THE

ANCIENT

A COLLECTION OF

OLD, NEW, AND

Church

UNDER THE APPROBATION OF THE

Professional Musical Society in

ARRANGED AND COMPOSED

BY CH. ZEUNER,

ORGANIST AT PARK STREET CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

SEVENTH EDITION—Revised & Improved.

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TO THE

New York Sacred Music Society.

AND TO THE

Handel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

ADVERTISEMENT TO THE FIFTH EDITION.

The fifth edition of the ANCIENT LYRE is now presented to the Public. The work was originally undertaken at solicitation of many individuals. They urged the imperative wants of the public for such a work as an inducement to the undertaking; and the favor with which it has been received has encouraged the Editor to bestow upon his untiring industry in its supervision. The patronage extended to the work has caused him to make a thorough revision of every part of it, in order that its merits may keep pace with the improvements of the day. He should feel dissatisfied with himself not to meet the flattering testimonials he has received with a corresponding desire to maintain the credit of his labors.

In presenting this new edition, it is proper to state what are considered its improvements. It will be seen, that every Note has been carefully examined, and that corrections have been made, to render the harmony of each piece as perfect as possible. A great number of new pieces have been substituted, and will be found under their former titles, as follows:

New Ralston, page 16. Zion's Hymn, 23. Withington, 39. Blue Mountain and Marblehead, 56. Chester and Portland, 82. Capitol, or Allenton, 90. Evening Hymn, 91. Florida, and Bera or Rickmansworth, 97. Spiter, new, 127. Danville and Plympton, 167. Morning Hymn, 182. Richmond, 196. Hillsboro', 205. Front Street, 209. Pilgrim's Hymn, 254. Wilton or Arne, 279. Kilby Street and Elam, 283. Salvation Belongeth, 296, 297. Thanksgiving Anthem, 298, 299, 300. Lord of all Power, 301, 302, 303. All ye on Earth, 349. National Hymn, 358.

Twenty-seven Original Tunes and Anthems, composed expressly for this work, are thus embraced within the improvements of the present edition.

Having thus stated the general features of the Fifth Edition, the Editor respectfully submits it to the consideration of the Public.

Boston, November 17, 1836.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

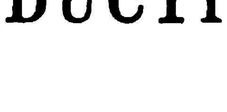
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

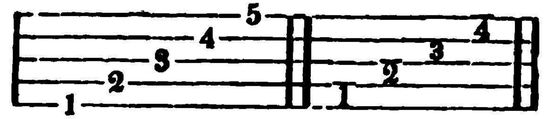
Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave;*—thus  which has nine degrees, namely: five lines, and four spaces (counting from the bottom upwards.)

thus 

The five lines. The four spaces.

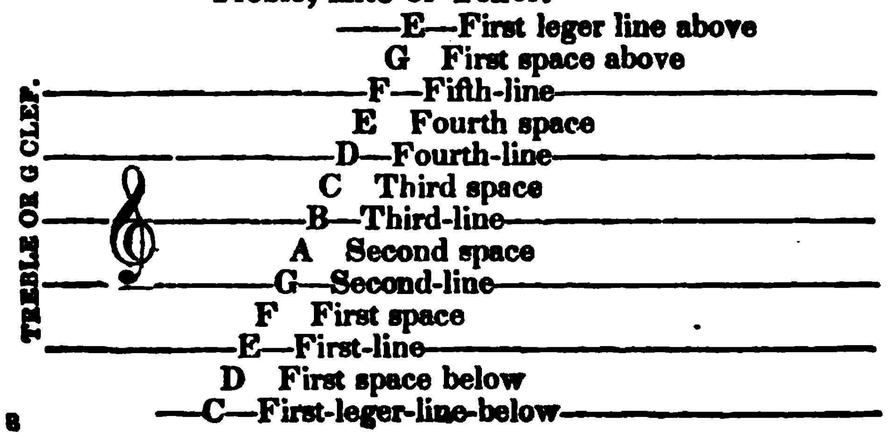
On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus ○ or ●; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)

which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

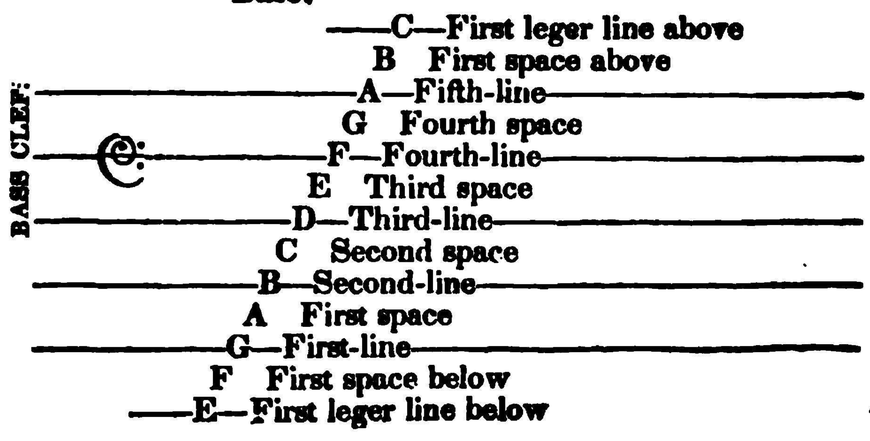
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

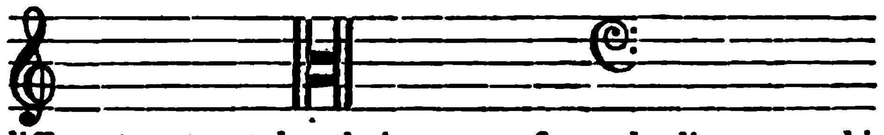
Treble, Alto or Tenor.



Base.



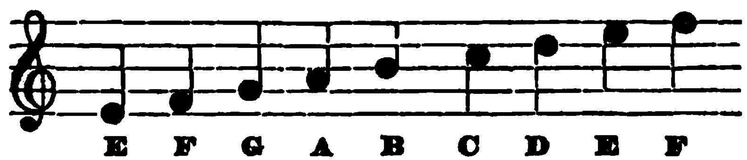
The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a *staff;*

thus 

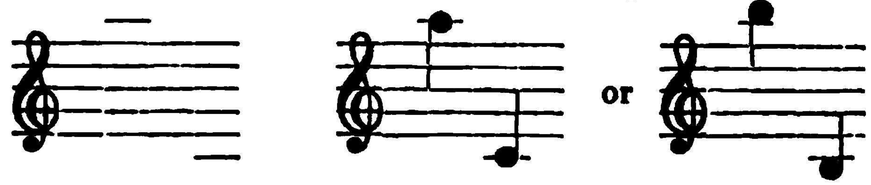
All the different notes take their names from the lines on which these clefs may be placed; Thus:

Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.

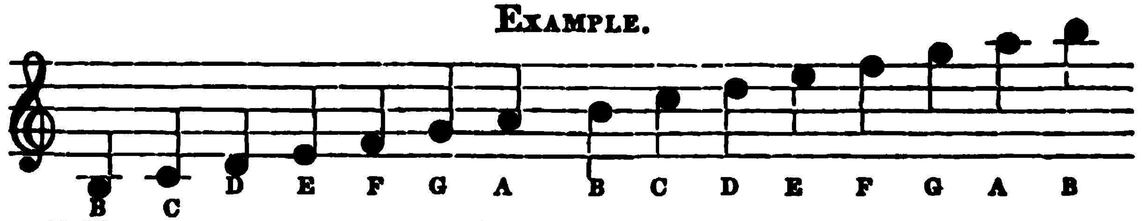


When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the staff, thus: Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



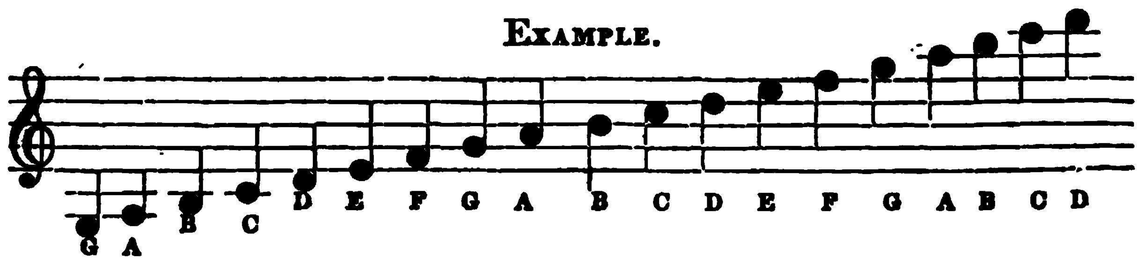
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.



