is represented by a note placed on the line or space which represents the upper of the two tones of the scale between which it belongs, a syllable is used to it, formed by changing the termination of the *tone of the scale* represented by the line or space to *ay*. Thus as the syllable sung to *Three* is Mi, the syllable sung to *Flat Three* is May, (Spelled Mo.)



## THE CHROMATIC SCALE.



The term "Chromatic Scale," is applied to a Scale combining the tones of the Scale, and the intermediate tones. It is customary to write it ascending with sharps, and descending with flats. There is in reality no such thing as a Chromatic Scale; for a sharp or flat introduced in a tune, as really changes the key, as if introduced in the signature. As, however, a knowledge of the science of Harmony is indispensable in order to tell with certainty when the key changes, and what it changes to, the device of the Chromatic Scale is used to enable singers to sing the tones correctly, without being obliged to study the science of Harmony, a study requiring vastly more time than singers are able to devote to the study of mere theory.

## CONCLUDING NOTE.

In a book like the "Key-stone Collection," it is of course, impossible, to print practical Exercises on all the subjects properly belonging to the Department of Musical Notation. The method has been adopted, therefore, of dividing this Department into two courses. The first course, which commences on page 6 and ends on page 20, contains all the exercises for practice, necessary to make the pupils *practically* familiar with it. In the Second Course, commencing on page 71, the teacher should explain all points connected with Musical Notation, not contained in the First Course, and practice them by using tunes in which they occur. A better way still will be, to make the pupils thoroughly familiar with the First Course, and with the Clefs and Chromatic Scale of the Second Course, and then simply explain other points, when they occur in tunes which the school are engaged in practicing. For example, if Willard, page 164, is to be practiced, explain dotted eighth notes, if they have not been explained before. And so on, with anything which may occur in a tune, with which the pupils are not familiar. See page 5.

END OF SECOND COURSE IN MUSICAL NOTATION.

THE  
KEY-STONE COLLECTION.

OLD HUNDRED. L. M.

1. Be thou, O God! ex - alt - ed high; And, as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o - beyed.

2. O God! my heart is fixed, 'tis bent Its thankful tribute to present; And, with my heart, my voice I'll raise To thee my God! in songs of praise.

3. Thy praises, Lord, I will resound To all the listening nations round: Thy mercy highest heav'n transcends; Thy truth beyond the clouds extends.

6 7 6

Allegro.

1. Je - sus shall reign where'er the sun Doth his successive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

2. For him shall endless prayer be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With eve - ry morning sac - ri - fice.

3. Peo - ple and realms of eve - ry tongue Dwell on his love with sweetest song; And in fact voi - ces shall proclaim Their ear - ly bless - ings on his name.

Unison. 6/4 6/4 6 # 4/2 6/4 6/4 6

## HOMER. L. M.

A. N. JOHNSON.

1. Why will ye waste on trifling cares That life which God's compassion spares? While, in the various range of thought, The one thing need - ful is for - got?

2. Shall God in - vite you from a - bove? Shall Je - sus urge his dying love? Shall troubled conscience give you pain? And all these please u - nite in vain?

3. Not so your eyes will al - ways view Those objects which you now pur - sue; Not so will heav'n and hell ap - pear When death's de - ci - sive hour is near.

6/4 6/4 7 6/4 7 6 6/4 6/4

1. Stand up, my soul, shake off thy fears, And gird the gos-pel ar - mor on; March to the gates of end - less joy, Where Jesus thy great Cap - tain's gone.

2. Hell and thy sins re - sist thy course; But hell and sin are van-quisted foes; Thy Jesus nailed them to the cross, And sung the tri-umph when he rose.

3. Then let my soul march bold - ly on, Press forward to the heaven - ly gate; There peace and joy e - ter - nal reign, And glittering robes for conquerors wait.

6 Unison, 6 Unison. 6 6 6/4 6/4 6 6/4 6/4

SYMONDS. L. M.

1. Jesus shall reign where'er the sun Doth his sue - cessive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more,

2. For him shall endless pray'r be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With eve-ry morning sac - ri - fice.

3. People and realms of eve - ry tongue Dwell on his love with sweetest song; And infant voi - ces shall proclaim Their ear-ly blessings on his name.

3/4 6 6 # 6/4 6/4 # # 4/2 6 6/4 7

1. Wake, O my soul and hail the morn, For un-to us a Saviour's born; See, how the angels wing their way, To usher in the glo-ri-ous day!

2. Hark! what sweet music, what a song, Sounds from the bright, celestial throng! Sweet song, whose melting sounds impart Joy to each raptured, listening heart.

3. Come, join the an - gels in the sky, Glo-ry to God, who reigns on high; Let peace and love on earth abound, While time revolves and years roll round.

8 6 7 6

## GAST. L. M.

1. Nature, with all her powers, shall sing Her great Cre - a - tor and her King; Nor air, nor earth, nor skies, nor seas De - ny the tribute of their praise, De - ny the trib - ute of their praise.

2. Ye ser-aphs, who sit near his throne, Be - gin to make his glories known, Tune high your harps, and spread the sound Throughout creation's utmost bound, Throughout creation's utmost bound.

3. Oh! may our ardent Zeal em - ploy Our loftiest thoughts, and loudest songs; Let there be sung, with warm-est joy, Hosanna from ten thousand tongues, Ho - san - na from ten thousand tongues.

3 6 6 7 6 4

Zi - on, awake!—thy strength renew, Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine!

Zi - on, awake!—thy strength renew, Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine!

5 6 6 6 6 4 7

Soon shall thy radiance stream a - far, Wide as the heathen nations are, Gentiles and kings thy light shall view: All shall admire and love thee too.

Soon shall thy radiance stream a - far, Wide as the heathen nations are, Gentiles and kings thy light shall view: All shall admire and love thee too.

6 4 7 6 6 4 7

1. My soul, thy great cre-a - tor praise; When clothed in his ce - les - tial rays, He in full maj - es - ty ap - pears, And like a robe his glo - ry wears.

2. How strange thy works! how great thy skill, While every land thy riches fill: Thy wis - dom round the world we see— This spacious earth is full of thee.

3. How aw - ful are thy glorious ways! Thou, Lord, art dreadful in thy praise! Yet humble souls may seek thy face, And tell their wants to sovereign grace.

6 6 7 3 6 6 6 # 6 6 3 6 8 7 6 6 6 7

## ABBOT. L. M.

1. The Lord is come, the heavens proclaim His birth, the nations learn his name: An unknown star di - rects the road of eastern sa - ges to their God.

2. All ye bright armies of the skies, Go, worship where the Saviour lies: An - gels and kings be - fore him bow, Those gods on high, and gods be - low.

3. Let i - dols tot - ter to the ground, And their own worshippers confound, Zi - on shall still his glo - ries sing, And earth con - fess her sov - reign king.

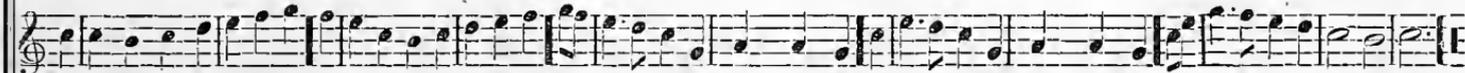
6 5 6 6 5 6 7 2 6 6 7 6 6 6 6 5 6 6 5 6 7 2 6 6 7 6



1. A - rise ' a - rise — with joy survey The glo - ry of the lat - ter day: Al - rea - dy is the dawn be - gun Which marks at hand a ris - ing sun, Which marks at hand a ris - ing sun!  
 2. 'Behold the way!' 'Ve heralds, cry: Spare not, but lift your voices high: Convey the sound from pole to pole, 'Glad tidings,' to the cap - tive soul, Glad tidings, to the cap - tive soul.



3. The north gives up, the south no more Keeps back her consecrated store: From east to west tho mes - sage runs, And ei - ther In - dia yields her sons, And either India yields her sons.



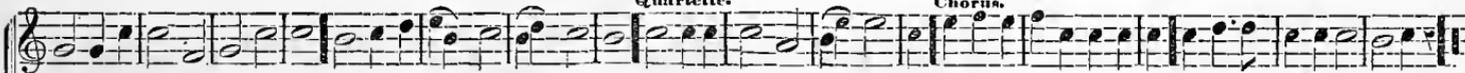
4. An - spic - ious dawn! thy ris - ing rey With joy we view, and hail the day: Great Sun of Righteousness! a - rise, And fill the world with glad sur - prise, And fill the world with glad sur - prise.



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

## SHEPHERD. L. M.

Arranged by A. N. JOHNSON.



1. Je - sus shall reign where'er the sun Doth his suc - ces - sive jour - neys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more, Till moon shall wax and wane no more.



2. Peo - ple and realms of eve - ry tongue Dwell on his love with sweetest song; And Infant voi - ces shall proclaim Their early blessings on his name, Their ear - ly blessings on his name.



3. Let eve - ry creature rise and bring Pe - cn - liar hon - ors to our King: An - gels descend with songs a - gain, And earth repeat the loud Amen, And earth re - peat the loud A - men.





1. Come let our voi - ees join, to raise A sa - cred song of sol - emn praise ;  
 God is a sovereign king, re - hearse (OMIT.) . . . . . His hon - or in ex - alt - ed verse.



2. Come let our souls ad - dress the Lord, Who fram'd our na - ture with his rod,  
 He is our shepherd, we the sheep, (OMIT.) . . . . . His mer - ey choose, his pastures keep.



3. Come let us hear his voice to - day, The counsels of his love o - bey,  
 Nor let our hard - est hearts re - new, (OMIT.) . . . . . The sins and plagues that Is - rael knew.

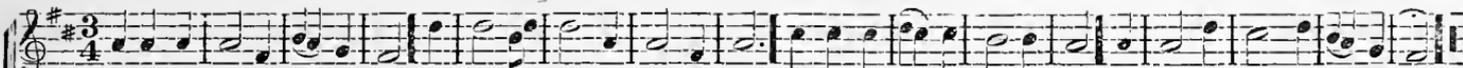


5. Come, seize the promise while it waits, And march to Zi - on's her - ald gates,  
 Be - lieve and take the prom - ised rest, (OMIT.) . . . . . Glo - ry and be for - ev - er blest.



4. Look back, my soul, with ho - ly dread, And view those ancient reb - els dead,  
 Ac - cept the of - fered grace to - day, (OMIT.) . . . . . Nor lose the blessings by de - lay.

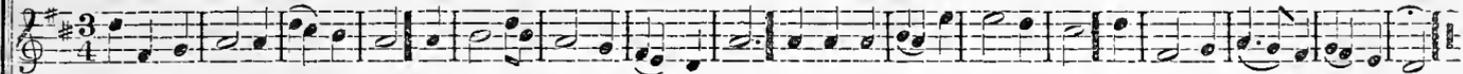




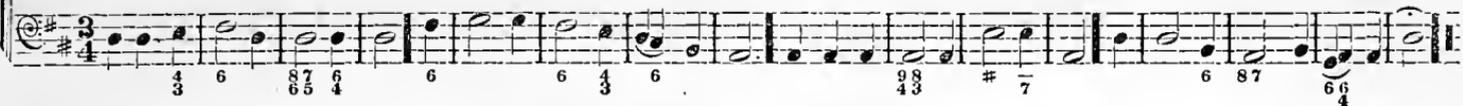
1. Great is the Lord! what tongue can frame An \* hon - or e - qual to his name? How aw - ful are his glorious ways! The Lord is dread - ful in his praise!



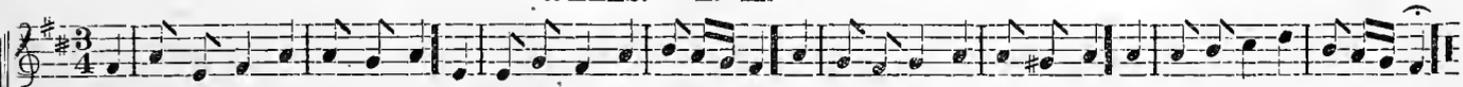
2. The world's foundations by his hand Were laid, and shall for - ev - er stand; The swelling billows know their bound, While to his praise they roll a - round.



3: Vast are thy works, al - mighty Lord! All na - ture rests up - on thy word; And clouds, and storms, and fire o - bey Thy wise and all - con - troll - ing sway.



WELLS. L. M.



1. Life is the time to serve the Lord, The time t' insure the great re - ward; And while the lamp holds out to burn, The vil - est sin - ner may re - turn.



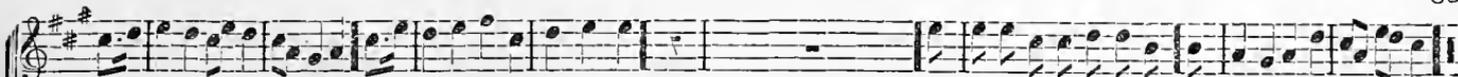
2. Life is the hour that God hath given T' escape from hell, and fly to heaven; The day of grace, and mortals may Secure the blessings of the day.



3. Then, what my thoughts design to do My hands, with all your might pursue; Since no device, nor work is found, Nor faith, nor hope, beneath the ground







1. Almighty Ru-ler of the skies, Thro' all the earth thy name is spread, And thine eternal glories rise, Above the heavens thy hands have made, Above the heavens, &c.



2. To thee the voices of the young Their sounding notes of honor raise; And babes, with uninstrcted tongue, Declare the wonders of thy praise, Declare the wonders of thy praise.

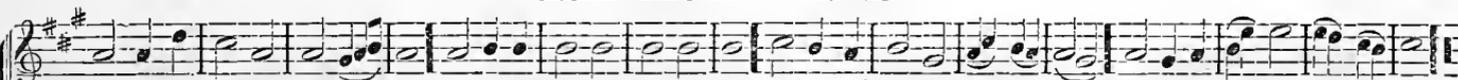


3. Amidst thy temple children throng To see their great Redeemer's face; The Son of David is their song, And loud hosannas fill the place, And loud hosannas fill the place.

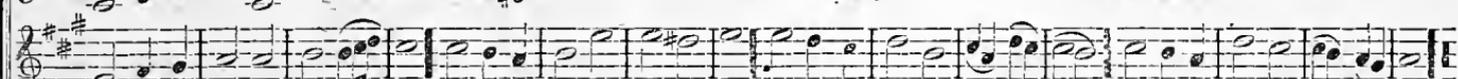


6 6 6 4 6 6 6 4 7 6 6 8 7

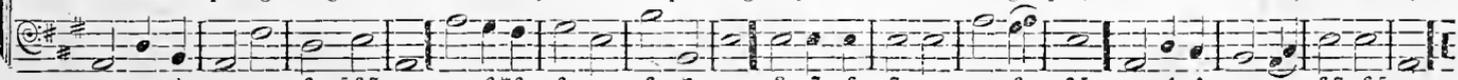
ELLENTHORPE. L. M.



1. Say how may earth and heaven u - nite, And how shall man with angels join? What like har-mo-nions may be found, Discordant natres to com-bine.



2. Loud swell the pealing or - gan's notes, Breath forth your souls in raptures high, In praises men with an - gels join, Music's the lan - guage of the sky.



1 6 5 3 4 5 6 # 6 6 6 4 # 6 7 6 7 6 4 3 4 3 6 4 3 4 5

1. Oh come, loud anthems let us sing, Loud thanks to our Al-migh-ty King; For we our vo-ees high should raise, When our salvation's rock we praise.

2. In - to his pres-ence let us haste, To thank him for his fa-vors past; To him ad-dress, in joy-ful song, Praises which to his name be-long.

3. Oh let us to his courts re-pair, And bow with ad - o - ra - tion there; Down on our knees, de-vout - ly, all Be-fore the Lord our Mak-er fall.

Unison.  $\frac{6}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{\#6}{4}$   $\frac{6\#1}{2}$   $\frac{6\#1}{4}$   $\frac{6}{8}$   $\#$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{7}{4}$

## UNION ST. L. M.

H. W. WOOD.

1. Oh praise the Lord in that blest place, From whence his good - ness large ly flows; Praise him in heaven, where he his face, Unveiled in per-fect glo - ry shows.

2. Praise him for all the migh-ty acts, Which he in our be-half hath done; His kindness this re-turn ex - acts, With which our praise should e - qual run.

3. Let all who vi - tal breath en - joy, The breath he doth to them afford. In rest re-turs of praise em-ploy; Let eve - ry creature praise the Lord.

1. All power and grace to God be - long; He is my strength, and he my song: He comes, my Saviour, from his throne, He comes to bring sal - va - tion down.

2. Lo! rising from the tents of men, The voice of joy re - sounds a - gain: His saints with him the triumph claim, And shout salva - tion to his name.

3. His own right hand its strength displays, In acts of val - or and of grace: The cross, the tomb, the throne, declare How vast his power and glo - ry are.

6 6 4 3 6 6 7 6 6 6

## SONORA. L. M.

M. SLASON, Bloomington, Ill.

*Slow and Solemn.*

1. My God, how endless is thy love! Thy gifts are eve - ry evening new; And morning mercies from above Gent - ly dis - till like ear - ly dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word restores the light, And quickens all my drowsy powers.

3. I yield my powers to thy command, To thee I con - secrate my days; Perpetual blessings from thine hand Demand per - petual songs of praise.

7 6 7 7 6 4 7 6 6 6 6 6 7

1. The Lord is come, the heav'n's proclaim His birth, the nations learn his name: An unknown star di-rects the road Of eastern sa-ges to their God

2. All ye bright armies of the skies, Go, worship where the Saviour lies: Angels and kings be-fore him bow, Those gods on high, and gods be-low.

3. Let i-dols tot-ter to the ground, And their own worshippers confound; Zi-on shall still his glo-ries sing, And earth confess her sovereign king.

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

## UXBRIDGE. L. M.

L. MASON.

1. Come, dearest Lord, and bless this day, Come bear our thoughts from earth away: Now let our noblest passions rise With ar-dor to their na-tive skies

2. Come, Ho-ly Spir-it, all di-vine, With rays of light up-on us shine; And let our waiting souls be blest, On this sweet day of sa-cred rest.

3. Then, when our Sabbaths here are o'er, And we ar-rive on Canaan's shore, With all the ransomed, we shall spend A Sabbath which shall nev-er end.

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

1. The spacious firmament on high, With all the blue e - the - real sky, And spangled heav'ns, a shining frame, Their great Ori - nal proclaim ;

2. Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly, to the listening earth, Repeats the sto - ry of her birth ;

3. What tho' in solemn silence all Move round this dark terrestrial ball— What tho' nor re - al voice, nor sound Amid their radiant orbs be found—

4 2 6 3 8 7 6 6 6 4 2 6 4 3 6 6 4 7

Th' unwearied sun, from day to day, Does his Cre - ator's pow'r dis - play, And publish - es to every land The work of an al - mighty hand.

While all the stars that round her burn, And all the planets, in their turn, Confirm the tidings, as they roll, And spread the truth from pole to pole.

In reason's ear they all re - joice, And ut - ter forth a glorious voice ; For ev - er singing, as they shine, "The hand that made us is Di - vine."

3 6 4 6 6 7

1. How pleasant—how di-vine-ly fair, O Lord of hosts, thy dwellings are: With long desire my spirit faints, To meet th' as-semblies of thy saints.

2. Blest are the saints, who sit on high, Around thy throne above the sky; Thy brightest glories shine above, And all their work is praise and love.

3. Blest are the men, whose hearts are set To find the way to Zion's gate: God is their strength, and thro' the road They lean up-on their help-er, God.

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with a treble clef and a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment with a bass clef and the same key signature. The time signature is 4/4. The lyrics are printed below the vocal staves, with line numbers 1, 2, and 3 corresponding to the three vocal parts.

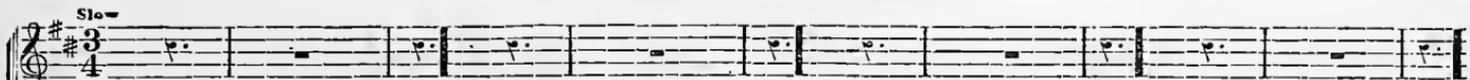
My flesh would rest in thine abode: My panting heart cries out for God: My God! my King! why should I be So far from all my joys and thee!

Blest are the souls, who find a place Within the temple of thy grace; There they be-hold thy gen-ler rays, And seek thy face, and learn thy praise.

Cheerful they walk with growing strength, Till all shall meet in heaven at length: Till all be-fore thy face ap-pear, And join in no-bler worship there.

The second system of the musical score consists of four staves. The top three staves are vocal lines, each with a treble clef and a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment with a bass clef and the same key signature. The time signature is 4/4. The lyrics are printed below the vocal staves, with line numbers 1, 2, and 3 corresponding to the three vocal parts.

*Slo.*

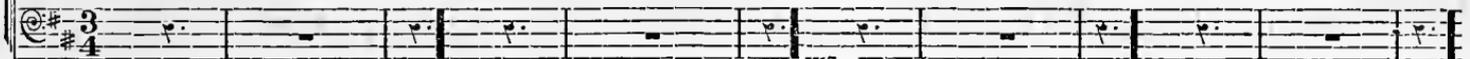


1. The heavens declare thy glo-ry, Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines;

*Duet.*



2. Sun, moon, and stars, convey thy praise Round all the earth—and nev-er stand; So when thy truth began its race, It touched and glanced on every land;




The roll - ing sun—the chang - ing light, And nights and days, thy power confess; But that blest volume thou hast writ Reveals thy justice and thy thy grace.



Nor shall thy spreading gos-pel rest, Till thro' the world thy truth has run; 'Till Christ has all the nations blest, Which see the light, or feel the sun.



*Unison.*

## MERRILL. L. M.

A. N. JOHNSON.

*pp* CHORUS.

1. Come, wea-ry souls, with sin op-pressed, Oh come! ac-cept the promised rest; The Saviour's gracious call obey, And cast your gloomy fears away, And cast your gloomy fears a-way.

2. Oppressed with guilt, a pain-ful load, Oh come, and bow be-fore your God! Di-vine compassion, mighty love, Will all the pain-ful load remove, Will all the pain-ful load re-move.

*Solo.* *pp* *Cres.*

3. Here mer-cy's boundless o-ccean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and endless peace, How rich the gift! how free the grace! How rich the gift! how free the grace!

## WRENTHAM. L. M.

HANDEL POND.

1. 'Twas from thy hand, my God I came, A work of such a curious frame: In me thy fear-ful wonders shine, And each proclaims thy skill di-vine.

2. Great God, my fee-ble na-ture pays Im-mor-tal trib-ute to thy praise, Thy thoughts of love to me surmount The power of numbers to re-count.

3. These on my heart are still impressed; With these I give mine eyes to rest; And at my wak-ing hour I find God and his love pos-sess my mind.

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

Coda for the last verse.

1. O there will be no night in Heaven, Of sorrow, sighing, or of tears, For he who for our sins was given, Will gently soothe our troubled fears.

2. And we will sing his prai-ses there, Where music fills the upper skies; And healing streams and flow'rets fair, Adorn the plains of par - a - dise.

87 6 6 4

WINDHAM. L. M

1. Broad is the road that leads to death, And thousands walk to - gether there; But wisdom shows a nar-row path, With here and there a trav-el-ler.

2. De - ny thy - self and take thy cross, Is the Redeemer's great command: Nature must count her gold but dross, If she would gain this heavenly land.

3. The fearful soul that tires and faints, And walks the ways of God no more, Is but esteemed almost a saint, And makes his own destruction sure.

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

Allegro.

1 Great God, whose u - ni - ver - sal sway The known and unknown worlds obey, Now give the kingdom to thy Son, Extend his power, ex - alt his throne.

2. As rain on meadows new - ly mown, So shall he send his influence down ; His grace, on fainting souls, distils, Like heavenly dew, on thirst - y hills.

3. The heathen lands, that lie beneath The shades of o - ver - spreading death, Revive at his first dawning light, And deserts blo - som at the sight.

6 6 6 7 4 7 6 6 8 6 6

## GROFF. C. M.

1 All - powerful, self - ex - ist - ent God, Who all ere - a - tion dost sustain ! Thou wast, and art, and art to come, And ev - er - last - ing is thy reign.

2. Fixed and e - ter - nal as thy days, Each glorious at - tri - bute divine, Thro' a - ges in - fi - nite shall still With un - di - minished lustre shine.

3 Fountain of be - ing ! Source of good ! Immu - ta - ble dost thou remain ; Nor can the shadow of a change Obscure the glo - ries of thy reign.

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



## BRENTFORD. L. M.

Be all my heart, and all my days, De - vo - ted to my Saviour's praise ; And let my glad o - bedience prove, How much I owe, how much I love.

The musical score for 'BRENTFORD. L. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part includes figured bass notation: 7, 6, 6, 5, 6, 6, 5.

## NAZARETH. L. M.

Re - turn, my soul and sweetly rest, On thy Al - mighty Father's breast ; The bounties of his grace adore, And count his wondrous mercies o'er.

The musical score for 'NAZARETH. L. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are written below the vocal staves. The piano part includes figured bass notation: 6 4, 8 7, 6 5 6, 8 7, 5, 4 6, 6 # 6, 7, 6 6 6 6, 6 7.

1. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice and strike each string, And to the solemn organ sing, And to the solemn organ sing.

2. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! Adore, and love, And praise the Lord.

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

ATLANTIC. L. M.

1. Je - ho-vah reigns, his throne is high, His robes are light and ma - jes - ty; His glo - ry shines with beams so bright, No mor - tal can sus - tain the sight.

2. His ter - rors keep the world in awe; His jus - tice guards his ho - ly law; His love re - veals a smil - ing face, His truth and promise seal the grace.

3. Thro' all his works his wisdom shines, And baffles Satan's deep de - signs; His power is sovereign to ful - fil The no - blest counsels of his will.

[12] 6 6 5 6 4 6 6 6 7 6 5 6 5 7 4 3 5 4 8 6 5 6 5 6 6 5 5

1. E - ter - nal God—ee - les-tial King, Ex - alt - ed be thy glo-rious name ; Let hosts in heav'n thy praises sing, And saints on earth thy love proclaim.

2. My heart is fixed on thee, my God, I rest my hope on thee a - lone ; I'll spread thy sacred truths a-broad, To all mankind thy love make know.

3. Awake my tongue—a-wake, my lyre, With morning's earliest dawn a - rise ; To songs of joy my soul in - spire, And swell your music to the skies.

7 6 6 7 8 6 7 7

## LANESVILLE. L. M.

J. OSGOOD.

Quartette. Chorus.

1. Sweet harp of Ju-dah, shall thy sound No more be heard on earth-ly ground, No mor-tal raise the lay a-gain That rung thro' Judah's sainted reign, That rung thro' Ju-dah's saint-ed reign.

2. No! for to high-er worlds be-long The won-ders of thy sa-cred song: Thy propbet hards might sweep thy chords, Thy glorious burthen was the Lord's. Thy glorious burthen was the Lord's.

3. Tho' faint-ly swell thy notes sub-lime ; Far dis-tant down the stream of time ; Yet, to our ears the sounds are gir'o, And ev'n thy echo tells of heav'o, And ev'n thy ech - o tells of heav'n.

4. Thro' worlds remote, the old, the new ; Thro' realms nor Rome, nor Israel knew ; The Christian hears, and by thy tone Sweet harp of Judah ! tunes his own, Sweet harp of Judah ! tunes his own

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



1. To God our voices let us raise, And loudly chant the joy - ful strain ; That rock of strength, oh let us praise, Whence free sal - va - tion we ob - tain.

2. The Lord is great with glory crown'd, O'er all the gods of earth he reigns ; His hand supports the deeps profound, His pow'r a - lone the hills sustains.

## • CHESTER. L. M.

Words and Music by BILLINGS.

1. Let tyrants shake their i - ron rod, And slavery clank her galling chains, We fear them not, we trust in God ; New - England's God . . for - ev - er reigns.

2. Howe and Burgoyne, and Clinton too, With Prescott and Cornwall - lis joined, Together plot our o - verthrow, In one in - fer - nal league combined.

3. When God inspired us for the fight, Their ranks were broke, their lines were fore'd, Their ships were shattered in our sight, Or swiftly driv - en from our coast.

4. The foe comes on with haughty stride, Our troops advance with mar - tial noise ; Their veterans flee before our youth, And Generals yield to beard - less boys.

5. What grateful offering shall we bring ? What shall we render to the Lord ? Loud hallelujahs let us sing, And praise his name . . . on eve - ry chord.

\* NOTE. Billings was a celebrated Singing Master, who resided in Boston at the time of the Revolution. He was one of the American soldiers who were encamped around Boston, and wrote this hymn and tune soon after the Battle of Bunker Hill. It was a great favorite in New England during the Revolution, and for years afterwards.



1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above; To that our longing souls aspire, With cheerful hope and strong desire.

2. No more fatigue, no more distress, Nor sin, nor death shall reach the place: No groans shall mingle with the songs, Which warble from immortal tongues.

3. No rude alarms of raging foes, No cares to break the long repose; No midnight shade, no clouded sun— But sacred, high, eternal noon.

## HAMBURG. L. M.

1. Kingdoms and thrones to God belong; Crown him, ye nations, in your song; His wondrous name and power rehearse; His honors shall enrich your verse.

2. He rides and thunders through the sky, His name, Je-ho-vah, sounds on high; Praise him aloud, ye sons of grace; Ye saints, rejoice before his face.

3. God is our shield—our joy—our rest; God is our King—proclaim him blest: When terrors rise—when nations faint, He is the strength of every saint.



1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.



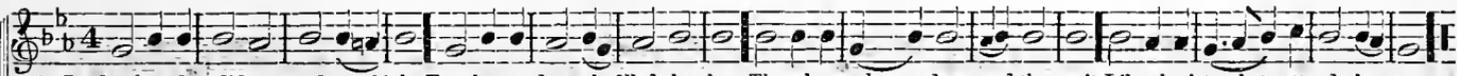
2. Sweet is the day of sacred rest— No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound.



3. My heart shall triumph in my Lord, And bless his works— and bless his word; Thy works of grace, how bright they shine! How deep thy counsels, how divine.



