

BOXED BOOK

M. 129. 124

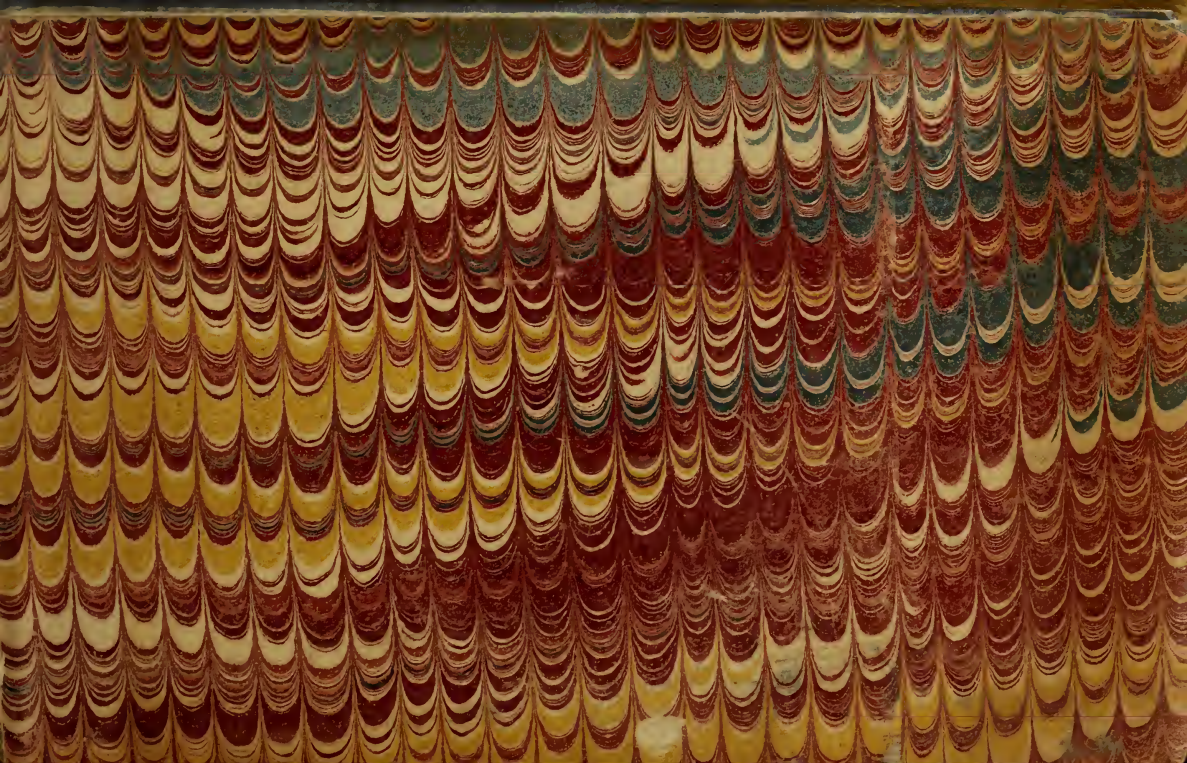
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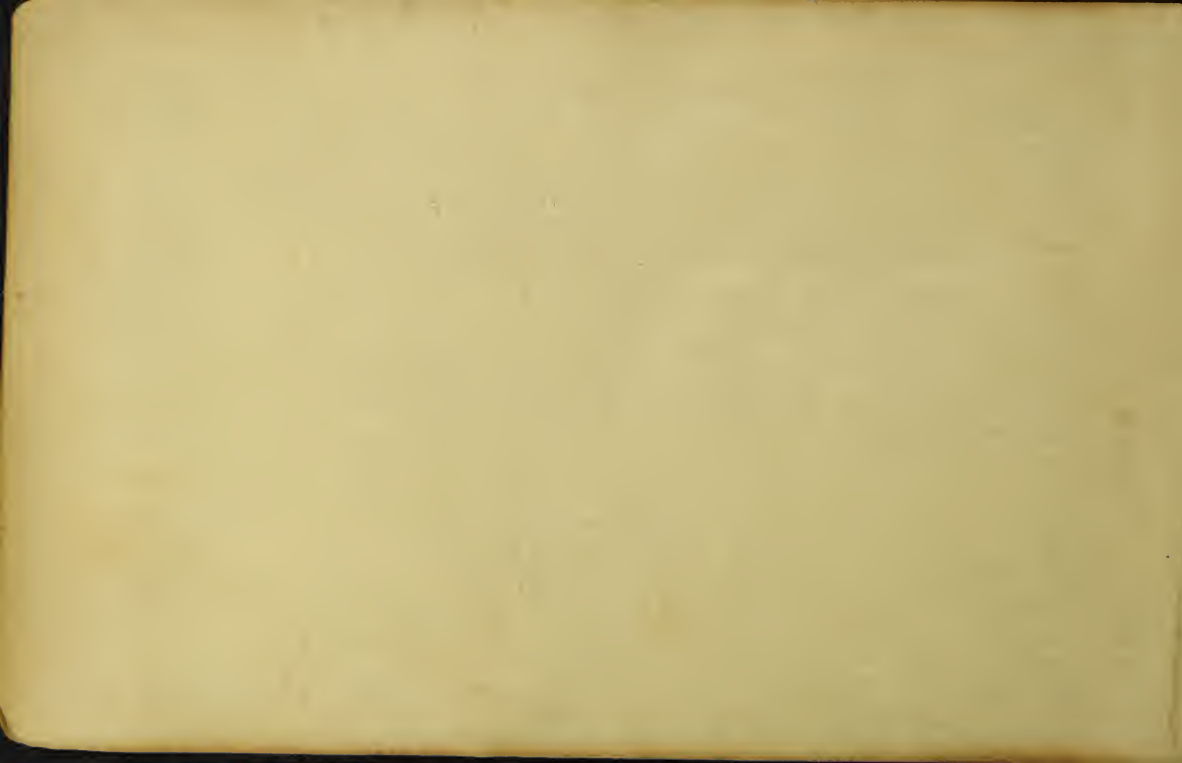
1721



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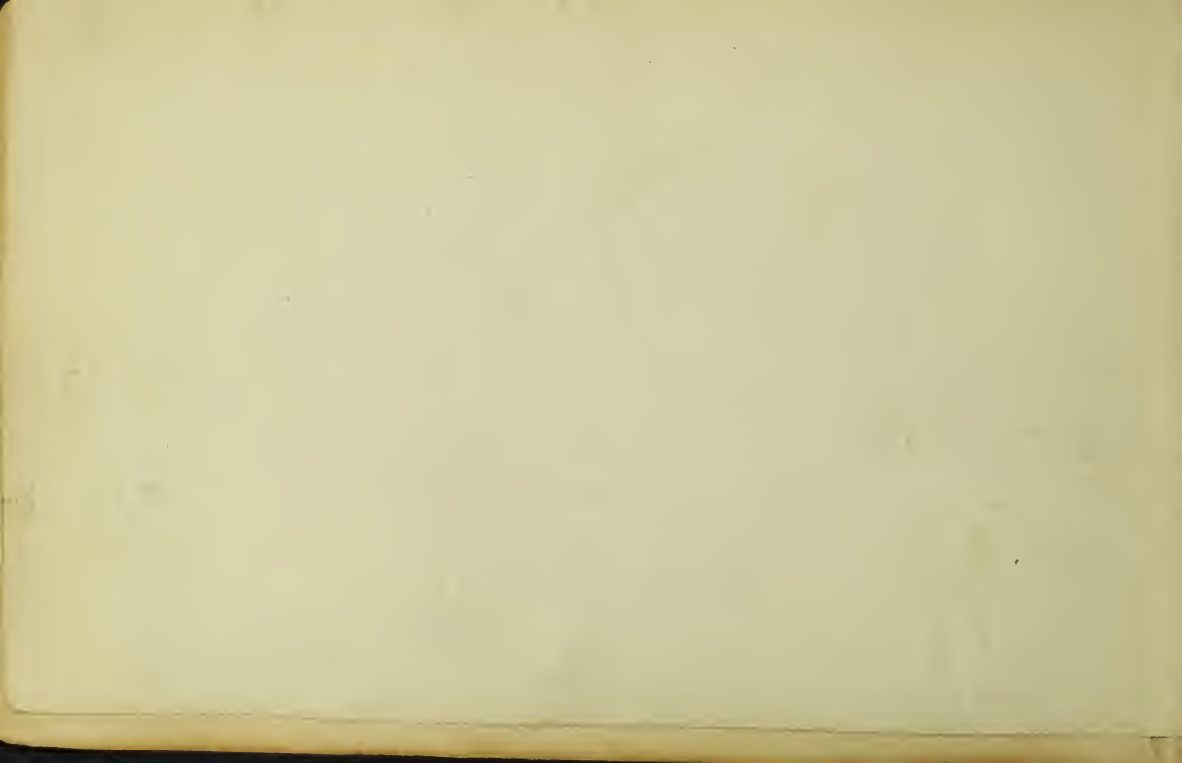
Dr. Mary C. Hood.

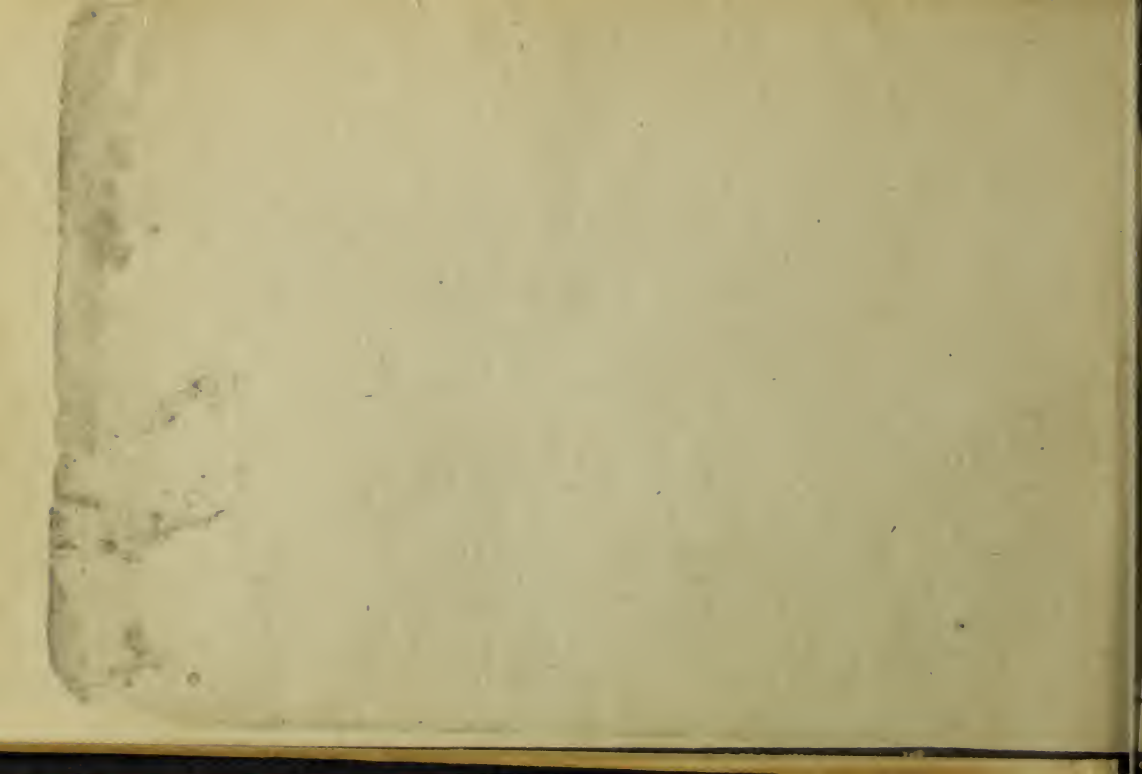




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Cp Williams. 1721

A





THE³
Grounds and Rules
OF
MUSICK

Explained: Or,
An Introduction to the Art of Singing
by NOTE.
Fitted to the meanest Capacities.

By THOMAS WALTER. M. A. B^o

Recommended by several Ministers.

Let every thing that hath Breath praise the Lord. Psal. 150. 6.

BOSTON: Printed by J. Franklin, for S. Gerrish, near the Brick Church in Cornhill. 1721.



In Mass Hood

May 29, 1917

A

Recommendatory PREFACE.

AN Ingenious Hand having prepared Instructions to direct them that would Learn to Sing PSALMS after a Regular Manner; and it being thought proper that we should signify unto the publick some of our Sentiments on this Occasion; We do declare, that we rejoice in *Good Helps* for a Beautiful and Laudable performance of that holy Service, 9917 wherein

A *Recommendatory* P R E F A C E.

wherein we are to Glorify God, and edify one another with the *Spiritual Songs*, wherewith he has enriched us.

And we would encourage all, more particularly our *Young People*, to accomplish themselves with Skill to *Sing the Songs of the Lord*, according to the *Good Rules* of Psalmody: Hoping that the Consequence

of it will be, that not only the *Assemblies of Zion* will *Decently & in order* carry on this Exercise of PIETY, but also it will be the more introduced into private *Families*, and become a part of our *Family-Sacrifice*.

At the same time we would above all Exhort, That the *main Concern* of all may be to make it not a meer *Bodily Exercise*

A Recommendatory P R E F A C E.

iii

*cise, but sing with Grace in their
Hearts, & with Minds Attentive
to the Truths in the PSALMS
which they Sing, and affected*

with them, so that in their
Hearts they may make a Melody to
the LORD.

Increase Mather.

Cotton Mather.

Nehemiah Walter.

Joseph Belcher.

Benj. Wadsworth.

Benj. Colman.

Nathanael Williams.

Nathanael Hunting.

Peter Thacher.

Boston, April 18. 1721.

Joseph Sewall.

Thomas Prince.

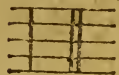
John Webb.

William Cooper.

Thomas Foxcroft.

Samuel Checkley.

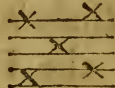
N. B. The Reader is desired to observe the subsequent *Musical Characters*, which are omitted in the following Sheets, by Reason of the Difficulty of inserting them in their proper Places among the printed Lines.



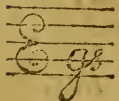
A Single, and
Double Bar.



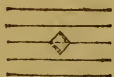
A Breve.



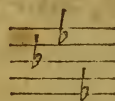
Sharps.



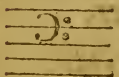
The *G sol re ut*,
or, Treble Cliff.



A Semibreve.



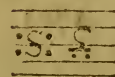
Flats.



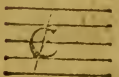
The *F fa ut*,
or, Bass Cliff.



Minims.



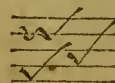
Repeats.



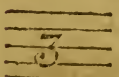
The mark of Com-
mon Time.



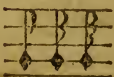
Crotchets.



Directs.



The mark of
Triple Time.



A Quaver, Semi-
quaver, & Demi-
semi-quaver.



Notes Slur'd,
or Tied.

SOME BRIEF
And very plain INSTRUCTIONS
For *Singing* by NOTE.

MUSICK is the Art of Modulating Sounds, either with the Voice, or with an Instrument. And as there are Rules for the right Management of an Instrument, so there are no less for the well ordering of the Voice. (And tho' Nature it self suggests unto us a Notion of Harmony, and many Men, without any other Tutor, may be able to strike upon a few Notes tolerably tuneful; yet this bears no more proportion to a

Tune composed and sung by the Rules of Art than the vulgar Hedge-Notes of every Rustic does to the Harp of *David*. Witness the modern Performances both in the Theatres and the Temple.)

(SINGING is reducible to the *Rules of Art*; and he who has made himself Master of a few of these Rules, is able at *first Sight* to sing Hundreds of New Tunes, which he never

Some brief and very plain Instructions

law or heard of before, and this by the bare Inspection of the Notes, without hearing them from the Mouth of a Singer. Just as a Person who has learned all the Rules of *Reading*, is able to read any new Book, without any further Help or Instruction. This is a Truth, altho' known to, and proved by many of us, yet very hardly to be received and credited in the Country.

WHAT a Recommendation is this then to the following Essay, that our Instructions will give you that knowledge in Vocal Musick, whereby you will be able to sing all the Tunes in the World, without hearing of them sung by another, and being constrained to get them by heart from any other Voice than your own? We don't call him a *Reader*, who can recite *Memoriter* a few Pieces of the Bible, and other Authors, but put him to read in those Places where he is a Stranger, cannot tell ten

Words in a Page. So is not he worthy of the Name of a Singer, who has gotten eight or ten Tunes in his Head, and can sing them like a *Parrot by Rote*, and knows nothing more about them, than he has heard from the Voices of others; and shew him a Tune that is new and unknown to him, can't strike two Notes of it.

THESE Rules then will be serviceable upon a *Threefold* Account. *First*, they will instruct us in the right and true singing of the Tunes that are already in use in our Churches; which, when they first came out of the Hands of the Composers of them, were sung according to the Rules of the *Scale of Musick*, but are now miserably tortured, and twisted, and quavered, in some Churches, into an horrid Medly of confused and disorderly Noises. This must necessarily create a most disagreeable Jar in the Ears of all that can judge better of Singing than these Men, who please themselves with their

their own ill-founding *Echoes*. For to compare small things with great, our *Psalmody* has suffered the like Inconveniencies which our *Faith* had laboured under, in case it had been committed and trusted to the uncertain and doubtful Conveyance of *Oral Tradition*. Our Tunes are, for want of a Standard to appeal to in all our Singing, left to the Mercy of every unskilful Throat to chop and alter, twist and change, according to their infinitely divers and no less odd Humours and Fancies. That this is most true, I appeal to the Experience of those who have happened to be present in many of our Congregations, who will grant me, that there are no two Churches that sing alike. Yea, I have my self heard (for Instance) *Oxford* Tune sung in *three* Churches (which I purpose-ly forbear to mention) with as much difference as there can possibly be between *York* and *Oxford*, or any two other different Tunes. Therefore any man that pleads with me for what they

call the *Old Way*, I can confute him only by making this Demand, *What is the OLD WAY?* Which I am sure they cannot tell. For, one Town says, theirs is the true *Old Way*, another Town thinks the same of theirs, and so does a third of their Way of Tuning it. But let such men know from the Writer of this Pamphlet (who can sing all the various Twists of the old Way, and that too according to the *Genius* of most of the Congregations as well as they can any one Way; which must therefore make him a better Judge than they are or can be;) affirms, that the Notes sung according to the *Scale and Rules of Musick*, are the true *old Way*. For some body or other did compose our Tunes, and did they (think ye) compose them by Rule or by Rote? If the latter, how came they pricked down in our *Psalm Books*? And this I am sure of, we sing them as they are there pricked down, and I am as sure the Country People do not. Judge ye then, who is in the

right. Nay, I am sure, if you would once be at the pains to learn our Way of Singing, you could not but be convinced of what I now affirm. But our Tunes have passed thro' strange *Metamorphoses* (beyond thole of *Ovid*) since their first Introduction into the World. But to return to the Standard from which we have so long departed cannot fail to set all to rights, and to reduce the sacred Songs to their primitive Form and Composition.

