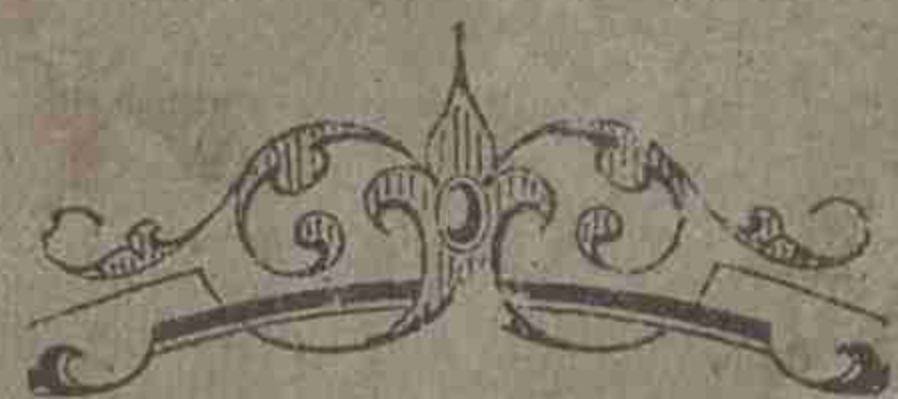


*Revised Edition*

# MUSICAL NOTATION



TO BE USED IN CONNECTION WITH

“PRAYER AND PRAISE.”

By R. M. McINTOSH.

MACON, GA.:

J. W. BURKE & CO.



Belle Hammond



Seymour J. Clark,  
Jesup,  
Georgia







# MUSICAL NOTATION:

A Course of Study and Elementary Exercises,

DESIGNED TO BE USED IN THE SINGING CLASS  
IN CONNECTION WITH

“PRAYER AND PRAISE.”

By R. M. McINTOSH.

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## PREFACE.

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The following Treatise on the Elements of Music and Musical Notation contains the course of study usually given in the first term in the Music Department of Emory College. It is published in this form in answer to a very general demand for an Elementary Text-Book that may be used in the Singing Class in connection with the Music Book, PRAYER AND PRAISE.

In the Department of Elementary Exercises, which will be found unusually full and attractive, a few Social Songs have been introduced; such as may be used in the home circle, in day schools, and on concert occasions.

**R. M. McINTOSH.**

EMORY COLLEGE, Oxford, Ga., March, 1887.



# THE HISTORY OF THE

1791

1792

1793

1794

1795

1796

1797

1798

1799

1800

1801

1802

1803



# MUSICAL NOTATION.

## INTRODUCTION.

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

SOUND.

All sounds having determinate height or depth are called

TONES;

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

MUSIC.

Tones have three essential *properties*:

1st. LENGTH.

2d. PITCH.

3d. POWER.

They are, therefore, susceptible of three fundamental distinctions:

1st. Long or Short.

2d. High or Low.

3d. Loud or Soft.

Hence, elementary musical instruction is naturally divided into three departments:

1st. RHYTHMICS, treating of the length of tones.

2d. MELODICS, treating of the pitch of tones.

3d. DYNAMICS, treating of the power or force of tones.

NOTE.—In the following chapters the subject matter of the different departments is taken up in the order usually pursued by competent teachers of elementary music, and without any effort to observe the order of arrangement indicated by the above classification of departments.

## CHAPTER I.

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

THE SCALE.

2. The tones of the scale are named from the

FIRST EIGHT NUMERALS,

the lowest being called ONE; the next above it, TWO; the next, THREE; and so on. The highest is called EIGHT; the next below it, SEVEN; the next, SIX; and so on.

NOTE.—In applying the names of numerals to the sounds of the scale we use the *cardinal* numbers, One, two, Three, etc., and not the *ordinal* numbers, First, Second, Third, etc.

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

INTERVAL.

4. There are seven intervals in the scale, which are of two kinds—

LARGER AND SMALLER.

5. The larger intervals are called

STEPS,

and the smaller intervals, being just half the size of the larger, are called

HALF-STEPS.

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



6. Five of the seven intervals are steps, and two of them are half-steps. The half-steps occur between

THREE and FOUR, and SEVEN and EIGHT.

7. Hence the order of intervals in the scale is as follows:—

Between One and Two, a *step*; between Two and Three, a *step*; between Three and Four, a *half-step*; between Four and Five, a *step*; between Five and Six, a *step*; between Six and Seven, a *step*; and between Seven and Eight, a *half-step*.

8. In the early cultivation of the ear and voice, and in elementary practice, especially in classes, the following

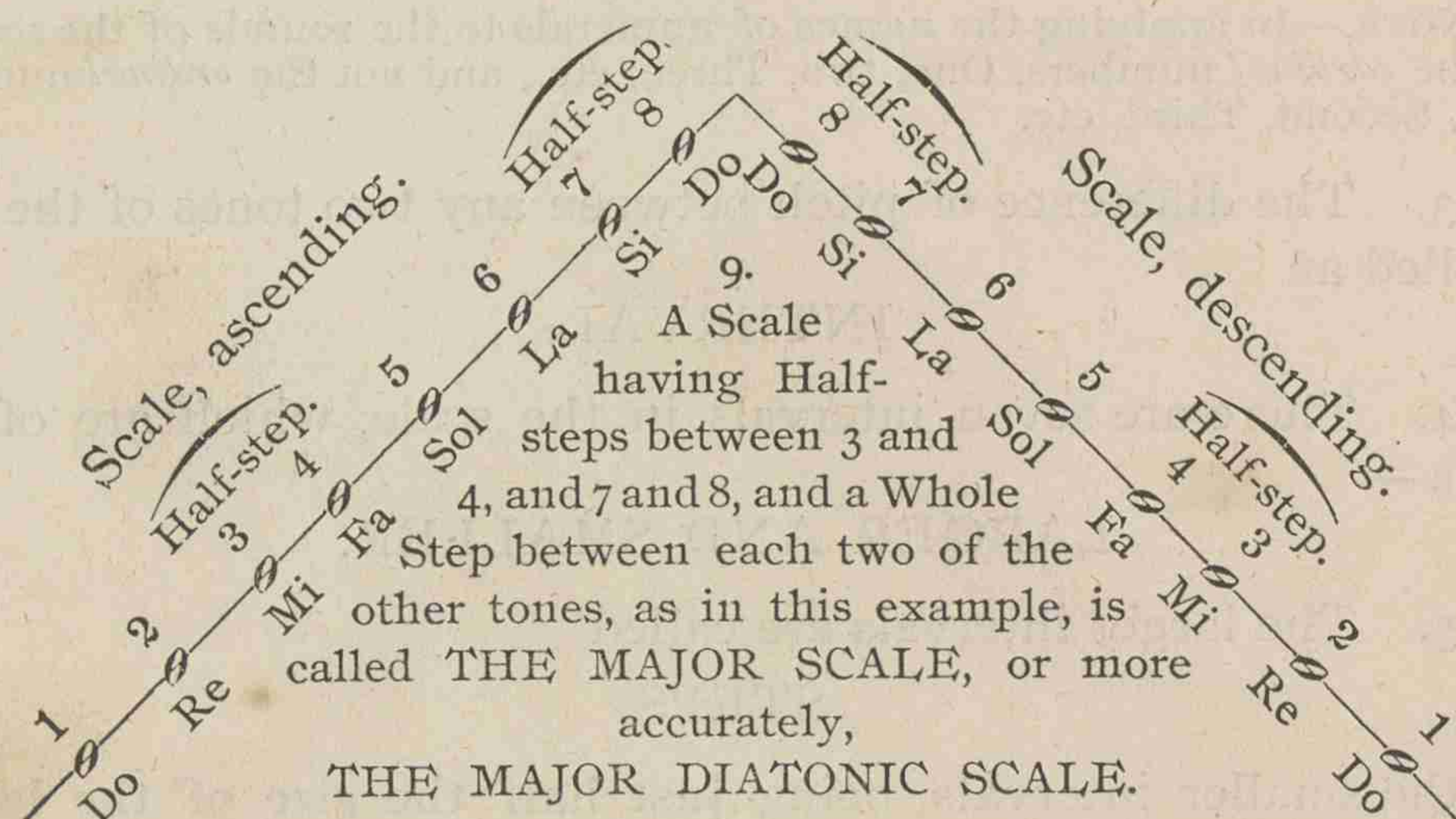
### SYLLABLES

are applied to the sounds of the scale, which experience has proven to be valuable aids to the learner in acquiring a practical knowledge of the relative pitch of the tones:—

Written.—Do, Re, Mi, Fa, Sol, La, Si, Do.

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

### EXAMPLE 1.



NOTE.—It will be observed that there are only as many syllable names used as there are primary tones, Do being applied to both *One* and *Eight*. This is owing to the fact that the *eighth* tone of the scale is obtained by repeating the *first*.

10. The relative pitch of tones is indicated, and the scale represented to the eye, by the use of a character called a

### STAFF,

which is composed of five equidistant, parallel, and horizontal straight lines, and the four spaces coming between them; the lines and spaces being counted upwards from the lowest, thus:—

### STAFF.

	5th-line		4th space
	4th-line		3d space
Ex. 2.	3d-line		2d space
	2d-line		1st space
	1st-line		

11. Each line of the staff is called a DEGREE, and each space is called a DEGREE.

12. There are, therefore, nine degrees in the staff, reckoned as follows:—

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

13. When it is necessary to represent lower or higher tones than any that may be represented by these five lines and four spaces, additional degrees are obtained by the use of

### ADDED LINES and ADDED SPACES

below or above the staff, each added line being regarded as a degree, and each added space as a degree, thus:—

	Second line above.		Second space above.
	First line above.		First space above.
Ex. 4.			
	First line below.		First space above.
	Second line below.		Second space above.

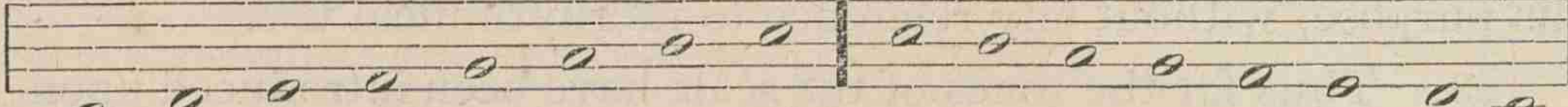
14. The Scale may be represented on the staff in various positions; that is, any line or space, or any added line or space,



may be taken as *One* or *Do*, but when the degree indicating *One* is determined, the other tones must follow in regular order ascending, and by inverse order descending, thus:

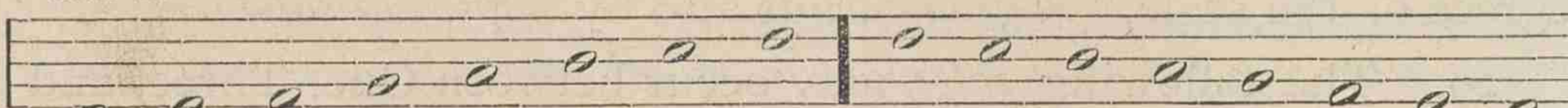
Ex. 5.

No. 1.



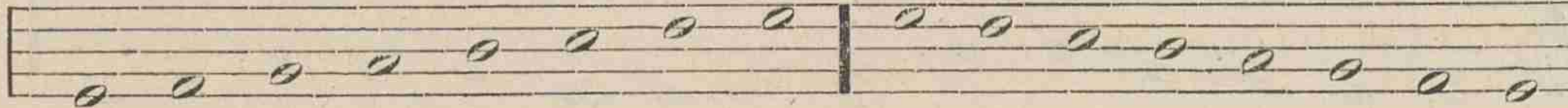
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
Do Re Mi Fa Sol La Si Do; Do Si La Sol Fa Mi Re Do.

No. 2.



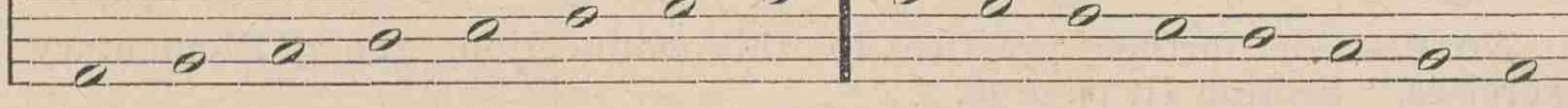
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
Do Re Mi Fa Sol La Si Do; Do Si La Sol Fa Mi Re Do.

No. 3.



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
Do Re Mi Fa Sol La Si Do; Do Si La Sol Fa Mi Re Do.

No. 4.



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
Do Re Mi Fa Sol La Si Do; Do Si La Sol Fa Mi Re Do.

NOTE 1.—For further practice and illustration in this connection, see "ELEMENTARY EXERCISES," Section I, page 36.

NOTE 2.—The teacher should see to it that his pupils are fully impressed with the fact that the Scale has no fixed position on the Staff until the *Clef* is used, and that they become practically familiar with it in various positions, before he brings forward the Clef and other signs by which the *Key* is usually designated. In singing from these different positions, pitch each exercise as may be most convenient for all of the voices.

15. The degrees of the Staff, that is, the lines and spaces, including added lines and added spaces, are named from the first seven letters of the alphabet, viz.:

A, B, C, D, E, F, G.

16. In order to give names to all the degrees with but seven

letters, the letters have to be repeated—just as the names of the days of the week are repeated.

17. But the degrees are not always named in the same way from the letters. They are usually named in two, or three ways, and, in order to determine which way of naming the degrees has been observed in a given instance, we look to a character called a **CLEF**.

18. There are three clefs used in this book, viz.: The G Clef; the F Clef; and the C Clef.

19. Each clef represents and locates, upon the staff, the letter from which it is named, and the letter thus represented and located by the clef, is called the

**CLEF LETTER.**

20. The Clef Letter, therefore, furnishes a clue to the letter names of all the other degrees; for, having the name of one degree, and knowing how the letters follow each other in the alphabet, and that they follow each other in the same order on the staff, it is easy to ascertain the name of any other degree.

21. The letters upon the staff, are never changed from the position assigned them by the clef. Therefore, they represent the

**ABSOLUTE PITCH**

of tones, or that which is independent of scale relationship.

22. At present it will be sufficient to explain the

**G CLEF;**

which is made thus:—

G CLEF.

Ex. 6. 

It represents, or fixes, G on the

**SECOND LINE**

of the staff, where the body of the clef is situated. Or, rather, it determines that the second line shall represent the pitch G of our tonal system.



23. In the G clef the letters are applied to the staff as follows:—

Ex. 7.



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

25. When the G Clef occurs without the addition of either sharps or flats, (characters hereafter to be explained) it is a sign that the scale illustrated in Example 1 is based upon the pitch C, the first added line below the staff. That is, *the G Clef, until it is supplimented by some other character, or characters, serves as a sign to the vocalist that the*

#### FIRST ADDED LINE BELOW

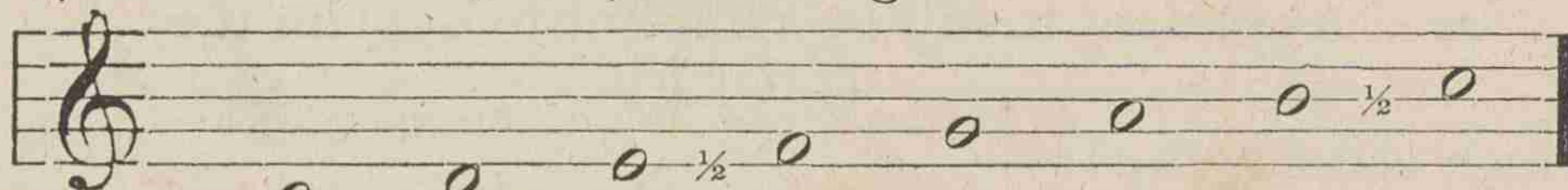
*it to be taken as the place for*

ONE or DO,

and the tones then follow each other in regular order up to the third space, the space for the *eighth* or *octave* of the scale, thus:—

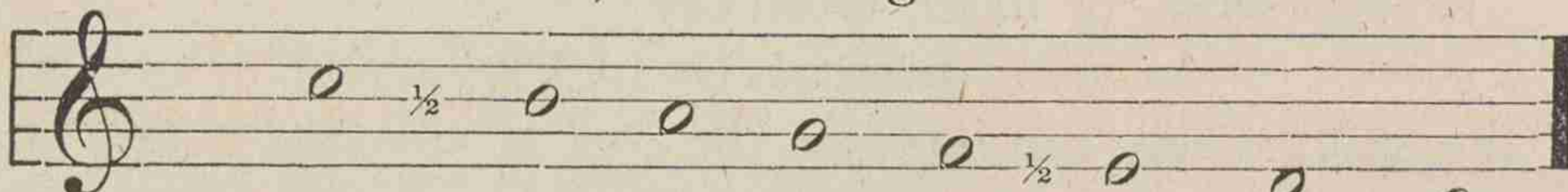
Ex. 8.

Scale, ascending.



PITCH NAME.—	C	D	E	$\frac{1}{2}$ F	G	A	B	$\frac{1}{2}$ C
SCALE NAME.—	One	Two	Three	$\frac{1}{2}$ Four	Five	Six	Seven	$\frac{1}{2}$ Eight.
SYLLABLE NAME.—	Do	Re	Mi	$\frac{1}{2}$ Fa	Sol	La	Si	$\frac{1}{2}$ Do.

Scale, descending.



PITCH NAME.—	C	$\frac{1}{2}$ B	A	G	F	$\frac{1}{2}$ E	D	C
SCALE NAME.—	Eight	$\frac{1}{2}$ Seven	Six	Five	Four	$\frac{1}{2}$ Three	Two	One.
SYLLABLE NAME.—	Do	$\frac{1}{2}$ Si	La	Sol	Fa	$\frac{1}{2}$ Mi	Re	Do.

26. The tones that are to be sung in a piece of music, as well as their order of succession, are indicated by characters called NOTES.

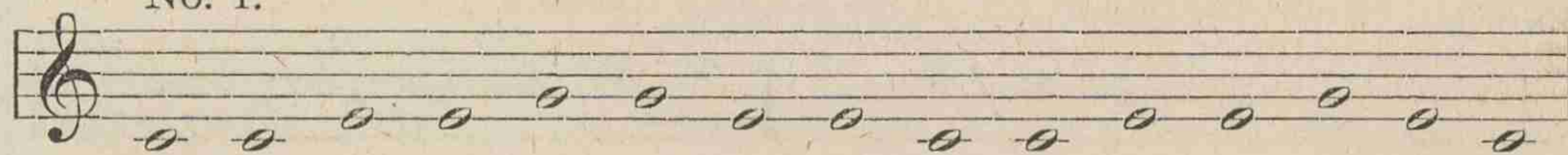
27. For the present the whole note ( $\circ$ ) will be employed for this purpose, without any reference to its rhythmical use.

28. Thus far the tones of the scale have been introduced upon the staff in regular consecutive order, but, of course, a melody or exercise may proceed not only by regular successive steps or degrees of the scale, (*di grado*), but also by *skips*, (*di salto*).

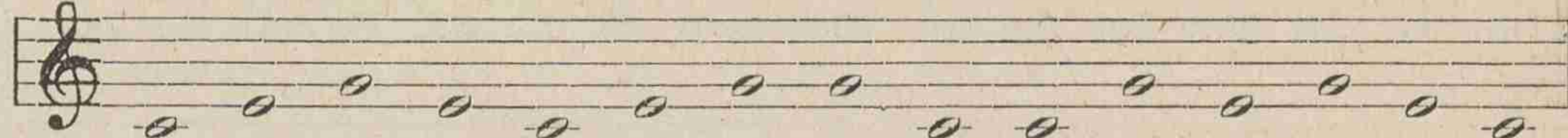
29. The following *skips* may occur between One, Three, and Five, or Do, Mi, and Sol, viz.:—

No. 1.

Ex. 9.



No. 2.



NOTE.—For further practice in this connection, see "Elementary Exercises," Section II, page 36.

QUESTIONS.—1. How many tones are there, altogether, in the Scale? How is the eighth tone obtained? 2. What set of characters are used to give names to the tones of the Scale? What is the lowest tone of the Scale called? The next above it? The next? What is the highest tone of the Scale called? The next below it? The next? 3. What is the difference of pitch between any two tones called? 4. How many intervals are there in the Scale? How many kinds of intervals are there? Name them as given in the text. 5. What are the larger intervals called? What are the smaller intervals called? 6. How many of the seven intervals in the Scale are steps? How many of them are half-steps? Between what numerals in the Scale do the half-steps occur? 7. Give the order of intervals—steps and half-steps—as they occur in the Scale. 8. Name the syllables as they are applied to the tones of the Scale, beginning with the first. 9. When a Scale has half-steps between 3 and 4, and 7 and 8, and a whole step between each two of the other tones, what is it called? 10. What character is used to represent the relative pitch of tones? Of how many lines and spaces is the Staff composed? How are the lines and spaces counted? 11. What is each line of the Staff called? What is each space called? 12. How many degrees are there in the Staff, including both lines and spaces? 13. How are degrees obtained to represent tones higher or lower than those represented by the five lines and four spaces of the Staff? How is each added

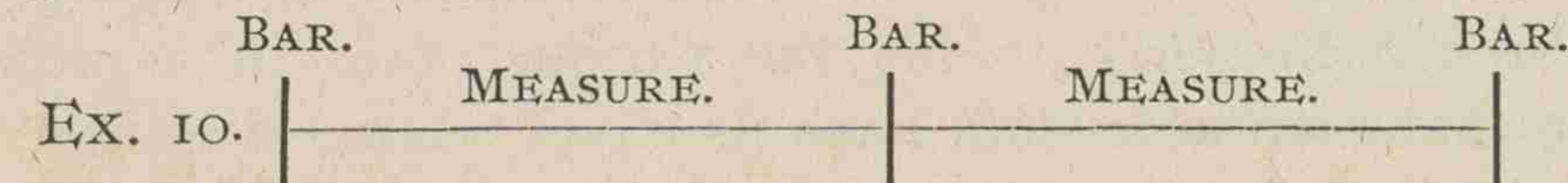


line, and each added space, to be regarded? 14. Is the Scale confined to any one position on the Staff? When One or Do has been located on a particular degree, how do the other tones follow, ascending and descending? 15. What set of characters are used to give names to the degrees of the Staff, including added lines and added spaces? 16. How are all the degrees named with but seven letters? 17. Are the degrees always named in the same way from these letters? In how many ways are they usually named? What character is used to determine which way of naming the degrees has been observed in a given instance? 18. How many Clefs are used in this book? Name them. 19. What particular letter does a Clef represent, and locate upon the Staff? What is this letter called? 20. How does the Clef Letter furnish a clue to the letter names of all the other degrees? 21. Are the letters ever changed from the position assigned them by the Clef? Therefore, what do they represent? 22. What Clef is here explained? What letter does it represent, and fix upon the second line of the Staff? 23. How do the letters follow each other, on the G Clef Staff, ascending and descending, beginning with the Clef Letter? Give an example, by naming them ascending and descending. 24. Between what letters do half-steps occur? What kind of intervals occur between all other letters? 25. When the G Clef occurs without the addition of other characters, upon what letter or pitch is the Scale based? When the G Clef occurs without other characters, where does it locate One or Do? Then how do the tones follow each other ascending and descending? 26. How are the tones in a piece of music indicated? 27. What note has been employed for this purpose thus far? 28. How may the tones of a melody or exercise proceed by other than successive steps or degrees? 29. Name the notes, by numerals and syllables, in Ex. 9., first illustration. Name the notes, by numerals and syllables, in the second illustration.

## CHAPTER II.

1. Written music is generally divided into equal portions called MEASURES, by the use of vertical lines called BARS.
2. There are two kinds of bars used; a small bar called a MEASURE BAR, and a large bar called a PERIOD BAR, when made as at figure 1, in example 11; or, a DOUBLE BAR, when made as at figure 2.

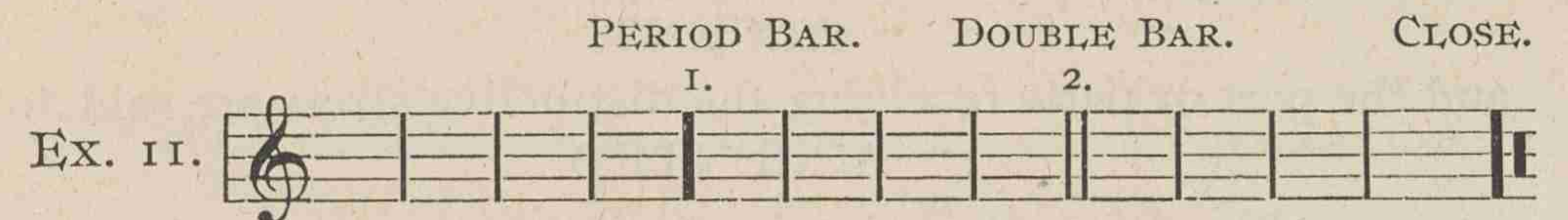
3. Measure bars mark the boundaries of measures, thus:—



4. Period or double bars are employed to indicate the end of a line of poetry or strain of music, and when the musical period or line of poetry ends with a measure, they also serve as measure bars, and are to be treated accordingly; otherwise no reference is had to them in keeping the time.

5. The end of a composition is indicated by a character called a CLOSE.

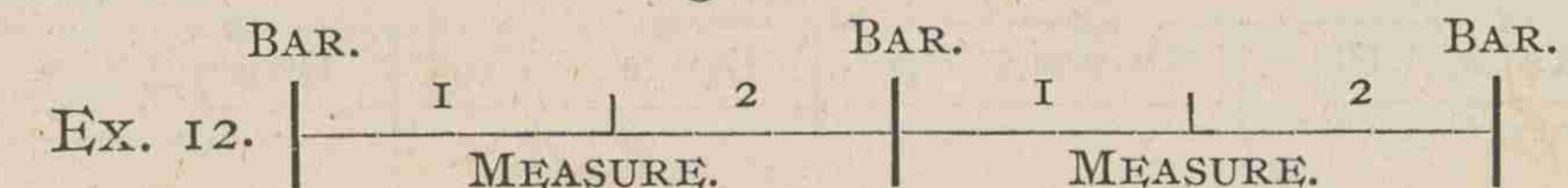
6. The close has more than one form, but that in the following example is the one most frequently used:—



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

### PARTS OF MEASURES.

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



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

### DOUBLE TIME.

NOTE 1.—We employ the words *time* and *measure*, in this connection, indiscriminately, and in doing so we believe we follow the example of the best writers on the subject.

NOTE 2.—Figures and short lines are employed to represent the parts of measures in the above example, though they are not thus employed in music, as will be seen hereafter.



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

### BEATS, or BEATING TIME.

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

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

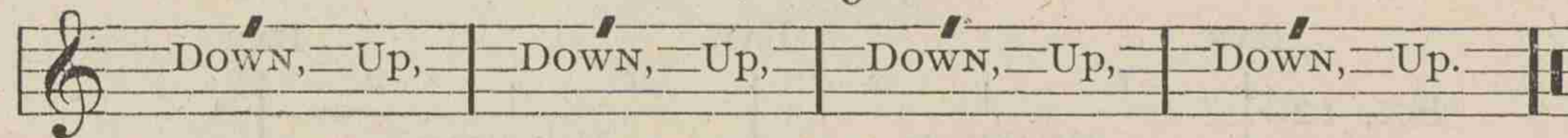
### ACCENT,

and the part or parts receiving the distinctive stress are said to be ACCENTED.