QUESTIONS.

1. What is understood by *Melody?*
2. What means the word *Harmony?*
3. What signifies the word *Notes?*
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

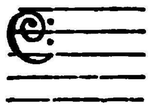
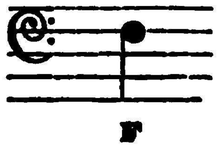
QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

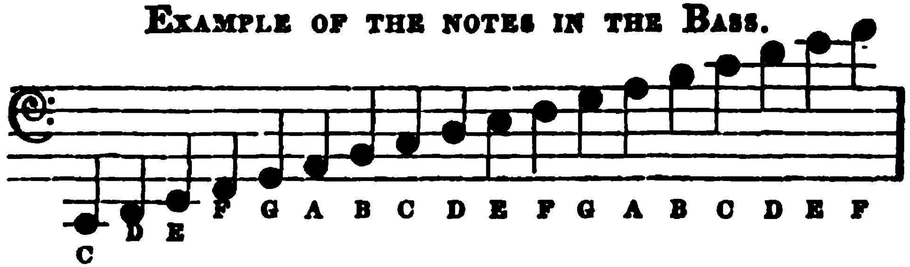
***REMARK:** The master is requested to practise after each lesson, the Time and Scale Tables,* 1-2-3, & 12.

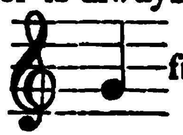
LESSON II.

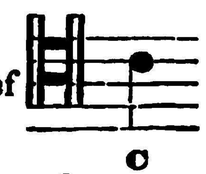
Of Notes and Clefs.

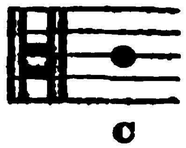
The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on that line becomes F  from whence all the notes in that staff derive their names.

Example of the notes in the Bass.



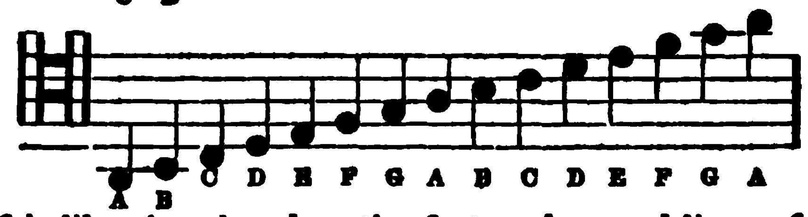
The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.

The Tenor or C Clef  is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.

ALTO.

TENOR.

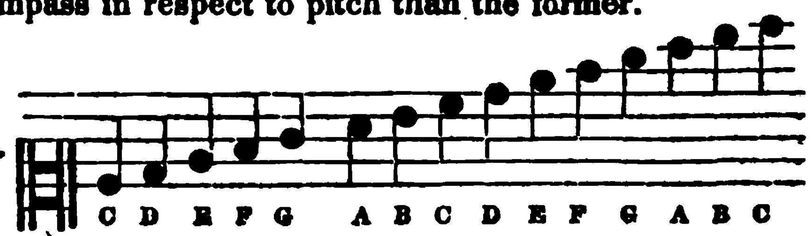


The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

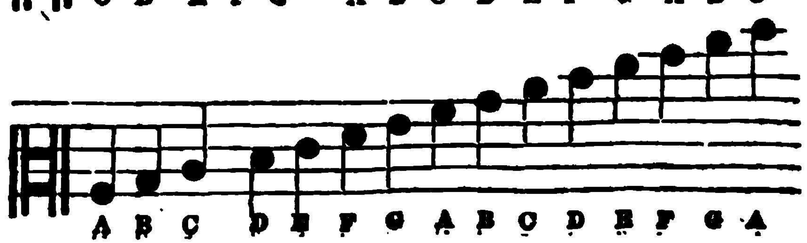
When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.

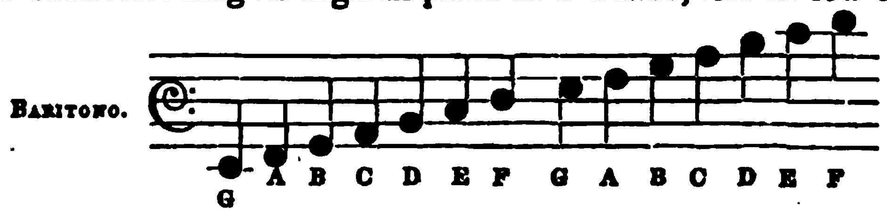
SOPRANO.



MEZZO SOPRANO



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef;* it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



In general use however, in our time only the Treble and Bass Clef, Tenor, and Counter Tenor, or Alto, seldom, and the other clefs very uncommon.

QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

Questions for Bass Singers.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 *and Table* 5 *the first two lines and Table* 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

May be used as a Separate Lesson.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition*. Thus, ♯—♭—♮. *single*, ♯—double —single ♭—double ♭ or 𝄫.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

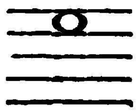
LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

The various forms of the notes determine their *value*, *time*, or *duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

Form of them, their value, time, or duration.

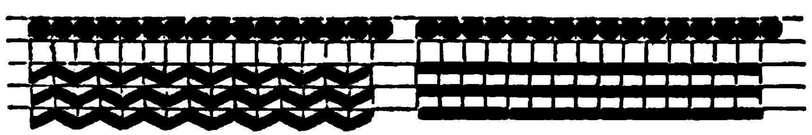
One Semibreve - - - -  - - is equal in duration to

2 Minims - - - - - - - - - - - - - - -

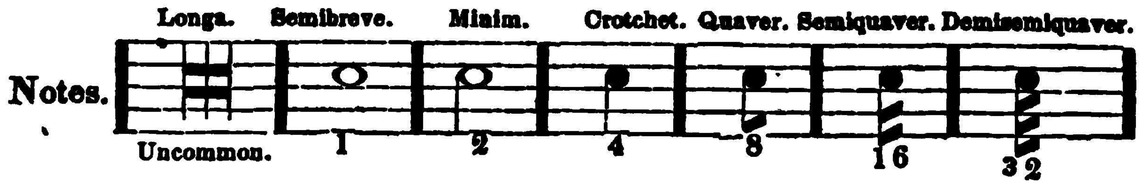
4 Crotchets - - - - - - - - - - - - - -

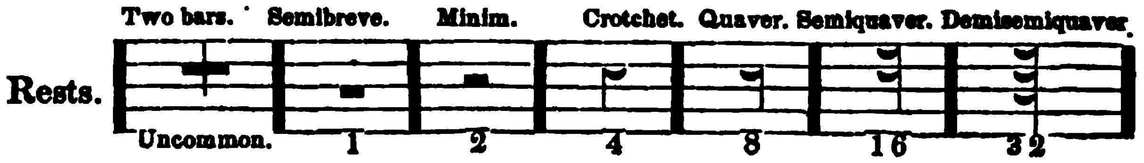
8 Quavers - - - - - - - - - - - -

16 Semiquavers - - - - - - - - -

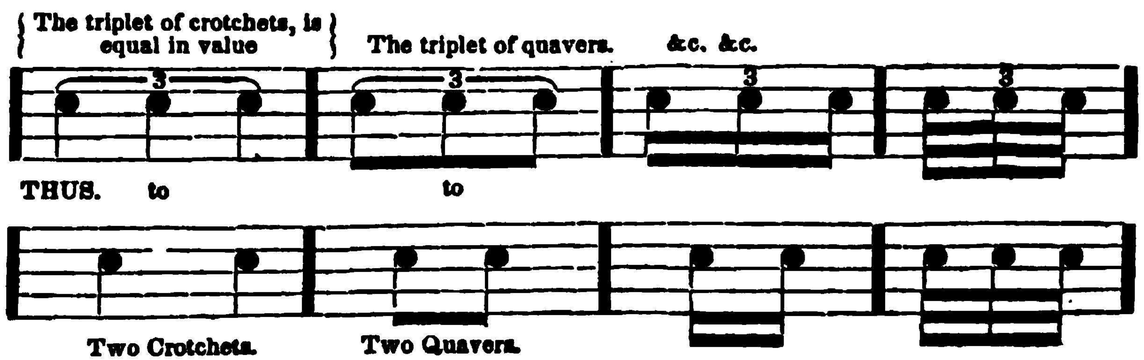
32 Demi-semiquavers.  - - -

Names of the Notes and Rests.





Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.



QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

REMARK. Time and scale are now to be practised. (*The master examines his pupils about the rests.*)

LESSON IV.

On time, and on the Bar.

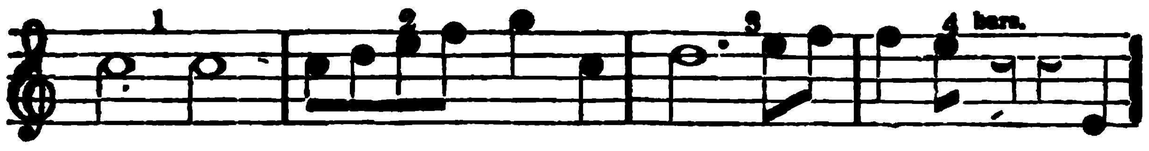
Time, is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo;*) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time.*

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythmic divisions of time. *Hence*, all the space contained between two such strokes, (*bar lines;*) together with the notes contained therein, form what is called a *Bar*.

Example.



The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.

Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense

Rees's Encyclopædia.

QUESTIONS.

1. What is time or rythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

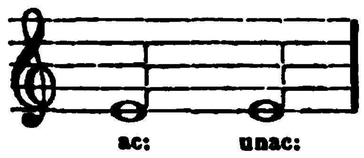
The master continue to practise time and scale.

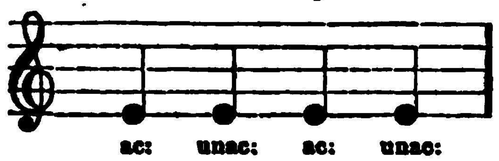
LESSON V.

On the Time.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$ time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:



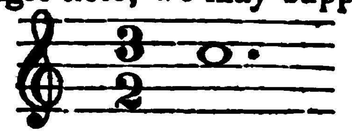


The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As this time does not contain any *groups of three notes*, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the *parts* of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{4}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{4}{4}$ Common time?
9. What's the difference between accent and emphasis?

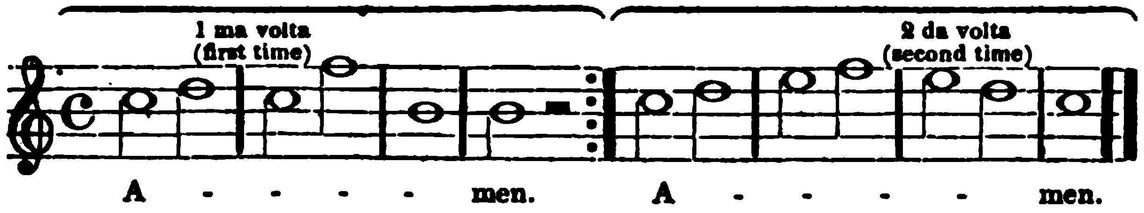
REMARK: The time is now to be practised, Table 1-2 *and* 3, *also Table* 5,--*the first two lines, and Table* 12.

LESSON VI.

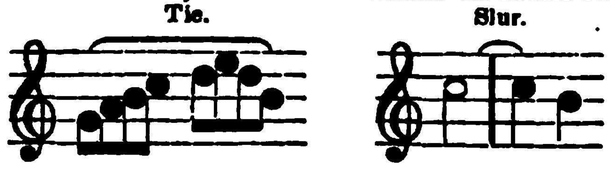
On Musical Characters.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as :‖: or of the first part only, as :‖ or of the second only, as ‖: according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma. volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur ⁀, which is similar in form to the bind or tie occurs



thus sometimes over, and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (• • • or ! ! ! ! !) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots ⁀ the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses (𝄐) over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop, 𝄐 &c., should be increased and diminished thus, ◇ after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The crescendo (<) shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the decrescendo (>) it gradually diminishes.

QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word crescendo?

QUESTIONS.

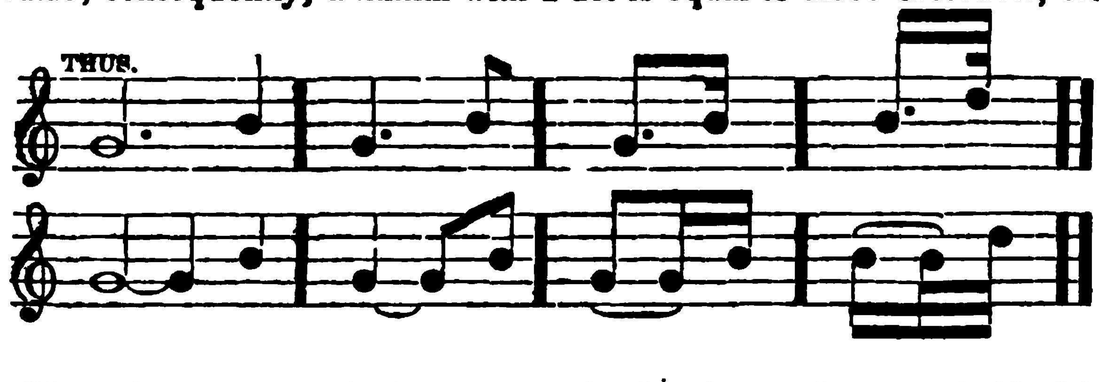
7. How is decrescendo to be performed?
8. What means singing *Legato*?
9. What means the word *Staccato*?

***REMARK:** Time, and Scale and Intervals are now to be practised.*

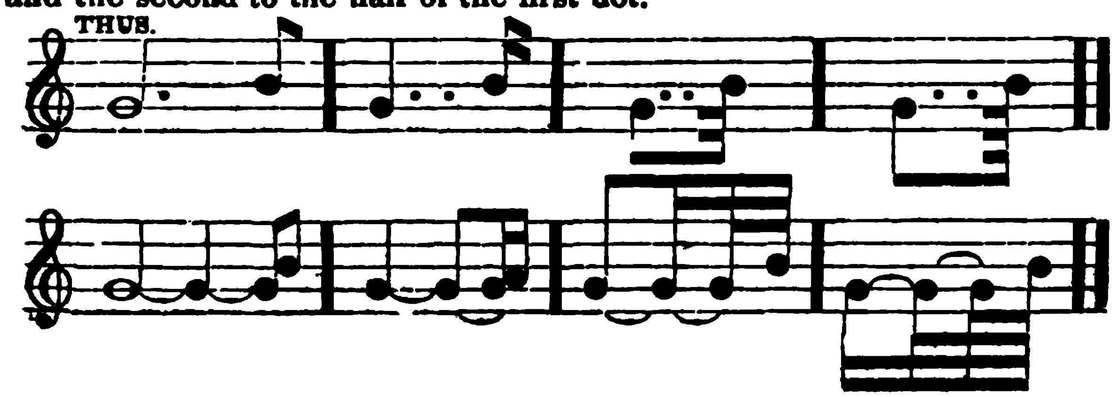
LESSON VII.

On Musical Characters.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.

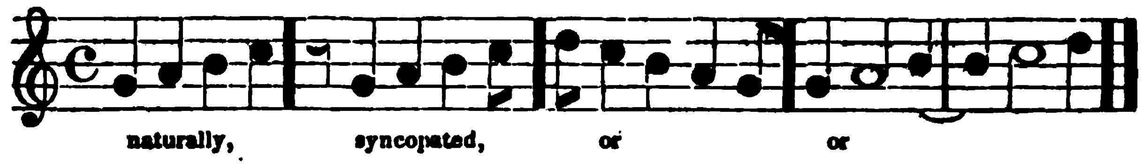


If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.



Dots after *rests* have a similar power to those after notes.