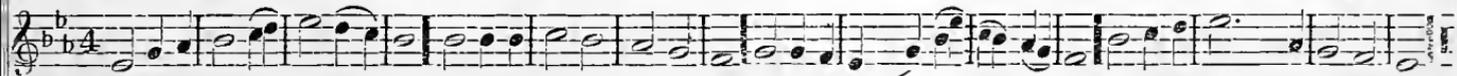
## DUKE ST. L. M.



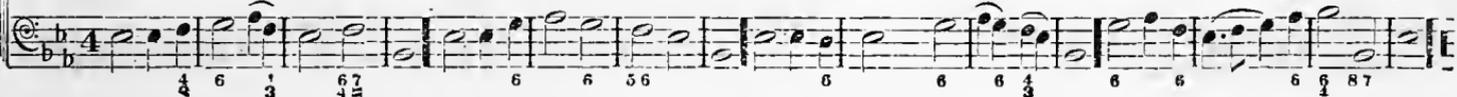
1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.



2. Not Sinai's mountain could appear More glorious, when the Lord was there; While he pronounced his holy law, And struck the chosen tribes with awe.



3. Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for rebel men, That God might dwell on earth again.





1. Blest who with generous pi - ty glows, Who learns to feel a - noth - er's woes; Bows to the poor man's wants his ear, And

2. Thy love his life shall guard—thy hand Give to his lot the cho - sen land; Nor leave him, in the dread - ful day, To



wipes the help - less or - phan's tear:— In eve - ry want—in eve - ry wo, Himself thy pi - ty, Lord, shall know.

un - re - lent - ing sees a prey; In sickness thou shalt raise his head, And make with ten - derest care his bed.



Legato Piano.

1. Oppressed with guilt, and full of fears, I come to thee my Lord; While not a ray of hope appears, But in thy ho-ly word.

2. The vol-ume of my Father's grace, Does all my grief dis-pel; Here I be-hold my Saviour's face, And learn to do his will.

3. Here liv-ing wa-ter free-ly flows, To cleanse me from my sin; 'Tis here the tree of knowledge grows, No dan-ger dwells therein.

## HOLMAN. C. M.

1. When I pour out my soul in prayer, Do thou, great God! at-tend; To thy e-ter-nal throne of grace Oh let my cry as-cend.

2. Hide not, O Lord, thy glo-rious face, In times of deep dis-tress; In-cline thine ear, and when I call, My sor-rows soon re-dress.

3. My days, just hastening to their end, Are like an evening shade; My beau-ty does, like with-ered grass, With wao-ing lus-tre fade.

1. Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there, And smile to see our Fa - ther there Up-on a throne of love.

2. Come, let us bow before his feet, And venture near the Lord; No fiery cherub guards his seat, No fie - ry cherub guards his seat, Nor double-flaming sword.

3. The peaceful gates of heavenly bliss Are opened by the Son; High let us raise our notes of praise, High let us raise our notes of praise, And reach th' almighty throne.

6 - 3 6 7 6 6 4 6 6 6# 6 3 6 6 6 4 8 7

## CONWAY. C. M.

1. Early, my God, with - out de-lay, I haste to seek thy face; My thirs - ty spir - it faints away, My thirsty spirit faints away Without thy cheering grace.

2. So pilgrims on the scorching sand, Beneath a burning sky, Long for a cool - ing stream at hand, Long for a cooling stream at hand, And they must drink or die.

3. I've seen thy glo - ry and thy power Thro' all thy temple shine, My God, re - peat that heavenly hour, My God, repeat that heavenly hour, That vis-ion so di-vine.

6 5 6 5 6 5 6 6 8 7 6 - 6 6 4

1. When ver-dure clothes the fer-tile vale, And blos-soms deck the spray, And fragrance breathes in ev-'ry gale, How sweet the ver-nal day.

2. Hark! how the feath-er'd war-blers sing! 'Tis na-ture's cheer-ful voice; Soft mu-sic bails the love-ly spring, And woods and fields re-joice.

3. O God of na-ture, and of grace, Thy heav'nly gifts im-part; Then shall my me-di-ta-tion trace Spring, blooming in my heart.

## SNYDER. C. M.

1. Ye humble souls, approach your God With songs of sacred praise; } All nature owns his guardian care, In him we live and move; But nobler benefits declare The wonders of his love.  
For he is good—immensely good, And kind are all his ways.

2. He gave his well-be-lov-ed Son, To save our souls from sin; } To this sure refuge, Lord, we come, And here our hope relies; A safe defence, a peaceful home, When storms of trouble rise.  
'Tis here he makes his goodness known, And proves it all divine.

1. Great Shepherd of thy peo - ple, hear! Thy pres - ence now dis - play. We kneel with - in thy house of prayer, Oh! give us hearts to pray.

2. The clouds, which veil thee from our sight, In pi - ty, Lord, re - move; Dis - pose our minds to hear a - right The mes - sage of thy love.

3. Help us, with ho - ly fear and joy, To kneel be - fore thy face; Oh make us, creatures of thy power, The chil - dren of thy grace.

## RAYNHAM. C. M.

H. W. WOOD.

1. All hail the power of Je - sus' name! Let angels pros - trate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all, And crown him Lord of all.

2. Crown him, ye martyrs of our God, Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all; And crown him Lord of all.

3. Ye cho - sen seed of Is - rael's race, A remnant weak and small, Hail him who saves you by his grace, And crown him Lord of all, And crown, &c.



1. Great God at-tempt my humble call, Nor bear my cries in vain; Oh let thy grace prevent my fall, And still my hope sus-tain.

2. Be thou my help in time of need, To thee, O Lord, I pray; In mercy has-ten to my aid, Nor let thy grace de-lay.

3. Let all who love thy name rejoice, And glo-ry in thy word, In thy sal-va-tion raise their voice, And mag-ni-fy the Lord.

## ST. MARTIN'S. C. M.

1. O thou to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the world, how great art thou! How glo-rious is thy name!

2. When heaven, thy glo-rious work on high, Em-ploys my wond'ring sight; The moon that night-ly rules the sky, With stars, of feeblér light;

3. Lord, what is man! that thou shouldst choose To keep him in thy mind! Or what his race! that thou shouldst prove To them so wondrous kind!

1. When I can read my title clear To mansions in the skies, I'll bid fare-well to every fear, And wipe my weep-ing eyes.

2. Should earth a-against my soul en-gage, And hel-lish darts be hurled; Then I can smile at Sa-tan's rage, And face a frown-ing world.

3. Let cares, like a wild del-uge, come, And storms of sor-row fall; May I but safe-ly reach my home, My God, my heaven, my all.

## LEITERSBURG. C. M.

1. Joy to the world, the Lord is come, Let earth receive her king, Let every heart pre-pare him room, Let every heart prepare him room, And heaven and nature sing.

2. Joy to the world, the Saviour reigns, Let men their songs employ; While fields and floods, rocks, hills and plains White fields and floods, rocks, hills and plains, Repeat the &c.

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

Come my be - loved, haste away, Cut short the hours of thy de - lay, Fly like a youthful hart or roe, O - ver the hills where spices grow;

Fly like a youthful roe,

Fly like a youthful hart or roe,

Fly like a youthful hart ..... or roe, O - ver the hills where spices grow, O - ver the hills where spi - ces grow.

Fly like a youthful hart or roe, O - ver the hills where spices grow, O - ver the hills..... where spi - ces grow.

hart or roe, O - ver the hills where spices grow, Fly like a youthful hart ..... or roe, O - ver the hills..... where spi - ces grow.

O - ver the hills where spi - ces grow, Fly like a youthful hart..... or roe, O - ver the hills where spi - ces grow.

\* NOTE. This is a specimen of the class of tunes in vogue in this country half a century ago. With several others of the same class, it is inserted in this book for the convenience of those who wish occasionally to introduce specimens of these old tunes at concerts. Their effect upon old people who were familiar with them in their early days is remarkable. After one of them had been sung at a concert of the Boston Musical Convention of 1855, Rev. Dr Lyman Beecher rose to his feet, and declared he could not repress his emotions. He said he had learned the tune at a singing school seventy years ago, and that his old heart had not been so near heaven for fifty years, as it had been brought in listening to the old tunes which had been sung at that concert.

1. Fath-er, what'er of earth-ly bliss Thy sovereign will de-nies, Ac-cepted at thy throne of grace Let this pe-ti-tion rise :-

2. Give me a calm, a thank-ful heart, From every murmur free; The blessings of thy grace im-part, And make me live to thee.

3. Oh, let the hope that thou art mine, My life and death at-tend— Thy presence through my journey shine, And crown my journey'a end.

## CORONATION. C. M.

O. HOLDEN.

1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal di-a-dem, And crown him Lord of all, Bring forth the royal di-a-dem, And crown him Lord..... of all.

2. Crown him, ye martyrs of our God, Who from his altar call; Praise him who shed for you his blood, And crown him Lord of all, Praise him who shed for you his blood, And crown him Lord of all.

3. Ye chosen seed of Israel's race, A remnant weak and small, Hail him who saves you by his grace, And crown him Lord of all, Hail him who saves you by his grace, And crown him Lord of all.

7 6 7 6 7 6 7 6 6 5 6 7 6 7 6 6 5 6 7 6 7 6 6 5



1. Sal - va - tion, Sal - va - tion, oh the joyful sound, 'Tis pleasure to 'our ears; A sov'reign balm for every wound, A cordial for our fears. OMIT.....



3. Sal - va - tion, Sal - va - tion, let the e - cho fly The spacious earth around; While all the ar - mies of the sky Conspire to raise the sound, While all the armies of the sky



6 3/4 6 6/4 7 6 6/4 6 4/4 6 6 4/4 6



Fine

D. C.

..... 2. Buried in sorrow and in sin, At hell's dark door we lay: But we a - rise, by grace di - vine, To see a heav'nly day.



Conspire to raise the sound. 3. Buried in sorrow and in : sin, At hell's dark door we lay; But we a - rise, by grace di - vine, To see a heav'nly day.



6 5/4 6 4 = 5 5 # 5/4 7 5/4 # 7 6 6

1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joy - - - ful in your King.

2. His hand di - vine shall lead you on, Thro' all the bliss - ful road: Till to 'the sacred mount you rise, And see your gracious God.

3. March on, in your Redeemer's strength, Pursue his footsteps still; With joy - ful hope still fix your eye On Zion's heavenly hill.

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

## DRIGGS. C. M.

Arranged by A. N. JOHNSON.

1. Firmly I stand on Zi - on's hill, And view my starry crown; No power on earth my hope can shake, Nor hell can thrust me down.

2. The lof - ty hills, and state - ly towers, That lift their heads on high, Shall all be lev - elled low in dust, Their ve - ry names shall die.

3. The vaulted heavens shall melt a - way, Built by Je - ho - vah's hands; But firmer than the heavens, the rock Ot my sal - va - tion stands.

BROUGHTON. C. M.

Arranged by L. O. EMERSON.

Con Spirito.

1. God moves in a mys - te - rious way, His wonders to per - form, His won - ders to per - form ;

2. Ye fear - ful saints, fresh cour - age take ; The clouds ye so much dread, The clouds ye so much dread

3. Judge not the Lord by fee - ble sense, But trust him for his grace, But trust him for his grace ;

He plants his foot - steps in the sea, And rides up - on the storm, And rides..... up - on the storm.

Are big with mer - cy, And shall break With bless - ings on your head, With bless..... ings on your head.

Be - hind a frown - ing prov - i - dence He hides a smil - ing face, He hides..... a smil - ing face.

The new Je - ru - sa - lem comes down, A -  
 From the third heav'n where God resides, That ho - ly, hap - py place, The  
 The new Je - ru - sa - lem comes down A - dorned .....  
 The new Je - ru - sa - lem comes down, A - dorned ..... with

..... dorned ..... with shining grace, The new Je - ru - sa - lem comes down, Adorned with shining grace, Adorned with shining grace.  
 new Je - ru - sa - lem comes down, A - dorned ..... with shin - ing grace, Adorned with shining grace, A - dorned with shining grace.  
 ..... with shining grace, The new Je - ru - sa - lem comes down, Adorned with shining grace, A - dorned with shining grace  
 shining grace, The new Je - ru - sa - lem comes down, Adorned with shining grace, Adorned with shining grace, Adorned with shining grace.



## MARLOW. C. M.

1. The heav'n's de-clare thy glo-ry, Lord, Which that a-lone can fill; The fir-ma-ment and stars ex-press Their great Cre-a-tor's skill.  
 2. The dawn of each re-tur-n-ing day Fresh beams of knowledge brings, And from the dark re-tur-nas of night, Di-vine in-struc-tion springs.

## ARLINGTON. C. M.

DR. ARNE.

1. Oh hap-py they who know the Lord, With whom he deigns to dwell; He feeds and cheers them by his word, His arm sup-ports them well.  
 2. To them, in each dis-tress-ing hour, His throne of grace is near; And when they plead his love and pow'r, He stands en-gaged to hear.

## WOODSTOCK. C. M.

DUTTON.

1. My Shep-herd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.  
 2. He brings my wand'ring spir-it back, When I for-sake his ways; And leads me, for his mer-cy's sake, In paths of truth and grace.

1. To thee, my righteous King and Lord, My grate-ful soul I'll raise; From day to day thy works re-cord, And ev-er sing thy praise.

2. Thy wondrous acts, thy pow'r and might, My constant theme shall be; That song shall be my soul's delight, Which breathes in praise to thee.

3. From all thy works, O Lord, shall spring The sound of joy and praise; Thy saints shall of thy glo-ry sing, And show the world thy ways.

Unison. 6 Unison. 6 4 7

Thy great-ness hu-man tho't exceeds, Thy glo-ry knows no end; The last-ing re-cord of thy deeds Thro' a-ges shall de-scend.

The Lord is bonni-ful and kind, His an-ger slow to move; All shall his ten-der mercies find, And all his good-ness prove.

Throughout all a-ges shall en-dure Thine ev-er-last-ing reign; Thine high do-min-ion, firm and sure, For-ev-er shall re-main.

Unison. 4 7 6 7

The Lord de - scended from a - bove, And bowed the heav'nsmoost high, And un - der - neath his feet he cast The dark - - - ness of the sky.

The dark - - - ness of the sky.

6 6 4 7 6 5 6 6 7 6 4

Full roy - al - 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.

Full roy - al - ly he rode,

on cherub and on cherubim, Full roy - al - ly he rode,

6 7 4 6 6 6 6 4 ?

1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all supplied.  
 2. In tender grass he makes me feed, And gently there repose; Then leads me to cool shades, and where Refreshing water flows.

3. He does my wandering soul re-claim, And to his end-less praise, Instruct with humble zeal to walk In his most righteous ways.

4. I pass the gloomy vale of death, From fear and danger free; For there his aiding rod and staff De-fend and com-fort me.  
 5. Since God doth thus his wondrous love Thro' all my life ex-tend, That life to him I will de-vote, And in his tem-ple spend.

7 7 6 7 7 6 4

DAVIDSON. C. M.

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

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

3. When I walk through the shades of death, Thy pres- ence is my stay; One word of thy sup- port- ing breath Drives all my fears a- way.

6 6 7 3 6 6 4 6 - D7 7

1. In - dulgent God, whose bounteous care; O'er all thy works is shown; Oh let my grateful praise and prayer A - rise be - fore thy throne.

2. What mercies has this day bestowed! How largely hast thou blest! My cup with plen - ty o - verflowed, With cheerfulness my breast.

3. Now my soft slumber close my eyes, From pain and sickness free; And let my waking thought a - rise; To med - i - tate on thee.

## WHITNER. C. M.

1. When verdure clothes the fer - tile vale, And blossoms deck the spray; And fragrance breathes in eve - ry gale, How sweet the ver - nal day!

1. Hark! how the feathered warblers sing! 'Tis na - ture's cheerful voice; Soft mu - sic hails the love - ly spring, And woods and fields rejoice.

3. O God of na - ture, and of grace, Thy heavenly gifts im - part; Then shall my med - i - ta - tion trace Spring, blooming in my heart.

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

2. A-mong the saints, that fill thine house, My offering shall be paid; There shall my zeal per-form the vows My soul in-anguish made.

## St. JOHN'S. C. M.

1. Now shall my sol-ern vows be paid To that al-migh-ty power, Who heard the long re-quest I made In my distress-ful hour.

2. My lips and cheerful heart prepare To make his mercies known; Come, ye who fear my God, and bear The wonders he has done

7 3 6 6 3 3 6 6 5 2 6 6 6 7 3 6 6 7

1. Come, humble souls, ye mourners, come, And wipe away your tears: A-dieu to all your sad complaints, Your sorrows and your fears, Come, shout aloud the Father's grace

2. God, the e - ter-nal, mighty God, To dearer names descends: Calls you his treasure and his joy, His children, and his friends, My Father, God! and may these lips

3. For - ev-er let my grateful heart His boundless grace adore, Which gives ten thousand blessings now, And bids me hope for more, Transporting hope! still on my soul

Figured bass notation:  $\frac{6}{4} \ 7 \ \frac{6}{4} \ \frac{6}{4} \ \frac{6}{4}$   $\frac{6}{4} \ = \ 7$   $\frac{6}{4} \ 7$

And sing the Saviour's love: Soon shall you join the glorious theme In loft-ier strains a - bove, Soon shall you join the glorious theme In loft-ier strains a - bove.

Pronounce a name so dear? Not thus could heaven's sweet harmony Delight my listening ear, Not thus could heaven's sweet harmony Delight my listening ear.

With radiant glories shine, Till thou thyself art lost in joys, Im - mor - tal and di-vine, Till thou thy - self art lost in joys, Im - mor-tal and di - vine.

Figured bass notation:  $\frac{6}{4} \ 7 \ \frac{6}{4}$   $\frac{6}{4} \ 7$   $\frac{6}{4} \ 7$   $\frac{6}{4} \ 7$   $\frac{6}{4} \ 7$

1. Dear Father, to thy mer-cy seat My soul for shel-ter flies; 'Tis here I find a safe retreat When storms and tempests rise.

2. My cheer-ful hope can nev-er die, If thou my God, art near, Thy grace can raise my com-forts high, And ban-ish eve-ry fear.

3. My great Protect-or, and my Lord, Thy con-stant aid im-part; O! let thy kind, thy gra-cious word Sus-tain my trem-bling heart.

Guitar chord diagrams: 4, 6 6, 4 7, 9 7, 7, b3, 5 4, 6 6, 4 5, 3

ALEXANDRIA. C. M.

1. Teach me the mea-sure of my days, Thou maker of my frame; I would sur-vey life's nar-row space, And learn how frail I am.

2. A span is all that we can boast, How short the fleet-ing time! Man is but van-i-ty and dust, In all his flower and prime.

3. What can I wish, or wait for then, From crea-tures, earth and dust? They make our ex-pec-tations vain, And dis-ap-point our trust.

Guitar chord diagrams: 4, 6, 6, 5 9, 7, 7, 9, 6 5

1. I love to steal a-while a-way From eve-ry cumbering care, And spend the hours of set-ting day In bumble, grateful prayer.

2. I love in sol-i-tude to shed The pen-i-tential tear, And all his promi-ses to plead Where none but God can hear.

3. I love to 'think' on mercies past, And fu-ture good implore, And all my cares and sor-rows cast On him whom I a-dore.

6 6 6 7 6 7 6 6 7

## BALERMA. C. M.

1. O, hap-py is the man who hears In-struction's faith-ful voice; And who ce-les-tial wis-dom makes His ear-ly, on-ly choice!

2. Wisdom has treasures great-er far Than east or west un-fold; And her rewards more preoious are Than is the gain of gold.

7 6 7 6 7 6 7 6 7

I weep not for the joys that fade Like evening lights a - way ; For hopes that like the stars decayed, Have left their mor-tal day ;

The clouds of sor - row will de-part, And brilliant skies He gives. For bliss a - waits the ho - ly heart, A - mid the bower of Heaven.

*Andante*

1. Thou dear Redeemer, dying Lamb, We love to hear of thee; No music's like thy charming name, Nor half so sweet can be, Nor half so sweet can be.

2. Oh may we ever hear thy voice! In mer-cy to us speak; In thee, O Lord, let 'us rejoice, And thy Sal-va-tion seek, And thy Sal-va-tion seek.

3. Jesus shall ev-er be our theme, While in this world we stay; We'll sing of Je-sus' lovely name, When all things else de-cay, When all things else de-cay.

4. When we appear in yonder cloud, With all his favoured throng, Then will we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.

65 43 7 87 66 7 87 65 87 65

## SICHEM. C. M.

1. My soul, how lovely is the place To which thy God re-sorts! 'Tis heaven to see his smiling face, Though in his earthly courts.

2. There the great Monarch of the skies His sav-ing power dis-plays; And light breaks in up-on our eyes, With kind and quickning rays.

3. With his rich gifts the heavenly Dove Descends and fills the place; While Christ reveals his wondrous love, And sheds a-broad his grace.

4. There, mighty God, thy words declare The se-crets of thy will: And still we seek thy mercies there, And sing thy praises still.

[17] 6 6 6 6 6 6 6 6 6 6 6 6

DUETT.

1. There is an hour of peace-ful rest, To mourning wanderers given: There is a tear for souls distressed,

2. There is a home for wea-ry souls, By sins and sor-rows driven; When tossed on life's tem-pestuous shoals,

3. There faith lifts up the tear-less eye, The heart with an-guish riven; It views the tem-pest passing by,

4. There fra-grant flowers im-mor-tal bloom, And joys supreme are given; There rays di-vine dis-perse the gloom;

CHORUS.

A balm for eve-ry wou-nd-ed breast, A balm for eve-ry wounded breast— 'Tis found alone—in heaven.  
SOPRANO & ALTO CHORUS.

Where storms a-rise—and o-cean rolls, Where storms arise—and o-cean rolls, And all is drear—but heaven.  
SOPRANO SOLO.

Sees eve-ning shad-ows quick-ly fly, Sees evening shadows quickly fly, And all ..... serene—in heaven.

Be-vond the dark and nar-row tomb, Beyond the dark and nar-row tomb Appears the dawn—of heaven

1. Awake, my soul, stretch every nerve, And press with vig - or on: A heavenly race demands thy zeal, A bright im-mor-tal crown, A bright immortal crown.

2. 'Tis God's all an - i ma - ting voice That calls thee from on high; 'Tis his own hand presents the prize To thine as - pir - ing eye, To thine as - pir - ing eye.

Figured Bass:  $\frac{3}{8}$  - 6 6 -  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{8}$  6 6  $\frac{8}{6}$   $\frac{4}{3}$   $\frac{3}{4}$  - 3 6 7 7  $\frac{4}{3}$   $\frac{3}{7}$   $\frac{3}{6}$  6 4  $\frac{3}{4}$   $\frac{3}{6}$   $\frac{6}{3}$  6 6  $\frac{6}{4}$  7

## WARWICK. C. M.

2d. Ending.

1. Lord, in the morning thou shall hear, My voice as - cen - ding high; To thee will I direct my prayer, To thee lift up mine eye.

2. Thou art a God, before whose sight The wick - ed shall not stand; Sinners shall ne'er be thy delight, ..... Nor dwell at thy right hand.

3. But to thy house will I re - sort, To taste thy mer - cies there; I will frequent thine holy court, ..... And worship in thy fear.

1. Strait is the way—the door is strait, That leads to joys on high: 'Tis but a few that find the gate, While crowds mis - take and die.

2. Be - lov - ed self must be de - nied, The mind and will re - newed, Pas - sion sup - pressed, and pa - tience tried, 'And vain de - sires sub - dued.

3. Lord can a fee - ble, help - less worm Ful - fill a task so hard? Thy grace must all the work per - form, And give the free re - ward.

6  $\frac{6}{4}$  6 7 —  $\frac{4}{2}$  6  $\frac{6}{4}$   $\frac{4}{3}$  6 b7  $\frac{6}{4}$  7

SEARS. C. M.

1. Let every mor - tal ear attend, And every heart re - joice; }  
The trumpet of the gospel sounds, With an inviting voice. } Ho ! all ye hun - gry, starv - ing souls, That feed up - on the wind, - And vainly strive with earth - ly toils To fill th' im - mortal mind, -

2. E - ter - nal wis - dom has pre - pared A soul - re - viv - ing feast, }  
And bids your long - ing ap - pe - tites The rich pro - vision taste. } Ho ! ye that pant for liv - ing streams, And pine away and die—Here you may quench your rag - ing thirst With springs that never dry.

3. Riv - ers of love and mercies here In a rich o - cean join; }  
Sal - vation in abun - dant flows, Like floods of milk and wine, } The happy gates of gos - pel grace Stand o - pen night and day; Lord— we are come to seek sup - plies, And drive our wants a - way.

Unison. 3 7 7 8 Unison. 6 7

1. Again, from calm and sweet re - pose, I rise to hail the dawn; Again my wak - ing eyes no close, To view the smil - ing morn.

2. Great God of love, thy praise I'll sing; For thou hast safe - ly kept My soul beneath thy guar - dian wing, And watched me while I slept.

3. Glo - ry to thee, e - ter - nal Lord; O, teach my heart to pray, And thy blest Spirit's help af - ford, To guide me through the day.

6 6 6 6

## DORCAS C. M.

E. H. FROST.

*Andante.*

1. Con - sid - er all my sorrows, Lord, And thy de - liverance send; My soul, for thy sal - va - tion faints; When will my troubles end?

2. Yet I have found 'tis good for me To bear my Father's rod; Af - flo - tion made me learn thy law, And live up - on my God.

3. Had not thy word been my de - light When earth - ly joys were fled, My soul, oppressed with sor - row's weight Had sunk among the dead.

6 7 7 6 7 7 7 7

## Andantino

1. This is the first and great command, To love thy God a - bove; And this the sec - ond, as thy self Thy neighbour thou shalt love.

2. Who is my neighbor? He who wants The help which thou canst give; And both the law and prophets say This do, and thou shalt live.

## ACCEPTANCE. C. M.

L. O. EMERSON.

## Allegro

1. O God, ac - cept the sacred hour Which we to thee have given, And let this hallowed scene have power To raise our souls to heaven.

2. Still let us hold, till life de - parts, The precepts of thy Son, Nor let our thoughtless, thankless hearts For - get what he has done.

3. His true dis - ci - ples may we live, From all cor - rup - tion free, And humbly learn like him to give Our powers, our wills to thee.

1. Ob 'twas a joy - ful sound to hear Our tribe devout - ly say, "Up, Israel, to the temple haste, And keep your fes-tal day!"

2. At Salem's courts we must ap-pear, With our as - ssembled powers, In strong and beauteous or-der ranged, Like her u - nited towers.

3. Ob pray we then for Salem's peace— For they shall prosperous be, Thou ho - ly ci - ty of our God, Who bear true love to thee.

## DALEY. C. M.

E. H. FROST.

1. To God I cried, with mournful voice, I sought his gracious ear, In the sad day when trouble rose, And filled my heart with fear.

2. Will he for - ev - er cast me off? His promise ev - er fail? Has he for - got his ten - der love? Shall an - ger still prevail?

3. But I for - bid this hope - less tho't, This dark, despair - ing frame, Remembering what thy hand has wro't—Thy hand is still the same.



## HARDING. S. M.

1. From ear-liest dawn of life, Thy good-ness we have shared; And still we live to sing thy praise, By sovereign mer-cy spared.

2. To learn and do thy will, O Lord, our hearts in-cline; And o'er the paths of fu-ture life Com-mand thy light to shine.

3. While taught thy word of truth, May we that word re-ceive; And when we hear of Je-sus' name, In that blest name be-lieve!

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

## TOURJEE. S. M.

1. My soul, be on thy guard, Ten thousand foes a-rise: The hosts of sin are pressing hard To draw thee from the skies, To draw thee from the skies.

2. O watch, and fight, and pray; The battle ne'er give o'er; Re-new it bold-ly eve-ry day, And help divine im-plore, And help di-vine im-plore.

3. Ne'er think the victory won, Nor once at ease sit down: Thy arduous work will not be done, Till thou hast got the crown, Till thou hast got the crown.

Unison. 7 6 5 6 7 6 7 7

1. Wel-come, sweet day . of rest, That saw the Lord a - rise; Wel-come to this re - viv-ing breast, And these re-joic-ing eyes!

2. Je - sus him - self comes near, And feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.

3. One day a - mid the place Where God my Sa-viour's been, Is sweet - er than ten thou-sand days, Of pleas-ure and of sin.

6 7 6 6

SHIRLAND. S. M.

1. Be-hold the morn - ing sun Be-gins his glo - rious way; His beams through all' the na - tions run, And life and light con - vey.

2. But where the gos - pel comes, It spreads di - vi - ner light, It calls dead sin - ners from their tombs, And gives the blind their sight.

2. How perfect is thy word! And all thy judg-ments just! For - ev - er sure thy prom - ise, Lord, And we se - cure - ly trust.

86. 7 6 6 6 7 6 6 7

1. My soul, re-peat his praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate

2. His power sub-dues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-move.

3. High as the heavens are raised A-bove the ground we tread, So far the rich-es of his grace Our high-est thoughts exceed.

6 6#6 3 3 3 6 56 6 6 6 5#6 6 6 6 7

## DOVER. S. M.

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

2. In Zi-on God is known, A ref-uge in dis-tress; How bright has his sal-va-tion shone! How fair his heavenly grace.

3. When kings a-gainst her joined, And saw the Lord was there; In wild con-fus-ion of the mind, They fled with has-ty fear.

6 6 6 #7 6 6 6 6 6 7

1. My form - er hopes are fled, My ter - ror now be - gins; I feel, a - las! that I am dead In tres - pass - es and sins.

2. Ah, whith - er shall I fly? I hear the thunder roar; The law proclaims de - struc - tion nigh, And vengeance at the door.

3. I see— or think I see, A glimmering from a - far; A beam of day, that shines for me, To save me from des - pair.

4. Fore - run - ner of the sun, It marks the pilgrim's way; I'll gaze up - on it While I run, And watch the ris - ing day.

7 4 7 7 7

## DAWSON. L. M.

G. O. FOERTSCH.

1. Blest be the tie that binds Our hearts in Christian love; The fel - low - ship of kin - dred minds Is like to that a - bove.

2. Be - fore our Father's throne We pour our ar - dent prayers; Our fears, our hopes, our aims, are one— Our comforts and our cares.

