

THE
STAR OF BETHLEHEM

A COLLECTION OF

CHURCH-TUNES, ANTHEMS, CHORUSES AND GLEES

WITH

RUDIMENTS AND EXERCISES FOR SINGING-SCHOOLS

Originally compiled by

J. H. Hall, J. H. Ruebush, and Aldine S. Kieffer

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Beautiful Star of Bethlehem

ADGER M. PACE. Theme by R. F. B.

R. FISHER BOYCE. Har. by A. M. P.

1. Oh, beau-ti - ful Star of Beth - le-hem, shin-ing a - far thro' shad-ows dim, Giv - ing a light for those who long have gone, have gone,
 2. Oh, beau-ti - ful Star, the hope of light, guid-ing the pil - grim thro' the night, O - ver the moun-tain till the break of dawn, the dawn;
 3. Oh, beau-ti - ful Star, the hope of rest, for the re-deemed, the good and blest, Yon-der in glo - ry when the crown is won, is won;

And guiding the wise men on their way un - to the place where Je-sus lay, Beau-ti - ful Star of Beth - le - - hem, shine on.
 And in-to the light of per - fect day it will give out a love - ly ray, shine on.
 For Je-sus is now that Star di - vine, brighter and brighter He will shine.

D.S. Oh, give us thy light to light the way in - to the land of per - fect day,

CHORUS *D. S.*
 Oh beau - ti - ful Star of Beth - le - hem, Shine up - on us un - til the glo - ry dawn;
 Beau - ti - ful, beau - ti - ful Star, Star of Beth - le - hem, glo - ry dawn;

PUBLISHERS' NOTE

Our endeavors in printing a new edition of the *Star of Bethlehem* is only possible because of the tireless efforts of the original authors and compilers. In appreciation of this part of our heritage, we wish to give them all honor for its past or present existence.

Having conducted occasional singing classes, using various texts, we have found this to be the most readily accepted by all ages.

The Rudimental Statements, as found in this book, are simple, clear, concise and appropriately illustrated.

The notation employed, known as Aikin or shaped note notation, fills a definite need among plain people wishing to teach their children vocal singing.

The ensuing Singing-School, Church Music, Praise and Anthem Departments are nicely filled with those enriching songs and hymns of yesteryear containing those natural, sentimental, moral and spiritual values which will ever remain within the hearts of humble human kind.

Having had this in mind, we have extracted from the original edition some of the less frequently used or outdated songs and inserted from editions of *The Messenger of Song*, *Royal Proclamation*, *Imperial Harmony* and *Temple Star* those selections which were dear to many. This should explain any inconsistencies of print which will be observed.

We would like to give a special note of appreciation to Leonard Cheek, of Bridgewater, Virginia, who contributed so generously with his professional skills in correcting the imperfections of the type in previous editions.

We send it forth with a prayer that the Guiding Hand from above will direct it to those who will use it to bring honor and glory to His name.

Respectfully submitted,

John C. Rhodes

Joseph G. Beery

February 26, 1969

John C. Rhodes came to us looking for a publisher to reprint *The Star of Bethlehem*. This book has been used over the past 100 + years in both singing schools and in public worship. It is our pleasure to make it available to a larger audience.

H. Eldwin Campbell

Vision Publishers

THE RUDIMENTS OF MUSIC.

Lesson 1.

1. Question. *What is sound?*
Answer. Sound is anything audible.
2. Q. *What is a musical sound called?*
A. A tone.
3. Q. *What is a tone?*
A. A sound in which pitch is perceptible.
4. Q. *How many essential properties has a tone, and what are they?*
A. Four. Length, pitch, power, and quality.*
5. Q. *What does length mean?*
A. The duration of a tone.
6. Q. *What does pitch mean?*
A. The highness or lowness of a tone.
7. Q. *What does power mean?*
A. The loudness or softness of a tone.
8. Q. *What does quality mean?*
A. The character or kind of tone.
9. Q. *Into how many departments are the rudiments of music divided, and what are they?*
A. Three. Rhythmics, melodies, and dynamics.
10. Q. *Of what does rhythmics treat?*
A. Of the length of tones.
11. Q. *Of what does melodies treat?*
A. Of the pitch of tones.
12. Q. *Of what does dynamics treat?*
A. Of the power and quality of tones.
13. Q. *How are the relative lengths of tones represented?*
A. By characters called notes.

* One of the wonderful things about the human voice is that it can change its quality as no instrument can.












