THE

SOUTHERN HARMONY, AND MUSICAL COMPANION:

CONTAINING A CHOICE COLLECTION OF

TUNES, HYMNS, PSALMS, ODES, AND ANTHEMS;

SELECTED FROM THE MOST EMINENT AUTHORS IN THE UNITED STATES:

TOGETHER WITH

NEARLY ONE HUNDRED NEW TUNES, WHICH HAVE NEVER BEFORE BEEN PUBLISHED;

SUITED TO MOST OF THE METRES CONTAINED IN WATTS'S HYMNS AND PSALMS, MERCER'S CLUSTER, DOSSEY'S CHOICE, DOVER SELECTION, METHODIST HYMN BOOK, AND BAPTIST HARMONY;

AND WELL ADAPTED TO

CHRISTIAN CHURCHES OF EVERY DENOMINATION, SINGING SCHOOLS, AND PRIVATE SOCIETIES:

ALSO, AN EASY INTRODUCTION TO THE GROUNDS OF MUSIC, THE RUDIMENTS OF MUSIC, AND PLAIN RULES FOR BEGINNERS.

BY WILLIAM WALKER.

Sing unto God, ye kingdoms of the earth: O sing praises unto the Lord.—DAVID.
Speaking to yourselves in psalms, and hymns, and spiritual songs, singing and making melody in your hearts to the Lord.—PAUL.

NEW EDITION, IMPROVED AND ENLARGED.

PHILADELPHIA:

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SPARTANBURG, S. C.: WILLIAM WALKER, AUTHOR AND PROPRIETOR.

PREFACE TO NEW EDITION.

THE Author, feeling grateful to a generous public for the very liberal patronage which they have given the former editions of the SOUTHERN HARMONY, has endeavoured to remedy the only deficiency which he has heard mentioned, by adding a large number of good tunes for church use, together with several excellent new pieces never before published, which has enlarged the work about forty pages, and makes it one of the largest Music Books ever offered at the same price. Therefore he hopes to secure that continued and increased patronage which it may merit from those who love the Songs of Zion.

WILLIAM WALKER.

SPARTANBURG, S. C., January 1847.

PREFACE TO FORMER EDITION.

THE compiler of this work, having been solicited for several years by his brother teachers, pupils, and other friends, to publish a work of this kind, has consented to yield to their solicitations.

In treating upon the rudiments of Music, I have endeavoured to lead the pupil on step by step, from A, B, C, in the gamut, to the more abstruse parts of this delightful science, having inserted the gamut as it should be learned, in a pleasing conversation between the pupil and his teacher.

In selecting the Tunes, Hymns, and Anthems, I have endeavoured to gratify the taste of all, and supply the churches with a number of good, plain tunes, suited to the various metres contained in their different Hymn Books.

While those that are fond of fuged tunes have not been neglected, I have endeavoured to make this book a complete Musical Companion for the aged as well as the youth. Those that are partial to ancient music, will here find some good old acquaintances which will cause them to remember with pleasure the scenes of life that are past and gone; while my youthful companions, who are more fond of modern music, I hope will find a sufficient number of new tunes to satisfy them, as I have spared no pains in trying to select such tunes as would meet the wishes of the public.

I have also selected a number of excellent new Songs, and printed them under the tunes, which I hope will be found satisfactory.

Some object to new publications of music, because the compilers alter the tunes. I have endeavoured to select the tunes from original authors. Where this could not be done, and the tune having six or seven basses and trebles, I have selected those I thought most consistent with the rules of composition.

I have composed the parts to a great many good airs, (which I could not find in any publication, nor in manuscript,) and assigned my name as the author. I have also composed several tunes wholly, and inserted them in this work, which also bear my name.

The compiler now commends this work to the public, praying God that it may be a means of advancing this important and delightful science, and of cheering the weary pilgrim on his way to the celestial city above.

WILLIAM WALKER

Spartanburg, S. C., September, 1835

THE GAMUT, OR RUDIMENTS OF MUSIC.

PART FIRST.

OF MUSIC.

PUPIL. What is Music?

TEACHER. Music is a succession of pleasing sounds.

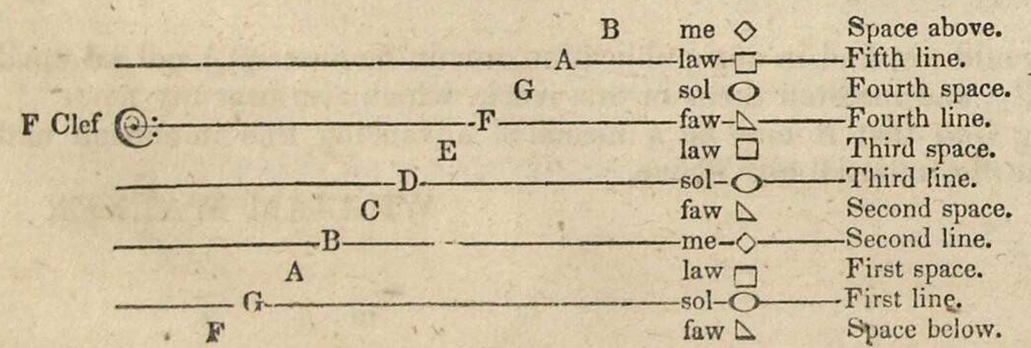
P. On what is music written?

T. On five parallel lines including the spaces between them, which is called a stave; and those lines and spaces are represented by the first seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven sounds that belong to each key-note in music: when eight letters are used, the first is repeated.

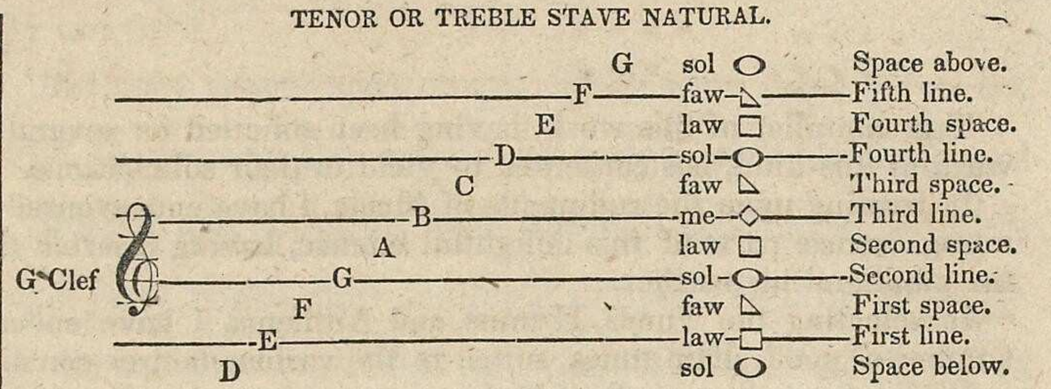
P. How many parts are there used in vocal music?

T. Commonly only four; viz. Bass, Tenor, Counter, and Treble; and the letters are placed on the staves for the several parts in the following order, commencing at the space below the first line in each stave.

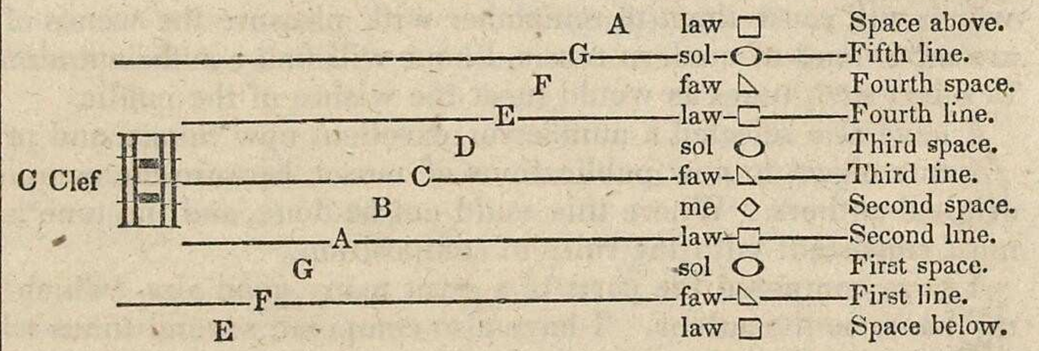
BASS STAVE NATURAL.



TENOR OR TREBLE STAVE NATURAL.



COUNTER STAVE NATURAL.

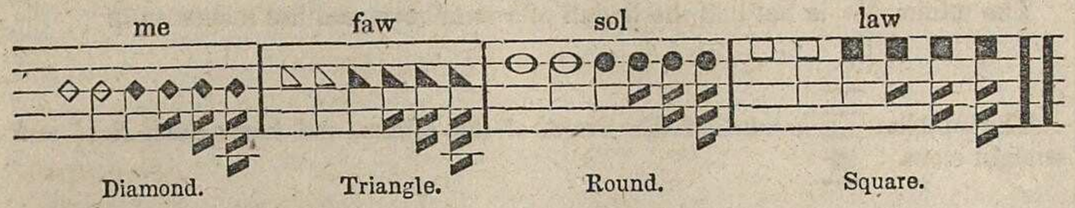


You may observe that the letters are named or called by the names of the four notes used in music. You see in the above staves that F is named faw, C sol, A law, B me, C faw, D sol, E law, and F faw again; every eighth letter being the first repeated, which is an octave; for every eighth is an octave.

P. How many notes are there used in music, what are their names, and how are they made?

T. All notes of music which represent sounds are called by four names, and each note is known by its shape, viz.; the me is a diamond, faw is triangle, sol is round, and law is square. See the example.

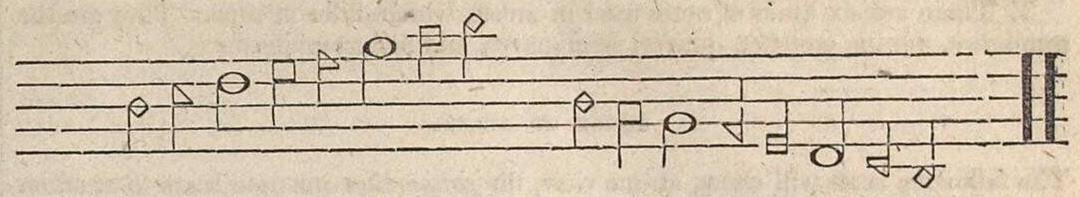
EXAMPLE.



P. But in some music books the tunes are written in round notes entirely. How do we know by what names to call the notes in these books?

T. By first finding the me for me is the governing and leading note; and when that is found, the notes on the lines and spaces in regular succession are called, faw, sol, law, faw, sol, law, (twice,) and those below the me, law, sol, faw, law, sol, faw, (twice;) after which me will come again. Either way, see the following—

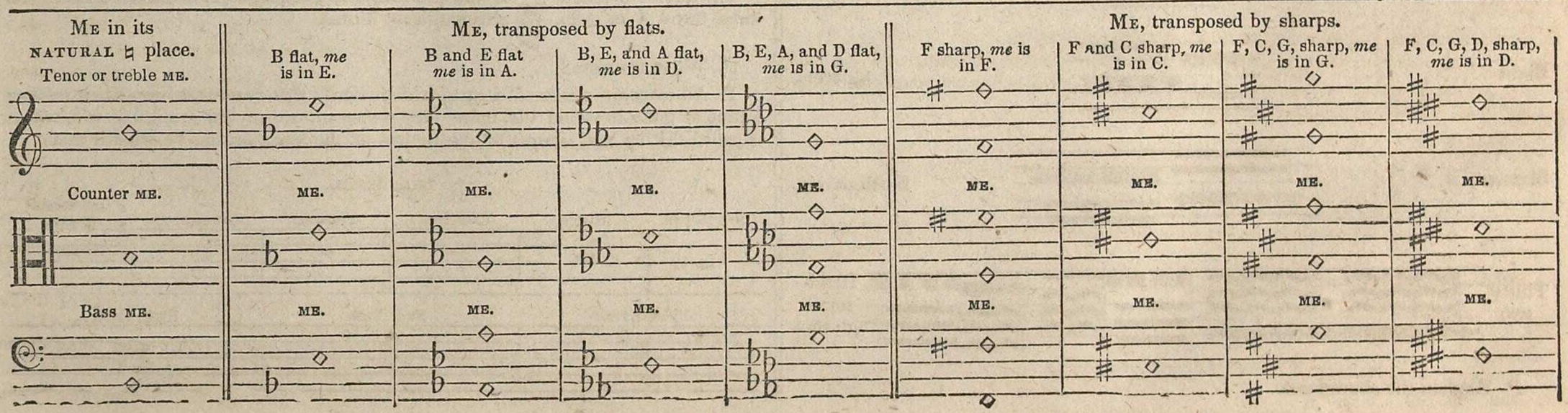
EXAMPLE.



This is the rule for singing round notes. You must therefore observe that the natural place for the me in parts of music is on that line or space represented by B.

But if B be flat, b *me* is on.....E
B b and E b it is on.....A
B b E b and A b it is on.....D
B b E b A b and D b it is on.....G
If F be sharp, ♯ *me* is on.....F
F ♯ and C ♯ it is on.....C
F ♯ C ♯ and G ♯ it is on.....G
F ♯ C ♯ G ♯ and D ♯ it is on.....D

As in the following example, viz.:



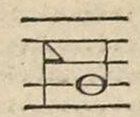
P. How many marks of sound or kinds of notes are there used in music?

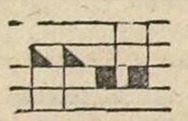
T. There are six kinds of notes used in music, which differ in time. They are the semibreve, minim, crotchet, quaver, semiquaver, and demisemiquaver.

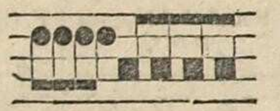
SCALE OF NOTES.

The following scale will show, at one view, the *proportion* one note bears to another.

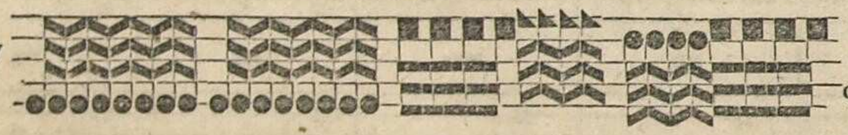
One Semibreve  is equal in time to

Two  Minims,

Four  Crotchets,

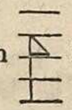
Eight  Quavers,

Sixteen  Semiquavers,

Thirty two  Demi-semi-quavers.

P Explain the above scale.

T. The semibreve  is now the longest note used; it is white, without a stem, and is the measure  note, and guideth all the others.

The minim  is but half the length of a semibreve, and has a stem to it.

