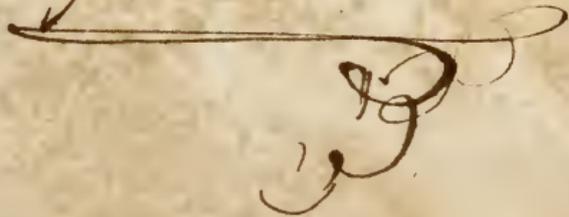






Susan Sell Melick

Presented to her by her
friend Chichester Melick
New York March 1, 1835

A decorative flourish consisting of a horizontal line that curves downwards and then loops back up and to the right, ending in a small flourish.

Handwritten text in a cursive script, likely a signature or a name, written on aged, yellowed paper. The text is oriented vertically and appears to be a name, possibly "John D. Smith".

EVENING MELODIES.

A COLLECTION OF

SACRED MUSIC, ORIGINAL AND SELECTED,

ADAPTED TO VARIOUS OCCASIONS OF

SOCIAL AND PUBLIC WORSHIP.

TO WHICH IS PREFIXED AN APPENDIX, CONTAINING A NEW AND IMPROVED SYSTEM OF ELEMENTARY
INSTRUCTION IN THE ART OF SINGING.

BY ABNER JONES.

SECOND EDITION.

NEW YORK:

PUBLISHED BY MOORE & PAYNE.

STEREOTYPED BY CONNER & COOKE.

1834.

ADVERTISEMENT.

THE object of this work is rendered sufficiently obvious from the title page ; and the necessity for introducing new music into schools of cultivation, in order to excite in the feelings of the young a love and fondness for the art, is also too well understood to need explanation. This, of itself, would be deemed a sufficient apology, if any were necessary, for the appearance of the following pages. But other objects, of higher importance, though not entirely unconnected with what has now been suggested, have prompted to this undertaking, which will be more fully explained in the preface to the appendix, at the end of the volume. Suffice it to say, in this place, that the spirit and animation of the singing in worshipping assemblies, will be found to advance or decline, just in proportion as those who take a part in this delightful exercise attend to the means of cultivation, and rightly adapt their music and subjects of song, to the time, place, and occasion. The lofty and measured expression of Old Hundred, St. Anns, and other pieces of a similar character, have too long animated the devotions of the church, to need any recommendation to their excellence and worth ; but compositions of this character, in order to produce their proper effect, must be well sustained, in their several parts by a greater number of voices than is usually found in our social circles for prayer and praise ; and by being so much used on every occasion, and by being too often badly performed, they have in many instances lost much of their efficiency ; and it is believed that a greater number of tunes are still needed for various occasions, that are more easy of execution, and that possess more warmth, vigour, and animation of character, than the pieces above alluded to. The present volume, it is hoped, will in some measure supply this deficiency, and be found a convenient manual for the use of the younger classes of learners, social circles, private families, and individuals.

EDITOR.

Come O my soul in sa cred lays, At tempt thy great Cre a tor's praise;

But O what tongue can speak his fame? What mor tal verse can reach the theme?

* This tune may be performed in the movement and rhythm of Eddy on the 5th page.

PIANO LEGATO.

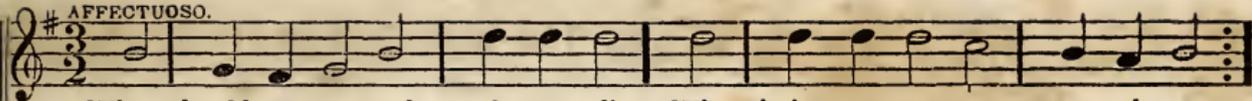
There is a stream whose gen tle flow sup - plies the ci ty of our God;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 2/2 time, with lyrics. The second staff is a vocal line in treble clef, 2/2 time, with lyrics. The third staff is a vocal line in treble clef, 2/2 time, with lyrics. The fourth staff is a piano accompaniment in C major, 2/2 time, with a common time signature.

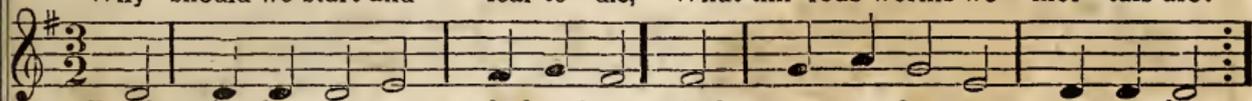
Life, love, and joy still gli ding through, And wat' ring our di - vine a - bode.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 2/2 time, with lyrics. The second staff is a vocal line in treble clef, 2/2 time, with lyrics. The third staff is a vocal line in treble clef, 2/2 time, with lyrics. The fourth staff is a piano accompaniment in C major, 2/2 time, with a common time signature.

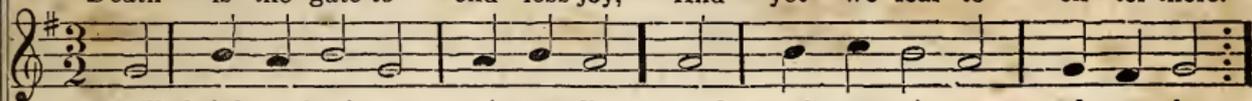
AFFECTUOSO.



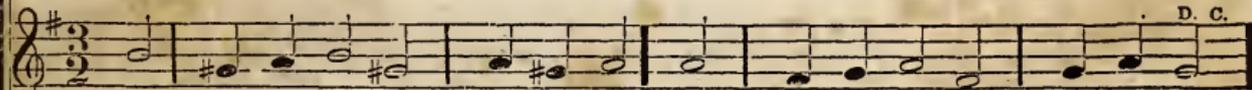
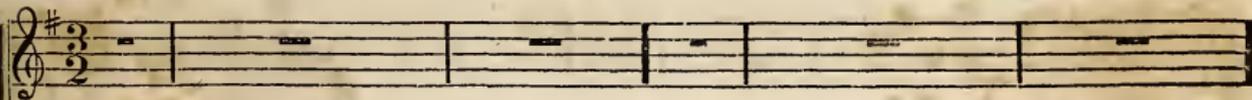
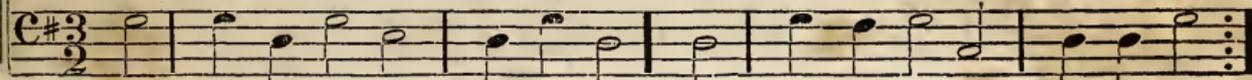
Why should we start and fear to die, What tim'rous worms we mor tals are:



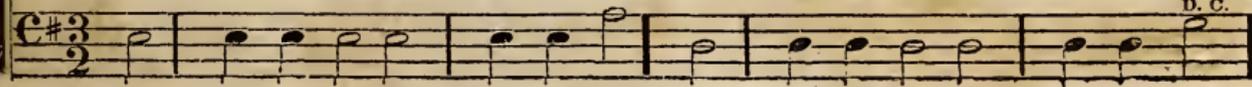
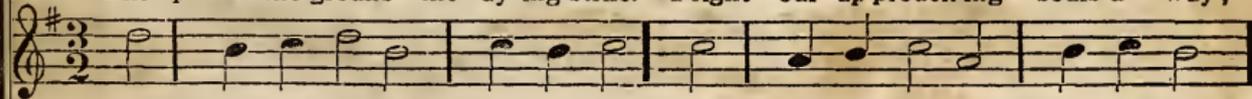
Death is the gate to end less joy, And yet we fear to en ter there.



Still shrink we back a gain to life. Fond of our pris on and our clay.

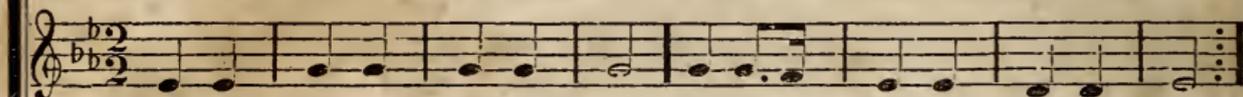
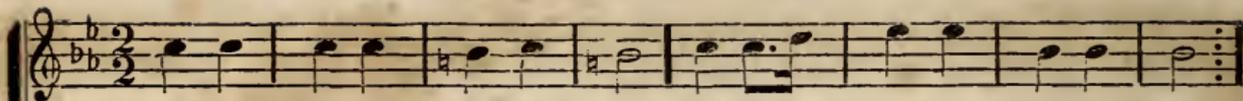


The pains—the groans—the dy ing strife. Fright our ap proach ing souls a way;

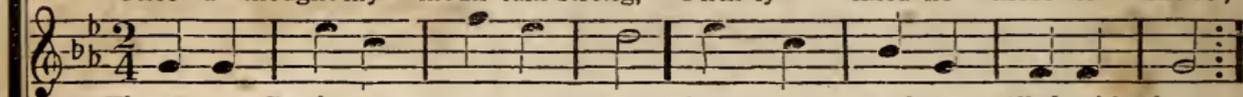


D. C.

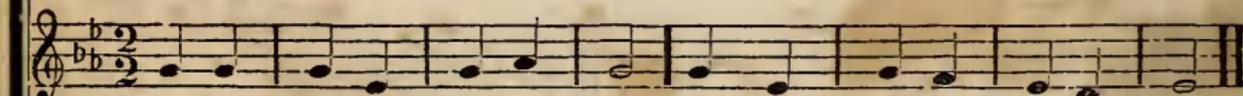
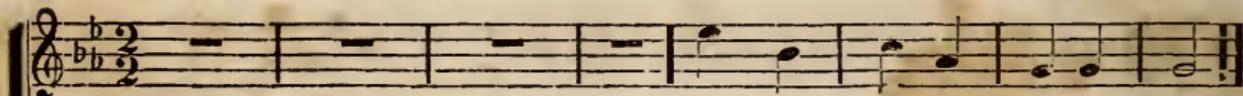
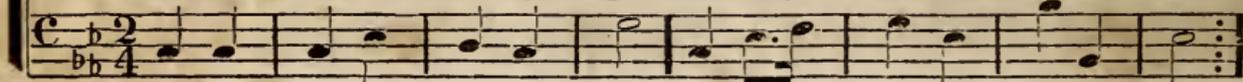
SANFORD. 7s. 6 Lines.



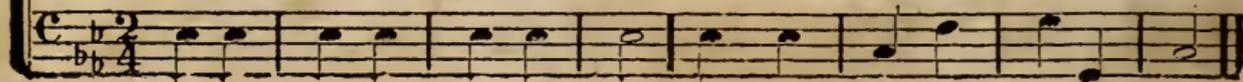
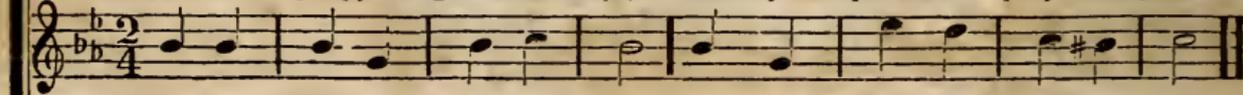
Once I thought my moun tain strong, Firm ly fixed no more to move;



Then my Sa viour was my song. Then my soul was filled with love:



Those were hap py gol den days, Sweet ly spent in pray'r and praise.



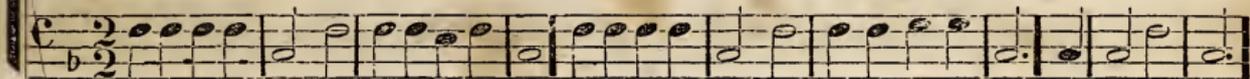
I would not live away—I ask not to stay—Where storm after storm rises dark o'er my way.

The few lucid mornings that dawn on us here, Are beclouded with sorrow, affliction and care.

* The upper notes at the end of the tune are for the last three verses of this hymn.



If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee from thy God to part. His favour seek—



His praises speak—Fix here thy hope's foundation: Serve him and he— Will ever be—the rock of thy salvation.]



When I can read my title clear to mansions in the skies, I'll bid farewell to every fear, and wipe my weeping eyes.

Let cares like a wild deluge come, or storms of sorrow fall; May I but safely reach my home, my God, my heaven, my all:

Should earth against my soul engage, and hellish darts be hurl'd, Then I can smile at Satan's rage, and face a frowning world

There shall I bathe my weary soul in seas of heavenly rest, And not a wave of trouble roll across my peaceful breast.

* When a hymn has an odd number of stanzas, let the tune end here.

1 Sing to the Lord, ye heavenly hosts, And thou, O earth, adore; Let death and hell through all their coasts, Stand trembling at his power.

3 Think, O my soul, the dreadful day When this incensed God Shall rend the sky, and burn the sea, And send his wrath abroad!

2 His sounding chariot shake the sky, He makes the clouds his throne; There all his stores of lightning lie, Till vengeance darts them down.

4 What shall the wretch, the sinner do? He once defied the Lord; But he shall feel his vengeance now, And sink beneath his word.

1 The Lord descended from above, And bowed the heavens most high,
And underneath his feet he cast the darkness of the sky.

2 On cherubim and seraphim Full royally he rode, And on the wings of mighty winds, Came flying all abroad.

* In singing this psalm, repeat the 2nd stanza, "On cherubim and seraphim," &c. The 31 verse may also be repeated at pleasure. This tune with care as to the expression, may be set to the hymn, "The Lord our God is full of might," applying the 5th verse to the Coda.

He sat serene upon the floods, Their fury to restrain, And he, as sovereign Lord and King, For ever more shall reign.

OLMUTZ. S. M.

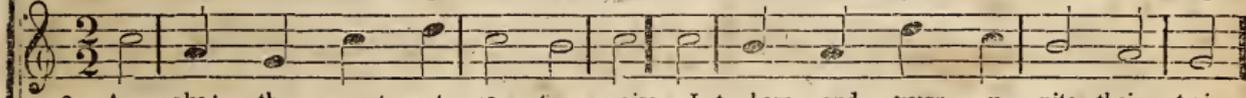
Your harp, ye trembling saints, Down from the willows take, Loud to the praise of love divine, Bid every string awake.

When thou my righteous judge shall come, To bring thy ransomed people home, Shall I among them stand?

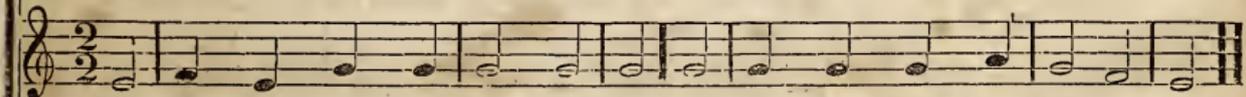
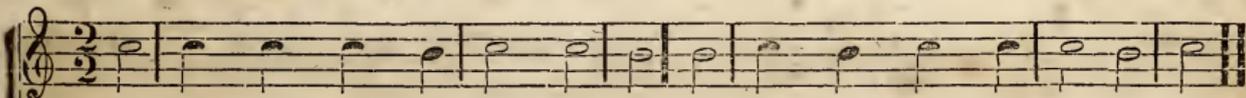
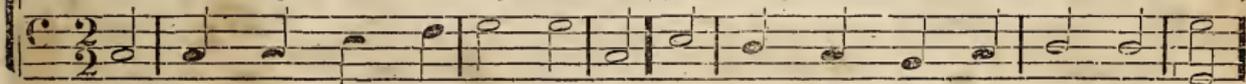
Shall such a worthless worm as I, Who sometimes am afraid to die? Be found at thy right hand.



1 Why, on the bend ing wil lows hung, Is rael! still sleeps thy tune ful string?—



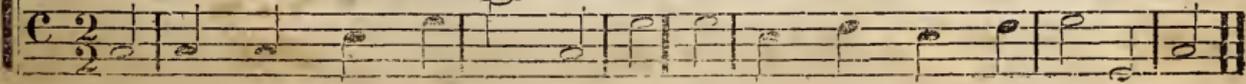
2 A wake!— thy sweet est rap tures raise; Let harp and voice u nite their strains;



Still mute re mains thy sul len tongue. And Zi on's song de nies to sing?

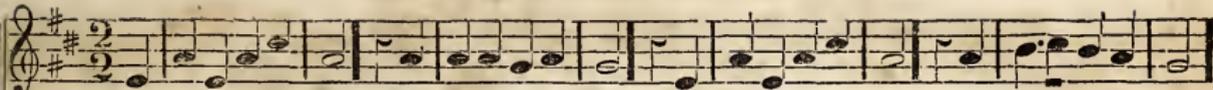


Thy pro mised King his scep tre sways; Je sus, thine own Mes si ah reigns!

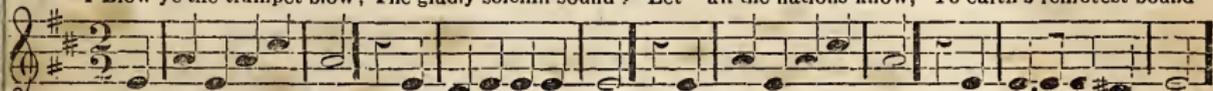


CORONATION. C. M.

