HERMON



A NEW COLLECTION OF SACRED MUSIC.

"TABOR and HERMON shall rejoice in THY NAME."—PSALM 89 : 12.

By R. M. McINTOSH, Author of "Tabor,"

ASSISTED IN THE HYMN-TUNE DEPARTMENT BY

REV. THOMAS O. SUMMERS, D.D., LL.D.

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"Tabor and Hermon shall Rejoice in Thy Name."—Lxxxix Psalm, 13.

HERMON:

A NEW COLLECTION OF SACRED MUSIC.

COMPRISING A GREAT VARIETY OF

Melodies and Harmonies of the various periods and Schools, from Ambrose to Luther, and from Luther to the present; and rendering available for worshipping use many of the finest Tunes, Chorals, Anthems and Chants of every age and of every section of the Christian Church;

TOGETHER WITH

A NEW AND COMPLETE SYSTEM OF ELEMENTARY INSTRUCTION,

DESIGNED ALIKE FOR SINGING SCHOOLS AND PRIVATE PUPILS.

BY R. M. McINTOSH,
Author of Tabor, &c.,

ASSISTED IN THE HYMN-TUNE DEPARTMENT
By Rev. THOMAS O. SUMMERS, D. D., LL. D.

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PREFACE.

THIS is our sixth book of Sacred Music, and in its preparation we have endeavored not to disappoint the reasonable expectations of a generous Christian public, who have so kindly received each of our productions.

Our thanks are cordially and gratefully tendered to the Rev. Dr. SUMMERS, not only for his excellent dissertation on lyric poetry, and his able assistance in the Hymn-Tune Department, but also for his kindness in reading the proofs of the entire work.

We are likewise indebted to many other friends, at home and abroad, for valuable professional assistance, as well as for a considerable number of original contributions, which bear their names and enrich our pages. In this connection we may especially mention the names of Dr. A. B. EVERETT and Prof. J. N. PARKER. Prof. PARKER is a young author of unusual promise, and we commend him most heartily to the favorable consideration of our friends. Dr. EVERETT is too well known to need our commendation. His numerous works, which are in almost every cultivated American choir, are the best testimonials of his ability.

Nashville, Tenn., August, 1873.

R. M. McINTOSH.

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ELEMENTARY DEPARTMENT.

INTRODUCTION.

EVERY impression made upon the mind through the sense of hearing is termed a

SOUND.

All sounds having determinate height or depth are called

TONES;

And *these*, by combination and succession, according to certain laws, constitute

MUSIC.

It has been demonstrated that there are but

SEVEN PRIMARY TONES

in nature, from which all music is derived. But these seven tones can be procured on any key, and may be repeated *ad infinitum*, or to the utmost limit of our appreciation. They are also susceptible of an illimitable variety of combinations and progressions, so that the number of musical compositions essentially differing in their character and effect which it is possible to originate or compose from these seven primary tones and their replicates, is absolutely beyond human computation.

Tones have three essential properties, viz:

LENGTH, PITCH, AND POWER;

and are susceptible of three fundamental distinctions, as

LONG OR SHORT, HIGH OR LOW, LOUD OR SOFT.

Hence we shall classify the elements herein to be explained under three general heads, according as they may relate to one or another of these tonal distinctions, viz:

RHYTHMICS, MELODICS, DYNAMICS.

Each of these general divisions, or headings, we will term a

DEPARTMENT.

Every thing relating to the length or duration of tones will be explained under the head of Rhythmics; whatever concerns the pitch of tones will be found under the head of Melodics; and all that pertains to the power or force of tones will be treated of under the head of Dynamics.

To render this department of our work more convenient as a text-book for learners, we shall not take up and pursue the departments separately, disposing of one fully before proceeding to another; but shall combine them somewhat as they are usually combined in the instructions of good teachers: for in teaching, the different departments should be blended together and taught in conjunction.

But, whilst we shall have some reference to the order in which the elements are generally brought out in singing classes, it is no part of our design to lay down a plan of instruction to be followed by the teacher, but merely to explain the principles of musical notation in such a systematic and classified form as will render them convenient for reference. We act upon the presumption that no teacher worthy of public confidence needs any other method to guide him than that stereotyped upon his own mind by long and diligent study of the subject.

CHAPTER I.

RHYTHMICS.

DIVISION OF TIME—BARS, MEASURES, AND "BEATING TIME."

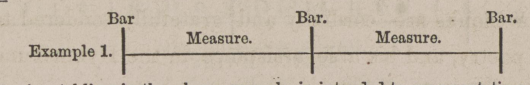
Time, as it passes during the execution of music, is divided, by vertical lines called

BARS,

into equal portions called

MEASURES;

thus:—



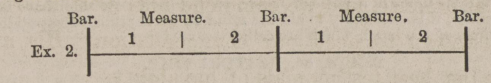
The horizontal line in the above example is intended to represent time. We have divided it into two equal portions, and supposing that it occupied eight seconds to draw the line, each division will represent four seconds of time.

The vertical lines are bars, and the spaces between the bars are measures.

Measures are subdivided, and thus smaller equal portions of time are obtained, which are called

PARTS OF MEASURES.

Every measure is divided into two or more parts, and each measure is named according to the number of its divisions.



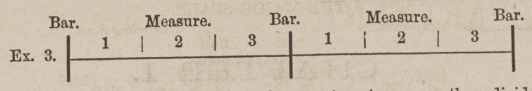
In the above example each measure is divided into two parts, by the use of the short line standing between the bars. A measure thus divided, *into two parts*, constitutes what is called

DOUBLE MEASURE, OR, DOUBLE TIME.*

We have employed figures to represent the parts of measures, and shall continue to do so at present, though they are not thus employed in music, as will be seen hereafter.

All measures are not divided into two parts only, as in Example 2, because all music is not written in double time. We will now illustrate another kind of time.

* Some musicians object to the use of the word *time* in this sense contending that the word *measure* should be strictly adhered to in this connection; as double *measure*, triple *measure*, etc. We are no sticklers for set words or phrases, and have no hesitation in using any word which we think will enable our pupils to grasp our meaning. We therefore employ the words *measure* and *time*, in this connection, indiscriminately, and in doing so we believe we are following the example of the best writers on the subject.



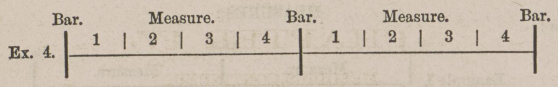
In Ex. 3, each measure is divided into three parts. A measure thus divided, or consisting of three divisions, is called

TRIPLE MEASURE, OR, TRIPLE TIME.

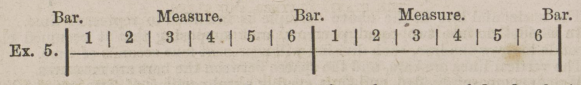
Below are the two other kinds of time commonly used, viz :—

QUADRUPLE TIME AND SEXTUPLE TIME.

QUADRUPLE TIME.



SEXTUPLE TIME.



It will be observed that there are four parts in each measure of Quadruple time, and six in each measure of Sextuple.

BEATING TIME.

To enable us to keep the time accurately in singing, and to distribute it properly among the various notes in a piece of music, so that each note shall have its exact relative duration, it is customary to aid the mind in its rhythmic computations by certain motions of the hand, which are called

BEATS, OR, BEATING TIME.

In double, triple and quadruple time, there is one motion of the hand, or one beat, to each part of the measure. Hence there are just as many beats in each measure of these kinds of time as there are parts. In sextuple time, where the movement is not required to be *very slow*, the effect is generally better if *three parts are performed to each beat*, in which case there would be but two beats to the measure—performed the same as in double time. But when a slow movement is desired, it is usually indicated by the word *pastorale*, and then each measure requires *six beats;* the first and second, *downward;* the third, *left;* the fourth, *right;* and the fifth and sixth, *upward;* or there may be three downward and three upward beats.

In *nine* and *twelve* part measures (marked $\frac{9}{8}$ and $\frac{12}{8}$), which are but little used, *three parts of the measure* are invariably sung to a beat, while the beats are performed the same as in triple and quadruple measures.

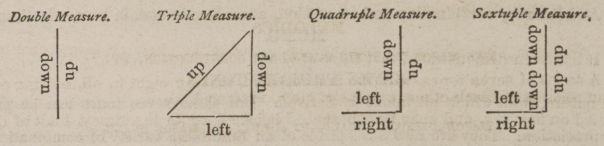
In double time there are two beats to each measure, the first part having a *downward* motion of the hand, and the second part an *upward* motion—down, up.

In triple time there are three beats to the measure, the hand moving *down* to the first division, *left* to the second, and up to the third—down, left, up.

There are four beats to each measure of quadruple time, and may be performed, first *down*, second *left*, third *right*, and fourth *up*—down, left, right, up. In elementary classes, however, where but fifteen or twenty lessons are given, we would recommend that the beats be performed the same in this kind of time as in double—down, up, down, up, to each measure.

This answers every purpose, and saves the learner a good deal of trouble.

MOTIONS OF THE HAND IN BEATING TIME.



Note.—The pupil should be particular to make each beat promptly, and to name the beats belonging to each part of a measure in exact time.

CHAPTER II.

DYNAMICS.

ACCENT.—Every measure in music has one or more strong parts; that is, one or more parts that are required to be sung with a greater stress or force of voice than the other parts.

This stress, or force of voice, is called

ACCENT,

and the part or parts of a measure receiving the distinctive stress are said to be

ACCENTED.

By accent, then, is meant singing one or more parts of a measure *louder* than the others.

In double time the first part of the measure is accented, and the second is unaccented—that is, the first part is sung with a greater stress of voice than the second.

In triple time there is one accented part in each measure, and two unaccented parts. The *first part* is accented, the second and third parts are unaccented—first *loud*, second and third *soft*.

In quadruple measure the first and third parts are accented—second and fourth unaccented.

In sextuple time the first and fourth parts are accented—the others are unaccented.

In a nine part measure the first, fourth and seventh parts are accented, and in a twelve part measure the first, fourth, seventh and tenth parts are accented.

Note.—It will be frequently found necessary, in order to give expression to the words, to vary from the general rules of accent as above laid down; but every good reader will be able to determine when such variation is demanded.

CHAPTER III.

MELODICS.

THE MAJOR DIATONIC SCALE, ITS CONSTRUCTION, ETC.

A series of seven tones, with the first repeated, making eight in all, bearing certain relations to each other in point of pitch, is termed the

MAJOR DIATONIC SCALE, or simply the MAJOR SCALE.

What these relations are will shortly be explained.

The tones of the scale are named from the first eight numerals, 1, 2, 3, 4, 5, 6, 7, 8, the lowest being called one, the next above it two, and so on :—the highest is called eight, the next below it seven, and so on. In applying the names of numerals to the sounds of the scale we use the *cardinal* numbers, one, two, three, etc., and not the *ordinal* numbers, first, second, third, etc.

The difference of pitch between any two tones of the scale is called an

INTERVAL.

There are seven intervals in the scale.

These are of two kinds, large and small.

The large intervals are called STEPS, and the smaller being just half as great as the large, are called half steps.

Note.—The term scale is derived from *Scala*, the Latin word for ladder; hence the aptitude of the terms steps and half steps for the intervals.

Two of the seven intervals are half steps, and they occur between 3 and 4, and 7 and 8.

The other five are whole steps.

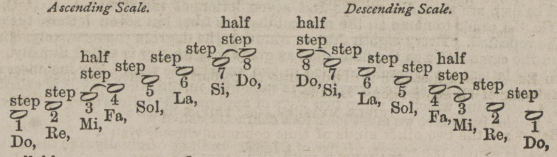
The order of the intervals in every major scale, then, is as follows, viz :—from 1 to 2 a whole step; from 2 to 3 a whole step; from 3 to 4 a *half step;* from 4 to 5 a whole step; from 5 to 6 a whole step; from 6 to 7 a whole step; from 7 to 8 a *half step.*

SYLLABLES.—To aid the learner in getting the correct pitch of the tones, a certain syllable is applied to each. The syllable Do is applied to 1, Re to 2, Mi to 3, Fa to 4, Sol to 5, La to 6, Si to 7, and Do again to 8, which is the same sound as 1, for the eighth sound of the scale is obtained by repeating the first.

We represent the scale below, with the numerals and syllables adapted, ascending and descending.

THE MAJOR SCALE.

Ex. 6.



The syllables are pronounced,

Doe, Ray, Mee, Fah, Sole, Lah, See.

CHAPTER IV.

MELODICS, CONTINUED.

THE STAFF, LETTERS, AND CLEFS.

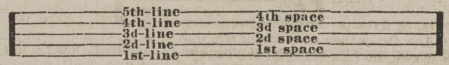
In music the scale is represented on a character called a

STAFF,

Which is composed of five horizontal parallel lines, and the four spaces coming between them, thus :—

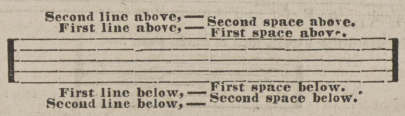
STAFF.

Ex. 7.



The lines and spaces are counted from the lowest upward. Each line of the staff is called a degree, and each space is called a degree. There are, therefore, nine degrees in the staff—five lines and four spaces. When it is necessary to write music lower or higher than the staff, which is very often the case, short lines above and below the staff are used, called *lines above* and *lines below;* and the spaces below them are called *spaces above* and *spaces below,* thus :—

Ex. 8.



Any number of these lines and spaces may be employed, and if they were made long like the others, their multiplicity would frequently so confuse the eye that it would be impossible to read the music

The degrees of the staff, lines and spaces (including the lines and spaces above and below), are named from the first seven letters of the alphabet, A, B, C, D, E, F, G. In order to name all the musical degrees from but seven letters, these have to be repeated. Every eighth degree, counting the degrees consecutively, is named from the same letter as the first—just as every seventh day is called Sunday.

These letters are generally applied in two ways to the staff. For instance, in one way of applying them the *second line* is called G, in the other way it is called B.

To determine which of these two ways of applying the letters is to be observed in any special instance, we must look to a character called a

CLEF.

A clef is simply the representative of a letter, and was originally the plain Roman capital letter itself. It has gone through many changes, however, until it has assumed a form but little resembling that of the letter it is used to represent.

There are two clefs in common use.

Each clef, as above intimated, represents a particular letter, and fixes its position on the staff. This is termed the

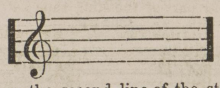
CLEF LETTER,

and from this it is easy to find out the places of the other letters, as they follow each other in alphabetical order. One is called the

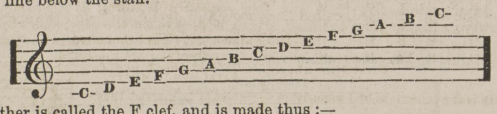
G CLEF.

and is made thus :—

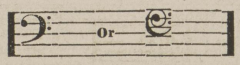
G CLEF,

Ex. 9. 

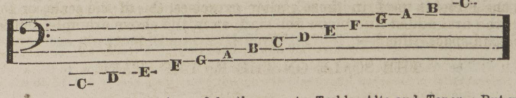
It represents, or fixes G on the second line of the staff, where the body of the clef is situated. Or, rather, it determines that that line shall represent the tone G in our tonal system. In this clef the letters are applied thus, commencing with the first line below the staff.

Ex. 10. 

The other is called the F clef, and is made thus :—

Ex. 11. 

and represents or fixes F on the fourth line of the staff, where the body of the character is situated. In this clef the letters are applied as follows, commencing with the second added line below the staff.

Ex. 12. 

Note.—In this country the G clef is used for three parts, Treble, Alto, and Tenor. But when it is used for the tenor, which is intended to be sung by male voices, it represents G an octave lower than when used for either of the other two parts, which are designed for female voices, owing to the natural difference of an octave in the pitch of male and female voices. The F clef is used for the Bass.

Between the letters E and F there is but a half step—also between the letters B and C. Between each two of the other letters, taking them consecutively, the interval is a whole step.

Letters represent POSITIVE, ABSOLUTE pitch—that is, *the same letter always represents the same tone.*

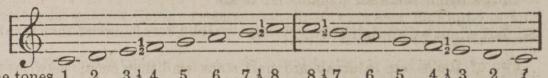
THE NOTE.

The note, this 𝅗𝅥 character, is used, melodically to point out to the performer the tones that are to be sung. If the note stands on G, for instance, the tone G is to be sung; if it stands on A, the tone A is to be sung—for tones, considered in relation to absolute pitch, are named from the letters which give names to the degrees of the staff on which they are represented. A tone indicated by a note standing on C is called C, and so on.

The note is written on every line or space representing a tone belonging to a piece of music, and it is by its use that the singer knows what tones are intended.

In the earlier part of musical exercises for beginners, when the G clef is used, the scale treated of in Chap. III, is based on C, the first added line below the staff. That is, *one* or *do* is placed on this degree, and the sounds follow each other in regular order up to C on the third space, the place for the eighth, or octave of the scale, thus :—

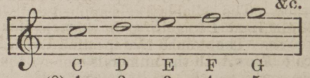
THE SCALE ON THE G CLEF STAFF.

Ex. 13. 

Names of the tones	1	2	3½	4	5	6	7½	8	8½	7	6	5	4½	3	2	1
Absolute pitch	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Syllables	Do,	re,	mi,	fa,	sol,	la,	si,	do,	do,	si,	la,	sol,	fa,	mi,	re,	do.

When notes occur higher than 8, then 8 is regarded as 1 of a scale above, and the notes follow each other in the same order that they do in the scale below, thus :—

NOTES ABOVE 8. 8 REGARDED AS ONE OF A SCALE ABOVE.

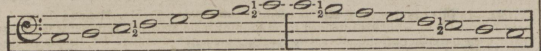
Ex. 14. 

	C	D	E	F	G
(8).	1	2	3	4	5
	Do,	re,	mi,	fa,	sol,

When the F clef is used in these earlier exercises, *One* of the scale, or *Do*, is not found on the first added line below the staff, as in the above example, but is placed on the *second space*, thus :—

THE SCALE ON THE F CLEF STAFF.

Ex. 15.

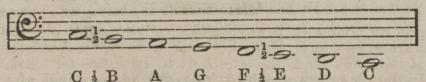


Names of the tones	1	2	3½	4	5	6	7½	8	8½	7	6	5	4½	3	2	1
Absolute pitch	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Syllables	Do,	re,	mi,	fa,	sol,	la,	si,	do,	do,	si,	la,	sol,	fa,	mi,	re,	do,

And when notes occur lower than 1, then 1 is regarded as 8 of a scale below, thus :—

NOTES BELOW 1. 1 REGARDED AS 8 OF A SCALE BELOW.

Ex. 16.



	C ½ B	A	G	F ½ E	D	C
(1).	8 ½ 7	6	5	4 ½ 3	2	1
	Do, ½ si,	la,	sol,	fa, ½ mi,	re,	do,

When notes ascend above 8 and below 1, as in examples 14 and 16, the scale is said to be *extended*, and it is spoken of as the

EXTENDED SCALE.

One (1) of the scale is called the

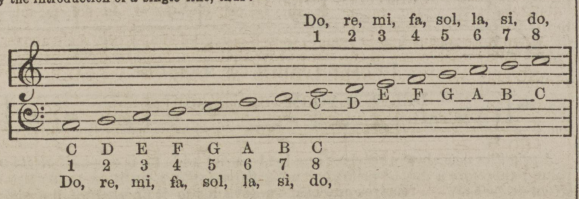
KEY-TONE, OR KEY-NOTE.

So also is the octave of 1, or 8.

In the major scale the syllable Do is always applied to the key-note, and One, Do, and key-note all mean, or apply to the same thing—the lowest note in the scale. So that when we speak of the key-note it will be understood that we allude to One, or Do.

Note.—It may be well to remind the learner of the fact that the lowest tone of example 13, exactly corresponds, in absolute pitch, with the highest tone of example 15; and that the two staves are connected by the introduction of a single line, thus :—

Ex. 17.



CHAPTER V.

RHYTHMICS.

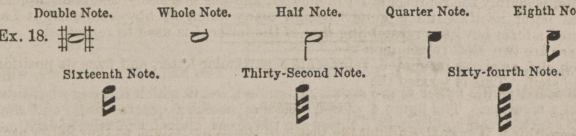
NOTES, RESTS, TIME SIGNATURE, TIE, PERIOD, AND DOUBLE BARS.

NOTES.—The note is used for another purpose besides that explained in Chap. IV. It is used to represent the relative lengths of tones.

For this purpose it is made to assume various shapes or appearances, in order to represent tones of different length.

This is its rhythmic use. It usually assumes about eight different appearances, which we give below :

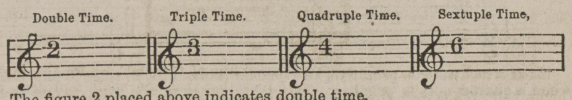
Ex. 18.



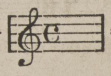
The names of the notes imply their relative lengths. The whole note is equal to two half notes, or four quarter notes. The half is equal to two quarters, or four eighths, etc.

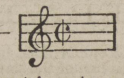
TIME SIGNATURE.—The kind of time in which a piece of music is to be performed, is generally indicated by a figure placed at the beginning, immediately to the right of the clef, and on the *upper* part of the staff, thus :—

Ex. 19.



The figure 2 placed above indicates double time.
" " 3 " " " triple time.
" " 4 " " " quadruple time.
" " 6 " " " sextuple time.
" " 9 " " indicates a nine-part measure.
" " 12 " " " a twelve-part measure.

Note.—In many collections of Psalmody, a $\frac{4}{4}$ measure is marked thus:—  and a

$\frac{2}{2}$ measure thus,— 

In every piece of music a certain note, as the half note, or quarter note, for instance, is selected as the standard of measurement, or to represent each part of the

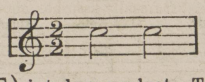
measure, or to have the time of one beat, and all the other notes are dwelt on according to the relation they sustain to this. Any note may be chosen to represent the time of one beat. The note having the time of one beat is called the

PRIMITIVE NOTE.

When a half note is primitive, a whole note must have two beats, two quarter notes must be sung to one beat, and so on.

If a quarter note is primitive, a half note will have two beats, and two eighths must be sung to a beat, and so on.

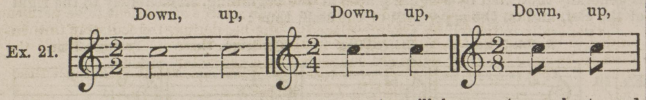
The primitive note, or the note that is to have the time of one beat is usually indicated by a figure placed under that used to express the kind of time. The figure 2 placed below, thus,

Ex. 20. 

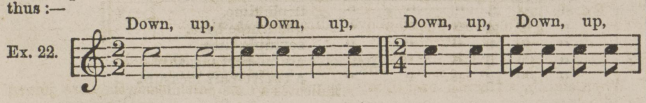
shows that a half note (𝅗𝅥) is to have one beat. Two half notes, therefore, will fill a measure, as the upper figure says it is double time, in which there are but two beats in a measure. The figure 4 placed below expresses a quarter note, and the figure 8 expresses an eighth note. These are the notes almost exclusively used as primitives; and the different representations of measure arising from their use, are called

VARIETIES OF MEASURE.

As before intimated any note that has the time of one beat is to be dwelt on as long as any other note that has the time of one beat, thus :—

Ex. 21. 

When a half note is primitive, two quarter notes will be sung to one beat; and when a quarter note is primitive, two eighth notes will be sung to one beat, etc., thus :—

Ex. 22. 

CHAPTER VI.

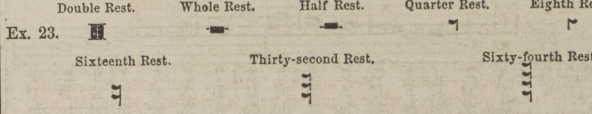
RHYTHMICS, CONTINUED.

RESTS.—Sometimes it is intended that one or more beats shall be passed over in silence—without singing—and sometimes whole measures are designed to be passed over in this way. These silent beats are indicated by characters called

RESTS.

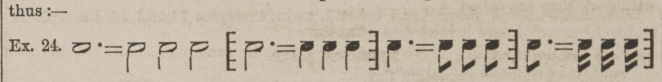
Each note has its corresponding rest, and each rest has its peculiar shape or appearance, by which it is known, and distinguished from the others.

The following are the rests corresponding to the six kinds of notes that have been explained.

Ex. 23. 

Each rest is named from its corresponding note, thus :—double note rest; whole note rest; half note rest; quarter note rest; eighth note rest; sixteenth note rest. The whole note rest is also used as a *whole measure* rest, being employed to express the silence of a whole measure, *in every kind and variety of time.* Every rest must have as much time as the note has from which it is named, and whose place it occupies.

PERIODS OR DOTS.—A period or dot (.) standing to the right of a note or rest, adds one-half to its original time or value. Hence a dotted whole note is equal to three half notes: a dotted half note is equal to three-quarters, and so of the others, thus :—

Ex. 24. 

When a measure is filled with primitive notes, it is said to be in its

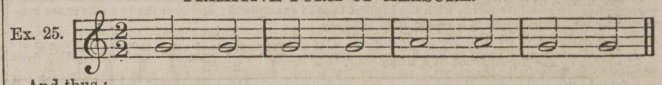
PRIMITIVE FORM;

and when it contains any other kind of notes than primitive, it is said to be in a

DERIVED FORM.

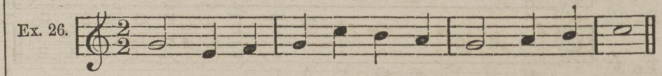
Thus :—

PRIMITIVE FORM OF MEASURE.

Ex. 25. 

And thus :—

DERIVED FORM OF MEASURE.

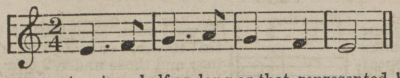
Ex. 26. 

A primitive note always receives one beat—a dot adds to it one-half of its original value; therefore a dotted primitive note, *theoretically*, is entitled to receive exactly *a beat and a half.* But, *practically*, we give it *two beats*, and when a short note

follows, we sing it at the point of rest after the performance of the second beat, thus :—

DOTTED PRIMITIVES.

Ex. 27.

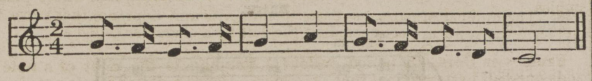


A note which represents a tone half as long as that represented by the primitive note, is called the *half primitive*. For instance, when a half note is primitive, a quarter note is half primitive ; when a quarter note is primitive, an eighth note is half primitive, and so on.

Dotted half primitives are easily performed by giving them the accent or heavier pulsation, thus :—

DOTTED HALF PRIMITIVES.

Ex. 28.

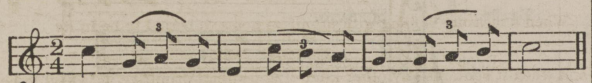


Where *three* notes occupy one part of a measure, *two* of which are sufficient to fill said part, they are called

TRIPLETS ;

and are written thus :—

Ex. 29.



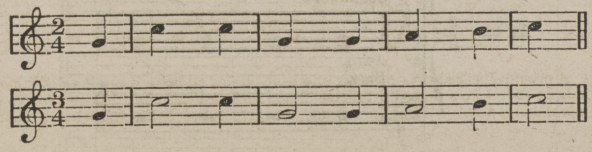
Six notes are sometimes sung to the time of four of the same denomination. Such groups are called

SIXES,

and are indicated by the figure 6 placed over them.

A piece of music may commence on any part of the measure ; and when the first measure is not full, there will usually be found enough in the last measure to fill it, thus :—

Ex. 30.



CHAPTER VII.

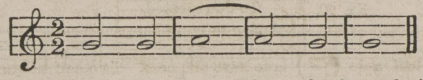
MISCELLANEOUS CHARACTERS.

When two or more notes standing on the same line or space are intended to be sung without separation, or as one note, and to the same syllable of the poetry, it is indicated by a curved line (⁀) drawn over or under them, which is called a

TIE.

Thus :—

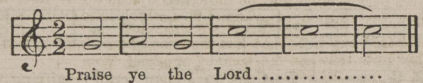
Ex. 31.



When notes are connected by the tie, as above, the first only is named, and dwelt on for all connected with it.

All the notes united by the tie are sung to the same syllable of the poetry, thus :—

Ex. 32.

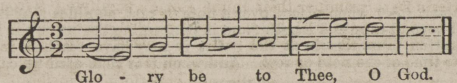


When two or more tones, represented on *different* degrees of the staff, are intended to be sung to the same syllable in the poetry, the notes representing the tones to be sung to one syllable are connected by a character called a

SLUR, (⁀ or ‿)

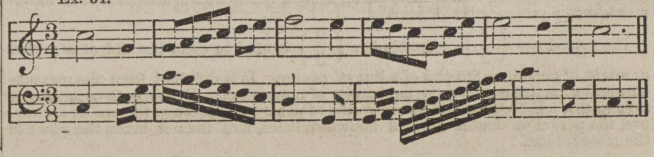
Thus :—

Ex. 33.



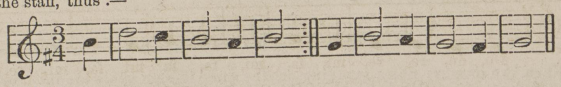
When eighth, sixteenth and thirty-second notes are thus used, they are joined as follows :—

Ex. 34.



When a portion of the music is to be repeated, it is indicated by a row of dots across the staff, thus :—

Ex. 35.

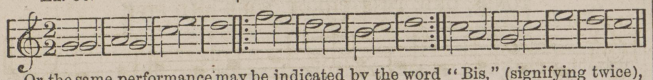


which is called a

REPEAT.

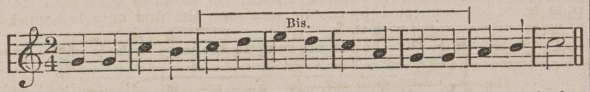
When two rows of dots occur in a piece of music, the first to the right and the second to the left of a bar, the portion lying between them is to be repeated, thus:—

Ex. 36. | To be repeated. |



Or the same performance may be indicated by the word "Bis," (signifying twice), enclosed by a line and placed over the part which is to be repeated, thus :—

Ex. 37.



The letters D. C., stand for *Da Capo*, an Italian term, signifying "from the beginning," and which, when placed over the end of the staff, directs the singer back to the beginning, to end at some interior point, usually designated by the word *Fine*.

The words DAL SEGNO, or their initials, *D. S.*, signifying "from the sign," are used to indicate a return to the sign, (𝄋) That part of the music between the sign (𝄋) and *Fine*, is the closing part of the piece.

This character, (𝄐) when placed over a note or rest, signifies that its time is to be prolonged beyond the usual length ; and in performing the beats, the hand during such prolongation must remain at the point it may have reached, in describing the legitimate time of the note or rest. And when it is thus used we call it a

HOLD ;

but when it is placed *over a bar* or *between two notes*, we call it a

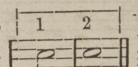
PAUSE ;

for the simple reason that it includes a pause in time—a *silent* suspension of movement—not a prolongation of sound.

The period bar (𝄀) or double bar (𝄁) is used to show the end of a period or strain of music, or the end of a line of poetry. It is different from the measure bar, and sometimes occurs in the middle of a measure. *It may occur anywhere in the measure.* If the strain of music or line of poetry terminate at the end of a measure, the period or double bar will be found there, and then it takes the place of the measure bar.

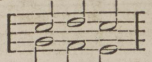
No reference must be had to this bar in keeping the time.

A TRIPLE BAR OR CLOSE (𝄂) is used to indicate the end of a composition.

A DOUBLE ENDING, 

is used when some part of a tune is to be repeated, and shows that the note or notes under figure 1 should be sung *before* repeating; and those under 2 *after* the repeat. If slurred, both should be sung after repeating.

A REDITE, :‖: signifies a repetition of words.

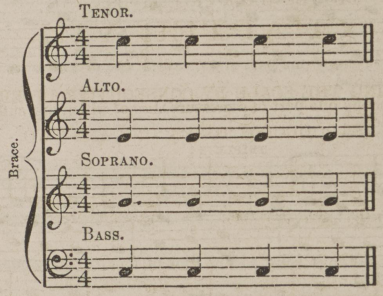
CHOOSING NOTES,  give the performer liberty to sing either—upper or lower.

The number of parts, as Bass, Tenor, Alto and Soprano, that move together or form the *score*, are connected on the left by a character called a

BRACE.

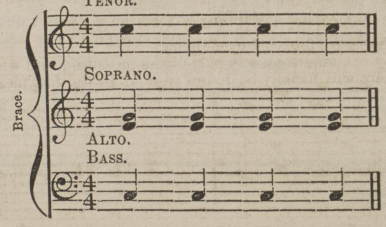
Thus :—

Ex. 38.



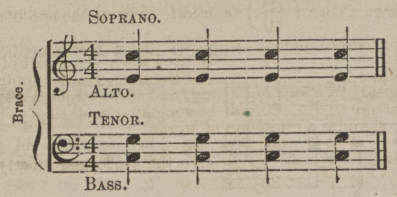
Sometimes four parts are written on three staves, thus :—

Ex. 39.



And sometimes on two staves, thus :—

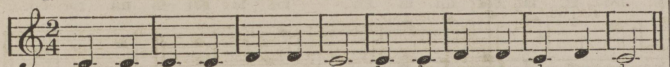
Ex. 40.



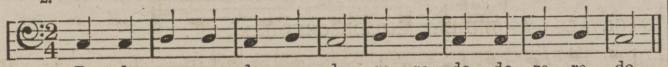
CHAPTER VIII.

BUILDING THE SCALE BY CONSECUTIVE INTERVALS.

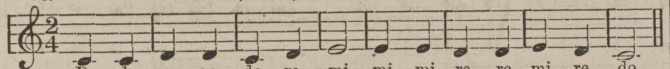
1. INTRODUCING TONES, ONE AND TWO.



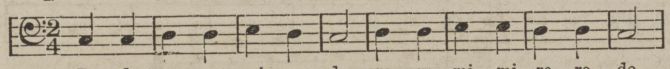
2.



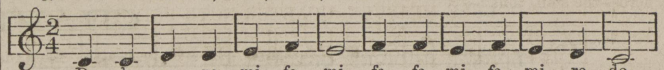
3. TONES, ONE, TWO AND THREE.



4.



5. TONES, ONE, TWO, THREE AND FOUR.



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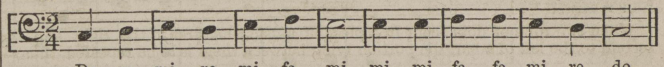
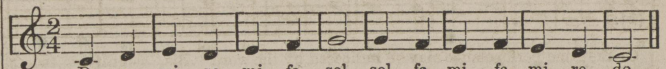


7. TONES, ONE, TWO, THREE, FOUR AND FIVE.



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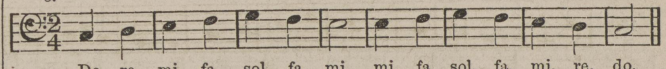
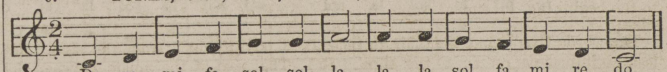


9. TONES, ONE, TWO, THREE, FOUR, FIVE AND SIX.



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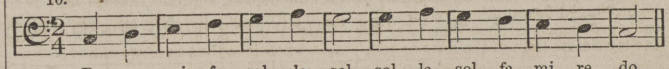
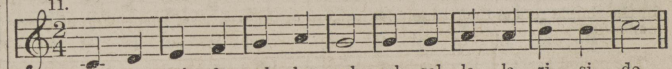
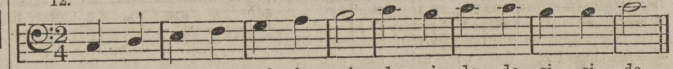


TONES, ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN AND EIGHT.

11.



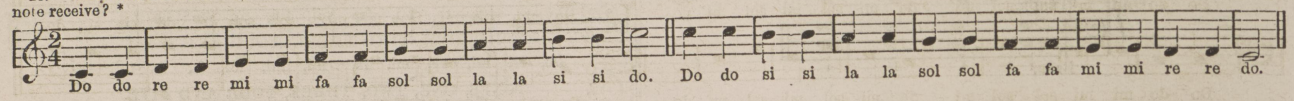
12.



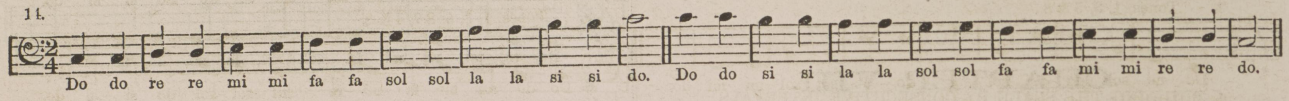
CHAPTER IX.

DOUBLE MEASURE, QUARTER NOTE PRIMITIVE, HALF NOTE RECEIVING TWO BEATS, PERIOD BARS AND CLOSE.

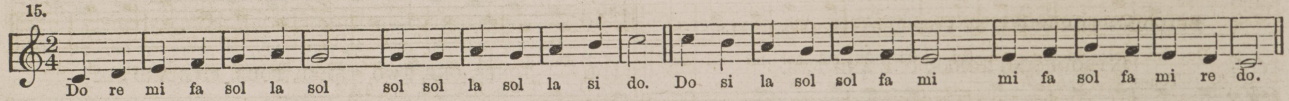
13. Which clef is used? What kind of measure? How many beats? Which is accented? What kind of a note is primitive? Then how many beats must the half note receive? *



14.



15.



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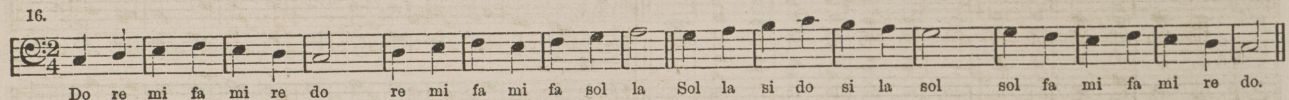
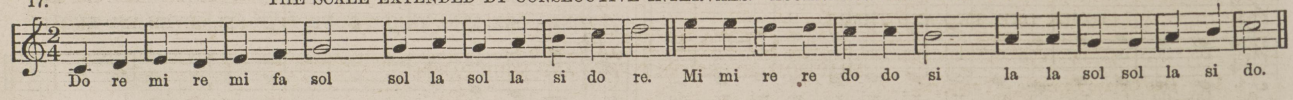


17. THE SCALE EXTENDED BY CONSECUTIVE INTERVALS.—ASCENDING AND DESCENDING.



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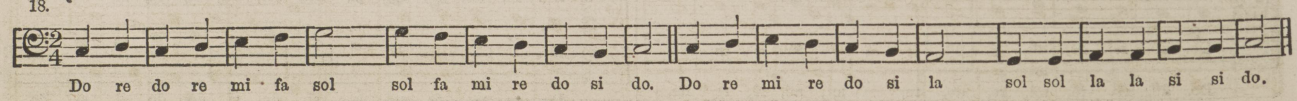
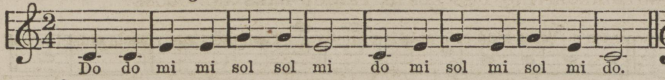


* These or similar questions may be asked and answered on the introduction of each exercise.

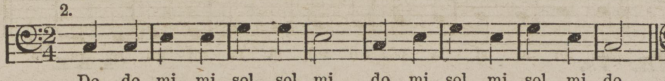
CHAPTER X.

BUILDING THE SCALE BY SKIPS.

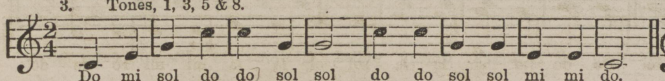
1. Introducing Tones. 1, 3, & 5.



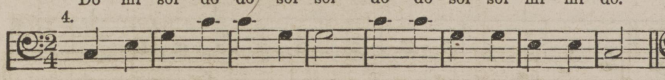
2.



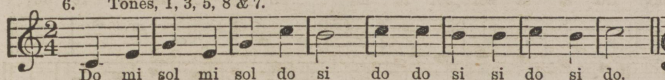
3. Tones, 1, 3, 5 & 8.



4.



6. Tones, 1, 3, 5, 8 & 7.



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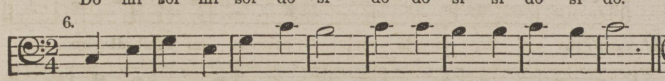
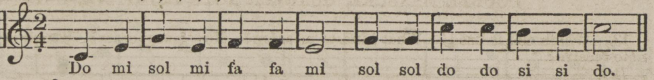


7. Tones, 1, 3, 5, 8, 7 & 4.



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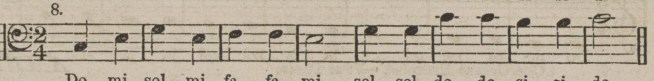
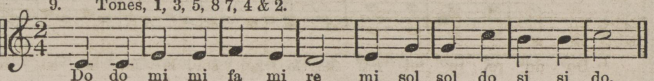


9. Tones, 1, 3, 5, 8 7, 4 & 2.



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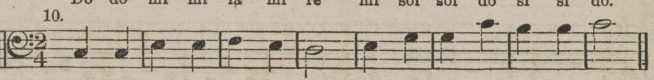
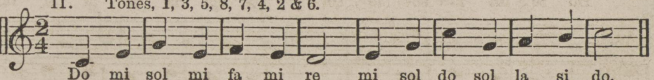
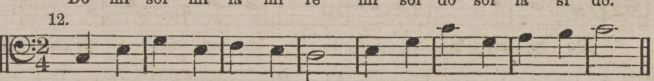


11. Tones, 1, 3, 5, 8, 7, 4, 2 & 6.



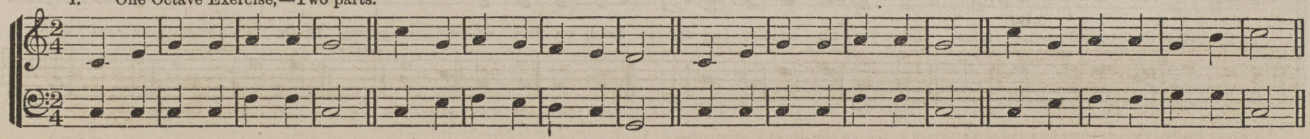
12.



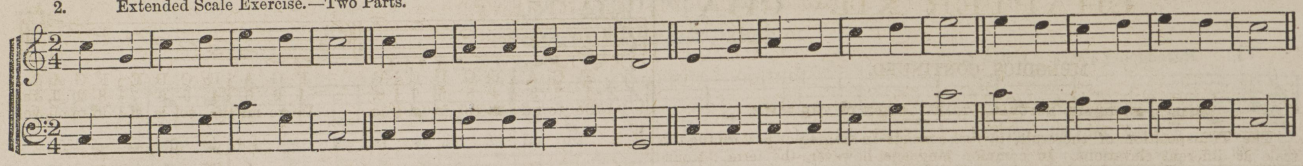
CHAPTER XI.

PRACTICAL EXERCISES IN TWO AND FOUR PARTS.

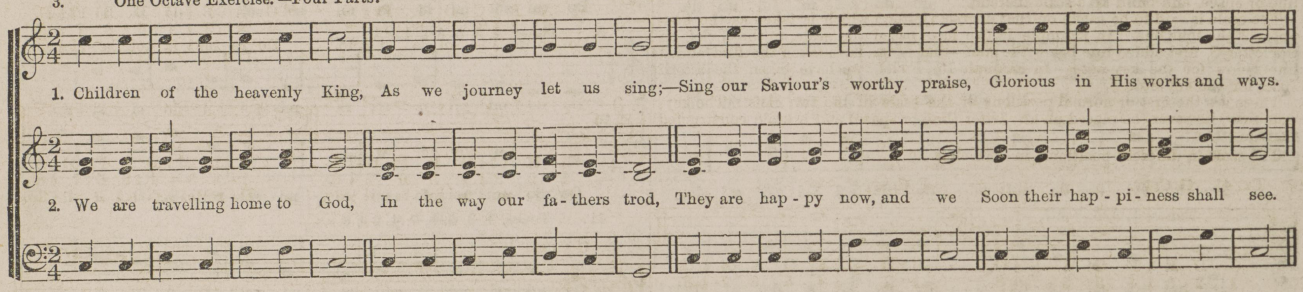
1. One Octave Exercise,—Two parts.



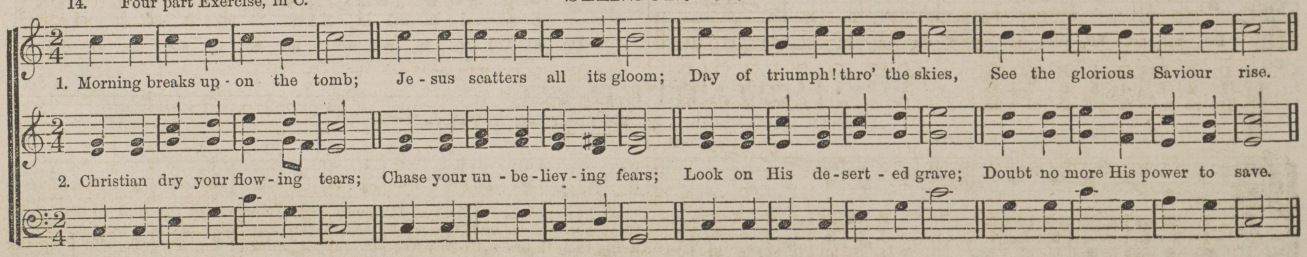
2. Extended Scale Exercise.—Two Parts.



3. One Octave Exercise.—Four Parts. *AMER. 7s.* A. B. E.



14. Four part Exercise, in C. *STINSON. 7s.* J. E. Hopkins.



CHAPTER XII.

MELODICS, CONTINUED.

SHARPS, FLATS AND NATURAL.—TRANSPOSITION OF THE SCALE.

The Transposition of the scale, *in fact*, consists in singing or performing the scale at different elevations. In common language, however, the term "transposition" is employed to express a change in the mere representation of the scale on the staff; or to signify the changing of the positions of the *notes* on the staff.

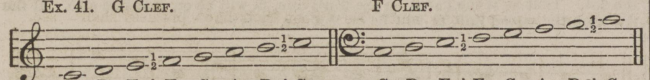
The scale *has no fixed position on the staff*. We may commence on any letter, line or space, and build up a scale thereon.

The scale is said to be BASED on that degree, (letter,) which is taken as the key-note, or the tone one. In Example 13, we have based the scale, in the G clef, on the letter C, first added line below the staff—that is, we have taken the first added line below for the key-note. In Example 15, F clef, we have taken the *second space* for the key-note.

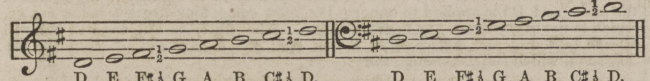
These are the first or normal positions of the scale in the two clefs. The key-note may, however, be placed on any letter (line or space) and a scale constructed thereon, thus :—

The scale in different positions, in both clefs.

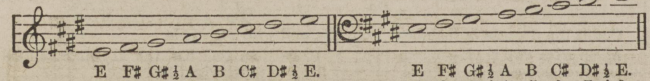
Ex. 41. G CLEF. F CLEF.



C D E ½ F G A B ½ C. C D E ½ F G A B ½ C.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.

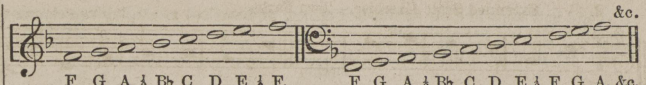


D E F♯ ½ G A B C♯ ½ D. D E F♯ ½ G A B C♯ ½ D.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.

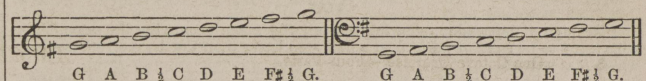


E F♯ G♯ ½ A B C♯ D♯ ½ E. E F♯ G♯ ½ A B C♯ D♯ ½ E.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.

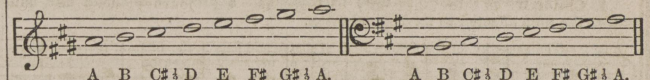
&c.



F G A ½ B♭ C D E ½ F. F G A ½ B♭ C D E ½ F G A, &c.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8 2 3, &c.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do re mi, &c.

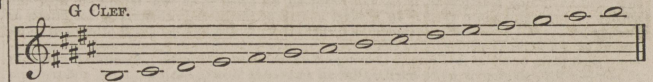


G A B ½ C D E F♯ ½ G. G A B ½ C D E F♯ ½ G.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.



A B C♯ ½ D E F♯ G♯ ½ A. A B C♯ ½ D E F♯ G♯ ½ A.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.

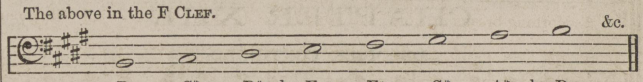
G CLEF.



B C♯ D♯ ½ E F♯ G♯ A♯ ½ B C♯ D♯ ½ E F♯ G♯ A♯ ½ B.
1 2 3 ½ 4 5 6 7 ½ 8 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do re mi ½ fa sol la si ½ do.

The above in the F CLEF.

&c.



B C♯ D♯ ½ E F♯ G♯ A♯ ½ B.
1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do.

We have now based the scale on every primary degree of the staff, in both clefs. That is to say, we have taken each letter as the key-note—one of the scale. But in doing this, in order to preserve the proper order of the intervals, and keep the

steps and half steps in their established places, we have had to employ two characters (these ♯♭) not yet explained.

The first (this ♯) is called a

SHARP,

and is a sign of elevation, showing that all the notes occupying the same degree with it are to be sung or performed a half step higher than the degree itself represents on which it is written.

The second (this ♭) is called a

FLAT,

and is a sign of depression, showing that all the notes occupying the same degree with it are to be sung or performed a half step lower than the degree represents on which it is written.

NOTE.—*A sharp or flat on a letter in one position affects that letter in every position in which it may be found. For example, a sharp on the letter F, first space in the G clef, affects all the notes coming on F the fifth line equally with those on the first space, and so on.*

A NATURAL, made thus ♮, is used to contradict a previous sharp or flat, and restore the note affected to its original pitch.

Note 2.—The necessity for the employment of sharps and flats in the different representations of the scale on the staff; or why the proper order of intervals cannot be preserved without their use, we shall not here attempt to explain, as this can only be satisfactorily taught *verbally*, and by practical illustrations on the black-board.

In *reality*, a knowledge of this is of *no practical utility* in singing, any way; and we would respectfully suggest to the teacher of Elementary classes that he omit it entirely, and confine himself simply to the explanations herein given, and at the conclusion of the course his pupils will sing better than if he had occupied an evening or two trying to drill the theory of this matter into them. In a short course of instruction, comprising but fifteen or twenty lessons, all useless theory should be dispensed with, and only so much attempted to be taught as is absolutely necessary to enable the pupils to practice intelligently and understandingly such plain music as it is proper to bring out in so short a course. The teacher should remember that singing is *not* a *science*, but an ART—*not theory*, but PRACTICE, and regulate his instructions accordingly.

Much time is thrown away by teachers in a pedantic attempt to *display* what they know of music, instead of *imparting* it to their pupils.

CHAPTER XIII.

MELODICS, CONTINUED.

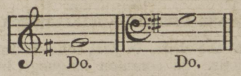
RULES FOR FINDING THE KEY-NOTE IN DIFFERENT KEYS.

The sharps and flats placed at the beginning of a piece of music furnish us a clue to the position of the scale, whether we understand all about the theory of transposition or not. The very necessity for their employment gives us a rule, if they are systematically located on the staff, as they nearly always are, by which we are enabled to tell instantly where the key-note or Do is, and from this we can readily find out the places of the other notes, especially after having learned the simple rules for reading notes hereafter to be explained.

RULE FOR FINDING THE KEY-NOTE IN THE SHARPS.

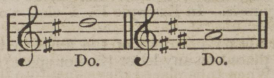
When there is but one sharp, the key-note will be found on the first degree above the sharp, thus :—

Ex. 42.



When there are two or more sharps, the key-note is found, in both clefs, the first degree above the right hand sharp, or the sharp standing the farthest to the right. That is to say, if the right hand sharp is on a space, the first line above that space will be Do; if the sharp standing the farthest to the right hand is on a line, Do, the key-note, will be on the first space above the line that the sharp is on, thus :—

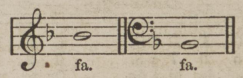
Ex. 43.



RULE FOR FINDING THE KEY-NOTE IN THE FLATS.

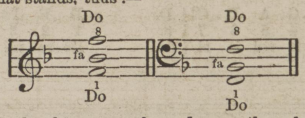
When there is but one flat, the syllable fa will be found on the same degree with the flat. That is, if the flat is on the third line, fa will be on that line also. If the flat is on the *second* line, fa will be on *that line*, thus :—

Ex. 44.



Therefore the key-note, or Do, will be found four degrees below the flat, counting the degree on which the flat stands—for the syllable fa is applied to the fourth of the scale, and Do is applied to one, so Do must come four degrees below fa; or, which is the same thing, five degrees above. When there is but one flat, *one* will always be found *four degrees below it, and eight, five degrees above it*, counting the degree on which the flat stands, thus :—

Ex. 45.



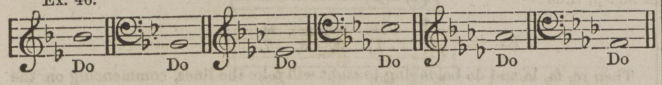
Count the degrees *in* the above example, and prove the rule.

MORE THAN ONE FLAT.—When there is more than one flat, the key-note will be found four consecutive degrees below or five above the right hand flat.

ANOTHER RULE.—When there are two or more flats, the key-note will be found on the same line or space occupied by the next to the right hand flat; or on the same

degree with that flat which has *but one* to the right of it. That is, if the flat standing next farthest to the right is on a line, Do is on that line, if it stands on a space, Do is on that space.

Ex. 46.



CHAPTER XIV.

MELODICS, CONTINUED.

KEY SIGNATURE—ACCIDENTAL SHARPS AND FLATS, AND THE NATURAL.

Sharps and flats are employed in two ways in music. They are usually placed at the commencement of the music, or at the left hand end of the staff, immediately to the right of the clef. When thus placed they constitute the

SIGNATURE TO THE KEY, or the

KEY SIGNATURE, or the SIGN OF THE KEY,

and are called

INCIDENTAL

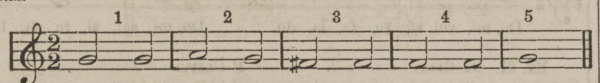
sharps and flats, and they are valid, or their effect is to be continued throughout the entire composition, or until contradicted by the natural, (♮).

Sometimes they are employed to affect only a note or two in the interior of a piece of music. When thus used they are called

ACCIDENTAL

sharps and flats, and their influence is continued only through the measure in which they occur; unless the following measure commences on the same degree, or same note, that is sharped or flatted in the previous measure, in which case their effect is continued through the next measure, and, indeed still on, till some subsequent measure commences on a different degree from that occupied by the accidental.

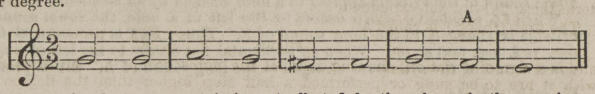
Ex. 47.



In the above example the effect of the sharp in the third measure is continued through the fourth measure, because the fourth measure commences on the same note affected by the sharp in the third.

In the following example the influence of the sharp only extends through the measure in which it occurs, because the next measure commences on a different note, or degree.

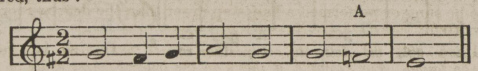
Ex. 48.



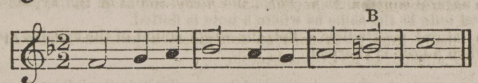
The note on the first space, at A, is not affected by the sharp in the previous measure.

When a note previously sharped or flatted is to be restored to its original pitch, it is indicated by the natural, which is written immediately to the left of the note to be restored, thus :—

Ex. 49.



Ex. 50.



In example 49 there is a sharp on F, the first space, which indicates that all the notes writren on that space are to be made a half step higher than they would be without the sharp. At A there is a natural to the left of the note standing on F, which contradicts the previous sharp ; or is a sign that the note must be sung as if the sharp had not been previously employed.

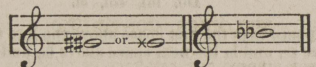
In example 50 there is a flat on B, the third line, which directs that all the notes on that line are to be made a half step lower than they would without the flat. At B there is a natural to the left of the note standing on the third line, which contradicts the previous flat on that degree, and shows that the note is to be sung as if no flat had been previously employed.

When a natural contradicts a *sharp*, it has the effect of a *flat;* and when it contradicts a *flat*, it has the effect of a *sharp*.

DOUBLE SHARPS AND FLATS.—Sharps and flats are sometimes employed doubly. The double sharp is made thus : ♯♯ or thus : + and is a sign of an elevation of a whole step.

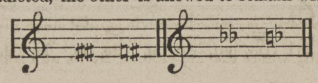
The double flat is written thus : ♭♭ and is a sign of a depression of a whole step.

Ex. 51.



The natural contradicts the double sharp and flat. When but one of the sharps or flats is to be contradicted, the other is allowed to remain with the natural, thus :

Ex. 52.

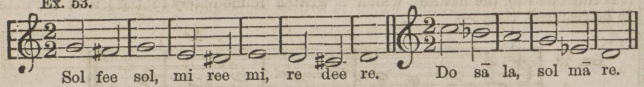


To aid the learner in getting the correct pitch, it is customary to change the vowel sound of the syllable applied to a note affected by an accidental sharp or flat.

When an accidental sharp occurs to the left of a note, the vowel sound of the syllable is changed to the long sound of E. Thus: Fa♯ is pronounced fee, do♯, dee, re♯, ree, and so on. When an accidental flat occurs to the left of a note, the vowel sound of the syllable is changed to the long sound of A. Si♭ is pronounced sā, mi♭, mā, etc.

Example of the above on the staff.

Ex. 53.



When a natural contradicts a sharp, the vowel sound of the syllable applied to the restored note is the same as where a note is flatted.

When a natural contradicts a flat, the vowel sound of the syllable applied is the same as when a note is sharped.

CHAPTER XV.

MELODICS, CONTINUED.

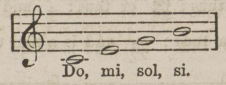
RULES FOR READING NOTES IN DIFFERENT KEYS.

Note 1.—If the learner will study the following relations of notes, and make himself perfectly familiar with them, he will experience but little difficulty in reading the syllables in any key.

Note 2.—The teacher should train his class systematically and thoroughly in what is contained in this chapter, and he will find himself well rewarded for his labor by the facility his pupils will acquire in reading the syllables in all the keys.

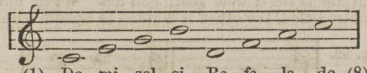
RULES.—When do takes any line, mi will and *must* take the next line above; sol will take the next line above mi, and si the next line above sol, thus:—

Ex. 54.



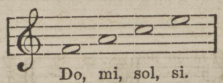
Then re will and *must* take the first space above the line that do occupies, and fa the next space above re, and la the next space above fa, and do belonging to eight, the next space above la, thus:

Ex 55.



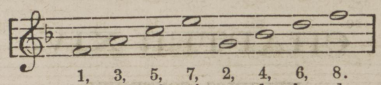
If do takes a *space*, mi will take the next space above it; sol the next, and si the next, thus:

Ex. 56.



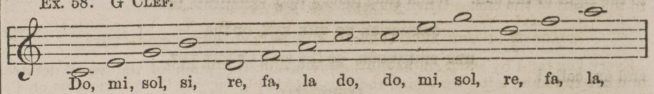
Then re, fa, la, and do belonging to eight will take the lines, commencing on the first line above the space that do belonging to one occupies, thus:—

Ex. 57.

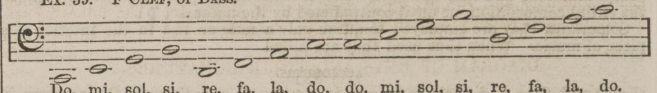


Note.—The following lessons should be carefully studied and practiced by the learner—not sung, but the relative positions of the notes well fixed in the mind.

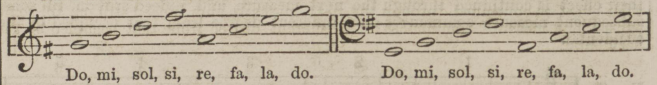
Ex. 58. G CLEF.



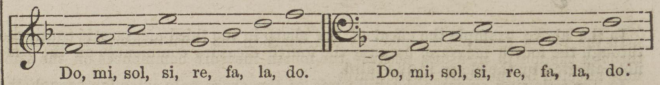
Ex. 59. F CLEF, or BASS.



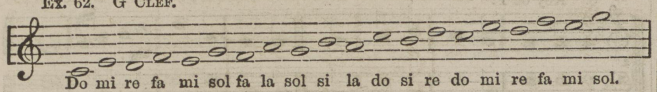
Ex. 60. G CLEF. F CLEF.



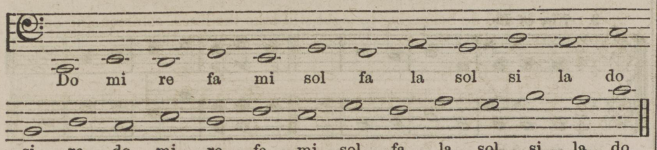
Ex. 61. G CLEF. F CLEF.



Ex. 62. G Clef.



Ex. 63. F Clef.



CHAPTER XVI.

NAMES OF KEYS.

DIAGRAM OF THE KEYS COMMONLY USED, AND THEIR SIGNATURES.

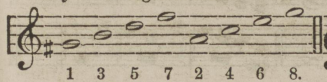
Every key (and by the term key is simply meant the pitch of the scale) derives its name from the letter on which the key-note is placed. If the key-note is on C, it is called the key of C. If the letter G is taken as the key-tone, it is called the key of G, etc. If the key-note is on B♭, it is called the key of of B♭. If the key-tone is represented on C♯, it is called the key of C♯, and so on. The following are the keys commonly used, with their appropriate signatures :

DIAGRAM OF KEYS AND THEIR SIGNATURES.

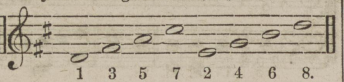
Keys with Sharp Signatures.

Ex. 64.

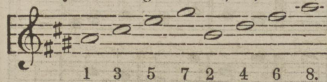
Key of G—Signature F♯.



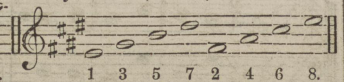
Key of D—Signature F♯, C♯.



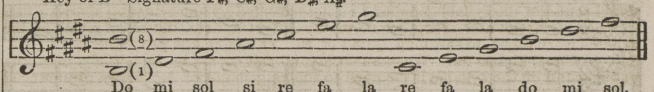
Key of A—Signature F♯, C♯, G♯.



Key of E—F♯, C♯. G♯, D♯.



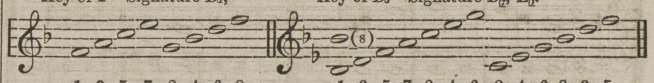
Key of B—Signature F♯, C♯, G♯, D♯, A♯.



KEYS WITH FLAT SIGNATURES.

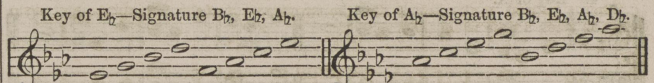
Ex 65.

Key of F—Signature B♭,



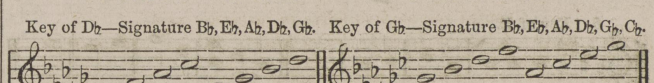
Key of B♭—Signature B♭, E♭.

Key of E♭—Signature B♭, E♭, A♭.



Key of A♭—Signature B♭, E♭, A♭, D♭.

Key of D♭—Signature B♭, E♭, A♭, D♭, G♭.

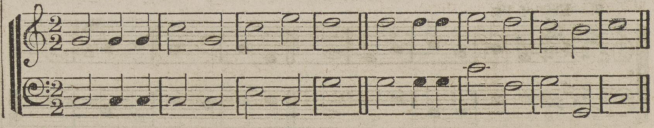


Key of G♭—Signature B♭, E♭, A♭, D♭, G♭, C♭.

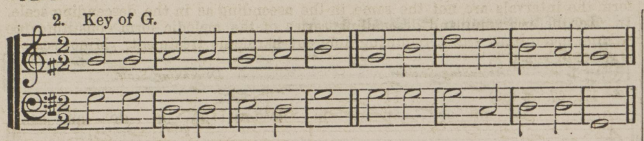
CHAPTER XVII.

PRACTICAL EXERCISES IN THIRTEEN KEYS—TWO PARTS.

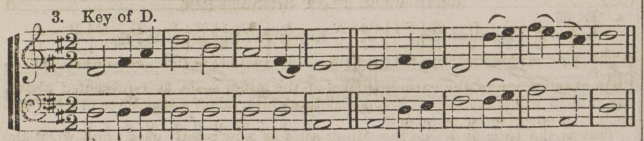
1. Key of C.



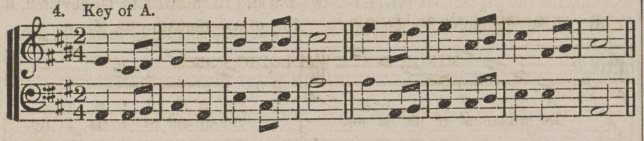
2. Key of G.



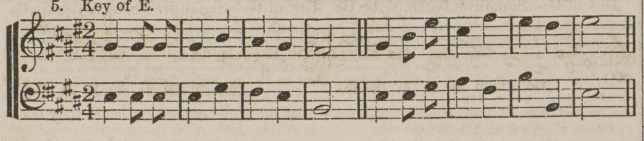
3. Key of D.



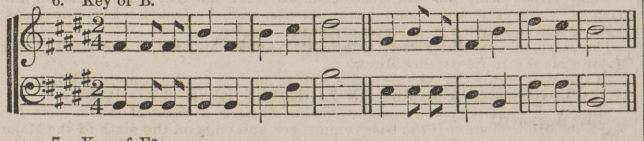
4. Key of A.



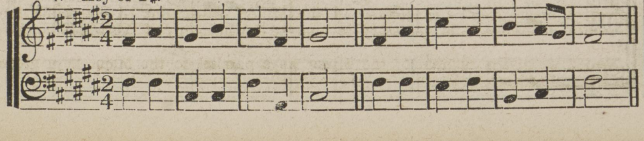
5. Key of E.



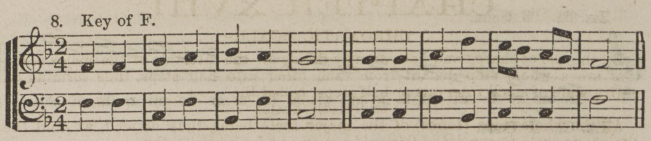
6. Key of B.



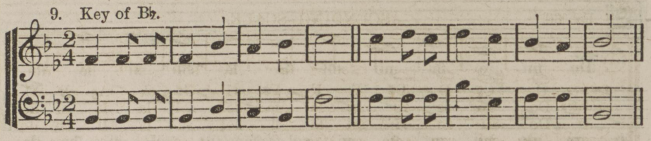
7. Key of F♯.



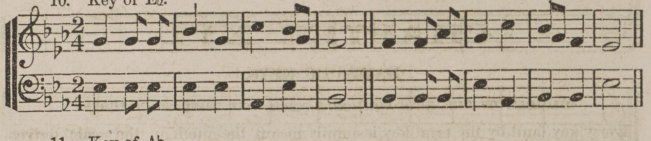
8. Key of F.



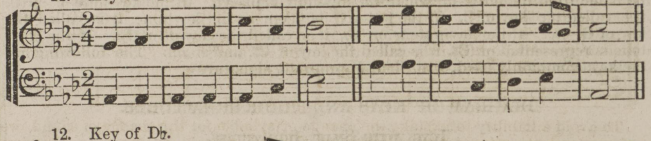
9. Key of B♭.



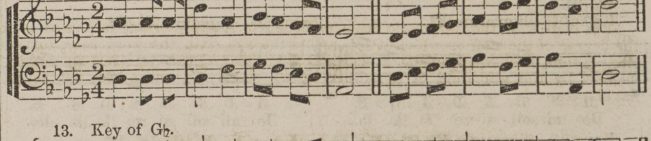
10. Key of E♭.



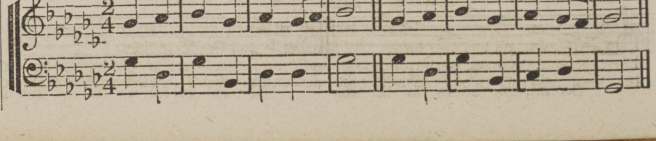
11. Key of A♭.



12. Key of D♭.



13. Key of G♭.



CHAPTER XVIII.

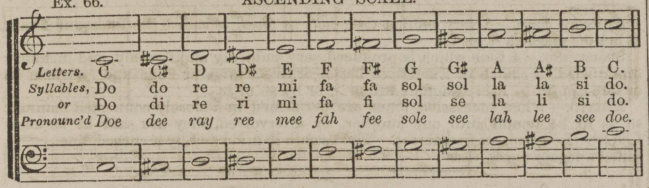
CHROMATIC SCALE.

By the use of sharps and flats we may divide all the intervals of the major scale, that are a whole step distant from each other into half steps, thus forming an entire scale of small intervals or half steps, called the

CHROMATIC SCALE.

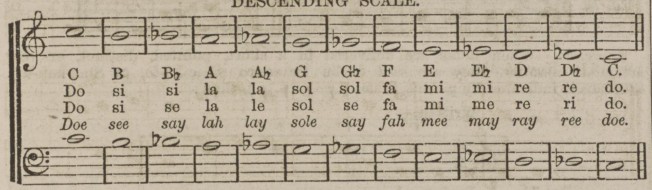
All the whole steps (tones) of the major scale being thus divided, we find the chromatic scale to consist of *thirteen tones* and *twelve intervals*, thus :—

Ex. 66. ASCENDING SCALE.



Letters.	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C.
Syllables,	Do	do	re	re	mi	fa	fa	sol	sol	la	la	si	do.
or	Do	di	re	ri	mi	fa	fi	sol	se	la	li	si	do.
Pronounc'd	*Doe*	*dee*	*ray*	*ree*	*mee*	*fah*	*fee*	*sole*	*see*	*lah*	*lee*	*see*	*doe.*

DESCENDING SCALE.



C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.
Do	si	si	la	la	sol	sol	fa	mi	mi	re	re	do.
Do	si	se	la	le	sol	se	fa	mi	me	re	ri	do.
Doe	*see*	*say*	*lah*	*lay*	*sole*	*say*	*fah*	*mee*	*may*	*ray*	*ree*	*doe.*

To avoid a liability to mistake the change of syllable for the change of sound, we recommend the use of the syllables of the major scale, as given in the first example above.

Each degree of the Chromatic Scale preceded by a sharp or flat is named after the degree of the staff on which it appears to the eye, with the word *sharp* or *flat* affixed, thus, C sharp, D sharp, F sharp, B flat, A flat, G flat, &c. ; but in naming degrees by the numerals, it is proper to say, sharp one, sharp two, flat seven, flat six, &c.

CHAPTER XIX.

THE MINOR SCALE.

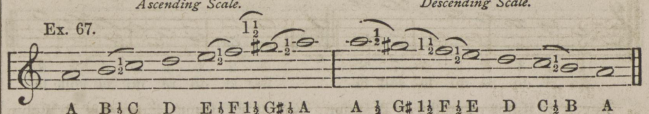
The Minor Scale has two forms, the Harmonic and the Melodic.

The Harmonic form is the only systematic and consistent one, however, having the same intervals in the ascending and descending series ; whilst in the melodic form the intervals are not the same in the ascending as in the descending scale. In *fact*, the ascending and descending series of the melodic form constitute *two separate and distinct scales*, requiring different harmonic treatment. Minor scale—

HARMONIC FORM.

Ascending Scale. *Descending Scale.*

Ex. 67.



A	B ½ C	D	E ½ F	1½	G♯ ½ A		A	½	G♯	1½	F ½ E	D	C ½ B	A
1	2 ½ 3	4	5 ½ 6	1½	7♯ ½ 8		8	½	7♯	1½	6 ½ 5	4	3 ½ 2	1
La	si ½ do	re	mi ½ fa	1½	sol♯ ½ la		la	½	sol♯	1½	fa ½ mi	re	do ½ si	la.

On examination of the harmonic form of the minor scale, as represented above, the student will perceive that it contains three intervals of a *step*, three of a *half-step* each, and one of a *step and a half*.

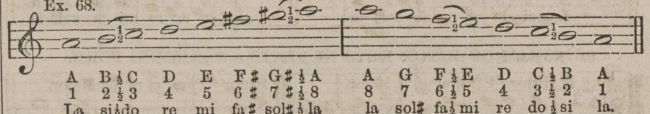
This is the form in which the Minor scale is now mostly used ; and when the harshness of the superfluous interval between 6 and 7 is desired to be obviated, it is done by the introduction of foreign tones.

(There are other forms of this scale, but we deem it unnecessary to introduce them here, as they are seldom used.)

MINOR SCALE—MELODIC FORM.

Ascending Scale. *Descending Scale.*

Ex. 68.



A	B ½ C	D	E	F♯	G♯ ½ A		A	G	F ½ E	D	C ½ B	A
1	2 ½ 3	4	5	6♯	7♯ ½ 8		8	7	6 ½ 5	4	3 ½ 2	1
La	si ½ do	re	mi	fa♯	sol♯ ½ la		la	sol♯	fa ½ mi	re	do ½ si	la.

By the above Example, it will be seen that in the melodic form the ascending and descending scales are very different. In the ascending scale the two half-steps occur between 2 and 3 and 7 and 8 ; whilst in the descending scale they occur between 6 and 5 and 3 and 2.

Every Minor scale has the same signature that the Major scale has on the sixth of which it is based, and hence they are called parallel "keys" or scales. C Major and A Minor, for instance, are parallel scales.

The third of any Minor scale is 1 in its parallel Major, and the sixth of any Major scale is 1 in its parallel Minor.

In the Major scale the syllable Do is always applied to the tonic, (1) but in the Minor the syllable La is always applied to the tonic (1).

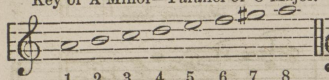
Singers are sometimes troubled to know whether a piece of music is in the Major or Minor mode. If the bass commences and ends on the sixth of the Major scale, (La,) and the fifth of the Major scale (Sol) frequently occurs sharped, the piece of music may be considered in the Minor scale. But to determine the question definitely, it is necessary to analyze the harmony of the whole composition.

Below we give a diagram of the Minor keys parallel to the Major keys given in Example 46.

DIAGRAM OF MINOR KEYS IN SHARPS,—HARMONIC FORM.

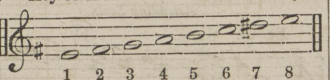
Ex. 69.

Key of A Minor—Parallel of C Major.



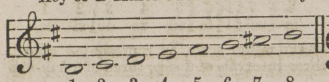
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

Key of E Minor—Parallel of G Major.



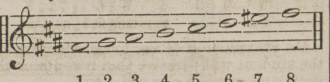
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la

Key of B Minor—Parallel of D Major.



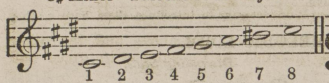
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la

Key of F♯ Minor—Parallel of A Major.



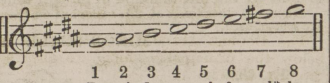
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

C♯ Minor—Parallel of E Major.



1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la

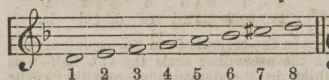
G♯ Minor—Parallel of B Major.



1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

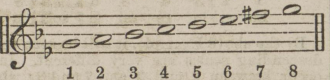
DIAGRAM OF MINOR KEYS IN FLATS,—HARMONIC FORM.

Ex. 70. D Minor—Parallel of F Major.



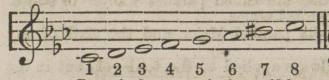
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la

G Minor—Parallel of B♭ Major.



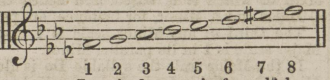
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

C Minor—Parallel of E♭ Major.



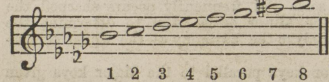
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la

F Minor—Parallel of A♭ Major.



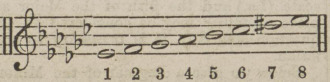
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

B♭ Minor—Parallel of D♭ Major.



1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la

E♭ Minor—Parallel of G♭ Major.



1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

CHAPTER XX.

FORM OF TONES.

A tone sustained with equal force throughout its whole duration is called an Organ Tone; it may be marked thus ——

A tone beginning *Piano* and gradually increasing to *Forte*, is called Crescendo; it is marked by divergent lines, <; or cres.

A tone beginning *Forte* and gradually diminishing to *Piano* is called Diminuendo; it is marked by convergent lines, >; or dim.

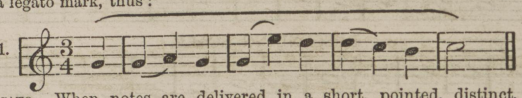
A union of *Crescendo* and *Diminuendo* is called a Swell; it is marked thus:

Pressure Form.—A very sudden *Crescendo*, or *Swell*, is called the Pressure Form. It is thus marked, < or ◇.

Sforzando.—A tone which is produced very suddenly and forcibly, and instantly diminished, is called an Explosive Tone; or Sforzando, or Forzando (sfortzan-do or fort-zan-do.) It is designated thus >, or by sf. or fz.

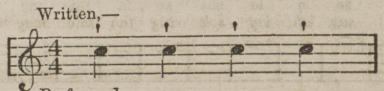
Legato.—When successive tones are performed in a closely connected manner, so as to be bound into one another, or intervolved, they are said to be sung Legato (Le-gâ-to, or Le-gah-to). The Legato is indicated by a curved line, (⁀), called a legato mark, thus:

Ex. 71.

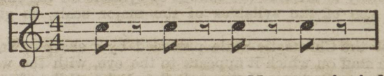


Staccato.—When notes are delivered in a short, pointed, distinct, or very articulate manner, they are said to be Staccato (Stac-kâ-to, or Stac-kah-to). Staccato is indicated by points, thus: (• • • •), thus:

Written,—



Ex. 72. Performed,—



Marcato.—A less degree of Staccato, or Marcato, is indicated by dots, thus: (• • • •).

CHAPTER XXI.

FORCE OF TONES.

1. A medium force of tone is called *Mezzo;* it is marked *mez.* or *m.*
2. A force of tone *softer* than Mezzo is called *Piano;* it is marked *Pia* or *p.*
3. A force of tone *louder* than Mezzo is called *Forte,* it is marked *for.* or *f.*
4. A force of tone *softer* than Piano is called *Pianissimo;* it is marked *pp.*

5. A force of tone *louder* than Forte is called *Fortissimo;* it is marked *ff.*
6. A force of tone *louder* than Piano and *softer* than Mezzo is called *Mezzo Piano;* it is marked *mez. pia.* or *mp.*
7. A force of tone *louder* than Mezzo and *softer* than Forte, is called *Mezzo Forte;* it is marked *mez. for.* or *mf.*

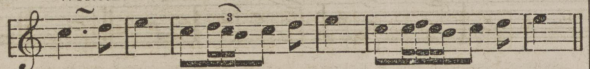
CHAPTER XXII.

MELODICS AND DYNAMICS.

GRACE TONES, TRILL, TURN, &C.

The TURN (𝄐) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick; thus :— Written. Performed. Or.

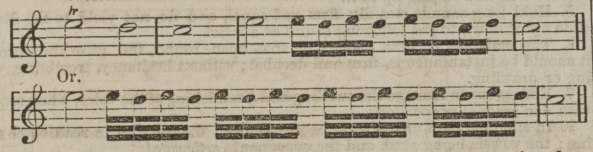
Ex. 73.



THE TRILL (*tr*) or SHAKE is a very brilliant musical embellishment, and should be much cultivated by those who would acquire smoothness and flexibility of voice.

It is a quick reiteration of two tones, bearing the relation of a step or a half-step, thus :— Written. Performed.

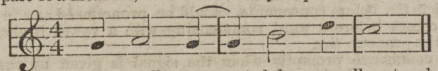
Ex. 74.



Or.

SYNCOPATION.—When a tone commences on an unaccented, and is continued on the accented part of a measure, it is said to be syncopated, thus :—

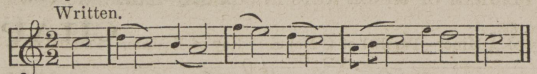
Ex. 75.



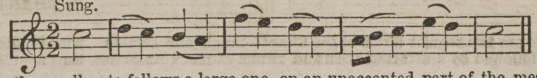
The "APPOGGIATURA" is usually represented by a small note placed before a large one upon an accented part of the measure. It takes half the value of the large note, except when the latter is dotted—then it takes two-thirds, thus :—

Written.

Ex. 76.



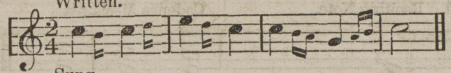
Sung.



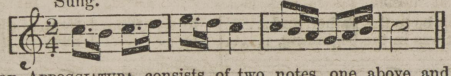
When the small note follows a large one, on an unaccented part of the measure, it is called an *After Note,* thus :

Written.

Ex. 77.



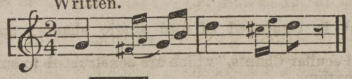
Sung.



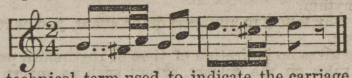
The DOUBLE APPOGGIATURA consists of two notes, one above and the other below the principal; which are always intended to be sung with grace and rapidity, thus :—

Written.

Ex. 78.



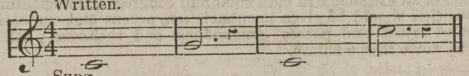
Sung.



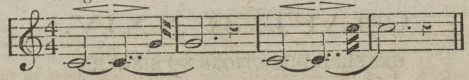
PORTAMENTO is a technical term used to indicate the carriage or manner of conducting the voice from one tone to another, in order to connect them smoothly and gracefully. It is generally limited to cases in which the two tones form a third, fifth, or some larger intervallic relation, and they are sung to two separate syllables, thus :—

Written.

Ex. 79.



Sung.



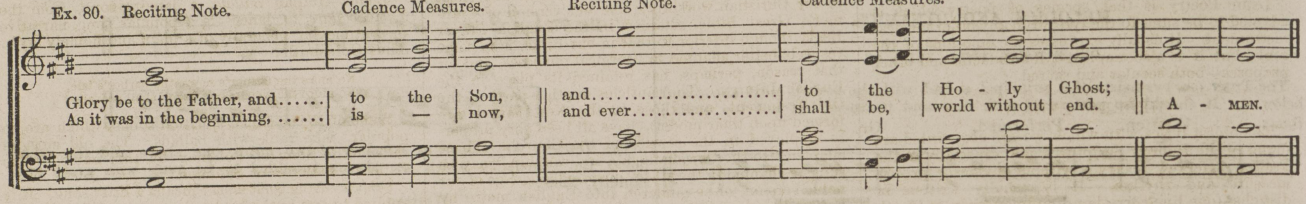
CHAPTER XXIII.

CHANTS AND CHANTING.

There are two regular forms of the Chant—Single and Double. The Single Chant has two parts, and is composed of a RECITING NOTE and TWO CADENCE MEASURES followed by a RECITING NOTE and THREE CADENCE MEASURES, thus :—

SINGLE CHANT. L. C. EVERETT.

Ex. 80. Reciting Note. Cadence Measures. Reciting Note. Cadence Measures.



A Double Chant is composed of two single chants; and, therefore, has four parts.

There are also "Peculiar Chants," which are constructed to suit odd metres, and words of peculiar rhythm.

The "A—men" may follow in all forms of the chant, just as it may in any other style of church music.

The reciting note gives no indication of time or rhythmical proportion; nor are there any definite rules on the subject, except such as govern in good reading. Hence we may say that the time of its duration is determined by the number of words to be chanted to it, and that these should be delivered about as fast as a good reader would read them. But when the object is congregational chanting, the cadence measures should be in strict time.

"Pronounce together," is a command that must be rigidly obeyed, as it lies at the foundation of all excellence in both choir and congregational chanting.

Special attention should be given to enunciation, accent and emphasis; and to all punctuation marks and pauses—grammatical and rhetorical; otherwise the service will be worse than a failure.

CHAPTER XXIV.

GENERAL DIRECTIONS TO SINGERS.

1. When singing, stand or sit erect, so as to use the vocal organs with ease.

2. Hold the music upon a level with the eyes, or nearly so.

3. Take deep, full, and noiseless respirations, at such places as will not injure the sense of the words; but be careful not to breathe oftener than is absolutely necessary to sustain good tones.

4. Attack sounds with decision and certainty, and avoid striking below the correct tone and sliding up to it.

5. Hold long sounds steadily, firm and equal, and do not yield to the desire to slide up or down to the following sound as a relief.

6. The emission of tone should be free, open, round, full, pure and resonant; it should be instantaneous, firm and decided; without hesitancy, trembling, wavering or drawling.

7. Endeavour to manage the swelling and diminishing of the voice, when required, with due gradual proportions.

8. In singing, the words should be pronounced the same as in reading or speaking; the vowels being *sung*, and the consonants *articulated*.

9. The letter *a*, when it is used as an article, or as the initial letter of a syllable, should be pronounced *ä*, as in *A-men*.

10. The article *the*, before consonants, should be pronounced as *e* in *met*, *yet*, &c. But when it comes before a word commencing with a vowel, it should be pronounced like the pronoun *thee*.

11. Always commence promptly when the signal is given by the teacher or director, and do not wait for some one else to commence first. If there are a thousand singers, they should all commence as one voice—at the *same instant*.

LYRIC POETRY.

BY

THE REV. T. O. SUMMERS, D. D., LL. D.

LYRIC POETRY.

LYRIC POETRY DEFINED.

LYRIC Poetry is that species of poetry which is adapted to be sung to the lyre, or to any other musical instrument. It usually expresses the emotions of the soul; but it is also employed for didactic and other purposes—both secular and sacred.

HEBREW LYRICS.

The oldest lyrics with which we are acquainted are found in the Hebrew Scriptures, and especially in the Psalter. Hebrew poetry is without rhyme or precise measure and rhythm. It is usually written in distichs—one line corresponding to another, in length as well as in sentiment. Sometimes there is a strengthening of the sentiment in the second clause of the parallelism—sometimes a contrast—sometimes several clauses are woven together into a kind of stanza—sometimes the piece is divided into twenty-two portions, corresponding to the letters of the Hebrew alphabet—each portion beginning with a letter in regular succession, as Ps. xxv., xxxiv., xxxvii., cxi., cxii., cxix., cxlv.; Prov. xxxi. 10-31; Lamentations i.-iv.—hence the title, Alphabetical Psalms.

Hebrew poetry abounds with sublime imagery and the loftiest religious sentiment. It was used in the tabernacle, temple, and synagogue worship, and also in domestic and private devotion. It was accompanied with all kinds of stringed, wind, and percussion instruments. David, by divine command, prepared all sorts of instruments to be used in public worship, and composed psalms to be sung with these accompaniments. Other inspired men composed sacred hymns for the same purpose. These have come down to our times, and are still used as the vehicles of religious thought and emotion, in all their varied moods and forms.

The Psalms are admirably rendered in the authorized version of the Bible, and selections from them, as anthems, sentences, etc., are used with fine effect in our Christian worship. The old version of Cranmer's Great Bible, retained in the English Prayer Book, though inferior to that in our Bible, is in some respects better adapted to liturgical purposes, and for that reason, perhaps, has retained its place in the English Liturgy. The canticles in other parts of the Old Testament, and those in the New (which are formed upon their model), have all been very properly employed in the service of the Church. Those adapted "to the Christian state and worship," may be sung or chanted in the all-but-inspired language of our noble version, or as rendered into English metre by our modern psalmists.

THE VARIOUS KINDS OF LYRICS.

There are many kinds of sacred lyrics in use, indicated by various names:

Anthem—from the Latin and Greek *antiphona*—formerly denoted a hymn sung in alternate parts. Thus Dr. Barnes: "Pope Celestine the First, appointed that the Psalms of David should be sung in manner of an anthem of all the people before the sacrifice, which was not wont to be done." This antiphonal service is alluded to by Bacon in these words: "Several quires, placed over one against another, and taking the voice by catches, *anthem-wise*, give great pleasure." Milton alludes to this in these immortal lines:

> There let the pealing organ blow
> To the full-voiced quire below,
> In service high and anthems clear.

The word, however, is seldom now used in that sense, but in the sense of a motet, or portion of Scripture, or some other composition, not in rhyme, set to music. Passages of heroic verse—decasyllabic iambics—*e. g.*, Milton's Paradise Lost and Young's Night Thoughts—are sometimes used as anthems with fine effect.

Ballad—Italian *Ballata*, a dancing-song, from the Latin *ballare*, to dance—is a popular song, narrative or sentimental, generally of a plain and homely style. Thus Goldsmith:

> No more the farmer's news, the barber's tale,
> No more the woodman's *ballad* shall prevail.

Some of the so-called spiritual songs, which are so popular, take rank with ballads. The old authors called The Song of Solomon by this name, "The Ballet of Ballettes of Salomon."

Canticle—from *canticulum*—means a little song. It is applied to any of the hymns interspersed through the Bible; and, by way of eminence, to The Song of Solomon.

Carol—from the Latin *carola*, a diminutive of *chorus*, a choral dance—means a lively song. Thus Bacon says, "In the Old Testament, if you listen to David's harp, you shall hear as many hearse-like airs as *carols*." The word formerly designated secular songs of a merry character. Thus Warton: "In the year 1521, Wynken de Worde printed a set of Christmas carols: these were festal chansons for enlivening the merriment of the Christmas celebrity; and not such religious songs as are current at this day with the common people under the same title, and which were substituted by those enemies of innocent and useful mirth, the Puritans." It is pleasing to know that the term still designates those simple ballads, or popular hymns, which are sung by "the common people" in honor "of the Christmas celebrity."

Catch is so called because the performers sing in a canon, or round, and *catch* up each other's words—*e. g.*, the *Non nobis*.

Chant—from *cantare*, to sing—is the most simple form of sacred song: it consists of either prose or verse uttered in musical tones without the usual musical measure. It is much used in cathedral ser-

vice. It may be sometimes used in ordinary congregations with good effect.

Dirge—from the first word of the Latin hymn, *Dirigo gressus meus*, sung at funerals—means a mournful funeral song.

Ditty—from *dictum*, a saying—meant first a short, pithy saying; and as such was frequently put into a song, it came to mean a little poem or song. Phinehas Fletcher speaks of "cheerful dittying." South speaks of "a mournful ditty." Milton speaks of "religious, martial, or civil ditties." The word frequently designates a short spiritual song, less dignified than a hymn.

Elegy—from *elegia*, and that from the Greek, to utter sorrow—means a mournful or plaintive poem; and, in particular, such as sets forth the sorrow of a mourner on account of the death of a friend. Hence Coleridge says: "Elegy is the form of poetry natural to the reflective mind. It may treat of any subject, but it must treat of no subject for itself, but always and exclusively with reference to the poet himself." Spenser says:

> Now change your praises into piteous cries,
> And eulogies turn into elegies.

Daniel says: "Next comes the elegiac, being the fourth kind, and that likewise is no other than our accustomed measure of five feet." Pope's "Elegy to the Memory of an Unfortunate Lady" is in this measure—iambic couplets. Gray's "Elegy in a Country Church-yard" is in quatrains of decasyllabic verse: so is Montgomery's Elegy for a Young Minister:

> Go to the grave in all thy glorious prime.

In a popular sense, any plaintive, especially funeral, poem, in whatever measure, is called an elegy.

Fugue—from *fuga*, flight—is so called because, as in a *catch*, the performers in one part *catch* up the words of another; and so they seem to chase each other around. Thus Milton:

> His volant touch,
> Instinct through all proportions, low and high,
> Fled and pursued transverse the resonant fugue.

And Hughes:

> Apollo ceased: the Muses take the sound,
> From voice to voice th' harmonious notes rebound,
> And echoing lyres transmit the volant fugue around.

Glee—from Anglo-Saxon *gliwian*, to sing. Speaking of Anglo-Saxon minstrels, Percy says: "The word *glee*, which peculiarly denotes their art, continues still in our own language to be of all others the most expressive of that popular mirth and jollity, that strong sensation of delight, which is felt by unpolished and simple minds." The word is appropriated to a light composition for three or more voices. It may be used for religious subjects of a cheerful character adapted to children.

Hymn—from Latin *hymnus*, Greek *hymnos*—is a song of praise. But the word generally applies to all kinds of sacred poetry of the lyric sort. As distinguished from "psalms" in Eph. v. 19; Col. iii. 16, "hymns" may refer to songs of praise to God, other than the psalms, found in the Old Testament; while "spiritual songs," or *odes*, may refer to any lyrics designed for sacred uses. A perfect hymn has a beginning, a middle, and an end; but many of the most serviceable pieces in our Hymnals lack one or another of these three parts. The "hymn" sung by our Lord and his disciples, at the Eucharist, was probably a part of the Great Hallel, comprising Ps. cxiii.–cxviii. The primitive Christians not only used the inspired hymns found in the Scriptures, but also hymns of their own composing. Pliny, in his famous letter to Trajan, says, the Christians were accustomed to meet before day to sing a hymn to Christ as to God—though the word he uses is *carmen*, a song or poem. The oldest Christian hymn which has come down to us is a hymn for the children of the Church, which has an English version (in part), beginning: "Shepherd of tender youth." It is a most interesting and precious relic of Christian antiquity.

Madrigal—from Greek and Latin *mandra*, a stall or herd of cattle—means a pastoral poem of a tender and simple character. There are some beautiful versifications of the Canticles which belong to this species of poetry; *e. g.*, Charles Wesley's paraphrase of Cant. ii. 8, 11:

> The voice of my Beloved sounds,
> While o'er the mountain-tops he bounds:
> He flies exulting o'er the hills,
> And all my soul with transport fills!
> Gently doth he chide my stay,
> "Rise, my love, and come away!"
>
> The scattered clouds are fled at last,
> The rain is gone, the winter past,
> The lovely vernal flowers appear,
> The warbling quire enchant our ear:
> Now with sweetly pensive moan,
> Coos the turtle-dove alone.

Ode is a Latin and Greek term—from a root, to sing—designating a dignified poem set to music. Busby says: "The ode consists of unequal verses in stanzas, or strophes." Pope's Dying Christian—"Vital spark of heavenly flame"—answers this description. But poems of uniform stanzas, also are called odes. Thus Dr. Blair: "Music and Poetry are coeval, and were originally always joined together. But after their separation took place, after bards had begun to make verse compositions, which were to be recited or read, not to be sung, such poems as were designed to be still joined with music or song were, by way of distinction, called *odes*." A poem celebrating some great achievement may be called an ode; as, "Our Lord is risen from the dead."

Psalm—from Low Latin *psalmus*, and that from the Greek *psalmos*, from *psallein*, to touch, *sc.*, the strings of a musical instrument—means properly a sacred song sung with the accompaniment of a harp or some other instrument. It is the Greek translation of the Hebrew *mizmor*, prefixed to some of the Psalms; and also, in the plural, of the Hebrew *Tehillim*, or *Sepher Tehillim*, the Book of Praises, as the Psalter is significantly called.

Sentence is a short portion of Scripture—like the passages which introduce the Daily Service and the Office for the Lord's Supper in the Liturgy—set to music.

Song is the rendering of the Hebrew *shir*, prefixed to thirty of the Psalms; and also of the Greek *ode*, in Eph. v. 19; Col. iii. 16; Rev. v. 9, 14, 15. It designates any lyrical poem.

Sonnet—Italian *sonetto*, from Latin *sonus*, a sound—is a poem of fourteen decasyllabic lines—the rhymes being arranged according to a particular rule. Milton's Sonnets are very much admired; but they are not adapted to purposes of worship. Blanco White's Sonnet on Night is considered as fine as any in our language; but it has some defects, and is not suitable to be used as a lyric. It is remarkable that popular as the sonnet has been as a lyric, among other people, it is seldom, if ever, so used among us. There is a kind of double sonnet—a poem of twenty-eight decasyllabic lines—in what Milton calls *terzetti* rhymes. He has versified Ps. ii. in this measure. The first and third lines rhyme together; so do the twenty-sixth and twenty-eighth. All the rest are in triplet alternate rhymes. The effect is pleasing; but the measure is not likely to find favor among choristers. Milton's versions of some of the Psalms are in various metres; but they are not well adapted to public worship. Herbert has a double sonnet differently rhymed: he sent it to his mother as a New Year's gift: "My God, where is that ancient heat towards thee?"

METRE.

English lyrists have borrowed *Metre* from the Greeks and Latins. The word is from the Greek *metron* and Latin *metrum*, a measure. The metrical element is called a *foot*, which consists of two, three, or four syllables, duly arranged according to the accents. One, two, three, four, five, or six feet constitute a *verse*, or line—from the Latin *vertere*, *versum*, to turn, because the metre *turns* at the end of a line, like the ploughman at the end of a furrow. Hence the terms *dimeter*, *trimeter*, *tetrameter*, *pentameter*, *hexameter*, indicating the number of feet—two, three, four, five, or six in the verse. Two or more verses, or lines, constitute a *stanza*, an Italian word, derived from the Latin *stans*, *stare*, to stand. It usually contains every variation of measure in the poem. The lines, or verses, are adjusted to each other by specific rules. In ancient lyric poetry, the former of two stanzas was called the *strophe*, a Greek word denoting a turning, because the performers turned from the right to the left of the orchestra; and the second was called *antistrophe*, because in performing it they turned in the opposite direction. There was sometimes a third stanza, called *epode*—from the Greek *epodos*, singing to, or after the strophe and antistrophe, all the performers facing the altar. In popular language a *verse* means a stanza.

The harmony of numbers in a verse is called *rhythm*—from the Latin and Greek *rhythmus*, or *rhythmos*, symmetry, harmony. It is thus defined: "A division of lines into short portions by a regular succession of *arses* and *theses*, or percussions and remissions of voice on words or syllables." In English verse rhythm depends upon the proper arrangement of accented and unaccented syllables, thus:

Lord, how *blest and secure* are they—

gives the same sense as,

Lord, how *secure and blest* are they—

but any man can detect a difference in the effect of the line thus arranged. The rhythm requires the accents to be arranged as in the latter case.

O! for a *walk closer* with God—

conveys the same idea as,

O! for a *closer walk* with God—

out how different the effect on the ear! The one is rhythmical, poetic—the other is not. Rhythm results from a strict regard to the poetic feet required by the measure in which the piece is composed.

The metres borrowed from the classics are chiefly the trochaic, iambic, dactylic, and anapestic.

Trochaic verse consists of a certain number of trochaic feet arranged in a line. A *trochee*—from the Greek *trochaios*, running—consists of two syllables, the former accented, the latter unaccented—as the word *trŏchĕe*, or *lōvĕr*. All the syllables in a trochaic verse are arranged in this order:

Cōme, thŏu | Fōunt ŏf | ĕverў | blēssĭng—

Trochaic hymns are frequently *catalectic*, that is, they lack the final unaccented syllable, as,

Cōme, ănd | lĕt ŭs | swĕetlў | jōĭn—

This is commonly called "Sevens." Sometimes the acatalectic (or full) and the catalectic lines are combined, as in the "Eights and Sevens."

Cōme, thŏu | Fōunt ŏf | ĕverў | blēssĭng,
Tūne mў | heărt tŏ | sĭng thў | grāce.

Sometimes the stanza consists of six lines, as "Eights, Sevens, and Fours," thus:

Lo! He comes, with clouds descending,
Once for favored sinners slain!
Thousand thousand saints attending,
Swell the triumph of his train!
Hallelujah!
God appears on earth to reign.

Iambuses are not allowed in trochaic verse, though spondees and pyrrhics may be sparingly introduced. A spondee was so called, because in Greek it denotes a libation, as in the making of libations slow, solemn measures were sung. A spondee consists of two syllables, both accented. Pyrrhic is derived from the Greek *pyrrhichios*, a kind of war-dance. A pyrrhic consists of two syllables both unaccented. In the trochaic verse:

Glōrў | tŏ thĕ | nĕw-bōrn | Kĭng—

the second foot is a pyrrhic, and the third a spondee. In the verse,

Sāfe ĭn- | tŏ thĕ | hāvĕn | guīde,

the second foot is a pyrrhic—the first is a spondee, though usually read as a trochee.

Iambic verse consists of a certain number of iambic feet, arranged in a line. It is said that Iambe, a servant-maid of Metœnira, by her jibes, made Ceres smile when she was distressed for the loss of her daughter. Hence to *iambize* means to satirize or jeer. Twining says, "Iambic was the measure in which they used to *iambize* (*i. e.*, to satirize) each other." He says, "The iambic is of all metres the most colloquial; as appears evidently from this fact, that our common conversation frequently falls into iambic verse, seldom into hexameter, and only when we depart from the usual melody of speech." An iambic consists of two syllables, the former unaccented, the latter accented; as *bĕfōre*. All the syllables in an iambic verse are arranged in this order:

Bĕfōre | ăwfŭl | Jĕhō | văh's thrōne—

Change the order and you will *feel* the difference between poetry and harsh prose:

Bĕfōre | ăwfŭl | Jĕhō | văh's thrōne.

The first foot of an iambic verse may be a trochee, thus:

Jēsŭs | thĕ nāme | thăt chārms | ōur fĕars.

But a trochee is not allowable in any other part of the verse: thus this line is incorrect:

Bōld tŏ | tāke ŭp, | firm tŏ sŭstāin.

Here the first foot is a trochee, and the second a spondee—both allowable; but the third is a trochee, which is not allowable. Indeed, the last four syllables may constitute a *choriambus*—a compound foot, consisting of four syllables—one long, two short, and another long syllable—which is hardly allowable in English iambic verse. The line is very nervous, and some have weakened its force, without improving the metre, by reading,

Bold to take up *and* to sŭstain—

The rhythm may be corrected thus:

A soul inured to care,
To hardship, grief, and loss,
Bold to take up, and firm to bear
The consecrated cross.

A spondee is allowable in any part of an iambic verse, and it sometimes has great beauty and force; *e. g.:*

Prāise Gōd, | frŏm whŏm | āll blĕss | ĭngs flŏw.

Tŏ thĕe | ŏur will, | sōul, flĕsh | wĕ gīve.

A pyrrhic is allowable in an iambic verse:

Ănd thĕ | fŭll cōrn | ăt lēngth.

That is an iambic verse, though it consists of a pyrrhic, a spondee, and an iambus. Great care must be taken, however, in the introduction of pyrrhics and spondees into iambic verse—especially in short lines—or the rhythm will be harsh; *e. g.:*

Thīs blĕss | ĭng ă | bōve āll.

Here the second foot is pyrrhic, and the third a spondee—unless the last four syllables be considered a compound foot—the smaller Ionic, which consists of a pyrrhic and a spondee. An unskillful reader is apt to accent the *a* in *above*—which is a sad fault. The difficulty might have been avoided thus :

Thĭs blĕss | ĭng mōre | thăn āll—

Lyrists take unwarranted liberties in changing the accents of words.

Dactylic verse consists of a certain number of dactylic feet, arranged in a line. A dactyl—from the Greek *dactylos*, a finger—is so called because the syllables are arranged according to the joints of a finger. It consists of three syllables, the first accented, and the other two unaccented, as *cŏmfŏrtĕr*. All the syllables of a dactylic verse are arranged in this order :

Mĕrcifŭl | Cŏmfŏrtĕr, | wŏndĕrfŭl | Ădvŏcāte.

This line consists of four perfect dactyls. But as tri-syllabic rhymes are hard to find, dactyl verse is frequently *catalectic*, that is, wanting in one of the final unaccented syllables, or *brachycatalectic*, that is, wanting in both—thus :

Brĭghtĕst ănd | bĕst ŏf thĕ | sōns ŏf thĕ | mŏrnĭng
Dāwn ŏn ŏur | wēaknĕss, ănd | lĕnd ŭs thīne | āid.

Here the first line of the couplet is catalectic, as it lacks an unaccented syllable in the last foot ; and the second is brachycatalectic, as it lacks the two unaccented syllables necessary to complete the dactyl foot. Any variation from the normal order of accented and unaccented syllables in dactylic verse, has an unpleasant effect, thus :

Cŏme, yĕ dĭs | cōnsŏlāte, | whĕre'ĕr yĕ | lānguĭsh.

The third foot in this line is an *amphibrach*, that is, a foot consisting of an unaccented, an accented, and another unaccented syllable—instead of a dactyl, *e. g.*, *āll yĕ whŏ*—Again :

Cŏme ănd ăt | Gŏd's āltăr | fĕrvĕntlў | knēel.

The second foot in this line is an *antibacchius*, that is, a foot consisting of two long syllables and one short syllable, instead of a dactyl—*e. g.:*

Cŏme tŏ thĕ | Sāviŏur, ănd | fĕrvĕntlў | knēel.

So, *wōundĕd hēarts* is an *amphimacrus*, that is, a foot consisting of a long, a short, and a long syllable, instead of a dactyl, as *pēnĭtĕnce*. So, *in Gŏd's nāme*, is a *bacchius*, that is, a foot consisting of one short syllable and two long syllables—instead of a dactyl, as *chēering ŭs*. So, *prōmĭse hōpe* is an *amphimacrus*, instead of a dactyl. It requires great care to write dactylic verse, and also to render it with effect, either in singing or reading.

Anapestic verse is just the opposite of dactylic—hence the Greek name *anapaistos*, struck back—the dactyl reversed. It consists of three syllables, the first two unaccented, and the second accented. It thus sustains a relation to the dactyl similar to that which the iambus sustains to the trochee. The word *ŭndĕrstānd* is an anapest. All the syllables of an anapestic verse are arranged in this order :

Hāllēlū | jāh thĕy crў | tŏ thĕ Kĭng | ŏf thĕ skў,
Tŏ thĕ grēat | ēvĕrlāst | ĭng I Ām.

The former line in this couplet consists of four perfect anapests—or twelve syllables, the third in order being accented. The latter consists of three anapestic feet—or nine syllables, so accented. Anapestic verse is frequently *acephalous*, that is, it lacks one of the unaccented syllables at the beginning of the line, thus :

Hŏw tē | diŏus ănd tāste | lēss thĕ hŏurs.

Cŏme, lēt | ŭs ănēw, | ŏur jōur | nĕy pūrsūe,
Rōll rōund | with thĕ yĕar.

The same rules, as to the exclusion of other kinds of feet, should be observed in anapestic as in dactylic measures.

A pleasing variety of metre is formed by the alternation of iambic and trochaic lines, thus :

Rise, my soul, and stretch thy wings,
Thy better portion trace ;
Rise from transitory things,
Toward heaven, thy native place :
Sun, and moon, and stars decay ;
Time shall soon this earth remove,
Rise, my soul, and haste away,
To seats prepared above.

Here the first, third, fifth, sixth, and seventh lines are trochaic, and the other three are iambic. The measure is popularly called "Sevens and Sixes"—the sevens being trochaic, and the sixes iambic. The effect is pleasant. There is a similar measure called "Sevens, Sixes, and One Eight"—in which the sixth line is iambic, of eight syllables, *e. g.:*

Jesus, let thy pitying eye—

in this hymn the sixth line reads,

On me be all long-suffering shown.

A chorister can readily adapt these two measures to the same tune, by dividing the first note of the sixth line—*e. g.*, in Amsterdam—or slurring the first two notes of the same line—*e. g.*, in Penitence.

The various metres allow of manifold modifications of stanzas. Thus in iambic verse there is what is called *Common Metre*, because of its common use. It contains seven iambic feet, or fourteen syllables, in a line—two or more lines constituting a stanza—thus :

The man is blest that hath not lent to wicked men his ear;
Nor led his life as sinners do, nor sat in scorner's chair.
But in the law of God the Lord doth set his whole delight,
And in the same doth exercise himself both day and night.

For the sake of convenience, however, this measure is usually divided into lines consisting of eights and sixes alternately arranged, thus :

A thousand oracles divine,
Their common beams unite,
That sinners may with angels join,
To worship God aright.

Charles Wesley always rhymes the first and third, as well as the second and fourth lines ; but many poets neglect rhyme in the first and third lines. Sometimes the first and third lines are divided so as to yield additional rhymes. This has a pleasing effect—especially in hymns for children—thus :

The morning bright,
With rosy light,
Has waked me up from sleep ;
Father, I own,
Thy love alone,
Thy little one doth keep.

Archbishop Parker, in his quaint versification of the Psalter, thus rendered Ps. xxiii. :

To feede my neede,
He will me leade
To pastures greene and fat ;
He brought forth me,
In libertie,
To waters delicate.

This measure is called "Fours and Sixes ;" but it is Common Metre—the first and second lines together making four feet, or eight syllables : so the fourth and fifth. Sometimes an additional couplet is added, with good effect—thus :

Father, I know that all my life
Is portioned out by thee ;
The changes that will surely come,
I do not fear to see ;
But ask thee for a patient mind,
Intent on pleasing thee.

Sometimes the stanza is drawn out into eight lines, called "Common Metre Double," as in the hymn,

Jehovah, God the Father, bless—

each double stanza being addressed to one of the Persons of the Trinity. Sometimes an additional syllable is added to the first and third lines, making "female rhymes," thus :

Then shall I bathe my weary spirit
In seas of heavenly rest ;
Then shall my longing soul inherit
A lot among the blest.

Sometimes an additional syllable is added to the second and fourth lines, making female rhymes, thus:

Yet, notwithstanding, I have him
To be my King appointed;
And over Sion, my holy hill,
I have him King anointed.

When these female rhymes are introduced into ordinary Common Metre pieces—as in this stanza from the version of Ps. ii., by Rous—they are found rather troublesome. Sometimes for the sake of female rhymes, the first and third lines are deprived of an accented syllable, thus:

From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains,
Roll down their golden sand.

This measure is usually called "Sevens and Sixes, Iambic." Care must be taken not to confound this measure with the "Sevens and Sixes," mixed trochees and iambics, as:

Rise, my soul, and stretch thy wings.

A pleasing variety is formed by arranging the measure in six lines—called "Four Eights and two Sixes," or "Common Peculiar Metre,"—thus:

Come on, my partners in distress,
My comrades through the wilderness,
Who still your bodies feel:
Awhile forget your griefs and fears,
And look beyond this vale of tears,
To that celestial hill.

Or five lines—"Three Eights and Two Sixes,"—thus:

This world is all a fleeting show,
For man's illusion given:
The smiles of joy, the tears of woe,
Deceitful shine, deceitful flow—
There's nothing true but heaven!

Short Metre is so called because the first line consists of but three iambic feet, or six syllables—all the rest being like Common Metre. It is sometimes noted "as the Old Twenty-fifth,"—that is, it is the metre in which the Twenty-fifth Psalm is versified in the old Psalter of Sternhold and Hopkins, and also in that of Rous. Thus Sternhold:

I lift my heart to thee,
My God, and guide, most just:
Now suffer me to take no shame,
For in thee do I trust.

Sometimes the stanzas are arranged in eight lines, called "Double Short Metre," thus:

The thing my God doth hate,
That I no more may do,
Thy creature, Lord, again create,
And all my soul renew;
My soul shall then, like thine,
Abhor the thing unclean,
And, sanctified by love divine,
For ever cease from sin.

Sometimes two octosyllabic lines are added to the stanza, making "Three Sixes and Three Eights," thus:

Friend after friend departs:
Who has not lost a friend?
There is no union here of hearts,
That finds not here an end:
Were this frail world our final rest,
Living or dying, none were blest.

Long Metre is so called because an additional foot is added to the second and fourth lines of each stanza of the common measure, thus making each line consist of four iambic feet, or eight syllables. This is noted "as the Old Hundredth," because in Sternhold and Hopkins, the Hundredth Psalm is rendered in this measure, thus:

All people that on earth do dwell,
Sing to the Lord with cheerful voice:
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

This fine old piece was written by John Hopkins—it is transferred into Rous's Psalter, substituting the word "myrth" for "fear," conforming it to the Hebrew. Sometimes the couplets are so arranged that the first and second lines rhyme together, and the third and fourth, as in the Doxology:

Praise God, from whom all blessings flow.

Sometimes the stanzas are arranged in eight lines: it is then called "Long Metre Double." Sometimes they are arranged in six lines: it is then called "Long Metre Six Lines." In the old books this measure is noted "as the Old Hundred and Twelfth"—because Psalm cxii. was so rendered by Kethe, in the Psalter of Sternhold and Hopkins:

The man is blest that God doth fear,
And that his law doth love indeed;
His seed on earth God will uprear,
And bless such as from him proceed;
His house with riches he will fill,
His righteousness endure shall still.

William Whittingham—who married John Calvin's sister at Geneva—and who versified a number of the Psalms in the Psalter of Sternhold and Hopkins—varies the arrangement in his version of Psalm cxxvii., thus:

Except the Lord the house doth make,
And there unto doth set his hand,
What men do build it cannot stand;
Likewise in vain men undertake
Cities and holds, to watch and ward,
Except the Lord be their safeguard.

Tennyson, in "In Memoriam," imitates the first four lines of this measure and rhyme.

There is another modification of this Old Hundred and Twelfth measure. It consists of three couplets, rhyming in regular succession, as in Addison's version of Ps. xxiii.:

The Lord my pasture shall prepare,
And feed me with a shepherd's care:
His presence shall my wants supply,
And guard me with a watchful eye:
My noon-day walks he shall attend,
And all my midnight hours defend.

This measure must not be confounded with the "Old Hundred and Thirteenth"—so called, because Psalm cxiii., in the Psalter of Sternhold and Hopkins, was so rendered by Thomas Norton, a barrister of Bedfordshire, who versified twenty-eight of the Psalms, and translated Calvin's Institutes. This stanza—sometimes called "Long Peculiar Metre"—consists of six octosyllabic lines, or lines of four iambic feet, arranged in triplets, thus:

Ye children which do serve the Lord,
Praise ye his name with one accord;
Yea, blessed be always his name,
Who, from the rising of the sun,
Till it return where it begun,
Is to be praised with great fame.

Dr. Watts has admirably rendered Ps. cxlvi., in this measure:

I'll praise my Maker while I've breath.

This metre is finely adapted to sublime subjects; but it is not easy of execution. Sometimes the first triplet has one rhyme, and the second triplet another, thus:

Glory to God, the Father, Son,
And Holy Spirit, Three in One:
Glory ascribe to God alone.
Glory to thee, great one in Three,
As 'twas when nature sprang from thee,
Is now, and shall for ever be.

Pieces written in octosyllabic triplets can be thrown into this measure, by putting two triplets into a stanza—*e. g.*, Roscommon's "Dies Iræ:"

The day of wrath, that dreadful day,
Shall the whole world in ashes lay,
As David and the Sybil say.
The last loud trumpet's wondrous sound
Shall through the rending tombs rebound,
And wake the nations under ground.

The "Old Fiftieth" consists of six decasyllabic lines—thus rendered by Whittingham:

The mighty God, th' Eternal hath thus spoke,
And all the world he will call and provoke:
E'en from the east and so forth from the west,
Out of Sion, which place he liketh best.
God will appear in beauty most excellent,
Our God will come before long time be spent.

This is as rough as grinding gravel. Dr. Watts has rendered Ps. 1., in the old "Particular Metre," and also in another "Particular Metre," which differs from the former in that the fifth and sixth lines have eleven syllables each, with female rhymes, thus:

The God of glory sends his summons forth,
Calls the south nations, and awakes the north,
From east to west his sovereign orders spread,
Through distant worlds, and regions of the dead:
The trumpet sounds; hell trembles; heaven rejoices;
Lift up your heads, ye saints, with cheerful voices.

By the way, this couplet may have been suggested to Watts by the fourth stanza of Whittingham's Psalm 1., which ends with a female rhyme;

I know for mine all birds that are on mountains,
All beasts mine are which haunt the fields and fountains.

It is perhaps safe to say that these measures will never be in much request. Whittingham tried his hand on Ps. cxxvi., in a similar metre, varying the rhymes, and adding a foot to each of the first four lines, thus:

When that the Lord again his Sion had forth brought,
From bondage great, and also servitude extream,
His work was such as did surmount man's heart and thought,
So that we were much like to them that use to dream:
Our mouths were all with laughter filled then,
Also our tongues did show us joyful men.

The "Old Hundred and Eleventh," rendered by Norton, consists of six lines, each of three iambic feet, or six syllables, thus:

With heart I do accord,
To praise and laud the Lord,
In presence of the just;
For great his works are found,
To search them such are bound,
As do him love and trust.

Sternhold rendered the One Hundred and Twentieth Psalm in this measure.

The "Old Hundred and Twenty-first" was rendered by John Hopkins. The stanza consists of six lines—the first and fourth of eight syllables, and the others of six—thus:

I lift my eyes to Sion hill,
From whence I do attend,
Till succor God me send;
The mighty God me succor will,
Which heaven and earth did frame,
And all things therein name.

This measure is no favorite.

The "Old Hundred and Twenty-second" was rendered by W. Kethe. The stanza is in six lines—two triplets—two lines of each triplet having three iambic feet, or six syllables, and the third four feet, or eight syllables, thus:

I did in heart rejoice,
To hear the people's voice,
In offering so willingly;
For let us up, say they,
And in the Lord's house pray:
Thus spake the folk with amity.

Watts has imitated this in his Ps. cxxii., "Particular Metre:"

How pleased and blest was I.

Whittingham rendered Ps. cxxiv. in a queer metre—five decasyllabic lines—thus:

Now Israël may say, and that truly,
If that the Lord had not our cause maintained,
If that the Lord had not our right sustained,
When all the world against us furiously
Made their uproars, and said we all should die.

We can very well spare this metre. Kethe rendered Ps. cxxv. in six-line stanzas—four eights and two sixes—thus:

Such as in God the Lord do trust,
As Sion mount shall firmly stand,
And be removèd at no hand;
The Lord will count them right and just,
So that they shall be sure,
For ever to endure.

This is not likely to come in vogue. Norton versified Ps. cxxxvi. in eight syllables without rhyme, retaining the *refrain*, thus:

Praise ye the Lord, for he is good,
For his mercy endureth for ever,
Give praise unto the God of gods,
For his mercy endureth for ever.

And so throughout—a somewhat easy feat.

The "Old Hundred and Forty-eighth" was rendered by John Hopkins in what is sometimes called Hallelujah, or Trumpet Metre. The stanza consists of eight iambic lines—four of them being of six syllables, and the other four of four syllables. It is a popular measure, and Ps. cxlviii. has been frequently "done" in it, and usually in good style. The version of Hopkins is not bad, though quaint, and limping a little in rhythm and rhyme;

Give laud unto the Lord,
From heaven that is so high,
Praise him in deed and word
Above the starry sky;
And also ye,
His angels all,
Armies royal,
Praise joyfully.

Instead of the last four lines, there are frequently two octosyllabic lines, thus:

Young men and maidens, raise
Your tuneful voices high;
Old men and children, praise
The Lord of earth and sky:
Him, Three in One, and One in Three,
Extol to all eternity.

There are no trochaic nor dactylic pieces in the old Psalters, nor in Dr. Watts's Psalms and Hymns. There is but one anapestic piece—the "Old Hundred and Fourth." It is commonly noted as "Tens and Elevens." It is thus rendered by Kethe:

My soul, praise the Lord,
Speak good of his name:
O Lord, our great God,
How dost thou appear!
So passing in glory,
That great is thy fame;
Honor and Majesty
In thee shine most clear.

According to this distribution there are eight lines, each containing five syllables, except the fifth and seventh, which each contains six syllables. Unite the couplets into single lines, and the measure will be "Tens and Elevens." The anapest in the beginning of each of the eight lines is encephalous. This metre, with sundry variations, is very popular. It is used by Grant, in his magnificent version of Ps. civ.:

O worship the King,
All glorious above;
O gratefully sing
His power and his love:
Our Shield and Defender,
The Ancient of days,
Pavilioned in splendor,
And girded with praise.

Our modern hymnists have taken the liberty to set aside many of the old measures, adopting others better suited to their genius and the spirit of the age. The attempts to imitate Alcaic, Pindaric, Sapphic, and other classical measures—hexameters, pentameters, etc.,—in English lyrics, have not been very successful. Take, for example, Dr. Watts's "Ode on the Day of Judgment, attempted in English Sapphic:"

When the fierce north wind with his airy forces
Rears up the Baltic to a foaming fury,
And the red lightning, with a storm of hail, comes
Rushing amain down.

This Ode has merit, but it will hardly ever be used as a lyric. So the Spenserian and other stately, heavy stanzas of the English classics, are not likely to be had in request in popular sacred lyrics.

The metres employed in our modern hymnals are generally indicated by the number of lines in each

stanza, and of syllables in each line, as "Six lines Sevens," or 7, 7, 7, 7, 7, 7, for a trochaic hymn, containing six lines in a stanza, and seven syllables in each line, as in the hymn :

Hearts of stone, relent, relent!

The fine hymn,

Head of the Church triumphant,

is marked 7, 7, 8, 7, because the lines in each quatrain have this number of syllables respectively.

The God of Abrah'm praise,

is marked 6, 6, 8, 4, for a similar reason. So of all the rest.

Choristers must not stop with knowing the number of lines in each stanza, and of syllables in each line—they must note whether the measure is iambic, trochaic, dactylic, or anapestic, or a mixture of any of these. A Long Metre stanza consists of four lines of eight syllables ; and so does the stanza beginning,

This, this is the God we adore—

but let any one try to sing the latter in Long Metre, he will soon discover that something is wrong. This is anapestic, whereas Long Metre is iambic. How different the "Sevens and Sixes" of the Missionary Hymn,

From Greenland's icy mountains,

from the "Sevens and Sixes" of

Rise, my soul, and stretch thy wings!

The former is iambic—the latter is a mixture of trochaic and iambic verses.

Come on, my partners in distress,

is an iambic "Eights and Sixes"—six lines; so is the hymn beginning,

As much have I of worldly good—

but the latter arrangement of the lines (8, 6, 8, 6, 8, 8,) is different from the former (8, 8, 6, 8, 8, 6.) First determine in what kind of metre the hymn is composed—then ascertain the precise measure, number of lines, and order of arrangement—and adapt the tune accordingly.

RHYME.

Rhyme—old English *ryme*, Italian *rima*—consists in the correspondence of sound in the last syllables of two or more lines, according to certain prescribed rules.

The vowels in the rhyming syllables must be identical or cognate.

The consonants preceding the vowels must be different.

The consonants succeeding the vowels must be identical or cognate.

Hence there are what are called Perfect, Allowable, and False Rhymes.

Perfect rhymes are those in which the endings have diverse consonants before the rhyming vowels, and identical consonants after them—the vowels being perfectly identical in sound, *e. g.: sing—king ; eye—nigh ; stuff—enough.*

Allowable rhymes are those in which the endings have diverse consonants before the rhyming vowels, and identical or cognate consonants after them—the vowels being not identical, but cognate. Thus the long and short vowels make an allowable rhyme—as *find—wind*, (pronounced *wind*—the air in motion, not like *wind*, to turn). So *word—Lord ; God—blood ; hate—fat ; faith—death ; grace—praise ; met—fate.* It is carrying the matter a little too far to rhyme long *e* and long *i ;* yet this is done in those numerous cases in which words end in *y*, pronounced like *e.* Thus Pope says :

And thinks, admitted to that equal sky,
His faithful dog shall bear him company.

This was, perhaps, the more readily allowed, as it seems to rhyme to the eye—but the ear is the standard.

False rhymes are manifold. There are identical endings, *e. g.; found—profound ; light—delight ; eye—I ; heed—head*—the preceding consonants being identical. When the vowels are not identical nor cognate, then the rhyme is false, as *fan—tone.* When the succeeding consonants are neither identical nor cognate, the rhyme is false, as *time—line ; done—come.* The Spanish allows of a jingle called *assonance*, in which the vowels are identical, but the succeeding consonants are not—as *ladle—babel*—which has no place in English versification.

Rhymes are divided into male and female.

Male rhymes are those which have a correspondence of sound in the final syllables of the lines, as *receive—believe.*

Female rhymes are those which have a correspondence of sound in the last two syllables, the final syllable being unaccented, as *receiving—believing.*

PSALMODY.

Psalmody is the art or practice of singing sacred lyrics. It is the highest form of religious worship. It constitutes one of the principal employments of the inhabitants of heaven. It should therefore be performed with the utmost care and solemnity. Nothing should be neglected which can give interest and effect to this noble part of divine worship—especially "the service of song in the house of the Lord." Psalmody should be practiced in the closet, family, and school ; but its flowering forth is in "the great congregation"—where, with all the appliances at command, "both young men and maidens, old men and children," should "praise the name of the Lord."

The ministers of religion ought to read "the poetical liturgy of the Church" in an impressive manner ; and choristers should render "the songs of the temple" with due effect.

There are various rules for reading and singing poetry, having reference to the port of the voice—*timbre*—expression—cadence—pauses, etc.—which are laid down in books of instruction in reading and singing, to which those concerned are referred.

There is some difference of opinion in regard to the propriety of employing secular tunes in religious worship. Some object to it, as the associations might not be friendly to devotion ; and that is a valid objection to the use of many of those tunes. Others contend that the devil has no right to so many beautiful tunes.

Who on the part of God will rise—
Innocent sounds recover—
Fly on the prey, and seize the prize,
Plunder the carnal lover :
Strip him of every moving strain,
Every melting measure,
Music in virtue's cause retain,
Rescue the holy pleasure.

But Charles Wesley would hardly wish to hear one of his seraphic pieces sung to "Yankee Doodle" or "Old Grimes." The Fathers opposed with great zeal the use in the church of tunes employed for light airs in the theatres.

When Clement Marot's lyrical version of the Psalms in French—the initiation of Psalmody in the Reformed Church—first made its appearance—his psalms were sung as popular songs by all ranks of society. They were the common accompaniments of musical instruments. At the court of Francis each of the princes and nobles selected a psalm, and sung it to his favorite ballad tune. Prince Henry, the dauphin, who was fond of hunting, selected *Ainsi qu'on oit le cerf bruire*, "As the hart panteth after the waterbrooks," which he sung in going to the chase. The queen's favorite was *Ne veuilles pas, O Sire*, "O Lord, rebuke me not in thy wrath," which she sung to a fashionable jig! Antony, King of Navarre, sung *Revenge moy, pren le querelle*, "Stand up, O Lord, to re-

venge my quarrel," to the air of a dance of Poitou! That would sound strange to us.

Archbishop Parker divided his Psalter into Psalms Prophetical, Instructive, Consolatory, etc., and affixed eight tunes to them, according to their character. He thus describes "The Nature of the Eyght Tunes:"

> The first is meke, devout to see,
> The second sad, in maiesty:
> The third doth rage, and roughly brayth;
> The fourth doth fawne, and flattry playth:
> The fifth delighth, and laugheth the more,
> The sixt beawayleth, it wepeth full sore,
> The seventh tredeth stoute in froward race,
> The eyghte goeth milde in modest pace.

The Scotch Church rigidly excluded all lyrics from divine worship, except Rous's version of the Psalms —to which were subsequently added certain "Paraphrases" of other portions of Scripture. These Psalms were to be sung to twelve tunes, all of a grave and sober character. Burns mentions three of those tunes in his immortal poem, The Cotter's Saturday Night.

> They chant their artless notes in simple guise;
> They tune their hearts, by far the noblest aim:
> Perhaps "Dundee's" wild warbling measures rise,
> Or plaintive "Martyrs," worthy of the name;
> Or noble "Elgin" beats the heavenward flame,
> The sweetest far of Scotia's holy lays;
> Compared with these Italian thrills are tame;
> The tickled ears no heartfelt raptures raise;
> Nae unison hae they with our Creator's praise.

As might be expected, instrumental music was prohibited by the Kirk; and so it was for a while by the Dissenters of England—some of whom, indeed, would not allow of even vocal music in public worship! But in process of time the Dissenters introduced instruments of music, which became very popular among them. They are now beginning to come into use also in Scottish congregations.

The Dissenters, growing tired of the rough versions of Sternhold and Hopkins, Rous, Patrick, etc., were glad to adopt the beautiful effusions of Dr. Watts—who began to write his hymns for the congregation at Southampton, in which his father was a deacon. The first he wrote was the first hymn in his first Book.

> Behold the glories of the Lamb,
> Amidst his Father's throne;
> Prepare new honors for his name,
> And songs before unknown.

The people were so delighted with this *new song*, that they encouraged him to write more—and the result was his "Psalms, and Hymns, and Spiritual Songs," which have proved so rich an inheritance to the Church. He was soon joined by the Wesleys, and they were followed by a host of others, whose sanctified powers have been so advantageously devoted to this holy work.

The Methodists have been a great singing people—they have put every thing pertaining to their religion into their songs. In England they have used instrumental music from the beginning. John Wesley and Richard Watson—both passionately fond of the organ —recommended the use, and guarded against the abuse, of this noble instrument. They opposed all fantastic tunes, impertinent overtures and interludes. These are not used when there is no organ; but they are less needed with the organ than they are without it—the prolongation of the final note, while the voices rest, answers a better purpose, it is thought, than a flourishing interlude, or the repetition of a line.

There are some psalms (*e. g.*, Ps. lx.; cxvi.); and hymns (*e. g.*, "Plunged in a gulf of dark despair;" "He dies, the Friend of sinners, dies;" "Salvation, O the joyful sound;" "Come, O thou Traveler unknown;" "Shrinking from the cold hand of death;") which ought to be sung as "pieces," the music being adapted to the varying moods of the several stanzas—some sad, some joyful, etc. But if all the stanzas are sung to the same notes, choristers ought to be careful to vary the expression to suit the subject as much as possible. There are some tunes which are "married to immortal verse," and should not be divorced—*e. g.*, "Coronation," to "All hail the power of Jesus' name;" "Antioch," to "Joy to the world, the Lord is come;" the Hundredth Psalm (L. M.) and Ken's immortal, though imperfect Doxology, to "Old Hundred," ascribed by tradition to Martin Luther.

Great care should be taken to adapt suitable music to the hymns, according to the character, as didactic, hortatory, elegiac, or strictly devotional. It is a great mistake to exclude all didactic and hortatory pieces from the hymnal of the Church. There are historical, instructive, prophetical, and admonitory psalms in the Psalter, as well as psalms of praise and prayer. The "Maschil Psalms" are hymns "giving instruction." The "Historical Psalms" trace the history of God's people. Then there are "Psalms to bring to remembrance" God's mercies and man's sins. All these have their place in the *cultus* of the Church. Many a truth has been conveyed to the mind by a song, which could not be conveyed in a sermon. The Fathers of the Church composed hymns to be sung for the purpose of setting forth and defending the doctrines of Christianity. The Reformers, and especially the Puritans, made rhyming versions of the Apostles' Creed, the Lord's Prayer, and the Ten Commandments. William Whittingham versified the Decalogue and the Prayer belonging to it, and other pieces, appended to Sternhold and Hopkins's Psalter. Robert Wisdome versified Luther's hymn to be sung in the Church; it may be found at the end of the old Psalter:

> Preserve us, Lord, by thy dear word,
> From Turk and Pope, defend us, Lord,
> Both which would thrust out of his throne,
> Our Lord, Christ Jesus, thy dear Son.

It consists of sixteen lines, more pious and Protestant than poetical. William Hunnis went so far as to throw into rhyme that most prosaic of all writings, "the hymn *Quicunque Vult*"—that is, the Athanasian Creed—which may well be spared. But who would give up many of the didactic, hortatory, expostulatory, hymns of Watts, Wesley, Doddridge, Cowper, Newton, Beddome, and others?

The first hymn in public worship may very well be of a strictly devotional character, to put the soul in tune for the worship of God: if it bears some relation to the theme to be discussed in the sermon, all the better. Then, immediately before the sermon, there may be a hymn setting forth objectively and didactically the subject to be discussed. After the sermon a subjective hymn, or one of a hortatory character, applying the truths discussed, may be sung with great profit. There should be a unity and harmony pervading the entire service, so as to secure the greatest possible effect.

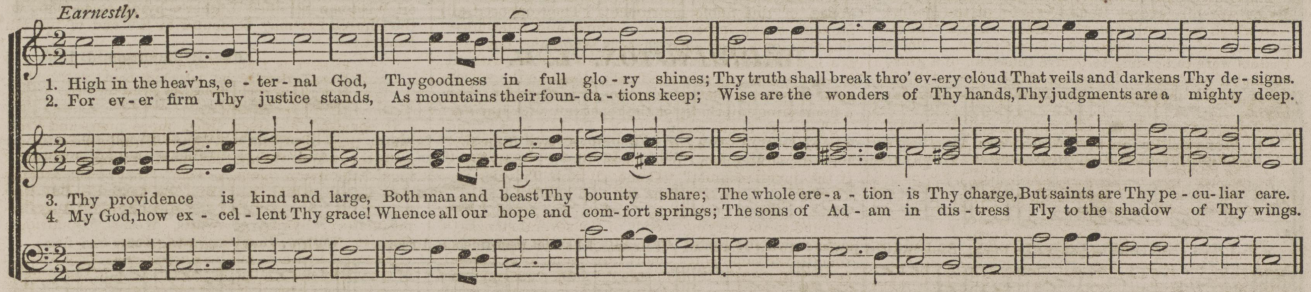
Above all, the counsel of the inspired apostle should be duly regarded: "Let the word of Christ dwell in you richly in all wisdom: teaching and admonishing one another in psalms, and hymns, and spiritual songs, singing with grace in your hearts to the Lord."

HERMON.

SUMMERS. L. M.

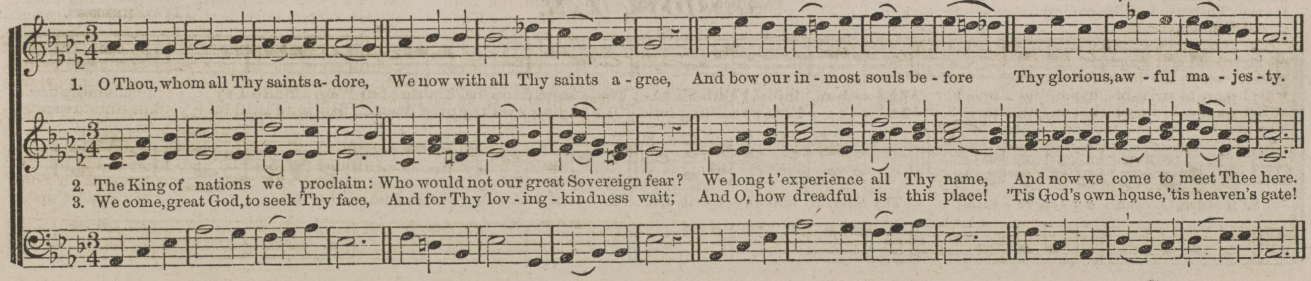
R. M. McIntosh.

Earnestly.



BARTHOLDY. L. M.

Mendelssohn.

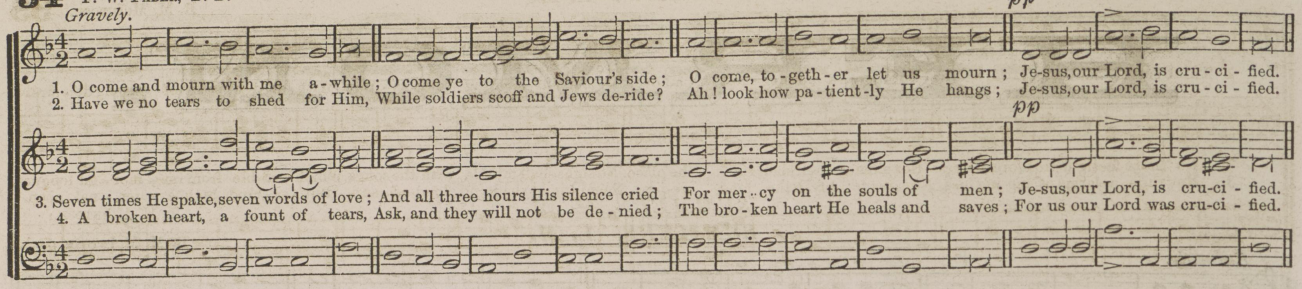


34 F. W. Faber, D. D.

ST. CROSS. L. M.

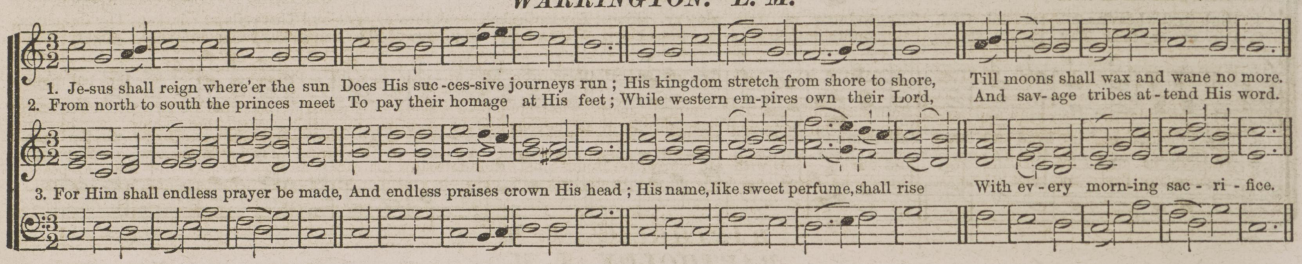
Rev. J. B. Dykes, Mus. Doc.
From *Hymns Ancient and Modern.*

Gravely.



WARRINGTON. L. M.

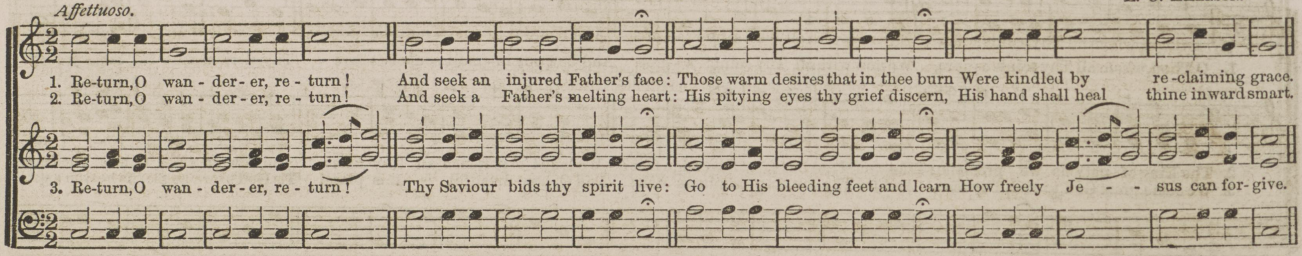
Rev. R. Harrison, d. 1810.



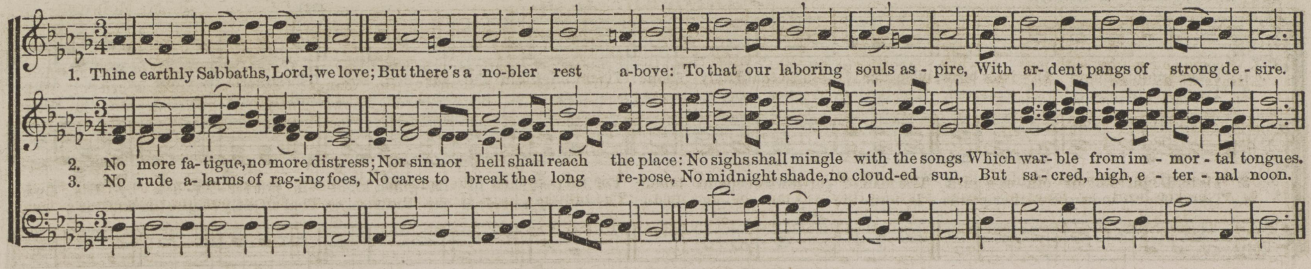
SESSIONS. L. M.

L. O. Emerson.

Affettuoso.

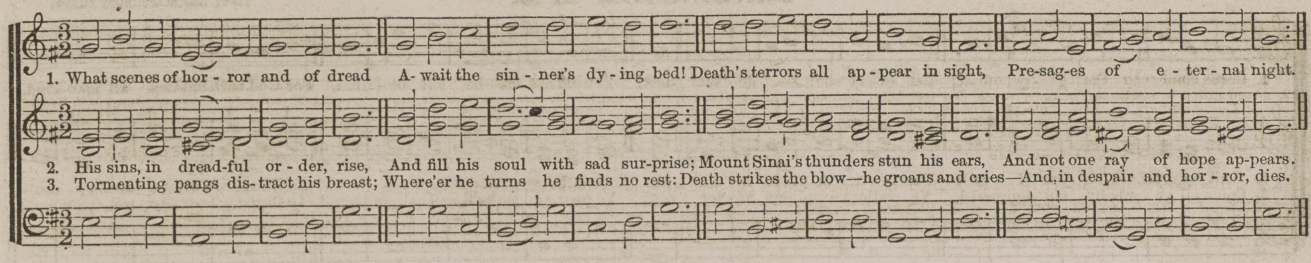


ANDREW. L. M.



PERGAMOS. L. M.

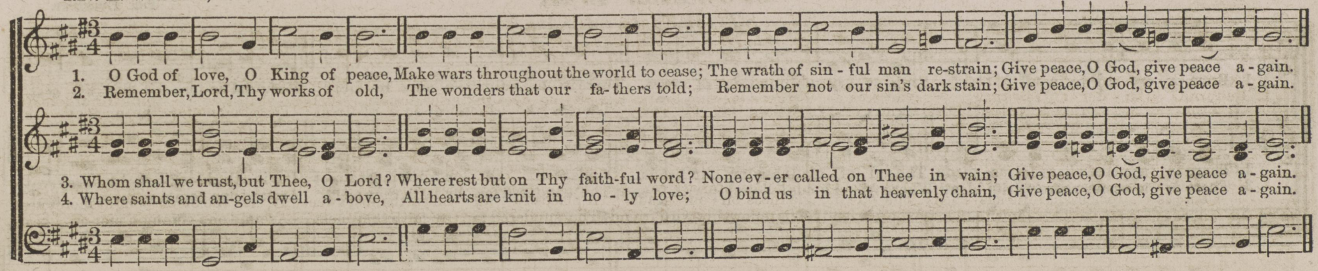
Old Latin. "Tristes erant Apostoli."



Rev. H. W. Baker, 1861.

PETERSON. L. M.

"St. Alban's Tune Book."

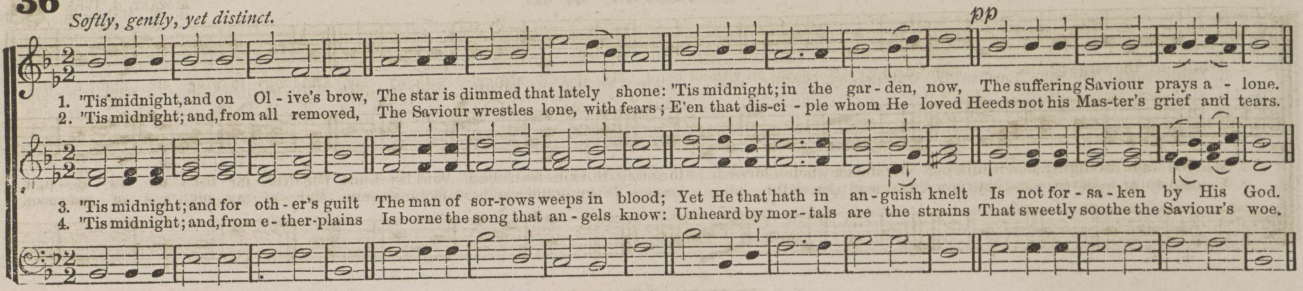


36

BROKER. L. M.