The crotchet  is but half the length of the minim, and has a black head and straight stem.

The quaver  is but half the length of the crotchet, has a black head, and one turn to the stem, sometimes one way, and sometimes another.

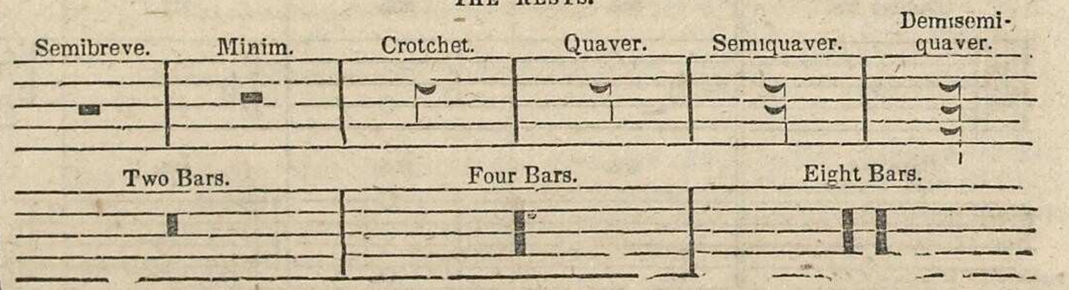
The semiquaver  is but half the length of the quaver, has also a black head and two turns to the stem, which are likewise various.

The demisemiquaver  is half the length of a semiquaver, has a black head, and three turns to its stem, also variously turned.

P. What are rests?

T. All rests are marks of silence, which signify that you must keep silent so long a time as takes to sound the notes they represent, except the semibreve rest, which is called the bar rest, always filling the bar, let the mood of time be what it may.

THE RESTS.



P. Explain the rests.

T. The semibreve, or bar res , is a black square underneath the third line.
The minim rest is the same mark above the third line.
The crotchet rest is something like an inverted figure seven.
The quaver rest resembles a right figure of seven.
The semiquaver rest resembles the figure seven with an additional mark to the left.
The demisemiquaver rest is like the last described, with a third mark to the left.
The two bar rest is a strong bar reaching only across the third space.
The four bar rest is a strong bar crossing the second and third space and third line.
The eight bar rest is two strong bars like the last described.

NOTE.—These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time. The notes of themselves always bear the same proportion to each other, whatever the mood of time may be.

OF THE SEVERAL MOODS OF TIME.

P. Please tell me how many moods of time there are in music.

T. There are nine moods of time used; four of common, three of triple, and two of compound.

P. Why are the first four moods called common time moods?

T. Because they are measured by even numbers, as 2, 4, 8, &c.

P. Why are the next three called triple moods?

T. Because they are measured by odd numbers, having either three minims, three crotchets, or three quavers, in each bar.

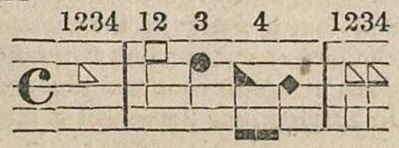
P. Why are the last two called compound time moods?

T. Because they are compounded of common and triple; of common, as the bar is divided equal, the fall being equal to the rise in keeping time; and of triple, as each half of the bar is three fold; having either three crotchets, three quavers, or notes to that amount, to each beat.

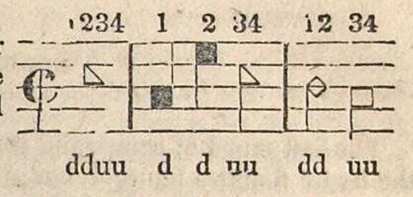
P. Please explain the several moods of time in their order.

MOODS OF COMMON TIME

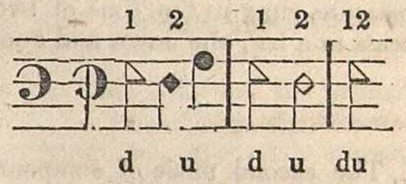
The first mood is known by a plain C, and has a semibreve or its quantity in a measure, sung in the time of four seconds—four beats in a bar, two down and two up.



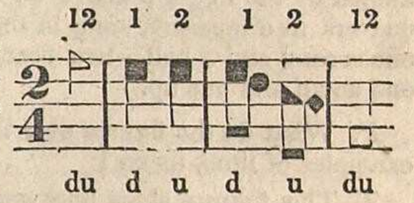
The second mood is known by a C with a bar through it, has the same measure, sung in the time of three seconds—four beats in a bar, two down and two up.



The third mood is known by a C inverted, sometimes with a bar through it, has the same measure as the first two, sung in the time of two seconds—two beats in a bar.

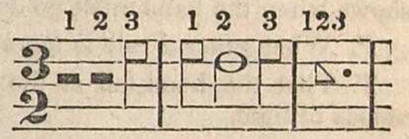


The fourth mood is known by a figure 2 over a figure 4, has a minim for a measure note, sung in the time of one second—two beats in a bar, one down and the other up.

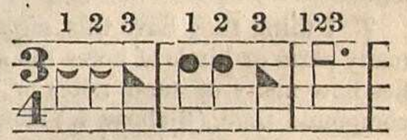


MOODS OF TRIPLE TIME.

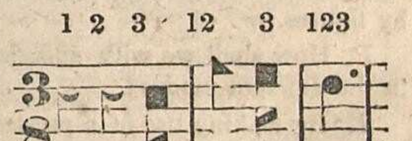
The first mood of triple time is known by a figure 3 over a figure 2, has a pointed semibreve, or three minims in a measure, sung in the time of three seconds—three beats, two down and one up.



The second mood is known by a figure 3 over a 4, has a pointed minim or three crotchets in a measure, and sung in 2 seconds—three beats in a bar, two down and one up.

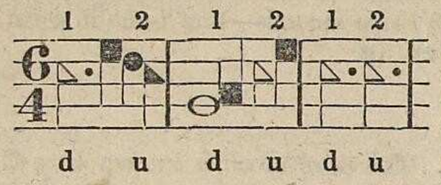


The third mood is known by the figure 3 above figure 8, has three quavers in a measure, and sung in the time of one second—three beats in a bar, two down and one up

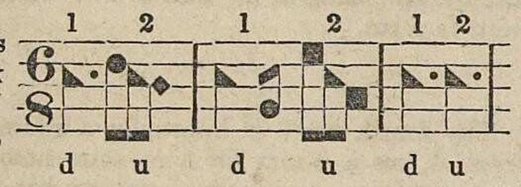


MOODS OF COMPOUND TIME.

The first mood of compound time is known by the figure 6 above figure 4, has six crotchets in a measure, sung in the time of two seconds—two beats in a bar, one down and one up.



The second mode of compound time is known by the figure 6 above an 8, has six quavers in a measure, sung in the time of one second and a half—two beats in a bar, one down and one up.



P. What do the figures over the bar, and the letters *d* and *u* unde it, in the above examples of time, mean ?

T. The figures show how many beats there are in each bar and the letter *a* shows when the hand must go down, and the *u* when up.

P. What *general* rule is there for beating time ?

T. That the hand fall at the beginning, and rise at the end of each bar, in all moods of time.

P. Do you suppose those moods, when expressed by figures, have any particular signification, more than being mere arbitrary characters ?

T I think they have this *significant* meaning, that the lower figure shows how many parts or kinds of notes the semibreve is divided into, and the upper figure signifies how many of such notes or parts will fill a bar—for example, the first mood of compound time, (6 above 4,) shows the semibreve is divided into four parts—*i. e.* into crotchets, (for four crotchets are equal to one semibreve;) and the upper figure 6 shows that six of these parts, viz. crotchets, fill a bar. So of any other time expressed by figures.

P. How shall we with sufficient exactness ascertain the proper time of each beat in the different moods ?

T. By making use of a pendulum, the cord of which, from the centre of the ball to the pin from which it is suspended, to be, for the several moods, of the following lengths :—

For the first and third moods of common time, the first of triple and first of compound, [all requiring second beats,]	39 2-10 *inches.*
For the second mood of common, second of triple, and first of compound,	22 1-10
For the fourth of common	12 4-10
For the third of triple time,	5 1-21

Then for every swing or vibration of the ball, count one beat, accompanying the motion with the hand, till something of a habit is formed, for the several moods of time, according to the different lengths of the cord, as expressed above.

NOTE.—If teachers would fall upon this or some other method, for ascertaining and keeping the true time, there would not be so much difficulty among singers, taught at different schools, about timing music together; for it matters not how well individual singers may perform, if, when several of them perform together, they do not keep time well, they disgust, instead of pleasing their hearers.

OF ACCENT

P. What is meant by accent?

T. Accent is a particular empnasis or swell of voice on a certain part of the measure which is according to the subdivision of it, and is essential to a skilful performance of music, as the chief intention of accent is to mark emphatical words more sensibly, and express the passions more feelingly. If the poetry be good, and the music skilfully adapted, the important words will fall upon the accented parts of the bar. Should emphatical words happen on the unaccented part, the music should always bend to the words.

P. What part of the measure is accented in the several moods of time ?

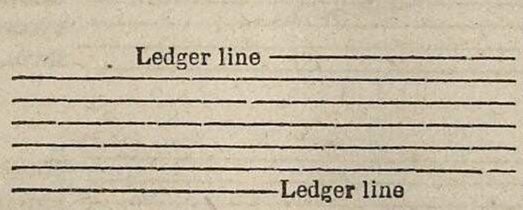
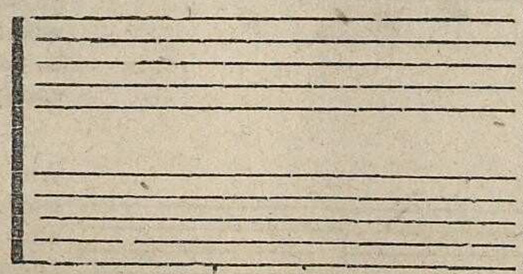
T. The first three moods of common time are accented on the first and third notes in the measure when the bar is divided into four equal parts; and the fourth mood is accented on the first part of the measure when only two notes are in a bar; if four, accent as in the first three. In triple time, when the measure is divided into three equal parts, the accent is on the first and third; if only two notes are in a bar, th accent is always on the longest note. In compound time the accent is on the first and fourth notes in the measure, when the bar is divided into six equal parts. Couplet accent is when two notes are accented together, as two quavers in the first three moods in common time, or two crotchets in the first mood of triple time, &c In keeping time the accent is always strongest with the down beats.

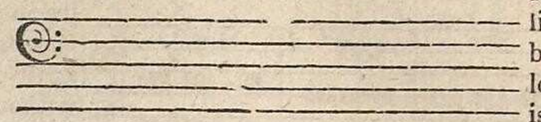
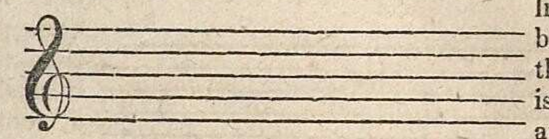
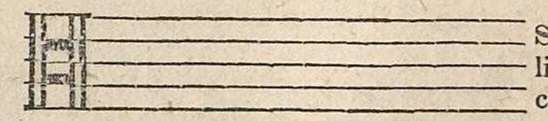
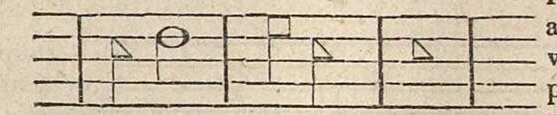
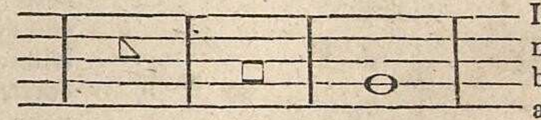
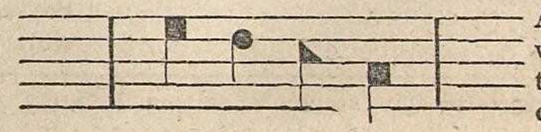
DIRECTIONS FOR BEATING TIME.

P. How must I beat time?

T. In the first two moods of common time, for the first beat, lightly strike the end of your finger on whatever you beat upon; second, bring down the heel of your hand; third, raise your hand a little and shut it partly up; fourth beat, raise it up even with your shoulder, and throw it open at the same time, which completes the bar. The third and fourth moods, for the first beat let the hand fall; second, raise it up. The first two beats in triple time are the same as in the first of common time; third beat, raise the hand up. Compound time is beat in the same manner as in the third of common. Be careful that the motion of the hand should be always gentle, graceful, and regular, and never raise it much above a level with your shoulder.

CHARACTERS USED IN MUSIC.

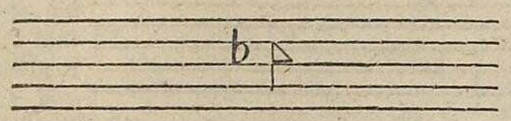
NAMES.	EXAMPLES.	EXPLANATION.
A Stave Ledger line		Is five parallel lines with their spaces, on which notes and other musical characters are written, and the ledger line is added when notes ascend or descend beyond the stave.
A Brace		Is drawn across the first end of the staves, and shows how many parts are sung together. If it include four parts, the order of them are as follows. The lowest and first part is the bass, the second is tenor, the third counter, and the fourth and upper part is treble; if only three parts, the third is treble.

NAMES.	EXAMPLES	EXPLANATION.
The F Clef		Is placed on the fourth line of the stave, and belongs to the bass or lower part in music; it is sometimes used in counter.
The G Clef		Stands on G, second line of the tenor or treble stave, and crosses that line four times. It is always used in tenor and treble, and sometimes in counter.
The C Clef		Stands on C, middle line; is used only in counter.
A single bar		Is a plain line or mark across the stave, and divides the time into equal parts according to the mood of time and measure note.
A measure note		Is a note that fills a measure; i. e. from one bar to another, without any other note or rest.
Bars,		Any quantity of music written between two of these marks or bars, is called a bar of music.

A dot, or point of addition,

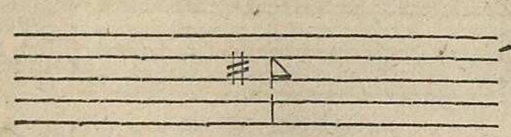
Set at the right hand of any note, adds to it half its length, or causes it to be sounded half as long again as it would be without the dot; thus, a pointed semibreve is sung as long as three minims, &c.

A Flat,*



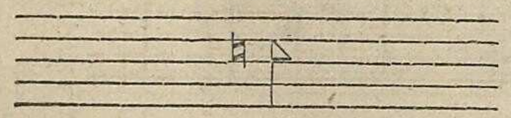
Set immediately preceding or before a note, sinks it half a tone; i. e. causes it to be sung half a tone lower than it would be without the flat.