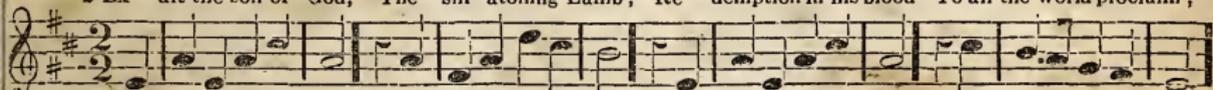




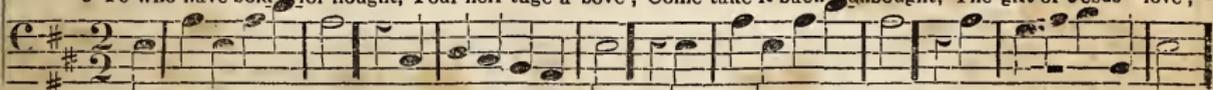
1 Blow ye the trumpet blow, The gladly solemn sound ? Let all the nations know, To earth's remotest bound—



2 Ex alt the son of God, The sin atoning Lamb; Re demption in his blood To all the world proclaim ;—



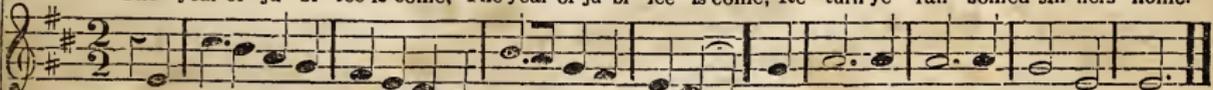
3 Ye who have sold for nought, Your heri tage a bove ; Come take it back unbought, The gift of Jesus' love ;—



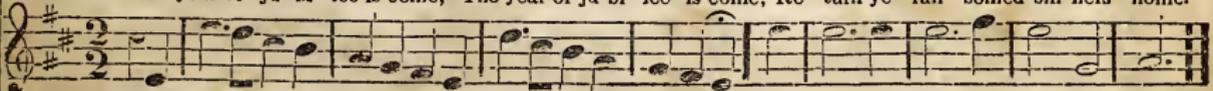
4 Now hear the charming sound, From Zion's sacred place ; Let all the earth around, Accept the offered grace ;—



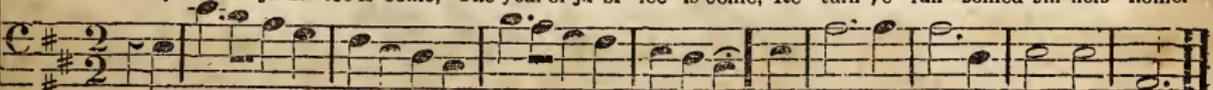
The year of ju bi lee is come, The year of ju bi lee is come, Re turn ye ran somed sin ners home.



The year of ju bi lee is come, The year of ju bi lee is come, Re turn ye ran somed sin ners home.



The year of ju bi lee is come, The year of ju bi lee is come, Re turn ye ran somed sin ners home.



The year of ju bi lee is come, The year of ju bi lee is come, Re turn ye ran somed sin ners home.

WAKE ISLES OF THE SOUTH.

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

The first system of the musical score consists of four staves. The top three staves are treble clefs in 3/4 time, and the bottom staff is a bass clef in 3/4 time. The music is written in a key with one sharp (F#). The lyrics are printed below the second staff.

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

The second system of the musical score consists of four staves. The top three staves are treble clefs in 3/4 time, and the bottom staff is a bass clef in 3/4 time. The music continues from the first system. The lyrics are printed below the second staff. There are dynamic markings of *f* (forte) on the second and third staves of this system.

p *ff* **VIVACE.** *f*

The zephyrs that play when the ocean storms cease, Shall waft the rich freight to your desolate shore, Shall waft the glad

p *ff* **VIVACE.** *f*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The tempo is marked **VIVACE.** and the dynamics range from *p* (piano) to *ff* (fortissimo) and *f* (forte). The lyrics are: "The zephyrs that play when the ocean storms cease, Shall waft the rich freight to your desolate shore, Shall waft the glad".

TASTO.

Tidings of pardon and peace. On the islands that sit in the regions of night, The lands of despair, to oblivion a prey,

TASTO.

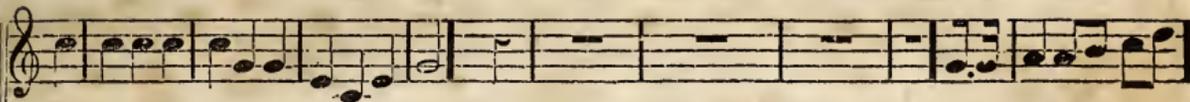
This system contains the second two staves of music. The tempo is marked **TASTO.** (Ad libitum). The lyrics are: "Tidings of pardon and peace. On the islands that sit in the regions of night, The lands of despair, to oblivion a prey,". The bottom staff includes a key signature change to one flat (B-flat) and a common time signature.

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

*

Bethlehem will brighten to-day, Will brighten to-day, Will brighten to-day. The altar and idol in dust overthrown
The heathen will hasten to welcome the time,

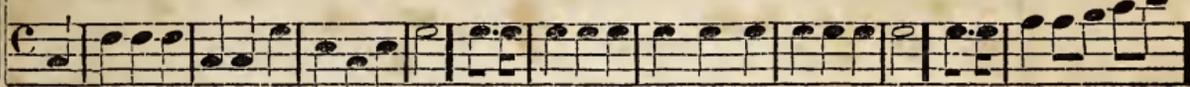
* For the last five notes, and the same number at the final close, let the tenor and second treble change parts, when this will better suit the scale of the different voices.



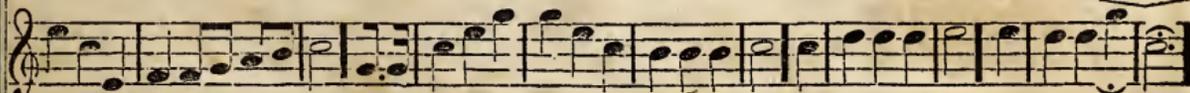
The incense forbade that was hallowed with blood ; The Priest of Melchizedec, there shall atone, And the shrines of all



The day spring, the Prophet in vision once saw, When the beams of Messiah will 'lumine each clime, And the isles of the

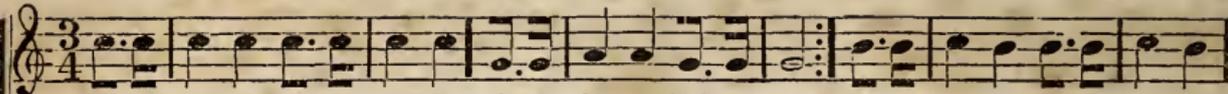


People be sacred to God. And the shrines of all people be sacred to God, Be sacred to God, Be sacred to God,



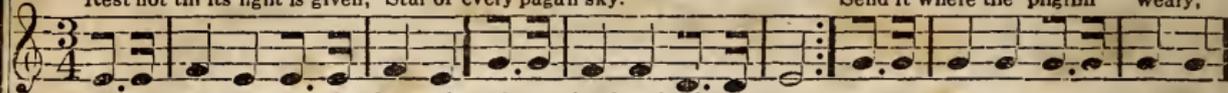
Ocean shall wait for his law. And the isles of the ocean shall wait for his law, Shall wait for his law, Shall wait for his law,





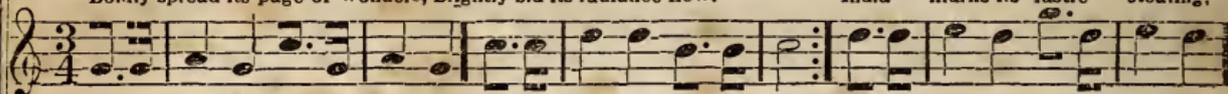
1 Onward, onward, men of heaven! Rear the gospel banner high;
Rest not till its light is given, Star of every pagan sky.

Send it where the pilgrim weary,



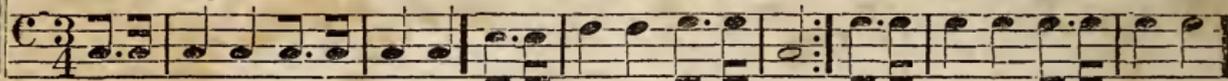
2 Where the Arctic ocean thunders—where the tropics fiercely glow;
Boldly spread its page of wonders, Brightly bid its radiance flow.

India marks its lustre stealing,—

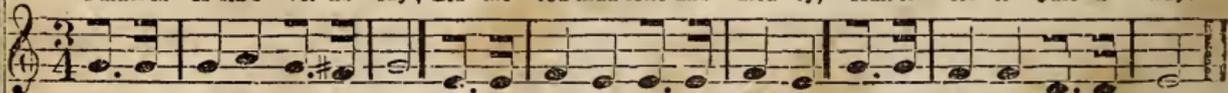


3 Rude in speech—or grim in feature, Dark in spirit though they be:
Shew that light to every creature, Prince or vassal—bond or free.

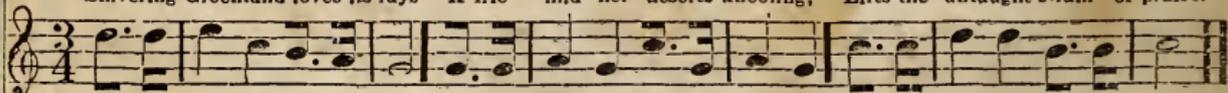
Lo they haste to every nation!



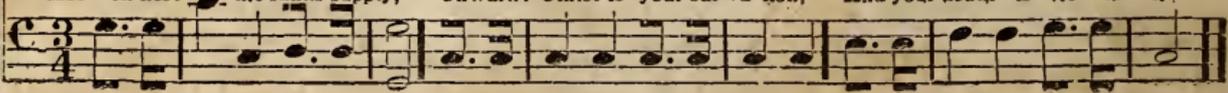
Faints in A sia's ver tic ray; Bid the red man lone and drea ry, Hail it ere it pass a way.



Shivering Greenland loves its rays— A fric' 'mid her deserts kneeling, Lifts the untaught strain of praise.



Host on host the ranks supply,— Onward! Christ is your sal va tion,— And your death is vic to ry,



1 High in yonder realms of light, Dwell the raptured saints above; Far beyond our fee ble sight, Happy in Immanuel's love

2 Happy spirits I ye are fled, Where no grief can entrance find; Lulled to rest the aching head, Soothed the anguish of the mind.

3 All is tran quil and se rene, Calm ana undisturbed re pose; There no cloud can in ter vene, There no angry tempests blows.

The first system consists of four staves. The top three staves are treble clefs with a key signature of one flat (B-flat) and a time signature of 7/8. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves, with line numbers 1, 2, and 3 indicating the start of each line of text.

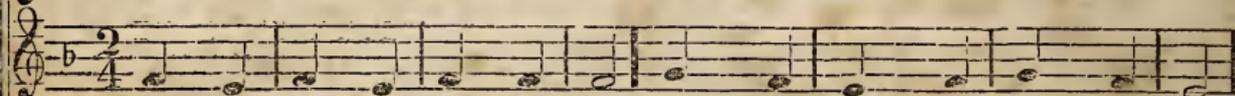
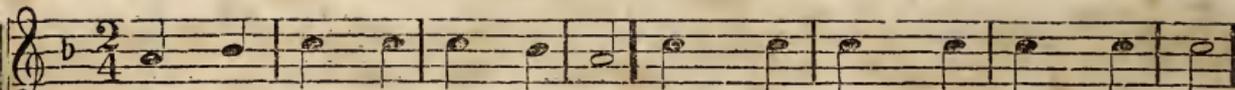
Pilgrims in this vale of tears, Once they knew, like us below, Gloomy doubts, distressing fears, Torturing pain, and hea vy wo.

Mid the chorus of the skies, Mid th' angelic lyres above, Hark their songs melodious rise, Songs of praise to Je sus' love.

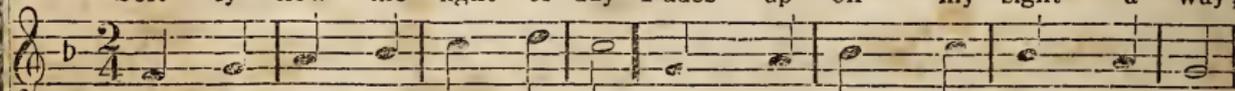
Every tear is wiped away Sighs no more shall heave the breast; Night is lost in endless day, Sorrow, in e ter nal rest.

The second system also consists of four staves. The top three staves are treble clefs with a key signature of one flat (B-flat) and a time signature of 7/8. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves, with line numbers 1, 2, and 3 indicating the start of each line of text.

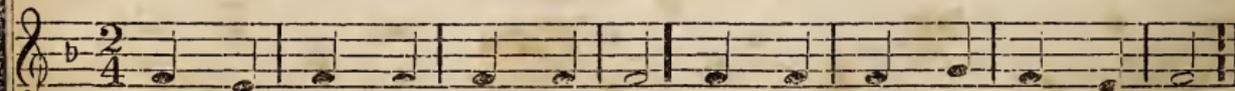
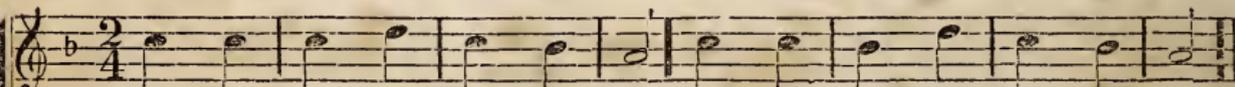
PREPARATION. 7s.



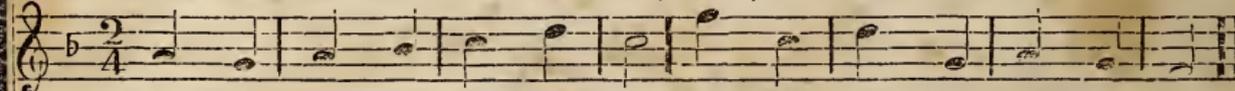
Soft ly now the light of day Fades up on my sight a way;



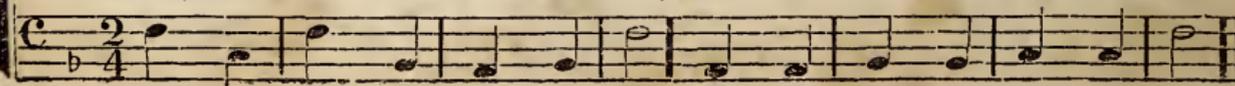
Soon, for me, the light of day Shall for ev er pass a way:

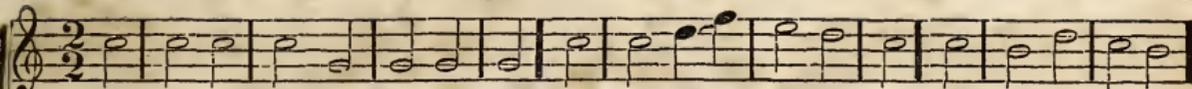


Free from care—from la bour free, Lord, I would commune with thee.

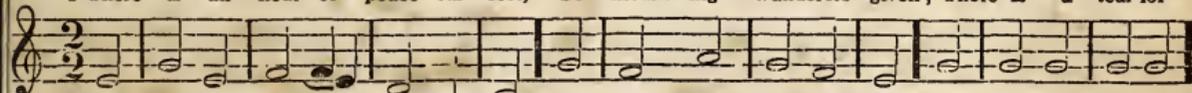


Then, from sin and sor row free, Take me Lord to dwell with thee.

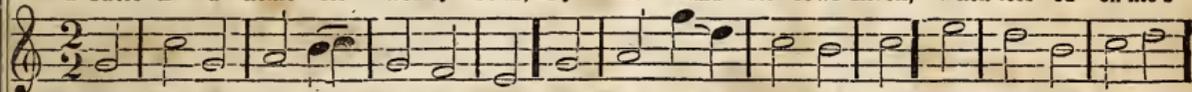




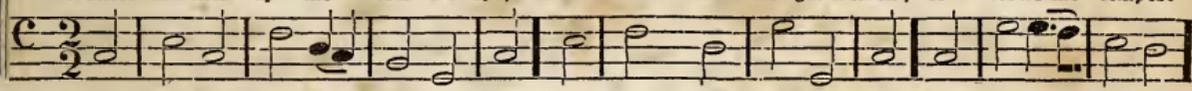
1 There is an hour of peace ful rest, To mourn ing wanderers given; There is a tear for



2 There is a home for wea ry souls, By sins and sor rows driven; When toss ed on life's



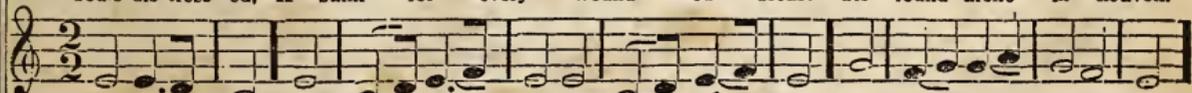
3 There faith lifts up the tear less eye, The heart with an guish riven; It views the tempest



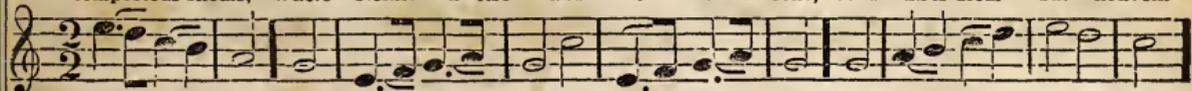
4 There fragrant flowers immortal bloom, And joys su preme are given; Their rays di vine dis-



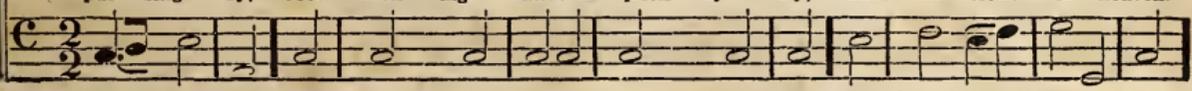
souls dis tress ed, A balm for every wound ed breast—'Tis found alone— in heaven.



