

WADLEY & JEFFERSON'S  
OLIVE LEAF SOAP



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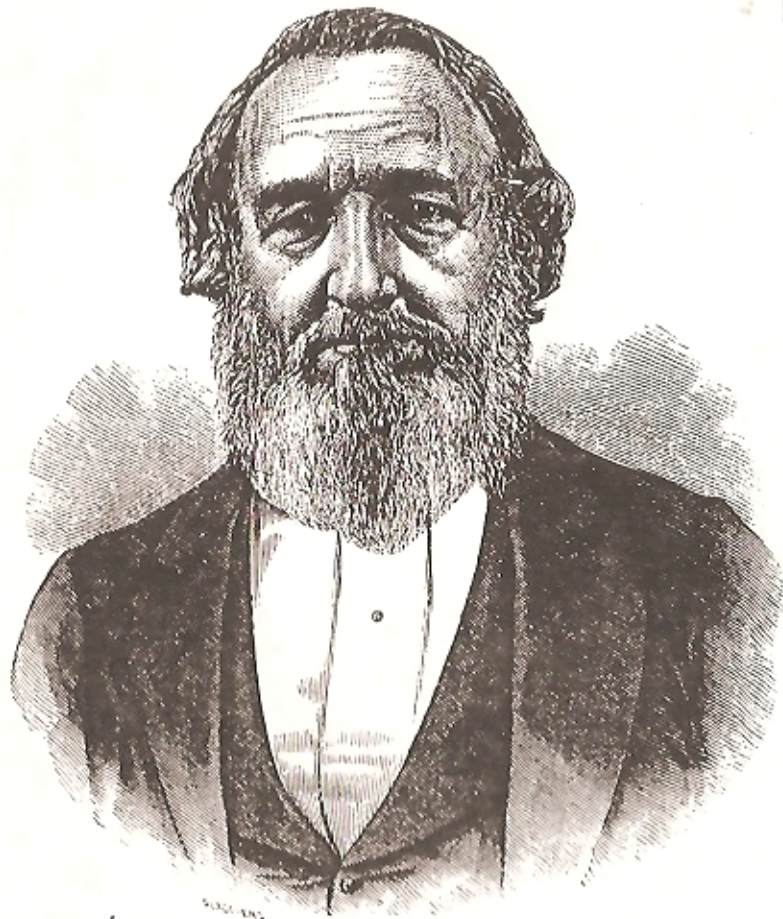
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*REV. WM. HAUSER, M. D.*



*BENJAMIN TURNER.*



MOTTO FOR "OLIVE LEAF."

(By REV. JOHN B. LOGAN, of Indiana. Written, May 22d, 1874.)

Go forth, Celestial Dove, bearing aloft  
The OLIVE LEAF of Peace and Sacred Song,  
To cheer the fainting pilgrim, Zion bound!

And may thy mission ended never be,  
Till, on the Mount of God, redeem'd and sav'd,  
The blood-bought, blood-wash'd, holy church is found!

A COLLECTION OF BEAUTIFUL TUNES, NEW AND OLD;  
THE WHOLE OF ONE OR MORE HYMNS ACCOMPANYING EACH TUNE.

For the Glory of God, and the Good of Mankind.

By REV. WILLIAM HAUSER, M. D.

WADLEY, JEFFERSON CO., GA.:  
WM. HAUSER, M. D., and BENJAMIN TURNER.



# P R E F A C E .

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Several years have elapsed since I began the preparation of *THE OLIVE LEAF*. I saw that my mortal life was nearly at its end; and I wished to do one thing more before it should end, to the glory of God, and to bless my fellow-men. That work is now done, and I lay it on the altar of God, never to be removed therefrom.

I here embalm the names of some very dear friends who have signally aided me in my work. Chief among these is that sweet and amiable Christian gentleman, *ALDINE S. KIEFFER*, editor of that immortal musical and literary journal, the *Musical Million*, of Dayton, Rockingham Co., Va. Brother Kieffer most kindly, and without any reserve, threw open to me all his rich resources of both poetry and music, without fee or reward; while the world-renowned *PHILIP PHILLIPS*, asked me \$5.00 and a stereotyped advertisement for "Home of the Soul." *PROF. WM. E. CHUTE*, of Ontario, Canada West, has worked personally, and most perseveringly, for years, to help me perfect the *OLIVE LEAF*. He is the greatest hymn and tune antiquary I have ever known; and the correctness and excellence of the book in this department is owing almost entirely to him. He has sent me, from time to time, hymn-books and tune-books, Canadian, Scotch, English and American, of the various religious denominations, which, but for his untiring Christian kindness, I never could have got. Besides all this, and more than I can tell here, he has enriched my book with many of his own beautiful tunes. St. Thomas, Ontario, is his present address.

*JAMES CALVIN BUSHEY*, of Holmesville, Ohio, a superb composer, and author of a book of Sunday-School Music, showed me his kindness by voluntarily sending me two of the prettiest tunes in the book.

*CHARLES H. GABRIEL*, of Wilton Junction, Iowa, has been as full of the spirit of Christian kindness as any one else; but the correspondence between him and me did not open till all the MS. for the *OLIVE LEAF* had been finished. He is a genius and a music writer of the first water, though still very young in years. See "Gabriel's Sunday-School Songs," poetry and music all by himself. I have only succeeded in getting one of his tunes into my book—much to my regret. That one, however, is a gem.

*REV. JOHN HENRY WHITE*, of Winston, N. C., occupies a choice place with the above-named brethren. Some of the finest tunes in the book were written by him; and no tunes in it breathe more of the spirit of true devotion than his do.

I hereby thank all my dear friends, everywhere, who have given me their sympathy and assistance in the work. Its beauty of design and finish is due to *WILLIAM P. KILDARE*, Printer, of 734 and 736 Sansom Street, Philadelphia. Money and thanks combined can never sufficiently repay Mr. Kildare for his unexampled kindness to me through the whole progress of the work, and for his tireless energy and skill in bringing it out in such solid, beautiful and noble style.

To God the Father, Son and Holy Spirit, be *all* the praise, now and forever! Amen!

WM. HAUSER, M. D.



# INTRODUCTION.

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I adopt the following essay, by my loved and honored friend, as an introduction to the OLIVE LEAF.

## “CHURCH MUSIC.”

AN ESSAY READ BY PROF. IVY W. DAGGAN, AT THE MINISTERS' AND DEACONS' MEETING, OF THE WASHINGTON BAPTIST ASSOCIATION, AUGUST 30TH, 1874, AND PUBLISHED BY REQUEST OF THE MEETING.

No one asks the question, “Should we have music in our churches?” That is admitted. All nature is full of music, and man was created in consonance therewith. Since the day that Jubal began to handle the harp and the organ, every society of men, every system of religion, has recognized the potency of music.

When God, by the hand of Moses, led Israel safely through the Red Sea, and swept away their enemies, then sang Moses and the children of Israel a song unto the Lord.

