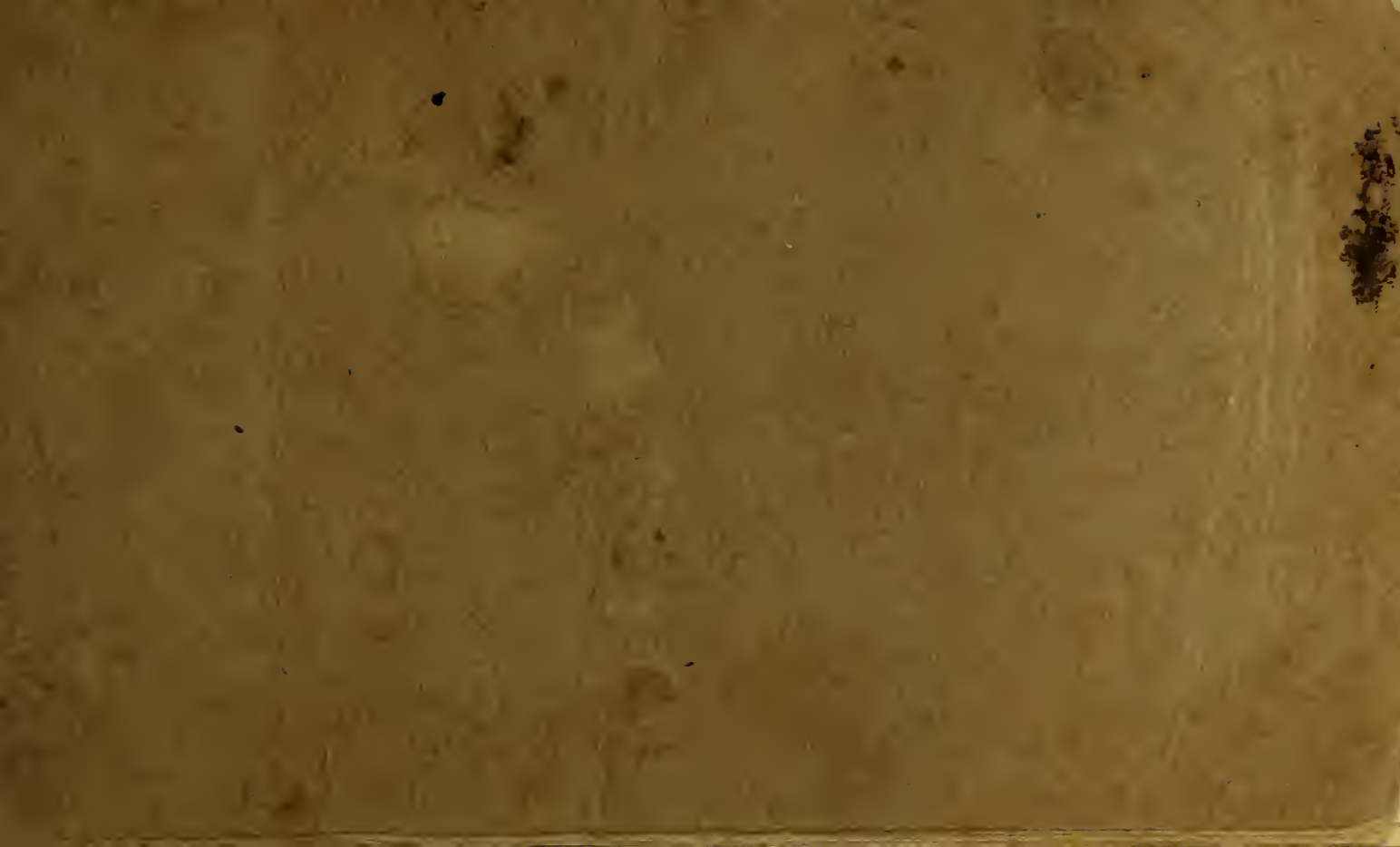


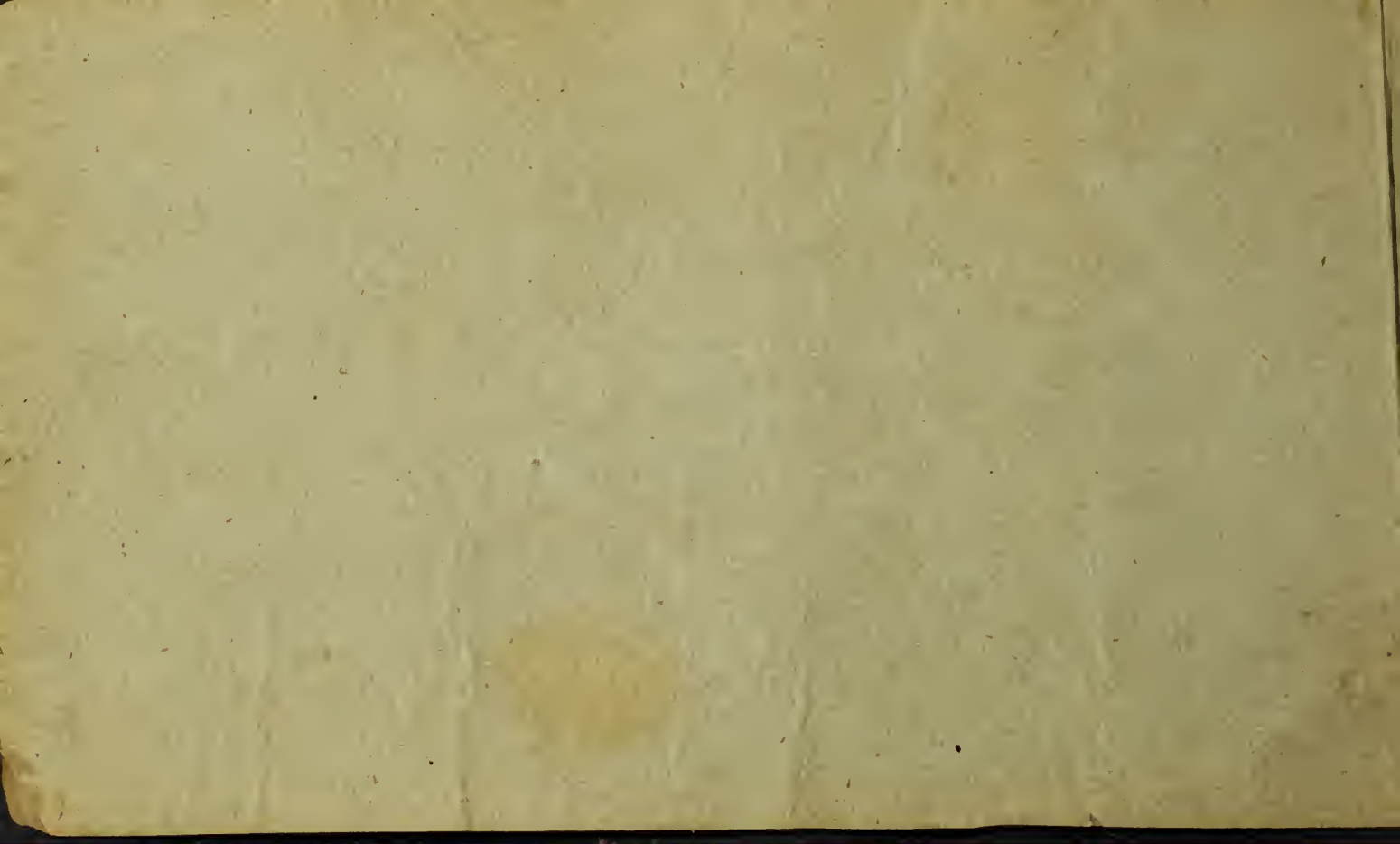
No^{xx} M.447-55



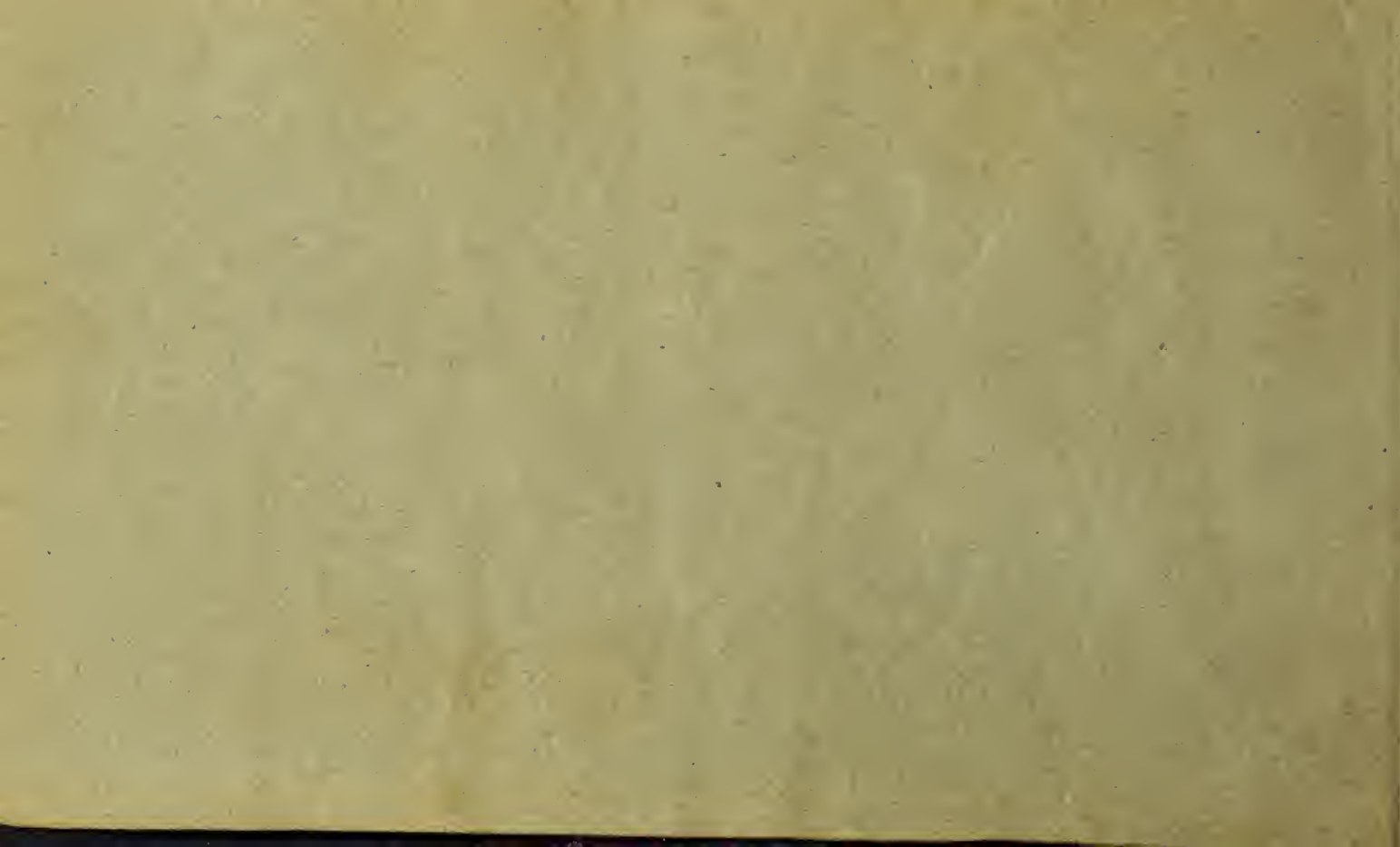
Elizabeth Fund



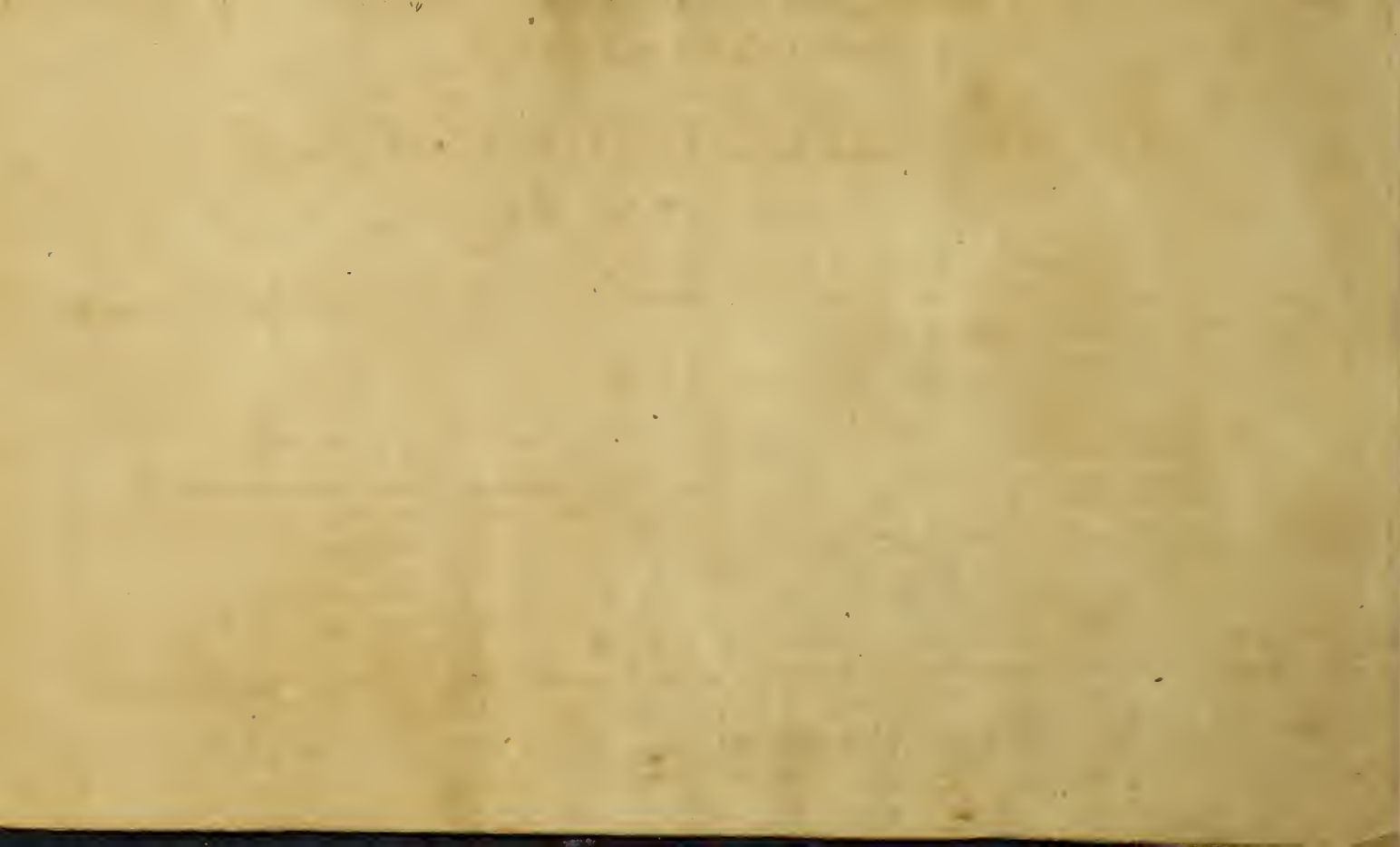




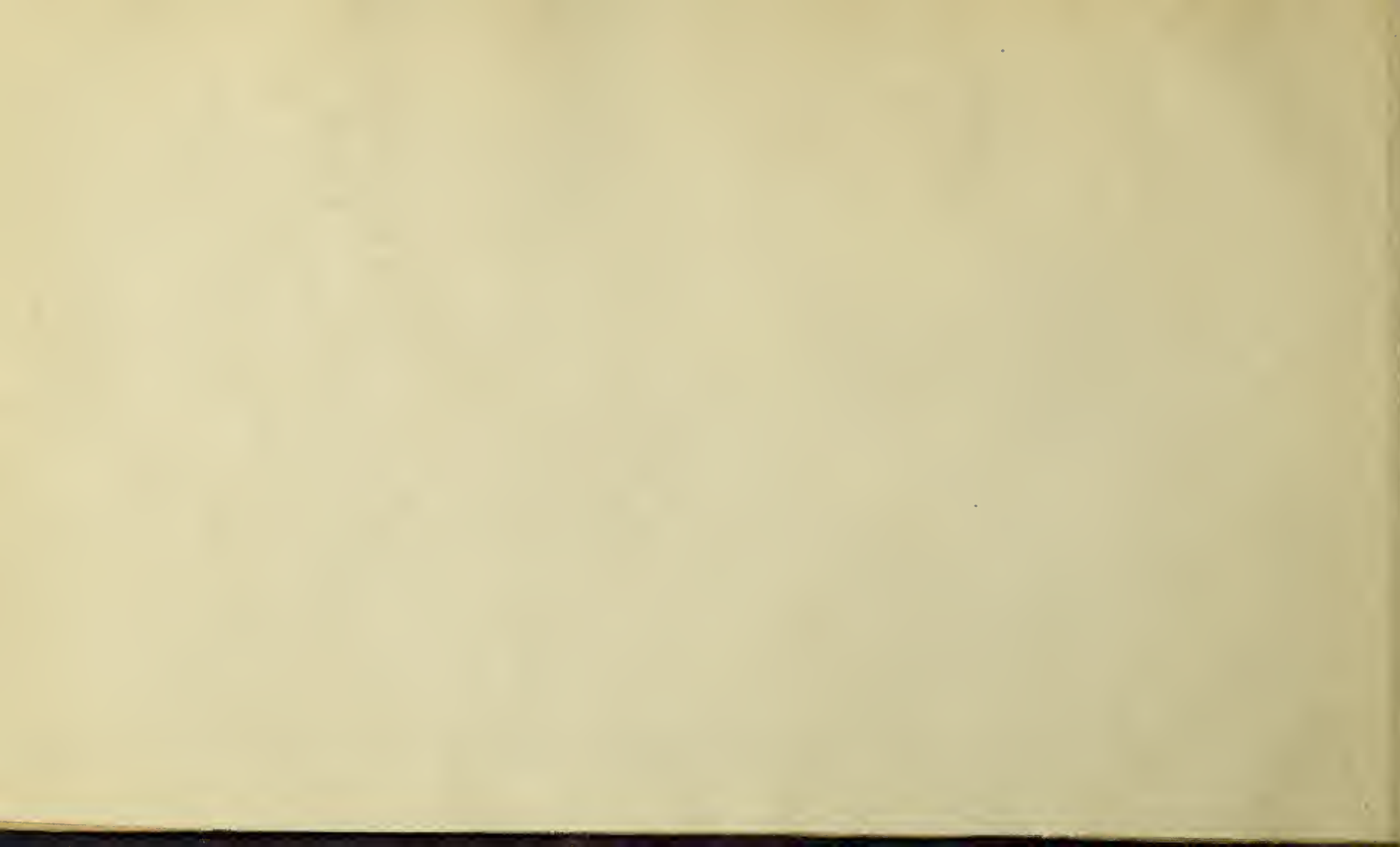


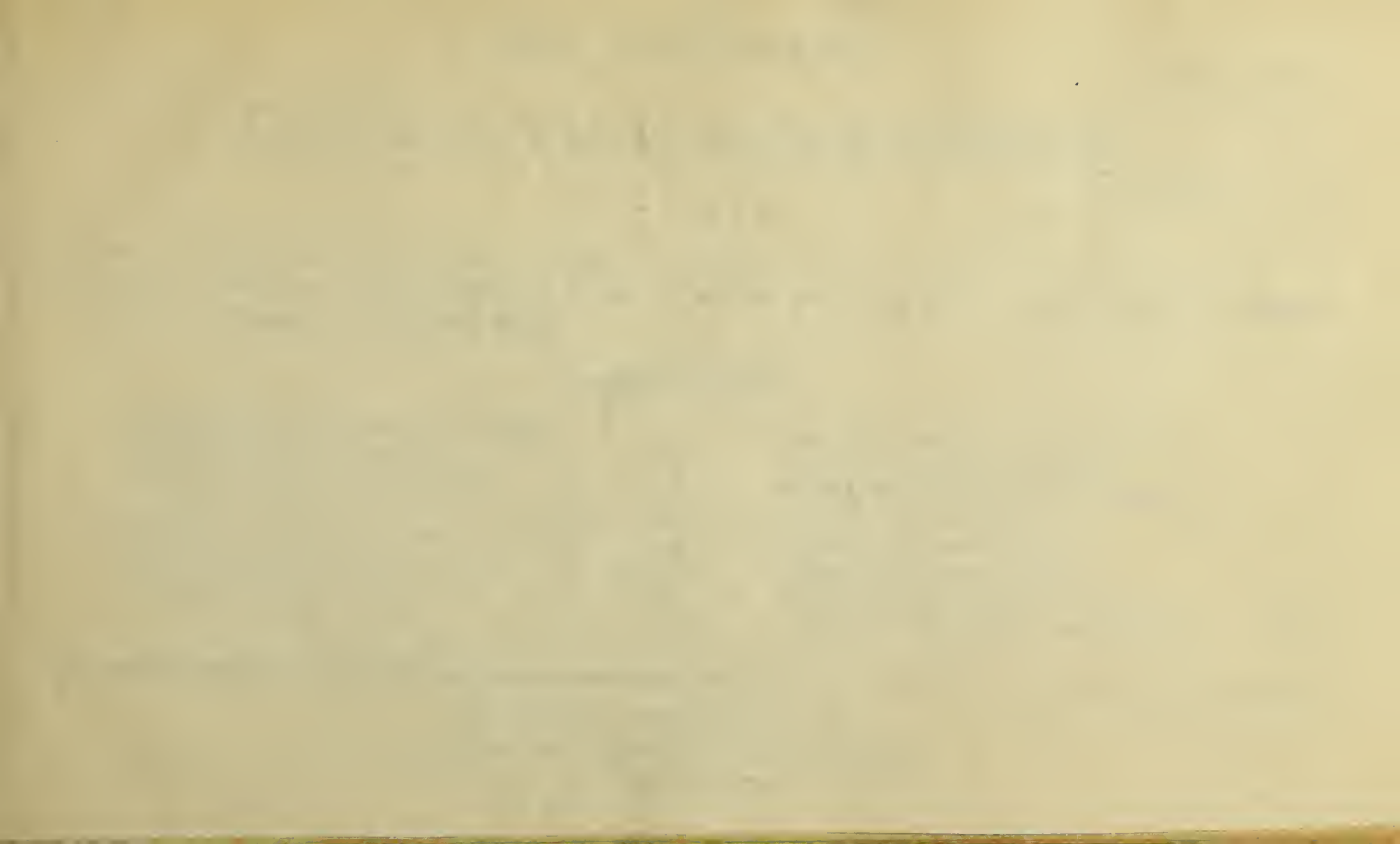


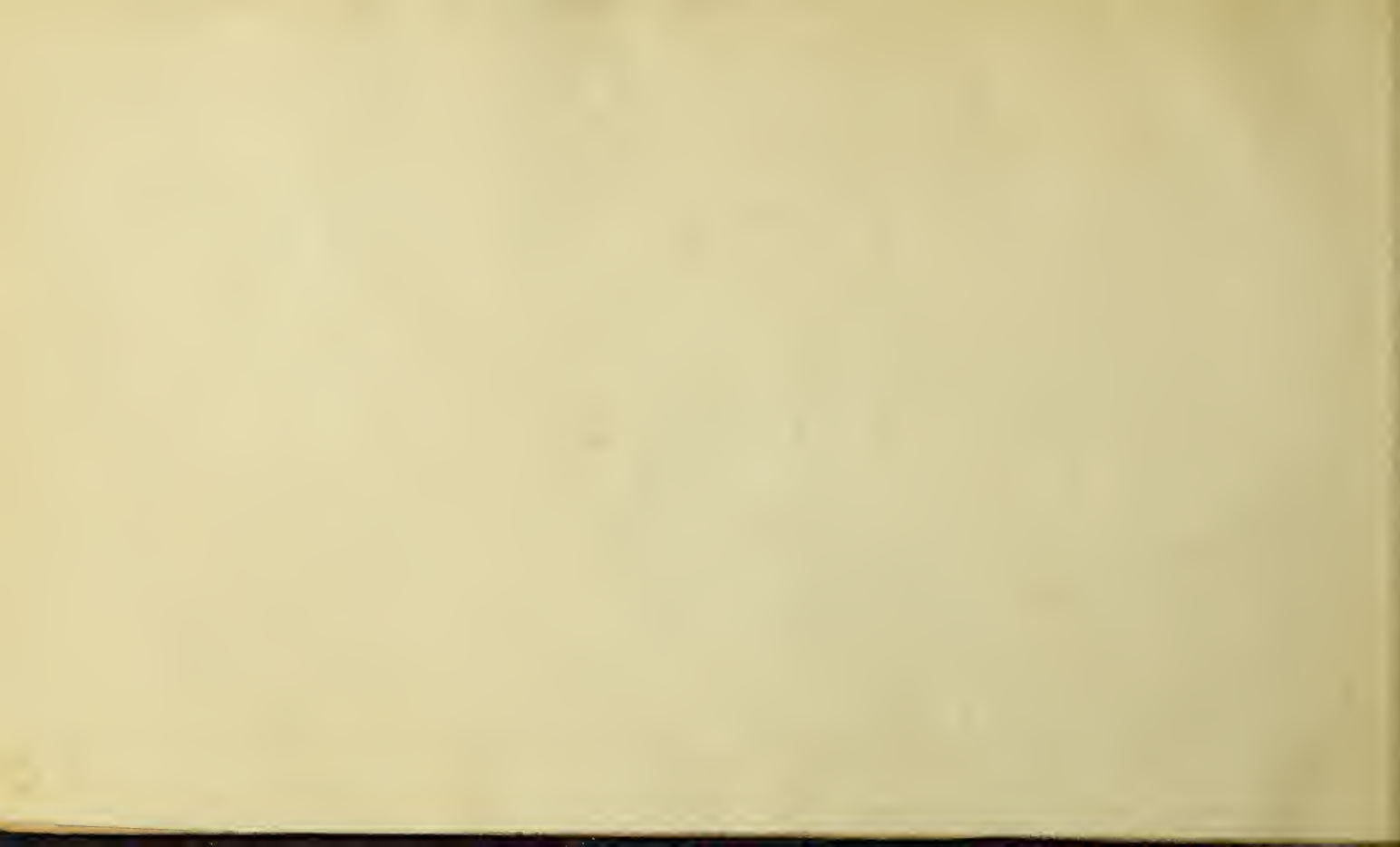












THE YOUNG MAN'S

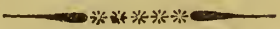
M. 447.55

INSTRUCTIVE COMPANION.

CONTAINING,

Original Instructions

- I. A Gamut and Explanations of the Rules of Music, &c.
- II. A Number of *plain, easy and useful TUNES*, from the best Authors, ancient and modern, and well adapted to Schools, Churches and Families, in the United States.



REHERSE his praise with awe profound,
Let knowledge lead the song ;
Nor mock him with a solemn sound,
Upon a thoughtless tongue.

2 In Israel stood his ancient throne,
He lov'd that chosen race ;
But now he calls the world his own,
The Nations taste his grace.

3 The distant Realms are all the Lord's,
There Jesus shall be known ;
While pow'rs and Princes, shields and swords
Submit before his throne.

