THE

CHRISTIAN MINSTREL

A

NEW SYSTEM OF MUSICAL NOTATION;

WITH A COLLECTION OF

PSALM TUNES, ANTHEMS, AND CHANTS

SELECTED FROM THE

Most Popular Works in Europe and America.

DESIGNED FOR THE

USE OF CHURCHES, SINGING-SCHOOLS, AND SOCIETIES.

BY J. B. AIKIN.

One Hundred and Fifty-Second Edition.

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PREFACE.

The number of sacred music books has been greatly multiplied within the last few years. Mason & publications alone have furnished the churches with a rich variety of music, arranged and harmonized in a style of unsurpassed beauty and sublimity, and characterized by a chasteness, simplicity, and facility of expression, and all that is adapted to dignify and elevate the character of devotional song, which must command the hearty acceptance of the most intelligent and best cultivated minds in the world. And from the number of editions of these publications, which have succeeded each other in rapid succession, and which have been anxiously sought after and liberally distributed throughout the country, it seems fair to infer the existence of a happily increasing interest in the subject.

The fact, also, that the unscientific and trashy publications, which but too lately were held in high popular estimation, and which supplied the churches, especially of the south and west, with nearly all their music, are now being in a great degree displaced by those of a more serious and edifying character, indicates a decided improvement in the popular taste.

It is a singular fact, nevertheless—and one which demands the serious consideration of the friends of music, and which it concerns teachers, too—to distinguish one from another, and two-thirds of the ministers find it more difficult to sing the plainest tune well, without having been trained in the schools of music. And I must add, though I regard the occasion which requires it, that of the classes that receive the first aural training, the sciences are not the only ones, but also the arts, which require the same amount of time and effort.

Whence, and how is this? Do the people feel no concern upon the subject? Have they no desire to understand the sciences, or to acquire the art? Have our schools been at fault? Or have our guides been at fault? Have they left the simple path of nature, and constructed a road less inviting and more intricate and difficult? Multitudes, of all ages, are urged to the study of philosophy, of the first order of intellect, who cannot be expected of a want of energy equal to any other subject, and who are not prepared to meet the difficulties in attaining any thing like an accurate knowledge of the subject. But the results were not satisfactory, and the difficulties in attaining any thing like an accurate knowledge of the subject appeared insurmountable, with the time and labour which they were prepared to bestow. The fact is notorious, and these disheartening results follow the most improved systems of Pestalozzi and :
perseverence of those who have for some years past devoted themselves to the business of instruction, and the preparation of music-books, are worthy of all praise, and command our highest admiration. But with the experience of the past, and a just observation of the present, it requires not the gift of prophecy to foretell, that while the same system is continued, no efforts to extend the boundaries of knowledge in this department of science, however energetic and well directed, will succeed in any degree adequate to the wishes and expectations of its friends.

A radical reform in the mode of writing music is what is required. We must cease to imitate as elementary principles more degrees, arbitrarily imposed upon us by those who have gone before. We must make no fictitious distinctions where there are no differences. I have bestowed much thought and consideration upon this subject, having had the experience of a number of years in teaching. I have looked at the subject again and again, impartially and independently, as far as possible without reference to existing theories, and uninfluenced by the settled opinions and interesting systems of others; and though conscious that I must hazard the imputation of vanity and presumption, I have ventured to offer to the public a new book, presenting the subject in a shape less complicated, more simple, and as I conceive more in accordance with nature.

I respectfully ask of musicians a careful examination of this work, and a careful consideration of the particulars in which it differs from others, and which I cannot but believe they will agree with me in denouncing improvements.

Peculiarities of this work.

I. Varieties of Measure, or Modes of Time.

As music is ordinarily written, the varieties of measure amount to some nine or ten. Professor Mason says in his Carmina Sacra, page 7, "Other varieties also may be used,"—even as many as fifteen or more. In this work only three varieties are used, equal, unequal and compound.

The reasons which induce this change, and the claims it has to be considered an improvement in the mode of writing music, may be estimated from the following considerations.

1st. Other varieties are not necessary. Every variety of music may be written intelligibly in one or the other of these three measures—equal, unequal, or compound. All sounds, of whatever relative length, and in every possible combination, may be clearly represented to the eye without the use of any other.

2d. Other varieties are useless. They are of no practical value whatever. They do not define the time. For this the very highest authority may be adduced. "The example $\frac{3}{4}$ is not, necessarily, either slower or quicker than $\frac{2}{4}$; $\frac{2}{4}$ is neither slower nor quicker than $\frac{2}{4}$, &c. The different varieties of time in each of the above examples [the examples specify fifteen] are practically the same. To the eye they are different, to the ear alike." These numerous varieties, or ways of writing music, then, are of course useless, inasmuch as they are, confusingly, really and in fact not varieties of measure at all, but are "practically the same."

* Professor Mason, Carmina Sacra, p. 17.
We sometimes find the same music written in different varieties of measure in different books, and these, sometimes, by the same author, and when a chit falls to be supplied with a variety of books, they are not unfrequently found singing in good time, and together, the same music, each unconscious that one is singing half-notes, and another is singing quarter-notes. 

These multiplied varieties are not only unnecessary and useless, they are positively injurious, and only tend to involve the subject in difficulties. "The most important requisite in all good performance," says the respected author quoted above, "is accuracy of time. To acquire the habit of keeping good time requires much patience and perseverance; and it is in this that those who commence learning to sing are most likely to fail." Nothing is more true, as the experience of every teacher will testify. But is it strange? Can it be otherwise, when the theory and the practice are so directly at variance? The acquisition of the art must be difficult when the theoretical instruction is so lumbered up with distinctions, without any essential differences. Much time and labor are spent in acquiring a knowledge of the many varieties of measure, as indispensable to the keeping of time; but when the pupil comes to practice, he finds that nearly all those varieties which have been so distinctly pointed out to him, are only such theoretically, and in paper; they are varieties to the eye, but in fact, and to the ear, they are the same. The eye readily perceives the distinction, but the ear cannot discern the difference. The measure of the eye and the measure of the ear do not agree. Much organ loss has occurred in itself, or in the other; nature is divided against itself—a conflict ensues—an appeal is made to the books, and each claims the victory; for, "to the eye they are different, to the ear alike"—and organ changes the other with deception and falsehood; and the poor pupil with "confusion worse confounded" despair of ever finding "patience and perseverance" to carry him through the labyrinth of time.

