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T H E
Singing Master's Assistant,
O R
Key to Practical Music.

BEING
An Abridgement from the New-England Psalm-Singer; together with several other Tunes, never
before published.

Composed by WILLIAM BILLINGS,
Author of the NEW ENGLAND PSALM-SINGER.

(The THIRD EDITION)

1 Chron. 15. 22. *And Chenaniah, Chief of the Levites, was for Song: He instructed about the Song, because he was skilful.*
Ezra 7. 24. *It shall not be lawful to impose Toll, Tribute, or Custom upon Singers.*
Nehemiah 11. 23. *A certain Portion should be for the Singers, due for every Day.*
Prov. 17. 22. *A merry Heart doeth good like a Medicine.*

*Majestic God, our Muse inspire, and fill us with Graphic Fire;
Augment our Swells, our Tunes refine, Performance ours, the Glory Thine.*

Commonwealth of Massachusetts: BOSTON: Printed by DRAPER and FOLSOM. MDCCLXXXV.

T H E
P R E F A C E.

KIND READER,

NO doubt you do (or ought to) remember, that about ten years ago, I published a Book entitled, *The New-England Psalm-Singer, &c.* And truly a most masterly and inimitable Performance, I then thought it to be. Oh! how did my foolish heart throb and beat with tumultuous joy! With what impatience did I wait on the Book-Binder, while stitching the sheets and putting on the covers; with what extacy, did I snatch the yet unfinished Book out of his hands, and pressing it to my bosom, with rapturous delight; how lavish was I of encomiums on this infant production of my own number-skull? Welcome; thrice welcome, thou legitimate offspring of my brain, go forth my little Book, go forth and immortalize the name of your Author; may your sale be rapid and may you speedily run through ten thousand editions; may you be a welcome guest in all companies, and what will add tenfold to your dignity, may you find your way into the libraries of the learned. Thou art my Reuben, my first born, the beginning of my strength, the excellency of my dignity, and the excellency of my power. But to your great mortification, I soon discovered it was Reuben in the sequel, and Reuben all over; for unstable as water, it did not excell: But since I have begun to play the critic, I will go through with my criticisms, and endeavor to point out its beauties as well as deformities; and it must be acknowledged, that many of the pieces are not so ostentatious, as to found forth their own praises; for it has been judiciously observed, that the oftener they are founded, the more they are abased. After impartial examination, I have discovered that many of the pieces in that Book were never worth my printing, or your inspection; therefore in order to make you ample amends for my former intrusion, I have selected and corrected some of the tunes which were most approved of in that book, and have added several new pieces which I think to be very good ones; for if I thought otherwise, I should not have presented them to you. But however, I am not so tenacious of my own opinion, as to desire you to take my word for it; but rather advise you all to purchase a Book and satisfy yourselves in that particular, and then I make no doubt, but you will readily concur with me in this sentiment, viz. That the *Singing Master's Assistant*, is a much better Book than the *New-England Psalm-Singer*. And now Reader I have no more to say, or even desire, but your compliance with the following

ADVERTISEMENT;

ADVERTISEMENT.

MANY of my Musical friends in the Country, have taken Copies from this work, and perhaps with some variation; therefore, I should esteem it as a peculiar mark of their favour, if they would kindly submit all former Copies to this Publication, which has been corrected and amended by their sincere friend and well wisher,
The AUTHOR.

P. S. I have been very careful, to give credit for words, and where no credit is given, the words are written by the Author.

☞ WHERE the words are not written under each part, you may find them under the Counter.

* * By way of Apology, I take this Method to acquaint the Public, that the Book of Anthems which I promised them, was just upon the point of publication, when Hostilities commenced between Britain and the Colonies; which Unhappy War, was the sole motive that induced me to "hang my harp upon the willows," and suppress the publication; but relying so far upon their Candour, as to suppose myself already forgiven, I here renew my former promise of publishing, as soon as our political affairs have assumed a still brighter aspect.

To the several Teachers of Music, in this, and the adjacent States.

MY BRETHREN,
I HAVE drawn up the rules of Practical Music, as concise as the nature of the thing would admit, and have inserted them in course as they should be taught; I recommend it to you to teach after the manner they are inserted; it being the best method I have yet found, from long experience.

Lesson 1st. For Tenor, or Treble.

G	fol.
F	fa.
E	la.
D	fol.
C	fa.
B	mi.
A	la.
G	fol.
F	fa.
E	la.
D	fol.

The G A M U T.

For Counter.

A	la.
G	fol.
F	fa.
E	la.
D	fol.
C	fa.
B	mi.
A	la.
G	fol.
F	fa.
E	la.

For Bass.

C	fa.
B	mi.
A	la.
G	fol.
F	fa.
E	la.
D	fol.
C	fa.
B	mi.
A	la.
G	fol.
F	fa.

OBSEVE that from E, to F, and from B, to C, are half Notes ascending, and from F, to E, and from C, to B, descending so that an Octave consists of five whole, and two half Notes: Likewise be very careful to make a proper distinction between the sound of B—mi, and C—fa; for many Singers who have not curious ears, are apt to strike B—mi, as high as C—fa, in sharp key'd tunes, which ruins the composition.

L E S S O N

(3)
LESSON II. On TRANSPOSITION.

THE natural place for Mi is in B: but if B be flat, Mi is in E. If B and E be flat, Mi is in A. If B, E and A be flat, Mi is in D; if B, E, A, and D be flat, Mi is in G. If F be sharp, Mi is in F. If F and C be sharp, Mi is in C. If F, C and G be sharp, Mi is in G. If F, C, G and D be sharp, Mi is in D. And when you have found Mi in any of these variations, the Notes above are fa, fol, la, fa, and then comes Mi again, and the Notes below Mi, are la, fol, fa, la, fol, fa, and then comes Mi again.

LESSON III. On CLIFFS.

THE Bass Cliff is always fixed on the upper line but one; it gives the line it stands upon the name of F. The tenor Cliff is fix'd in my work on the lower line but one; it gives the line it stands upon the name of G; and, if it is removed to any other line, it removes G with it. The counter Cliff stands upon the middle line, in my work; but if it is removed to any other line, it gives the line it stands upon the name of C. The treble Cliff is fixed on the lower line but one, and gives the line it stands upon the name of G. This Cliff is never removed; but stands fixed an Octave above the tenor.

N. B. According to bass Cliffs, a note on the middle line in the tenor, is a sixth above a note on the middle line of the Bass; a note on the middle line of the treble, is a thirteenth above the middle line of the bass, and an eighth above the middle line of the tenor; a note on the middle line of my counter, is a seventh above the middle line of the Bass, and one note above the middle line of the tenor, and a seventh below the middle line of the treble.

To find the Octave so any found, add seven to it, viz. The Octave to a third, is a tenth, and the Octave to a fourth is an eleventh, &c. &c.

LESSON IV. On CHARACTERS.*

THE names of the six Musical Notes now in use, and how they are proportioned from each other, together with their respective Rests.

- 1st. The Semibreve, which is the longest note now in use, though formerly the shortest; this note when set in the Adagio Mood, is to be sounded four Seconds, or as long as four Vibrations of the Pendulum which is 39 $\frac{1}{2}$ inches long. This is the measure note, and guideth all the rest, it is in shape something like the letter O.
- 2^d. The Minum is but half the length of the Semibreve, having a tail to it.
- 3^d. The Crotchet is but half the length of the Minum, having a black head.

* For the Notes, Rests, and other Characters, see page 103.

4th. THE Quaver is but half the length of the Crotchet, having the tail turned up at the end, except there are two, or three, or more together, and then one stroke serves to tie them all.

5th. THE Siquaver is but half the length of the Quaver, having the tail turned up with three strokes; this is the shortest note now in use. A Rest is a note of Silence, which signifies, that you must rest, or keep silence as long, as you would be founding one of the notes it is intended to represent. The Rest which is set to the Semibreve should be called a Bar-Rest, because it is used to fill an empty Bar in all the Moods of Time.

A Prick of perfection is not well named in my Opinion, because a Note may be perfect without it: a point of addition is the best name; because it adds one third to the time of any Note; for a pointed Semibreve contains three Minims, a pointed Minim contains three Crotchets, a pointed Crotchet contains three Quavers, a Pointed Quaver contains three Siquavers, and a pointed Siquaver contains three Demisiquavers.

L E S S O N V. Or the second Lesson of CHARACTERS.

1st. A Flat serves to sink a Note half a tone lower than it was before, and Flats set at the beginning serve to flat all Notes that are inserted on that line or space, unless contradicted by an accidental Sharp or Natural. Likewise they are used to drive Mi, from one place to another.

2d. A Sharp serves to raise a Note half a tone higher than it was before, and sharps set at the beginning of the Staff serve to sharp all Notes which occur on that line or space, unless contradicted by an accidental-Flat or Natural. They are also used to draw Mi from one place to another.

3d. A Repeat is to direct the performer, that such a part is to be repeated over again, that is, you must look back to the first repeat, and perform all the Notes that are between the two Repeats over again; it is also used in Canons to direct the following Parts, to fall in at such Notes as it is placed over.

4th. A Slur is in form like a bow, drawn over, or under, the Heads of two, three, or more Notes, when they are to be sung to but one syllable.

5th. A Bar is to divide the Time in Music, according to the Mood in which the tune is set; it is also used to direct the performers in beating Time; for the hand must be always falling in the first part of a Bar, and rising in the last part; both in Common, and Triple Time; it is also intended to shew where the Accents fall, which are always in the first, and third part of a Bar, in Common Time, and in the first part of the Bar, in Triple Time,

- 6th. A Direct is placed at the end of the Staff, to direct the performer to the place of the first note in the next Staff.
- 7th. A Natural is a mark of restoration, which being set before any note that was made flat, or sharp, at the beginning, restores it to its former natural tone; but not to its natural name, as many have imagined, unless it is set at the beginning of a strain, which was made flat, or sharp, and then it restores it to its former natural key.
- 8th. A Single Trill is to direct the performer to divide the note it is set over into three. See the Example.
- 9th. A Double-Trill is to direct the performer, to divide the note it is set over into five parts. See the Example.
- N. B. Many ignorant Singers take great licence from these Trills, and without confining themselves to any rule, they shake all notes promiscuously, and they are as apt to tear a note in pieces, which should be struck fair and plump, as any other. Let such persons be informed, that it is impossible to shake a note without going off of it, which occasions horrid discords; to remedy which evil, they must not shake any note but what is marked with a Trill, and that according to rule, which may be easily learned, under a good master.
- 10th. A Divider is to divide, or set off the parts which move together.
- 11th. A mark of distinction is set over a note, when it is to be struck distinct and emphatic, without using the grace of Transition.
- N. B. This character, when properly applied, and rightly performed, is very majestic.
- 12th. A-Close is made up of three four, or more Bars, and always set at the end of a tune; it signifies a conclusion.

L E S S O N VI.

An Explanation of the several Moods of Time.

THE first, or slowest Mood of Time, is called Adagio; each Bar containing to the amount of one Semibreve: Four seconds of time are required to perform each Bar; I recommend crotchet beating in this Mood, performed in the following manner, viz. first strike the ends of the fingers, secondly the heel of the hand, then thirdly, raise your hand a little and shut it up; and fourthly, raise your hand still higher and throw it open at the same time. These motions are called two down and two up, or crotchet beating. A Pendulum to beat Crotchets in this Mood, should be thirty nine inches, and two tenths.

THE second Mood is called Largo, which is in proportion to the Adagio as 5 is to 4; you may beat this two several ways: either once down and once up, in every Bar, which is called Minim beating, or twice down and twice up, which is called Crotchet beating; the same way you beat the Adagio. Where the tune consists chiefly of Minims, I recommend Minim beating; but where it is made up of less Notes, I recommend Crotchet beating: The length of the Pendulum to beat Minims in this Mood, must be seven feet, four inches, and two tenths; and the Pendulum to beat Crotchets, must be twenty two inches, and one twentieth of an inch.

N. B. When I think it advisable to beat Largo in Minim beating, I write "Minim beating" over the top of the tune, and where these words are not wrote, you may beat Crotchet beating.

THE third Mood is called Allegro, it is as quick again as Adagio, so that Minims are sung, to the time of seconds. This is performed in Minim beating, viz. one down and one up; the Pendulum to beat Minims must be thirty-nine inches and two tenths.

THE fourth Mood is called two from four, marked thus $\frac{2}{4}$, each Bar containing two Crotchets, a Crotchet is performed in the time of half a second; this is performed in Crotchet beating, viz. one down and one up. The Pendulum to beat Crotchets in this Mood must be nine inches and eight tenths long.

N. B. The four above-mentioned moods are all Common-time.

THE next Mood is called six to four marked thus $\frac{6}{4}$, each Bar containing six Crotchets, three beat down, and three up. The Pendulum to beat three Crotchets in this Mood, must be thirty-nine inches and two tenths long.

THE next Mood is called six from eight, marked thus $\frac{6}{8}$, each Bar containing six Quavers, three beat down, and three up. The Pendulum to beat three Quavers, in this Mood, must be twenty-two inches and one twentieth.