4 Salvation by his matchless grace,
Should ev'ry heart inflame ;
And grateful pray'rs and praise ascend,
In his prevailing Name.....DR. WATTS.

811

PRINTED at NORTHAMPTON,
By ANDREW WRIGHT—For the COMPILER.

Elizabeth
 Aug. 3 1921
 I

no. 447.55

GAMUT and MUSICAL CHARACTERS.

Tenor, or Treble.		Bass.		Counter.	
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.
C	Fa.	E	La.	D	Sol.
B	Mi.	D	Sol.	C	Fa.
A	La.	C	Fa.	B	Mi.
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.

NOTES ASCENDING AND DESCENDING.

Sol, la, mi, fa, fol, la, fa, fol. fol, fa, la, fol, fa, mi, la, fol.

Flats and Sharps at the beginning of Tunes are used *only* as secondary Cliffs, *purely* to accommodate the tune to the five lines.

The primary place of Mi is in B. but if B is flatted, B is moved to the place of E. and *all* the letters and notes move with it in the same connection.

If B and E are flat B is mov'd to A	If F be sharped, B is moved to the place of - - - - - F
If B, E, and A are flat do. to D	F and C - - - - - C
If B, E, A, and D are flat do. to G	F, C, and G - - - - - G
If B, E, A, D, and G, do. to C	F, C, G, and D - - - - - D
If B, E, A, D, G & C, do. to F	F, C, G, D, and A - - - - - A
If 7 letters are flat, the whole tune is play'd half a tone lower than if there was no flat, but the names of the notes are the same as if there was no flat at all.	F, C, G, D, A, and E - - - - - E
	If 7 sharps are used, the whole tune is play'd half a tone higher, than if there had been no sharp.

Semibreve. Minim. Crotchet. Quaver. semiquav'. demifemiqua'. A flat. A sharp. Repeat. Slur. Natural. Direct. Grace. Emphasis.

Common Time. Compound Time. Triple Time. Single Bars. Double Bars. Braces. Hold.

Ledger Lines. Double Ending. Clofe. Appoggiatura. Transition. Choofing Notes. :: A repeat of words.

EXPLANATION of the MUSICAL CHARACTERS.

1st. *A Staff*, or *Stave*, is five lines on which Tunes are printed; any short line above, or below, is called a *Ledger*, which *only* guides the eye of the performer, to the name and sound of the note placed on, or near such *Ledger*.

A Cliff, denotes a particular part of Music, as, G. *Cliff*, signifies Tenor, or Treble, F. *Cliff*, signifies Bass, and C, *Cliff*, signifies Counter: and these *Cliffs* are always placed on the lines where their respective letters stand.

A Semibreve, is a round note, and fills a bar in *common time*, being equal in time to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers. See the notes and rests under their respective names.

Flats and *Sharps*, remove the Mi, or governing note, as you see in the Table of Characters. An accidental *flat*, or *sharp*, affects *only* the next note at its right hand: a *flat* sinks the note half a tone, and a *sharp* raises a note half a tone.

A Repeat, shows that the Tune, or Anthem, is to be sung over again, from the beginning, or as far back as another Repeat.

A Slur, or *Tie*, shows that all the notes in said *slur*, must be sung in one syllable.

A Natural, shows that the note at its right hand, is to be sounded (in proportion to the lines on the Gamut) as if there had been no *flat*, or *sharp*, at the beginning of said tune. A Natural cannot be used in Tunes where the Mi is not removed.

A Direct, is placed at the end of a stave, to point to the place of the first note in the next stave, of the same part.

A Grace, or *Point of Addition*, placed on the right hand of a note, makes it one third longer, and often, in notes ascending, or descending, *beautifies* a transition.

An *Emphasis* or *Mark of Distinction*, shows that the *construction* of the tune, or the *importance* of the word, requires a double force of voice on the notes *so* marked.

A Mark of Diminution, is a figure 3, placed over, or under three notes, and shows they must be sung one third quicker.

A Trill, is a regular warbling of the voice on that note, set directly under the *tr.*—No trill should be sung without the mark.

A Syncope, is a long note in the middle of a bar, with shorter notes on each side, and is generally occasioned by an important syllable, or word which requires it. Sometimes it suits best to be so made as to answer the chords in composition.

Syncopeation, is a sound carried through a bar, by a slur, in order to lengthen the syllable.

Single Bars, divide the time, according to the measure note, and show where to place the accent and cadence.

Double Bars, were used for the end of lines in poetry, to read the Psalm by; and some authors use them at the end of a strain; but Rests answer the purpose *much* better.

Braces, are used to determine the number of parts which move together.

A Hold, is used by some authors; but as there is no exact time assigned to it, 'tis to be considered as useless, at this day.

A Double Ending, shows you are to sing the note under figure 1 before the repeat, and omit it when repeating, and sing that under figure 2, unless connected with a slur, in which case *both* must be sung at the second time.

A Clese, is two or more bars together, and denotes the end of a tune.

An *Appoggiatura*, or leading note, is a character of little use, and considered as superfluous.

A *Transition*, is an accurate *ascent*, or *descent* of the voice, in a slur, or other notes, according to the time and degree of distance.

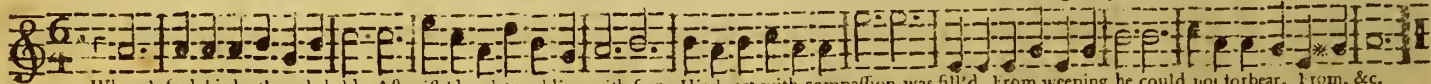
Choosing Notes, are placed directly over each other, and one or all may be sung together, and especially at the close of a Bass, they should be sounded clear and very soft, which is one of the noblest graces in Music.

OF TIME.

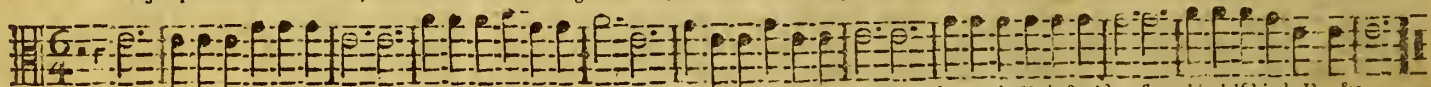
IN *beating time*, 'tis necessary to learn of a skilful teacher, or use a *Pendulum*, to establish a *regular* habit of keeping time. A pendulum of light wood hung by a thread, 39 inches long, will measure the 1st mode of common time, the 1st of triple time, and the 1st of compound time. A thread of 22 inches will measure the 2d mode of common time (viz. crotchets,) and the 2d mode of triple time and the 2d mode of compound time, (viz. minims,) with accuracy. And a thread of 6 inches, will measure the 3d mode of triple time. And a thread of 9 inches, will measure 2.4, with two accents in a bar.

N. B. Old Hundred and Delaware, have 4 beats in a bar, (viz.) 2 to each minim. Aylebury 2 beats to a bar, one down and one up. St. Martin's 3 beats in a bar. Little Marlboro' 3 beats in a bar. And tunes of the 4th mode of common time, have 2 beats in a bar, one down, and one up. The modes of compound time have one beat down, and one up, each bar and 6 crotchets fill a bar of 6.4, and 6 quavers a bar of 6.8 : equally divided (viz.) three down, and three up, each beat.

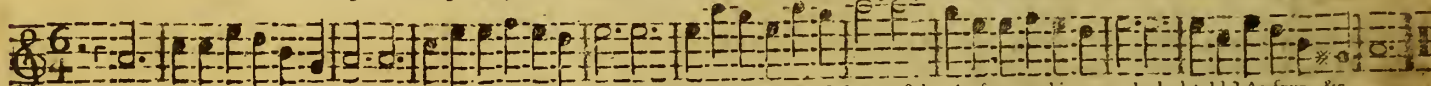
b BETHANY. L. M. Inserted for the sentiments of the following Hymn.



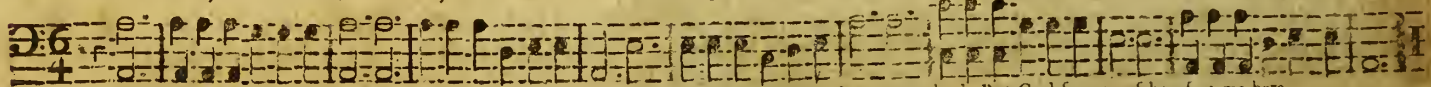
When Joseph his brethren beheld, Astonish'd and trembling with fear; His heart with compassion was fill'd, From weeping he could not forbear. From, &c.



A while, his behaviour was rough, To bring their past sins to their mind; But, when they were humbled enough, He hasten'd to shew himself kind. He, &c.



How little they tho't it was he, Whom they had ill treated and sold; How great their confusion must be, As soon, as his name, he had told? As soon, &c.



I'm Joseph, your brother, he said, And still to my heart, you are dear; You told me, and tho't I was dead, But God for your sakes, sent me here. Tho' greatly distressed, before, When charg'd with purloining the cup; They now were confounded much more, Nor one of them durst to look up.

*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody in the treble staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

Happy the heart where graces reign, Where love inspires the breast: Love is the brightest of the train, And strengthens all the rest.

