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THE RUDIMENTS OF MUSIC:

OR,

A SHORT and EASY TREATISE on that SUBJECT.

The THIRD EDITION.

With conſiderable Additions; particularly, Inſtructions for Song; and, A Plan for teaching a Number of Perſons collectively the four Parts of Pſalmody.

By ROBERT BREMNER.

To which is annexed,

A COLLECTION of the beſt CHURCH-TUNES, CANONS, and ANTHEMS.

LONDON:

PRINTED FOR THE AUTHOR,

And ſold at his Muſic-ſhops at the Harp and Hautboy in *London*, and in *Edinburgh*.

MDCCLXIII.

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An Addreſs to THOSE IN POWER, both in Church and State.

IT is with the utmoſt deference that I preſume to addreſs ſo auguſt a body; and can only hope to be excuſed by the impoſſibility of having the evils complained of, remedied by any one individual.

A ſolicitude for the advancement of muſic, eſpecially as it is employed in praiſing the Creator of the univerſe, induced me to leave no method untried to promote an affair of ſuch conſequence. But though, in the following treatiſe, the rock on which it ſplit is pointed out, and a ſimple method laid down for reviving and conducting it properly; yet experience ſhews that this, or any other ſcheme, will be of no avail, while every organiſt or church-clerk are at liberty to introduce what

tunes they pleaſe, into their reſpective congregations.

WERE the pſalms altered every month, it would be no bar to public worſhip, there being few who cannot read print; but the loſs occaſioned by altering the muſic is irreparable. For though people may be taught a few pſalm-tunes when at ſchool in the moſt regular manner, yet their knowledge in muſic very ſeldom reaches further; and their giving no attention to it afterward renders them incapable of joining in any new compoſitions without going to ſchool again, which can hardly be expected.

IT muſt be allowed that an organiſt or church-clerk, with a few trained boys around him, may, in time, teach the tractable part of a congregation the tenor of a church tune; but there will be

be many whoſe genius or deſire of novelty is ſo backward, that they will not take the trouble to learn any thing for which they think there is little uſe; and even ſhould they all endeavour to learn this tenor, and alſo become maſters of it, there would be little gained by the acquiſition, as it will be next to an impoſſibility to introduce the other parts by this method. But ſhould an organiſt or church-clerk, with length of days and indefatigable labour, produce the whole parts, and enable the congregation to ſing a ſuitable number of tunes in the moſt finiſhed manner, what availeth it? For when he dies, or leaves the place, his ſucceſſor, out of a view of gain, or to be thought of conſequence, deſpiſes the former tunes as old and ridiculous, and

compiles or compoſes a ſet of his own. Theſe he holds forth as the fineſt that have yet appeared; and after procuring the conſent of the miniſter and a few leading people, (who probably know little of muſic, but look on him as an infallible judge of thoſe matters) he next introduces them, full of hopes they will give univerſal ſatisfaction, and that the whole congregation will be equally fond of them with himſelf. But how diſmal is the conſequence! Thoſe who were in uſe to praiſe GOD ſkilfully, are at once ſtruck dumb. A beautiful fabric is caſt down, and it is a thouſand to one if ever the fellow of it be reared again in that corner; for people advanced in life, who were probably more than once uſed in this manner, are immediately inceniſed, and

apprehending there will be no end to theſe innovations, they turn obſtinate, and determine, from that time forward, either to be ſilent altogether, or to ſing according to their own fancy. It is likely that from this aroſe that common phraſe, which is to be heard in the mouth of every one who oppoſes improvements in church-muſic, *viz. That every man ought to praiſe God in his own way.*

To remedy this, it is humbly ſuggeſted, that a ſelect number of pſalm-tunes ſhould be appointed by the legiſlature for the eſtabliſhed churches in *Great Britain.* Were this the caſe, what delightful conſequences would ariſe from it? The public would have no fear of being baffled or diſtracted with

with novelty; and therefore would judge it as neceſſary to have their children taught to praiſe GOD in a decent and becoming manner, as to read his Word; ſo that harmonious praiſe would prevail every where. The muſic being univerſally the ſame, would enable members of different congregations, when met together, to join with ſkill and alacrity in that part of worſhip. The harmony of united parts, when performed regularly by a numerous congregation, ſtrikes the ſoul with awe and reverence, and greatly heightens devotion. The grandeur of the Muſic alone might induce ſome to go to church, who are otherwiſe indifferent about it.

IT may be objected, that ſuch a Law might diſcourage men of knowledge

ledge and genius from attempting finer compositions of this kind, than have hitherto appeared. What may happen, cannot presently be foreseen; only it will be evident to any impartial judge, that the church-tunes composed two hundred years ago, are nothing inferior to any that have been produced since.

If the legislature had not excluded different versions of the Psalms in metre, by appointing one for the use of churches, it is more than probable that every church would have their own peculiar set, as they have at present of church-tunes; for the same motives which incite men of genius to the one, would equally incline them to the other.

This

THIS therefore being the only part of public worſhip that is vague and uncontrolled by law, it is moſt earneſtly hoped, that theſe, and many other reaſons, will induce thoſe inveſted with church-government to take an affair of ſuch importance into their ſerious conſideration.

To

To Church-Clerks in general.

Gentlemen,

AS it is in your power either to aſſiſt or to fruſtrate the intention of the following treatiſe, the latter of which I have no fear of your doing deſignedly, I beg leave to offer a few hints for the better conducting this high act of devotion.

Firſt, Let it be your particular care, in giving out the pſalm-tune, to begin the note as ſoft as poſſible, and increaſe the ſound as you go on, or, in other words, to ſwell the note; and this do at leaſt at the beginning of every line; the conſequence of which will be, that the whole congregation will endeavour to imitate you; and when they can do it, what a ſtriking effect muſt a ſwell of ſo conſiderable a number of voices have? On the contrary, if you begin in a bawling manner, how ſhocking muſt the outcry of ſuch a multitude be?

The *next* thing recommended is, that you introduce no graces, even where they would be agreeable, otherwiſe they will in like manner copy your example, and probably add many

more. If the fancy is once ſet to work, it is uncertain where it will end.

It is evident, that when theſe tunes were firſt compoſed, they were performed in the churches ſimply as they are ſet; for graces of any kind would have deſtroyed the harmony *; but either for want of proper teachers, or care in church-governors, the parts were in proceſs of time entirely forgot, ſo that there remained only the tenor. This being the caſe, few or none at laſt thought of learning church-muſic; and both the art and excellency of it was ſo much forgot, that when a church clerk was wanted, the principal qualifications requiſite were poverty and a loud voice for reading the line, it being a matter of no conſequence whether he knew a note of muſic or not; for the tenor, which was the only part attempted, and which was conveyed by the ear only, from one generation to another, was now ſo corrupted by graces and quavers, as they called them, that the tune was entirely defaced, and

* Graces are allowable only in *ſolos*, or ſinging alone, and are never introduced in any chorus, whether vocal or inſtrumental, by the moſt regular bred muſicians.

the original note (which they knew nothing about) had no more ſhare of the performance than the nonſenſe they thought proper to add to it †.

Had theſe nonſenſical graces been the ſame every where, the diſadvantages would have been the leſs; but, on the contrary, every congregation, nay, every individual, had different graces to the ſame note, which were dragged by many to ſuch an immoderate length, that one corner of the church, or the people in one ſeat, had ſung out the line before another had half done; and from the whole there aroſe ſuch a maſs of confuſion and diſcord as quite debaſed this the nobleſt part of divine worſhip. This they called the old way of ſinging, for which there were

† Endeavouring once to convince an old clerk of a country-church, how abſurd he rendered the muſic, by allotting ſo many different ſounds to one ſyllable, when there was only one intended; he replied, with a good deal of briſkneſs, that he did not value what any man intended, and that he believed the people of the preſent generation knew nothing of the matter; for his maſter was allowed to underſtand that affair thoroughly, and he told him, there ought to be eight quavers in the firſt note of the *Elgin* tune.

many advocates, though in fact it was the new, or rather no way at all.

Many of you will remember this to have been the ſituation of church-muſic in moſt places of Scotland until the year 1756, when the improvements in a neighbouring county opened the eyes of thoſe in power here; upon which there was a committee appointed, conſiſting of a number of the miniſters, lords of ſeſſion, barons of exchequer, muſical ſociety, and the whole town-council. The firſt ſtep this honourable committee took, was to appoint a proper number of church-tunes; and after they were carefully examined by the beſt maſters, I was appointed to print them, and are the ſame you have in this little book. They were no ſooner publiſhed, than an univerſal ſpirit diffuſed through all ranks. Men of ſeventy, and boys of ſeven years old were at ſchool together, and equally keen of inſtruction. Their diligence enabled the teachers to produce very fine concerts in a few weeks, there being no piece of education a teacher can ſurpriſe the public with ſo ſoon as church muſic. The ſame emulation ran through our churches: For thoſe who were not taught, being ſtruck with the grandeur of the harmony, were

were either ſilent, or joined with any whoſe knowledge they could depend on, ſo that in a few months the former erroneous manner of ſinging was entirely forgot; and happy had it continued ſo; but with grief I hear that many of you are falling into the ſame error with your predeceſſors; and the conſequence will be, that in a few years church-muſic will be as ridiculous as ever. The graces you are introducing have already prevented many from ſinging different parts; and when they are once dropped, the whole congregation will (as formerly obſerved) think themſelves at liberty, by your example, to embelliſh, or rather confound, the muſic as their fancy directs.

I know the argument you uſed is, that in giving out a tune you are allowed to ſing ſome time alone, till the congregation know what tune you are ſinging, and therefore you grace theſe few notes, to make them the more agreeable to yourſelf and the audience, but that after they join, you grace no more.

This is a very groundleſs reaſon; for would you only take the trouble to name the tune you are

are to ſing before you begin, the congregation would ſtrike in at the very firſt note.

If you are the ſchoolmaſter of the pariſh, which is generally the caſe in the country, you have all the advantages you could wiſh for, as your own ſcholars (every one of whom ought to be taught church-muſic along with the other branches of education) will furniſh a band of regular ſingers, upon whoſe aſſiſtance you can always depend; and the order and harmony of their performance will not only be a bar againſt irregularity, but will alſo induce others to follow their example.

It was obſerved juſt now, that church-muſic ought to accompany the other branches of education. This upon conſideration, will be found to be the proper time; for when youth are put to ſchool, it is to be ſuppoſed they will attend it for ſome years; ſo that if you would only allot for church-muſic ten minutes every day before ſchool is diſmiſſed either in the morning, or in the evening, it would be inſtruction ſufficient. You will probably think it hard to work for nothing; but this will ſeldom be the caſe, for thoſe who can pay, will; and if you receive no other

return

return than the delight their performance will give, it is enough; for if they are properly trained, thoſe ten minutes will be the happieſt you ſpend in the day: Add to this, that, in proceſs of time, the majority of the pariſh will have been your ſcholars, and conſequently good ſingers.

If the line is not read, (which is by far the better way) take care not to hurry the muſic too faſt on the congregation. When one line is ſung, make a proper pauſe, that they all may be ready to begin the next along with you. The whole beauty and perfection of muſic depends on keeping time, *i. e.* to begin and end every note together. If more than ſixteen lines are ſung at once, the congregation will be apt to tire, and grow careleſs both of tune and time.

Be careful to chuſe ſuch tunes as are beſt adapted to the ſubject. If the ſubject is joyful and elevating, the tune ſhould be ſpirited and lively; if it is a mournful and humbling ſubject, the tune ſhould be grave and ſolemn. Tunes of the firſt kind are thoſe with the ſharp or greater third, as the *Stilt*, *French*, *Dunfermline*, &c. and thoſe of the ſecond kind are characteriſed by the flat or leſſer third, as the *Dundee*, *Elgin*, *Jedburgh*, *Briſtol*, and others.

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A TREATISE ON MUSIC.

Of the SCALE.

IT is the end and office of the *Scale* to ſhew the *degrees* of *Sound*, by which a voice may melodiouſly either *aſcend* or *deſcend* to any harmonical diſtance.

Theſe *degrees* are in number *ſeven*, and are diſtinguiſhed by the firſt ſeven letters of the alphabet; and though there are many intervals of ſound within the compaſs of a voice or Inſtrument, yet, ſtrictly ſpeaking, the *ſcale* is comprehended in an *octave*; that is, from any one

Letter to its *eighth*; as from C to C, D to D, &c. whatever is above or below, being but a repetition of the ſame letters, and a return of the ſame ſounds.

The *Scale* is ſet down at large in *plate firſt*, not with a view to be ſung, as it exceeds the compaſs of moſt voices, but becauſe whatever may be ſaid of it afterwards, will be better underſtood from ſeeing the whole than a part.

It muſt be obſerved, that there are *two ſtaves*, each containing *five lines*. The *upper* comprehends the *Treble*, the *lower* the *Baſs*; but as muſic ſometimes exceeds theſe five lines, both above and below, there are others added, (ſee the firſt and three laſt notes of the Treble) which are called *Leger-lines*.

Before the learner proceeds further, he ought to learn to name the notes of the treble readily at ſight, as C on the firſt *leger-line* below, D under the firſt of the *five*, E on the *firſt*, F above the *firſt*, G on the *ſecond*, A above the *ſecond*, and ſo on.——As the notes of the *Baſs* are not named by the ſame letters with thoſe on the ſame lines and ſpaces in the *Treble*, the Baſs ought

ought therefore to be referred till the learner is well acquainted with the other, and can ſing the trebles of moſt tunes; and as it will be neceſſary to refer often to the *ſcale*, let the *treble* be only viewed on theſe occaſions.

The next thing to be conſidered, is the different *Characters* in muſic, which ſhall be treated of as they lie in order in the *plate*.

Of NOTES, *their names and proportions.*

The *notes* made uſe of in either vocal or inſtrumental muſic, are of *ſix* ſorts, namely, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*, and *Demi ſemi-quaver*. As to their lengths and proportions, a ſemibreve is equal to two minims, four crotchets, *&c.* as in the plate. The length that a ſemibreve ought to be in Church-muſic, ſhall be hereafter treated of.

Of RESTS.

Theſe are characters which denote *ſilence*, or intermiſſion of ſound, and are equal, as to meaſure of time, with the notes after which they are placed. They are likewiſe called by the

ſame Names, as a *Semibreve reſt*, *Minim reſt*, *Crotchet reſt*, &c.

Of a POINT.

A *dot* or *point* placed after any note, makes that note longer by the half. For inſtance, a ſemibreve alone is equal to *two* minims, but, by a dot after it, it is made equal to *three*; a minim again is equal to *two* crotchets, but with a dot is equal to *three*, and ſo of the others.

Of CLIFFS.

There is one or other of them ſet at the beginning of every tune, becauſe otherwiſe the muſic would have no meaning, nor could it be known how to name a note in any ſpace or line without ſuch. The firſt is the G *cliff*, placed on the *ſecond line*, and ſignifies the *treble*, or higheſt part. The next is the C *cliff*, and is ſet on the *firſt*, *ſecond*, *third*, or *fourth* line, as the compaſs of the muſic requires: whatever line it is ſet on, the note on any ſuch line is C; and the other letters take their places accordingly, as D above it, B below it, and ſo on: it ſerves for all *inner parts*, and is called

 the

the *Tenor cliff*. The laſt is the F *cliff*, which is placed on the *fourth line*, and is peculiar to the *Baſs* or ground part.

Of BARS.

There are lines which croſs the five lines, and which, together with the ſpaces betwixt them, are called *Bars*. Of theſe there are two kinds, namely, *ſingle* and *double*. The *ſingle bars* ſerve to divide the time, according to its meaſure, whether *common* or *triple*; the *double* ones ſerve to divide every *ſtrain* of a tune. There is a character or *arch*, in this example, placed over the firſt double bar, and is called a *cloſe*: it ſerves to ſhew, that whatever note it is placed over, is to be the laſt note of the piece; and ſometimes it denotes, that the note over which it is placed, may be lengthened at pleaſure. There is another character placed over the ſecond double bar, called a *repeat*, which ſhews, that the muſic is to be performed over again from the note over which it is placed: and *dots* being placed by the double bar, ſerve the ſame purpoſe. The other character at the end of the five lines reſembling a *V*, is called a *direct*; and

is

is placed at the *end* of a *ſtave*, in order to ſhew on what line or ſpace the firſt note in the next ſtave is placed.

Of TIME.

The characters which denote *time*, are always placed at the beginning of a piece of muſic; and though they are many in number, yet there are but *two* ſorts of time, namely, *common time*, and *triple time*.

The *firſt* of the characters in common time denotes the muſic to be *ſlow*, and ſhews that there is a *ſemibreve*, or as many other notes or reſts as are *equal* to its length in a *bar*. The *ſecond* denotes the muſic to be *quick*, and anſwers either for one or two ſemibreves in a bar.

Triple time is known, by having either $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, *&c*, at the *beginning* of the *tune*. The firſt of theſe ſhews, that there are *three minims* in a bar and is the ſloweſt of all triple times. The ſecond $\frac{3}{4}$ ſhews, that there are *three crotchets* in a bar, and is ſometimes quicker than the former. But, that theſe and all other kinds of *time* may be rightly underſtood, let it be obſerved, that the *Semibreve* is the *ſource* of all times; for the

figure

figure below being either 2, 4, or 8, signifies *minims*, *crotchets*, or *quavers*, contained in a *semibreve*, and the *figure* above shews how many of either of these are in a *Bar*. For example, if $\frac{3}{2}$ is placed before a piece of music, the figure below tells the *number* of *parts* into which the *semibreve* is divided, namely, *two*, which signifies *minims*; for there are no other notes whereof *two* are equal to a *semibreve*: Then the figure 3 above, shews, that there are *three* of these *minims* in a bar; and so of the rest.

Of TONES *and* SEMITONES.

Though these are not characters, yet it is necessary to explain them here, the better to understand what follows.

A *Tone* then is a *full degree* of sound, above any given sound. A half or *semitone* is but the *half* of that degree. The natural tones are represented in the scale, by being put at a distance from each other, as D is from C, and E from D. The *natural semitones* are distinguished, by being put *close* to the former *tones*, as F is to E, and C to B.

Each *tone* is divided by a *semitone*, which answers for the *sharp* of the note below, and the

flat

flat of the note above it. As for inſtance, from C to D is a *tone*; but there is a *ſemitone* betwixt them, which anſwers for C *ſharp*, or D *flat*; and ſo of all other tones. This will more eaſily be conceived by ſeeing the keys of an organ, harpſichord, or ſpinnet.

Of SHARPS, FLATS, *and* NATURALS.

As *muſic* conſiſts of *tones* and *ſemitones*, it is the office of *ſharps* and *flats* to make tones ſemitones, and ſemitones tones, wherever they are introduced; for if a ſharp is placed before a note, it cauſes that note to be ſung a ſemitone higher, or more acute than its natural pitch. A flat has the contrary effect; for it takes away a ſemitone from any note before which it is placed, in order to make it more flat or grave. If either of them is ſet on the lines or ſpaces at the beginning of a piece of muſic, they affect the notes on ſuch lines or ſpaces throughout the whole tune, according to their different natures. A *natural* ſerves to reſtore any note before which it is placed, to its former natural ſound.

Of SOL-FA-ING.

Sol-fa-ing is much uſed, and little underſtood; nor is this to be wondered at, as its intricacy is very

very great. Before any thing can be ſaid, to make it rightly comprehended, the *key* or tone muſt be firſt treated of, then *flat* and *ſharp harmony*, and after that *tranſpoſition*; all which are of the utmoſt conſequence to thoſe who intend to make any proficiency in muſic.

Of the KEY *or* TONE.

There is in every regular piece of muſic one *ſound* or *tone* predominant, to which all other ſounds in the compoſition do refer. This ſound or tone is called the *key*, in which key the baſe never fails to conclude. Both tenor and baſs conclude with the key-note in all the tunes in the following collection.

Of FLAT *and* SHARP HARMONY.

There are only two kinds of harmony, namely, *flat* and *ſharp*. The difference is not to be underſtood by the ſharps or flats at the beginning of any piece of muſic, but by the *third note* above the *key*; for if the *third* is flat, the *harmony* is flat; and if ſharp, the *harmony* is ſharp alſo.

Now, to find out whether the third above the key be flat or ſharp, or, in other words, the *leſſer* or *greater third*, it muſt be obſerved, that if there

be *two tones* from the key to the third, as in the ſcale from C to E, from F to A, and from G to B, then the *third* is *ſharp*, and ſo is the *harmony*: But if there is but a tone and a half, as from D to F, from E to G, from A to C, and from B to D, then the *third* is *flat*, and likewiſe the *harmony*.

The tunes in ſharp harmony being more gay and airy, are moſt proper for thankſgivings, *&c.* and thoſe in flat harmony, being of a grave or melancholy nature, for mournful occaſions, ſuch as funerals, faſts, and the like.

Of TRANSPOSITION.

If *muſic* happens to be ſet on a key too high, or too low, for a particular inſtrument, or a voice accompanied with an inſtrument, then to bring this muſic, with its proper ſharps or flats, to a key within the compaſs of ſuch voice and inſtrument, is called *tranſpoſition*.

There is in every *octave* throughout the *ſcale* two *ſemitones*, though differently diſpoſed; for reckoning C the firſt note, then by counting upwards, (which muſt be always done in muſic) the ſemitones are the *fourth* and *eighth*; reckoning

D the firſt, the ſemitones are the *third* and *ſeventh*; reckoning E the firſt, the ſemitones are the *ſecond* and *ſixth*; and thus their ſituations differ, till C is the firſt again, as before. Now, to diſpoſe theſe ſemitones properly, into whatever key the muſic is to be tranſpoſed, is the right underſtanding of *tranſpoſition*.

Let it be obſerved then, that the *ſeries* or order of the *tones* and *ſemitones* in *ſharp harmony*, of which we ſhall firſt treat, is in the ſcale from C to C, where the *ſemitones* are naturally the 4th and 8th. So that when muſic is in the key C, with the *greater* third (ſee *St. Ann's tune*), then there are no ſharps or flats at the beginning; but was that, or any other tune on the key C, to be tranſpoſed to ſome other key in which the ſemitones are not the fourth and eighth, as above, then flats or ſharps muſt be uſed, to bring them to their proper places. And to illuſtrate this mechanically, let there be fifteen pieces of paper or cards provided, which are equal to the number of notes in the ſcale; on *each* of theſe let there be a *letter* marked, as the notes in the ſcale are lettered, which notes they are to repreſent, as on the firſt C, on the next D, and ſo on. This done, place them in a ſtraight line progreſſively,

as the tones and ſemitones are placed in the ſcale. *As* from C, place D at a little diſtance, to repreſent a *tone*; and, in like manner, E from D, being another tone; then let F be put cloſe to E, to repreſent a *ſemitone*, and ſo on till the whole are placed. Of this order of the papers there is a repreſentation under the ſcale.

N. B. When a paper is hereafter moved *forward*, it ſignifies, that the note which it repreſents is become *ſharp*, and when backward, *flat*.

The papers being now placed, let it be ſuppoſed that the ſame tune, *namely*, *St. Anne's*, is too *low*, and is therefore wanted to be tranſpoſed a note *higher*, *viz.* to D. For this purpoſe let all the papers be put away, *except the two D's*, *and thoſe betwixt them*, and then there remain only thoſe that repreſent the *octave* from D to D, in which octave the ſemitones are *naturally* the 3d and 7th; therefore to make them the 4th and 8th, F the *third* muſt be moved forward cloſe to G the *fourth*, which ſhows that F muſt be *ſharp*, and then the *fourth* becomes the *ſemitone*: Again, move C the 7th, *forward* cloſe to D the 8th, by which means it is likewiſe made *ſharp*, and the 8th

8th becomes the other ſemitone. So that by making F and C *ſharp*, the ſemitones take their proper places, namely, the 4th and 8th: And if ſharps are placed on F and C, at the beginning of the tune ſo tranſpoſed, as in *Newton tune*, it will ſing or play as well as when on C.

