THE

SUNDAY SCHOOL

MUSIC BOOK.

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THEOLOGICAL SEMINARY

BY E. OSBORN.

PHILADELPHIA:

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PREFACE.

In presenting this little Selection of Music to the Public, the Compiler does not deem it necessary to make many remarks. He believes, that the collection will be found not only sufficiently large, but so carefully adapted to the Metres of the SUNDAY SCHOOL HYMN BOOK, as at once to render it worthy the approbation of Teachers and Friends of Sabbath Schools.

The Compiler would here observe, that he is well aware of the objections so frequently urged against the use of characters; and in reply, would say, that his experience in teaching children, has convinced him of this fact,—that by their aid children may be taught much sooner, and with more satisfaction to themselves. THOUSANDS of both Teachers and Scholars, who otherwise would remain ignorant of Music, will, by the help of these characters, together with a little attention to the following Rules, render themselves sufficiently acquainted with the tunes to enable them to participate in the exercises of the School, and join in Harmony with the Church.

In justice to himself, however, he would observe, that if he has erred in the Selection of proper tunes, the Difficulty as well as the Novelty of the task must plead his apology.

E. OSBORN.

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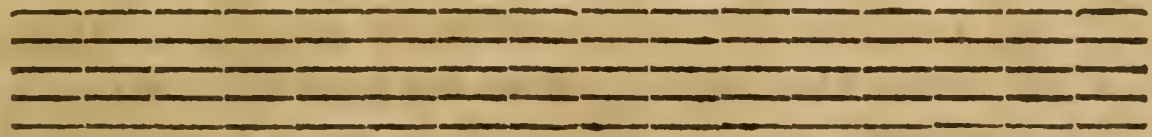
INTRODUCTION.

1. OF THE STAFF, CLIFF, &c.

MUSIC is written on and between parallel lines, five of which constitute a Staff.



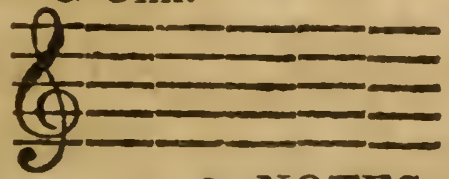
The lines and spaces of the staff are called DEGREES.

When notes ascend or descend beyond the Staff, a short line called a Ledger Line ——— is added.

The degrees of the Staff, and their appropriate sounds, are designated by the first seven letters of the Alphabet, viz: A, B, C, D, E, F, G; their names being determined by the Cliffs, of of which there are but two used in this work, viz:

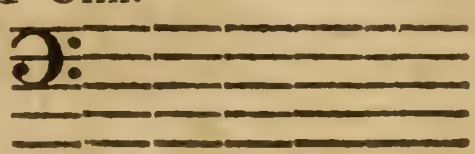
G Cliff.

For Tenor and Treble.



F Cliff.

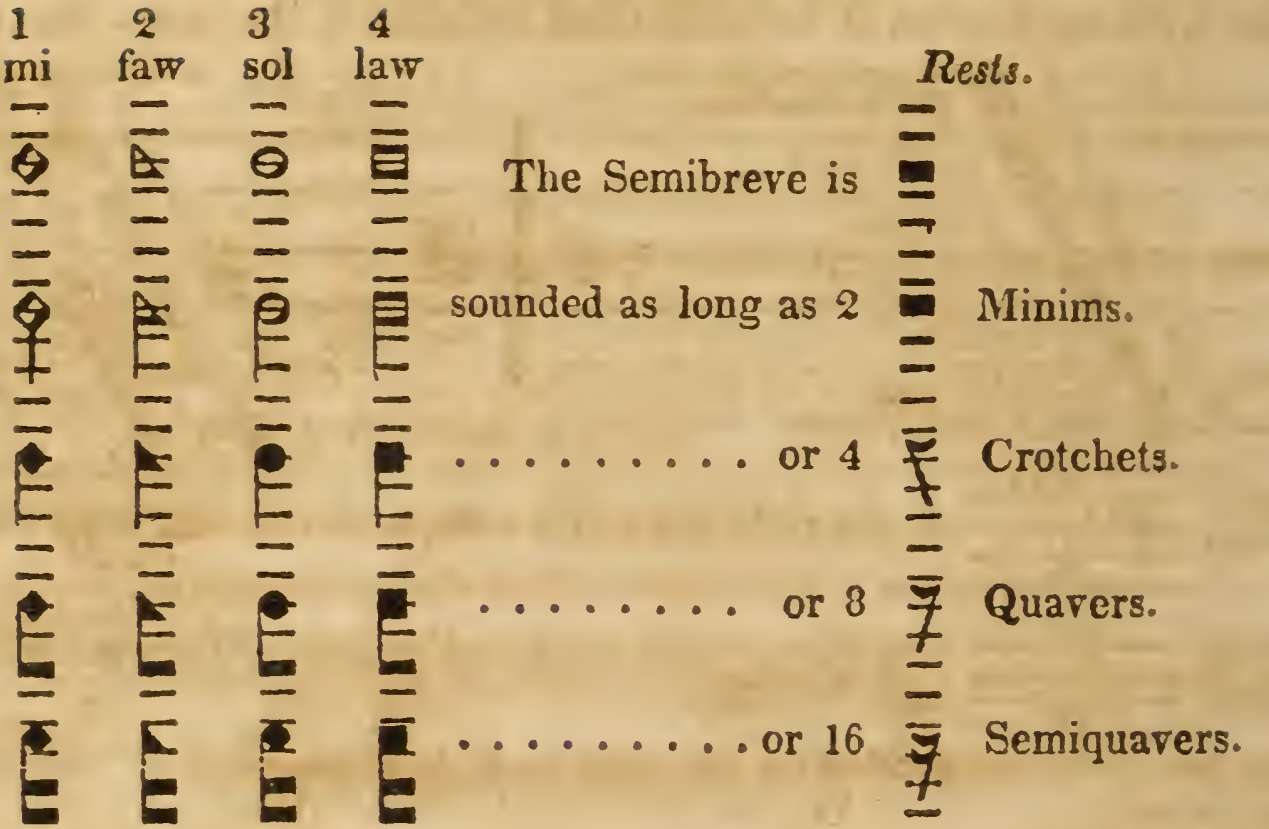
For Bass.



2. NOTES, RESTS, GAMUT, &c.

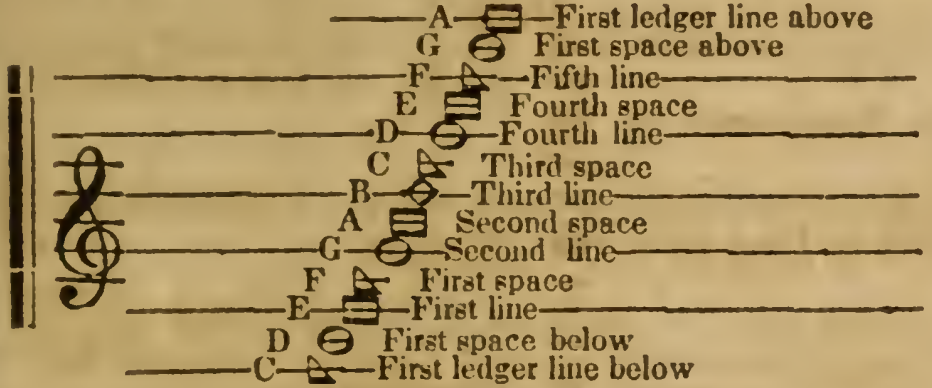
Notes are the representatives of musical sounds. Rests are marks of silence.

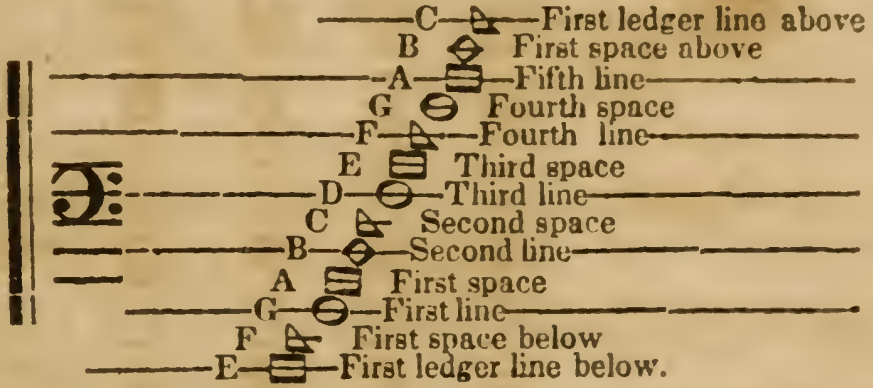
There are but four different names used, viz: mi, faw, sol, law; and each of these names have five varieties, and are represented by different Characters, Thus:

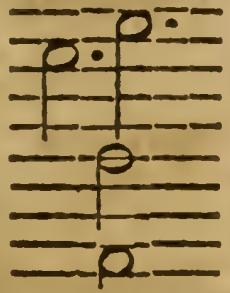


The diamond ◆ is mi, the quarter diamond ◆ is faw, the round ○ is sol, the square ▭ is law.—Rests require a silence of the same length of time as is given to the notes they represent.

The Gamut is the application of the letters and syllables to the staff.—EXAMPLE.

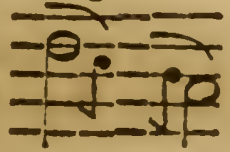


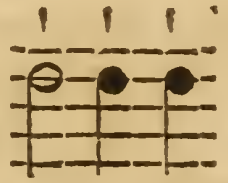


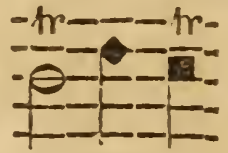
A Dot or Point  at the right hand of a note, adds one half to its length of time.

Choosing Notes are those which are placed directly over each other, either of which may be sung.

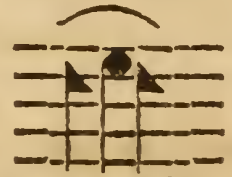
Sometimes two parts are written on the same staff, in the manner of Choosing Notes: either, or both, may be sung.

Grace Notes  are small notes placed before or after other notes, from which they borrow their time.

Marks of Distinction  are placed over such notes as are to be sung as distinct as possible.

A Trill  shows that the note over which it is placed should be gently warbled.

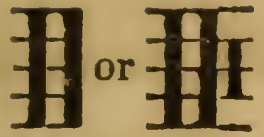
A Hold gives the performer liberty to continue the sound at his pleasure, commonly about one beat.

A Slur  connects such notes as are sung to one syllable.

When quavers or semiquavers are connected by their hooks they are to be sung as if slurred.

The Single Bar divides time into equal portions. Those portions are called Measures.

Double Bar shows the end of a strain or line in Poetry.

A Close  shows the end of a tune.

A Brace shows how many parts are sung together.

A Repeat denotes the strain is to be sung again.

or :‖: denotes a repetition of words.

3. OF SINGING BY NOTE, &c.

In the practice of singing by note, the syllables used are mi, faw, sol, law. In a scale of Natural sounds, the syllable mi is placed on B; but it may be removed to any other letter of the Staff by means of Flats and Sharps set at the beginning of the tune, which in this situation is called a Signature: they have influence to the end unless their effect is destroyed by a Natural.

When Flats, Sharps or Naturals, occur in the course of a movement, they are called Accidentals, and affect the notes which they immediately precede.

A Sharp ♯ set before a note raises it half a tone. A Flat ♭ sinks it half a tone. A Natural ♮ set before a note, previously made Flat or Sharp, restores it to its Natural Sound.

When faw, sol, &c. are sharped, or elevated by a natural, they may be called fee, see, &c. and when mi is flatted it may be called faw.

The situation of the syllable mi may be further explained by observing, that when there is neither Flat nor Sharp at the beginning of a tune, then mi will be on B, but if there be a Flat placed on B, or,

If B be Flat mi is removed to - - - - - E.	If F be Sharp mi is removed to - - - - - F.
B and E be Flat mi is in - - - - - A.	F and C be Sharp mi is in - - - - - - C.
B, E and A be Flat mi is on - - - - - D.	F, C and G be Sharp mi is on - - - G.
B, E, A and D be Flat mi is on - - - G.	F, C, G and D be Sharp mi is on - - D.

In ascending from mi the syllables faw, sol, law, occur twice, and in descending, by inversion, they become twice law, sol, faw, and then mi occurs again either way.

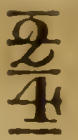
OF TIME.

Time, with respect to the Measure of Music, is divided into three Species, viz. Common, Triple, and Compound. The two first of these species have three principal Varieties, and the other, two; which are distinguished by appropriate signs. These however are not indicative of the general slowness or rapidity of the movement, as that depends chiefly on the nature and design of the composition, or the subject sung, to which there should be great attention paid.

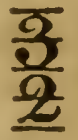
COMMON TIME.

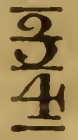
1st. Variety requires the quantity of a semibreve in each measure, and is sung in the time of four beats.

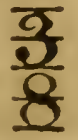
2d. Variety has the same quantity as the first, but is sung in the time of two beats.

2d. Variety  has the quantity of a minim in each measure, and requires two beats.

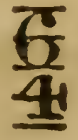
TRIPLE TIME.

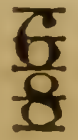
1st. Variety  has three minims for a measure.

2d. Variety  has three crotchets for a measure.

3d. Variety  has three quavers for a measure. Each of these varieties require three beats.

COMPOUND TIME.

1st. Variety  has six crotchets in a measure.

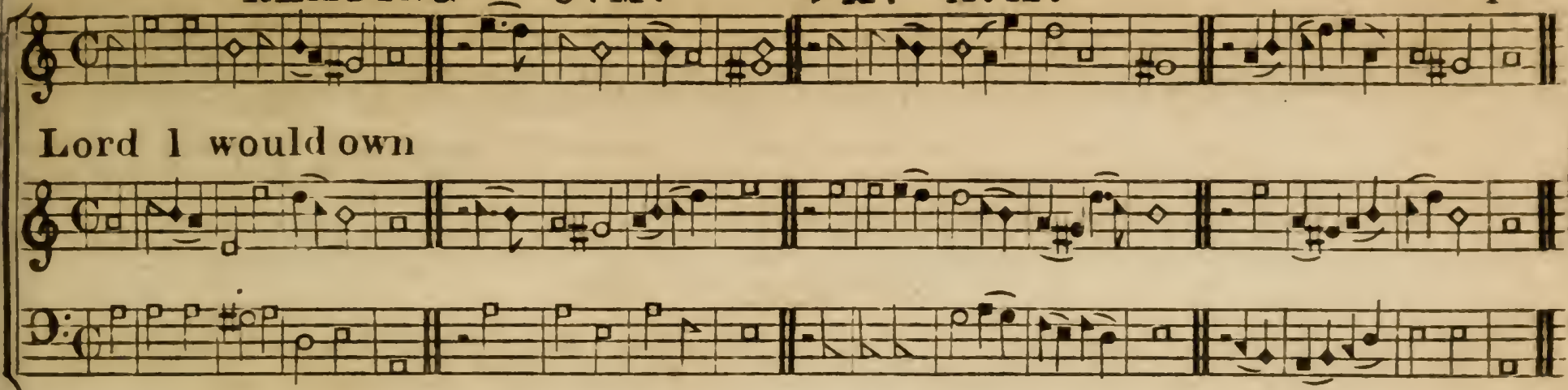
2d. Variety  has six quavers in a measure. Each variety requires two beats.