AGAIN, It will serve for the Introduction of more Tunes into the Divine Service; and these, Tunes of no small Pleasancy and Variety, which will in a great Measure render this Part of Worship still more delightfull to us. For at present we are confined to *eight or ten Tunes*, and in some Congregations to little more than half that Number, which being so often sung over, are too apt, if not to create a Distaste, yet at least mightily to lessen the Relish of them.

THERE is one more Advantage which will accrue from the Instructions of this little Book; and that is this, that by the just and equal *Timing* of the Notes, our Singing will be reduc'd to a exact length, so as not to fatigue the Singer with a tedious Protraction of the Notes beyond the compass of a Man's Breath, and the Power of his Spirit: A Fault very frequent in the Country, where I my self have twice in one Note paused to take Breath. This *keeping of Time* in Singing will have this Natural effect also upon us, that the whole Assembly shall begin and end every single Note, and every Line exactly together, to an Instant, which is a wonderful Beauty in Singing, when a great Number of Voices are together sounding forth the Divine Praises. But for want of this, I have observed in many Places, one Man is upon this Note, while another is a Note before him, which produces something so hideous and disorderly, as is beyond Expression bad. And

And then the even, unaffected, and smooth sounding the Notes, and the Omission of those unnatural Quaverings and Turnings, will serve to prevent all that Discord and lengthy Tedioufness which is so much a Fault in our singing of Psalms. For much time is taken up in shaking out these Turns and Quavers; and besides, no two Men in the Congregation quaver alike, or together; which sounds in the Ears of a good Judge, like *Five Hundred* different Tunes roared out at the same time, whose perpetual interferences with one another, perplexed Jars, and unmeasured Periods, would make a Man wonder at the false Pleasure which they conceive in that which good Judges of Musick and Sounds, cannot bear to hear.)

THESE are the good Effects, which our Skill in the *Gamut* will produce. We shall then without any further Preamble, proceed

to give the Reader some brief and plain Instructions for singing by Note and Rule.

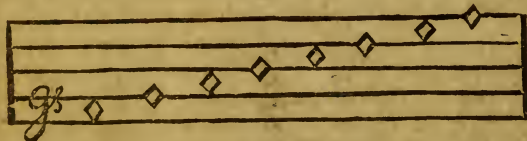
The Instructions for Singing.

I. THERE are in Nature but *seven distinct Sounds*, every *Eighth* Note being the same. Thus when a Tune is sung by another upon a Key too low for the Compass of my Voice, if I will sing with the Person, it must be all the way, *Eight Notes above* him. I naturally sound an *Eighth* higher / So a Woman naturally strikes eight Notes above the grum and low-sounding Voice of a Man, and it makes no more difference than the singing of two Persons upon a *Unison*, or a *Pitch*. / So on the contrary, when we would sing with a Voice too high & shrill for us, we strike very naturally into an *Octave*, or *Eighth below*. (And here let it be observed, that the *Height* of a Note, and

Some brief and very plain Instructions

and the *Strength* of fingering it, are two different things. Two Notes of equal Height may be founded with different Degrees of Strength, so as that one shall be heard much further than the other.

II. THESE Eight Notes, for the sake of the Learner are called by the Names, *Fa, Sol, La, Mi*. As thus,



Fa Sol La Mi Fa Sol La Fa.

WHERE it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa* is but a *Semitone*, or *Half-Note*; and from *Fa* to *Sol*; from *Sol* to *La*; and from *La* to *Mi* is a *Tone*, or *Whole Note*. That is, in rising from *Mi* to *Fa*,

or *La* to *Fa*, I don't raise my Voice but half as much as in rising from *Fa* to *Sol*, from *Sol* to *La*, & from *La* to *Mi*. On the other Hand, when I fall from *Fa* to *Mi*, or *Fa* to *La* immediately below it, I fall but half as much as I do from *Mi* to *La*, *La* to *Sol*, *Sol* to *Fa* immediately under it. And this you will perceive with your Ear when your *Singing Master* shall have taught you to raise and fall your Notes.

III. THE Question then will be, How shall I know which is *La, Fa*, or *Mi, Fa*; and which is *Fa, Sol*, and *Sol, La*, &c. that I may give the former the true sound of an *half Note*, and the latter the sound of an *whole Note*? For this end was the *GAMUT* by *Musicians* constructed and made, where there are *SEVEN Letters of the Alphabet*, made use of to design out the *seven Notes*, in order to the Knowledge of their Names, *Fa, Sol, La, Mi*, and by Consequence the giving them their true and proper Sound.

As

for Singing by NOTE.

As we said before, every *Eighth* Note is the same, and that there are but *seven* distinct Sounds in Nature, so there are but just that Number of Letters, viz. the *seven first* in the Alphabet, to design and mark them out, every Eighth Letter as well as Sound being the same.

I shall here therefore present to the Reader's, View a **GAMUT**, containing all the usual Keys of Musick, in all the divers Placing and Removes of the Notes *Fa, Sol, La Mi,*; and then explain it, which when we have finished, and it is well studied by the Learner, it will be an easy Matter, by the Application of the *Gamut* to any Tune, to name the Notes thereof.

The Gamut, or Scale of Musick.

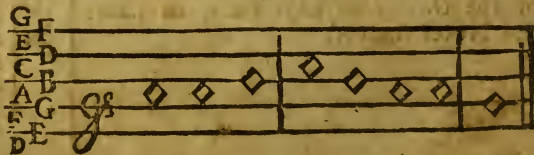
	G	f	a	s	o	l	r	e	u	t	i	n	A	l	t	S	o	l	S	o	l	L	a	F	a	F	a	x	M	i													
<i>Treble.</i>	F	f	a	u	t	—	F	a	—	F	a	—	S	o	l	—	x	—	M	i	—	x	—	L	a	—	x	—	L	a													
	E	l	a				L	a		M	i	b	F	a		L	a		S	o		S	o		S	o		S	o		S	o											
	D	l	a	s	o	l	—	S	o	l	—	L	a	—	L	a	—	S	o	l	—	F	a	—	F	a	—	F	a		F	a											
	C	s	o	l	f	a		F	a		S	o		S	o		F	a	x		M	i	x		L	a																	
	B	f	a	b	m	i	—	M	i	—	b	—	F	a	—	b	—	F	a	—	L	a	—	L	a	—	S	o		S	o		S	o									
	A	l	a	m	i	r	e		L	a		L	a		M	i		S	o		S	o		F	a		S	o		F	a		F	a									
	G	s	o	l	r	e	u	t	—	g	s	—	S	o	l	—	g	s	—	L	a	—	g	s	—	F	a	—	g	s	—	F	a	—	g	s	x	M	i				
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	E	l	a	m	i		L	a		M	i	—	b	—	F	a	—	L	a	—	S	o		S	o		S	o		S	o		S	o		S	o						
	D	l	a	s	o	l	r	e		S	o		L	a		L	a		S	o		F	a		F	a		F	a		F	a		F	a		F	a					
	C	s	o	l	f	a	u	t	—	F	a	—	S	o	l	—	S	o	l	—	F	a	—	x	—	M	i	—	x	—	L	a											
	B	f	a	b	m	i		M	i	b		F	a	b		F	a		L	a		L	a		L	a		S	o		S	o		S	o		S	o					
	A	l	a	m	i	r	e	—	L	a	—	L	a	—	M	i	—	S	o	l	—	S	o	l	—	F	a		S	o		F	a		F	a		F	a				
	G	s	o	l	r	e	u	t		S	o		S	o		L	a		F	a		F	a	x		M	i																
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	E	l	a	m	i		L	a		M	i	b	F	a		L	a		S	o		S	o		S	o		S	o		S	o		S	o		S	o					
	D	s	o	l	r	e	—	S	o	l	—	L	a	—	L	a	—	S	o	l	—	F	a	—	F	a	—	F	a		F	a		F	a		F	a		F	a		
	C	f	a	u	t		F	a		S	o		S	o		S	o		F	a	x		M	i	x		L	a															
	B	m	i	—	—	—	M	i	—	b	—	F	a	—	b	—	F	a	—	L	a	—	L	a	—	S	o		S	o		S	o		S	o		S	o				
	A	r	e				L	a		L	a		M	i		S	o		S	o		S	o		F	a		S	o		F	a		F	a		F	a		F	a		
	G	a	m	u	t	—	S	o	l	—	S	o	l	—	L	a	—	F	a	—	F	a	—	x	—	M	i																
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	E	e	l	a	m	i	—	L	a	—	M	i	—	b	—	F	a	—	L	a	—	S	o	l	—	S	o	l	—	S	o	l	—	S	o	l	—	S	o	l	—	S	o

Treble.
Medius.
Bass.

IV. WE shall now go on to give an Explanation of the *Gamut*, or the above marked Scale of Musick. And here are (as the Reader may observe with his Eye) upon the *Gamut* or Scale of Musick two Marks, one over against the uppermost *G* but one, (mark'd thus *gs*) the other over against the lowermost *F* but one (mark'd thus *D*;) these are called *Cliffs*, the former is called the *G sol re ut Cliff* from the Place where it stands; the other is the *F fa ut Cliff*, so denominated from it's Station upon the *Gamut*. How they are both marked, you may see yet plainer in the beginning of this Book. The first of these is placed upon the *Trebles*, or upper Parts; and wherever it stands upon your Tune, call the Line it stands upon *G*, as you find it stands upon the same Letter in the *Gamut*. Then you are to call the Lines and Spaces above in order, *A, B, C, D, &c.* as you find they are so called in the *Gamut*. Call the Lines and Spaces below this *G sol re ut Cliff* *F, E, D, C, B, A, G, &c.* as you find they are placed in the same wise upon the *Gamut*

under the said *Cliff*.

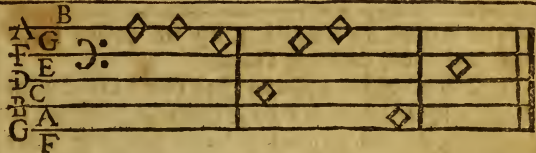
V. THE other is the *Cliff* used upon the *Bass*, or lower Parts of a Tune, and you are to call the Line it stands upon *F*. Then the Lines and Spaces above ascending are *G, A, B, &c.* those descending are *E, D, C, B, A, G, &c.* just in the Order you find upon the *Gamut*. To illustrate this by a familiar Instance, take Notice, That any Tune is only so many Lines and Spaces (upon which Notes may be placed) taken from the *Gamut*; and that each Line and Space corresponds with the Line and Space answering it on the *Gamut*; and the same Letter and Name is understood to be thereupon, which is in the same Places of the *Gamut*. We will then take the first Line of *Wind* for *Treble*.



for Singing by NOTE.

Here observe every Line and Space is marked at the beginning of the Tune with its proper Letter. Upon the lowest Line but one stands the *G sol re ut Cliff*, which answers to the line upon the *Gamut* where the same *G sol re ut Cliff* does stand. If a note stand upon that Line I say it stands upon *G*, as you find the last Note does so. The Spaces and Lines above I call in the Order of ascending, & as they are there marked; *A, B, C, D, E, &c.* I observe on the Space above the *Cliff A*, as the space above the *G sol re ut Cliff* upon the *Gamut*, is *A*, as you will there find. And therefore the two first Notes, and the two last Notes but one, being a space above the *G Cliff*, I say they stand on *A*. The Third and Fifth Notes are on the Line above that space, which is *B*, I say therefore, they are in *B*. So the fourth Note is upon *C*. Thus are you first of all to learn to name the Letters upon your Tunes from the *Gamut*.

Again, let us take the *Bass* of *Windsor*, the first Line,



First of all observe the *F fa ut Cliff*, which shews the Tune to be a *Bass*; the Line it stands upon you must call *F*, then the Lines and spaces below you are to call (gradually descending) *E, D, C, B, A, G, F, &c.* The Lines and Spaces above you are to call, *G, A, B, &c.* Thus in the Tune before us, the first Note stands a Space and a Line above the *F Cliff*. I call the *Cliff*, *F*, I call the space above, *G*, the line above that, *A*, which is the place where the two first Notes stand. I say then those two Notes stand upon *A*. The Third Note is but one space above the *F Cliff*, it stands therefore upon *G*, which is a Note above *F*. The Fourth Note is three Notes below the *F Cliff*, I count downwards, and say *F, E, D, C*; that Note therefore stands upon *C*. And so of all the rest

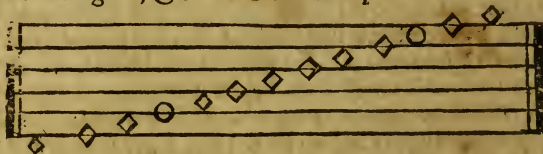
Some brief and very plain Instructions

of the Notes, by counting up or down from the Cliff, you may find them.

H E R E again observe that the Line of your *Bass*, which has the *F Cliff* upon it, answers to the Line on the *Gamut*, which has the same *Cliff* placed upon it; and the Spaces and Lines above and below the *F Cliff* upon the Tune are called by the same Letters, which are above and below the same *Cliff* upon the *Gamut*. From hence it follows, that having found your *Cliff* and given it its proper Name, it is easy to name the respective Letters, with which every Note in the Tune stands, altho' the Letters are not actually set down upon those Lines and Spaces of the Tune.

VI. HAVING proceeded thus far, it will be no difficult thing to name the Notes by the Syllables *Fa, Sol, La, Mi*, in order to find which are half Notes and which are whole Notes; to give them their due and proper Sound. *Mi* is your *Master Note*; when you

have found which Note is *Mi*, call the Notes above *Fa, Sol, La, Fa, Sol, La*, then the Eighth Note will be *Mi*, according to the Rule before mentioned *that every Eighth is the same*. Then you go over with the same Notes again, till you come again to *Mi*; and so on forever. The Notes below *Mi* are the formentioned reversed, *La, Sol, Fa, La, Sol, Fa*, then you come to *Mi* again, &c. For Example

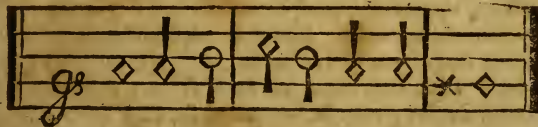


Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol.

VII. THE next Question then is, how to find *Mi*, which having found, we may with ease call the other Notes above or below by their proper Names? And here the Answer is, That the *natural* place for *Mi* is in *B*. Look
in

for Singing by NOTE.

in the first Column of the *Gamut*, and you will find *Mi* upon *B*, which is the natural Place for it. See for Example the first Line of *Windsor Treble*.

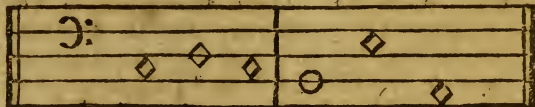


La, La, Mi, Fa, Mi, La, La, Sol.

HERE I cast my Eye upon the *G Cliff*; I call the Line it stands upon *G*; the space above I call *A*, the Line above I call *B*, &c. according to the Order of the *Gamut*. The two round Notes (which I have so marked for distinction's sake) stand upon *B*, I call them *Mi*. The Note below I call *La*, the Note below that *Sol*, &c. The Note above I call *Fa*, if there were another above that, I would call it *Sol*, and another above that, I would call it *La*, &c. According to what we said above. So that *Mi* stands upon the Line above the *G sol re ut Cliff*,

and so you will find it upon the *first Column* of the *Gamut*, where *Mi* stands upon the Line above the *G Cliff*, as it does upon this Tune. And the Notes above and below are called by the same Names, both upon the *Tune* and the *Gamut*. So the Space above the *Cliff*, upon both the *Gamut* and the *Tune* is called, *La*.

So for a *Bass*, find your *F fa ut Cliff*, call the Line it stands upon *F*, then count the Lines and Spaces above or below by their respective Letters, (according to the Rule before laid down concerning the letters) until you come to that which you should call *B*, and there is the Place for *Mi*. For Example, take the last Line of *Cambridge Short Bass*.



Fa, Sol, Fa, Mi, La, La.

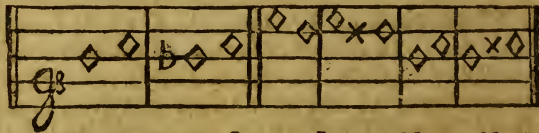
FIRST,

Some brief and very plain Instructions

FIRST, I cast my Eye upon the upper Line but one, there I find the *F Cliff*. The Line it stands upon I call *F*; then I descend & call the Space below, *E*; the Line below that Space I call *D*; the Space below that Line *C*; the Line below that is *B*, and there stands your *Mi*; (which for Distinction sake is made round.) So upon your *Gimmot* (Column first) run down from the *F Cliff* five Letters, and you will find *B*, and *Mi* over against it.

VIII. BUT then there are two other *Cliffs* used in Musick, which serve to vary the place of *Mi*. That is, to transpose it from *B* its natural Place, to some other Place or Letter. These are called, the one of them *A Flat*; the other *A Sharp*. Their Marks see in the beginning of this Book. The *B Flat* depresses a Note *half a sound* lower. Thus we said before, that from *Mi* to *Fa* is but an *half Note*; but if *Mi* have a *Flat* upon it, it is an *whole Note* from *Mi* to *Fa*, that is *Mi* is

an *half Note* lower than it was before. The *Sharp* serves to raise a Note as much higher; thus from *La* to *Fa* ascending is but an *half Note*, but if *Fa* be sharped, it is an *whole Note* above *La*. From *La* to *Sol* descending is an *whole Note*, but if *Sol* be sharped (which is under *La*) that *La* is but an *half Note* above; for it raises *Sol* an *half Note* higher, and so nearer to *La*. For Example.



Mi, Fa, Fa, Fa, La, Sol, La, Sol, Mi, Fa, Mi, Fa

So that the *Flats* are usually put upon the *half Notes* *Mi Fa*, and *La Fa*, (that is the undermost of them) to distance them an *whole Note* from one another. The *Sharp* is put upon the *whole Notes* to make them but *half a Note* dista.

distant, or upon the uppermost of two *half Notes* to make them an whole Note distant. See the above cited Example, where the two first Notes are an half Note's Distance; the Third and Fourth are an whole Notes Distance. The Fifth and Sixth are an whole Note's Distance; the Seventh and Eighth are an half Note's Distance; the Ninth and Tenth are an half Note's Distance, and yet the Eleventh and Twelfth Notes, altho' upon the same Place, are an whole Note Distant.

N. B. That the *Flat* alters the Name of the Note before which it is placed; the *Sharp* altho' it raises the Note, yet does not always change the Name.

Note also, that it is evident from the *Gamut* that the *Flat* makes a Note or Line, before which it is placed, half a Note lower; and a *Sharp* makes it as much higher. For look upon your *Gamut*, Column first, and you will see, that from *B* to *C* is half a Note, viz. *Mi, Fa*; but

look upon Column second, and you will find from *B* to *C* is an whole Note, as *Fa, Sol*, That is, *Mi, Fa*, in the first Column is turned into *Fa, Sol*, because *Mi* in the second Column has a *Flat* upon it, which turns it into *Fa*, altering the Name of the Note, and making it an half Note lower. So look upon Column first of the *Gamut*, and you will find, that from *E* to *F*, which is there *La, Fa*, and in Column second, where from *E* to *F* is *Mi, Fa*, is but half a Note, (as we said in the former Part of this Book :) But in Column third, where *E* is *flatted*, from *E* to *F* is an whole Note, viz. *Fa, Sol*.