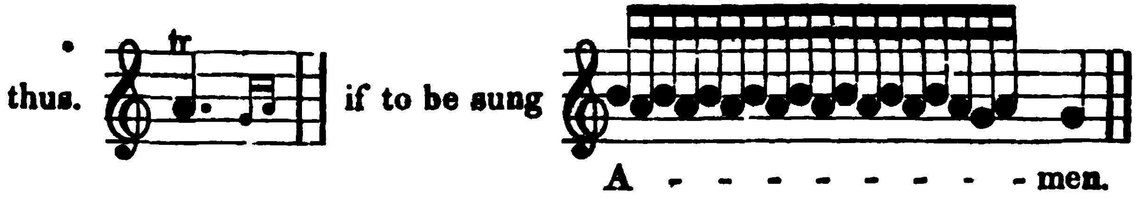
Notes are termed *syncopated*, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

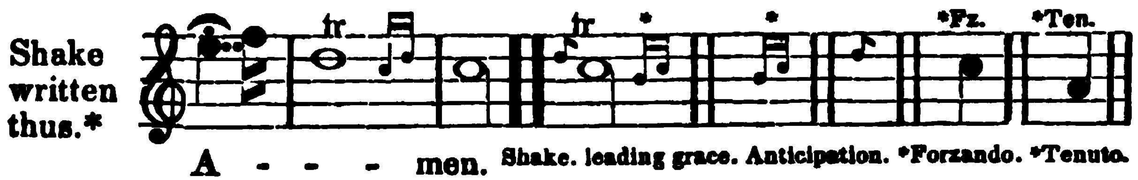


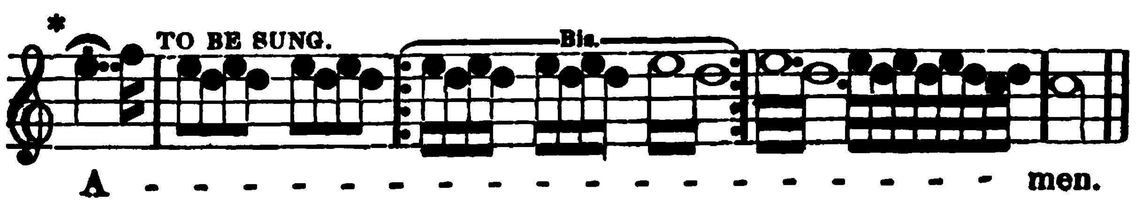
On Shakes.

Shakes are in Music Important Graces.

A turned shake is marked







QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

Time, Scale, and Intervals are now to be practised

LESSON VIII.

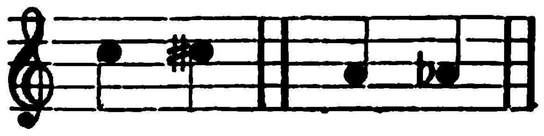
On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key*. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:

It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (Gamuts) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of C *major* and A *minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

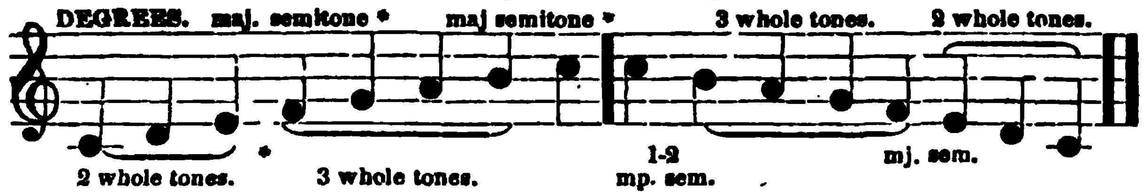
QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

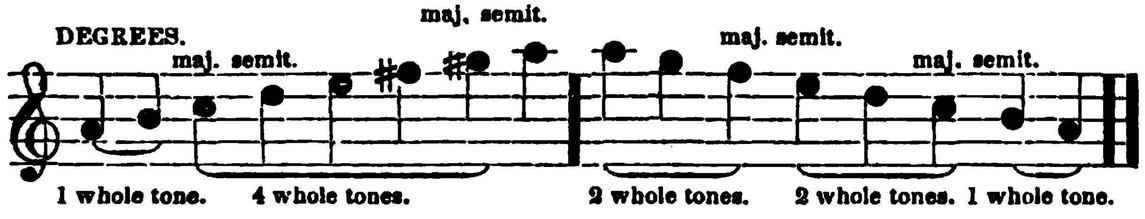
Scale or Gamut, of C major, as a model.



Remark: In *descending*, the succession of notes remain the same as in *ascending*, though the order is inverted.

The *minor* scale differs from the major in *ascending*, merely by the *minor third*, since the major semitone, lies between the *second* and third *degrees;* in descending, on the contrary, the succession of whole tones and semitones is very different.

Scale or Gamut of A minor as a model.



From the model, we perceive that in descending, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the *minor third below the major key—note, is always the root of the relative minor key.*

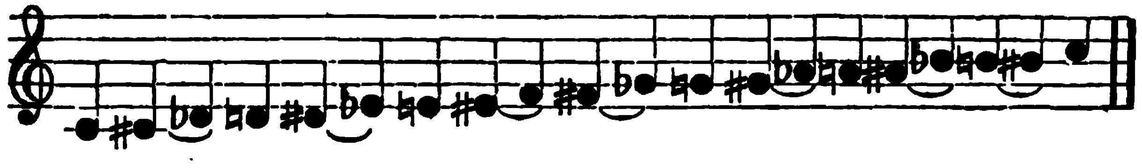
(In descending Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the *leading note;* some technically call it the *sensible*, or *stimulating* note; and others the *pointer*, from its seeming to announce the note to follow. The expression, *leading note*, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequantly,) an *Enharmonical Scale.* These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

Enharmonical Scale.



QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the differenee between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

QUESTIONS.

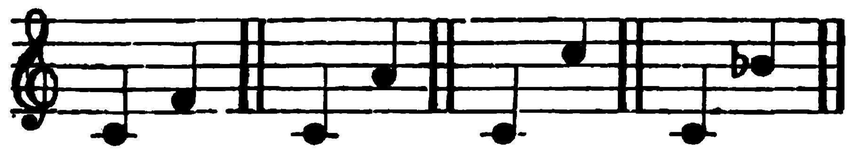
7. What is the only alteration?
8. In which manner can you find out the relative (correspondent) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

LESSON X.

On Intervals.

Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:

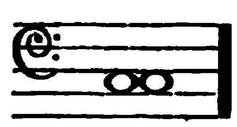


Names of the Intervals.

Prima or Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Sharp Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

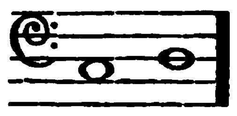
Example.

Prima; Ex.

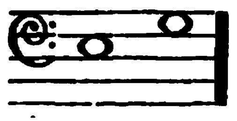


Minor Second; consisting of one semitone. Ex.

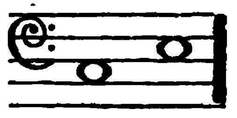
Major Second; consisting of one tone. Ex.



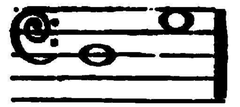
Minor Third; consisting of one tone and one semitone. Ex.



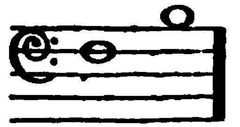
Major Third; consisting of two tones. Ex.



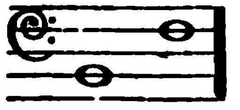
Perfect Fourth; consisting of two tones and one semitone. Ex.



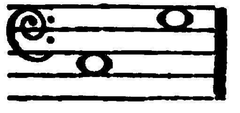
Sharp Fourth; (called also *Tritonus;*) consisting of three tones. Ex.



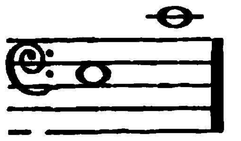
Flat Fifth; (called also *imperfect* or *false fifth;*) consisting of two tones and two semitones. Ex.



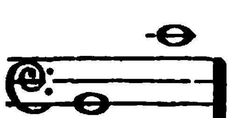
Perfect Fifth; consisting of three tones and one semitone. Ex.



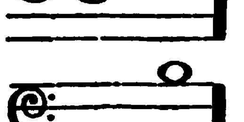
Minor Sixth; consisting of three tones and two semitones. Ex.



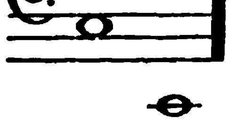
Major Sixth; consisting of four tones and one semitone. Ex.



Minor Seventh; (flat seventh) consisting of four tones and two semitones. Ex.



Major Seventh; (sharp seventh) consisting of five tones and one semitone. Ex.



Octave; consisting of five tones and two semitones. Ex.

QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you hnd in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

QUESTIONS.

7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, *such kind of practice should the master bear in his mind.*

May be taken as a separate Lesson.

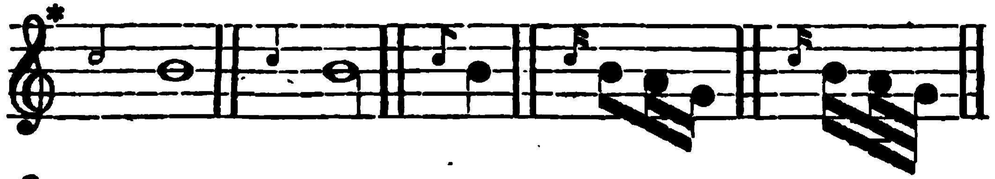
On Appogiaturas.

Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

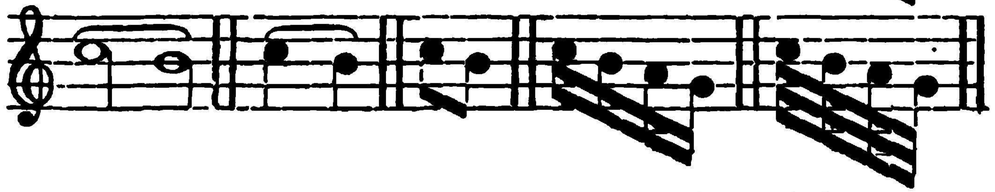
They may he considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided into long and short.

The *long* or *accented** Appogiatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appogiatura by means of a corresponding small note, as:

Written.

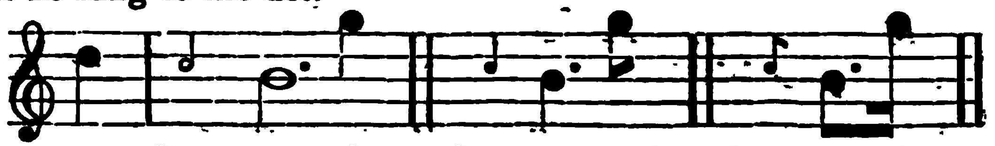


To be sung.



Before a note with a dot, which by this means consists of three parts, the appogiatura borrows the whole value of the principal note, which itself must be sung to the dot.

Written.

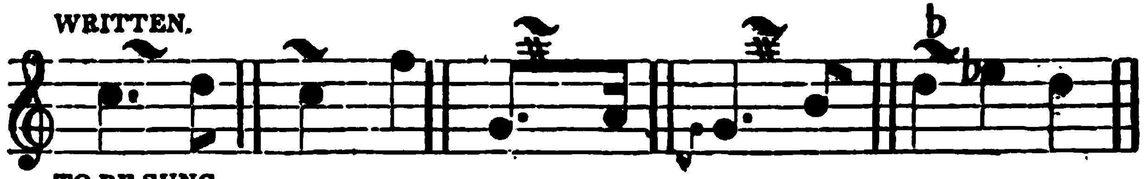


To be sung.

On the Turn.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.

WRITTEN.



TO BE SUNG.

LESSON XI.

On the Keys.

To learn how many ♯ or ♭ are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one ♯, and again from this latter; D two ♯, the fifth again A three ♯, u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by themselves according to lesson.

Upon the comparison he then will find, that G major has only one ♯, and that, in ascending, this falls on the 7th. degree before F; that in D major, a second ♯ comes before C, also on the 7th. degree from the tonic, *so in all the keys;* So they will find all the keys of the sharps.

To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one ♭, which falls, in ascending, on the 4th. degree B; and that in the key of B♭, a second ♭ comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

N. B. The master examines the scholars about the keys, perhaps far as A♭—and E♯—together with their correspondent minor key

SCALES OF ALL THE KEYS.

Key of C, Major Mode.

Key of A, Minor Mode. † Seldom Used.

Key of G, Major Mode.

Key of E, Minor Mode.

Key of D, Major Mode.

Key of B, Minor Mode.

Key of A, Major Mode.

Key of F♯, Minor Mode.

Key of E, Major Mode.

Key of C♯, Minor Mode. †

Key of B, Major Mode. †

Key of G♯, Minor Mode. †

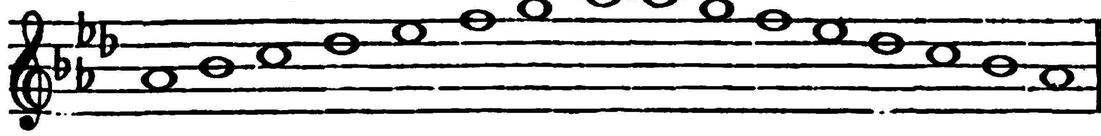
Key of F♯, Major Mode. †

Key of D♯, Minor Mode. †

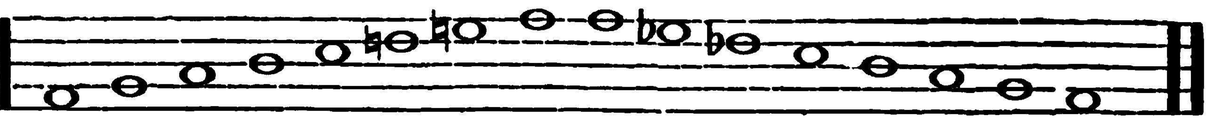
Key of D♭, Major Mode. †

Key of B♭, Minor Mode. †

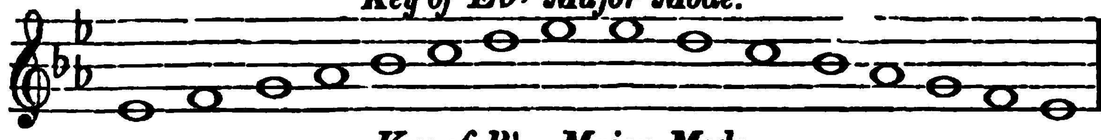
Key of A♭, Major Mode. †



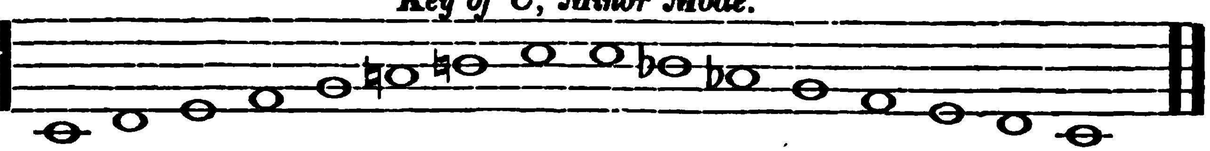
Key of F, Minor Mode.



Key of E♭, Major Mode.

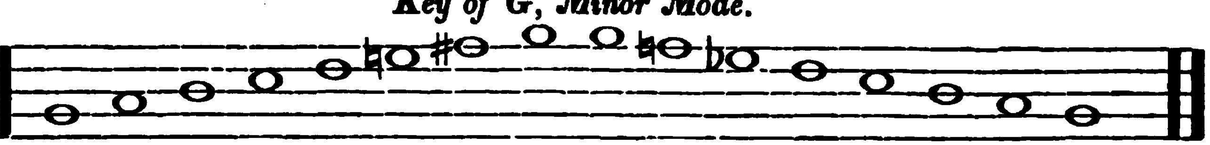


Key of C, Minor Mode.

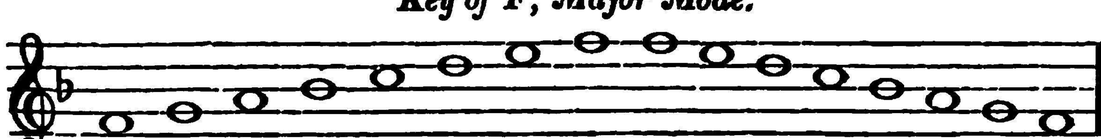


Key of B♭, Major Mode.

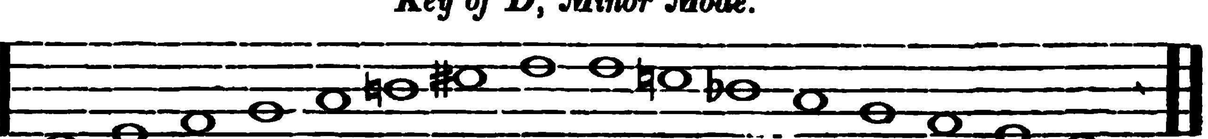
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unming ed with dread, entertained towards the master, by parents—*is the best security* of the ultimate improvement of his scholars

Additional TABLE NO. 11. Exercises for Bass voices.

