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HOURS OF SONG

[REVISED.]

BY

JAS. H. FILLMORE

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HOURS OF SONG:

[REVISED.]

A BOOK OF RUDIMENTS

AND

A COLLECTION OF NEW MUSIC, SACRED AND SECULAR,

FOR

SINGING CLASSES AND CONVENTIONS.

By James H. Fillmore.

FILLMORE BROTHERS, Publishers,

119 WEST SIXTH ST.,
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RUDIMENTAL.

PREFACE TO TEACHERS.—As the method adopted in the following lessons differs a little from that generally found in books of this character, we give a few words of explanation. It will be observed that we commence with Melody, and give a number of exercises, recommending others on the board, for reading the scale in all its positions on the staff soon at it is well learned by rote. We think this the best course to pursue in singing classes, especially where the sessions are short, for the following reasons: 1. To read with equal fluency in all the keys is one of the grand ends sought, and the difficulty consists only in want of practice; by this method we have all the advantages for practice that the time affords. 2. Experience proves that it does not take much more time to read in all the positions tolerably than in any one key. 3. The difficulty otherwise arising from the use of the G and F clefs is by this means removed, the pupils being prepared to read equally well in any position. 4. When the practice of other points is desired—such as different kinds of notes, measures, and the many points that follow in order,—you are not confined to any one key for examples, but have the advantage of any key that furnishes the best. 5. When the study of absolute pitch and the philosophy of transposition is taken up, the pupils are so nicely prepared for it. Many advantages might be given, but we think these sufficient to give this method precedence.

However, if the teacher does not choose to adopt this plan, the lessons and exercises here given are adapted to any other method as well.

The next point that deserves mention is that of Rhythm. To develop in the minds of pupils the faculty of "keeping time," is by no means a small item in the labor of the teacher. It might be estimated that the practice necessary to perfect this department of the science exceeds that of all the rest. There is no royal road to its accomplishment: hence, the best the teacher can do is to direct the practice in a strictly progressive manner. Our exercises and songs have been prepared with special reference to this point. The teacher will observe throughout the book a systematic arrangement of notes and measures, and that the music abounds in simplicity in this respect.

There is no doubt but that the popular method of "beating time" is the best expedient that can be employed for the purpose of begetting in the minds of pupils the idea of Rhythm. It should be kept in mind in selecting exercises, that while the different kinds of notes demand some attention, different kinds of measures demand more, for the kind of measure has the controlling influence over the effect of the notes. Hence, measures should be introduced progressively, and each kind mastered, in a degree, before its successor is taken up.

Beating time, to be an assistance in measuring lengths, must be practiced a good deal of itself. A good plan is to devote a few minutes of every lesson exclusively to it. The manner, to be effective, should be varied, besides describing the beats: *Down*, *up*, etc., count 1, 2, 1, 2, etc.; also add the word *and* at times, as though two notes were being sung to a beat; also beat one, and sometimes both beats, in silence. This variety should be carried through all the forms used for beating time; and will develop the idea in the quickest possible way. It is a very easy step from double measure to lively sextuple measure, especially where the measure consists principally of eighth notes. It is a good step, too, the contrast being thus made to appear between accenting groups of two notes and groups of three.

Our effort has been to make the following statements readable as possible, so that the pupil, with the assistance of the lectures by the teacher, may read and understand. The questions and answers furnish matter for study between times to recite in the class.

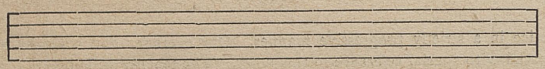
CHAPTER I.

MELODY.

1. The word Melody means song; but as a *Department* in the science of music, MELODY embraces every thing that pertains to pitch (the highness or lowness of tones).

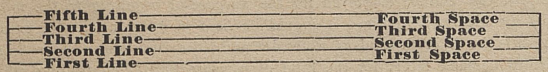
2. The STAFF consists of five long lines and the spaces between.

The Staff.

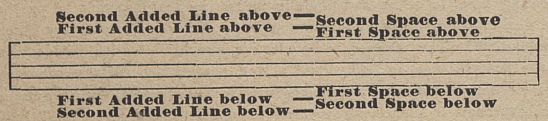


3. Each line and space is called a DEGREE, which means that each is used to indicate tones.

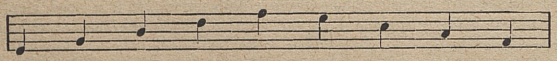
4. The lower line is the first line, the next above the second line, etc.



5. The short lines above or below the staff are called ADDED LINES, or Ledger lines.



6. Notes written on the staff indicate tones,—the length and the pitch in which they are sung.



7. As a means of learning to sing, there is a series of graded tones, eight in number, called the SCALE, and by associating the name of each with its pitch, they are readily distinguished.

8. The scale has two sets of names. When *talking* about the scale, its tones are called 1, 2, 3, 4, 5, 6, 7, 8; when *singing*, we use the *syllables:* Do, Ra, Me, Fa, Sol, La, Se, Do.

9. Singing the scale is learned by imitation.

As the scale is the foundation of all singing, here is the place to begin its practice, the teacher singing and the pupils imitating. And it would be well for the teacher, besides being careful to make good tones with good pronunciation, to have the rhythm marked in his examples, thereby developing in their minds that idea also, but without mentioning it now. A good practice is to call for the tones by the numeral names, and the pupils singing in answer the syllable names. After some practice of this kind, a few facts concerning the scale will be interesting:

10. The difference in pitch between any two tones is called an INTERVAL. From 1 to 2 is an interval of a *second;* from 1 to 3 is an interval of a *third;* from 1 to 4, a *fourth*, and so on; from 1 to 8 is called an *octave.*

11. The distances between the tones of the scale are not all the same. The intervals between 3 and 4, and 7 and 8 are only half as large as the others, and are called *half steps*, while all the others are called *steps*, or whole steps. The accompanying diagram illustrates.

12. This is called the MAJOR DIATONIC SCALE, and differs from all others in this: its half steps are between 3 and 4, and 7 and 8.

13. While there are eight tones in the scale, there are but seven *different* tones; 8 is the same as 1, an octave higher—or, the same tone *twice as high*, so to speak.

14. Scales may be formed one above the other, 8 of the lower one becoming 1 of that above.

15. The scale may begin on either line or space of the staff.

CHAPTER II.

Exercises with the Scale in all its positions on the Staff.

Each exercise should be repeated a number of times. First name the tones before singing them. The teacher will pitch them as though the signatures were used. Accent the first tone, and throughout, as in

double measure. A good plan would be to give other like exercises on the board.

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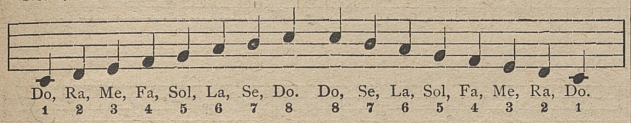
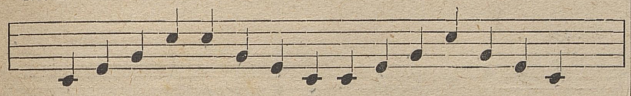


Do, Ra, Me, Fa, Sol, La, Se, Do. Do, Se, La, Sol, Fa, Me, Ra, Do.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

No. 2.



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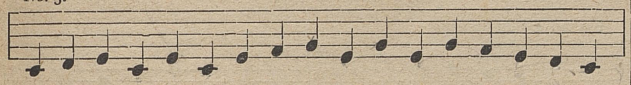

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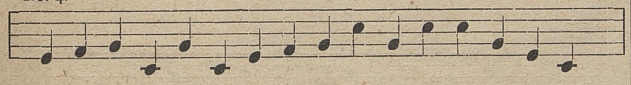
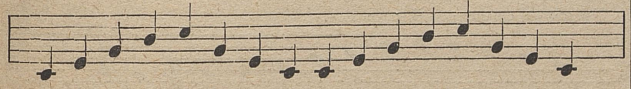


No. 5. Observe that when Do is on a line, Me, Sol, Se are on lines also, and Ra, Fa, La, Do are on spaces.



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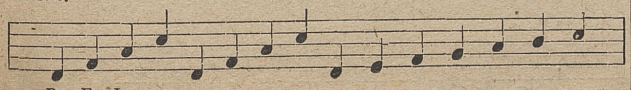
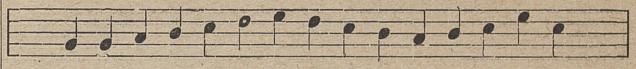


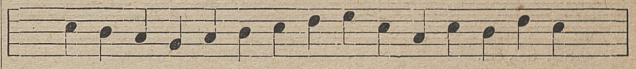
Ra, Fa, La etc.

No. 7. A part of two scales used.

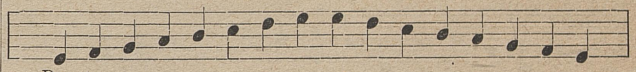


Sol, Sol, La, etc.

No. 8.

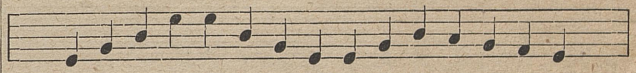


No. 9. Do on the first line.



Do, etc.

No. 10.



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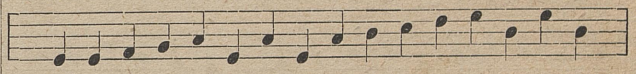

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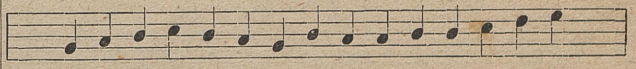
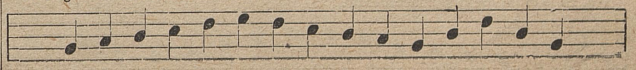


Me, etc.

No. 13. Do on the second line.



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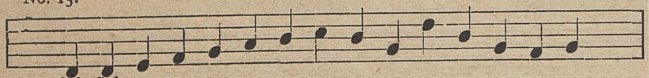
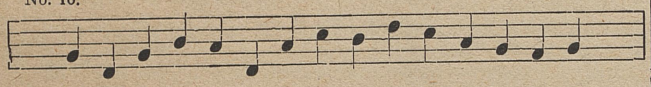
No. 14. A part of two scales used.

No. 15.

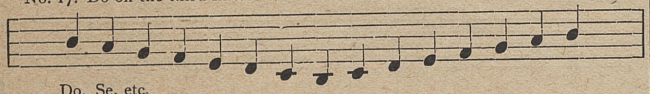


Sol, Sol, etc.

No. 16.

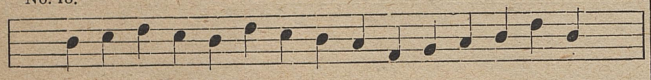


No. 17. Do on the third line.



Do, Se, etc.

No. 18.



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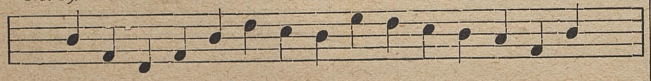
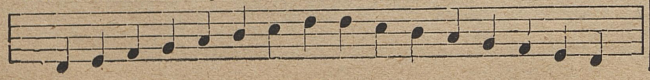
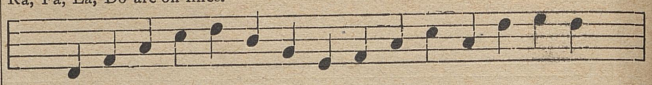


No. 20. Do on the first space below.



No. 21. Observe that when Do is in a space, Me, Sol, Se are in spaces also, and Ra, Fa, La, Do are on lines.



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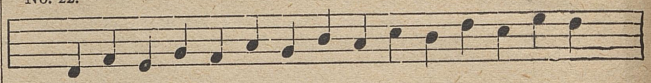

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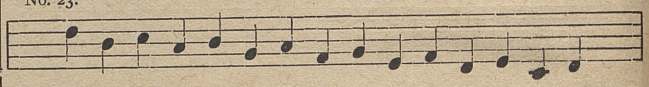
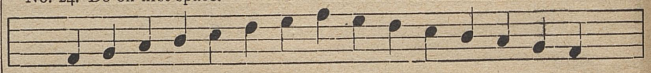


No. 24. Do on first space.



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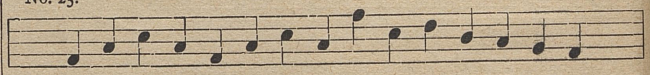
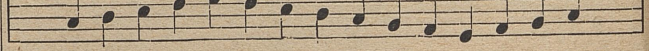


No. 26. Do on the second space.



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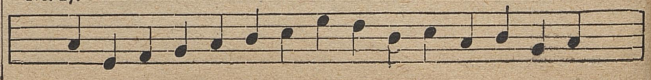
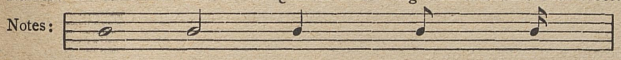


CHAPTER III.

RHYTHM.

16. The word Rhythm relates to the *flow* of musical sounds, but as a *Department* in the science of music, RHYTHM embraces every thing that pertains to lengths and movements.

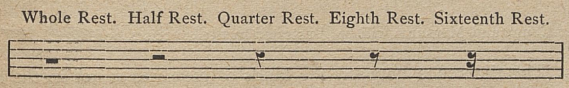
17. Different kinds of NOTES represent tones of different length.



18. The stems may turn either upward or downward.

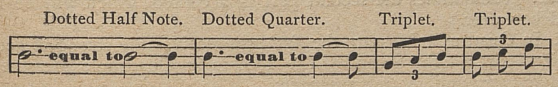
19. Notes depend upon one another for their length; hence, they are said to have only *relative* length; that is, a half note must be just half as long as a whole note in the same tune, a quarter note one-fourth as long as a whole note, or one-half as long as a half note, etc.

20. Characters used to represent *silence* are called RESTS. They are named from the notes, and correspond to them in length.



21. A dot after a note or rest increases its length one-half. Two dots add three-fourths to its value.

22. When the figure 3 is placed over or under any three notes it reduces their value to two notes of the same kind. Notes thus marked are called TRIPLETS.



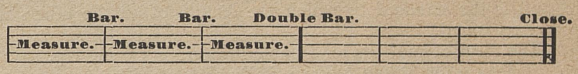
23. The character thus 𝄐 placed over or under a note is called a PROLONG, or Pause, and signifies that the tone must be prolonged beyond its usual length.

24. The Prolong interrupts the regular movement of the music; and while the tone is prolonged "beating time" is discontinued.

25. Tones are prolonged at the discretion of the singer or leader.

26. The peculiar flow of the tones of a song is attributable to its *kind of measure.*

27. The lines across the staff are called BARS, and the spaces between the bars represent the MEASURES.



28. A DOUBLE BAR indicates the end of a strain or line of poetry; but does not always complete a measure, sometimes occurring within the measure.

29. The CLOSE indicates the end of the song.

30. The measure takes its name from the number of parts into which it is divided; thus: two parts, Double measure; three parts, Triple measure, etc.

31. There are six kinds of measures in use:

Names of Measures:	Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.	Compound Triple Meas.	Compound Sextuple Meas.
Their Signatures.	$\frac{2}{4}$ or $\frac{2}{2}$	$\frac{3}{4}$ or $\frac{3}{2}$	$\frac{4}{4}$ or $\mathbf{C}$	$\frac{6}{8}$ or $\frac{6}{4}$	$\frac{9}{8}$	$\frac{12}{8}$

32. The RHYTHMIC SIGNATURE, or *Fraction* (two large figures one above the other), is placed on the staff at the beginning of the tune, and indicates the kind of measure.

33. The upper figure specifies the number of parts in the measure; thus: 2, two parts; 3, three parts, etc.

34. The lower figure specifies the kind of note that represents the parts of the measure; thus: 2 specifies a half note; 4 a quarter note; 8 an eighth note.

35. To assist the mind in computing the lengths of measures certain movements of the hand are learned, called *beating time.*

36. "Beating time" consists in making a motion of the hand for each part of the measure. Sometimes three parts of a measure are sung to one motion, or beat.

"Keeping time," as it is called, requires a good deal of attention. The pupil

must patiently and perseveringly practice the movements for the hand till they become natural and easy; and, to be of any benefit, it must be practiced till it becomes *second nature*, so to speak, so that when the will commands the hand to go it will move along gracefully, and with the regularity of a pendulum, keeping the beats perfectly, while the mind may be given wholly to other things, and rely upon the hand for the correct measurement of time.

37. The note which represents the time of a beat is called the *beat-note*, and is the standard by which the lengths of all the others in the song are reckoned.

38. The form of motions for Double Measure is Down, Up.

39. The form for Triple Measure is Down, Left, Up.

40. The form for Quadruple Measure is Down, Left, Right, Up.

41. The form for Sextuple Measure, when the movement is slow, is Down, Left, Up, twice for each measure; when the movement is lively, Down, Up, for each measure, singing *three parts* to each motion or beat.

Some teachers use other forms for the six beats in Sextuple measure; but this is thought to be the most practicable, as there is no special advantage in another form; and to save the necessity of learning a new one is quite an item in practice.

42. The form for Compound Triple Measure is the same as for Triple, singing *three parts* to each beat.

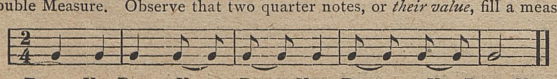
43. The form for Compound Quadruple Measure is the same as for Quadruple, singing *three parts* to each beat.

44. The hand should move about six inches for each beat, and go quickly from point to point, and not *drag* along.

CHAPTER IV.

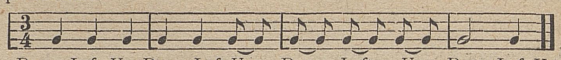
EXAMPLES OF MEASURES.

Double Measure. Observe that two quarter notes, or *their value*, fill a measure.



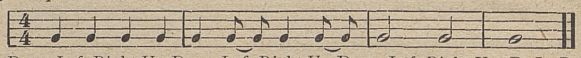
Down, Up, Down, Up, Down, Up, Down, Up, Down, Up.

Triple Measure.



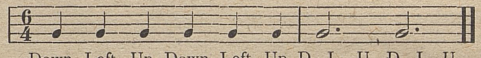
Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up.

Quadruple Measure.



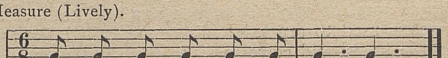
Down, Left, Right, Up, Down, Left, Right, Up, Down, Left, Right, Up, D., L., R., U.

Sextuple Measure (Slow).



Down, Left, Up, Down, Left, Up, D., L., U., D., L., U.

Sextuple Measure (Lively).



Down, Up, Down, Up.

The Compound Measures will be illustrated in the exercises hereafter.

45. The difference between the kinds of measures is not in the time occupied by each, but in the *manner in which they are sung*.

46. Some parts of the measures are sung with ACCENT (stress of voice), while other parts are not.

47. In Double Measure the *first* part, or downward beat, is accented: the second is unaccented.

48. In Triple Measure the *first* part is accented; the other two parts are not. (Sometimes the second part is accented, which will be illustrated hereafter.)

49. In Quadruple Measure the *first* part receives the strongest accent, the *third* part a light accent. The accents in Quadruple Measure are called *primary* and *secondary* accents.

50. Sextuple Measure has two accented parts, primary and secondary, occurring in the *first* and *fourth* parts.

51. In Compound Triple Measure the *first*, *fourth*, and *seventh* parts are accented.

52. Compound Quadruple Measure has four accented parts, which are the *first, fourth, seventh,* and *tenth.*

53. In all measures the *first part* receives the strongest accent: the following accents are to be graded as light, lighter, etc.

54. A tone which continues over more than one accented part of the measure receives but one accent.

55. A tone that commences on an unaccented part of a measure and continues through an accented part should be accented. The regular accent is thus broken up, and is called SYNCOPATION. The note is called a *Syncopated Note.*

56. Syncopation also occurs where a tone commences on the last part of a beat and continues through the following beat.

57. A TIE ⁀, or SLUR ⁀, indicates that the notes thus tied together are sung to one syllable of the words. Sometimes it indicates that the notes are to be sung in a smooth, gliding manner, called LEGATO.

58. When the hooks on the stems of notes connect them together, they are to be sung as if a slur was used.

59. Notes marked thus ♩ ♩ ♩ are called STACCATO notes, and are to be sung in the most distinct, detached style. Dots over notes are called MARCATO, and are to be sung in a distinct style, but not so much detached as Staccato.

60. A row of dots across the staff indicates repeat. D. C. is an abbreviation of *Da Capo al Fine,* which means, repeat from the beginning to the word Fine.

61. D. S. is an abbreviation of the words *Dal Segno,* and means, repeat from the sign 𝄋.

62. The word *Ritard,* or *Rit.,* signifies gradually slower; it is sometimes marked Rallentando, Lentando, or Slentando.

CHAPTER V.

MELODY RESUMED.

63. The tones of the scale are considered with respect to each other; hence, they are said to have *relative pitch.* To illustrate: If 1 of the scale is pitched high, 2, 3, 4, etc., will be correspondingly high; if 1 is pitched low, the other tones of the scale will be correspondingly low.

64. The science of music is based upon ABSOLUTE PITCH. Every musical sound has a fixed name.

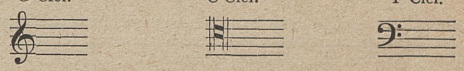
To illustrate the foregoing: Suppose the reader was asked, "How low can you sing?" To answer, Down to Do, or any other scale tone, would be indefinite. Musical tones may be considered *abstractly,* and as such have names.

65. The names of tones which represent *Absolute Pitch* are A, B, C, D, E, F, G.

66. CLEFS are used to locate these absolute tones on the staff.

67. There are three clefs in use:

G Clef. C Clef. F Clef.



68. The G Clef is said to be on the second line, and locates G on that line. The other letters are in their alphabetical order.

69. The C Clef locates C on the third space.

70. The F Clef locates F on the fourth line.

71. Male and female voices differ in pitch an octave. Ladies' voices are an octave higher than gentlemen's.

72. The highest part sung by ladies is called SOPRANO, or Treble, and is written on the staff occupied by the G Clef. The G Clef is also called the *Soprano* or *Treble Clef.*

73. The lowest part sung by ladies is called ALTO, or Contralto, and is also written on the G Clef, sometimes below the Soprano, on the same staff.

74. The lowest part sung by gentlemen is called BASE, and is written on the F Clef. The F Clef is also called the *Base Clef.*

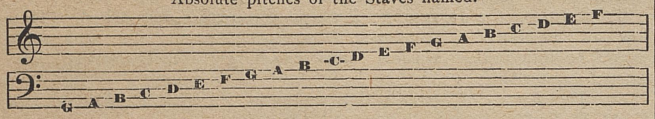
75. The highest part sung by gentlemen is called TENOR, and is written on the C Clef. Sometimes the Tenor is written on the F Clef, above the Base.

76. The proper *pitch* of each part is: lowest, Base; next lowest, Tenor; next lowest, Alto; highest, Soprano.

77. When each part is written on a separate staff, the lowest staff is

Base; next above, Soprano; next above, Alto, and the upper staff Tenor, unless otherwise specified.

Absolute pitches of the Staves named.



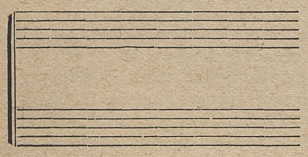
78. The C on the added line between these two staves is called *middle* C, because it is about the middle of the compass of the human voice.

79. The pitches represented by the C or Tenor Clef are an octave lower than those represented by the G Clef.

It is necessary for the pupil to have the letter names of the pitches which each line and space of the staves represent well fixed in the mind, for upon this knowledge is based the understanding of transposition, etc.

80. The BRACE is used to connect two or more staves, and indicates how many parts are sung at the same time. The parts thus connected are called the SCORE.

The Brace.



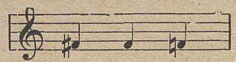
CHAPTER VI.

SHARPS AND FLATS.

81. Sharps and Flats are used for the purpose of modifying the degrees of the staff.

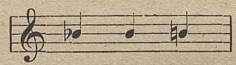
Names.	Sharp.	Flat.	Natural.	Double Sharp.	Double Flat.
Characters.	♯	♭	♮	×	♭♭

82. A sharp placed on the staff indicates tnat the notes following on that degree are to be sung a half step higher than otherwise.



The first two tones here represented are called F♯. and are sung a half step higher than F. The last one is restored to F by the natural.

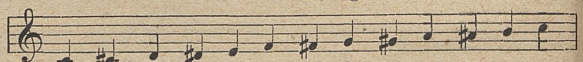
83. A flat placed on the staff indicates that the notes following on that degree are to be sung a half step lower than otherwise.



The first two tones here represented are called B♭, and are sung a half step lower than B. The last one is B, having been restored by the natural.

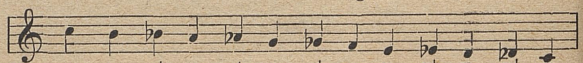
84. Between those tones of the Diatonic scale which are whole steps, an intermediate tone may be introduced, thus forming a scale entirely of half steps, which is called the CHROMATIC SCALE.

Chromatic Scale Ascending.



Absolute Names.	C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Numeral Names.	1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.
Syllable Names.	Do,	De,	Ra,	Re,	Me,	Fa,	Fe,	Sol,	Se,	La,	Le,	Se,	Do.

Chromatic Scale Descending.



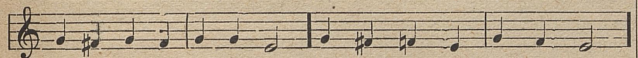
Absolute Names.	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Numeral Names.	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
Syllable Names.	Do,	Se,	Sa,	La,	La,	Sol,	Sa,	Fa,	Me,	Ma,	Ra,	Ra,	Do.

85. The sharps or flats at the beiginning of a piece of music are called the SIGNATURE of the key, and continue their significance throughout the tune, (but do not affect the syllables of the scale, as will be explained hereafter.)

86. A sharp or flat occurring among the notes is called an ACCIDENTAL, and affects all the notes that follow on that degree of the staff in the same measure, unless canceled by a natural.

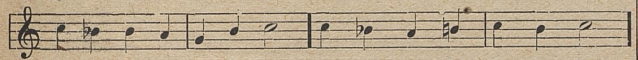
This principle does not obtain among all writers. In some books the significance of an accidental continues from measure to measure, if the first note in the following measure is on the degree that has been sharped or flatted. In this book the accidental will be placed in every measure where it is needed.

Example of Accidental Sharp. Example of Accidental Sharp Canceled.



Sol, Fe, Sol, Fe, Sol, Sol, Me, Sol, Fe, Fa, Me, Sol, Fa, Me.

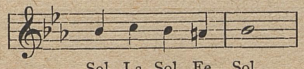
Example of Accidental Flat. Example of Accidental Flat Canceled.



Do, Sa, Sa, La, Sol, Se, Do, Do, Sa, La, Se, Do, Se, Do.

87. An accidental natural not preceded by an accidental sharp or flat refers to the signature; that is, it temporarily restores that degree which has been sharped or flatted by the signature. The effect of the natural, *to the singer*, in this case, is the reverse of the signature; in other words, if the signature is sharps, an accidental natural will have the effect of a flat; if the signature is flats, the natural will have the effect of a sharp.

Example of Accidental Natural.



Sol, La, Sol, Fe, Sol.

In the above example the natural has the effect of a sharp *to the singer*, canceling the effect of the last flat in the signature temporarily.

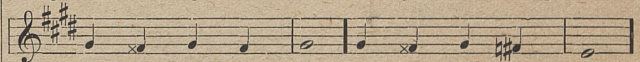
88. These new tones, for which the syllable names are changed, are called CHROMATIC TONES.

89. When the effect of an accidental is on the accented part of a measure, it temporarily changes the key, which is called MODULATION.

90. A Double Sharp or Double Flat is used when the degree of the staff to be modified is already sharped or flatted by the signature.

91. The effect of a double sharp or double flat, *to the singer*, is the same as a simple sharp or flat.

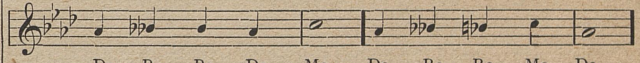
Example of Double Sharp. Example of Double Sharp Canceled.



Me, Re, Me, Re, Me, Me, Re, Me, Ra, Do.

Observe, a sharp or flat, as a signature, not only affects the degree of the staff it is on, but its octaves also; hence the F of first space here is sharped by the sharp on the fifth line, which is F. The first note in this example is Me; Do is on the first line.

Example of Double Flat. Example of Double Flat Canceled.



Do, Ra, Ra, Do, Me, Do, Ra, Ra, Me, Do.

These examples need not be sung.

CHAPTER VII.

TRANSPOSITION OF THE SCALE.

92. As before stated, the scale may begin on either line or space of the staff. Either of the tones of *absolute pitch* may be taken for Do or 1. When this is done the scale takes its name from the pitch.

93. Thus: when Do is on C, it is called the *C scale;* if Do is on C♯, it is called the *C♯ scale.*

94. The pitch that is taken for Do is also called the KEY. When Do is on C, the tune is in the *Key of C*. When Do is on G, the tune is in the *Key of G*, etc.

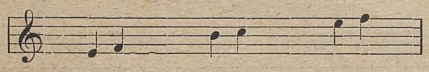
95. Do, or 1, is the governing tone of the scale—the one from which the others are reckoned as to pitch; hence, it is called the TONIC, or KEY NOTE.

96. Changing the position of the scale is called TRANSPOSING THE SCALE.

97. In the tones of absolute pitch half steps are fixed between E and F, and B and C; and when the pitches are located on the staff the half steps are fixed accordingly.

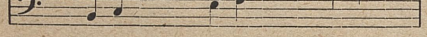
98. The G Clef locates the pitches so that the half steps are between the *first line* and *first space* and the *third line* and *third space*. (The fourth space and fifth line also represent a half step, they being E and F an octave higher.)

Example, showing the fixed position of the half steps by the G Clef.



The pupil must remember that the half steps of the scale must be preserved between 3 and 4 and 7 and 8 in every position on the staff, and that the *half steps of the staff must be changed* so as to correspond with those of the scale, which can be done by means of sharps or flats.

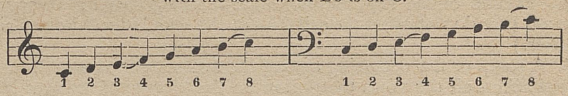
Example, showing the fixed position of the half steps by the F Clef.



It is not necessary to illustrate the C Clef as its letters are in the same position as those of the G Clef.

99. When 1 of the scale is placed on C the order of the half steps *agree* both in the *scale* and *absolute pitch*.

Example, showing that the half steps in their fixed position on the staff correspond with the scale when Do is on C.



100. The *Key of C* is called by some the *Natural Key*, but it is no more natural to sing than any other. A better name, and one that is now almost altogether used, is the *Model Key*.

101. It will be seen by the above that the scale can not be written in any other position and its half steps still agree with those fixed on the staff.

102. If the scale is pitched in any other position the half steps of the staff must be changed so as to correspond, which may be done by modifying the degrees of the staff by sharps or flats.

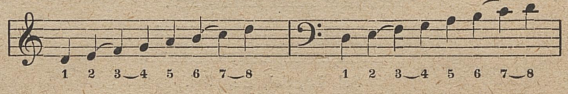
103. A sharp placed on F (the first space) will change the half step to a step, making the interval from E to F♯, instead of from E to F; and from F♯ to G will be a half step.

Example.

104. Thus half steps may be represented between any of the degrees of the staff by sharps or flats.

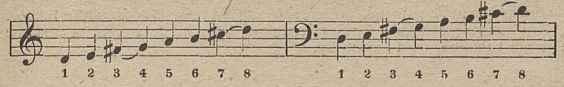
105. We will take D for 1 of the scale and see how many sharps are needed to make the half steps of the staff agree with the scale.

Example, showing that when D is taken for 1 of the scale neither of the half steps of the staff agree with those of the scale.



106. To make the half steps of the staff correspond with those of the scale, when 1 is pitched on D, two sharps are required.

Example, showing that when 1 of the scale is pitched on D two sharps set the order of the half steps on the staff to correspond with those of the scale.

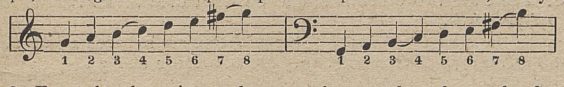


From the above it may be seen why *two sharps* form the Signature of the Key of D.

The foregoing process of explaining the philosophy of transposition might be carried further, but we will adopt a more common method.

107. It is usual to proceed by fifths in transposing the scale. Commencing with the *Model Scale*, C, and ascending a fifth brings us to G, (second line of G Clef). Taking G for 1 the order of the intervals of the staff correspond with the scale till we come to F, which should be a half step higher; hence, F♯ is required, instead of F, for the G Scale.

Example, showing that one sharp is required to represent the G Scale, or Key of G.

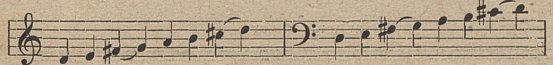


108. From the above it may be seen why *one sharp* forms the SIGNATURE of the KEY OF G.

109. The Signatures of the keys are always placed immediately after the clefs, and are understood to continue their influence throughout the tune.

110. To ascend a fifth from G brings us to D; and to pitch 1 of the scale on D another sharp will be required to make the half steps of the staff correspond to those of the scale

Example of Key of D.

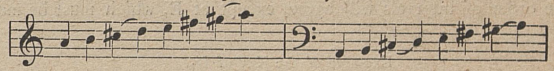


In these examples we place the sharps *among the notes*, on the degrees of the staff affected by them; but remember, as signatures they are placed immediately after the clefs.

111. In the foregoing example it will be seen why *two sharps* form the SIGNATURE of the KEY OF D.

112. Ascending a fifth from D brings us to A; and to build the scale on the pitch A, will require an additional sharp to make the half steps of the staff correspond with the scale.

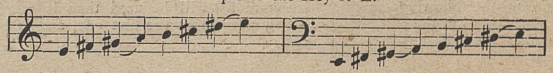
Example of the Key of A.



113. *Three sharps* form the SIGNATURE of the KEY OF A.

114. Ascending a fifth from A brings us to E, which requires another sharp.

Example of the Key of E.



115. *Four sharps* form the SIGNATURE of the KEY OF E.

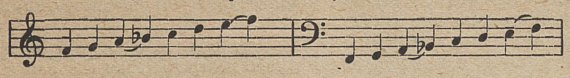
It is not usual to use more than four sharps for signatures; but this same method may be carried on—*Five sharps* forming the SIGNATURE OF B, and *six sharps* the SIGNATURE OF F♯, etc.

CHAPTER VIII.

TRANSPOSITION CONTINUED.

116. In transposing with flats it is usual to proceed by fourths. Returning again to the *Model Scale*, C, and ascending a fourth brings us to F. Taking F as 1 of the scale the intervals of the staff and scale agree, excepting at B, which is a half step too high; hence, B♭ is necessary to represent the tone here.

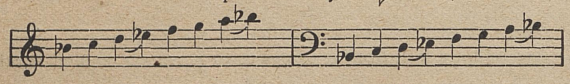
Example of the Key of F.



117. *One flat* forms the SIGNATURE of the KEY OF F.

118. Ascending a fourth from F brings us to B♭; and to pitch 1 on B♭ the order of intervals will agree, except at E, which must be made E♭.

Example of the Key of B♭.

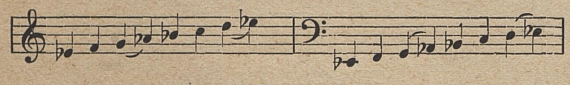


In this and the following examples, one more flat will be used than is *required for the signature;* but the extra flat will be an *octave* from the first one, and is here used to make the half steps appear plainer.

119. *Two flats* form the SIGNATURE of the KEY OF B♭.

120. Ascending a fourth from B♭ brings us to E♭, which, when taken as 1, necessitates the use of another flat at A, to make the staff intervals agree with those of the scale.

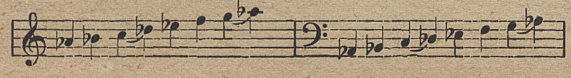
Example of the Key of E♭.



121. *Three flats* form the SIGNATURE of the KEY OF E♭.

122. Ascending a fourth from E♭ brings us to A♭, requiring another flat.

Example of the Key of A♭.



123. *Four flats* form the SIGNATURE of the KEY OF A♭.

This method may be pursued further, showing that *five flats* form the SIGNATURE of D♭, and that *six flats* form the SIGNATURE of G♭; but four flats, as a signature, is the greatest number used ordinarily.

CHAPTER IX.

MINOR SCALES.

124. Other names of intervals are: *Major seconds, minor seconds; major thirds, minor thirds; perfect fourths, sharp fourths; perfect fifths, flat fifths; major sixths, minor sixths; sevenths, and flat sevenths.*

125. When two or more parts sing the same tone, it is called a *Unison.*

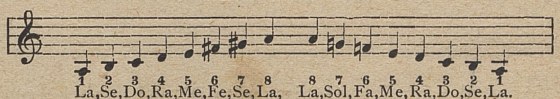
126. These names of intervals refer more particularly to the effect produced by them when heard.

127. The *Diatonic Major Scale* takes its name from its *major third.*

128. There are two other Diatonic Scales, called *Minor Scales,* from their *minor thirds.*

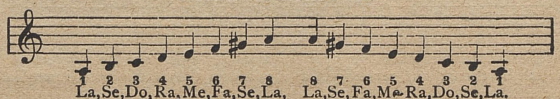
129. In the *Melodic Minor Scale* the half steps are between 2 and 3 and 7 and 8 *ascending. Descending,* they are between 2 and 3 and 5 and 6.

Melodic Minor Scale.



130. In the *Harmonic Minor Scale* the half steps are between 2 and 3 and 7 and 8; the interval between 6 and 7 is a *step and a half.* It is the same ascending and descending.

Harmonic Minor Scale.



131. There are various forms of the Minor Scale; but if the learner can sing chromatic tones well, he will have no difficulty in singing any tones he may meet.

132. The Minor Scale is said to be *relative* to the Major Scale, and the Major Scale *relative* to the Minor Scale.

133. The Minor Scale is based on 6 of its relative Major Scale; that is, 6 of the Major Scale is 1 of its relative Minor.

134. The Major Scale is based on 3 of its relative Minor Scale; that is, 3 of the Minor Scale is 1 of its relative Major.

135. The *Signatures* of the minor keys are the same as those of their relative major.

136. The harmony of the minor keys sounds plaintive, while that of the major keys sounds cheerful.

CHAPTER X.

DYNAMICS.

137. DYNAMICS means power or force, and, as a *Department* in the science of music, embraces every thing that relates to *expression.*

138. Tones may be uttered in *five* degrees of power; and the same principle may be applied to whole strains of music.

139. When a tone, or strain, is to be sung with an ordinary or medium force, it is marked *mezzo*, or *m.*

140. When a tone, or strain, is to be sung loud, or with exertion, it is marked *forte*, or *f.*

141. When a tone, or strain, is to be sung very loud, or with great exertion, it is marked *fortissimo*, or *ff.*

142. When a tone, or strain, is to be sung softly, or with some restraint, it is marked *piano*, or *p.*

143. When a tone, or strain, is to be sung very softly, or with a good deal of restraint, it is marked *pianissimo*, or *pp.*

144. Sometimes *mezzo forte*, or *mf*, is used, which means moderately loud; or *mezzo piano*, or *mp*, moderately soft.

145. Ordinarily these marks of expression are omitted, the expression being left to the taste of the leader or performer.

146. The Explosive, or *Forzando*, marked *sf*, or *sfz*, or >, indicates that the tone over which it is written should be sung with strong emphasis.

147. A tone, or strain, that commences, continues, and ends with an equal degree of force is called an *organ tone*, and is marked ——.

148. A tone, or strain, to be sung with increasing force is marked *Crescendo, Cres.*, or <; when it is to be sung with decreasing force it is marked *Diminuendo, Dim.*, or >.

149. The union of Crescendo and Diminuendo is called a SWELL, and marked <>.

GENERAL DIRECTIONS.

150. Where commas and other marks for pauses occur, they should be observed by taking a small amount of time from the notes.

151. Accent and emphasis should be observed in singing, just as in reading or speaking.

152. The vowel sounds only are sung, and should be uttered in a full, open, and clear style, occupying all the time of the tone except what is necessary to speak the consonants distinctly.

153. Standing is the best position for the body and vocal organs while singing. Always stand or sit erect, and at ease; the shoulders should be thrown a little back and the chest forward.

154. Be prompt when the signal is given to sing, and *strike* each tone, not drawl them out.

155. Take full breath at the commencement of all passages. Never take breath between the syllables of a word, nor just before an important word.

156. When sustaining a long tone do not change the position of the mouth in the slightest degree.

157. Keep the mouth well open, so that the tones may have free emission.

158. Speak each word distinctly, so that they can be understood by the listeners.

159. A good voice consists in an easy management of the *breath*, correct *intonation*, and *purity* of tone. These points should be constantly borne in mind by the pupil.

IN A NUTSHELL.

The following lessons are designed for the pupils to study between times and recite in the class. If the class is large the pupils may be numbered, each having a numeral name, and answering to it when called. This method affords an excellent opportunity for the teacher to comment on the answers given, and illustrate the points as the circumstances demand. A great many other questions may be asked by the teacher which would follow as a matter of course, and are not given here.

LESSON I.

1. *What is a tone?*
A sound considered as to pitch.
2. *How many, and what are the properties of a tone?*
Three; length, pitch, and power.
3. *What is that department of music called that treats of the length of tones?*
Rhythm.
4. *What is the department called that treats of the pitch of tones?*
Melody.
5. *What is the department called that treats of the power of tones?*
Dynamics.
6. *How are the length of tones represented?*
By characters called notes.
7. *Name six kinds of notes.*
Whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note.
8. *Describe a whole note.*
A whole note is like an oblong letter O.
9. *Describe a half note.*
A half note is like a whole note, but has a stem.
10. *Describe a quarter note.*
A quarter note has a full head and a stem.
11. *Describe an eighth note.*
An eighth note has a full head, a stem, and a hook on the stem.
12. *Describe a sixteenth note.*
A sixteenth note has a full head and two hooks on the stem.
13. *What effect does a dot have placed after a note?*
Adds to the note one half its length.
14. *Describe another way in which length is added to a note.*
By a prolong placed over or under it.
15. *Describe a prolong.*
A prolong is a small curved line with a dot within it.
16. *How may other tone-lengths be represented?*
By tying notes together.
17. *When a figure three is placed over or under any three notes, what does it signify?*
It signifies that the three notes are to be sung in the time of two of the same kind.
18. *What are groups of notes thus marked called?*
Triplets.
19. *What is a slur?*
A curved line connecting two or more notes upon different degrees of the staff.
20. *What is the difference between a tie and a slur?*
A tie connects notes on the *same* degree of the staff, while a slur connects notes on *different* degrees of the staff.
21. *How do you apply words to notes?*
One syllable to each note, or one syllable to the notes tied or slurred.
22. *What are the characters which represent silence called?*
Rests.
23. *How many kinds of rests are there, and name them?*
Six. Whole rest, half rest, quarter rest, eighth rest, sixteenth rest, thirty-second rest.
24. *Rests correspond in length to what?*
Notes of the same denomination.
25. *Describe a whole rest.*
A block below a line.
26. *Describe a half rest.*
A block above a line.
27. *Describe a quarter rest.*
Like a reversed figure 7.
28. *Describe an eighth rest.*
Like a figure 7.
29. *Describe a sixteenth rest.*
A stem with two heads.

LESSON II.

30. *What are bars?*
Small lines across the staff.
31. *What is a double bar?*
A heavy line across the staff.
32. *What does a double bar indicate?*
The end of a line of poetry or strain of the music.
33. *What is a close, and what does it indicate?*
Two double bars, and indicates the close of the composition.
34. *How are measures represented?*
By the spaces between the bars.
35. *Do double bars always complete the measures?*
No; they sometimes occur within the measures.
36. *What is a measure?*
A group of accented and unaccented tones.
37. *How is a part of a measure represented?*
By a specified note.
38. *A measure having two parts is called what?*
Double measure.

39. *A measure having three parts is called what?*
Triple measure.
40. *A measure having four parts is called what?*
Quadruple measure.
41. *A measure having six parts is called what?*
Sextuple measure.
42. *A measure having nine parts is called what?*
Compound triple measure.
43. *A measure having twelve parts is called what?*
Compound quadruple measure.
44. *What is beating time?*
Indicating the parts of measures by motions of the hand.
45. *How do you beat double measure?*
Down, up.
46. *How do you beat triple measure?*
Down, left, up.
47. *How do you beat quadruple measure?*
Down, left, right, up.
48. *How do you beat sextuple measure?*
Down, left, up, twice for each measure when the movement is slow; down, up, comprehending *three parts* of the measure to each beat, when the movement is lively.
49. *How do you beat compound triple measure?*
Down, left, up, same as triple measure, but comprehending *three parts* to each beat.
50. *How do you beat compound quadruple measure?*
Down, left, right, up, same as in quadruple measure, but comprehending *three parts* to each beat.
51. *What is the rhythmic signature of double measure?*
2-4 or 2-2.
52. *What is the rhythmic signature of triple measure?*
3-4 or 3-2.
53. *What is the rhythmic signature of quadruple measure?*
4-4 or C.
54. *What is the rhythmic signature of sextuple measure?*
6-8 or 6-4.
55. *What is the rhythmic signature of compound triple measure?*
9-8.
56. *What is the rhythmic signature of compound quadruple measure?*
12-8.
57. *What is accent?*
A slight stress of voice given to certain parts of measures.
58. *On what part of double measure is the accent?*
On the first part.
59. *How many accents in triple measure?*
Sometimes one and sometimes two.
60. *When is there but one accent in triple measure?*
When the first note has one beat or more.
61. *When are there two accents in a triple measure?*
When there are two notes to the downward beat.
62. *Which parts of quadruple measure are accented?*
The first and third parts.
63. *Which parts of sextuple measure are accented?*
The first and fourth parts.
64 *Which parts of compound triple measure are accented?*
The first, fourth, and seventh parts.
65. *Which parts of compound quadruple measure are accented?*
The first, fourth, seventh, and tenth parts.
66. *When there are a number of accents in a measure, how are they graded?*
As heavy, light, lighter, and so on.
67. *When a tone continues over two or more accented parts of the measure how is it sung?*
It is accented but once.
68. *How is the regular accenting of a measure broken up?*
By a tone commencing on an unaccented part of the measure and continuing through an accented part. (The unaccented part is then accented.)
69. *What is the note representing this kind of a tone called?*
A syncopated note.

LESSON III.

70. *What is a diatonic scale?*
A graded series of eight tones.
71. *What is the name of the most commonly used scale?*
The major scale.
72. *Give the names of the tones of the major scale, both numerals and syllables.*
1, 2, 3, 4, 5, 6, 7, 8, and Do, Ra, Me, Fa, Sol, La, Se, Do.
73. *What is an interval?*
The difference in pitch between any two tones.
74. *Are all the intervals of the scale the same?*
They are not.
75. *What are the larger ana smaller intervals of the scale called?*
Steps, or whole steps, and half steps.
76. *How many half steps in the scale, and between what numerals do they occur?*
Two, and they occur between 3 and 4, and 7 and 8.
77. *How many steps in the scale, and between what numerals do they occur?*
Five, and they occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.
78. *What is the principal tone of the scale?*
Do or 1, which is also called the *Tonic.*
79. *How many different tones in the scale?*
Seven.
80. *What kind of pitch are the scale tones said to have?*
Relative pitch.
81. *What is meant by relative pitch?*
That the tones are necessarily connected with each other, and depend upon one another for their pitch.
82. *What are the names of tones of absolute pitch?*
A, B, C, D, E, F, G.
83. *What constitutes the staff?*
Five parallel lines and the spaces between.
84. *How are the lines of the staff named?*
From the lowest upward; first line, second line, third line, fourth line, and fifth line.
85. *How are the spaces named?*
From the lowest upward; first space, second space, third space, and fourth space.
86. *What are the short lines above or below the staff called?*
Added lines.
87. *How are the tones of absolute pitch located on the staff?*
By clefs.
88. *Name the clefs in general use.*
G clef, C clef, F clef.
89. *Give the names of the tones on the lines located by the G clef.*
E, G, B, D, F.
90. *Name the tones on the spaces located by the G clef.*
F, A, C, E.
91. *What is the difference between the C clef and the G clef?*
The C clef locates the tones an octave lower than the G clef.

92. *Name the tones on the lines located by the F clef.*
G, B, D, F, A.
93. *Name the tones on the spaces of the F clef.*
A, C, E, G.
94. *What is the difference between gentlemen's and ladies' voices?*
An octave in pitch.
95. *Into how many parts are voices generally divided, and what are they called?*
Four; base, tenor, alto, soprano.
96. *Who sings base?*
Gentlemen who can sing low.
97. *Who sings tenor?*
Gentlemen who can sing high.
98. *Who sings alto?*
Ladies who can sing low.
99. *Who sings soprano?*
Ladies who can sing high.
100. *Name the parts in their proper pitch, beginning with the lowest.*
Base, tenor, alto, soprano.
101. *Where is the base written?*
On the staff occupied by the F clef, which is also called the base clef.
102. *Where is the tenor written?*
On the uppermost staff, occupied by the C clef, which is also called the tenor clef.
103. *Where is the alto written?*
On the next to the upper staff, on the G clef.
104. *Where is the soprano written?*
On the staff above the base, occupied by the G clef, which is also called the soprano clef.
105. *How are the parts written when two parts occupy one staff?*
The tenor is written on the base staff, above the base, and the alto is written on the soprano staff, below the soprano.
106. *What is a brace, and what does it indicate?*
A character which connects the staffs, and indicates the number of parts that are sung at the same time.
107. *What are the parts united by the brace called?*
The score.

LESSON IV.

108. *What are intermediate tones?*
Those introduced between the whole steps of the scale.
109. *How are intermediate tones represented?*
By means of characters called sharps and flats.
110. *When a sharp is placed before a note what does it mean?*
Sing a half step higher than otherwise.
111. *When a flat is placed before a note what does it mean?*
Sing a half step lower than otherwise.
112. *For what is the natural used?*
To cancel the effect of a previous sharp or flat.
113. *What scale is formed by adding to the diatonic scale all the intermediate tones?*
The chromatic scale.
114. *How many tones in the chromatic scale?*
Thirteen.
115. *How are the intermediate tones represented ascending?*
By sharps.
116. *How are the intermediate tones represented descending?*
By flats.
117. *Name the syllables of the chromatic scale ascending.*
Do, de, ra, re, me, fa, fe, sol, se, la, le, se, do.
118. *Name the syllables descending.*
Do, se, sa, la, la, sol, sa, fa, me, ma, ra, ra, do.
119. *What is a sharp or flat called which occurs among the notes of a tune?*
An accidental.
120. *How many notes does an accidental affect?*
All that follow it on the same degree of the staff in the measure. (In some books its effect goes on from measure to measure, as long as the first note in the succeeding measures is the same as has been sharped or flatted.)
121. *What are the sharps or flats which are placed immediately after the clefs called?*
The signature of the key.
122. *What is meant by the key?*
The pitch that is taken for the fundamental tone of a scale or tune.
123. *What is the fundamental tone of the scale?*
Do, or 1, and it is called the *key-note.*
124. *What is meant by the phrase "Key of A?"*
That the pitch A is taken for the key-note.
125. *What is meant by the phrase "Key of A♭?"*
That the pitch A♭ is taken for the key-note.
126. *What is the signature of the Key of C?*
All the degrees of the staff natural.
[NOTE.—The following answers concerning keys are the *abbreviated answers* given to such questions by musicians. The full answer to No. 127 would be: "F and C sharp, and all the other degrees of the staff natural;" or, "All the degrees of the staff natural, excepting F and C, which are sharp." This must all be understood in the answer "Two sharps."]
127. *What is the signature of the key of D?*
Two sharps.
128. *What is the signature of the key of E?*
Four sharps.
129. *What is the signature of the key of F?*
One flat.
130. *What is the signature of the key of G?*
One sharp.
131. *What is the signature of the key of A?*
Three sharps.
132. *What is the signature of the key of B♭?*
Two flats.
133. *What is the signature of the key of E♭?*
Three flats.
134. *What is the signature of the key of A♭?*
Four flats.
135. *Why is an accidental natural sometimes used instead of a sharp or flat?*
Because the degree of the staff on which it occurs has been affected by a sharp or flat in the signature.
136. *What is the effect of an accidental natural to the singer?*
It has the effect of an accidental sharp if the signature is flats, or the effect of a flat if the signature is sharps.
137. *Are double sharps and double flats ever used as signatures?*
No; they are only used as accidentals.
138. *Why is a double sharp sometimes used?*
Because the degree of the staff on which it occurs is also influenced by a sharp in the signature.
139. *What does a double sharp indicate to the singer?*
The same as a sharp—sing a half step higher.
140. *Why is a double flat sometimes used?*
Because the degree of the staff on which it occurs is also influenced by a flat in the signature.
141. *What does a double flat indicate to the singer?*
The same as a flat—sing a half step lower.