A Sharp,



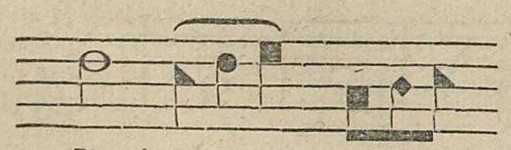
Set before a note, raises it half a tone; i. e. causes it to be sung half a tone higher than it would be without the sharp.

A Natural



Restores a note from flat or sharp to its natural sound.

A Slur

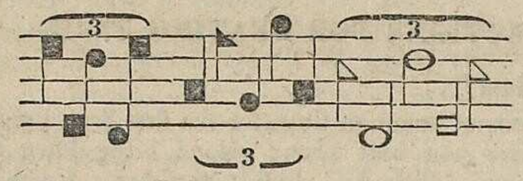


T'o raise

Over or under any number of notes, shows that they must be sung to one syllable, gliding softly from one sound to the other. The tails of the notes are often joined together, which answers the same purpose as a slur.

* We recommend singers to omit accidental flats and sharps, unless they understand them properly

Figure 3,

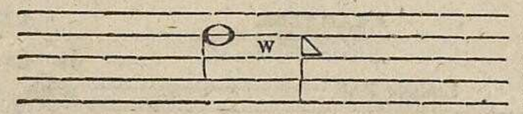


Over or under three notes, is a mark of diminution, and shows that they must be sung in the time of two of the same kind without a figure.

A Trill

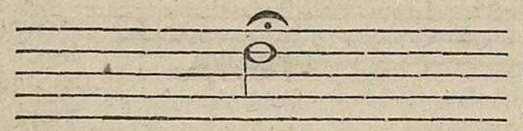
Shows that the note over which it is placed should be warbled with a soft roll.

A Direct



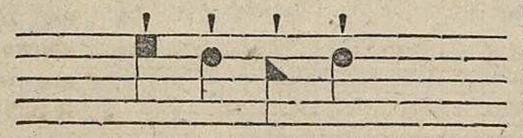
Shows the place of the succeeding note on the stave.

A Hold:



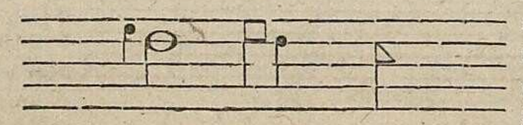
Notes thus marked are sounded one fourth longer than their usual time.

A Staccato



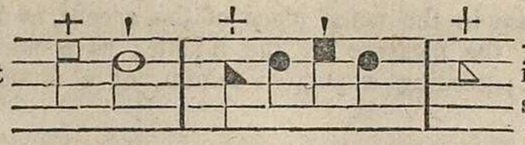
Is seldom used in vocal music. The notes over which it is placed should be sounded distinct and emphatical.

Appogiatura, or grace notes,



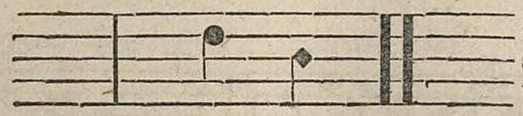
Are small extra notes, added and set before or after regular notes, to guide the voice more gracefully into the sound of the succeeding n

Mark of accent and half accent



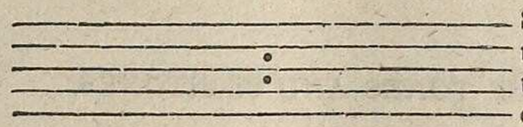
+ Shows the place which is accented in each measure.
! Shows the half accent.

Double Bar



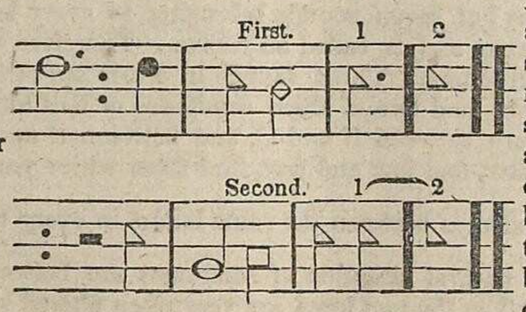
Shows the end of a strain; it also shows when to repeat.

Repeat



Shows that the tune is to be sung twice from it to the next double bar or close.

Figure 1, 2, or double ending.



At the end of a strain, or at the end of a tune, shows that the note or notes under 1 are to be sung before you repeat, and those under 2 after omitting those under 1; but if the notes are tied together with a slur, both are sung the second time, as in the second example.

A Close

Shows the end of a tune or anthem.

A Prisma :‖:

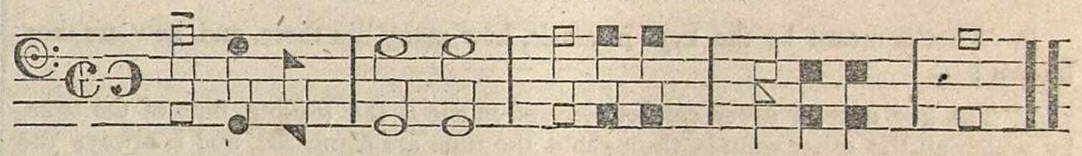
Denotes a repetition of preceding words.

OF CHOOSING NOTES.

P. What are choosing notes, and how must I sing them?

T. They are notes set immediately over each other on the same stave; either of which may be sung, but not by the same voice; (in bass the lower notes are termed ground bass.) If two persons are singing the same part, one may sing the upper notes, and the other the lower notes. See the example on the bass stave.

EXAMPLE OF CHOOSING NOTES.

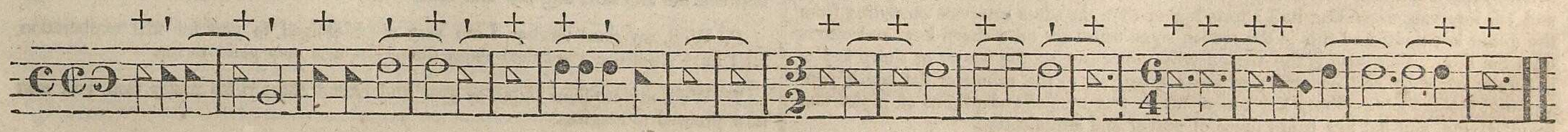


OF SYNCOPATION.

P. What is meant by syncopation, or syncopated notes?

T. Syncopation is any number of notes set on the same line or space included by a slur; sometimes driven across or through the bar, and sometimes in the middle; one of such notes only are to be named, but sound the time of all the notes, whether driven across the bar or not, swelling the voice a little at the usual place of the accent.

EXAMPLES OF SYNCOPATION.

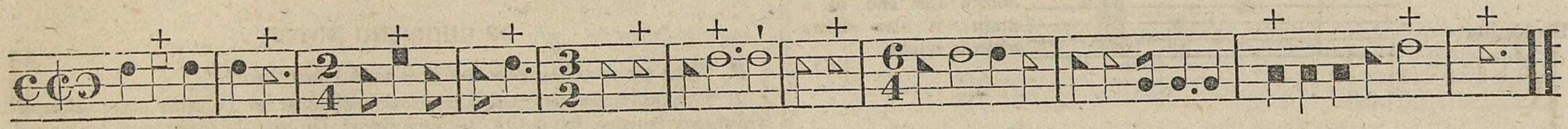


OF SYNCOPE OR SYNCOPEED NOTES.

P. What is meant by syncope, or syncopeed notes?

T. It is when a note is set out of its usual order, requiring the accent to be upon it, as though it were in the usual place of the accent, as in common time, having half the time of the measure in the middle; as a minim between two crotchets, or a crotchet preceding a pointed minim, or a crotchet between two quavers, &c.

EXAMPLES OF SYNCOPEED NOTES.



OF THE KEYS OR KEY NOTES.

P. What is meant by the keys in music, how many are there, and how are they known?

T. The key note of every correct piece of music is the leading note of the tune, by which all the other sounds throughout the tune are compared, and is always the last note in the bass, and generally in the tenor. If the last note in the bass be faw immediately above me, the tune is on a sharp or major key; but if law immediately below me, it is a flat or minor key.

There are but two natural places for the keys, A and C. A is the natural place of the flat key, and C the natural place of the sharp key. Without the aid of the flats and sharps at the beginning of the stave, no tune can rightly be set to any other than these two natural keys; but by the help of these, me, the centre, leading and governing note, and of course the keys, are removed at pleasure, and form what are called artificial keys, producing the same effect as the two natural keys; i. e. by fixing the two semi or half tones equally distant from the key notes. The difference between the major and minor keys is as follows; the major key note has its 3d, 6th, and 7th intervals, ascending half a tone higher than the same intervals ascending from the minor key note; and this is the reason some tunes are on a sharp key, and others on a flat key. This also is the reason why music set to the major or sharp key is generally sprightly and cheerful; whereas music set to the minor or flat key is pensive and melancholy. Sharp key tunes suit to sing hymns and psalms of praise and thanksgiving, and flat key tunes those of prayer and supplication.

OF TONES AND SEMITONES.

P. What is meant by tones and semi or half tones?

T. There are said to be but seven sounds belonging to every key note in music, every eighth being the same, and is called an octave. Therefore these sounds are represented by only seven letters. These sounds in music are called tones; five of them are called whole tones, and two of them semitones or half tones. The natural places for the semitones are between B and C, and between E and F, and they are always between me and faw, and law and faw, find them where you may.

P. Are the semitones always between the same letters in every tune?

T. No; although the natural situation of semitones are between B C and E F, yet their situations, as well as the two keys, are very often altered by flats and sharps set at the beginning of the tune. You therefore remember that the natural place for the me is on B, but if B be flat, me is on E, &c.; and if F be sharp, me is on F, &c. Of course, if the me is removed, the semitones are as the semitones are always, between me and faw, and law and faw.

P. Well, my good teacher, I am very much obliged to you for this explanation, for I have studied a great deal about them, but it is now plain to me.

T Well, my studious pupil, as you understand these rules pretty well, you may now proceed to singing.

OF SOUNDING THE EIGHT NOTES.

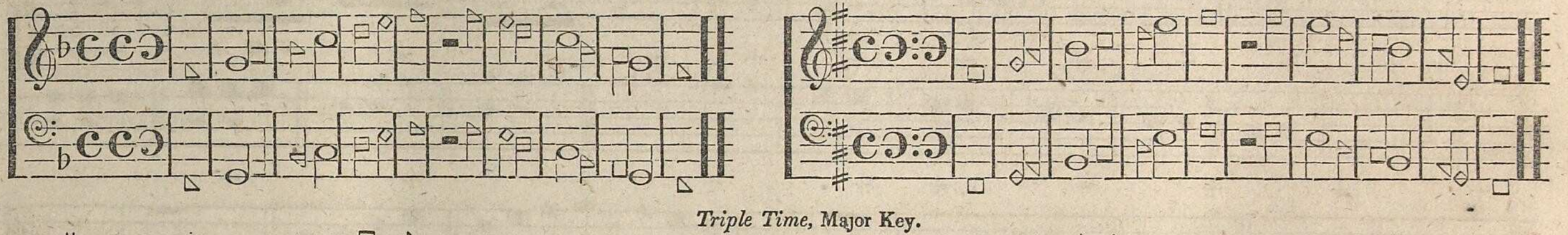
P. Please tell me how to sound the eight notes, and where I must commence?

T. Commence first on faw, the major or sharp key note on the tenor and treble stave; then ascend softly from one sound to another till you sing the eighth note on the fifth line, which is an octave; then descend, falling softly from one sound to the other till you end at the close. Then commence on law, the minor or flat key note, ascend and descend in the same manner till you come to the close. By this you learn the difference between the major and minor moods or keys.

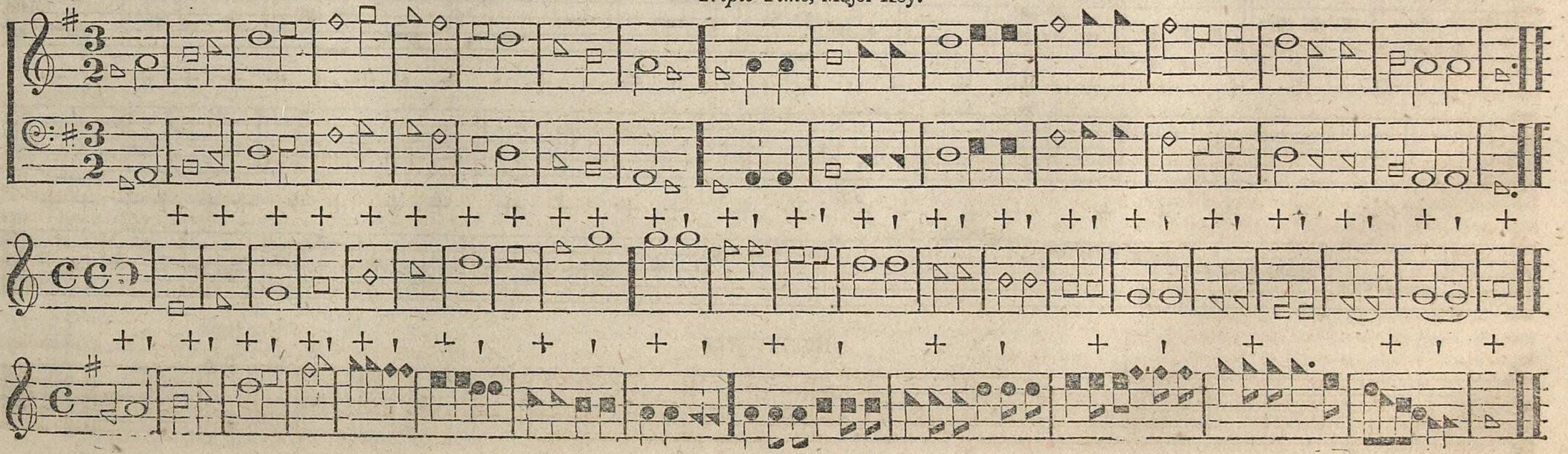
After having sounded the eight notes several times, you may go on to sing the other lessons for tuning the voice, and then some plain tunes.

