THE
CHRISTIAN HARMONY:
IN THE SEVEN-SYLLABLE CHARACTER NOTE SYSTEM OF MUSIC;
BEING THE MOST SUCCESSFUL, NATURAL, AND EASIEST METHOD OF ACQUIRING A KNOWLEDGE OF THE ART; SATISFYING THE LEARNER AN IMMENSE AMOUNT OF TIME AND LABOUR, THAT PLACING THE SCIENCE OF MUSIC WITHIN THE REACH OF EVERY PERSON; CONTAINING THE CHICHEST COLLECTION OF
HYMN AND PSALM TUNES, ODES AND ANTHEMS,
SELECTED FROM THE BEST AUTHORS IN EUROPE AND AMERICA;
TOGETHER WITH
A LARGE NUMBER OF NEW TUNES, FROM EMINENT COMPOSERS, NEVER BEFORE PUBLISHED,
Embracing a Great Variety of Metres
SUITE TO THE VARIOUS HYMN AND PSALM BOOKS USED BY THE DIFFERENT DENOMINATIONS OF CHRISTIANS;
ADAPTED TO
THE USE OF SINGING SCHOOLS, CHOIRS, SOCIAL AND PRIVATE SINGING SOCIETIES:
ALSO A
COPIOUS ELUCIDATION OF THE SCIENCE OF VOCAL MUSIC, AND PLAIN RULES FOR BEGINNERS.

BY WILLIAM WALKER,
AUTHOR OF "SOUTHERN HARMONY," AND "THE SOUTHERN AND WESTERN HARMONY."

HANDBLY BOUND IN CLOTH, WITH GOLD SIDE STAMP, ARABESQUE BACK AND ANTIQUE EDGES.

PHILADELPHIA:
MILLER'S BIBLE AND PUBLISHING HOUSE,
1202 & 1204 BANSON STREET.
FOREWORD

I vividly recall that soft September Sunday afternoon, nearly thirty years ago, when I first heard the shapes sung at Morningstar. It was Old Folks Day and Brother Quay Smathers had built sixty-three feet of tables and set them up out under the oak in front of the church. The good folks of Dutch Cove, morning services ever had, as if by some strange coincidence, brought exactly sixty-three feet of food to share. Later, with the eating all done and the food got away, they rang the church bell and the old folks climbed into the choir loft to sing the shapes at Morningstar.

As I write this (September 1994), I have just returned from the 106th anniversary of the first Old Folks Day at Morningstar (Vulcan Methodist Church in Dutch Cove just outside Canton, NC). Quay Smathers, now in his 97th year, again led the singing of the seven shapes out of “Singing Billy” Walker’s Christian Harmony, first published 148 years ago. Again, it was a soft September day, with just a hint of autumn in the air.

But this year was different. Books in hand, summoned by the bell, the old folks had climbed into the loft again, but you could count their number on the fingers of one hand. Except for Quay and the preacher, so few from the church had come to sing. But the loft was full. Young people, relatively speaking, had come from Boone and Saluda Gap, from Asheville and from Cullowhee. From four states they had come to fill the loft with singers and the old church with music as they again sang the shapes at Morningstar.

Scholars have studied the history and evolution of shaped notes, so I will provide an overview and refer you to other sources. The naming of notes, as an aid to sight reading music, has been in use for nearly 1,000 years. But written music, in its complexity, has often been accessible only to the educated and studious. In Colonial America, the ability to read was far from universal, much less the ability to read music. In the mid-18th century, efforts were made in America to simplify the musical learning process by assigning shapes to notes of the musical scale. These were presented in a number of ways—shapes without staff, shapes on the musical staff and as members of the staff. Toward the turn of the 19th century shaped note innovation had sorted itself out into a set of four shapes. F’s, Sol and La, repeated once, with a 4th thrown in when absolutely necessary (which wasn’t very often) to complete the scale.

These four shaped notes were the musical basis of a number of early songbooks and there is evidence that singing schools were teaching the shapes in Western North Carolina by 1812. There were many shaped note books published in the four-shape notation through the first half of the 1800s, usually in three parts (without an alto line) and the authors freely swapped and borrowed tunes among themselves. Very few of these books have survived intact but there are a few lineal descendants. Most of the early editions were literally used up, sung from until they fell apart. Some four-shape books with notable musical influence in the Appalachian South were The Missouri Harmony, The Kentucky Harmony, The Union Harmony, The Sacred Harp, The Social Harp, The Hymnian Harp, The Knoxville Harmony and The Southern Harmony. William Walker’s first book, published in 1825.

By 1850, the idea of assigning seven different shapes to the notes of the scale was beginning to come into favor. By the end of the Civil War, William Walker had changed his views about singing with four shapes (as in The Southern Harmony) and had come around to the idea of having a shape for each note of the scale. Unable to get permission from the owners of the patents on existing seven-shape systems, Walker created his own set of shapes.

The Christian Harmony was first published in 1866 and was revised in 1873. The music was arranged in four parts, to include the alto. There were a number of other editions published through 1909. In the 1950s a group in Alabama revised The Christian Harmony. They took out more than a hundred tunes thought to be least sung and added in many new, often composed with a gospel flavor. This is the so-called “Black Book,” and it’s one of the books we regularly sing from today. In 1979, B.F. Denson of S.C. published a facsimile edition, 1,000 of the 1879 edition of The Christian Harmony. Bound in brown cloth, it became the familiar “Brown Book.”
Singing from The Christian Harmony has survived in scattered pockets of the South, principally around Western North Carolina, North Georgia, and South Carolina and parts of Mississippi and Alabama. There is an active parallel tradition with The New Harp of Columbus in East Tennessee. The New Harp uses a different seven-note system. There are also still a few Southern Harmony singings held, the principal one in Benton, Kentucky.

The Sacred Harp, a four note songbook published shortly after Walker’s Southern Harmony, has, however, maintained a continuous tradition. While going through many revisions, it has remained in print in relatively large editions and is probably the strongest and most active of the continuing shaped note traditions.

There appears to be a very direct link between the survival of the various traditions and the availability of books to sing from. The Southern Harmony tradition nearly died out before the WPA reprinted the book in 1939 and the University of Kentucky has continued to publish new editions. The New Harp of Columbus was reprinted by the University of Tennessee, ensuring, at least for a time, the survival of that tradition.

It has been 7 years since the last edition of The Christian Harmony and no books have been available for some time. Newcomers, eager to learn the tradition have turned to the more readily available Sacred Harp.

It has been a country kind of thing (as opposed to a city kind of thing) to sing the shape notes, but that is changing. Perhaps because some of the new generation of singers has had limited opportunity to hear the old folks sing, contemporary singings may reflect a prettier, more exact sound than the old folks were comfortable with. But that’s a part of the folk process and our challenge may be to find a way of accepting changes around the edges of tradition while holding on to its essence.

Today we sing from two books, the black and the brown. Many folks carry both books to the singings. We have a Christian Harmony newsletter and a regular schedule of singings. We publish the minutes and some of the “former young people” are on the verge of becoming part of the shaped-note establishment.

There is something special in human heart, mind and soul that allows us, at a few special and remembered times, to rise beyond what we are as mortals. Often it is at times of personal challenge. Sometimes it’s when the line between art and life is crossed. Sometimes it’s when we raise our voices together in ancient open harmonies, singing music that flows in lines rather than standing upright in vertical chords. There is magic in music. Music transports us and lets us travel in time and in space. Music allows us to recognize the beauty and the connectivity of the mortal and the immortal.

The book you hold in your hands is more than a book. It is a treasury. It is a book of history. It is a book of celebration. Within this book, look for words, for notes, for pages and ink, but look for more than this. The whole is indeed more than the sum of its parts.

The old folks we have learned from are almost gone. The few who remain have only a few more miles to travel. It is to them that we dedicate this reprint edition of the 1873 Christian Harmony, for, one day soon, God willing, we will be the old folks.