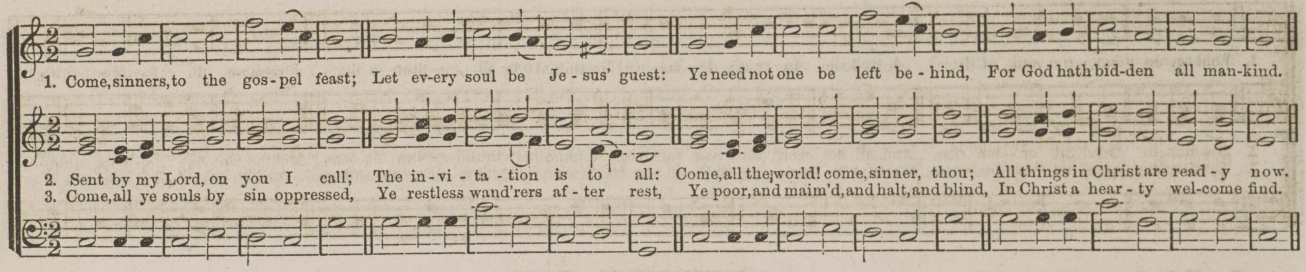
R. M. McIntosh.

Softly, gently, yet distinct.



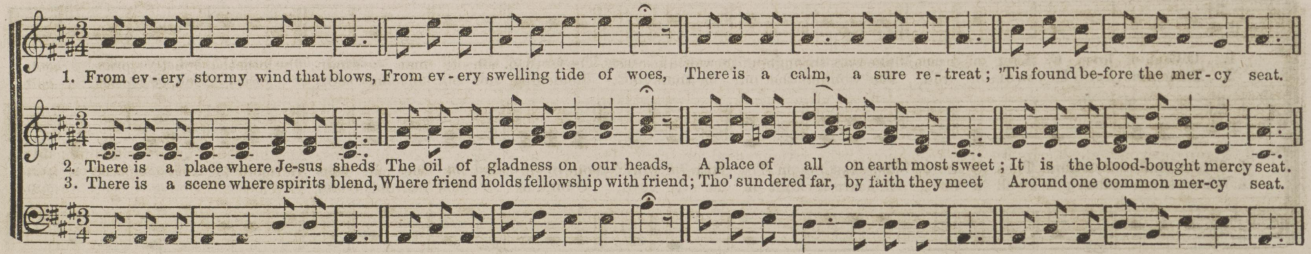
KAVANAUGH. L. M.

Rev. John P. McFerrin.



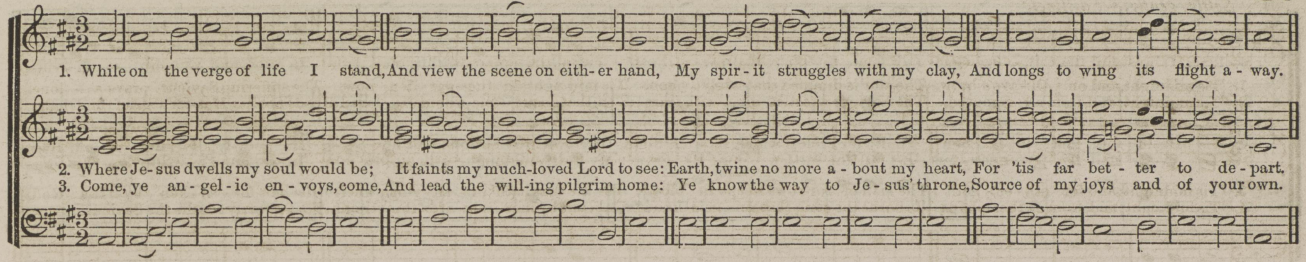
STOWELL. L. M.

Dr. Everett.



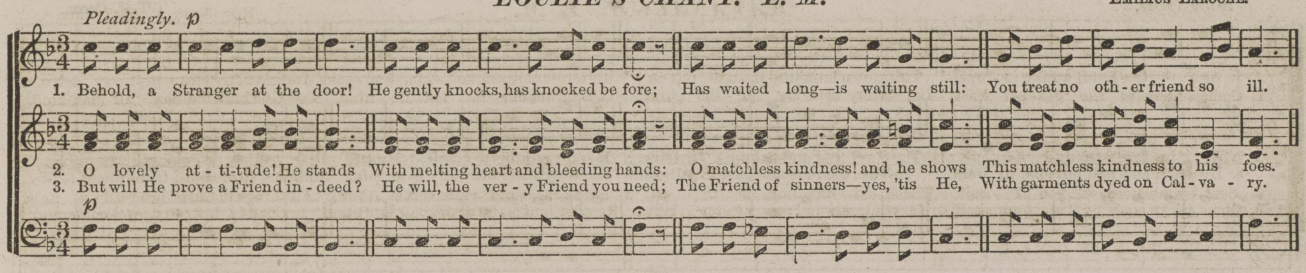
McKENDREE. L. M.

MOZART, d. 1791.



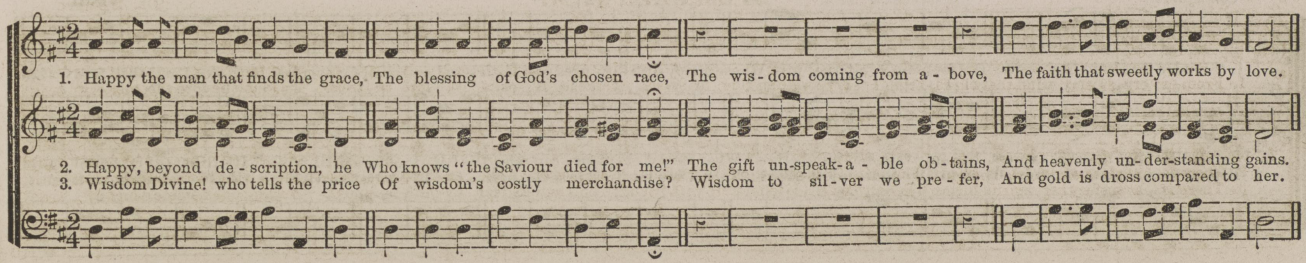
LOULIE'S CHANT. L. M.

EMILIUS LAROCHE.



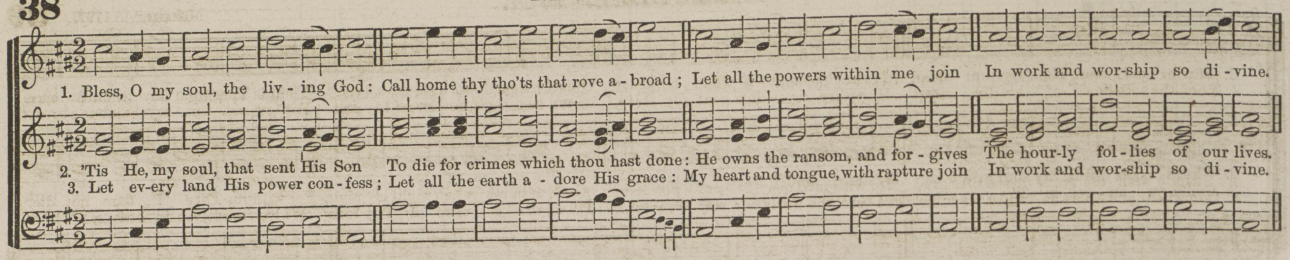
STETTINIUS. L. M.

L. C. EVERETT.



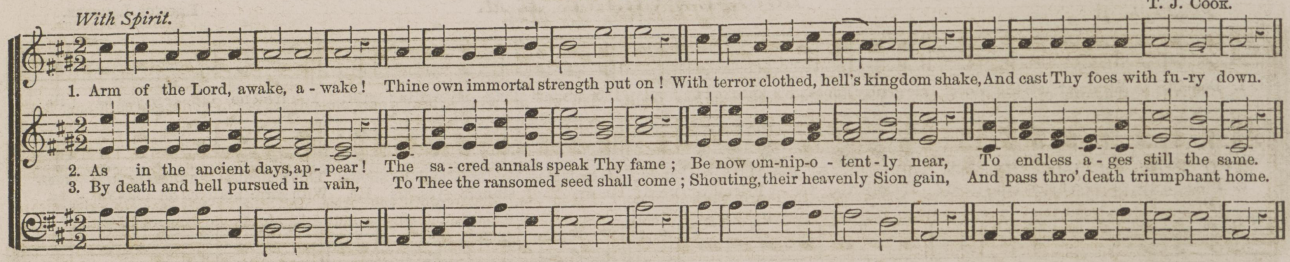
NAUWETA. L. M.

R. M. McIntosh.



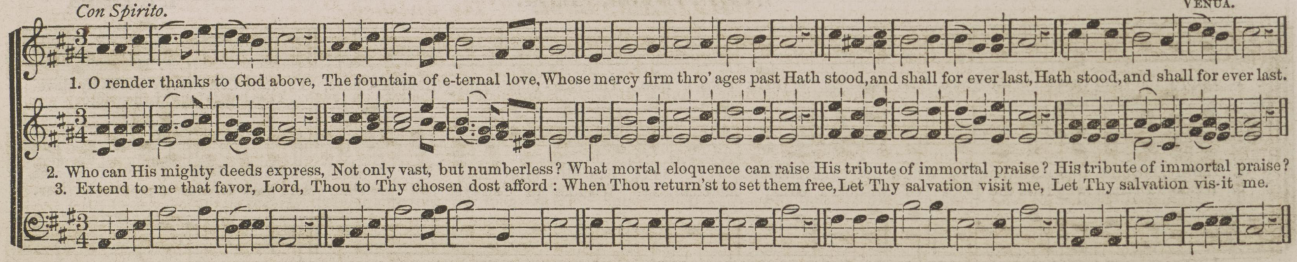
HERALD. L. M.

T. J. Cook.



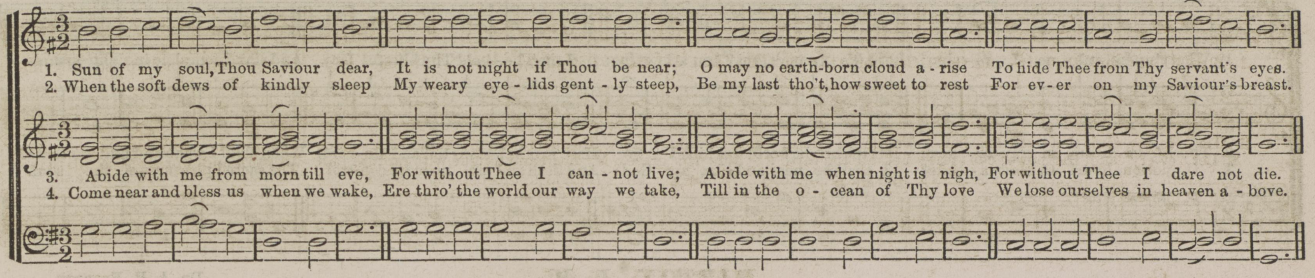
PARK STREET. L. M.

Venua.



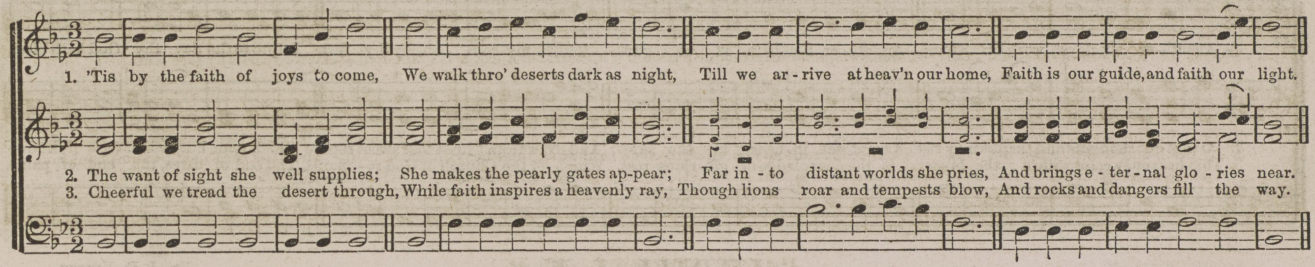
PASCAL. L. M.

MOZART, d. 1791.



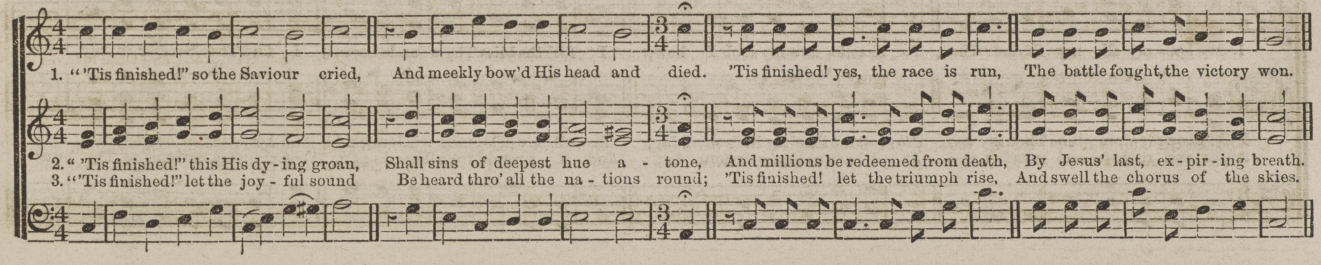
WITHERS. L. M.

EMILIUS LAROCHE.



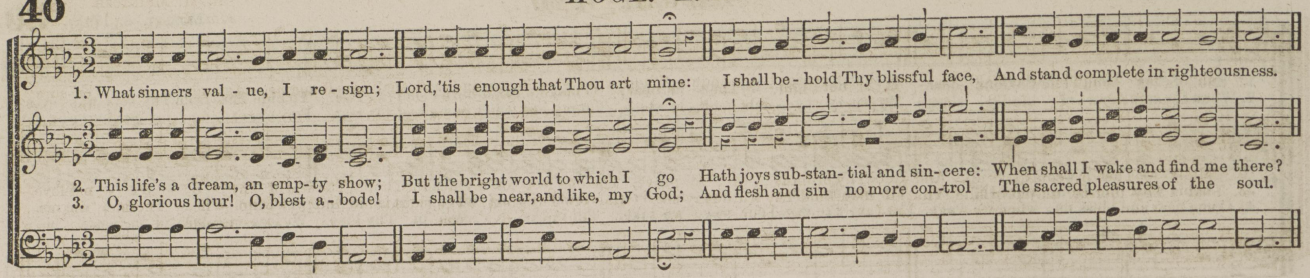
HALLEN. L. M. "'Tis finished."

DR. EVERETT.



HOGE. L. M.

J. N. Parker.



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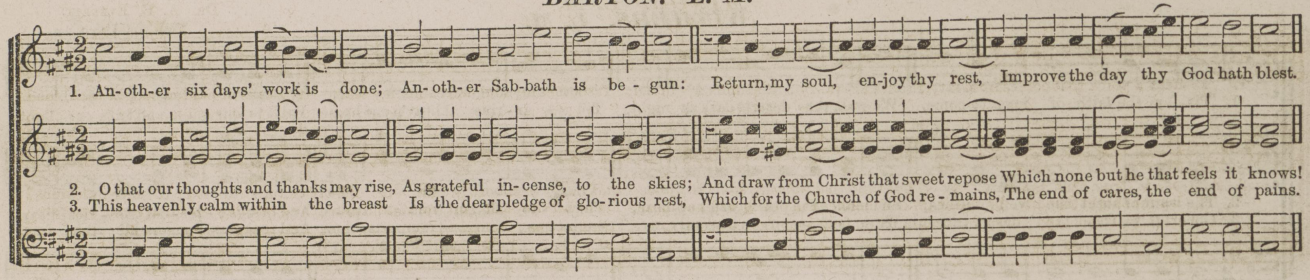
Dr. A. B. Everett.



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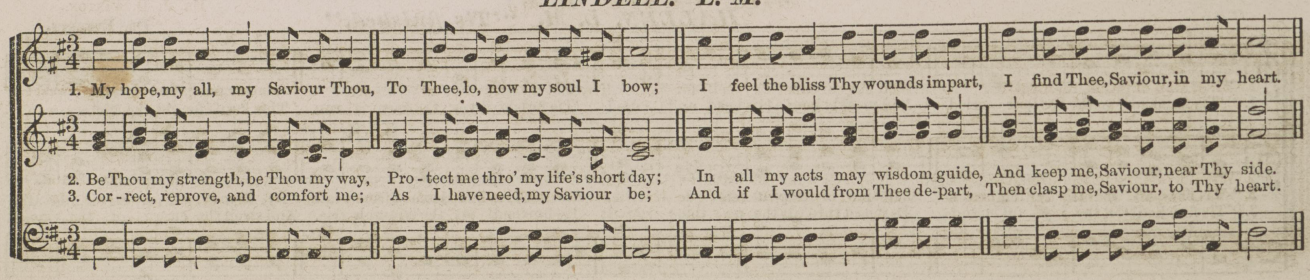
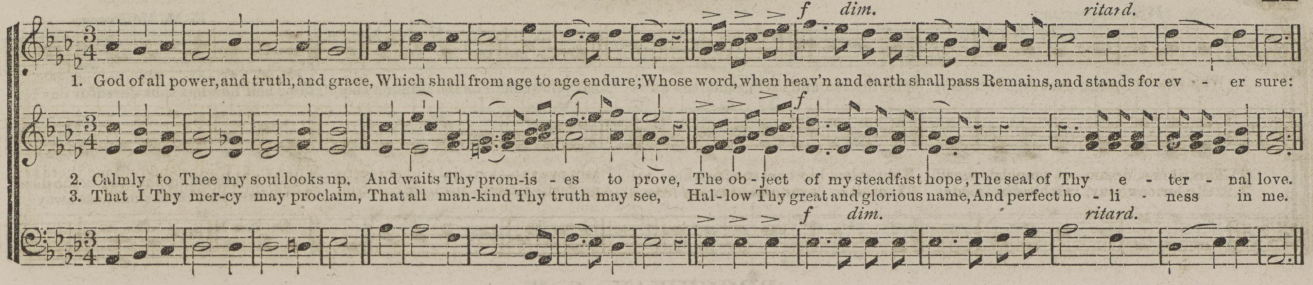
Dr. J. D. Vinton.



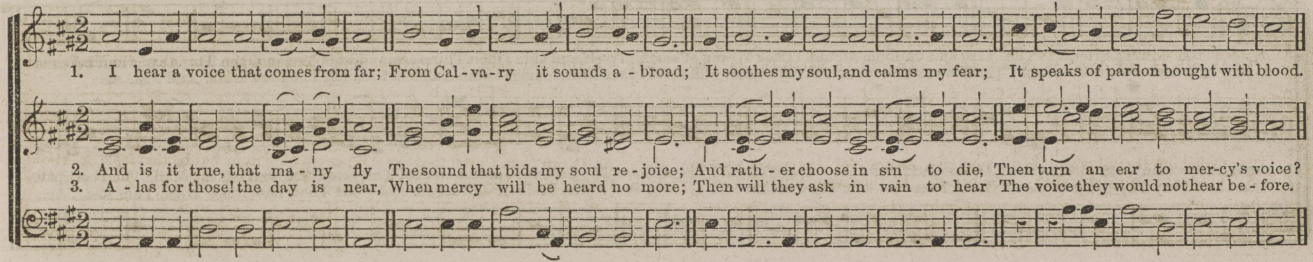
KELLEY. L. M.

R. M. McIntosh.



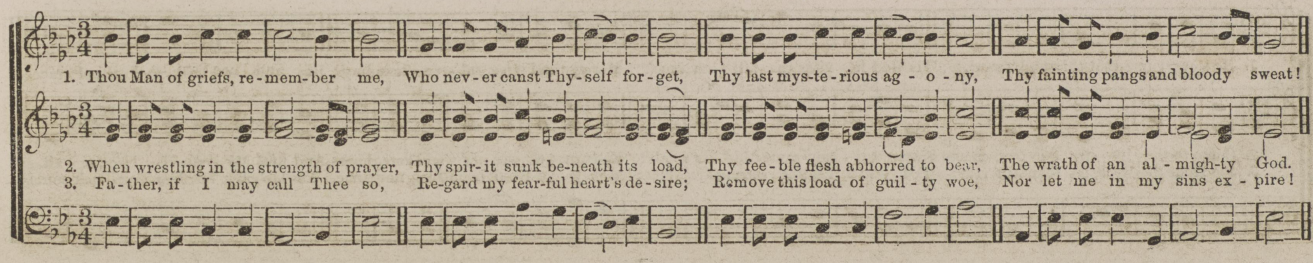
MINOR. L. M.

Dr. A. B. Everett.



MILL GRAVE. L. M.

Dr. J. D. Vinton.

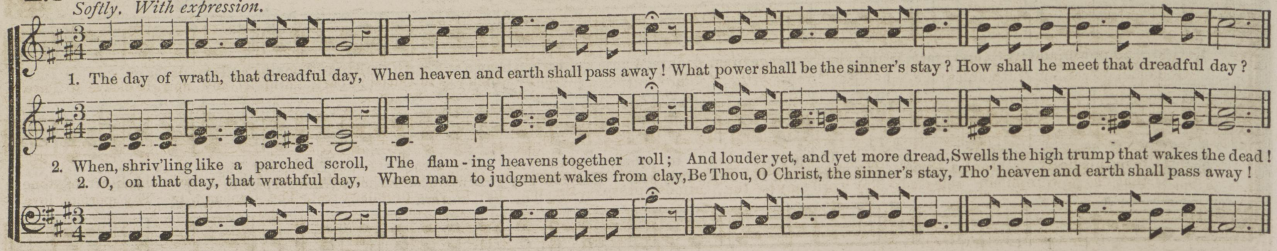


42

KEENER. L. M.

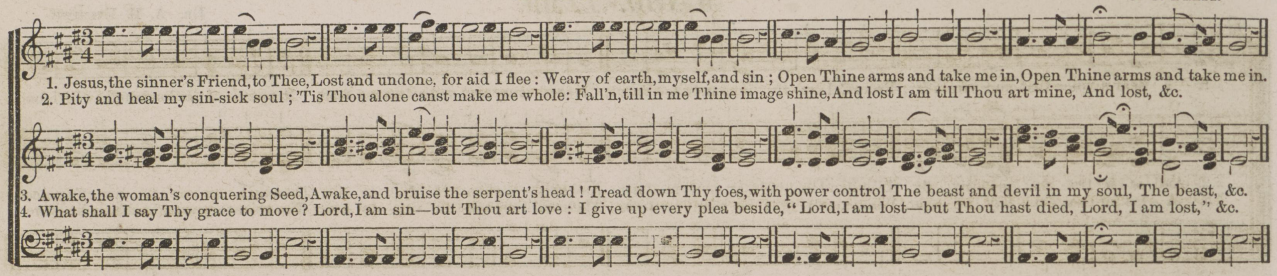
R. M. McIntosh.

Softly. With expression.



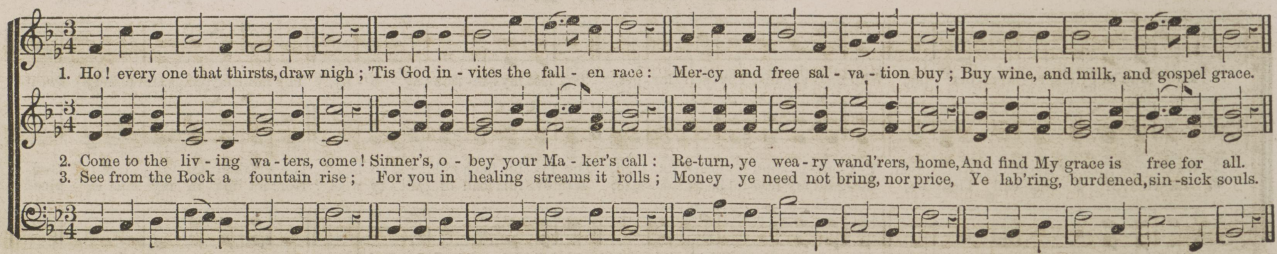
BROCKWAY. L. M.

C. C. Pratt.

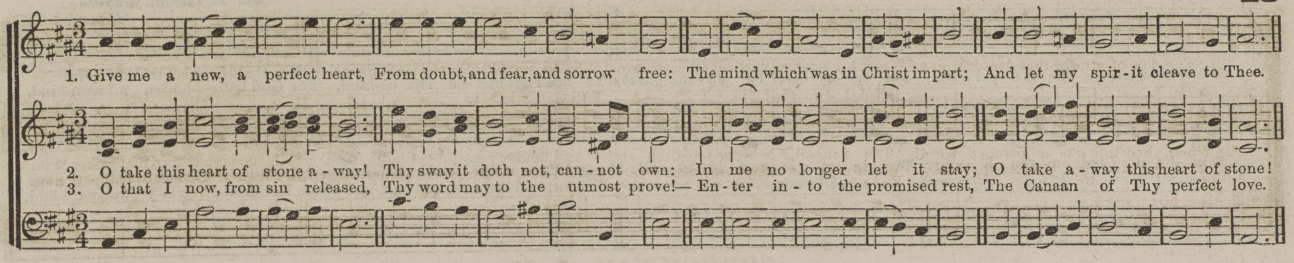


MENDON. L. M.

German.

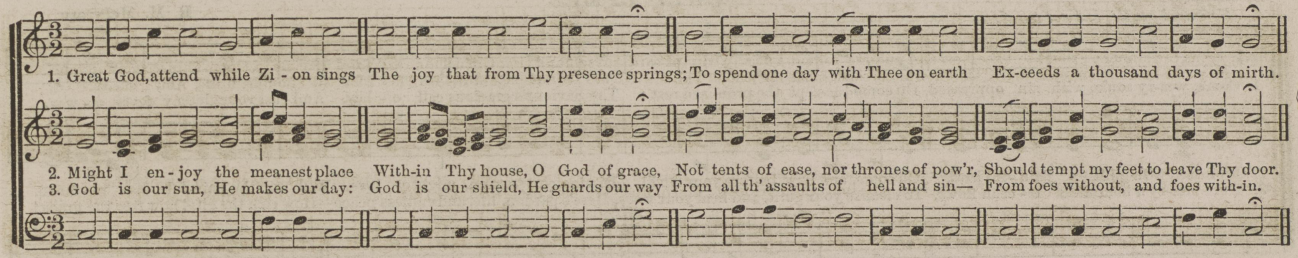


BONN. L. M.



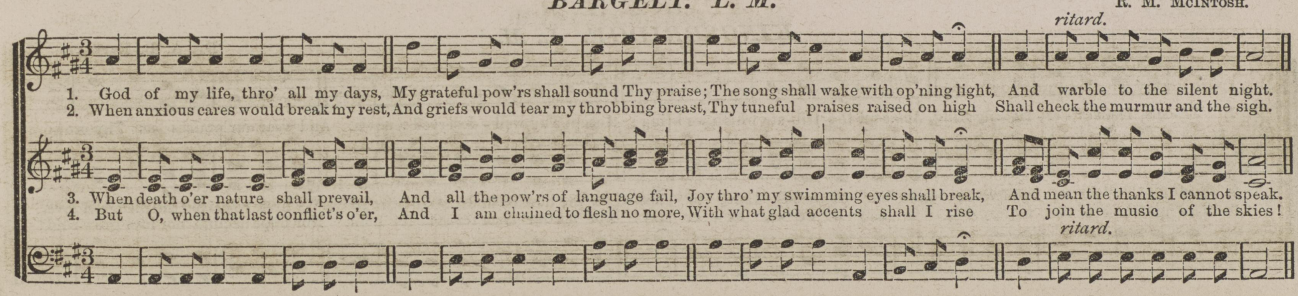
WILSON. L. M.

F. R. Rose.



BARGELT. L. M.

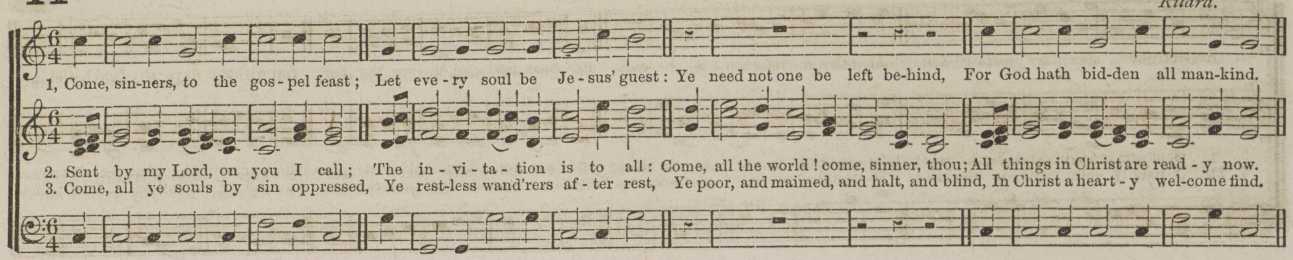
R. M. McIntosh.



RETREAT. L. M.

Dr. T. Hastings, 1840.

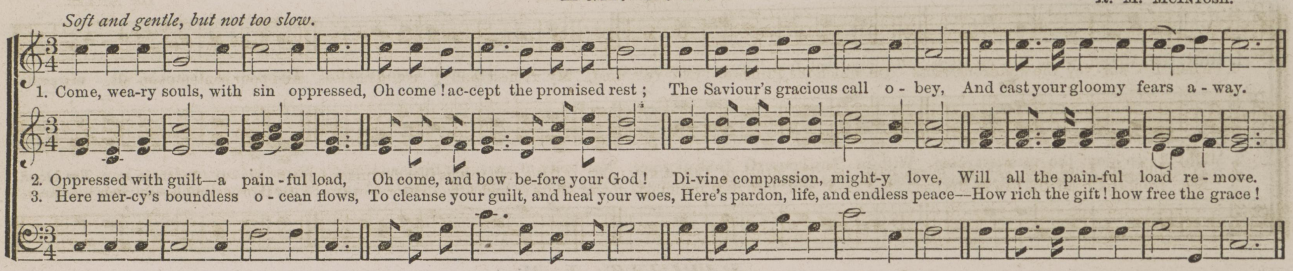
Ritard.



EGE. L. M.

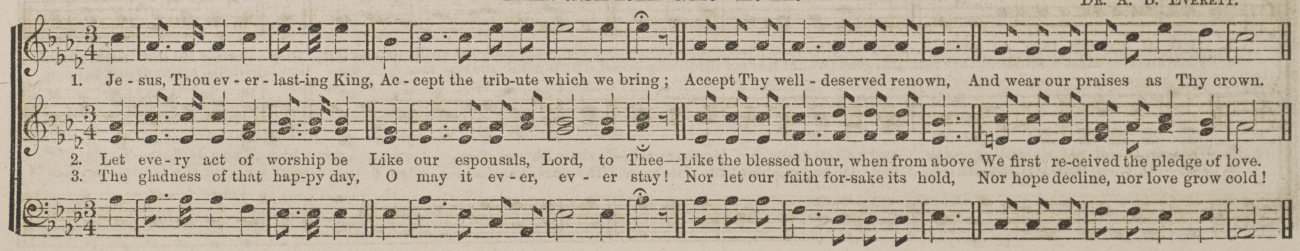
R. M. McIntosh.

Soft and gentle, but not too slow.



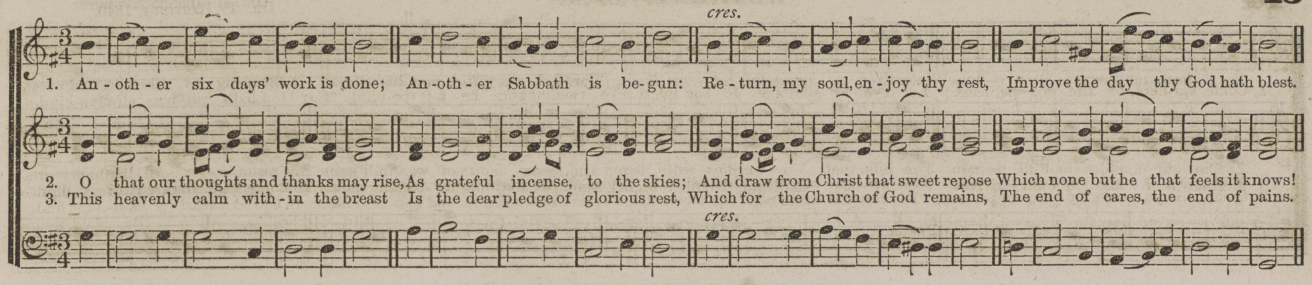
KINGSBRIDGE. L. M.

Dr. A. B. Everett.



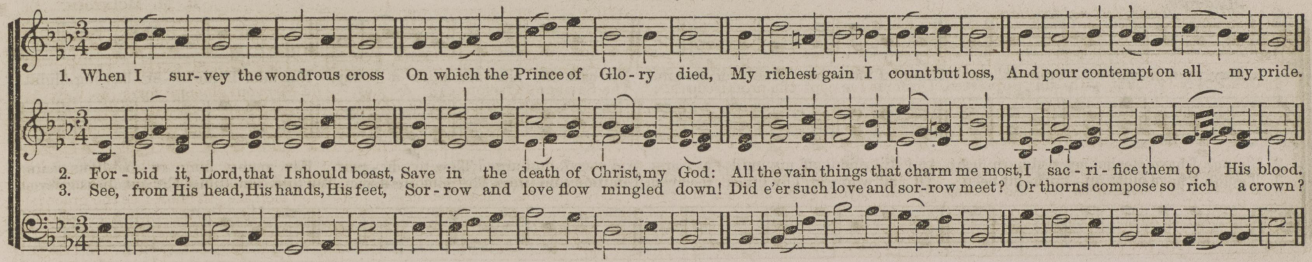
COTTRELL. L. M.

Rev. Dr. Dykes.



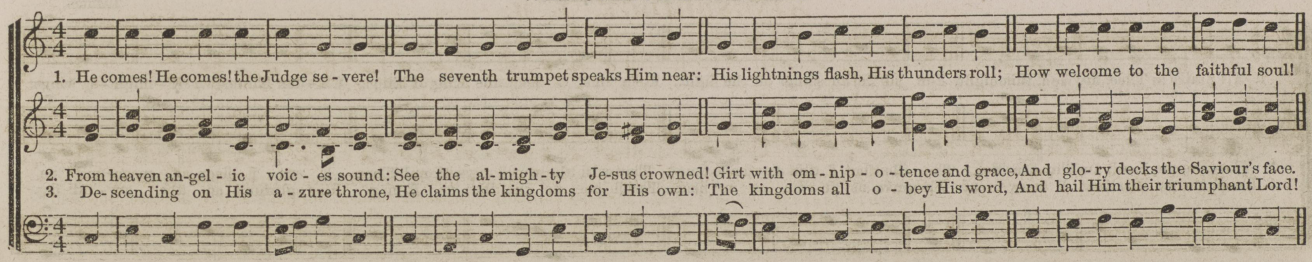
SAWRIE. L. M.

Dr. Miller.



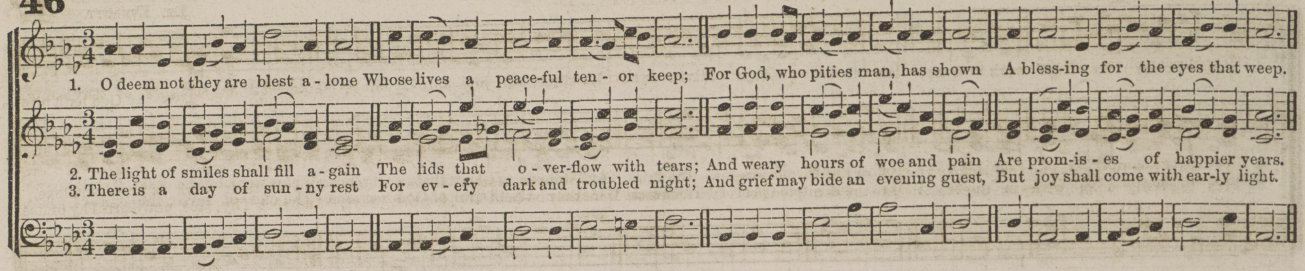
WINCHESTER. L. M.

Crasselius.



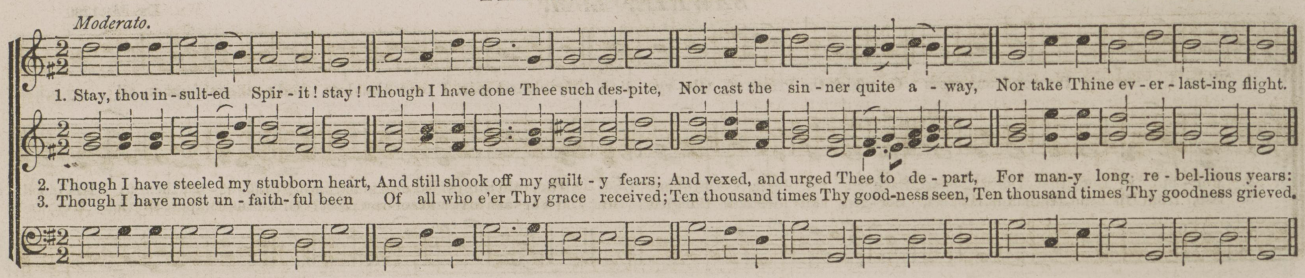
MABEL. L. M.

Dr. A. Brooks Everett.



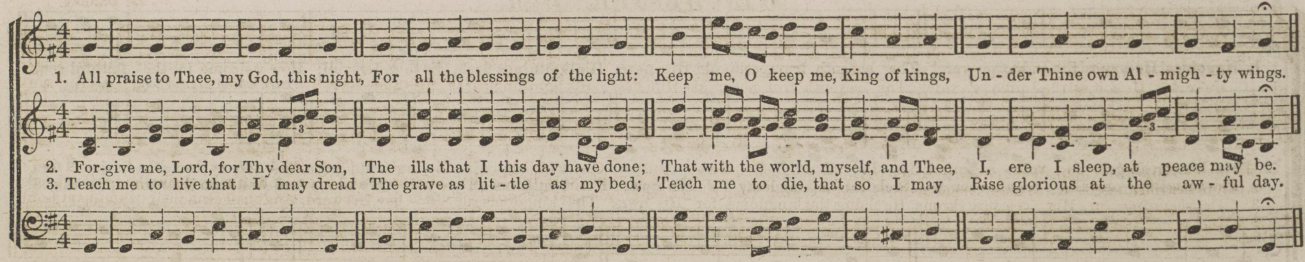
FEDERAL STREET. L. M.

H. K. Oliver.



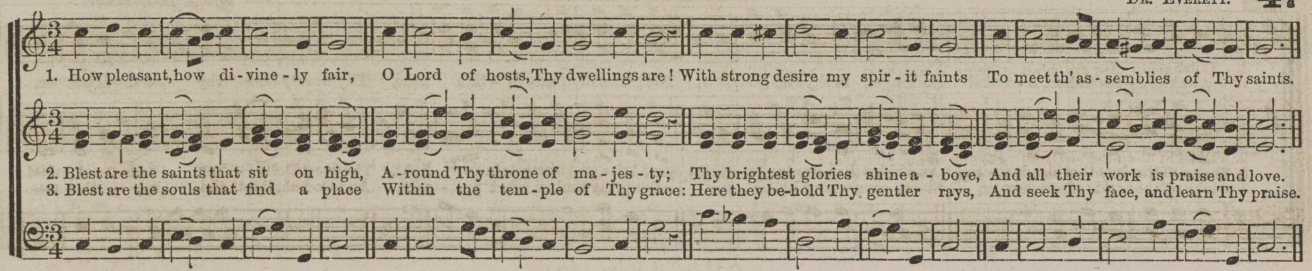
EVENING HYMN.

Tallis.



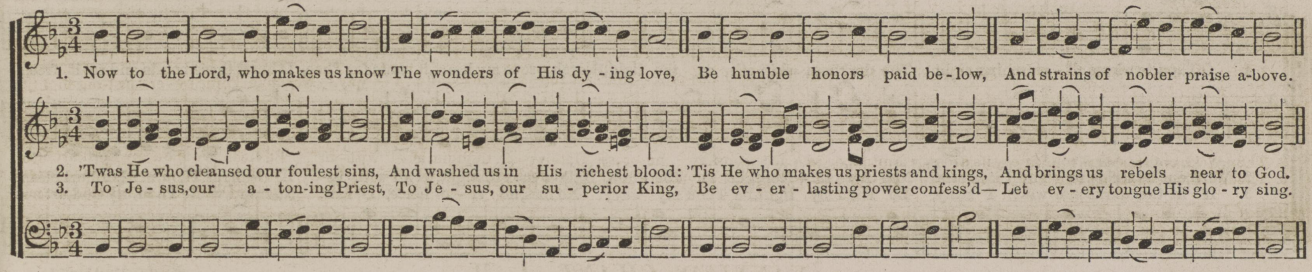
CELSUS. L. M.

Dr. Everett.



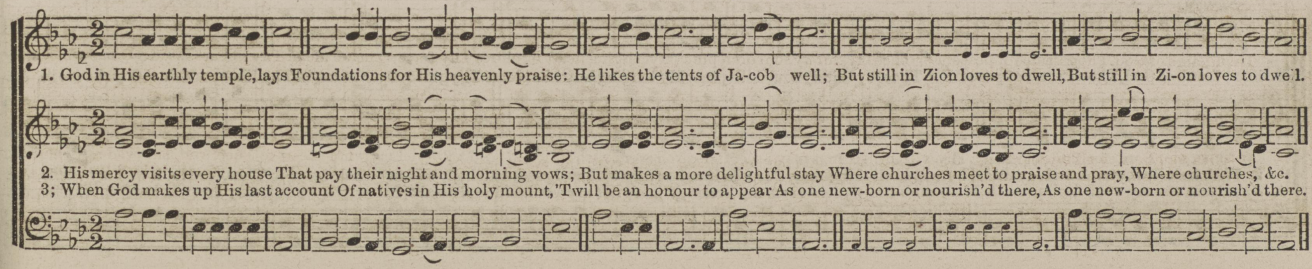
WAREHAM. L. M.

Wm. Knapp. 1760.



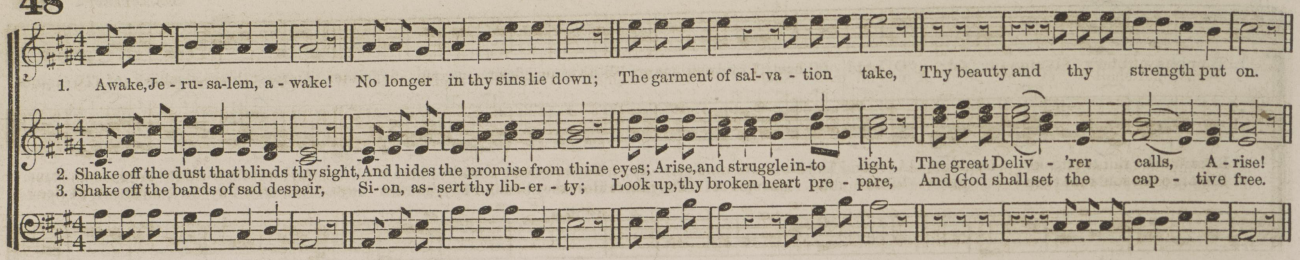
DARLEY. L. M.

W. H. Darley.



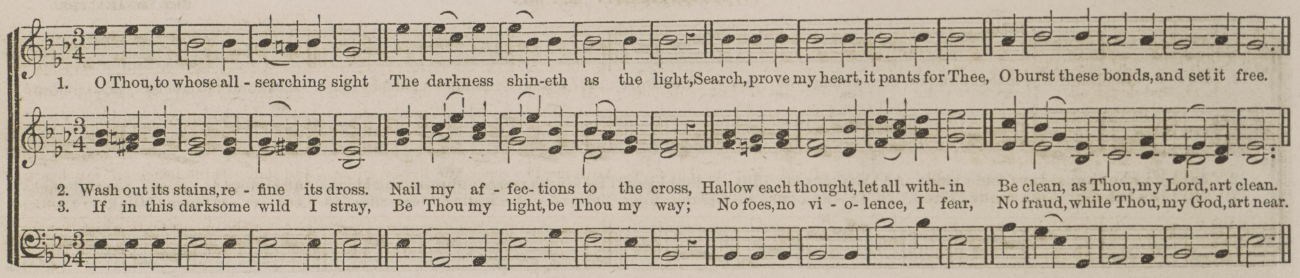
JUNKIN. L. M.

Dr. A. B. Everett.



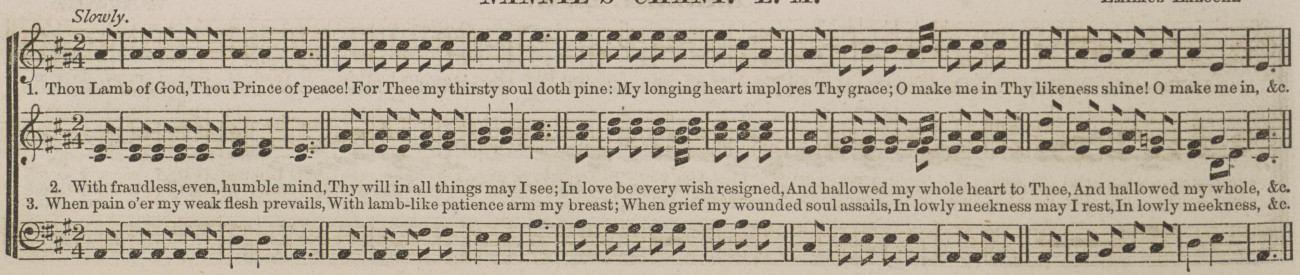
KARSNER. L. M.

Wm. J. Kirkpatrick.

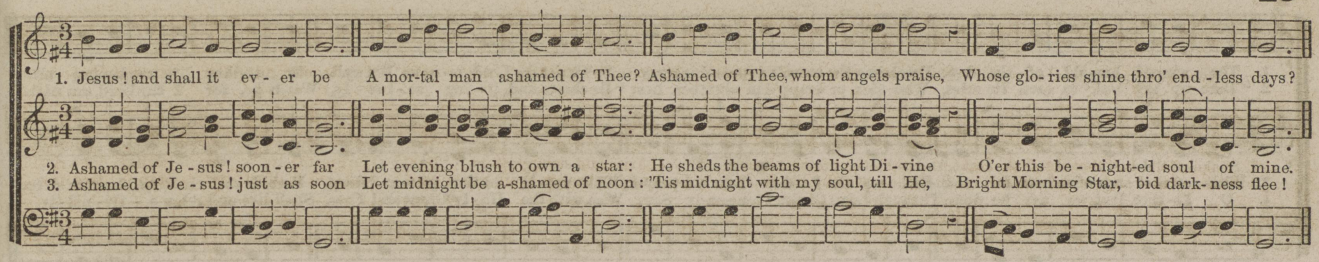


NANNIE'S CHANT. L. M.

Emilius Larochl

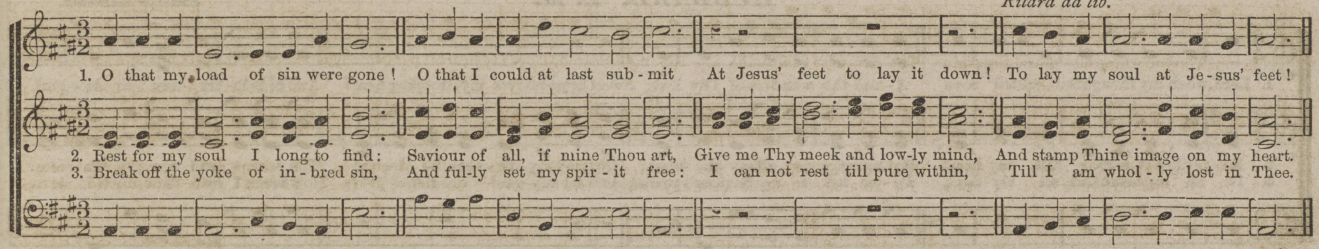


WORCESTER. L. M.



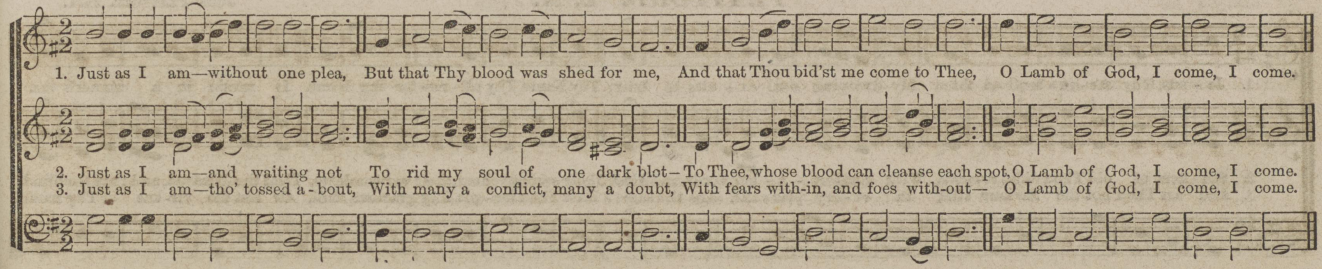
CRICHLOW. L. M.

EMILIUS LAROCHE.



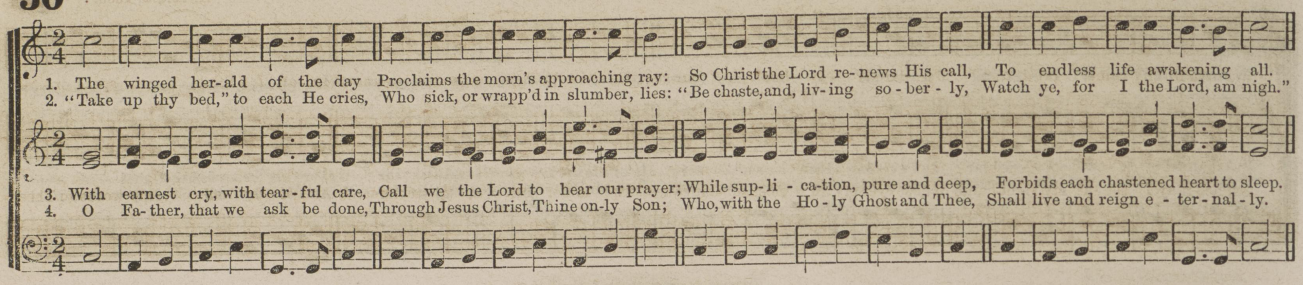
NELSON. L. M.

GEO. A. MINOR.



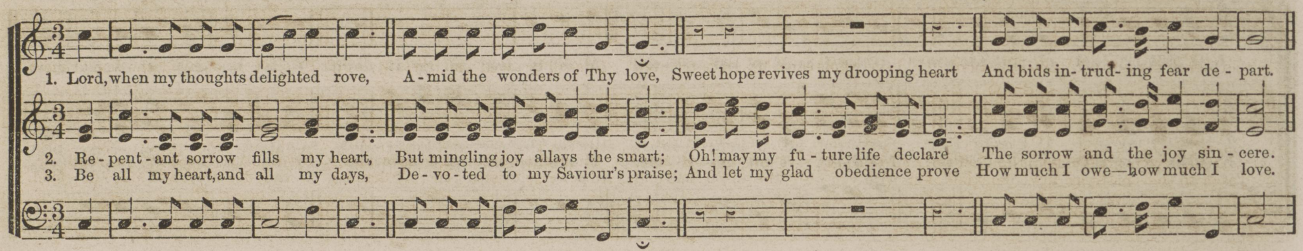
KEY. L. M.

R. REDHEAD.



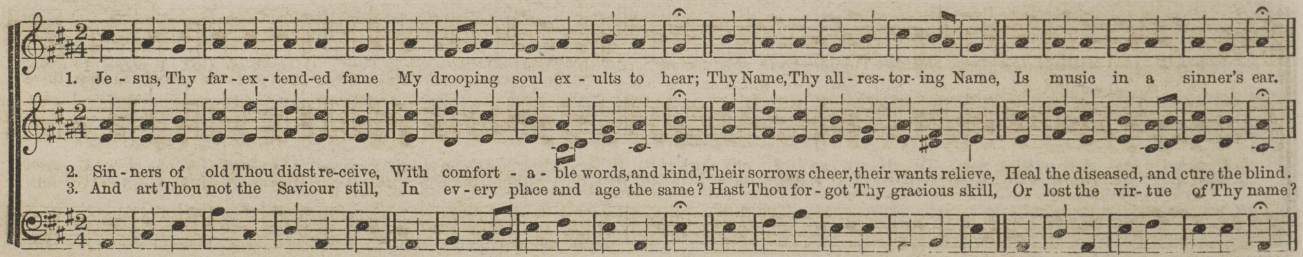
HUBBARD. L. M.

EMILIUS LAROCHE.



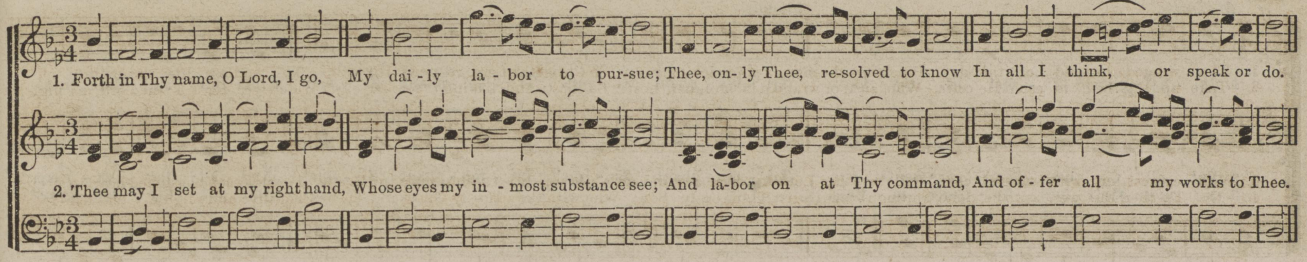
PLAYFORD. L. M.

JOHN PLAYFORD. 1671.



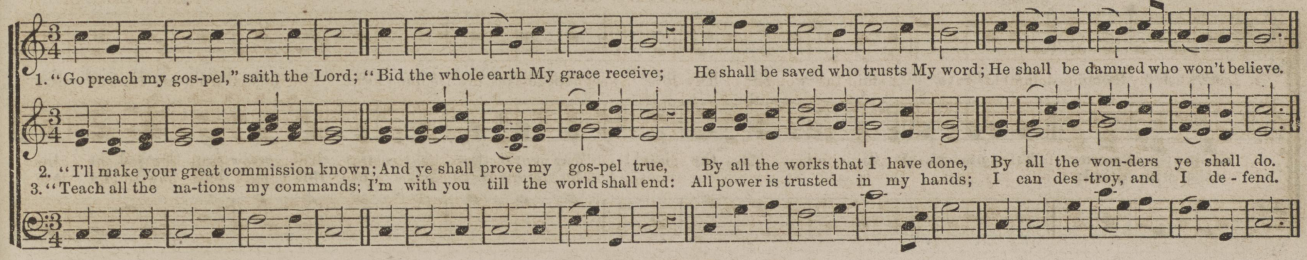
MARSHALL. L. M.

HAYDN, d. 1809.



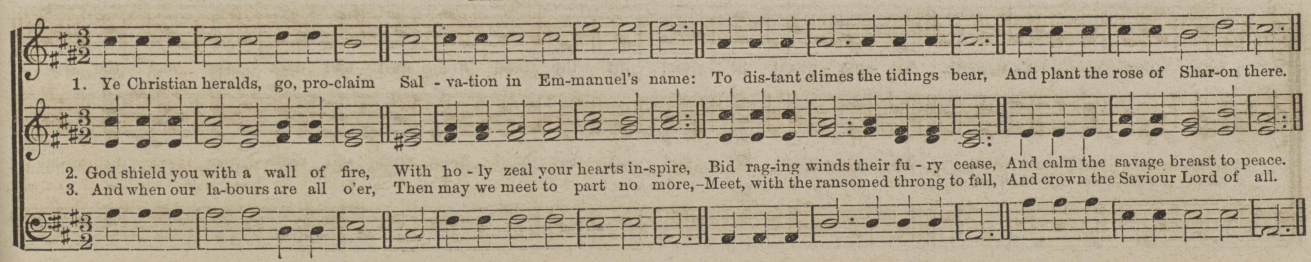
SASNETT. L. M.

R. M. McINTOSH.



MISSIONARY CHANT. L. M.

CH. ZEUNER.



52

TRIUMPHANT ZION! L. M.

From "The Hour of Praise," by permission.

Moderato.

CHORUS.

1. Tri - um - phant Zi - on! lift thy head, Tri - um - phant Zi - on! Tri - um - phant Zi - on! From dust and dark - ness

2. Put all thy beau - teous gar - ments on, Tri - um - phant Zi - on! Tri - um - phant Zi - on! And let thy va - rious
3. No more shall foes un - clean in - vade, And fill thy hal - lowed

CHORUS.

and the dead; Tri - um - phant Zi - on, lift thy head! Though hum - bled long, a - wake at length, And gird thee

charms be known: Tri - um - phant Zi - on, lift thy head! The world thy glo - ries shall con - fess, Decked in the
walls with dread; No more shall hell's in - sult - ing host Their vic - t'ry

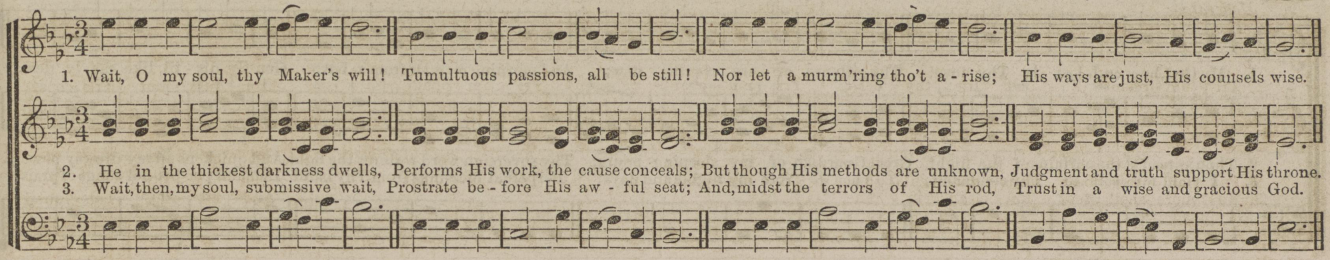
CHORUS.

with thy Sav - iour's strength. Tri - um - phant Zi - on! lift thy head From dust and dark - ness and the dead.

robes of right - eous - ness. Tri - um - phant Zi - on! lift thy head From dust and dark - ness and the dead.
and thy sad - ness boast.

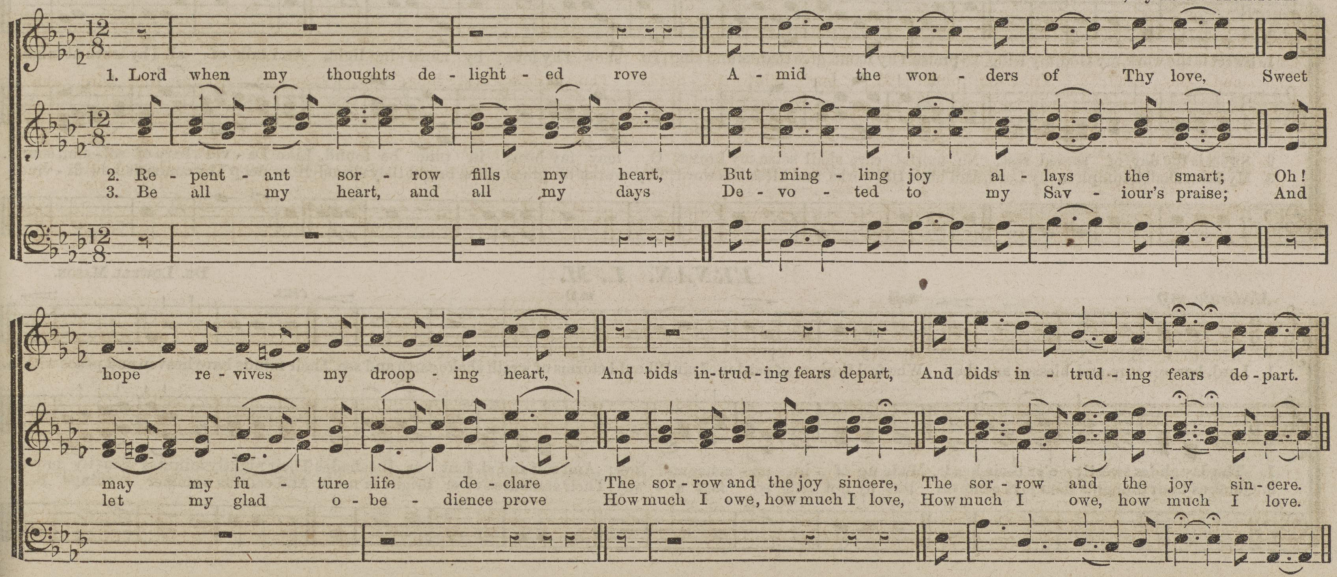
MARVIN. L. M.

From "Palestrina," by Emilius Laroche.



NOVELLO. L. M.

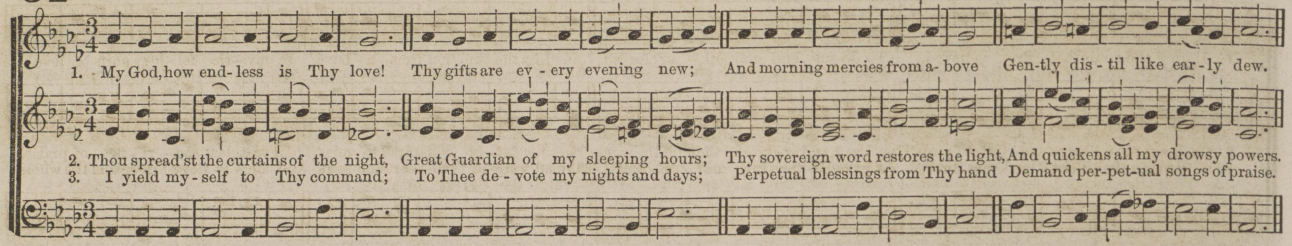
Extract from "Handel's Messiah."
Arr. in metrical form, by R. M. McIntosh.



54

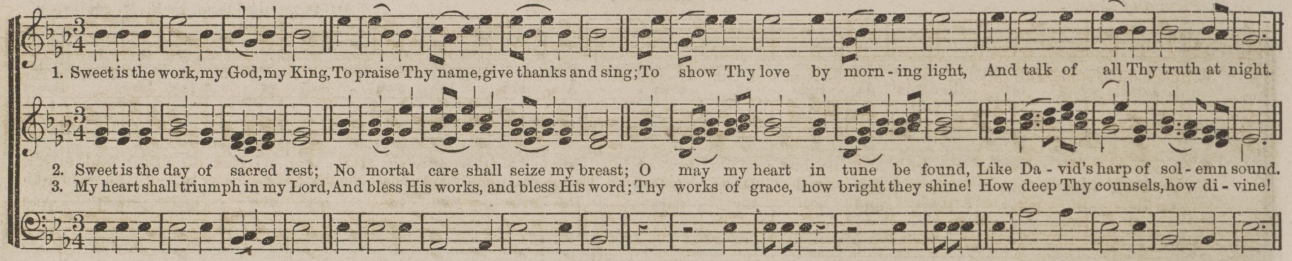
VESPERS. L. M.

W. H. Hart.



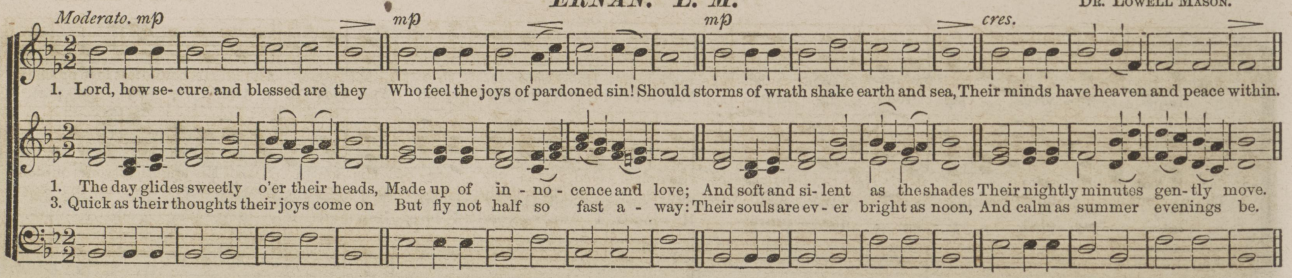
BROOKS. L. M.

R. M. McIntosh.



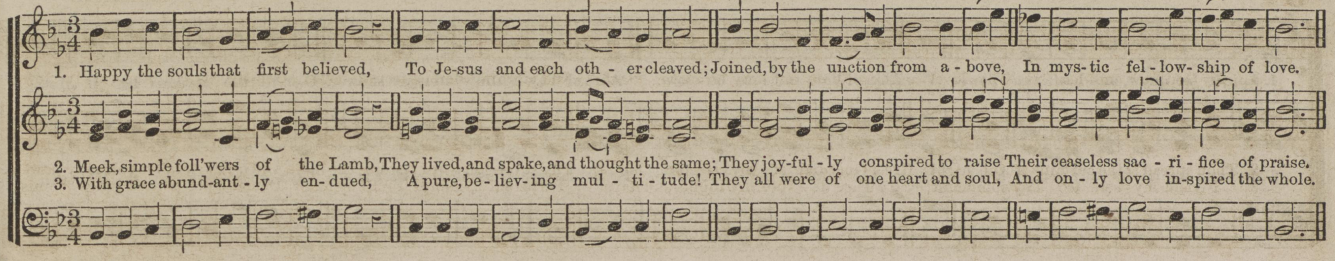
ERNAN. L. M.

Dr. Lowell Mason.



GERMANY. L. M.

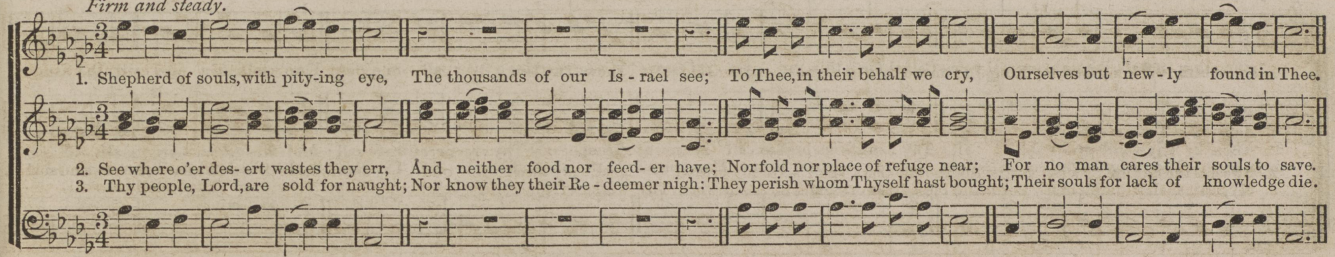
From Beethoven.



SHIBBOLETH. L. M.

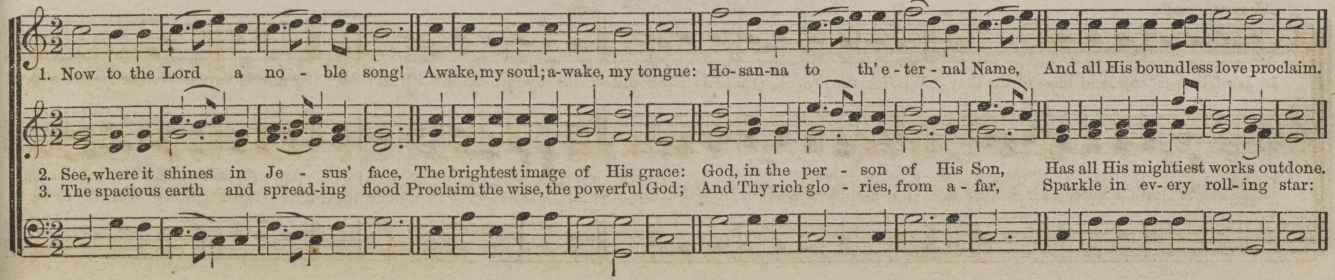
R. M. McIntosh.

Firm and steady.



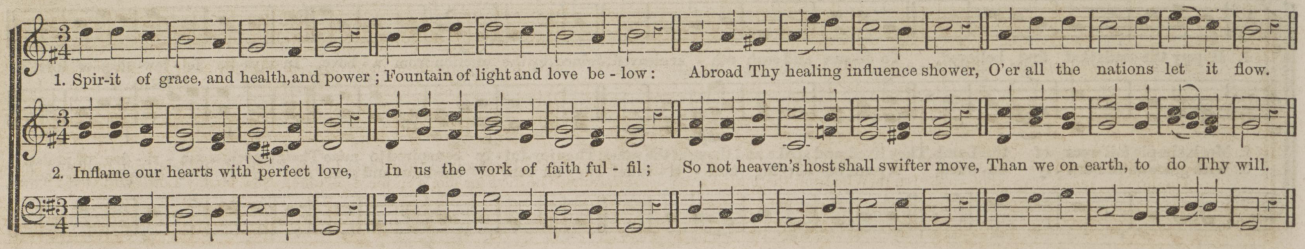
DUPUYTREN. L. M.

Dr. A. B. Everett.



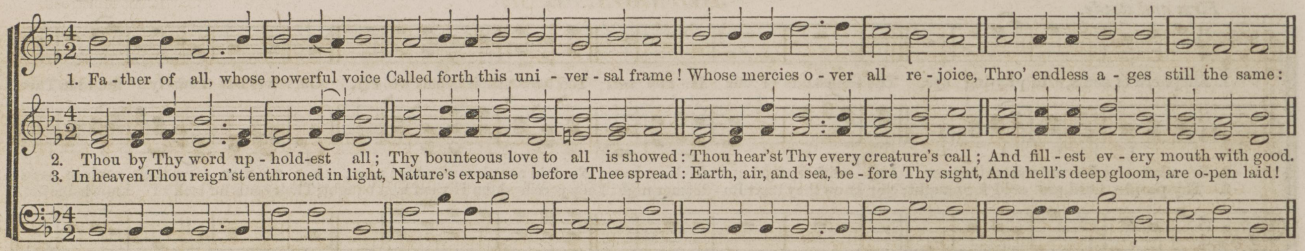
GRACE CHURCH. L. M.

PLEYEL.



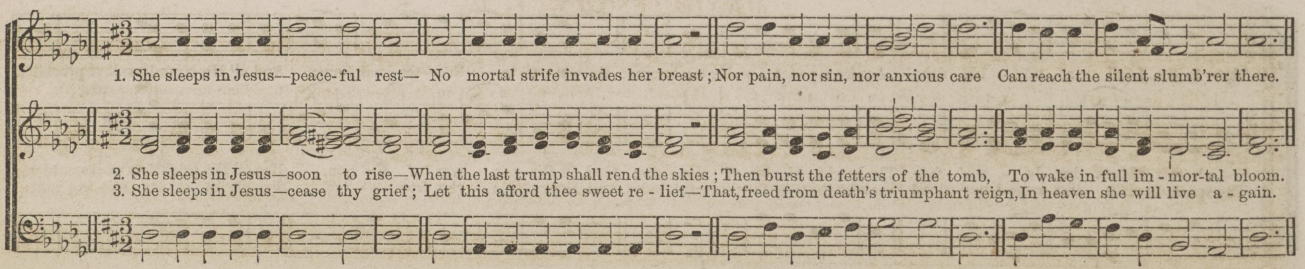
DURPHY. L. M.

EMILIUS LAROCHE.



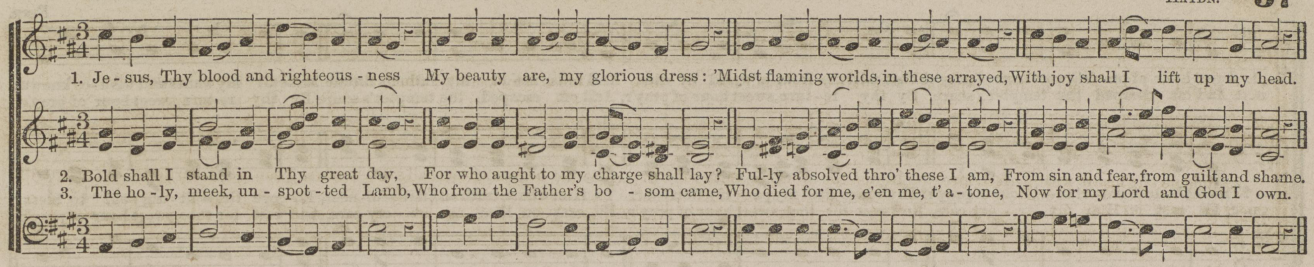
EVA. L. M.

DR. A. B. EVERETT.



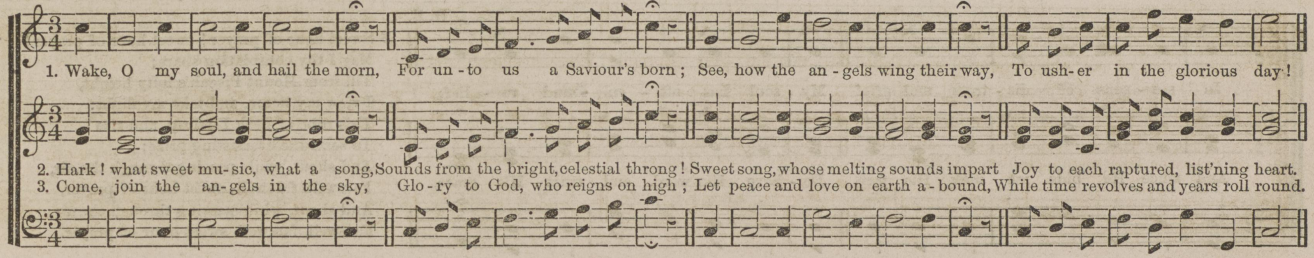
BOWEN. L. M.

HAYDN.



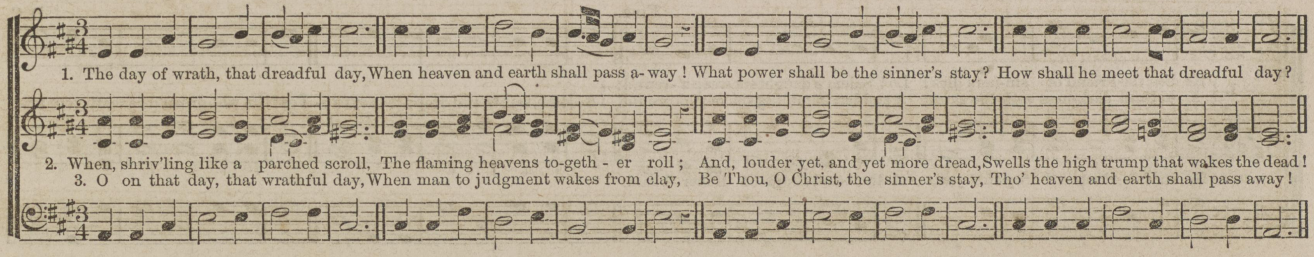
JOHNSON. L. M.

R. M. MCINTOSH.



MENDELSSOHN. L. M.

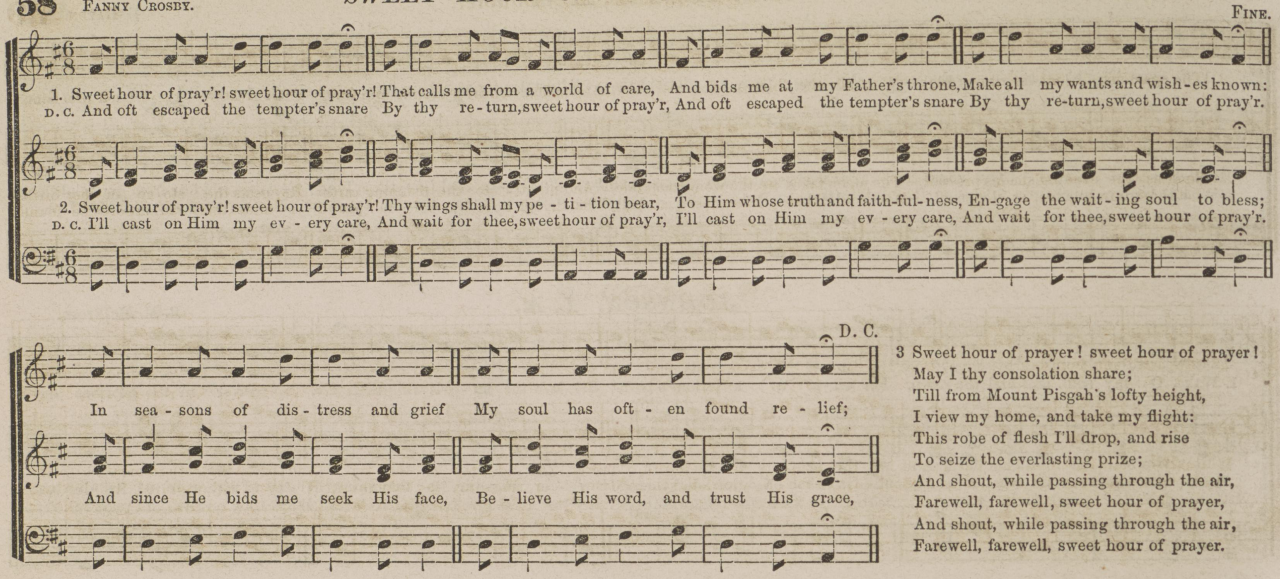
Dr. A. B. EVERETT.



58 FANNY CROSBY.

SWEET HOUR OF PRAYER. L. M. Double.

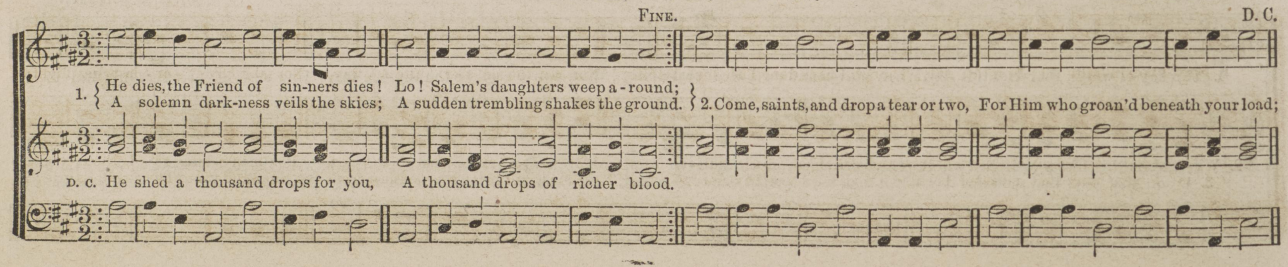
WM. B. BRADBURY.



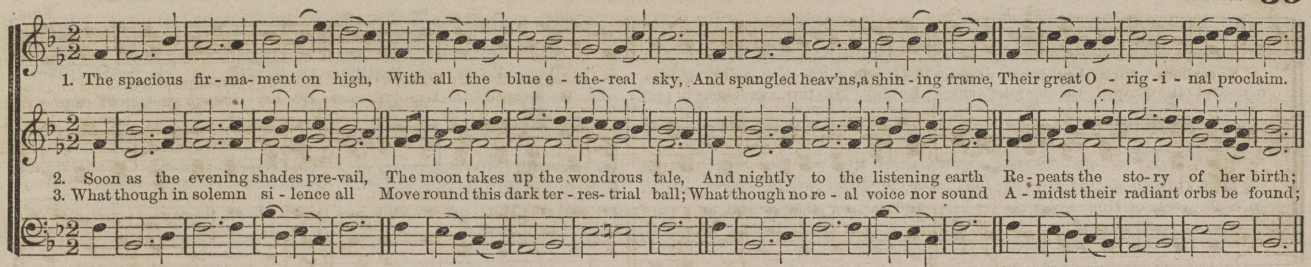
3 Sweet hour of prayer! sweet hour of prayer!
May I thy consolation share;
Till from Mount Pisgah's lofty height,
I view my home, and take my flight:
This robe of flesh I'll drop, and rise
To seize the everlasting prize;
And shout, while passing through the air,
Farewell, farewell, sweet hour of prayer,
And shout, while passing through the air,
Farewell, farewell, sweet hour of prayer.

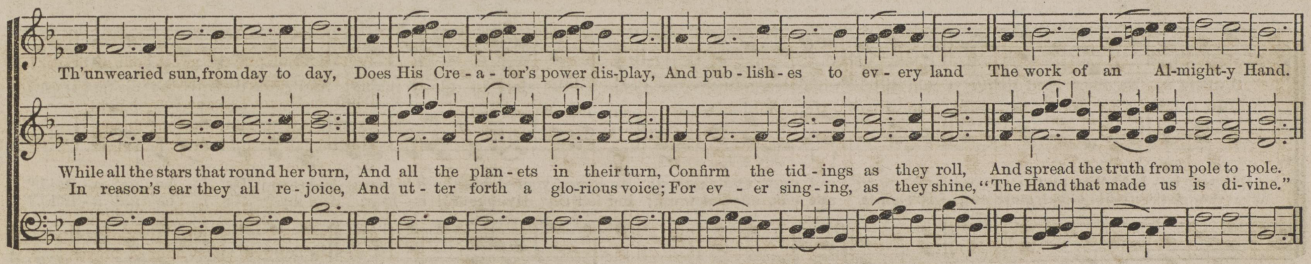
BEAUFORT. L. M. Double.

L. C. EVERETT.



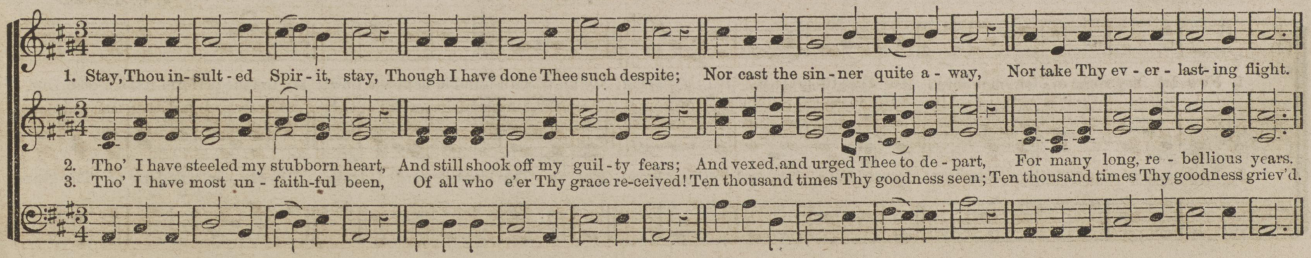
CREATION. L. M. Double.





ENTREATY. L. M.

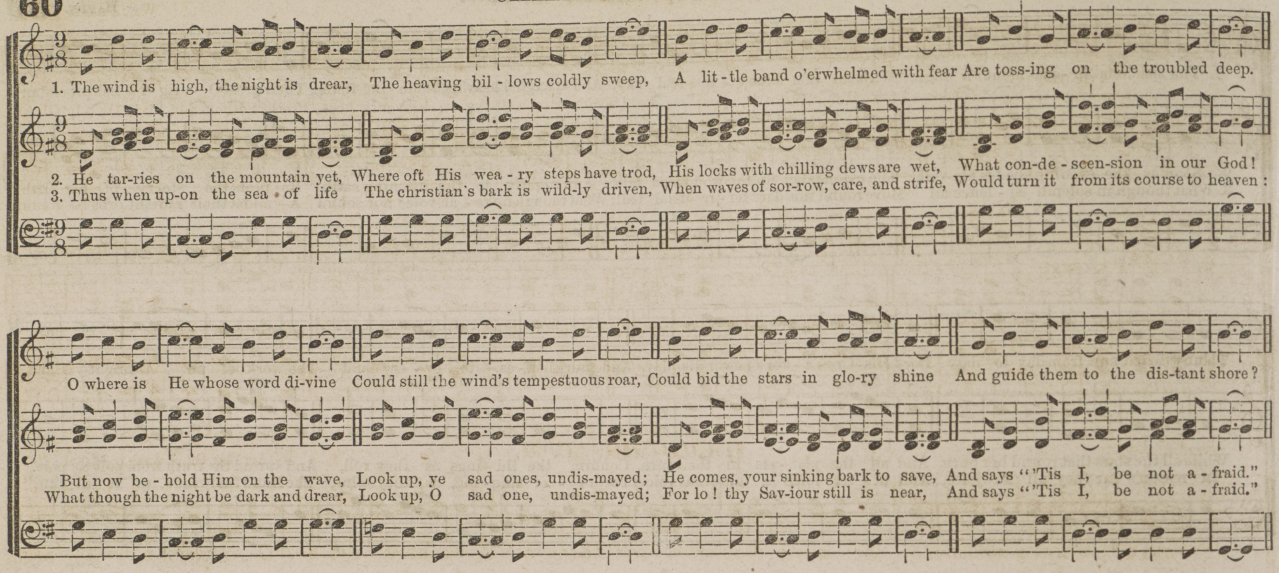
J. E. HOPKINS.



60

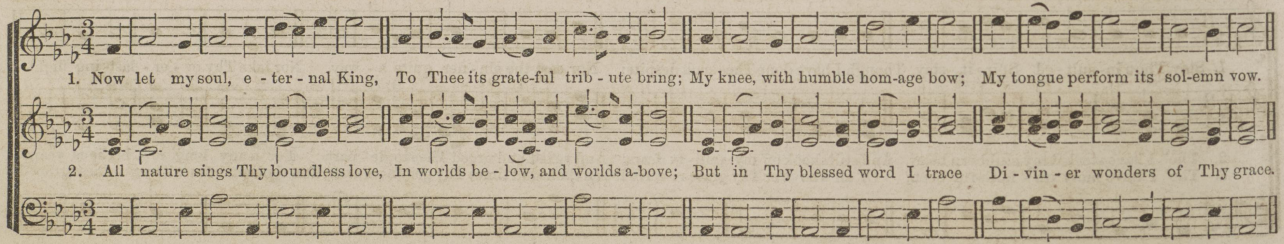
CHILDS. L. M. Double.

R. M. McIntosh.



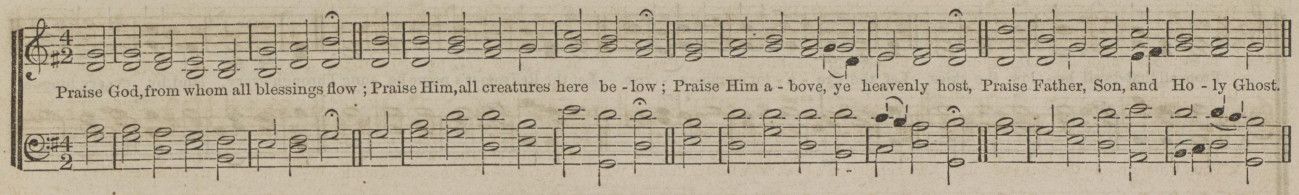
LOUVAN. L. M.

V. C. Taylor.



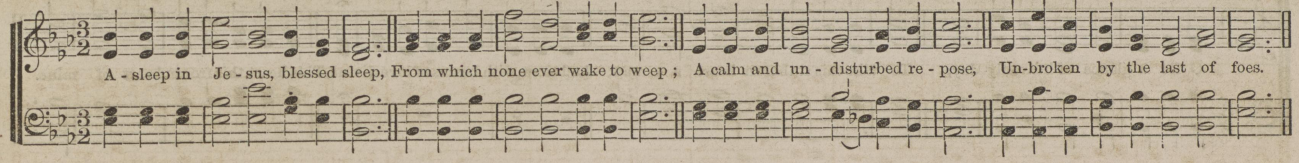
OLD HUNDRED. L. M.

Wm. Franc.



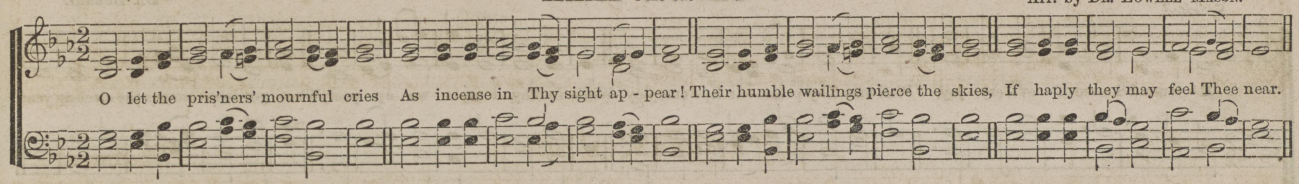
REST. L. M.

W. B. Bradbury. By per.

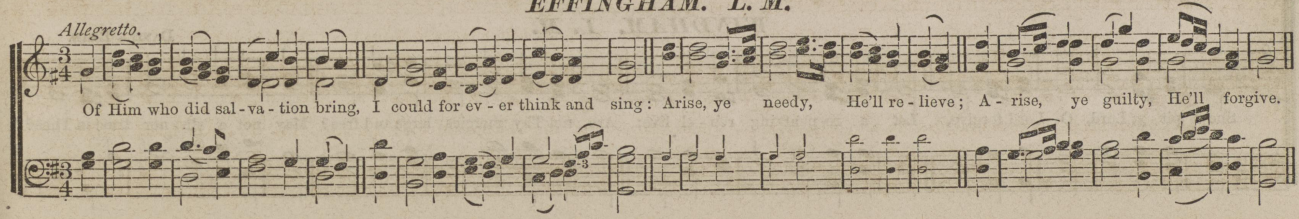


HAMBURG. L. M.

Arr. by Dr. Lowell Mason.

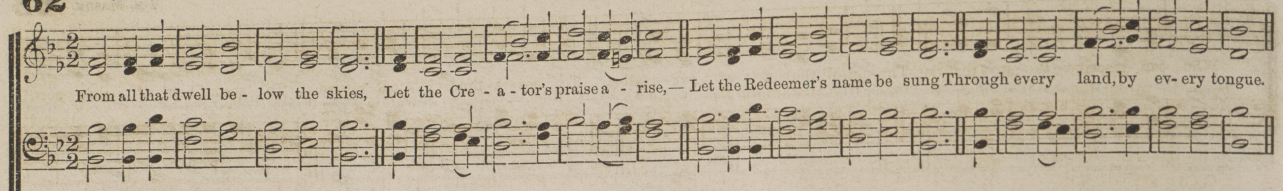


EFFINGHAM. L. M.



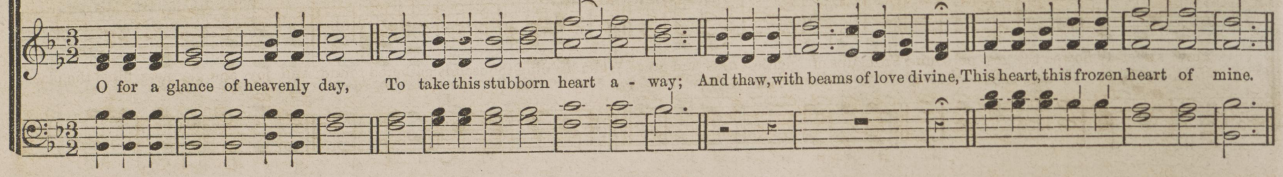
WARD. L. M.

From a Scotch Tune by Dr. Lowell Mason, 1830.



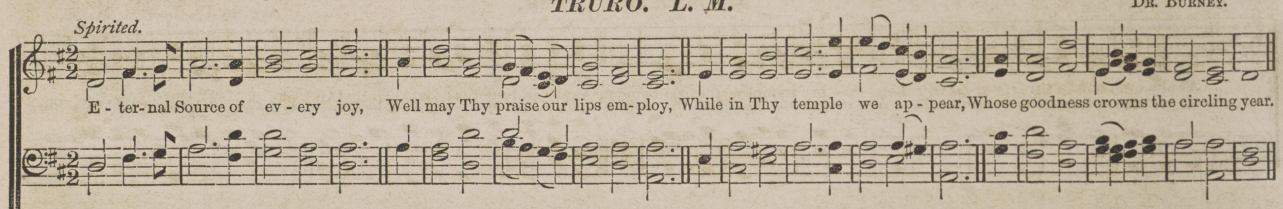
WARE. L. M.

Geo. Kingsley.



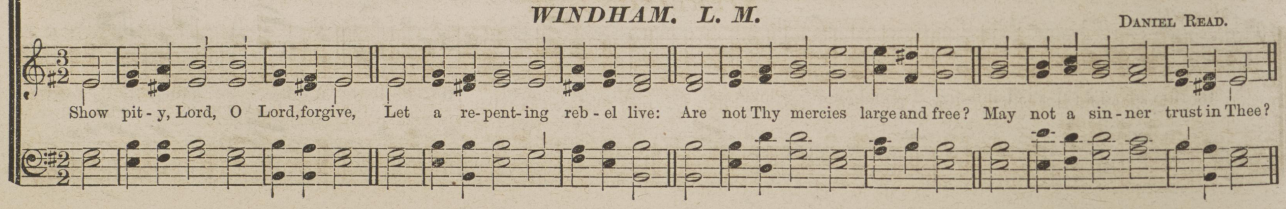
TRURO. L. M.

Dr. Burney.



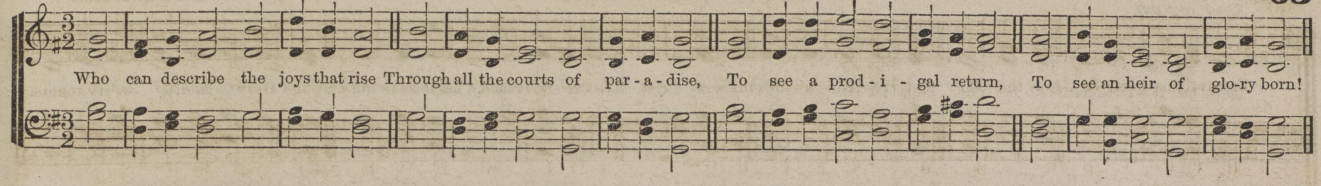
WINDHAM. L. M.

Daniel Read.



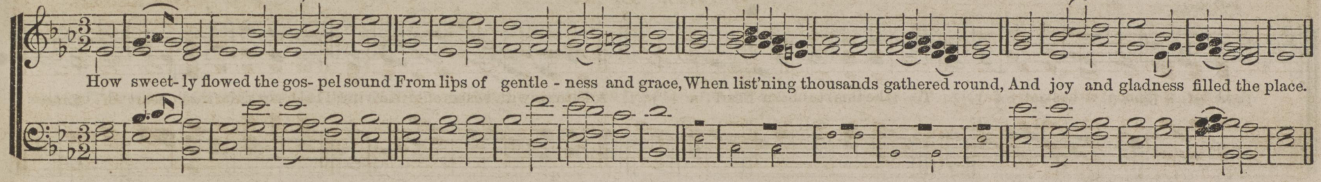
ROCKINGHAM. L. M.

Dr. Mason.



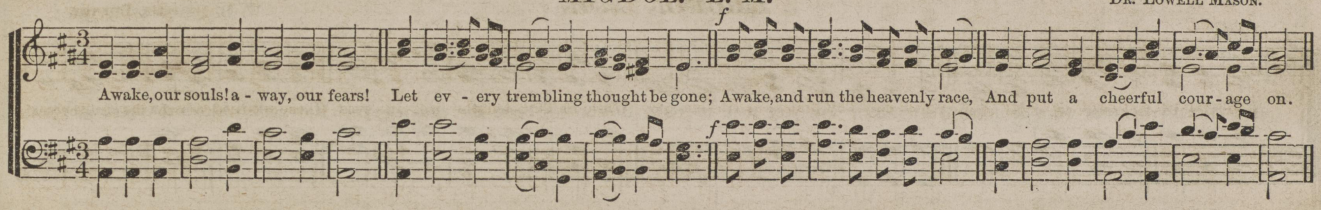
STONEFIELD. L. M.

Stanley.



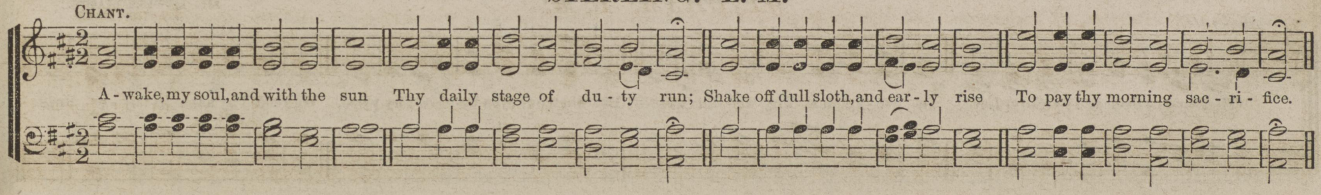
MIGDOL. L. M.

Dr. Lowell Mason.



STERLING. L. M.

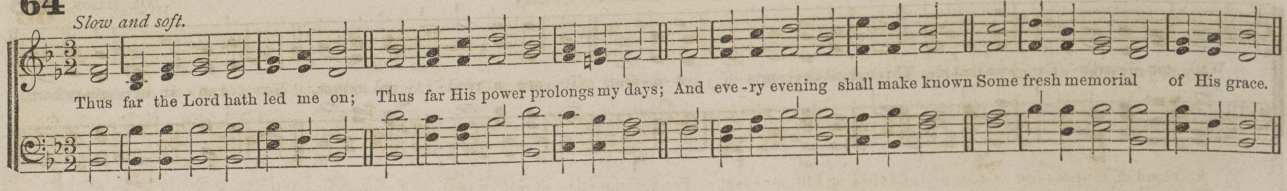
Chant.



HEBRON. L. M.

Dr. Lowell Mason, by per.

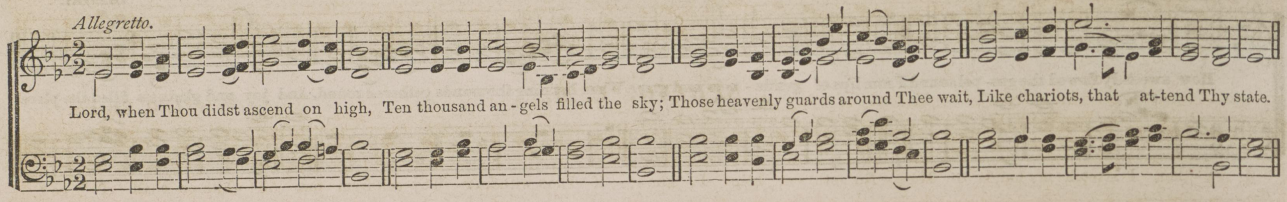
Slow and soft.



DUKE STREET. L. M.

J. Hatton.

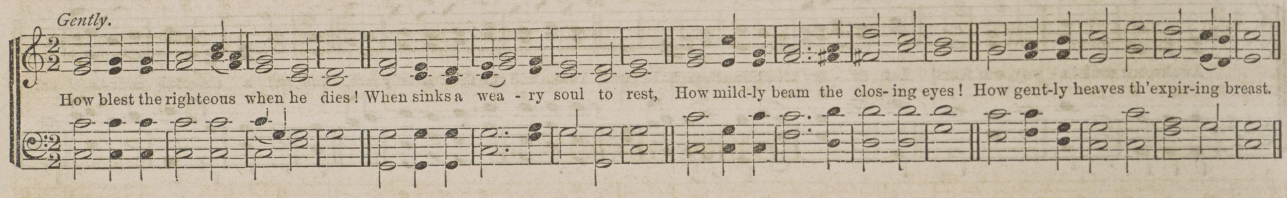
Allegretto.



ZEPHYR. L. M.

W. B. Bradbury, by per.

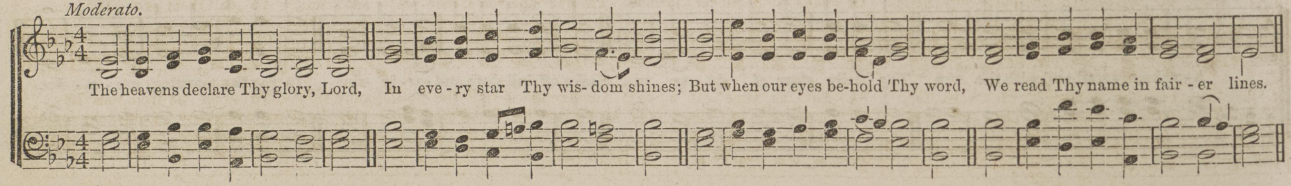
Gently.



UXBRIDGE. L. M.

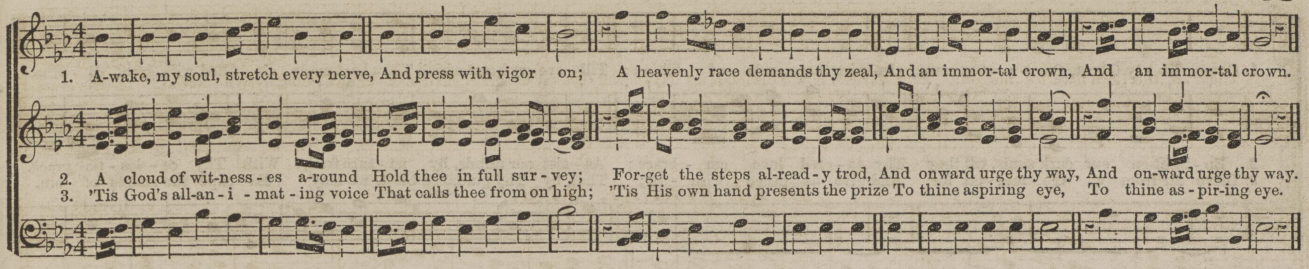
Dr. Lowell Mason.

Moderato.



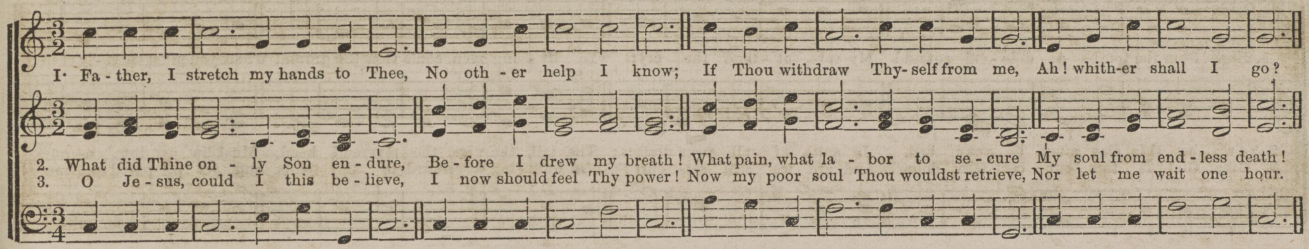
CHRISTMAS. C. M.

HANDEL.



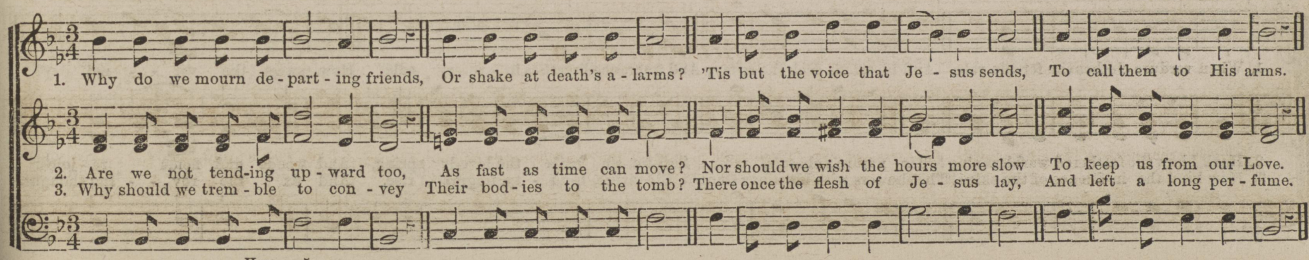
SPRING. C. M.

L. C. EVERETT.



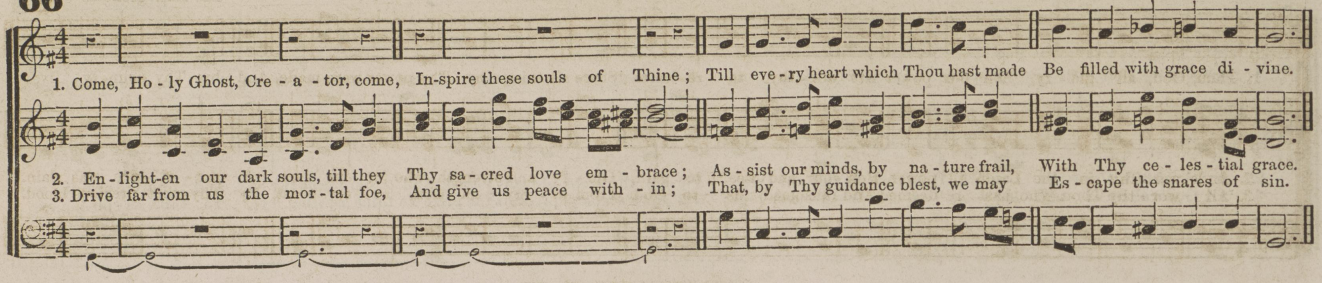
FAYETTEVILLE. C. M.

R. M. MCINTOSH.



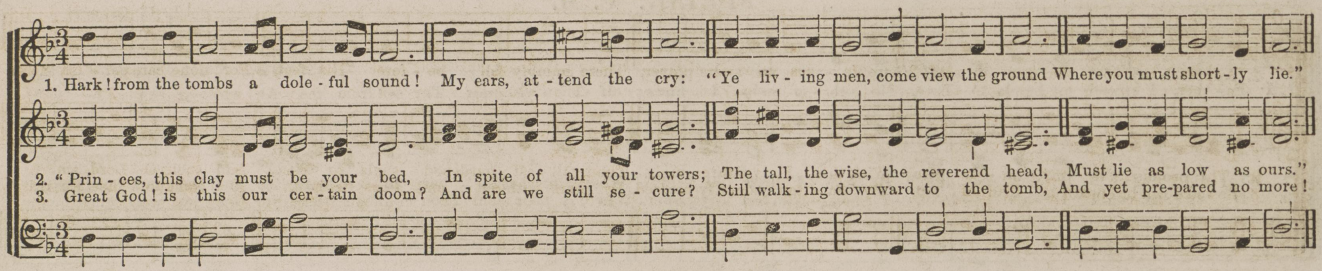
ADAMS. C. M.

T. Adams.



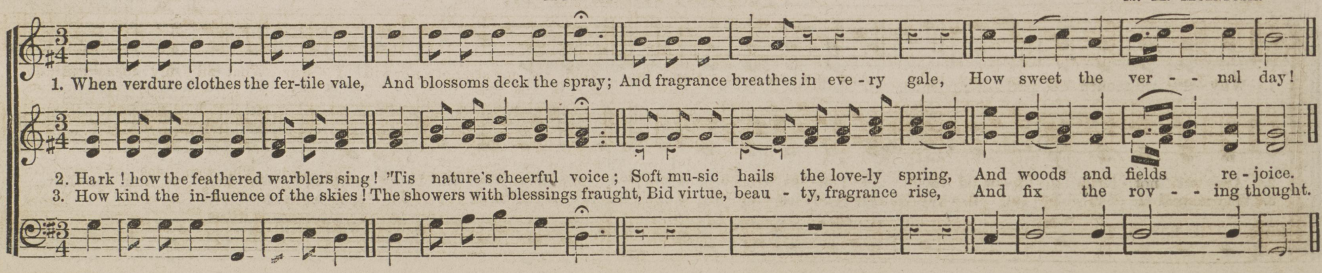
ENON. C. M.

Dr. A. B. Everett.



FAIRFAX. C. M.

R. M. McIntosh.



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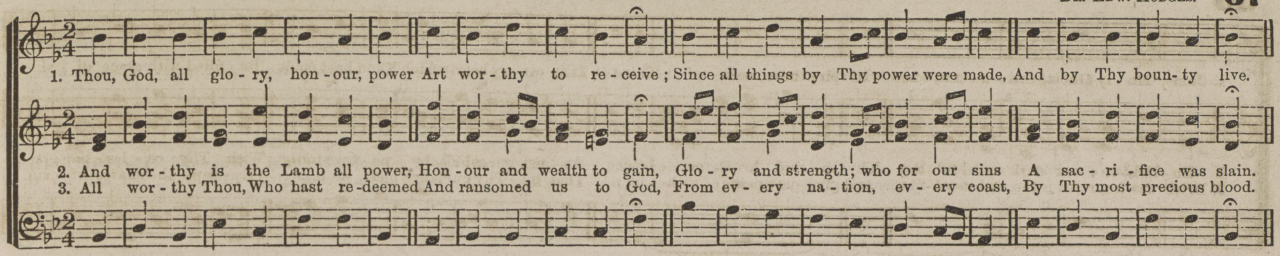
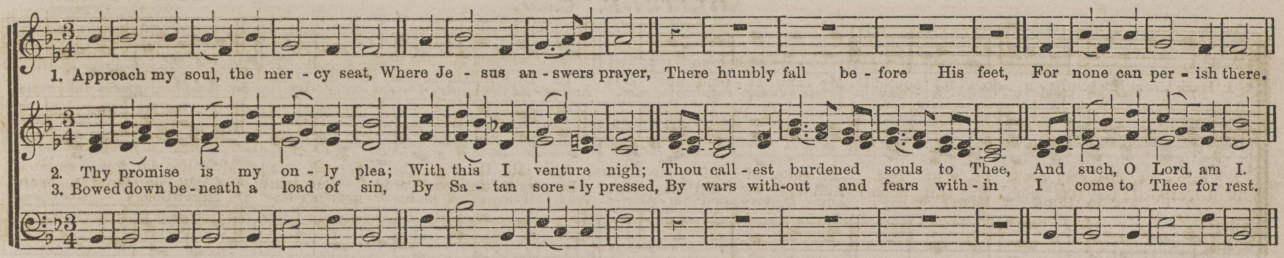
Dr. Edw. Hodges.



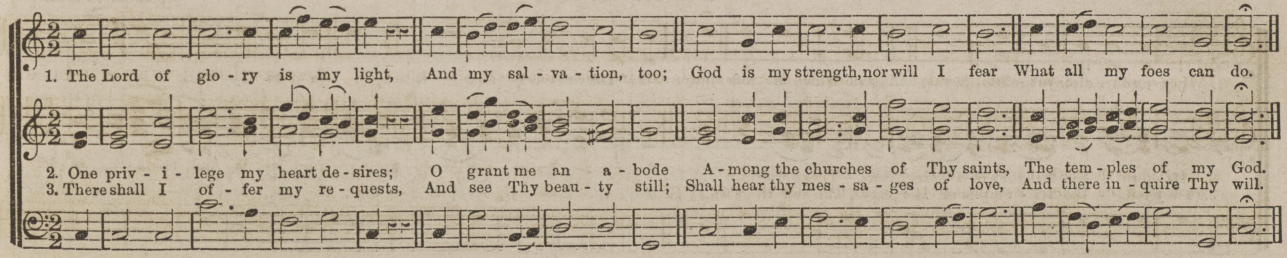
BEULAH. C. M.

R. M. McIntosh.



LA MAR. C. M.

L. C. Everett.



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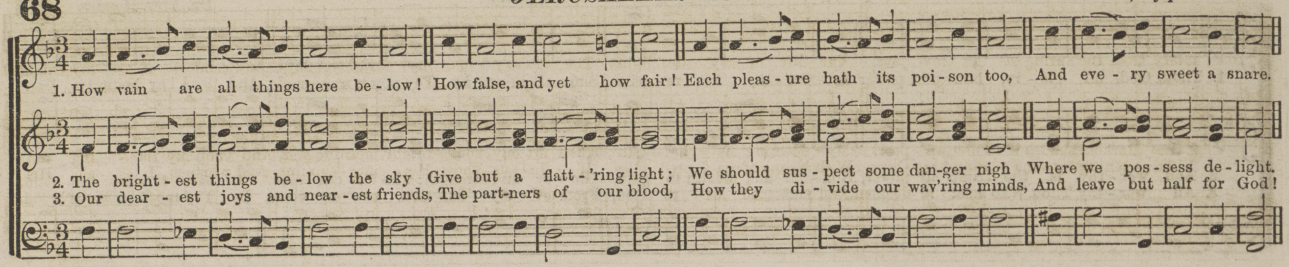
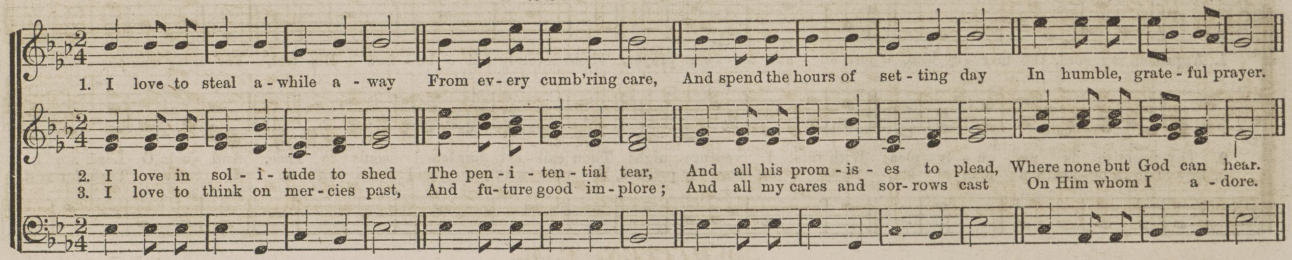
JERUSALEM. C. M.

C. F. R., by per.



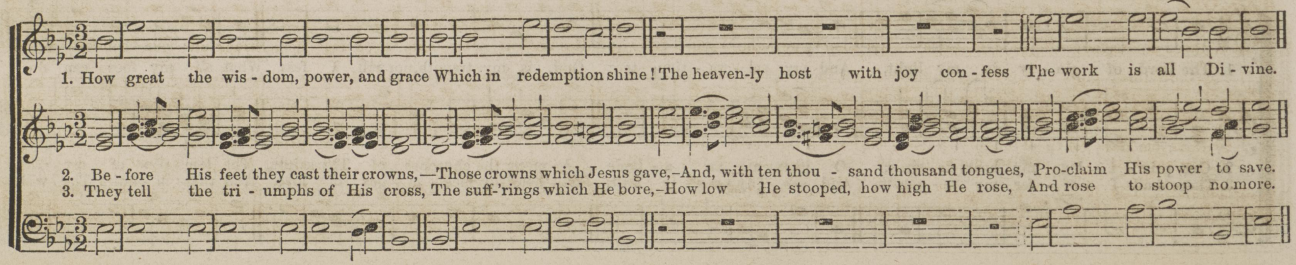
SOLITUDE. C. M.

L. C. Everett.



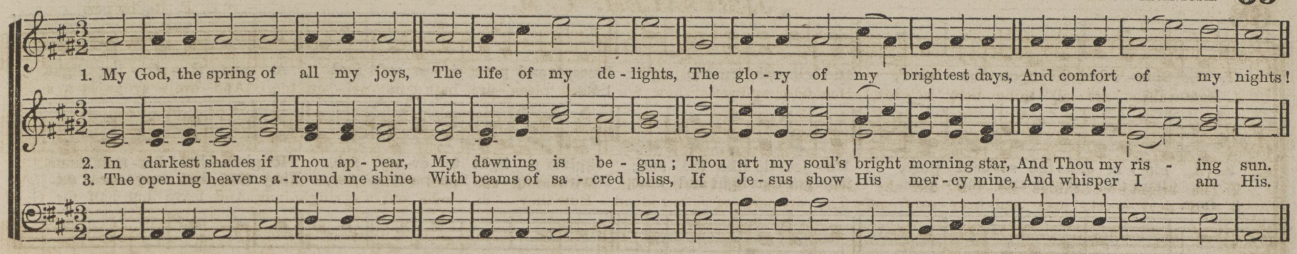
BUSH. C. M.

W. L. Montague.



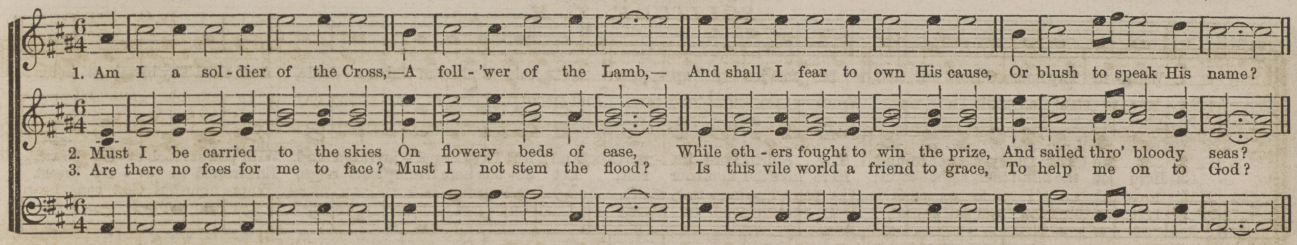
HELEN. C. M.

R. M. McIntosh.



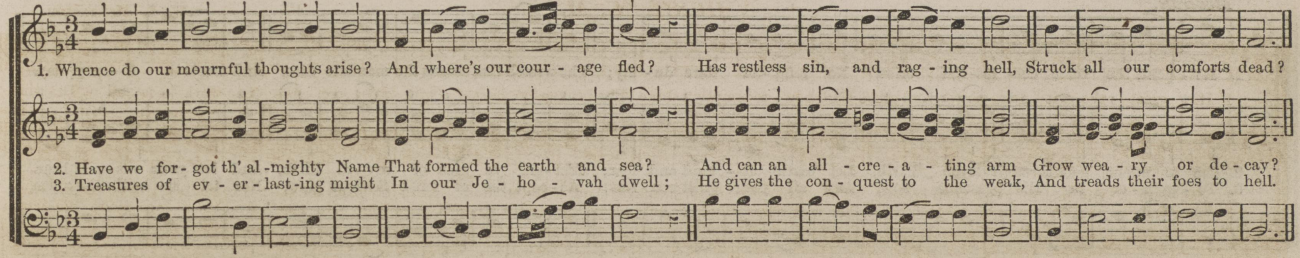
HEAD. L. M.

Marcus Justin McClasson. Farmville, Va.



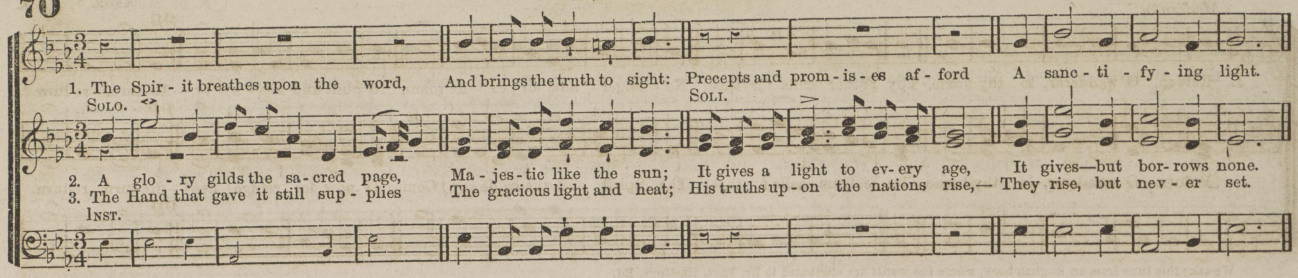
WHITTEN. C. M.

Dr. A. B. Everett.



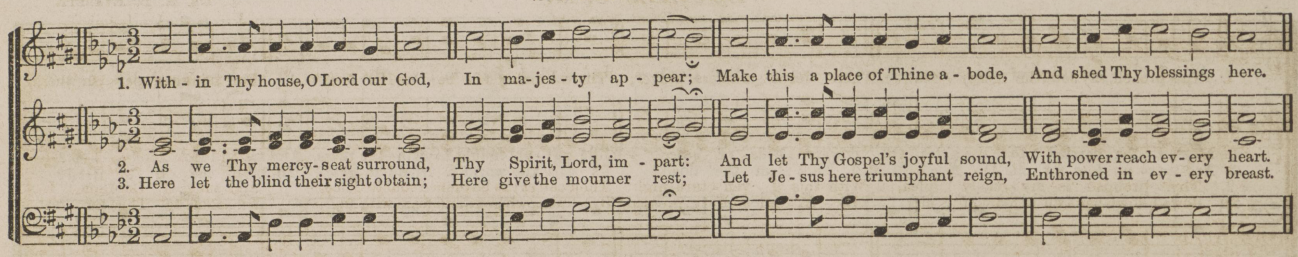
KEBLE. C. M.

W. H. Evans.



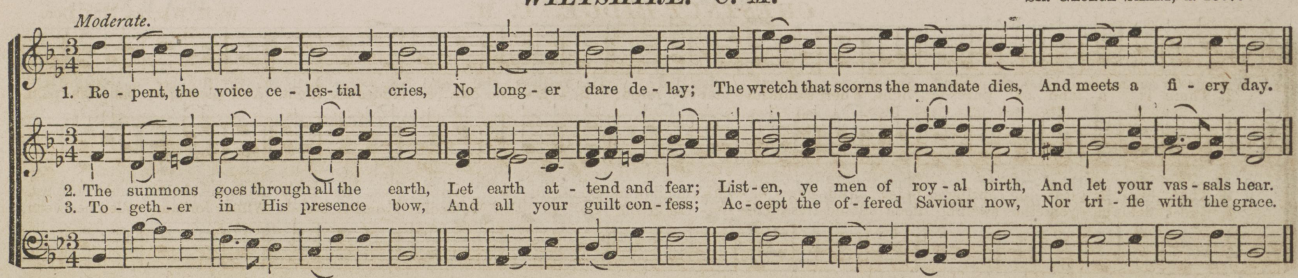
SENSANEY. C. M.

Dr. A. B. Everett.



WILTSHIRE. C. M.

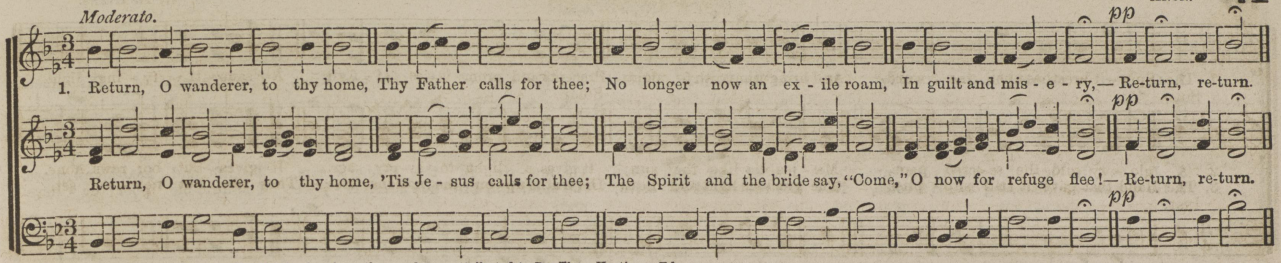
Sir George Smart, d. 1867.



EDWARDS. C. M.

ANON. *

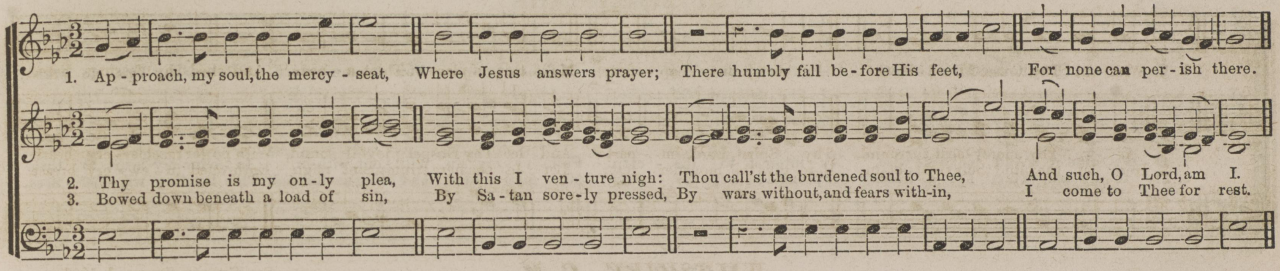
Moderato.



We take this tune from an English book, where the words are attributed to Dr. Thos. Hastings. Ed.

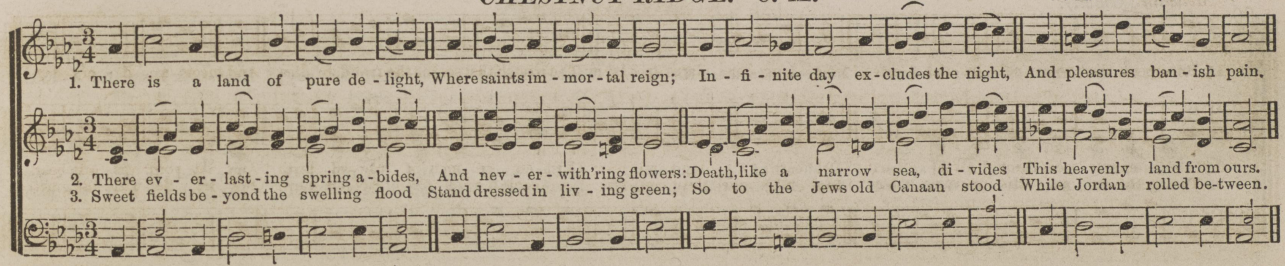
LOULIE. C. M.

DR. A. B. EVERETT.



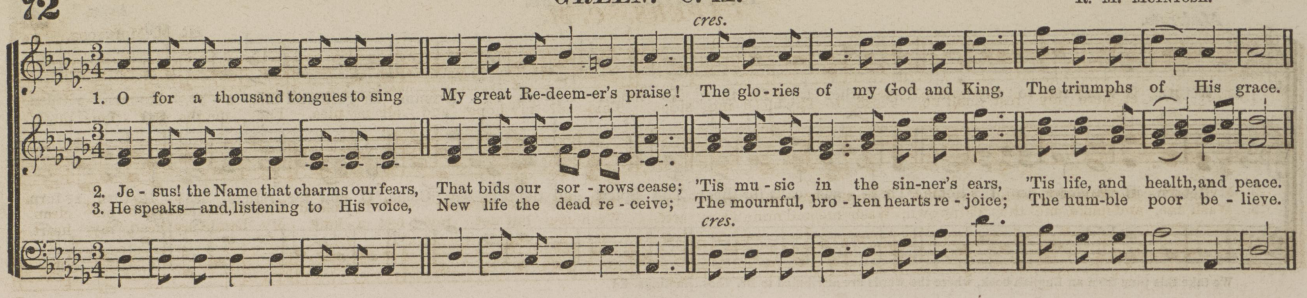
CHESTNUT RIDGE. C. M.

W. H. WALTER, Mus. Doc.



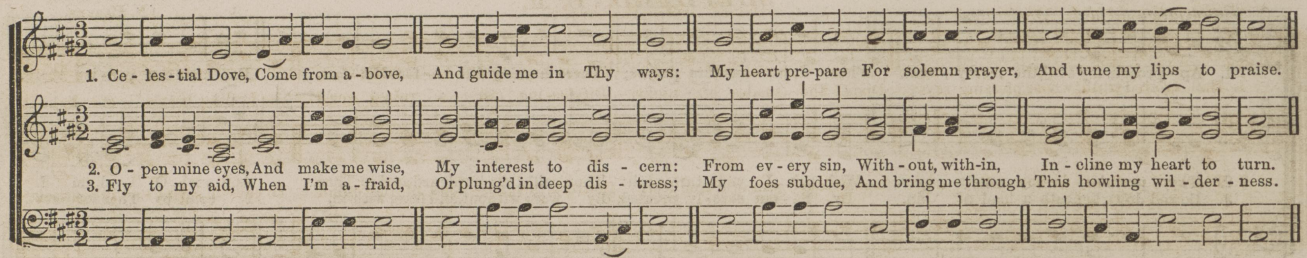
GREEN. C. M.

R. M. McIntosh.



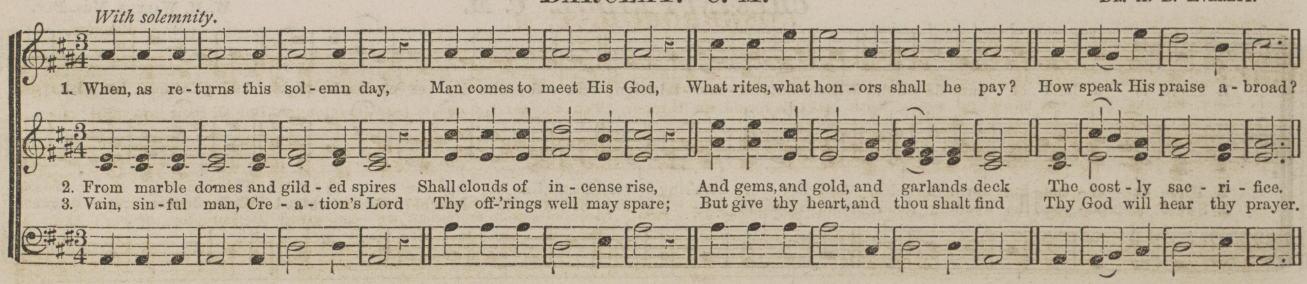
KERLIN. C. M.

Emilius Laroche.



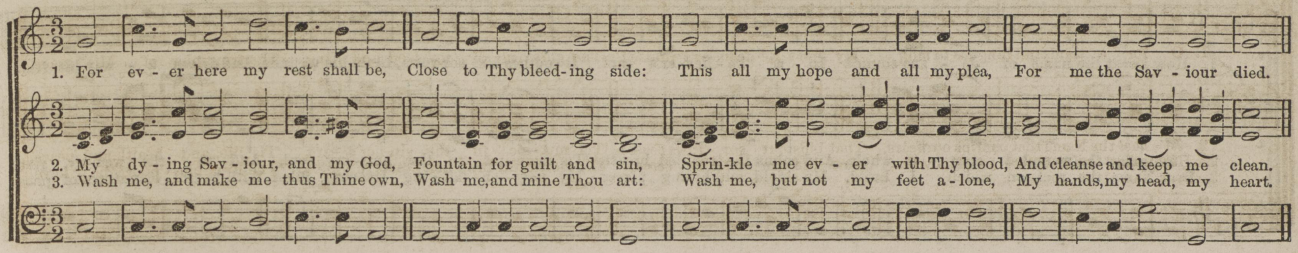
BARCLAY. C. M.

Dr. A. B. Everett.



CAPERS. C. M.

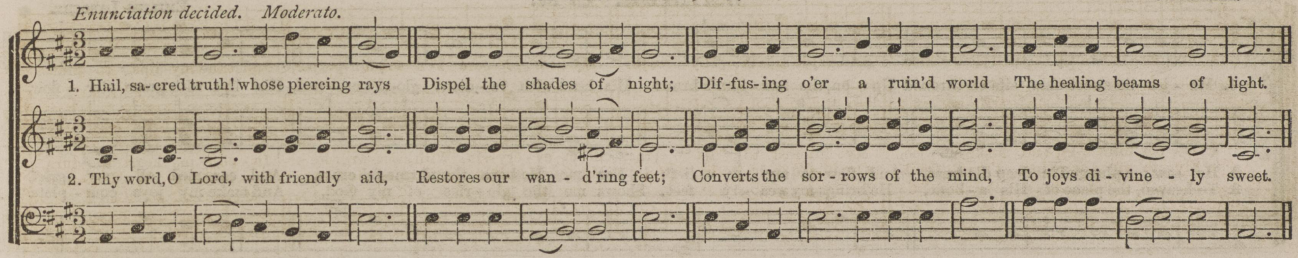
R. M. McIntosh.



SHEPHERD. C. M.

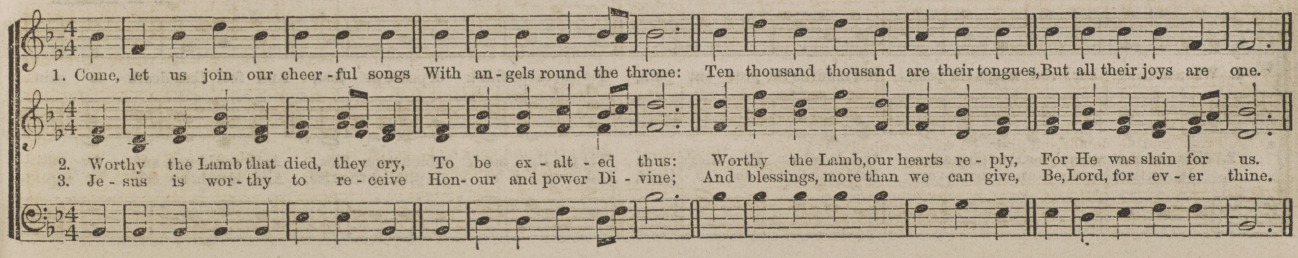
N. Barker.

Enunciation decided. Moderato.



ROSEBROUGH. C. M.

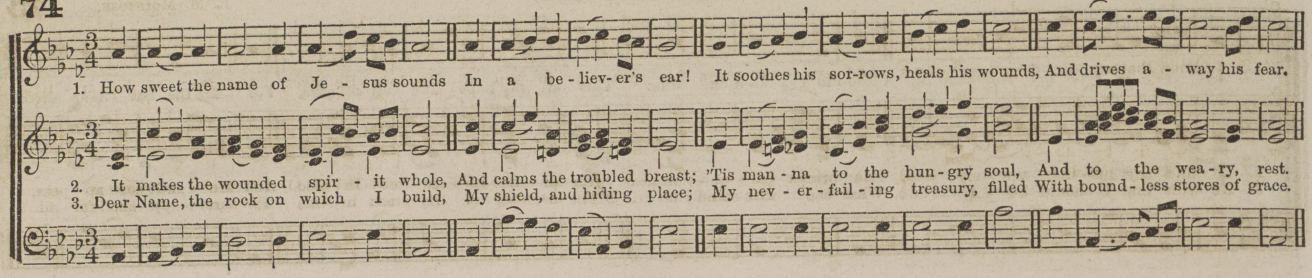
L. C. Everett.



74

BONNELL. C. M.

R. M. McINTOSH.



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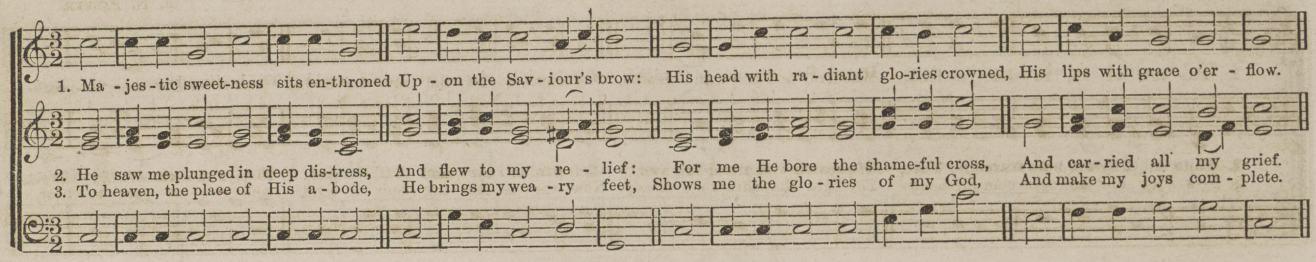
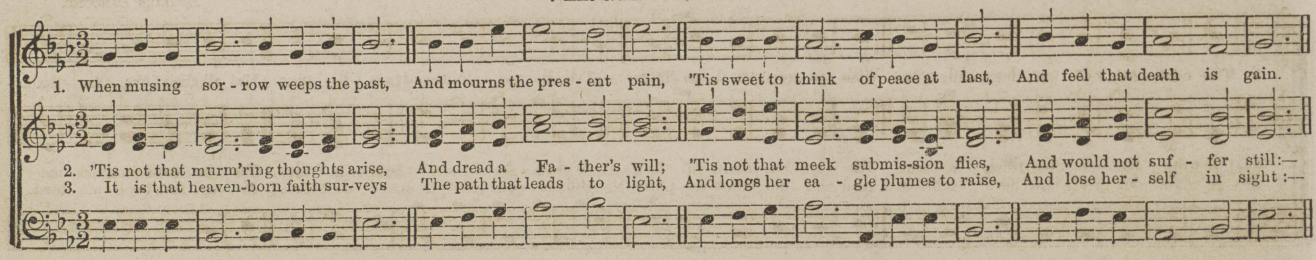
EMILIUS LAROCHE.



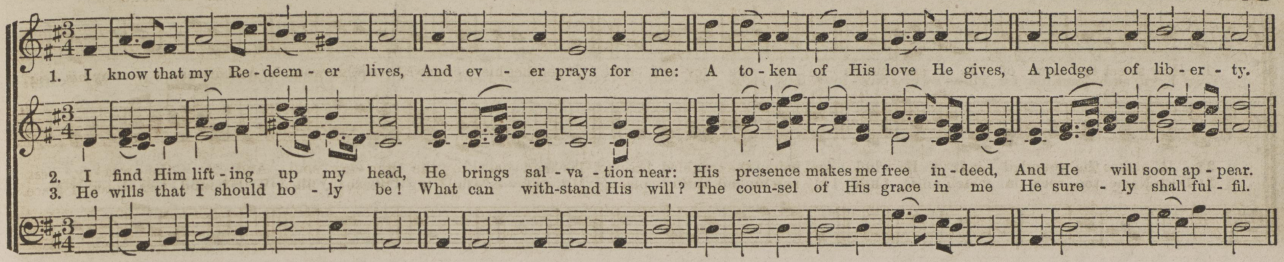
VIRGINIA. C. M.

N. E. EVERETT.



EARLY. C. M.

R. M. McIntosh.



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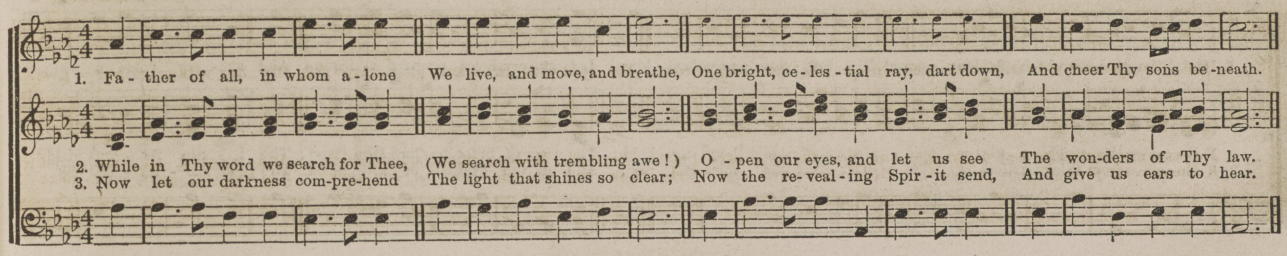
J. N. Parker.



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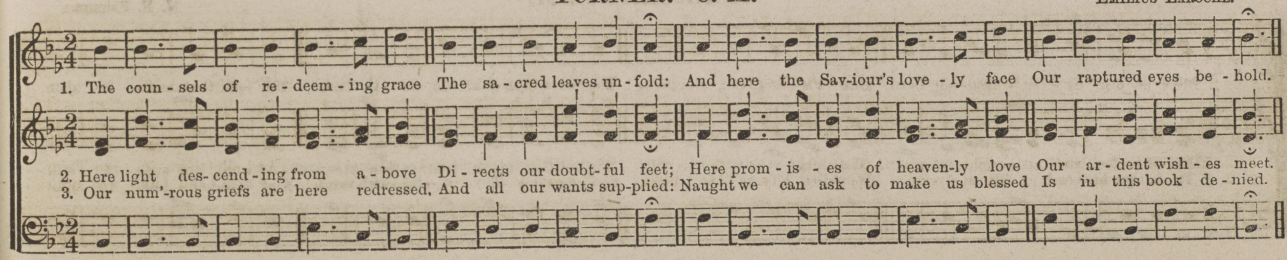
Emilius Laroche.



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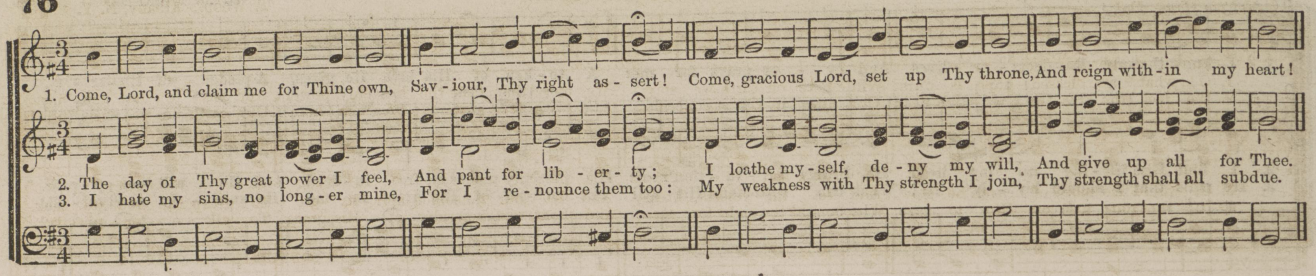
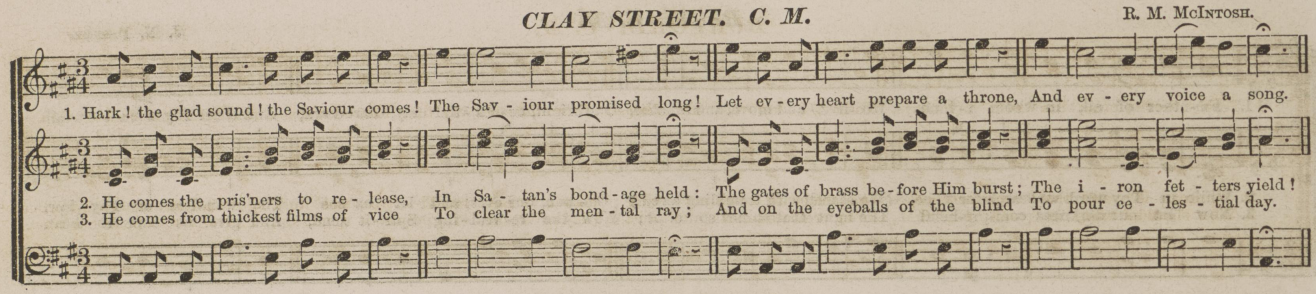
SAMUEL WEBBE.



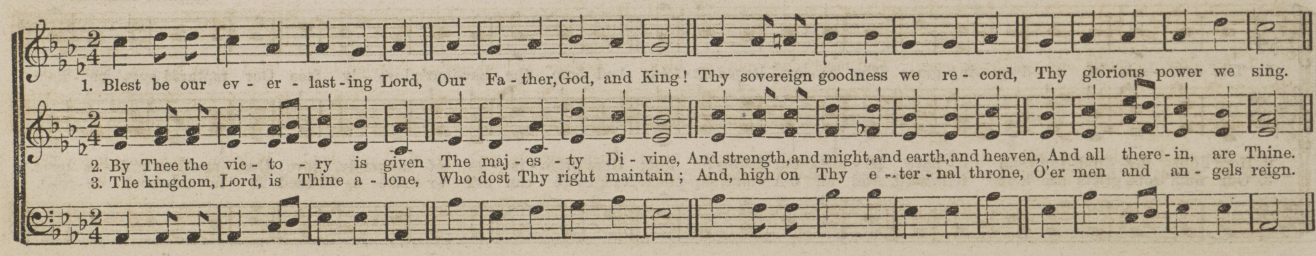
CLAY STREET. C. M.