The hand falls at the beginning of every measure in all varieties of time. The Pronunciatic and Emphasis should be as near as possible like that which is heard in good speaking, regard be ing had to the sound. Quavers and slurred notes should be sung open. Great care should b taken to pronounce the last letter in each word, if a consonant, as distinct as possible. The la note in the bass is always immediately above or below mi; if above, the tune is a Sharp key o lively air; if below, a Flat key or mournful air.

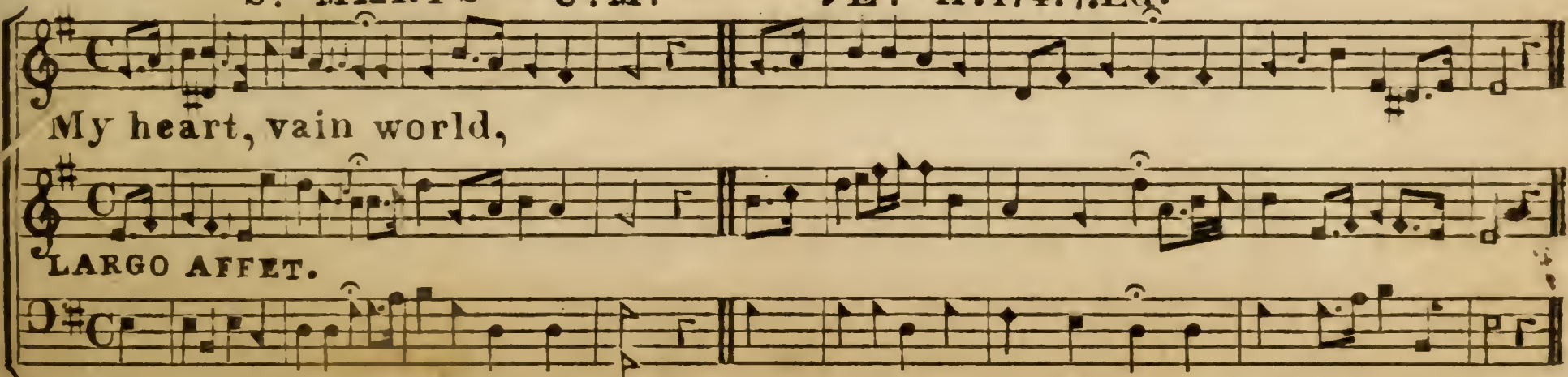
MUSICAL TERMS.

Allegro,—brisk, gay.
Affettuoso,—affectionately, tenderly.
Andante,—with distinctness.
Chorus,—all the voices.
Da Capo, or D. C.—Close with the first strain.
For. or F.—strong and full.
Largo,—the slowest degree of movement
Larghetto,—quicker than Largo.
Pomposo,—grand, dignified.
Pia, or P.—soft.
Spirituoso, or Spirito,—with spirit.

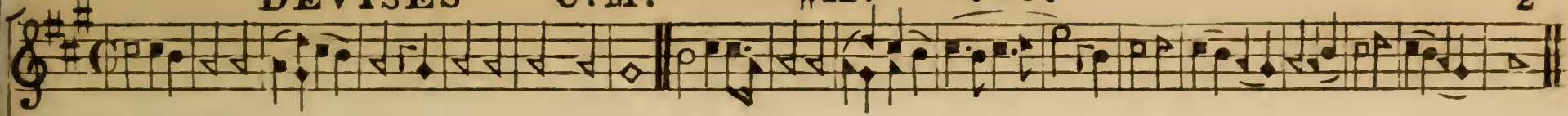
READING C.M. ♭A. H.12.



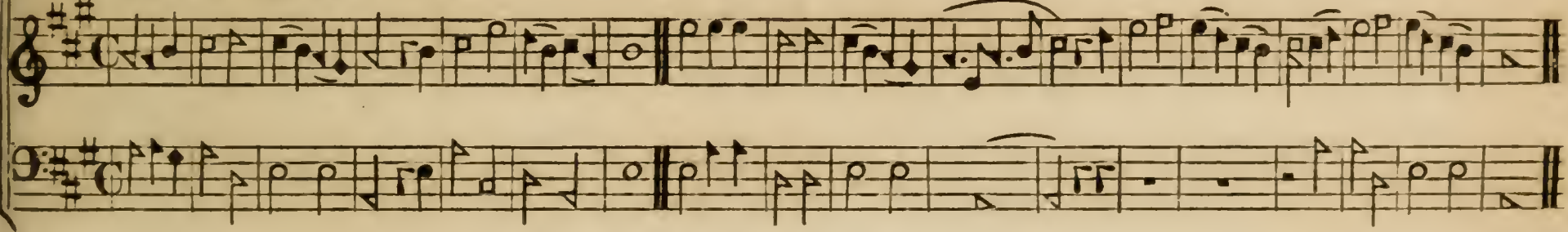
ST MARY'S C.M. ♭E. H.174.7.Ed.



DEVISES C.M. ♯A. H.28.

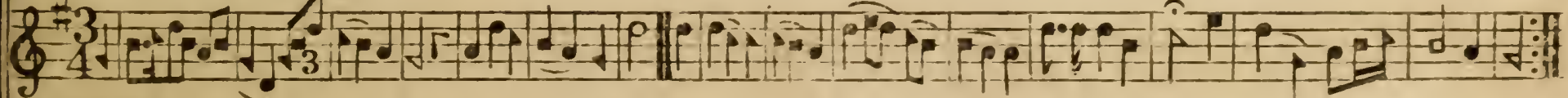


When all thy mercies

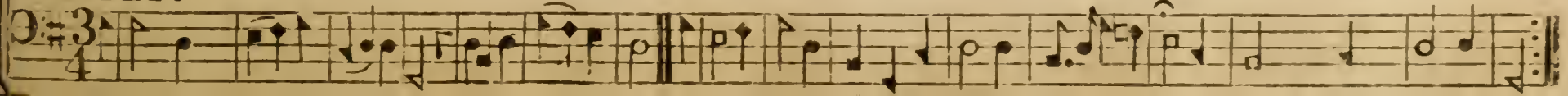


PICKERING C.M. ♯G. H.8.

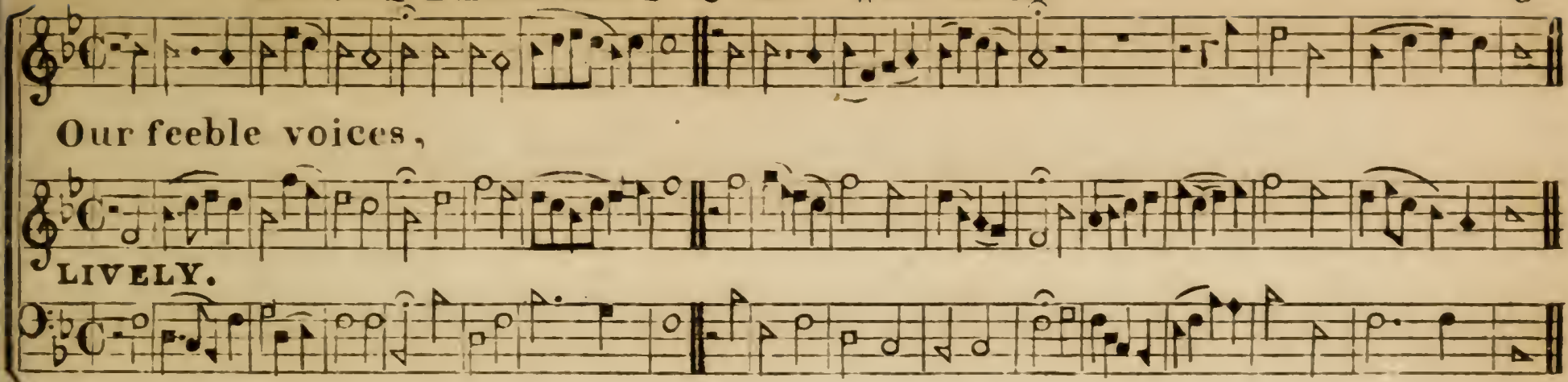
Almghty Father



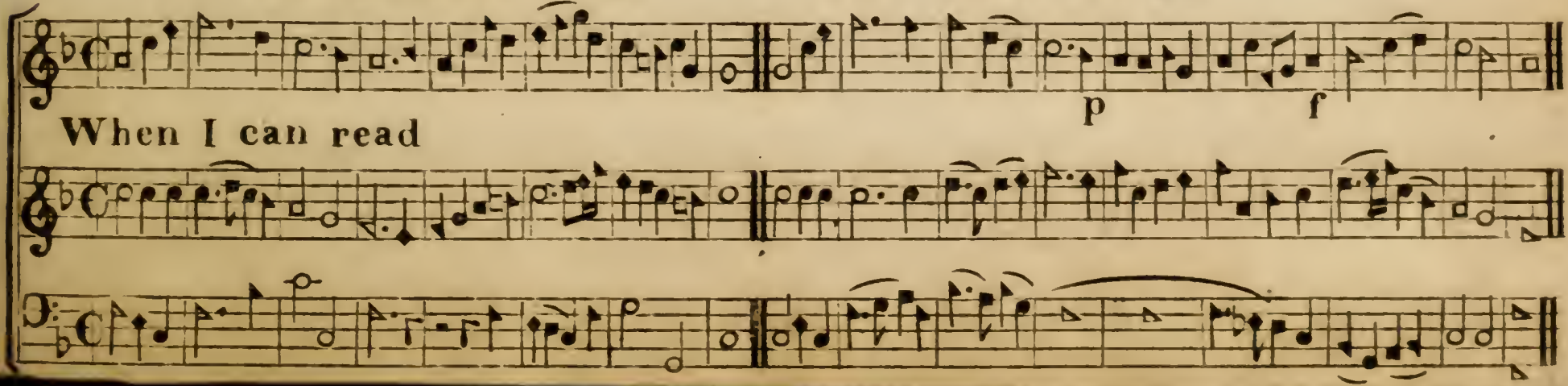
AFFET.



MOUNT PLEASANT C.M. ♯B. H.32.



ANNAPOLIS C.M. ♯F. H 102.7.Ed.



PLYMPTON C.M. ♭E. H.84.

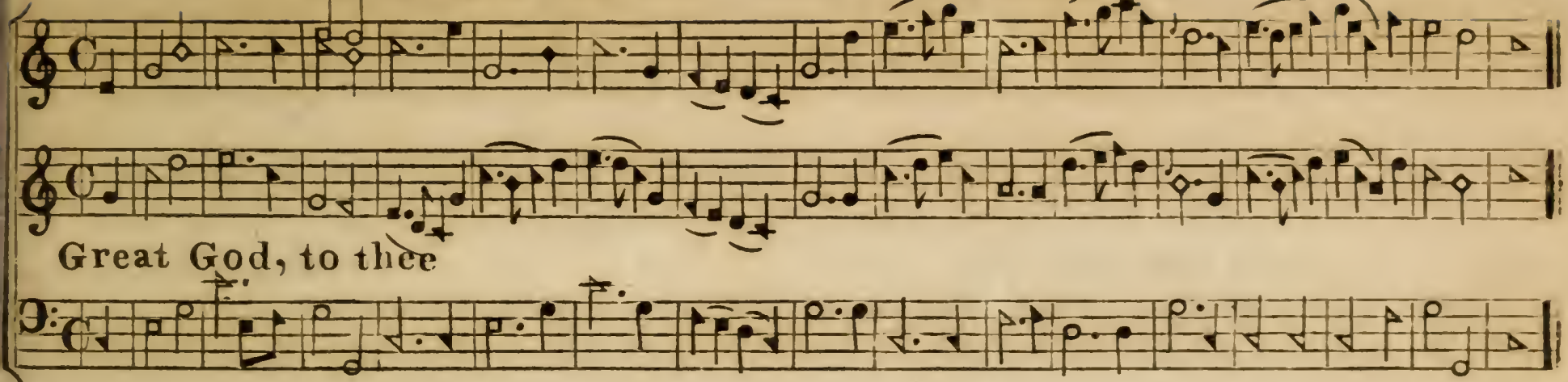
AFFET.

Remark, my soul,

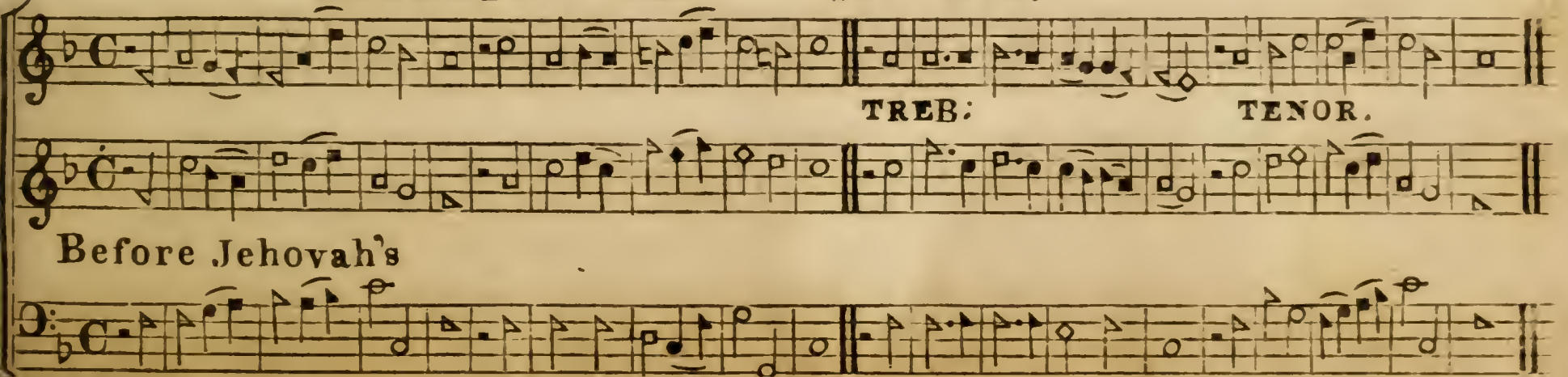
OLD HUNDRED. L.M. ♯A. H.54.