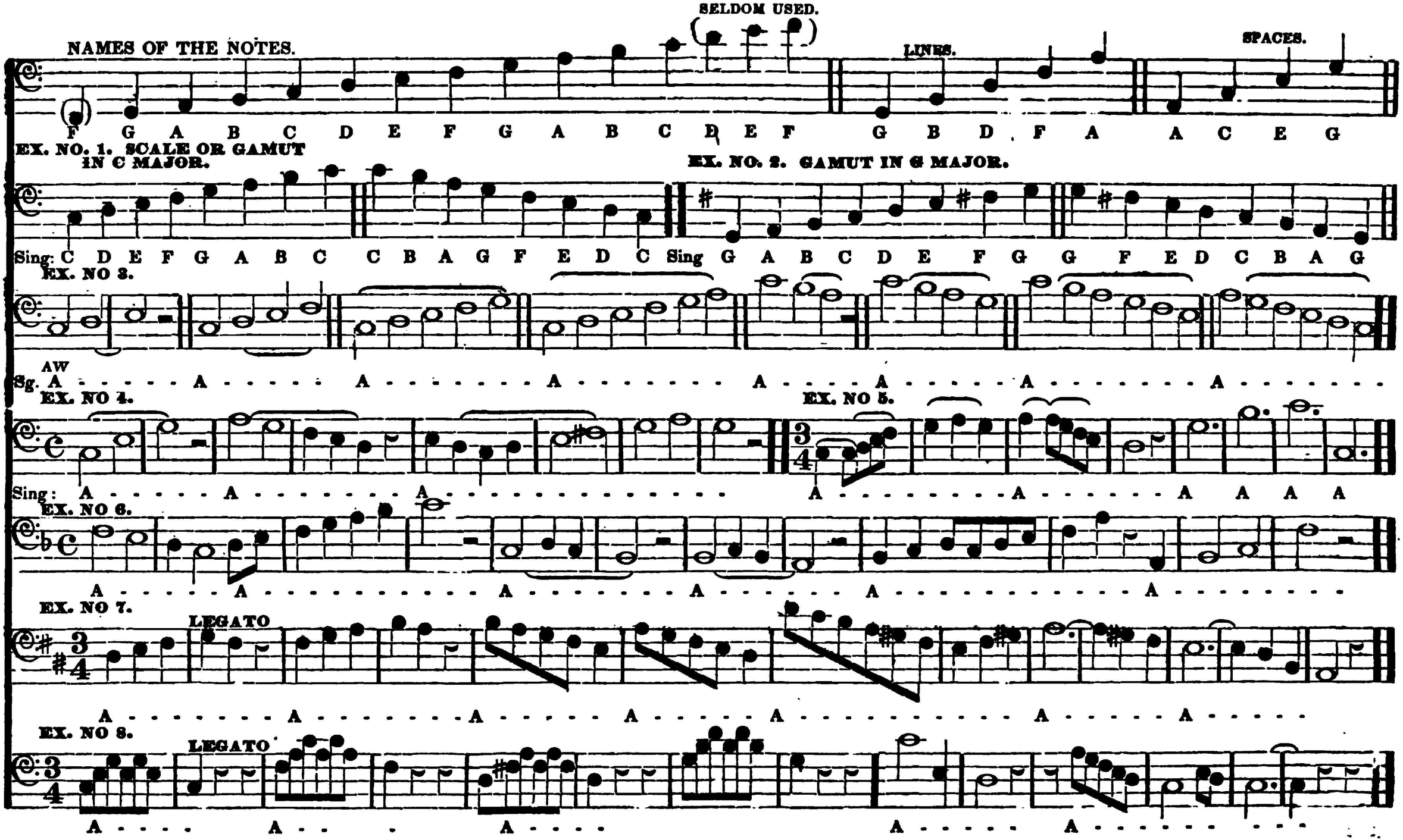


TABLE No. 1. Exercise, to practise the Time without rests.

Mixt Time.

ALLEGRETTO.

La La La, &c.

ALLEGRETTO.

La, &c.

ANDANTE.

ADAGIO.

ALLEGRO.

ADAGIO.

TABLE No. 2. Exercise, to practise the time with Rests.

Mixt time.

ALLEGRETTO.

La, La, &c. &c.

ANDANTE.

La, &c. &c.

ANDANTINO.

ADAGIO.

ANDANTE.

ALLEGRO VIVACE.

ALLEGRO.

ALLEGRETTO.

Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes.

TABLE No. 3. Exercise to practice the Time with Rests.

Mixt Time.

ALLEGRO.

La, &c. - - -

ALLEGRETTO.

La, &c. - -

ALLEGRO.

La, &c. - - -

ADAGIO.

La, - &c. la, - - la, &c.

ANDANTINO.

La, la, &c.

ALLEGRO.

La, &c. - - -

MODERATO.

La, &c. - - -

MODERATO.

La, la, &c. - - -

TABLE No. 4. Exercise to practice the time with Rests.

Mixt time.

ALLEGRO.
PORTAMENTO.

La La La La La &c:

ALLEGRETTO.

La . . . La &c:

ANDANTINO.

La La &c:

ALLA BREVE.

Beat two. La La La &c:

ALLEGRETTO.

La &c:

ALLEGRO ASSAI.

La &c:

MODERATO.

La La &c:

ALLEGRO.

La La La &c.

TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear a, like after or father.

Scale or Gamut.

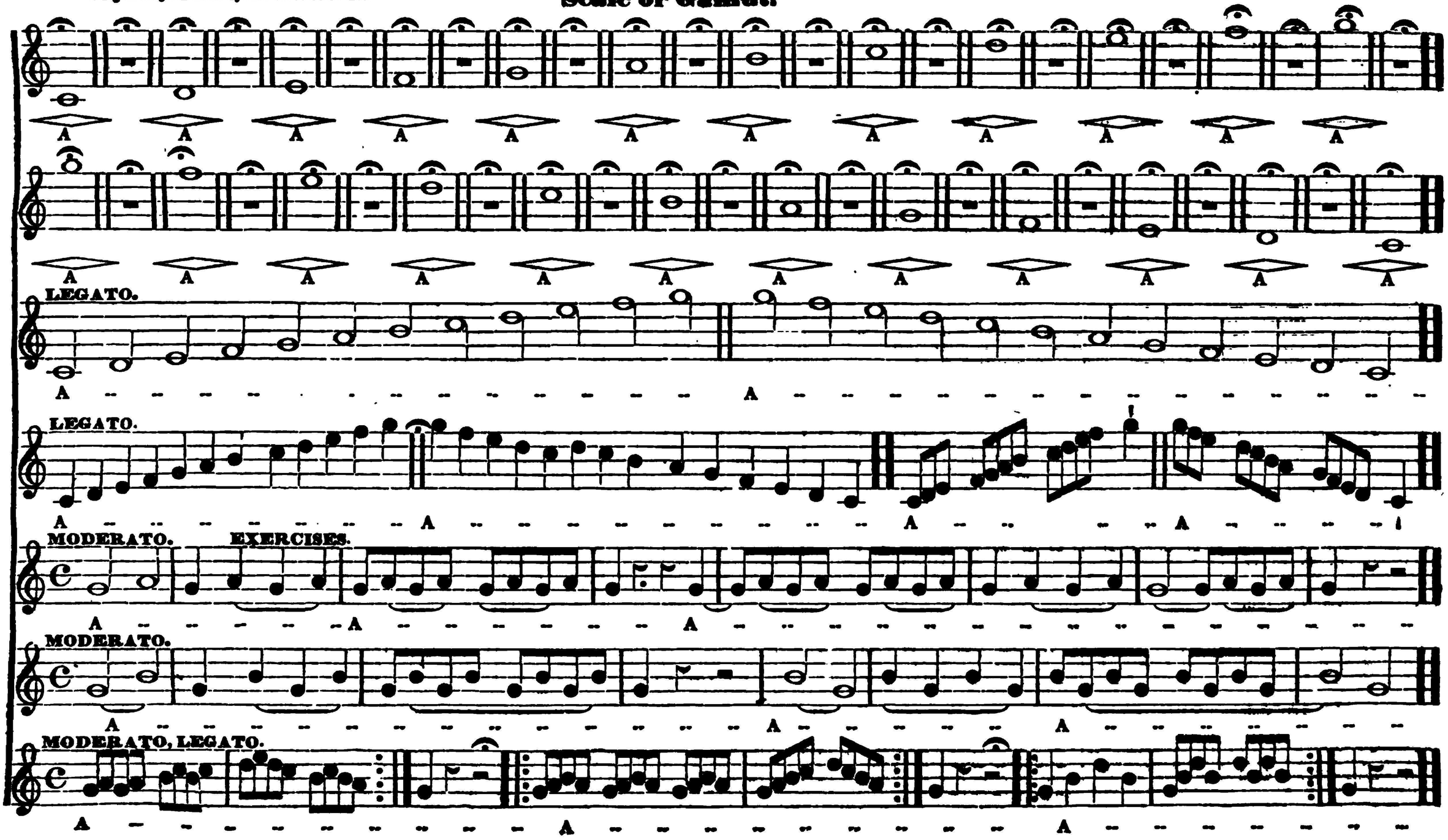


TABLE No. 6. Exercise to practice the Time and Intervals without Rests. Triple Time.