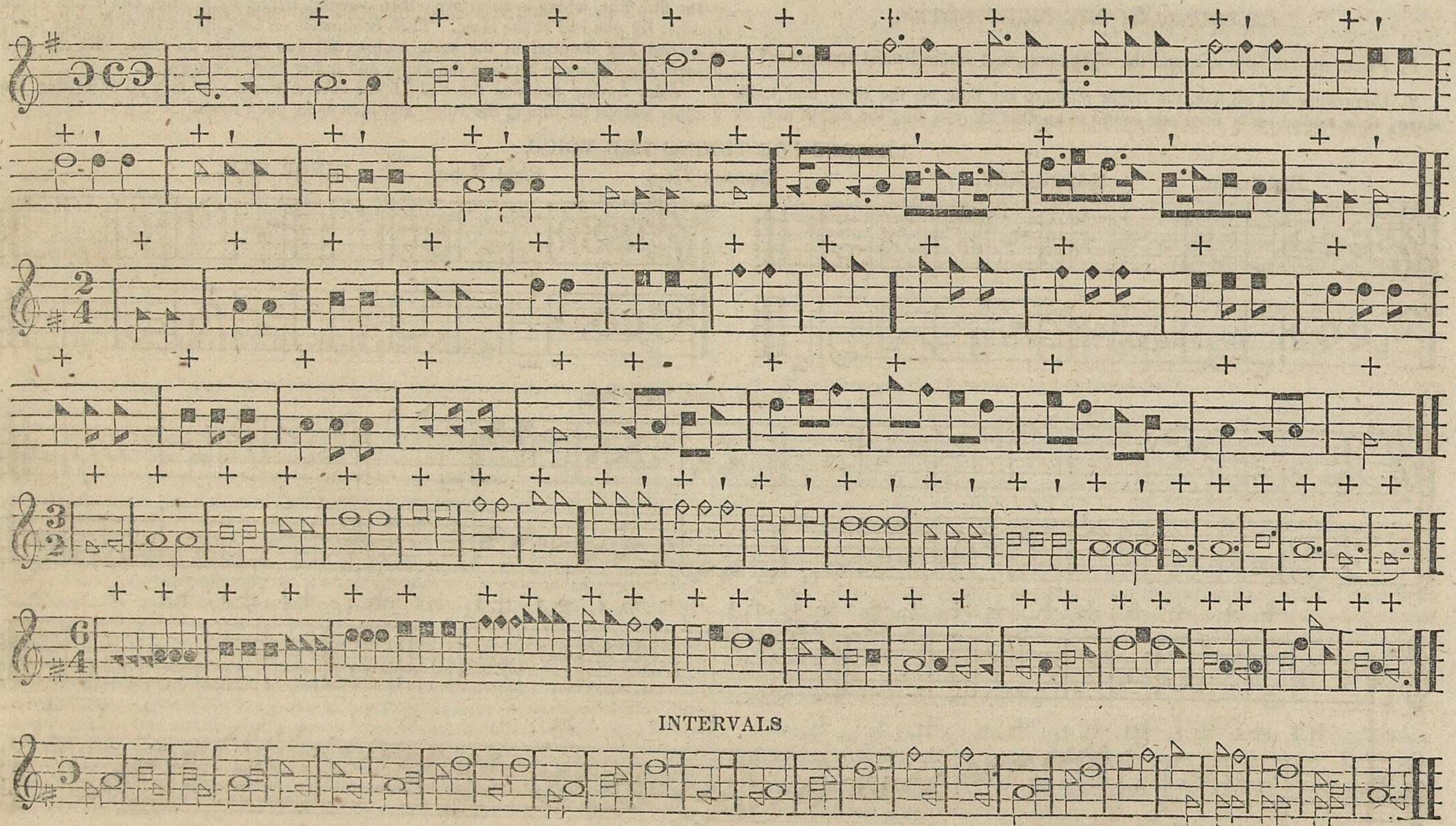
LESSONS FOR TUNING THE VOICE.

Eight notes. MAJOR KEY. *Common Time.* Eight Notes. MINOR KEY.



Triple Time, Major Key.





INTERVALS

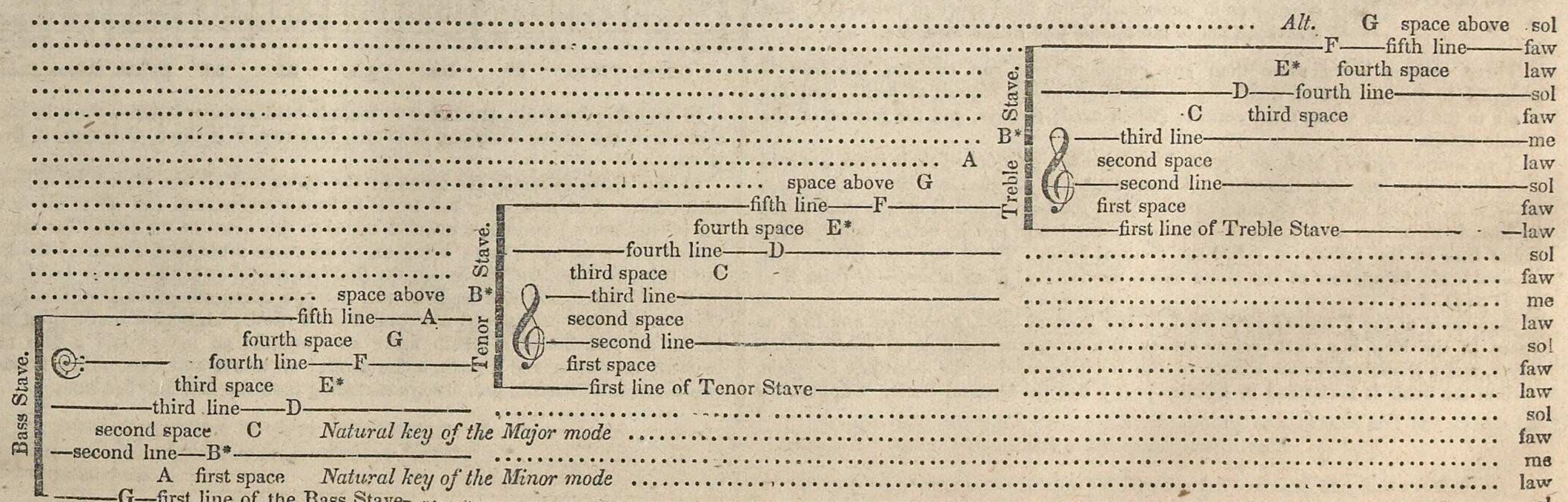
NOTE.— + stands over the usual place of the accent, and ! over the half accent.

PART SECOND.

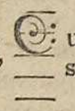
INTRODUCTION TO THE GENERAL SCALE, AND RULES FOR PITCHING OR KEYING MUSIC.

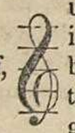
The following is a representation of the general scale, showing the connexion of the parts, and also what sound of the general scale each letter, line, or space in either of the octaves represents: for instance, A the minor key, occupies the 2d, 9th, and 16th sounds of the general scale: C, the natural major key, the 4th, 11th, and 18th. Thus, it will appear that every octave being unison, are considered one and the same sound. Although the last in the bass is the key note, and in case the me is not transposed, will either be on the 2d and 4th degrees as above stated, yet with the same propriety we may suppose them on the 9th, 11th, &c. degrees; for when we refer to a pitchpipe for the sound of either of the foregoing keys, if it be properly constructed, it will exactly correspond to the 9th, 11th, &c. sounds of the general scale. Then by descending the octave, we get the sound of the natural key; then by ascending a 3d, 4th, or 5th, as the tune may require, we readily discover whether the piece be properly keyed. If we find, after descending the octave, we can ascend to the highest note in the tenor or treble, and can pronounce them with ease and freedom, the piece may be said to be properly keyed; but if, on the contrary, after descending, we find it difficult to ascend as above, the piece is improperly keyed, and should be set lower.

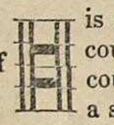
Note.—This method of proving the keys is infallible to individuals, and will hold good in choirs, when we suppose the teacher or leader capable of judging for the commonality of voices.



The foregoing scale comprises three octaves, or twenty-two sounds.

The F clef,  used on the fourth line in the bass, shows that that line is the 7th sound in the general scale.

The G clef,  used on the second line in the tenor and treble, shows that that line, in the tenor, is the eighth sound in the general scale, and in the treble, (when performed by a female voice,) the fifteenth sound; for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only fifteen sounds: hence, the treble stave is only raised an octave above that of tenor, in consequence that female voices are naturally an octave above men's, and to females the treble is usually assigned. The stars (*) show the natural places of the semitones.

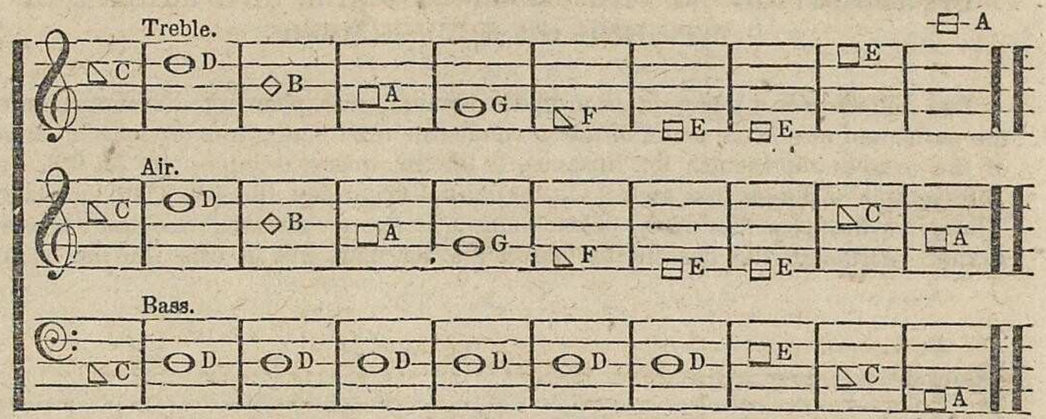
When the C clef  is used, (though it has now become very common to write counter on either the G or F clefs,) the middle line in the counter is in unison with the third space in tenor, (C,) and a seventh above the middle line in the bass, &c.

Three octaves being more than any common voice can perform, the bass is assigned to the gravest of men's voices, the tenor to the highest of men's, and the treble to the female voices: the counter (when used) to boys, and the gravest of the female voices.

Two sounds equally high, or equally low, however unequal in their force, are said to be in unison, one with the other. Consequently, E on the lower line in the treble stave, is in unison with E on the fourth space in the tenor; and E on the third space in bass, is in unison with E on the first line of the tenor, and an octave below E, the lower line in the treble. ☞ See the General Scale. From any one letter in the general scale, to another of the same name, the interval is an octave—as from B to B, D to D, &c.

Agreeably to the F and G clefs used in the general scale, a note on any line or space in the bass, is a sixth below a note on a corresponding line or space in the tenor, and a thirteenth below a note in the treble occupying the same line or space, (when the treble is performed by females.) ☞ See the General Scale. Suppose we place a note on D, middle line of the bass, another on B, the middle line of the tenor or treble, the interval will appear as just stated; and to find any other interval, count either ascending or descending, as the case may be.

EXAMPLE.

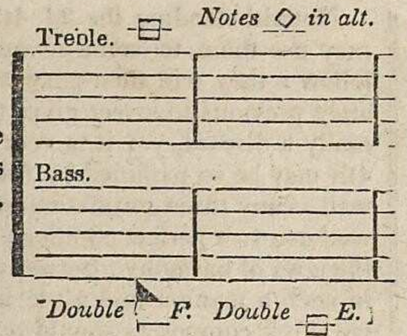


Octave. Ditto. 6th. 5th. 4th. 3d. 2d. Unison. Octave. Double Oct.

In counting intervals, remember to include both notes or letters—thus, in counting a sixth in the above example, D is one, E is two, F is three, G is four, A five, and B six.

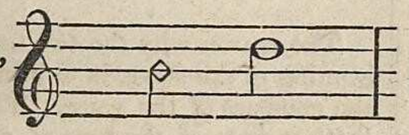
In the above example, the notes in the treble and air are placed in unison with each other. But assigning the treble to female voices, and the air to men's voices, (as is customary,) an octave must be added to the notes in the treble, (as previously observed of a woman's voice being an octave more acute than a man's,) the interval then being the bass and treble—in the first bar, would be a fifteenth or double octave, in the third bar, the note on B in the treble, a thirteenth above D in the bass, &c. Observe that an octave and a second make a ninth; an octave and a third make a tenth; an octave and a fourth make an eleventh; an octave and a fifth make a twelfth; an octave and a sixth, a thirteenth; an octave and a seventh, a fourteenth, two octaves, a fifteenth, &c. always including both the first and last note.

When a ledger line is added to a treble stave, a note occupying it is said to be in *alt*; and when the notes descend below the bass stave, they are termed *doubles*.

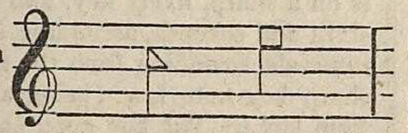


TERMS BY WHICH THE DIFFERENT INTERVALS IN THE GAMUT ARE DENOMINATED.

1. An interval composed of a tone and a semitone, as from B to D, is called a minor third.

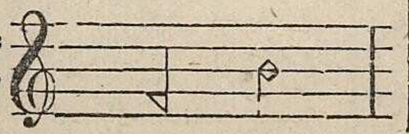


2. An interval composed of two full tones, as from faw to law, is called a third major.

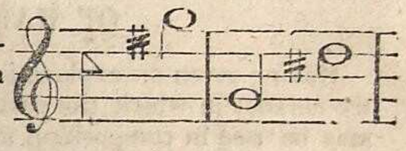


3. An interval composed of two full tones and a semitone, as from me to law; i. e. from B to E, is called a fourth.

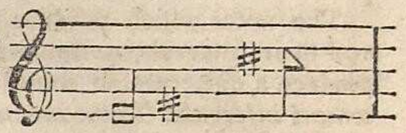
4. An interval composed of three full tones, as from faw to me, i. e. from F to B, is called a triton, or fourth redundant.



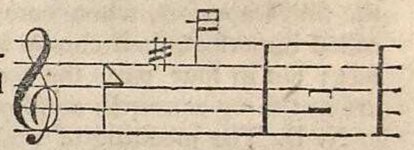
5. An interval composed of three tones and a semitone, as from faw to sol, i. e. from C to G, or from G to D, is called a fifth.



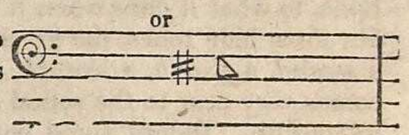
6. An interval composed of three tones and two semitones, as from law to faw, i. e. from E to C, is called a sixth minor.