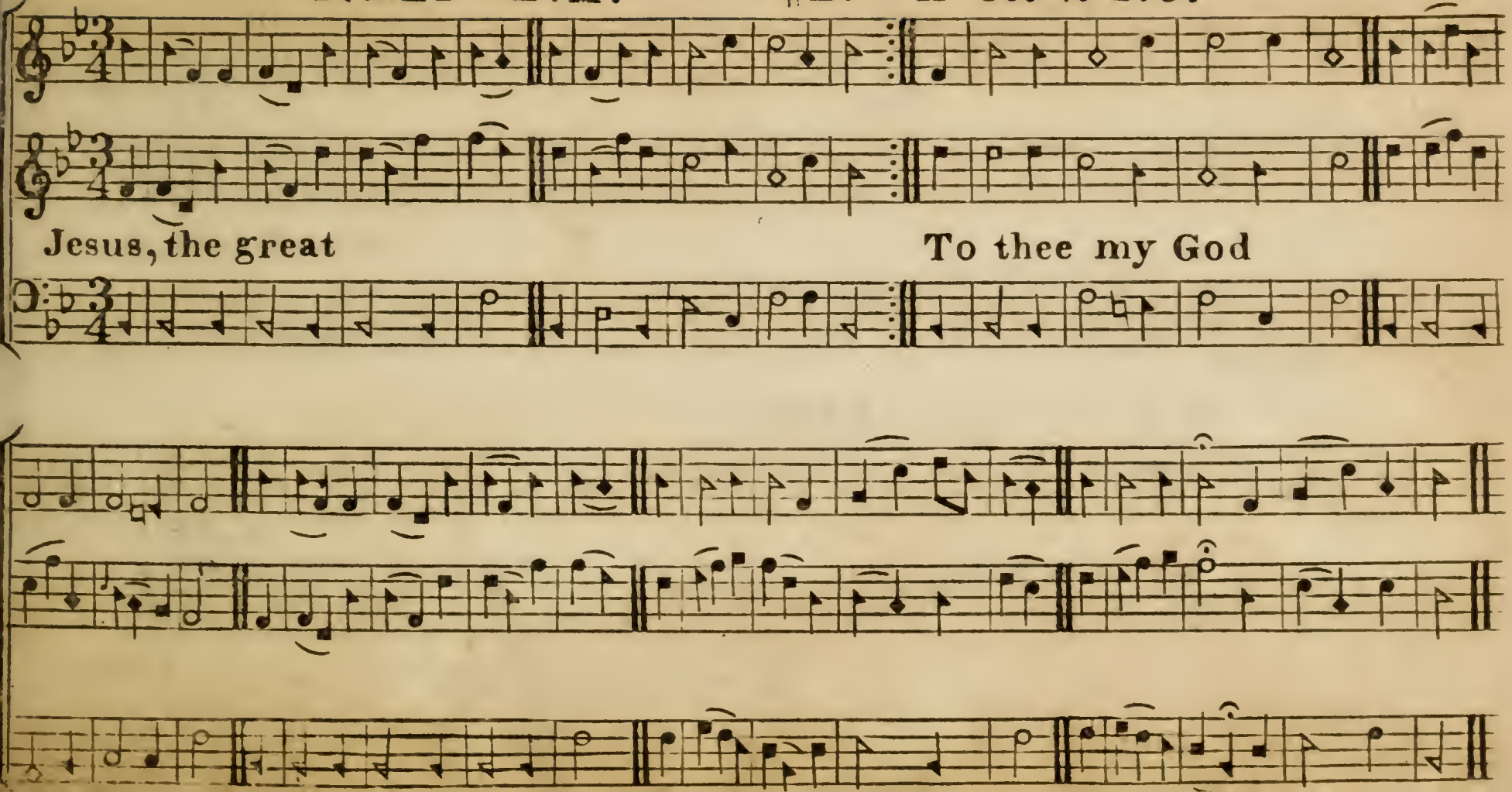
Show pity Lord

ANTIGUA L.M. ♯C. H.30.

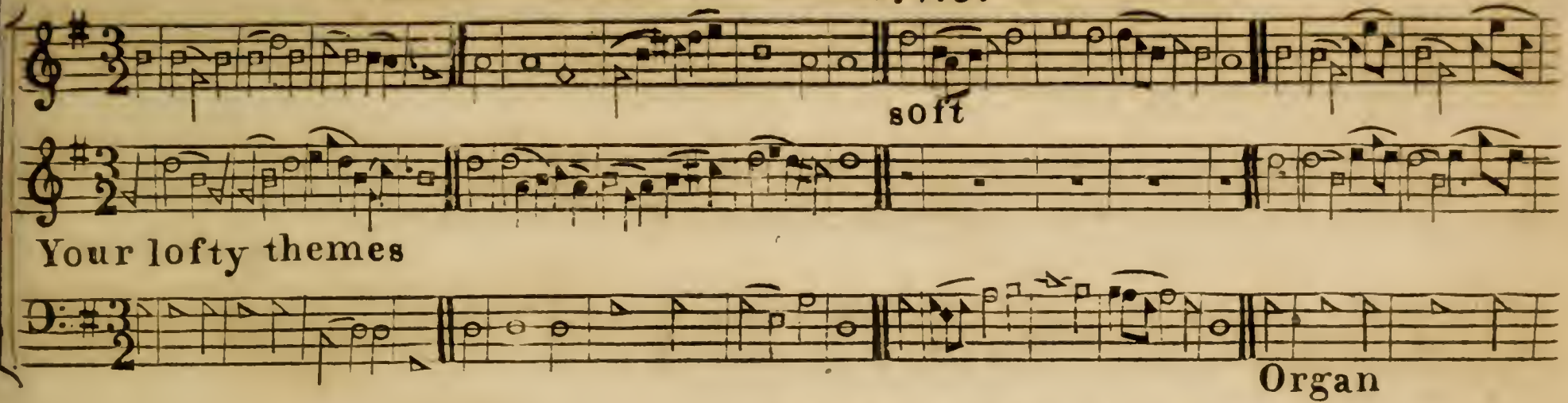


ALFRETON L.M. ♯F. H.97.

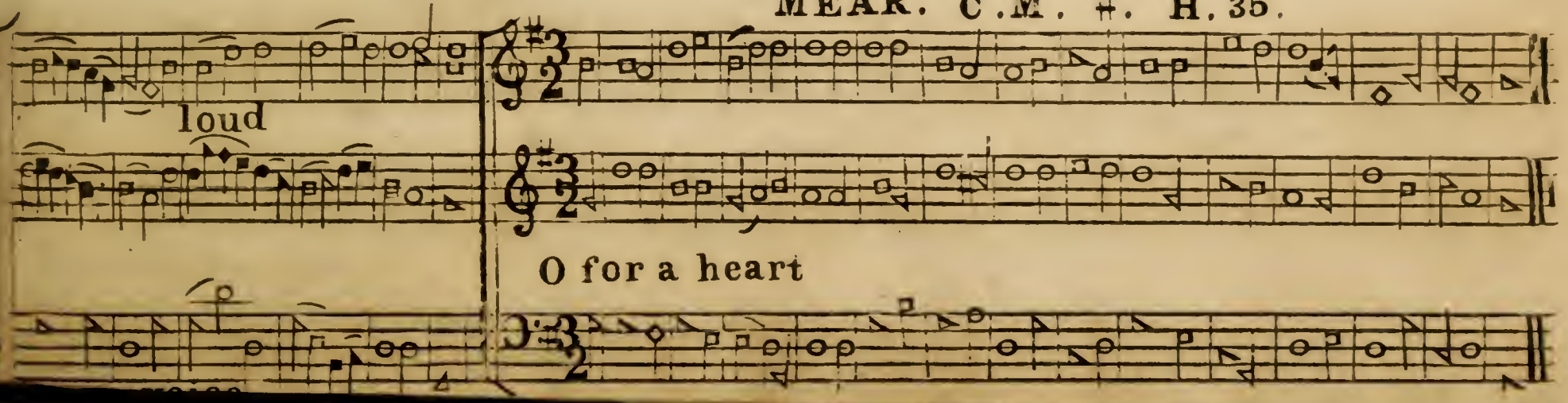



Jesus, the great
To thee my God

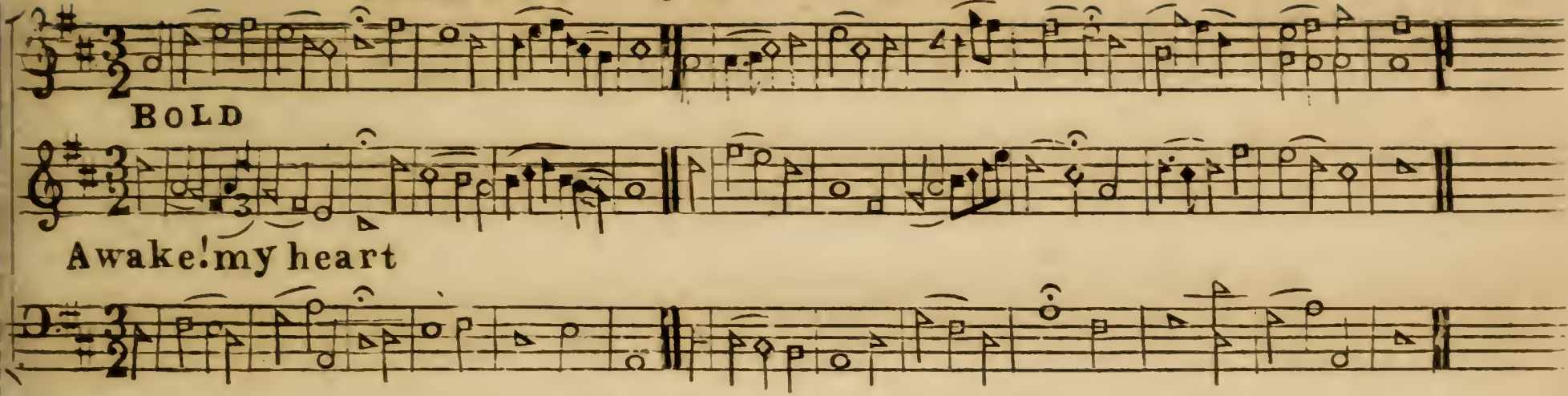
PALEY. L.M. ♯. H. 13.v.3.



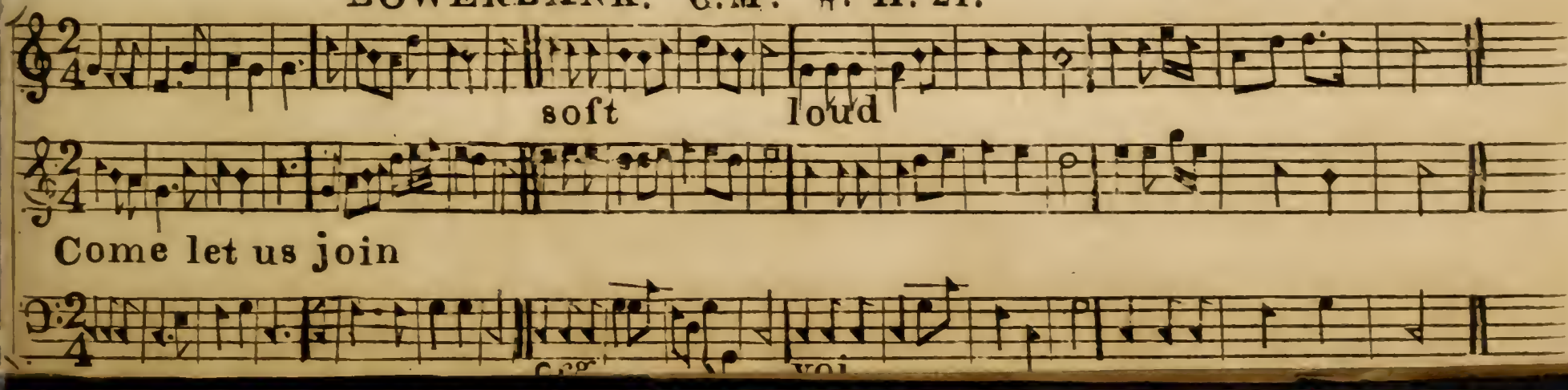
MEAR. C.M. ♯. H. 35.



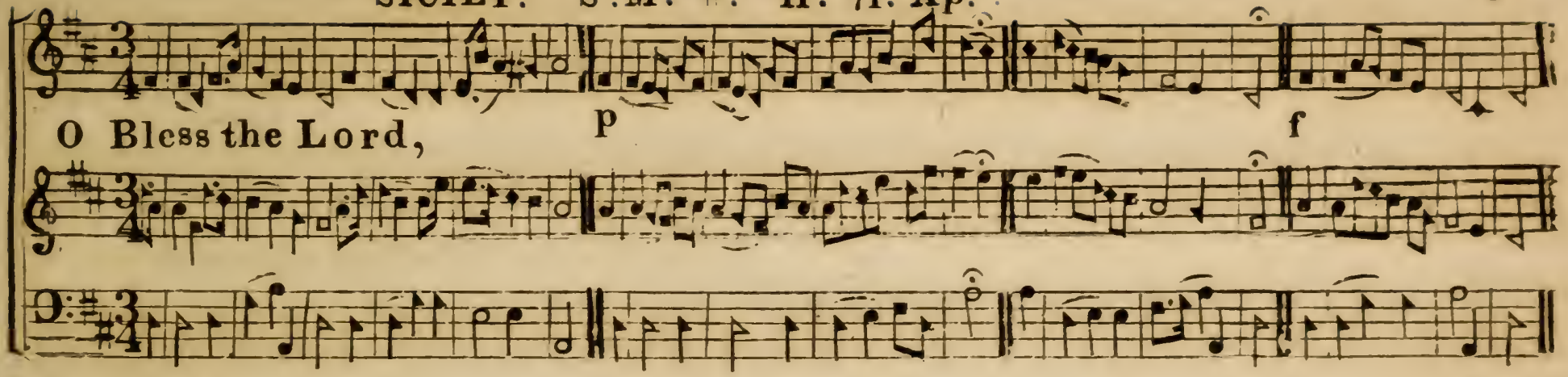
PECKHAM. S.M. ♯. H. 79.



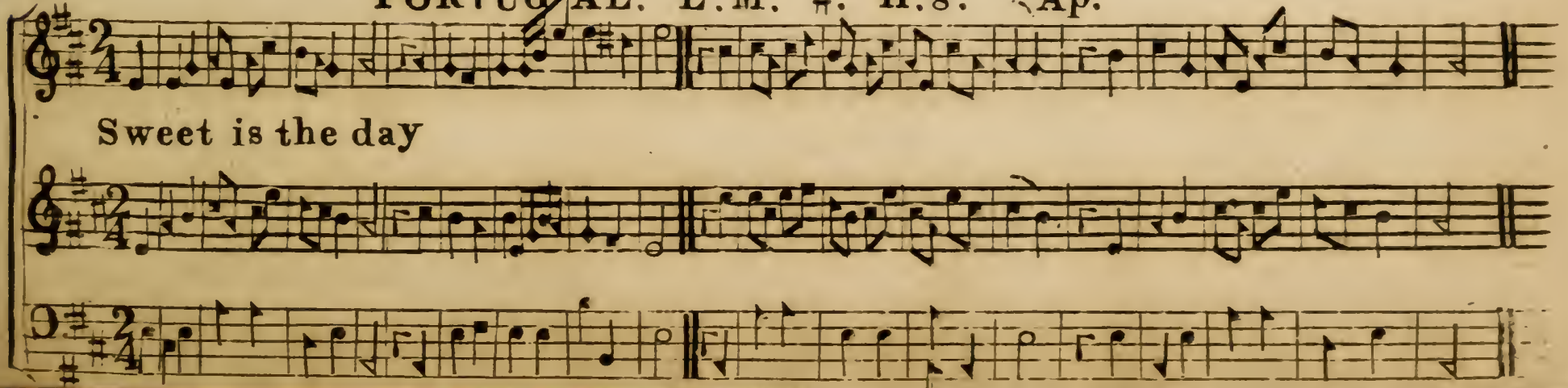
BOWERBANK. C.M. ♯. H. 21.