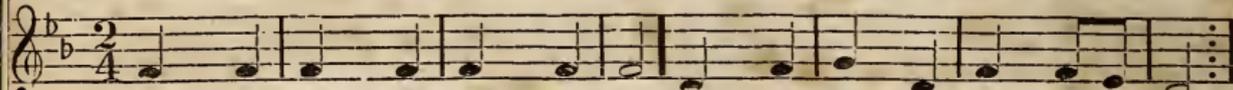
tempestous shoals, Where storms a rise— and o cean rolls, And all is drear— but heaven.



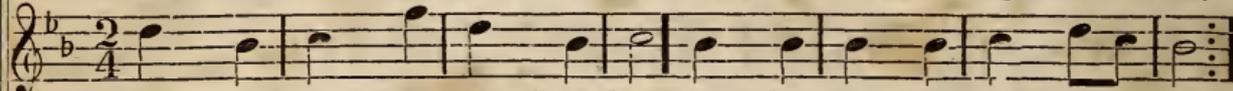
pas sing by, Sees even ing shadows quick ly fly, And all serene— in heaven.



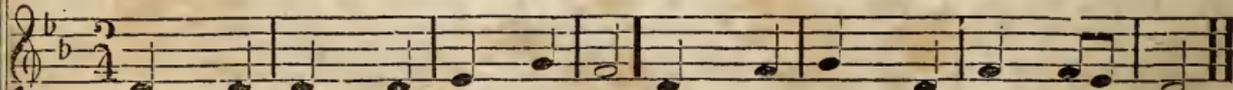
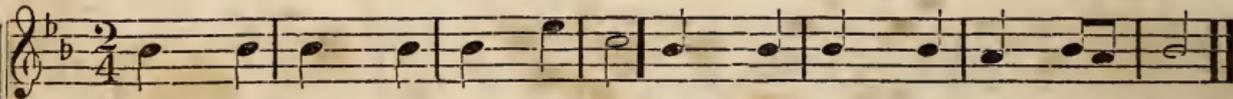
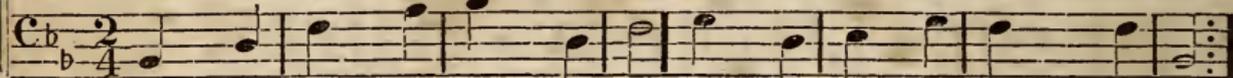
perse the gloom Be yond the dark and nar row tomb Ap pears the dawn— of heaven.



1 From the cross up lift ed high, Where the Sa viour deigns to die,



What me lo dious sounds we hear, Burst ing on the ra vished ear!—

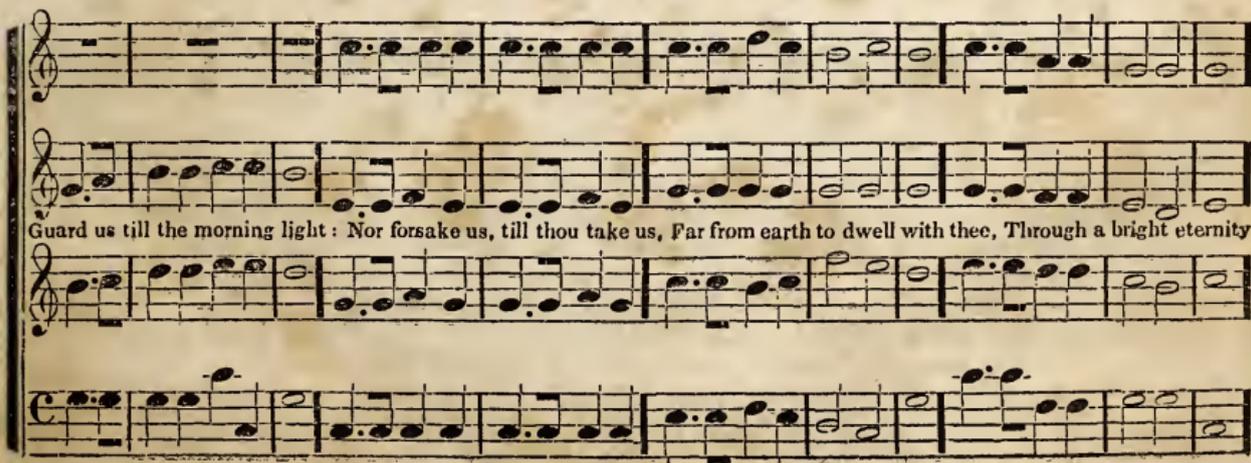


"Love's re deem ing work is done. Come and wel come, sin ners, come!



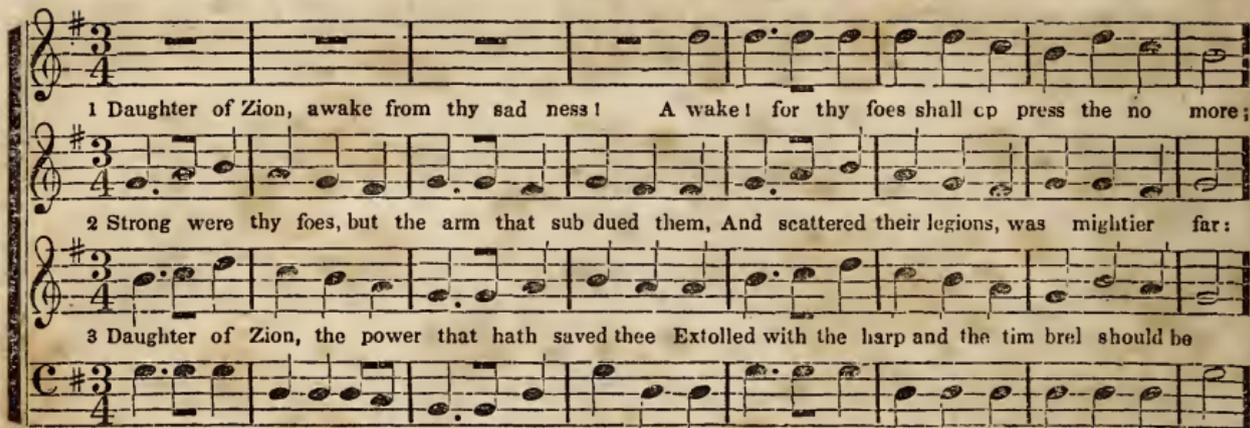


God of Israel we adore thee! Thou hast kept us through the day Safely keep us through the night,
Thus preserved we come before thee, Ours the new and living way!—



Guard us till the morning light: Nor forsake us, till thou take us, Far from earth to dwell with thee, Through a bright eternity

DAUGHTER OF ZION.

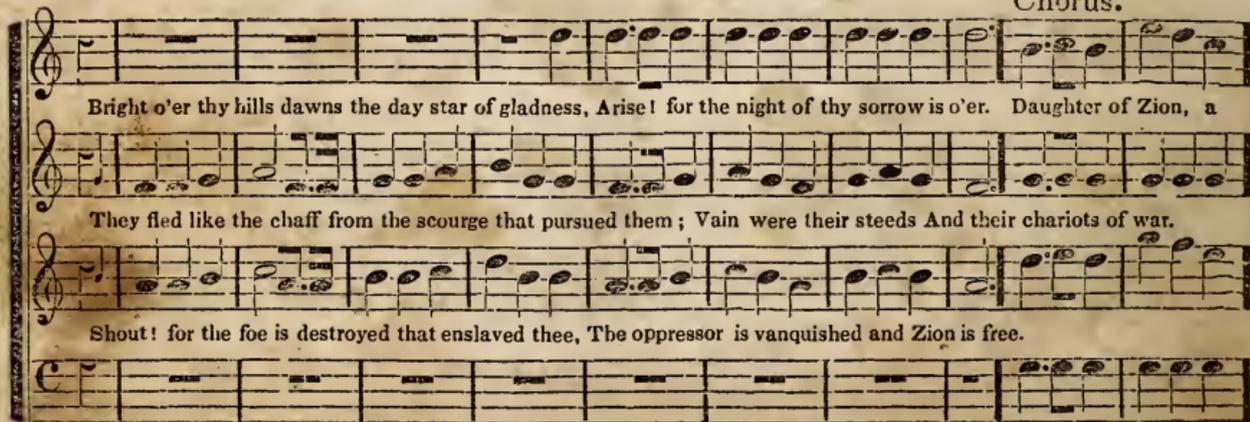


1 Daughter of Zion, awake from thy sad ness! A wake! for thy foes shall cp press the no more;

2 Strong were thy foes, but the arm that sub dued them, And scattered their legions, was mightier far:

3 Daughter of Zion, the power that hath saved thee Extolled with the harp and the tim brel should be

Chorus.



Bright o'er thy hills dawns the day star of gladness, Arise! for the night of thy sorrow is o'er. Daughter of Zion, a

They fled like the chaff from the scourge that pursued them; Vain were their steeds And their chariots of war.

Shout! for the foe is destroyed that enslaved thee, The oppressor is vanquished and Zion is free.

wake from thy sadness! Awake! for thy foes shall oppress thee no more; shall oppress the no more, no more, no more.

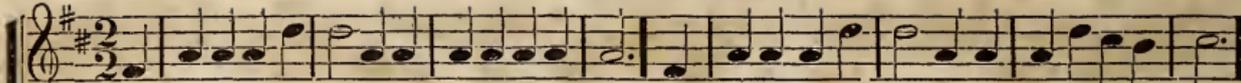
This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in a common time signature and features a melodic line with some grace notes and a steady accompaniment.

DREWRY. 7s. & 6s.

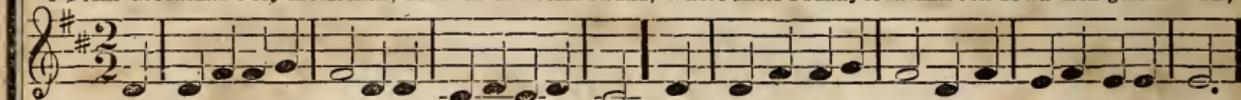
Time is winging us away, to our eternal home ;
Life is but a winter's day—a journey to the tomb : Youth and vigour soon will flee, blooming beauty loose its charms ;

All that's mortal soon shall be enclosed in death's cold arms.

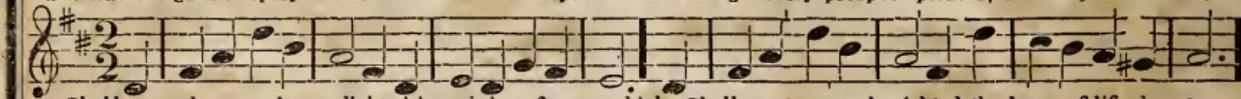
This musical score is in 2/2 time and G major. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piece includes a double bar line with repeat dots and a 'D. C.' (Da Capo) instruction at the end of the first two staves.



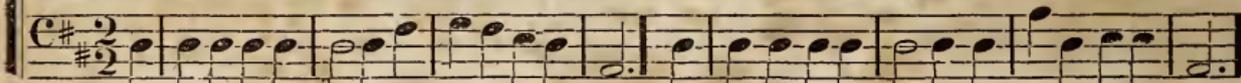
1 From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains roll down their golden sand ;



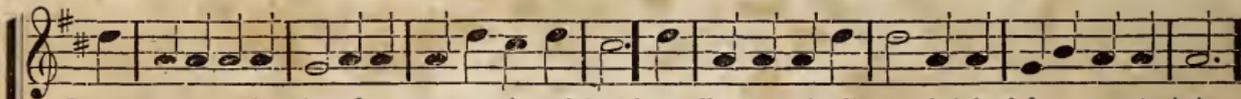
2 What though the spicy breezes blow soft o'er Ceylon's isle—Though every prospect pleases, and only man is vile



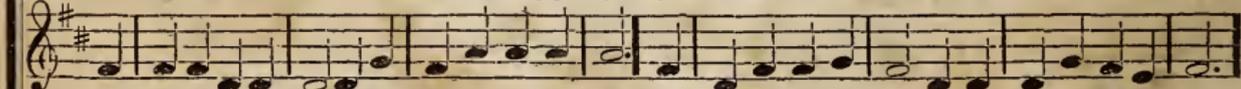
3 Shall we, whose souls are lighted by wisdom from on high—Shall we to man benighted the lamp of life deny?—



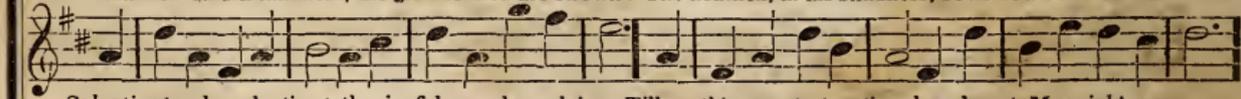
4 Waft—waft, ye winds, his story ; and you, ye waters, roll, Till, like a sea of glory, it spreads from pole to pole ;



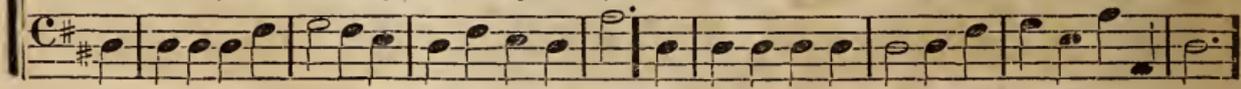
From many an ancient river, from many a palmy plain, They call us to de li ver their land from er ror's chain.



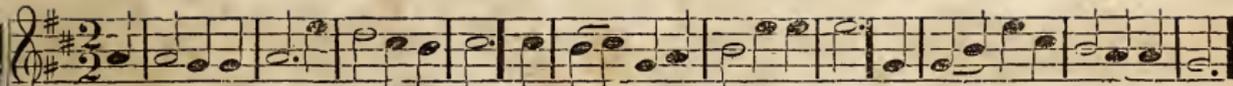
In vain with lavish kindness, the gifts of God are strown : The heathen, in his blindness, bows down to wood and stone.



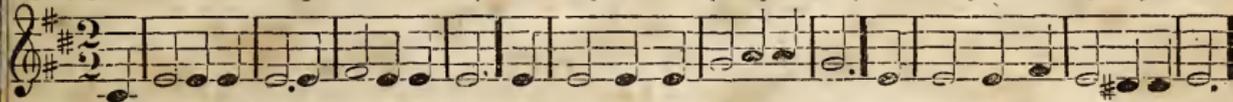
Salvation!—oh, salvation! the joyful sound proclaim, Till earth's remotest nation has learnt Mes siah's name.



Till o'er our ransomed nature, the Lamb for sinners slain, Redeemer, King, Creator, returns in bliss to reign.



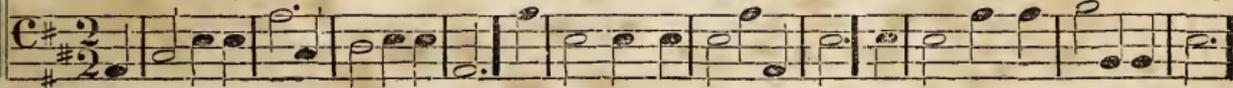
1 Behold how the Lord has girt on his sword ; From conquest to conquest proceeds ; From conquest to conquest proceeds !



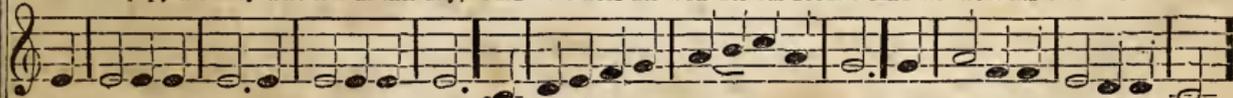
2 His word he sends forth, from south to the north ; From east and from west it is heard ; From east and from west it is heard ;



3 To Je sus a lone, who sits on the throne, Sal va tion and glo ry be long : Sal va tion and glo ry be long ;



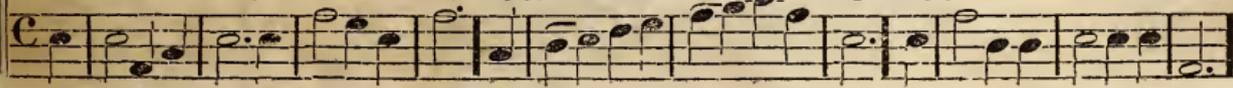
How hap py are they who live in this day, And wit ness his won der ful deeds ! And wit ness his won der ful deeds !



The re bel is char med ; the foe is dis armed. No day like this day has ap peared. No day like this day ap peared.

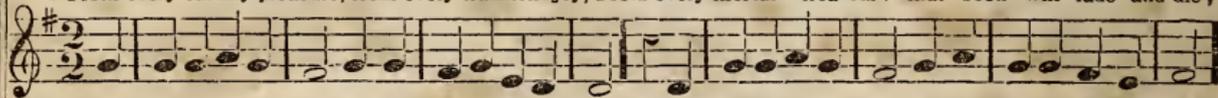


All hail bles sed name, for ever the same, Our joy, and the theme of our song ! Our joy, and the theme of our song !