So as to the *Sharps*; from *E* to *F* in the first Column is but *half a Note*, that is, *La, Fa*; but in Column fourth, where *F* is sharp'd, from *E* to *F* is an *whole Note*, that is, *La, Mi*. And so you may find it in the rest of the Columns, where there is a *Sharp*, it is placed upon that which was an *half Note* in the preceding Column,

lumn, to make it an *whole Note*, where it stands; which is the Cause of the Remove of the *Mi*, which is the Governour of the *Semitone* in every Column.

IX. THIS gives you the Reason of the Removes of the *Mi*; namely the making the *Semitones* whole *Tones*, or the half *Notes* whole *Notes*. So that *Mi* being but an *half Note* below *Fa*, the *Flats* or *Sharps* upon it making the Places of *Mi*, and *Fa*, an *whole Note* distant, (and the same holds good as to *La*, *Fa*, which are also half *Notes*, as well as *Mi*, *Fa*.) it follows, that *Mi* must be removed.

X. THE Natural Place of *Mi* is in *B*; but the *Flats* and *Sharps* remove the *Mi*. Therefore what shall I do to find my *Mi*, when there are *Flats* or *Sharps* at the Beginning of the Tune? Now the Rules are these. The Natural Place of *Mi* is in *B*; but if *B* be *flat*, *Mi* is in *E*; if *B* and *E* be *flat*, *Mi* is in *A*. Thus for the *Flats*. If *F* be *sharp*, *Mi* is in *F*; if *F*

and *C* be *sharp*, *Mi* is in *C*; and if *F*, *C* and *G* be *sharp*, *Mi* is in *G*. That is, look upon *B*, and there is your *Mi*, unless you find a *Flat* placed upon it, and then count up to *E*, and there is your *Mi*; but if a *Flat* be there too, count down to *A*, and there is the *Mi*. Or, if there be no *Flats*, but *Sharps*, look up to *F*, & if that be the *sharp'd Note*, there is *Mi*; unless when you look down to *C*, and find it *sharp'd*, and then is the *Mi* in *C*. Or, lastly, look down to *G*, and if that be *sharp'd* too, the *Mi* is there.

Take this short Scheme.

The Natural place for *Mi*, is in *B*, but if

$\left. \begin{array}{l} B \text{---} \\ B \ \& \ E \end{array} \right\} \text{ be flat, } Mi \text{ is in } \left\{ \begin{array}{l} E. \\ A. \end{array} \right.$

And if,

$\left. \begin{array}{l} F \text{---} \\ F \ \& \ C \\ F, C \ \& \ G \end{array} \right\} \text{ be sharp, } Mi \text{ is in } \left\{ \begin{array}{l} F. \\ C. \\ G. \end{array} \right.$

And

And when you have found your *Mi*, in any of all these Variations, the Notes above are *Fa, Sol, La, Fa, Sol, &c.* and below *La, Sol, Fa, La, Sol, &c.* as before.

XI. The following Examples will shew us the several Removes of *Mi*; and here the Reader is desired to compare every Example with the *Gamut*, and he will find it answering, Note for Note; only he must observe the distinct Columns of the *Gamut*. You will find the *Letters*, the *Notes*, the place of the *Mi* to correspond exactly. So, compare the first Column of the *Gamut* with the first Example, where *Mi* is in *B*; the second Example with the second Column, where *B* is flat, and *Mi* is in *E*, and so of the rest. The Tune will answer the *Gamut* in all points, as much as the Figures and Inches upon two Carpenter's Squares are alike, and answer one another.

Mi in *B*.

Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.
B flat, Mi in E.

La, Mi, Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol.
B and E flat, Mi in A.

La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La.
F sharp

Some brief and very plain Instructions

F sharp, Mi in F.

Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi, Fa.
F & C sharp, Mi in C.

Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa.
F, C, & G, sharp, Mi in G.

Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi.

We shall now pass to give all these Examples of the place of Mi in the Bass.

Mi in B.

Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi.

B flat, Mi in E.

Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa.

B & E

B and E flat, Mi in A.

A musical staff with five lines. On the left, the letters B, A, G, F, E, D, C, B, A, G, F are arranged in a column, corresponding to the lines from top to bottom. A treble clef is on the first line. A key signature of one flat (B-flat) is indicated by a flat symbol on the second line. The notes of a scale are represented by diamond-shaped notes on the staff, starting from the second line (A) and ascending to the top line (B). The notes are: A (diamond), B-flat (circle), C (diamond), D (diamond), E (diamond), F (diamond), G (diamond), A (circle), B (diamond).

Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi, Fa.
F sharp, Mi in F.

A musical staff with five lines. On the left, the letters B, A, G, F, E, D, C, B, A, G, F are arranged in a column. A treble clef is on the first line. A key signature of one sharp (F-sharp) is indicated by a sharp symbol on the first line. The notes of a scale are represented by diamond-shaped notes on the staff, starting from the first line (F) and ascending to the top line (B). The notes are: F (circle), G (diamond), A (diamond), B (diamond), C (diamond), D (diamond), E (diamond), F (circle), G (diamond), A (diamond), B (diamond).

Mi, Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La.
F and C sharp, Mi in C.

A musical staff with five lines. On the left, the letters B, A, G, F, E, D, C, B, A, G, F are arranged in a column. A treble clef is on the first line. A key signature of two sharps (F-sharp and C-sharp) is indicated by sharp symbols on the first and second lines. The notes of a scale are represented by diamond-shaped notes on the staff, starting from the first line (F) and ascending to the top line (B). The notes are: F (circle), G (diamond), A (diamond), B (diamond), C (diamond), D (diamond), E (diamond), F (circle), G (diamond), A (diamond), B (diamond).

La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La.

F, C, and G sharp, Mi in G.

A musical staff with five lines. On the left, the letters B, A, G, F, E, D, C, B, A, G, F are arranged in a column. A treble clef is on the first line. A key signature of three sharps (F-sharp, C-sharp, and G-sharp) is indicated by sharp symbols on the first, second, and third lines. The notes of a scale are represented by diamond-shaped notes on the staff, starting from the third line (G) and ascending to the top line (B). The notes are: G (circle), A (diamond), B (diamond), C (diamond), D (diamond), E (diamond), F (diamond), G (circle), A (diamond), B (diamond).

La, Mi, Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol.

XII. I TOLD you before, that these Examples do exactly correspond with the Gamut. We will put this a little into Practice. Take the last Instance, where you will find the *F Cliff*, which is the Mark of the *Bass*. You see that *F*, *C*, and *G* are sharped. Look upon the last Column of your *Gamut*, and you will there find, *F*, *C*, and *G* sharped. Take the upper ^{button} Line of your Tune, which is marked with the *F Cliff*, place that *Cliff* upon the last Column of the *Gamut* upon the said *Cliff* in the *Gamut*; you will find the *Cliff* stands upon *F*, both in the *Gamut*, and the *Tune*, and that both on

D

the

the one, and the other, the name of the Note is *La*, and that both are sharped. Then look upon the space above, in the Tune, and in the *Gamut*, and you will find a *Sharp* on both alike, and both have the Letter *G* upon them; and the Notes upon both are *Mi*, &c. And so you will find as to all the rest of the Lines and Spaces.

So you may compare the *Treble*, with the *Gamut*, by placing the *G sol re ut* Cliff upon the same Cliff in the *Gamut*; and the Lines, Spaces, and Names of the Notes, as also all the Flats and Sharps will answer one another.

XIII. TUNES are said to be upon a *flat Key*, or a *Sharp Key*. To know whether your Tune be upon a flat Key, or a sharp Key, this is the general Rule. If the Two Notes above the last Note of your Tune be *whole Notes*, it is upon a *sharp Key*; but if the Two Notes above, be one an *whole Note*, and the other an

half Note, then it is a *flat Key*. For Instance, in *Canterbury Tune*, the last Note is upon *G*, and is called *Fa*; the Notes above must be *Sol*, *La*, which are two *whole Notes*, so that from *Fa* to *La* is a *Greater Third*. Again, in *Windsor Tune*, the last Note stands upon *A* and is called *La*; the Notes above are *Mi*, *Fa*. Now altho' from *La* to *Mi* be an *whole Note*, yet from *Mi* to *Fa* is but an *half Note*, which makes it a *lesser Third*. The former is called by the Latins *Diton Major*; the latter *Diton Minor*. And *La*, *Mi*, *Fa*, making but a *lesser Third*, the Tune is upon a *flat Key*. For in *Canterbury Tune* *Fa*, *Sol*, *La*, rises half a Note higher than *La*, *Mi*, *Fa*. For the former consists of two whole Notes; the latter of an whole Note, and an half Note. And when you have learned to raise and fall the Notes, the Difference of the Sound will be perceptible by the Ear. From this Difference of the greater and lesser Third, it follows, that Tunes up-
on

on *Sharp Keys* are more chearful, and sprightly, and therefore more suitable to Psalms of Praise, and Thanksgiving. And the *Flat Keys*, being more grave, and mournful, are therefore best set, and sung to Penitential Psalms, and melancholly Airs. Let any Man sing the *Penitential Hymn*, in the following Collection of Tunes, and he must allow what I have been asserting.

XIV. I CANNOT dismiss this Subject of the *flat* and *sharp Keys*, without speaking something of the old Way of naming the Notes from the Keys. Thus say some, if the Key be flat, *Mi* is the Note above the Key; and if the Key be a sharp Key, the Note below is *Mi*. A Thing which is absolutely false. To name the Notes from the finding the Key is, like drawing an Universal Conclusion from particular and more restrained Premises. For altho' every Tune that has *Mi* above the Key Note, is upon a *flat Key*; and every

Tune that has *Mi* below the Key Note, must be upon a *sharp Key*: yet it is not reciprocally true, that every *flat Key* has *Mi* above the Key Note; or that every *sharp Key* has *Mi* below the Key Note. For a Tune may end with *Si*; and then *Fa* must be the Note below the Key. And so of others. It is so in *Playford's Tunes* set to *Sternhold* and *Hopkins's* Version of the Psalms. Where there are particular Notes flatted and sharped, which they could not be, if the *Mi* was where the *Old Way* of finding it would place it. Be pleased to look into those Psalms, particularly on the Tune called, *The Song of the three Children*. You will there find the second Note of the *Bass*, which according to the *Old Way* of Naming the Notes is called *Mi*, which is half a Note lower than the first Note *Fa*; and yet this *Mi* is sharped, which is a thing needless, if it be *Mi*. But according to our *Gamut* the first Note of that *Bass* is

Sol, and the second Note is *Fa*, which because it is an whole Note below *Sol*, is sharped to make it but half a Note lower. So that *Sol*, *Fa*, *Sol*, with the *Fa* sharp is sounded like *Fa*, *Mi*, *Fa*, which *Mi* needs no sharp, it being already but half a Note from *Fa* naturally, and so does not want any raising by a sharp. The same you may observe upon the third Note of the third Line of that Treble, whose proper Name is *Fa*, and is sharped to make it a whole Note from *La* the preceding Note; which sharp were needless, if it were *Mi*, for *Mi* is an whole Note above *La* without sharpening of it. And the same could I prove, if there were need, from the Flats on many Notes in those Tunes.

XV. THE Notes in *Musick* do come under a further Consideration, and that is their *Length*, or *Shortness* in the Timing of them. They are known by the Names of a *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semi-quaver*.

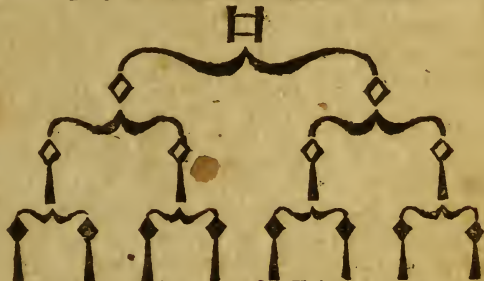
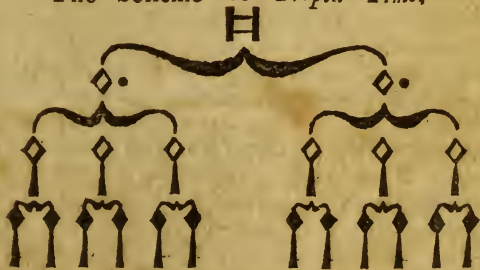
These two last are seldom used in Psalm Tunes, but are more frequent in Songs, Madrigals, and Light Airs. The other better becoming the grave and solemn Worship of the Temple.

As for their *absolute* Length and measure of Time in Sounding; a *Semibreve* is sounded in the Time that a Man may let fall his Hand slowly and raise it again; letting his Hand fall at the first sounding, and taking it up when it is half done, which lifting up of the Hand finishes it.

As for their *Comparative* Length, one *Breve* contains two *Semibreves*, one *Semibreve* two *Minims*, one *Minim* two *Crotchets*, &c. So that if a *Semibreve* is sounding while a Man lets fall his Hand, and raises it again, by Consequence a *Minim* is sounded while the Hand is falling, and another *Minim* while it is rising. And two *Crotchets* while it is falling, and two while it is rising, &c. The Marks of these Notes may be seen in the beginning of this Book.

From

XVI. From this different length of Notes, arises what we call the *Time* of a Tune. Which is twofold, either *Common Time*, or *Triple Time*. *Common Time* is when all go by two, as one *Breve* is two *Semibreves*, one *Semibreve* is two *Minims*, and so of the rest. But in *Triple Time* all go by two except the *Semibreve*, which contains three *Minims*. Thus one *Breve* is two *Semibreves*, one *Semibreve* is three *Minims*, one *Minim* two *Crotchets*, &c. So that in *Triple Time* the *Minim* is one *Third* swifter, and must be sounded accordingly. And in *Triple Time* you will find *Semibreves* and *Minims* mingled together, and for the most part every other Note is a *Minim*. The Proportion of *Common Time* to *Tripla Time*, is as Three to Two, [$\frac{3}{2}$]. See the following Schemes.

The Scheme of *Common Time*.The Scheme of *Tripla Time*.

You may observe, that in the Scheme of Triple Time above drawn, there is a *Prick* upon the right side of the Note, which is by *Musicians* called a *Prick of Perfection*, which makes the Note before half as long again. Thus that *Semibreve* with a *Prick* is as long as a *Semibreve* and a *Minim*. Now if that *Semibreve* with a *Prick* after it, which makes it half as long again, be just as long as the three *Minims* under it, then if that *Prick* were taken away, it would be as long as but two of those *Minims*. Therefore in your *Triple Time* Tunes, (where there is no *Prick* after the *Semibreve*,) the *Semibreve* is to be sung just as long again as a *Minim*. Now one *Minim* and an half of a *Minim* in *Triple Time*, is as long as one *Minim* in *Common Time*; therefore the *Semibreve* in *Triple Time* being unpricked, amounting to the length of two *Minims* in the same Time, it must be as long as a *Minim*, and a third of a *Minim* of *Common Time*; that is, a *Semibreve*

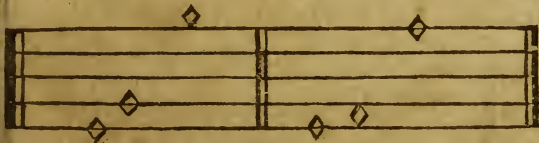
in *Triple Time*, is a Third shorter than a *Semibreve* in *Common Time*.

XVII. THERE are several Adjuncts of Musick, such as a *Repeat* (whose Mark see at the beginning of the Book) which signifies, that that part of the Tune which went before it, is to be sung over again. There is also a *Direct* (whose mark also see at the beginning of the Book) which serves to direct the Singer what Space or Line the Note in the next page stands. There is also a *Tye* (see the Mark thereof in the forementioned place) which is to inform you, that two, or three, or as many Notes as it is put to, are to be sung to one Syllable.

XVIII. THE last thing we have to treat of, is the Doctrine of *Concords*, and *Discords*. It would be but an unintelligible Amusement to the vulgar Reader, (for whom this little Book is chiefly designed) to give the Physical and Mathematical Solution of the Grounds, Cause

Cause, and Effects of Harmony, as also the Reasons of Descant, which I might easily do. I only say, that among the *Seven Notes*, (for there are no more in Nature, as we have already said, every *Eighth* being the same, only in an higher Key) a *Third*, lesser and greater, a *Sixth*, lesser and greater, a *Fifth* lesser and greater are *Concords*. That is, if I found a *Third*, or *Fifth*, or *Sixth* above another Man, my Voice sounds harmoniously with his. A *Second*, and *Seventh*, are *Discords*; a *Fourth* is by some accounted a *Chord*, by others a *Discord*; but I am inclined to think the former.

Note also, if any Sound is a *Chord*, or *Discord* to another, the *Octaves*, or *Eighths* of those Sounds are so too. Take two Examples,



Here in the first Example, the second Note is a *Third* above the first, if they were both sounded, they would be harmonious (a *Third* being a *Chord*) and so is the upper Note, which is an *Eighth* above the second Note, the same is a *Chord* to the first and undermost Note. So in the other Example, the second Note is a second to the first, which is a *Discord*; and the upper Note being an *Eighth* above the *Second*, is also a *Discord* to the first and undermost Note.

You will find many Instances in the following Tunes, where a Note in the Bass is more than Eight Notes below the Note of the Treble answering to it. And when it is so, such two Notes are a *double Concord* to one another, and are the same in Nature as a *single Concord*. Thus an *Eighth* is the same with a *Unison*, a *Ninth* with a *Second*, a *Tenth* with a *Third*, &c.