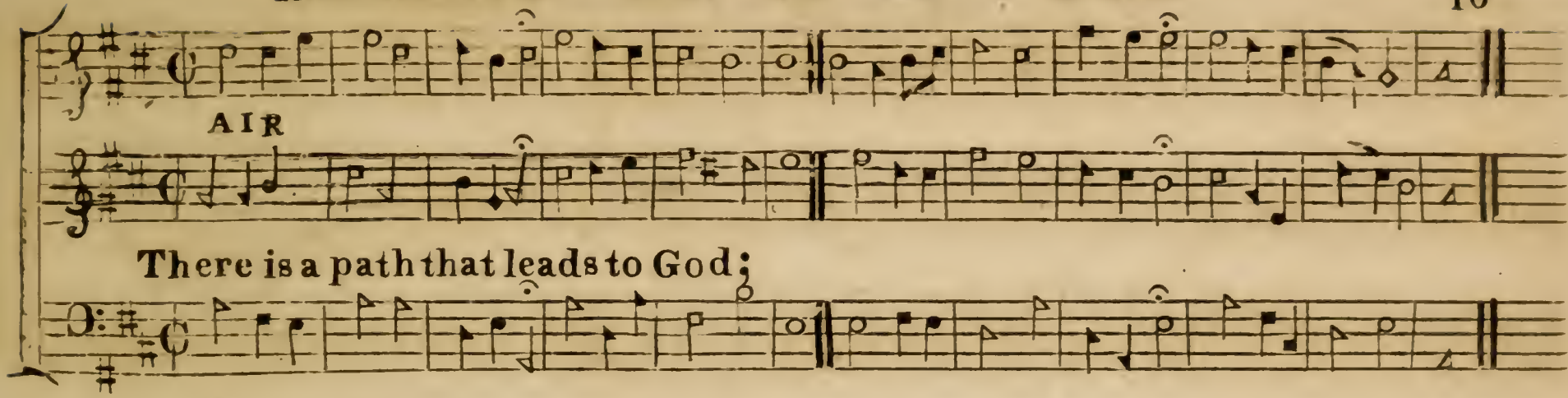
SICILY. S.M. ♯. H. 71. Ap.



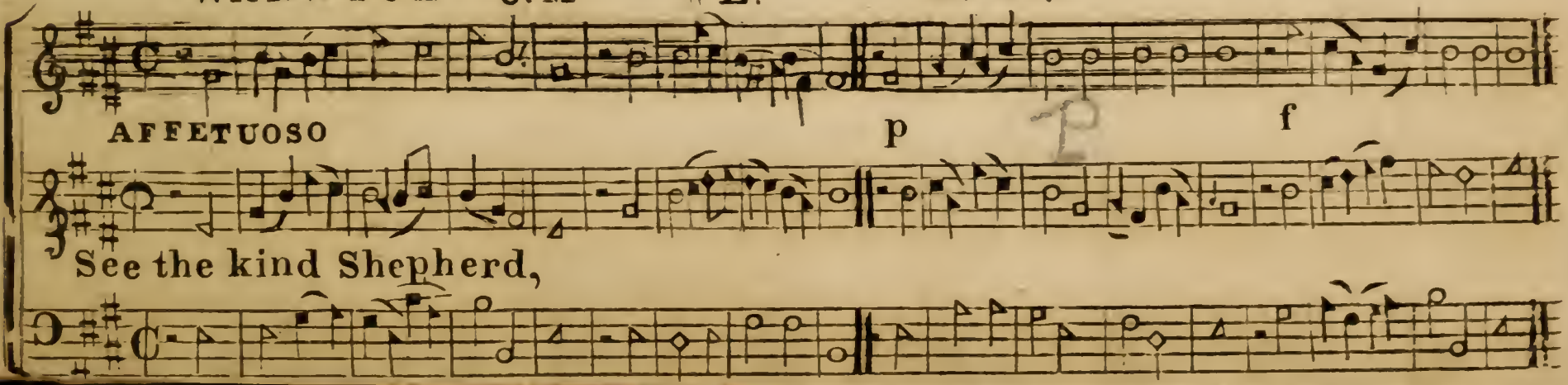
PORTUGAL. L.M. ♯. H.8. Ap.



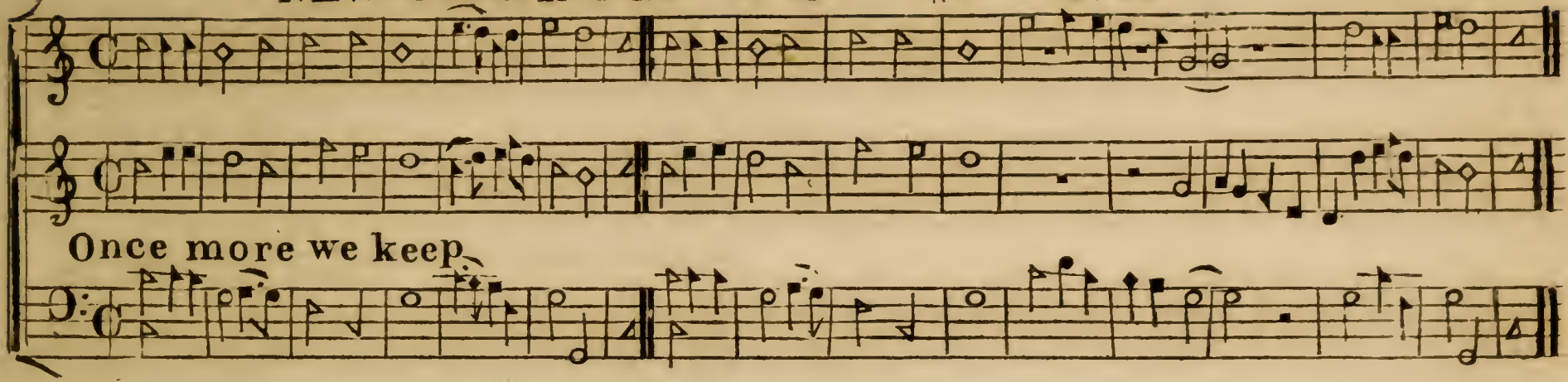
ROCHESTER. C.M. ♯A. H.108.



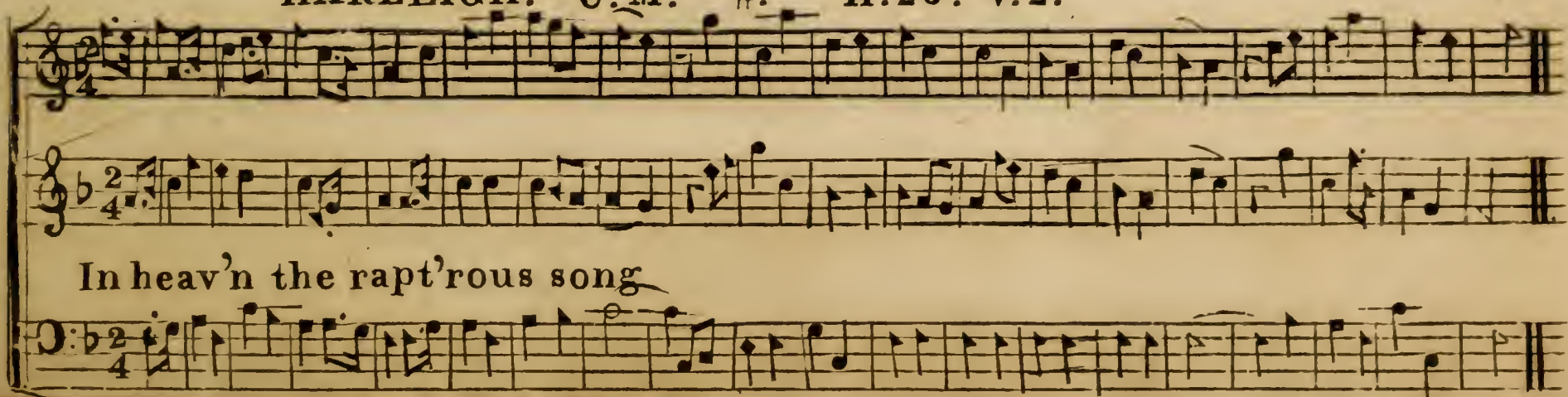
WARWICK. C.M. ♯E. H.142.



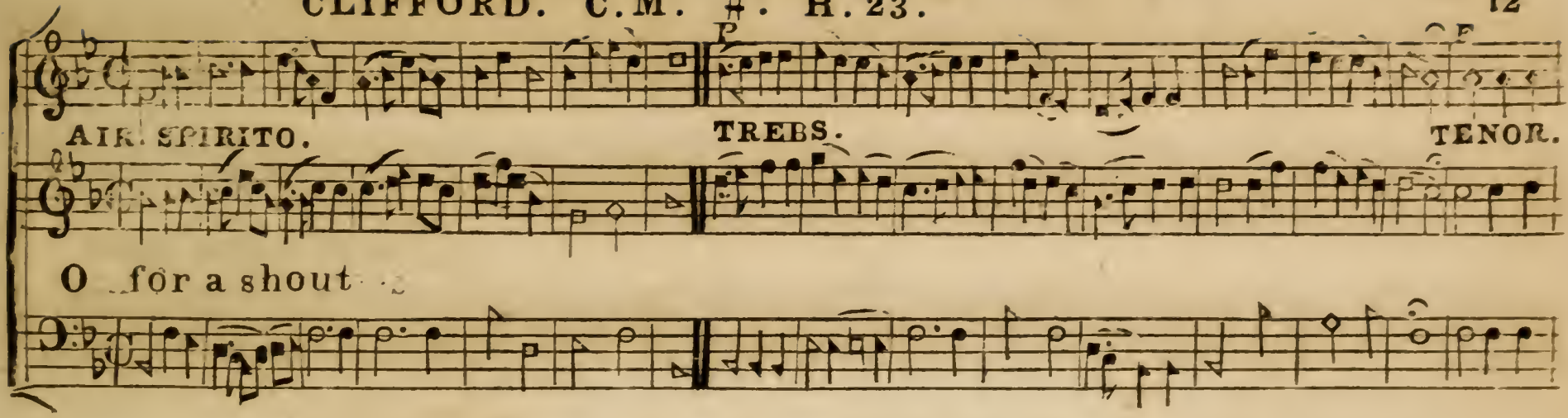
NEW CAMBRIDGE. C.M. ♯C H. 66.



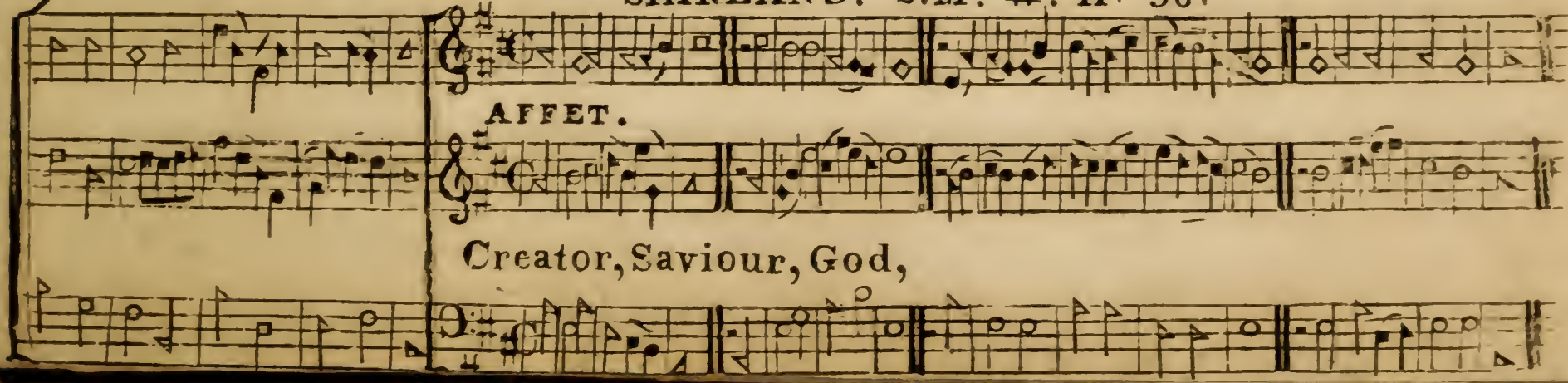
HARLEIGH. C.M. ♯. H.26. V.2.

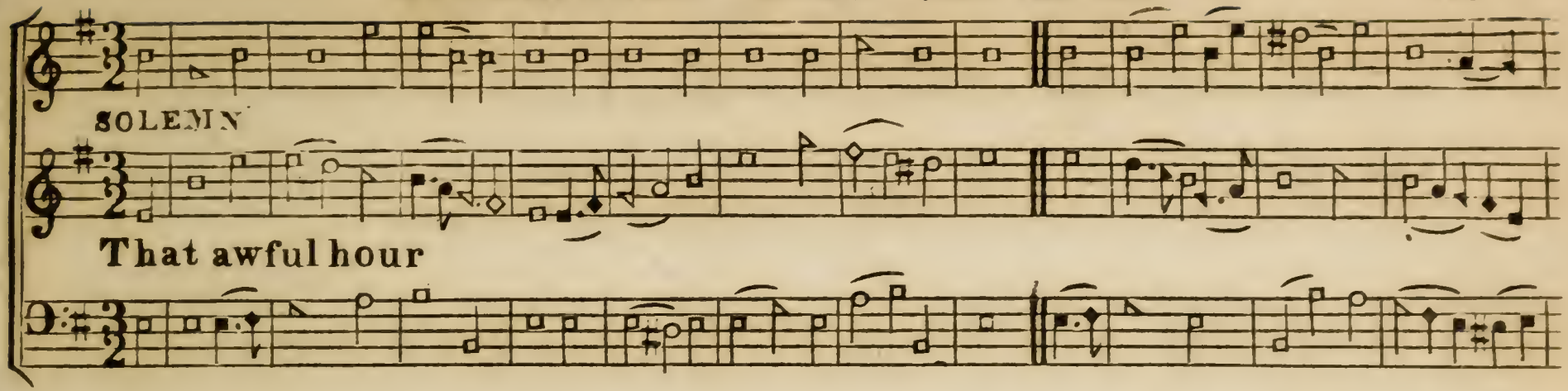


CLIFFORD. C.M. ♯. H. 23.

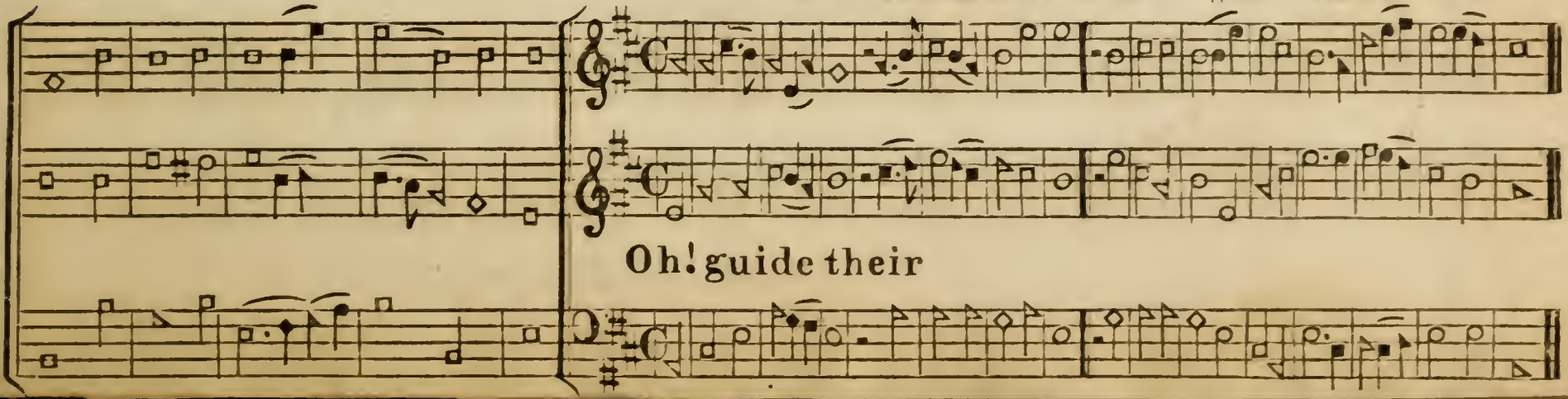


SHIRLAND. S.M. ♯. H. 50.