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

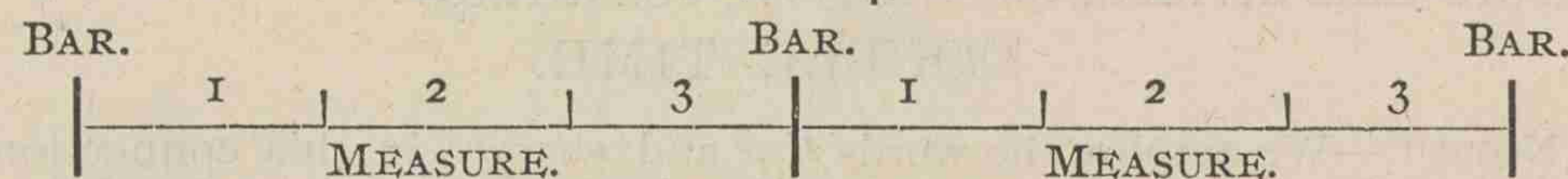
14. In double time the first part of the measure is accented; that is, the first part is sung with a greater stress of voice than the second, thus:—

EX. 13.



15. A measure of three parts or divisions is called TRIPLE TIME.

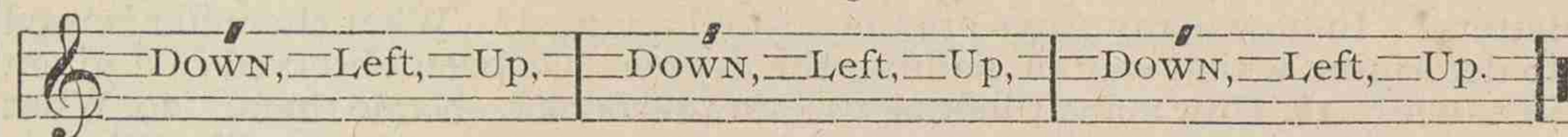
EX. 14.



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

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

EX. 15.



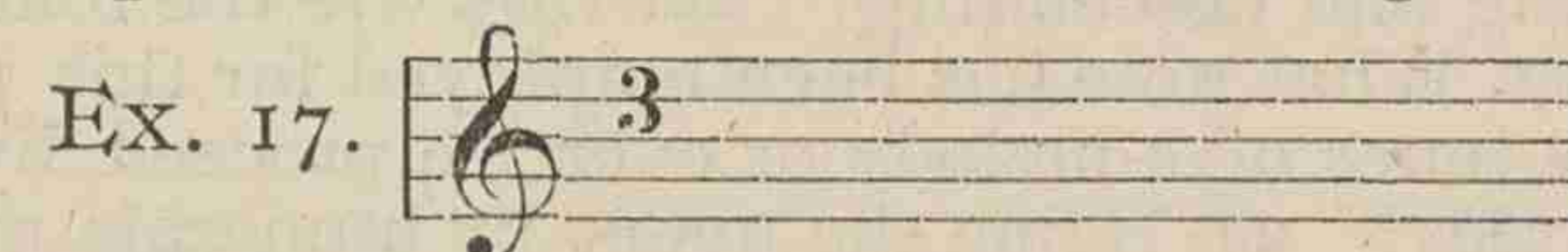
NOTE.—There are other kinds of time, to be explained hereafter.

18. One kind of time is generally distinguished from another by a figure *on the upper part of the Staff*, to the right of the Clef.

19. Double time is indicated by the figure 2, thus:—



20. Triple time is indicated by the figure 3, thus:—



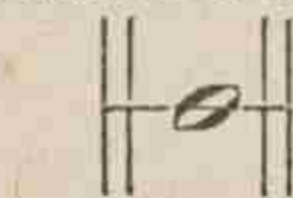
21. In addition to what has already been said of notes, they are used to represent the

### RELATIVE LENGTH OF TONES.

22. There are eight kinds of notes ordinarily used, which are readily distinguished from each other by their forms or appearances, as follows:—

EX. 18.

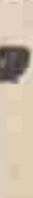
Double Note. Whole Note. Half Note. Quarter Note. Eighth Note.



Sixteenth Note.



Thirty-second Note.



Sixty-fourth Note.



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

24. In every piece of music a certain note, as the half note, or quarter note, for instance, is selected by the composer to have



the time of one beat, and all the other notes are dwelt on according to the relation they sustain to the note thus selected.

25. For instance, if a half-note is selected as having the time of one beat, a whole note must have two beats, because the whole of anything is equal to two halves of the same thing; two quarter-notes must then be sung to a beat, for the reason that it takes two quarters of anything to equal the half of the same thing, and so on.

26. If a quarter-note is selected as having the time of one beat, a half-note must have two beats, for the half of anything is equal to two quarters of the same thing; and two eighth-notes must be sung to a beat, because it takes two eighths of anything to equal a quarter of the same thing.

27. If an eighth-note is selected as having the time of one beat, a quarter, of course, must have two beats; a half, four beats; a whole note, eight beats; and two sixteenths must be sung to a beat.

28. The note selected to have the time of one beat, or to represent one part of the measure, is indicated by a figure *placed on the lower part of the Staff*, immediately under the figure that indicates the number of parts in the measure.

29. If the lower figure is a 2, a half-note is to have one beat.

30. If the lower figure is a 4, a quarter-note is to have one beat.

31. If the lower figure is an 8, an eighth-note is to have one beat.

32. The *upper* figure, then, indicates the  
KIND OF TIME,  
or the number of parts in a measure.

33. The *lower* figure indicates the  
BEAT NOTE,  
or the note that is to have the time of one beat, which is called the  
PRIMITIVE NOTE;  
and, the primitive note determines what is called, for the want of a more accurate term, the

VARIETY OF TIME, or MEASURE.

34. The following examples illustrate the varieties of double time in ordinary use, and all other kinds of time are susceptible of the same varieties.

#### DOUBLE TIME.—HALF-NOTE PRIMITIVE.

Down, Up, Down, Up, Down, Up, Down, Up.

Ex. 19.

#### DOUBLE TIME.—QUARTER-NOTE PRIMITIVE.

Down, Up, Down, Up, Down, Up, Down, Up.

Ex. 20.

#### DOUBLE TIME.—EIGHTH-NOTE PRIMITIVE.

Down, Up, Down, Up, Down, Up, Down, Up.

Ex. 21.

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

#### PRIMITIVE FORM;

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

#### DERIVED FORM.

Thus:—

#### PRIMITIVE FORM OF MEASURE.

Ex. 22.

And thus:—

#### DERIVED FORM OF MEASURE.

Ex. 23.

NOTE.—Section III, "Elementary Exercises," page 37, should now be carefully and thoroughly practiced.



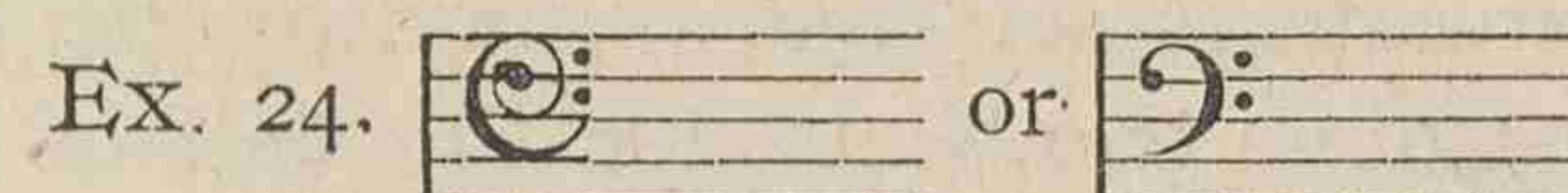
QUESTIONS.—1. How is written music generally divided into equal portions called measures? 2. How many kinds of bars are used? Define them. 3. What use is made of measure bars? 4. What use is made of period or double bars? When does a period or double bar serve as a measure bar? 5. How is the end of a composition indicated? 6. Has the close more than one form? 7. How are smaller equal portions of time than measure obtained, and what are they called? 8. Into how many parts is every measure divided? How is each measure named? 9. Into how many parts is each measure in Ex. 12. divided? A measure of two parts constitutes what kind of time? 10. What is the customary method adopted to aid in accurately keeping the time in singing? What are those motions of the hand called? 11. How many beats are there to each measure of double time, and how are they performed? 12. How many parts are there in each measure, that require to be sung with greater stress or force of voice, than the other parts? What is this stress or force of voice called? What is said of the parts thus stressed? 13. What is meant by accent as applied to singing? 14. Which part of the measure is accented in double time? Give an example. 15. A measure of three parts constitutes what kind of time? 16. How many beats are there to each measure in triple time, and how are they performed? 17. How many accented parts are there in each measure in triple time? How many unaccented parts? Which part is accented? Give an example of accent in triple time. 18. How is one kind of time generally distinguished from another? 19. How is double time indicated? 20. How is triple time indicated? 21. What characters are used to represent the length of tones? 22. How many kinds of notes are ordinarily used? How are they distinguished from each other? 23. What does the names of tones imply? The whole note is equal in time value to how many half notes? To how many quarter notes? The half note is equal to how many quarter notes? To how many eighth notes? 24. When a particular note has been selected to represent the time of one beat, how are all the other notes in the composition to be performed as to time? 25. If a half note is selected as having the time of one beat, how many beats must a whole note receive? Then how many quarter notes must be sung to one beat? 26. If a quarter note is selected as having the time of one beat, how many beats must a half note receive? Then how many eighth notes must be sung to one beat? 27. If an eighth note has one beat, how many beats must a quarter note receive? Then how many sixteenth notes must be sung to one beat? 28. How is the note selected to have the time of one beat indicated? 29. If the lower figure is a 2, what kind of a note has one beat? 30. If the lower figure is a 4, what kind of a note has one beat? 31. If the lower figure is an 8, what kind of a note has one beat? 32. What does the upper figure indicate? 33. What does the lower figure indicate? What is the beat note called? What does the primitive note determine? 34. What do the examples under this paragraph illustrate, and what is said of all other kinds of time? 35. When is a measure in its primitive form? When is a measure in a derived form?

## CHAPTER III.

1. Besides the G Clef, treated of in Chapter II, which is used to represent the Soprano and Alto parts, there are two Clefs yet to be explained.

2. The Clef that represents the Bass, is called the  
F CLEF.

It is made thus:—

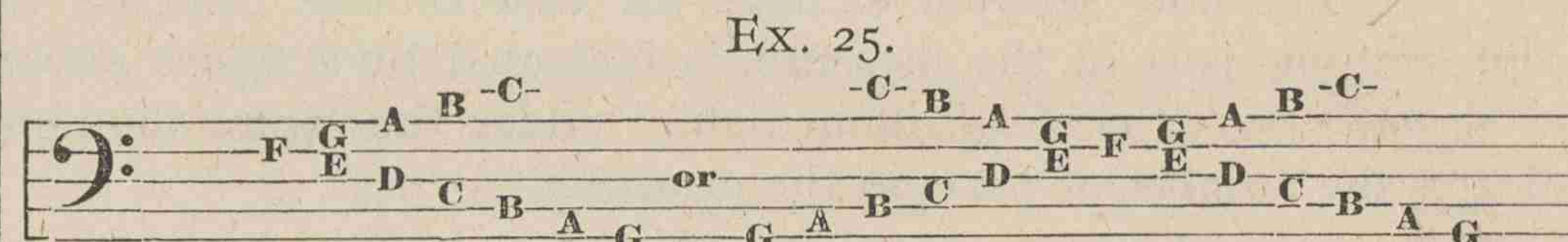


and represents, or fixes F on the

## FOURTH LINE

of the staff, where the body of the Clef is situated. That is, it determines that the fourth line shall represent the pitch F, of our tonal system.

3. In the F Clef the letters are applied to the staff as follows:—



4. When the F Clef occurs without the addition of either sharps or flats it is a sign to the vocalist that the

## SECOND SPACE

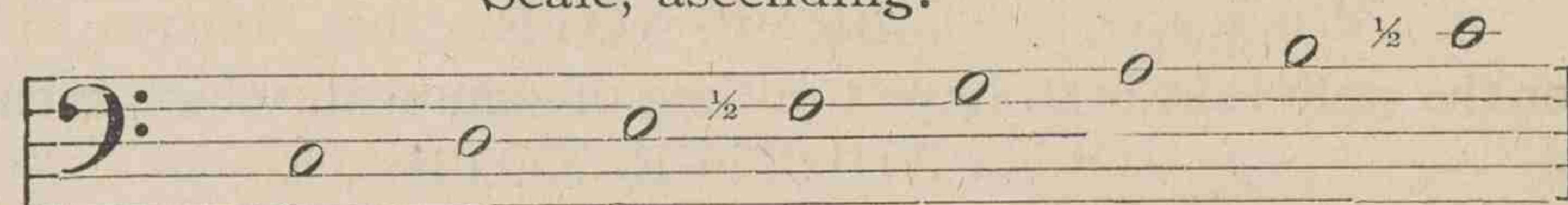
is to be taken as the place for

## ONE or DO.

Thus:—

Ex. 26.

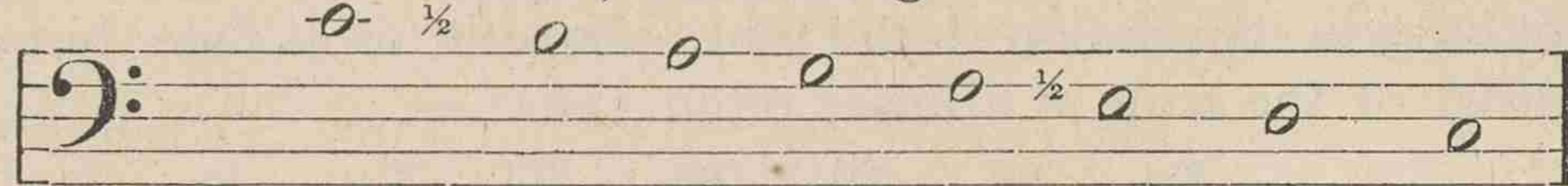
Scale, ascending.



PITCH NAME.—C	D	E	$\frac{1}{2}$	F	G	A	B	$\frac{1}{2}$	C
SCALE NAME.—One	Two	Three	$\frac{1}{2}$	Four	Five	Six	Seven	$\frac{1}{2}$	Eight.
SYLLABLE NAME.—Do	Re	Mi	$\frac{1}{2}$	Fa	Sol	La	Si	$\frac{1}{2}$	Do.



Scale, descending.

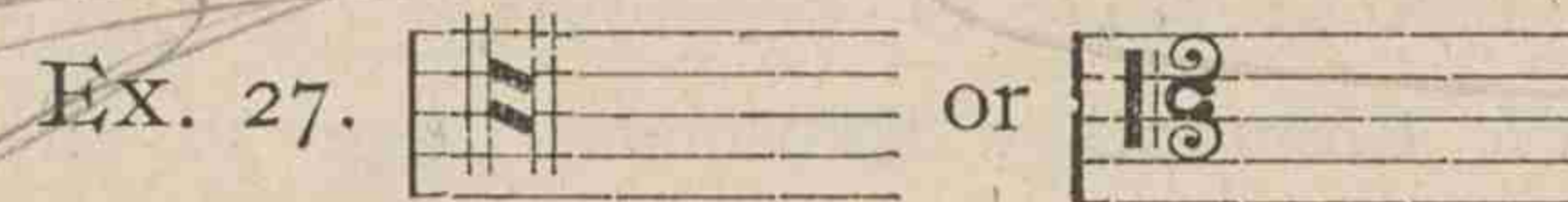


PITCH NAME.— C  $\frac{1}{2}$  B A G F  $\frac{1}{2}$  E D C  
 SCALE NAME.—Eight  $\frac{1}{2}$  Seven Six Five Four  $\frac{1}{2}$  Three Two One.  
 SYLLABLE NAME.— Do  $\frac{1}{2}$  Si La Sol Fa  $\frac{1}{2}$  Mi Re Do.

NOTE.—Section IV, Elementary Exercises, page 37, should now be practiced.

5. The Clef that represents the Tenor, is called the  
 C CLEF.

It is made thus:—



and in this book, represents, or fixes C on the  
 THIRD SPACE

of the Staff, where the body of the Clef is situated. That is, it determines that the third space shall represent the pitch C, of our tonal system.

6. In the C Clef the letters are applied to the Staff as follows:—

Ex. 28.

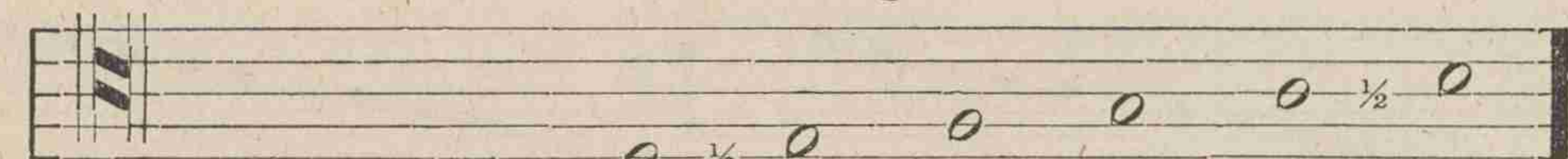


NOTE.—It will be observed that the pitch names of the degrees are the same with the G and C Clefs; but the C Clef represents the tones an octave lower than they are represented by the G Clef. This fact should always be borne in mind by instrumentalists, when the G Clef is used, as it some times is, to represent the Tenor.

7. When the C Clef occurs without the addition of either sharps or flats, it is a sign to the vocalist that the  
 FIRST ADDED LINE BELOW  
 is to be taken as the place for  
 ONE or DO.

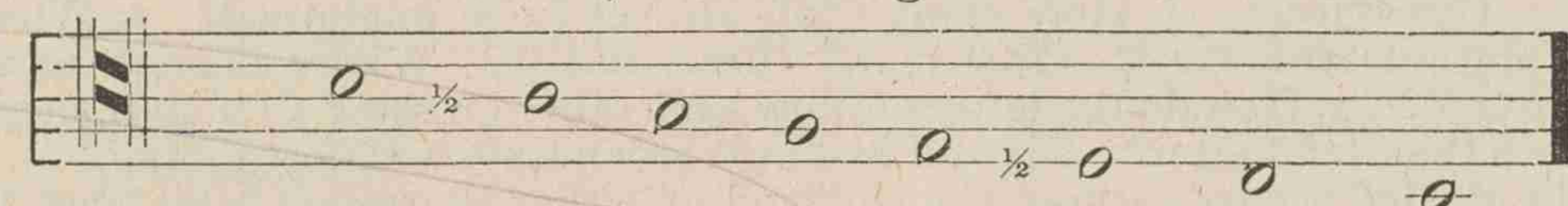
Thus:—

Ex. 29.  
 Scale, ascending.



PITCH NAME.— C D E  $\frac{1}{2}$  F G A B  $\frac{1}{2}$  C  
 SCALE NAME.—One Two Three  $\frac{1}{2}$  Four Five Six Seven  $\frac{1}{2}$  Eight.  
 SYLLABLE NAME.—Do Re Mi  $\frac{1}{2}$  Fa Sol La Si  $\frac{1}{2}$  Do.

Scale, descending.



PITCH NAME.— C  $\frac{1}{2}$  B A G F  $\frac{1}{2}$  E D C  
 SCALE NAME.—Eight  $\frac{1}{2}$  Seven Six Five Four  $\frac{1}{2}$  Three Two One.  
 SYLLABLE NAME.— Do  $\frac{1}{2}$  Si La Sol Fa  $\frac{1}{2}$  Mi Re Do.

NOTE.—Section V, Elementary Exercises, page 38, should now be practiced.

8. The human voice is naturally divided into four classes, as follows:—

1. High female voice—Soprano.
2. Low female voice—Alto.
3. High male voice—Tenor.
4. Low male voice—Bass.

9. Besides the above there are certain *qualities* of voice which are classified as follows:—

1. Mezzo-Soprano—Between Alto and Soprano.
2. Baritone—Between Bass and Tenor.

10. The usual compass of the Soprano voice is from C to G; Alto, from G to C; Tenor, from C to G; and Bass from G to C.

Thus:—

Soprano.

Ex. 30.

Alto.





And thus:—

Ex. 31.

Tenor.

Bass.



11. When the Soprano and Alto are written on the same staff, the G Clef is used; and when the Bass and Tenor are written on the same staff, the F Clef is used.

QUESTIONS.—1. How many Clefs are yet to be explained? 2. What Clef represents the Bass? How many forms has it? Where does it locate the letter F? 3. How do the letters follow each other on the F Clef staff, beginning with the Clef Letter? Give an example ascending, and descending. 4. When the F Clef occurs without the addition of either sharps or flats, what line or space is to be taken as the place for One or Do? 5. What Clef represents the Tenor? Where does it locate the letter C? 6. How do the letters follow each other on the C Clef staff, beginning with the Clef Letter? Give an example ascending, and descending. 7. When the C Clef occurs without the addition of either sharps or flats, what line or space is to be taken as the place for One or Do? 8. Into how many classes is the human voice naturally divided? Name and define the four classes. 9. Are there other distinguishing characteristics of voice? Name and define them. 10. What is the usual compass of the Soprano voice? Of the Alto? Of the Tenor? Of the Bass? 11. When the Soprano and Alto are written on the same staff, what Clef is used? When the Bass and Tenor are written on the same staff, what Clef is used?

## CHAPTER IV.

1. When tones higher than Eight occur, Eight is to be regarded not only in its relation to the tones below it, or as Eight, but also as ONE of the scale at a higher pitch, thus:—



2. When tones lower than One occur, One is to be regarded not only in its relation to the tones above it, or as One, but also as EIGHT of the scale at a lower pitch, thus:—



3. When tones occur above Eight or below One, as in Examples 32 and 33, the scale is said to be *extended*, and it is spoken of as the **EXTENDED SCALE**.

NOTE 1.—Section VI, Elementary Exercises, page 38, should now be practiced.

NOTE 2.—It may be well to remind the learner of the fact that the lowest tone of Example 8, exactly corresponds, in absolute pitch, with the highest tone of Example 26; and that the two staves are connected by the introduction of a single line, thus:—



NOTE.—The tone represented on the intermediate line that connects the two staves above, is called "Middle C," because it is about the centre both of the vocal and also of the great instrumental compass of tones. The usual vocal compass, including both male and female voices, is about three octaves; beginning on the first line of the F Clef staff, and extending up to and including the first added space above the G Clef staff. Some voices, however, will naturally reach higher and some lower tones than any included in this statement, and the compass of all voices may be extended by cultivation. The great instrumental scale, including the whole compass of tones appreciable by the human ear, consists of about nine consecutive octaves; beginning on the ninth added line below the F Clef staff, and extending up to and including the twelfth added line above the G Clef staff. The lowest of these tones is the lowest produced by an Organ. It can be obtained from no other instrument, and requires a pipe thirty-two feet long.



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

Thus:—

BRACE.

Ex. 35.

Tenor.

Alto.

Soprano.

Bass.

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

Ex. 36.

Tenor.

Soprano.

Alto.

Bass.

And sometimes on two staves, thus:—

Ex. 37.

Soprano.

Alto.

Tenor.

Bass.

NOTE 1.—The parts are arranged in the above order throughout this book, and in nearly all other books of church music published in this country.

NOTE 2.—Section VII, Elementary Exercises, page 39, may now be practiced.

5. Sometimes the composer desires to employ a higher or lower tone than the one represented by a given degree of the Staff, and yet not so high nor so low as the one represented by the next degree above or below it. Such tones are called

INTERMEDIATE TONES,

and are indicated by a character called a SHARP ( $\sharp$ ), when a higher tone is wanted; and by a character called a FLAT ( $\flat$ ), when a lower tone is wanted, thus:—

Ex. 38.

A B

And thus:—

Ex. 39.

A B

6. That is, a sharp represents a tone a half-step higher than the degree upon which it is placed, and a flat represents a tone a half-step lower than the degree upon which it is placed. For instance, the tone at B, Example 38, is a half-step higher than the tone at A; and the tone at B, Example 39, is a half-step lower than the tone at A.

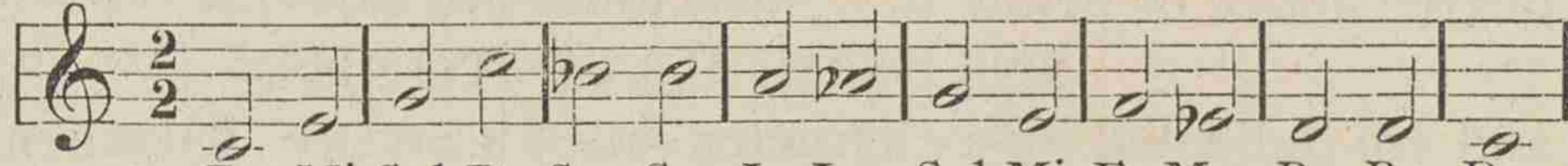
7. When sharps or flats occur in the interior of a piece of music, and are only designed to affect a few notes, they are called ACCIDENTAL SHARPS, and ACCIDENTAL FLATS.

8. The tone represented by either an accidental sharp or an accidental flat, derives its syllable name from the syllable name of the degree upon which it occurs. For instance, when an accidental sharp occurs to the left of Fa, the vowel sound of the syllable is changed to the long sound of E. That is, Fa $\sharp$ , is pronounced Fee; Do $\sharp$ , is pronounced Dee; Re $\sharp$ , Ree; and so on, thus:—

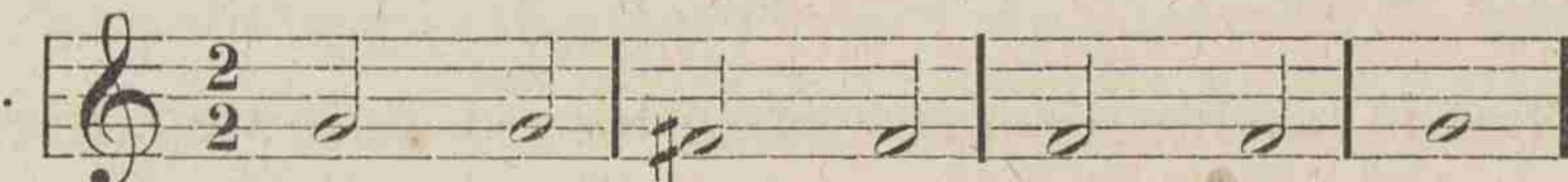


Ex. 40.   
Do Mi Re Dee Re Fa Mi Ree Mi Fee Sol Fa Mi Re Do.

9. When an accidental flat occurs to the left of Si, the vowel sound of the syllable is changed to the long sound of A. That is, Si $\flat$ , is pronounced Say; Mi $\flat$ , is pronounced May; and so on, thus:—

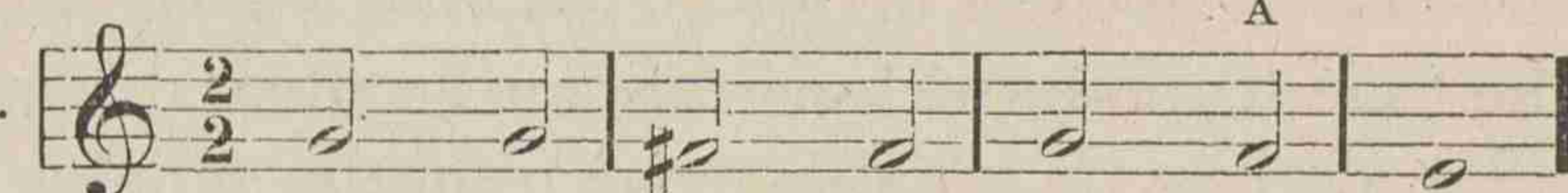
Ex. 41.   
Do Mi Sol Do Say Say La Lay Sol Mi Fa May Re Re Do.