But the evil may be rendered still more intelligible to all, and the advantage of the improved method will be fully justified by considering another particular. "Every person learning to sing should give strict attention to beating time. Experience proves, that where the habit of beating time is neglected, the ability to keep time is seldom acquired." Such is the case, as all teachers must know. To keep time, we must beat time, and when one mode of each measure only is used, correctness in keeping time is soon attained. The habit is soon formed of appropriating one beat to each half-note, or its equivalent, whether in equal or unequal measures. 

This is the method adopted in this work. The music is so written that the measure and the counting, or beating, are always the same; whatever may be its character; and the habit once formed is never to be changed. To this most common mode of time teachers generally first introduce their pupils, and it is well until a variety is introduced, then the difficulty commences, and patience begins to be tried. The habit of beating time is then once formed, it is now to be directly contravened; and instead of appropriating a beat to each half-note, and one to two quarter-notes, each quarter-note claims its beat, and the half-note two. The difficulty is not in giving a beat to each quarter, or two beats to the half, but is produced by the breaking up of a fixed habit, and the formation of another, which is so directly the opposite of the first. The more fixed and decided the first habit, the better is the pupil prepared for the performance of the first mode; but the formation of another mode is a laborious task.
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of the second is proportionally difficult. This much is as length accomplished; then the pupil is put back upon his trials in the first measure, and he finds, to his discomfiture, that the second habit has almost displaced the first, and so he must address himself to that again. This, however, is only the beginning of his troubles; he must go through all the varieties, learning and unlearning, advancing and retracting, forming habits and again effacing them from his mind, to make room for the formation of others—forgetting as far as possible the first, in order to embrace the next; and forgetting the last in order to remember the first. Surely much patience and perseverance are required in such work as this; and yet is it a labour which satisfies not—nothing whatever is gained by it.

The method of writing music, adopted in this work, avoids all the evil, and accomplishes every purpose that can be needed or desired.

THE MINOR SCALE EXCLUDED.

The same general considerations which were offered in reference to the varieties of measure, may with equal propriety and force be urged against the usual distinction of major and minor scale, or major and minor mode. There is no ground for such a distinction in nature—such a distinction is not necessary. It answers no practical purpose whatever; and it is difficult to conjecture why it was invented, unless it were to confound the uninitiated, to puzzle the student, and to involve the whole subject in mystery.

The natural scale, with the sharp fourth, fifth, &c., contains all the sounds and all the intervals that can be furnished by the artificial minor scale. Every conceivable variety of music, bold and cheerful, soft and plaintive, may be written upon the natural scale. All music is in fact written upon it. The minor scale itself (so called) is founded upon it, or more properly is not found any thing different from it. The minor scale, it is evident, is neither more nor less than portions of two octaves of the natural scale—commencing with the sixth in the octave below the key, and ending with the sixth in the octave above. It is a part of the scale embracing such a proportion of half-intervals, as to secure a plaintive effect, and when a certain amount of this plaintive influence is introduced, it has been called the minor scale, or minor key.

But why object to it? Because it is a distinction without a difference. We might, with equal propriety, commence a scale with the third, another with the fourth, another with the fifth, and so on, and name them from the peculiar musical effect—the sub-major where the tone is half as plaintive as the minor, and the super-major where the effect is peculiarly cheerful.

But the objection to this distinction is not merely that it answers no valuable purpose. Its effect is to produce confusion in the mind, and to hinder the progress of the student by introducing two keys into the theory, and fixing a double set of numerals to precisely the same sounds and syllables.

The key, or one, of the natural scale, is the basis or governing sound; it governs or determines the pitch of all the other sounds in the scale. It is of the first importance that the key and the relation of other sounds to it, and their dependences upon it, be well understood and firmly fixed in the mind. Hence all authors and teachers are obliged to devote special attention to the exposition of the
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point, and to the practice of singing the scale by numbers, by steps, &c.; and this must be persevered in until the key being given, the learner can with ease produce any sound of the scale when designated by its numeral.*

But when this is accomplished, and the situation of the half-intervals, as always occurring between three and four, and between seven and eight, has become familiar to the pupil; and pleased with the case with which he is able to recognize the high and low sounds by their numerical relation to the key, he fancies himself just prepared to read music with some satisfaction, his mind is at once and suddenly upset by the introduction of another scale, whose numerals conflict throughout with that which had been so fully fixed in his mind. Now there is no longer three, but five; five is metamorphosed into seven; two has become four; four is six; seven is two; and one, yes, one, the key, which he supposed to be fixed, independent and immovable, sitting as a monarch on his throne, marshaling and locating his subjects around him, is now dethroned, and made to take the place of a slave. And to add to his confusion, he finds that even the cells, that are represented as unfailing servants to their master, now in distress, and as having in the general confusion left their places and taken their stations elsewhere. Inquiring earnestly for their whereabouts, he learns, to his amazement, and to the utter undoing of his confidence, that their location is uncertain; they have no abiding-place—that in the minor scale, the tones and semitones do not occur in the same order, ascending, that they do in descending.**

In this work the minor key is not reckoned as belonging to the principles of the science; and by its entire exclusion, deceptive distinctions are avoided, the subject is divested of some of its mysteries, and presented in a manner at once natural, simple, and intelligible to all.

* "It is very important, and we repeat it, that the estimates of the tones and semitones be firmly fixed in the mind of the scholar."—Mason’s Manual, p. 156.

** The error of introducing into the theory of music another scale, &c., must, but not distinct from the natural scale, and based upon a sequence of imaginary key, called the minor key, may be demonstrated to the satisfaction of any one who will take the trouble to examine it. The justice of this thought may be assisted by a reference to the illustration here presented. It is manifest that the moments conflict, with the sounds agree. There is a definite set of numbers to the same scale and syllables. In excluding the imaginary minor key, the number of scales is not only reduced one-half, but from twenty-eight to fourteen—but especially it should be noticed, the confusion of numbers is avoided.
PREFAE.

III. POSITION OF THE LETTERS ON THE STAFF.

A new position has been assigned to the letters on the staff. Herefore, and apparently without reason, so far as the author has been able to discover, the staff has been located, as to speak, on one side of the voice. The more appropriate location, doubtless, is to give G, the letter representing the central sound of the compass of the voice, a central position upon the staff. In this work, G is accordingly placed upon the middle of the staff, and the other letters occupy their places in due order.