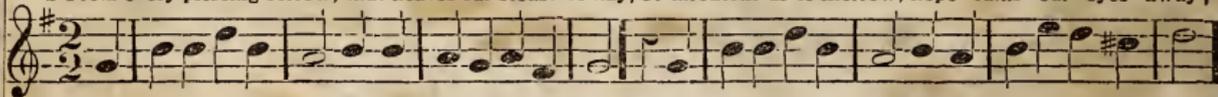




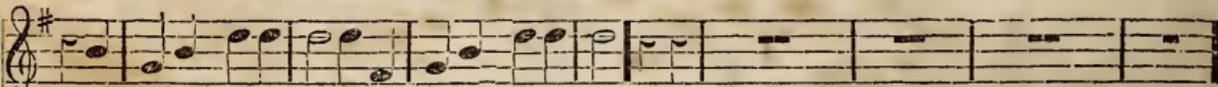
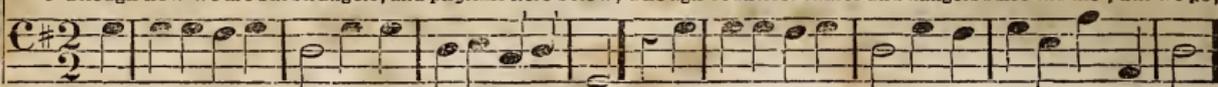
1 From every earthly pleasure, from every transient joy, From every mortal treasure that soon will fade and die ;



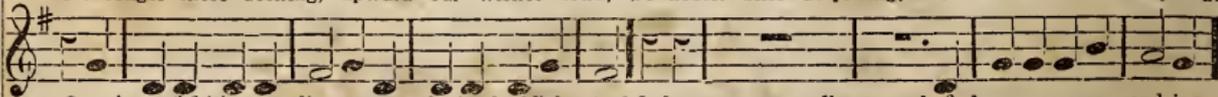
2 From every piercing sorrow, that heaves our breast to-day, Or threatens us to-morrow, hope turns our eyes away ;



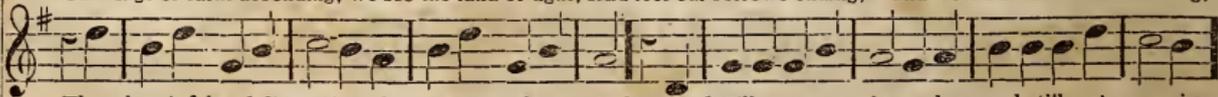
3 Though now we are but strangers, and pilgrims here below ; Though countless snares and dangers surround the path we go ;



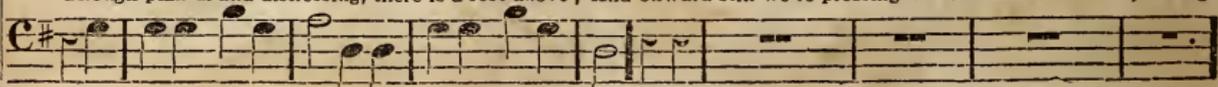
No longer these desiring, upward our wishes tend, To nobler bliss aspiring, to nobler bliss aspiring,



On wings of faith ascending, we see the land of light, And feel our sorrows ending, and feel our sorrows ending,



Though painful and distressing, there is a rest above ; And onward still we're pressing and onward still we're pressing

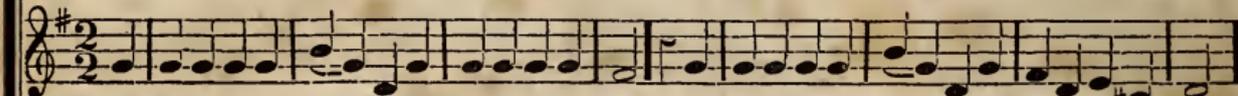
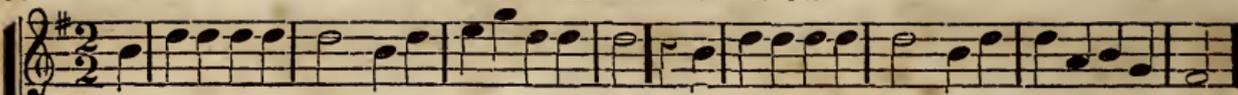


To nobler bliss aspiring, And joys that never end,
And feel our sorrows ending, In infinite delight.
And onward still we're pressing To reach the land of love

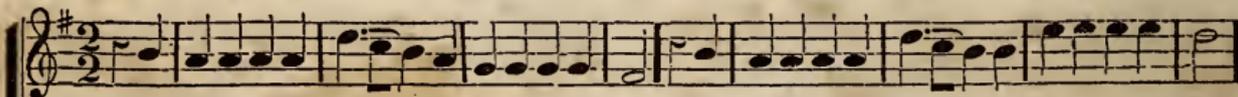
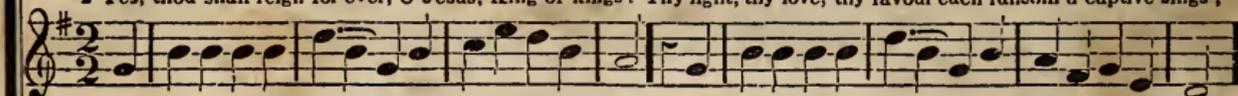
1 When shall the voice of singing flow joyfully along!
When hill and valley, ringing with one triumphant song,
2 Then from the lofty mountains, the sacred shout shall fly;
And shady vales and fountains shall echo the reply;

Proclaim the contest ended, and him who once was slain, Again to earth descended, in righteousness to reign!
High tower and lowly dwelling shall send the chorus round, All hallelujah swelling in one eternal sound!

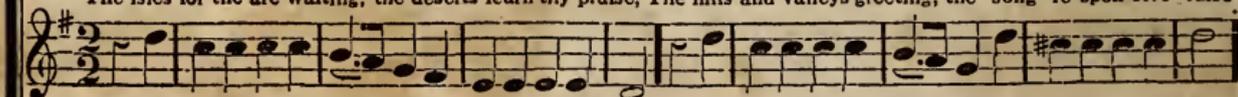
RAYMOND. 7s. & 6s.

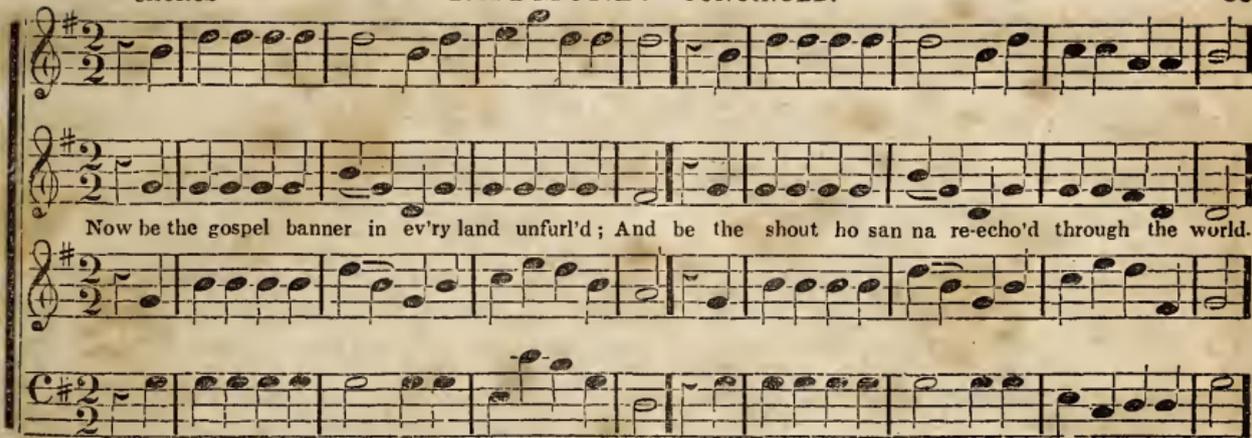


1 Now be the gospel banner in every land unfurl'd; And be the shout ho san na re-echo through the world;
2 Yes, thou shall reign for ever, O Jesus, King of kings! Thy light, thy love, thy favour each ransom'd captive sings;



Till ev'ry isle and nation, till ev'ry tribe and tongue, Receive the great salvation, and join the happy throng.
The isles for the are waiting, the deserts learn thy praise, The hills and valleys greeting, the song re spon sive raise



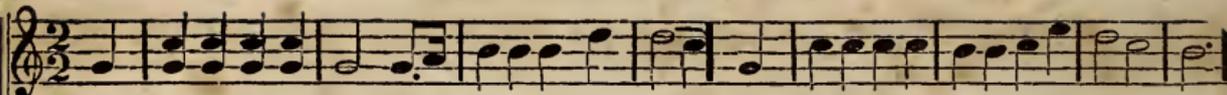


Now be the gospel banner in ev'ry land unful'd; And be the shout ho san na re-echo'd through the world.

ELLIOTT. S. M.

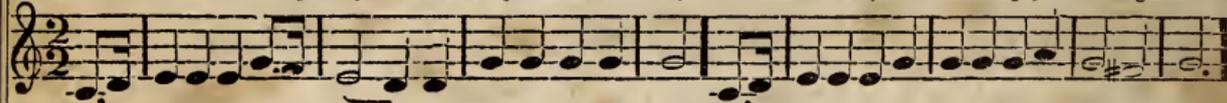


Oh where shall rest be found, rest for the weary soul? 'Twere vain the ocean's depth to sound—or pierce to either pole!



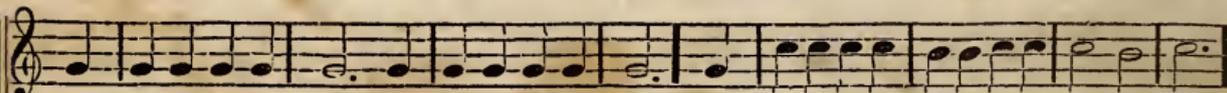
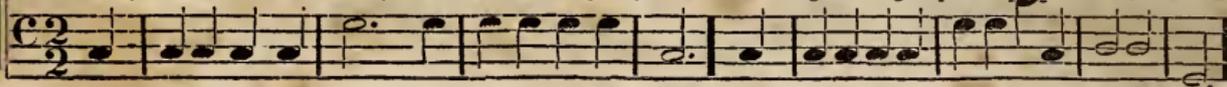
1 The God of A braham praise, who reigns en thron ed a bove ; An cient of ever last ing days ; and God of love ;

2 The God of A braham praise, at whose su preme com mand ; From earth I rise, and seek the joys at his right hand :



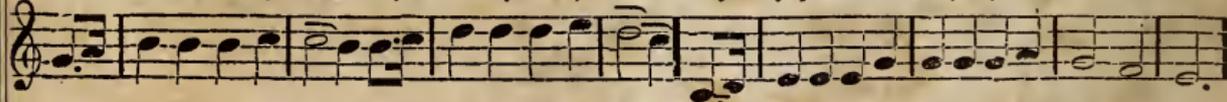
3 The God of A braham praise, whose all suffi cient grace, Shall guide me all my mor tal days, in paths of peace ;

4 He by him self hath sworn, I on his oath de pend, I shall on an gel wings up borne to heaven ascend :



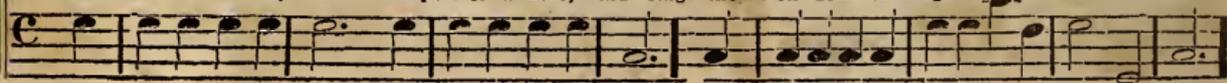
Je ho vah, Great I am ? By earth and hea ven con fes sed ; I bow and bless the sa cred name, for ever blessed.

I all on earth for sake, its wis dom, fame and pow er, And him my only por tion make, my shield and tower.



He calls a worm his friend ! He calls him self my God ! And he shall save me to the end, through Jesus' blood.

I shall behold his face, I shall his pow er a dore, And sing the won ders of his grace for ev er more.



1 Yes! we trust the day is break ing; Joy ful times are near at hand; God—the mighty God is speaking

3 Oh! 'tis plea sant—'tis re vi ving To our heart to hear each day, Joy ful news from far ar ri ving,

4 God of Ja cob, high and glo ri ous, Let thy peo ple see thy hand; Let the gos pel be vic to ri ous,

By his word in every land; when he chooses—Darkness flies at his command When he chooses—Darkness flies, &c.

How the gospel wins its way; Those enlightening,—Who in death and darkness lay. Those enlightening,—Who, &c.

Through the world—in every land; Then shall idols perish, Lord—at thy command. Then shall idols perish, &c.

PIANO FORTE

How sweet the name of Je sus sounds In a be liev er's ear!

It makes the wound ed spi rit whole, And calms the trou bled breast;

Weak is the ef fort of my heart, And cold my warm est thought:

Till then I would thy love pro claim With eve ry fleet ing breath;

It soothes his sor rows, heals his wounds, And drives a way his fears. And drives a way his fears.

'Tis man na to the hun gry soul, And to the wea ry rest. And to the wea ry rest.

But when I see thee as thou art, I'll praise thee as I ought. I'll praise thee as I ought.

And may the mu sic of thy name Re fresh my soul in death. Re fresh my soul in death.



Hallelujah to the Lamb! He hath purchased our pardon; We'll praise him again When we pass over Jordan.

Hallelujah to the Lamb! He hath purchased our pardon; We'll praise him again When we pass over Jordan.

Hallelujah to the Lamb! He hath purchased our pardon; We'll praise him again When we pass over Jordan.

CHATHAM. S. M.



Ye trembling captives, hear!—The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds.

'Tis not the trump of war, Nor Sinai's awful roar; Salvation's news it spreads afar, And vengeance is no more.

Forgiveness, love, and peace, Glad heaven aloud proclaims; And earth the Jubilee's release, With eager rapture, claims.

Far, far to distant lands The saving news shall spread; And Jesus all his willing bands In glorious triumph lead:

1 O Thou in whose presence my soul takes delight, On whom in affliction I call:
Where dost thou, dear shepherd, resort with thy sheep, To feed them in pastures of love?
O why should I wander an alien from thee? Or cry in the desert for bread?
Dear Shepherd I hear and will follow thy call, I know the sweet sound of thy voice;

My comfort by day, and my song in the night, My hope, my salvation my all.
Say, why in the valley of death should I weep, Or alone in this wilderness rove?
Thy foes will rejoice when my sorrows they see, And smile at the tears I have shed.
Restore and defend me, for thou art my all, And in thee I will ever rejoice.



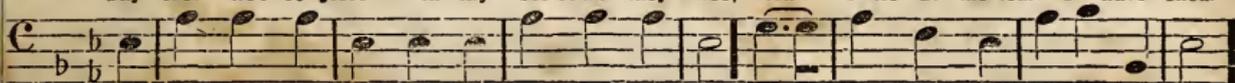
My com fort by day, and my song in the night, My hope, my sal va tion, my all.



Say, why in the val ley of death should I weep, Or alone in the wil der ness rove?

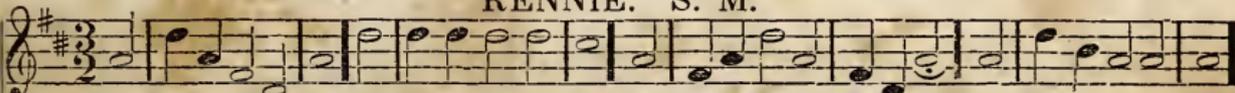


Thy foes will re joice when my sor rows they see, And smile at the tears I have shed.

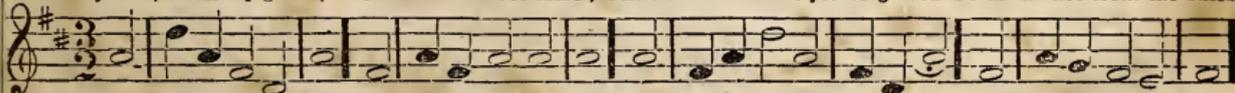


Re store and de fend me, for thou art my all, And in thee I will ever re joice.

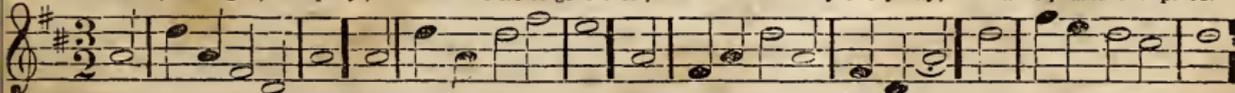
RENNIE. S. M.



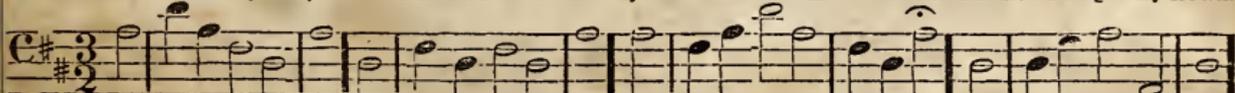
1 My soul, be on thy guard, Ten thousand foes arise; The hosts of sin are pressing hard To draw thee from the skies



2 O watch, and fight, and pray; The battle ne'er give o'er; Re new it boldly every day, And help divine implore.



3 Ne'er think the victory won, Nor once at ease sit down: Thy arduous work will not be done Till thou hast got thy crown.



4 Press on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy parting breath, Up to his blest abode.

My faith looks up to thee, Thou Lamb of Cal va ry Sa vior di vine!

May thy rich grace im part, Strength to my faint ing heart, My zeal in spite

While life's dark maze I tread, And griefs a round me spread, Be thou my guide;

When ends life's tran sient dream, When death's cold sullen stream, Shall o'er me roll:

Now hear me while I pray; Wash all my sins a way; O let me from this day Be whol ly thine.