LESSON V.

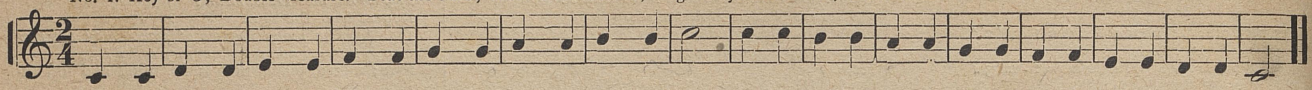
142. *What is the interval between* 1 *and* 2 *?*
A second.
143. *What is the interval between* 1 *and* 3 *?*
A third.
144. *What is the interval between* 1 *and* 4 *?*
A fourth.
145. *What is the interval between* 1 *and* 5 *?*
A fifth.
146. *What is the interval between* 1 *and* 6 *?*
A sixth.
147. *What is the interval between* 1 *and* 7 *?*
A seventh.
148. *What is the interval between* 1 *and* 8 *?*
An octave.
149. *How are intervals measured?*
By steps and half steps.
150. *What is a half step?*
The smallest interval in use.
151. *What is a step?*
An interval as large as two half steps.
152. *When intervals are spoken of as to their musical effects what terms are used?*
Major, minor, perfect, augmented, and diminished.
153. *What is a minor second?*
A second as small as a half step.
154. *What is a major second?*
A second as great as a step.
155. *What is an augmented second?*
A second as great as a step and a half.
156. *What is a minor third?*
A third as great as a step and a half.
157. *What it a major third?*
A third as great as two steps.
(And thus all the intervals that can be formed in the octave are named.)
158. *From what does the major scale take its name?*
Its major third.
159. *What other scales are there besides the major diatonic scale and the chromatic scale?*
The minor scales.
160. *Why are they called minor scales?*
Because of their minor thirds.
161. *How many minor scales in use, and name them?*
Two; melodic minor scale and harmonic minor scale.
162. *What is the peculiarity of the melodic minor scale?*
Its half steps are between 2 and 3 and 7 and 8 ascending, and between 2 and 3 and 5 and 6 descending.
163. *Name the syllables of the minor scale ascending and descending.*
La, se, do, ra, me, fe, se, la; la, sol, fa, me, ra, do, se la.
164. *What is the peculiarity of the harmonic minor scale?*
Its half steps are between 2 and 3 and 7 and 8, and between 6 and 7 is a step-and-a-half.
165. *Name the syllables of the harmonic minor scale.*
La, se, do, ra, me, fa, se, la.
166. *What connection is there between the major scales and the minor scales?*
They are said to be relative.
167. *How do you find the relative minor of a major scale or key?*
The relative minor is based on the sixth of its relative major scale or key.
168. *How do you find the relative major of a minor scale or key?*
The relative major is based on the third of its relative minor scale or key.
169. *What are the effects of major and minor music?*
The major sounds cheerful and grand, while the minor sounds mournful, plaintive.

LESSON VI.

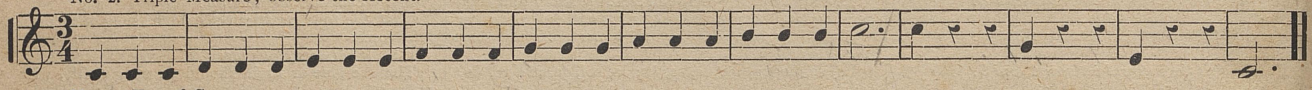
170. *How is a repeat indicated?*
By a row of dots across the staff.
171. *What do the letters D. C. mean?*
Repeat from the beginning.
172. *What does Fine mean?*
The end.
173. *What does D. S. mean?*
Repeat from the sign.
174. *In how many degrees of power may tones or strains be uttered, and what are they called?*
Five; mezzo, piano, pianissimo, forte, and fortissimo.
175. *What does mezzo mean?*
That the tone or strain should be sung with ordinary force.
176. *What does piano mean?*
That the tone or strain should be sung softly, with restraint.
177. *What does pianissimo mean?*
That the tone or strain should be sung very softly, with great restraint.
178. *What does forte mean?*
That the tone or strain should be sung loud.
179. *What does fortissimo mean?*
That the tone or strain should be sung very loud.
180. *What does crescendo mean?*
A gradual increase of power.
181. *What does diminuendo mean?*
A gradual decrease of power.
182. *What does a swell mean?*
A union of crescendo and diminuendo.
183. *What does sforzando mean?*
That the tone must be sung with emphasis.
184. *What does legato mean?*
That the passage should be sung in a smooth and connected manner.
185. *What does staccato mean?*
That the tones must be sung in as distinct and detached manner as possible.
186. *What does marcato mean?*
Sing in distinct, detached style.
187. *What is modulation?*
Passing from one key into another without changing the signature.
188. *What is an enharmonic change?*
A change of representation, which changes the name without changing the tone, as the substitution of A♭ for G♯.

EXERCISES.

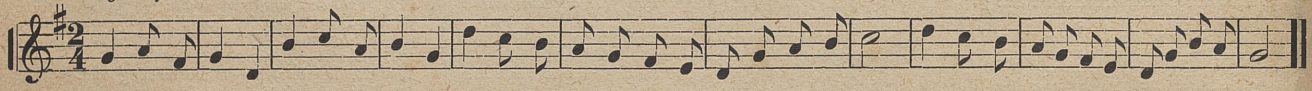
No. 1. Key of C; Double Measure. Beat the time; observe the Accent; sing the syllable names, and then La.



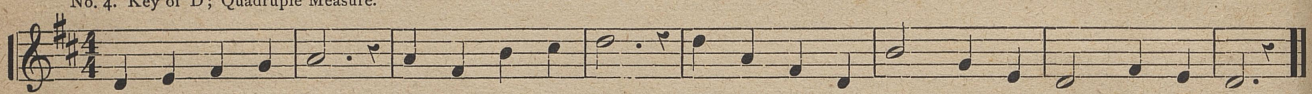
No. 2. Triple Measure; observe the Accent.



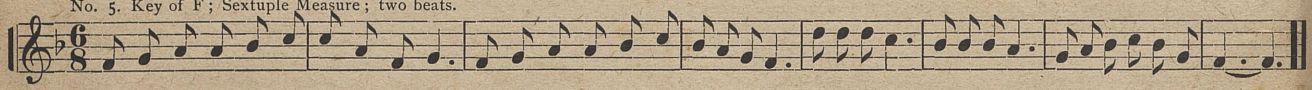
No. 3. Key of G.



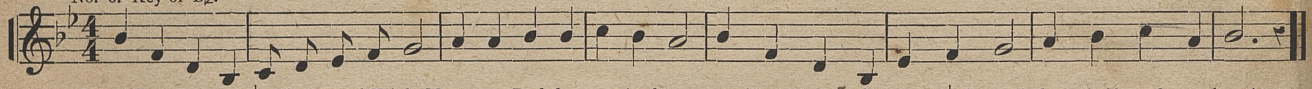
No. 4. Key of D; Quadruple Measure.



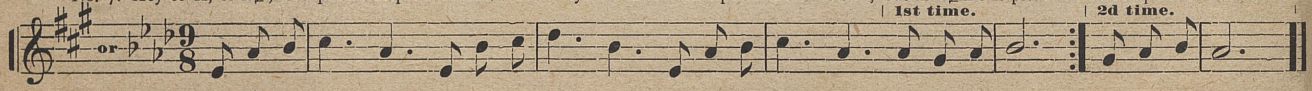
No. 5. Key of F; Sextuple Measure; two beats.



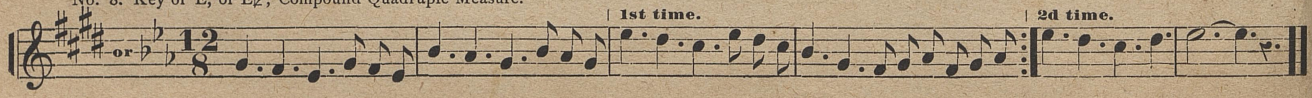
No. 6. Key of B♭.



No. 7. Key of A, or A♭; Compound Triple Measure. Both keys are in the same position on the staff, but in A♭ Do is pitched a half step lower than A.



No. 8. Key of E, or E♭; Compound Quadruple Measure.

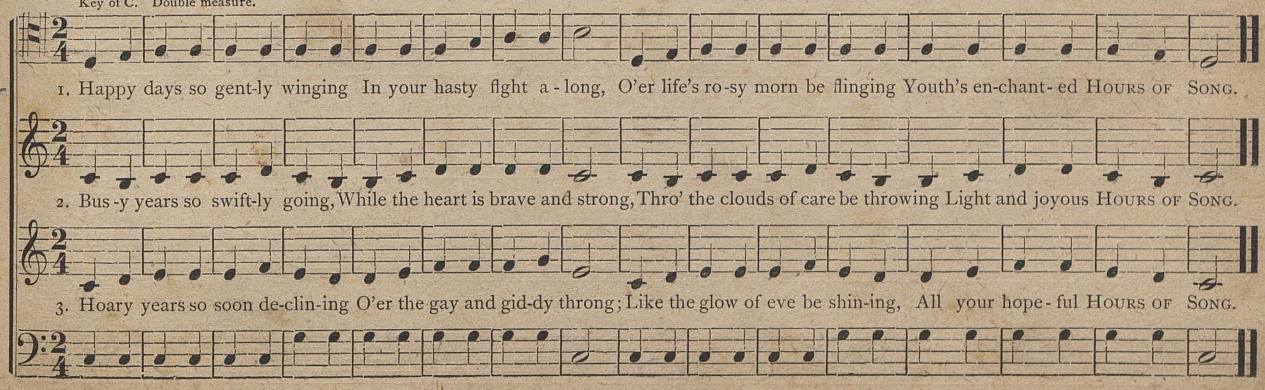


HOURS OF SONG.

HOURS OF SONG.

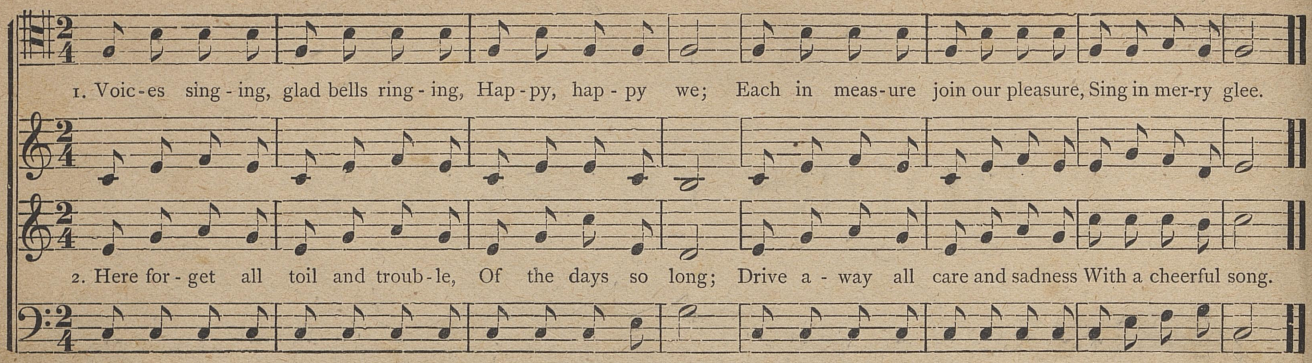
Words and Music by PALMER HARTSOUGH.

Key of C. Double measure.



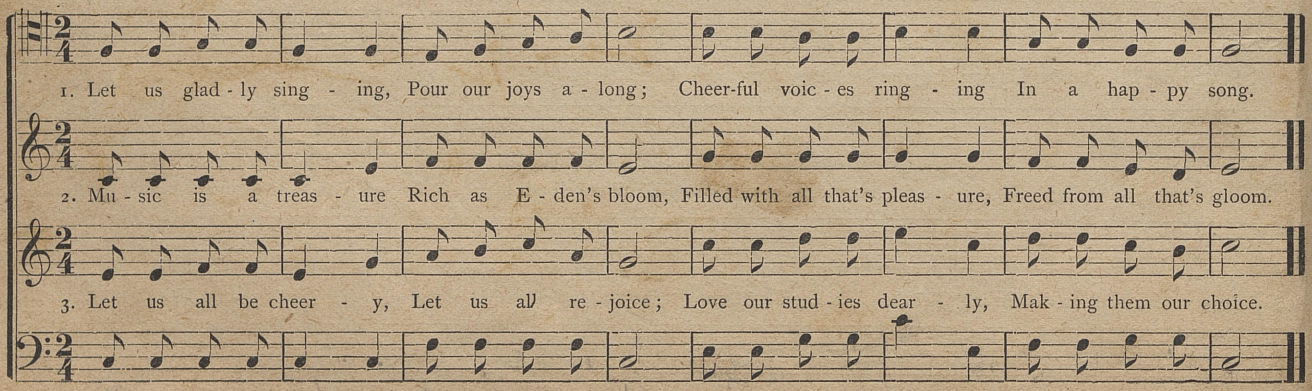
HAPPY, HAPPY WE.

J. H. F.

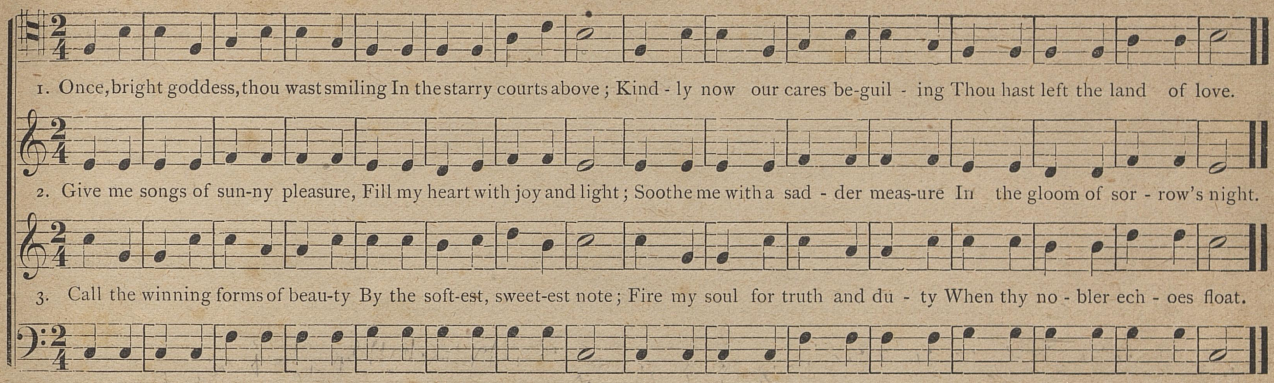


GLADLY SINGING.

J. H. F.



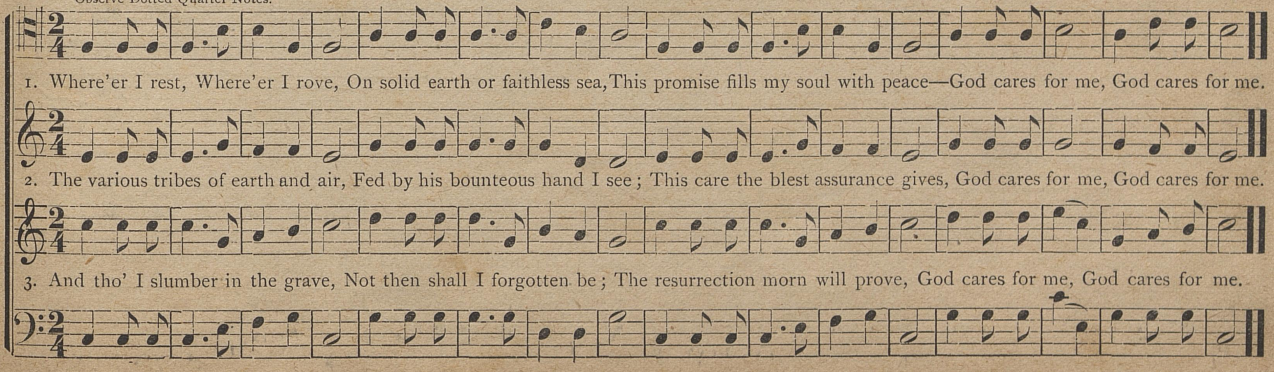
GODDESS OF SONG.



GOD CARES FOR ME.

WM. BAXTER. J. H. F.

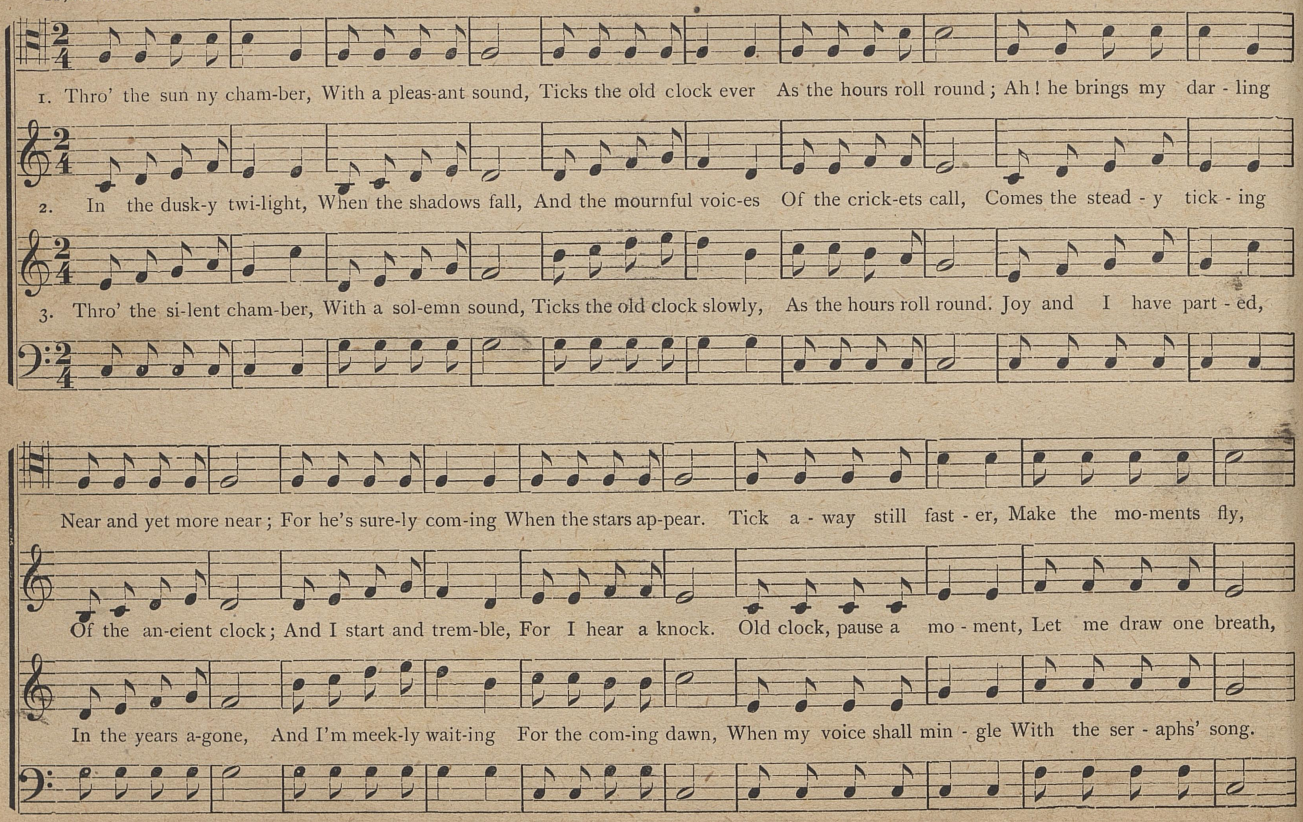
Observe Dotted Quarter Notes.



Observe the Rests and Legato.

SONG OF THE OLD CLOCK.

I. H. F.



REFRAIN.

On their fleet - est pin - ions, Toward the sun - set sky. Tick, tick, tick, tick, Cu - pid's sweet commands, Tick, tick, tick, tick,

Ere they bring my dar - ling Cold and pale in death. Tick, tick, tick, tick, I can not de - lay, Tick, tick, tick, tick,

Old clock, tell me tru - ly, Is the wait - ing long? Tick, tick, tick, tick, Time is pass - ing on, Tick, tick, tick, tick,

Legato.

Can not move my hands; Tick, tick, tick, tick, Time is on the wing, Tick, tick, tick, tick, Hap - py hopes to bring.

Sor - row has its day; Tick, tick, tick, tick, Ev - er thus I go, Tick, tick, tick, tick, Bring - ing joy or woe.

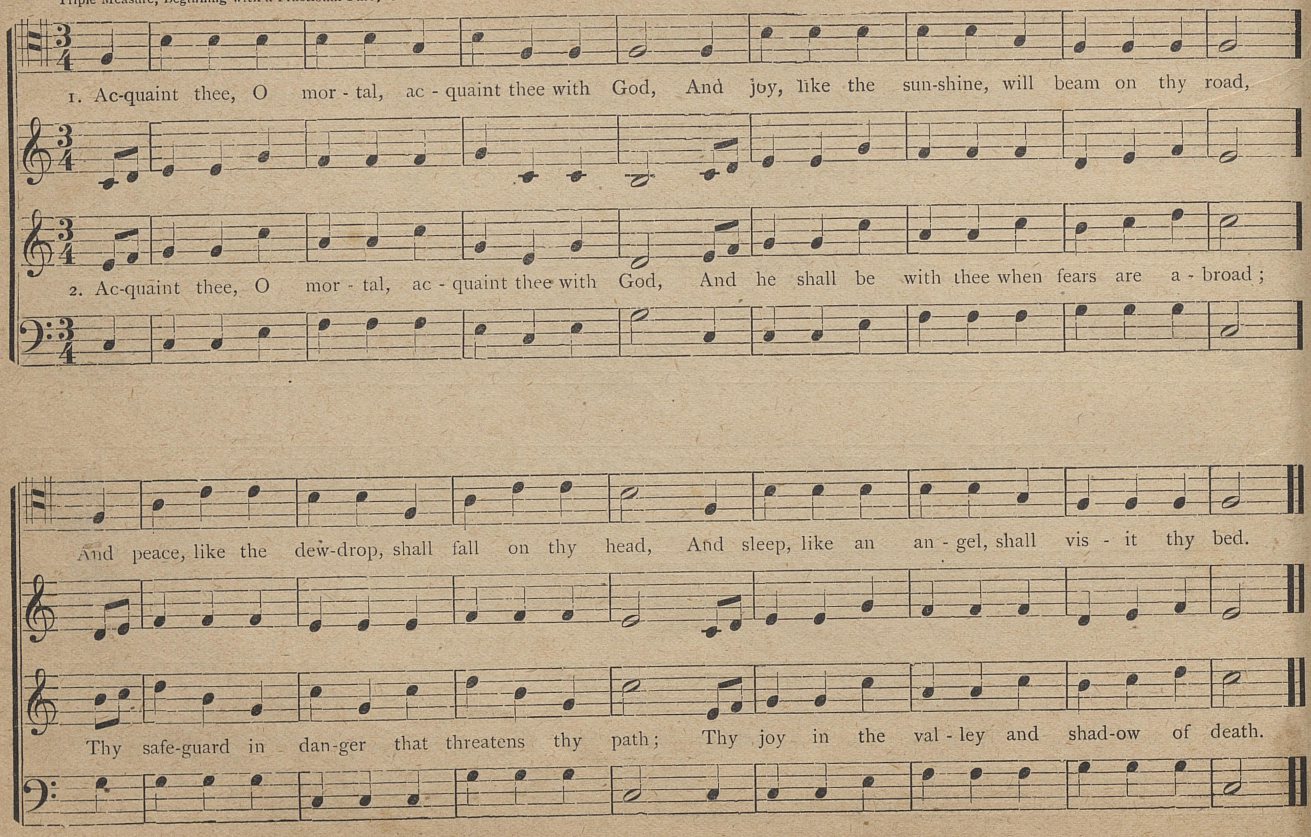
Legato.

Life will soon be gone; Tick, tick, tick, tick, On the plains of peace, Tick, tick, tick, tick, Sor - rows all shall cease.

GARDNER. IIs.

Triple Measure, Beginning with a Fractional Part; One accent.

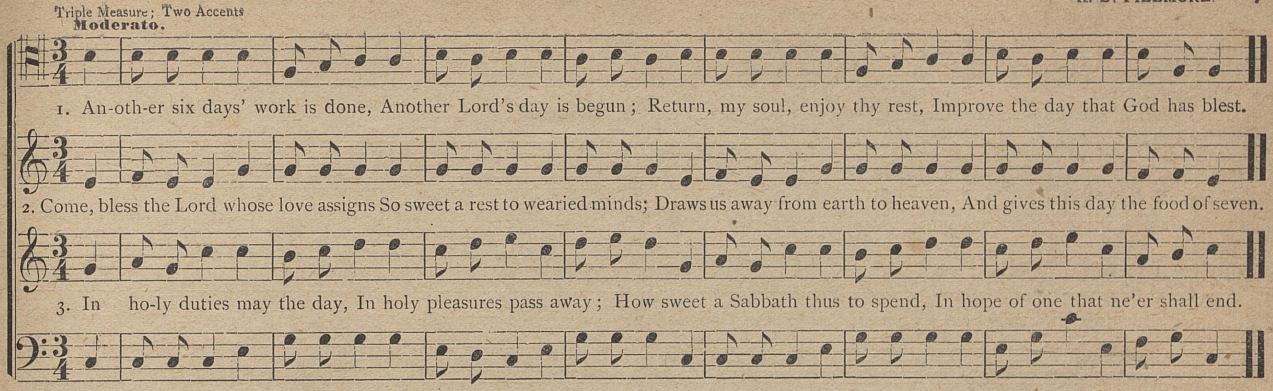
J. H. F.



SPURGEON. L. M.

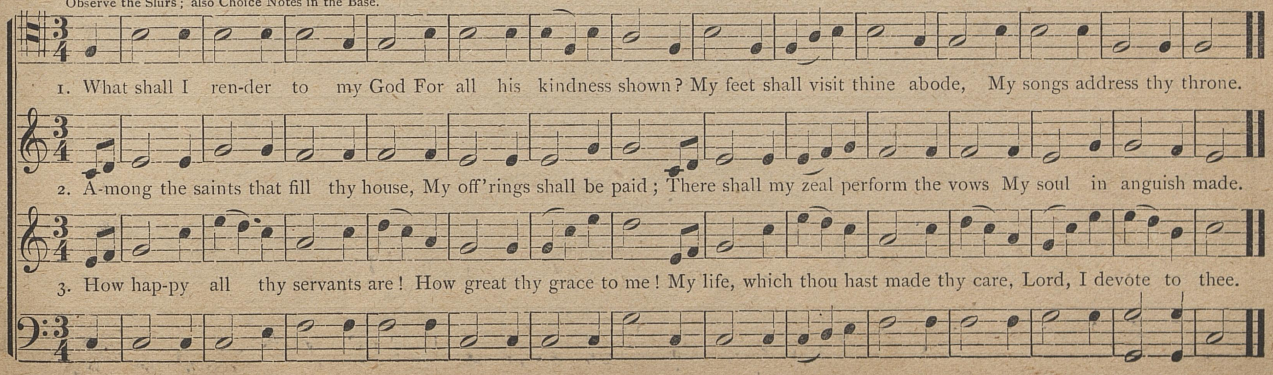
Triple Measure; Two Accents

Moderato.



DONIA. C. M.

Observe the Slurs; also Choice Notes in the Base.

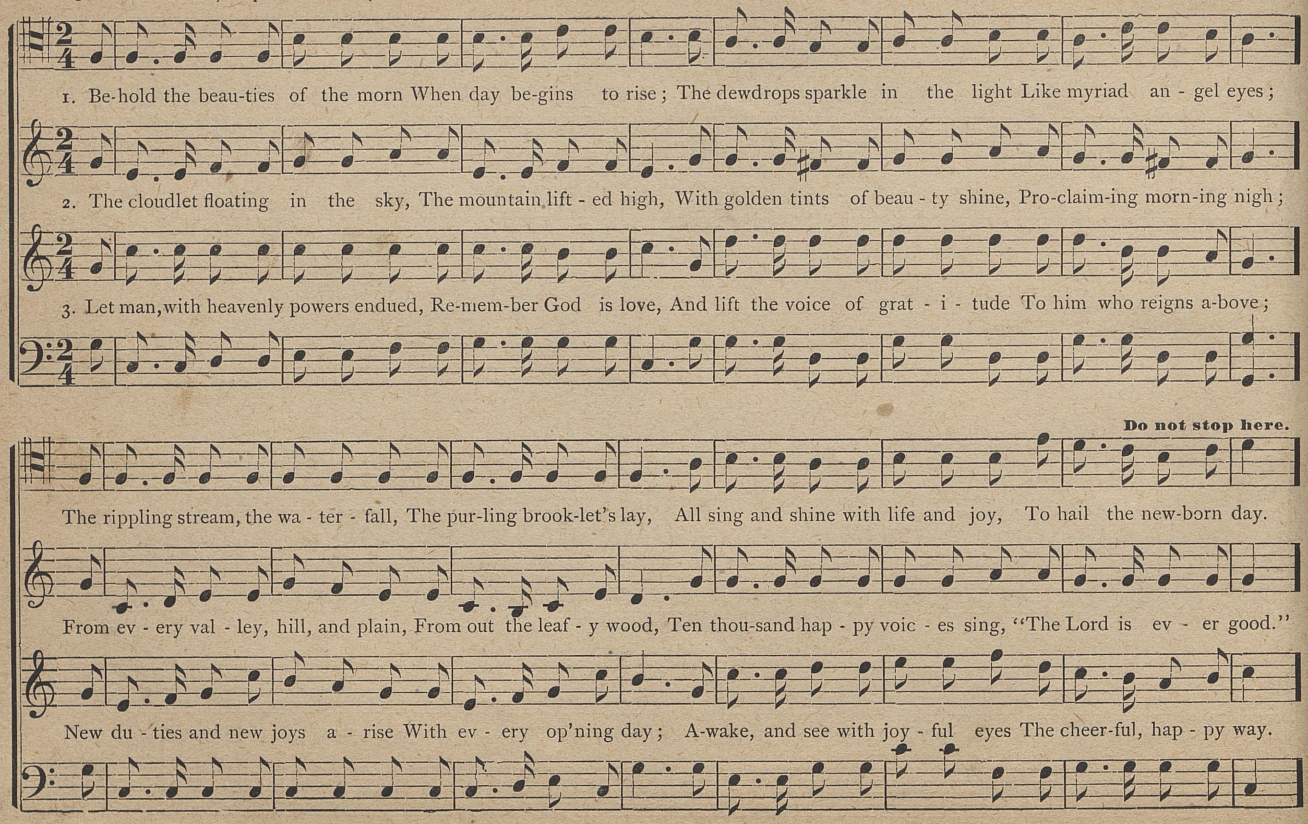


MUSIC OF THE MORN.

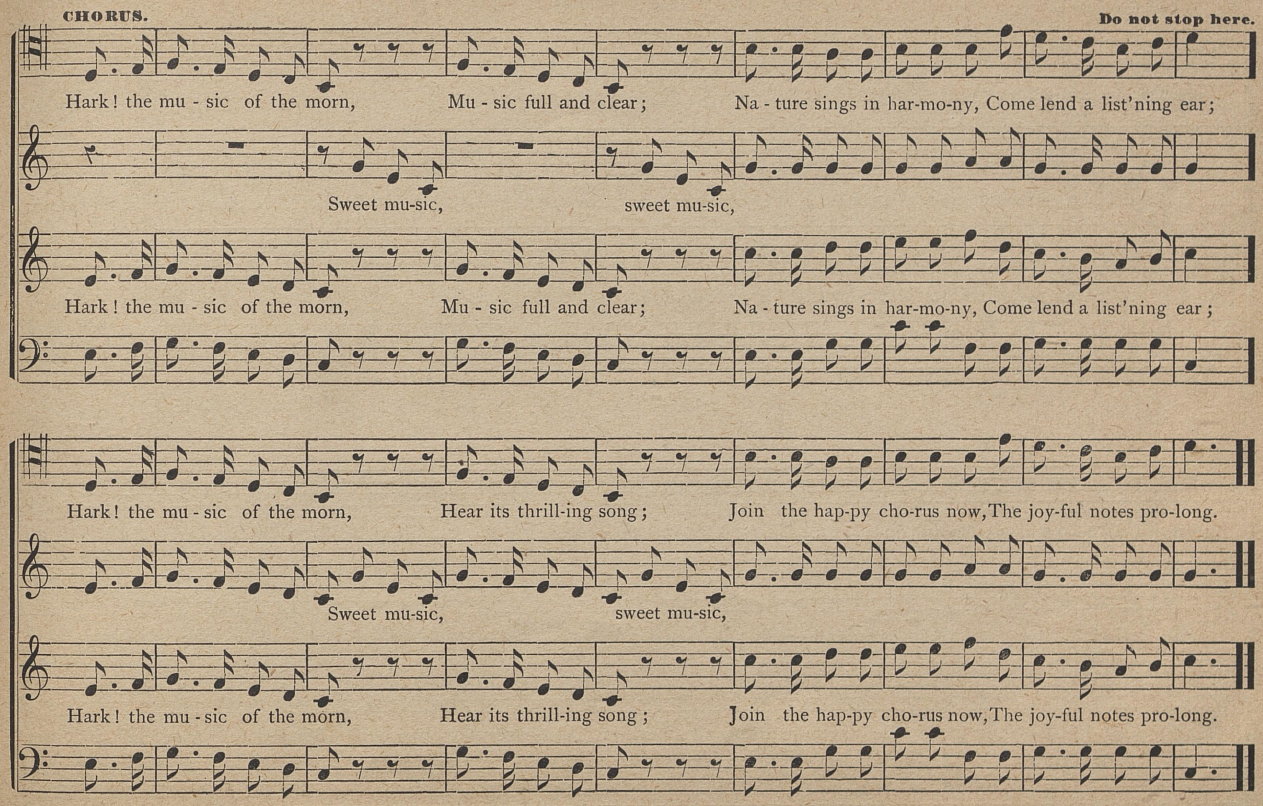
A. D. FILLMORE.

Arr. by J. H. F.

Observe Dotted Notes, Sharp Four in the Alto, and Unison in the Chorus.



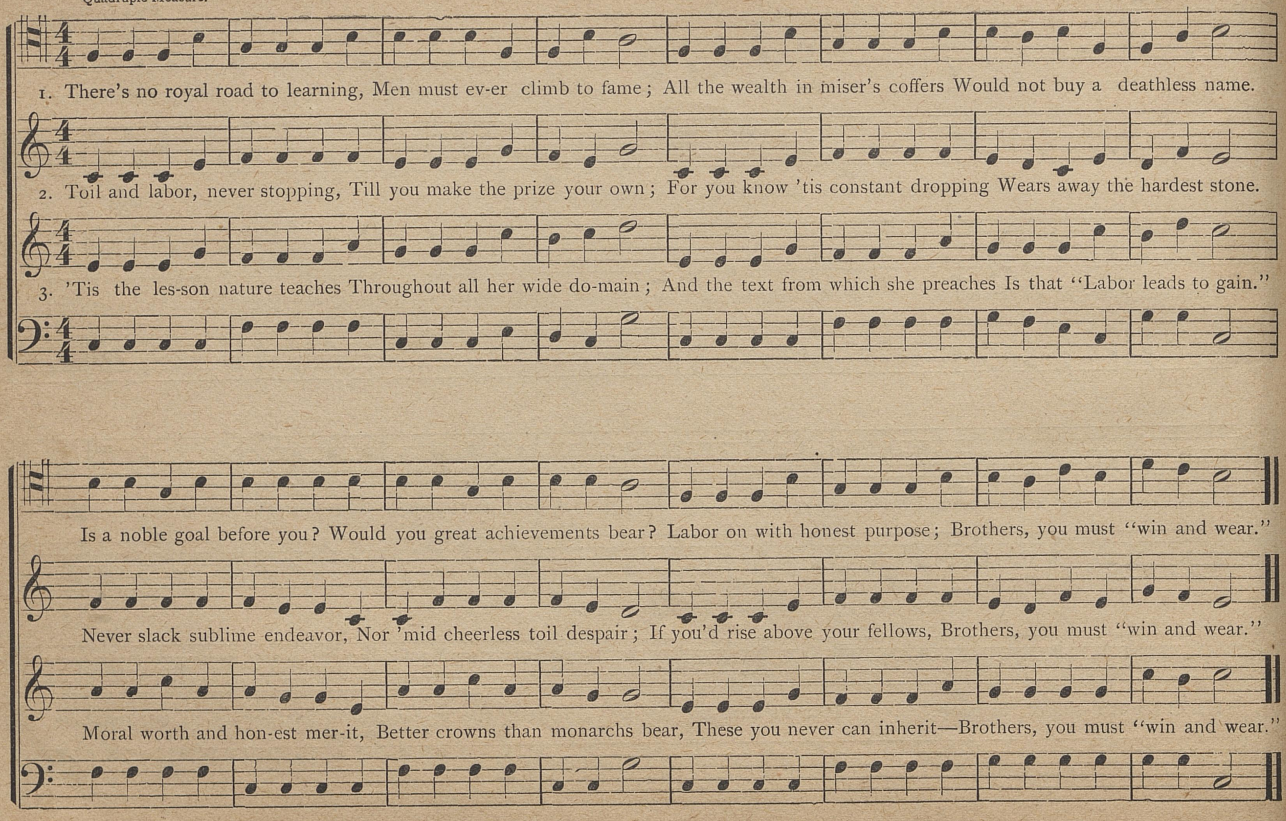
MUSIC OF THE MORN. Concluded.



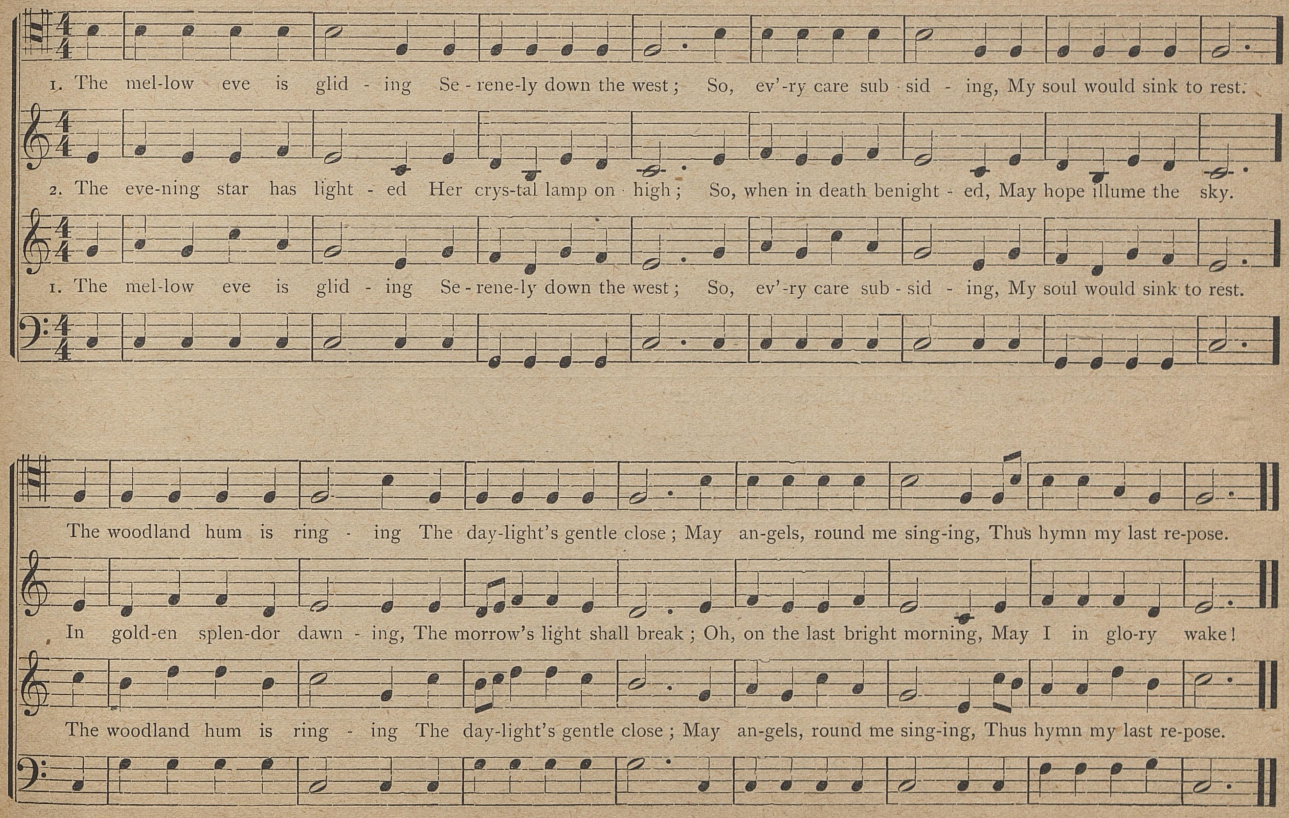
WIN AND WEAR.

JAMES HENRY.

Quadruple Measure.



EXCELSIOR. 7s & 6s.

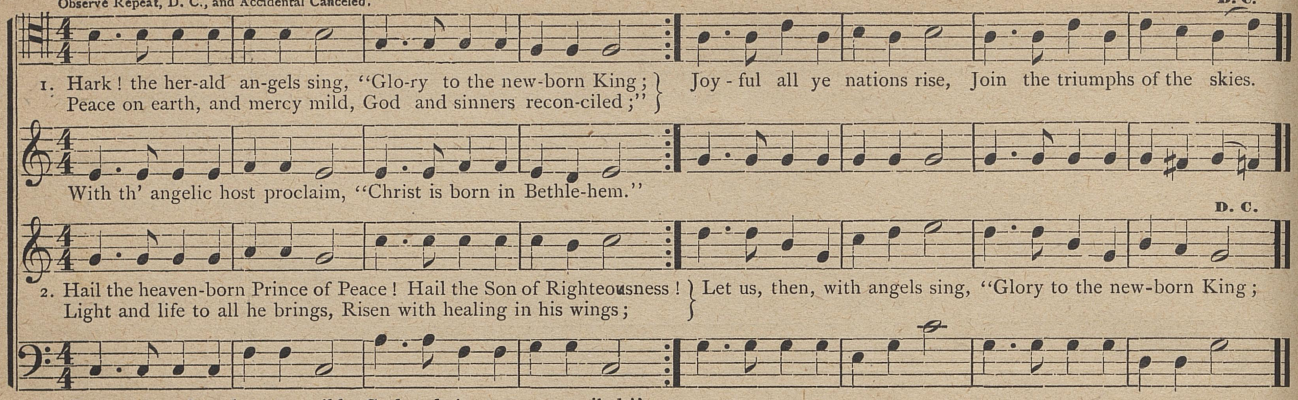


TYLER. 7s.

J. H. F.

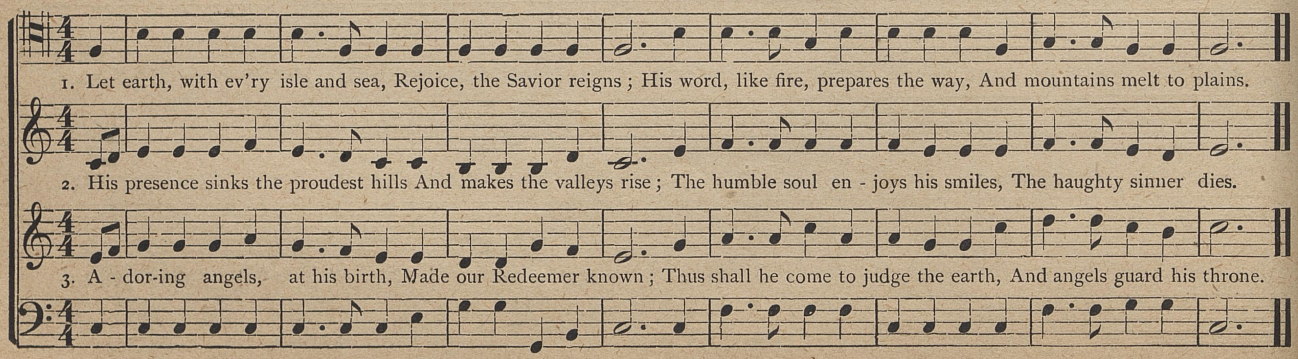
Observe Repeat, D. C., and Accidental Canceled.

D. C.



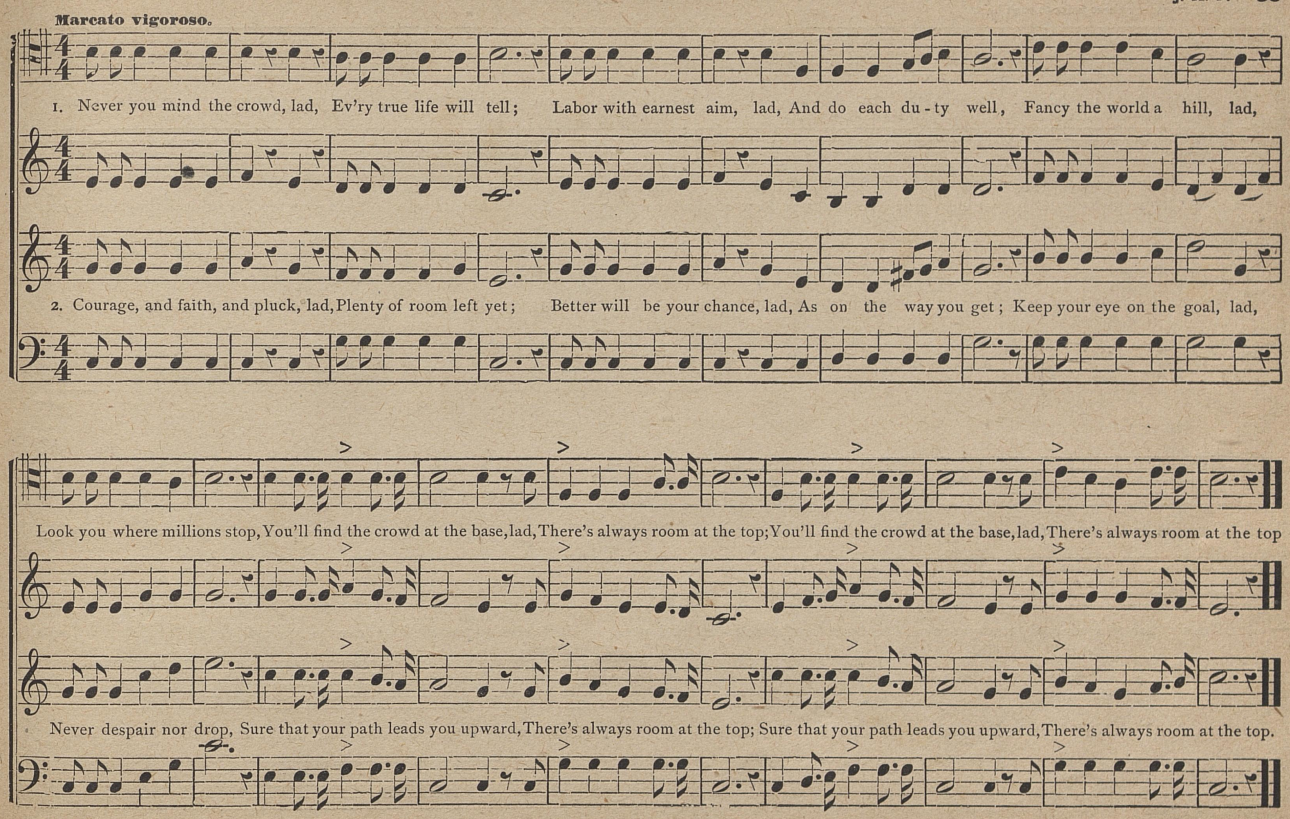
KNAPP. C. M.

W. WARREN BENTLEY.



THERE'S ALWAYS ROOM AT THE TOP.

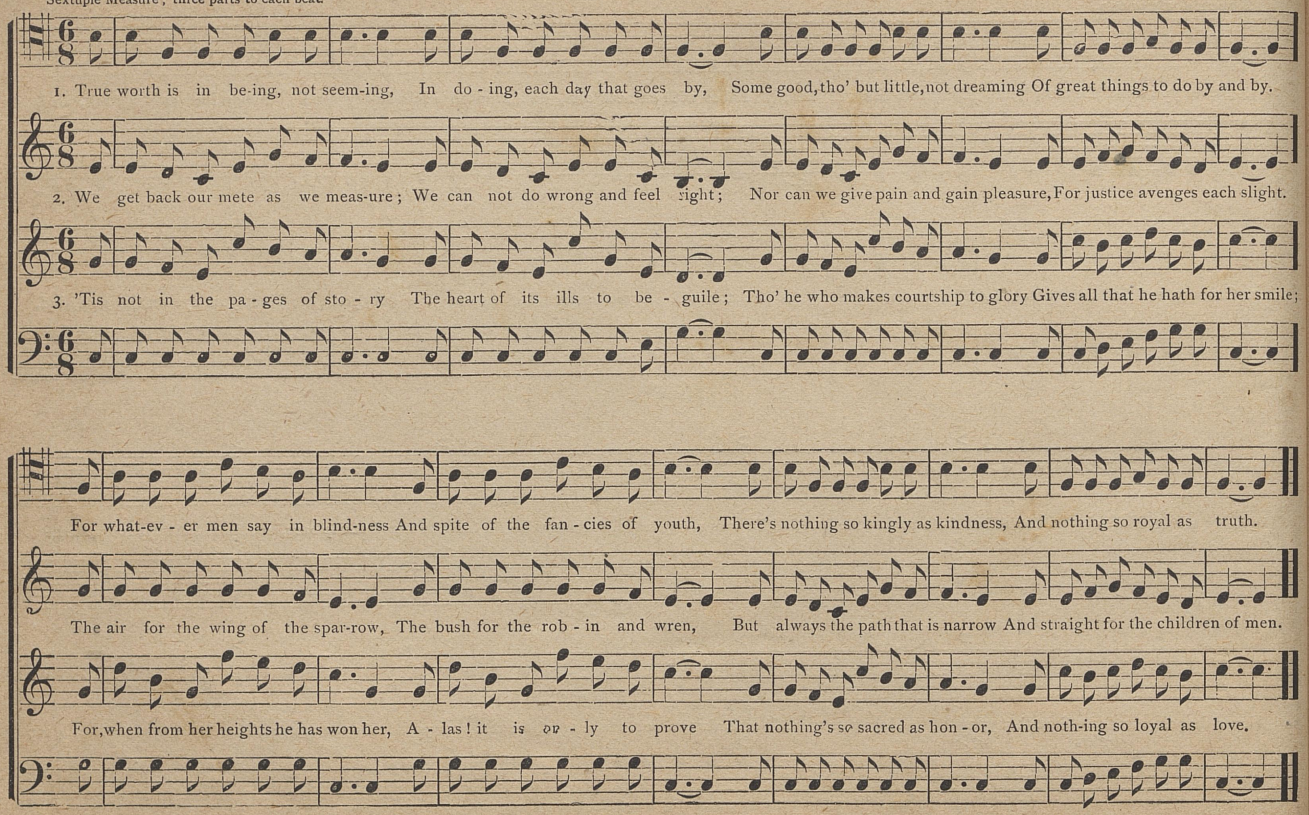
Marcato vigoroso.