R. M. MCINTOSH.



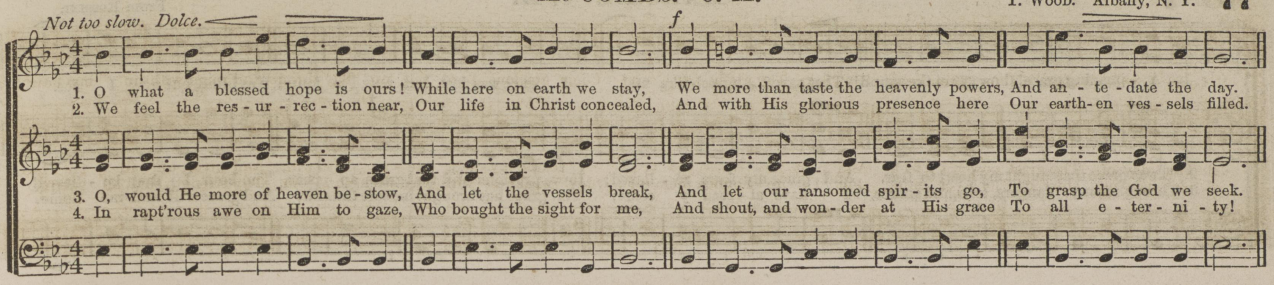
SPENCE. C. M.

J. N. PARKER.



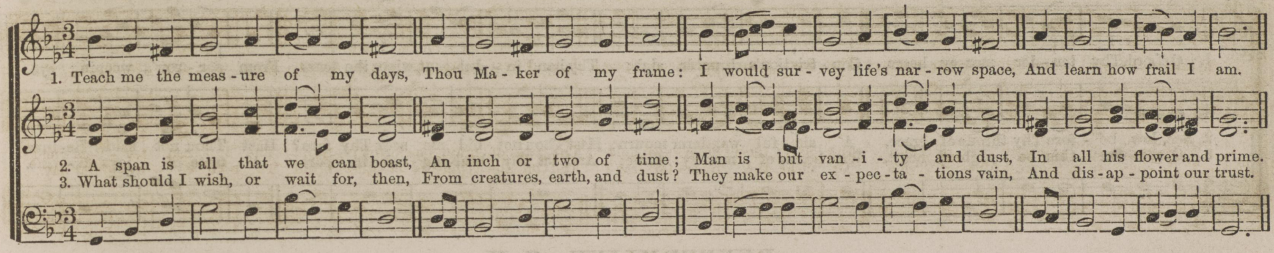
Mc COMBS. C. M.

T. Wood. Albany, N. Y.



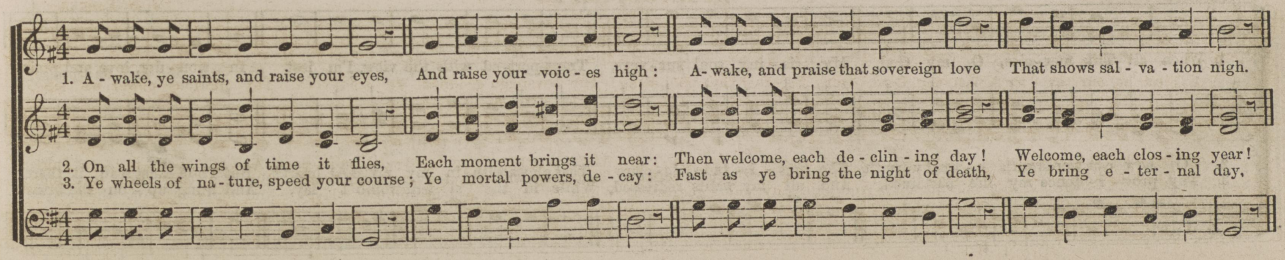
BURFORD. C. M.

Henry Purcell.



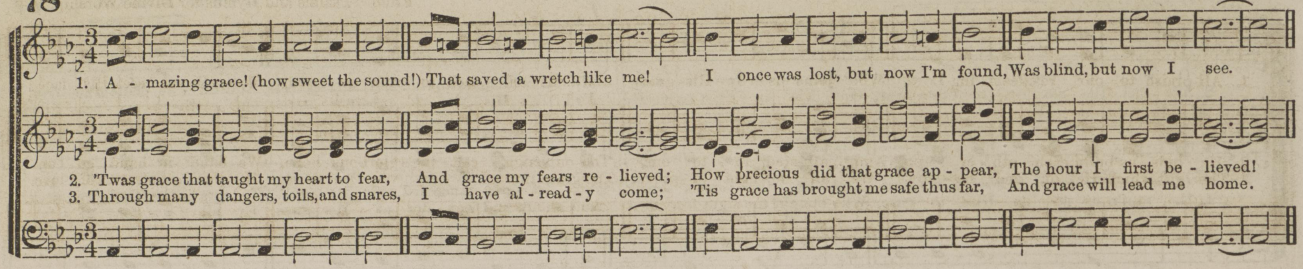
WRIGHT. C. M.

R. M. McIntosh.



MANOAH. C. M.

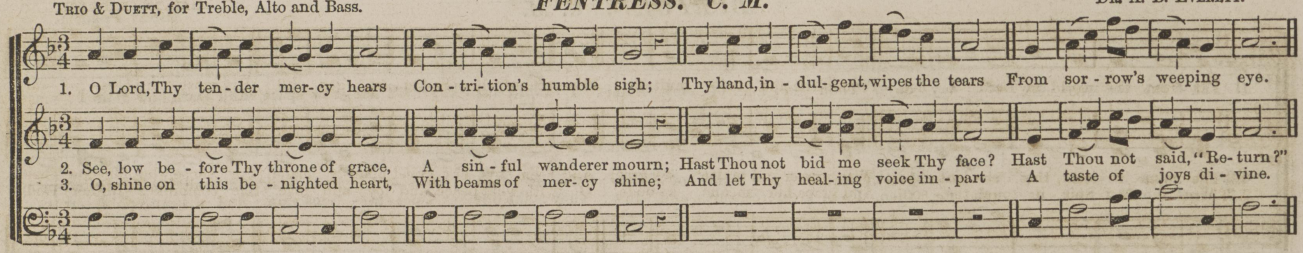
From Rossini.



Trio & Duett, for Treble, Alto and Bass.

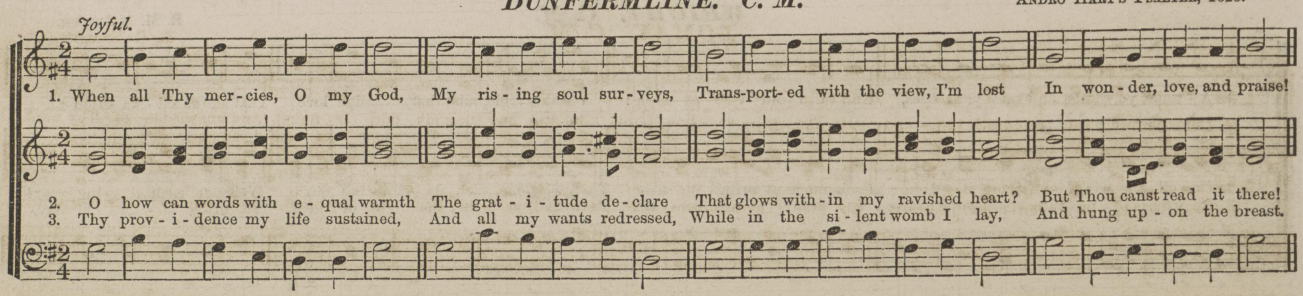
FENTRESS. C. M.

Dr. A. B. Everett.



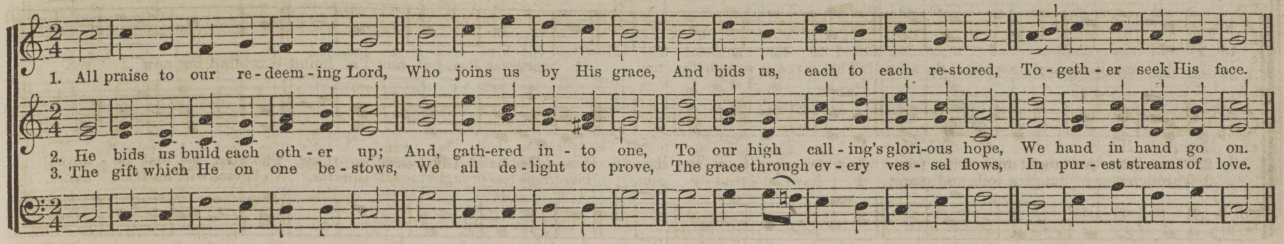
DUNFERMLINE. C. M.

Andro Hart's Psalter, 1615.



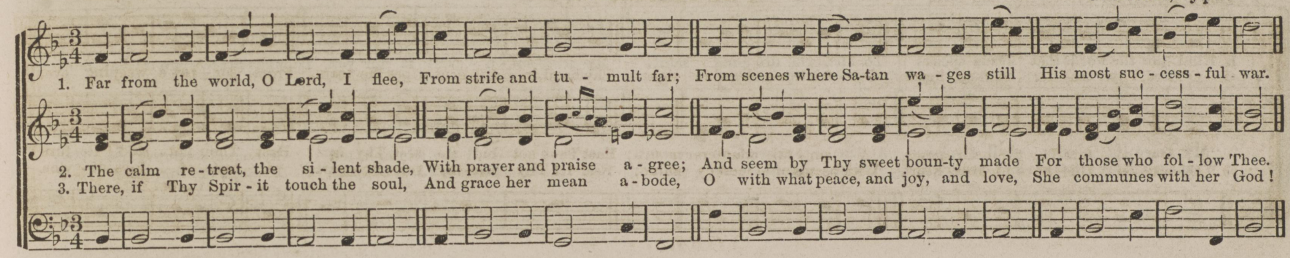
ST. LEONARD. C. M.

HENRY SMART.
From "Psalms and Hymns for Divine Worship."



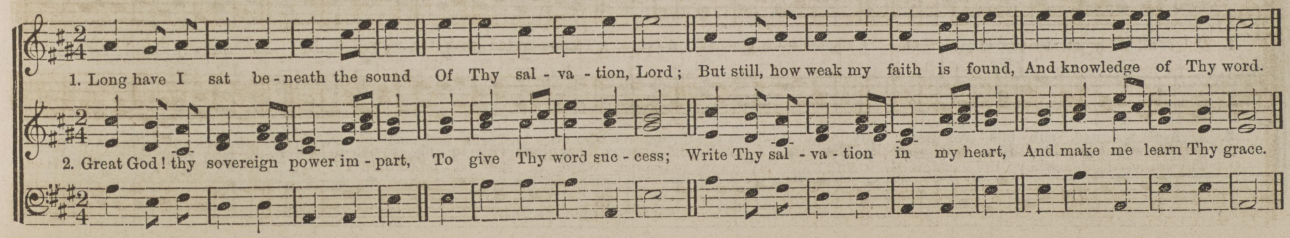
GEER. C. M.

GREATOREX, by per.

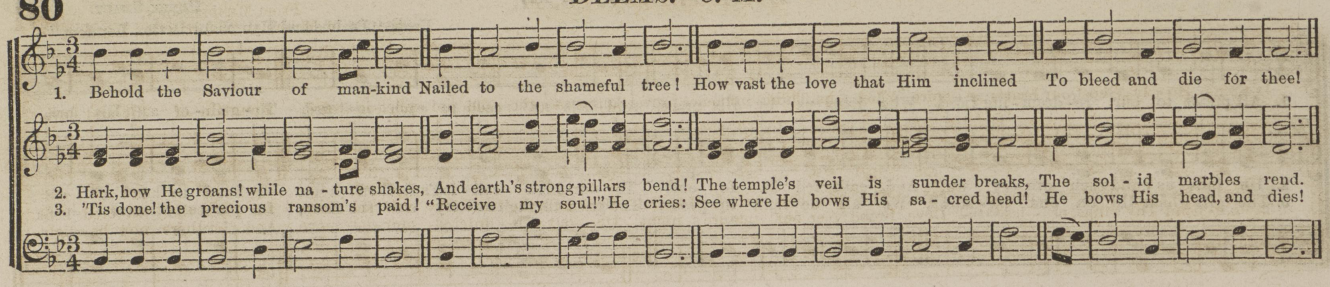


LOMAX. C. M.

L. C. EVERETT.

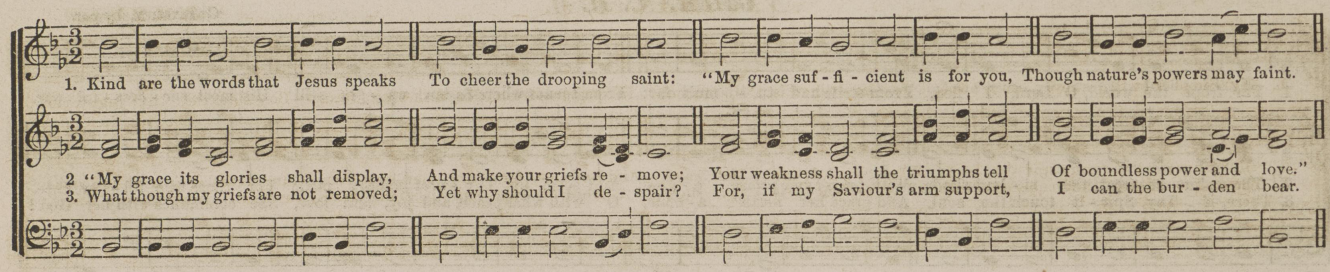


DEEMS. C. M.



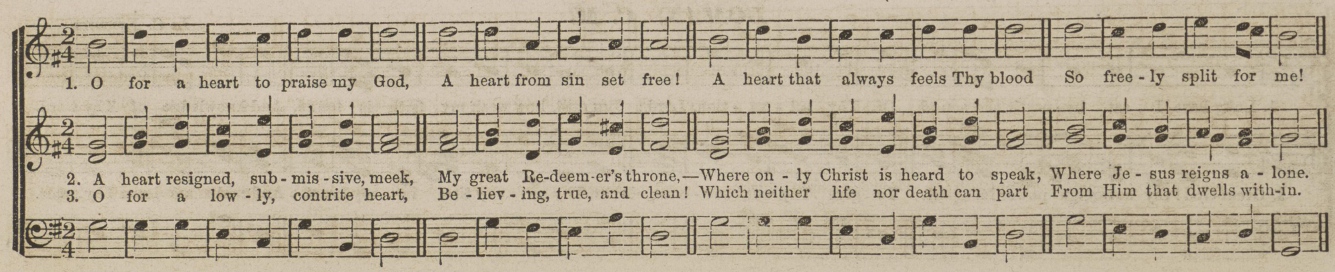
WIGHTMAN. C. M.

N. E. Everett. From "Baptist Chorals."



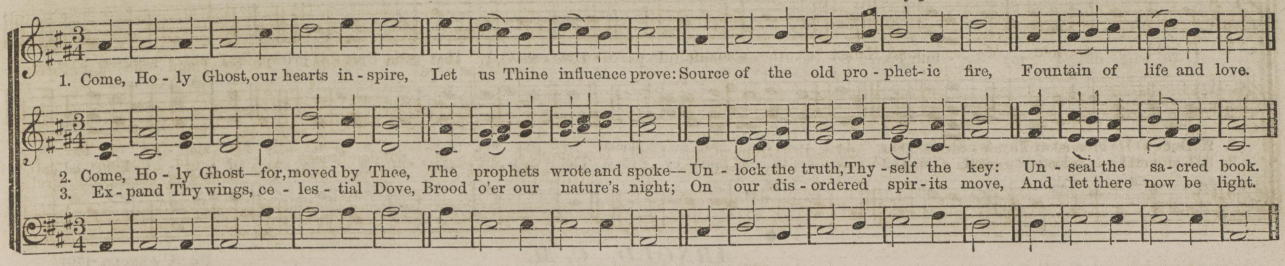
YORK. C. M.

("Stilt,") Andro Hart's Scotch Psalter, No. 7 (1615.)



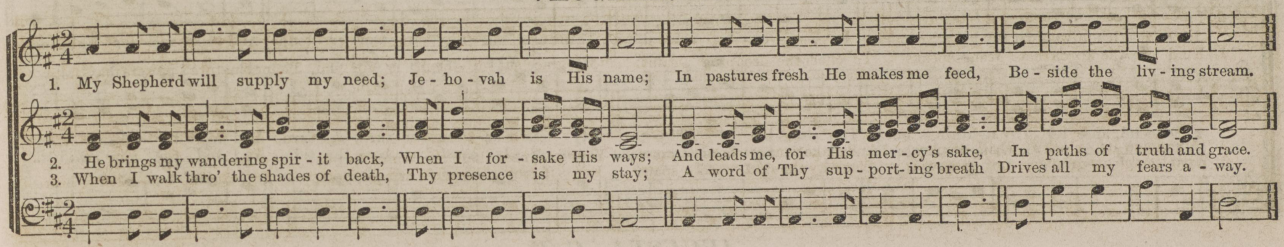
EVANGELIST. C. M.

From MENDELSSOHN.
By per. of Messrs. J. Nisbet & Co., London.

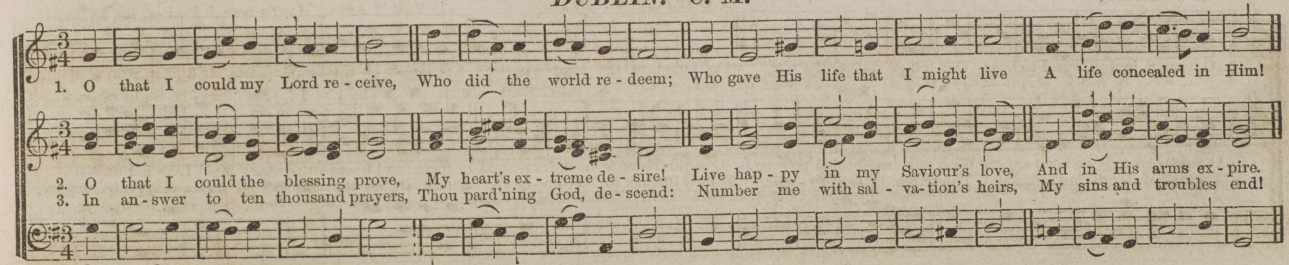


VAUGHAN. C. M.

R. M. McINTOSH.

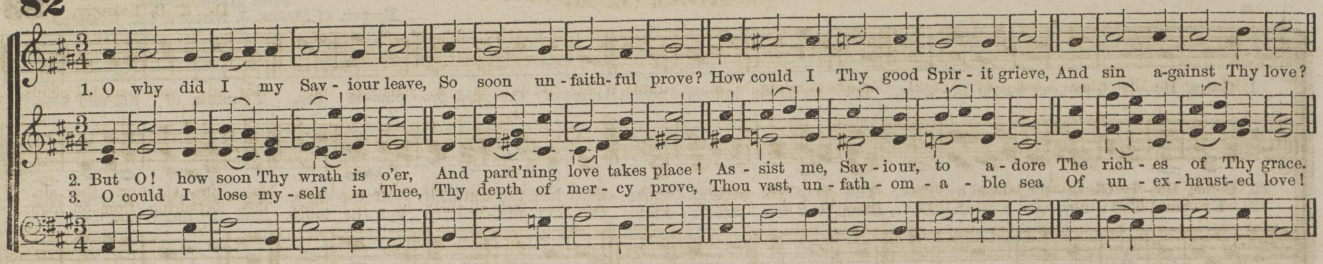


DUBLIN. C. M.



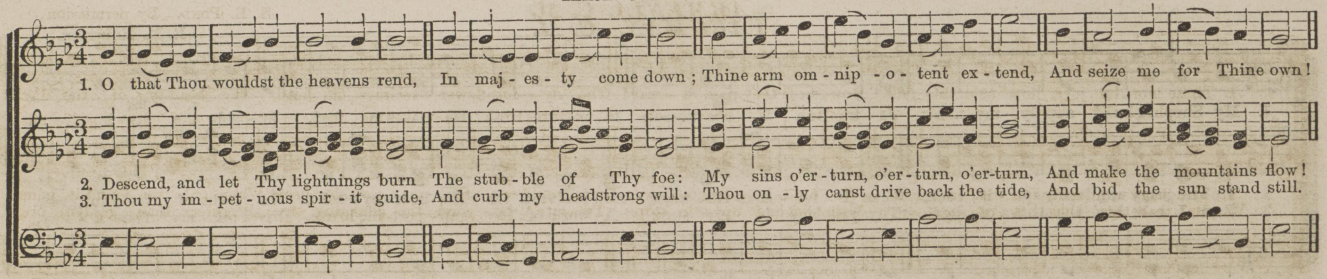
AMIENS. C. M.

RALPH HORNER, of the Conservatorium, Leipsic. 1871.



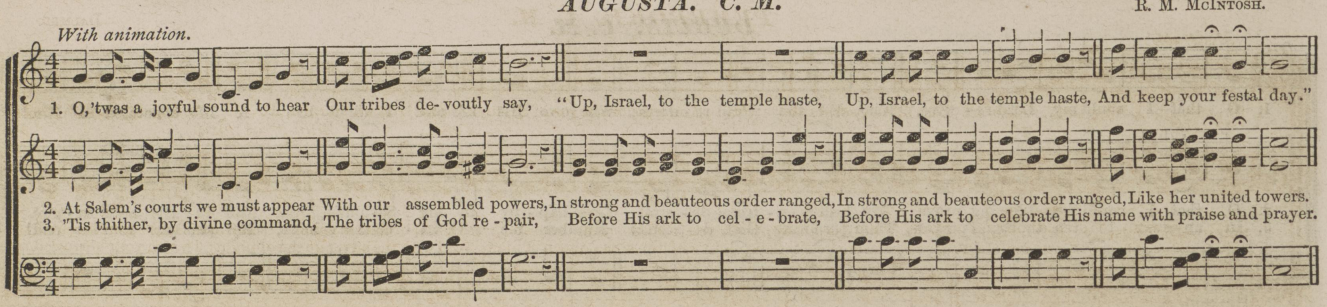
ARNOLD. C. M.

DR. S. ARNOLD, 1791.



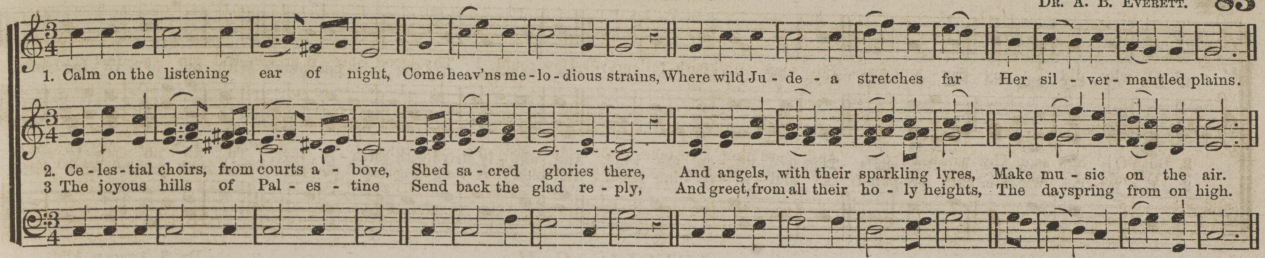
AUGUSTA. C. M.

R. M. MCINTOSH.



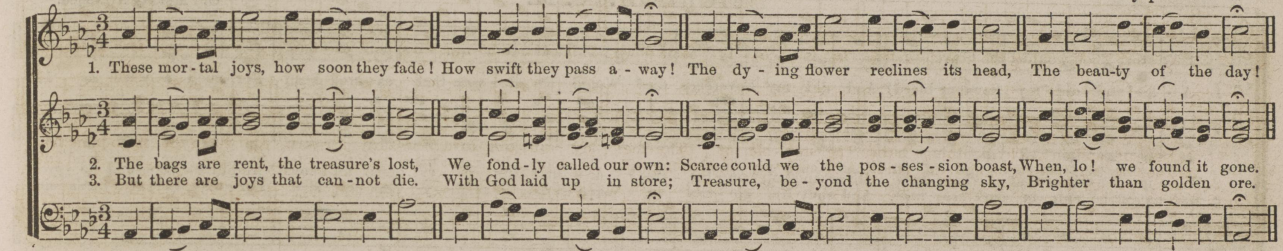
ROSS. C. M.

DR. A. B. EVERETT.



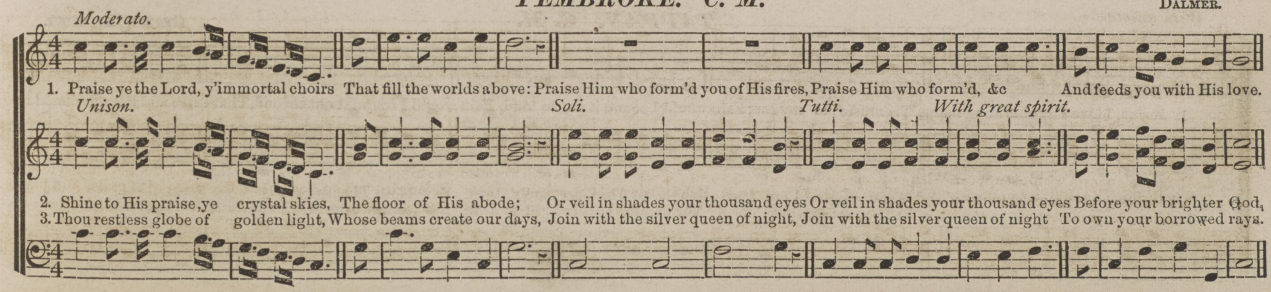
ARMENIA. C. M.

S. B. POND. By permission.

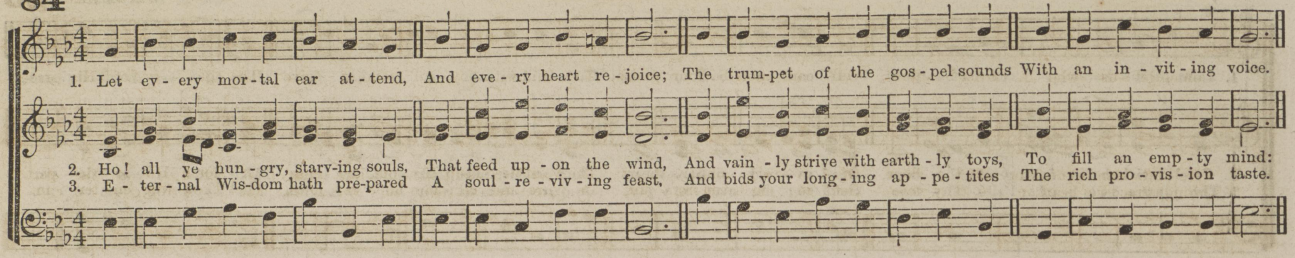


PEMBROKE. C. M.

DALMER.

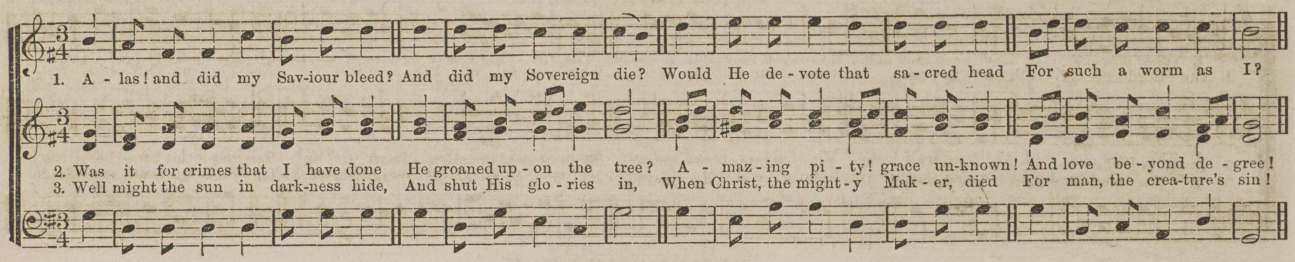


SPRAGUE. C. M.



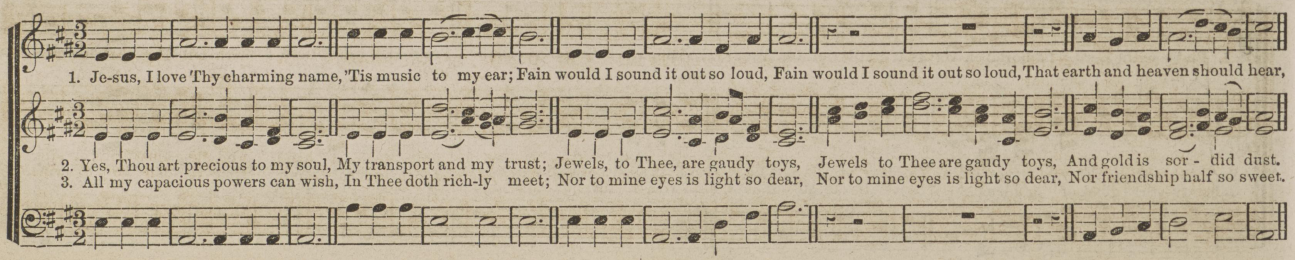
MORROW. C. M.

Old Melody Arranged.

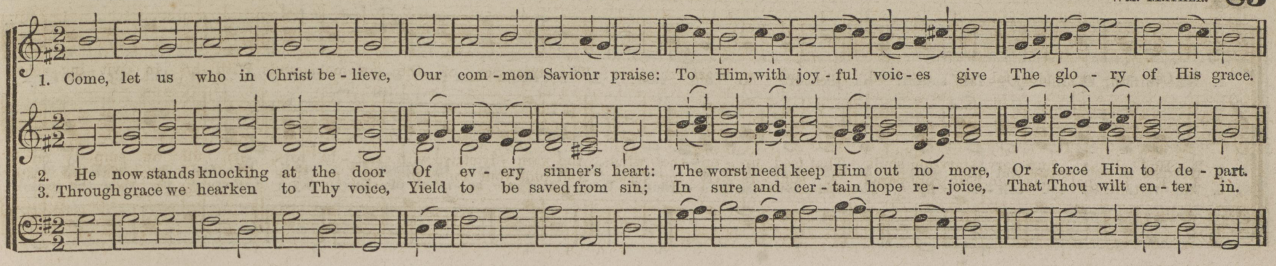


TAPPAN. C. M.

GEORGE KINGSLEY.

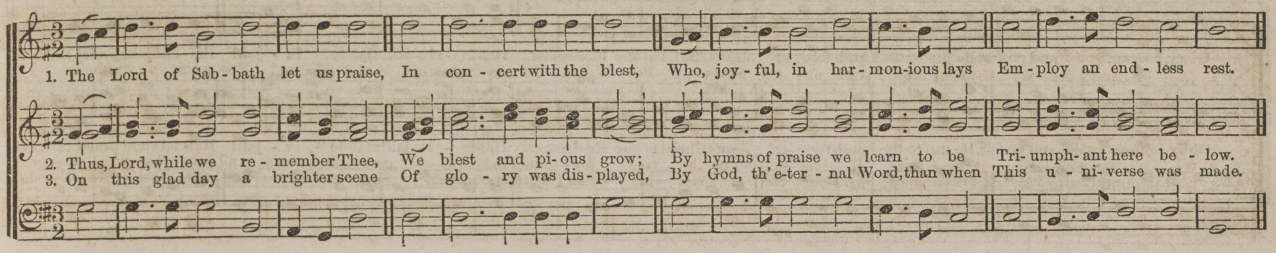


SHEFFIELD. C. M.



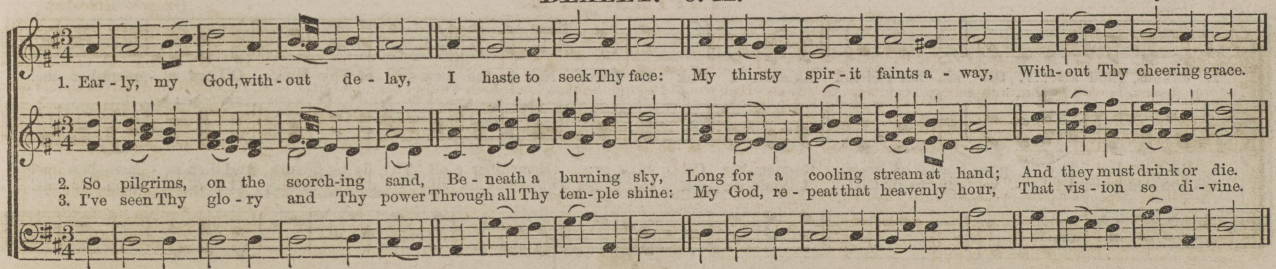
ROMBURG. C. M.

B. H. EVERETT.



BEXLEY. C. M.

From "Sacred Harmony," 1760.



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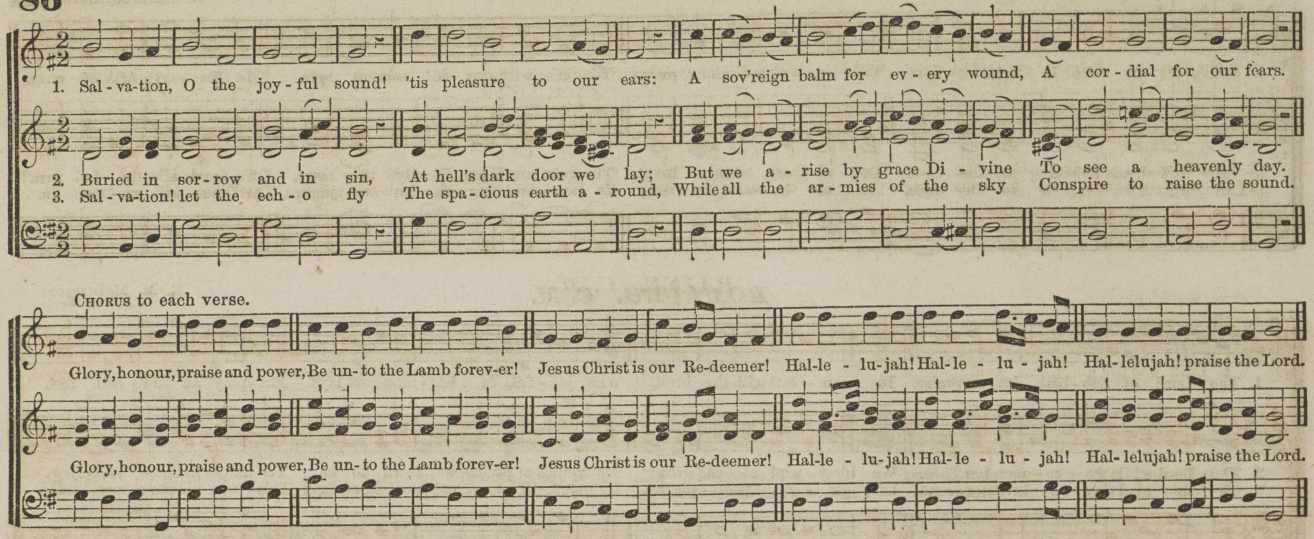
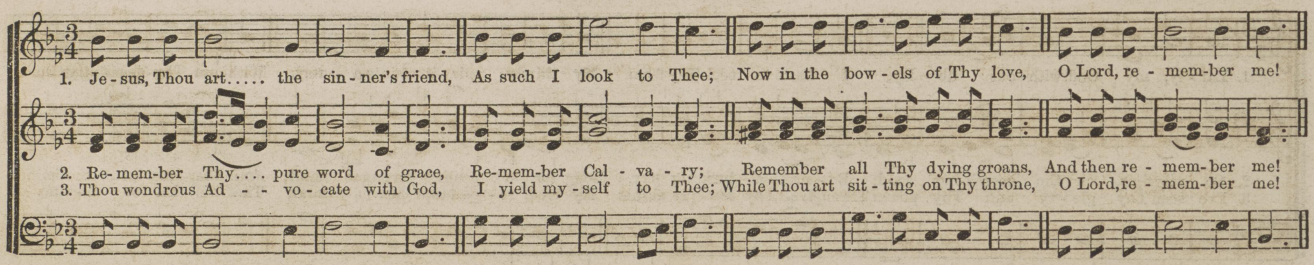
ASHLEY. C. M. (With Chorus.)

Dr. Madan.



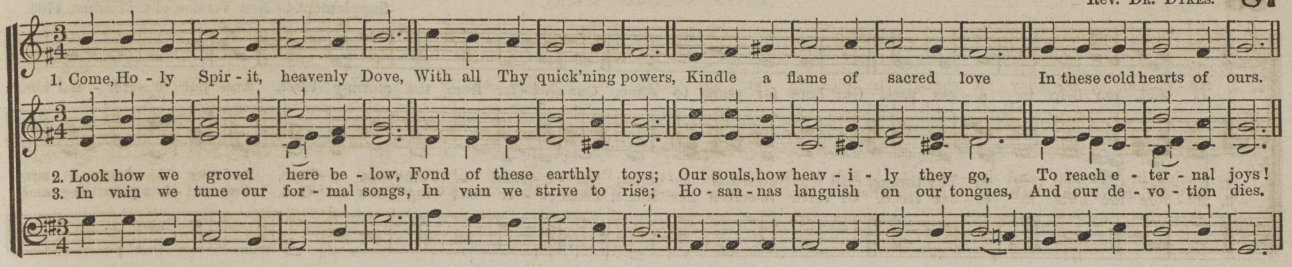
MANLY. C. M.

Dr. A. B. Everett.



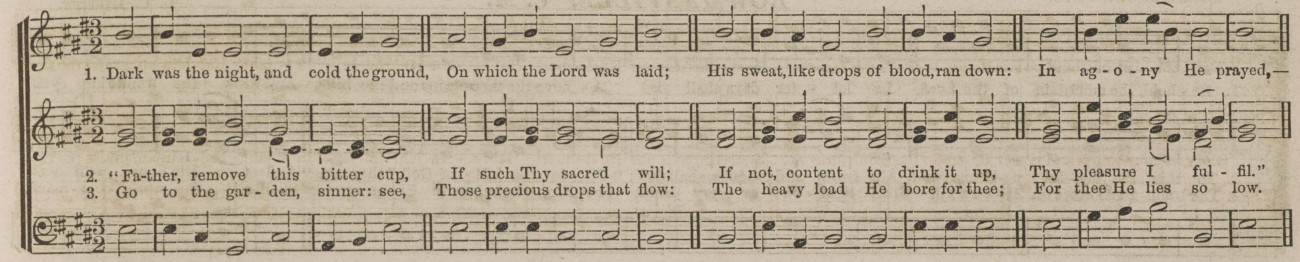
ST. AGNES. C. M.

Rev. Dr. Dykes.



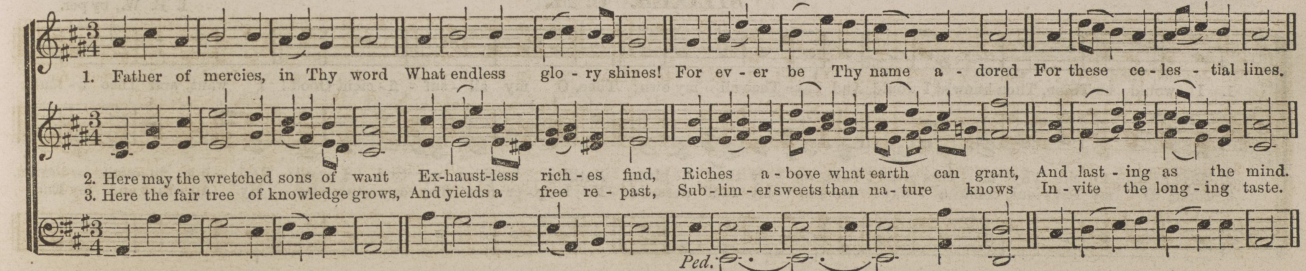
PAINE. C. M.

R. M. McIntosh.



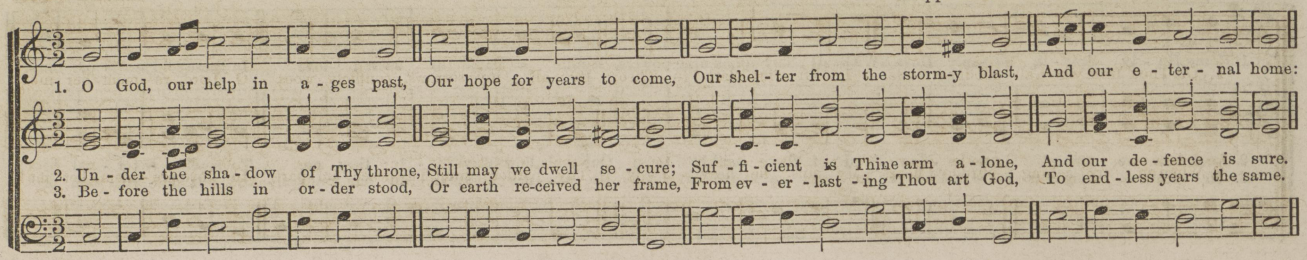
CHESTERFIELD. C. M.

Rev. Dr. Haweis.



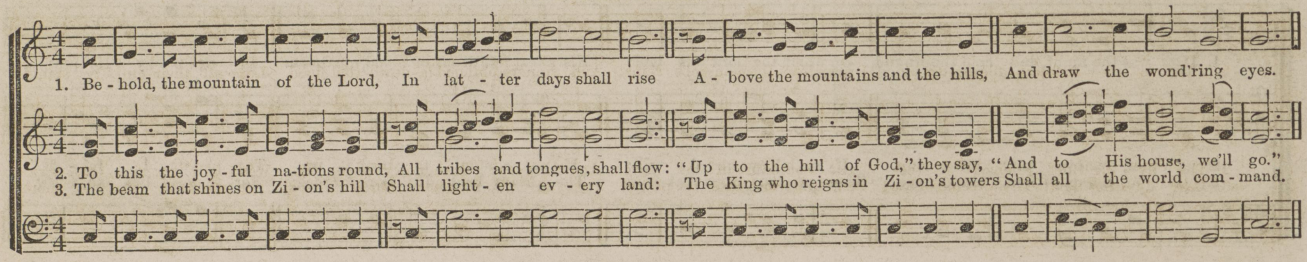
ST. ANN. C. M.

WILLIAM CROFT, Mus. Doc., (died 1727.)
Supplement to New Version of the Psalms, 1703.



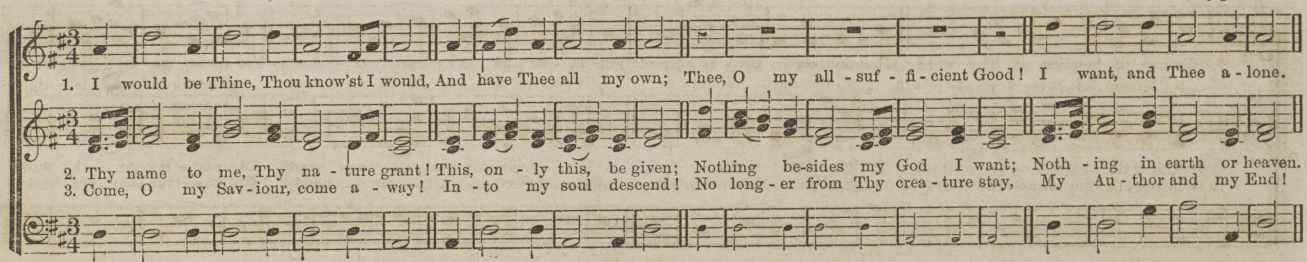
BOWMANVILLE. C. M.

L. C. EVERETT.

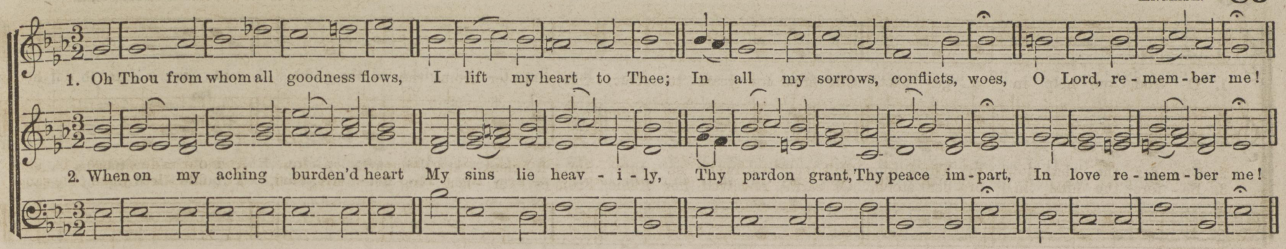


SILOAM. C. M.

I. B. W., by per.

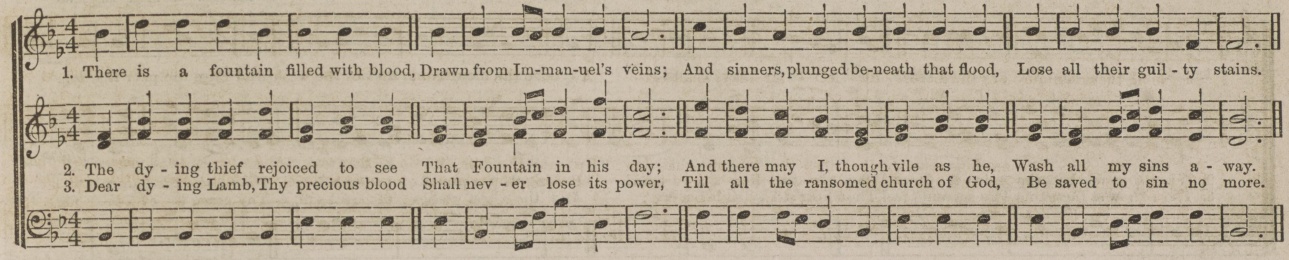


HAYGOOD. C. M.



DOGGETT. C. M.

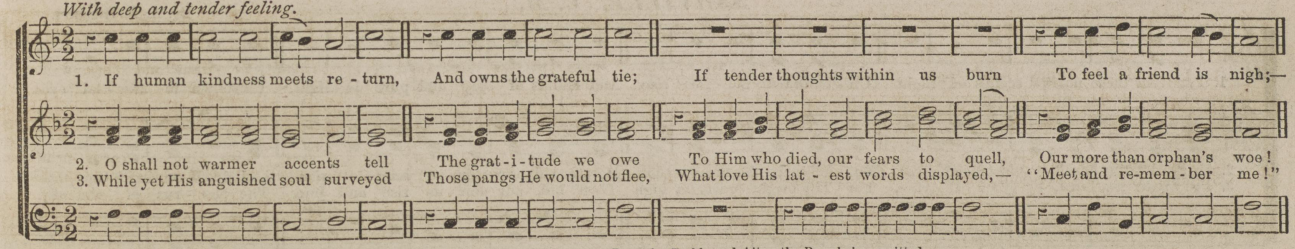
R. M. McINTOSH.



GRATITUDE. C. M.*

DR. A. B. EVERETT.

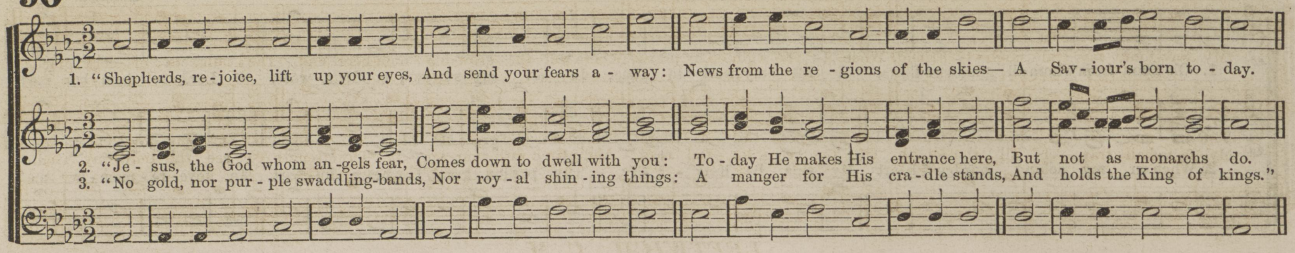
With deep and tender feeling.



The third strain may be sung as a Duett by Treble and Alto—the Base being omitted.

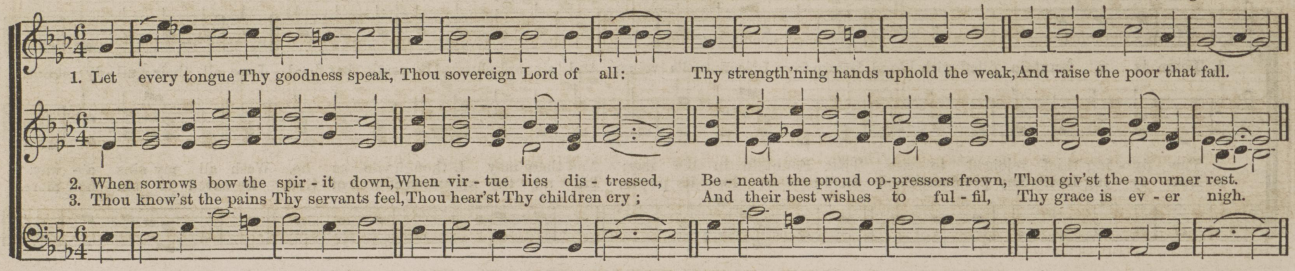
JUDKINS. C. M.

R. M. McIntosh.



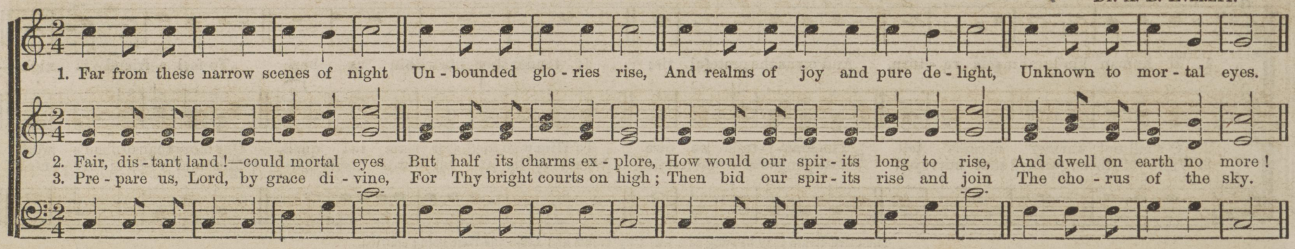
HART. C. M.

J. Foster. Bristol, England.



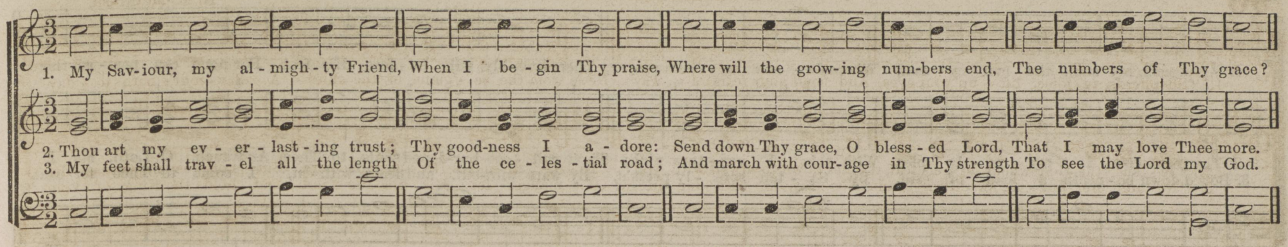
ASHVILLE. C. M.

Dr. A. B. Everett.



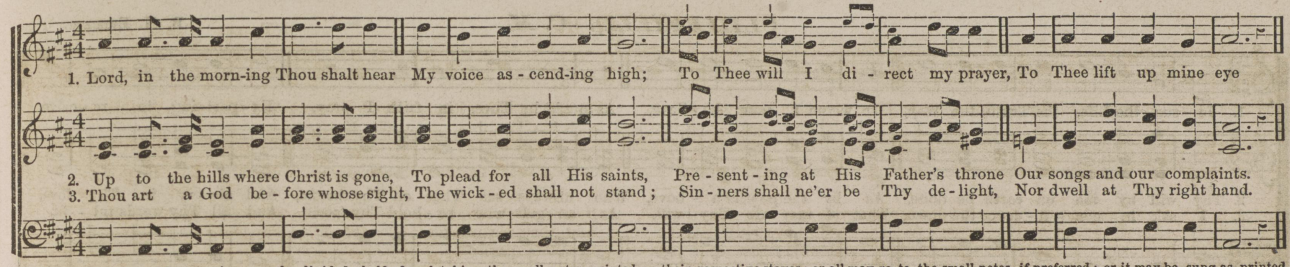
TABOR. C. M.

B. H. Everett.



LEFTWICH. C. M.

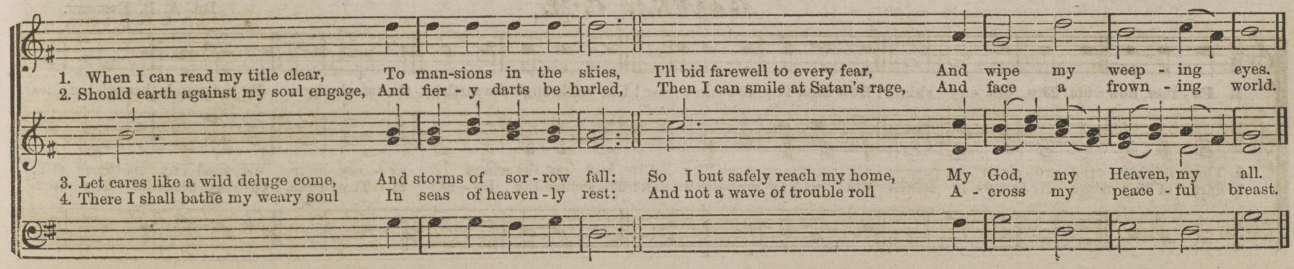
R. M. McIntosh.



* Here the Alto and Tenor voices may be divided—half of each taking the small notes, printed on their respective staves; or all may go to the small notes, if preferred; or it may be sung as printed in large notes, without observing the small ones.

WHEN I CAN READ MY TITLE CLEAR. *Hymn Chant.*

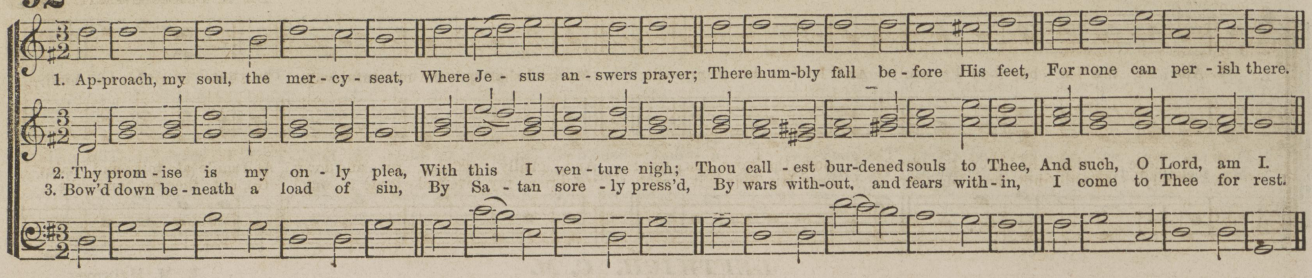
T. Wood. Albany, N. Y.



92

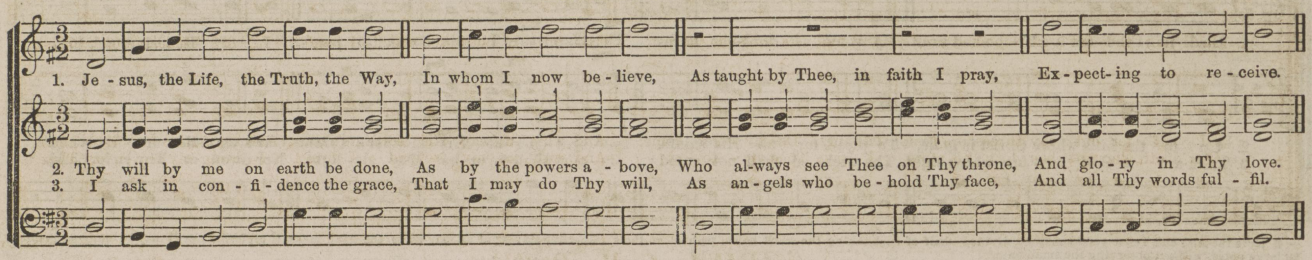
SPOHR. C. M.

From Spohr.



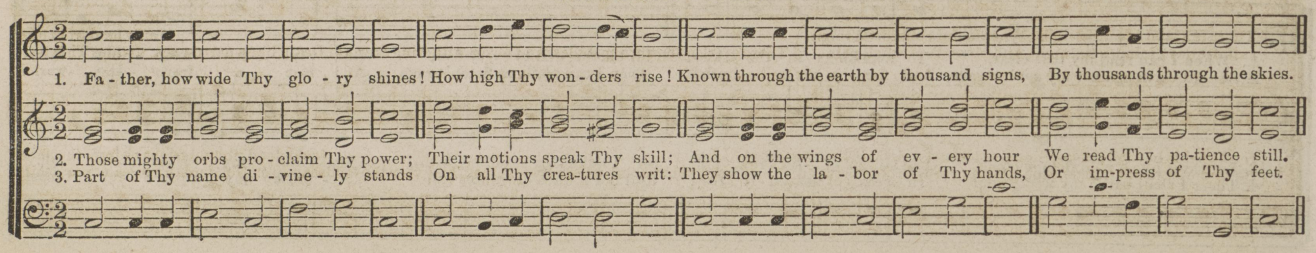
CLEARFIELD. C. M.

B. H. Everett.



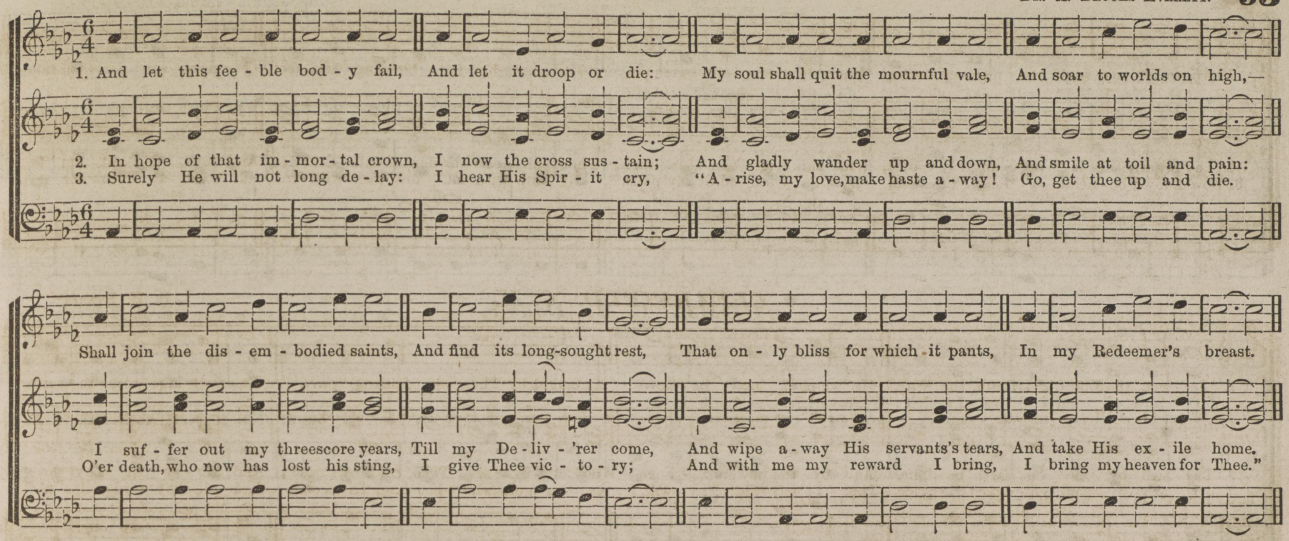
GALENA. C. M.

Dr. A. B. Everett.



PARKS. C. M. Double.

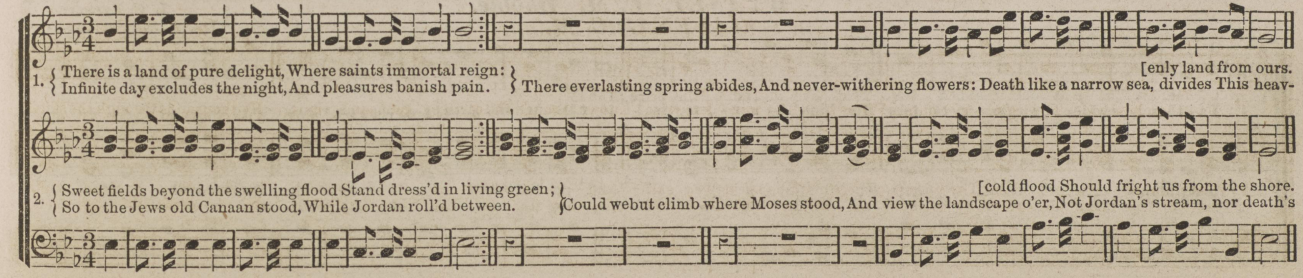
Dr. A. Brooks Everett.



Words by Watts.

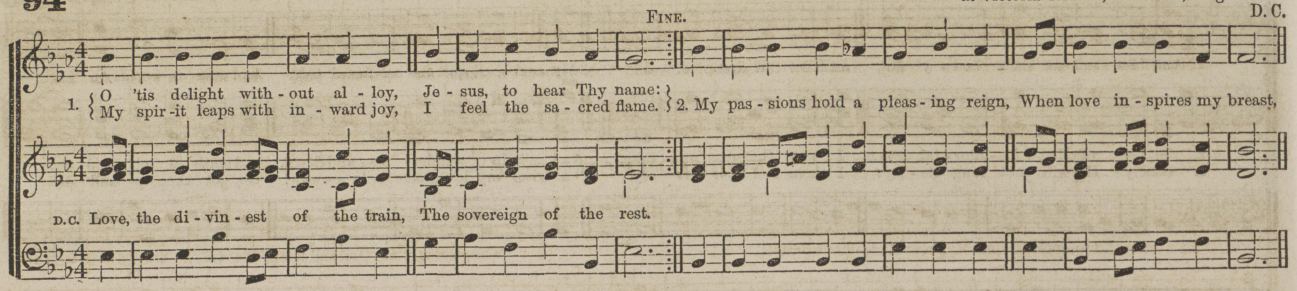
VARINA. C. M. Double.

Geo. F. Root.



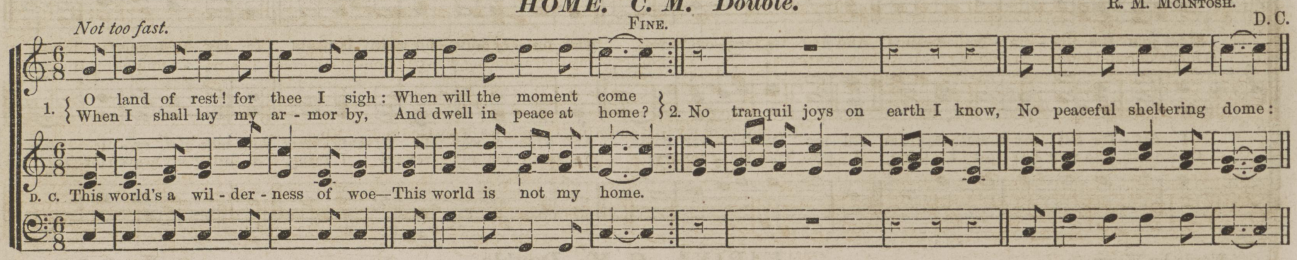
VICTORIA. C. M. Double.

H. T. Leslie, Mus. Doc., Organist at Victoria Church, Leicester, Eng.



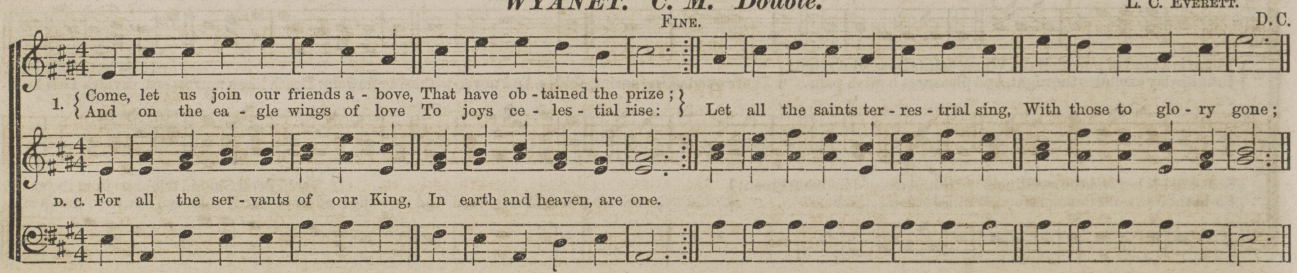
HOME. C. M. Double.

R. M. McIntosh.



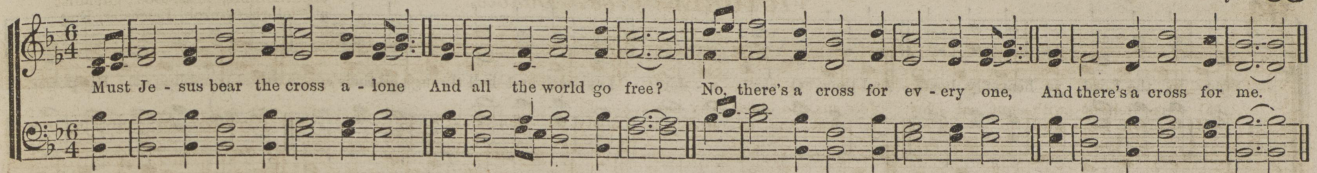
WYANET. C. M. Double.

L. C. Everett.



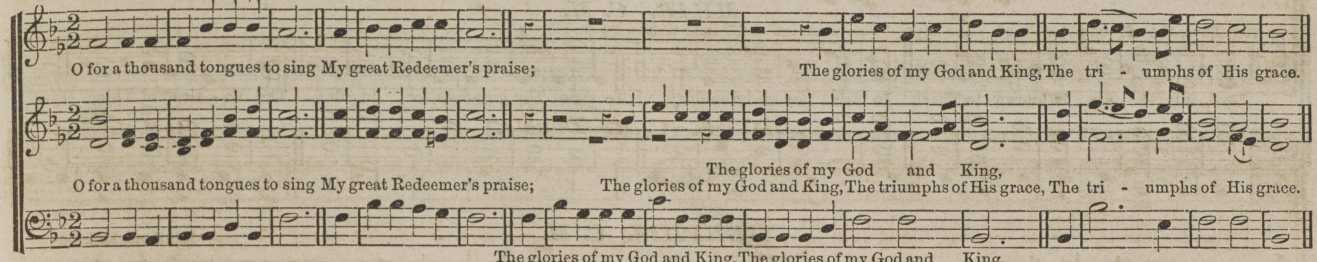
CROSS AND CROWN. C. M.

Western Melody.



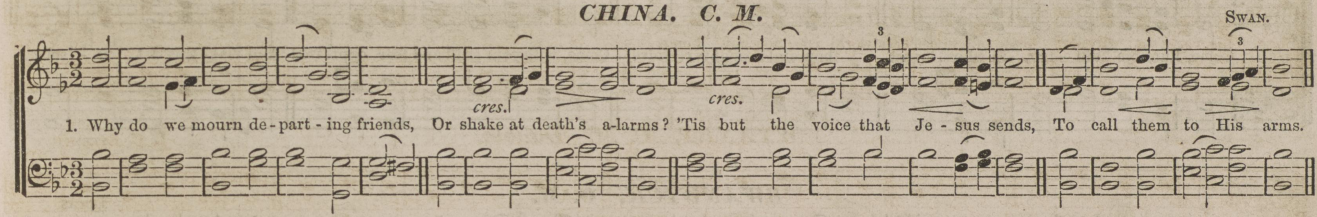
NORTHFIELD. C. M.

J. Ingalls.



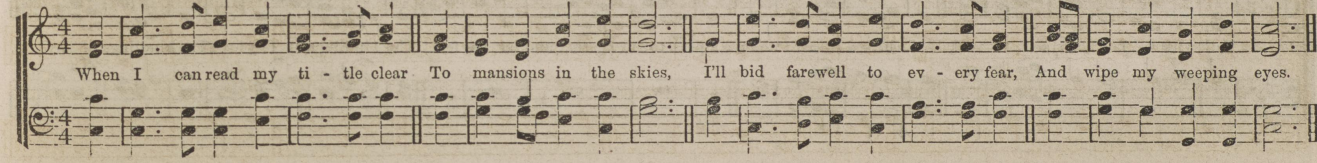
CHINA. C. M.

Swan.



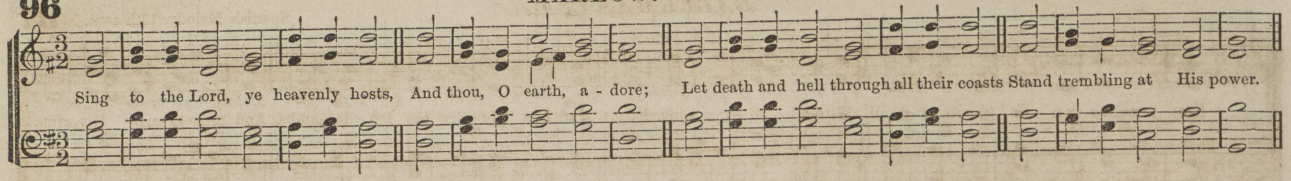
BROWN. C. M.

Wm. B. Bradbury, by per.

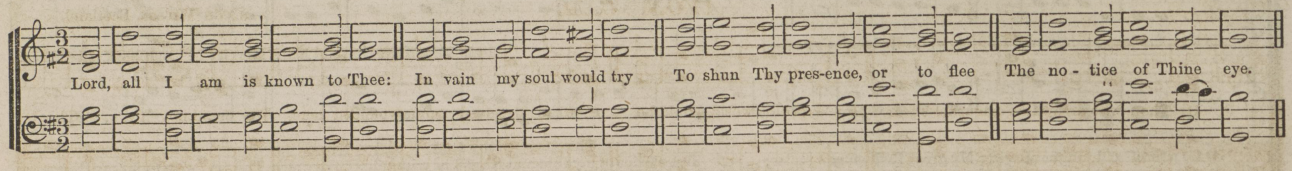


MARLOW. C. M.

Old English Tune.

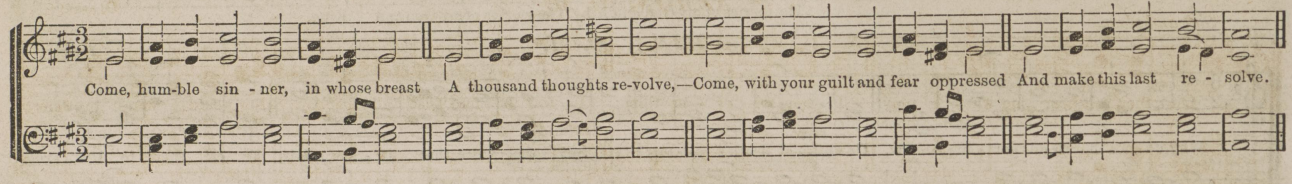


MEAR. C. M.



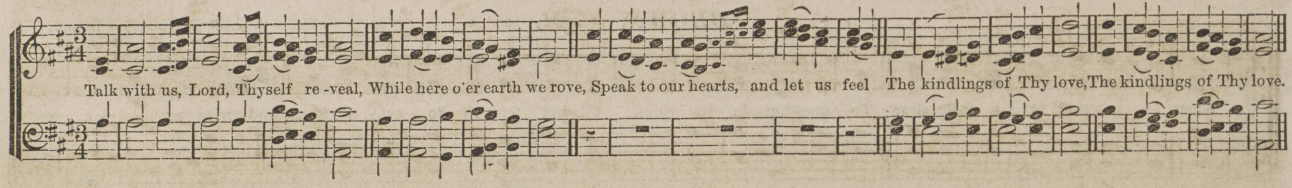
MEMPHIS. C. M.

Southern Melody.



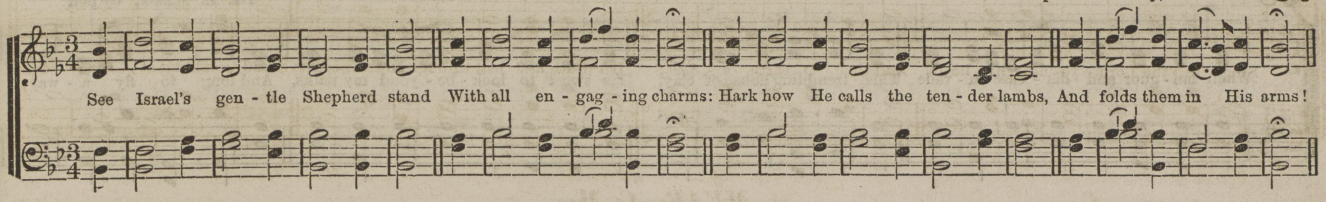
SWANWICK. C. M.

Lucas.



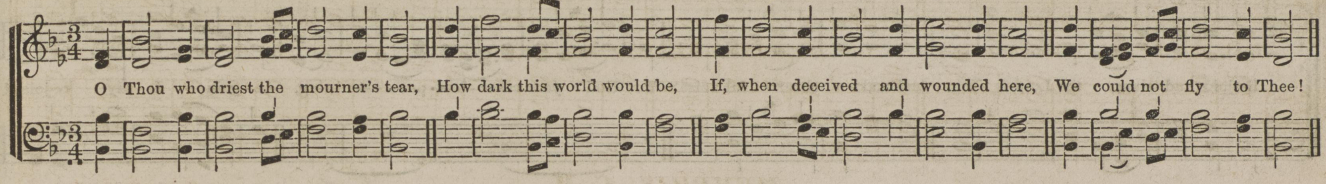
BALERMA. C. M.

Spanish Melody, 10th cent.



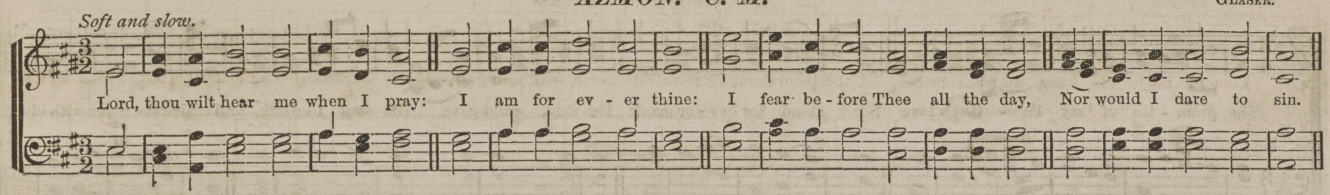
AVON. C. M.

Hugh Wilson, Scotland.



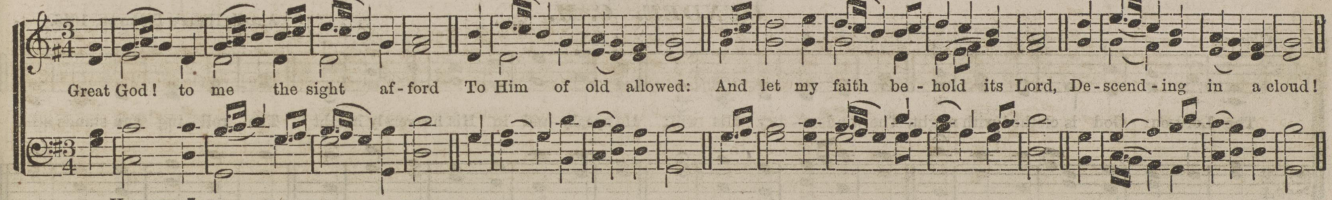
AZMON. C. M.

Glaser.



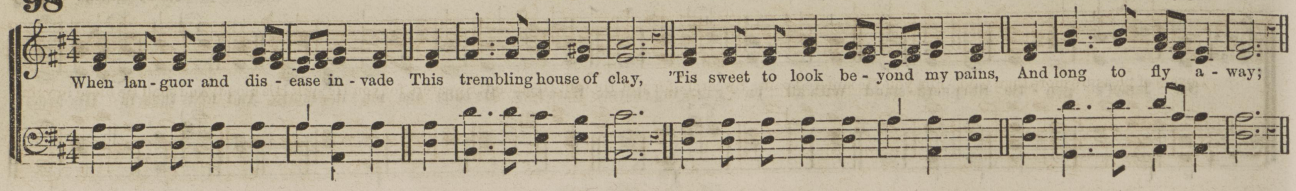
ST. MARTINS. C. M.

Tansur.



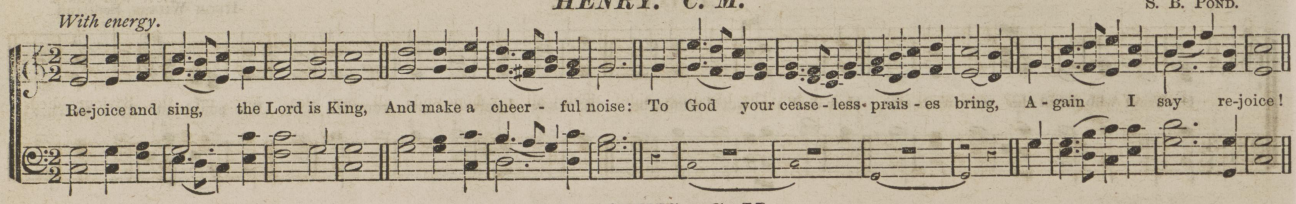
NAOMI. C. M.

Dr. L. Mason, by per.

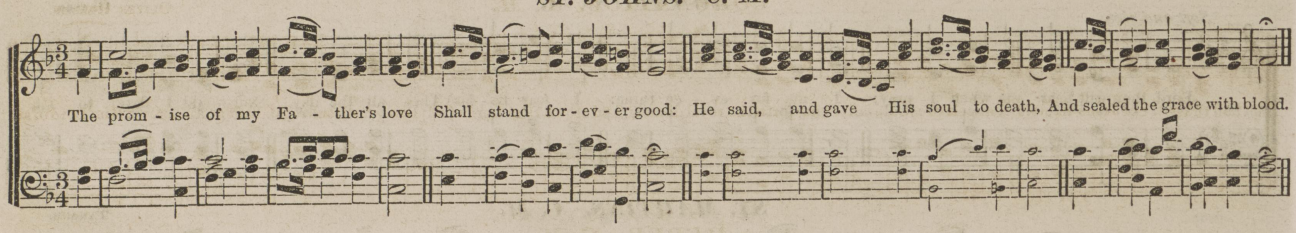


HENRY. C. M.

S. B. Pond.

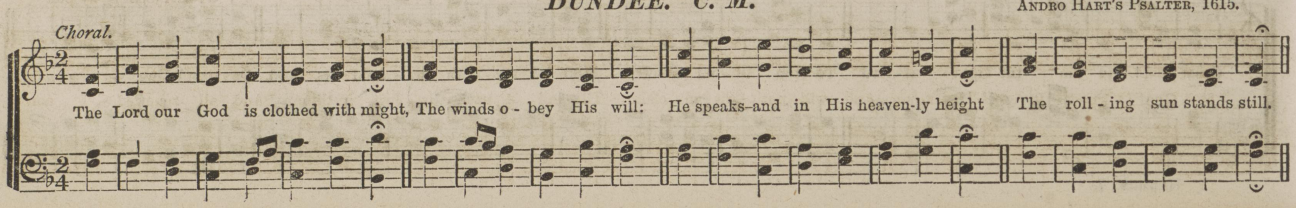


ST. JOHNS. C. M.



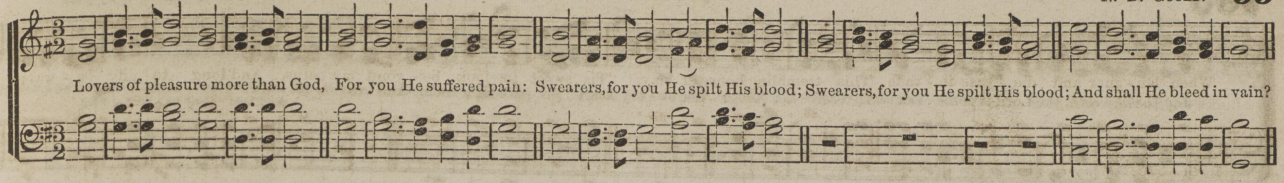
DUNDEE. C. M.

Andro Hart's Psalter, 1615.



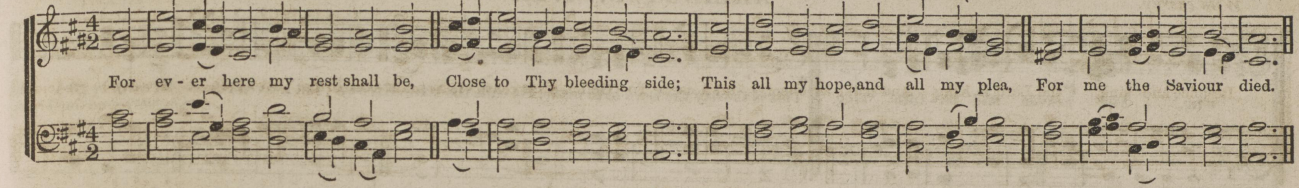
WOODLAND. C. M.

N. D. Gould.



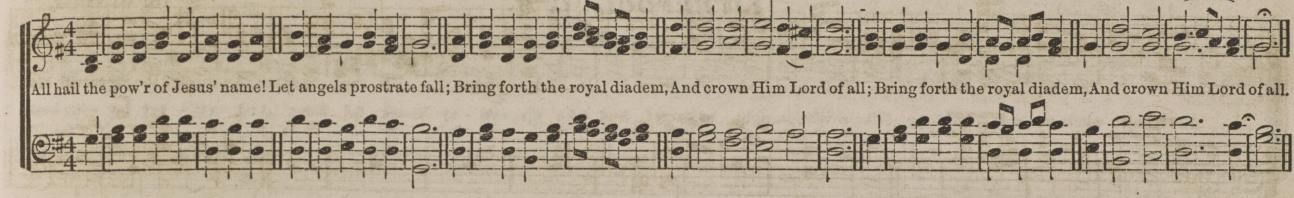
STEPHENS. C. M.

Rev. Wm. Jones.



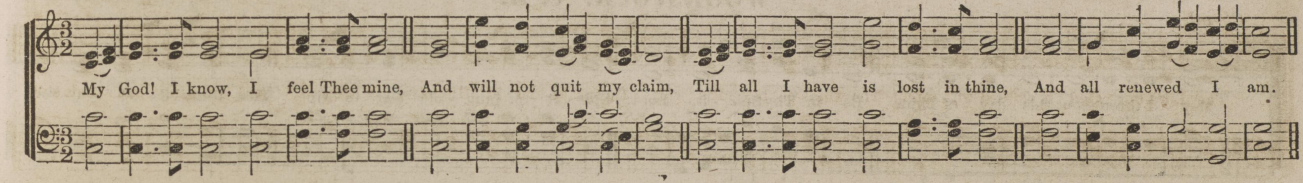
CORONATION. C. M.

Oliver Holden.



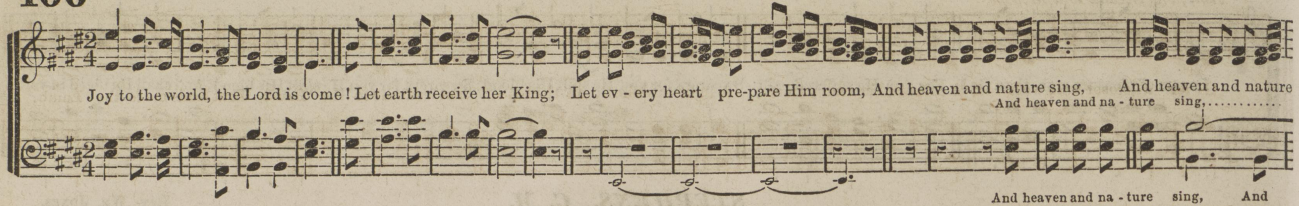
HEBER. C. M.

Geo. Kingsley, by per.



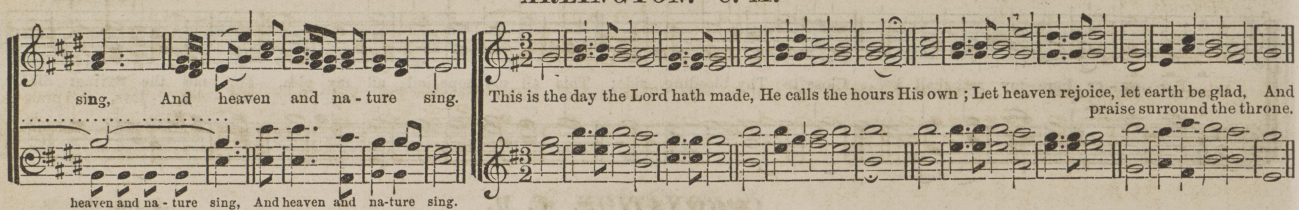
ANTIOCH. C. M.

Arr. from HANDEL. From the Surry Chapel Music.



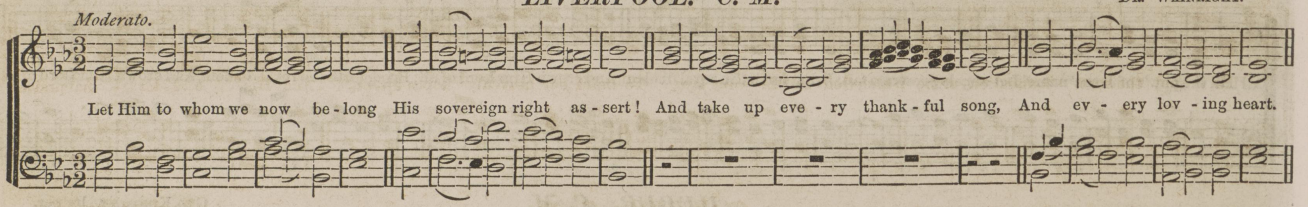
ARLINGTON. C. M.

DR. ARNE.



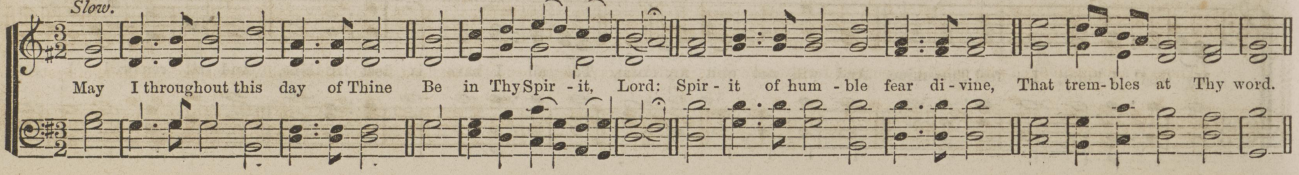
LIVERPOOL. C. M.

DR. WAINRIGHT.



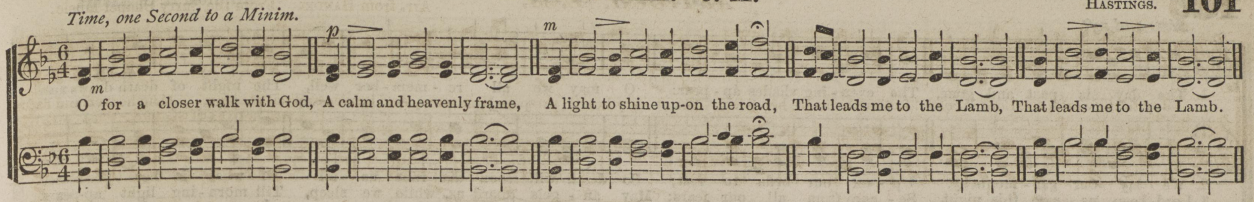
WOODSTOCK. C. M.

DUTTON.



ORTONVILLE. C. M.

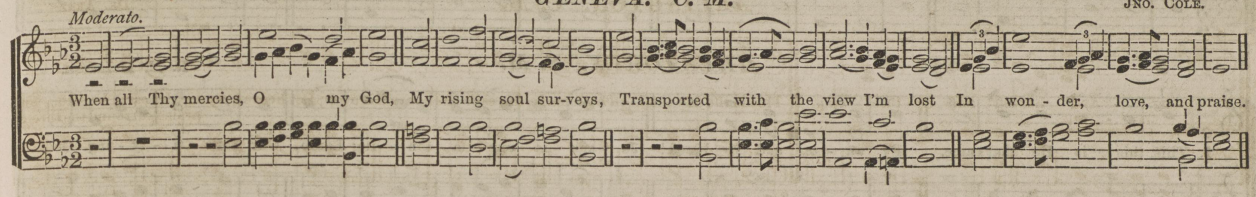
Time, one Second to a Minim.



GENEVA. C. M.

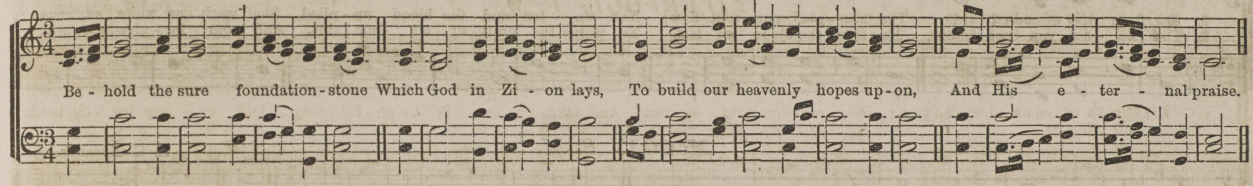
JNO. COLE.

Moderato.



HOWARD. C. M.

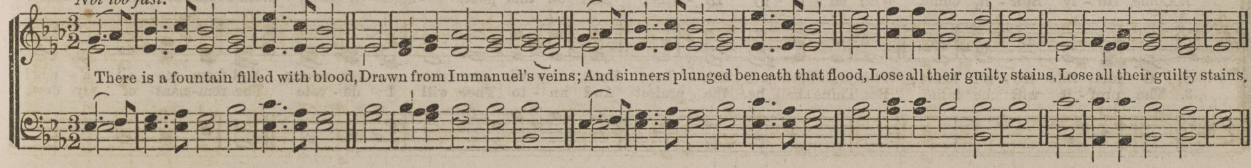
MRS. CUTHBERT



COWPER. C. M.

DR. L. MASON.

Not too fast.

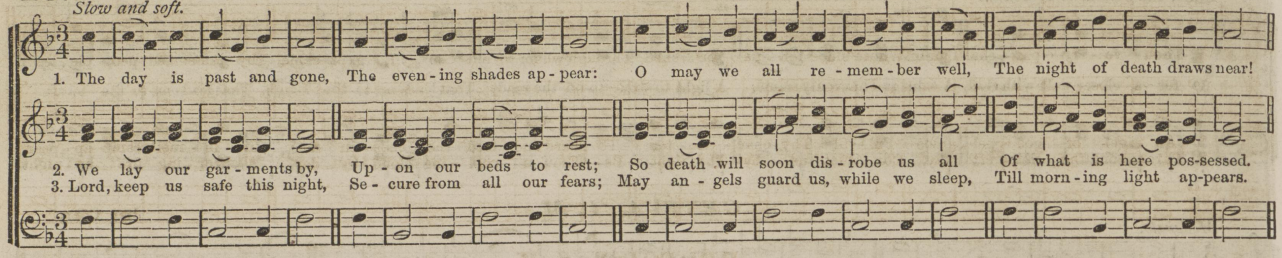


102

DENNIS. S. M.

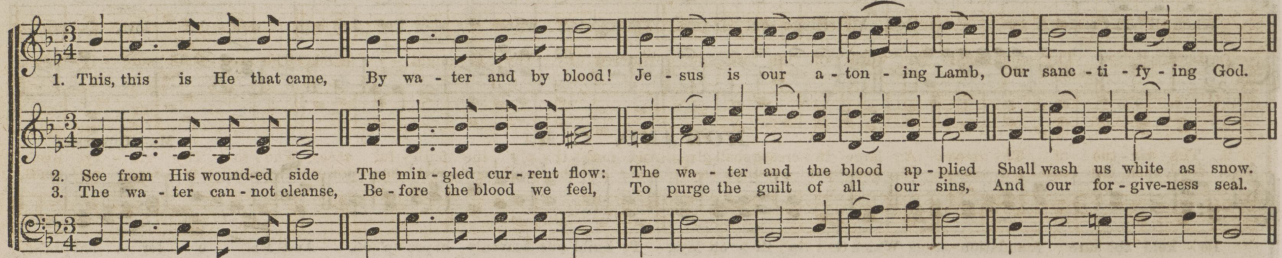
Arr. from H. G. Nageli.

Slow and soft.



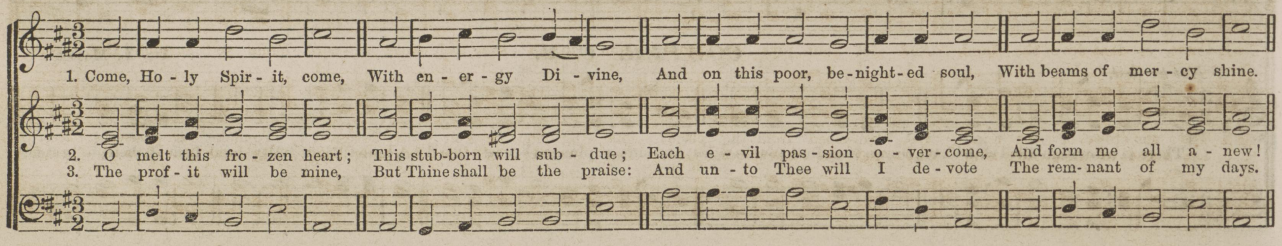
GREATOREX. S. M.

R. M. McIntosh.



McCOY. S. M.

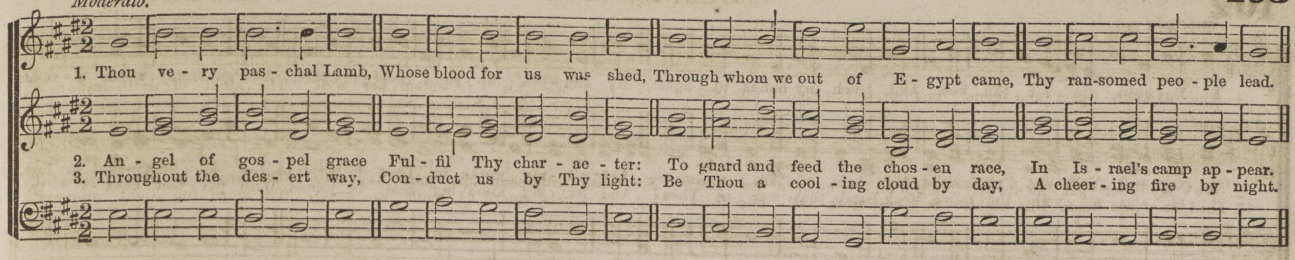
L. C. Everett.



HAMILTON. S. M.

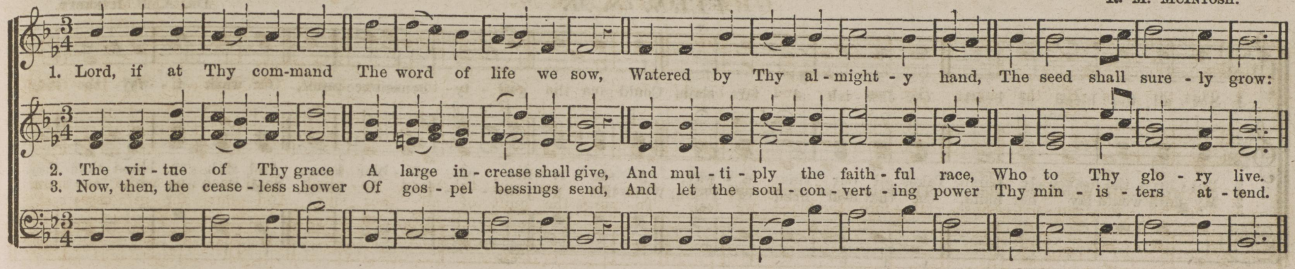
C. W. Poole, 1860.

Moderato.



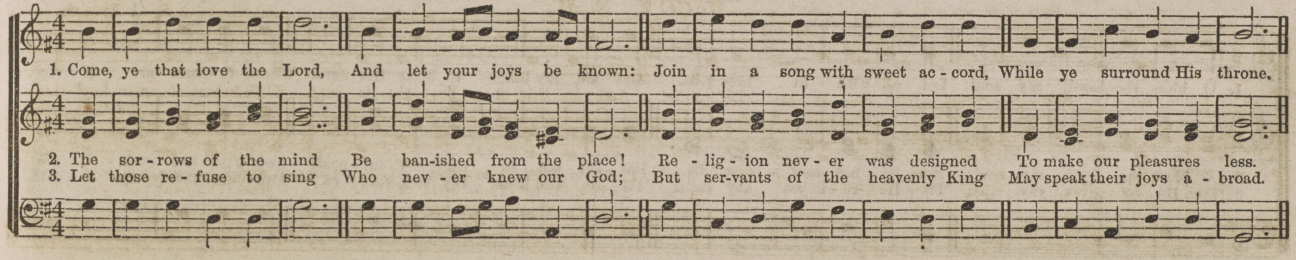
REDFORD. S. M.

R. M. McIntosh.



RIGDON. S. M.

Dr. A. B. Everett.



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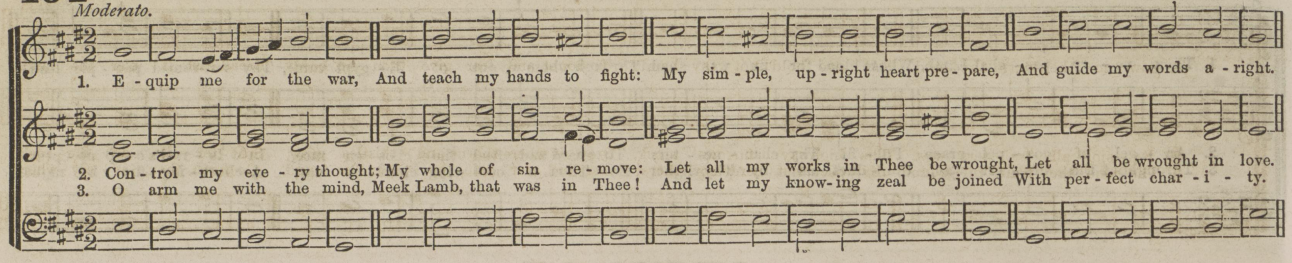
McILWAIN. S. M.

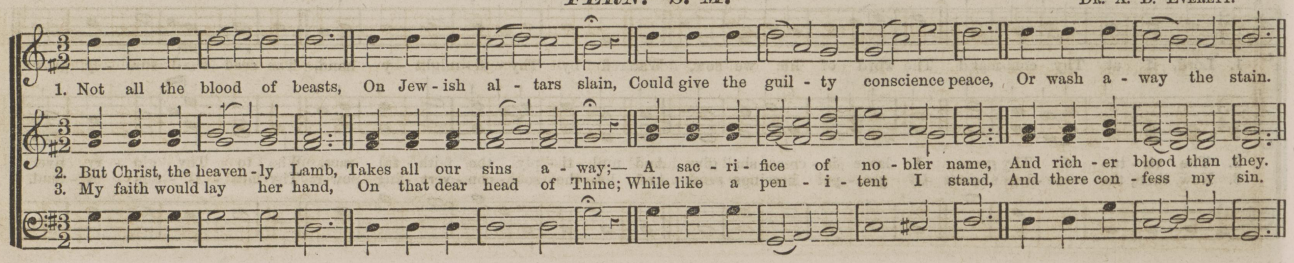
From BACH.

Moderato.



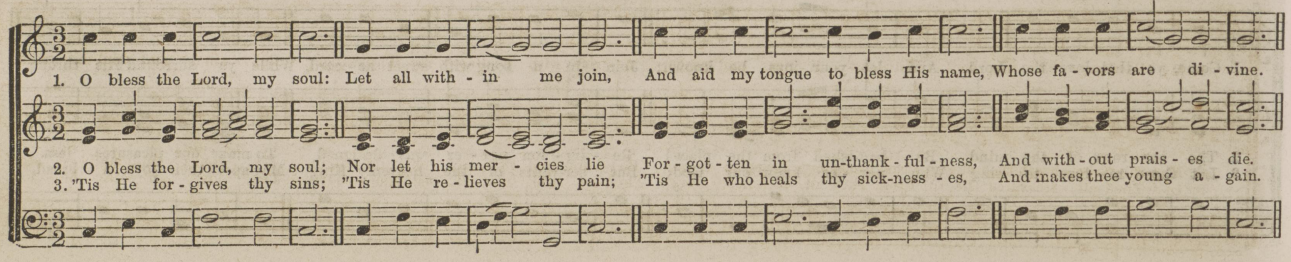
FERN. S. M.

DR. A. B. EVERETT.



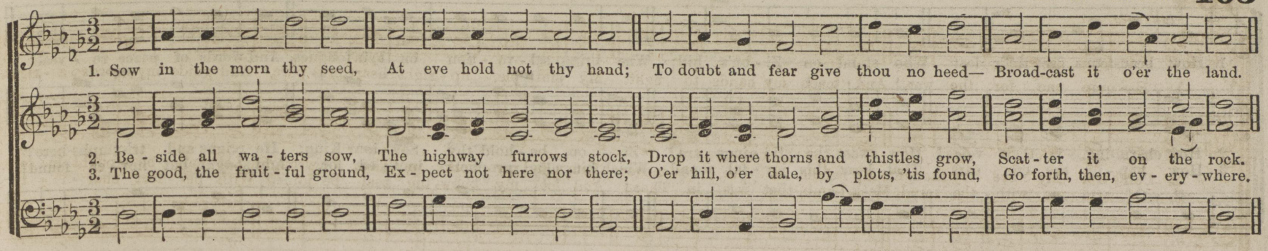
SIMCOE. S. M.

DR. A. B. EVERETT..



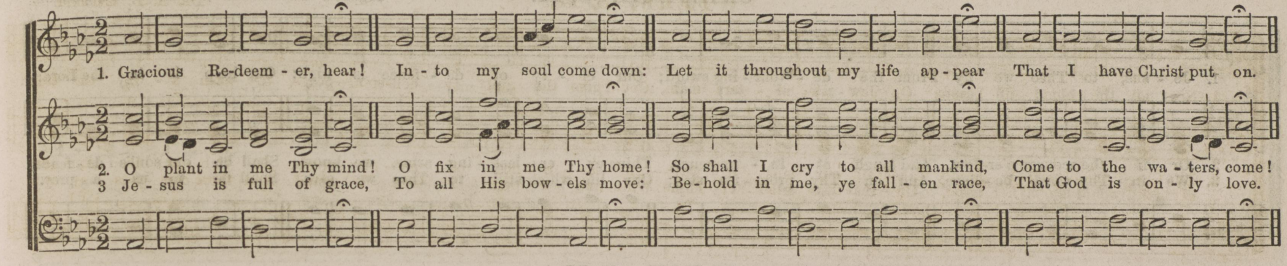
DUNCAN. S. M.

R. M. McIntosh.



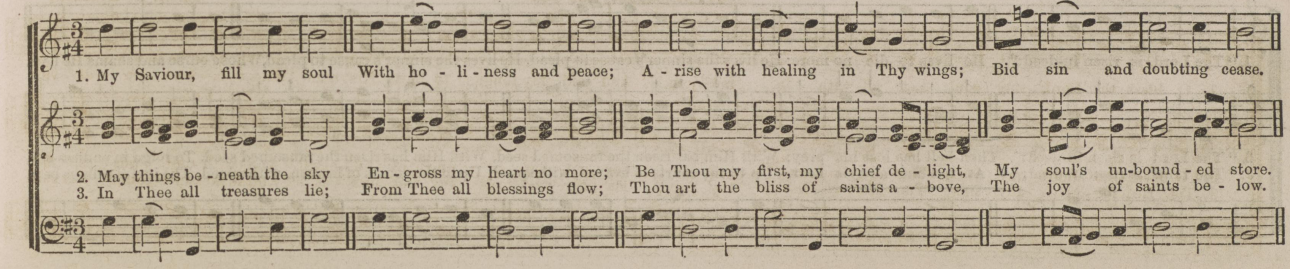
MORAN. S. M.

J. S. Geikie.



LANE. S. M.

L. C. Everett.



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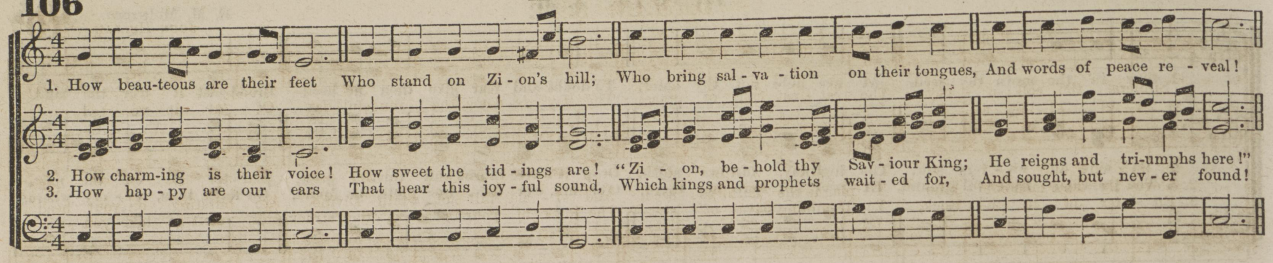
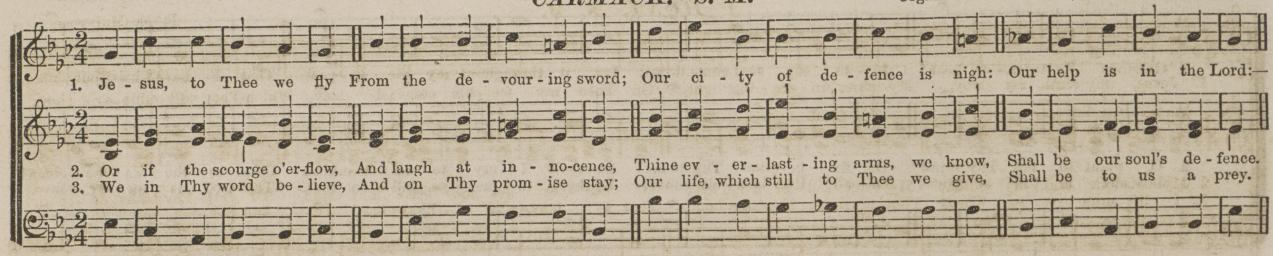
R. M. McINTOSH.



CARMACK. S. M.

J. BRABHAM.
Organist of St. Thomas, Charterhouse, London.



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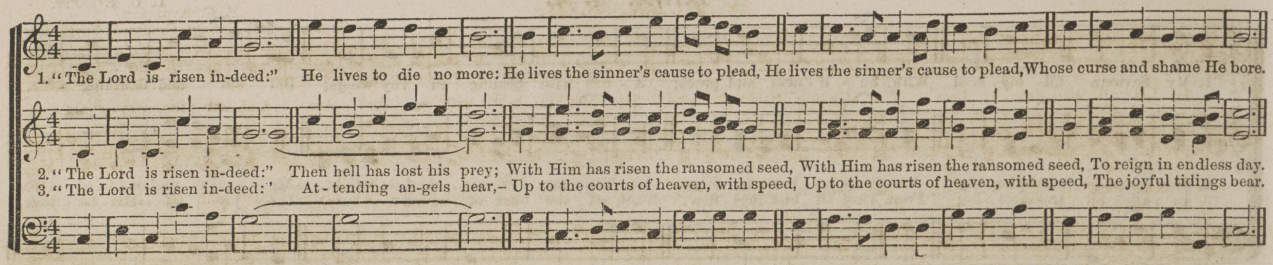
J. N. PARKER.



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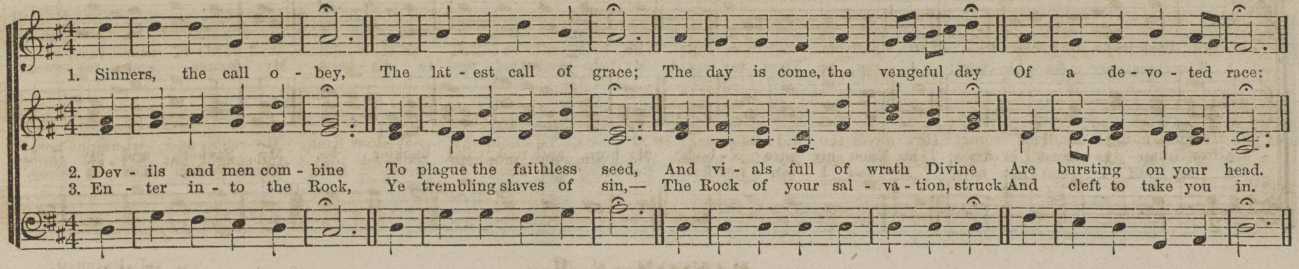
JOHN HULLAH.



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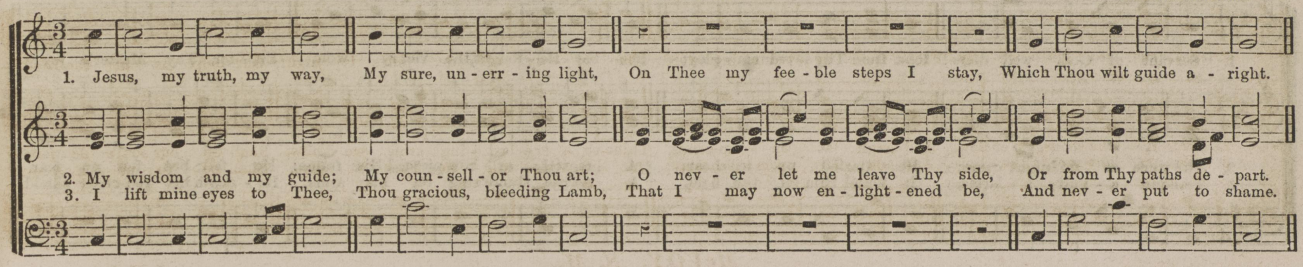
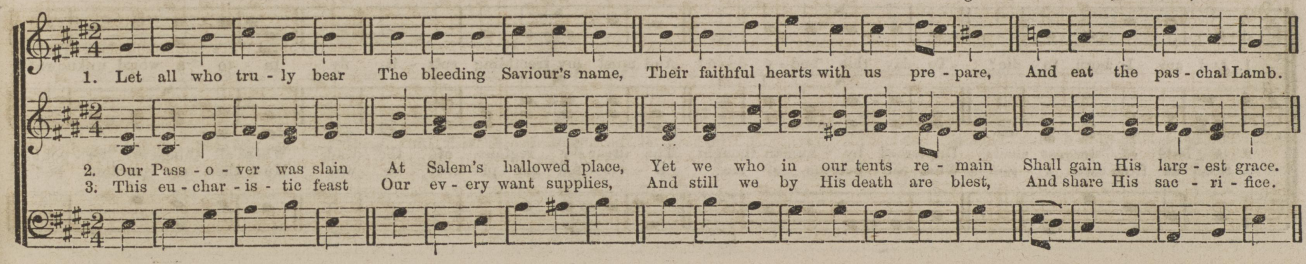
R. M. McINTOSH.



BURR. S. M.

F. C. ATKINSON.
Organist of St. John's, Bradford, Yorkshire.



108

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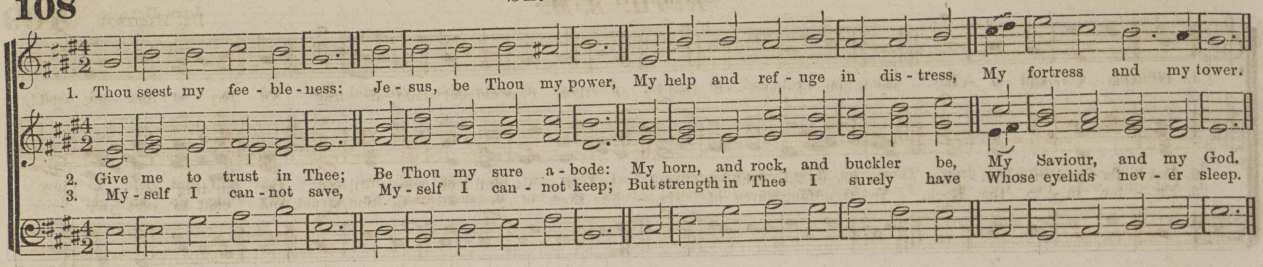
W. H. Monk.



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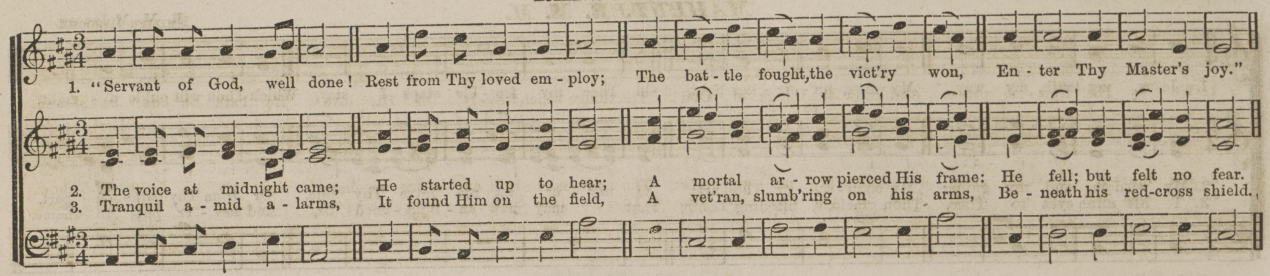
R. M. McIntosh.



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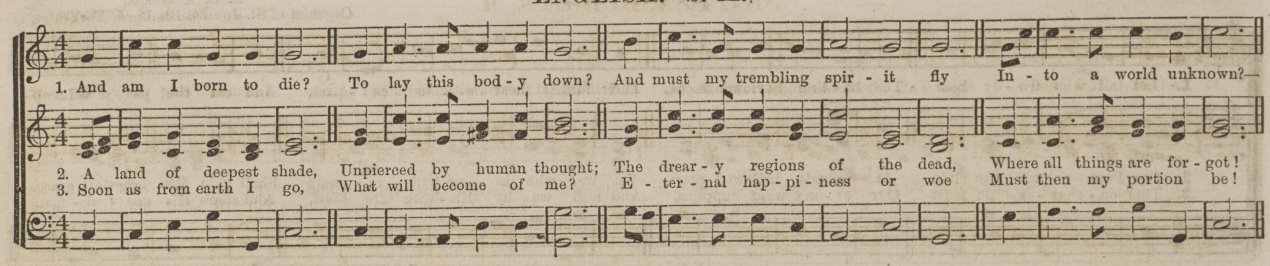
N. E. Everett. 1850.



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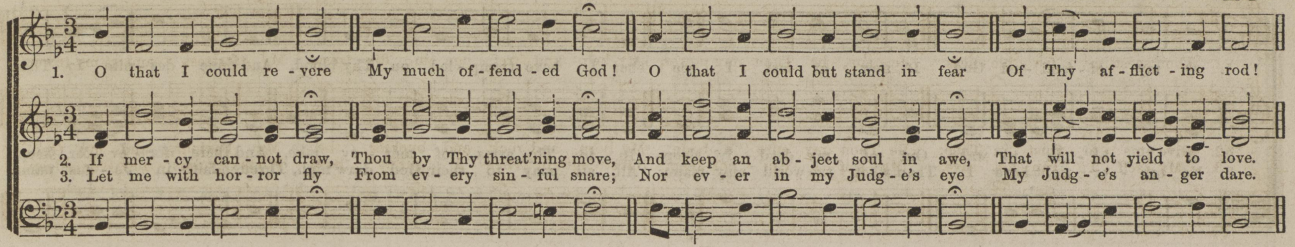
Dr. Hastings.



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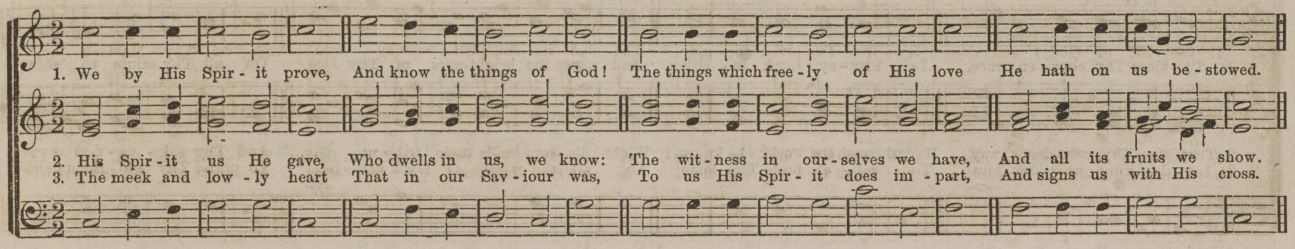
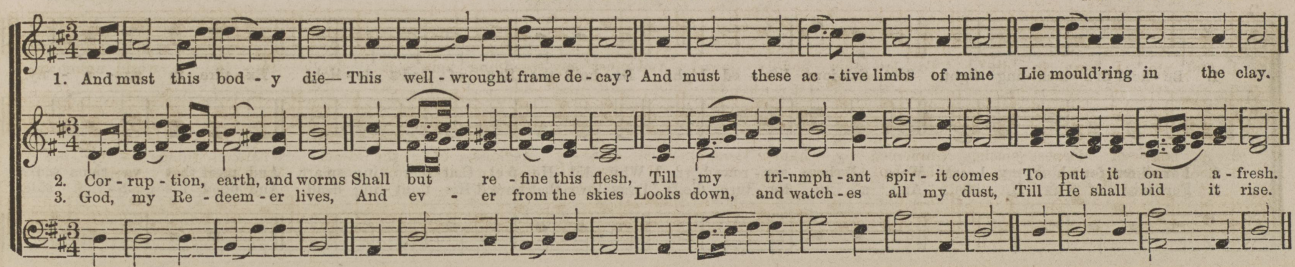
Emilius Laroche.



SHIPPENSBURG. S. M.

Dr. A. B. Everett.



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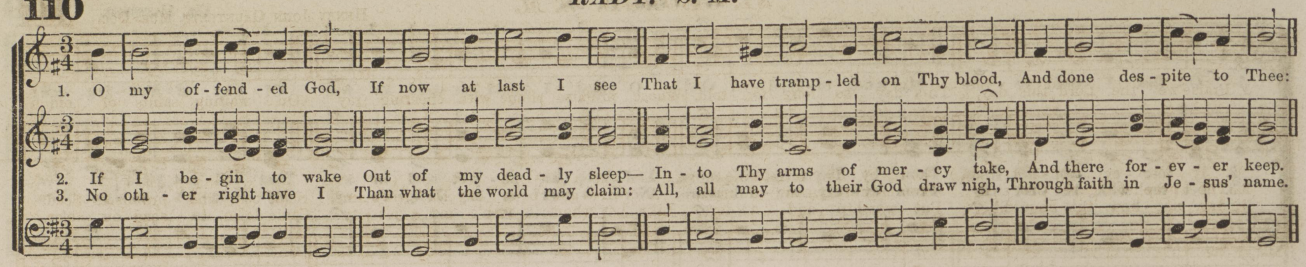

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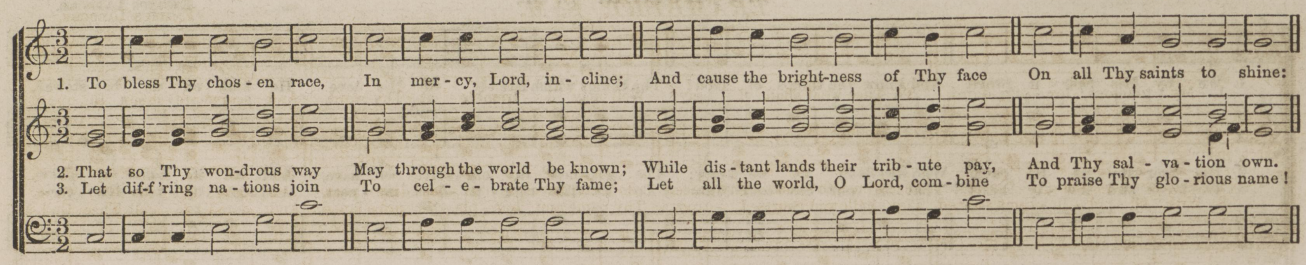
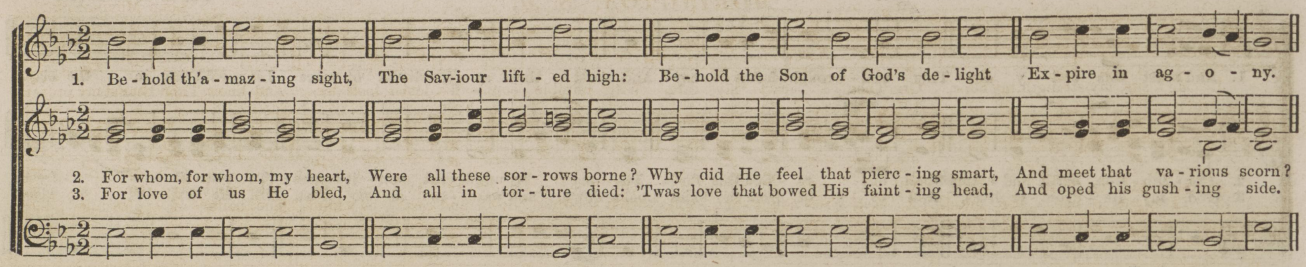
EMILIUS LAROCHE.



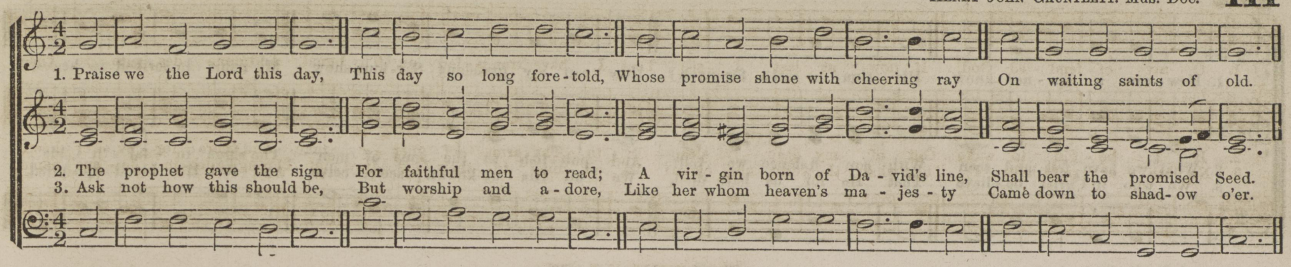
GEORGIA. S. M.

EMILIUS LAROCHE.



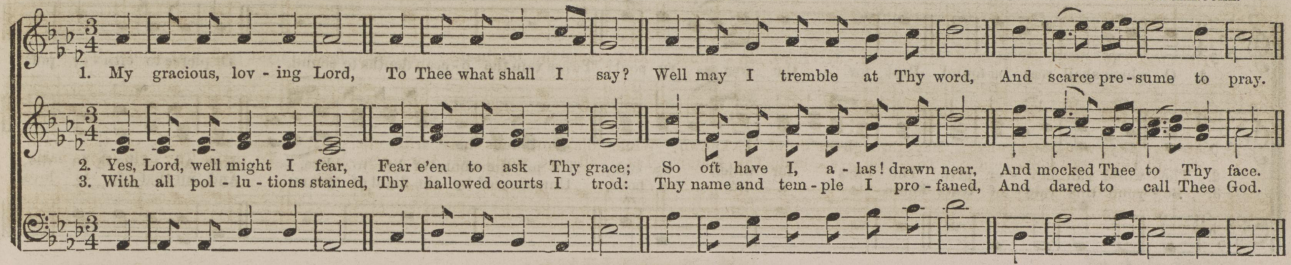
ST. GEORGE. S. M.

HENRY JOHN GAUNTLETT. Mus. Doc.



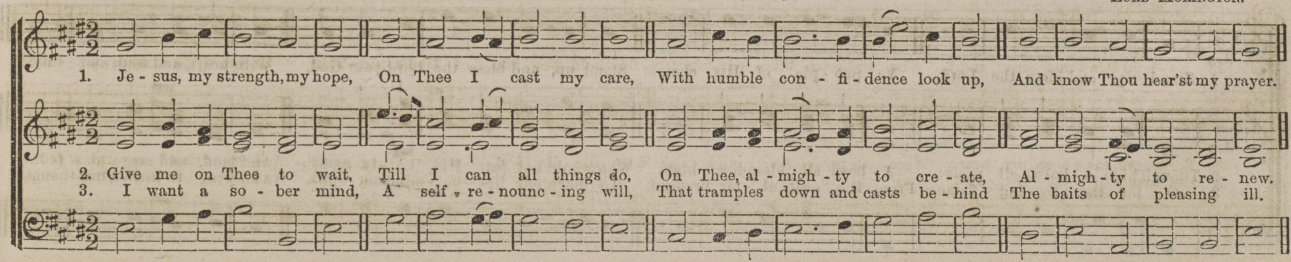
ERAMBERT. S. M.

EMILIUS LAROCHE.



MORINGTON. S. M.

LORD MORINGTON.



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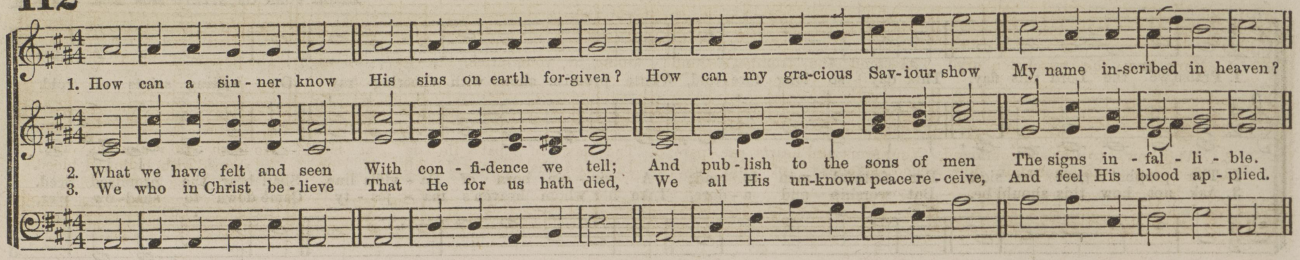
L. C. Everett.



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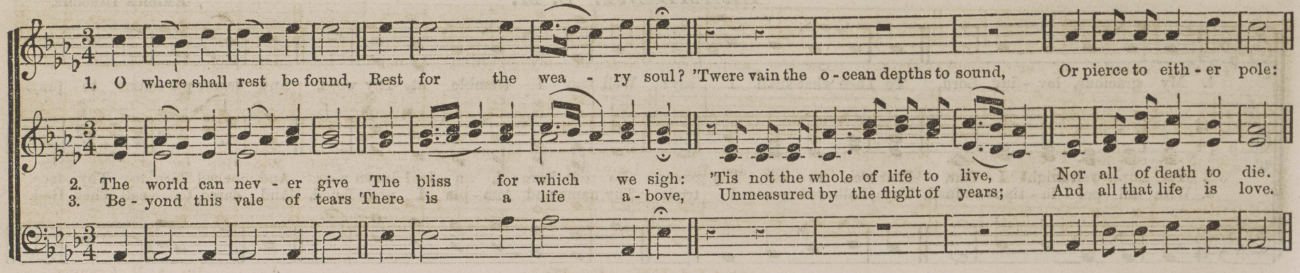
R. M. McIntosh.



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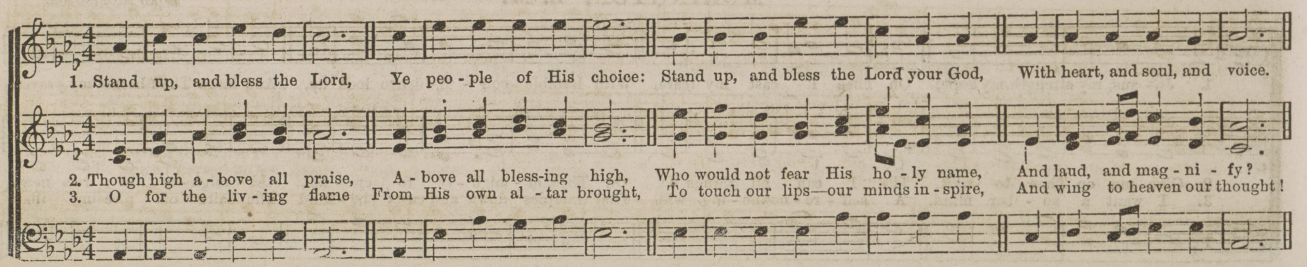
Emilius Laroche.



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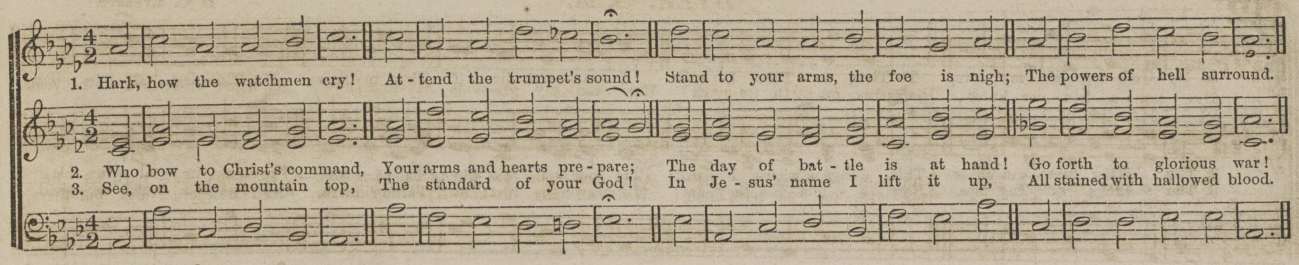
R. Schuman.



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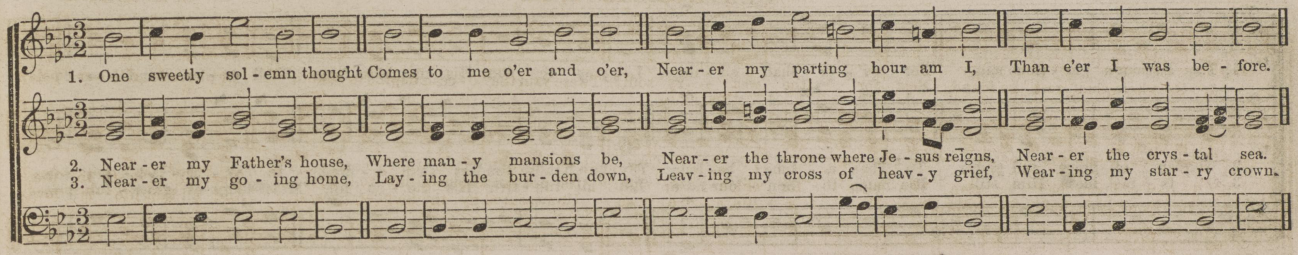
R. M. McIntosh.



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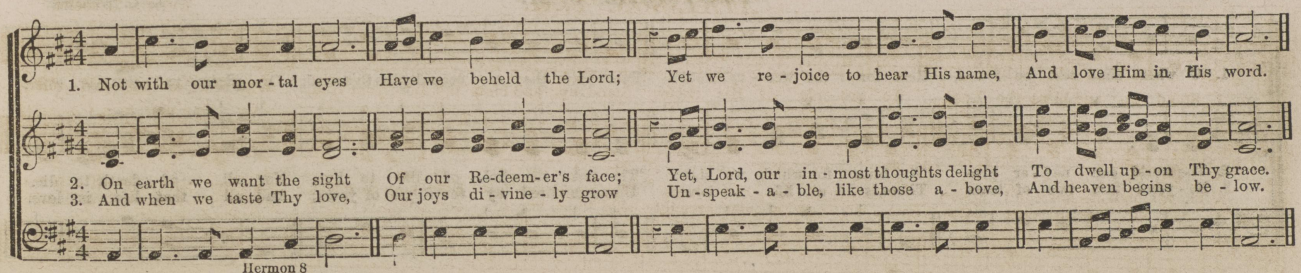
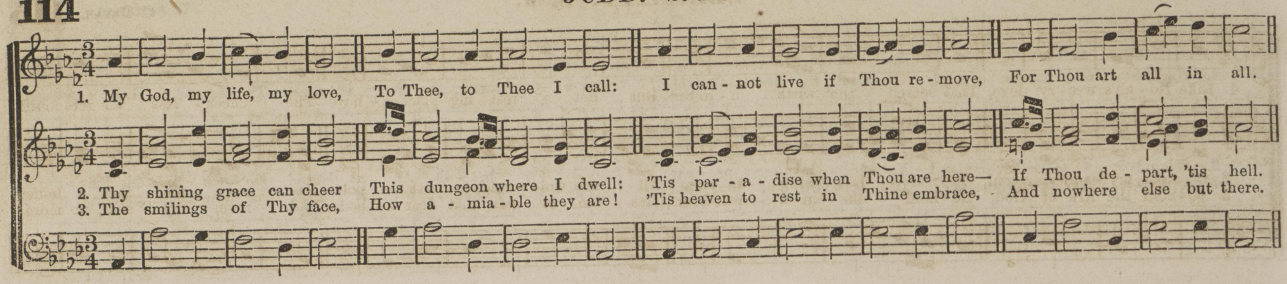
Dr. A. B. Everett.



JUDD. S. M.

I. B. Woodbury



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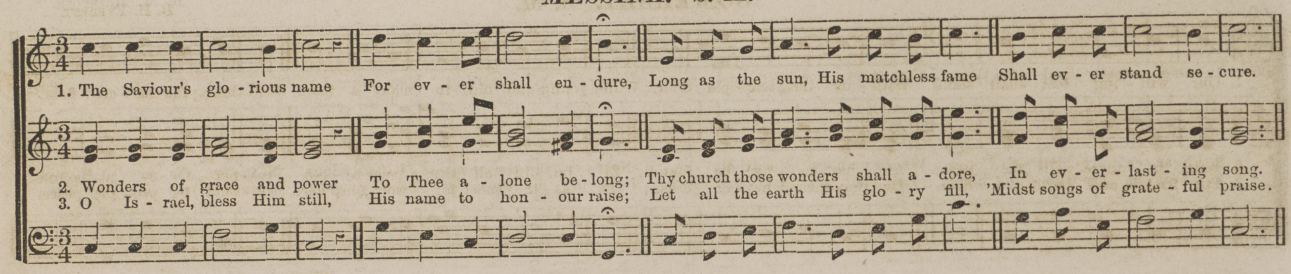
W. L. Montague.



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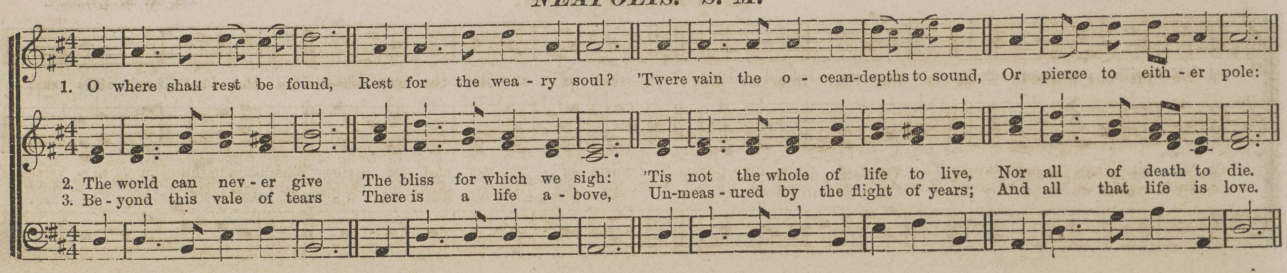
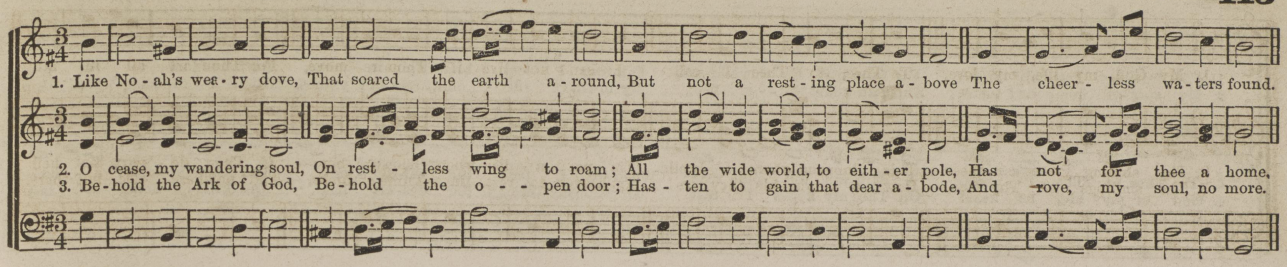
L. C. Everett.



SERENITY. S. M.

C. Bryan. **115**



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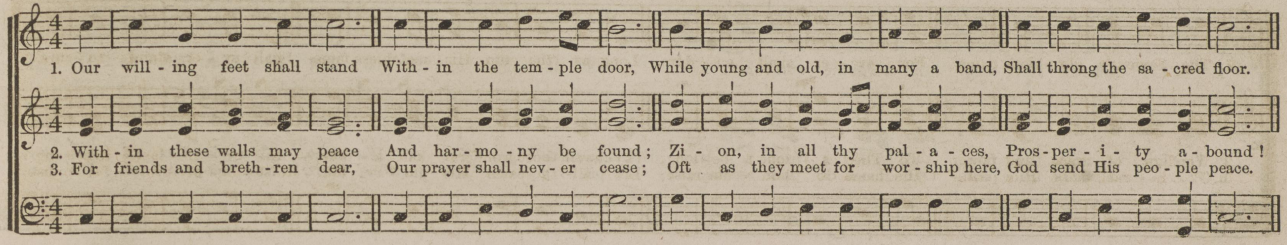
B. H. Everett.



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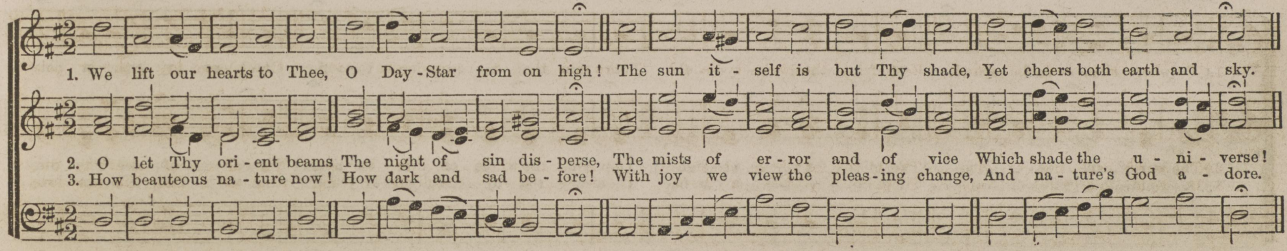
R. M. McIntosh.



116

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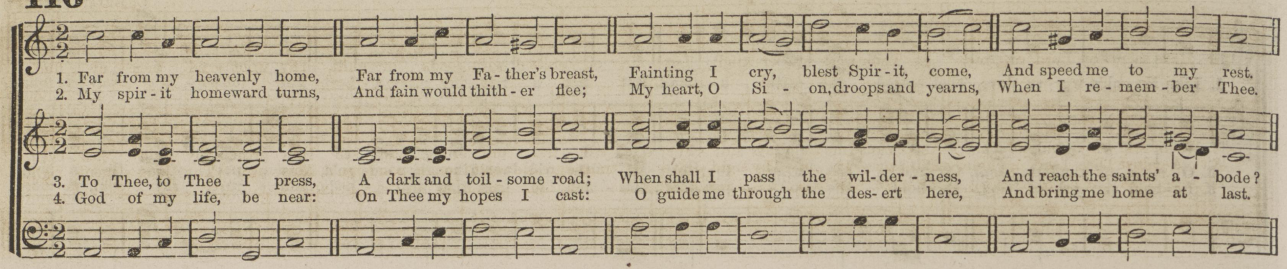
J. B. Wilkes.



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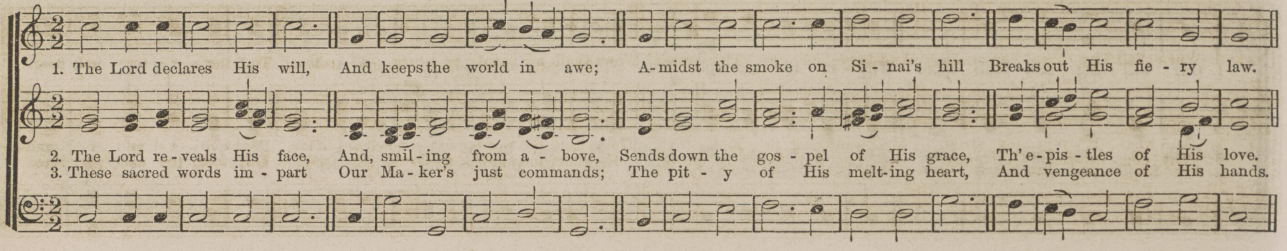
W. L. Montague.



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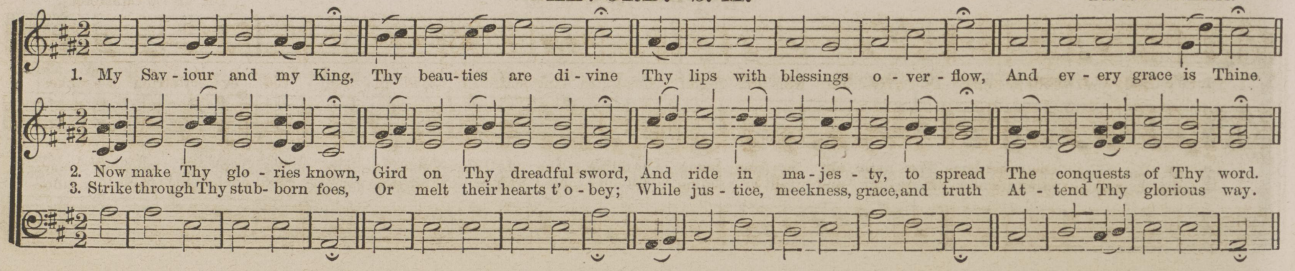
Dr. A. B. Everett.



