

# No. 1. Perseverance

A thousand chains kept man in thralldom  
 But perseverance breaks them all, But perseverance  
 breaks them all, But perseverance breaks them all,  
 breaks them all.

The musical notation is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several phrases, with some notes beamed together. There are some annotations above the notes, including 'a' and 'b' under a pair of notes. The piece ends with a double bar line and a repeat sign.

# No. 2. Dream of the Angels.

Sleep for the Angels keep thee watching with thee  
 in slumber Sleep and dream of the Angels.

The musical notation is on a single staff with a treble clef and a key signature of one sharp. It features a melody with several long horizontal lines, possibly indicating sustained notes or rests. The piece concludes with a double bar line and a repeat sign.

# No. 3. A Round in 4 parts.

Let us endeavor to see that whenever we join in the song  
 we can keep time together. and  
 Canterbury.

The musical notation is on a single staff with a treble clef and a key signature of one sharp. It starts with a '2' above the first note, possibly indicating a second ending or a specific rhythm. The notation includes various note values and rests, with some notes beamed together. The piece ends with a double bar line and a repeat sign.



No. 4

# Poor Man's Wants.

How to the poor man's wants thine ear And wipe away

the Orphan's tear And wipe away the Orphan's tear.

No. 5.

# A Round in 4 parts.

Bring the song book quickly bring

Here we'll sit and here we'll sing

Merrily, Merrily, singing here together

Do ra me fau sol laa se do se laa sol fau me ra do.

Tenor

c c c c c b a	d d c c b	g g g g g g g	c c c c c c d e c b C
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Alto

c c c c c b a	g g g g g	c d c c d d e b a	c c d d e e f g g a b C
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Treble

c c c c c b a	c b c e d	e f e e l l e d	e e e l l g g a b c d e C
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Bass

c c c c c b a	e g f d g	g g g g g g g	c c d d e e f d c l g g C
---------------	-----------	---------------	---------------------------

No. 1. Constant Repetition of sounds

||: cc g g<sup>aa</sup> g || l l e e d d q | g g l l e e d | g g l l e e d ||: ~

No. 2.

|| e e l e | d d e | e e l e | d d e | g a g e | g a g e | g a g e | e e l e | d d e | e e l e | d d e ||: ~

No. 3.

|| e g e g | e g q | e g e g | l e d | e g e g | e g q | b a g l l e d q | c c b b | a a g g ~

a a g g | l l q | c e g e | b a g g | c e g e | b a g g | e g e g | e g q | b a g l l e d q ||: ~

No. 4

|| g a e | e g q | q d | e d q | c g e | e g q | q d | e d q | e f g a | ~

b c d | f g a b | c d q | g a b c | d e f | q d | e d q ||: ~

# Repetition of Words.

Come, dearest Lord, and bless this day, Come bear our  
 thoughts from earth away. Now let our aspirations rise  
 With ardor to their native skies With ardor to their native skies

## Example of Repeated Words.

Come holy spirits, all divine, With rays of light upon us  
 shine And let our waiting souls be blest.

On this sweet day of sacred rest- On this sweet day of sacred rest.

# Massaic.

Jesus where'er thy people meet, There they behold thy  
mercy seat, Where'er they seek thee thou art found.  
And every place is hallowed ground And every place  
is hallowed ground The repeated words sing low and slower.

# Yallis' Evening Hymn.

Glorious to thee my God this night For all the blessings of the light

Subl<sup>ly</sup> g c c c c d d e c l l e e d d e

e e a g e a g g a g g a g e  
c c c c c c b e d c c c d c c c b c

c c l e a l g e e a b c e l g e

Keep me O keep me Kings of Kings Beneath thine own Almighty wing

g l e d e e d d e b g a b c d e d c

# Christmas Song.

Hark! hark while we chant the sweet strain



c r g r | e — l g g g # g  
e r d r | g — a e d d | f

Which once was heard on Judaea's plain

g | e g g c a g g | g

When angels ushered in the reign of the lowly Prince

e | e d c a | g r l — e | d e g c  
c | c a g l | e d c d e d c | l g e g

of Peace Good will to man and peace on earth

f | f ||| e | e e e e | g g g  
f | f ||| g | g g g g | d d d

They sounded at the Saviour's birth Their blessed  
 songs of joy and mirth He will sound with age increase

Peace peace to all this joyful morn. Arise for lo!

the day doth dawn let christian love and kind good  
 will Our hearts inspire Our spirits fill.



# Progressive Song Exercises

Pleasant is the hour of singing, cheerful voices sweetly singing  
Singing now in strains of gladness, naught of fear of care & sadness

*Handwritten musical notation for the first exercise, including a treble clef, a 4/4 time signature, and notes corresponding to the lyrics above.*

## No. 2. Commencing on Five.

Glad let our voices be give them out merrily for in the  
time of song, All should go cheerily All should go cheerily

*Handwritten musical notation for the second exercise, including a treble clef, a 4/4 time signature, and notes corresponding to the lyrics above.*

No. 3. Commencing on Three.

If you have not sung at all, Then now's the time for one & all

2  
4

e e | f f | g g | a a | g g | a a | b b | c

And if you say "we've sung before" Why then we say sing all the more

c c | b a | a g | g a | a g | f e | d c ||

No. 4. - (Moderato.) Merry Tune. Quarter Rest.

Wether thro' the verdant meadow little brooklet art thou flowing

2  
4

c d | e e | e f | f g | g g | a b | c b | c c

Over onward never waiting. To the river I am going

c b | a a | a g | f f | e f | g f | e d | c c ||

No. 5. Moderato. <sup>1/2</sup>Half Note. Forte.

Fill the farmers winter board, with fruits of honest labor high  
Cheerful hearts and willing hands Right gladly every want supply

c c | d d | e e | f f | g g | a a | b b | c  
c c | b b | a a | g g | f f | e e | d d | c

No. 5' Extra Two Two Measure, <sup>1/2</sup>Half Notes,

We will make our voices ring while singing up this exercise  
We will make our voices ring While singing down this exercise  
Now we sing the scale ascending Now we sing the scale descending

c c | d d | e e | f f | g g | a a | b b | c  
c c | b b | a a | g g | f f | e e | d d | c  
c d | e f | g a | b c | d e | f g | a b | c

No. 6. Beginning on the second part of the Measure.  
(mezzo.)