Zack Allen
Folk Heritage Books
21 Miller Road
Asheville, North Carolina 28803
September, 1994

Shaped-Note Singing, by Cantor Enterprise, 9/53, 9/53, Kenneth O. Israel
The Southern Harmony, Introduction, various editions, WPA, University of Kentucky
The New Harp of Columbus, Knoxville Editions, 1976, University of Tennessee Press, Knoxville
White Smoke in the Southern Upland, George Pullen Jackson, UNC Press, 1933
The Sacred Harp, John McCutry, introduction, the University of Georgia Press, Athens, 1973
The History of American Church Music, Leonard Ellsworth, Da Capo Press, NYC, 1970
INTRODUCTION

Christian Harmony was published in its first edition in 1866. It retained a number of the songs from the various editions of Walker's Southern Harmony (1855-1854), but moved in a more progressive vein including a large number of new tunes from eminent composers never before published. The physical appearance of the Christian Harmony and the music therein is quite different from hymnals of today, but typical of its era. The obvious difference in appearance is the "end-operas" or oblong format. As for the music, each song is written on four staves (or rarely five, with an added part), and Walker has consistently added an alto part to songs previously lacking it. A few years earlier in editions of Southern Harmony, in which the alto part was the exception rather than the rule. The bottom staff is bass; the next staff, tenor (sometimes called "soprano") which is the melody line. The third staff was alto; and the top staff, treble (commonly called "high line"). Anyone attempting to play these on a keyboard instrument encounters the difficulty of reading four staves and reaching some impossible intervals. Obviously then, this music was not meant to be played, but sung a capella, i.e., without accompaniment. Though occasionally a few songs are accompanied, this accompaniment tends to hamper the singing more than aid it.

The different shapes of the notes are explained very well in "The Rudiments of Music" in this publication. In the preface Walker explains his change from the four note (or four-sta) system, wherein the scale was fa so la fa so la mi fa, to the seven-shape or do-re-mi system. This change was made in the 1866 edition of Christian Harmony. All editions of his earlier Southern Harmony had used the fa-so-la system. Walker apparently was allied with progress in this way as well, and forsook his old system. The more conservative Sacred Harp preserves the four-note system to this day.

The music itself derives from various sources. Walker included songs written much before his time that had maintained popularity: New England bagpipe tunes such as Daniel Read's "Storburns" and Billings' "Kester Anthem," though erroneously ascribed to Stephenman. Some tunes which had not heretofore been written down, Walker noted and harmonized and wrote his name as composer. One of these was "French Brood," which bears the notation "I learned the air of this tune of my dear mother, when only five years old." Walker, of course, was composer of many songs himself. If we may rely on his memory, his first original piece was "So Long Call," written in 1827. The still popular "Heavenly Armor" was written the next year. "The Lone Pilgrim" ascribed to B. F. White in the Sacred Harp and to Walker here, is a Scottish folk song "Brae o' Balshiehill" transformed, and "Thoughts of the Dead" and "Something New" are perhaps folk-hymn variants of Scotch-Irish reels. Walker also included compositions by native South Carolinians and relatives such as William Bobo of Union County, S. C., David Walker, William Golightly, and Rev. John G. Landrum. Walker included a sampling of old Psalm tunes such as "Old Hallowed" and "Ninety Fifth." Obviously he admired the work of William Hauer from the number of songs borrowed from him. Walker himself realised variants of the same song, as by his addition on page 119, concerning "Weary Souls" and "Redeeming Love." The song "The Saints Bound for Heaven" is ascribed here to William Walker and J. King. This must have been Joel King, oldest brother of E. J. King (though assigned to the latter in the Sacred Harp). This song having been written in 1854, E. J. King could hardly have been the collaborator, being only about thirteen years old at the time.

With his idea of progress is changing from four to seven shapes, came also some change of music. Walker adopted a few of the more bland, urban Gospel songs such as "Fare Me Not," and "Night Is Coming." A crude version of "Ein Feste Burg" titled "Reformation" is even found here. The 1875 edition (which is reproduced here) is only slightly different from the first, or 1866 edition. Walker included several compositions not in the 1866 edition, such as "Soft Music," "Hicks' Farewell," and "Passing Away." Oddly enough, the popularity of some of Walker's music lies mainly in the Sacred Harp: "Hallelujah" and "Heavenly Armor" remain popular at Sacred Harp singings today. Christian Harmony singings are still held today particularly in southern Alabama and western North Carolina, with many singers making long journeys to attend. Although some contemporary hymnals employ tunes from Walker's publications, their original settings are so altered that the true flavor and vitality of the music is all but destroyed. The present edition will hopefully help to retain the original beauty of this music.

As for the man himself, William Walker was born in Union District, South Carolina, May 6, 1809, the son of Absalom and Susan (Jackson) Walker. His mother was the daughter of Frederick Sr. and Mary (Grier)
Jackson. Therefore he was related to many early families of that area. Walker grew up in Lower Fairforest Baptist Church in Union District, and probably attended occasionally the nearby Padgett's Creek Baptist Church, where his parents had been members earlier. In both of these congregations music was important, as is indicated by the frequent attention paid to musicians or music clerks in the church minutes. It is no great surprise that a person such as William Walker would spring from this background. In 1870 his parents removed to Spartanburg District, and joined Cedar Springs Baptist Church. Here Walker met his future wife, Amy Golightly. William Walker and wife were dismissed from Cedar Springs on May 23, 1875, and probably at that same time removed to the town of Spartanburg. They remained in Spartanburg until 1883. That relation may have influenced the church in that town in 1839. Walker's location there and the association with that Church.

In 1835, William Walker published the first edition of Southern Harmony. It was well received and went through several subsequent editions. The Southern Harmony, however, preserved a tradition that Benjamin Franklin White (who married Thresa, sister of Amy Golightly) was actually a co-author of the Southern Harmony but was given no credit. Some time after this, B. F. White and family moved to Harris County, Georgia, where he co-authored the Southern Harmony with R. J. King. It seems likely that White had made a contribution to Walker's book, since the two are similar in content and format. William Walker (who became known as "Singing Billy") used the initials A. S. H. (Author of Southern Harmony) and said that he would rather have his name pronounced as P-R-E-S.

Brett Howard Holcomb
Columbia, South Carolina
May, 1979

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ANNOTATIONS


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The publication of this 1994 Edition
of
by
Folk Heritage of Western North Carolina, Inc.
is possible because of the continued interest
and
major financial commitment of these singers

Laura Boosinger  Willie Israel
Bob & Jan Brunk  Sharon Kellam
Marie Craig  Rob & Anne Lough
Brent H. Holcomb  Will Peebles
Daniel Elliot Huger
PREFACE

Some publishing the Revised Edition of the Scriptures, have traveled thousands of miles in the Middle, Southern, and Western States and taught a number of schooling schools—allegedly claiming to extend the scriptural influence of the Church, to a great number of people, and thousands of others who live in the South, and to the West. And the northern states, and to the West. And all the states, we have told, are in the scriptural influence of the Church, to a great number of people, and thousands of others who live in the South, and to the West. And the northern states, and to the West. And all the states, we have told, are in the scriptural influence of the Church, to a great number of people, and thousands of others who live in the South, and to the West. And all the states, we have told, are in the scriptural influence of the Church, to a great number of people, and thousands of others who live in the South, and to the West.

Theies have been selected from about fifteen thousand (16,000) pages of printed text, and a great number of manuscript text kinds given to us and sent by the Reformation, which is as necessary in its kind for church use as a ballet for a ship, together with a large number of splendid printed material that has been compiled in the days of semi-perfect grace, also new right from the author's pen. We have also listed a few books and anthems. The aim has been to make our work a practical book of songs for all Christians.

We have in order to do things that cannot be done anywhere else, that we are not afraid of the facts, we will try and arrange the matter sufficiently, for we are not writing it to do any thing that is not high-toned and gentlemanly.

We would here express our sincere thanks and heart-felt gratitude to a generous public and to various living people for the very heavy and unparalleled patronage that is given to the various editions of the Scriptures, there having been sold and (as we understand from one of the publishers) about its hundred thousand copies. May we not reasonably hope that the Reformed Scriptures—after the kind assistance, which has heretofore been given, of ministers of the gospel, brotherly kindness and encouragement are as the only way to bring about the same.
SEVEN-SYLLABLE CHARACTER-NOTE SINGING.

THE QUICKEST AND MOST DESIRABLE METHOD KNOWN.

To those who are in favor of four-note singing, and think it is the best way, we would remark that we were many years opposed to any other—delivered many lectures on the subject, and were convinced of our error till we taught our first normal-school. There we are clearly shown, as we have seen distinct sounds in the scale, we needed and must have, to be consistent, seven names; we tried many names, but finally agreed on the Italian as the most euphonious. During the discussion, the question was asked, Would any parent having seven children ever think of calling them by only four names? The question caused a good deal of meriment; then the discussion ceased, all were swallowed, all prejudice against seven-note singing was given; and one opinion from experience is, that a school will learn nearly twice as many more sounds in the same time in the latter way than in the former.