N. B. The two last Moods are neither Common, nor Triple time; but compounded of both, and in my opinion, they are very beautiful movements.

THE next Mood is called three to two, marked thus $\frac{3}{2}$, each Bar containing three Minims, two to be beat down, and one up; the motions are made after the following manner, viz. Let your hand fall, and observe first to strike the ends of your fingers, then secondly the heel of your hand, and thirdly, raise your hand up, which finishes the Bar: These motions, must be made in equal times, not allowing more time to one motion than another. The Pendulum that will beat Minims in this Mood, must be thirty-nine inches and two tenths long.

THE next Mood is called three from four, marked thus $\frac{3}{4}$, each Bar containing three Crotchets, two beat down, and one up. The Pendulum to beat Crotchets in this Mood, must be twenty-two inches and one twentieth long.

* And here it may not be amiss to inform you, how the length of Pendulums are calculated; take this instance, suppose a Pendulum of thirty-nine inches and two tenths, will vibrate in the time of a second, then divide $39\frac{2}{10}$ by 4, and it will give you the length of a Pendulum, that will vibrate twice as quick; and, multiply $39\frac{2}{10}$ by 4, and it will give the length of a Pendulum, that will vibrate twice as slow. Make a Pendulum of common thread well waxed and instead of a ball take a piece of heavy wood turned perfectly round, and the bigness of a pullet's egg, and rub them over, either with chalk, paint, or white-wash, so that they may be plainly seen by candle light.

THE same motion is used in this mood, that was laid down in $\frac{3}{4}$, only quicker, according to the Pendulum.

THE next Mood is called three from eight, marked thus $\frac{3}{8}$, each Bar containing three Quavers, two beat down, and one up. The Pendulum to beat whole Bars in this Mood must be four feet, two inches, and two tenths of an inch long. The same motion is used for three from eight, as for $\frac{3}{4}$, only quicker; and in this Mood you must make three motions of the hand, for every swing of the Pendulum. N. B. This is but an indifferent Mood, and almost out of use.

N. B. The three last mentioned Moods, are all in Triple Time, and the reason why they are called Triple, is, because they are three fold, or measured by threes; for the meaning of the word Triple is threefold: And Common Time, is measured by Numbers, as 2—4—8—16—32,—viz. 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demifemiquavers, are included in each Bar, either of which amounts to but one Semibreve; therefore the Semibreve is called the Measure Note; because all Moods are measured by it, in the following manner, viz. the fourth Mood in Common Time, is called two from four, and why is it called so? I answer; because the upper figure implies that there are two Notes of some kind included in each Bar, and the lower figure informs you how many of the same sort it takes to make one Semibreve. And in $\frac{3}{4}$ the upper figure tells you, that there are three Notes contained in a Bar, and the lower figure will determine them to be Quavers; because it takes eight Quavers to make one Semibreve.

N. B. This Rule will hold good in all Moods of Time.

Observe, that when you meet with three Notes tied together with the figure 3 over, or under them, you must sound them in the time you would two of the same sort of Notes, without the figure. Note, that this Character is in direct opposition to the point of addition; for as that adds one third of the Time to the Note which is pointed, so this diminishes one third of the Time of the Notes over which it is placed; therefore I think this Character may with much propriety be called the Character of Diminution.

Likewise, you will often meet with the Figures 1, 2, the Figure one standing over one Bar, and Figure two standing over the next Bar, which signifies a Repeat; and observe, that in singing that strain the first time you perform the Bar under Figure 1, and omit the Bar under Figure 2, and in repeating you perform the Bar under figure 2, and omit the Bar under Figure 1, which is so contrived to fill out the Bars; for the Bar under figure 1 is not always full, without borrowing a Beat, or half Beat, &c. from the first Bar which is repeated, whereas the Bar under Figure 2 is, or ought to be full, without borrowing from any other but the first Bar in the Tune, and, if the first Bar is full, the Bar under Figure 2 must be full likewise. Be very careful to strike in proper upon a half Beat, but this is much easier obtained by Practice than Precept, provided you have an able Teacher.

LESSON VII.

Syncope, syncopation, or driving Notes, either thro' Bars, or thro' each other, are subjects that have not been sufficiently explained by any writers I have met with; therefore I shall be very particular, and give you several Examples, together with their Variations and Explanations.

Example first. The time is Allegro, and the Bar is filled with a Minim between two Crotchets; you must take half the time of the Minim, and carry it back to the first Crotchet, and the last half to the last Crotchet, and then it will be equal to two Crotchets in each beat. See the Example, where it is expressed two or three different ways.

In the 2d Example, the time is Allegro, and the Bar is filled with a Crotchet before a pointed Minim; take half the Minim and carry back to the Crotchet, which makes one Beat; then the last half of the Minim, together with the point of Addition, compleats the last Beat.

In Example third, you will find a Minim in one Bar tied to a point of Addition, in the next Bar, which signifies that the sound of the pointed Minim is continued the length of a Crotchet into the next Bar; but the time which is occasioned by the point of Addition, is to help fill the Bar it stands in.

Example fourth is the same in $\frac{3}{4}$, as the first Example in Allegro.

Example fifth is the same as Example Second.

Example sixth is the same in $\frac{3}{4}$, as Example third in Allegro.

Example seventh is in $\frac{3}{4}$, as difficult, as any part of Syncope; therefore I have given several Variations from the Example, in which the Bar is filled with two pointed Minims, which must be divided into three parts, in the following manner, viz. the first Minim must be Beat with the ends of the Fingers, secondly the point of Addition, and the first half of the last Minim, must be beat with the Heel of the hand, and thirdly, the last half of the last Minim, together with the point of Addition, must be beat with the hand rising; and in the several variations you must divide the Notes into three equal parts, so as to have one Minim in each Beat: And in all the Examples with their variations, you must first inform yourself what particular Note goes for one Beat, whether Minim, Crotchet or Quaver, and then divide the syncopated note accordingly. As this subject has not been very fairly explained by any of our modern Authors, I have great reason to think that it is not well understood; therefore I recommend it to all Teachers, to insist very much on this part of practical Music; it is a very essential part of their office: And if any who sustain the office of Teachers, should not be able to perform this Branch of their Business by the help of these Examples; (for their Honor and their Pupils interest) I advise such Semiteachers to resign their office, and put themselves under some able Master, and never presume to commence Teachers again, until they thoroughly understand both Syncope and Syncopation in all its variations.

N B. The same Examples of Syncope and Syncopation, which are set down in 1, you may have in 2; only observe to fulcrum Minims for Semibreves, Crotchets for Minims, and Quavers for Crotchets; and in 2, you must make the Notes as short again as they are in 1.

☞ When you meet with the two or three Notes standing one over the other, they are called choosing Notes, and signify that you may sing which you please, or all, if your part has performers enough, and remember that they add not to the time; but to the variety.

LESSON VIII.

THE Grace of Transition is sliding; not jumping, from one note to another; therefore, it is called a Grace, because it is doing the work gracefully; it is intended as an ornament, which it really is, if it is well performed; it is also intended to soften the roughness of a leap. In my opinion, the turning thirds up and down, is a beautiful part of music; but you must not use the Grace of Transition, or lean on the intermediate Note in thirds, where the Notes are but a half beat in length; for that makes them sound like Notes tied together in thirds; but you must strike such Notes as distinctly and emphatically as possible. See the Example, where I have set down, first the plain Notes, with the Grace following; and the half beat Notes are inserted in the Grace, as they are in the Example, which signifies that the Grace of Transition is not used in such Notes, in any case whatever.

LESSON IX.

THERE are but four Primitive Conords in Music, viz. the Unison, Third, Fifth and Six; their Octaves are also meant. The Unison, is called a perfect Chord; the fifth is also called perfect: The third and sixth are called imperfect, because their sounds are not so sweet as the perfect. The Discords are, a second, a fourth, and a seventh, with their Octaves.

HERE take an Example of the several Conords and Discords, with their Octaves under them.

A Table of Concords and Discords.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Primitive Sounds,

Their Octaves.

And their Octaves again.

And their triple Octaves.

Concords.

Discords.

Concords.

Discords.

Concords.

Concords.

Discords.

By this Example, we see that there is a Discord between almost every Concord, which shews the extream difficulty of selecting the Concords from the Discords. For instance, if I attempt to strike a third, and strike it a little too flat, I run into the second; and if I strike it too sharp, I run into the fourth. Again, suppose I aim to strike an eighth, and strike it too flat, I fall into the seventh; or if I strike too sharp, I run into the ninth; so that to err, on either hand, is

equally pernicious, and destructive to the Harmony.

Many persons imagine, that if they strike within a half note of the true sound, they are tolerable good-fingers; for they say, "we strike it almost right, and therefore, we are very excusable." But let such persons be informed, that to strike a Note almost well, is striking it very ill indeed; for they had better strike it ten Notes off from the true sound, than to strike it a half Note; because a tenth is a Concord, and a half Note is a Discord; hence it appears that the nicer the Ear, the truer the sound; for as the ear is the umpire of all sound, I recommend it to all, who are blessed with musical ears, to study the art of music, and I presume they will not lose their labour; and, if they have not very extraordinary voices, yet by the help of their ear, they will harmonize well in concert. And those who have not a curious ear, I heartily wish could be persuaded to leave to practice of music to such as have; for I hereby inform them, that if they had the wisdom of *Solomon*, and the voice of an *Angel*, yet for want of a distinguishing ear, they would never make any proficiency in this sublime Art.

L E S S O N X.

THERE are but two natural primitive Keys in Music, viz. A. the flat Key, and C. the sharp Key. No Tune can be formed rightly and truly, but on one of these two Keys, except the Mi be transposed by flats, or sharps, which bring them to the same effect, as the two natural Keys. B-Mi, must always be one Note above, or one Note below the Key; if above, then it is a flat Key, and, if below, then it is a sharp Key. But to speak more simply, if the last Note in the Bass, which is the Key Note, is named fa, then it is a sharp Key, and if la, then it is a flat Key; and observe, that it cannot end properly with Mi or Sol.

N.B. It is very essential that these two Keys should be well understood, and must be strictly enquired into by all musical Practitioners; for without a good understanding of their different natures, no person can be a good judge of Music. The different effects they have upon people of different Constitutions, are surprizing, as well as diverting. As Music is said to cure several disorders, if I was to undertake for the Paricats, I should chuse rather to inject these two Keys into their Ears, to operate on their Auditory, than to prescribe after the common custom of Physicians.

☞ Choristers must always remember to set flat Keyed Tunes to melancholy words, and sharp Keyed Tunes to cheerful words.

L E S S O N XI. Concerning SLURS.

IN turning a chain of Notes under a Slur, you must keep your lips asunder, from the first Note to the last; for every time you bring your lips together you break the Slur, and spoil the Syllable, which is very disagreeable to the Ears of all good Judges; because it destroys the Pronunciation; but to avoid that, you must keep your lips and teeth asunder, till the Slur is finished, and if it be possible, hold your breath to the end of the Slur; because stopping for breath, makes great breach in Pronunciation. And in order to do that more effectually, I advise you to take breath just before you get to a Slur; and then you may go through with ease; and I think it is ornamental to sing a Chain of Notes something softer than you do where they are plain.

Be sure not to force the Sound thro' your Nose; but warble the Notes in your Throat; and by following these directions, you may presently become expert in the practice; and in performing Pieces where your part is sometimes silent, after you have beat your empty Bars, you must fall in with ** spirit*; because that gives the Audience to understand another part is added, which perhaps they would not be so sensible of, if you struck in soft.

** In singing Music you must be very distinct and emphatic, not only in the Tune, but in the pronounciation; for if there happens to be a Number of greater Voices in the Concert than your own, they will swallow you up; therefore in such a case, I would recommend to you the resolution (tho' not the impudence) of a discarded Actor, who after he had been twice hissed off the Stage, mounted again, and with great Assurance he thundered out these words: "I will be heard."*

L E S S O N XII. Concerning PRONOUNCIATION.

MANY words which end in Y, and I, should be pronounced as ee, but not all words; for instance, the words *sanctify*, *magnify*, *justify*, *glorify*, &c. must be pronounced as they are spelt, otherwise they would run thus, *sanctifec*, *magnifec*, *justifec*, *glorifec*, which sort of pronunciation would utterly destroy the sense. Musicial pronouncers must never sacrifice the sense, for the sake of softening the sound; but were the sense and the sound run counter to each other, the sound must give way. Yet there are many words which end in Y, that may be pronounced as ee, without hurting the sense: as for instance, the words *majesty*, *mighty*, *lofty*, &c. these words strike the Ear much pleasanser, when ty, is softened into tee, and the sense is as well (or better) expressed, than it could be the other way; but I have heard some singers pronounce *my* as *me*, because they were strenuously set against ending any syllable with Y, or I, which I think is very absurd, and is very often in the face and eyes of common sense; for supposing these words should occur, *My soul praise the Lord*, *Speak good of his name*. According to their manner of pronounciation, it would run thus *me soul praise the Lord*, &c. So that by substituting E in the room of Y, they confound the whole sentence; for it would sound to the Audience, as if they had begun to sing by Note, and fell into the words inadvertently, *Me soul*, having the same sound in singing, as, *me sol*, and all this confused jumble arises from the misapplication of one letter.