Let it be again ſuppoſed, that the tune is ſtill *too low*, and requires to be tranſpoſed a *note higher*, namely, to E; then the papers muſt be placed agreeable to the ſcale, as formerly; and having done this, let all be put away except thoſe that repreſent the octave from E to E, in which the natural ſemitones are the 2d and 6th. But to bring them to their reſpective places, F the *ſecond* muſt be moved *forward*, to make it a tone from the 1ſt, and G the *third* muſt be *likewiſe* moved *forward*, to make it a tone from the 2d, by which means the 4th becomes the *ſemitone*. The 5th is naturally right, being a tone from the 4th: The 6th is not right, and therefore muſt be moved *forward*; nor is the 7th right, but muſt likewiſe be moved *forward*, which makes the 8th become the other *ſemitone*. Now, theſe *four notes*, F, G, C, and D, by being moved forward from their natural places, are made *ſharp*; ſo that if any tune, with the ſharp

or greater third, is tranſpoſed to E, theſe notes muſt be marked *ſharp* at the *beginning*.

It may be once more ſuppoſed, that the tune is *too low*, and therefore muſt be carried a *note higher* ſtill, namely, to F. Place the papers again according to the ſcale as before, and put away all except thoſe that repreſent the octave from F to F, where the *natural ſemitones* are the 5th and 8th. Then the 2d and third are *right*; but the *fourth*, *viz.* B, is *not* right, being a tone from the third, and therefore muſt be put *backwards* to make it the *ſemitone*, which repreſents its becoming *flat*. All the reſt are right; ſo that if the tune is tranſpoſed to F, a Flat muſt be marked on B, at the beginning, as in the *French tune*. And yet it is evident, that it is no flatter than when in E with four ſharps, as the *tones* and *ſemitones* are the *ſame way ſituated in both*.

It is needleſs to give more examples in ſharp harmony, as any one, who underſtands what has been ſaid, will with eaſe find out the proper ſharps or flats, when carried to any *other key*: As if to G, *F* ſharp; if to A, *F*, *C*, and *G* ſharp; and if to B, (which ſeldom happens) *G*, *D*, *F*, *G*, and *A* ſharp.

It now follows to give an example of the other kind of harmony, namely, that with the *flat* or *leſſer third*, where the order of the tones and ſemitones is to be ſeen in the ſcale, from A to A, the *ſemitones* being *naturally* the 3d and 6th.—— Let it then be ſuppoſed, that the *Dundee tune* (being on the natural key A with the leſſer third, where no ſharps or flats are required) is *ſix notes* too high, and therefore muſt be tranſpoſed to C. Let the papers be placed by the ſcale, as formerly; this done, put away all except thoſe which repreſent the octave from C to C, and the *natural ſemitones* are the 4th and 8th. But to make them the 3d and 6th, E, A, and B muſt be moved backward, and are thereby made flat; and they muſt likewiſe be marked ſo *before* any tune on C. with the *leſſer third*.

To give more examples would be idle, as any one who chuſes may find, by applying the papers as formerly, what ſharps or flats are requiſite when carried to any other key: As if to *D*, *B* muſt be *flat*; if to E, *F* muſt be *ſharp*; if to F, (which rarely happens) *A*, *B*, *D*, and *E* muſt be *flat*; if to G, *B* and *E* muſt be *flat*; and if to B, *F* and *C* muſt be *ſharp*. From what has been ſaid on the two different kinds of harmony, it will readily appear, that the difference

ference betwixt them is not be diſtinguiſhed by the ſharps or flats at the beginning, but by *either third* being above the *key*.

It often happens, that ſome one or other of theſe flats or ſharps is the key or fundamental note, and muſic may be tranſpoſed to any one of them at pleaſure: And though the papers only repreſent the natural tones and ſemitones; yet by placing them according to the ſcale, as formerly, and moving any one deſigned for a key, backwards or forwards, to repreſent its being either flat or ſharp, then by moving the reſt as either third directs, they will likewiſe ſhew what flats or ſharps are requiſite for any ſuch key. *Example*, If any tune, with the ſharp or greater third, is wanted to be tranſpoſed to B flat, then let the papers be placed as formerly. This done, let B the key be moved backwards, to repreſent its being flat; afterwards let them all be put away, except the octave from B to B; and by comparing them with the ſharp ſeries in the ſcale, it will be found, that the 2d and 3d are right; the 4th is not right, and therefore muſt be put backwards; the 5th, 6th, and 7th are right; the 8th being the ſame with the key, muſt be alſo flat. And let it be obſerved, that whatever has been

been ſaid of theſe intervals of ſound within an octave, is to be underſtood as meant alſo of their octaves; ſo that if notes are marked flat or ſharp at the beginning of any tune, their octaves above or below are alſo flat or ſharp.

Having I hope ſufficiently explained tranſpoſition, it now follows to make *ſol-fa-ing* underſtood by it.

At preſent there are only four ſyllables uſed, namely, *fa*, *ſol*, *la*, *mi*, though there were more formerly; and their order or ſeries is, *fa*, *ſol*, *la*, *fa*, *ſol*, *la*, *mi*: *Fa*, &c. as above the ſcale. So that *above mi*, wherever it is placed, ſtands *fa*, *ſol*, *la*; and *below* it, the ſame reverſed, *la*, *ſol*, *fa*; and one *mi* is always an octave diſtant from another *. Now, in order to ſhew how theſe ſyllables are applied to ſinging, I have only to obſerve, that the 7th is *always mi* in any tune with the *ſharp* or *greater third*, whatever key the tune is on; and the 2d is *always mi* in tunes with the *leſſer third*, whatever keys they are on. As, for example, if a tune is on C with the

* This is an evident defect; for as there are two ſemitones within the compaſs of an octave, there ought to be two *mi*'s to introduce theſe ſemitones.

greater third, the natural B, being the 7th, is *mi*; but if transposed to D, C sharp is *mi*; and thus its place will change with the key throughout the octave; and in tunes with the *lesser third*, the *mi* goes along with the *second*, whatever the key be; so that as the place of *mi* rules the places of the other syllables, the *note* or *letter* that is called *fa* in *one* tune, is called *sol* in *another*, *la* in a *third*, and *mi* in a *fourth*. From thence it will readily appear, what difficulty attends *sol-fa-ing*.

It may be asked, May not all music be set on the natural keys, *viz.* the tunes with the *sharp* or *greater third* on C, and those with the *flat* or *lesser third* on A, by which means B would be always *mi*, and consequently the difficulty that must attend *sol-fa-ing*, by placing tunes on different keys, be entirely removed? I answer, it is impossible; and were it otherwise, yet the difficulty would still remain, because, in the course of the harmony of any psalm or song, the variety so necessary to please and entertain, requires the introducing *other keys* than the peculiar one of the piece. For instance, *St. Anne's tune* is on C with the greater 3d, by which means B the 7th is *mi*; but in the second measure F sharp is introduced, which

which is a certain ſign the key is changed; for nothing can enter into the harmony while it continues in C, except the ſeven natural notes, D, E, F, G, A, B, C. But to ſhew how the modulation from one key to another, in both flat and ſharp harmony, is at all times performed, would ſwell this treatiſe to too great a bulk; however, that the learner may know ſomething of the matter, let it be obſerved, that it is chiefly performed by the *great ſeventh* of that key into which the *muſic* is *going*. Thus, if a ſharp or natural is introduced, that has no connection with the harmony, the *ſemitone* above any ſuch becomes the *key*, ſo that F ſharp being introduced in *St. Anne's tune*, makes G the *key*; conſequently B is now no more *mi*, as it is not a 7th, but a 3d to the *new key* G; and therefore the 7th muſt be looked for, and will be found to be F *ſharp*, which is the ſeat of *mi*, while G continues the key.

To enumerate examples of this kind would be needleſs, as what has been ſaid is ſufficient to ſhew, that there is more intricacy in *ſol-fa-ing*, and more time required to perform it exactly, than the whole of muſic beſide. Nor can theſe ſyllables be of any real uſe either to teacher or

ſcholar; for, as *Malcolm* obſerves, it is impoſſible to expreſs the diſtance betwixt degrees of ſound by them with any certainty. As for example, if it be aſked, What diſtance is between *fa* and *ſol?* the queſtion has two different anſwers; for it is either a 2d or a 5th: And with reſpect to their diſtinguiſhing the tones or ſemitones, is likewiſe impoſſible, as muſic ſometimes changes ſo often from one key to another, and ſo ſudden, that no maſter will at all times immediately diſcover the tranſition.

As *ſol-fa-ing* therefore ſeems difficult, and not at all neceſſary, it now follows to conſtitute ſomething in its place, that will be more uſeful and eaſier attained. In this there is no difficulty, as we have already the ſeven letters of the alphabet, A, B, C, D, E, F, G, which are all as muſical, when applied to ſounds, as the other, only F excepted, for which let *fa* be pronounced. That they are more *uſeful*, is plain, as by them the whole of muſic is chiefly communicated; and that they are *eaſier learned*, is evident, their places being unalterably *fixed*, whatever key the muſic is on, according to the *Cliff* ſet at the beginning.

But if any teacher will ſtill uſe *ſol-fa-ing*, as thinking theſe ſyllables more muſical than the

*letter*s

letters, let him lay no ſtreſs on his *mi*, as it may probably *leave* him when he is not *aware* of it. Nor need he regard whether a pupil calls any note *ſol*, or *fa*; provided he gives it its *proper ſound*, as it is not *names* but the *juſtneſs* of ſound, that is to be conſidered; for names are only given, to ſhew the relation one ſound has to another. And was only the letter A to be uſed for ſome time in teaching to ſing, it would tend much better to make a good ſinger than any other letter or ſyllable whatever, as, by pronouncing A, the mouth is accuſtomed to be open when ſinging, without which none can ſing well. If any chuſe to make the experiment, let them ſound any note A, with a mouth pretty much open, then ſound the ſame note *mi*, and it will be immediately diſcovered, that the one ſound is much more ſonorous than the other.

Of TIME.

Having formerly been at a good deal of trouble to aſcertain the proper length of a *Pendulum* to regulate *Church-muſic*, (as may be ſeen by thoſe who have the former edition) and finding, af-

ter all, that few or none had the curiosity to apply it; I shall here make use of a well regulated *house-clock*, to which most people have access.

Let the Practitioner sit or stand by the clock, with a table before him, and count the *seconds* or motions of the Pendulum in fours, as 1, 2, 3. 4;—1, 2, 3, 4; 1, and so on. Let the hand be put down at 1; moved to the right, without raising it from the table, at 2; raised towards the left breast at 3; and from thence towards the right ear at 4; then down again at 1, and so forth. This cannot be done regularly without a good deal of practice; but when once attained, let the voice give a sound equal in length of *time* to these four motions of the hand, and this sound is a proper length for a *semibreve* in all the *common time* Church-tunes in the following collection. Now, if a *Semibreve* be equal in length to four seconds, consequently a *Minim* must be equal to two, and a *Crotchet* to one. From thence the nature of *time*, and value or proportion of notes will readily appear.—— There is another method of beating common time, which shall be treated in explaining the plate of lessons.

Of TRIPLE TIME.

Triple-time tunes being of a more light and airy nature, the ſemibreve in them ought to be no longer than a Minim in thoſe of common time; and as each *bar* contains three minims, or *notes* equal in value to three minims, let the learner ſtand by the clock, and count the ſeconds in threes; then let the hand be put down at 1, moved to the right, as formerly, at 2, and raiſed towards the right ear at 3; down again at 1, and ſo on. As the hand muſt be down at the beginning of every bar, if there be a note before the firſt bar, the hand muſt be raiſed when that note is ſung. After this manner ought time to be beat to all *triple-time muſic*, whether the *bar* contains three *ſemibreves*, three *minims*, three *crotchets*, or three *quavers*: only the *clock* will rarely be of ſervice except in *church-muſic*, as the *time* muſt be beat quick or ſlow according to the nature of the muſic performed. I muſt again beg the learner's care to beat the time at the beginning of every bar, whether the muſic be in common or triple time, otherwiſe he will undoubtedly mar his performance.

Of LESSON I. *Plate* 2.

This leſſon is the plain natural *ſcale*: it has been hitherto uſed only as it relates to the knowledge of muſic, but now it follows to ſhew how by it all muſic is *performed*; and as it is the ground of all, whether *vocal* or *inſtrumental*, it muſt therefore be perfectly learned by thoſe who intend to make any progreſs in that art. But as it may be too extenſive for ſome voices, we ſhall begin with the next leſſon, which will anſwer the purpoſe equally well, it being a complete Octave, and therefore comprehends the whole of muſic, as was obſerved in page firſt.

LESSON II.

The only difference betwixt this leſſon and the former is, that it contains *fewer notes*, and is on a *different key*; for the other being on the natural key C, with the *ſharp* or *greater third*, renders it free of *ſharps* and *flats*; but this being on the key G, *F* the 7th muſt be ſharp, to bring the *ſemitones* to their proper places, as has been formerly obſerved.

The learner having now, it is hoped, underſtood ſo much of the *theory* as is neceſſary for

practice,

practice, his next ſtudy muſt be to *tune* his *voice*, for which no ſyſtem of notes is ſo proper as the *ſcale*. It is impoſſible to give any directions in writing that will tend to ſhew how to perform it; ſo that thoſe who are entirely ignorant, muſt procure the aſſiſtance of one who can either *ſing* it, or *play* it on ſome *inſtrument*, along with them, till they are quite maſters of it; and this aſſiſtance any one can give that is the leaſt ſkilled in muſic *. Care muſt be taken to keep the mouth pretty much open, that the *ſound* may be clear and ſonorous. The human voice, if properly uſed, is far preferable to any other muſic; but if overſtretched, there is no muſic ſo bad: The learner, therefore, cannot be too cautious in finding the proper tone of his voice at the beginning, as the bad habits he then contracts will rarely afterward be conquered.

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* Hearing many complaints from the country concerning the difficulty of finding the above-mentioned aſſiſtance, I therefore invented an inſtrument that cannot go out of tune, by which any one may learn to ſing the ſcale juſtly. This inſtrument is ſold for a few ſhillings.

This leſſon being ſlow common time, *each note* muſt be ſung equal in length to *four ſeconds* of the *clock*, and time beat as formerly directed. This ought to be ſung both forwards and backwards, till the voice is quite formed, and can, without help, perform it exactly, both in tune and time. When this and the three following leſſons are once attained, this leſſon being the ſcale, ought to be ſung without beating time, and the notes gradually ſhortened, till at laſt they are ſung as quick as it is poſſible to count 1, 2, 3, 4; but when ſung quick, they ought not to be named by letters or ſyllables, but only by the letter A throughout the whole.

LESSONS III. IV. & V.

The firſt of theſe is the ſame with the former, only inſtead of a ſemibreve, each bar contains *two minims*, each of which is equal to *two ſeconds*, or motions of the *hand*.

The next is the ſame, only divided into *four crotchets*, each of which is equal to *one ſecond*, or motion of the *hand*.

The fifth contains a *pointed minim* and *crotchet*, which is the ſame as to *meaſure* of *time* with a *ſemibreve*

ſemibreve, as the pointed *minim* is equal to the three firſt motions of the hand, and the crotchet to the laſt.

LESSON VI.

Hitherto the *ſcale* has been performed regularly; this and the following leſſons ſhew how it is to be applied to muſic.

Let the learner obſerve, that when he has ſung the firſt note G, he muſt *leap* over A, and ſing B, &c. Theſe are called *leaps* of *thirds*, as the *ſecond note* in every bar is a *third* from the *firſt*. That he may hit the diſtance of a third exactly, let G be ſounded its proper length, then let A be ſounded as ſhort as poſſible, and it will lead to B, and ſo of the others; but care muſt be taken to drop the uſe of theſe *intervals* as ſoon as the performer can do without them *.

Let us here obſerve the other ſpecies of common time formerly mentioned, which is diſtin-

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* *Intervals* ſignify ſuch intermediate notes as are paſſed over; for inſtance, ſuppoſe a leap from G to D, (ſee leſſon 8.), then the intervals are A, B, C.

guished by a *perpendicular ſtroke* drawn through the *common-time character* placed before this and the four following leſſons. The rule already laid down is, that a *ſemibreve* is equal in length to *four ſeconds* of the *clock*, and each of theſe ſeconds to have a *motion* of the *hand*, conſequently a *minim* muſt be equal to two of theſe ſeconds or motions. We ſhall here ſuppoſe the *minim* to be equal in length to *two ſeconds*; but inſtead of two motions of the hand to each minim, let there be but *one*; that is, let the hand be put down at the beginning of *each bar*, and raiſed towards the right ear when it is half ſung, down again at the next bar, and ſo on. This is called two in a bar. After this manner ought time to be beat in all the *common time church-tunes* in the following collection.

LESSONS VII. & VIII.

Leſſon ſeventh is an example of *leaps* of *fourths*, the ſecond note in every bar being a 4th from the 1ſt. To perform this, the learner muſt take the aſſiſtance of the intervals both aſcending and deſcending; for to come at C from G with certainty, the voice muſt touch the intervals A and B, and in returning from C to A, the interval B muſt be

be touched. Though the intervals are marked no farther than the firſt bar, yet the learner may go on taking the help of them through the whole leſſon; only they muſt be ſounded as ſhort as poſſible, becauſe whatever time is ſpent on them, muſt be taken from the chief notes.

Leſſon eighth contains *leaps* of *fifths*, and are attained by the help of the intervals as above. This method of uſing the intervals to lead the voice from one leap to another, is applying the ſcale to practice.

LESSON IX.

Each bar here contains *four crotchets*, two of which muſt be ſung in the time of *one minim*, or motion of the hand.

LESSON X.

This leſſon contains all the variety of leaps in an octave; but before the learner attempts it, he ought to make his voice run the octave (that is, from G to G, as leſſon 2.) both forwards and backwards, as quick as poſſible, as it will enable him readily to apply the intervals to hit the diſtances.

It will not be improper to obſerve here, that when a perſon intends to ſing any piece of muſic at ſight, he ought firſt ſo find the *key-note*, and then obſerve whether it has the *greater* or *leſſer third*; having found both theſe, let an *octave* from the key-note be ſung *up* and *down*, as either 3d directs; and it will greatly enable the performer to go through the piece with exactneſs. But as the progreſſion of the *flat ſcale* differs from that of the *ſharp*, it ſhall be treated of afterwards.

LESSONS XI. & XII.

Theſe leſſons are in *triple time*, having three *minims* in every bar, each of which is equal in length to one ſecond. The time to be beat according to the rule formerly given for triple time.

Of the FLAT SCALE.

The *ſcale* of *flat harmony* ought to be perfectly attained before the leaſt attempt be made to ſing any of the tunes with the *leſſer third*; but would firſt recommend it to the learner to practiſe ſome of thoſe with the *greater third*, ſuch as the *Dunfermline*, *Stilt*, *St. David's*, *St. Anne's*, &c.

&c. as it is neceſſary to fix the *ſharp ſyſtem* in the ear perfectly, before the other is attempted, otherwiſe the *ideas* may be confounded, and neither *ſyſtem* properly acquired.

This ſcale is placed at the foot of the plate of leſſons. The learner muſt not attempt to ſing it by himſelf, and therefore he muſt here, as well as in the *ſharp ſcale*, procure aſſiſtance, it being much more difficult to perform *juſtly* than the other, becauſe the 6th and 7th in *aſcending* are *ſharp*, and in *deſcending* they are *natural*. This alteration ariſes from the impoſſibility there is in coming at the 8th from the flat 7th with any degree of pleaſure; and to prevent the croſs and unnatural diſtance that is betwixt the flat 6th and ſharp 7th, the 6th muſt be alſo ſharp. Theſe two notes being ſo changeable in their nature, is the cauſe of ſharps being introduced ſo often in tunes with the leſſer third, as may be ſeen in the *Dundee*, *London*, *&c.*

If any teacher chuſes to follow the above method for inſtructing his ſcholars, I may venture to aſſure him of ſucceſs. However, as there is a good deal of *air* in theſe *twelve leſſons*, a pupil that has a quick ear, will, upon hearing them often, learn to ſing them by heart, and will therefore

therefore pay no regard to his book: But if the teacher wants to know if any has benefited by them, let him point to the *firſt note* of the ſcale, and then to the *others* at *pleaſure*, as to the 4th 5th, 3d, 6th, 2d, and ſo on at random; and if the ſcholar ſing the notes ſo pointed, juſtly and readily, without the help of the intervals, (which every well-taught ſcholar ought to do) any ſuch ſcholar will find but little difficulty in ſinging at ſight any part of the following church-tunes. But before he attempts to ſing *baſs*, he ought to learn to name the notes by the letters readily; after which he has only to find the ſound of the *firſt note*, which note is generally the *key*; and then all the other notes throughout the baſs are either 2ds, 3ds, 4ths, *&c.* to the *key*, or to each *other*.

Though all the parts of theſe church-tunes, except the *baſs*, are put in the *treble cliff*, it is not to be underſtood from thence that they are only to be performed by *treble voices*; on the contrary, the treble is the only proper part for ſuch, though they may be added to the *tenor*, without having any bad effect. The chief intention is, to accomodate ſuch as do not chuſe the trouble of learning many cliffs; and the next inducement is that judicious reaſon given by Dr. *Green*, in his

his preface to his *book* of *catches*, where he expreſſes himſelf thus: "They are put in the tre-
"ble cliff, in order to be of more general uſe;
"many perſons having taught themſelves and o-
"thers to ſing, by playing upon treble inſtruments.
"The ſkilful, I am well aware, need not this
"kind of aſſiſtance; and for the unſkilful, it was
"ever my opinion that no aſſiſtance can be too
"much."

The *Dundee tune*, which is allowed to excel any other of the flat tunes, has been laid aſide by ſuch clerks as have been regularly taught, becauſe they found it impoſſible to bring their congregations to fall the *half-note*, which concludes the *firſt* and *third meaſures* of the *church-part*, they having been in uſe for many years paſt to fall a *whole note*, that is, to ſing G *natural* inſtead of G *ſharp*. It is therefore propoſed, with conſent of the honourable committee, that theſe half-notes in the church-part may be transferred to the treble and the treble notes ſubſtituted in their place: by which the tenor or church-part will be rendered natural and eaſy, without making the leaſt difference in the harmony. There would be no occaſion for this *change*, if none ſung tenor but ſuch as have been taught; but it being the

moſt prevailing and airy part, I ſay, the moſt prevailing, as it is always ſung by the clerk, it is found by experience, that the generality of people learn it at church by the *ear*, whereas none will attempt to *ſing treble* that have not been properly inſtructed. But that every one may have his choice, both notes are ſet down.

The ſame inconveniency attends a note in both the *Abbey* and St. *Paul*'s *tune*, and the ſame remedy propoſed, with this difference, that the half-note in the *Abbey* is exchanged for the counter tenor note.

INSTRUC-

INSTRUCTIONS

FOR

SONG.

AS the church tunes alone would not afford ſufficient practice for thoſe who intend to make progreſs in muſic, I have added ſome of the beſt *canons* and *anthems*, and have prefixed thereto ſome leſſons in two parts for time and execution, which, when properly performed betwixt maſter and ſcholar, will not only give pleaſure, but likewiſe enable the learner to execute any ſpecies of ſong eaſily. But as none can be ſaid to be an elegant ſinger without the *thrill* or *ſhake*, it being by far the fineſt grace in muſic, it ſhall be firſt treated of.

Of the THRILL *or* SHAKE.

Let the mouth be opened, and the voice moved ſlowly and ſmoothly from one note to another, with the letter A only, (ſee the *examples*, the firſt of which is compounded of a whole note,

and the other of a half note). After ſome practice of this kind, the ſhake will naturally increaſe in quickneſs as the voice grows tractable. The only danger is, of its growing too quick, and conſequently imperfect; for it will ſometimes run away for a little, (that is, the voice will get out of the performer's power) and then ſtop, even though it was deſigned to be lengthened: But this is ſo far from being a diſcouragement, that it is a certain ſign of its ſucceſs, and that ſpeedily, provided the learner always begin again on his firſt principles. If *leſſon* 2. is much practiſed, it will greatly forward a good ſhake.