And those who are partial to the seven-note system, and are opposed to character notes, we would say, that most authors and writers on music agree that, while learning to sing the scale in a note, we are aided very much in using certain names, — a name for each of the seven sounds. The question is, Will the names of the scale and the letters in making the sounds of the latter method the same as for the seven-note system, be of as much service to apply, invariably, particular syllables to the octaves, as by that means we associate with each syllable the idea of its proper sound. The end proposed is accomplished in the most correct way nearly equally possible by the seven names of the proper system. Now this fact is settled, that the quickest way in which this name can be communicated to the mind, is the best and most certain way to enable the singer to produce this proper sound; and must admit that the same is quicker known by using a scale than by syllables. As seven different syllables or names are used for the purpose of obtaining the seven different sounds in the octave with greater facility, so seven different sounds, or forms, are used for the purpose of obtaining the names immediately and with perfect certainty. Thus the same, steps, sound, time, and relative pitch of any note are perfectly associated by the given symbol.

On the principles of philosophy and logic, the Character-Note System is decidedly preferable to the Seven-Note System. With a fixed scale, the name of every note in the scale or name has been obtained by calculating the musical distance it stands from the tonic, or note, in every transcription, which many names makes rapid enough to give the music its proper movement. With character notes, the name is instantly known by the shape.

July 1, 1878.

The philosophy of getting the name of each sound in vocal music is as follows: By practice, the note and sound of the note become intimately associated; the instant the name of the note is conveyed to the mind, the ear anticipates the sound; anticipation produces desire; desire, will; will, intent; intent, effort; effort begins to move the vocal organs, which, through the voice, produce the sound. In the former way, all this has to be gone through calculation; in the latter, by the shape of the note. With a glance of the eye, the shape is seen, and name associated; instantly all the other faculties come to the ear, and hear the sound. It is thus perfectly logical that, if we can, by the use of one organ, apply energy to the mind which brings all the faculties and organs instantly into action which produce sound in vocal music, it is far better than that system by which, after seeing, we have to go through the labor of calculation to bring them into action. Every music teacher who has tried it, knows how difficult it is to teach his pupil in the ring notes, They cannot count the fingers to get the names of the notes, and keep the time all at once; in fact, many give up in despair, — but give them the character notes, by which they can know the name of the notes by their shape, and they learn rapidly. Having no trouble to get the names, they give more attention to the time, emphasis, accent, etc., etc.

Not more than one in every fourteen can ever make a musician; the natural formation of many incapacitates them to understand the science; and phonologists have often told us that not more than that proportion are mechanical and mechanical. If so, our conclusions are correct, for no one can make a musician with these organs deficient. But every person has time and time, more or less; all may learn to sing. We are pleased to know that, while our work accommodates the cases of the millions by the character notes, it is just the tools suited to the scientific and profound. Those who choose can sing by calculation, regardless of the shapes, — the flaws and sharpness being removed precisely as in the round-note books, so that it will equally enter the instrumental performers.

In conclusion, we would say, May every effort be made to simplify and make the cultivation of this Artesian science easy, so that all may learn to sing, for sacred music especially has a natural tendency to lead the mind heavenward. As nothing so ravishes and transports the soul as the sweet strains of music produced here by human art, what we not then expect will be in ecstasy when, in Heaven, it will be brought under the influence of the "Whole Power of Harmony."
CHAPTER I.

MUSIC.

Music is a succession of pleasant sounds so arranged in pitch, or sound and time, as to make a tune, ode, or anthem. In music, we have sounds high and low, slow and quick, loud and soft, which arise three grand departments,—viz.: MUSICAL, INSTRUMENTS, and DYNAMICS.

1. Melodies or progressions of the pitch of sound, high or low.
2. Rhythm or measure of the length of sound, long or short.
3. Dynamics or strength of the power of sound, loud or soft.

CHAPTER II.

FIRST DEPARTMENT—MELODIES.

4. In Music there are seven primary sounds; every syllable being the same kind of sound as the first, making an octave, and perfecting the scale. They are always numbered in regular order, from the lowest sound upwards,—viz.: 1, 2, 3, 4, 5, 6, 7, 8 or 1, for the eighth sound is the first of another series of the same character, and an eighth or octave higher.

5. These seven sounds are also represented by the first seven letters of the alphabet,—A, B, C, D, E, F, G. When more than seven are used, the same letters are repeated in regular order.

6. These letters also give name and positive sound to each line and space of the staves, or staffs, which will be soon introduced to you; the sound of the letters being the same on all instruments.

7. In singing, we use seven monosyllables,—Do, Re, Me, Fa, So, La, Si; then one again, making the octave; and these syllables are represented by seven characters,—viz.:

\[
\begin{align*}
\text{Do} & \quad \text{Re} & \quad \text{Me} & \quad \text{Fa} & \quad \text{So} & \quad \text{La} & \quad \text{Si}
\end{align*}
\]

8. In vocal music, we commonly have four parts, sometimes five,—viz.: Bass, Tenor, Counter or Alto, and Treble. If five parts, Second Bass, or Second Treble.

9. The letters are arranged on the staff for these parts in two different ways, represented by two Staffs. The F Staff is placed on F, the fourth line of the G Staff.

Bass Staff. The G Staff, \( \text{G} \), is placed on G, second line of Treble Staff.

10. Letters on the Bass Staff.

The F Staff.

<table>
<thead>
<tr>
<th>A, Plano line</th>
</tr>
</thead>
<tbody>
<tr>
<td>F, Fourth space</td>
</tr>
<tr>
<td>E, Third space</td>
</tr>
<tr>
<td>D, Second space</td>
</tr>
<tr>
<td>C, First space</td>
</tr>
</tbody>
</table>

The G Staff.

<table>
<thead>
<tr>
<th>A, First space</th>
</tr>
</thead>
<tbody>
<tr>
<td>G, Eighth space</td>
</tr>
<tr>
<td>F, Seventh space</td>
</tr>
<tr>
<td>E, Sixth space</td>
</tr>
<tr>
<td>D, Fifth space</td>
</tr>
</tbody>
</table>

11. Notes on the staff.

Scales of C.

[Diagram showing musical notes and scales]

Questions.—What is Music? How many kinds of sound are there in music? How many differences are there between the sounds of music? When are they used? How many musical notes are there? How many different letters are used in music? What are they? What are the letters arranged on the staff for these parts? On what line is the F Staff placed? The G Staff?
Chapter III.

12. An Interval is the difference in the pitch of any two sounds, however near or distant.

13. There are in the scale, two kinds of Intervals, called Equal and Half Steps, or Semitones, or Steps and Half Steps.

14. From 1 to 2, from 2 to 3, from 3 to 4, from 4 to 5, from 5 to 6, and from 6 to 7 are steps; from 2 to 3, from 3 to 4, and from 7 to 8, are half steps.

15. Thus, you see, the half steps occur between the third and fourth, and seventh and eighth, of the scale; also between E and F, and B and C, of the letters on the staff; and between B flat and C, and G and A, of the notes.

16. This is called the Natural Diatonic, or Major Scale. C is the natural Sharp key-note, and D, or C, the Sharp key-note; A is the natural Minor or Flat key-note, and B flat the Flat key-note, and is one of the Minor Key, or Scale, when created as such.

17. The subject will be resumed in another place.

18. Each line and space in the staff is called a Degree, five lines and four spaces, making nine degrees; and if more are needed in composing a tune, the spaces above and below the staff are used, also added lines.

19. In order to have a great variety of tunes, it becomes necessary to take the different letters of the staff for the key-note, or 1. By that means we keep the music within the compass of the voice. When any change of key is made, we have to use flats, C sharp, G, sometimes one and sometimes the other, — set on the staff next to the key, as signatures or signs to the instrumental performer what letters to play flat or sharp, as the case may be, to keep the instrument in unison with the voice; for we naturally sing any key correctly if pitched right, but not as with an instrument. When a change of key is made, it is by art that the performer plays the tune correctly, hence the name Artificial Key.

20. In order to make this plainer we introduce a table of Flats and Sharpes, which every person who attempts to learn how to sing should commit to memory.