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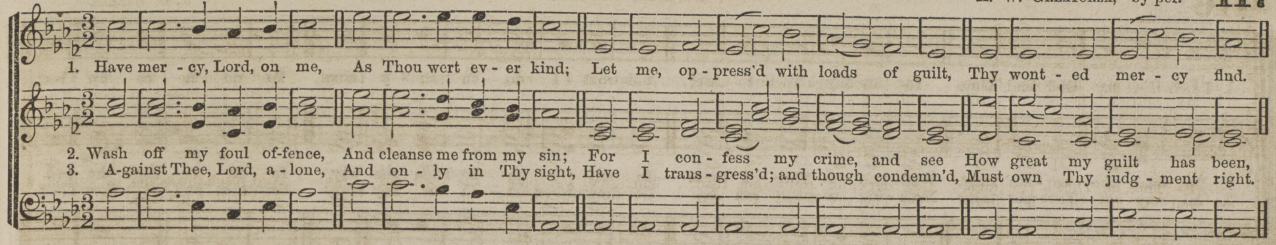
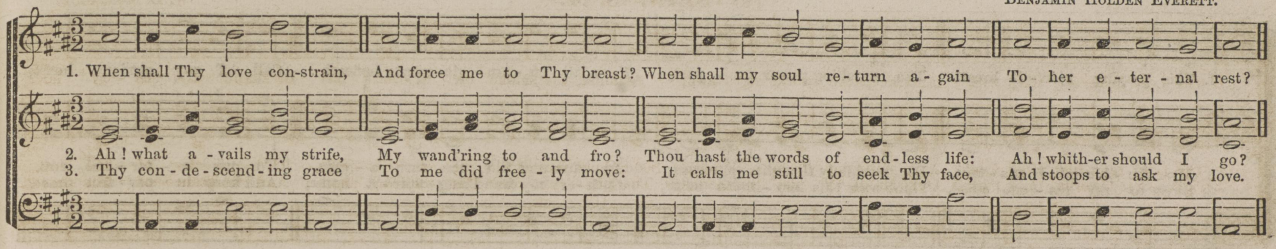
H. W. Greatorex, by per.



McCLAY. S. M.

Benjamin Holden Everett.



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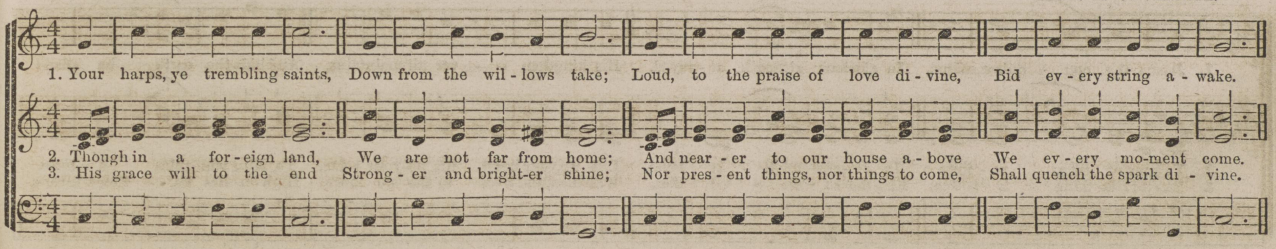
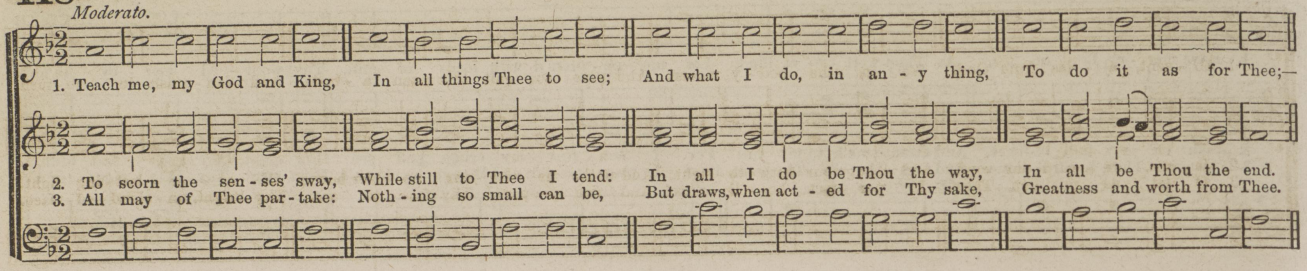
Dr. L. C. Chisholm.



118 *Moderato.*

NEWLAND. S. M.

Dr. Gauntlett, 1857.



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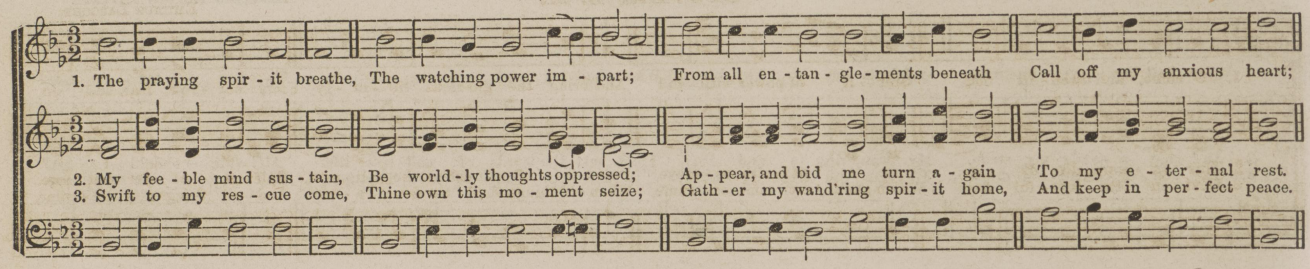
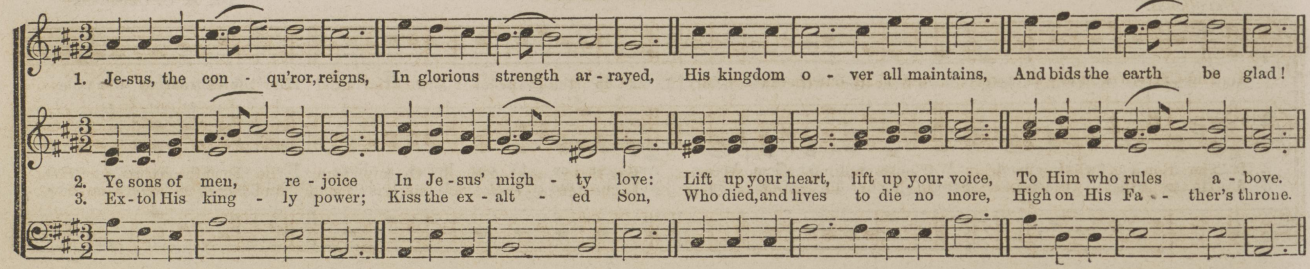
J. D. Hunt, of Fredericksburg, Va.



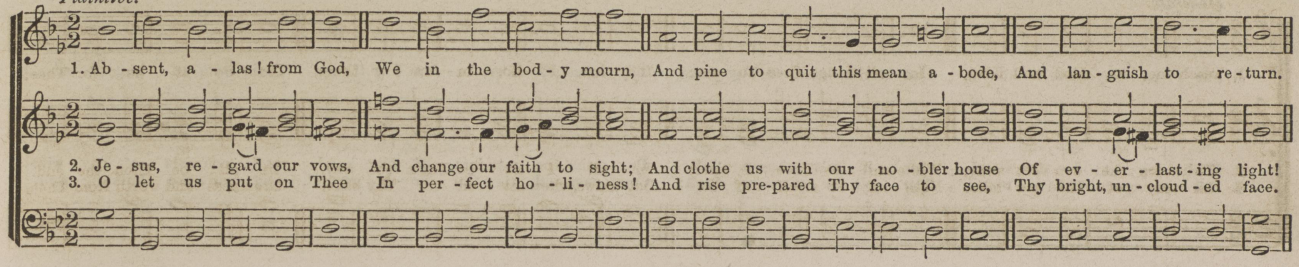
PAUL. S. M.

L. C. Everett.



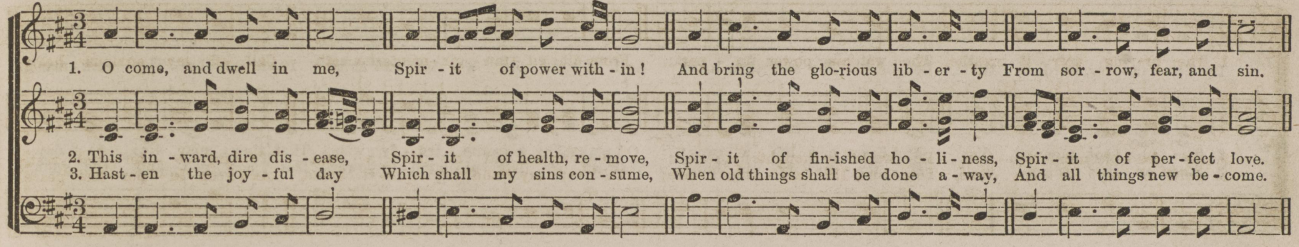
LUDLOW. S. M.

Plaintive.



STOVER. S. M.

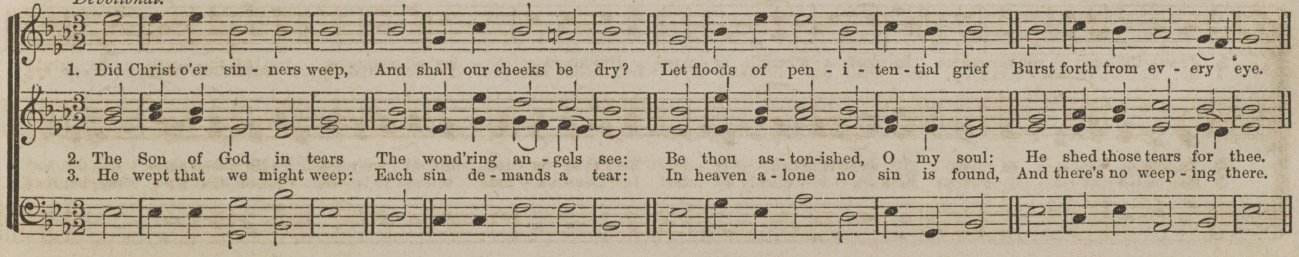
EMILIUS LAROCHE.



EVERETT. S. M.

R. M. MCINTOSH.

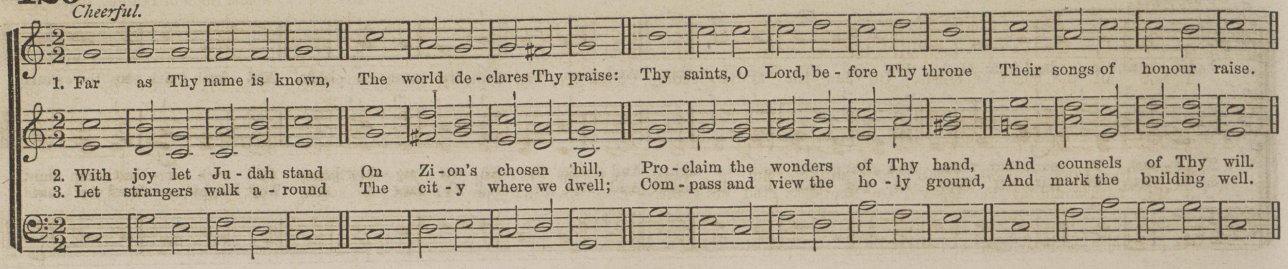
Devotional.



120 *Cheerful.*

NARENZA. S. M.

Cologne Choralbuch.



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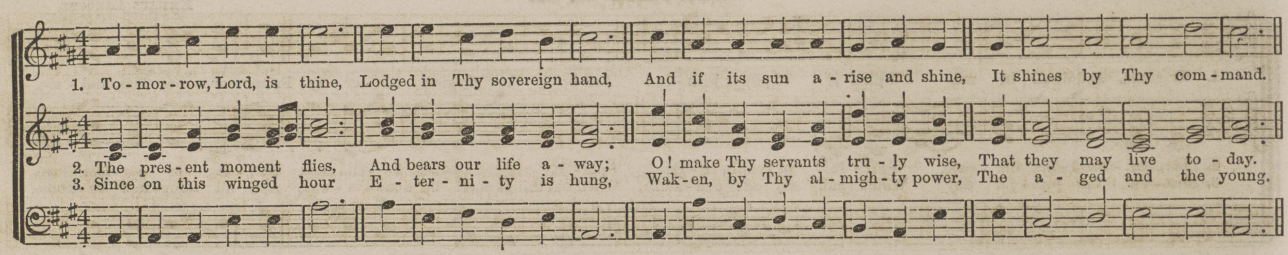
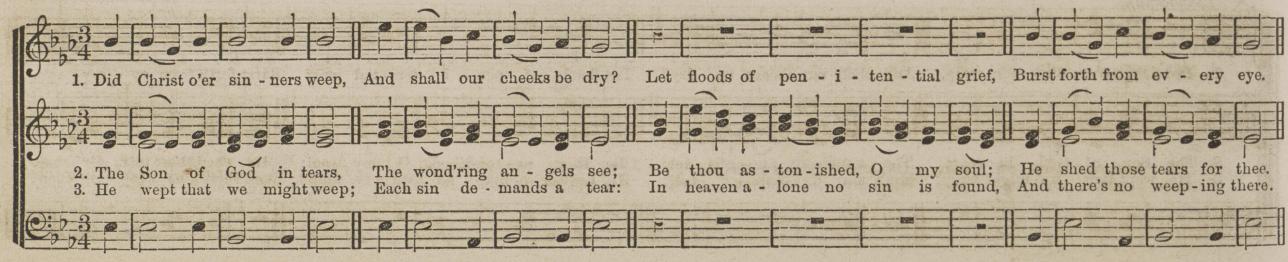
R. M. McIntosh.



VALENTINE. S. M.

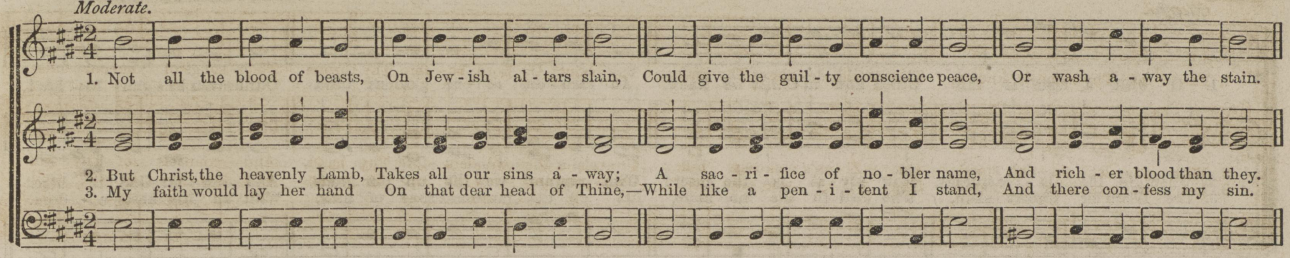
Dr. A. B. Everett.



SONNING. S. W.

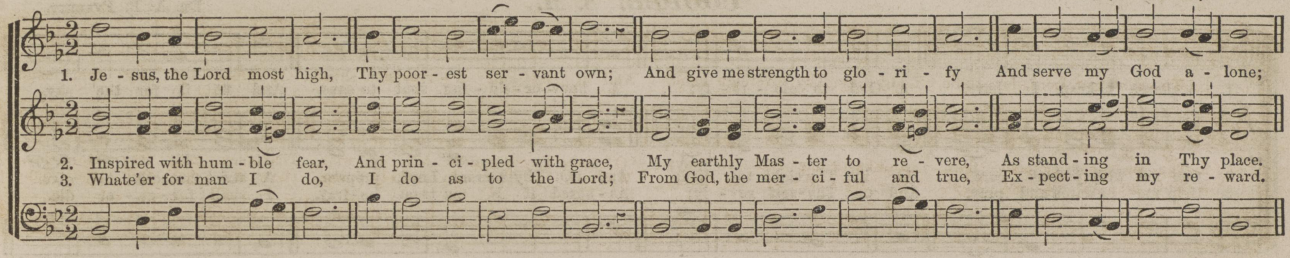
Dr. Gauntlett, 1856.

Moderate.



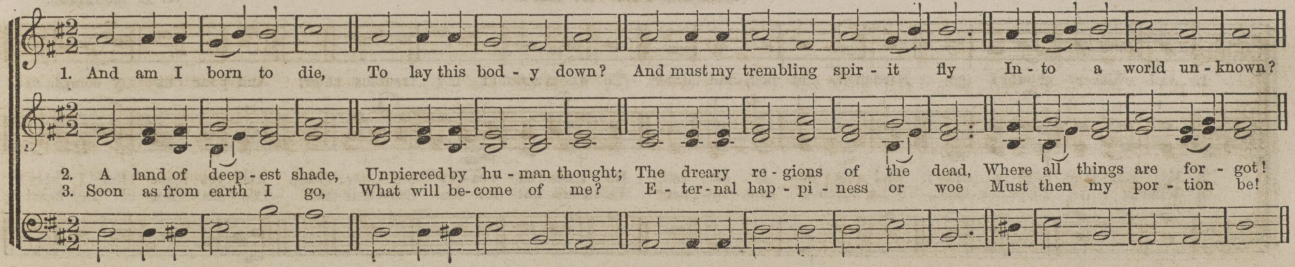
MASTERTON. S. M.

W. L. Montague, Richmond, Va.



ANDERSON. S. M.

Dr. A. B. Everett.



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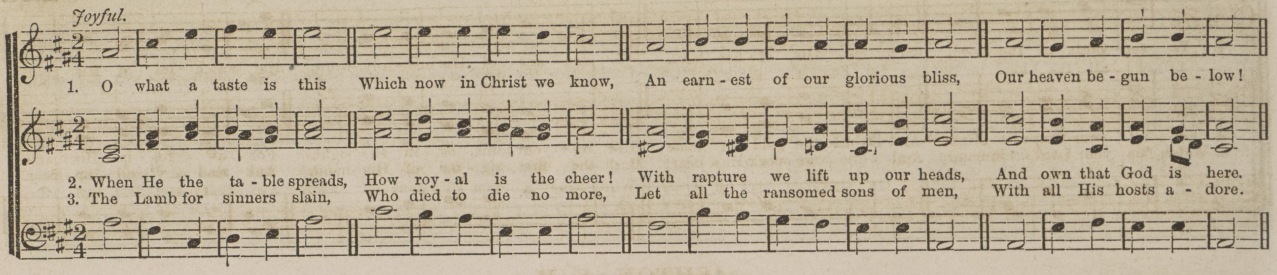
ST. MICHAEL. S. M.

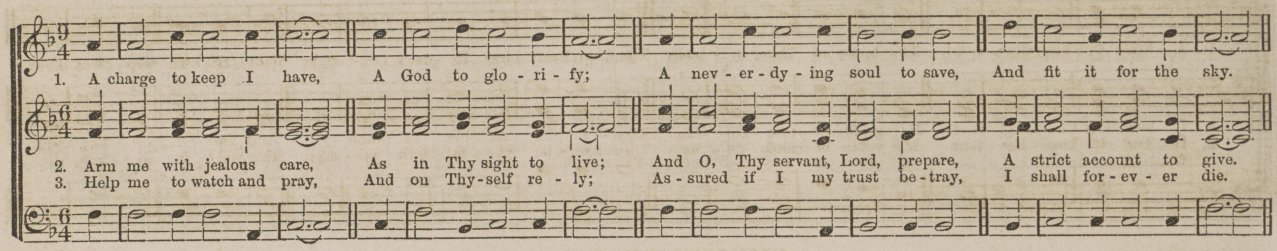
GUILLAUME FRANC.
Marot's Psalms. Ps. ci. 1543.

Joyful.



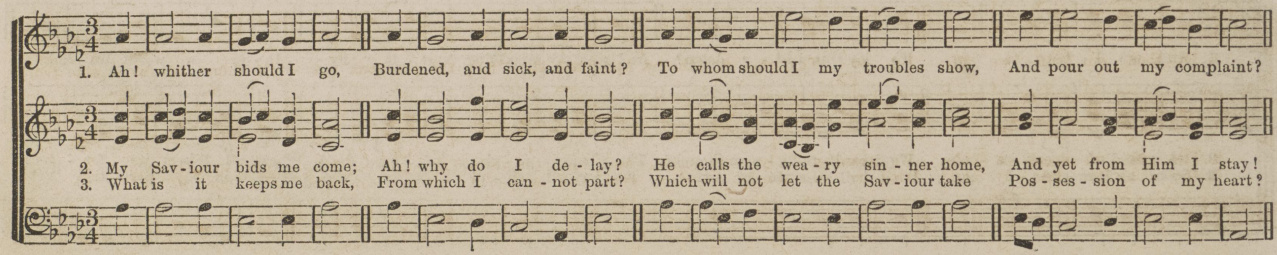
COOPER. S. M.

DR. A. B. EVERETT.

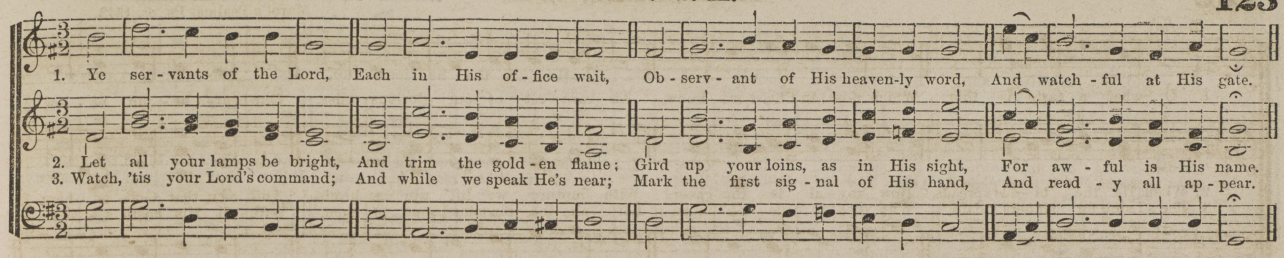


DAYTON. S. M.

W. L. MONTAGUE.

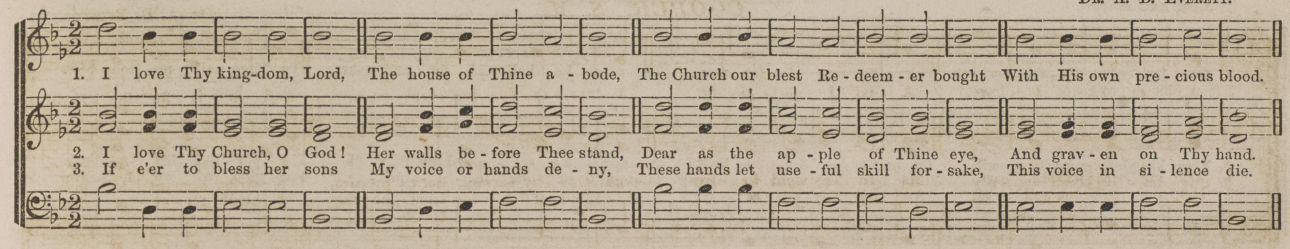


EVANS. S. M.



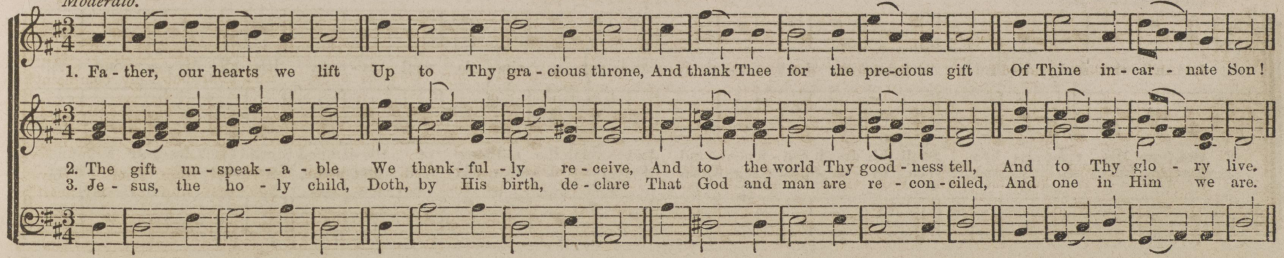
ASHTON. S. M.

Dr. A. B. Everett.



CHRISTCHURCH. S. M.

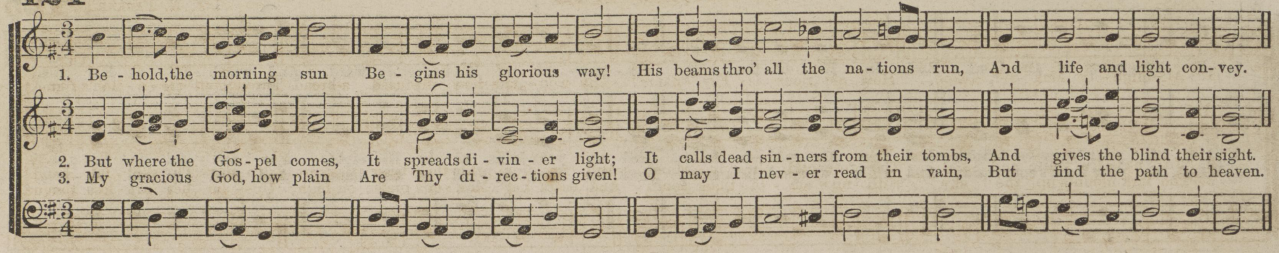
S. Wesley.



124

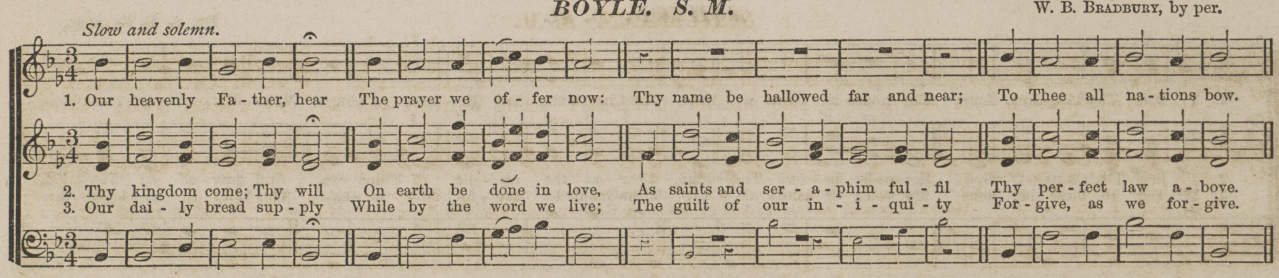
THATCHER. S. M.

HANDEL. From his "Lord, remember David."



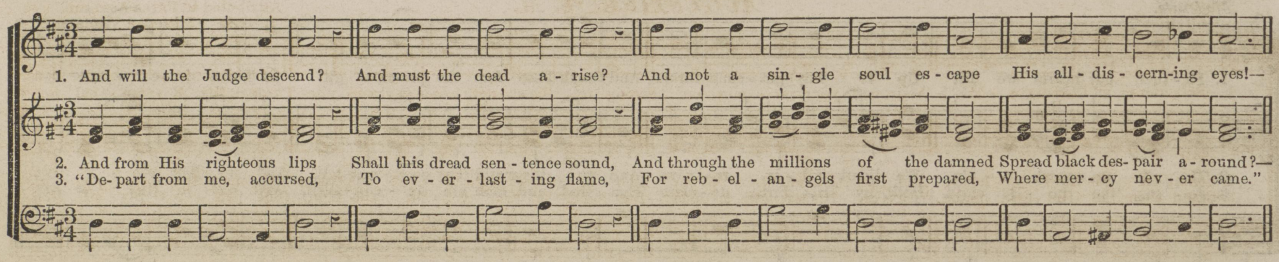
BOYLE. S. M.

W. B. BRADBURY, by per.



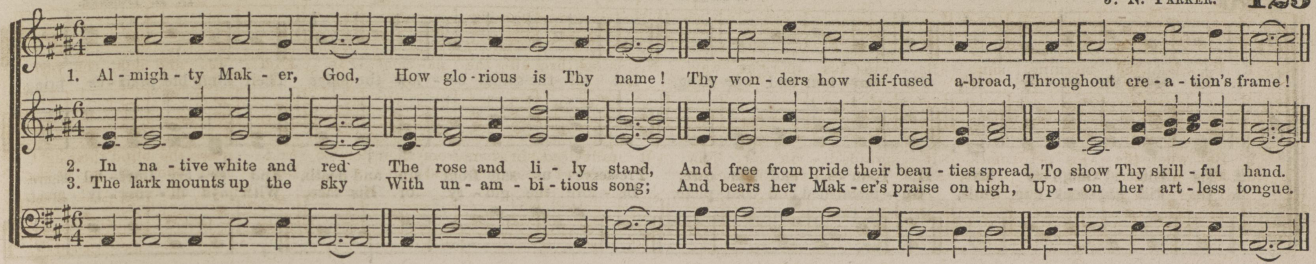
MARCUS. S. M.

DR. A. B. EVERETT.



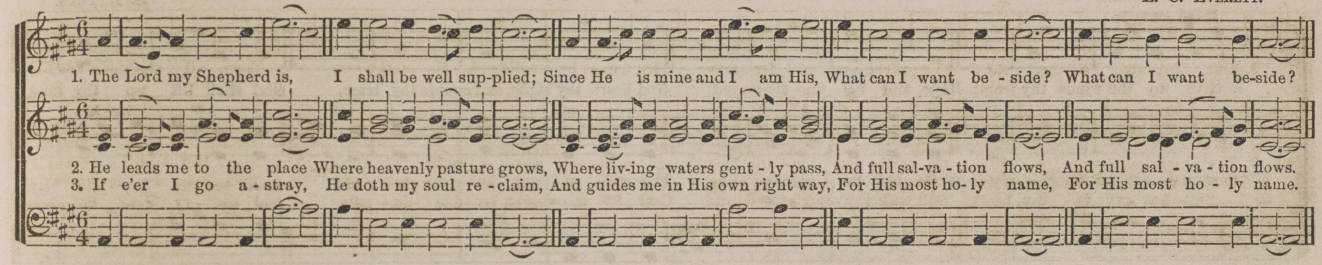
HILL. S. M.

J. N. Parker.



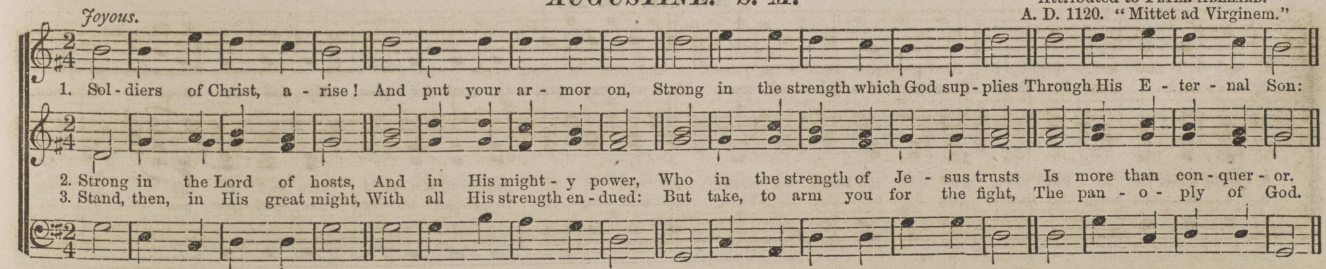
SCHUMANN. S. M.

L. C. Everett.



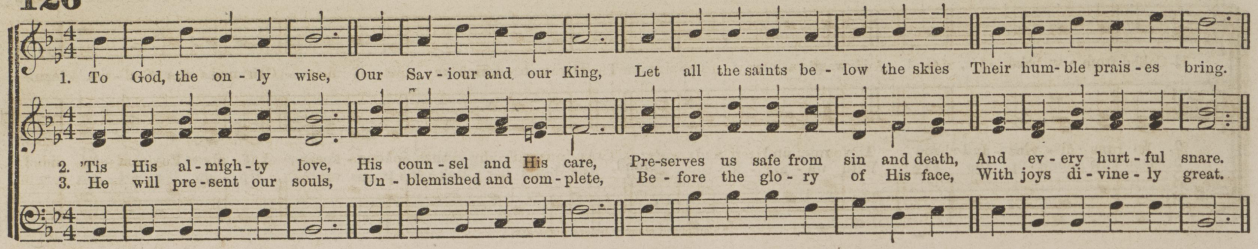
AUGUSTINE. S. M.

Attributed to Peter Abelard.
A. D. 1120. "Mittet ad Virginem."



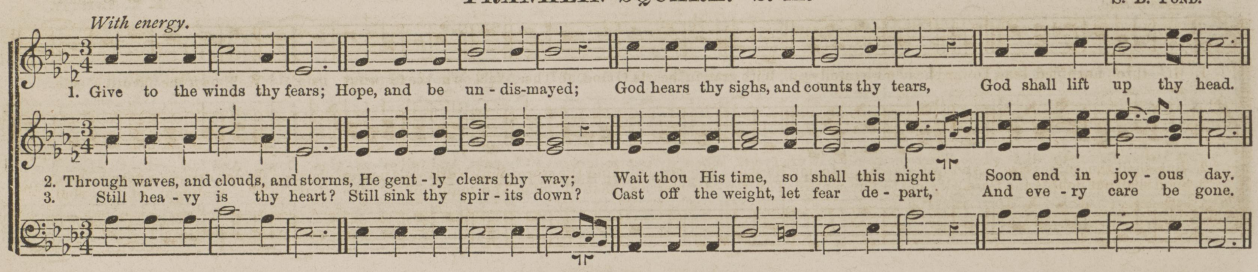
WELBURN. S. M.

D. B. Horner.

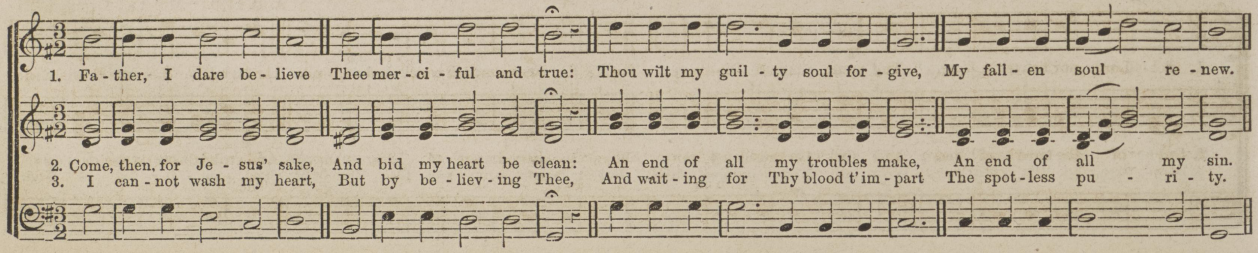


FRANKLIN SQUARE. S. M.

S. B. Pond.

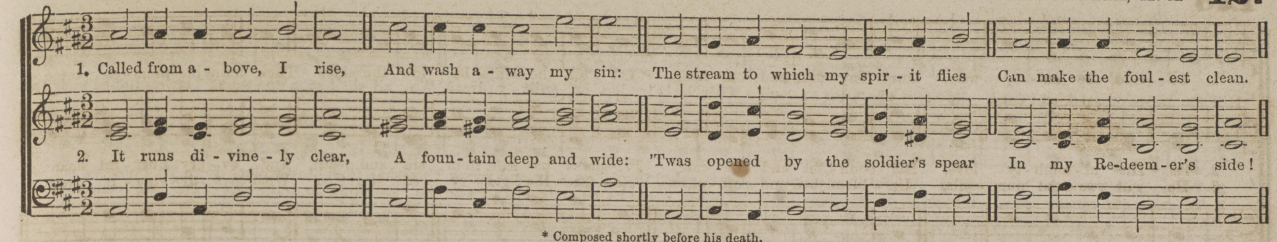


PARAH. S. M.



HAWKSTONE. S. M.

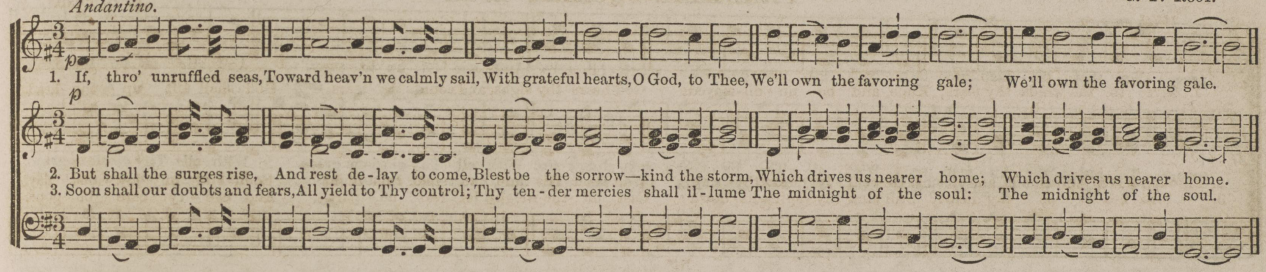
Rev. W. H. Havergal, M. A.*



* Composed shortly before his death.

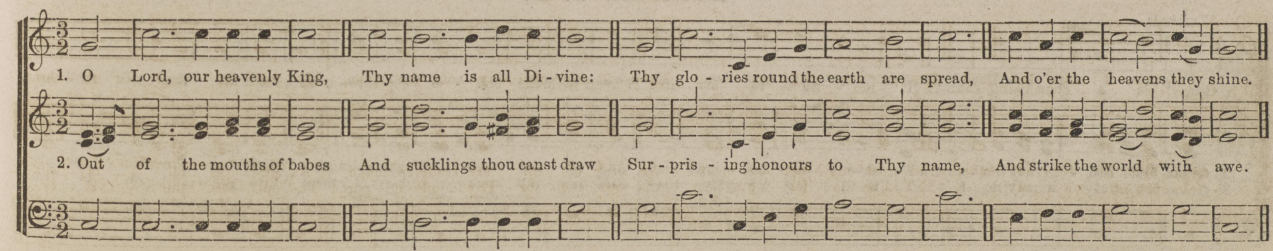
SURATT. S. M.

G. F. Root.



VIGIL. S. M.

W. L. Montague.

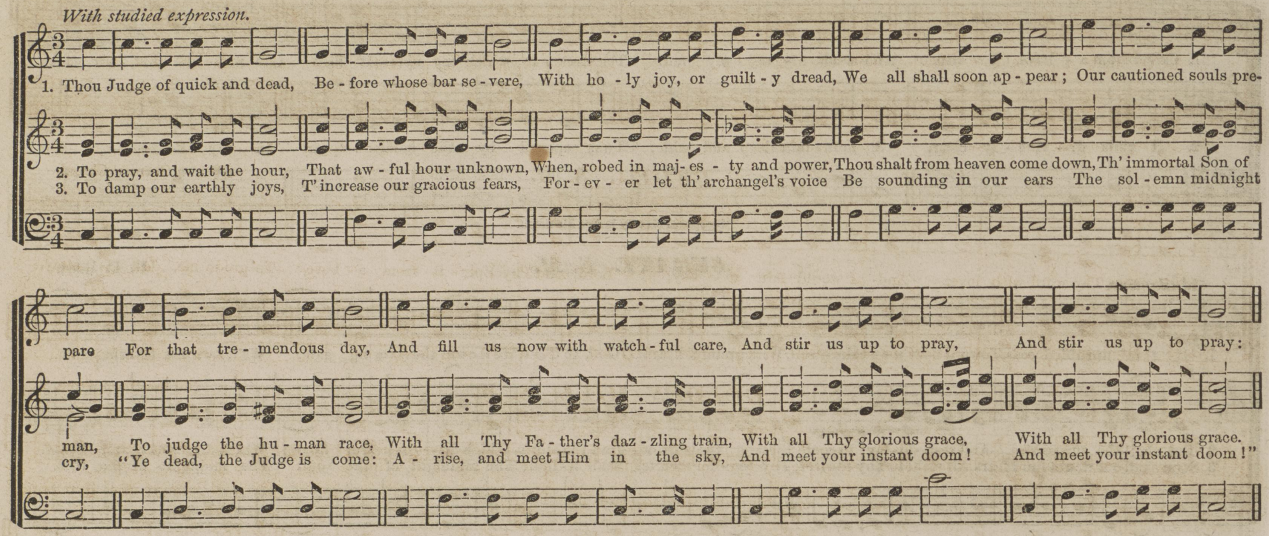


128

HOUSE. S. M. Double.

R. M. McIntosh.

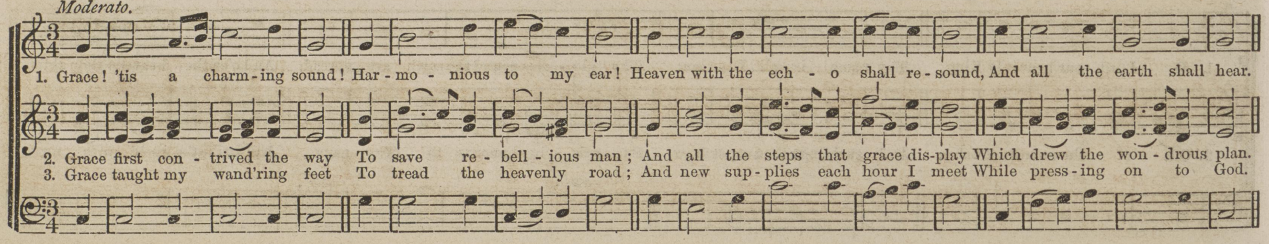
With studied expression.



AYNHOE. S. M.

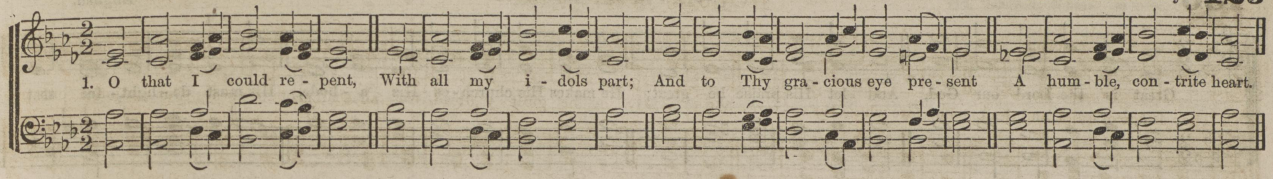
Dr. Nares.

Moderato.



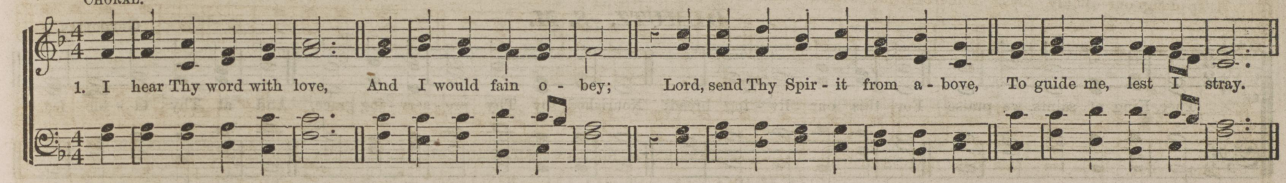
GAVIN. S. M.

Old Southern Melody.



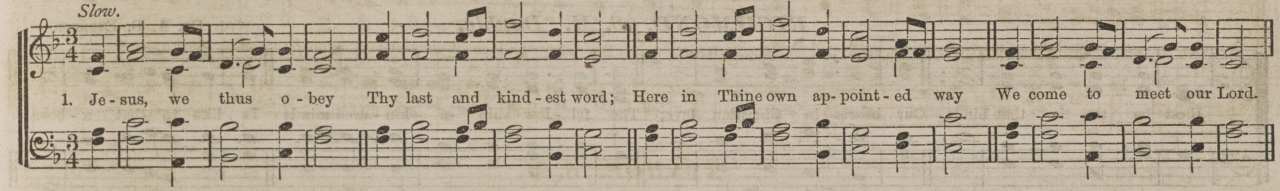
BADEA. S. M.

From a German Choral.



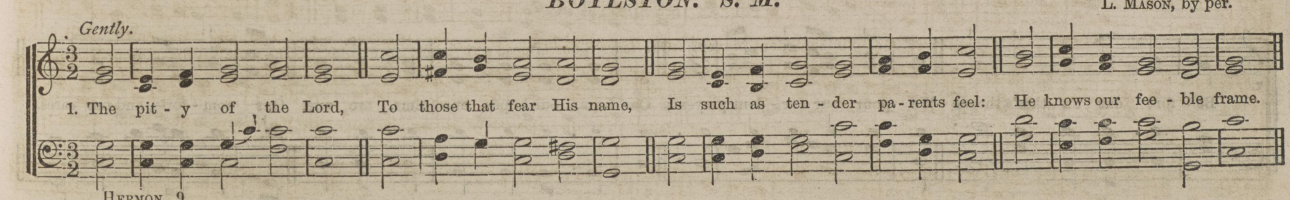
GOLDEN HILL. S. M.

Old Southern Tune.



BOYLSTON. S. M.

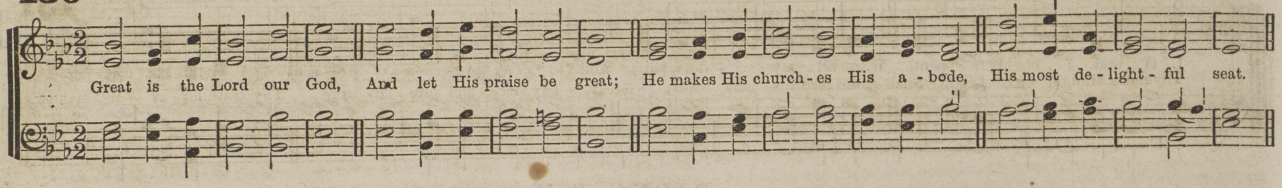
L. Mason, by per.



Hermon. 9.

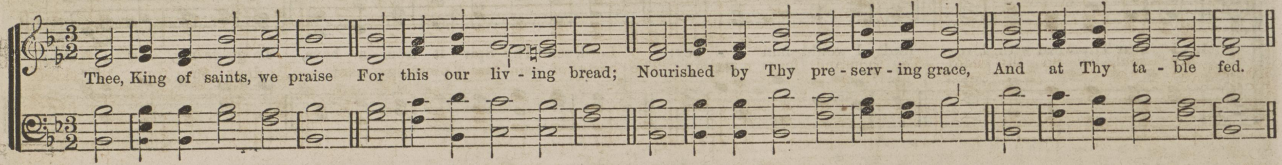
DOVER. S. M.

English.



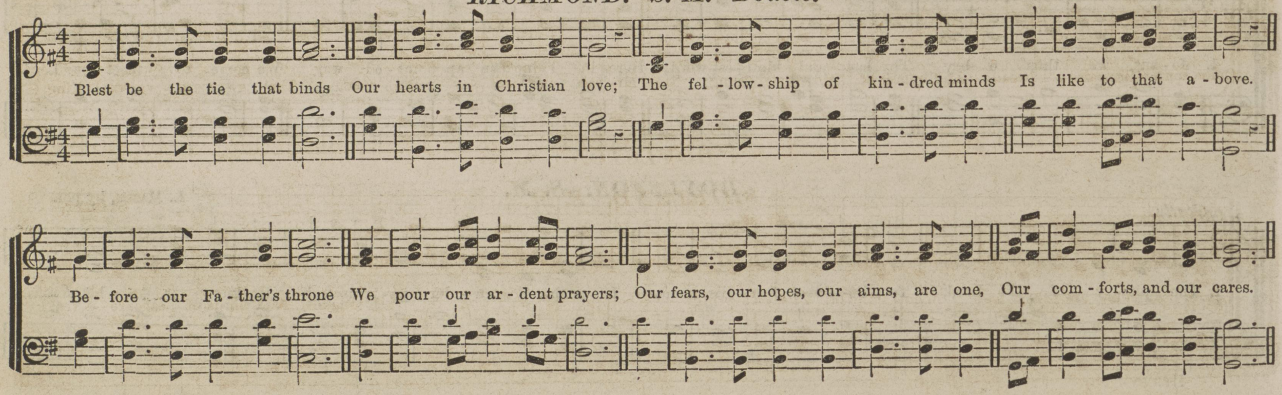
OLMUTZ. S. M.

Gregorian.



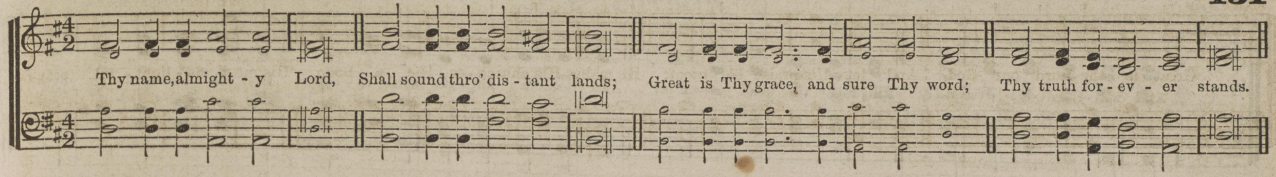
RICHMOND. S. M. Double.

Dr. A. B. Everett.



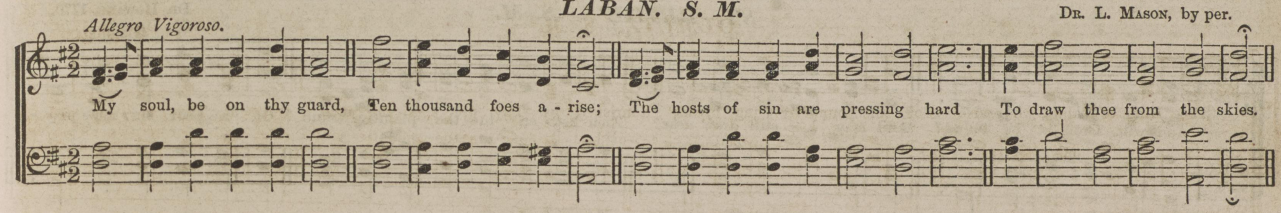
SHAWMUT. S. M.

Dr. Lowell Mason, by per.



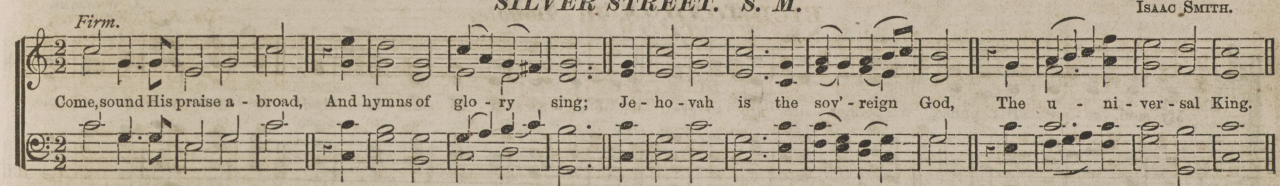
LABAN. S. M.

Dr. L. Mason, by per.



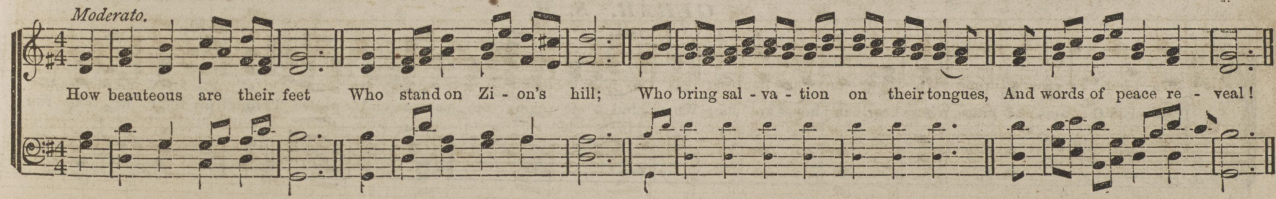
SILVER STREET. S. M.

Isaac Smith.



SHIRLAND. S. M.

Stanley.

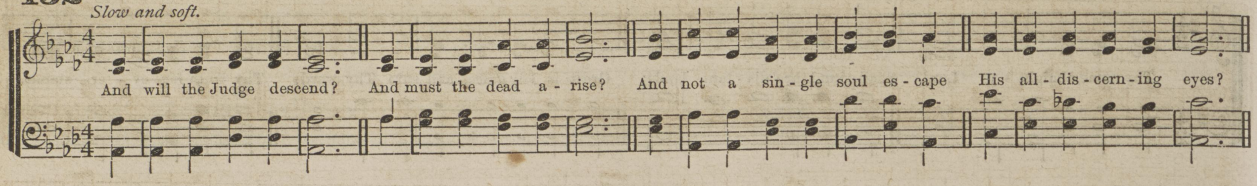


132

GORTON. S. M.

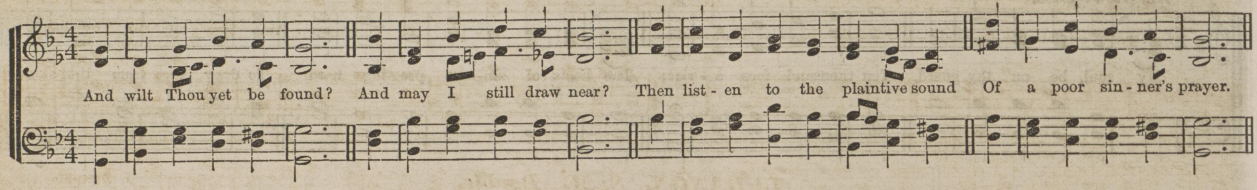
Arr. from BEETHOVEN.

Slow and soft.



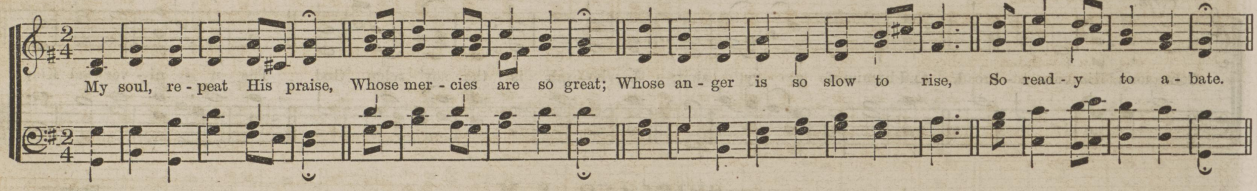
ST. BRIDE'S. S. M.

DR. HOWARD, 1770.

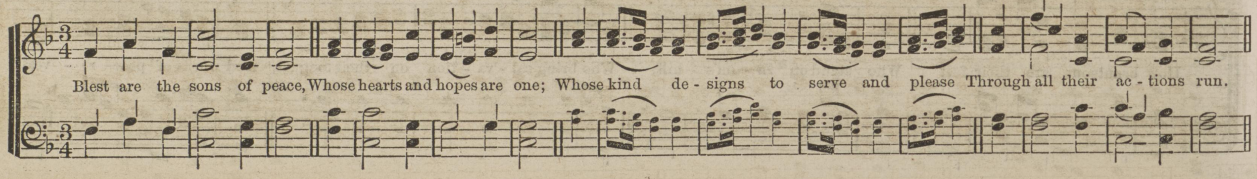


ST. THOMAS. S. M.

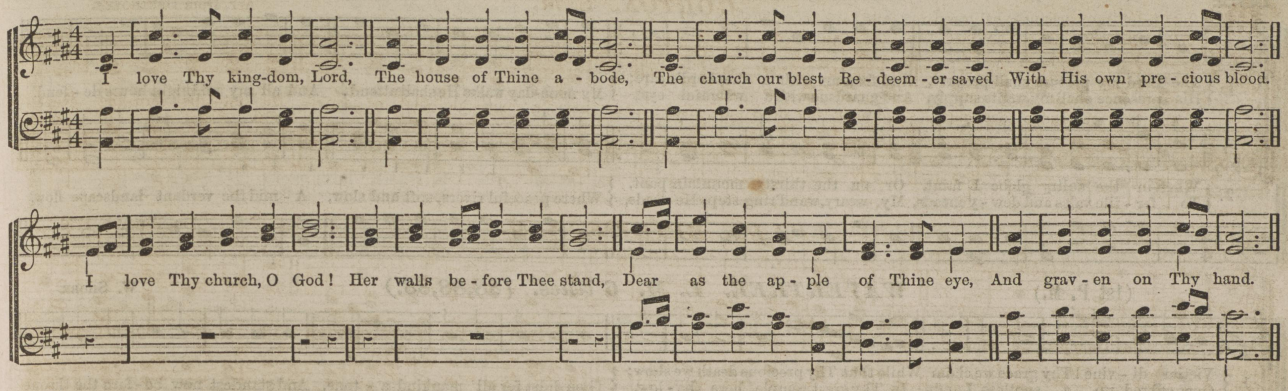
A. WILLIAMS.



GERAR. S. M.

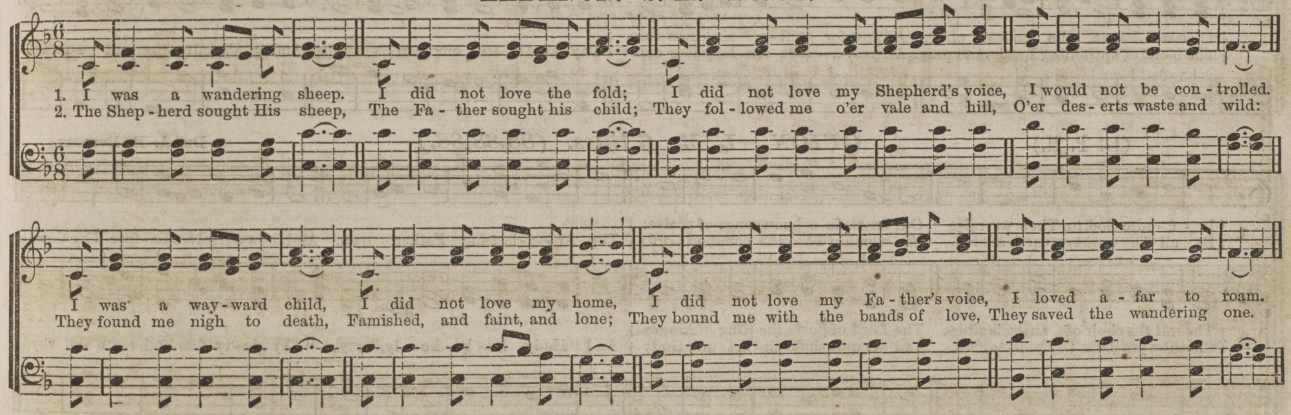


BEALOTH. S. M. Double.

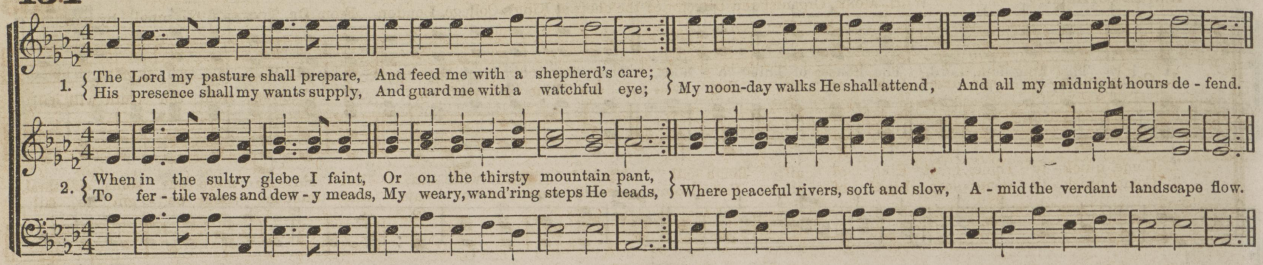


LEBANON. S. M. Double.

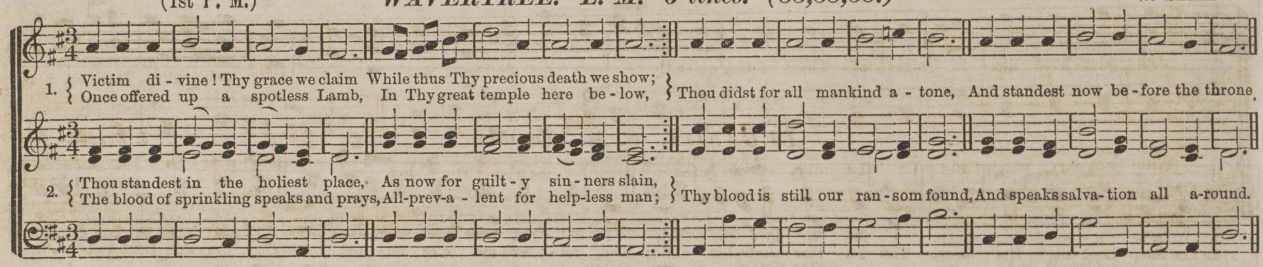
J. Zundel.



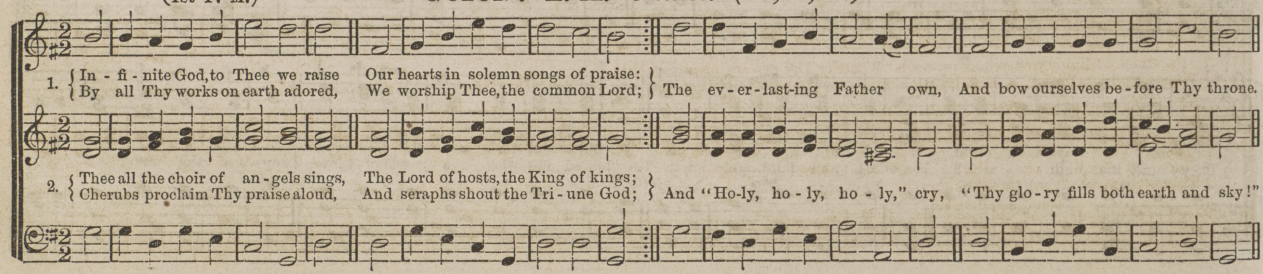
134 (1st P. M.) ***DILLON. L. M. 6 lines. (88,88,88.)*** R. M. McIntosh.



(1st P. M.) ***WAVERTREE. L. M. 6 lines. (88,88,88.)*** W. Shore.

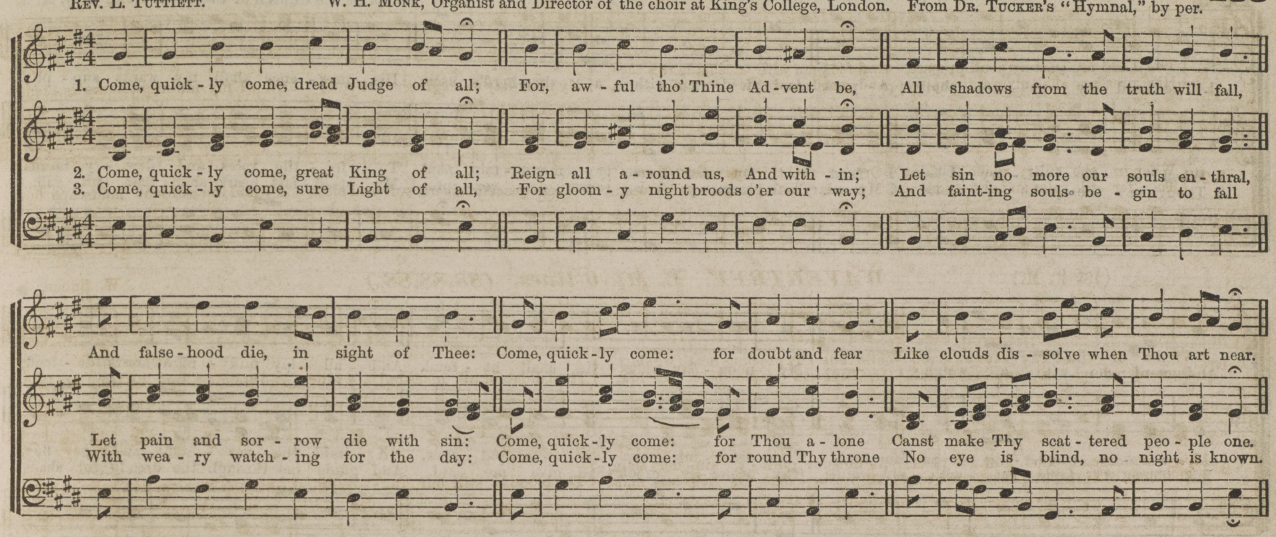


(1st P. M.) ***GUION. L. M. 6 lines. (88,88,88.)*** Dr. A. B. Everett.



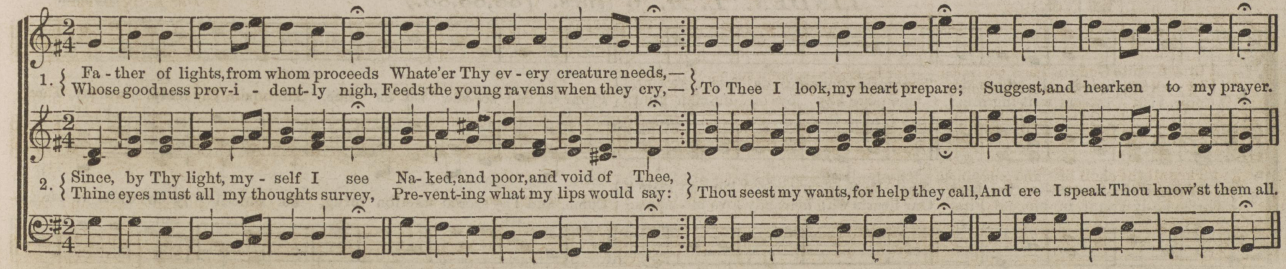
(1st P. M.) **ST. JUDE. L. M. 6 lines. (88,88,88.)**

REV. L. TUTTIETT. W. H. MONK, Organist and Director of the choir at King's College, London. From DR. TUCKER'S "Hymnal," by per.

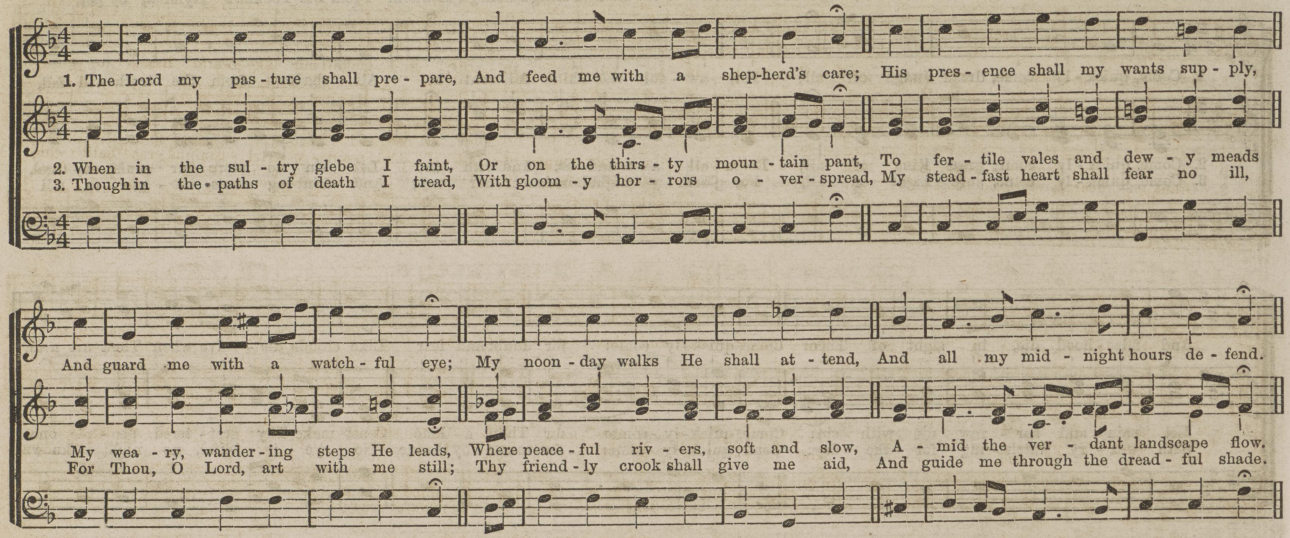


(1st P. M.) **ZUNDEL. L. M. 6 lines. (88,88,88.)**

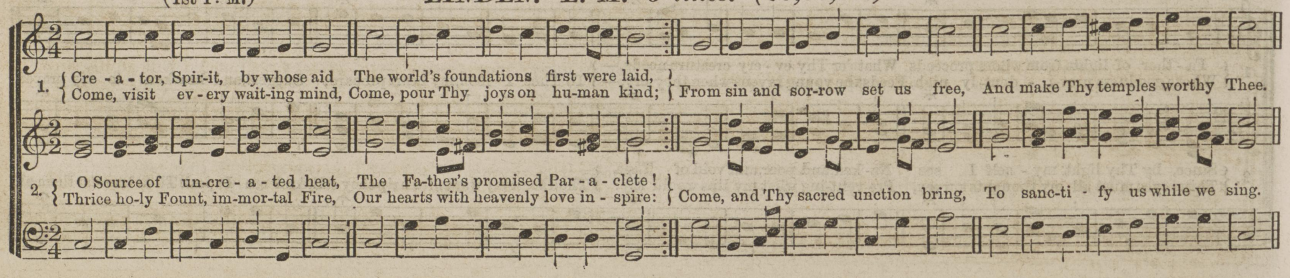
L. C. EVERETT.



136 (1st P. M.) ***GOOD SHEPHERD. L. M. 6 lines. (88,88,88.)*** Rev. J. Ireland Tucker, D.D.
Rector of the Church of the Holy Cross, Troy, N. Y.

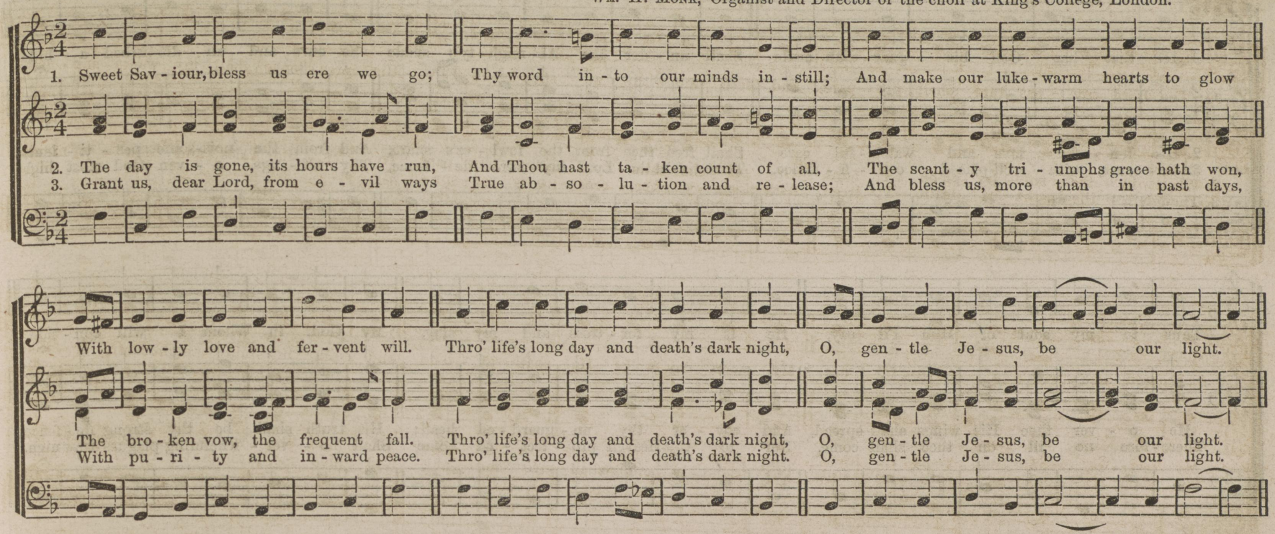


(1st P. M.) ***LINDEN. L. M. 6 lines. (88,88,88.)*** German.



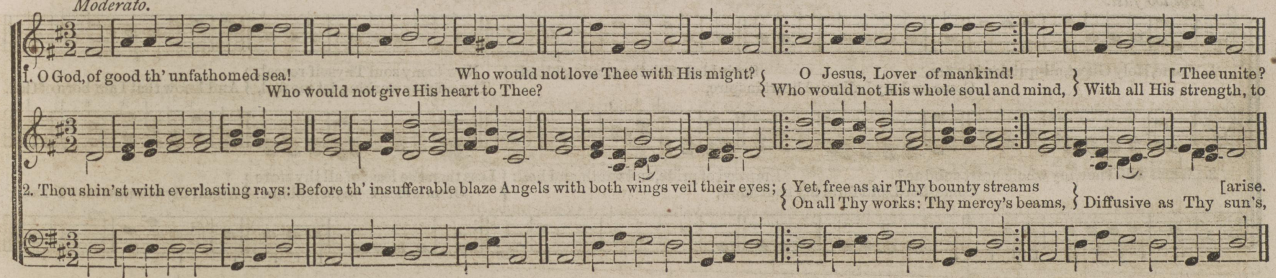
(1st P. M.) **ST. MATTHIAS. L. M. 6 lines. (88,88,88.)**

Wm. H. Monk, Organist and Director of the choir at King's College, London.

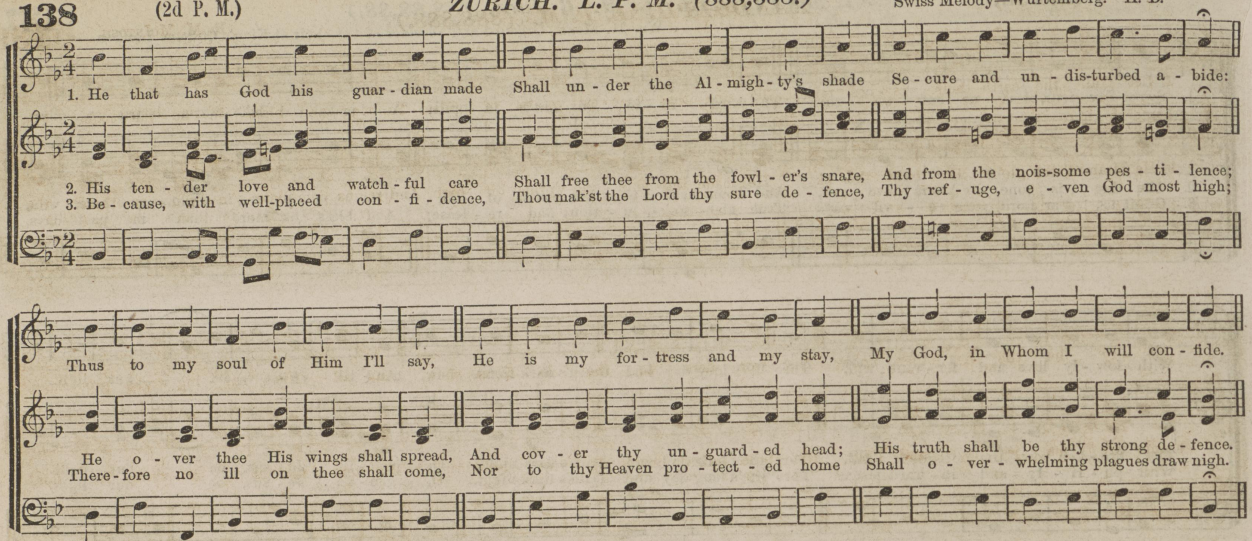


(2d P. M.) **NASHVILLE. L. P. M. (888,888.)**

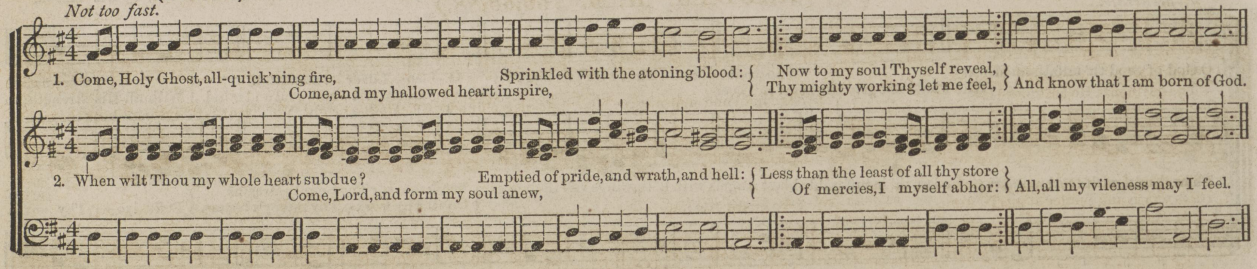
From a Gregorian Chant, by Dr. Mason.



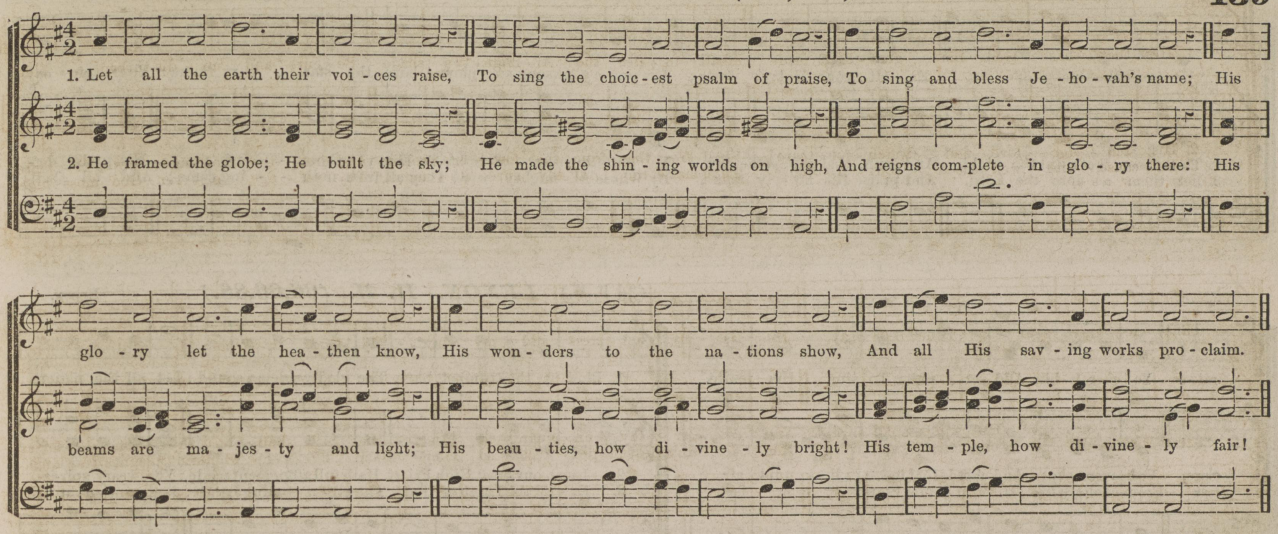
138 (2d P. M.) ***ZURICH. L. P. M. (888,888.)*** Swiss Melody—Wurtemberg. H. B.



(2d P. M.) ***JEFFERSON STREET. L. P. M. (888,888.)*** From "Dulcimer."

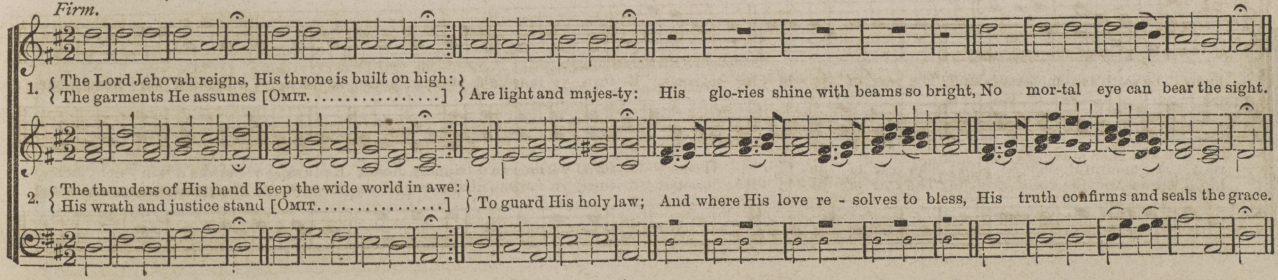


(2d P. M.) **RANDOLPH. L. P. M. (888,888.)** R. M. McIntosh.

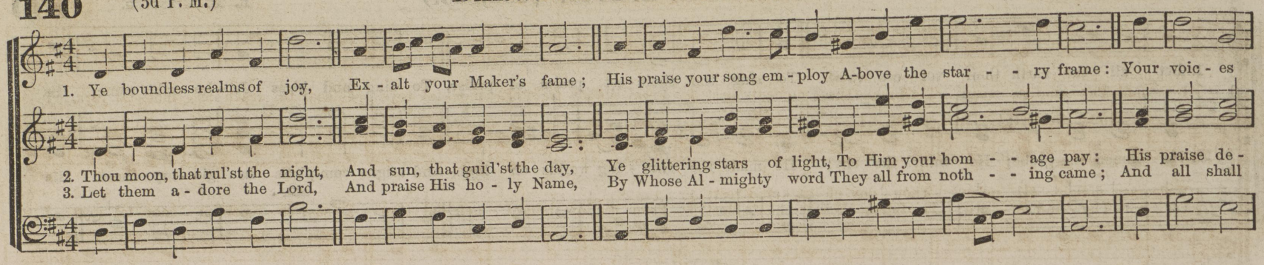


(3d P. M.) **HADDAM. H. M. (66,66,88.)** English.

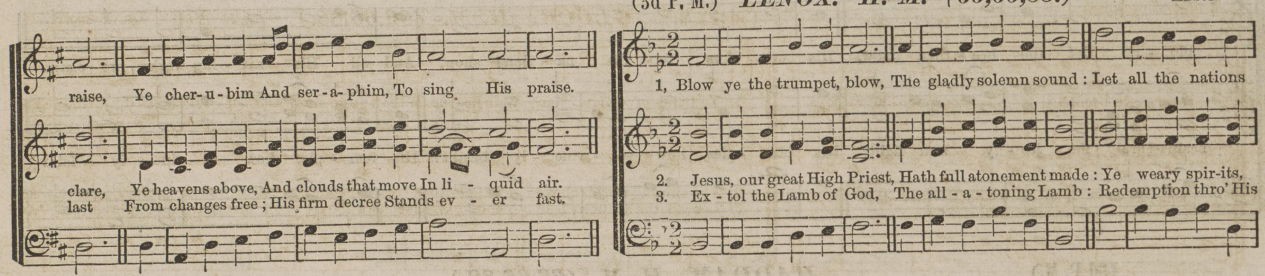
Firm.

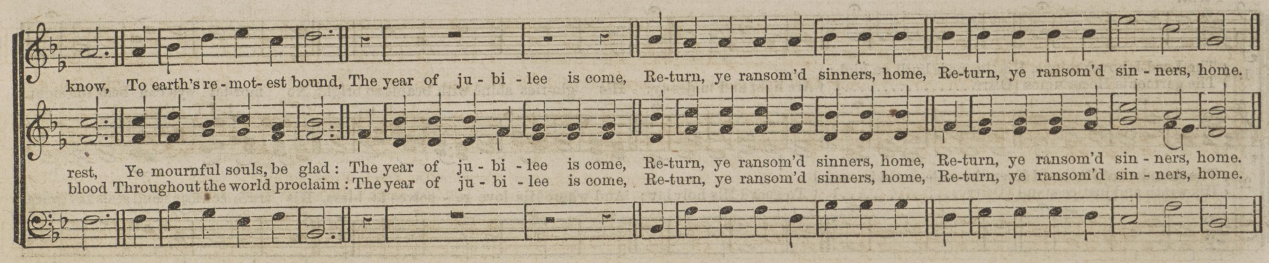


140 (3d P. M.) ***DARWELL. H. M. (66,66,88.)*** REV. J. DARWELL.

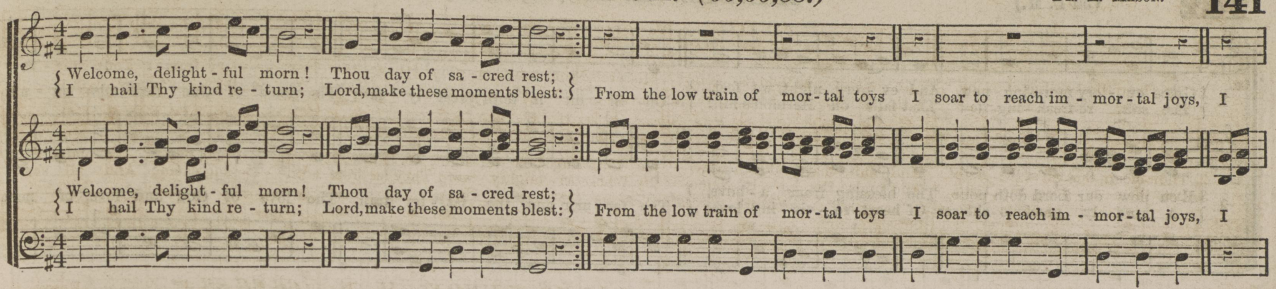


(3d P. M.) ***LENOX. H. M. (66,66,88.)*** EDSON.



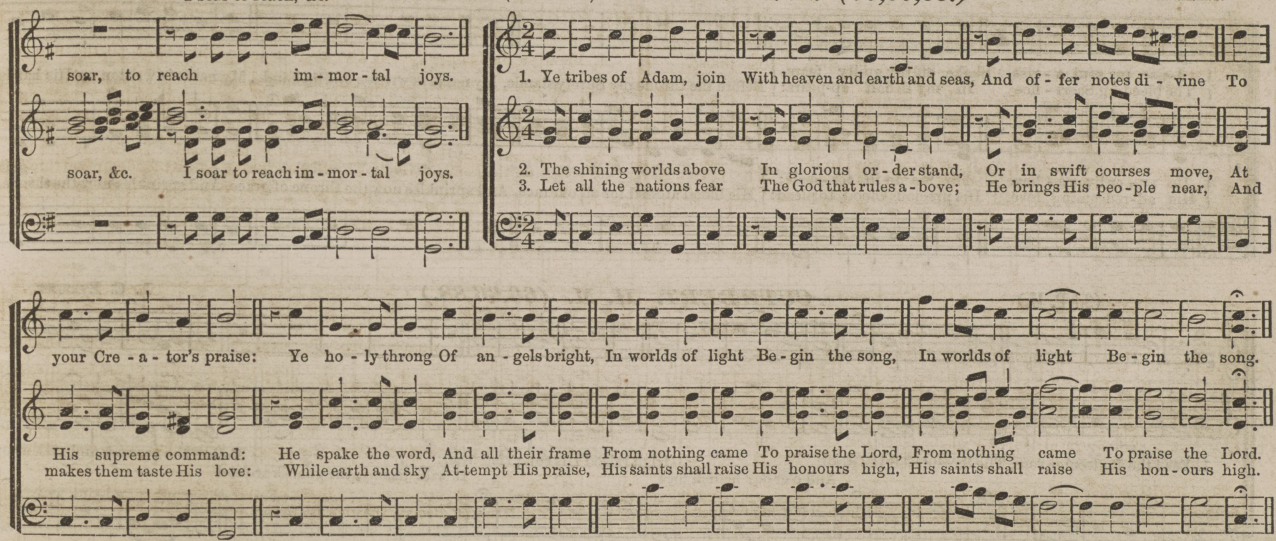


(3d P. M.) **LISCHER. H. M. (66,66,88.)** Dr. L. Mason.

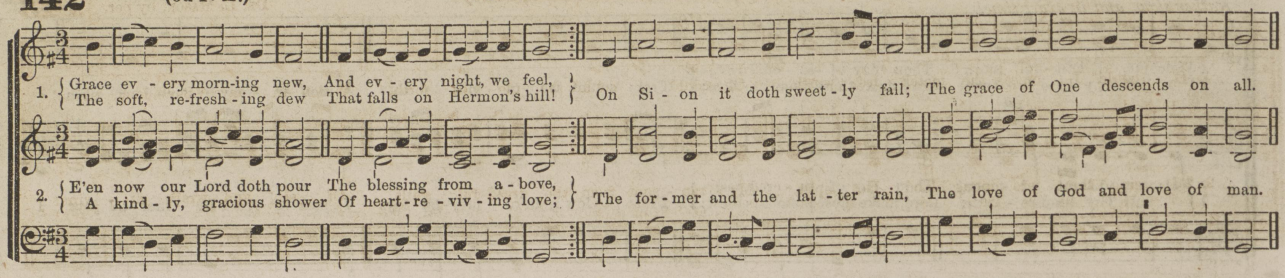


I soar to reach, &c.

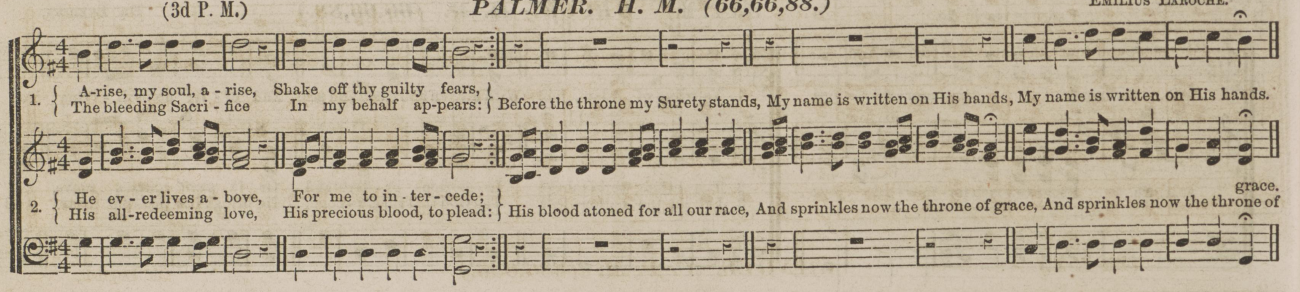
(3d P. M.) **GLUCK. H. M. (66,66,88.)** Dr. Everett.



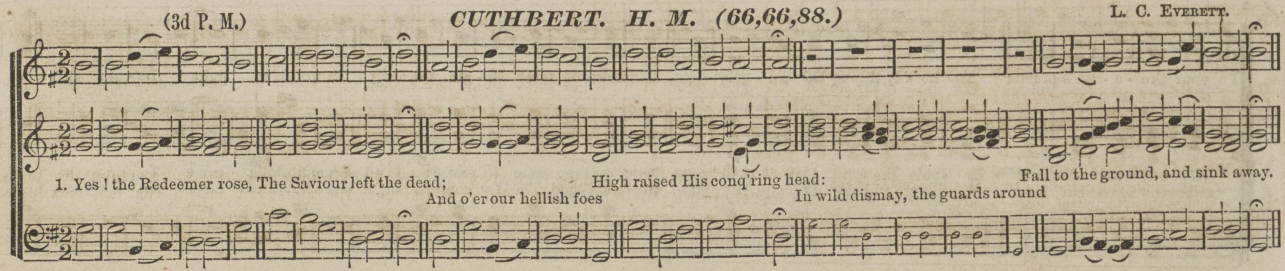
142 (3d P. M.) ***HANDEL. H. M. (66,66,88.)*** Arr. from HANDEL.



(3d P. M.) ***PALMER. H. M. (66,66,88.)*** EMILIUS LAROCHE.



(3d P. M.) ***CUTHBERT. H. M. (66,66,88.)*** L. C. EVERETT.



(4th P. M.)

ARIEL. C. P. M. (886,886.)

Dr. L. Mason, by per.

Rather slow, and in exact time.

cres. *f*

1. O could I speak the match - less worth, O, could I sound the glo - ries forth, Which in my Sav - iour shine!

mp

2. I'd sing the pre - cious blood He spilt, My ran - som from the dread-ful guilt Of sin, and wrath di - vine:

cres. *f*

I'd soar, and touch the heavenly strings, And vie with Ga - briel, while he sings In notes almost di - vine, In notes al - most di - vine.

I'd sing His glo- rious righteousness, In which all per - fect, heavenly dress, My soul shall ev - er shine, My soul shall ev - er shine.

(4th P. M.)

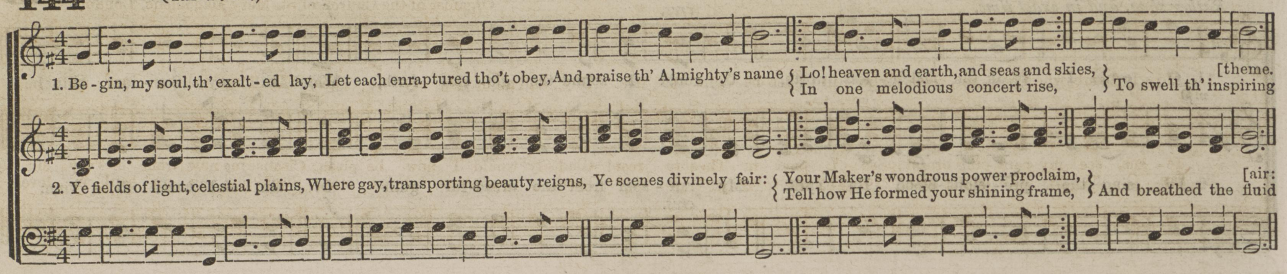
GANGES. C. P. M. (886,886.)

Old English.

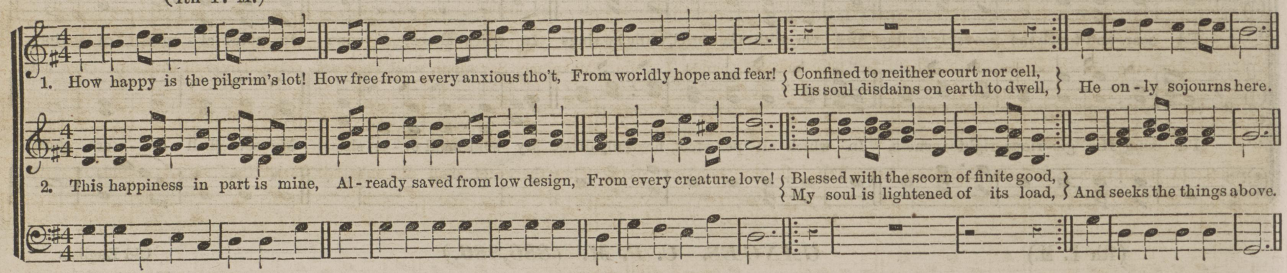
1. Help, Lord, to Whom for help I fly, Throughout the evil day: And keep the issues of my heart, And stir me up to pray.
And still my tempted soul stand by The sacred watchfulness impart,

2 My soul with Thy whole armor arm, And show the danger near: And fill with godly jealousy And sanctifying fear.
In each approach of sin alarm, Surround, sustain, and strengthen me,

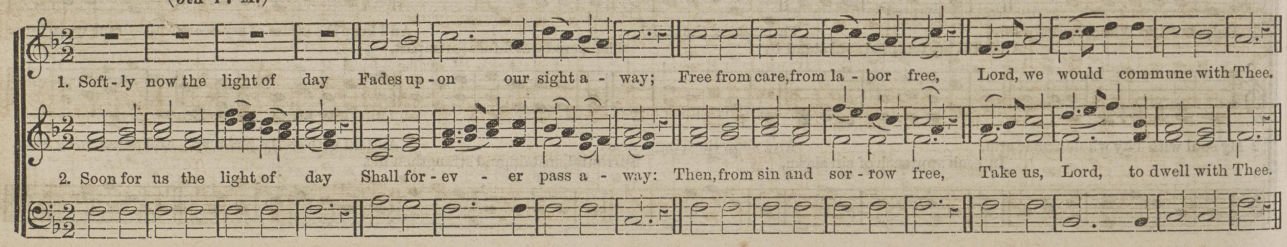
144 (4th P. M.) ***GREGORY. C. P. M. (886,886.)*** L. C. Everett.



(4th P. M.) ***LISTENIUS. C. P. M.*** Dr. A. B. Everett.



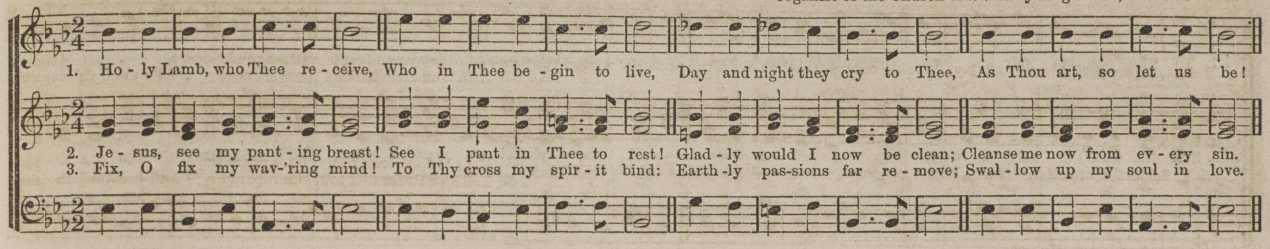
(5th P. M.) ***KOZELUCK. 7s.*** German.



(5th P. M.)

REDHEAD. 7s.

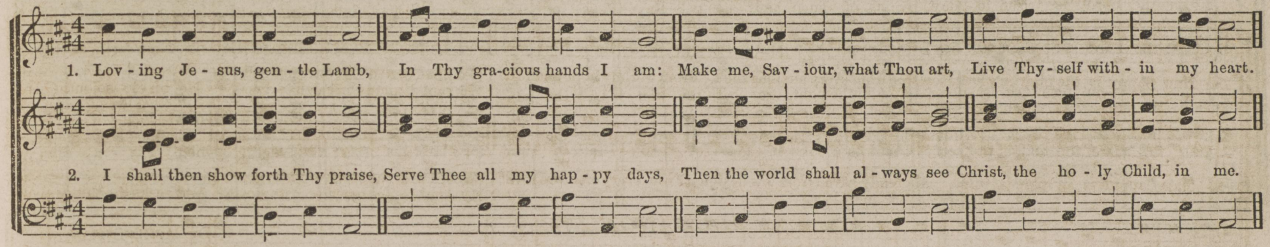
Richard Redhead.
Organist of the Church of St. Mary Magdalene, London.



(5th P. M.)

POAGUE. 7s.

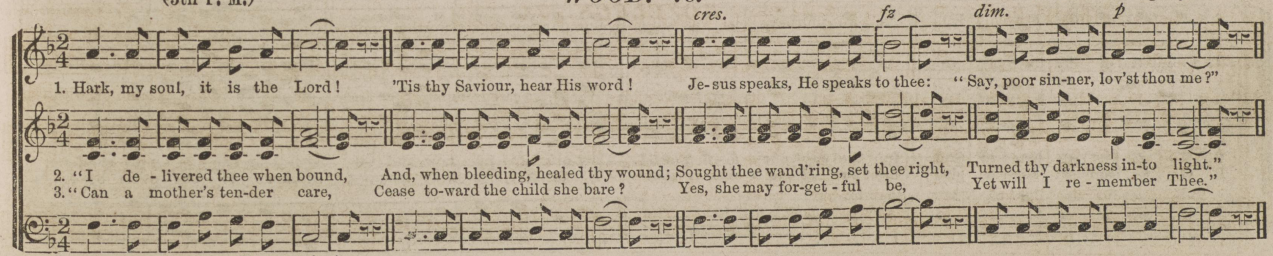
Milgrove.



(5th P. M.)

WOOD. 7s.

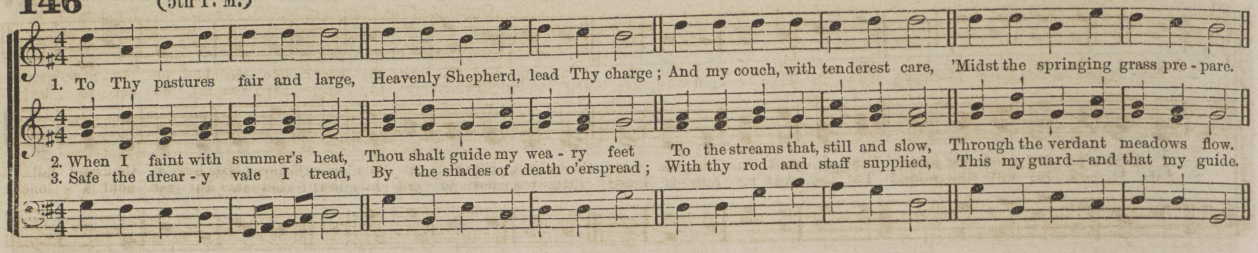
German Evening Hymn.



146 (5th P. M.)

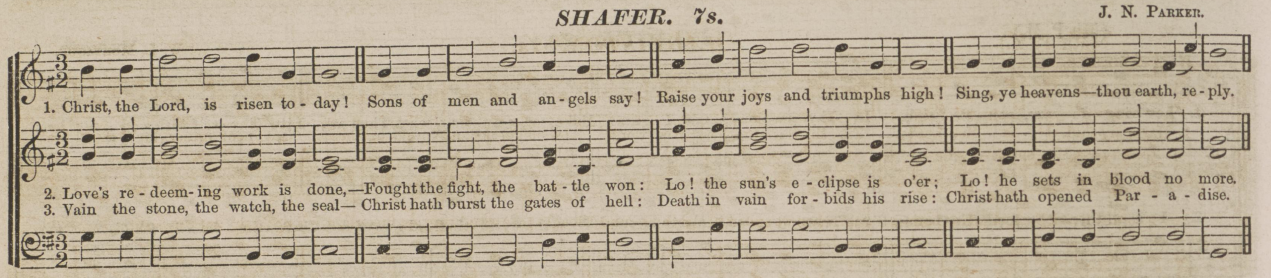
HOLDEN. 7s.

Dr. A. B. Everett.



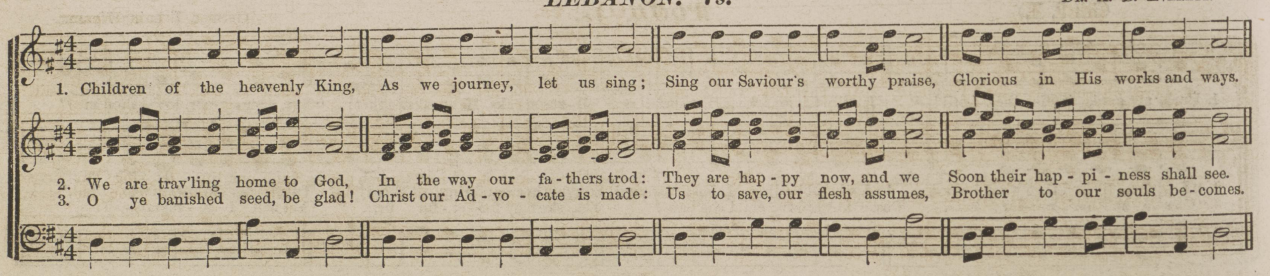
SHAFER. 7s.

J. N. Parker.



LEBANON. 7s.

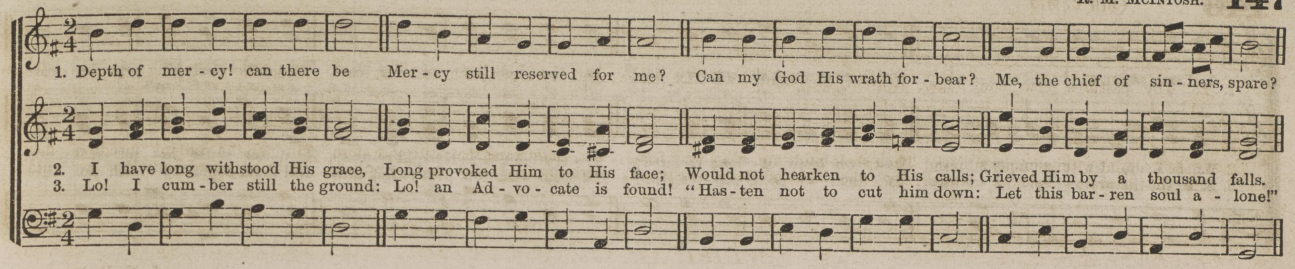
Dr. A. B. Everett.



(5th P. M.)

BEEMER. 7s.

R. M. McIntosh.

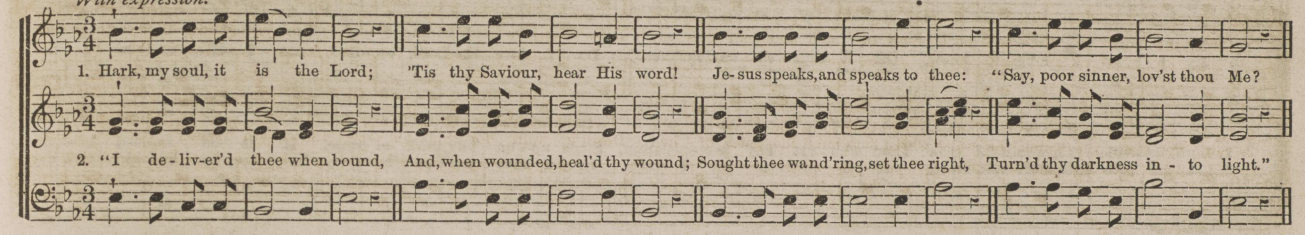


(5th P. M.)

HABLISTON. 7s.

W. L. Montague.

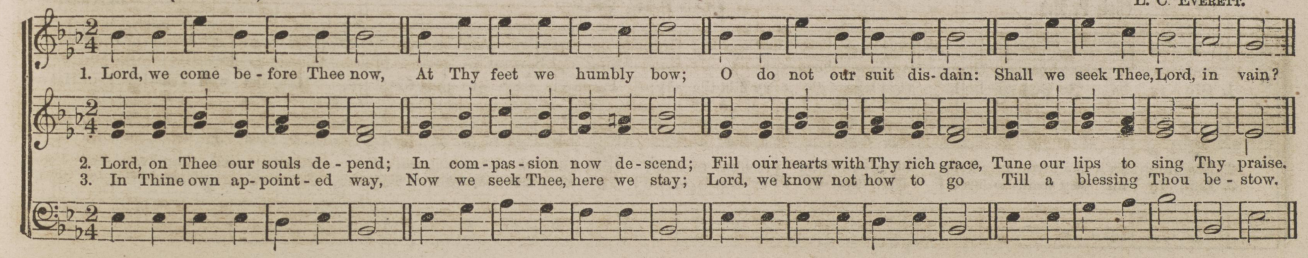
With expression.



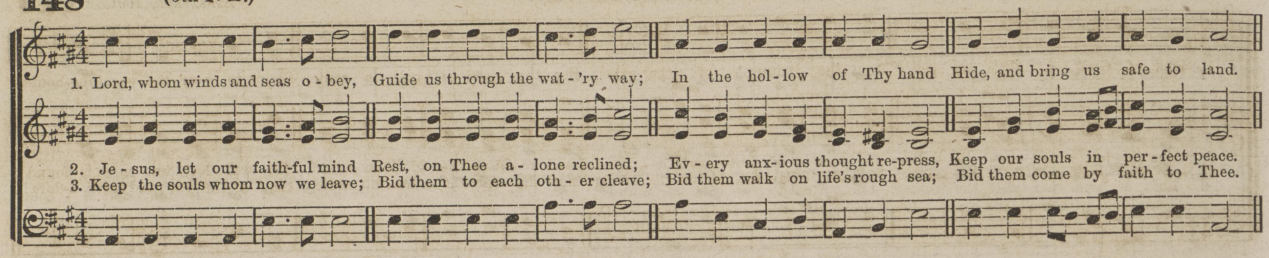
(5th P. M.)

PUMROY. 7s.

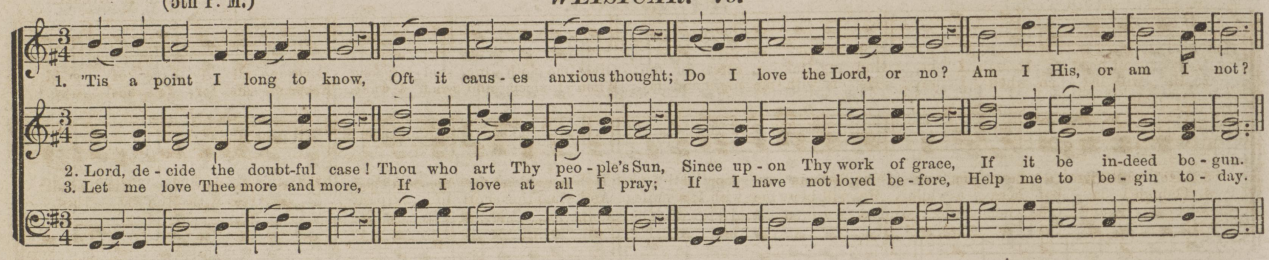
L. C. Everett.



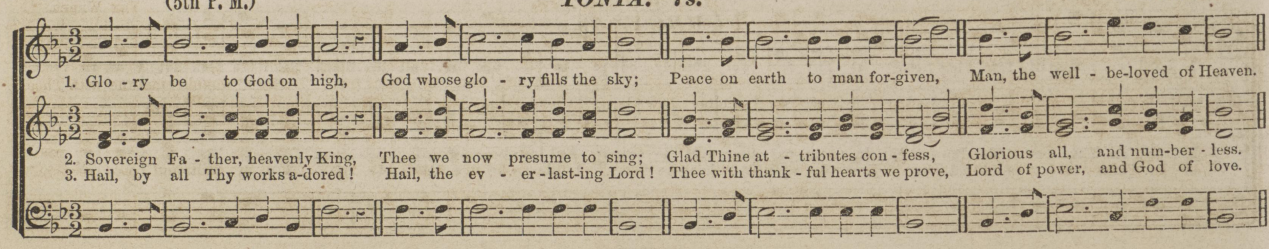
148 (5th P. M.) ***ALBA. 7s.*** Dr. A. B. Everett.



(5th P. M.) ***WEISICAR. 7s.*** From Mozart's 12th Mass.



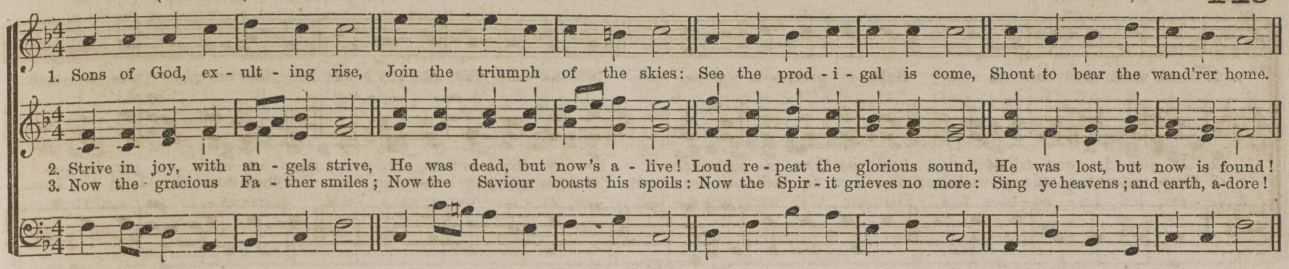
(5th P. M.) ***IONIA. 7s.*** Belcher.



(5th P. M.)

RHINE. 7s.

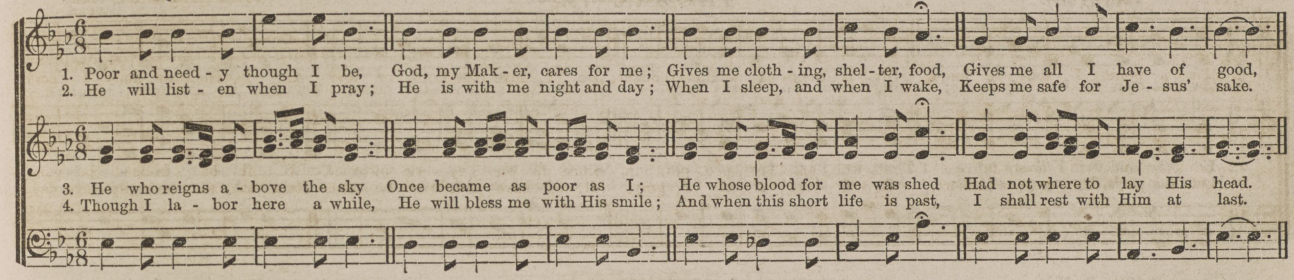
STRATTNER, 1691.



(5th P. M.)

TULIP STREET. 7s.

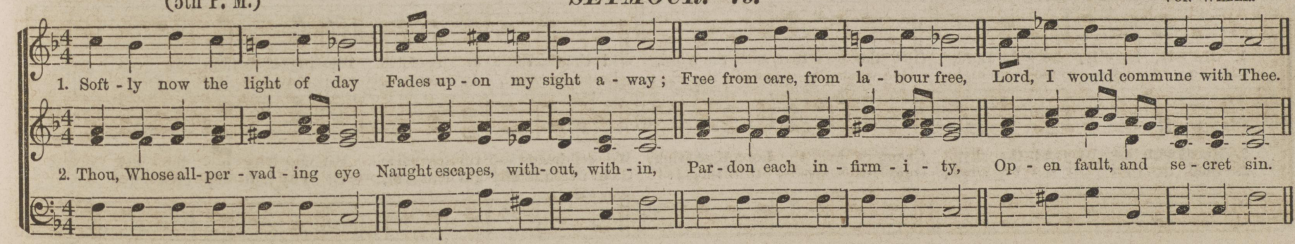
DR. A. B. EVERETT.



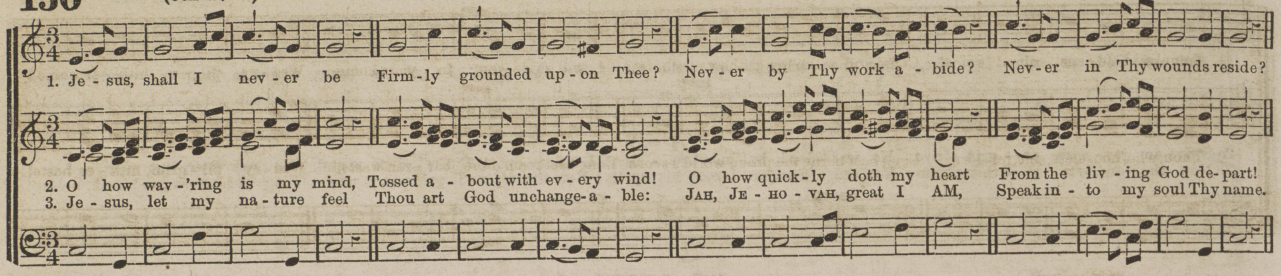
(5th P. M.)

SEYMOUR. 7s.

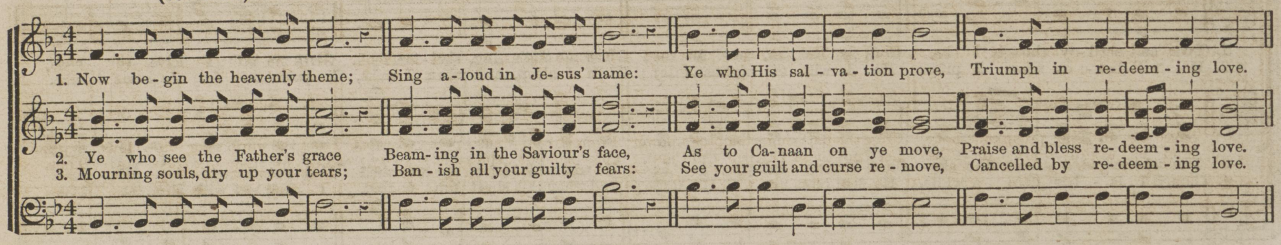
VON WEBER.



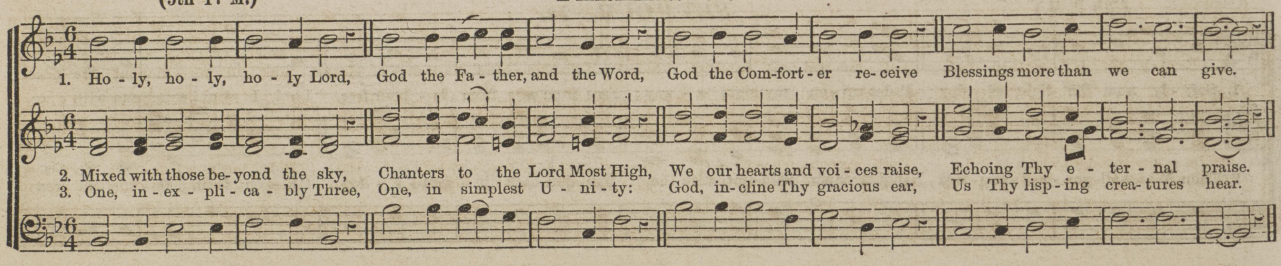
150 (5th P. M.) ***E. STREET. 7s.*** L. C. Everett. Washington, D. C., 1866.



(5th P. M.) ***THOMAS. 7s.*** J. N. Parker.



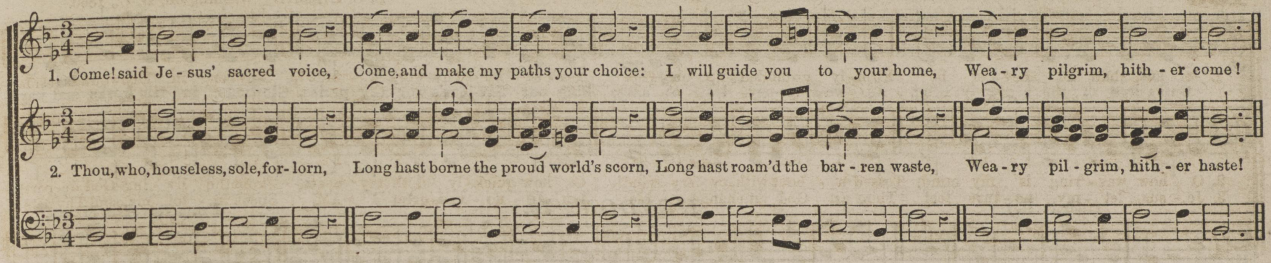
(5th P. M.) ***PARKER. 7s.*** J. E. Hopkins. "Martha."



(5th P. M.)

HORTON. 7s.

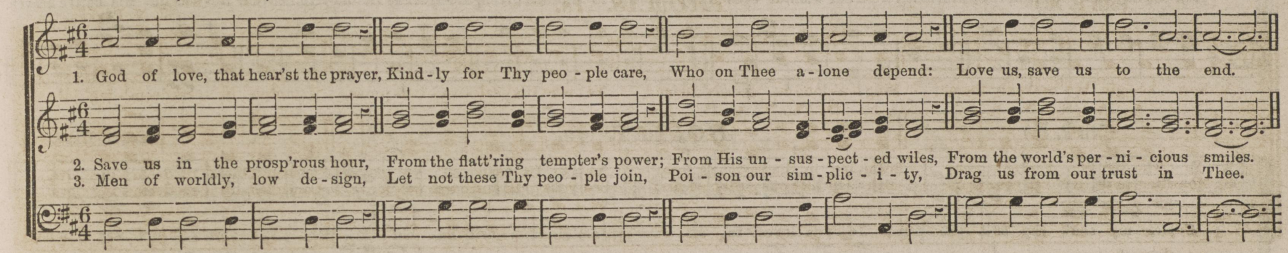
X. Schnyder von Wartensee.



(5th P. M.)

ST. LOUIS. 7s.

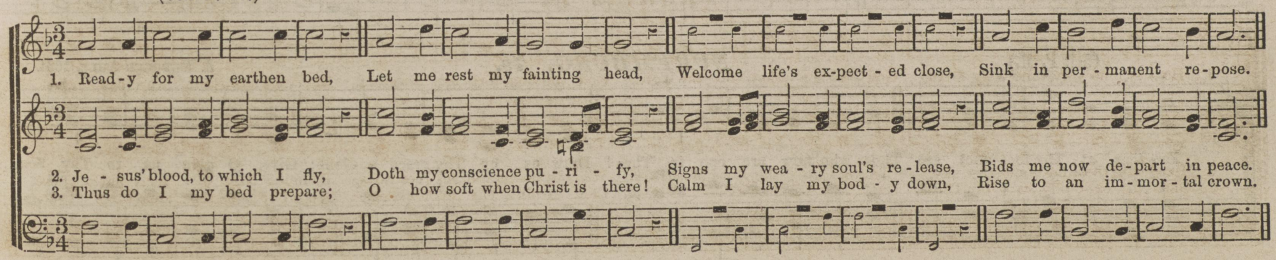
I. B. Woodbury, by per. From the "Dulcimer."



(5th P. M.)

CAROLINA. 7s.

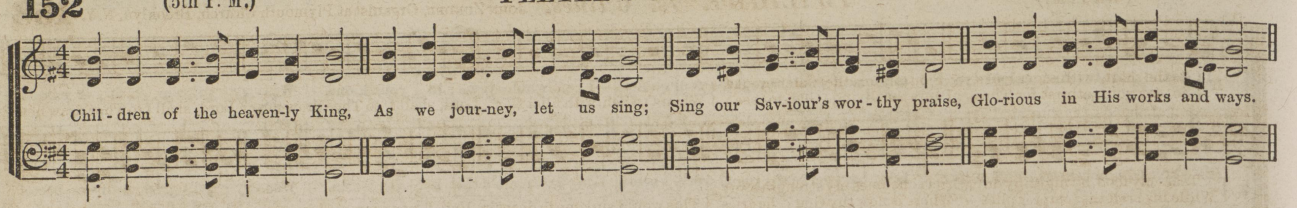
E. H. Sexton.



152 (5th P. M.)

PLEYEL'S HYMN. 7s.

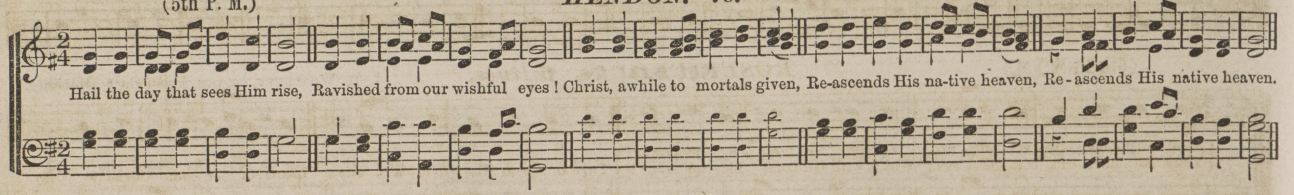
PLEYEL.



(5th P. M.)

HENDON. 7s.

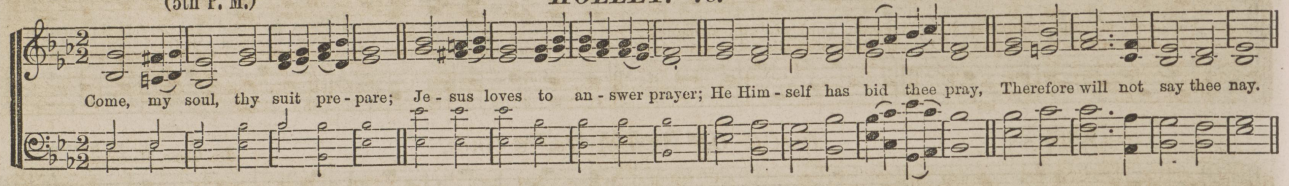
From REV. DR. MALAN.



(5th P. M.)

HOLLEY. 7s.

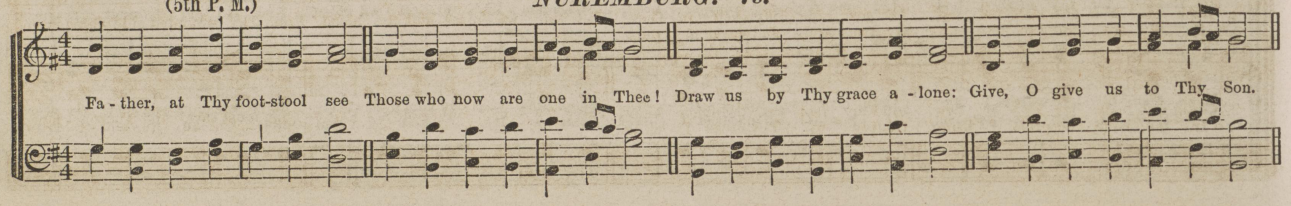
GEORGE HEWS.



(5th P. M.)

NUREMBURG. 7s.

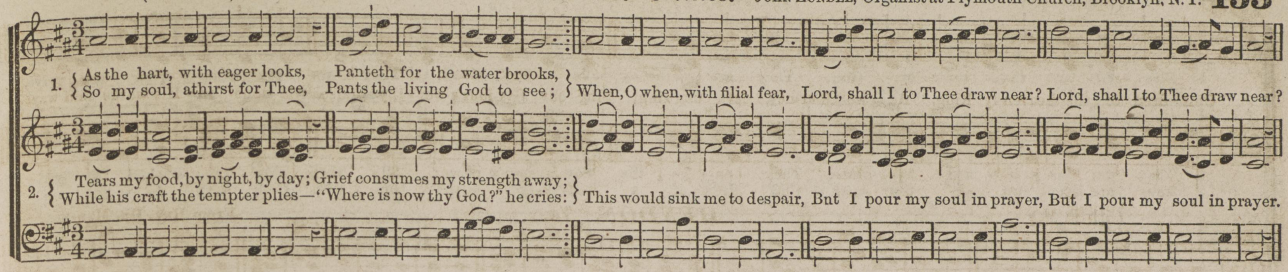
J. RUDOLPH AHLE, 1664.



(6th P. M.)

TWILIGHT. 7s. 6 lines.

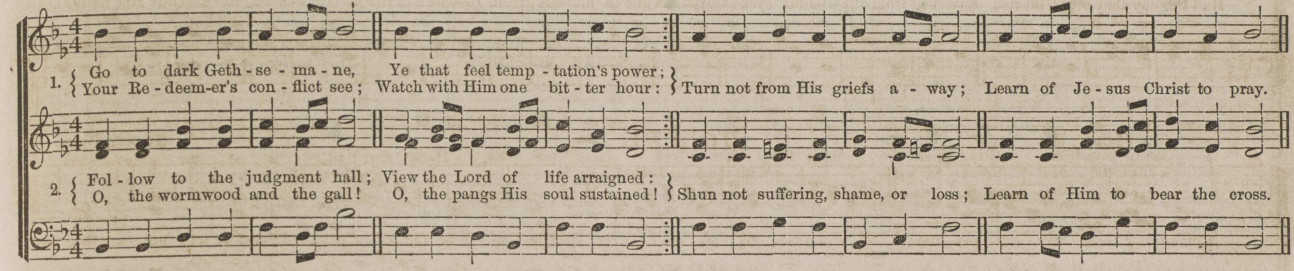
JOHN ZUNDEL, Organist at Plymouth Church, Brooklyn, N. Y.



(6th P. M.)

ROSEFIELD. 7s. 6 lines.

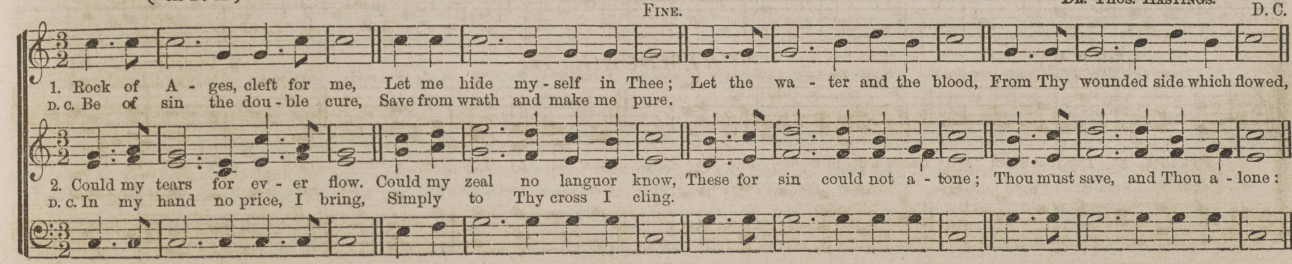
REV. DR. MALAN.



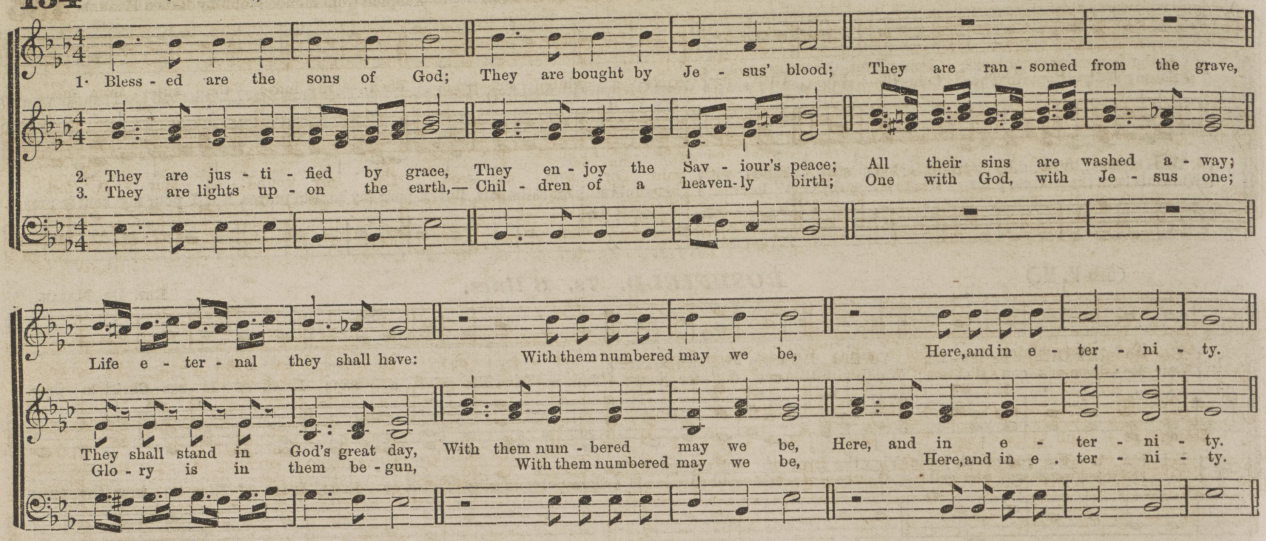
(6th P. M.)

ROCK OF AGES. 7s. 6 lines.

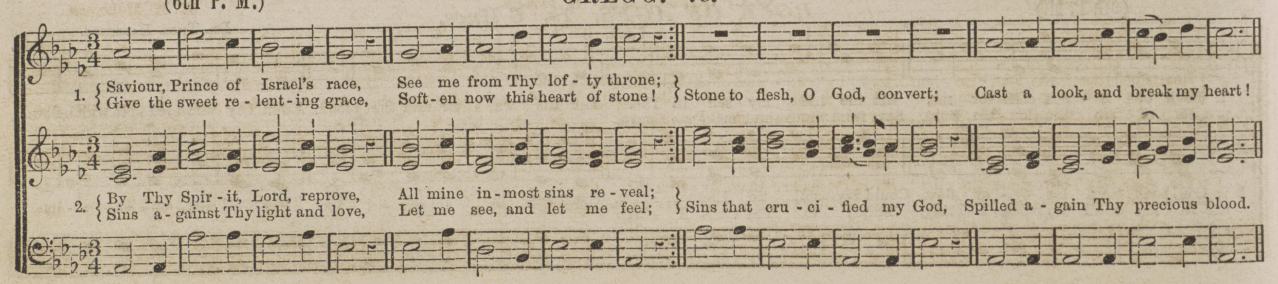
DR. THOS. HASTINGS.



154 (6th P. M.) ***DE'GOLIER. 7s. 6 lines.*** T. Wood, Albany, N. Y.



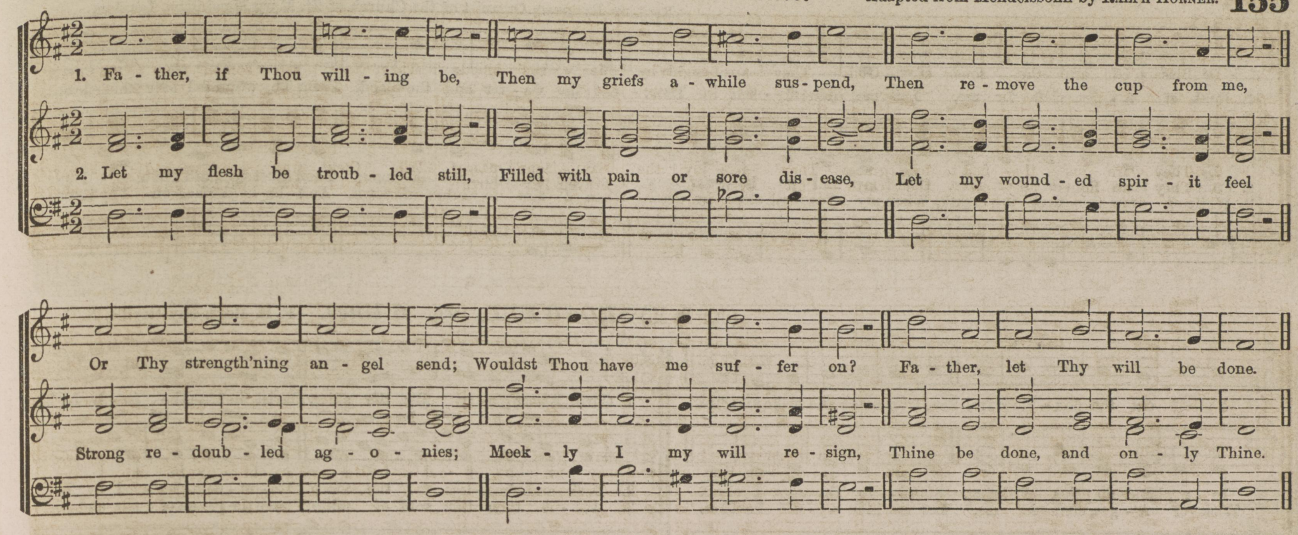
(6th P. M.) ***GREGG. 7s.*** R. M. McIntosh.



(6th P. M.)

BIDGOOD. 7s. 6 lines.

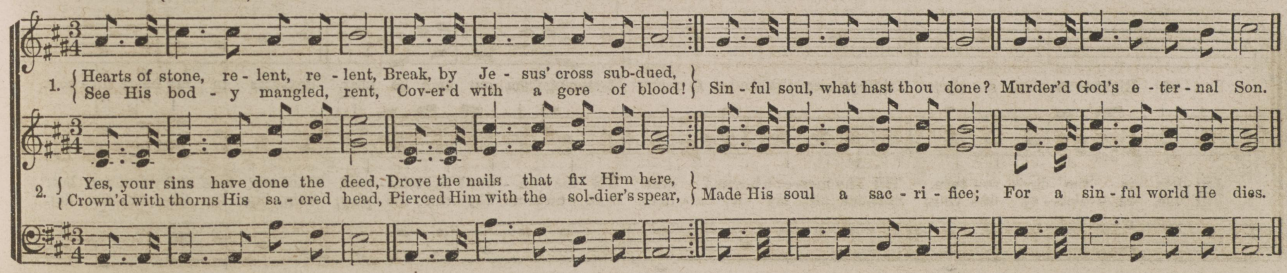
Adapted from Mendelssohn by Ralph Horner. **155**



(6th P. M.)

OXFORD. 7s. 6 lines.

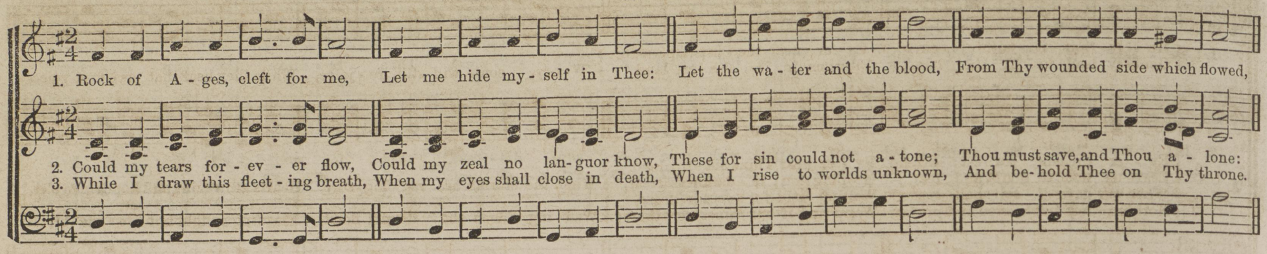
R. M. McIntosh.



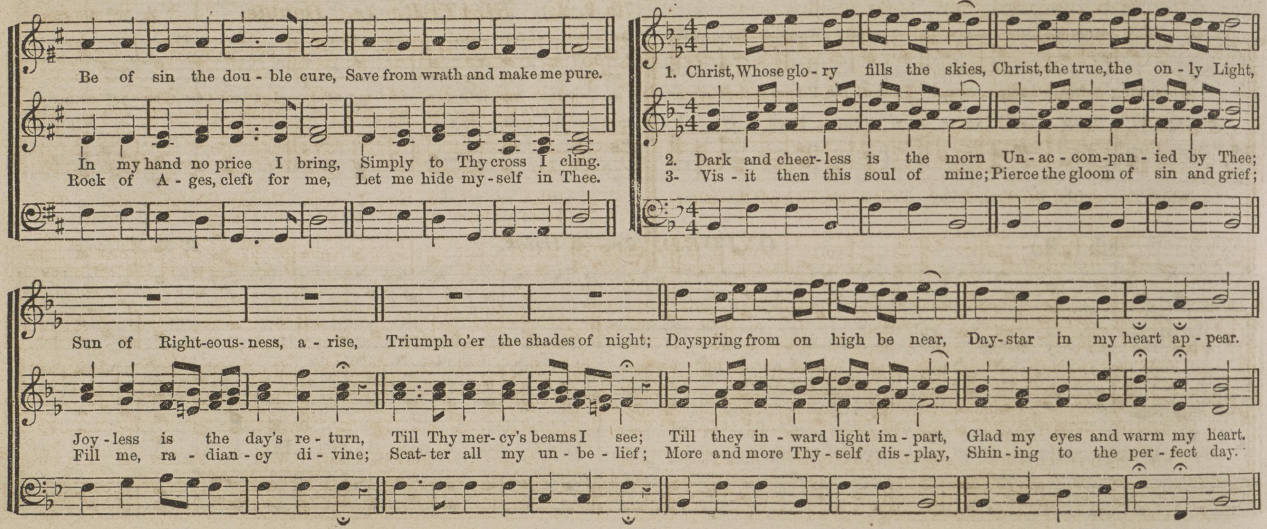
156 (6th P. M.)

BASCOM. 7s. 6 lines.

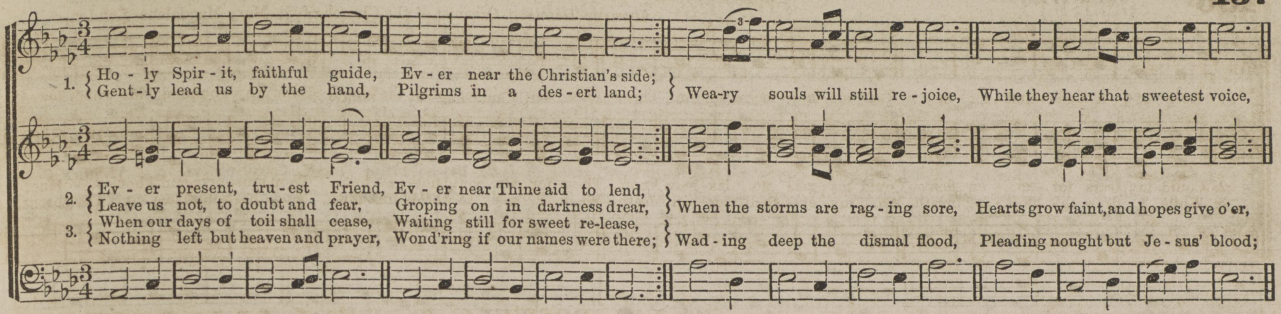
RICHARD REDHEAD, Organist of the Church of St. Mary Magdalene, London.



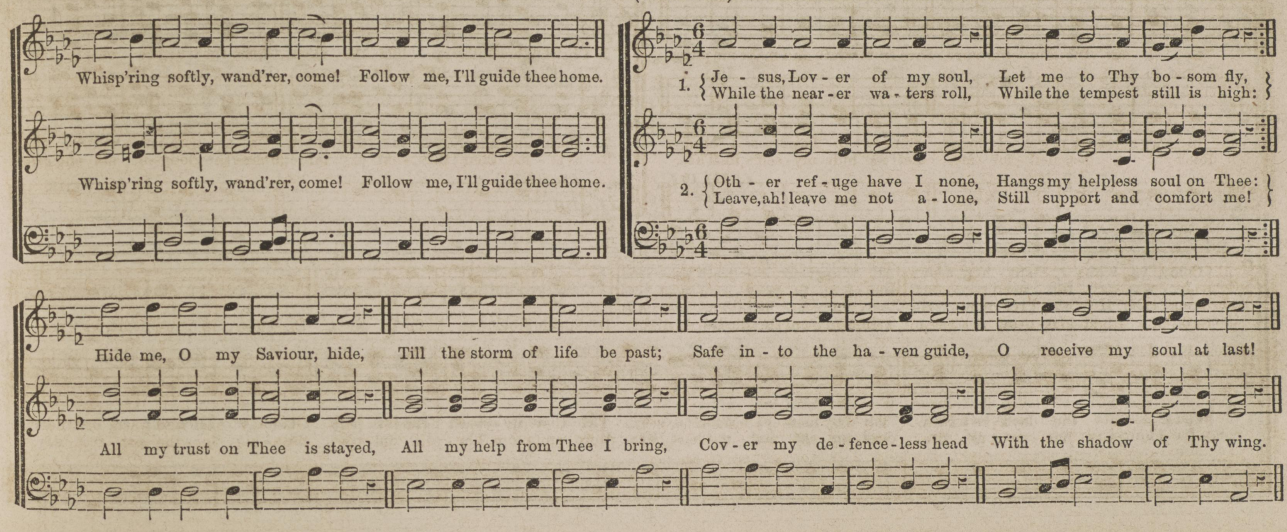
(6th P. M.) ***BOSWELL. 7s. 6 lines.*** F. R. ROSE, Fayetteville, N. C.



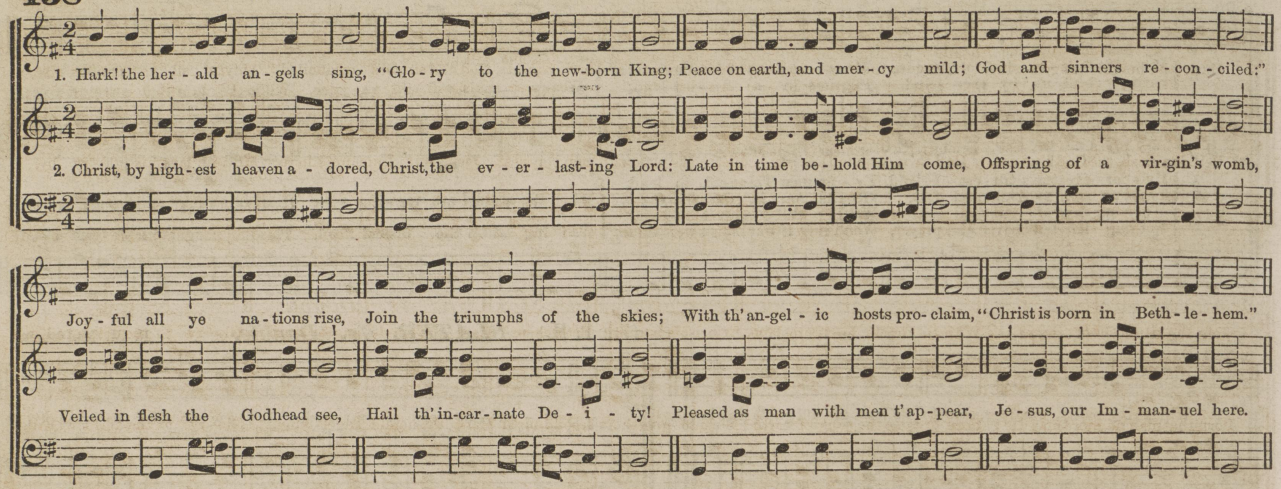
(7th P. M.) **McFERRIN. 7s. Double.** R. M. McINTOSH.



(7th P. M.) **SLATER. 7s. Double.** R. M. McINTOSH.