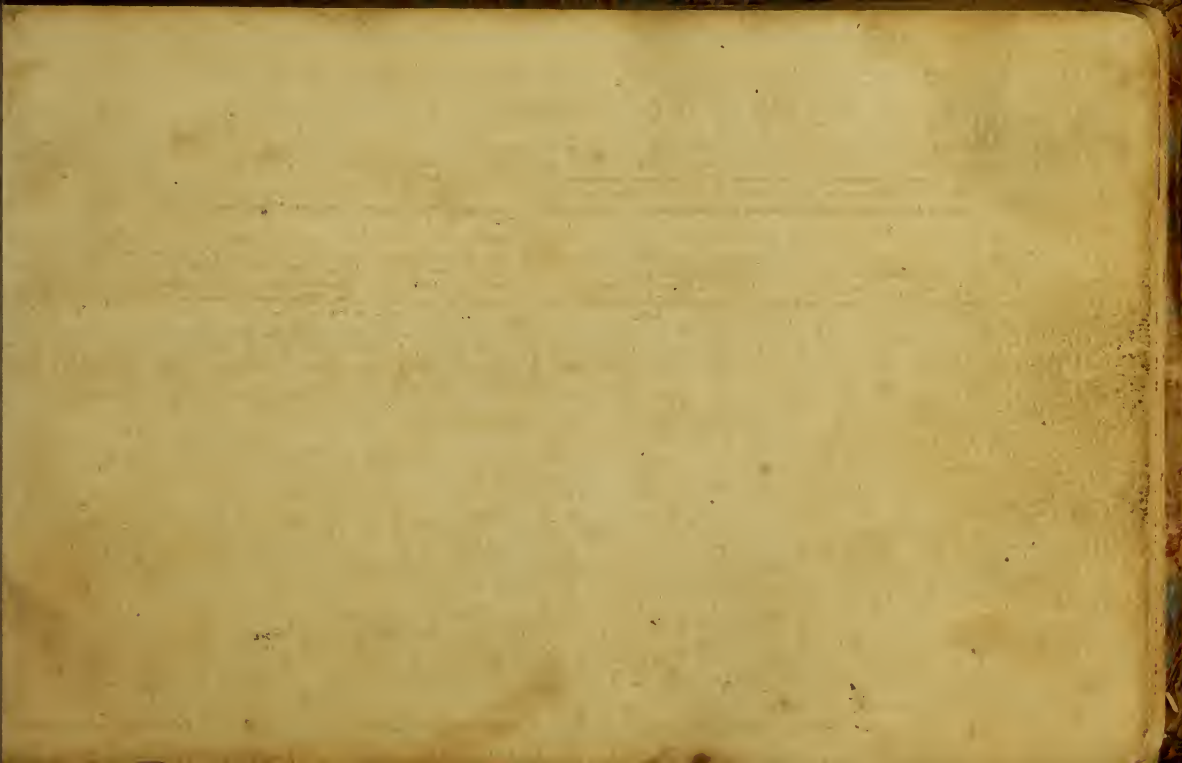
The Treble, Bass, and Medius do not always begin

begin upon a Pitch, sometimes three, sometimes eight Notes, &c. Distance from one another. You may find their Distance by observing the Letter, on which the first Note of each stands. Thus if the first Note of the Bass stands on *A*, and the Treble begins on *C*, they are a Third asunder. The Bass must be begun a Third below.

Finally, observe, that *Discords* are sometimes made use of in *Musick*, to prepare the Ear by their Harshness, to relish better the

Sweetness, and Melody of a following *Concord*. Thus oftentimes, there will be an imperfect Concord, then a Discord, which is still more grateing; this serves to keep the Auditor in a longing Suspence, till all the Parts fall into a perfect Set of *Chords*, which finishes and compleats the Harmony, and strangely charms the Hearer.

Here follow the Notes for Tuning the Voice, and the Collection of Tunes fitted to our Psalms.



Rules for tuning the Voice

This page contains six staves of handwritten musical notation, each beginning with a treble clef and a common time signature 'C'. The notation consists of diamond-shaped notes connected by lines, forming various melodic patterns. Each staff is marked with an asterisk (*) at the beginning. The first staff starts with a small 'x' above the first note. The notes are arranged in a way that suggests specific intervals and scales for voice training. The notation is spread across six staves, with each staff containing several measures of music. The paper is aged and yellowed, and the handwriting is in a historical style.

Canterbury Tune

Handwritten musical notation for the first staff of the Canterbury Tune. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation consists of diamond-shaped notes on a five-line staff.

Handwritten musical notation for the second staff of the Canterbury Tune, continuing the melody from the first staff.

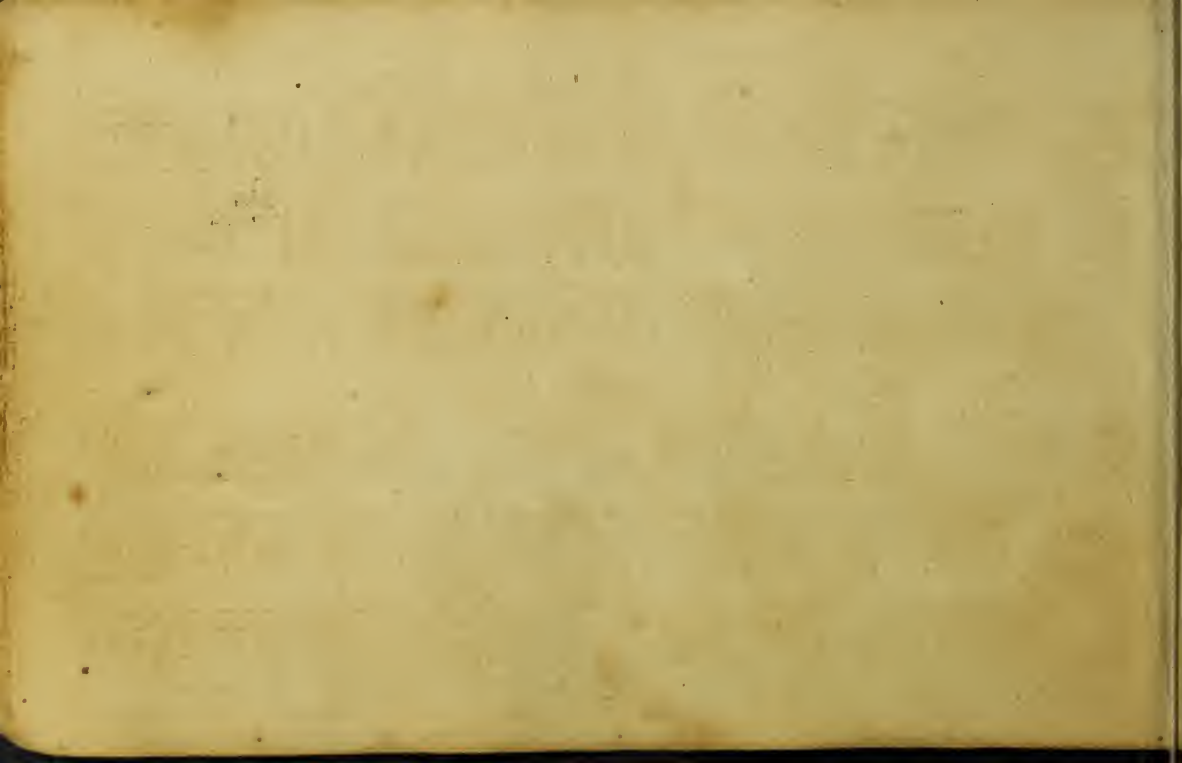
Handwritten musical notation for the third staff of the Canterbury Tune, continuing the melody from the second staff.

S^t Mary's Tune

Handwritten musical notation for the first staff of St Mary's Tune. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation consists of diamond-shaped notes on a five-line staff.

Handwritten musical notation for the second staff of St Mary's Tune, continuing the melody from the first staff.

Handwritten musical notation for the third staff of St Mary's Tune, continuing the melody from the second staff.





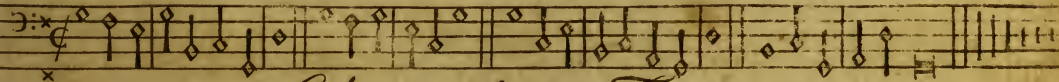
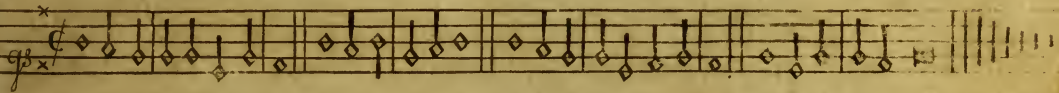
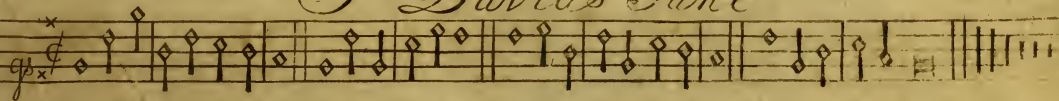
Windsor Tune

Musical notation for the Windsor Tune, consisting of three staves. The first two staves are marked with a treble clef and a common time signature (C). The third staff is marked with a bass clef and a common time signature (C). The notation includes diamond-shaped notes and stems, with some notes marked with an asterisk (*). The piece concludes with a double bar line and repeat signs.

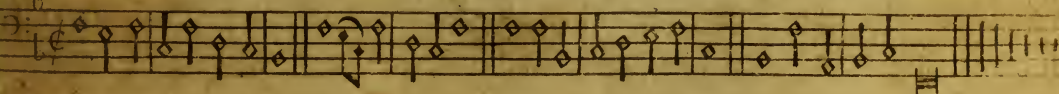
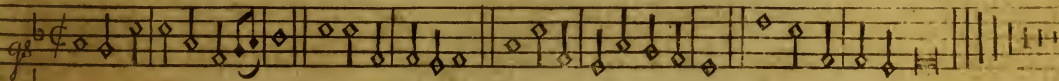
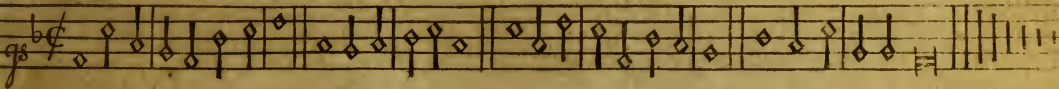
York Tune

Musical notation for the York Tune, consisting of four staves. The first staff is marked with a treble clef and a common time signature (C). The second staff is marked with a treble clef and a common time signature (C). The third staff is marked with a bass clef and a common time signature (C). The fourth staff is marked with a bass clef and a common time signature (C). The notation includes diamond-shaped notes and stems, with some notes marked with an asterisk (*). The piece concludes with a double bar line and repeat signs.

St David's Tune



Glocester Tune







Southwel Tune

Handwritten musical notation for 'Southwel Tune' consisting of three staves. The first two staves are in G major (one sharp) and the third is in C major (no sharps or flats). The notation uses diamond-shaped notes with stems, typical of early manuscript notation. The first staff has a treble clef and a common time signature. The second staff also has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The music is organized into measures by vertical bar lines. There are some 'x' marks above certain notes in the first two staves. The piece concludes with a double bar line and a repeat sign.

Southwel new Tune

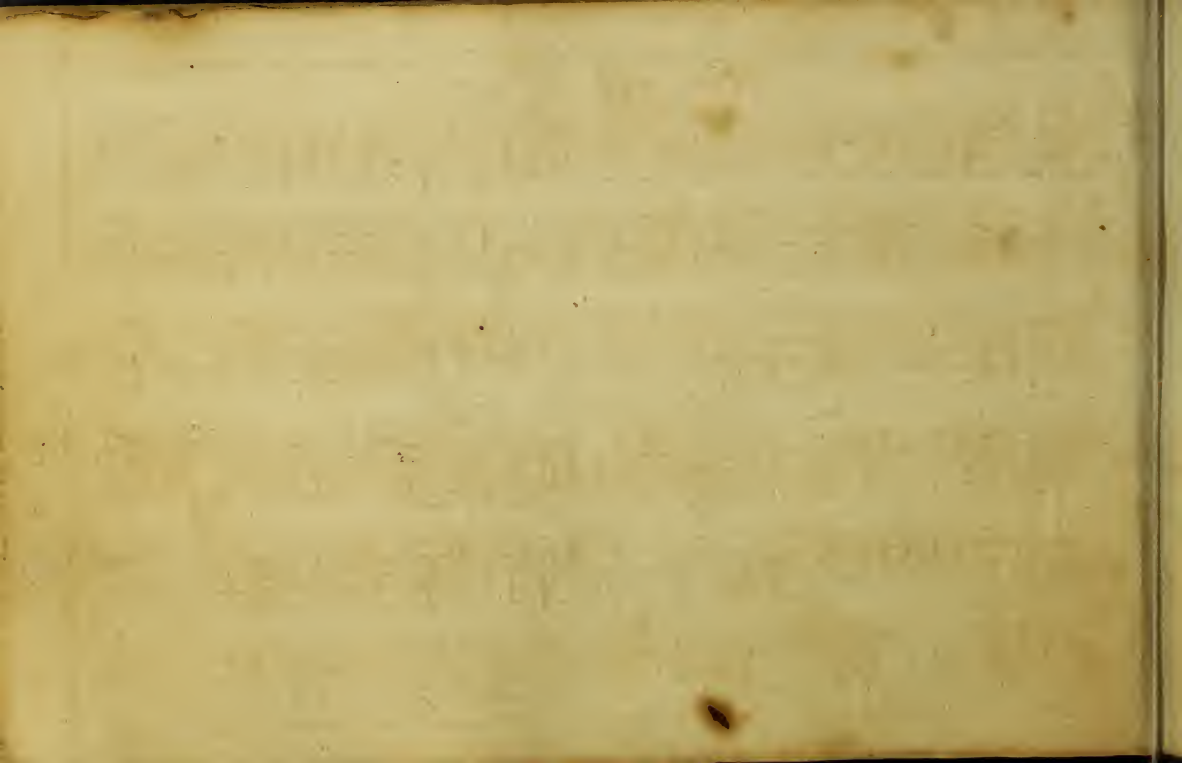
Handwritten musical notation for 'Southwel new Tune' consisting of three staves. The first two staves are in G minor (two flats) and the third is in C minor (three flats). The notation uses diamond-shaped notes with stems. The first staff has a treble clef and a common time signature. The second staff also has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The music is organized into measures by vertical bar lines. There are some 'x' marks above certain notes in the first staff. The piece concludes with a double bar line and a repeat sign.

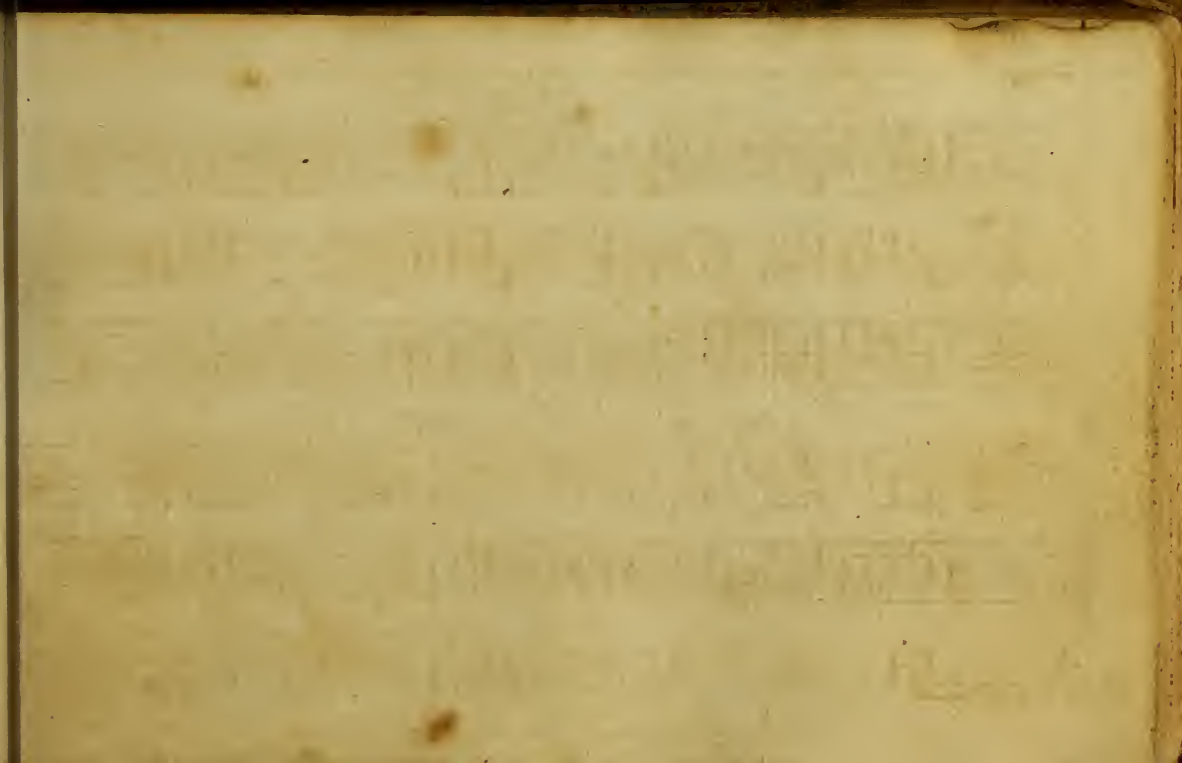
London Tune

Musical score for 'London Tune' consisting of three staves. The top staff is in G major (one sharp) and 3/4 time, marked 'g♯'. The middle staff is in G major (one sharp) and 3/4 time, marked 'g♯', with 'x' marks above some notes. The bottom staff is in G major (one sharp) and 3/4 time, marked 'g♯', with a 'b' below the staff. The music is written in a diamond-shaped notation style with stems pointing downwards. The piece concludes with a double bar line and repeat dots.

London new Tune

Musical score for 'London new Tune' consisting of three staves. The top staff is in G major (one sharp) and 3/4 time, marked 'g♯'. The middle staff is in G major (one sharp) and 3/4 time, marked 'g♯', with an 'x' above a note. The bottom staff is in G major (one sharp) and 3/4 time, marked 'g♯', with a 'b' below the staff. The music is written in a diamond-shaped notation style with stems pointing downwards. The piece concludes with a double bar line and repeat dots.





Oxford Tune

Handwritten musical notation for the first staff of the Oxford Tune. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of diamond-shaped notes with stems, some marked with an 'x'. The staff concludes with a double bar line and repeat signs.

Handwritten musical notation for the second staff of the Oxford Tune. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of diamond-shaped notes with stems, some marked with an 'x'. The staff concludes with a double bar line and repeat signs.

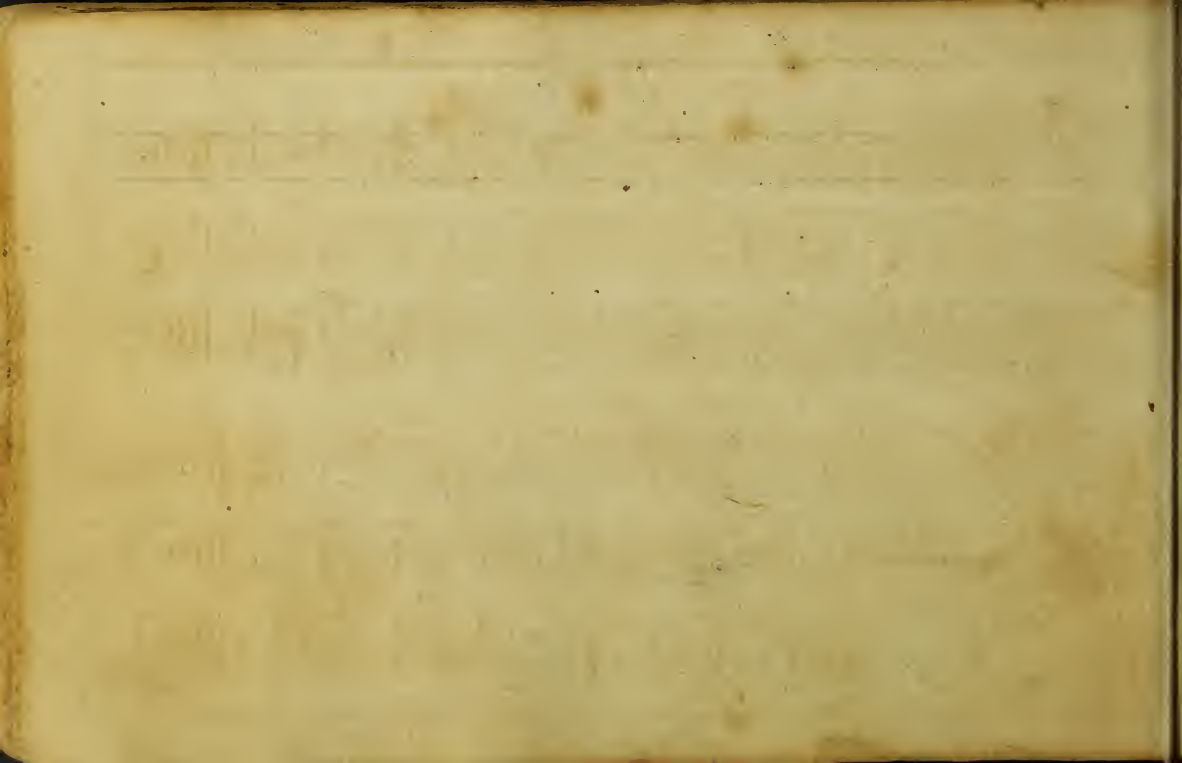
Handwritten musical notation for the third staff of the Oxford Tune. It begins with a bass clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of diamond-shaped notes with stems, some marked with an 'x'. The staff concludes with a double bar line and repeat signs.