To Job in his afflictions, to Paul and Silas in prison, to Bunyan in Bedford Jail, and often to us, brethren, as we have journeyed through the wilderness, God has given “songs in the night.”

David, that man after God's own heart, was so devoted to music, that he is appropriately styled the “sweet singer of Israel.” In adversity he prayed in song; in prosperity he sang songs of praise. He sang old songs, and he sang new songs. He sang songs of penitence, and songs of rejoicing. Nor was his music all vocal, for he played on many instruments; and at his skilful touch the evil spirit departed from wicked Saul. No wonder that Israel, taught by such a teacher—impressed with the beauties of sacred song—when they were led away into captivity, hung their harps upon the willows by the rivers of Babylon; and, when their captors, in mockery, required of them one of the songs of Zion, they said: “How can we sing the Lord's song in a strange land?”

Nor was music confined to the old dispensation. To the Ephesians, Paul writes: “But be filled with the Spirit, speaking to yourselves in psalms, and hymns, and spiritual songs, singing and making melody in your heart to the Lord.” To the Colossians, he writes: “Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms, and hymns, and spiritual songs, singing with grace in your hearts to the Lord.”

When our Saviour had called His disciples together for the last time; when they had taken the cup in commemoration of His death and sufferings, they sang a hymn, and went out into the Mount of Olives. I do not know what this hymn was, but methinks it must have been a farewell song—such, brethren, as we engage in, when, extending the parting hand, we sing:

“Blest be the tie that binds  
Our hearts in Christian love;  
The fellowship of kindred minds  
Is like to that above.”

Perhaps nothing is better calculated to produce a devotional state of feeling than good sacred music. When we go to the house of God and hear no singing, or, what is worse, witness the miserable failures that sometimes mortify us, our condition for hearing a good sermon is equaled only by that of the minister for preaching one. But when the multitude unites in a good song, when all sing with the spirit and the understanding, then God's spirit seems to hover over us, the preacher's tongue is loosed, our hearts are melted, and we feel that it is good for us to meet together to worship God.

A church may be in a bad condition, and yet have good preaching; but I have never yet seen a church in a bad condition while all its members united heartily in making good church music. People can't sing well when the heart is not in the matter. The voice will not remain in tune when the heart is all discord.

Every church is responsible for its music, and nearly every church can have good music if it will try.

We are devoting much attention to Sabbath Schools, and this we should do; but one very important part of the Sabbath School is to teach children to sing the songs of Zion—for most persons can learn to sing, if they will try when young.

When you can induce a young man regularly to come up near the pulpit, and engage heartily in singing, you have induced him to take more than one step towards the kingdom of Heaven. He has separated himself from wicked companions, he feels that he is in the company of the pious and the good, he knows that his public position causes his conduct to be observed, and he feels encouraged in his efforts to do well. He is separate from the counsel of the ungodly; he is not in the way of sinners; and he does not occupy the seat of the scornful.

Brethren, look up the young men, encourage them to sing in church, bring them up near the pulpit, and they will fill your places in the sanctuary when you are gone.

To have good church music we must have good music in our families, and nothing is better calculated to bring happiness to our firesides. Families, like churches, cannot harbor divisions and discord when all regularly unite in making good music.

The old-fashioned singing school and singing society, when properly conducted, are great auxiliaries to church music. Young people love such meetings: they learn to sing there; and, though they often engage in other things besides singing, yet they are generally such things as do not interfere with their happiness, either for time or eternity. Many a boy in the land has gained access to society by the high stand he took in the singing class. He who teaches people to sing, and inspires within them a love for good songs, accomplishes a great and good work.

If, then, good church music is so important, why, it may be asked, are there so few churches that have it? Many reasons may be given: Some are so exceedingly fashionable that they want no music unless it is fashionable; and, to suit their cultivated tastes, it must be rendered by a few select voices, located in some select corner or gallery, and must be confined to difficult and select pieces, never heard by the congregation before. In avoiding this extreme it is not necessary to run into that of singing only four tunes in church: one L. M., one C. M., one S. M., and one 7's. All who can do so should engage in singing, and, therefore, the congregation should be well supplied with hymn books. Frequent meetings should be held for singing, and new tunes should be learned at proper times and places; but he is deficient in either sense or propriety, who, in public worship, will raise a tune which he knows no one present can help him sing.

It is not only necessary that all should sing, but they must sing together. A general is not more necessary to an army than a leader is to a class in singing. There must be a head, and to that head all must look. I do not say that the same person must always lead, but there must always be a leader. There must be some competent person, who will feel it his special business to distribute books, to collect most of



the singers near the pulpit, to give special invitations when necessary, to raise tunes, to select suitable songs for opening and closing worship, and to receive communications from the Minister concerning the singing.

The beauty of singing depends, in a great degree, upon its being appropriate to the occasion. It is said that a fine musician can produce wonderful effects upon ignorant savages by varying the tones of his instrument. A slow, sad piece, will make them weep and mourn; a lively air will make them leap for joy.

Terpsichore never chants a funeral dirge.

The tune should always be suited to the sense of the words. He is indeed a poor chorister who considers his whole duty done when he has raised a C. M. tune to a C. M. hymn, just because they will fit. As well might the farmer break his land with a sweep, or lay by his crop with a subsoil plow, just because, forsooth, they happen to fit his plow stock. Mear is a slow, plaintive, C. M. tune, well suited to the funeral hymn,

“Hark! from the tombs a doleful sound,” etc.

Antioch is a lively C. M. tune, well suited to the cheerful words,

“Joy to the world, the Lord is come,” etc.

Now exchange hymns and tunes, and you will discover a want of propriety, which nothing but ignorance could tolerate.

Long hymns should sometimes be shortened by omitting certain stanzas, but such omissions should never so break the connection as to destroy the sense. Take the good old hymn—

“Oh for a closer walk with God.”

Omit the 4th and 5th stanzas; then we will have

What peaceful hours I then enjoyed,  
How sweet their memory still;  
But now I find an aching void,  
The world can never fill.

So shall my walk be close with God,  
Calm and serene my frame;  
So purer light shall mark the road  
That leads me to the Lamb.

Surely the happy state described in the latter stanza is not the result of the backsliding expressed in the former.

So much depends on good singing in church that the work of the chorister is second in importance only to that of the Minister. Let no brother, whose duty it is to act in this capacity, be discouraged, and give up in despair; rather let him remember that the servant was not excused from using his talent because only one was given him. “For if there be first a willing mind, it is accepted according to that a man hath, and not according to that he hath not.”

If the Minister raise a tune, let it be because he feels like doing so; not because he is compelled to do it.

When books are scarce let the hymn be “lined,” even though it sometimes lessens the connection.

It may be asked, must a lady lead the music in church? Yes, when we can do no better. Let Joan of Arc lead the army, when no one else can lead to victory.