By this arrangement, a great advance has been made towards simplifying and reducing to a more complete system the mode of writing music for the various classes of voices, and for various instruments. Herefore the letters upon the staff have been limited variously for the treble, the counter, and the bass. The C clef, indicating the position of the letters upon the alto staff, has of late years, however, gone nearly out of use in this country; and modern authors generally letter the alto staff in the same way as that of the treble. This was one step towards reform—rendering the subject less complicated, and easing the art of reading music one of its unnecessary burdens.

In this work, the use of the clef is entirely dispensed with, the new lettering of the treble staff rendering it perfectly convenient to write all music, for the base voice as well as for base instruments, on the same staff, or one similarly lettered. Thus, the central G of the base voice is fixed on the centre of the staff, and perfect uniformity is attained in the mode of lettering the staff for all the parts in which music is written.

Teachers will be able to appreciate at once the advantage gained by this arrangement. It supersedes entirely the necessity of introducing into their lessons of instruction, all the scales based upon the C clef, or base staff, and relieves them of all further concern in regard to just one-half of that half which remains after the carrying away of the fourteen by the exclusion of the so-called 'counter-voices.' And the pupil will find his mind no longer confused by the various positions of seven letters; and his memory burdened with endless distinctions. But having mastered the seven scales, based upon the seven letters occupying seven fixed places on the staff, he will find his way short and comparatively easy, without being required to retrace his steps or to cross his path. Much might be said in favour of this mode of writing, music, and much will readily suggest itself, especially to the instrumental performer, to whom alone it will be an immense gain; but further remark here is unnecessary. Those concerned, and the public, will judge for themselves.

* To the organist, and to the Performer on the piano, the advantage of this method of lettering one staff will be inestimable. The letters of the pupil will be comparatively reading. Every teacher knows that when the pupil has the positions of the letters of one staff and their relation to his instrument once fixed in his mind, he is, according to the method presented, immediately prepared to find that G is the first letter in the staff, but in one staff, but in the same staff, that the central line of one staff is B, and the central line of another is D; in short, that the letters of one system relate to the instrument, another alphabets, and all this while the system on the instrument are exactly alike. Any one can, in some measure, appreciate the difficulty which consists not so much in improving the position of a number of letters, virtually amounting to fourteen—which would be objectionable enough, were it unnecessary—to do in distracting the mind by the use of two staffs, so much alike, and yet so much unlike.

Upon the method here adopted, when the pupil has mastered one staff, he is accomplished in all this department. The author designs, should the present work issue with enough success, in accordance with the expressed wishes of many readers, to publish a work upon this plan expressly for the piano.
IV. THE SIGNATURE.

The signature ordinarily used, consisting of flats and sharps at the commencement of a tune, indicating the position of the key, has been laid aside, and its place supplied by the use of the word key itself. This mode of designating the place of the key has been adopted as being more simple, and less liable to misapplication than the use of the flats and sharps. It is well known to all musicians, that the flats and sharps at the beginning of a tune are not designed to affect the voice in any manner whatever. The singer has no concern with them—except so far as they serve to indicate the place of the key; and yet it is amazing how many persons—who are by no means entirely strangers to music books—have utterly misconceived the design of flats and sharps when used as a signature, and have supposed that they really affect the character of the note to which they are prefixed—that the flats and sharps fix the place of the key, &c.

Now, as the key constitutes a sufficient and most intelligible signature; and as the performer on instruments, to whom alone they can be of any possible service, should make himself thoroughly acquainted with the rules for performing each scale, and is supposed to know immediately when the key is given, what letters are to be played flat or sharp: these characters have been entirely excluded from the signature, and the direct method of signing the key has been adopted.

V. Figured Notes.

The system of seven syllables used as names for the different notes in the octave, now so deservedly popular in every part of the world, has been adopted in this work. Nothing is more easily demonstrable than the superiority of this to the four syllable system. For, if anything at all is gained by giving names to the sounds of the octave—and of this there can be no question—it is easy to perceive that this nomenclature which appertains to each sound in the octave a distinct name, must have the decided advantage over that which requires the same name to be applied to different sounds. On this plan, the association of the name and the sound—which is the great object designed in the use of names—is necessarily more complete; and universally, where this system is adopted in singing schools, the intonation is much sooner formed.

But this work differs from all others in the use of seven figured notes, each of a peculiar shape. Every singer knows how difficult it is to learn to apply the seven syllables to the notes all of one shape. The learner must know whether the note is des, rep, or fuz, by the lines and spaces on the staff. This he must learn in all the seven scales: for example, in the key of C, des is on E, &c. And in the key of A, des is on A, rep on B, me on C, &c. In short, in the seven scales, des, as well as every other syllable in the octave, is on every line and space on the staff.

The system adopted in this work will be found to have the double advantage of giving to each sound its own name, and to each note its own form. As seven different syllables, or names, are used for the purpose of retaining the seven different sounds in the octave with
greater facility; so seven different figures, or forms, are used for the purpose of obtaining the names immediately and with perfect certainty. The key, and the name of any note, and also its pitch and relation to the key, as well as its length, are all written and clearly presented to the eye of the reader by the figured symbol. The name, the shape, and the sound of a note, and its relative pitch, are thus perfectly associated.

The round notes teach nothing which is not taught by the use of the seven figured notes. But the figured notes do teach what the round notes do not. The musical ideas are the same, whether the notes be round or figured. But as the ideas are expressed unambiguously, and with equal precision, and, wished, may be read with greater facility when written in figured notes, seven characters are used in this work, as best adapted to increase the number of readers of music.

The peculiarities above specified embrace the chief characteristics of this work, and constitute its principal claim to public patronage. Whether to them shall be awarded the merit of being considered improvements, must be submitted to the decision of a liberal and enlightened community.

The vain design of thrusting before the world useless innovations upon the established principles of science, and of making unnecessary intrusions upon the customary modes of instruction, has had no share in getting up this work. With the firm conviction that the sciences, as ordinarily presented in the books, might be divided of some of its mysteries and subtleties, and a sincere desire, if possible, to contribute something towards multiplying the number of those—what! now too few—who shall be prepared to lift up their voices in harmonious strains of praise to Him who shall be prepared to lift up their voices in harmonious strains of praise to Him before whom "the morning stars sang together," the editor has done what he could, and now earnestly praying, that the day may not be far distant when the multitude of those who shall be able to "sing unto the Lord a new song" may be such as "no man can number," he cheerfully leaves the result of his labours in the hands of an impartial public.
ELEMENTS OF MUSIC.