3. We s bare our mutual woes, Our mutual burdens bear; And of - ten for each oth - er flows Thy sym - pa - thiz - ing tear.

$\frac{1}{4}$  6  $\frac{4}{2}$  6  $\frac{6}{4}$  7  $\frac{6}{4}$  #  $\frac{4}{4}$  =  $\frac{6}{5}$  = 7  $\frac{6}{4}$  7  $\frac{6}{4}$  7

*Allegro.*

1. My God, my strength, my hope! On thee I cast my care; With hum-ble con - fi - dence look up, And know thou bear'st my prayer;

*Solo.* *Tutti.*

2. I want a god - ly fear, A quick-dis - cern - ing eye, That ev - er watch - es un - to prayer, And sees the tempter fly;

*Solo.* *Tutti.*

Give me on thee to wait, Till I can all things do; On thee, al - migh - ty to cre - ate, Al - migh - ty to re - new.

A soul in - ured to pain, To hard - ship, grief, and loss, Bold to take up, firm to sus - tain, The con - se - crat - ed cross.

Allegro.

1. We come with joy - ful song, To hail this hap - py morn : Glad tidings from an an - gel's tongue, This day is Je - sus born.

2. What transports doth his name To sin - ful men af - ford ! His glorious ti - tles we proclaim, A Sa - vionr, Christ, the Lord.

3. Glo - ry to God on high, All hail the hap - py morn : We join the anthems of the sky, And sing "The Saviour's born."

6/4 7/6 6/4 7 7# 6/4 = = 7

## CLARK.. S. M.

Andante.

1. The spir - it in our hearts, Is whispering, sinner come ; The bride, the Church of Christ, Proclaims To all his Children Come.

2. Let him that hear - eth say, To all a - bout him, come, Let him that thirsts for righteousness, To Christ the fountain, come !

3. Yes, who - so - ev - er will, Oh let him freely come, And free - ly drink the stream of life, 'Tis Je - sus bids him come.

4. Lo ! Je - sus who in - vites Declares, I quickly come : Lord e - ven so we wait thy hour ; O blest Re - deem - er Come.

7 - 3/4 6#6 6 6 7 -

1. The Saviour's glo - rious name For - ev - er shall en - dure, Long as the sun, his matchless fame Shall ev - er stand se - cure.

2. Wonders of grace and power To thee a - lone be - long; Thy church those wonders shall a - dore, In ev - er - last - ing song.

3. O Is - rael, bless him still, His name to hon - or raise; Let all the earth his glo - ry fill, Midst songs of grate - ful praise

7 6 7 6 4

## MORNINGTON. S. M.

1. Sing to the Lord most high, Let eve - ry land a - dore; With grateful heart and voice make known His good - ness and his power.

2. En - ter his courts with joy; With fear ad - dress the Lord; 'Twas he, who formed us with his hand, And quickened by his word.

3. His hands pro - vide our food, And eve - ry bless - ing give; We're guarded by his dai - ly care And on his boun - ty live

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

1. Soldiers of Christ a - rise, And put your armour on, Strong in the strength which God supplies Thro' his e - ter - nal Son;

2. Strong in the Lord of hosts. And in his mighty pow'r, Who in the strength of Je - sus trusts, Is more than con - quer - or;

3. Stand then in his great might, With all his strength en - dued; And take to arm you for the fight, The pan - o - ply of God;

Strong in the strength which God supplies, Strong in the strength which God supplies, Thro' his e - ter - nal Son, Thro' his e - ter - nal Son.

Who in the strength of Je - sus trusts, Who in the strength of Je - sus trusts, Is more than conquer - or, Is more than conquer - or.

And take to arm you for the fight, And take to arm you for the fight, The pan - o - ply of God, The pan - o - ply of God.

1. The pow'r to bless my house, Belongs to God a - lone, Yet rend'ring him my con-stant vows, He sends his blessings down.

2. Shall I not then en-gage My house to serve the Lord, To search the soul - con - vert - ing page, And feed up - on his word.

3. To ask with faith and hope, The grace his spirit sup - plies, In prayer and praise to of - fer up Their dai - ly sac - ri - fice.

## LISBON. S. M.

## OLD AMERICAN TUNE.

Welcome to this re-viv-ing breast, And these re-joic-ing eyes.

Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to this re - viv - ing breast, And these re - joic - - ing eyes.

Welcome to this reviving breast, And these re - joic - ing eyes, And these re-joic - - ing eyes.

Welcome to this reviving breast And these re - joic - ing eyes, And these re - joic - ing eyes.

1. Firm and un - moved are they, Who rest their souls on God ; Firm as . . . the mount where Da-vid dwelt, Or where the ark a - bode.

2. As moun - tains stood to guard The city's sacred ground, So God, and his al - migh - ty love, Embrace his saints a - round.

3. Deal gen - tly, Lord, with those, Whose faith and holy fear, Whose hope, and love, and eve - ry grace, Proclaim their hearts sincere.

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

ANTIETEM. S. M.

E. H. FROST.

1. Let eve-ry creature join To praise th'e - ter - nal God ; Ye heavenly hosts, the song be - gin, And sound his name a - broad.

2. Thou sun, with golden beams, And moon, with pa - ler rays ; Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

3. He built those worlds a - bove, And fixed their wondrous frame : By his command they stand or move, And ev - er speak his name.

7 6 - 7 6 7 7

1. Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mcr - cy is his seat.

2. When Is - rael was his church, When Aaron was his priest, When Mo - ses cried, when Samuel prayed, He gave his peo - ple rest.

3. Oft he for-gave their sins, Nor would des - troy their race; And oft he made his vengeance known, When they a - bus - ed his grace.

## OLMUTZ. S. M.

1. Your harps, ye trem - bling saints, Down from the wil - lows take: Loud to the praise of love di-vine, Bid eve - ry string a - wake.

2. Though in a for - eign land, We are not far from home; And near - er to our house above We eve - ry mo - ment come.

3. His grace will, to the end, Stron - ger and brighter shine; Nor pres - ent things, nor things to come, Shall quench this spark di-vine.

Andante e Legato.

1. Thy laws O God, are right, Thy throne shall ev - er stand ; And thy vic - to - rious gos - pel proves A scep - tre in thy hand.

2. O let thy God and king, Thy sweetest thoughts em - ploy ; Thy chil - dren shall his hon - ors sing, In pal - a - ces of joy.

Figured bass: 8 3 4 3 3 3 7 7 4 4 3 6 6 4 3 6 7 6 3 6 7 6 4 5 4 3 6 7 6 7 6 3 6 8 2 7 5 6 7

## PRATT. S. M.

L. O. EMERSON.

Moderato.

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

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

Figured bass: 6 7 6 3 6 7 6 7 6 7 6 7 4 4 2

## OTTERTON. S. M.

1. A - noth - er day is past, The hours for - ev - er fled; And time is bear - jog me a - way, To min - gle with the dead

2. My mind in per - fect peace My Fa - ther's care shall keep; I yield to gen - tle slum - ber now, For thou canst nev - er sleep.

3. How blessed, Lord, are they On thee se - cure - ly stayed! Nor shall they be in life a - larmed, Nor be in death dismayed.

## HEINITSH. S. M.

CUTLER.

1. Je - sus, the Conqueror, reigns, In glorious strength arrayed; His king - dom o - ver all main - tains, And bids the earth be glad.

2. Ye sons of men, re - joice In Je - sus' mighty love: Lift up your heart, lift up your voice, To him who rules a - bove.

3. Ex - tol his king - ly power; A - dore th' exalt - ed Son, Who died, but lives, to die no more, High on his Father's throne.

6 6 4 6 7 6 6 6 7  
4 4 7 4 7 4 4

1. Firm and unmoved are they, Who rest their souls on God; Firm as the mount where Da - vid dwelt, Or where the ark a - boile.

2. As mountains stood to guard The ci - ty's sa - cred ground, So God, and his al - migh - ty love, Embrace his saints a - round.

3. Deal gen - tly, Lord, with those, Whose faith and ho - ly fear, Whose hope, and love, and eve - ry grace, Proclaim their hearts sincere.

## WHITEHOUSE. S. M.

J. H. WILLCOX.

1. Be - hold his wondrous grace! And bless Je - hovah's name: Ye servants of the Lord, his praise By day and night pro - claim.

2. He formed the earth be - low, He formed the heav'ns his throne: His grace from Zi - on he'll be - stow, And pour his bless - ings down.

3. Ye, who his courts as - tend, There lift your hands on high: And let your songs of praise as - cend, In strains of sa - cred joy

1. Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the eeh - o shall resound, And all the earth shall hear.

2. Grace first contrived a way To save re - bell - ious man; And all its steps that grace display Which drew the wondrous plan.

3. Grace taught my roy - ing feet To tread the heavenly road: And new supplies each hour I meet, While pressing on to God.

4. Grace all the work shall crown, Through ev - er - last - ing days: It lays in heaven the topmost stone, And well deserves the praise.

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

## LINTHICUM. S. M.

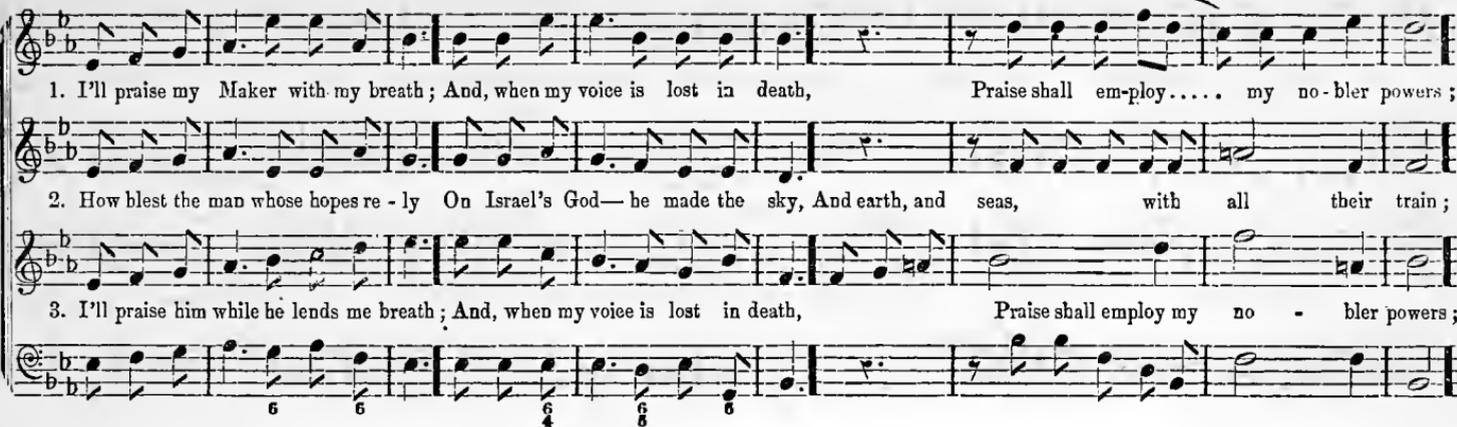
E. H. FROST.

1. The swift de - clin - ing day, How fast its moments fly! While evening's broad and gloomy shade Gains on the western sky.

2. Ye mortals, mark its pace, And use the hours of light; For know, its Ma - ker can command An instant, endless night.

3. Give glo - ry to the Lord, Who rules the roll - ing sphere; Submissive, at his footstool bow, And seek sal - va - tion there.

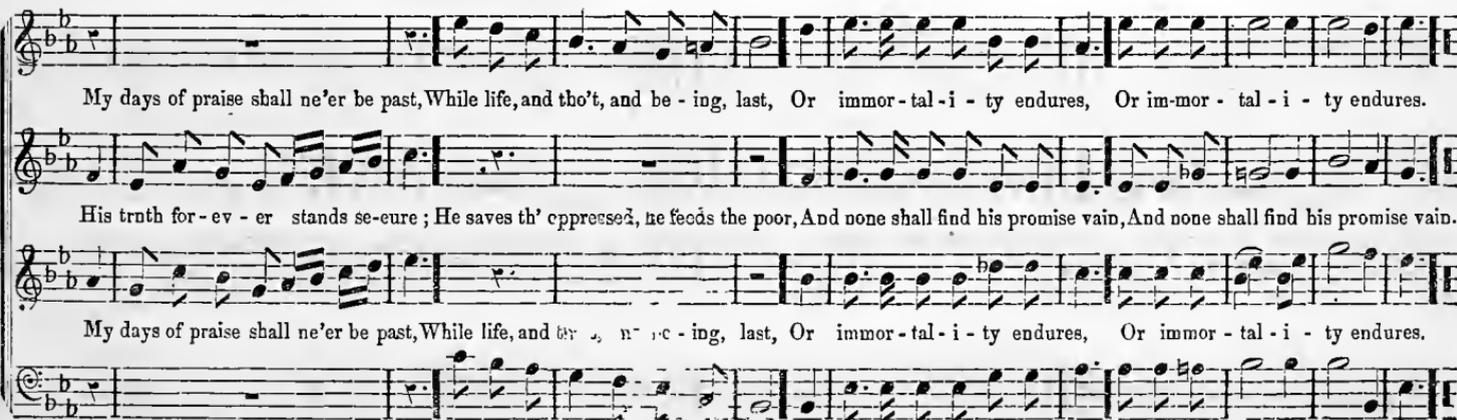
6 7 6 -    7    6 6



1. I'll praise my Maker with my breath; And, when my voice is lost in death, Praise shall employ.... my nobler powers;

2. How blest the man whose hopes rely On Israel's God—he made the sky, And earth, and seas, with all their train;

3. I'll praise him while he lends me breath; And, when my voice is lost in death, Praise shall employ my nobler powers;



My days of praise shall ne'er be past, While life, and tho't, and being, last, Or immortal-i-ty endures, Or immortal-i-ty endures.

His truth for-ev-er stands se-secure; He saves th' oppressed, he feeds the poor, And none shall find his promise vain, And none shall find his promise vain.

My days of praise shall ne'er be past, While life, and being, last, Or immortal-i-ty endures, Or immortal-i-ty endures.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je-hovah's name; His glo-ry let the heathen know,

2. Oh! haste the day—the glorious hour, When earth shall feel his saving pow'r, And barb'rous nations fear his name: Then shall the race of man confess,

#6      6      6      7      6

## NEWCOURT. L. P. M.

His wonders to the nations show, And all his saving works proclaim.

The beau-ty of his ho-li-ness, And in his courts his grace proclaim.

1. I love the volume of thy word; What light and joy those leaves afford

2. Thy threat'nings wake my slumb'ring eyes, And warn me where my [danger lies

4      7      6      4      6      6      5      6      6

To souls benight - ed and distressed ! Thy precepts guide my doubt - ful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest

But 'tis thy bless - ed gospel, Lord, That makes my guil - ty conscience clean, Converts my soul, subdues my sin, And gives a free, but large reward.

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

## HARDY. C. P. M.

A. N. JOHNSON.

1. When thou, my righteous Judge, shalt come To fetch thy ransomed people home, Shall I among them stand? { Shall such a worthless worm as I, }  
 { Who sometimes am a - fraid to die, } Be found at thy right hand.

2. I love to meet thy people now, Before thy feet with them to bow, Tho' vil - est of them all; { But - can I bear the piercing tho't? }  
 { What if my name should be left out, } When thou for them shalt call?

3. Among thy saints let me be found, Whene'er th' archangel's trump shall sound, To see thy smiling face; { Then loud - est of the crowd I'll sing, }  
 { While heav'n's resounding mansions ring } With shouts of sov'reign grace.

## Solo.

Solo from Rossini.

1. Oh could I speak the matchless worth, Oh, could I sound the glories forth, Oh could I sound the glories forth, Which in my Saviour shine!

2. I'd sing the pre-cious blood he spilt, My ran-son from the dreadful guilt, My ransom from the dreadful guilt Of sin and wrath di-vine:

3. I'd sing the char-acters he bears, And all the forms of love he wears, And all the forms of love he wears, Ex-alt-ed on his throne:

Well, the do-light-ful day will come, When my dear Lord will bring me home, When my dear Lord will bring me home, And I shall see his face:

## Chorus, Sempre Crescendo.

I'd soar, and touch the heavenly strings, And vie with Gabriel, while he sings In notes al-most di-vine, In notes al-most di-vine.  
I'd sing his glorious righteousness, In which all perfect, heavenly dress My soul shall ev-er shine, My soul shall ev-er shine.

In lof-tiest song of sweetest praise, I would to ev-er-last-ing days Make all his glo-ries known, Make all his glo-ries known.

Then, with my Saviour, broth-er, friend, A blest e-ter-ni-ty I'll spend, Tri-umph-ant in his grace, Tri-umph-ant in his grace.

5 6 4 7

*Largo e piano.*

O thou that hear'st the prayer of faith, Wilt thou not save a soul from death That casts it - self on thee?

I have no ref - uge of my own, But fly to what my Lord hath done, And suf - ered death for me.

1. When I can trust my all with God, In tri - al's fear - ful hour, }  
Bow, all resigned, be - neath his rod, And bless his sparing power, } A joy springs up a - mid dis - tress, A fountain in the wilderness.

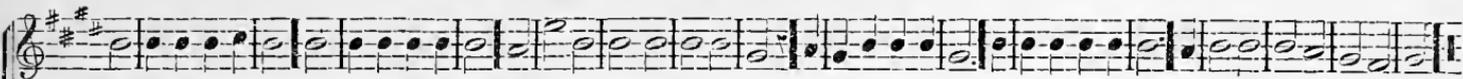
2. Oh blessed be the hand that gave, Still bless - ed when it takes, }  
And blessed he who smiles to save, Who loves the heart he breaks, } Per - fect and true are all his ways, When heaven adores and earth obeys.

6 6 7 6 6 4 7 6 6 4 7

## WHITNEY. S. H. M.

One smile one gracious smile, up - on this droop - ing heart, Can eve - ry wea - ry thought beguile, And hid my glow depart, One smile of heaven upon my soul Can every strugg - ling fear control.

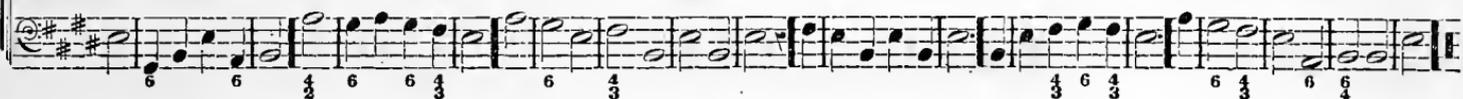
6 4 6 6 7 7 6 6 6 6 6



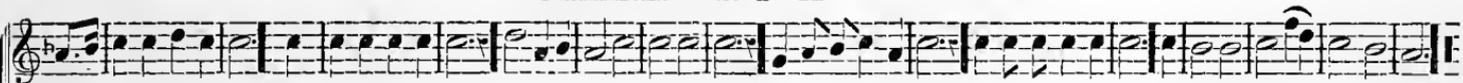
1. How pleasant 'tis to see Kindred and friends agree, Each in their proper station move; And each fulfil their part, With sympathizing heart, In all the cares of life and love!



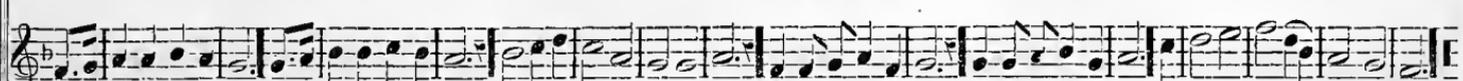
2. Like fruitful show'rs of rain, That water all the plain, Descending from the neigh'ring hills; Such streams of pleasure roll Thro' every friendly soul, Where love, like heavenly dew, distills.



GREENE. S. P. M.



1. How pleased and hlest was I, To hear the people cry, "Come, let us seek our God to - day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and hon - ors pay.



2. Zi - on—thrice happy place— Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sa - cred gospel's joy - ful sound.



*With spirit, but not too fast.*

1. The Lord Je - ho - vah reigns, His throne is built on high; The garments he as - sumes, Are light and maj - es - ty;

2. And can this migh - ty King Of glo - ry con - de - scend? And will he write his name, My Fa - ther, and my Friend?

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

His glo - ries shine..... With beams so bright,..... No mor - tal eye Can bear the sight.

His glo-ries shine,  
I love his name,

With beams so bright,  
I love his word!

I love his name,..... I love his word!..... Join all my powers, And praise the Lord.

7 6 7

**Allegro Moderato.**

1. O Zi-on, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast sal-va-tion nigh: Cheerful in God, A- rise and shine,

2. He gilds thy mourning face With beams which cannot fade: His all- re- splend- ent grace He pours around thy head: The nations round Thy form shall view,

3. In honor to his name, Re- flect that sacred light; And loud that graee proclaim, Which makes thy darkness bright: Pursue his praise, Till sovereign love,

di- vine, di- vine, While rays di- vine Stream all abroad,

While rays di- vine Stream all a- broad, While..... rays divine, While.... rays divine, While..... rays di- vine Stream all a- broad.

With lus-tre new di- vinely crowned, With..... lus-tre new, With.... lus-tre new, With..... lus-tre new Di- vine-ly crowned.

In worlds a- bove, Thy glo- ry raise, In..... worlds above, In..... worlds above, In..... worlds a- bove, Thy glo- ry raise.

1 Join all the glo - rious names Of wis - dom, love and power, That ev - er mor - tals knew, Or an - gels ev er bore

2. Great proph - et of our God, Our tongues shall bless thy name; By thee the joy - ful news Of our sal - va - tion came.

3. Je - sus, our great High Priest, Has shed his blood and died; Our guil - ty con - science needs No sac - ri - fice be - side :

UNISON. 6 6 6 5 6 6 7

## LENOX. H. M.

EDSON.

All are too mean To speak his worth, Too mean to set The Sa - viour forth.

The joy - ful news Of sins forgiven, Of hell subdued, And peace with heaven.

His precious blood Did once a - tone, And now it pleads Before the throne.

Ye tribes of Adam, join, With heav'n, and earth, and seas,

Ye tribes of Adam, join, With heav'n, and earth, and seas,

4 6 5 4 5 7

And of fer notes divine, To your Cre - ator's praise. Ye holy throng of angels bright, In worlds of light be - gin the song.

Ye holy throng of angels bright, In worlds of light begin the song.

And of - fer notes divine, To your Creator's praise. Ye holy throng of angels bright, In worlds of light begin the song, In worlds of light begin the song.

6 6 6 6 6 6

Ye holy throng of angels bright, Ye holy throng of aegels bright, In worlds of light be - gin the song.

### TRIUMPH. H. M.

LOCKHART.

*Allegro.*

1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand; Auspicious morn! thy blissful rays Bright seraphs hail In songs of praise.

2. At thy approaching dawn, Reluctant death resigned The glorious Prince of life In dark domains confined: Th' angelic host around him bends, And midst their shouts the God ascends.

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re-tire, And wakes the lovely spring! Bright suns arise, The mild wind blows, And beauty glows, Thro' earth and skies.

2. The morn, with glory crowned, His hand arrays in smiles: He bids the eve decline, Re-joicing o'er the hills: The evening breeze His breath perfumes; His beauty blooms in flowers and trees.

3. With life he clothes the spring, The earth with summer warms: He spreads th' autumnal feast, And rides on wintry storms: His gifts divine Thro' all appear; And round the year His glories shine.

CRAM. H. M.

A. N. JOHNSON.

1. Hark, hark, the notes of joy, Roll o'er the heavenly plains! And seraphs find em- ploy, (Omitr.)..... For their sublimest strains; Some new delight in heaven is known, Loud ring the harps around the throne, Loud ring the harps around the throne.

2. Hark, hark, the sounds draw nigh, The joyful hosts descend; Je-sus for-sakes the sky, (Omitr.)..... To earth his footsteps bend, He comes to bless our fallen race, He comes with messages of grace, He comes with mes-sa-ges of grace.

3. Bear, bear, the tid-logs round, Let eve-ry mortal know, What love in God is found, (Omitr.)..... What pi-ty he can show; Ye winds that blow, ye waves that roll, Bear the glad news from pole to pole! Bear the glad news from pole to pole.

Onison.  $\frac{4}{2}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{8}{4}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

## QUARTETTE.

1. Safe - ly through an - oth - er week, God has brought us on our way; Let us now a bless - - ing seek,

2. While we seek sup - plies of grace, Thro' the dear Re - deem - er's name; Show thy rec - on - cil - - ing face—

3. Here we come thy name to praise; Let us feel thy pres - ence near; May thy glo - ry meet our eyes.

Figured bass:  $\sharp 1$  2 7  $\frac{6}{4}$  3 5 7 4 7  $\sharp$

## CHORUS.

wait - ing in his courts to - day; Day of all the week the best, Em - blem of e - ter - nal rest.

Take a - way... our sin and shame; From our world - ly cares set free, May we rest this day in thee.

While we in... thy house ap - pear; Here af - ford us, Lord, a taste, Of thine ev - er - last - ing rest.

Figured bass: b7  $\frac{6}{4}$   $\frac{1}{3}$  6  $\sharp 1$  3

1. Lord of hosts, how lovely, fair, Ev'n on earth, thy temples are! Here thy wait - ing peo - ple see Much of heaven, and much of thee.

2. From thy gracious presence flows Bliss that softens all our woes; While thy Spir - it's ho - ly fire Warms our hearts with pure de - sire.

3. Here, we supplicate thy throne; Here, thy pardoning grace is know; Here, we learn thy righteous ways, Taste thy love and sing thy praise.

6 4 8 7 6 3 7 6

## PLEYEL'S HYMN. 78.

1. Childreo of the heavenly King As ye journey, sweetly sing; Sing your Saviour's wor - thy praise, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are hap - py now, and ye, Soon their hap - pi - ness shall see.

3. Shout, ye lit - tle flock, and blest; You on Je - sus' throne shall rest: There your seat is now, prepared, There your kingdom and re - ward.

6 6 6 6 # 6 7 6 8 7

1. Hasten Lord, the glorious time, When, beneath Mes-siah's sway, Eve-ry na-tion, eve-ry clime, Shall the gos - pel - call o-bey, Shall the gospel call o - bey.

2. Mightiest kings his power shall own, Heathen tribes his oame adore; Satan and his host o'erthrown, Bound in chains, shall hurt no more, Bound in chains, shall hurt no more.

3. Then shall wars and tumult cease, Then be banished grief and pain; Righteousness, and joy and peace, Undisturbed shall ev - er reign, Undis-turbed shall ever reign.

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

POTOMAC. 7s.

E. H. FROST.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar? Who, an ev - er wel - come guest, In thy hó - ly place shall rest?

2. He, whose heart thy love has warmed, He, whose will to thee conformed, Bids his life un - sul - lied run; He, whose words and tho'ts are one

3. He, who shuns the sinner's road, Lov - ing those who love their God; Who, with hope, and faith un-feigned, Treads the path by thee ordained.

6 5      6 5 7      7 5 6      6      6 5      5 6      6 7

1. "Give us room, that we may dwell," Zion's children ery a - loud: See their numbers—how they swell! How they gath-er like a cloud!

2. Oh how bright the morning seems! Brighter from so dark a night: Zi - on is like one that dreams, Filled with wonder and de - light.

3. Lo! thy sun goes down no more, God him-self will be thy light: All that caused thee grief be - fore, Buried lies in end - less night.

Figured bass notation:  $\sharp 3$  6 7 6 6 6 7 6 7 6 7

## VAN CAMPEN. 7s.

E. H. FROST.

1. Thou that dost my life pro - long, Kindly aid my morning song; Thankful from my couch I rise, To the God that rules the skies.

2. Thou didst hear my evening ery; Thy pre - serv - ing hand was nigh; Peaceful slumbers thou hast shed, Grateful to my wea - ry head.

3. Thou hast kept me thro' the night; 'Twas thy hand restored the light: Lord, thy mer - cies still are new, Plenteous as the morning dew.

Figured bass notation:  $\sharp 6$  1 2 6 7 6 6 6 7 6 7

1. Praise to God! im - mor - tal praise, For the joys that crowns our days; Bounteous Source of eve - ry joy, Let thy praise our tongues employ;

2. These, to that dear Source we owe Whence our sweetest comforts flow; These, thro' all my hap - py days, Claim my cheerful songs of praise;

6 6 4 6 6

All that spring, with bounteous hand, Scat - ters o'er the smil - ing, land; All that lib - eral autumn pours From her rich, o'erflowing stores, —

Lord, to thee my soul should raise Grateful, nev - er - end - ing praise; And, when eve - ry blessi - g's frown, Love thee for thy - self a - lone.

[2'] 6 4 6 4 2 6 6 4 7



1. Children of the heavenly king, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious

2. Ye are travelling home to God, In the way the fathers trod; They are hap-py now, and ye Soon their happiness shall see, Soon their

3. Shout, ye lit-tle flock, and blest; You on Jesus' throne shall rest; There your seat is now prepared— There your kingdom and roward, There your

7 - 7 b<sub>6</sub> b<sub>6</sub> b<sub>6</sub> 6 = 7 -

BENTZ. 7s.

ROSSINI.

in his works and ways.

hap-piness shall see.

kingdom and reward.

1. Lord of hosts, how lovely fair, Ev'n on earth, thy temples are Here thy waiting people see, Here thy waiting people see, Much of heaven, and much of thee.

2. From thy gracious presence flows Bliss that softens all our woes; While thy Spirit's holy fire, While thy Spirit's ho-ly fire Warms our hearts with pure desire.

3. Here, we supplicate thy throne; Here, thy pardoning grace is known; Here we learn thy righteous ways, Here we learn thy righteous ways, Taste thy love and sing thy praise

Solo. Chorus. Solo. Quartette. Chorus.



WILHELMINA. 8s & 7s.

A. N. JOHNSON.

173

D. C.



1. One there is, a-bove all oth - ers, Well de-serves the name of Friend ; } Which of all our friends, to save us, Could, or would have shed his blood ?  
 His is love beyond a brother's, Costly—free—and knows no end ; }  
 But this Saviour died to have us Re - con - ciled in him to God.

