

**POHLMANN'S NATIONAL
PSALMODY, OR, NEW SUPPLEMENT
TO HOULDSWORTH'S CHEETHAM'S
PSALMODY, FOR HOME AND
CONGREGATIONAL USE**

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Pohlmann's National Psalmody, or, New Supplement to Houldsworth's Cheetham's Psalmody,
for Home and Congregational Use by Various

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POHLMANN'S
National Psalmody,

OR

NEW SUPPLEMENT

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TO

HOULDSWORTH'S CHEETHAM'S PSALMODY,

FOR

Home and Congregational Use.

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One hundred pages of this work were contributed by the late Dr H. J. Gauntlett, consisting of his own compositions and arrangements.

PRACTICAL RULES FOR CHANTING

AND THE

Singing of Sacred Music,

WITH

OBSERVATIONS ON ACCENT, EXPRESSION, &c.,

BY

W. H. WHITAKER.

FIRST.—All ascending passages—as do, re, mi, fa, &c.—are to be sung with increasing strength of tone.

SECOND.—All descending passages—as do, si, la, sol, &c.—are to be sung with decreasing tone.

RULE. Sing *crescendo* in rising passages, and sing *diminuendo* in falling passages.

This rule applies to all the parts—Treble, Alto, Tenor, and Bass.

THIRD.—In passing from one note to the next above or below, join them together as much as possible—that is, *connect* the notes one with another; avoid “breaks,” or a *jerky* manner in singing; in fact, pass *smoothly* from one to another.

FOURTH.—When the *same* note is sung over again—two mi's or re's for instance—sing the first of them *rather short*, in order to resound the second note full, clear, and with emphasis.

Example :—



To be sung thus :—



By this it will be observed that the first note is shortened by one half, whilst the second note, which is *passing to another*, receives its full length.