O sweet the hour of social song, sweet the hour, sweet the hour,  
 When friendly tones the notes prolong, sweet the hour, sweet the hour.

*Handwritten musical notation with notes and rests.*

No. 7. Two parts, Together. Andante. Piano.

Andante (gentle, distinct and rather slow yet connected)

Slowly slowly on the wall, steals the sunshine steals the shade  
 Evening dews begin to fall Evening shadows are displayed

*Handwritten musical notation with notes and rests.*

2 Rays of sunshine from the West Paint the dusky windows red  
Darker shadows deeper rest - Underneath and overhead.

No. 9. Moderato. Mezzo Forte. Quarter Rest.

Move move move move on together keep in time

c | d | e | f | g | a | b | c |

Move move move move on together voices chime

c | b | a | g | g | a | f | e | d | c

No. 11. Mezzo. Piano. & Mezzo Forte

Coming down, coming down from the heights too far down

*mf*  
p  
mf

c | b | a | g | f | e | d | c |

Coming down, coming down Pride and all unto the ground  
 m.f. c b a r a g l r l e d e l g c t

Rest-content rest-content In the place we're made to fill, you  
 Rest-content, rest-content, If we'd have our life well spent

Alto Half Rest. Allegretto. Follow Follow If you'll listen

2/4

Follow

Wither?

2/4

then you'll know

Do Re me fa sol la si do do si do

See we'll listen you well follow wheresoever you please to

No. 12. Skip from Eight to One.

Come, come

keep time

2  
4

g

g

Well what?

What's that

And sing this song with me. May it be sing, a, mi, fa, sol, la, si, do.

The first line of musical notation consists of two rows. The top row contains notes: a quarter note 'g', a quarter rest, a quarter note 'g', a quarter note 'c', a quarter note 'd', a quarter note 'g', a quarter note 'd', and a quarter note 'e'. The bottom row contains lyrics: 'g' under the first 'g', 'a' under the first rest, 'a' under 'c', 'b' under 'd', 'c' under 'g', 'g' under 'd', and 'a-b-c' under 'e'. Vertical bar lines separate the notes and rests.

Yea I see do do do do

The second line of musical notation consists of two rows. The top row contains notes: a quarter note 'g', a quarter note 'c', a quarter note 'c', a quarter note 'c', a quarter note 'd', a quarter note 'e', a quarter note 'g', a quarter note 'a', a quarter note 'b', and a quarter note 'c'. The bottom row contains lyrics: 'g' under the first 'g', 'c' under the first 'c', 'c' under the second 'c', 'c' under the third 'c', 'd' under 'd', 'e' under 'e', 'g' under 'g', 'a' under 'a', 'b' under 'b', and 'c' under 'c'. Vertical bar lines separate the notes.

No. 13. *Triple Measure.**Moderato.*

Newly, and bright in the midsummer air like a green sea  
 when the soft winds are there Ripple the corn leaves in melody  
 List to their music, as gaily they sing "summer is here with its scent laden wing  
 Gladness and peace let the melody bring."

No. 14. *Dotted Half Note.*

Shooeth away, shooeth away, Cloud of the morning when cometh  
 the day Beautiful day Beautiful day.  
 Hear the sweet strain over the main, O the glad songsters on  
 bright wing again. Hear the glad strain, Hear the glad strain.



No. 15. Extra Holy Rest.

Trust! Trust! patiently trust - Clouds only come when the Lord

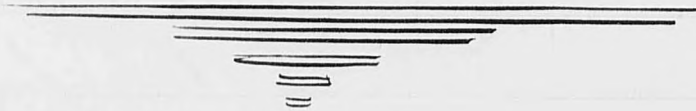
3	c	■		e	■		g	e	f		g	■		a	a	g		g	g	g		f	
4																							
5	c	■		c	■		e	c	d		e	■		f	f	f		e	e	e		d	
4																							

says they must! Trust - Trust - patiently trust!

1	f	e		d	■		e	■		g	■		a	a	f		ψ	
2	d	c		g	■		c	■		e	■		f	f	d		ψ	

2 Rest! rest! patiently rest - Flowers will bloom when the Lord thinketh best - Rest - rest! patiently rest!

3 Wait - wait - patiently wait - Harvest is sure tho' sometimes it is late, Wait! wait! patiently wait!



## No. 16. Moderato Skip to Eight.

Do, do mi sol do, Lis, one, three, five, eight. We'll sing thro' the  
 scale, and we will not be late sol, do, sol, mi, do, mi. We will not be late

$\left. \begin{array}{l} 3 \\ 4 \end{array} \right\} \begin{array}{l} c | c \ e \ g | \cdot \ c | c \ e \ g | \cdot \ c | d \ e \ f \\ g \ a \ b | \cdot \ c \ g \ e | g \ g | \cdot \ g \ e | c \ e \ g | \cdot \ g \ e | f \end{array}$

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## No. 17. Allegretto. Beginning on the second part of the measure.

See the bright water glancing, as leaping along sending far down  
 the valley its joy giving song, sending far down the valley its joy giving song

$\left. \begin{array}{l} 3 \\ 4 \end{array} \right\} \begin{array}{l} g \ g \ g \ e \ g \ g | e \ g \ g \ e \ f \ g \ a \ a \ b \ c \ b \\ h \ e \ e | c \ e \ e | c \ e \ e | c \ d \ e | f \ f \ g | a \ f \\ a \ g \ e \ c \ b \ a \ b \ c \ c \ e \ g \ c \ b \ a \ g \ e \ c \ b \ a \ b \ c \\ f \ e \ c \ e \ d \ c \ d | e \ f \ g | a \ g \ f | e \ c \ e \ f \ f \ e \end{array}$

Wander forth thro' the wood land, far far, up the hill, Till the beautiful  
 streamlet is only a rill. Till the beautiful streamlet is only a rill

No. 18. Andantino For the Practice of Rests.

*Halloo* *Halloo* *It's time to come home* *Halloo* *Halloo*  
 9 | c    r    9 | c    9 | 9   c   b | c   r    9 | c r    9 | c  
*Hark*                      *Yea*                      *will come;*    *It's of no use to call*  
 r | r p   c    r | r f e    r | ~~—~~    9 | c    9   9 | 9   9   9 | e  
*It's time to come home, come home, come home, come home*  
 r 9 | 9    c    b | c    r                      c | e    r    e    | 9    r    9    |  
*When we're ready we'll come; Yea we'll come, yea we'll come, yea we'll come*  
 9    9 | e 9    9 | a    a    a    | 9    9    9 | e    e    e    | q

No. 8 Skip from Eight to Five & from Five to One.

