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		THE WAY AND THE
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1 X	Harmony of Maine:	LICCI STHIRE
ÎX.		
3/60	An ORIGINAL COMPOSITION of PSALM and HY	
1	Of various METRES, fuitable for DIVINE WORSHIP.	MN IUNES,
X	Number of FUCINC DIFA	(X)
	Number of FUGING PIECES and ANTH	
	A CONCISE INTRODUCTION to the GROUNDS of MUSICK, and RULES	for LEARNERS
	Dor the Use of Singing Schools and Musical Societies.	
	By S. BELCHER, of FARMINGTON, COUNTY OF LINCOLN, DISTRICT OF MAI	NE.
	That once the mighty Pindar itrung, When wrapt with more than moreal fire. With liquid notes of joy, and pleafure's tow'ring ftre	ain."
	The Gods of Greece he fung." O praife ye the Lord, prepare your glad voice PA	alm extix.
	Publified according to Act of Congress.	(X)
	PRINTED, Typographically, at BOSTON, BY ISAIAH THOMAS AND EBENEZER T. ANDREWS.	(X)
YHI	Sold by them at FAUST'S STATUE, No. 45, Newbury Street ; and by faid THOMAS in WORCESTER. Sold alfo by the Boook fellers ;	in Town and Country -1-94.
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# PREFACE.

AS the encouragement of Arts and Sciences is beneficial to all countries, and effectially where the fettlement is new, the Author prefumes that the propagation of Sacred Musick will answer a valuable purpose—that it will not only be a means of forming the people into Societies, but will be ornamental to civilization. He therefore prefents the following WORK to the Public—not that he expects it would stand the test of rigid criticism; but as his defign is to subferve the interest, and promote the innocent pleasures of the community, he hopes to meet the approbation and patronage of the candid judges of Musick.

patronage of the candid judges of Musick. patronage of the candid judges of Musick. the benefit of learners, and a variety of others, for the unusence of these cashe have made fome proficiency. To please every one would be something new, and to please no one, would be as new. He hopes that no piece will be condemned without a fair trial.

Those who have encouraged this work by subscription are respectfully thanked. The utmost pains have been taken to render it correct, and the Author sincerely wishes that the purchasers may derive a sufficient advantage, or well as anuscement from it, to make them adequate compensation for their expenses. And as the primary and genuine intention of Psalm Singing is to praise the King of Heaven, he most earnessly wishes that as often as it is attempted, it may be attended to with a becoming decency and reverence.

N. B. All Pieces fet in Three Parts, have the Tenor on the upper Stave.

FARMINCTON, Nov. 1794.

MUSICAL TERMS.

ADAGIO.

Allegro. Andante.

Affettuofo. Crefcendo.

Diminuendo, or dim. Means the reverse of the foregoing, and Piano, or Pia.

Duetto. Dacapo. Divoto.

Denotes the flowest movement; and Forte or for. is the proper name of the first mood in Fortiffimo, or fortis. common time. Grave. Denotes a quick movement, and is the

manner of performing.

Two parts only.

In a devout manner.

is fometimes fet in opposition to it; when

To conclude with the first strain.

addition to the beauties of music.

ended.

name of the third mood in common time. Implies a moderate, equal and diffinct Languiffiant. Mestelas Tender and affectionate. This implies that the force of the voice

must increase gradually till the strain is Moderato. Mezza piano.

properly performed they make no trifling Pianiffimo or pianis. Solo. Vivace. Vigorofo.

Full, loud, or ftrong. Louder than forte.

Denotes a flow movement, between Adagio and Largo ; it requires alfo a folemn manner of finging.

Paffages which have this term placed over them must be performed flow and with majefty and grandeur.

Somewhat flower than the true time. Not so foft as piano.

Directs the performer to fing foft like an echo.

Very foft. One part alone. In a lively, cheerful manner. With ftrength and firmnefs.

## 

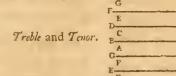
KAR WINK AND KAR WINK

Of the SCALE of MUSICAL NOTES, commonly called the GAMUT.

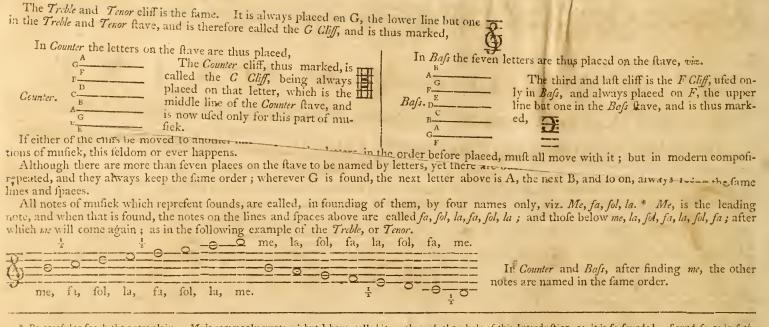
MUSICK is written on five lines, which, including the fpaces between them, and immediately above and below them, are called by muficians, a flave, and are thus placed,

It often happens that notes of mulick alcend above, or defcend below, these five lines, and then another line is occasionally added, and is called the Ledger Line. Notes on the upper ledger line, are called notes in Alt, and those on the lower ledger line, are called Doubles.