21. Remember that the Minor key-note, G, is always a third below or a sixth above the relative Major key-note, C.

22. When F is taken for E or D, and we sing the notes in regular order, you sing a half step between A and B; — you sing a natural and B flat, as the half step occurs between the third and fourth, which is B flat and F. The flat is set on F as a sign to play it flat, for the order of the half steps must be preserved by the instrument, in order to sound in unison with the voice. All the letters flated must be played so; if sharpened, must be played so, for the same general purpose of keeping the instrument in unison with the voice. See before observed, we naturally sing them right, for one key as natural to the voice as another.

23. A Flat, E, set on the left of a note, causes it to be sung flat or half a step lower. A Sharp, F, set on the left of a note, causes it to be sung half a step higher. The Mark of Illustration, C, (commonly called a Natural), set on the left of a note previously flated or sharpened, restores it to its former sound.

ILLUSTRATIONS AND EXAMPLES.

EXAMPLES.
RUDIMENTS OF MUSIC

24. As it is somewhat difficult for pupils to understand the notes of the sizes and semitones, or steps and half-steps, we will illustrate them by presenting them to the eye on two diagrams, called the Musical Ladder and Musical Staffway, or Steps,—the rounds and steps arranged on the principle of the lock and half lock mechanism,—with the notes set on the rounds of the ladder and steps of the staffway, with the names.

MUSICAL LADDER.

MUSICAL STAFFWAY.

Notes. — See remarks at fig. 13-15.

25. Chapter IV.—Second Department—Rhythm, or Rhythmic.

26. Rhythm.—This term comprehends everything in relation to time in music. It treats of the division of music into measures, subdivisions into parts of measures, and the time of each kind of notes in the measure. 28. There are six kinds of notes used in music, which differ with each other in time. 27. In their technical names they are called Semibreve, Minim, Crochet, Quaver, Semiquaver, and Demi-semiquaver; but properly by their mathematical proportions,—Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, and Thirty-second Note. 28. There are six characters, called Notes, which represent the different Notes in silence. Where any of these occur, the singer must be silent as long as it would take to sing the Note or Notes they represent.
RUDIMENTS OF MUSIC.

CHAPTER V.

MOTHS OF TIME.

28. In music, there are, generally, two moods or movements of time used, (but I believe, with Mr. T. J. Aldin, that we could do as well with fewer, by the use of definite terms,) four of Common, three of Triple, and two of Compound
Noes. — In this work all the moods of time are marked with figures.

COMMON TIME.

29. The First Mood of Common Time is marked with the figures 4, having two
whole notes, or their equivalent, in a measure, sung in four seconds — four beats.
First, down; second, left; third, right; fourth, up. This is called Quadruple Time.
Note — This mood is seldom used.

30. The Second Mood, marked 2, has one whole note, or its equivalent, in a measure, sung in three seconds — two beats.
One, down; the other up. This is called Double Time.

41. The Third Mood, marked 4, has the whole note, or its equivalent, in a measure, sung in two seconds and a half — four beats. Beat in the same manner as the first mood. This is called Quadruple Time.

42. The Fourth Mood, marked 2, has a half note in a measure, sung in one second — two beats. One, down; the other up. This is called Double Time.
TRIPLE TIME.

41. The First Mode of Triple Time is marked with the figure \( \frac{2}{3} \) has three quarter notes, or their equivalents, in a measure, sung in two seconds—three beats; first, down; second, left; third, diagonally up.

42. The Second Mode is marked \( \frac{2}{3} \) has three quarter notes, or their equivalents, in a measure, sung in two seconds—three beats: sung way at the first word.

43. The Third Mode is marked \( \frac{2}{3} \) has three eighth notes in a measure, or their equivalent, sung in one second. Read as the other two.

COMPOUND OR SIXTUPLE TIME.

44. The First Mode is marked \( \frac{2}{3} \) has six quarter notes in a measure, sung in two seconds and a half—two beats: one down, the other up.

45. The Second Mode is marked \( \frac{2}{3} \) has six eighth notes in a measure, sung in one second and a half—two beats: same way as the first.

46. The figures over the above examples show the number of beats to the measure: the letters, the motions of the hand: \( \text{x} \), 1, d, down; 2, left; r, right; u, up. (And the pupil in learning how to time.)

47. Introduce some diagrams. You will see by the diagrams that the up-beat in Triple Time is diagonal. 56 You always commence the measure with the hand falling, and close with it rising in all modes of time.

NOTE.—We recommend teachers not to bother their pupils too soon with free beats, but first teach them with the two beats: then the three and four. In fact, most of the time written in Quadruple measure can be performed as well in Double, and it is much easier for the pupil to perform two beats to the measure than three.

48. In Common Time, the accent is on the first note or part when only two are in a measure. If four, accent on the first and third part. In Triple Time, the accent is on the first note or part when three are in a measure. If only two, on the longest. In Compound Time, the accent is on the first and fourth note or part when six parts are in a measure: if less than six, on the longest.

49. Syncopation. When an unaccented note is connected by a slur with the next accented note on the same line, they are called Syncopated Notes. Make one only, and avoid the time of both, whether in the middle of the measure, or passing across the bar from one measure into another. Syncopated Notes are not set out of their usual order, or requiring the accent.

EXAMPLES.

SYNCOPATION.

50. To aid in getting the correct time of each beat in the different movements, make a pencilled ball of lead, or some other heavy substance, about an inch in diameter: then a small card fastened to it, suspended from a nail. Measuring from the centre of the ball, have the cord for the different beats of the following lengths:

<table>
<thead>
<tr>
<th>Length</th>
<th>Time of vibration</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-99 in.</td>
<td>one second</td>
</tr>
<tr>
<td>29-60 in.</td>
<td>one second</td>
</tr>
<tr>
<td>4-6 in.</td>
<td>two seconds</td>
</tr>
<tr>
<td>4-6 in. (2)</td>
<td>one second</td>
</tr>
</tbody>
</table>

Questions. What figure represents the first mode of triple time? The second? The third? The first mode of triple time? How many are the parts in the measure? The second mode? What is the name of the unaccented note? How many beats are in a measure? In the fourth mode of time? What is the name of the measure? What part of the measure do the accent fall on? In the second mode? When we count one mode? When we count two modes? When we count three modes? How many? What are syncopated notes?
### Rudiments of Music

**Chapter VI.**

Of Accent and Emphasis in Relation to Music and Poetry.

61. Accent and emphasis form the very crux of music and versification.

62. It is from this nature that they derive their great dignity, variety, and power of expression.

63. In music, accent is a certain amount or power of voice on a certain note or notes in a measure, which is accompanying the division and subdivision of it. By it we mark the measure and time, sing the intermediate note or notes between those accented.

64. Emphasis syllables or words, in poetry, we called feet. If the metre and poetry be skillfully arranged, the accented notes and emphasis words will come together; if not, the music must yield to the words; but it is in the proper combination of both that the highest and deepest emotions of the heart are expressed.

65. Poetry. A certain number of connected syllables form a foot.

66. These syllables, thus connected, are called feet, because it is by their aid the voice, as it were, steps along through the verse, in a measured pace; and it is necessary that the syllables which mark this regular movement of the voice should, in some measure, be distinguished from the others.

67. All feet, in poetry, have either two or three syllables. Consequently, we have poetry divided into two parts,—viz.: equal measured verse, and unequal measured verse. Verses of equal measure have feet of two syllables; and verses of unequal measure have feet of three syllables; and each of these measures is subdivided into two parts,—the first, or equal measure into Thelockian and Rhymeless measures; and the second or unequal, into Dactylic and Anapaestic measures.

Verse of Thelockian Measure consists of feet of two syllables, having the first syllable of each foot accented, and the last unaccented.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Time of accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>3/4</td>
</tr>
<tr>
<td>2/3</td>
<td>3/5</td>
</tr>
<tr>
<td>2/8</td>
<td>3/12</td>
</tr>
</tbody>
</table>

*The rule will please note this dependence on the regular line of rhythm.*

---

*These remarks are partly from J. H. J. C. F. J. Poole's "Sermone Chaste."*
RUDIMENTS OF MUSIC.

CHAPTER VII.

THIRD DEPARTMENT.—DYNAMIC.

15. Ordinary Tone. A sound which is commenced, continued, and ended with an equal degree of power, is called an Ordinary Tone ( ).

16. Crescendo. A sound commencing soft and gradually increasing in loud is called Crescendo Tone ( ).

17. Diminuendo. A sound commencing loud and gradually diminishing to soft is called Diminuendo Tone ( ).

18. Staccato. A union of Crescendo and Diminuendo produces the Staccato Tone ( ).

19. Tenuto. A tone produced by the ordinary action of the vocal organs of the voice is called a Medium sound, marked ( ).