Musical sounds may be considered in reference to their Pitch, Length, and Force. And upon these are founded three departments, which embrace the whole of the elementary principles of music.

Pitch regards a sound as high or low. Length, as long or short. Force, as loud or soft.

FIRST DEPARTMENT.—Pitch.

At the foundation of the high and low sounds, lies a series of eight sounds called the octaves.

The distance between two sounds is called an interval.

The intervals throughout the whole variety of pitch are always uniform, though not equal to one another.

Certain of these intervals are only half as great as others. Hence we have what are properly called the greater and the lesser intervals, which, for the sake of convenience, are denominated whole-intervals and half-intervals.

The voice, in producing the eight sounds ascending, naturally proceeds from the first sound taken, a whole-interval to the second sound; from the second sound, a half-interval to the third; from the third sound, a half-interval to the fourth—these proceed to the fifth, sixth, and seventh, by whole-intervals.

Questions.

What are the seven sounds belonging to every musical sound? Into how many departments are the elements of music divided? What is pitch? What is length? What is force? Why does the first department embrace? (Ans. The nature of the octave.) From the lowest to the highest sound, what is an interval? Are the intervals of tone in the voice uniform? Are all sounds the same?

And from the seventh, the next step is a half-interval, to the eighth, making five whole-intervals, and two half-intervals. These eight sounds and the seven natural intervals form the scale of an octave; thus:

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<th>Interval</th>
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<td>1 0</td>
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Three notes called Do, Re, Mi, &c., represent the sounds; and the spaces between the notes represent the whole and half-intervals. Figures 1 to 2, from 2 to 3, from 4 to 5, from 5 to 6, and from 6 to 7, are whole-intervals—from 3 to 4, and from 7 to 8, are half-intervals.

Questions.

What are the seven sounds called? What is pitch? In what order do the intervals occur when the voice produces the eight sounds ascending? Is this order natural or arbitrary? What is an octave? What do these represent? What interval sounds between 1 and 2? 2 and 3? 3 and 4? 4 and 5? 5 and 6? 6 and 7? 7 and 8?...
ELEMENTS OF MUSIC

In descending, the voice naturally falls from the first sound taken a half-interval—then three whole-intervals in succession—then another half-interval—and then two whole-intervals in succession—making five whole-intervals and two half-intervals. These eight sounds and seven natural intervals form the scale of an octave descending, thus:

<table>
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<th>1</th>
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Thus it may be seen, the voice produces the same series of sounds, and passes over the same intervals, and forms the same scale, whether in ascending or descending an octave.

If the voice is extended either above or below the octave, it will naturally pass over the same gradations of sounds and intervals, as far as the compass of the voice extends. For example, take any sound, and raise the voice by the regular intervals an octave—then descend the octave, by the same steps, to the first sound taken—proceed an octave below—and you have a scale of two octaves in all respects similar, in each of which are eight sounds and seven natural intervals. The voice thus naturally forms, upon the first sound taken, two octaves; and this (the first sound taken) becomes the key or governing sound in the ear and voice, thus:

Key 1

1 2 3 4 5 6 7 8

The figures 1, 2, 3, &c., are used to distinguish the different sounds in the octave, and designate precisely the distance of each sound from the key, and its relation to it.

QUESTIONS.

What is the key? [Ans. The governing sound in the ear and voice.] How does the voice form a scale of two octaves? By taking gradations of whole and half-intervals or artificial?

What is the use of the figures 1, 2, 3, &c.?
ELEMENTS OF MUSIC.

The key is always called 1, and the other numbers are appropriated to the sounds of the octave ascending.

The scale, of the octave ascending is always the first, or key, is always the same, and is therefore called 1, and the key or 1 is always the white key below the octave below.

The key is not any particular sound; it may be of any pitch, higher or lower, and there is no particular sound with reference to the key. Whatever may be the pitch of the key, 1 will always be the white-key below the key, 3 will be the white-key below the key, 5 will be the white-key below the key, 7 will be two white-intervals above the key, 9 will be two white-intervals above the key, 6.

From the fact that the voice assigns no particular pitch to the key, and always distributes all the other sounds of the octave with reference to the key, throughout the whole range of its compass, arises the necessity of having fixed or stationary sounds by which to govern.

The fixed or stationary sounds are obtained by means of instruments, which are put in tune by the ear, and of course, to correspond with the sounds and intervals of the voice.

But as the ear readily distinguishes sounds both higher and lower than the compass of the voice, the instruments are made to embrace a much wider range, extending from six to seven octaves.

It is found by experience, that the ordinary compass of the human voice embraces about two octaves; but it is by means of instruments alone, that is recognized what sounds are embraced within the usual extent of its own sound; and thus the sounds which the voice is capable of producing are limited and specified, so that one sound may be compared with another, the instrument always being the standard of comparison.

In the names of instrumental sounds are those of the first seven letters of the alphabet, as in the following illustration:

In this illustration, the lettered lines represent the sounds on instruments, and their stations between the lines, represent the whole and half-intervals.

The compass of the voice is indicated by the brace which extends from G to G, embracing two octaves.

In the application of these seven letters as names to the several sounds of the octave on instruments, it was necessary that one of the seven should be applied to the key. Any letter might have been selected; but G was the letter applied to the key.

The half-intervals, therefore, on all instruments occur between E and F and between B and G.

QUESTIONS.

What sound is always applied to the key? How are the other numbers appropriated? What is the ordinary compass of the voice? What sound is given to the key or sound of any particular pitch? Why was the compass of the voice limited? How did the compass of the voice embrace the compass of the voice? What is the ordinary compass of the human voice? How is it recognized what sounds are comprised within its compass? What are instrumental sounds?
.Elements of Music.

G is the same sound on all instruments. D is the same sound; A; and so of all the other letters. An instrument that produces but one sound, if it produces that sound at all times without variation, will furnish the means of ascertaining all the other sounds. If the instrument, for example, gives G, and the sound D is required,—D is obtained by raising one whole interval above the sound given, if B is required, it is always found a half interval below G.