Thefe lines and fpaces are reprefented by the first feven letters of the alphabet, which are placed on the stave, according to the spart of mulick for which it is defigned. The parts of church mulick are commonly four, viz. Treble, Counter, Tenor, and Bass. The letters are placed on the Treble and Tenor stave in the following order,



Every part of mulick has, placed at the beginning of the flave, what is called a Cliff, or a mulical character which flows what part of the mufick is on that flave-whether Treble, Tenor, Counter, or Bafs.



\* Be careful to fpeak the notes plain. Me is commonly wrote mi, but I have called it me through the whole of this Introduction, as it is fo founded. Sound fa, as in father er; la, as in lath; and fal, as in father.

I would here beg leave to observe, that the reason and origin of using figures at the beginning of the stave to denote the time, feems to be almost lost, and they are called three to two, or three from two, 3 to 4-3 from 8, &c. without feeming any thing more than arbitrary characters, to denote a quicker or flower time. I think it may be of some use to explain this matter.

At first the notes, instead of the names of femibreve, minim, crotchet, &c. were called by the names of numbers, denoting their relative quantities or lengths. Thus a femibreve heing called one, a minim was called 2, a crotchet 4, a quaver 8, femiquaver 16, &c. And  $\frac{3}{2}$ , means three minims in a bar,  $\frac{3}{4}$ , three crotchets;  $\frac{3}{8}$ , three quavers;  $\frac{6}{5}$ , fix quavers in a bar; —and in common time,  $\frac{2}{4}$ , means two crotchets : And fo of feveral other times which are now little used; as,  $\frac{3}{3}$ ,  $\frac{6}{5}$ ,  $\frac{6}{5}$ ,  $\frac{9}{7}$ ,  $\frac{9}{5}$ ,  $\frac{1}{5}$ ,  $\frac{1}{5}$ ,  $\frac{1}{5}$ , the upper figure denoting the number of notes in a bar, and the lower figure, the name, or whit kind of notes they are. (For the various modes of time fee page ten.)



There are faid to be but fiven natural founds, every eighth found being the fame, and is called an Otlave ; therefore these founds are represented by only feven letters. The founds are called in mulick Tones, five of them are called whole tones, and two of them femitones, or half notes. The femitones are between B and C, and between E and F, as marked in the foregoing example. Although this is the natural fituation of the femitones, yet their places on the flaves, are very often altered by flats and fharps; therefore observe, that The natural place for me, is, in all parts of mufick, on that line or fpace of the flave which is called B: If F be tharp \* me is in But if B be flat, b me is in - -F % and C % it is in B b and E b it is in F & C & and G & it is in B b E b and A b it is in D  $F \otimes C \otimes G \otimes and D \otimes it is in$ B b E b A b and D b it is in G As in the following example, viz. Me, transposed by Flats. Me, transposed by Sharps. Me in its Natural & Place. B & flat, Me B & E flat, | B, E & A flat, | B, E, A and D | F fbarp \* | F & C fkarp, | F, C & G fbarp, | F, C, G and D flat, Me in G. | Me in F Me in C. Me in G. (karp. Me in D. in E. Me in A. Me in D. Tenor, or Treble. Me. Counter. Me. Me. Me Me Mr. Me. Me. Me. Me Me. Me. Me Me. Me. Me. M Mle. Mr.

When B is flatted it makes a whole tone between B and C, and leaves only half a tone between E and F, confequently but half a tone between F and G. The reason of this is the alteration of me; for, find me where you will, the notes above, are called as before observed, ja, fol, la, &c. and below, la, fol, fa, &c. and the two femitones are always found between me and fa, and la and fa.

A diffinction should always be made between the two founds of B me and C-fa: Many are apt to Avike E-me as high as C-fa in sharp keyed tunes, which injures the composition.



These notes are sounded fometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.