The introduction of organs into churches has sometimes been advocated, and opposed, with more zeal than knowledge.

When the musical culture of the church and congregation justifies it; when there is a good organist always on hand; and when the organ and those who manage it do not monopolize the music, but use the instrument merely as an accompaniment, while the congregation sings, then the organ, with its deep, rich tones, adds much to the beauty and harmony of church music.

It is not the proper use but the improper abuse of the organ that is objectionable. This accounts for the fact that the organ has greatly improved the music in some churches, while it has entirely ruined it in others.

The elephant is very useful in a menagerie, but he would not be worth much to a farmer.

Good singing is so intimately connected with revivals of religion, that the zeal manifested in the singing is often an index to the state of the meeting. It helps the preacher to preach; it helps the brethren to pray; and it helps our hearts to feel. The Spirit of God manifests its presence as much in the singing as in any other part of worship. It is only when God breathes into our souls the spirit of prayer, and the grace of supplication, that we can "sing with the spirit and the understanding."

My sisters, in this service you too can take an active part. Though the sacred desk be closed to you, and though duty seldom invite you to a public participation in the prayer meeting, yet for this delightful service God has endowed you with special qualifications. He has given you voices, whose melting pathos can breathe the prayer of humble penitence; whose thrilling tones can sound the highest notes of mortal praise. Continue then to help us sing the songs of Zion; to mingle your sweet voices with ours when we bear our petitions to the mercy-seat.

Music lends its charms to the cottage of the poor, no less than to the palace of the rich.

The ignorant may sing. Who, while attending the meetings of our colored people, has not been borne aloft, upon one grand, swelling wave of sound, sent forth by the united voices of the illiterate multitude?

There is no feeling, known to the human heart, that does not find its expression in the language of song. 'Tis thus the tender mother dries the tears from the cheeks of her restless babe. 'Tis thus the passions of the strong man are swayed, like the willow by the gentle breeze. 'Tis thus the new-born soul exclaims:

"Amazing grace! how sweet the sound,  
That saved a wretch like me."

'Tis thus the departing Christian lips:

"Jesus can make a dying bed  
Feel soft as downy pillows are."

Then, Christians, let us sing here; and though our shattered voices may sometimes send forth discordant notes, yet we will often get a sweet foretaste of that choir, where we, and the loved ones gone before, will unite in one grand, glorious concert, making the arched domes of Heaven reverberate with the song of Moses and the Lamb.



REV. JOHN WESLEY'S  
RULES FOR CONGREGATIONAL SINGING.

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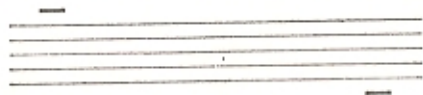
1. Sing, *all*. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder. If it is a cross to you, take it up, and you will find a blessing.
  2. Sing *lustily*, and with a good courage. Beware of singing as if you were half-dead or half-asleep, but lift up your voice with strength.
  3. Sing *modestly*. Do not bawl so as to be heard above, or distinct from, the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear, melodious sound.
  4. Sing *in time*. Whatever time is sung, be sure to keep with it. Do not run before, or stay behind, it; and take care you sing not too slow. This drawling way naturally steals on all who are lazy, and it is high time to drive it out from among us.
  5. Above all, sing *spiritually*. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing; and see that your heart is not carried away with the sound, but offered to God continually, so that your singing be such as the Lord will approve of here, and reward when He cometh in the clouds of heaven.
- Copied from Nashville *Christian Advocate*, May 3d, 1877.

# RUDIMENTS OF MUSIC.

EVERY musical sound has three properties, viz. *Pitch*, *Length*, and *Force*. It is impossible to think of a sound, or to make it, without embracing *all* these properties—no more—no less. Each point must be explained separately.

## I.—PITCH. [Melodics.]

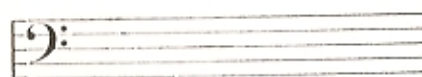
Sounds are either high, low, or intermediate. Several devices have been adopted to express *pitch*, the chief of which are five parallel lines and the spaces between them, called a *Staff*, arranged thus:



with short lines above and below the staff, called *leger* lines, or *added* lines. But, as there are *two* great classes of human voices, *male* and *female*, and these an octave apart in pitch, the female voice being an octave, *i.e.* eight degrees, higher than that of the male, two staves are generally used to express this difference. These staves are distinguished from each other by clefs; that on the treble (soprano) is called the G clef, made thus:



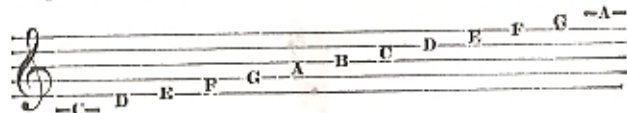
and that on the bass, called the F clef, is made thus:



The lines and spaces of each staff are numbered from the *bottom* toward the *top*, thus:

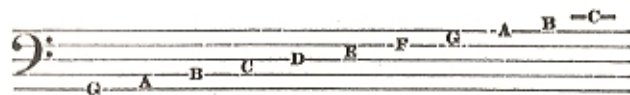
Space above.	_____
5th line.	_____
4th space.	_____
4th line.	_____
3d space.	_____
3d line.	_____
2d space.	_____
2d line.	_____
1st space.	_____
1st line.	_____
Space below.	_____

There are but *seven* musical sounds in the world, to make all the tunes, whether played or sung. These seven sounds, each one having its own peculiar, yet undefinable, characteristics, make the *alphabet of music*. (Every science has its own alphabet, which must be well learned before a pupil can make any progress in studying it.) This alphabet of *seven* sounds (not *eight*, as some *green* ones foolishly speak) is taught by the use of the first seven (not the seven first) letters of the English alphabet, A, B, C, D, E, F, and G. Also by the figures (Arabic) 1, 2, 3, 4, 5, 6, 7: and by notes, called *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*. (Pronounced, *do*, *ray*, *ree*, *fa*, *sole*, *law*, *see*.) In using letters to express the pitch of musical sounds, a starting-point, a *zero* of pitch, had to be taken arbitrarily. A ought to have been the letter taken for the first sound in the scale, but unfortunately it was not: C was taken as the starting point; and all our music-books, and musical instruments, throughout the civilized world, are made to conform to this standard. On the Soprano, or G staff, which is always the part sung by women, the letters are thus arranged:





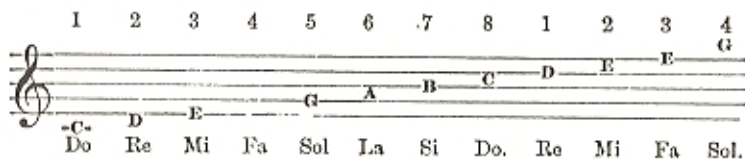
On the F staff (bass staff, always sung by men with the deepest toned voice,) the letters are thus arranged :



The relation of these two staves to each other is thus expressed :



Now take C, first added line below the G staff, for your starting point, and sing this scale as it is here represented. If you have access to any keyed instrument you can get the exact pitch of this letter, for it is always middle C on the instrument. If you have no instrument, *guess* at the sound, and sing upwards, one sound at a time, till you get to the eighth place, which will be C again, and the very same sound you started on, only eight degrees higher. (Every line and every space is a *degree*, a *step*.)