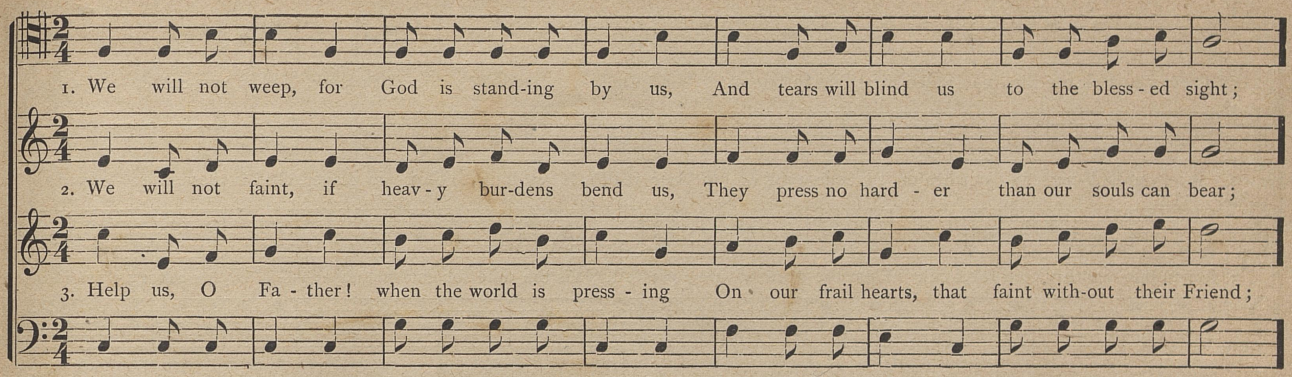


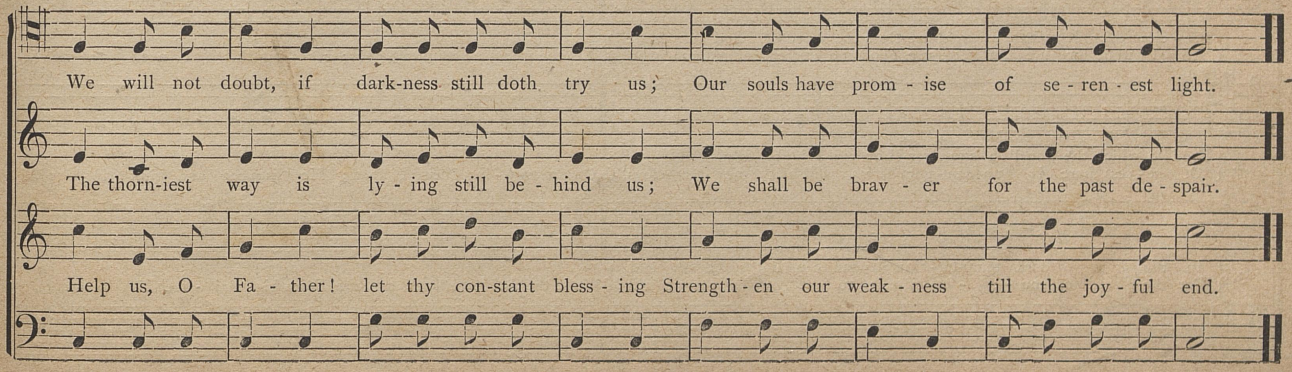
NOBILITY.

JAMES HENRY.

Sextuple Measure; three parts to each beat.

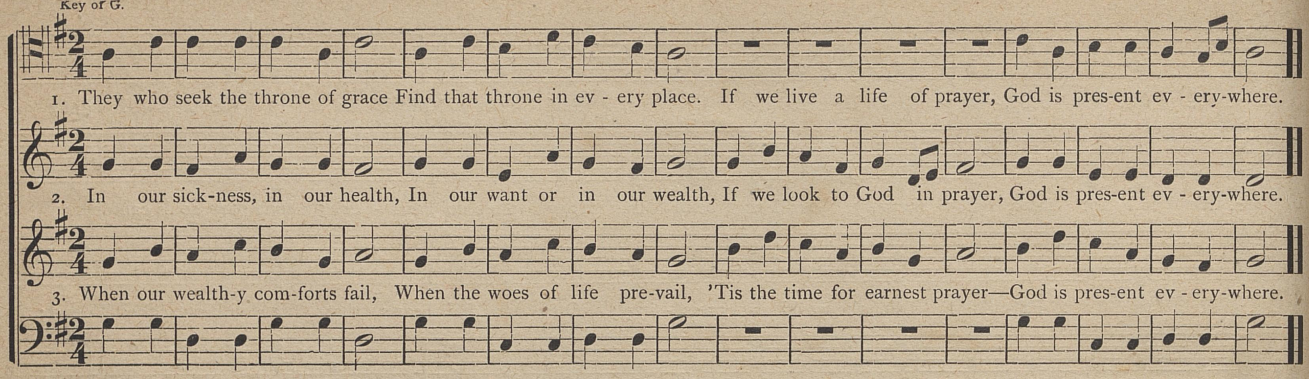



1. We will not weep, for God is stand-ing by us, And tears will blind us to the bless-ed sight;
2. We will not faint, if heav-y bur-dens bend us, They press no hard-er than our souls can bear;
3. Help us, O Fa-ther! when the world is press-ing On our frail hearts, that faint with-out their Friend;


We will not doubt, if dark-ness still doth try us; Our souls have prom-ise of se-ren-est light.
The thorn-iest way is ly-ing still be-hind us; We shall be brav-er for the past de-spair.
Help us, O Fa-ther! let thy con-stant bless-ing Strength-en our weak-ness till the joy-ful end.

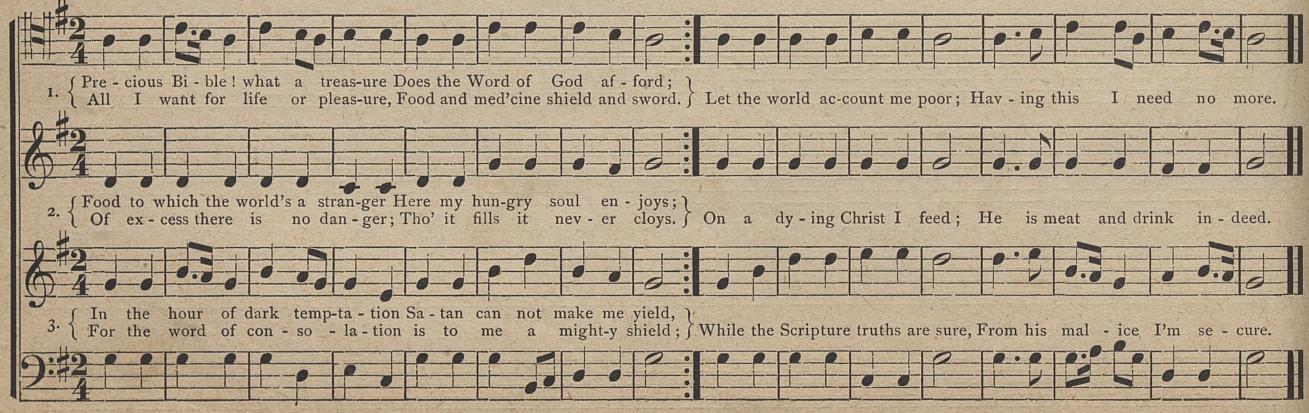
HALE. 7s.

Key of G.

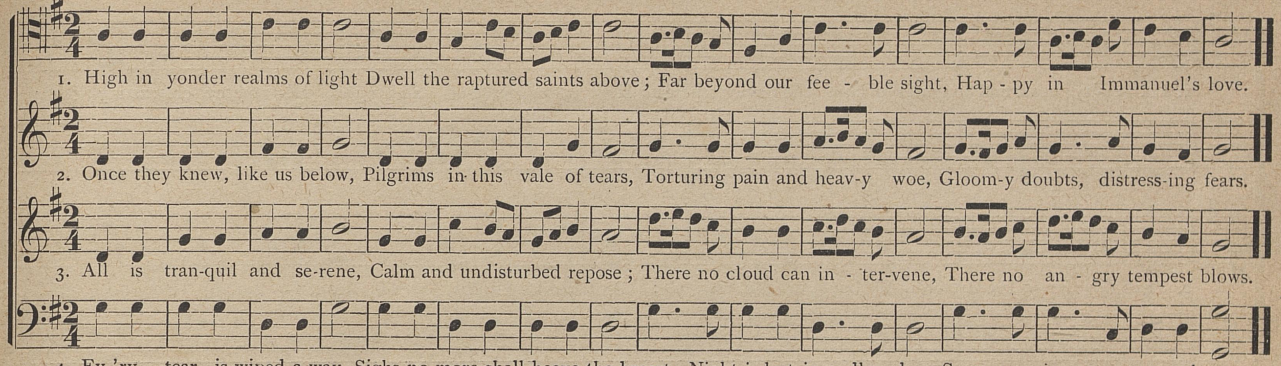


PRECIOUS BIBLE. P. M.

A. D. F.

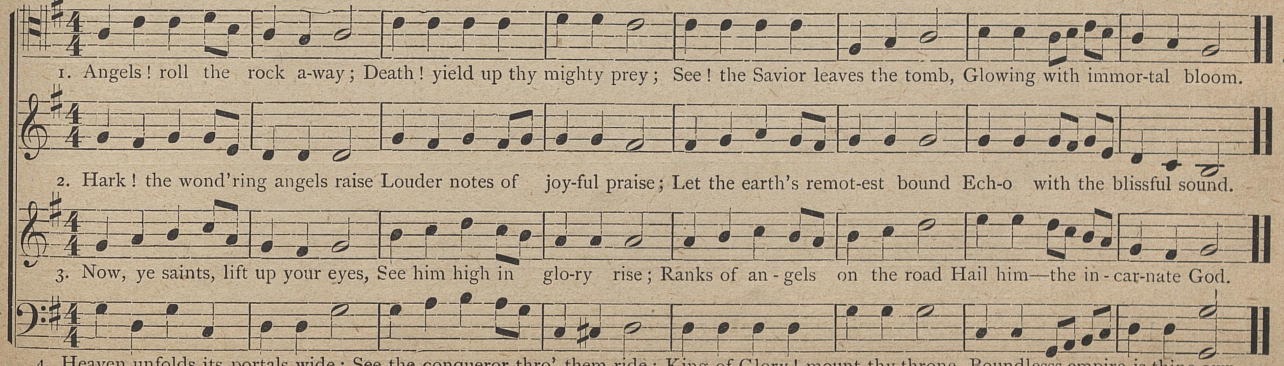


ANTICIPATION. 7s.



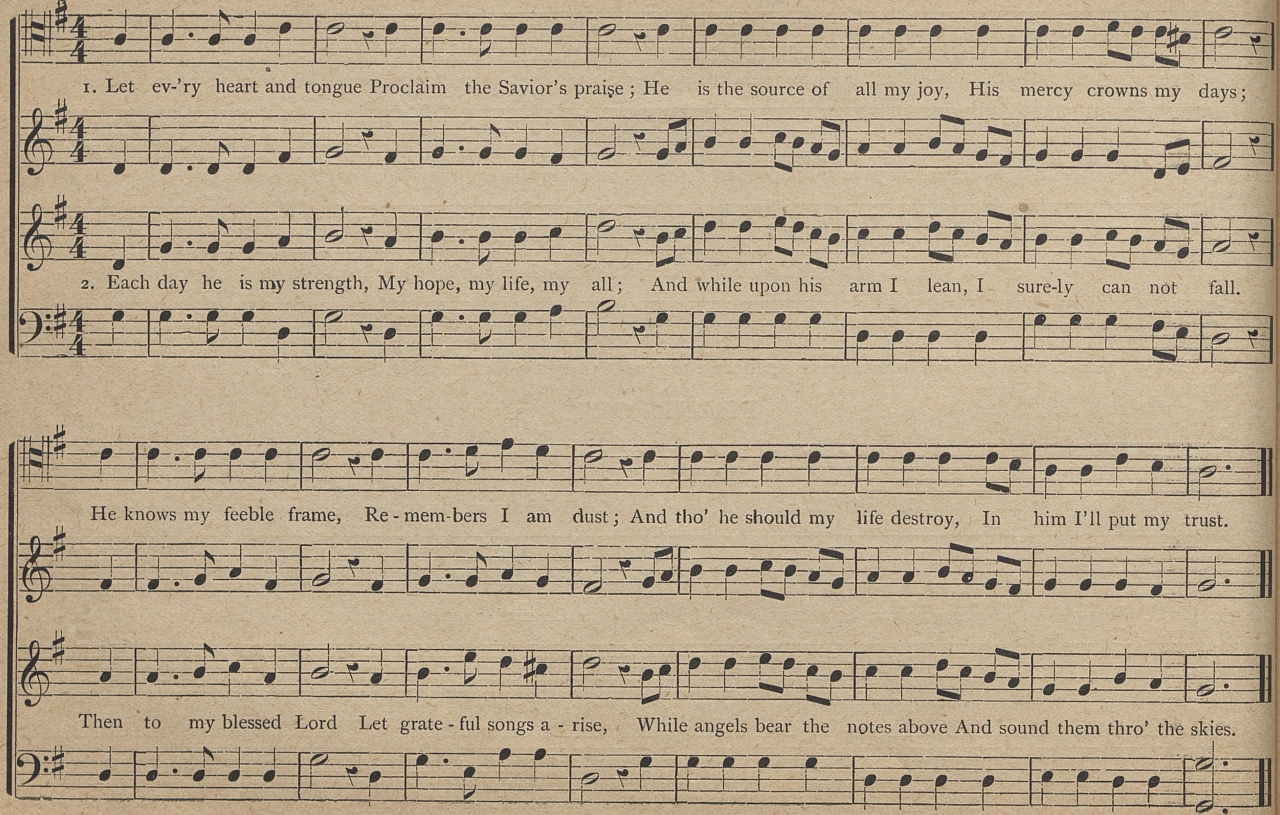
FRANKFORT. 7s.

J. H. F.

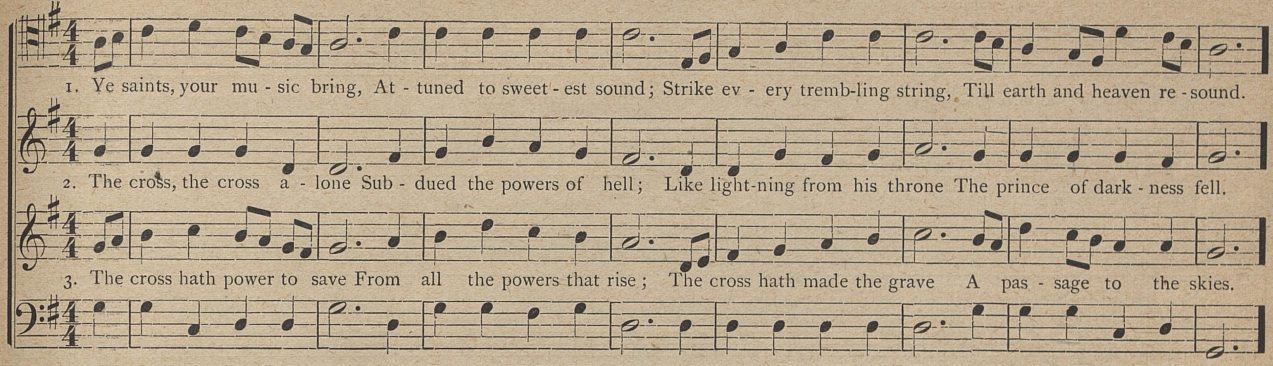


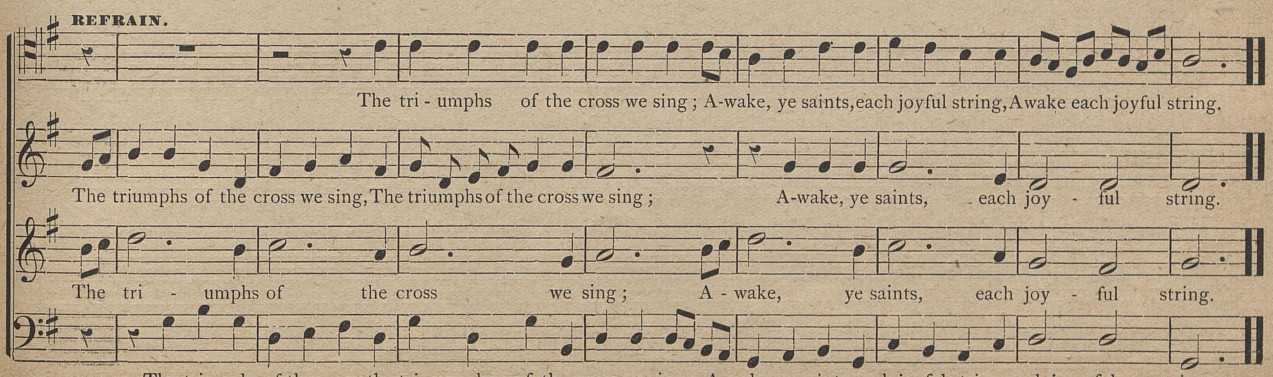
PAYNE. S. M. D.

W. T. PORTER.



LANDRUM. H. M.

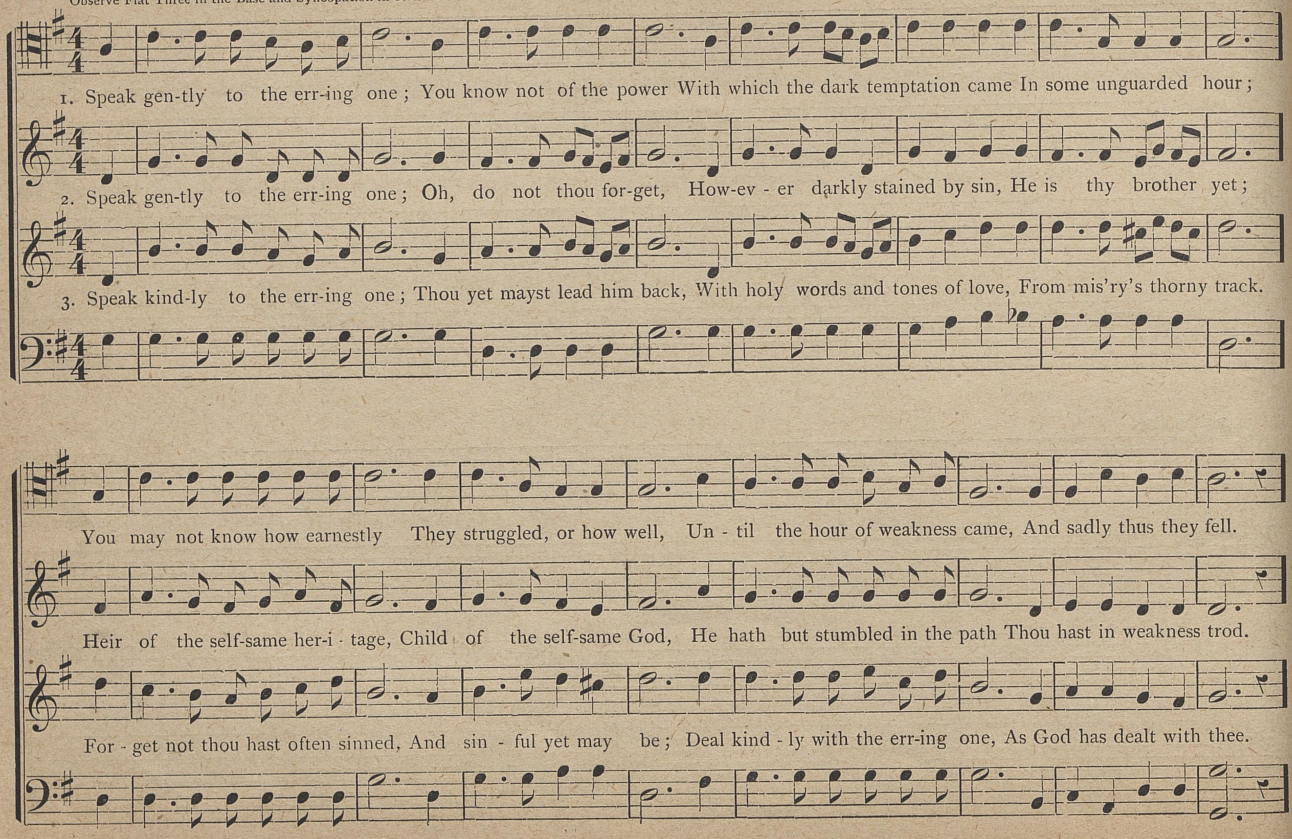

1. Ye saints, your mu - sic bring, At - tuned to sweet - est sound; Strike ev - ery tremb-ling string, Till earth and heaven re - sound.
2. The cross, the cross a - lone Sub - dued the powers of hell; Like light-ning from his throne The prince of dark - ness fell.
3. The cross hath power to save From all the powers that rise; The cross hath made the grave A pas - sage to the skies.


REFRAIN.
The tri - umphs of the cross we sing; A-wake, ye saints, each joyful string, Awake each joyful string.
The triumphs of the cross we sing, The triumphs of the cross we sing; A-wake, ye saints, each joy - ful string.
The tri - umphs of the cross we sing; A - wake, ye saints, each joy - ful string.
The triumphs of the cross, the tri - umphs of the cross we sing; A-wake, ye saints, each joyful string, each joy - ful string.

SPEAK GENTLY.

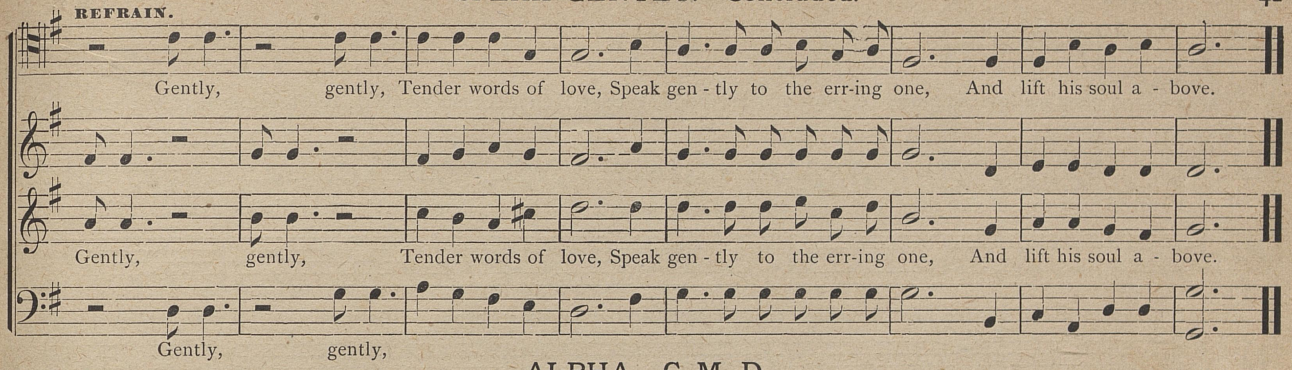
W. T. PORTER.

Observe Flat Three in the Base and Syncopation in Refrain.



SPEAK GENTLY. Concluded.

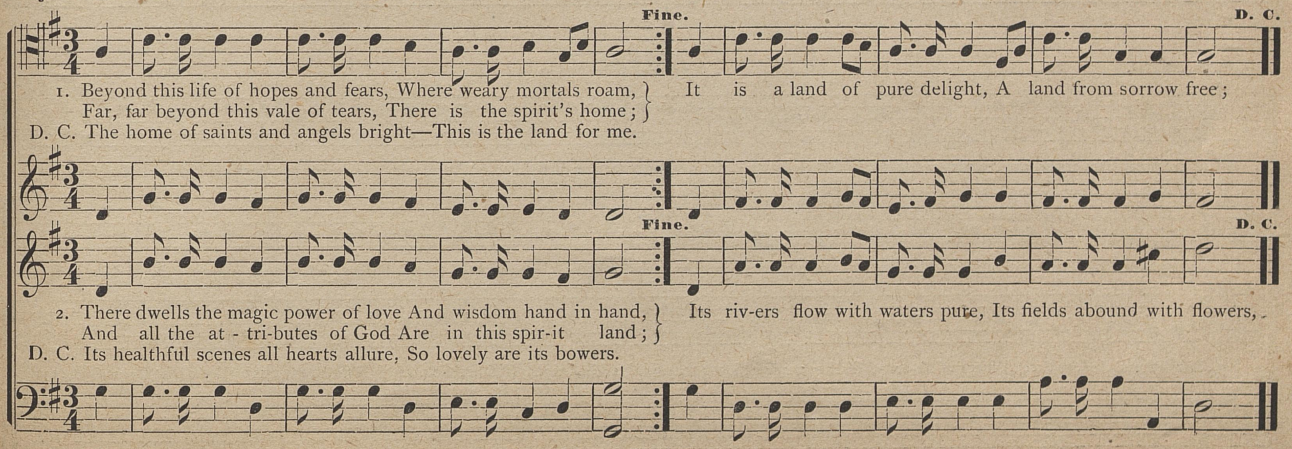
REFRAIN.



J. S. DERRYBERRY.

ALPHA. C. M. D.

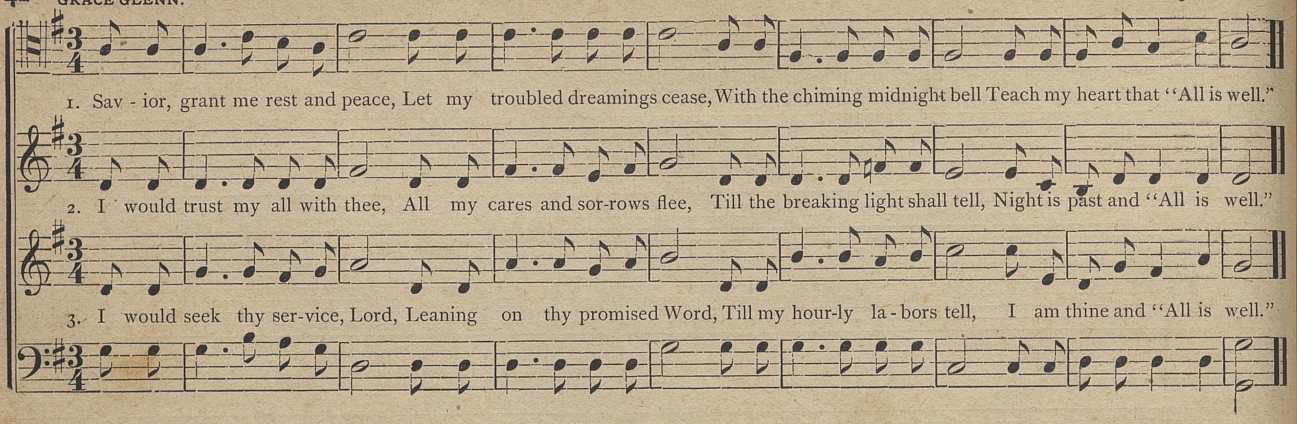
W. F. STEEN.



GRACE GLENN.

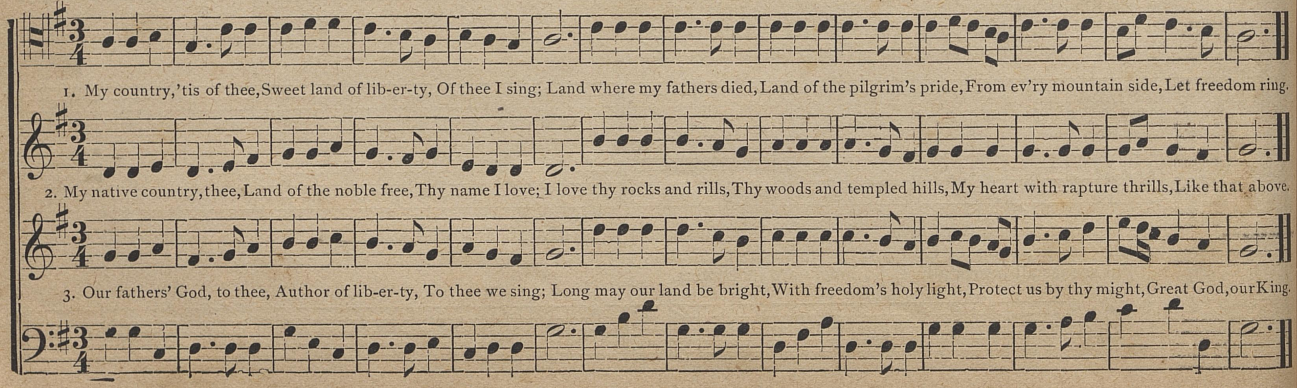
ALL IS WELL.

J. H. F.



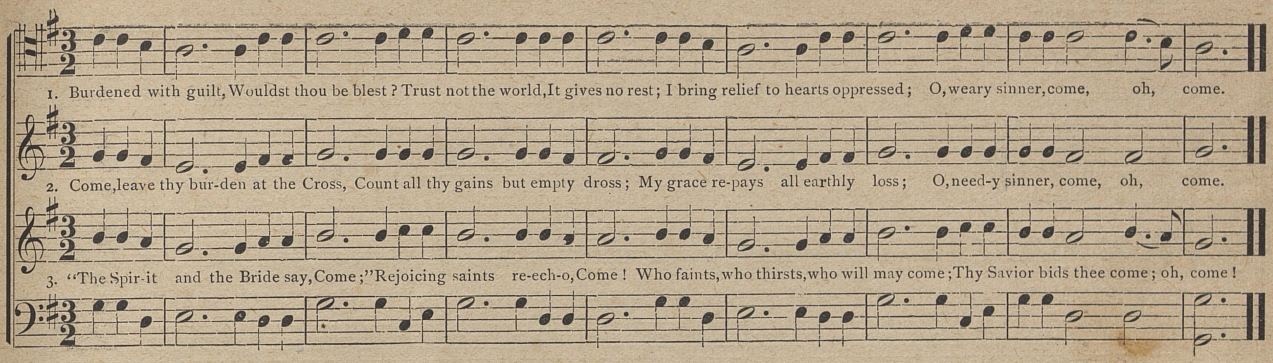
S. F. SMITH.

AMERICA.



COME.

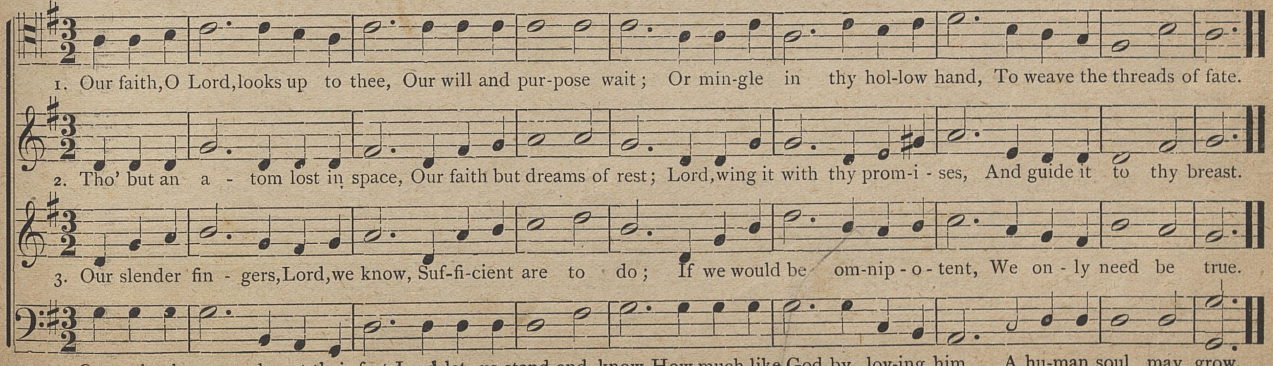
J. H. F.



BUTLER. C. M.

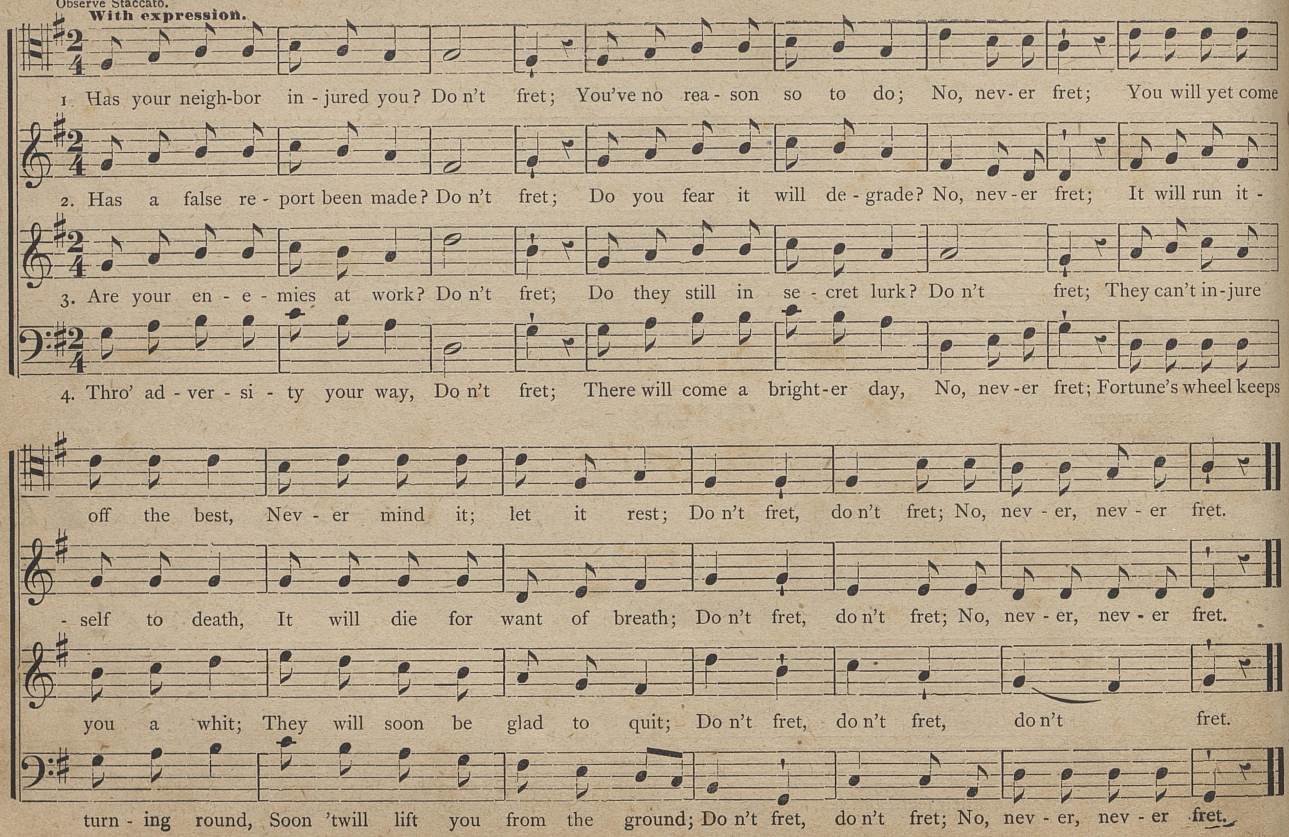
M. R. BUTLER.

J. H. F.

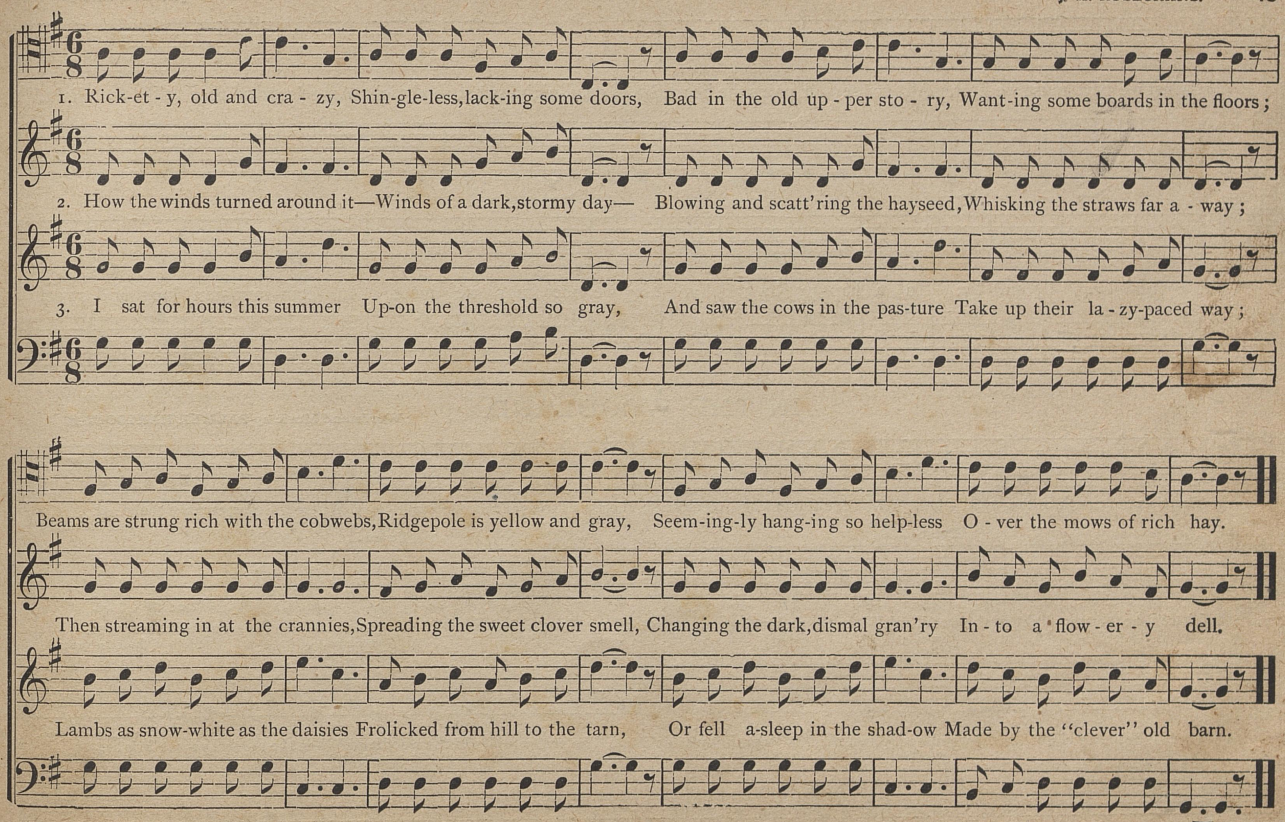


DO N'T FRET.

Observe Staccato.
With expression.



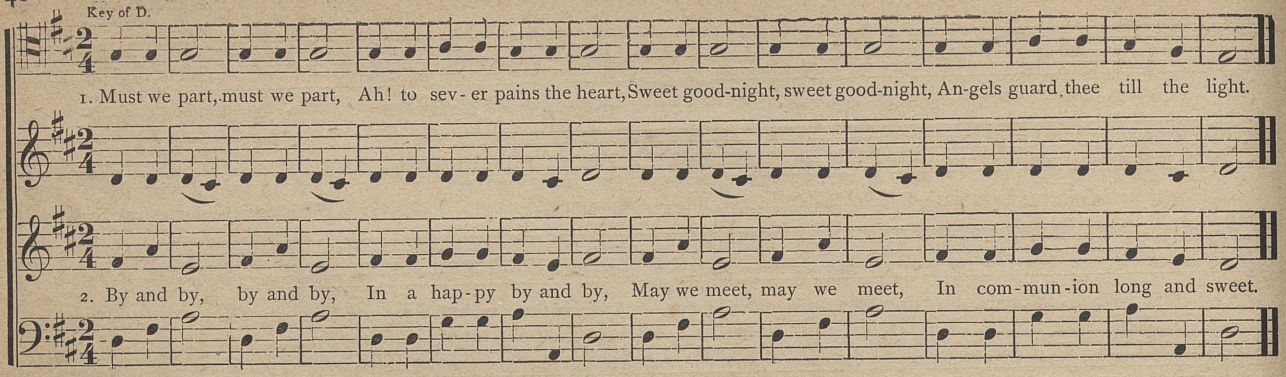
THE OLD BARN.


1. Rick-et - y, old and cra - zy, Shin-gle-less, lack-ing some doors, Bad in the old up - per sto - ry, Want-ing some boards in the floors;
2. How the winds turned around it—Winds of a dark, stormy day— Blowing and scatt'ring the hayseed, Whisking the straws far a - way;
3. I sat for hours this summer Up-on the threshold so gray, And saw the cows in the pas-ture Take up their la - zy-paced way;
Beams are strung rich with the cobwebs, Ridgepole is yellow and gray, Seem-ing-ly hang-ing so help-less O - ver the mows of rich hay.
Then streaming in at the crannies, Spreading the sweet clover smell, Changing the dark, dismal gran'ry In - to a flow - er - y dell.
Lambs as snow-white as the daisies Frolicked from hill to the tarn, Or fell a-sleep in the shad-ow Made by the "clever" old barn.

MUST WE PART.

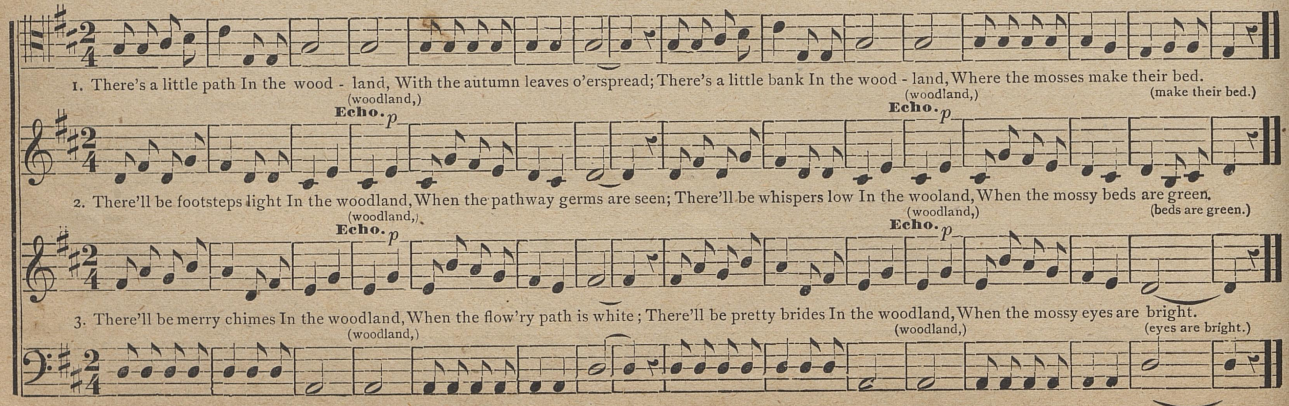
JAMES HENRY.

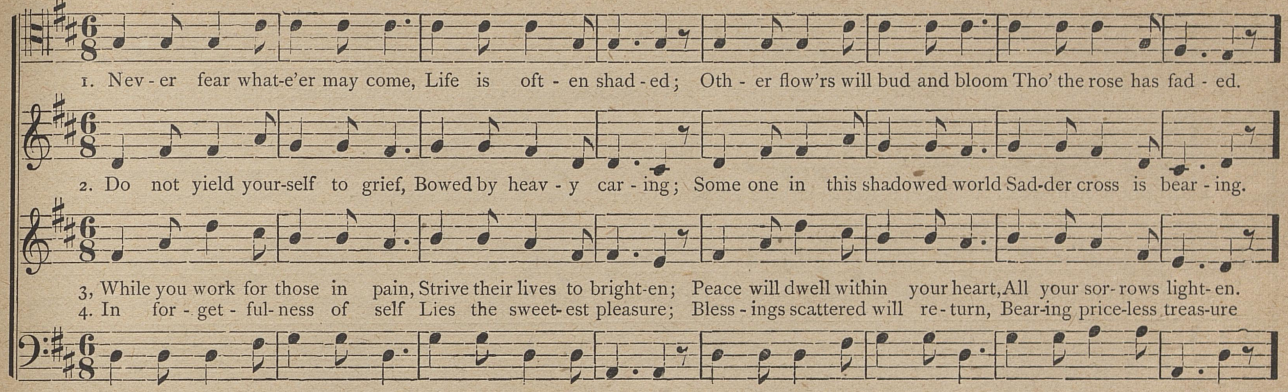
Key of D.

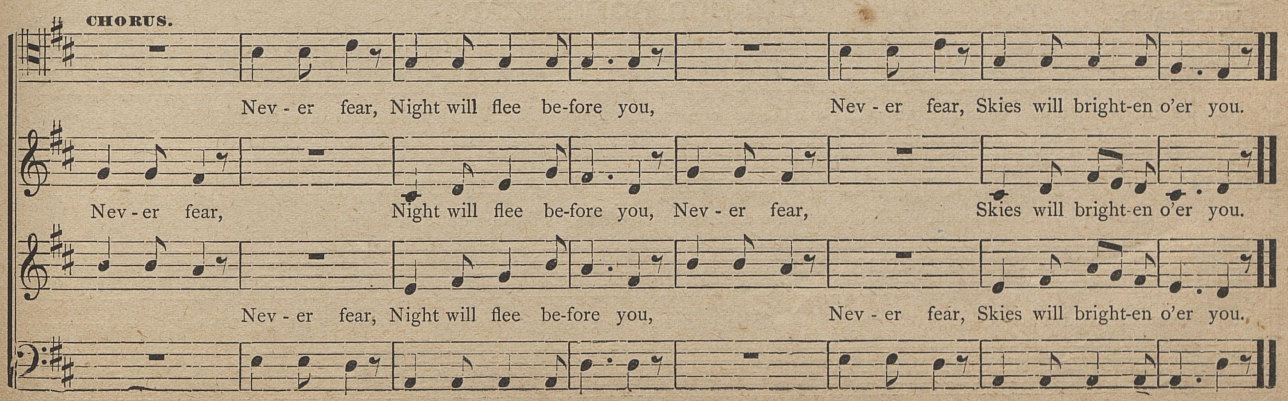


IN THE WOODLAND.

Words and Music by PALMER HARTSOUGH.

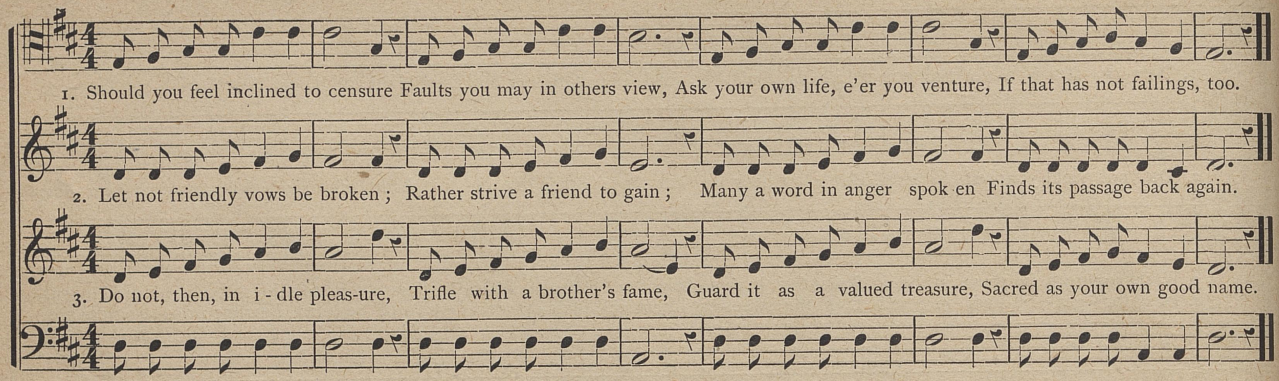



1. Nev - er fear what-e'er may come, Life is oft - en shad - ed; Oth - er flow'rs will bud and bloom Tho' the rose has fad - ed.
2. Do not yield your-self to grief, Bowed by heav - y car - ing; Some one in this shadowed world Sad-der cross is bear - ing.
3, While you work for those in pain, Strive their lives to bright-en; Peace will dwell within your heart, All your sor- rows light- en.
4. In for - get - ful- ness of self Lies the sweet- est pleasure; Bless - ings scattered will re - turn, Bear-ing price-less treas-ure


CHORUS.
Nev - er fear, Night will flee be-fore you, Nev - er fear, Skies will bright-en o'er you.
Nev - er fear, Night will flee be-fore you, Nev - er fear, Skies will bright-en o'er you.
Nev - er fear, Night will flee be-fore you, Nev - er fear, Skies will bright-en o'er you.

LOOK AT HOME.

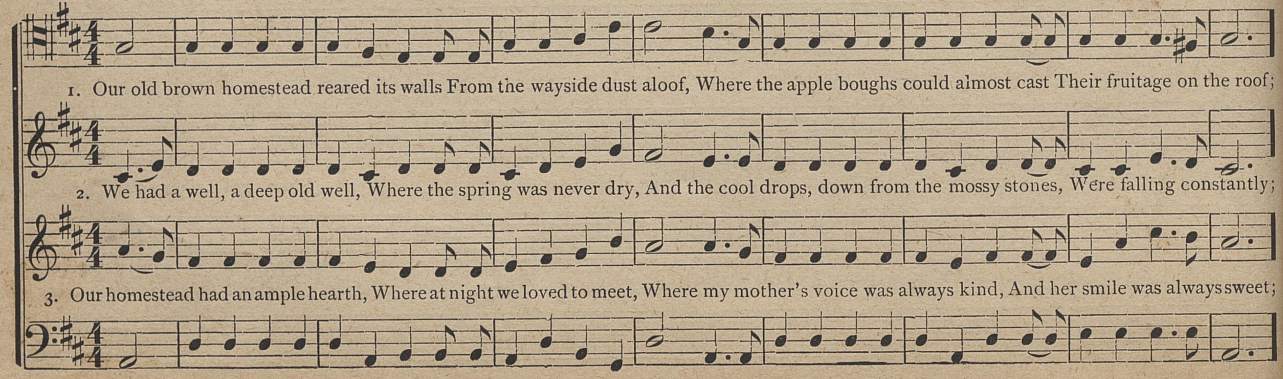
JAMES HENRY.

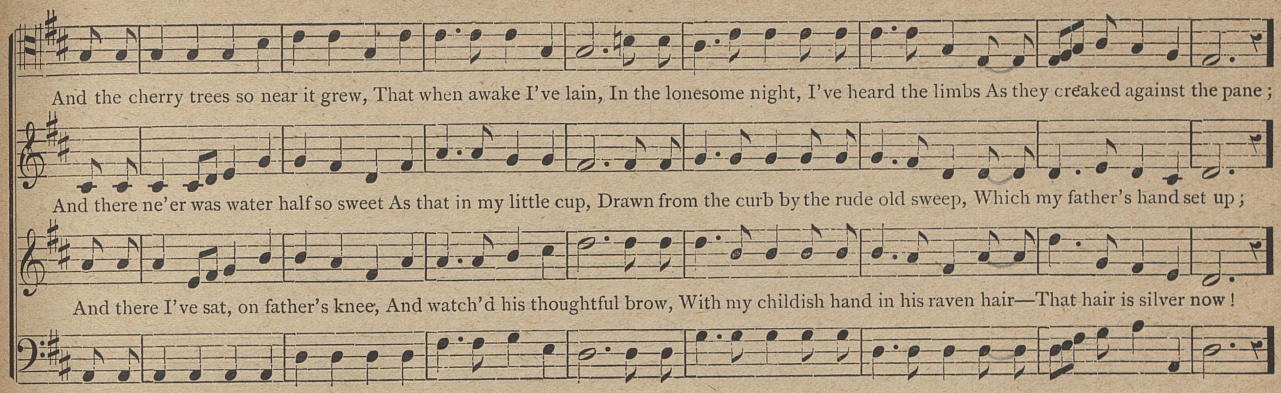


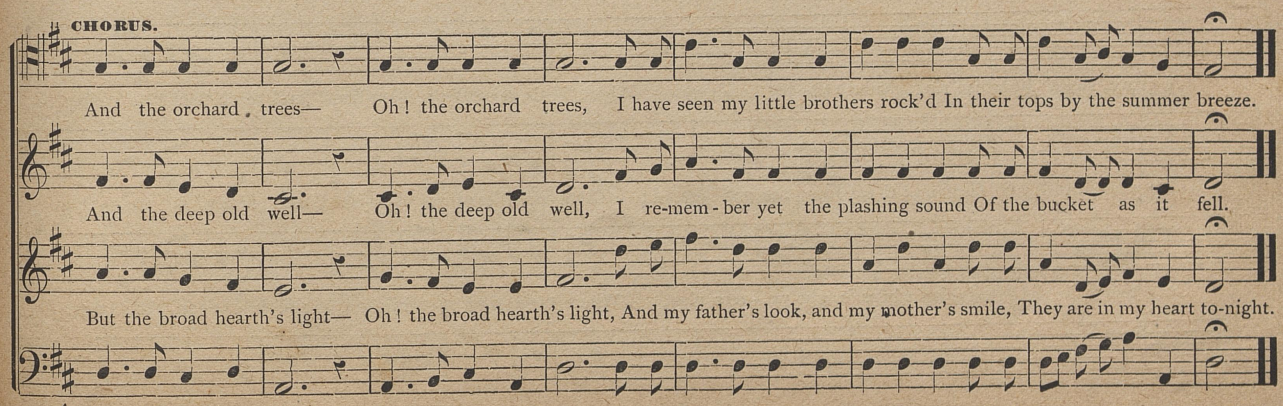
OUR OLD HOMESTEAD.