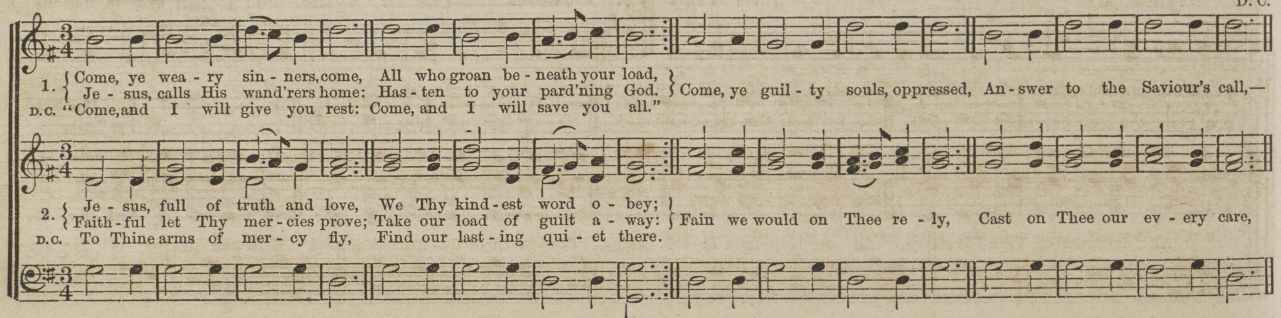


158 (7th P. M.) ***COBURG. 7s. Double.*** H. R. H., the late PRINCE CONSORT.

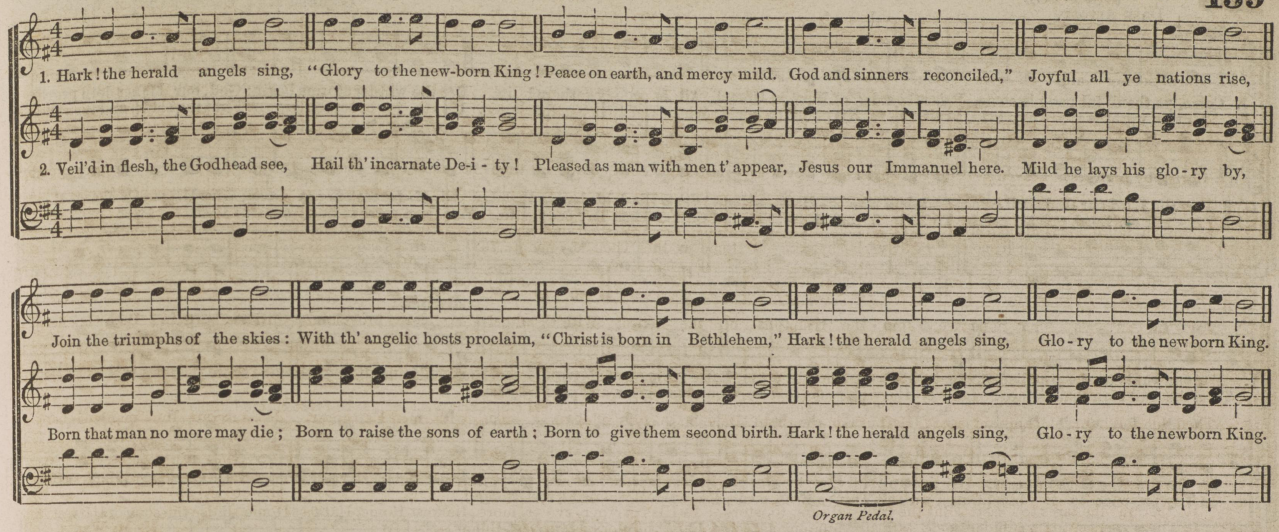


(7th P. M.) ***GUIDE. 7s. Double.*** M. M. WELLS.

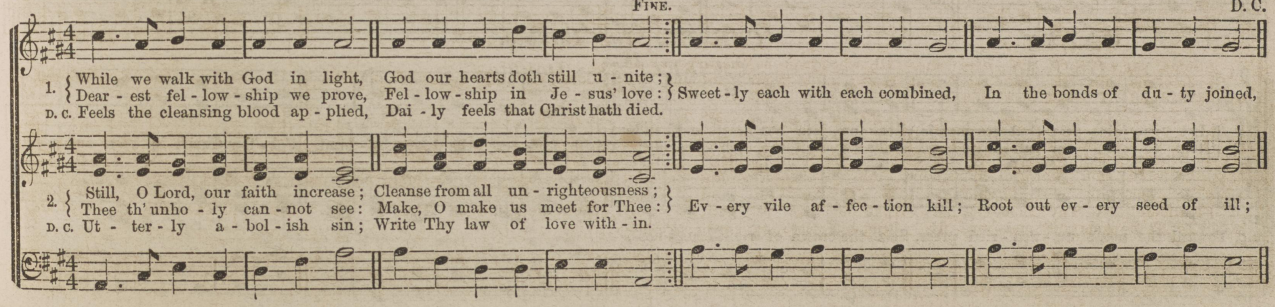
D. C.



(7th P. M.) **HARK! THE HERALD ANGELS SING. 7s. Double.** MENDELSSOHN'S "FEST GESANG."



(7th P. M.) **SPAIN. 7s. Double.** SPANISH MELODY.

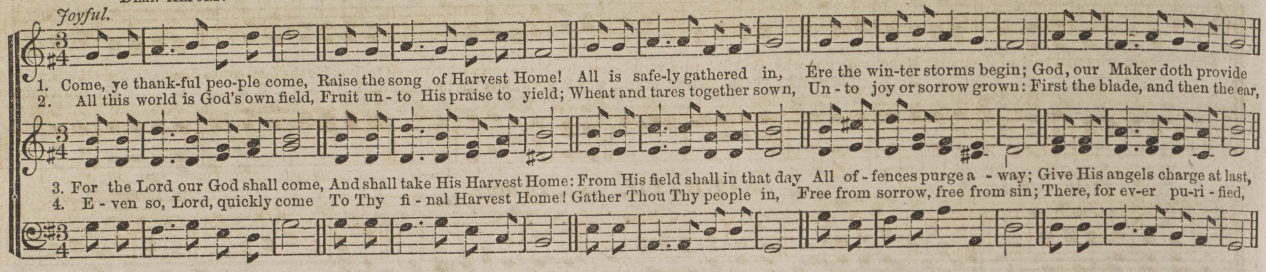


160 (7th P. M.)
DEAN ALFORD.

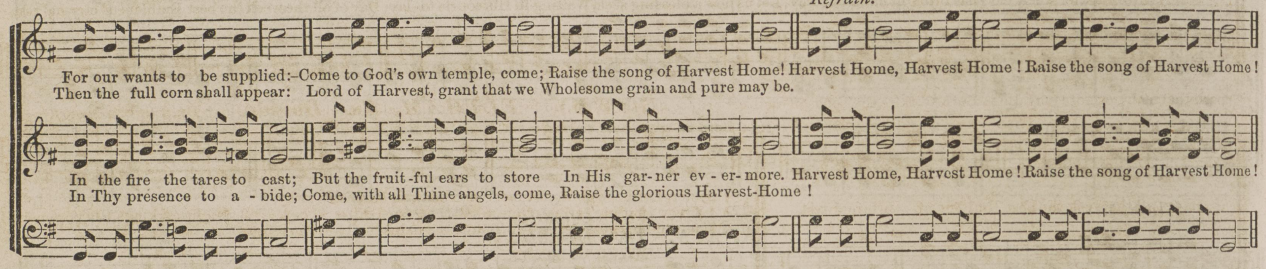
SHARON. 7s. Double.

Sir G. J. ELVEY, Mus. Doc.
Organist at St. George's Chapel, Windsor.

Joyful.



Refrain.

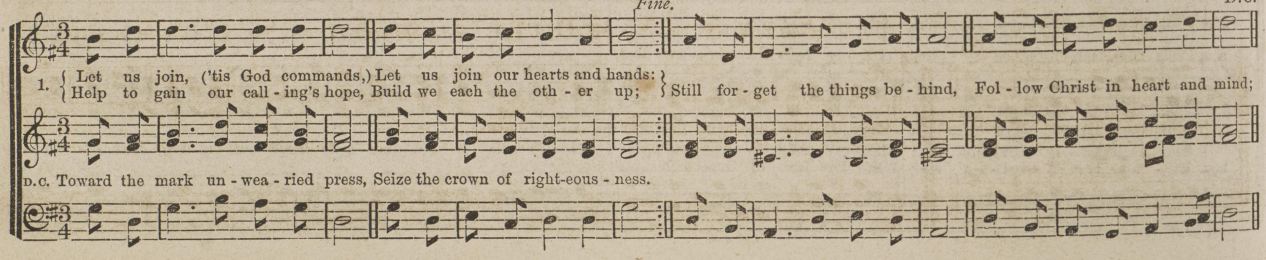


(7th P. M.)

CASSEL. 7s. Double.

English.

Fine. *D.C.*



(7th P. M.) **BENEVENTO. 7s. Double.**

:S: FINE. D. S.

1. Sinners! turn, why will ye die? God, your Maker, asks you why: God, Who did your being give, Made you with Himself to live: He the fatal cause demands, Asks the works of [His own hands:
D. S. Why, ye thankless creatures! why Will ye cross His love, and die?

(7th P. M.) **SABBATH. 7s. Double.** DR. LOWELL MASON.

Larghetto.

Safely thro' another week, God has brought us on our way; Let us now a blessing seek, Waiting in His courts to-day; Day of all the week the best, Emblem of eter-nal rest,

Day of all the week the best, Emblem of e-ternal rest.

(7th P. M.) **ELTHAM. 7s. Double.** DR. LOWELL MASON.

1. { Hasten, Lord, the glorious time, When beneath Messiah's sway, } [own,
{ Every nation, every clime, Shall the gospel call o - bey. } 2. Mightiest kings His power shall
D. C. Satan and his host o'erthrown, Bound in chains shall hurt no more.

D. C.

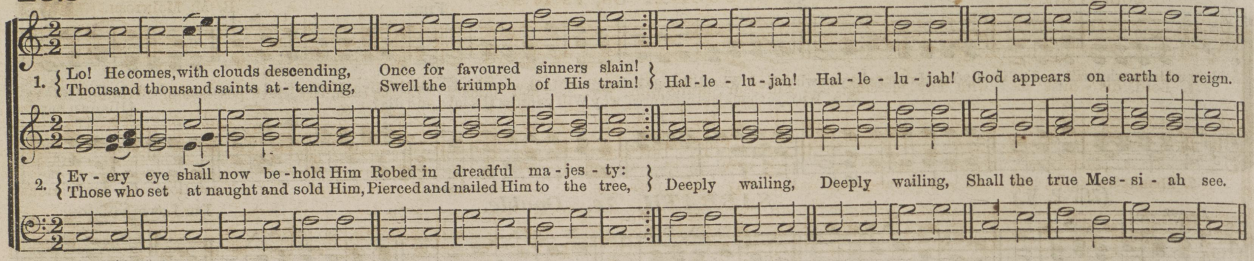
Heathen tribes His name a - dore.

(7th P. M.) **MARTYN. 7s. Double.** S. B. MARSH.

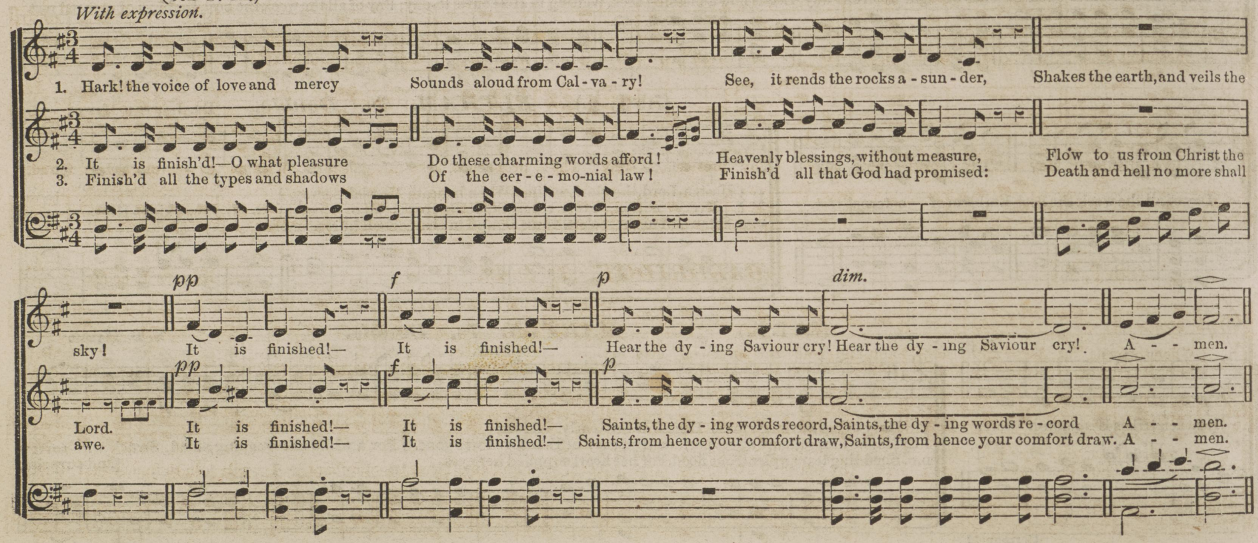
FINE. D. C.

{ Mary to her Saviour's tomb Hasted at the early dawn; } For a while she weeping stood, Struck with sorrow
{ Spice she brought, and sweet perfume, But the Lord she loved was gone. } [and surprise,
D. C. Shedding tears, a plenteous flood, For her heart supplied her eyes.

162 (8th P. M.) ***GILL. 8s, 7s & 4s.*** R. M. McINTOSH.



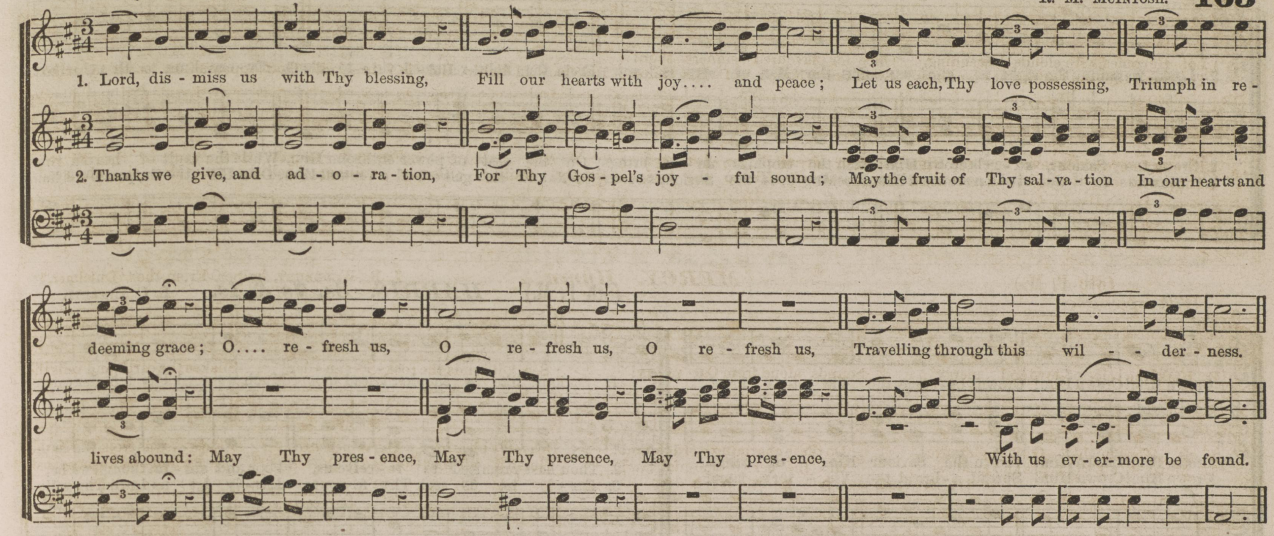
(8th P. M.) ***MERCY. Hymn.*** I. B. WOODBURY, by per. From the "Dulcimer."



(8th P. M.)

COSBY. 8s, 7s & 4s.

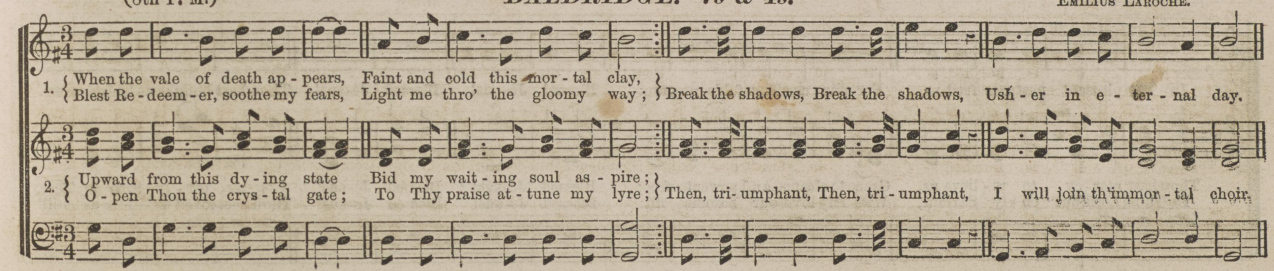
R. M. McINTOSH.



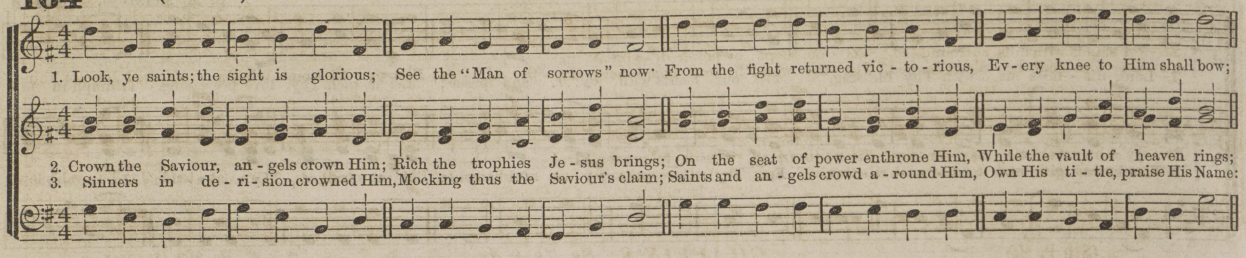
(8th P. M.)

BALDRIDGE. 7s & 4s.

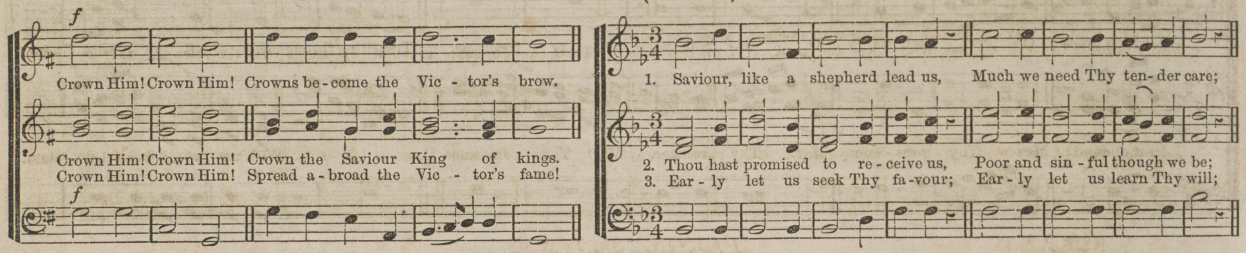
EMILIUS LAROCHE.

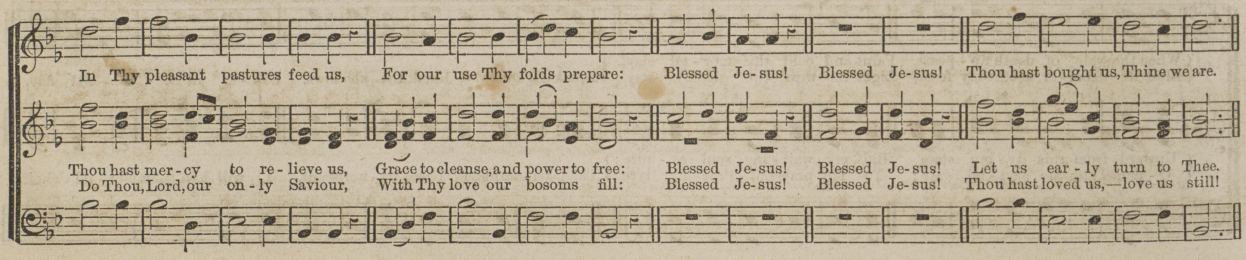


164 (8th P. M.) ***CORONÆ. 8s, 7s & 4s.*** W. H. Monk, Organist at King's College, London.



(8th P. M.) ***HARRIS. 8s, 7s & 4s.*** L. C. Everett.

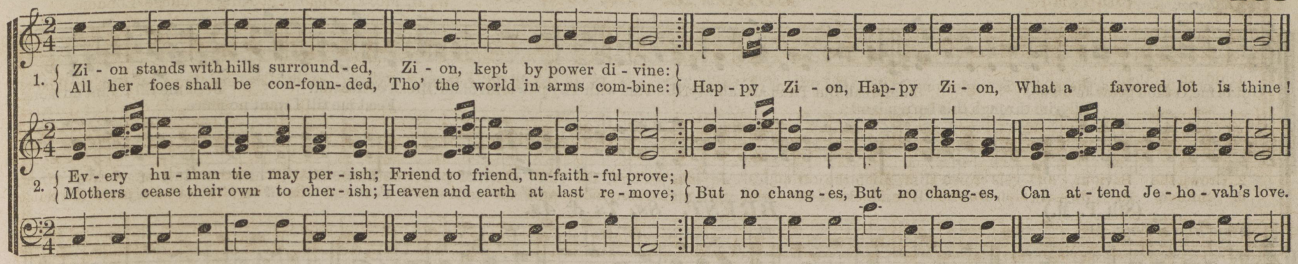




(8th P. M.)

HAPPY ZION. *8s, 7s & 4s.*

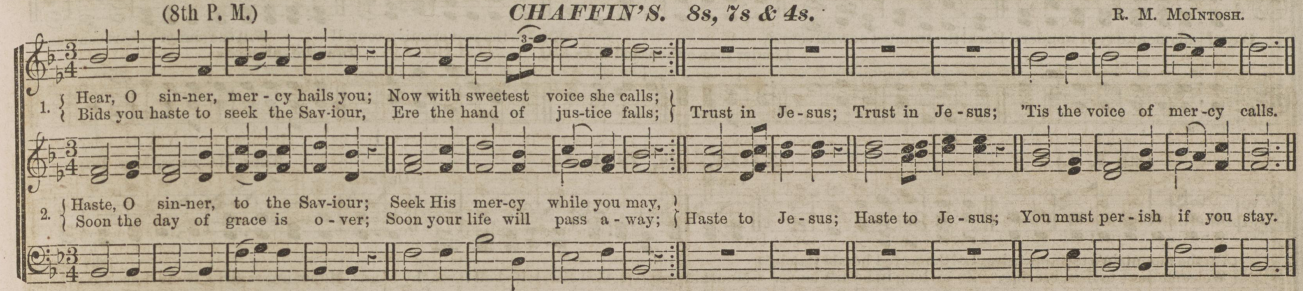
I. B. Woodbury, by per. From the "Dulcimer."



(8th P. M.)

CHAFFIN'S. *8s, 7s & 4s.*

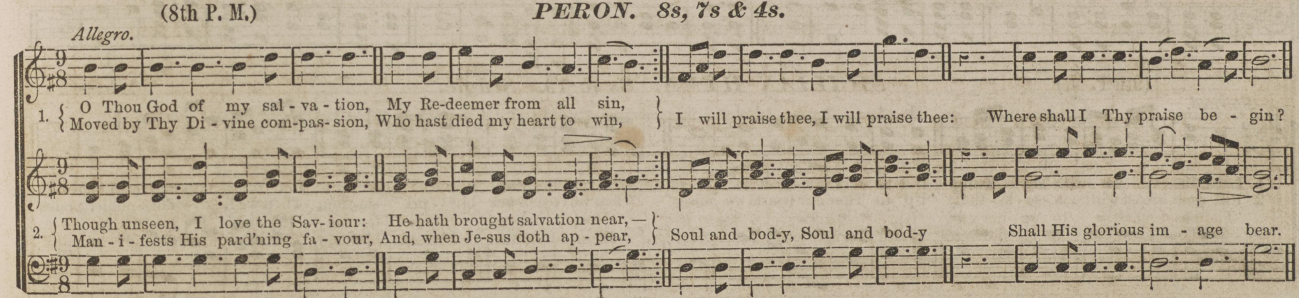
R. M. McIntosh.



(8th P. M.)

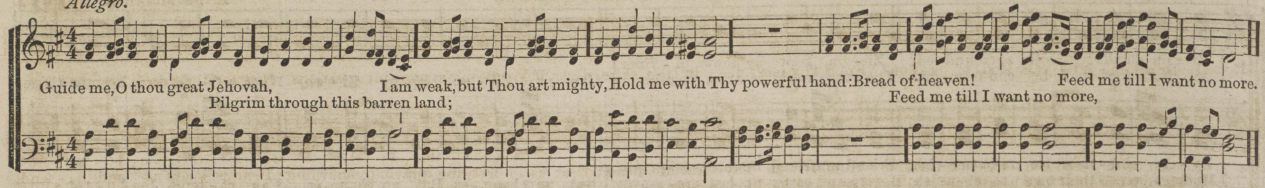
PERON. *8s, 7s & 4s.*

Allegro.



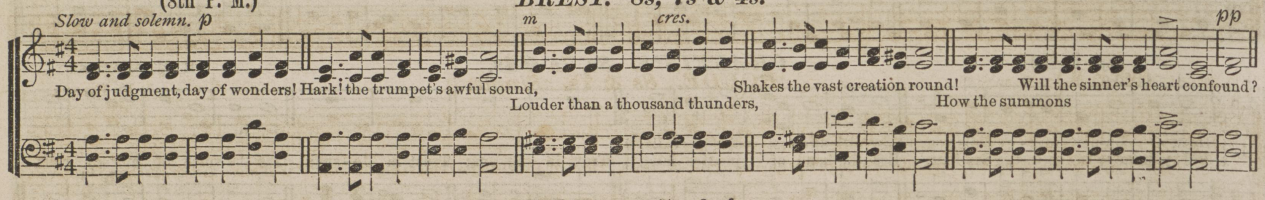
166 (8th P. M.) **OLIPHANT.** *8s, 7s & 4s.*

Allegro.



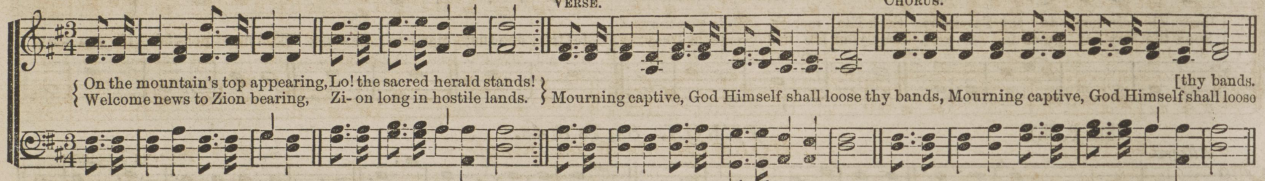
(8th P. M.) **BREST.** *8s, 7s & 4s.*

Slow and solemn. *p* *m* *cres.* *pp*



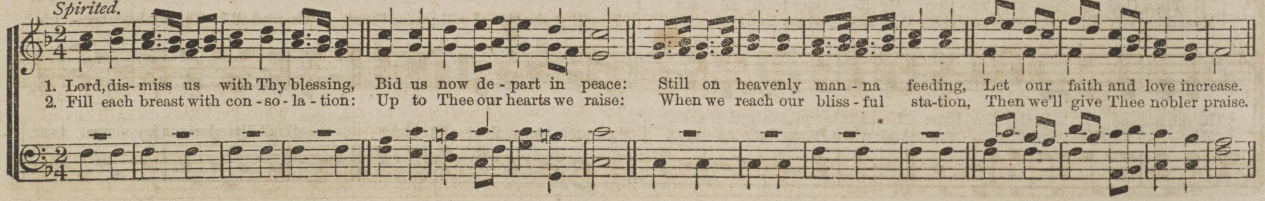
(8th P. M.) **ZION.** *8s, 7s & 4s.* THOS. HASTINGS, Mus. Doc.

VERSE. CHORUS.



(9th P. M.) **SICILIAN HYMN.** *8s & 7s. Single.* MOZART.

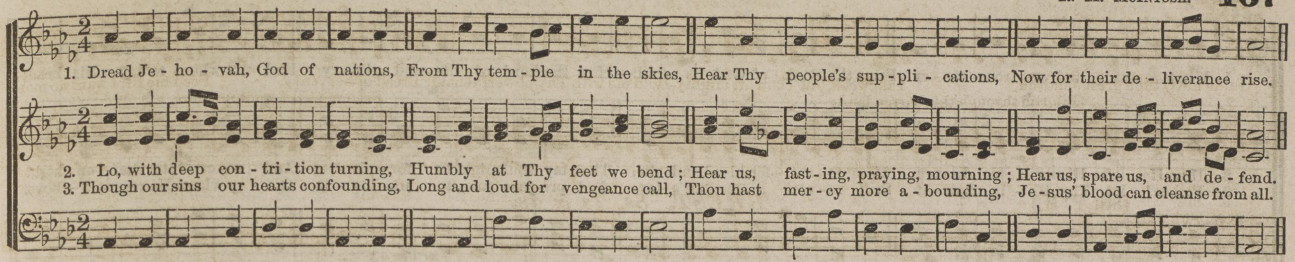
Spirited.



(9th P. M.)

YOUNG. 8s & 7s. Single.

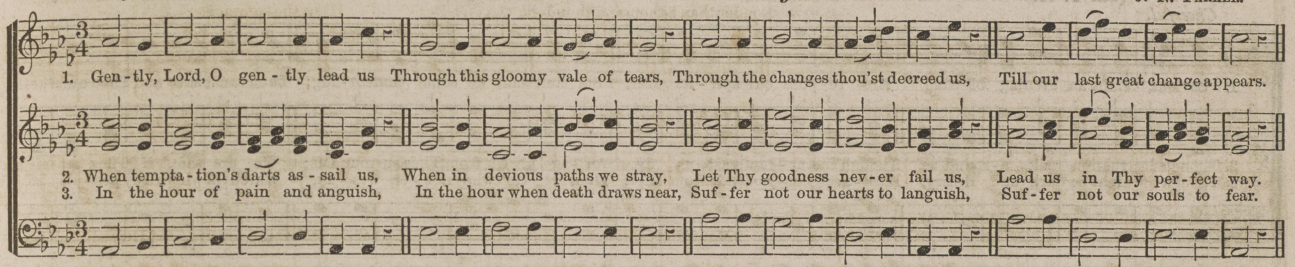
R. M. McIntosh.



(9th P. M.)

BOUDE. 8s & 7s. Single.

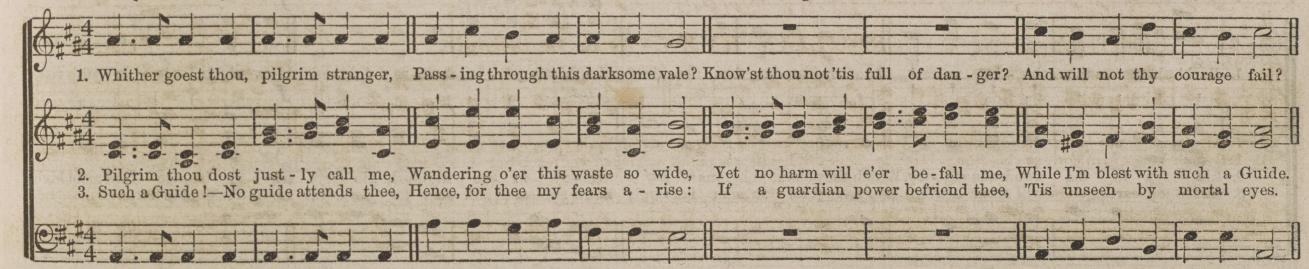
J. N. Parker.



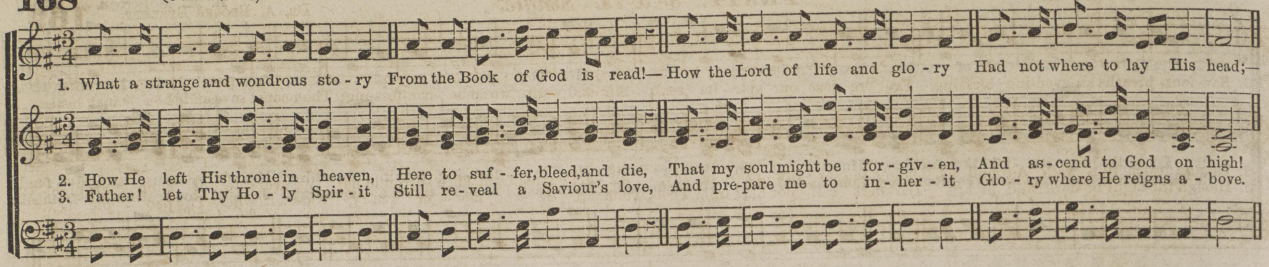
(9th P. M.)

HOLMES. 8s & 7s. Single.

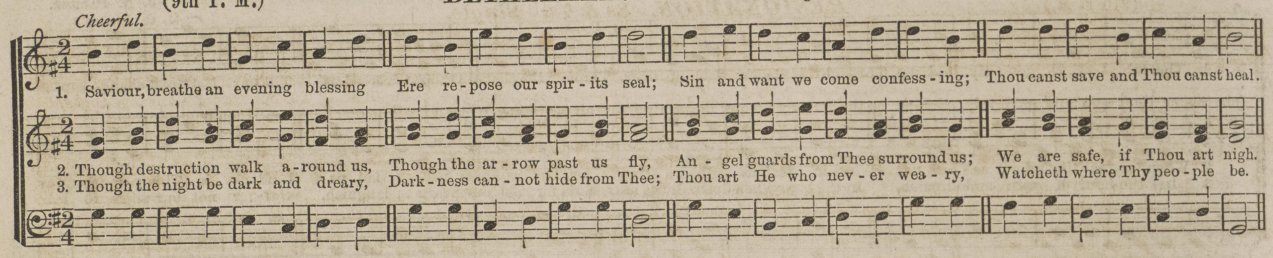
Emilius Laroche.



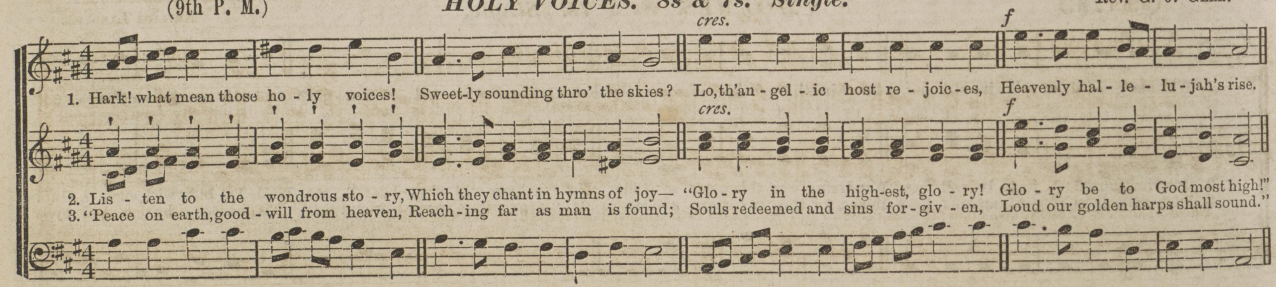
168 (9th P. M.) ***ST. AGATHA. 8s & 7s. Single.*** R. S. T. From Dr. Tucker's Hymnal, by per.

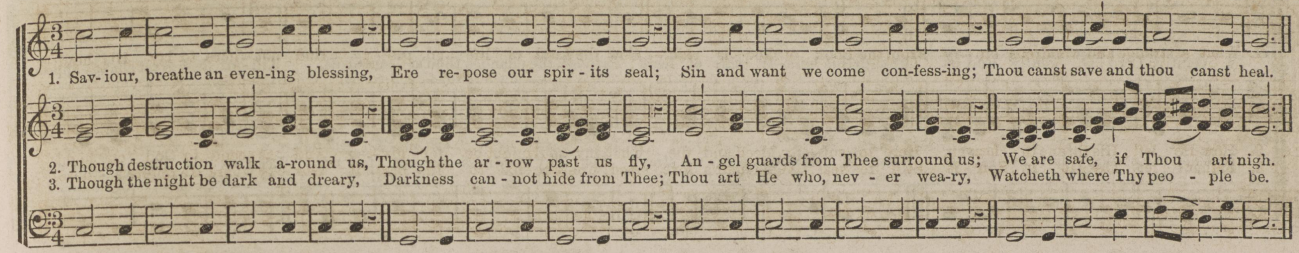


(9th P. M.) ***BETHLEHEM. 8s & 7s. Single.*** Latin Melody, of the 14th Century.

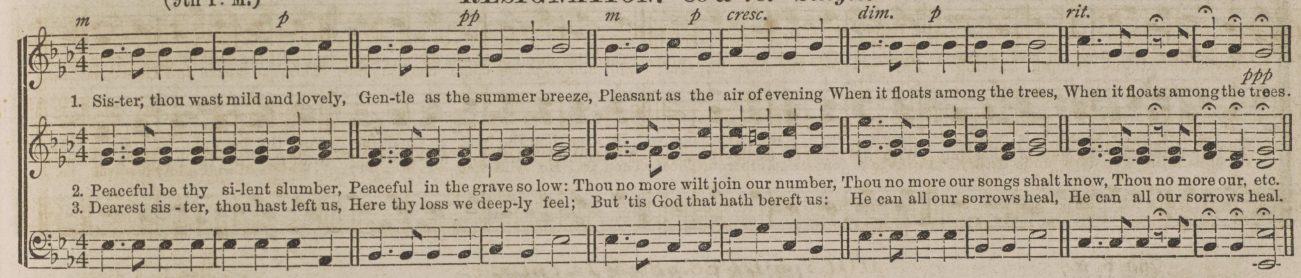


(9th P. M.) ***HOLY VOICES. 8s & 7s. Single.*** Rev. G. J. Geer.

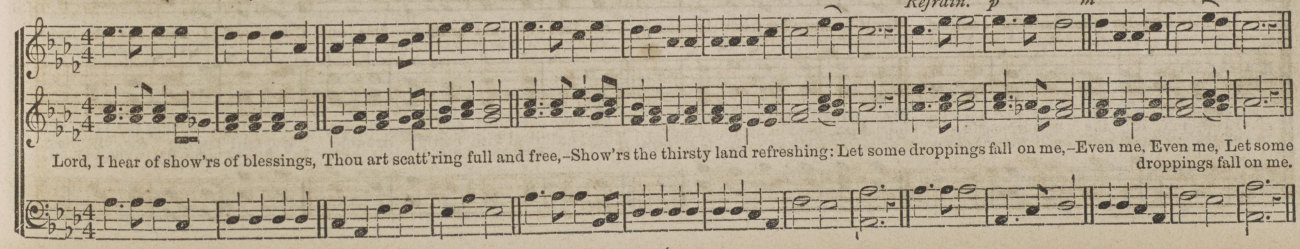




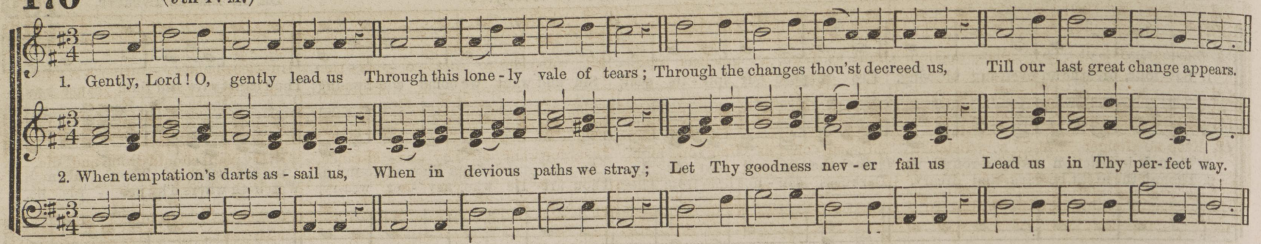
(9th P. M.) RESIGNATION. 8s & 7s. Single. C. C. Pratt.



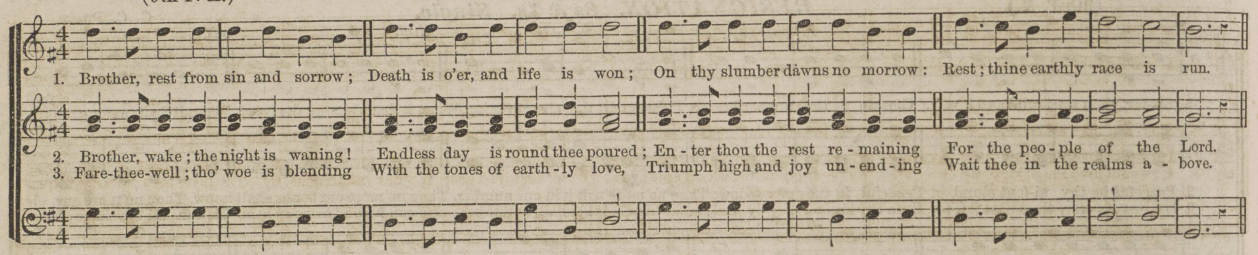
(9th P. M.) EVEN ME. 8s & 7s. Single. Dr. Everett.



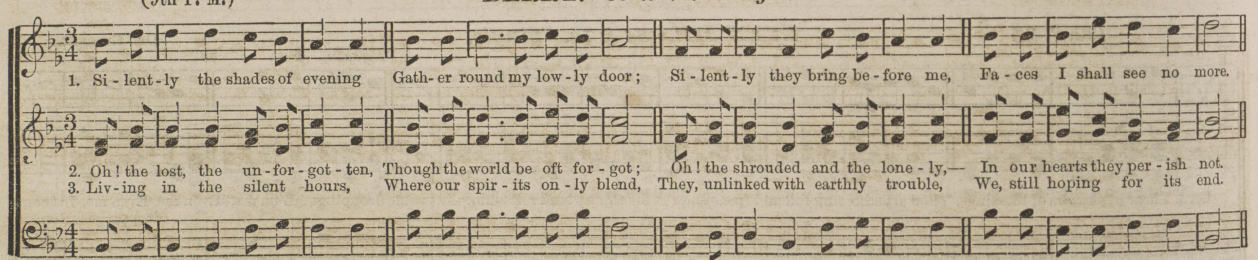
170 (9th P. M.) ***DICKINSON. 8s & 7s. Single.*** W. L. Montague.



(9th P. M.) ***WADE. 8s & 7s. Single.*** Dr. A. B. Everett.



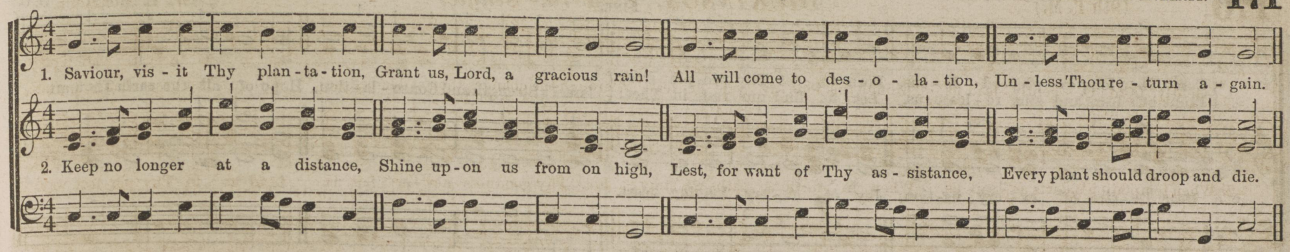
(9th P. M.) ***BERRY. 8s & 7s. Single.*** Emilius Laroche.



(9th P. M.)

CLARKE. 8s & 7s. Single.

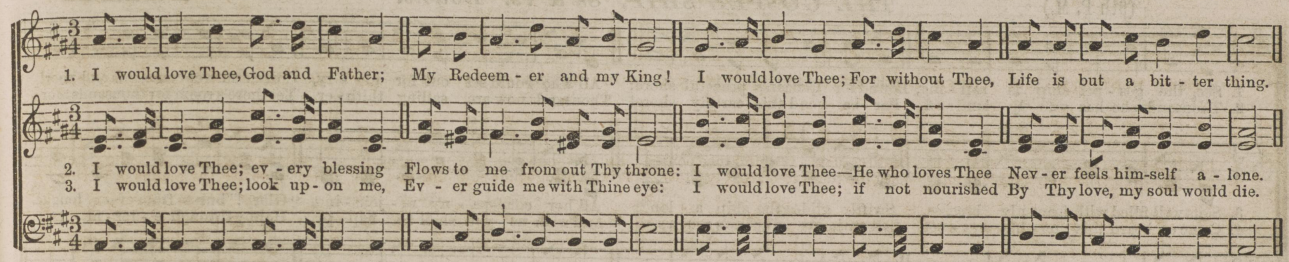
Dr. A. B. Everett.



(9th P. M.)

BURKE. 8s & 7s. Single.

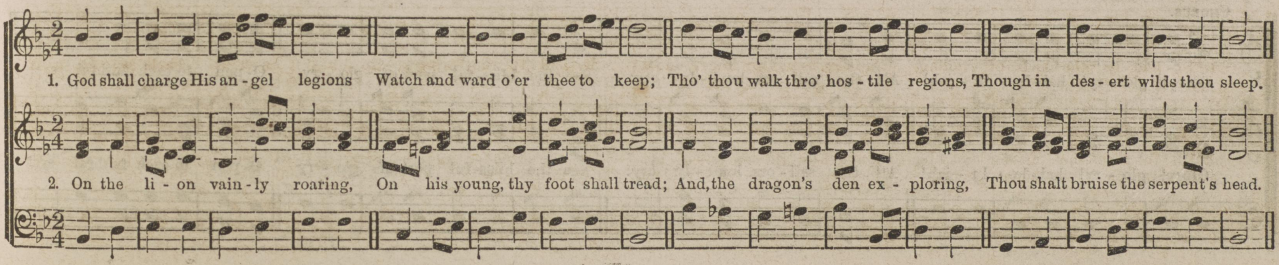
R. M. McIntosh.



(9th P. M.)

TRUST. 8s & 7s. Single.

Mendelsohn.



172 (9th P. M.) ***SOULE. 8s & 7s. Double.*** R. M. McINTOSH.

FINE. D. C.

{ Come, Thou long ex - pect - ed Je - sus, Born to set Thy peo- ple free; }
{ From our fears and sins re - lease us, Let us find our rest in Thee: } Israel's Strength and Conso - la - tion, Hope of all the earth Thou art.

D. C. Dear De - sire of ev - ery na - tion, Joy of ev - ery longing heart.

(9th P. M.) ***THE GOSPEL SHIP. 8s & 7s. Double.*** R. M. McINTOSH.

1. See, the gos - pel ship is sail - ing, Bound for Canaan's peaceful shore; All who would set out for glo - ry, Come, and wel-come, rich and poor!
2. Thousands she has safe - ly land - ed Far be - yond this earthly shore! Thousands now are sailing thith - er, Yet there's room for thousands more.
3. Sails well filled with heavenly breezes, Swiftly glides the ship a - long; All her com - pa - ny re - joic - ing, "Glory!" bursts from ev- ery tongue.
4. Come on board this no - ble ves - sel! Sail with us o'er life's rough sea; And with us you shall be hap - py, Happy through e - ter - ni - ty.

CHORUS.

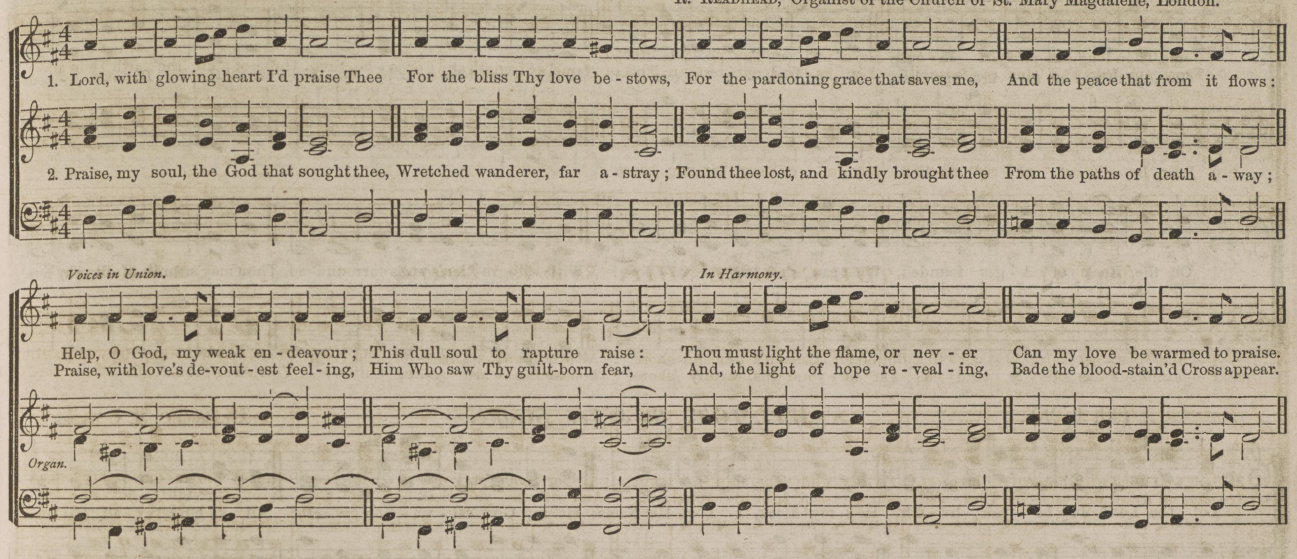
Glory! glo - ry! hal - le - lu - jah! All the sail - ors loud - ly cry: See the bliss-ful port of glo - ry O - pen to each faithful eye!

Glory! glo - ry! hal - le - lu - jah! All the sail - ors loud - ly cry: See the bliss-ful port of glo - ry O - pen to each faithful eye!

(9th P. M.)

ST. CHAD. 8s & 7s. Double.

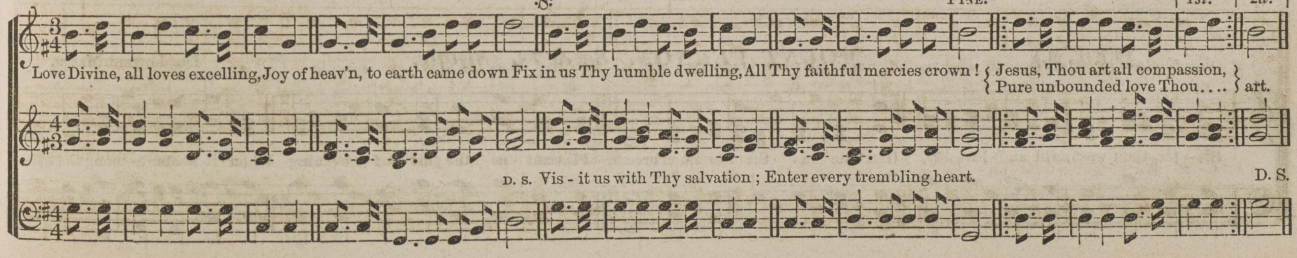
R. Readhead, Organist of the Church of St. Mary Magdalene, London.



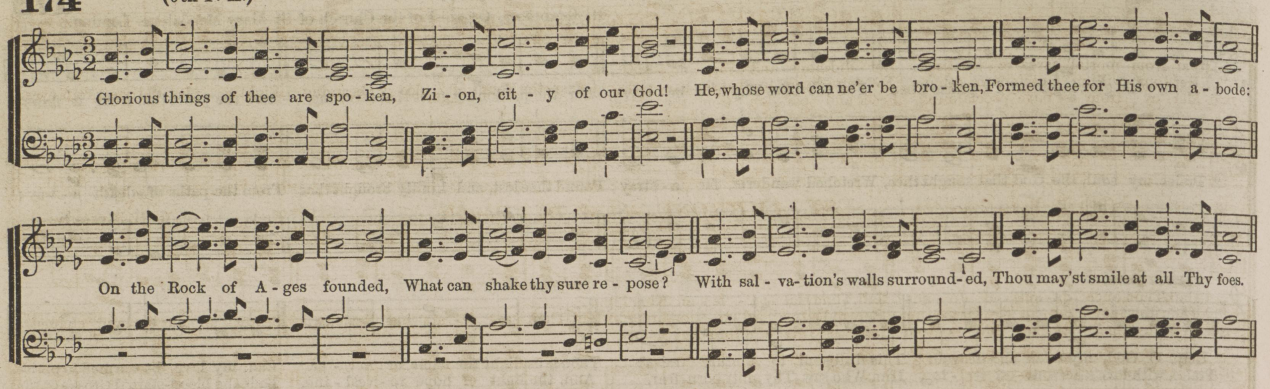
(9th P. M.)

COLLIER. 8s & 7s. Double.

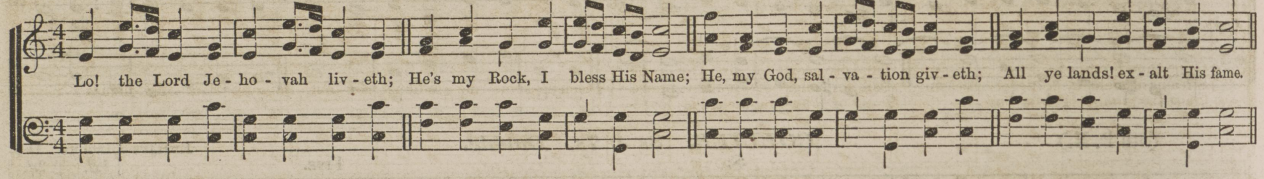
Emilius Laroche. D.S. | 1*st.* | 2*d.* |



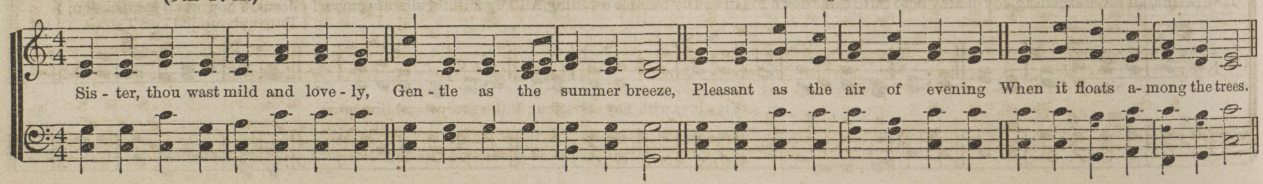
174 (9th P. M.) ***AUTUMN. 8s & 7s. Double.*** LUDOVICK NICHOLSON, Scotland.



(9th P. M.) ***WILMOT. 8s & 7s. Single.*** Arr. from C. M. v. WEBER.

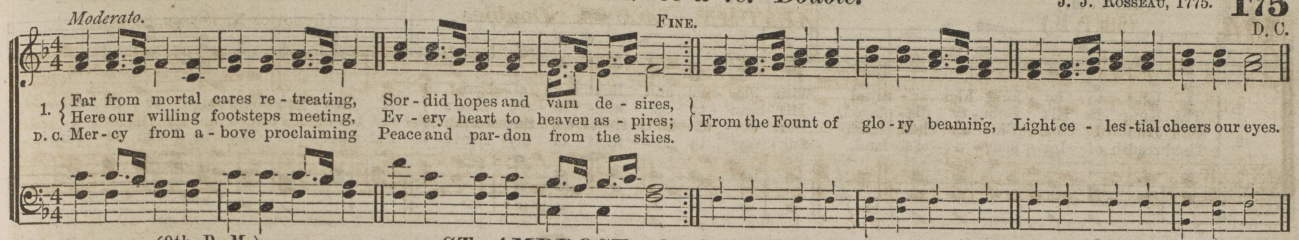


(9th P. M.) ***MOUNT VERNON. 8s & 7s. Single.*** DR. LOWELL MASON.



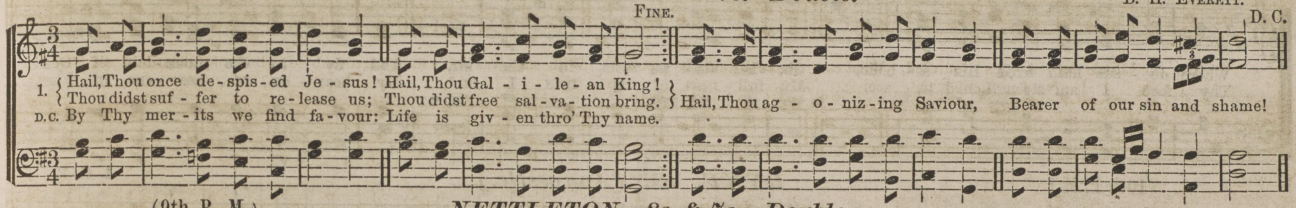
(9th P. M.) **GREENVILLE. 8s & 7s. Double.** J. J. Rosseau, 1775.

Moderato.



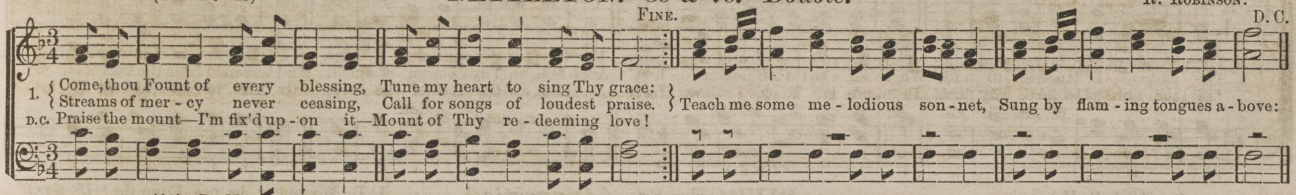
1. { Far from mortal cares re - treating, Sor - did hopes and vain de - sires, }
{ Here our willing footsteps meeting, Ev - ery heart to heaven as - pires; { From the Fount of glo - ry beaming, Light ce - les - tial cheers our eyes.
D. C. Mer - cy from a - bove proclaiming Peace and par - don from the skies.

(9th P. M.) **ST. AMBROSE. 8s & 7s. Double.** B. H. Everett.



1. { Hail, Thou once de - spis - ed Je - sus! Hail, Thou Gal - i - le - an King! }
{ Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. { Hail, Thou ag - o - niz - ing Saviour, Bearer of our sin and shame!
D. C. By Thy mer - its we find fa - vour: Life is giv - en thro' Thy name.

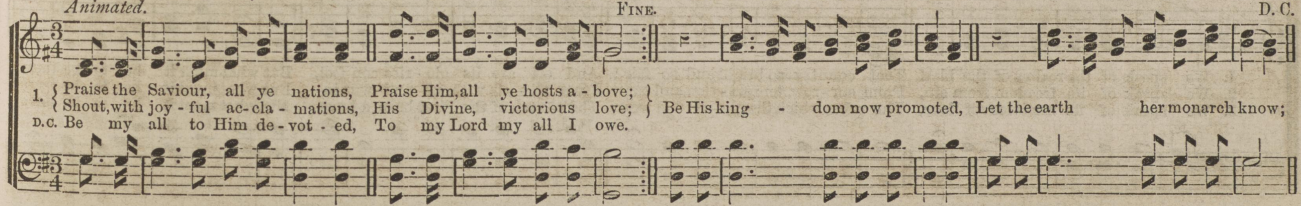
(9th P. M.) **NETTLETON. 8s & 7s. Double.** R. Robinson.



1. { Come, thou Fount of every blessing, Tune my heart to sing Thy grace: }
{ Streams of mer - cy never ceasing, Call for songs of loudest praise. { Teach me some me - lodious son - net, Sung by flam - ing tongues a - bove:
D. C. Praise the mount—I'm fix'd up - on it—Mount of Thy re - deeming love!

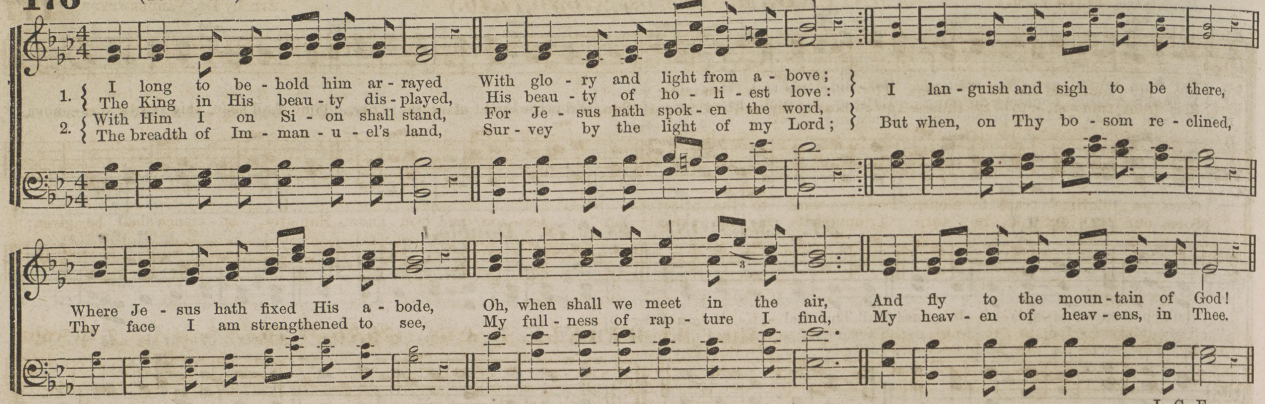
(9th P. M.) **HARWELL. 8s & 7s. Double.** Dr. L. Mason, by per.

Animated.

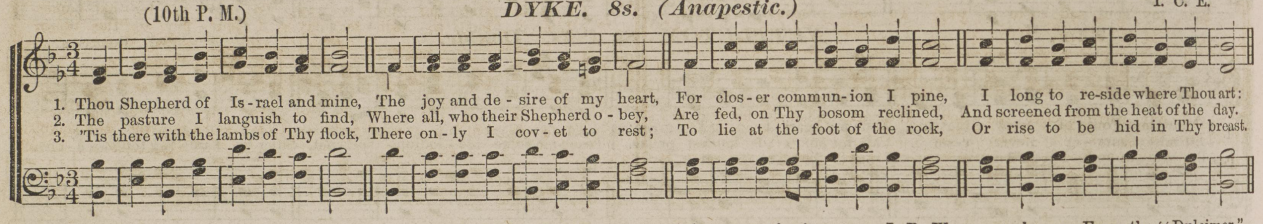


1. { Praise the Saviour, all ye nations, Praise Him, all ye hosts a - bove; }
{ Shout, with joy - ful ac - cla - mations, His Divine, victorious love; { Be His king - dom now promoted, Let the earth her monarch know;
D. C. Be my all to Him de - vot - ed, To my Lord my all I owe.

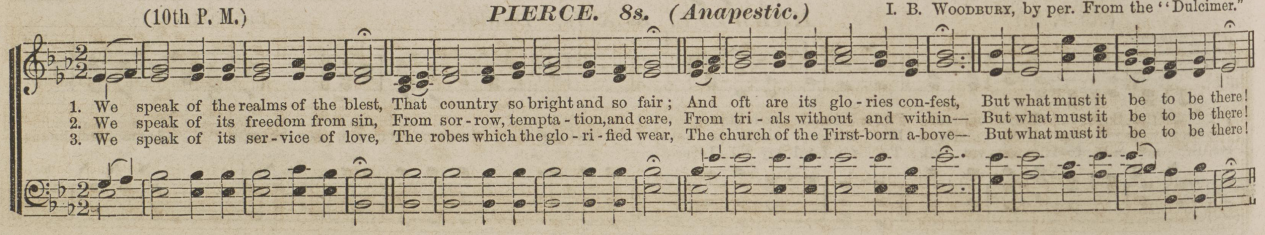
176 (10th P. M.) ***BOLIVAR. 8s. Double. (Anapestic.)*** R. M. McIntosh.



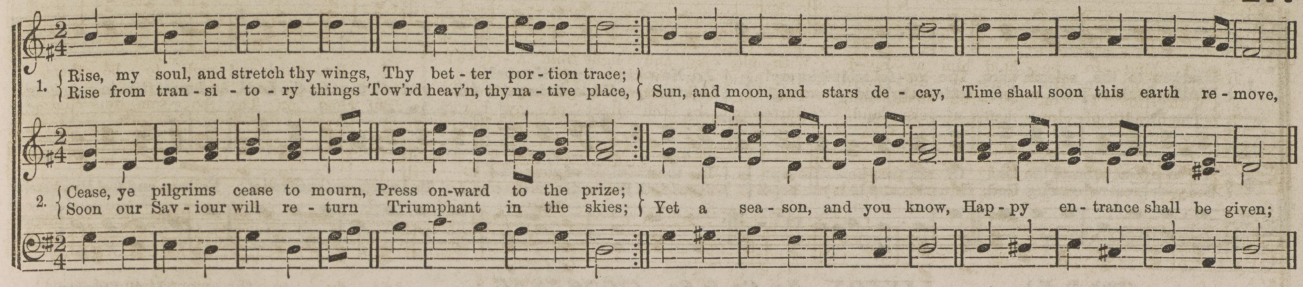
(10th P. M.) ***DYKE. 8s. (Anapestic.)*** I. C. E.



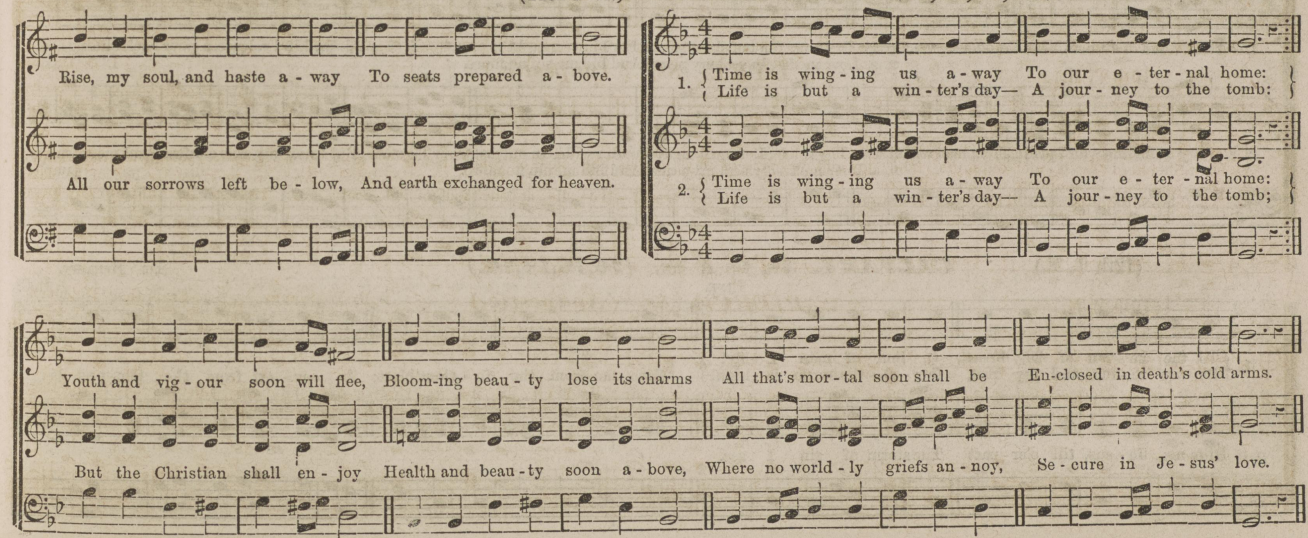
(10th P. M.) ***PIERCE. 8s. (Anapestic.)*** I. B. Woodbury, by per. From the "Dulcimer."



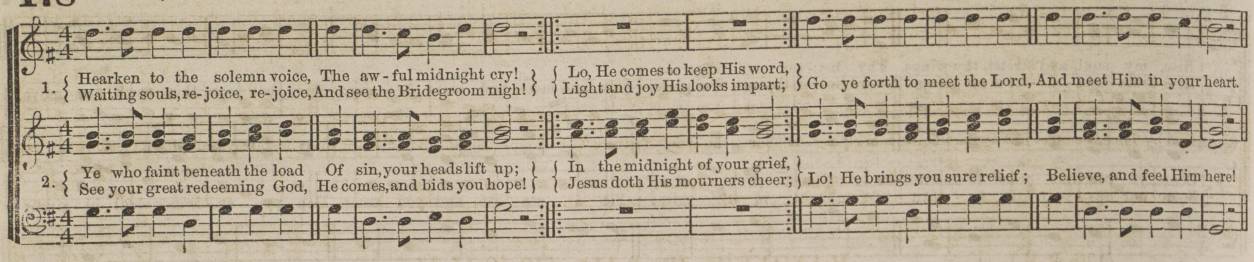
(11th P. M.) **AMSTERDAM. 7s & 6s. (76,76,77,76.)** Arr. by Dr. Vanderweyde.



(11th P. M.) **WEAKLY. 7s & 6s. (76,76,77,76.)** J. M. Wimer.

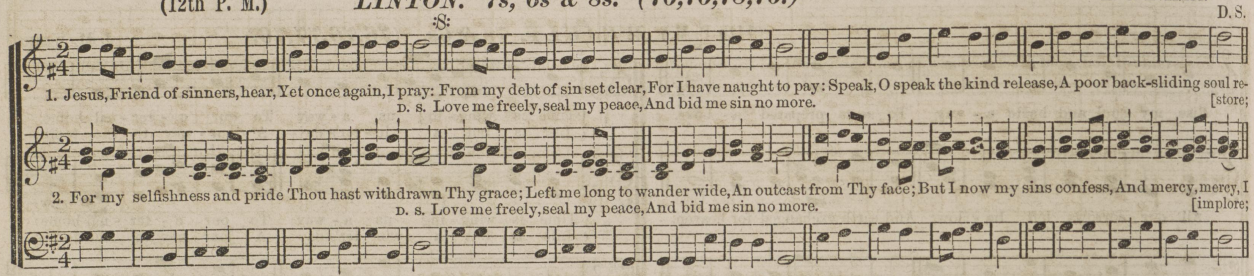


178 (11th P. M.) ***ALEXANDER. 7s & 6s. (76,76,77,76.)*** R. M. McIntosh.



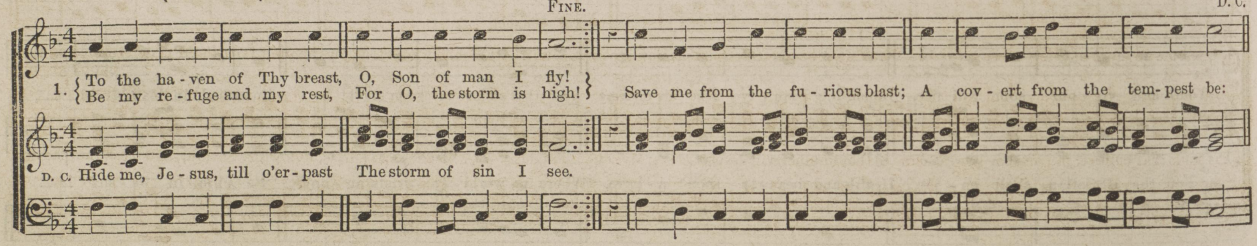
(12th P. M.) ***LINTON. 7s, 6s & 8s. (76,76,78,76.)*** L. C. Everett.

D. S.

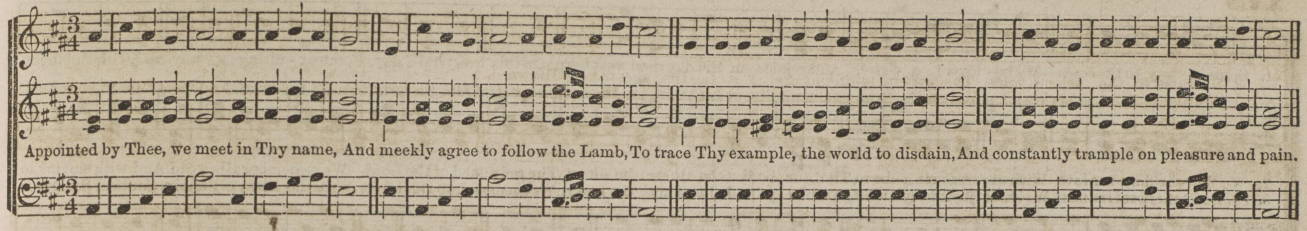


(12th P. M.) ***CALVARY. 7s, 6s & 8s. (76,76,78,76.)*** Dr. Everett.

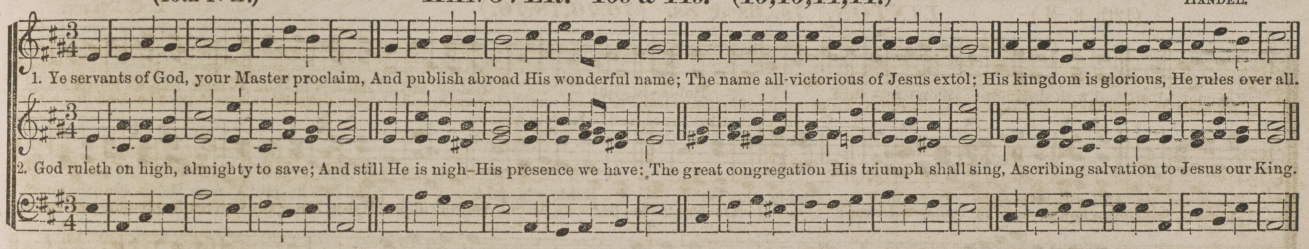
Fine. D. C.



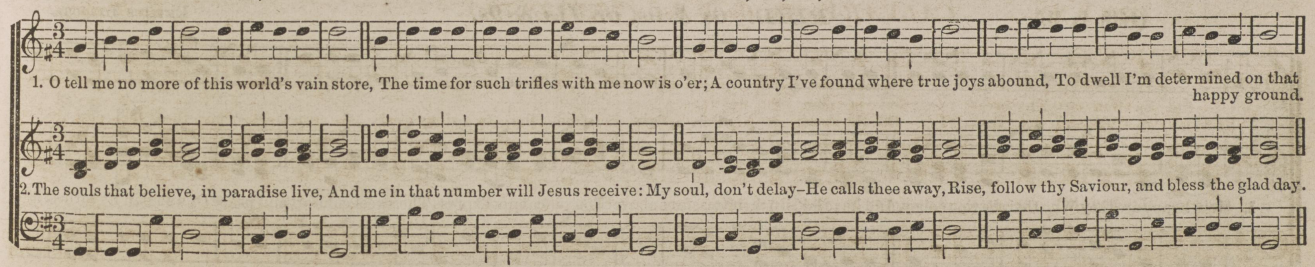
(13th P. M.) **LYONS. 10s & 11s. (10,10,11,11.)** M. Haydn.



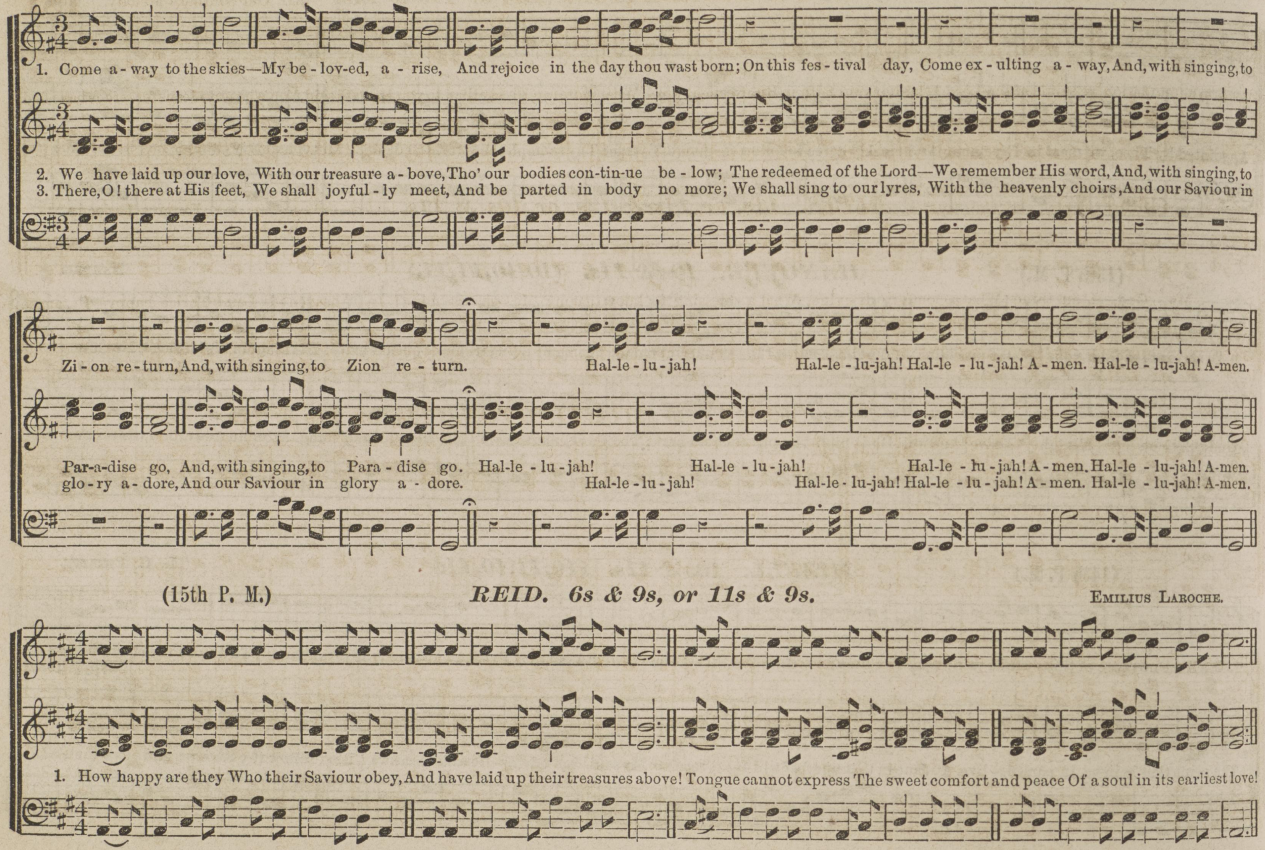
(13th P. M.) **HANOVER. 10s & 11s. (10,10,11,11.)** Handel.



(14th P. M.) **MIZELL. 10s & 11s. (10,11,10,11.)** L. C. Everett.

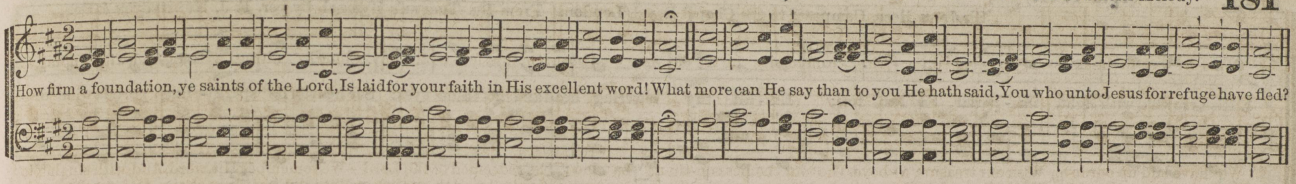


180 (15th P. M.) ***BRANDER.*** *6s & 9s. (669,669.)* DR. A. B. EVERETT.

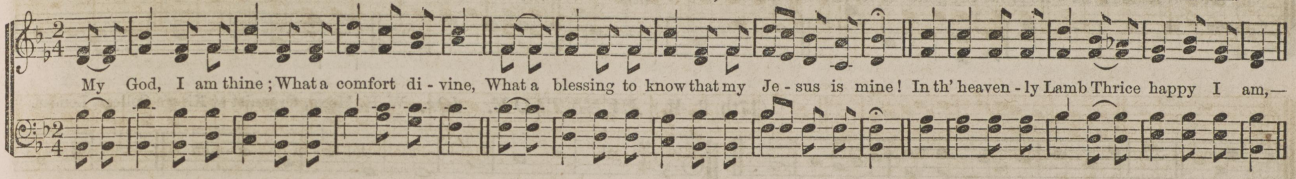


(15th P. M.) ***REID.*** *6s & 9s, or 11s & 9s.* EMILIUS LAROCHE.

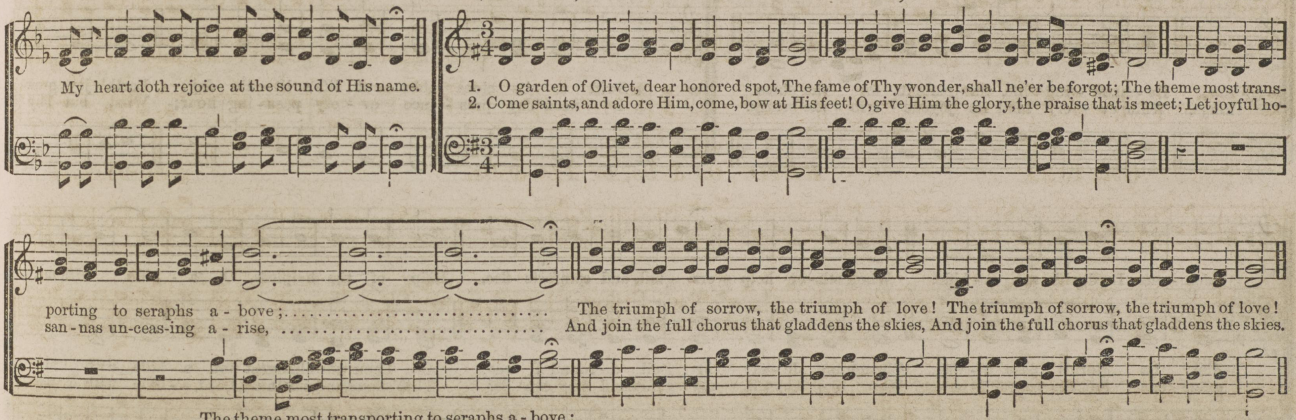
(16th P. M.) **HOW FIRM A FOUNDATION. 11s, or 11s & 12s.** Arr. Old Southern Melody.



(16th P. M.) **PITTS. 11s, or 11s & 12s, or 10s & 11s.** Emilius Laroche.



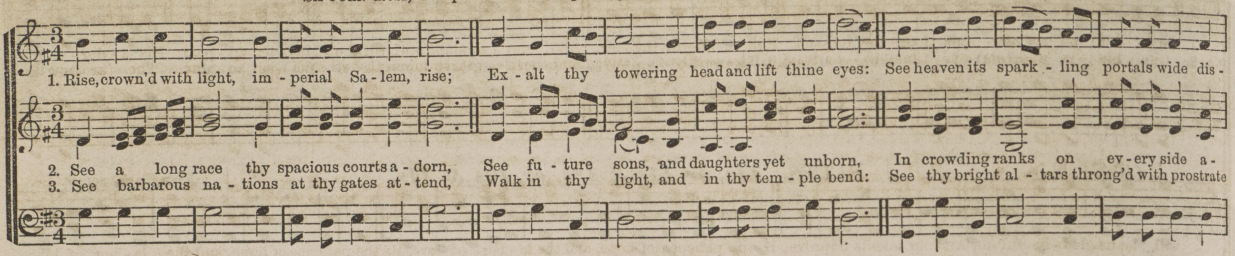
(16th P. M.) **HUNTINGTON. 11s, or 11s & 12s.** Emilius Laroche.



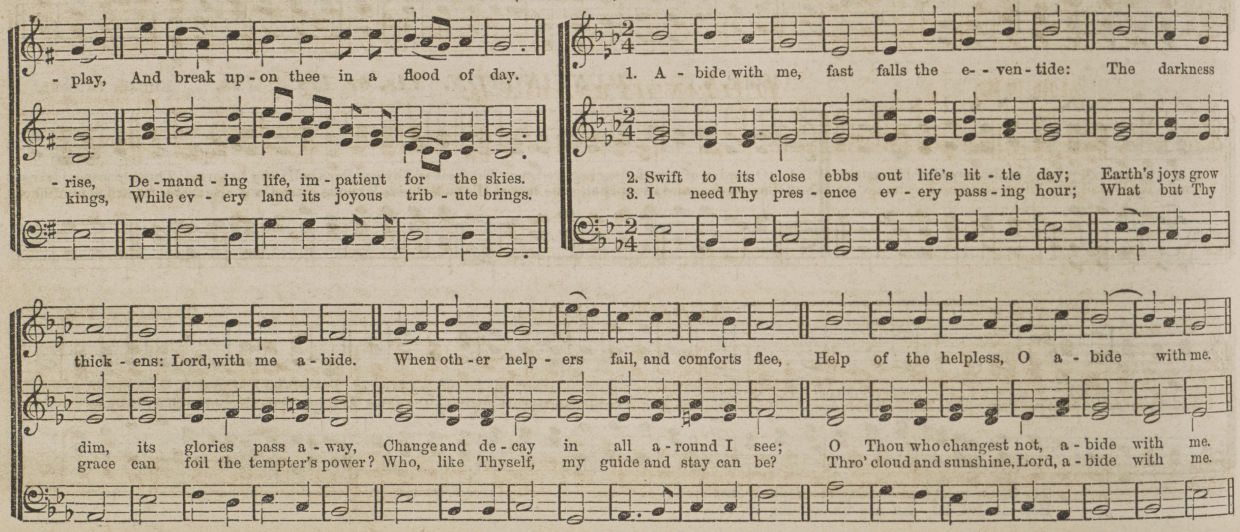
182 (17th P. M.)

EPIPHANY. 10s.

Sir JOHN ROSS, Composer to the Chapel Royal, London. From DR. TUCKER'S Hymnal, by per. F. J. HUNTINGTON & Co.



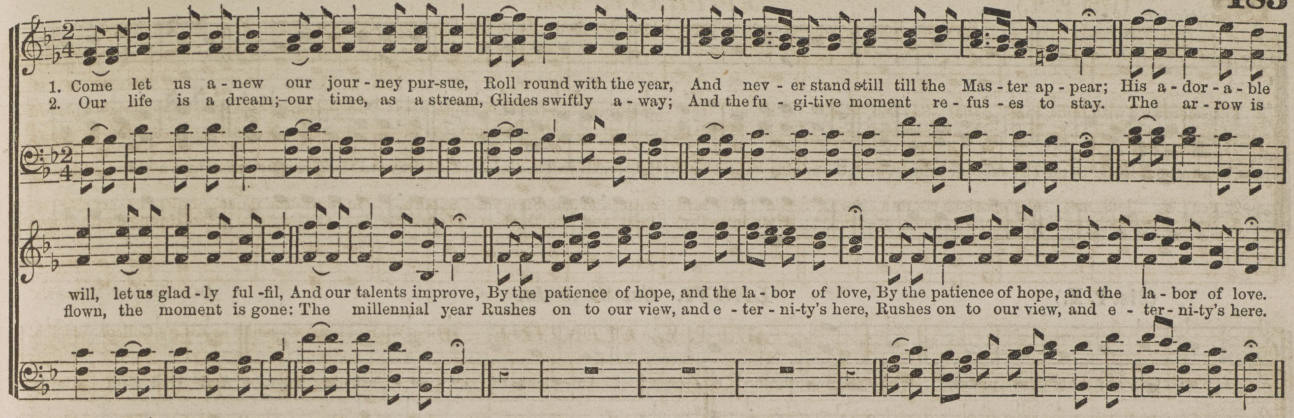
(17th P. M.) ***EVENTIDE. 10s.*** W. H. MONK, Organist at King's College, London.



(18th P. M.)

LUCAS. 10s, 6s & 11s.

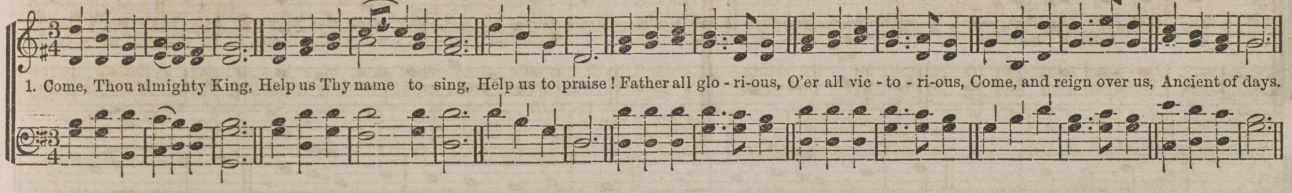
LUCAS.



(19th P. M.)

ITALIAN HYMN. 6s & 4s.

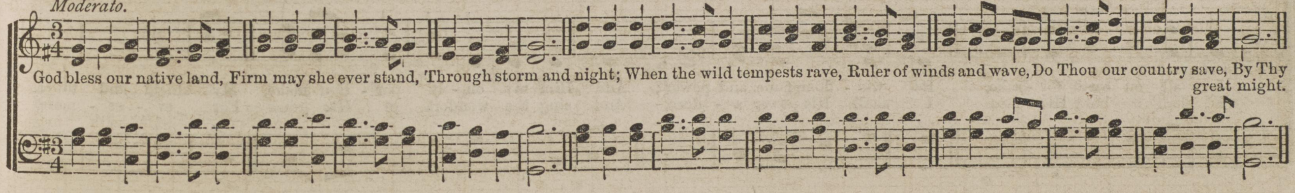
F. GIARDINI.



(19th P. M.)

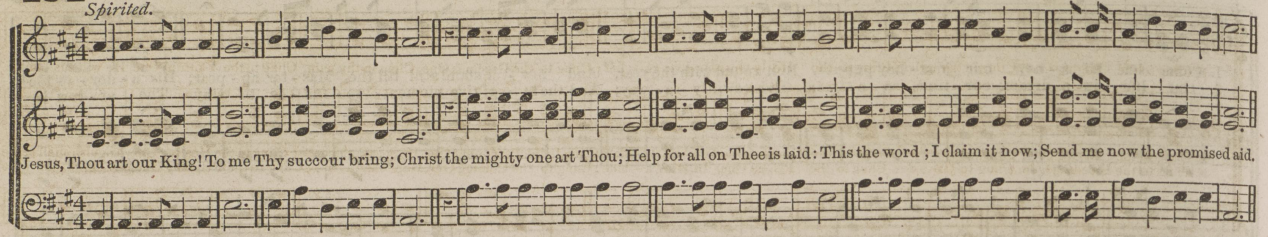
ALBION. 6s & 4s.

H. CAREY, d. 1743.

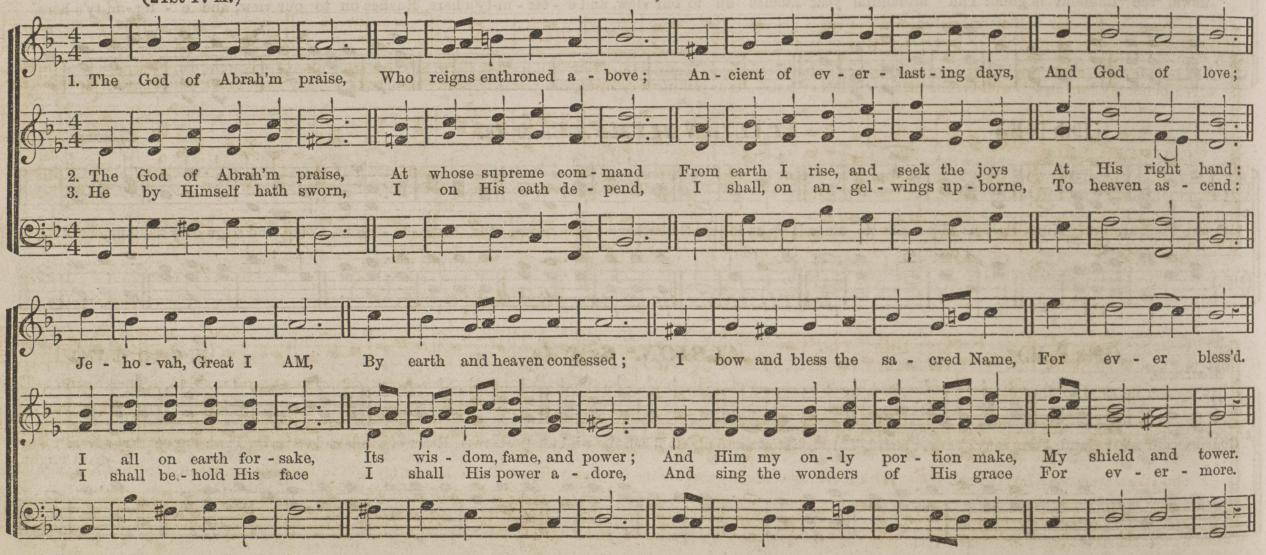


184 (20th P. M.) ***CALIS. 6s & 7s. (66,77,77.)*** I. B. Woodbury, by per. From the "Dulcimer."

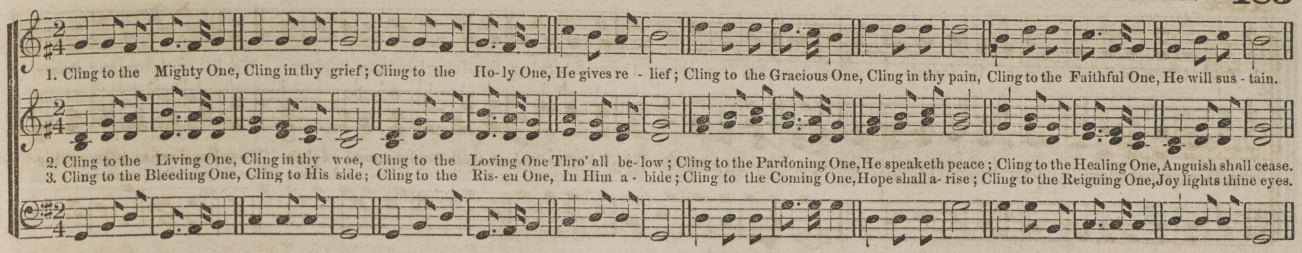
Spirited.



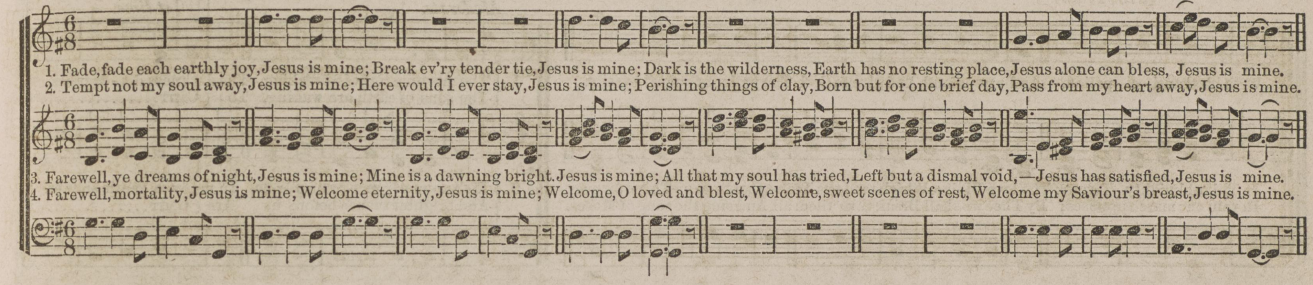
(21st P. M.) ***LEONI. 6s, 8s & 4s.*** Old Hebrew Melody.



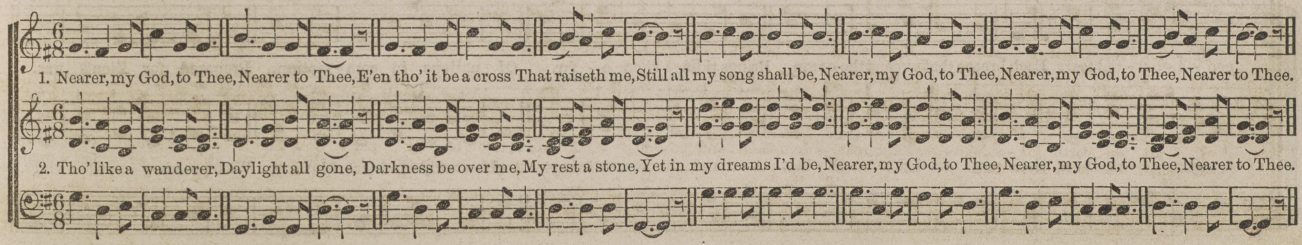
(23d P. M.) **CLING TO CHRIST. 6s & 4s. (6,4,6,4; 6,6,4.)** Dr. A. B. Everett.



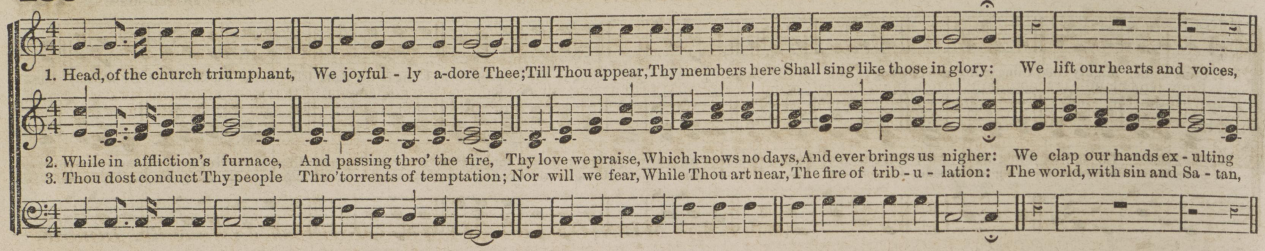
Jane Bonar. (23d P. M.) **JESUS IS MINE. 6s & 4s. (6,4,6,4; 6,6,4.)** R. M. McIntosh.



(23d P. M.) **BETHANY. 6s & 4s. (6,4,6,4; 6,6.4.)** Dr. Lowell Mason.

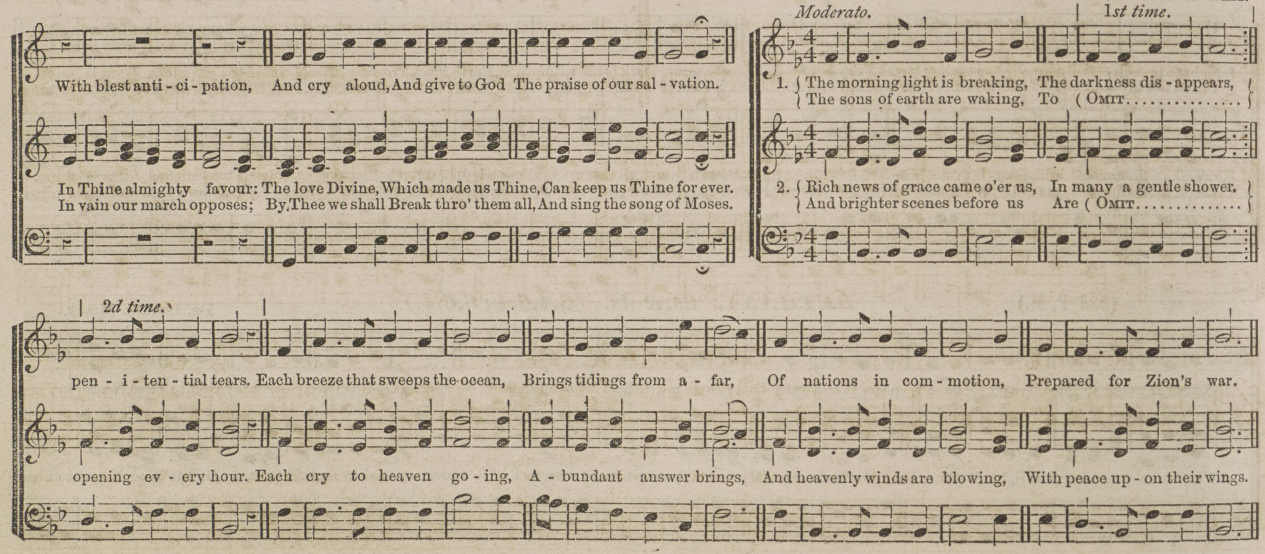


186 (25th P. M.) ***BARTLEY. 7s & 8s, or 7s & 4s.*** DR. A. B. EVERETT.

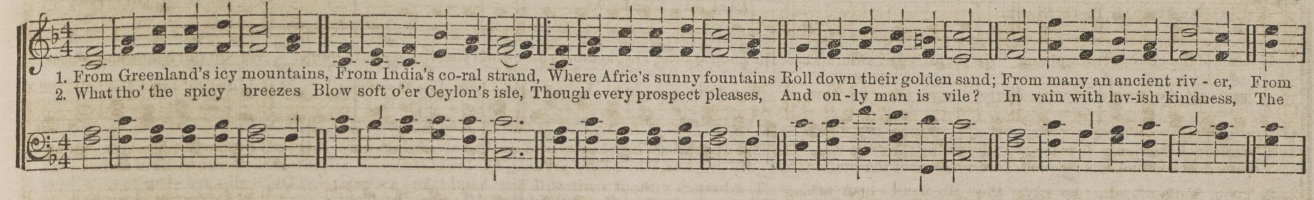


(26th P. M.) ***WEBB. 7s & 6s. (Iambic.)***

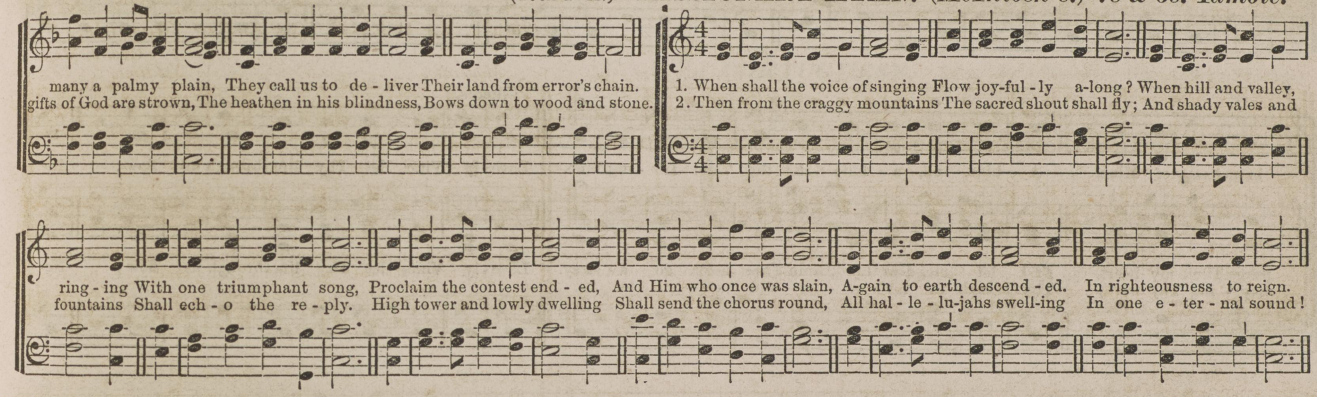
GEO. J. WEBB.



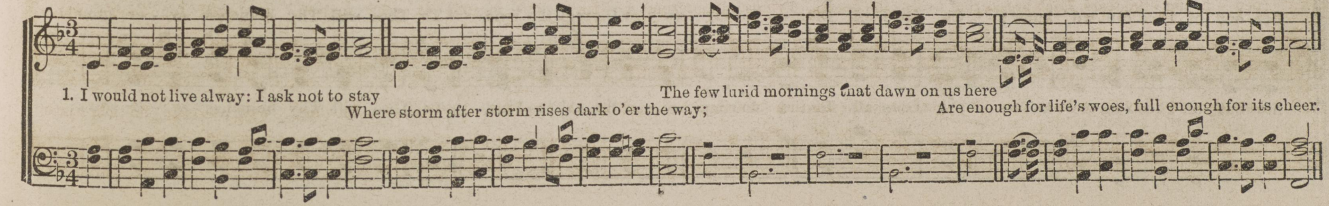
(26th P. M.) **MISSIONARY HYMN. 7s & 6s. Iambic.** Dr. Lowell Mason.



(26th P. M.) **MISSIONARY HYMN. (McIntosh's.) 7s & 6s. Iambic.**



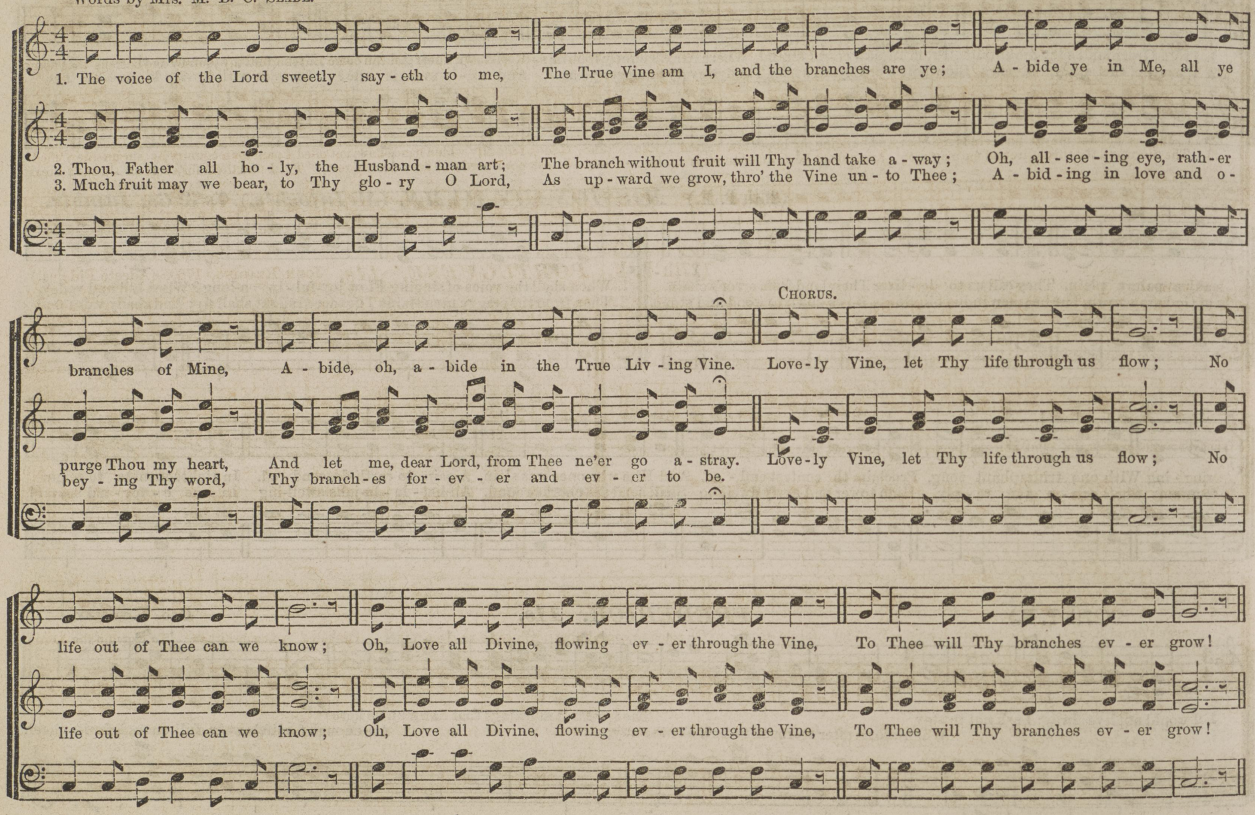
(27th P. M.) **FREDERICK. 11s.** Geo. Kingsley.



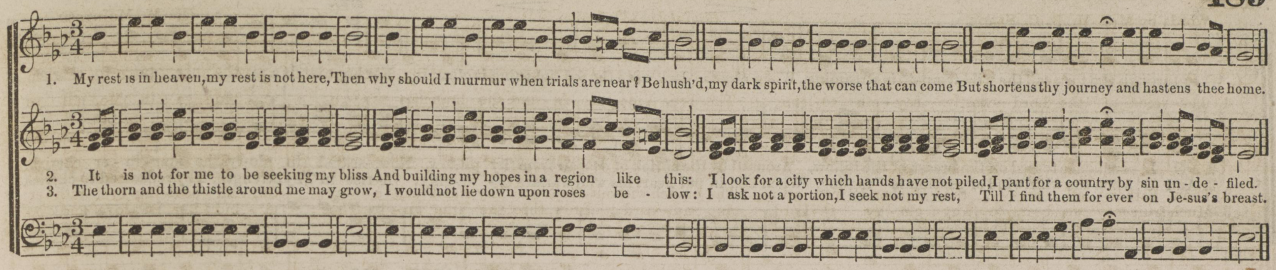
188 (27th P. M.)

THE TRUE VINE. 11s. (With Chorus.)

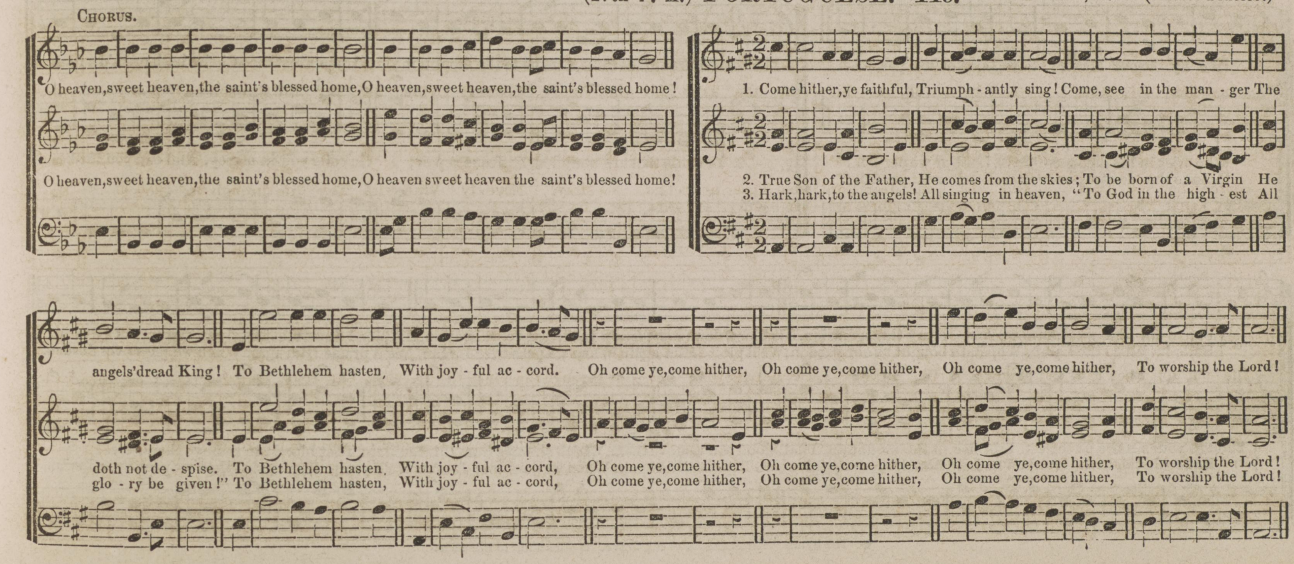
Words by Mrs. M. B. C. Slade. *Read John* XV : 1—9. R. M. McIntosh.



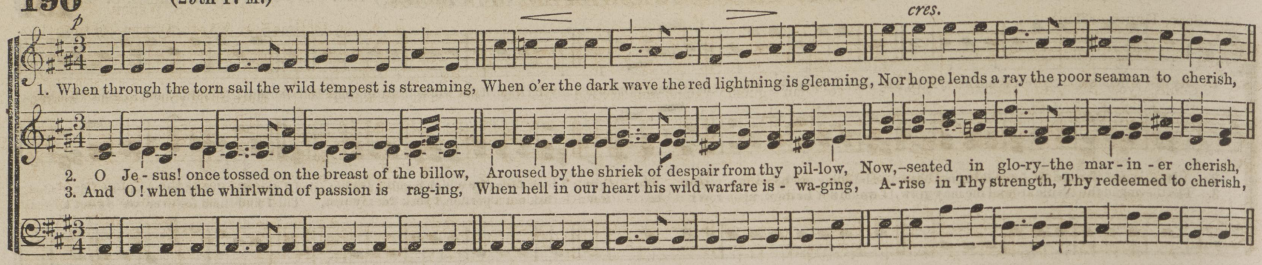
(27th P. M.) ***HEAVENLY HOME. 11s. (With Chorus.)*** Rev. Chas. P. Watson. London, C. W.



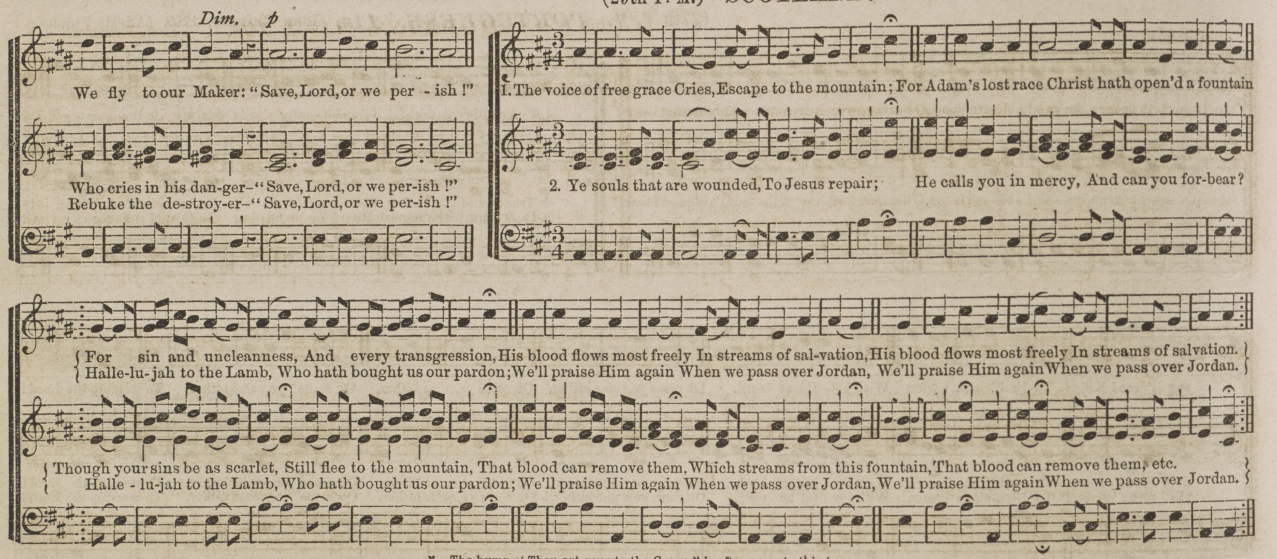
(27th P. M.) ***PORTUGUESE. 11s.*** John Reading, 1760. (Adeste Fideles.)



190 (29th P. M.) ***ALLISON. 12s.*** A. S. Sullivan.



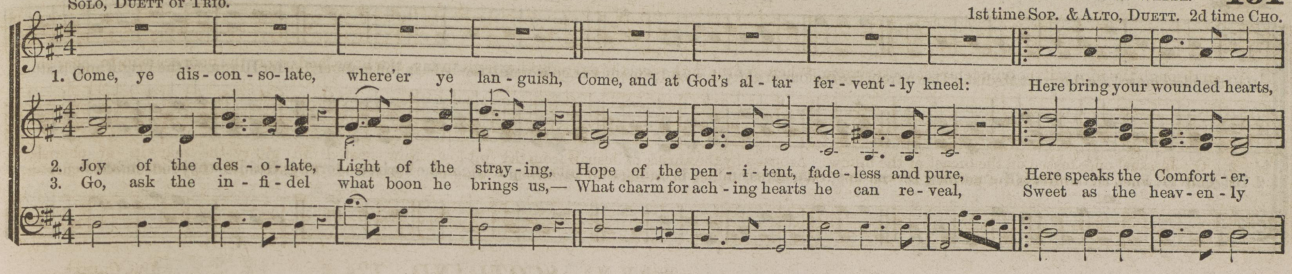
(29th P. M.) ***SCOTLAND. 12s.*** * Dr. Clarke.



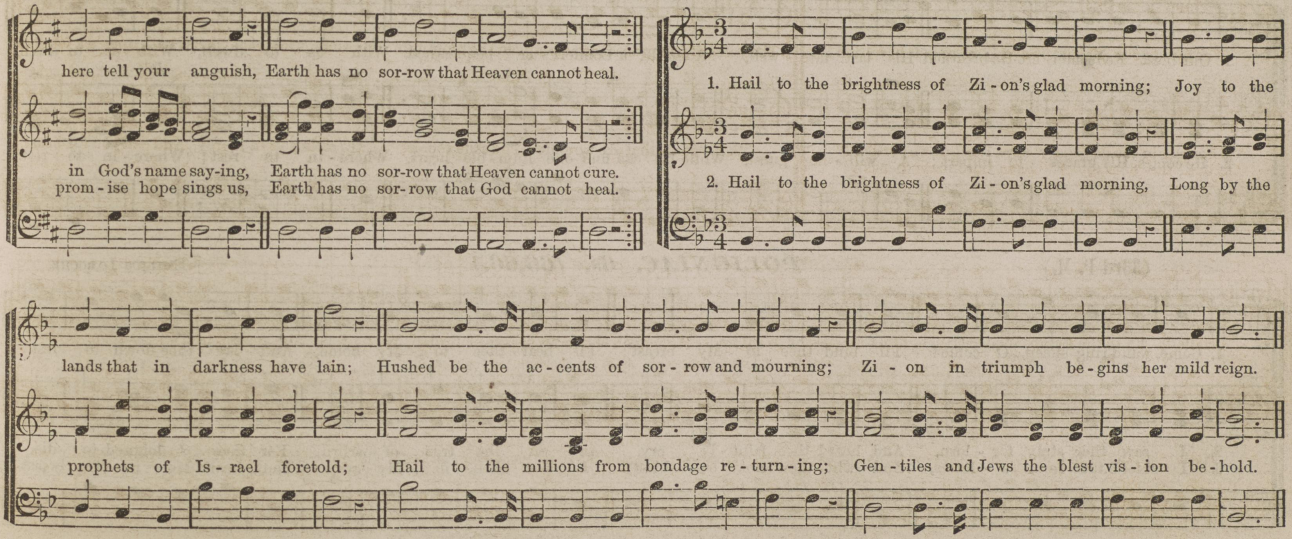
* The hymn "Thou art gone to the Grave," is often sung to this tune.

(30th P. M.) **COME, YE DISCONSOLATE. 11s & 10s.** S. WEBBE.

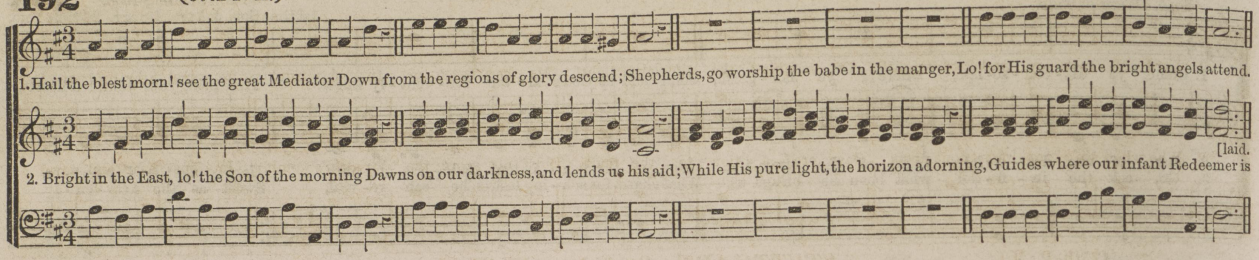
SOLO, DUETT OR TRIO. 1st time SOP. & ALTO, DUETT. 2d time CHO.



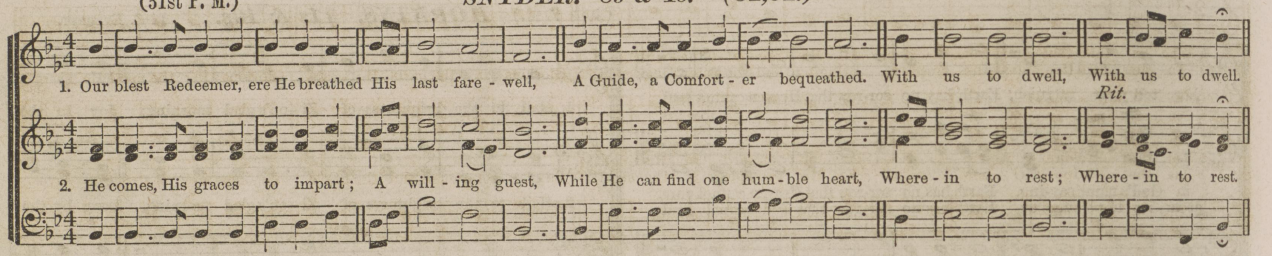
(30th P. M.) **HOPKINS. 11s & 10s.** L. C. EVERETT.



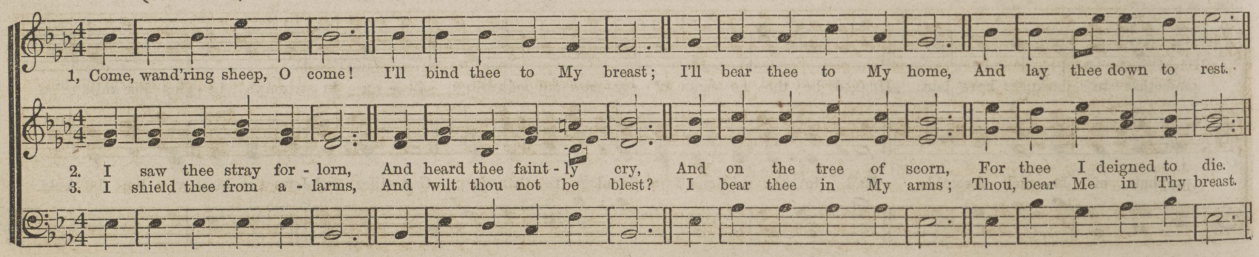
192 (30th P. M.) ***MANCHESTER. 11s & 10s.*** DR. A. B. EVERETT.



(31st P. M.) ***SNYDER. 8s & 4s. (84,84.)*** DR. A. B. EVERETT.

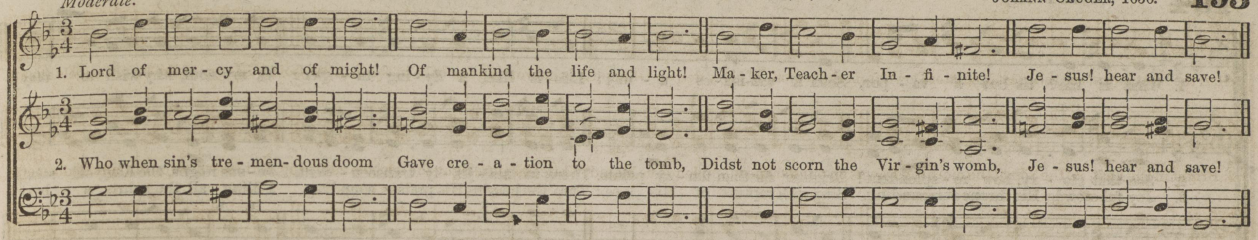


(33rd P. M.) ***POLIGNIAC. 6s. (66,66.)*** EMILIUS LAROCHE.

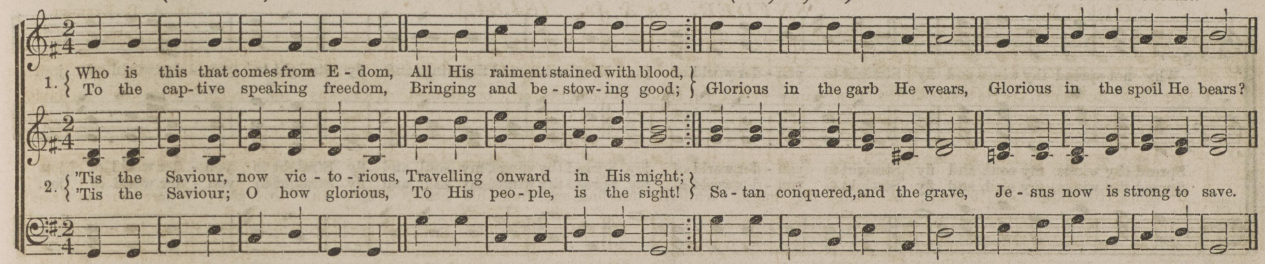


(34th P. M.) **DUSSELDORF.** *7s & 5s. (7,7,7,5.)* JOHANN CRUGER, 1656.

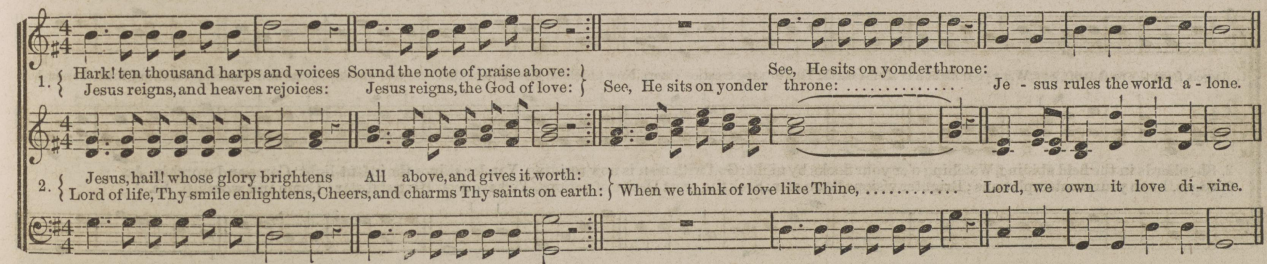
Moderate.



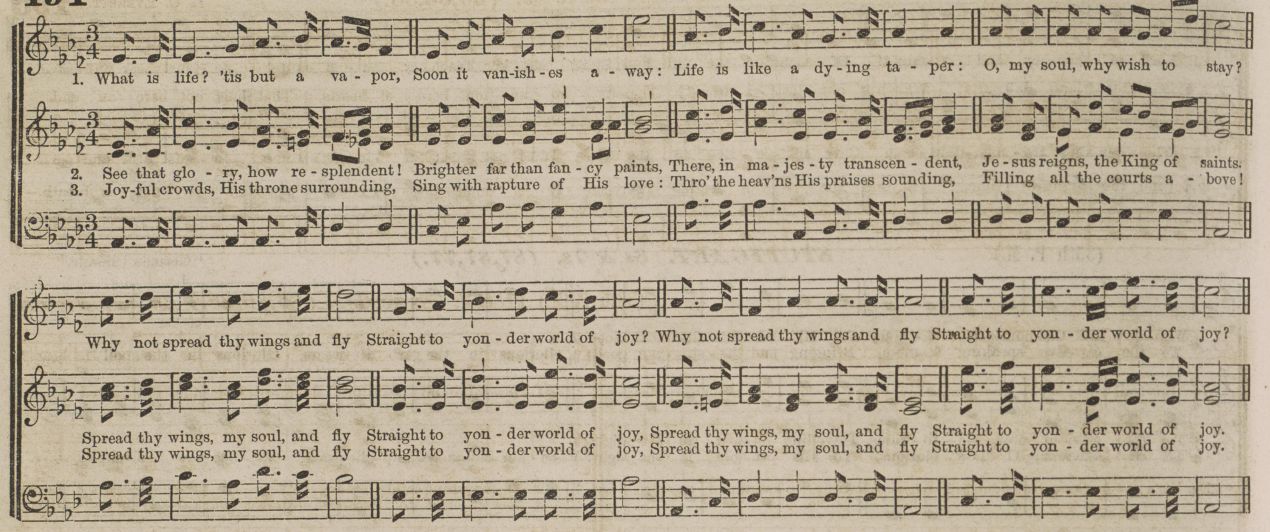
(35th P. M.) **STUTTGART.** *8s & 7s. (87,87,77.)* "German Chorale."



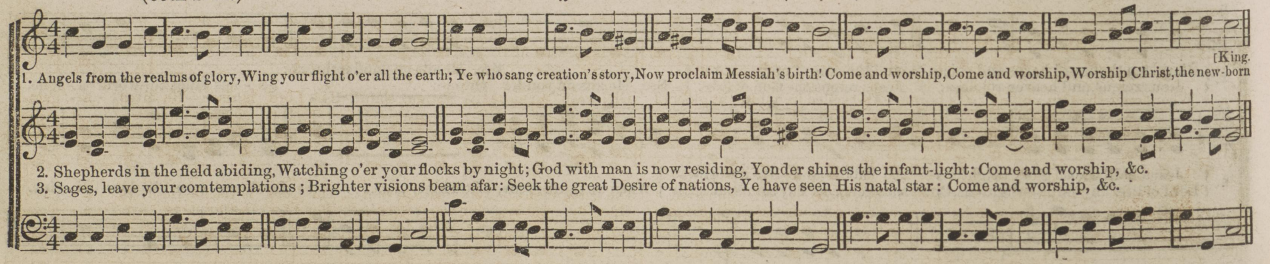
(35th P. M.) **CENTREVILLE.** *8s & 7s. (87,87,77.)* EMILIUS LAROCHE.



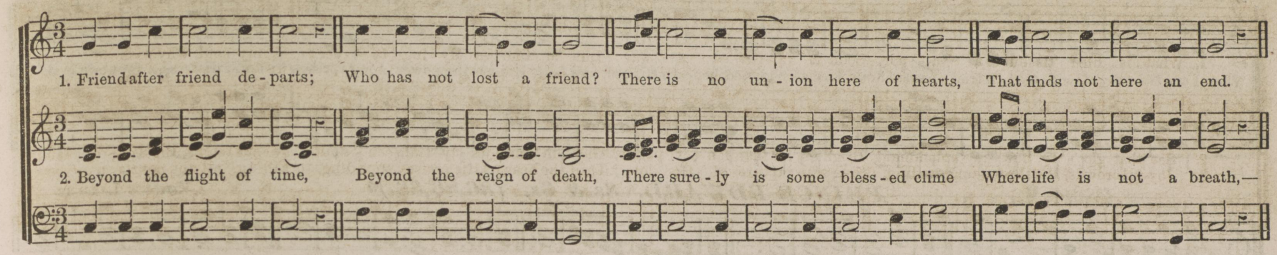
194 (35th P. M.) ***HUGHES. 8s & 7s. (87,87,77.)*** R. M. McIntosh.



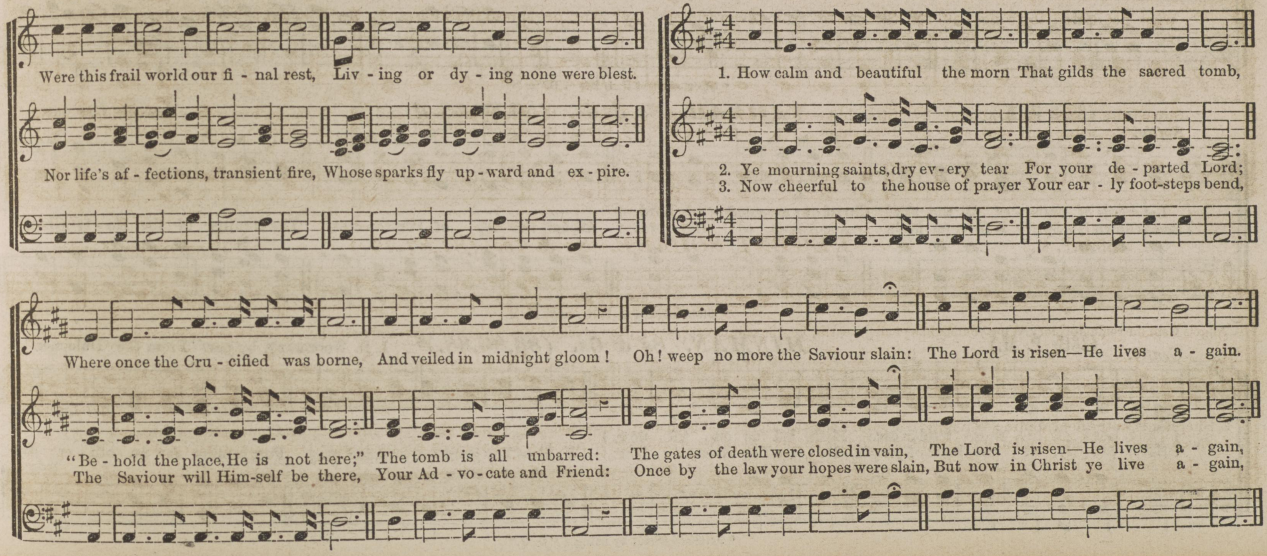
(35th P. M.) ***REGENT SQUARE. 8s & 7s. (87,87,77.)*** Henry Smart, London.



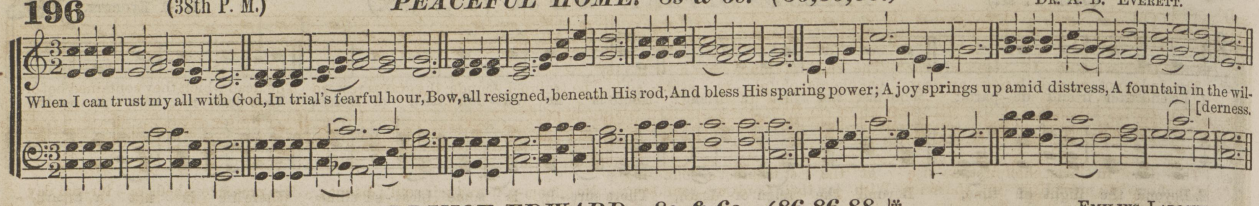
(37th P. M.) ***FRIENDS DEPART. 6s & 8s. (66,86,88.)*** L. C. Everett. **195**



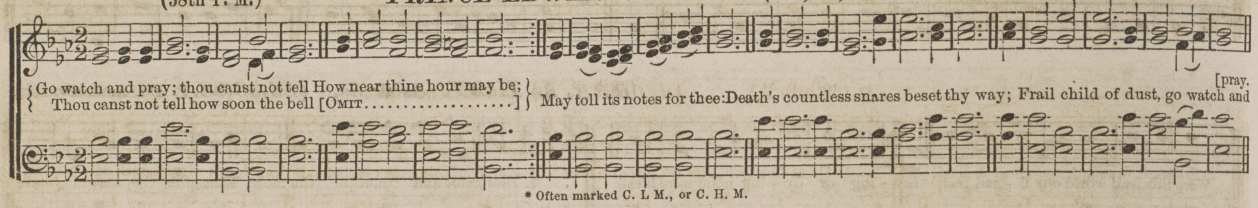
(38th P. M.) ***IRBY. 8s & 6s. (86,86,88.)*** Dr. A. B. Everett.



196 (38th P. M.) ***PEACEFUL HOME. 8s & 6s. (86,86,88.)*** DR. A. B. EVERETT.

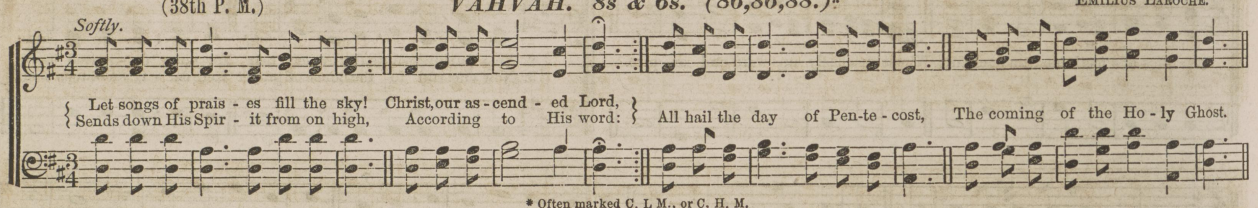


(38th P. M.) ***PRINCE EDWARD. 8s & 6s. (86,86,88.)**** EMILIUS LAROCHE.



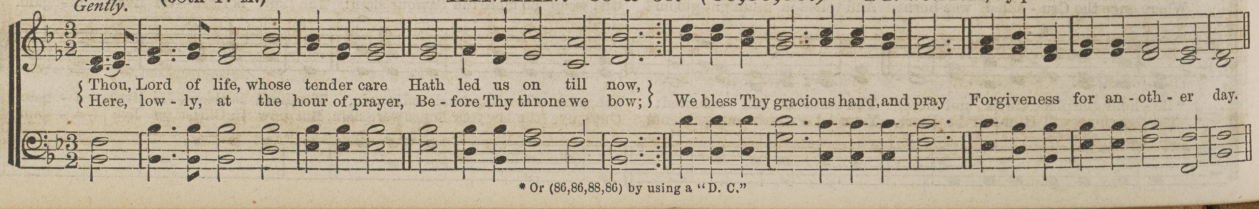
* Often marked C. L M., or C. H. M.

(38th P. M.) ***VAHVAH. 8s & 6s. (86,86,88.)**** EMILIUS LAROCHE.



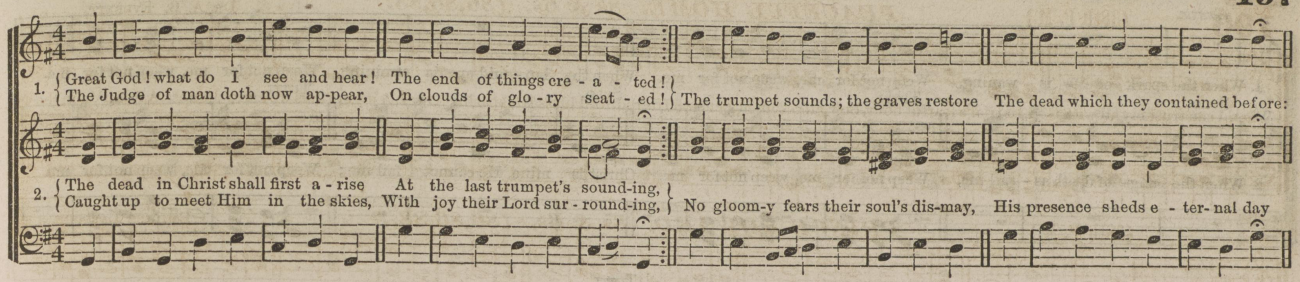
* Often marked C. L M., or C. H. M.

(38th P. M.) ***HINMAN. 8s & 6s. (86,86,88.)**** I. B. WOODBURY, by per. From the "Dulcimer."

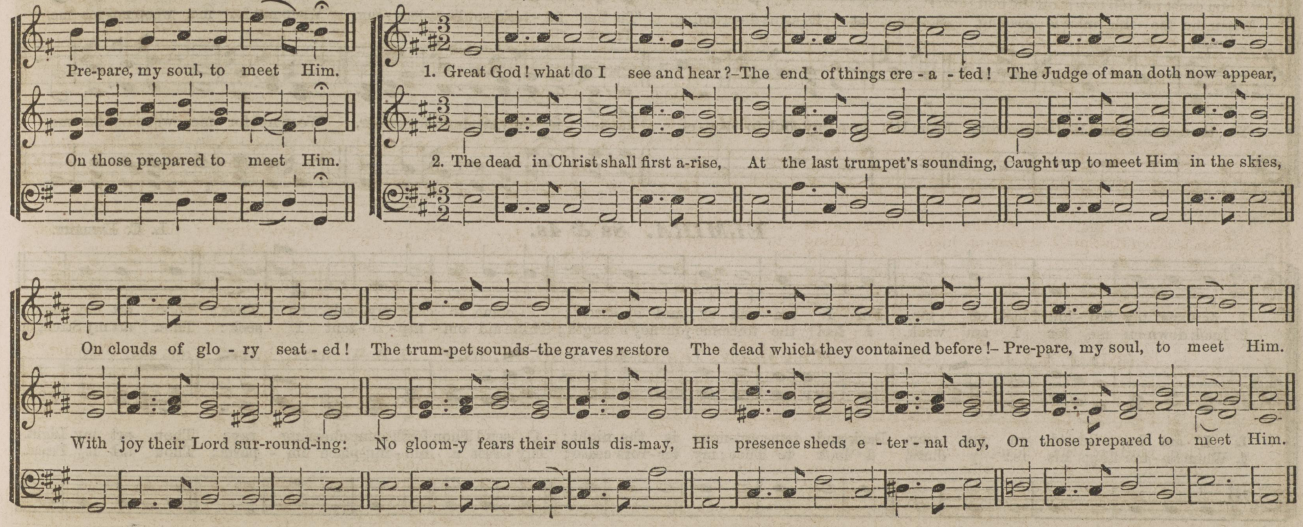


* Or (86,86,88,86) by using a "D. C."

(39th P. M.) **JUDGMENT HYMN. 8s & 7s. Iambic.**

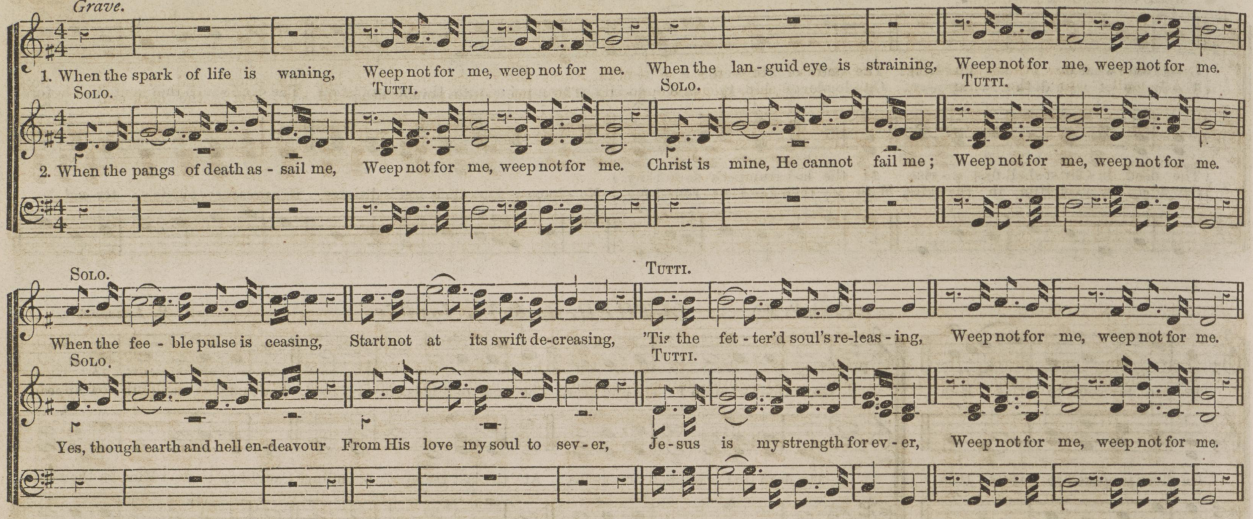


(39th P. M.) **LUTHER. 8s & 7s. Iambic.** E. P. Ambrose.

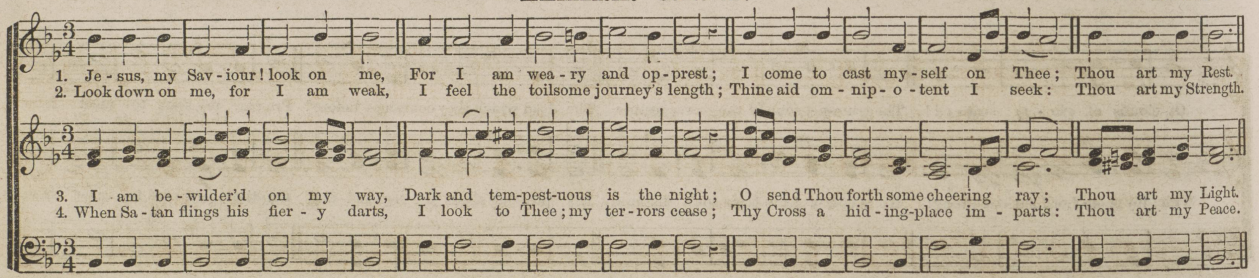


198 ***WEEP NOT FOR ME. 8s & 4s. Peculiar.*** R. M. Wilson.