Martyrs Tune

Handwritten musical notation for the first staff of the Martyrs Tune. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of diamond-shaped notes with stems, some marked with an 'x'. The staff concludes with a double bar line and repeat signs.

Handwritten musical notation for the second staff of the Martyrs Tune. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of diamond-shaped notes with stems, some marked with an 'x'. The staff concludes with a double bar line and repeat signs.

Handwritten musical notation for the third staff of the Martyrs Tune. It begins with a bass clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of diamond-shaped notes with stems, some marked with an 'x'. The staff concludes with a double bar line and repeat signs.





8

ST. JAMES'S TUNE.

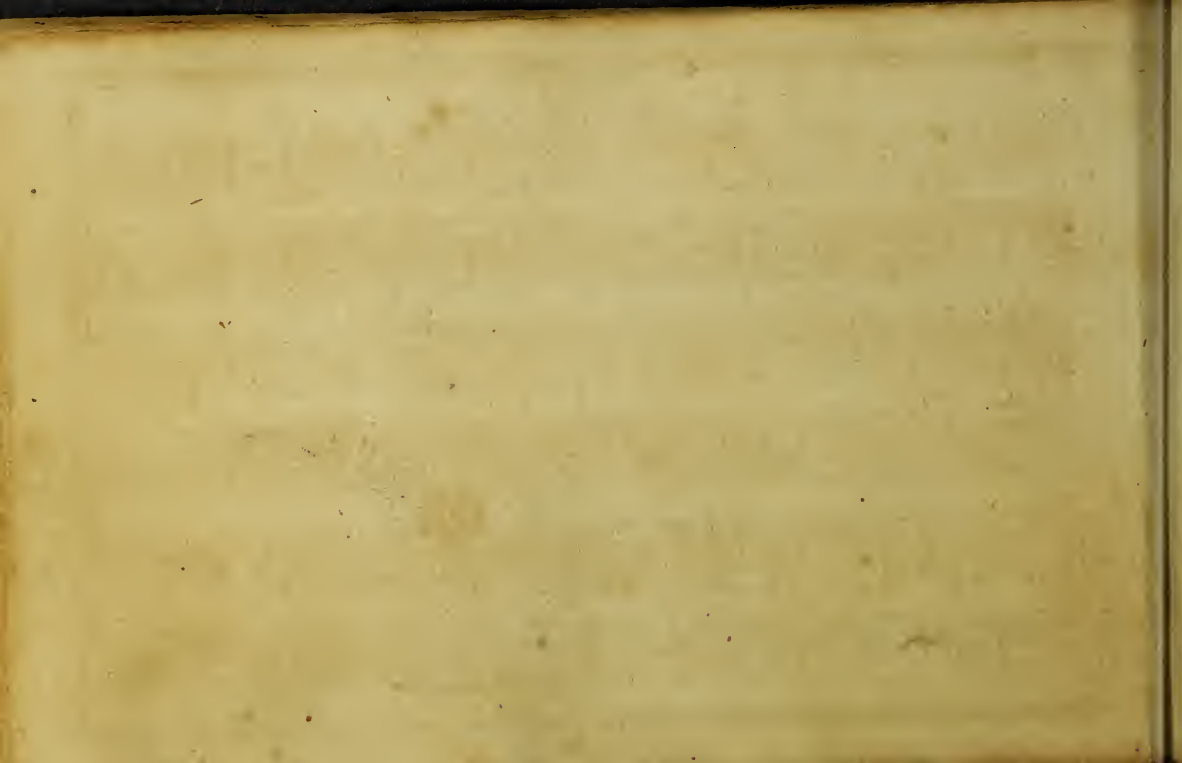
Handwritten musical notation for St. James's Tune, consisting of three staves. The notation uses diamond-shaped notes and stems, with some notes marked with an 'x'. The first staff begins with a treble clef and a common time signature. The second and third staves use different clefs, likely alto and bass clefs respectively. The music is arranged in a three-part setting.

Bella, or 24 Psalm Tune.

Handwritten musical notation for Bella, or 24 Psalm Tune, consisting of three staves. The notation uses diamond-shaped notes and stems, with some notes marked with an 'x'. The first staff begins with a treble clef and a common time signature. The second and third staves use different clefs, likely alto and bass clefs respectively. The music is arranged in a three-part setting.

Penitential Hymn .

This image shows a handwritten musical score for a piece titled "Penitential Hymn". The score is arranged in five systems, each consisting of two staves. The notation is a form of shorthand, likely a lute tablature, where notes are represented by diamond-shaped symbols placed on or between the lines of the staff. The first staff of each system begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several measures. The paper is aged and yellowed, and the ink is dark, showing some fading and bleed-through from the reverse side.



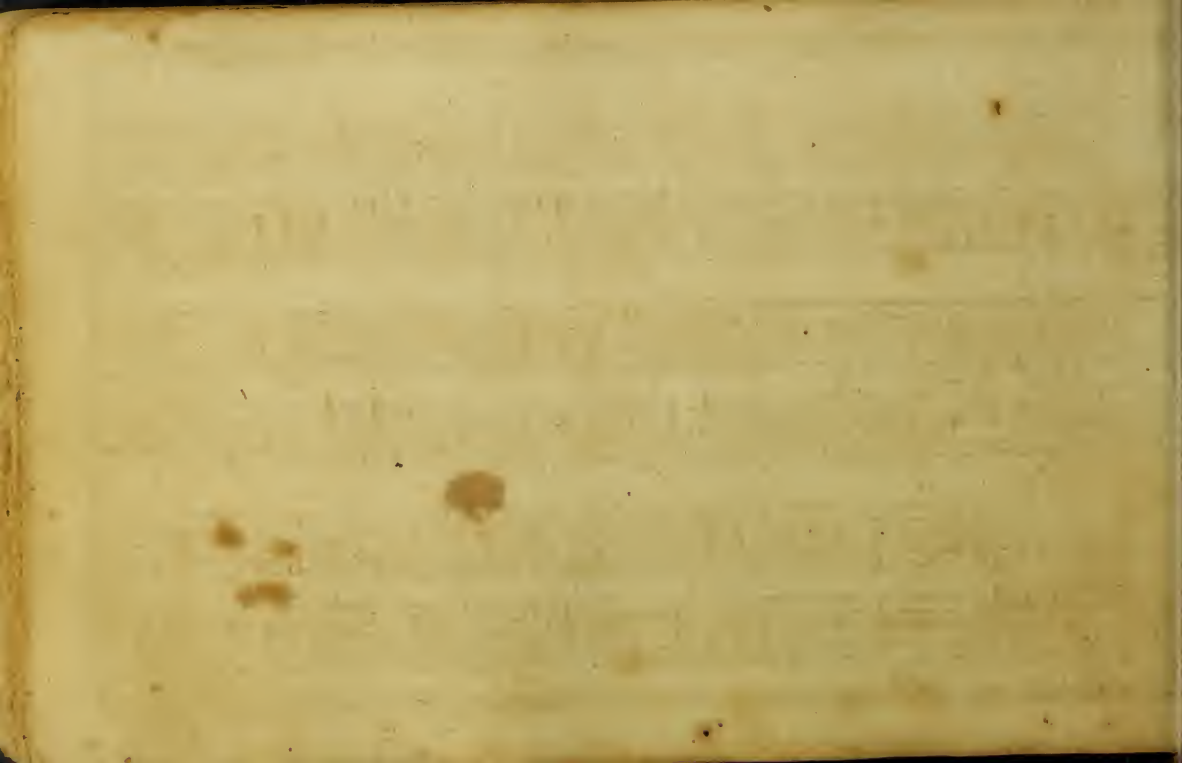


81 Psalm Tunc.

The image displays a handwritten musical score for the 81st Psalm, titled "81 Psalm Tunc." The score is arranged in six systems, each consisting of two staves. The notation is a form of early printed music, characterized by diamond-shaped notes on a five-line staff. The first four systems begin with a treble clef and a 3/4 time signature, while the last two systems begin with a bass clef and a 3/4 time signature. The notes are connected by stems, and the music is divided into measures by vertical bar lines. Some notes are marked with an 'x' above them. The paper shows signs of age, including a prominent brown stain in the center and some foxing.

85 Psalm Tune.

A handwritten musical score for a six-part setting of the 85th Psalm. The score is arranged in six staves, with the top three staves likely representing the vocal parts and the bottom three representing the instrumental parts. The notation is a form of early printed music, possibly lute tablature, using diamond-shaped notes on a five-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music is divided into measures by vertical bar lines, with repeat signs at the beginning and end of sections. Some notes are marked with an 'x', possibly indicating a specific fret or a particular articulation. The paper shows signs of age, including some staining and discoloration.



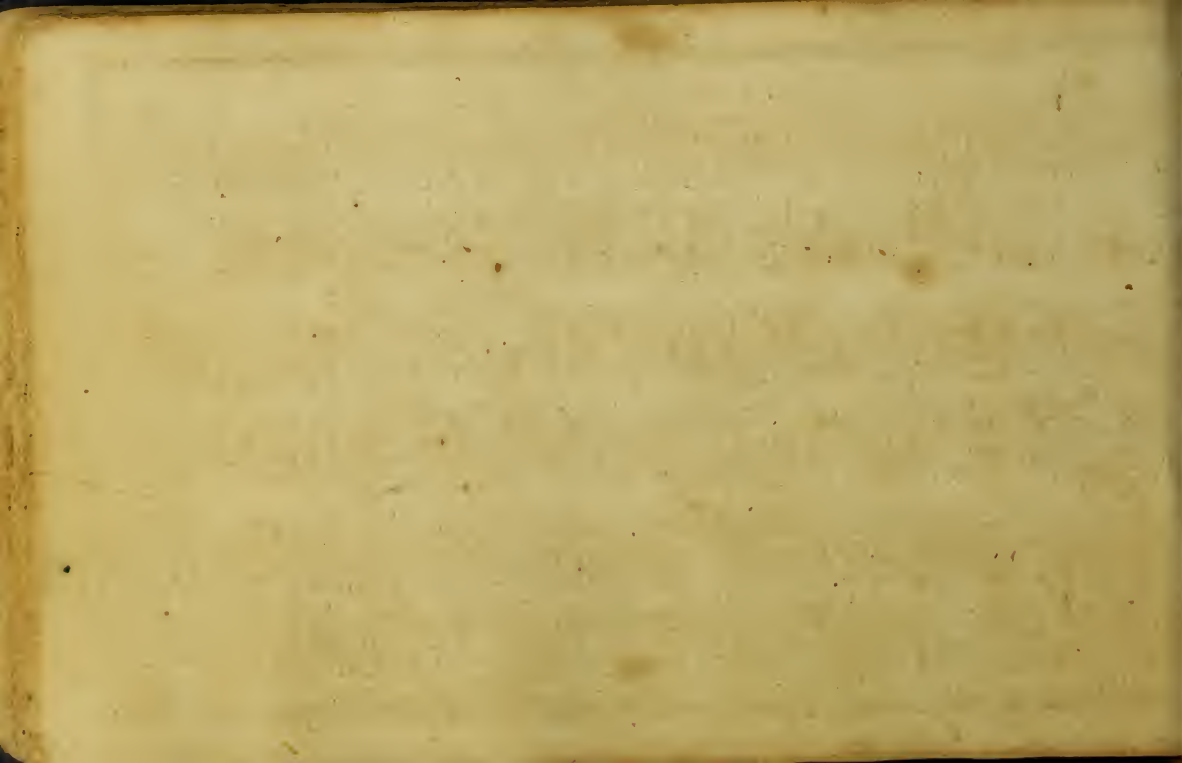


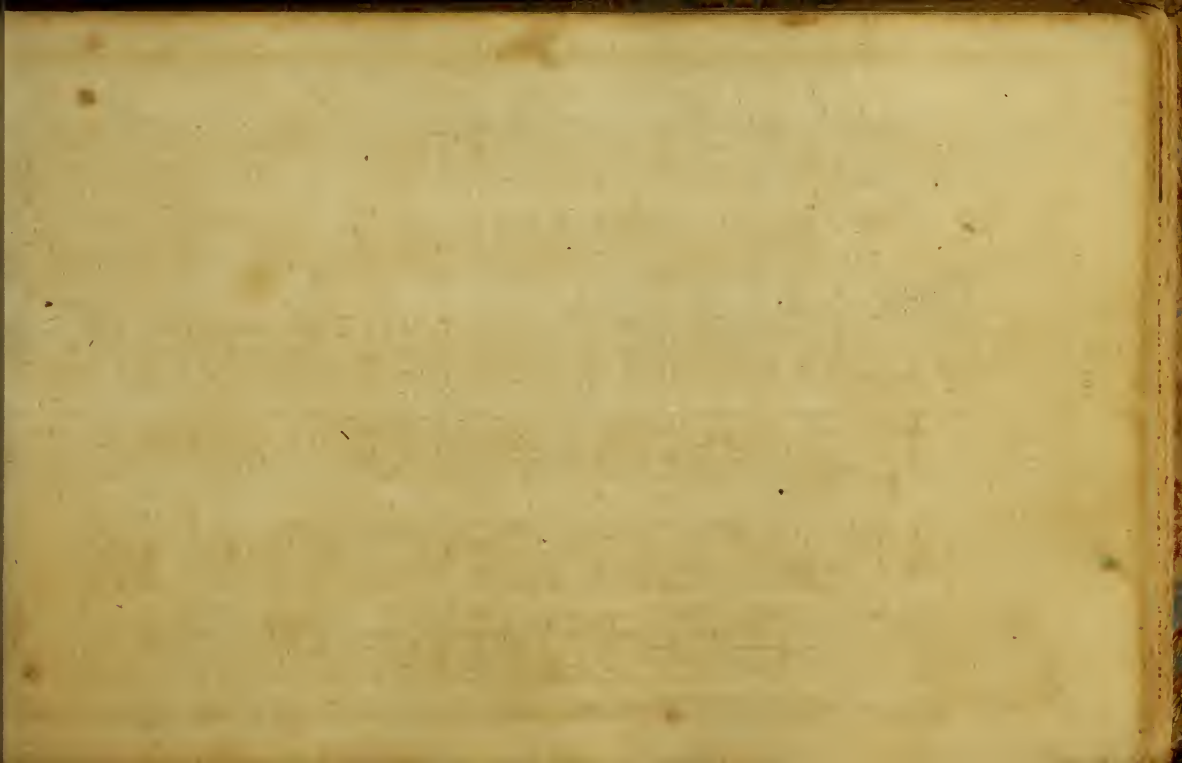
115 PSALM TUNE.

This image shows a handwritten musical score for a Psalm Tune, consisting of six systems of two staves each. The notation is written in a historical style, featuring diamond-shaped notes and stems. Each system begins with a clef (likely a soprano or alto clef) and a time signature (C for common time). The music is organized into measures by vertical bar lines. Various musical symbols are present, including a sharp sign (#) and a flat sign (b). Some notes are marked with an 'x' above them. The score concludes with a double bar line and a repeat sign (two vertical lines with a dot) at the end of each system.

115 Psalm Tune.

Handwritten musical score for a Psalm Tune, consisting of six staves. The notation is diamond-shaped notes on a five-line staff, typical of early printed music. The score is organized into three systems of two staves each. Each system begins with a clef (soprano, alto, and tenor) and a time signature (C for common time). Above the staves are various musical symbols, including a 'S' with a horizontal line through it, and 'S' and 'C' with vertical lines through them. The music is written in a single melodic line across the staves. The piece concludes with a double bar line and a 'C' time signature on the final staff.





148 Psalm Tune.

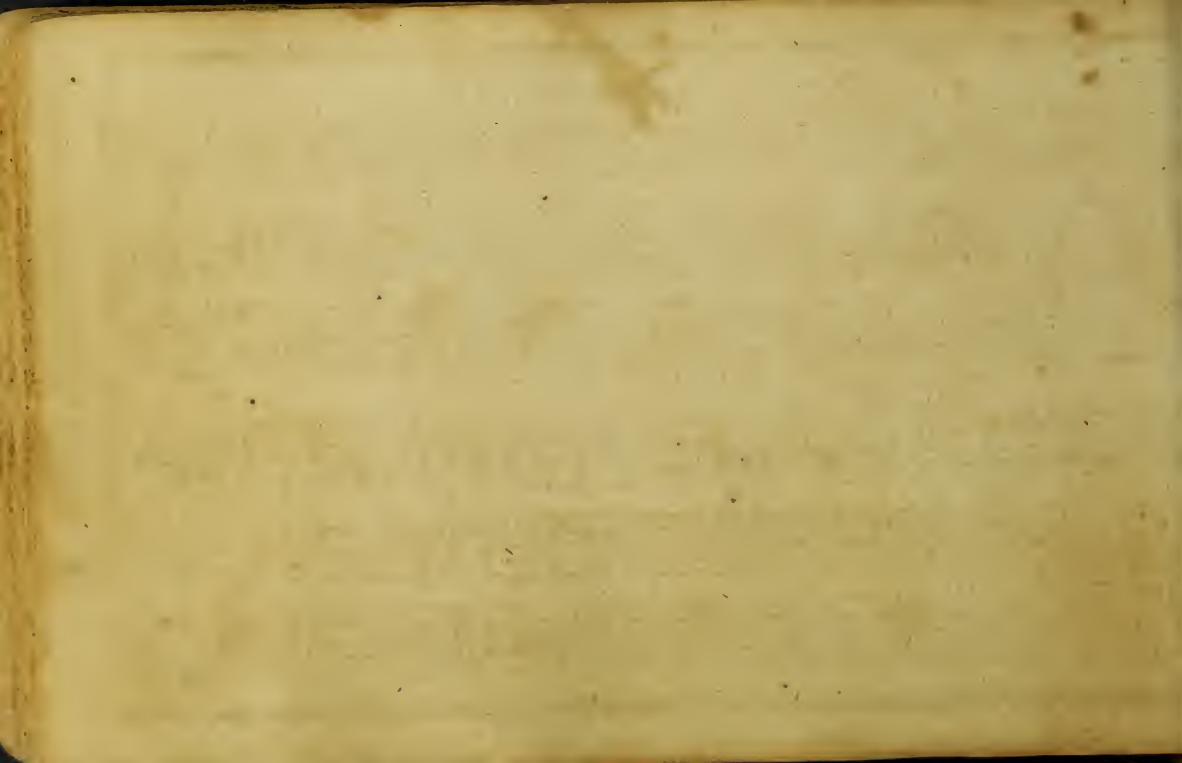
A handwritten musical score for a piece titled "148 Psalm Tune." The score is written on six staves, arranged in three pairs. Each pair consists of a treble clef staff and a bass clef staff. The time signature is common time (C). The notation is a form of lute tablature, where notes are represented by diamond-shaped symbols on the staff lines. The first staff of each pair begins with a treble clef and a common time signature. The second staff of each pair begins with a bass clef. The music is divided into measures by vertical bar lines. The score concludes with a double bar line and a decorative flourish on the final staff. There are some small 'x' marks above the first few notes of each staff, possibly indicating fingerings or specific lute techniques. A flat symbol (b) is visible in the second staff of the second pair.