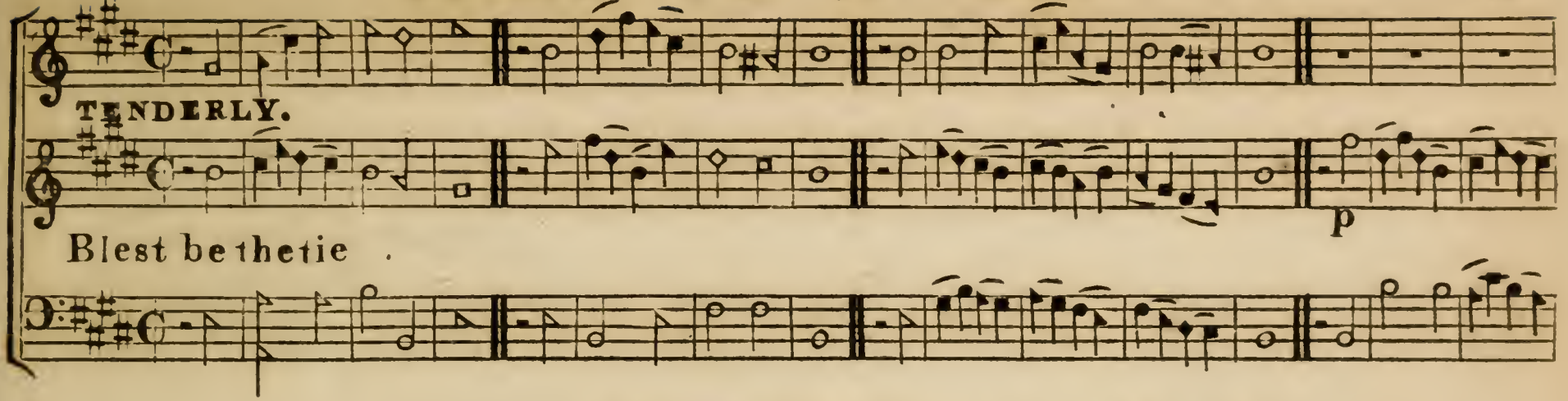




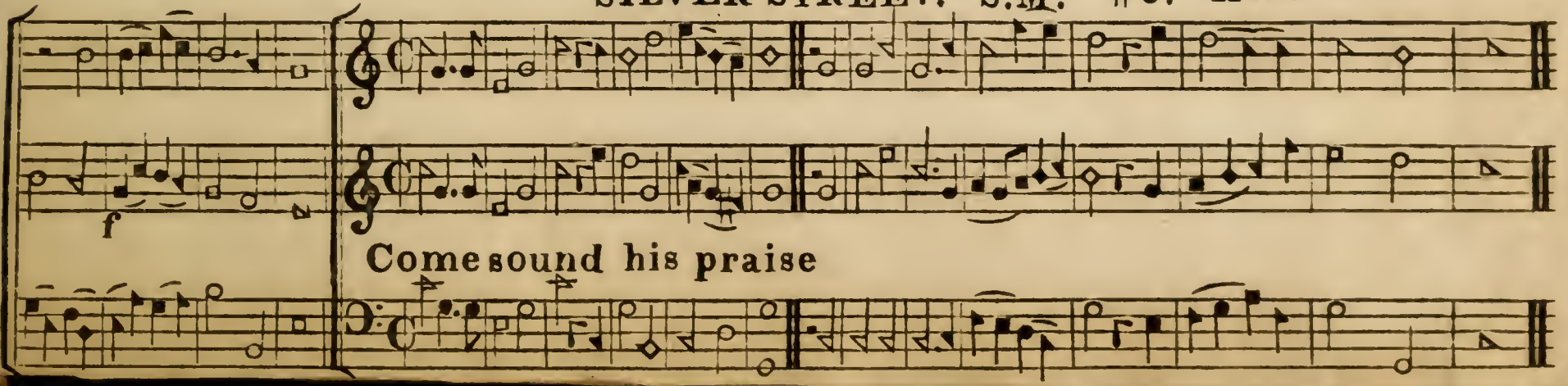
ST THOMAS. S.M. #A H.50. V. 3.

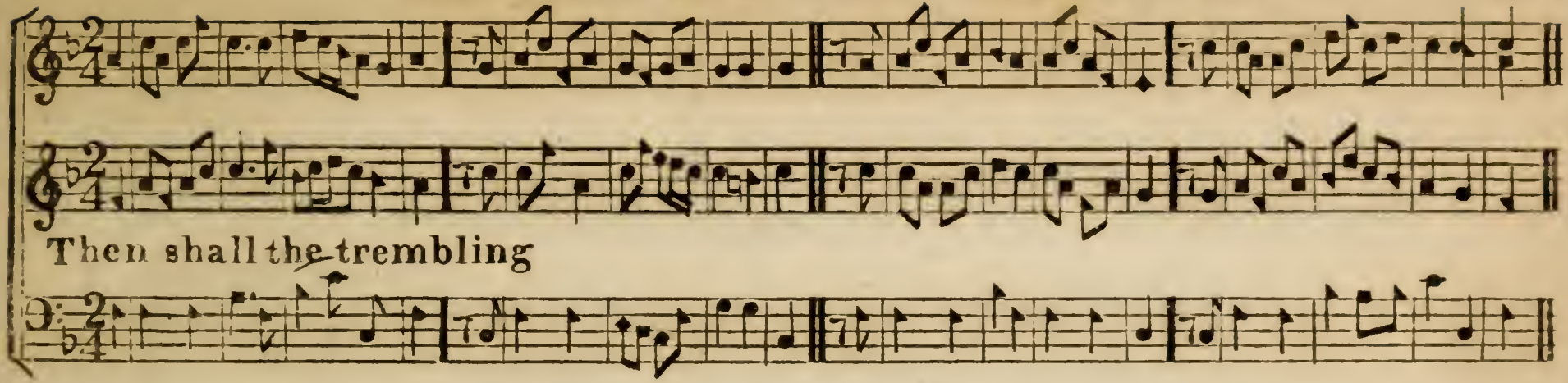


MATHIAS. S.M. #E. H.95.

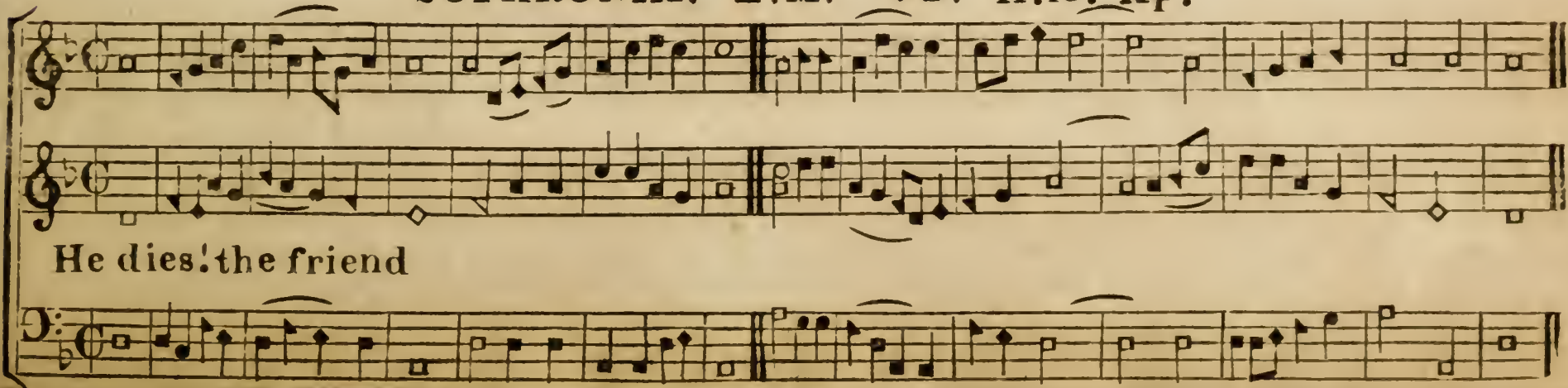


SILVER STREET. S.M. #C. H.1.

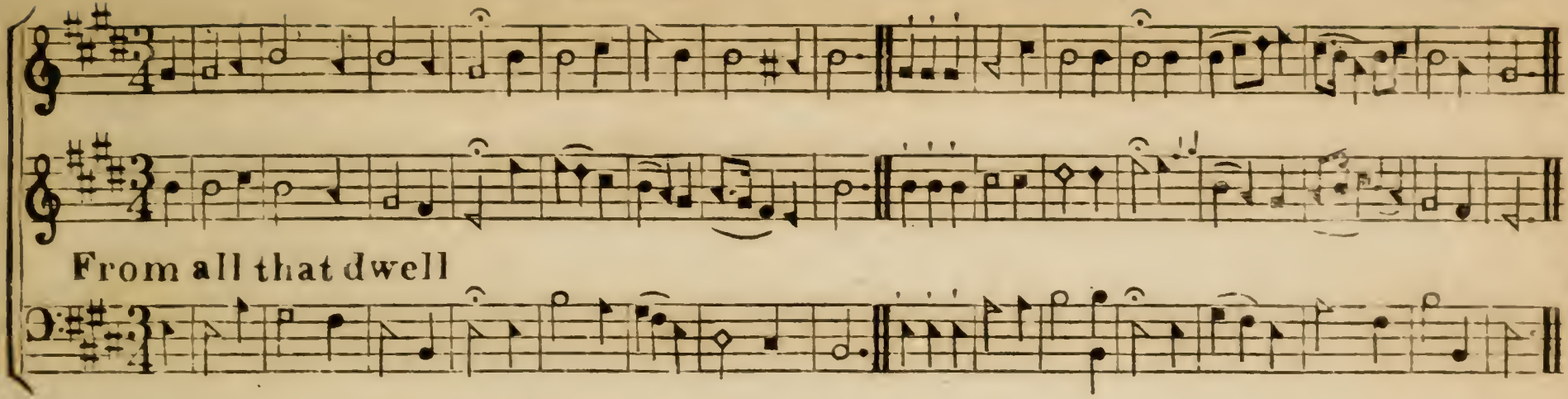




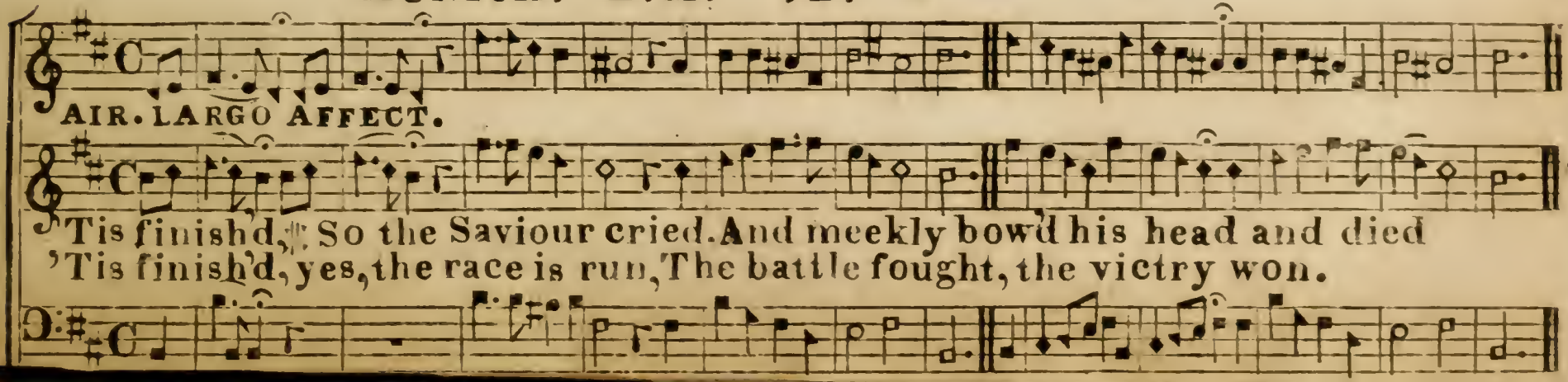
SOPHRONIA. L.M. ♭D. H.15. Ap.



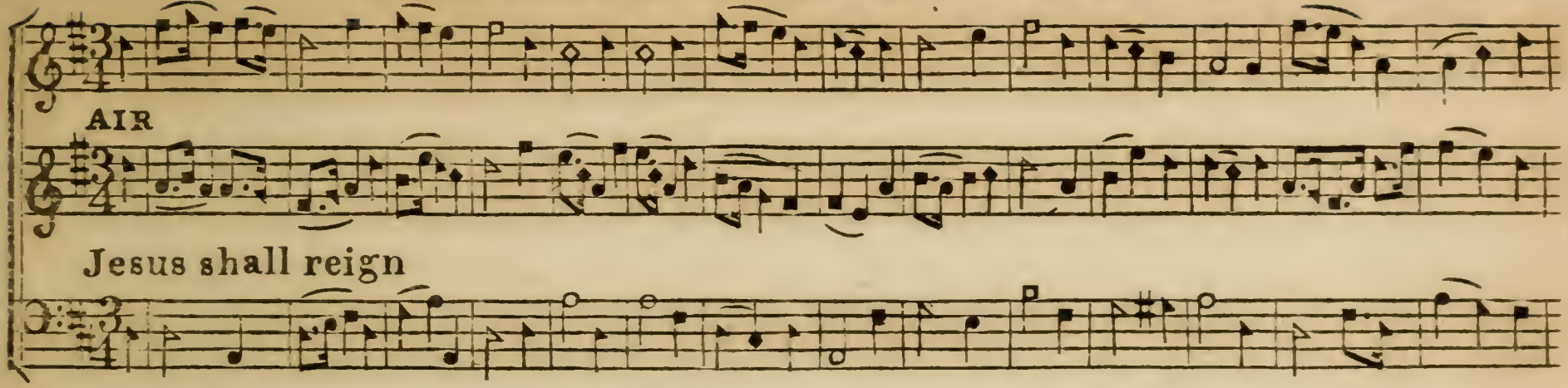
LUTON. L.M. ♯E. H. 13.