But however, if the sense of the subject obliges you to sound ty, or ti according to the strictness of the letter, you must not make it so emphatically, as you would tee; but endeavour to slide over them smoothly and easily, and with a (seemingly) careless ease in singing is very ornamental, and a good Pronouncer is accounted almost half a Singer.

L E S S O N XIII.

SING that part which gives you least pain, otherwise you make it a toil, instead of pleasure; for if you attempt to sing a part which is (almost or quite) out of your reach, it is not only very laborious to the performer; but often very disagreeable to the hearer, by reason of many wry faces and uncouth postures, which rather resemble a person in extreme pain, than one who is supposed to be pleasantly employed. And it has been observed, that those persons, who sing with most ease, are in general the most musical; for easy singing is a distinguishing mark of a natural Singer, and it is vastly more agreeable (at least to me) to hear a few wild unadvised sounds from a natural Singer, than a Concert of Music performed by the most refined artificial singers upon earth; provided the latter have little or not assistance from nature.

ONE very essential thing in Music, is to have the parts properly proportioned; and here I think we ought to take a grateful notice that the Author of Harmony has so curiously constructed our Organs, that there are about three or four deep voices suitable for the Bass

no one for the upper parts, which is about the proportion required in the laws of Harmony; for the voices on the Bass should be majestic, deep and solemn; the tenor, full, bold and manly; the Counter loud, clear and lofty; the Treble soft, shrill, and sonorous; and if suitable voices cannot be had, to sing each part properly, some of the parts had better be omitted; for it is a maxim with me, that two parts, well sung, are better than four parts indifferently sung; and I had rather hear four people sing well, than four hundred almost well.

LESSON XIV.

GOOD singing is not confined to great singing, nor is it entirely dependent on small singing. I have heard many great voices, that never struck a harsh Note, and many small voices that never struck a pleasant one; therefore if the Tones be Musical, it is not material whether the voices be greater, or less; yet I allow there are but few voices, but what want restraining, or softening upon high notes, to take off the harshness, which is as disagreeable to a delicate ear, as a wire-edged razor to a tender face, or a smoky House to tender eyes. It is an essential thing in a master, to propagate soft singing in the school; because soft musick, has a great tendency to refine the ears of the performers, and I know by experience, that a new piece may be learned with more ease to the master and scholars, where they practice soft singing, and in less than half the time, it would otherwise require. Here take a few hints, viz.

1. LET the low notes in the bass be struck full, and the high notes soft.
2. LET not the upper parts overpower the lower ones.
3. LET each performer attend critically to the strength of his own voice, and not strive to sing louder than the rest of the company; unless he is in the place of a leader.
4. LET each performer sing the part that is most suitable to his voice; and never stretch it beyond its proper bearing.
5. IF you are so unhappy, as to set a piece too high, it is best to worry through without lowering the pitch; because that has a tendency to take away the spirit of the performers; but if you set a piece too low you may raise it according to your judgment, and that will serve to animate the performers.
6. Do not set the pieces so high as to strain the voices; for that takes away all pleasure in the performance, and all music from the composition.
7. FINALLY let every performer be fully qualified for a leader.

I would take this opportunity, to acquaint my younger Pupils, that it is deemed a point of ill manners to invade the province of another, by singing a Solo, which does not belong to your part, for it will admit of these two constructions, viz. that the persons to whom it is assigned, are not capable of doing justice to the piece, or at least, that you are more capable than they. It is also very degrading to the author to sing, when he (for reasons perhaps unknown to you) by presenting a number of empty Bars, tacitly forbids

your singing, and no doubt this intention of his, is to illustrate some grand point, in the plan of the composition; when, by your ill-timed interruption, you not only destroy the sense, intended to be conveyed in the composition; but convey a very different sense to the audience: therefore for you to sing, when the author forbids your singing, is both unmannerly and ostentatious.

It is also well worth your observation, that the grand contention with us, is, not who shall sing *loudest*; but who shall sing *best*. N. B. ALTHOUGH these lessons must be well understood by the scholars; yet I do not insist upon their being kept from sounding until they have thoroughly attained them; but before the school is finished, you must read lectures upon every lesson, and they must read them until they remember the substance without a book, so far as to recite each lesson, and if they do not understand all the terms that are made use of, they may find them in the Dictionary, in which, I have been very careful to insert as many musical words, as I thought necessary.

Rules how to call the Notes readily in all the parts.

SUPPOSE, for instance, you can call the Notes in the Tenor, by the same rule you may call them in the Treble, because the Mi is fixed on the same line, or space. The Mi in the Bass is two Notes lower than it is in the Tenor, or Treble, as thus. If the Mi is on the middle line in the Tenor, then it is on the lower line but one in the Bass. The Mi in the Counter is but one Note lower than it is in the Tenor, or Treble, therefore if the Mi be on the upper line in the Tenor, or Treble, than it is in the upper space in the Counter, and the Mi in the Counter is one Note higher than it is in the Bass.

Observe these Rules for regulating a Singing-School.

As the well being of every society depends in a great measure upon GOOD ORDER,* I here present you with some general rules, to be observed in a Singing-School.

1st. Let the society be first formed, and the articles signed by every individual; and all those who are under age, should apply to their parents, masters or guardians to sign for them: the house should be provided, and every necessary for the school should be procured, before the arrival of the Master, to prevent his being unnecessarily detained.

2d. The Members should be very punctual in attending at a certain hour, or minute, as the master shall direct, under the penalty of a

* I have heard it remarked that "Order was the first thing which took place in Heaven."

small fine, and if the master should be delinquent, his fine to be double the sum laid upon the scholars. — Said fines to be appropriated to the use of the school, in procuring wood, candles, &c.

N. B. The fines to be collected by the Clerk, so chosen for that purpose.

3d. All the scholars should submit to the judgment of the master, respecting the part they are to sing; and if he should think fit to remove them from one part to another, they are not to contradict, or cross him in his judgment; but they would do well to suppose it is to answer some special purpose; because it is morally impossible for him to proportion the parts properly, until he has made himself acquainted with the strength and fitness of the pupil's voices.

4th. No unnecessary conversation, whispering, or laughing, to be practised; for it is not only indecent, but very impolitic; it being a needless expence of time, and instead of acquiring to themselves respect, they render themselves ridiculous and contemptible in the eyes of all serious people; and above all, I enjoin it upon you to refrain from all levity, both in conduct and conversation, while singing sacred words; for where the words *God, Christ, Redeemer, &c.* occur, you would do well to remember the third Commandment, the profanation of which, is a heinous crime, and God has expressly declared he will not hold them guiltless who take his name in vain; and remember that in so doing, you not only dishonor God and sin against your own souls; but you give occasion, and very just ground to the adversaries or enemies of music, to speak reproachfully. Much more might be said; but the rest I shall leave to the Master's direction, and your own discretion, heartily wishing you may reap both pleasure and profit, in this your laudable undertaking.

An Historical Account of G. Gamut, as related by herself, taken in short hand by the Author.

I, G. Gamut, was neither begotten, nor born; but invented * by the Royal Psalmist, that great master of Sacred Music, who in an

* It is recorded in sacred writ, that while I was in Embryo "The morning stars sang together, and all the sons of God shouted for joy." And that Miriam and the children of Israel sang praises to God; but I suppose it was by immediat inspiration, or some supernatural assistance; for I frankly confess they had no assistance from me.

extacy of joy, was inspired by God, and assisted by me, to "to break forth into joy" saying, "I will bless the Lord at all * times, his praise shall continually be in my mouth" and not contenting himself with this Divine Soliloquy, he earnestly, in the vehemence of his Spirit, calls upon "every thing that hath breath, to praise the Lord" sweetly inviting them in these enchanting strains, "O taste and see that the Lord is good," and again "O magnify the Lord with me, and let us exalt his holy name together." "O sing unto the Lord a new song; worship the Lord in the beauty of holiness. And by way of adoration, he seems fully determined, to praise the Lord, in such strains as these, "O God, my heart is fixed, I will sing and give praise, I will sing praise unto my God while I have being. It has been judiciously observed, that the Staff which David carried in his hand, when he went forth against Goliath, was a musical Staff; and the five stones which he put into the bag, were but types of the five lines, of which that staff was composed. It is also supposed by some, that the stone mentioned, wherewith he slew the giant, was a Dominant Tone † taken from me and discharged out of a canon ‡ of David's invention. This canon was afterwards, in great estimation among the children of Israel; it was the only engine, or implement of war made use of § in King Jehoshaphat's army, when three mighty nations fell, slain before them. A frequent discharge

* The wise man says, that "to every thing there is a season, and a time to every purpose under the sun." And the Royal Psalmist says, "I will sing of mercy and of judgment." Surely, this holy example is worthy our imitation, and if we are authorised to sing both of mercy and of judgment, we may sing day and night without ceasing; for the prophet Jeremiah tells us, that his mercies are new every morning; and in another place, he says "righteous art thou O Lord, yet let me talk with thee of thy judgments." It remains then, that we "Bless the Lord at all times, and let his praise be continually in our mouths."

† This Dominant Tone, is typical of a strong faith of which David seems to avail himself, and upon this strength he (in the language of a christian hero) most emphatically expresses himself, in the following words, "The Lord is on my side, I will not fear what man can do unto me." And again, "I though an it should encompass me about, yet I will not be afraid; for I will go on in the strength of the Lord my God."

‡ A canon is a sort of musical composition variously composed and performed.

§ The Tone which was chosen by King Jehoshaphat's army was this, viz. "Praise the Lord, for his mercy endureth forever." It is worthy of notice, that the canon was pointed towards heaven, and not towards the enemy. And farther it has been observed, that whenever the Israelites were not furnished with this kind of artillery, they were easily vanquished by their enemies.

of this canon by Paul and Silas, caused the earth to reply * by way of unison, in such an extraordinary manner, that it produced a great earthquake, so that the foundations of the prison were shaken, the doors (in spite of locks, bolts and bars) flew open, the handcuffs and shackles relinquished their hold; so that the house was no longer a prison; for all restraint was miraculously taken away. By way of gratitude, I acknowledge myself much indebted to Pythagoras, that Prince of Philosophers, who introduced me into the Royal Family, or number † seven: Nor can I, in justice to Guido Aretinus, pass by his great merit unnoticed; for before this great Musical Physician undertook for me, my habit of body was so decayed, and my constitution so much impaired, by the quackery of many musical impostures, that many of my true votaries began to despair of my recovery. — And here it may not be amiss to inform you, that I am a very fruitful matron, being always pregnant; and it is in the breast of the operators, to deliver me of either gender they think proper. The children being equally handy to the birth. I am exempted from the common curse of mothers in general; for I bring forth without pain: Though sometimes at my delivery, I am so roughly handled, that it causes abortion, or some monstrous birth. But, thanks to great Guido, my habit of body is so strong, and my constitution so firm, that I receive no manner of injury thereby. I am a great lover of my natural offspring; yet so great is my impartiality, that I have given a power of attorney

* Philosophers agree, that there is a natural propensity in every sonorous body to reply (by way of echo) to any sounding body in unison with itself; and it is well known that the deeper the tone, the greater the tremor. Hence it is, that cannon by reason of their extreme depth, affect the air so sensibly.

† Historians relate, that “Pythagoras, in passing by a Smith’s shop, found that the sounds proceeding from the hammers, were either more grave, or acute, according to the different weights of the hammers. The Philosopher, to improve this hint, suspends different weights by strings of the same bigness, and found in like manner, that the sounds answered to the weights. This being discovered, he found out these numbers which produced sounds, that were consonant: as that two strings of the same substance and tension, the one being double to the other in length, gave that interval, which is called a Diapason. The same was also effected from two strings of the same length and size, the one having four times the tension of the other. By these steps from so mean a beginning did this great man reduce what was only noise before, to one of the most delightful sciences, by marrying it to the Mathematicks.” Note, that Pythagoras was born in Samos, 524 years before Christ.

‡ Guido lived about 710 years ago. He was a great improver of the Musical Scale: He caused it to be called Gamut, that it might begin with the first letter of his name. Historians relate, that he was born in Tuscany.

to *Harmony*, who has made choice of these three sagacious gentlemen to be present at my delivery, viz. *Tune, Time, and Concord*. And if they (in their great wisdom) shall judge the issue to be unnatural, I cheerfully consent that the law should take place upon it, viz. That it should be smothered: And if any piece, which stands thus legally condemned, should chance to escape the vigilance of this Committee, I hereby declare (in spite of the paradox) that it is not mine; but illegitimate.

My sons * have a strong propensity to mirth and cheerfulness, always delighting to frequent weddings, festivals, concerts, &c. and some of them seem to be greatly pleased in warlike achievements, and tho' they carry no instruments of death or destruction, yet they are so extremely animating † that they cause even cowards to fight, and puff themselves up to perform wonders. And though they are often times exposed to the hottest fire of the enemy, yet they are never in danger, because Apollo has rendered them invulnerable.

