

**SONGS AND PRAISES: FOR
REVIVALS, SUNDAY
SCHOOLS, SINGING SCHOOLS
AND GENERAL CHURCH WORK**

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Songs and Praises: For Revivals, Sunday Schools, Singing Schools and General Church Work by
H. P. Clack

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...FOR...

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SCHOOLS, AND GENERAL
CHURCH WORK.

BY

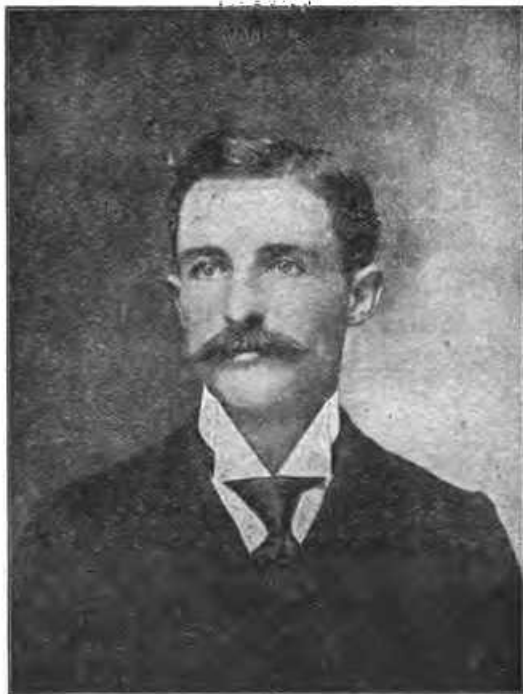
H. P. CLACK.

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MAY 24, 1939



*Yours sincerely,
A. P. Selack.*

AFTER a long and close study of gospel songs, and also the art of teaching and imparting the knowledge of music to others, SONGS AND PRAISES has been prepared with the view of making the musical world more intelligent in the art of sacred song, which is the most pure, beautiful, and sanctifying of all arts. The speciality of SONGS AND PRAISES is that it is adapted to Revivals, or Protracted meetings, Sunday Schools, and Singing Schools, and will meet the needs of all occasions. It is hoped that SONGS AND PRAISES may reach many churches, homes, and musical societies, and spread forth "the glad tidings of joy" throughout the whole land, and that many precious souls who are seeking the home of rest may be gladdened and inspired.

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THEORY OF MUSIC.

BY H. P. CLACK.

A sound is anything audible.

A tone is a musical sound.

Sound, in the abstract, is anything that has the capability of being heard.

Sound, in the concrete, is an effect produced upon the brain through the organ of hearing.

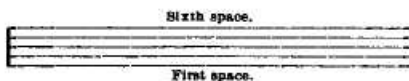
A melody is a succession of tones.

Harmony is a combination of tones.

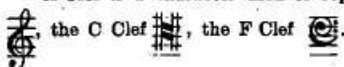
Music is melody, harmony, or both.

The music staff consists of five lines and six spaces.

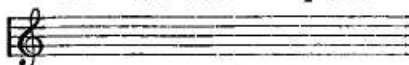
The Music Staff.



A Clef is a character used to represent absolute pitch. The G Clef



The Music Staff Complete.



Music is divided into four departments of musical art and science, which may be studied separately, though they are inseparable, that is:

Pitch, Length, Power and Quality.

Pitch is highness or lowness of tone.

Length is longness or shortness of duration.

Power is loudness or softness.

Quality is clearness or sombreness.

Music comes under the head of four fundamental rules, namely:

Melodies, Rhythmics, Dynamics and Aesthetics.

All that pertains to pitch is in the department called melodies.

All that pertains to length is in the department called rhythmics.

All that pertains to power is in the department called dynamics.

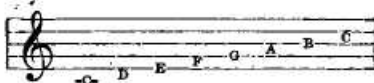
All that pertains to quality is in the department called aesthetics.

Pitch is both relative and absolute.

Relative pitch, is pitch that a tone has in relation to other tones.

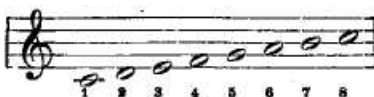
Absolute pitch, is pitch that a tone has independent of other tones.

Absolute Pitch.



The absolute pitch scale, or the lettered scale, consists of the first letters of the alphabet:

Relative Pitch.



The relative pitch scale is from one to eight, or eight to one.

The Diatonic Major Scale.



Concerning tonality of the scale:

Do, is strong and commanding.

Re, is buoyant and progressive.

Mi, is gentle and persuasive.

Fa, is thoughtful, grand, and full of hope,

Sol, is bright and glorious.

La, is mournful and gloomy.

Ti, is sharp, piercing, and soul-stirring.

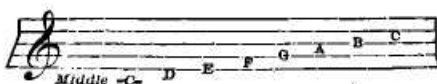
A degree of the music staff is a line or a space.

The round note notation represents both relative and absolute pitches upon the lines and spaces.

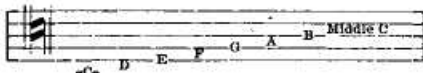
The shape note notation represents relative pitch by a different shape for each tone of the scale.