*Saw* around and far above us All the sky is grand with clouds  
 c    c    c    c    c    b    c    9    c    c    c    c    b    q  
 c    d | e    r | 9   9 | c   c | c   d | e   r | 9   9 | c

See, adown the air, of evening Come the swallows home in crowds.

l c d | e f | g g | c c | c d | e f | g g | c ||

2 On the wall the roof, and steeple Fall the streams of liquid gold.  
Now they glow, o'er hill, and valley Now upon the mountain old.

No. 19. Quadruple Measure. Andantino.

Ask not summer tho' the weakest, shrink not from the wintry storm.

Underneath the snow when deepest All the swelling grain lies warm

l c d | e f | g d | g d | g d | g c | a g | e f | d g | a b | c

2 Buried hope and buried treasure, seek no more with eyesight dim  
He will give in double measure, If ye leave them all to Him.

No. 20. Whole Note. Tenuto. Fortissimo.

Wake for now tis day! We must haste away!

Studs are prancing, sunlight glancing; None can now delay

Note Tenuto or Sostenuito signifies to sustain or hold on.

No. 21. Moderato. Pianissimo.

Hear the echoes as we go, As we go, As we go

Hear them answer, soft and low, soft and low. soft & low

No 22.

Whole, Rest.

Some one comes! at the door he knocks Walk this way friend

Handwritten musical notation for the first piece. It consists of two staves. The top staff contains notes: e, e, | e, r, g, g, | g, g, | c, b, g. The bottom staff contains notes: c, c, | r, c, c, | r, c, c, | c, c, c, c, |. There are several blacked-out notes and rests throughout the piece.

Pleasant day friend!

Thank you, thank you

Sincerely truly

come in! come in! come in! come in

Handwritten musical notation for the second piece. It consists of two staves. The top staff contains notes: g, e, g, e, | g, g, e, | g, a, b, c. The bottom staff contains notes: g, e, g, e, | g, a, b, c. There are several blacked-out notes and rests throughout the piece.

We're in haste and cannot stay friend Please to tell the time of day

O yes with pleasure! <sup>u</sup>his ten <sup>u</sup>his ten

please we're in haste & cannot stay friend Please to tell the time of day  
e | 9 | l | e | d | e | e | 9 | e | | 9 | l | e | d | e | e | 9

<sup>u</sup>his ten the time of day  
e | | 9 | a | 9 | e |  
the time of day  
e | 9 | 9 | e |





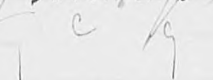

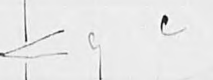
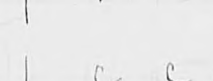

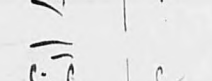
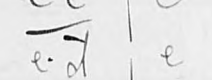


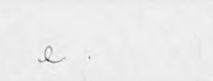






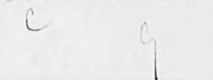





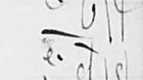



# Charity.

Meek and lowly pure and holy Chief among the blessed thou

 Soprano	 Alto	 Tenor	 Bass
			
			
			
			
			
			

Turning sadness into gladness Prayest thou for Charity



Pity dwelleth in thy bosom Kindnes reigneth in thy heart

Handwritten musical notation for the first piece, consisting of three staves. The notation includes various notes (e.g., e, g, d, b, c) and rests, with some notes underlined or grouped. The piece is divided into measures by vertical bar lines.

Gentle thro' alone can sway thee Judgement hath in thee no fear

Handwritten musical notation for the second piece, consisting of three staves. The notation includes various notes (e.g., a, g, d, b, c) and rests, with some notes underlined or grouped. The piece is divided into measures by vertical bar lines.

Modest and lowly pure and holy Chief among the blessed three

<u>c</u> <u>e</u>	c	g	<u>g</u> <u>f</u>	g	f	g	g	<u>g</u> <u>g</u>	g		
e	d	e	e	<u>c</u> <u>c</u>	c	e	<u>c</u> <u>c</u>	b	<u>e</u> <u>d</u>	d	
g	#f	g	c	e	d	e	g	a	d	<u>g</u> <u>f</u>	e
<u>c</u> <u>c</u>	c	c	<u>c</u> <u>c</u>	c	c	<u>c</u> <u>c</u>	<u>c</u> <u>c</u>	g	g	<u>g</u> <u>g</u>	e

Turning sadness into gladness Heaven-born art thou Charity

<u>c</u> <u>e</u>	c	g	<u>g</u> <u>c</u>	c	e	g	a	e	<u>g</u> <u>g</u>	g		
e	d	e	e	<u>c</u> <u>c</u>	f	f	e	g	<u>g</u> <u>f</u>	e	d	
g	#f	g	c	<u>c</u> <u>c</u>	<u>a</u> <u>g</u>	a	c	b	a	g	<u>a</u> <u>g</u>	e
<u>c</u> <u>c</u>	c	c	<u>e</u> <u>e</u>	f	f	e	c	e	f	g	<u>g</u> <u>g</u>	e

Be joyful in God, all ye lands of the earth  
Exult in his presence with music and mirth

G e G f e G f e

c d e f e f d e G f e

e f g c f g e f g f d e

c c c e c c e c c e c

O serve him with gladness and fear

With love and devotion draw near

c b d e b g g

c d d e f g f e

g g f e d e f e

e g g f g g e

The Lord He is God and Jehovah his name

Handwritten musical notation for the first line of the hymn, consisting of three staves with notes and rests.

Creator and Ruler of all And we are his people his

Handwritten musical notation for the second line of the hymn, consisting of three staves with notes and rests.

Scripture own His sheep and we follow his call.

Handwritten musical notation for the third line of the hymn, consisting of three staves with notes and rests.

Just across the river On the golden shore

Handwritten musical notation for the first system, including a treble clef, a 4/4 time signature, and three staves of notes and rests.