Then by means of instruments we have fixed and definite sounds, so that when we speak of A, or G, or E, we speak of a sound which is known to be always and in every part of the world the same.

In order to write those sounds, a scale of letters corresponding with the letters on the instruments must be instituted, and so arranged as to indicate the pitch of any sound intended to be represented—so that upon this scale each sound upon the instrument shall have its own fixed position upon the paper, and be known by its own name. For this purpose a staff is used which is composed of five lines and the spaces between them, thus:

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The letters or names of the sounds on instruments are thus transferred to the staff; each line and space having its corresponding name, and representing a particular sound. The first line of the staff is G; the first space is D; the second line is E, &c. These five lines with their spaces constituting the most convenient staff, furnish nine pieces for notes.

The compass of the voice is from G second space below the staff to G second space above it; and when music is thus written, the spaces immediately above and below the staff are used, also the short lines called added lines.
This scale of notes occupying the places of the letters on the staff, represents the fixed or stationary sounds on instruments.

C is the keynote or governing sound; this is therefore called the C scale.

To assist in obtaining with accuracy and fixing in the ear each sound of the scale, seven distinct names are applied to the notes in the octave. In singling the scale, 1 (the key) is called Do; 2 is called Ray; 3 is called Mi; 4 is called Fa; 5 is called Sol; 6 is called La; 7 (as in far) and 8 is called Si. The same syllables and the same note being always applied to the same number of the scale.

This C scale, and the succeeding scales, should be practiced first continuously, and then by skips, as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, etc., until the key being given, the pupil can give the sound of any name required, or of any note pointed out on the staff.

QUESTIONS.

1. What is the pitch or sound indicated? (Ans. By the position of the notes on the staff.)
2. What is this scale called? (Ans. C.)
3. What do you understand by the key? (Ans. The keynote or key of the scale.)
4. In singling the scale, name the notes in order of their position. (Ans. Do, Re, Mi, Fa, Sol, La, Si.)

N.B. - Be careful not to sing the scale.

5. Which syllable is used for the keynote? (Ans. Do.)
6. What names are used for the other notes of the scale? (Ans. Re, Mi, Fa, Sol, La, Si.)

7. What are the names or syllables always used in the same order? (Ans. Do, Re, Mi, Fa, Sol, La, Si.)
8. On what line or space is Do in the scale? (Ans. First line.)
9. On what line do Si fall in the scale? (Ans. Fifth line.)

N.B. - Be careful not to sing the scale.
This is called the G scale, because G is the key or governing sound of the scale.
The natural rise and fall of the voice is the same, whatever may be the key.
Different letters or sounds are taken as the key, in order to produce a greater variety in the combination of sounds.

**INSTRUMENTAL.**
In this scale G is taken as the key, consequently the voice, which naturally produces the half-intervals between 3 and 4 and between 7 and 8.

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**QUESTIONS.**
What letter or sound is taken as the key in this scale? Does the voice rise and fall from G in this scale precisely as it does from C in the C scale? Why take different letters or sounds as the key? On what one or space is Do in this scale? On what five or space is G in this scale? Play the scale.

**Instruments.**—Between what letters do the half-intervals occur in this scale? Does this scale occur between B and C, and between F and G; the half-interval between B and C on the instrument will correspond with the voice between 3 and 4, but the half-interval between D and E will not correspond with the whole-interval between 6 and 7 in the voice. Instruments, therefore, in order to perform this scale, must be constructed so as to produce an intermediate sound between F and G, conforming to the whole-interval between 6 and 7 in the voice.

A sound that consists a half-interval is said to be sharpened, marked thus: Hence the rule. E When G is the key, F must be played sharp to form the seventh of the scale.

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**QUESTIONS.**
What is the instrument used and demand the sounds from G in this scale as it does from C in the C scale? What note or sound is not introduced in the C scale? What note or sound is different? Why is F played sharp? To make the instrument correspond with the voice. What is meant by F#? What is the rule for performing this scale?
In this scale, D is the key or governing sound; it is therefore called the D scale.
The gradation of sounds as produced by the voice is the same whatever may be the key.

**INSTRUMENTAL.**
In this scale D is assumed as the key.
From D = 1 to E = 3 is a whole-interval on the instrument. From E = 2 to F = 2 = 3 is a whole-interval. From F = 2 to G = 4 is a half-interval.

**QUESTIONS:**
What note sounds as the key or governing sound in the scale of D? Does the voice produce the same gradation of sounds as the instrument D in this key? Does F = 2 sound as a note in this scale? How does E = 2 sound when sung? What motion does the minor third interval move? What is the root of the major third interval?
In this scale, A is the key or governing sound; it is therefore called the A scale.

The voice ascends and descends the octave by the same steps, whatever may be the key.

**INSTRUMENTAL.**

In this scale A is taken as an, or the low 1, consequently, as may be seen at once, an additional intermediate sound will be required between G and A.

**QUESTIONS.**

Why is this called the A scale? What do you understand by the key? On what line or space in the scale is the 1? What note do you give to the note on the third line? State the scale.

**INSTRUMENTAL.** What modes additional to those necessary in the C scale are required in Instruments, therefore, in order to perform this scale, must be capable of elevating G a half-interval, or of making G sharp as well as F and C.

**Rule.** When A is the key, F, C, and G must be played sharp.

This scale may be performed by assuming A flat as the key or governing sound, then observe the following:

**Rule.** When A flat in the key, B, E, A, and D must be played flat.

**QUESTIONS.**

This? Where does the voice require the half-interval in this scale? What letters are performed differently? What is its use in performing this scale? What is the second rule? Do these remarks explain how notes occupy the same lines and spaces when this scale is performed with three voices as with line bass? (Ann. They do.)
Elements of Music

F Scale.

This is called the F scale, because F is the key or governing sound of the scale.
The natural rise and fall of the voice is always the same.

Instrumental:
In this scale F is taken as the key. F is 1. From F to G is a whole-interval—from G to A is a whole-interval. From A to B is a whole-interval; but this will not correspond with the voice, which naturally rises and falls a half-interval between B and C. We must therefore have an intermediate sound between A and B, called B flat—marked thus b.

Note:—When F is the key, B must be played flat to form the fourth of the scale.

Questions:
- What sound is the governing sound of the key and voice in this scale? Does the voice rise and fall from F in this scale as it does from C in the C scale? Where is B in this scale? On what line or space is B flat? Sing the scale.