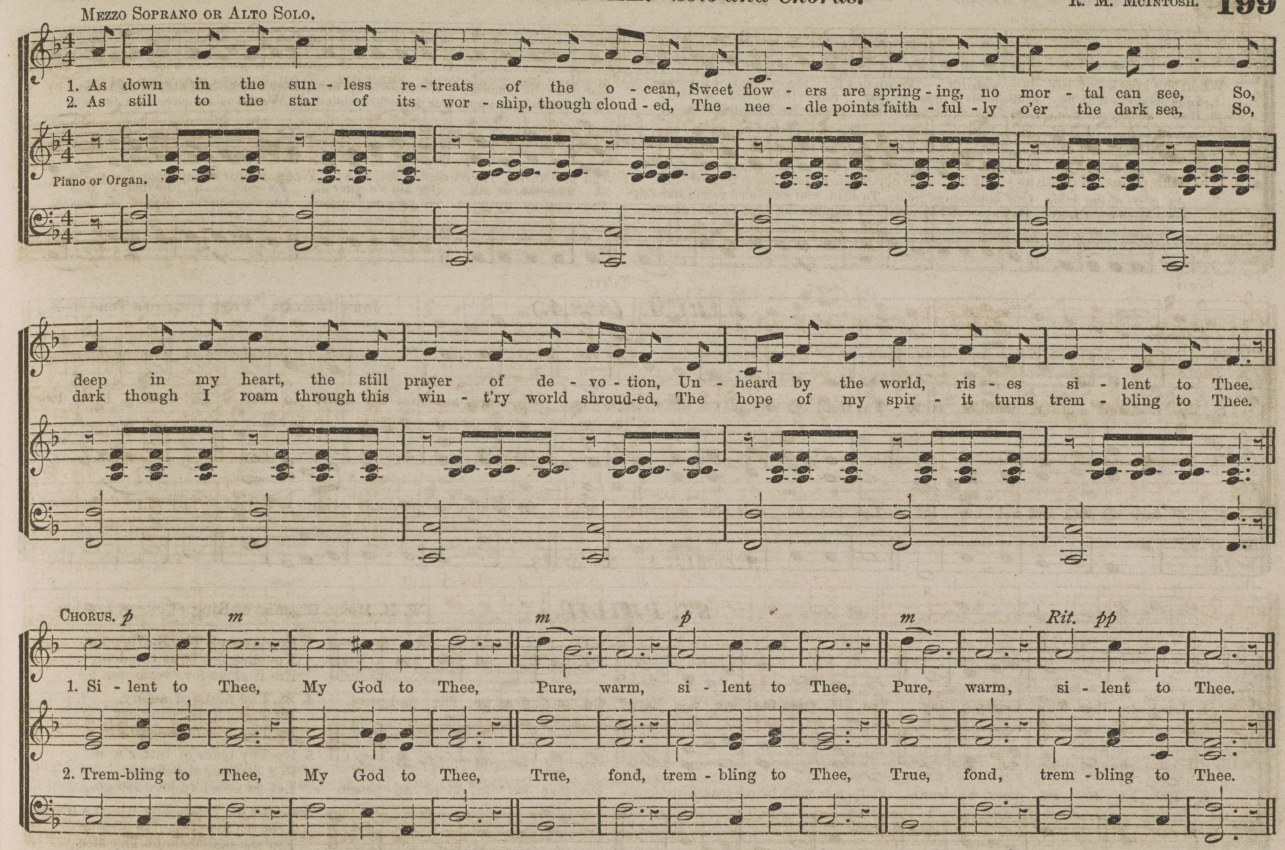
Grave.



ELMIRA. 8s & 4s. L. C. Everett.

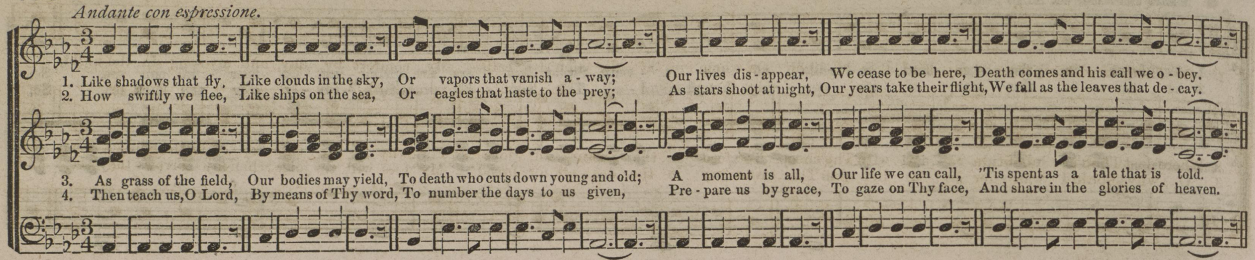


SILENT TO THEE. Solo and Chorus.



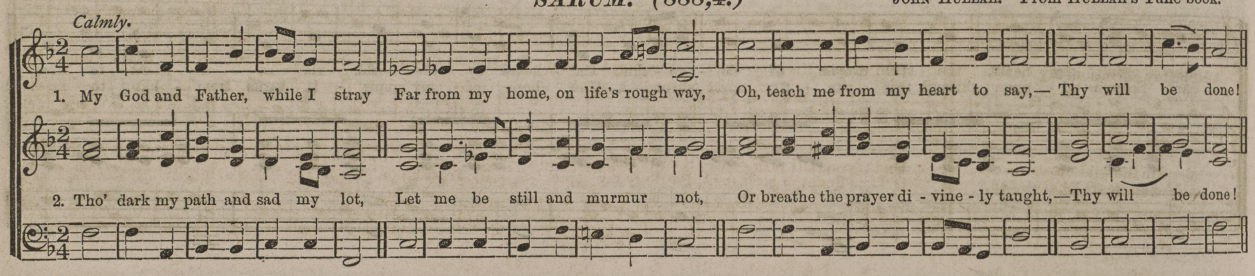
200 Words by Rev. J. H. Martin. **BREVITY OF LIFE.** Music by C. C. Pratt.

Andante con espressione.

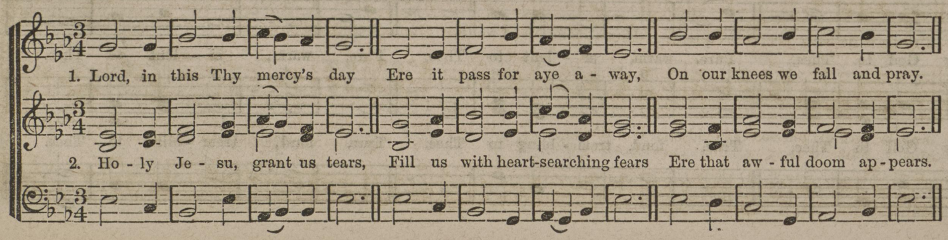


SARUM. (888,4.) John Hullah. From Hullah's Tune book.

Calmly.



ST. PHILIP. W. H. Monk, Organist at King's College, London.



3 Lord, on us Thy Spirit pour,
Kneeling lowly at the door
Ere it close for evermore.

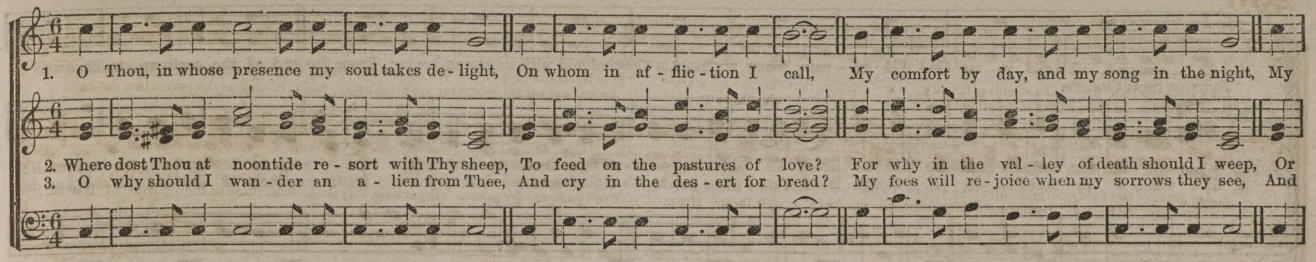
4 By Thy night of agony,
By Thy supplicating cry,
By Thy willingness to die.

5 By Thy tears of bitter woe
For Jerusalem below,
Let us not Thy love forego.

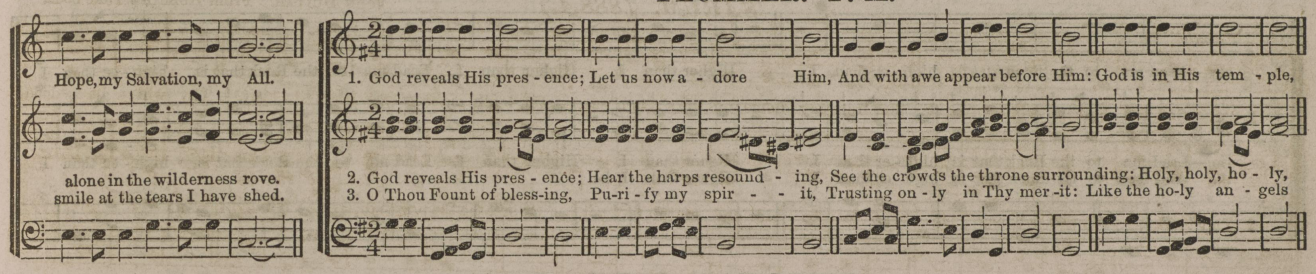
6 Grant us 'neath Thy wings a place,
Lest we lose this day of grace
Ere we shall behold Thy face.

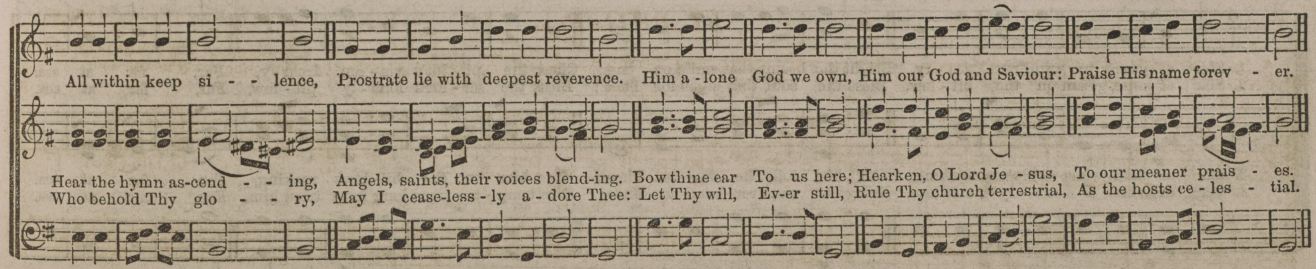
ELSIE. 11s & 8s.

Dr. A. B. Everett.

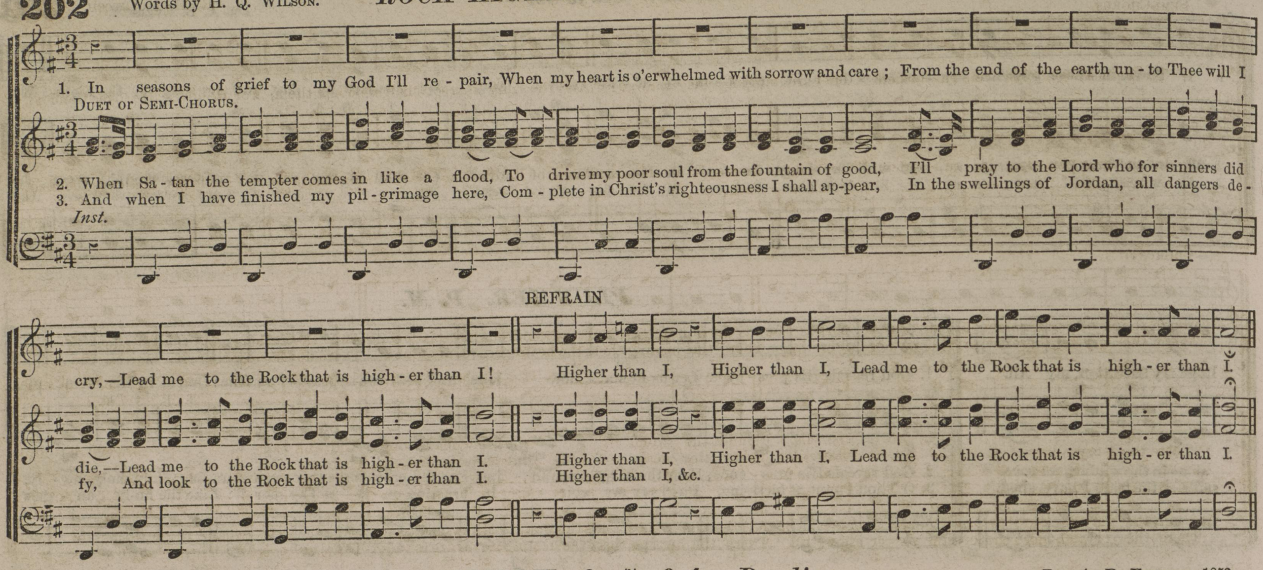


PLUMMER. P. M.

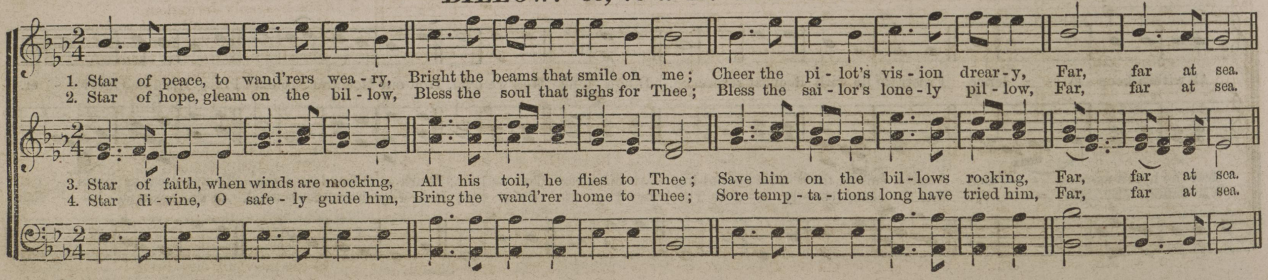




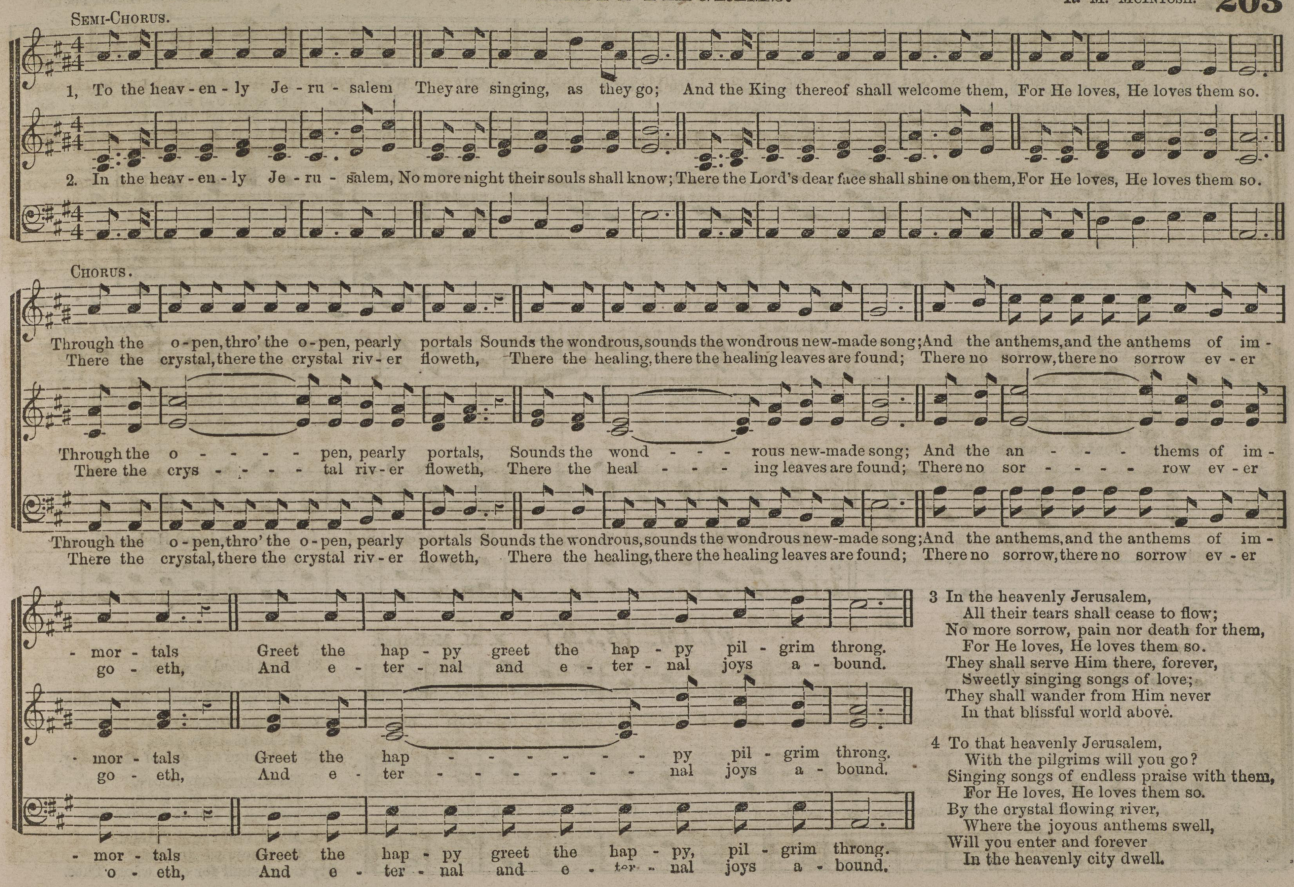
202 Words by H. Q. Wilson. ***ROCK HIGHER THAN I. (Lion of Judah.)*** Music by Henry Tucker.



BILLOW. 8s, 7s & 4s. Peculiar. Dr. A. B. Everett. 1853.



Words by Mrs. M. B. C. Slade. **HAPPY PILGRIMS.** R. M. McIntosh. **203**



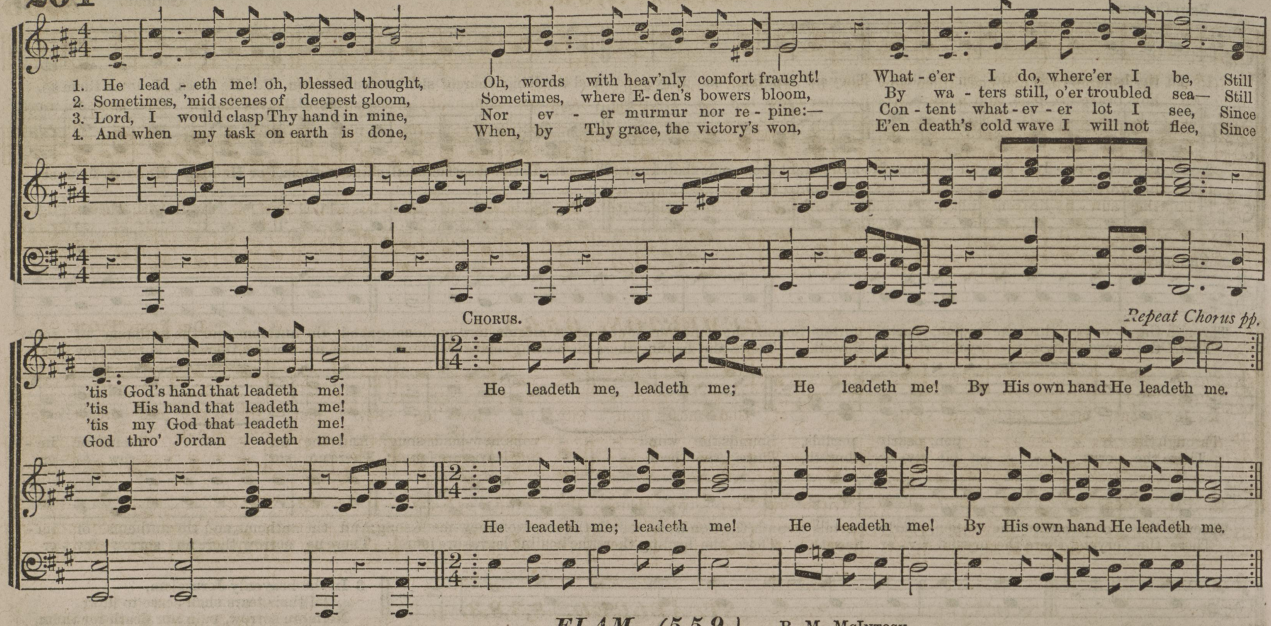
3 In the heavenly Jerusalem,
All their tears shall cease to flow;
No more sorrow, pain nor death for them,
For He loves, He loves them so.
They shall serve Him there, forever,
Sweetly singing songs of love;
They shall wander from Him never
In that blissful world above.

4 To that heavenly Jerusalem,
With the pilgrims will you go?
Singing songs of endless praise with them,
For He loves, He loves them so.
By the crystal flowing river,
Where the joyous anthems swell,
Will you enter and forever
In the heavenly city dwell.

204

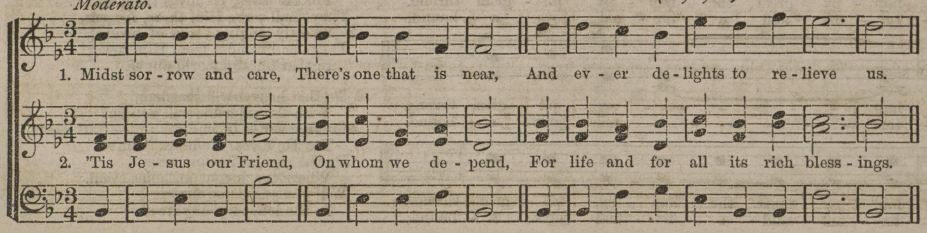
HE LEADETH ME.

MRS. R. M. McINTOSH.



ELAM. (5,5,9.)

R. M. McINTOSH.



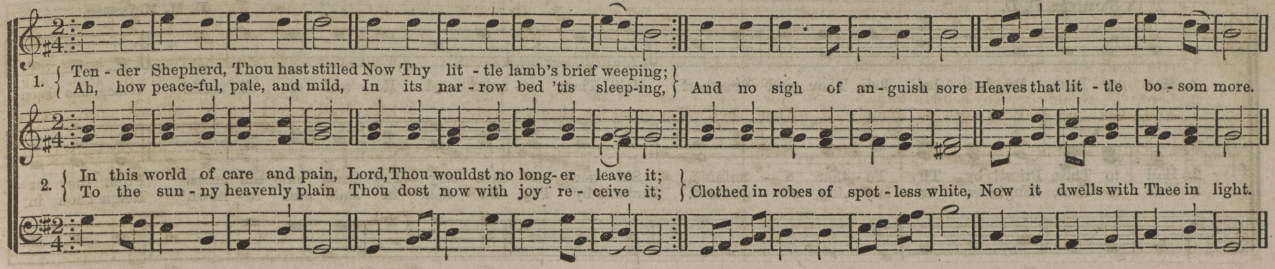
3 When trouble assails,
His love never fails,
He meets us with sweet consolation.

4 His bounties are free,
He hears every plea,
And welcomes the cry of the needy.

5 Blest mansions above,
Prepared by His love,
Are waiting at last to receive us.

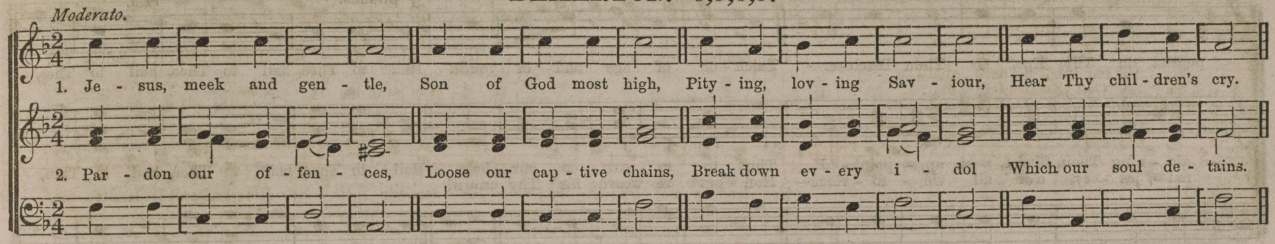
6 My Saviour and Friend,
On whom we depend,
My heart shall for ever adore Thee.

HICKS. 7s, 8 & 7s.

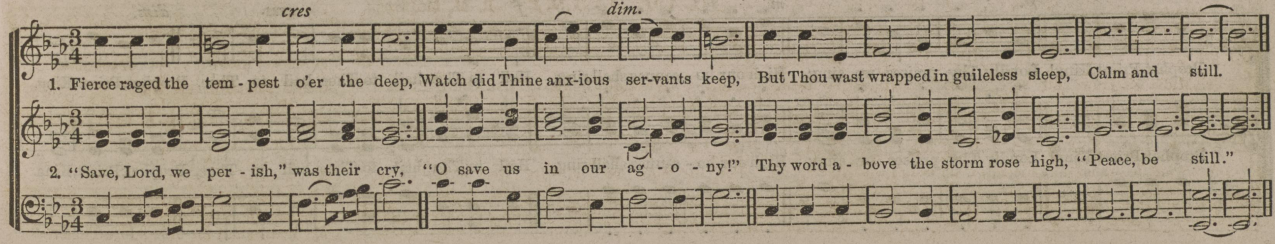


BEMERTON. 6,5,6,5.

Dr. Fred. Filitz.



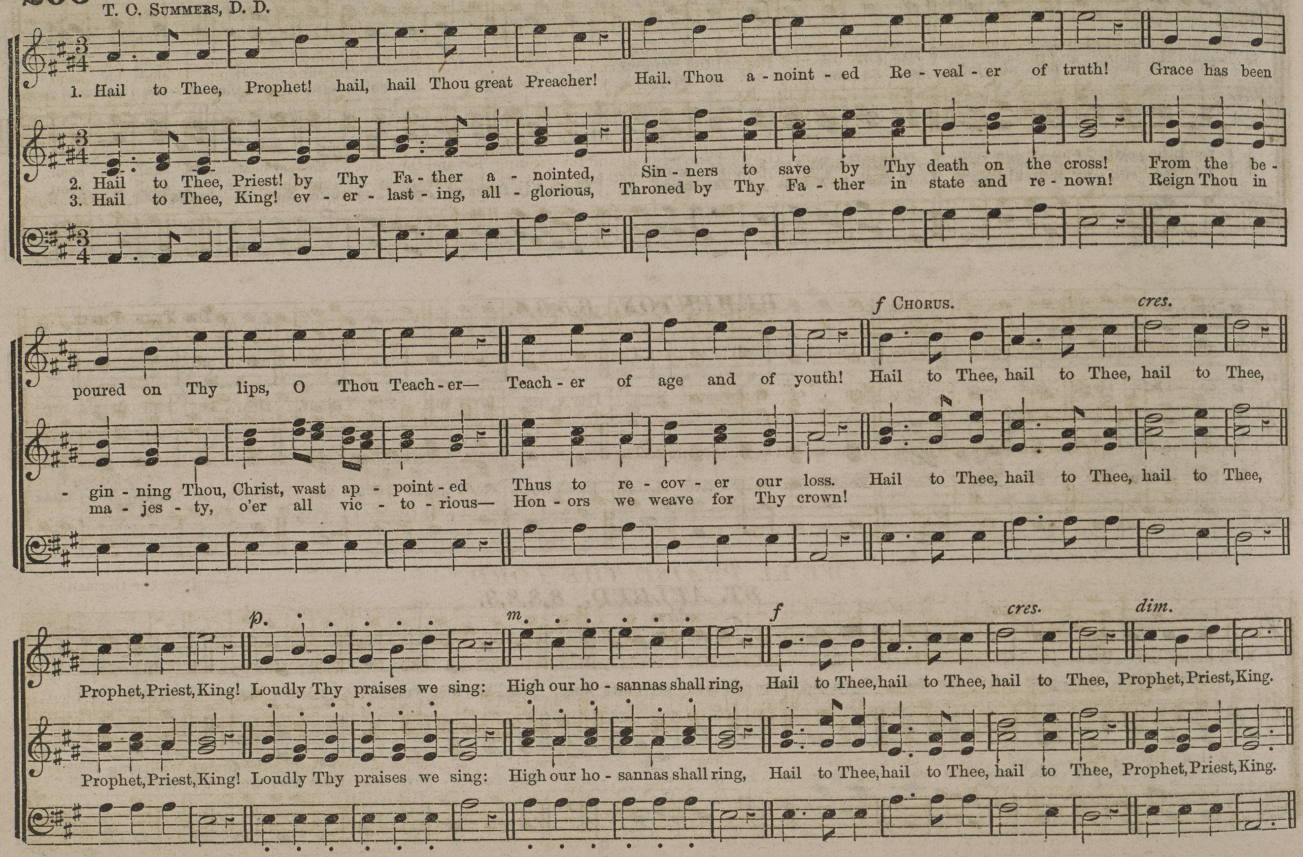
ST. AELRED. 8,8,8,3.



206

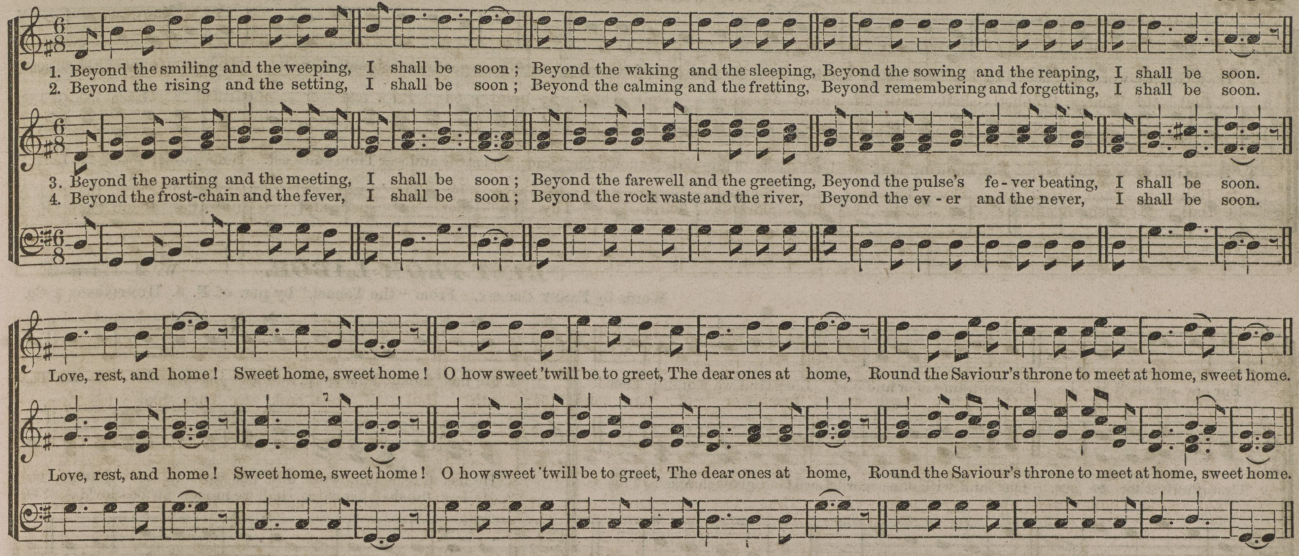
HAIL TO THEE, PROPHET, PRIEST, KING.

T. O. SUMMERS, D. D. R. M. McINTOSH.



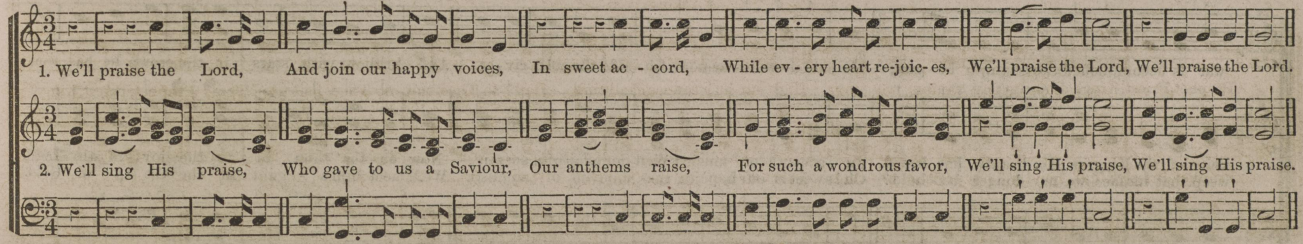
LOVE, REST, AND HOME.

Wm. J. Kirkpatrick.



WE'LL PRAISE THE LORD.

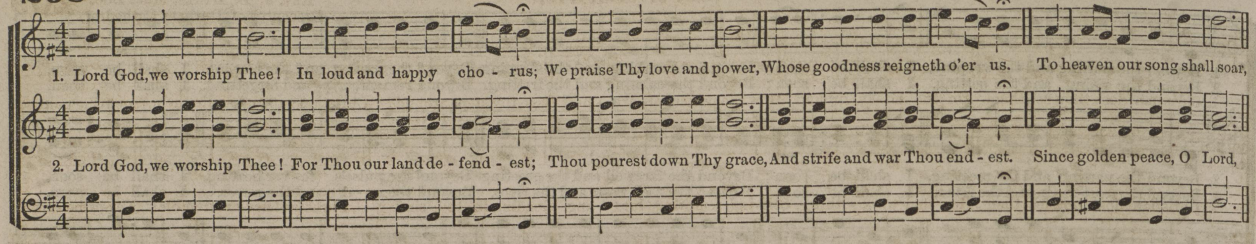
Arr. from the German.



208

CHASE. P. M.

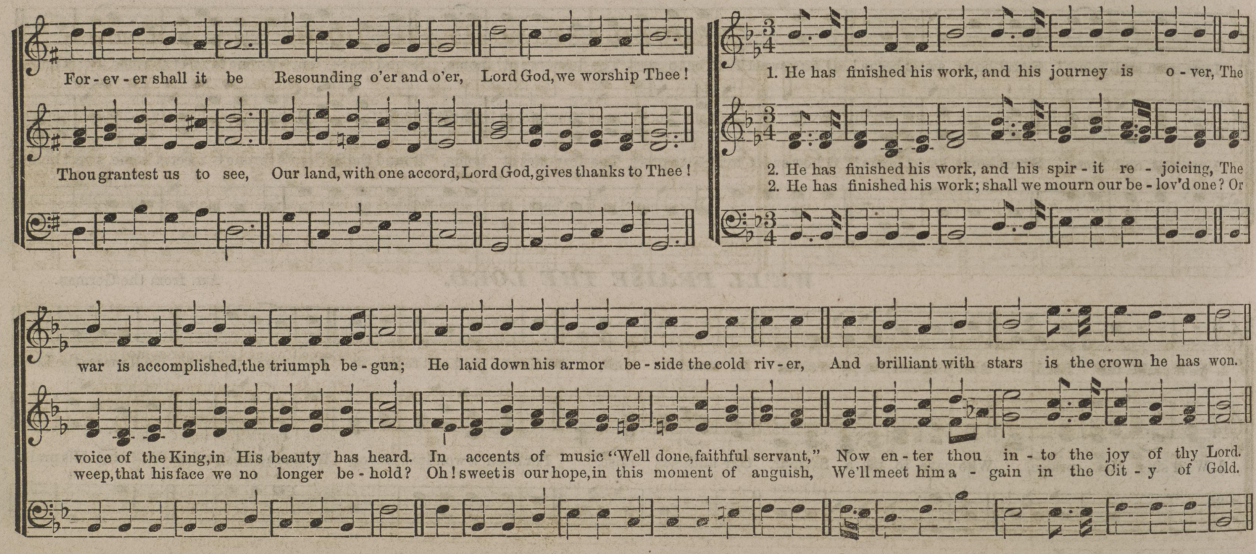
J. Cruger.



REST FROM LABOR.

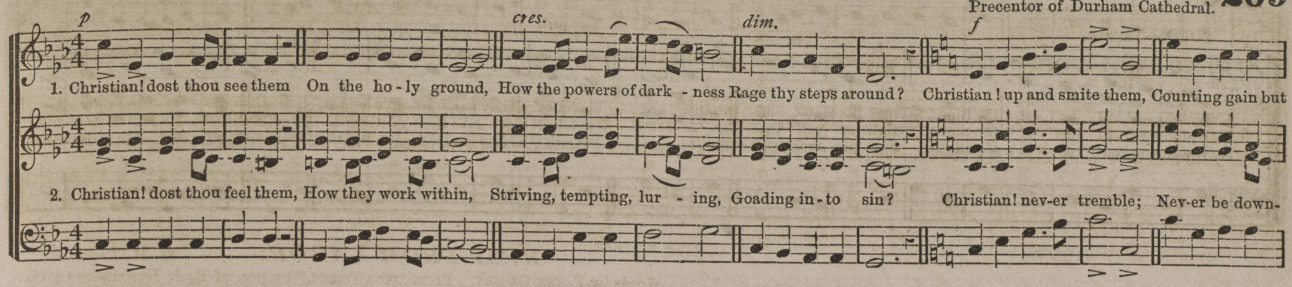
W. H. Pettibone.

Words by Fanny Crosby. From "the Tonart," by per. of F. J. Huntington & Co.



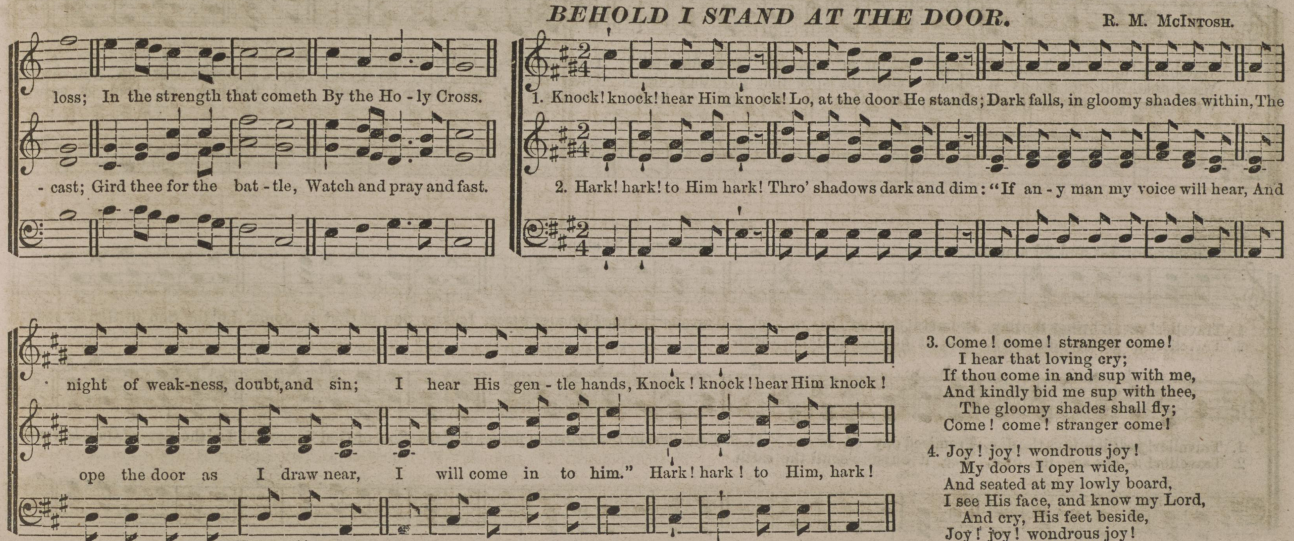
ST. ANDREW.

Rev. J. B. Dykes, Mus. Doc.
Precentor of Durham Cathedral.



BEHOLD I STAND AT THE DOOR.

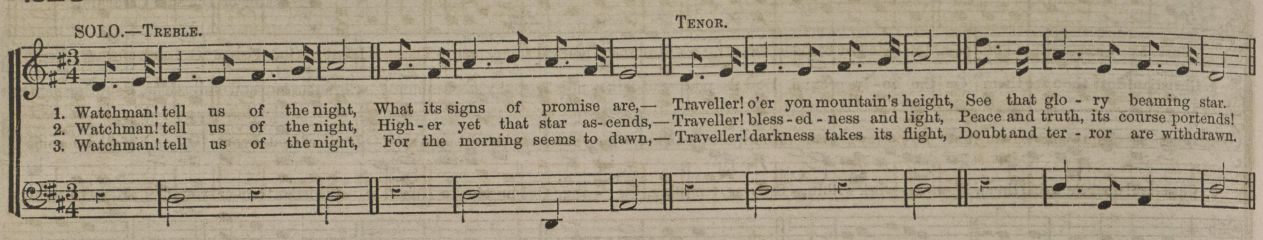
R. M. McIntosh.

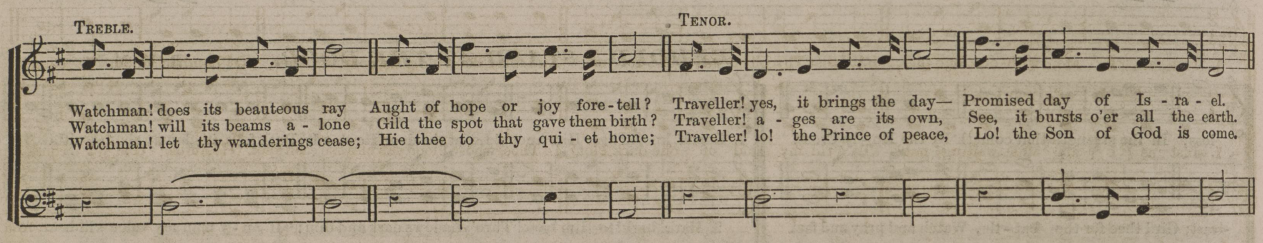


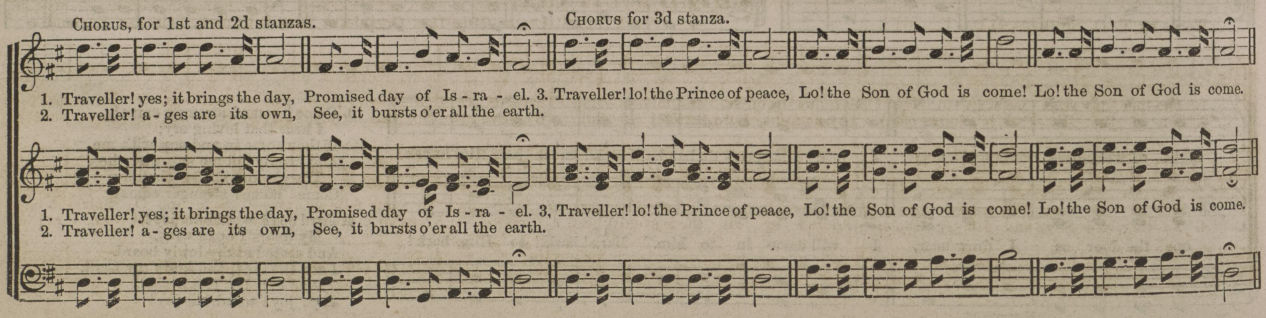
3. Come! come! stranger come!
I hear that loving cry;
If thou come in and sup with me,
And kindly bid me sup with thee,
The gloomy shades shall fly;
Come! come! stranger come!

4. Joy! joy! wondrous joy!
My doors I open wide,
And seated at my lowly board,
I see His face, and know my Lord,
And cry, His feet beside,
Joy! joy! wondrous joy!

210 *WATCHMAN, TELL US.* Dr. Lowell Mason.

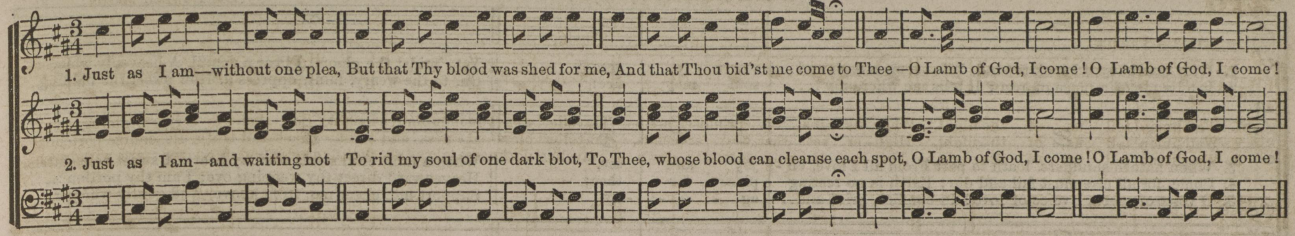






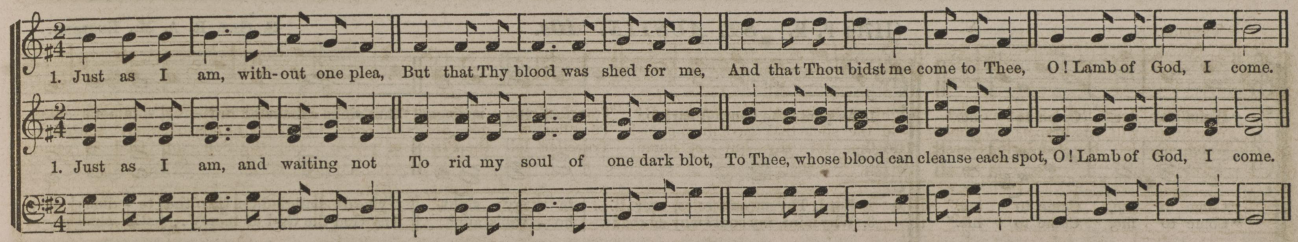
FARMVILLE. 8s & 6s.

EMILIUS LAROCHE.



EMMAUS.

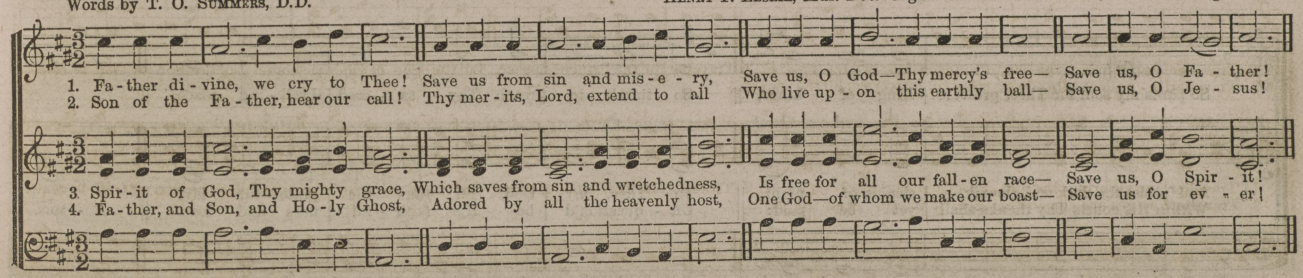
WILLIAM BINNS, England.



CHILD'S LITANY.

Words by T. O. SUMMERS, D.D.

HENRY T. LESLIE, Mus. Doc. Organist at Victoria Church, Leicester, England.



"COME TO ME."—*Chant.*

R. M. McIntosh.

1. With tearful eyes I look around, Life seems a dark and.. | storm - y | sea; || Yet, 'midst the gloom, I hear a sound, A heavenly whisper
2. It tells me of a place of rest; It tells me where my..... | soul may | flee: || Oh, to the weary, faint, oppress'd, How sweet the bidding,

3. When nature shudders, loath to part From all I love, en - | joy and | see, || When a faint chill steals o'er my heart, A sweet voice utters,
4. Come, for all else must fail and die; Earth is no resting | place for | thee; || Heavenward direct thy weeping eye; I am thy portion:.....
5. O voice of mercy! voice of love! In conflict, grief, and.. | ag - o - | ny, || Support me, cheer me, from above, And gently whisper,....

(117th P. M.) **ST. AUSTIN. 10s.**

S. Gee. R. A. M., England.

"Come to me, Come to me."

"Come to me, Come to me."
"Come to me, Come to me."

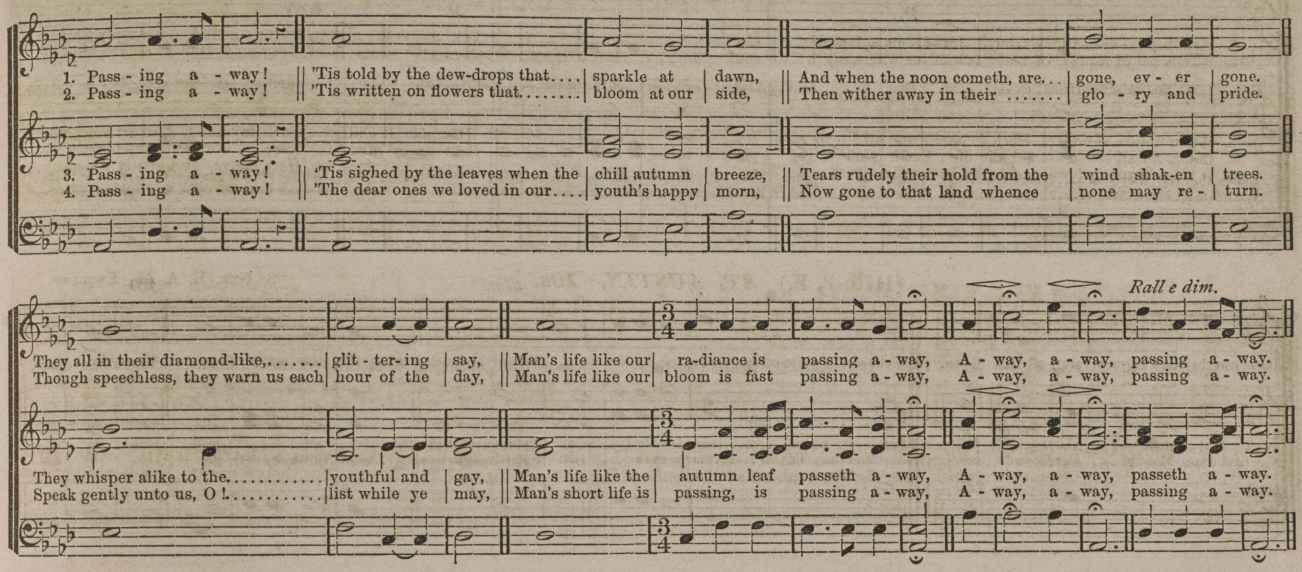
1. As pants the wearied hart for ..... | cool - ing springs, || That sinks exhausted in the.. | summer's chase,
2. Lord, Thy sure mercies, ever..... | in my sight,.. || My heart shallgladden thro' the | te - dious day;
3. Why faint, my soul? why doubt Je - | ho - vah's aid?... || Thy God the God of mercy.. | still shall prove;

So pants my soul for Thee, great.... | King of kings, || So thirsts to | reach Thy sa - cred | dwell - ing place. ||

And 'midst the dark and gloomy.... | shades of night, || To Thee, my | God, I'll tune the | grate - ful lay.
Within His courts Thy thanks shall | yet be paid: || Un - question'd | be His faith - ful - | ness and love. || A - men.

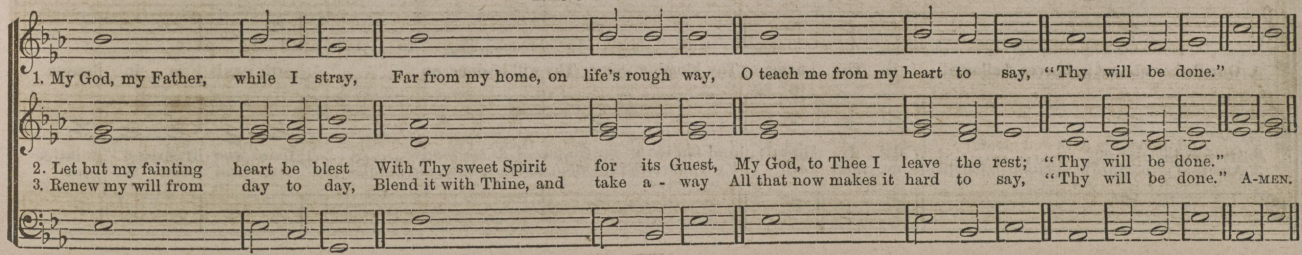
"PASSING AWAY!"—*Chant.*

L. O. EMERSON.



TROYTE'S CHANT.

A. H. D. TROYTE.



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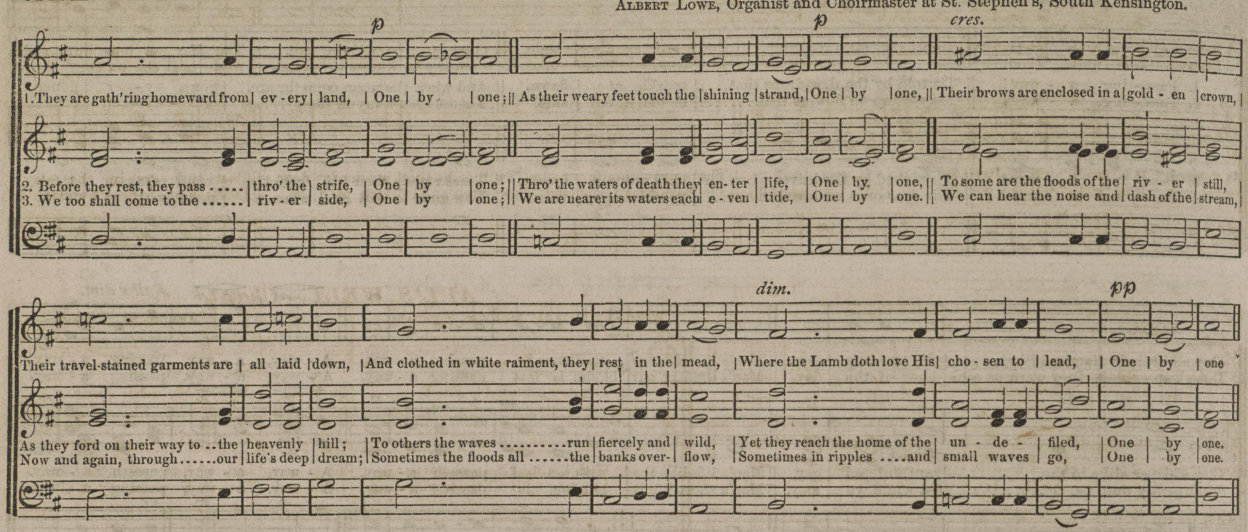
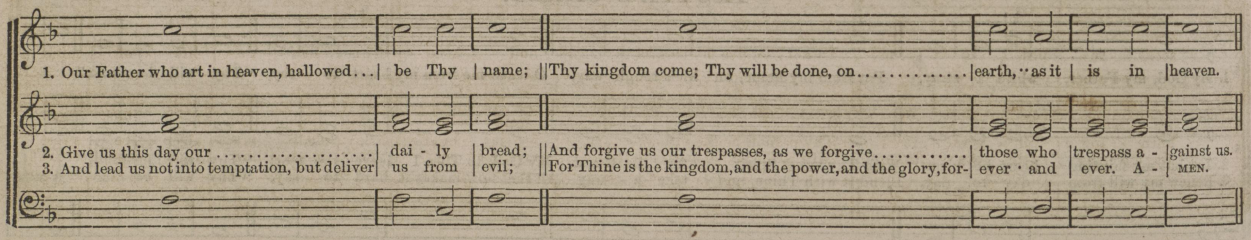
GATHERING HOME.—Chant.

ALBERT LOWE, Organist and Choirmaster at St. Stephen's, South Kensington.



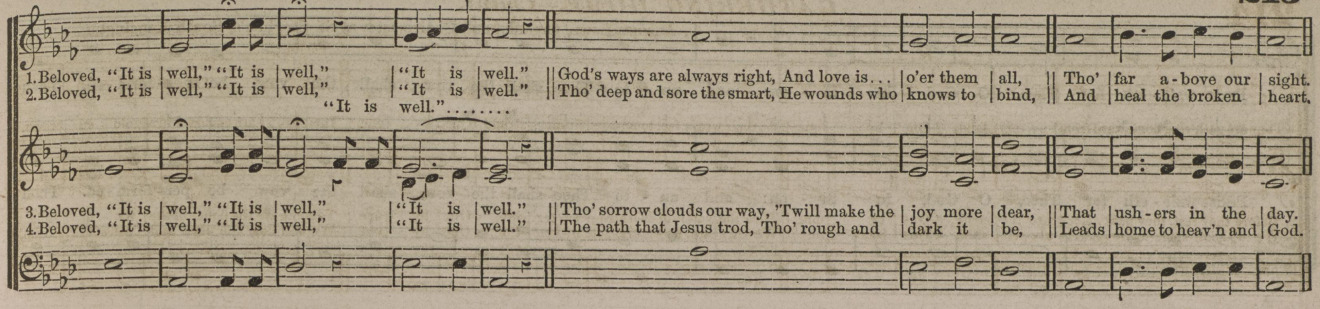
THE LORD'S PRAYER.—Chant.

TALLIS.

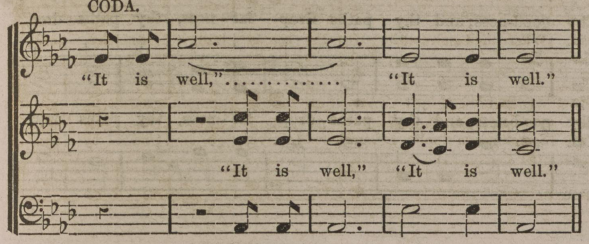


"IT IS WELL."—*Chant.*

Wm. B. Bradbury.



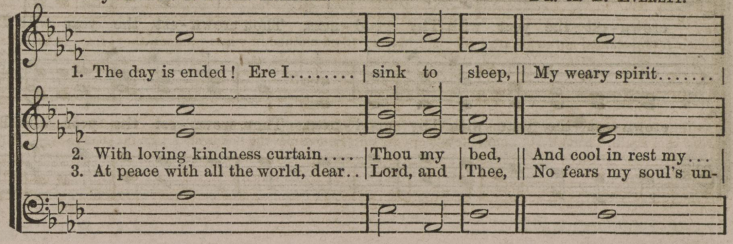
CODA.

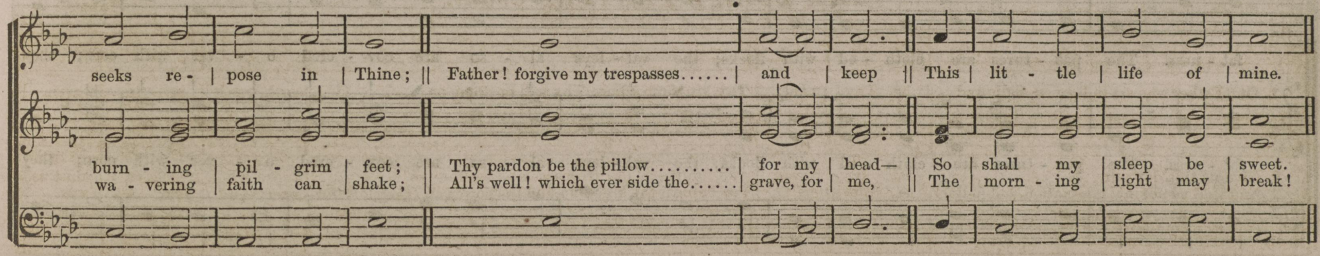


ALL'S WELL.—Chant.

Words by Miss H. McEwen Kimball.

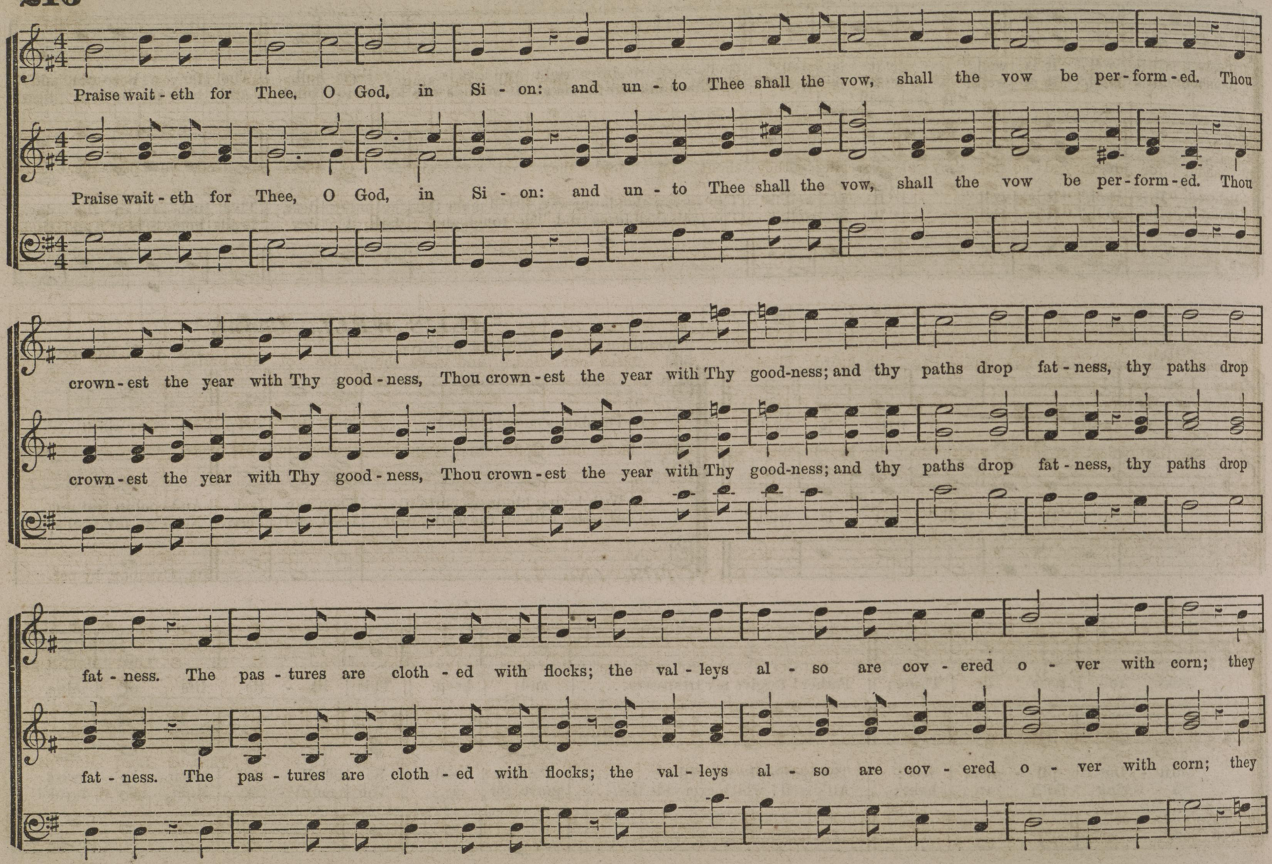
Dr. A. B. Everett.

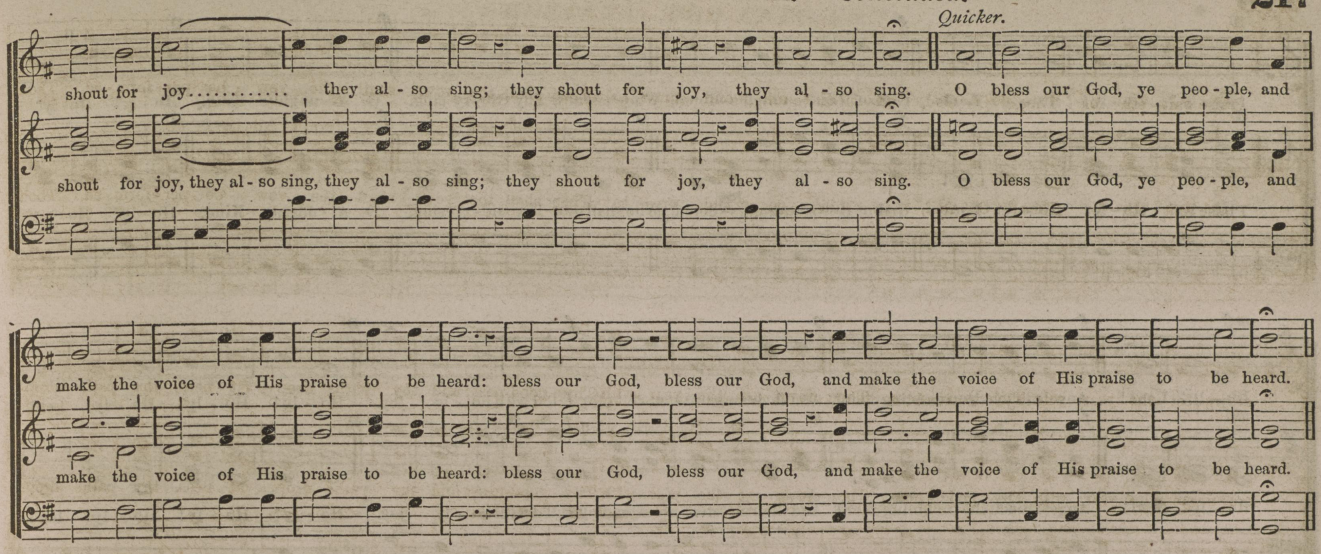




"PRAISE WAITETH FOR THEE."

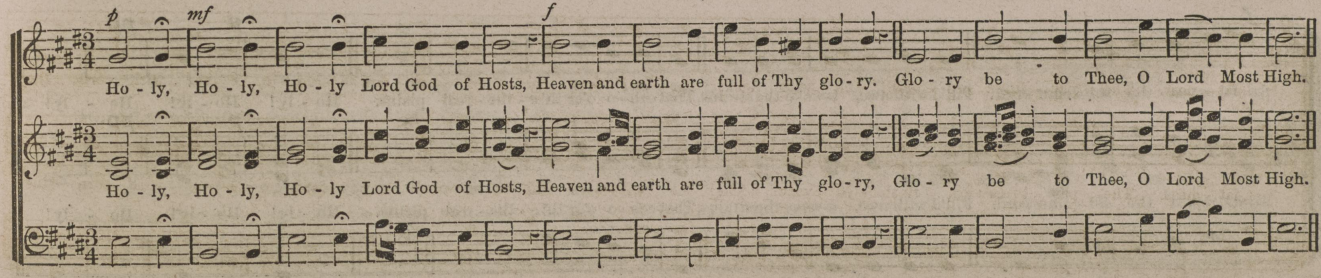
SIR JOHN GOSS.



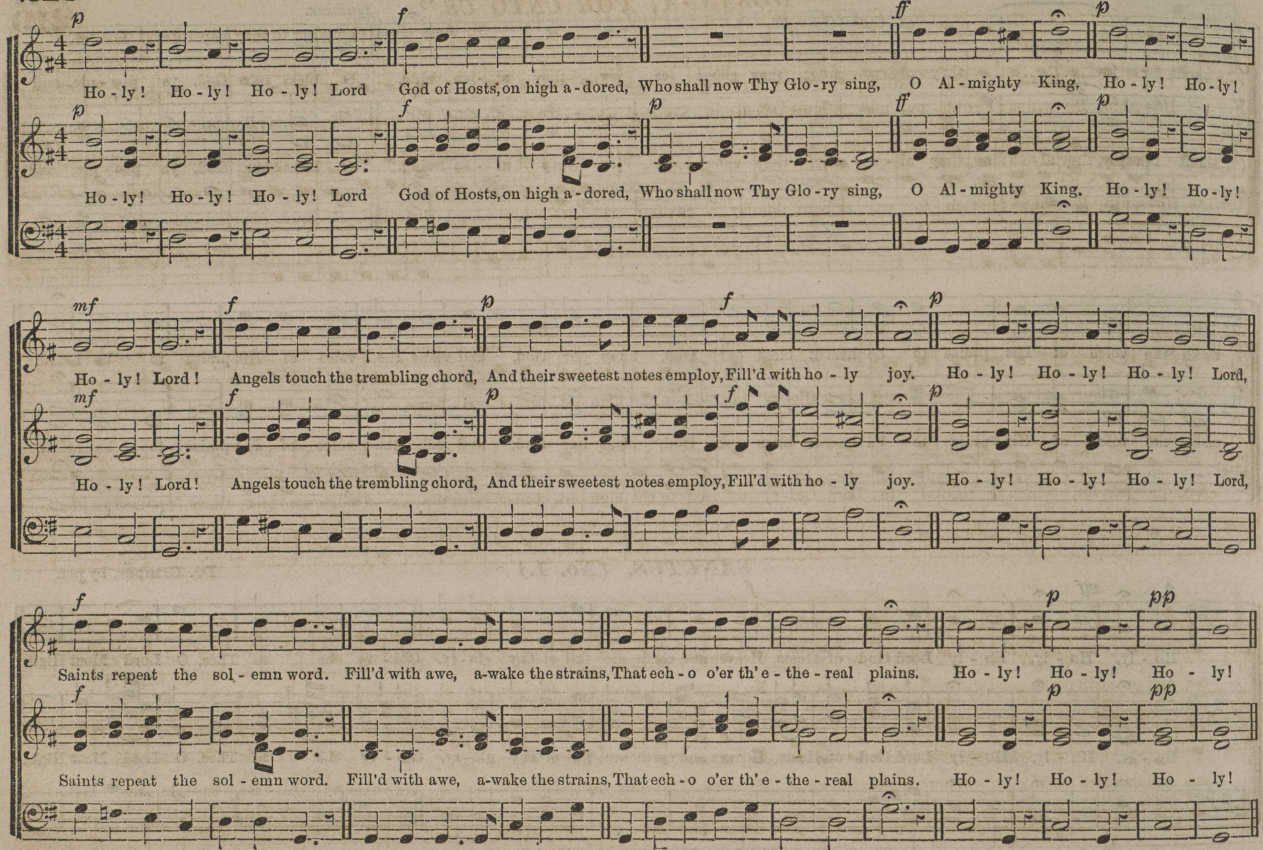


SANCTUS. (No. 1.)

Dr. Camidge, by per.

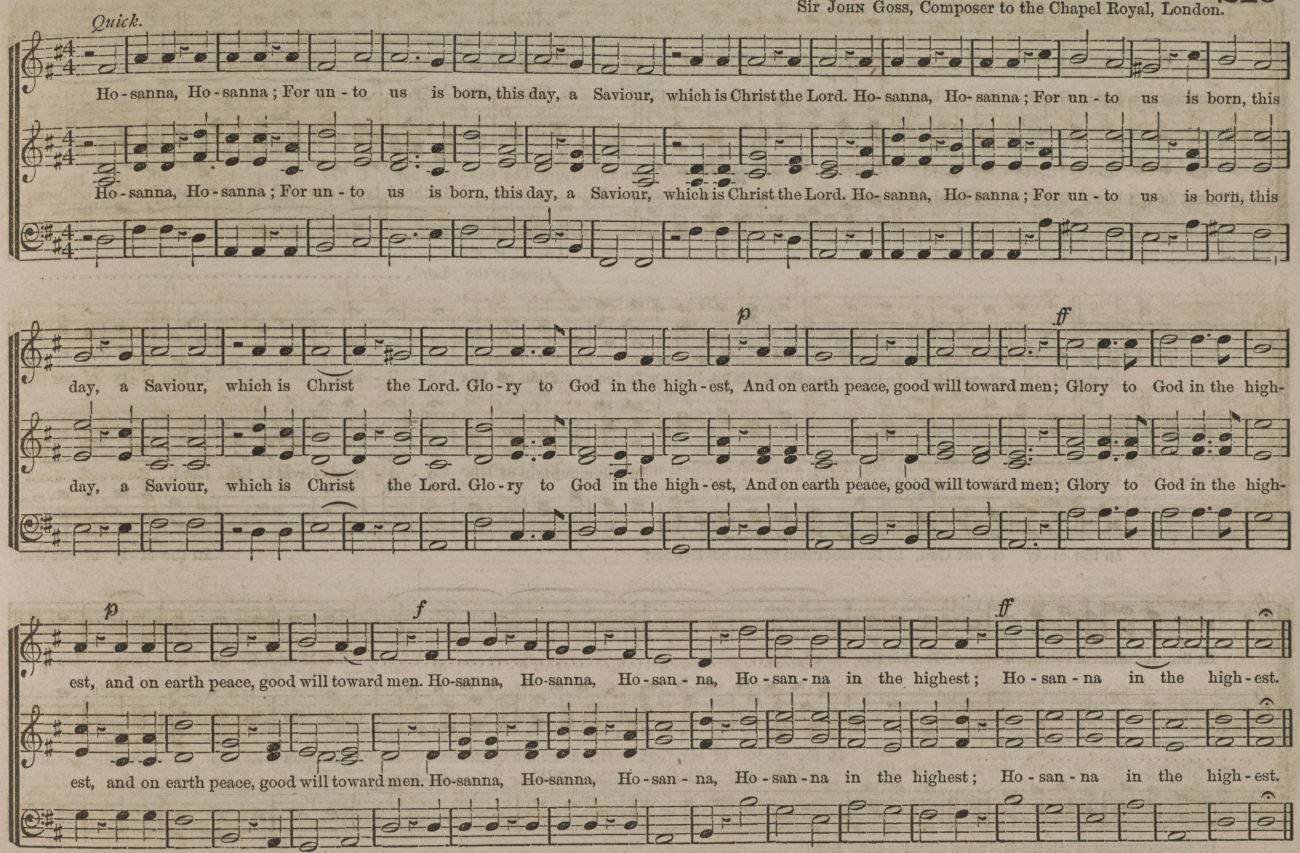


SANCTUS. (No. 2.)

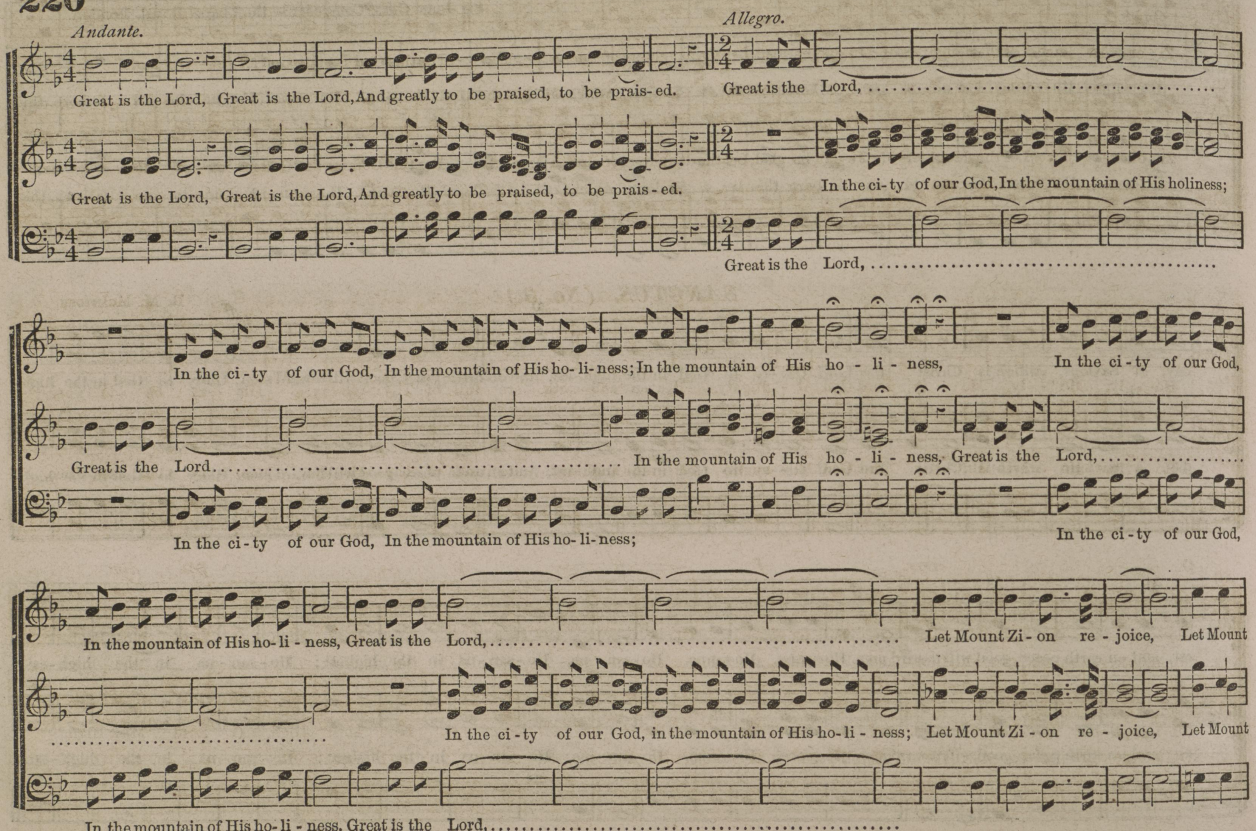

Ho - ly! Ho - ly! Ho - ly! Lord God of Hosts, on high a - dored, Who shall now Thy Glo - ry sing, O Al - mighty King. Ho - ly! Ho - ly!
Ho - ly! Ho - ly! Ho - ly! Lord God of Hosts, on high a - dored, Who shall now Thy Glo - ry sing, O Al - mighty King. Ho - ly! Ho - ly!
Ho - ly! Lord! Angels touch the trembling chord, And their sweetest notes employ, Fill'd with ho - ly joy. Ho - ly! Ho - ly! Ho - ly! Lord,
Ho - ly! Lord! Angels touch the trembling chord, And their sweetest notes employ, Fill'd with ho - ly joy. Ho - ly! Ho - ly! Ho - ly! Lord,
Saints repeat the sol - emn word. Fill'd with awe, a-wake the strains, That ech - o o'er th' e - the - real plains. Ho - ly! Ho - ly! Ho - ly!
Saints repeat the sol - emn word. Fill'd with awe, a-wake the strains, That ech - o o'er th' e - the - real plains. Ho - ly! Ho - ly! Ho - ly!

"HOSANNA; FOR UNTO US."

Sir John Goss, Composer to the Chapel Royal, London.



"GREAT IS THE LORD."—Anthem.



"GREAT IS THE LORD." Concluded.

Andante.

Zi - on re - joice, Let the daughters of Ju-dah be glad, Let the daughters of Judah be glad, For this God is our God for - ev - er - more. A - MEN.

Zi - on re - joice, Let the daughters of Ju-dah be glad, Let the daughters of Judah be glad, For this God is our God for - ev - er - more. A - MEN.

SANCTUS. (No. 3.)

R. M. McINTOSH.

Largo. *p* *m* *p* *cres.* *f* *ff*

Ho - ly, Ho - ly, Ho - ly; Lord God Al - mighty, Heaven and earth are full of Thy glo - ry; Glo - ry be to Thee,

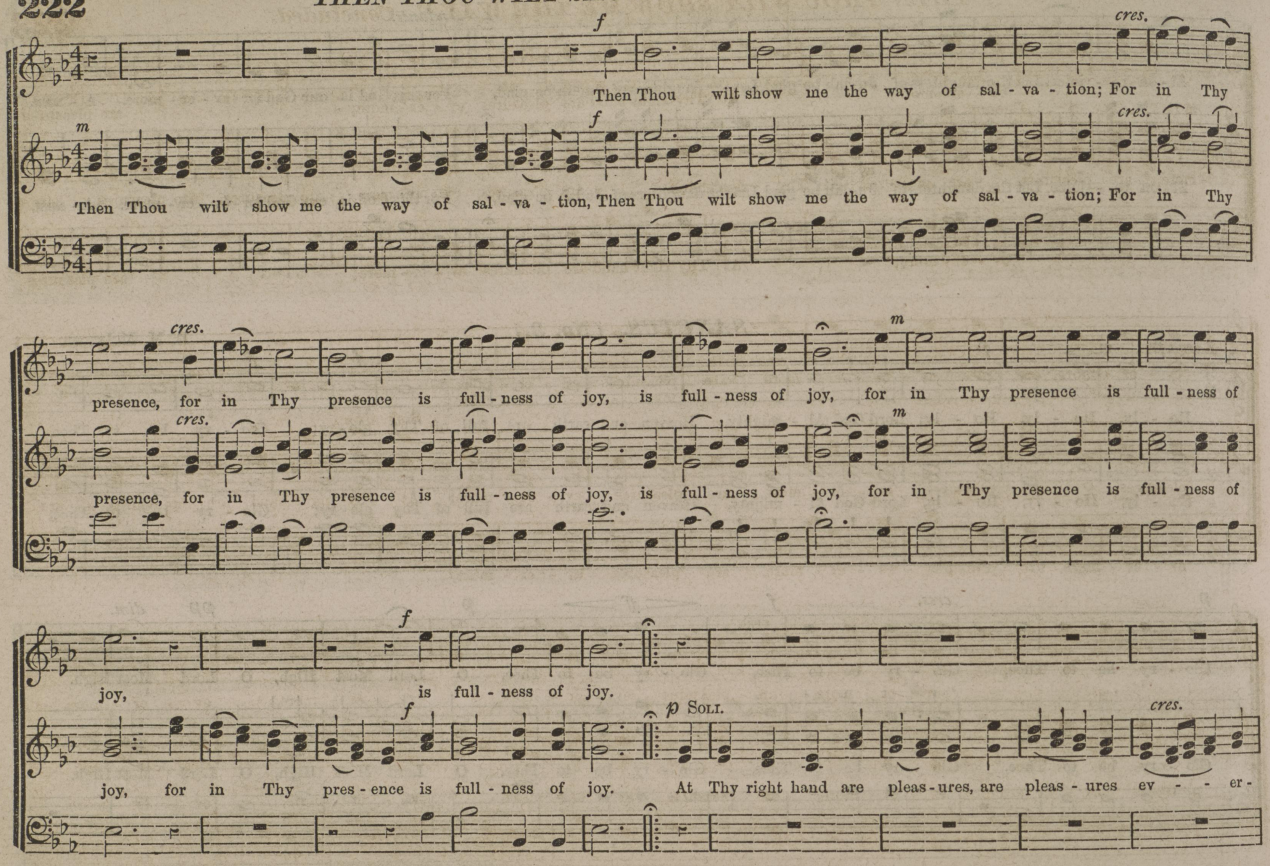
Ho - ly, Ho - ly, Ho - ly, Lord God Al - mighty, Heaven and earth are full of Thy glo - ry; Glo - ry be to Thee,

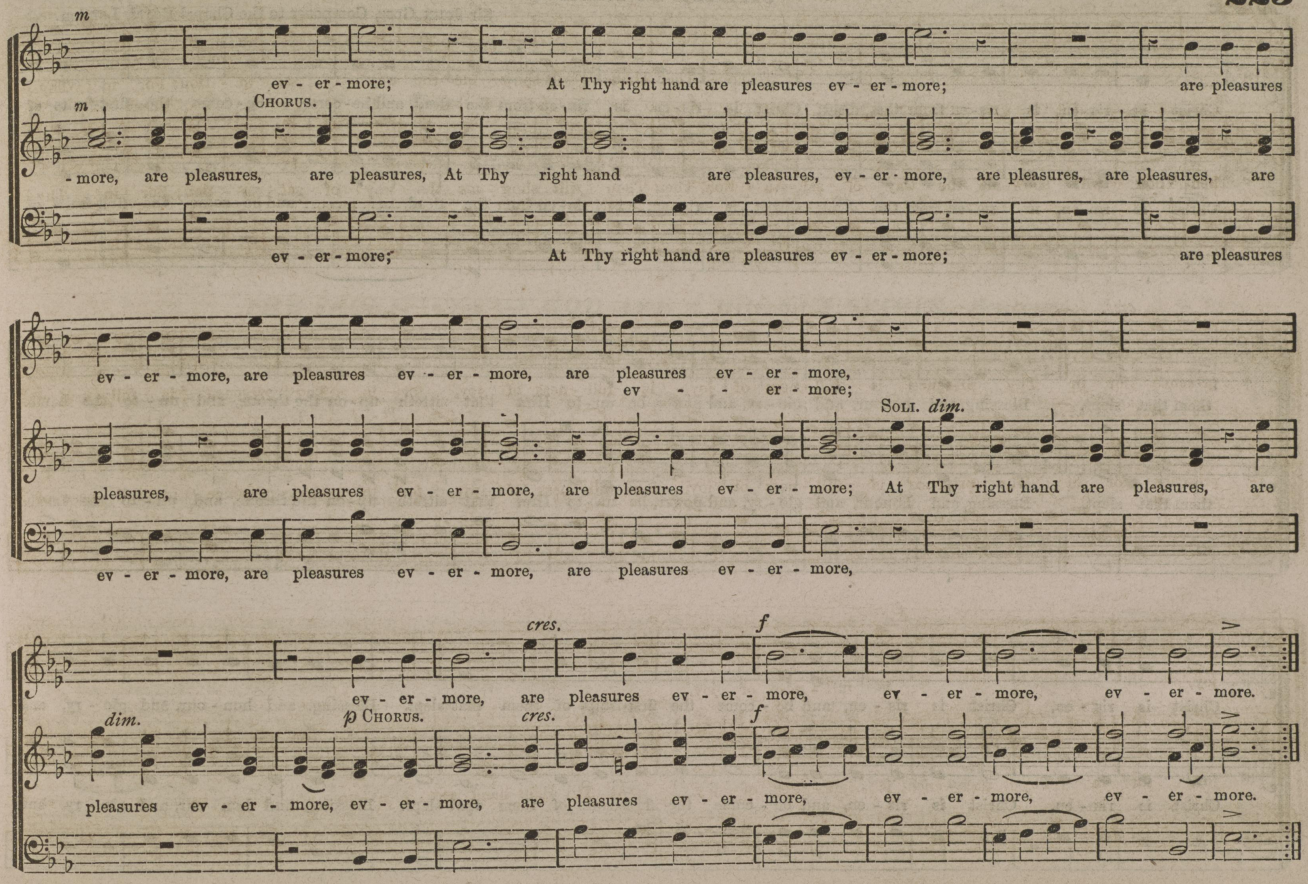
p *cres.* *f* *ff* *p* *pp* *dim.*

Glo - ry be to Thee, Glo - ry be to Thee, Glo - ry be to Thee, O Lord Most High, O Lord Most High.

Glo - ry be to Thee, Glo - ry be to Thee, Glo - ry be to Thee, O Lord Most High, O Lord Most High.

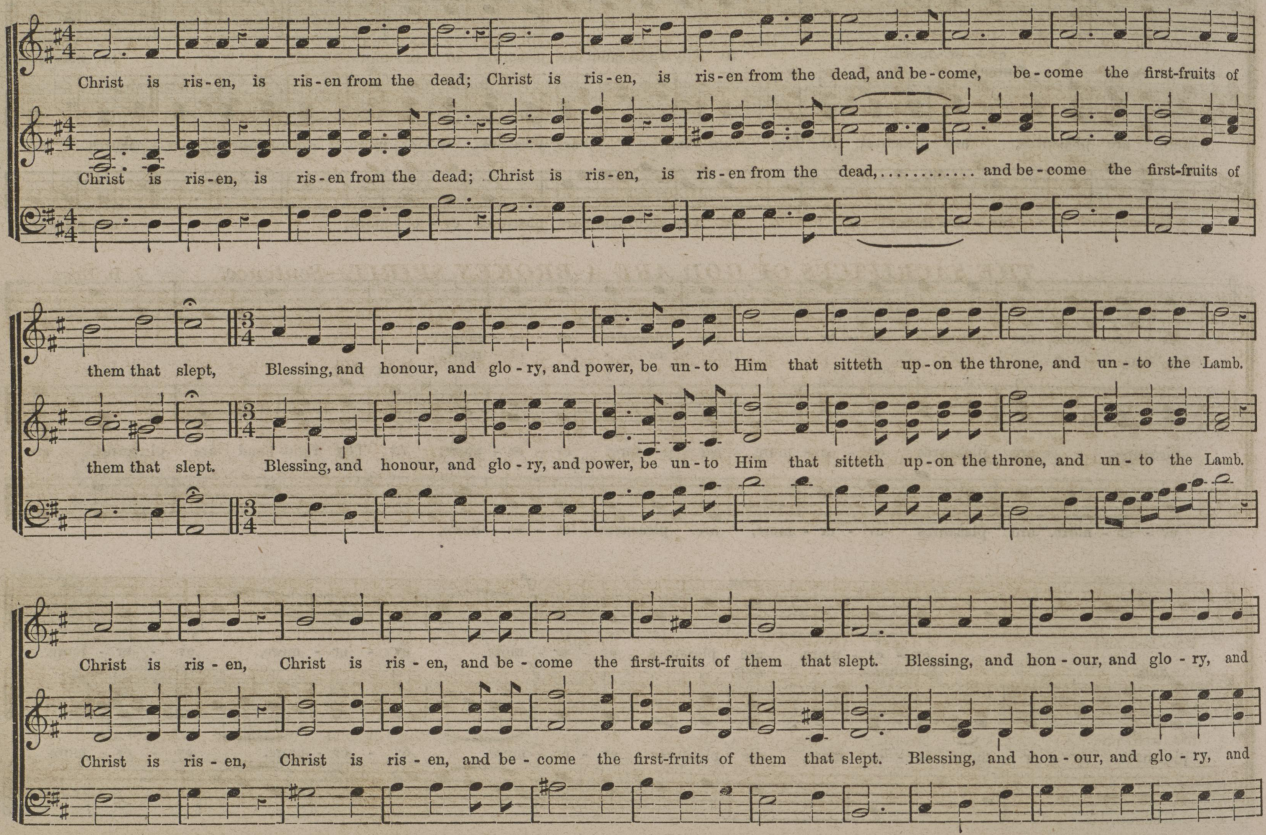
"THEN THOU WILT SHOW ME THE WAY."—Anthem. Dr. A. Brooks Everett.



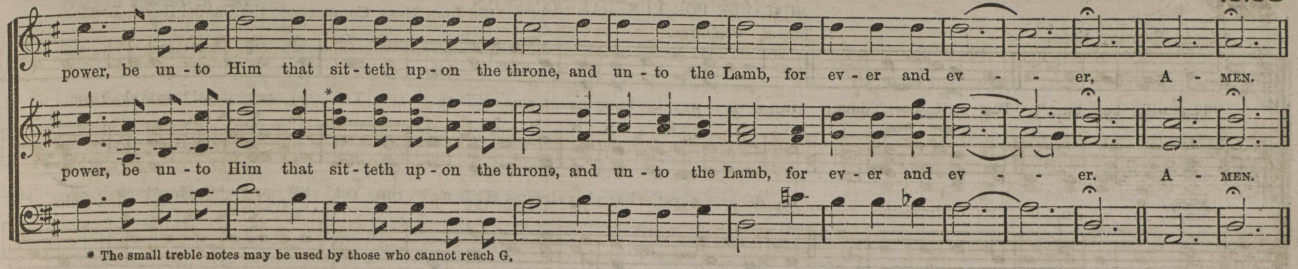

m
ev - er - more; At Thy right hand are pleasures ev - er - more; are pleasures
m
Chorus.
- more, are pleasures, are pleasures, At Thy right hand are pleasures, ev - er - more, are pleasures, are pleasures, are
ev - er - more; At Thy right hand are pleasures ev - er - more; are pleasures
ev - er - more, are pleasures ev - er - more, are pleasures ev - er - more,
ev - - er - more;
Soli. dim.
pleasures, are pleasures ev - er - more, are pleasures ev - er - more; At Thy right hand are pleasures, are
ev - er - more, are pleasures ev - er - more, are pleasures ev - er - more,
cres.
f
ev - er - more, are pleasures ev - er - more, ev - er - more, ev - er - more.
dim.
p Chorus.
cres.
f
pleasures ev - er - more, ev - er - more, are pleasures ev - er - more, ev - er - more, ev - er - more.

"CHRIST IS RISEN."

Sir JOHN GOSS, Composer to the Chapel Royal, London.



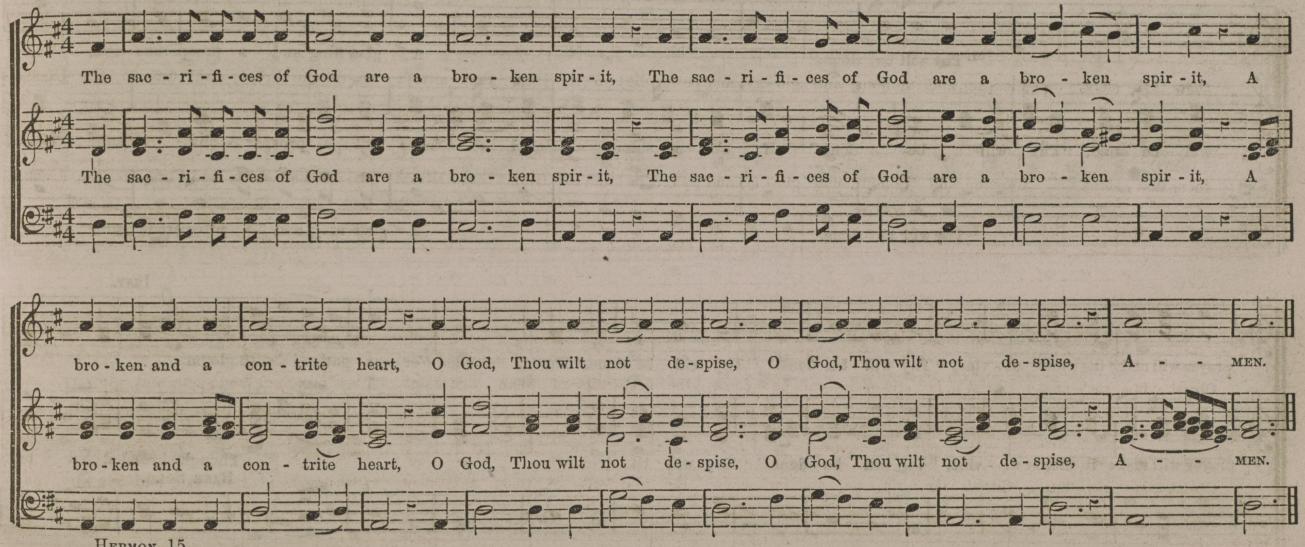
"CHRIST IS RISEN." *Concluded.*



* The small treble notes may be used by those who cannot reach G.

THE SACRIFICES OF GOD ARE A BROKEN SPIRIT.—Sentence.

J. D. HUNT.



HERMON, 15.

"THY WILL BE DONE."

SUITABLE FOR FUNERAL OCCASIONS.

Dr. A. Brooks Everett.

Adagio. Soprano Solo. Tenor. *Moderato*

"Thy will be done." "Thy will be done," In devious way, the hurrying streams of life may run, Yet still our grateful hearts shall say,

Inst. In devious way, the hurrying streams of life may run, Yet still our grateful hearts shall say, "Thy

"Thy will be done." A glad'ning and a prosperous sun, This

will be done;" "Thy will be done." If o'er us shines a glad - - 'ning and a prosper - ous sun; This

"Thy will be done." A glad-'ning and a prosperous sun,

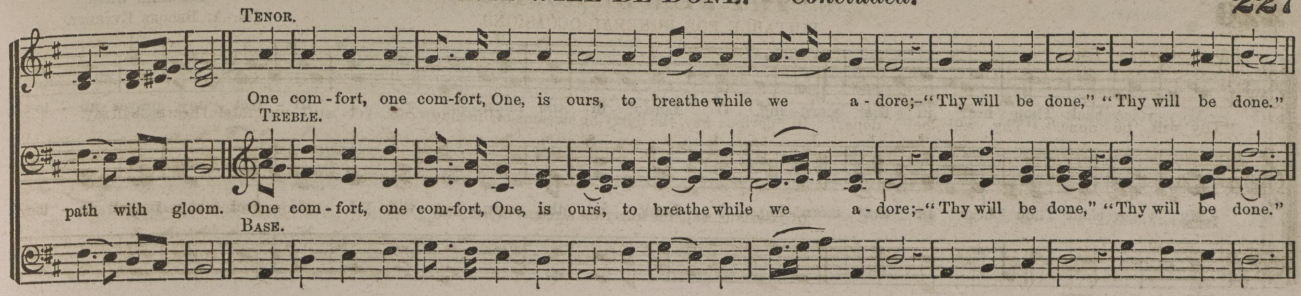
Inst.

prayer will make it more di - vine, "Thy will be done." "Thy will be done." Though shrouded o'er our paths with gloom.

Inst

prayer will make it more di - vine, "Thy will be done." "Thy will be done." Though shrouded o'er our

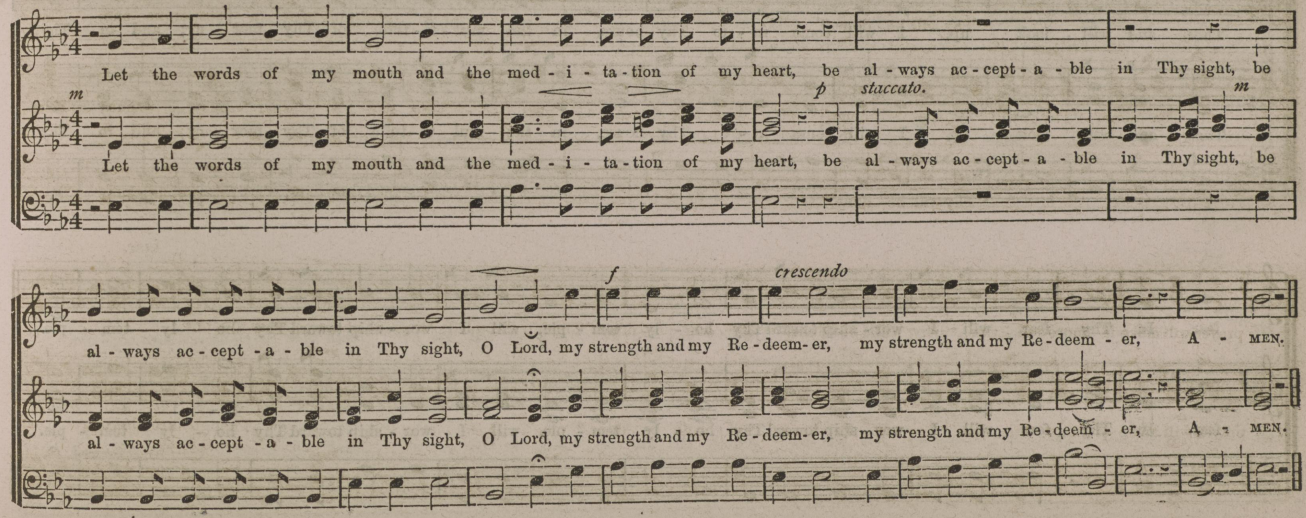
Base Solo.



"LET THE WORDS OF MY MOUTH."—Sentence.

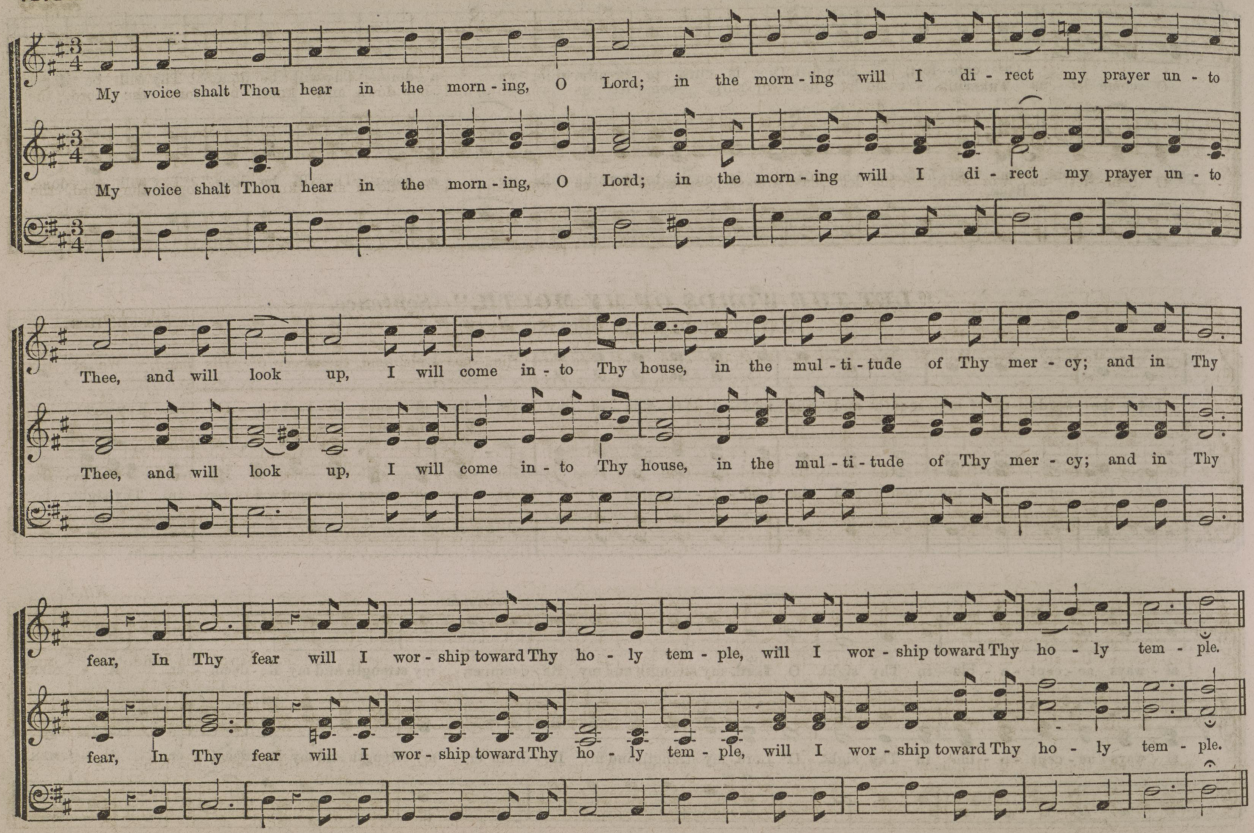
MAY BE SUNG AS AN OPENING PIECE.

Jas. D. Hunt.



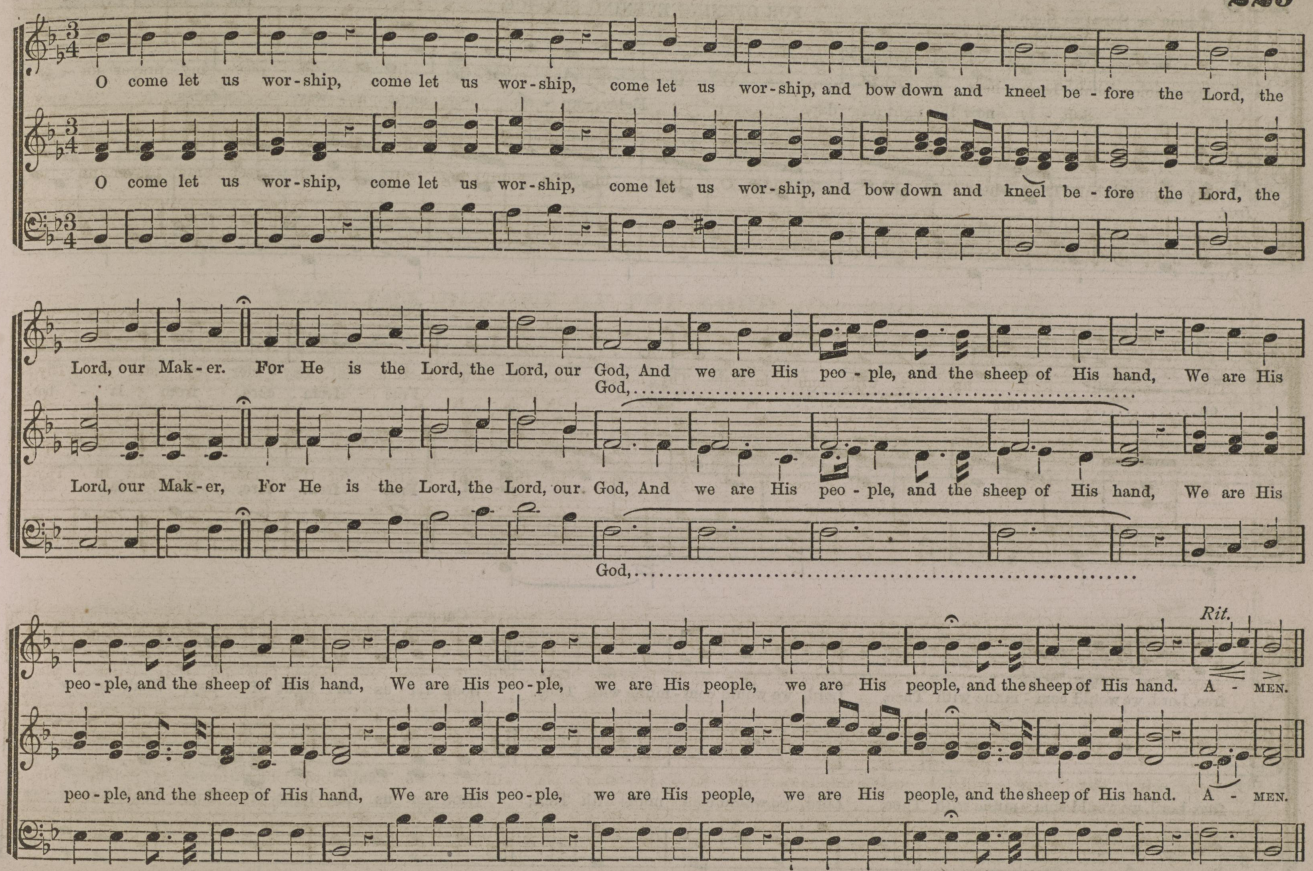
"MY VOICE SHALT THOU HEAR."

SIR JOHN GOSS.



COME AND WORSHIP.—Anthem.

J. H. TENNEY.



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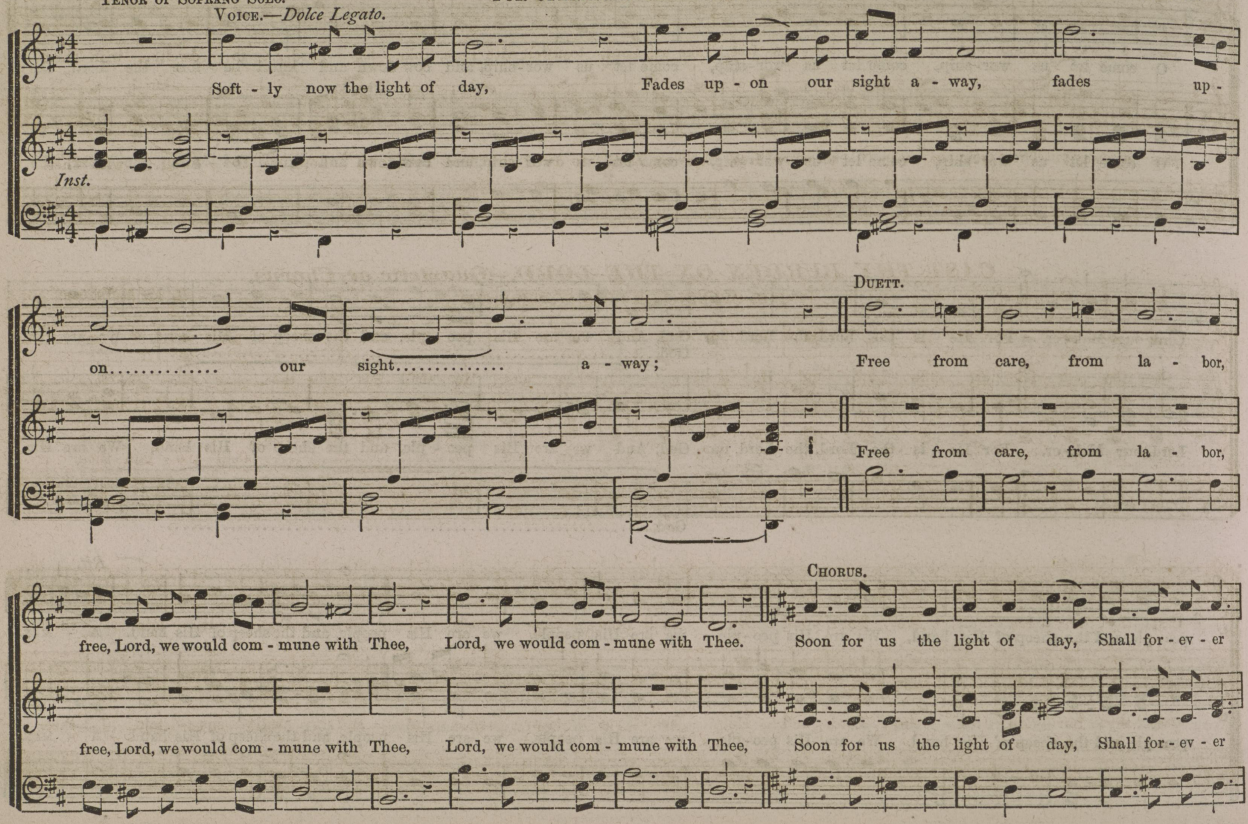
SOFTLY NOW THE LIGHT OF DAY.

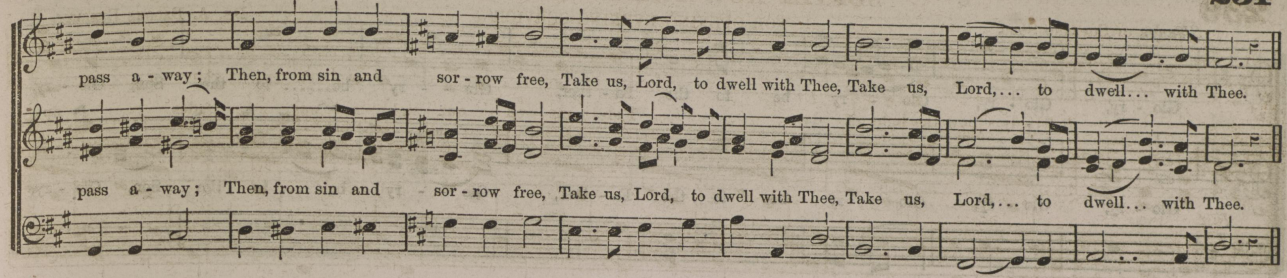
FOR OPENING EVENING SERVICE.

TENOR OR SOPRANO SOLO. DR. A. BROOKS EVERETT.

VOICE.—*Dolce Legato.*



SOFTLY NOW THE LIGHT OF DAY. Concluded.

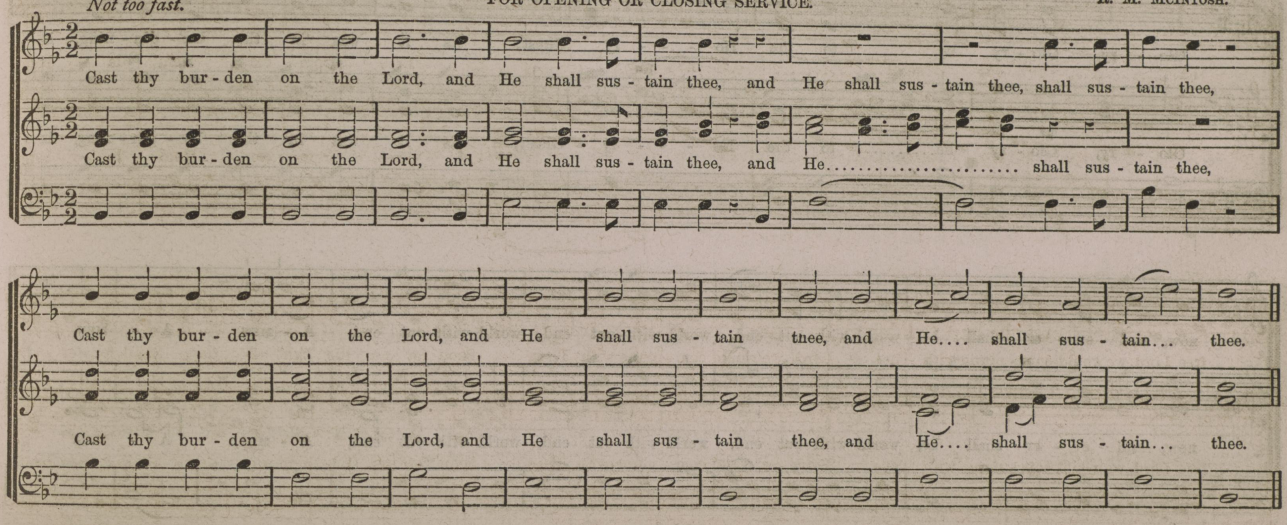


CAST THY BURDEN ON THE LORD.—Quartette or Chorus.

FOR OPENING OR CLOSING SERVICE.

R. M. McINTOSH.

Not too fast.



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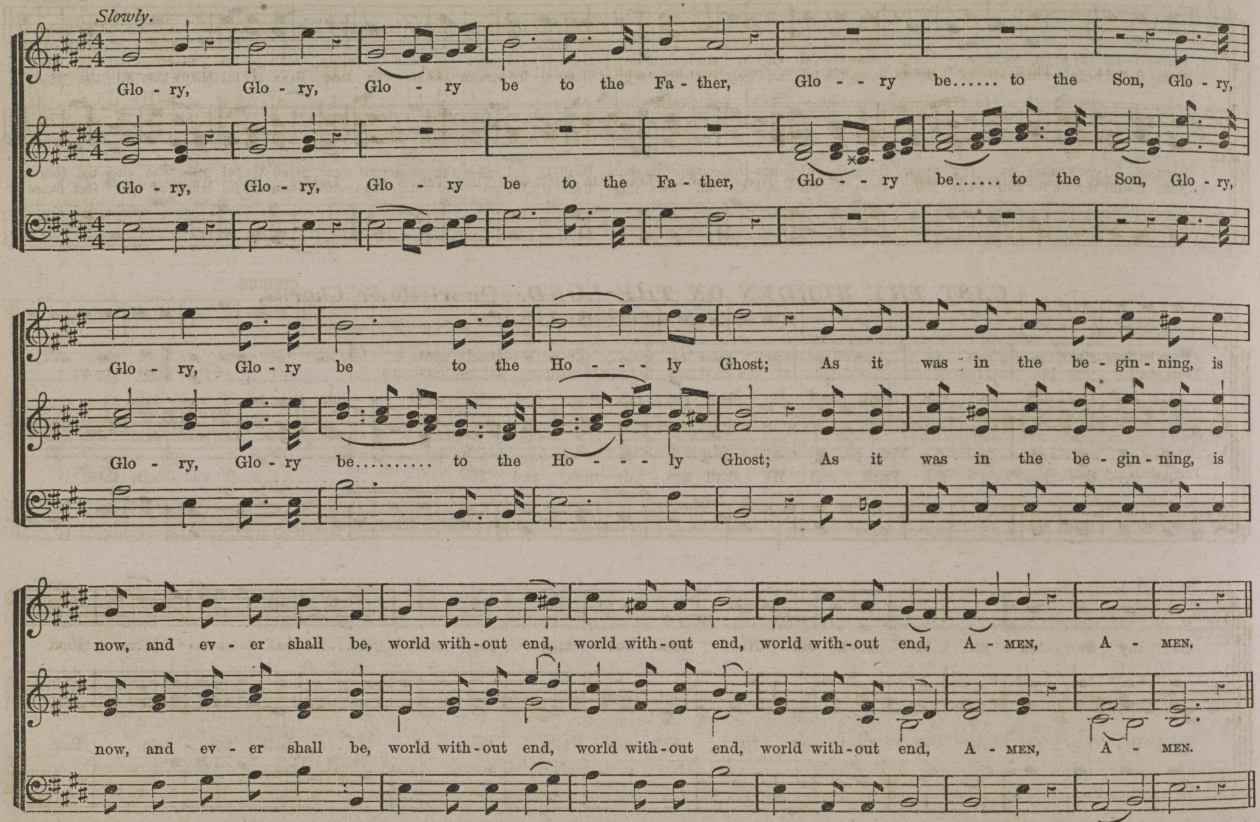
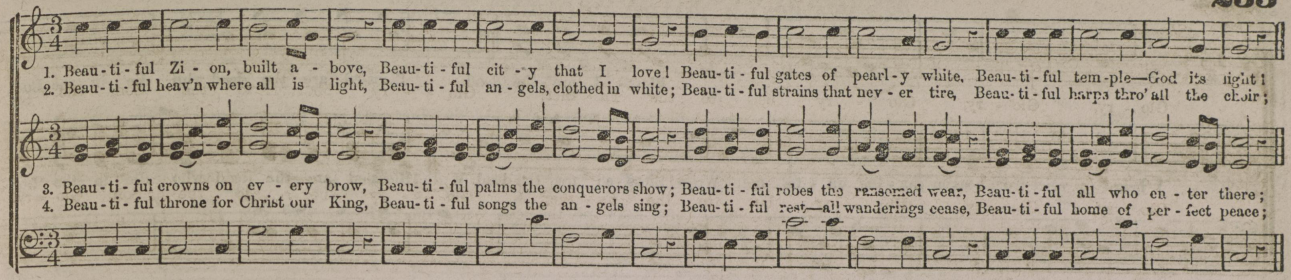
GLORY BE TO THE FATHER.

R. M. WILSON.

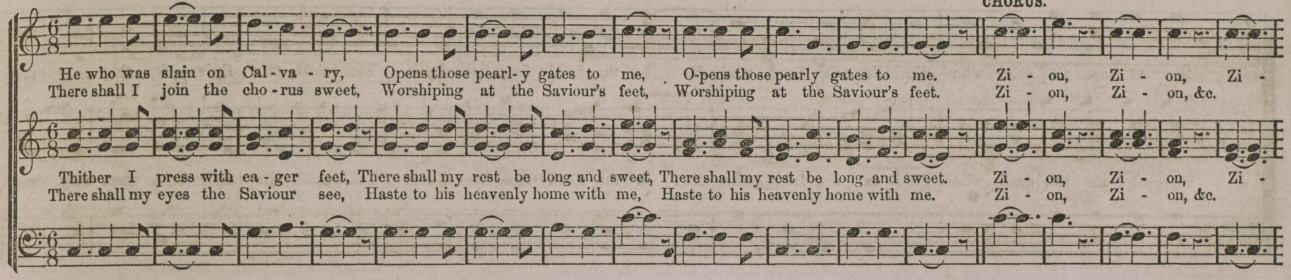


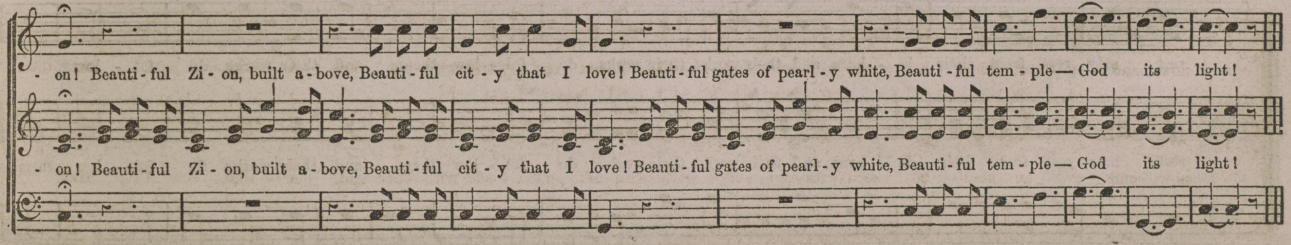
BEAUTIFUL ZION.

R. M. McINTOSH **233**



CHORUS.





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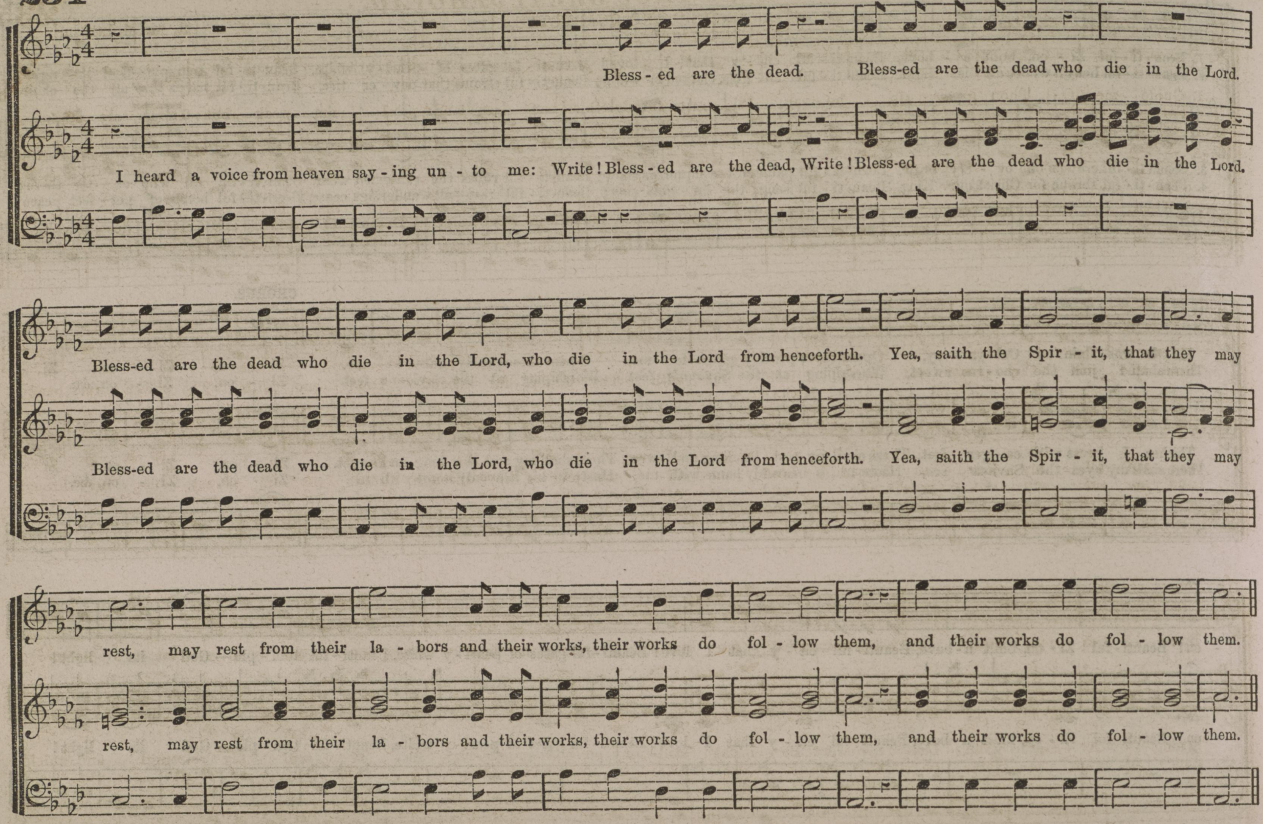
I HEARD A VOICE FROM HEAVEN.

R. M. McIntosh.

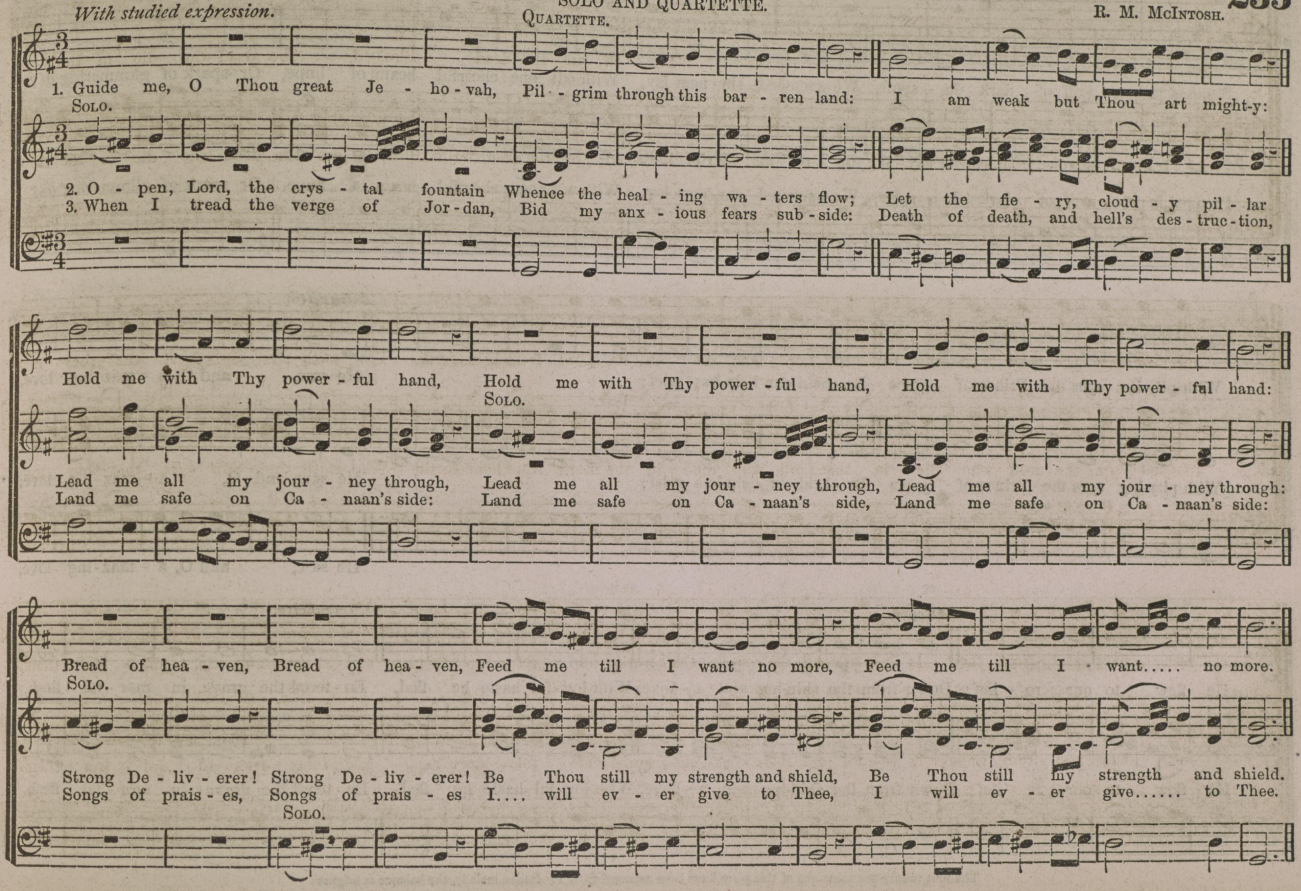


GUIDE ME, O THOU GREAT JEHOVAH.

SOLO AND QUARTETTE.

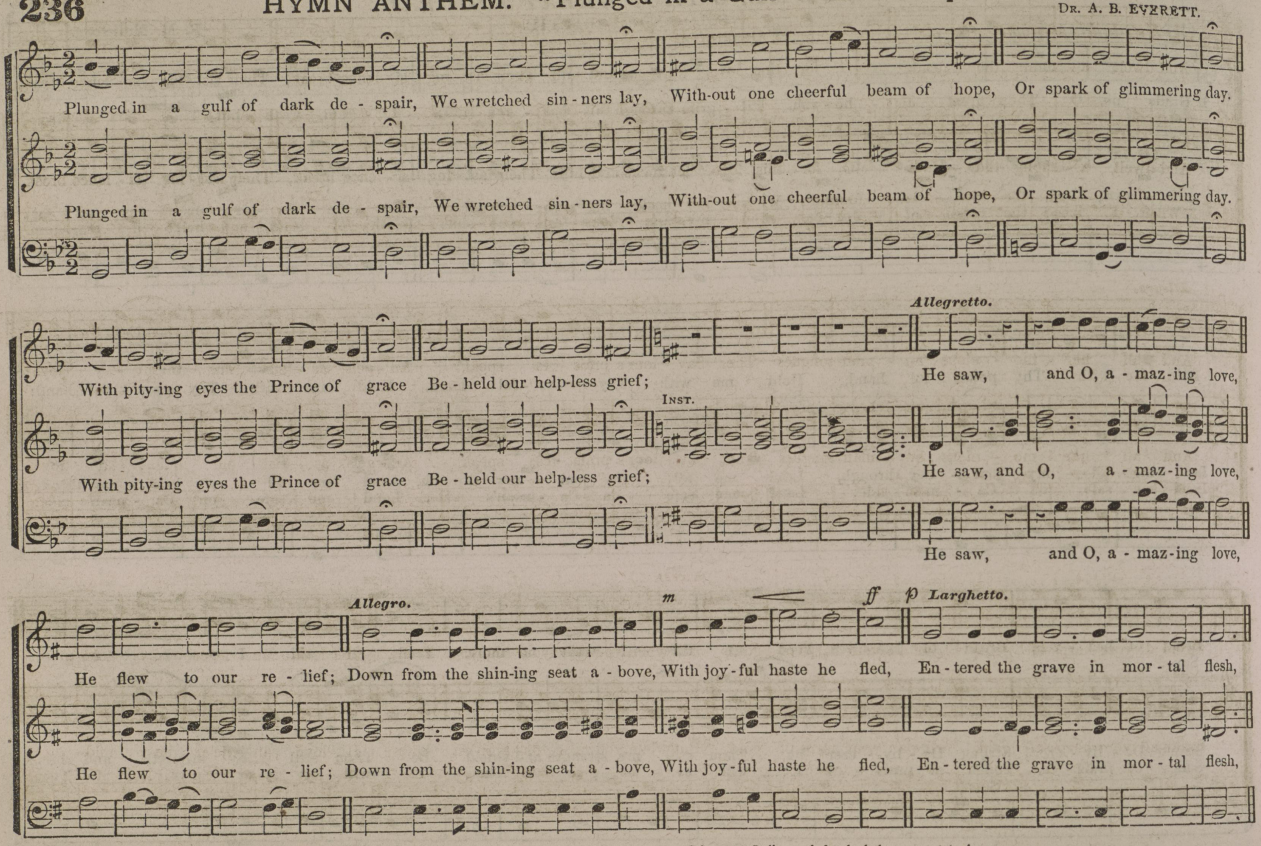
With studied expression.

R. M. McINTOSH.

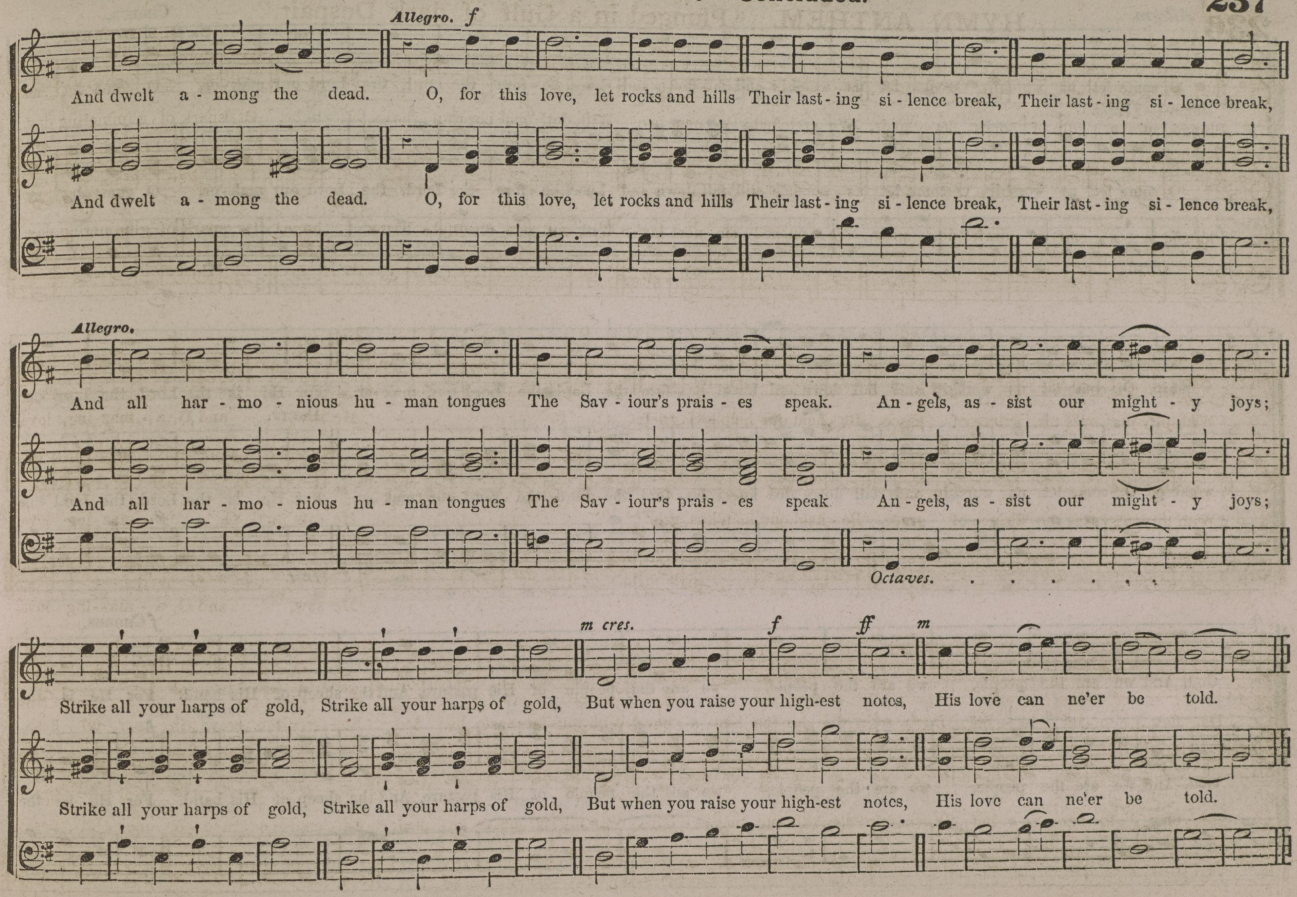


HYMN ANTHEM. "Plunged in a Gulf of dark Despair."

DR. A. B. EVERETT.



The first twenty-one measures of this piece have been arranged from an Italian melody, the balance is original.


Allegro. f
And dwelt a - mong the dead. O, for this love, let rocks and hills Their last - ing si - lence break, Their last - ing si - lence break,
And dwelt a - mong the dead. O, for this love, let rocks and hills Their last - ing si - lence break, Their last - ing si - lence break,
Allegro.
And all har - mo - nious hu - man tongues The Sav - iour's prais - es speak. An - gels, as - sist our might - y joys;
And all har - mo - nious hu - man tongues The Sav - iour's prais - es speak An - gels, as - sist our might - y joys;
Octaves.
m cres. f ff m
Strike all your harps of gold, Strike all your harps of gold, But when you raise your high-est notes, His love can ne'er be told.
Strike all your harps of gold, Strike all your harps of gold, But when you raise your high-est notes, His love can ne'er be told.

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O COME, LET US WORSHIP.

SAMUEL CHAPPLE.

Allegro. CHORUS.

O come let us worship, O come let us worship and fall down and kneel be - fore the Lord, the Lord our mak - er, O come let us

DUETT.—*Treble.*

O come let us worship, O come let us worship and fall down and kneel be - fore the Lord, the Lord our mak - er. O come let us

Inst.

worship, O come let us worship and fall down and kneel be - fore the Lord, the Lord our mak - er, For He is the Lord, the Lord our

DUETT.

worship, O come let us worship and fall down and kneel be - fore the Lord, the Lord our mak - er. For He is the Lord, the Lord our

Inst.

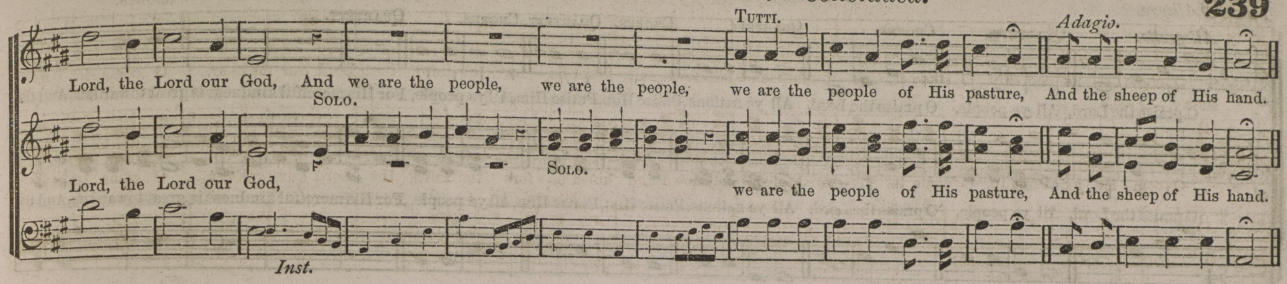
f CHORUS.

God, And we are the people, we are the people, we are the people of His pasture, And the sheep of His hand. For He is the

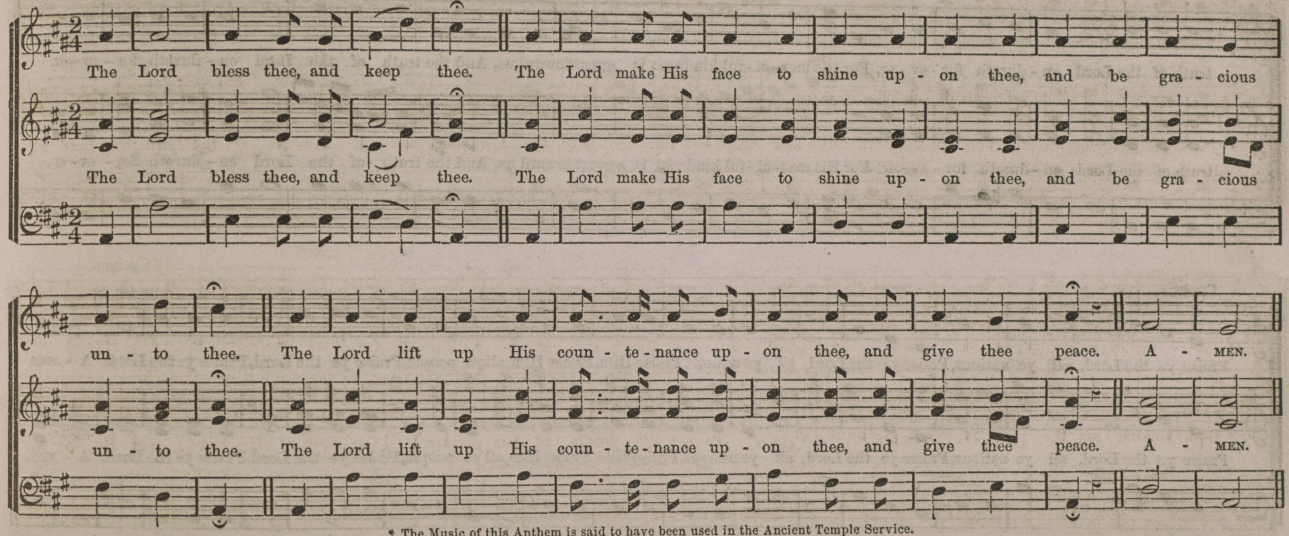
f

God, And we are the people, we are the people, we are the people of His pasture, And the sheep of His hand. For He is the

O COME, LET US WORSHIP. *Concluded.*

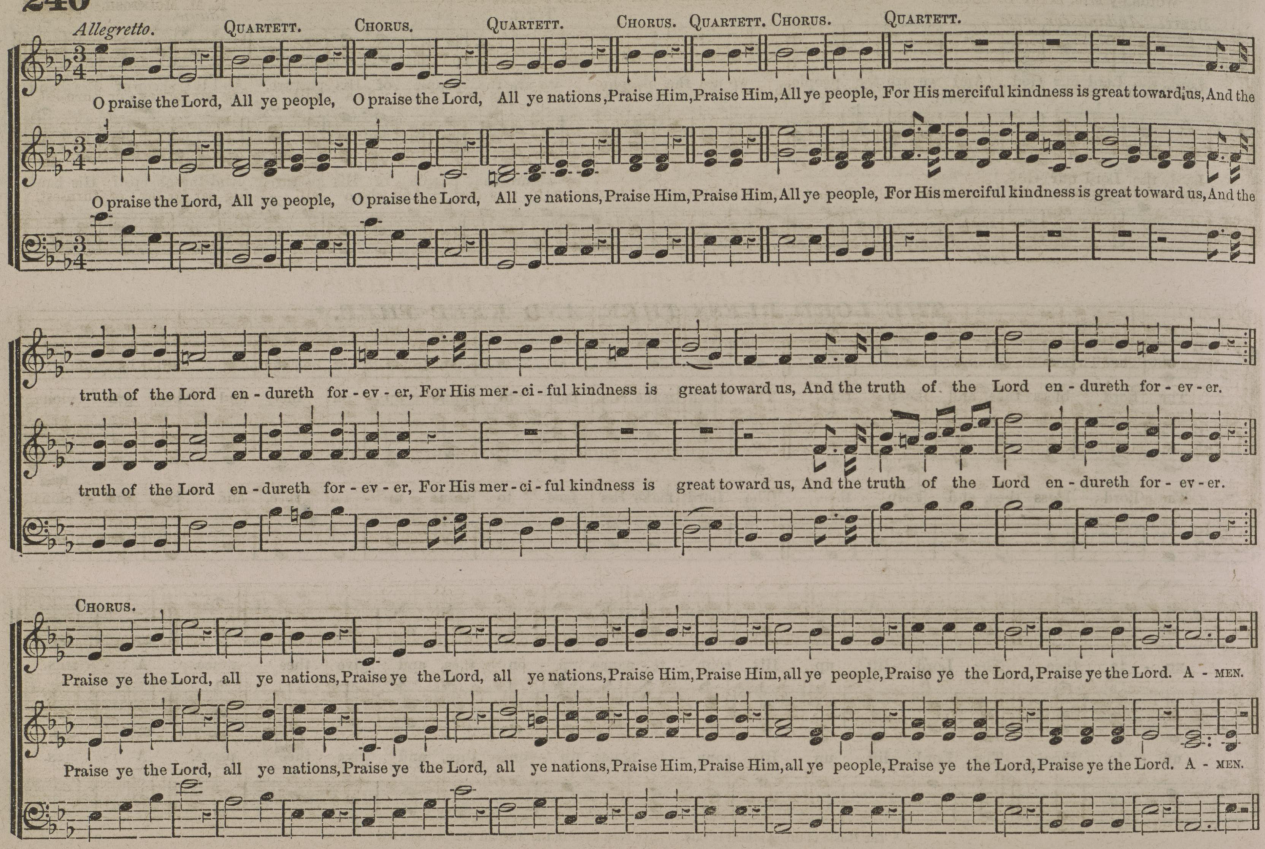


THE LORD BLESS THEE, AND KEEP THEE. *



* The Music of this Anthem is said to have been used in the Ancient Temple Service.