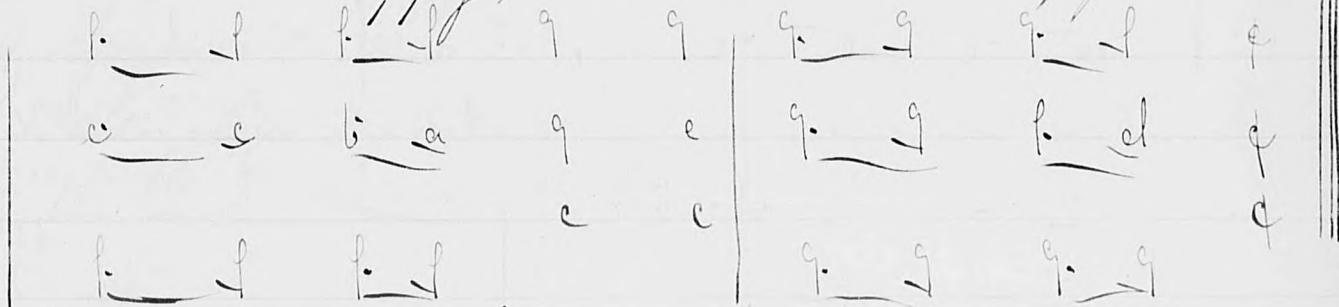
Where the crystal morning beams forever more

Handwritten musical notation for the second system, including a treble clef and three staves of notes and rests.

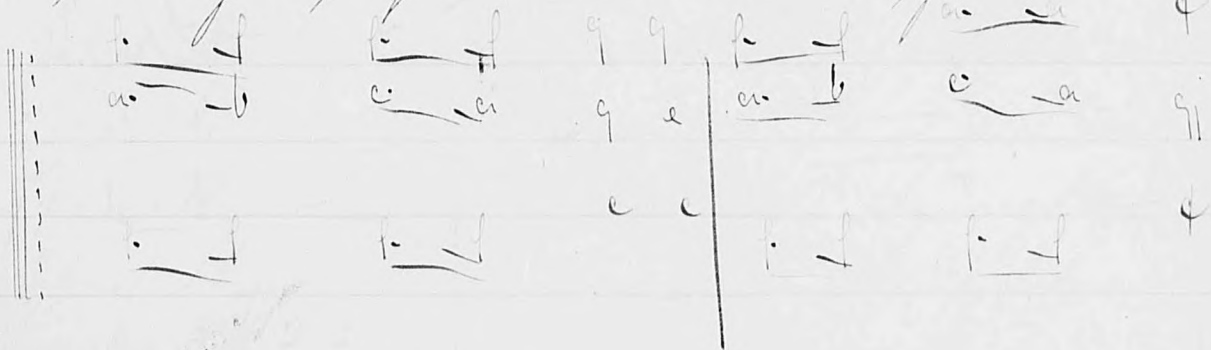
Mid the heavenly showers mid the fading bloom

Handwritten musical notation for the third system, including a treble clef and three staves of notes and rests.

Dwell the happy children in their blissful home



Would you, cross the river To the golden shore



There to join the loved ones gone before

c	e	g	-g	g	g	g	f	g
g	-g	g	-g	g	a	b	a	g
c	-e	c	-e	b	c	e	d	g

Hear the voice of Jesus till this life is o'er

g	-g	g	-g	g	g	f	-e	f	g	a
g	-f	e	-f	g	e	f	-g	a	b	f
c	-e	c	-e	c	e	a	g	f	g	p

Safely then He'll land you on the golden shore

f	-g	b	-e	c	g	g	-g	g	-f	e
c	-e	b	-a	g	e	g	-g	f	-d	f
				c	c					f
f	-f	f	-f			g	-g	g	-g	

Hark! the sound of voices, 'Tis the choral sweet  
 Of the lovedren singing, At the Saviour's feet;  
 'Tis the glorious anthem, Swelling evermore,  
 Of the love that beat them, To the golden shore.  
 Chorus Would you cross the river, &c.

Jesus loves the children, Who his praises sing,  
 Tho they wear the earth robe, He is still their King;  
 He will gently guide them, Till the night is o'er,  
 And they join the chorus, On the golden shore.  
 Chorus Would you cross the river, &c.



Jerusalem! my Glorious Home!

c c q | e r q | q. e | e r e | e c c c q | q. e e  
Jerusalem! Jerusalem! Jerusalem! my glorious home,

c c q | e r c c q | e r e c c c e c c q | q  
Jerusalem! Jerusalem! Jerusalem! my glorious home

Handwritten title, likely "The Spirit of the Law", which is mostly illegible due to fading.

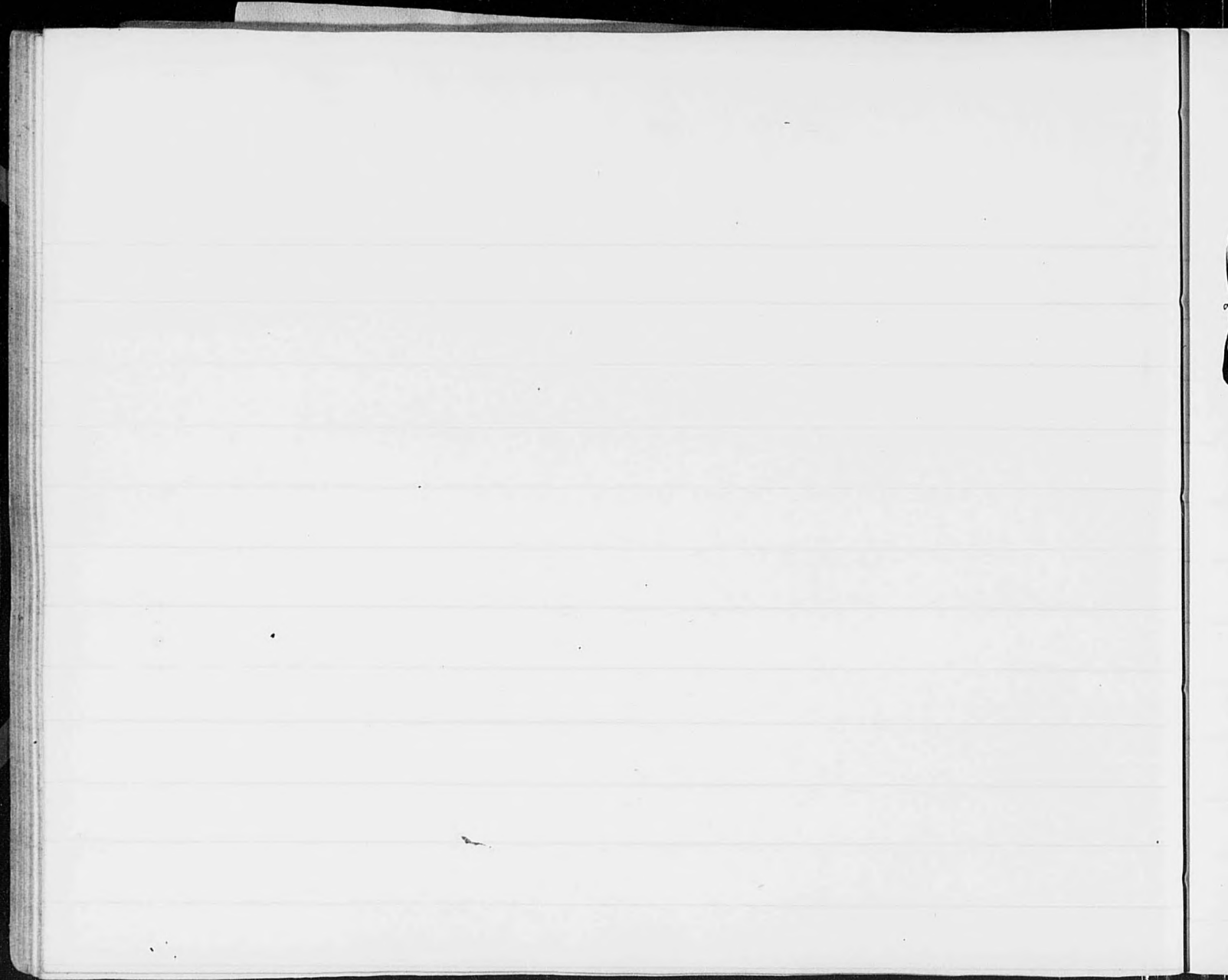
Handwritten musical notation consisting of a sequence of notes and rests on a staff.