My Daughters ‡ have as great a propensity to grief and melancholy, as their brothers to mirth and cheerfulness; always attending absent lovers and singing funeral Elegies, Dirge's, &c. And though their dispositions are so diametrically opposite to each other, yet it is very common to find them both in the same Anthem, not by way of contradiction, or confusion; but in exact conformity to the time mentioned by the wise man, who said, "There is a time to mourn, and a time to rejoice."

For one says, "O my God, my soul is cast down within me," and again "My soul cleaveth to the dust, my soul melteth for heaviness." The other saith, "Sing ye merrily unto God, our strength; make a cheerful noise unto the God of Jacob." And again, "Make a joyful noise § unto the Lord all ye lands; serve the Lord with gladness."

* The sharp Keys are ranked in the Masculine Gender; therefore, Dame Gamut calls them her sons,

† By this, is understood the Fife and Drum, and other martial instruments of music.

‡ The flat Keys (by way of contrast to the Sharp) are ranked in the Feminine Gender. N. B. These Genders admit no neuter.

§ I had almost forgot to inform you, that some of my sons are wholly employed in making pills, to purge melancholly; and as I have no desire to keep this salutary preparation a secret, I here present you with the receipt, verbatim. "Take of Bals, Tenor, Counter, and Treble, each an equal proportion; mix them in a Vehicle of Consonance, with as great a number of Vibrations, as will amount to a Coincidence. Let this be conveyed into the ears, through the medium of vociferation and articulation; and it will not fail of having the desired effect." Approved.

SOMETIMES, my Sons attempt to ^v mourn, and my daughters to rejoice; but these attempts are such an open violation of their own natures, and are always attended with such hideous shrieks and dolorous outcries, that, to prevent such absurdities for the future I have put them under the inspection of *Ingenuity* and *Propriety*.

SOMETIMES (as the subject matter of a flat key) I take up a Lamentation, that I have not been introduced into Africa; for I have been informed by historians; that "If the mental acquirements of the natives, were adequate to their mechanic powers, they would be able to do me much greater honor, and infinitely more justice, than any set of people I have ever been conversant with heretofore." Although I am a solid body, yet I afford abundance of Air. † And I heartily wish, that justice would allow me to say, the air was always pleasant.

To confirm what I have before asserted, I think it expedient to inform you, that in my perigrination through the wilderness of this world, I became intimately acquainted with a certain species of something, vulgarly called *Time*; ‡ which (as Dr. Young elegantly expresses it) "was cut from out eternity's wide round." And although we have each of us the same set of admirers, yet we never view each other as rivals, but assistants; for we are continually leading new graces, and affording new beauties to each other; and are fa

* By these remarks, the absurdity of adapting a sharp keyed tune, to a Psalm of Penitence and Prayer, and a flat keyed tune, to a Psalm of Praise and Thanksgiving, is strikingly set forth. Suppose a preacher, on a fast day morning, for his discourse, should speak from these words, viz. "Enter into his gates with thanksgiving, and into his courts with praise." And for the afternoon, "Go your way, eat the fat, and drink the sweet, and send portions unto them for whom nothing is prepared; neither be ye sorry, for the joy of the Lord is your strength." We will carry this supposition yet farther, and suppose, that in his great wisdom, he should on a thanksgiving day morning, speak from these words, viz. "A day of darkness and gloominess, a day of clouds and thick darkness." And in the afternoon, "Let neither man nor beast, herd nor flock taste any thing; let them not feed nor drink water; but let man and beast be covered with sack cloth." But says the impartial reader, "this is ridiculous, this would be intolerable; but is the simile just, is it not exaggerated?" I answer, it is just, and without exaggeration.

† Note, that every piece of music is called an Air.

‡ History informs us, that Dr. De Maris, a Frenchman, was the first that invented and ascertained the length of the notes, and their proportion from each other, viz. "That the Semibreve is twice as long as the Minim; the Minim twice as long as the Crotchet, &c. N. B. He lived about the year 1330.

closely connected, that our true votaries are free to declare, they know not where to give the preference: For *time* without *time*, is destitute of order; and *time* without *tune*, is destitute of harmony. Indeed there is at certain seasons, such uniformity and exactness in our movements, that many persons (who you may reasonably suppose, are not connoisseurs in this sublime art) have positively affirmed, that *time* and *sound* were synonymous terms.

I am, this day, several hundred years old, and yet I find myself as strong as I was when Guido left me; for my constitution is no ways impaired, nor my natural forces in the least abated. And if I may be allowed to judge of things future by things past and present, I may reasonably conclude, that I shall not be extinct; but continue without any great variation or change, till that grand period shall arrive, when my dear friend and ally shall be swallowed * up in eternity. When my daughters shall be consigned over to perpetual oblivion, † and my sons shall rise and shine as stars of the first magnitude. Then shall I “ be changed in a moment, in the twinkling of an eye. This corruptible must put on incorruption, and this mortal must put on immortality ” Then shall these temporary distinctions of Preceptor and Pupil, Performer and Auditor, be done away; for (as Milton expresses it) “ No one exempt, no voice but well could join melodious part; such concord is in Heaven.”

Here shall be no *saring strings*, no *dissonant voices* in this grand chorus; here are no *double Bars* to pause at, nor *Notes of Silence* to breathe at; but an *infinity* of vibrations, and an uninterrupted and eternal coincidence shall finally and fully take place. Here is harmony in purity, and music in perfection: Here the king and the peasant, the prince and the porter are in union with each other. Here are pleasures extatic, and joys never fading. “ Alleluia; for the Lord God omnipotent reigneth.”

“ There’s no distinction here, join all your voices,
“ And raise your heads ye Saints, for Heaven rejoices.”
“ And again they said, Alleluia.”

* Alluding to Revelations, Chapter 6, “ There shall be time no longer.”

† As penitence and prayer, are not mentioned at the business of Heaven; but are supposed to be swallowed up in praise and thanksgiving; so Dame Gammut may with propriety say, that “ her daughters will be extinct, and her sons rise and shine, &c.”

A Musical DICTIONARY,

CONTAINING

An Explanation of the most useful Terms that are used in Music ;
in Alphabetical order.

ACCENTS. The emphatical notes in music.

ADAGIO. Very slow, the slowest movement of time.

ACCENTOR. The leader, or chorister, who is expected to pronounce distinctly.

ALLEGRO. Very quick, being as quick again as Adagio, i. e. two bars in Allegro, are performed in the same time, as one in Adagio.

AFFECTUOSO. Tender and affectionate.

ALLELUIA. Praise ye the Lord, the same as Hallelujah, and is esteemed as much the best word in music.

ALTO. The Counter.

ACUTE. When the notes are high and sharp.

ANONYMOUS. The Authors name not known.

ASSAYING. Trying if voices are in true tone.

ANTHEM. A divine song, generally in prose.

BREVE. An ancient note twice the length of a Semibreve.

N. B. The moderns have dropped this note entirely.

BASS. The lowest, or foundational part; the most majestic part in music, generally set in the F cleff.

BINARY-TIME. Up and down; both equal.

BAR DOUBLE. An insignificant character in church music; therefore but little

esteemed among us.

BAR-SINGLE. Which divides the time of the tune into equal parts, and also directs where to place the accents.

N. B. A most dignified character of very great utility.

BAR-FULL. When there is a sufficient quantity of notes included in each Bar, to answer the time of the tune, viz. if the time be Adagio, Largo, or Allegro, one Semibreve, or the same quantity of less notes are required, to fill a bar; if the time is $\frac{3}{4}$, three Minims fill a bar; if $\frac{2}{4}$ then three Crotchets, &c.

BAR-EMPTY. When the bar contains no notes of Sound, but notes of Silence.

BEAT. One motion of the hand, or foot in keeping time.

BEAT-NOTE. The note which goes for a beat, viz. a Minim is the Beat-Note in Allegro, and $\frac{3}{4}$, and a crotchet is a Beat-Note in $\frac{3}{4}$, and $\frac{2}{4}$, &c.

CAROL. A song, or hymn of joy, on a feast, or birth day.

CANON. A perpetual fugue.

N. B. Canons are not esteemed with us so much as formerly, and I think not without good reason; for we can express all the beauty and variety of Canons, in fuging music, and with this apparent advantage, viz. that all the performers may sing the part most suitable to their voices, which cannot be done in canons; for they partake of the height of the counter, and the depth of the bass, and unless the performers have suitable voices for every part, they cannot sing a canon with ease, or elegance; therefore I think the contrivance of canons is more curious than useful.

CONSONANCE. Sounds which are agreeable, much the same as Consonant.

CLIFF. The key to unlock, or open a peace of music, consisting of three, viz. F, C and G.

CHANT. To sing.

CHORUS. All parts moving together.

CHORO-GRANDO. The grandest chorus.

CLAVIS. Or cliff, or key. See cliff.

CONCORD. An agreeable or musical sound.

CROTCHET. A note, half the length of a Minim, and twice the length of a Quaver.

CHOIR. A company of musicians.

COUNTER. A part between tenor and treble.

DA-CAPO. End with the first strain. It is often set in minuets, jigs, marches and songs, at the end of a tunc, and refers the performer back to the first strain.

N. B. Sometimes the word is wrote at length, and sometimes only D C.

DISCANT. The art of composition.

DISCANT-DOUBLE. Or double-discant, is when the bass and tenor pass by each other, so that the bass becomes highest and the tenor lowest. In such compositions the bass and tenor exchange characters for the time being.

N. B. Particular care should be taken on such notes to sound the bass soft, and tenor

full; otherwise the upper part will overpower the lower.

DISCORD. A disagreeable sound,

DISONANCE. A disagreeing noise.

DISONANT. The same as discord.

DICTIONARY. A magazine of words, together with the explanation.

DIAPENTE. A fifth, a sweet concord.

DOMINANT-TONES. Such as the key note, the greater third, greater sixth, &c.

DIVISION. Arunning, or slinging a chain of quick Notes.

DOXOLOGY. Glory to God, or a song to the trinity

DUODECIMO. A twelveth, an Octave above *Diapente*, consequently a Concord.

DECIMO. A tenth, a grand Concord, an Octave above the third, or Trio.

DEMI. [In music] is the half of a half. i. e. a Demifemi quaver is the fourth of a Quaver, and the half of a Semiquaver.

DIAPASON. An eighth, the next perfect Concord to the Unison.

DISDIAPASON. A fifteenth, a Concord, an Octave above Diapason, and two Octaves above Unison.

DIVOTO. In a devout manner.

DOUBLES. All Notes that descend below Gamut, viz. the lower line in the Bass, are called doubles, as double F, double E, double D, double C, double B, double A, double G; and all below double G, are called double double; as double double F, &c.

N.B. But few voices reach below double C, except it is done by blowing.

EMPHATICAL NOTES. Are where the accent is placed.

EMPHASIS The same as accent.

ELEGY. A funeral hymn, or song.

ENCORE. Sing it again, the same as repeat.

ERRATA. Errors in the publication, or printing.

ETYMOLOGY. The first derivation from whence a word, or found is taken,

EXPLORE. To find out by study.

F CLIFF. In the Bass, fixed on the upper line but one.

N.B. It is one whole tone below the G Cliff in the Tenor.

FOURTH. A Discord.

FORTE. Loud, and full.

FORTISSIMO. Very loud.

FUGE. Or Fuging. Notes flying after each other, altho' not always the same sound.

N.B. Music is said to be Fuging, when one part comes in after another; its beauties cannot be numbered, it is sufficient to say, that it is universally pleasing

FLAT. A character used to sink a Note half a tone lower, and to regulate the Mi, in transposition.

FIFTH: See Diapente.

G AMUT. The Aretinian Scale of G Music; also the name of the lower line in the Bass.

GRAVASONUS. Very grave and solid.

GUIDO ARETINUS. The inventor, or at least the improver of the present Scale of Music.

GLOSSARY. Much the same as Dictionary.

GRAVE. Slow in Time, or in Vibration

N.B. Grave and Acute are opposite to each other.

G. Cliff. For the Treble and Tenor, fixed on the lower line but one.

N.B. G: in the Treble, is an Octave above G in the Tenor.

HARMONY. The agreement that results from practical Music.

HARP. A stringed Instrument.

HARPSICORD. Awire Instrument, with Keys like an Organ.

HEXACHORD. A sixth, an imperfect Concord.

HARMONIC. See Harmony.

HALLELUJAH. See Alleluia.

HOSANNA. By some Authors, it is "save we beseech thee," and according to others, the same as Hallelujah.

N.B. I use it for Hallelujah.

IMITATION. Is when one part imitates, or mimicks another.

N.B. This is frequently done in Fuging pieces.

INHARMONICAL. Sounds disagreeable.

INTONATION. The art of rightly pitching a Tune; see Pitch-pipe.

JARGON. The worst of sounds; see Discord.

KEY. The Dominant, or principle Note, or tone on which the Tune is founded.