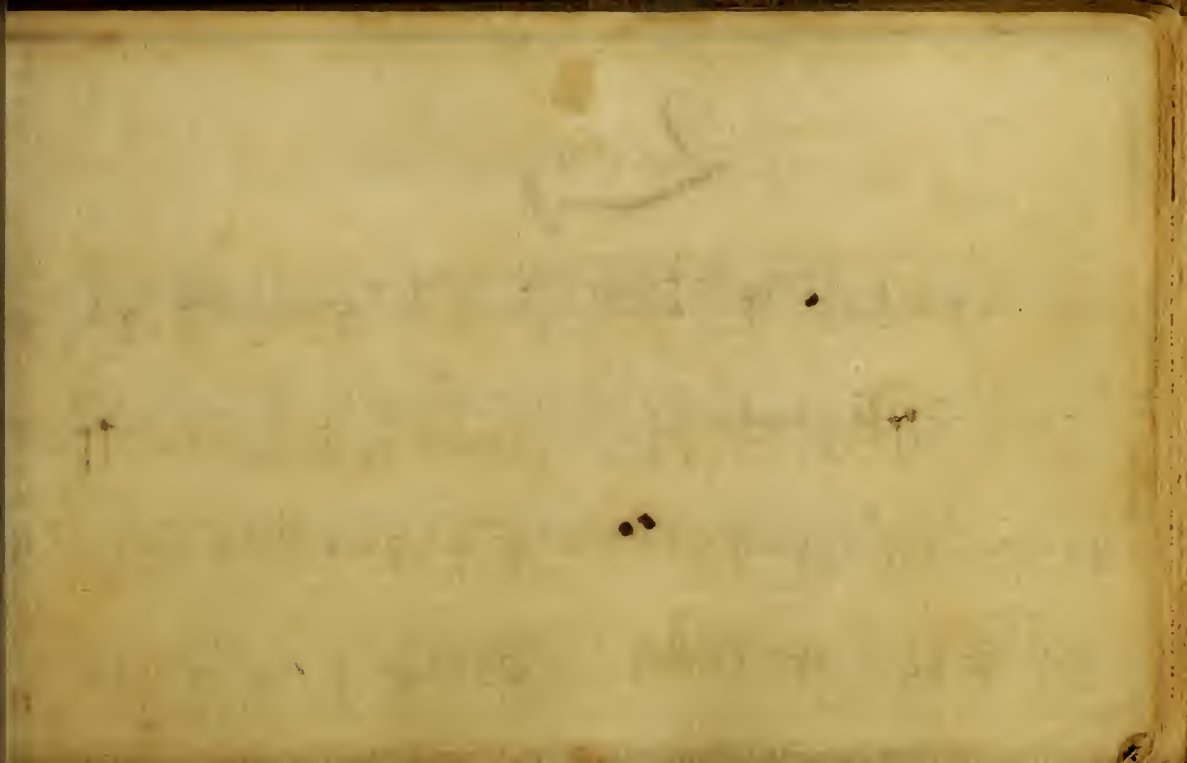
Westminster Tune

Handwritten musical notation for the Westminster Tune, consisting of three staves. The notation uses diamond-shaped notes on a five-line staff with a common time signature (C). The first staff begins with a treble clef and a sharp sign (F#), the second with an alto clef and a sharp sign (F#), and the third with a bass clef and a sharp sign (F#). The music is written in a single melodic line across the three staves.

Peterborough Tune.

Handwritten musical notation for the Peterborough Tune, consisting of three staves. The notation uses diamond-shaped notes on a five-line staff with a common time signature (C). The first staff begins with a treble clef and a sharp sign (F#), the second with an alto clef and a sharp sign (F#), and the third with a bass clef and a sharp sign (F#). The music is written in a single melodic line across the three staves.





Quercy June.

Cantus.

*
Musical staff for Cantus, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes diamond-shaped notes and rests, with a double bar line in the middle of the staff.

Medius.

*
Musical staff for Medius, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes diamond-shaped notes and rests, with a double bar line in the middle of the staff.

Altus

*
Musical staff for Altus, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes diamond-shaped notes and rests, with a double bar line in the middle of the staff.

Bassus.

*
Musical staff for Bassus, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The notation includes diamond-shaped notes and rests, with a double bar line in the middle of the staff.

*

Abington Tune. a.

Cant:

A musical staff with a treble clef and a key signature of one flat (B-flat). The music consists of four measures, each containing a sequence of eighth and sixteenth notes. The first measure starts with a star symbol on the left. The notes are: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The second measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The third measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The fourth measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4.

Mod:

A musical staff with a treble clef and a key signature of one flat (B-flat). The music consists of four measures, each containing a sequence of eighth and sixteenth notes. The first measure starts with a star symbol on the left. The notes are: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The second measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The third measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The fourth measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4.

Alt:

A musical staff with a treble clef and a key signature of one flat (B-flat). The music consists of four measures, each containing a sequence of eighth and sixteenth notes. The first measure starts with a star symbol on the left. The notes are: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The second measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The third measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The fourth measure: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4.

Bass:

A musical staff with a bass clef and a key signature of one flat (B-flat). The music consists of four measures, each containing a sequence of eighth and sixteenth notes. The first measure starts with a star symbol on the left. The notes are: G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. The second measure: G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. The third measure: G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. The fourth measure: G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3.

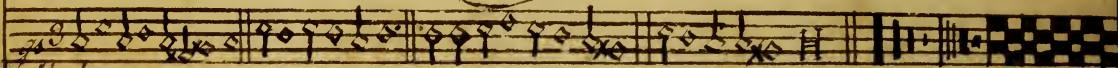


Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines, but the characters are too light and blurry to be transcribed accurately.

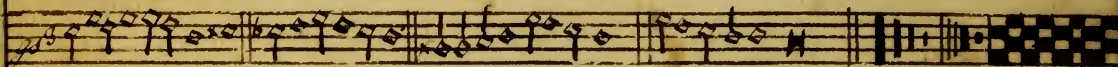
183

Cant:

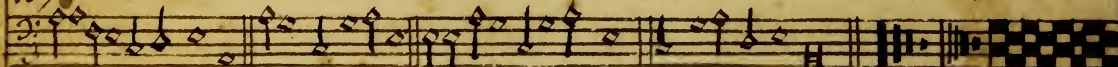
Cambridge Tune.



Med:

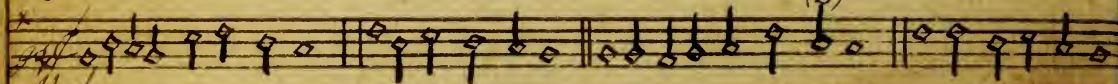


Bass:

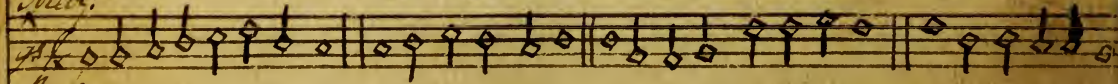


Cant:

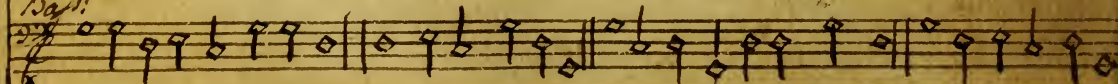
Colchester Tune.



Med:



Bass:



Humphry's Tune...

Cant:

Med:

Bass:

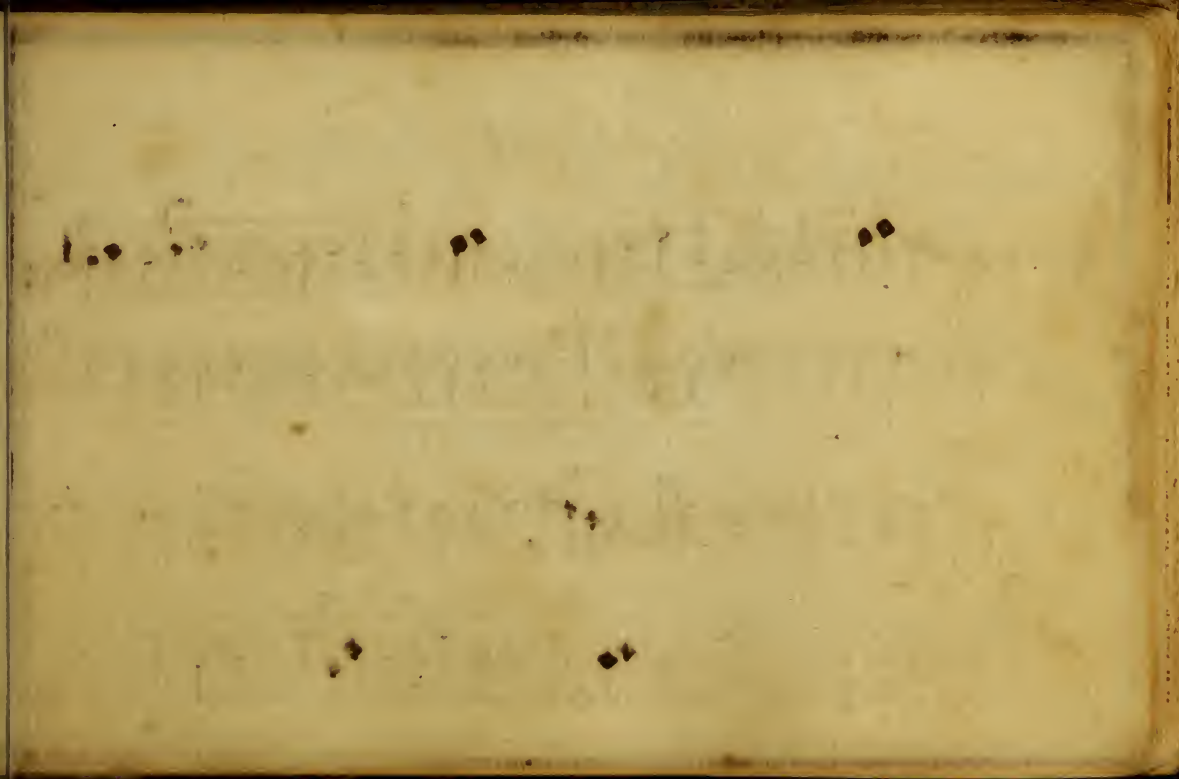
York. New.

Cant:

Med:

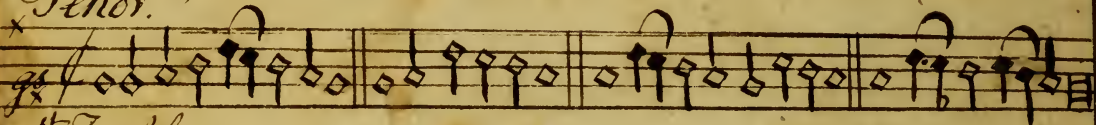
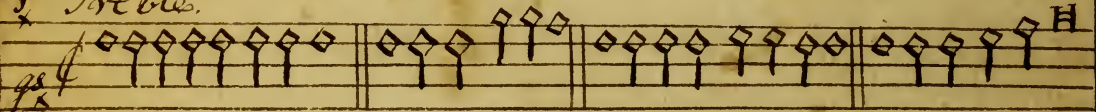
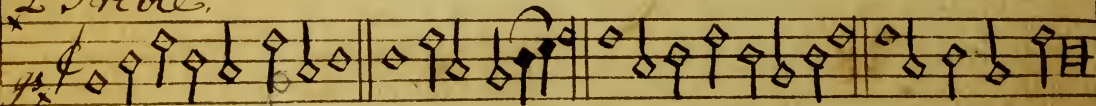
Bass:



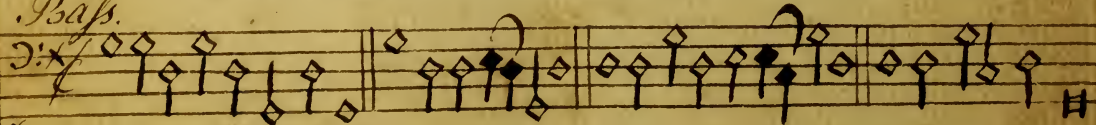


Barnet Tune.

* Tenor.

* 1st Treble.* 2^d Treble.

* Bass.



Cantus.

Boston, Tune

221

Handwritten musical notation for the Cantus part of the Boston Tune, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth and sixteenth notes with stems, and a double bar line. The piece concludes with a final cadence marked by a double bar line and a fermata.

Medius.

Handwritten musical notation for the Medius part of the Boston Tune, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth and sixteenth notes with stems, and a double bar line. The piece concludes with a final cadence marked by a double bar line and a fermata.

Bassus.

Handwritten musical notation for the Bassus part of the Boston Tune, featuring a bass clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth and sixteenth notes with stems, and a double bar line. The piece concludes with a final cadence marked by a double bar line and a fermata.

Cant:

Brunswick Tune.

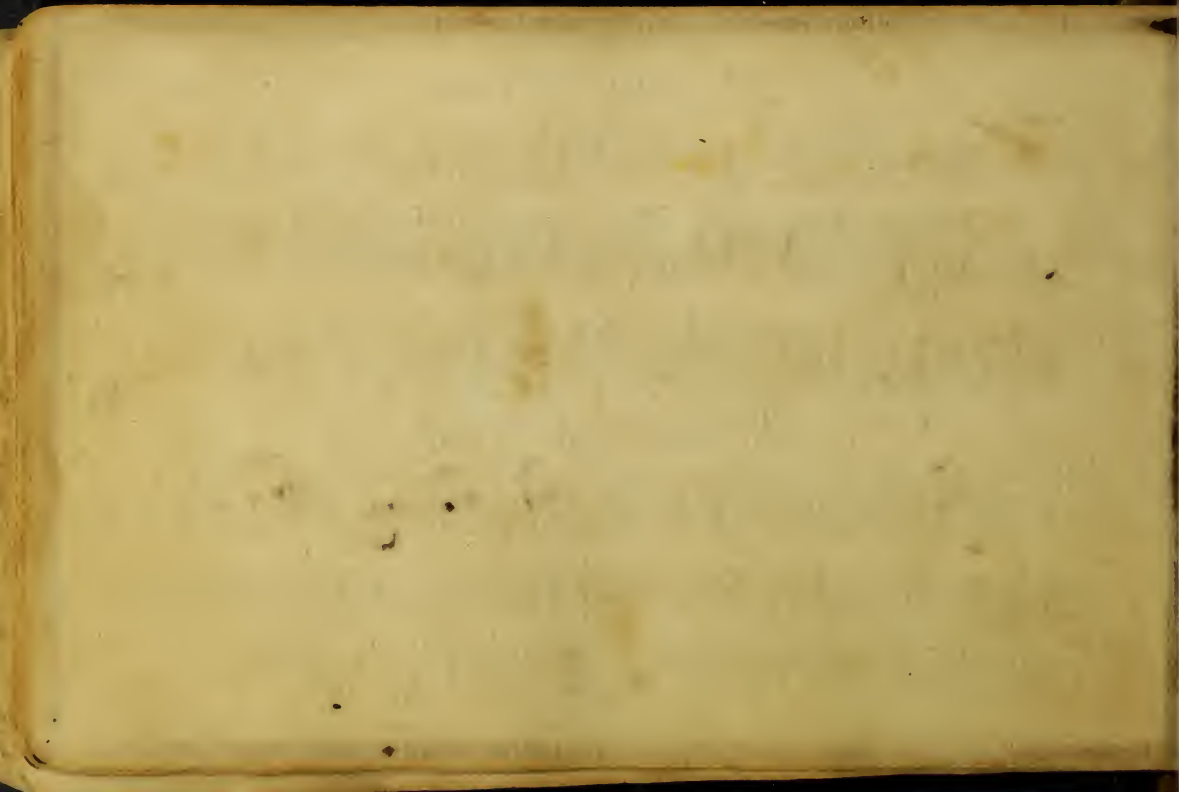
Handwritten musical notation for the Cantus part of the Brunswick Tune, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth and sixteenth notes with stems, and a double bar line. The piece concludes with a final cadence marked by a double bar line and a fermata.

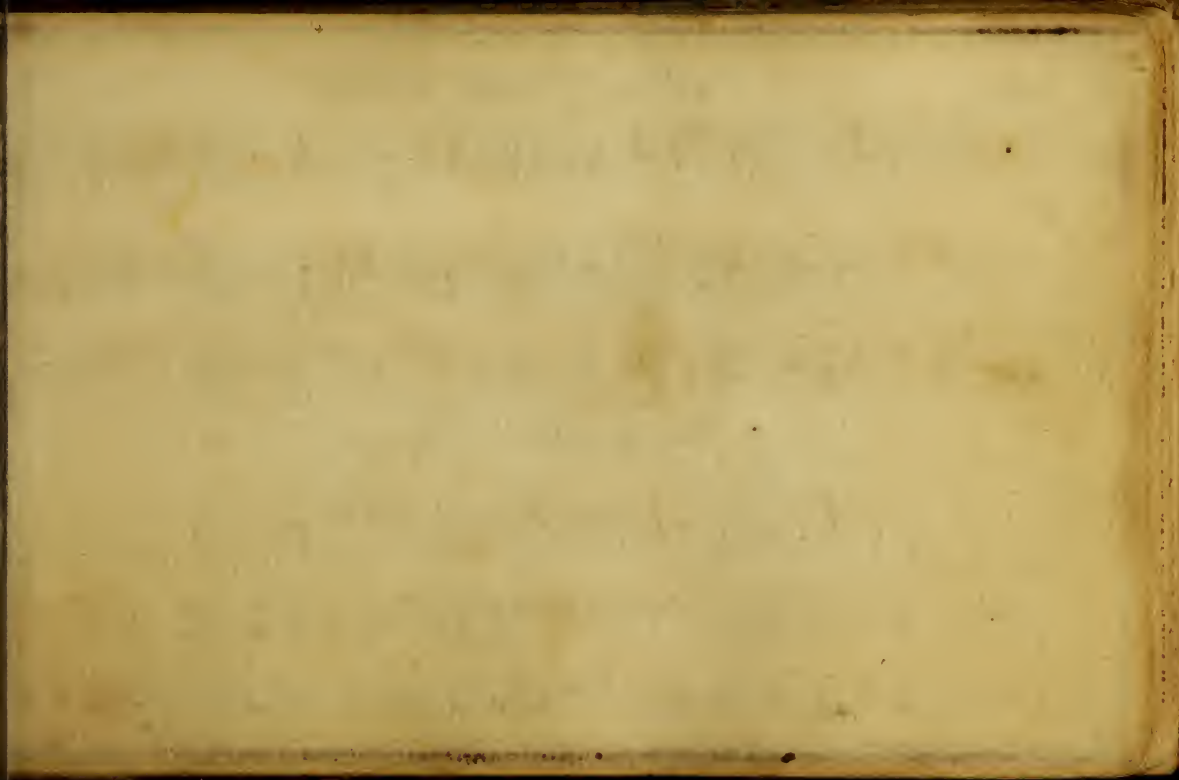
Med:

Handwritten musical notation for the Medius part of the Brunswick Tune, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth and sixteenth notes with stems, and a double bar line. The piece concludes with a final cadence marked by a double bar line and a fermata.