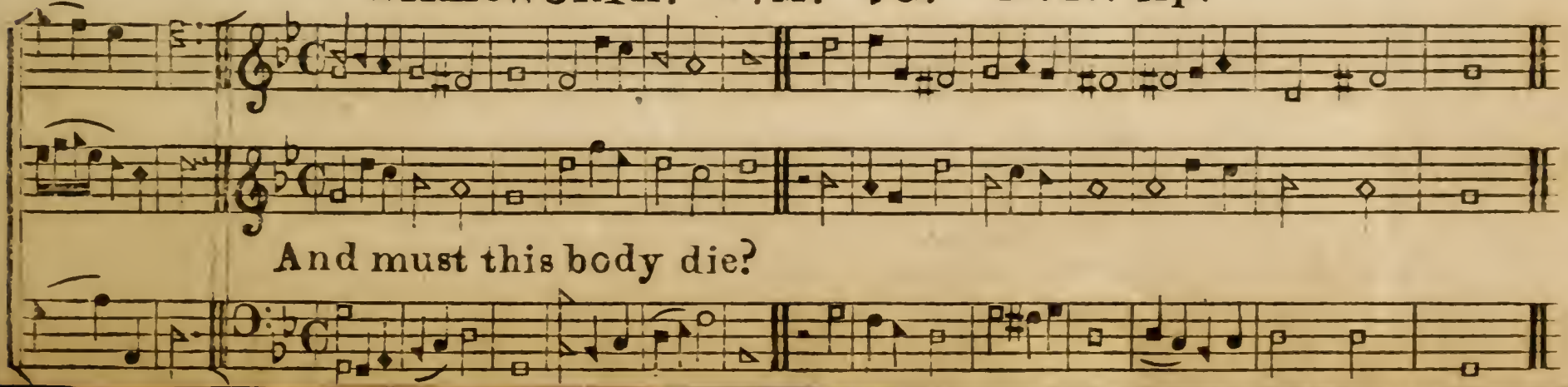
MUNICH. L.M. ♭B. H

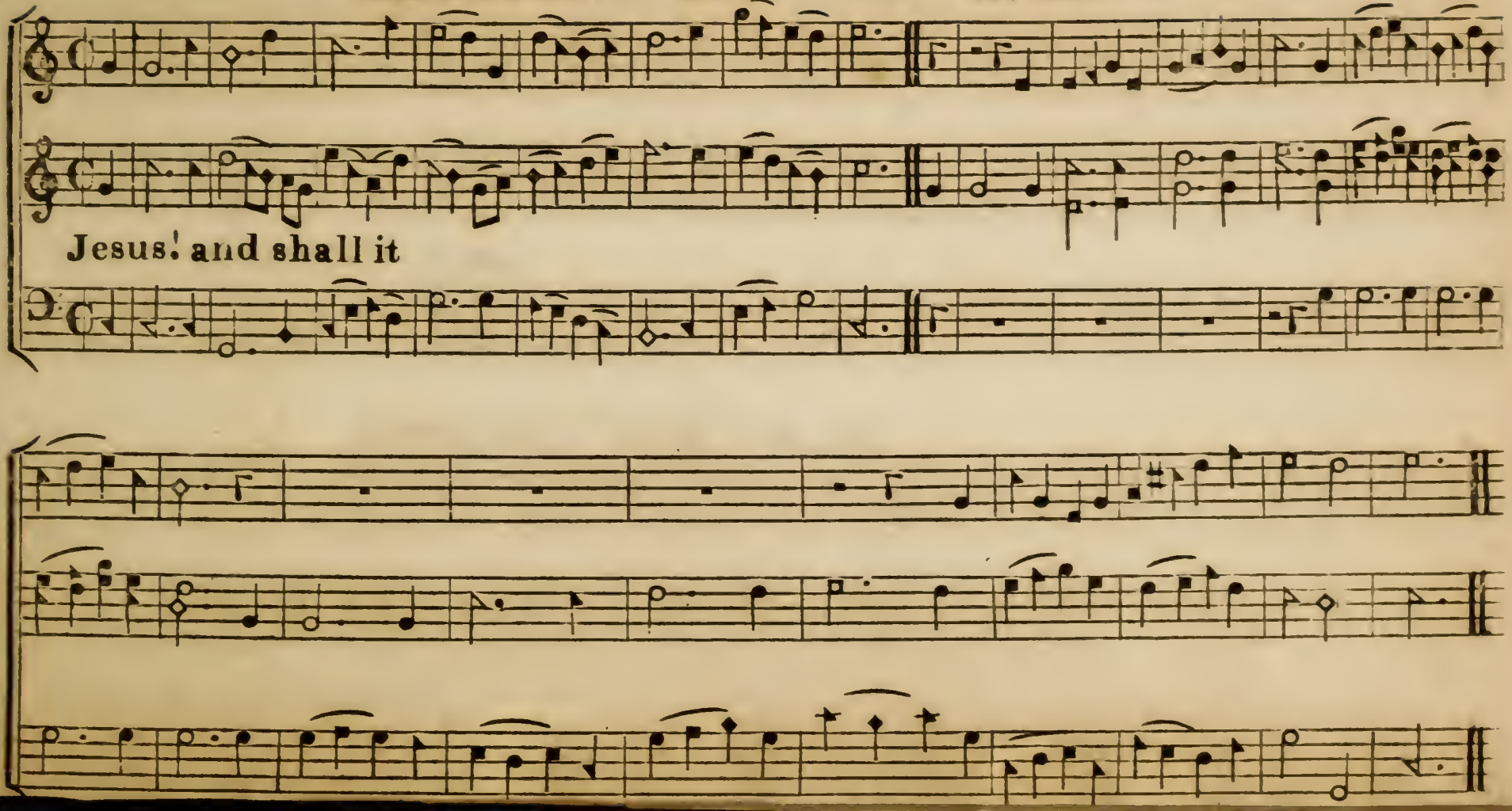


MALMSBURY. L.M. ♯D. H.24.

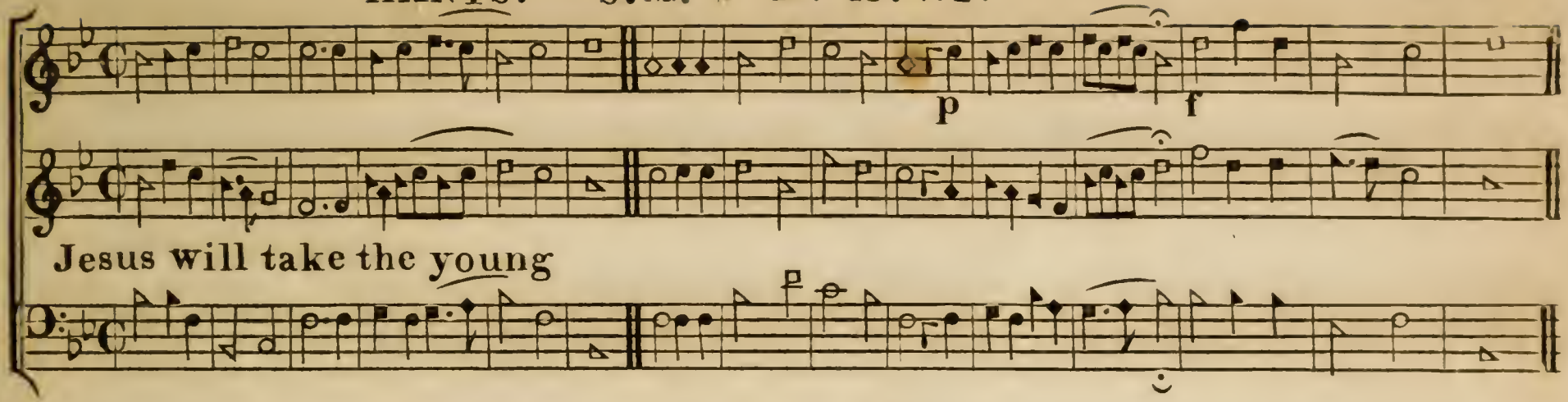


WIRKSWORTH. S.M. ♭G. H.27. Ap.

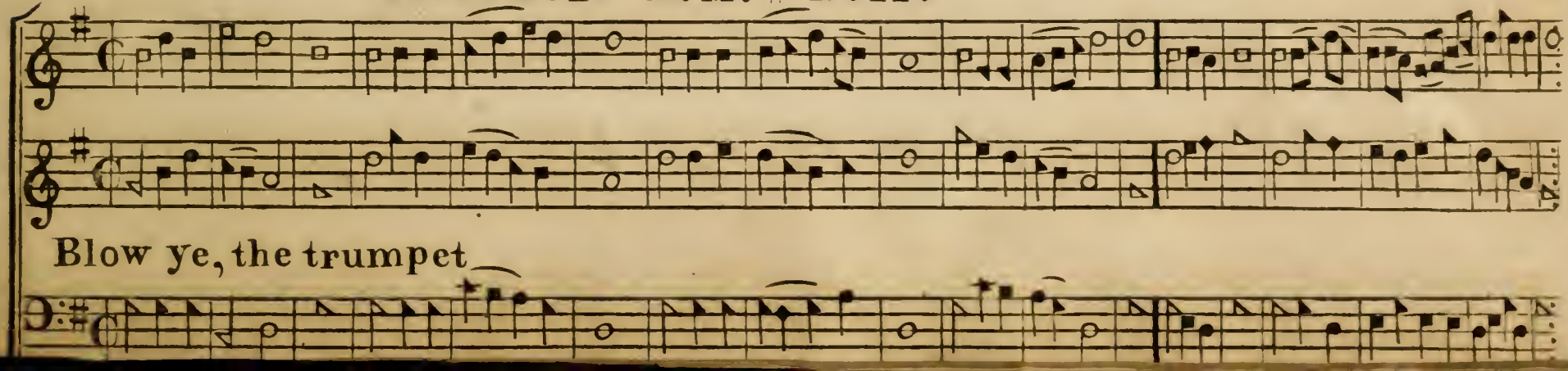


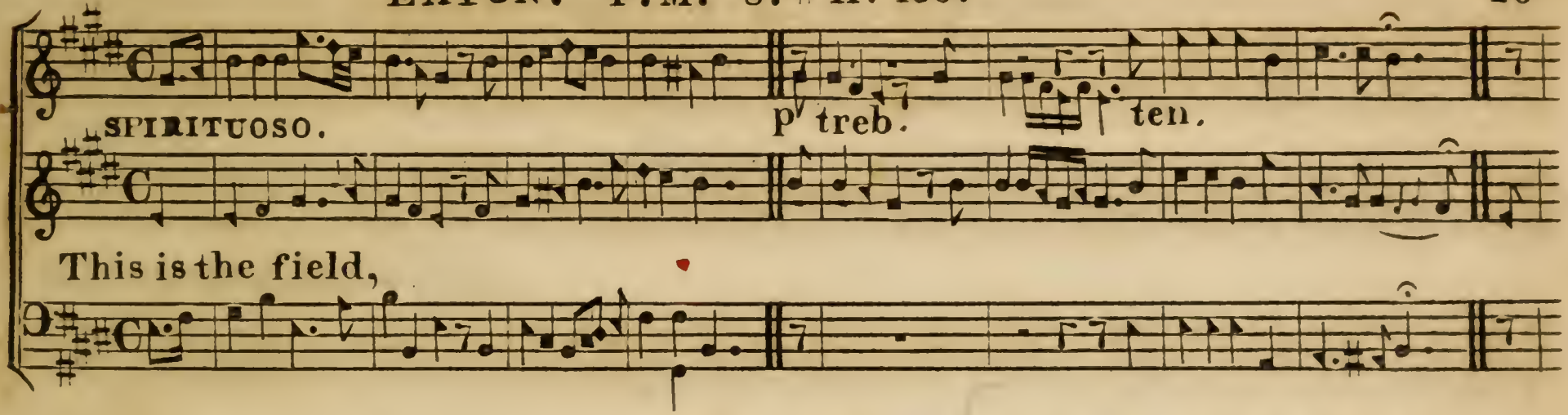

Jesus! and shall it

HANTS. S.M. ♯ H. 18. V. 2.



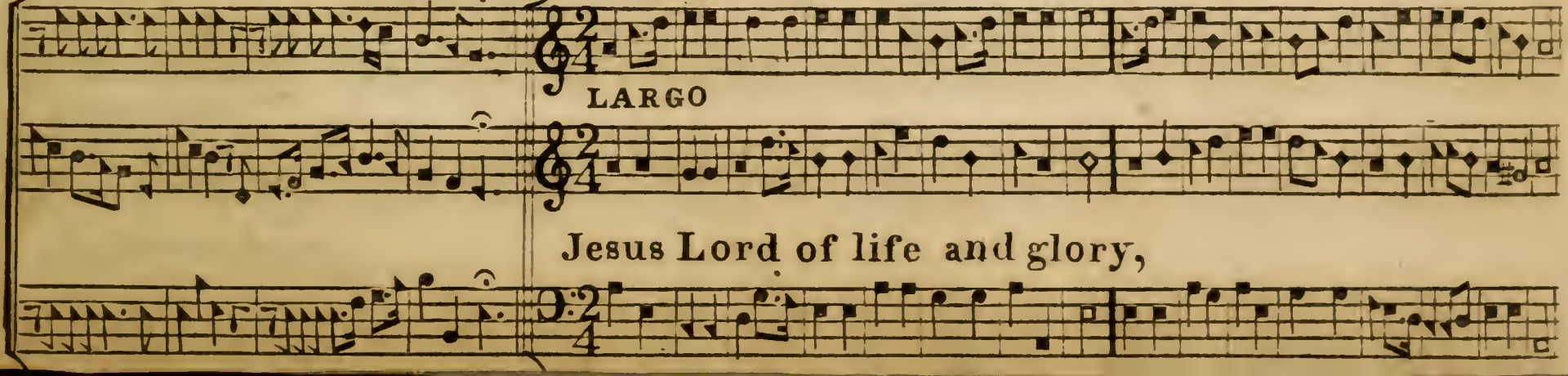
AMHERST. H.M. ♯ H. 22.



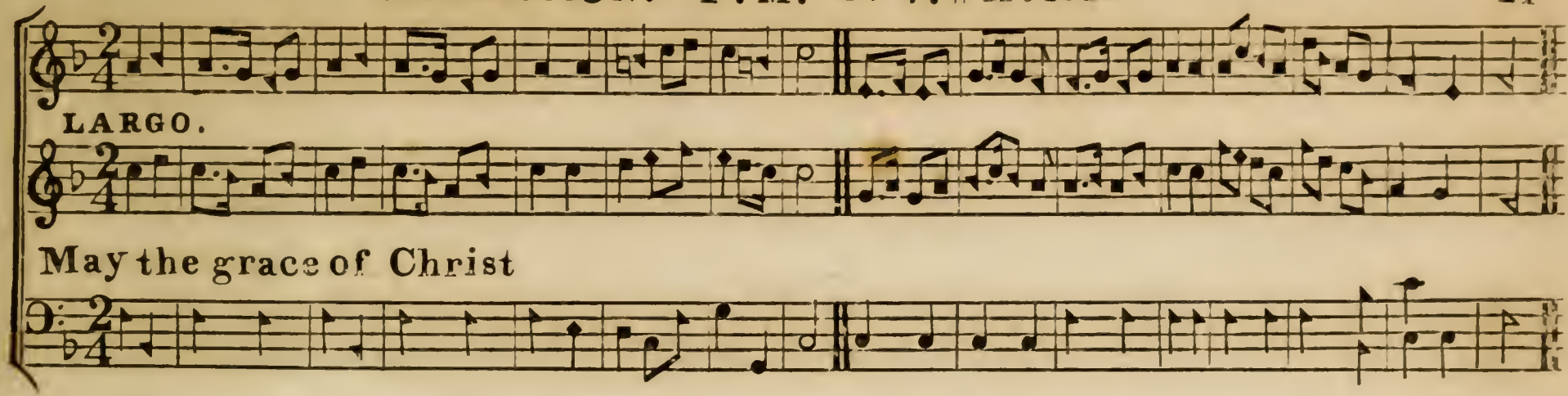


chorus

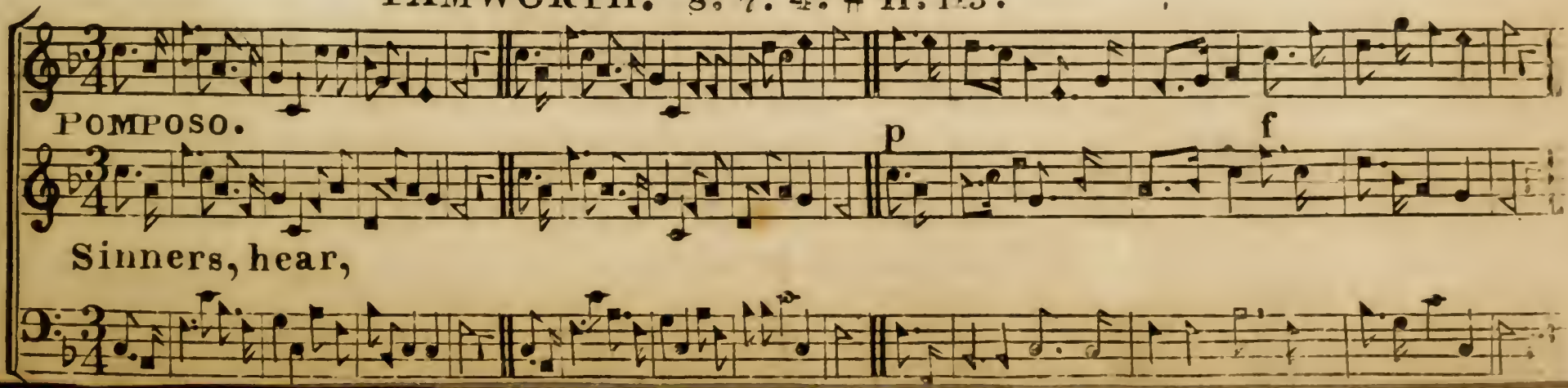
NEW YORK. P.M. 8. 7s ♭. H. 43.