Since thou hast died for me, O may my love to thee, Pure—warm—and changeless be, A liv ing fire.

Bid darkness turn to day, Wipe sorrow's tears a way, Nor let me ev er stray From thee a side.

Blest Savior: then in love, Fear and dis tress re move: O, bear me safe a bove— A ransomed soul.

Hark, ten thousand harps and voices, Sound the note of praise a bove— Jesus reigns, and heaven rejoices :

Jesus, hail! whose glory brightens All above, and gives it worth; Lord of life—thy smiles en ligh tens

King of glo ry, reign for ever— Thine an ever last ing crown; Noth ing from thy love shall se ver

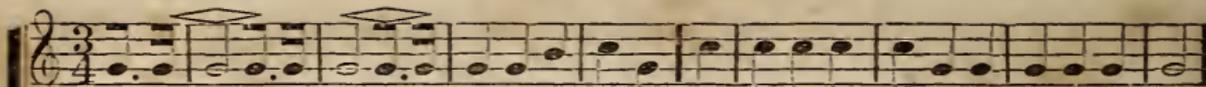
Saviour, has ten thine appearing; Bring—oh bring the glorious day, When, the awful summon hearing,

Je sus reigns the God of love: See, he sets on you der throne; Je sus rules the world a lone.

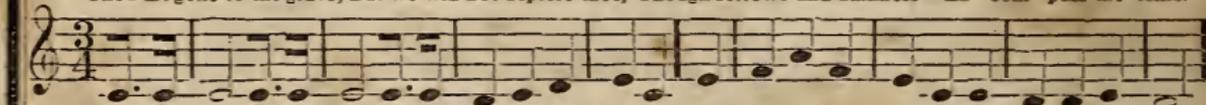
Cheers, and charms thy saints on earth: When we think of love like thine, Lord, we own it love di vine.

Those whom thou hast made thine own; Happy objects of thy grace, Des tined to be hold thy face.

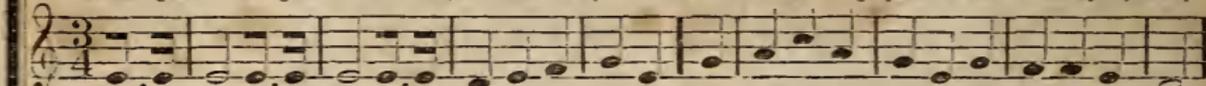
Heaven and earth shall pass away: Then with gol den harps we'll sing—"Glo ry, glo ry to our King."



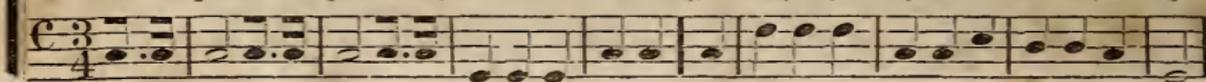
Thou art gone to the grave, But we will not deplore thee, Though sorrows and darkness En com pass the tomb.



Thou art gone to the grave! We no longer behold thee, Nor tread the rough path Of the world by thy side;



Thou art gone to the grave! And, its mansion forsaking, Perhaps thy tried spirit In doubt linger'd long:



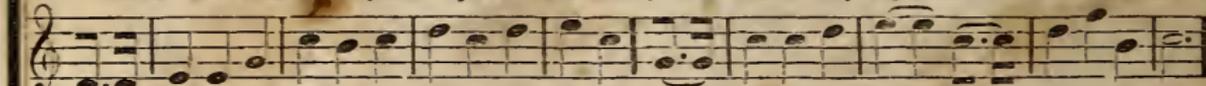
Thou art gone to the grave! But 'twere wrong to deplore thee, When God was thy ransom, Thy guardian, thy guide.



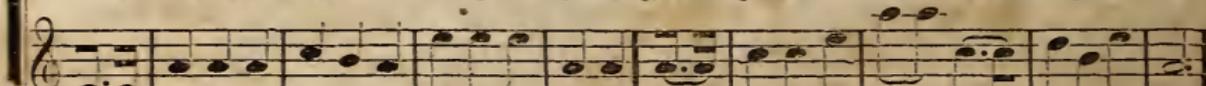
For the Savior hath passed Through its portals before thee, The lamp of his love, was thy guide Through the gloom.



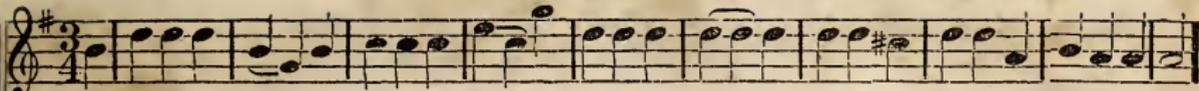
But the wide arms of mercy were spread to enfold thee, And sinners may hope, since The sinless hath died.



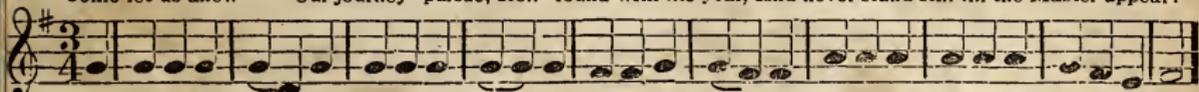
But the sunshine of heaven Beam'd bright on thy waking, The song which thou heard'st Was the seraphim's song.



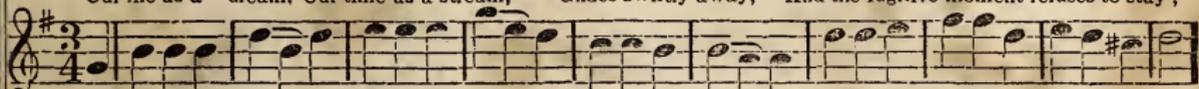
He gave thee, he took thee, And soon he'll restore thee, Where death hath no sting, Since the Saviour hath died.



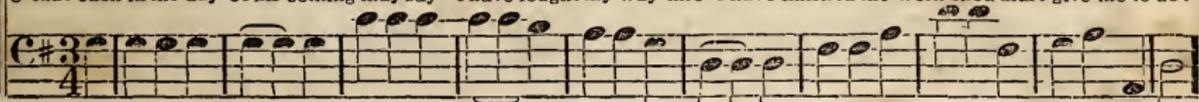
Come let us anew Our journey pursue, Roll round with the year, And never stand still till the Master appear!



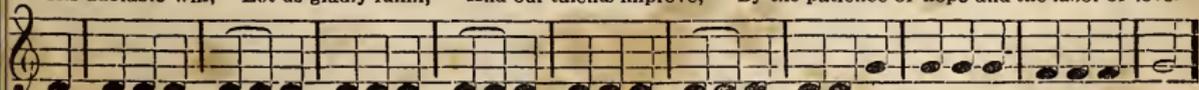
Our life as a dream, Our time as a stream, Glides swiftly away, And the fugitive moment refuses to stay;



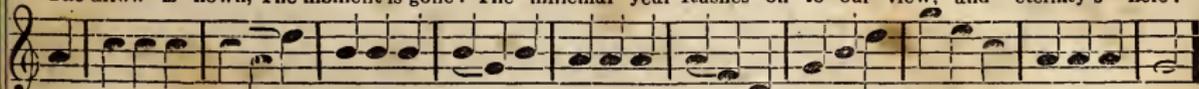
Oh that each in the day Of his coming may say "I have fought my way thro' I have finished the work thou didst give me to do!"



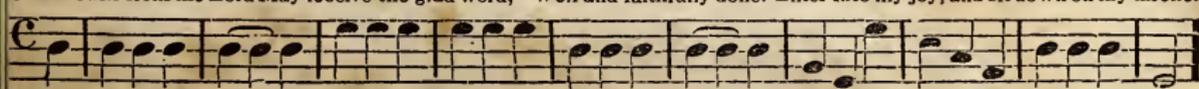
His adorable will, Let us gladly fulfill, And our talents improve, By the patience of hope and the labor of love.



The arrow is flown, The moment is gone: The millennial year Rushes on to our view, and eternity's here!



Oh that each from the Lord May receive the glad word, "Well and faithfully done! Enter into my joy, and sit down on my throne.



* In performing this tune to different verses, it will be necessary in some cases to omit the slurs, and occasionally apply two syllables to the first note on each of the staves.

We've no a bi ding ci ty here; We seek a land be yond our sight;

Oh! sweet abode of peace and love, Where pilgrims, freed from toil, are blest!

But hush my soul—nor dare re pine; The time my God ap points is best;

Zi on its name—the Lord is there; It shines with e ver last ing light.

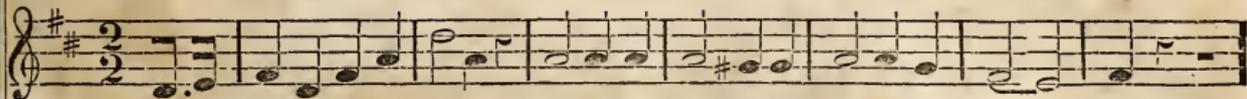
Had I the pinions of a dove, I'd fly to thee—and be at rest.

While here, to do his will be mine, And his to fix my time of rest.

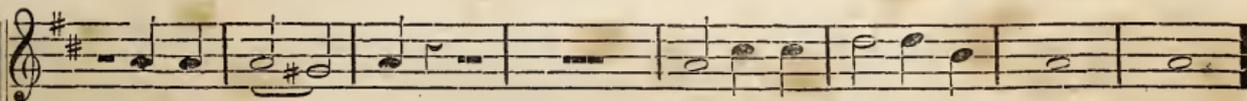
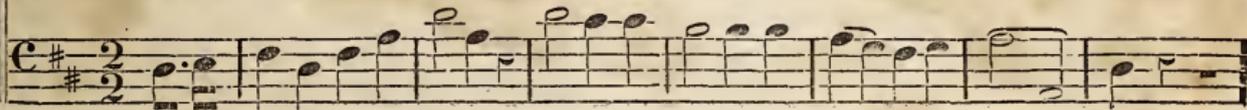
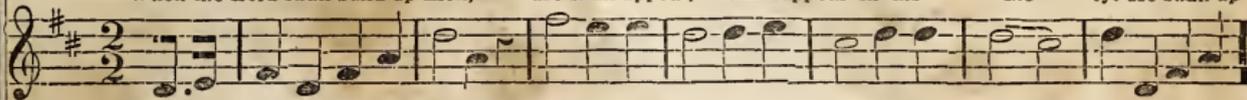
Allegro. Moderato.

WHEN THE LORD SHALL BUILD UP ZION.

49



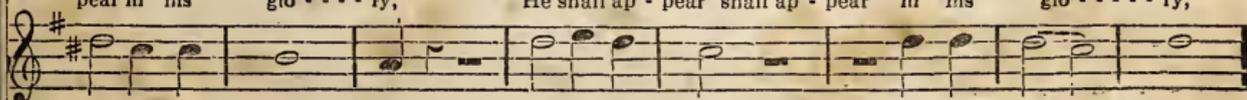
When the Lord shall build up Zion, He shall appear, shall appear in his Glo - - - ry. He shall ap-



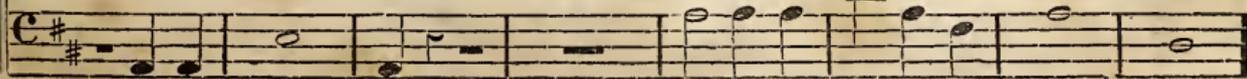
He shall ap - - pear



pear in his glo - - - ry, He shall ap - pear shall ap - pear in his glo - - - - - ry,



He shall ap - - pear



Treble Solo Andante.

WHEN THE LORD SHALL BUILD UP ZION.

Inst. O pray for the peace of Je - - - ru - - - sa - - - lem, They shall

Treble Solo.

Inst. pros - per that love thee, that love thee. *Sym*

Chorus. Moderato. Mezza. Fia.

Peace be with - in thy walls, Peace be with - in thy walls, Peace be with - in thy walls, And

plen - teous - ness with - in thy pal - - a - - ces And - plen - teous - ness with - in thy pal - - a - - ces.

Largo Pianissimo.

Allegro Moderato.

Peace be with - in thy walls

O pray for the peace, the peace of Je ru sa lem Peace be within thy walls Peace be within thy

Peace be within thy walls,

WHEN THE LORD SHALL BUILD UP ZION.

Peace be with - in thy walls,

walls, and plenteousness and plenteousness with - - in thy pal - a - ces Peace be within thy

Peace be with - in thy walls,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of lyrics. The second staff is a treble clef with the same key signature and time signature, containing the melody for the second line of lyrics. The third staff is a treble clef with the same key signature and time signature, containing the melody for the third line of lyrics. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line for the first system.

Peace be with in thy walls, Peace be with in thy walls

walls, Peace be within thy walls and plenteousness and plenteousness with in thy pal a ces.

Peace be with in thy walls Peace be with in thy wal's,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of lyrics. The second staff is a treble clef with the same key signature and time signature, containing the melody for the second line of lyrics. The third staff is a treble clef with the same key signature and time signature, containing the melody for the third line of lyrics. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line for the second system.

WHEN THE LORD SHALL BUILD UP ZION.

53

Coda to be used at the final close after repeating.

Duett. Andante.

A - men A - men

A - men A - men.

This shall be my rest my rest for

ev - er, for - ev - er saith the Lord.

Here will I dwell, Here will I dwell, for I de-light for I de-light there - - in Here will I

dwell, Here will I dwell for I delight for I - - - de-light there - in.

* Turn back to the repeat, "O pray for the peace of Jerusalem," and close with the Coda, Amen, &c.

JOY TO THE WORLD.—*Psalm 93.*

Joy to the world the Lord is come, the Lord is come, Let earth receive her King; Let every heart prepare him room, And

This system contains four staves of music. The first three staves are in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The lyrics are positioned between the second and third staves.

the Saviour reigns

heav'n and nature sing, And heav'n and nature sing. Joy to the world the Saviour reigns, the &c. Let men their songs employ

the Saviour reigns

This system contains four staves of music. The first three staves are in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The lyrics are positioned between the second and third staves.

JOY TO THE WORLD.

Forte

While fields and floods rocks, hills, and plains Repeat the sounding joy. Repeat the sounding joy. Repeat the sounding joy.

Forte

Mezza Pia Forte

No more let sin and sorrow grow, nor thorns infest the ground; he comes to make his blessings flow far as the curse is found.

Mezza Pia Forte

JOY TO THE WORLD.

Mezza Pia Forte

Far as the curse is found. He rules the world with truth and grace, And makes the nations prove The glories of his

Mezza Pia Forte

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat). It features a dynamic marking of 'Mezza Pia' with a hairpin crescendo leading to 'Forte'. The bottom staff is a bass clef with a common time signature (C). The lyrics are positioned between the two staves.

Pia Pia

righteousness, And wonders of his love And wonders of his love And wonders of his love His love

Pia Pia

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F-sharp). It features a dynamic marking of 'Pia' with a hairpin crescendo. The bottom staff is a bass clef with a common time signature (C). The lyrics are positioned between the two staves.

JOY TO THE WORLD.

Andante Mezza Forte

Let all the earth his love proclaim, his love proclaim, With all her different tongues, And spread the honor of his name, In

This system contains the first four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The tempo is marked 'Andante Mezza Forte'. The lyrics are written below the second and third staves. There are several dynamic markings, including 'V' (Vibrato) and 'V' (Vibrato), placed above the staves.

sweet melodious songs. Let all the earth his love proclaim, his love, &c. With all her different tongues, and spread the honor

This system contains the next four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The tempo is marked 'Andante Mezza Forte'. The lyrics are written below the second and third staves. There are several dynamic markings, including 'Forte' and 'V' (Vibrato), placed above the staves.

JOY TO THE WORLD.

of his name, In sweet melodious songs, In sweet melodious songs, In sweet me - lo - dious songs.

Pia

Pia

Detailed description: This block contains the musical score for the hymn 'Joy to the World'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 4/4 time and features a melody with a 'Pia' (piano) dynamic marking. The lyrics are printed below the vocal line.

JORDAN, C. M.

On Jordan's stormy banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my possessions lie.

Pia

Detailed description: This block contains the musical score for the hymn 'Jordan, C. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features a melody with a 'Pia' (piano) dynamic marking. The lyrics are printed below the vocal line.

APPENDIX.

CONTAINING A NEW AND IMPROVED SYSTEM OF ELEMENTARY INSTRUCTION IN THE ART OF SINGING.

PREFACE.

THE following Exposition is intended to exhibit, in a very summary manner, an easy, expeditious, and efficient method of teaching the art and practice of Sacred Music. It is chiefly intended as a guide to young and inexperienced Teachers; but will, it is believed, answer every valuable purpose in its present form, for the study and examination of the pupil at his leisure, where this may be desirable.

The method and plan of instruction here presented, is the result of almost daily practice and experience in teaching for several years; and its general utility has been fully tested. In several important particulars, it is different from any thing of the kind heretofore presented to the public.