The second system of music continues the piece with two staves. The treble staff continues the melody with various note values and rests. The bass staff continues the accompaniment. The system concludes with a double bar line.

The third system of music continues the piece with two staves. The treble staff features a melodic line with some grace notes. The bass staff provides a steady accompaniment. The system ends with a double bar line.

Knowledge, alas! 'Tis all in vain, And all in vain our fear; Our stubborn sins will fight and reign, If love be absent there.

The fourth system of music continues the piece with two staves. The treble staff has a melodic line with a small asterisk (*) above a note. The bass staff continues the accompaniment. The system concludes with a double bar line.

N. B. The tune Dublin, mentioned in the index at the end, is omitted in this book, and Delaware is page 4th, and Hatfield page 5, and Fitchburg and Madrid page 2.

Great God, how frail a thing is man, How swift his minutes pass; His age contracts within a span, He blooms and dies like grass.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are printed below the second staff.

And must my moments thus decline, And must I sink to death! To thee my spirit I resign, Thou maker of my breath.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are printed below the second staff.

*

ST. MARTIN'S. C. M.

3 Additional. 3

Shout to the Lord, and let our joys Thro' the whole nation run; Ye western skies, resound the noise Beyond the rising sun.

The musical score for 'ST. MARTIN'S. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The piece features several triplet markings (indicated by a '3' above the notes) and various phrasing slurs. The lyrics are printed below the vocal staves.

b

DANBURY. S. M.

W. Billings.

Lord, what a feeble piece Is this our mortal frame? Our life, how poor a trifle 'tis, That scarce deserves the name!

The musical score for 'DANBURY. S. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The piece features several phrasing slurs. The lyrics are printed below the vocal staves.

ROCHESTER. C. M.

4 Additional.

Glory to God, who walks the sky, And sends his blessings thro'; Who tells his saints of joys on high, And gives a taste be - low.

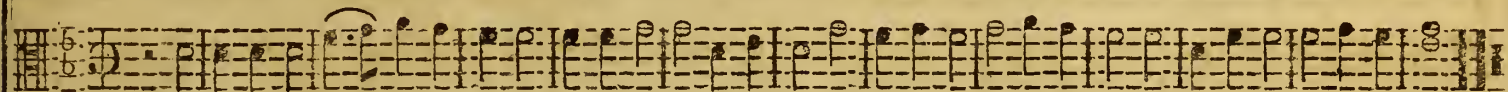
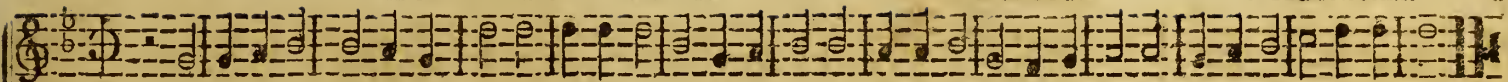
This musical score is for the hymn 'ROCHESTER. C. M.' and consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a second vocal line and a second piano accompaniment, respectively. The lyrics are printed below the second staff.

EUROPE. C. M.

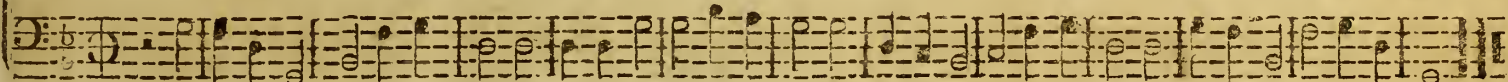
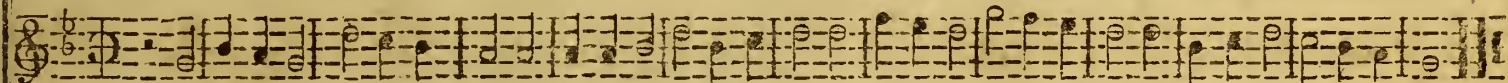
W. Billings.

Let ev'ry mor - tal ear attend, And ev'ry heart rejoice; The trumpet of the gospel sounds, With an in - viting voice.

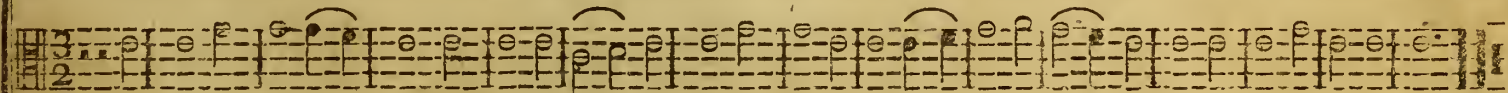
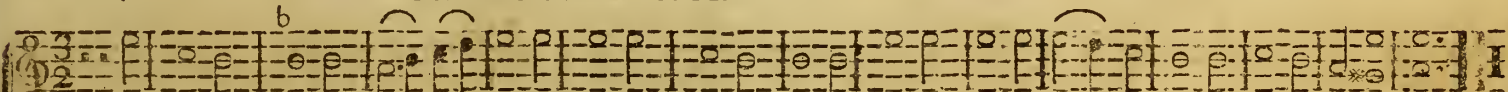
This musical score is for the hymn 'EUROPE. C. M.' by W. Billings and consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a second vocal line and a second piano accompaniment, respectively. The lyrics are printed below the second staff.



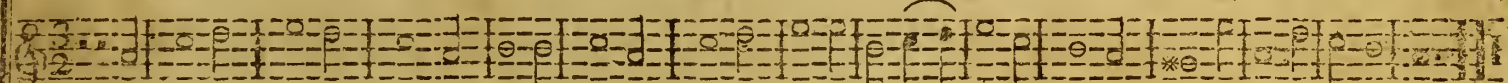
Death like an • - ver-flowing stream, Sweeps us away, our life's a dream, An empty tale, a morning flower; Cut down and wither'd in an hour:



PLYMOUTH. C. M.



Now let our lips with holy fear And mournful pleasure, sing The sufferings of our great High-Priest, The sorrows of our King.



JORDAN. C. M.

W. Billings.

6 Additional.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a style characteristic of the 18th or 19th century, with various note values and rests.

There is a land of pure delight, Where fairs im - mortal reign, In - finite day excludes the night, And pleasures banish pain.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music continues from the first system.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music continues from the second system.

Sweet fields beyond the swelling flood Stand dress'd in living green, So to the Jews old Canaan flood, While Jordan roll'd between.

The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music continues from the third system.

Blest are the souls that hear and know The gospel's joyful sound; Peace shall attend the paths they go, And light their steps surround.

This musical score is for the hymn 'CALADONIA' in Common Time (C. M.). It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time. The lyrics are: 'Blest are the souls that hear and know The gospel's joyful sound; Peace shall attend the paths they go, And light their steps surround.'

JAMAICA. C. M.

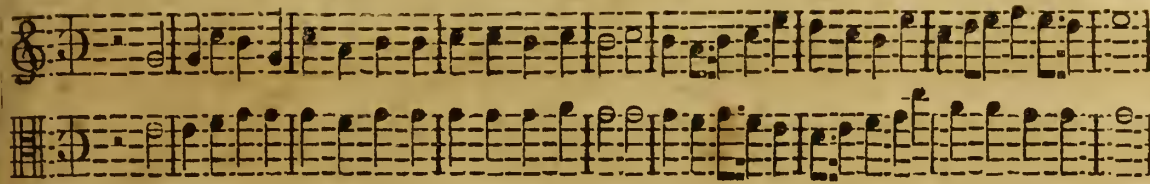
W. Billings.

Joy to the world! the Lord is come! Let earth receive her King: Let ev'ry heart prepare him room, And heav'n and na - ture - sing.

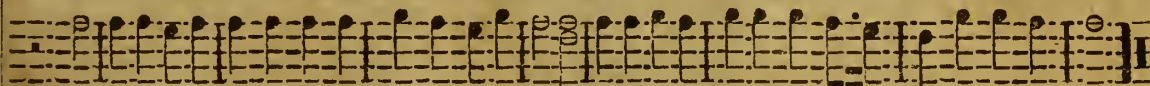
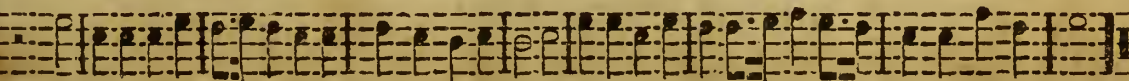
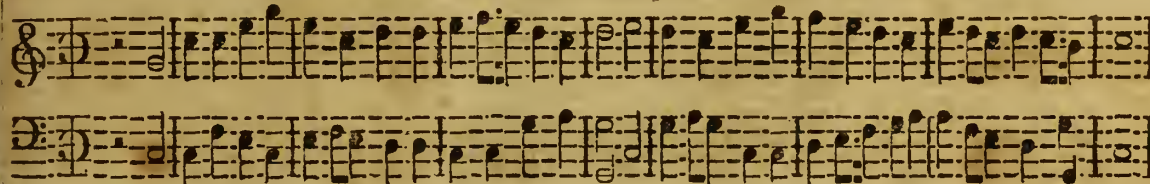
This musical score is for the hymn 'JAMAICA' in Common Time (C. M.), composed by W. Billings. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (Bb), and the time signature is common time. The lyrics are: 'Joy to the world! the Lord is come! Let earth receive her King: Let ev'ry heart prepare him room, And heav'n and na - ture - sing.'