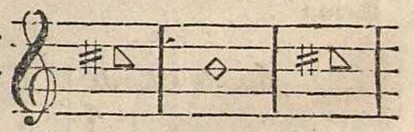
7. An interval composed of four tones and a semitone, as from faw to law, i. e. from C to A, is called a sixth major.



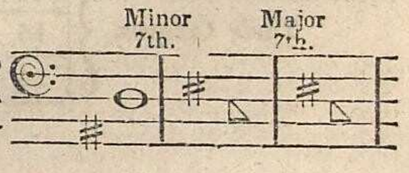
8. An interval composed of four tones and two semitones, as from sol to faw, i. e. from D to C, is called a 7th minor. [*See next example.*]



9. An interval composed of five tones and a semitone, as from faw to me, i. e. from C to B, is called a seventh major.



10. An interval composed of five tones and two semitones, is called an octave, (as has already been observed.) ☞ *See examples of the three last mentioned intervals.*



The preceding intervals are counted ascending, or upwards, and the sharps (♯) indicate the places and number of the semitones in each.

NOTE.—The semitones always lie between me and faw, and law and faw

OF HARMONY AND COMPOSITION

Having given an explanation of the different intervals contained in the octave, and the manner in which the parts of music are connected, I proceed to show how they may be used in composition to produce harmony.

Harmony consists in the proportion of the distance of two, three, or four sounds, performed at the same time, and mingling in a most pleasing manner to the ear.

The notes which produce harmony, when sounded together, are called *concords*, and their intervals, *consonant intervals*. The notes which, when sounded together, produce a disagreeable sound to the ear, are called *discords*, and their intervals, *dissonant intervals*. There are but four concords in music—viz.: *unison*, *third*, *fifth*, and *sixth*; (their eighths or octaves are also meant.) The unison is called a perfect chord, and commonly the fifth is so called; if the composer please, however, he may make the fifth imperfect, when composing more than two parts. The third and sixth are called imperfect, their chords being not so full, nor so agreeable to the ear, as the perfect; but in four parts the sixth is often used instead of the fifth so in effect there are but three concords, employed together, in composition.

N. B. The meaning of imperfect, signifies that it wants a semitone of its perfections, to what it does when it is perfect: for as the lesser or imperfect third includes but three half tones, the greater or major third includes four, &c. The discords are a *second*, a *fourth*, a *seventh*, and their octaves; though the greater fourth sometimes comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. Indeed some composers (the writer of these extracts is one of them) seem very partial to the greater fourth, and frequently admit it in composition. The following is an example of the several concords and discords, and their octaves under them:

	CONCORDS.				DISCORDS.		
Single Chords.	1	3	5	6	2	4	7
Their Octaves.	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

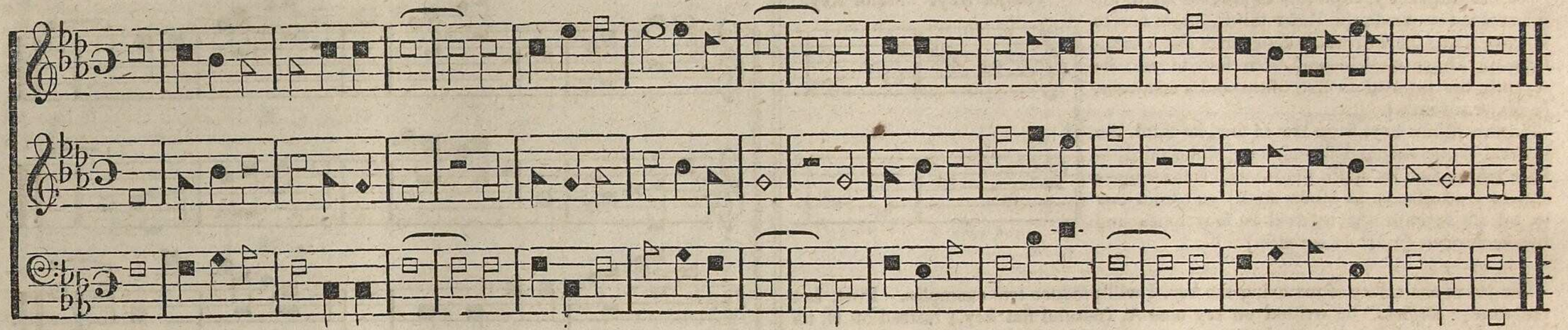
Notwithstanding the 2d, 4th, 7th, &c., are properly discords, yet a skilful composer may use them to some advantage, provided a full chord of all the parts immediately follow: they will then answer a similar purpose to acid, which being tasted immediately previous to sweet gives the latter a more pleasing flavour. Although the 4th is really a discord, yet it is very often used in composition. The rough sound of the 4th may be so mollified by the sweetness of the 5th and 8th as to harmonize almost as well as any three sounds in nature; and it would be reasonable to suppose that where we have two perfect chords, a discord may be introduced with very little violation to the laws of harmony; but as it is the most difficult part of composition to use a discord in such a manner and place as to show more fully the power and beauty of music, we think composers should only use them sparingly, (as it is much better to have all sweet than to have too much sour or bitter,) and always let them be followed by a perfect chord.

ON THE TRANSPOSITION OF KEYS.

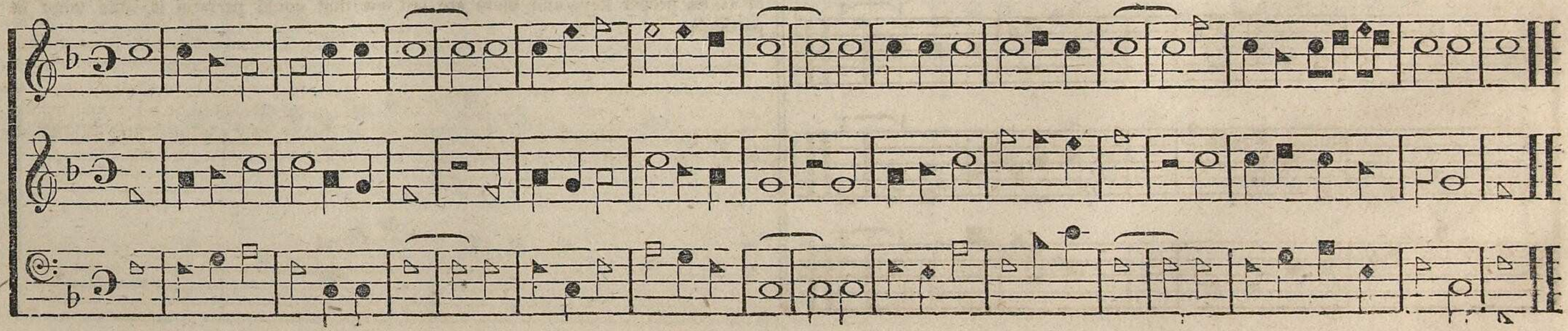
The reason why the two natural keys are transposed by flats and sharps at the beginning of the stave, is to bring them within the stave, and to bring the music within the compass of the voice. The key notes or places of the keys are always found in the last note of the bass of a correct tune, and is either faw immediately above me the sharp key—or law immediately below me the flat key. The reason why one tune is on a sharp, lively key, and another on a flat, melancholy key, is, that every third, sixth and seventh, ascending from the sharp key, are half a tone higher than the same intervals ascending from the flat key note. For instance, a third ascending from the sharp key note faw, (being a major third,) is very different from a third ascending from law the flat key note, (a minor third,) and so of other intervals. Any person may be convinced of this by hearing a tune sung first in a flat and afterwards in a sharp key; when if the parts are correctly carried on, the chords will be entirely changed, and the tune as first sung, will scarcely be recognised or thought to be the same; we will give one example. Let Windham tune be sung on its proper flat key, and then on a sharp key, and the intervals will be entirely changed, and so with any other tune. (See the example.)

EXAMPLE.

WINDHAM—on the flat key law, its proper key.



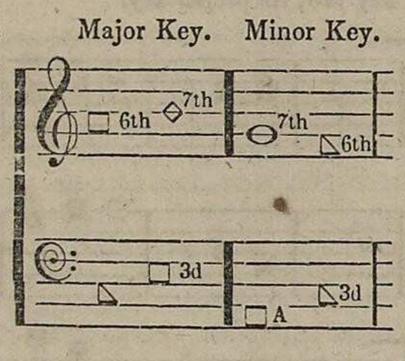
WINDHAM—on the sharp key faw.



EXAMPLES OF THE KEYS.

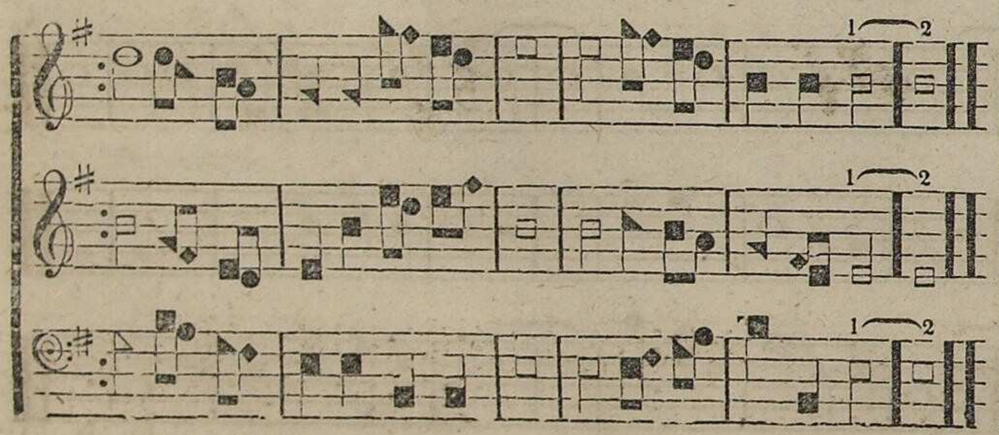
In the Major key, from law to faw, its third, the interval is two tones, [a Major third]—from faw to law, its sixth, the interval is four tones and a semitone, [a Major sixth]—and from faw to me, its seventh, the interval is five tones and a semitone, [a Major seventh.]

In the Minor key, from law to faw, its third, the interval is one tone and a semitone, [Minor third]—from law to faw, its sixth, the interval is three tones and two semitones, [a Minor sixth] and from law to sol, its seventh, the interval is four tones and two semitones, [a Minor seventh.]

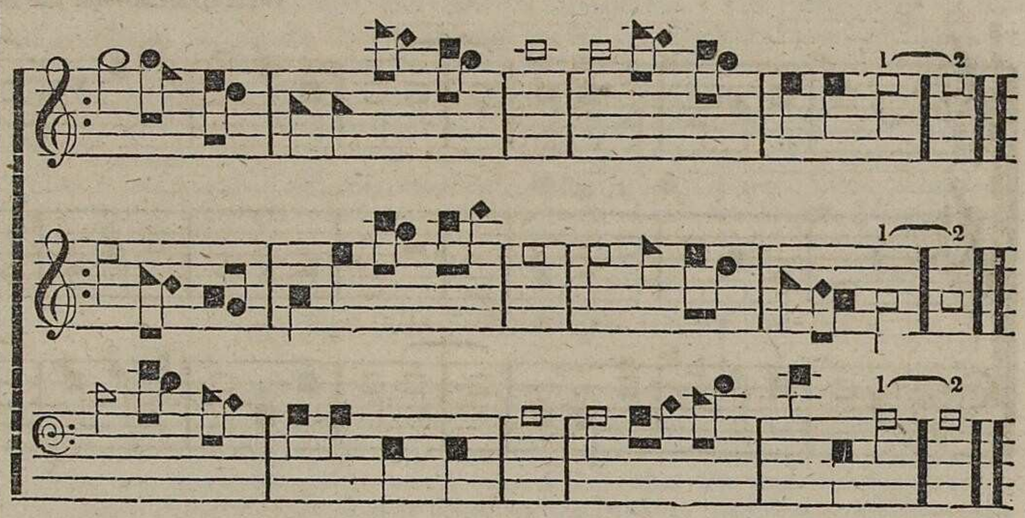


To prove the utility of removing the key, I will produce two examples. First, Let the tune "*Suffield*" be written on key note A, (natural flat key,) instead of E, its proper key—and, besides the inconvenience of multiplying ledger lines, few voices would be able to perform it—the treble in particular.

SUFFIELD—on E, its proper key, from the repeat.

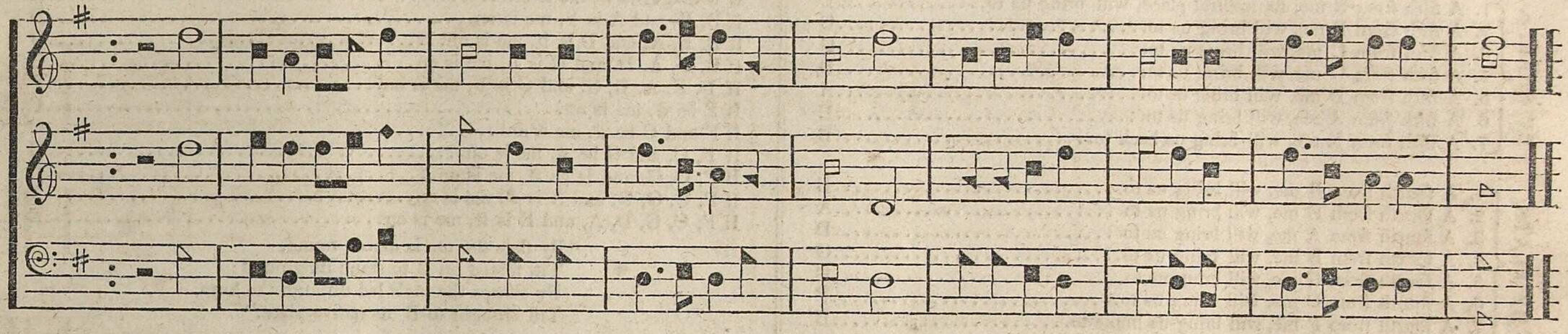


The same on A, the assumed, or natural key A.