20. Pieno. A tone produced by the organs a little restricted is called Pieno, marked ( ).

21. Pianissimo. A tone produced by a very slight exertion of the organs, yet so as to be distinctly audible, is called Pianissimo, marked ( ).

22. Forte. A loud sound produced by a strong and full exertion of the vocal organs is called Forte, marked ( ).

23. Fortissimo. A very loud sound made by the vocal organs exerted to their fullest extent (not a scream) is called Fortissimo, marked ( ).

CHAPTER VIII.

OTHER CHARACTERS USED IN MUSIC.

84. A Sforzo. Any number of notes under a slur are sung to one syllable or word, gliding softly from one note to another. The slurs of the notes are often joined together, answering the purport of a slur.

85. A legato or legature. A line under the notes, on which the notes are meant to be sung without a break, or with the voice or various instruments in unison.
66. **Count Notes**. To proceed or succeed the regular notes, to guide the voice smoothly and gracefully into the sound of the principal notes. When they precede a principal note, they are called prepnoirnotes; when they succeed the note, they are called soprano notes. They are not counted in the measures. In using them, we have to borrow time from the principal notes.

67. **The Full or Slate Note**. Notes over which it is placed should be worked softly, using about two seconds of the time.

**EXAMPLES.**

\[\text{Music staff with notes and text explaining notation and its use.}\]

68. **Hit**, four dots in the spaces across the staff. Any quantity of music written between two rows of these dots is sung softly.

69. **Du Crego**. A mark, marked D.C., at the end of the stave, shows that you close the tune with the first strain, or strains, as the case may be.

70. **D.C.** and **D.S.** show that the tune closes with a middle strain. Sing from the Direct and close at the word Final.

71. **Double Noxy**. Begin the note under 1 at the end of a strain or tune before you repeat; and the note under 8 after you repeat, omitting the note under 1; but if a slur 1 down over the two notes, sing both the second time.


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**RUDIMENTS OF MUSIC.**

72. **The Close**. [4] shows the end of a Tune, This, or Anthem.

**EXAMPLES.**

\[\text{Music staff with notes and text explaining notation and its use.}\]

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**SUPPLEMENTARY.**

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**Q.M.** What are grave notes? When they precede the notes, what are they called? When they succeed? What are regular notes? A note, called a Presto? The close? What is the order? At the chief note of a strain? At the close?
RUDIMENTS OF MUSIC.

68. These names for the different parts of music have come down to us from our fathers.
69. They arranged the lowest, or tenor, and highest male voices on the Bass, as we do now: the medium female and highest male voices, (and sometimes boys,) in the Tenor, leading air, or Obbligato, which is the principal part; hence the name Tenor,—as we say, "the tenor of the recitative was on the redemption of the world."—(In singing schools in the country, most of the small girls and boys sing this part.)—The third part, Counter, (or Alto, meaning high,) is the highest female voice, and the boys whose voices were very alto; and the fourth part, Treble, to medium female voices, and sometimes a few of the highest male voices. With this arrangement, the music is very good; the female voice being by nature an octave higher, or more acute, than the male voice, they harmonize very well.
70. This arrangement of the voices is still retained in most of the rural districts of our country, except that the Alto is written and sung an octave lower, and assigned to females and boys who have the highest voices.
71. But most modern authors class the voices differently, and call some of the parts by different names.
72. They assign the lowest male voices to the Bass, as did the Pachmann; the highest male voices, to the fourth part, Treble; and call it Tenor; the highest female voices, to the second part, (Tenor,) and call it Supersor or Treble; the lowest female voices to Alto, and call it Second Soprano or Alto;—boys also on Alto till the change in their voices, at which time their voices are depressed or sink an octave.
73. Human voices are naturally divided into these four general classes.

Now—There are other distinctions besides the above, as Bassus, between the Bass and Tenor; and the Tenor, between Tenor and Treble.
74. We recommend singers not to confine themselves entirely to the part that suits their voices best, but practice frequently on the other parts, by which the voice may be improved very much, gaining it more flexibility, volume, and compass.
75. We give an example, showing what is considered the common compass of the voices assigned to the different parts. Many voices can run or sing several degrees more than is told down for them in the Example, or General Scale.
76. In singing the notes on the Bass staff, when you come to C, or Doe, you start in union with C, in the middle of the Treble staff; then run in union to C in first added line above the Bass, and C is third space of the Tenor, showing the fact that the same letters on the different staves are always in union with each other or an octave apart.

CHAPTER IX.

GENERAL SCALE, SHOWING HOW THE PARTS CONNECT WITH EACH OTHER BY THE DIFFERENT DEGREES.

\[ \text{Diagram showing the relationship between different parts of music.} \]
THE General Scale consists of three octaves, or twenty-two degrees of sound, which is on the same plan as the common voice one step. The F' C' on the seventh degree, and the G' C' at the eighth; also on the fifteenth, when the Tonic is sung by the first; for the third staff is only added to present the eye the female voice as being on other heights, or more acute than the male voice. If all the parts were sung by males, the scale would have but fifteen degrees.—Two octaves. The key-words are on the second and fourth degrees, and their octave on the ninth and eleventh, sixteenth and eighteenth; for when we refer to an octave, pisum, or melos, when these degrees are all struck at one time, we find them corresponding with each other exactly, and harmonize beautifully. the ninth and eleventh, are, being the same kind of sounds as the second and fourth, placed an octave or octave higher; and so, on the same principle, in the extent of the great or grand scale of nine octaves, which embraces all the sounds in nature appreciated by the human ear, running three octaves below C, second space of B, and five octaves above G, third space of Tenor staff, requiring a pipe thirty-two feet long to make the lowest sound; and the sixteenth of a foot to produce the highest.*

109. From the above facts, we very plainly see the origin of the natural Key of C, or one (1) of our mode, (so called Diatonic.) It corresponds precisely, by the first and last note of each one (1), the first or lowest sound in nature distinguished by the human ear than ascending the sounds of nature in the human voice, as God has made them, are, from 1 to 3 a step, or tone; from 2 to 3 a step; from 3 to 4 a half step, or semitone; from 4 to 5 a step; from 5 to 6 a step; from 6 to 7 a step; and from 7 to 8, or 1 again, a half step; from which sound another series of steps and half steps arises, in the same order, the eight sound of every series being that of the same character, often showing clearly that there are, in nature, but seven primary sounds; and, from the different arrangements and combinations of these sounds, we have the almost endless variety of tunes.

Note.—Many years ago there was but one staff used, (the G' C' staff,) and but few tunes, consisting all little ones on nature to imitate. They placed it in the second space to represent the key or tone, second or note, called the Pillics of the psalmists existing under (God called Major key) and C in the third space, to represent the next tone above, (i.e., the third of the tones that sounded sharpened and sustained, now called Major key tone,) thus dividing the root equal, with their key-notes, in the same distance from A, as so to B from C by F; they put B on the third line, and called it F the leading note or sound, (see note,) always looking to the key either above or below. Afterwards, when they composed harmonies to their tunes, they invented the tenor staff and the G'C', placed it under the other staff, retaining the same notes as in the corresponding F, and restore the other notes in the key, which are as above noted, (as we do now,) and called it the bottom part, since the name, Bass, as we say, "the base of a mountain." They placed the staff and notes on the staff as we have them now,—(the General Scale.)

Here I have seen my best to give this historical sketch correctly, some of it I derived from old books, these are have been handed down for many years by tradition.

CHAPTER X.

SCALE OF KEYS.

I. The left-hand column of figures and notes shows the degrees of the Minor key; the right-hand series, those of the Major key.

113. This scale shows that D, G, and F is, between the two key-notes, the Major key the first, the Minor key the last. D is always on the letter between the two keys, no matter what letter they are transposed to; hence it has for ages been called the leading note, always leading to the key either above or below it.

114. Every flat at the beginning of a tone takes the place of the flat, (said to down it,) and slacks the note on the letter a half step; that is, removes them to be sung or played a semitone lower, and removes the key to the fourth above, or fifth below.

115. Every sharp at the beginning of a tone takes the place of the flat, (said to transposed in,) and raises all the notes on that letter a half step.

* Which gives rise to the following annexed.