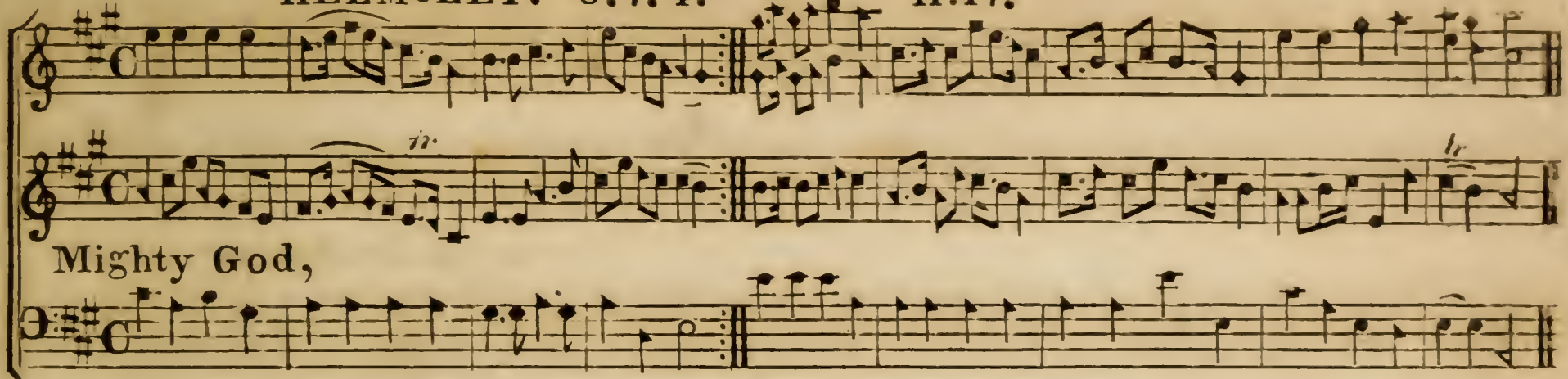
DISMISSION. P.M. 8. 7s # H. 168.



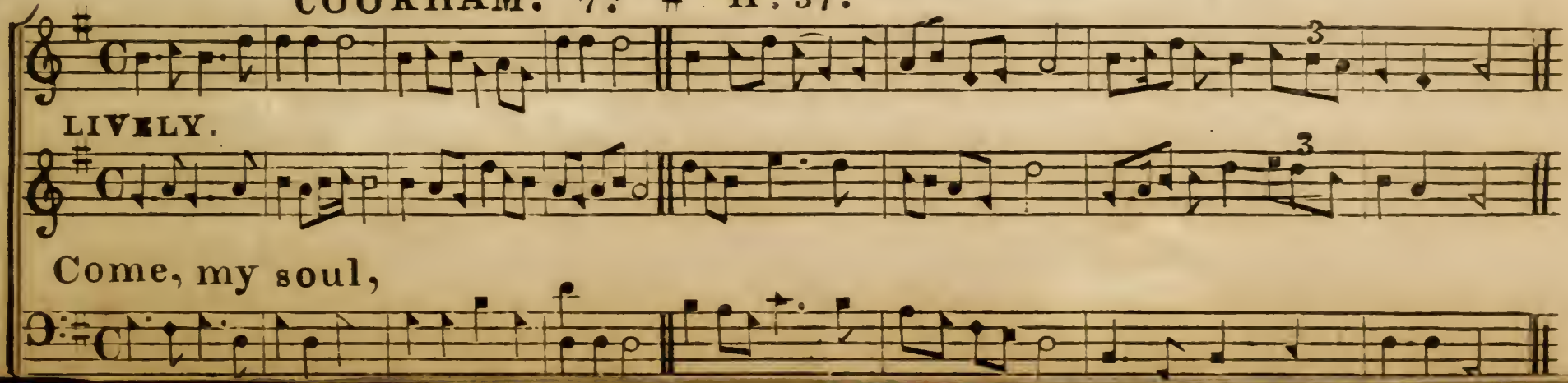
TAMWORTH. 8. 7. 4s # H. 113.

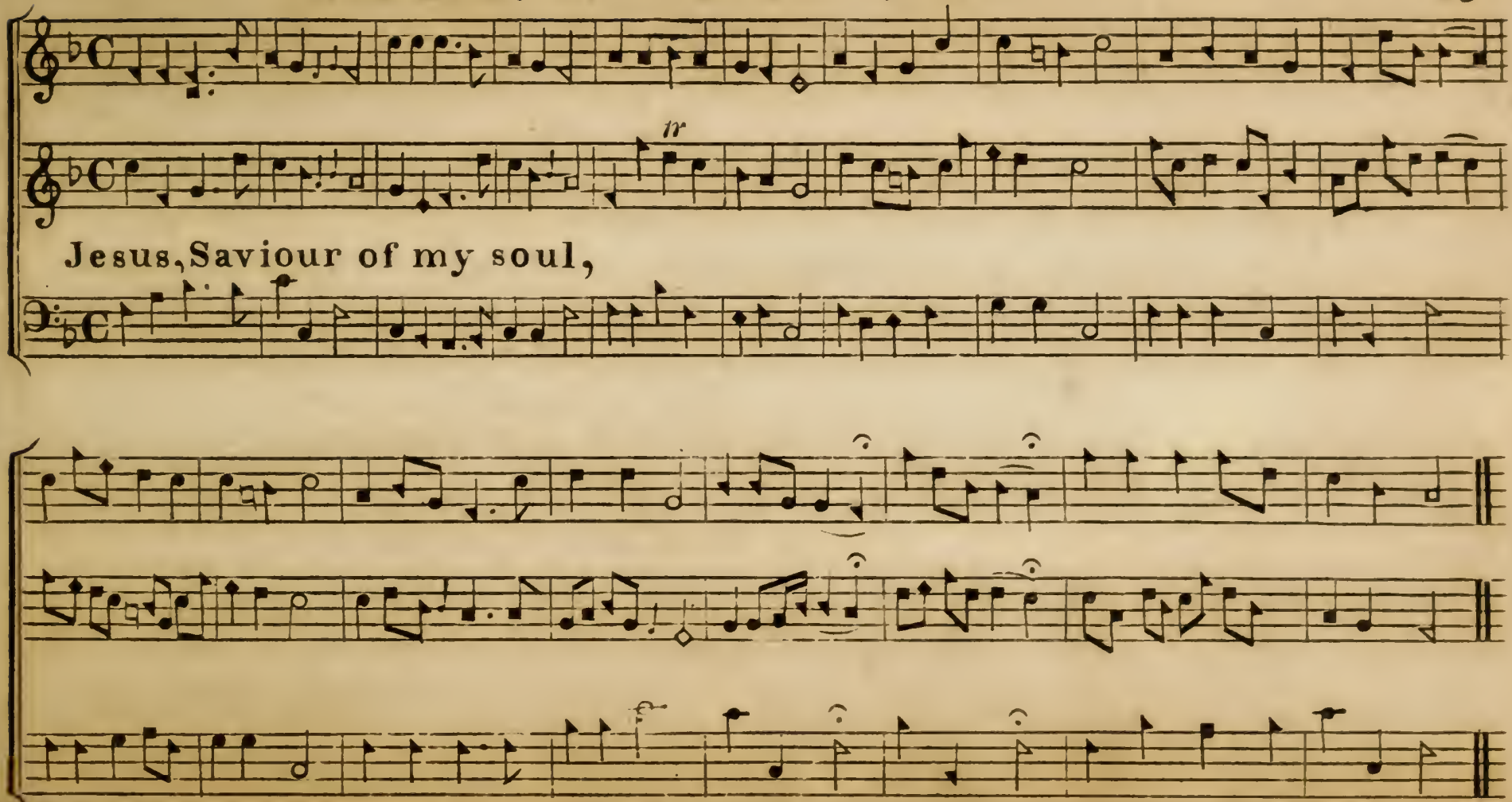


HELMSLEY. 8.7.4.$^{8}_{8}$ ♯ H.17.



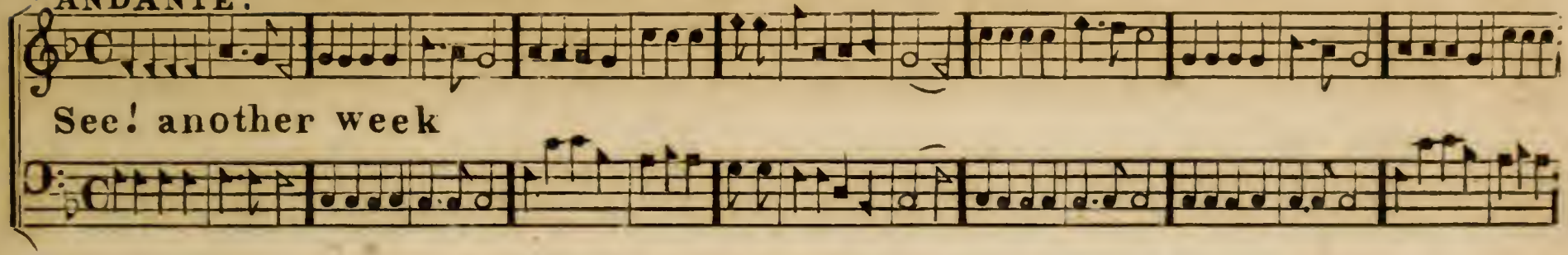
COOKHAM. 7$^{8}_{8}$ ♯ H.37.



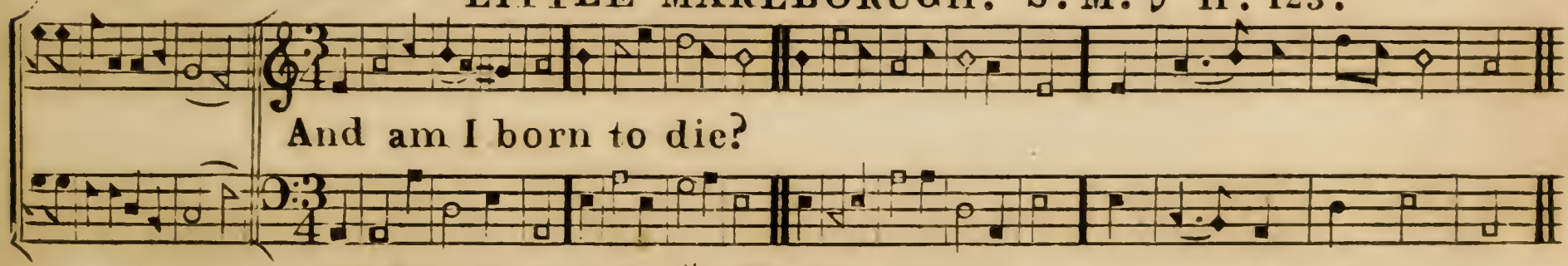

tr
Jesus, Saviour of my soul,

BENEVENTO 7s # H. 75.

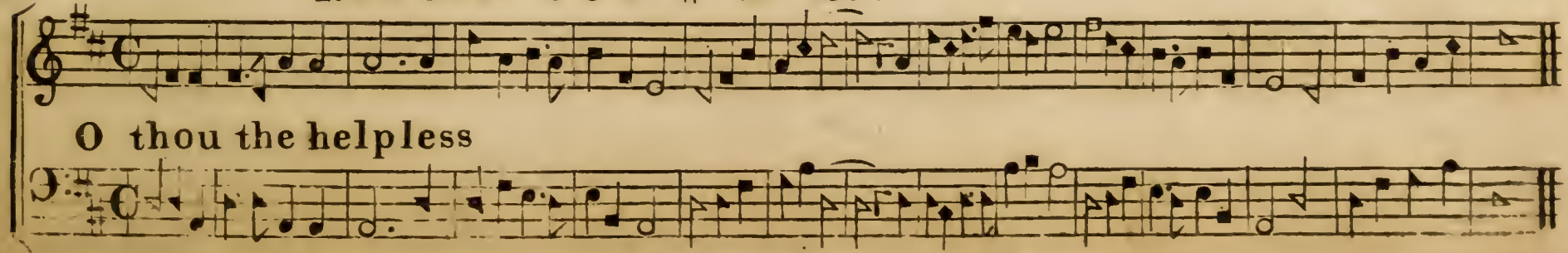
ANDANTE.



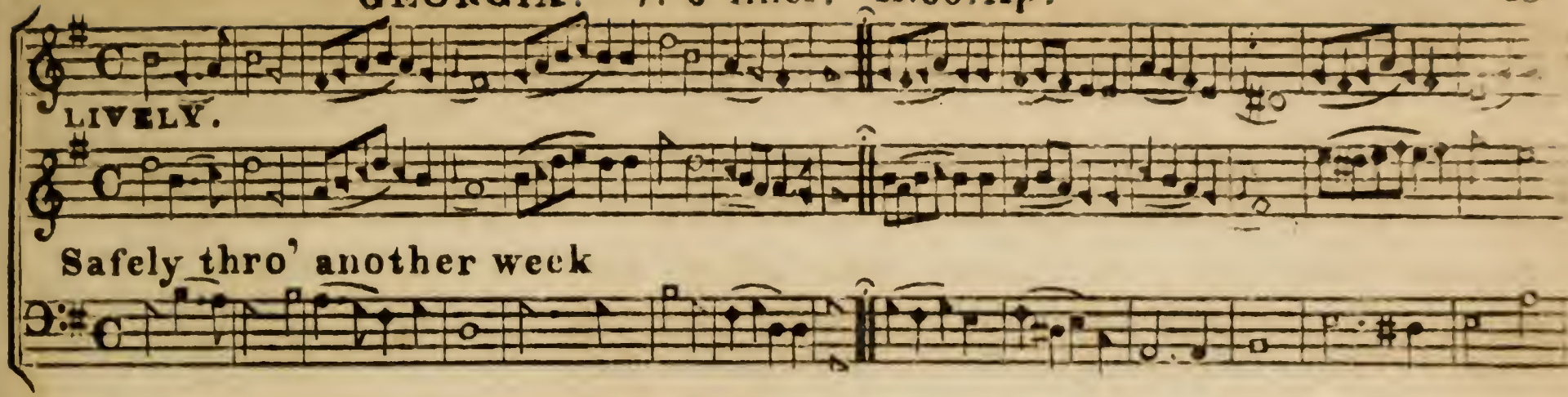
LITTLE MARLBORUGH. S.M. ♭ H. 123.