Three of the absolute pitches are placed upon the staff; they are C, F, and C, and are called clefs.

The G Clef is placed on the second line, and causes the staff to represent the pitches as follows:



The C Clef is placed on the fourth space, and causes the staff to represent the letters just the same as the G Clef, only an octave lower, the C in the fourth space being Middle C. (See below):



The F Clef is placed on the fourth line, and causes the staff to represent the pitches as follows:



The lowest part in music is Bass, and is sung by men, who have low voices; the F Clef is used for this part.

The next lowest part is Tenor, and is sung by men, who have high voices; the C Clef is used for this part.

The next lowest part is Alto, and is sung by ladies who have low voices.

The highest part is Soprano, and is sung by ladies who have high voices.

The G Clef is used for the Soprano and Alto both.

The F Clef is used for the Tenor, when the Bass and Tenor both appear on the same staff.

The lengths of notes and rests are named as follows; Whole, half, quarter, eighth, sixteenth, thirty-second, sixty-fourth. Three half, three quarter, three eighth, three sixteenth, three thirty-second, three sixty-fourth.

Seven quarter, seven eighth, seven sixteenth, seven thirty-second, and seven sixty-fourth.

A whole note is an open note without a stem.

A half note is an open note with a stem.

A quarter note is a full note with a stem.

An eighth note is a full note with a stem, and a hook.

A sixteenth note is a full note, with a stem and two hooks.

A thirty-second note is a full note, with a stem and three hooks.

A sixty fourth note is a full note, with a stem and four hooks.

A dot to the right of a note adds one half of its length to it, the second dot adds one half of the first dot's length to it,

A three half note is a dotted whole note.

A three quarter note is a dotted half note.

A three eighth note is a dotted quarter note.

A three sixteenth note is a dotted eighth note.

A three thirty-second note is a dotted sixteenth note.

A three sixty-fourth note is a dotted thirty-second note.

A seven quarter note is a whole note with two dots.

A seven eighth note is a half note with two dots.

A seven sixteenth note is a quarter note with two dots.

A seven thirty-second note is an eighth note with two dots.

A seven sixty-fourth note is a sixteenth note with two dots.

Tone-Lengths.

Whole.	Half.	Quarter.	Eighth	Sixteenth.	Thirty- Second.	Sixty- Fourth.
Three half.	Three quarter.	Three eighth.	Three Sixteenth.	Three Thirty-second.	Three Sixty-fourth.	
Seven quarter.	Seven eighth.	Seven sixteenth.	Seven thirty-second.	Seven sixty-fourth.		

A whole rest is a square block below the line.

A half rest is a square block above the line.

A quarter rest is an inverted figure seven.

An eighth rest is a stem with one hook.

A sixteenth rest is a stem with two hooks.

A thirty-second rest is a stem with three hooks

A sixty-fourth rest is a stem with four hooks.

The single and double dot applies the same name to the rest-lengths as it does to the corresponding tone-lengths.

Rest-Lengths.

Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty- second.	Sixty- fourth.
Three half.	Three quarter,	Three eighth.	Three sixteenth.	Three Thirty-second	Three Sixty-fourth.	
Seven quarter.	Seven eighth.	Seven sixteenth.	Seven thirty-second.	Seven sixty-fourth.		

In music we have figures used to indicate the rhythm, called the measure sign, the figure on the fourth line indicating the number of notes to the measure, and the figure on the second line indicating the kind of notes they are, as the beat or count note. The names for the different kinds of rhythm are as follows: double, triple, quadruple, compound, double compound, triple compound, quadruple, and sextuple. These are all the different kinds of rhythm that we have in general use.

The sign for double measure is 2 over 4, for triple measure 3 over 4, for quadruple measure 4 over 4, for sextuple measure 6 over 4, for compound double measure 6 over 8, for compound triple measure 9 over 8, for compound quadruple measure 12 over 8.

Double measure is beaten down and up, and counted one, two.

Triple measure is beaten down, left, up, and counted one, two, three.

Quadruple measure is beaten down, left, right, and up, and counted one, two, three, four.

Sextuple measure is beaten down, left, up, down, right, and up, and counted one, two, three, four, five, six.

The compound measures are all beaten just the same as the simple form of measures, comprehending three mental pulsations to the stroke.

The first note of all measures is accented.

Syncopation is changing the accent from an accented tone to what is usually known as an unaccented tone; thus, bringing two accented tones together is called syncopation.

Different measure signs are indicated as follows:

Double.	Triple.	Quadruple.	Double compound.	Triple compound.	Quadruple compound.	Sextuple.
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$	$\frac{6}{4}$

Some of the measure signs, and measures filled with the beat or count note, have the accent indicated by marks or characters, as follows:

Each one of the above notes indicated gets a beat or a count, or the value of it, and it takes the number you see indicated to fill the measure, or the value of them.

A triplet incorporates into a beat, an additional tone-length, or its value.

All compound rhythm is triple rhythm, that is in triplet form. We sometimes use a figure 3 under or over a note to indicate a triplet, meaning that three notes are to be performed in the time of two of the same kind. But when triple rhythm is the prevailing rhythm of a musical composition, it is best to indicate it by the measure sign, rather than have so many triplets