As the learner would tire of always labouring at theſe examples, I have ſet down a well known little ſong, and have put the ſhake in ſmall notes, where it is moſt proper to apply it. He need pay no regard to the number of theſe ſmall notes, but may lengthen the thrill at pleaſure, till he is maſter of it. If it is once acquired, there will be bnt little difficulty afterwards in making it ſubſervient to time. After this he may take any regular printed ſong, where the ſhakes will always be properly marked.

I have dwelt the longer on this article, becauſe of its excellency, and the delight it gives both

to the performer and audience; and alſo becauſe ſome imagine it to be the gift of nature, and not to be attained by practice. But this ſuppoſition is entirely groundleſs; for I have known many whoſe voices were exceſſively ſtiff and untractable, acquire it by a few months application, even at manhood. Some, without doubt, will arrive at it ſooner than others, which is the caſe with every other accompliſhment: but let none deſpair; for I will venture to aſſure any one who will take the trouble to practiſe a ſhake at all times when convenient, either in the courſe of a ſong, or otherwiſe, that ſuch will ſooner or later arrive at this capital qualification of a ſinger.

Leſſon 3. is intended to ſhew the length and proportion that one note bears to another. The learner ought to be maſter of this leſſon, both as to tune and time, before he goes further. The time here is ſlow common time; and as every bar contains a note or notes equal to four crochets, (ſee the baſs of this leſſon) each of theſe crochets is to have a motion of the hand, as deſcribed in the chapter on time. This method of beating time is called *four in a bar.*

Leſſon 4. has alſo time beat to it as above; it is deſigned to ſhew the nature and uſe of reſts.

Leſſon

Leſſon 5. contains two minims in a bar. The time to be beat here, according to the rule given for the church-tunes, *viz.* two in a bar. As the laſt note of one bar and the firſt in the next are tied together by a *daſh* or *ſlur* over them, they muſt be ſounded as *one note*; ſo that to beat time properly in this leſſon, is more difficult than in any other, as the hand muſt be put down during this ſound. The putting down or raiſing up the hand in this manner, when a note is ſounding, is called *ſyncopation*, or *driving notes*.

Leſſon 6. is the ſame with the former, only in triple time. See the chapter on triple time.

Leſſon 7. is a ground-baſs, to which there are ſet eight different trebles; and as all manner of practice, *viz. reſts*, *ſyncopation*, *execution ſhakes*, *&c.* are introduced in the courſe of theſe trebles, more inſtructions might be judged rather tedious than uſeful.

N. B. As the pages are narrow, the anthems are printed ſo as to be read ſtraight forward through both pages.

Of CANON *or* CATCH.

A *canon* or *catch* in the uniſon is performed by three or more *voices*, each following one another

at

at certain diſtances: For *example*, the *firſt voice* begins the piece alone; and by the time he has ſung to the firſt *double bar*, or *repeat*, then the *ſecond voice* takes up the piece alſo from the beginning, the firſt ſtill going on; and after the ſecond voice has ſung to the firſt *double bar* or *repeat*, the *third voice* begins; and at this diſtance they follow one another throughout the piece, which they may ſing over without ſtopping, as often as they pleaſe.

A PLAN

FOR

Teaching any number of Perſons collectively the FOUR PARTS of Pſalmody.

HAVING been pretty minute with regard to what related to the ſcholar, I ſhall next lay down ſome rules for you who are teachers of this eſſential piece of education. Were you all maſters of your buſineſs, there would be no uſe for theſe rules: But this is not the caſe; there being many diſperſed over the country, that are obliged to teach it along with other branches of education, though they know no more of the matter than being taught a few tenors in their infancy, and that in an irregular manner, it being more than probable their teachers never knew a note of muſic. But, excluſive of theſe, there are others

that

that aſſume the teacher, filled with conceit from no other foundation than being applauded by the ignorant for ſinging a trifling ſong, or a church-tune with a better voice than him they heard laſt. How deſpicable a figure the pupils of ſuch teachers muſt make, may eaſily be imagined.

Notwithſtanding there being many as above repreſented, yet, with pleaſure, I know that there are numbers who of late make their buſineſs their ſtudy. How far the firſt edition of this book has been a means of their inſtruction, would be vain in me to aſſert; I ſhall therefore comfort myſelf with the hopes, that all of you will in due time ſee the neceſſity of being properly qualified; and that I have been inſtrumental thereto, will, doubtleſs, add to my pleaſure. But to the purpoſe.

Let it be ſuppoſed you are called, or go to a town or village to teach church-muſic; your firſt care muſt be to procure the countenance of the principal inhabitants. This done, the vulgar will readily follow their example; and their attendance is of more importance than that of the better ſort, as they only are to be depended on for a good performance at church: For, exclu-

ſive of their being more numerous, they are very fond of being of conſequence, and ſing with ſpirit, with a view to keep all around right; whereas if a poor man ſing a little out of tune or time, all the gentry next him are immediately ſilenced.

Your next difficulty will be to perſuade the gentry to meet with the commons; but a little reaſoning will convince them, that it as reaſonable to meet together to learn to praiſe God in a decent and proper manner, as it is to meet to perform that office.

Having ſucceeded ſo far, let it next be ſuppoſed that you meet with your pupils at church, or ſome large room which will contain them eaſily; and having ſeated them all with their books in their hands, deſire them to look at the ſcale, where they will ſee two ſtaves, each containing five lines, the upper comprehending the treble notes, and the lower the baſs. Then direct them to look for the firſt note in the treble ſcale, which is placed on a little line below the five, commonly called *a leger-line*, and this note is called *C*, (or *fa*, if you uſe ſol-fa-ing) the next note is under the firſt of the five lines, and is called *D*; the next is *E*, and is on the firſt line; the next

is *F*, and is in the ſpace betwixt the firſt and ſecond lines; and ſo on.

Having proceeded thus far, deſire them next to ſee the ſecond leſſon in the plate of leſſons, which is the ſcale from G to G. Then inform them that as the notes there riſe gradually one after another, ſo they will diſcover the voice to riſe in ſinging them.

Being now ready for the firſt performance, give a ſound for the firſt note yourſelf alone; then deſire all of them to ſing it with you. This done, you will hear many of them here and there wrong; but after repeated trials you will ſoon perceive them to ſound more uniform. When they ſound this note pretty well, inform them, you are now to ſing two notes; and after performing them yourſelf alone, make them join you as before. Here again you will diſcover ſeveral wrong, particularly in riſing to the ſecond, as there are many who can give one ſound, but who cannot, without practice, move to another: However, always begin again; and the oftner you repeat theſe ſounds, the more exactly they will perform them. After the ſame manner make them riſe to the 3d; and by the time you make them ſing theſe firſt three notes frequently over,

both forwards and backwards, an hour will be ſpent, therefore diſmiſs your pupils, they having got ſufficient inſtruction for the firſt leſſon.

If you have not heretofore taught in this manner, you will probably be diſcouraged, when you find many of them have ſuch wretched ears as not to know one ſound from another, and therefore may conclude it impoſſible to inſtruct them by this method; but there is no other way you can propoſe ſo good: for did you engage with one of theſe people alone, you would find your labour and lungs ſpent to no purpoſe. To evidence this, let it be ſuppoſed that you undertake to inſtruct one deſtitute of genius; your firſt attempt will be to ſing the ſcale with him. Very well. You give a ſound; but inſtead of joining you, he gives a different ſound. What is next to be done? You muſt yield to him, and take his ſound; ſo far you agree. You then inform him, that you will ſing that note with him again, and afterwards riſe to the next note. He immediatly agrees; but when you riſe to the 2d, he pays no regard to you, but goes on with his firſt ſound, without the leaſt ſenſibility of the monſtrous diſcord occaſioned by the firſt and ſecond being ſung together; on the contrary, if you tell him he does very well, he is very happy. If you then inform

form him, that after he ſings the firſt note, he muſt make his voice riſe higher to ſing the ſecond, he again agrees; but when he comes to put it in practice he only adds loudneſs to the ſame ſound; and thus he will beat you down, and baffle all your efforts. Now, if he is amongſt the croud, they will in time either beat him down, or drag him alongſt with them; for it is rare if there be not ten to one againſt him, that is, ten that have ſome muſical genius for one that has none.

You may think from this that it were better to inform ſuch that they cannot learn, and therefore intreat them not to come to ſchool any more, as they confound the performance of the others. This would only be [illegible] making bad worſe; for though you get rid of them at ſchool, there is no getting rid of them at church, where they are ſure to make more noiſe than thoſe who know what they are about. One of this kind not only confounds, but generally ſilences all around them; and very juſtly, for who of any feeling can croſs nature ſo much as to ſing in oppoſition to bawling nonſenſe? Now, the conſequence of allowing them to join your ſcholars will be, that in time they will learn to follow; or if not, they will

gradually

gradually discover that the sound of their voices differs from the others; and if they once come this length, they are fairly conquered; for they will immediately declare themselves incapable, and from that moment cease to open their mouths, at least so as to disturb others. But to return with your pupils.

Having seated them as formerly, spend some time in refreshing their memories about the notes, and inform them of their names and proportion, as that the *round note* is called a *semibreve*, and is equal in length to *two minims*, &c. Then return to the second lesson, which, it is probable, you will make them sing tolerably, both forwards and backwards, before the hour is past. But this depends on what genius the people have for music. It is an undeniable fact, that the musical genius of the people in some towns is much stronger than that of others; which may be owing to the having or wanting a town-piper, or some such musicanto, to buz a few little tunes in the childrens ears, which tunes they are constantly singing, or endeavouring to sing. There is a piper in a neighbouring town who can play only one tune; and was you to walk through every corner of that town, you would hear that

tune, and no other, in the mouth of every child and ſervant there. Now, if the piper and his tune were gone, that town would have no tune at all, and in courſe the people's ideas of muſical ſounds would in a ſhort time be entirely loſt. But to return.

Let it be ſuppoſed you have got them to ſing the eight notes in this leſſon tolerably well in tune; only you are diſtreſſed with ſqualling in one place, roaring in another, and diſtorted faces in a third: In that caſe you muſt ſet about rectifying theſe defects immediately; for the ſooner a bad habit is removed, the better, nor is there any time ſo proper for putting this in practice as when they are ſinging the ſcale. All you have to do is, to call out to any one that does amiſs, mimic him; then tell him how ridiculous ſuch a method is; after which, let him hear the difference betwixt the falſe and natural voice, and that no voice is diſagreeable if it be properly uſed. A few rebukes of this kind will make the whole afraid of doing amiſs, and at the ſame time delight them, as it is demonſtrating the nature and power of the human voice.

Having

Having now got their wildneſs a little curbed, let them hear the beauty of ſwelling a note; which is done by beginning very ſoft, and increaſing the ſound till towards the end, then letting it die away. If they are made to ſing every note of this leſſon frequently over in this manner, it will very ſoon rub off all their ruſticity and awkwardneſs.

Your next buſineſs muſt be to demonſtrate the nature of time; after which make them ſing the ſame leſſon, giving four motions of the hand to each note, as directed in the former part of this treatiſe. Then proceed to leſſon 3. which is two minims in a bar, each of which has two motions of the hand; and afterwards to leſſon 4. which conſiſts of crotchets, each of which have a motion of the hand.

We ſhall now ſuppoſe that theſe inſtructions, together with many other things you found neceſſary to inform them of in the courſe of teaching, has taken up a week; and indeed if you have advanced ſo far the firſt week to any purpoſe, you have been very ſucceſsful; for the moſt diſagreeable part of the work is over, as what follows muſt give pleaſure both to maſter and ſcholar.

Having

Having met again, your firſt buſineſs muſt be to go over the former leſſons; which is recommended to be done every day, particularly the ſcale, that is, leſſon 2. as a juſt performance of it enables them to perform every other piece in tune, and therefore it cannot be too ſtrongly impreſſed on the ear. You may now attempt the tenor of ſome eaſy airy church-tune, ſuppoſe the *French*; which is recommended to be ſung neither by letters nor ſol-fa-ing, they being both perplexing and unneceſſary, but by any four lines of eight and ſix ſyllables, from the pſalms, or any other poetry you chuſe. And here it will be proper to obſerve, that, in ſinging church or other muſic, the ſyllable muſt not be cloſed till the ſound to which it is applied is about being done. To illuſtrate this the better, obſerve the following line, where a ligature is made to follow that letter on which the ſound ought to dwell.

Come now the timbrel bring for joy.
Co--me, no—w tha— ti—mbre—l bri—ng fo—r jo—y.

You cannot be too careful about this article. There is nothing more ridiculous, nor more

common, than to make the ſound follow from the end of ſome ſyllables, as *thy*—. This monoſyllable immediately lands in *ee*, which cannot be pronounced without applying the tongue to the roof of the mouth, by which the ſound is greatly diminiſhed: But if it is ſung *tha*—*y*, it opens the mouth; which you muſt always endeavour to make them do, ſo far as the ſenſe and meaning of the words ſung will permit.

Having got them to ſing this tenor tolerably, which, with other things, will probably require a meeting or two; but as this depends on what genius the people have for muſic, as formerly obſerved, I ſhall from henceforth ceaſe to limit your time, their aptneſs or dulneſs being the beſt dictator in that point: Having, I ſay, got them to ſing this tenor tolerably well, begin another, as *St. David*'s, *St. Paul*'s, *St. Anne*'s, or any other with the ſharp or greater third you chuſe; and by the time they can perform this indifferently, it is to be ſuppoſed they have made tolerable proficiency in the former.

It is now time to ſelect the voices and claſs them for the different parts, which is a work that requires caution and judgment. Let it be ſuppoſed that your ſchool conſiſts of two

hundred

hundred, men, women, and children; fifty of whom you want for baſſes, thirty for trebles, fifteen for counters, and the remainder for the tenor, commonly called the *church-part*. Being provided with a pitch-pipe, try the men one by one in this manner. Make him ſound the note G in the center of the voice, as the firſt note of *St. Paul's* tenor; afterward deſcend note by note with him till he land at the other G, and obſerve what power or ſtrength of voice he has there. This done, ſound the former or centre G again, and aſcend with him note by note to the other G, if he can reach ſo far. Having proved them all in this manner, you have only to allot thoſe that have moſt power below for baſſes, and thoſe that go higheſt for counters. After the ſame manner go over the boys; and if there be not men ſufficient to make up your complement of baſſes and counters, let the boys ſupply the defect; for though they are at preſent treble voices, and therefore improper for theſe parts, yet their being males, will ſooner or later remove this inconveniency; but you muſt take care to diſperſe them among your other ſcholars; for if a number of them were allowed to ſit together, they

would, during the time of ſinging a church-tune two or three times over, fall greatly from the pitch, and mar your performance.

If you have, in the courſe of theſe trials, found any bad geniuſes, be ſure to allot them to the baſs, where they will do leſs hurt than in any other part.

Having now diſpoſed of your men and boys, (for if there be any over your complement of baſſes and counters, they are to be tenors) you are next, in like manner, to go over the females, out of which you are to pick about thirty of the fineſt and beſt-tuned voices for trebles, and throw all the remainder to the tenor. If in ſome places you cannot find voices calculated to proportion each part as above, you muſt not therefore be diſcouraged, but make the beſt you can of them; only never allot a man for treble, nor a woman for baſs.

Having aſſigned all of them their parts, place the trebles on your right hand, the counters on [illegible] the baſſes fronting you, and the tenors [illegible] By the baſs being thus in the [illegible] parts, which all ariſe from it, [illegible]d; and this diſpoſition they

are

are always to obſerve, and take their ſeats accordingly.

They being ſeated, make them all ſing over the *French* tenor; then addreſs the baſſes, telling them, they are now to learn their own part, to which they muſt be particularly attentive. After going over it ſeveral times with them, in like manner inſtruct the trebles, and then the counters; and when you find that each diviſion can keep their own part without your help, then make baſs and treble ſing together; if they go well, then join baſs and counter; and if in like manner theſe go to your wiſh, let baſs and tenor be joined. Having thus proved all the parts ſeparately with the baſs, join any three of them together; if theſe alſo go well, join all the four parts.

If you have not heretofore heard any ſuch, and if you are not void of all manner of feeling, you will admire the grandeur of this performance. The firſt of this kind that was here was at a little chapel, where the teacher brought all his beſt ſcholars, to the number of a hundred and ſixty, who were not taught together, but in different claſſes. There were but few met to hear the firſt performance; but the report theſe gave of it made numbers flock to the next; ſome, probably,

bably, with a view to cenſure, and many out of novelty or paſtime. No ſooner however was the muſic begun, but a ſort of dread and amazement ſeized every countenance; ſome looked pale, others were in a chilly ſweat, and many ſtared at they knew not what; nay, the teacher himſelf (a thorough-bred choriſter) was not only ſilenced, but weeped exceſſively. This may ſeem romantic to many, as they cannot conceive how a ſimple church-tune, in which there is no great art of compoſition, could produce ſuch effects; but let ſuch conſider, that it is not the church-tune, (though muſic in that ſtyle is more ſolemn, and therefore more ſtriking than any other) it is the number of voices that aſtoniſhes. Thoſe who have not heard a hundred and ſixty voices or upwards perform a church-tune, or any ſolemn piece of muſic, in all its parts, with proper pauſes, and fine ſwells, can be no judges of this matter, it being entirely beyond their conceptions. Some may be of opinion, that this performance muſt have been defective without an organ, or other inſtruments to ſtrengthen and enliven the voices: But the want of theſe was the very cauſe of its excellency; for their number gave life and ſtrength, and their parts being both

ſhort

ſhort and eaſy, enabled them to perform more juſtly in tune than any organ is capable of. Add to this, that the words ſung, (which are greatly blunted by inſtruments) were diſtinctly heard, without which vocal muſic is at beſt but dull and inſipid. But to return.

Having now got the *French* tune completed, and the church-part of another pretty far advanced, go on as formerly in inſtructing them in the different parts of that tune of which they have learned the tenor, at the ſame time carrying on another tenor by the whole, (for they muſt be all taught the tenors) and in this manner you are to proceed, by which you will find they will learn a tune in all its parts every week; ſo that in twelve weeks they will have got twelve tunes, which is number ſufficient for any congregation *.

But

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* In ſome old editions of the pſalms there is a tune ſet almoſt at the head of every pſalm, probably with a view that the muſic might always ſuit the ſubject. But exclusive of the impoſſibility of learning the groſs of mankind ſo great a number of tunes, the defect is as great as ever; for the ſubject changes ſo often in moſt pſalms as to require a different tune to every four lines, or rather a particular

note

But if you make them thoroughly maſters of theſe twelve tunes in ſix months, from the time of your firſt opening ſchool, you do very well, as you have every day (excluſive of their preſent leſſon) to make them rehearſe the whole or a part of ſuch tunes as they have already learned, and now and then to give them a new leſſon out of the plate of leſſons, demonſtrating the nature of the different leaps, with many other things, as common and triple times, cliffs, ſharps, and flats, &c. ſo that they may not be ear-ſcholars. On the contrary, if you are at due pains, it is incredible what knowledge they will acquire, even though in a croud; nor is this to be wondered at, as they have the ſame advantages of education with ſtudents of ſome other profeſſions, as divinity, law, or phyſic. I have often heard the celebrated *Geminiani* (whoſe pupil I had the honour to be) maintain, that the whole art of

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note or paſſage to every ſyllable, as done by the inimitable *Marcello*. A few therefore of the chearful and ſprightly, and a leſſer number of the melancholy and penitential, is ſufficient for public devotion, and are all that a congregation can be ſuppoſed to perform juſtly.

compoſition could be communicated in this manner; and from the inſtructions I had from him, I diſcovered few reaſons to the contrary.

The plan for inſtructing many together being now finiſhed, the ſame method is recommended for a ſmall number. To aſſert, that the difficulty in procuring a regular performance from four perſons will be generally greater and more tedious, than if the number amounted to four hundred, will ſeem ſtrange, yet nevertheleſs it is fact. It may indeed happen that four may be met with poſſeſſed of ſtrong muſical talents, in which caſe the trouble will certainly be leſs, provided their voices ſuit the different parts; but if one or two of your ſet have bad ears for muſic, you will never be able to complete your harmony; whereas in a conſiderable number, you are ſure to find a few of genius for every part, and it is found by experience, that one who is ſtaunch in his part will lead any number of indifferent capacities.

If you cannot prevail on your ſcholars to meet at the ſame hour, and be taught together; in that caſe you muſt appoint a convenient hour for the better ſort of people, another for thoſe of middling ſtation, and a third for ſervants, (who all ought to pay according to their ſtations, though

on the whole, this piece of education ſhould be given very cheap, with a view to engage all ranks to learn it) and when they are taught a tune or two in this ſeparate manner, you muſt afterward make a point of having a rehearſal of the whole together at church, or any other convenient place, once a-week, which they will ſoon be equally fond of with yourſelf.

What only remains now to be conſidered, is your conduct at church on the ſabbath-day. Having gone there with all your pupils, you muſt, if poſſible, have them ſeated together. If they are diſperſed amongſt the reſt of the congregation, the effect will not only be poor, but it will be rare if they are not put into confuſion. Many of them that would do very well with the help of others, may have neither genius nor fortitude to carry on a part alone, and more eſpecially if ſeated amongſt irregular ſingers.

Having placed them thus, and yourſelf the clerk, (or if another, it is to be hoped you have been particularly careful in inſtructing him, otherwiſe he will fruſtrate all your endeavours) you muſt be careful that they all ſing tenor, and

no other part, during the firſt three or four ſab-baths; and you will do well to ſing no more than three different tunes in that time, which are all ſung in the forenoon; as for the afternoon, you may take any two of the ſame three you pleaſe. There would be no uſe for this caution if the whole congregation were taught; but as this cannot be expected, the tenor alone muſt be continued till the ignorant have got a tolerable notion of it, which will ſoon be the caſe, and then there will be no danger in introducing the other parts; whereas, if you begin with the whole, the unlearned, upon hearing different parts, will either be ſilent altogether, or catch any ſound that ſtrikes their ear moſt agreeably, or ſing according to their own fancy, and thus all attempts to improve the muſic will be effectually baffled; whereas the conſtant uſe of one part till it be tolerably eſtabliſhed, is both the ſureſt and ſhorteſt way to ſucceſs; and even after the parts are introduced, it will be prudent in the learned to join all in tenor till it is once ſung over, to ſet the congregation a-going, after which they ought to ſtrike off to their own parts.

FINIS.

STANZAS of Eights and Sixes, to ſing the Pſalm-tunes by.

The heart, by MUSIC's force inſpired,
With ſacred warmth to glow,
Is with each gen'rous paſſion fired,
And taſtes a heav'n below.

As night eternal and profound,
Thoſe boſoms dark remain,
On which the charms of melting ſound
Their raptures pour in vain.

Keep on the tender mind impreſt,
The ſofter paſſions play,
When muſic melts the infant breaſt,
And lights fair virtue's ray.

Then each young voice and infant hand
Let muſic early reign;
No pow'r like her's can vice withſtand.
Or virtue's bliſs attain.

STANZAS of Eights.

