

## PREFACE.

THE objects of this publication are chiefly,—First, to promote Congregational Singing; Secondly, to bring back our people to a kind of singing suited to the character of our service.

In order that the chants and tunes may be sung by the congregation at large, they should not be too high or too low for the majority of singing voices. The most usual fault in existing publications is that the tunes are too high;—this evil has been carefully guarded against. Some favourite tunes have, however, been retained, which are not altogether free from this fault; but it is hoped that the collection will be found to furnish scarcely a hindrance, if any, to those who are capable of singing, in uniting in this part of divine worship.

Another fault of many current tunes is, that they have too great a number of notes, in consequence of unnecessary repetitions and superfluous ornamental notes, wholly unsuited to the singing of a body of voices. These are contrary to the simple, impressive character of our British psalmody in its best days; they lead to continual mistakes in learning the tunes; they produce discord and lead to vain display. In Great Britain, the revival of general congregational singing has been accompanied by a simplification of the tunes, as may be seen in the greater number of books published with this end; and even some of those denominations of Christians who have hitherto upheld the lighter and more florid melo-

dies, have either discarded them, or reduced them to a simple form.

The music is printed in (what is called) *short score*; that is, so that the four parts, viz., treble, alto, tenor and bass, stand one under the other, the two former on the treble clef and the two latter on the bass. It is the mode of printing universally adopted in those British publications intended for the use of the multitude, and without it a work of such unusual cheapness could not have been prepared. In both singing and playing the tunes, it is recommended that no notes should be introduced into the melodies but those which are printed: but in playing it will occasionally be requisite to take a tenor note with the right hand, or an alto with the left, on account of their distance from the bass or treble respectively.

The chants, like the tunes, were selected because they were known to be suited for congregational use. For that reason a larger number of single chants have been given, as they are much easier than the double.

A chant consists of either two or four musical phrases, according as it is single or double. Each phrase is intended to be sung to half a verse of a psalm or canticle; and the colon is placed in that part of the verse where the first phrase of a single chant, or the first and third of a double chant ends. Each phrase consists of a single fixed reciting note, occupying one bar, and of a variable mediation or cadence, occupying the remaining bars: the mediation being intended to come before