Instrumental—What sound or sounds besides those introduced in the F scale are required to perform this? What base is to be performed differently? When a base is performed a half interval lower what is it called? What is the rule for performing this scale?
In this scale, B flat is the key or governing sound; it is therefore called the Bb scale.

The voice naturally rises and falls by the same intervals, whatever may be the pitch of the key.

**INSTRUMENTAL.**

In this scale Bb is taken as the key or governing sound. And to perform this scale an intermediate sound between D and E is required, called Eb.

**RULE.**—When the key or governing sound is Bb, B and E must be played flat in every octave.

**NOTES.**—This scale is played with Eb and Ab as a convenience to the instrumental performer. B in the key or governing sound, and it will be necessary to play five sharps, in order to make the instrument correspond with the natural rise and fall of the voice.

**QUESTIONS.**

On what key or scale is Eb in this scale? What note is on the second line and fifth space above it? How many times does the octave in this scale? What is the name of the note on the second line and second space above it? An instrument.—What is the pitch of the key in this scale? Does the last, second or dominant sound the same degrees from Eb as it does from the key of C? What makes this different from those in the Bb scale? What is required to perform this scale? What limit are permitted differently? What is the rule for performing this scale?
ELEMENTS OF MUSIC.

**Eb Scale.**

In this scale, E flat is the key or governing sound; it is therefore called the Eb scale.

The voice rises and falls by the same intervals, whatever may be the pitch of the key.

In the preceding scale, the key-note, Do, has been so varied as to occupy every letter on the staff.

**INSTRUMENTAL.**

In this scale the pitch assumed is Eb. To perform this scale no additional sound is required different from those in the preceding scale.

**QUESTIONS.**

What is the natural size and fall of the voice always the same, whatever may be the pitch of the key? In the preceding scale has the key-tone been on every letter on the staff? Why are only seven letters used? (Ans. Because seven are all that can be used on an instrument placed on the staff.) What is the use of taking different letters or sounds on the key? (Ans. It produces a greater variety in the combination of sounds.) Put in this scale? In this syllable the always applied to the key? What letter is always applied to the last sound of the scale? What to the last? What to the first? Ring the scale.

must be played flat, but Gb has been already introduced and is precisely the same sound.

**Rule.**—When the key or governing sound is Eb—E, Gb, and A must be played flat.

This scale may be performed by assuming E as the key or governing sound, then observe the following:

**Rule.**—When E is the key, F, G, B, and D must be played sharp. Instruments, in order to perform the scale based on every letter, must, it is evident, be constructed upon a scale of half-intervals. Accordingly all correct instruments are so made.

**QUESTIONS.**

Instrumented—What is the key or governing sound of this scale? Is any sound different from those already introduced necessary to perform this scale? In Eb, the same as in G, A, the same as D? Is the sharp of any letter the same as E flat? What letter must be performed differently? What is the rule for performing this scale? Must an instrument be constructed upon a scale of half-intervals, in order to perform the scale based on every letter? Can instruments be constructed for performing E as the key? What is the rule? The fine instruments, when in the key E, must occupy the same notes, syllables, and ratios occupy their usual forms and spaces when the scale is performed with these flats as with these sharps?
ELEMENfs OF MUSIC.

SECOND DEPARTMENT.—LENGTH.

Two considerations of the length of sounds naturally follow that of pitch. The first question is, in regard to notes, What sounds do they represent? Or what is their pitch? The second question is, How long are these sounds to be continued? We have hereafter considered sounds in reference only to their pitch, and their relation in each other as high or low.

The pitch of sounds is not affected by their length. The same sounds, of whatever pitch, may be continued for a longer or shorter time.

The notes (Dee, Ray, Nee, Pew, Sobe, Law, Hob) which represent pitch, also represent length, by adding a stem, &c., as in the following illustration:

<table>
<thead>
<tr>
<th>Whole note</th>
<th>Half note</th>
<th>Quarter note</th>
<th>Eighth note</th>
<th>Sixteenth note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

These notes represent five varieties of length, each having its appropriate name expressive of its relative length. A dot (•) added to a note half its length.

Thus a dotted half-note is equal to three quarters.

A dotted quarter is equal to three eighths.

It should be observed that those notes, whole, half, quarter, &c., do not indicate the positive, but only the relative length of the sounds which they represent. Thus, if the whole note be considered as representing a sound to be continued four seconds, the half-note must have two seconds; the quarter, one.

QUESTIONS.

What is the first consideration in regard to sounds? Where is the second? Are we now considering length or pitch? Do these notes also represent length? How long are these sounds to be continued? How is the length of sounds expressed? What are the notes? What is meant by a note? What are the suitable lengths for each note? What is meant by the length of a note? How long is a whole note? What are the notes equal to? What are the notes equal to two quarters? What note is equal to two quavers and four eighths.

QUESTIONS.

The time occupied in the performance of a piece of music, or of any particular passage, is governed by the nature of the music or the character of the sentiment; according to the taste, judgment, or habit of the performer. A general idea of the movements of a tune, or of a particular passage, is suggested by the use of the following terms, viz.: Moderate—very slow—slow—very slow, &c.

Measure.—To regulate the time, and to preserve equality throughout, written music is divided into equal parts called measures.

Bar.—The measures are marked off by straight lines drawn across the staff, which are called bars. Each measure, or portion between the bars, must occupy the same time in the performance, whatever may be the number of the notes. Measures are divided into smaller portions, called parts of measures.

There are two kinds of measures, equal and unequal. A measure with two parts is called equal measure. A measure with three parts is called unequal measure.

Music written with equal measure is in equal time, and is marked because two half-notes constitute a measure. Music written with unequal measure is in unequal time, and is marked because three half-notes constitute a measure.

The unequal measure is sometimes doubled, and forms what is called compound time. It is marked because six quarter-notes constitute a measure.
ELEMENTS OF MUSIC.

To aid in the computation and equal division of the time, certain regular measures of the hand are made; this is called **beating time**.

**Eguan measure** has two beats, one to each part of the measure; the first is the second up.

**Unequal measure** has three beats, one to each part of the measure; the first down, the second down, and the third up.

**Compound time** has two beats to the measure, with three quarter-notes or their value, to each beat.

**Ratios**—The downward beat always begins the measure.

**Rests**—There are five different rests, or marks of silence, corresponding in time to the five different kinds of notes, as follows:

<table>
<thead>
<tr>
<th>Whole note</th>
<th>Half note</th>
<th>Quarter note</th>
<th>Eighth note</th>
<th>Sixteenth note</th>
</tr>
</thead>
</table>

A **dot** (·) adds to a rest one half its length.