† Note:—What does the left-hand column of the mode of note represent? The original? Where from the a mode show how to flat? Why is this called the leading note? What note does a flat take the place of when used at the beginning of a mode? Does it seek or avoid the note?
RUDIMENTS OF MUSIC.

1st. The Tonic—From its being the principal tone note, key, pillar, or foundation of the tone.

2d. Super tonic—from its being the first note above the Tonic.

3d. Mediant—from its being in the middle, or midway between the Tonic and Dominant.

4th. Subdominat—from its being the fifth below the Tonic, or the Dominant is the fifth above.

5th. Dominant—from its being a principal note in the scale, and the most perfect chord, except the octave.

6th. Submediant—from its being midway between the Tonic and its fifth below.

7th. Leading—from its always leading to the keys.

8th. or 1 again. Tonic.—From its being the octave of the Tonic below, and 1, or Tonic of the next scale above.

EXAMPLE.

116. INTERVALS OF THE SCALE PRESENTED TO THE EYE, WITH THEIR NAMES.

- Minor 3rd
- Major 3rd
- Perfect 4th
- Perfect 5th
- Minor 6th
- Major 6th
- Perfect 6th
- Minor 7th
- Major 7th
- Perfect 7th

Note.—The five sharps are on the right of the notes in the example are not yet here to make it read better. For instance, E and F are flat, D is on B flat; F, G, A, and B are sharp, D is on B sharp, etc.

114. When the keys are transposed by sharps, they take the place of their former Dominant—a fifth above, or a fourth below. When, by flats, they take the place of their former Subdominant—a fourth above, or a fifth below.

The degrees of the octaves have distinct names, arising from their importance and situation in the scale.

Questions.—What place does a sharp take? Does it always raise the name on that interval? When the name called flat? The exact opposite to? The third, a minor 3rd? The third, a major 3rd? A third that has the same name? What is the difference in a major and a minor interval?
CHAPTER XI.

RUDIMENTS OF MUSIC.

OF HARMONY AND COMPOSITION.

111. Harmony.—When two or more notes of different degrees, sounded at once, are pleasant to the ear, we produce agreeable sensations in the mind, it is called Harmony.

118. The notes which make harmony are called Consonants, and their intervals consonant intervals. The notes which sound disagreeable to the ear are called Dissonants, and their intervals dissonant intervals. The common chord is the Octave,—third, sixth, and ninth, and their octaves. The sixes and fifths are called perfect chords. The ninth and ninth are called imperfect chords,—not being so full and agreeable to the ear as the perfect; but in composing four parts, the sixth is often used instead of the fifth.

119. The Discords are the second, fourth, and seventh, and their octaves. The fourth is often used, especially the Major fourth, being the same in ratio (sound) as the Minor fifth. Although the second, fourth, and seventh are discords, yet composers use them sometimes to advantage in bringing out the form or true meaning of the words, but are always followed (or should be) with a full chord of all the parts.

Note.—For further remarks on this subject, see "Through Bass," see "Music's Musical Composition,"—"Schillers Home of Nature," and "Collectors Musical Grammar."

120. The following examples will show the several Consonants and Discords, and their octaves.

EXAMPLE.

CONSONANTS. DISCORDS.

Right Chords. 1 2 3 4 5 6 7

Fifth Octaves. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

CHAPTER XII.

RULE FOR COUNTING INTERVALS IN MUSIC, AND GETTING THE PROPER PITCH OF THE DIFFERENT PARTS.

125. In counting intervals in music, always count including the note (or letters) counted from and up. For instance, take—"G Minor." G is counting the distance between Bass and Tenor; E is one, F two, G three,—a third; then count from Tenor to Treble; E two, F three, G four,—a fourth; B five,—a fifth,—the two thirds making a fifth,—that is, twice three are but five in music. To get the pitch, first get the proper sound of E, Low; then sing the notes in their regular order, Low, Do, Re, Mi,—and you have the pitch of the A; then sing, Do, Re, Mi, Fa,—the pitch of the Treble, using but five notes or letters. Then let us take "Lonely Vines;" B, M., get the proper sound of G, Low; then sing Do, Re, Mi, Fa, Sol, La,—vee,—and you have the pitch of the A; then Sol, La, Mi, Do, Re,—four notes, the pitch of the Tenor; then B, M., Fa, Sol, Do,—the pitch of the Treble; B, M., Fa, Sol, Do,—is only an octave, or enter, from Bass to Tenor, and a tenth from Bass to Treble. How is it, answer you, take the last note of the first interval at the rest of the second, &c.?

128. The rule is, twice three are five, five and four are eight, eight and three are ten, and twice eight are fifteen,—always being one less in music than the numerical relation of the notes in arithmetic.

Now.—We recommend all teachers to give as early as possible in their schools or classes, to get a Tuning Fork, like Chromatically Fork (the Chromatically Fork is the best), to give them the proper sound of the letters; when furnished thus, pitch the same so that the lightest and lowest notes can be sung with equal ease.

GENERAL REMARKS.

129. Each pupil should sing so soft as not to drown the teacher's voice, and such parts as the other parts can be distinctly heard.—the Bass bold, full, and majestic; Tenor, firm, clear, and distinct; Alto, full, open, and plain; Treble, (new called Tenor,) soft, round, and mild. The Minor key tones softer and slower than Major key tones, with a lighter Bass. The high notes and quiet notes should not be sung rather than the low notes and slow notes.

Questions.—What is harmony? What are the notes and intervals which produce harmony called? What are disagreeable musical intervals? Which are the common chords? Which are discordant?
RUDIMENTS OF MUSIC.

129. In singing lullaby tunes, be careful to sing the solo soft and slowly, increasing the sound in volume as the other words are coming in; and when closing a song as a whole note, swell the voice to the middle, then decrease softly till you消音, or die away like the sound of a gull’s bell.

130. Singers should not join in concert until each division of the class can sing their part correctly; and not continue singing too long at a time, as it requires the voice, to be so precise, and produce distinct and languid.

131. All persons should learn to sing the notes well by note before they try to sing the words, then they can give better attention to the sentiment contained in the poetry or oratorio song. It is in true that vocal music is an important Instrument; the latter only pleases the ear, the former not only pleases the ear, but reaches the soul and influences for understanding.

132. While learning to sing, we should endeavor to cultivate the voice so as to make it full, round, soft, smooth, and elastic; moulding the voice together in each part, so that when numbers are sung together in concert, there should appear in each part to be not one uniform voice.

133. The most important things in singing are good order and strict division, with our hearts deeply impressed with the great truths we utter while singing the words; and the natural perfection as we move more in singing, then we enter fully into the sentiment and sound, and make them our own; for, if we could be as much incorporated with the sentiment of the words and the sounds of one music as the author of the tune in writing composing it, we would procure, secure, emphasize, swell the voice, sing soft or loud, slow or quick, where the words required, make suitable gestures, and add every necessary grace.

134. The Great Eternal God, who has pleased to Moses with the same faculty of voice, and talents so improved in that sacred and heavenly science, is jealous of how we use them, lest it should be done in such a way as not to glorify his name. We should therefore feel it our duty to improve the talents thus given us, and learn how to sing, and sing in the spirit and with the understanding, making melody in our hearts to the Lord.

Note.—We believe every person is born with some talent for music, more or less—some can sing well, even, or eight, or nine; good that each child be taught to sing of his own free will; the manual organs are thus trained and made the ear very quick to perceive sound; and as we have seen, the highest minds are not those who are to the least inclined. Among the hundreds of children that I have taught in agricultural schools, those that learned to sing, and with the very thousands of adults, those have been told that they would never sing, or never could, yet they have since been taught to sing, and have become accomplished singers. A few of these cases are given herewith. A few of these cases are given herewith.
RUDIMENTS OF MUSIC

131.

Hear us singing, music bringing, voices singing round.

132.

Voices singing, music bringing, hear the cheerful sound.

133.

Love God with all your soul and strength. With all your heart and mind, Do, unto others as you would that they should do to you.

And love your neighbor as yourself. Be faithful, just, and kind, Whatsoever you do, do you, with all your might.

INTERFALS.

CROMATIC SCALE REPRESENTED.

DESCRIPTING C SCALES.

137.

DO-DO,

DO-DO,

DO-DO,

DO-DO,

DO-DO,

DO-DO,

DO-DO,

DO-DO,
RUDIMENTS OF MUSIC.