10. The influence of an accidental sharp or flat is continued only through the measure in which it occurs; unless the following measure commences on the same degree, or same tone, affected by the sharp or flat in the previous measure, in which case the effect is continued through the next measure, and, indeed, still on until some subsequent measure commences on a different degree from that occupied by the accidental, thus:—

Ex. 42. 

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

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

Ex. 43.   
A

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

14. Sharps and flats are canceled by a character called a NATURAL ( $\natural$ ).

15. What has been said of the continuance and discontinuance of the effect of accidental sharps, applies equally to the effect of accidental flats, and to the Natural.

NOTE.—Sections VIII and IX, Elementary Exercises, may now be practiced.

QUESTIONS.—1. How is Eight to be regarded in relation to all tones occurring above it? 2. How is One to be regarded in relation to all tones occurring below it? 3. When tones occur above Eight, or below One, what is said of the Scale, and how is it spoken of? 4. What forms the *Score*? Where are these parts connected, and by what character? 5. What are tones called that are higher or lower than the one represented by a given degree—line or space—of the staff? How are they indicated? 6. How much higher is a tone represented by a sharp, than the degree upon which it is placed? How much lower is a tone represented by a flat, than the degree upon which it is placed? 7. What are sharps and flats called when they occur in the interior of a piece of music, and are only designed to affect a few notes? 8. From what does a tone represented by an accidental sharp or an accidental flat, derive its syllable name? When an accidental sharp occurs to the left of Fa, how is Fa pronounced? Give other instances of this effect. 9. When an accidental flat occurs to the left of Si, how is Si pronounced? Give other instances. 10. How far is the effect of an accidental sharp or flat continued? Are there any exceptions to this rule? Define them. 11. Why is the effect of the sharp in the second measure of Ex. 41, continued through the third measure? 12. How far does the influence of the sharp extend in Ex. 42? Does it go over to the next measure? Why? 13. Is the note at A, Ex. 42, affected by the sharp in the previous measure? 14. How are sharps and flats canceled? 15. Does what has been said in reference to the effect of accidental sharps apply equally to accidental flats, and to the Natural?

NOTE.—The teacher can add such other questions as he deems necessary.

## CHAPTER V.

1. When two or more notes on the same line or space are connected by a curved line called a

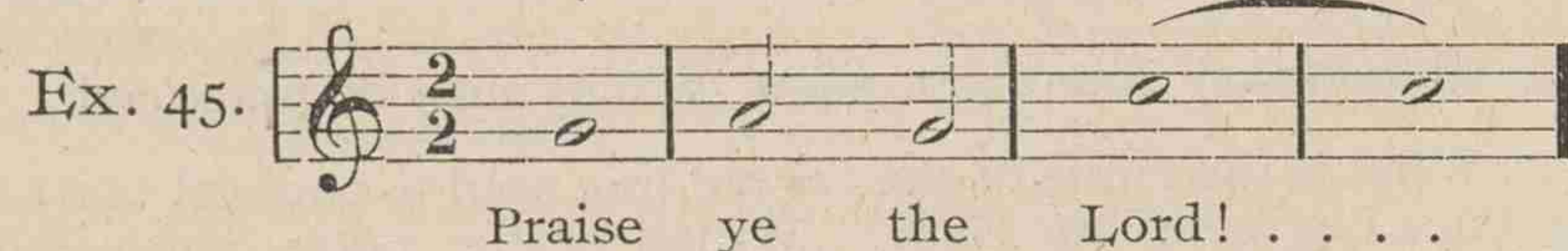
TIE (—),



which may be placed either above or below them, the first only is named in singing the syllables, and dwelt on for the time of all connected with it, thus:—

Ex. 44.   
Sol Sol La . . . Sol Sol

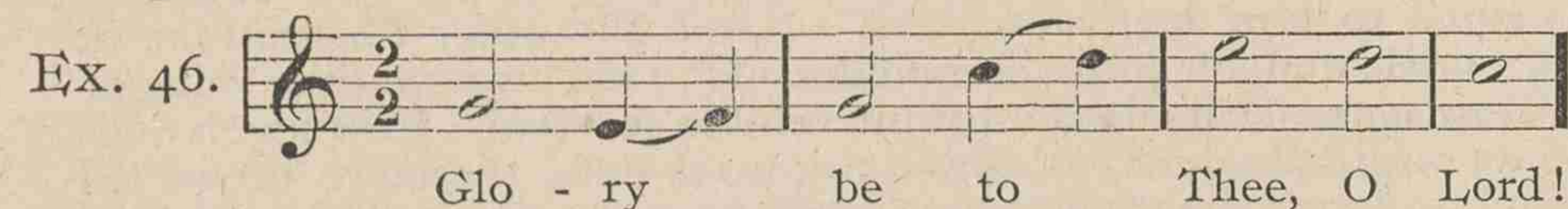


2. All the notes united by the tie are to be sung to the same syllable of the words, thus:—

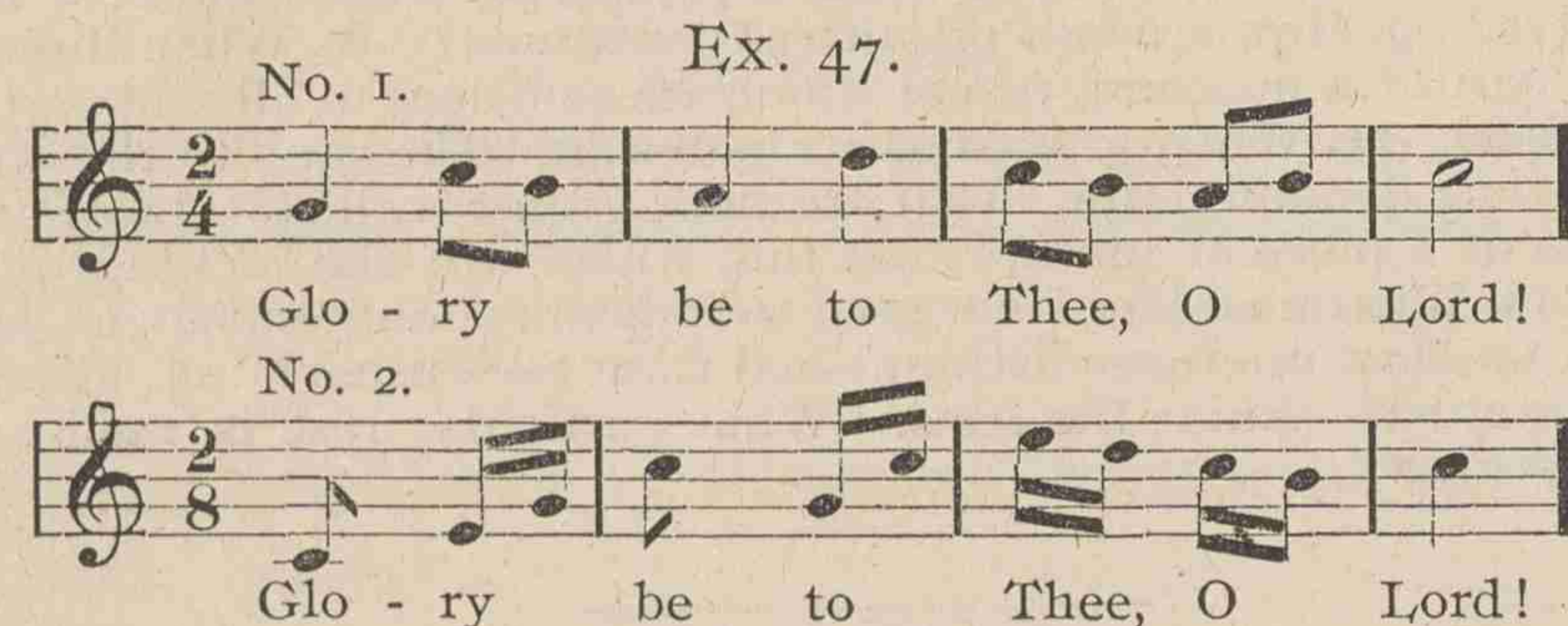


3. When two or more tones, represented on *different* degrees of the staff, are intended to be sung to the same syllable of the words, the notes representing them are connected by a character called a SLUR, (  ) or (  ),

Thus:—



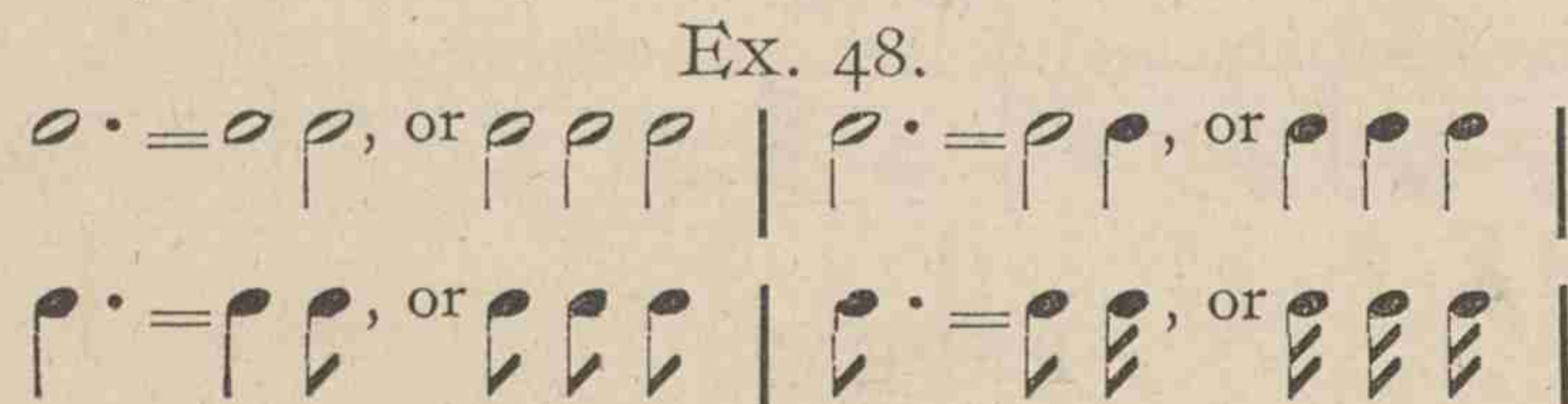
4. When eighth, sixteenth and thirty-second notes are thus used, they are joined together, as follows:—



NOTE.—No. 1., Elementary Exercises, page 36, may now be practiced.

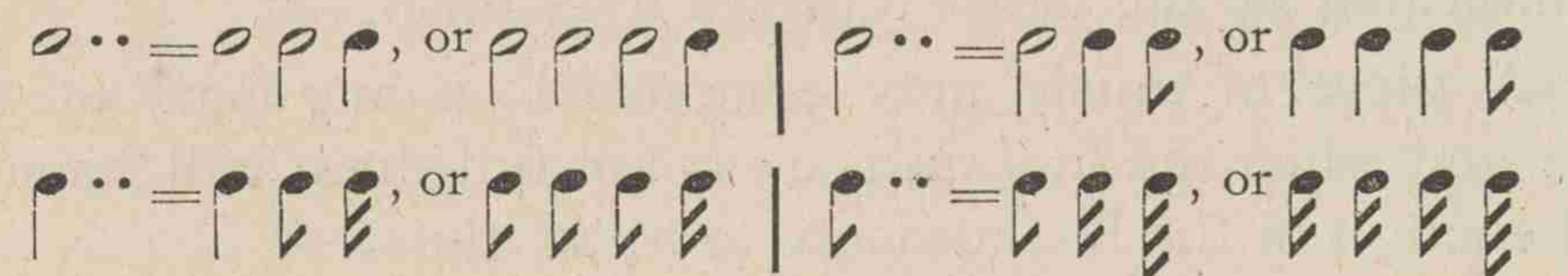
### DOTTED NOTES.

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



### DOUBLE DOTTED NOTES.

6. A *second* dot to the right of a note or rest, adds one half of the value of the first dot, or *one-fourth* of the value of the note, thus:—



7. A *primitive note* always receives one beat—a dot adds to it one-half of its original value; therefore, a dotted primitive note, *theoretically*, is entitled to receive exactly *a beat and a half*. But, *practically*, we give it *two beats*, and when a short note follows we sing it at the point of rest after the performance of the second beat, thus:—

### DOTTED PRIMITIVES.



NOTE.—No. 2., Elementary Exercises, page 36, may now be practiced.

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

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

### DOTTED HALF PRIMITIVES.



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

### TRIPLETS;

and are written thus:—





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

### SIXES,

and are indicated by the figure 6 placed over them.

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

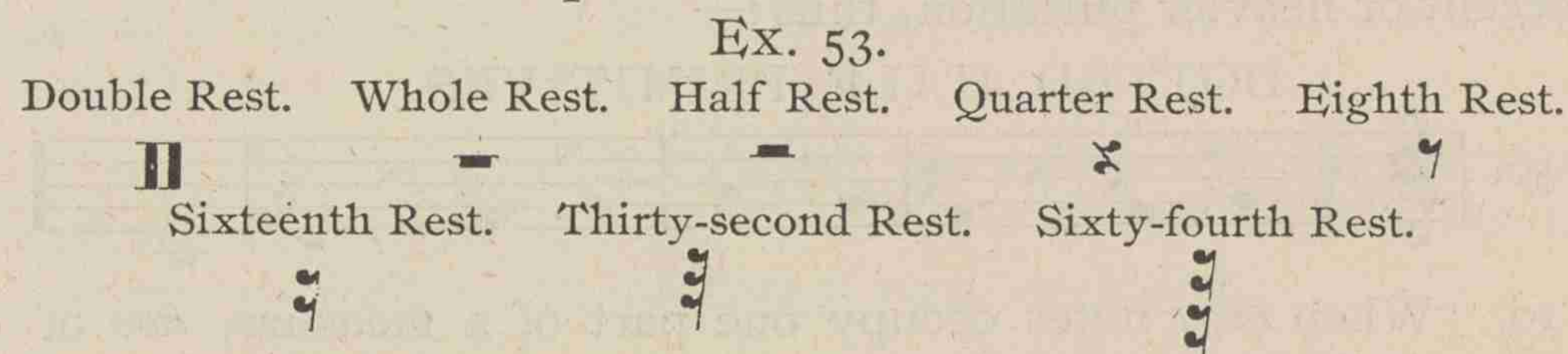


13. Sometimes it is intended that one or more beats shall be passed over in silence—without singing—and sometimes whole measures are designed to be passed over in this way. These silent beats are indicated by characters called

### RESTS.

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

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



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

rest must have as much time as the note has from which it is named, and whose place it occupies.

NOTE.—No. 3., Elementary Exercises, page 36, may now be practiced.

QUESTIONS.—1. What is the name of the curved line used to connect two or more notes on the same degree of the Staff? Which of the notes connected by a Tie is named and dwelt on for the time of all the others? 2. Are all the notes connected by a Tie sung to the same syllable of the words? 3. What is the name of the curved line used to connect two or more notes on different degrees of the Staff? Are notes connected by a Slur intended to be sung to the same syllable of the words? 4. How are eighth, sixteenth, and thirty-second notes slurred? 5. How much does a dot add to the original time value of a note? A dotted whole note is equal to how many half notes? A dotted half note is equal to how many quarters? Name the other illustrations in Example 48. 6. How much does a second dot add to the original time value of a note? 7. How many beats does a primitive note receive? How much does a dot add to its original value? A dotted primitive note, therefore, is entitled *theoretically* to how much time? But how many beats do we give it practically? If a short note follows, where do we sing it? 8. What is a note half as long as a primitive note called? When a half note is primitive, what kind of a note is half primitive? When a quarter note is primitive, what kind of a note is half primitive? 9. How are half primitives performed? 10. When three notes occupy one part of a measure, two of which are sufficient to fill said part, what are they called? 11. When groups of six notes are to be sung to the time of four of the same denomination, what are such groups called? 12. When the first measure of a piece of music is not full, where will the lacking quantity be found? 13. What characters are used to indicate silent, and silent parts of measures? 14. How are rests distinguished from each other? 15. From what is each rest named? Name the rests. What particular rest is used also as a *whole measure rest*?

## CHAPTER VI.

1. When a portion of a piece of music is to be repeated, it is usually indicated by a row of dots across the Staff, to the left of a bar, thus:—



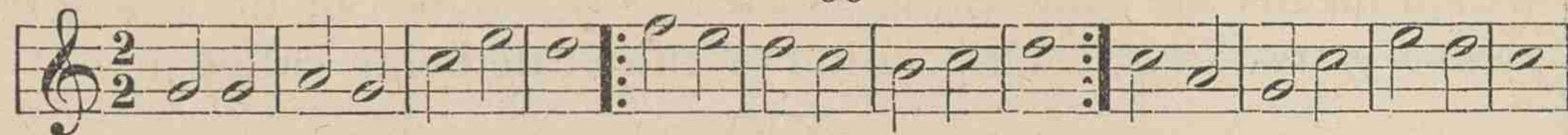
which is called a

### REPEAT.



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

• Ex. 55.



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

Ex. 56.



4. The letters D. C., stand for  
DA CAPO,

an Italian term, signifying "from the beginning," and which, when placed over the end of the Staff, directs the singer back to the beginning, to end at some interior point, usually designated by the word *Fine*.

NOTE.—Section XI, page 44, Elementary Exercises, may now be practiced.

5. The words

DAL SEGNO,

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

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

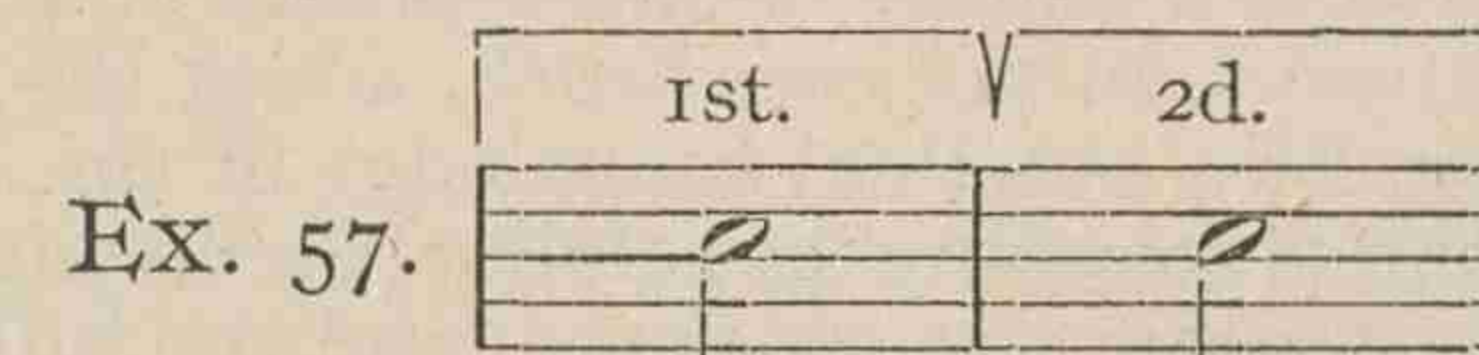
HOLD;

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

PAUSE;

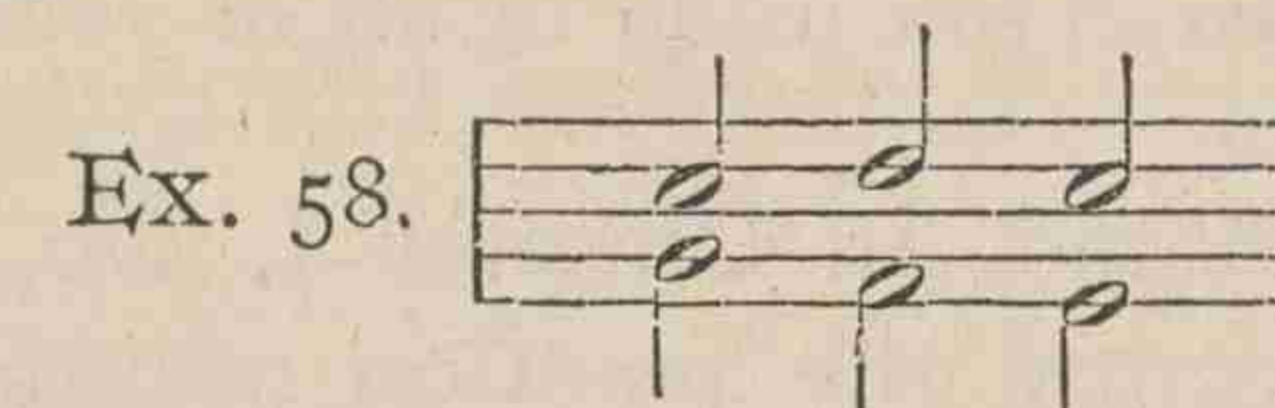
for the simple reason that it indicates a pause in time—a *silent* suspension of the movement—not a prolongation of tone.

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



8. A *Redite*, :: signifies a repetition of the words.

9. *Choosing Notes*, give the performer liberty to sing either—upper or lower. They are placed, as in this Example, one set above the other.



QUESTIONS.—1. When a portion of a piece of music is to be repeated, how is it generally indicated? What is this row of dots called? 2. When two rows of dots occur in a piece of music, the first to the right and the second to the left of a bar, what do they indicate? 3. How else may the same performance be indicated? 4. What do the letters D. C., or *Da Capo*, direct the singer to do, when they stand over the end of the Staff, in a piece of music? To end where? How designated? 5. What do the words *Dal Segno* signify? What are they used to indicate? Then what part of the music is indicated as the closing part? 6. Describe and define a Hold. At what point must the hand remain during such prolongation? When is the same character called a Pause? For what reason? 7. When is a double ending used? What does it show? When should both notes be sung after repeating? 8. What does a *Redite* signify? Describe it? 9. What liberty is given to the performer by "Choosing Notes"? How are they placed?

NOTE.—The distinction that is made in the foregoing Chapter between the Hold and the Pause, has not usually been made by those who have written on the subject of Musical Notation. It was first made in the elementary department of the church music book, "HERMON", published in 1873, and has since been recognized by some of the best writers as a distinction that ought to be made. It is exactly analogous to the distinction that is made between the Tie and the Slur; the characters in each instance being the same in form and appearance, but performing different offices, and therefore requiring different names.



## CHAPTER VII.

TRANSPOSITION OF THE SCALE,  
PRACTICALLY CONSIDERED.

NOTE TO TEACHERS.—It is usual, in a treatise on the elements of music, to introduce the Chromatic Scale as a basis upon which to found the theory of "transposition". But, as it is a matter of more practical than theoretical importance to beginners, I always, in my own work, adopt the shortest methods I can devise to give my pupils a practical knowledge of the scale in its various positions on the staff, without stopping to belabor them with the theoretical processes by which these positions are obtained, and the integrity of the scale preserved in all the details of its original construction.

My experience of many years as a teacher, justifies me, I think, in the assertion that the theory of transposition may always be taught more thoroughly and satisfactorily, when the pupil is well grounded in the practice. Therefore, I do not hesitate to depart from the usual course, and introduce at this place, the following practical view of the subject, leaving the theory for subsequent treatment, just as I would advise you to do in all of your elementary class work.

1. As already intimated, in Chapter I, Do, or One, of the Scale, does not always occupy the position assigned to it by the different Clefs, in Examples 8, 26, and 29.

2. One, or Do, may be located on any line or space of the Staff, and it always *takes the pitch of the degree upon which it is located*. For instance, when Do is located on the second line in the G Clef, it takes the pitch of that line, which is G; when it is located on the first line, it takes the pitch of that line, which is E; and so on.

3. When Do is located on any other degree than that assigned to it by the different Clefs, the Scale is said to be transposed, and the operation is spoken of as the

## TRANSPOSITION OF THE SCALE.

4. When the Scale is transposed, the position of Do is indicated by either sharps or flats, and not by the Clefs, as heretofore.

5. There are, therefore, three sets of characters, either of which may be employed to indicated the position of Do, viz.:

1. Clefs.
2. Sharps.
3. Flats.

6. These characters are always placed at the beginning of a composition, and are called the

## SIGNATURE OF THE KEY,

which means the same thing as the *sign of the Key*, or the *sign of the position of the Scale*, each position of the Scale being called a

## KEY.

7. In every Major Scale, the syllable Do is applied to One, which is called the

## KEY-NOTE, or KEY-TONE.

8. The term *Key*, then, simply means the

## PITCH OF THE SCALE;

and *One*, *Key-Note*, and *Do*, all mean the same thing, in the sense that they are applied, as occasion may demand, to the lowest or fundamental tone of the Scale, on which all the other degrees depend for their position on the Staff, for their pitch, and for their scale-relationship.

9. Any of the characters employed to indicate the Key, may also be employed to indicate a

## CHANGE OF KEY,

in any interior part of a composition.

10. When sharps or flats are placed at the beginning of a composition to indicate the Key, their effect is to be continued throughout the entire composition, or until contradicted by the cancel (♯); and when thus employed they are called

## INCIDENTAL SHARPS, and INCIDENTAL FLATS.

11. Incidental, or Signature, sharps and flats are introduced systematically, as we shall learn hereafter, and the very necessity for their employment gives us a few simple rules by which we can determine instantly where the Key-Note, or Do, is located, and from this we can readily find out the syllable names of all the other notes.



## RULES FOR FINDING THE KEY-NOTE IN SHARPS.

12. RULE I.—*When there is but ONE SHARP, the Key-Note will be found in both Clefs, on the first degree above the sharp, thus:—*

Ex. 59.

13. RULE II.—*When there are TWO OR MORE SHARPS, the Key-Note is found the FIRST DEGREE ABOVE THE RIGHT HAND SHARP, or the sharp standing farthest to the right, thus:—*

Ex. 60.

And thus:—

Ex. 61.

And thus:—

Ex. 62.

## EXERCISES IN READING THE NOTES IN SHARPS.

No. 1. Key of G.

No. 2. Key of D.

No. 3. Key of A.

No. 4. Key of E.

No. 5. Key of B.

No. 6. Key F#.

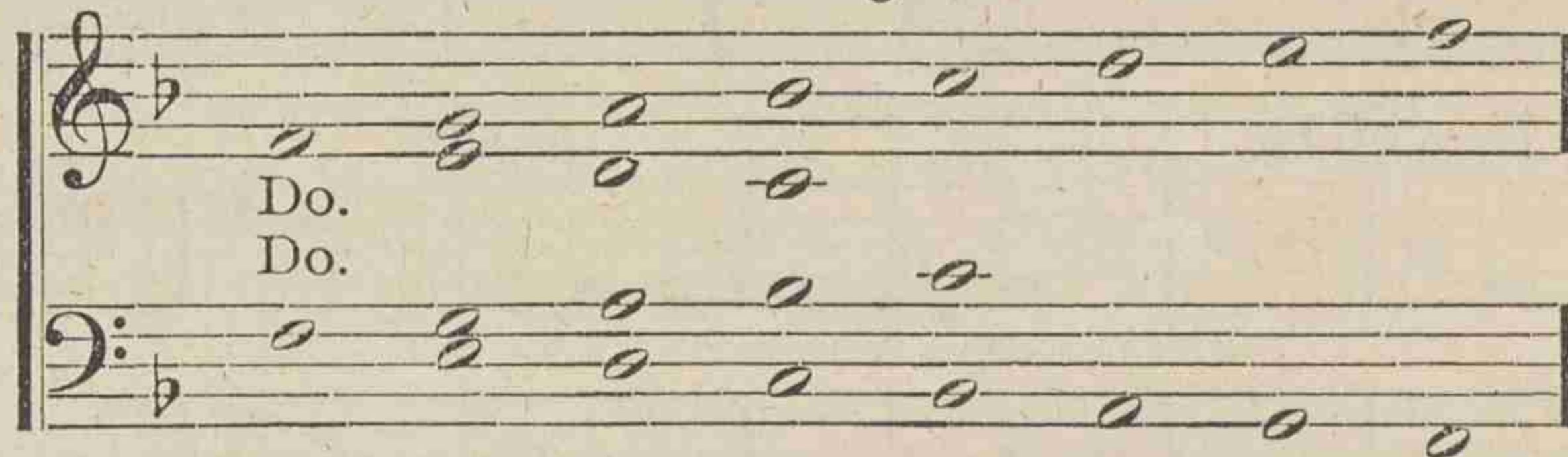
NOTE.—Section XII, Elementary Exercises, page 45, may now be practiced.