The elementary principles of the art, are explained by the Teacher in the form of a familiar lecture, interspersed with interrogatories to the pupils; in which every character used in writing music is brought forward in its proper place, and illustrated upon a Black Board prepared for the purpose. The whole is so grouped together as to form a continued chain of ideas, purely inductive, presented in such a manner as to be readily understood, and, what is of importance, is not easily forgotten. The whole exposition usually occupies from forty to fifty minutes, according to the age and capacity of the pupils; but for a Teacher unacquainted with the method, it may in the first instance require a little longer time. Having passed through the lecture, the Teacher can recapitulate by proposing the questions, and omitting the explanations, in about five minutes. For this purpose, the questions necessary are put into a convenient form, and numbered.

By this course, in the short space of a single hour, persons entirely unacquainted with music, may obtain such a knowledge of its elementary principles, as will hardly be credited;—neither do they seem any more liable to forget the knowledge acquired in this way, than they would be to forget a road over which they had passed with a faithful guide, who had minutely pointed out every rivulet, hamlet, nook, and turn, and had placed hand-boards at every corner.

And it is but just to remark, that this method of instruction is calculated to elicit and fix the attention of the pupils, by which means they readily contract a love and fondness for the elementary principles of the art, which in other circumstances they more frequently dislike; and the attainments thus rapidly and easily made, animates them with the hope of future success. It is also worthy of notice, that by this mode of explanation, the pupils are enabled at once to understand how the component parts of the system are put together to form one perfect whole; which, in this department, may be considered as equivalent to obtaining in the outset of the study of Geography, a ready and familiar use of the Globe. Experience shows, that a mere explanation of the elements of the art, as is usually done in the more common treatises, does not fully answer the purpose; for after the pupils have gone to the trouble to commit nearly the whole to memory, few comparatively are able exactly to comprehend, how to put the several parts together: they become confused, and give over in despair. And it is owing to this fact, why the theory of Music, plain and easy as it is even for the comprehension of children, when set forth in the proper light, is so frequently considered to be a dark and perplexing science, and why so few are interested with its study.

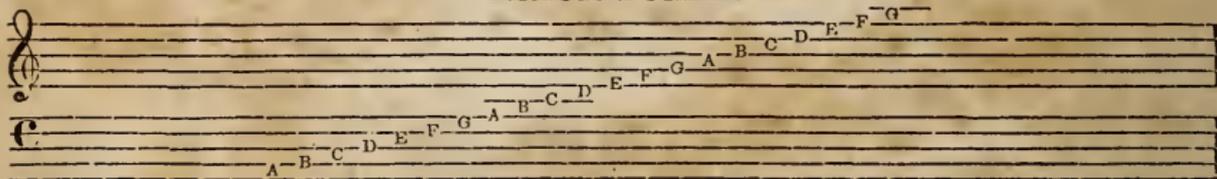
But again, the pupils having gained the important points above alluded to, will not readily yield to seeming difficulties in acquiring the notes of the scale; and if I am not much mistaken, they will be greatly aided in this effort by the knowledge already acquired. The art of making musical sounds is purely mechanical, and requires the exercise of the mechanical powers; and when the mind has received a proper impulse from theoretical principles, the mechanical powers are directed in their operation by the mental, through the medium of the eye: just as the archer is assisted by distinctly discovering his mark, and by taking clear aim: and indeed, the method here adopted, of having the pupils all answer the questions at the same

time, has the most salutary tendency to bring the voices to one pitch. This has been abundantly proved, by the method of instruction adopted in many of our Infant and Public Schools. In the present case, this object may be still more facilitated, by instructing the pupils to articulate very slow, and give a kind of prolongation to the sounds as they pronounce; as Doe—, Ray—, Mea—, or A—, B—, C—, &c. ; which is the true inductive method of proceeding, in all cases where the pupils do not possess what is termed a natural ear. Hence, upon this plan, while the pupils are engaged in learning the principles of the theory, the object of making musical sounds is often promoted in the best manner possible; because, in this way, they will not feel the least diffidence in making efforts.

These are briefly some of the leading features of the present system. It presents a ready and sure method of developing the principles of the theory to the apprehension of the pupil, which, after all, is the surest guaranty of his speedy success. It is true, that much will depend upon the vigour, animation, and talent of the Teacher, in communicating instruction. But from some experiments that have passed under my notice, I am quite confident, that almost any Teacher of a common school of either sex, may upon this method, after a very little practice, explain the theory of the art, with nearly as much facility and effect, as the most accomplished singer. This done, and they need nothing but simply a voice perfectly tuned to the Scale of eight Notes, in order to carry the theory handsomely into practice. Will not persons intending to devote themselves to the business of instructing youth, especially the teachers of Infant and Common Schools, take this matter into serious consideration; and see if they may not, with little trouble and expense to themselves, greatly extend their sphere of usefulness, by appending this to their other useful branches of instruction?

I would remark, in conclusion, that in a community where the predominating influence is in favour of musical cultivation, and also with the *few*, who are so passionately fond of the art, as to place no comparative value either upon labour or expense, almost any system of instruction will prove more or less successful. But in order that singing may be generally cultivated by the community at large, a method of instruction must come into use, that shall at least be sufficiently expeditious in coming at results, to prevent the halting, the timid, and the dull, from becoming discouraged during the process; and that shall be so simple of application, and so much in keeping with the common modes of instruction in other departments, as shall enable persons of ordinary talents in the art, to give efficient and durable instruction. I will only add, that I am not fully confident in being able to make the most important features of this system stand out upon paper, so that they will be seen in the favourable light by my readers, that they have been by my pupils. I only claim for it a careful and candid examination.

BLACK BOARD.



Note 1.—The Teacher who intends to take up this system, will in the first place furnish himself with a Black Board—a convenient stick to point with—a piece of chalk, and a sponge. A Black Board will be all the better, to be about six feet long, and three feet wide. The Bass and Treble Staff and Clefs should be put on both sides, with white paint; and the two staves should be such a distance from each other, as just to admit a ledger between. On one side, the letters should be put on also, as in the above example. The lines, to be distinctly seen, should be at least two inches apart.

Note 2.—The index (☞) is used, to denote that the Teacher should point upon the Black Board, to the characters he is explaining. After asking a question, it is used to denote, that the Teacher should point to the characters implied or contained in the answer given by the pupils. The index and point (☞) is used, to denote that the Teacher is expected to mark with his chalk, the characters he is explaining, to enable the eye of the pupils to rest upon them with ease. It is also

used to denote, that the Teacher is to write the characters upon the Black Board. The eye is the proper organ of the mind, and it is important that the Teacher should use his pointer and chalk with dexterity, and at the proper time. Answers included in brackets are intended for the pupils; as—the Octave in this case will be ($\text{E}=\text{F}$) on (C.) Also those following the dash; as—What syllable shall be applied to B—, to C—, to D—, &c.

Note 3.—In Juvenile Classes, the Teacher may commence with some simple questions like the following; the object of which, is merely to arrest the attention, and get the pupils into the habit of answering at the same time:—When you began to learn to read, what did you have to do first? The pupils will probably answer without hesitancy; but if not, the Teacher should inform them that he wishes them all to answer at the same time, and propose the question again; and when he gets the answer, respond to them—that is right; you had to learn your letters. This will increase their confidence. Would any one learn to read, if he did not first learn the letters? The pupils will answer readily: and the Teacher responds—you have answered right: no one can learn to read without first learning the letters; so neither can any one learn to sing, without first learning the characters by which Music is represented. These characters I will explain upon the Black Board; and the questions I propose as I pass along, I wish you to answer very slow and distinct, and endeavour all to speak at the same time, which will assist you in learning how to sing together. The first thing I wish you to remember, &c.

Note 4.—In Classes of more advanced age, the Teacher may call the attention by making some remarks like the following:—but let them be few, and strictly confined to the subject in hand.

Music may be considered as a science, or an art. As a science, it treats of the origin, properties, and relations of melodious sounds. As an art, it teaches how these sounds may be arranged, modified, and combined, so as to gratify the ear, and by this medium, exert an influence upon the sentiments of the heart. As in language, words and sentences are represented by the aid of single letters, so in music, simple sounds and their relative combinations, are exhibited by certain characters. Hence a knowledge of these characters is as indispensable to the singer, as that of letters is to the reader. I will now proceed to explain these characters, and permit me to request, that you will answer the questions I propose, with a clear, distinct, and audible voice, all speaking at the same time.

[OF THE PRIMARY SOUNDS.]

The first thing I wish you to remember is this:—

There are but *seven* primary sounds in music. These are represented ($\text{A}=\text{B}$) by the letters, A—B—C—D—E—F and G. When more than seven sounds are wanted, the same letters are again repeated, ($\text{A}=\text{B}$) A—B—C—D—E—F and G, and when these are not sufficient, they are repeated again, ($\text{A}=\text{B}$) A—B—C—D—E—F and G.

Note.—The teacher will repeat these propositions before proposing the questions that follow. When the pupils fail in giving the proper answers, it is better for the teacher to impute the blame to himself, for not having explained sufficiently, rather than to their dulness of apprehension, or want of attention. But in any circumstances, never leave an idea until it is apparently well understood.

1. How many primary sounds are there in music?
2. By what letters are these sounds represented? ($\text{A}=\text{B}$)
3. When more than seven sounds are wanted, what is to be done?
4. What is to be done if these are not sufficient?
5. Which of the seven letters is placed the lowest?
6. Which of them is placed the highest?

7. Will you repeat the letters downward, commencing with G? But just let me remark before you proceed, that I wish you to speak very slow and distinct, something in this manner: G—F—E—D——C—B—A. Please to hear them again: G—F—E—D——C—B—A. You may now proceed.

You have now seen how the seven primary sounds are represented to the eye, as rising in gradual succession one above another. I wish you now to *remember*, that the space or distance between any two sounds, (♭) as from A to B; or from B to C; is called an INTERVAL. It is an Interval, from G to F; or from F to E. Between any two sounds, one being higher or lower than the other, is called an INTERVAL.

8. What is the space or distance between any two sounds called?

Now as it is not convenient, when we sing the primary sounds, to make use of the letters by which they are represented; other syllables are employed in their stead, which I wish you now to learn; they are as follows: Doe—Ray—Mea——Faw—Sol—Law—Sea.

Note.—The pupils will learn these syllables the more readily, if the teacher will repeat them slow and distinct, with a peculiar emphasis, making a prominent suspension after the third syllable, mea. They will need to be repeated from three to five times, according to the age and capacity of the pupils.

Will you please to observe the manner in which these syllables are pronounced. Doe—Ray—Mea——Faw—Sol—Law—Sea.

9. What syllables are employed in singing the primary sounds?

10. Which is the first syllable? The third? The fifth? The seventh?

We will now apply these syllables to the letters. What syllable shall be given to (♭) A—to B—to C—to D—to E—to F—to G?

Note.—If the pupils hesitate what syllable to apply to A; ask which is the first syllable, &c.

Now if the syllable Doe be (♭) applied to B, instead of A; what syllable will in this case be given to E—to F—to G—&c. &c.

Note.—If the pupils hesitate what syllable to apply to E, when Doe is applied to A; ask which is the second syllable, &c. In this way commence with Doe upon different letters, until the pupils can apply the syllables upwards readily.

11. How will the syllables read downwards, commencing with Sea? But please to stop until I give you an example: Sea—Law—Sol—Faw——Mea—Ray—Doe. Please hear them again: Sea—Law—Sol—Faw——Mea—Ray—Doe. You may now proceed.

We will now return for a moment to the letters; there seems to be something peculiar in the manner in which they are arranged, and I wish you to ascertain what it is. I will ask a question, which may aid you in the discovery.

12. If you commence (C) with A, and count upwards, what will the eighth letter be? Please to examine for yourselves, and remember that A is to be counted for the first.

13. If you commence (C) with B, and count as before, what will the eighth letter be? Or if you commence (C) with C? or with D? or with E? &c. &c.

I wish you now to remember, that any eight of the letters taken in succession, will form what is called a *SCALE*; and that the first letter of the *Scale*, is called the *TONIC*; and the eighth is called the *OCTAVE*.

Note.—The teacher will repeat the proposition two or three times, laying a peculiar stress upon the words, *Scale, Tonic, and Octave*.

14. What will any eight of the letters taken in succession form?

15. What is the first sound or letter of the scale called?

16. What is the eighth sound or letter of the scale called?

17. If the letter (C) A, is taken for a *Tonic*, what letter will the *Octave* be? If the letter B, is taken for a *Tonic*, what letter will the *Octave* be? If C? If D? If E? &c. &c.

Let us now, for the sake of farther illustration, form a scale upon (C) C, as a *Tonic*: in this case the *Octave* will be (C) on (C.)

Note.—For this exercise, take C, the *Ledger line* below the *Treble Staff*, for the *Tonic*; and to assist the eye of the pupils in resting easily upon the *Scale*, make a mark with the chalk across both the *Tonic* and the *Octave*, C——C.

You will please apply the singing syllables to this scale. What syllable shall be applied to the first letter of the scale to the *Tonic*? (Doe.) To the second? (Ray.) To the third? (Mea.) To the fourth? (Faw.) To the fifth? (Sol.) To the sixth? (Law.) To the seventh? (Sea.) To the *Octave*? (Doe.)

18. Which of the singing syllables is applied to the *Tonic*? (C)

19. And which to the *Octave*? (C)

20. Repeat the syllables as applied to the whole scale ascending? (C)

21. Repeat them descending? (C)

I wish you now to remember, that the *seventh* sound of the *Scale*, (C) Sea, is technically called the *Sub-Tonic*, or *Leading Note*. Observe, it is called, the *Sub-Tonic* or *Leading*

Note.

22. What is the seventh sound of the scale technically called?

23. What syllable is situated the next above the (C) *Sub-Tonic*?

24. What syllable is situated the (C) next below it?

The syllable Sea, the seventh sound of the Scale, is of great importance, and should be well understood. The reason why it receives the appellation of *Sub-Tonic*, is because, as you have seen, it is always situated the next (♭) Interval below the Tonic. It is called the Leading Note, because, when it changes its place, all the other syllables follow; and it points out both to the eye and the ear, as we shall hereafter see, the place of the Tonic.

The next thing I wish you to remember is, that the Intervals of the Scale are divided into *Tones* and *Semi-Tones*. (By Semi-Tones, is meant, Half-Tones.) The Scale contains six *Tones*, and two *Semi-Tones*.

25. How are the Intervals of the Scale divided?

26. How many Tones does it contain?

27. How many Semi-Tones?

You will remember that the two Semi-Tones always occur between the syllables Mea Faw, and Sea Doe.

28. In what part of the Scale do the two Semi-Tones occur?

We will now see if we rightly understand this matter. Is the Interval a Tone, or a Semi-Tone, from (♭) Doe to Ray? From Ray to Mea? From Mea to Faw? From Faw to Sol? From Sol to Law? From Law to Sea? From Sea to Doe?

Note.—If the pupils hesitate, the teacher reminds them, that the two Semi-Tones *always* occur between Mea Faw, and Sea Doe; and that all the other Intervals are Tones. This subject should not be passed over too hastily. Let the Teacher repeat the questions proposed above, until the places of the Semi-Tones are thoroughly understood.

You will more readily understand the nature of the Tones and Semi-Tones contained in the Scale, by comparing them to something with which you are perfectly familiar. You can easily conceive how eight stairs would look rising one above another, six of which were one foot apart, and the other two only a half-foot? And you will readily imagine, how very liable a person would be, in ascending and descending stairs of this description, to stumble, if it were not known with exact certainty, where the two short steps would occur. So it is with the voice in ascending and descending the Intervals of the Scale. You will therefore not forget, that the two Semi-Tones (half-steps) occur between the syllables Mea Faw, and Sea Doe.

Note.—In the ascending Series of the Minor Mode, the Semi-Tone between Mea Faw, is artificially removed to come between Sol Law. But as this is in all cases announced by an accidental ♯ or ♮, the theory laid down above is correct.

I will now examine you, on all I have said about the Scale; and you will please to answer the questions very slowly and distinctly.

Note.—The Teacher will turn back to the 13th question, omitting the explanations, but continue to point upon the Black Board as before; which will aid the pupils essentially in giving their answers. In fact, it is of little use for pupils to answer questions, without distinctly understanding their application.

[OF THE PITCH OF SOUNDS.]

We will now proceed to the explanation of the characters by which the *pitch* of sounds are determined. The parallel (🎵) lines and spaces upon which the letters are placed, are called STAVES. Five lines, with their intermediate spaces, are called a STAFF. Hence you perceive there are two staves, exhibited upon the Black Board. The lines and spaces of the *Staff* are counted upwards from the lowest; first (🎵) line, first space, second line, second space, &c. Each line and space is called a *Degree*.

29. What are five parallel lines with their intermediate spaces called?

30. How are the lines and spaces of the Staff counted?

31. What is each line and space called?

Note.—The Teacher examines the pupils in counting the lines and spaces of the Staves. Which line is (🎵) this? Which is this? Which is this? &c. &c. What space is this? What space is this? What space is this? &c. &c. The Teacher will then make the ledger lines with his chalk, and explain them.

Whenever the sounds exceed the limits of the Staff, the SPACES (🎵) *above* and *below* are employed; and if these are not sufficient, short lines (🎵) are added, called *Ledger Lines*.

32. When the sounds exceed the limits of the Staff, what is to be done?

33. What is to be done when these are not sufficient?

The first character placed upon the first or lower (🎵) Staff, is called the BASS or F CLEF. It shows that the Staff upon which it is placed contains the Bass, or lowest part in music, and naturally belongs to the gravest voices of men. It takes its name from the (🎵) letter F, which you perceive stands upon the same line of the Staff with the CLEF.