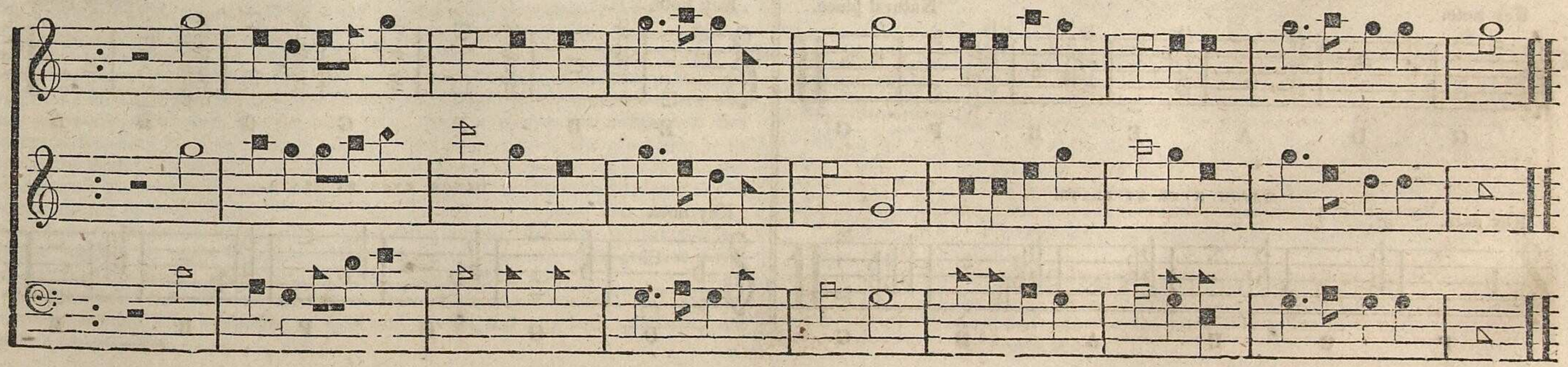


Second, Let "*Complainer*" be written on key note C, (natural sharp key,) instead of G, its proper key, and there are but few that could perform it,—the tenor in particular.

COMPLAINER—on G, its proper key, from the repeat.



The same on the assumed, or natural key C.



The *me*, and consequently the *keys*, is removed either by sharping its fifth or flatting its fourth, thus:

BY SHARPS.

1. A fifth from B me, its natural place, will bring us to.....F
2. A fifth from F me, will bring us to.....C
3. A fifth from C me, will bring us to.....G
4. A fifth from G me, will bring us to.....D
5. A fifth from D me, will bring us to.....A
6. A fifth from A me, will bring us to.....E
7. A fifth from E me, will bring us back to.....B

BY FLATS.

1. A fourth from B me, will bring us to.....E
2. A fourth from E me, will bring us to.....A
3. A fourth from A me, will bring us to .....D
4. A fourth from D me, will bring us to.....G
5. A fourth from G me, will bring us to.....C
6. A fourth from C me, will bring us to.....F
7. A fourth from F me, will bring us home to.....B

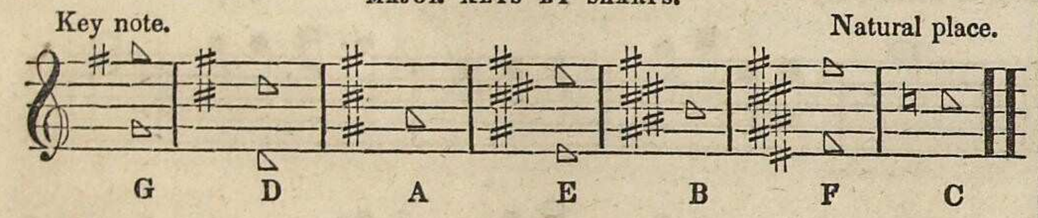
This accounts for the customary rules of transposition, viz.

The natural place for me is.....B
If B is b, me is on.....E
If B and E is b, me is on.....A
If B, E, and A is b, me is on.....D
If B, E, A, and D is b, me is on.....G
If B, E, A, D, and G is b, me is on.....C
If B, E, A, D, G, and C is b, me is on.....F
If F be ♯, me is on.....F
If F and C be ♯, me is on.....C
If F, C, and G be ♯, me is on.....G
If F, C, G, and D be ♯, me is on.....D
If F, C, G, D, and A is ♯, me is on.....A
If F, C, G, D, A, and E is ♯, me is on.....E

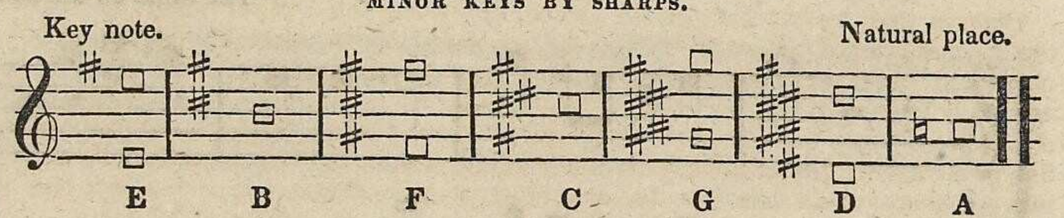
"By flats the me is driven round,
Till forced on B to stand its ground;
By sharps the me's led through the keys,
Till brought to B, its native place."

A SCALE, SHOWING THE SITUATION OF BOTH KEYS IN EVERY TRANSPOSITION OF THE ME BY SHARPS AND FLATS.

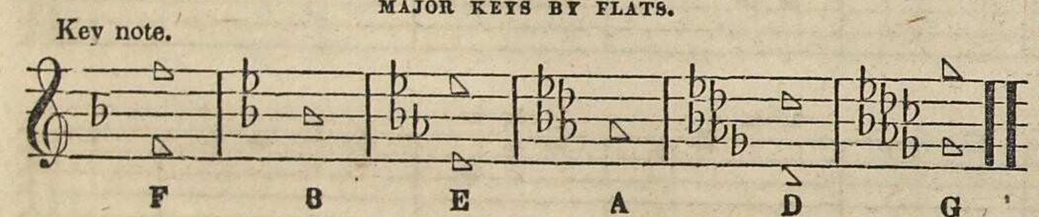
MAJOR KEYS BY SHARPS.



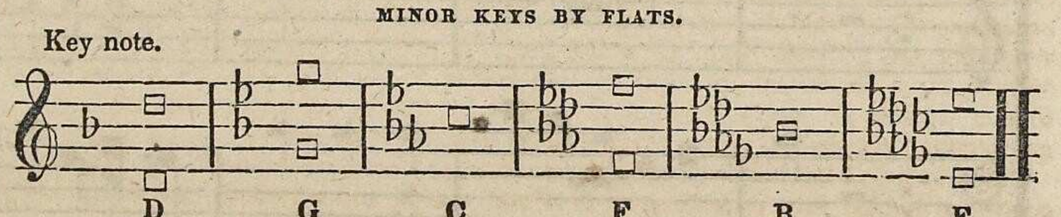
MINOR KEYS BY SHARPS.



MAJOR KEYS BY FLATS.



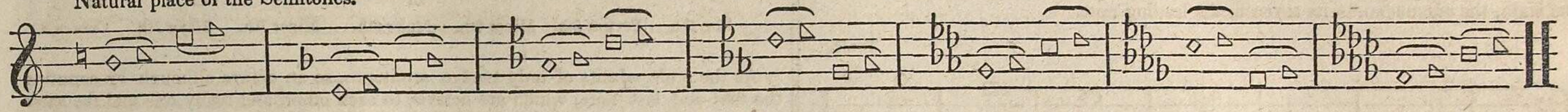
MINOR KEYS BY FLATS.



A SCALE, SHOWING THE SITUATION OF THE SEMITONES IN EVERY TRANSPOSITION OF THE ME BY FLATS AND SHARPS.

BY FLATS.

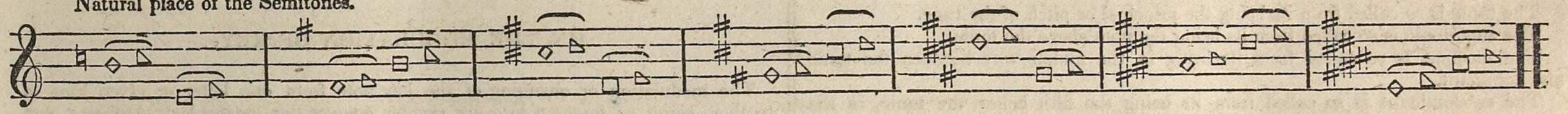
Natural place of the Semitones.



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

BY SHARPS.

Natural place of the Semitones.



Observe that, by six flats or six sharps, (including the natural place,) both of the keys are placed on every letter in the stave, and by the same number of either character, (including the natural place,) the whole octave is divided into semitones; and it is impossible to use another flat or sharp in transposition, for seven flats or sharps would only put them in their natural places. You may also observe, that one flat, or six sharps, places the keys and semitones precisely in the same situation; and that one sharp, or six flats, has the same effect, and two flats or five sharps, and two sharps or five flats, &c.; and with six flats, or one sharp, one of the semitones is in its natural place; i. e. between B and C. Also with six sharps, or one flat, one of the semitones is in its natural place, i. e. between E and F, as the natural places of the semitones are between B and C, and E and F; and we suppose the reason why both of these characters are used in transposing music, is to save the trouble and time of making so many of either character; for a person can make one flat much quicker than six sharps, or one sharp quicker than six flats, &c.

Thus I think I have showed satisfactorily how the keys are removed, and how the octave is divided into semitones by flats and sharps, and why both characters are used in transposition

SCALE OF KEYS

C 8th or 1st ◺	3d
B 7th ◇	2d
A 6th □	8th or 1st
G 5th ○	7th
F 4th ◺	6th
E 3d □	5th
D 2d ○	4th
C 1st ◺	3d
B ◇	2d
A □	1st

The figures at the left hand of the column of notes shows the degrees of the sharp key, those at the right hand show the degrees of the flat key. This scale shows that the ◇ is between the two keys, and that the first degree of the sharp key is the first note above the ◇, and that the first degree of the flat key is the first note below the ◇

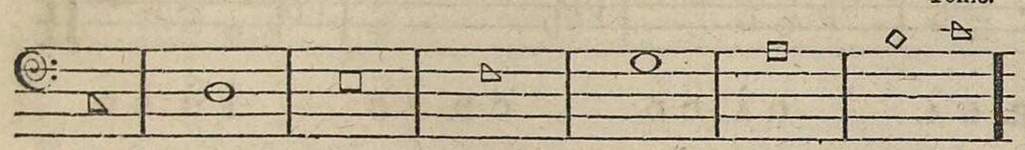
Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above.

These admit of an easy and natural transition from one to the other.

Every sharp at the beginning of a tune takes the place of me, the fourth degree from the sharp key, and raises that note half a tone, and removes the me and the key to the fifth above, or to the fourth below

Every flat at the beginning of a tune takes the place of the me, sinks that note half a tone, and removes the me and the key to the fourth above, or to the fifth below.

The seven sounds have also distinct names from their situation and effect in the scale. The key note is called the tonic; the next above, or its second, the supertonic—its third, the mediant—its fourth, the subdominant—its fifth, the dominant—its sixth, the submediant—its seventh, the leading note.



The tonic is so called from its being the principal or pitch of the tune.

The supertonic is so called from its being the note above the tonic.

The mediant is so called from its being in the middle way between the tonic and dominant.

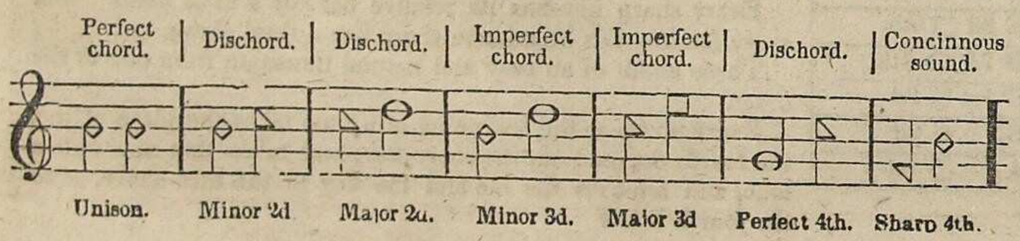
The subdominant is so called from its being the fifth below the tonic, as the dominant is the fifth above.

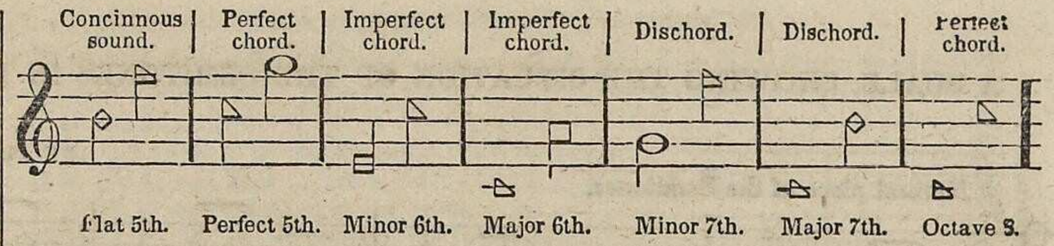
The dominant is so called from its being a principal note, and requires the tonic generally to be heard after it, especially at a close, and is therefore said to govern it.

The submediant is so called from its being in the middle way between the tonic and its fifth below.

The leading note is so called from its leading to the tonic, and is the sharp seventh of the scale, and therefore in the minor mode is necessarily sharpened in ascending.

There are also fourteen intervals in the scale bearing distinct names, viz.; Unison, Minor second, Major second, Minor third, Major third, Perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.





As the scale admits of only twelve semitones, so an octave although by counting the first and last note, which are octaves to each other, and really one and the same sound in effect; it contains thirteen sounds, yet it has but twelve intervals, because the unison cannot properly be called an interval; and the sharp fourth and flat fifth, although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

ON THE MODULATION OF KEY.

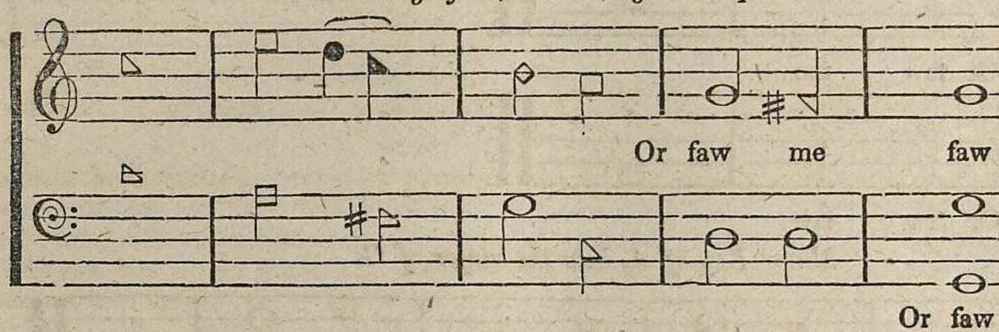
The modulation or changing of the key note from one letter or given tone to another, being so frequent in every regular composition, particularly Anthems, that the performers will be very often embarrassed, unless they endeavour to acquire a knowledge or habit of discerning those changes.