## RULES FOR FINDING THE KEY-NOTE IN FLATS.

14. RULE I.—When there is but ONE FLAT, the Key-Note will be found FOUR DEGREES BELOW IT, or FIVE DEGREES ABOVE IT, counting the degree upon which the flat stands, thus:—

Ex. 63.



15. RULE II.—When there are two or more flats, the Key-Note is found on the same line or space occupied by the last flat but one; or on the same degree with the next to the right hand flat. That is, if the flat standing next farthest to the right is on a line, Do is on that line; if it stands on a space, Do is on that space, thus:—

Ex. 64.



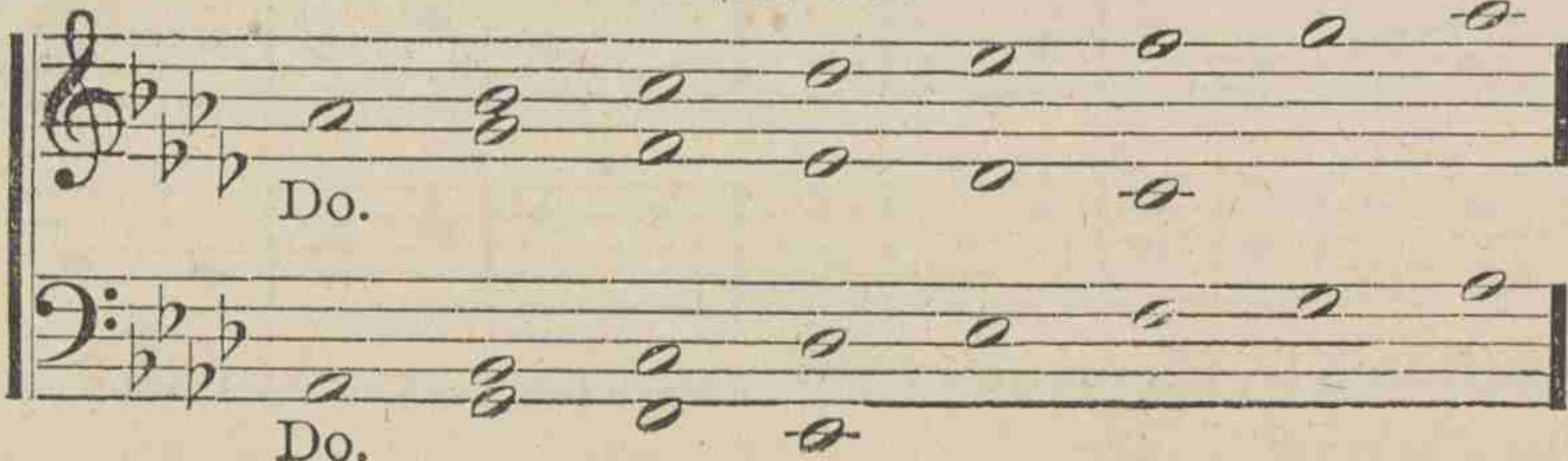
And thus:—

Ex. 65.



And thus:—

Ex. 66.



## EXERCISES IN READING THE NOTES IN FLATS.

No. 1. Key of F.



No. 2. Key of B-flat.



No. 3. Key of E-flat.



No. 4. Key of A-flat.



No. 5. Key of D-flat.



No. 6. Key of G-flat.



NOTE.—Section XIII, Elementary Exercises, page 46, should now be practiced.



QUESTIONS.—1. Does Do, or One, always occupy the position assigned to it by the different Clefs in Examples 8, 26, and 29? 2. May Do, or One, occupy any line or space of the staff? Of what degree does it always take the pitch? 3. When is the scale said to be “transposed”? What is such a change in the position of the scale called? 4. When the scale is transposed, what characters are employed to indicate the position of Do, or One? 5. How many sets of characters, then, may be employed to indicate the position of Do? Name them. 6. Where are the characters thus employed, always placed? What are they called, when thus employed? What is meant by the term, “Signature of the Key”? What is each position of the scale called? 7. What syllable is applied to One in every Major Scale, and what is it called? 8. What does the term “Key” mean? In what sense do One, Key-Note, and Do, mean the same thing? 9. May any of the characters employed to indicate the Key, be otherwise employed? For what purpose, as indicated in the text? 10. When sharps or flats are placed at the beginning of a composition to indicate the Key, how far is their effect continued? When thus employed what are they technically called? 11. Do incidental, or signature, sharps and flats, furnish any rules by which the position of the Key-Note, or Do, may be determined? 12. Give the first rule for finding the Key-Note in sharps. 13. Give the second rule for finding the Key-Note in sharps. 14. Give the first rule for finding the Key-Note in flats. 15. Give the second rule for finding the Key-Note in flats.

## CHAPTER VIII.

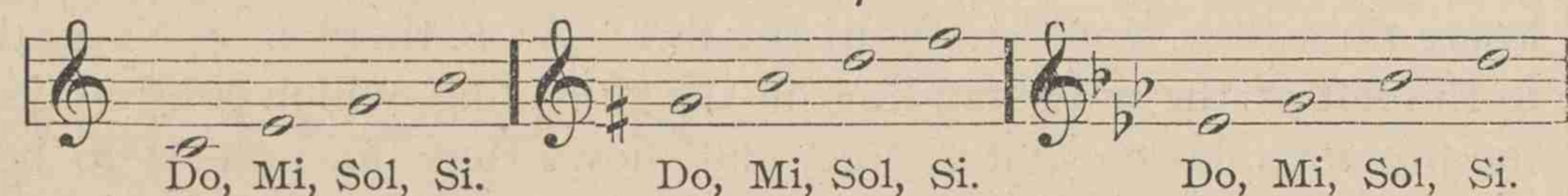
### RULES FOR READING NOTES IN DIFFERENT KEYS.

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

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

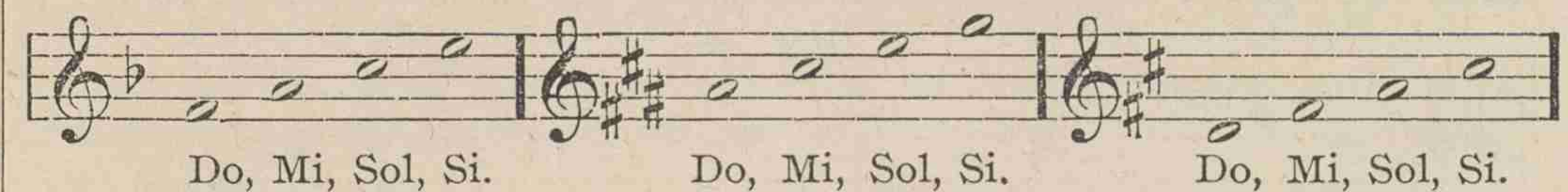
1. Rule 1.—When Do takes a LINE, Mi will take the next line above it; Sol the next, and Si the next, (Do, Mi, Sol, Si), thus:—

Ex. 67.



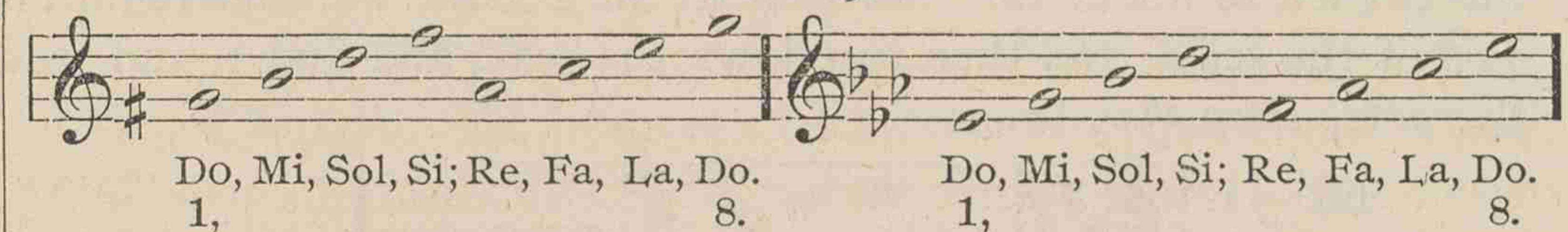
2. Rule 2.—When Do takes a SPACE, Mi will take the next space above it; Sol the next, and Si the next, (Do, Mi, Sol, Si), thus:—

Ex. 68.



3. Rule 3.—When Do, Mi, Sol, Si, take LINES, Re, Fa, La and Do, belonging to 8, will take SPACES, commencing with Re on the first space above the line occupied by Do belonging to 1, thus:—

Ex. 69.



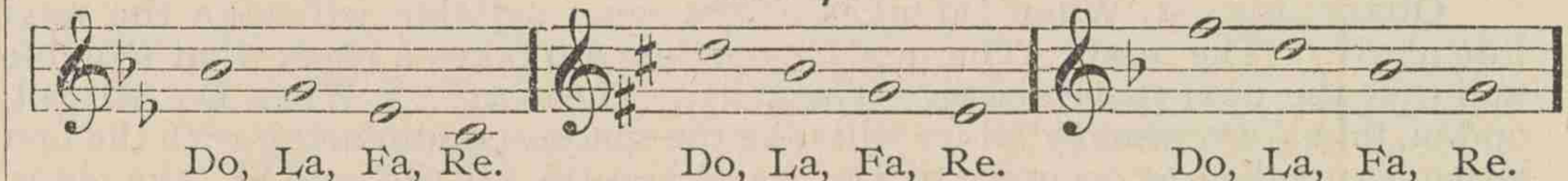
4. Rule 4.—When Do, Mi, Sol, Si, take SPACES, Re, Fa, La and Do, belonging to 8, will take LINES, commencing with Re on the first line above the space occupied by Do belonging to 1, thus:—

Ex. 70.



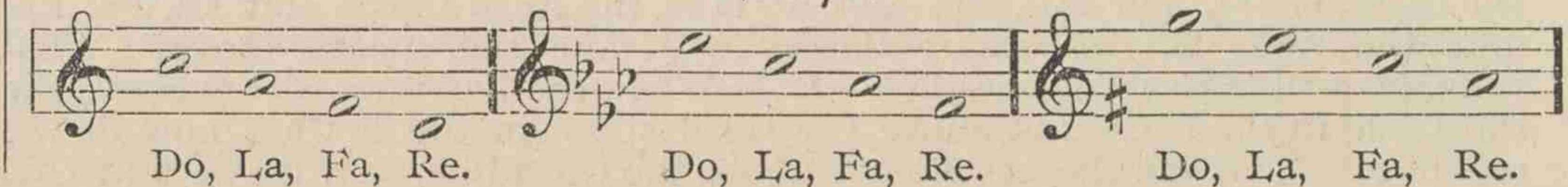
5. Rule 5.—When Do takes a LINE, La will take the next line below it; Fa the next, and Re the next, (Do, La, Fa, Re), thus:—

Ex. 71.



6. Rule 6.—When Do takes a SPACE, La will take the next space below it; Fa the next, and Re the next, (Do, La, Fa, Re), thus:—

Ex. 72.





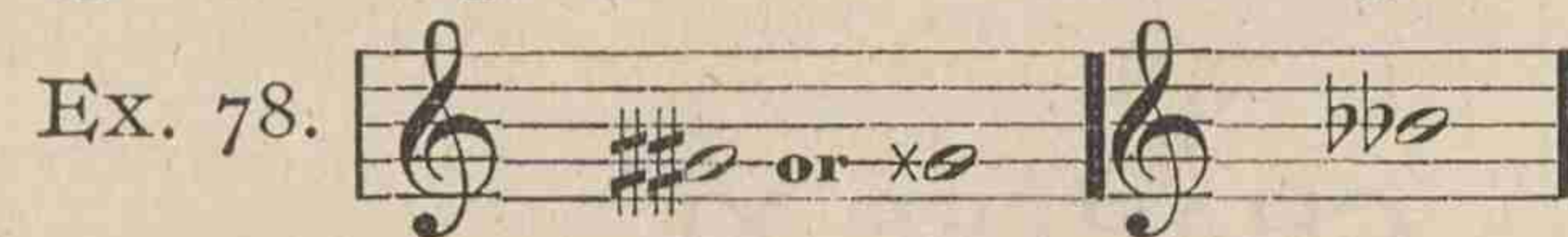




6. When a Natural contradicts a *signature sharp*, it has the effect of a *flat*, and the vowel sound of the syllable applied to the restored tone is the same as where a note is affected by an accidental flat; and when a Natural contradicts a *signature flat*, it has the effect of a sharp, and the vowel sound of the syllable applied to the restored tone is the same as where a note is affected by an accidental sharp. For instance, the syllable name of the note at A, Example 76, is *Say*, and not *Si*; and the name of the note at B, Example 77, is *Fee*, and not *Fa*.

### DOUBLE SHARPS AND FLATS.

7. Sharps and flats are sometimes employed doubly. The double sharp is made thus: ( $\sharp\sharp$ ), or thus: ( $\times$ ), and is a sign of an elevation of a whole step. The double flat is written thus: ( $\flat\flat$ ), and is a sign of a depression of a whole step.



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



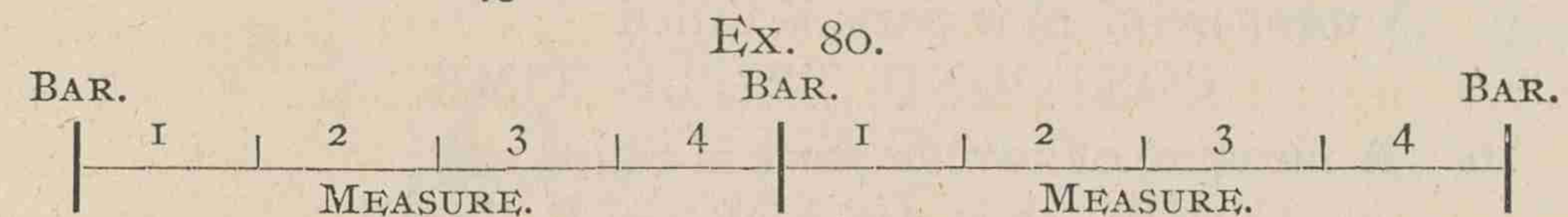
QUESTIONS.—1. From what letter is every key named? When the key-note is on C, what is the Key? When on G? When on B $\flat$ ? When on C $\sharp$ ? 2. Does a sharp or flat on a letter in the signature affect that letter in every other position, above and below? Give an illustration. 3. When a note previously sharpened or flatted is to be restored to its original pitch, how is it indicated? 4. What does the sharp on F, in Example 76, indicate? What is the effect of the Natural at A, Example 76? 5. What does the flat on B, in Example 77, indicate? What is the effect of the Natural at B, Example 77? 6. When a Natural contradicts a signature sharp, what effect has it? In that case what is said of the vowel sound of the syllable applied to the restored tone? When a Natural contradicts a signature flat, what effect has it? In that case what is said of the vowel sound of the syllable applied to the restored tone? Give an illustration. 7. Of what is a double sharp a sign? Of what is a double flat a sign? 8. Does the Natural contradict the full effect of a double sharp, or double flat? What is done when but one of the sharps or flats is to be contradicted?

## CHAPTER X.

1. There are other kinds of time in common use besides double and triple time, treated of in Chapter II, which are yet to be explained, and which are named according to the number of divisions in each measure.

2. A measure of four parts, for instance, is called

### QUADRUPLE TIME:—

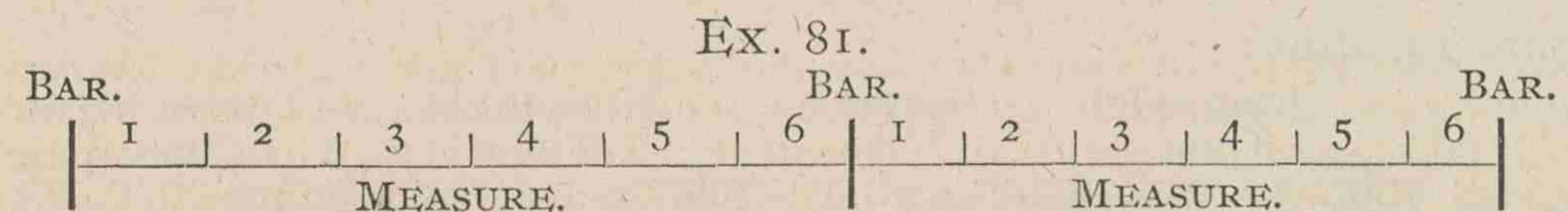


3. There are four beats to each measure of Quadruple Time, which are performed, first *down*, second *left*, third *right*, and fourth *up*—down, left, right, up. In elementary classes, however, where but fifteen or twenty lessons are given, we would recommend that the beats be performed the same in this kind of time as in double—down, up, down, up, to each measure. This answers every purpose, and saves the learner a good deal of trouble.

4. In Quadruple Time there are two accented parts to the measure, the *first* and *third* parts are accented, the *second* and *fourth* parts are unaccented.

5. A measure of six parts is called

### SEXTUPLE TIME:—



6. When a slow movement is desired in Sextuple Time, it is usually indicated by the word

### PASTORALE,

and then each measure requires *six* beats; the first and second, *downward*; the third, *left*; the fourth, *right*; and the fifth and sixth, *upward*; or there may be three downward and three upward beats.



7. As a general rule in Sextuple Time, three parts of the measure are performed to each beat, in which case there would be but two beats to a measure—performed the same as in double time, first, *down*; second, *up*. This movement is sometimes called

#### COMPOUND DOUBLE TIME.

8. There are two accented parts in a measure of Sextuple Time, the *first* and *fourth*. The other parts are unaccented.

9. A measure of nine parts is called

#### COMPOUND TRIPLE TIME.

10. A measure of twelve parts is called

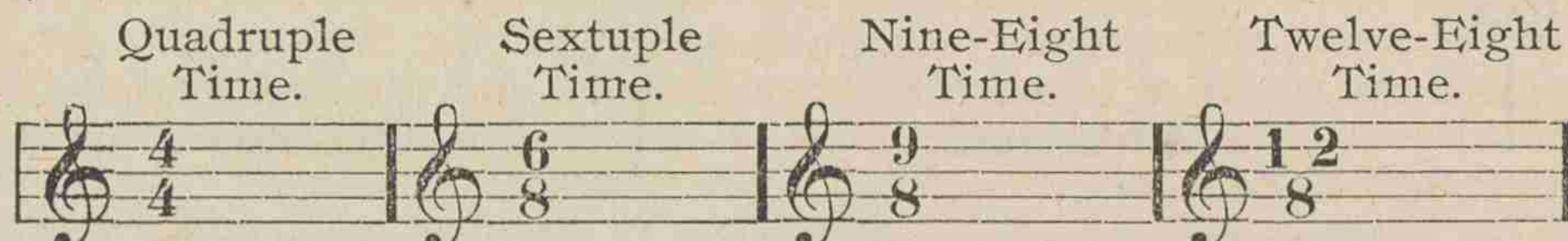
#### COMPOUND QUADRUPLE TIME.

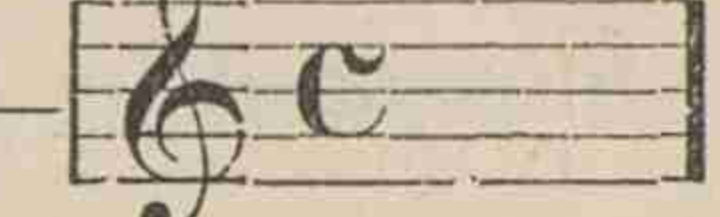
11. In *nine* and *twelve* part measures, which are but little used, *three parts of the measure* are invariably sung to a beat, while the beats are performed the same as in triple and quadruple measures.


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

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

13. Quadruple Time is indicated by the figure 4, placed on the upper part of the staff; Sextuple Time, by the figure 6; nine part measures, by the figure 9; and twelve part measures, by the figure 12, thus:—

Ex. 82. 

NOTE.—Sometimes, a  $\frac{4}{4}$  measure is marked thus:  and a

$\frac{2}{2}$  measure thus: 

NOTE 2.—Selections for practice in the various kinds of time may be found in Section XIV, Elementary Exercises.

QUESTIONS.—2. What is a measure of four parts called? 3. How many beats are there in each measure of quadruple time? How are they performed? How may they be performed in elementary classes? 4. How many accented parts are there in each measure of quadruple time? Which parts are accented? 5. What is a measure of six parts called? 6. How is a slow movement generally indicated in sextuple time? Then how many beats does each measure require? How are they performed? 7. As a general rule in sextuple time, how many parts of the measure are performed to each beat? Then how many beats would there be to the measure? How are they performed? What is this movement sometimes called? 8. How many accented parts are there in each measure of sextuple time? 9. What is a measure of nine parts called? 10. What is a measure of twelve parts called? 11. In nine and twelve part measures, how many parts of the measure are sung to one beat? 12. Which parts are accented in a nine part measure? Which parts in a twelve part measure? 13. How is quadruple time indicated? How is sextuple time indicated? How is a nine part measure indicated? How is a twelve part measure indicated?

## CHAPTER XI.

### FORCE OF TONES.

1. A medium force of tone is called *Mezzo*; it is marked *mez.*, or *m*.
2. A force of tone *softer* than Mezzo is called *Piano*; it is marked *Pia.*, or *p*.
3. A force of tone *louder* than Mezzo is called *Forte*; it is marked *for.*, or *f*.
4. A force of tone *softer* than Piano is called *Pianissimo*; it is marked *pp*.
5. A force of tone *louder* than Forte is called *Fortissimo*; it is marked *ff*.
6. A force of tone *louder* than Piano and *softer* than Mezzo is called *Mezzo-Piano*, it is marked *mez. pia.*, or *mp*.
7. A force of tone *louder* than Mezzo and *softer* than Forte is called *Mezzo-Forte*, it is marked *mez. for.*, or *mf*.



## FORM OF TONES.

8. A tone sustained with equal force throughout its whole duration is called an

## ORGAN TONE;

it may be marked thus: —.

9. A tone beginning *Piano* and gradually increasing to *Forte*, is called

## CRESCENDO;

it is marked by divergent lines,  $\text{<}$ ; or *cres.*

10. A tone beginning *Forte* and gradually diminishing to *Piano* is called

## DIMINUENDO;

it is marked by convergent lines,  $\text{>}$ ; or *dim.*

11. A union of *Crescendo* and *Diminuendo* is called a

## SWELL;

it is marked thus:  $\text{<—>}$ .

12. A very sudden *Crescendo* or *Swell* is called the

## PRESSURE FORM;

it is marked thus:  $\text{<}$  or  $\text{<—}$ .

13. A tone which is produced very suddenly and forcibly, and instantly diminished is called an

## EXPLOSIVE TONE;

or *SFORZANDO*, or *FORZANDO*, pronounced *sförtzan-do* or *förtzan-do*; it is designated thus,  $\text{>}$ , or by *sf.*, or *fz.*

14. When successive tones are performed in a closely connected manner, so as to be bound into one another, or interwoven, they are said to be sung

## LEGATO

(*Le-ga-to* or *Le-gah-to*). The Legato is indicated by a curved line ( $\text{—}$ ), called a legato mark, thus:—



15. When notes are delivered in a short, pointed, distinct, or very articulate manner, they are said to be

## STACCATO

(*Stac-ka-to* or *Stac-kah-to*). Staccato is indicated by points, thus: ( $\text{' ' ' '}$ ), thus:—



16. A less degree of Staccato, or

## MARCATO,

is indicated by dots, thus:—



QUESTIONS.—1. What is a medium force of tone called? How is it marked? 2. What is a force of tone softer than *Mezzo* called? How is it marked? 3. What is a force of tone louder than *Mezzo* called? How is it marked? 4. What is a force of tone softer than *Piano* called? How is it marked? 5. What is a force of tone louder than *Forte* called? How is it marked? 6. What is a force of tone louder than *Piano* and softer than *Mezzo* called? 7. What is a force of tone louder than *Mezzo* and softer than *Forte* called? 8. Define an organ tone. How is it marked? 9. When a tone begins *Piano* and gradually increases to *Forte*, what is it called? How is it marked? 10. When a tone begins *Forte* and gradually diminishes to *Piano*, what is it called? How is it marked? 11. What is a union of *Crescendo* and *Diminuendo* called? How is it marked? 12. What is a very sudden *Crescendo*, or *Swell*, called? How is it marked? 13. Define what is meant by an *Explosive Tone*, or *Sforzando*. How is such a tone designated? 14. When are tones said to be sung *Legato*? How is the *Legato* indicated? 15. When are tones said to be *Staccato*? How is *Staccato* indicated? 16. How is a less degree of *Staccato*, or *Marcato*, indicated?

NOTE 1.—*Mezzo*, *Piano*, *Forte*, *Pianissimo*, and *Fortissimo*, are Italian words which are universally used as technical terms in music. They are pronounced as follows:—

*Met-zo*; *Pee-äh-no*; *Fore-te*, or *Four-te*; *Pee-äh-niss-i-mo*; *Fore-tiss-i-mo*.

NOTE 2.—The *Swell* is sometimes called the *Drawn Tone*, and sometimes the same form of tone is designated by the term *Messo de voce*. Its acquisition is one of the most difficult things in the art of song, and is the ultimate result of all other studies in vocal culture.



## CHAPTER XII.

1. By the use of sharps and flats we may divide all the intervals of the major scale that are whole steps into half steps, thus forming an entire scale of small intervals or half steps, called the **CHROMATIC SCALE**.

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

## ASCENDING SCALE.

Ex. 85.



## DESCENDING SCALE.



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

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

QUESTIONS.—1. How is the Chromatic Scale formed? Are all of its intervals of the same size? 2. How many tones are there in the Chromatic Scale? How many intervals? 3. How is each degree of the Chromatic Scale preceded by a sharp or flat named? Give illustrations,

## CHAPTER XIII.

1. Besides the Major Diatonic and Chromatic scales, already explained, there is another in frequent use, which is called

## THE MINOR DIATONIC SCALE,

or simply,

## THE MINOR SCALE.

2. It is called "*minor*" from the fact that its third tone is only a minor third, or a step and a half step, from its tonic or key-note.

3. It is composed of eight tones and seven intervals; is based on the sixth of the major, and in its first and most import form takes all the tones of that scale consecutively and without any alteration, except the fifth, which is sharpened in order to form the "leading tone", or seventh, of the minor.