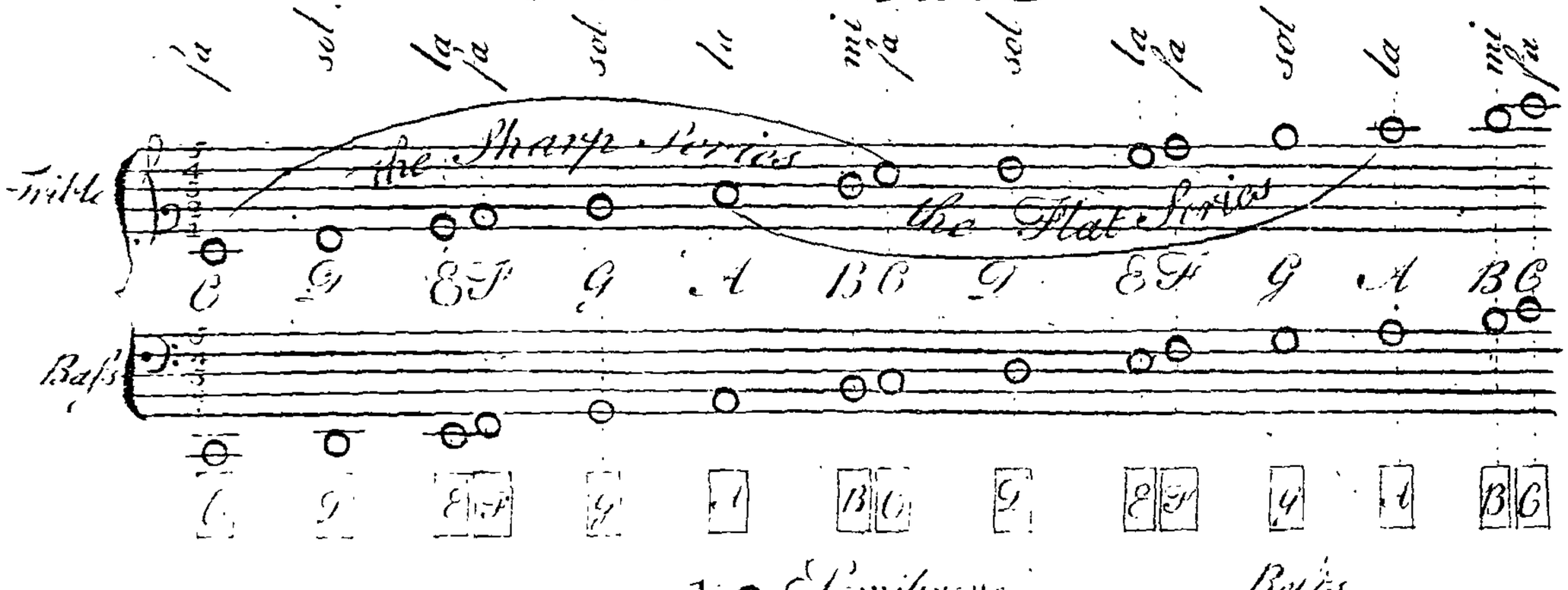
The man, whoſe dull internal ſenſe
By muſic here untouch'd remains,
Heav'n ſhall find full recompenſe,
And join the ſeraphs' loftieſt ſtrains.

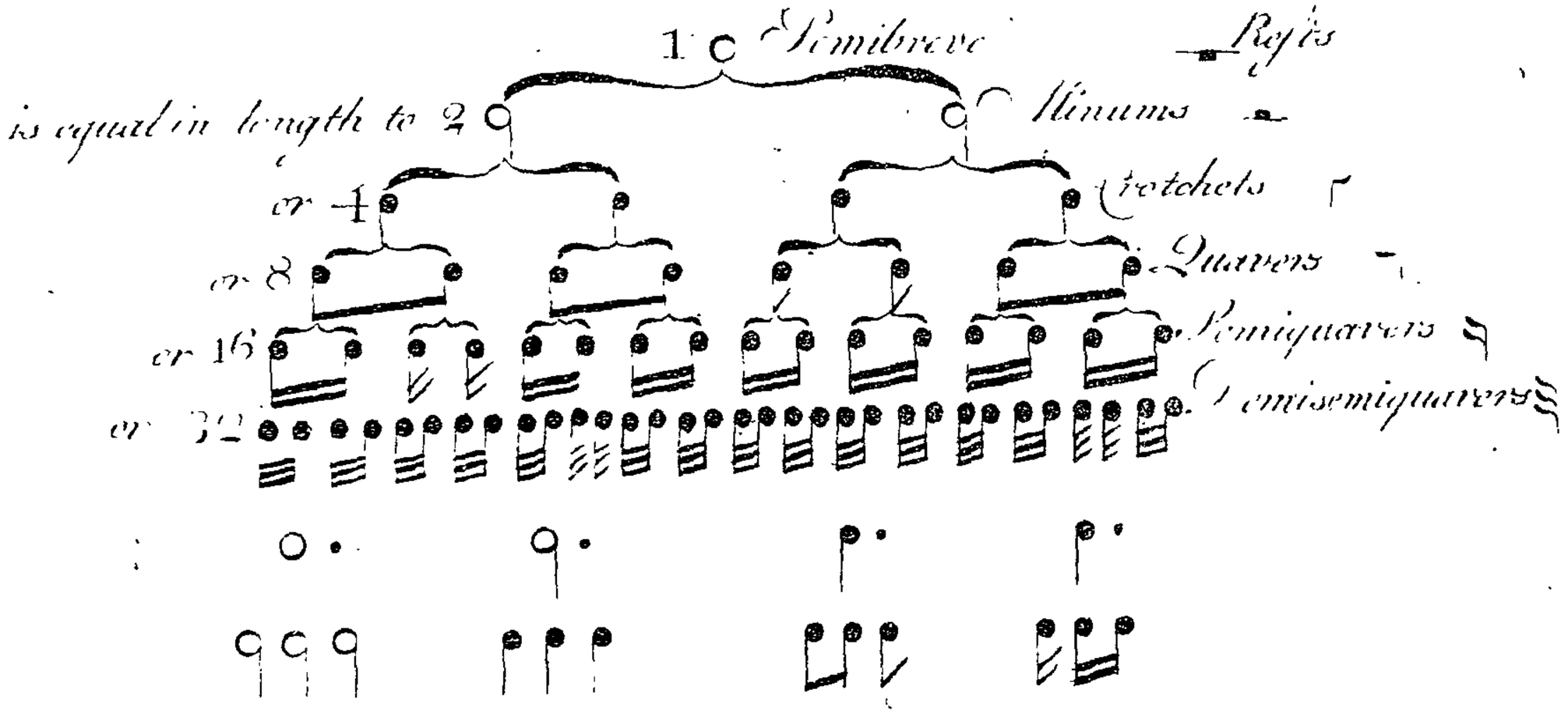
Who would not join the ſacred lays,
And ſing th' Eternal's endleſs praiſe?
Earth below, in heav'n above,
The nobleſt taſks are PRAISE and LOVE.

The

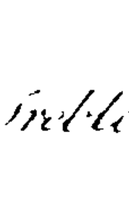
Plate 1.st

The Scale



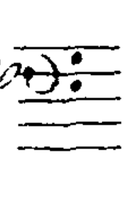


The G or Treble Cliff

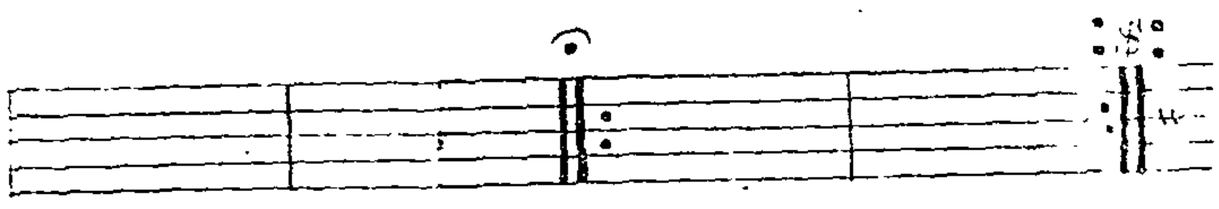


The C or Tenor Cliff

The F or Bass Cliff



Bars



Common Time C ¢ 2/4

Triple Time 3/2 3/4 3/8 — 9/4 9/8 — 6/4 6/8 12/8

A Sharp ♯ A Flat ♭ A Natural ♮

The Slurs show how many Notes are Sung to one Syllable

Lefson 1.st

2.d fa sol la fa sol la mi fa

3.d G A B C D E F G

4.th

5.th

6.th

7.th

8.th

9.th

10.th

11.th

12.th

13.th The flat Scale

Dundee or Windsor

London

Tr.

Con.

Tenor Ch. part

Bass

BRITISH MUSEUM

Tr.

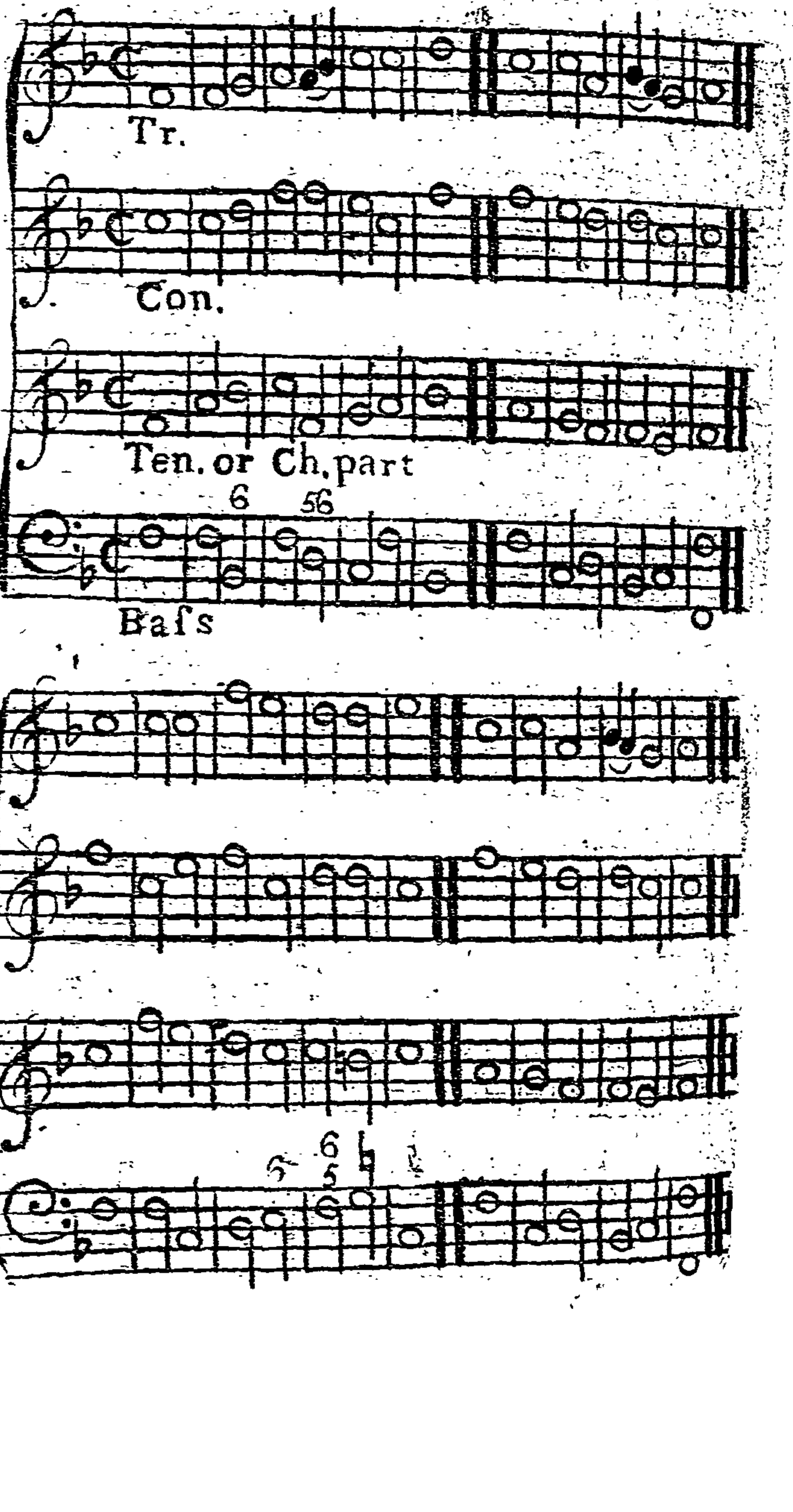
Con.

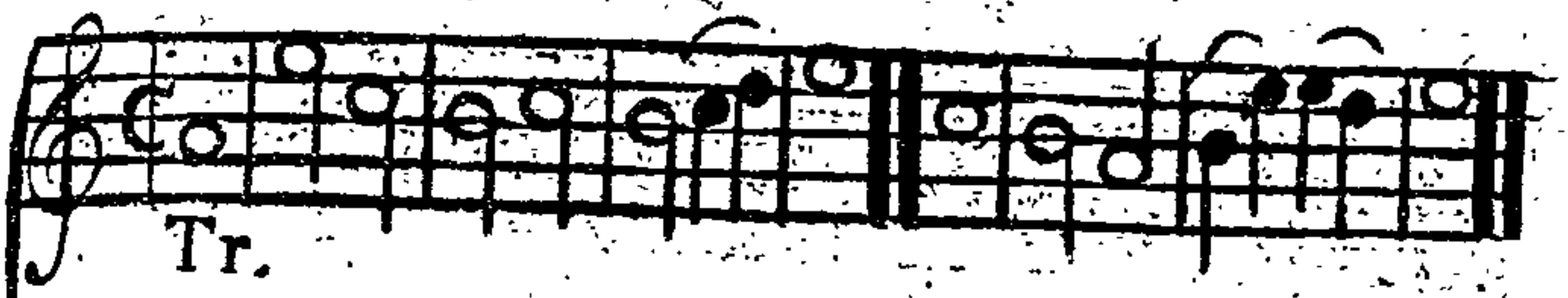
Ten. or Ch. part

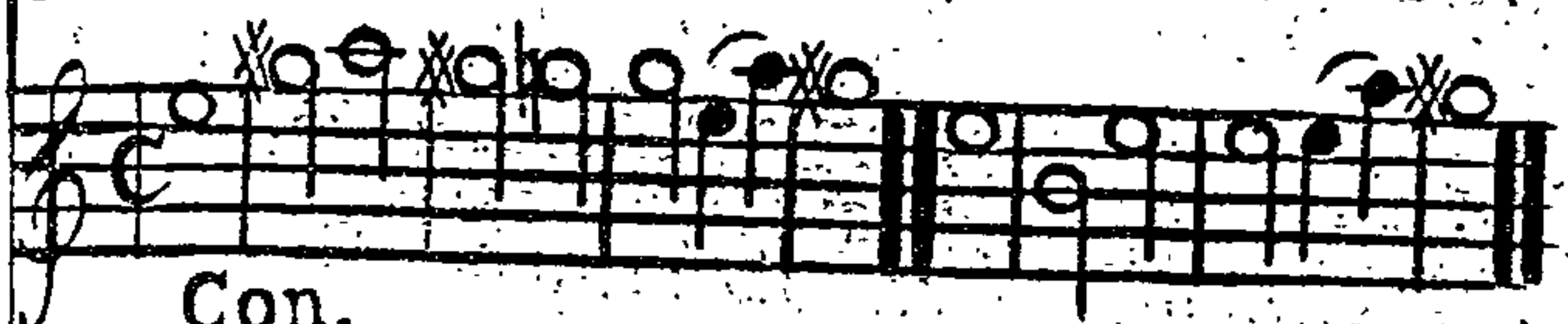
Bass.

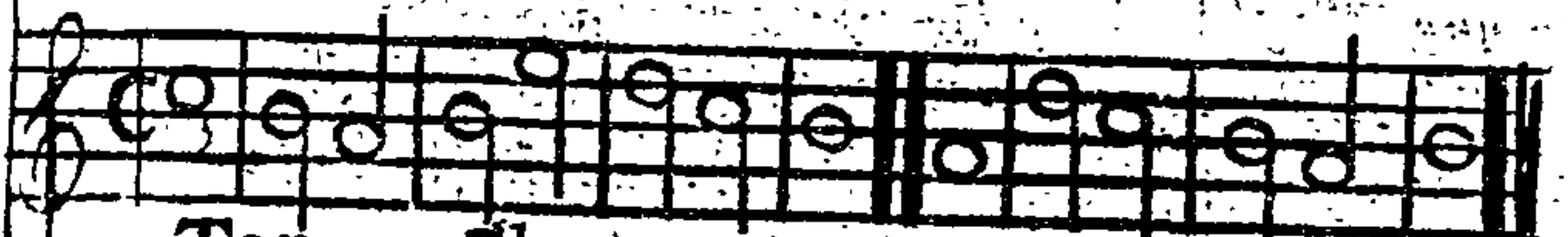
6 6

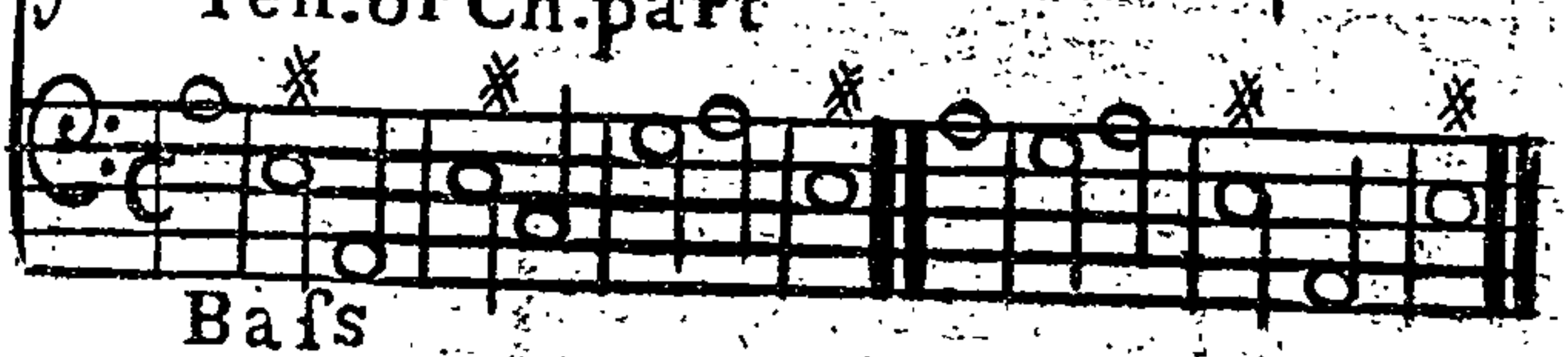
French or Norwich

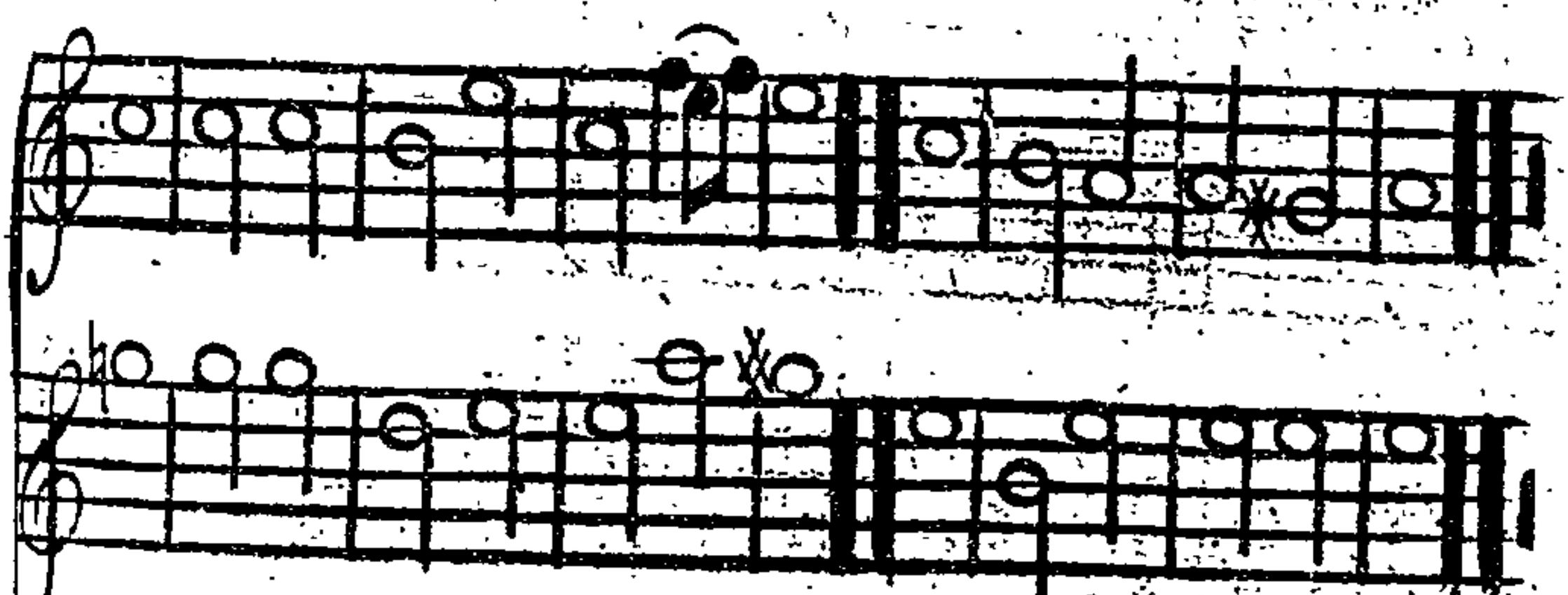


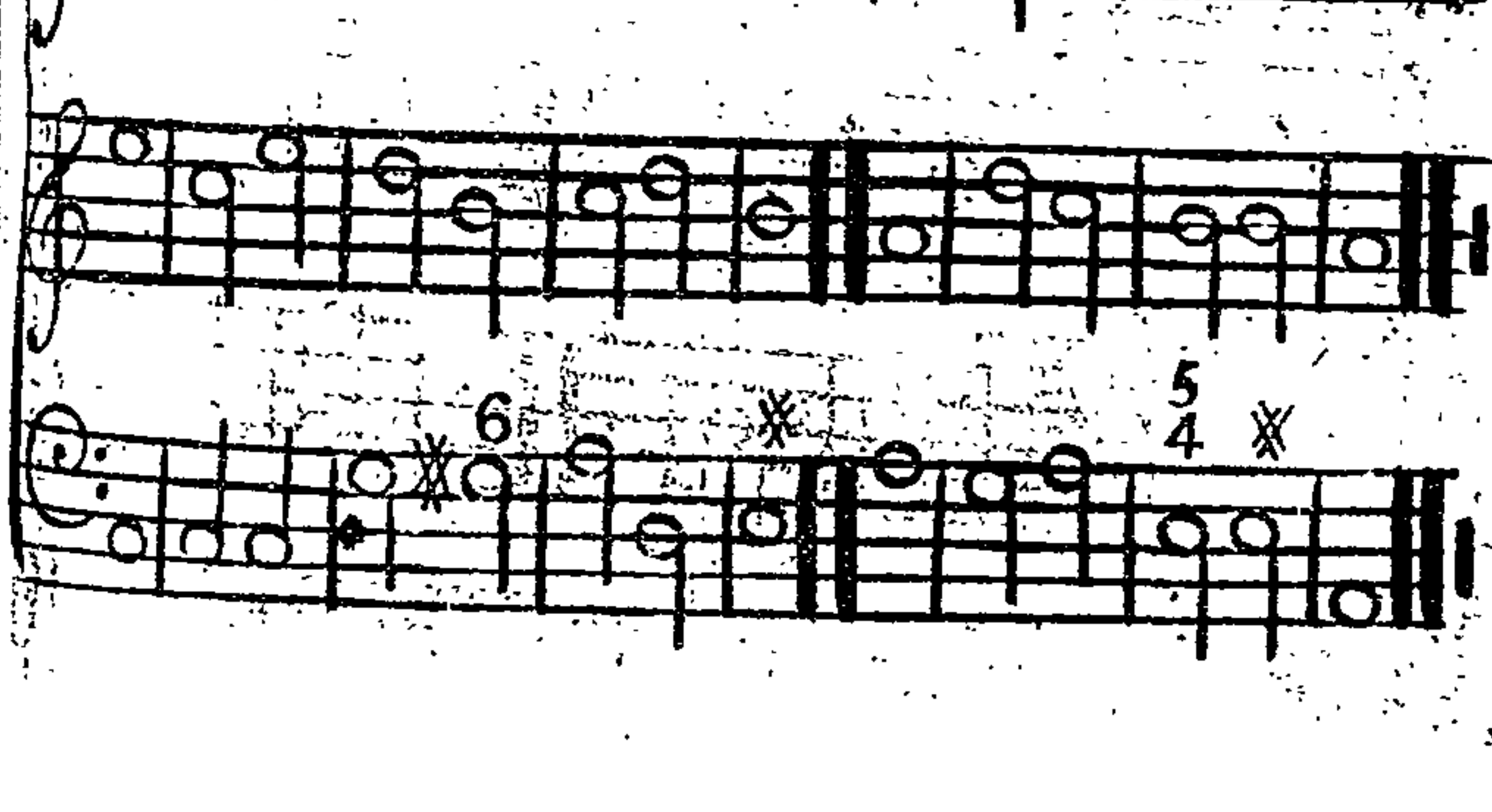

Tr.