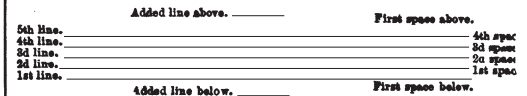
14. Q. *How many kinds of notes are there in common use, and what are they?*
A. Six. The whole note, the half note, the quarter note, the eighth note, the sixteenth note, and the thirty-second note.
15. Q. *How is the whole note made?*
A. Like the letter O, elongated, thus: 
16. Q. *How is the half note made?*
A. With an open head, and a stem, thus: 
17. Q. *How is the quarter note made?*
A. With a full head, and a stem, thus: 
18. Q. *How is the eighth note made?*
A. With a full head, a stem, and a hook, thus: 
19. Q. *How is the sixteenth note made?*
A. With a full head, a stem, and two hooks, thus: 
20. Q. *How is the thirty-second note made?*
A. With a full head, a stem, and three hooks, thus: 

TABLE SHOWING RELATIVE VALUES OF NOTES

Whole Note.	
Half Notes.	
Quarter Notes.	
Eighth Notes.	
Sixteenth Notes.	

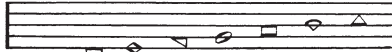
Lesson II.

21. Q. *How do we represent the pitch of tones?*
A. By a character called the staff.
22. Q. *Of what does the staff consist?*
A. It consists of five lines and four spaces.
23. Q. *What is each line and each space called?*
A. A degree.
24. Q. *How many degrees does the staff contain?*
A. Nine.
25. Q. *How is the staff enlarged.*
A. By adding short lines above and below.



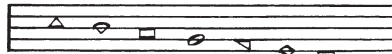
26. Q. *How many tones in the musical alphabet?*
A. Eight
27. Q. *What is this series of eight tones called?*
A. The scale.
28. Q. *How are the tones of the scale named?*
A. After the first eight numerals, 1, 2, 3, 4, 5, 6, 7, 8.
29. Q. *What syllables are applied to the scale in singing?*
A. The syllables Do, Re, Mi, Fa, Sol, La, Si or Ti, Do.
30. Q. *The names of what letters are used as pitch names?*
A. The names of the first seven letters of the alphabet; A, B, C, D, E, F, G.

THE SCALE REPRESENTED ON
STAFF ASCENDING



Numeral names. 1, 2, 3, 4, 5, 6, 7, 8.
Pitch names. C, D, E, F, G, A, B, C.
Syllable names. Do, Re, Mi, Fa, Sol, La, Ti, Do.
Pronounced. Doe, Ray, Mee, Fah, Sole, Lah, Tee, Doe.

THE SCALE REPRESENTED ON
STAFF DESCENDING



Numeral names. 8, 7, 6, 5, 4, 3, 2, 1.
Pitch names. C, B, A, G, F, E, D, C.
Syllable names. Do, Ti, La, Sol, Fa, Mi, Re, Do.
Pronounced. Doe, Fee, Lah, Sole, Fah, Mee, Ray, Doe.

31. *Q. How many kinds of pitch have we in music, and what are they called?*
A. Two. Relative and absolute.
32. *Q. What is relative pitch?*
A. The position a tone occupies in the scale.
33. *Q. What is absolute pitch?*
A. The fixed, unchangeable position of a tone, independent of scale relation.

Lesson III.

34. *Q. What is a measure?*
A. A measure is a group of two or more regular recurring pulsations, or beats.
35. *Q. How is a measure represented?*
A. By the space between two perpendicular lines drawn across the staff called bars.
36. *Q. What is heavy bar called?*
A. A broad bar.

37. *Q. What does a broad bar usually denote?*
A. The beginning and ending of a line of words, or the end of a musical phrase.
38. *Q. What does the double bar usually denote?*
A. The close, or end of a composition.

