THE SONG-BOOK OF THE SCHOOL-ROOM:

CONDUCTED BY A COLLECTION OF
SONGS, HYMNS,
AND SCRIPTURAL SELECTIONS WITH APPROPRIATE MUSIC.

ANNUALLY TO BE SING IN ONE, TWO, OR THREE PARTS.

CONTAINING:

THE ELEMENTARY PRINCIPLES OF VOCAL MUSIC.

PREPARED WITH REFERENCE TO THE DOCTRINE, OR PRINCIPLES.

METHOD OF TEACHING; INCLUDING AN APPRIZED WORK

MANUAL FOR SCHOOLS, OR CHURCHS WORK.

BY HOWELL MAIIO, A GEORGE Z. WHEE.

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55 WAGA STREET,

1853.
"MORN AMID THE MOUNTAINS"

1. When the light in the evening
2. The sky is clouded with gloom
3. Hark! the lark is singing high
4. With joy and gladness the thrush

God is good.

Elements of Vocal Music.

INTRODUCTORY.

CHAPTER 1.

THEORETICAL SUBJECTS.

I. Proportion of Time. A time has four essential properties:
   1. Length
   2. Division
   3. Proposition of Time
   4. Duration

II. Proportion of Time. The length of time is measured by a division of

appears. One or 1, two measures of one each, an

appears. When 1, 2, 3, or 4, the last part of the

appears. The whole note is divided into eight

appears. Measures are divided by each measure, what

appears. Measures are divided into each measure, what

appears. Measures are divided by each measure, what
CHAPTER XI

SYNOPSIS

DOUBLE COMPOUND TUNES OR MELODIES. DOUBLE SIGNATURES.

19. When the tunes are sung in such a manner that the notes are written on the time-stamp, the time-stamp line is drawn in the notation as follows: time.

20. The time-stamp line is drawn in the notation as follows: time.

21. The time-stamp line is drawn in the notation as follows: time.

22. The time-stamp line is drawn in the notation as follows: time.

23. The time-stamp line is drawn in the notation as follows: time.

24. The time-stamp line is drawn in the notation as follows: time.

25. The time-stamp line is drawn in the notation as follows: time.

26. The time-stamp line is drawn in the notation as follows: time.

27. The time-stamp line is drawn in the notation as follows: time.

28. The time-stamp line is drawn in the notation as follows: time.

29. The time-stamp line is drawn in the notation as follows: time.

30. The time-stamp line is drawn in the notation as follows: time.

31. The time-stamp line is drawn in the notation as follows: time.

32. The time-stamp line is drawn in the notation as follows: time.

33. The time-stamp line is drawn in the notation as follows: time.

34. The time-stamp line is drawn in the notation as follows: time.

35. The time-stamp line is drawn in the notation as follows: time.

36. The time-stamp line is drawn in the notation as follows: time.

37. The time-stamp line is drawn in the notation as follows: time.

38. The time-stamp line is drawn in the notation as follows: time.

39. The time-stamp line is drawn in the notation as follows: time.

40. The time-stamp line is drawn in the notation as follows: time.

CHAPTER XII

SYNOPSIS

VARIATION ON MELODY.

26. Each of the different kinds of music may be divided into its proper parts, in any order of execution. The proper parts of a melody are: melodic, rhythmic, and harmonic. Each of these parts may be further divided into sub-parts. Each sub-part is divided into a sub-sub-part. The sub-sub-part is divided into a sub-sub-sub-part. This process may be continued indefinitely.

27. The different parts of a melody may be divided into sub-parts. Each sub-part is divided into a sub-sub-part. Each sub-sub-part is divided into a sub-sub-sub-part. This process may be continued indefinitely.

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CHAPTER XIII

SYNOPSIS

MEASURES OF MELODY.

48. The degree of expression or ornamentation with which the melody should be performed, is expressed, not by the way.
CHAP. XIX.

170. Baritone Ready Exercise. (See p. 76.)

[Staff notation showing a baritone exercise]
CHAPTER XX.

CLASSIFICATION OF VOICES.

EXPLANATION.

EXPLANATION.

EXPLANATION.

EXPLANATION.

EXPLANATION.

EXPLANATION.

EXPLANATION.
CHAPTER XXII.

THE TRANSVERSE SCALE.

The transverse scale is used in the same manner as the diatonic scale, except that the notes are arranged in a horizontal line instead of a vertical column. The notes are arranged in the following order: C, D, E, F, G, A, B.

The following table shows the correspondence of the notes in the transverse scale with those in the diatonic scale.

<table>
<thead>
<tr>
<th>Transverse Scale</th>
<th>Diatonic Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

**Example:**

The following example shows the transverse scale used in a musical composition.

```
C D E F G A B c d e f g a b
```

The transverse scale is useful for composing music in a different style from the diatonic scale.