Note.—Teachers should be careful to have their pupils understand that C sharp is not C raised or sharpened, and D flat is not D lowered or depressed, but the same C sharp or D flat an independent note, being in pitch between C and D. Absolute or positive pitch is of course undesirable. If for convenience sake, we say D flat or F sharp, we do not mean that the notes are ever sung flat or sharp, but only that note in the tune. To the eye they are the same, but not the same note in the mind.

138.

CANON. A Round: four Parts in One.* 7s.

139.

O MUSIC! Round in Three Parts.

140.

HAIL TO THE MONTH OF MAY. Round in Four Parts.

141.

SABBATH. Round in Three Parts. 7s, 6 lines.

*In singing these please, strive to have the thirds and sixths in each part. Let the first (lowest) voice sing in C, the second in G, the third in D, and the fourth in A. When they commence the seventh part, the second (lowest) commences the first note, the third (next but one) the second, the fourth (next but two) the third, and the fifth (highest) the fourth note of each chord. All the voices have the same notes at the same time, and the effect is very sweet, as the imitation of the words may suggest.
A DICTIONARY OF MUSICAL TERMS.

A: an Italian preposition, meaning to, by, at, or.

ADDENDUM: (music) the addition of a note or phrase to a melody.

ADDITION: (music) the joining of two or more musical lines.

ADDITIONAL: (music) more than is usual.

ADDITIONAL PART: a part added to a musical piece.

ADDITIONAL VOICE: a voice added to a composition.

ADDITIONAL CHORUS: a chorus added to a composition.

ADDITIONAL MELODY: a melody added to a composition.

ADDITIONAL LINE: a line added to a composition.

ADDITIONAL NOTE: a note added to a composition.

ADDITIONAL PHRASE: a phrase added to a composition.

ADDITIONAL MEASURE: a measure added to a composition.

ADDITIONAL SECTION: a section added to a composition.

ADDITIONAL STAVE: a stave added to a composition.

ADDITIONAL_bar: a bar added to a composition.

ADDITIONAL_beat: a beat added to a composition.

ADDITIONAL_clef: a clef added to a composition.

ADDITIONAL_key: a key added to a composition.

ADDITIONAL_meter: a meter added to a composition.

ADDITIONAL_time: a time added to a composition.

ADDITIONAL_tone: a tone added to a composition.

ADDITIONAL_scale: a scale added to a composition.

ADDITIONAL_mode: a mode added to a composition.

ADDITIONAL_rhythm: a rhythm added to a composition.

ADDITIONAL_dynamics: dynamics added to a composition.

ADDITIONAL_expression: expression added to a composition.

ADDITIONALPortal: a portal added to a composition.

ADDITIONAL_form: a form added to a composition.

ADDITIONAL_style: a style added to a composition.

ADDITIONAL_mode: a mode added to a composition.

ADDITIONAL_symphony: a symphony added to a composition.

ADDITIONAL_Concerto: a concerto added to a composition.

ADDITIONAL_Overture: an overture added to a composition.

ADDITIONAL_Rondò: a rondo added to a composition.

ADDITIONAL_Variation: a variation added to a composition.

ADDITIONAL_Ballad: a ballad added to a composition.

ADDITIONAL_Anthem: an anthem added to a composition.

ADDITIONAL_Hymn: a hymn added to a composition.

ADDITIONAL_Requiem: a requiem added to a composition.

ADDITIONAL_Ode: an ode added to a composition.

ADDITIONAL_Overture: an overture added to a composition.

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THE CHRISTIAN HARMONY.

WEBSTER. S. M.

1. A wake and sing the song, Of Mo-ses and the Lamb, Wake ev'-ry heart and ev'-ry tongue, To praise the Sav'rio's name.

2. Sing of his dy-ing love, Sing of his res-ur-rence, Sing how he in - cre-as-es a - bove For those whose sins he bore.

3. Sing till we feel our hearts A-seen in - with our tongues, Sing till the love of sin de-part, And give thanks our hon-ors.

4. Sing on your heav'nly way, Ye res-cued sin - ners, sing, Sing on, re - jic - ing ev'-ry day In Christ, the sal - va - tion.

5. Shall all we hear him say, Ye blest - ed chil-dren, come, You will be call - ed home a-way. And take his wa - ver - dren home.

6. Your shall our captured tongues the endless praise re - ceive, And sweet - er voi - ces tune the song Of Mo - ses and the Lamb.
LABAN. S. M.

1. My soul, be on thy guard! The host are near a win. The host of sin are pressing hard. To draw thee from the mine.

2. O watch and fight all day. The battle never ceases. Be now in boldely wary day. And help divine implore.

3. Now, think the victory won. Nor lay thy armor down. Thy armor work will not be done. Till then obtain thy crown.

SINNER, COME. S. M.

1. The sinner in the heart is weeping, sin and sore. The heralds, the church of Christ, press on thee. To all his will, come.

2. Let him that heareth say To all a boast him, come; Let him. Oth thirst for righteousness To Christ the fountain draw.

3. Thou, whv, as ever wilt, Oh! let him free by crime. And freely drink the stream of Life. Till Jesu shall guide him come.
PHILLIPPI. S. M.

1. Now let our voices join To form a sacred song: Ye pilgrims in Je-ho-val's ways, With us, we pass a long.

2. The flowers of Pa-ra-dise in bliss profusely springing: The sun of glo-ry guides the path, And dear com-i-ny sings.


EVENING HYMN. S. M.

1. The day is past and gone, The evening shade appears: O may we all re-mem-ber well, The night of death is near.

2. We lay our garments by, Upon our beds we rest: So death will soon dis-turb us all Of what we have pos-sessed.

3. Lord, keep us safe this night, So-cure from all our foes: May an-gel guards us while we sleep, Till morn-ing light ap-pears.
VOLUSIA. S. M.

1. Oh! come, my wandering soul, On rest-les wing to rest, In this wide world, to either pole, There lies for thee a home.

2. So hold the ark of God. So hold the cross dear. The home to gain that near a home, And even, my soul be here.

FREDRICA. S. M.

1. To God, in whom I trust, I lift my heart and soul. Oh, let him not be put to shame. Nor let my life re-verse.

2. Thy mercy and thy love, O Lord, ev-er to mind, And graciously con-tin-ue still, as thou wert e- ver kind.

3. Bless-ed and his truth, The righteous Lord dis-play, In bringing wond-ering scarce home, And walk-ing there be ways.
Santee. S. M.


2. Con-solve us of our sin. Turn to Je-sus blest, And in our won-de-ring hearts re-read The se-cret love of God.

Brimmer. S. M.

1. Give to the whole thy fame; Hide, and be di-sap-pear; God hears thy sighs and counts thy tears, God shall lift up the head.

2. Thru' wave and cloud and storm, He gently takes the way, Wait then His time, so shall this night, soon end in joy-ous day.

3. Whatso'er thou ru-nest out, Yet hear'st the earth and sun, Praise-claim God sit-teth on the throne, And ru-neth all things well.
MORNING WORSHIP. S. M.

1. How sweet the solemn lay Which breathes upon the ear, When at the hour of rising day Christians arise in prayer.

2. The bless'd in waltz their feet, As in a life's forenoon; He is true to their loving sight, And smiles his bless'dings down.

3. God is high, Who sends his bless'dings down To rescue souls condemned to die, And make his people wise.

MISSIONARY HERALD. S. M.

1. Ye sons, sons of Christ, His ever-watchful eye; But rise and follow where he leads, And press on, I'll attend your way.

2. The Nazarene whom you serve, Will meet each faithful one; Go forth in his holy word, With sacred courage go.

3. Mountains shall sink to plain, And salt in vain up-pose; The cause is God's, and must prevail, in spite of all his foes.
1. Oh, haste a joy-féld sound to hear The tidings do-ven-ly say, "Up, in rest, to the tem-ple taste. And keep your fest-tal day!"

2. At Sa-lom's courts we met to bear With our as-sen-tled pow'rs, In strong and boun-tiful or-der sing'd. Like her un-pli-ted bow'rs.

WARWICK. C. M. STANLEY.

1. Lord, in the morn-ing, then shall hear My voice as-semb-le high, To thee, will I dis-tract my pray'rs. To thee lift up mine eyes.

2. Up to the hill where Christ is gone To plead for all his saints, Presenting in his Father's throne Our songs and our acceptableness.

3. Thou art a God to fear whose sight The wicked shall not stand: Sinners shall no-where thy de-light. Nor dwell at thy right hand.
WATERFORD. 7s & 6s.