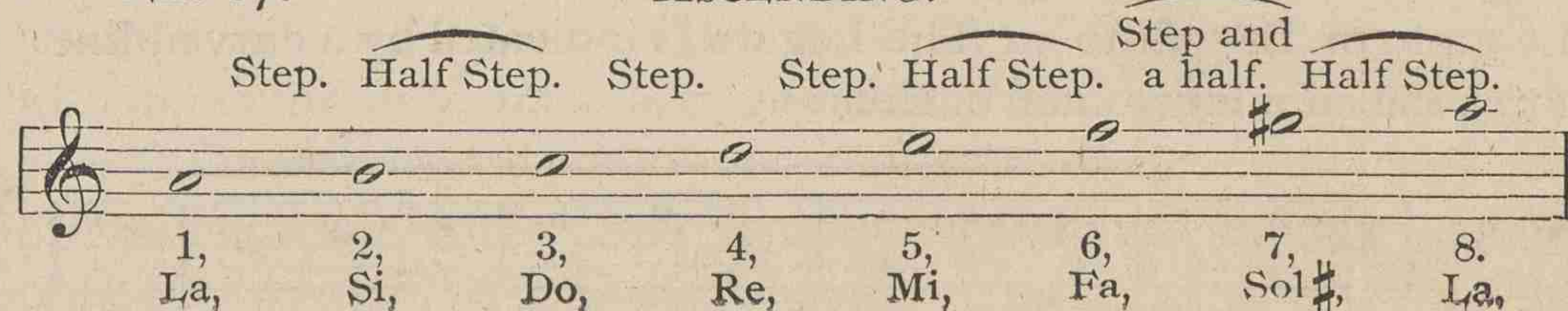
4. A major scale always commences with a major third, or an interval from its first to its third tone of four half steps, as from C to E, and a minor scale always commences with a minor third, or an interval of three half steps, as from A to C. For this reason, and for this reason only, one is called a major scale, and the other a minor scale.

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

## MINOR SCALE—HARMONIC FORM.

Ex. 87.

ASCENDING.





DESCENDING.

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

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

### MINOR SCALE—MELODIC FORM.

ASCENDING.

EX. 88.

DESCENDING.

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

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

10. The third of any minor scale is 1 in its parallel major, and the sixth of any major scale is 1 in its parallel minor.

11. Let it be understood that the sharps employed to form the leading tone, or seventh degree, of the minor scale does not appear in the signature, but is written as an accidental, before every note to be raised.

12. In the major scale the syllable Do is always applied to the tonic (1), but in the minor the syllable La is always applied to the tonic (1).

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

14. Below we give a diagram of the minor keys parallel to the major keys mostly used.

### DIAGRAM OF MINOR KEYS IN SHARPS,

EX. 89.

HARMONIC FORM.

Key of A Minor—Parallel of C Major. Key of E Minor—Parallel of G Major.

Key of B Minor—Parallel of D Major. Key of F# Minor—Parallel of A Major.



C# Minor—Parallel of E Major.      G# Minor—Parallel of B Major.

1, 2, 3, 4, 5, 6, 7, 8.      1, 2, 3, 4, 5, 6, 7, 8.  
La, Si, Do, Re, Mi, Fa, Sol#, La.      La, Si, Do, Re, Mi, Fa, Sol#, La.

DIAGRAM OF MINOR KEYS IN FLATS,  
HARMONIC FORM.

Ex. 90.      D Minor—Parallel of F Major.      G Minor—Parallel of Bb Major.

1, 2, 3, 4, 5, 6, 7, 8.      1, 2, 3, 4, 5, 6, 7, 8.  
La, Si, Do, Re, Mi, Fa, Sol#, La.      La, Si, Do, Re, Mi, Fa, Sol#, La.

C Minor—Parallel of Eb Major.      F Minor—Parallel of Ab Major.

1, 2, 3, 4, 5, 6, 7, 8.      1, 2, 3, 4, 5, 6, 7, 8.  
La, Si, Do, Re, Mi, Fa, Sol#, La.      La, Si, Do, Re, Mi, Fa, Sol#, La.

Bb Minor—Parallel of Db Major.      Eb Minor—Parallel of Gb Major.

1, 2, 3, 4, 5, 6, 7, 8.      1, 2, 3, 4, 5, 6, 7, 8.  
La, Si, Do, Re, Mi, Fa, Sol#, La.      La, Si, Do, Re, Mi, Fa, Sol#, La.

QUESTIONS.—1. What Scale is here introduced? 2. Why is it called "minor"? 3. Of how many tones is the minor scale composed? Of how many intervals? Upon what tone of the major scale is the minor scale based? How many tones of the major scale does it take, in its first form? What is done to the fifth of the major scale in order to form the minor? What for? 4. With what kind of a third does a major scale always begin? With what kind of a third does a minor scale always begin? 5. How many forms has the minor scale? Name them. Which is the most systematic form? Why? 6. Define the intervals of the minor scale. 7. When the harshness of the superfluous interval between 6 and 7 of the minor scale is to be obviated, how is it done? 8. In the melodic form of the minor scale, where do the half steps occur ascending? Where in descending? 9. With what particular major scale does every minor scale agree in signature? What are major and minor scales that have the same signature called? Give an example. 10. What tone of any minor scale is One in its parallel major? What tone of any major scale is One of its parallel minor? 11. Does the sharp employed to form the "leading tone" of the minor scale, appear in the signature? How is it written? 12. What

syllable is always applied to One in the major scale? 13. How may we determine when a piece of music is in the minor scale? 14. Name the parallel minor key of C major; and so on.

## CHAPTER XIV.

### TRANSPOSITION OF THE SCALE, THEORETICALLY CONSIDERED.

1. In our system of musical notation, the pitch C is assumed as a starting point, and all keyed instruments, as pianos and organs, are constructed so as to play half-steps between E and F, and B and C, and whole-steps between all other letters. Therefore, when the scale is based on C, the Clefs, used to indicate the position and order of the letters, are sufficient also to form its signature, and the open, or white, keys play the order of intervals required to constitute the Major Diatonic Scale, as represented in Examples 8, and 26, Chapters I, and III. For this reason, the key of C is frequently spoken of as the

#### NATURAL KEY.

2. All other keys require the employment of either sharps or flats in the formation of signature, as will soon appear.

3. When any other pitch than C is taken as One of the scale, it is said to be transposed.

4. There are two *systematic* ways of transposing the scale. One is by *Fifths*, and the other is by *Fourths*.

5. To transpose the Scale by *Fifths*, is to move it *up*

FIVE DEGREES HIGHER,

or *down*

FOUR DEGREES LOWER;

and to transpose it by *Fourths* is to move it *up*

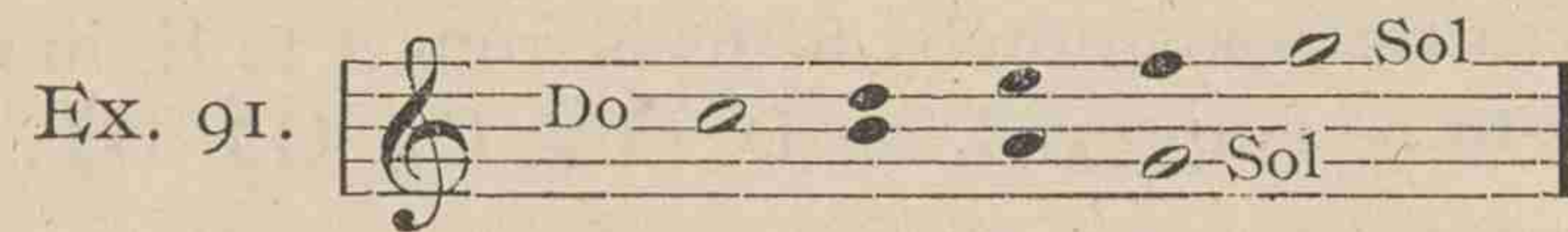
FOUR DEGREES HIGHER,

or *down*

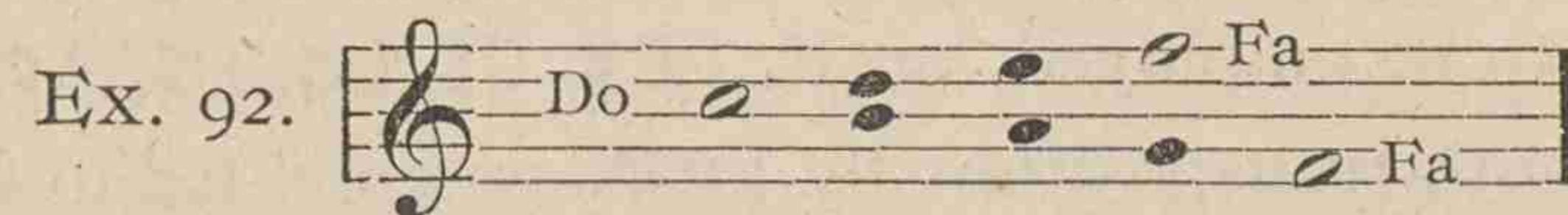
FIVE DEGREES LOWER.



6. Five degrees above is the same thing as four degrees below, both leading to the same point in the Scale, thus:—



7. Four degrees above is the same thing as five degrees below, both leading to the same point in the Scale, thus:—



8. In commencing a series of transpositions of the Scale, whether by fifths, or by fourths, the *first transposition must be made from the KEY OF C*, and thereafter from the *last Key obtained*.

9. In each transposition of the scale, it will be found to be necessary to reject one tone belonging to the key from which the transposition is made, and to substitute an intermediate tone in its place, in order to secure the proper order of intervals—steps and half-steps—in the scale in its new position.

10. When the scale is transposed by fifths, *sharps* are used to form the signature; and when it is transposed by fourths, *flats* are used to form the signature.

11. Signature sharps and flats affect all the notes of corresponding names, higher or lower, unless contradicted by the Natural.

12. The first

### TRANSPOSITION OF THE SCALE BY FIFTHS

is from C to G. That is we take the fifth tone above C as One of the Scale in a higher position, thus:—

Ex. 93.

C	D	E F	G	A	B C	D	E F	G
1	2	3 4	5	⋮	⋮	⋮	⋮	⋮
			1	2	3 4	5	6	7
							8	

13. If we examine the intervals as represented by the letters in the above example, we will find that they do not exactly agree

with the order of intervals required to form the scale. For instance, the letters indicate a half-step between E and F, where we need a whole-step to correspond with the Scale interval from SIX to SEVEN; and from F to G is a whole-step, where we need a half-step to correspond with the Scale interval from SEVEN to EIGHT. Therefore, it is necessary to reject the tone F, and take the tone F sharp in order to adjust the intervals between SIX and SEVEN, and SEVEN and EIGHT, and establish the Scale in its new position, thus:—

Ex. 94.

	Step.		Step.	Half Step.		Step.		Step.		Step.		Half Step.	
G		A		B		C		D		E		F#	G
1		2		3		4		5		6		7	8

14. It is thus made plain that when we build the Scale on G, it is necessary to reject the tone F, and substitute the tone F#, in order to secure the proper order of intervals. Therefore, when the composer desires to write in the Key of G, he places a sharp on F, immediately to the right of the Clef, as a SIGN or SIGNATURE of the Key; and, as signature sharps and flats affect all notes of corresponding names, it is more convenient, in the application of the rules for finding the Key-note, given in Chapter VII, to place the signature sharp on the F of the first space, in the G Clef, rather than on the F of the fifth line, thus:—

Ex. 95.

### CHANGE OF KEY;



15. The second transposition of the Scale by fifths is from G to D. That is, we again take the fifth tone of the Key from which we transpose, as ONE of the Scale in its new position; and if we remember that in transposing from C to G it was necessary to substitute F# for F, and that therefore we are to consider F#, and not



F, in the present operation, the process will agree exactly with that of Examples 93, and 94, thus:—

Ex. 96.

G	A	B C	D	E	F# G	A	B C	D
1	2	3 4	5	6	7 8	9	10 11	12
			1	2	3 4	5	6 7	8

16. In this instance we find it necessary to reject the tone C, and take the tone C#, in order to adjust the intervals between SIX and SEVEN, and SEVEN and EIGHT, thus:—

Ex. 97.

	Step.		Step.		Half Step.		Step.		Step.		Step.		Half Step.	
D		E		F#		G		A		B		C#		D
1		2		3		4		5		6		7		8

17. As shown above, the signature of the KEY OF D, is F# and C#, or two sharps, thus:—

Ex. 98. CHANGE OF KEY;  
From G, F# Signature, to D, F# C# Signature.

Do, Re, Mi, Fa, Sol; Do, Si, La, Sol, Fa, Mi, Re, Do.

18. The intermediate tone required in transposition is called  
THE TONE OF TRANSPOSITION,  
or, in written music,

THE NOTE OF TRANSPOSITION.

19. Thus, it will be observed that, in the transposition by fifths, from C to G, and from G to D, the intermediate tones F#, in the first instance, and C# in the second instance (*sharp four*), have been necessary to preserve the proper order of the intervals. Hence the following rule:

20. “*Sharp Four* transposes the Scale a fifth;” or, “The tone of transposition, between any key and its fifth, is *Sharp Four*.”

NOTE.—The foregoing examples are deemed sufficient to fully illustrate the process of transposition by fifths, and, therefore, others need not be given. Pupils should now be required to form the signature, and write out the Scale, in every transposition by fifths from C to C#.

21. The third transposition by fifths is from D to A, in which a third sharp has to be employed, on G, (F#, C#, G#).

22. The fourth transposition by fifths is from A to E, in which a fourth sharp has to be employed, on D, (F#, C#, G#, D#).

23. The fifth transposition by fifths is from E to B, in which a fifth sharp has to be employed, on A, (F#, C#, G#, D#, A#).

24. The sixth transposition by fifths is from B to F#, in which a sixth sharp has to be employed, on E, (F#, C#, G#, D#, A#, E#).

25. The seventh transposition by fifths is from E# to C#, in which a seventh sharp has to be employed, on B, (F#, C#, G#, D#, A#, E#, B#).

26. The first

TRANSPPOSITION OF THE SCALE BY FOURTHS  
is from C to F. That is we take the fourth tone above C as One of the Scale in a higher position, thus:—

Ex. 99.

C	D	E F	G	A	B C	D	E F
1	2	3 4	5	6	7 8	9	10 11
			1	2	3 4	5	6 7

27. To preserve the identity of the Scale, or the proper order of intervals between *three* and *four*, and *four* and *five*, in this transposition, it is obviously necessary to reject the tone B, and take the tone Bb, as Four in the new Key, thus:—

Ex. 100.

	Step.		Step.		Half Step.		Step.		Step.		Half Step.	
F		G		A		Bb		C		D		E
1		2		3		4		5		6		7

28. Therefore Bb, or one flat, is the signature of the KEY OF F, thus:—

Ex. 101. CHANGE OF KEY;  
From C, Clef Signature, to F, Bb Signature.

Do, Re, Mi, Fa; Do, Re, Mi, Fa, Sol, La, Si, Do.



29. It will be observed that, in the foregoing transposition from C to F, the pitch of the *Scale* has been raised a *fourth*, and the intermediate tone B $\flat$ , or *Flat Seven*, substituted for B, the seventh of the Scale transposed from. Hence the following rule:

30. "*Flat Seven* transposes the Scale a fourth;" or, "The tone of transposition, between any key and its fourth, is *Flat Seven*."

31. The second transposition of the Scale by fourths is from F to B $\flat$ , thus:—

EX. 102.									
F	G	A	B $\flat$	C	D	E	F	G	A B $\flat$
1	2	3	4	1	2	3	4	5	6 7 8

32. In this instance we find it necessary to reject the tone E and take the intermediate tone E $\flat$ , in order to adjust the intervals between *three* and *four*, and *four* and *five*, thus:—

Ex. 103.														
B $\flat$	Step.	C	Step.	D	Half Step.	E $\flat$	Step.	F	Step.	G	Step.	A	Half Step.	B $\flat$
1		2		3		4		5		6		7		8

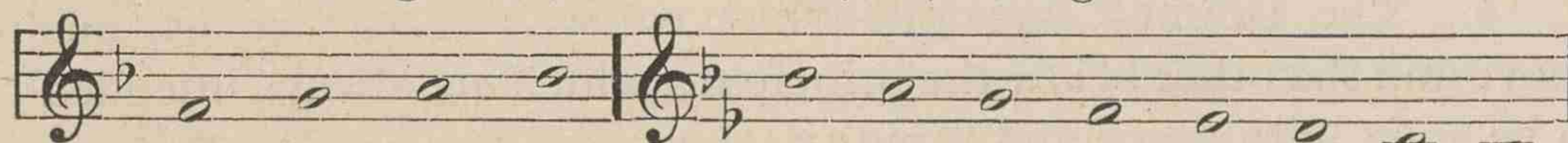
33. Therefore it is obvious that the signature of the KEY OF B $\flat$ , is B $\flat$  and E $\flat$ , or two flats, thus:—

EX. 104.

#### CHANGE OF KEY;

From F, B $\flat$  Signature, to

B $\flat$ , B $\flat$ , E $\flat$  Signature.



Do, Re, Mi, Fa;

Do, Si, La, Sol, Fa, Mi, Re, Do.

NOTE.—It is not necessary to give other illustrations of the transposition of the Scale by fourths. The principles of the operation are sufficiently brought out, and pupils should now be required to form the signature, and write out the Scale, in every transposition by fourths from C to C $\flat$ .

34. The third transposition by fourths is from B $\flat$  to E $\flat$ , in which a third flat has to be employed, on A, (B $\flat$ , E $\flat$ , A $\flat$ ).

35. The fourth transposition by fourths is from E $\flat$  to A $\flat$ , in which a fourth flat has to be employed, on D, (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ).

36. The fifth transposition by fourths is from A $\flat$  to D $\flat$ , in which a fifth flat has to be employed, on G, (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ).

37. The sixth transposition by fourths is from D $\flat$  to G $\flat$ , in which a sixth flat has to be employed, on C, (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ ).

38. The seventh transposition by fourths is from G $\flat$  to C $\flat$ , in which a seventh flat has to be employed, on F, (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ , F $\flat$ ).

QUESTIONS.—1. What pitch is assumed as a starting point in our system of musical notation? Between what letters do all keyed instruments play half steps? What kind of intervals do they play between all other letters? When the Scale is based on C, what characters form its signature? What keys of a piano, or organ, play its intervals? Therefore, how is the key of C frequently spoken of? 2. What characters do all other keys require to be employed in the formation of the signature? 3. What is said of the Scale when any other pitch than C is taken as One? 4. How many systematic ways of transposing the scale are there? Name them. 5. What is it to transpose the scale by fifths? What is it to transpose the scale by fourths? 6. Is five degrees above the same thing as four degrees below? Why? 7. Is four degrees above the same thing as five degrees below? Why? 8. From what key must the first of a series of transpositions of the scale be made? And thereafter from what Key? 9. Why is it necessary to reject one tone in each transposition and substitute an intermediate tone in its place? 10. When the scale is transposed by fifths, what characters are employed to form the signature? When it is transposed by fourths, what characters are used? 11. Do signature sharps and flats affect all the notes of corresponding names, higher or lower? 12. From what key, and to what key, is the first transposition by fifths? What tone of a scale transposed from, by fifths, is always taken as One of the scale transposed to? 13. In transposing the scale from C to G, do the intervals as represented by the letters, agree with the order of intervals required to form the scale? Between what letters is there a disagreement with the scale intervals required? What is necessary to be done in order to adjust the matter, and establish the scale in its new position? 14. Therefore, when the composer desires to write in the key of G, on what letter does he place a sharp, as a sign, or signature of the key? Why do we place the sharp on the first space, in the G Clef, rather than on the fifth line? 15. From what letter, and to what letter, is the first transposition by fifths? In making this transposition, what letter are we to consider as already sharped? 16. In transposing from G to D, what tone do we find it necessary to reject? What intermediate tone is taken in its place? 17. What is the signature of the key of D? 18. What is the intermediate tone required in transposition, called? 19. In the transpositions from C to G, and from G to D, what intermediate tones have been necessary? 20. What is the tone of transposition between any



key and its fifth? 21. Form the signature, and write out the scale, in every transposition by fifths from C to C $\sharp$ . 26. From what letter, and to what letter, is the first transposition by fourths? 27. What tone is it necessary to reject in this transposition? Why? What intermediate tone must be taken in its place? 28. Therefore, what is the signature of the Key of F? 29. How much has the pitch of the scale been raised in this transposition? What tone of the scale transposed from, has been flatted? 30. What is the tone of transposition between any key and its fourth? 31. From what letter, and to what letter, is the second transposition by fourths? 32. What tone is it necessary to reject in this transposition? What intermediate tone is taken in its place? 33. Form the signature, and write out the scale in every transposition by fourths, from C to C $\flat$ .

## CHAPTER XV.

### GRACE TONES, TRILL, TURN, Etc.

1. The TURN ( $\sim$ ) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick, thus:—

Ex. 105. Written.  $\sim$  Performed.  $\overset{3}{\sim}$  Or.

2. The TRILL (*tr*) or SHAKE is a very brilliant musical embellishment, and should be much cultivated by those who would acquire smoothness and flexibility of voice. It is a quick reiteration of two tones, bearing the relation of a step or a half step, thus:—

Ex. 106. Written. *tr* Performed. Or.

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

Ex. 107.

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

Ex. 108. Written. Sung.

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

Ex. 109. Written. Sung.

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

Ex. 110. Written. Sung.



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

Written.

Ex. III.

Sung.

NOTE.—The really artistic use of the voice outlined in this Chapter, should never be attempted by the learner, except under the direction of a master in vocal culture.

Ex. II2.

SINGLE CHANT.

Reciting Note.	Cadence Measures.	Reciting Note.	Cadence Measures.	L. C. EVERETT.
Glory be to the Father, and.....	to the Son, and.....	to the	Ho - ly Ghost;	
As it was in the beginning,.....	is — now, and ever.....	shall be,	world without end.	A - MEN.

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

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

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

QUESTIONS.—1. Of what does a Turn consist? How should it be performed? 2. Describe and define the Trill. 3. When is a tone said to be syncopated? 4. How is the Appoggiatura usually represented? How much of the value of the large note does it usually take? When does it take two thirds of the value of the large note? 5. When a small note follows a large one on an unaccented part of the measure, what is it called? 6. Of what does a Double Appoggiatura consist? 7. Define the term Portamento. In what particular is it generally limited, and to how many syllables are the intervals sung?

CHAPTER XVI.

CHANTS AND CHANTING.

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

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



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

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

## CHAPTER XVII.

### GENERAL DIRECTIONS TO SINGERS.

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

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

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

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

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

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

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

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

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

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

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



# EXPLANATION OF MUSICAL TERMS.

35

*A*—an Italian preposition, meaning to, in, by, at, &c.  
*Accelerando*—accelerating the time, gradually faster and faster.

*Adagio*, or *Adasio*—slow.

*Adagio Assai*, or *Molto*—very slow.

*Ad Libitum*—at pleasure.

*Affettuoso*—tender and affecting.

*Agitato*—with agitation.

*Alla Capella*—in Church style.

*Allegro*—quick. *Allegro Assai*—very quick.

*Allegretto*—less quick than *Allegro*.

*Allegro ma non Troppo*—quick, but not too quick.

*Amabile*—in a gentle and tender style.

*Amateur*—a lover but not a professor of music.

*Amoroso*, or *Con Amore*—affectionately, tenderly. [ed.

*Andante*—gentle, distinct, and rather slow, yet connect-

*Andantino*—somewhat quicker than *Andante*. [sion.

*Animato*, or *Con Anima*—with fervent, animated expres-

*Animo*, or *Con Animo*—with spirit, courage, and bold-

*Antiphone*—music sung in alternate parts. [ness.

*Ardito*—with ardor and spirit.

*Arioso*—in a light, airy, singing manner.

*A Tempo*—in time.

*A Tempo Giusto*—in strict and exact time.

*Ben Marcato*—in a pointed and well-marked manner.

*Bis*—twice.

*Brillante*—brilliant, gay, shining, sparkling.

*Cadence*—closing strain, also a fanciful extemporaneous embellishment at the close of a song. [dence.

*Cadenza*—same as the second use of *Cadence*. See *Ca-*

*Calando*—softer and slower. [melody.

*Cantabile*—graceful, singing style; a pleasing flowing

*Canto*—the treble part in a chorus.

*Choir*—a company or band of singers; also that part of a church appropriated to the singers.

*Chorist*, or *Chorister*—a member of a choir of singers.

*Col*, or *Con*—with. *Col Arco*—with the bow. [ner.

*Comodo*, or *Commodo*—in an easy and unrestrained man-

*Con Affetto*—with expression.

*Con Docessa*—with delicacy.

*Con Dolore*, or *Con Duolo*—with mournful expression.

*Conductor*—one who superintends a musical performance; same as music Director.

*Con Energico*—with energy.

*Con Espressione*—with expression.

*Con Fuoco*—with ardor, fire.

*Con Grazia*—with grace and elegance.

*Con Impeto*—with force, energy.

*Con Justo*—with chaste expression.

*Con Moto*—with emotion.

*Con Spirito*—with spirit, animation.

*Coro*—Chorus.

*Da*—for, from, of. *Da Capo*—from the beginning.

*Decani*—the priests, in contradistinction to the lay or ordinary choristers.

*Declamando*—in the style of declamation.

*Decrescendo*—diminishing decreasing.

*Devozione*—devotional. [music.

*Dilettante*—a lover of the arts in general, or a lover of

*Di Molto*—much or very.

*Divoto*—devotedly, devoutly.

*Dolce*—soft, sweetly, tender, delicate.

*Dolcemente*, *Dolcessa*, or *Dolcissimo*. See *Dolce*.

*Dolente*, or *Doloroso*—mournful.

*Doloroso*—in a plaintive, mournful style.

*E*—and. *Elegante*—elegance.

*Energico*, or *Con Energia*—with energy.

*Espressivo*—expressive.

*Fine*, *Fin*, or *Finale*—the end.

*Forzando*, *Forz.*, or *Fz.*—sudden increase of power <.

*Fugue*, or *Fuga*—a composition which repeats or sustains in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.

*Fugato*—in the fugue style. *Fughetto*—a short fugue.

*Giusto*—in just and steady time.

*Grazioso*—smoothly, gracefully.

*Grave*—slow and solemn movement.

*Impressario*—manager of Concerts or Operas.

*Lacrimando*, or *Lacrimoso*—mournful, pathetic.

*Lamentevole*, *Lamentando*, *Lamentabile*—mournfully.

*Larghetto*—slow, but not so slow as *Largo*.

*Larghissimo*—extremely slow.

*Largo*—slow.

*Legato*—close, gliding, connected style.

*Lentando*—gradually slower and softer.

*Lento*, or *Lentamente*—slow.

*Ma*—but. *Maestoso*—majestic, majestically.

*Maestro Di Capella*—chapel master or conductor of church music.

*Marcato*—strong and marked style.

*Messa Di Voce*—moderate swell. [time.

*Moderato*, or *Moderatamente*—moderately, in moderate

*Molto*—much or very.

*Molto Voce*—with a full voice.

*Morendo*—gradually dying away.

*Mordente*—a beat, a transient shake.

*Mosso*—emotion. [dante.

*Moto*—motion. *Andante Con Moto*—quicker than *An-*

*Non*, *Non Troppo*—not too much.

*Orchestra*—a company or band of instrumental performers; also that part of a theatre occupied by the band.

*Pastorale*—applied to graceful movements in sextuple time.

*Perdendo*, *Perdendosi*—same as *Lentando*.

*Piu*—more. *Piu Mosso*—with more motion, faster.

*Pizzicato*—snapping the violin string with the fingers.

*Poco*—a little. *Poco Adagio*—a little slow.

*Poco a Poc*—by degrees, gradually.

*Portamento*—the manner of sustaining and conducting the voice from one sound to another.

*Precentor*—conductor, leader of a congregation.

*Presto*—quick.

*Prestissimo*—very quick.

*Rallentando*, or *Allentando*, or *Slentando*—slower and softer by degrees.

*Recitando*—a speaking manner of performance.

*Recitante*—in the style of recitative.

*Recitative*—musical declamation. [power.