None ever dear to me! When when shall my

# Let the Angels in.

Open wide the door, mother; and let the angels in,  
I know that death has come, mother; his hand is on my brow.

They are so bright and fair; mother's pure & free promise

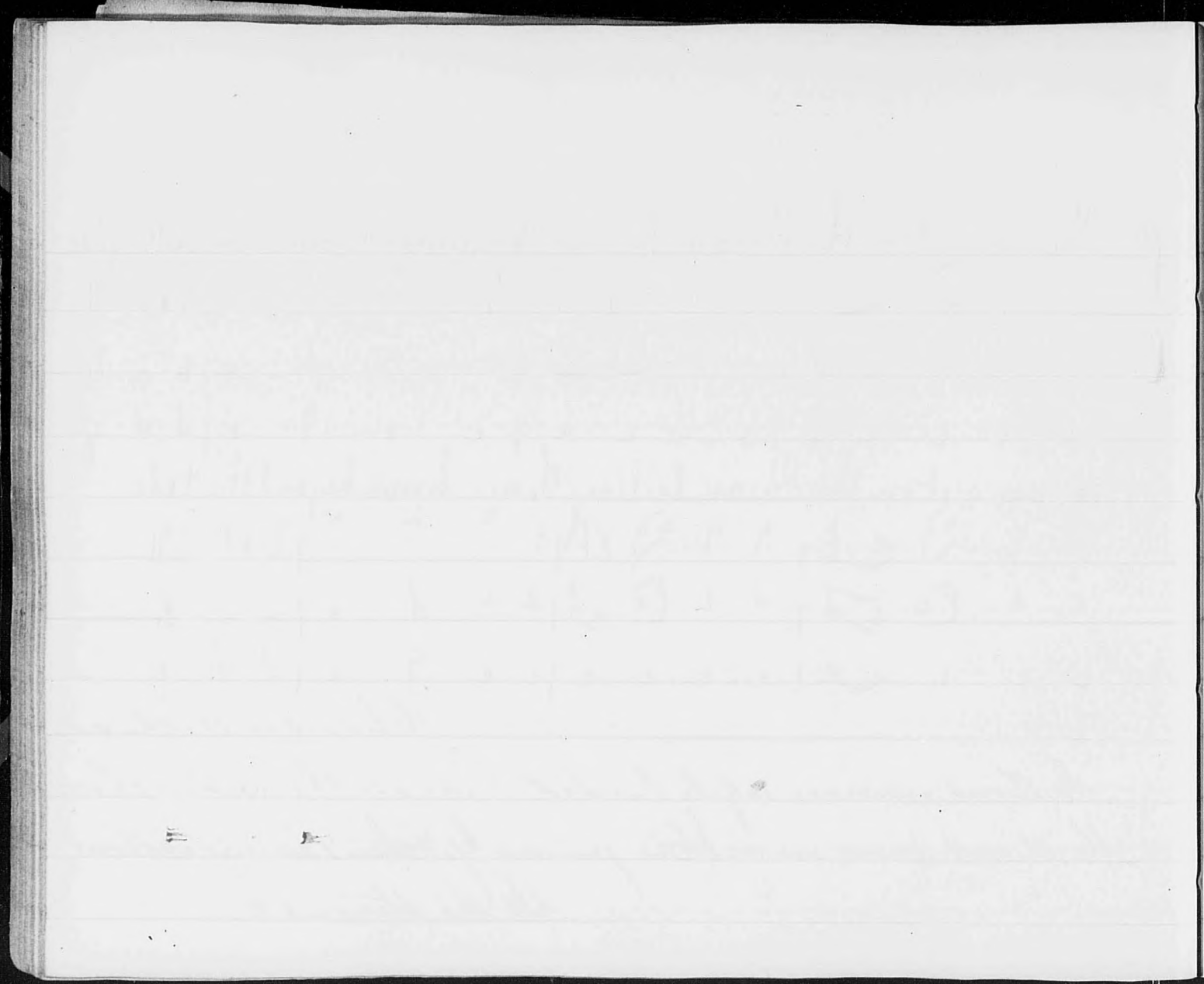


We are out on the Ocean sailing Homeward bound we sweetly glide  
 g g ag e f | g g ag ef | g e b. a | g \* f g  
 e e le cd | e e le cd | e e d c | b a b  
 c c c c | c c c c | c c g c | d d g

We are out on the Ocean sailing To our home beyond the tide  
 g g ag e f | g g ag ef | g e b. a | g \* f g  
 e e le cd | e e le cd | e e d c | b a b  
 c c c c | c c c c | c c g c | d d g

Chorus on the other side

Millions now are safely landed Over on the golden shore  
 Millions more are on their journey Yet there's room for millions more  
 All the storms &c.