PHEBE CAREY.

A. D. F.

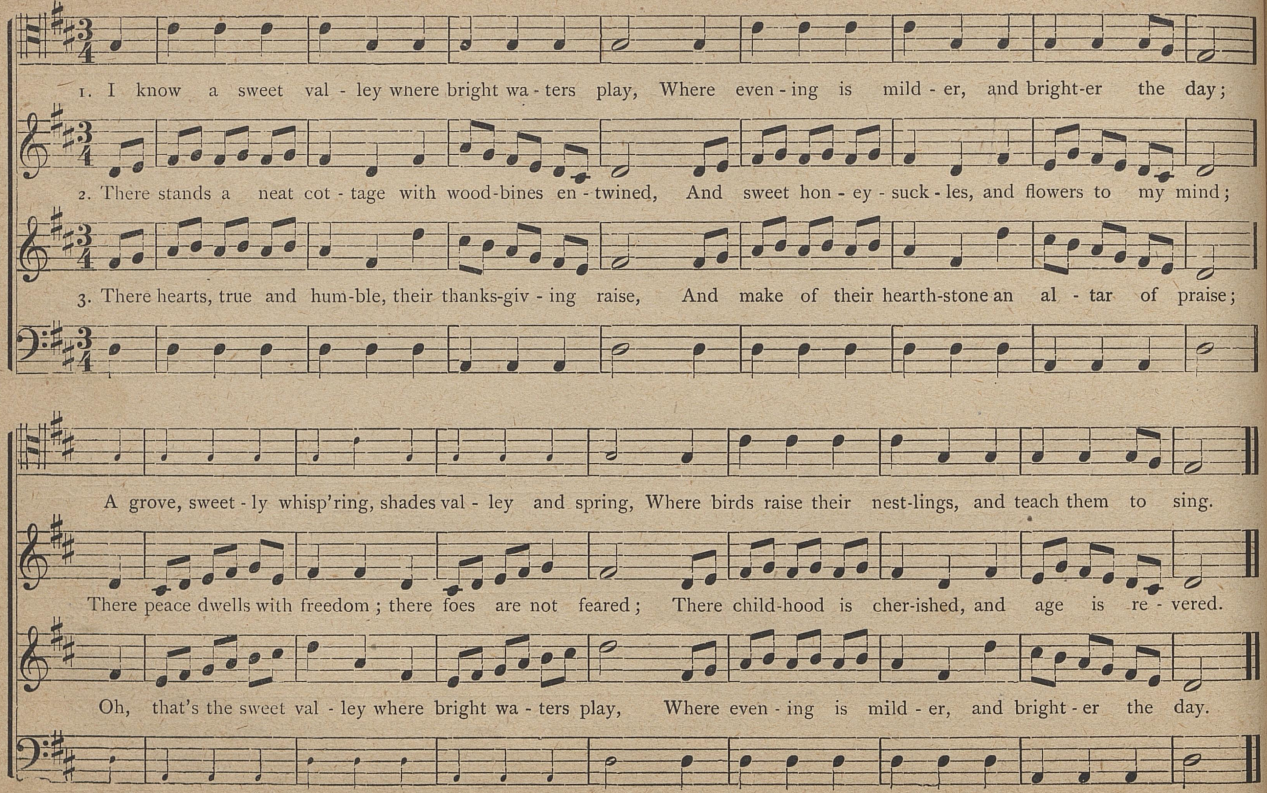



And the cherry trees so near it grew, That when awake I've lain, In the lonesome night, I've heard the limbs As they creaked against the pane;
And there ne'er was water half so sweet As that in my little cup, Drawn from the curb by the rude old sweep, Which my father's hand set up;
And there I've sat, on father's knee, And watch'd his thoughtful brow, With my childish hand in his raven hair—That hair is silver now!


CHORUS.
And the orchard trees— Oh! the orchard trees, I have seen my little brothers rock'd In their tops by the summer breeze.
And the deep old well— Oh! the deep old well, I re-mem-ber yet the plashing sound Of the bucket as it fell.
But the broad hearth's light— Oh! the broad hearth's light, And my father's look, and my mother's smile, They are in my heart to-night.

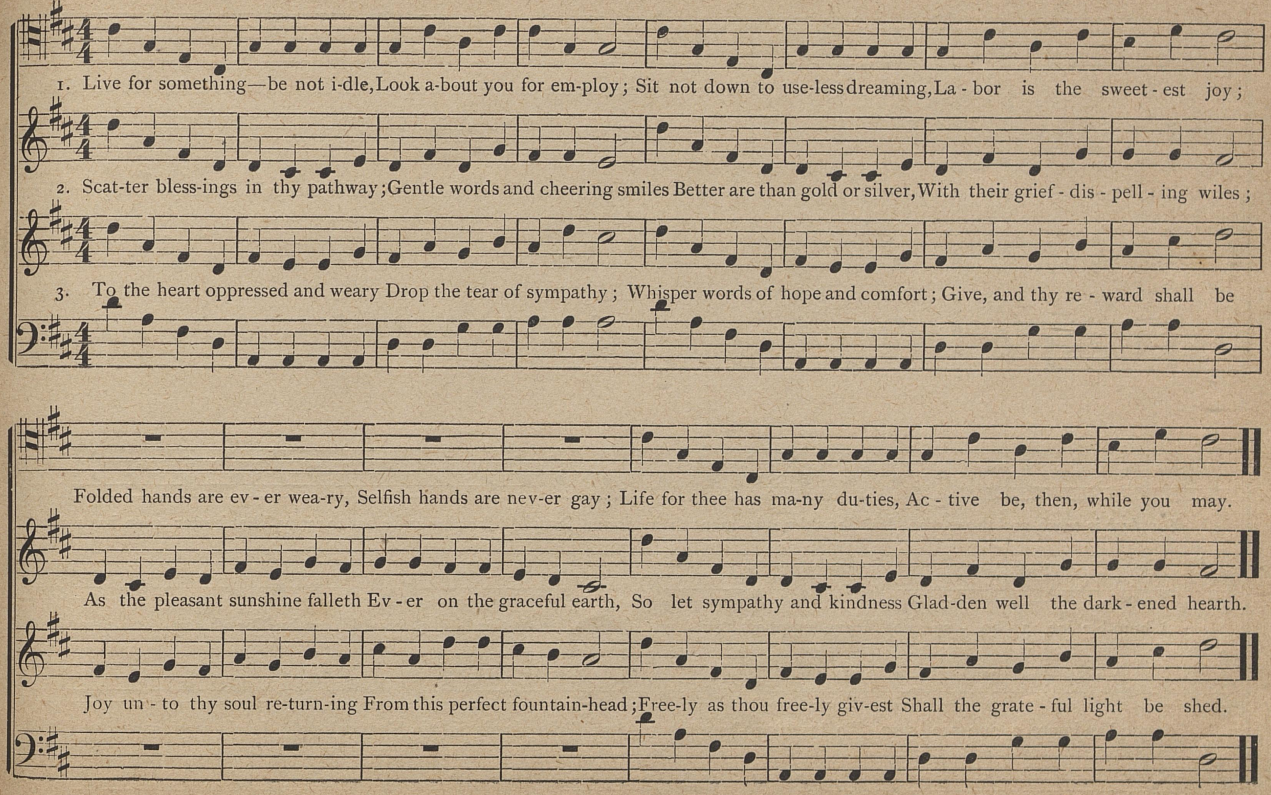
I KNOW A SWEET VALLEY.

JAS. F.



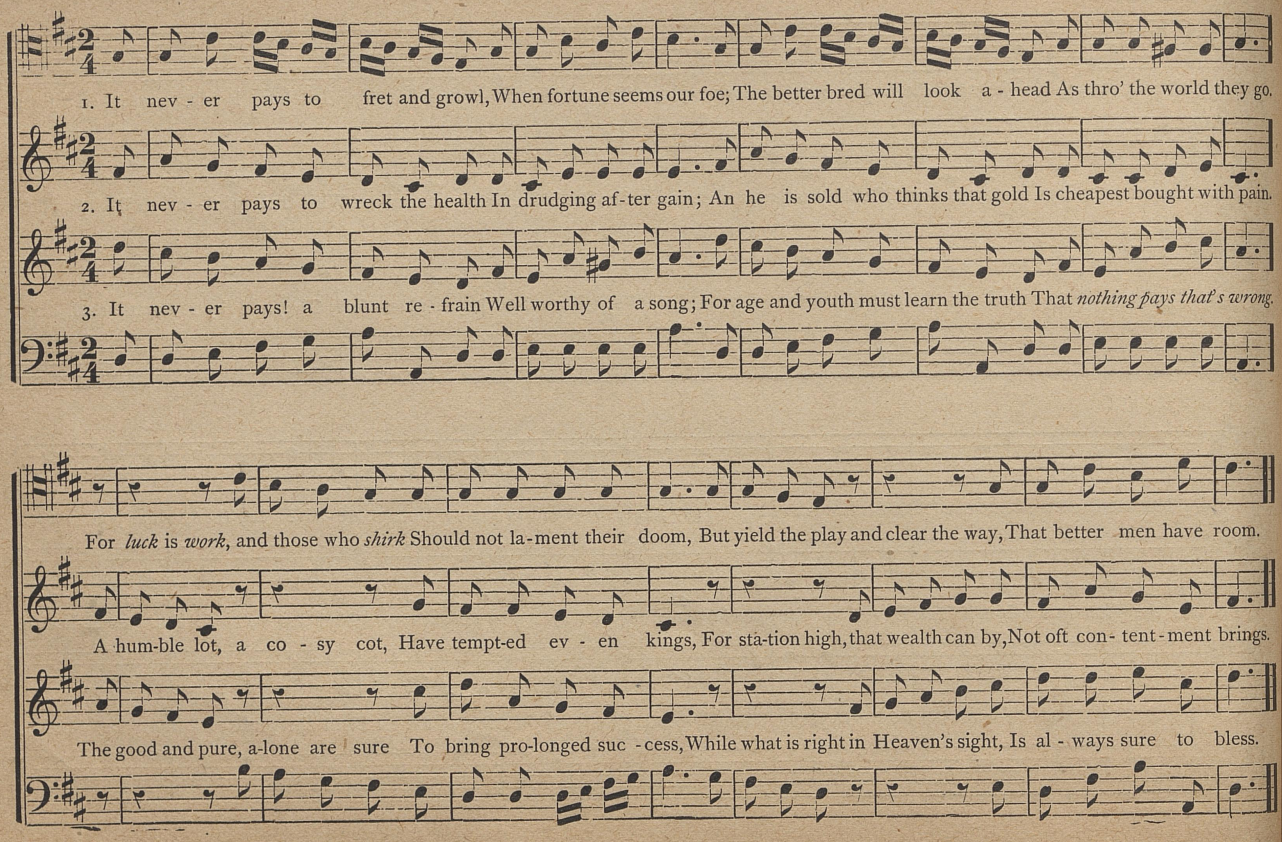
LIVE FOR SOMETHING.

Observe Unisons.



IT NEVER PAYS TO FRET AND GROWL.

JAMES HENRY.



OUR SCHOOL-BOY DAYS.

1. I'm thinking of the old - en time, The sweet long time a - go, When we were boys to - geth-er, Ray, With Har - ry, Jim, and Joe,

2. Tho' ma-ny years since then have past, And we are men to - day, I'll ne'er for - get as boys we were The gay - est of the gay.

3. What fun we used to have when boys, When on our way to school, How oft' we'd go a - cross the fields, And thro' the wood so cool.
4. Oft' we would gather wildwood flow'rs, Which grew a - long the way, And give them to the pret - ty girls Who came to school that day.

CHORUS.

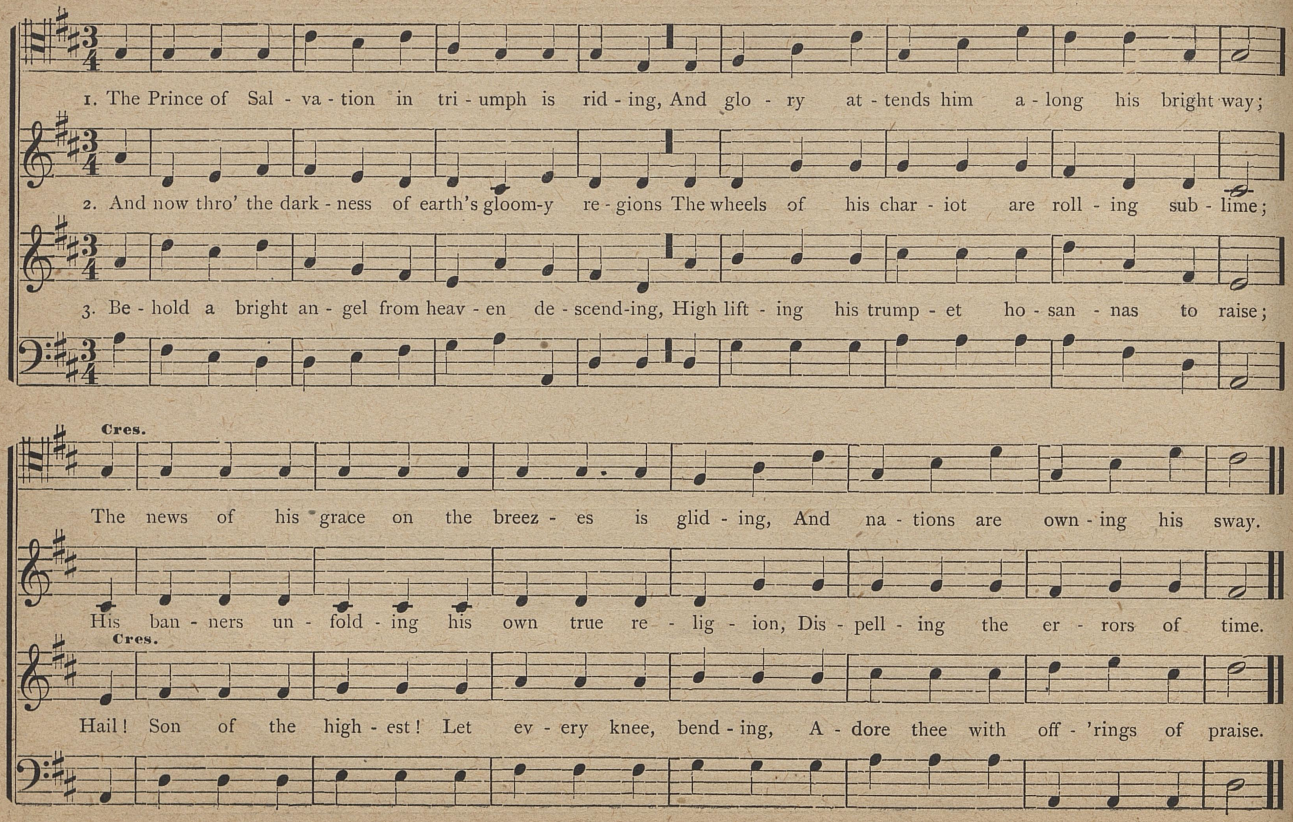
Never, never, never will forget, Never, never, never will forget, I never will forget the old time, The sweet long time a - go.

I never will forget the old time, I nev-er will forget the old time, I nev-er will forget the old time, The sweet long time ago.

Never, never, never will forget, Never, never, never will forget, I never will forget the old time, The sweet long time ago.

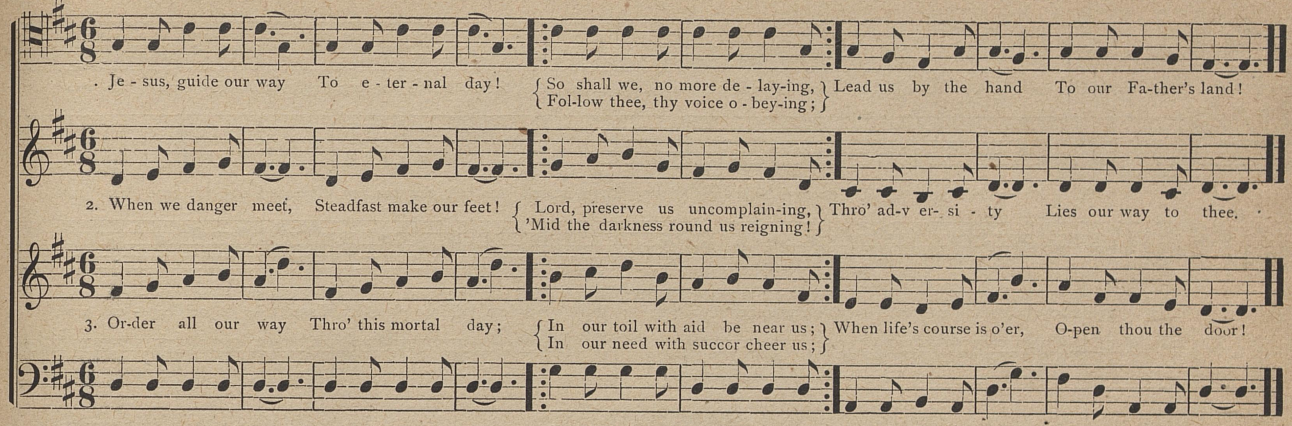
PARKER. 12s, 11s & 8s.

J. H. F.



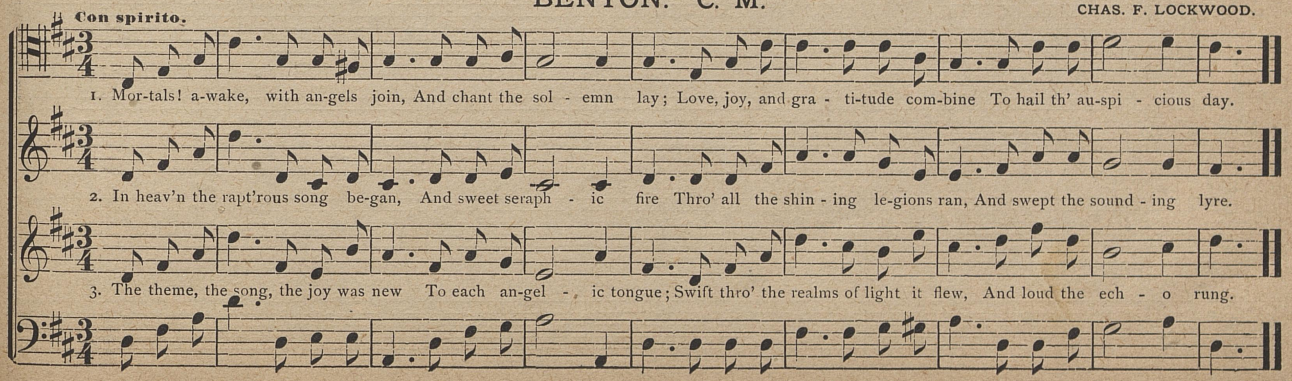
McCHESNEY. P. M.

T. J. COOK.



BENTON. C. M.

CHAS. F. LOCKWOOD.

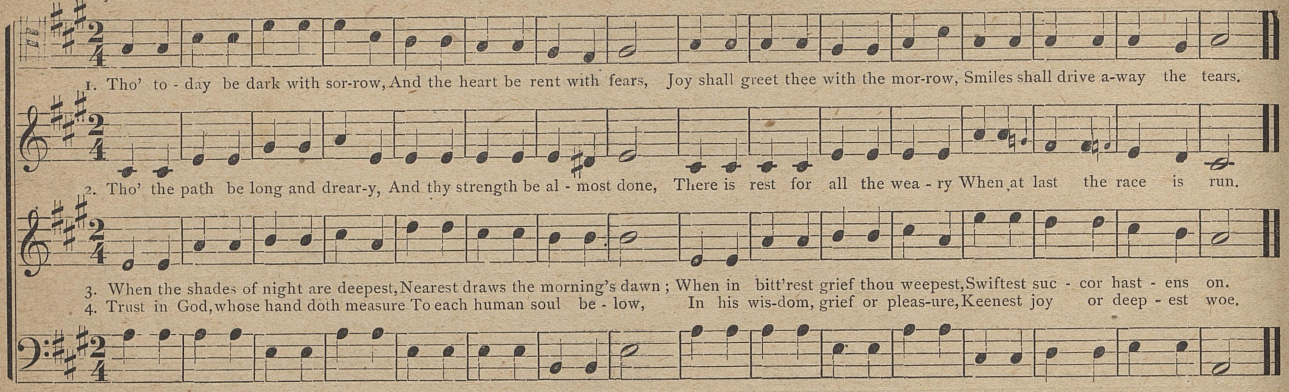


ALICE WILLIAMS
in "Christian Standard."

HOPE AND TRUST.

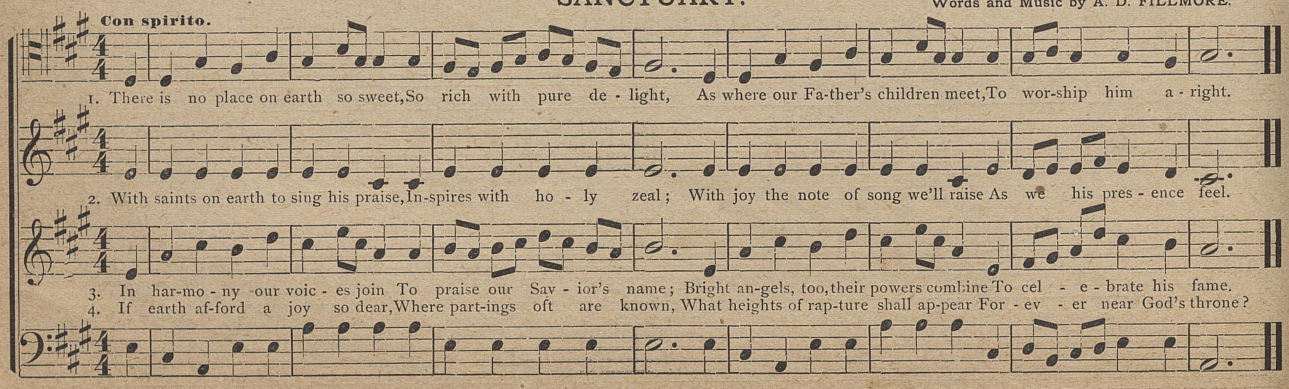
J. H. F.

Key of A.



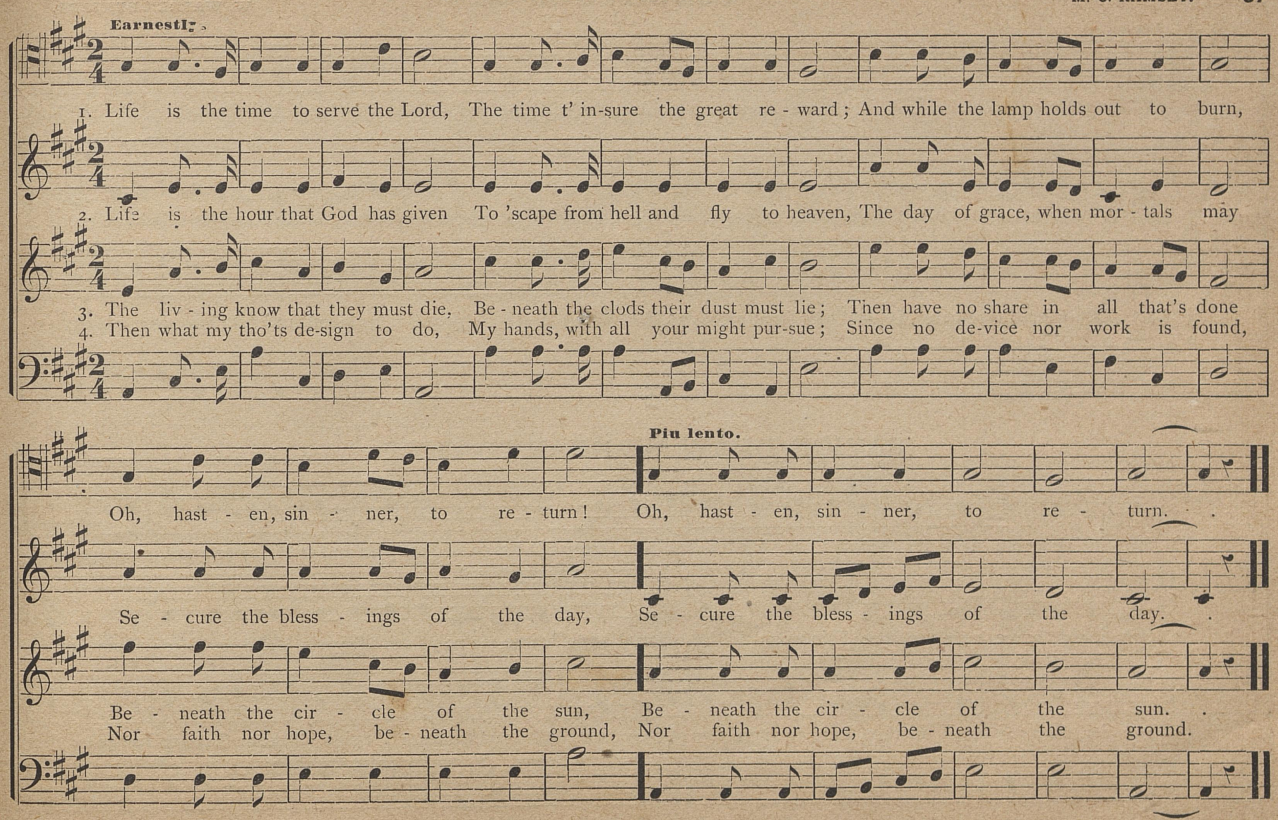
SANCTUARY.

Words and Music by A. D. FILLMORE.



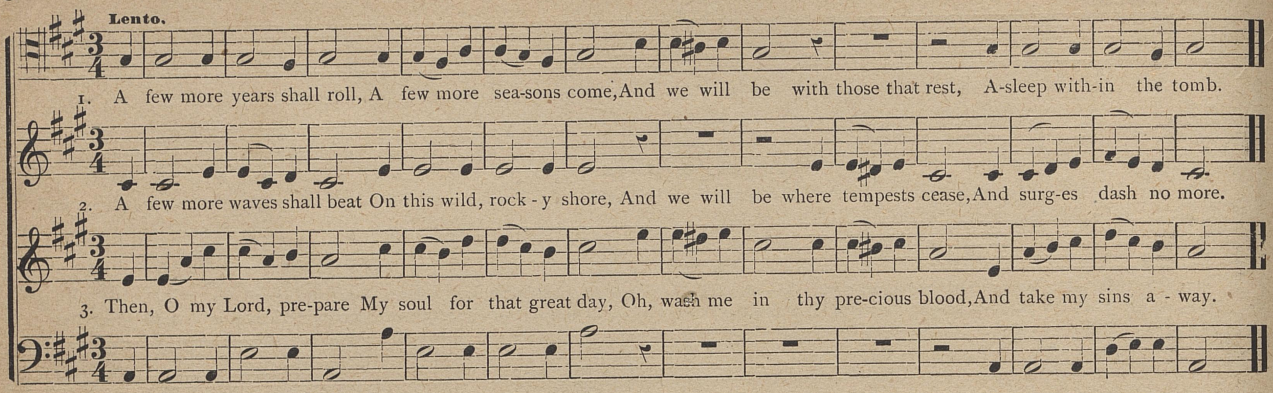
CHESTNUT STREET. L. M.

M. C. RAMSEY.



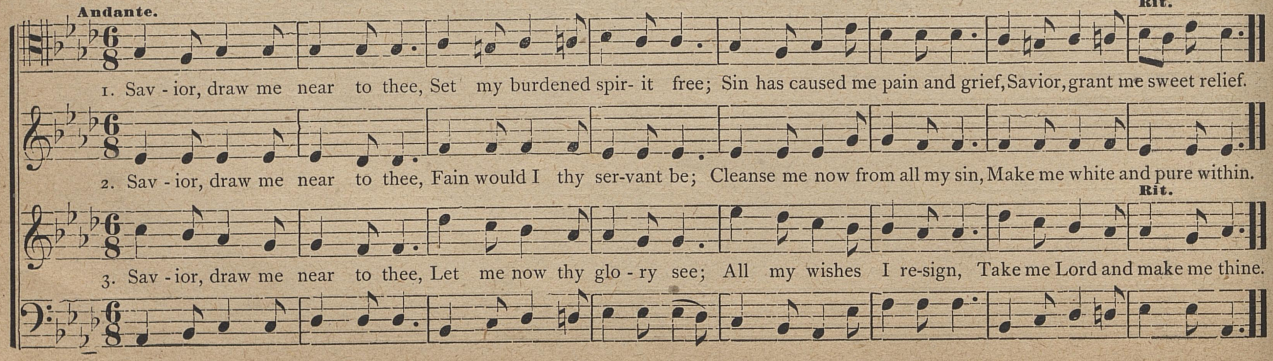
BUDGE. S. M.

W. WARREN BENTLEY.



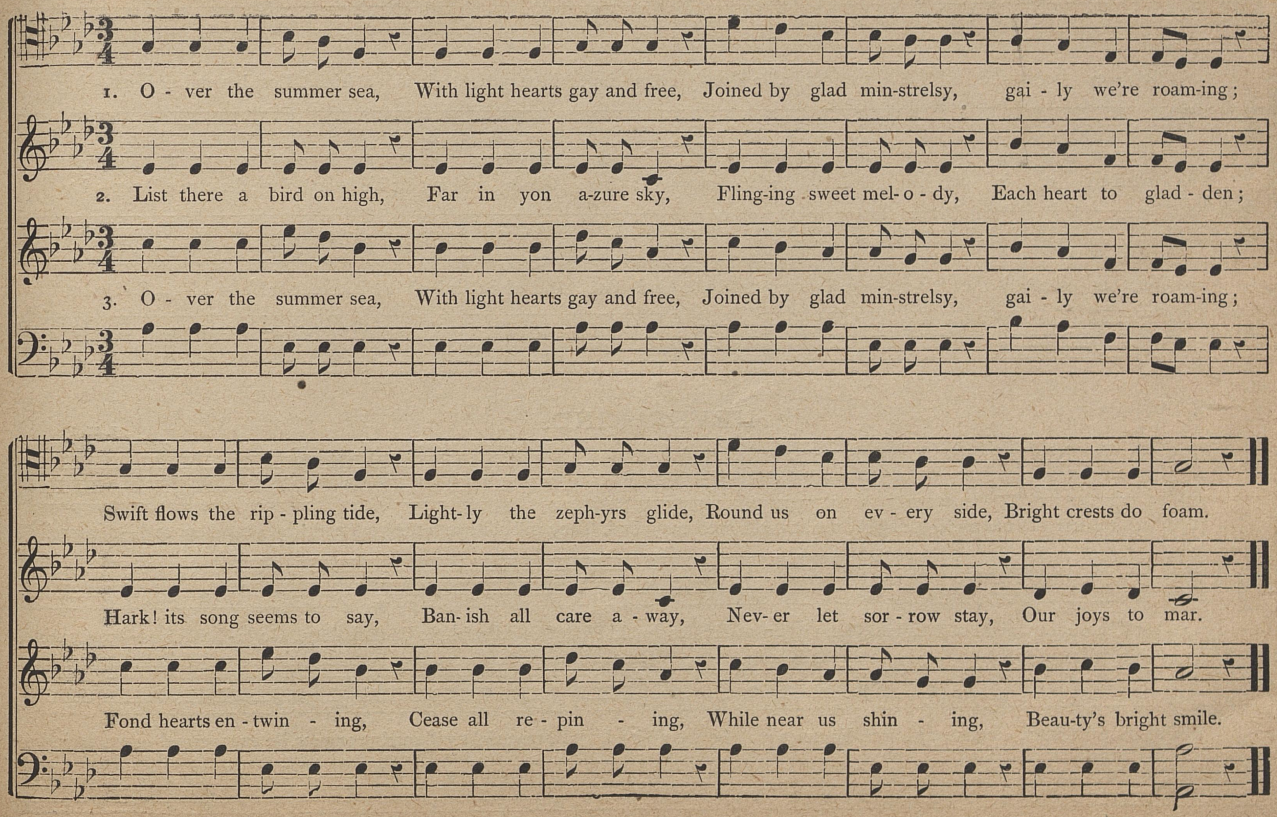
SAVIOR, DRAW ME NEAR TO THEE.

Words and Music by J. H. LESLIE.



OVER THE SUMMER SEA.

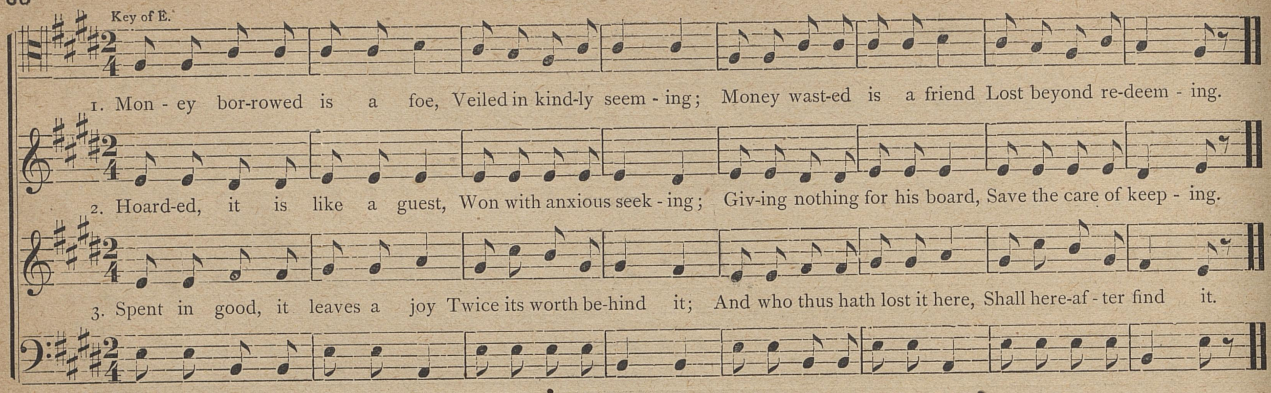
VERDI



MONEY MAXIMS.

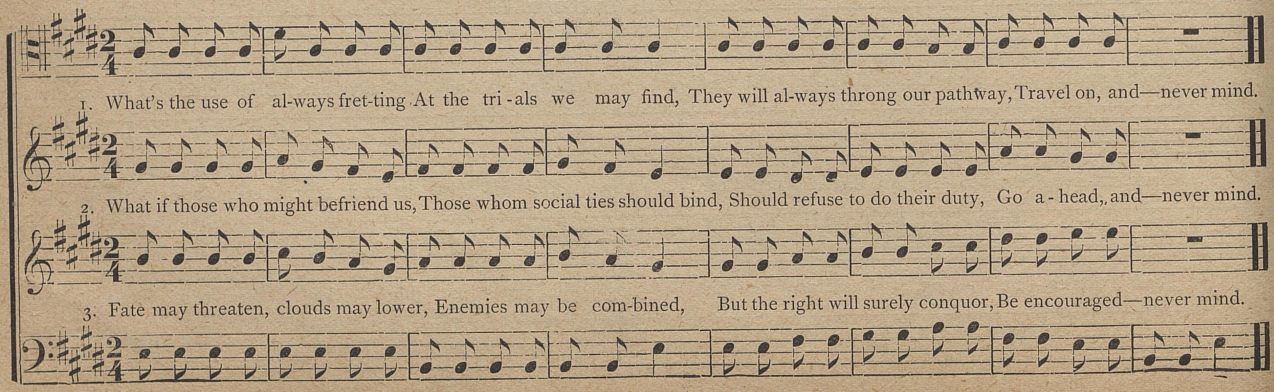
From "Joyful Notes," by per.

Key of E.



NEVER MIND.

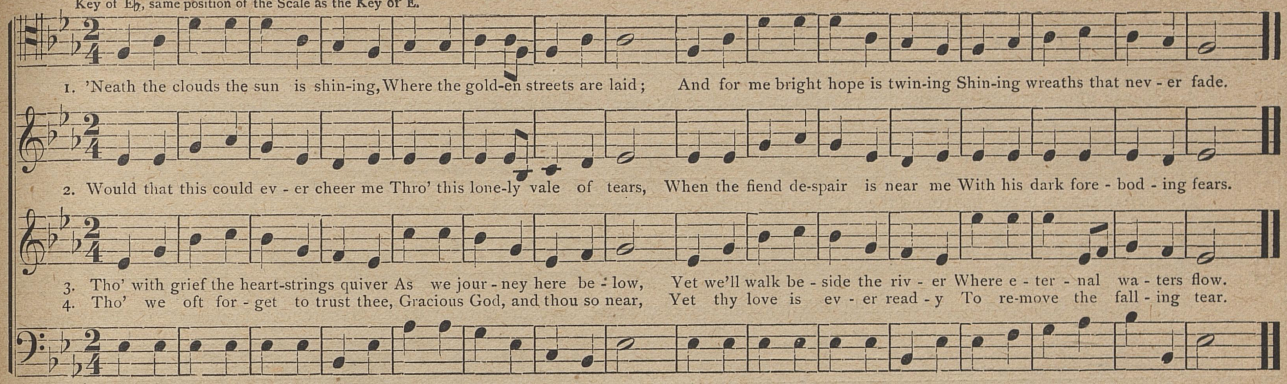
J. H. F.



EVA. 8s & 7s.

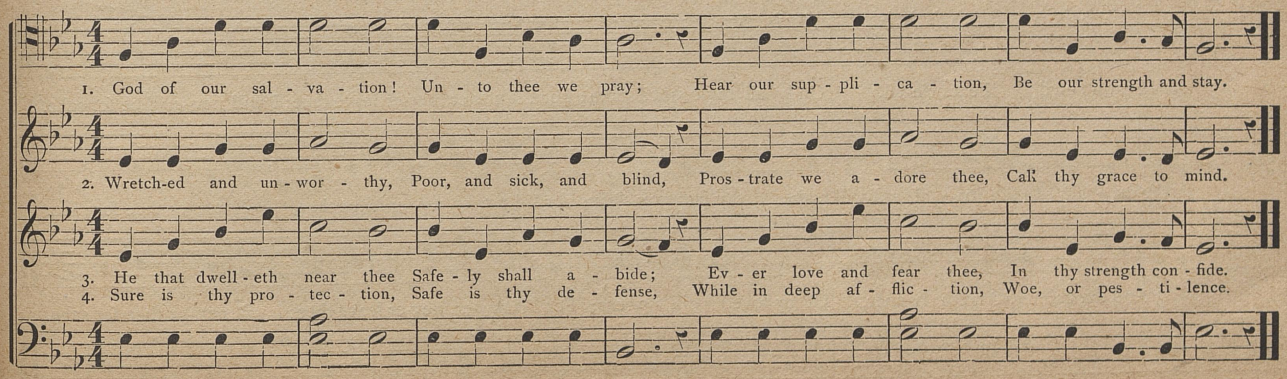
M. BOULWARE.
Key of E♭, same position of the Scale as the Key or E.

J. H. F.

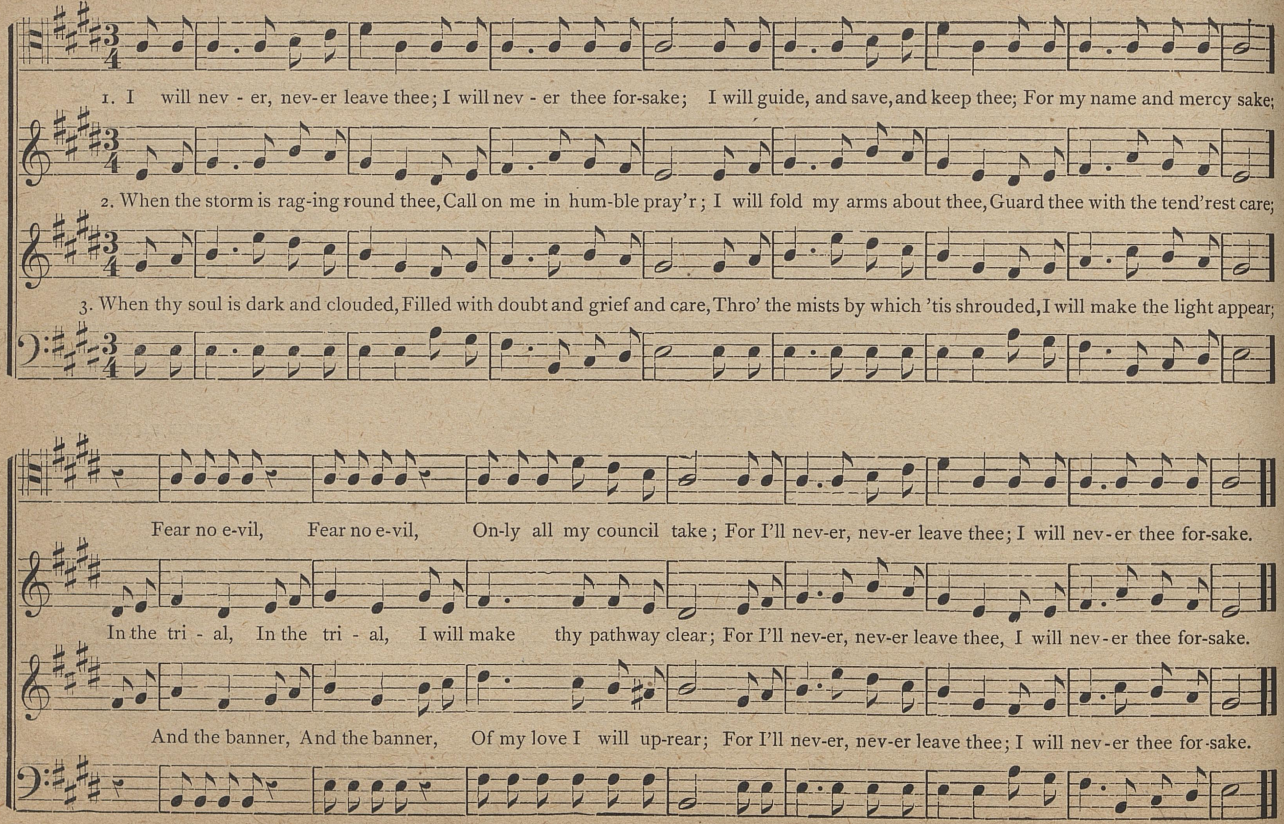


MAYFIELD. 6s & 5s.

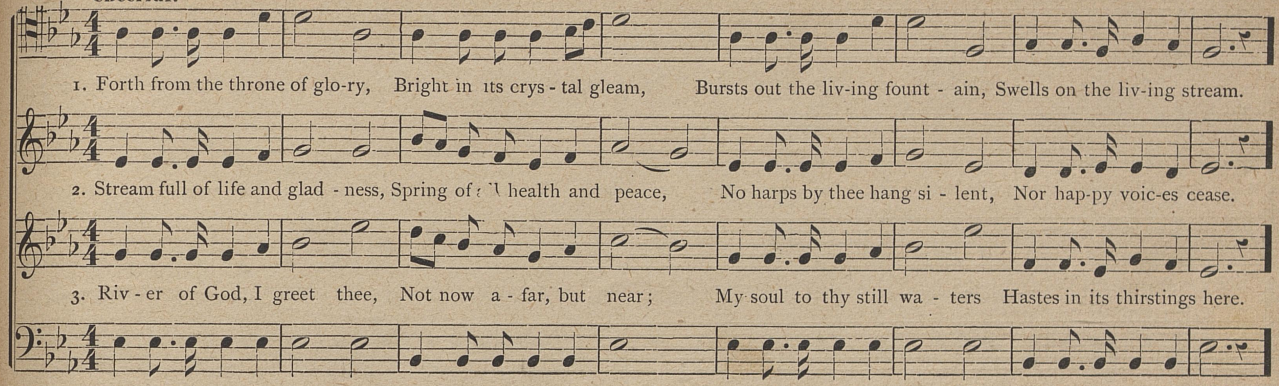
JAMES FILLMORE.



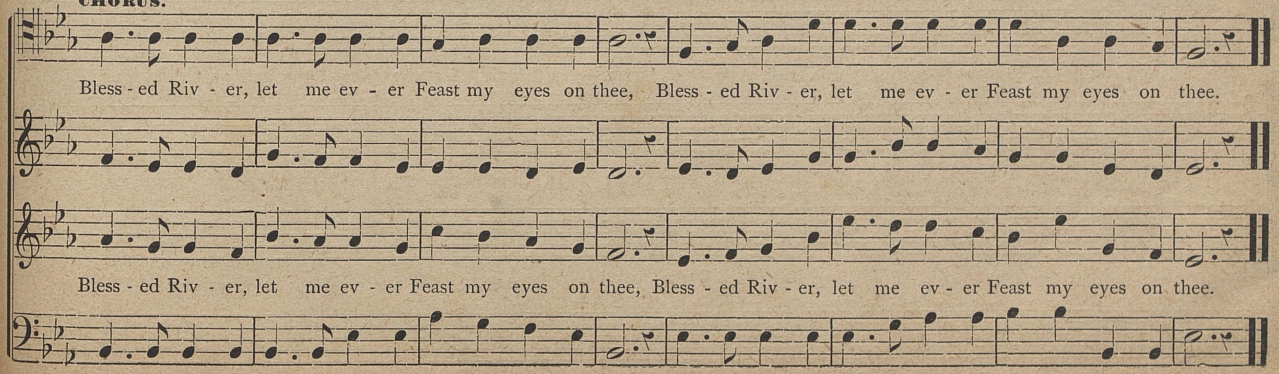
I WILL NEVER LEAVE THEE.



Cheerful.



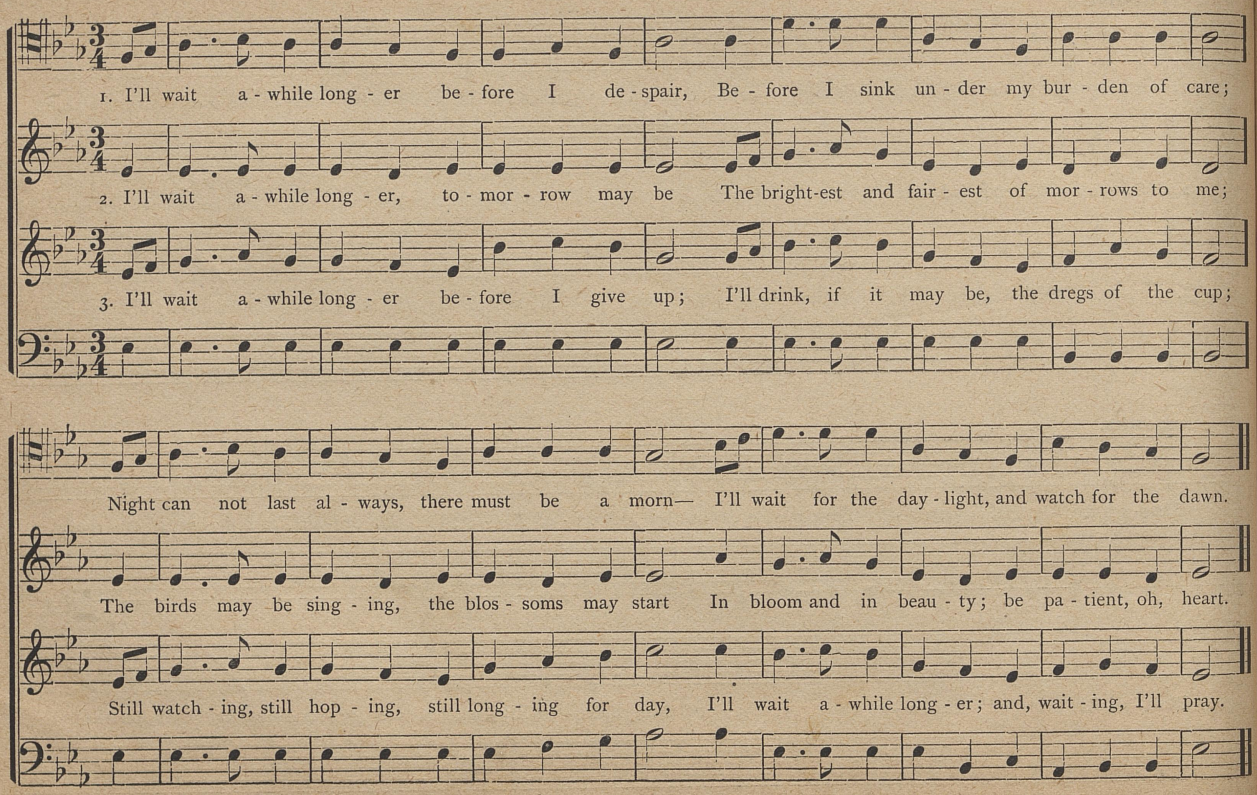
CHORUS.



MRS. M. A. KIDDER.

I'LL WAIT AWHILE LONGER.

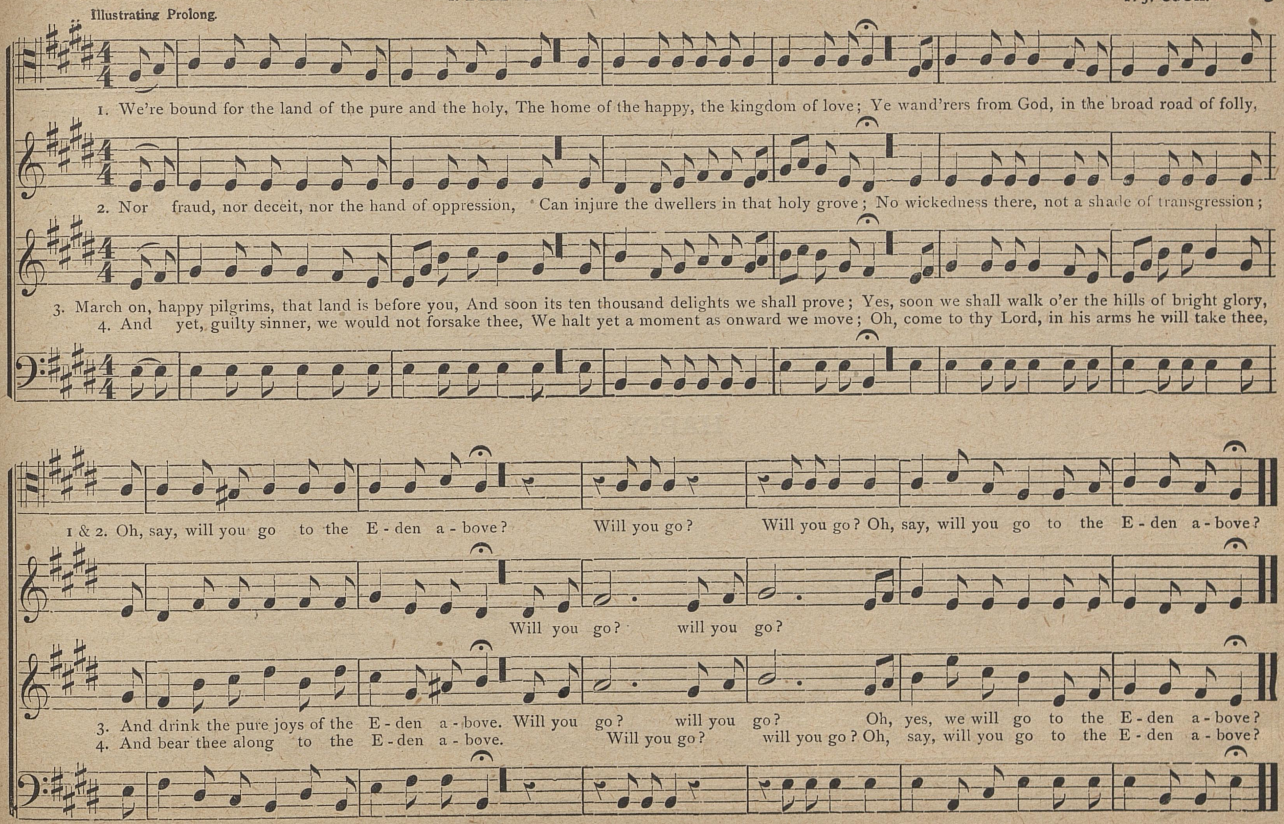
MISS EVA CHOWNING.



THE EDEN ABOVE. P. M.

T. J. COOK.

Illustrating Prolong.