Sweet is the work, my God, my King, To praise thy name give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

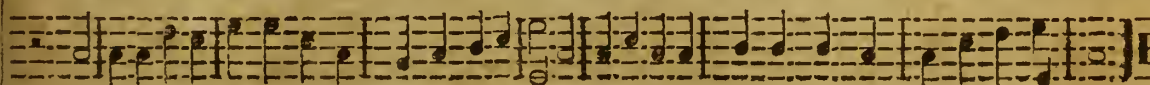
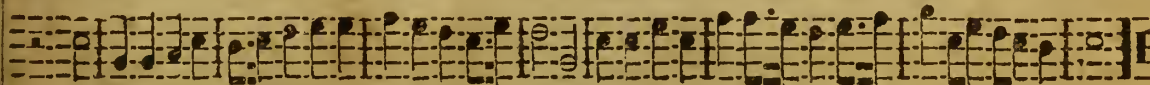
Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.



Once more, my soul, the rising day, Salutes thy waking eyes : Once more, my voice, thy tribute pay, To him who rules the skies,

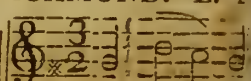
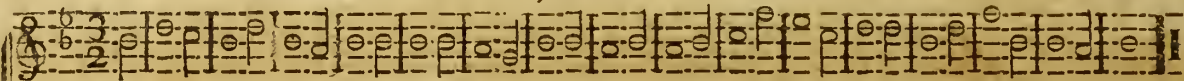


Night unto night his name repeats ; The day renews the sound, Wide as the heav'n on which he sits, To turn the seasons round.



All artificial trills, shakes, or trembling of the voice, ought to be carefully avoided, as they add no grace to vocal music ; but are disagreeable to every nice and judicious ear, & often injure the chords of the other parts. In instrumental symphonies, or interludes they are admissible ; but *not* in vocal concerts.

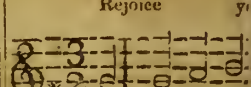
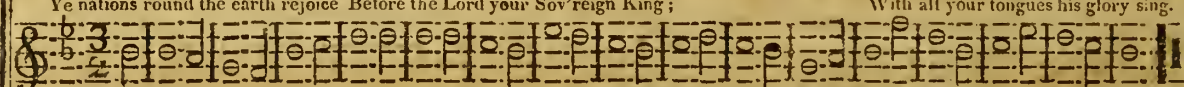
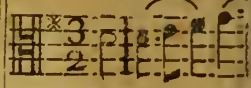
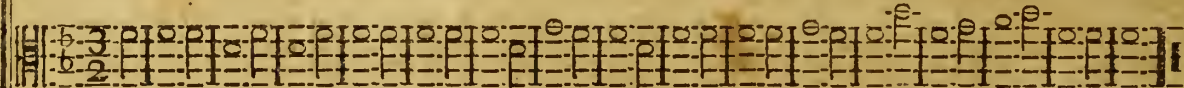
As youth is vastly the best time to acquire useful knowledge, it is *highly* important that Parents and Masters improve that time, for the benefit of their children. Ministers and Professors ought to feel deeply interested in a Matter, which has a great influence on the improvement of the rising Generation, for social entertainment, and more especially as Music fits persons for utility in Devotion, and is a part of the divine employ of saints in glory.



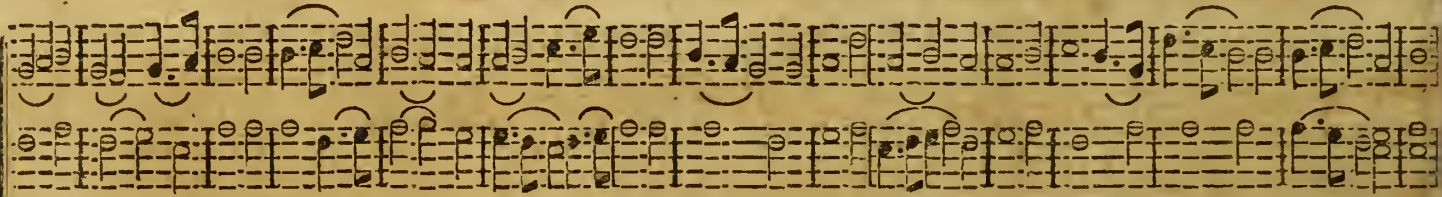
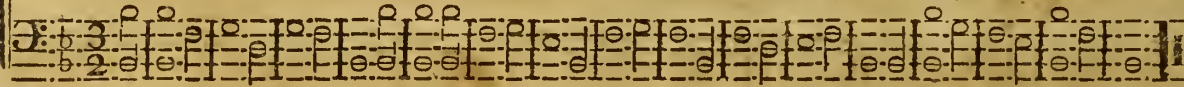
Ye nations round the earth rejoice Before the Lord your Sov'reign King ;

With all your tongues his glory sing.

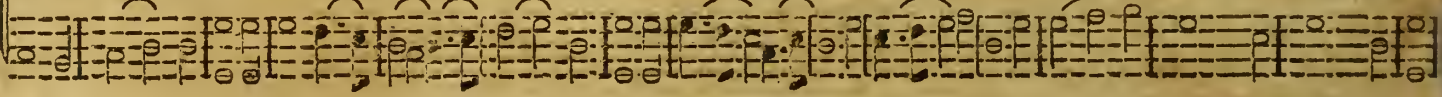
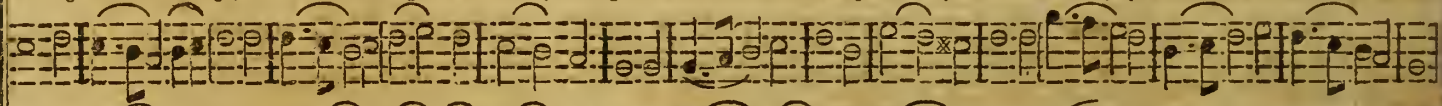
Rejoice



Serve him with cheerful heart and voice,



shining worlds on high, Behold the King of Glory's nigh! Who can this King of Glory be? The mighty Lord, the Saviour's he.



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 is written in a style typical of 18th-century hymnals, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and beams.

My soul thy great Creator praise ; When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears.

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

b REVELATION. C. M.

The first system of music for 'REVELATION. C. M.' consists of two staves. The upper staff is in treble clef with a one-flat key signature and common time. The lower staff is in bass clef with the same key signature and time signature. This system includes several asterisks (*) placed above certain notes in the upper staff.

Let all the heathen writers join To form one perfect book ; Great God, if once compar'd with Thine, How mean their writings look !

The second system of music for 'REVELATION. C. M.' continues the melody, consisting of two staves in treble and bass clefs with a one-flat key signature and common time. This system includes several slurs over groups of notes in the upper staff.

Behold! what wondrous grace! The Father has bestow'd; On sinners of a mortal race, to call them Sons of God.

This musical score is for the hymn 'TRENTON. S. M.'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/2 time signature. The lyrics are written below the vocal line.

When God reveal'd his gracious name. And chang'd my mournful state; The rapture seem'd a pleasing dream, the grace appear'd so great.

This musical score is for the hymn 'WHEELER'S POINT. C. M.'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/4 time signature. The lyrics are written below the vocal line.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The time signature is 3/2. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Time, like an overflowing stream, Bears all its sons away ; They fly forgotten as a dream Dies at the op'ning day.

Let the old

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note E5, followed by quarter notes D5, C5, B4, and A4. The piano accompaniment continues with its characteristic rhythmic pattern.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes F4, E4, D4, and C4. The piano accompaniment continues with its characteristic rhythmic pattern.

heathens tune their song, Of great Diana and of Jove ; But the sweet theme which moves my tongue, Is my Redeemer and his love.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes F4, E4, D4, and C4. The piano accompaniment continues with its characteristic rhythmic pattern.

PITTSBURG. C. M.