MODERATO.

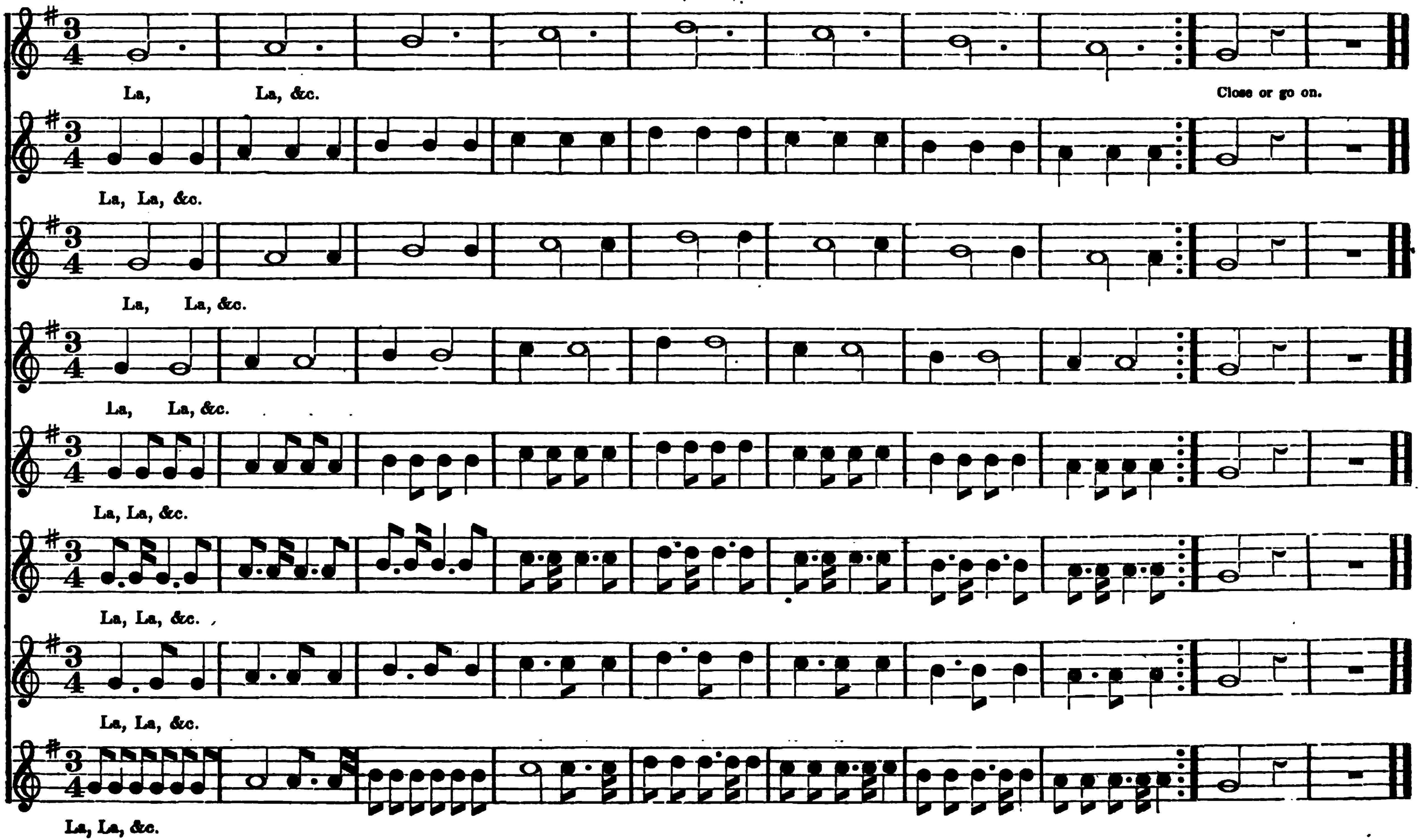


TABLE No. 7. To practice the Time and Intervals.

Common Time.

MODERATO.

La, La, &c. Close, or go on.

La, La, &c.

La, La, &c. No. 4. &c. &c.
Only sometimes to conclude.

La, La, &c.

La, La, &c.

La, La, &c

La, La, &c.

La la la la la &c. La la la la la la &c

TABLE No. 8. THE INTERVALS. To practice them in different Styles.

SECONDS. TIME AD LIBITUM.

A – A – A – &c. A – A – A – &c.

THIRDS.

A – A – A – &c. A – A – A – &c.

FOURTHS.

A – A – A – &c. A – A – A – &c.

FIFTHS.

A – A – A – A – &c.

SIXTHS.

A – A – A – A – &c. A – A – &c.

SEVENTHS.

A – A – A – A – &c.

OCTAVES.

A – A – A – &c.

TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato.

Mixt time, and Mixt Keys.

TABLE No. 10. Exercises in general to practice the voice.

Semp. Legato.

ADAGIO & ALLEGRO.

A - - - A - - - A - - - A - - - A - - -

ALLEGRO LEGATO.

A - - - A - - - A - - - A - - - A - - -

ALLEGRO LEGATO.

A - - - A - - - A - - - A - - - A - - -

ALLEGRO.

A - - - - A - - - - A - - - - A - - A - - -

ALLEGRETTO LEGATO.

A - - - - - A - - - - - A - - - - - A - - - - - A - - - -

MODERATO LEGATO.

A - - - A - - - A - - - A - - - A - - -

LEGATO.