Now we will represent this scale, called the *diatonic* scale, by notes :



Everybody should sing this scale, by letter, by figure, and by note, till it is thoroughly memorized. This will be easily done if you will keep in mind that C is the grand starting point in the diatonics scale, and that the note on it is always *do*. This is the *key-note*. The first note in the diatonic scale (not the first note in a tune, for that may be something else) is always the *key-note*. It is always *do*. The next note above it is always *re*, &c., till you reach *do*, the eighth (octave) note of the one you started on. You may thus, and easily, learn the pitch of all the notes in the key (scale) of C. This *must* be done if you ever learn music. Now consider another thing: You must not only learn the pitch of the notes themselves, but also the distances (intervals) between the notes. In every octave there are *seven intervals*. Take this scale of C for your model, and study it. First, know that an *interval* is the distance the voice steps across in going from one sound to another—that there are seven of these intervals, and that they are of two kinds: viz, whole intervals, and half intervals. (Some teachers call these intervals *steps*, which is very *well*. In some old books, and some of later date, these intervals are called *whole tones* and *semi-tones*. This is miserable jargon, and should never be used.)

Now study the whole and the half intervals, in the key of C. From C to D is a whole interval; From D to E, a whole interval; from E to F, a half interval; from F to G, a whole; from G to A, a whole; from A to B, a whole; and from B to C, a half. There are five whole intervals, and two half intervals in this (and in every other) octave, but here the two half intervals are between E and F, and B and C. In the scale of C, and in every other scale, the intervals came between the notes and the numbers thus: (Not between the *letters* thus, in any other key but C.)



A great many tunes are written in the key of C; then the *pitch* of all the notes, in all such tunes, is the very same, though they differ in other things; but, to sing a tune higher, or lower, than in the key of C, Sharps [♯] or flats [♭] are placed on the staff at the beginning of the tune, and

called its *signature*. When a tune is in the key of C no signature is used, the notes being all called *natural*. Such notes are all played on the white keys of an instrument, and those that have flats, or sharps, on the degrees they occupy, are played with black ones.

#### CLEFS.

No staff is anything without a *Clef*. The clefs govern entirely the order of the letters, [the naming of them,] on each staff. The first line of the G staff is always E, and the first of the F staff is always G. Get these two starting points fixed in the mind, and then anybody who can say the A B Cs in consecutive order can say them both over, at will, without having memorized them.

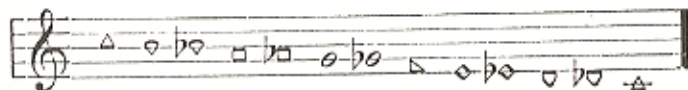
#### THE CHROMATIC SCALE.

There are two kinds of scale [*scala*, the Latin word for ladder] in music, the Diatonic, [the Greek preposition *dia*, through, and the noun *tonos*, a tone] and the Chromatic. The diatonic scale consists of five whole intervals, and two half intervals, as has already been explained. Well, divide the five whole intervals into halves and add the other two, and you have a scale of twelve half intervals, and thirteen places for notes. This is the Chromatic scale.

Example with sharps:



Example with flats:



Every white key on an organ, or piano, is called a natural; and every black one, a flat and a sharp. It is a sharp if you refer it to the white key immediately below it, and a flat if you refer it to the white one next above it. So that every black key has the double function of a flat and a sharp. D# and E $\flat$  are the same key: and so it is with all the other black keys.

There are five black keys in every octave of a keyed instrument, these black keys being used to divide the whole intervals into halves, and thereby to express the Chromatic scale.

#### CHANGES OF KEYS IN TUNES.

Now comes the "tug of war," the elucidation of the changes that are made from the model scale in C (the note *do* being placed on C) to other letters. In the scale of C there is no signature at the head of the tune, and all the notes in it are called natural. The easiest way to learn this is to consider that there are exactly three positions, and no more, for every one of the seven elementary notes: viz., *natural*, *sharp*, and *flat*. The word *Natural*, in music, has a purely technical meaning—does not mean something in accordance with nature, as it does everywhere else, for all singing, and all hearing, is natural, so that the notes called *flat* and *sharp* are just as natural as those that are technically called natural. But, there being three positions for every note, a name must be had for each position. The middle position of the three is called *natural*, therefore, and a note raised just half an interval above this is called *sharp*. The same note depressed a half interval below the middle position is called *flat*. This is all that is meant by sharpening and flattening. Quite a simple affair, but often beclouded by "a multitude of words without knowledge."

Get all this well; for all your progress in learning flats and sharps depends on it. They belong in this department of *Pitch*. First learn the true meaning of things, and then go off and study as much learned nonsense as you have time, or a stomach for. But, unless you get all the intervals, as they occur in the key of C, you can go no further in the road we are now travelling.



SCALE IN C.

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

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

SCALE IN F.

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

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

SCALE IN D.

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

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

SCALE IN G.

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

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

SCALE IN E.

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

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

SCALE IN A.

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

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

## SCALE IN B.

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

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

## SCALE IN B FLAT.

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

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

## SCALE IN E FLAT.

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

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

## SCALE IN D FLAT.

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

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

## SCALE IN A FLAT.

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

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

The flats and sharps come, in every scale, just as I have written them in these diagrams, as any one may see who will take the trouble to write them on a black-board.

Now let us study this thing, called *Transposition*, and sometimes called *modulation*, though modulation has a further meaning, which needs special explaining.

Suppose you wish to pitch a tune just one degree higher than it is in the key of C; then D is the letter, inevitably. Well, take D for your key-note, *do*, instead of C. Now you will have a whole interval between D and E; but by putting no. one on D you have raised F (the note that must now come on F) a half interval higher than said note, which is *four*



of the scale, is in the key of C. This is called sharpening it, and is indicated by a sharp (#) on F. So now between E and F# will be a whole interval; between F# and G, a half interval; between G and A, a whole one; between A and B, a whole one; but C has been elevated a half interval by the location of the key-note, *do*, on D, and is therefore sharpened; then between B and C# is a whole interval; and between C# and D is a half, the upper half interval in the octave. You should note here that two places in the scale of C have been left out, i. e. F and C, and F# and C# taken in their stead. This completes the scale in D; and the tone-relationship is just the same that it is in the key of C.