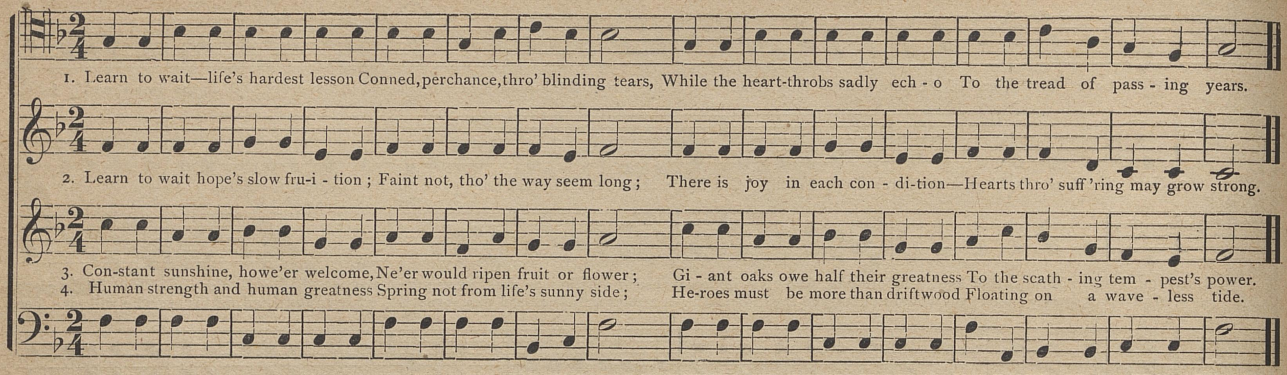


From "Christian Hymnal," by permission.

LEARN TO WAIT.

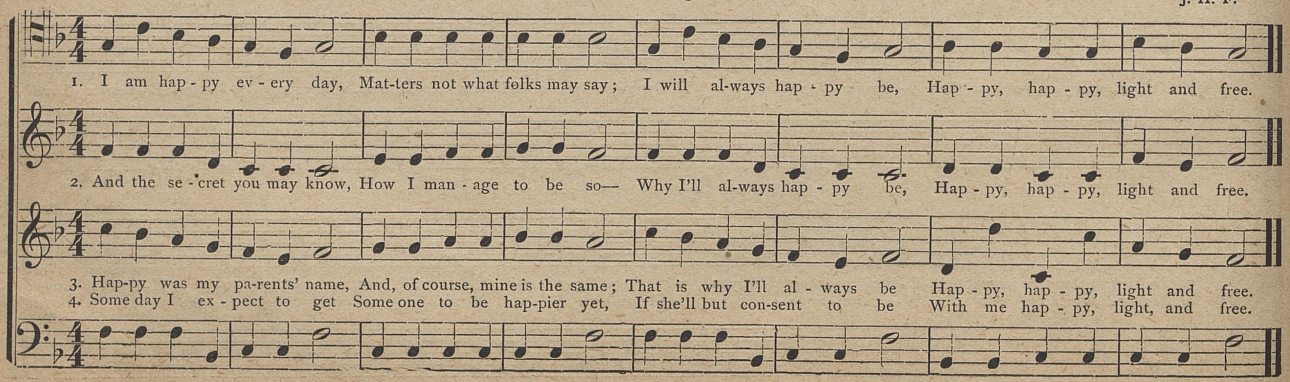
Key of F.

JAMES HENRY.



HAPPY, J. H.

J. H. F.



BIRDS ARE SINGING.

J. H. F.

Fine.

1. Birds are sing - ing, birds are sing - ing, Lis - ten to the song; Mu - sic ring - ing, mu - sic ring - ing, Light-ly move a - long;
2. Streamlets flow - ing, stream-lets flow - ing, Hear the mur - murs low; Blos - soms blow - ing, blos - soms blow - ing, On the path we go;

1. Birds are sing - ing, Lis - ten to the song; Mu - sic ring - ing, Light-ly move a - long;
2. Stream - lets flow - ing, Hear the mur - murs low; Blos - soms blow - ing, On the path we go;

1. Birds are sing - ing, Lis - ten to the song; Mu - sic ring - ing, mu - sic ring - ing, Light-ly move a - long;
2. Stream - lets flow - ing, Hear the mur - murs low; Blos - soms blow - ing, blos - soms blow - ing, On the path we go;

D. C.

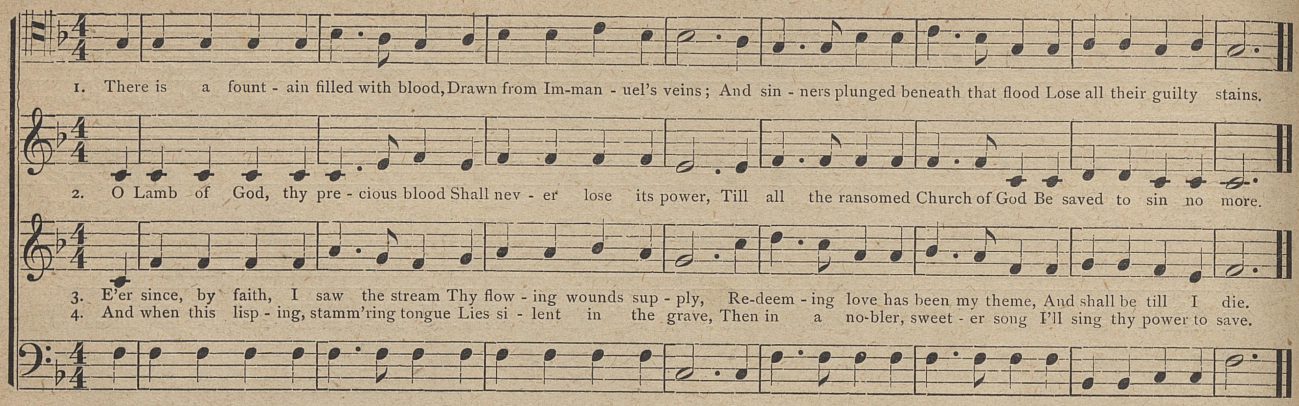
Birds are sing - ing, Mu - sic ring - ing, Light - ly move a - long.
Stream-lets flow - ing, Blos - soms blow - ing, On the path we go.

Birds are sing-ing, birds are sing-ing, Mu - sic ring-ing, Light-ly move a - long, move a - long.
Streamlets flowing, streamlets flowing, Blos-soms blowing, On the path we go, where we go.

Birds are sing - ing, Mu - sic ring - ing, Light - ly move a - long.
Streamlets flow - ing, Blos-soms blow - ing, On the path we go.

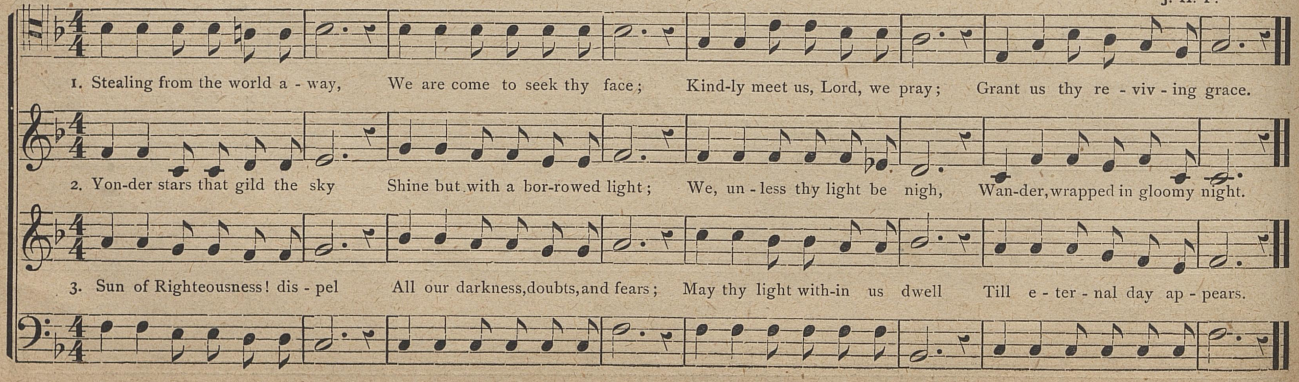
NINDE. C. M.

W. T. PORTER.



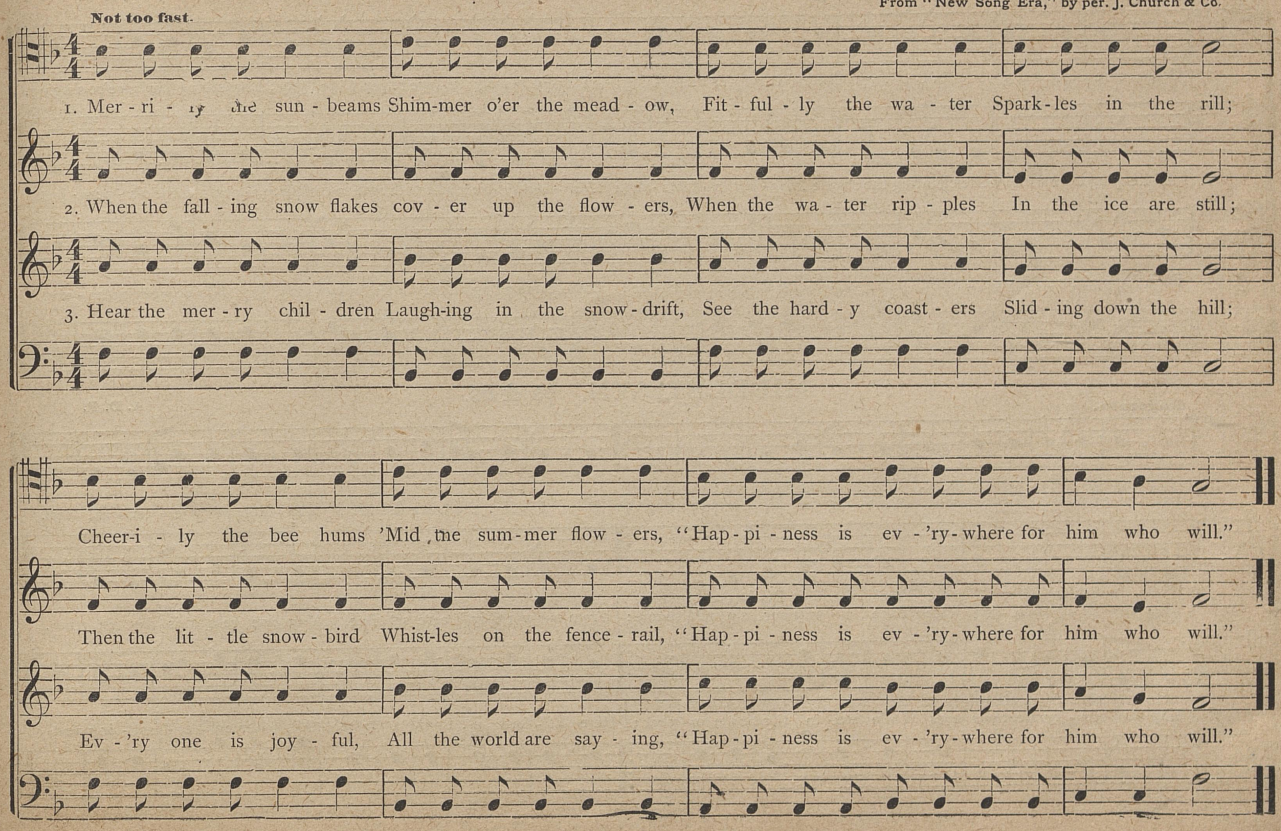
BOONE. 7s.

J. H. F.



HAPPINESS IS EVERYWHERE FOR HIM WHO WILL.

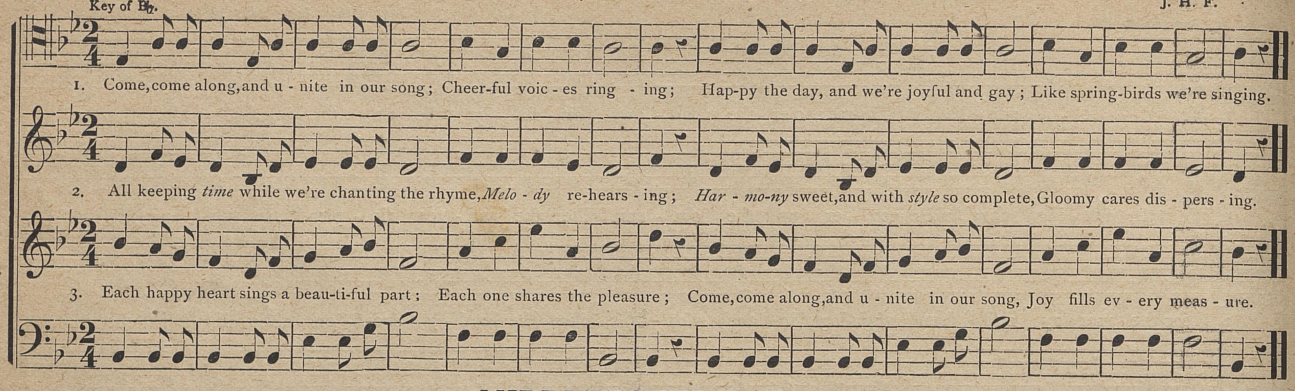
From "New Song Era," by per. J. Church & Co.



COME, COME ALONG.

Key of B♭.

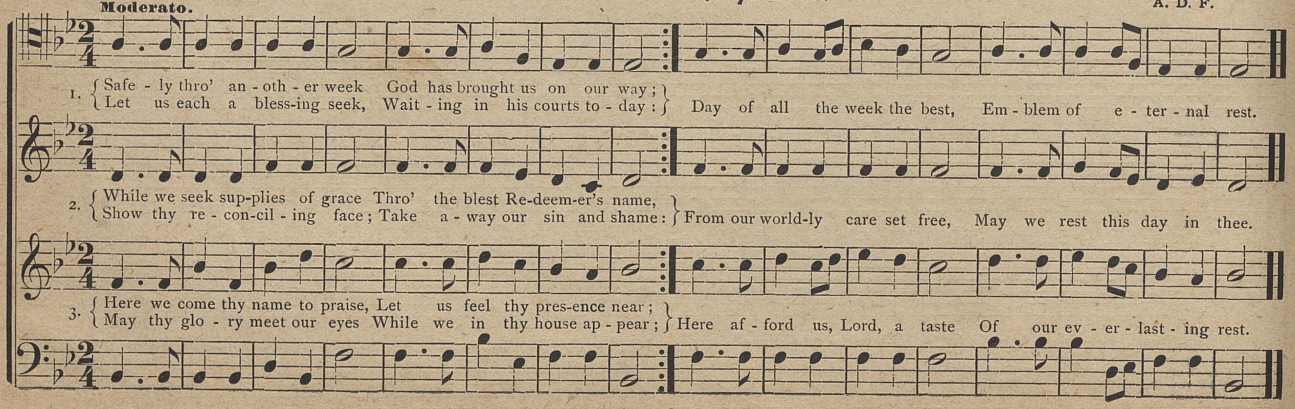
J. H. F.



MIDDLETOWN. 7s & 6s.

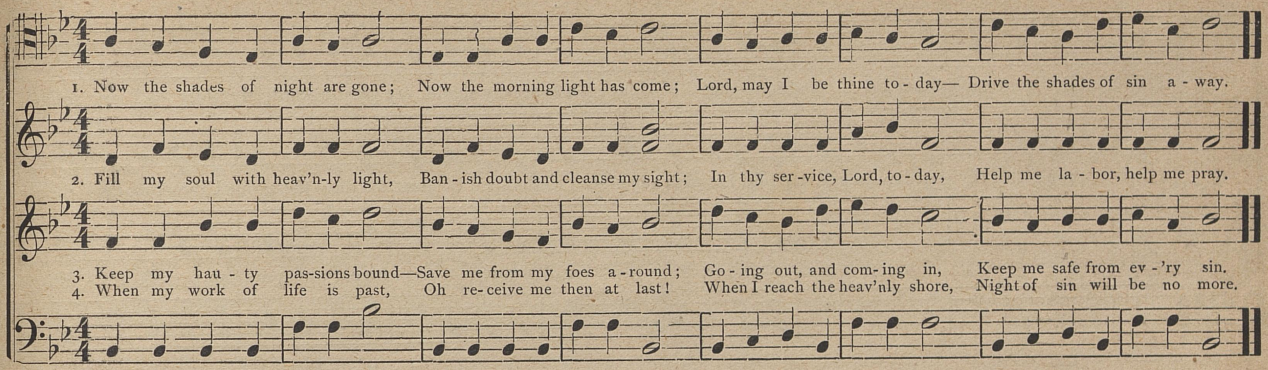
Moderato.

A. D. F.



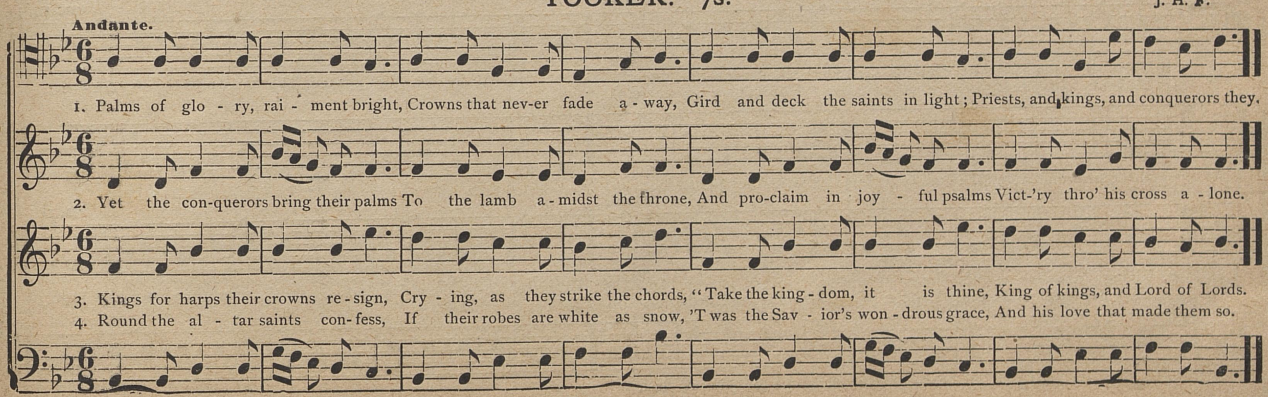
EMLEY. 7s.

J. H. F.



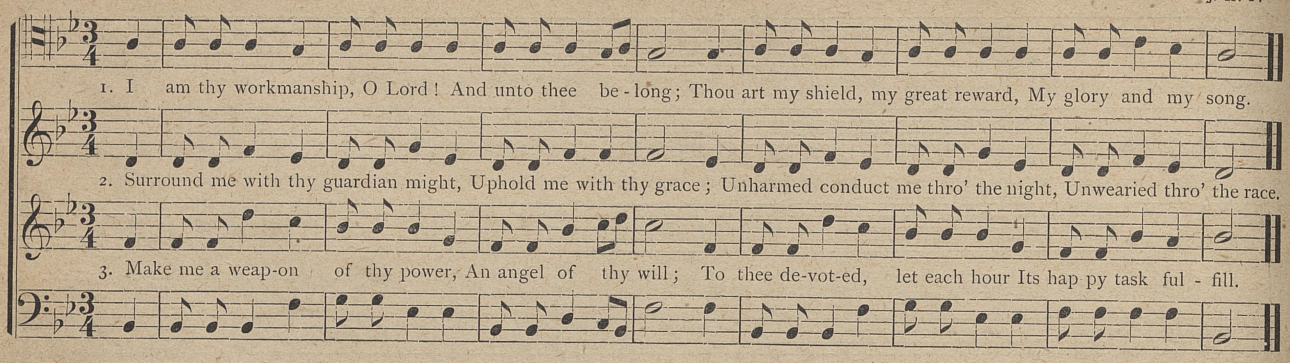
TOOKER. 7s.

J. H. F.



EARLY. C. M.

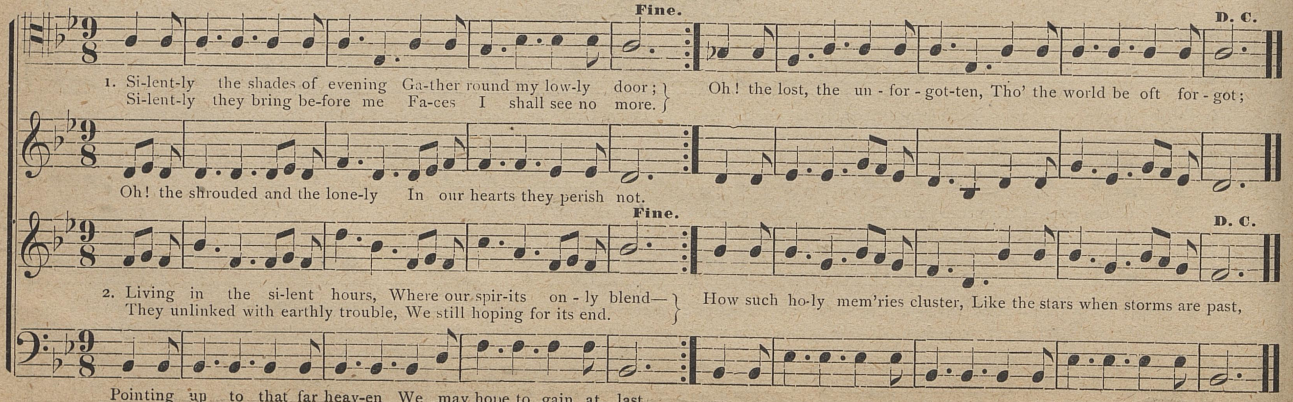
J. H. F.



MACKLIN. 8s & 7s.

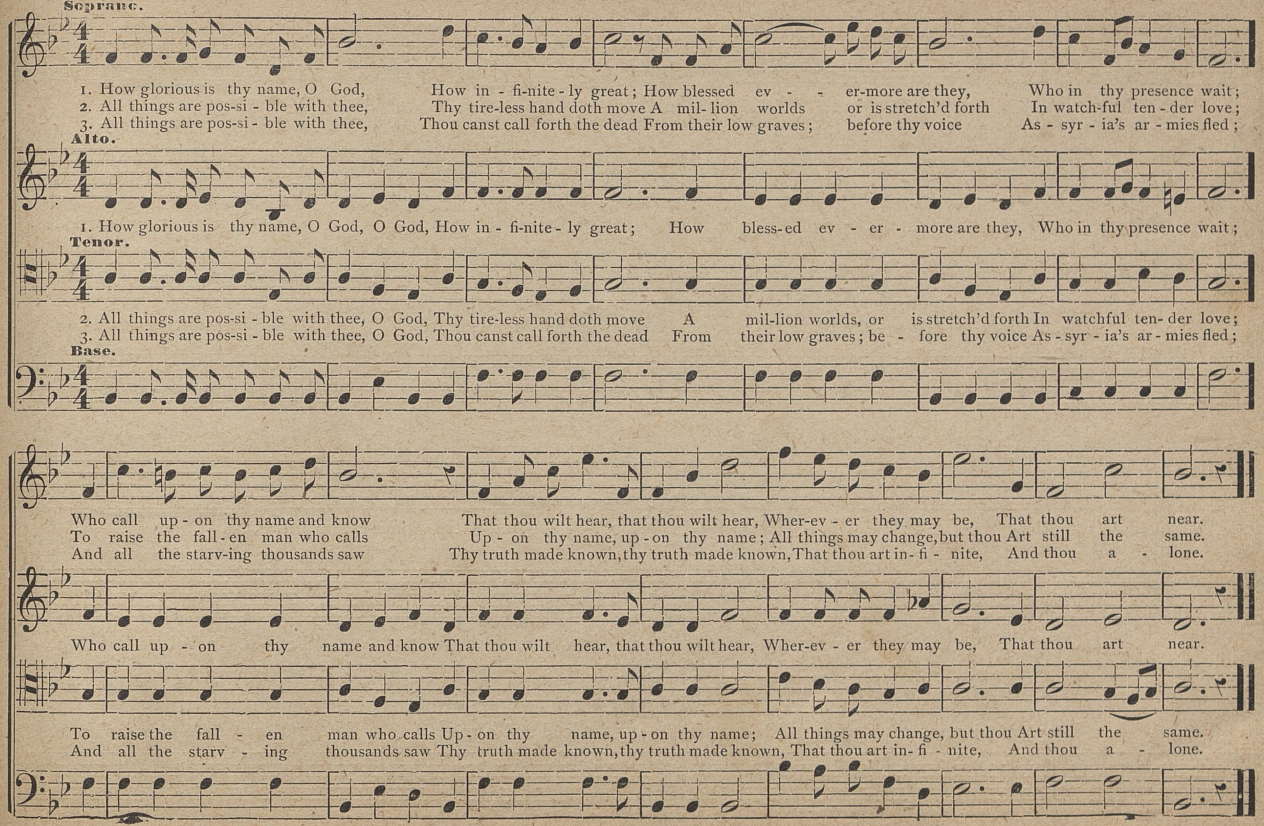
Compound Triple Measure.

J. H. F.



HOW GLORIOUS IS THY NAME.

ESTELLA DAVISON.

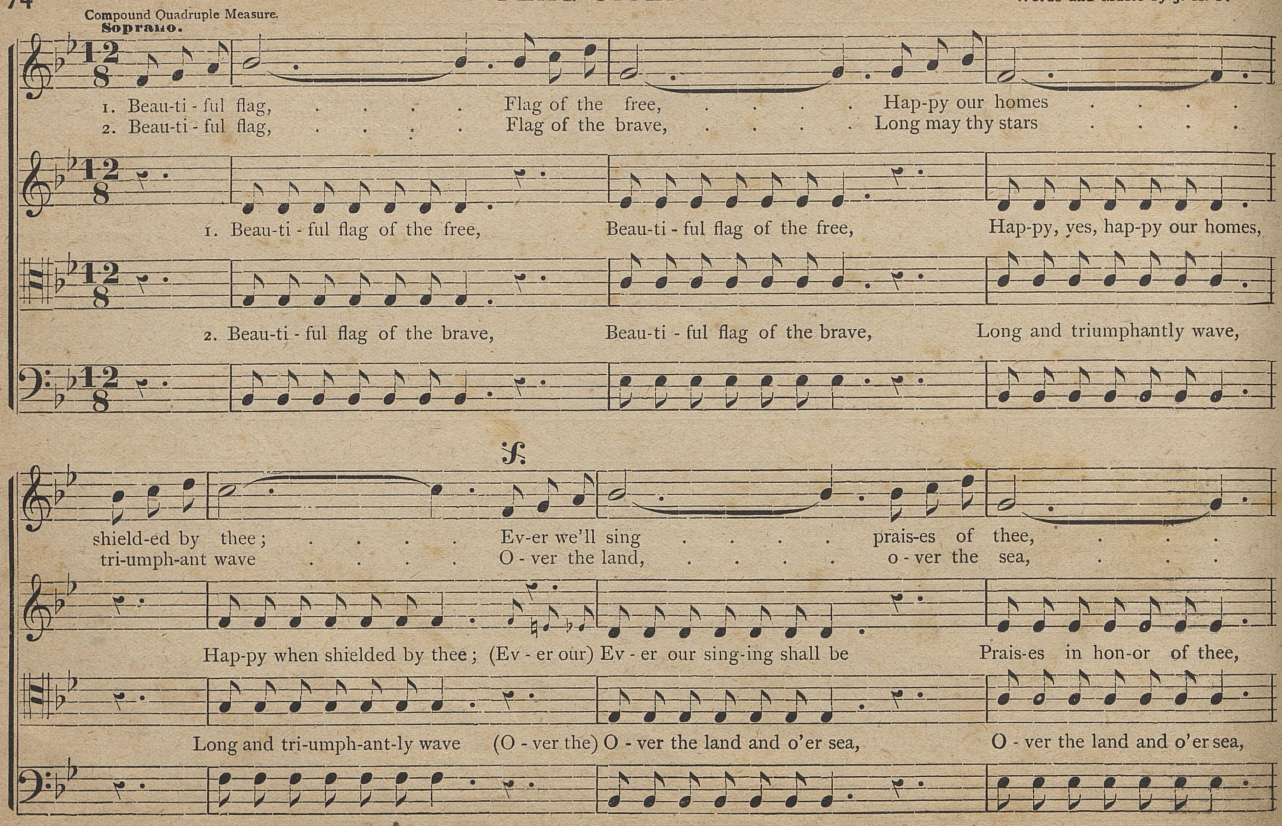


FLAG OF LIBERTY.

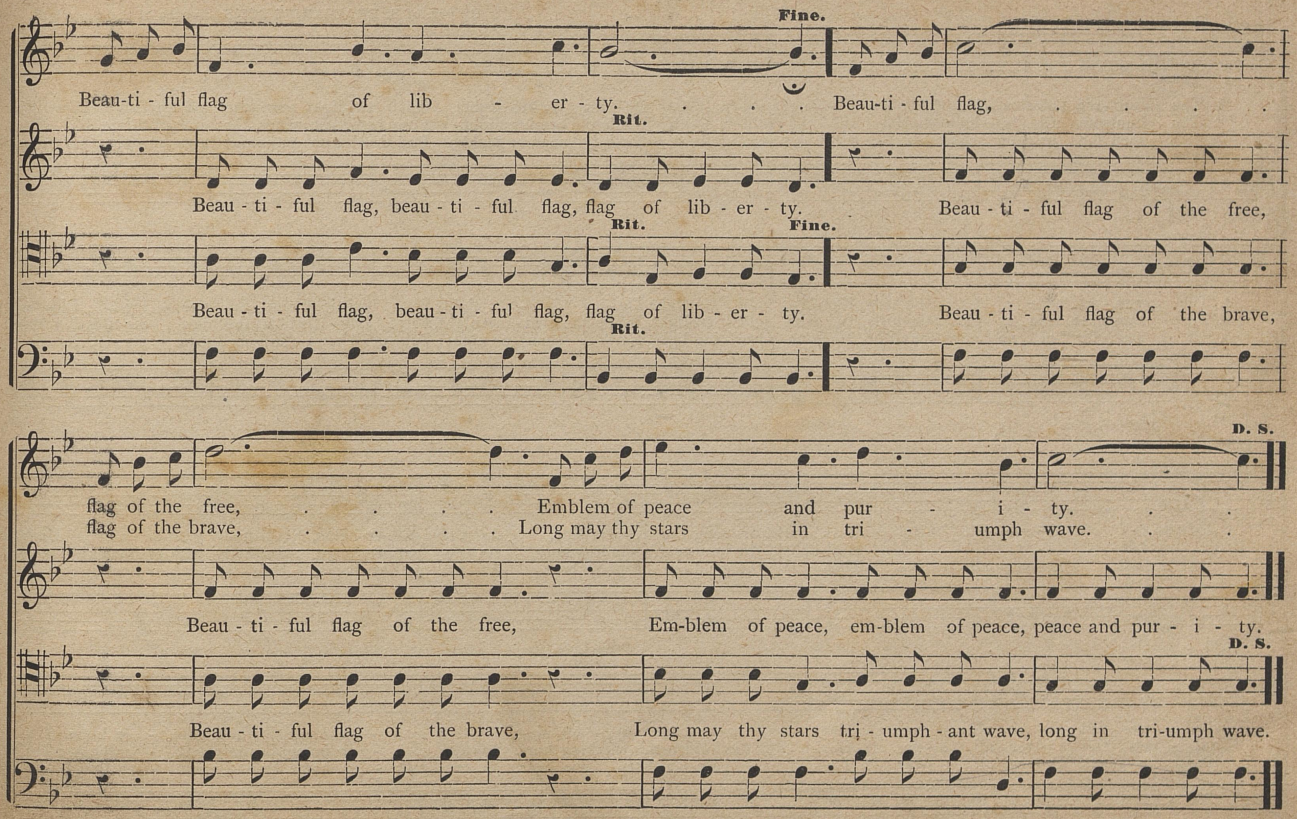
Words and Music by J. H. F.

Compound Quadruple Measure.

Soprano.

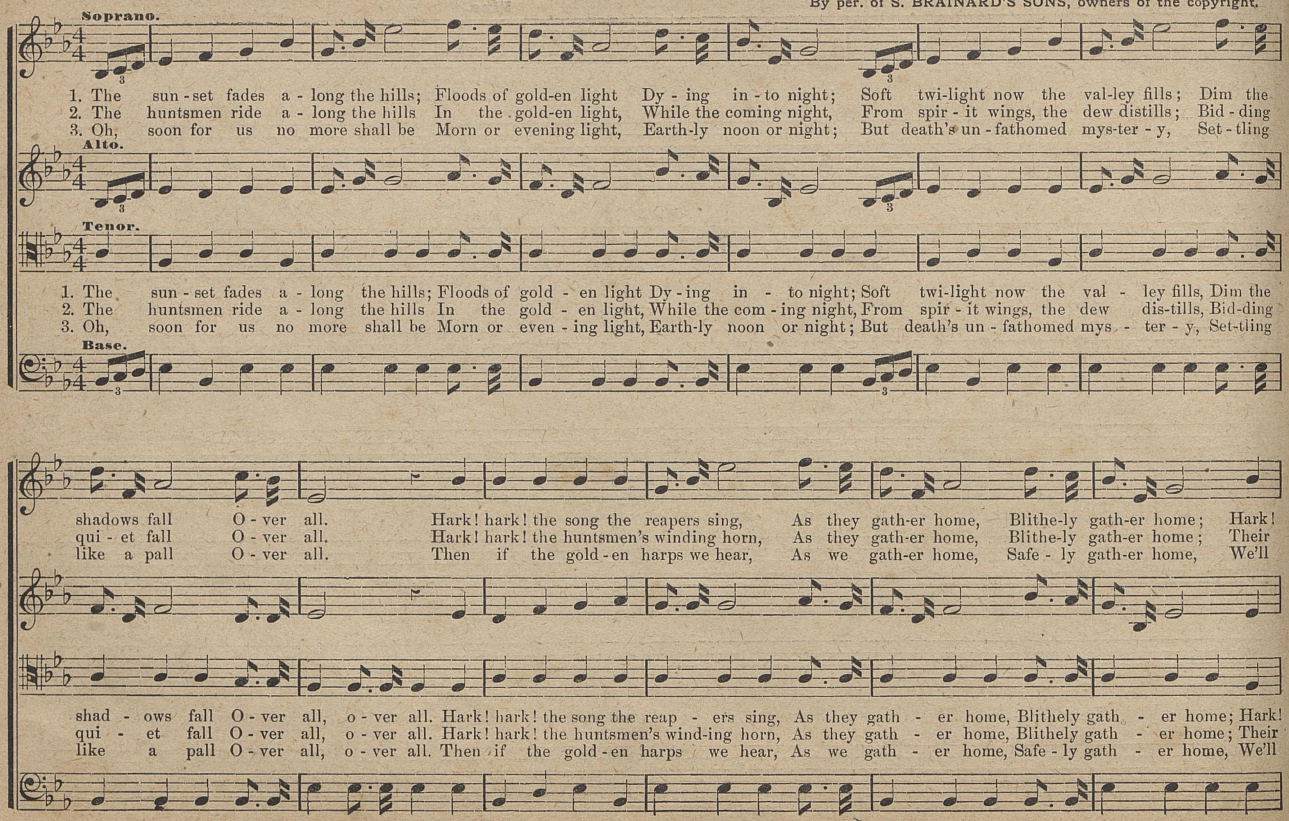


FLAG OF LIBERTY. Concluded.



GATHERING HOME.

By per. of S. BRAINARD'S SONS, owners of the copyright.



GATHERING HOME. Concluded.

REFRAIN after each verse.

how the vales and woodlands ring, As the echoes sweet loud-ly call.
tones on twi-light zephyrs borne, As the echoes sweet soft-ly call.
know our Fa-ther's throne is near, And for us the sweet heav'nly call.

Oh, hear the strain, The joyful strain!

Oh, hear the strain, The joyful strain!

how the vales and wood - lands ring, As the ech - oes sweet loudly call.
tones on twi - light zeph - yrs borne, As the ech - oes sweet soft-ly call.
know our Father's throne is near, And for us the sweet heav'nly call.

Oh, hear . . . the joy-ful strain, Gath'ring

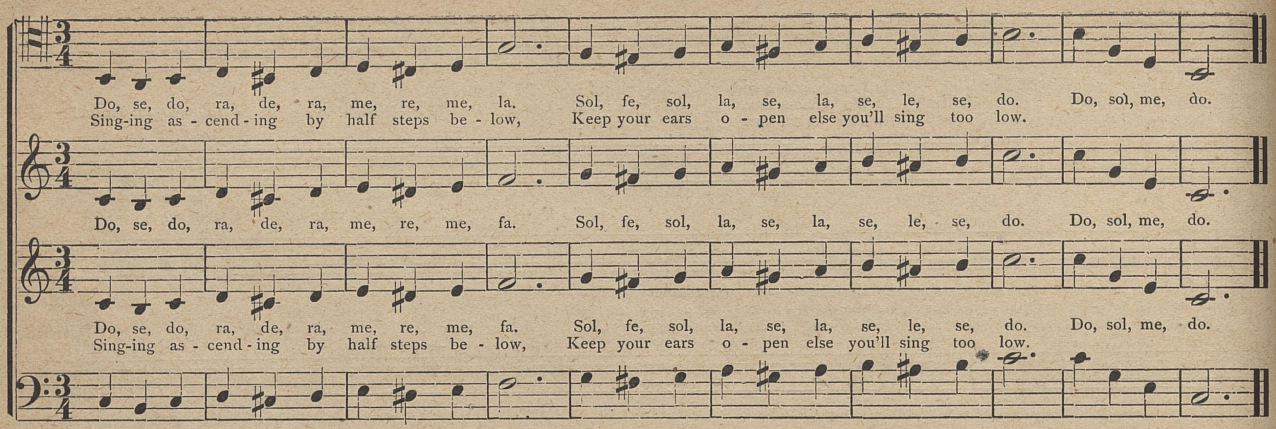
Repeat REFRAIN *pp*

The joyful strain: Gath'ring home, gath'ring home; The glad re-frain: We're gath'ring home; The glad refrain: Gath'ring home.

The joyful strain: Gath'ring home, gath'ring home; The glad re-frain: We're gath'ring home; The glad refrain: Gath'ring home.

home, gath'ring home; Hark! Hark! . . . the glad re - frain: Gath'ring home, Gath'ring home.

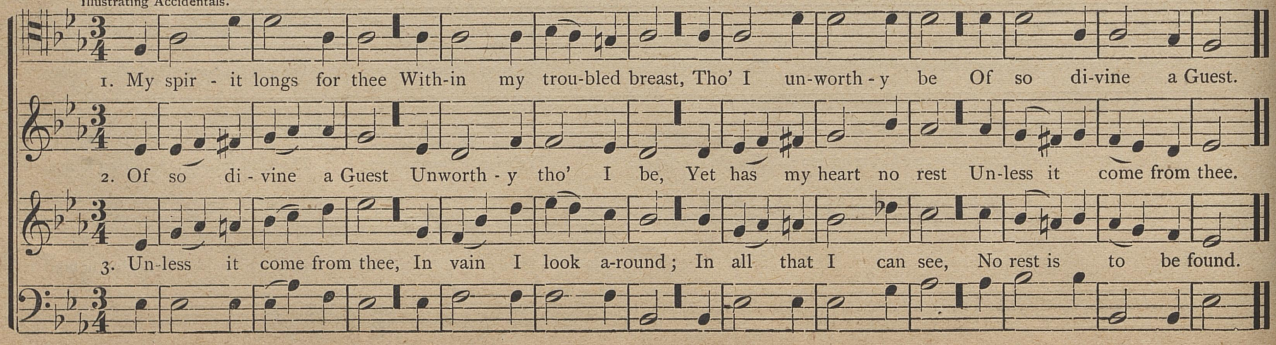
CHROMO.



SPEER. 6s.

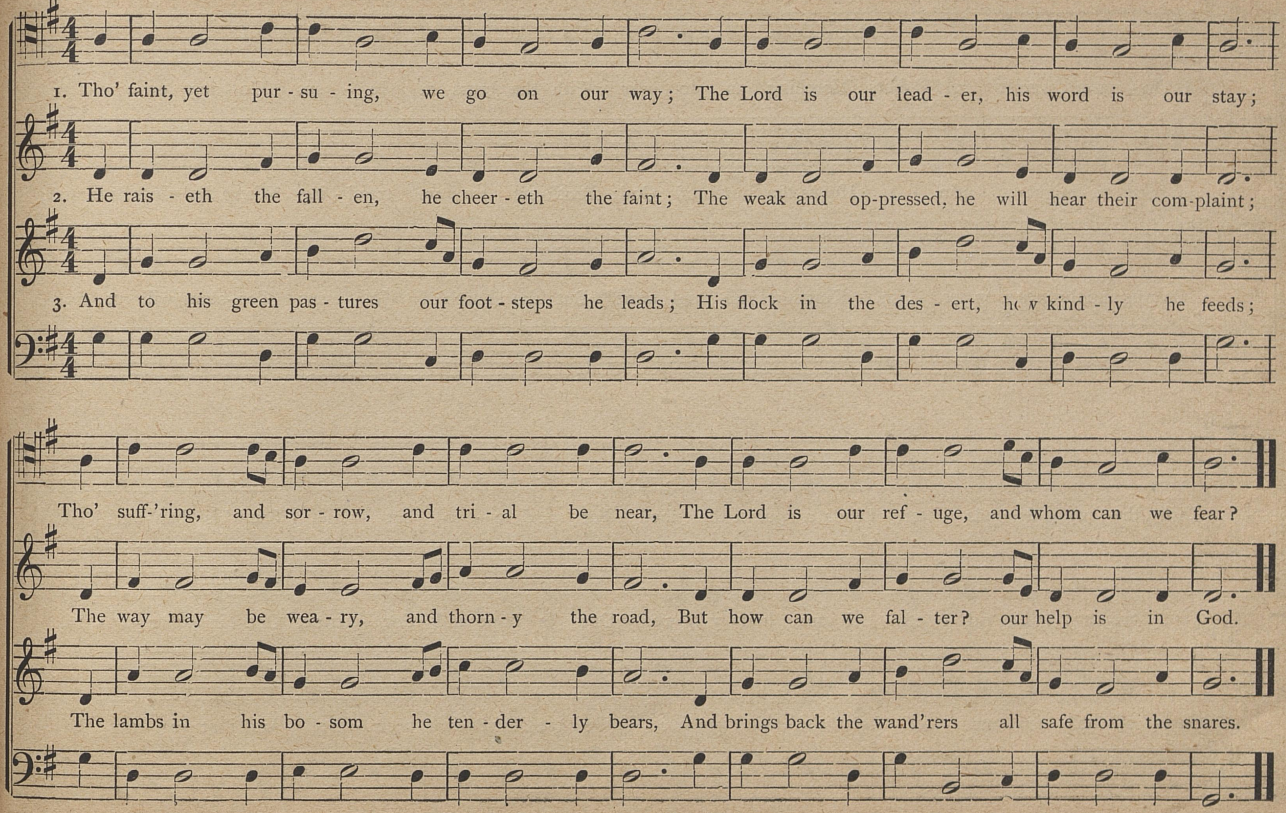
J. H. F.

Illustrating Accidentals.



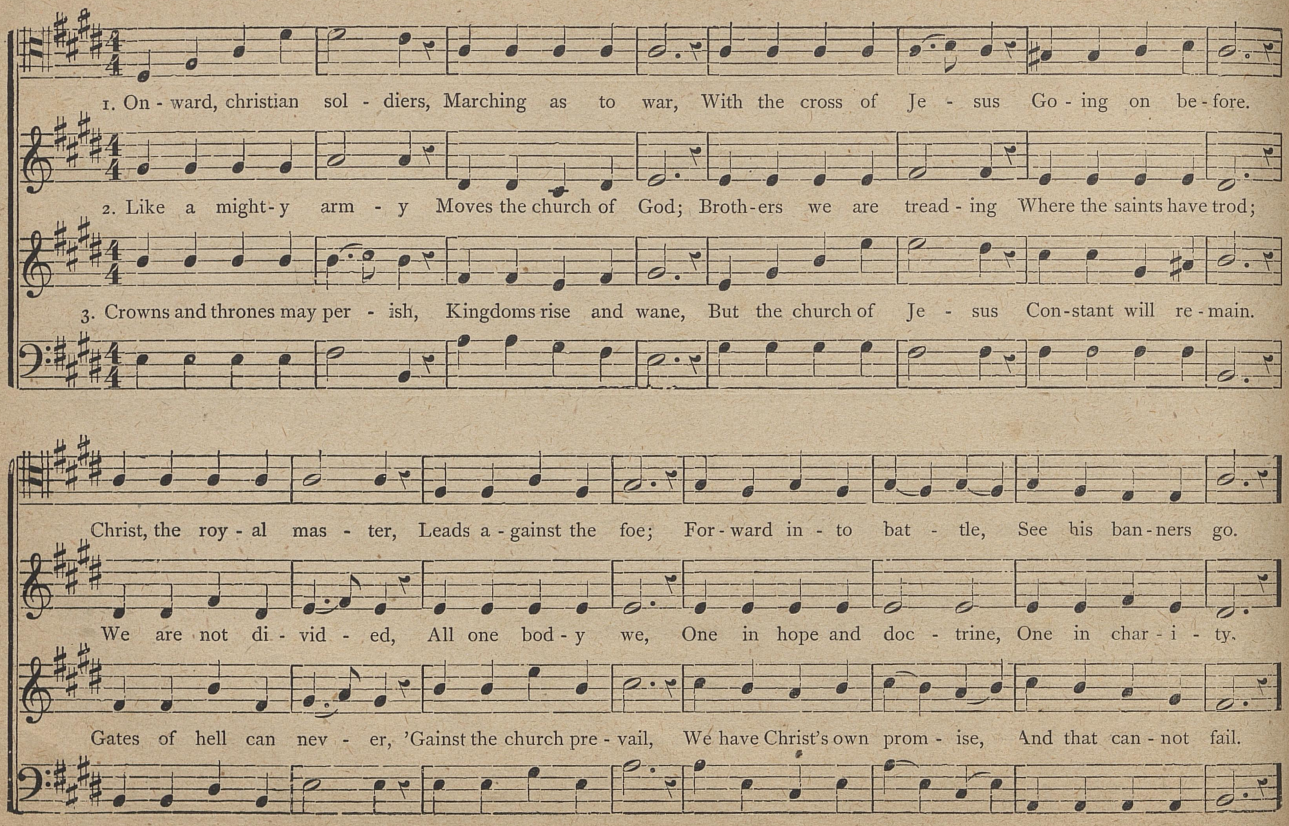
CARY. IIS.

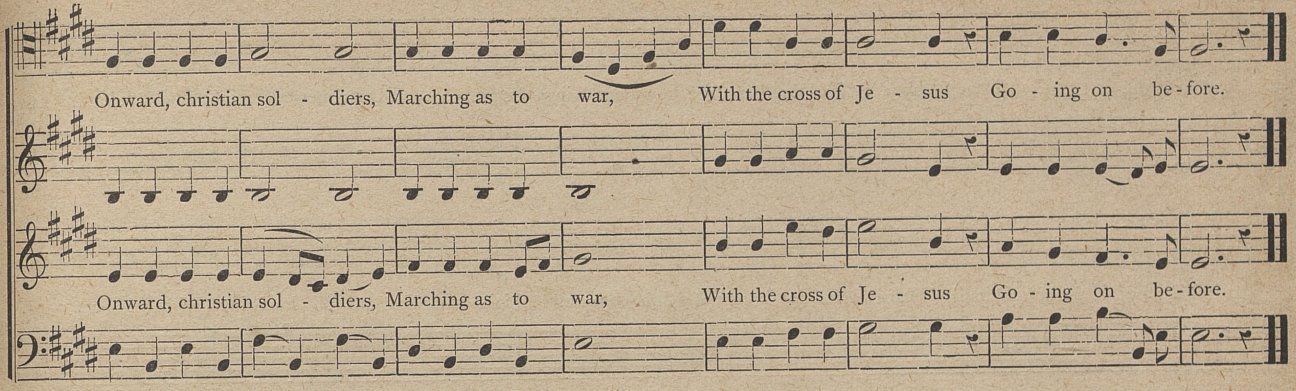
Syncopation.



ONWARD, CHRISTIAN SOLDIERS.

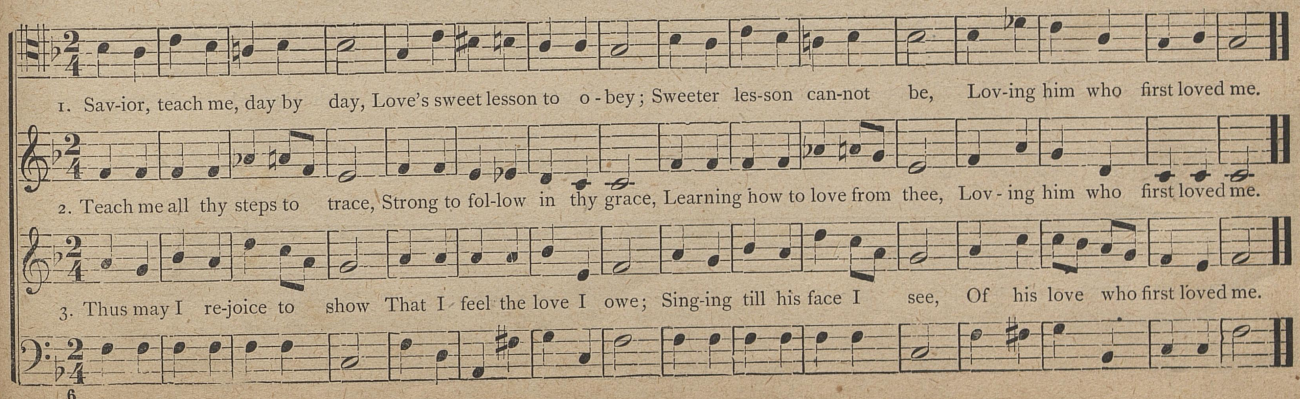
ARTHUR SULLIVAN.





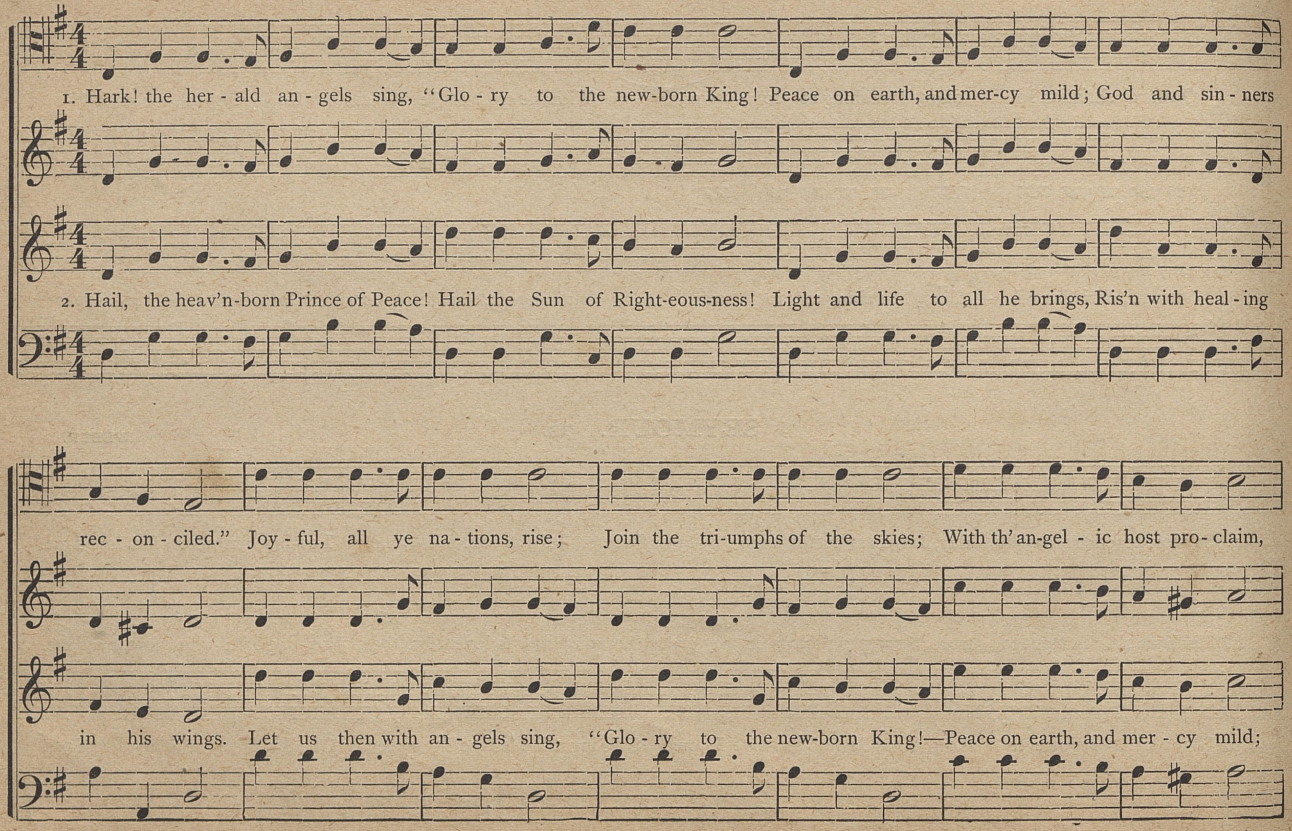
SEYMOUR. 7s.