The first character that is placed upon the (🎵) second staff, is called the Treble, or G CLEF. It shows that the Staff upon which it is placed, contains the Treble, or highest part in music, and naturally belongs to the highest voices of females. It takes its name from the letter G, and you will observe it crosses the line of the Staff upon which G is placed, four times. You may observe also, to assist your memories, that the (🎵) *Treble* or *G Clef*, looks something like the old fashioned G: The *Bass* or *F Clef*, looks like the letter C.

34. What is the first character called, that is placed upon the lower Staff? (🎵)

35. What part of music is written upon that Staff?

36. What voices are assigned to that part ?
37. Which line of the Staff is the Bass Clef placed upon ? (♭)
38. What letter stands upon that line ? (F)
39. What is the first character called that is placed upon the second Staff ? (♭)
40. What part of music is written upon this Staff ?
41. What voices are assigned to this part ?
42. Which line of the Staff is the Treble Clef placed upon ? (♭)
43. What letter stands upon that line ? (F)

From what has now been said of the Clefs, you will hardly fail to perceive the important office they sustain, in fixing the places of the letters upon the Staff, and in guiding the eye to the part the singer wishes to perform. We have but three characters more to explain, that affect the pitch of sounds.

This character (♭) is called a *Flat*. [b] A Flat set before a sound, lowers its pitch one Semi-Tone.

This character (♯) is called a *Sharp*. [#] A Sharp set before a sound raises its pitch one Semi-Tone.

This character (♮) is called a *Natural*. [n] The office of the Natural is to destroy the effect of a Flat or Sharp.

What is (♭) this [b] character called ? What is (♯) this [#] called ? And what is (♮) this [n] called ?

44. What effect has a *Flat*, when set before a sound ?
45. What effect has a *Sharp*, when set before a sound ?
46. What is the office of the *Natural* ?

We will now see if we rightly understand the use of these characters. You doubtless recollect, that the Interval from Doe to Ray, is a *Tone*. You will now learn, that by the aid of Flats and Sharps a *Tone* may be divided, and make two *Semi-Tones*; and thus out of one sound, to make two.

Note.—The Teacher turns the attention of the pupils to the Scale he had previously formed upon C, the marks of which are supposed to be still standing, and questions them upon the place of the *Tones* and *Semi-Tones*, sufficiently to refresh their memories.

The Interval from Doe to Ray, is a *Tone*; but what will it be when (♭.b) a Flat is placed before Ray ? The Interval from Faw to Sol, is a *Tone*; but what will it be when (♯.#) a Sharp is set before Faw ?

Note.—If the pupils hesitate in giving the right answers, the Teacher will ask again: What effect has a Flat, &c., when set before a sound? Then if Ray is lowered a Semi-Tone by a Flat, and Faw is raised a Semi-Tone by a Sharp: How much space is left between those two Intervals. In all similar cases, the Teacher should continue the exercise until it is well understood; and never answer the questions himself.

I wish you now to remember, that *Flats, Sharps, and Naturals*, when they occur in the course of a tune, are called ACCIDENTALS.

But when Flats or Sharps are set () next to the Clefs, they are called the SIGNATURE. When there are neither Flats nor Sharps set by the Clefs, the Signature is called Natural. The Signature shows on what letter we may find the syllable Sea.

Note.—The Teacher will repeat the above propositions two or three times, very slow and distinct, before proposing the questions that follow, and not forget to use his pointer.

47. What are Flats, Sharps, and Naturals called, when they occur in the course of a tune?

48. What are Flats and Sharps called, () when they are set next to the Clefs?

49. What is the Signature called, when there are neither Flats nor Sharps set next to the Clefs?

50. What is shown by the Signature?

You are now to learn what is called the Table of Signatures; by which you may know at a glance, on what letter to find the syllable Sea. We shall commence with the Signatures of Flats.

Note.—The Teacher should now rub from his Black Board, any marks from his chalk that have been previously made; and proceed with great care and deliberation. Upon every letter where the syllable Sea falls, and upon every letter where a Flat is placed, draw a short mark or line across it with the chalk, just at the instant it is announced to the ear of the pupils; so that the eye may be fixed upon it at once; and let the marks remain for reference and examination, until the whole is understood. The Teacher will also form the Signature as he proceeds. It is best to make the exposition, in the first instance, upon the Bass Staff; as this will leave the letters in question in an uninterrupted line, that will appear more intelligible to the young pupil.

When the Signature is Natural, the syllable Sea is on B; but if () B is made Flat, Sea is on () E. If B and () E are made Flat, Sea is on () A. If B E and () A are made Flat, Sea is on () D. If B E A and () D are made Flat, Sea is on () G. You will please to observe, that the Flats in the Signature that has now been formed, are placed upon the same lines and spaces of the Staff, with the letters affected by them; which I have designated, as we passed along, by crossing them with a mark; and if you now read these letters upwards, you will find the four first are () B—E—A—D, which will spell Bead; to which if we add G, we shall have a convenient index to the Table of Flats. Now observe, when the Signature is Natural, the syllable Sea is on B, the first letter of bead. If B is made

Flat, Sea is on E, the second letter of bead. If B and E are made Flat, Sea is on A, the third letter of bead, and so on.

[TABLE OF FLATS.]

51. When the Signature is Natural, where is the syllable Sea ?	-	-	-	[On B]
If B is made Flat, where is Sea ?	-	-	-	[On E]
If B and E are made Flat, where is Sea ?	-	-	-	[On A]
If B E and A are made Flat, where is Sea ?	-	-	-	[On D]
If B E A and D are made Flat, where is Sea ?	-	-	-	[On G]

In order to deepen in your minds what you have already learned in regard to the Signature, allow me to ask a few questions, which you will please to answer as I proceed. On what letter is the first Flat in the Signature (♭) placed? [On B.] On what letter is the second Flat in the Signature (♭) placed? [On E.] How many degrees higher is (♭) E than B, if you count upwards, and reckon B as the first? [Four.] On what letter is the third Flat in the Signature (♭) placed? [On A.] On what letter is the fourth Flat in the Signature (♭) placed? [On D.] Counting as before, how many degrees higher is (♭) A than E? [Four.] How many degrees higher is (♭) D than A? [Four.] If another Flat was added to the Signature, how many degrees above (♭) D would it be placed? [Four.] On what letter would that be? [On G.] On which of the singing syllables are the Flats in the Signature placed? If you deliberate carefully, you can tell. The first Flat was placed (♭) on B. Now what syllable stood on B, before the Flat was placed there? [Sea.] Where was the Sea removed to (♭) from B? [To E.] Where was the second Flat placed? [On E.] Now you perceive that all the Flats in the Signature were applied to the seventh of the Scale, which we call Sea, and is otherwise called the Sub-Tonic, or leading Note. Where is the Sub-Tonic always situated in the Scale? [The next below the Tonic.] Here you perceive that every time the syllable Sea is removed, the Pitch of the Scale will be changed four degrees higher on the Staff.

Note.—Properly, four degrees lower—that is, by working downward.

You will now remember, that to form a regular Signature by Flats, they must be applied to the seventh of the Scale, in a continued circle of perfect fourths.

52. How must the Flats be applied to form a regular Signature?

Note.—The Teacher will now rub from his Board any marks from his chalk that may remain, and proceed as before.

We will now proceed to the Signatures of Sharps. If (♯) F is made Sharp, Sea is on F. If F and (♯) C are made Sharp, Sea is on C. If F C and (♯) G are made Sharp, Sea is G. If F C G and (♯) D are made Sharp, Sea is on D. Now observe, (♯) F, C, G, and D, are made Sharp; and the syllable Sea is on the same letters, (♯) F, C, G, and D. Now, if you can remember the letters F, C, G, and D, they will serve as an index to the whole Signature of Sharps.

[TABLE OF SHARPS.]

- | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|--------|
| 53. If F is made Sharp, where is Sea ? | - | - | - | - | - | - | - | - | [On F] |
| If F and C are made Sharp, where is Sea ? | - | - | - | - | - | - | - | - | [On C] |
| If F C and G are made Sharp, where is Sea ? | - | - | - | - | - | - | - | - | [On G] |
| If F C G and D are made Sharp, where is Sea ? | - | - | - | - | - | - | - | - | [On D] |

The Sharps in the Signature are placed upon (♯) F, C, G, and D. Counting as you did in the case of the Flats, how many degrees apart are these letters? [Five.] If another Sharp was to be added to the Signature, how many degrees above D would it be placed? [Five.] What letter would this be? [A.] Which of the singing syllables are the Sharps in the Signature applied to? Reflect where the first Sharp in the Signature is placed? [On F.] True—but what syllable comes on F when the Signature is Natural? [Faw.] Which sound of the Scale is Faw? [The 4th.] You will remember, then, in order to form a regular Signature of Sharps, they must be applied to the fourth sound of the Scale, in a continued circle of perfect fifths.

54. How must Sharps be applied in order to form a regular Signature?

Note.—The Teacher will do well here to recapitulate the questions from the beginning, omitting the explanations, further than merely to give hints; as by reminding the pupils of the index to the Signature of Flats, (Bead—G,) and also of the Sharps, (F C G D.) &c. &c. But in all similar cases, the Teacher ought to point upon the Black Board, and thus aid the pupils in their recitations; and particularly, as this will enable them more fully to understand the subject. Having passed through the questions, a little time should be spent in forming different Signatures; and in the application of the syllables. The Teacher, as he passes along, should impress upon the minds of the pupils, that the syllable Sea always points out the Tonic, &c. After this is made familiar, the pupils may begin to make the sounds of the Scale with the voice. For this exercise, especially in juvenile classes made up of both sexes, I usually select the Scale of C, and give the pitch of the Octave, (third space in the Treble) with the falsetto or Treble voice, and descend the Scale several times in succession in this way, before attempting to ascend it;—Because, this pitch seems to suit the voices of the boys, and it is so high, that the girls will not try, as they frequently do in other circumstances, to get an Octave above; and because, in this way, I can easily keep all the voices in unison with my own; while any that are naturally extremely flat or sharp, operate favourably upon each other. But as there necessarily will be, in every class of learners, a great variety of talent for making musical sounds, and as those in the rear of their fellows will naturally feel some discouragement, the Teacher should take great pains, while his pupils are making their first efforts with the voice, to conceal their faults, and encourage them to vigorous and persevering effort. I have frequently witnessed cases that I looked upon as extremely doubtful in the commencement, who, in the course of four

or six months, placed themselves at the very head of the class, which they effected by relying solely upon effort, rather than upon some natural qualifications, which many seem to suppose they possess. Hence the propriety, if *all* are to learn to sing, in beginning upon a branch that *all* (whether they possess what is called natural voices or not) can understand; and thus, by reducing the whole to a common level in the outset, and by bringing them to a common understanding of the rudimental principles of the art, the pupils will have acquired much *faith* and confidence in final success, and will not so readily yield to seeming difficulties. Besides, by acquiring a knowledge of the principles of the Scale, the intellect, through the medium of the eye, operates powerfully upon the voice, and assists the pupil in acquiring the sounds. In giving the first lesson, I seldom occupy more than one fourth of the time in singing:—the second lesson about one third; and as the pupils by the third lesson will have the rudiments pretty well understood, one half, or two thirds of the time, may be afterwards devoted to lessons in tuning the voice, and for learning a few simple pieces. The balance of the time may be profitably devoted to various illustrations, &c.

We are now prepared to commence learning the art of making musical sounds; and reduce to practice the principles of theory that have already been illustrated. And to assist you in this effort, allow me to remark, that the chief difference between the sounds we naturally make in speaking, from those we make in singing, is this: Speaking sounds are constantly sliding upwards or downwards; while singing sounds remain upon a given pitch. The former are called concrete sounds, and the latter are called discrete sounds. A single illustration will show this to be the case. Is that sound Ray? Yes, that is Ray. In asking a question, you perceive the voice rises; in answering, it falls. So it is in various other cases that occur in reading or speaking. Now we will sing the same syllable: Ray— In this case, you will perceive that the voice remains upon a given pitch.

But a singing sound must not only remain upon a given pitch, but it should be melodious—it should be calculated to excite pleasurable sensations. It ought to combine the qualities of sweetness, flexibility, and strength. To obtain a good tone, and intonation of voice, requires patient and persevering effort. The pupil when singing should be careful, whether sitting or standing, that the position of the body be kept perfectly erect; and that the mouth be opened sufficiently wide, to permit the breath to escape without interference with the teeth or the lips. The tongue should be kept as flat as possible, which will have the tendency to secure a deep, distinct, and clear pronunciation of all vowel sounds. You will also have to acquire the art of inhaling the breath instantaneously, so as to fill and expand the chest, for sustaining a long sound. This is called strengthening the chest. Persons that play upon wind instruments, will do this quite imperceptibly to the eye of an observer; so also will those that are accustomed to whistle. It is of easy attainment. Another exercise, quite the reverse of the one last described, consists in inhaling the breath quick, as described before, and exhausting the chest at once. This is called exploding the voice. It can be done as

well with a whisper, as with an audible sound. Any one of you can do it, by pronouncing the syllable *hah* in a low tone, just above a whisper, and by giving a sudden impulse to the chest: thus, *hah—hah—hah*, &c. I wish you now to imitate this example.

Note.—This is introduced here, because it is an exercise so simple, that all are ready to engage in it, and will be able to master it, after a very few efforts. This will give them courage to engage in others more difficult. It will be remembered that the object of this system is, to bring *all* into the practice of music, by a gradual course of inductive instruction. Hence, assistance must be held out to the doubting and fearful; and, by the by, it is very useful to those of a different character.

We will now try a long sound, which will require us to strengthen the chest. I will give you the sound of the Octave, of the scale of (C) *Doe*. I wish you all now to sound with me: *Doe*. We will now descend the Scale. We will descend it again. We will now descend it again, a little more rapidly. We will descend it again more rapidly still. We will now descend, and then ascend, in about the same movement in which we last descended, &c. &c.

Note.—The Teacher will go through with the Scale several times in different movements, as above described, changing from slower to faster, and from faster to slower; which will show the pupils, that the sounds are not all of the same length or time of duration.

[OF THE DURATION OF SOUNDS.]

Thus far, we have been considering sounds with respect to their proper pitch, as to high and low. We are now to learn how they are represented, in regard to their length and time of duration. Sounds are considered longer or shorter, according as they compare with one another. A sound that continues the time of four seconds, is of course twice as long as one that continues but two; and a sound that continues two, is twice as long as a sound that continues but one. Or in other words, if a sound of four seconds is divided into halves, it will make two; if divided into quarters, it will make four. It is in this way, that sounds are divided from the longest to the shortest; and the names given to the characters by which they are represented, are so significant, as scarcely to admit of explanation. They are as follows: (C)

WHOLE NOTE.		HALF NOTE.		QUARTER NOTE.		EIGHTH NOTE.		SIXTEENTH NOTE.		THIRTY- SECOND NOTE.	
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57. What are the characters called that represent the duration of sounds?

It is sometimes necessary in the course of a tune, to observe intervals of silence: and in

TIME. When the Notes and Rests are formed into a Melody or Tune, they are divided into equal portions, by drawing perpendicular lines across the Staff. The perpendicular lines are called Bars:—The portions between the Bars, are called Measures.



61. What is a Bar?

62. What is a Measure?

Note.—The Teacher is expected to make the Bars, and explain the nature of the measure, upon the Black Board; and in illustrating the following, to set the figures down as he proceeds.

Measures are of four kinds: **DOUBLE**, **TRIPLE**, **QUADRUPLE**, and **SEXTUPLE**. They are represented by the figures (♩) 2—3—4 and 6. The figures imply, that the Measures they represent contain two, three, four, and six parts. To show the kind and value of the Notes the different measures contain, the figures (♩) 2—4 and 8 are employed. These are placed in the form of a fraction, immediately under the others. Thus (♩) $\frac{2}{2}$ two half Notes in a measure; (♩) $\frac{2}{4}$ two quarter Notes in a measure, &c. Thus the upper figure shows the number of parts; and the lower one, the kind and value of the Notes contained in a Measure.

63. How many kinds of Measure are there?

64. By what figures are they represented?

65. What do these figures imply?

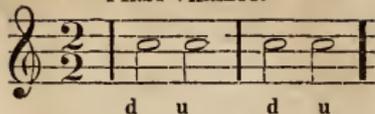
66. What figures are employed to show the kind and value of the Notes contained in the different measures?

7. Where are these figures placed? (♩)

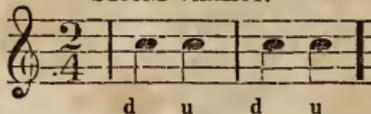
Note.—The Teacher will now learn the pupils to beat, and practise them in all the different Measures. In Double Measure, it is well for all the pupils to use the words, downward beat—upward beat, until they get the motions correct. In Triple Measure, downward beat—hither beat—upward beat. In Quadruple Measure, downward beat—thither beat—hither beat—upward beat. The motions of the hand should be about six inches:—For the thither beat, slip the hand to the right—for the hither beat, slip it to the left. Examples similar to the following, will answer the purpose for merely learning to beat, which in the first instance should be a separate exercise; and it is well to exhibit all the varieties of Double Measure at one view, &c. The letters placed under the Notes, indicate the motions of the hand. But the Teacher should be particular in examining his pupils, in regard to the motions or beats—something in this way, pointing to a given Note in the Measure. Is this downward beat? or is this hither beat? &c. &c.