A **pause** (·) is sometimes used. The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.

**Staccato**—When a note or several notes are to be performed in a short, pointed and distinct manner, the staccato (·) is used.

**Notes**—When one syllable of poetry is to be applied to two or more notes, a slur is drawn over or under them, or the stems of the notes are connected.

Thus:

**Triplets**—When three notes are to be performed in the same time of two of the same nominal value, the figure 3 is written over or under them.

Thus:

**Repete**—A passage to be repeated is encircled between two dotted lines across the staff.

Thus:

A **double bar** (\|) shows the end of a strain of the music, or of a line of the poetry.

**Practical Exercises.**

**Notes Time.**

**Explanations.**

Questions:

1. What is the use of beating time?
2. How many beats are equal time?
3. How many notes are used?
4. Is it when part of the measure that the hand divided in beating time?
5. What are the notes used?
6. For what is the pause used?
7. For what is the staccato used?

Questions:

1. What is the use of a slur?
2. What effect is produced by the figure 3 over or under these notes?
3. When length of sound is to be repeated, what sign is used?
4. What is the use of the double bar?
5. What is the use of equal time?
6. What is an counted note?
THIRD DEPARTMENT.—Force.

MUSICAL sounds may be loud, very loud, soft, very soft, moderate, or ordinary as to force, without affecting their pitch or length.

Moderate.—A sound produced by the ordinary action of the organs of voice or of an instrument is a moderate sound, and is marked m.

Piano.—A sound produced by the vocal organs, somewhat restrained, is a soft sound; it is called piano, and is marked p.

Pianissimo.—A sound produced by a very slight exertion of the vocal organs, yet so as to be distinctly audible, is called pianissimo, and is marked pp.

Forte.—A loud sound called forte is produced by a strong and full exertion of the vocal organs. It is marked f.

Forteissimo.—A very loud sound called fortissimo must not be attempted beyond the power of the vocal organs as to degeneracy into a scream. It is marked fff.

PRÁCTICAL EXERCISE.

Questions.

1. How are special sounds distinguished in regard to force? What letter is used to signify moderate? What letter is used to signify soft? What letter is used to signify very soft?

2. What does f signify? What does ff signify? What is the true rule for answering? What is the second rule? What is the third rule? What is an organ sound?
In the preceding tables, we have already seen that an instrument, in order to perform tones written in all the various keys, must be constructed upon a scale of half-intervals.

But this figure in connection with the staff, &c., is introduced with a view to illustrating the relations of the different voices.

The human voice is divided into four classes. The treble or highest voice of the body, the alto or lowest voice of the body. The tenor or highest voice of males, and the bass or lowest voice of males. The straightest and below the staff above the range of sounds from which the different parts are ordinarily written.

The sound called G on instruments is about the centre of the compass of the voice; it is, therefore, written on the middle of the staff, and the other sounds or letters placed accordingly. It must be remembered, however, that the voice of boys—which corresponds with that of females, and is classed with the alto—and types a change before they arrive at maturity, and is depressed an entire octave. The voice after the change is on the tenor and base staff.

On referring to the tables, it will be seen that the scale for the four classes of voices is written on four staffs, marked bass, tenor, alto, and treble. The G on the middle line of the base and the tenor staffs, representing the centre of the ordinary compass of the voice of males, is an octave lower than G on the treble and alto staffs. Performers on the organ, piano-forte, melodeon, &c., should not forget that the notes written upon the bass and tenor staffs are to be played an octave lower than the notes written upon the treble and alto staffs. Instruments must have a compass of at least three octaves, to encompass these voices, or to play two octaves of written music.

Note.—Instruments may be constructed or made to different voices. For example, the instrument in which the voice is C, lowest of all the others, may have the letters A, B, C, &c., and others upon it. The church organ, pianoforte, and several other leading instruments are constructed or made to the several pitches. This key, or scale, is otherwise called natural to instruments, and is made the standard of all others and contemporaries.
ELEMENTS OF MUSIC

CHROMATIC SCALE

It is found by instruments that the last limit which occurs between 8 and 9 is not exactly the same as between 9 and 10, but that there are other sounds which lie in this intermediate range. These sounds are of the same kind as those produced by a violin, and the same shall be applied here. As we have seen in the previous note, the pitch of a note is determined by the frequency of its vibrations. When a violin string is plucked, it vibrates at its natural frequency, which is determined by its length, tension, and the material of which it is made. The string vibrates in a series of modes, each mode having a different frequency. The fundamental mode is the lowest frequency, and the other modes are harmonic multiples of the fundamental. When a violin is played, it vibrates in all its modes, producing a complex sound that is heard as a single pitch.

The next note in the chromatic scale is A, which is produced by a string that is one octave higher than the previous note. The pitch of A is determined by the frequency of its vibrations, which is twice that of the previous note. This is because the string is half as long, and its tension is doubled, resulting in a doubled frequency. The remaining notes in the chromatic scale are produced by strings that are shorter or longer than the previous note, and the pitch is determined by the frequency of their vibrations, which is a harmonic multiple of the previous note.

The chromatic scale is used in music to represent the relationship between the pitches of different notes. It is based on the idea of a fundamental frequency, which is the lowest frequency in a series of harmonics. The other notes in the scale are produced by strings that are shorter or longer than the previous note, and the pitch is determined by the frequency of their vibrations, which is a harmonic multiple of the previous note. The chromatic scale is used to represent the relationship between the pitches of different notes.
THE

Christian Minstrel.

OLD HUNDRED. L.M.

MARTIN CUTHBERT

1. He was a king in a far-off isle,
   He roamed how with a ready joy,
   He knew the grace of God in soul.
   -语音 -

2. He sought for truth, without our aid,
   He sought for truth, without our aid,
   We are his people, we his own.
   -语音 -

3. The world is not the world to me,
   The world is not the world to me,
   Our love, our love, is here.
   -语音 -

4. We know the path of the right way,
   We know the path of the right way,
   Our love, our love, is here.
   -语音 -
DUKE STREET.  L. M.

1. Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heavenly hosts around thee wait, Like choir, that at sound thy state.