WEBER.

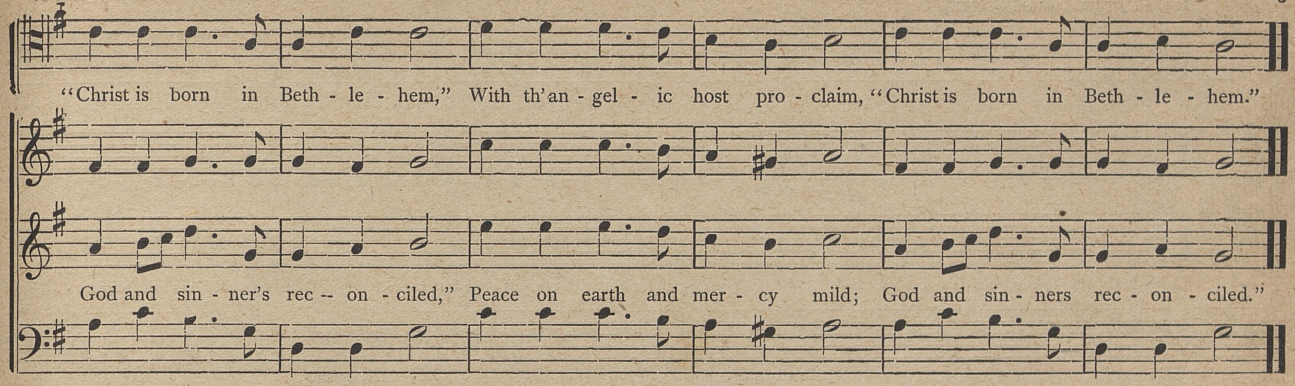


HERALD ANGELS. 7s.

MENDELSSOHN.

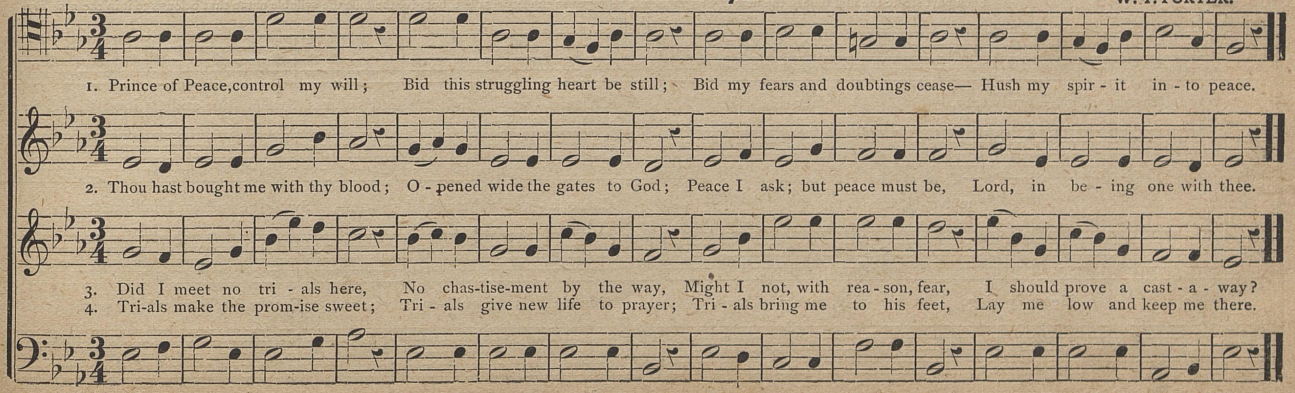


HERALD ANGELS. Concluded.



HATFIELD. 7s.

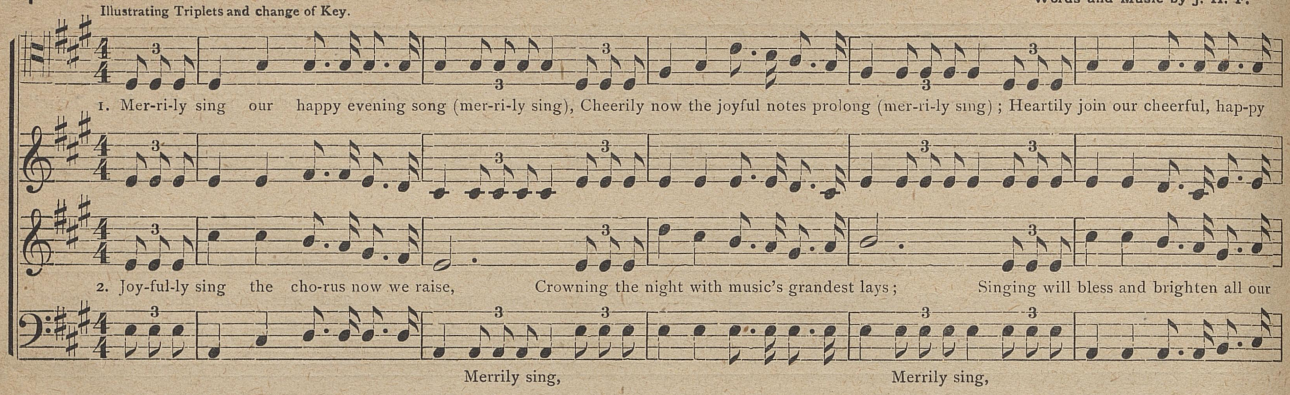
W. T. PORTER.



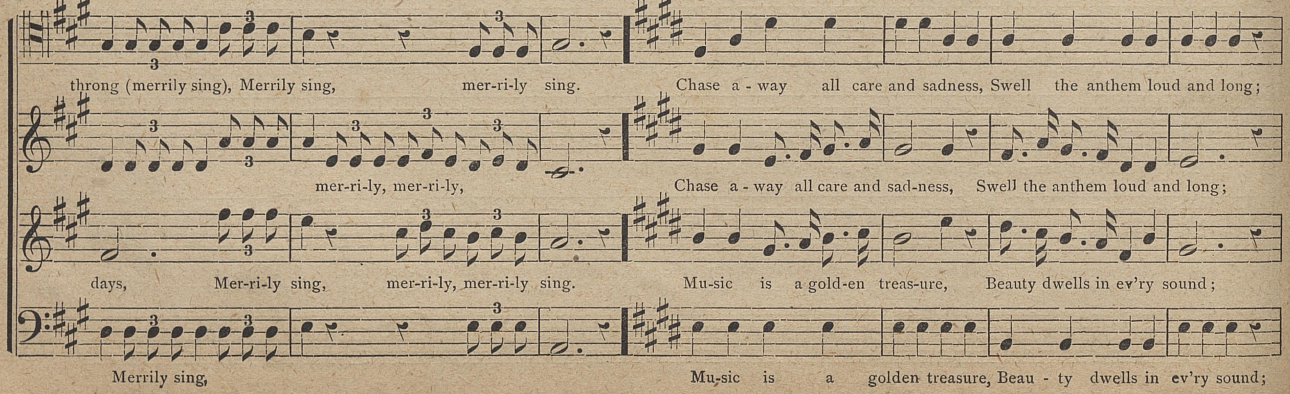
MERRILY SING.

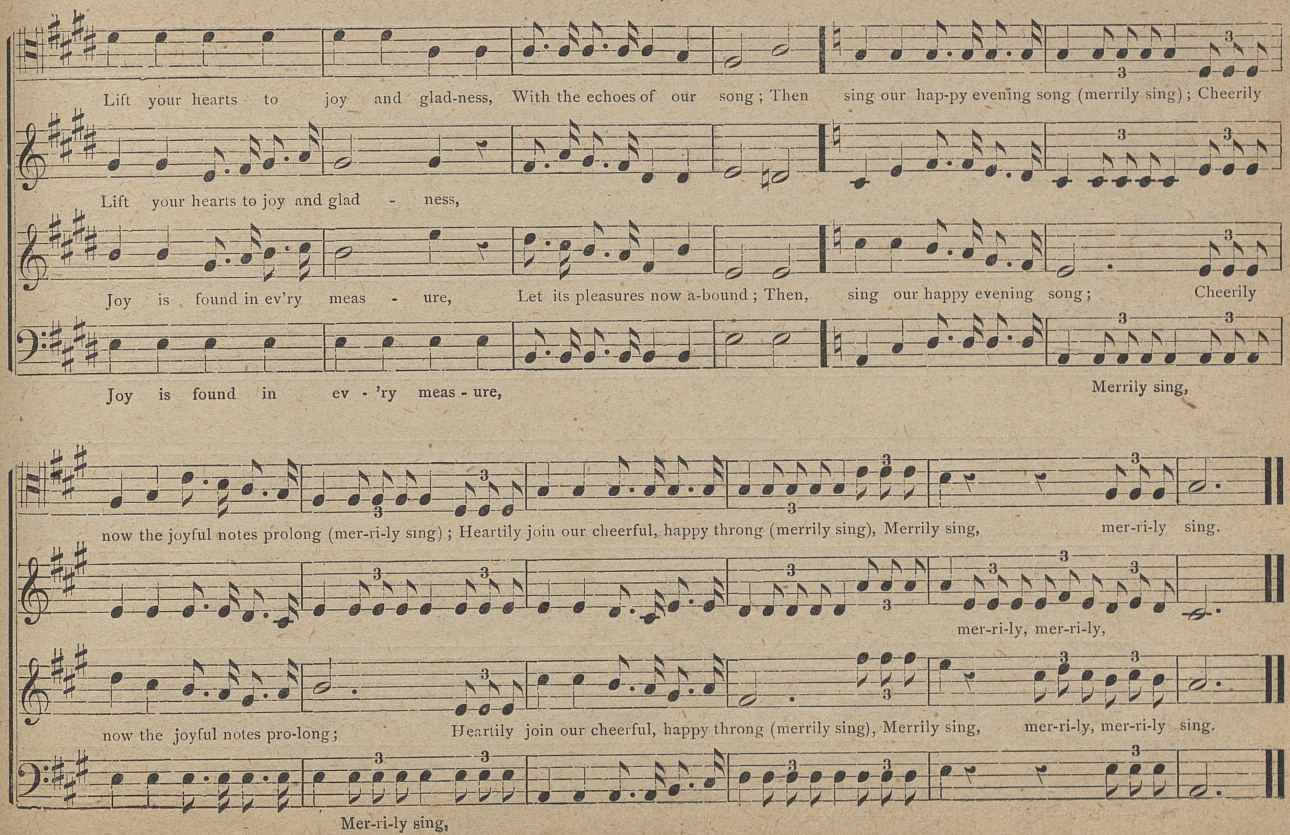
Words and Music by J. H. F.

Illustrating Triplets and change of Key.



Each part strike the first tone of the new key as though it belonged to the key just left, but give the tone the syllable name that belongs to it in the new key.



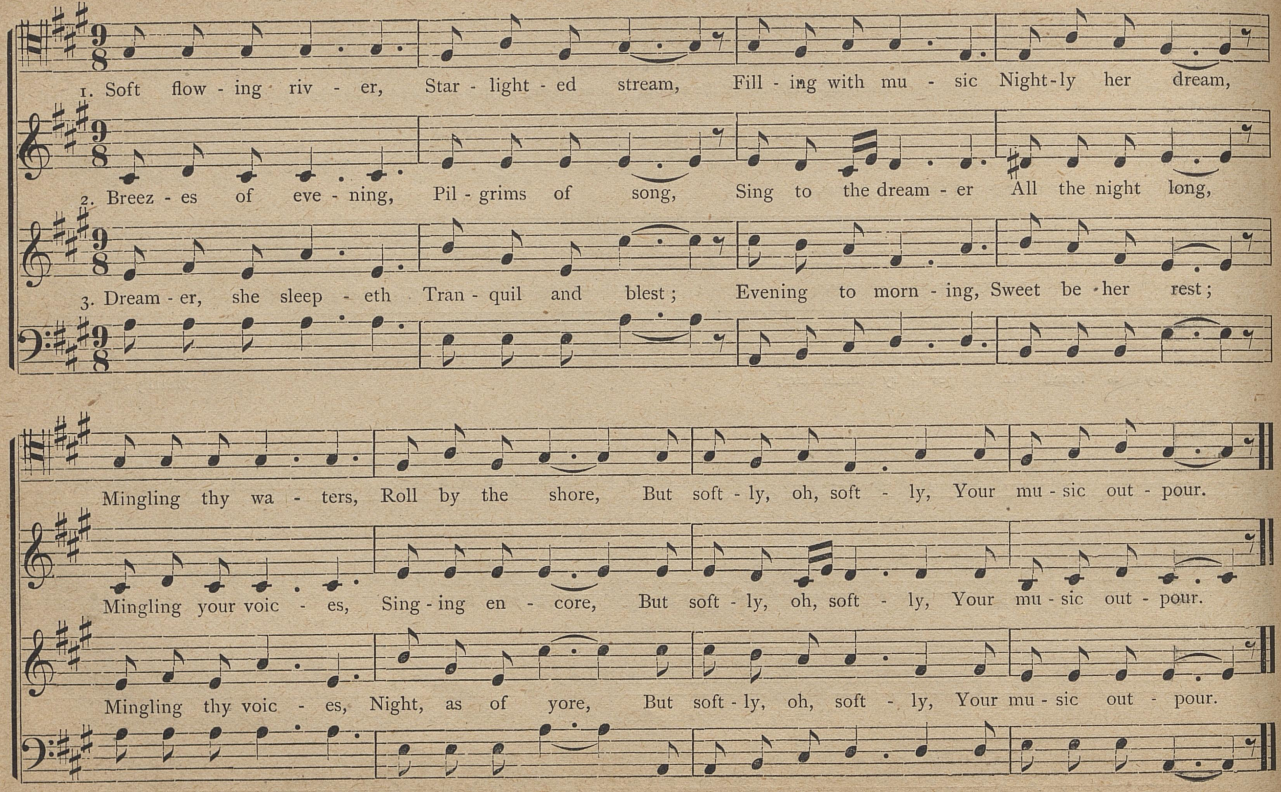

Lift your hearts to joy and glad-ness, With the echoes of our song; Then sing our hap-py evening song (merrily sing); Cheerily
Lift your hearts to joy and glad - ness,
Joy is found in ev'ry meas - ure, Let its pleasures now a-bound; Then, sing our happy evening song; Cheerily
Joy is found in ev - 'ry meas - ure,
Merrily sing,
now the joyful notes prolong (mer-ri-ly sing); Heartily join our cheerful, happy throng (merrily sing), Merrily sing, mer-ri-ly sing.
mer-ri-ly, mer-ri-ly,
now the joyful notes pro-long; Heartily join our cheerful, happy throng (merrily sing), Merrily sing, mer-ri-ly, mer-ri-ly sing.
Mer-ri-ly sing,

By permission.

SOFT FLOWING RIVER.

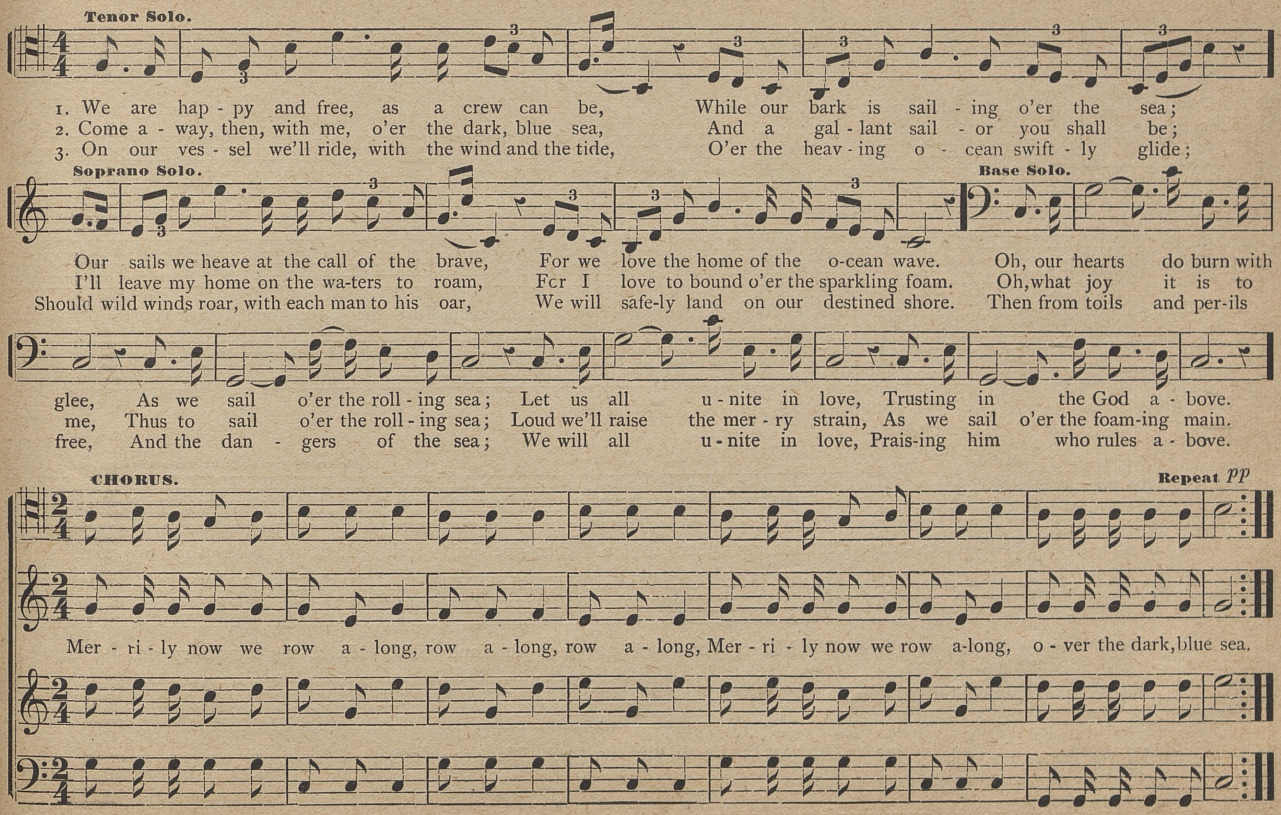
SERENADE.

J. H. ROSECRANS.



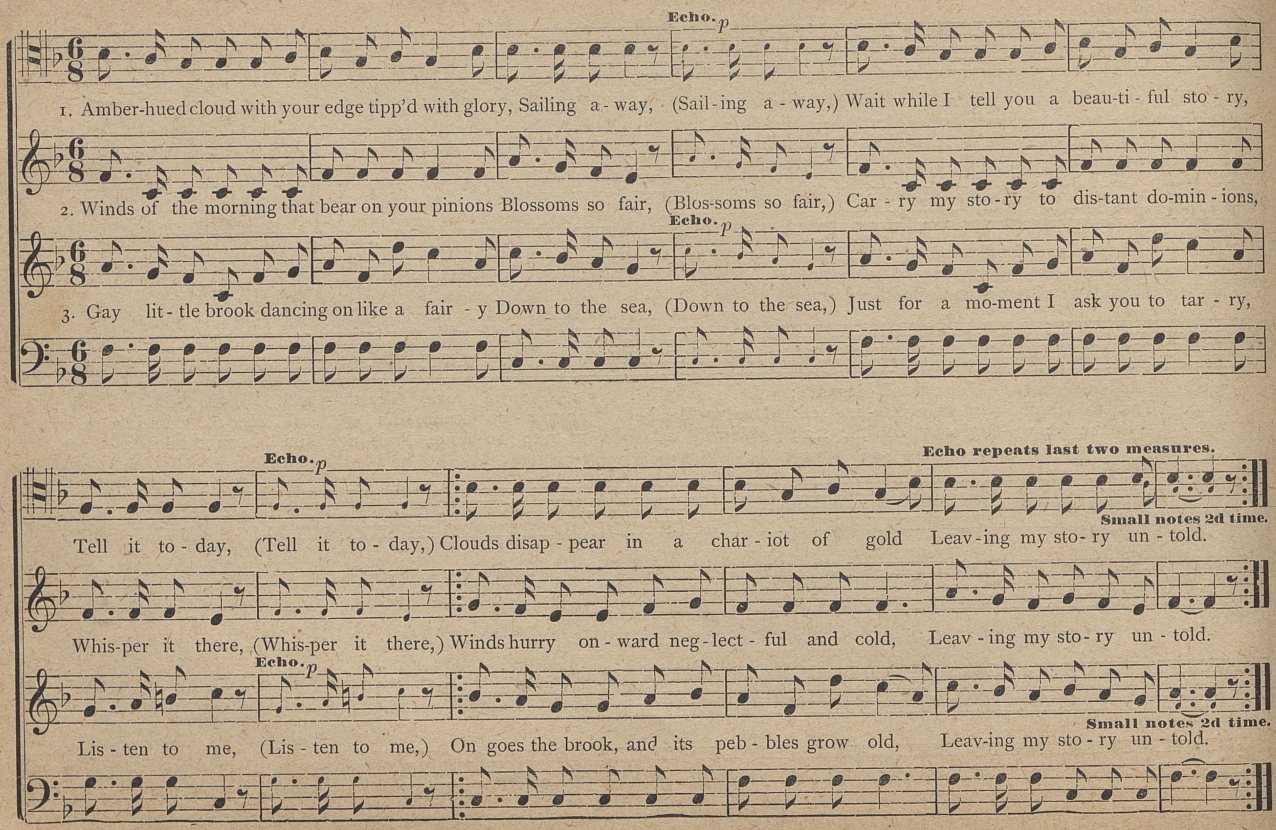
From "The Beauty," published by J. C. Crandall, Friendship, N. Y.

WE ARE HAPPY AND FREE.



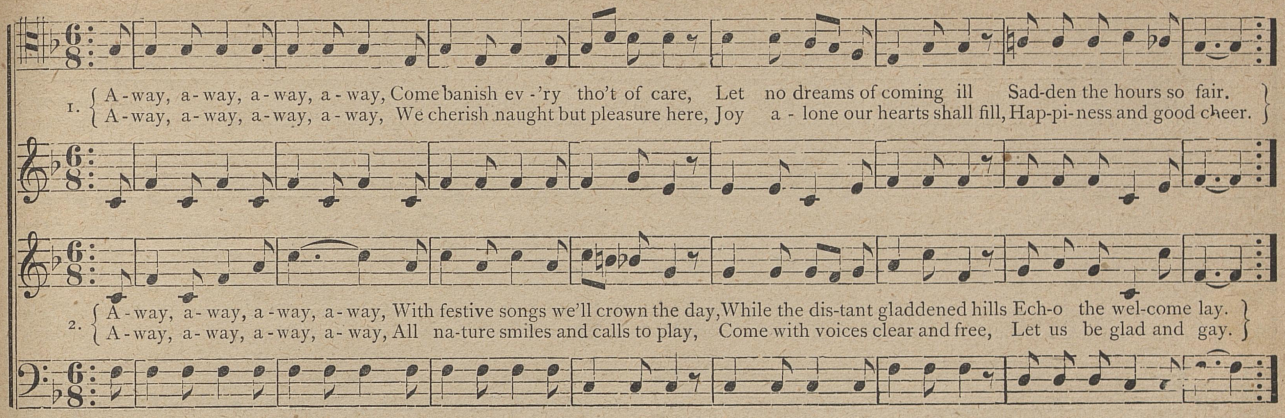
THE STORY UNTOLD.

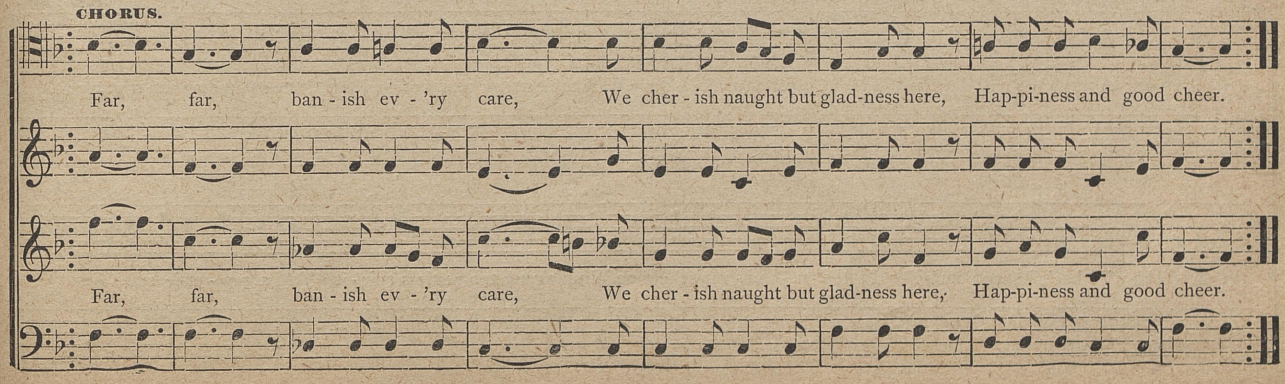
Arranged from "Convention and Choir."



AWAY, AWAY, AWAY.

From "Fra Diavolo."

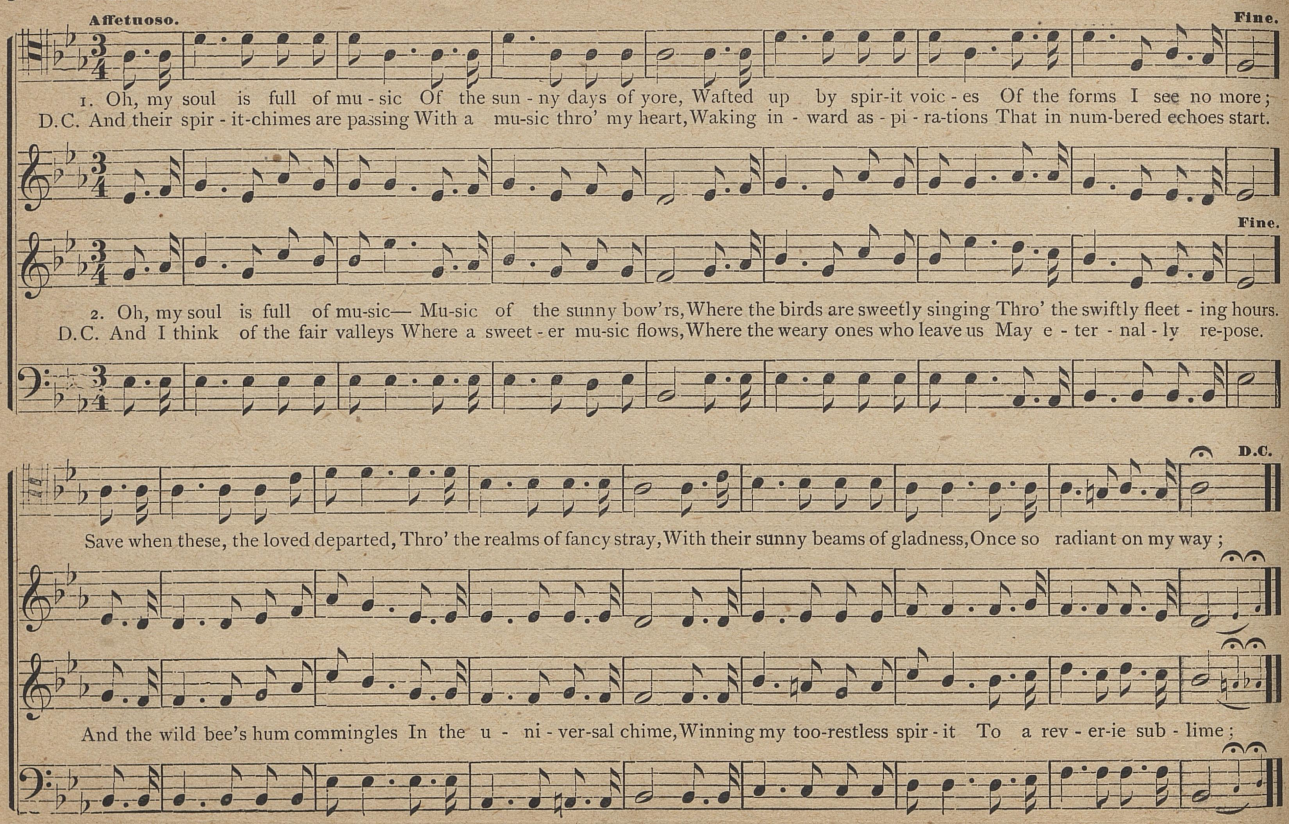




H. DURHAM.

OH, MY SOUL IS FULL OF MUSIC.

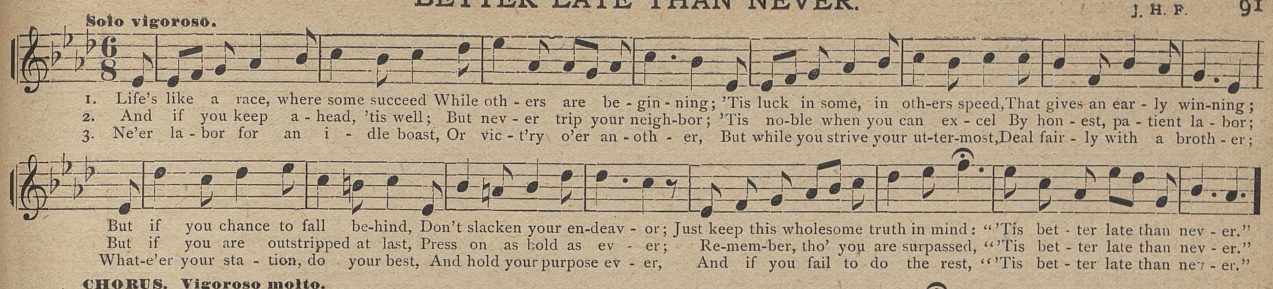
A. D. FILLMORE.



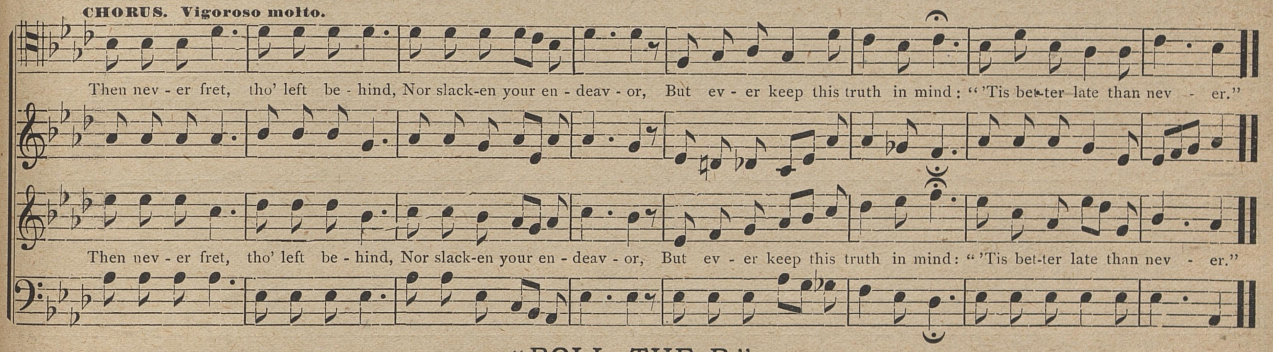
BETTER LATE THAN NEVER.

J. H. F.

Solo vigoroso.



CHORUS. Vigoroso molto.

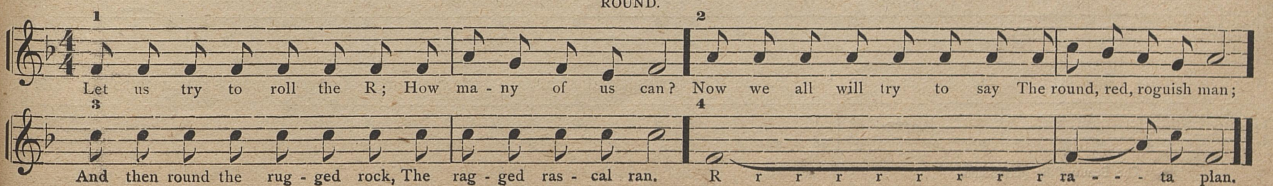


From "The Beauty," by per.

"ROLL THE R."

ROUND.

J. H. RHEEM.



Words by MRS. A. L. DAVISON.

PICNIC SONG. (With Echo.)

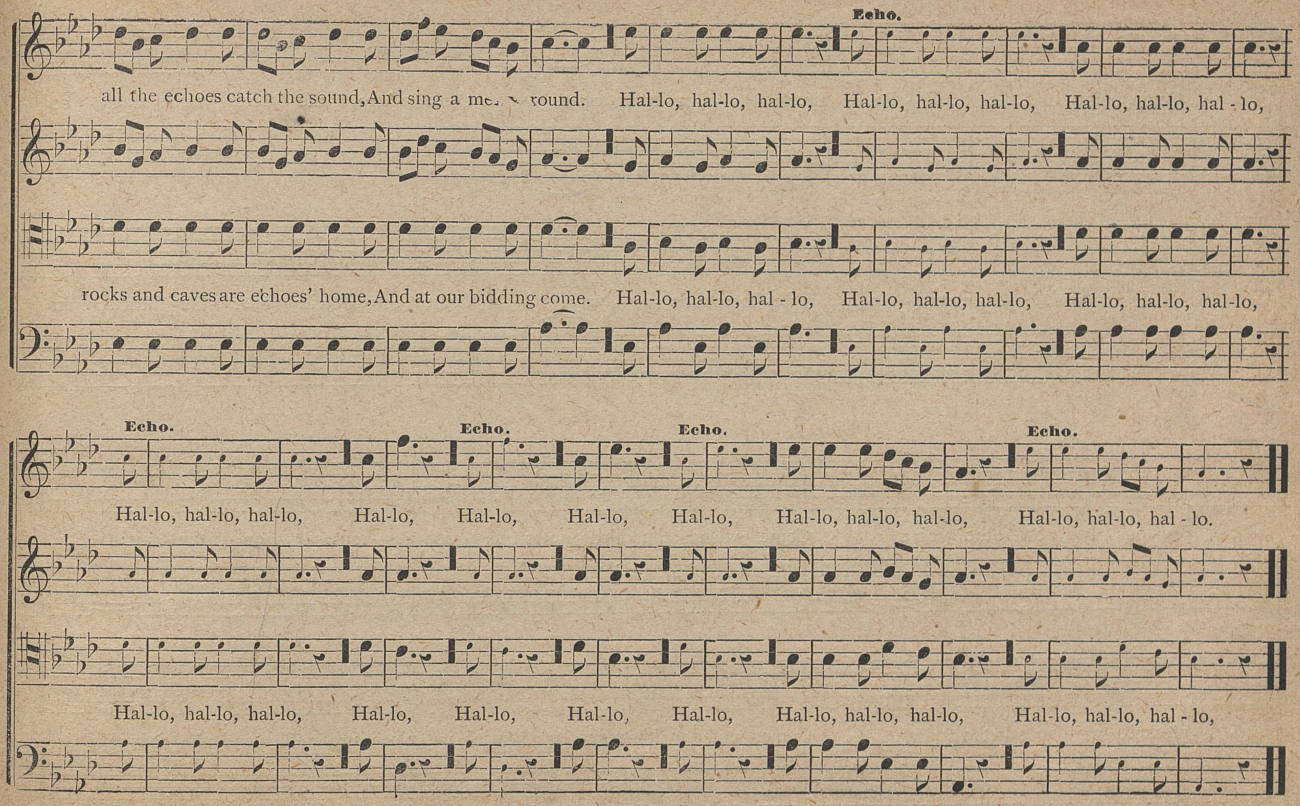
J. H. ROSECRANS.

Soprano.

1. The summer in her beauty's pride Has crowned the distant hills; Her glo - ry rests on all the land, On lakes and laughing rills.
2. The for - est aisles are green and cool, We rest be-neath the trees Which spread a-bove our youthful heads Their leaf-y can - o - pies.

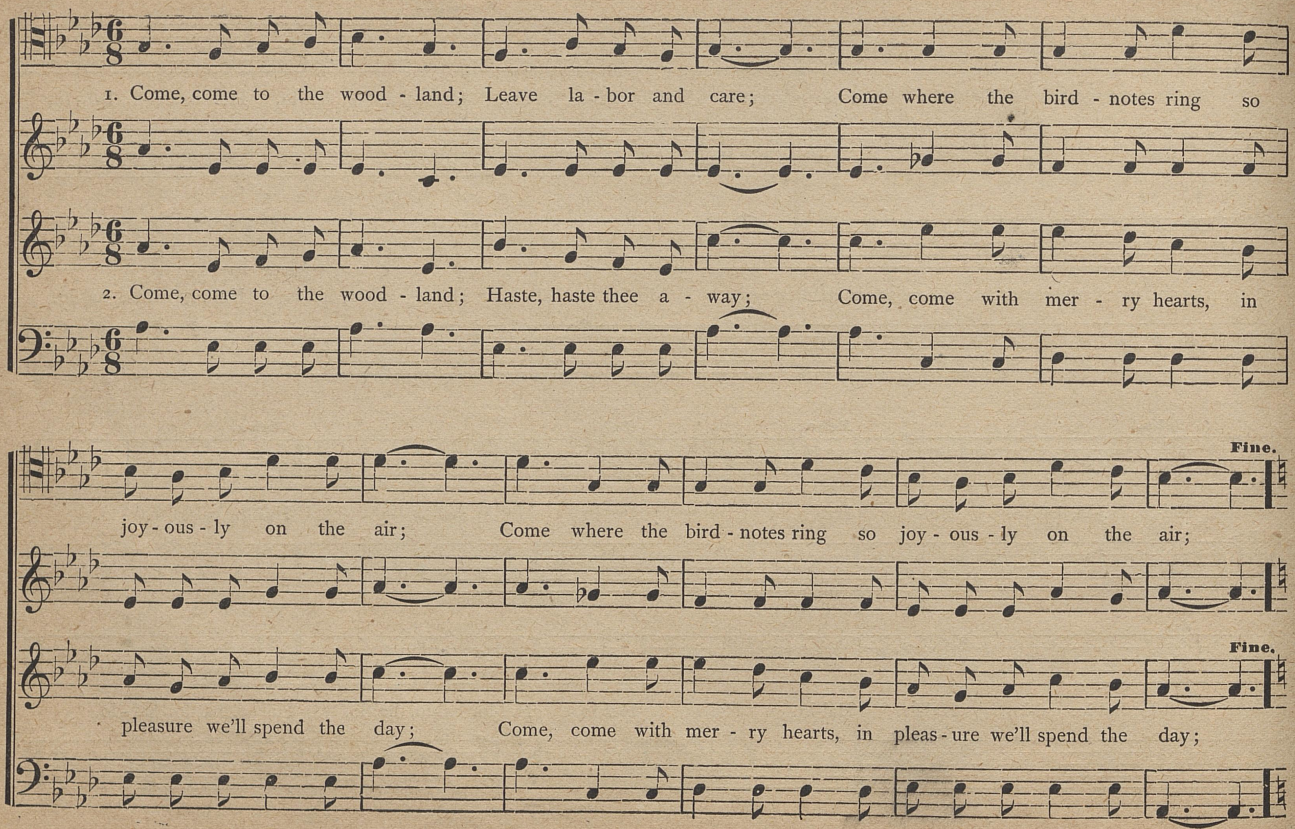
La, la, la, la

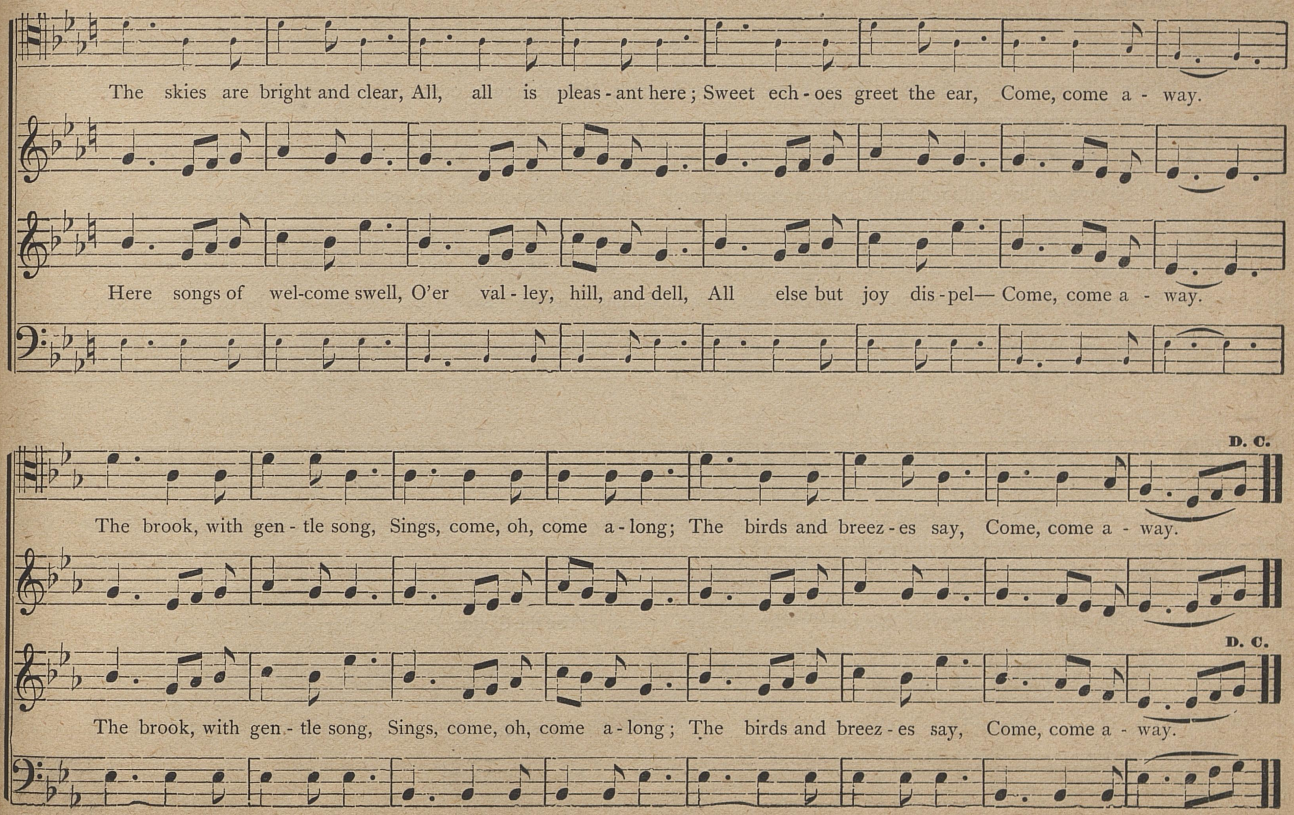
PICNIC SONG. Concluded.



COME TO THE WOODLAND.

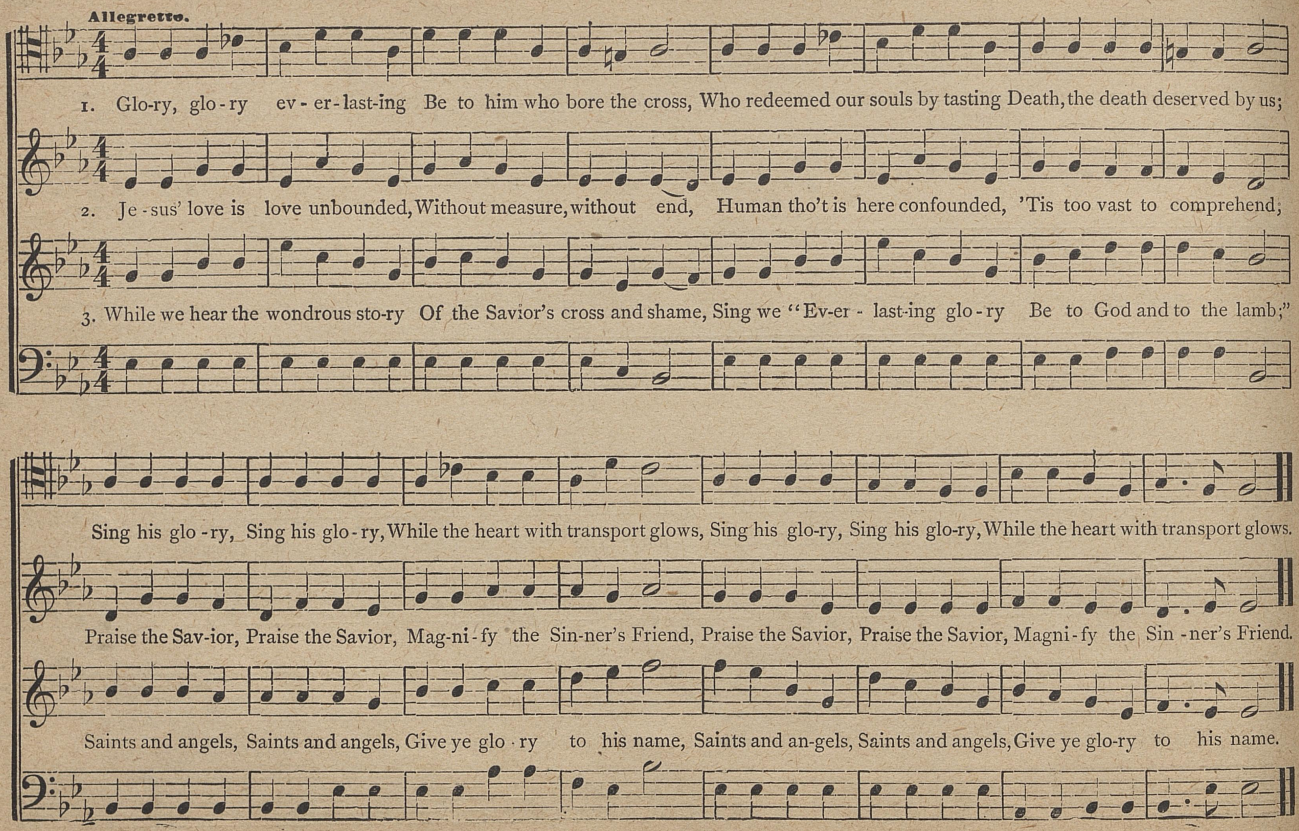
Words and Music by JAMES HENRY.




The skies are bright and clear, All, all is pleas - ant here; Sweet ech - oes greet the ear, Come, come a - way.
Here songs of wel-come swell, O'er val - ley, hill, and dell, All else but joy dis - pel— Come, come a - way.
D. C.
The brook, with gen - tle song, Sings, come, oh, come a - long; The birds and breez - es say, Come, come a - way.
D. C.
The brook, with gen - tle song, Sings, come, oh, come a - long; The birds and breez - es say, Come, come a - way.

STEVENS. 8s 7s & 4s.

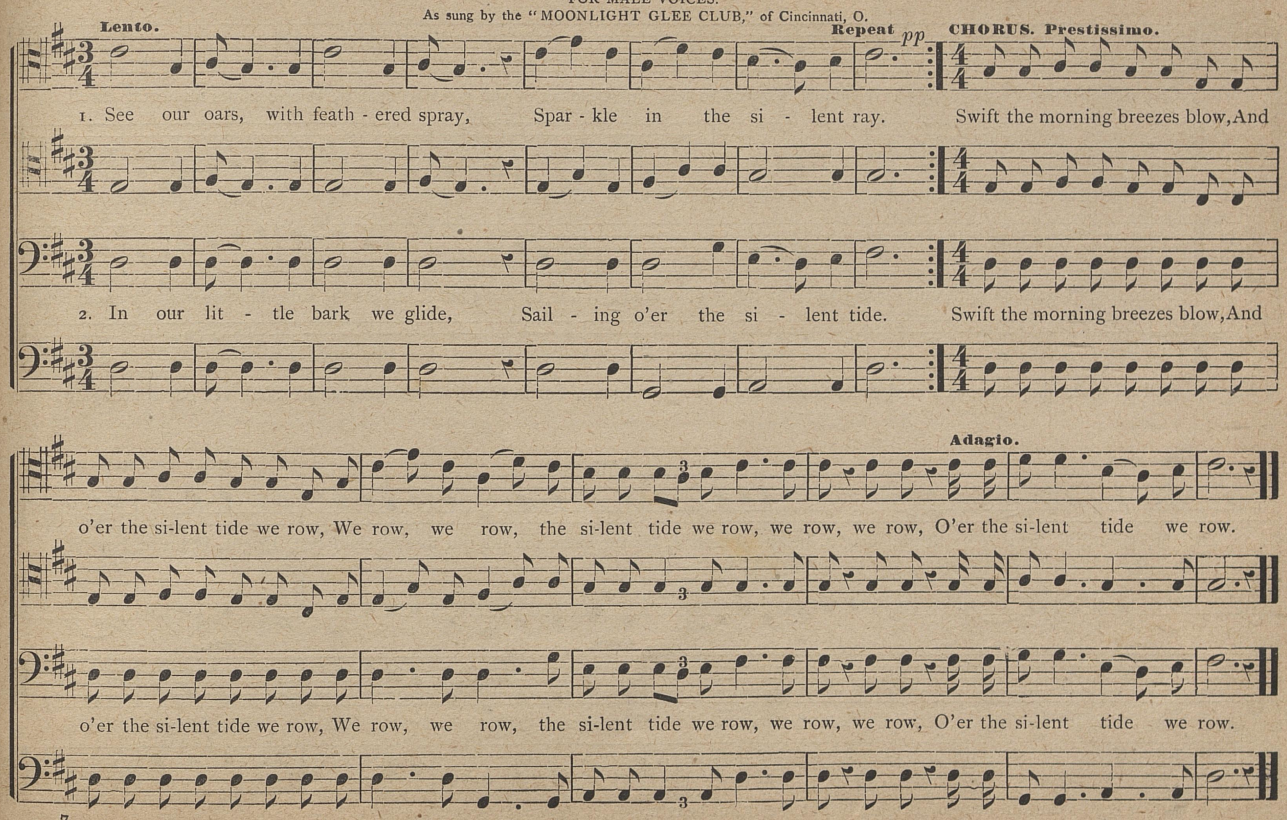
W. T. PORTER arr.



SEE OUR OARS.

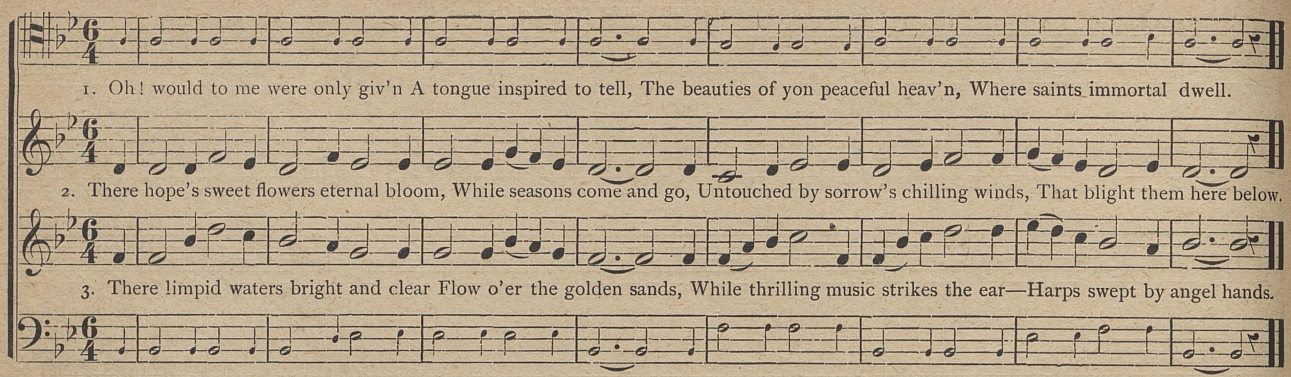
FOR MALE VOICES.