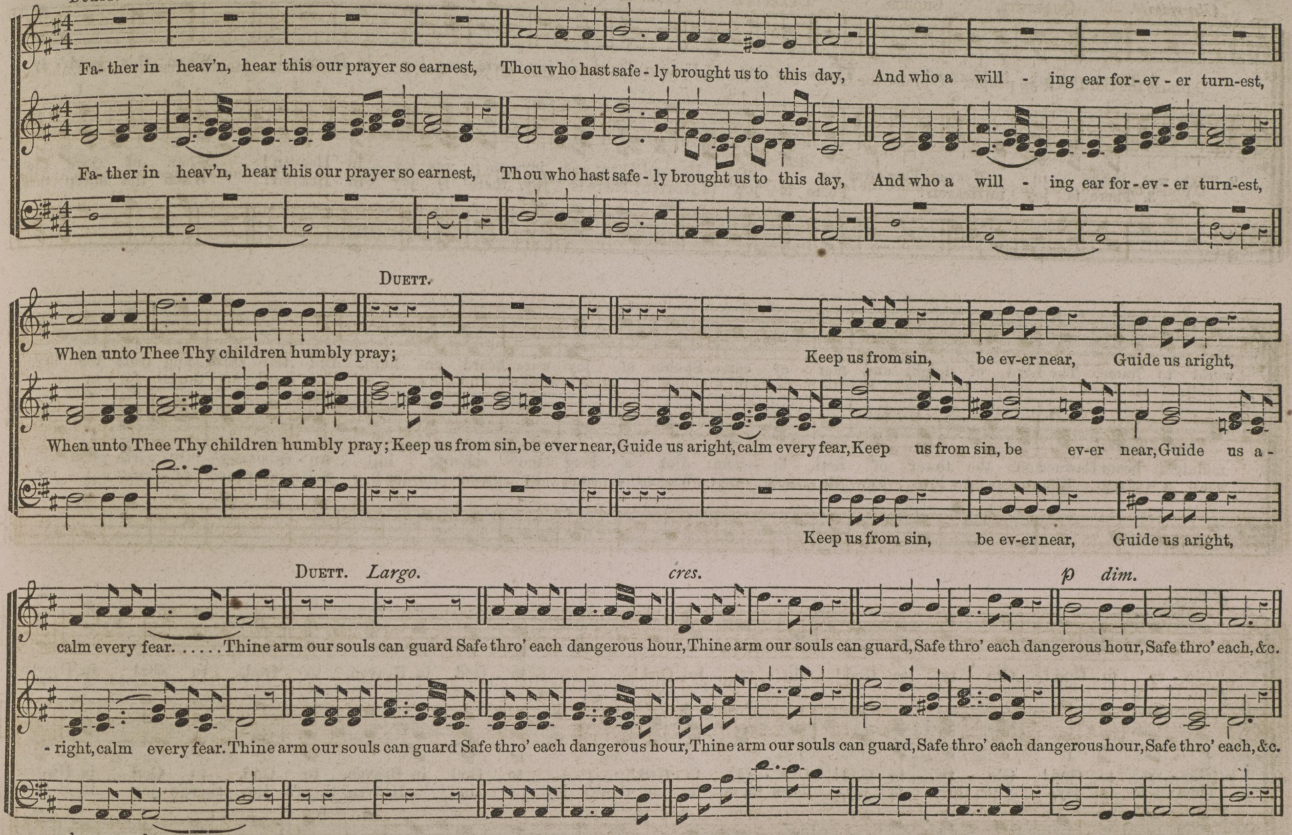
"O PRAISE THE LORD."—Anthem.



Words by Mrs. Mary B. Clarke.

FATHER IN HEAVEN.

R. M. McIntosh. **241**



242

"THERE WAS JOY IN HEAVEN."—Hymn.

Arrranged by J. H. Tenney.

Con spirito. Quartett.

1. There was joy in Heaven! There was joy in Heaven! There was joy, there was joy in Heaven! When this good - ly
2. There was joy in Heaven! There was joy in Heaven! There was joy, there was joy in Heaven! When of love the
3. There is joy in Heaven! There is joy in Heaven! There is joy, there is joy in Heaven! When the sheep that

world to frame, The Lord of might and mer - cy came, Shouts of joy were heard on high, And the stars sang from the sky,
midnight beam Dawned on the tower of Beth - le - hem: And a - long the echoing hill An - gels sang—"On earth good will,"
went a - stray Returns in love to vir - tue's way: When the soul, by grace subdued, Sobs its prayer of grat - i - tude,

ff Tutti.

"Glo - ry to God! Glo - ry to God! Glo - ry to God! to God in Heaven, to God, to God in Heaven!"

ff

"Glo - ry to God! Glo - ry to God! Glo - ry to God! to God in Heaven, to God, to God in Heaven!"
Then there is joy, Then there is joy, Then there is joy, there's joy in Heaven, there's joy, there's joy in Heaven!

ff

"DEAL GENTLY, O FATHER."—*Anthem.*

DR. M. J. MUNGER.

SOPRANO SOLO.

Portamento.

Deal gent - ly, O Fa - ther, In Thy good pleasure, In Thy good pleasure, deal gent - ly with Zi - on, Fa - ther, deal gent - ly

INST.

CHORUS.

In Thy good pleasure, In Thy good pleasure, deal gent - ly. Build Thou now the walls, Build Thou now the walls of Je -

Build Thou now the walls, Build Thou now the walls of Je -

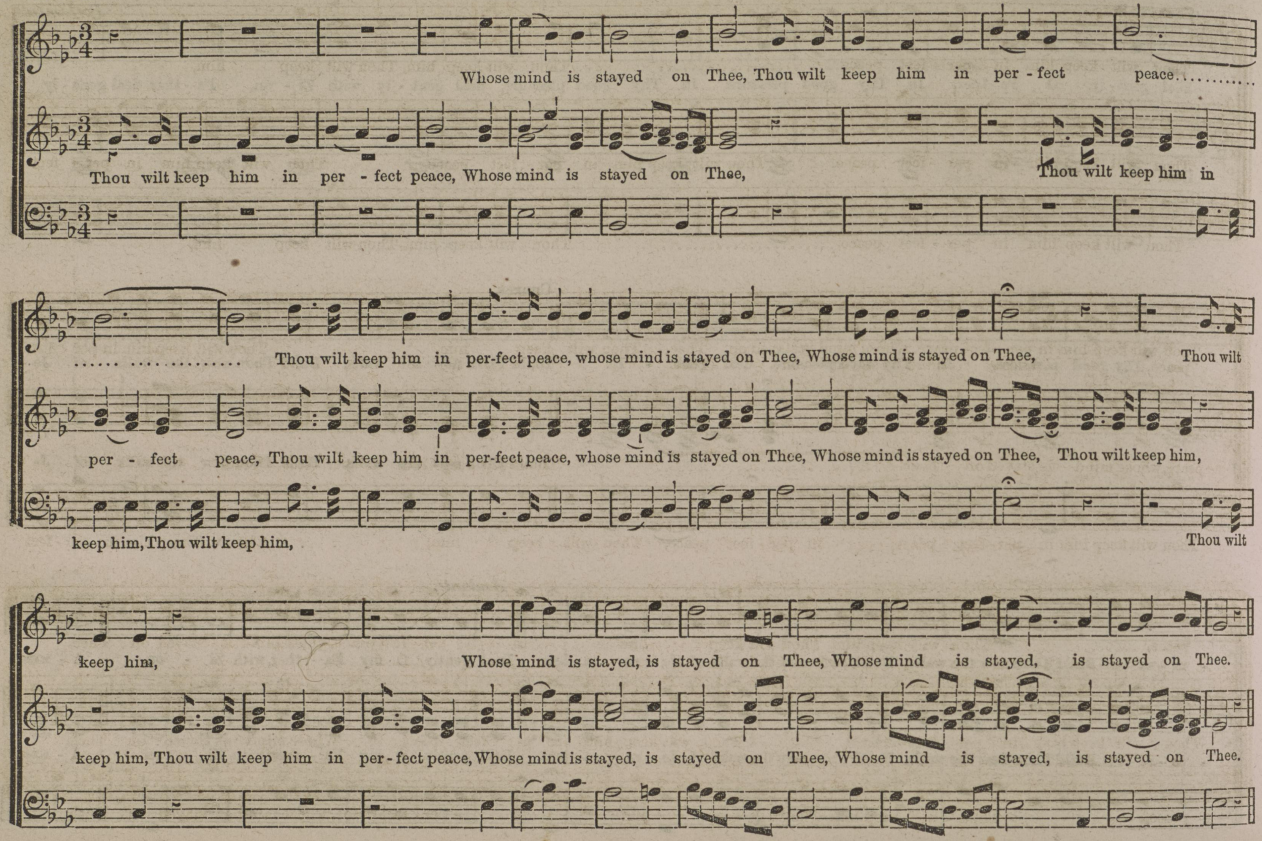
Andante.

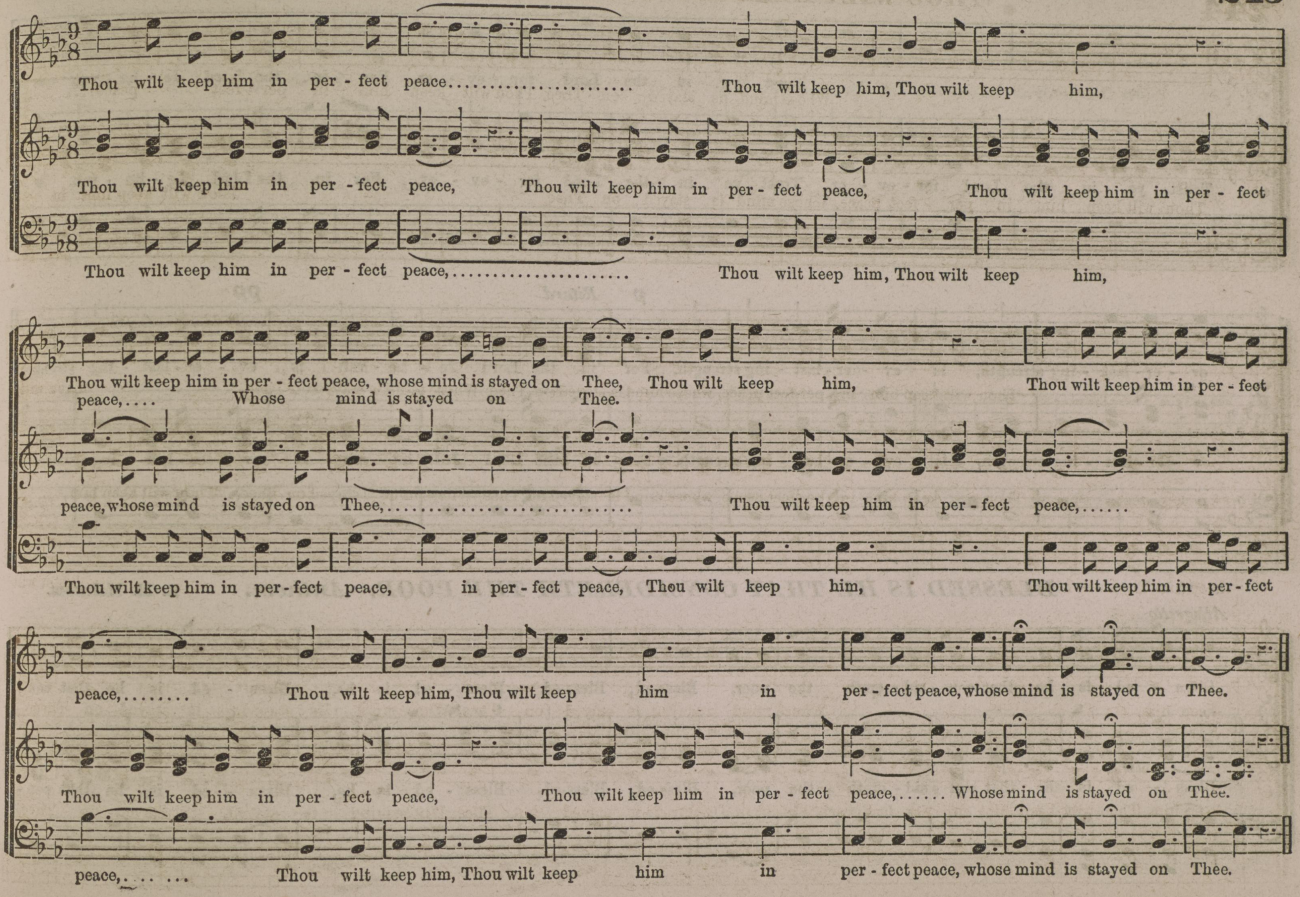
- ru - sa - lem, Build Thou now the walls, Build Thou now the walls of Je - ru - sa - lem. Deal gently, O my Fa - ther, with Zi - on. A - MEN.

- ru - sa - lem, Build Thou now the walls, Build Thou now the walls of Je - ru - sa - lem. Deal gently, O my Fa - ther, with Zi - on. A - MEN.

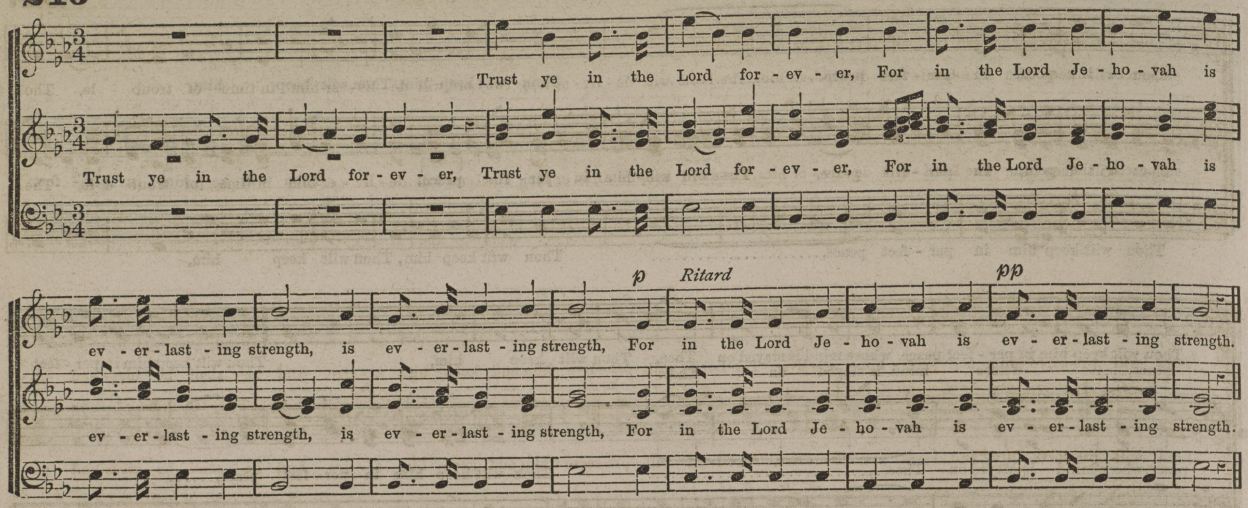
THOU WILT KEEP HIM IN PERFECT PEACE.—*Anthem.*

R. M. McINTOSH.



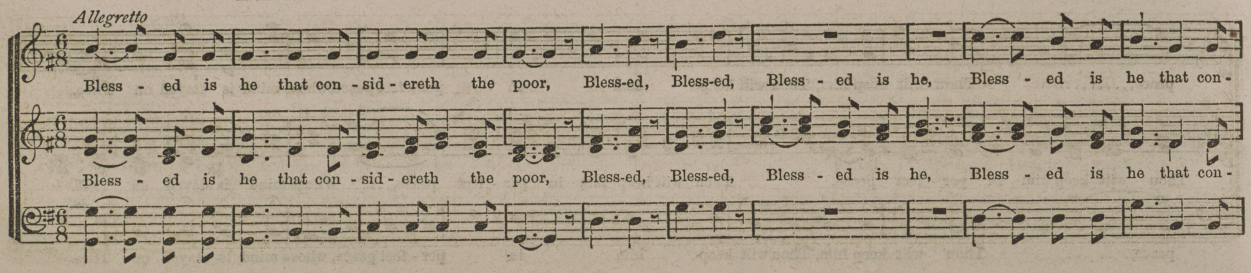

Thou wilt keep him in per - fect peace..... Thou wilt keep him, Thou wilt keep him,
Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect
Thou wilt keep him in per - fect peace,..... Thou wilt keep him, Thou wilt keep him,
Thou wilt keep him in per - fect peace, whose mind is stayed on Thee, Thou wilt keep him, Thou wilt keep him in per - fect
peace,.... Whose mind is stayed on Thee.
peace, whose mind is stayed on Thee,..... Thou wilt keep him in per - fect peace,.....
Thou wilt keep him in per - fect peace, in per - fect peace, Thou wilt keep him, Thou wilt keep him in per - fect
peace,..... Thou wilt keep him, Thou wilt keep him in per - fect peace, whose mind is stayed on Thee.
Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,..... Whose mind is stayed on Thee.
peace,..... Thou wilt keep him, Thou wilt keep him in per - fect peace, whose mind is stayed on Thee.

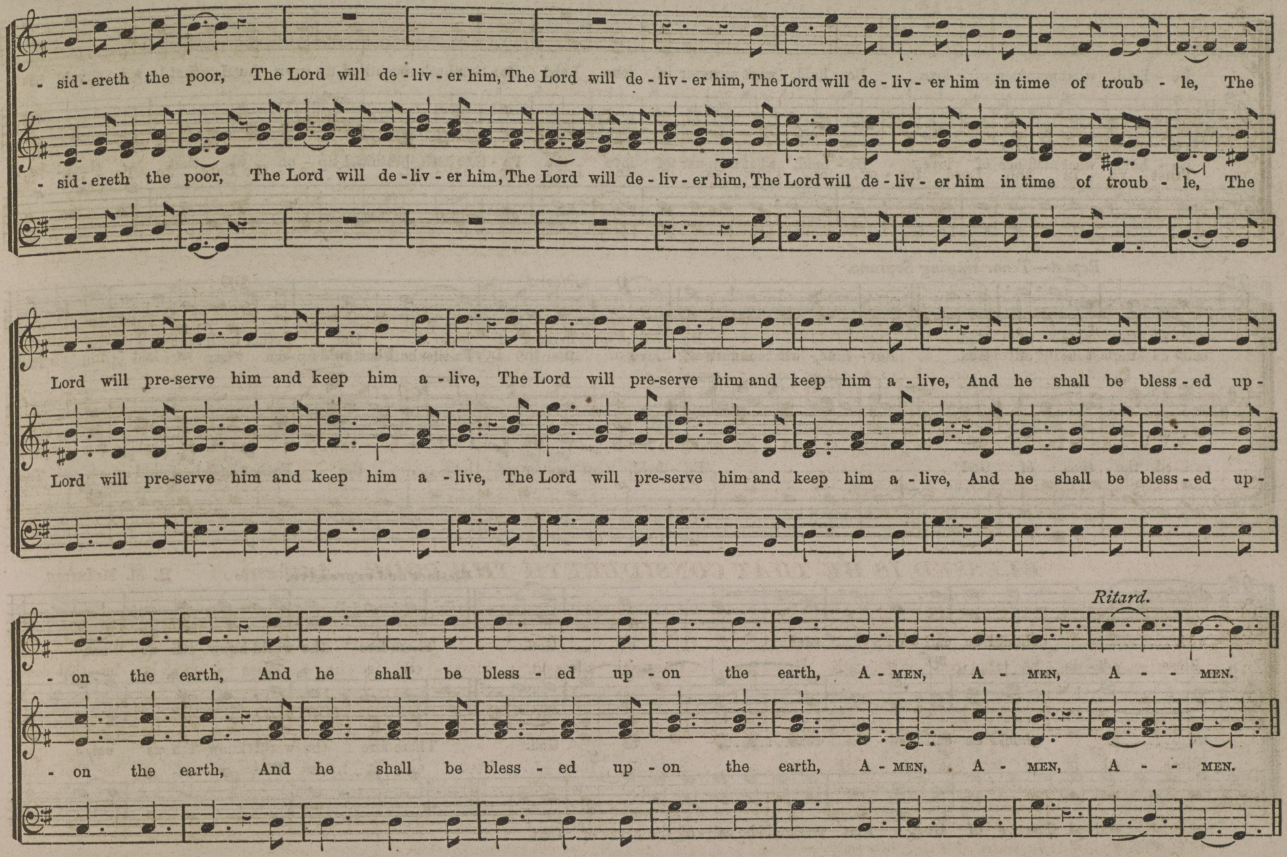
THOU WILT KEEP HIM IN PERFECT PEACE. *Concluded.*



BLESSED IS HE THAT CONSIDERETH THE POOR.—*Anthem.*

R. M. McIntosh.

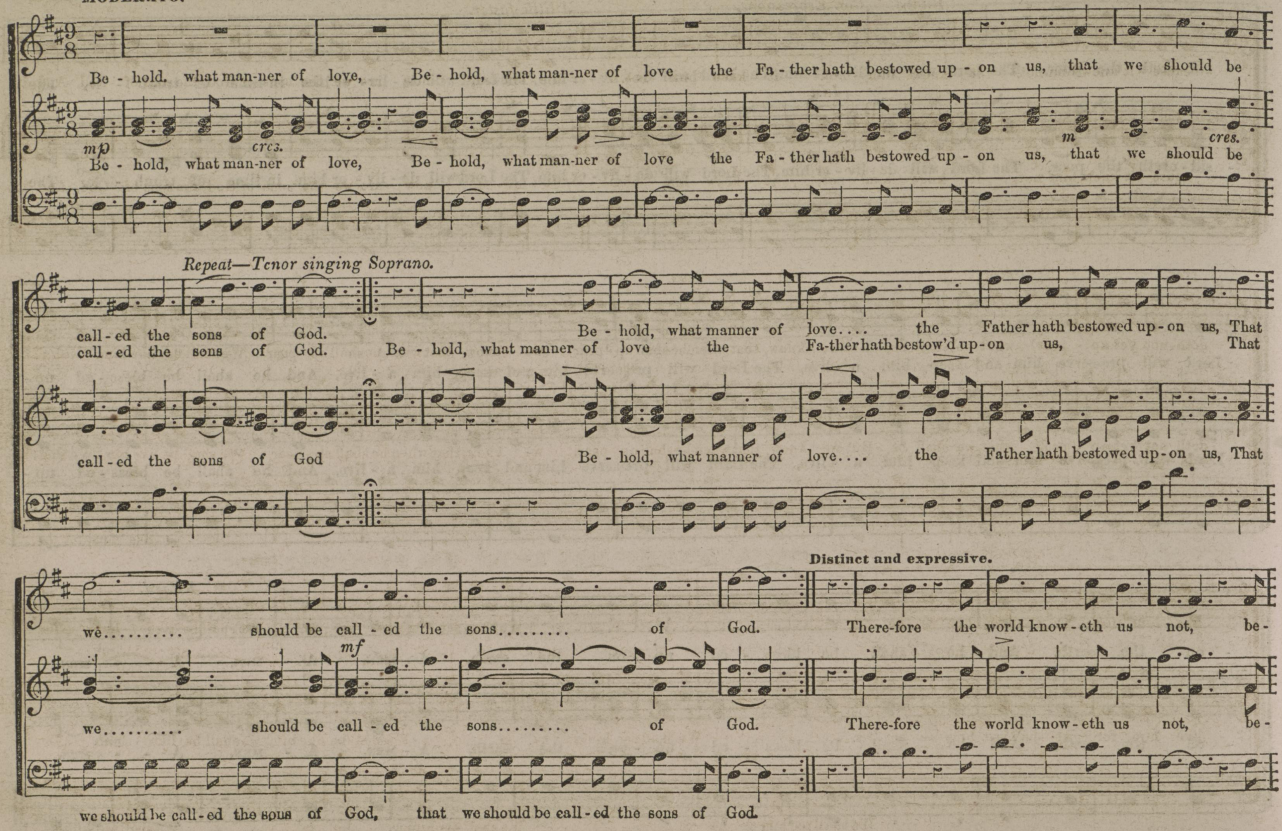



- sid - ereth the poor, The Lord will de - liv - er him, The Lord will de - liv - er him, The Lord will de - liv - er him in time of troub - le, The
- sid - ereth the poor, The Lord will de - liv - er him, The Lord will de - liv - er him, The Lord will de - liv - er him in time of troub - le, The
Lord will pre-serve him and keep him a - live, The Lord will pre-serve him and keep him a - live, And he shall be bless - ed up -
Lord will pre-serve him and keep him a - live, The Lord will pre-serve him and keep him a - live, And he shall be bless - ed up -
Ritard.
- on the earth, And he shall be bless - ed up - on the earth, A - MEN, A - MEN, A - - MEN.
- on the earth, And he shall be bless - ed up - on the earth, A - MEN, A - MEN, A - - MEN.

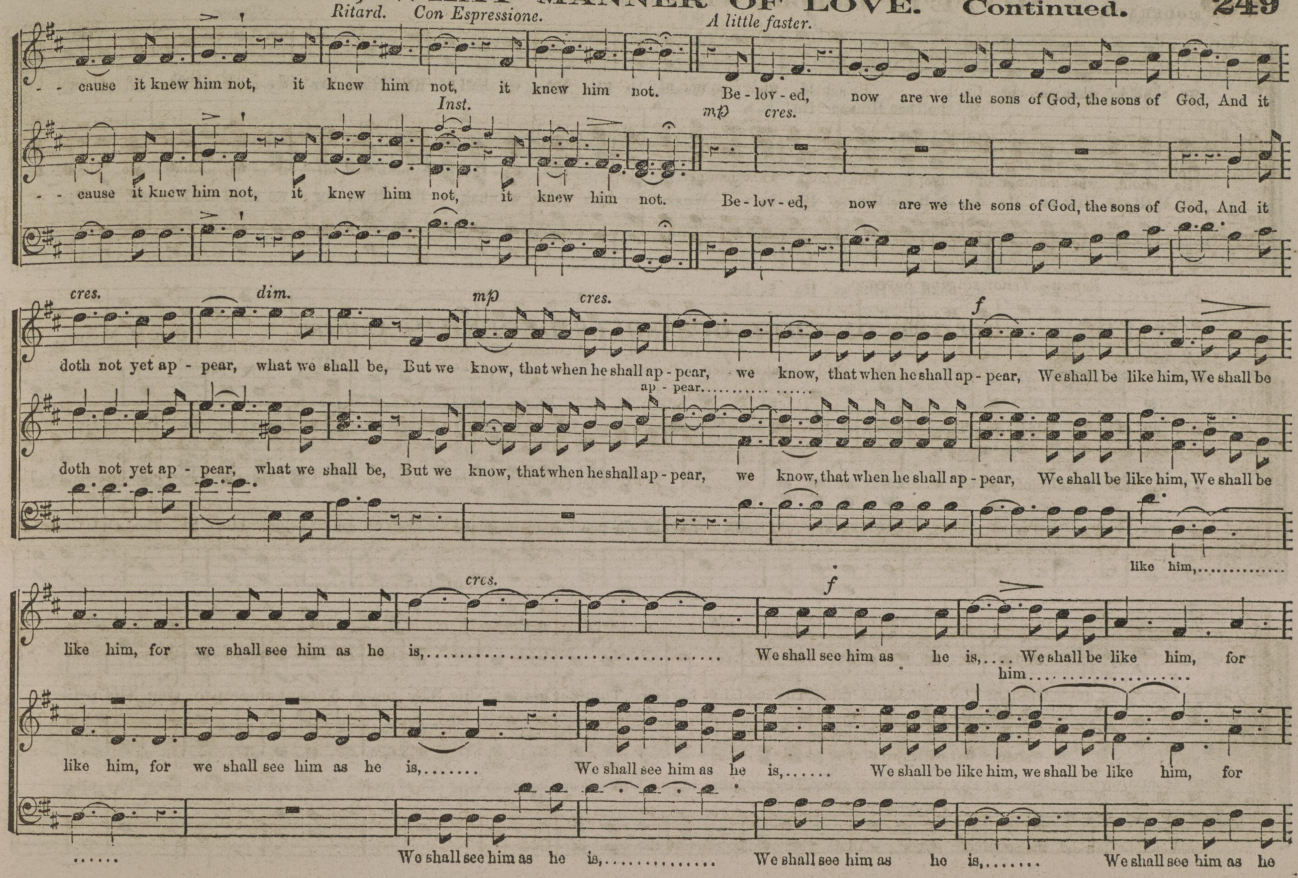
MODERATO.

MOTET. Behold, what Manner of Love. 1 JOHN III. 1, 2, 3.

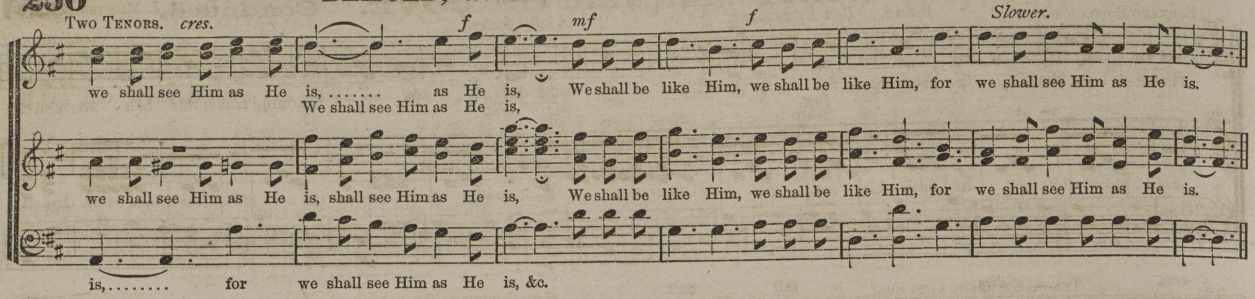
WM. B. BRADBURY.



BEHOLD, WHAT MANNER OF LOVE. Continued.

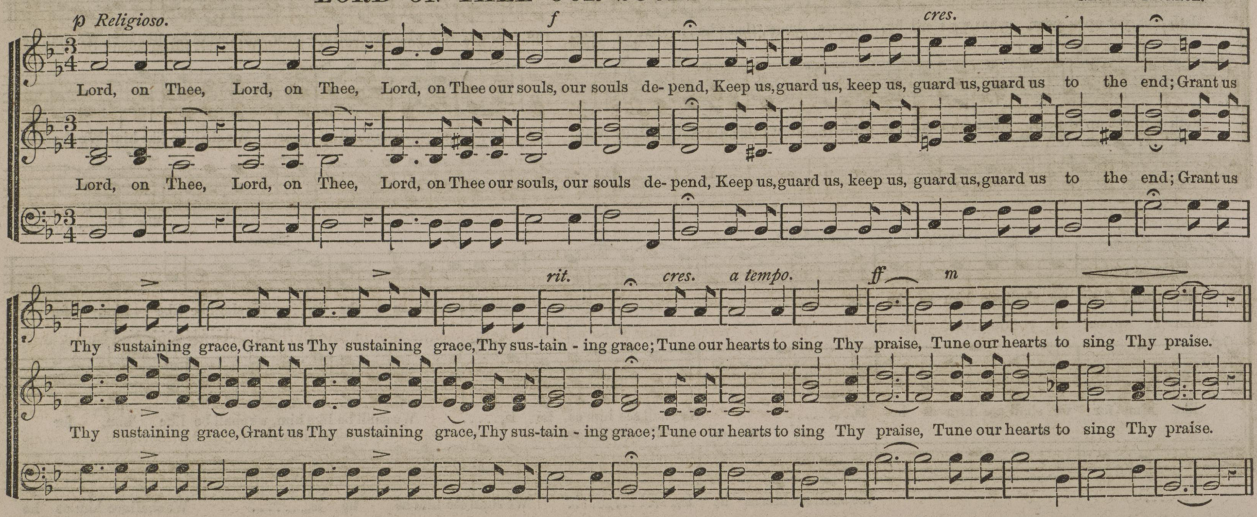


BEHOLD, WHAT MANNER OF LOVE. Concluded.



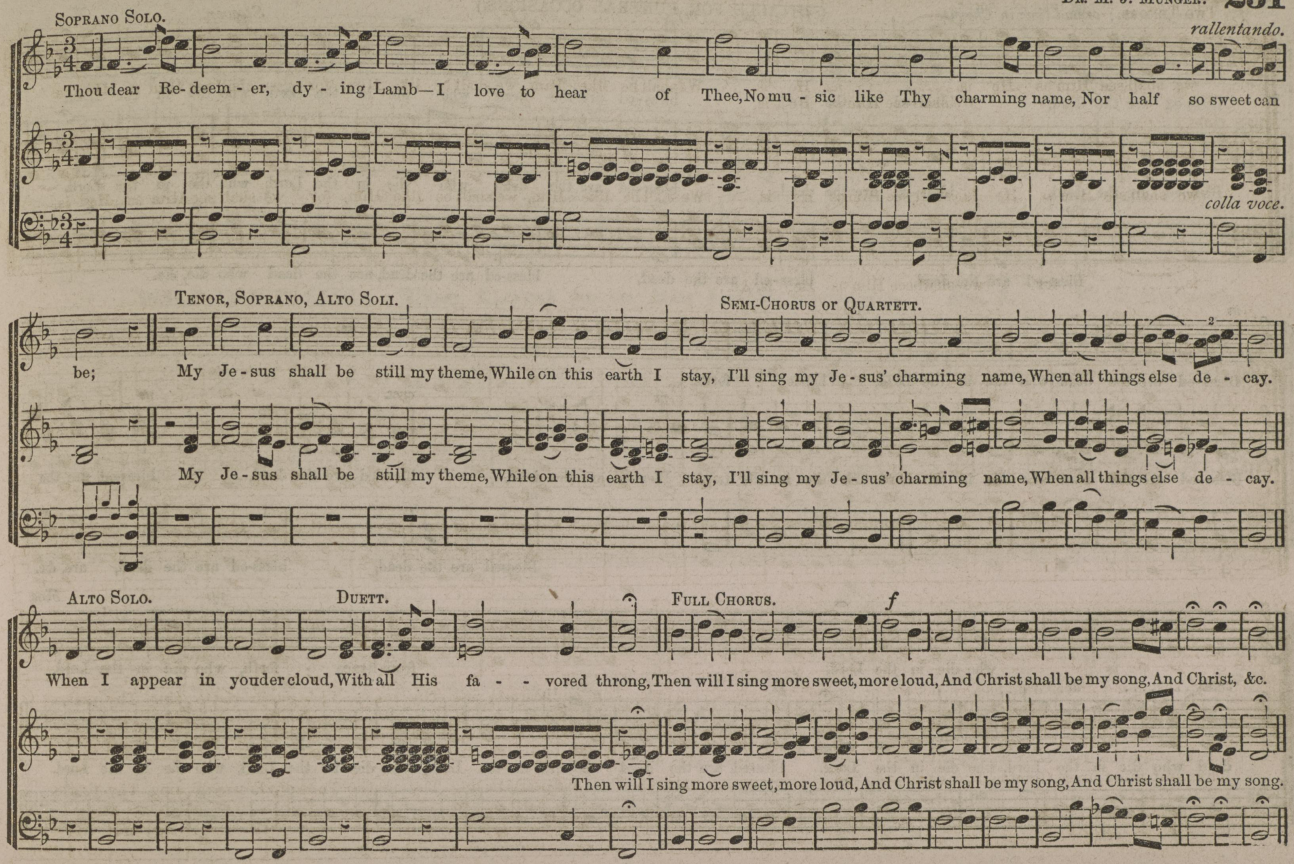
"LORD ON THEE OUR SOULS DEPEND."—Anthem.

Geo. M. Monroe.



"THOU DEAR REDEEMER."—*Anthem.*

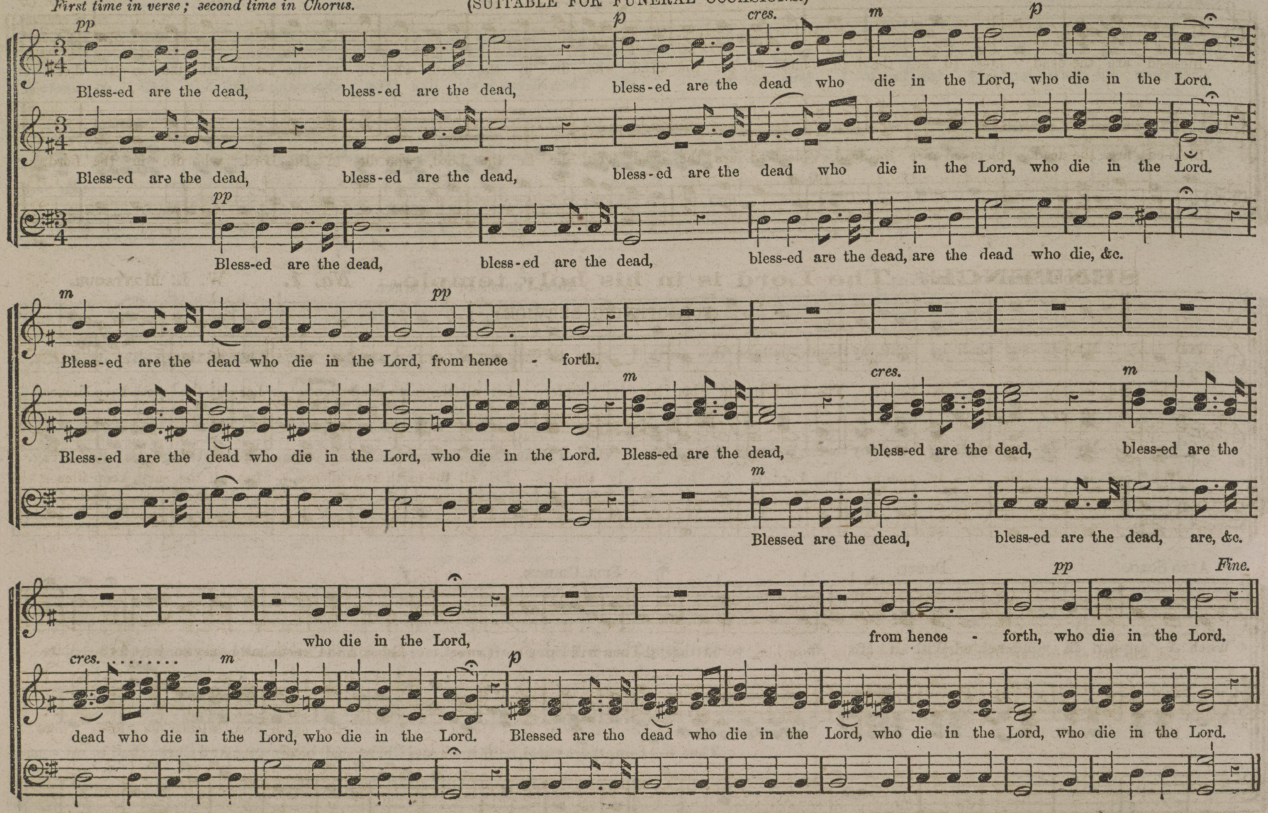
DR. M. J. MUNGER.



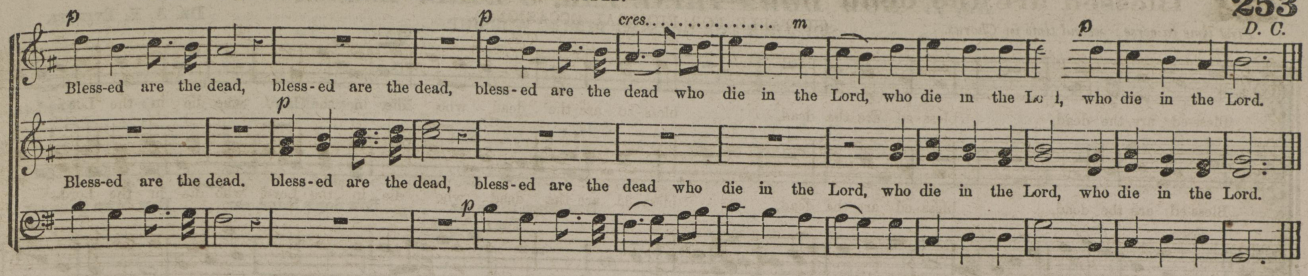
252 Blessed are the dead who die in the Lord.

DR. A. BROOKS EVERETT

First time in verse; second time in Chorus. (SUITABLE FOR FUNERAL OCCASIONS.)

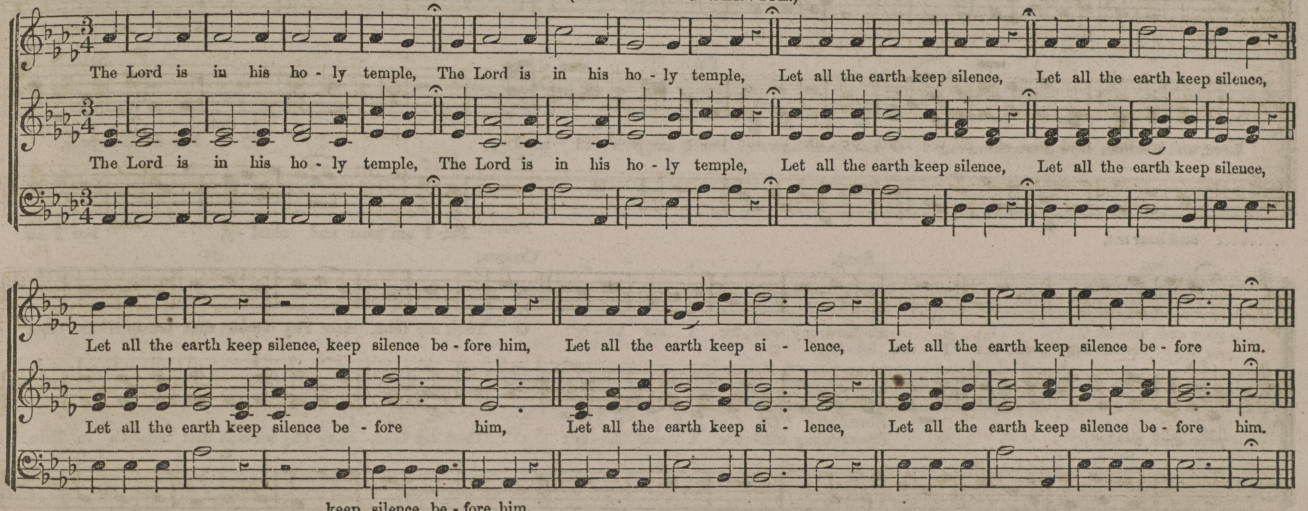


Blessed are the dead. CONCLUDED.



SENTENCE. The Lord is in his holy temple. *No. 1.* W. L. MONTAGUE.

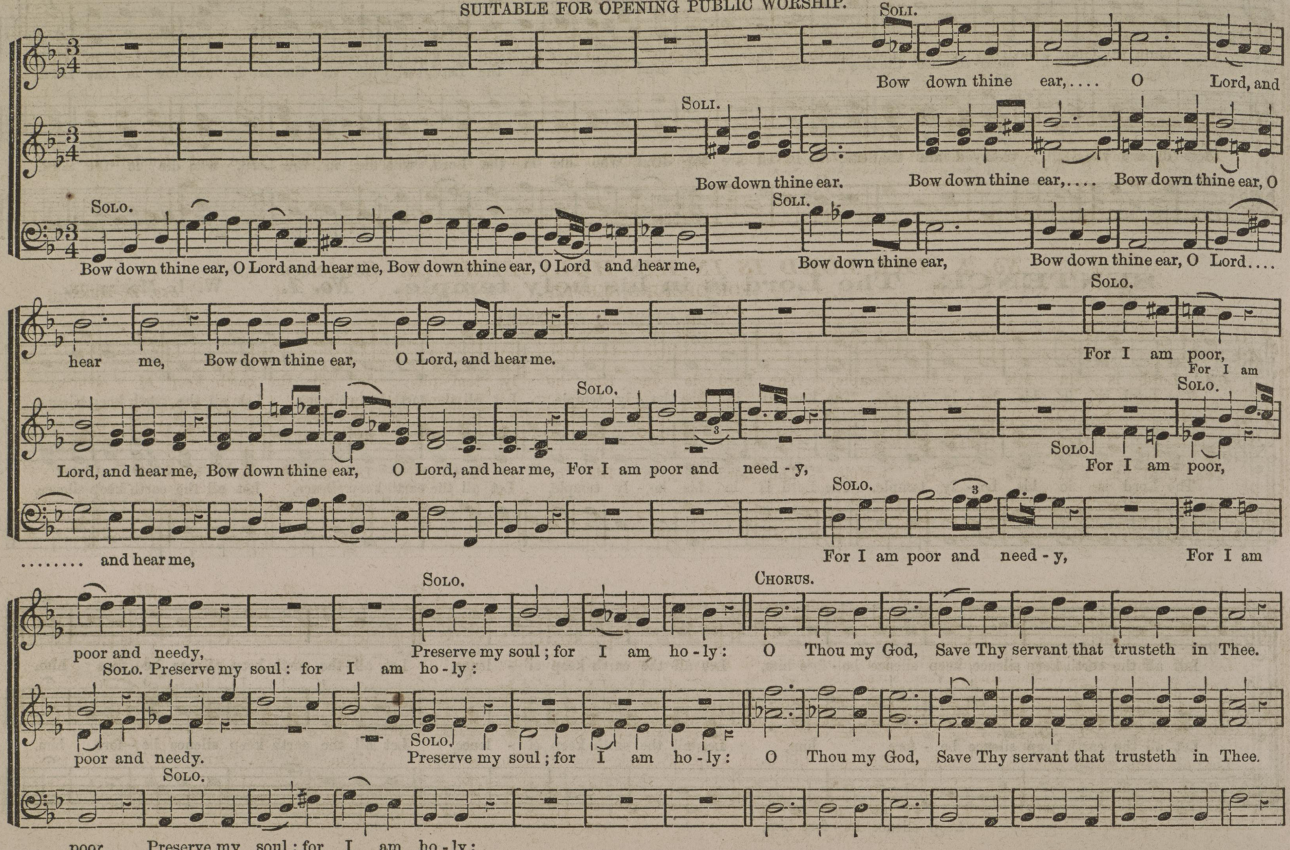
(FOR OPENING SERVICE.)



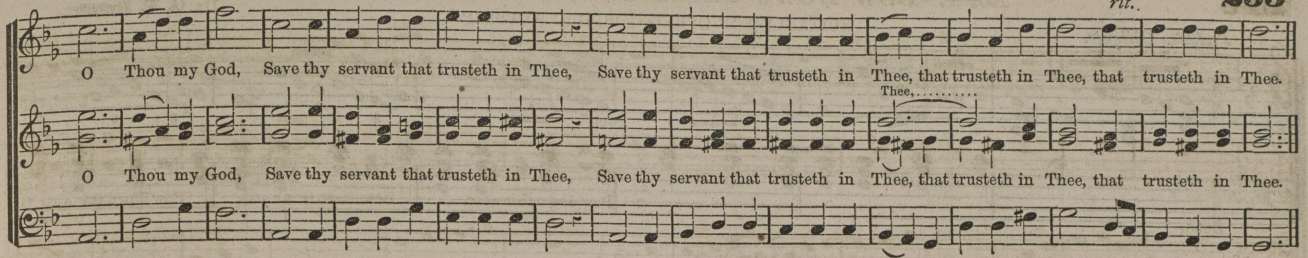
No. 1. BOW DOWN THINE EAR, O LORD.—Anthem.

SUITABLE FOR OPENING PUBLIC WORSHIP.

DR. A. B. EVERETT.



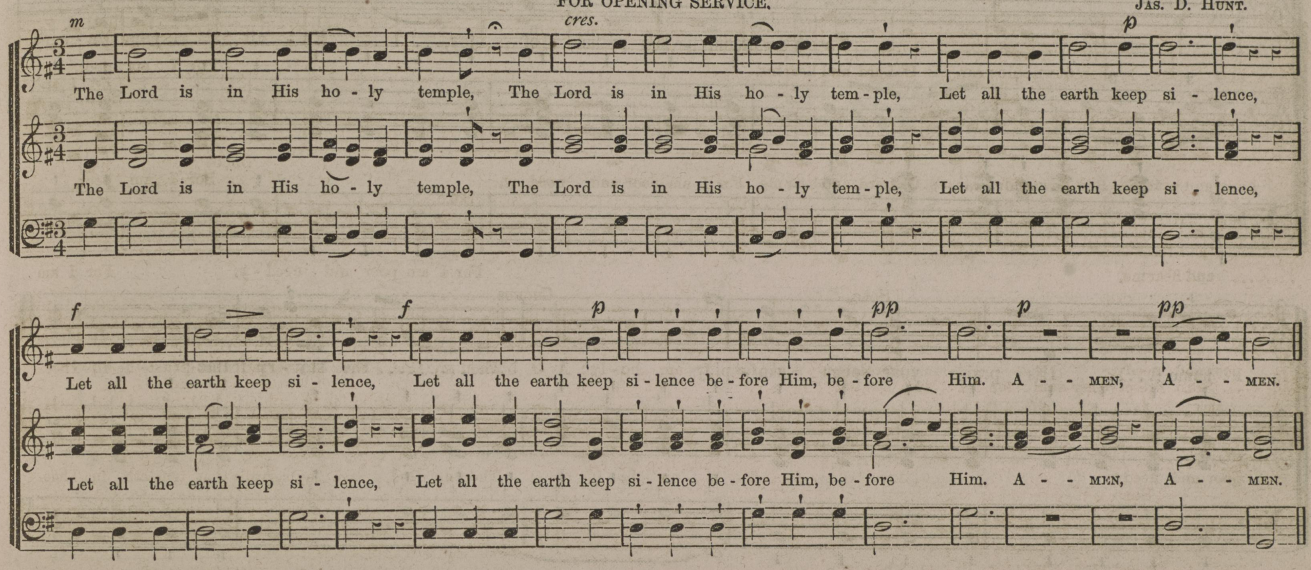
BOW DOWN THINE EAR, O LORD. Concluded.



No. 2. THE LORD IS IN HIS HOLY TEMPLE.—Sentence.

FOR OPENING SERVICE.

JAS. D. HUNT.

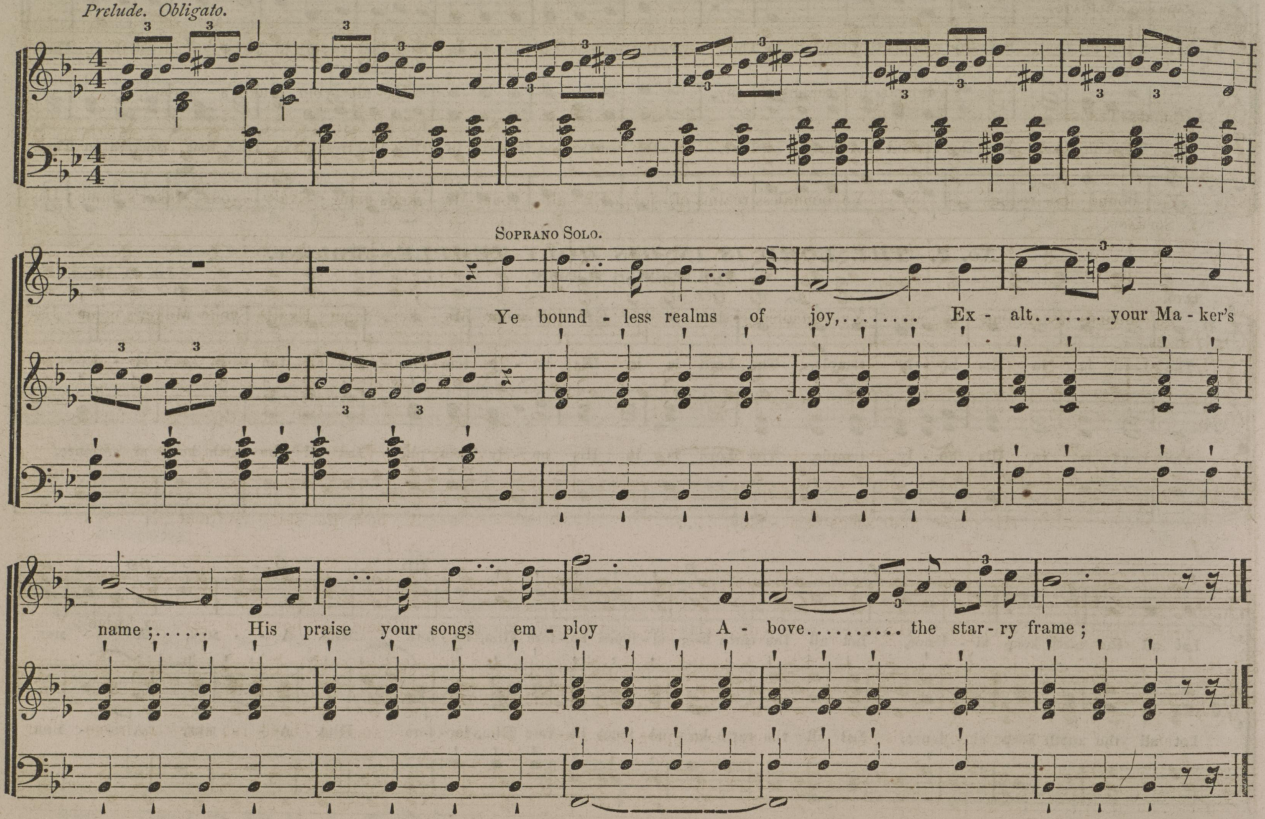


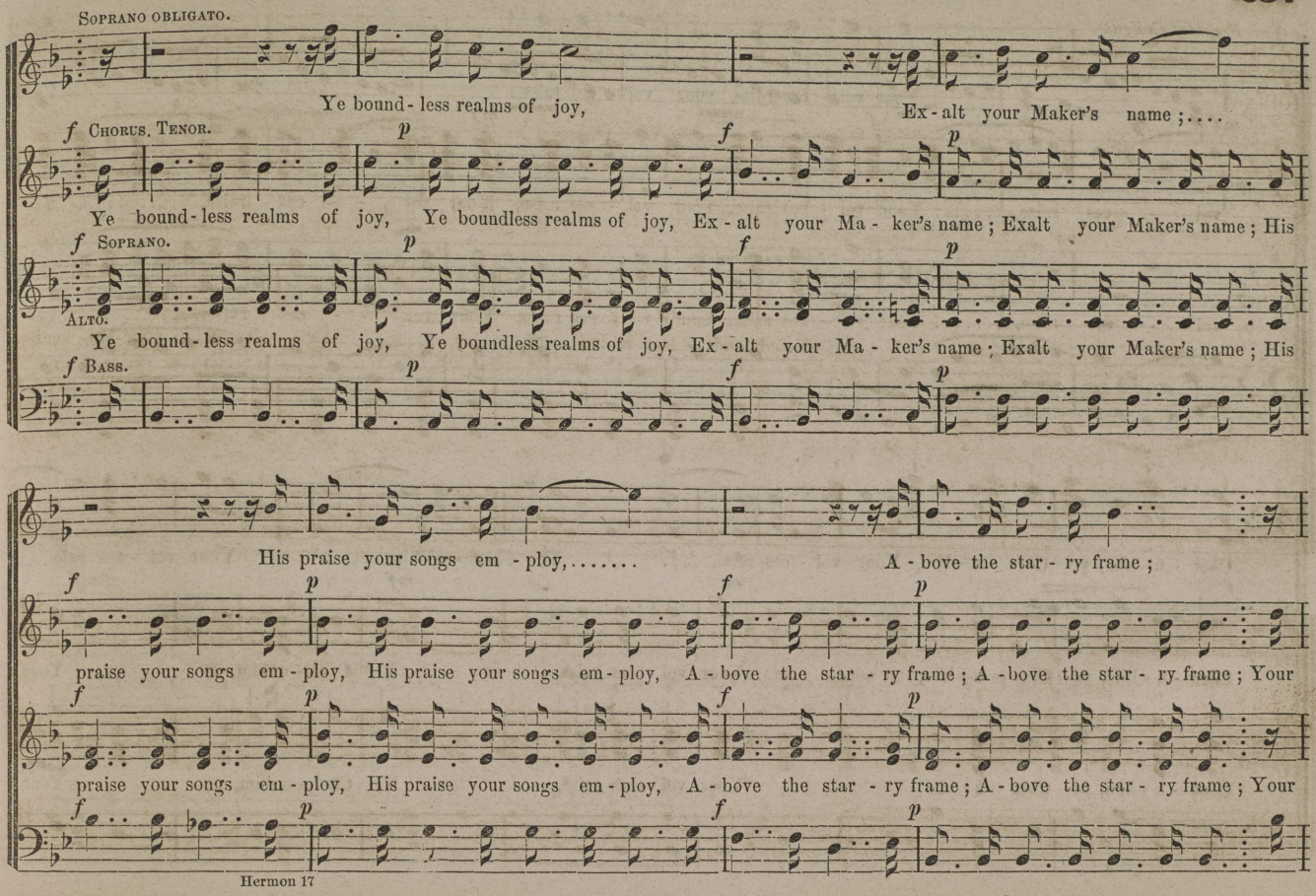
256

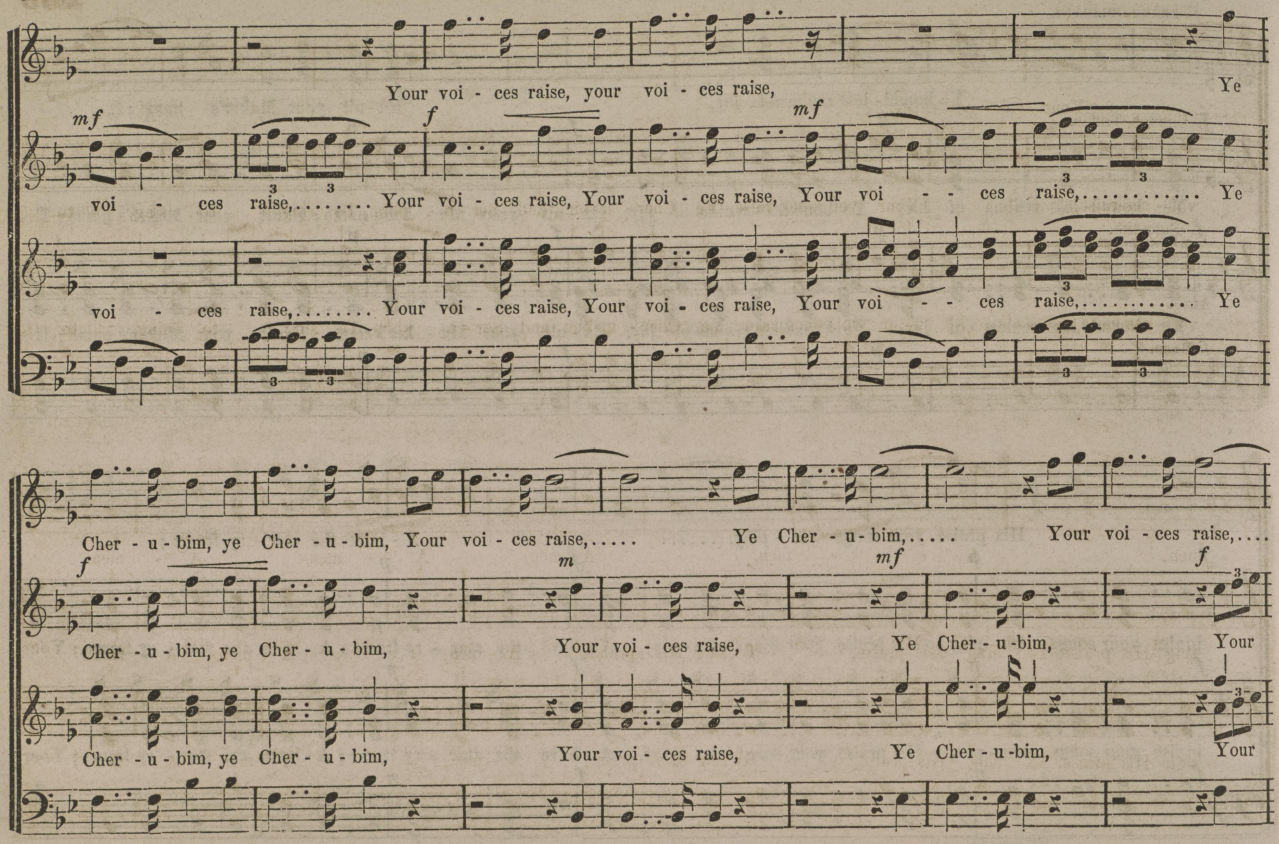
"YE BOUNDLESS REALMS OF JOY." *Solo & Chorus.*

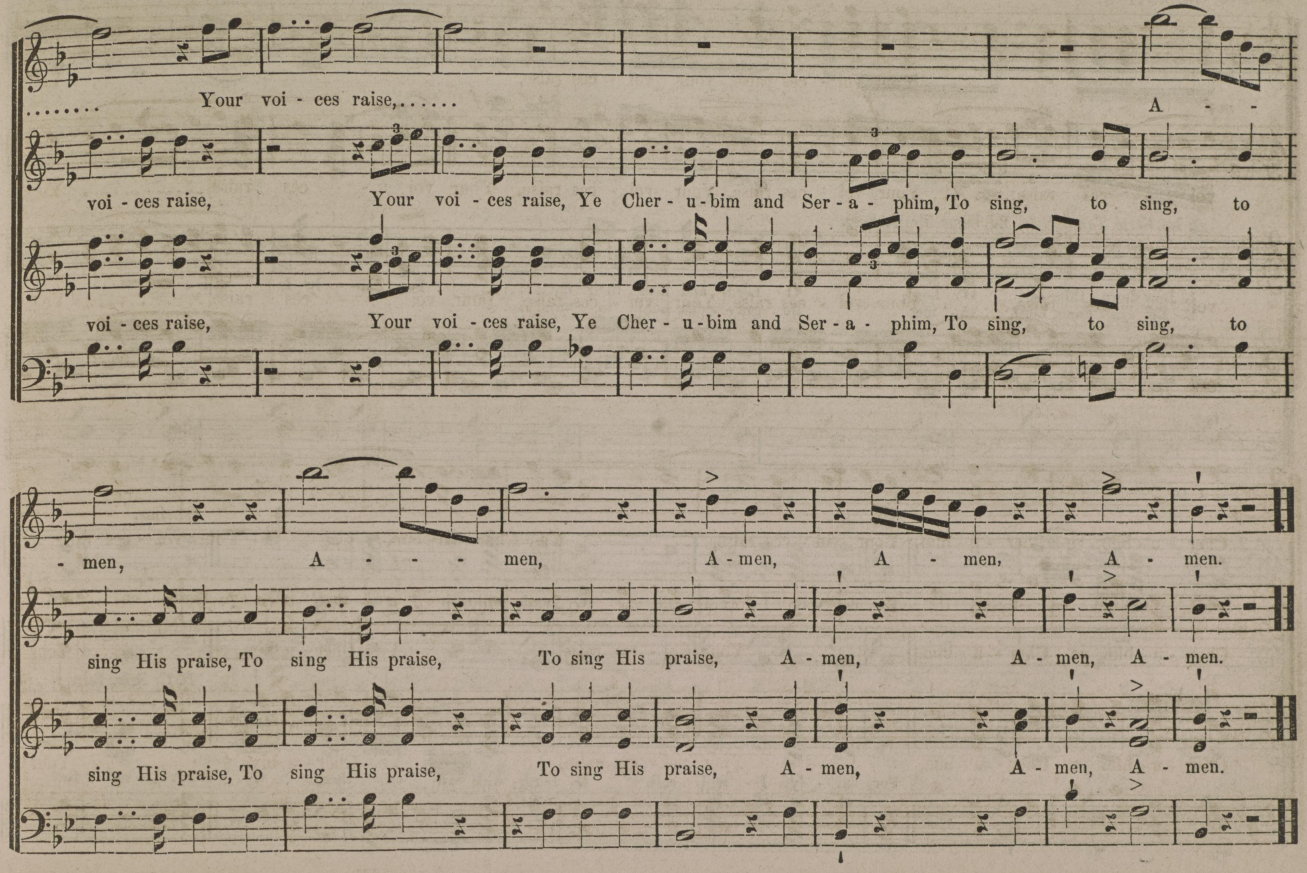
G. W. FOSTER.

Prelude. Obligato.




Soprano obligato.
Ye bound- less realms of joy,
Ex- alt your Maker's name ;....
f Chorus. Tenor.
p
f
p
Ye bound- less realms of joy, Ye boundless realms of joy, Ex- alt your Ma- ker's name ; Exalt your Maker's name ; His
f Soprano.
p
f
p
Alto.
Ye bound- less realms of joy, Ye boundless realms of joy, Ex- alt your Ma- ker's name ; Exalt your Maker's name ; His
f Bass.
p
f
p
His praise your songs em- ploy,.....
A- bove the star- ry frame ;
f
p
f
p
praise your songs em- ploy, His praise your songs em- ploy, A- bove the star- ry frame ; A- bove the star- ry frame ; Your
f
p
f
p
praise your songs em- ploy, His praise your songs em- ploy, A- bove the star- ry frame ; A- bove the star- ry frame ; Your
f
p
f
p

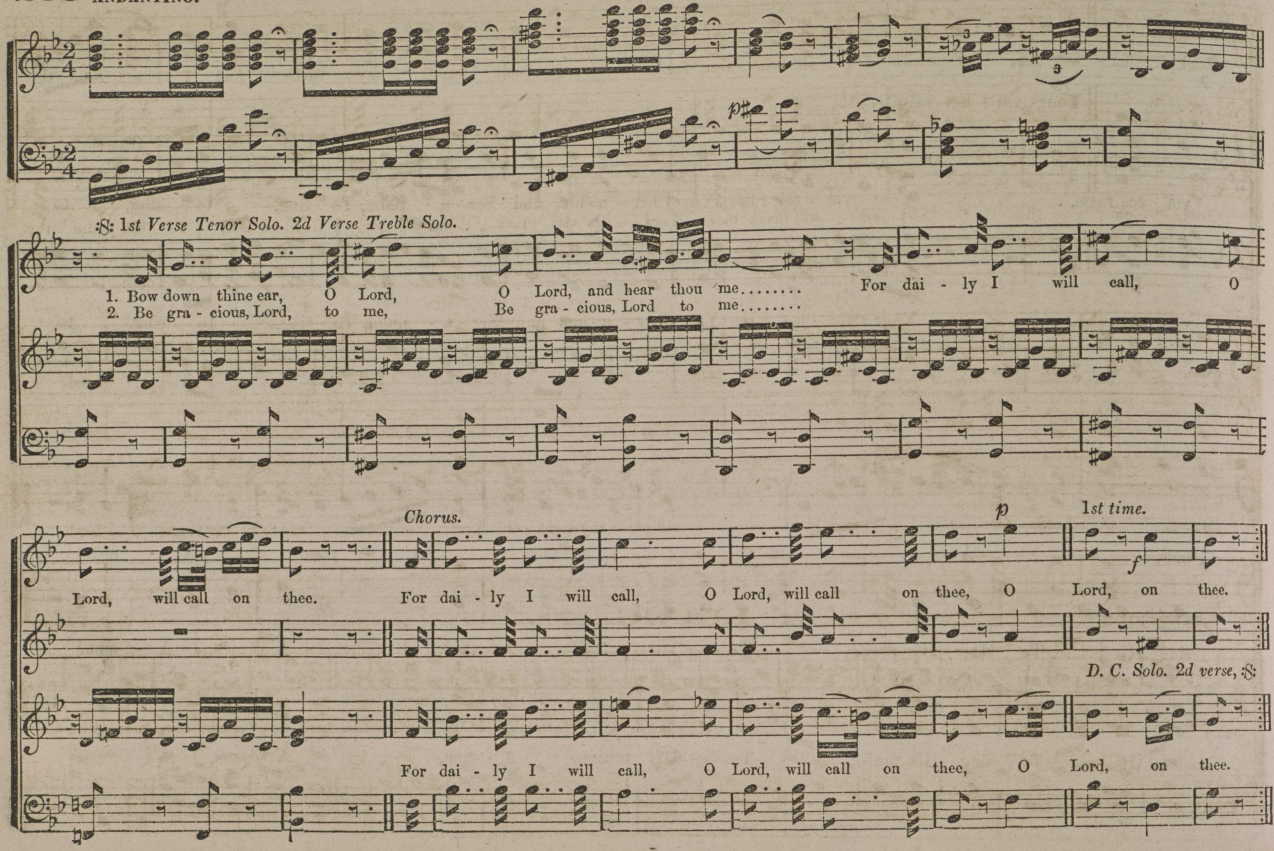

Your voi - ces raise, your voi - ces raise, Ye
mf f mf
voi - ces raise,..... Your voi - ces raise, Your voi - ces raise, Your voi - - ces raise,..... Ye
voi - ces raise,..... Your voi - ces raise, Your voi - ces raise, Your voi - - ces raise,..... Ye
Cher - u - bim, ye Cher - u - bim, Your voi - ces raise,..... Ye Cher - u - bim,..... Your voi - ces raise,....
f m mf f
Cher - u - bim, ye Cher - u - bim, Your voi - ces raise, Ye Cher - u - bim, Your
Cher - u - bim, ye Cher - u - bim, Your voi - ces raise, Ye Cher - u - bim, Your


Your voi - ces raise,
A - -
voi - ces raise, Your voi - ces raise, Ye Cher - u - bim and Ser - a - phim, To sing, to sing, to
voi - ces raise, Your voi - ces raise, Ye Cher - u - bim and Ser - a - phim, To sing, to sing, to
- men, A - - - men, A - men, A - men, A - men.
sing His praise, To sing His praise, To sing His praise, A - men, A - men, A - men.
sing His praise, To sing His praise, To sing His praise, A - men, A - men, A - men.

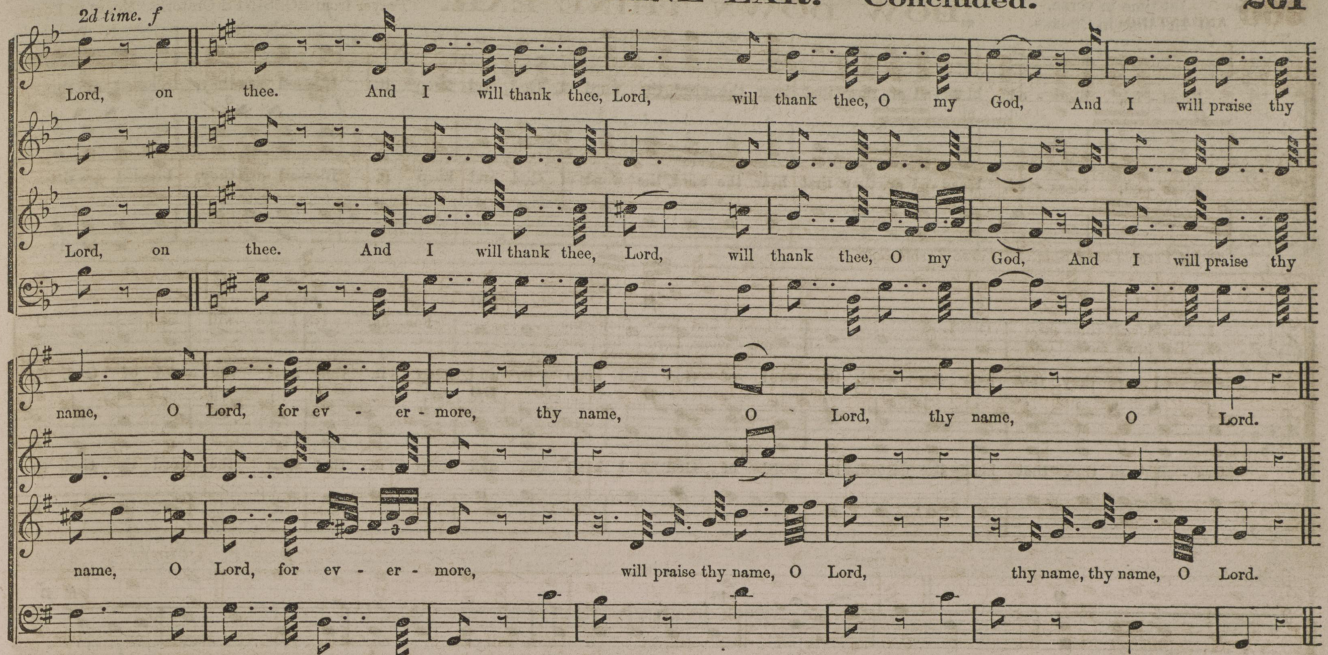
ANDANTINO.

BOW DOWN THINE EAR.

Prayer from ROSSINI'S Oratorio "MOSES IN EGYPT."

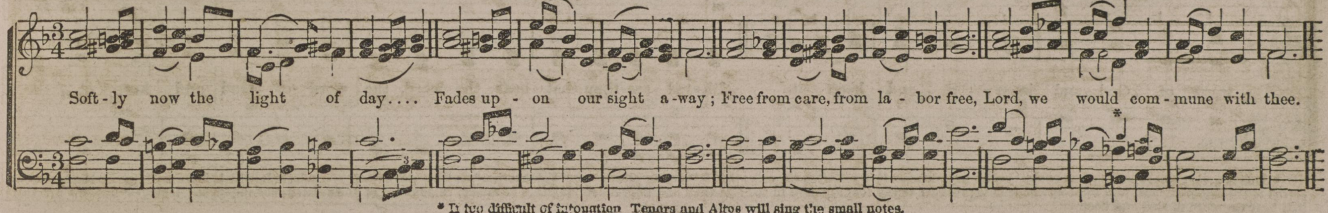


BOW DOWN THINE EAR. Concluded.



LUINIG. 7s.

CANTABILE. J. F. FARGO.

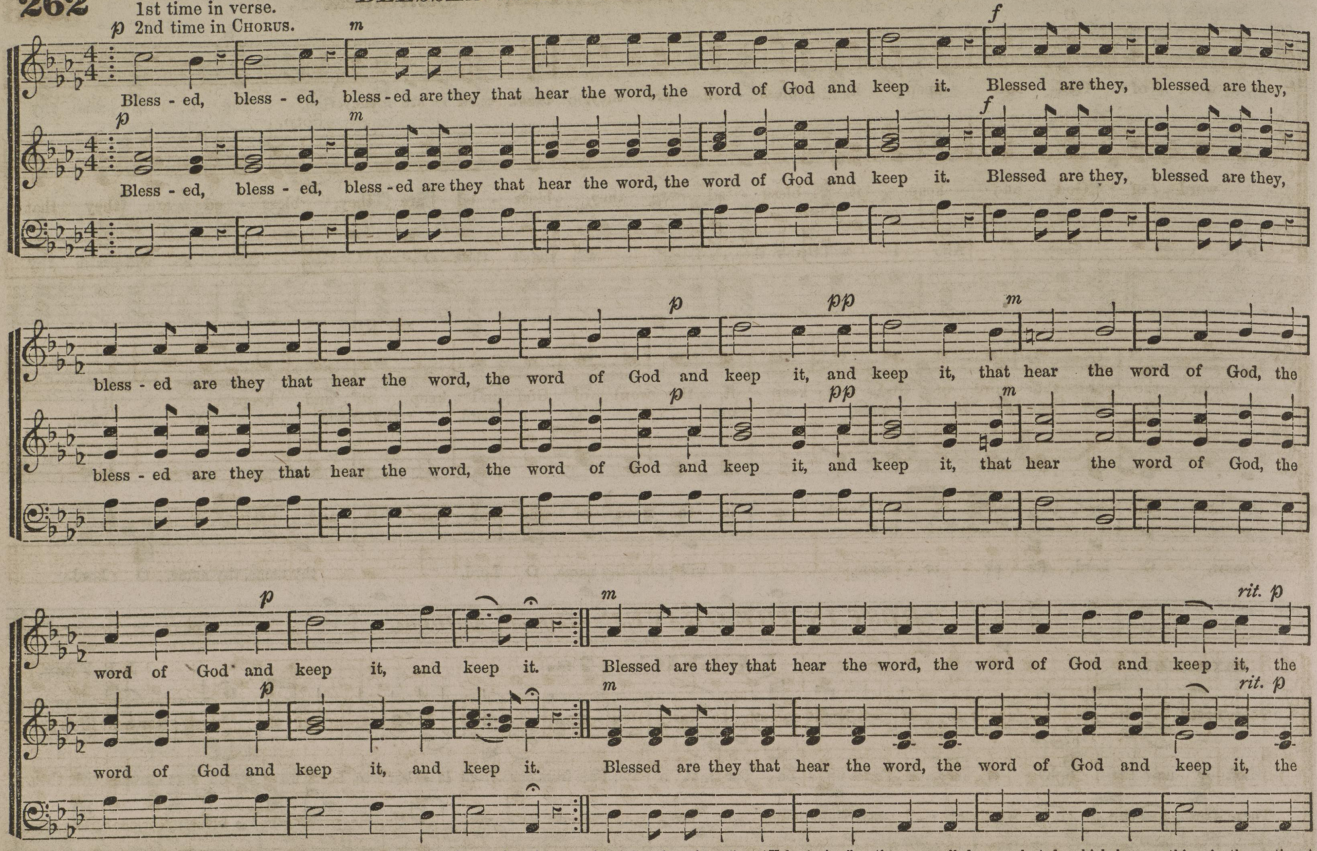


* In two difficult of intonation Tenors and Altos will sing the small notes.

262 1st time in verse. *p* 2nd time in CHORUS.

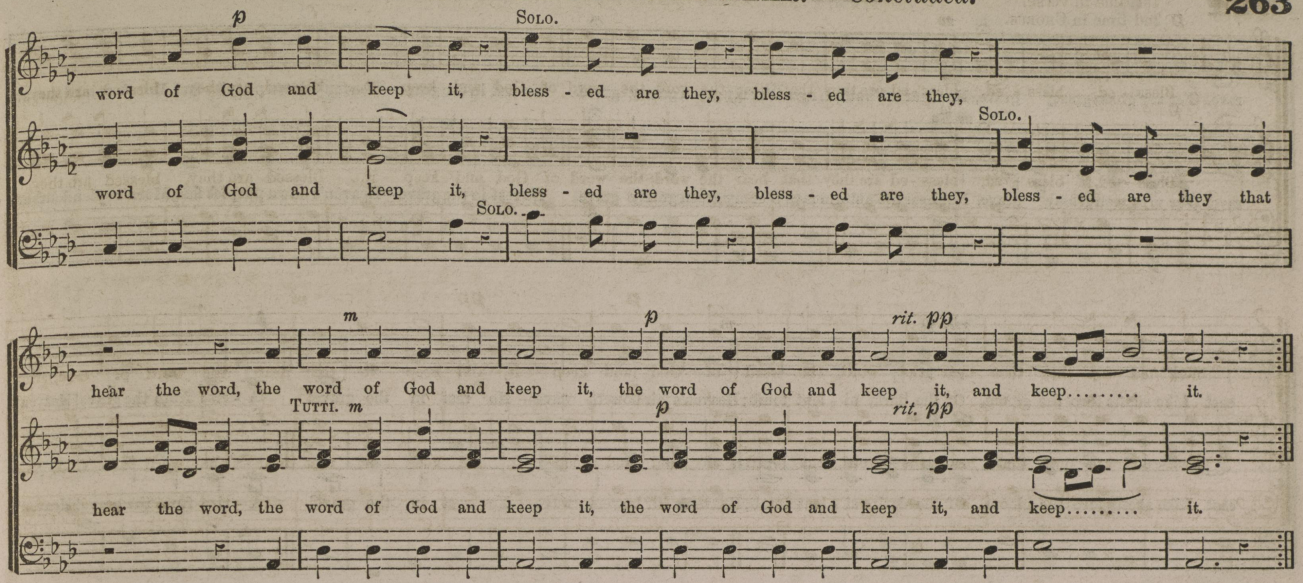
"BLESSED ARE THEY THAT HEAR."* *Introit.*

DR. A. BROOKS EVERETT.



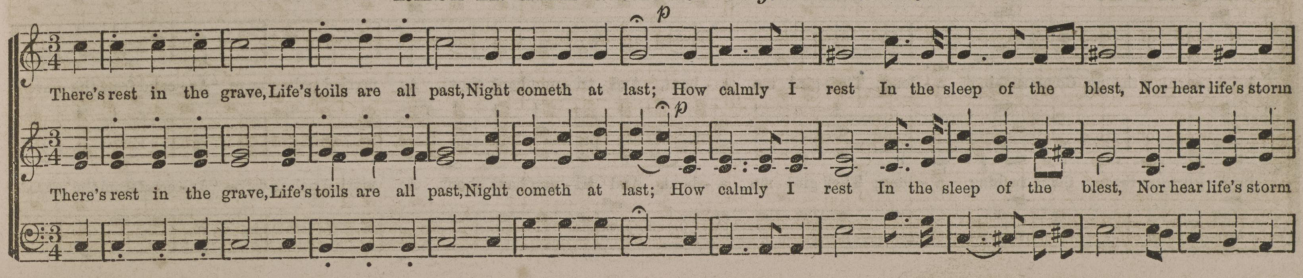
* This is a very appropriate piece to sing before preaching. It is too often the case, that "Opening pieces," or "Voluntaries," as they are called, are selected, which have nothing in the sentiment suited to the occasion; but, how appropriate it is to proclaim to the congregation in the measured and impressive language of music, in advance of the sermon, the important truth,—"Blessed are they that hear the word of God and keep it!"

"BLESSED ARE THEY THAT HEAR." *Concluded.*

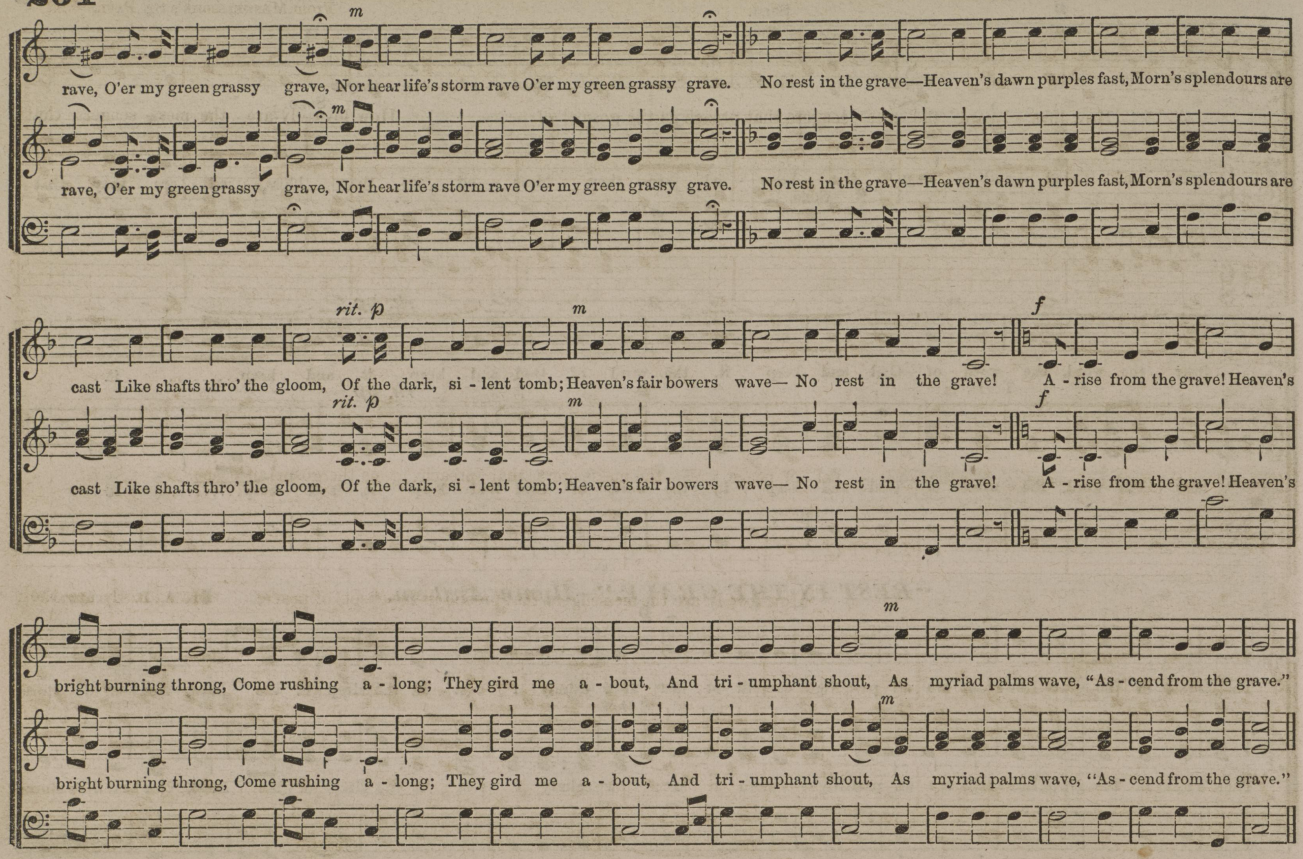


"REST IN THE GRAVE."—*Hymn Anthem.*

Dr. A. B. Everett.



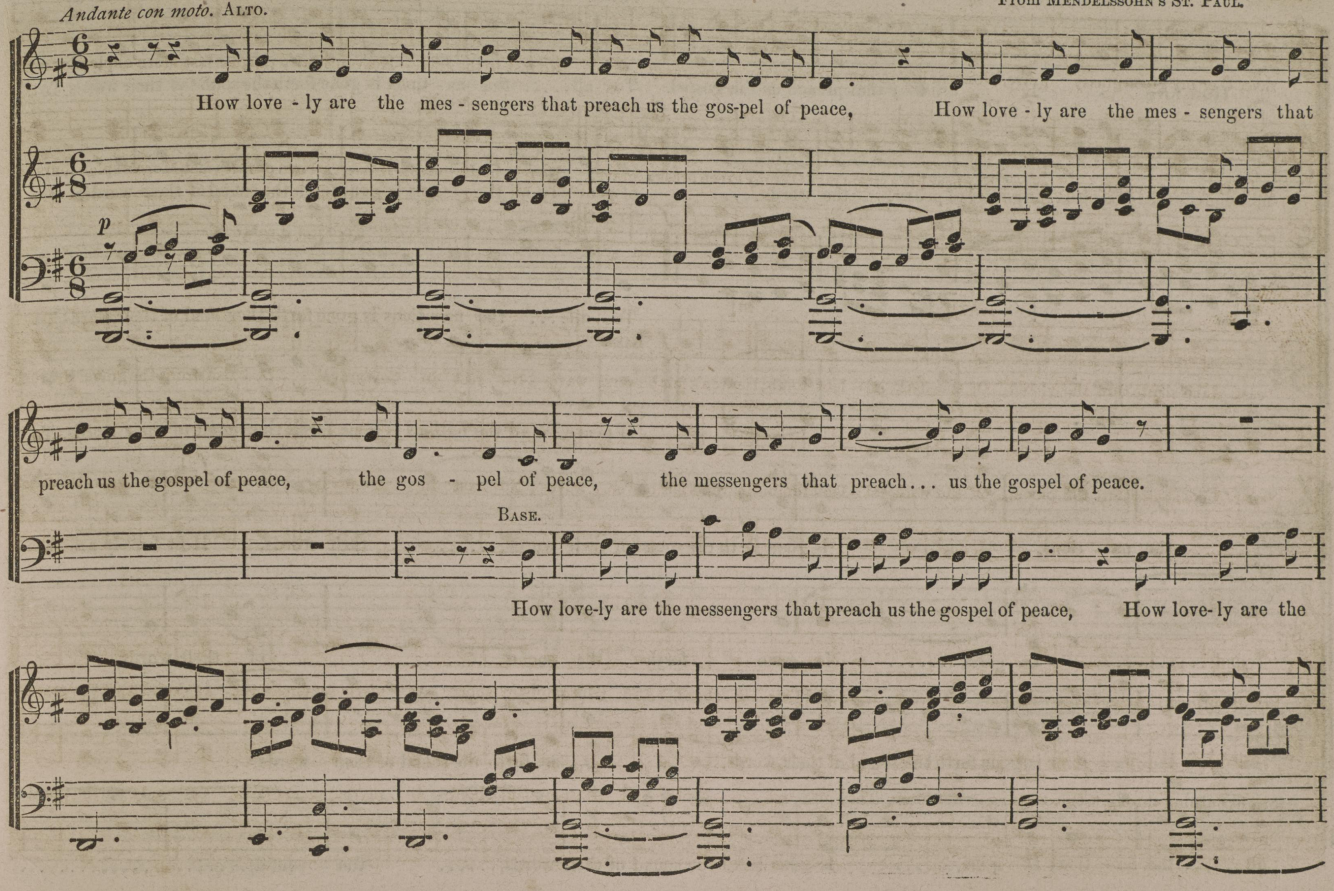
"REST IN THE GRAVE." *Concluded.*

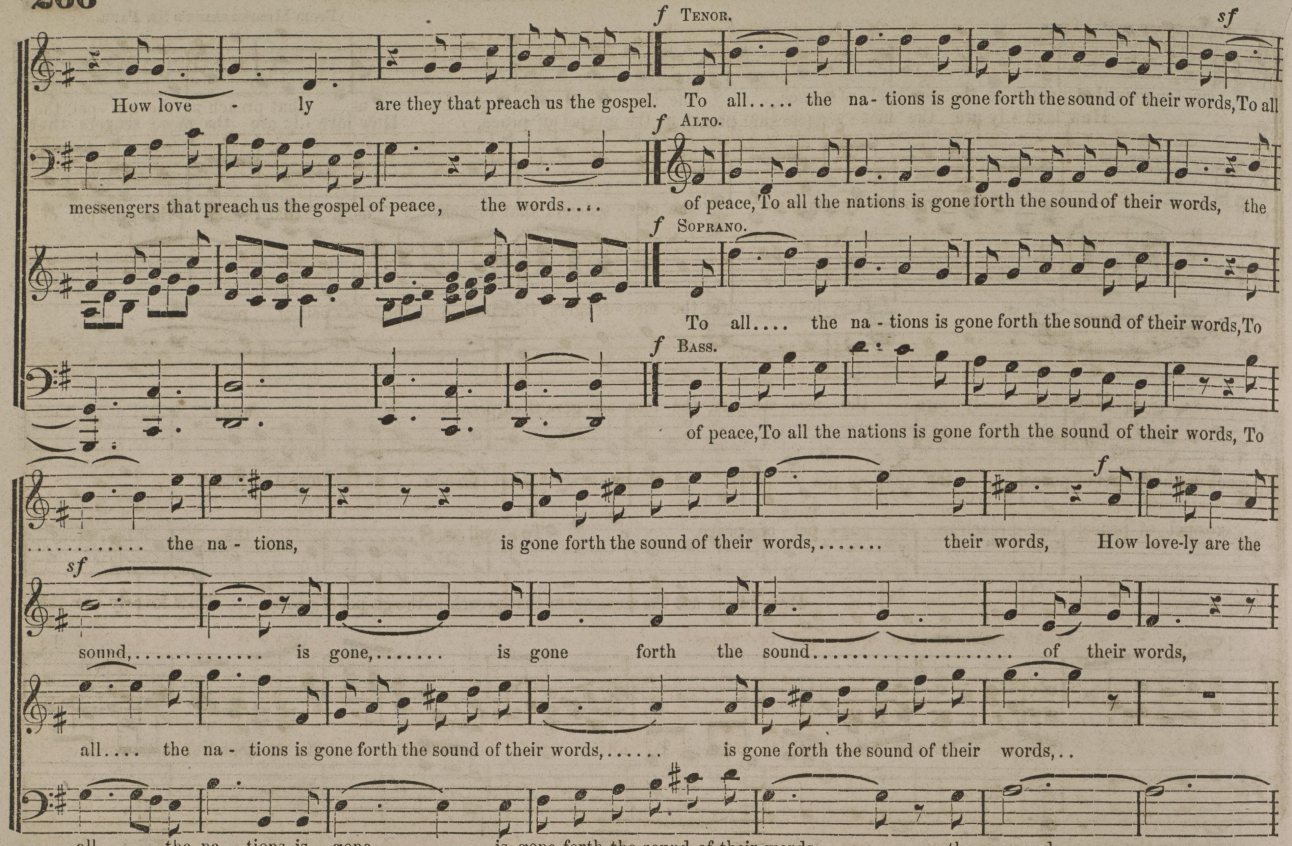


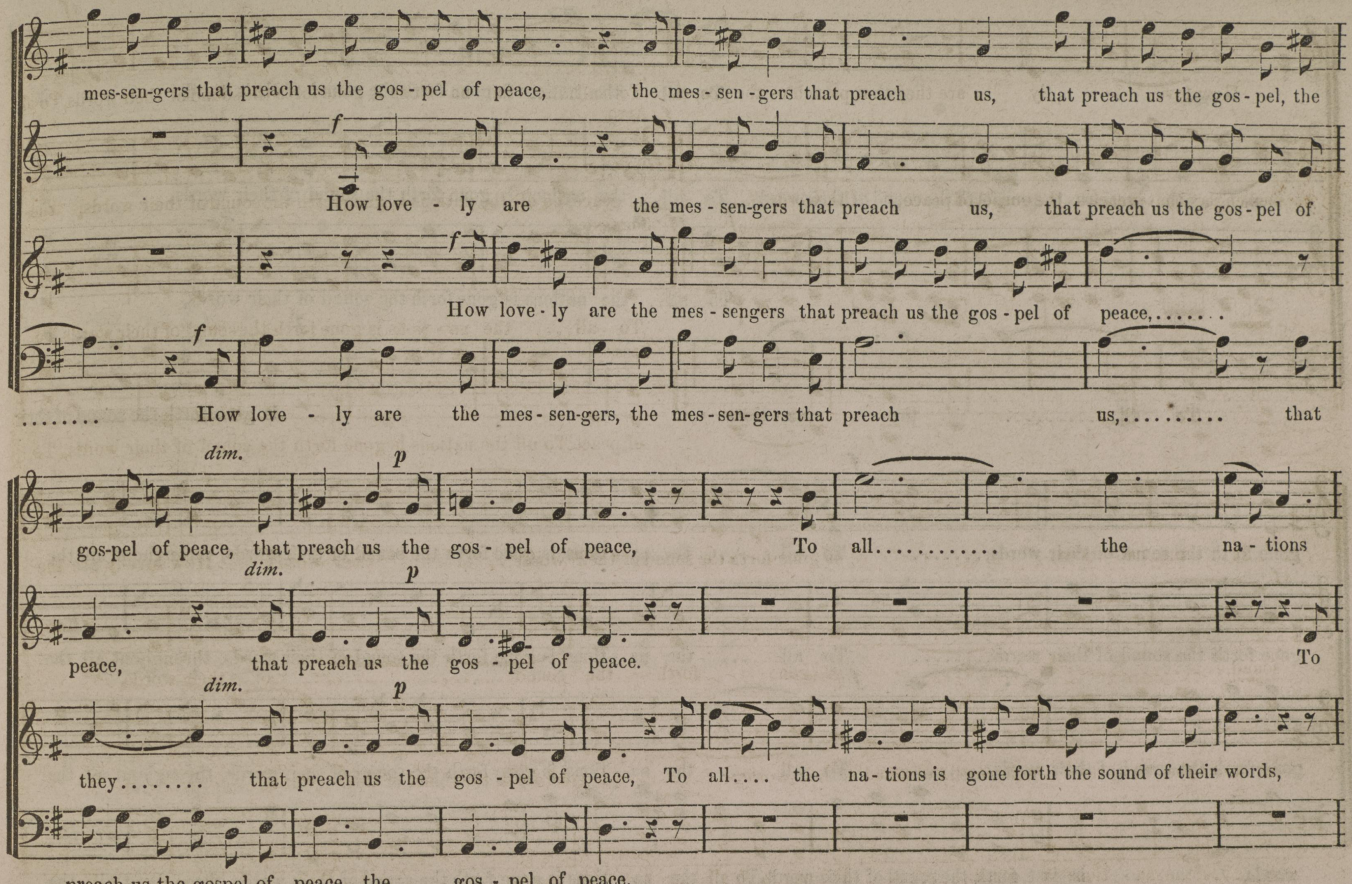
HOW LOVELY ARE THE MESSENGERS.

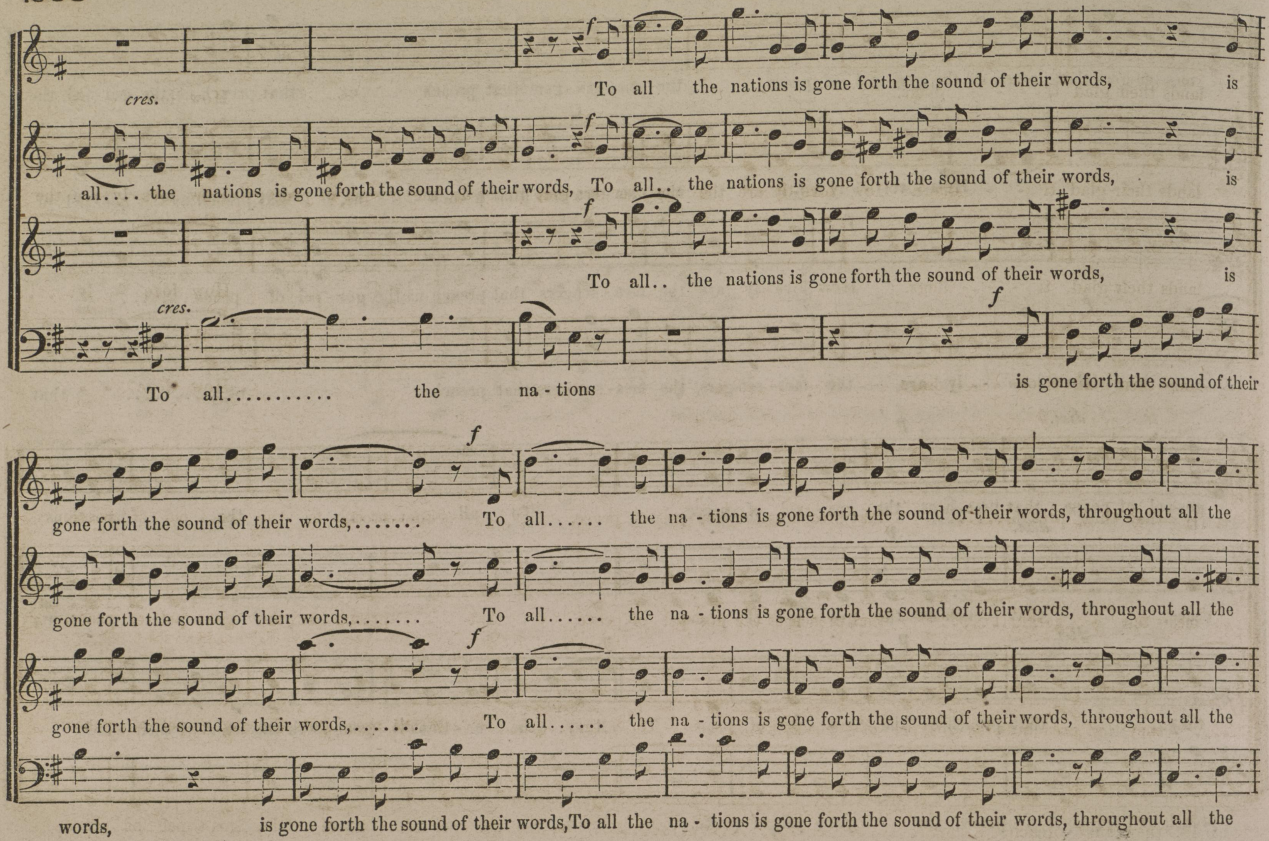
From Mendelssohn's St. Paul.

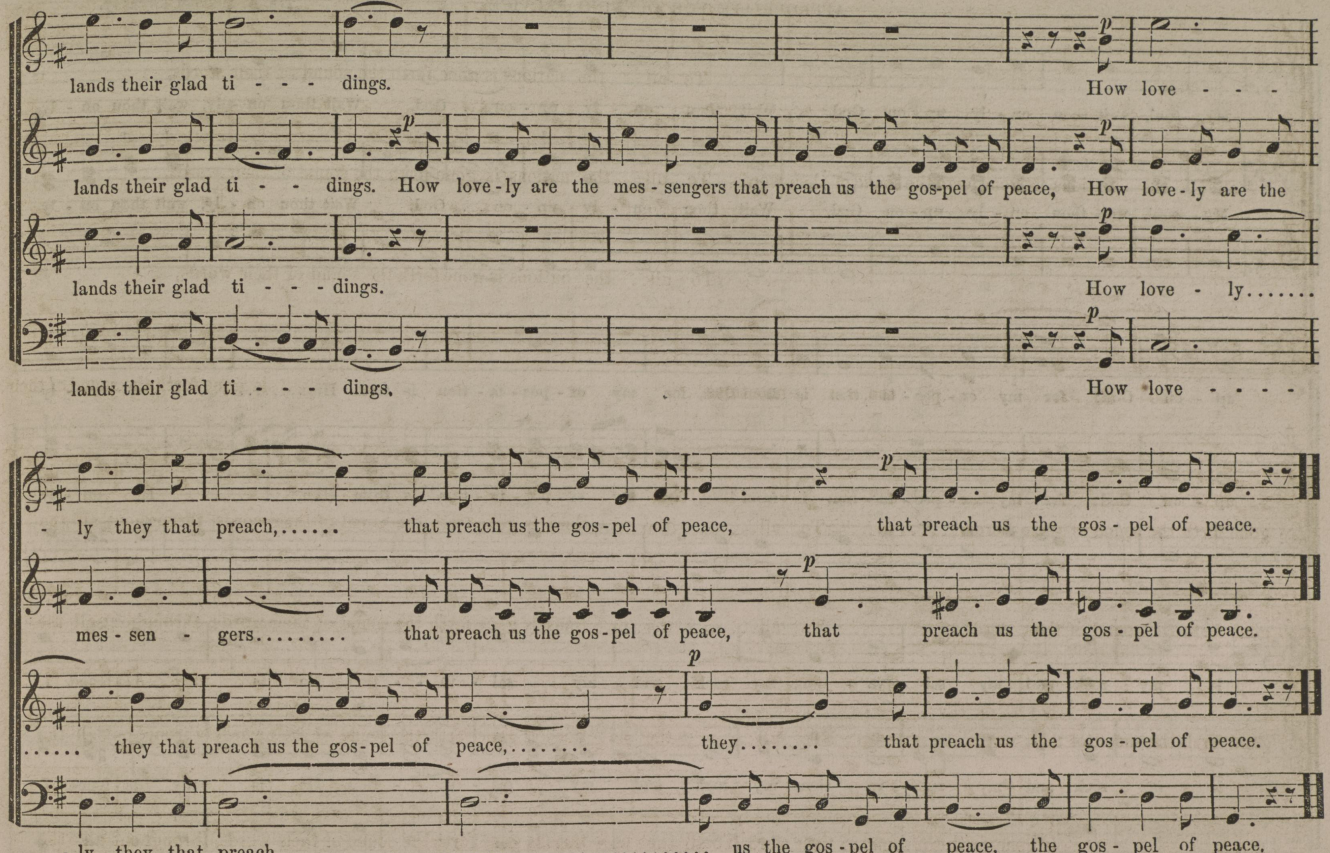
Andante con moto. Alto.




f Tenor.
sf
How love - ly are they that preach us the gospel. To all..... the na- tions is gone forth the sound of their words, To all
f Alto.
messengers that preach us the gospel of peace, the words.... of peace, To all the nations is gone forth the sound of their words, the
f Soprano.
To all.... the na - tions is gone forth the sound of their words, To
f Bass.
of peace, To all the nations is gone forth the sound of their words, To
..... the na - tions, is gone forth the sound of their words,..... their words, How love-ly are the
f
sf
sound,..... is gone,..... is gone forth the sound..... of their words,
all.... the na - tions is gone forth the sound of their words,..... is gone forth the sound of their words,..
all..... the na - tions is gone,..... is gone forth the sound of their words,..... the sound,.....


mes-sen-gers that preach us the gos - pel of peace, the mes - sen - gers that preach us, that preach us the gos - pel, the
How love - ly are the mes - sen-gers that preach us, that preach us the gos - pel of
How love - ly are the mes - sengers that preach us the gos - pel of peace,.....
..... How love - ly are the mes - sen-gers, the mes - sen-gers that preach us,..... that
dim. p
gos-pel of peace, that preach us the gos - pel of peace, To all..... the na - tions
dim. p
peace, that preach us the gos - pel of peace. To
dim. p
they..... that preach us the gos - pel of peace, To all.... the na - tions is gone forth the sound of their words,
preach us the gospel of peace, the gos - pel of peace.

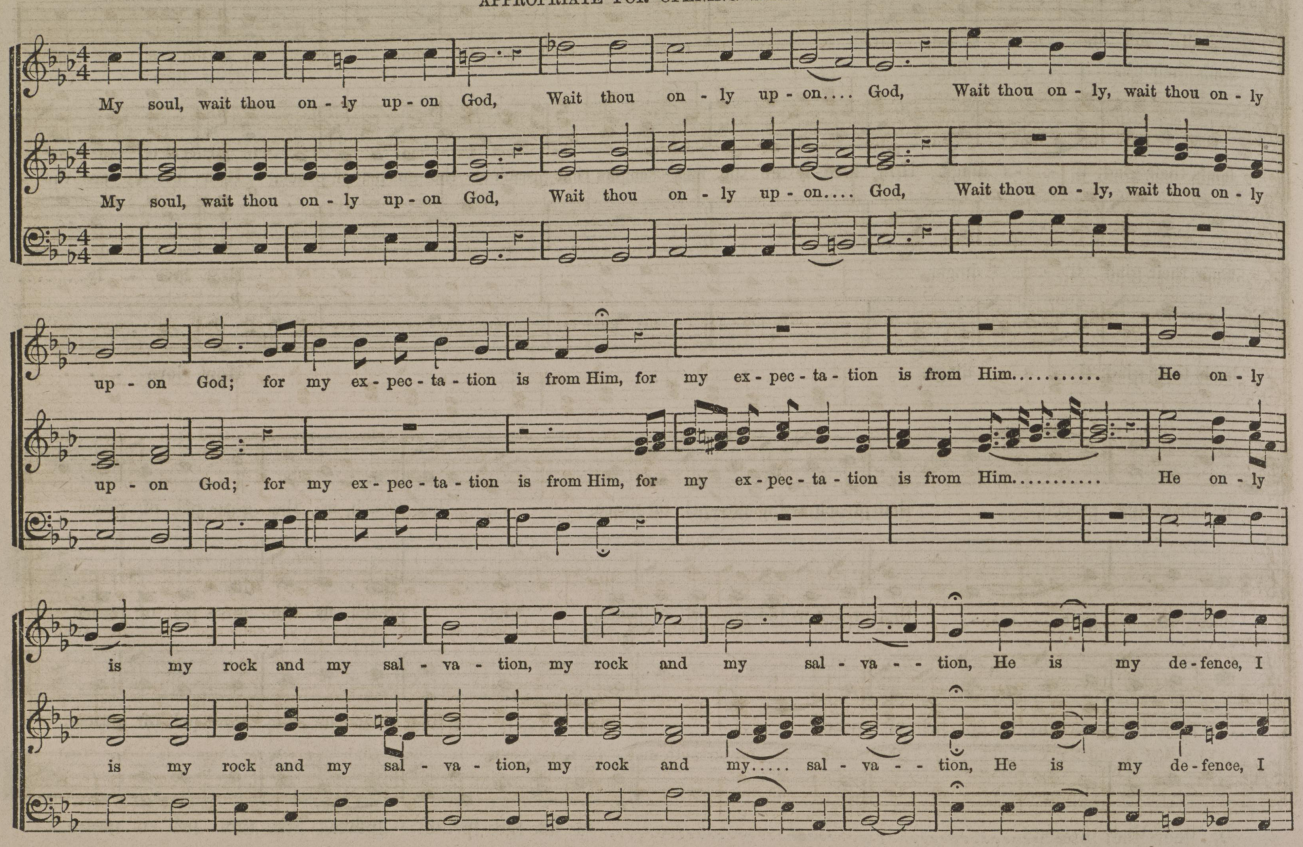

cres.
To all the nations is gone forth the sound of their words, is
all.... the nations is gone forth the sound of their words, To all.. the nations is gone forth the sound of their words, is
To all.. the nations is gone forth the sound of their words, is
cres.
To all..... the na - tions is gone forth the sound of their
gone forth the sound of their words,..... To all..... the na - tions is gone forth the sound of their words, throughout all the
gone forth the sound of their words,..... To all..... the na - tions is gone forth the sound of their words, throughout all the
gone forth the sound of their words,..... To all..... the na - tions is gone forth the sound of their words, throughout all the
words, is gone forth the sound of their words, To all the na - tions is gone forth the sound of their words, throughout all the

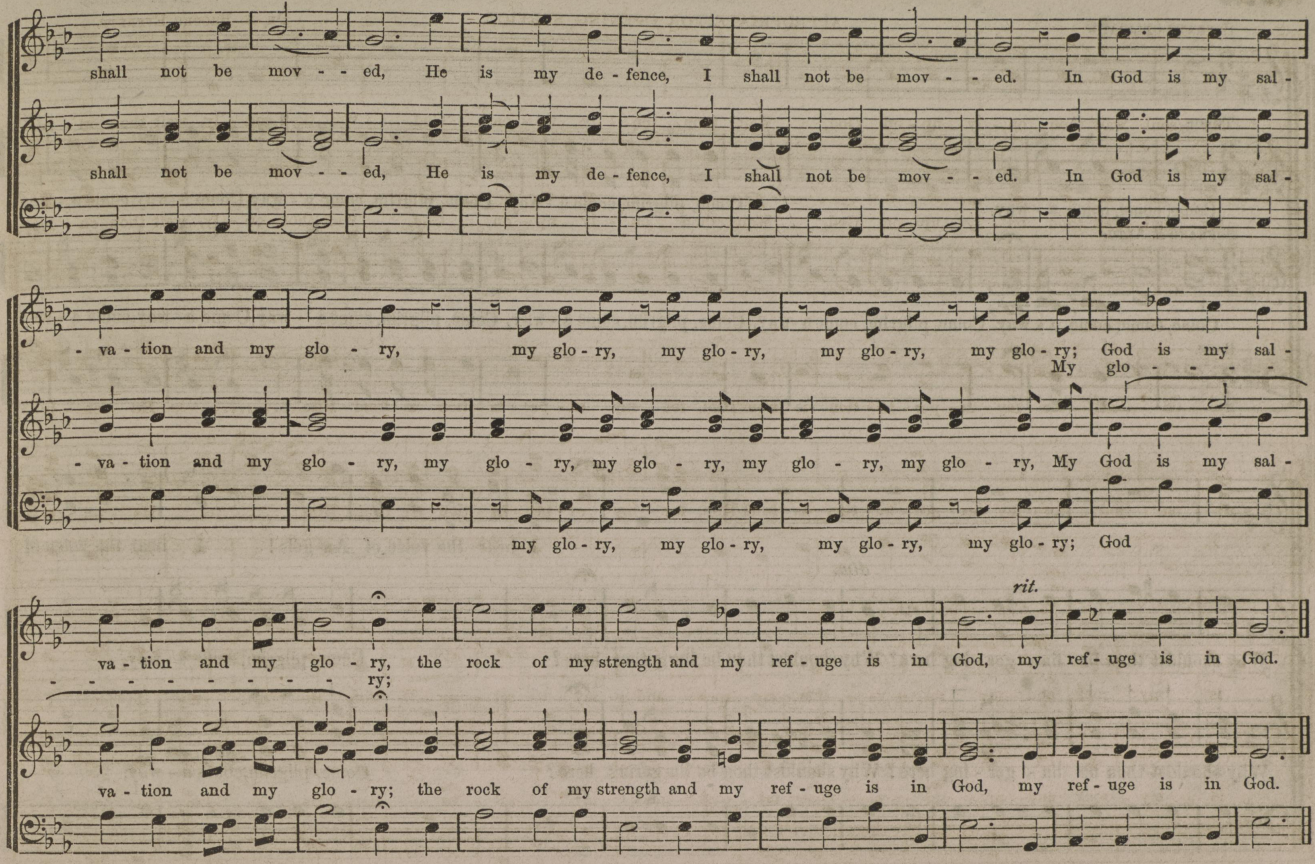

lands their glad ti - - - dings. How love - - -
lands their glad ti - - dings. How love-ly are the mes-sengers that preach us the gos-pel of peace, How love-ly are the
lands their glad ti - - - dings. How love - ly.....
lands their glad ti - - - dings. How love - - - -
- ly they that preach,..... that preach us the gos-pel of peace, that preach us the gos - pel of peace.
mes - sen - gers..... that preach us the gos-pel of peace, that preach us the gos - pel of peace.
..... they that preach us the gos-pel of peace,..... they..... that preach us the gos - pel of peace.
- ly they that preach..... us the gos-pel of peace, the gos - pel of peace.

"MY SOUL, WAIT THOU ONLY UPON GOD."—*Anthem.*

APPROPRIATE FOR OPENING SERVICE.

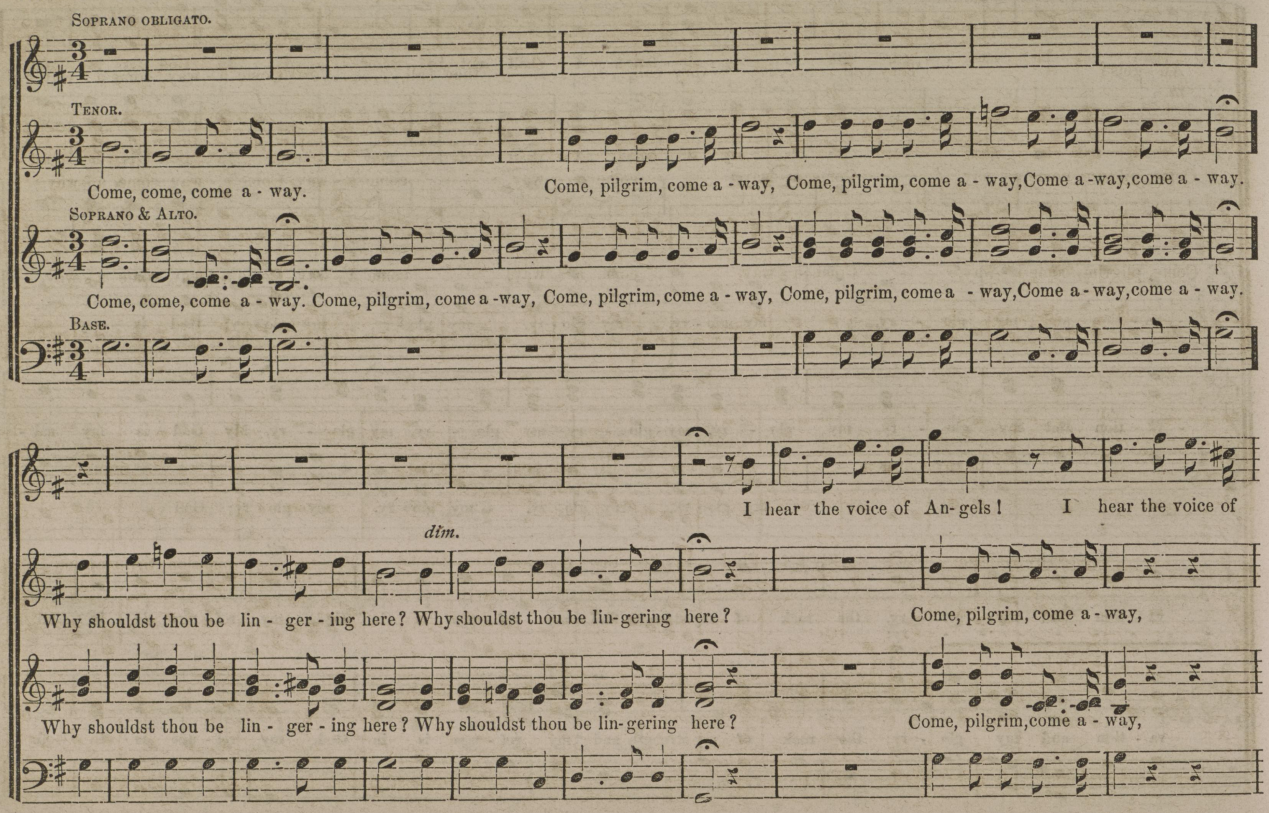
DR. A. BROOKS EVERETT.

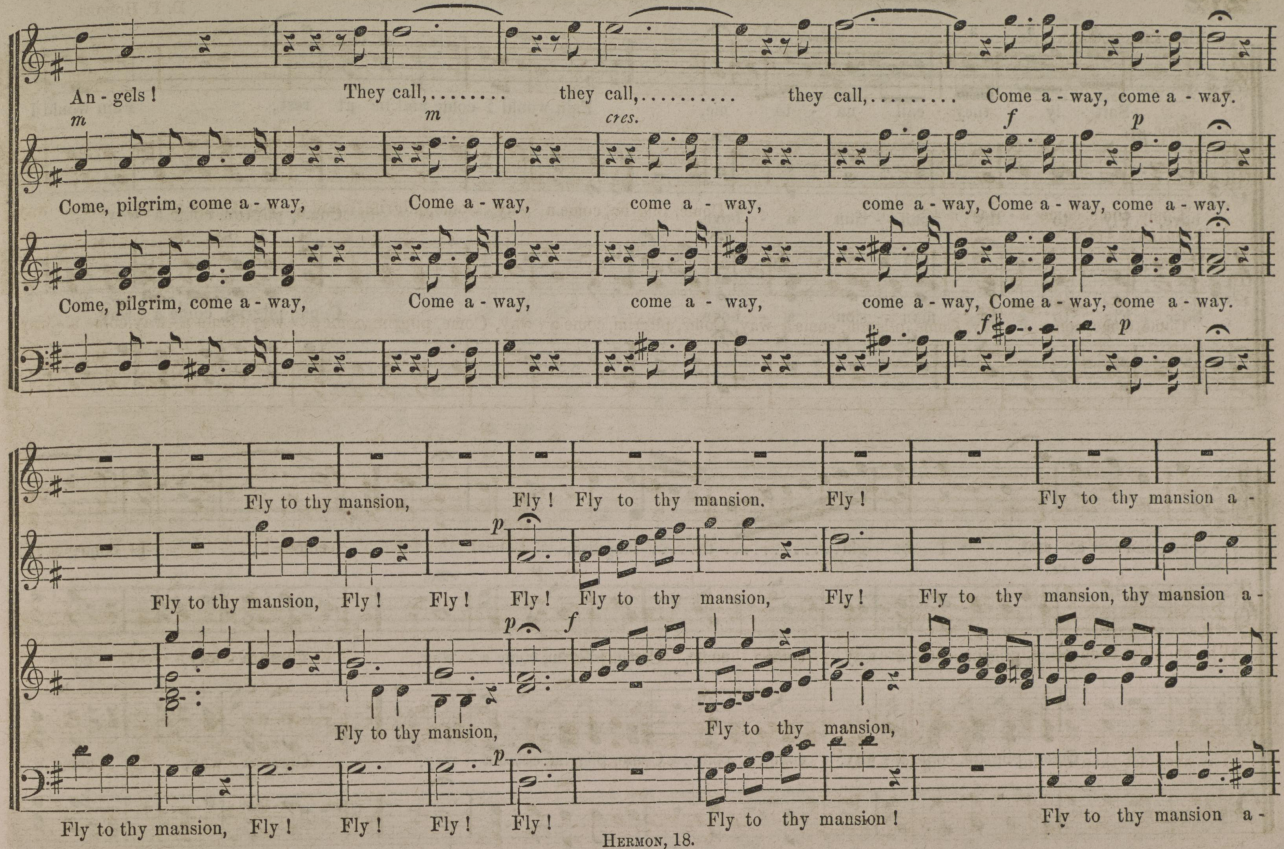


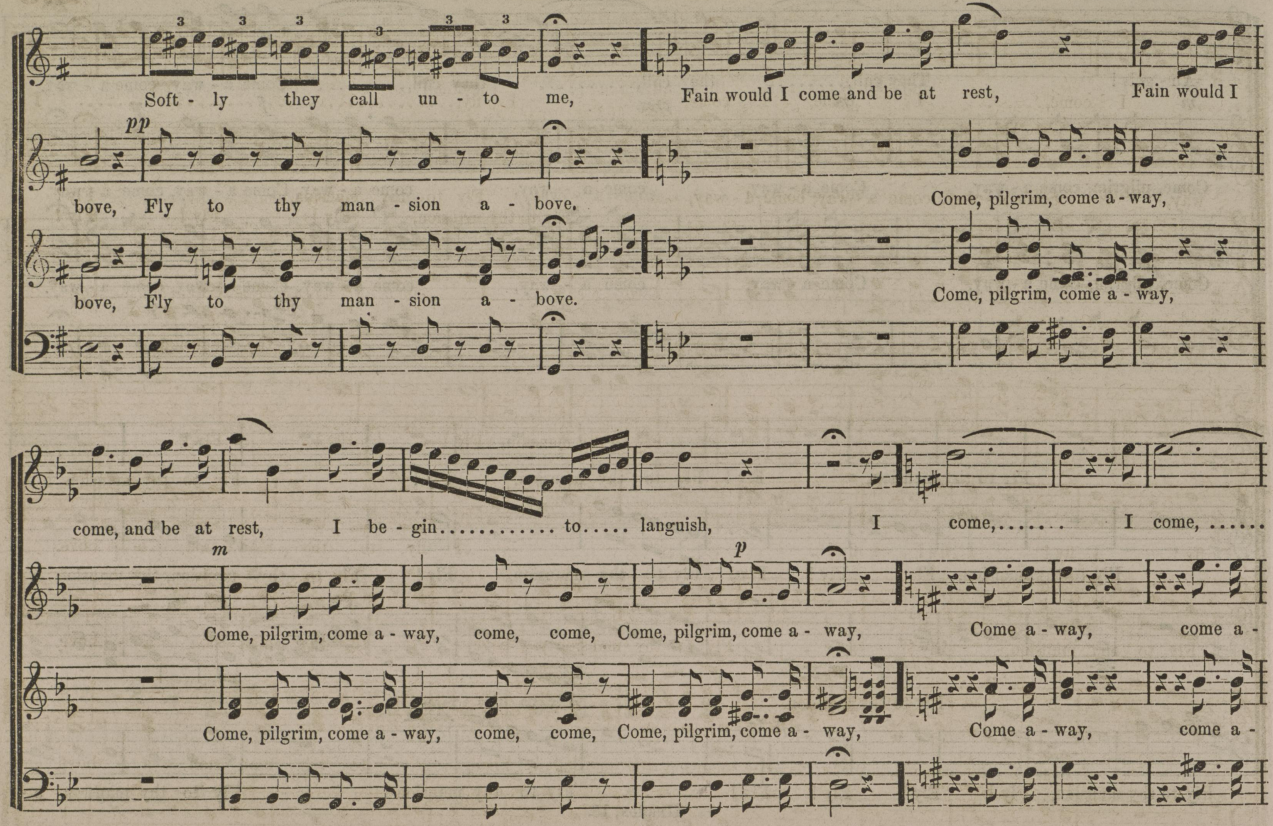

shall not be mov - - ed, He is my de - fence, I shall not be mov - - ed. In God is my sal -
shall not be mov - - ed, He is my de - fence, I shall not be mov - - ed. In God is my sal -
- va - tion and my glo - ry, my glo - ry, my glo - ry, my glo - ry, my glo - ry; God is my sal -
My glo - - - -
- va - tion and my glo - ry, my glo - ry, my glo - ry, my glo - ry, my glo - ry, My God is my sal -
my glo - ry, my glo - ry, my glo - ry, my glo - ry; God
rit.
va - tion and my glo - ry, the rock of my strength and my ref - uge is in God, my ref - uge is in God.
- - - - - - - - ry;
va - tion and my glo - ry; the rock of my strength and my ref - uge is in God, my ref - uge is in God.

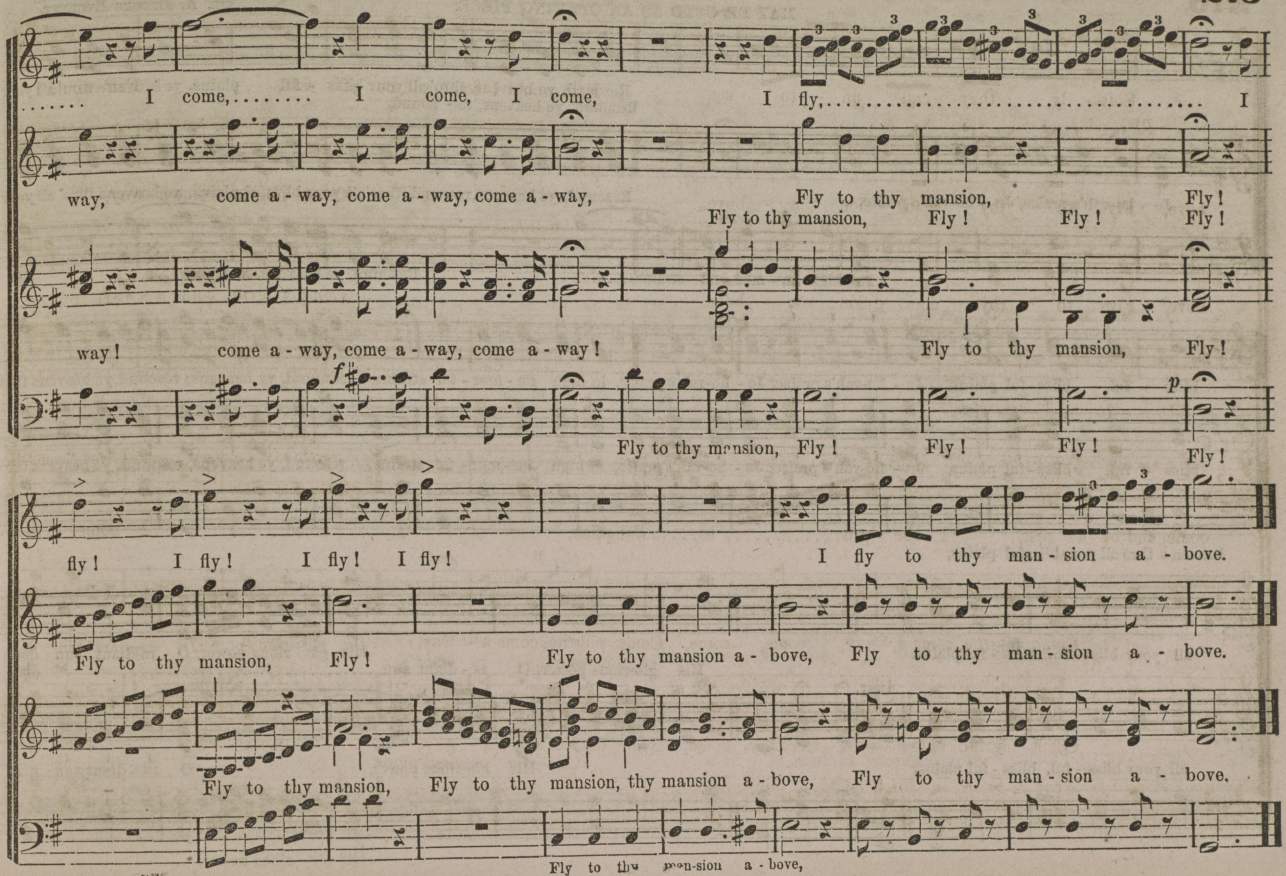
"I HEAR THE VOICE OF ANGELS."—*Obligato and Chorus.*

D. F. HODGES.




An - gels ! They call,..... they call,..... they call,..... Come a - way, come a - way.
Come, pilgrim, come a - way, Come a - way, come a - way, come a - way, Come a - way, come a - way.
Come, pilgrim, come a - way, Come a - way, come a - way, come a - way, Come a - way, come a - way.
Fly to thy mansion, Fly ! Fly to thy mansion. Fly ! Fly to thy mansion a -
Fly to thy mansion, Fly ! Fly ! Fly ! Fly to thy mansion, Fly ! Fly to thy mansion, thy mansion a -
Fly to thy mansion, Fly to thy mansion,
Fly to thy mansion, Fly ! Fly ! Fly ! Fly ! Fly to thy mansion ! Fly to thy mansion a -


Soft - ly they call un - to me, Fain would I come and be at rest, Fain would I
pp
bove, Fly to thy man - sion a - bove. Come, pilgrim, come a - way,
bove, Fly to thy man - sion a - bove. Come, pilgrim, come a - way,
come, and be at rest, I be - gin..... to..... languish, I come,..... I come, ...
m
p
Come, pilgrim, come a - way, come, come, Come, pilgrim, come a - way, Come a - way, come a -
Come, pilgrim, come a - way, come, come, Come, pilgrim, come a - way, Come a - way, come a -


I come, I come, I come, I fly, I
way, come a - way, come a - way, come a - way, Fly to thy mansion, Fly!
Fly to thy mansion, Fly! Fly! Fly!
way! come a - way, come a - way, come a - way! Fly to thy mansion, Fly!
Fly to thy mansion, Fly! Fly! Fly! Fly!
fly! I fly! I fly! I fly! I fly to thy man - sion a - bove.
Fly to thy mansion, Fly! Fly to thy mansion a - bove, Fly to thy man - sion a - bove.
Fly to thy mansion, Fly to thy mansion, thy mansion a - bove, Fly to thy man - sion a - bove.
Fly to thy mansion a - bove,

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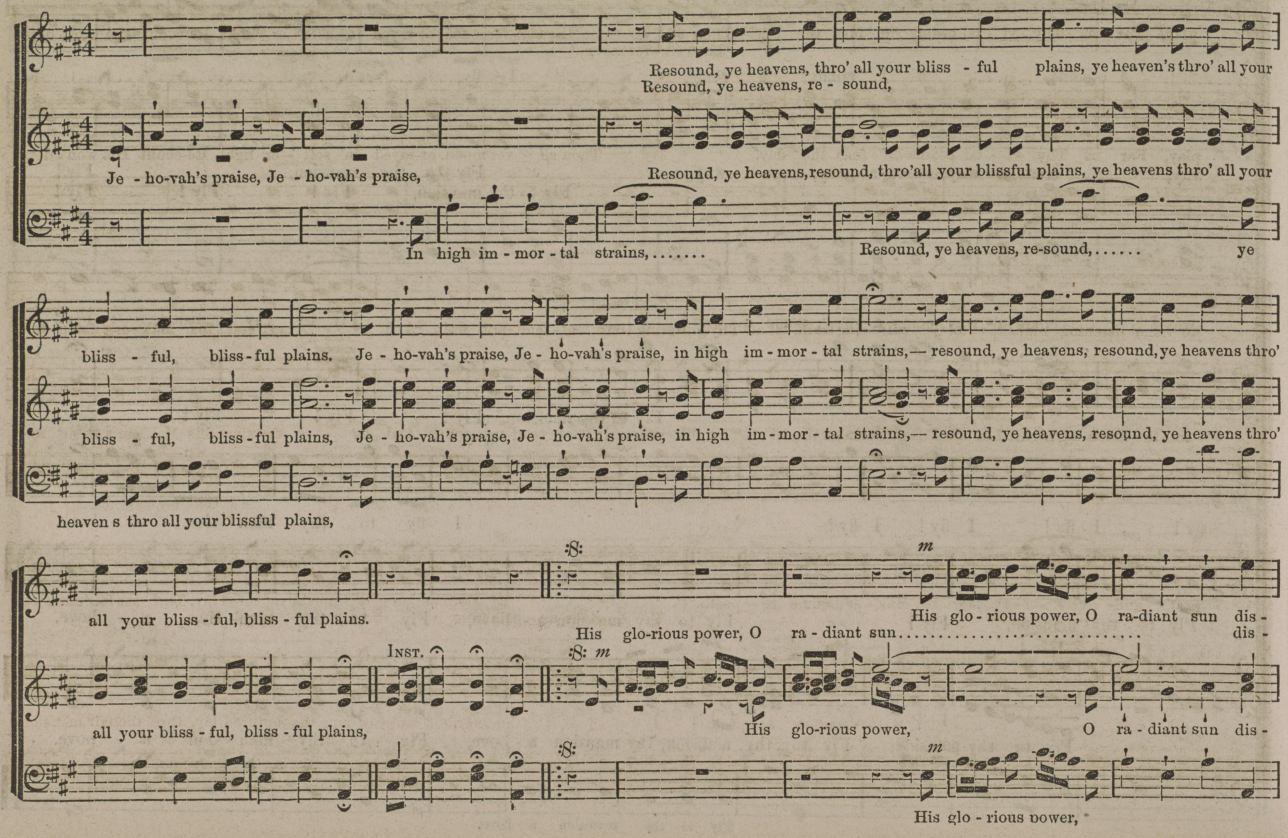
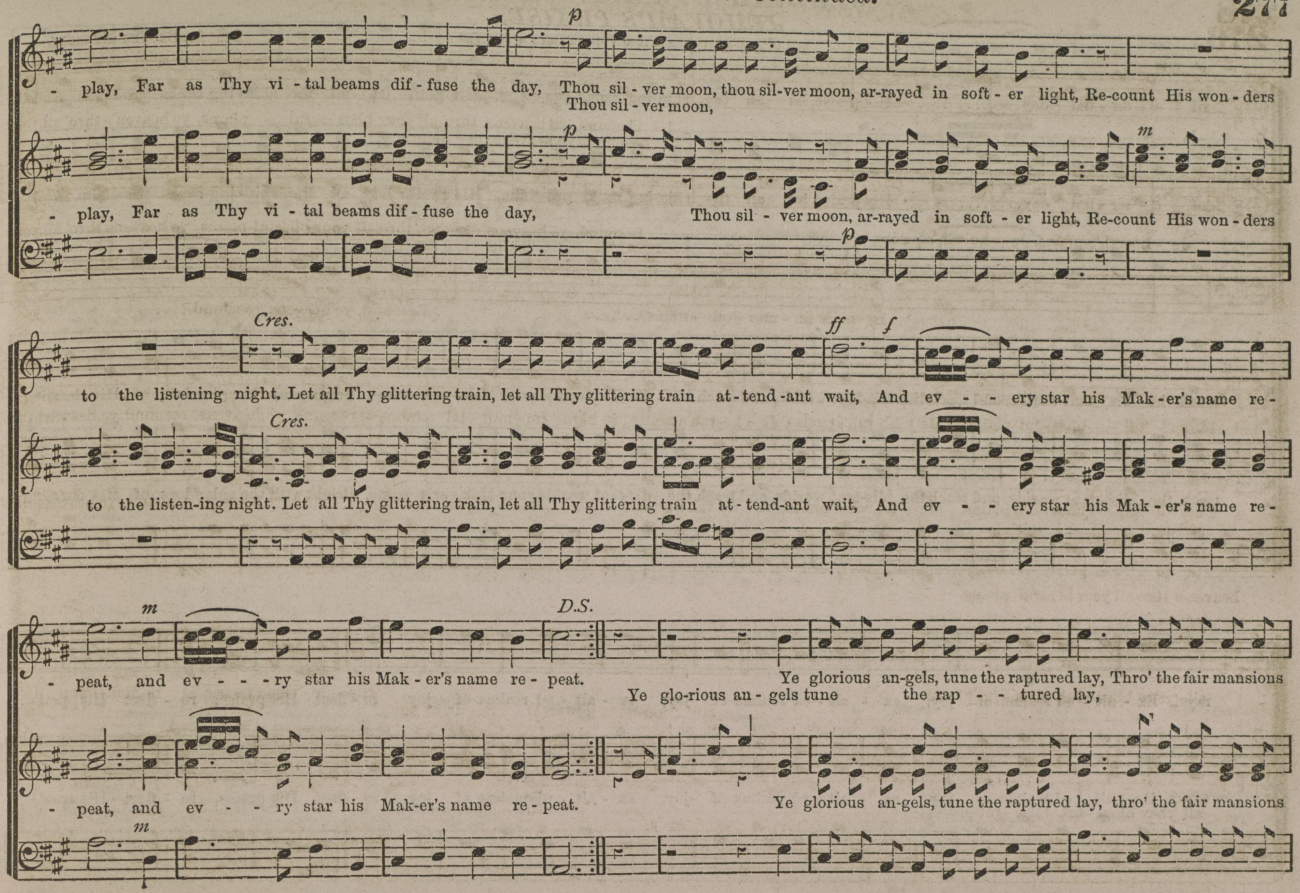
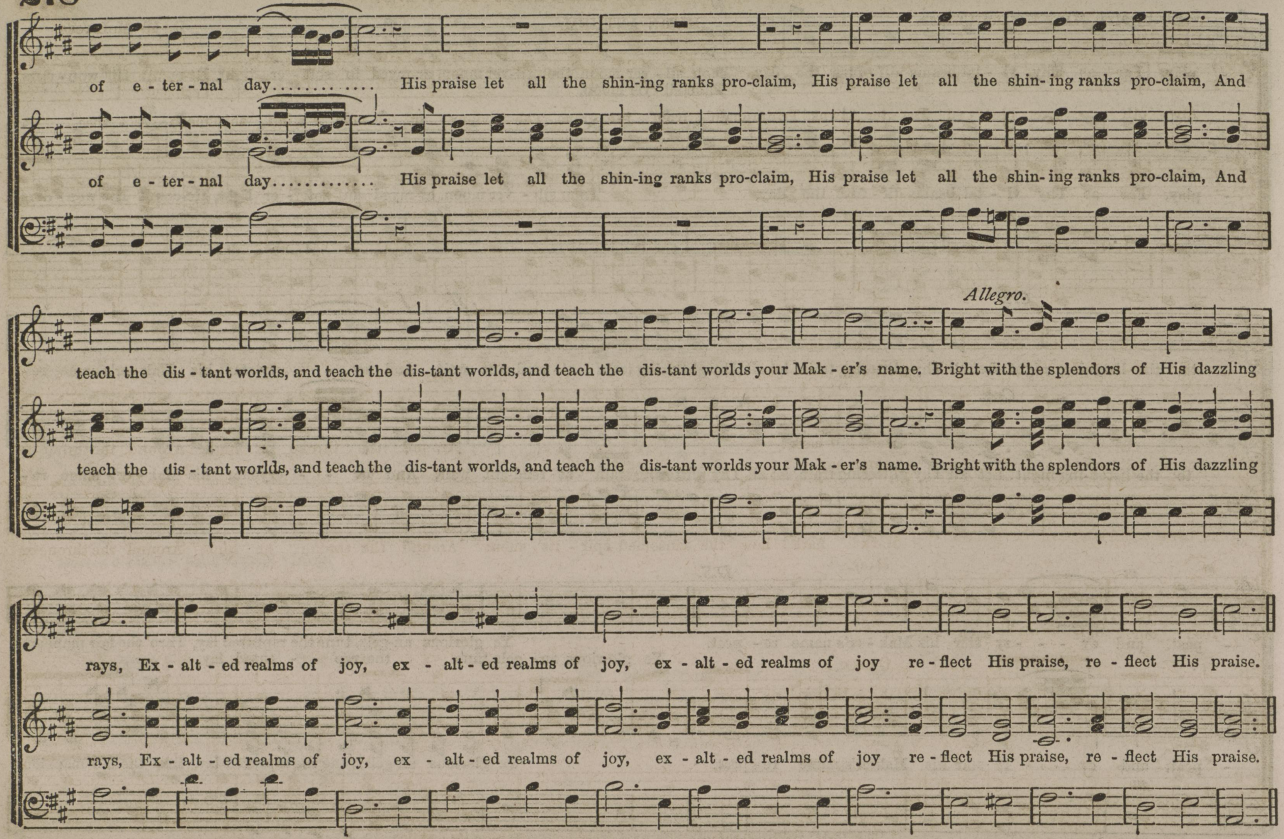
JEHOVAH'S PRAISE.

MAY BE USED AS AN OPENING PIECE.

DR. A. BROOKS EVERETT.