2. Nor Saul's mountains could appear more glorious, When the Lord was there, While the pronounced light 
  沃: striking the 
   Wo: earth with awe.

3. Borne by his Pa - dre to the throne, He shut the promised Spirit down. With gifts and grace for 
   Wo: men. That Lord might dwell on earth a - gain.

WELLS.  L. M.

1. Life is the time to serve the Lord, The time, cleanse the great record; And while the lamp holds out to him, The 
   Wo: last 
   Wo: day re - turn.

2. Life is the hour that God has given, To range from hell and fly to heaven; The 
   Wo: day of grace, and 
   Wo: to the 
   Wo: save the 
   Wo: life of the age.

3. The living know that they must die, But all the dead are 
   Wo: Their 
   Wo: soul is great. A - bout unknowing and 
   Wo: un -.

4. Then were my thoughts in joy to do His hands, with all your might pressing; Since no device our work is done. Nor fear, nor hope, bound - the greater.
1. Mary in the Person's house. Hail, of all its heirs the purest. Here she brought, and sweetly professed, But the Lord she loved and glorified.

2. But her heart was greedy and, When she heard his well-known sound, Christ had died as for the guilty, Now he bids his kindred welcome.

For a while she wepting stood, While with grace and sweet surprise. Thinking with a grateful eye To bestow her weeping eyes.

When a child was born in grace, This and that to her relate. To beggary, the lowly men, To all places she gave way.

3. Mary in the Person's house. Hail, of all its heirs the purest. Here she brought, and sweetly professed, But the Lord she loved and glorified.

But her heart was greedy and, When she heard his well-known sound, Christ had died as for the guilty, Now he bids his kindred welcome.

For a while she wepting stood, While with grace and sweet surprise. Thinking with a grateful eye To bestow her weeping eyes.

When a child was born in grace, This and that to her relate. To beggary, the lowly men, To all places she gave way.
ST. THOMAS. S. & A.

The Lord, the swift-winged blest, shall sit on thrones so high; The will be known in the heaven, And all be made eventful.

1. Ye angels, greatness in sight, And swift to do his will, Haste ye the Lord, whose steps ye can hear, Whose voice no man can tell.

2. Ye holy ones, be not afraid The sires of your King, Who trust his almighty power, The King, the prince of kings.

3. While all his wise-est works Through his wise king, show their Maker's glory, then, my soul, Shall day his grace o'er.

LISBON. S. M.

Wounded, second day of men, That saw the Lord, a cloud, Whose kind in the weary land, And those receiving wise, Whose voice the precious sound, And those receiving wise.

1. In the last hour, came near, And Saviour in the hour, there, He came near the first hour, He came near the hour, He came near the hour, He came near the hour.

2. In the hour, the first hour, in the hour, the first hour, The hour, the first hour, The hour, the first hour, The hour, the first hour, The hour, the first hour.

3. In the hour, the first hour, in the hour, the first hour, The hour, the first hour, The hour, the first hour, The hour, the first hour, The hour, the first hour.

4. My soul was with the savior In such a scene as this. Till earth in sin, and near a way. To the jar, by the Lord, Till earth in sin, and near a way. To the jar, by the Lord.
NORTHFIELD. C. M.

6. From the land hallowed, where our mothers,
   The brave, the worthy, dwell,
   Where the far-off songs are heard,
   And our dearest friends are near.

7. In the land of the free and the home of the brave,
   Where the stars shine bright above,
   And the eagle soars high in the sky,
   Where the people are free and the land is fair.

8. O'er the land of the free, where the
glorious flag waves high,
   May our country forever be free,
   May our children inherit the land of the free.

9. May the land of the free and the home of the brave,
   May our children inherit the land of the free,
   May the country forever be free,
   May the eagle soars high in the sky.

10. From the land hallowed, where our mothers,
    The brave, the worthy, dwell,
    Where the far-off songs are heard,
    And our dearest friends are near.
WINDHAM, L. M.

1. When I'm near the road to death, And thousands walk in garlanded path, The widow sees a rare path, With here and there a twisted leaf.

2. "Oh, my soul, let me take my crown in the Shadow of your comfort. To our own sweet home, to our dear home, If she would give this heavenly bread.

3. The hour of the hour, when Christ ascends, And with the ways of God as many, In his hour, he'll guide us all, And make his own dear son a crown.

4. Lord, let not all my hopes be vain; Oh, save my heart; as I your way, While my joy, my joy, as I your way.

ASHFIELD, L. M.

5. Deep is our heart's love, as we stand! The deep, as many, as we stand! To the rising, to the rising sun, To the morning he rose.

6. In all my heart, he sees his heart, Who bore the care of death, and all the ways of death, in his heart. To the sun, whose control,

7. Ye, glorious God, my power and love, Have made the rose a beauty, long since. rose, and wings of the sun. A word for all the we have done.

8. Oh, let him make our guilt for given, And let the morning, as we love. The Lord will hear us in his love, Nor shall our hopes be fruitless to shame.
1. How can a sinner know His ways on earth forgiven? How can my gracious Saviour show My name is snatched in mercy!

2. What we have felt and seen, With em' and de'scend we tell; And publish to the young of men The signs of faith, I blest.
1. From Green-field's i-ly mon-a-tom From Is-ah's en-ry stood, Where At - ben - son-ged Sara-lah Hill down their gold - en seal.

2. Was - tho' the spir - it bro - es shone Over our Gy - sies is - le. Though ev - ry pass - ver pas - sa - e, And on - ly man is vile.

3. Till we whose eyes are light - ed With a dim moon on high - shiel we, in sight of, The stars of light, we sleep.

4. Well, well, ye winds, be mo - ry, And you, ye wa - ters, roll, Till like a son of glo - ry, It ascend from pole to pole.

5. From mon-a-tom to Is - ah, From Gy - sies to pas - sa - e, They call on us to live - ry They stand from et - rey e're.

6. In vain with lov - ly kind - ness The gifts of God are shown; The bed - dore, in his blind - dom, Bow - down to wood and stone.

7. Se - ven, sure! oh, six - ten! The joy - ful serial pas - sa - e, Till失去 in man's en - sem - ble, Has found new life, to - day.

8. Till duc - nos man - noy in trey The Land fer mis - sion then, Re - deem - ed, King, Cro - a the, the title re - mon - eg, reign.