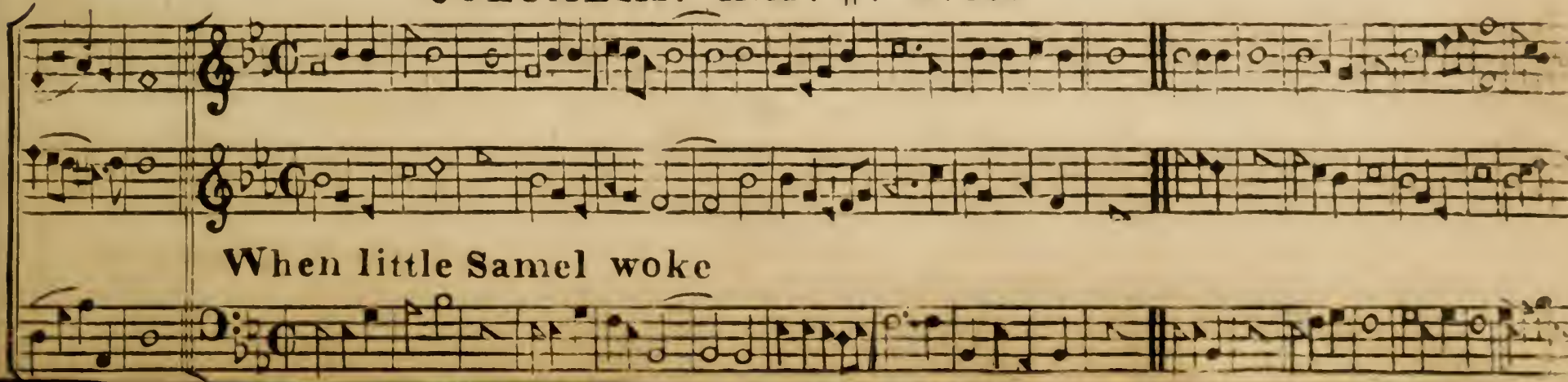
REPOSE. 8.8.6. #. H. 133.



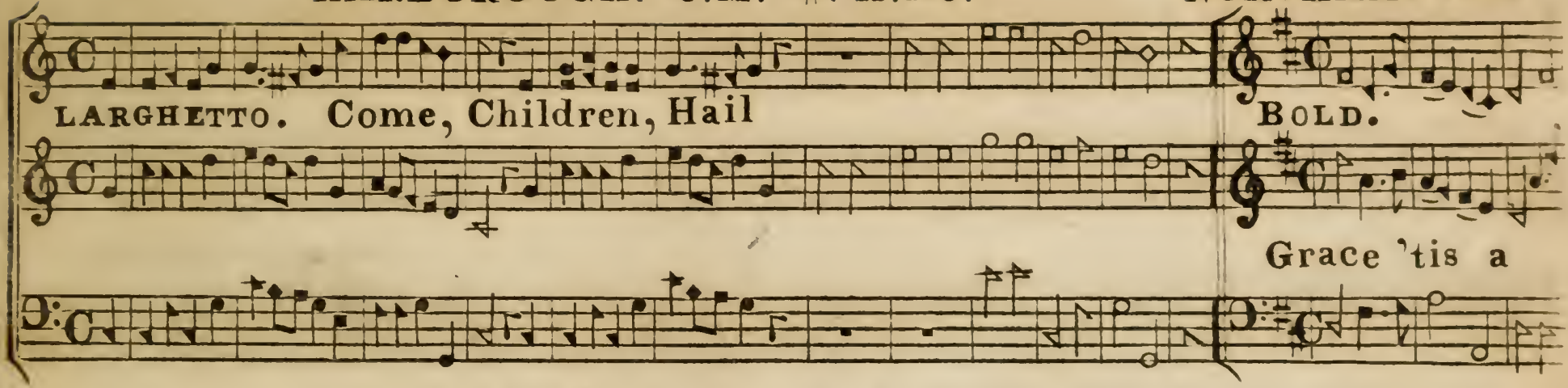
GEORGIA. 7s 6 lines. H.60.Ap.



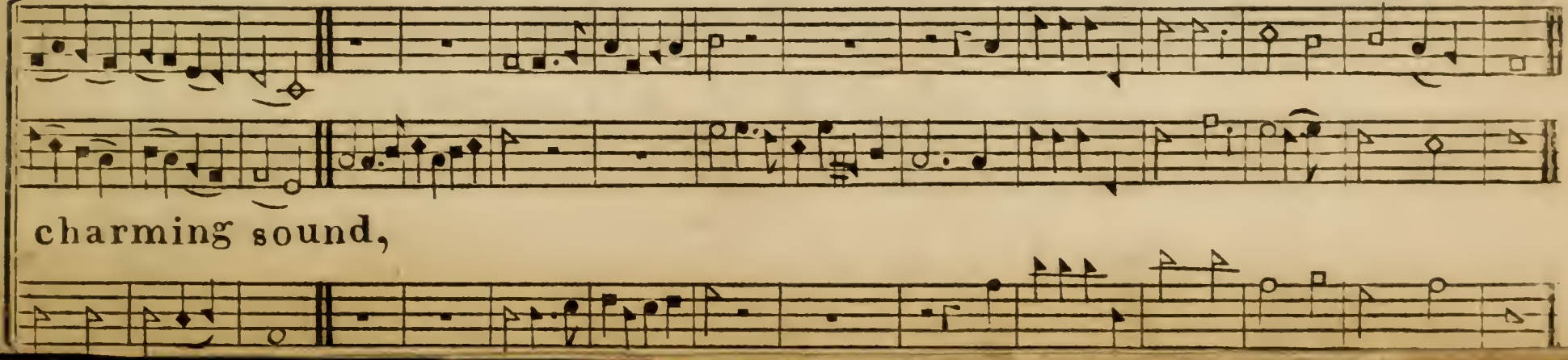
COLUMBIA. H.M. ♯. H.160.



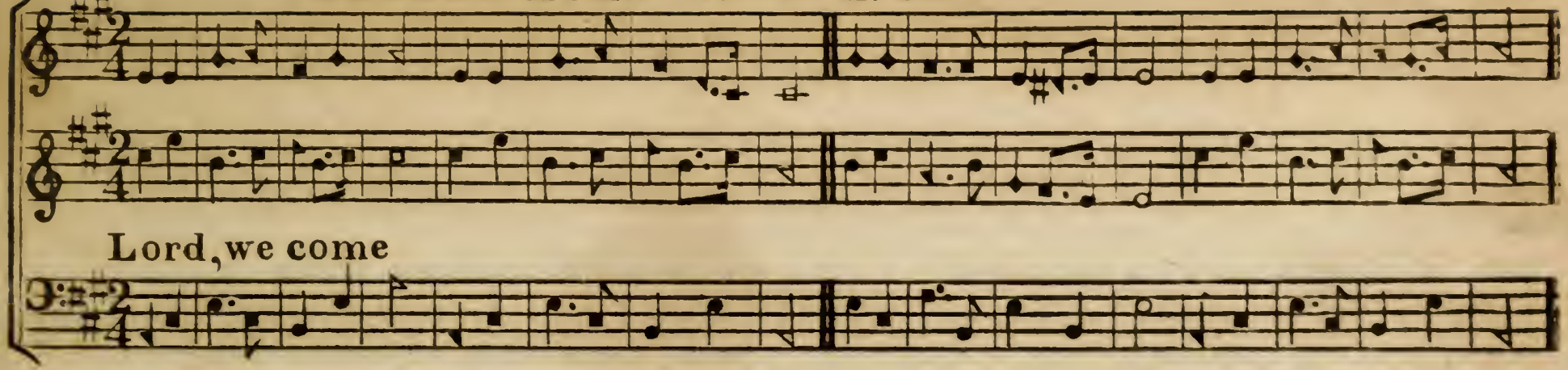
HARBOROUGH. C.M. ♯. H.116. NORTHAMPTON.



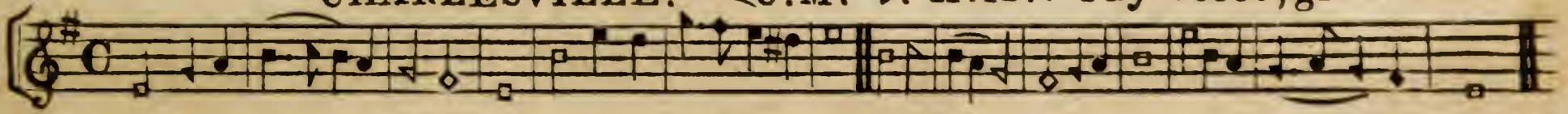
S.M. ♯. H. 92 Dwight, or H. 1.V. 4.



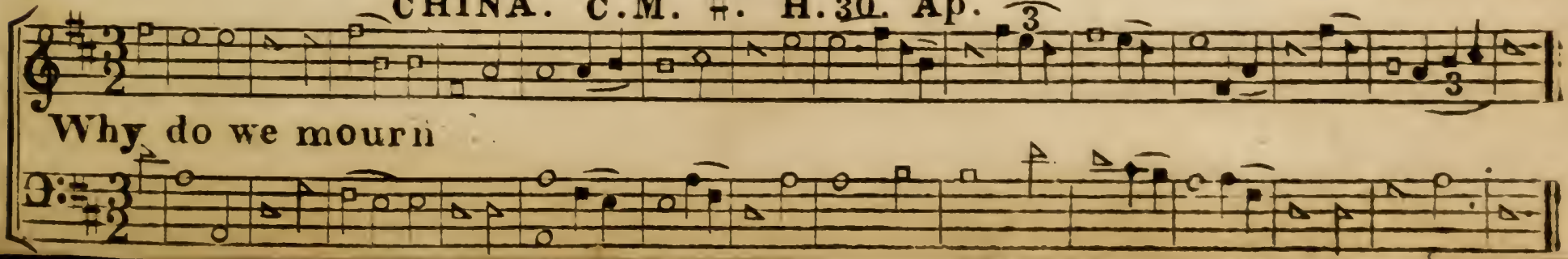
GERMAN HYMN. 7s ♯. H. 34.



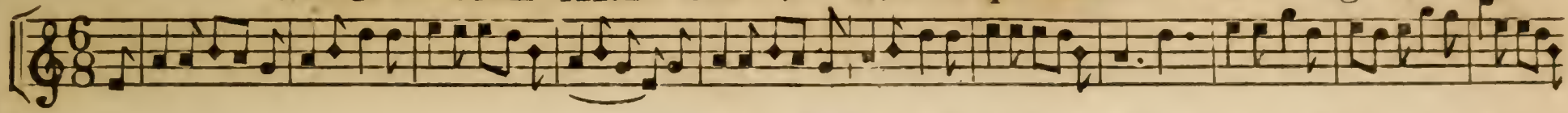
CHARLESVILLE. C.M. ♭. H.127. Thy voice, great God!



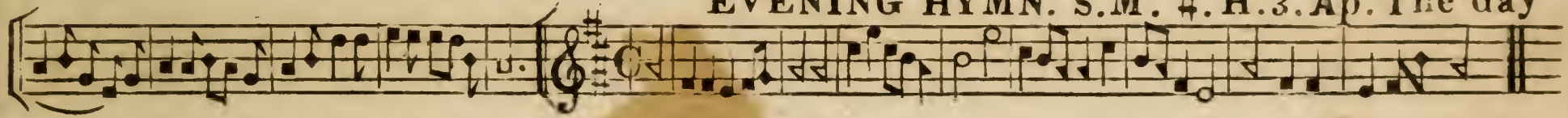
CHINA. C.M. ♯. H.30. Ap.



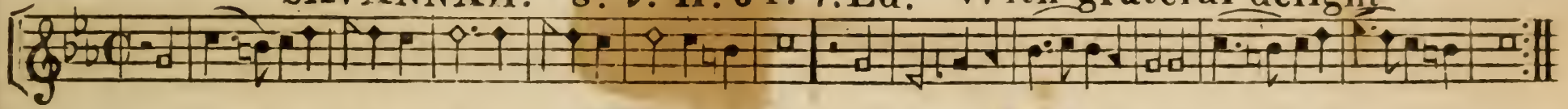
MOUNT CALVARY. C.M.♭. H.16. Ap. When Jesus hung



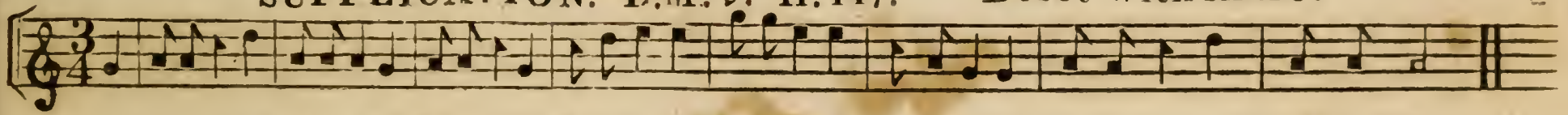
EVENING HYMN. S.M. ♯. H.3. Ap. The day



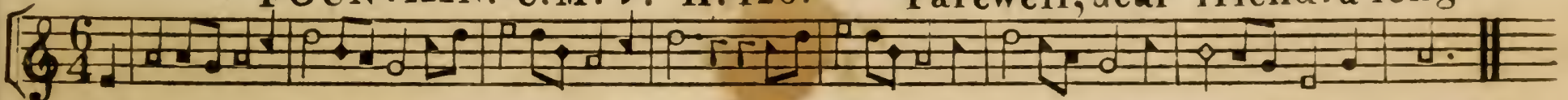
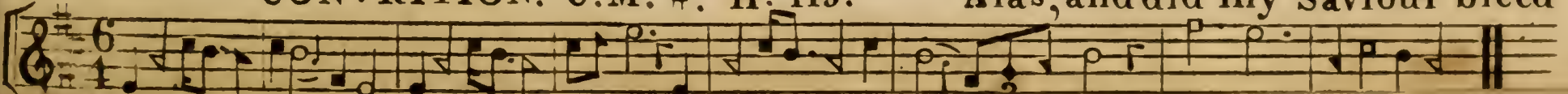
SAVANNAH. 8s ♭. H. 64. 7.Ed. With grateful delight



SUPPLICATION. L.M. ♭. H. 147. Beset with snares



FOUNTAIN. C.M. ♭. H. 120. Farewell, dear friend! a long



CONTRITION. C.M. ♯. H. 119. Alas, and did my Saviour bleed