EXAMPLES FOR LEARNING TO BEAT.

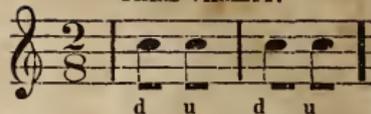
FIRST VARIETY.



SECOND VARIETY.

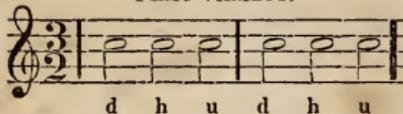


THIRD VARIETY.

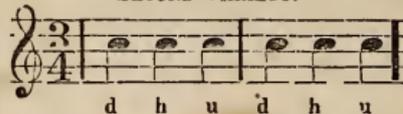


What does the figures ($\frac{2}{2}$) represent? [Two half Notes in a Measure.] What does ($\frac{2}{4}$) represent? [Two quarter Notes in a Measure.] What does ($\frac{2}{8}$) represent? [Two eighth Notes in a Measure.] What kind of Measure is represented in these examples? [Double.] Why? [Because the upper figure in each is a figure 2.] How many parts does a double Measure contain? [Two.] That means, two beats in a Measure—the first down, the second up. It is beat with the hand, thus: Downward beat—upward beat, &c. &c. &c. I wish you to beat with me, and speak the words—Downward beat—upward beat, &c. &c. The downward beat always falls on the ($\frac{2}{2}$) first Note of each Measure. What beat comes on ($\frac{2}{2}$) this Note? What on this? And on this? Are all three of these examples beat in the same manner? [They are.]

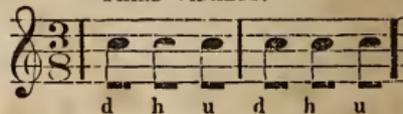
FIRST VARIETY.



SECOND VARIETY.

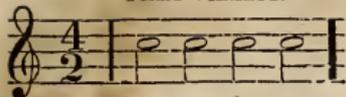


THIRD VARIETY.



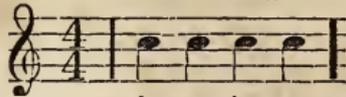
What do the figures ($\frac{3}{2}$) represent? [Three half Notes in a Measure.] What do the figures ($\frac{3}{4}$) represent? [Three quarter Notes in a measure.] What do the figures ($\frac{3}{8}$) represent? [Three eighth Notes in a Measure.] What kind of Measure is represented in these examples? [Triple.] Why? [Because the upper figure in each is a figure 3.] How many parts does a Triple Measure contain? [Three.] That means, that there are three beats in a Measure; the first down, the second hither, the third up. You will please to beat with me, and speak the words, Downward beat—hither beat—upward beat, &c. &c. The downward beat always falls upon the first Note of the Measure. What beat comes on this ($\frac{3}{2}$) Note? What beat upon ($\frac{3}{2}$) this? And what upon this? &c. Are the Measures in these three examples beat alike? [They are.]

FIRST VARIETY.



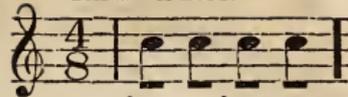
d t h u

SECOND VARIETY.



d t h u

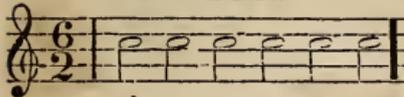
THIRD VARIETY.



d t h u

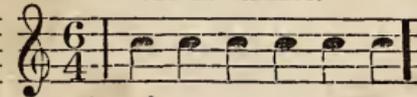
What do the figures (♩) $\frac{4}{2}$ represent? [Four half Notes in a Measure.] What does (♩) $\frac{4}{4}$ represent? [Four quarter Notes in a Measure.] What does (♩) $\frac{4}{8}$ represent? [Four eighth Notes in a Measure.] What kind of Measure is represented in these examples? [Quadruple Measure.] Why? [Because the upper figure in each is a figure 4.] How many parts does a quadruple Measure contain? [Four.] That means, there are four beats in a Measure; the first down, the second thither, third hither, and the fourth up. You will please beat with me, and speak the words, Downward beat—thither beat—hither beat—upward beat, &c. &c. The downward beat always falls on (♩) the first Note of the Measure. What beat comes on this (♩) Note? What on (♩) this? And what on this? Are the Measures in these examples all beat in the same manner? [They are.]

FIRST VARIETY.



d u

SECOND VARIETY.



d u

THIRD VARIETY.

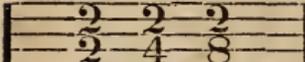
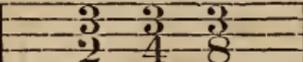
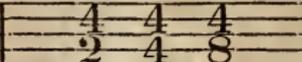
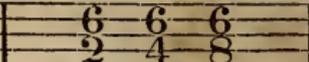


d u

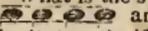
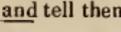
What do the figures (♩) $\frac{6}{2}$ represent? [Six half Notes in a Measure.] What does (♩) $\frac{6}{4}$ represent? [Six quarter Notes in a Measure.] What does (♩) $\frac{6}{8}$ represent? [Six eighth Notes in a Measure.] What kind of Measure is represented in these examples? [Sextuple.] Why? [Because the upper figure in each is a figure 6.] How many parts does a sextuple Measure contain? [Six.] This kind of Measure forms an exception to all the others, being divided into six parts, and performed with only two beats—Downward beat—upward beat. The first falls on the usual place, the first Note in the Measure, and the second, on the fourth. What beat is this? And what is this? &c.

Note.—Sextuple Measure is frequently called Compound Measure. It is formed by uniting two Triple Measures. Quadruple is also formed, by uniting two Double Measures. The Teacher now rubs all the marks of his chalk from the Black Board, and sets down the figures that represent the different Measures, as in the example below.

We will now see if we understand all the figures by which the different Measures are represented, and the manner of beating the Time

DOUBLE MEASURE	TRIPPLE MEASURE.	QUADRUPLE MEASURE.	SEXTUPLE MEASURE.
			

How is Double Measure represented? () How many beats in a Measure? Please to give an example in beating. How is Triple Measure represented? () How many beats in a Measure? Please to give an example in beating. How is Quadruple Measure represented? () How many beats in a Measure? Please to give an example in beating. How is Sextuple, or Compound Measure, represented? () How many beats in a Measure? Please to give an example in beating.

Note.—The duration, measure, and movement of sounds, may all be explained under one operation by the following brief method:—the Teacher observing to make the characters with his chalk, as he proceeds. This is called a () Bar; and this is called a () Bar; between the Bars is called a Measure. What is () this called? (A Bar.) What is this () called? (A Bar.) What is the space called between the Bars? (A Measure.) Then write four quarter notes in the measure just described;  and ask, if a measure is divided into four parts, what those parts will be called? (Quarters.) If the pupils hesitate, ask, if an apple is divided into four parts what those parts will be called? Having obtained the proper answer, inform the pupils that they may call the characters placed in the measure, Quarter Notes; and that four quarter notes in a measure is represented by the figures $\frac{4}{4}$ placed upon the staff in the form of a fraction, which means quadruple measure; and that quadruple measure is beat, downward beat, thither beat, hither beat, upward beat. Then examine them, which beat will be on this note, which on this, &c. &c. Then write two half notes immediately above the quarter notes;  and tell them that either of these characters is just equal to two quarter notes put together; and ask, what

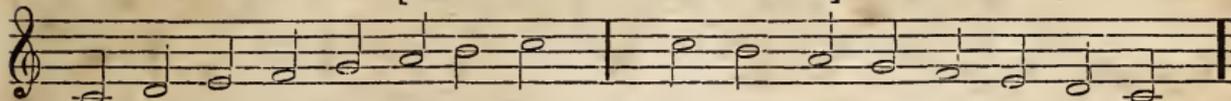


they shall be called? They will doubtless answer, halves, or half notes. Then ask how many beats shall be given to a half note, &c. &c. Then write the whole note above the two halves, and proceed as before. Then ask, if a quarter note is divided into two equal parts what those parts will be called? (Eights) And if the eighth note is divided into two equal parts, what will those parts be called? (Sixteenths.) And if the sixteenth note is divided into two equal parts, what will those parts be called? (Thirty-seconds.) Then ask, if $\frac{4}{4}$ means four quarter notes in a measure; what will $\frac{2}{2}$ mean? (Two halves.) What will $\frac{3}{2}$ mean? (Two eights.) What will $\frac{3}{4}$ mean? (Three halves.) What will $\frac{3}{8}$ mean? (Three quarters.) What will $\frac{3}{16}$ mean? (Three eights.) Show the pupils as you proceed how these several measures are beat, and describe the Rest, pointed Notes, &c.

Note.—Thus far, I proceed the first lesson. It usually occupies about fifty minutes. But a Teacher will need to make himself very familiar with the method, in order to accomplish it in the same time. It is not expected, neither is it desirable, that the Teacher should confine himself strictly to the language here employed. This may have the tendency to make his manner stiff and unattractive. Hence, the subject here presented, is intended only as a model, so far as method is concerned; and it is expected that every teacher will present it to the minds of his pupils, in his own familiar style and language. It will be necessary however, to study precision and perspicuity, or the little time required for giving the whole explanation, will slip away before the half is finished. Besides, the minds of pupils must be kept constantly going onward, or the interest will decline. This should be carefully observed. The attention of children and young persons cannot be secured, even for an hour, upon a matter of this kind, without giving them such instruction as shall enable them to comprehend the subject. This done secure the attention in the outset—struggle through the first hour—get the pupils so far on if possible, that they will answer all or nearly all the questions thus far, and let them know that little remains but to carry these principles into practice.

and all danger will be past. In case of the admission of new pupils, at the second meeting, where this is desirable, or otherwise cannot be avoided, it is well, if it can be made convenient, to meet such a half hour earlier, so as to prepare them to go on with the rest of the class; otherwise they will stand but a poor chance, as the explanations will hardly need to be given a second time, only on the most difficult parts. Circumstances of this kind should be managed in the most economical manner, to give all a fair chance. Let this be understood, so that all may attend the first lesson if possible. For Infant School instruction, the lesson is too long. But in this case, the pupils will be satisfied with less, and the Teacher can stop whenever he may find it necessary. Children, however, from ten to fifteen, will be able to go through, and this is vastly better than to divide. To conclude the first lesson, with a juvenile class, select some pleasing attractive air, and sing it to the pupils line by line, inviting their attention to the style, manner of pronouncing the words, opening the mouth, &c. After which, let them unite their voices with the Teacher in performing it. At the second meeting, go through with all the questions, trying the Notes of the Scale occasionally as you pass along; exercise the pupils in beating time, &c. In this way, occupy perhaps a half hour. After this, proceed to the more regular lessons for tuning the voice, as found below, which must be transcribed to the Black Board, and which may be practised without much reference to Time, until the pupils get so they can ascend and descend themselves.

[LESSONS FOR TUNING THE VOICE.]



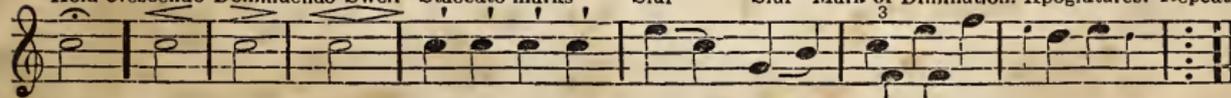
Doe Ray Mea Faw Sol Law Sea Doe Doe Sea Law Sol Faw Mea Ray Doe

Note.—Keep the pupils upon the scale of C, until the low notes are well formed. These lessons are sufficient, until the pupils can ascend and descend themselves.



D R M F S L S D R M F S S F M R D S L S F M R D

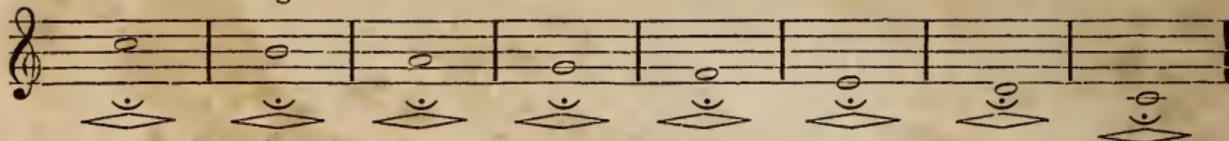
Hold Crescendo Dominuendo Swell Staccato marks Slur Slur Mark of Diminution. Apogiatures. Repeat.



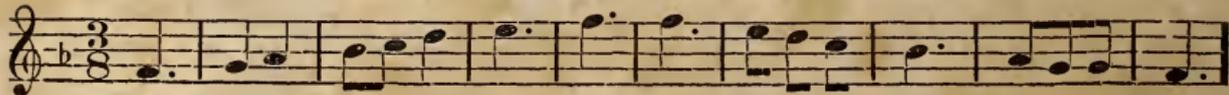
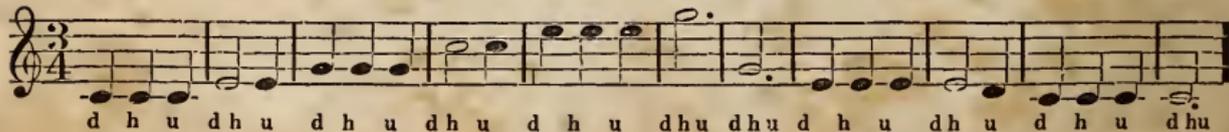
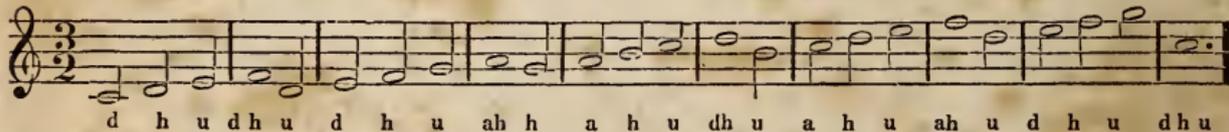
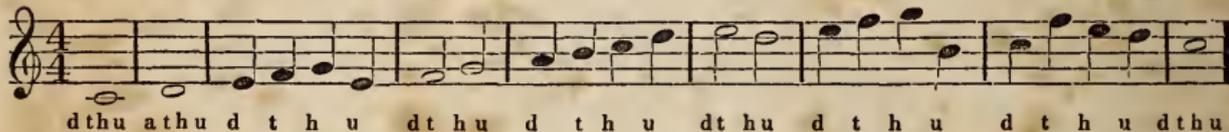
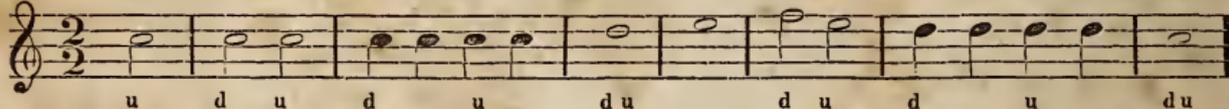
Scale Ascending.



Scale descending.



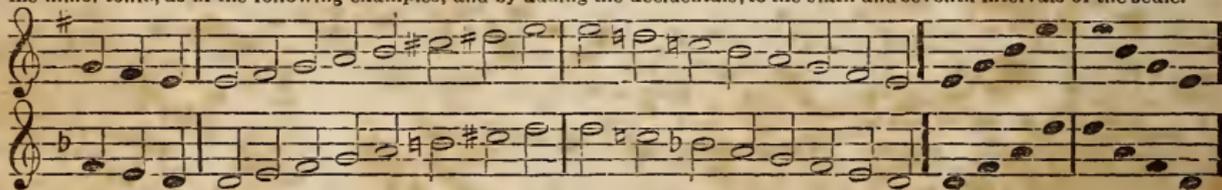
NOTE.—Let the pupils in the first instance apply the beating syllables and make the motions with the hand; when this can be done readily, sound the notes and beat the time. Lessons similar to these, the teachers can write at his pleasure.





OF THE MAJOR AND MINOR MODE.—There is two modes of forming the scale, which are called MAJOR and MINOR. Major means *great*, and Minor *less*. When the three first degrees of the scale are *tonics*, as *doe*, *ray*, *mea*, the scale is in the major mode. But when one of the three first degrees is a *semi tone*, as *law*, *sea*, *doe*, the scale is in the minor mode. The minor *tonic* is always situated the first interval below the *sub-tonic*, and is called *law*. The major *tonic*, is always the first interval above the *sub tonic*, and is called *doe*. It may also be observed, that the major *tonic*, is always the first interval above the last sharp, or the third below the last flat of the signature. On the contrary, the minor *tonic*, is always situated the first interval below the last sharp, and the second above the last flat of the signature. Moreover in the ascending series of the Minor Mode, the semitone between *mea*, *faw*, is artificially removed by accidental *sharps* or *naturals* to come between *sol*, *law*; consequently in the descending series, the effect of the accidentals in the ascending, have to be counteracted by the use of accidental flats and naturals. The sharp seventh, is a characteristic feature of the minor scale.

NOTE.—If the teacher is careful in pointing out these differences between the two modes, it is presumed the pupils will be at no loss in ordinary cases to distinguish readily the one from the other. We give only two examples of the minor scale. The teacher can easily add others from any of the major scales, by teaching the pupils to descend a minor third, as (*doe*, *sea*, *law*.) to the minor tonic, as in the following examples, and by adding the accidentals, to the sixth and seventh intervals of the scale.



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