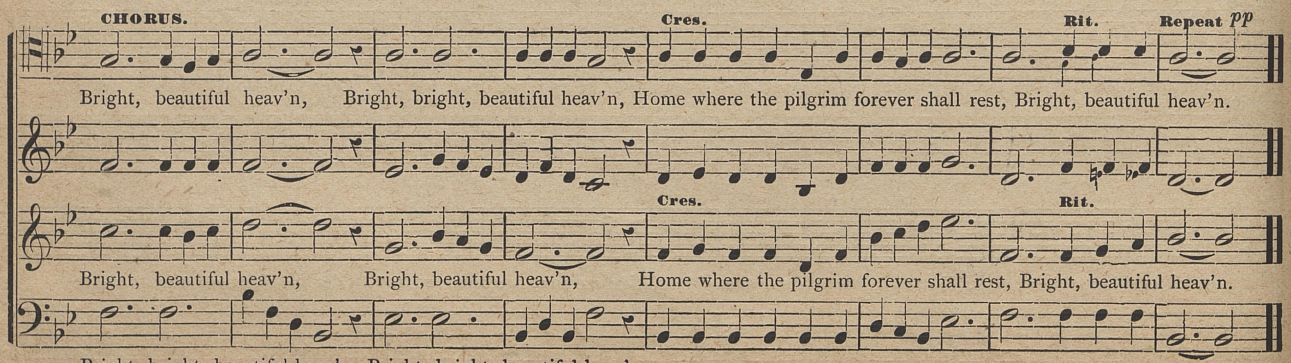
As sung by the "MOONLIGHT GLEE CLUB," of Cincinnati, O.



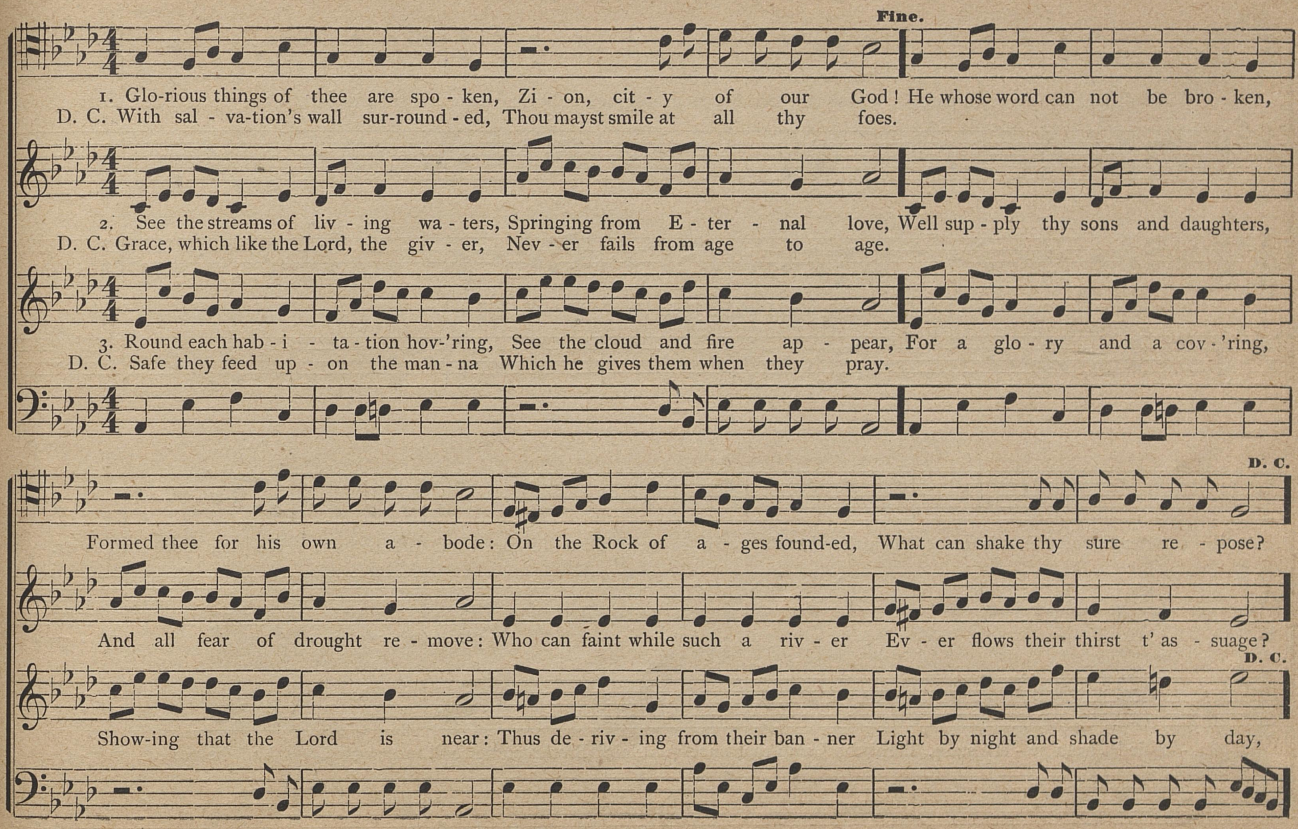
HEAVEN.

Written for this work by K. SHAW.





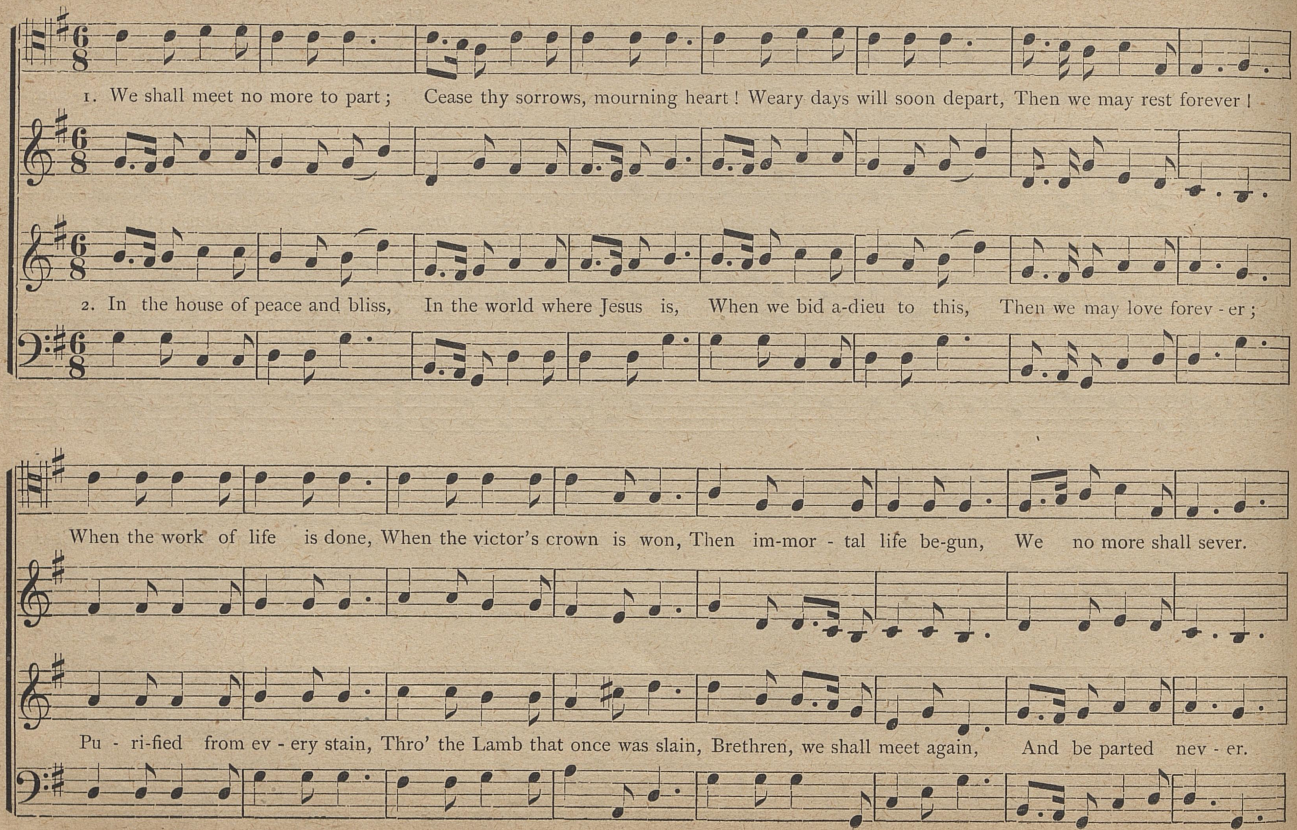
CRYSTAL LAKE. 8s & 7s.



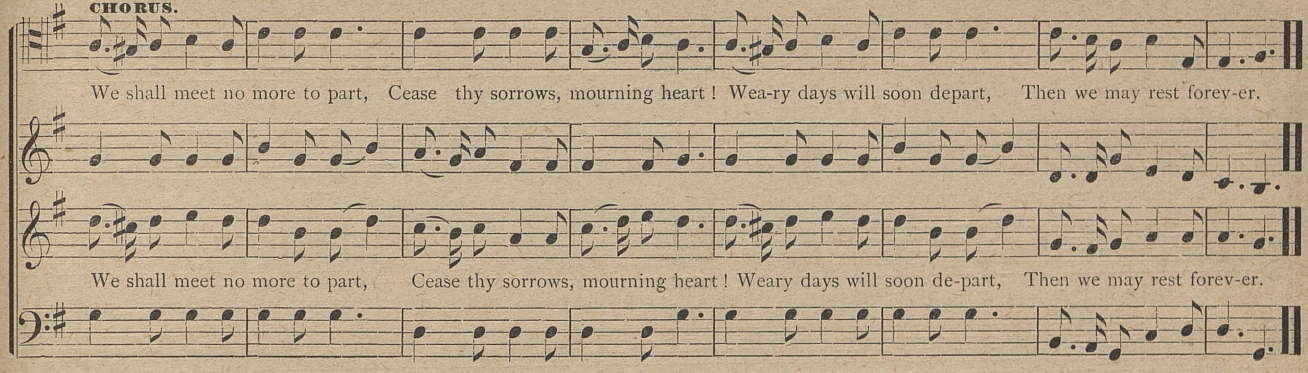
From "Christian Hymnal," by permission.

THE FUTURE REST.

SILAS J. VAIL.



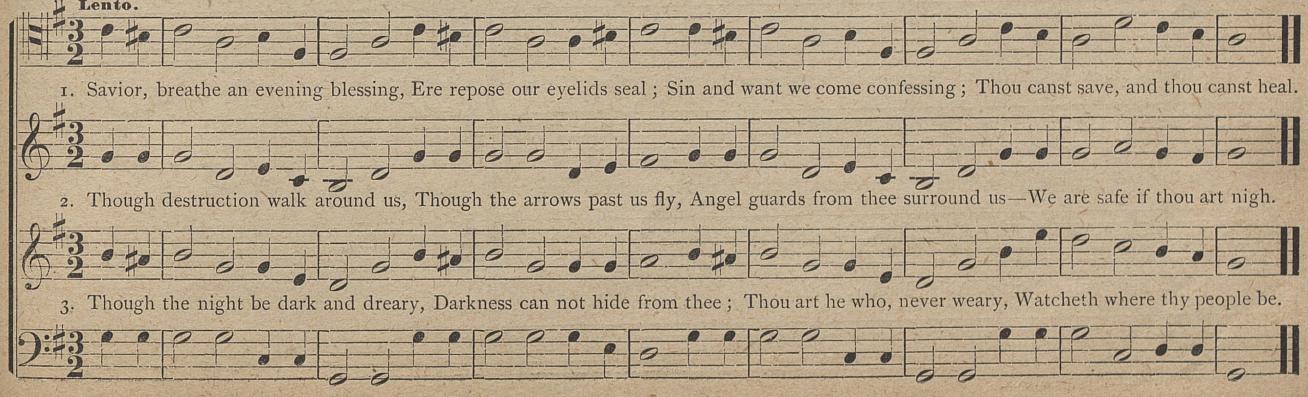
CHORUS.



WILEY. 8s & 7s.

W. T. PORTER.

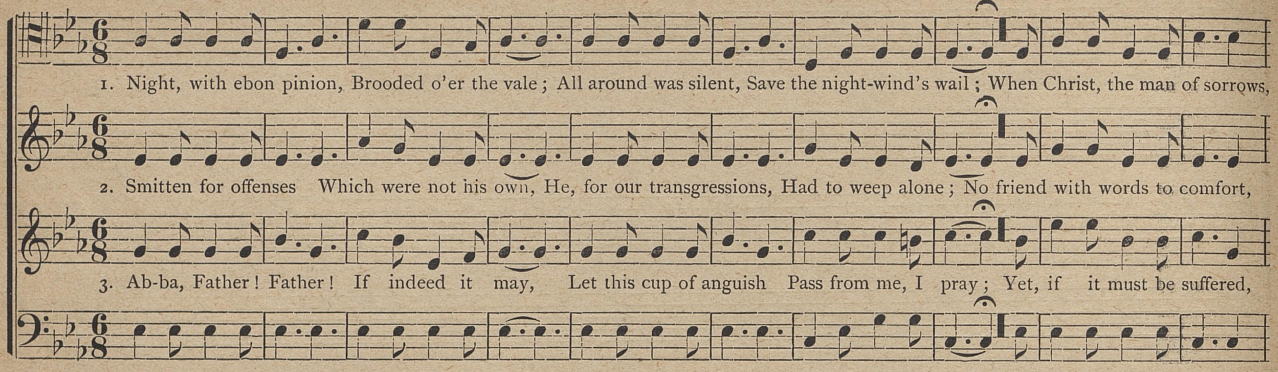
Lento.



SORROWS.

A blending of Major and Minor.

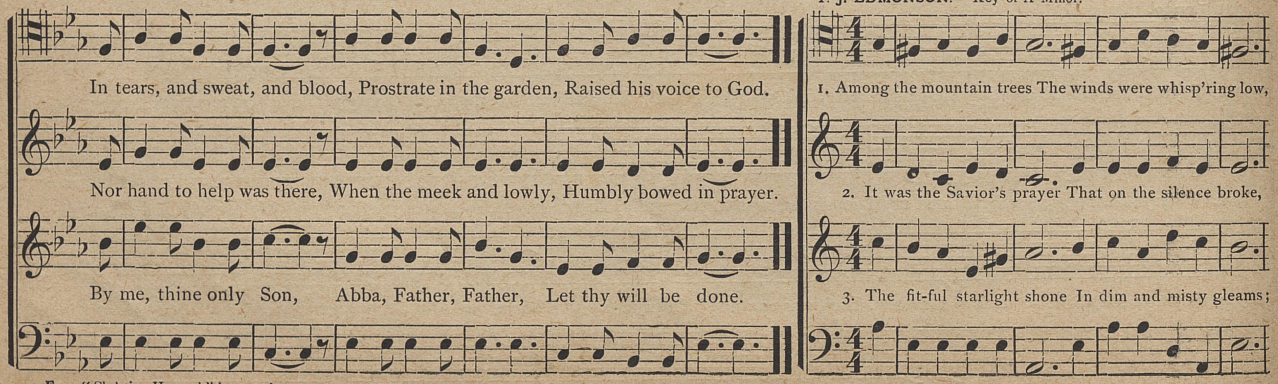
J. P. POWELL.



GETHSEMANE.

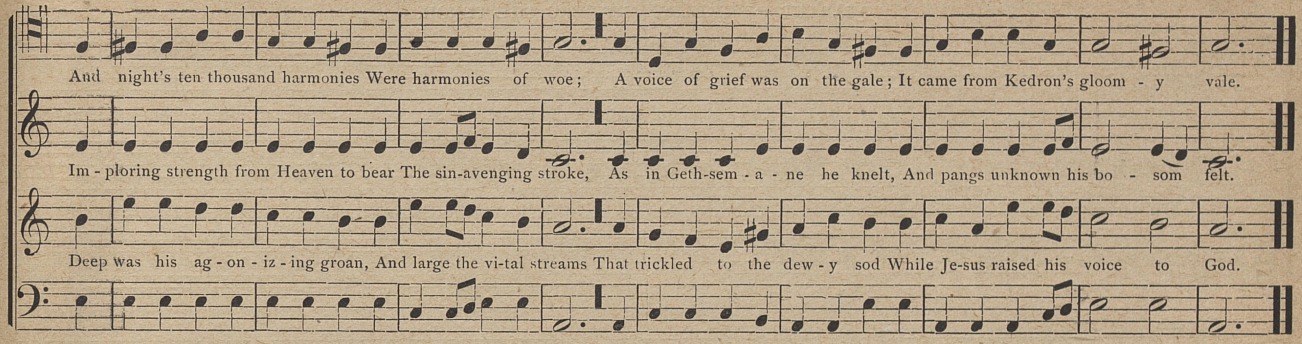
T. J. EDMONSON. Key of A Minor.

A. D. F.



From "Christian Hymnal," by permission.

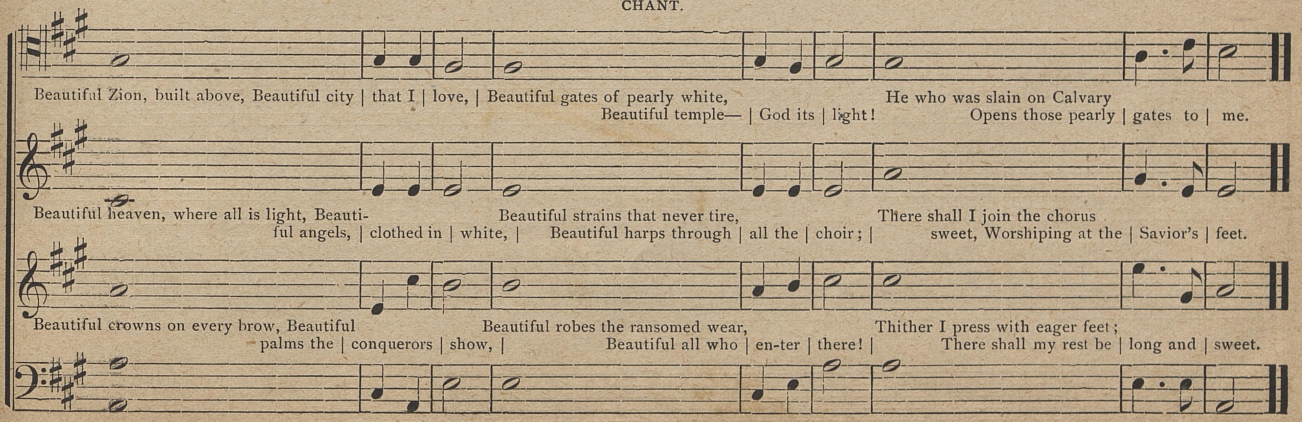
GETHSEMANE. Concluded.



BEAUTIFUL ZION.

CHANT.

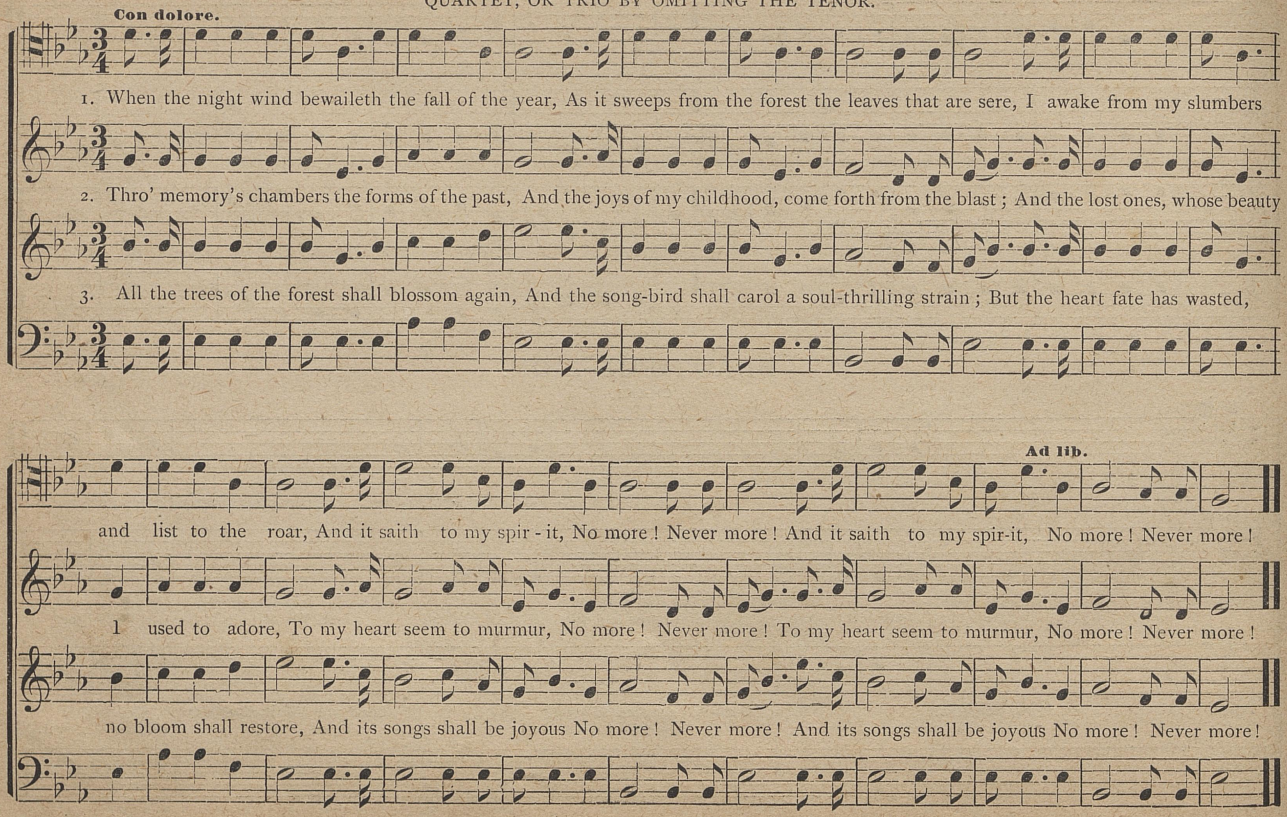
A. D. F.



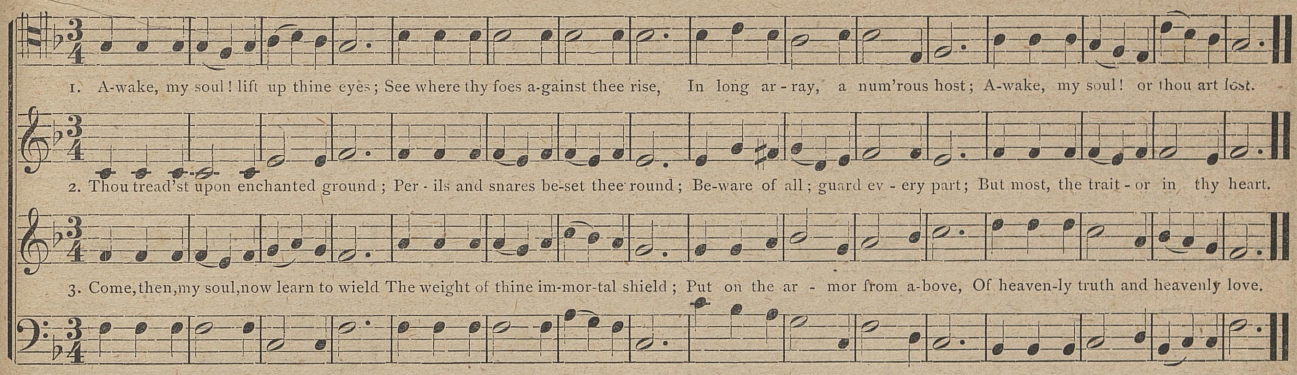
NIGHT WIND.

QUARTET, OR TRIO BY OMITTING THE TENOR.

S. W. LEONARD.

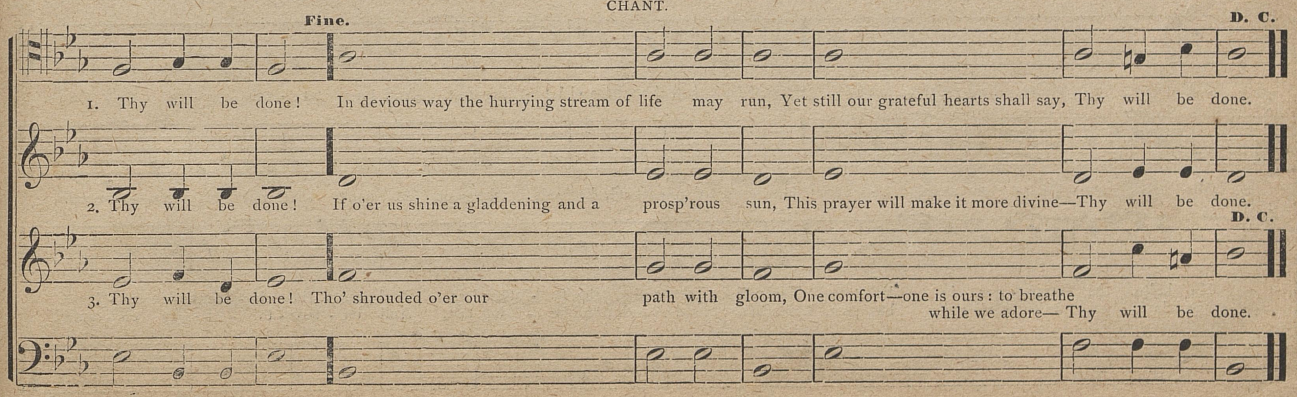


BEADLES. L. M.



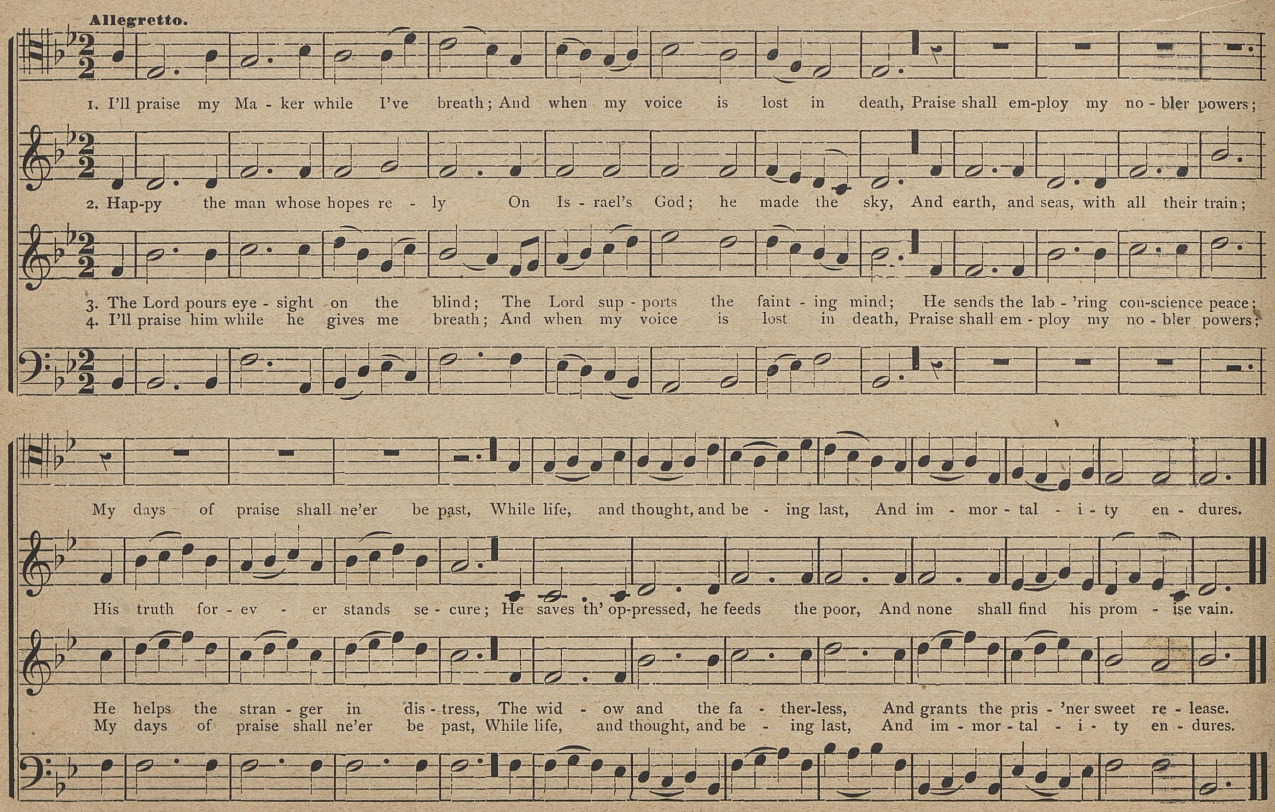
THY WILL BE DONE.

CHANT.



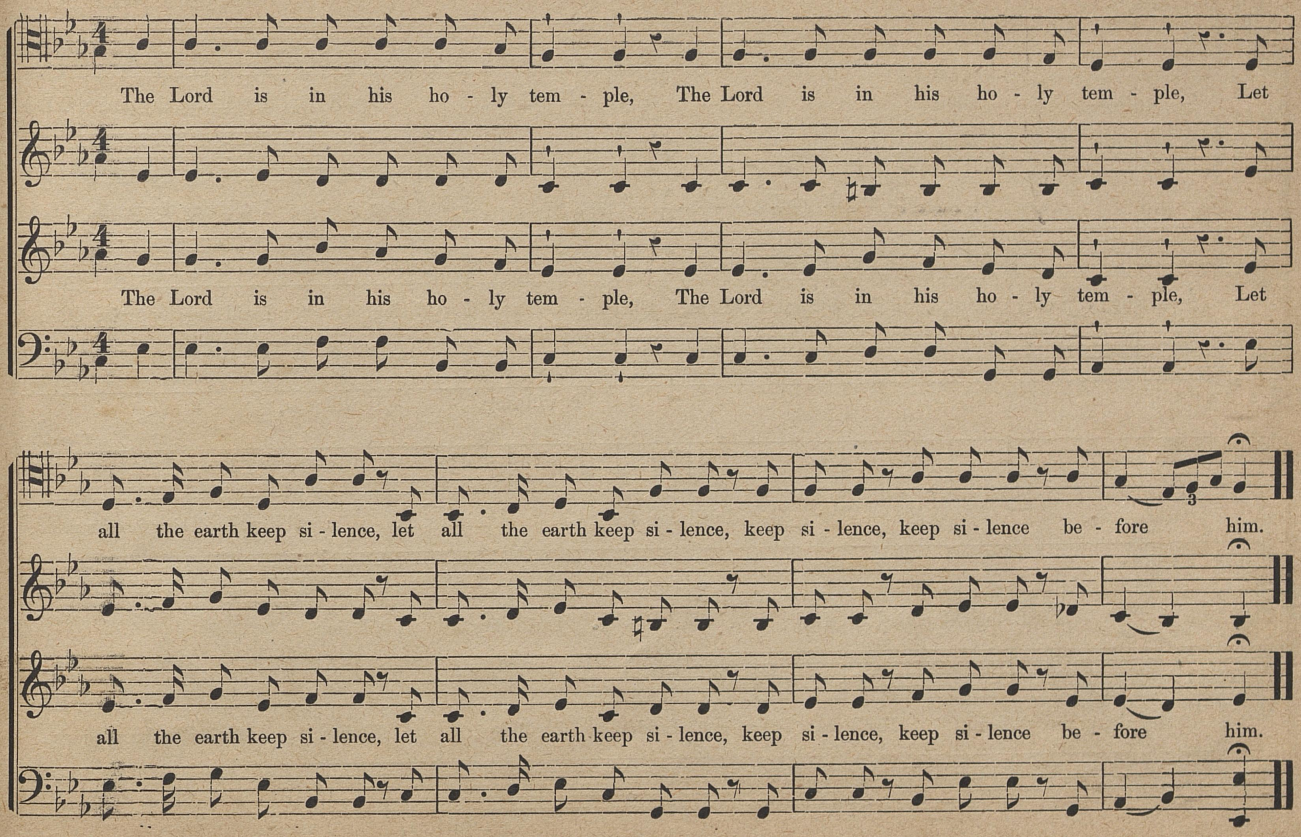
CREATION. L. M. 6 lines.

HAYDN.



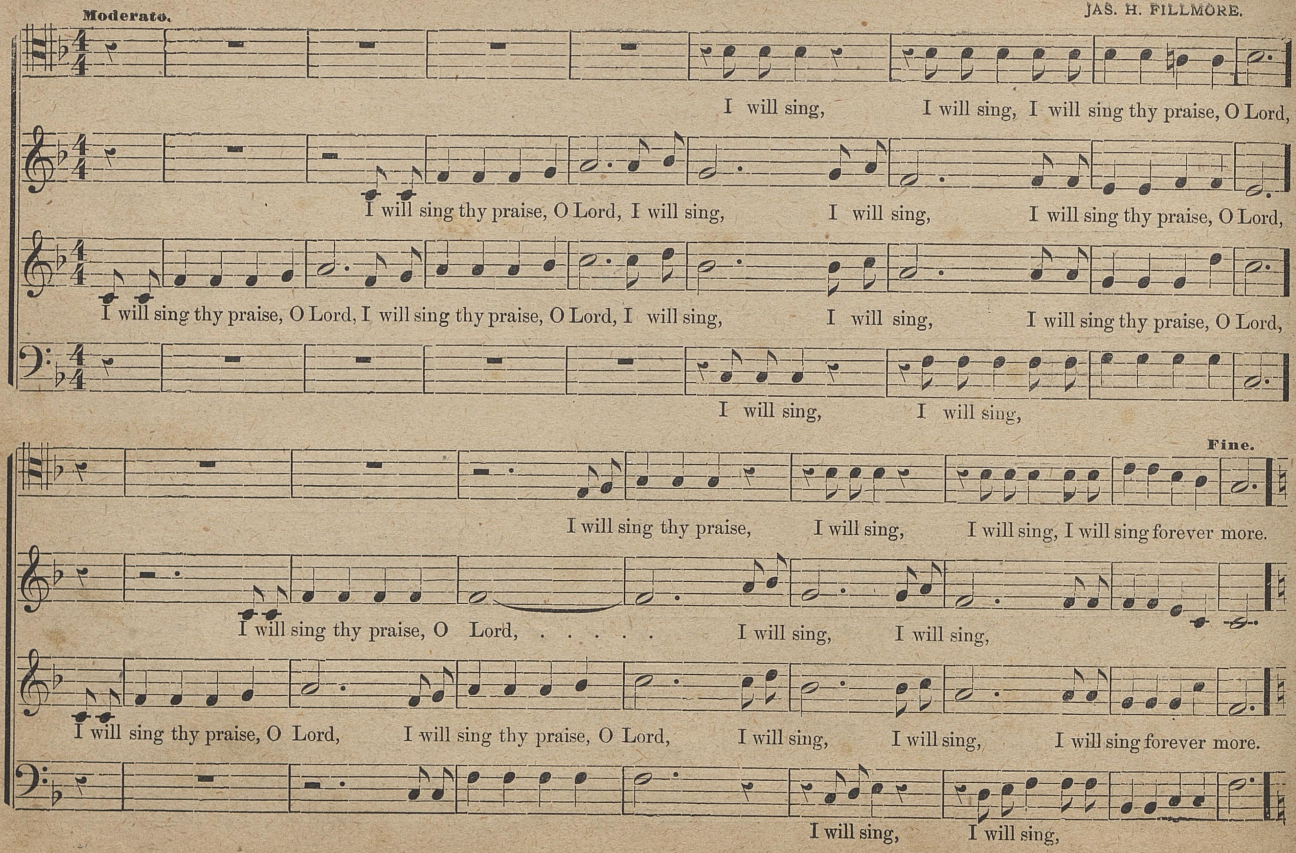
THE LORD IS IN HIS HOLY TEMPLE.

J. B. HERBERT.



I WILL SING THY PRAISE.

JAS. H. FILLMORE.



I WILL SING THY PRAISE. Concluded.

D. C.

I will not for-get, O Lord, most high, unto thee in songs my soul doth fly.

I will not for-get thy bene-fits, O Lord, most high, Unto thee in songs of gladness my soul doth fly.

I will not for-get, O Lord, most high, un-to thee in songs my soul doth fly.

WORTHINGTON. 7s.

WEBER.

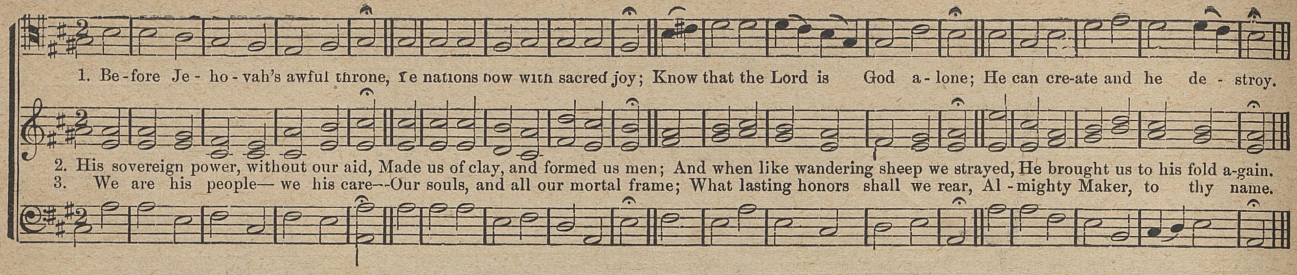
Slow.

1. Soft-ly, now the light of day Fades upon my sight a-way; Free from care, from labor free, Lord! I would commune with thee.

Rit.

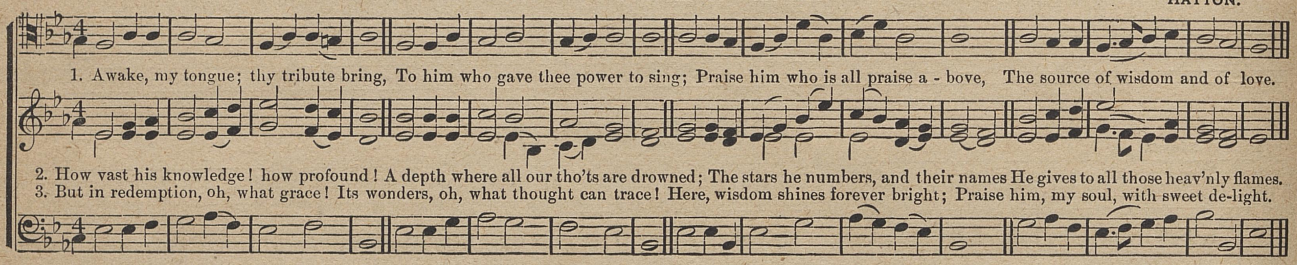
2. Soon, for me, the light of day Shall for-ev - er pass a - way; Then, from sin and sorrow free, Take me, Lord, to dwell with thee.

OLD HUNDRED. L. M.



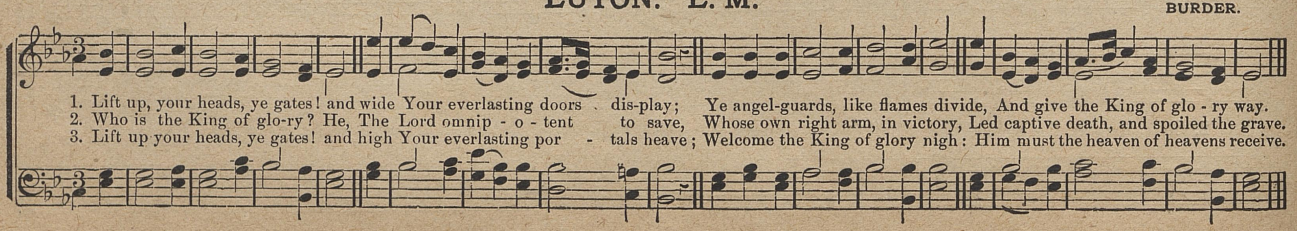
DUKE STREET. L. M.

HATTON.



LUTON. L. M.

BURDER.



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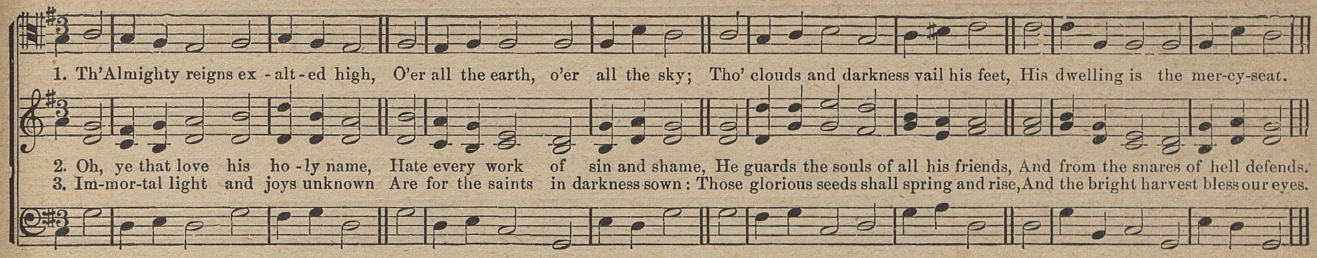

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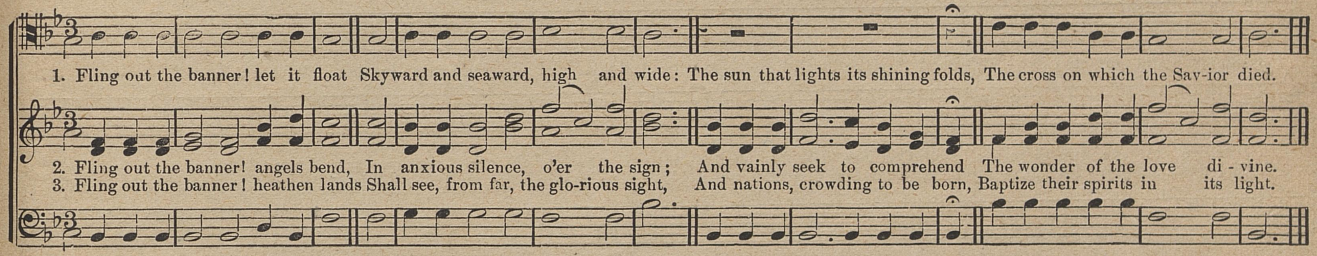
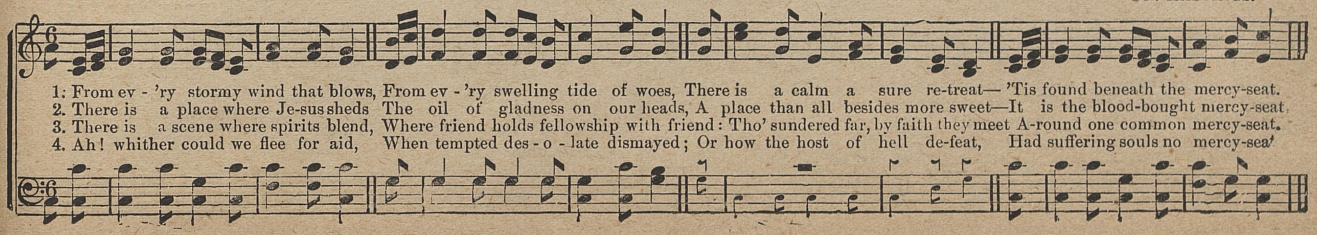
KINGSLEY.



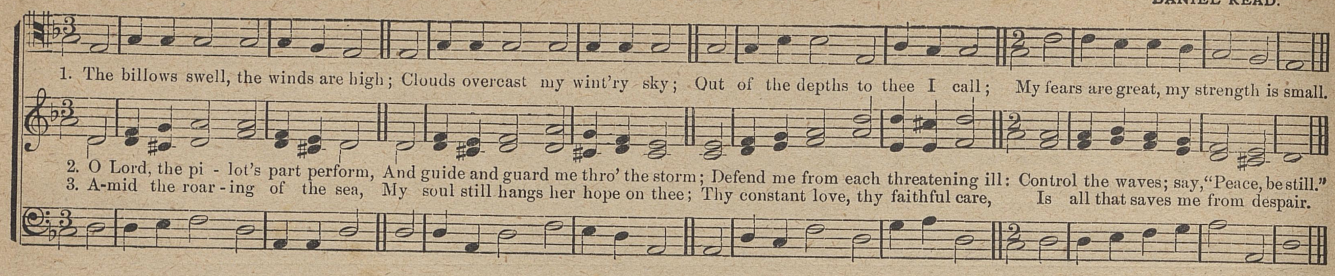
RETREAT. L. M.

DR. HASTINGS.



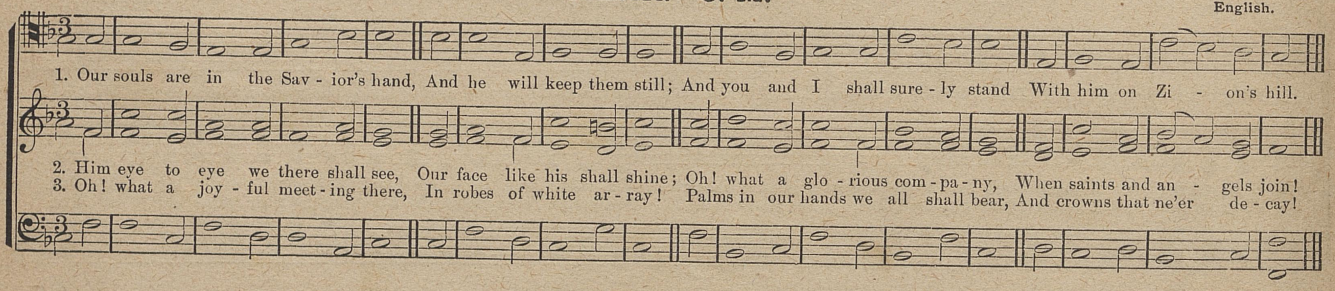
WINDHAM. L. M.

DANIEL READ.



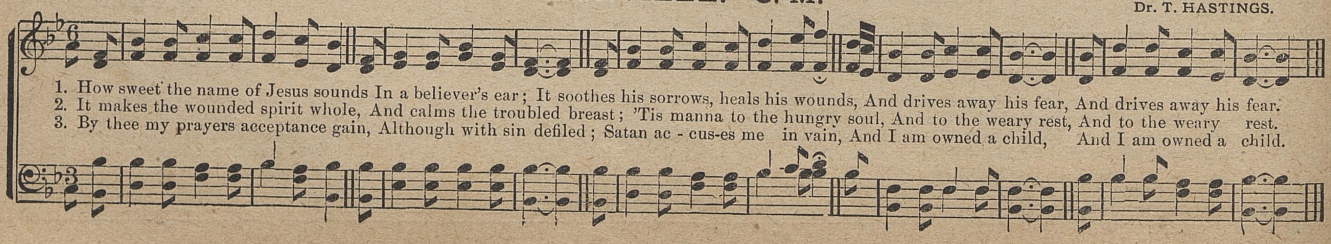
MEAR. C. M.

English.



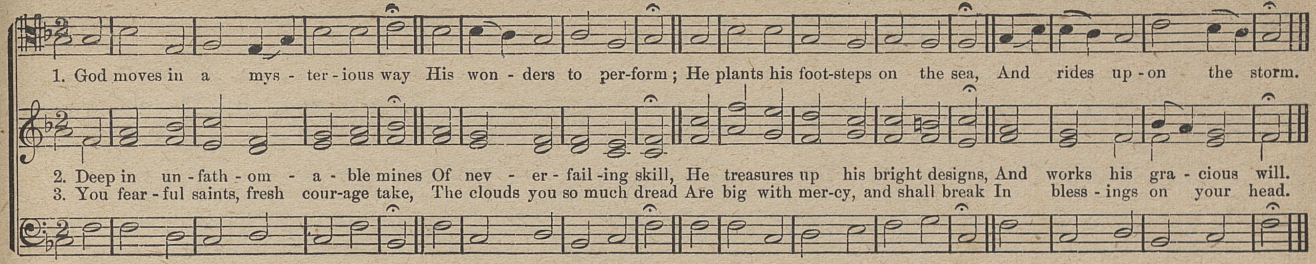
ORTONVILLE. C. M.

Dr. T. HASTINGS.



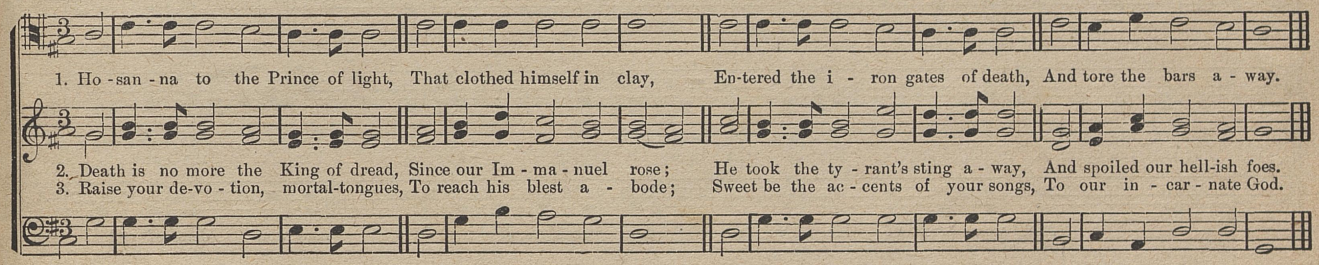
DUNDEE. C. M.

Scotch.



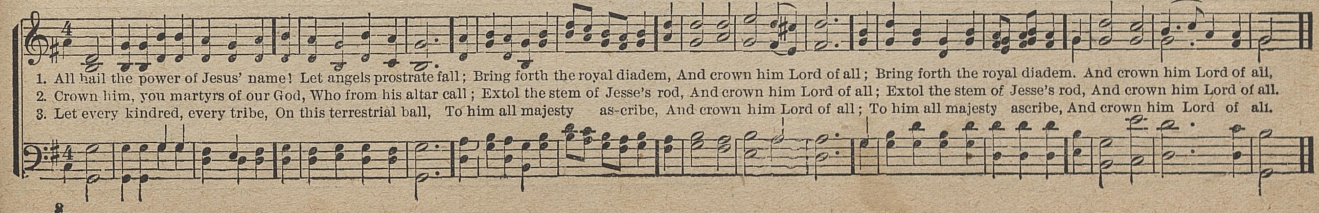
ARLINGTON. C. M.

Dr. ARNE.



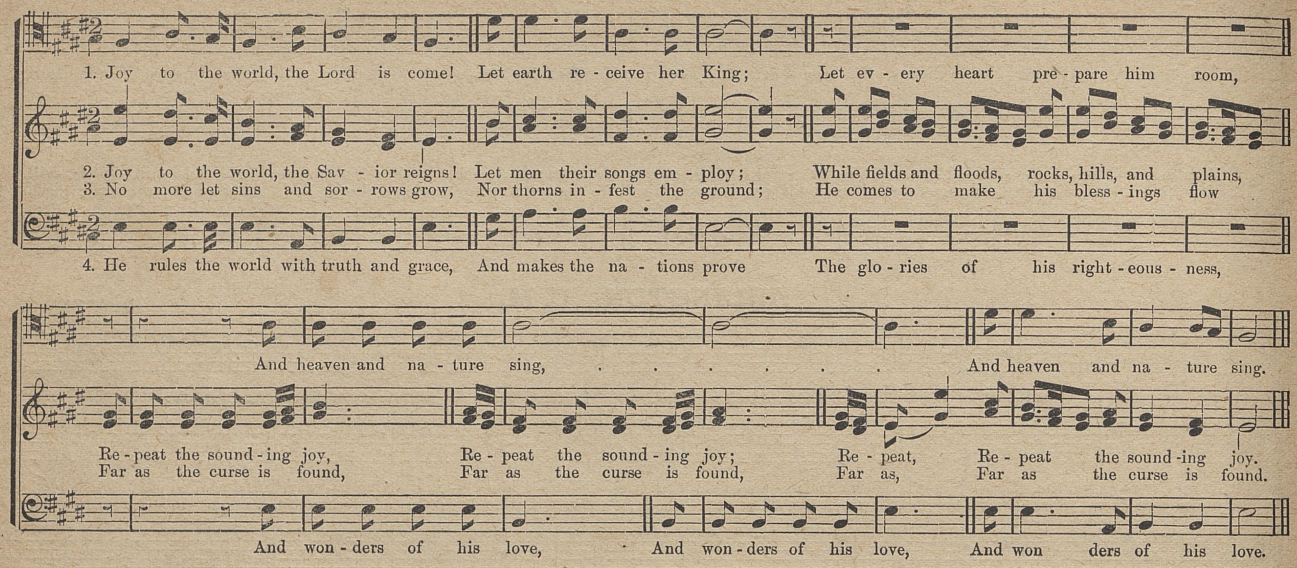
CORONATION. C. M.