All the storms will soon be over then will anchor in the harbor

d. e f ~~e~~d | e g a g | d. e f ~~e~~d | e g a g  
 b. c d ~~e~~t | e e l e b c d e b c e l e  
 g g g g g c c c g g g g g e c c c  
 g. g g g e c c c g g g e g c c c c

We are out on the Ocean sailing to our home beyond the tide

e e e e e e e l e b c d e l e ~~e~~d  
 c c c c c g c e g g g g c c c ~~e~~d  
 c c c c c c c c g g g g e c c ~~e~~d



We are out on the Ocean sailing  
To our home beyond the tide

Watchmen tell us of the night What the signs of promise are  
 Traveler o'er yon Mountains height see that glory beaming star  
 Watchman does its beautiful ray Aught of hope or joy foretell  
 Traveler yea it brings the day Promised day of Israel.

*(Musical notation: Treble clef, 2/4 time signature, notes with stems and beams, and bar lines)*

opposite pages

Traveler yea it brings the day Promised day of Israel

g. — e	e — a	g. — e	e — a	g. — d	e — d	e
e — e	e — l	e — e	e — l	e — c	e — t	e
e — e	e — e	e — g	e — l	e — c	e — t	e
e — e	e — e	e — e	e — l	e — g	e — g	e

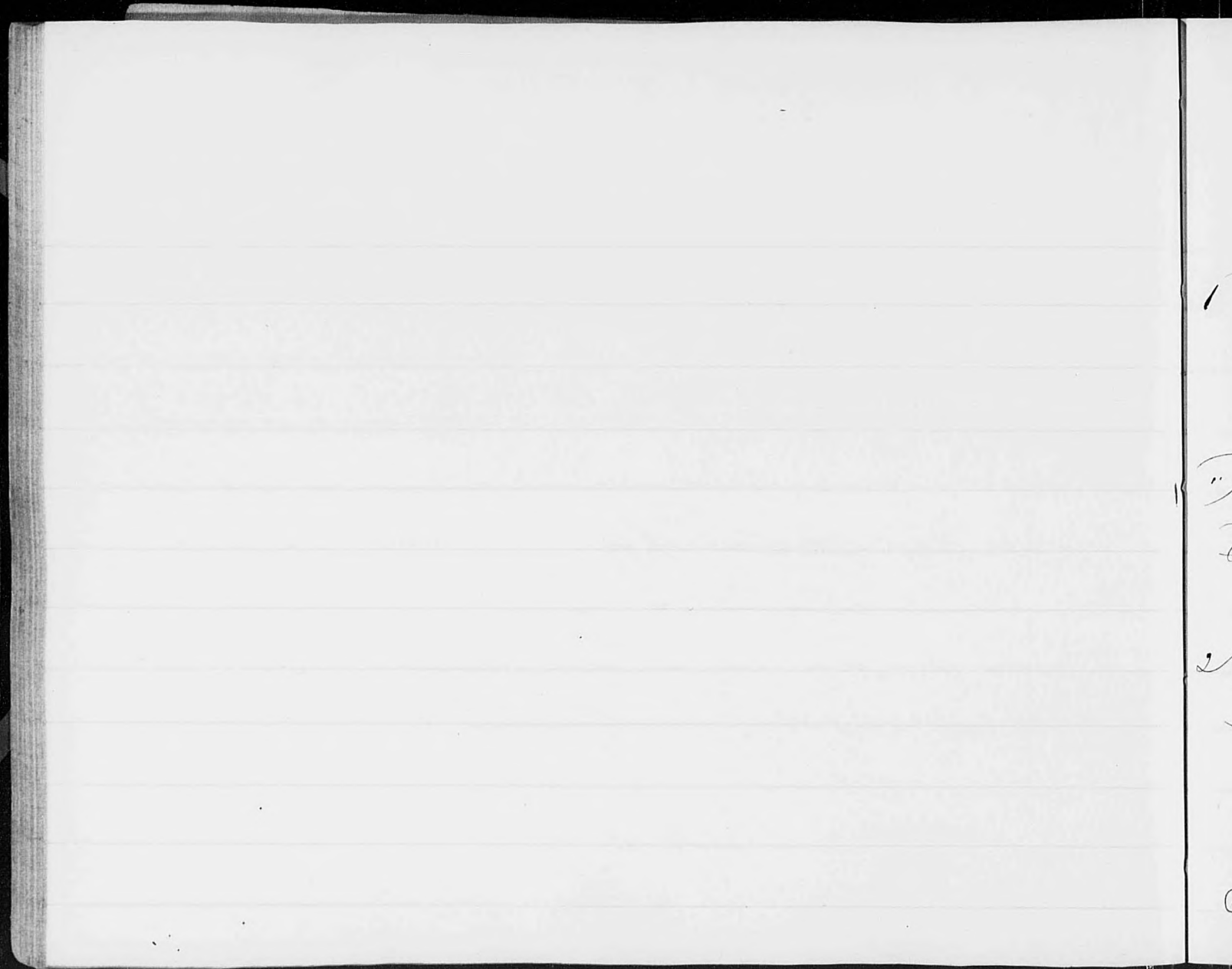
Watchman! tell us of the night Higher yet that star ascends  
 Traveler blessedness and light Peace and truth its course postures  
 Watchman will its beams alone Gild the spot that gave them birth  
 Traveler ages are its own See it, bursts o'er all the earth.

Traveler ages are its own See it, bursts o'er all the earth.

g. — e	e — a	g. — e	e — a	g. — d	e — d	e
e — e	e — l	e — e	e — l	e — c	e — t	e
e — e	e — e	e — g	e — l	e — c	e — t	e
e — e	e — e	e — e	e — l	e — g	e — g	e

Watchman tell us of the night For the morning seems to dawn  
 Trav'ler darkness takes its flight Doubt and terror are withdrawn,  
 Wand'ring let thy wand'ring cease, Hie thee to thy quiet home,  
 Trav'ler Lo! the Prince of Peace. Lo! the Son of God has come  
 Trav'ler Lo! the Prince of Peace Lo the Son of God has come Lo the Son of God has come.

g. e	c. a	g. e	f	c. c	d. d	c. c	f	c. c	d. d	c. c	f
e. l	e. l	e. l	f	g. g	f. f	e. l	f	g. g	f. f	e. d	f
c. c	c. c	c. c	g	g. g	a. a	g. g	f	c. c	a. a	g. g	g
c. c	c. c	c. c	f	e. e	f. f	g. g	a	e. e	f. f	g. g	f



1 "There is beauty all around, When there's love at home  
 "There is joy in every sound, When there's love at home  
 Peace and plenty here abide, Smiling sweet on every side  
 "Time doth softly sweetly glide, When there's love at all,  
 Love at Home Love at Home, Time doth softly sweetly glide  
 When there's love at home.