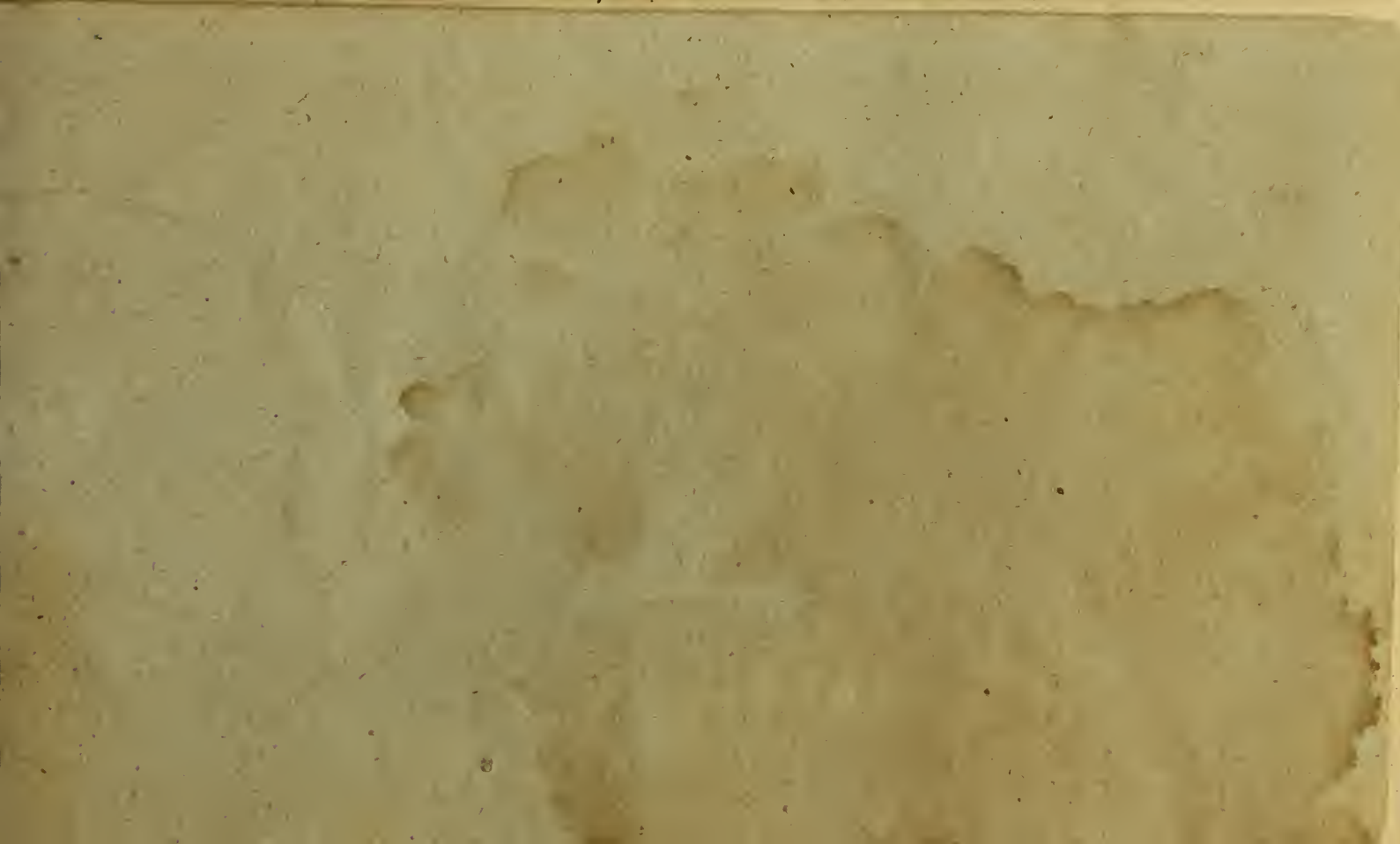
Behold the glories of the Lamb, Amidst his Father's throne: Prepare new honors for his name, And songs before unknown.

The musical score for 'PITTSBURG. C. M.' consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is the piano accompaniment in treble clef. The third and fourth staves are the piano accompaniment in bass clef. The lyrics are written below the vocal staff.

MISSISSIPPI. C. M.

Let Zion and her sons rejoice; Behold the promis'd hour! Her God hath heard her mourning voice, And comes t' exalt his pow'r.

The musical score for 'MISSISSIPPI. C. M.' consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is the piano accompaniment in treble clef. The third and fourth staves are the piano accompaniment in bass clef. The lyrics are written below the vocal staff.