Con.


Ten.or Ch.part


Bafs




6
5
4

Dunfermling or Durham

Tr

Quintus *to be sung by Treble Voices*

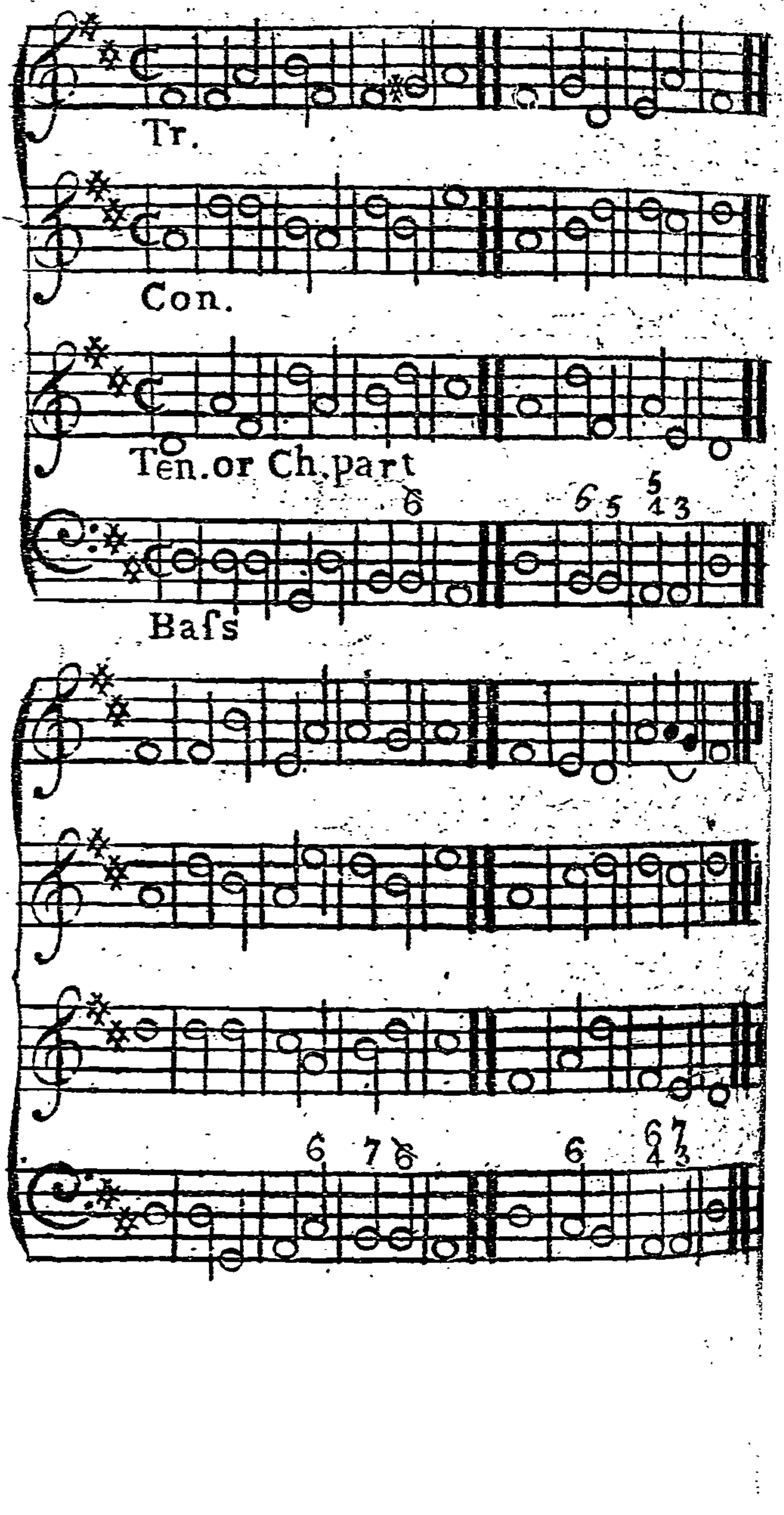
Con

Tenor Ch. part

Basis

Abbey

Newton or Oxford



Tr.

Con.

Ten. or Ch. part

Bafs

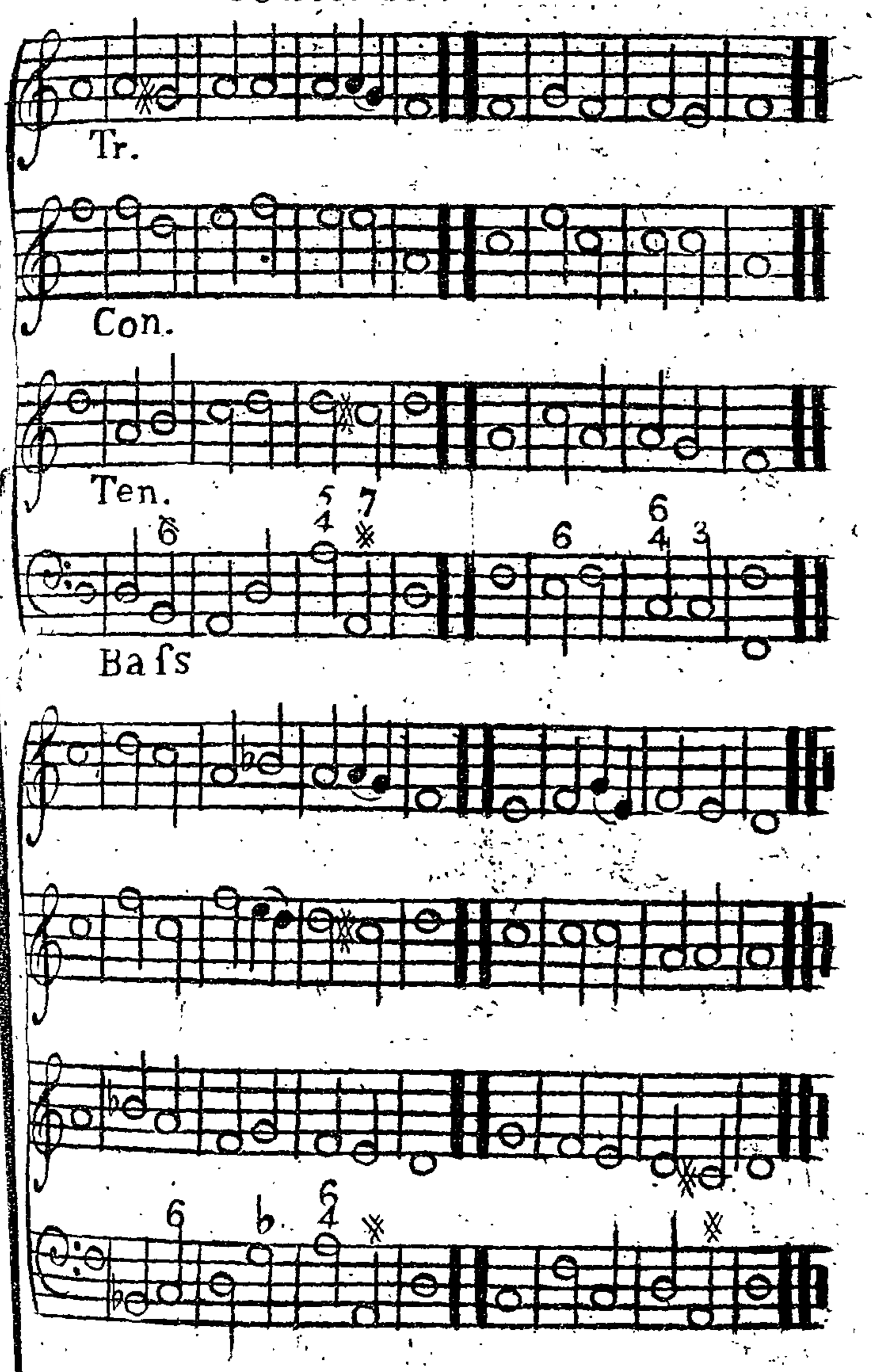
Tr.

Con.