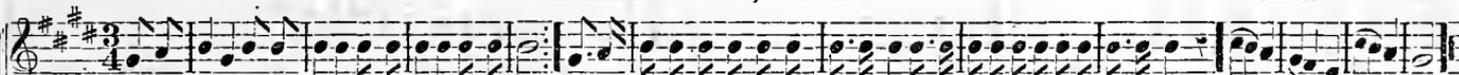


2. When he lived on earth abased, Friend of sin - ners was his name ; } Oh, for grace our hearts to soften ! Teach us, Lord, at length to love ;  
 Now, a - bove all glo - ry raised, He re - joic - es in the same. }  
 We, a - las ! for - get too of - ten, What a Friend we have a - bove.

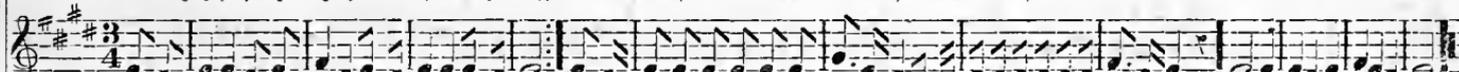


VERILIUS. 8, 7 & 4.

A. N. JOHNSON.



1. Yes ! we trust the day is breaking ; Joyful times are near at hand ; }  
 God—the mighty God, is speaking By his word, in every land ; } When he chooses, Darkness flies at his command, When he chooses, Darkness flies at his command, Darkness flies at his command.



2. While the foe becomes more daring, While he enters like a flood ; }  
 God, the Saviour is preparing Means to spread his truth abroad ; } Every language Soon shall tell the love of God, Every language Soon shall tell the love of God, Soon shall tell the love of God



3. Oh ! 'tis pleasant—'tis reviving to our hearts to hear each day ; }  
 Joyful news from far arriving, How the gospel wins its way ; } Those enlight'ning, Who in death and darkness lay, Those enlight'ning, Who in death and darkness lay, Who in death and darkness lay.



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



1. Hark! what mean those ho-ly voices, Sweetly sounding through the skies? Lo! th'angel-ic host re-joic-es; Heavenly hal-lo-lu-jahs rise;

2. Peace on earth—good-will from heaven, Reaching far as man's found." "Souls redeemed, and sins for-giv-en," Loud our golden harps shall sound;

7 7 7 7 6 7 6 6 6 6



Hear them tell the wondrous story, Hear them chant in hymns of joy, 'Glory in the high-est—glory! Glory be to God most high.

Christ is born, the great Anointed; Heaven and earth his prais-es sing! Oh receive whom God appointed, For your Prophet, Priest, and King.

4 Unison. 3 b 3 7 6 7

1. Hark, ten thousand harps and voi - ces, Sound the note of praise a - bove; }  
 Je - sus reigns, and heaven re - joi - ces, Je - sus reigns the God of love; } See, he sits on yon - der throne, Je - sus rules the world a - lone.

2 Je - sus, hail! whose glo - ry brightens All a - bove, and gives it worth; }  
 Lord of life— thy smile en - light - ens, Cheers, and charms thy saints on earth: } When we think of love like thine, Lord, we own it love di - vine.

MEYER. . 8s & 7s.

Arranged from GLUCK,  
 By J. H. WILLCOX.

1. Glorious things of thee ure spoken, Zi - on, ci - ty of our God; He, whose word can ne'er be broken, Chose thee for his own a - bode, Chose thee for his own a - bode.

2. Lord, thy church is still thy dwelling, Still is pre - cious in thy sight; Ju - dah's temple far ex - cell - ing, Beaming with the gospel's light, Beaming with the gospel's light.

3. On the Rock of A - ges founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes, She can smile at all her foes.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, nev-er ceasing, Call for ceaseless songs of praise.

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sa-cred pleasure, While I sing re-deem-ing love.

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst re-deem me with thy blood.

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

## GREENVILLE. 8s &amp; 7s.

ROSSEAU.

D. C.

1. Love di-vine, all love ex-cel-ing! Joy of heaven, to earth come down: }  
Fix in us thy humble dwell-ing, All thy faithful mer-cies crown: } Je-sus! thou art all compassion, Pure, unbounded love thou art;  
Vis-it us with thy sal-va-tion. En-ter eve-ry trem-b-ling heart!

2. Come! al-mighty to de-liv-er, Let us all thy life re-ceive! }  
Sud-den-ly re-turn—and nev-er, Nev-er more thy tem-ples leave! } Thee we would be always blessing, Serve thee as thy hosts above;  
Pray, and praise thee without ceas-ing, Glo-ry in thy pre-cious love.

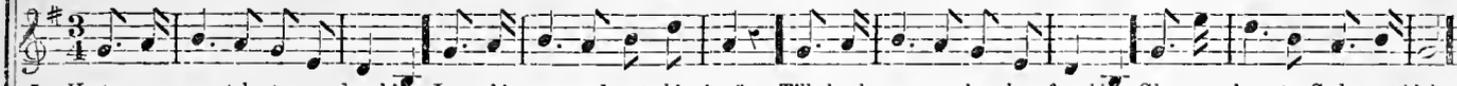
*Andante.*



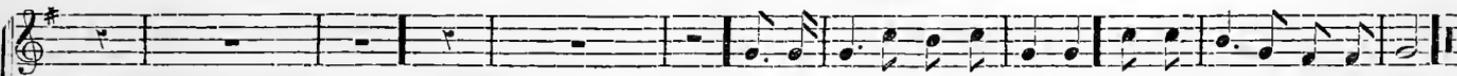
1. Hark! what mean those ho - ly voi - ces, Sweetly sounding thro' the skies? Lo! th'an - gel - ic host re - joic - es; Heavenly hal - le - lu - jabs rise.



3. Peace on earth, good will from heav-en, Reaching far as man is found, Souls redeem'd, and sins for - giv-en, Loud our gold-en harps shall sound.



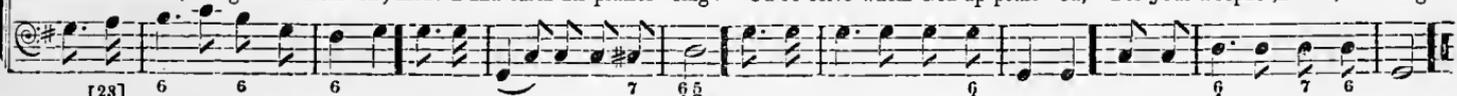
5. Haste, ye mor - tals, to a - dore him; Learn his name, and taste his joy? Till in heavu ye sing be - fore him, Glo - ry be to God most high.



2. Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy, Glo-ry in the high-est, glo - ry! Glo-ry be to God most high.



4. Christ is born, the great A-noint-ed; Heav'n and earth his praises sing! Oh re-ceive whom God ap-point - ed, For your Prophet, Priest, and King.



1. With my substance I will honor My Redeemer and my Lord;  
 Were ten thousand worlds my manor, (OMIT.....) All were nothing to his word. While the heralds of Sal-va-tion, His abounding grace proclaim.  
 Let his friends, of every station, (OMIT.....) Gladly join to spread his fame.

6 7 3 6 4 6 6 6

## PETERSBURG. 8s, 7s &amp; 4s.

A. N. JOHNSON.

1. In thy name, O Lord, assembling, We, thy people, now draw near; Teach us to re-joice with trembling; Speak, and let thy servants hear—

2. While our days on earth are lengthened, Let us give them, Lord, to thee: Cheered by hope—and dai-ly strengthened, We would rue, nor wea-ry be,

3. There in worship, pur-er, sweeter, All thy peo-ple shall a-dore; Tast-ing of en-joyment greater Than they could conceive be-fore;

1 6 6 4 6 6 5 8 6 6 4 6

Hear with meekness, Hear thy word with god - ly fear.

Till thy glo - ry With - out clouds in heaven we see.

Full en - joy - ment— Ho - ly bliss, for - ev - er - more.

# 4 = 7 6 7

1. Guide me, O thou great Je - ho - vah,  
I am weak—but thou art nigh - ty;

2. O - pen now the crys - tial foun - tain,  
Let the fie - ry, clou - dy pil - lar

$\frac{5}{34}$   $\frac{3}{56}$  7

Pilgrim through this bar - ren land : }  
(OMIT.....) } Hold me with thy powerful hand : Bread of heav-en, feed me till I want no more.

Whence the heal - ing streams do flow ; }  
(OMIT... ..) } Lead me all my journey through : Strong De - liverer, Be thou still my strength and shield.

$\frac{5}{34}$  7 D7  $\frac{5}{34}$  b7 6 6 7 6 7  $\frac{6}{6}$

1. O my soul, what means this sadness? Whenfore art thou thus cast down? Let thy griefs be turned to gladness; Bid thy restless fears be gone; Look to Jesus, Look to Jesus, and rejoice in his dear name.

2. What tho' Satan's stinging temptations Vex and grieve thee day by day, And thy sinful inclinations Often fill thee with dismay; Thou shalt conquer, Thou shalt conquer Through the lamb's redeeming blood.

3. Though ten thousand hills beset thee, From without and from within, Jesus saith he'll ne'er forget thee, But will save from hell and sin; He is faithful, He is faithful To perform his gracious word.

*Solo.* *Duett.* *Trio.* *Chorus.*

4 6 7 6 4 7

## LEVONIA. 8s, 7s &amp; 4s.

1. Yes! we trust the day is breaking; Joy-ful news is near at hand; }  
God, the mighty God is speaking By his word in eve-ry land; } When he chooses, Darkness flies at his command.

2. While the foe becomes more dar- ing, While he enters like a flood, }  
God, the Saviour, is pre- par- ing Means to spread his truth a broad; } Eve-ry language Seon shall tell the love of God.

4 6 4 6 6 7 6 4 7

1. Guide me, O thou great Je-ho-vah, Pil-grim through this bar-ren land: I am weak—but thou art mighty;

2. O-pen now the crys-tal foun-tain. Whence the heal-ing streams do flow; Let the fie-ry clou-dy pillar

3. When I tread the verge of Jor-dan, Bid my anx-ious fears sub-side; Bear me through the swelling current,

6 4      6 4

Hold me. with thy powerful hand; Bread of heaven, Feed me till I want no more, Bread of heaven, Feed me till I want no more.

Lead me all my jour-ney through; Strong De-liverer, Be thou still my strength and shield, Strong Deliverer, Be thou still my strength and shield.

Land me safe on Canaan's side; Song of prais-es I will ev-er give to thee, Song of praises I will ev-er give to thee.

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

1. My country! tis of thee, Sweet land of lib-er-ty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From ev'ry mountain side, Let freedom ring.

2. My native country! thee—Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong

4. Our fa-ther's God! to thee, Author of lib - er - ty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King.

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

## ITALIAN HYMN. 6s &amp; 4s.

GIARDINI.

1. Come, thou al-mighty King, Help us thy name to sing, Help us to praise! Father all glo-ri-ous, O'er all vic - to - rions, Come, and reign o-ver us, Ancient of Days.

2. Je-sus, our Lord, a - rise, Scat-ter our en - e-mies, Now make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee be stay'd, Lord hear our call!

3. Come, thou in-car-nate Word, Gird on thy migh-ty sword; Our pray'r attend! Come, and thy people bless, Come, give thy word success; Spirit of holiness, On us descend.

6 6 4 5 6 Unison. 5 6 7 5 4 7 Unison. 5 6 7





Help us to praise! Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.

Now make them fall! Let thine Al - mighty aid Our sure de - fence be made, Onr souls on Thee be stay'd— Lord, hear our call!

Our prayer at - tend! Come, and thy peo - ple bless, Come, give thy word suc - cess; Spir - it of ho - li - ness On us de - scend.

The musical score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

## CHARLES. 8s, 7s &amp; 3s.

E. HEGINBOTHAM.

1. Star of peace, to wand'ers wea - ry Give the beams that smile on me, Cheer the pi - lot's vi - sion drea - ry, Far at sea, Far at sea.

2. Star of hope gleam on the bil - low, Bless the soul that sighs for thee; Bless the sail - or's lone - ly pil - low, Far at sea, Far at sea.

3. Star of faith, when winds are mock - ing All his prayers, he flies to thee, Save him tho' a bil - low's rock - ing Far at sea, Far at sea.

The musical score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Words, "Temperance Hymn," by Pierpont.

1. Let the still air rejoice, Be every youthful voice, Blended in one: While we re-new our strain, To him with joy a-gain Who sends the evening rain, And morning sun.  
 2. His hand in beauty gives Each flower and plant that lives, Each sunny rill, Springs! which our footsteps meet, Fountains! our lips to greet, Waters' whose taste is sweet, On rock and hill.

3. Each summer bird that sings, Drinks from dear nature's springs, Her early dew, And the re-fresh-ing shower, Falls on each herb and flower, Giving it life and power, Fragrant and new.  
 4. So let each faithful child, Drink of this fountain mild, From early youth. Then shall the song we raise, Be heard in future days, Ours be the pleasant ways, Of peace and truth.

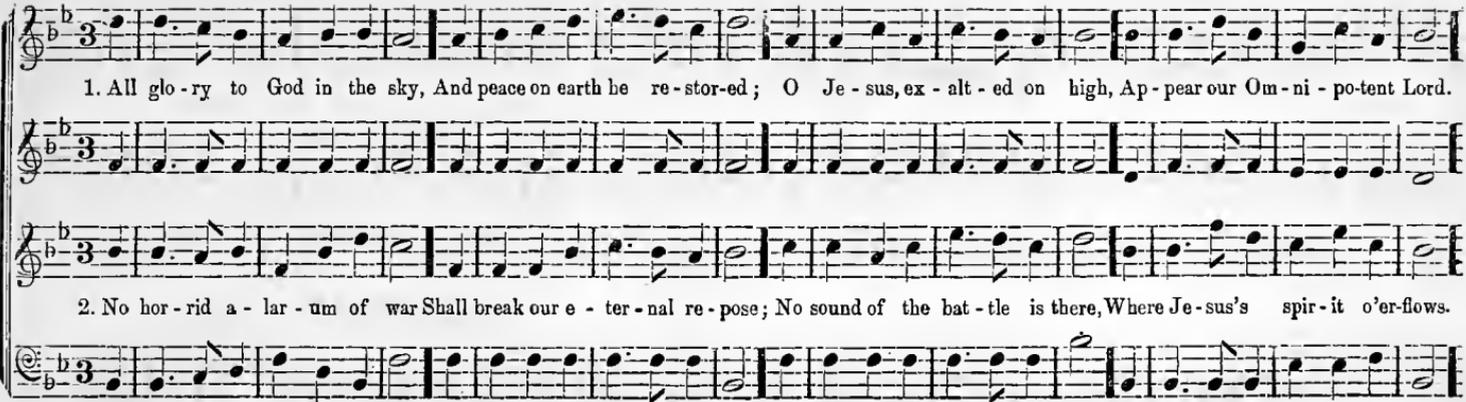
5. Now let each heart and hand, Of all this youthful band, U-nited move, Till on the mountain's brow, And in the vale be-low, Our land may ev-er glow, With peace and love.

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

## AYRES. 8s &amp; 4s.

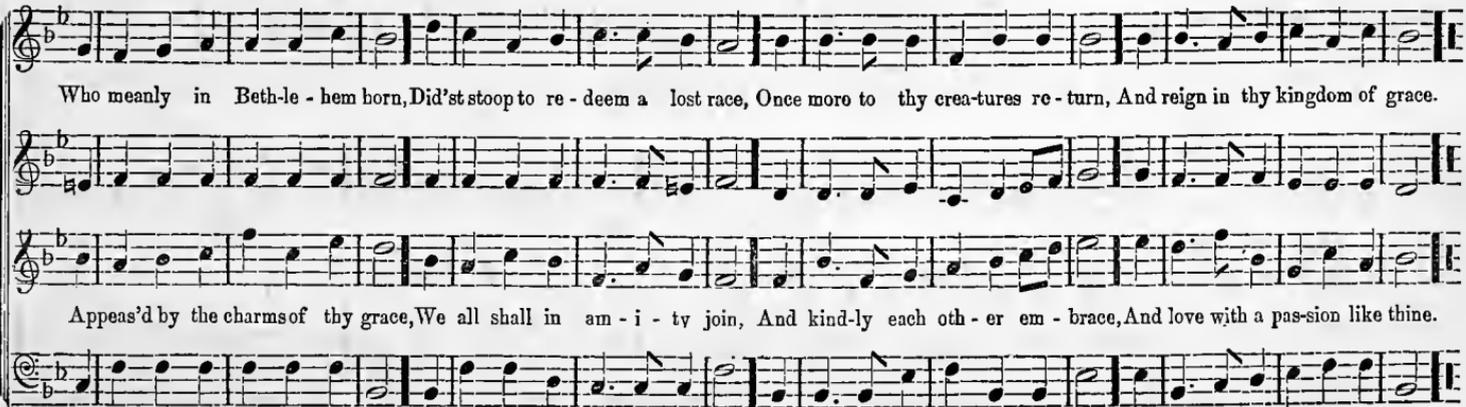
{ God that madest heaven and earth, Darkness and light! } { May thine angel guards defend us, } Holy dreams and hopes attend us, This livelong night, This live loog night.  
 { Who the day for toil hast given, For rest the night! } { Slumber sweet thy mercy send us, }

6 6 6 6 6 6



1. All glo-ry to God in the sky, And peace on earth be re-stor-ed; O Je-sus, ex-alt-ed on high, Ap-pear our Om-ni-po-tent Lord.

2. No hor-rid a-lar-um of war Shall break our e-ter-nal re-pose; No sound of the bat-tle is there, Where Je-sus's spir-it o'er-flows.



Who meanly in Beth-le-hem born, Did'st stoop to re-deem a lost race, Once more to thy crea-tures re-turn, And reign in thy kingdom of grace.

Appeas'd by the charms of thy grace, We all shall in am-i-tv join, And kindly each oth-er em-brace, And love with a pas-sion like thine.

1. From Greenland's icy mountains, From India's coral strand ; Where Afric's sunny fountains Roll down their golden sand, From many an ancient riv - er,  
2. What though the spicy breez - es, Blow soft o'er Ceylon's isle, Tho' every prospect pleas-es, And on-ly man is' vile ; In vain, with lavish kindness,

## AMSTERDAM. 7s &amp; 6s.

From many a palmy plain, They call us to de - liv - er Their land from error's chain.  
The gifts of God are strown, The heathen in his blindness, Bows down to wood and stone.

Rise, my soul, and stretch thy wings, Thy better portion trace, }  
Rise from all terrestrial things, Towards heav'n thy native place, }

Sun and moon and stars de - cay ; Time shall soon this earth re - move ; Rise my soul and haste a - way, To seats pre - pared a bove.

With solemnity.

1. Friend af - ter friend de - parts; Who hath not lost a friend? There is no un - ion here of hearts,

2. Be - yond the flight of time, Be-yond this vale of death, There sure-ly is some bless - ed clime,

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

That finds not here an end: Were this vain world our on - ly rest, Liv - ing or dy - ing, none were blest.

Where life is not a breath; Nor life's af - fec - tion's but a fire, Whose sparks fly up - ward and ex - pire.

6  $\frac{6}{4}$   $\frac{2}{2}$  b7  $\frac{7}{4}$   $\frac{6}{5}$   $\frac{4}{3}$  6  $\frac{6}{4}$   $\frac{6}{3}$   $\frac{4}{2}$  6  $\frac{4}{3}$  4 3 6  $\frac{6}{7}$

## Pastorale.

1. As a shepherd gently leads, Wand'ring flocks to verdant meads; Where winding riv-ers soft and slow, A - midst the flow' - ry landscape flow.

2. So the guardian of my soul, Does my wandering feet control: He leads me thro' the dark-some maze, And brings me back to vir-tue's ways.

3. When the drea-ry vale I tread, By the shades of death o'erspread; My steadfast heart no ill shall fear, For thou, O God, art with me still.

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

## REST. 8s &amp; 4s. Peculiar.

L. O. EMERSON  
From the ROMBERO COLL, by permission.

1. There is a calm for those who weep, A rest for wea - ry pil - grims found; They softly lie, and sweetly sleep, Low in the ground.

2. The storm that sweeps the win - try sky, No more dis - turbs their deep re pose, Thau summer evening's lat - est sigh, That shuts the rose

3. There, traveller in the vale of tears, To realms of ev - er - last - ing light, Thro' time's dark wilderness of years, Pursue thy flight.

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

1 Blow ye the trum - pet, blow, The glad - ly sol - emn sound, Let all the na - tions know, To earth's re - mot - est bound,

2. Je - sus our great High Priest, Hath full a - tone - ment made, Ye wea - ry spir - its rest, Ye mourn - ful souls be glad,

3. Ex - tol the Lamb of God, The all a - tone - ing Lamb, Re - demp - tion in his blood, Throughout the world pro - claim,

4. The gos - pel trum - pet hear, The news of heaven - ly grace, And saved from earth ap - pear, Be - fore your Sa - viour's face,

6 6 4

The year of Ju - bi - lee is come, Re - turn ye ran - somed sin - ners home, Re - turn ye ran - somed sin - ners home.

The year of Ju - bi - lee is come, Re - turn ye ran - somed sin - ners home, Re - turn ye ran - somed sin - ners home.

The year of Ju - bi - lee is come, Re - turn ye ran - somed sin - ners home, Re - turn ye ran - somed sin - ners home.

6 6

1. Thou sweet glid - ing Kedron, by thy sil - ver stream Our Saviour would lin - ger in moon - light's soft beam ;

2. How damp were the va - pors that fell on his head, How hard was his pil - low, how hum - ble his bed !

3 6 7 - 6 6 6 7

And by thy bright wa - ters till mid - night would stray, And lose in thy mur - murs the toils of the day.

The an - gels be - hold - ing, a - mazed at the sight, At - tend - ed their Mas - ter with sol - emn de - light.

6 6

1. The Lord is great! ye hosts of heaven, a-dore him, And ye who tread this earth-ly ball;

2. The Lord is great— his maj-es-ty how glori-ous! Resound his praise from shore to shore;

3. The Lord is great— his mer-cy how a-bounding! Ye an-gels strike your gold-en chords!

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

In ho-ly songs re-joice a-loud be-fore him, And shout his praise who made you all.

O'er sin, and death, and hell, now made vic-to-rious, He rules and reigns for-ev-er more.

Oh praise our God! with voice and harp re-sound-ing, The King of kings, and Lord of lords.

Unison. [26]  $\frac{6}{4}$   $\frac{7}{4}$   $\frac{8}{4}$   $\frac{5}{4}$

*Allegro.*

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

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

7 6 2 8 6 4 3 6 7 7 6

9  
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.

8  
Say, shall we yield him, in costly devotion,  
Odors 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 favors secure;  
Richer by far is the heart's adoracion:  
Dearer to God are the prayers of the poor

1. O Praise ye the Lord! pre- pare your glad voice, His praise in the great as- sem- bly to sing;

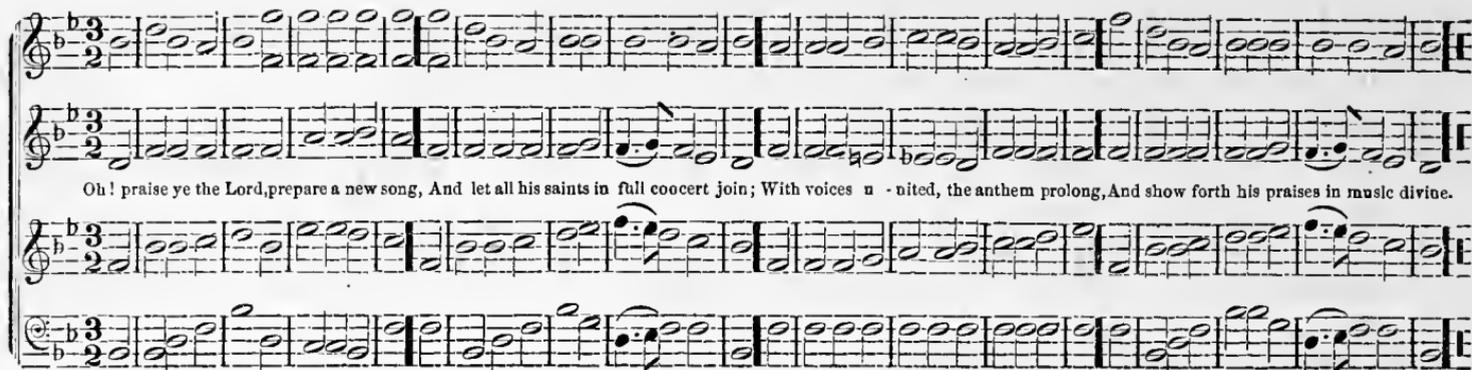
2. Let them his great name de- vout- ly a- dore; In loud swell- ing strains his prais- es ex- press,  
3. With glo- ry a- dorned, his peo- ple shall sing To God, who de- fence and plen- ty sup- plies;

4. Ye an- gels a- - bove, his glo- ries who've sung, In lof- ti- est notes now pub- lish his praise:

In their great Cre- a- tor let all men re- joice, And heirs of sal- va- tion be glad in their King.

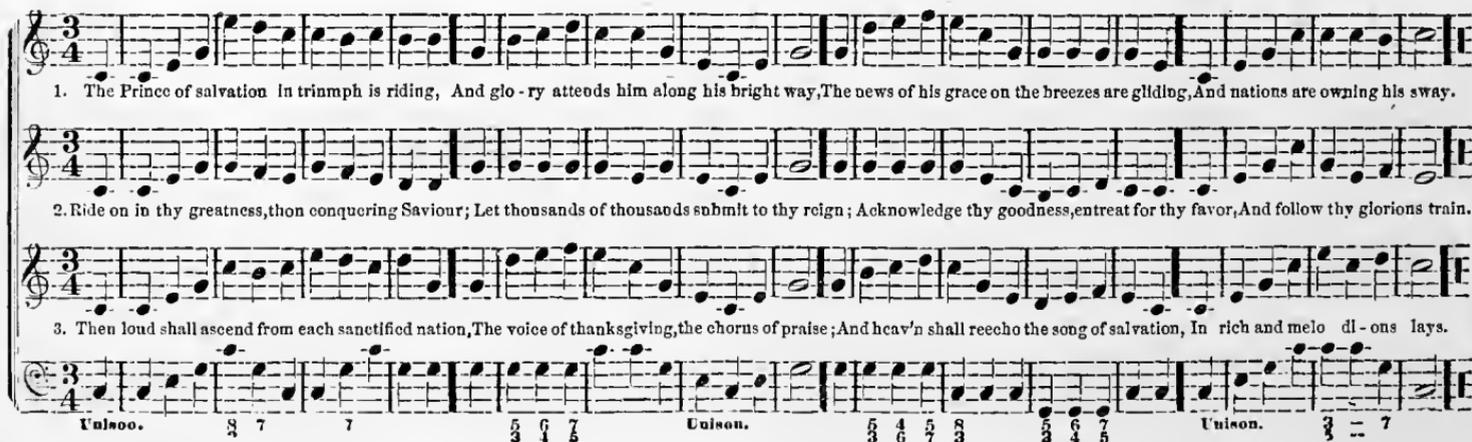
Who gra- cious- ly o- pens his houn- ti- ful store, Their wants to re- lieve, and his chil- dren to bless.  
Their loud ac- cla- ma- tions to him, their great King, Thro' earth shall be sound- ed, and reach to the skies.

We mor- tals, de- light- ed, would hor- row your tongue; Would join in your num- bers, and chant to your lays.



Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

## BURLINGTON. 12s, 11s &amp; 8s.



1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

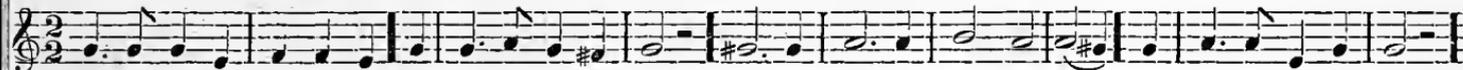
3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorons of praise; And heav'n shall reecho the song of salvation, In rich and melodious lays.

Unison. 8 7 7 5 6 7 Unison. 5 4 5 8 3 3 4 5 Unison. 3 = 7

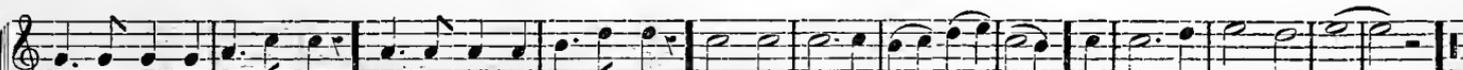
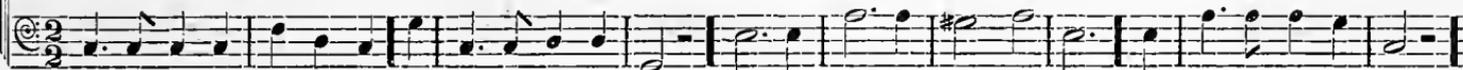
## Allegro Assai.



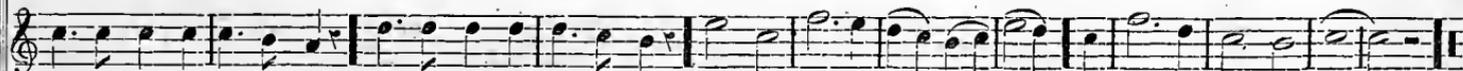
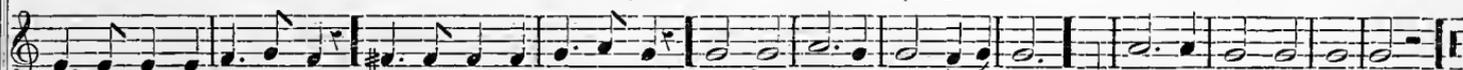
1. Praise the Lord who reigns a-bove, And keeps his courts be - low; Praise the ho - ly God of love, And all his greatness show.



2. Pub - lish, spread to all a-round The great Im-manuel's name; Let the gos - pel - trump - pet sound, Him Prince of Peace pro-claim.



Praise him for his no - ble deeds, Praise him for his matchless power; Him, from whom all good pro - ceeds, Let heaven and earth a - dore.



Praise him eve-ry tune-ful string; All the reach. of heavenly art, All the power of mu - sic bring, The mu - sic of the heart.