Now study the key of E. Put *do* on E, that is, assume that E is now number *one*. You can not sing without making a whole interval between notes *one*, and *two*: hence F is sharpened. Write down a sharp on F. Now between E and F# is a whole interval; but by sharpening F a half interval is brought between it and G, and we are compelled to have a whole interval between notes *two* and *three*, and now you have but a half: so, write another sharp, on G, and you have all right thus far. Now the first half interval in the key of E will come between G# sharp and A, which is right. Between A and B is a whole interval, but between B and C only a half. You can not sing in this way, so write down a sharp on C, and that will give you a whole interval between B and C#; just right, for E being *one*, B is *five*, and C is *six*, and between five and six a whole interval is inevitable. But C is sharp now, bringing a half interval between it and D, i. e. between notes six and seven, and this you cannot bear; so sharp D, and all comes right. Now you have the upper half interval between notes seven and eight, just where it always comes. Now the tone-relationship in the key of E is perfect, and you have a four-sharp signature, viz. F, G, C, and D. This is the exact order in which the sharps come in the key of E, and in no other way do they come, in this scale. But you have left out four places, i. e. F, G, C, and D, and taken in their stead F#, G#, C#, and D#.

Now take *F* for *one, do*. Then, from F to G is a whole interval; from G to A, a whole one; and from A to B, a whole one. But this will not do, you cannot sing in this way. This is the order of intervals at this spot in the key of C, but it is not so in the key of F, for F has been taken for *one, do*, and this causes the lower half interval in the octave to come between A and B, i. e. B has been pulled down a half interval, so it is now Bb. Now all is right. Between F and G, is a whole interval;

between G and A, a whole; between A and Bb a half; just where you are forced to have it; between Bb and C, a whole; between C and D, a whole; between D and E, a whole; and between E and F, a half. All right now. This gives you a one-flat signature, and that flat is on B. You have, in this instance, used all the letters except B, and for it you have substituted Bb. Again the tone-relationship is perfect.

Now take the *key of G*. Write *do* on G. Now the intervals will be: Between G and A, a whole interval; between A and B, a whole; between B and C, a half; just where you are compelled to have the first half in the key of G; between C and D, a whole; between D and E, a whole; but between E and F, is a half, which you cannot bear in this key, E being now number six, and F number seven: so you sharp F, and all comes right, this sharp on F bringing the half interval between it and G, the key-note. Now the tone-relationship is all right in the key of G, and you have used every note—letter—in this scale except F. For it you have substituted F#. Every tune in the key of G has a one-sharp signature, and that sharp is always on F.

Now the *key of A*. Put *do* on A. Then from A to B is a whole interval; but from B to C is a half. This you cannot bear; you want a whole interval between B and C; so, sharp C, and you have it. Take notice that the first sharp in the key of A always comes on C. Now, between C# and D is a half interval, just at the right place, i. e., between notes *three* and *four*. Now between D and E is a whole interval; all right, for D is *four*, E is *five*; but between E and F is a half. This will not do. Sharp F, and you have a whole interval between E, (no. five,) and F#, no. six. But F having been sharpened, there is a half interval between it and G, notes *six* and *seven*, and this will not do: sharp G also, and you will have the upper half interval in the octave between no's. *seven* and *eight*, i. e. between G# and A. Now the tone-family is all at home in the key of A, and in perfect accord, and with a three-sharp signature, viz. C, F, and G. But you have left out C, F, and G, and put in their places C#, F#, and G#.

Now take the *key of B*. Write *do* on B. Then C will be sharp, so will D. Then between B and C# will be a whole interval; between C# and D will be a half; but D must be sharpened also; then between C# and D# is a whole interval; between D# and E is the first half interval in this scale; O. K. Now, F must be sharpened also, to get a whole interval between E, no. four, and F#, no. five. Between F# and G# (for G also must

now be sharpened,) is a whole interval; between  $G\sharp$  and  $A\sharp$  (for A must now be sharpened,) a whole; and between  $A\sharp$  and B is the upper half interval in this octave. Now this tone-family is all right, with a five-sharp signature, viz.  $C\sharp$ ,  $D\sharp$ ,  $F\sharp$ ,  $G\sharp$ , and  $A\sharp$ . But C, D, F, G, and A have all been left out, and  $C\sharp$ ,  $D\sharp$ ,  $F\sharp$ ,  $G\sharp$ , and  $A\sharp$  put in their places.

Now let us study *Transposition* by flats. Take the key of *E flat* to begin with. Put one flat on E, the first thing you do, after getting your staff ready to receive your musical characters. Now E is flat, which brings a whole interval between it and F. Then, from  $E\flat$  to F is a whole interval; from F to G is a whole one; but from G to A there must be a half—really is, because you have put the key-note on  $E\flat$  at the start. So write a  $\flat$  on A. Then between  $A\flat$  and B is a whole interval and a half. This will not do; flat B also, and you have the whole scale in  $E\flat$  right. It has a three-flat signature, on E, A, and B. But you have left out E, A, and B, and used, instead of them,  $E\flat$ ,  $A\flat$ , and  $B\flat$ . Now the scale-relationship is right. From  $E\flat$  to F is a whole interval; from F to G, ditto; from G to  $A\flat$ , a half; from  $A\flat$  to  $B\flat$  a whole; from  $B\flat$  to C, a whole; from C to D a whole; and from D to  $E\flat$  a half, just where you want the upper half interval.

Now the *key of A flat*. Put a  $\flat$  on A to start with. Now from  $A\flat$  to B is a whole interval and a half. This will not do; you must flat B also; then there will be a whole interval between  $A\flat$  and  $B\flat$ . Then, between  $B\flat$  and C is a whole interval; but D is also flatted by the key-note's being on  $A\flat$ : so, between C and  $D\flat$  is a half interval, just where it is wanted. E also is flatted by the same means. Then, between  $D\flat$  and  $E\flat$  is a whole interval; between  $E\flat$  and F is a whole one; between F and G is a whole one; and between G and  $A\flat$  is a half, just where it fits. So this tone-family is all right, with a four-flat signature, viz. on A, B, D, and F. But these four letters are left out, and  $A\flat$ ,  $B\flat$ ,  $D\flat$ , and  $E\flat$  put in their places.

*B flat—Key of.* Write a flat on B, the first thing you do, and study it as above, and you will find note no. four on  $E\flat$ , above  $B\flat$ . In this way study all the keys with sharps and flats, and you will have no insuperable difficulty in understanding them. There being three places to consider, viz. *natural*, *sharp* and *flat*, for each of the seven notes, we shall find twenty-one places for the key-note, and for every other note. Study all these, and learn all about double flats and double sharps. These keys are

not all used in music, but the thorough study of them is a good mental exercise, and will greatly enlarge your knowledge of music.