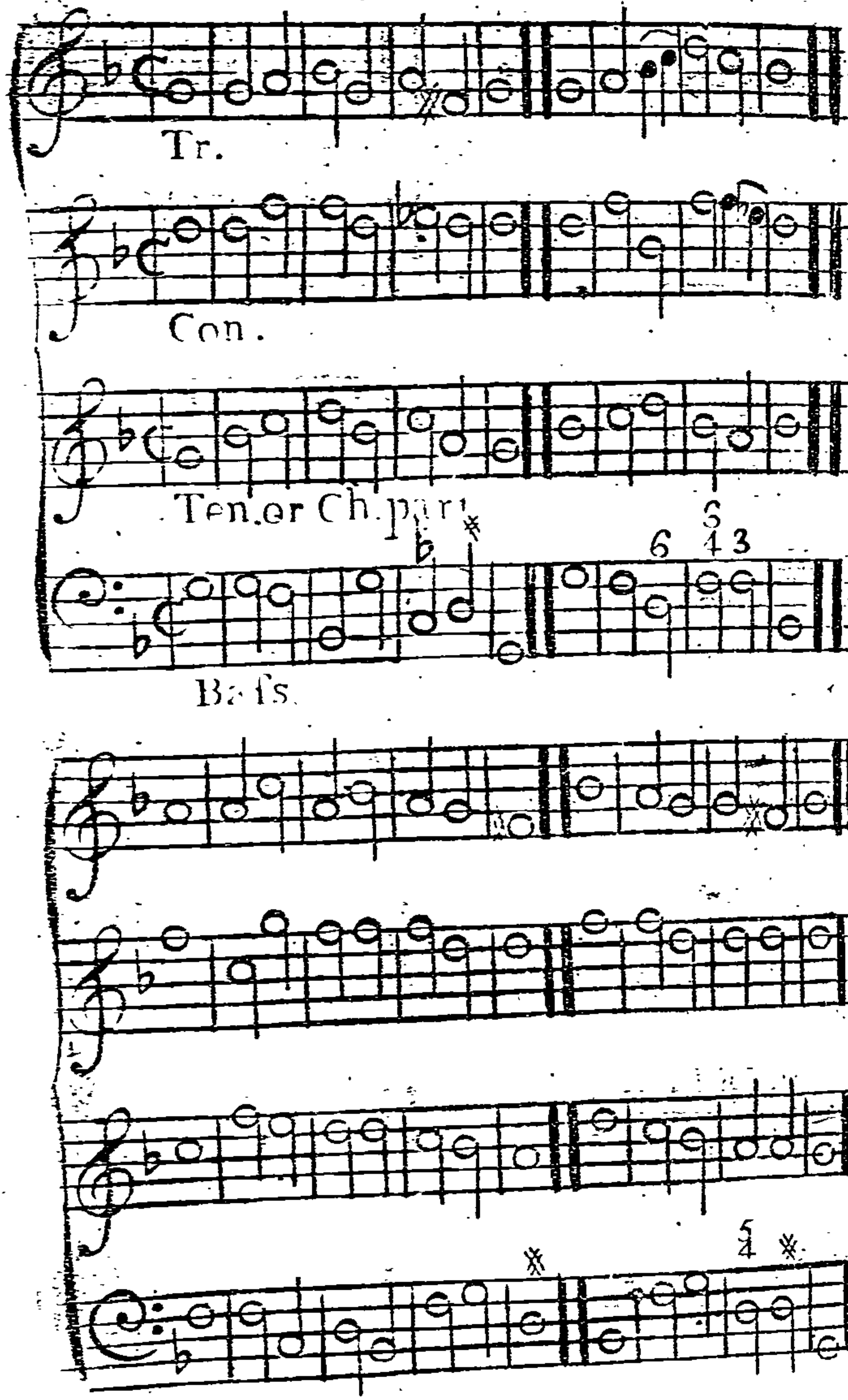
Ten.or Ch.part

Bafs

Continued

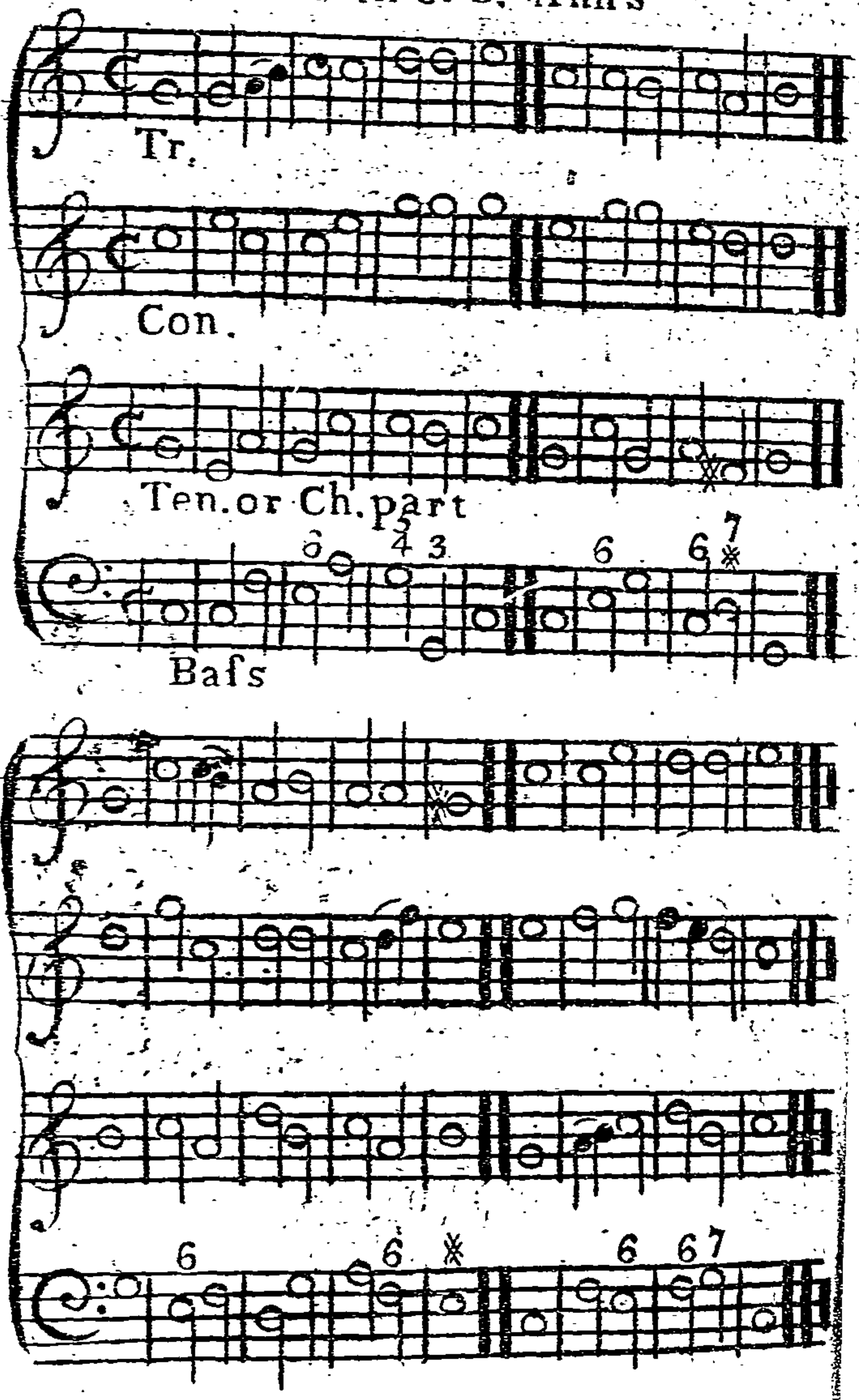


Jedburgh or Exeter



100 Psalm

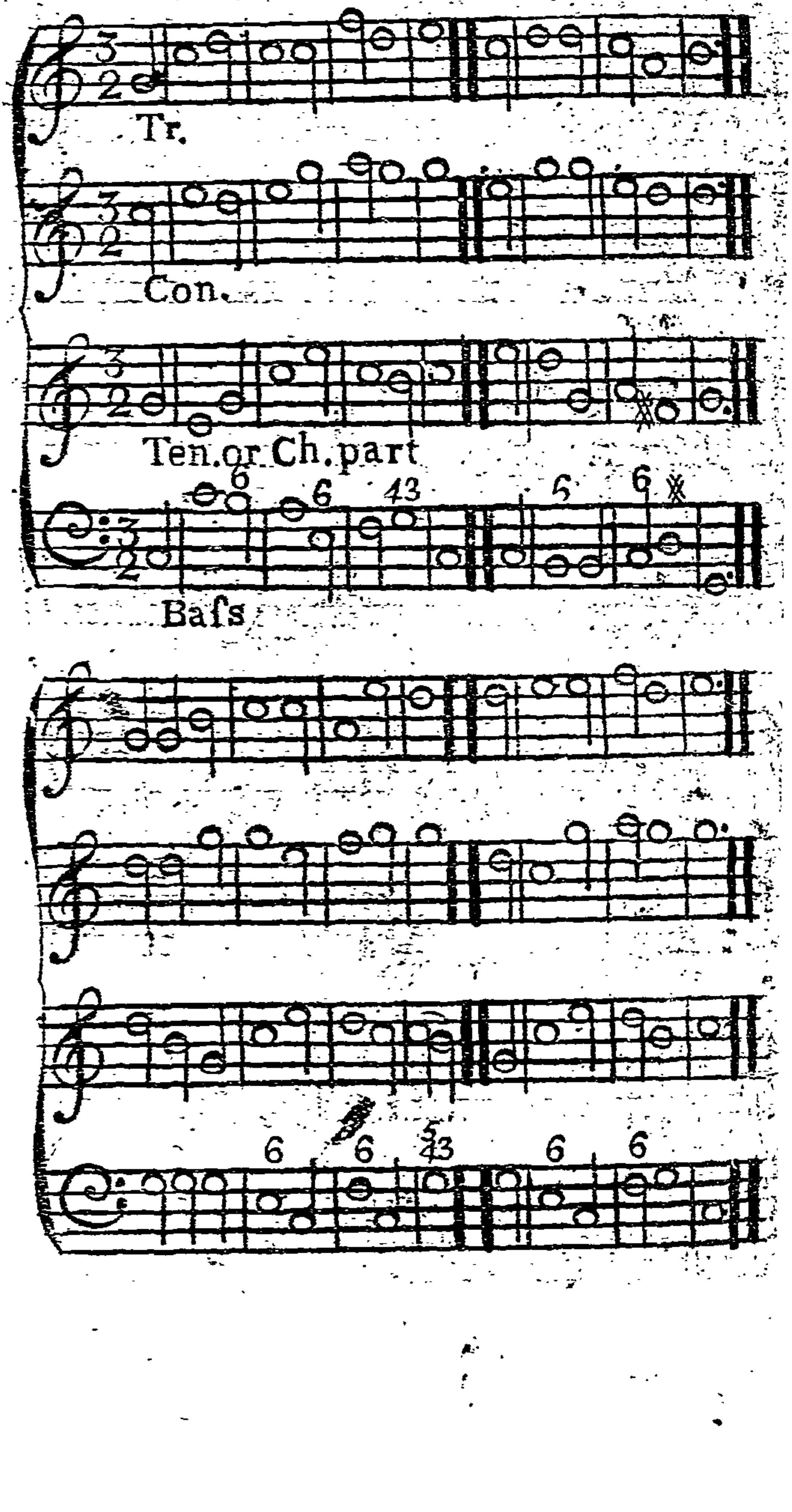
Perth or S.t Ann's



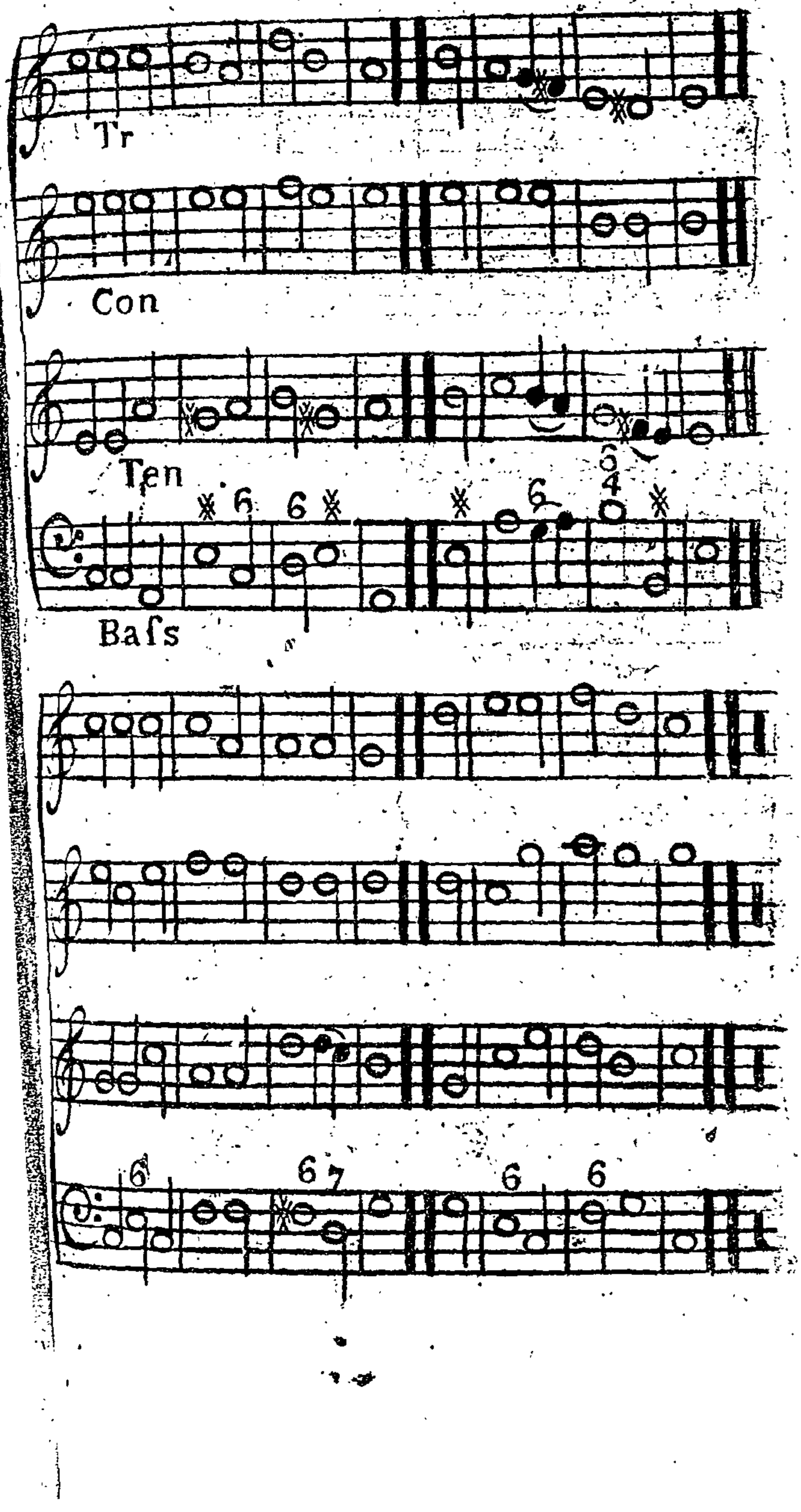
Montrose or St David's

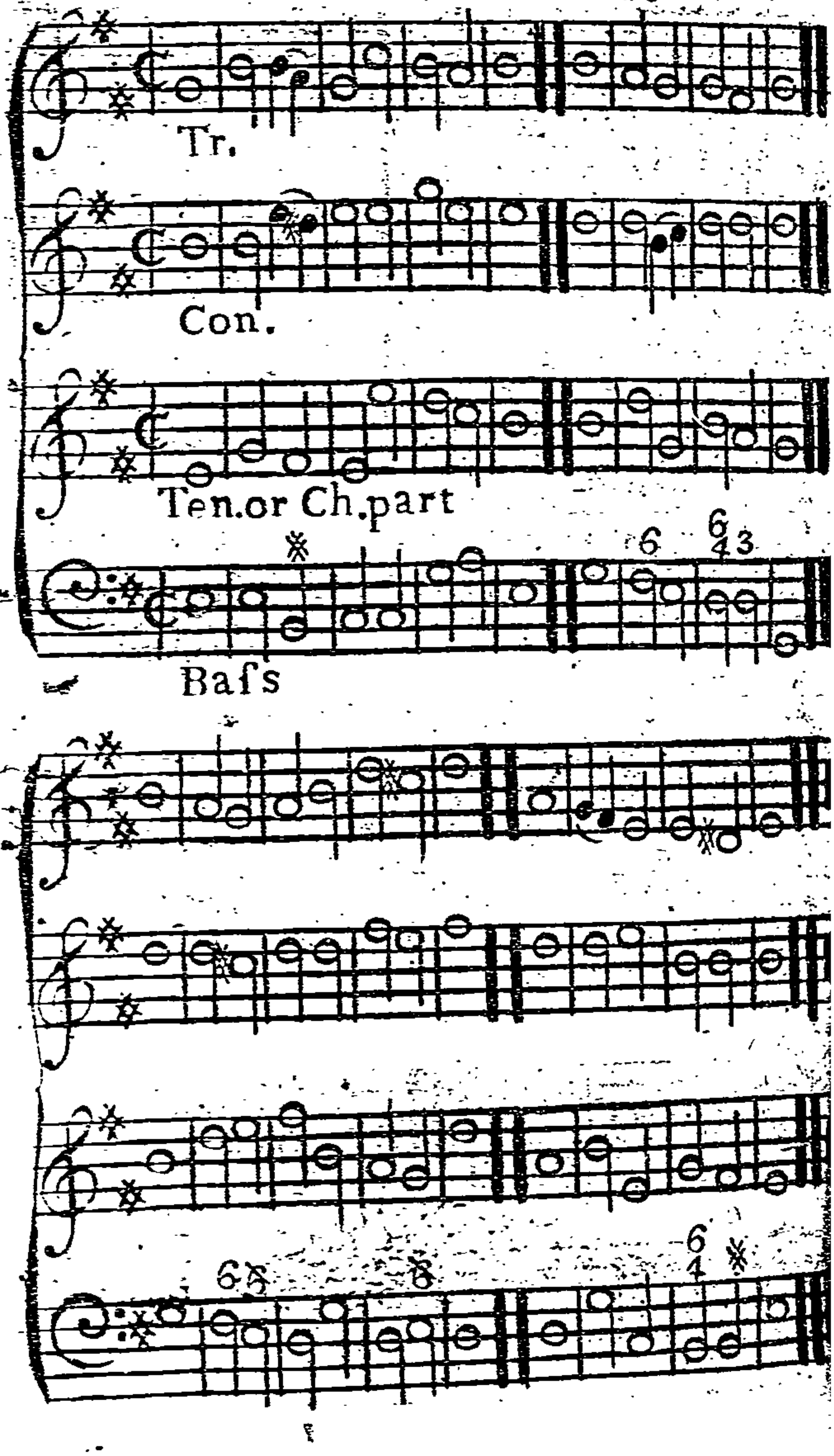
Aberdeen or St. Paul's

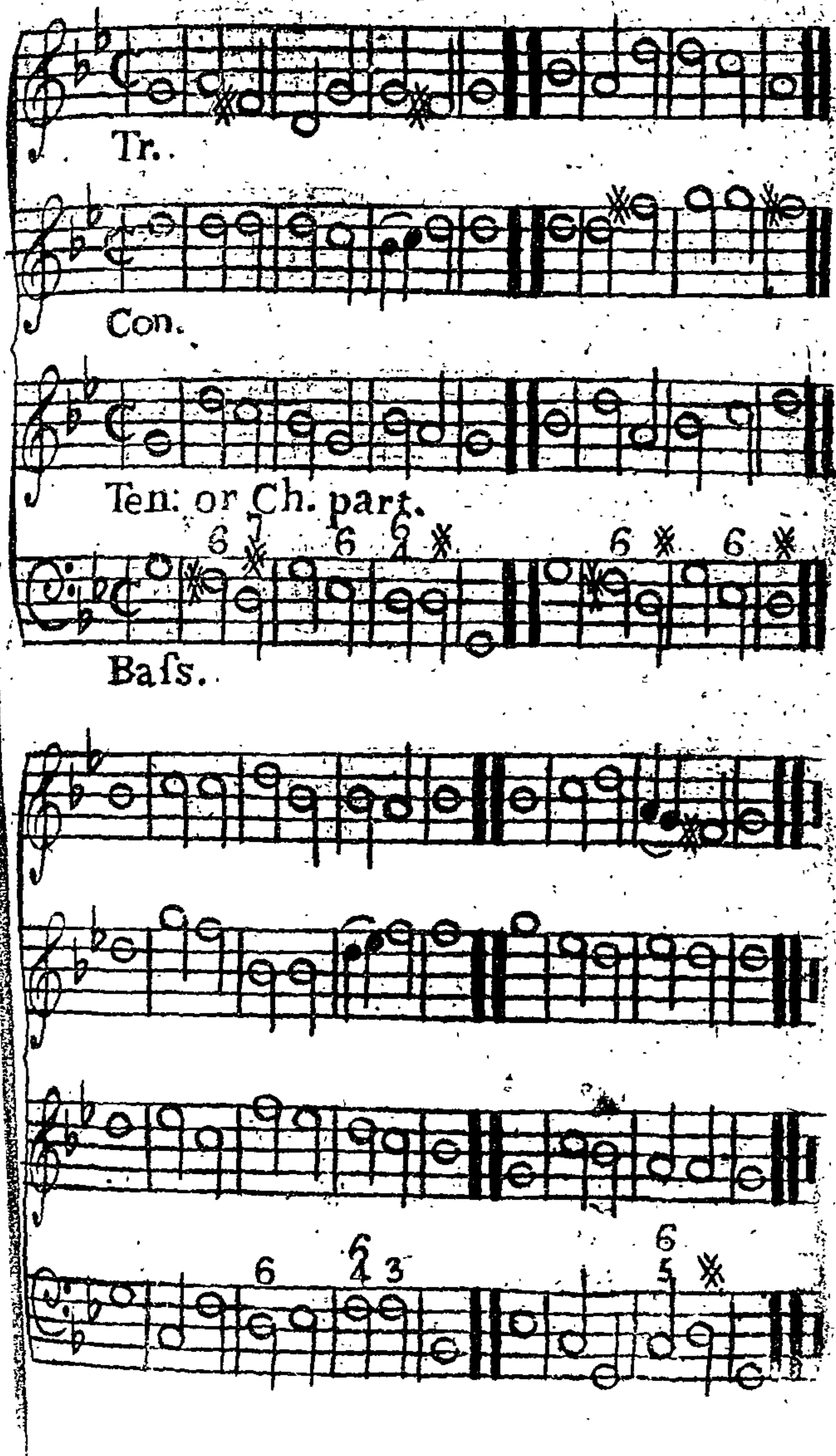
Tr.
Con.
Ten.or Ch.part
6
6 7
5
Bass


Tr.
Con.
Ten. or Ch. part
Bass

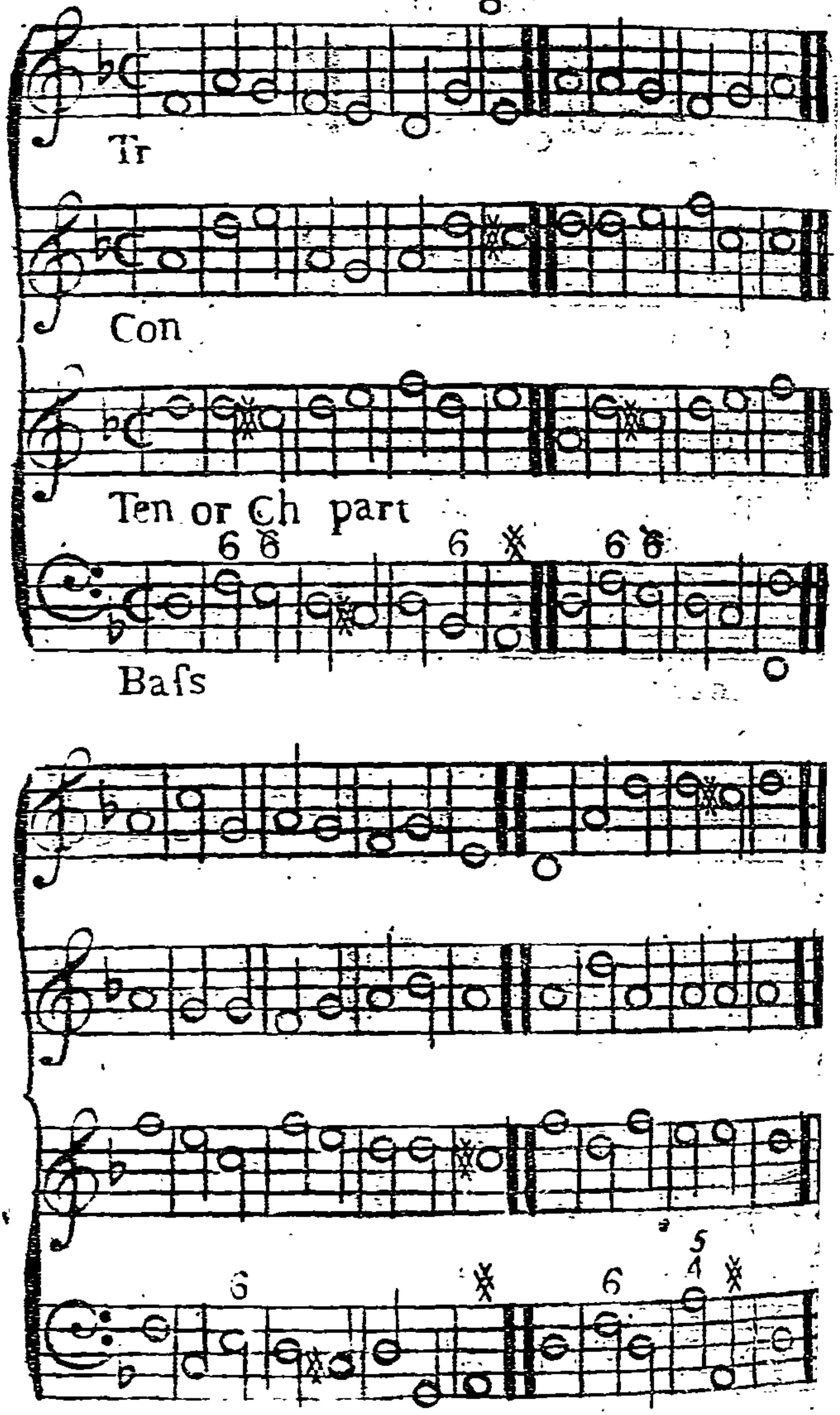
Continued.

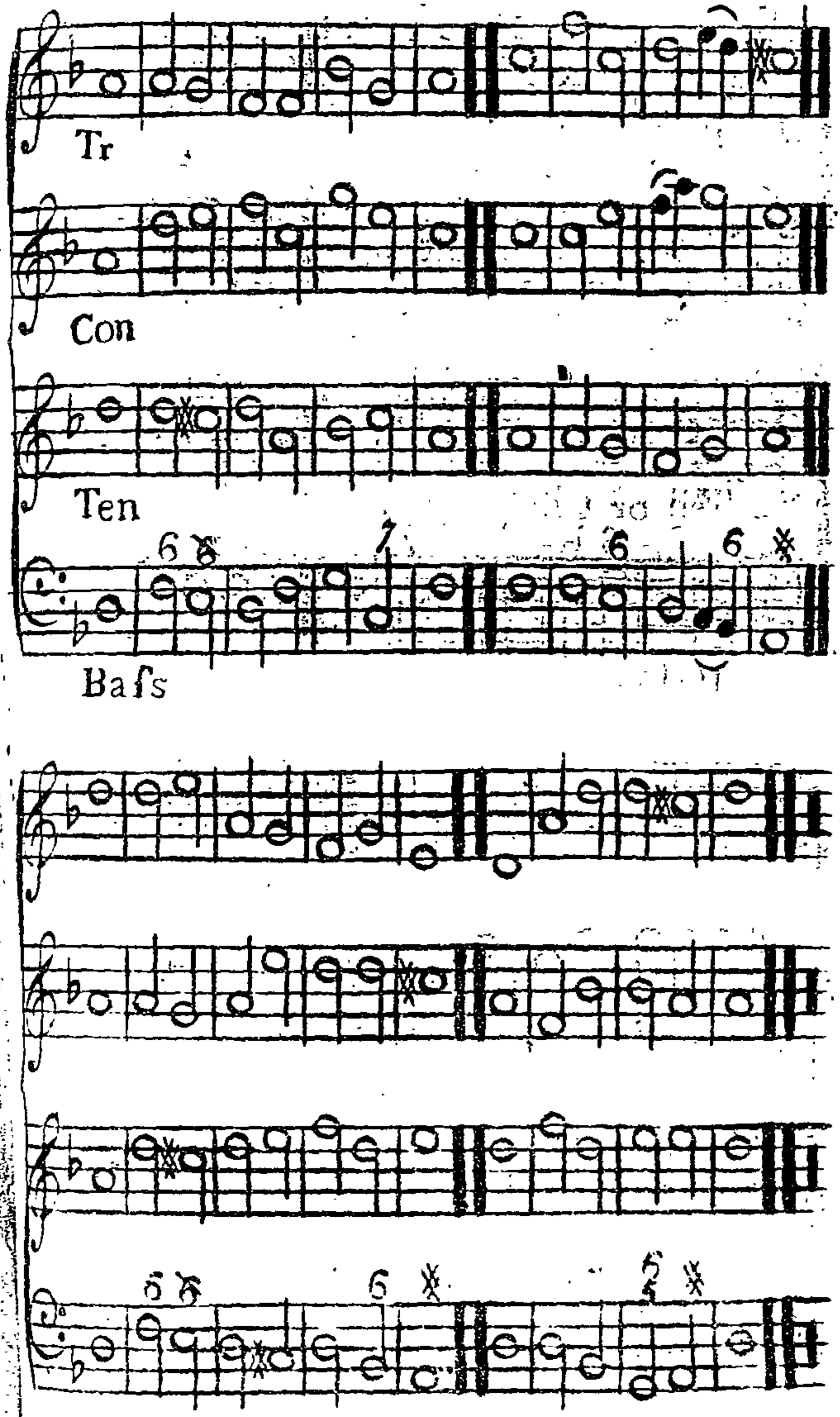



Tr.
Con.
Ten.or Ch.part
6
6 4 3
Bafs
6 5
6 4


Tr.
Con.
Ten: or Ch. part.
6 7 6 6 4 6 6
Baſs.
6 6 6 4 3 6 5

Edinburgh



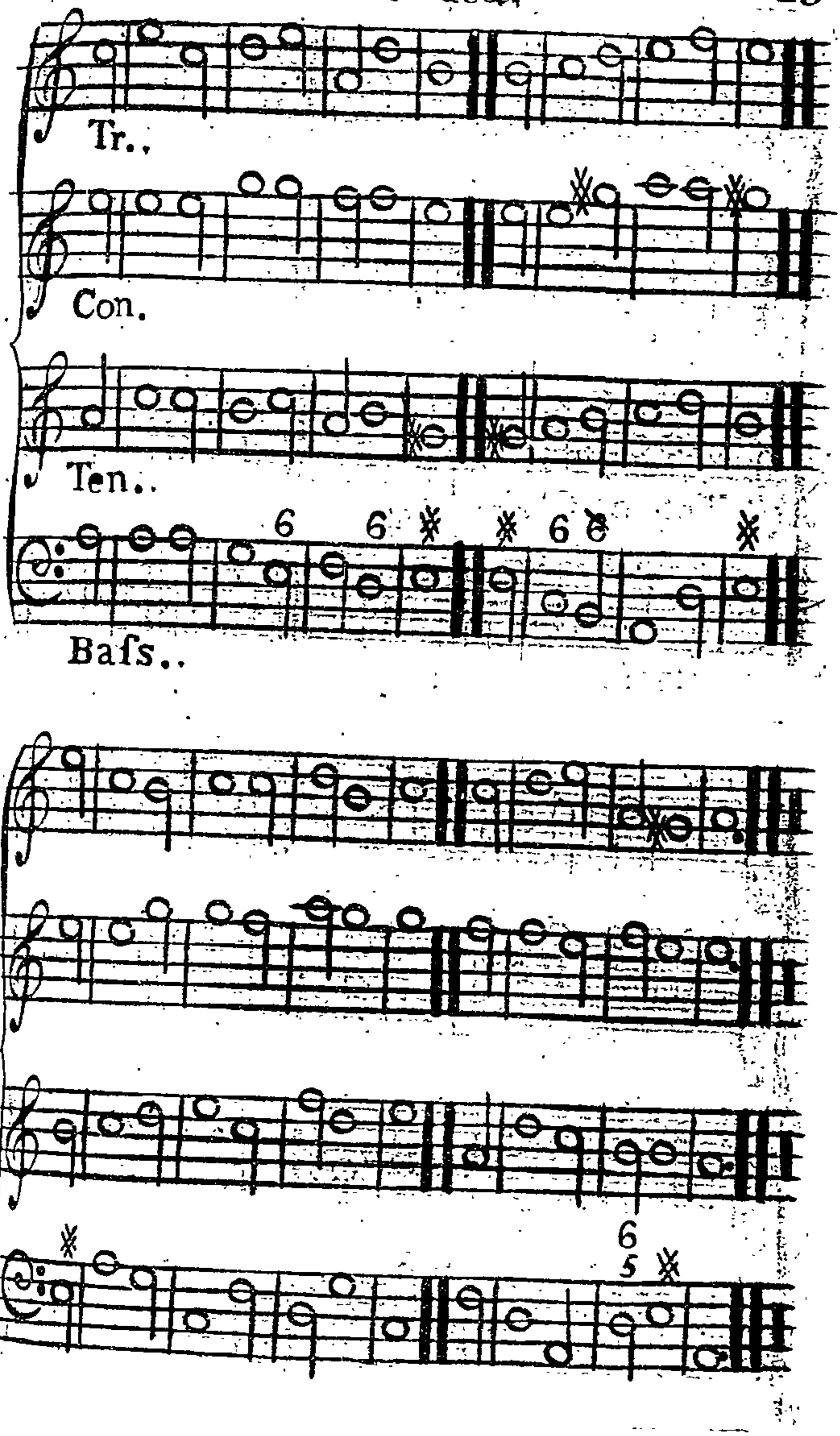

Tr
Con
Ten
Bafs

Tr.

Con.

Ten. or Ch. part.

Bass.


Tr..
Con.
Ten..
6 6 6
Bafs..