1. Behold how the Lord, hath girt on his sword; From conquest to conquest proceeds; How happy are they Who live in this day, And witness his wonderful deeds.

2. His word he sends forth, From south to the north; From east and from west it is heard; The rebel is charmed, The foe is disarmed; No day like this day has appeared.

## WANWORTH. 8s.

HARWOOD.

1. My gracious Redeemer I love; His praises aloud I'll proclaim; And join, with the armies above, To shout his adorable name.

2. He freely redeemed with his blood My soul from the confines of hell; To live on the smiles of my God, And in his sweet presence to dwell.

The God of Abra'm praise, Who reigns enthron'd above, who reigns enthron'd above, Ancient of ev - er - last-ing days,

The God of A - bra'm praise, Who reigns enthron'd a - bove, Ancient of ev - er - las-ting days, And God of love,

The God of A-bra'm praise, Who reigns enthron'd above, who reigns enthron'd above, Ancient of ev - er - lasting days,

By earth and heaven confest,

Je - ho - vah great I am, By earth and heaven con - fest. I bow and bless the sacred name For - ev - er - blest.

By earth and heaven con-fest.

6  $\frac{1}{2}$   $\frac{6}{4}$  6 =7  $\frac{5}{4}$  7

*Maestoso.*

Mighty Je - hovah, accept our praises, God our Father, O hear us thy echildren;

*ff* *pp* *ff* *p*

Mighty Je - hovah, accept our praises, God our Fatoer, O hear us thy children;

6 - # - 6 6 4 7 \*

Un-to Thee we offer praise, Un-to Thee we offer praise, Un-to Thee we offer praise,

*mf* *f*

Un-to Thee we offer praise, Un-to Thee we offer praise, Unto Thee, Thee we offer praise,.

6 - 7 - # 6 # 6 7

For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy undeserved

For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy undeserved

7 7 7 7

mercies we will of - fer thee our thanks, we will offer, we will of - fer, we will of - fer, we of - fer thee our grateful thanks, we

We will of - fer, we will of - fer thee our thanks, we will offer thee our grateful thanks, we

mercies we will of - fer thee our thanks, we will offer, we will of - fer, we will of - fer, we of - fer thee our grateful thanks, we

of - fer thee our grate - ful thanks, For thy care to us thy chil - dren, For thy care to

of - fer thee our grate - ful thanks, For thy care to us thy chil - dren, For thy care to

6 7 7 7

us thy chil - dren, And thy undeserved mercies we will of - fer thee our thanks, we will offer, we will of - fer, we will of - fer,

We will of - fer, we will of - fer thee our

*f*

us thy chil - dren, And thy undeserved mercies we will of - fer thee our thanks, we will offer, we will of - fer, we will of - fer,

7 7

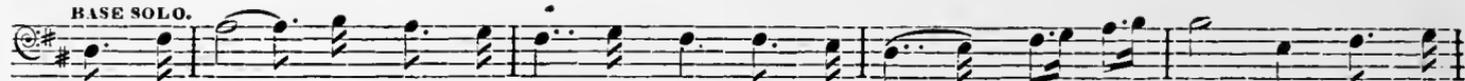
we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks,  
 thanks, we will of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks,  
 we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks,

6  
4

We of - fer thee our grateful thanks, we of - fer thee our grateful thanks, our grate - ful thanks.  
 We of - fer thee our grateful thanks, we of - fer thee our grateful thanks, our grate - ful thanks.  
 We of - fer thee our grateful thanks, we of - fer thee our grateful thanks, our grate - ful thanks.

7 - - 7 7 7 6

## BASE SOLO.



Oh sing praises to his ho - ly name, and re - jice in his mer - cy, Sing to



Him.... with the lute and harp, Call up - on his namo, And re - jice in

## BASE SOLO, Continued.



Him with thanksgiving, and with gladness, O sing praises with joy and gladness, with thanksgiving and with gladness, O sing praises unto his name.

## CHORUS.



with thanksgiving and with gladness, O sing prais-es, O sing praises with thanksgiving and with gladness,

## CHORUS.



with thanksgiving and with gladness, O sing prais-es, O sing praises with thanksgiving and with gladness,

## CHORUS.



with thanksgiving and with gladness, O sing prais-es, O sing praises with thanksgiving and with gladness,

## CHORUS.



BASE SOLO, *Ad libitum*.

O sing praises to his

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O sing praises to his". The piano accompaniment consists of chords and arpeggiated figures. The key signature has one sharp (F#) and the time signature is 4/4.

*A Tempo.*

name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name.

name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name.

4 7 4 7 4 7 4 7 4 7

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name." repeated twice. The piano accompaniment features a steady rhythmic pattern of eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

Allegro.

Mag-ni-fy, Glo-ri-fy, Mag-ni-fy the God of Is-ra-el, Praise him, Praise him ev-er-more, Mag-ni-fy, Glo-ri-fy,  
 Mag-ni-fy, Glo-ri-fy, Mag-ni-fy the God of Is-ra-el, Praise him, Praise him ev-er-more, Mag-ni-fy, Glo-ri-fy,  
 Mag-ni-fy, Glo-ri-fy, Mag-ni-fy the God of Is-ra-el, Praise him, Praise him ev-er-more, Mag-ni-fy, Glo-ri-fy,

KEY OF F.

Mag-ni-fy the God of Is-ra-el, Ex-alt and Mag-ni-fy him ev-er-more. For this God is our God for-ev-er and  
 Mag-ni-fy the God of Is-ra-el, Ex-alt and Mag-ni-fy him ev-er-more. For this God is our God for-ev-er and  
 Mag-ni-fy the God of Is-ra-el, Ex-alt and Mag-ni-fy him ev-er-more. For this God is our God for-ev-er and

6 7

**KEY OF D.**

ev - er, And he will be our guide, our guide ev'n un - to death. Mag - ni - fy, Glo - ri - fy, Mag - ni - fy the God of Is - ra - el,

ev - er, And he will be our guide, our guide ev'n un - to death. Mag - ni - fy, Glo - ri - fy, Mag - ni - fy the God of Is - ra - el,

ev - er. And he will be our guide, our guide ev'n un - to death. Mag - ni - fy, Glo - ri - fy, Mag - ni - fy the God of Is - ra - el,

# - #  $\frac{4}{3}$  6  $b^{\frac{6}{5}}$  # 4 # 7 - - - -

Praise him, Praise him, Praise him, Praise him ev - er-more, Glo - ri - fy the God of Is - ra - el, Mag - ni - fy the God of Is - ra - el.

Praise him, Praise him, Praise him, Praise him ev - er-more, Glo - ri - fy the God of Is - ra - el, Mag - ni - fy the God of Is - ra - el.

Praise him, Praise him, Praise him, Praise him ev - er-more, Glo - ri - fy the God of Is - ra - el, Mag - ni - fy the God of Is - ra - el.

7 - 6  $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

# ANTHEM. "Sing, O heavens."

KREISSMAN.

CHORUS. Allegro.

Sing, O heavens, and be joy - ful, O earth, And break forth in - to sing - ing, O moun - tains, For the Lord hath com - fort - ed his peo - ple ;

Unison. BASE SOLO.

SOPRANO SOLO. CHORUS. SOPRANO SOLO. CHORUS.

He will have mer - cy On his af - flict - ed. The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces

TENOR SOLO. CHORUS. TENOR SOLO. CHORUS.

TREBLE SOLO. SOPRANO SOLO. CHORUS.

He will make her wilderness like E - den, And her des - ert like the gar - den of the Lord; Joy and gladness shall be found therein, Thanksgiving, and the voice of melody;

ALTO SOLO. Unison.

TREBLE SOLO. TENOR SOLO.

Joy and glad - ness shall be found therein, Thanksgiving and the voice of mel - o - dy; Joy and glad - ness shall be found therein, Joy and gladness shall be found therein.

ALTO SOLO. BASE SOLO.

## CHORUS. All parts.

Joy and glad - ness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy, Joy and

Unison.

glad - ness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy.

## ANTHEM. "Serve the Lord with joy and gladness."

A. N. JOHNSON.

Rather slow.

Serve the Lord with joy and gladness, Come before his presence with a song; O be thankful un - to him, Come in - to his courts with praise;

Serve the Lord with joy and gladness, Come before his presence with a song; O be thankful un - to him, Come in - to his courts with praise;



# ANTHEM. "Make a joyful noise unto the Lord."

Arranged by A. N. JOHNSON.

Moderato.

ALTO SOLO.

Make a joy-ful noise un - to the Lord, Make a joy-ful noise un - to the Lord, Ex - alt the Lord our God, and worship at his ho - ly hill;

SOPRANO SOLO.

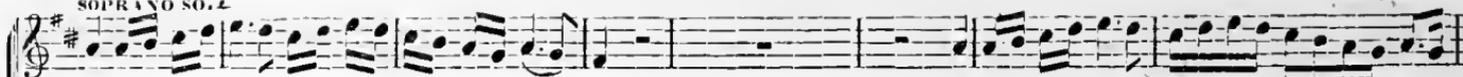
Make a joy-ful noise un - to the Lord, Make a joy-ful noise un - to the Lord, Ex - alt the Lord our God, and worship at his ho - ly hill;

Make a joy-ful noise un - to the Lord, Make a joy-ful noise un - to the Lord, Ex - alt the Lord our God, and worship at his ho - ly hill;

Make a joy-ful noise un - to the Lord, Make a joy-ful noise un - to the Lord, Ex - alt the Lord our God, and worship at his ho - ly hill;

7 6 7 6 6 7 3 3 4

## SOPRANO SO. 2



Oh serve the Lord, O serve the Lord with gladness,

Enter his courts with thanks - - - - - give -

## TENOR CHORUS.



And come before his presence with singing,

## SOPRANO AND ALTO CHORUS.



And come before his presence with singing,

## BASE CHORUS.



*Allegro.*

ing, O serve the Lord with gladness, And come before his presence, Enter his courts with thanks-

Be thankful un-to him and bless his name,

Be thankful un-to him and bless his name,

Be thankful un-to him and bless his name,

giv - ing, Be thank - ful un - to him,

Know ye that the Lord, he is God, It is he that bath

Know ye that the Lord he is God, It is he that bath

Know ye that the Lord he is God, It is he that bath

For we are his peo - ple, and the sheep of his

made us, we are the sheep of his pasture, we are the sheep of his pas - ture,

made us, we are the sheep of his pasture, we are the sheep of his pas - ture,

made us, we are the sheep of his pasture, we are the sheep of his pas - ture,

pas-ture, The Lord,.... The Lord,.... His truth,.... His truth, To all gen-er-a-tions,

The Lord our God is good, The Lord our God is good, His truth endureth, His truth en-dur-eth,

The Lord our God is good, The Lord our God is good, His truth en-dur-eth, His truth endureth,

A..... men, A..... men, A-men A..... men.

To all gen-er-a-tions, Amen, A-men, Amen, A-men, Amen, A-men.

To all gen-er-a-tions, Amen, A-men, Amen, A-men, Amen, A-men.

# ANTHEM. "Praise ye the Lord."

J. S. WRIGHTSON.

215

We will praise him for - ev - er, We will  
 Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, ye Heavenly host, and all the world that love the Lord,  
 And we'll sing hal - le - lu-jah, And we'll

6 5 6 6 5 6 7

praise him for - ev - er, We will praise him for - ev - er in his bright a - bode,  
 And he for - ev - er with the Lord.  
 sing hal - le - lu - jah, And we'll sing hal - le - lu - jah, when we all get home,

6 5 6 6 5 6 6 7

## ANTHEM. "The earth shall be full of the knowledge of the Lord."

*Slow and distinct.*

The earth shall be full of the knowledge of the Lord, as the waters cover the sea; And his name shall be known from the rising of the sun, unto the going down of the same.

The earth shall be full of the knowledge of the Lord, as the waters cover the sea; And his name shall be known from the rising of the sun, unto the going down of the same.

*f Allegro.*

A - men, A - men. Blessed is the people that know the joyful sound; Blessed is the people that know the joyful sound; They shall ever

A - men, A - men. Bless-ed is the peo-ple that know the joyful sound; Blessed is the peo-ple that know the joyful sound; They shall ever

*Cres.* *f*

walk in the light of his countenance, and in his name shall they rejoice: Their glory, their glory, their glory, their glo - ry and their strength.

*Cres.* *f*

walk in the light of his countenance, and in his name shall they rejoice: Their glory, their glory, their glory, their glo - ry and their strength.  
He is their glo - - - - - ry and their strength, He is their glory and their strength.

$\frac{5}{3} \frac{6}{4} \quad 7 \quad 6 \quad 6 \quad \frac{3}{2} \quad \frac{2}{9} \quad - \quad - \quad \frac{3}{8} \quad 7 \quad 6 \quad - \quad 5 \quad 4 \quad - \quad - \quad - \quad 7$

*f*

Bless-ed is the peo - ple that know the joy-ful sound, Bless-ed is the peo - ple that know the joy - ful sound. A - men, A - men.

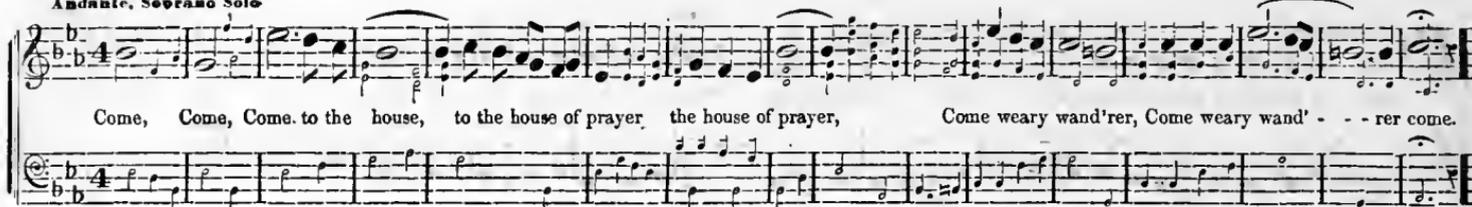
*f*

Bless-ed is the peo - ple that know the joy-ful sound, Bless-ed is the peo - ple that know the joy - ful sound. A - men, A - men.

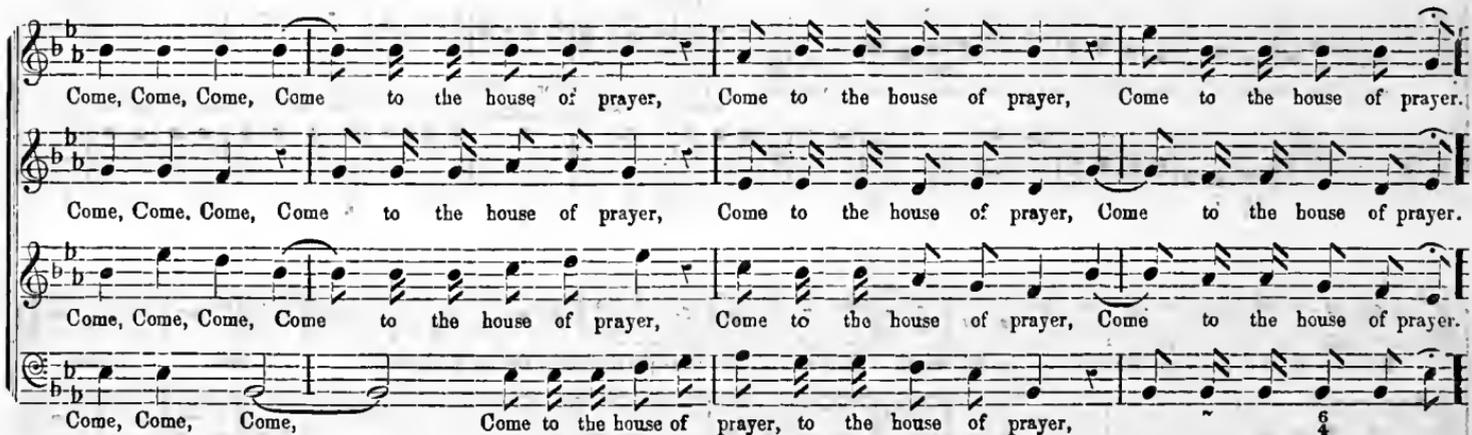
[28]  $7 \quad - \quad 6 \quad - \quad 6 \quad \frac{4}{3} \quad \frac{6}{4} \quad \frac{5}{3} \quad \# \frac{4}{3} \quad - \quad 6 \quad - \quad \frac{4}{3} \quad 6 \quad 6 \quad 7 \quad -$

## ANTHEM. "Come to the house of Prayer."

JOHN MASON.

*Andante, Soprano Solo*


Come, Come, Come to the house, to the house of prayer the house of prayer, Come weary wand'rer, Come weary wand' - - rer come.



Come, Come, Come, Come to the house of prayer, Come to the house of prayer, Come to the house of prayer.

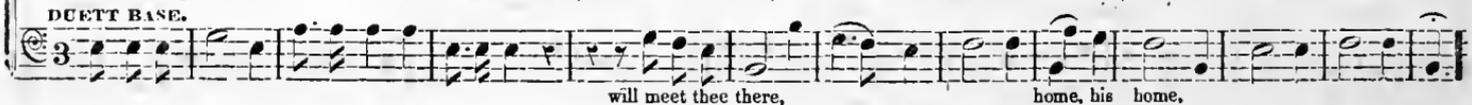
Come, Come, Come, Come to the house of prayer, Come to the house of prayer, Come to the house of prayer.

Come, Come, Come, Come to the house of prayer, Come to the house of prayer, Come to the house of prayer.

Come, Come, Come, Come to the house of prayer, to the house of prayer, to the house of prayer.

**DUETT SOPRANO.**


The God of peace will meet thee there, will meet thee there, will meet thee there, He makes this house his home, He makes this house his home.

**DUETT BASE.**


will meet thee there, home, his home.



## ANTHEM. "We praise thee. O! --"

We praise thee, O Lord, We acknowledge Thee to be the Lord, All the earth doth wor-ship Thee, the Fa-ther ev-er - last -

*f* *ff* *Dim.* *p* *Cres.* *mf* *Cres.* *ff* *Dim.* *f* *Diu.*

We praise thee, O Lord, We acknowledge Thee to be the Lord, All the earth doth wor-ship Thee, the Fa-ther ev-er - last -

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

*Duett.* *Duett.* *Chorus.* *Duett.*

ing, To Thee all an-gels cry a-loud, To thee all angels cry a-loud, The heavens and all the powers therein, To thee cherubim,

*mf* *f* *Dim.*

ing, To Thee all an-gels cry a-loud, To thee all angels cry a-loud, The heavens and all the powers therein, To thee cherubim,

$\frac{\#}{6}$   $\frac{\#}{6}$   $\frac{\#}{6}$   $\frac{6}{6}$   $\frac{\#}{6}$

## Chorus.

cherubim and seraphim, con-tin-nally do cry, To thee cherubim, cherubim and seraphim, con-tin-u-al-ly do cry, Ho-ly, Ho-ly, Ho-ly,

*pp* Tenuto.

cherubim and seraphim, con-tin-nally do cry, To thee cherubim, cherubim and seraphim, con-tin-n-al-ly do cry, Ho-ly, Ho-ly, Ho-ly,

Lord God of Sahaoth, Heaven and earth are full of thy glory, Heaven and earth are full of thy glory, Heaven and earth are full of thy glo-ry, A-men, A-men.

*pp* Cres. Dim. *p*

*ff*

Lord God of Sahaoth, Heaven and earth are full of the Glory, Heaven and earth are full of thy glory, Heaven and earth are full of thy glo-ry, A-men. A-men.

6 4

6 4 b7 6 5 6 7 6 4 4

6

7

## QUARTETT.

The Lord will com - fort Zi - on, He will com - fort her waste pla - - ces, And make her like E - den, Like the

The Lord will com - fort Zi - on, He will com - fort her waste pla - - ces, And make her like E - den, Like the

The Lord will com - fort Zi - on, He will com - fort her waste pla - - ces, And make her like E - den, Like the

7 7 6 6 4 3 4

*Chorus. Spirito.*

garden of the Lord. Like the gar - den of the Lord. Joy and glad - ness, Joy and glad - ness shall be found there-in,

garden of the Lord, Like the gar - - - den of the Lord. Joy and gladness, Joy and gladness shall be found there - in

garden of the Lord, Like the gar - - - den of the Lord. Joy and gladness, Joy and gladness shall be found there-in,

7 6 7 6 6 7 6 6 3 6 6 7 6 6 6

Joy... and gladness shall be found, shall be found there - in, Thanksgiving and the  
 Joy and glad-ness, Joy and glad-ness, Joy and gladness shall be found, shall be found there - in, Thanksgiving and the  
 Joy and gladness shall be found, shall be found there - in, Thanksgiving and the  
 Joy and glad-ness, Joy and gladness,

*Rall.*  
 voice of mel - o - dy, Thanksgiving and the voice of mel - o - dy, the voice of mel - o - dy, The voice of mel - o - dy.  
 voice of mel - o - dy, Thanksgiving and the voice of mel - o - dy, the voice of mel - o - dy, The voice of mel - o - dy.  
 voice of mel - o - dy, the voice ..... of mel - o - dy, the voice of mel - o - dy, The voice of mel - o - dy.

Allegro.

A - wake! A - wake! put on thy strength, O Zi - on, Put on thy beautiful garments, O Je - ru - salem, O Je - ru - salem, put

A - wake! A - wake! put on thy strength, O Zi - on, Put on thy beautiful garments, O Je - ru - salem, O Je - ru - salem,

A - wake! A - wake! put on thy strength, O Zi - on, Put on thy beautiful garments, O Je - ru - salem, O Je - ru - salem, put

6 3 6 6 6 3 6

on thy strength, O Zi - on, put on thy strength, O Zi - on, Put on thy beau - ti - ful garments, O Je - ru - sa - lem,

put on thy strength, O Zi - on, O Zi - on, Put on thy beau - ti - ful garments, O Je - ru - sa - lem,

on thy strength, O Zi - on, put on thy strength, O Zi - on, Put on thy beau - ti - ful garments, O Je - ru - sa - lem,

6 3 6 3 6

O Je - ru - sa - lem, A - rise, A - rise and shine, For thy light is come, And the Glo - ry of the Lord is

O Je - ru - sa - lem, A - rise, A - rise and shine, For thy light is come, And the glo - ry of the Lord..... is

O Je - ru - sa - lem, A - rise, A - rise and shine, For thy light is come, And the Glo - ry of the Lord is

6 4 6 4 6 4 3 6

ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee.

ris - en up - on thee, Arise and shine, for thy light is come, And the glo - ry of the Lord is ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee.

ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee.

4 4 6 4 6 6 7

## ANTHEM. "O be joyful in the Lord."

Published by J. L. OLVER, of  
Washington D. C.

*Allergro.*

O be joy-ful, O be joy-ful, O be joy-ful in the Lord, O be joyful in the Lord, be joyful in the Lord, all ye lands, all ye lands,

O be joy-ful, O be joy-ful, O be joy-ful in the Lord, O be joyful in the Lord, be joyful in the Lord, all ye lands, all ye lands,

*RITARD. PP*

*A tempo.*

Serve the Lord with gladness, and come before his presence, his presence with a song, and come before his presence with a song,

Serve the Lord with gladness, the Lord with gladness, and come before his presence, his presence with a song, And come before his presence with a song,

Serve the Lord with gladness, Serve the Lord with gladness, and come before his presence, his presence with a song, and come before his presence with a song,

## TENOR SOLO.



Be ye sure that the Lord he is God, It is he that hath made us, and not we ourselves,

## BASE SOLO.



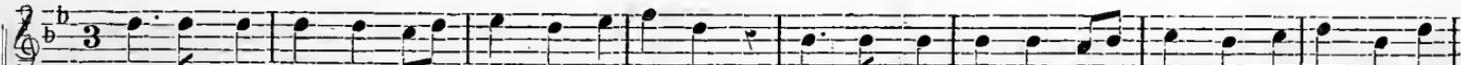
It is he, that hath made us, that hath made us, and not we ourselves,

## SOPRANO SOLO.



We are his people, we are his people, we are his people, and the sheep of his pasture, and the sheep of his pasture;

## ALTO SOLO.

En - ter ye in - to his gates with thanksgiving, En - ter ye in - to his gates with thanksgiving, and



En - ter ye in - to his gates with thanksgiving, En - ter ye in - to his gates with thanksgiving, and 4



En - ter ye in - to his gates with thanksgiving, En - ter ye in - to his gates with thanksgiving, and



En - ter ye in - to his gates with thanksgiving, En - ter ye in - to his gates with thanksgiving, and

5 6  
3 4

7

6  
4

7

5 6  
3 4

7

6  
4

7

in - to his courts with praise, And in - to his courts with praise, Be thank - ful, Be thank - ful un -

in - to his courts with praise, And in - to his courts with praise, Be thank - ful un -

in - to his courts with praise. And in - to his courts with praise, Be thank - ful, Be thank - ful un -

8 4    5 6    5 6    6    6    4

to him and bless his name, For the Lord is good, For the

to him and bless his name, For the Lord is good, His mer - cy is ev - er - las - ting,

to him and bless his name, For the Lord is good, Lord is

6 5    4

Lord..... is good, And his truth en-dur-eth to all gen-er-  
 For the Lord is good, his mer-oy is ev-er-las-ting, And his truth en-dur-eth to all gen-er-  
 Lord..... is good, And his truth en-dur-eth to all gen-er-

6 5 4 3 2 1 6 4 = 5 4

a-tions, And his truth en-dur-eth to all gen-er-a-tions, A-men, A-men, A-men.  
 a-tions, And his truth en-dur-eth to all gen-er-a-tions, A-men, A-men, A-men.  
 a-tions, And his truth en-dur-eth to all gen-er-a-tions, A-men, A-men, A-men.

6 6 6

# ANTEEM. "On the breeze of evening stealing."

L. O. EMERSON.  
Organist and Director of Music, at Balfour St. Church.

1. On the breeze of eve - ning steal - ing, Hark! the sol - emn anthem swells, Waking eve - ry thought and feel - ing, To the

truth re - li - gion tells. Wak - ing eve - ry thought and feel - ing, To the truth re - li - gion tells.\*

**Ess Solo.**

2. Oh how sweet is that devotion, When the tho'ts are fixed above, And man kneels in pure devotion, To sup - pli - cate a God of love, To sup - pli - cate a God of love.

**CHORUS,**

Praise ye the Lord, Praise ye the Lord, Sing - un - to God, For his mer - cy en - dur - eth for - ev - er,  
Praise ye the Lord, Sing praises to our God, Praise ye the Lord, Sing praises to our God.... For his mer - cy en - dur - eth for - ev - er,

\* Sing the Chorus at the close of each verse.

For his mer - cy en - dur - eth for - ev - er, Hark! hark a - gain it glides a - long, Come, let us join the ho - ly song.

For his mer - cy eo - dur - eth for - ev - er, Hark! hark a - gain it glides a - long, Come, let us join the ho - ly song.

*Solo.*  
Come, let us join the ho -

**Chorus.**

Come, let us join the ho - ly song, Come, let us join the ho - ly song, Come, let us join the ho - ly song, the ho - ly song

*mp* *p* *Dim.* *ppp*

Come, let us join the ho - ly song, Come, let us join the ho - ly song, Come, let us join the ho - ly song, the ho - ly song.

**Chorus.**

ly song,

## ANTHEM. "Sing aloud to God our strength!"

Arranged by A. N. JOHNSON

**TENOR CHORUS.**  
Take a Psalm and bring the

**SOPRANO SOLO.**  
Sing a - loud to God our strength, Make a joy - ful noise un - to him,

**ALTO CHORUS.**  
Take a Psalm and bring the

**SOPRANO CHORUS.**  
Take a Psalm and bring the

**INSTRUMENT.**  
Take a Psalm and bring the

**BASE CHORUS.**  
Take a Psalm and bring the

tim - brel, the pleasant harp and Psal - ter - y ;

tim - brel, the pleasant harp and Psal - ter - y ; This was a statute for Is - ra - el, And a law of the God of Ja - cob,

tim - brel, the pleasant harp and Psal - ter - y ; This was a statute for Is - ra - el, And a law of the God of Ja - cob,

4 3

This was a statute for Is - ra - el, and a law of the God of Ja - cob, This was a statute for Is - ra - el, and a

This was a statute for Is - ra - el, and a law of the God of Ja - cob, This was a statute for Is - ra - el, and a

This was a statute for Is - ra - el, and a law of the God of Ja - cob, This was a statute for Is - ra - el, and a

# 4 # 4 # 7 4 # # #

law of the God of Ja - cob, O sing to God, O sing to the Lord our God, O sing to God, O

law of the God of Ja - cob, O sing to the Lord our God, O

law of the God of Ja - cob, Sing to God, O sing to the Lord our God, Sing to God, O

[20] # 4 # 4 7/4 # O sing to God, 6 4 6/4 # O sing to God,

**SOPRANO SOLO.**  
*Ritard. A Tempo*

Sing to the Lord our God, Oh... sing a - loud to God our strength, Make a joy - ful noise un - to him,  
**ALTO SOLO.**  
 God, to the Lord our God, Oh... sing a - loud to God our strength, Make a joy - ful noise un - to him,  
 Sing to the Lord our God,  
**INSTRUMENT.**

**TENOR CHORUS.**

Take a Psalm and bring the tim - brel, Sing praises un - to him with tim - brel and harp, O let the saints be joy - ful,  
**ALTO CHORUS.**  
 Take a Psalm and bring the tim - brel, Sing praises un - to him with tim - brel and harp, O let the saints be joy - ful,  
**SOPRANO CHORUS.**  
 Take a Psalm and bring the tim - brel, Sing praises un - to him with tim - brel and harp, O let the saints be joy - ful,  
**BASE CHORUS.**

Let them re-joyce and sing a - loud, Sing a - loud, Sing to God our strength, Sing a-loud,

Let them re-joyce and sing a - loud, Sing a - loud, Sing to God our strength, Sing a - loud, Sing a -

Let them re-joyce and sing a - loud, Sing a - loud, Sing to God our strength, Sing a-loud,

7 6 7 6 5

Sing a-loud, Sing a-loud to God our strength, Sing a-loud, Sing a-loud, Sing a - loud to God our strength, Sing a -

loud, Sing a-loud, to God our strength, Sing a - loud, Sing a-loud, Sing a - loud to God our strength, Sing a -

Sing a-loud, Sing a-loud to God our strength, Sing a-loud, Sing a-loud, Sing a - loud to God our strength, Sing a -

5 4 7 3 5 4 7 3

**Ritard. TENOR SOLO.**

Rejoice, Rejoice, Sing aloud with the timbrel and harp. Glo-ri-fy the God of Is-ra-el, Ex-alt and mag-ni-

**SOPRANO & ALTO SOLO.**

-loud, Rejoice, Sing aloud, Rejoice, Sing aloud, with the timbrel and harp. Oh .. Glo-ri-fy the God of Is-ra-el, Ex-alt and mag-ni-

**INSTRUMENT.**

Rejoice, Rejoice, Sing aloud, with the timbrel and harp. **A Tempo.**

**TENOR CHORUS.**

fy him, Praise him with the sound of the trumpet, with trumpet and harp, Praise the Lord, Exalt and magnify his name, Exalt and magni-fy his name.