2 Kindly heaven smiles above, When there's love at home  
 "All the earth is filled with love, When there's love at home  
 Sweetly sings the brooklet by, Bright beams the azure <sup>sky</sup>  
 Oh there's One who rules on high, When there's love at home.  
 Love at home, Love at home, Oh there's one who rules on high, When  
 there's love at home.

Rule of Long Notes. means that all the tones represented by notes more than 6 counts long, must be sung Crescendos.

"Sing tune No 182. singing it according to the rule of Long Notes i. e. making all the Dotted Half Notes, and all the Whole Notes Crescendos. In singing the long notes the time may always be retarded, if a good Crescendo cannot be made without.

The Rule of Power, means that when the Treble part moves upward, the tune must be sung Crescendos and when the Treble part moves downward, the tune must be sung Diminuendo.

Sing tune 183 singing it according to the Rule of Power.

The Rule of Motion means that where the Treble part moves upward the tune must be sung *Accelerando*, and where the Treble part moves downward the tune must be sung *Ritardando*.

Sing tune No 184 singing the first to lines in time, and the last to lines according to the Rule of Motion.

The Rule of Expression means that where the Treble part moves upward the tune must be sung *Crescendo* and *Accelerando* and where the Treble part moves downward the tune must be sung *Diminuendo* and *Ritardando*. That is the rule of Expression means the rule of power and the Rule of Motion's put together.

Sing tune No 185 singing the third line in time and the



other lines according to the Rule of Expression.

"The Qualities of Voice,

Let a person speak the words "Joy and gladness shall be found there in," with the tone which naturally belongs to such an expression and he will that is called the Joyful Qualities of Voice.

Let him speak the words, "What a peaceful beautiful lovely scene!" with the tones of voice which naturally belongs to such an expression, and he will use what is called the Light Quality of Voice.

Let him speak the words "How gloomy and awful is this fearful place!" with the tone of voice which naturally belongs to such an expression and he will use what is called

Sombre Quality of voice.

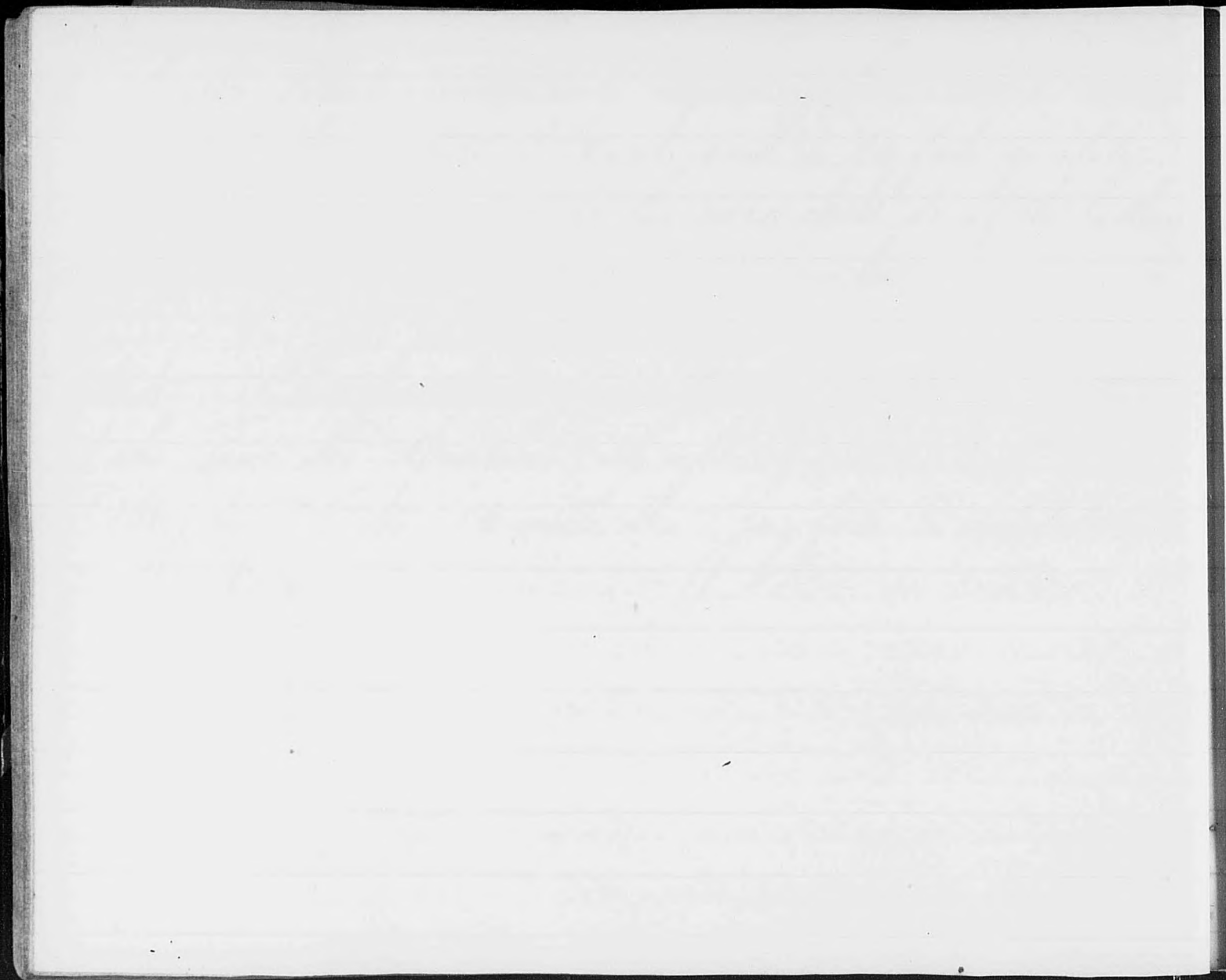
These three qualities of voice can be used in singing just as they are in speaking. "There are two ways in which learners can learn to use these qualities of the voice. One way is by the management of the breath. Using the breath as it is used to produce the tones of the Chest Register produces the Gayful Quality of voice. Using the breath as it is used to produce the tones of the Medium Register produces the Light Quality of voice. Using the breath as it is used to produce the tones of Head Register produces the Sombre Quality of voice.