Bass:

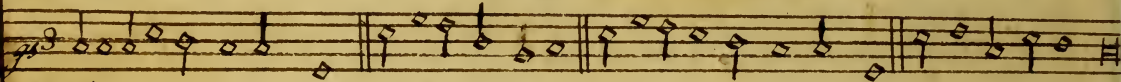
Handwritten musical notation for the Bassus part of the Brunswick Tune, featuring a bass clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth and sixteenth notes with stems, and a double bar line. The piece concludes with a final cadence marked by a double bar line and a fermata.





Cant:

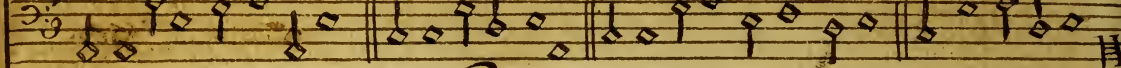
Deerfield Tune



Med:

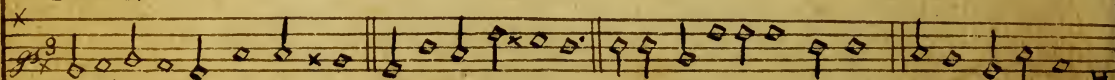


Bass:

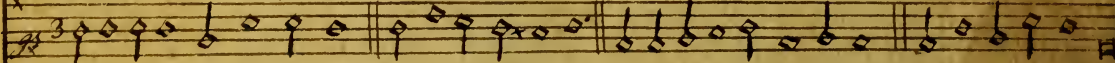


Cant:

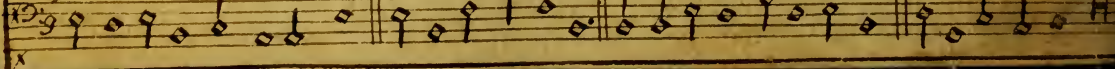
Worcester Tune



Med:



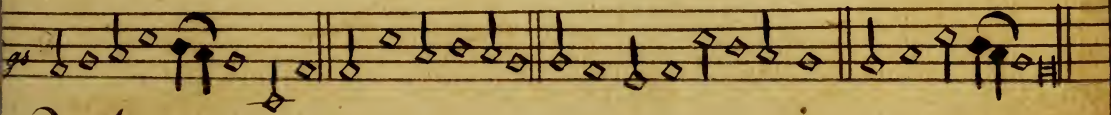
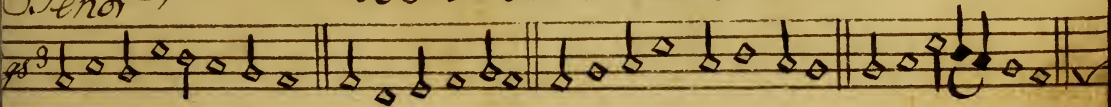
Bass:



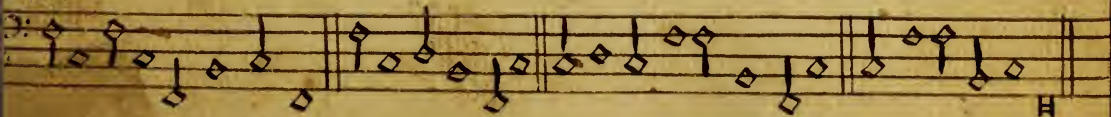
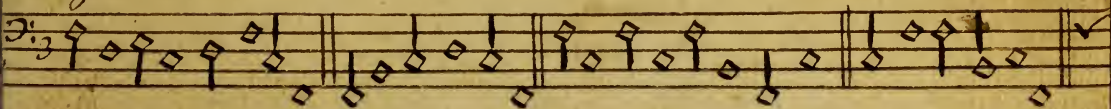
Tenor

108 Psalm Tune.

23



Bass



1870

1871

1872

1873

1874



On the Divine Use of Musick

Cant.

7/8

Med.

3/4

Bass.

3/4

Cant.

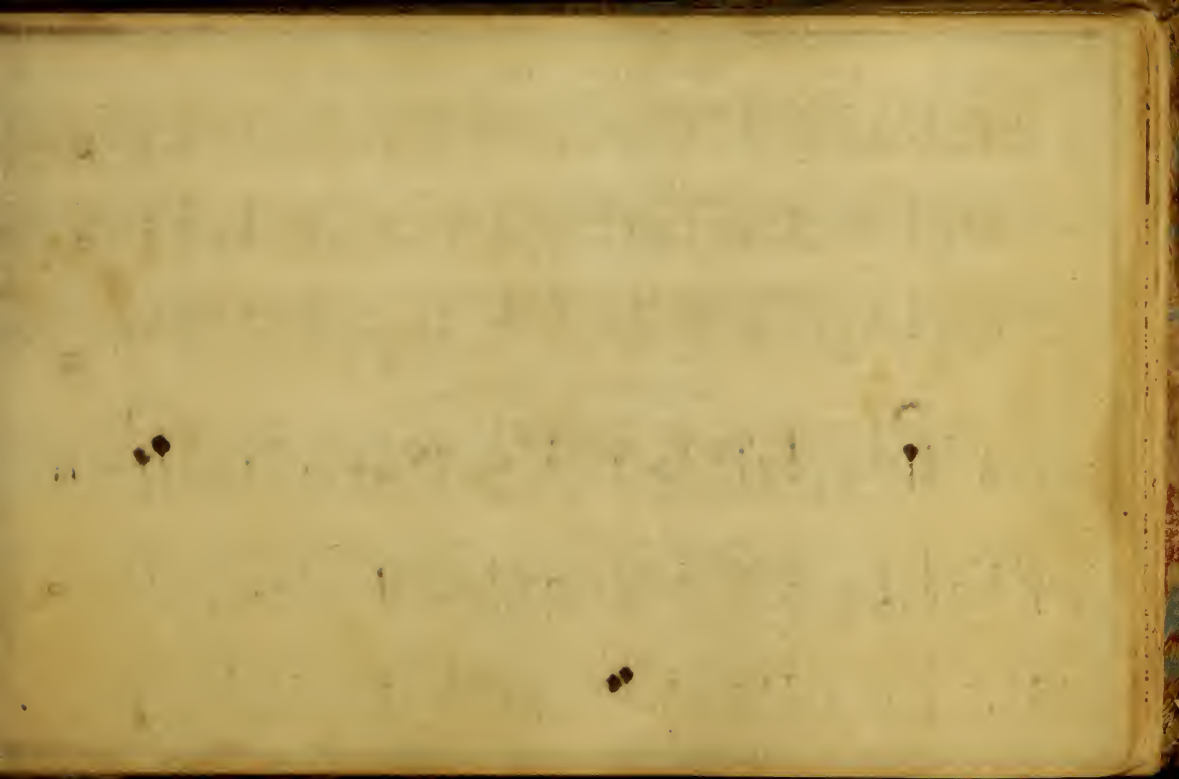
St. Thomas's Tune

7/8

Med.

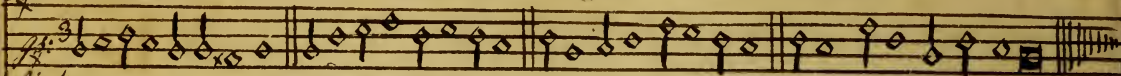
3/4



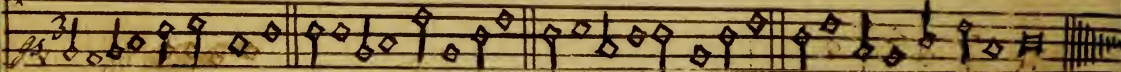


2^o Cantus

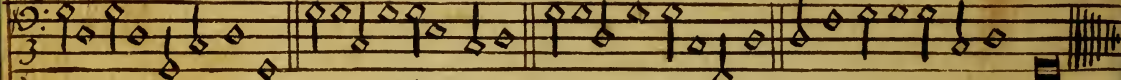
100 Ps: Tune Proper or Buchland.



Medius.



Bassus.

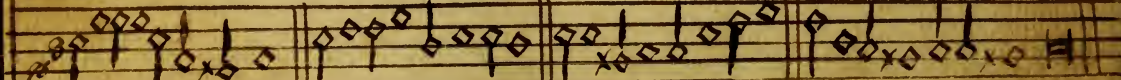


1^o Cant.

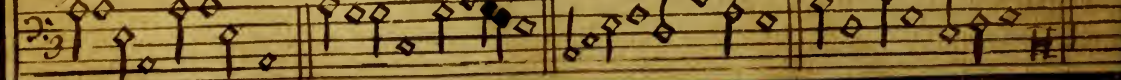
Anthems or 100 New.



Med.



Bass.



Cant. *Burford, or Hallifax.*

Musical staff for Cantabile part of Burford, or Hallifax. The staff contains a melodic line with various note values and rests, ending with a double bar line and repeat signs.

Musical staff for Moderato part of Burford, or Hallifax. The staff contains a rhythmic accompaniment with eighth and sixteenth notes, ending with a double bar line and repeat signs.

Musical staff for Bass part of Burford, or Hallifax. The staff contains a bass line with various note values and rests, ending with a double bar line and repeat signs.

Cant. *Stroudwater Tune.*

Musical staff for Cantabile part of Stroudwater Tune. The staff contains a melodic line with various note values and rests, ending with a double bar line and repeat signs.

Musical staff for Moderato part of Stroudwater Tune. The staff contains a rhythmic accompaniment with eighth and sixteenth notes, ending with a double bar line and repeat signs.

Musical staff for Bass part of Stroudwater Tune. The staff contains a bass line with various note values and rests, ending with a double bar line and repeat signs.

187
188
189

190
191
192

193
194
195



Cantus 136 Psalm Tune

g^o

Bassus

Cantus

Dutch Hymn.

4/4

Bassus.

Tenor

Morning Hymn.

4/4

1st Treble

Treble

Bass.

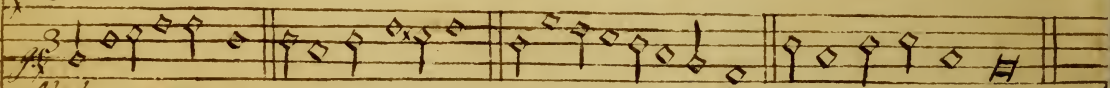




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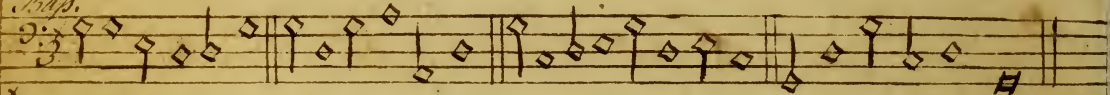
Cant.

Dorchester Tune



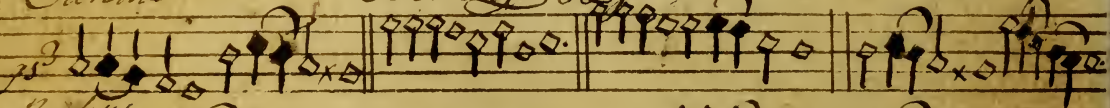
Med.

Bap.



Cantus

Evening Hymn



Bassus.



Newbury Tune

Cantus

A single musical staff for the Cantus part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes, with a final cadence of two bars. There are two asterisks at the beginning of the staff.

All.

A single musical staff for the All. (Allegro) part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is more rhythmic, featuring eighth and sixteenth notes. There are two asterisks at the beginning of the staff.

Med.

A single musical staff for the Med. (Moderato) part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is similar in style to the All. part but with a more moderate tempo. There are two asterisks at the beginning of the staff.

Bap.

A single musical staff for the Bap. (Basso) part. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the lower register. There are two asterisks at the beginning of the staff.

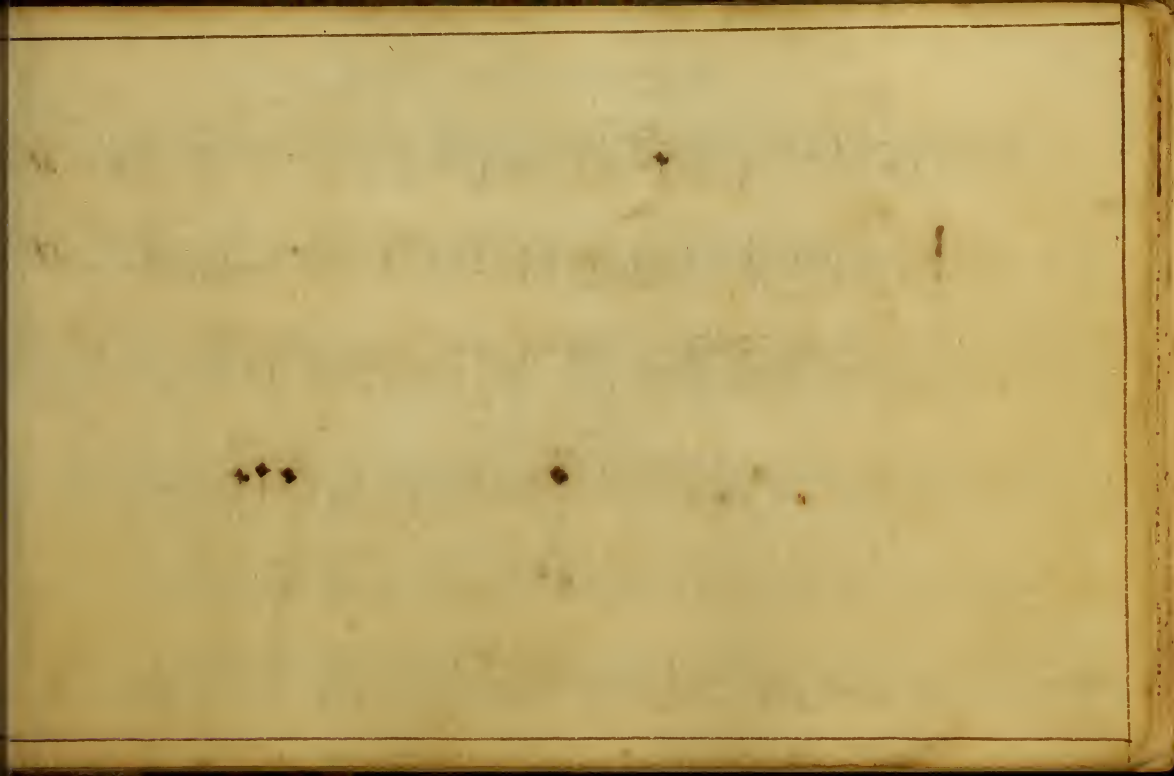
1

Handwritten text, likely a list or table of contents, with several lines of illegible script.

Second line of handwritten text, appearing as a continuation of the list or table.

Third line of handwritten text, showing faint outlines of characters and possibly numbers.

Fourth line of handwritten text, which may include a signature or a date at the end of the page.



32

New 50th Psalm Tune

Cant.

Musical staff for Soprano (Sop.) with a treble clef and a common time signature. The staff contains four measures of music with diamond-shaped note heads and stems.

Med.

Musical staff for Alto (Alto) with a treble clef and a common time signature. The staff contains four measures of music with diamond-shaped note heads and stems.

Bass.

Musical staff for Bass (Bass) with a bass clef and a common time signature. The staff contains four measures of music with diamond-shaped note heads and stems.

Cant.

Gurtdford

Musical staff for Soprano (Sop.) with a treble clef and a common time signature. The staff contains four measures of music with diamond-shaped note heads and stems.

Med.

Musical staff for Alto (Alto) with a treble clef and a common time signature. The staff contains four measures of music with diamond-shaped note heads and stems.

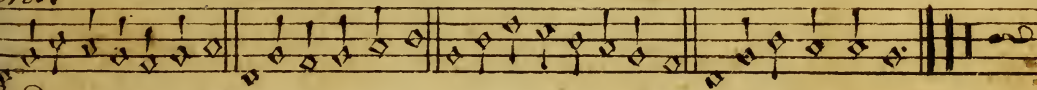
Bass.

Musical staff for Bass (Bass) with a bass clef and a common time signature. The staff contains four measures of music with diamond-shaped note heads and stems.

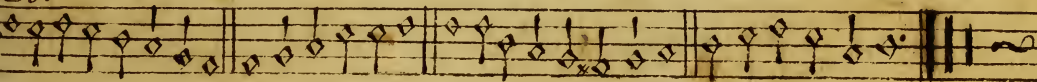
Viol. I.

Fairham Tune.

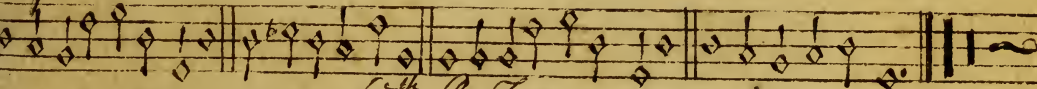
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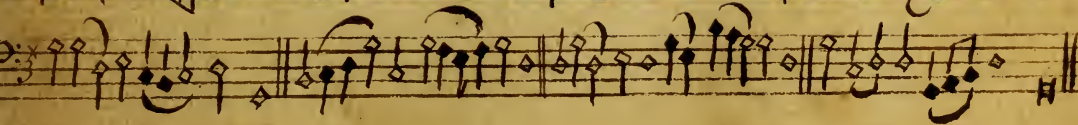
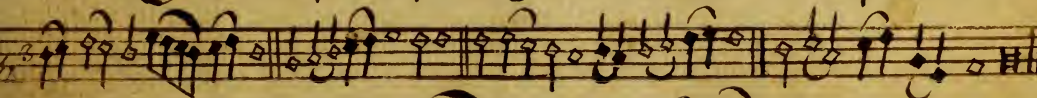
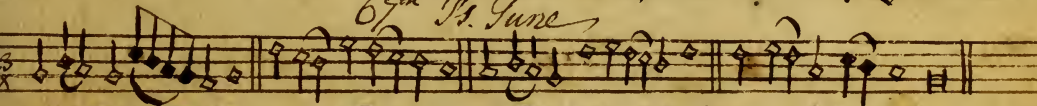
Viol. II.