*Rinforzando*, *Rinf.*, or *Rinforzo*—suddenly increasing in

*Ritardando*—slackening the time.

*Semplice*—chaste, simple. [throughout.

*Sempre*—throughout, always; as, *Sempre Forte*—loud

*Senza*—without; as, *Senza Organa*—without the organ.

*Sforzando*, *Sforzato*—with strong force of emphasis rapidly diminishing >.

*Siciliana*—a movement of light, graceful character.

*Smorendo*, *Smorzando*—dying away.

*Soave*, *Soavement*—sweet, sweetly. See *Dolce*.

*Solfeggio*—a vocal exercise.

*Solo*—for a single voice or instrument.

*Sostenuto*—sustained.

*Sotto*—under, below. *Sotto Voco*—with subdued voice.

*Spirito*, *Con Spirito*—with spirit and animation.

*Staccato*—short, detached, distinct.

*Subito*—quick.

*Tace*, or *Tacet*—silent, or be silent.

*Tardo*—slow.

*Tasto Solo*—without chords.

*Tempo*—time. *Tempo a Piacere*—time at pleasure.

*Tempo Giusto*—in exact time.

*Ten.*, *Tenuto*—hold. See *Sostenuto*.

*Tutti*—the whole, full chorus.

*Un*—a; as, *Un Poco*—a little.

*Va*—go on; as, *Va Crescendo*—continue to increase.

*Verse*—same as *Solo*.

*Vigoroso*—bold, energetic.

*Vivace*—quick and cheerful.

*Virtuoso*—a proficient in art.

*Voce Di Petto*—the chest voice.

*Voce Di Testa*—the head voice.

*Voce Sola*—voice alone.

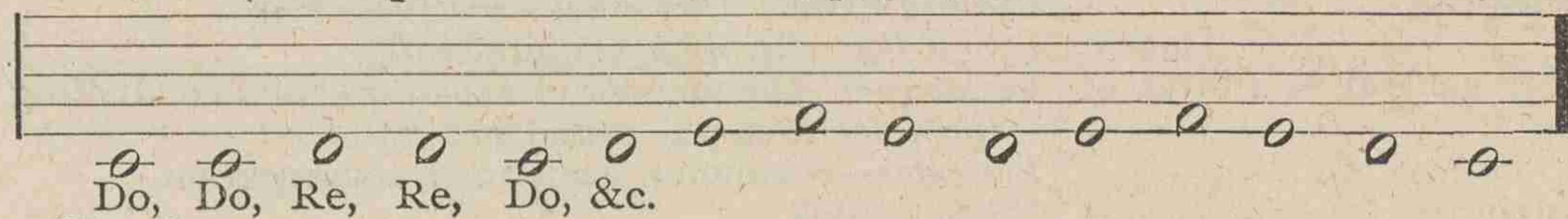
*Volti Subito*—turn over quickly.



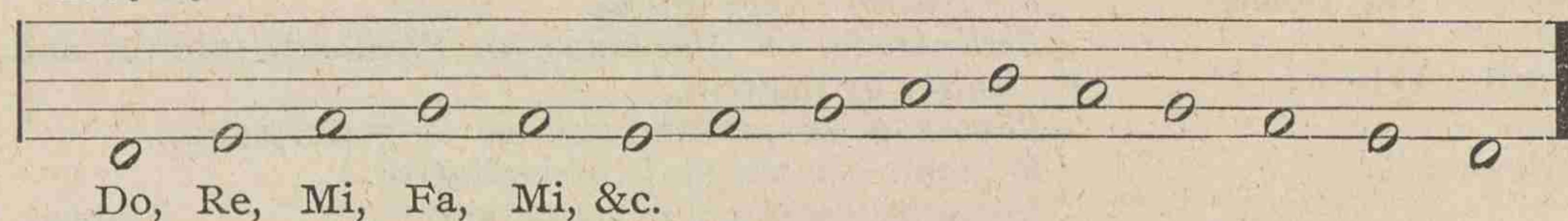
## ELEMENTARY EXERCISES.

## SECTION I.

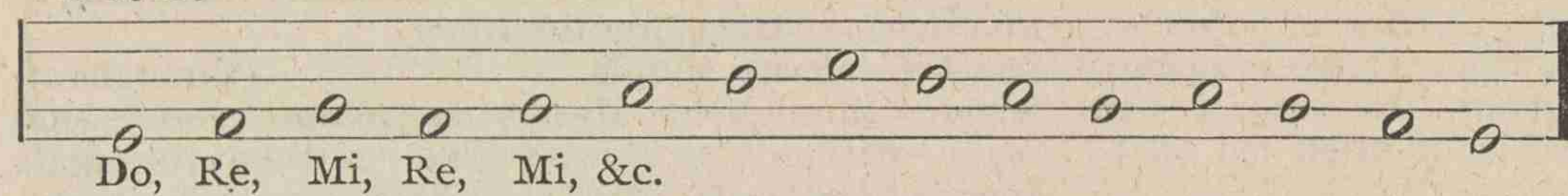
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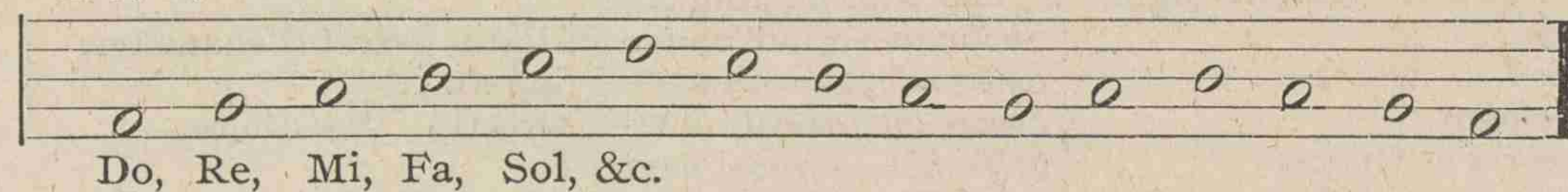
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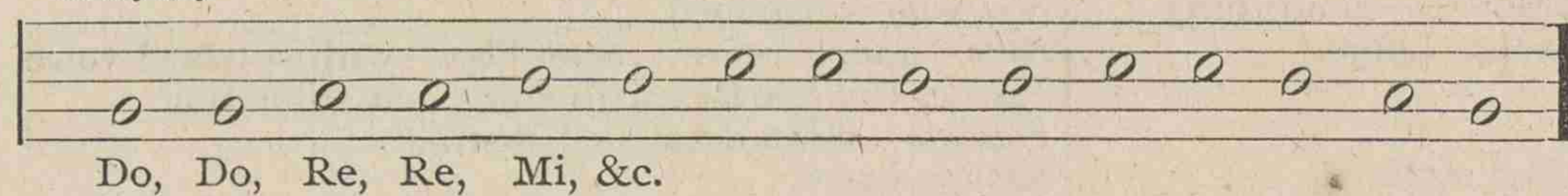
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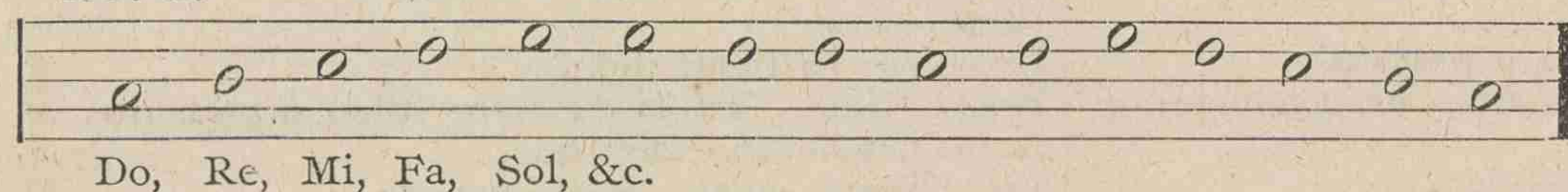
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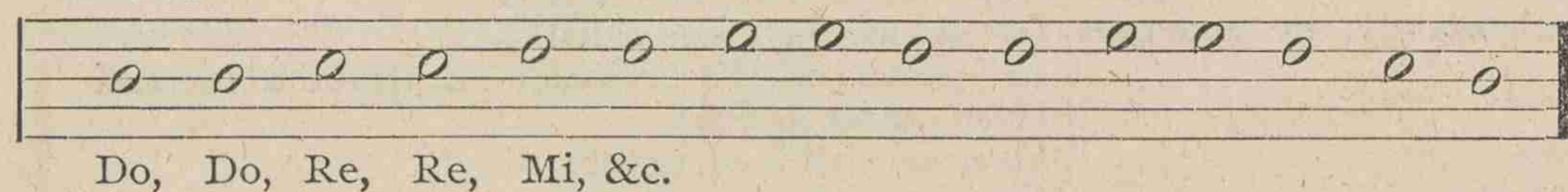
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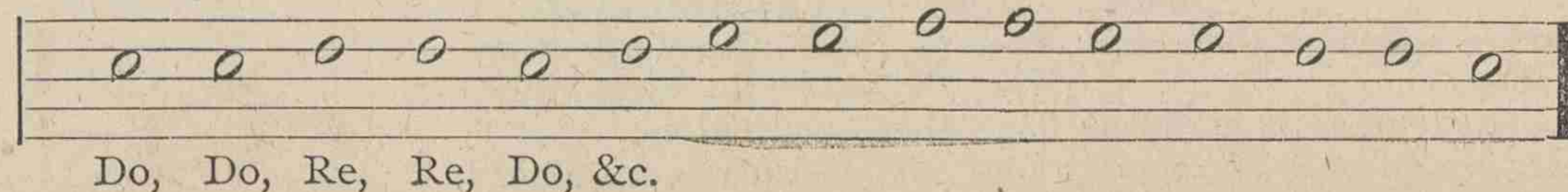
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No. 7.

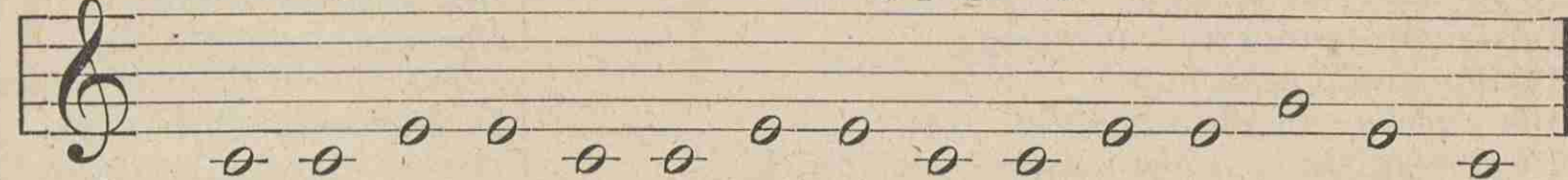


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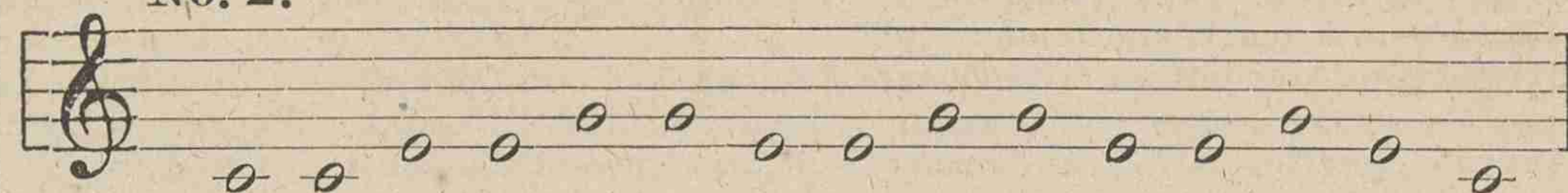


## SECTION II.

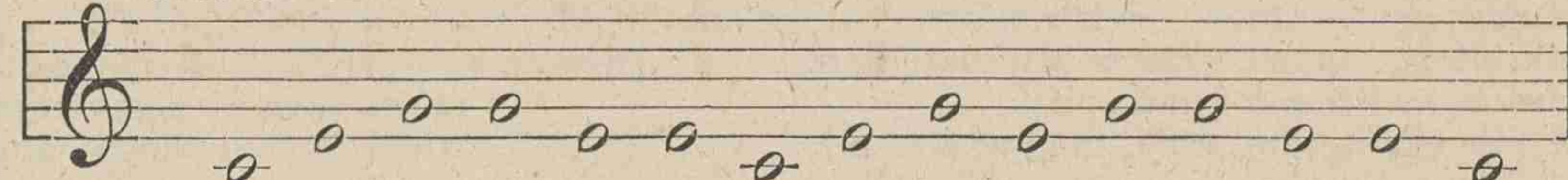
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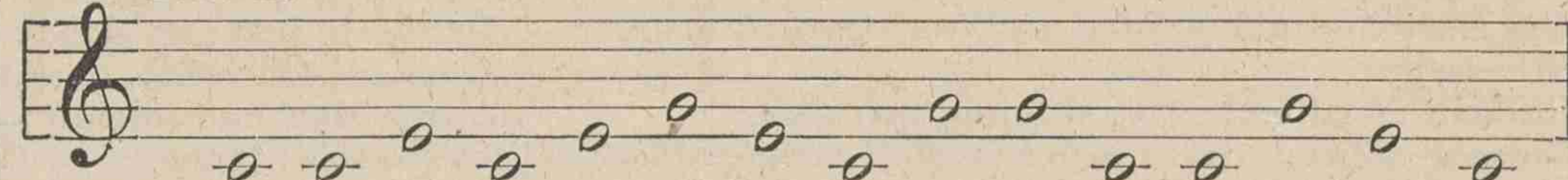
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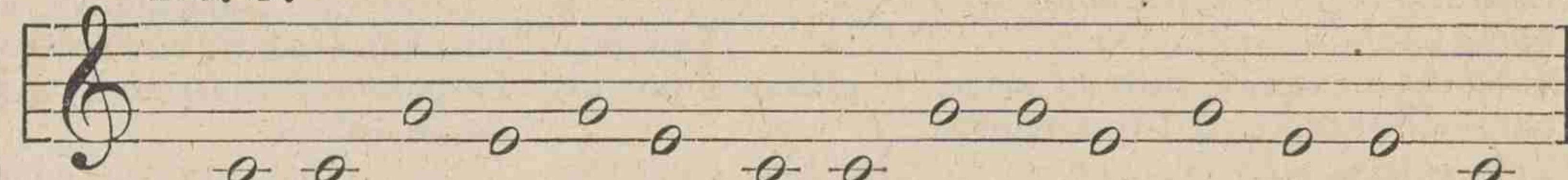
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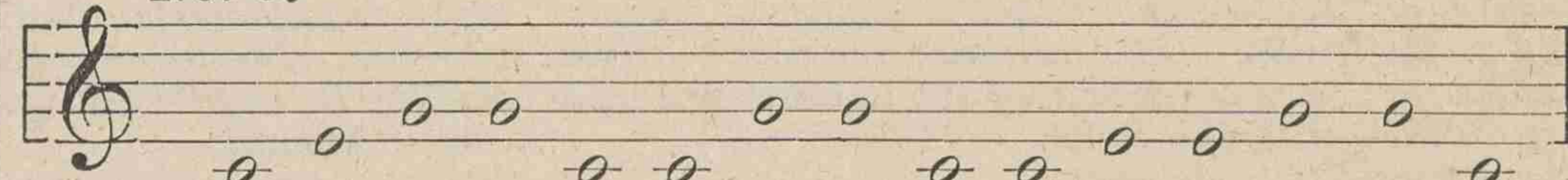
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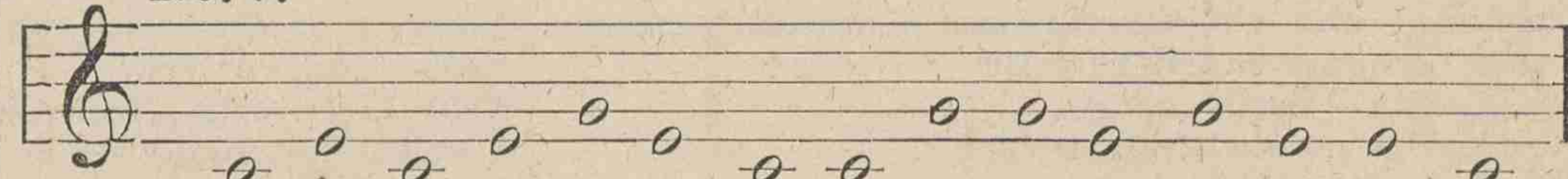
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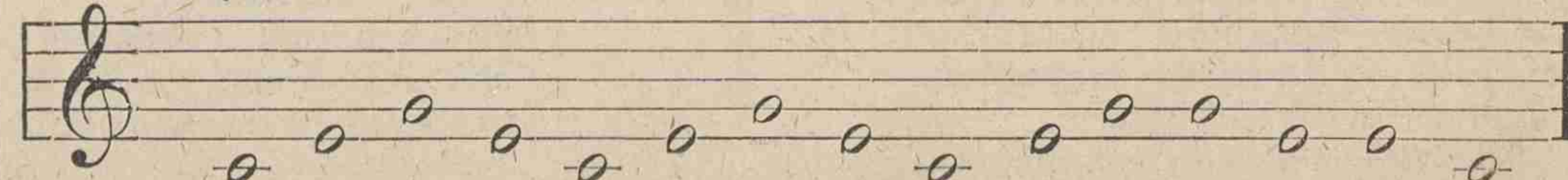
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No. 7.



No. 8.

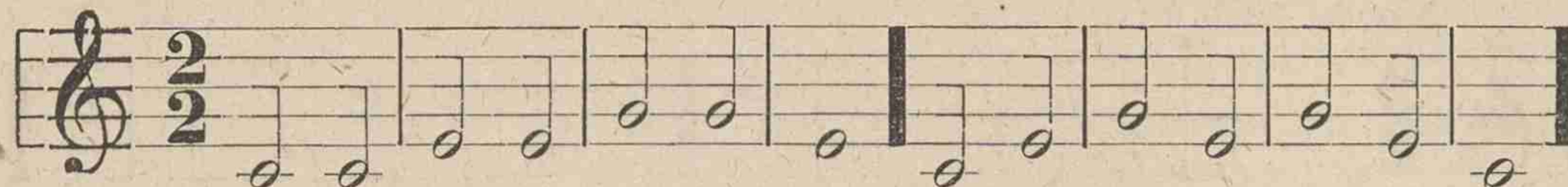




### SECTION III.

(To be practiced after the study of Chapter II.)

**No. 1.** Introducing tones, 1, 3, and 5.



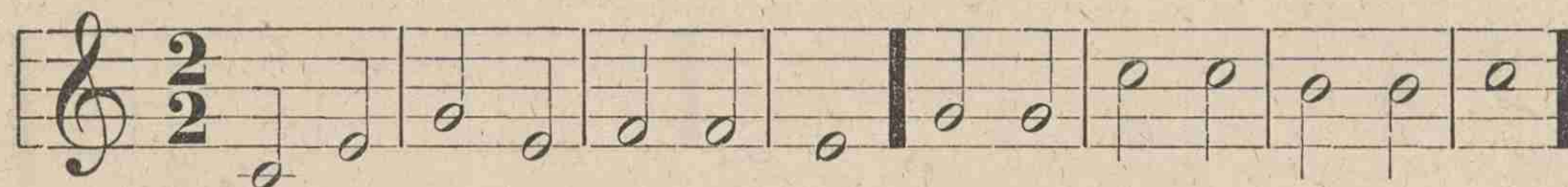
**No. 2.** Introducing tones, 1, 3, 5, and 8.



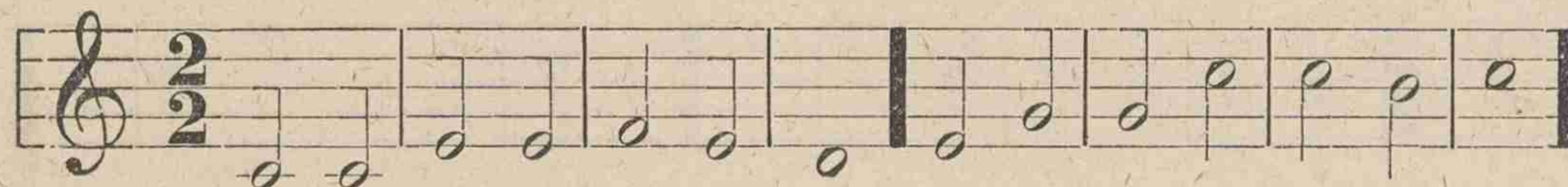
**No. 3.** Introducing tones, 1, 3, 5, 8, and 7.



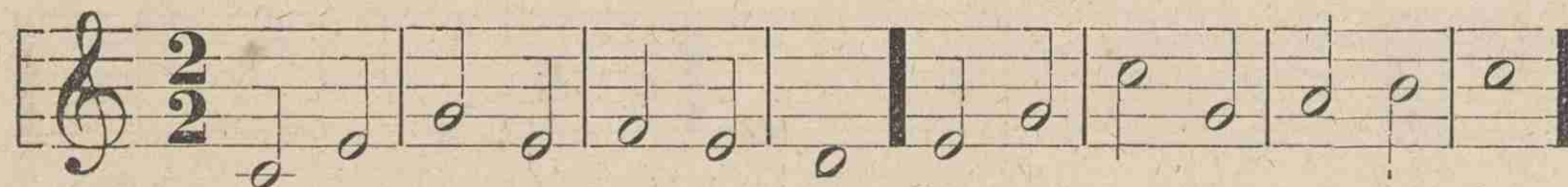
**No. 4.** Introducing tones, 1, 3, 5, 8, 7, and 4.



**No. 5.** Introducing tones, 1, 3, 5, 8, 7, 4, and 2.



**No. 6.** Introducing tones, 1, 3, 5, 8, 7, 4, 2, and 6.



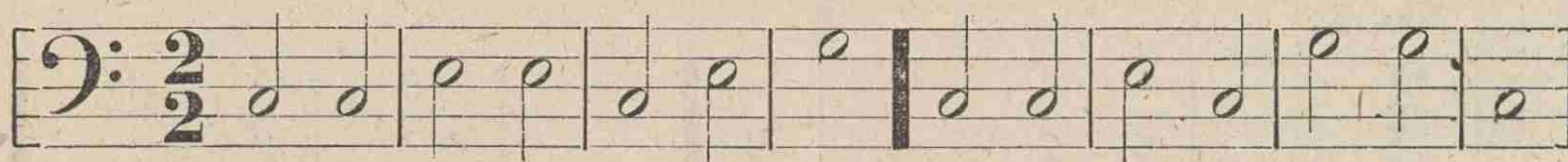
No. 7. For further practice.



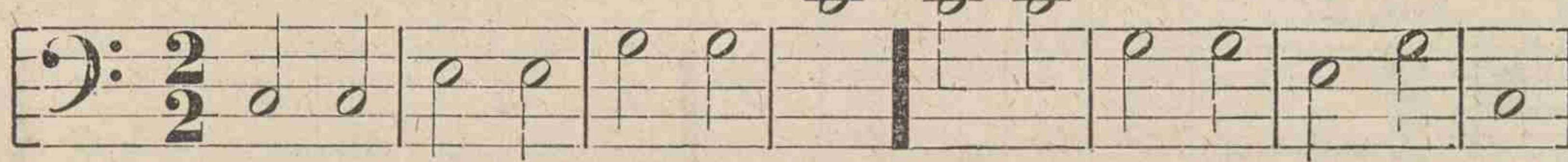
## SECTION IV.

(To be practiced after Ex. 26, page 11.)

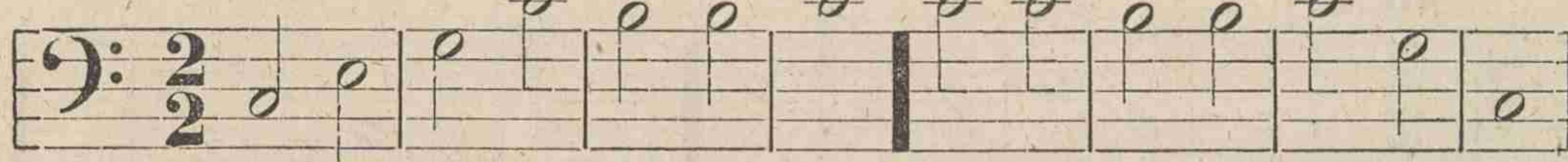
**No. 1.** Introducing tones, 1, 3, and 5.



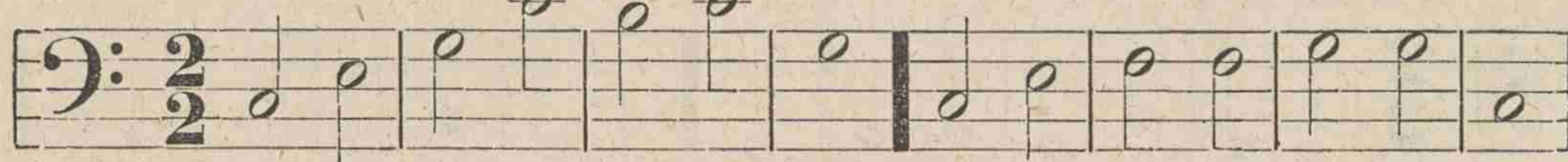
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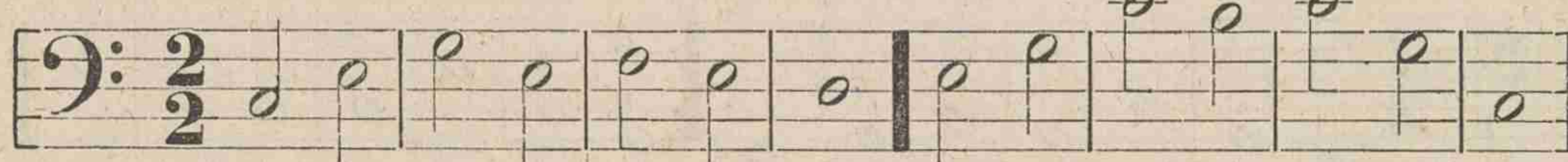
**No. 3.** Introducing tones, 1, 3, 5, 8, and 7.



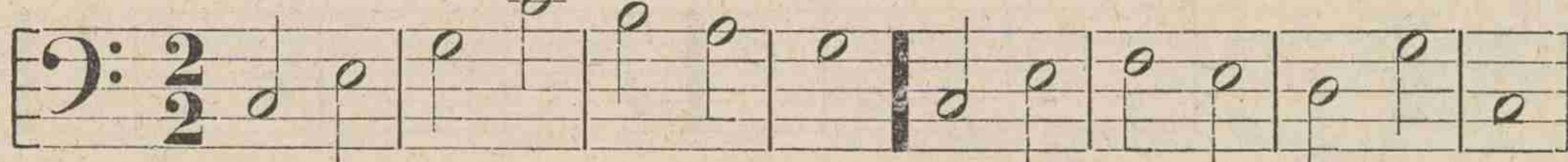
**No. 4.** Introducing tones, 1, 3, 5, 8, 7, and 4.