KEY. Natural, or natural Key, viz. A, and C.

KEY. Artificial, or artificial Key, is when B-Mi, is transposed by Flats, or Sharps.

LONG. A note containing two Breves; now out of use.

LARGE. A Note containing two Longs; now out of use.

LEDGER LINES. Lines which run above, or below the five lines.

N. B. All Notes that run more than an Octave above the G Cliff, in the Treble, are said to be in Alt.

LARGO. A middle movement of Time, between Adagio, and Allegro.

N. B. According to the Pendulum, you must perform five Bars in Largo, to four in Adagio.

LANGUISSANT. In a languishing manner.

LUTE. A stringed Instrument.

MEASURE NOTE. A note containing a whole Bar of Time. In Adagio, Largo, and Allegro, a Semibreve is the Measure Note; because it fills a Bar of it. In $\frac{3}{4}$, and in $\frac{2}{4}$, a Minim is the measure Note, for the same reason.

MINIM. A Note as long as two Crotchets; and half as long as a Semibreve

MOOD. The mark or measure of Time,

MAJOR. The greater.

MINOR. The less.

MEDIUS. The Treble sung an Octave below itself, with a Tenor Voice.

MUSICO THEORICO. A Composer, Master, or teacher of Music.

MAESTUSO. With Majesty & Grandeur.

NONA. A ninth, an Octave above Secundo, consequently a Discord.

NOTA-BENE. Or N. B. mark well.

OCTAVE. An eighth of 12 Semitones; see Diapason.

OSCILLATION. A Vibrating, or swinging.

ORGAN. The grandest of all Musical Instruments.

PITCH-PIPE. An Instrument to give tunes a proper pitch, consisting of, 1st the Chest, or hollow Tube; 2^d the Register, or Slider, on which the letters are marked; which being pushed in, or down out of the Chest, until you get to the letter; then by blowing gently, you obtain the true sound. Observe not to blow too hard for that will

cause a false sound; nor too weak, for that will emit no sound at all.

N. B. Most of the Pitch-pipes in the country are set too high, they should be regulated by an Organ.

PIANO. Soft, like an Echo.

PRESTO. Quick.

PHILO-MUSICO. A lover of Music.

QUARTA. Four parts in Score.

QUAVER. A Note containing two Semiquavers, and half as long as a Crotchet.

RECTE and **RETRO.** Forwards and backwards.

REPEAT. A certain part to be performed over again.

REPLICA. See Repeat.

SEMI. The half.

SEMIQUAVER. A Note containing two Demisemiquavers, and half as long as a Quaver.

SCORE. All parts standing Bar against Bar, according to the nicest rules.

N. B. Music out of Score, is said to be **une without time.**

SEMITONIC. The Octave divided into twelve Semitones.

SYNCOPEE. Notes that are longer, being placed between two that are shorter, viz. when a Note, which is a whole Beat, is placed between two Notes, which are but half Beats, so the long note must be divided into two parts, in beating time.

N. B. This cannot be so well expressed in Theory as in Practice.

SYNCOPIATION. Is when the sound of the last Note in one Bar, is carried over into the next Bar, and tyed by a Slur.

SHARP. A mark of extension, to raise a Note half a tone higher, it is also used to regulate the Mi in transposition.

SOLO, or Solus. Either part alone.

SERANADE. Night-music played, or sung at the door, or window.

N. B. This sort of nocturnal Music is not so much in vogue with us Americans, as it is in Europe, where the young gallants frequently entertain their mistresses in amorous ditties.

SEPTIMA. A seventh, a Discord.

SECUNDO. A second, a Discord.

SYMPHONY. An air, which is played, or sang without words, before the song begins, and sometimes such airs are in the middle of a peice, and at the end.

STAFF. The five lines on which the tune is set.

TACET or Tacetness. Be silent, and beat your empty Bars.

TARANTULA. A spider in Italy, whose bite is cured only by Music.

TRINARY MEASURE. Triple time.

TE DEUM. A song of praise and thanksgiving after a great deliverance, or victory.

TRANSPPOSITION. A removing from one Key, or letter to another.

TREBLE. The third Octave above the Bass, adapted to feminine voices, in either sex, confin'd to the G clif.

N. B. The G Clif in the Treble, is an Octave above the G Clif in the Tenor.

TENOR. The second part above the Bass, the leading part in the church.

N. B. The Moderns confine it chiefly to the G Clif, and consider it an Octave below the Treble.

TRIO. A third, a Concord.

TRIPLA TIME. Moving and measured by threes.

TUIT. All voices together.

UNISON. One and the same sound.

VOLUNTARY. An Air which is played on an Organ, it is performed in Church before service begins, to soothe the minds and calm the passions of the Audience, for the fit worship of God.

VIVACE. Quick and lively.

VIBRATION. A shaking, or trembling.

VIGOROSO. With life and vigour.

To the GODDESS of DISCORD.

DREAD SOVEREIGN,

I HAVE been sagacious enough of late, to discover that some evil-minded persons have insinuated to your highness, that I am utterly unmiadful of your Ladyship's importance; and that my time, as well as my talents, was wholly taken up in paying my divoto to your most implacable enemy and strenuous opposer, viz. the GODDESS of CONCORD; which representation is as false as it is ill-natured; for your Ladyship may believe me without hesitation, when I assure you on the word of an honest man, that knowing your Ladyship to be of a very captious disposition, I have always been very careful of trespassing on your grounds for fear of incurring your displeasure, so far as to excite you to take vengeance (which is well known to be your darling attribute.)

I have likewise been informed, that some of my most implacable enemies are some of your Majesty's privy council; and that your Majesty's Secretary at war, viz. Lord Jargon, was about to send some of your other Lords in waiting, viz. Lord second, Lord 7th, Lord 9th, alias Lord 2d, junior, with some others, to beat a tattoo upon the drum of my ear, with so great a number of contra-vibrations, without the intervention of a single coincidence, and with so much Forte as to dislocate my auditory; upon which information I called a court of Harmony, the result of which was, to repel force by force; and we had even proceeded so far as to order Lord Consonance, our Secretary at peace, to furnish our life-guard with an infinite number of coincidences, without the intervention of one contra-vibration; and although we have the majority on our side, yet we held it in scorn to take any advantage from our numbers, therefore we had selected an equal number of those who had attained unto the first three, viz. Lord Unison, Lord Diapente, Lord Octave, alias Lord Unison, jun'r, and for their Aid-de camps, we had chosen two twin brothers, viz. Major and Minor Trio, together with Major Sixth, &c. We had proceeded thus far, when in turning over a very ancient history, I met with the following passage, viz. "by wise council thou shalt make thy war, and in multitude of counsellors there is safety." Upon reading this passage I was resolved to enlarge the council, therefore we made choice of king Solomon, the son of David (but as he nor his father was never known to traverse your territories I suppose you have no knowledge of them). The result of our second council was to lay aside this enterprive and proceed in a very different manner; for by consulting this great councillor, we were convinced "that wisdom is better than weapons of war."

Therefore it was resolved, that I singly should begin the attack in the common form of dedications, and besiege you with flattery, & if that should fail, as we have brib'd over a number of your nobility, we are determined to turn their force against you, and then we assure ourselves of success; but perhaps I trespass on your patience in this ambiguous preamble: know then dread Sovereign, that I have composed the following piece out of such materials as your kingdom is made up of, and without vanity, I believe you will readily grant that it is the best piece that ever was composed: this I cheerfully offer at your shrine; and I must take the liberty to tell your Majesty that I

expect this one piece will fully compensate for my former delinquency and remissness to you ward ; and that you will not be so unreasonably as to insist on another oblation from me, neither through time nor eternity ; and let me tell you, that in this offering I followed the example of our native Indians, who sacrifice to the angry God much sifter than to the good-natured one ; not from a principle of love, but of fear ; for although you could never excite my love, you have frequently caused me to fear and tremble ; and I solemnly declare, that I dread your extempore speeches more than I do the threats and menaces of all the crowned heads in Europe ; and now madam, after this candid and honest confession, I must insist on your signing the following receipt, which for your honor and my security, I shall always carry about me.

A R E C E I P T.

RECEIVED of the Author, a piece of Jargon, * it being the best piece ever composed, in full of all accounts from the beginning of time, to and through the endless ages of eternity. I say received by me,
 GIVEN from our inharmonical Cavern, in the land of Chaos ; from the year of our existence, (which began at Adam's fall) Five Thousand Seven Hundred and Eighty Two.
 ATTEST,
 GODDESS OF DISCORD.
 DEMON DREAD, Speaker,
 HAMAN HORROR, Secretary.

And now Madam Crossgrain, after informing you that this receipt shall be my discharge, I shall be so condescending as to acquaint your uglyship, that I take great pleasure in subscribing myself your most inveterate, most implacable, most irreconcilable enemy,
 THE AUTHOR

In order to do this piece ample justice, the concert must be made of vocal and instrumental music. Let it be performed in the following manner, viz. Let an Ass bray the bass, let the filing of a saw carry the Tenor, let a hog who is extreme hungry squeal the counter, and let a cart-wheel, which is heavy loaded, and that has been long without grease, squeak the treble ; and if the concert should appear to be too feeble you may add the cracking of a crow, the howling of a dog, the scalling of a cat ; and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass. This last mentioned instrument no sooner strikes the drum of the ear, but it instantly conveys the sensation to the teeth ; and if all these in conjunction should not reach the cause, you may add this most inharmonical of all sounds, " Pay me that thou owest."

* See page 102.

An Alphabetical list of TUNES and ANTHEMS, contained in this Book.

A URORA							
Africa	4	David's Lamentation	22	New-North	67	Wrentham	28
Ashham	40	Dunstable	100	North Providence	71	Warren	62
America	5	E XETER	41	P RINCETOWN	17	Washington	79
Amherst	7	Emmanuel	20	Phœbus	39		
B OSTON	2	H EATH	21	Pumpily	24	ANTHEMS.	
Brookfield	4	Hebron	16	Philadelphia	51	B Y the Rivers	33
Brunswick	8	Hollis-Street	16	R OXBURY	46	H EAR my Prayer	26
Bolton	8	Halifax	23	Richmond	50	I S any afflicted	30
Baltimore	25	J UDEA	6	S AVANNAH	3	I heard a great voice	52
Bethlehem	47	Jargon	102	Sullivan	9	I love the Lord	63
Benevolence	69	L EBANON	14	Suffolk	17	I am the rose	73
C CHESTER	72	Marblehead	10	Sappho	40	S ING ye merrily	57
Cambridge	12	M EDFIELD	14	Sharon	41	T HE States O Lord	91
Consolation	13	Marshfield	15	Spain	43	W AS not the day	81
Chocksett	39	Medway	18	Sherburne	44		
Columbia	49	Maryland	29	Stockbridge	54		
Concession	56	Majesty	99	Sunday	55		
D UXBOROUGH	3	N EW-SOUTH	68	Vermont	20		
Dorchester	9	New-Hingham	15	W ALTHAM	48		
				Worcester			

An Encomium on Music.

PERHAPS some of my graver Readers may conclude, I am possessed with a Musical Enthusiasm, if I insist too much upon the marvelous.—That I am a Musical Enthusiast I readily grant, and I think it is impossible for any of it's true Votaries to be otherwise; for when we consider the many wonderful effects which music has upon the animal spirits, and upon the nervous system, we are ready to cry out in a fit of enthusiasm!—Great art thou O MUSIC! and with thee there is no competitor: Thy powers by far transcend the powers of physic, and the reception of thee is far more grateful than the nauseous drugs of the Apothecary; thou art as early as the creation; for when the foundation of the earth was laid, the morning stars sang together, and shouted for joy; * Thou wast found in the mouths of the children of Israel, after their miraculous deliverance from the adamantine king of Egypt; † Thou wast ever present with the Royal Psalmist, who for his uprightness was called the man after God's own heart: Thou wast present at the dedication of that glorious house, built by King Solomon, when the glory of God filled the whole house: ‡ Thou wast the only weapon found in the hands and in the mouths of King Jehoshaphat and the men of Judah, when the children of Ammon, Moab, and Mount Seir fled from before them, destroying each other: § Thou wast with Paul and Silas, when the prison doors were marvelously opened, by a great earth-quake: || Thou wast invoked by the angelic host to celebrate the birth of our Saviour; for scarce was the glad tidings revealed to the wondering Shepherds, but glory to God, peace on earth, and good will towards men, was chanted by the joyful messengers. ¶

“ O how shall men forbear to sing,
“ When earth with Angel's Notes do ring.”

But what adds still more to thy dignity, thou wast present with our Savior and his Disciples at the supper: ** In fine thou art ever known to accompany good men at all times, and in all ages. But we would not avail ourselves of the heathenish or fictitious accounts of Orpheus, whose music is said to animate the inanimate creation; but we will confine ourselves to well authenticated facts: For by thy aid King David was impowered to drive away the evil spirit from Saul: †† Thou art able to extract the poison from the venomous bite of the Tarantula, which baffles the skill of the Physician: Thou canst remove pain, and restore rest to the weary: Thou

* Job 38 chap. verse 7.