Another way to learn to use the Qualities of the voice is by the feelings. Every one.

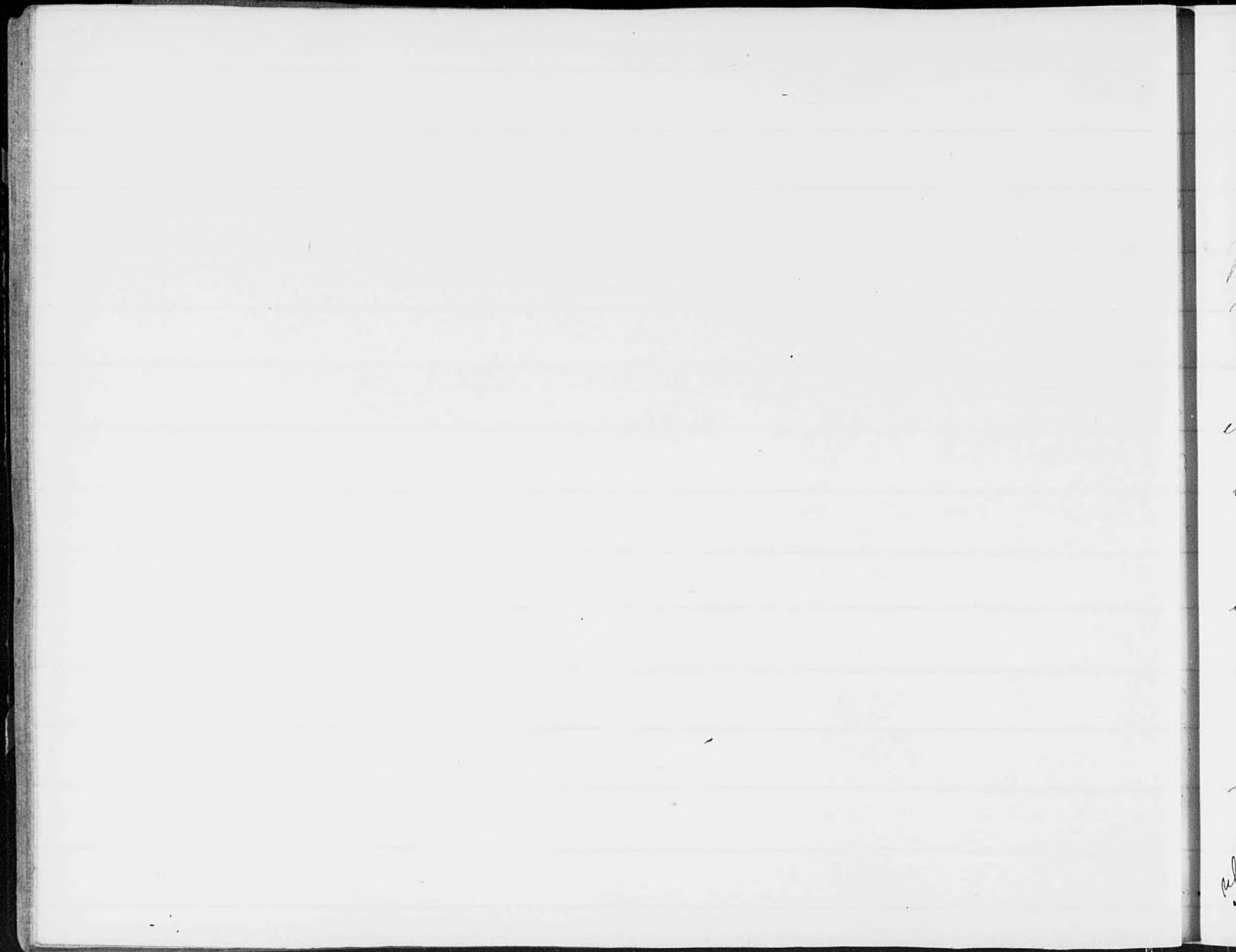
"All the sentiment which requires the  
Joyful Qualities of Voice and a joyful quality  
will be imparted to the voice and so of the other  
two qualities. Light and Sombre.

Note: "For further explanation upon the qualities  
of the Voice see "Empire Collection" 60th page  
Signature "No 186 with the Joyful Qualities of  
Voice.









## Measure and Accent.

In half Measure, the tone which commences with the first count is accented, and the other tones in the measure if there are any, are unaccented.

In Triple Measure the tone which commences with the first count is accented, and the other tones if there are any, are unaccented.

In Full Measures, the tone which commences, with the first count, and the third, are accented, and the other tones if there are any are unaccented.

In Compound Measure, the tones which commence with the first count, and with the fourth count are accented, and the other tones if there are any are unaccented.

When a Compound Measure is accented as if composed of two Triple Measures.



Exp

Exp

Exp

# Compass of a Soprano Voice

Example  $\frac{2}{4}$  | c d e f g a b | c d e f g a b c d e |

Chest-Register	Medium Register	Head Register
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# Compass of a Mezzo Soprano Voice

Example  $\frac{3}{4}$  | g a b c d e f g a b | c d e f g a b |

Chest-Register	Medium Register	Head Register
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# Compass of a Contralto Voice.

Example  $\frac{4}{4}$  | c d e f g a b | c d e f g a b |

# Compass of a Tenor Voice.

Example  $\frac{2}{4}$  | c d e f g a b | Medium |  
Chest Register Register Head Register

# Compass of a Baritone Voice.

Example  $\frac{2}{4}$  | g a b c d e f g a b c d e f g | Medium |  
Chest Register Register Head Register

# Compass of a Bass Voice.

Example  $\frac{2}{4}$  | c d e f g a b c d e f g a b

# Musical Terms

Largo means very slow  
Adagio slow  
Andante Rather slow  
Moderato neither fast or slow  
Allegretto rather fast  
Allegro fast  
Presto very fast