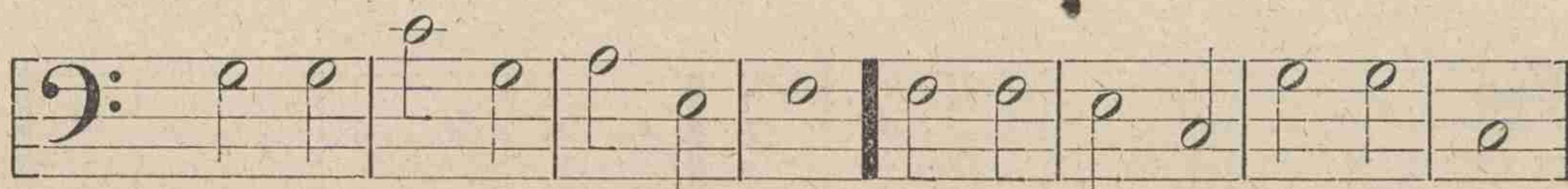
**No. 5.** Introducing tones, 1, 3, 5, 8, 7, 4, and 2.



**No. 6.** Introducing tones, 1, 3, 5, 8, 7, 4, 2, and 6.



**No. 7.** For further practice.

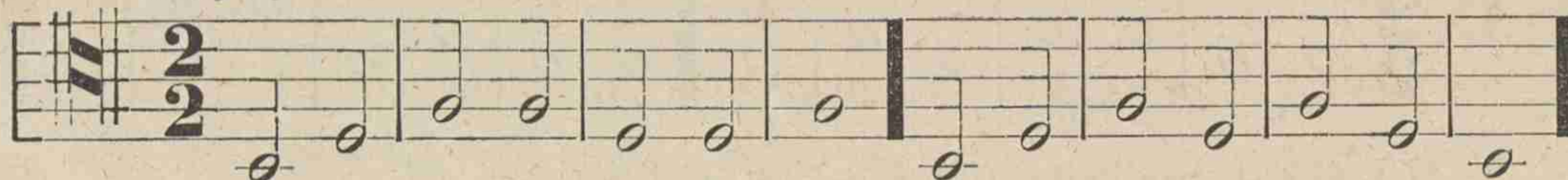




## SECTION V.

To be practiced after Ex. 29, page 11.)

No. 1.



No. 2.



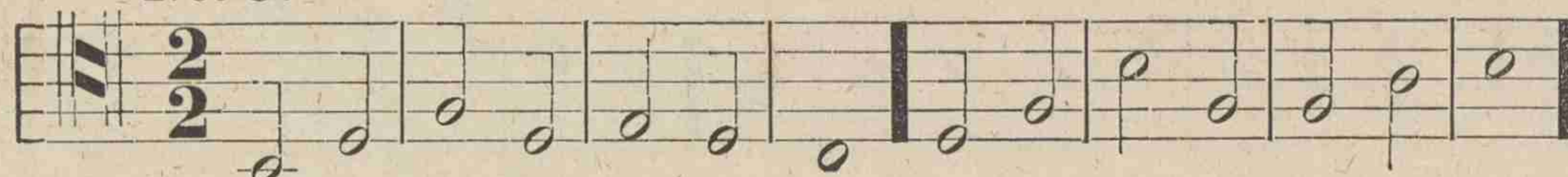
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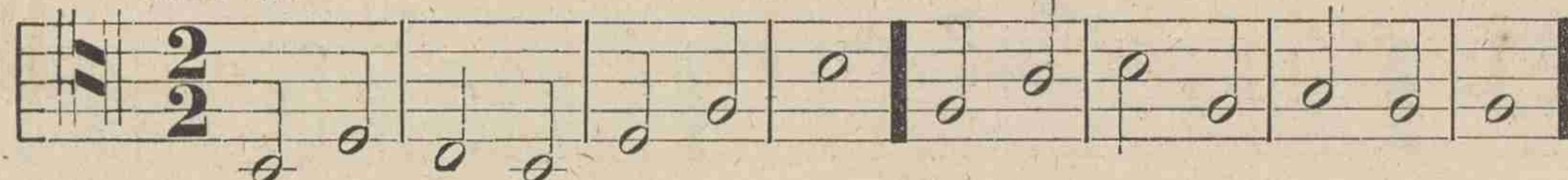
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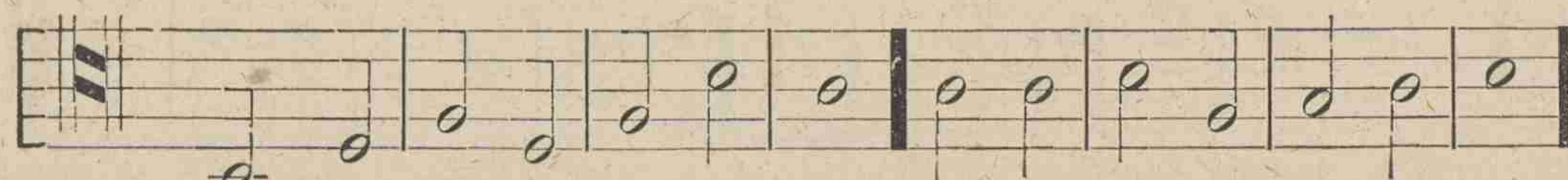
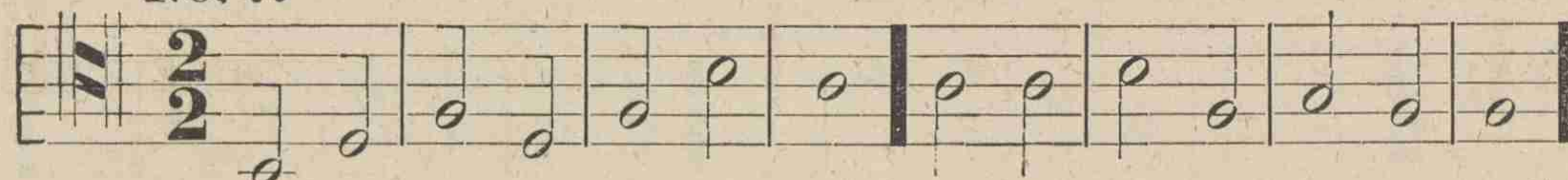
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No. 6.



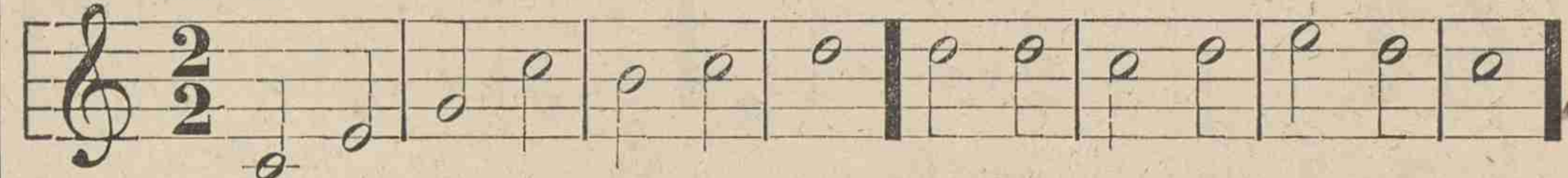
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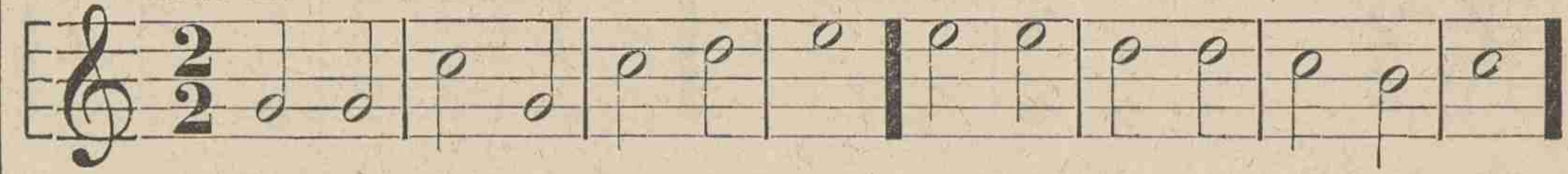
## SECTION VI.

(Extended Scale Exercises. See Note after paragraph 3, Chapter IV, page 12.)

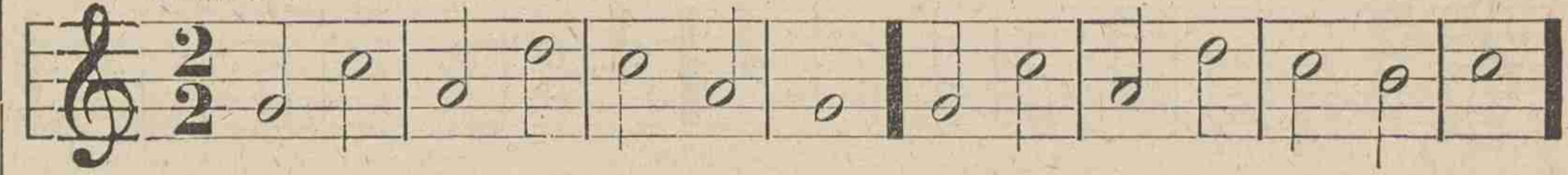
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No. 2.



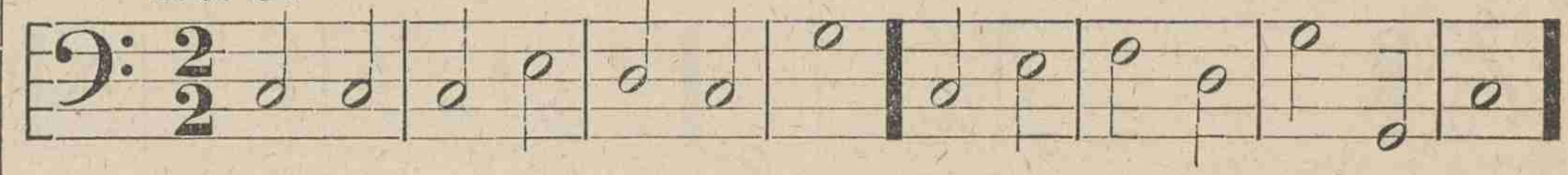
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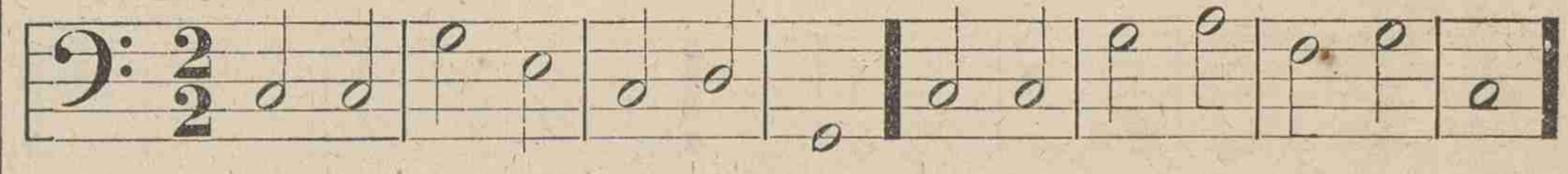
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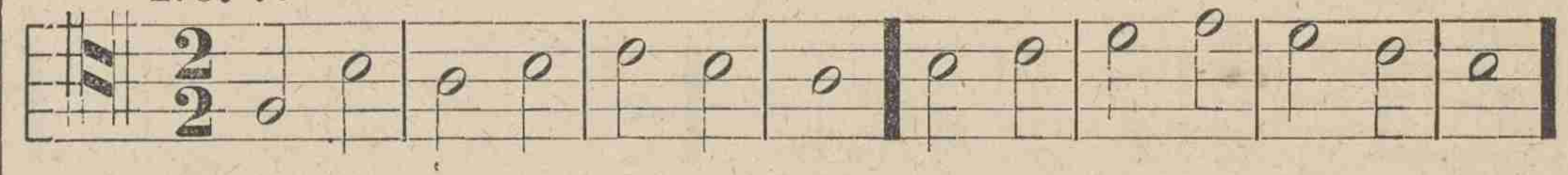
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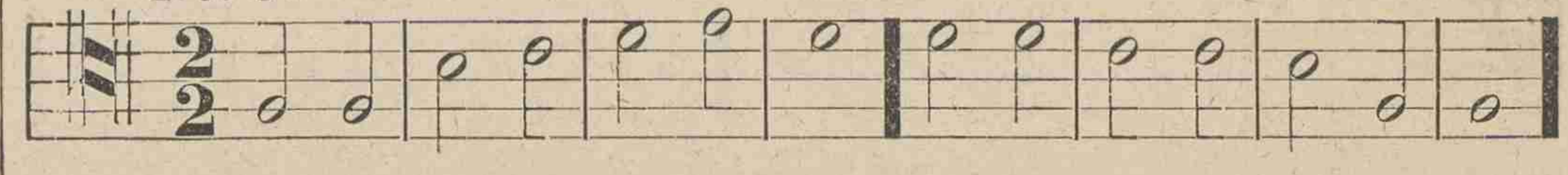
No. 6.



No. 7.



No. 8.





# ELEMENTARY EXERCISES.

39

## SECTION VII.

(To be practiced after Ex. 35, page 13.)

### No. 1.

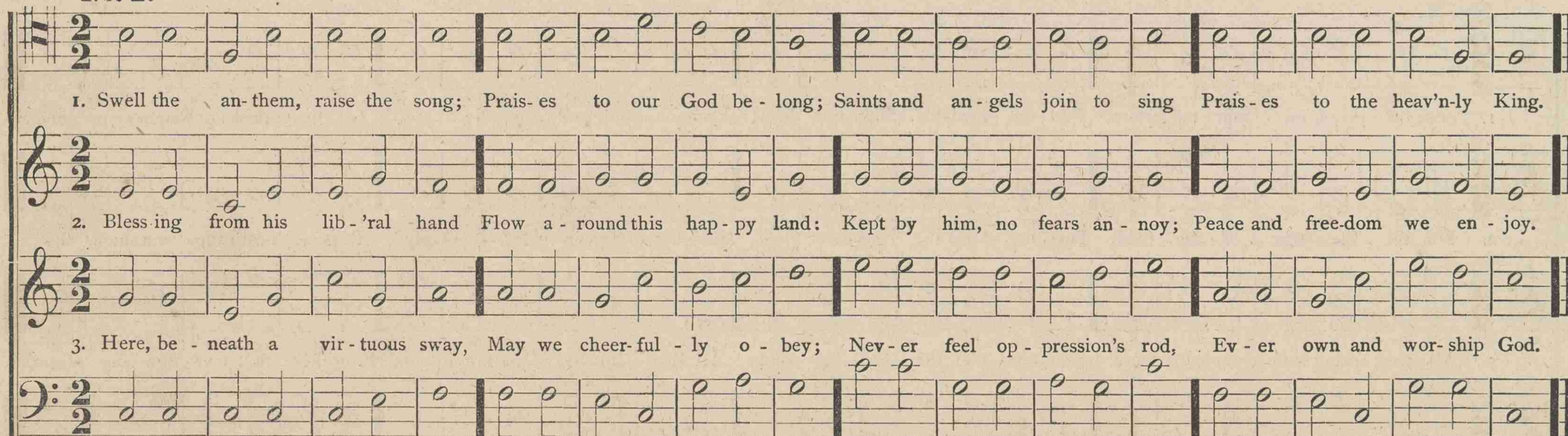


1. Twined with ev-'ry earth-ly tie, Mem'ries sweet that can-not die, Breathing still wher-e'er we roam, "Moth-er, childhood, friends, and home."

2. Green the gar-den where we played, Dear old fa-mil-i-ar shade; In our dreams how oft they come, Moth-er, childhood, friends, and home.

3. Oth-er climes may charm a-while, Oth-er eyes in beau-ty smile; Yet we mur-mur as we roam, "Moth-er, childhood, friends, and home."

### No. 2.



1. Swell the an-them, raise the song; Prais-es to our God be-long; Saints and an-gels join to sing Prais-es to the heav'n-ly King.

2. Bless-ing from his lib-'ral hand Flow a-round this hap-py land: Kept by him, no fears an-noy; Peace and free-dom we en-joy.

3. Here, be-neath a vir-tuous sway, May we cheer-ful-ly o-bey; Nev-er feel op-pression's rod, Ev-er own and wor-ship God.



## ELEMENTARY EXERCISES.

## SECTION VIII.

(For practice after the conclusion of Chapter IV.)

## No. 1.

1. They who seek the throne of grace, Find that throne in ev-'ry place; If we live a life of prayer, God is pres-ent ev-'ry-where.

2. In our sick-ness, in our health, In our want or in our wealth, If we look to God in prayer, God is pres-ent ev-'ry-where.

3. When our earth-ly com-forts fail, When the wars of life pre-vail, If we call in earn-est prayer, God is pres-ent ev-'ry-where.

## No. 2.

1. Praise to God, im-mor-tal praise, For the love that crowns our days! Bounteous Source of ev-'ry joy, Let thy praise our tongues em-ploy.

2. For the bless-ings of the field, For the stores the gar-dens yield; For the fruits in full sup-ply, Ri-pened 'neath the sum-mer sky;

3. All that spring with bounteous hand Scat-ters o'er the smil-ing land; All that lib-'ral au-tumn pours From her rich o'er-flow-ing stores.

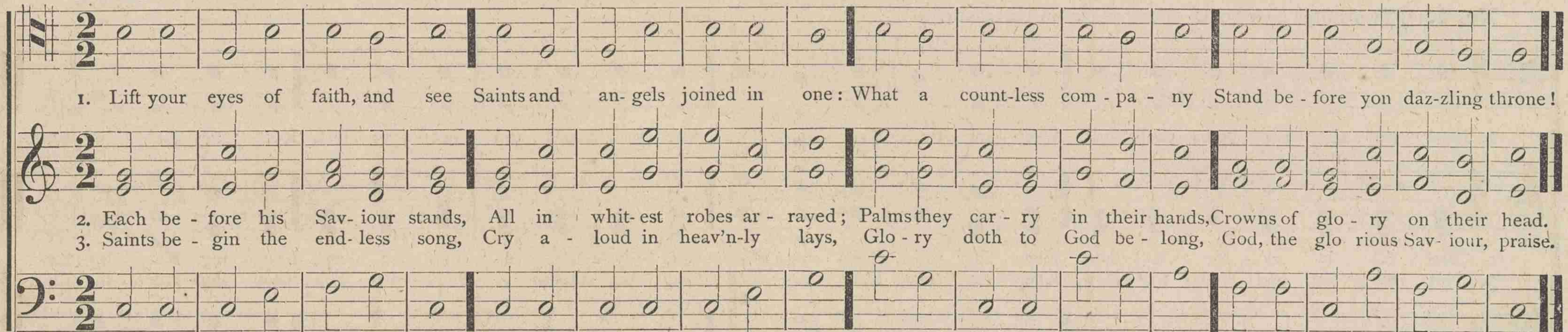


# ELEMENTARY EXERCISES.

41

## SECTION VIII. (Continued.)

### No. 3.

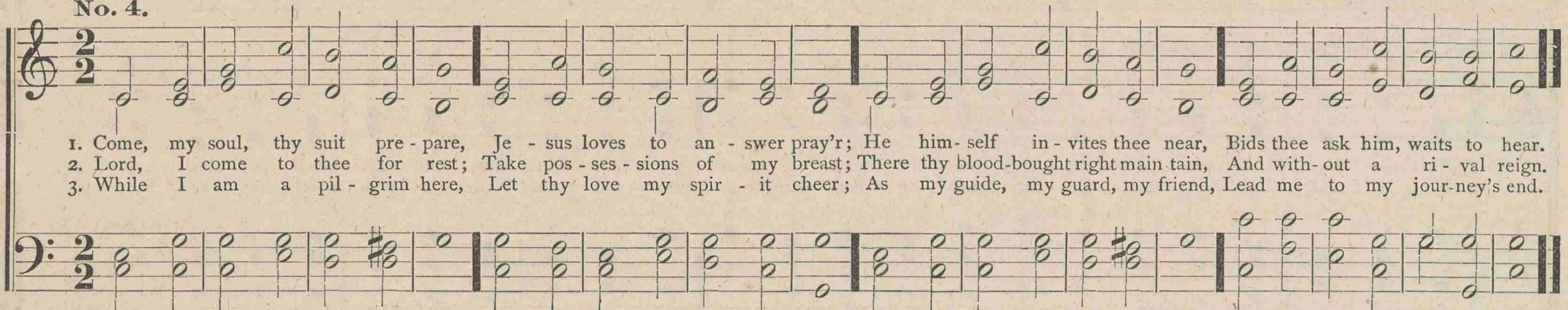


1. Lift your eyes of faith, and see Saints and an-gels joined in one: What a count-less com - pa - ny Stand be - fore yon daz-zling throne!

2. Each be - fore his Sav- iour stands, All in whit-est robes ar - rayed; Palmsthey car - ry in their hands, Crowns of glo - ry on their head.

3. Saints be - gin the end-less song, Cry a - loud in heav'n-ly lays, Glo - ry doth to God be - long, God, the glo - rious Sav- iour, praise.

### No. 4.



1. Come, my soul, thy suit pre - pare, Je - sus loves to an - swer pray'r; He him- self in - vites thee near, Bids thee ask him, waits to hear.

2. Lord, I come to thee for rest; Take pos - ses - sions of my breast; There thy blood-bought right main tain, And with- out a ri - val reign.

3. While I am a pil - grim here, Let thy love my spir - it cheer; As my guide, my guard, my friend, Lead me to my jour-ney's end.

### No. 5.



1. Ho - ly bi - ble! book di - vine! Pre - cious treas - ure, thou art mine! Mine to tell me whence I came, Mine, to tell me what I am.

2. Mine, to chide me when I rove, Mine, to show a Sav- iour's love: Mine art thou to guide my feet, Mine, to judge, con-demn, ac - quit.

3. Mine, to com - fort in dis - tress, If the Ho - ly Spir - it bless: Mine, to show by liv - ing faith Man can tri - umph o - ver death.



## SECTION IX.

(For practice after the conclusion of Chapter IV.)

No. 1. (Two notes to a beat. Four parts on three staves.)



1. Now we sing two notes each beat, Keep - ing time, Keep - ing time; Use your hands and not your feet, Keep - ing, Keep - ing time.

2. Care - ful - ly ar - tic - u - late, Keep - ing time, Keep - ing time; Neat - ly, too, e - nun - ci - ate, Keep - ing, Keep - ing time.

3. Not too fast, and not too slow, Keep - ing time, Keep - ing time; Sing - ing smooth - ly, here we go, Keep - ing, Keep - ing time.

No. 2. (Four parts on two staves.)



1. Sil - ver lay, Meas - ure gay, Chas - ing ev - 'ry care a - way; Voi - ces free, Joy - ous - ly Swell in har - mo - ny.

2. Not a tear, Not a fear, Ev - er mar our pleas - ures here; Sweet the strain, Wakes a - gain, Sooth - ing ev - 'ry pain.

No. 3.



1. Sing - ing, sing - ing, sing - ing; Sing - ing, soft and low: Joy and glad - ness bring - ing, As we on - ward go.

2. Sow - ing, sow - ing, sow - ing; Sow - ing, day by day: Har - vest time is com - ing; Reap - ers, haste a - way.

3. Gath - er, gath - er, gath - er; Gath - er gold - en grain: Wait not for dry weath - er; Wait not for the rain.



## SECTION X.

(Slurs, Ties, Dotted Primitives, Dotted Half-Primitives, and Rests. See Chapter V, page 14.)

## No. 1.

1. Re - freshed by gen - tle slum - bers, From care and sor - row free, Our hearts in tune - ful num - bers, Sing praise, O Lord, to thee.

2. Thou spreadest joy and bless - ing, Thou source of ev - 'ry good; Then hear us, thee ad - dress - ing In songs of grat - i - tude.

3. O may we, ceas - ing nev - er, Ex - tol thee all our days; Our hearts and lives be ev - er An end - less song of praise.

## No. 2.

1. Hark! what mean those ho - ly voic - es Sweet - ly sound - ing thro' the skies? Lo! th'angel - ic host re - joic - es, Heav'n - ly hal - le - lu - jahs rise.

2. Hear them tell the wondrous sto - ry; Hear them chant in hymns of joy, "Glo - ry in the high - est - glo - ry! Glo - ry be to God most high!"

3. Haste, ye mor - tals, to a - dore him; Learn his name, and taste his joy; Till in heav'n ye sing be - fore him, "Glo - ry be to God most high!"

## No. 3.

1. Come and sing, Come and sing! Tra la la la la la, Bright the lay, Tra la la la la la, Sing a - way; Come and sing, Come and sing.

2. Come and sing, Come and sing! Tra la la la la la, Wake the song, Tra la la la la la, Joy pro - long; Come and sing, Come and sing.

3. Come and sing, Come and sing! Tra la la la la la, Work or play, Tra la la la la la, All the day; Come and sing, Come and sing.



## SECTION XI.

(Illustrating the Repeat, Da Capo and Hold. See Chapter VI, page 16.)

## No. 1.

1. { Hark! the notes of an - gels, sing - ing, Glo - ry, glo - ry to the Lamb! }  
 All in heav'n their trib - ute bring - ing, Rais - ing high the Saviour's name. } Ye for whom his life was giv - en, Sa - cred themes to you be - long:  
 D.C.—Come, as - sist the choir of heav - en; Join the ev - er - last - ing song.

## No. 2.

1. Poor and need - y tho' I be, God, my Mak - er, cares for me; Gives me cloth - ing, shel - ter, food, Gives me all I have of good.  
 2. He will list - en when I pray; He is with me night and day; When I sleep and when I wake, Keeps me safe for Je - sus' sake.  
 3. Tho' I la - bor here a - while, He will bless me with his smile; And when this short life is past, I shall rest with him at last.

## No. 3.

1. Let us with a glad - some mind, Praise the Lord, for he is kind; For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.  
 2. He, with all - com - mand - ing might Filled the new - made world with light; For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.  
 3. All his creat - ures he doth feed, His full hand sup - plies their need; For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.



# ELEMENTARY EXERCISES.

45

## SECTION XII.

(For practice after Ex. 62, page 19.)

### No. 1.

1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, When he spake and it was done.

2. Songs of praise a - woke the morn, When the Prince of peace was born: Songs of praise a - rose, when he Cap - tive led cap - tiv - i - ty.

3. Saints be - low, with heart and voice, Still in songs of praise re - joice; Learn - ing here, by faith and love, Songs of praise to sing a - bove.

### No. 2.

1. { Pleas ant smiles, and glan - ces bright, Are like pure and fra - grant flow'rs }  
 { Shedding round their lov - ing light, Cheer - ing ma - ny wea - ry hours. } Words of love from hearts sin - cere, In this world of care and woe,  
 D.C.—Are like springs in des - erts drear, Giv - ing life wher - e'er they go.

FINE D.C.

### No. 3.

1. { Hark! the her - ald an - gels sing, "Glo - ry to the new-born King; }  
 { Peace on earth, and mer - cy mild; God and sin - ners rec - on - ciled." } Joy - ful all ye na - tions rise, Join the tri - umphs of the skies;  
 D.C.—With th' an - gel - ic hosts pro - claim, "Christ is born in Beth - le - hem."

FINE D.C.



## ELEMENTARY EXERCISES.

## SECTION XIII.

(For practice after Ex. 66, page 20.)

## No. 1.



1. When the mourn - er weep - ing, Sheds the se - cret tear, God his watch is keep - ing, Though none else is near.  
 2. God will nev - er leave thee, All thy wants he knows; Feels the pains that grieve thee; Sees thy cares and woes.  
 3. Raise thine eyes to heav - en When thy spir - its quail, When, by tem - pests driv - en, Heart and cour - age fail.

## No. 2.



1. Teach me, guide me, O thou sove - reign King: Let no ill be - tide me, Let me con - quest sing.  
 2. Days un - num - bered, All my life pro - tect; Though with care en - cum - bered, All my ways di - rect.  
 3. Let temp - ta - tion Meet from thee a shield; In my oc - cu - pa - tion, Be my safe - ty sealed.  
 4. When my tread - ing Verg - es towards the grave, Then, in mer - cy heed - ing, Deign my soul to save.