† Exod. 15, verse 1.

‡ 2 Chron. 5 chap. verse 13.

§ 2 Chron. 20 chap. verse 21—22.

|| 1 Pet. 16, verse 25—26.

¶ Luke 2, verse 13—14.

** Matth. 26—30.

†† 1 Sam. 16 chap. verse 23.

canst make stammering people pronounce distinctly, and without hesitation : * Thou canst convert cowardise into Heroism, and inspire the pusillanimous with true magnanimity : Thou art celestial and thy birth divine ; to what shall I liken thee ? Thou canst not be described by Hieroglyphicks, for they are but types and shadows ; whereas thou art in thyself an essential good : To what shall I liken thee ? O Extatic ! I have found a simile :—Thou art like pure love, and true friendship. But alas ! The purest earthly love is tainted with groundless jealousy, and the truest friendship is tainted with unjust suspicions. But in Heaven there is pure love without alloy, and true friendship without dissimulation : Therefore thou art like *Heaven* and Heaven is like *Thee*.

* To illustrate this I shall I take this opportunity to inform the reader, that I am intimately acquainted with several singers, who are not able to speak one short sentence in common conversation, without stuttering and stammering to such a degree, as to excite great pain in the audience, and are often-times so confused and abashed at their own unintelligible jargon, that they are obliged to leave the meaning of the half uttered sentence to the sagacity of the hearers : When to great admiration, these same people will perform a lengthy piece of music, and they will not only sing musically and delightfully, but they will pronounce with the accuracy of a scholar, without the least hesitation whatever : Upon the strength of such conviction, who can forbear breaking out into the following exclamation " Great art thou O music, and with thee there is no competitor—Thy powers are far beyond the powers of—utterance."

A MORNING HYMN. To be sung in the Tune called *Aurora*.

1 **A**WAKE my soul, awake,
Awake, look up and view
The glorious sun, who has begun
His daily task anew.

2 Almighty God commands,
And sol-doth streight arise,
With wond'rous force pursues his course,
And shoots along the skies.

3 With what amazing speed
He wings his rapid way ;
From morn to noon, from noon to night,
And thus concludes the day.

4 Awake my drousy soul,
Arise and come away
The pretty birds in nature's words
Proclaim the rising day.

5. In concert sweet they join,
And sing in various ways ;
Their little throats are swell'd with notes,
And fill'd with songs of praise.

6. Arise my soul arise,
Shake off this sluggish load :
In morning song, your accents strong,
Adore your maker God.

Aurora a Morning Hymn S.M.

The Glo rous Sun who

Awake my soul awake. Awake look up & view. The Glo rous Sun who has begun. His daily talk anew.

The

The

con. The Glo rous Sun who has begun. The

has be-gun his daily talk a new his daily talk a new his daily talk a new

his daily talk a new the Glo rous Sun who has begun his

Glo rous Sun who has begun the Glo rous Sun who has be-gun his dai ly talk a new

his dai ly

A 1

BOSTON, C.M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a 3/4 time signature. The melody in the treble clef begins with a quarter note, followed by eighth notes, and then a series of quarter notes. The bass line provides a steady accompaniment with quarter notes.

Me thinks I see a Heav'nly host, Of Angels on the wing, Me thinks I hear their cheerful notes So sweetly they sing

The second system continues the melody from the first system. It features similar rhythmic patterns of quarter and eighth notes. The bass line continues with a consistent quarter-note accompaniment.

The third system of music shows the continuation of the piece. The treble clef staff has some notes marked with a 'C' above them, possibly indicating a specific performance instruction. The overall structure remains consistent with the previous systems.

Let all your fears be banish'd hence, Glad tidings we proclaim, For there's a Saviour born to save, And Jesus is his name

The fourth and final system on this page concludes the musical piece. It features a final cadence in both the treble and bass staves, with a double bar line at the end of the piece.

Amherst. H.M. Words by T. B. D.

To God the Majesty Lord. Your joyful thanks repeat. To him due praise afford. As good as he is great.

For God does prove Our constant Friend. His boundless Love Shall never end.

For God does prove Our constant Friend. His boundless Love Shall never end.

For God does prove Our constant Friend. His boundless Love Shall never end.

♩
*
Brunswick words by D^e W

Stoop down my Thoughts that use to rise
Converse a while with death Think how a gasping mortal lies & Pan.....ts

and pan.....ts & pan.....ts & pants away his Breath.

∞ pants & pan.....ts & pants &c

7

Con...

teaching & admonishing

teaching & admonishing one another in Psalms & Hymns & Spiritu-

teaching & admonishing

S:

S:

-al Songs. singing & making Melody. singing & making Melody. singing & making Melody in your hearts to the Lord.

Detailed description: This is a page from a handwritten musical manuscript. It features eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 17th or 18th-century church music. The lyrics are written below the staves, with some words appearing above the notes. The text includes 'Con...', 'teaching & admonishing', 'one another in Psalms & Hymns & Spiritu-', and 'al Songs. singing & making Melody. singing & making Melody. singing & making Melody in your hearts to the Lord.' There are two 'S:' markings, likely indicating the start of a section or a specific instruction. The paper is aged and shows some wear at the edges.

Sharon. CM. DW.

How glorious is our heav'nly King, Who reigns above the sky, How shall a child presume to sing His dreadful Majes...

How shall a child presume to sing, His dreadful Ma-jes... ty. His dreadful Ma... jes... ty.

The score consists of six systems of music. The first system has two staves: a vocal line in treble clef and a keyboard accompaniment line in bass clef. The second system has two staves: a vocal line in treble clef and a keyboard accompaniment line in bass clef. The third system has two staves: a vocal line in treble clef and a keyboard accompaniment line in bass clef. The fourth system has two staves: a vocal line in treble clef and a keyboard accompaniment line in bass clef. The fifth system has two staves: a vocal line in treble clef and a keyboard accompaniment line in bass clef. The sixth system has two staves: a vocal line in treble clef and a keyboard accompaniment line in bass clef. The music is written in common time (C) and features various musical notations including notes, rests, and ornaments. The lyrics are written below the vocal lines.

Lamentation over Boston an Antwerp 53

Handwritten musical notation on a single staff with a treble clef and a 3/2 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The staff continues with various rhythmic patterns including eighth and sixteenth notes.

By the Rivers of Watertown we sit down & wept we wept we wept when we remember'd thee O

Handwritten musical notation on a single staff with a treble clef and a 3/2 time signature. The melody continues from the previous line, featuring a half note G4 and quarter notes A4, B4, C5, and D5.

Handwritten musical notation on a single staff with a treble clef and a 3/2 time signature. The melody continues with a half note G4 and quarter notes A4, B4, C5, and D5.

Handwritten musical notation on a single staff with a treble clef and a 3/2 time signature. The melody continues with a half note G4 and quarter notes A4, B4, C5, and D5.

Boston, when we remember'd thee O Boston As far our Friends Lord God of Heaven preserve them defend them deliver

Handwritten musical notation on a single staff with a treble clef and a 3/2 time signature. The melody concludes with a half note G4 and quarter notes A4, B4, C5, and D5. A large capital letter 'E' is written below the staff at the end of the line.

and restore them unto us preserve them defend them deliver & restore them unto us again;

For they that held them in Bondage.

Forbid it Lord God forbid forbid it Lord God forbid that those who have

quid of them to take up Arms against their Brethren.

Con. 3

Sucked Bostonian Breasts should thirst for American Blood. Arnie was heard in Roxbury which echo'd thro' the Continent.

The musical score consists of eight staves. The first two staves are instrumental. The third staff contains the lyrics: "Sucked Bostonian Breasts should thirst for American Blood. Arnie was heard in Roxbury which echo'd thro' the Continent." The following six staves contain the main melody with lyrics: "weep...ing", "weeping for Boston weeping &c", "weeping", "weeping for Boston because of their Danger", "weeping", and "weeping for Boston because of their Danger weeping for Boston". The score includes various musical notations such as treble clefs, notes, rests, and repeat signs.

weep...ing &c.

weeping || for Boston because of their Danger. Is Boston my dear Town is it my native Place for

weep...ing &c.

|| || &c.

Since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still

A.P. Se.

Con.

37

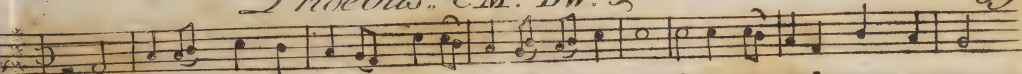
If I forget thee if I forget thee yea if I do not remember thee Then let my numbers cease to flow Then be my Mide un-

kind. Then let my Tongue forget to move & ever be confin'd. Let horrid Jargon split the Air & rive my nerves a-


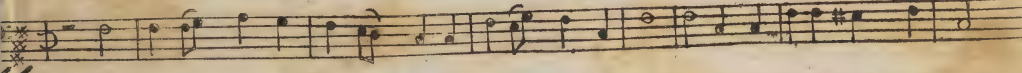
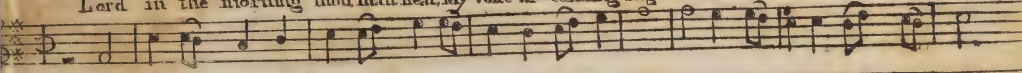
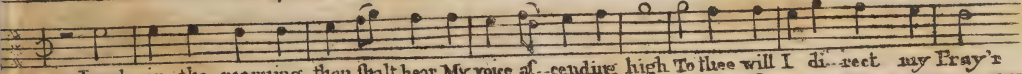
Under Let hateful discord greet my ear as terrible as Thunder, Let harmony be bawth'd hence and

Consonance depart; Let dissonance erect her throne and reign within my Heart.


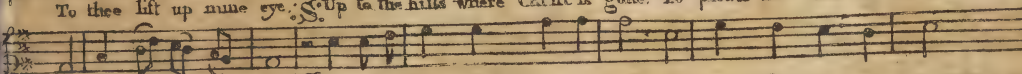
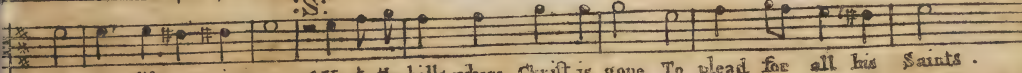
Phoebus. C.M. DW.



Lord in the morning thou shalt hear, My voice a-
scending high To thee will I di-rect my Pray'r



To thee lift up mine eye. *S.* Up to the hills where Christ is gone. To plead for all his Saints.



Con.

Our So... ngs &c.
 pre-sent-ing at his fathers throne our &c.
 present-ing at his fathers throne Our So... ngs & our com-plaints.

pre-sent-ing &c.
 Anthem L.M. D. Waltz

Thou whom my Soul admires above, silently joys & earthly Love, Tell me dear Shepherd let me know, Where dost thy sweetest pasture grow

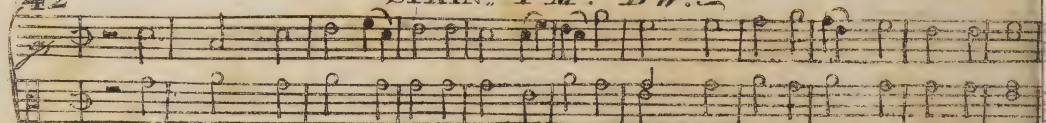
Cræter. cm. DW.

41

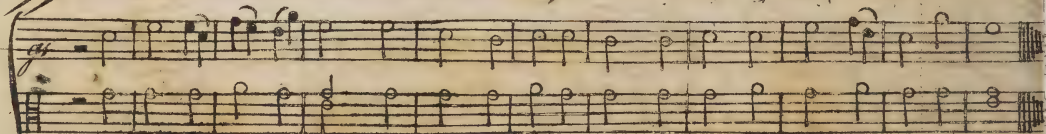
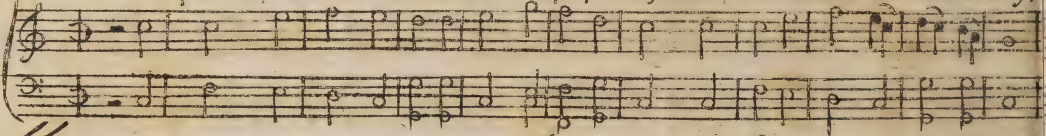
My thoughts on awful subjects roll, Damnation; the dead, What horrors seize the guilty soul Upon a dying Bed...

Languishing about these mortal shores, She makes a long delay Till like a flood of rapid force, Death sweeps us the wretch away.

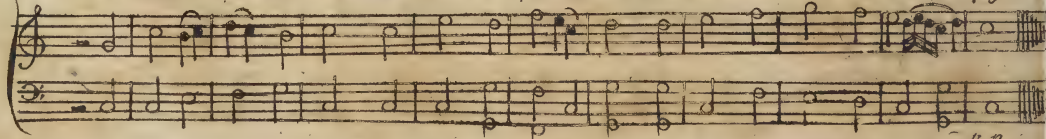
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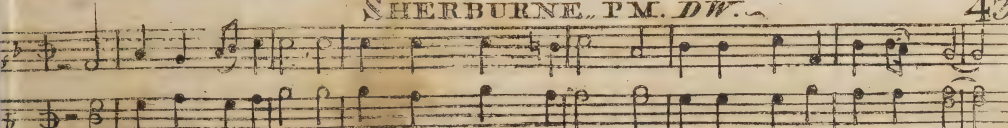


How pleas'd, and Blest was I, To hear the people cry: Come let us seek our God to Day.