**ALTO CHORUS.**

fy him, Praise him with the sound of the trumpet, with trumpet and harp, Praise the Lord, Exalt and magnify his name, Exalt and magni-fy his name;

**SOPRANO CHORUS.**

Praise him with the sound of the trumpet, with trumpet and harp, Praise the Lord, Exalt and magnify his name, Exalt and magni-fy his name.

**BASE CHORUS.**

43 7

# ANTHEM. "Praise the Lord."

Arranged from DE MONTE.

237

**Chorus. Allegro.**

**Quartette.**

Praise the Lord, Praise the Lord, Praise him in the High-est, Glo - ry - be to God on high, and on earth peace, good

Praise the Lord, Praise the Lord, Praise him in the High-est, Glo - ry be to God on high, and on earth peace, good

Praise the Lord, Praise the Lord, Praise him in the High-est, Glo - ry be to - God on high, and on earth peace, good

6  $\frac{3}{2}$  6  $\frac{4}{b}$   $\frac{4}{4}$   $\frac{4}{7}$  4 =

**CHORUS.**

will to men, peace on earth, good will and peace to men, Praise the Lord, Praise the Lord, Praise him in the highest, Glo - ry be to God on high,

will to men, peace on earth, good will and peace to men, Praise the Lord, Praise the Lord, Praise him in the highest, Glo - ry be to God on high,

will to men, peace on earth, good will and peace to men, Praise the Lord, Praise the Lord, Praise him in the highest, Glo - ry be to God on high,

9 7 4 = 6 - 4  $\frac{4}{3}$  6  $\frac{4}{b}$   $\frac{4}{4}$  7

## QUARTETT.

Peace on earth, good will from heaven, reaching far as man is found, Souls redeemed and sins forgiven, Loud the gold - en harps shall sound, Loud the gold - en harps shall

Peace on earth, good will from heaven, reaching far as man is found, Souls redeemed and sins forgiven, Loud the gold - en harps shall sound, Loud the gold - en harps shall

b7 - - - - - n - - - - - b7 - - - - - n - - - - - 6 4 6 4 7

## CHORUS.

## TENOR CHORUS.

sound,  
Oh praise the Lord of hosts, the Fath - er ev - er - last - ing, Amen, Amen,

SOPRANO & ALTO CHORUS.  
Amen, Amen,

SOPRANO SOLO.  
sound,  
Oh praise the Lord of hosts, the Fath - er ev - er - last - ing, A - - - men, A - - - - men, A - - - - men, A - -

BASE CHORUS.  
Amen, Amen.

3 6 6 3 6 6 5 4

*Solo.* *Chorus.* *Solo.*

Amen, A - men, A - men, A - men, Amen, A - men, O Praise the Lord, Bless him ev - er - more, Al

Amen, A - men, A - men, A - men, Amen, A - men, bless him ev - er - more.

- - - men, A - - - - men, O Praise the Lord, Al -

Amen, A - men, A - men, A - men, Amen, A - men, Bless him ev er - more,

*Chorus.*

migh - ty and ev - er - last - ing, Amen, Amen, Amen, Amen, A - men, A - men, A - men, A - - - men, A - - - men.

ev - er - last - ing, Amen, Amen, Amen, Amen, Amen, Amen, Amen, Amen, A - men, A - - - men, A - - - men.

mighty and ev - er - last - ing, A - - - men, A - men, Amen, Amen, A - men, A - - - men, A - - - men.

7 43 Amen, Amen Amen, Amen, A - men, A - men, A - men, A - men, A - men.

*p* *Largo.*

1. Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace! Let us each thy love pos-sess-ing,

3. Then whene'er the sig-nal's giv-en, Us from earth to call a-way, Borne ou an-gel's wings to hea-ven,

*p* *Cres.* *Dim.* *Fine.*

Tri-umph in re-deem-ing grace. O re-fresh us, O re-fresh us, 'Trav-'ling thro' this wil-der-ness.

*p* *Cres.* *Dim.*

Glad the sum-mons to o-bey, May we ev-er, May we ev-er Reign with Christ in end-less day.

*mf* *Faster.*

2. Thanks we give, and ad - o - ra - tion, For thy gos-pel's joy - ful sound; May the fruits of thy sal - va - tion

*mf* *p*

2. Thanks we give, and ad - o - ra - tion, For thy gos-pel's joy - ful sound; May the fruits of thy sal - va - tion

in our hearts and lives a - bound! May thy pre-sence with us e - ver - more be found.

*Cres.* *Dim.* *D. C.*

in our hearts and lives a - bound! May thy presence, May thy presence with us e - ver - more be found.

*p* *Cres.* *Dim.*

1. But who shall see the glorious day, When thron'd on Zion's brow, The Lord shall rend that veil a-way, Which blinds the nations now.  
 2. Then Judah, thou no more shall mourn, Beneath the heathen's chain, Thy days of splendor shall re - turn, And all be new a - gain,

When earth no more beneath the fear, Of his rebuke shall lie,.....  
 The fount of life shall then be quaff'd, In peace by all who come, ..

..... When pain shall cease, and eve - ry tear Be wiped from eve - ry eye.  
 ..... And eve - ry wind that blows, shall waft Some long lost ex - ile home

But who shall see the glo - rious day when thron'd on Zi - on's brow, The Lord shall rend that veil a -

But who shall see the glo - rious day when thron'd on Zi - on's brow, The Lord shall rend that veil a -

But who shall see the glo - rious day when thron'd on Zi - on's brow, The Lord shall rend that veil a -

#6  
3

way Which blinds the na - tions now, Which blinds the na - tions now, Which blinds the na - tions now.

way Which blinds the na - tions now, Which blinds the na - tions now, Which blinds the na - tions now.

way Which blinds the na - tions now, Which blinds the na - tions now, Which blinds the na - tions now.

[28]

7

4

7

TENOR SOLO.

1. Watchman! tell us of the night, What its signs of promise are,— Trav-eller! o'er yon mountain's height, See that glo - ry -

2. Watchman! tell us of the night, High-er yet that star as - cends, Trav-eller! bles - sed - ness and light, Peace and truth, its

SOPRANO SOLO.

INSTRUMENT.

3. Watchman! tell us of the night For the morn - ing seems to dawn, Trav-eller! darkñess takes its flight, Doubt and ter - ror

beam - ing star! That glo - ry beam - ing star! Watchman! does its beauteous ray, Aught of hope or joy fore - tell?

course portends! And truth, its course por - tends! Watchman! will its beams a - lone Gild the spot that gave them birth?

SOPRANO SOLO.

are withdrawn. And ter - ror are with - drawn. Watchman! let thy wanderings cease; Hie thee to thy qui - et home

**TENOR SOLO.** **CHORUS.**

Traveller! yes; it brings the day, Prom-ised day of Is - ra - el, Traveller! yes; it brings the day, Promised day of Is - ra - el.

**CHORUS.**

Traveller! a - ges are its own, See, it bursts o'er all the earth, Traveller! a ges are its own, See, it bursts o'er all the earth.

**INSTRUMENT.** **CHORUS.**

Traveller! lo! the Prince of Peace, Lo! the Son of God is come! Traveller! lo! the Prince of Peace, Lo! the Son of God is come!

**INSTRUMENT.** **CHORUS.**

Traveller! yes; it brings the day, Traveller! yes; it brings the day, Traveller! yes; it brings the day, Promised day of Is - ra - el.

Traveller! a - ges are its own, Traveller! a - ges are its own, Traveller! a - ges are its own, See, it bursts o'er all the earth.

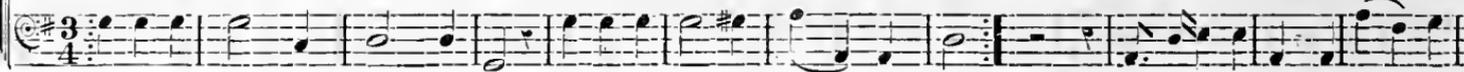
Traveller! lo! the Prince of Peace, Traveller! lo! the Prince of Peace, Traveller! lo! the Prince of Peace, Lo! the Son of God is come!



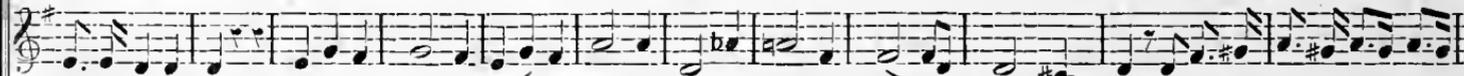
1. To Jesus, our ex - alt - ed Lord, Ador'd That name, in heav'n and earth }  
Fain would our hearts and voi - ces raise A cheerful song of, sa - cred praise; } But all the notes which mortals know, Are weak and lan-



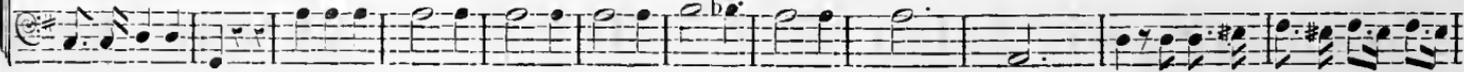
2. Yes, Lord, we love and we a - dore, But long to know and love thee more; }  
And whilst we taste the bread and wine, desire to feed on joy di - vine; } Let faith our fee - ble sen - ses aid, To see thy



gushing, and low; Far, far a - bove our humble songs, The theme demands im - mor - tal tongues; Yet whilst around his board we



wondrous love display'd; Thy broken flesh, thy bleed - ing veins, Thy dreadful ag - o - niz - ing pains; Let humble pen - i - ten - tial



And worship at his sa - cred feet; O let our warm af - fec - tions move, In glad re - turns of grateful love.

meet.

With painful, pleasing an - guish flow; And thy for - giv - ing love im - part Life, hope, and joy to ev' - ry heart.

woe.

**SENTENCE.**

Blessed are the pure in heart.

H. W. WOOD.

Blessed are the pure in heart, the pure in heart, Blessed are the pure in heart, the pure in heart, Bless - ed, Bless - ed, Blessed are the pure in heart.

Blessed are the pure in heart, the pure in heart, Blessed are the pure in heart, the pure in heart, Bless - ed, Bless - ed, Blessed are the pure in heart.



heart ;  
 Blessed are the pure in heart. For they shall see God, For they shall see God. For they, for they, For they shall see God, Blessed are the pure in heart ;



heart, for they shall see God, They shall see God, They shall see God, they shall see God, A - men.

SENTENCE. "Hosanna in the highest."

REV. J. W. HALL

Ho - san - na, Ho - san - na, Ho - san - na, Blessed is he, Blessed, Blessed is he that cometh in the name, In the name of the

Ho - san - na, Ho - san - na, Ho - san - na, Blessed is he, Blessed, Blessed is he that cometh in the name, In the name of the

This system consists of four staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line.

Lord, Ho - san - na, Ho - san - na, Ho - san - na, Ho-san-na in the highest, Ho-san-na in the highest, in the high - est.

Lord, Ho - san - na, Ho - san - na, Ho - san - na, Ho-san-na in the highest, Ho-san-na in the highest, in the high - est.

This system consists of four staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line.

## SENTENCE. "I will arise."

I will a - rise, will a-rise and go to my Father, And will say unto him, Fa - ther, Father I have  
 I will a - rise, I will a - rise, will a-rise and go to my Father. And will say unto him, Fa - ther, Father I have

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The lyrics are written below the staff. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. There are some performance markings like 'p' and 'pp' above the third staff.

sinned, have sinned, I have sinned against Heav'n and before thee, before thee, And am no more worthy to be called thy son, And am no more worthy to be called thy son.  
 sinned, have sinned, I have sinned against Heav'n and before thee, before thee, And am no more worthy to be called thy son, And am no more worthy to be called thy son.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat. The lyrics are written below the staff. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. Performance markings include 'pp' and 'Dim.' above the third staff.

SENTENCE. "I heard a voice from heaven"

J. H. WILLCOX.

CHORUS.

Blessed are the dead who die in the Lord; Blessed are the dead who

SOPRANO SOLO.

I heard a voice from heaven, Say-ing un-to me, write;

ACCOMPANIMENT.

Blessed are the dead who die in the Lord; Blessed are the dead who

die in the Lord, E - ven so, saith the spir - it, for they rest from their la - bors, they rest, they rest from their la - bors.

die in the Lord, E - ven so, saith the spir - it, for they rest from their la - bors, they rest, they rest from their la - bors.

## SENTENCE. "Be merciful unto me, O God."

WM. GOOCH.

Be mer-ci-ful, be mer-ci-ful, O Lord, O Lord be mer-ci-ful un -

Be mer-ci-ful, be mer-ci-ful, O Lord, O Lord be mer-ci-ful un -

Be mer-ci-ful, be mer-ci-ful, O Lord, Be mer-ci-ful, Lord be mer-ci-ful un -

7 7 6 6 6 6 = = 7 6

**SOPRANO SOLO.**

- to me, be mer-ci-ful un-to me. I will cry, I will

- to-me, be mer-ci-ful un-to me.

- to me, be mer-ci-ful un-to me.

**INSTRUMENT.**

7 # 6 = 6 7 9



Moderato.

Our Fa-ther who art in heav'n, Hal-low-ed be thy name; Thy Kingdom come, thy will be done on earth as it is in heav'n,

Our Fa-ther who art in heaven, Hal-low-ed be thy name; Thy Kingdom come, thy will be done on earth as it is in heav'n,

6 9 3 9 8 7 bb5 4 4 = = b 7 3 6 6 6 7 -

*Ritard.*

Give us this day our dai - ly bread, And for - give us our tres - pass - es as we for - give those that tres - pass a - gainst

Give us this day our dai - ly bread, And for - give us our tres - pass - es as we for - give those that tres - pass a - gainst

7 = = 6 = = = 6 6 4 = = 6 6 7

Dim.

us, And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil, For thine is the Kingdom, and the

*pp Cres.*

us, And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil, For thine is the Kingdom, and the

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

pow - er, and the glo - ry, For - ev - er and ev - er, A - men, For - ev - er and ev - er, A - men.

*Ritard.*

pow - er, and the glo - ry, For - ev - er and ev - er, A - men, For - ev - er and ev - er, A - men.

*Dim.*

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

## SENTENCE. "Holy, Holy Lord."

Arranged by E. BRUCE,  
Organist and Director of Music at Bowdoin St. Church, Boston

Adagio.

SOPRANO SOLO.

Ho - ly, Ho - ly, Lord, live by heav'n and earth a - dored. Ho - ly, Ho - ly, Ho - ly Lord,

Ho - ly, Ho - ly, Lord, live by heav'n and earth a - dored.

3 4 3 6

live by heav'n and earth a - dored, Filled with thee let all things cry Glo - ry be to God on high,

Instrument.

Instrument.

CHORUS TENOR.

SOPRANO SOLO.

Musical staff for Chorus Tenor and Soprano Solo. The Chorus Tenor part is on the top staff, and the Soprano Solo part is on the bottom staff. Both are in G major (one flat) and 3/4 time. The lyrics are: "Glo - ry be to God on high, Glo - ry be to God on high, Ho - ly, Ho - - - ly, Lord,"

CHORUS ALTO.

ALTO CHORUS.

Musical staff for Chorus Alto and Alto Chorus. The Chorus Alto part is on the top staff, and the Alto Chorus part is on the bottom staff. The lyrics are: "Ho - ly Lord, Ho - ly"

CHORUS SOPRANO.

SOPRANO CHORUS.

Musical staff for Chorus Soprano and Soprano Chorus. The Chorus Soprano part is on the top staff, and the Soprano Chorus part is on the bottom staff. The lyrics are: "Glo - ry be to God on high, Glo - ry be to God on high, Ho - ly Lord, Ho - ly"

*f* CHORUS BASE.

TENOR & BASE CHORUS.

Musical staff for Chorus Base and Tenor & Base Chorus. The Chorus Base part is on the top staff, and the Tenor & Base Chorus part is on the bottom staff. The lyrics are: "Ho - ly Lord, Ho - ly"

6 11 3 6 57 7 6 6 7 4

*Ritard.*

Musical staff for the Ritardando section. It consists of four staves. The lyrics are: "Ho - ly, Ho - - - ly Lord, Lord, Ho - ly Lord, Ho - ly Lord, Lord, Ho - ly Lord. Lord, Ho - ly Lord, Ho - ly, Ho - ly Lord, Ho - ly Lord, Ho - ly, Ho - ly, Ho - ly Lord. Lord, Ho - ly Lord, Ho - ly, Ho - ly Lord, Ho - ly Lord, Ho - ly, Ho - ly, Ho - ly Lord."

[38] 7 6 7

*Slow and distinct.*

*f* *ff* *f* *m* *p* *pp*

The Lord is in his ho - ly temple, The Lord is in his ho - ly temple, Let all the earth, Let all the earth Keep silence, Keep

*f* *ff* *f* *m* *p* *pp*

6 ♩ - ♩ - 6 7 5 ♩ 6

*Rall.* *A Tempo.* *Rall.*

*pp* *m* *f* *m* *p* *pp* *pp* *m* *p* *f* *pp* *m* *pp*

silence Be - fore him, Let all the earth, Let all the earth Keep silence, Keep silence Be - fore him A - men, A - men.

*pp* *m* *pp* *f* *m* *p* *pp* *pp* *m* *p* *f* *pp* *m* *pp*

In the following Psalms, the words of the entire psalm are employed, taken literally from the Bible, and the music is made entirely subordinate to the words. To sing them properly, the singer must make the articulation of the words, as taught in the chapter which commences on the twenty-third page, and the expression of the words and music as taught in the department which commences on the forty-fourth page, their principal aim. If they are not sung with these instructions carefully observed they will altogether fail of producing the effect for which they are designed. The circumstances which should influence the leader in determining what varieties of expression he will have his choir use are described on the forty-eighth page. The following will form a good variety for pages 259 and 260, under some circumstances, and will serve as an illustration of the varied expression with which these psalms must be sung to produce the effect for which they are designed. The first line to commence *m*, with the last three notes *dim*. The second line to commence *pp* and *cres* throughout, with *dim* at the end. These two lines to be sung with the Half Modulation of the Voice, with a slight tinge of the Suppressed, as explained on page forty-six. The third line to commence *m* and *cres*, with the full modulation of the voice to the fourth note, then *dim* to the end, gradually changing the modulation to the Half Voice. The third measure on page 260 to commence *m* and *cres* to the first note of the sixth measure of th page, then *dim*. The eighth, ninth, tenth, eleventh, twelfth, and first half of the thirteenth measures to be *m tenuto*. The last half of the thirteenth measure, the fourteenth measure, and the first half of the fifteenth measure, to be *ff*. The next five notes to be *dim*. The last line on the page to commence *m* and *cres*. All of the 260th page, except the first two measures, to be sung with the Full Modulation of the Voice, with the 2d line *Accel.* and the 3d *Ritard*, &c.

PSALM XXIII.

A. N. JOHNSON

The Lord is my Shepherd, I shall not want, He maketh me to lie down in green pastures, He leadeth me be - side the

The Lord is my Shepherd, I shall not want, He maketh me to lie down in green pastures, He leadeth me be - side the

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

still wa-ters, He re-stor-eth my soul, He lead-eth me in the paths of righteousness for his name's sake, Yea, tho' I walk thro' the valley

still wa-ters, He re-stor-eth my soul, He lead-eth me in the paths of righteousness for his name's sake, Yea, tho' I walk thro' the valley

6 7 6 7 6 7 6

of the shadow of death, I will fear no e-vil, I will fear no e-vil, For thou art with me, Thy rod and thy staff they

of the shadow of death, I will fear no e-vil, I will fear no e-vil, For thou art with me, Thy rod and thy staff they

6 # 7 4 7 6 3 = 6



I will dwell in the house of the Lord for - ev - - er. A - men, A - men.

I will dwell in the house of the Lord for - ev - - er. A - men, A - men.

3 6 6 7 4

## PSALM LXVII.

A. N. JOHNSON.

God be mer-ci - ful un - to us and bless us, And cause his face to shine up - on us, That thy way may be known upon earth, Thy

God be mer-ci - ful un - to us and bless us, And cause his face to shine up - on us, That thy way may be known upon earth, Thy

7 7 6 4 3

sav - ing health among all nations, Let the people praise thee, O God, Let all the people praise thee, O let the na - tions be

sav - ing health among all nations, Let the people praise thee, O God, Let all the people praise thee, O let the na - tions be

6 7 6 7 Unison.

glad and sing for joy, For thou shalt judge the peo - ple right-eous-ly, And gov-ern the nations up - on earth, Let the peo - ple

glad and sing for joy, For thou shalt judge the . peo - ple right-eous-ly, And gov-ern the nations up - on earth, Let the peo - ple

3 7 6 6 6

praise thee, O God, Let all the peo-ple praise thee, Then shall the earth yield her increase, And God, ev-en our own God shall bless us,

praise thee, O God, Let all the peo-ple praise thee, Then shall the earth yield her increase, And God, ev-en our own God shall bless us,

Unison.

God shall bless us, And all the ends of the earth shall fear him, God shall bless us, And all the ends of the earth shall bless us, A-men.

God shall bless us, And all the ends of the earth shall fear him, God shall bless us, And all the ends of the earth shall bless us, A-men.

6 7 7 6 - 6 - 7 7 6

O sing un - to the Lord a new song: For he hath done mar-vellous things: His right hand, and his ho - ly arm, hath gotten him the

O sing un - to the Lord a new song: For he hath done mar-vellous things; His right hand, and his ho - ly arm, hath gotten him the

Unison. 3 6 6 6 6 4 6

vic - to - ry, The Lord hath made known his sal - va - tion, His righteousness hath he o - pen - ly showed in the sight of all the heathen, He

vic - to - ry, The Lord hath made known his sal - va - tion, His righteousness hath he o - pen - ly showed in the sight of all the heathen, He

[34] 6 = 3 6

bath re-mem-bered his mer-cy and his truth towards the house of Is-ra-el, All the ends of the earth have seen the sai-va-tion of our

bath re-mem-bered his mer-cy and his truth towards the house of Is-ra-el, All the ends of the earth have seen the sal-va-tion of our

God, make a joy-ful noise un-to the Lord, all ye lands, make a loud noise, and re-joice and sing praise, Sing un-to the Lord,

God, make a joy-ful noise un-to the Lord, all ye lands, make a loud noise, and re-joice and sing praise, Sing un-to the Lord,

with the harp, with the harp and the voice of a Psalm, With trumpets and sound of cornets, Make a joy-ful noise be-fore the Lord the King,

with the harp, with the harp and the voice of a Psalm, With trumpets and sound of cornets, Make a joy-ful noise be-fore the Lord the King,

# 6 #

Let the sea roar, and the fulness there-of, The world and they that dwell there-in, Let the floods clap their hands, Let the

Let the sea roar, and the fulness there-of, The world and they that dwell there-in, Let the floods clap there hands, Let the

Unison.

floods clap their hands, Let the hills be joy - ful to - geth - er, Be - fore the Lord, For he com - eth to judge the earth,

floods clap their hands, Let the hills be joy - ful to - geth - er, Be - fore the Lord, For he com - eth to judge the earth,

6

With right - eous - ness shall he judge the world, And the peo - ple with e - qui - ty, A - men, A - men.

With right - eous - ness shall he judge the world, And the peo - ple with e - qui - ty, A - men, A - men.

4 6 4

PSALM C.

A. N. JOHNSON.

Moderato.

Make a joy - ful noise unto the Lord, all ye lands, Serve the Lord with gladness, and come before his presence with singing ;

Make a joy - ful noise unto the Lord, all ye lands, Serve the Lord with gladness, and come before his presence with singing ;

Unison,  $\frac{4}{4}$   $\frac{6}{4}$

Know ye that the Lord he is God, and not we our-selves, And the

It is He that hath made us, and not we our-selves, We are his peo-ple,

Know ye that the Lord he is God, and not we our-selves, And the

$\frac{6}{4}$

sheep of his pasture, we are his people, and the sheep of his pasture, The sheep of his pasture. Enter into his gates with thanks-

sheep of his pasture, we are his people, and the sheep of his pasture, The sheep of his pasture. Enter into his gates with thanks-

6 6 6 Unison. 3 3

5 4

giv-ing, And into his courts with praise, And in - to his courts with praise, Be thankful un-to him and bless his name ;

giv-ing, And into his courts with praise, And in - to his courts with praise, Be thankful un-to him and bless his name ;

6 7

1 = = =

For the Lord is good, His mercy is ev-er - last-ing, And his truth en - dur - eth to all gen - e - ra - tions, His

For the Lord is good, His mercy is ev-er - last-ing, And his truth en - dur - eth to all gen - e - ra - tions, His

b7 Unison. 6  
4

truth en - dur-eth to all gen - e - ra - tions, To all gen - e - - ra - - - tions, A - men.

truth en - dur-eth to all gen - e - ra - tions, To all gen - e - - ra - - - tions, A - men.

6 6 6 7 6

Oh praise the Lord, All ye nations, Oh praise the Lord, All ye nations, praise him, praise him, all ye

Oh praise the Lord, All ye nations, Oh praise the Lord, All ye nations, praise him, praise him, all ye

Unison. 5 Unison.

people, For his mer - ci - ful kindness is great towards us, and the truth of the Lord en - dur - eth for - ev - er, For his mer - ci - ful kindness is

people, For his mer - ci - ful kindness is - great towards us, and the truth of the Lord en - dur - eth for - ev - er, For his mer - ci - ful kindness is

5 6 7

great towards us, and the truth of the Lord en - dur - eth for ev - er, Praise ye the Lord, all ye nations, Praise ye the

great towards us, and the truth of the Lord en - dur - eth for ev - er, Praise ye the Lord, all ye nations, Praise ye the

Unison. 6 Unison.

Lord, All ye nations, Praise him, Praise him, All ye peo - ple, Praise ye the Lord, Praise ye the Lord, A - men.

Lord, All ye nations, Praise him, Praise him, All ye peo - ple, Praise ye the Lord, Praise ye the Lord, A - men.

[35]



sleep, The Lord is thy keeper, The Lord is thy shade up-on thy right hand, The Sun shall not smite thee by day, nor the moon by night, The

sleep, The Lord is thy keeper, The Lord is thy shade up-on thy right hand, The Sun shall not smite thee by day, nor the moon by night, The

# - #

$\frac{5}{34}$   $\frac{7}{3}$

Lord shall preserve thee from all e-vil, he shall preserve thy soul, The Lord shall preserve thy going out and thy com-ing in, from this time forth, and even for -ev - er-more. A - men.

Lord shall preserve thee from all e-vil, he shall preserve thy soul, The Lord shall preserve thy going out and thy com-ing in, from this time forth, and even for -ev - er-more. A - men.

$\frac{6}{6}$   $\frac{6}{6}$   $\frac{6}{3}$   $\frac{6}{6}$

I was glad when they said un-to me, Let us go in-to the house of the Lord, our feet shall stand within thy gates, O, Je -

I was glad when they said un-to me, Let us go in-to the house of the Lord, our feet shall stand within thy gates, O, Je -

I was glad when they said un-to me, Let us go in-to the house of the Lord, our feet shall stand within thy gates, O, Je -

Unison.

65 65 7 - 85 65

ru-sa-lem, Je-ru-sa-lem, Je-ru-sa-lem is builded as a ci-ty that is compact to-geth-er, whither the

ru-sa-lem, Je-ru-sa-lem, Je-ru-sa-lem is builded as a ci-ty that is compact to-geth-er, whither the

ru-sa-lem, Je-ru-sa-lem, Je-ru-sa-lem is builded as a oi-ty that is compact to-geth-er, whither the

a 6

tribes go up, the tribes of the Lord, un - to the tes - ti - mo - ny of Is - ra - el, To give thanks un - to the name of the Lord, For

tribes go up, the tribes of the Lord, un - to the tes - ti - mo - ny of Is - ra - el, To give thanks un - to the name of the Lord, For

tribes go up, the tribes of the Lord, un - to the tes - ti - mo - ny of Is - ra - el, To give thanks un - to the name of the Lord, For

6 3 6 4 = = 4 = 4

there are set thrones of judgment, the thrones of the house of David, Pray for the peace of Je - ru - sa - lem, They shall prosper that love thee, They shall

there are set thrones of judgment, the thrones of the house of David, Pray for the peace of Je - ru - sa - lem, They shall prosper that love thee, They shall

there are set thrones of judgment, the thrones of the house of David, Pray for the peace of Je - ru - sa - lem, They shall prosper that love thee, They shall

6 4 7 6 6 4 = 7 7 7 6 4 = 6 6





Praise him ac-cord-ing to his ex-cel-lent great-ness, Praise him ac-cord-ing to his ex-cel-lent great-ness, Praise him with the sound,

Praise him ac-cord-ing to his ex-cel-lent great-ness, Praise him ac-cord-ing to his ex-cel-lent great-ness, Praise him with the sound,

b7 b7 b7 - 7# 7# = #

With the sound of the Trumpet, Praise him with the Psalte-ry, the Psal-te-ry and Harp, Praise him with the Timbrel, the Tim-brel and dance,

With the sound of the Trumpet, Praise him with the Psalte-ry, the Psal-te-ry and Harp, Praise him with the Timbrel, the Tim-brel and dance,

7 6 6 7 6 6 7 6 6 7



# CANTATA.

## "THE MORNING OF FREEDOM."

No. 1.