The above method of explaining *transposition* is purely my own, Providentially discovered. Lowell Mason, Geo. F. Root, Wm. B. Bradbury, and many other able and honored writers, explain *transposition* and *modulation* in modes differing from mine. Study them all, reader, whoever you may be, and a hundred other works besides, American, English, French, German, and Italian, and make yourself thorough in your knowledge of music. This you can never do by limiting your readings to any one book, or even to a dozen. It is impossible, in the limits of an elementary singing-book to explain the whole of music. I advise everybody to subscribe, at once, for that most exquisite of musical monthly journals, *The Musical Million*, published at Singer's Glen, Rockingham Co., Va., by Ruebush, Kieffer & Co. It costs but 60 cents a year, postage included. One single number of the paper is worth more than the whole 12 nos. will cost in a year. The principles of music are scientifically explained in it, from time to time; every number contains a number of new tunes, by the best writers of America; and it is doing, besides all this, a glorious work for God and humanity. All families, where it goes, glory in its purity, beauty, and superb Christian teachings.

#### ACCIDENTALS AND MODULATION.

When sharps, [ $\sharp$ ] flats, [ $\flat$ ] or naturals, [ $\natural$ ] occur in the body of a tune they are called *Accidentals*. Sharps elevate, and flats depress, a half interval. Naturals sometimes elevate, and sometimes depress, a half interval. But if one note in a measure be changed in pitch by either of these, every note on that line or space following the accidentals, in that measure, is under the same influence. The fact is, a modulation thus introduced brings, in effect, another key than the one in which the tune is written; though such places are so short that performers don't think of it as a change into another key. In the Tenor of Boylston, fourth measure, is an instance of this modulation. The tune is in the key of C, but the modulation alluded to is this:





This measure, by the sharpening of note four, *fa*, is really thrown into the key of G; but the modulation goes no farther than this measure. A whole volume of similar instances might be given. The music of the late P. P. Bliss abounds with these modulations. In the air of "Dundee," near the end of third clause, this occurs:



Now this tune is in the key of F, but the modulation here caused by the natural on B really goes into the key of C, at that spot. But in explaining accidentals it is usually said that an accidental *natural* restores a note previously *flatted* or *sharped*, to its natural position in the scale. This is true: still, the modulation throws the passage, where it occurs, into another key. This must suffice, for lack of room to say more; though this subject needs varied and extensive exposition to make it as clear as it ought to be made.

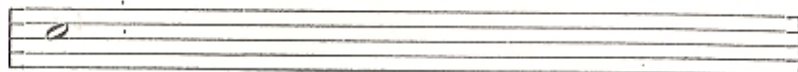
The Brace } shows how many parts of music are connected together; and the parts so connected are called a *score*. Some modern enlighteners call such parts a *brace*. But the same name for two different things brings confusion into the mind of a student.

LENGTH. (Rythm.)

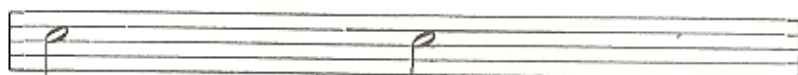
Notes have no *absolute* length; but they have *relative* length. So have the dots, and the rests, to be explained hereafter.

The longest note used in these latter days is the whole note, (♩), and all other lengths are compared to it thus:

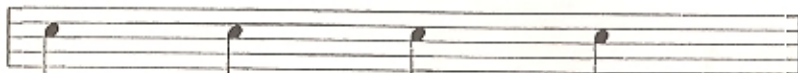
The Whole note expresses *unity*, and one whole note is just as long as



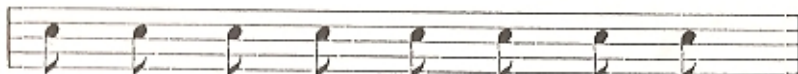
Two Half notes,



Four Quarters,



Eight Eighths,




Sixteen Sixteenths, and



Thirty-two Thirty-seconds.



And we might push this subdivision further, but there is no use of it, except as a mental exercise. Some writers go as far as the sixty-fourth

note . I'll not waste paper, time, and money in describing the above

notes. Let every student describe them for himself. The black marks attached to all the notes from the eighth note onward, are called *hooks*.

A dot (•) is always placed on the right-hand side of a note, and adds to that note half its own length. It takes the length of the note which follows it, and adds that length to the note which precedes it.

## ILLUSTRATION.



Here the dot after the whole note adds to it the length of the half note which follows it; the dot after the half note adds to it the length of the quarter note which follows it, and so on, with them all. A dot after another dot affects it in the same manner.

*Rests* tell you to stop singing, or playing, and that just as long as it would take you to sing, or play, the note represented by the rest. This is true of all the rests except the whole-note rest, which is the only character used to fill a vacant measure in any and every sort of time.



The whole rest is an oblong block just below the third line of the staff. The half rest is the same block above the third line; the quarter is like an inverted figure 7; the eighth rest is like a 7, which always has one head and a stem; the sixteenth rest is the same figure, with two heads; and the thirty-second rest is the same figure, with three heads. The sixty-fourth rest would have four heads.

## BARS AND MEASURES.

Single bars and measures.

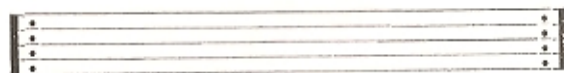
Double and quadruple bars, and the close.



The *single bar*, a straight mark across the staff, is used to divide tunes into measures, and a *measure* is the distance between any two bars. The stupid nomenclature of the past century (and not altogether of the past, either,) called a bar a bar, and a measure a bar. Another instance of jargon, in calling two different things by the same name.

The *double bar* measures off the lines of poetry in a tune, just as the single bar does the notes. The *quadruple bar* is often used at the middle of a tune, and sometimes at the end of it. The *close* is so called because, in past years, it showed where a tune ended. Now it is often used as a mere ornament at the end of a *score*, while the word *fine*\* shows the ending place.

The repeat, (four dots across the staff, and placed either at the beginning or at the end of a strain,) tells you to sing that part over again, i. e., to repeat it.



The letters D. C. stand for the words *Da Capo*. *Da* means *from*, and *Capo* means *head*. *Da Capo*,—then means, *from the head*. After finishing the middle strain of a tune go back to the beginning of it, and finish at the middle, at the word *fine*.

This thing  $\mathfrak{S}$  is called a *Dal Segno*. *Dal* means, *from*, and *Segno* means *the sign*. The letters D. S. are the abbreviation used for it. The difference between it and *Da Capo* is that the D. S. seldom sends you back to the head of the tune, while D. C. always does. Both are followed by the word *fine* to show the ending place of the tune.

The *hold*  $\frown$  placed over a note or a rest, like each of them, has no fixed length, common sense alone being the guide in this.



The *slur* placed over, or under, any number of notes, shows that they are all sung to one syllable of the words. When the stems of notes are joined together by a hook, there is no need of the slur; though many *old* books have slurs even when they have hooks.

\* This is not the English word *fine*, but a Latin word of two syllables, and is pronounced *fi-ne*. It means, *at the end, or to the end*.



KINDS OF TIME.

The whole subject of *Time* in music, belongs under the head of *length*. There are three varieties of *Time*; *Common*, *Triple*, and *Compound*. In common time the *whole-note*, or *unity*, is divided, always, into even parts; two, four, eight, sixteen, or thirty-two. This is done by means of the measures, thus:



Thirty-two (32) notes, of course, the same.