1. Jesus drinks the bitter cup, The wine-press tears a seam: Tears the grapes and mountains up, By his expired streams.

2. O my God, he dies for me, I feel the mortal smart! See him hanging on the tree, A sight that breaks my heart.

Let the powers of hell be shaken, Nature in confusion rise; Earth's profoundest sea be quaked, The great Redeemer dies.

Oh that all in thee might turn! Sinners, ye may lose him see; Look on him ye pierced, and mourn For one who bled for you.
BOZRAH. 7s. 8 lines.

1. Who is like thee, O Lord, who is like thee, O mighty to rescue poor men, Jesus is our deliverer's name.

2. With the heavens above, all the earth below, all its living race, all life in all its lowliness To the King of Kings, to the Lord of hosts, He is the King of Kings, to the Lord of hosts, He is the Lord of hosts, to the Lord of hosts, He is the Lord of hosts, to the Lord of hosts.

DYING LOVE. 7s.

1. Jesus, when I come to see thy face, let me sit in thy shade. Jesus, when I come to see thy face, let me sit in thy shade.

2. A friend of ours is on the road, for my Son is meant to be. With the word of friend, living friend, my friend.

3. Yon of love, thy blood red drops The trial city of love; yon of love, thy blood red drops The trial city of love.
WINDHAM. L. M.

1. Bread is the seed that leads to death, And thousands walk to gather there; But wisdom shows a narrow path, With here and there a trustful heart.

2. "Be - ry thyself, and take thy cross," Is the Re-deemer's great command; Nature must count her gold and dross, If she would gain this heavenly land.

3. The fear - ful soul that fears and doubt, And walks the ways of God no more, Is but secure'd almost a soul, and makes his own de - struction sure.

MEDITATION. L. M.

1. To - day, if you will hear his voice, Now is the time to make your choice: Say, will you to Mount Ei - on go? Say, will you have this Christ or no?

2. Say, will you be for ev - er blest, And with this glori - ous Je - sus rest? Will you be set'd free from guilt and pain? Will you with Christ for ev - er reign?

3. Make now your choice, and hail we more, He now is waiting for the poor: Say now, poor souls, what will you do? Say, will you have this Christ or no?
* ALL-SAINTS.  L. M.

1. Who shall ascend the holy hill, or come to appear before the Lord? The man who loves religion new, and humbly walks with God below.

2. Whose hands are pure, whose heart is clean? Whose lips do speak the thing they mean; No slander dwells upon his tongue, He hates to do his neighbor wrong.

* "All Saints" is one of the best examples of L. M. tunes, having nicely in eight times. It has long been a favorite tune.

DEVOTION.  L. M.

1. Show pity, Lord, O Lord, forgive, Let a repentant soul find grace. Are not thy mercies large and true? May not a sinner trust in thee?

2. My crimes are great, but do not surpass The power and glory of thy grace. Great God, thy justice hath no bound, So let thy pardon love be found.

3. Oh wash my soul from every sin! And make my guilty conscience clean! Here on my heart the burden lies, And past of sorrow pain mine eyes.
MAITLAND. C. M.

1. More and more.
   Jesus love the cross so true, And all the world go free, So, there's crow for every one, And there's crow for me.

2. Less and less.
   Jesus love the cross so true, Who once was hung over, But now they taste as mingled love, And joy with-out a tear.

3. The cross of crow I'll bear Till death shall set me free; And then go home my crown to wear—For there's crow for me.

WHITNEY. C. M.

Dr. L. MANX. From the "Halcyon.,"

1. There is a land, a happy land, Where tears are wiped away From every eye by God's own hand, And night is turned to day, And night is turned to day.

2. There is a home, a happy home, Where weary Travellers rest, Where tall and languor never come, And every man is blest, And every man is blest.

3. There is a crown, a shining crown, Is deck'd with jewels fair, And princes and kings of high renown, That crown of glory wear, That crown of glory wear.
FELICITY. 8s & 7s. Concluded.

INVITATION. 8s. 7s & 4s.

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1. Come, ye sinners, poor and needy. 
   Wondrous grace, sick and sore. 
   Jesus our Saviour seeks to save you. 
   Full of pity, love, and power. 

2. "Wilt thou, when you perish, pour your soul, put the words the old way. Now and weep." 
   (Taking a breath of my dear mother.)
RESTORATION. 8s & 7s.

1. "Mercy, O thou Son of David!" Thus the blind Bar-ti-meus pray'd: "Father, by thy word I was cured, now to me af-ford thee aid."

2. May for his crying child him, But he call'd the leader still, Till the grace divine Sae-loor led him: "Cone, and ask me what you will."

3. Mercy was not what he wanted, Though he begging used to live; But he ask'd, and Je-sus granted, Alms which none but he could give.

INVOCATION. 8s & 7s. 6 lines.

1. Je-sus, grant us all a hear-ing, Lord, from a-bove; May we all re-turn home praying, And re-join-ten-ging by thy love; Farewell, brethren; farewell, sisters, till we all shall meet a-gain.
INVOCATION. (New.) 7s & 6s. 6 lines.

1. Draw nigh to us, Je-bo-vah, draw nigh to us, Je-bo-vah, draw nigh to us, Je-bo-vah, In our so-cial meet-ing. (O may we feel thy pow'r,!) In this so-cial meet-ing.

2. Draw nigh to us, blest Jesus, In our social meeting; O may we find thy favor, Thou ever-blessed Saviour, In this social meeting.

3. Draw nigh to us, blest Spirit, In our social meeting; Convince and renovate us, Anew in Christ create us, In this social meeting.
1. I come, I come to thee, my God; I am guilty I'm afraid; O Lord! O Lord! do hear my cry, Be with me now, or I must die; I come to thee with heart and hand, I am a sinful man.

2. When I conscience call to mind, My understanding is so blind, All feeling seems to be gone, Which makes me think that I am wrong.

3. I know my own case, I know, My thoughts are often very grey; Like one a noted, I seem to be, Or is there any one like me?
SOMETHING NEW C. M.

1. Since men by sin, has lost his God, He seeks creation through, Just vainly strives for all in bliss in

2. The way you seek, like fading flowers, Soon lose their gay hue; The bough he now no longer sways, The

3. Now could we call all Envy near, With In-rid and Pi-ru. The mind would feel an asking wild And

trying something new, In trying something new, And vainly strives for all in bliss, In trying something new.

and wants something new, The soul wants something new. The bough now no longer sways, The soul wants something new.

still want something new, And still want something new. The mind would feel an asking wild, And still want something new.
LIBERTY.  C. M.

1. No more beneath th' oppression's hand Or tyr - an - cy we groan:

Re - hold the smil - ing, hap - py land, Re - hold the smil - ing, hap - py land, Behold, an.

Which Freedom calls her own, Which, an.

Re - hold the smil - ing, hap - py land, Which Freedom calls her own, Which, an.

Re - hold the smil - ing, hap - py land, Which Freedom calls her own, Which, an.

Re - hold the smil - ing, hap - py land, Which Freedom calls her own.
GREEN FIELDS. 8s.

1. How tedious and tiresome the hours; When Jesus no longer I see,
Sweet prospers, sweet birds, and sweet bow'ls; Have all lost their sweetness to me.

D. C. But now I am happy in him, In country so pleasant as May.

The midsummer sun shines but dim, The fields strike in vain to both gay.

ADAMS 8s & 7s.

1. Light of those whose weary dwelling
Borders on the shores of death; Rise on us, thine own re-vealing. Rise, and chase the evil fames.

From the "Blest Yards."

2. Thou, of life and light once - ceas! In our deepest darkness rise! Beat for all the night of no - tice. Four fee day up - on our own.

...
CRUCIFIXION. 10.7.7.8.


2. He was ascended! He was ascended! Glorious saul to the cross; oh! he made his head and died,

3. Jesus hung bleeding! Jesus hung bleeding! Three dreadful hours in pain: Oh! the sun refused to shine,

4. Darkness prevailed! darkness prevailed! Oh! the solid rocks were rent, through creation's vast extent,

5. When he was betrayed, when he was finished, And his crucifixion was made; He was taken by the great, Hymn of hymns, and sweet,

6. Hallelujah! Hallelujah! Hallelujah! Prince, and the sufferer of pain! Oh! to forget the hands of death, And in triumph left the earth — He ascended to mansions of bliss.

7. Now interesting, now interesting, Working that shame may live: Owing, "Father, I have died, To behold my hands and side;" To redeem them, I pray thee, forgive!"
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