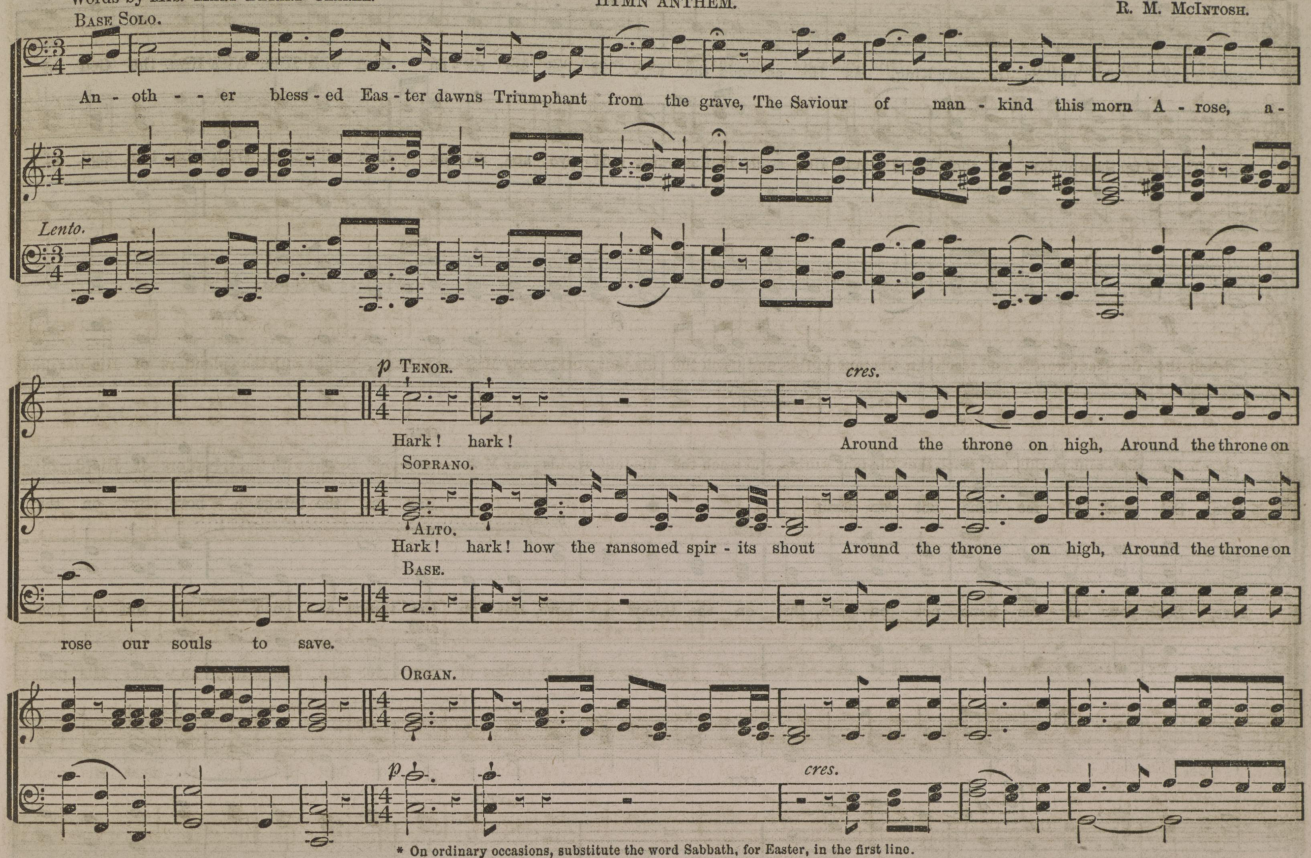



p
- play, Far as Thy vi - tal beams dif - fuse the day, Thou sil - ver moon, thou sil-ver moon, ar-rayed in soft - er light, Re-count His won - ders
Thou sil - ver moon,
p
- play, Far as Thy vi - tal beams dif - fuse the day, Thou sil - ver moon, ar-rayed in soft - er light, Re-count His won - ders
m
p
Cres.
ff
f
to the listening night. Let all Thy glittering train, let all Thy glittering train at - tend - ant wait, And ev - - ery star his Mak - er's name re -
Cres.
to the listen-ing night. Let all Thy glittering train, let all Thy glittering train at - tend-ant wait, And ev - - ery star his Mak - er's name re -
m
D.S.
- peat, and ev - - - ry star his Mak - er's name re - peat.
Ye glorious an-gels, tune the raptured lay, Thro' the fair mansions
Ye glo-rious an - gels tune the rap - - tured lay,
- peat, and ev - - ry star his Mak-er's name re - peat.
Ye glorious an-gels, tune the raptured lay, thro' the fair mansions
m

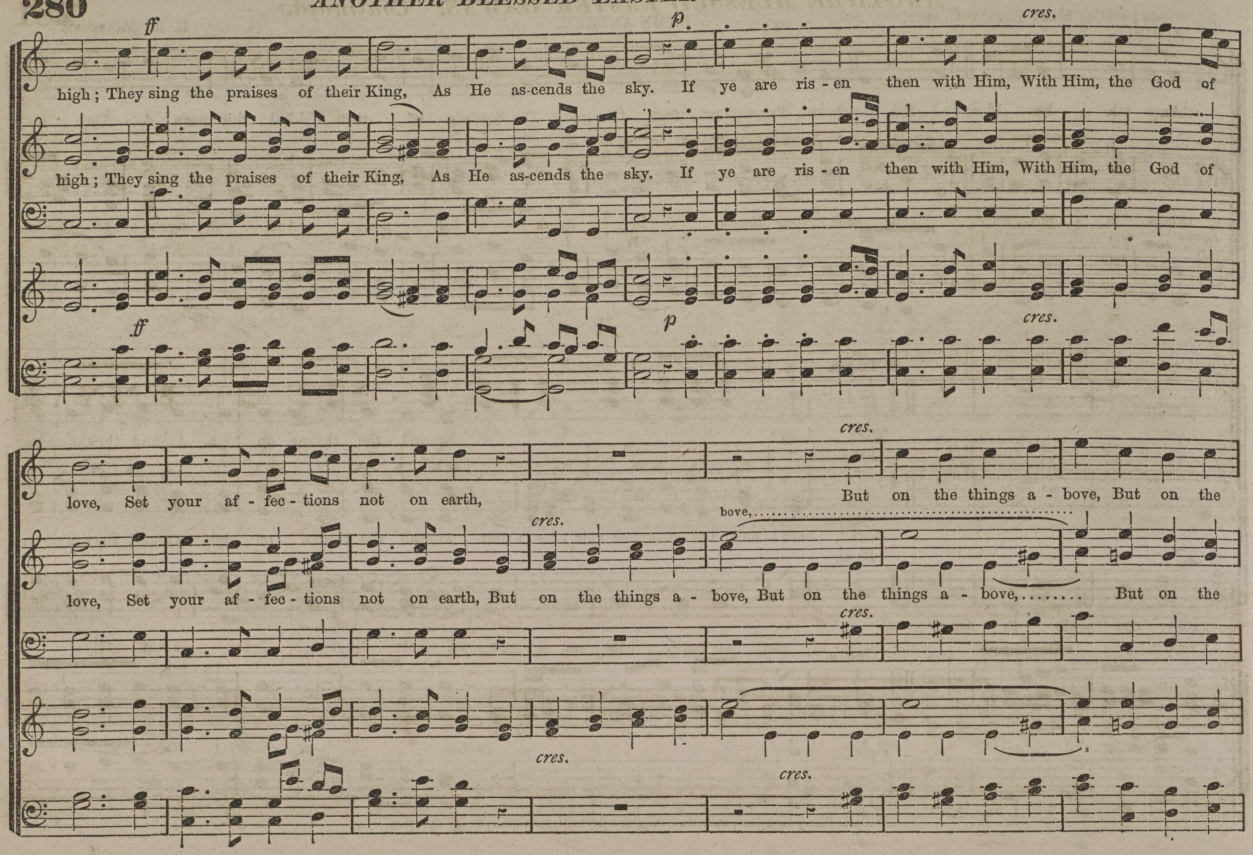

of e - ter - nal day..... His praise let all the shin-ing ranks pro-claim, His praise let all the shin- ing ranks pro-claim, And
of e - ter - nal day..... His praise let all the shin-ing ranks pro-claim, His praise let all the shin- ing ranks pro-claim, And
Allegro.
teach the dis - tant worlds, and teach the dis-tant worlds, and teach the dis-tant worlds your Mak - er's name. Bright with the splendors of His dazzling
teach the dis - tant worlds, and teach the dis-tant worlds, and teach the dis-tant worlds your Mak - er's name. Bright with the splendors of His dazzling
rays, Ex - alt - ed realms of joy, ex - alt - ed realms of joy, ex - alt - ed realms of joy re - flect His praise, re - flect His praise.
rays, Ex - alt - ed realms of joy, ex - alt - ed realms of joy, ex - alt - ed realms of joy re - flect His praise, re - flect His praise.

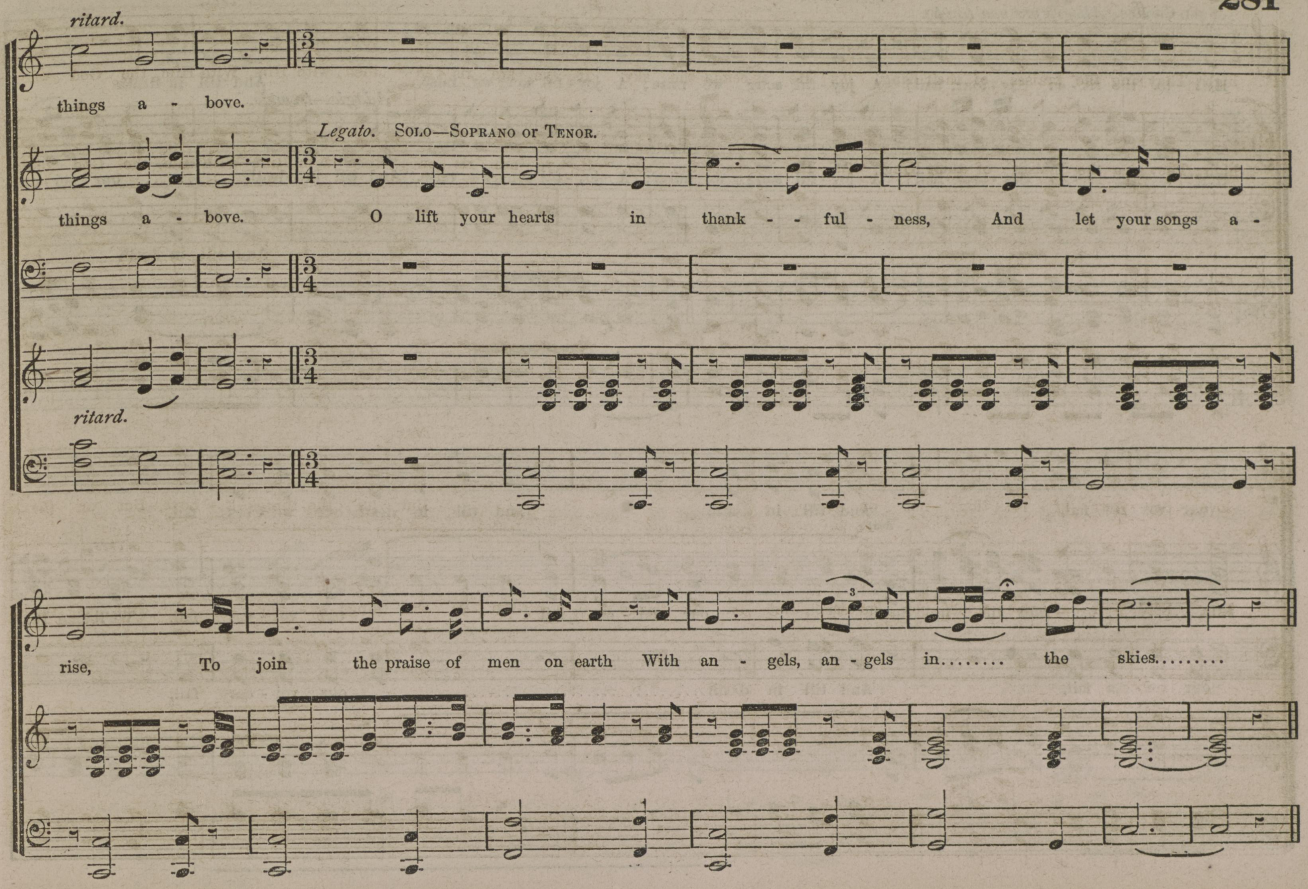
ANOTHER BLESSED EASTER DAWNS.*

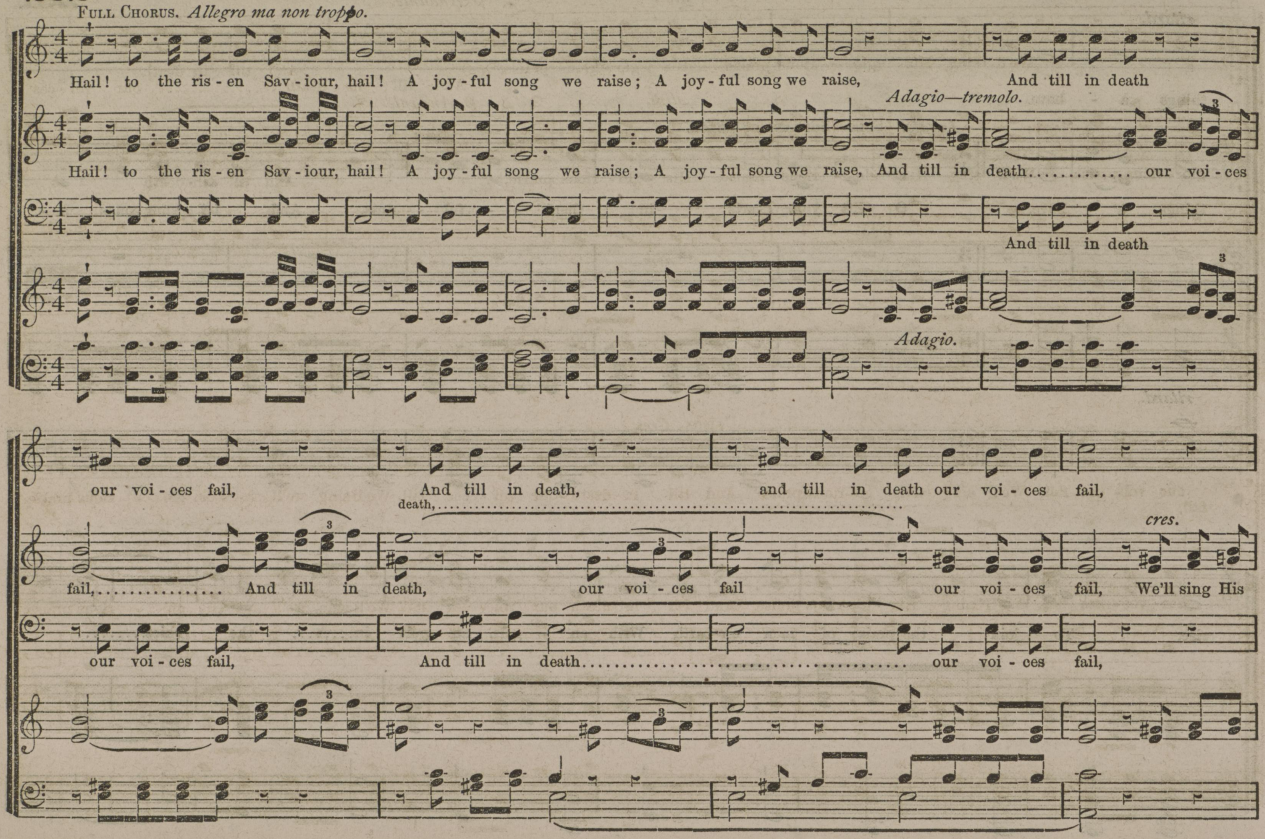
Words by Mrs. MARY BAYARD CLARKE. HYMN ANTHEM. R. M. McINTOSH.

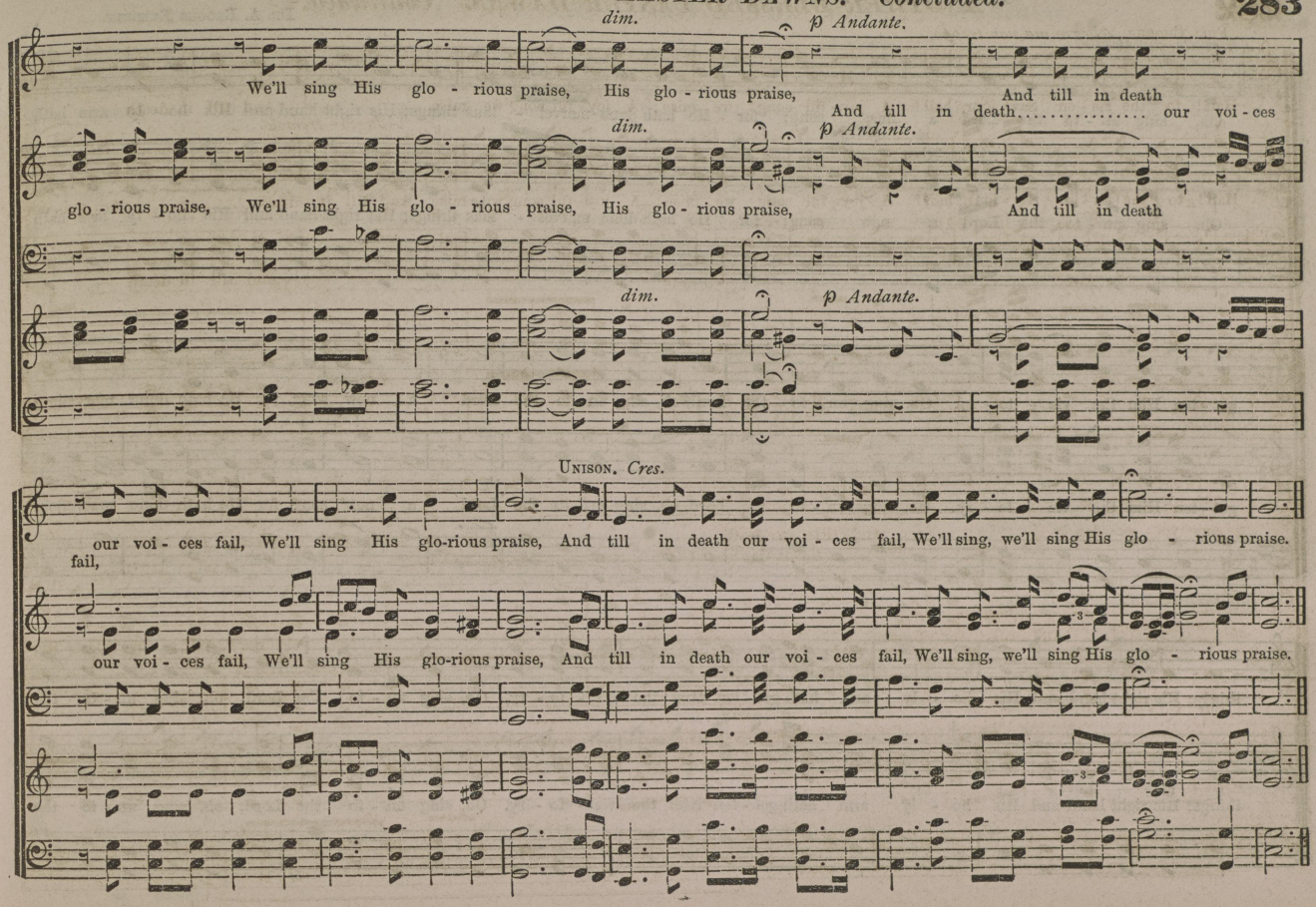


* On ordinary occasions, substitute the word Sabbath, for Easter, in the first line.


ff
p
cres.
high; They sing the praises of their King, As He as-cends the sky. If ye are ris - en then with Him, With Him, the God of
high; They sing the praises of their King, As He as-cends the sky. If ye are ris - en then with Him, With Him, the God of
ff
p
cres.
cres.
love, Set your af - fec - tions not on earth, But on the things a - bove, But on the
cres.
bove,
love, Set your af - fec - tions not on earth, But on the things a - bove, But on the things a - bove, But on the
cres.
cres.
cres.


ritard.
things a - bove.
Legato. Solo—Soprano or Tenor.
things a - bove. O lift your hearts in thank - - ful - ness, And let your songs a -
ritard.
rise, To join the praise of men on earth With an - gels, an - gels in..... the skies.....

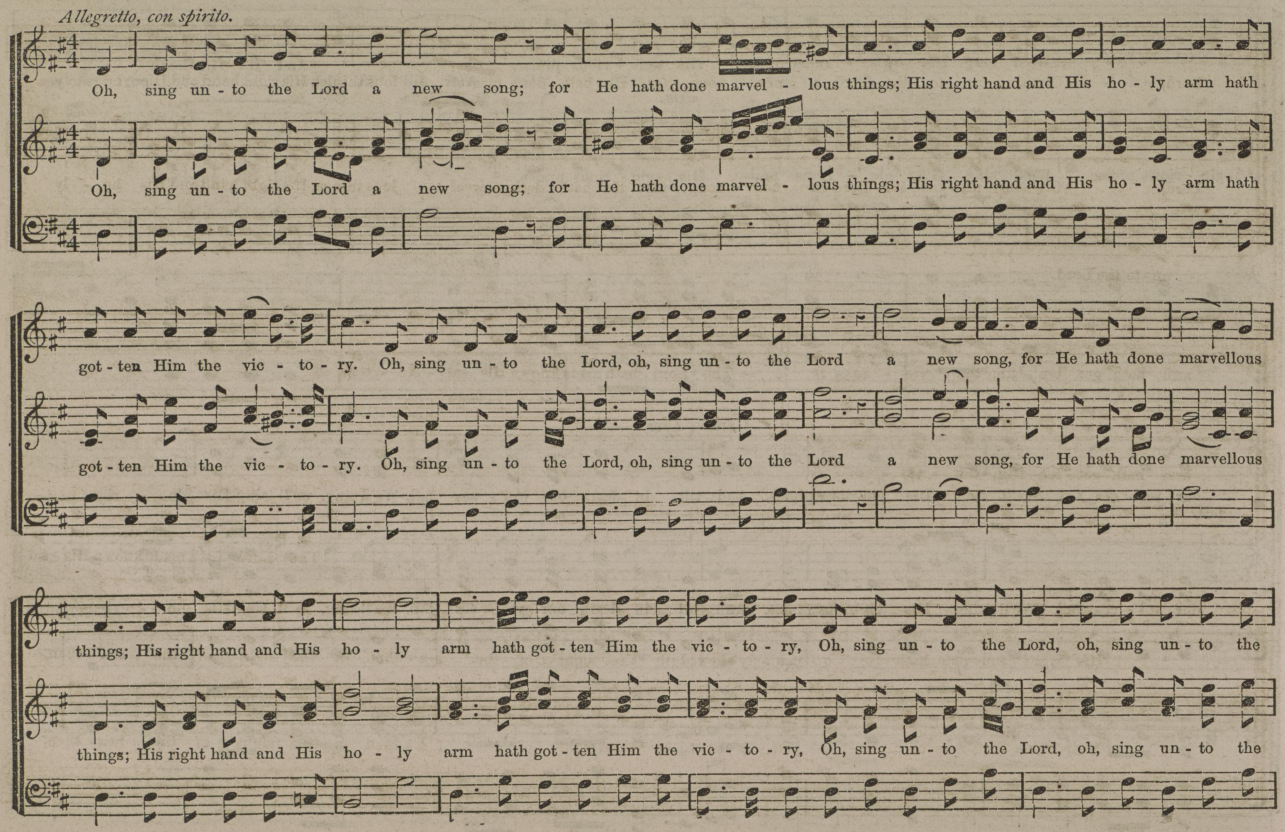

Full Chorus. Allegro ma non troppo.
Hail! to the ris - en Sav - iour, hail! A joy - ful song we raise; A joy - ful song we raise, And till in death
Adagio—tremolo.
Hail! to the ris - en Sav - iour, hail! A joy - ful song we raise; A joy - ful song we raise, And till in death our voi - ces
And till in death
Adagio.
our voi - ces fail, And till in death, and till in death our voi - ces fail,
death,
cres.
fail, And till in death, our voi - ces fail our voi - ces fail, We'll sing His
our voi - ces fail, And till in death our voi - ces fail,

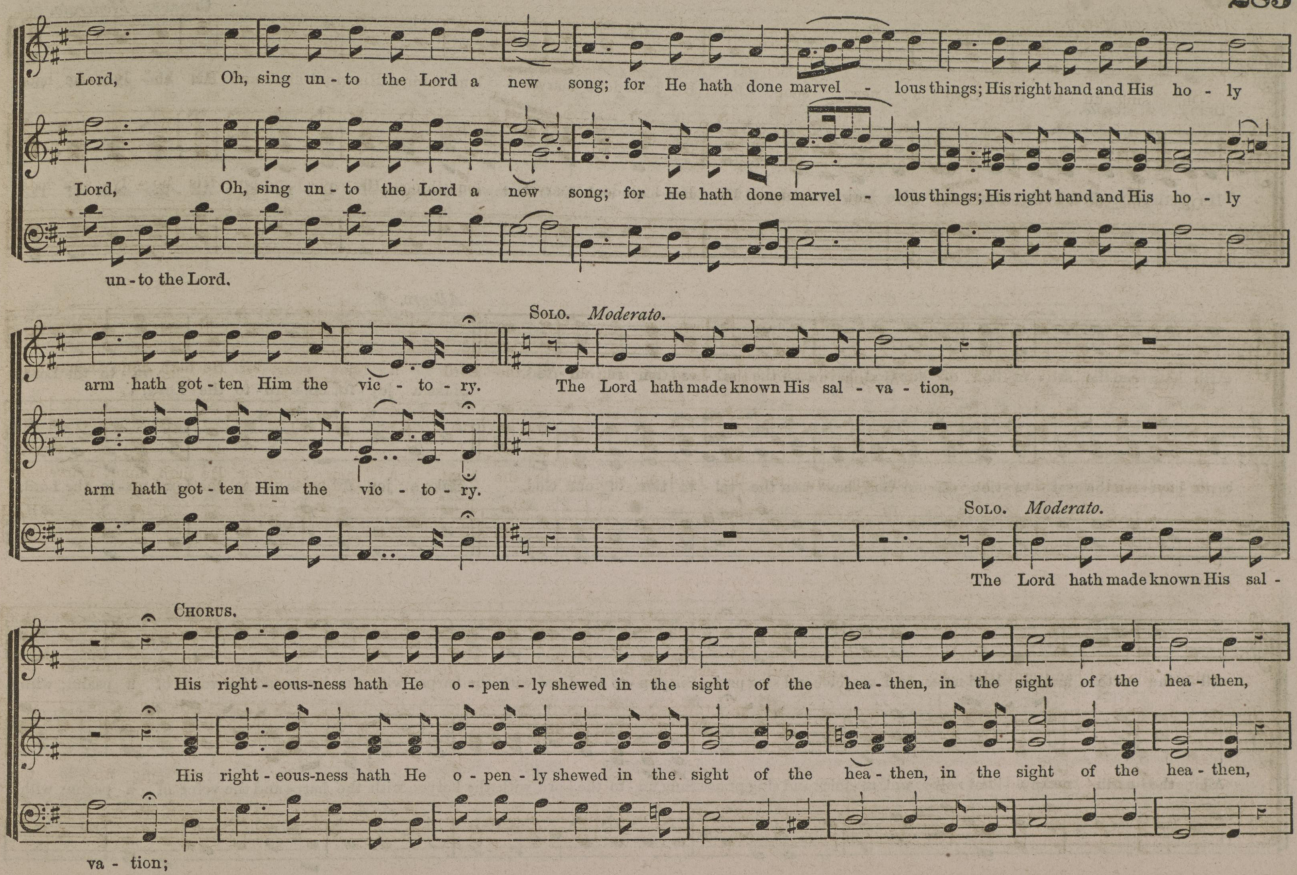

dim.
p Andante.
We'll sing His glo - rious praise, His glo - rious praise, And till in death
And till in death..... our voi - ces
dim.
p Andante.
glo - rious praise, We'll sing His glo - rious praise, His glo - rious praise, And till in death
dim.
p Andante.
Unison. Cres.
our voi - ces fail, We'll sing His glo-rious praise, And till in death our voi - ces fail, We'll sing, we'll sing His glo - rious praise.
fail,
our voi - ces fail, We'll sing His glo-rious praise, And till in death our voi - ces fail, We'll sing, we'll sing His glo - rious praise.

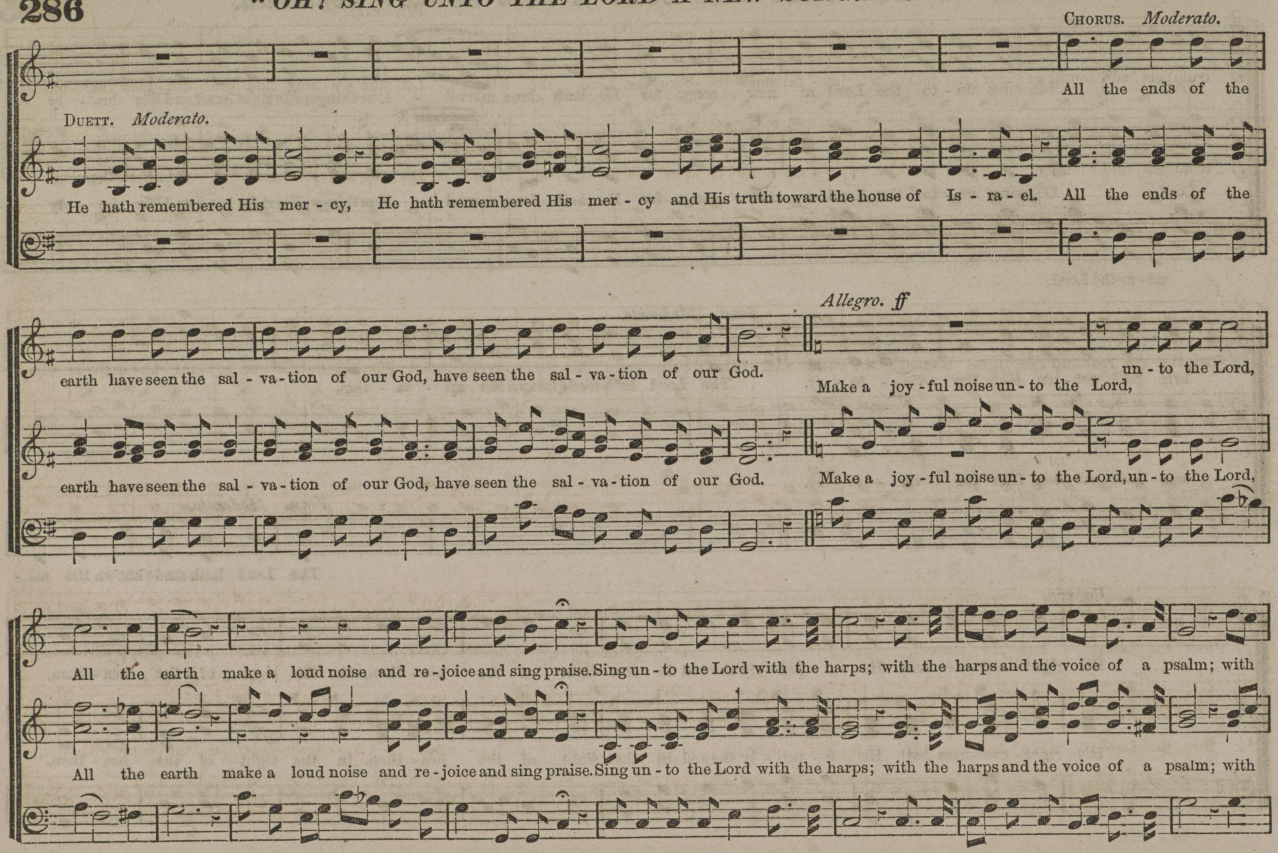
"OH! SING UNTO THE LORD A NEW SONG."—Anthem.

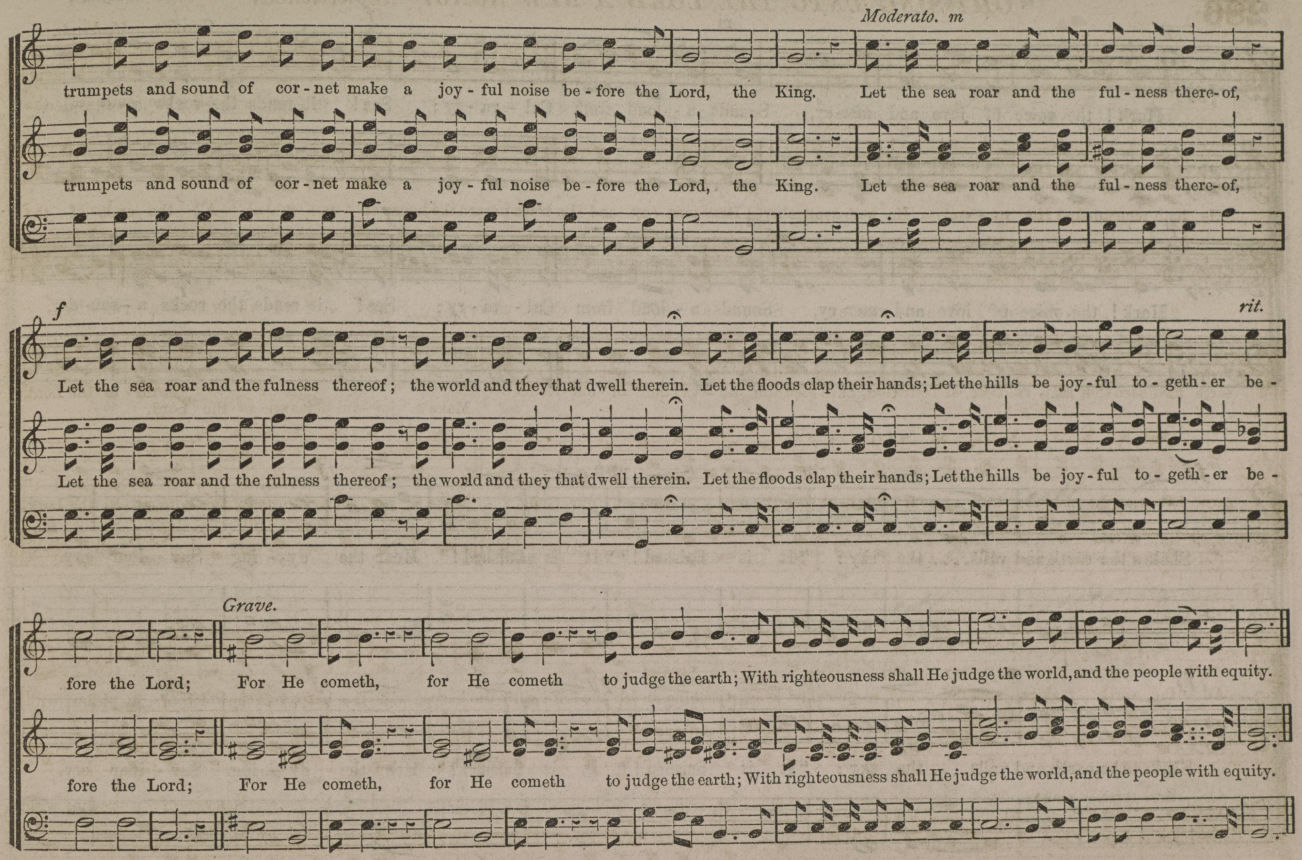
DR. A. BROOKS EVERETT.

Allegretto, con spirito.



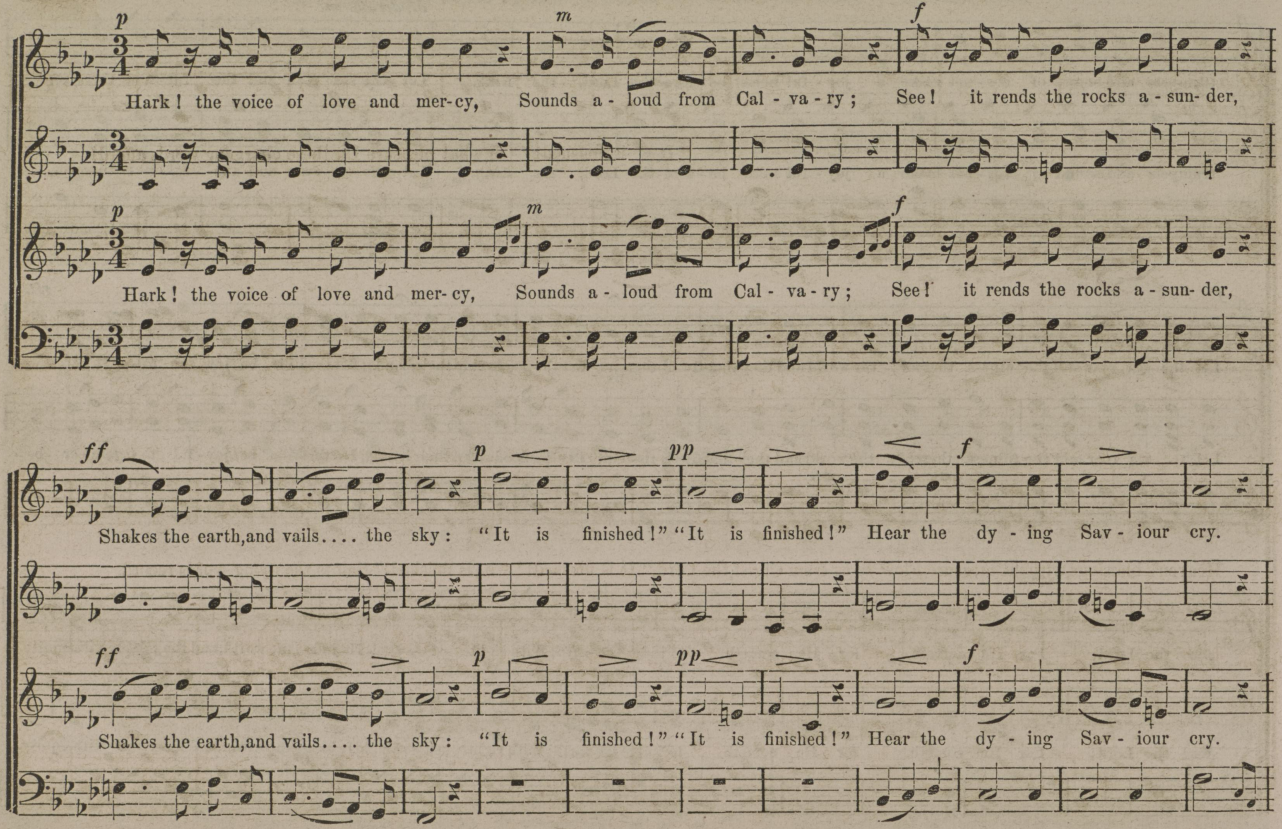

Lord, Oh, sing un - to the Lord a new song; for He hath done marvel - lous things; His right hand and His ho - ly
Lord, Oh, sing un - to the Lord a new song; for He hath done marvel - lous things; His right hand and His ho - ly
un - to the Lord.
Solo. Moderato.
arm hath got - ten Him the vic - to - ry. The Lord hath made known His sal - va - tion,
arm hath got - ten Him the vic - to - ry.
Solo. Moderato.
The Lord hath made known His sal -
Chorus.
His right - eous-ness hath He o - pen - ly shewed in the sight of the hea - then, in the sight of the hea - then,
His right - eous-ness hath He o - pen - ly shewed in the sight of the hea - then, in the sight of the hea - then,
va - tion;

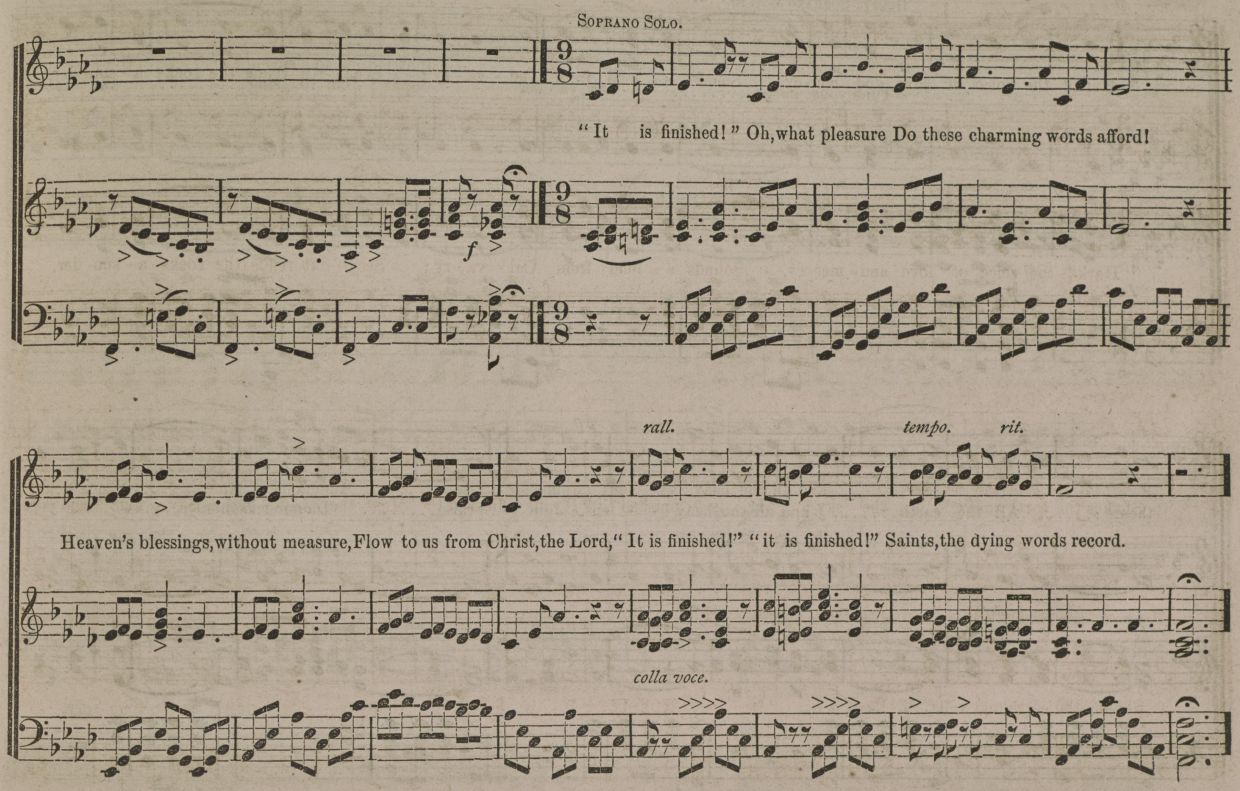

Chorus. Moderato.
All the ends of the
Duett. Moderato.
He hath remembered His mer - cy, He hath remembered His mer - cy and His truth toward the house of Is - ra - el. All the ends of the
earth have seen the sal - va - tion of our God, have seen the sal - va - tion of our God.
Allegro. ff
un - to the Lord,
Make a joy - ful noise un - to the Lord,
earth have seen the sal - va - tion of our God, have seen the sal - va - tion of our God.
Make a joy - ful noise un - to the Lord, un - to the Lord,
All the earth make a loud noise and re - joice and sing praise. Sing un - to the Lord with the harps; with the harps and the voice of a psalm; with
All the earth make a loud noise and re - joice and sing praise. Sing un - to the Lord with the harps; with the harps and the voice of a psalm; with

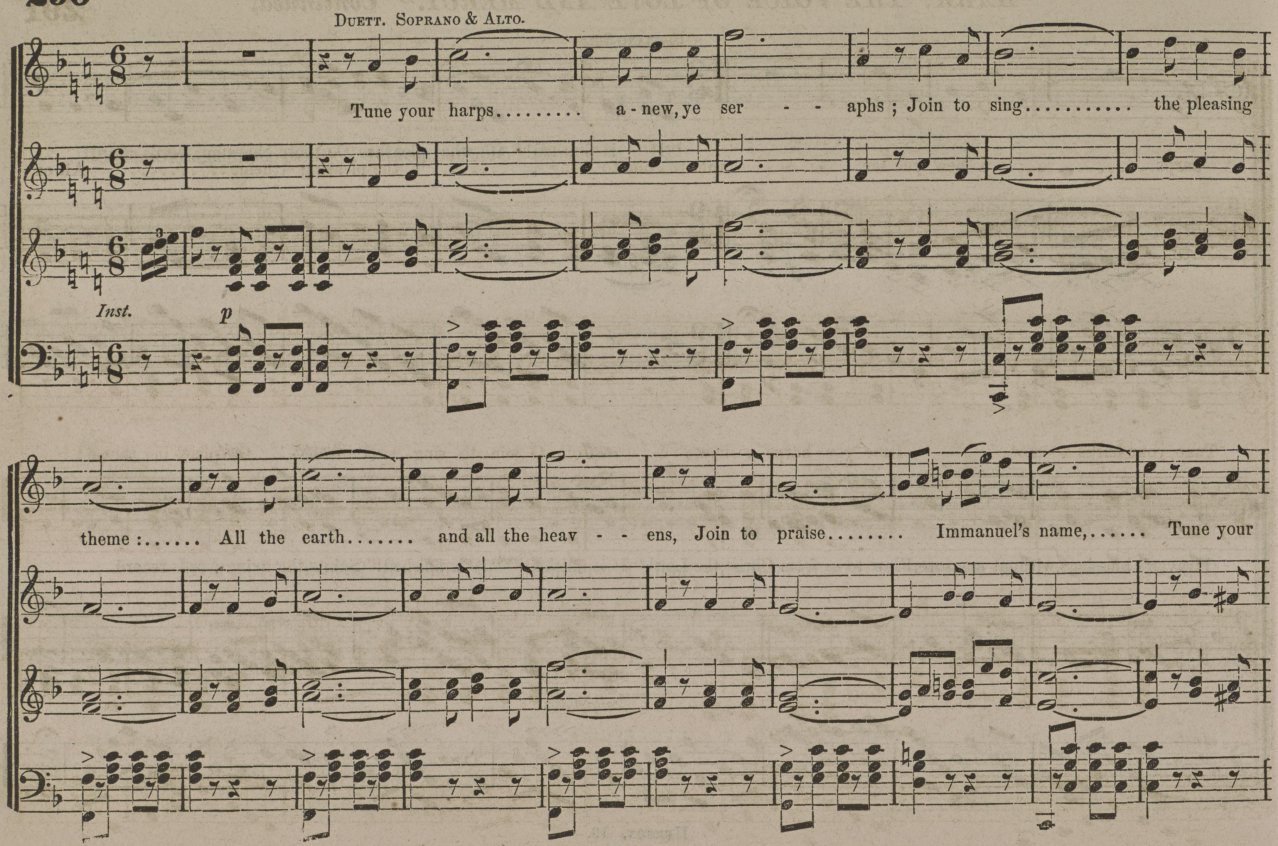

Moderato. m
trumpets and sound of cor - net make a joy - ful noise be - fore the Lord, the King. Let the sea roar and the ful - ness there-of,
trumpets and sound of cor - net make a joy - ful noise be - fore the Lord, the King. Let the sea roar and the ful - ness there-of,
f
rit.
Let the sea roar and the fulness thereof; the world and they that dwell therein. Let the floods clap their hands; Let the hills be joy - ful to - geth - er be -
Let the sea roar and the fulness thereof; the world and they that dwell therein. Let the floods clap their hands; Let the hills be joy - ful to - geth - er be -
Grave.
fore the Lord; For He cometh, for He cometh to judge the earth; With righteousness shall He judge the world, and the people with equity.
fore the Lord; For He cometh, for He cometh to judge the earth; With righteousness shall He judge the world, and the people with equity.

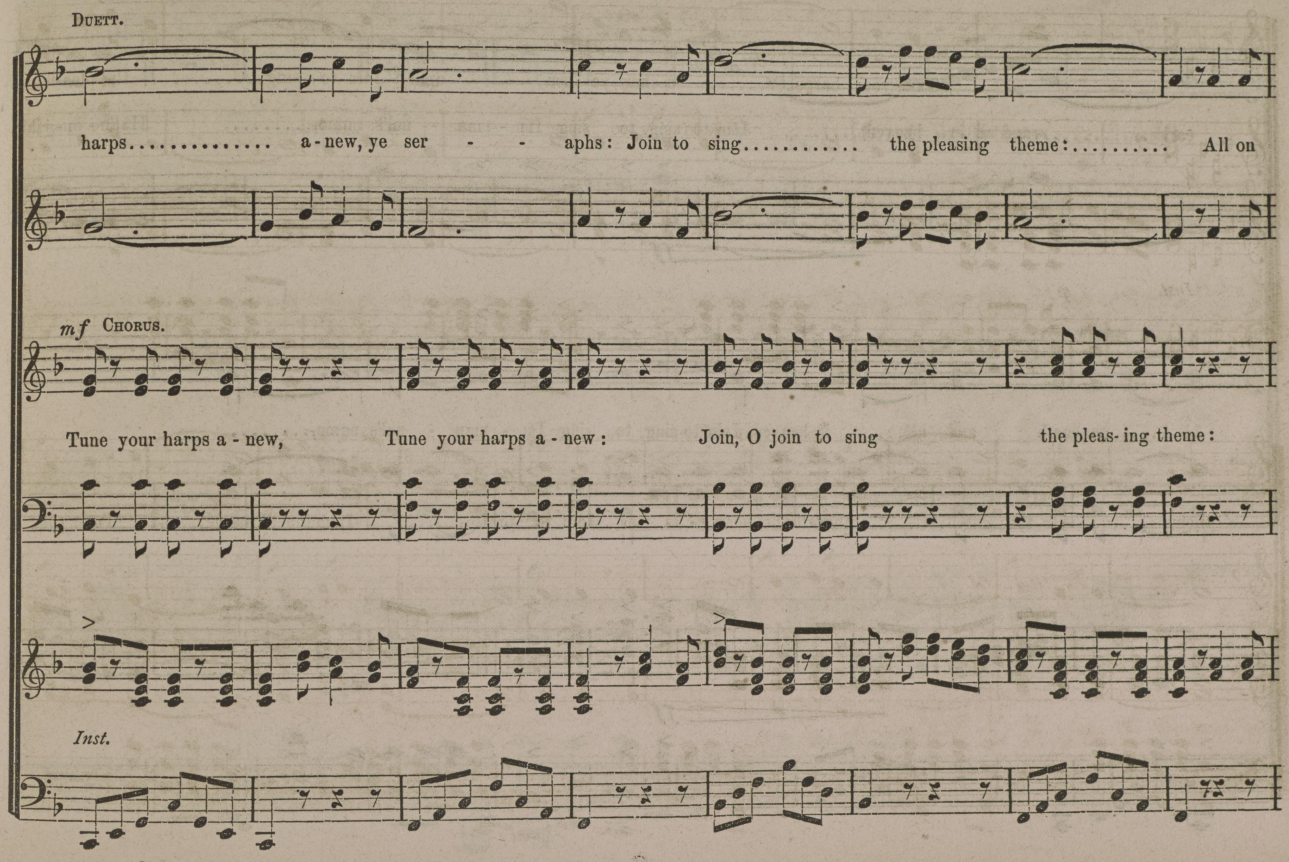
"HARK! THE VOICE OF LOVE AND MERCY."—*Anthem.*

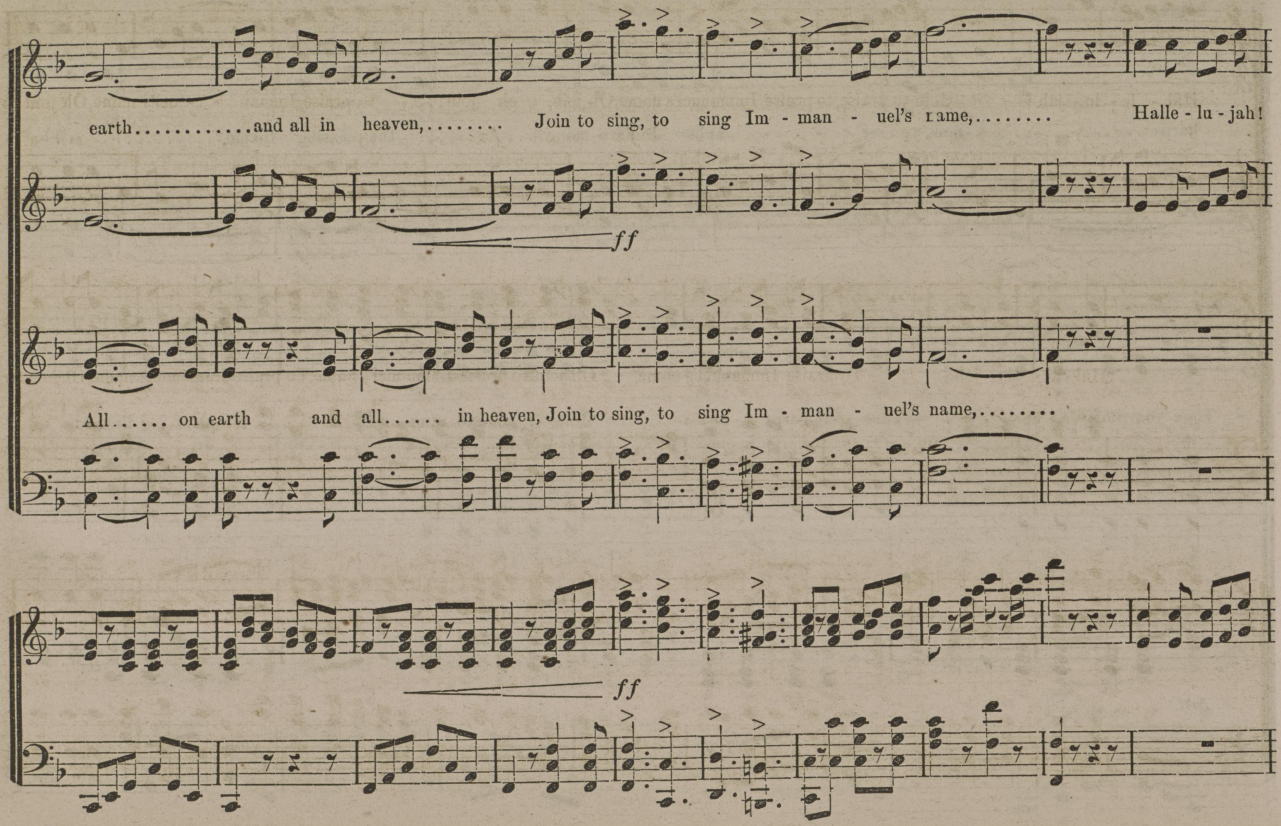
S. F. Merrill.

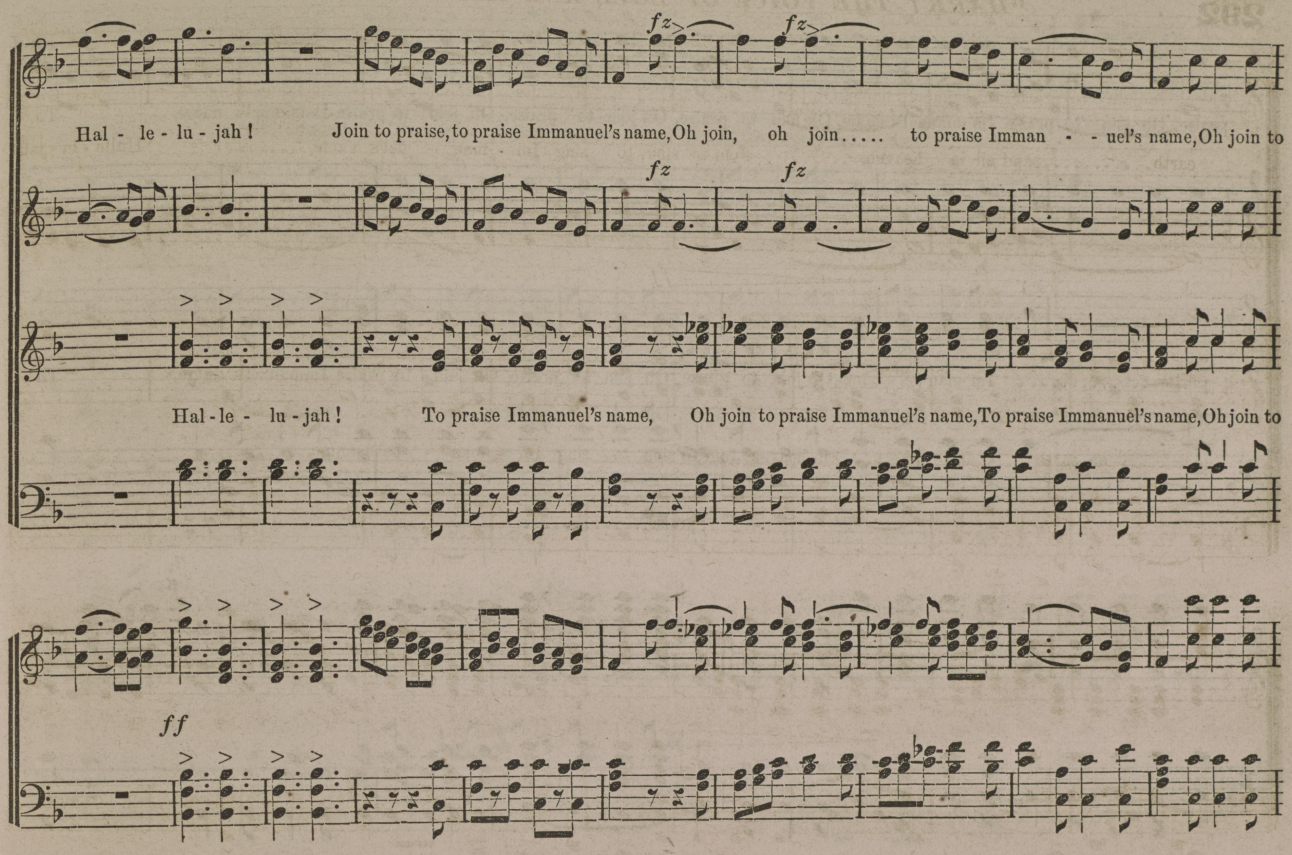


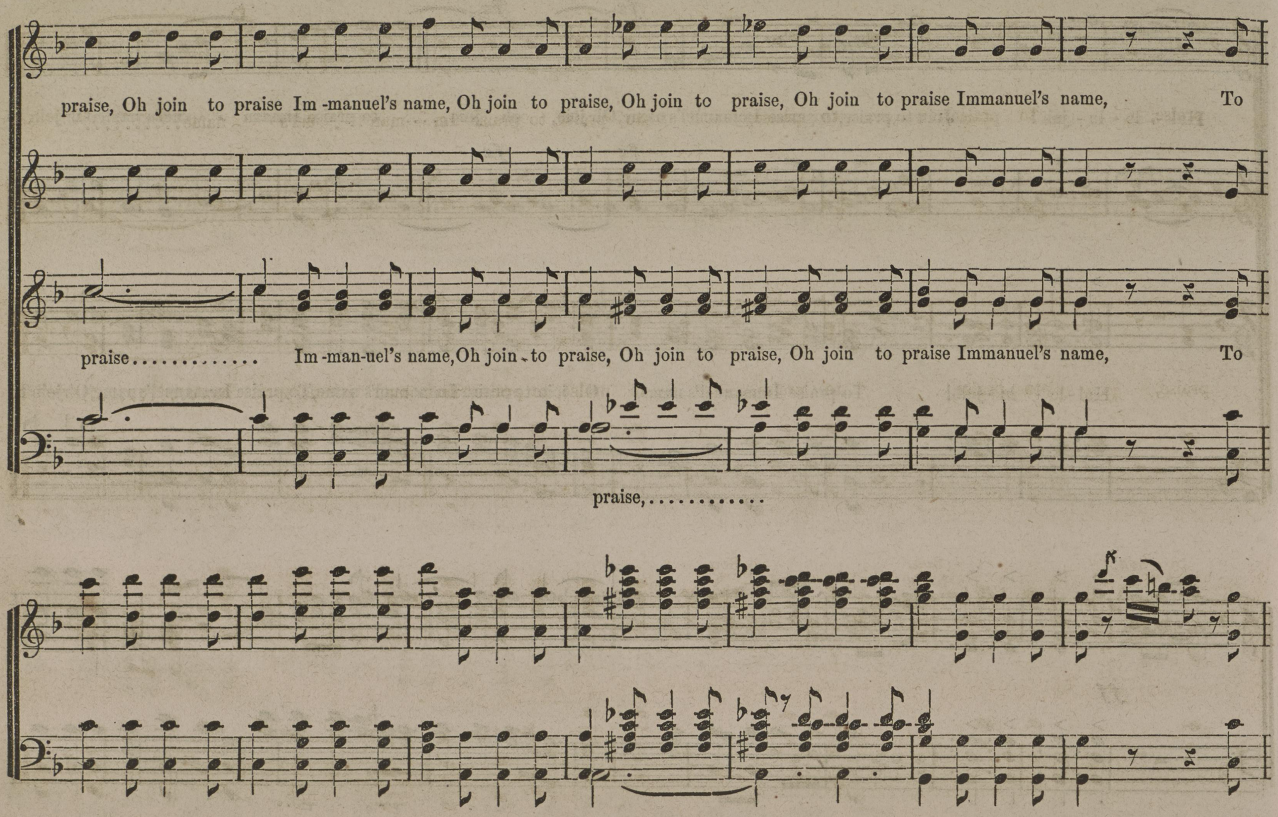

Soprano Solo.
"It is finished!" Oh, what pleasure Do these charming words afford!
f
rall.
tempo.
rit.
Heaven's blessings, without measure, Flow to us from Christ, the Lord, "It is finished!" "it is finished!" Saints, the dying words record.
colla voce.

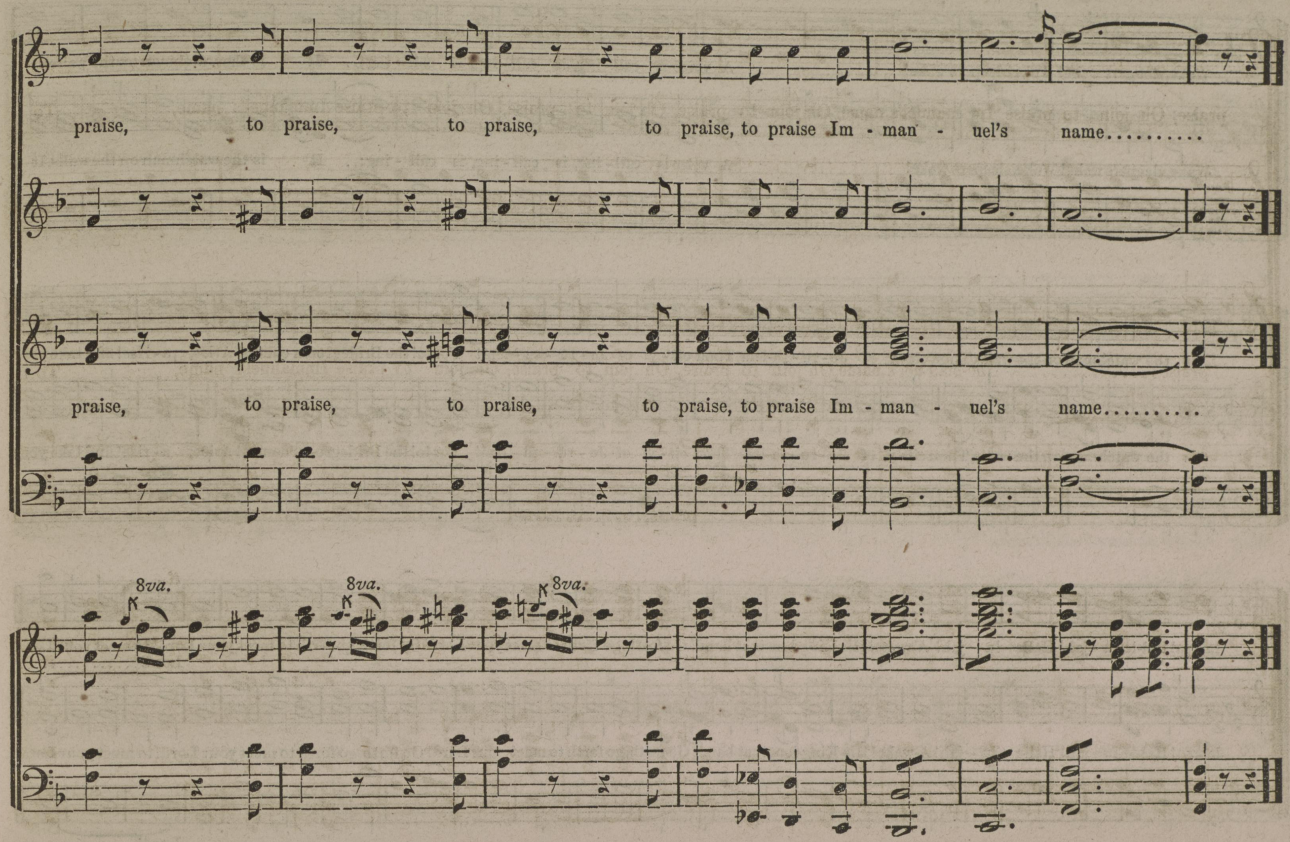

Duett. Soprano & Alto.
Tune your harps..... a-new, ye ser - - aphs; Join to sing..... the pleasing
Inst.
p
theme:..... All the earth..... and all the heav - - ens, Join to praise..... Immanuel's name,..... Tune your


Duett.
harps..... a-new, ye ser - - aphs: Join to sing..... the pleasing theme:..... All on
mf Chorus.
Tune your harps a-new, Tune your harps a-new: Join, O join to sing the pleas-ing theme:
Inst.


earth.....and all in heaven,..... Join to sing, to sing Im - man - uel's name,..... Halle - lu - jah!
ff
All..... on earth and all..... in heaven, Join to sing, to sing Im - man - uel's name,.....
ff

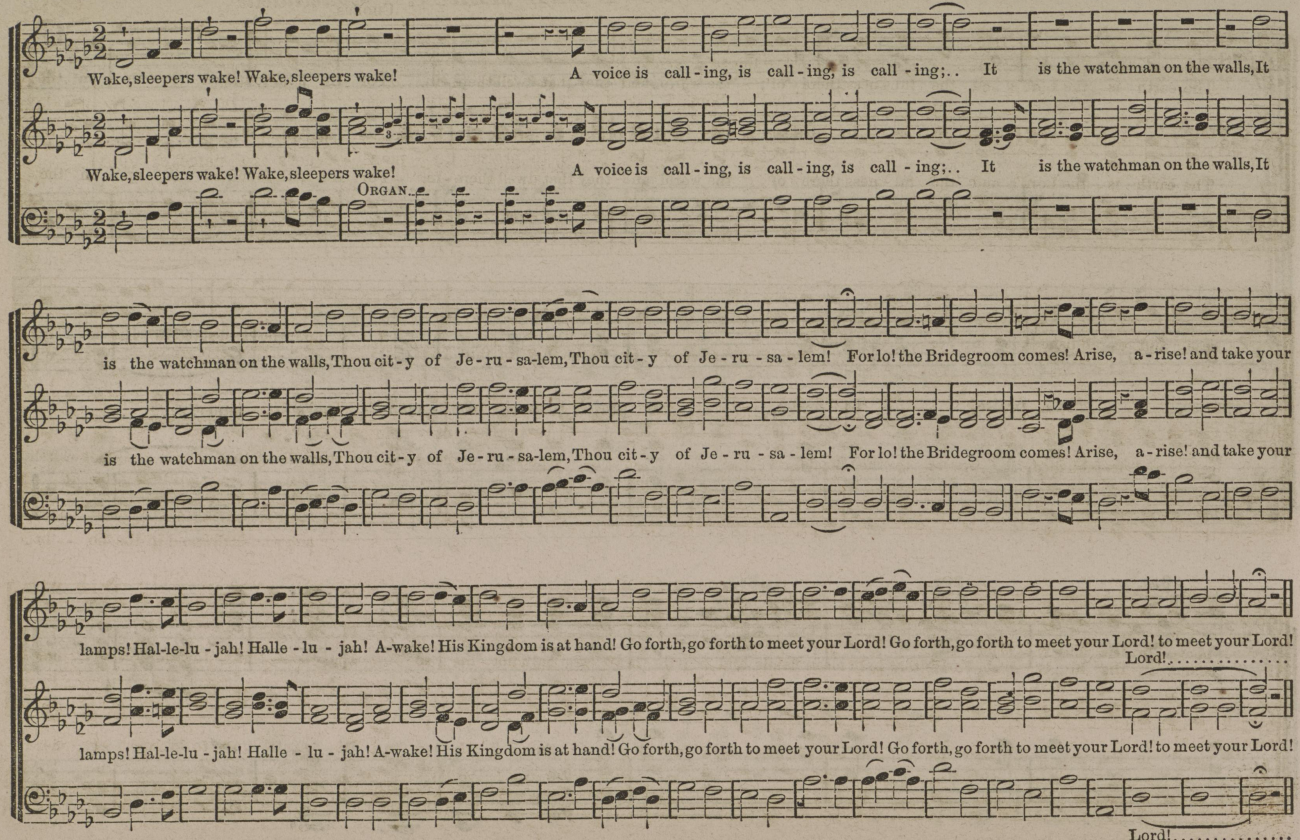

fz
fz
Hal - le - lu - jah ! Join to praise, to praise Immanuel's name, Oh join, oh join..... to praise Imman - - uel's name, Oh join to
fz
fz
Hal - le - lu - jah ! To praise Immanuel's name, Oh join to praise Immanuel's name, To praise Immanuel's name, Oh join to
ff


praise, Oh join to praise Im -manuel's name, Oh join to praise, Oh join to praise, Oh join to praise Immanuel's name, To
praise..... Im -man-uel's name, Oh join to praise, Oh join to praise, Oh join to praise Immanuel's name, To
praise,.....


praise, to praise, to praise, to praise, to praise Im - man - uel's name.....
praise, to praise, to praise, to praise, to praise Im - man - uel's name.....
8va.
8va.
8va.

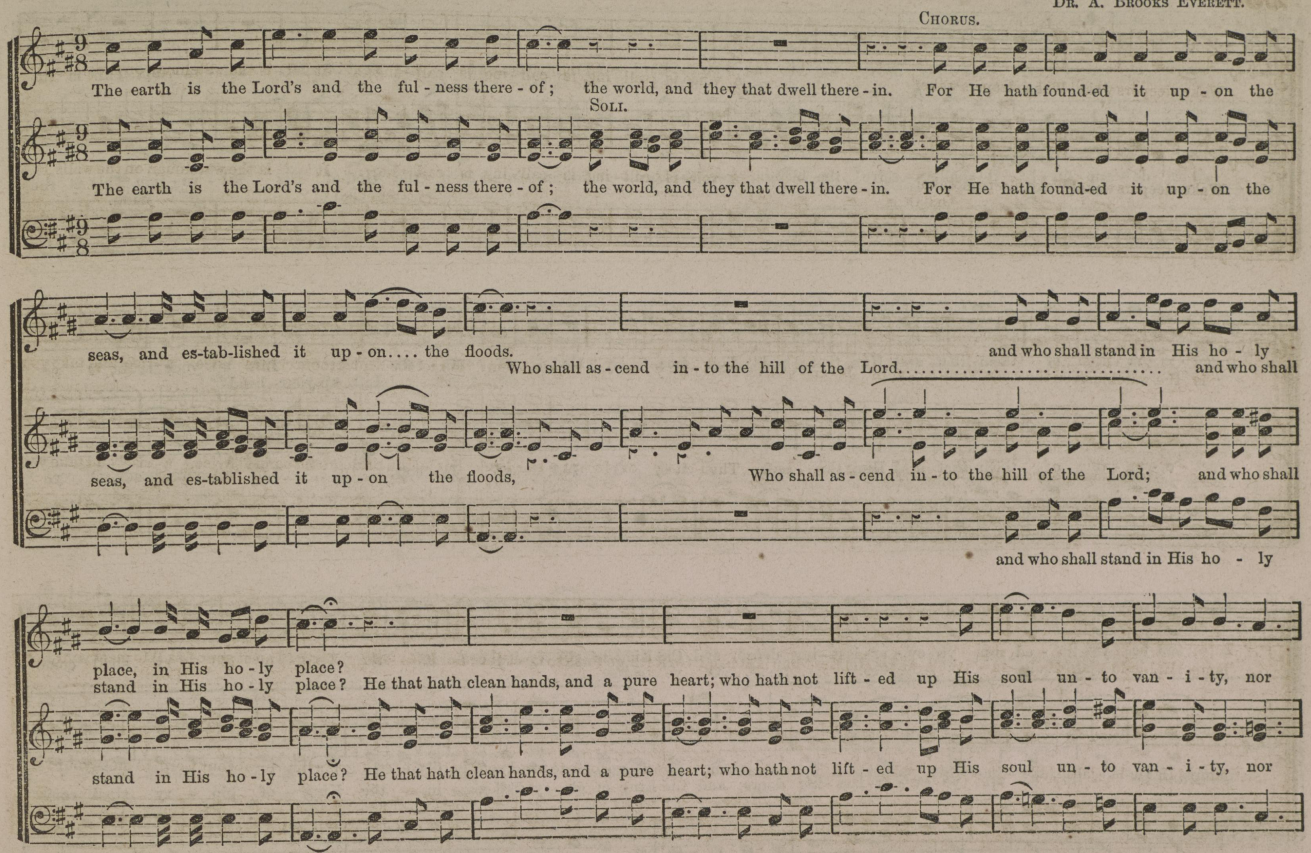
WAKE SLEEPERS!

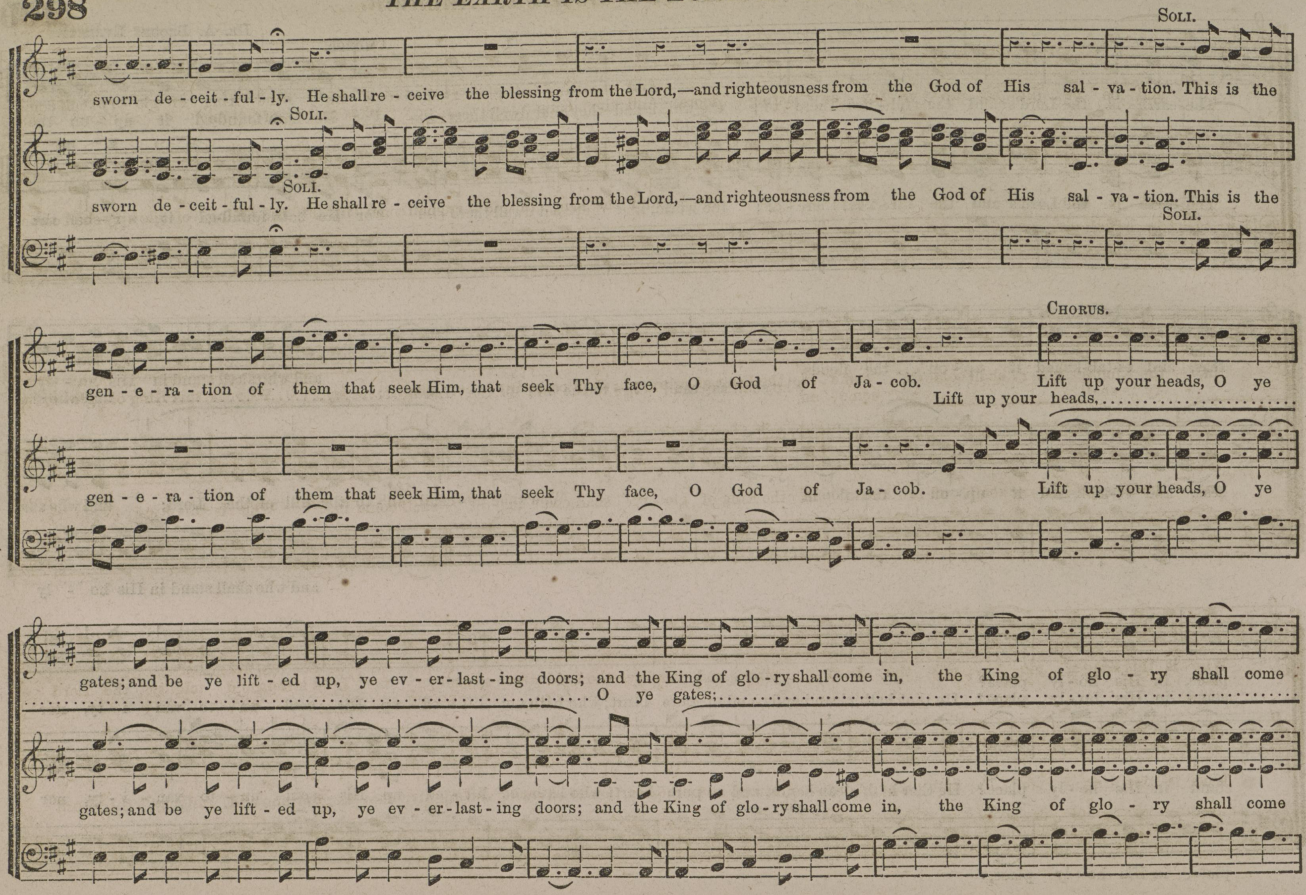
R. M. McIntosh.

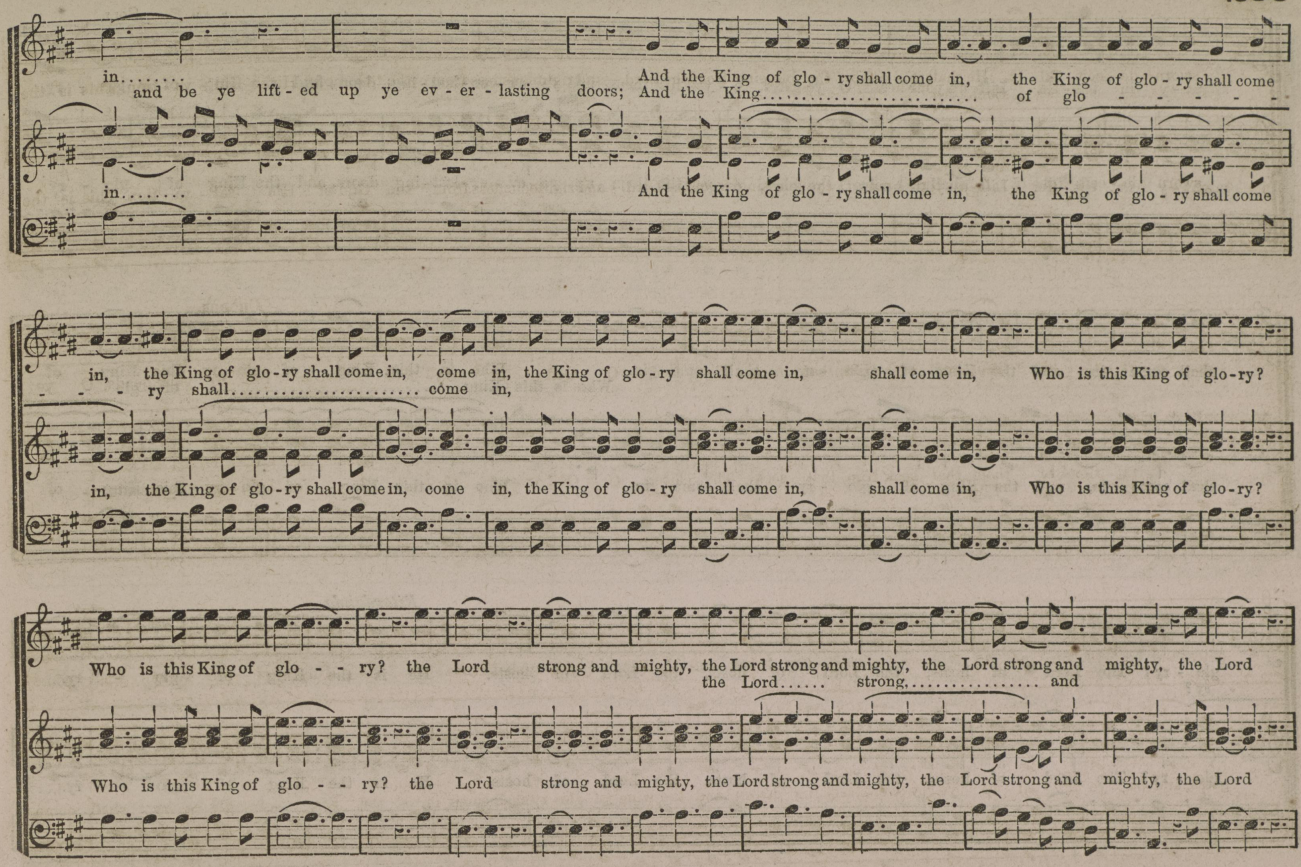


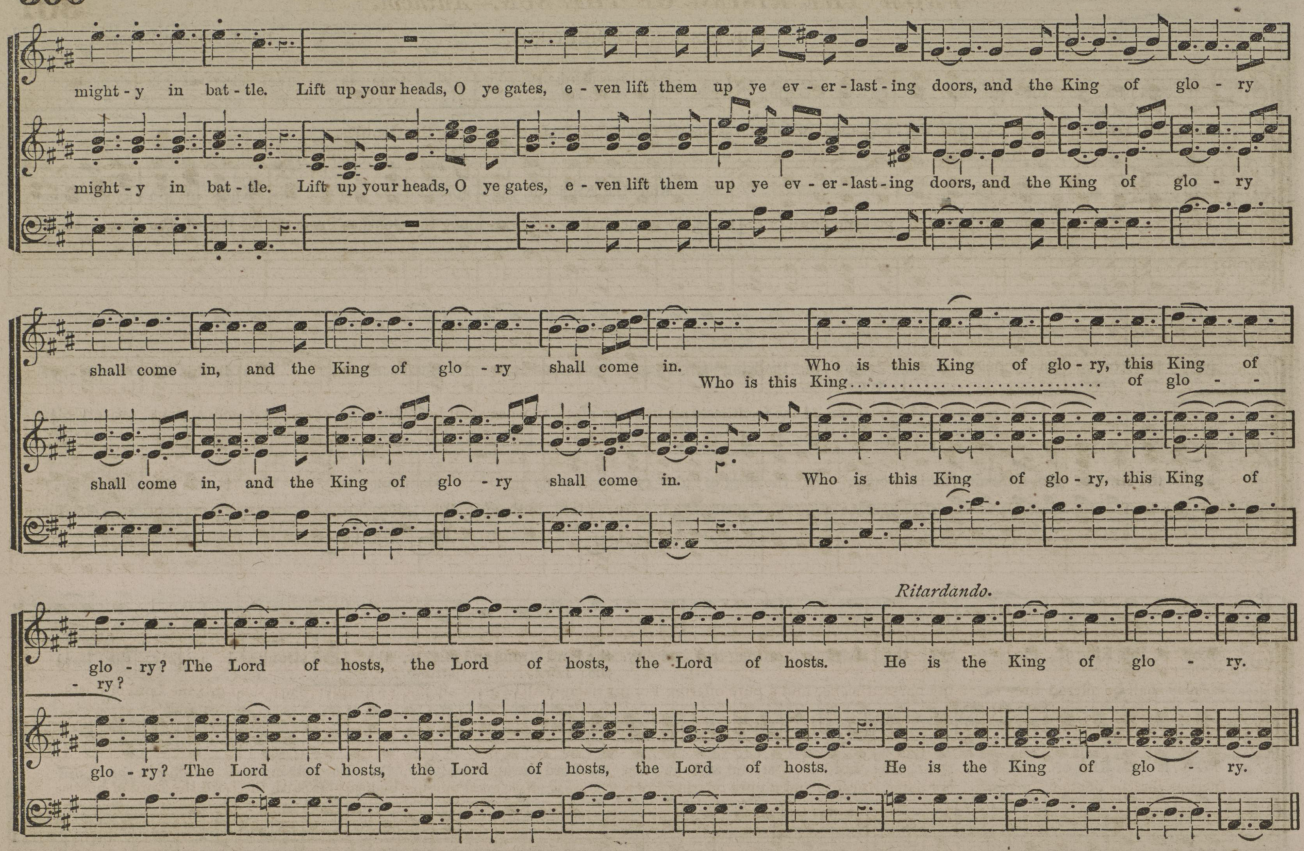
THE EARTH IS THE LORD'S.—Anthem.

Dr. A. Brooks Everett.




Soli.
sworn de - ceit - ful - ly. He shall re - ceive the blessing from the Lord,—and righteousness from the God of His sal - va - tion. This is the
Soli.
Soli.
sworn de - ceit - ful - ly. He shall re - ceive the blessing from the Lord,—and righteousness from the God of His sal - va - tion. This is the
Soli.
Chorus.
gen - e - ra - tion of them that seek Him, that seek Thy face, O God of Ja - cob. Lift up your heads, O ye
Lift up your heads,
gen - e - ra - tion of them that seek Him, that seek Thy face, O God of Ja - cob. Lift up your heads, O ye
gates; and be ye lift - ed up, ye ev - er - last - ing doors; and the King of glo - ry shall come in, the King of glo - ry shall come
O ye gates;
gates; and be ye lift - ed up, ye ev - er - last - ing doors; and the King of glo - ry shall come in, the King of glo - ry shall come

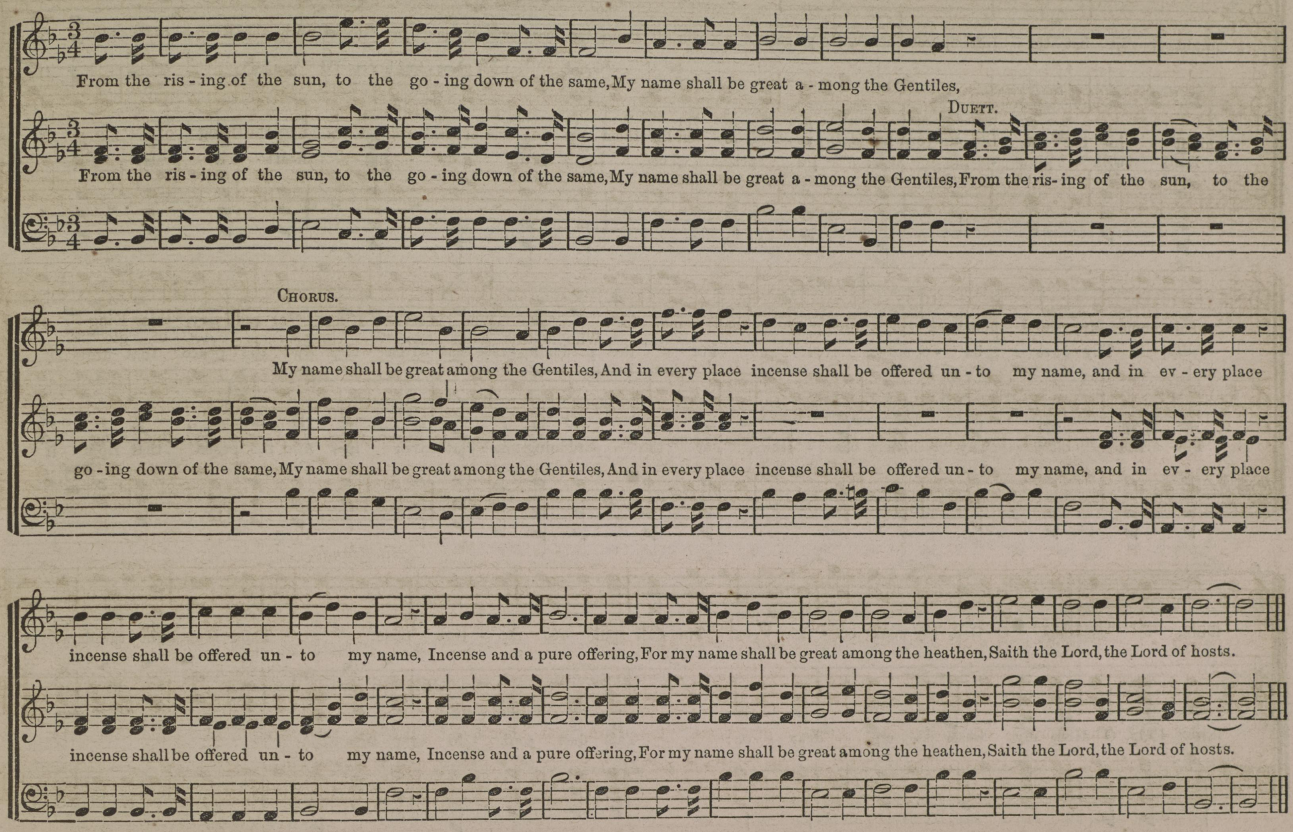

in.....
and be ye lift - ed up ye ev - er - lasting doors;
And the King of glo - ry shall come in, the King of glo - ry shall come
And the King..... of glo - - - - -
in.....
And the King of glo - ry shall come in, the King of glo - ry shall come
in, the King of glo - ry shall come in, come in, the King of glo - ry shall come in, shall come in, Who is this King of glo - ry?
- - - ry shall..... come in,
in, the King of glo - ry shall come in, come in, the King of glo - ry shall come in, shall come in, Who is this King of glo - ry?
Who is this King of glo - - ry? the Lord strong and mighty, the Lord strong and mighty, the Lord strong and mighty, the Lord
the Lord..... strong..... and
Who is this King of glo - - ry? the Lord strong and mighty, the Lord strong and mighty, the Lord strong and mighty, the Lord


might - y in bat - tle. Lift up your heads, O ye gates, e - ven lift them up ye ev - er - last - ing doors, and the King of glo - ry
might - y in bat - tle. Lift up your heads, O ye gates, e - ven lift them up ye ev - er - last - ing doors, and the King of glo - ry
shall come in, and the King of glo - ry shall come in. Who is this King of glo - ry, this King of
Who is this King ..... of glo - -
shall come in, and the King of glo - ry shall come in. Who is this King of glo - ry, this King of
Ritardando.
glo - ry? The Lord of hosts, the Lord of hosts, the Lord of hosts. He is the King of glo - ry.
- ry?
glo - ry? The Lord of hosts, the Lord of hosts, the Lord of hosts. He is the King of glo - ry.

FROM THE RISING OF THE SUN.—Anthem.

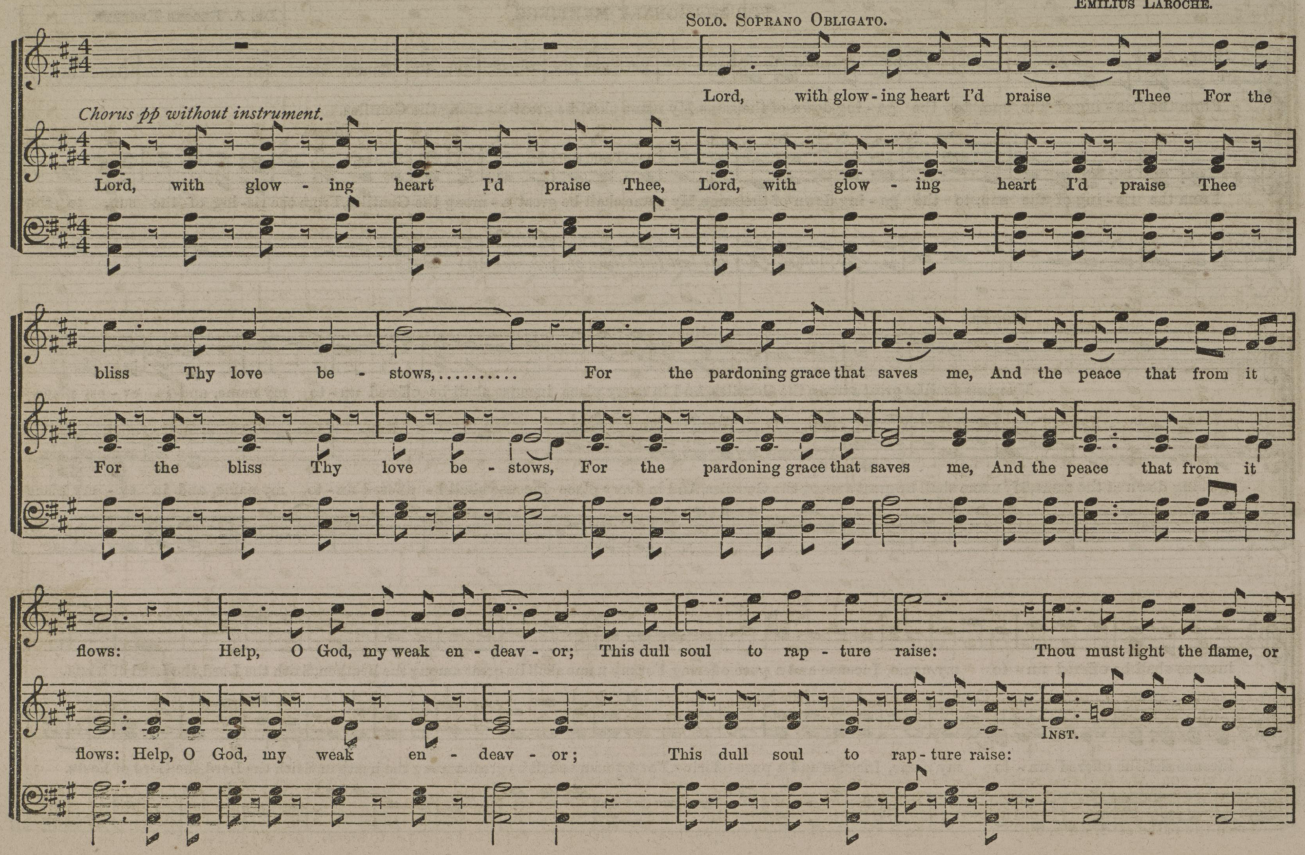
FOR MISSIONARY MEETINGS.

DR. A. BROOKS EVERETT.

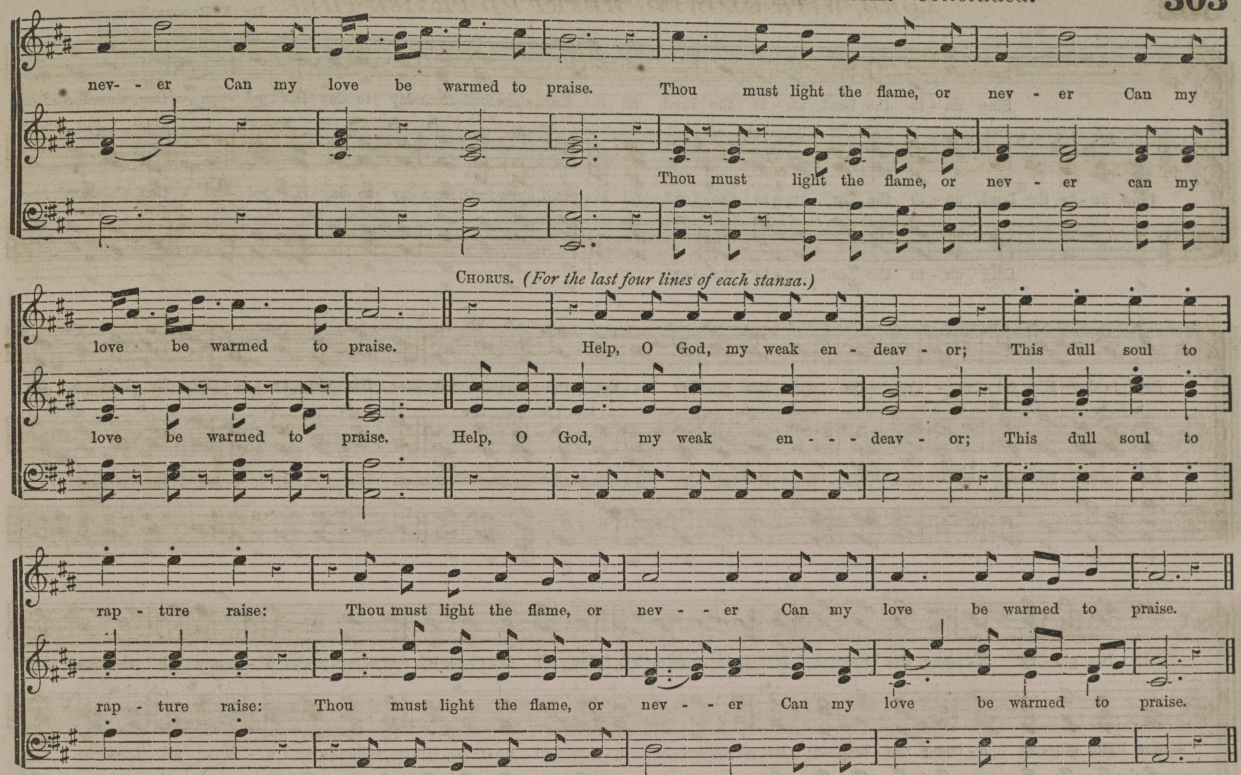


LORD, WITH GLOWING HEART I'D PRAISE THEE.

EMILIUS LAROCHE.



LORD, WITH GLOWING HEART I'D PRAISE THEE. Concluded.

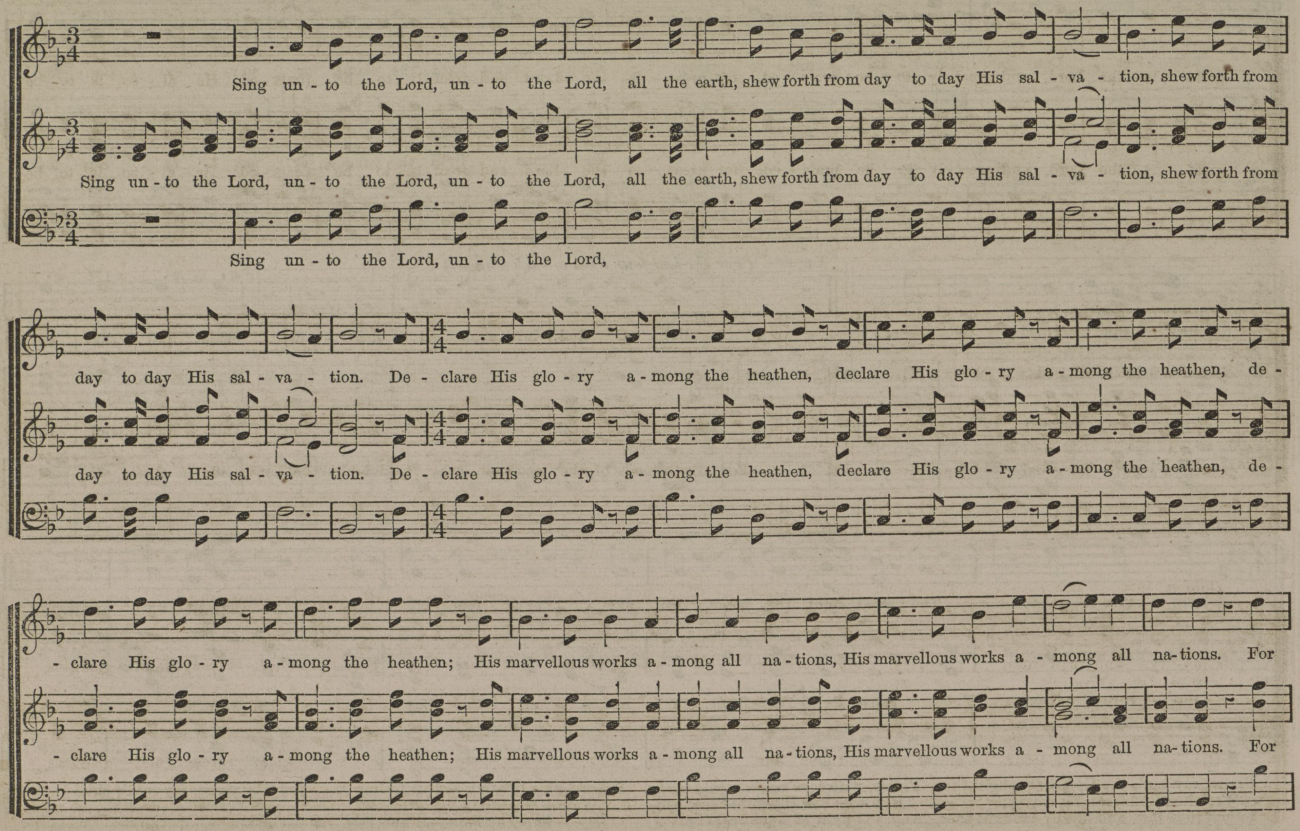


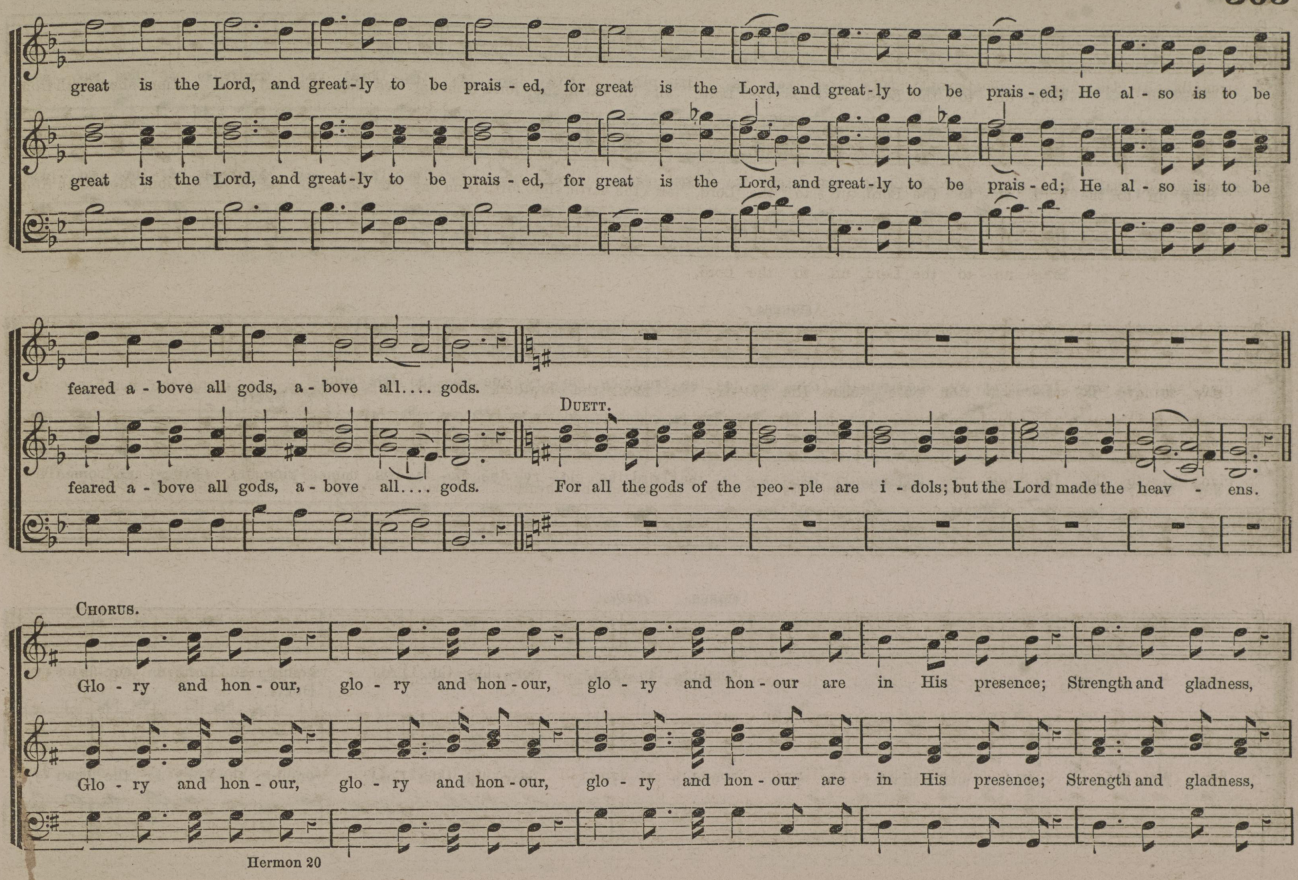
2 Praise, my soul, the God that sought thee,
Wretched wanderer, far astray;
Found thee lost, and kindly brought thee
From the paths of death away;
Praise, with love's devoutest feeling,
Him who saw thy guilt-born fear,
And, the light of hope revealing,
Bade the blood-stain'd Cross appear.

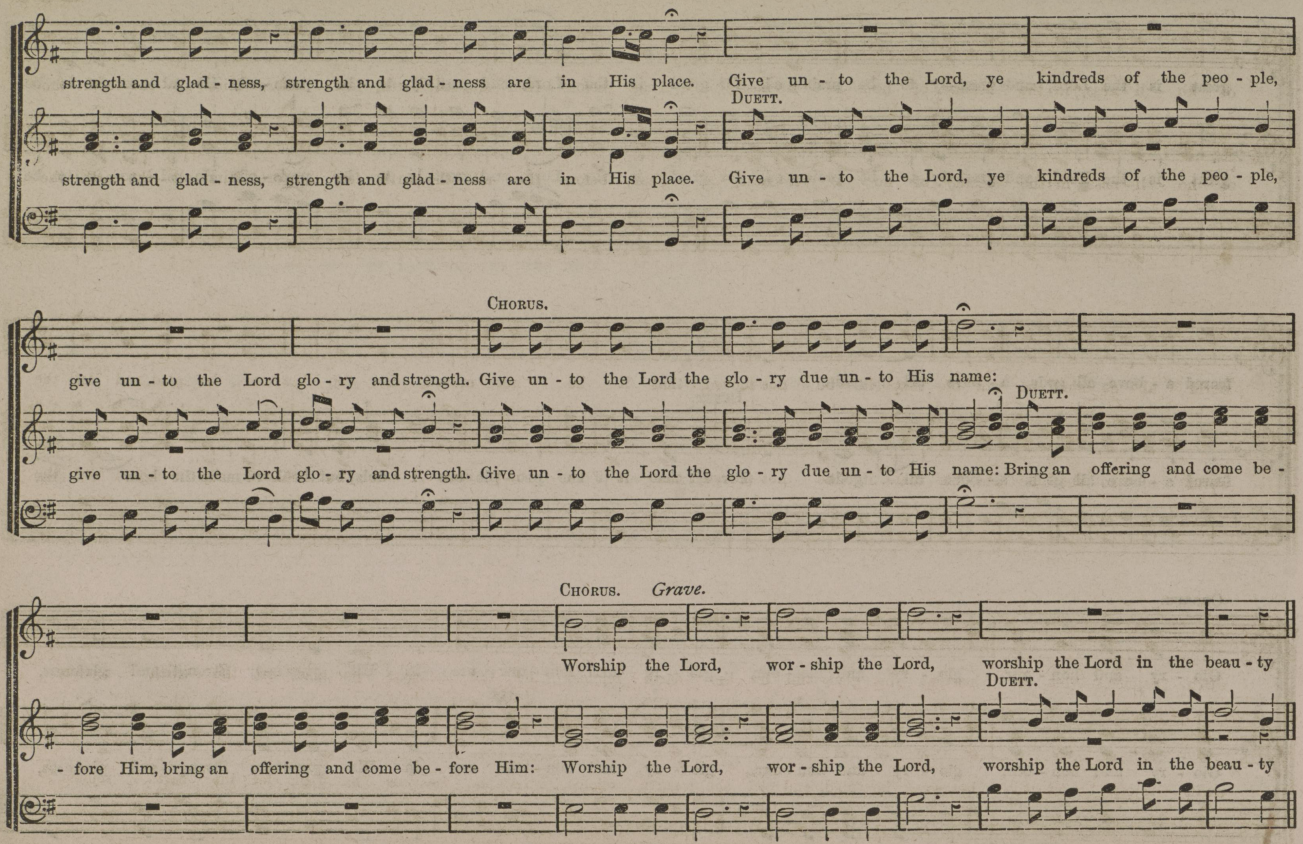
3 Lord, this bosom's ardent feeling
Vainly would my lips express:
Low before Thy footstool kneeling,
Deign Thy suppliant's prayer to bless:
Let Thy grace, my soul's chief treasure,
Love's pure flame within me raise;
And, since words can never measure,
Let my life show forth Thy praise.

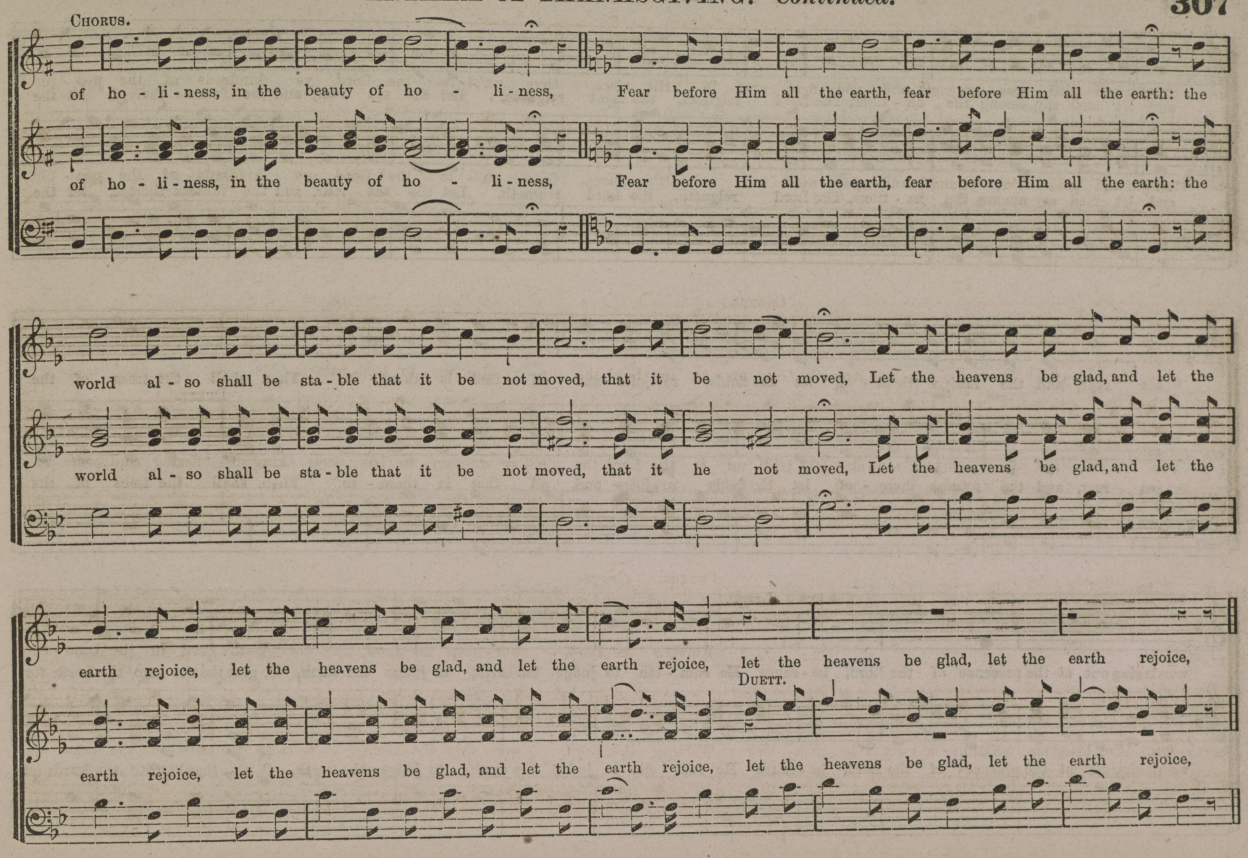
ANTHEM OF THANKSGIVING.

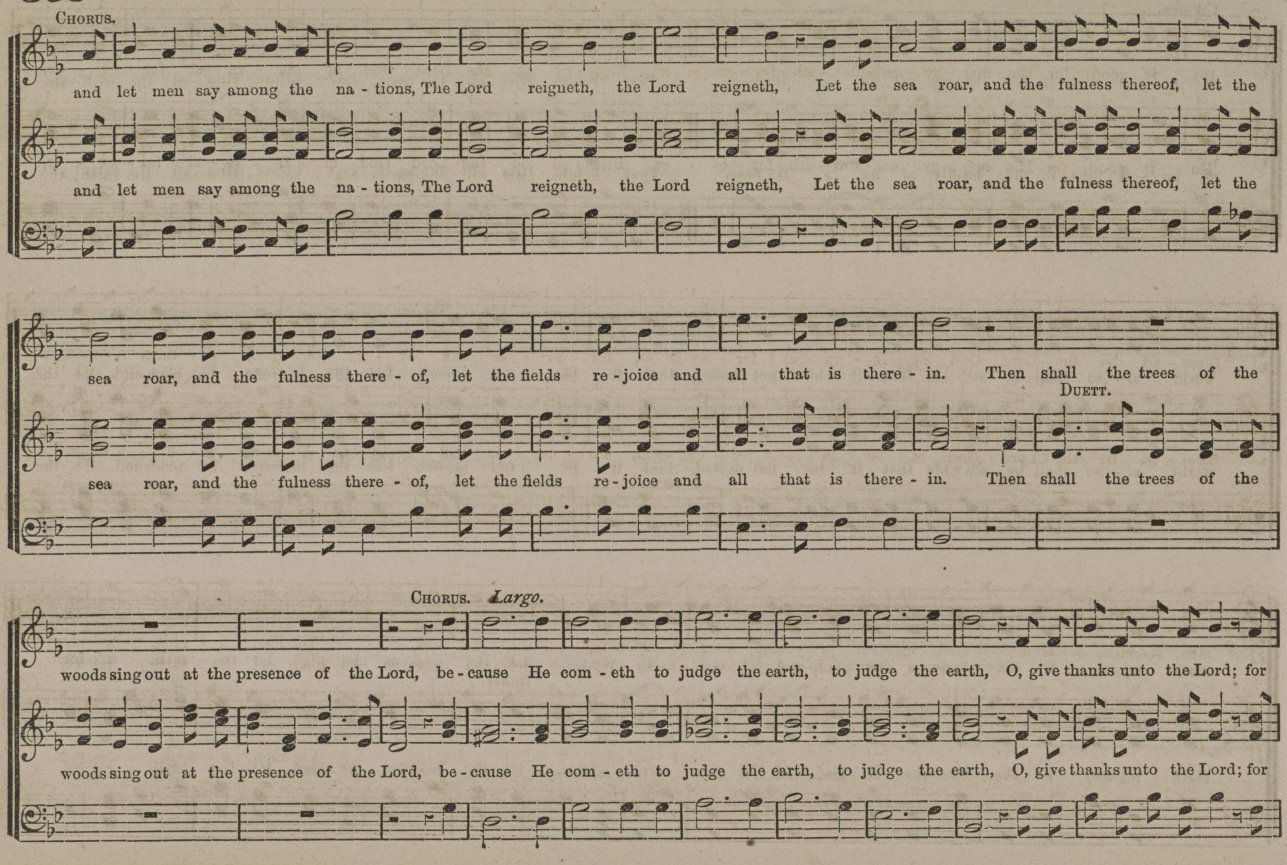
Dr. A. Brooks Everett.

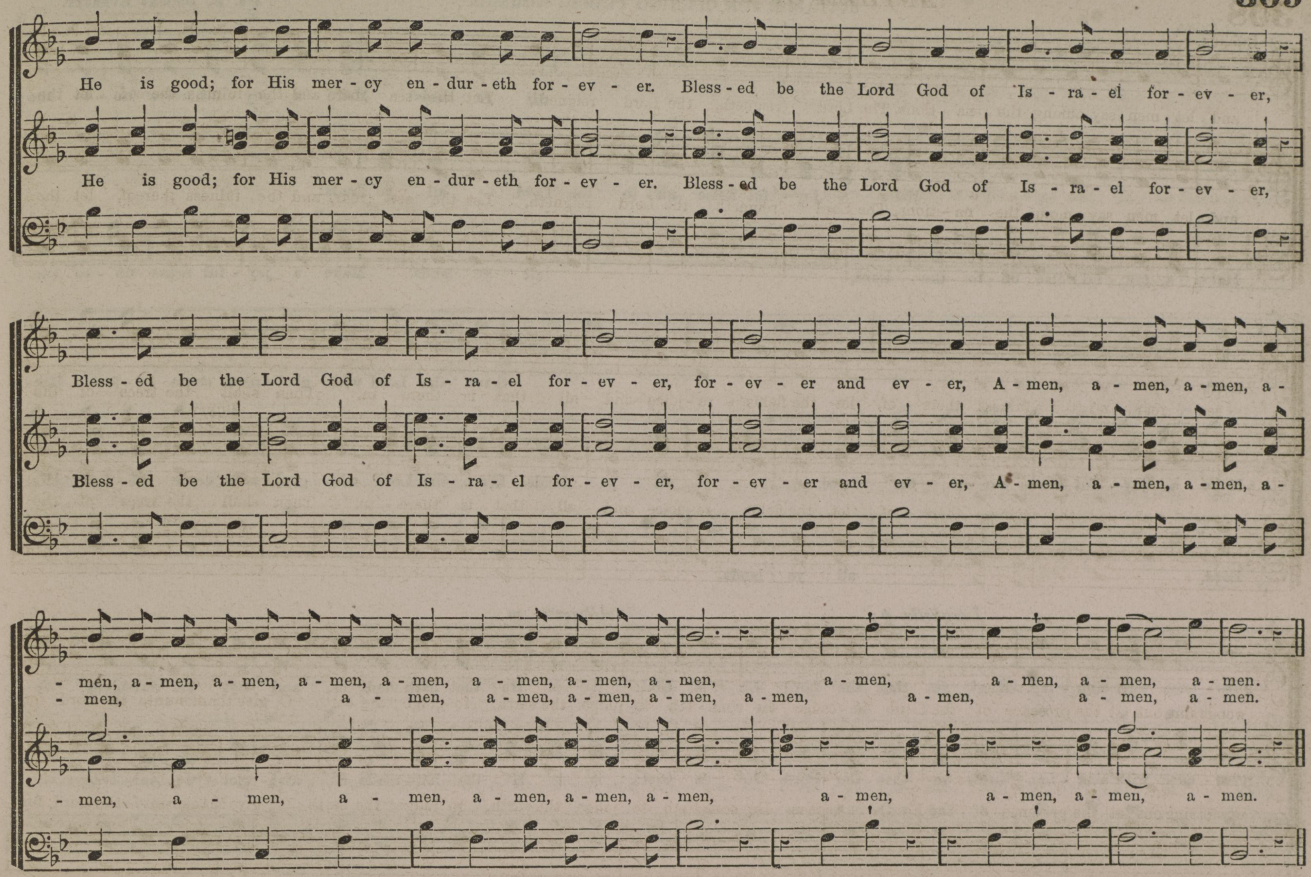



great is the Lord, and great-ly to be prais-ed, for great is the Lord, and great-ly to be prais-ed; He al-so is to be
great is the Lord, and great-ly to be prais-ed, for great is the Lord, and great-ly to be prais-ed; He al-so is to be
feared a-bove all gods, a-bove all.... gods.
DUETT.
feared a-bove all gods, a-bove all.... gods. For all the gods of the peo-ple are i-dols; but the Lord made the heav-ens.
CHORUS.
Glo-ry and hon-our, glo-ry and hon-our, glo-ry and hon-our are in His presence; Strength and gladness,
Glo-ry and hon-our, glo-ry and hon-our, glo-ry and hon-our are in His presence; Strength and gladness,


strength and glad - ness, strength and glad - ness are in His place. Give un - to the Lord, ye kindreds of the peo - ple,
Duett.
strength and glad - ness, strength and glad - ness are in His place. Give un - to the Lord, ye kindreds of the peo - ple,
Chorus.
give un - to the Lord glo - ry and strength. Give un - to the Lord the glo - ry due un - to His name:
Duett.
give un - to the Lord glo - ry and strength. Give un - to the Lord the glo - ry due un - to His name: Bring an offering and come be -
Chorus. Grave.
Worship the Lord, wor - ship the Lord, worship the Lord in the beau - ty
Duett.
- fore Him, bring an offering and come be - fore Him: Worship the Lord, wor - ship the Lord, worship the Lord in the beau - ty


Chorus.
of ho - li - ness, in the beauty of ho - li - ness, Fear before Him all the earth, fear before Him all the earth: the
of ho - li - ness, in the beauty of ho - li - ness, Fear before Him all the earth, fear before Him all the earth: the
world al - so shall be sta - ble that it be not moved, that it be not moved, Let the heavens be glad, and let the
world al - so shall be sta - ble that it be not moved, that it he not moved, Let the heavens be glad, and let the
earth rejoice, let the heavens be glad, and let the earth rejoice, let the heavens be glad, let the earth rejoice,
Duett.
earth rejoice, let the heavens be glad, and let the earth rejoice, let the heavens be glad, let the earth rejoice,

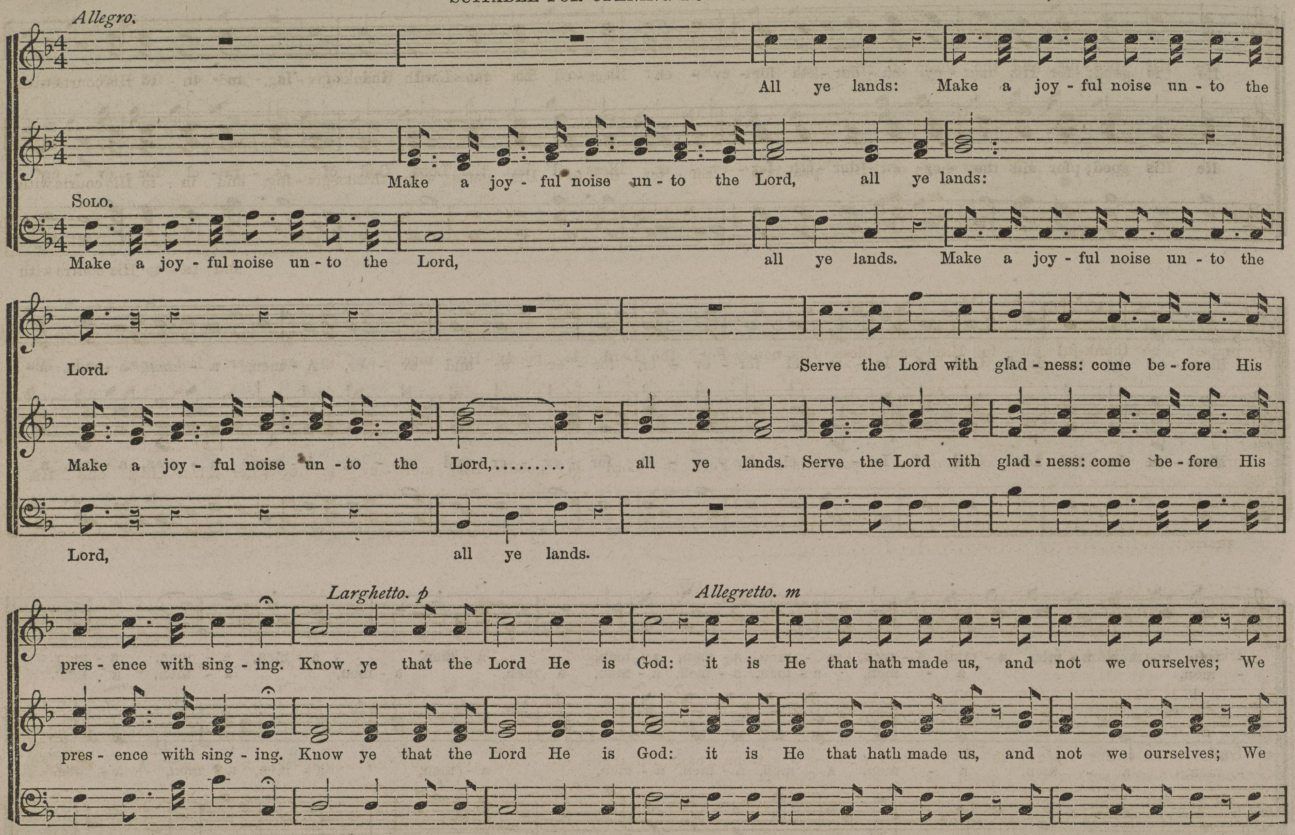

Chorus.
and let men say among the na - tions, The Lord reigneth, the Lord reigneth, Let the sea roar, and the fulness thereof, let the
and let men say among the na - tions, The Lord reigneth, the Lord reigneth, Let the sea roar, and the fulness thereof, let the
sea roar, and the fulness there - of, let the fields re - joice and all that is there - in. Then shall the trees of the
Duett.
sea roar, and the fulness there - of, let the fields re - joice and all that is there - in. Then shall the trees of the
Chorus. *Largo.*
woods sing out at the presence of the Lord, be - cause He com - eth to judge the earth, to judge the earth, O, give thanks unto the Lord; for
woods sing out at the presence of the Lord, be - cause He com - eth to judge the earth, to judge the earth, O, give thanks unto the Lord; for

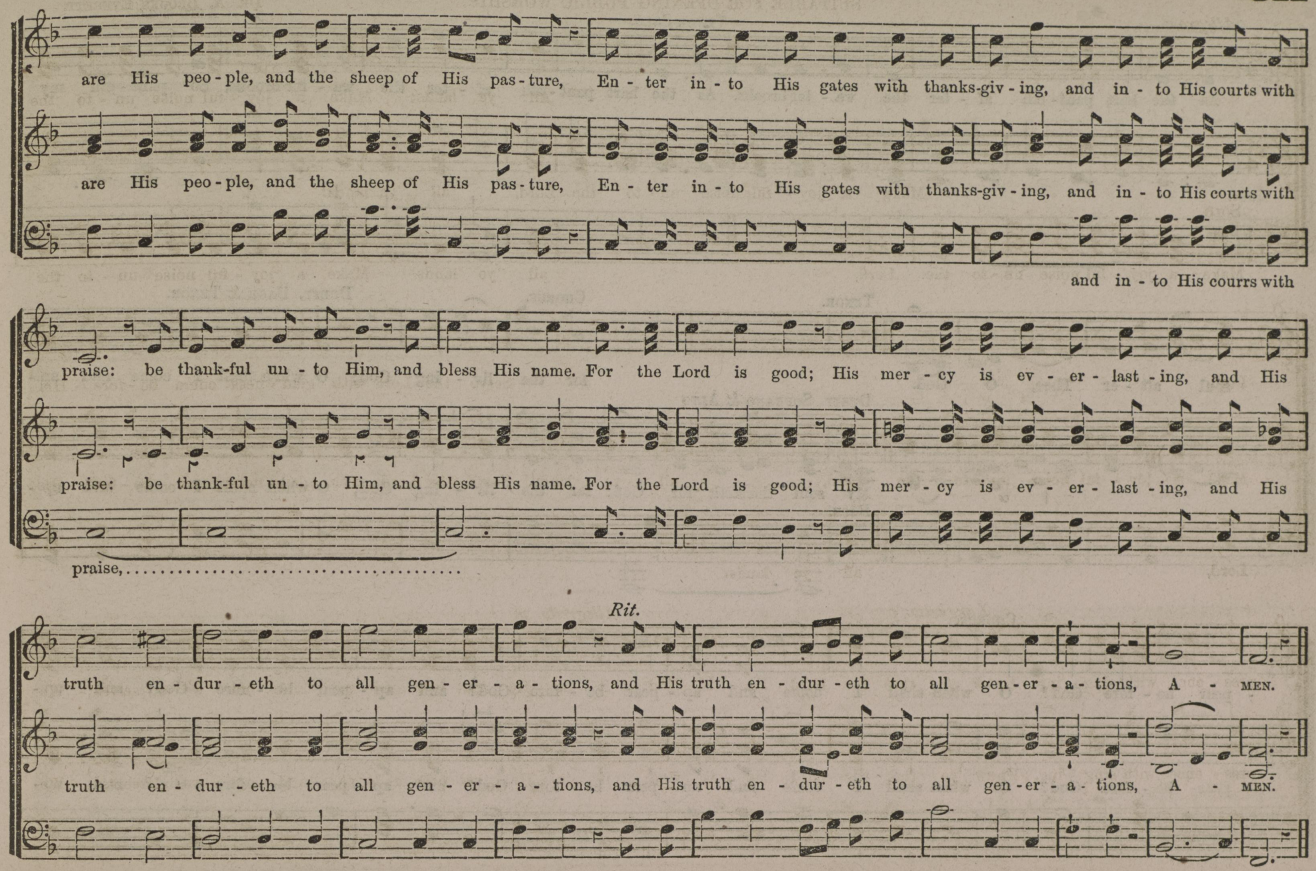

He is good; for His mer - cy en - dur - eth for - ev - er. Bless - ed be the Lord God of Is - ra - el for - ev - er,
He is good; for His mer - cy en - dur - eth for - ev - er. Bless - ed be the Lord God of Is - ra - el for - ev - er,
Bless - ed be the Lord God of Is - ra - el for - ev - er, for - ev - er and ev - er, A - men, a - men, a - men, a -
Bless - ed be the Lord God of Is - ra - el for - ev - er, for - ev - er and ev - er, A - men, a - men, a - men, a -
- men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men.
- men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men.
- men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men.

MAKE A JOYFUL NOISE UNTO THE LORD. Anthem.

SUITABLE FOR OPENING PUBLIC WORSHIP.

DR. A. BROOKS EVERETT.




are His peo-ple, and the sheep of His pas-ture, En-ter in-to His gates with thanks-giv-ing, and in-to His courts with
are His peo-ple, and the sheep of His pas-ture, En-ter in-to His gates with thanks-giv-ing, and in-to His courts with
and in-to His courrs with
praise: be thank-ful un-to Him, and bless His name. For the Lord is good; His mer-cy is ev-er-last-ing, and His
praise: be thank-ful un-to Him, and bless His name. For the Lord is good; His mer-cy is ev-er-last-ing, and His
praise,
Rit.
truth en-dur-eth to all gen-er-a-tions, and His truth en-dur-eth to all gen-er-a-tions, A-MEN.
truth en-dur-eth to all gen-er-a-tions, and His truth en-dur-eth to all gen-er-a-tions, A-MEN.

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"AS THE HART PANTETH AFTER THE WATER BROOKS."

R. M. McIntosh.

Soprano Solo. Tenor Solo. Alto Solo.

As the hart pant-eth af-ter the wa-ter brooks, As the hart pant-eth af-ter the wa-ter brooks, So pant-eth my

Inst.

Tenor. Chorus. Duett. Base & Tenor.

soul aft-er Thee, O God. for the liv-ing God; O when shall I come and ap-

Duett. Soprano & Alto

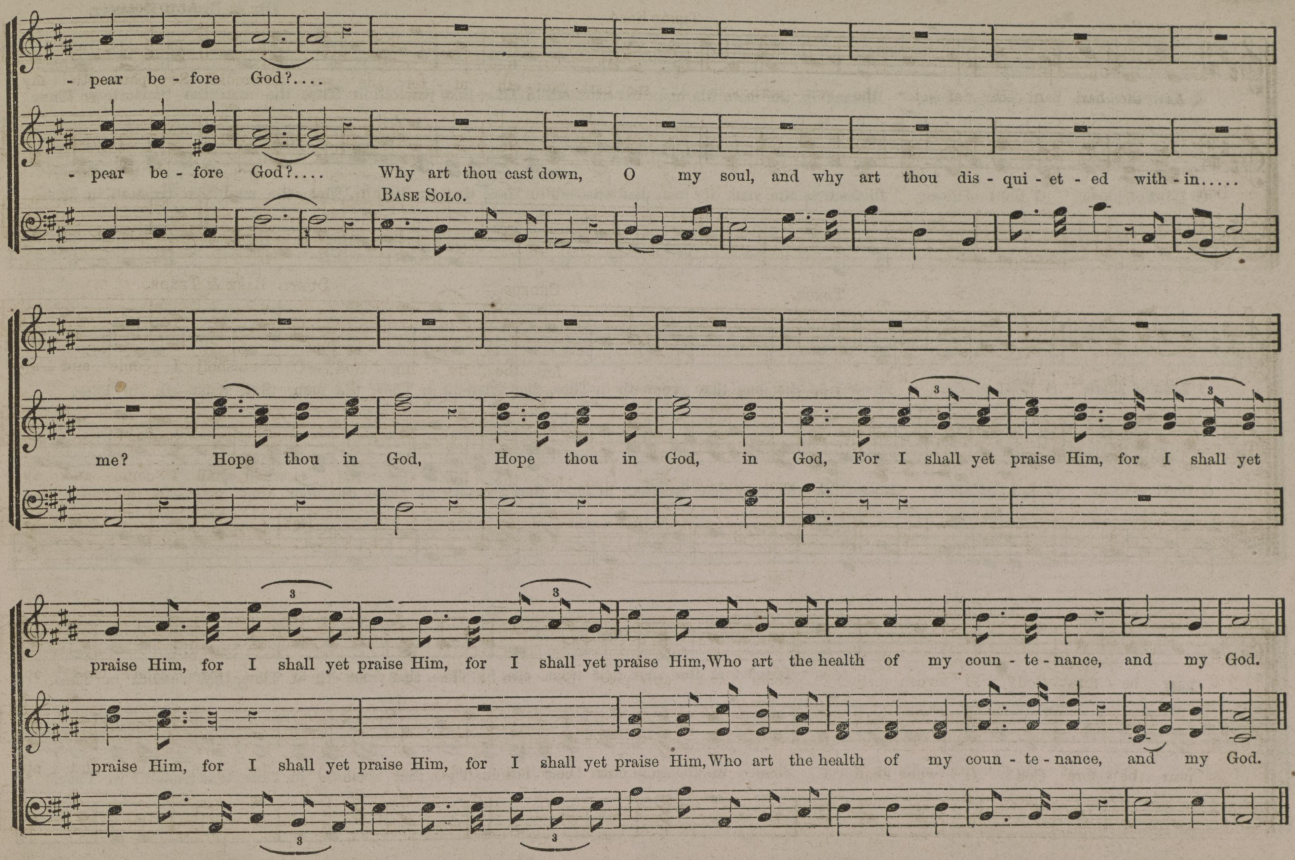
My soul thirsteth for God; for the liv-ing God; O when shall I come and ap-

Base.

Chorus.

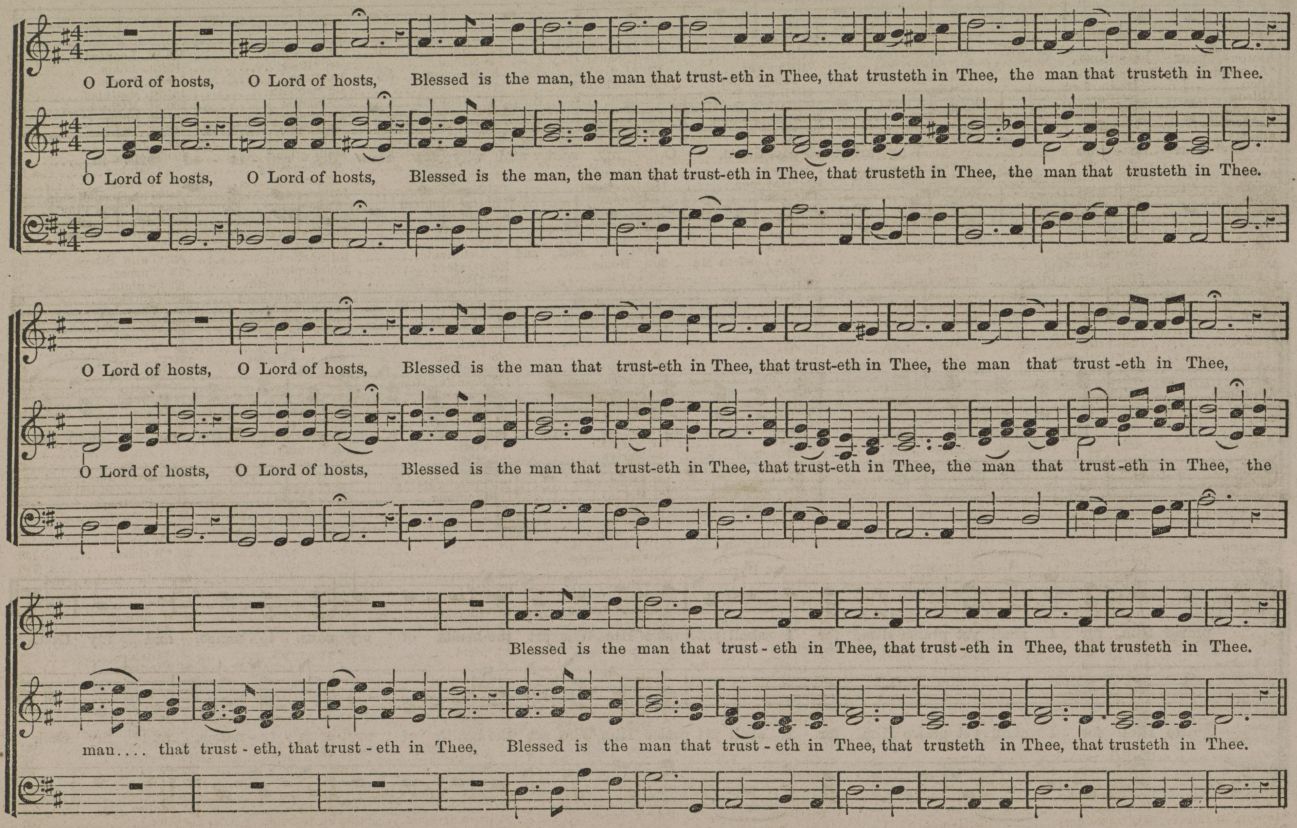
-pear be-fore God? O when shall I come and ap-pear be-fore God? and ap-pear be-fore God? and ap-

-pear be-fore God? O when shall I come and ap-pear be-fore God? and ap-pear be-fore God? and ap-


- pear be - fore God?....
- pear be - fore God?.... Why art thou cast down, O my soul, and why art thou dis - qui - et - ed with - in.....
Base Solo.
me? Hope thou in God, Hope thou in God, in God, For I shall yet praise Him, for I shall yet
praise Him, for I shall yet praise Him, for I shall yet praise Him, Who art the health of my coun - te - nance, and my God.
praise Him, for I shall yet praise Him, for I shall yet praise Him, Who art the health of my coun - te - nance, and my God.

O LORD OF HOSTS.—Sentence.

DR. A. BROOKS EVERETT.



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21st P. M. 6s, 8s & 4s.
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22d P. M. 8s & 4s, 88, 88, 84.
Any hymn in this metre may be sung to a tune of the 1st P. M. (L. M., 6 lines) by repeating the last line of each stanza.

23d P. M. 6s & 4s, 6, 4, 6, 4, 6, 6, 4.
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24th P. M. 6, 6, 6, 6, 86, 86.
Seldom used. This stanza is very awkward as well as unusual, and we think it ought to be passed out of use entirely.

25th P. M. 7s & 8s, or 7s & 4s.
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26th P. M. 7s & 6s, Iambic.
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27th P. M. 11s.
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28th P. M. 10s. 11s & 12s.
Very unusual.

29th P. M. 12s.
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30th P. M. 11s & 10.
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31st P. M. 8s & 4s, 84, 84.
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32d P. M. 8s & 4s, 884, 884
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33d P. M. 6s, 66, 66
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34th P. M. 7s & 5s, 7, 7, 7, 5.
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35th P. M. 8s & 7s, 87, 87, 77.
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36th P. M. 8s & 6s.
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37th P. M. 6s & 8s, 66, 86, 88
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A—an Italian preposition, meaning to, in, by, at, &c.
Accelerando—accelerating the time, gradually faster and faster.
Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in Church style.
Allegro—quick. *Allegro Assai*—very quick.
Allegretto—less quick than Allegro.
Allegro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante. [sion.
Animato, or *Con Anima*—with fervent, animated expres-
Animo, or *Con Animo*—with spirit, courage, and bold-
Antiphone—music sung in alternate parts. [ness.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.
Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.
Cadence—closing strain, also a fanciful, extemporaneous embellishment at the close of a song. [dence.
Cadenza—same as the second use of Cadence. See Ca-
Calando—softer and slower. (melody.
Cantabile—graceful, singing style; a pleasing flowing
Canto—the treble part in a chorus.
Choir—a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow. [ner.
Comodo or, *Commodo*—in an easy and unrestrained man-
Con Affetto—with expression.
Con Docessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Conductor—one who superintends a musical performance; same as music Director.
Con Energico—with energy.
Con Espressione—with expression.
Con Fuoco—with ardor, fire.
Con Grazia—with grace and elegance,
Con Impeto—with force, energy.
Con Justo—with chaste expression.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—Chorus.
Da—for, from, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Decrescendo—diminishing decreasing.
Devozione—devotional. [music.
Dilettante—a lover of the arts in general, or a lover of
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, Dolcessa, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.
E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.
Fine, Fin, or Finale—the end.
Forzando, Forz., or *Fz.*—sudden increase of power.
Fugue, or *Fuga*—a composition which repeats or sustains in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue style. *Fughetto*,—a short fugue.
Giusto—in just and steady time.
Graziozo—smoothly, gracefully.
Grave—slow and solemn movement.
Impressario—manager of Concerts or Operas.
Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, Lamentando, Lamentibile—mournfully.
Larghetto—slow, but not so slow as Large.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.
Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master or conductor of church music.
Marcato—strong and marked style.
Messa Di Voce—moderate swell. [time.
Moderato, or *Moderatamente*—moderately, in moderate
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, a transient shake.
Mosso—emotion. [dante,
Moto—motion. *Andante Con Moto*—quicker than An-
Non, Non Troppo—not too much.
Orchestra—a company or band of instrumental performers; also that part of a theatre occupied by the band.
Pastorale—applied to graceful movements in sextuple time.
Perdendo, Perdendosi—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin string with the fingers.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Precentor—conductor, leader of a congregation.
Presto—quick.
Prestissimo—very quick.
Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitante—in the style of recitative.
Recitative—musical declamation. [power.
Rinforzando, Rinf., or *Rinforzo*—suddenly increasing in
Ritardando—slackening the time.
Semplice—chaste, simple. [throughout.
Sempre—throughout, always; as, *Sempre Forte*—loud
Senza—without; as, *Senza Organa*—without the organ.
Sforzando, Sforzato—with strong force of emphasis rapidly diminishing.
Siciliana—a movement of light, graceful character.
Smorendo, Smorzando—dying away.
Soave, Soavement—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument;
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Spirito, Con Spirito—with spirit and animation.
Staccato—short, detatched, distinct.
Subito—quick.
Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten., Tenuto—hold on. See Sostenuto.
Tutti—the whole, full chorus.
Un—a; as, *Un Poco*—a little.
Va—go on; as, *Va Crescendo*—continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Di Petto—the chest voice.
Voce Di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.

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LETTERS AND NOTICES COMMENDATORY OF

TABOR;

OR, THE RICHMOND COLLECTION OF SACRED MUSIC.

FARMVILLE, VA., *October* 3, 1865.

Understanding that Mr. McINTOSH desires to publish a work of Sacred Music, we take pleasure, from our knowledge of him, to recommend him to the most favorable consideration. He is a gentleman of high moral character, large experience in his profession, and widely and most favorably known as a teacher of Sacred Music.

W. E. JUDKINS, *Pastor M. E. Church, South.*
RICH'D M'ILWAINE, *Pastor Presbyterian Church.*

(*From the Richmond Whig, Dec.* 22, 1865.)

CHURCH MUSIC.—It gives us pleasure to notice that Mr. McINTOSH, of Farmville, is at this time in our city, engaged in an effort for the improvement of music in our churches. He is well known, in connection with church music, throughout the entire South, as an author and teacher of rare excellence. He was, for many years, prior to the war, a constant and valuable contributor to most of the leading musical publications of the country, and in this way built up a reputation in the interest of music and musical literature which has rarely, if ever, been attained by any man in this country of his age. Indeed, he stands at the very head of church music in the South, and none will dispute the position with him. We are glad to see that our people are giving him the support and encouragement he so eminently deserves. We understand that Mr. McINTOSH is engaged in the preparation of a new book of church music. If so, our musical friends may expect a rich treat.

RICHMOND, *March* 20, 1866.

We take pleasure in recommending our fellow-citizen, Professor McINTOSH, to the musical public of the South as an accomplished and worthy gentleman.

He has our hearty good wishes for his success in the improvement of church music in his native South, to the study of which he has devoted his time and talents.

J. B. JETER, *Pastor of Grace Street Baptist Church.*
J. L. BURROWS, *Pastor of First Baptist Church.*
A. E. DICKINSON, *Pastor of Leigh Street Baptist Church.*
D. SHAVER, *Pastor of Second Baptist Church.*

PETERSBURG, VA., *March* 29, 1866.

It gives me great pleasure to state that I am well acquainted with Lieut. McINTOSH, and know him to be a music teacher and composer of great genius. I hope such genuine talent will be encouraged by our Southern people, and that he will meet with the success he deserves.

I have been permitted to examine a few proof-sheets of his new work, "Tabor," and am sure it can not fail to please all lovers of good church music.

Very truly, &c.,
JNO. COSBY, *Rector of St. Paul's Church.*

RICHMOND, *March* 27, 1866.

I state, with very great pleasure, that I have known Professor McINTOSH for some years as a composer and teacher of music, and that he is, in my opinion, a Christian gentleman, in every way worthy of the public confidence, and entirely competent to make his forthcoming musical work, "Tabor," equal to all that he promises.

J. S. R. CLARKE,
Associate Editor Richmond Christian Advocate.

I concur in the above recommendation of the Rev. J. S. R. Clarke, having reason to believe its indorsement of Mr. McINTOSH fully justified by his merits.

JAMES A. DUNCAN, *Editor of Richmond Christian Advocate, and Pastor of Broad Street M. E. Church.*
March 27, 1866.

RICHMOND, *March* 27, 1866.

From an examination of the "proof-sheets" of "Tabor," we find that it contains an unusual amount of really excellent church music; and believing that it will be a most valuable and interesting work for choirs, congregations, schools, and singing societies generally, we take pleasure in recommending it to our friends and the musical public of the South, as *a very superior collection.* And, if we are not greatly mistaken, it is just the one to suit our people. We therefore predict for it a favorable reception in all sections where a high order of sacred music is heard and appreciated. We are also glad to say that its pages will be free from all that secular and trifling matter, so much of which has, of late years, been crowded into most of the church music books, to the prejudice of religious interests.

WM. L. MONTAGUE,
Leader of Music, Grace Street Baptist Church.
WM. G. DANDRIDGE,
Leader of Music, First Baptist Church.
JOHN F. C. POTTS,
Leader of Singing in Sunday School, First Baptist Church.
WILLIAM H. WILLIAMS,
Leader of Singing in Sunday School, Leigh St. Baptist Church.
W. F. ATTKISSON,
Treasurer of Grace Street Church, and Member of Choir.

RICHMOND, *March* 8, 1866.

Having examined some of the proof-sheets of "Tabor," I find it contains a most desirable and completely arranged collection of church music; and take pleasure in recommending it not only to all congregations, but to all lovers of good sacred music.

CARLOS C. MERA,
Professor of Music, and Organist First Baptist Church.

RICHMOND, *March* 27, 1866.

We state with pleasure that we have examined the advance sheets of "Tabor," and cheerfully recommend the same to the acceptance of our churches as a work of merit, of Southern origin, and the author, as a gentleman of decided musical ability.

F. A. TUCKER, *Leader of Centenary M. E. Church Choir.*
GEO. L. BIDGOOD, *Leader of Broad St. M. E. Church Choir.*
CHAS. P. RADY, *Leader of Trinity M. E. Church Choir.*

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