CHORUS. "Now fades the night of years."

Words by J. C. JOHNSON.

Allegro.

Music Selected.

Musical notation for the beginning of the chorus, featuring a treble and bass staff with a 4/4 time signature and a key signature of one flat.

Now fades the night of years, Day o'er the world appears, Birth-day of freedom, to every land,

Long shall its light endure, Day never

Now fades the night of years, Day o'er the world appears, Birthday of freedom to every land,

Long shall its light endure,

Now fades the night of years, Day o'er the world appears, Birth-day of freedom to every land,

Long shall its light endure, Day never

Unison.

# 6 6 5

ending, Yes, while the world endures, E'er shall thy sun shine in cloudless skies, Rich glory blending, Day never ending, Thy glorious sun,  
 Day never ending, Yes, while the world endures, thy sun Shine in the cloudless sky, Rich glory blending, E'er shine thy ever glorious sun,  
 ending, Yes, while the world endures, E'er shall thy sun shine in cloudless skies, Rich glory blending, Day never ending, Thy glorious sun,

Hail happy morning, Hail glorious light, Time cannot quench thee, Ne'er comes the night, Long, long the  
 Hail happy morning, Hail glorious light, Time cannot quench thee, Ne'er comes the night,  
 Hail happy morning, Hail glorious light, Time cannot quench thee, Ne'er comes the night, Long, long the

$b\frac{4}{4}$  = = = =  $\frac{3}{4}$   $b\frac{4}{4}$  = = =



bright, Hail, day of freedom, Fair is thy dawning, Hail to thee, Liber-ty,

bright, Hail, day of freedom, Fair is thy dawning, Hail to thee, Liber-ty,

bright, Hail, day of freedom, Fair is thy dawning, Hail to thee, Liber-ty,

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) with a common time signature. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a bass line that includes several flats (B-flat, E-flat, A-flat) and a treble line with a common time signature.

Star of the morning, Fair in the heavens is thy radiant throne, An-gel, the earth shall be all thine own, Now it awaits thee, Lead thou our banners,

Star of the morning, Fair in the heavens is thy radiant throne, An-gel, the earth shall be all thine own, Now it awaits thee, Lead thou our banners,

Star of the morning, Fair in the heavens is thy radiant throne, An-gel, the earth shall be all thine own, Now it awaits thee, Lead thou our banners,

The second system continues the musical score with four staves. The vocal lines and piano accompaniment follow the same structure as the first system. The piano accompaniment includes figured bass notation at the bottom:  $\flat 7$ ,  $\flat 6$ ,  $\flat 7$ , and  $\flat 6$ .

Rule thou, bless thou ev'ry land ;

Rule thou, bless thou ev'ry land ;

Rule thou, bless thou ev'ry land ;

87 43 6

Hail, glorious Lib-er-ty ! Here thy fair home shall be, Dwell with us, bless us, Till time's no more ; Long shall the day endure, Day nev-er

Hail, glorious Lib - er - ty ! Here thy fair home shall be, Dwell with us, bless us, Till time's no more, Long shall the day endure,

Hail, glorious Lib-er-ty ! Here thy fair home shall be, Dwell with us, bless us, Till time's no more ; Long shall the day en - dure, Day nev-er

Unison.

6 7 6 6 7

ending, Long shine the cloudless sun, E'er shine thy sun, In the cloudless heav'ns, Rich glory blending, Day never ending, E'er shine thy sun

Day never ending, Long shine the cloudless sun, thy sun, Shine in the cloudless heav'ns, Rich glory blending, Day never ending, shine thy sun,

euling, Long shine the cloudless sun, E'er shine thy sun, In the cloudless heav'ns, Rich glory blending, Day never ending, E'er shine thy sun,

Hail day of freedom, Hail glorious sun, Ne'er fade thy brightness, Hail, glorious sun, Now from the

Hail day of freedom, Hail glorious sun, Ne'er fade thy brightness, Hail glorious sun,

Hail day of freedom, Hail glorious sun, Ne'er fade thy brightness, Hail glorious sun, Now from the

$b_4 = = = = \frac{5}{3}$   $b_4 = = =$

night of years, Dark night of sorrow, Lo, beauteous day ap - pears, Hail, happy day, Dispel the night, Thy glo - ry bright Shall e'er en -

Now from the night of years, Dark night of sor - row, Lo, now appears the happy day, Dispel the night, Thy glo - ry bright shall e'er en -

night of years, Dark night of sorrow, Lo, beauteous day ap - pears, Hail, happy day, Dispel the night, Thy glo - ry bright Shall e'er en -

7 - - 7 - 7

- dure, Thy glory bright, . . Shall never fade a-way, Thy glory bright, . . Shall never fade a-way ; Hail, glo - - rious

- dure, Thy glory bright, Shall never fade a - way, Thy glory bright, Shall never fade away, Hail, glo - - rious

- dure, Thy glory bright, . . Shall never fade a-way, Thy glory bright, . . Shall never fade a-way ; Hail, glo - - rious

- dure, Thy glory bright, Shall never fade a - way Thy glory bright, Shall never fade away, Hail, glo - - rious

6 . 6 6 6 4 6 6 4

morn, glorious morn, glorious morn.

morn, glorious morn, glorious morn.

6 4 6 4

No. 2. SOPRANO SOLO.

TEMPO DI VALSE.

What scenes sur - prise my wond'ring eyes, While gloriously, gloriously, Pro - phet-ic years be - fore me

8<sup>va.</sup> loco.

[37]

rise, all silently, silently, A fu - ture bright re - veals the light Which streams from Heaven's e - ter - nal throne. A

god - like race the land pos - sess, The land we call our own..... Now o'er yon throne the an - gels burn o'er praising,

prais - ing, prais - ing, prais - ing, prais - ing, prais - ing God, our

*Syn.*

*loco.*

*8vn.*

*loco.*

*Syn.*

*loco.*

No 3. *Andante.*

na - tion's God, The King of kings, The King of kings,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music is in 6/8 time and ends with a double bar line and repeat dots.

TENOR SOLO.

Ab, how fa - vor'd is..... the na - - - - tion That hath heav'n to watch al - way, that hath.. heav'n

The second system of the musical score also consists of three staves. The top staff is a tenor solo line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music is in 6/8 time and ends with a double bar line and repeat dots.

## SOPRANO SOLO.

Ah, how fa - - vor'd is the na - - - tion That hath

Aye, that hath beav'n to watch al - way, from ev - 'ry ill to de - fend. Ah, how fa - - vor'd is the na - - - - tion That hath

beav'n to watch al - way, from ev - 'ry ill, from ev - 'ry ill to de - fend, how favor'd is the na - tion.

beav'n to watch al - way, from ill, from ill de - fend, how favor'd is the na - tion,

Ah, how fa - vor'd is the na - tion That hath heav'n al - - way to de - fend, Ah, how  
 fa - vor'd is the na - tion That hath heav'n al - way to de - fend, to de - fend. Ah, how

fa - - vor'd, how fa - vor'd is the na - tion with heav'n al - - - - way, al - way to de - fend. Ah, how  
 fa - vor'd, how fa - vor'd is the na - tion with heav'n al - - - - way, al - way to de - fend. Ah, how

fa - - vor'd, is the na - tion, the na-tion that heav'n al-way, ..... doth. .. al - way, doth de - fend, how fa - -

fa - - vor'd is the na - tion, the na-tion that heav'n al - way, ..... doth al - way, doth de - fend, how fa - -

- vor'd, how fa - - vor'd.

- vor'd, how fa - - vor'd.

*Allegro assai.*

## SOPRANO SOLO.

Now a - gain the vi - sion brightens O - ver un - born

## TENOR SOLO.

a - ges, bright - ens, Oh may ne'er its trust be - tray - ing, ne'er our land fail to prize thee, Lib - er -

## SOPRANO SOLO.

## TENOR SOLO.

## SOPRANO SOLO.

- ty. Hail! fair Lib - er - ty. O, ne'er be - tray - ing, Ours for - ev - er.

## TENOR SOLO.

O may ne'er this beauteous land, its trust be-tray-ing, Cease to prize, to prize and bless thee.

## SOPRANO SOLO.

## TENOR SOLO.

## SOPRANO SOLO.

Then will God no more befriend us, Then our glo-ry fade a-way, Heav'nly pow'rs no more de-fend us,

## TENOR SOLO.

Then our glo-ry fade..... a-way,..... fade..... a-way, will fade a-

loco.

way, will fade a - way.

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics "way, will fade a - way." The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#).

**TENOR SOLO.**

We have sworn on free - - dom's al - tar, In our course we'll nev - - er fal - ter,

This system is marked "TENOR SOLO." It features a tenor vocal line and piano accompaniment. The lyrics are "We have sworn on free - - dom's al - tar, In our course we'll nev - - er fal - ter,". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#).

On from glo - ry, un - to glo - ry, un - to glo - ry. Fame and pow'r are now be - fore thee, now be -

This system continues the vocal line and piano accompaniment. The lyrics are "On from glo - ry, un - to glo - ry, un - to glo - ry. Fame and pow'r are now be - fore thee, now be -". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#).

## SOPRANO SOLO.

thee, Land, en - dure 'till time's no more, 'till time's no.... more. Here shall sa - - cred an - - thems

prais - ing God our mon - arch and de - fend - er, Shall har - me - - nicus tri - - - bute

ren - der, All our hopes..... on heav'n..... are stay'd, All our hopes on heav'n are stay'd, on heav'n are

stay'd.

**SOPRANO SOLO.**

A - rise, O!

**TENOR SOLO.**

Praise, with

Shall our hills and val - lies e - cho, Grate - ful songs of

an - thems, Shall our hills and val - lies e - cho, Grate - ful songs of

praise to God. Thus..... may it ev - - - er, ev - - - er be, Thus..... may.... it  
praise to God. Thus..... may.... it ev - - - er be, Thus..... may it ev - - - er

ev - - er be, Thus our land be ev - er free, Thus our land be ev - er free, Thus our land be ev - er free.  
ev - - er be, Thus our land be ev - er free, Thus our land be ev - er free, Thus our land be ev - er free.

*Ritard.* *A Tempo.*

Sva loco.

CHORUS. TENOR.

Thus while on heav'n firm we re - ly,

CHORUS. BASS.

Our name and fame shall nev - er die.



## SOPRANO SOLO.

notes pro-long. O hap - - py, hap - - py na - tion, Like Is - - rael's

notes pro-long.

cho - - - sen race, Like Is-rael's cho-sen race The heav'n doth rich-ly bless.

## CHORUS. SOPRANO and ALTO.

Let praise as - cend, For he hath been our constant friend, our con-stant friend.

TENOR SOLO. CHORUS. TENOR and BASE.

Then un - to God Let praise as - cend, Let praise as cend, our con-stant friend.

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is for Soprano and Alto, with lyrics 'Let praise as - cend, For he hath been our constant friend, our con-stant friend.' The second staff is for Tenor Solo and Chorus Tenor and Base, with lyrics 'Then un - to God Let praise as - cend, Let praise as cend, our con-stant friend.' The third and fourth staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature.

## SOPRANO SOLO.

They who died for God, and for

TENOR SOLO.

Him prais - ing e - ver more, In their hea - venly dwell - ing.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is for Soprano Solo, with lyrics 'They who died for God, and for'. The second staff is for Tenor Solo, with lyrics 'Him prais - ing e - ver more, In their hea - venly dwell - ing.' The third and fourth staves are piano accompaniment. The music continues in the same key and time signature as the first system.

lib - er - ty, The an - gel's songs are swell - ing. Then un - to God, praise ev - er be, For life and

**CHORUS. TENOR.**

**CHORUS. ALTO.**

Then un - to God, praise ev - er be, For life and

*Sva. loco.*

**CHORUS. SOPRANO.**

Then un - to God praise ev - er be, For life and

**CHORUS. BASE.**

for thee, Lib - er - ty. Then un - - - to God,

**CHORUS. SOPRANO and ALTO.**

**CHORUS. TENOR and BASE.**

for thee, Lib - er - ty. Then un - - - to God,

**ACCOMPANIMENT.**

for thee, Lib - er - ty.

Loud an - - thems sing, He is our Lord.

Loud an - - thems sing, He is our Lord.

## TENOR, CHORUS.

He is our king, and he a - lone shall be our king, Our on - ly Lord, our on - ly king,

## ALTO, CHORUS.

He is our king, and he a - lone shall be our king, Our on - ly Lord, our on - ly king,

## SOFRANO SOLO.

Our on - ly Lord, and king.

## SOPRANO, CHORUS.

He is our king, and he a - lone..... shall be our king,.....

Our on - ly Lord, our on - ly king, our on - ly

## BASE, CHORUS.

He is our king, and he a - lone shall be our king, Our on - ly Lord, our on - ly king,..... Our on - ly Lord and king,

our on - ly Lord, our on - ly king, our on - ly Lord, our Lord and king.

**SOPRANO SOLO.** Our on - ly Lord.. and king.

Lord,..... our on - ly king,..... our on - ly Lord, our Lord and king,

our on - ly Lord, our on - ly king, our on - ly Lord, our on - ly king,..... our only Lord and king.

Our on - ly Lord, our on - ly king,.....

Our on - ly Lord, our on - ly king,.....

Our on - ly Lord, our on - ly king,.....

## No. 4. ALTO SOLO.

1. Oh say, in this blood - pur - chased  
2. Ah, thus will it ev - er - more

land,  
be, Shall sweet peace and bright con-cord dwell e - - - ver? Shall the sons of the bold pa - triot  
If the sons like the fa - thers u - ni - - - ted, Ev - 'ry bro - ther with bro - ther a -

band Nev - er dream this fair u - nion to sev - er. Shall a ty - rant his throne e'er a -  
- gree, E'er in u - nion and con - cord de - lighted. Or if an - ger a - while rule the

- gain raise. On fields where our free - men have con - quer'd, Shall our ea - gle descend from the  
hour, .... And strife set our hearts in com - mo - tion. Then let love, with its mild, heav'n - ly

skies, While the night gath - ers dark - ly a - round? ..... Shall bro - ther meet bro - ther in  
pow'r, Still the waves as our Lord calm'd the sea ..... Let breth - ren then breth - ren for -

*Ritard.* *A tempo.*

strife, Shall the stars of our bright con - stel - la - - - tion, One by one, from their blue field re  
- give. Let the hills of our blood-bought do - miu - - - ion Nev - er e - cho the thun - der of

- tire, Or the war - flames our ban - ner con - sume, Thus, thus,  
war But re - sound with the songs of the free. Thus, thus,

shall it be? Tell me, ye sons of the free.  
may it be, Thus shall we ev - er be free.

**Ritard.**

No. 5. CHORUS. "Behold now again."

TENOR CHORUS.

Be hold now a - gain The vi - sion ap - pear, Bright scenes of the fu - ture un - fold - ing Tho' hundreds of years; See, plainly appears Our banner, the blue sky a - dorn - ing.

BASE CHORUS.

SOPRANO CHORUS.

Hark, hark, how it swells, The glad sound of bells, From o - cean to o - cean re - sound - ing; Har - monious a - rise The notes to the skies, E'er praising the Lord of the morn - ing.

ALTO CHORUS.

## TENOR CHORUS.

The land of the west with plen-ty is blest, Fair ci-ties by thousands up-ris-ing, The land of the west with plen-ty is blest, Fair

## ALTO CHORUS.

In lands of the west, with plen-ty is blest, Fair ci-ties up-ris-ing, The land of the west with plen-ty is blest,

## SOPRANO CHORUS.

In lands of the west, fair ci-ties by thou-sands ris-ing, The land of the west with plen-ty is blest,

## BASE CHORUS.

The land of the west with plen-ty is blest, Fair ci-ties by thousands up-ris-ing, The land of the west with plen-ty is blest, Fair

6 6 6 6 6 6 6 6 7 6 6

ci-ties by thousands up-ris-ing, fair ci-ties by thousands up-ris-ing, While sweet-ly the bells loud prais-ing the

fair ci-ties up-ris-ing, fair ci-ties up-ris-ing, While sweet o'er them swells the glad sound of bells, Loud

fair ci-ties up-ris-ing, fair ci-ties up-ris-ing, While sweet o'er them swells the glad sound of bells, Loud

ci-ties by thousands up-ris-ing, fair ci-ties by thousands up-ris-ing, While sweetly the bells sing praise to the

6 6 6

Lord of the morn - ing; The land of the west with plen - ty is blest, Fair cit - ies up - ris - - - ing  
 While sweet o'er them swells the mu - sic of bells, The Lord of the morn - - - ing,  
 praising the Lord of the morn - ing; The land of the west with plen - ty is blest, Fair cit - ies by thousands up - ris - ing, Fair  
 While sweet o'er them swells them n - sie of bells, Loud praising the Lord of the morn - ing, Loua  
 Lord, the Lord of the morn - ing; The land of the west with plen - ty is blest, Fair cit - ies up - ris - - - ing,  
 While sweet o'er them swells the mu - sic of bells, The Lord of the morn - - - ing,

Fair cit - ies up - ris - - ing;  
 The Lord of the morn - ing; Loud praising, loud prais - ing, Loud praising the Lord of the morn - ing;  
 cities by thousands up ris - ing;  
 praising the Lord of the morn - ing; Loud praising, loud prais - ing, Loud praising the Lord of the morn - ing;  
 Loud praising, loud praising,.... Loud praising the Lord of the morn - ing;  
 Fair cit - ies up - ris - - ing;  
 [40] The Lord of the morn - ing, Loud praising, loud The Lord of the morn - ing,

Musical score for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C).

BASS SOLO. No. 6.

Musical score for the second system, featuring a treble and bass staff with a common time signature (C).

Thus at morning, at noon, and at eve - ning, Lo, the

Musical score for the third system, featuring a treble and bass staff with a common time signature (C).

light of the fu - ture re - veal - ing. See our nation from glory to glory, Thro' the years of long a - ges advance, Thus from glory a - ri - seth to

glo - ry, While the years of long a - ges advance ; Lo, mild light from the sweet face of

beau - - ty Lnr - eth youth on to hon - or and du - ty, Lo a light from the mild - eye of

beau - ty, Lureth youth in its hon - or and du - ty, 'Tis wisdom and virtue and love, on to love, to love and

duty, Lureth onward, Lureth on - ward to vir - tue and love ; Lo, the ar - tist his canvass il -

- lu - mines, With the deeds of the valiant and true, Sculptured forms of the good and the noble, E'er the tho't of their greatness renew, Sculptured

forms of the great and the noble, E'er the tho't of their greatness renew, And if aught on earth withstand us,

And if aught on earth withstand us, dare to command us, Thou our freeman, swift as-sembling, raise their banners,— If th' in-

-vaders with baughty bearing, On our coast in serried ranks ap-pear-ing, Then their ar-mies proudly de-fy-ing, Dashing on them like the

o-ceau, See our hosts their might en-gag-ing, Furiously the battle raging, Freemen only fight to conquer, gladly for their country,

dying, Every heart with zeal is glowing, tho' that heart's best blood is flowing; Soon th' invading foes are flying,      Soon is o'er      the glorious

con - test,      Soon the storm      of war re - treat - ing,      Gentle peace      again is smil - ing;      From re -

- venge, and anger beguiling; Then no tho't of the contest re - main - ing,      And revenge on our foemen dis - dain - ing,      Then our free and our bountiful

nation, Showers blessings on ev' - ry land, Then our free and our bountiful nation, Showers blessings on ev' - ry land ;

Commerce o'er the blue wave fly - ing, Pours her bounties far and wide, Round her harques leap the waves of the ocean, And re -

- joice in their glo - ry and pride, And rejoice in their glo - ry and pride, And re - joice in their glory and

pride.

The first system consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a series of chords and melodic lines, with the word "pride." written below the vocal staff.

No. 7.

The second system consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a series of chords and melodic lines, with the number "No. 7." written above the vocal staff. There are triplets and slurs in the piano accompaniment.

The third system consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a series of chords and melodic lines, with a key signature change to one flat (B-flat) indicated by a flat sign on the bass line.

## 1st SOPRANO SOLO.

## 2d SOPRANO SOLO.

How fair the view of peace-ful homes, Where love en-dears the hap-py hours. And these be ours through

ma-ny years, While Beauty crowneth Toil..... with flowers. When the day hath passed a-way in man-ly toil, in wea-ry

thought, The day to labor, sweet eve-ning hours, 'Tis yours to strew life's

Then the night brings sweet delight, While worldly care is all for - got, sweet eve - ning hours, 'Tis yours to strew life's

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp), starting with a treble clef and a common time signature. The lyrics are: "thought, The day to labor, sweet eve-ning hours, 'Tis yours to strew life's". The second staff continues the vocal line with the lyrics: "Then the night brings sweet delight, While worldly care is all for - got, sweet eve - ning hours, 'Tis yours to strew life's". The third and fourth staves are the piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef, both in G major.

path with flowers ; With song, with mirth, with inno - cent play, The tranquil moments

path with flowers, With song and mirth, and cheer-ful play, the tran - quil mo - - ments glide a - way, the

The second system of the musical score continues the vocal line and piano accompaniment. The top staff has the lyrics: "path with flowers ; With song, with mirth, with inno - cent play, The tranquil moments". The second staff has the lyrics: "path with flowers, With song and mirth, and cheer-ful play, the tran - quil mo - - ments glide a - way, the". The piano accompaniment continues on the third and fourth staves, maintaining the G major key and common time signature.

glide a - way, A foretaste this of heavenly bliss,..... Love rul - eth all the eve-ning hours, And

mo - ments glide a - way,

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "glide a - way, A foretaste this of heavenly bliss,..... Love rul - eth all the eve-ning hours, And mo - ments glide a - way,"

Beau-ty crown-eth Toil with flowers, Thus the day, With many toil, in weary thought, with de - light, Then

wears a - way, He greets the night, Then

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Beau-ty crown-eth Toil with flowers, Thus the day, With many toil, in weary thought, with de - light, Then wears a - way, He greets the night, Then". The piano accompaniment continues with the same rhythmic pattern as in the first system.

worldly care is all for - got; How sweet the tran - quil eve - ning hours; Love strews life's path with beau-teous flowers. How

The first system of the musical score consists of four staves. The top staff is the vocal line in a soprano clef with a key signature of one flat (B-flat). The second staff is the piano accompaniment in a soprano clef with a key signature of one flat. The third staff is the piano accompaniment in an alto clef with a key signature of one flat. The bottom staff is the bass line in a bass clef with a key signature of one flat. The lyrics are written below the vocal line.

peace - ful are the hours,

How peace - ful are the tran-quil evening hours, the tran-quil hours, How peaceful are the evening hours.

*Ritard.*

The second system of the musical score consists of four staves. The top staff is the vocal line in a soprano clef with a key signature of one flat. The second staff is the piano accompaniment in a soprano clef with a key signature of one flat. The third staff is the piano accompaniment in an alto clef with a key signature of one flat. The bottom staff is the bass line in a bass clef with a key signature of one flat. The lyrics are written below the vocal line. The word "Ritard." is written above the piano accompaniment staff in the second system.

## No. 8. CHORUS,

## TENOR. CHORUS.

Thus from morning un - til evening, Prosper na-tion, great and free ; This, this thine empire and do - min-ion, Lib - er - ty for - ev - er !

## ALTO. CHORUS.

## SOPRANO, CHORUS.

Thus from morning un - til evening, Prosper na-tion, great and free ; This, this thine empire and do - min-ion, Lib - er - ty for - ev - er ! Truth and

## BASE. CHORUS.

6  
46  
4

7

6  
4

7

F  
6

6

6





## SOPRANO SOLO

Fa - - - - - ther, hear us; Hear the prayers of all thy  
 ser - vants, May our land be free for - ev - - er, Thine the  
 glo - - - ry, Lord, The power is thine, thrice the praise..... shall be.

Cres. Cres. Sempres. ff Cres. ff

**SOPRANO.**

**ALTO.**

**TENOR.**

*f* Fa - ther, we trust in thee, Fa - ther, we worship thee, Here, may thy kingdom be, Till time's long course is o'er.

*pp*

**SOPRANO SOLO.**

**SOPRANO AND ALTO CHORUS.**

*p* Hear the prayer of all thy ser - vants—

**TENOR CHORUS.**

*pp* Hear the prayer of all thy

[42]

Rule our na - tion free and glo - rious, Fa - ther bless us,

**SOPRANO CHORUS.**  
 servants, Rule our na - tion, free and glo-rious, There to

**ALTO CHORUS.**  
 servants, Rule our na - tion, free and glorious, There to

**TENOR CHORUS.**  
 servants, Rule our na - tion, free and glorious, There to

Piano accompaniment (bottom two staves)

Fa - ther save us, Thine the glo - - ry, thine.....  
 bless us, Fa - ther save us, Thine the glo - - ry, thine the  
 bless us, Fa - ther save us, Thine the glo - - ry, thine the  
 Crea. n  
 Crea.

the power.

power, thine the glo - ry, thine the power.

power, thine the glo - - ry, thine the power.

power, thine the glo - - ry, thine the power.

Hear us, Fa - ther, in the hour of dan - - - ger,

This system contains the first three staves of music. The vocal line is on a treble clef staff with a key signature of two flats (B-flat and E-flat). The piano accompaniment is on a grand staff (treble and bass clefs). The bass line is on a separate bass clef staff. The lyrics are: "Hear us, Fa - ther, in the hour of dan - - - ger,". The piano part features a dense texture of sixteenth notes.

aid us, May our land be free for - ev - - er. O for-

This system contains the next three staves of music. The vocal line continues with the lyrics: "aid us, May our land be free for - ev - - er. O for-". The piano accompaniment and bass line continue. Performance markings include "Cres." (Crescendo) and "Smpre." (Sempre). The piano part continues with its dense sixteenth-note texture.

give and bless us, Lord, and thine shall the glo - - - - - ry be.

This system contains the final three staves of music. The vocal line concludes with the lyrics: "give and bless us, Lord, and thine shall the glo - - - - - ry be." The piano accompaniment and bass line conclude. Performance markings include "Cres." (Crescendo) and "ff" (fortissimo). The piano part continues with its dense sixteenth-note texture.

Thine shall the glo-ry be, Fa - ther we wor-ship thee, Give to us Lib - er - ty, For thine is the power.

Thine shall the glo-ry be, Fa - ther we wor-ship thee, Give to us Lib - er - ty, For thine is the power. *pp*

Hear the prayer of all thy



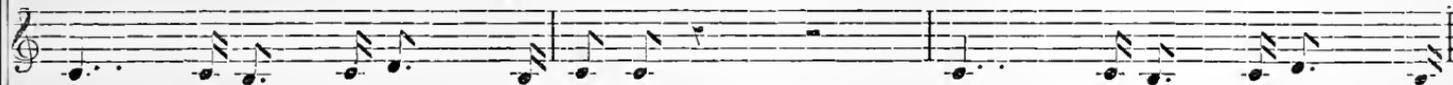
ser - vants,

Thine the praise, and thine the glo - ry,



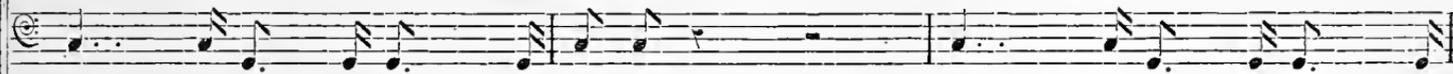
Hear the prayers of all thy ser-vants,

Thine the praise, and thine the



Hear the prayers of all thy ser-vants,

Thine the praise, and thine the



Thine the glo - - ry, thine the king - dom, thine the glo - - ry,

glo - ry, Thine the glo - ry, thine the king - dom, thine the

glo - ry, Thine the glo - ry, thine the king - dom, thine the

*Crescendo.*

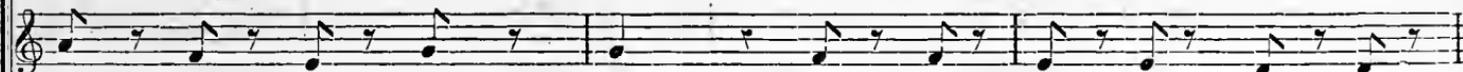
glo - ry, Thine the glo - ry, thine the king - dom, thine the

*Cres.*

*Cres.*



Thine..... the



glo - - ry ev - - er - - more, Thine tho glo - ry, thine the

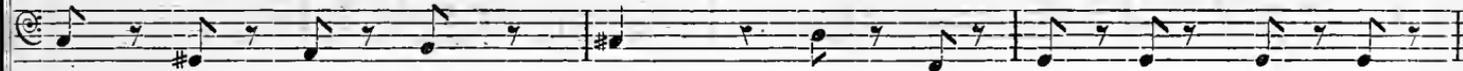
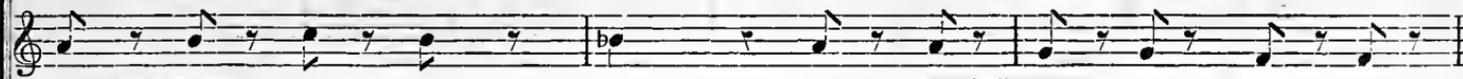


glo - - ry ev - - er - - more, Thine the glo - ry, thine the

**Molto Crescendo.**

*ff*

**Diminuendo.**



**Cres.**

*ff*

**Dim.**





glo - - ry, the kingdom and the power.  
 thine..... the power.  
 thine the power.  
 is the power.

The score consists of five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The lyrics are distributed across the vocal staves. The piano accompaniment features a variety of textures, including chords, arpeggios, and dense clusters of notes.