Tr

Con

Ten or Ch part

Baſs

Tr

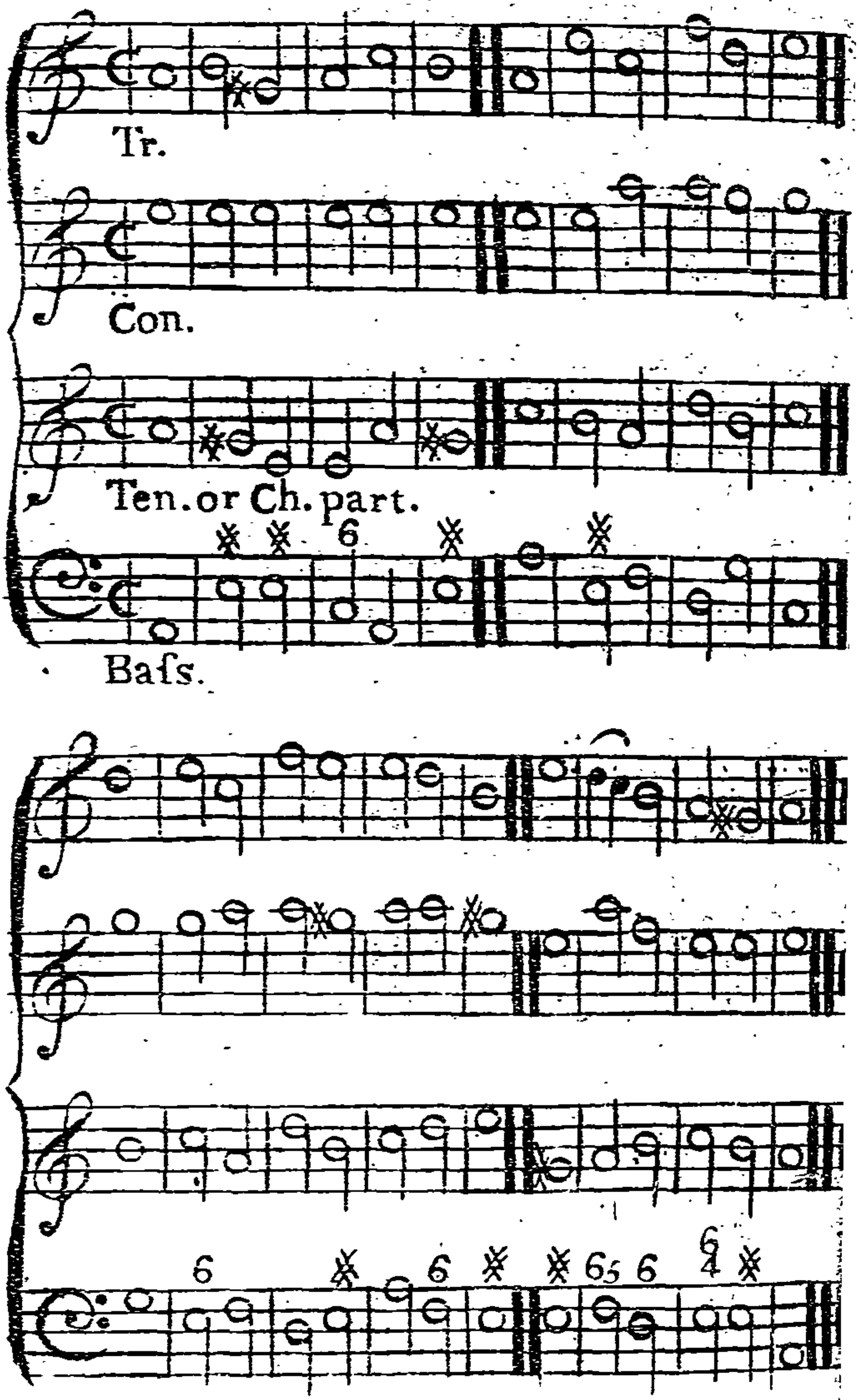
Con

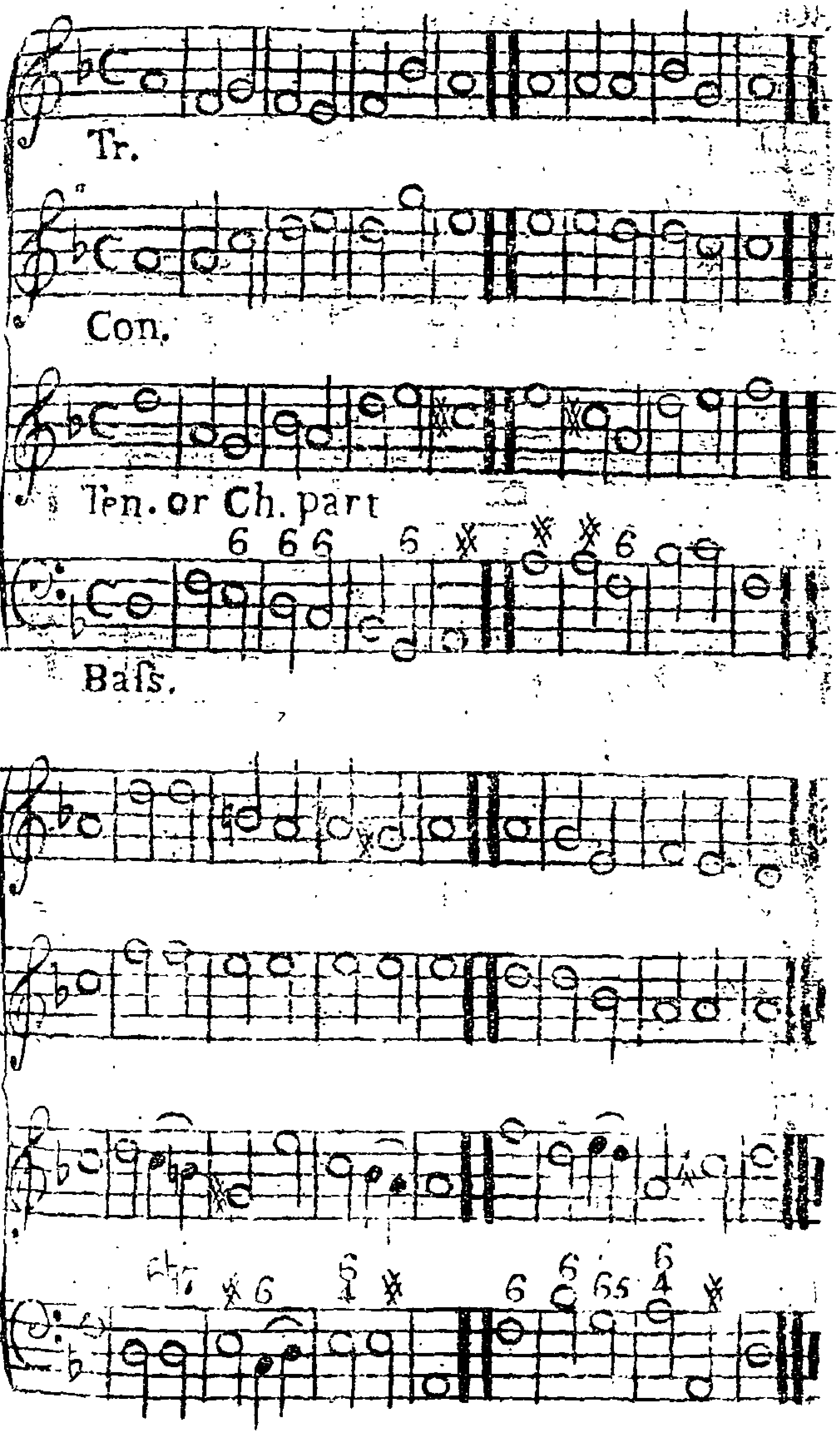
Ten

6 6 6 6 6 6 4 3

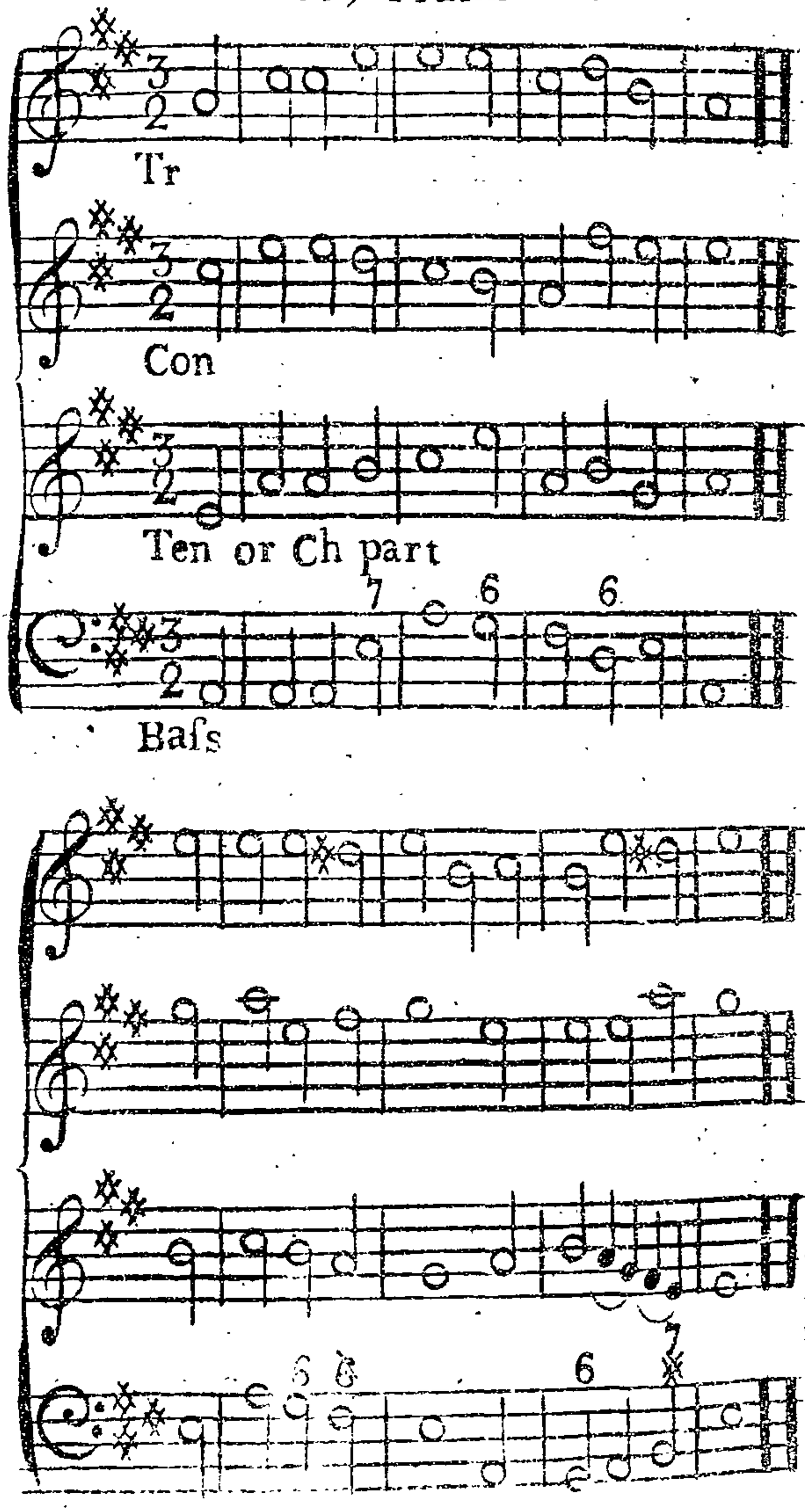
Bafs

6 6 6 6 6 6 5 3


Tr.
Con.
Ten. or Ch. part.
Bafs.


Tr.
Con.
Ten. or Ch. part
Bass.

149 Pſalm



Tr

Con

Ten

6 6
5

Bafs

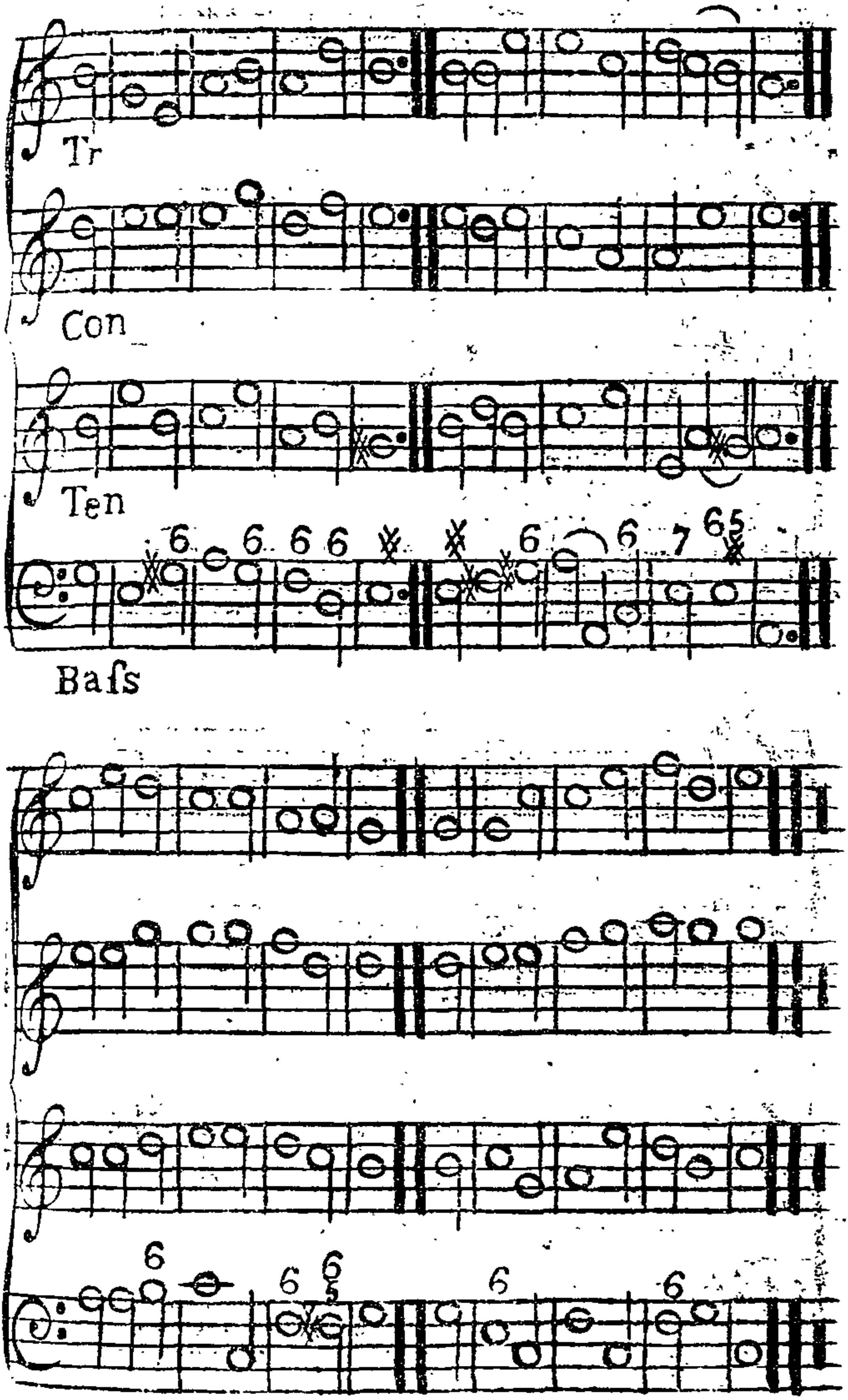
6 6

Tr

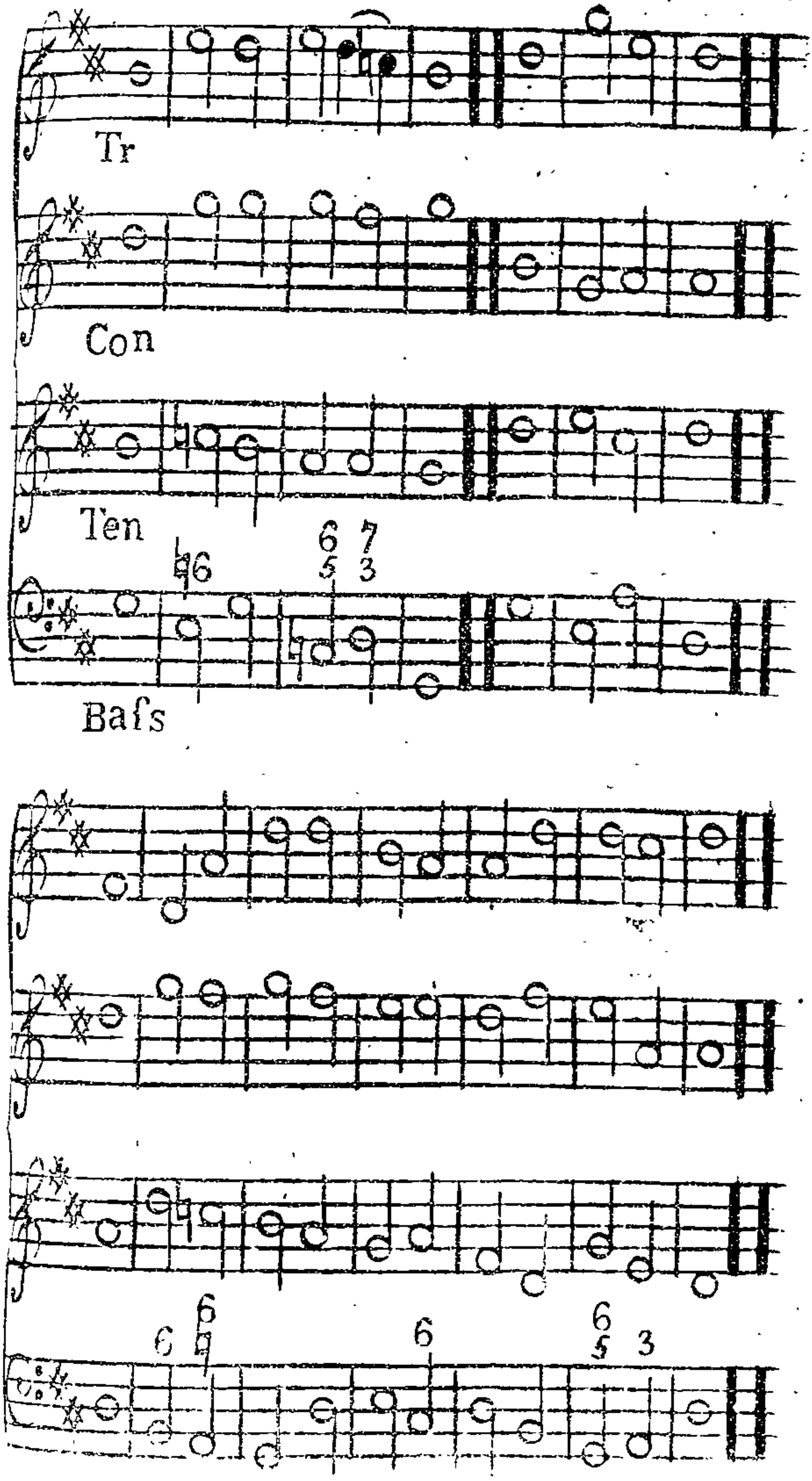
Con

Ten or Ch part

Bass


Tr
Con
Ten
6 6 6 6 6 6 7 6 5
Baſs

Tr
Con
Ten. or Ch. part
6
5
4
3
Baſs
6
7
6


Tr
Con
Ten
6 7
6 5 3
Bafs
6
6
6
6
5 3

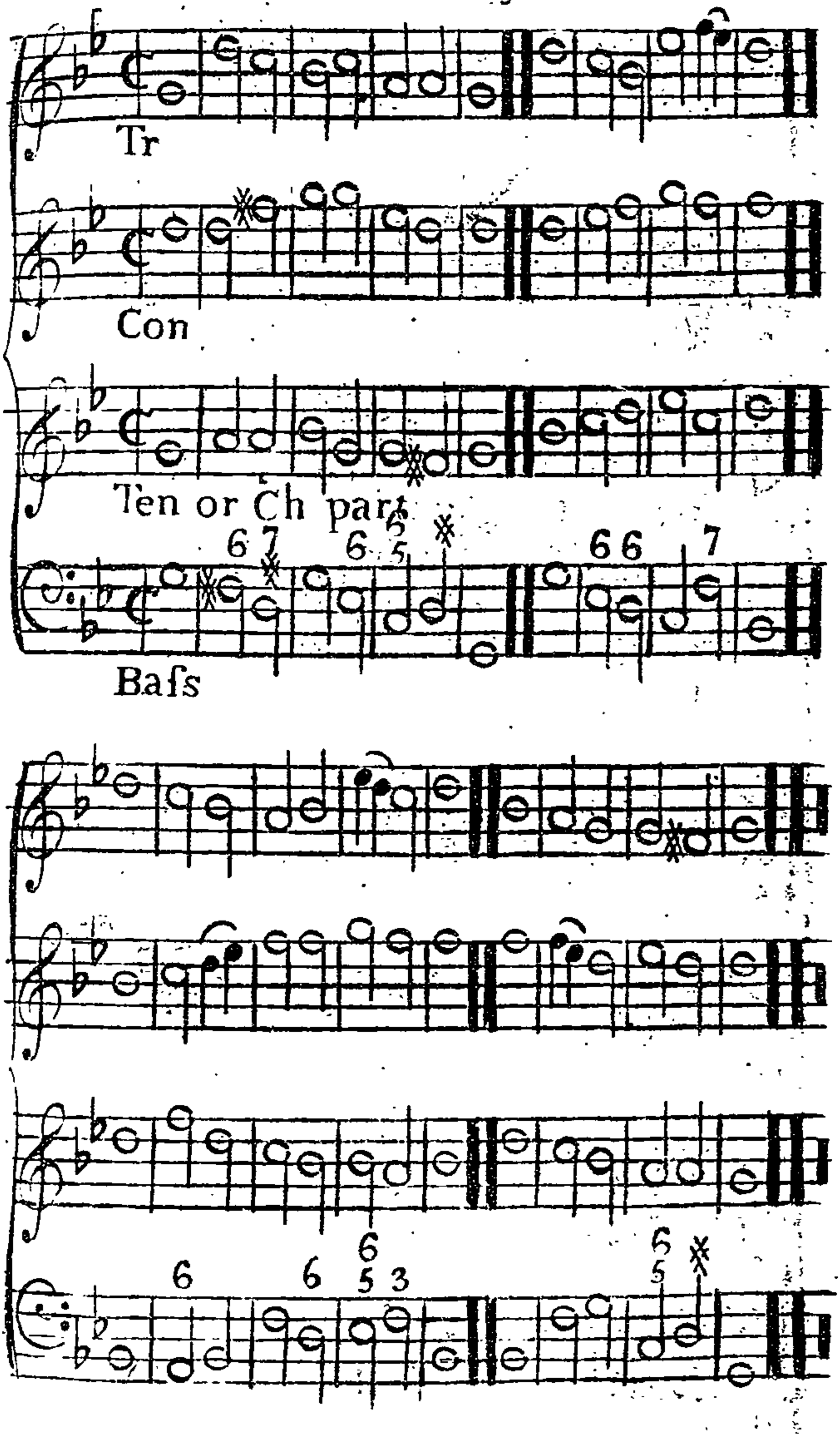
Cambridge.

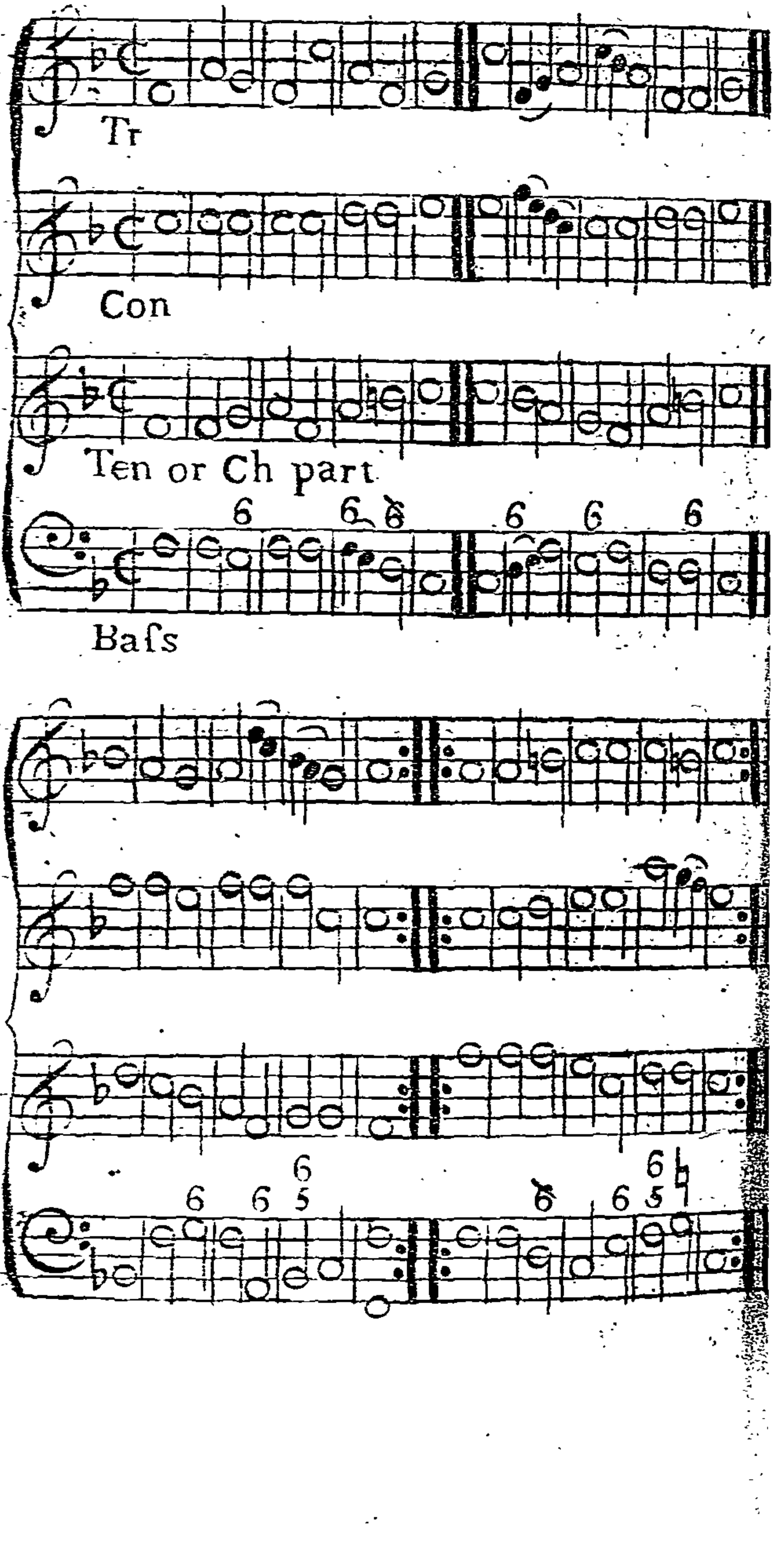
Tr.

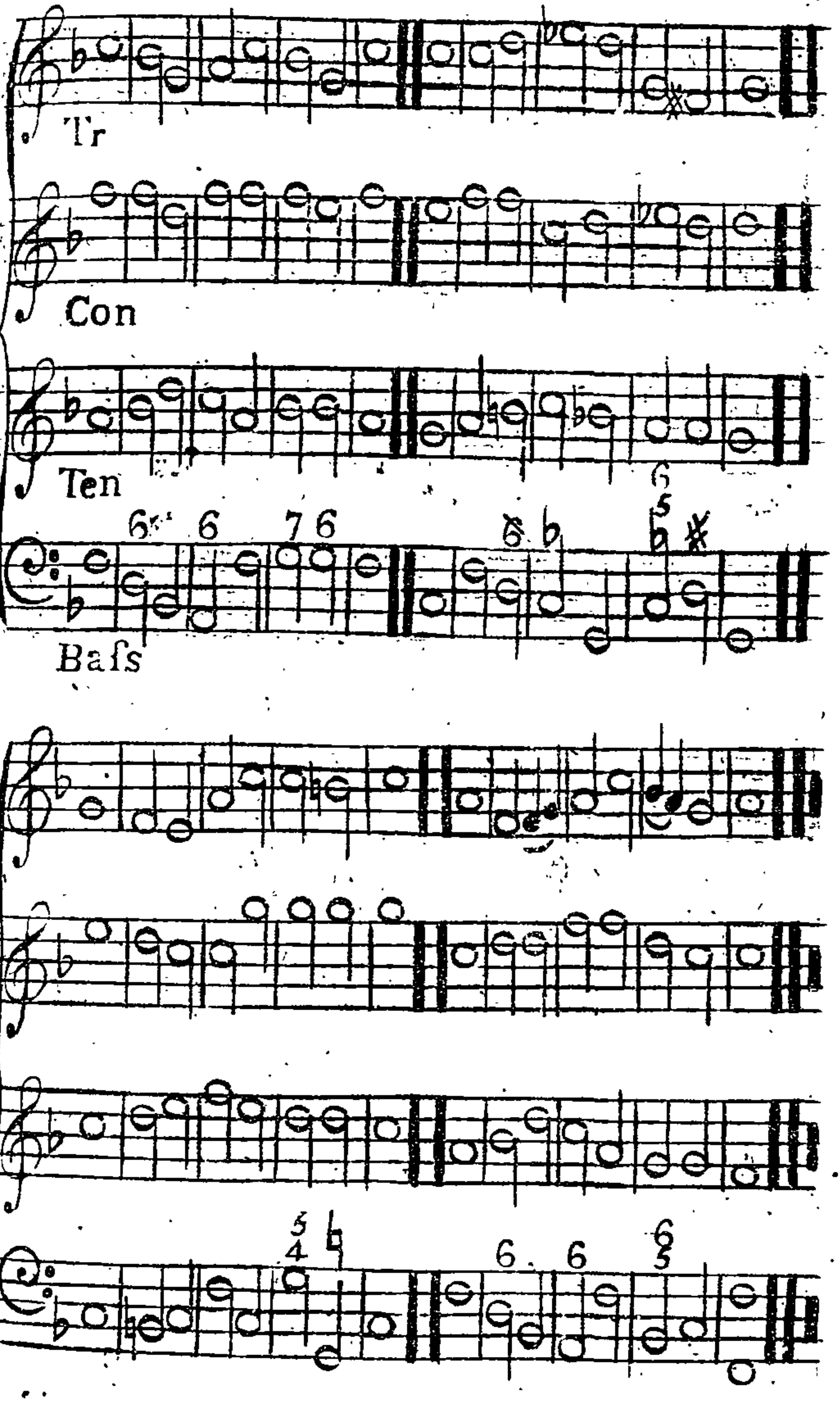
Con.