The transition from one letter or key is sometimes effected by gradual preparation, as by accidental flats, sharps, or naturals. When the change is gradual, the new key is announced by flats, sharps, or naturals. When the change is sudden, the usual signs or signature at the beginning of the stave are either altered or removed, as in the tune called the Christian's Song, or the Judgment Anthem.

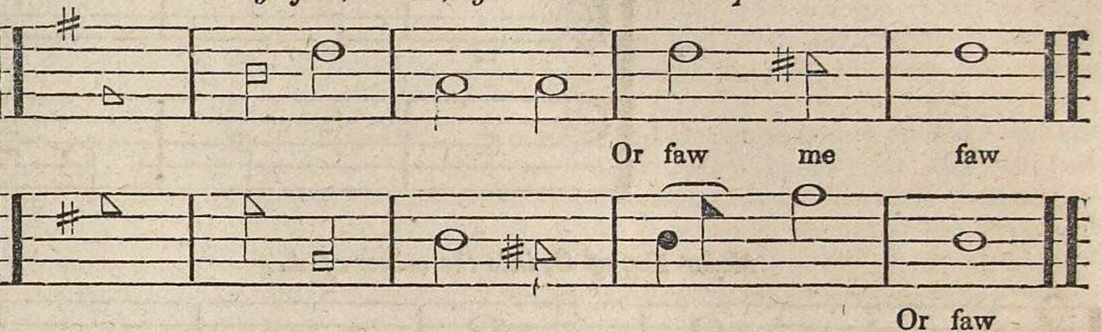
EXAMPLE:

TRANSITION IN THE MAJOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

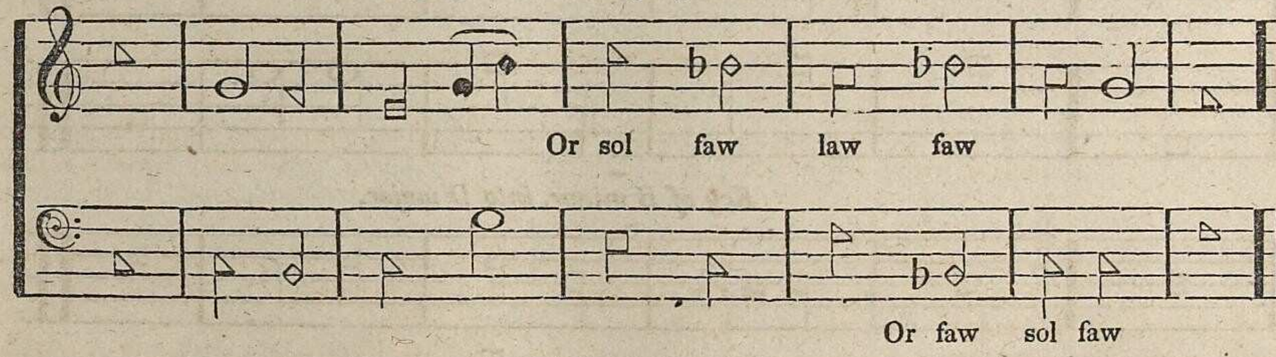
Key of C, into G, by a sharp on F.



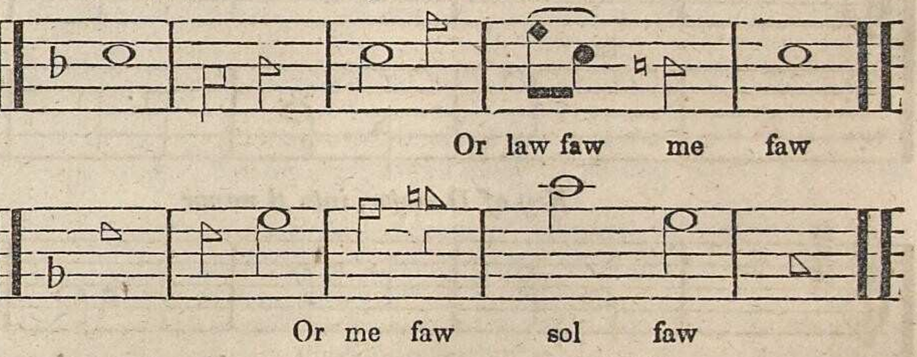
Key of G, into D, by an additional sharp on C.



Key of C, into F, by a flat on B.



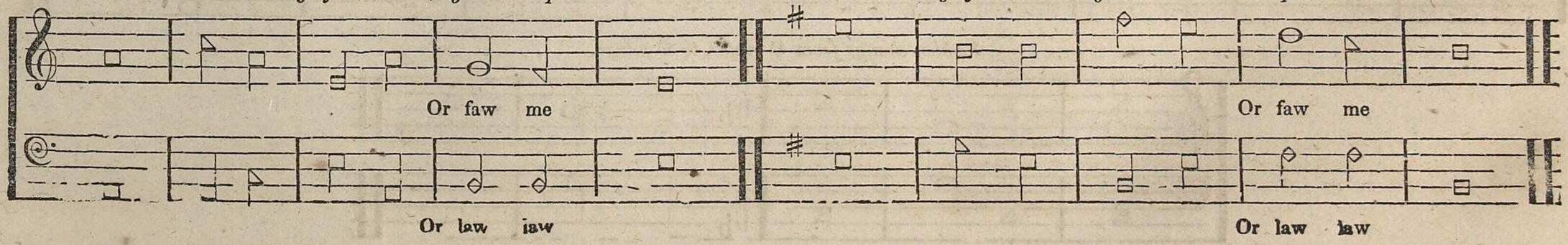
Key of F, into C, by a natural on B.



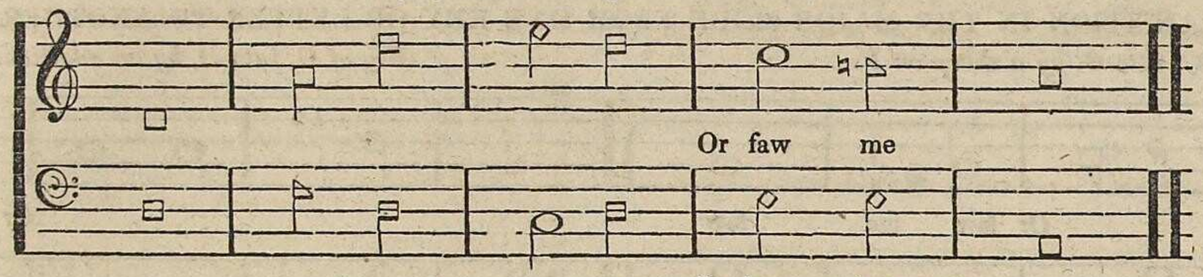
TRANSITION IN THE MINOR MODE, FROM ONE KEY OR LETTER TO ANOTHER.

Key of A, into E, by one sharp.

Key of E, into B, by an additional sharp on C.

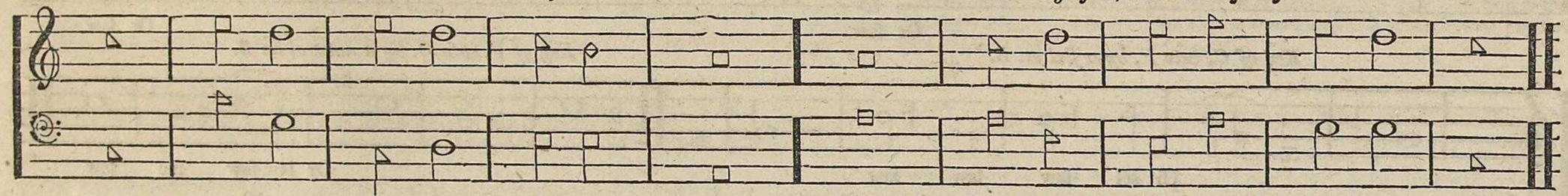


Key of D, into A, by a natural on B



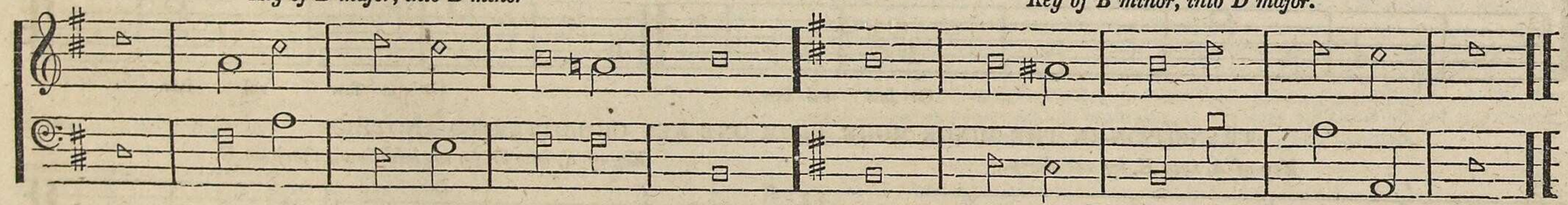
Major Key of C, into the minor of A.

Minor Key of A, into the major of C.

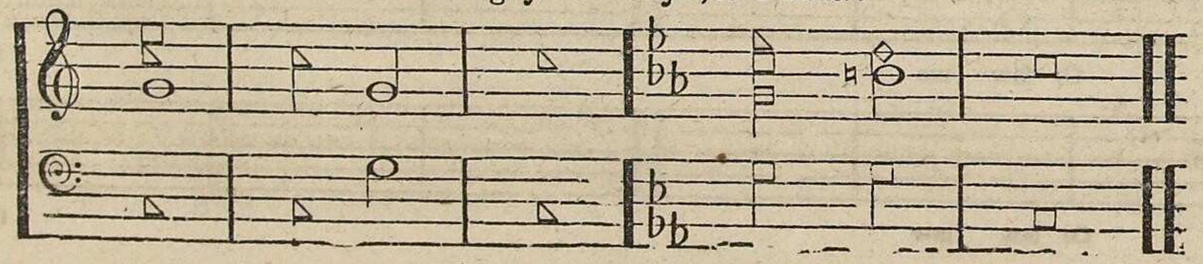


Key of D major, into B minor

Key of B minor, into D major.



Sudden change from C major, to C minor.



To aid those who wish further information with respect to the best method of modulation by retaining the sol fawing system, the following observations are added.

In order to do this, the syllables must follow into the new key and take the same place there which they held in the original key; i. e. faw must be the new key note, sol its dominant or fifth, and me its leading note, if changing from the minor to the major mode or key. If changing from major to minor, law must be the new key, and law mediant to the major key its dominant, and me also its leading note.

There are four different pitches which the composer may consistently change to form any given pitch; viz. the fifth of the given pitch may be changed to the key note by adding such flats, sharps, or naturals, as will place the semitones in their regular degrees in the diatonic scale, (the scale in common use,) to the fourth, observing the same order of semitones, or to the sixth, its relative minor key, or change itself into a minor key if previously major, (see the example,) from C major to C minor. In order to modulate into the fourth of the key, the major 7th is made flat. For example, in the key of C major, by flatting B, F becomes the key note. To apply the syllables in this case, let C immediately preceding the flat be called sol, preserving the tone of faw, its former name, then by falling a whole tone to B, calling it faw, you come into the key of F. In modulating into the fifth of the key, the fourth is made sharp, and becomes the leading note or sharp seventh of the new key. Example:—In the key of C major by sharping F you make G the key note. In order to apply the syllables in this case, let G immediately preceding the sharp be called faw, preserving the tone which it held as sol, then by falling half a tone, and calling F me, you arrive at the key of G.

This is the method most common to be used in psalmody in modulating from one key to another.

Having gone thus far with our subject, we feel willing to close by making a few observations on the ornamental part of singing, or what are generally termed graces. This is the name generally given to those occasional embellishments which a performer or composer introduces to heighten the effect of a composition. It consists not only in giving due place to the apogiatura turn, shake, or trill, and other decorative additions, but in that easy, smooth, and natural expression of the passages which best conveys the native beauties and elegancies of the composition, and forms one of the first attributes of a cultivated and refined performer.

A person or persons may be well acquainted with all the various characters in psalmody, (or music;) they may also be able to sing their part in true time, and yet their performance be far from pleasing; if it is devoid of necessary embellishments, their manner and bad expression may conspire to render it disagreeable. A few plain hints, and also a few general and friendly observations, we hope will tend to correct these errors in practising of vocal music.

GENERAL OBSERVATIONS.

1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty and perhaps discords will be the consequence; if too low, dulness and languor. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends; and perhaps the whole occasioned by an error in the pitch of one or more of the parts of only one semitone.

2. It is by no means necessary to constitute good singers that they should sing very loud. Each one should sing so soft as not to drown the teacher's voice, and each part so soft as will admit the other parts to be distinctly heard. If the teacher's voice cannot be heard it cannot be imitated, (as that is the best way to modulate the voice and make it harmonious,) and if the singers of any one are so loud that they cannot hear the other parts because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3. When singing in concert the bass should be sounded full, bold, and majestic, but not harsh; the tenor regular, firm, and distinct; the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the German flute; the sound of which they may endeavour to imitate, if they wish to improve the voice.

4. Flat keyed tunes should be sung softer than sharp keyed ones, and may be proportioned with a lighter bass; but for sharp keyed tunes let the bass be full and strong, but never harsh.

5. The high notes, quick notes, and slurred notes, of each part, should be sung softer than the low notes, long notes, and single notes, of the same parts. All the notes included by one slur should be sung at one breath if possible.

6. Learners should sing all parts of music somewhat softer than their leaders do, as it tends to cultivate the voice and give them an opportunity of following in a piece with which they are not well acquainted; but a good voice may be soon much injured by singing too loud.

7. When notes of the tenor fall below those of the bass, the tenor should be sounded strong, and the bass soft.

8. While first learning a tune it may be sung somewhat slower than the true time or mood of time requires, until the notes can be named and truly sounded without looking on the book.

9. Learners are apt to give the first note where a fuge begins nearly double the time it ought to have, sounding a crotchet almost as long as a minim in any other part of the tune, which puts the parts in confusion by losing time; whereas the fuges ought to be moved off lively, the time decreasing (or the notes sung quicker) and the sound

of the engaged part or parts increasing in sound as the others fall in. All solos or fuges should be sung somewhat faster than when all the parts are moving together.

10. There are but few long notes in any tune but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music if rightly performed. All long notes of the bass should be swelled if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle, and then decrease softly like an echo, or die away like the sound of a bell.