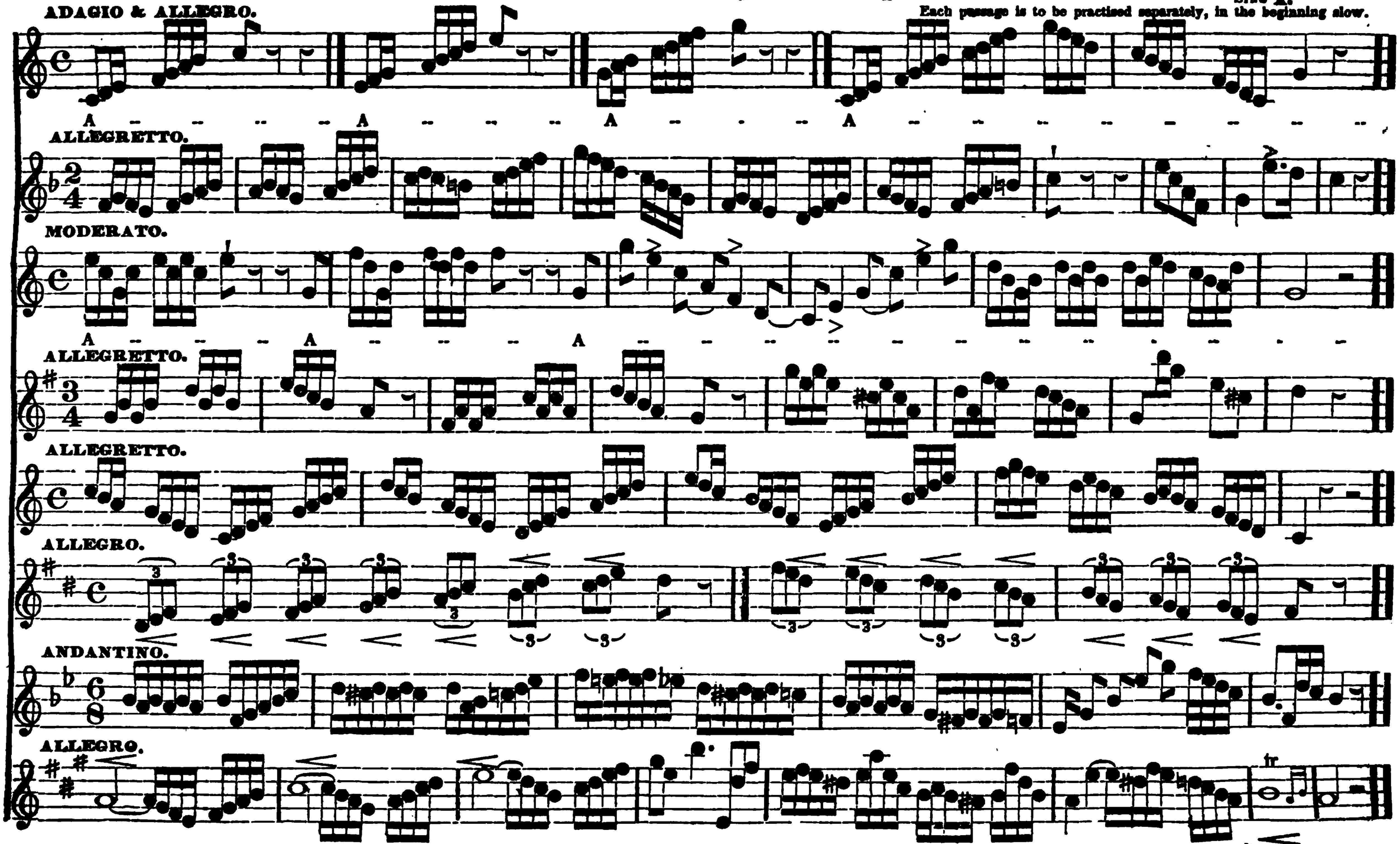
LEGATO. A - - - - A - - - A - - - A - - - A - - -

A - - - - A - - - - A - - - - A - - - - A - - - -

TABLE No. 11. Exercises in general to practice the voice.

SEMP: LEGATO.
SING A.

Each passage is to be practised separately, in the beginning slow.



Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voice, Staccato, and in all Tables Employ your taste and own judgment

TABLE No. 19. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE.

Scholars take away the Books.

Degrees of the Major Scale.

A specimen to show how the Intervals are to be practised.

1 2 3 4 5 6 7 8 9 10 11 12

The Master to his scholars.

call out loud. Pauses! sound one! (or Key note) Sound two! or (the second) Sound three! or third! One! or Key!

ALLEGRO. ALLEGRO. ALLEGRO. ALLEGRO.

sound in succession three degrees! Four! Five! Six!

Key pauses! Perfect fifth! Sixth! Key! Octave! Repeat third line!

(Remark for the master)

Key without pauses! Sixth!

If the pupils should fail, let the Master show the degrees which are to be omitted.

Key! Fourth! &c. &c.

Key! Perfect fifth! Sharp fifth! Key! Sixth! Key a Pause!

Key! without Pause! Two! One! Five! Key! Eight! Nine!

or one

Key! Minor Third! Key! Major Third! Key! Eighth! a Pause! &c &c.

Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.
Accelerando, constantly accelerating in speed.
Adagio, slow.——(*ma*, but; *non*, not; too much; *molto*, much or very.
A duo, *Duetto*, is a composition in two parts, or for two voices.
A Tre, *Terzetto*, *or Trio*, in three parts.
A Quartre or Quartetto, in four parts.
Ad Lib., *Ab Libitum*, without strict observation of time, or at pleasure.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression.
Alla Breve, *or Alla Capella*, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.
Allegrezza, lively.
Allegro, (*or Allo*,) brisk, quick.——*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegrissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than *Andante*.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animoso, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or Cantabile, a melodious air.
Bass, the Bass part, and the lowest part in harmony.
Bis, twice, or repeat.
Brio, *Brioso*, *Con Brio*, fiery, or with great animation.
Brilliante, a brilliant style, or manner of execution.
Cadenza, a close; or a preparation to close, whole or half.
Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. There are a great many kinds of canons: pr. Ex. *canon simplex*, *canon duplex*, *canon triplex*, *canon apertus*, *canon clausus*, *canon ænigmaticus*, *canon cirularis*, *canon infinitus*, *canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *cirularis*, and *infinitus*, where only one part begins.
Cantabile, singing in a pleasing style.
Calando, (*or Calo*,) a diminution of time and sound, in general.
Canto, *Cantus*, the Air, the voice part or the melody.
Concertante, is added to a piece where the parts have the melody alternately.
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con anima, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Choral, is a peculiar composition of old Church style, slow movement, written in equal rithmen, (time.)
Crescendo, *or Cresc.*, to swell the sound—*Decrescendo*, *or Decresc.*, to diminish the sound.
Chromatic, a term given to a succession of semitones, in relation to melody or harmony.
Da Capo, (*D. C.*, *or D. Cp.*) to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal Segno, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.*,) gradually slower, diminishing.
Divoto, solemn or devout.
Dirge, a piece composed for funeral occasions.
Dolce, sweetly or soft.
Doloroso, *con dolce*, melancholy or dolorous.
Duo, *Duetto*, for two parts, with or without accompaniments of an orchestra.
Duolo, *con duolo*, with pain, sorrow.
E, and, as *moderato e flebile*, moderate and complaining.
Expressivo, expression, expressive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetto, *or voce di testa*, Head voice produces the higher tones; is of a more delicate, and soft sound, artificial, and seems to originate from the throat.
Eastoso, sublime.
Finale, the last part.
Fine, the end.
Forte, *or F*, loud.
Fortissimo, *or FF*, very loud.
SForzando, *or Fz.*, $>$ $<$ with force, emphasis.
Fuga, *or Fugue*, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.
(*Fuga ricertata*, *fuga libera*, *fuga saluta*, *fuga sciolta*, *fuga recta*, *fuga retrograda*, *fuga per augmentationem*, *fg. p. diminutionem*, *fuga per arsin et thesin*, in relation to the Theme: *fuga composita*, *fuga incomposita*, *fuga authentica*, *fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.
Grave, very slow and serious.
Grazioso, graceful.
Gustoso, *or con gusto*, with taste
Hallelujah, Hebr. lang. signifies praise the Lord.
Harmony, an agreeable combination of musical sounds or different melodies, performed at the same time.
Innocentamente, Innocent.
Interval, the distance between any two tones.
Interlude, an instrumental passage introduced between.
Largo, slow—slower than Adagio.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.
Lagrimoso, *Lamentabile*, *Lamentoso*, lamenting.
Legato, slurring the notes together.
Lento, slow, like Adagio.
Lentando, *rallentando*, *ritardando*, gradually retarding.
Listeso tempo, in the same time.
Ma, but.
Major, the correspondent major key, or major in general.
Marato, diminishing.
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Men vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetical, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*,) soft, (*MP.*,) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *Perdendosi*, losing itself.
Piacere, *a piacere*, at pleasure.
Pianissimo, (*PP.*,) very soft.
Pietoso, soft, hasty.
Più mosso, quicker—*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder. *più tosto Andante*, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, *Ritartando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle*.
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*,) go on to the following.
Sempre, *or Semp.*, always, throughout the piece.
Senza, without—*Senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pastorale*.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, *or Sost.*, dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Sviesato distinct
Spirituoso, *or con spirito*, with spirit.
Staccato, *or Stoccato*, (*Stacc.*,) short and distinct.
Stretto and Stringendo, pressing the time faster.
Stringendo, pressing, hurrying on.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Syncopatio, is a slurring of the notes contrary to the natural accent.
Tasto Solo, (*T. S.*) signifies in *unison*, *all unisono*; in compositions for the Organ, signifies it without the Pedal Base.
Tacit, be silent.
Tardo, slowly.
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.
Tendo, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *Sostenuto*, (*Ten.*,) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutt.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves
Veloce, quick.
Verse, one voice to a part.
Vivace, *or vivo*, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice.
Voce di testa, head voice.
Zelo, ardent, zealous.