## No. 3.



1. { Light - ly, light - ly flows the meas - ure, Mu - sic mur - murs soft - ly by; While the hap - py mo - ments fly.  
 2. { Though our path be long and drear - y, And its end - ing out of sight; All are hap - py here to - night.  
 Still our song shall cheer the wea - ry; (Omit . . . . .)



## SECTION XIV.

## NEVER SAY FAIL.

No. 1.

1. Keep work - ing, 'tis wis - er than sit - ting a - side, And dream - ing and sigh - ing and wait - ing the tide;  
 2. With eyes ev - er o - pen, a tongue that's not dumb, A heart that will nev - er to sor - row suc - cumb;  
 3. In life's ro - sy morn - ing, in man - hood's fair pride, Let this be your mot - to, your foot - steps to guide:

In life's earn - est bat - tles those on - ly pre - vail, Who dai - ly march on - ward, and nev - er say fail;  
 You'll bat - tle and con - quer, tho' thou - sands as - sail: Then on - ward and con - quer, and nev - er say fail;  
 In storm and in sun - shine, what - ev - er as - sail, We'll nev - er, oh, nev - er, oh, nev - er say fail;

Nev - er say fail, Nev - er say fail; Nev - er say fail, Nev - er say fail.



## No. 2.

## VERONA. 7s.

1. Ho - ly Spir - it, Truth di - vine! Dawn up - on this soul of mine; Word of God and in - ward Light! Wake my spir - it, cheer my sight.

2. Ho - ly Spir - it, Love di - vine! Glow with - in this heart of mine; Kin - dle ev - 'ry high de - sire; Per - ish self in thy pure fire!

3. Ho - ly Spir - it, Pow'r di - vine! Fill and move this will of mine; By the way I strong - ly live, Brave - ly bear, and no - bly strive.

## WHEN THE TWILIGHT'S MELTING SPLENDOR.

## No. 3.

1. { When the twilight's melt-ing splen - dor Lin - gers in the gleaming west, } Mem'ries like a bless - ing ten - der, Come to soothe the troub - led breast.

2. { Voic - es of the no - ble heart - ed Whis - per as thy spoke of yore } Ere in si - lence thy de - part - ed, Walk - ing with us nev - er more.

3. { Long - ing - ly we gaze and heark - en, Still so true the vis - ion seems, } 'Till the heav - y shad - ows dark - en, Bring - ing night with all its dreams.



## CATCH THE SUNSHINE.

No. 4.

1. Catch the sun - shine! tho' it flick - ers 'Thro' a dark and dis - mal cloud; Tho' it falls so faint and fee - ble  
 2. Catch the sun - shine! tho' life's tem - pest May un - furl its chill - ing blast, Catch the lit - tle, hope - ful strag - gler!  
 3. Catch the sun - shine! don't be griev - ing O'er that dark - some bil - low there! Life's a sea of storm - y bil - lows;

On a heart with sor - row bowed. Catch it quick - ly! it is pass - ing, Pass - ing rap - id - ly a - way;  
 Storms will not for - ev - er last. Don't give up, and say, "for - sak - en!" Don't be - gin to say, "I'm sad!"  
 We must meet them ev' - ry - where. Press right thro' them! do not tar - ry, O - ver - come the heav - ing tide,

It has on - ly come to tell you There is yet a bright - er day.  
 Look! there comes a gleam of sun - shine! Catch it! oh, it seems so glad.  
 There's a spark - ling gleam of sun - shine Wait - ing on the oth - er side.

4.

Catch the sunshine! catch it gladly!  
 Messenger in Hope's employ,  
 Sent through clouds, through storms and billows,  
 Bringing you a cup of joy.  
 Don't be sighing, don't be weeping,  
 Life, you know, is but a span,  
 There's no time to sigh nor sorrow,  
 Catch the sunshine when you can.



## HITHER, THEN, YOUR MUSIC BRING.

No. 5.

1. Now be - gin the heav'n - ly theme; Sing a - loud in Je - sus' name; Ye who his sal - va - tion prove,  
 2. Ye who see the Fa - ther's grace Beam - ing in the Sav - iour's face, As to Ca - naan on ye move;  
 3. Wel - come, all by sin op - pressed, Wel - come to his sa - cred rest; Noth - ing brought him from a - bove,

Refrain.

Tri - umph in re - deem - ing love. } Hith - er, then,..... your mu - sic bring;..... Strike a - loud..... each cheer - ful  
 Praise and bless re - deem - ing love. }  
 Noth - ing but re - deem - ing love. } Hith - er, then, your mu - sic bring; Strike a - loud each

string; . . . Mor - tals join . . . the hosts a - bove— . . . Join to praise . . . re - deem - ing love.  
 cheer - ful string; Mor - tals join the hosts a - bove— Join to praise re - deem - ing love.



## COME AWAY!

No. 6.

1. How the mer-ry wind blows o'er the meadow so green, Come a - way, come a - way, come a - way! 'Tis the love-ly-est morn-ing that ev - er was seen,  
 2. See the blooming flow'rs wave by the brooklet and stream, Come a - way, come a - way, come a - way! Hear the singing of birds where the bright waters gleam,  
 3. See the wav-ing trees bow on the hill-side and plain, Come a - way, come a - way, come a - way! They in - vite us to roam to the old haunts a - gain,

Chorus.

Come a - way, come a - way, come a - way!  
 Come a - way, come a - way, come a - way!  
 Come a - way, come a - way, come a - way! } Tra la la la la la la, Come a - way, a - way, Tra la la la la la la, Come a -

- way, come a - way; Tra la la la la la la, Come a - way, a - way, Tra la la la la la la, Come a - way, come a - way!



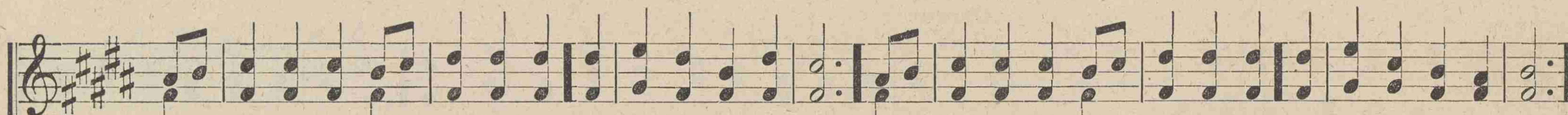
## ELEMENTARY EXERCISES.

## TWO FRIENDS OF MINE.

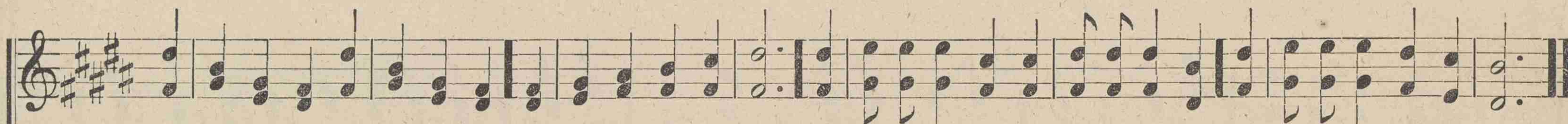
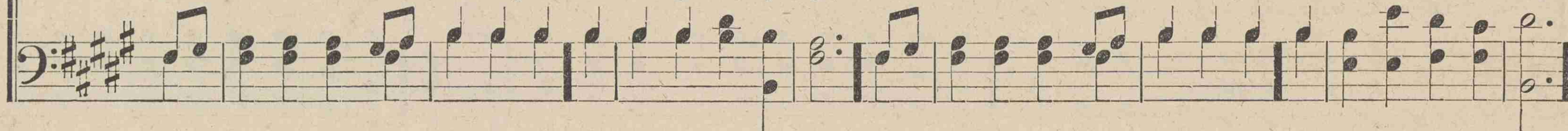
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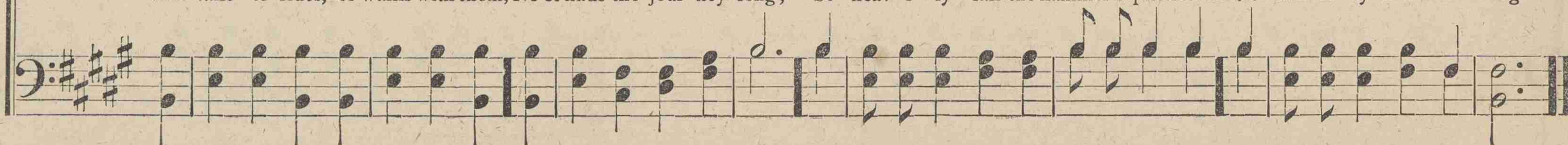
1. In storm or shine, two friends of mine Go forth to work or play, And when they vis - it poor men's homes, They bless them by the way.  
 2. Who fails may stand, if right good hand Is first, not sec - ond best; Who weeps may sing, if kind - ly heart Has lodg - ing in his breast;  
 3. With - out these twain, the poor complain Of e - vils hard to bear, But with them pov - er - ty grows rich, And finds a loaf to spare!



'Tis will - ing hand! 'tis cheer - ful heart! The two best friends I know; A - round the hearth come joy and mirth Where'er their fa - ces glow.  
 The humblest board has dainties poured, When they sit down to dine; The crust they eat is hon - ey sweet, The wa - ter good as wine.  
 Their looks are fire—their words inspire—Their deeds give courage high; A - bout their knees the chil - dren play, Or climb, they know not why.



Come shine—'tis bright! come dark—'tis light! Come cold—'tis warm ere long! So heav - i - ly fall the hammer's quick stroke! So mer - ri - ly sound the song!  
 They fill the purse with hon - est gold, They lead no creat - ure wrong; So heav - i - ly fall the hammer's quick stroke! So mer - ri - ly sound the song!  
 Who sails or rides, or walks with them, Ne'er finds the jour - ney long; So heav - i - ly fall the hammer's quick stroke! So mer - ri - ly sound the song!





## THE WIND.

1. Loud wind! strong wind! Blow-ing from the mountains; Fresh wind! free wind! Sweeping o'er the sea, Pour-forth thy vi - als like  
 2. Wild wind! bold wind! Like a northern gi - ant; Clear wind! cold wind! Driv - en from thy lair, Thrill - ing the black night with  
 3. Loud wind! strong wind! Stay thou in the mountains! Fresh wind! free wind! Trou-ble not the sea! Lay not thy cold hand up -

tor - rents from air fount - ains, Draughts of life for me, Hur - rah! Hur-rah! Hur-rah! Hur - rah!  
 aw - ful voice de - fi - ant— I will meet thee there; Hur - rah! Hur-rah! Hur-rah! Hur - rah!  
 - on my heart's wild fount - ains— On thy jour - ney flee; Hur - rah! Hur-rah! Hur-rah! Hur - rah!

Loud wind! strong wind! Blow - ing from the mount - ains; Fresh wind! free wind! Sweep - ing o'er the sea.  
 Wild wind! bold wind! Like a north - ern gi - ant; Clear wind! cold wind! Driv - en from thy lair.  
 Loud wind! strong wind! Stay thou in the mount - ains! Fresh wind! free wind! Trou - ble not the sea.



## GREAT AND GOOD.

## No. 9.

1. Great and good is God, our Fa - ther, Great and good, great and good; Praise, O praise his ho - ly name, Praise, O praise his ho - ly name.  
 2. An - gels thus are ev - er sing - ing, Great and good, great and good; Praise, O praise his ho - ly name, Praise, O praise his ho - ly name.  
 3. Hills and birds, and flow'rs de - clare Him Great and good, great and good; Praise, O praise his ho - ly name, Praise, O praise his ho - ly name.  
 4. Join, my soul, and ev - er praise Him, Great and good, great and good; Praise, O praise his ho - ly name, Praise, O praise his ho - ly name.

## COME, O COME!

## No. 10.

1. Come, O come to the mount - ain's brow, Mer - ri - ly, mer - ri - ly, haste thee now, Light as our hearts shall our foot - steps be,  
 Gay as the wild bird and hap - py are we, Gay as the wild bird and hap - py are we.  
 2 Come, O come to the downy vale,  
 Gather the lily and rose so pale,  
 Lovely and sweet shall our chaplet be,  
 Gay as the wild bird and happy are we,  
 Gay as the wild bird and happy are we.  
 3 Come, O come to laughing rill,  
 Merrily, merrily, sings it still,  
 While every spirit from care is free,  
 Gay as the wild bird and happy are we,  
 Gay as the wild bird and happy are we.



## No. 11.

## GOD IS GOOD.

1. I look up - on the sea, Whose waves dance mer - ri - ly; And while they bright - ly play, Ah! what does each wave say?

2. I look up - on the lawn, So green at ear - ly dawn, And ev - 'ry flow - 'ret gay Seems hap - pi - ly to say—

3. I look up - on the sky, So love - ly to the eye; The stars in bright ar - ray, Tho' si - lent, seem to say,

4. Yet, man, with hard - en'd heart, Will not from sin de - part— God's good - ness comes each day, And still he will not say,

God . . . . is good, God . . . . is good; Ah! what does each wave say? God . . . . is good.

God . . . . is good, God . . . . is good; Seems hap - pi - ly to say, God . . . . is good.

God . . . . is good, God . . . . is good; Tho' si - lent, seem to say, God . . . . is good.

God . . . . is good, God . . . . is good; And still he will not say, God . . . . is good.

## No. 12.

## MACON. S. M.

1. Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sov'reign God, The u - ni - ver - sal King.

2. He formed the deeps un - known, He gave the seas their bound: The wa - t'ry worlds are all his own, And all the sol - id ground.

3. Come, wor-ship at his throne: Come, bow be - fore the Lord: We are his work, and not our own, He formed us by his word.



## No. 13.

## DID SHE?

1. Tell me, pret - ty lit - tle elf - in, in your cor - sage green, Have you seen my Ka - ty pass this way since yes - ter - e'en?  
 2. Hush, ye stream - lets, cease your mu - sic, wind - ing through the vale; Still, my heart, your fear - ful throb - bing star - tles hill and dale.  
 3. O thou cru - el lit - tle elf, is what you tell me true? Did she say, with curl - ing lip, that me she nev - er knew?  
 4. Sing, ye war - blers! sing, ye wood - lands! sing, ye list - less breeze! Zeph - yrs, bear - ing on your bo - som balm from dis - tant seas,

Did she have a stran - ger with her, whisp'ring words of love? Did she sigh, and did she answer murm'ring words of love? Murm'ring words of love?  
 I would ask you, pret - ty elf - in, thou in em'rald vest, Did she lay her tress - es kind - ly on the stranger's breast? On the stran - ger's breast?  
 Did she prom - ise 'neath the bow - er, him her treach'rous heart? Did she vow by Lu - na's beams they ne'er again should part? Ne'er a - gain should part?  
 Gath - er round a heart that's bro - ken, still, oh, still, for aye, Sing of Ka - ty's fick - le love, that ev - er sorrowing cry, Ev - er sorrowing cry.

## Chorus.

Yes, she did, Ka - ty did! Ka - ty did - n't! Ka - ty did - n't! Ka - ty did! Ka - ty did - n't! Ka - ty did, she did, she did!



## No. 14.

## WHEN SHALL WE MEET AGAIN?

1. When shall we meet a - gain? Meet ne'er to sev - er? When will peace wreathe her chain Round us for - ev - er? Our hearts will ne'er re -  
 2. When shall love free - ly flow Pure as life's riv - er? When shall sweet friend - ship glow Change - less for - ev - er? Where joys ce - les - tial  
 3. Up to that world of light Take us, dear Sav - iour; May we all there u - nite, Hap - py for - ev - er; Where kin dred spir - its  
 4. Soon shall we meet a - gain, Meet ne'er to sev - er; Soon will peace wreathe her chain Round us for - ev - er: Our hearts will then re -

- pose, Safe from each blast that blows In this dark vale of woes,  
 thrill, Where bliss each heart shall fill, And fears of part - ing chill  
 dwell, There may our mu - sic swell, And time our joys dis - pel  
 - pose Se - cure from earth - ly woes; Our songs of praise shall close

Nev - er, no, nev - er! Nev - er, no, nev - er!

## No. 15.

## HINER. C. M.

1. Come, Ho - ly Spir - it, heav'n - ly Dove, With all thy quick'ning pow'rs, Kin - dle a flame of sa - cred love In these cold hearts of ours.  
 2. Look how we grov - el here be - low, Fond of these earth - ly toys; Our souls, how heav - i - ly they go, To reach e - ter - nal joys!



## No. 16.

## ALL GOOD NIGHT!

1. Now the day is soft - ly, soft - ly clos - ing, Bus - y hands from toil are now re - pos - ing;

'Till the morn - ing works a - gain in light: All good night! All good night!

2 Silence rests on valley, field, and mountain,  
Softly murmur streamlet, brook, and fountain;  
Ev'ry bird has sought his quiet nest:  
All good night!  
All good night!

3 Sleep until another new to-morrow  
Brings its new-born duty, joy, or sorrow;  
Sleep, our Father faithful watch will keep:  
All good night!  
All good night!

## No. 17.

## BANNOCKBURN. S. M.

1. Make haste, O man, to live, For thou so soon must die; Time hur - ries past thee like the breeze; How swift its mo - ments fly!  
2. Make haste, O man, to do What - ev - er must be done; Thou hast no time to lose in sloth, Thy day will soon be gone.

3. Up, then, with speed, and work; Fling ease and self a - way; This is no time for thee to sleep, Up, watch, and work, and pray!  
4. Make haste, O man, to live, For time is al - most o'er; O sleep not, dream not, but a - rise, The Judge is at the door.



# ELEMENTARY EXERCISES.

59

## THE DREAMY NOONTIDE.

No. 18.



1. 'Tis noon-tide! 'tis noon-tide, so glow-ing and still;  
 No shade on the mea-dow, no (Omit . . . . .) breeze on the hill; No wave on the wa-ters That lan-guid-ly glide,—  
 D.C.—'Tis noon-tide in sum-mer, the (Omit . . . . .) dream-y noon-tide.



2. At noon-tide how pleas-ant to rest by the rill,  
 Where wa-ters fall o-ver the (Omit . . . . .) wheel of the mill, And gaze on their sheen—half a-wake, half a dream—  
 D.C.—Till fan-cy sees Nai-ads at (Omit . . . . .) play in the stream.



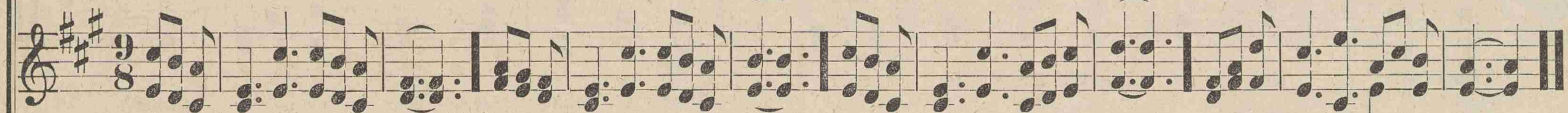
3. Or deep in the green-wood to loi-ter a-long,  
 And list to the war-blings, of (Omit . . . . .) sum-mer's sweet song, Where num-ber-less leaves—as the sun-show-ers break—  
 D.C.—Are rip-pling like waves on a (Omit . . . . .) moon-light-ed lake.

No. 19.

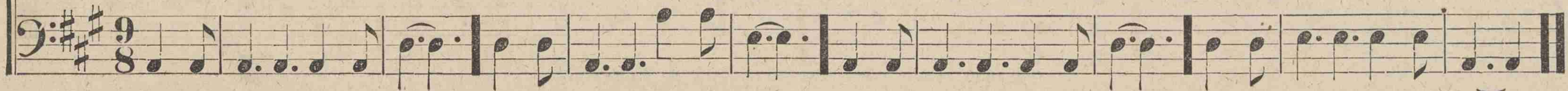
EMORY. 7s.



1. Earth has noth-ing sweet or fair, Love-ly forms or beau-ties rare, But be-fore my eyes they bring Christ, of beau-ty Source and Spring.



2. When the morning paints the skies, When the gold-en sunbeams rise, Then my Sav-iour's form I find Bright-ly im-aged on my mind.  
 3. When the day-beams pierce the night, Oft I think on Je-sus' light,— Think, how bright that light will be, Shin-ing through e-ter-ni-ty.





Rev. J. H. MARTIN, D. D.  
No. 20.

# CLEAVE TO THE SAVIOUR.

R. M. McINTOSH.

1. Would you please and hon - or Je - sus? Fol - low him in all you do; Would you win his love and  
 2. Would you have a friend in Je - sus, To sup - port you in your way? Own him as your Son and  
 3. Do you long to be with Je - sus, And a crown of life se - cure? Be thou pa - tient in his

Refrain.

fa - vor? Be his serv - ant, faith - ful, true. } Cleave to the Sav - iour day by day,  
 Mas - ter, Him re - ceive, and love, o - bey. }  
 serv - ice, Meek - ly to the end en - dure. } Du - ty per - form, and cour - age dis - play,

1. Tempt - ed by sin, go seek him in pray'r; 2. Cleave to the Sav - iour ev - 'ry - where.  
 (Omit. . . . .)



## No. 21.

## ROCK ME TO SLEEP, MOTHER.

1. { Back - ward, turn back - ward, oh, time in your flight, Make me a child a - gain, just for to - night; }  
 { Moth - er, come back from the ech - o - less shore, Take me a - gain to your heart as of yore. }  
 2. { Back - ward, fly back - ward, oh, tide of the years, I am so wea - ry of toil and of tears— }  
 { Toil with - out rec - om - pense— tears all in vain, Take them and give me my child - hood a - gain. }  
 3. { Tired of the hol - low, the base, the un - true, Moth - er, oh, moth - er, my heart calls for you; }  
 { Ma - ny a sum - mer the grass has grown green, Blossomed and fa - ded, our fa - ces be - tween. }

Kiss from my fore - head the fur - rows of care, Smooth the few sil - ver threads out of my hair,  
 I have grown wea - ry of dust and de - cay, Wea - ry of fling - ing my soul - wealth a - way,  
 Yet with strong yearn - ing and pas - sion - ate pain, Long I to - night for your pres - ence a - gain;

O - ver my slum - bers your lov - ing watch keep, } Rock me to sleep, moth - er, rock me to sleep.  
 Wea - ry of sow - ing for oth - ers to reap, }  
 Come from the si - lence so long and so deep, }



## ELEMENTARY EXERCISES.

## STILL GO ON.

No. 22.

Chorus.

1. { To you who strive with earn-est heart, Deem not your la - bor vain;  
The bread you on the wa - ters cast Will come to you a - gain  
2. { Wait not for time, wait not for tide, Nor deem the proph-et sage  
Fore - told some dis - tant, bet - ter day, Some far off "gold-en age." }

Then still go on with high re-solve, And car - ry out each plan,

Re - memb'ring that he do - eth much, Who do - eth all he can, Who do - eth all he can.

3  
That golden age true hearts can bring.  
Hearts true to God and man;  
Obeying mandates that were given  
When first the world began.

4  
Yield not to selfishness and power,  
Yield not to worldly might;  
For oh, the heart is very strong  
When battling for the right.

No. 23.

ARMSTRONG. S. M.

1. Teach me, my God and King, In all things thee to see; And what I do, in a - ny thing, To do it as for thee.  
2. To scorn the sen-ses' sway, While still to thee I tend: In all I do be thou the way, In all be thou the end.  
3. All may of thee par - take; Noth - ing so small can be But draws, when act-ed for thy sake, Great - ness and worth from thee.



SWING THE BRIGHT HAMMER BOYS.

No. 24.

1

2 3

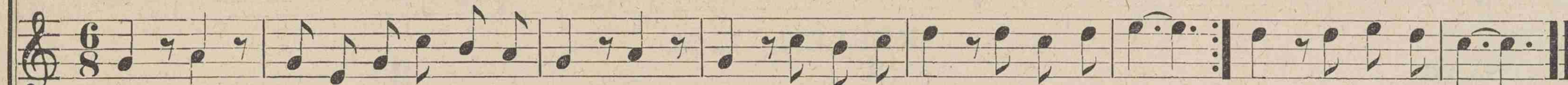
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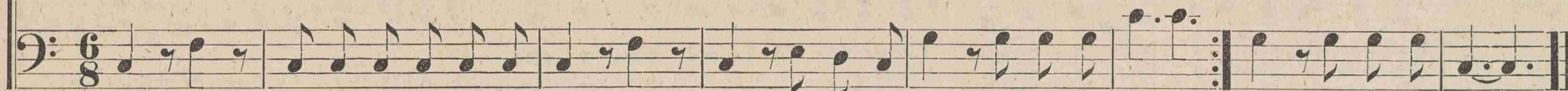
1. { Swing! Swing! Swing the bright hammer, boys, Swing! Swing! Swing! Swing for the blow; Swing for the blow;  
Strike! Strike! Strike the hot ir - on, boys, Strike! Strike! Strike! By the red (Omit . . . . .) glow, By the red glow.



D.C.—Strike! Strike! Strike the hot ir - on, boys, Strike! Strike! Strike! By the red (Omit . . . . .) glow, By the red glow.

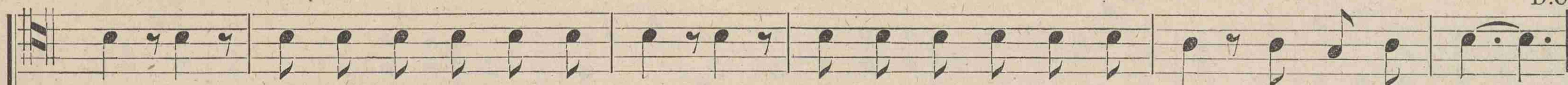


2. { Clang! Clang! Hear the old an - vil ring, Clang! Clang! Clang! Mer - ri - ly ho! Mer - ri - ly ho!  
Sing! Sing! Sing out the cho - rus, boys, Sing! Sing! Sing! Sing for each (Omit . . . . .) blow, Sing for each blow.



D.C.—Strike! Strike! Strike the hot ir - on, boys, Strike! Strike! Strike! By the red (Omit . . . . .) glow, By the red glow.

D.C.



See! See! See the bright spark - les fly, See! See! See them as his - sing they go, His - sing they go.



Hark! Hark! How the clear ech - oes work! Hark! Hark! Swift - ly and sweet - ly they flow, Sweet - ly they flow.





## ELEMENTARY EXERCISES.

## HAYNE. C. M.

No. 25.

1. { O Moth - er dear, Je - ru - sa - lem! When shall I come to thee?  
 When shall my sor - rows have an end? ( *Omit.* ..... ) Thy joys when shall I see?.....

2. { O hap - py har - bor of God's saints! O sweet and pleas - ant soil!  
 In thee no sor - row can be found, ( *Omit.* ..... ) Nor grief, nor care, nor toil.....

## KEELEN. L. M.

No. 26.

1. { With tear - ful eyes I look a - round; Life seems a dark and storm - y sea;  
 Yet 'midst the gloom I hear a sound, ( *Omit.* ..... ) A heav'n - ly whis - per, "Come to me!"

2. { It tells me of a place of rest, It tells me where my soul may flee;  
 O to the wea - ry, faint, op - pressed, ( *Omit.* ..... ) How sweet the bid - ding, "Come to me!"

## CHARLESTON. 7s. (6 lines.)

No. 27.

FINE.

D.C.

1. Rock of a - ges, cleft for me, Let me hide my - self in thee: Let the wa - ter and the blood, From thy wounded side which flowed,  
 D.C.—Be of sin the dou - ble cure, Save from wrath and make me pure.











Belle



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