Three, or more, varieties of *Common* time are used, indicated by figures, called *Moods of Time*, that show how the whole note and the measures are divided. Thus,  $\frac{4}{4}$ . The upper figure, the numerator, shows that the whole note is divided into four parts, and the lower figure, the denominator, that the said four parts are quarter notes.



This is called *Quadruple time*, and is the first variety of *Common* time. The second variety is like it, viz.  $\frac{2}{2}$ . Thus:



In singing, *Time* is measured off by beating, with the hand or foot. In playing, it is done by counting. In  $\frac{4}{4}$  time we have four beats in a measure, viz. *down*, (on the first note in the measure,) *left*, (on the second,) *right*, (on the third,) and *up*, (on the fourth.) In  $\frac{2}{2}$  time there are two beats in a measure; viz. *down*, on the first, and *up*, on the second half of the measure. In the third variety  $\frac{2}{4}$  is the *Mood*. This is a division of the half note, it being taken for *unity* instead of the whole note.

EXAMPLE.



Here we have two beats in each measure, two on the half-note, and one on each quarter. The down beat always comes on the first note of the measure, *in every tune*, and in *every variety of time*; and the last note in every measure, *in every tune*, is sung with an up beat.

*Triple time*, has three *Moods*,  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , all showing a triplet; i. e., an odd, or three-note division of the whole note.

EXAMPLE.

First variety of *Triple time*.



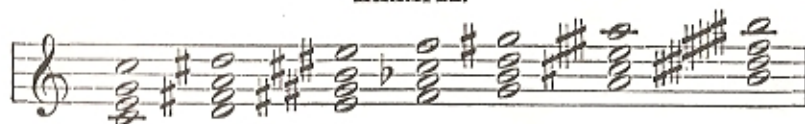
The second variety of *triple time* is exactly similar to this, only a dotted half note is used to fill a measure, being exactly equal to a triplet of quarter notes.





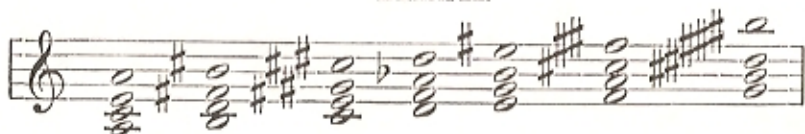
In the major mode *do, mi, sol, do*, make what used to be called the notes of the common chord, now called the *chord of the tonic*.

EXAMPLE.



From *do* to *mi*, no matter what key may be taken, is always a major third, and from *mi* to *sol*, in the same line of harmony, is always a minor third. These are called *triads*. Well, the loward third, being a major third, is called a *major triad*, and the upper third, being a minor third, is called a *minor triad*. This is the style (natural structure) of the major mode, while the minor mode is just the reverse of this.

EXAMPLE.



Now notice, that in every example given in this diagram the lower third—triad—is a minor third; i. e., from *la* to *do*, is a minor third, and from *do* to *me*, is a major third. A tune is thrown from the major into the minor mode by this change in the thirds, the lower third being always a minor, in the minor mode, and the upper third always a major.

Yet Mr. Jesse B. Aiken, of Philadelphia, contends that there is no minor mode. And, reader, if you suppose Mr. Aiken is either an ignoramus or a fool, I advise you to study music thoroughly yourself—study Mr. Aiken's books, as well as the, supposed-to-be, thoroughly

scientific treatises on music, with which the world abounds—and see if there are not

“More things in heaven and earth  
Than are dreamed of in your philosophy.”

You will find this subject well-explained in the “Temple Star,” by Prof. B. C. Unseld, who edited the rudiments for Prof. Aldine S. Kieffer, the author of the book. You can buy the “Temple Star” for 75 cents of Ruebush, Kieffer & Co., Singer’s Glen, Rockingham Co., Va. So you can the “Imperial Harmony,” a grand book, by J. B. Aiken, Chester G. Allen, and Hubert P. Main, for \$1.25. I have not discussed the subject half way, nor can I in a space so limited. Three minor scales, or rather three styles of the minor scale, are given. I have given, above, all the leading principles of the *model* minor scale only.

STYLES OF PERFORMANCE, BOTH VOCAL AND INSTRUMENTAL.

All the points in musical science are arranged in groups of *two things, three things, &c.* So there are *two* leading styles of performance, called *Legato* and *Staccato*. The former is a smooth, flowing style, and is used in nearly all musical performances, vocal and instrumental. *Staccato* is the exceptional style, a forcible, sudden cutting off of the notes to express the sense of the words, and without any loss in time. Interjections in grammar correspond to staccatos in music.

FORCE. (Dynamics.)

By far the most important point to be learned in this department is *accent*. What is that? It is simply singing (or playing) one note in a measure louder than another. In *common time*, when two notes occur in a measure the first one is accented. If four notes occur, two of them are accented, viz. the first one and third. The second and fourth are unaccented. This is the universal style of stepping in *double* measure; and quadruple and octuple, and their inevitable cognates, must be treated in the very same way. If this is forgotten, or neglected, the singing can be nothing but an ugly, unbearable, lifeless monotony.

In pure *triple time*, i. e., when three notes of the same length fill a measure, the first one is accented, but the other two are not. There is a style of common-triple time, unexplained in the books, which differs from the pure triple, in the item of accent. For instance, the tune "Kenan" is of this kind. I give the air only.



Soft-ly fades the twi-light ray, Of the ho-ly Sab-bath day;



Gent-ly as life's set-ting sun, When the Christian's race is run.

It would take six quarter notes to fill one of these measures, as is sometimes the case in triple tunes, (see Geo. Kingsley's tune "Ware," and many others,) but this tune "Kenan" begins with two quarter notes, the first one of which is accented. The accent in tunes must correspond with the accent on each poetic foot. See *further on*. When six quarter notes (six half notes, or six eighths,) fill a measure in *triple time*, there are three accented and three unaccented notes in the measure; viz. the *first, third, and fifth* notes are accented, and the *second, fourth, and sixth* are unaccented. If you doubt this sing "Ware," which has six quarter notes in one measure, and see how the words, which are Iambic feet, will compel you to accent the notes. If you are closely observant, reader, and not already ignorantly wedded to some writer's explanation which you have failed to understand, you will now see that six quarter notes, or six eighths, in a measure do not, alone, constitute compound (sextuple) time; it takes two triplets in a measure, with the accent on the first note of each triplet, to do that. See "*Chambers' Information for the people*," article, "Music."

There are certain dynamic, as well as rhythmic words, that need

explaining. Get Jno. W. Moore's "Encyclopedia of Music," and you will have them all.