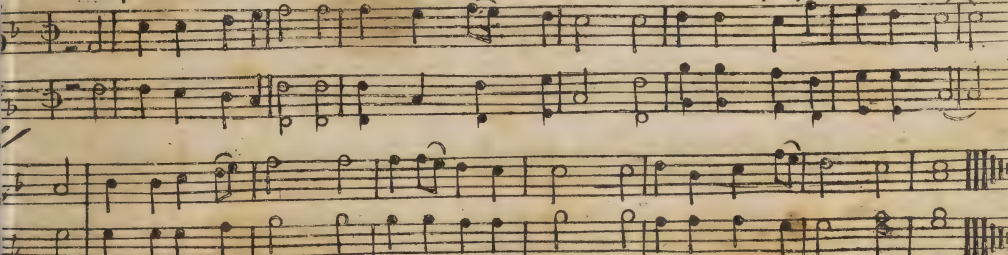


Yes with a Cheerful Zeal, We haste to Zions hill, And there our Vows and honours pay.





How pleasant tis to see, Kindred and friends agree, Each in their proper Station move,



And each fulfil their part, With sympathizing heart, In all the cares of Life and Love.

From all that dwell below the Skies, Let the Creators praise arise, Let the Redeemers name be sung

Through ev'ry Land by ev'ry tongue. Let the Redeemers name be sung, Through ev'ry Land by ev'ry tongue.

The musical score is written on ten staves. The first two staves are for the vocal line, and the remaining eight staves are for the piano accompaniment. The score is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'p' and 'f'.

Con.

45

O come loud Anthems let us sing. Loud thanks to our Almighty King. For we our voices high should raise.

When our salvation rock we praise. Into his presence let us haste. To thank him for his

F 2

favours past, down on our knees devoutly all before the Lord our Maker fell...

Roxbury. T & B. 149th Psalm.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In our great Creator, Let His re-

Con

Baltimore.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a common time signature 'C' and a 'Con' marking. The notes are primarily quarter and eighth notes.

joy. And children of Sion Be glad in their King. Father of mercies thou fountain of Graces one God ever more.

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The notation includes various note values and rests, with some notes marked with 'S' and '2'.

The third system of music continues the melody. It features two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The notation includes various note values and rests, with some notes marked with 'S' and '2'.

Author of Harmony Hater of Tyranny, Essence of Majesty Thee we adore.

The fourth system of music continues the melody. It features two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The notation includes various note values and rests, with some notes marked with 'S' and '2'.

Worcester. C M. D W.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff.

How swift & hasty are our lives, How vast our souls affairs, Yet feeble mortals vainly strive To lavish out their years.

The second system of music continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, respectively, with a key signature of one flat and a common time signature.

The third system of music continues the melody and bass line. It consists of two staves in treble and bass clefs, respectively, with a key signature of one flat and a common time signature. The system ends with a double bar line and repeat signs.

Our days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

The fourth system of music continues the melody and bass line. It consists of two staves in treble and bass clefs, respectively, with a key signature of one flat and a common time signature. The system ends with a double bar line and repeat signs.

Chocksett P.M. D.W.

49

Lord of the worlds above, How pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,

To thine a-bode My heart aspires With warm de-sires To see my God.

G

RICHMOND P.M. Words by Kelly.

My Beloved haste away Sick of Love for thee I Languish Tell my Soul at thy Delay

Feels a dying Lovers anguish Quickly Quickly Jesus come, O make my Breast thy native Home

PHILADELPHIA, SM. 1, 3 B.

Let differing nations join To celebrate thy name. And all the world O Lord combine, To Praise thy Glorious name.

And all the world O Lord combine, all the world O Lord combine &c.

And all the world O Lord O Lord combine &c.

And all the world O Lord combine to Praise to Praise to Praise thy Glorious name
 And all the world O Lord O Lord &c.

A Funeral Anthem Rev Chap 14th

The first system of music features a vocal line on a single staff with a treble clef and a 3/2 time signature. The key signature has one flat (B-flat). The vocal line begins with a fermata on a whole note. Below the vocal line are two lute parts, each on a six-line staff with a C-clef (soprano and alto positions) and a 3/2 time signature. The lute parts provide harmonic accompaniment with chords and moving lines.

I heard a great voice from Heav'n saying unto me write from henceforth write from henceforth

The second system continues the vocal and lute parts. The vocal line has a fermata on a whole note. The lute parts continue their accompaniment. The system concludes with a double bar line.

The third system begins with a new key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The vocal line starts with a fermata on a whole note. The lute parts continue. The system ends with a double bar line.

write from henceforth Blessed are the Dead which die in the Lord: Yea saith the spirit

The fourth system continues the vocal and lute parts in the two-flat key signature. The vocal line has a fermata on a whole note. The lute parts continue. The system ends with a double bar line.

Con. . . .

for they rest for they rest for they rest for they rest from their Labours from their Labours.

Mum Basting

from their Labours & their works which do follow follow follow which do follow follow them which do follow them.

SUNDAY

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with a treble clef and a 'g' dynamic marking. The piano accompaniment starts with a bass clef and a 'p' dynamic marking. The music consists of quarter and eighth notes.

Majestic God when I de- cry the Plans ta- ry world on high. Where- e'er I turn my wond'ring eyes.

The second system continues the vocal and piano parts. The vocal line has a treble clef and a 'p' dynamic marking. The piano accompaniment has a bass clef and a 'p' dynamic marking. The music continues with quarter and eighth notes.

The third system continues the vocal and piano parts. The vocal line has a treble clef and a 'p' dynamic marking. The piano accompaniment has a bass clef and a 'p' dynamic marking. The music continues with quarter and eighth notes.

I'm lost I'm lost I'm lost I'm lost in rap- ture an- d Sur- prize.

The fourth system concludes the vocal and piano parts. The vocal line has a treble clef and a 'p' dynamic marking. The piano accompaniment has a bass clef and a 'p' dynamic marking. The music ends with a double bar line and repeat signs.

VERNON CM DW.

55

In vain we lavish out our lives, To gather empty wind, The choicest blessing earth can yield, Will leave an hungry mind.

Come and the Lord shall feed our souls, With more substantial meat, With such delights in Glory love, With herbs our angels eat.

COLUMBIA

Not all the Powers on earth join'd in a League with Hell, Can'd concert our Plan, Which nothing can excell.

Since such a friend In God we find, Adieu to fears, Of ev'ry Kind.

AN ANTHEM Psalm 81

make a Cheer-ful

Sing ye merrily, Sing ye merrily. Sing ye merrily unto God our Strength.

make a

Make a Cheer-ful Noise make a

Noise &c.

make a Cheer-ful Noise make a Noise un-to the God of Jacob make a Cheer-ful Noise un-to ye

Chear-ful Noise make a Cheer-ful &c.

Chear-ful &c.

H

God of Jacob

take y^e Pfalbring hi ther y^e Tabret &

take the Pfalm bring hither the Tabret & merry // Harp with the Lute

merry // Harp with the Lute blow up y^e trumpet blow up y^e trumpet blow up y^e trumpet in y^e new Moon even in y^e

Con. ~

50

time appointed and upon our So-lemn feast day for this was made a Statute in Ira-el for this was made a

Statute in Ira-el & a Law & a Law & a Law of the God of Jacob & a Law & a Law of the God of Jac-cob

Glo...ry // // be to the Father & to the Son & to the Holy-Ghost . . .

as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be

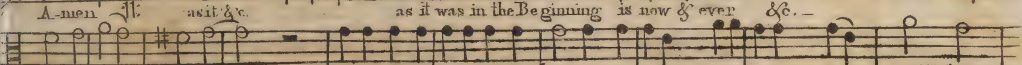
as it was in the Beginning is now & ever now & ever shall be world without

as it was in the Beginning is now & ever now & ever shall be world without end.

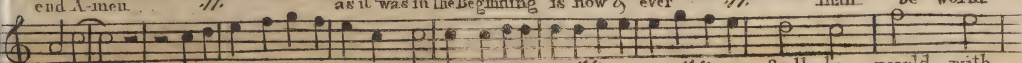
as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world with



A-men // as it &c. as it was in the Beginning is now & ever &c.



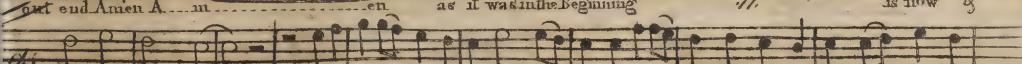
end A-men // as it was in the Beginning is now & ever // shall be world



A-men as it was in the Beginning is now & ever // // shall be world with

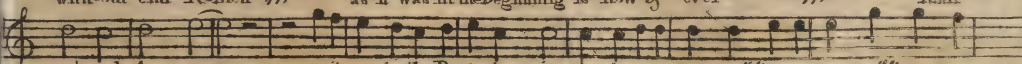


out end Amen A... en as it was in the Beginning // is now &

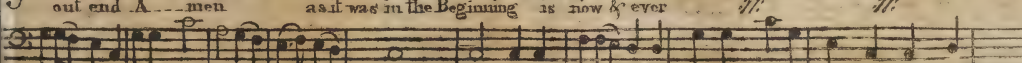


as it &c.

with-out end A-men // as it was in the Beginning is now & ever // shall



out end A... men as it was in the Beginning is now & ever // //



ever // shall be world with out en... d as it was in the Beginning as it &c.

world without &c.

be world with-out end A-men // World without end Amen & A-men

shall be world with-out end A-men &c.

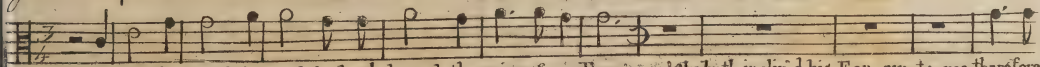
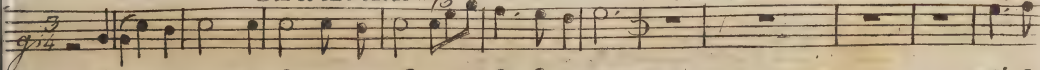
is now & e-ver shall be A-men &c.

WARREN G.W.

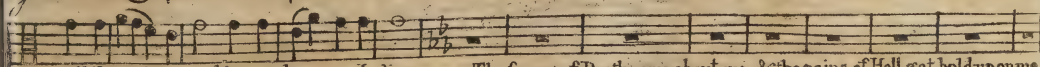
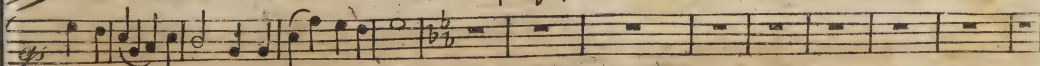
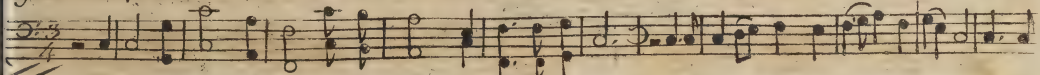
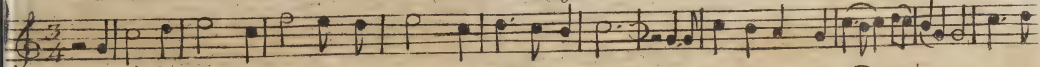
Children of the Heav'nly King As ye Journey sweetly sing Sing your Sav'our's worthy praise, Glor'ous in his works & ways.

Gratitude. ³ an Anthem, *PSALM 116* th...

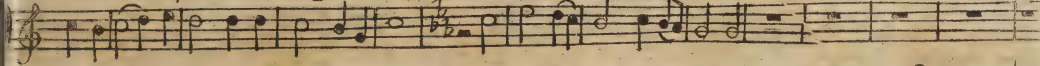
63



I love the Lord because he hath heard the voice of my Pray'r & he hath inclin'd his Ear un-to me therefore



will I call upon him as long as I live The snares of Death came about me & the pains of Hell gat hold upon me



Handwritten musical score for the first system, featuring a vocal line and a lute accompaniment line. The key signature has two flats (B-flat and E-flat) and the time signature is 7/8. The music begins with a fermata on the first measure of the vocal line.

I called to the Lord in my trouble & he heard the voice of my complaint

///

Handwritten musical score for the second system, continuing the vocal and lute parts. The key signature remains two flats and the time signature is 7/8.

Handwritten musical score for the third system, continuing the vocal and lute parts. The key signature remains two flats and the time signature is 7/8.

When I was in Misery he deliver'd me.