**Exercise:**

Practice playing the transverse scale using the following exercises:

<table>
<thead>
<tr>
<th>Exercise 1</th>
<th>Exercise 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>C D E F G A B</td>
<td>C D E F G A B</td>
</tr>
<tr>
<td>C D E F G A B</td>
<td>C D E F G A B</td>
</tr>
</tbody>
</table>

**Conclusion:**

The transverse scale offers a unique perspective on music composition, allowing for a fresh approach to musical expression.
EXAMPLE.

When it becomes necessary to mark the sign of an unharmonized, or chordless tune, (P. 70 b) a single

EXAMPLE.

100

101
CHAPTER XXVI.

TRANPOSITION OF THE SCALE BY FIGURE.

109. First composition of the scale by figure: six bars in G. G. O.

110. To preserve the proper order of measures in transposing the scale, one must know how many and which, to the key previous to the new key.

111. The sign of F# (F) is placed at the beginning.

EXAMPLE—KEY OF G:

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

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

112. Illustration

Melodies

113. Illustration

Melodies
CHAPTER XXVIII.

TRANSMISSION OF THE TONE IN ALTAVOICE.

112. Transposition of the scale by fifths, from D in F5.

113. To pass the proper order of intervals, it is necessary to take the sign in reverse order in the sign that is transposed, it is necessary to take the sign in reverse order.

114. The sign of D in F5 is placed as the beginning of the scale, a sign to the right of the note in question in the sign of the key, or in the signature.

Suno—An expression of the above degrees is required to be memorized, and it is made to follow the text at E.120.
1. Our Father who in heaven art, all blessing to thy name. The kingdom come, thy

2. As cheerfully as 'tis by thee Who dwell with thee on high, Lord, aid our ways by day Our daily food supply.

3. One never be our weakness, our burden, Lord, nor none, Our help is in the name of our God evermore.

4. For loving, strong, and wise, all grace, male and female. Thus love every day here, And shall not grow old.

OLD HUNDRED. L. M.

1. O Lord, our God, in mercy and grace, With all our hearts and souls we come. To thee our Lord, our help and stay, A place of grace and comfort, Where the weary soul.

2. Our love to thee, who art so free, To thee the praises of our lips, And all our zeal and strength, And all our works, our prayers.

3. For ever in thy love we rest, And all our works, and all our prayers.
CHANT: No. 1.

1. The Lord is my shepherd; | I shall not want.
The Lord is my | shepherd, | I | shall not | want.

2. He maketh me lie | down in | green | pastures;
He leadeth me | beside the | still | waters

3. He restaur | comfort | soul;
He leadeth me | in the | paths of | righteousness | for his name's | sake

4. You, though | I walk | through | the valley | of the | shadow | of death, | I will | fear no | evil;
For thou art | with me, | thy | rod, | thy | staff, | they | comfort me.

5. Thou prepare | a table | before me | in | the presence | of | my | foes;
Thou anoint | me with | oil, | thy | anointing | oil.

6. Surely goodness and | mercy shall | follow me, | all | the | days | of | my | life;
And I | will | dwell | in | the | house | of | the Lord, | forever.

CHANT: No. 2.

1. I will lift up | mine | eyes | unto | the hills, from | where | cometh | my | help;
My help | cometh | from | the | Lord, | who | maketh | my | soul | flourish.

2. He will not | suffer | thy | foot | to be | move | nor | thy | going | be | disturbed;
He maketh | thine | goings | sure | thy | steps | be | not | slumber.

3. The Lord is thy | keeper, | no | evil | shall | be | near | thee | all | the | day | nor | night;
The sun shall | not | come | upon | thee | by | day, | nor | the | moon | by | night.

4. The Lord | shall | preserve | thee | from | all | evil, | he | shall | preserve | thee | from | harm;
The Lord | shall | preserve | thy | going | out, | and | thy | coming | in, | from | the | terrors | of | night.

5. The Lord | will | rescue | thee | from | all | evil, | he | shall | preserve | thee | from | harm;
The Lord | will | rescue | thy | going | out, | and | thy | coming | in, | from | the | terrors | of | night.
CHANT. No. 3.

1. O come, let us sing unto the Lord; 
   Let us joyfully praise him with our voices.

2. Let us come before his presence with thanksgiving; 
   And make a joyful noise unto him with psalms.

3. For the Lord is a great God; 
   And a great King above all gods.

4. In the Lord our God is the strength of our people; 
   And the excellency of the horn of his anointed.

5. Let us come before his presence with thanksgiving; 
   And make a joyful noise unto him with psalms.

O come, let us sing unto the Lord; 
Let us joyfully praise him with our voices.

For he is the Lord, in the beauty of holiness; 
For the stones of Mount Sion are blessed.

For he cometh, for he cometh to judge the earth; 
And with righteousness to judge the world, and the people with his truth.