## EXPRESSION.

This is the grand, central point in all music. It is musical elocution, and without its use in singing, or in playing, the whole performance is a senseless, distasteful affair. What ordinary reading is without correct pronunciation, correct emphasis, and elegant and natural intonations, such is singing, or playing, without *Expression*. From all such senseless performances, let us pray most devotedly, "Good Lord, deliver us!" Loud bellowing, and screeching, however distinctly the words may be uttered, will not relieve the case. A singer must understand the words he uses, and read them naturally; for wo be to those who are doomed to hear his performance if he overlook the fact that singing poetry is reading it musically. Wm. Cowper's world renowned ballad, John Gilpin, is in Common Metre, yet how would it fit to "Mear," "Colleshill," and hundreds of other C. M. tunes that might be named? Recently I heard a party, of excellent ladies and gentlemen, singing and playing Bliss's tune, "Pull for the shore." They crept over it about as slowly as they should have sung "Old Hundred." They sang the chorus, "Pull for the shore, sailor, pull for the shore! Heed not the rolling waves, but bend to the oar."— Oh! I felt miserable—alarmed—distressed—for it seemed to me they'd get the poor fellow drowned before they'd reach shore with him, going over the "rolling waves" at that snail-speed. I told them this when they had gone thro' the song, and asked a repetition of it. They had the hint, and this time they used their good sense, (for they were sensible, elegant people,) and performed it nobly. Some years ago an elegant lady of Thomasville, N.C., played on the piano and sung for me, Whittlessey's immortal descriptive piece, "Harp of the Wildwinds." She read every note in the piece correctly, as to the pitch, and gave the time nearly right. At its close I asked her, most respectfully, if she would permit me to make a suggestion. With amiable, Christian sweetness she assented. I pointed out the meaning of the words, and the soft, loud, and stormy contrasts in the piece. She saw then the *meaning* of the piece and quickly learned to perform it with thrilling effect. Reader, I beg you, in the name of all good sense and taste, in the name of



suffering humanity, and for the honor and love of the God who made and redeemed you, think what you are about when you go to sing; think of your words and tune, throw your whole soul into both tune and words, and sing *naturally*. Singing naturally is singing with *expression*. This is the eloquence of music. If you do not yet understand this subject, study it until you do. Every teacher should harp on this subject, and make his class practice it as a specialty, until their singing would "fairly make the hair rise on a man's head." When a Scotch band in Canada played, for several days in succession, "Loch abor no more," they made every Scotch soldier in their regiment home-sick. But the regimental surgeon at last divined the cause of their illness, and bade the band cease playing that tune, and play only lively tunes—those full of hilarity; and forthwith, without any medical treatment, every soldier was well. We have read of a merchant tailor who was greatly pressed to finish a large job of work by a certain day. It looked impossible to do it; but the boss, equal to the emergency, got a blind fiddler to stand near the window and play "Nancy Dawson" all day long, while the journeymen plied their needles; and the work was finished in due time. But this fiddler could have ruined that job by playing "Pleyel's Hymn" all the time, beautiful as it is.

PROSODY.

(Every complete treatise on *Rhetoric* has a full chapter on Prosody.

See Jameison's *Rhetoric*, and Parker's *Aids to English Composition*.)

Poetry is inseparably joined with music; and, unless one understand poetic feet, or have a true sense, naturally, of rhythmic structures, he can never clearly understand either time or accent in music. All poetry has, in every line of it, a certain number of connected syllables called *feet*, by means of which it is stepped off by the voice in reading. (Singing is only musical reading.) There are two grand divisions of poetic feet; the first has two syllables in a foot, and the second has three. There are four subdivisions of the first kind, and four of the latter. The four kinds of feet in the first division are: The *Trochee*, the *Iambus*, the *Spondee*, and the *Pyrrhic*. The four kinds in the

three syllable feet are: The *Dactyl*, the *Amphibrach*, the *Anapest*, and the *Tribrach*.

In the Trochaic foot the first syllable is accented, the second unaccented. All pieces in the measure called 7s are Trochaic. Ex.:

Hark! the herald angels sing.

So is the 8s and 7s measure. Ex.:

Hail! Thou once despised Jesus,  
Hail! Thou Galilean King.

All Common, Long, and Short Metres, and many other styles of song, are Iambic; *i. e.*, the first syllable is unaccented, while the second is accented. This is exactly the opposite of the Trochee. Example in L. M.:

Adoring saints around Him stand,  
And thrones and powers before Him fall.

Ex. in S. M.:

Forever with the Lord!  
Amen! so let it be!

In Common Metre:

How sweet the name of Jesus sounds  
In a believer's ear!

In 7s and 6s:

Oh! when shall I see Jesus,  
And dwell with Him above?

These kinds of poetic feet, the Trochee and the Iambus, are more frequently used than any other.

The *Spondee* has both its syllables accented. Instance, The pale moon.

The *Pyrrhic* has both its syllables unaccented; as, On the tall tree.

The *Dactylic* foot (three syllables to the foot), has the first syllable accented, and the other two unaccented; as, laborer, possible.

The *Amphibrach* has the first and last syllables unaccented, and the middle one accented. Ex.:

I love Thee, I love Thee, I love Thee, my Lord.  
How firm a foundation, ye saints of the Lord.

Sometimes with an additional syllable:

How painfully pleasing the fond recollection  
Of youthful connections, and innocent joy.

The *Anapest* has the first two syllables unaccented, and the third one accented; as, contravene, acquiesce. Ex.:

O the fox and the crow,  
Very well do I know  
Many good little girls can rehearse:  
And perhaps it will tell  
Pretty nearly as well  
If we try the same fable in verse.

"How happy are they, Who the Savior obey," is of this measure. So is "I came to the place where the lone pilgrim lay."

The *Tribrach* has all its syllables unaccented; as, numerable, possible. Thus it is said; but I don't believe it, for the syllables *nu* and *pos*, in these two words, are accented just as truly as any syllables ever are. But it would take a small volume to discuss this whole subject.

All music is measured off by feet as well as all poetry is. If you will study these things, music and poetry, in connection, you will learn how to begin, carry on, and end a tune you wish to write, to any sort of words. (The writers of operas call the words—the subjects they illustrate by music—*Libretto*.) Without this knowledge of the relation of poetry and music to each other, you can never fully understand Thorough-Base—the laws of harmony. And while I cannot write here a treatise on harmony, I throw out these hints as a key to unlock the subject, if any reader should be enterprising enough to study Thorough-Base. Read all the hymns, in all the books; read all the books of poetry you can find; study this whole subject; and make yourself sweetly intelligent about it. Sir Walter Scott's beautiful "Lady of the Lake" is Iambic:

The stag at eve had drunk his fill,  
Where danc'd the moon on Monan's rill."

Grey's immortal "Elegy" is Iambic—has five Iambic feet in each line. "Paradise Lost" is Iambic also, and has five feet—ten syllables—in each line. Campbell's "Pleasures of Hope" is the same. Goldsmith's "Deserted Village" is the same. So is Young's "Night Thoughts."