O. HOLDEN.



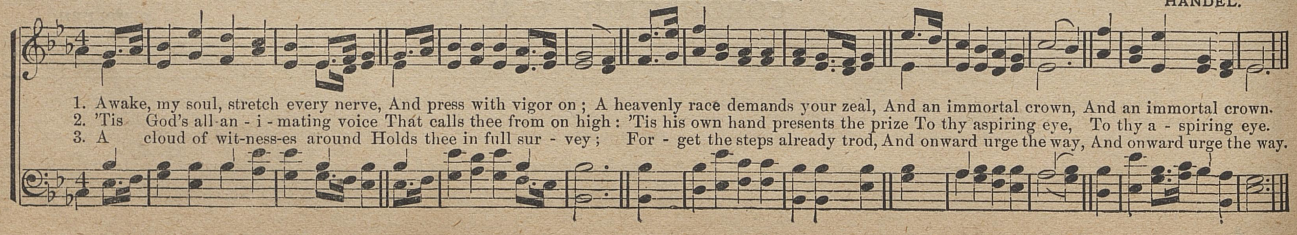
ANTIOCH. C. M.

HANDEL.



CHRISTMAS. C. M.

HANDEL.



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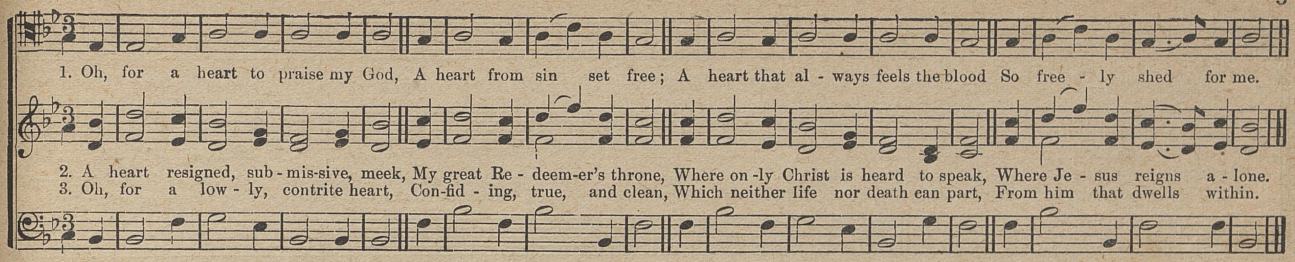
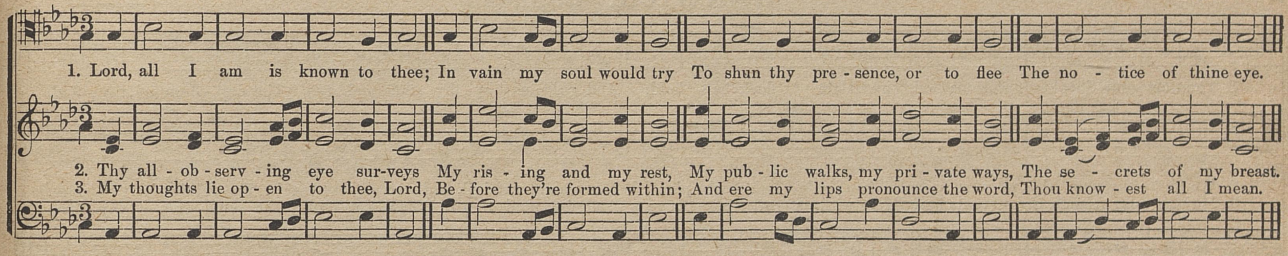
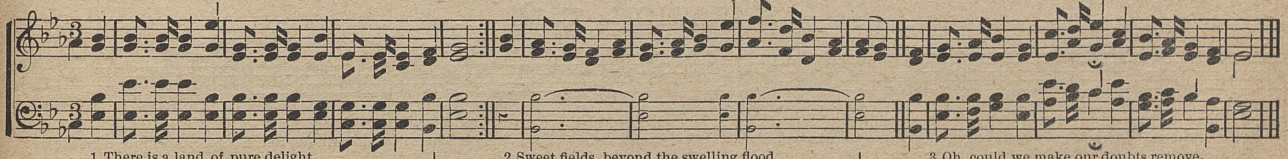


AVON. C. M.

Scotch.



VARINA. C. M. Double.



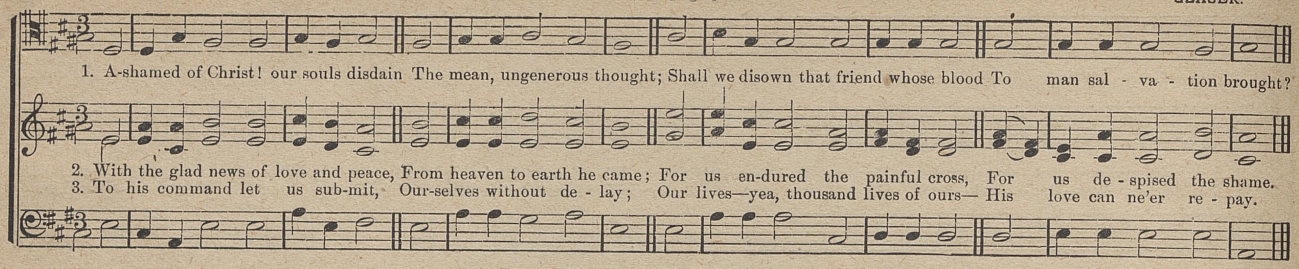
1 There is a land of pure delight,
Where saints immortal reign;
Eternal day excludes the night,
And pleasures banish pain.
There everlasting spring abides,
And never withering flowers;
Death, like a narrow sea, divides
That heavenly land from ours.

2 Sweet fields, beyond the swelling flood,
Stand dressed in living green;
So to the Jews old Canaan stood,
While Jordan rolled between:
But tim'rous mortals start and shrink
To cross this narrow sea,
And linger, trembling, on the brink,
And fear to launch away.

3 Oh, could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unbeclouded eyes—
Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.

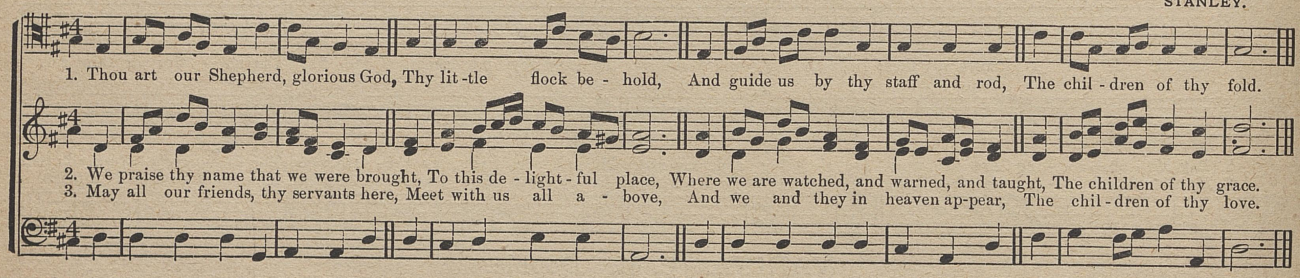
AZMON. C. M.

GLASER.

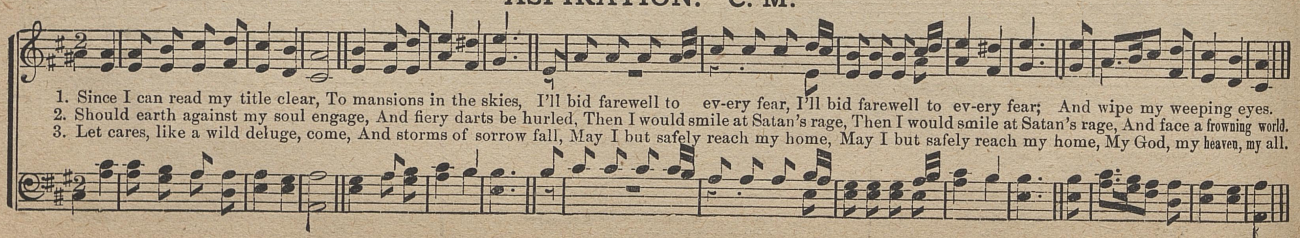


WARWICK. C. M.

STANLEY.

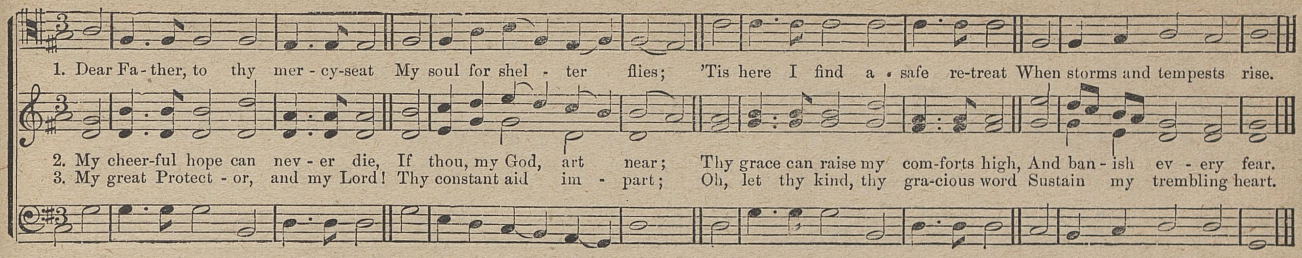


ASPIRATION. C. M.

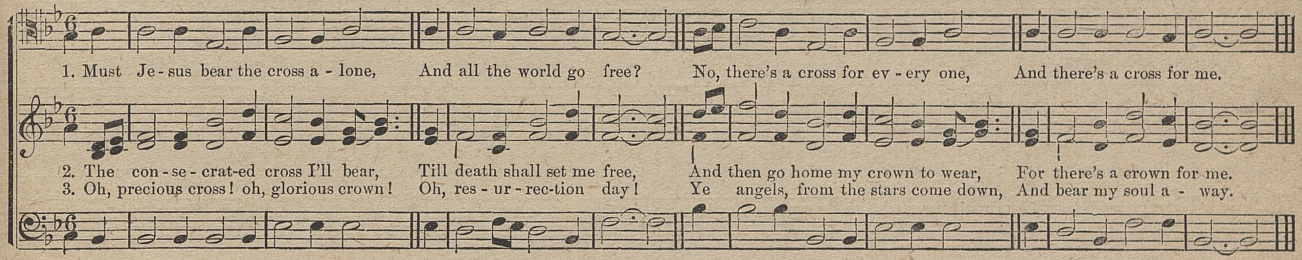


WOODSTOCK. C. M.

D. DUTTON.

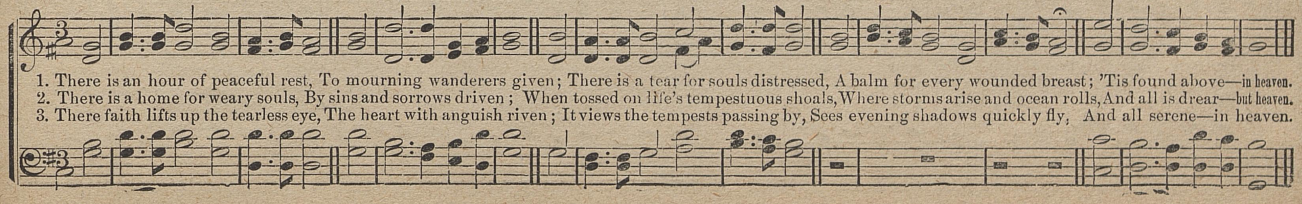


CROSS AND CROWN C. M.



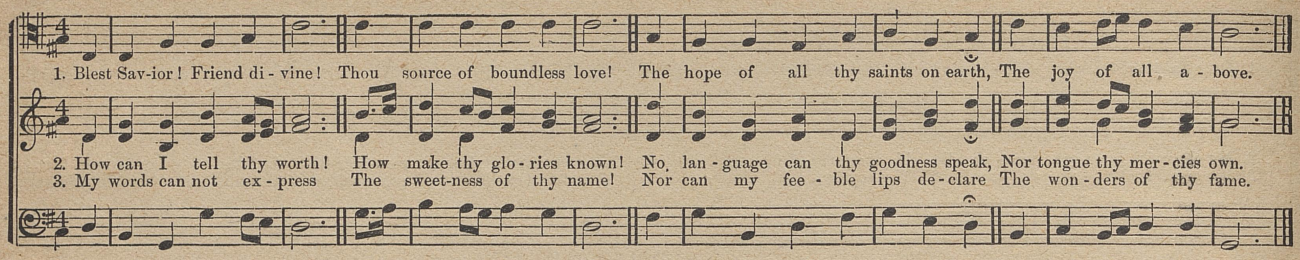
WOODLAND. C. M.

N. D. GOULD.



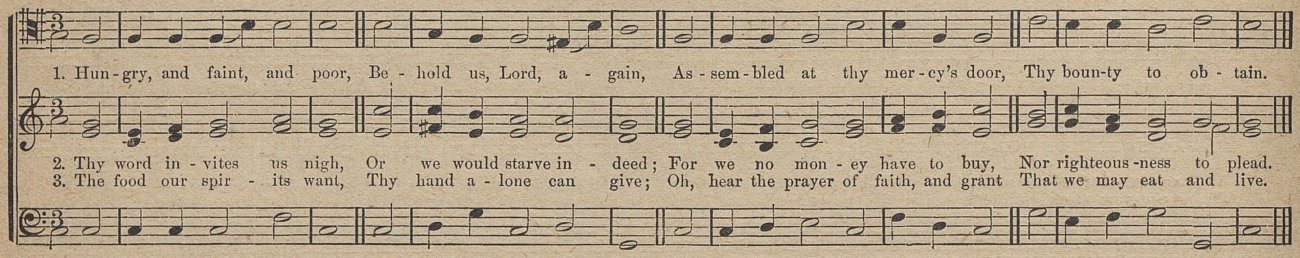
ST. THOMAS. S. M.

WILLIAMS.



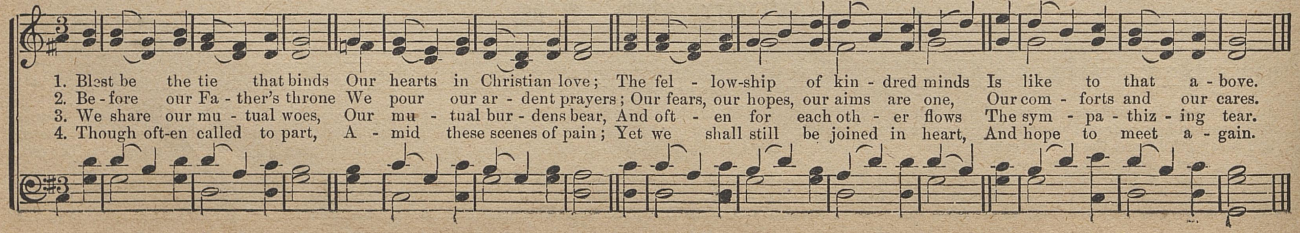
BOYLSTON. S. M.

Dr. L. MASON.

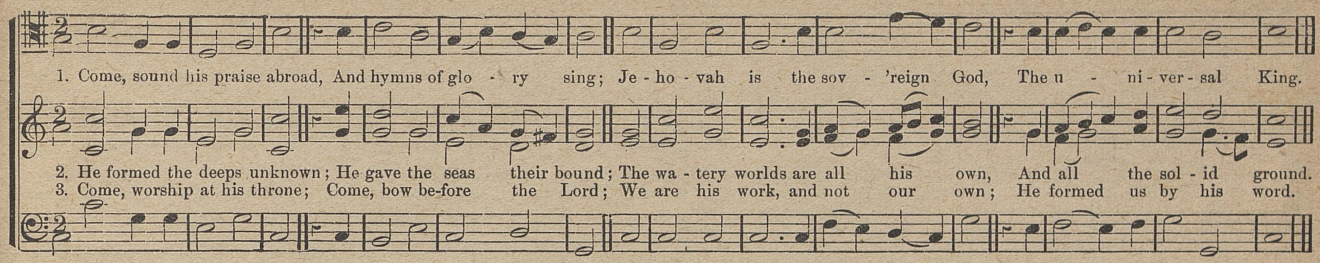


DENNIS. S. M.

NAGELI.

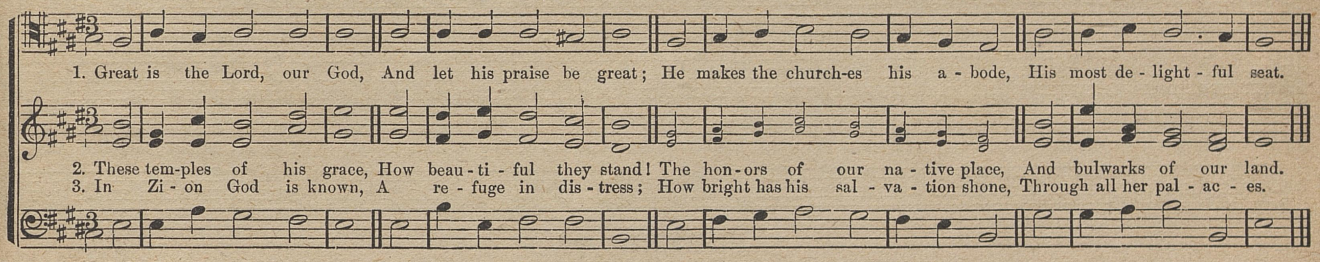


SILVER STREET. S. M.



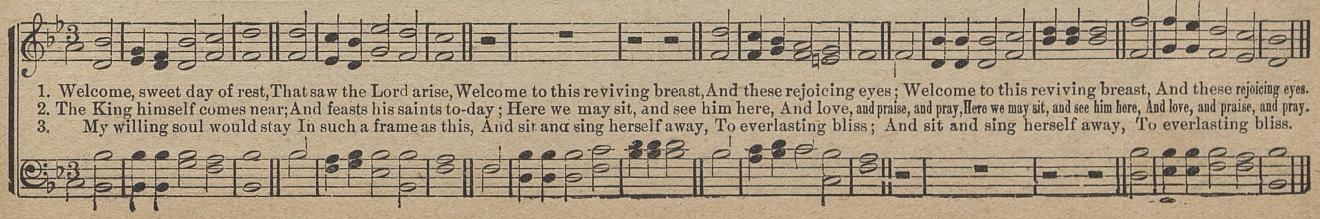
DOVER. S. M.

English.



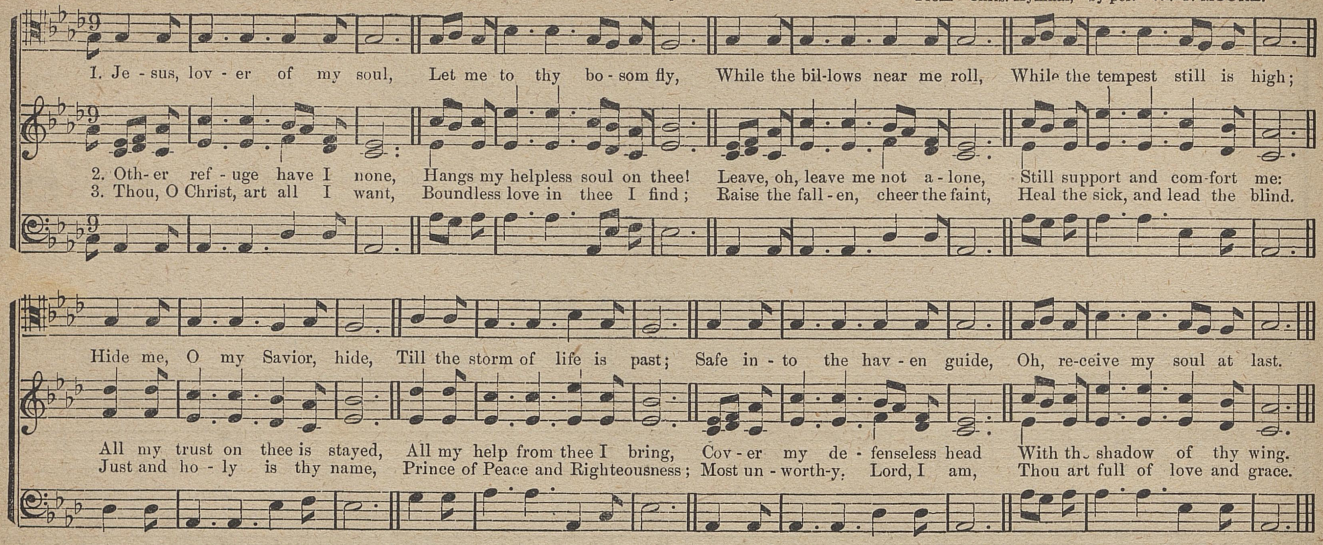
LISBON. S. M.

DANIEL READ.



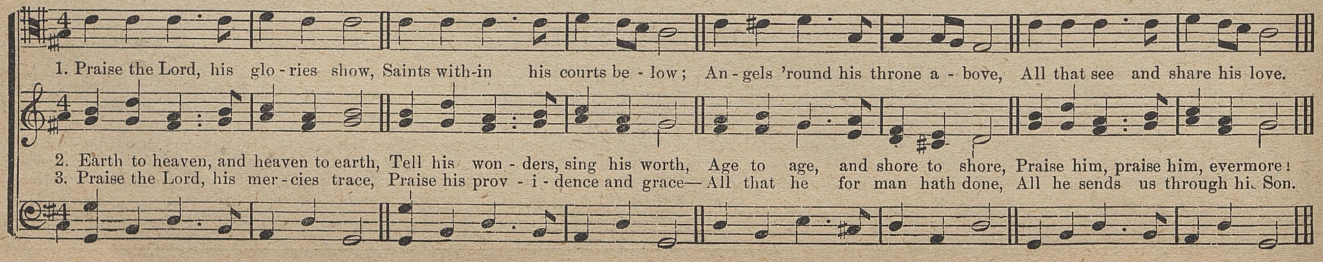
WILSON. 7s. Double.

From "Chris. Hymnal," by per. W. T. MOORE.

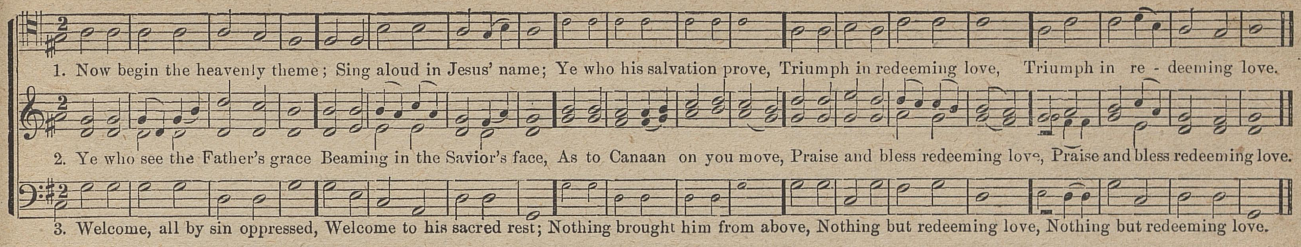


PLEYEL. 7s.

J. PLEYEL.

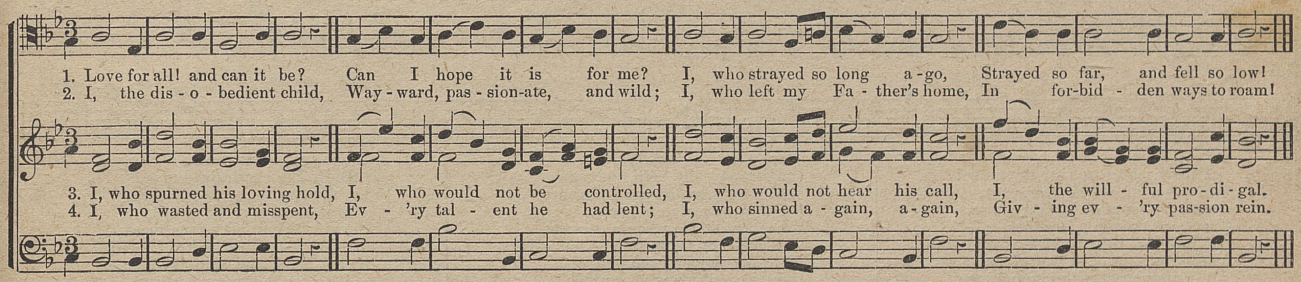


HENDON. 7s.



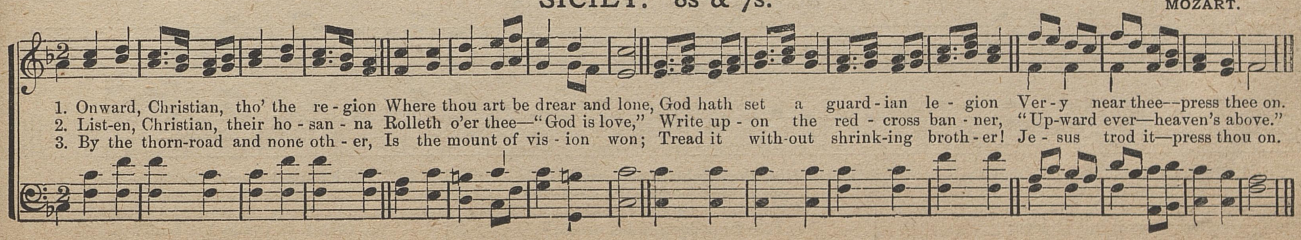
HORTON. 7s.

WARTENSEE.



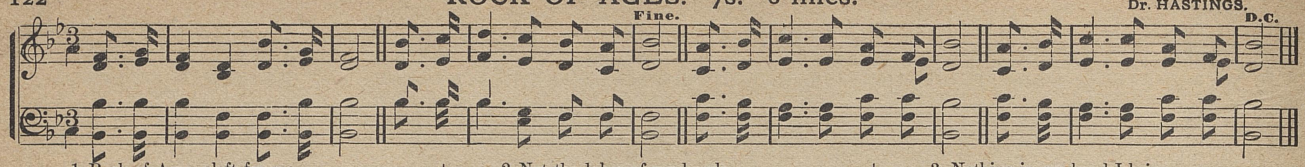
SICILY. 8s & 7s.

MOZART.



ROCK OF AGES. 7s. 6 lines.

Dr. HASTINGS.

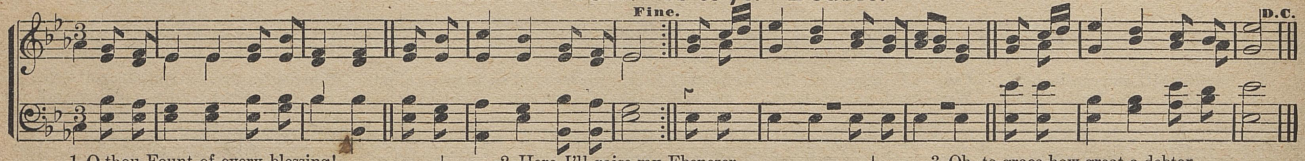


1 Rock of Ages, cleft for me,
Let me hide myself in thee;
Let the water and the blood,
From thy riven side which flowed,
Be of sin the double cure;
Cleanse me from its guilt and power.

2 Not the labor of my hands
Can fulfill the laws demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and thou alone.

3 Nothing in my hand I bring,
Simply to thy cross I cling;
Naked, come to thee for dress;
Helpless, look to thee for grace;
Foul, I to the fountain fly;
Wash me, Savior, or I die.

NETTLETON. 8s & 7s. Double.

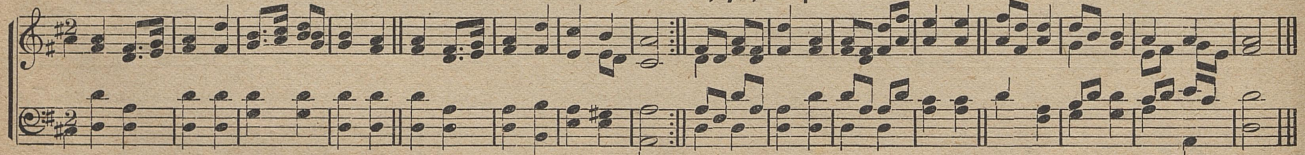


1 O thou Fount of every blessing!
Tune my heart to sing thy grace!
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me ever to adore thee,
May I still thy goodness prove,
While the hope of endless glory,
Fills my heart with joy and love.

2 Here I'll raise my Ebenezer,
Hither by thy help I've come,
And I hope by thy good pleasure,
Safely to arrive at home.
Jesus sought me when a stranger,
Wandering from thy fold, O God!
He, to rescue me from danger,
Interposed his precious blood.

3 Oh, to grace how great a debtor,
Daily I'm constrained to be!
Let thy goodness, like a fetter,
Bind me closer still to thee.
Never let me wander from thee,
Never leave thee, whom I love;
By thy Word and Spirit guide me,
Till I reach thy courts above.

MOLUCCA. 8s, 7s, & 4.

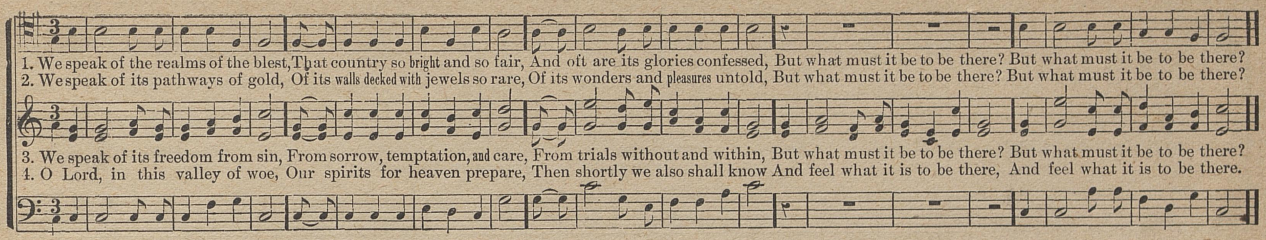


1 Sinners will you scorn the message,
Sent in mercy from above?
Every sentence, oh, how tender,
Every line is full of love;
‖: Listen to it, :‖
Every line is full of love.

2 Hear the heralds of the gospel
News from Zion's King proclaim:
"Pardon to each rebel sinner;
Free forgiveness in his name;"
‖: Oh, how gracious! :‖
"Free forgiveness in his name."

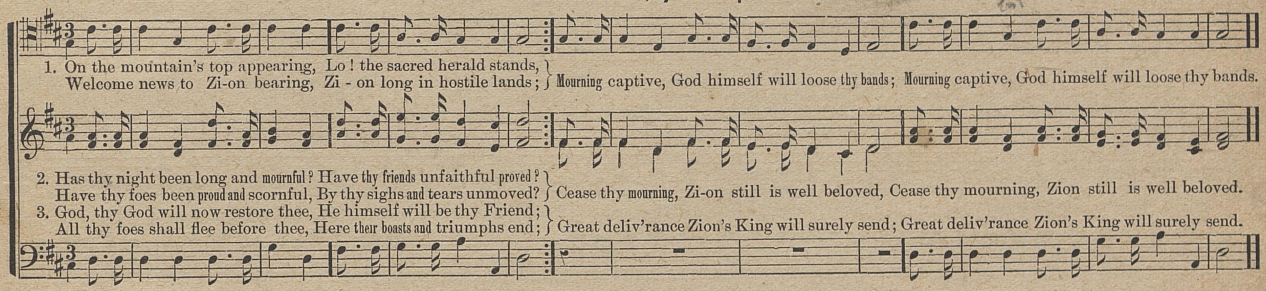
3 Will you not receive the message—
Listen to the joyful word—
And embrace the news of pardon
Offered to you by the Lord?
‖: Can you slight it— :‖
Offered to you by the Lord?

IOWA. 8s.

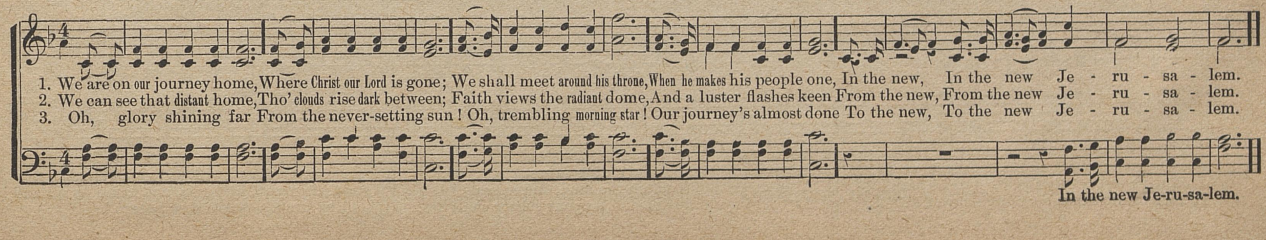


ZION. 8s, 7s & 4.

Dr. T. HASTINGS.

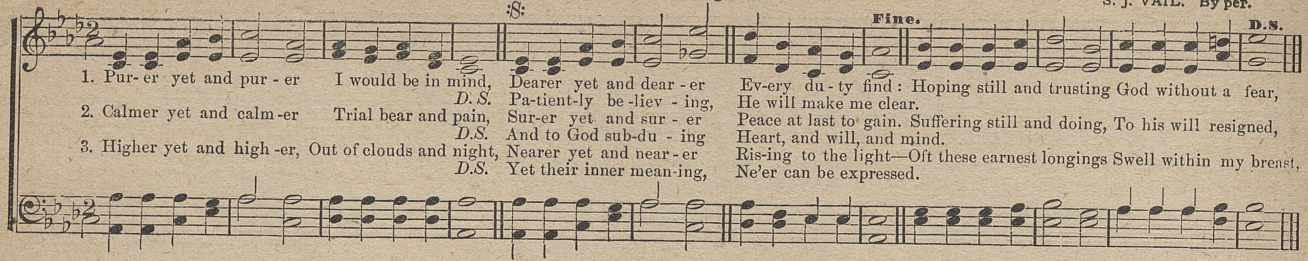


MT. BLANC. 7s & 6s.



EXCELSIOR. 6s & 5s. Double.

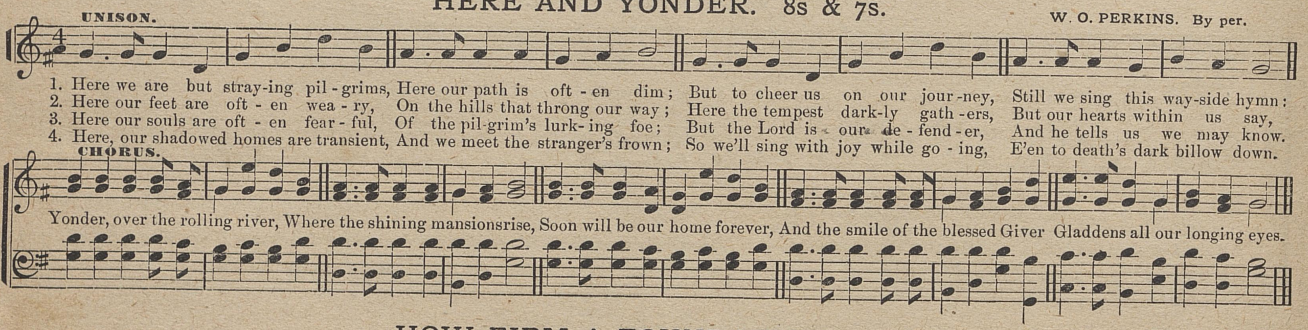
S. J. VAIL. By per.



1. Pur-er yet and pur-er I would be in mind, Dearer yet and dear-er Ev-ery du-ty find: Hoping still and trusting God without a fear,
D. S. Pa-tient-ly be-liev-ing, He will make me clear.
2. Calmer yet and calm-er Trial bear and pain, Sur-er yet and sur-er Peace at last to gain. Suffering still and doing, To his will resigned,
D.S. And to God sub-du-ing Heart, and will, and mind.
3. Higher yet and high-er, Out of clouds and night, Nearer yet and near-er Ris-ing to the light—Oft these earnest longings Swell within my breast,
D.S. Yet their inner mean-ing, Ne'er can be expressed.

HERE AND YONDER. 8s & 7s.

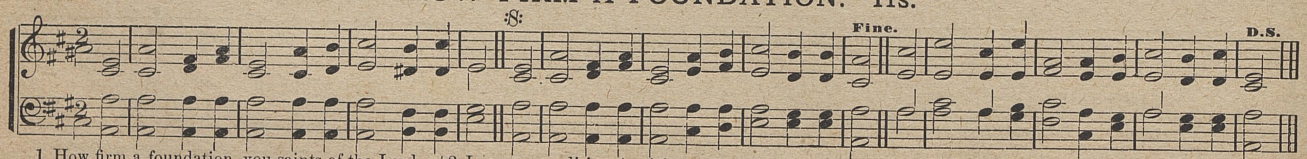
W. O. PERKINS. By per.



1. Here we are but stray-ing pil-grims, Here our path is oft-en dim; But to cheer us on our jour-ney, Still we sing this way-side hymn:
2. Here our feet are oft-en wea-ry, On the hills that throng our way; Here the tempest dark-ly gath-ers, But our hearts within us say,
3. Here our souls are oft-en fear-ful, Of the pil-grim's lurk-ing foe; But the Lord is our de-fend-er, And he tells us we may know.
4. Here, our shadowed homes are transient, And we meet the stranger's frown; So we'll sing with joy while go-ing, E'en to death's dark billow down.

Yonder, over the rolling river, Where the shining mansions rise, Soon will be our home forever, And the smile of the blessed Giver Gladdens all our longing eyes.

HOW FIRM A FOUNDATION. 11s.

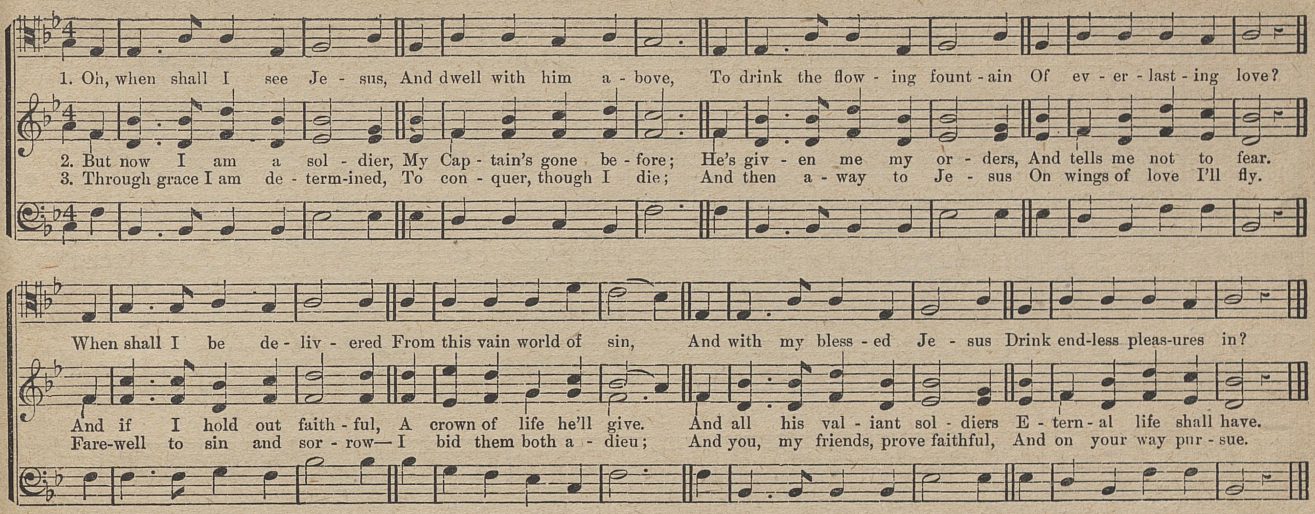


1 How firm a foundation, you saints of the Lord,
Is laid for your faith in his excellent word!
What more can he say than to you he hath said,
You who unto Jesus for refuge have fled?

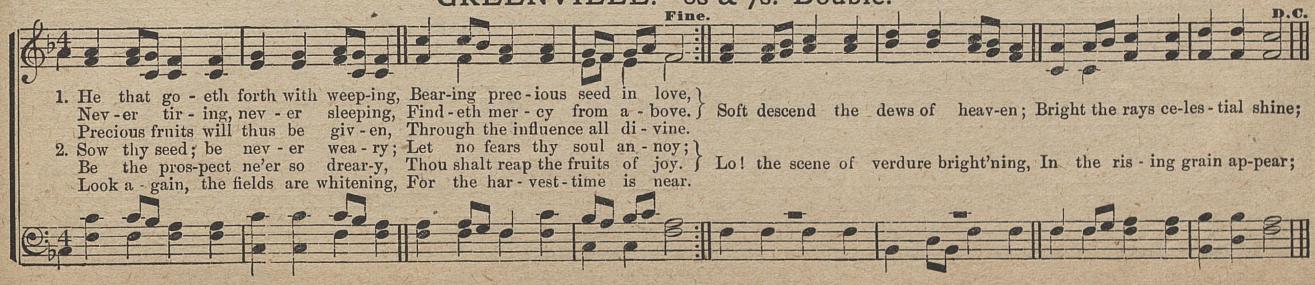
2 In every condition, in sickness, in health,
In poverty's vale, or abounding in wealth;
At home and abroad, on the land, on the sea,
As your days may demand, so your succor shall be.

3 Fear not—I am with you; oh, be not dismayed!
I, I am your God, and will still give you aid;
I'll strengthen you, help you, and cause you to stand,
Upheld by my righteous, omnipotent hand.

WEBB. 7s & 6s. Double.

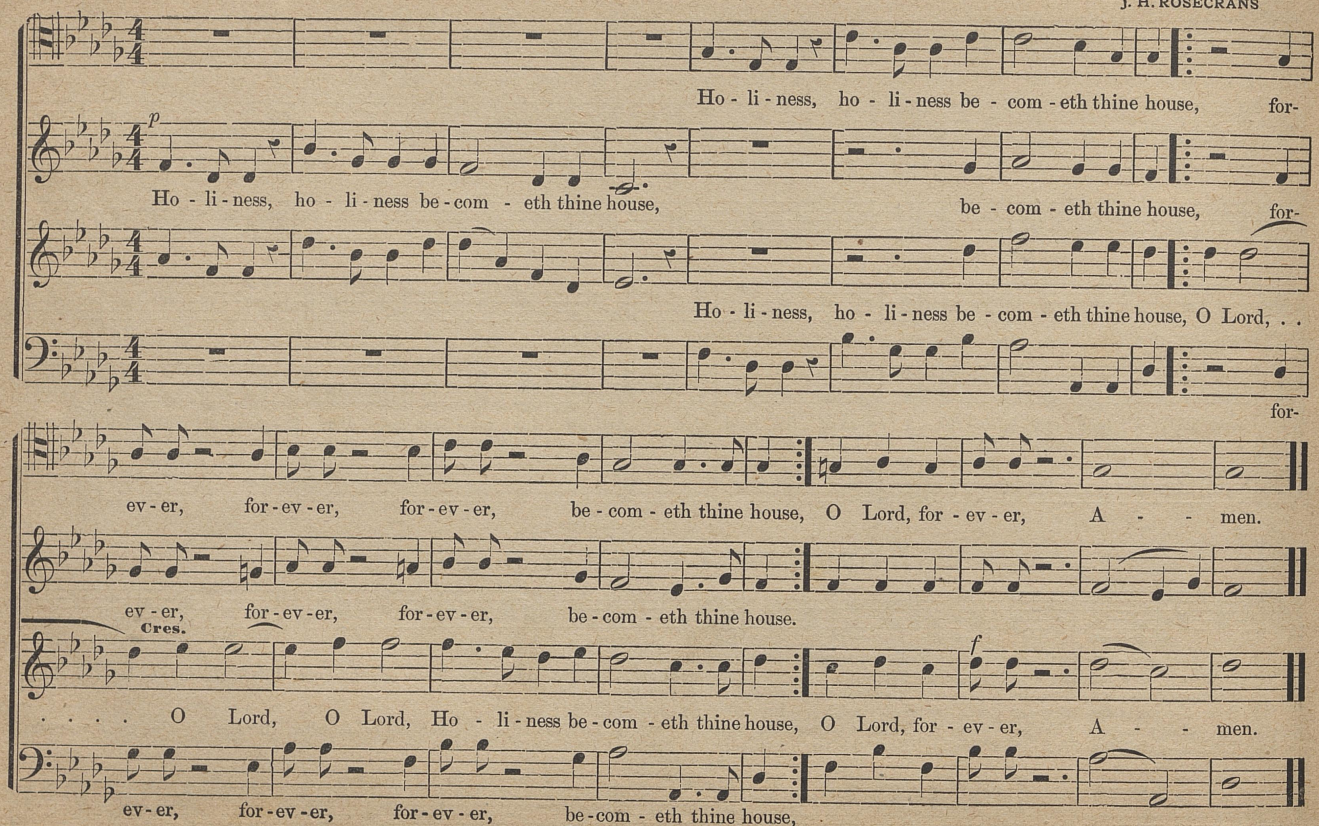


GREENVILLE. 8s & 7s. Double.



HOLINESS BECOMETH THINE HOUSE.*

J. H. ROSECRANS

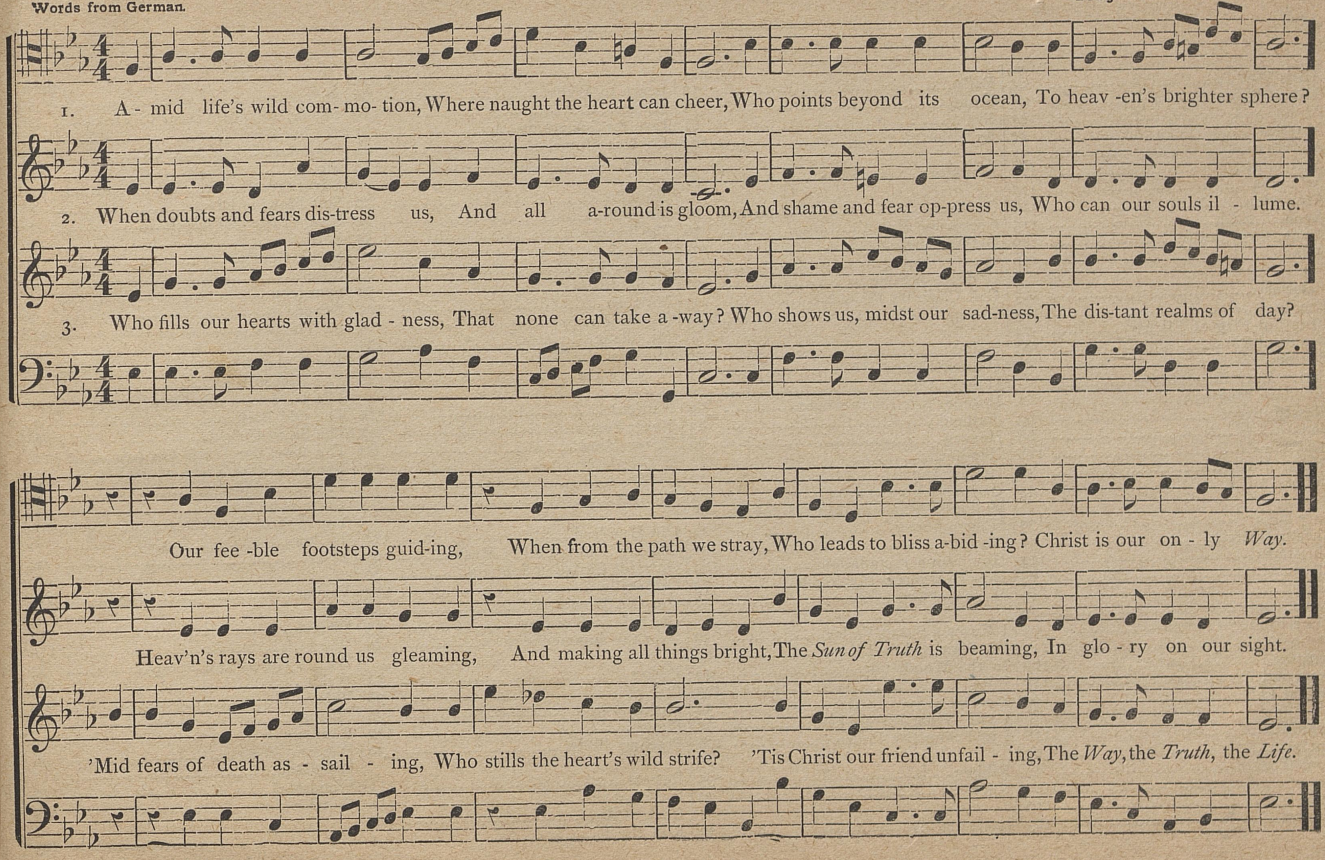


* From "Chapel Anthems," by per.

THE WAY, THE TRUTH, THE LIFE.

Words from German.

DR. J. B. HERBERT.



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M Fillmore, Jam
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160p. 15½

1. Sunday--
English. I.

NF 0136122 OrU NN

M2117 Fillmore,
.E48P7
1896 Ellis, Gilbert J
The praise hym
by Gilbert J. Ell
York, Fillmore

M198 Fillmore, Ja
.F48P7
Fillmore, Charl
Prohibition
campaign, par
of reform, edi
special contri
Chas. H. Gab
House,1903

Fillmore, J
Quartets
See a

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Hymns for today for Sunday schools, young people's societies, the church, the home, with suitable responsive readings and patriotic meetings, by J. H. Fillmore. Cincinnati, O., Fillmore music house, c1920.
352 p. 22cm.

1. Sunday-schools--Hymn-books. I. Title.

Library of Congress M2198.F45H7 20-7928

NF 0136109 DLC MH-AH NRAB PCC OU OCI

Fillmore, James Henry, 1849-1936, ed. and comp.
Jehovah's praise. A collection of anthems of quality for use of professional and amateur choirs ... Cincinnati, 1912.
224 p. 24 cm.

NF 0136110 RPB

[Fillmore, James Henry, 1849-1936.
Jesus of Nazareth in prophecy and fulfillment. A Christmas Bible exercise. [Cincinnati, Standard publishing company, 1883,]
18 p. 22cm.
Caption title.
Music composed by J. H. Fillmore. cf. Introd.

1. Choruses, Sacred (Mixed voices, 4 pts.) with piano. 2. Christmas music. I.Title.

Library of Congress M2165.F47J4 45-47892

NF 0136111 DLC

Fillmore, James Henry, 1849-1936.
Jesus of Nazareth in prophecy and fulfillment. A Bible exercise. Texts compiled by Russell Errett. Music composed by Jas. H. Fillmore. Rev. ed. Cincinnati, Fillmore brothers [1885]
title, 18 p. 8°

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2193 Joy and gladness for the Sunday-school and
F 48j home Cincinnati,Fillmore brothers,1880.
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NF 0136114 ICN

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= [New York] Fillmore, 1901. 3 pp. 20.5 cm.
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Fillmore, James Henry, 1849- comp.
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New Christian hymn and tune-book: a selection of hymns and tunes for Christian worship ... Cincinnati, Fillmore brothers, 1882.
312 p. 20cm.
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1. Hymns, English. I. Title.

45-46580

Library of Congress M2117.F49N3 1882

NF 0136117 DLC ICN

[Fillmore, James Henry, 1849- *comp.*
New Christian hymn and tune-book: a selection of hymns and tunes for Christian worship ... Cincinnati, Fillmore brothers, Standard pub. co., 1887,]
463 p. 19cm.
Preface signed: Jas. H. Fillmore.

1. Hymns, English. I. Title.

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Library of Congress M2117.F49N3 1887 a

NF 0136118 DLC KyLxCB KMK UU NNUT IU MH

Fillmore, James Henry, 1849-
M2117 .E48P7 1927 [Ellis, Gilbert J] *ed.*
The new Praise hymnal. Rev. ed. A collection of Scripture readings, church hymns, and gospel songs, edited by J. H. Fillmore; Scripture readings selected by Rev. Craig W. Schwartz ... Cincinnati, O., Fillmore music house, [1927.

NF 0136120 RPB

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BR8847o Fillmore, James Henry, 1849-
Open doors, a missionary concert exercise. Words by Jessie H. Brown. Cincinnati, New York, Fillmore Bros., c1889.
15 p. 21 cm.

1. Missionary plays. I. Brown, Jessie
H Open doors. II. Title.

M Fillmore, Jas
2193 Praise and
.F5 of grateful
P7 H. Fillmore.
c1913.
160p. 15½

1. Sunday-s
English. 2.

NF 0136122 OrU NN

M2117 Fillmore,
.E48P7
1896 Ellis, Gilbert J
The praise hym
by Gilbert J. Ell
York, Fillmore b

M2198 Fillmore, Jas
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Fillmore, Charle
Prohibition
campaign, part
of reform, addr
special compile
Chas. H. Gabr
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cantata for
Cincinnati,
32 p.

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music house,
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