- |                                 |       |      |             |  |          |      |     |       |         |
|---------------------------------|-------|------|-------------|--|----------|------|-----|-------|---------|
| 1. O come, let us sing un       | to    | the  | Lord,       | Let us heartily rejoice in the               | strength | of   | our | sal-  | vation. |
| 3. For the Lord is a            | great | God, | and a great | King   | a-       | bove | all | gods. |         |
| 5. The sea is his,              | and   | he   | made it,    | and his hands pre                            | par-     | ed   | the | dry   | land:   |
| 7. For he is the                | Lord  | our  | God,        | and we are the people of his pasture and the | sheep    | of   | his | hand. |         |
| 10. Glory be to the Father, and | to    | the  | Soo,        | and  | to       | the  | Ho- | ly    | Ghost.  |

- |   |              |           |   |            |      |      |       |         |        |
|---|--------------|-----------|---|------------|------|------|-------|---------|--------|
| 2. Let us come before his presence          | with thanks- | giving,   | and show ourselves                        | glad       | in   | him  | with  | psalms. |        |
| 4. In his hand are all the corners          | of the       | earth,    | and the strength of the                   | hills      | is   | his  | also. |         |        |
| 6. O come, let us worship                   | and fall     | down,     | and kneel be                              | fore       | the  | Lord | our   | Maker   |        |
| 8. O worship the Lord in the                | beauty of    | holiness, | let the whole earth                       | stand      | in   | awe  | of    | him.    |        |
| 9. For he cometh, for he cometh to          | judge the    | earth,    | and with righteousness to judge the world | (and the   | peo- | ple  | with  | his     | truth. |
| 11. As it was in the beginning, is now, and | ev - er      | shall be, | world                                     | with - out | end  | A    |       | men.    |        |

1. O be joyful in the Lord, ..... all ye lands; { Serve the Lord with gladness, and come before his. .... pres - ence with a song.

3. { O go your way into his gates with thanksgiving, and into his ..... courts with praise; Be thankful unto him, ..... and speak good of his name

5. Glory be to the Father, and ..... to the Son, And ..... to the Ho - ly Ghost.

2. Be ye sure that the Lord, ..... he is God; { It is he that hath made us, and not we ourselves, we are his ..... people, and the sheep of his pasture.

4. For the Lord is gracious, his mercy is ..... ev - er - lasting, And his truth endureth from gener - - - ation to gen - er - ation.

6. As it was in the beginning, is now, and ..... ev - er shall be, World ..... with - out end, A - men.

NOTE. For a JUBILATE DEO arranged as an Anthem, see page 226.

## GLORIA IN EXCELSIS.

## TRIPLE CHANT.

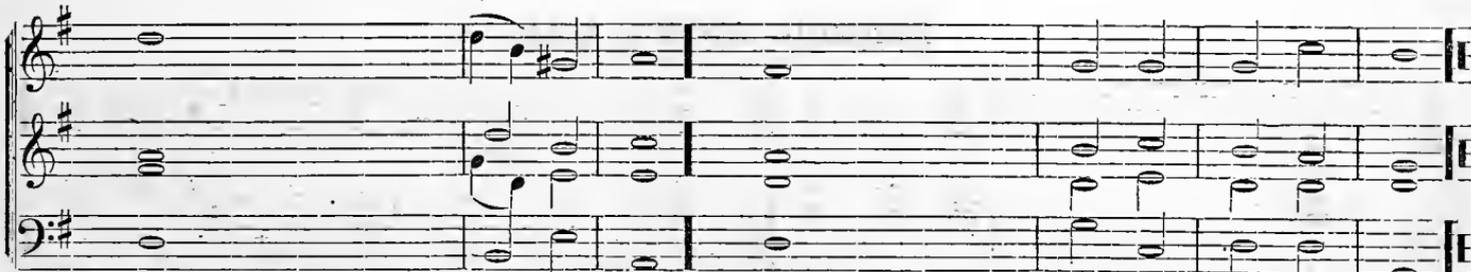
- |                                      |            |        |  |             |              |                  |
|--------------------------------------|------------|--------|--|-------------|--------------|------------------|
| 1. Glory be to .....                 | God on     | high,  | and on earth.....                      | peace, good | will towards | men.             |
| 2. We praise thee, we bless thee, we | wor - ship | thee,  | we glorify thee, we give thanks to ... | thee for    | thy great    | glorv.           |
| 9. For thou only .....               | art .....  | holy,  | thou only .....                        | art.....    | the. ....    | Lord.            |
| 10. Thou only, O Christ, with the. . | Ho - ly    | Ghost, | art most high in the .....             | glory of    | God the      | Father,<br>Amen. |

- |                                       |             |         |                          |          |          |         |
|---------------------------------------|-------------|---------|--------------------------|----------|----------|---------|
| 3. O Lord God,.....                   | heav'n - ly | King,   | God the.....             | Fa - - - | al - - - | mighty. |
| 4. O Lord, the only begotten Son..... | Je - - -    | Christ, | O Lord God, Lamb of..... | God, Son | of the   | Father. |

- |   |      |        |         |                 |           |         |
|---|------|--------|---------|-----------------|-----------|---------|
| 5. That takest away the.....                  | sins | of the | world,  | have mercy..... | up - on   | us      |
| 6. Thou that takest away the.....             | sins | of the | world,  | have mercy..... | up - ou   | us.     |
| 7. Thou that takest away the.....             | sins | of the | world,  | re - - -        | ceive our | prayer. |
| 8. Thou that sittest at the right hand of.... | God  | the    | Father, | have mercy..... | up - ou   | us.     |



1. O sing unto the	Lord, a	new	song,	For he hath done	mar - vel -	lous	things.
3. The Lord declared	his	sal -	vation,	his righteousness hath he openly	showed in the	sight of the	heathen.
5. Show yourselves joyful unto the Lord,	all	ye	lands,	sing, re	joice, and	give	thanks.
7. With trumpets	also	and	shawms,	O show yourselves joyful be	fore the	Lord the	King.
9. Let the floods clap their hands, and let the hills be joyful together be	fore	the	Lord:	For he	cometh to	judge the	earth.
11. Glory be to the Father, and	to	the	Son,	and	to the	Ho - ly	Ghost.



2. With his own right hand and with his	ho - - ly	arm	Hath he	gotten him -	self the	victory.
4. He hath remembered his mercy and truth toward the	house of	Israel,	And all the ends of the world have	va - tion	of our	God.
6. Praise the Lord up	on the	harp,	Sing to the harp with a	psalm of	thanks - -	giving.
8. Let the sea make a noise, and all that	there - in	is,	The round world and	they that	dwell there -	in.
10. With righteousness shall he	judge the	world,	And the	peo - ple	with	equity
12. As it was in the beginning, is now, and	ev - er	shall he.	world	with - out	end. A -	men.

Musical score for 'LAUDA TE DOMINUM' featuring three staves: Treble, Alto, and Bass. The music is in a common time signature and consists of several measures of notes and rests.

1. O Praise God.....	in his	holiness,	Praise him in the .....	firma - ment	of his	power.
2. Praise him for his.....	no - ble	acts,	Praise him accord'g.....	to his	excel - - lent	greatness.
3. Praise him in the.....	sound of the	trumpet,	Praise him up - .....	on the	lute and	harp
4. Praise him in the.....	cymbals and	dances,	Praise him up - .....	on the	strings and	pipe
5. Praise him upon the.....	well - tuned	cymbals,	Praise him up.....	on the	loud.....	cymbals.
6. Let every thing that hath breath.....	praise the	Lord,	Let every thing that hath.....	breath.....	praise the	Lord.
7. Glory be to the Father, and.....	to the	Son,	and.....	to the	Ho - - ly	Ghost.
8. As it was in the begining, is now, and	ev - - er	shall be,	world.....	with - - out	end,	A - - men.

## BENEDIC ANIMA MEA.

Musical score for 'BENEDIC ANIMA MEA' featuring two staves: Treble and Bass. The music is in a common time signature and consists of several measures of notes and rests.

1. Praise the Lord,.....	O my	Soul;	And all that is within me.....	praise his	ho - ly	name.
2. Praise the Lord,.....	O my	Soul;	And for.....	get not	all his	benefits.
3. Who forgiveth.....	all thy	sins,	And healeth.....	all.....	thine in -	firmities.
4. Who saveth thy.....	life from de -	struction;	And crowneth thee with.....	mercy and	lov - ing	kindness.
5. O praise the Lord, ye angels of his, ye that ex -	cel in	strength,	Ye that fulfil his commandments, and hearken unto the	voice of	his - -	word.
6. O praise the Lord, all.....	ye his	hosts;	Ye servants of.....	his that	do his	pleasure
7. O speak good of the Lord all ye works of his, in all places of	his do -	minion;	Praise thou the.....	Lord....	O my	soul.
8. Glory be to the Father, and to the Son, and to the	Ho - ly	Ghost;	As it was in the begining, is now, and ever shall be,	with - out	end,	A - - men.

# DEUS MISEREATUR.

H. PURCELL.

345

MINOR.

- |  |  |                                 |
|--|--|---------------------------------|
| 1. God be merciful unto..... us, and           | ble ss us, and show us the light of his countenance, and be            | mer - ci - ful un - - to us.    |
| 2. That thy way may be..... known upon         | earth, thy saving .....  | health a - - mong all nations.  |
| 3. Let the people..... praise thee, O          | God; yea, let all the.....   | peo - ple praise..... thee.     |
| 4. O let the nations re - - - - - joice and be | glad; for thou shalt judge the folk righteously, and }<br>govern the } | na - tions up - - on earth.     |
| 5. Let the people..... praise thee, O          | God; yea, let all the.....   | peo - ple praise... thee.       |
| 6 Then shall the earth bring.... forth her     | increase; and God, even our own.....                                   | God shall give us his blessing. |
| 7. God..... shall.....                         | ble ss us; and all the ends of the.....                                | world shall fear..... him.      |

MAJOR.

- |  |                                |                            |
|--|--------------------------------|----------------------------|
| 8. Glory be to the Father, and .....       | to the Son, and.....           | to the Ho - ly Ghost;      |
| 9. As it was in the beginning, is now, and | ev - - er shall be, world..... | with - out end, A - - men. |

NOTE. For a DEUS MISEREATUR, arranged as an anthem, see page 262.

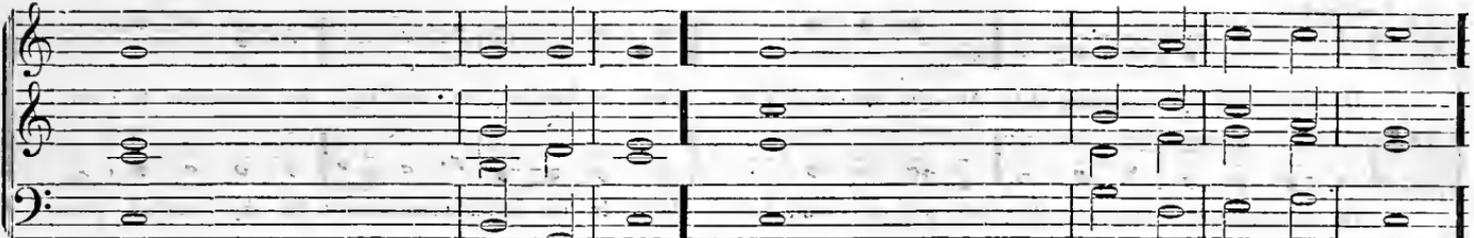
## BENEDICTUS. FIRST ARRANGEMENT.

- |  |          |           |                           |                |            |          |
|--|----------|-----------|---------------------------|----------------|------------|----------|
| 1. Blessed be the Lord.....                      | God of   | Israel,   | For he hath visited ..... | and re-        | deemed his | people.  |
| 2. And hath raised up a mighty sal-              | va-tion  | for us,   | In the .....              | house of his   | ser-vant   | David.   |
| 3. As he spake by the mouth of his .....         | bo-ly    | prophets. | Which have .....          | been since the | world be-  | gan.     |
| 4. That we should be saved.....                  | from our | enemies,  | And from the .....        | hand of        | all that   | hate us. |
| 5. Glory be to the Father, and.....              | to the   | Son,      | And .....                 | to the         | Ho-ly      | Ghost.   |
| 6. As it was in the beginning, is now, and ..... | ev-or    | shall be, | World .....               | with-out.      | end, A-    | men.     |

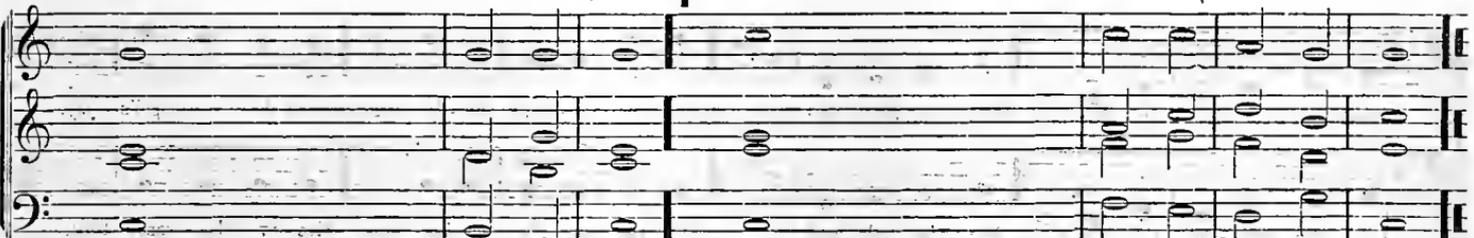
## BENEDICTUS. SECOND ARRANGEMENT.

# TE DEUM LAUDAMUS.

UNIVERSAL.



<p>1. We praise.....                  3. To Thee all angels.....                  5. Holy, holy.....                  7. The glorious company of the apostles.....                  9. The Father of an.....                  11. Thou.....                  13. When thou tookest upon thee to de.....                  15. Thou sittest at the right.....                  17. We therefore pray thee.....                  19. O Lord, save thy people, and.....                  21. Vouch.....                  23. O Lord, let thy mercy.....</p>	<p>thee, O                  cry a -                  Ho - ly,                  praise.....                  infi - nite                  art the                  liv - er                  hand of                  keep - thy                  bless thine                  safe, O                  he np -</p>	<p>God;                  loud;                  ly,                  thee,                  majesty;                  King;                  man,                  God,                  servants,                  heritage,                  Lord,                  on us,</p>	<p>we acknowledge.....                  the heavens and.....                  Lord.....                  the goodly fellowship of the.....                  thine adorable.....                  the King of.....                  thou didst humble thyself to be.....                  in the.....                  whom thou hast redeemed.....                  govern them; and.....                  to keep us.....                  as our.....</p>	<p>thee to                  all the                  God of                  proph - ets                  true, and                  Glo - ry,                  born.....                  Glo - ry                  with thy                  lift them                  this day                  trnst.....</p>	<p>be the                  powers there -                  Sa - - la -                  praise.....                  on - ly                  O.....                  of a                  pre - of the                  cious                  up - for -                  out sin -                  in thee.</p>	<p>Lord.                  in.                  oth.                  thee.                  Sen.                  Christ.                  virgin.                  Father.                  bleed.                  ever.                  sin.                  thee.</p>
---	--	--	---	--	--	---



<p>2. All the earth doth.....                  4. To thee cherubim and.....                  6. Heaven and.....                  8. The noble army of martyrs.....                  10. Also the.....                  12. Thou art the ever                  14. When thou hadst overcome the.....                  16. We believe that                  18. Make them to be numbered.....                  20. Day by day we.....                  22. O Lord, have.....                  24. O Lord, in thee.....</p>	<p>wor - ship                  ser - - a -                  - earth are                  praise.....                  Ho - ly                  last - ing                  sharpness of                  thou shalt                  with thy                  magni - fy                  mercy up -                  have I</p>	<p>thee,                  phim,                  full                  thee,                  Ghost,                  Son                  death,                  come,                  saints                  thee,                  on us,                  trusted,</p>	<p>the.....                  con -                  of the.....                  the holy church throughout all the world.....                  the.....                  of.....                  thou didst open the kingdom of.....                  thou shalt                  in.....                  and we worship thy name, ever.....                  have.....                  let me.....</p>	<p>Fa - ther                  tin - nial                  majes - ty                  doth ac -                  Com -                  the.....                  heaven to                  come to                  glo - ry                  world.....                  mer - cy                  nev - er</p>	<p>ev - er                  ly do                  of thy                  knowl - edge                  fort -                  Fa - -                  all he -                  be our                  ev - er                  with - out                  up - on                  be con -</p>	<p>lasting.                  ery.                  glory.                  thee.                  er.                  ther.                  Bevers.                  Judge.                  lasting.                  end.                  us.                  founded.</p>
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*Con Spirito.*



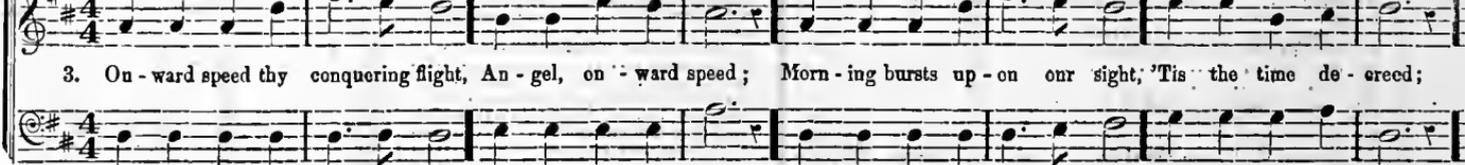
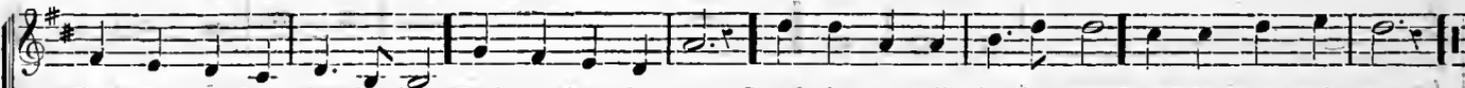
1. On - ward speed thy con - quering flight, An - gel, on - ward speed; Cast a - broad thy ra - diant light, Bid the shades re - cede;



2. On - ward speed thy con - quering flight, An - gel, ou - ward haste; Quick - ly on each mountain's height, Be thy standard placed;



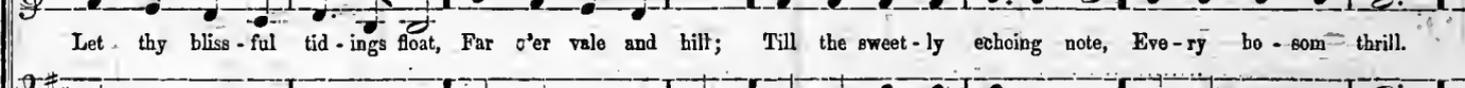
3. On - ward speed thy con - quering flight, An - gel, on - ward speed; Morn - ing bursts up - on our sight; 'Tis the time de - creed;

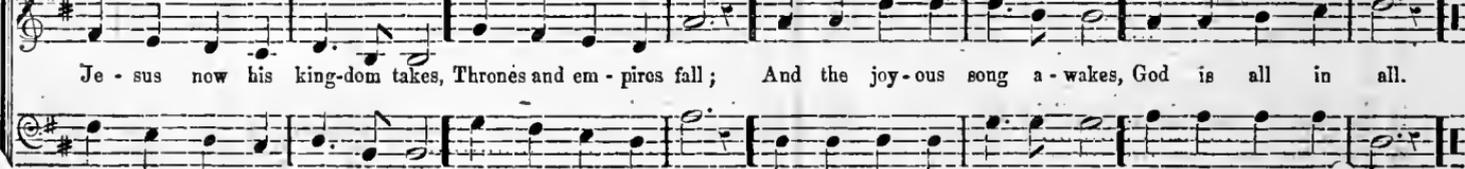
Tread the i - dols in the dust, Heath - en fanes de - stroy, Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.



Let thy bliss - ful tid - ings float, Far o'er vale and hill; Till the sweet - ly echoing note, Eve - ry ho - som - thrill.



Je - sus now his king - dom takes, Thrones and em - pires fall; And the joy - ous song a - wakes, God is all in all.



**Allegro.** THEME FROM DONIZETTI.

1. Let ev - ry heart re - joice and sing; Let cho - ral an - thems rise; } For he is good; the Lord is good, And kind are all his ways;  
 Ye reverend men and chil - dren bring, To God your sac - ri - fice. }

2. He bids the sun to rise and set; In heaven his power is known,  
 And earth subdaed to him shall yet Bow low be - fore his throne;

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

*Cres.* *f* *p* *f*  
 glo - rious an - - them raise: Let each pro - long the grate - fal song, And the God of our fa - thers praise.



<p><b>L. M.</b></p> <p>Abbot..... 80</p> <p>Alfreton..... 95</p> <p>All Saints..... 99</p> <p>Atlantic..... 97</p> <p>Bartlett..... 87</p> <p>Bennett..... 84</p> <p>Blendon..... 83</p> <p>Brentford..... 96</p> <p>Briggs..... 99</p> <p>Cheung..... 78</p> <p>Chester..... 100</p> <p>Dean..... 105</p> <p>Dinwiddie..... 89</p> <p>Duke St..... 103</p> <p>Elleathorpe..... 85</p> <p>Ellicott..... 77</p> <p>Glenroy..... 94</p> <p>Grace Church... 104</p> <p>Groff..... 94</p> <p>Hamburg..... 102</p> <p>Holmes..... 84</p> <p>Homer..... 76</p> <p>Invitation..... 113</p> <p>Lanesville..... 98</p> <p>Lenton..... 88</p> <p>Mayne..... 98</p> <p>Maxon..... 102</p> <p>Mc Dowell..... 79</p> <p>Merrill..... 92</p> <p>Minot..... 82</p> <p>Molino..... 101</p> <p>Nash..... 100</p> <p>Nazareth..... 96</p> <p>Old Hundred..... 75</p> <p>Pearl St..... 103</p> <p>Penfield..... 90</p> <p>Rangley..... 85</p>	<p><b>Ray</b>..... 86</p> <p><b>Rolle</b>..... 76</p> <p><b>Rothwell</b>..... 97</p> <p><b>Schoeck</b>..... 81</p> <p><b>Shepherd</b>..... 81</p> <p><b>Sonora</b>..... 87</p> <p><b>Spangler</b>..... 105</p> <p><b>Swan</b>..... 90</p> <p><b>Symonds</b>..... 77</p> <p><b>Union St.</b>..... 86</p> <p><b>Uxbridge</b>..... 88</p> <p><b>Virtue</b>..... 93</p> <p><b>Wakefield</b>..... 95</p> <p><b>Wells</b>..... 83</p> <p><b>Winchester</b>..... 80</p> <p><b>Windham</b>..... 93</p> <p><b>Wrentham</b>..... 92</p> <p style="text-align: center;"><b>C. M.</b></p> <p><b>Acceptance</b>..... 135</p> <p><b>Alexandria</b>..... 127</p> <p><b>Anderson</b>..... 133</p> <p><b>Arlington</b>..... 120</p> <p><b>Balerna</b>..... 128</p> <p><b>Banister</b>..... 119</p> <p><b>Baxter</b>..... 115</p> <p><b>Boonsboro'</b>..... 112</p> <p><b>Boyden</b>..... 129</p> <p><b>Broughton</b>..... 117</p> <p><b>Chapin</b>..... 106</p> <p><b>Chickering</b>..... 109</p> <p><b>Christmas</b>..... 132</p> <p><b>Clarendoo</b>..... 125</p> <p><b>Connestoga</b>..... 124</p> <p><b>Cooway</b>..... 107</p> <p><b>Coronation</b>..... 114</p> <p><b>Davidson</b>..... 123</p> <p><b>Daley</b>..... 136</p>	<p><b>Devizes</b>..... 110</p> <p><b>Dorcas</b>..... 134</p> <p><b>Driggs</b>..... 116</p> <p><b>Dundee</b>..... 111</p> <p><b>Hagerstown</b>..... 110</p> <p><b>Heard</b>..... 130</p> <p><b>Holman</b>..... 106</p> <p><b>Lanesboro'</b>..... 107</p> <p><b>Leitersburg</b>..... 112</p> <p><b>Lotbrop</b>..... 123</p> <p><b>Majesty</b>..... 122</p> <p><b>Mark</b>..... 116</p> <p><b>Martyrdom</b>..... 127</p> <p><b>Marlow</b>..... 120</p> <p><b>Mc Curdy</b>..... 131</p> <p><b>Moore</b>..... 135</p> <p><b>New Jerusalem</b>..... 118</p> <p><b>Raynham</b>..... 109</p> <p><b>Repose</b>..... 134</p> <p><b>Sears</b>..... 133</p> <p><b>Sheanstone</b>..... 119</p> <p><b>Siehem</b>..... 130</p> <p><b>Snyder</b>..... 108</p> <p><b>St. Johns</b>..... 125</p> <p><b>St. Martins</b>..... 111</p> <p><b>Stewart</b>..... 108</p> <p><b>Stieff</b>..... 128</p> <p><b>Susquehannab</b>..... 114</p> <p><b>Tabler</b>..... 136</p> <p><b>Warwick</b>..... 132</p> <p><b>Whitner</b>..... 124</p> <p><b>Wiesling</b>..... 121</p> <p><b>Woodstock</b>..... 120</p> <p><b>Wollaston</b>..... 126</p> <p style="text-align: center;"><b>S. 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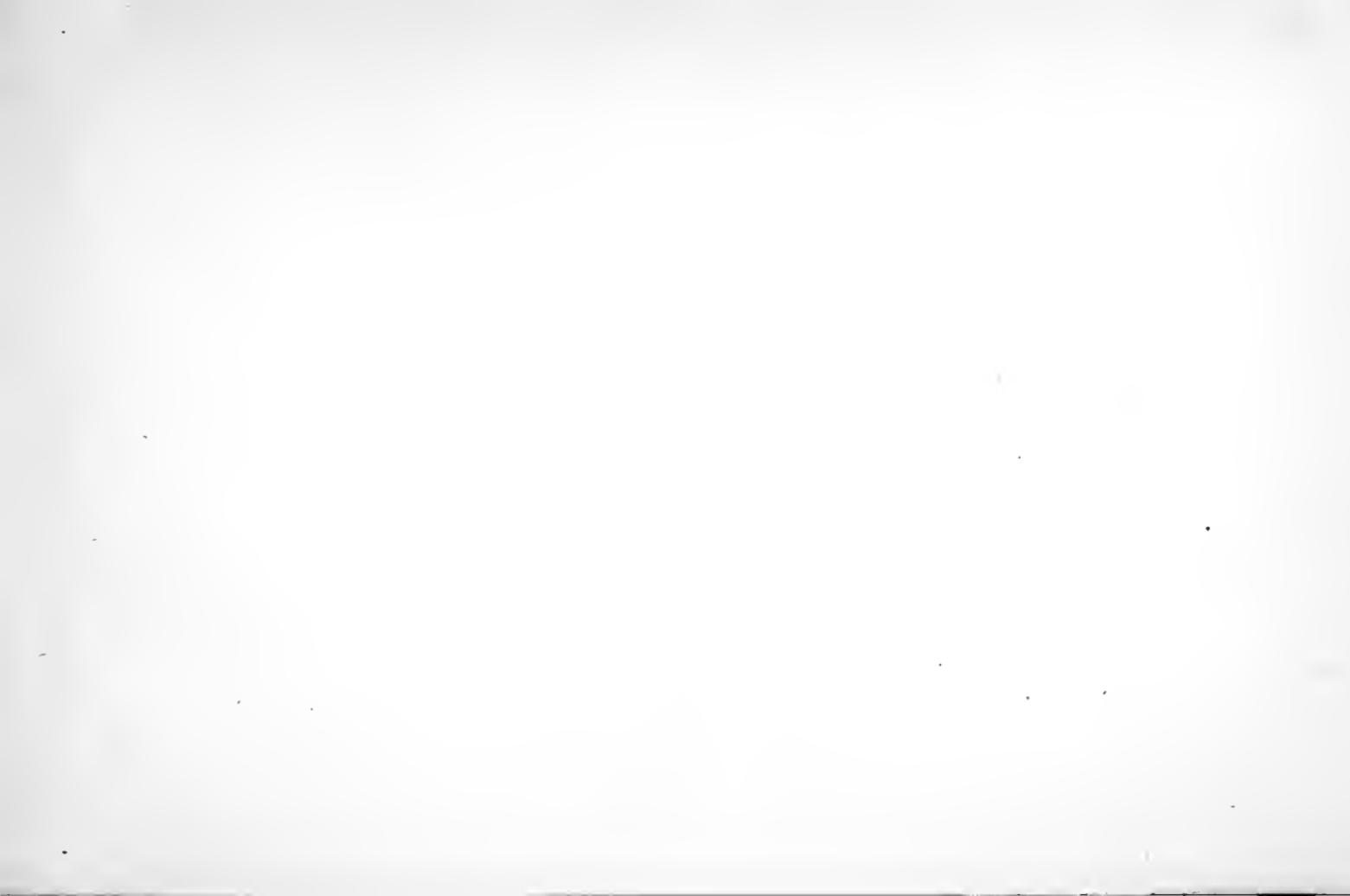
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## MODEL OF AN ADVERTISEMENT

FOR A

## SINGING SCHOOL,

TO BE TAUGHT UPON THE

## PHYSIOLOGICAL SYSTEM.

A. B. respectfully gives notice that he will commence a Singing School, (here name time and place) to be taught upon the Physiological System, recently copyrighted by Professor A. N. Johnson, of Boston.

To sing correctly, the organs of the mouth and throat must be placed in a particular position for each tone. If they are placed in the correct position, and the breath is directed to the right part of the mouth, it becomes certain that the pupil will sing right, and with perfect ease.

The Physiological System seeks to enable its pupils to sing, by causing them to learn the precise position of the organs of the mouth and throat, and the precise direction of the breath, which will produce each and every tone of the scale, thus rendering it certain that every pupil will learn to sing every tone with perfect ease.

Those who attend this School will learn the notes as perfectly and thoroughly as upon the old system, and in addition will learn to manage the vocal organs, so as to render it absolutely certain that they will sing right, and with perfect ease.

Many singers who have learned to sing upon the old system, sing with hard, harsh, shrill, husky or otherwise unpleasant tones, because they have merely learned the notes; but never learned how to place the organs of the Mouth and Throat in those positions which will be certain to produce mellow, clear and pure tones.

The Physiological System, besides teaching the notes, will teach the singer, so he will never sing with unpleasant tones, but always with pure, clear and mellow tones of voice.

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