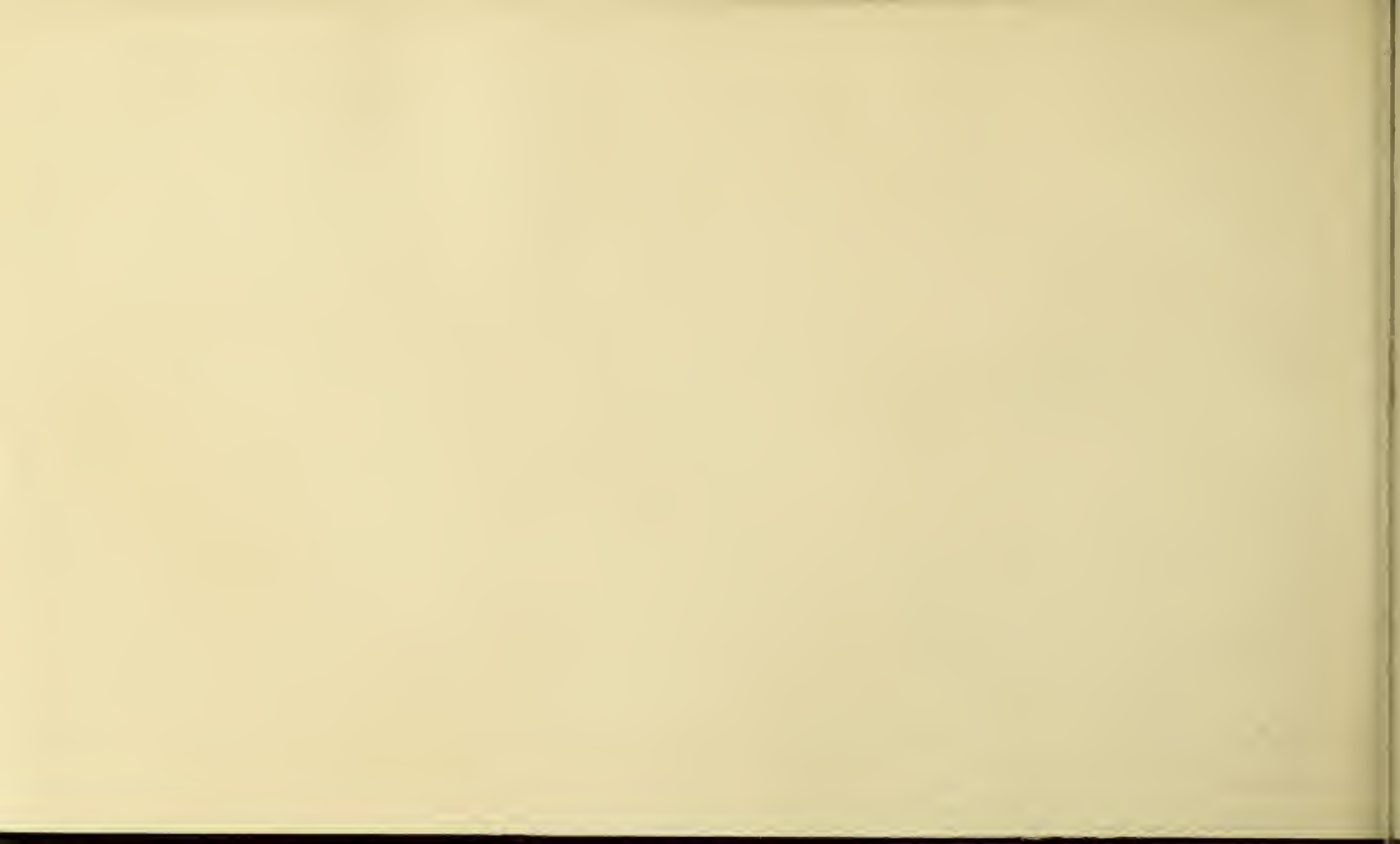




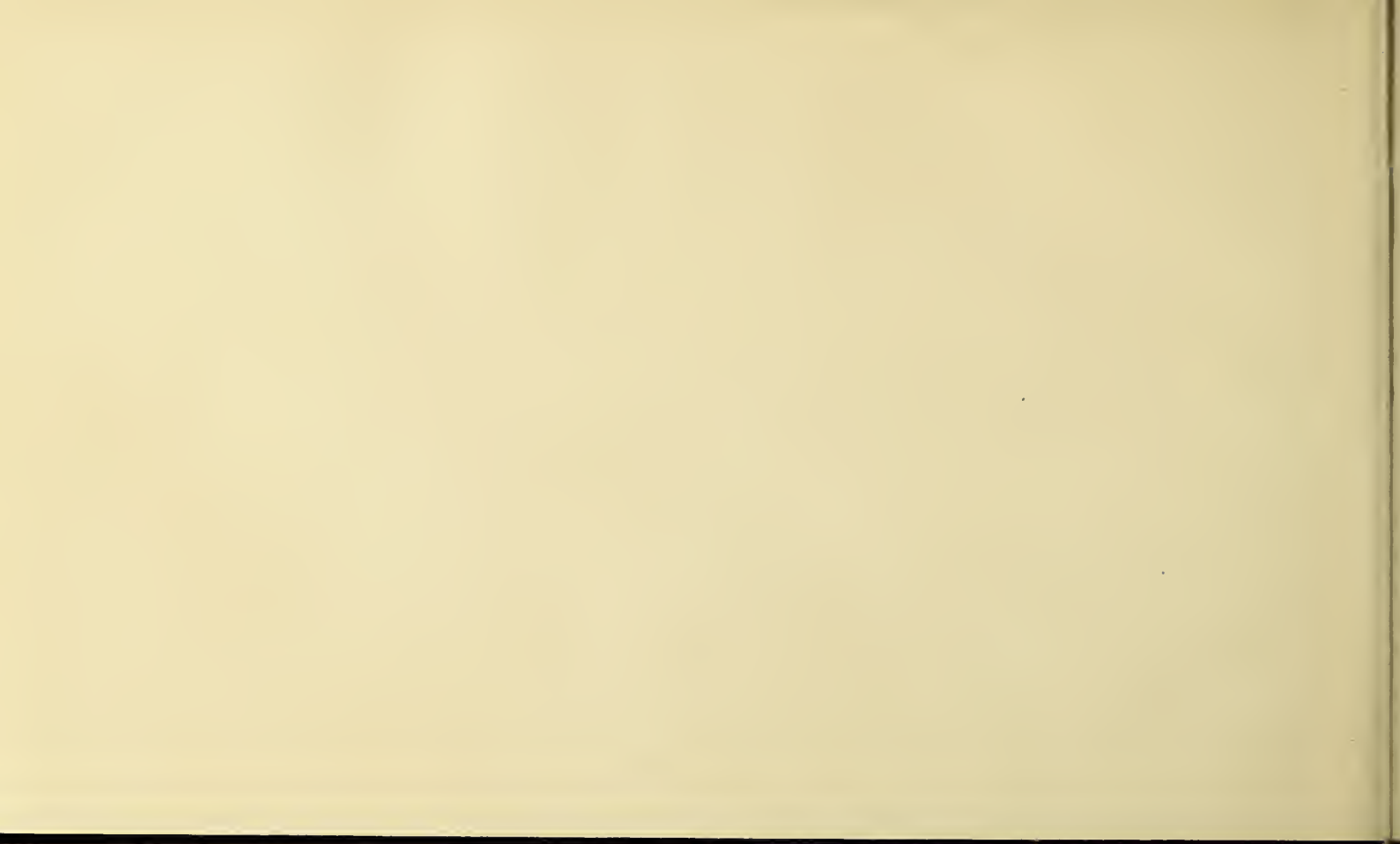








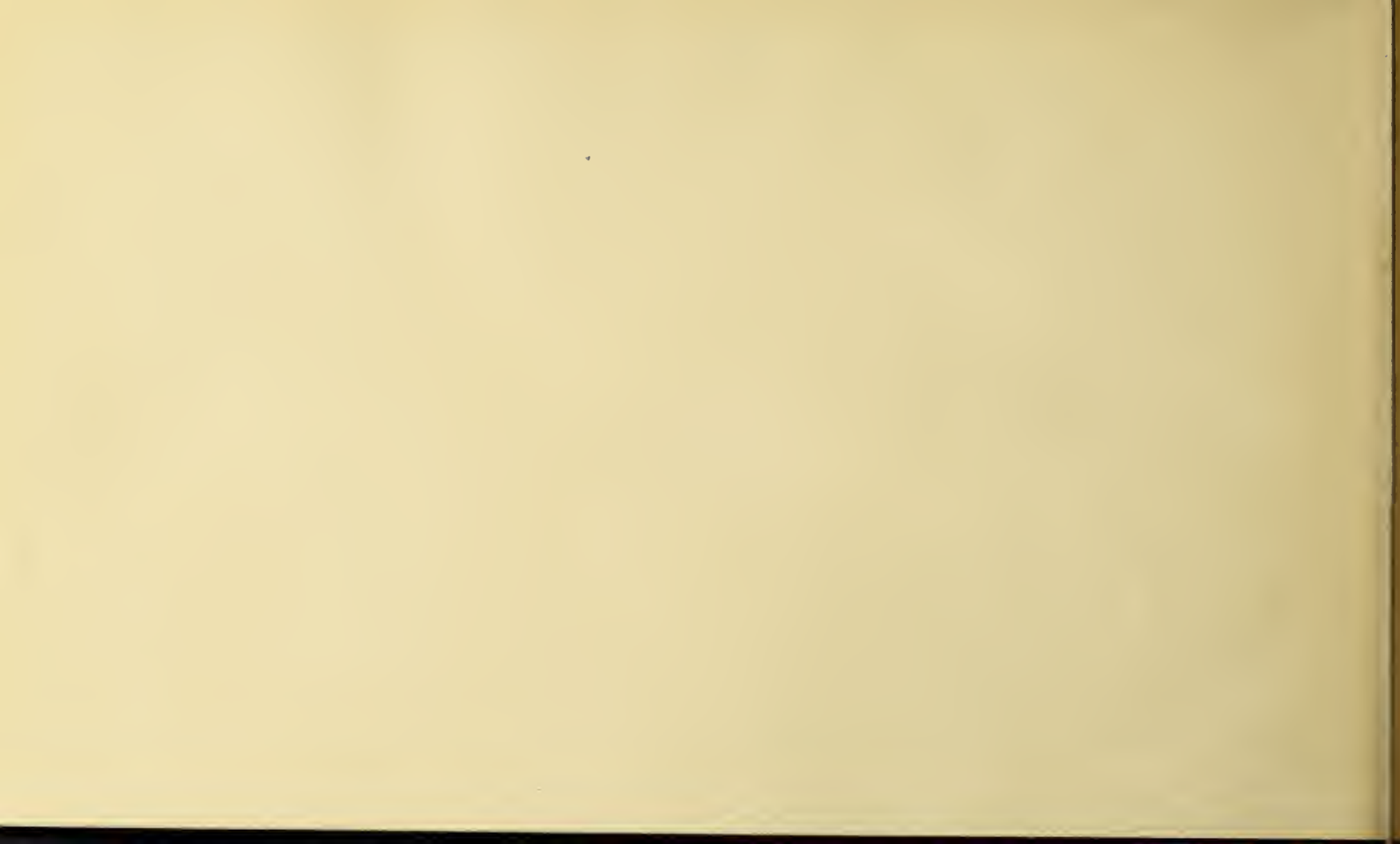


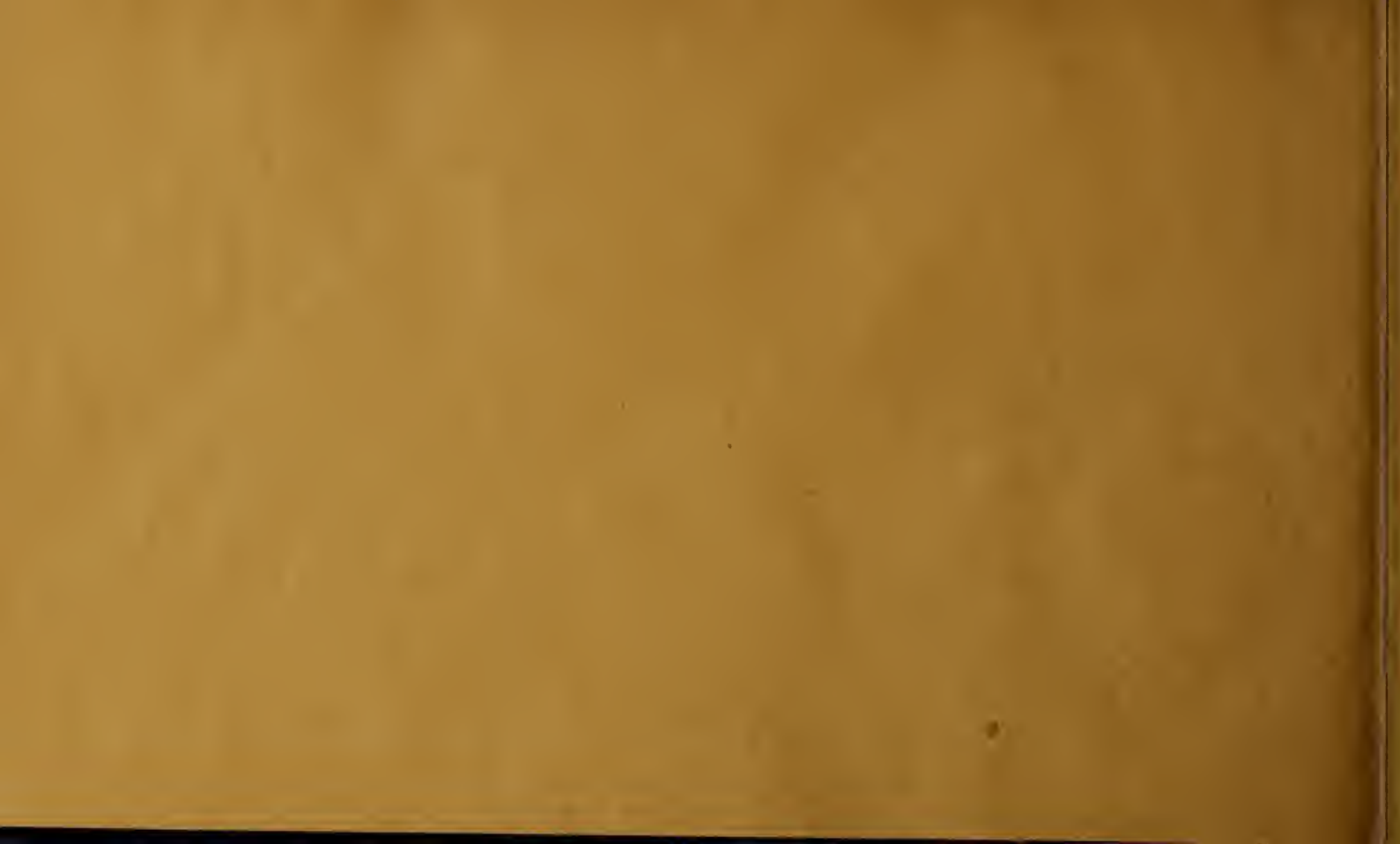












205 29 1925