Ten.or Ch.part.

Baſs.


Tr
Con
Ten or Ch part
Bafs


Tr
Con
Ten or Ch part
6 6 6 6 6
Bafs
6 6 5 6 6 5


Tr
Con
Ten
Bafs

Lesson I.st

A Shake Compounded of a whole Note — Practised thus

A Shake Compounded of a half Note — Practised thus

2.d

God save the King

Fame let thy Trump — et sound tell all the Wo — rld around great George i — s King.

Tell Rome and Fra — nce and Spain Bri-tan-nia Sco — rns their chain all their vile

a — rts are vain great George i — s King.

3.d 4 in a Bar

4.th 4 in a Bar

2 in a Bar

2

6. 3 in a Bar

7. 3 in a Bar

2 Canons in the Unison for 3 Voices

To thee 'twas giv'n to Live to
me 'twas giv'n to Dye. mark
how impartial is the Will of
Heaven. A las a las a
las one Moment makes us even
Je ru sa lem Oh that thou hadst known in
these thy days the things that belong unto thy
peace, but now they are hidden from thine
Eyes are hidden from thine Eyes.

Anthem for

Praise praise the Lord ye Servants praise the Lord ye

Praise praise the Lord ye Servants praise the Lord ye

name of the Lord Blessed blessed

name of the Lord Blessed blessed

Lord from this time forth for ever

Lord from this time forth for ever

3 Voices

Servants O! O O O praise the

Servants O! O O O praise the

Blessed be the name the name of the

Blessed be the name the name of the

more from this time forth for ever more

more from this time forth for ever more

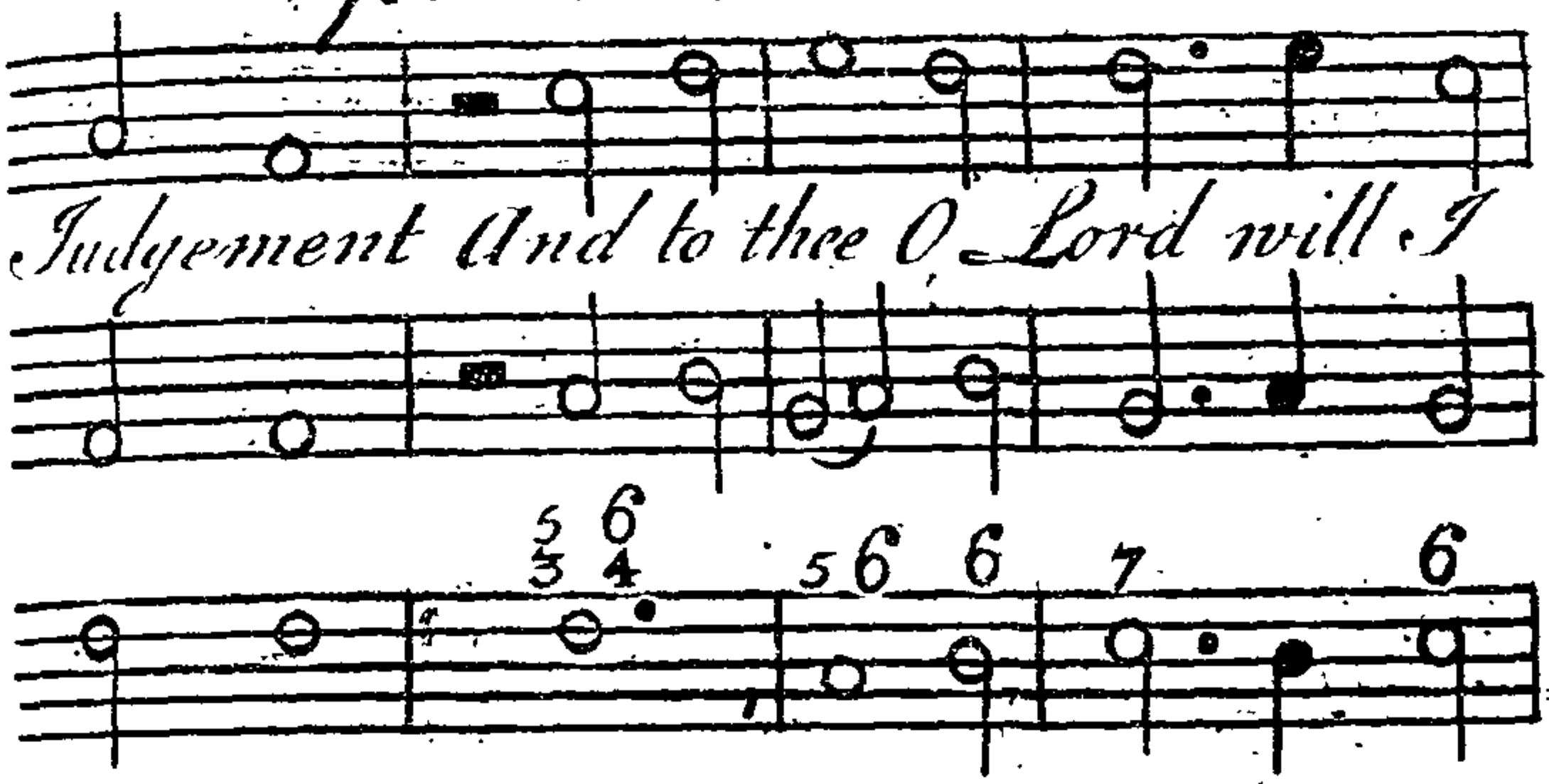
Anthem

My Song shall be of Mercy and

Sing & let me have understanding

when wilt thou come unto me I will

for 2 Voices


Judgement And to thee O Lord will I
in the way of Godli nefs
walk in my House with a perfect Heart

Anthem for

Out of the Deep have I called

Out of the

Out of the Deep have I

un — to thee O Lord Lord

un — to thee O Lord Lord

Call — ed unto thee O Lord Lord

O let thine Ears con — sider let thine

O let thine Ears con =

O let thine Ears con =

out of the Deeps have I call_ed

Deep have I called have I call_ed

call__ed out of the Deep have I

Lord O Lord hear my Voice

Lord O Lord hear my Voice

Lord O Lord hear my Voice

Cans consi__der well the

si_der con__si__der well the

si_der con__si__der well the

Voice of my complaint if thou

Voice of my complaint if thou.

Voice if my complaint if thou

miſs O Lord who- who-

miſs if thou wilt be extream who O

miſs O Lord who O

mercy but there is mercy is mercy with

mercy but there is mercy is mercy with

mercy but there is mercy is mercy with

Lord will be extream to mark what is done a

Lord will be extream to mark what is done a

Lord will be extream to mark what is done a

who who may abide it but there is

Lord who who may abide it but there is

Lord who who may abide it but there is

thee therefore shall thou shall thou be feared

thee therefore shall thou be feared

thee therefore shall thou be feared

Non nobis Domine

Not un-to us O Lord not

Not unto us O

Not

hr

me be Glo — ry

Na — me be Glo —

but to thy Great Na —

hr

Glo — ry Not

me be Glo — ry

to thy great Na — me be

hr

un_to us but to thy great Na=

Lord not unto us but to thy gre:

un_to us O Lord not un__to us

but to thy great Na=me be

but to thy great Na=

me be Glo=ry but

un__to us O

not un__to

Anthem

Lord Judge my Cause

Lord Judge my Cause

Lord Judge my Cause

-te_gri_ty

-te_gri_ty how can I fall when

-te_gri_ty how can I

hopes on thee rely when I and all my

thee re_ly when I and all my

thee re_ly when I and all my

thy peirceing Eye beholds my Souls in:

thy peirceing Eye beholds my Souls in=

thy peirceing Eye beholds my Souls in=

how can I fall when I and all my

I and all my hopes on

fall when I and all my hopes on

hopes on thee re_ly

hopes on thee re_ly

hopes on thee re_ly

Anthem for

I am the Resurrection and the

I am the Resurrection and the

tho he were Dead yet shall he Live and

tho he were Dead yet shall he Live and

Life saith the Lord He that believeth in me

Life saith the Lord He that believeth in Me

whosoever Liveth and believeth in Me shall

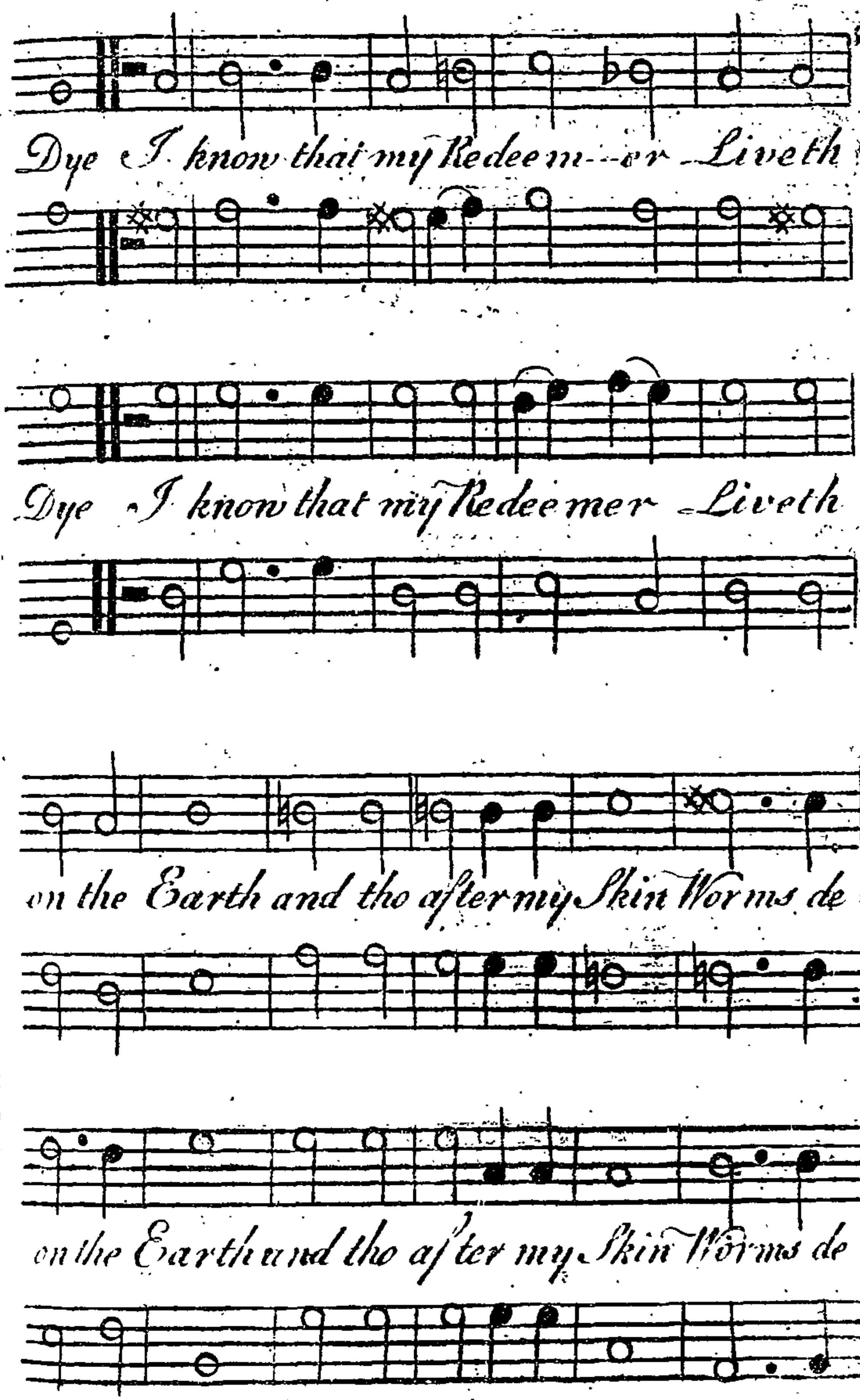
whosoever Liveth and believeth in Me shall

never Die shall never Die shall never neve

never Die shall never Die shall never neve

and that he shall stand at the last day up

and that he shall stand at the last day up


Dye I know that my Redeem--er Liveth
Dye I know that my Redeemer Liveth
on the Earth and tho after my Skin Worms de =
on the Earth and tho after my Skin Worms de =

stray this Body yet in my flesh shall I see God

stray this Body yet in my flesh shall I see God

World and it is certain we shall carry

World and it is certain we shall carry

We brought nothing nothing in to this

We brought nothing nothing in to this

nothing out the Lord gave & the

nothing out the Lord gave & the

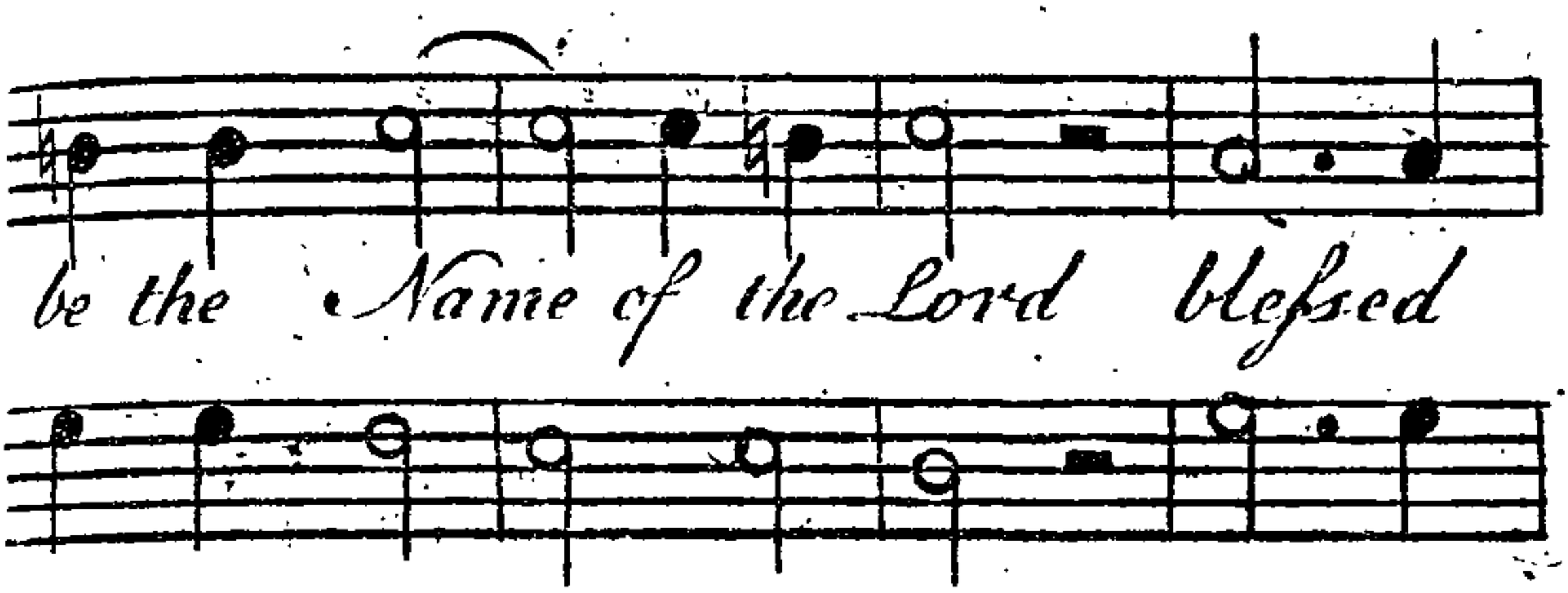
Lord hath taken away Blessed blessed

Lord hath taken away Blessed blessed

blessed be the Name blessed

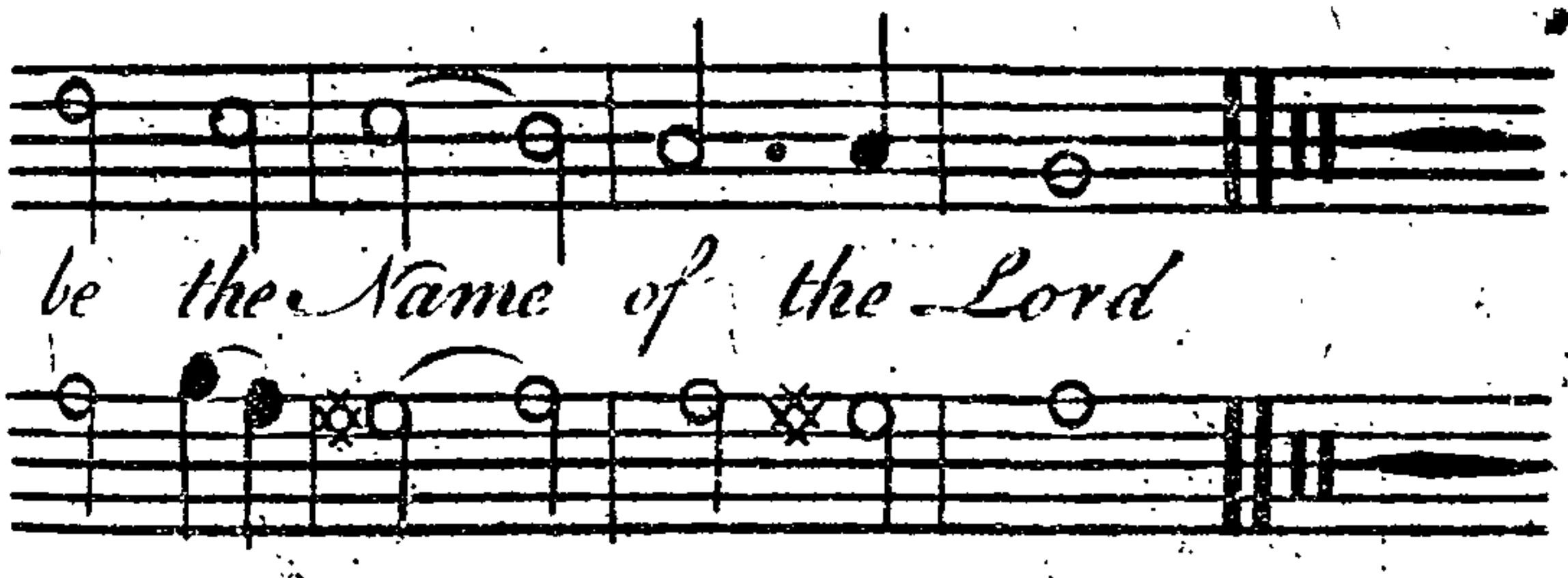
blessed be the Name blessed

be the Name of the Lord bleſsed

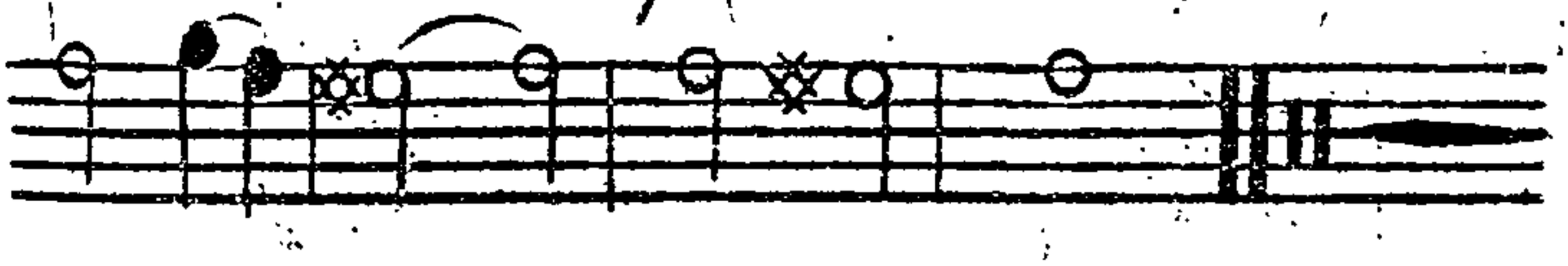


be the Name of the Lord bleſsed

be the Name of the Lord



be the Name of the Lord



Gloria e Patri

Glory Glory be to the Fathe

Glory Glory be to the Father

be

the beginning so is now and so shall be

the beginning so is now and so shall be

for 4 Voices

Father Son and Holy Ghost tr it was in
tr
Father Son and Holy Ghost As it was in
tr
tr
as it was in the beginning is now & so shall be
tr
as it was in the beginning so is now & so shall be

64 A Canon in the Unison for 3 Voices

O Ab_so_lom my Son my

Son O Ab_so_lom my Son my

Son Would to God I had

Dy'd for thee my Son

O Would to God I had Dy'd for

thee my Son O Ab_so=

=lom my Son my Son O

Ab_so_lom my Son my Son

Venite Exultemus

O come let us Sing unto y^e Lord let us heart=

=ily rejoice in y^e strength of our Salvation

Te Deum Laudamus

Soft On^s

N'e prais thee o God n'e acknowledge thee to be y^e

L.d Or.n

Lord &c Holy Holy Holy Lord God of Sabaoth &

6 6 7

Soft Or.n

Thou art the King of Glory O Christ &c

6

L.d Or.n

Vouchsafe O Lord to keep us this day without sin

Benedicite

O all ye works of the Lord bless ye the Lord

Praise him & Magnify him for e-ver

Benedictus — Jubilate Deo

Blessed be the Lord God of Israel:

for he hath visited and redeemed his people

56

Magnificat

My Soul doth Magnify the Lord and my

Spirit hath rejoiced in God my Saviour

Nunc Dimittis

Lord now lettest thou thy Servant depart

in peace according to thy word

Cantate Domino

O sing unto the Lord a new Song

for he hath done Merveleous things

6

Deus Miseratur

God be merciful to us and bless us

and shewis the light of his Counte =

= nance and be merci-ful - unto us

Proper Anthem for Easter day

Christ our Passover is Sacrific'd

for us therefore let us keep the feast

Benedicite

O all ye works of God ỹ Lord bless ye ỹ Lord

Praise him and magnify him for e-ver

O ye the Angels of ỹ Lord bless &c
O ye Hr Starry Heavens high bless &c
O ye the Powers of the Lord bless &c
O el the Earth so bless the Lord bless thou &c
O Earth & Air & Seas & Hills bless &c
O ye the Children of Mankind bless &c
O ye the Priests of God the Lord bless &c
O ye the Servants of the Lord bless &c
O ye holy & humble men of Heart bless &c

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