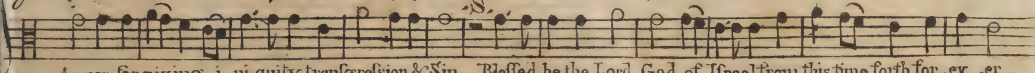
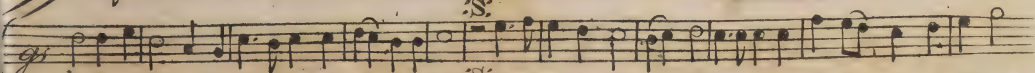
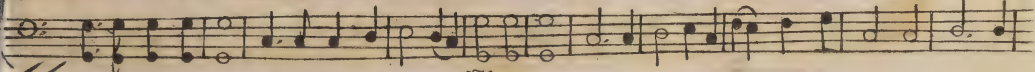
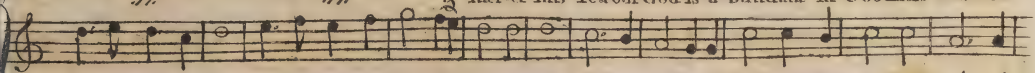
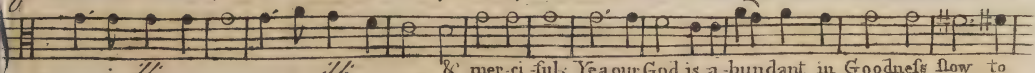
///

Gracious is the Lord.

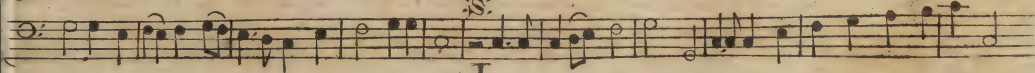
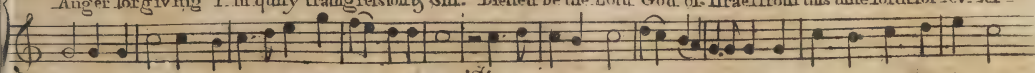
Handwritten musical score for the fourth system, concluding the vocal and lute parts. The key signature remains two flats and the time signature is 7/8.

Con.

65



mer-ci-ful, Yea our God is a-bundant in Goodness flow to
Anger forgiving i. iniquity transgression & Sin. Blessed be the Lord God of Israel from this time forth for .ev. er



I

for e-ver more

from this time &c. from this time forth for e-ver for e-ver from this time forth for e-ver for e-ver more from

from this time forth for

this time forth for e-ver from &c. from this time forth for e-ver

S: Divo to Con.

Two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. Both staves contain a series of notes, including quarter and eighth notes, with some rests. The music concludes with a double bar line and a fermata.

e. ver more The Grace of our Lord Je. sus Christ be with you all A. . men . ~

Two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. Both staves contain a series of notes, including quarter and eighth notes, with some rests. The music concludes with a double bar line and a fermata.

S:

NEW NORTH C M T & B.

Two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. Both staves contain a series of notes, including quarter and eighth notes, with some rests. The music concludes with a double bar line and a fermata.

O Traile the Lord with one consent. And magnify his name Let all the servants of the Lord. His worthy Traile proclaim . ~

Two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. Both staves contain a series of notes, including quarter and eighth notes, with some rests. The music concludes with a double bar line and a fermata.

The first system of music consists of two staves. The upper staff is a vocal line in G major, 4/4 time, starting with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment in the same key and time, starting with a bass clef. The music begins with a half rest followed by a series of eighth and quarter notes.

The Lord descended from above, & bow'd the Heav'ns most high, & un-der-neath his Feet he Cast

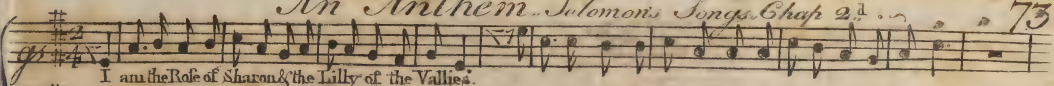
The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line features a melodic phrase with a fermata over a half note. The piano accompaniment provides harmonic support with chords and moving lines.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over a half note. The piano accompaniment continues with rhythmic patterns and chordal textures.

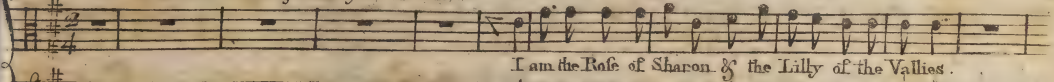
the Dar-...k-ness of the Sky: On Cherubs & on Cherubims full oryally he rode & on the wings

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line ends with a fermata over a half note. The piano accompaniment finishes with a series of eighth notes.

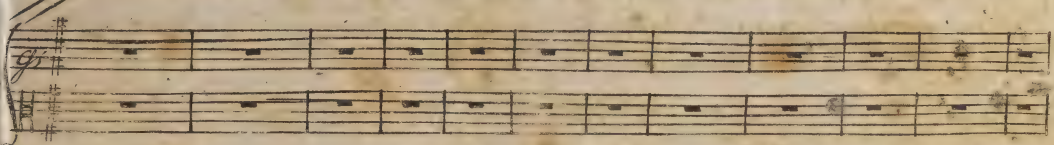
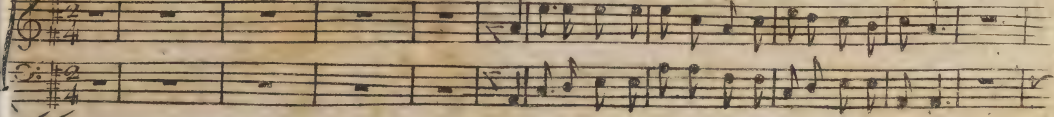
An Anthem. Solomons Songs. Chap 2.^d 73




I am the Rose of Sharon & the Lilly of the Vallies.



I am the Rose of Sharon & the Lilly of the Vallies.



As the Apple tree the Apple tree among the trees of the Wood.



As the Lilly among the thorns so is my Love among the Daughters.

K

74

Con.

Handwritten musical score on aged paper, featuring a system of ten staves. The notation includes treble and bass clefs, various note values, rests, and bar lines. The lyrics are written below the staves, with some words underlined. The music is in common time (C) and includes a section with a 6/4 time signature. The lyrics describe a person sitting under a tree and eating its fruit.

I sat down &c.

So is my &c.

I sat down &c.

So is my Beloved among the Sons,

I sat down under his shadow with great delight

I sat down &c.

And his fruit - it was sweet to my taste & his fruit & his fruit &c.

& his fruit & his fruit &c.

& his fruit ... it was sweet to my taste

And his fruit & his fruit &c.

& his fruit & his fruit &c.

He brought me to the Banquet House

Cor.

89

How Beautiful How

How Beautiful How

up... on the Mountains are the feet of him that

Peace be on earth good will

bring-eth good tidings that I published

M

Maiestoso. Choro Grando. Con.

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord &c.

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men.

INDEPENDENCE.

91

S.

The States O Lord with Songs of Praise shall in thy Strength re-...-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

The States O Lord with Songs of Praise shall in thy Strength re-...-joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest &c

the States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice & blest with

&c.

& blest &c.

Heav'n their cheerful voice to Heav'n their cheerful voice & blest with thy Salvation
 in thy strength re-joice & blest with thy Sal-va-tion raise to Heav'n their cheerful voice
 thy Sal-va-tion raise to Heav'n their cheerful voice & blest &c.
 & blest with thy Sal-va-tion raise to
 raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful
 & blest with & cheerful **||: ||:** voice to
 & blest with thy Sal-va-tion &c.
 Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful **||:**

Can.

93

Heav'n their cheerful voice

To the King

To the King they shall sing Hal-le-lui-ah

Thy

A. covenant of Peace thou mad'st with us confirmed by thy word

Goodness & thy tender care have all our fears de-stroy'd. M. 2.

94

Cott

To the King they shall sing Hal-le-lu-ah.

covenant thou madst witness & seal it with thy Blood.

To the King &c.

No King but God N.

And all the Continent shall sing

To the King they shall sing Hal-le-lu-ah

Down with this earthly King

Con

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests.

To the King &c.

And the Continent shall sing God is our rightful King Hal - le luah & the Continent shall sing

The second system of music continues the composition with two staves in treble and bass clefs. The notation includes various rhythmic patterns and rests, corresponding to the lyrics above.

The third system of music consists of two staves in treble and bass clefs, continuing the musical piece with similar notation to the previous systems.

God is our gracious King Hal - le luah They shall sing to the King Hal - le luah They &c.

The fourth and final system of music on this page consists of two staves in treble and bass clefs, concluding the piece with the final lyrics.

Con.

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The two lower staves are for lute accompaniment, with the upper one in G major and the lower one in D major. The music is in a lively, dance-like style.

Harmony & Peace begin & never cease & may the Strength increase of the Continent May American Wilds be

The second system continues the musical piece with three staves, maintaining the same instrumental arrangement as the first system.

The third system continues the musical piece with three staves, maintaining the same instrumental arrangement.

fill'd with his Smiles & may the Natures bow to our Royal King May Rome France & Spain & all the World pro

The fourth system continues the musical piece with three staves, maintaining the same instrumental arrangement.

Con.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music begins with a treble clef and a common time signature. The melody is written in a style characteristic of 18th-century manuscript notation.

claim the Glory & the Fame of our Royal King. God is the King: A men the Lord is his Name A men.

The second system of music continues the piece with two staves in treble and bass clefs. The notation includes various note values and rests, maintaining the D major key signature.

Forte.

The third system of music begins with a double bar line and the instruction 'Forte.' written above the staff. It features two staves in treble and bass clefs. The music is more rhythmic and dynamic than the previous sections.

Loud Loudly sing that God is the King. May his reign be Glo-ri-ous A-me-ri-ca vic-to-ri-ous &

The fourth system of music concludes the page with two staves in treble and bass clefs. The notation includes a variety of rhythmic patterns and note values, ending with a final cadence.

Con. *S.* Slow.

may the earth acknowledge GOD is the King. A... men A. men A. men...

CONNECTION. SM. DW.

Great is the Lord our God. And let his Praise be great. He makes the churches his a code. His most delightful Seat

With earnest longings of the mind, My God to thee I look. So pants the hunted Hart to find, And taste the cooling Brook.

So pants the hunted Hart to find, & taste the

So pants the hunted Hart to find, & taste the

So pants the hunted Hart to find, & taste the

So pants the hunted Hart to find, & taste the cool...ing

The musical score is written on ten staves. The first two staves are instrumental, with a treble clef and a 3/2 time signature. The third staff begins the vocal line with the lyrics 'With earnest longings of the mind, My God to thee I look. So pants the hunted Hart to find, And taste the cooling Brook.' The following staves continue the vocal line with the lyrics 'So pants the hunted Hart to find, & taste the' repeated three times. The final staff concludes with 'So pants the hunted Hart to find, & taste the cool...ing'. The score includes various musical notations such as notes, rests, and clefs.

Con.

cool - ing Brook So pants &c.

Brook & taste the cool - ing Brook So pants

nd & Tal - - - - - te &c.

Brook So pants &c.

taste the cooling

the Hart to find & taste the cool - ing

So pants &c.

So pants &c. N 2. & taste the

Con.

ff
 Brook So parts the hunted Hart to find & taste the cool-ing Brook.
 cool-ing &c.
 Forte

JARGON.

Fortissimo

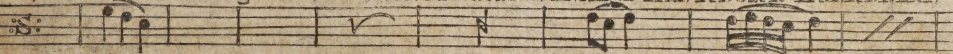
Let horrid Jargon split the Air. And rive the Nerves all under. Let hateful Discord greet the Ear. As ter-ri-ble as Thunder.

Musical Characters.

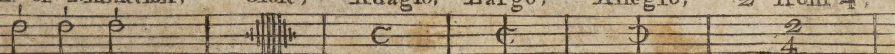
Semibreve, Minim, Crotchet, Quaver, Semi^d, Demisemi^d, F Cliff, G Cliff, C Cliff, G Cliff, A Flat, A Sharp,



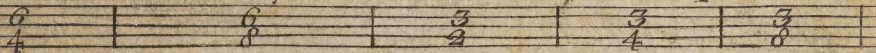
A Repeat, A Slur, A Single Bar, A Direct, A Natural, A Single Trill, A Double Trill, A Divider,



Mark of Distinction, Close, Adagio, Largo, Allegro, 2 from 4,

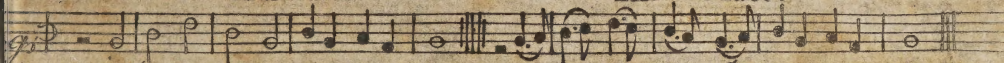


6 to 4, 6 from 8, 3 to 2, 3 from 4, 3 from 8,



Transition.

The Grace.



Syncope Example first.

The Same.



Ex" 2^d Syncopation Ex" 3^d The Same.

The same another way. Syncope Ex" 4th.

Ex" 5th The Same.

Ex" 6th Ex" 7th

The Same. The Same.

Engrav'd by Benj^a Pierpont Jun^r. Roxbury 1778.

DA781
B598s
OBLONG



715
220
203
121
539
200