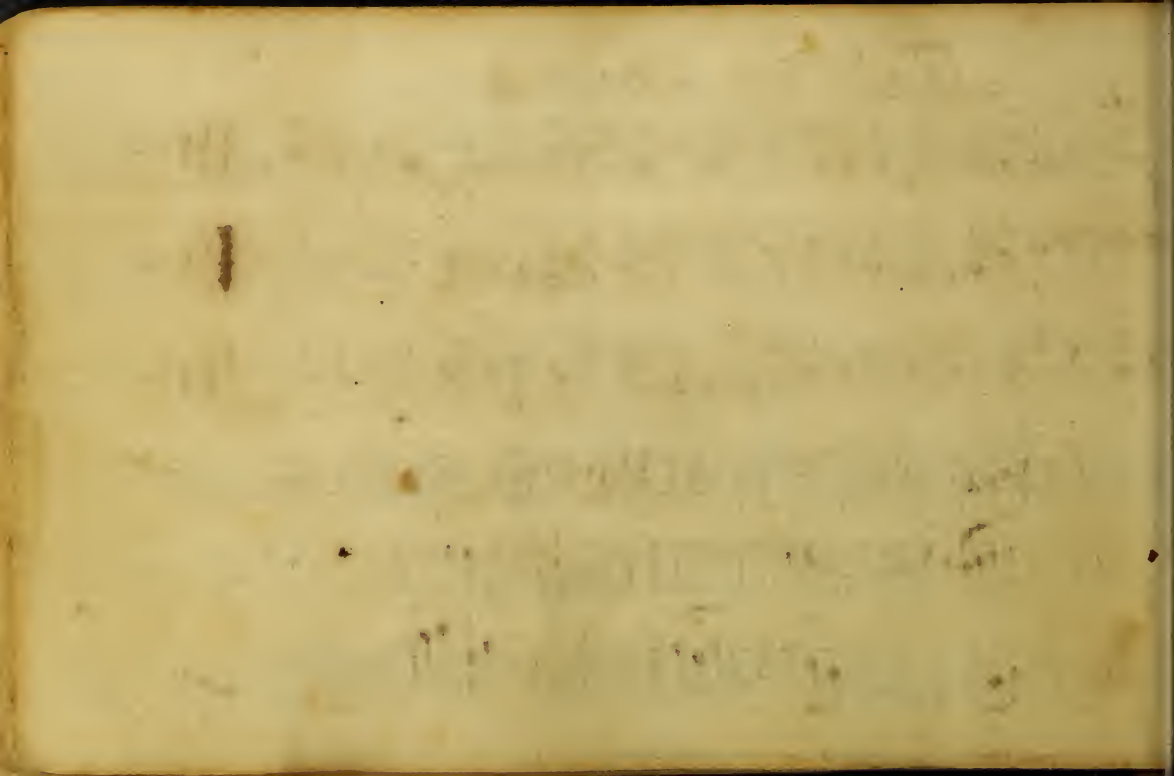


Bass:



6th Ps. Tune







34)

Colchester New.

Treble

3
♩ 2

Counter.

3
♩ 2

Tenor

3
♩ 2

Bass.

3:3
2

Bromsgrove

Treble

3/4
5 2

Counter

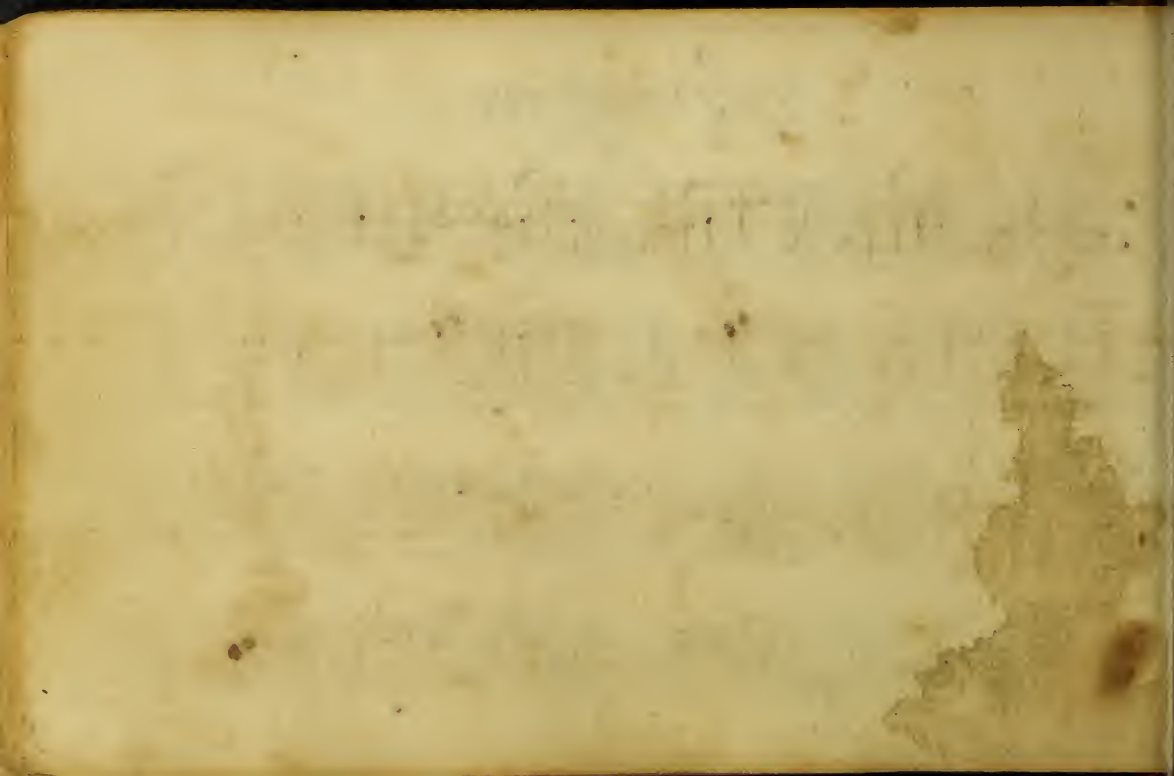
3/4
2

Tenor

3/4
5 2

Bass

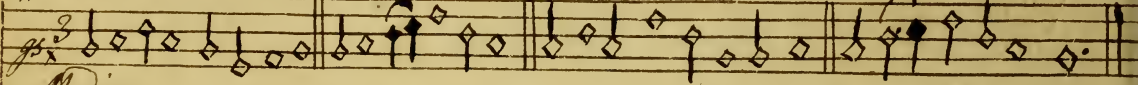
3/4
2





36) Tenor

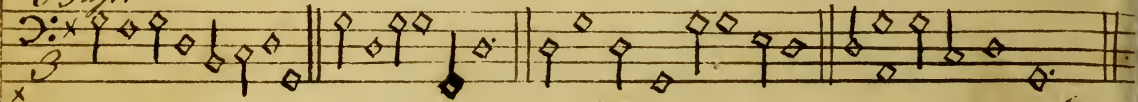
Epjom

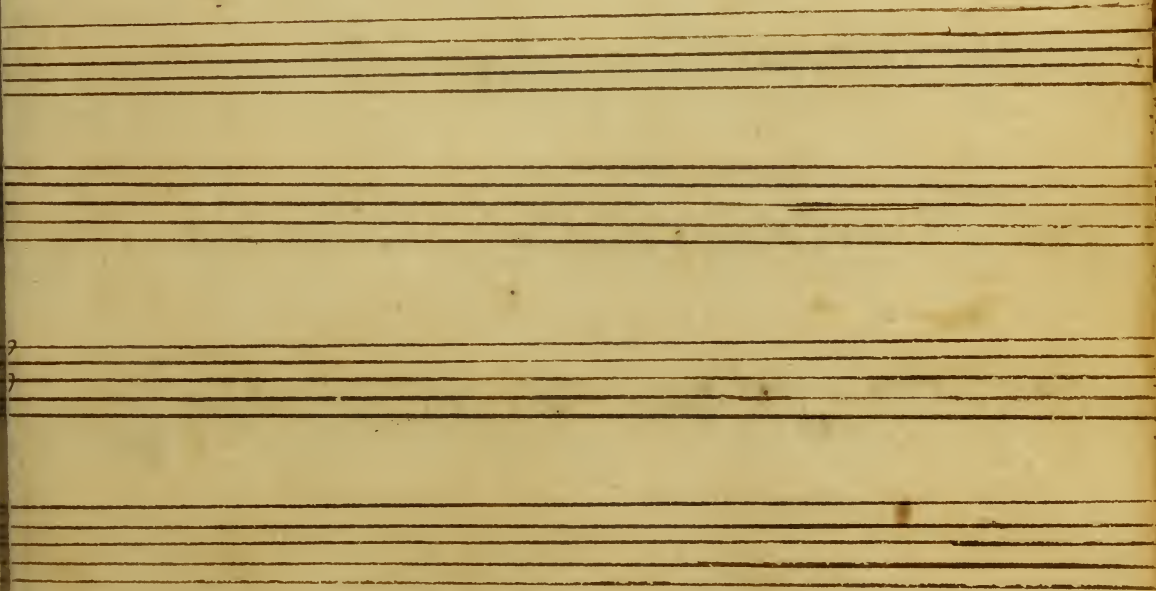


Medius.



Bap.

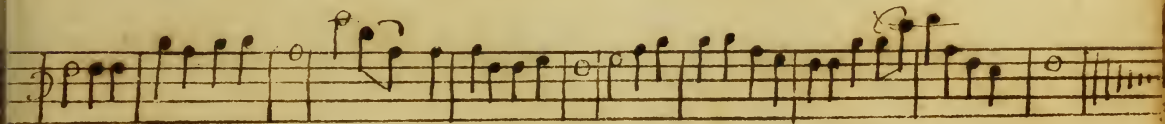






Prospect Hill SM

38



thy table furnished from above heavenly food
the cup spread with

A single staff of handwritten musical notation in brown ink on aged paper. The notation consists of a series of notes, some beamed together, and rests, ending with a double bar line and repeat dots.

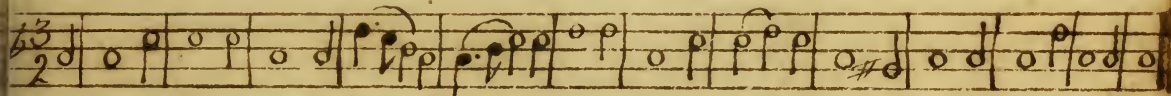
How rich are thy provisions Lord, The fruits of life are ever
spread the board

A single staff of handwritten musical notation in brown ink on aged paper. The notation consists of a series of notes, some beamed together, and rests, ending with a double bar line and repeat dots.



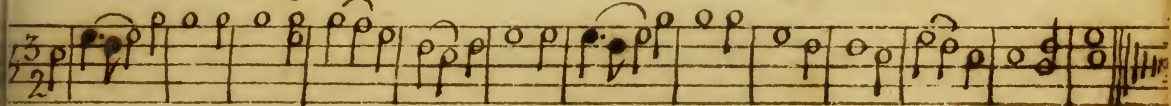
Hebron S.M by D.W

39



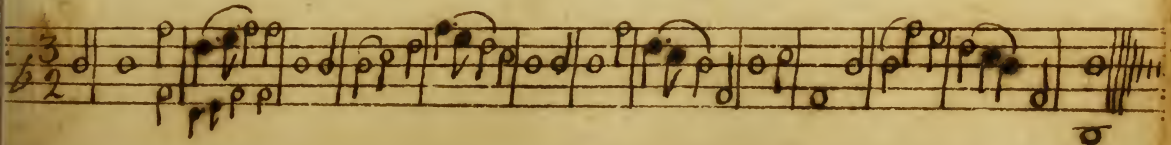
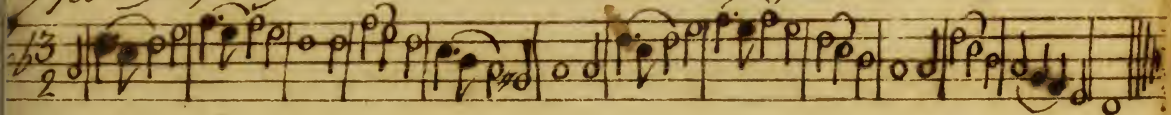
To thee to thee I call

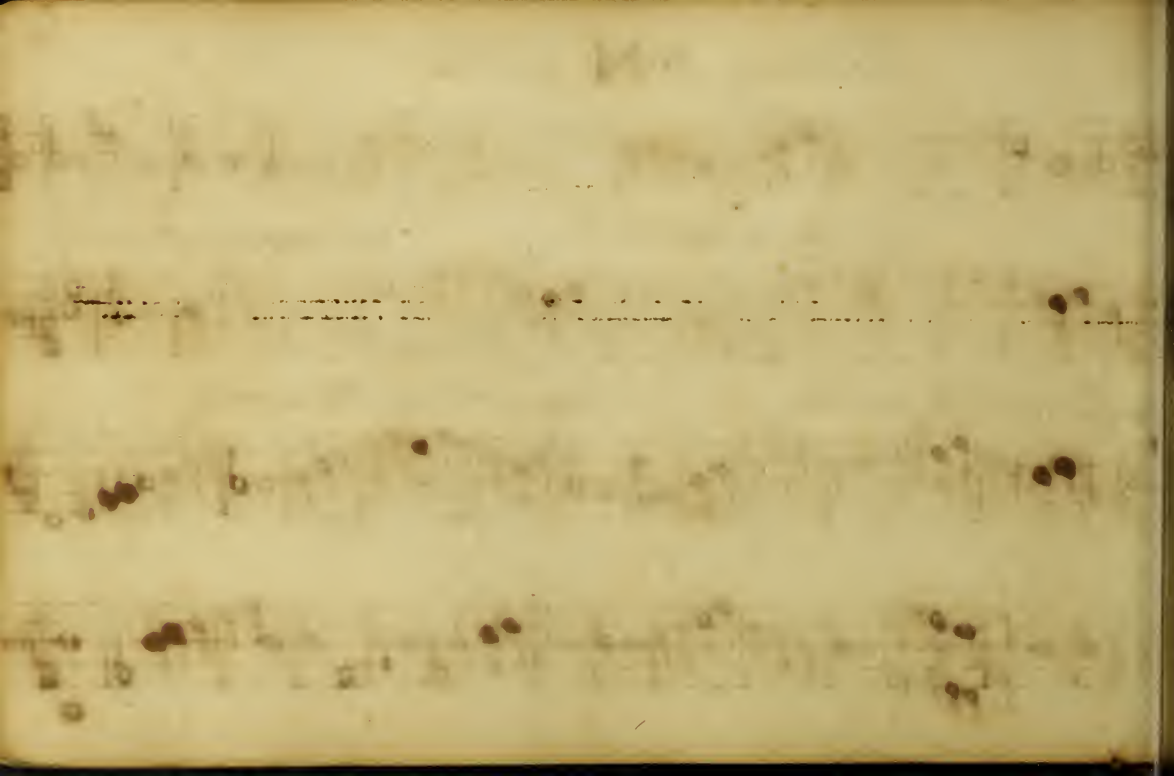
For thou art all in all



My God my Life my Love

I cannot live if thou remove





























A

17 Abington

20

Barnet

8

Bella

21

Boston

21

Brunswick

27

Barford.

35

Bromsgrove.

B

18

Cambridge

1

Canterbury

18

Colchester

6

Commandment

34

Colchester New.

C

D

E

F

3 Sadler's St.
22 Deerfield
30 Rochester.

36 Epfom.

33 Fairham

G

H

I J

3 Gloucester
32 Guildford.

19 Humphry's.
29 Hymn. Dutch
30 Hymn Evening
29 Hymn Morning
Hullifax. see Burford.
39 Hebron

8 James's St.
Isle of Wight

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	5	1	Mary's St.
		24	Mear

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O

7 Oxford
25 On Divine Use of Music

P

9 Penitential Hymn.
15 Peterborough
10 Psalm 81
11 ——— 85
6 ——— 100
26 New 100
13 ——— 115
12 ——— 119
14 ——— 148
——— 149
28 ——— 136
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26 Paper 100
32 New 50
33 Psalm 67.
38 Prospect Hill

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			4	Southwell New
			24	Sabbath Hymn
			27	Stroudwater

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June's

D.

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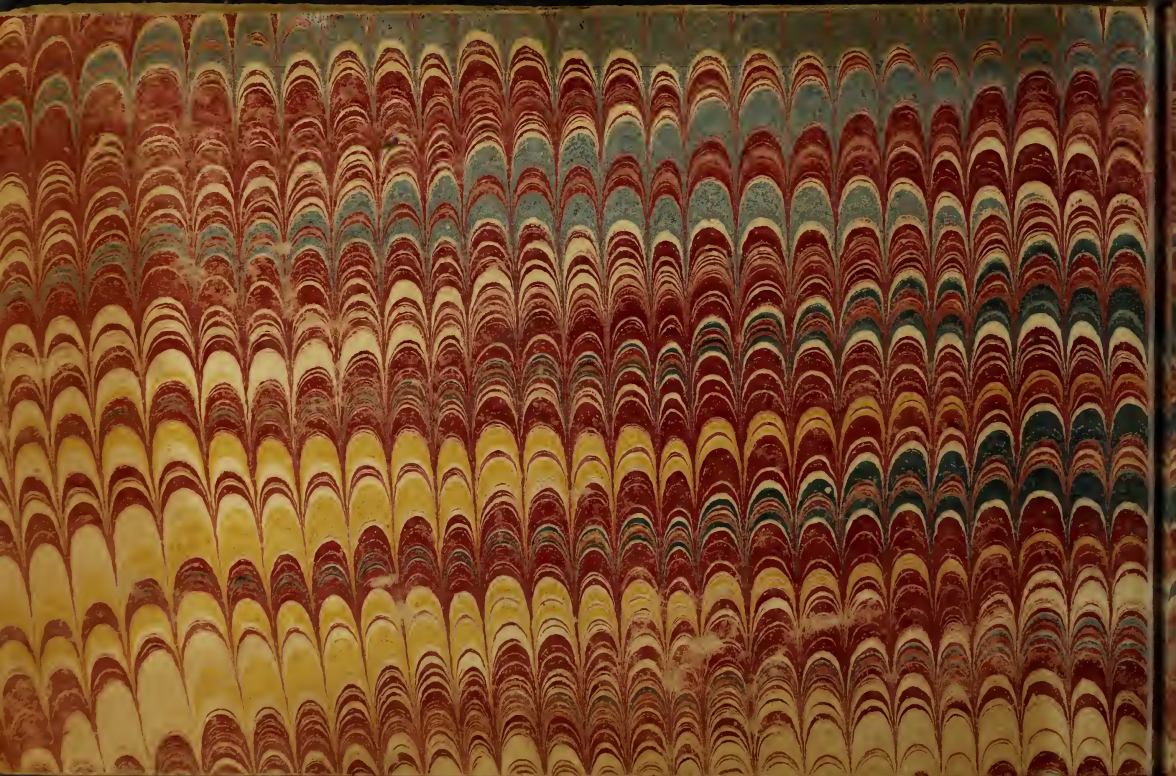
4

York
York New:

2
19

2

JUN 30 1920





Holotype