11. All notes (except some in syncopation) should be called plain by their proper names, and fairly articulated; and in applying the words great care should be taken that they be properly pronounced and not torn to pieces between the teeth, nor forced through the nose. Let the mouth be freely opened, but not too wide, the teeth a little asunder, and let the sound come from the lungs and be entirely formed where they should be only distinguished, viz. on the end of the tongue. The superiority of vocal to instrumental music, is that while one only pleases the ear, the other informs the understanding.

12. When notes occur one directly above another, (called choosing notes,) and there are several singers on the part where they are, let two sing the lower note while one does the upper note, and in the same proportion to any other number.

13. Your singers should not join in concert until each class can sing their own part correctly.

14. Learners should beat time by a pendulum, or with their teacher, until they can beat regular time, before they attempt to beat and sing both at once, because it perplexes them to beat, name time, and sound the notes at the same time, until they have acquired a knowledge of each by itself.

15. Too long singing at a time injures the lungs.*

16. Some teachers are in the habit of singing too long at a time with their pupils. It is better to sing but only eight or ten tunes at a lesson, or at one time, and inform the learners the nature of the pieces and the manner in which they should be performed, and continue at them until they are understood, than to shun over forty or fifty in one evening, and at the end of a quarter of schooling perhaps few beside the teacher know a flat keyed tune from a sharp keyed one, what part of the anthem, &c. requires emphasis, or how to give the pitch of any tune which they have been learning unless some one inform them. It is easy to name the notes of a tune, but it requires attention and practice to sing them correctly.

17. Learners should not be confined too long to the parts that suit their voices best, but should try occasionally the different parts, as it tends greatly to improve the voice and give them a knowledge of the connexion of the parts and of harmony as well as melody.* The gentlemen can change from bass to tenor, or from tenor to bass, and the ladies from treble to tenor, &c.

18. Learners should understand the tunes well by note before they attempt to sing them to verses of poetry.

19. If different verses are applied to a piece of music while learning, it will give the learners a more complete knowledge of the tune than they can have by confining it always to the same words. Likewise applying different tunes to the same words will have a great tendency to remove the embarrassment created by considering every short tune as a set piece to certain words or hymns.

20. When the key is transposed, there are flats or sharps placed on the stave, and when the mood of time is changed, the requisite characters are placed upon the stave.

21. There should not be any noise indulged while singing, (except the music,) as it destroys entirely the beauty of harmony, and renders the performance very difficult, (especially to new beginners;) and if it is designedly promoted is nothing less than a proof of disrespect in the singers to the exercise, to themselves who occasion it, and to the Author of our existence.

22. The apogiatura is placed in some tunes which may be used with propriety by a good voice; also the trill over some notes; but neither should be attempted by any one until he can perform the tune well by plain notes, (as they add nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are generally termed graces, unless they are in a manner natural to their voice.

23. When learning to sing, we should endeavour to cultivate the voice so as to make it soft, smooth, and round, so that when numbers are performing in concert, there may on each part (as near as possible) appear to be but one uniform voice. Then, instead of confused jargon, it will be more like the smooth vibrations of the violin, or the soft breathings of the German flute. Yet how hard it is to make some be-

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* A cold or cough, all kind of spirituous liquors, violent exercise, too much bile on the stomach, long fasting, the veins overcharged with impure blood, &c. &c. are destructive to the voice of one who is much in the habit of singing. An excessive use of ardent spirits will speedily ruin the best voice. A frequent use of some acid drink, such as purified cider, vinegar, and water mixed and sweetened a little with honey, or sugar with a little black or cayenne pepper, wine, and loaf sugar, &c. if used sparingly, are very strengthening to the lungs.

* Melody is the agreeable effect which arises from the performance of a single part of music only. Harmony is the pleasing union of several sounds, or the performance of the several parts of music together.

lieve soft singing is the most melodious, when at the same time loud singing is more like the hootings of the midnight bird than refined music.

24. The most important ornament in singing is strict decorum, with a heart deeply impressed with the great truth we utter while singing the lines, aiming at the glory of God and the edification of one another.

25. All affectation should be banished, for it is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in climes of bliss.

26. The nearest perfection in singing we arrive at, is to pronounce the words* and make the sounds as feeling as if the sentiments and sounds were our own If singers when performing a piece of music could be as much captivated with the words and sounds as the author of the music is when composing it, the foregoing directions would be almost useless; they would pronounce, accent, swell, sing loud and soft where the words require it, make suitable gestures, and add every other necessary grace.

27. The great Jehovah, who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we use them in a way which does not tend to glorify his name. We should therefore endeavour to improve the talent given us, and try to sing with the spirit and with the understanding, making melody in our hearts to the Lord.

* In singing there are a few words which should vary a little from common pronunciation, such as end in i and y; and these should vary two ways. The following method has been generally recommended: In singing it is right to pronounce majesty, mighty, lofty, &c something like majestee, mightee, loftee, &c.; but the sense of some other words will be destroyed by this mode of expressing them; such as sanctify, justify, glorify, &c. These should partake of the vowel O, rather than EE, and be sounded somewhat like sanctifay, justifay, glorifay, &c. It would indeed be difficult to describe this exactly; however, the extreme should be avoided on both sides.

INTRODUCTORY REMARKS,

FROM THE COLUMBIAN HARMONY.

There is a charm, a power, that sways the breast,
Bids every passion revel or be still;
Inspires with rage, or all your cares dissolves;
Can soothe distraction, and almost despair:
That power is music.

Armstrong.

So great is the empire of music over all the faculties of human nature, and so loud have been the ingenious in celebrating its power and praises, that they have left nothing in heaven, not at all in the air, sea, or on the earth, but what in excess of fancy or merit they have subjected to its dominion for the better. Its harmony ravishes the soul, and carries it beyond itself; helps, elevates, and extends it. It exterminates fear and fury, abates cruelty, alleviates sorrow and heaviness, and utterly destroys spleen and hatred. In short, music cures disease, sweetens the labourer's toil, and adds new courage to the soldier.

Divine music must be allowed by all who practise it to be an emanation from the Deity; it is admirably calculated to raise the mind above the sublunary enjoyments of this life, in gratitude to our beneficent Benefactor and Creator. When I consider upon the divine nature and power of music on the affections, I am wrapped up in admiration, love, and praise, and cannot but adore the Almighty Giver of so good and glorious a gift; and that it has pleased him to bestow upon me and my fellow beings faculties to sing his praise. It is in the performance of sacred music that we assimilate ourselves to the angelic choirs of glory, more nearly than in any other employment upon earth besides. Most of the arts and employments of this life will accompany us no farther than the grave; but this will continue an employment with the redeemed of God while eternal ages roll. It had its origin in God, and from God it was communicated to angels and men. Long before this world's foundations were laid, angels and archangels sang their grateful praises to the eternal Jehovah, encircling his throne and infinitely exulting. When God had created this lower world and all its appendages, the angelic hosts and seraphim above, like bright morning stars shining with the most serene brilliancy, sang together; and the archangels, the chief cherubim of heaven, and sons of God, shouted for joy, to behold the new creation so well accomplished.

Since then the cherubim and seraphim of heaven sing their ceaseless lays to their Creator, and consider music as one of the most noble and grand vehicles for conveying their love to him, shall mun, mortal man, presume to look with haughty scorn, derision, and contempt upon that science which dignifies those exalted beings above? Ungrateful to God, and unmindful of his transcendent privilege, must he be that is possessed of the voice of melody, who delights not to celebrate the praises of the Most High, by singing hymns and anthems to his name. When amazing pity had seized the compassionate breast of our Redeemer; when it had prevailed upon him to resign his royal diadem of glory and robes of light into the hands of his eternal Father, with filial submission and humility; when he condescended to leave the throngs of adoring angels who cluster around the throne of God; and when he voluntarily left the realms of bliss that he might veil his divinity in humble clay, and become the sufferer for all sin against an incensed God, to appease his flaming wrath for a wretched world of men; I say well might shining legions of angels descend through the portals of the skies at his nativity, at so amazing condescension, and proclaim the joyful news to man, that a God on earth was born, and sing while hovering over the Redeemer's humble manger, and around the vigilant shepherd, "Glory to God in the highest, peace on earth, and good will towards men." Before his unparalleled sufferings, while in humble state, he rode upon the foal of an ass towards Jerusalem, well might his followers strew the way with their clothes and branches of palm trees, and shout, "Hosanna! blessed is he that cometh in the name of the Lord! Hosanna in the highest!" After he had administered his memorable supper to his disciples he sang with them a hymn, as the last consolation to them till he should have passed through the gloomy vale of death and all its horrors.

Soon after his agonizing passion, while the infernal powers roared their loud acclamations through the gloom of hell, and black despair triumphing at the bloody horrid deed, he breaks the bands of death asunder, and rose triumphant, and was escorted by myriads of hymning angels to the bosom of his Father God, from whose

paternal hands he again received his diadem of glory and robes of eternal effulgence; there to be our Advocate, Mediator, and Redeemer, until he shall come the second time from heaven, not as before in humility, but with all the grandeur of heaven, with the shout of the archangel and with the trump of God, to judge the world; and till then, and eternally after, the choirs of glory will ever worship him with songs of endless praises, and sing, "Hallelujah, for the Lord God omnipotent reigneth, and he shall reign for ever and ever, King of kings and Lord of lords! Hallelujah!" "Worthy is the Lamb that was slain," shall the saints of glory for ever sing, "and nath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever! Amen." No art in nature is better calculated to interest the feelings and command the passions of the soul than sacred music when well performed. It raises within the soul a kind of seraphic pathos, and almost transports the soul to the paradise of God, far, far beyond the contaminations of this gross sphere of nature, to a sphere of elevated glory. Were the soul to expand her wings, and take her flight to the realms of bliss, what would she behold among those celestial choirs less than ten thousand times ten thousand saints and angels, clad in robes of purest white, and interstreaked with shining gold, and exulting in the all-glorious praises of God. What would be her raptures to hear the chief cherubim of heaven sweeping the cerulean strings of their golden lyres symphoniously, and then the whole chorus of heaven, both vocal and instrumental, to fall in with them in one full burst of heavenly harmony! she would not behold a single being in so august a throng as millions, indifferent in the praises of God, nor hear one languid tone from the meanest seraph's tongue; if such be the harmony of heaven, let it raise the flame of emulation in every bosom to imitate the blest above. Let each singer perform in church properly, enchoired, and in the manner that it ought to be done, and grand effects will be the unavoidable result, if the music itself be good. By hearing good music well performed, we are ready to say, "O! ye enchanting, ecstatic, and delightful sons and daughters of harmony! O! that I could take the wings of the morning, and soar aloft with your sublime strains to the mansions of glory."

DICTIONARY OF MUSICAL TERMS.

Adagio, very slow, the first mood in common time C.
Allegro, lively, quick, the third mood in common time C.
Accent, a stress of the voice on a particular note or syllable.
Acrostic, a poem, the first letters of the lines of which form a name.
Air, the tenor part, the inclination of a piece of music.
Alt, high above the stave.
Alto, or *Altus*, high counter.
Appetone, between a tone and semitone.
Affettuoso, tender, affecting, mournful, plaintive.
Andante, moderate.
Bass, the lowest part of music, grave, solemn.
Bassoon, a kind of wind instrument for bass.
Bass Viol, a large or bass fiddle.
Breve, an ancient note **II**, equal to two semibreves.
Blank verse, a poem without rhyme.
Canticles, divine or pious poems, songs.
Chant, to sing praises.
Conorous, loud and harmonious.
Chord, a sound, a concord, proportional vibrations.
Chorus, all the parts together.
Clefs, characters representing particular sounds or degrees.
Comma, a small part, as 1 4, 1-5th, &c. of a tone.
Crescendo, increasing in sounds, &c.
Compose, to make tunes or set notes for music.
Concert, many singers or instruments together.
Counter, is high treble performed in a female voice.
Diagram, the gamut or rudiments of music.
Diapason, an octave, an eighth degree.
Dissonance, discord, disagreement.
Drama, a tragical piece for the stage to be acted.
Duet, two parts only moving together.
Diminuendo, diminishing in sound, becoming louder.
Forte, or *For*, full, loud, or strong.
Fuge, or *Fugha*, the parts of music following each other in succession.
Gamut, the scale or rudiments of music.
Grand, full, great, complete, pleasing.
Grave, slow, solemn, mournful, most slow.
Guido, a direct.
Harmony, a pleasing union of sounds.
Harmonist, a writer of harmony, a musician.
Hexameter, having six lines to a verse.
Hautboy, or *Hoboy*, a kind of wind instrument.

Inno, a hymn or song.
Intonation, giving the pitch or key of a tune.
Interval, the distance between two degrees or sounds.
Ionic, light and soft.
Keys, pieces of silver, ivory, &c. for the fingers, on an instrument.
Key note, the principal or leading note of each octave.
Largo, one degree quicker than the second mood in common time.
Lima, the difference between major and minor.
Linto, slow.
Major mood, the sharp key, the great third, high, cheerful.
Major chord, an interval having more semitones than a minor chord of the same degrees.
Medius, is low treble performed in a man's voice.
Moods, certain proportions of time, &c.
Modulate, to regulate sounds, to sing in a pleasing manner.
Musica, the art of music, the study or science of music.
Music, a succession of pleasing sounds, one of the liberal sciences.
Necessario, continuing like thorough-bass.
Notes, seven characters representing the degrees or sounds of music
The syllables applied by the Italians are as follows, viz.
Ut Re Mi Faw Sol La Si } But this plan has not been finally adopted for the
C D E F G A B } English music.
Octave, an eighth degree, six tones and two semitones.
Ode, a poem.
Organ, the largest of all musical instruments.
Pastoral, rural, a shepherd's song, something pertaining to a shepherd.
Piano, or *Pia*, directs the performer to sing soft, a kind of instrument.
Pentemeter, five lines to each verse.
Pitchpipe, a small instrument for proving sounds.
Satire, a poem written to expose vice and folly.
Selah, a note often used in the Psalms of David, the true import of which is unknown: perhaps it may be a musical character requiring attention, or signifying *amen*.
Serenade, a night song, music played in the evening to entertain a friend or lover.
Solo, one part alone.
Symphony, a piece of music without words, which the instrument plays while the voices rest.
Syncope, cut off, disjointed, out of the usual order.
Syncopation, notes joined in the same degree in one position.
Trill, or *Tr.*, a tune like a shake or roll.
Transposition, the changing the place of the key note.
Trio, a tune in three parts.
Violoncello, a tenor viol, 1-8th above a bass viol.