MEASURES AND BARS



39. *Q. What is counting time?*
A. Indicating each pulse, or beat of a measure by counting.
40. *Q. What is beating time?*
A. Indicating each pulse, or beat of a measure by a certain motion of the hand.
41. *Q. What is each motion of the hand called?*
A. Each motion of the hand is called a beat.
42. *Q. What is accent?*
A. A slight stress upon a certain pulsation, or beat, to mark its position in a measure.
43. *Q. What is a measure having two beats called?*
A. Double measure.
44. *Q. How do we count the time in double measure?*
A. One, two.
45. *Q. Describe the beats in double measure?*
A. Down and up.
46. *Q. Which beat is accented?*
A. The first.
47. *Q. What is the sign for double measure?*
A. The figure 2.
48. *Q. What is a measure having three beats called?*
A. Triple measure.
49. *Q. How do we count the time in triple measure?*
A. One, two, three.
50. *Q. Describe the beats in triple measure.*
A. Down, left, up.
51. *Q. Which beat is accented?*
A. The first.
52. *Q. What is the sign for triple measure?*
A. The figure 3.
53. *Q. What is a measure having four beats called?*
A. Quadruple measure.
54. *Q. How is the time counted in quadruple measure?*
A. One, two, three, four.
55. *Q. How do we beat quadruple measure?*
A. Down, left, right, up.
56. *Q. How is quadruple measure accented?*
A. It has a primary accent on the first beat and secondary accent on the third beat.
57. *Q. What is the sign for quadruple measure?*
A. The figure 4.
58. *Q. What is a measure having six beats called?*
A. Sextuple measure, or compound double measure.
59. *Q. How do we count the time in sextuple measure?*
A. One, two, —comprehending three beats to each count.
60. *Q. Describe the beats in sextuple measure.*
A. Down, up, —comprehending three beats to each motion of the hand.
61. *Q. How is sextuple measure accented?*
A. It has a primary accent on the first beat, and a secondary accent on the fourth beat.

62. *Q. What is the sign for sextuple measure?*
 A. The figure **6**.
63. *Q. What is a measure having nine beats called?*
 A. Compound triple measure.
64. *Q. How do we count compound triple measure?*
 A. One, two, three.
65. *Q. Describe the beats in compound triple measure?*
 A. Down, left, up, —comprehending three beats to each motion of the hand.
66. *Q. How is compound triple measure accented?*
 A. It has a primary accent on the first beat, and secondary accents on the fourth and seventh beats.
67. *Q. What is the sign for compound triple measure?*
 A. The figure **9**.
68. *Q. What is a measure having twelve beats called?*
 A. Compound quadruple measure.
69. *Q. How do we count compound quadruple measure?*
 A. One, two, three, four.
70. *Q. Describe the beats in compound quadruple measure.*
 A. Down, left, right, up, —comprehending three beats to each motion of the hand.
71. *Q. How is compound quadruple measure accented?*
 A. It has a primary accent on the first beat, and secondary accents on the fourth, seventh, and tenth beats.
72. *Q. What is the sign for compound quadruple measure?*
 A. The figure **12**.

*One whole note rest is also a whole measure.

SIGNS OF THE DIFFERENT KINDS OF MEASURE

2	3	4	6	9	12
---	---	---	---	---	----

73. *Q. What are the figures at the beginning of a composition called?*
 A. Time signature.
74. *Q. What does the numerator denote?*
 A. The number of beats in a measure.
75. *Q. What does the denominator indicate?*
 A. The kind of note which is reckoned to each beat of the measure.
76. *Q. If the lower figure is 2, what will be the beat note?*
 A. The half note.
77. *Q. If the lower figure is 4, what will be the beat note?*
 A. The quarter note.
78. *Q. If the lower figure is 8, what will be the beat note?*
 A. The eighth note.




TIME SIGNATURES OF THE DIFFERENT VARIETIES OF MEASURE.

DOUBLE MEASURE.		TRIPLE MEASURE.		
2	2	3	3	3
2	4	2	4	8
QUADRUPLE MEASURE.		SEXTUPLE MEASURE.		
4	4	6	6	6
2	4	4	8	8
COMPOUND TRIPLE MEASURE.		COMPOUND QUADRUPLE MEASURE.		
9		12		
8		8		

Lesson V.

79. *Q. What is the rule for applying words to music?*
 A. Apply one syllable of the words to each note.
80. *Q. What is a slur?*
 A. A curved line containing two or more notes upon different degrees of the staff.
81. *Q. What is a tie?*
 A. A curved line connecting two or more notes upon the same degree of the staff.
82. *Q. What is the rule for applying words when the slur or tie occurs?*
 A. Apply one syllable of the words to as many notes as are so connected.



83. *Q. What are rests?*
 A. Characters indicating silence.
84. *Q. How many kinds of rests are there, and what are their names?*
 A. Six. The whole rest,* the half rest, the quarter rest, the eighth rest, the sixteenth rest, and the thirty-second rest.
85. *Q. As regards duration, rests correspond to what?*
 A. To the notes of the same denomination.
86. *Q. How is the whole rest made?*
 A. A block below a line, thus: 
87. *Q. How is the half rest made?*
 A. A block above a line, thus: 
88. *Q. How is the quarter rest made?*
 A. Like the figure 7 reversed, thus: 

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