8

				arc notes	of filence	, which fig	mify that	you muft	rest, or	keep filent, f	lo long time a	as it takes to fe	bund the
All Refls	All Rofts are notes of filence, which fignify that you must reft, or keep filent, to long time as it takes to found the All Rofts are notes they reprefent : Excepting the Semibreve Roft, which is called the Bar Roft, always filling a bar, let												
<i>Refls</i> alfo Befides t	Refls also help to fill bars at the beginning and end of tunes. Befides these refts there are others, made use of in instrumental musick, which are as follow,												
* 2002	EX2	ere:	XXX:	EX	EN	EXE	2ETES	E 2E				REXE	JE ?!
			Of o	ther CH.	ARAC		ised in M	USICK	, and ti	beir USES			
I.	2.	3.	4.	5.	6.	- 7.	8.	9.	10. :S:	II. tr.	12.,	1 1 1	14
		-5-							+ • • •	0.			
Point of Additism.	Point of Diminution.	Flat.	Sbarp.	Natural.	Slur.	Direct.	Bar.	Double. Bar.	Repeat.	Shake, or Trill.	Doubse Ending.	Nore of Diffinetium.	Clof.
<u> </u>	1. THE Point of Addition, fet at the right hand of any note, adds to the time of that note half as much as it												
for example	for example, quavers, with this figure, in the time of one crotchets.												
3. A Flat h is a mark of Deprefion, and caufeth any note before which it is placed to be founded half a tene lower than if the flat was not there ; and when a flat is fet at the beginning of a flave, it has the influence of flatting all fuch notes as happen to be on that line or space through the whole flrain, unlefs regulated by the intervention of flarps, or naturals, which answer only for those notes where those naturals or than b at e placed, and refpect the tone of those notes only, but do not alter their names. 4. A Sharp X is a mark of Elevation, just the reverse of the flat, and raifes all the notes before which it is placed, half a tone higher : If fet at the beginning of a flave, it flat or raites every note on that line or fpace throughout the flatin, except contradicted by flats or raites every note on that line or fpace throughout the flatin, except contradicted by flats or raites every note on that line or fpace through the through the down and the formation.													
5. A Netural & is a mark of Reforation, which being fet before any note, that was made flat, or fharp, at the beginning of a flave, reflores it to Here you may fee that B is made flat at the beginning of a flave, but the note which flands on B muft be fung as if there had been no flat there, because it is reflored by the Natural placed before it.													
B													

.

9

۰.

6. A Slur or Tie, links any number of notes together which should be fung to one fyllable, \* as for example,

7. A Direel, w/ is placed only at the end of lines, to direct the performer to the place of the first note, in the next line.

8. A  $Bar = \frac{1}{2}$  is used to divide the multick according to the measure note, into equal parts.

9. A Double Bar hews the end of a firain, and in modern mufick, is commonly preceded by a Repeat.

10. A Repeat :S: fhews that a part of the tune is to be fung twice, beginning the fecond time of finging, at the note over which it is placed, and ending at the next Double Bar, or Clofe : Therefore having fung that part once you must immediately fing it again.

11. A Shake, tr. or Trill, is or ought to be placed over any note that

\* In finging flurred notes in words, great care flould be taken to pronounce the words properly, for which purpose observe these directions : Keep your lips and teeth afun- thus.det from the beginning to the end of the flur, warble the notes in your throat, fliding eafily from one found to another, without any kind of hitch or jolt, (which is too often practifed) and if poffible do not ftop to take breath until you you have done; otherwife you break the flur and fpoil the pronunciation. 

tr. This is called one of the graces in mu-fick ; but unlefs it is well done, it had

better be unattempted by the performer, and fung plain.' Notes may fometimes be graced, but not difgraced. Obferve that a note cannot be fhaken without breaking of it to pieces, as in the example : See the minim marked with a tr. and the example how to perform it.

that is, or ought to be shaken, something like the following :

12. A Double Ending, flewn by the figures 1 2 fet over notes at the close of a tune, when there is a repeat, thus, S: First Example. 1

informs the finger, that the note under fi- -gure I, is fung before the repeat, and the -note under 2 must be fung the fecond time, omitting the note under figure 1. But if the notes are tied, as in the fecond example, then both notes are fung the fecond time.



13. Such notes as have Marks of Diffination placed over or under them, , fnould be founded very diftinct, and with fomeemphafis,

> --- is two, three, or four bars to-14. A Clofe, ----- gether, which shew the tune to be ended.

#### Of the various MOODS of TIME used in PSALMODY.

INE different Moods of Time are now used in Plalmody, four of which are called Common Time, vin. Adagio, 1. Largo, Allegro, and 2, 4, or 2 Fours, and are thus characterized at the beginning of tunes or firains, viz. Thefe four are called common time, becaufe they are meafured by even numbers, as 2, 4, 8, &c. Adagio, denotes a very flow movement : It has a femibreve for its measure note ; every bar containing that or other notes or refts amounting to the fame quantity of time ; fo in the example following, a femibreve fills the first



bar ; the fecend bay is filled by four crotchets ; the third bar by a femibreve reft. In order to give these notes and refts their proper regular time,

time, a motion of the hand is necessary, which is calling Beating of Time; every motion or fiving of the hand, is called a Beat. has four beats in a bar, which should be beaten two down, and two up, in the following manner, dd rgin 1, 2, 3, 4-First, lightly firike the ends of your fingers : Secondly, the heel of your hand : Thirdly, raife your hand a little, and fhut it partly up : Fourthly, raife it ftill higher, and throw it open at the fame time; which completes the bar. It is beft to diffinguish the third motion from the fourth, by d, d, u, u.

flutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat flould be exactly one fecond of time. Largo, the fecond mood in common time, has likewife a femibreve for its measure note, and contains notes or refts to that amount, in each bar. This also has four beats to a bar, performed in the fame manner as in Adagio, only one quarter quicker, or four beats in the time of three facends.

a.ces 6.1. a.s. my 53 eft.	1, -, 3, 4.	** ** **
		The state of the s
The C	0000	4 8 ELL
- 1/		These processing the second
	فتعالج يشير كيسيان الزأية زدين	ing the second line is
d. d. u. u.	i. i. u. u.	d. d. 11. 11.

Where the mufic, in Largo, confifts chiefly of minims, fometimes but 1 wo beats are given to a bar.

Allegro, the third common time mood, has also a femilireve for its measure note, and contains notes or refls to that amount, in each bar ; but has only two beats to a bar, which are one down, and one up, allowing one fecond to each beat, as in the example.

Al egro.	1, 2.		1, 2.	1,	, 2.	
-7%-	_0_	1-0	P.P.	1-0-	2111	<b>T</b> -
						1-
	d. u.	1-1-	u.	d.	<i>u</i> .	-L

The fourth common time mood, 2, 4, or 2 fours, has a minim for its measure note, and notes or refts to that amount in each bar; it has also two beats to a bar, one down, and one up. " Four beats in this time, are performed as quick as three in Largo, when four beats are given to that mood of time. (See note at the bottom of page 6th.)

The next moods of time in order, are called Triple Time moods, of which there are three, viz. 3 Twos ; 3 Fours ; and 3 Fights. They are called Triple, because they are measured by odd numbers, each bar containing either three minims, three crotchets, or three quavers ; two of which must be fung with the hand down, and one up. The marks of triple time are thes fet at the beginning of flaves, \_\_\_\_\_ The first, 3 Tavos, contains three minims, or one pointed temibreve, or other notes which measure equal to them, in a bar ; which are fung in the time of three iccords, two beats down, and one up, as in the example. 31. Tritle Time. 1, 2, 3. 1, 2. 3. 1,2,3.

N. B. A minim in 3 Troos is performed in the fame time as a crotchet in the first mood of common time. The ficen I mod of triple time, 3 four, contains three crotchets, or other notes or refls equivalent, in a bar, which has *obree* beats, two down, and the other up, one half quicker than the first triple time mood : A cretchet in this time is equal to a crotchet in the second mood of common time.

1, 2, 3. 1, 2. . Examples it, d. u.

The third triple time mood, has the equavers, or one pointed crotchet, or other notes, or rels, equivalent, in a bar; has also three beats to a bar, but they are performed as quick again as in the mood last mentioned.

31. T. 1. T. T.	. 1.	2.	3.	1,2,	3.	1. 2. 2.
	21	ē	PT.	=p=	2-1	
Q						
				d.d.		d. d
	,			-,		The

	1, 2.	1, 2.	Ι,	2.
	_0	2		R.
		1		-t-
1				FT.
•	d.u.	d. u.	d.	u.

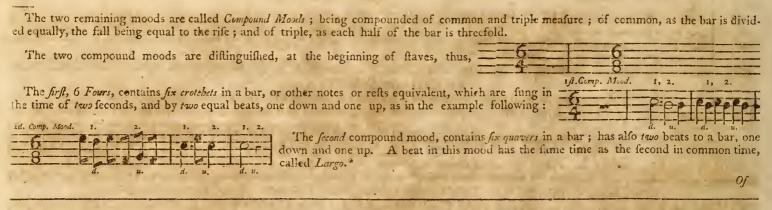
1, 2, 3, 4.

d. d. 11. 11.

This mood

1, 2, 3. 4.

d. 1. u. u.



\* The figures in the examples placed over the bars flew the number of beats in each bar, and the letters placed under the bars flew how they must be beat, viz. the letter a' flews when the hand must go down, and the letter u, when it must rife up.

The bar reft is properly fo called, hecaufe it is allowed to fill a bar in all moods of time.

That in the Adagio and Largo moods, a femibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3, 2, moods, a femibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4; 3, 4; 3, 8, and 6, 8, moods, a femibreve cannot be used, because that it will more than fill a bar.

That in 3, 8, where a minim cannot he ufed, a crotchet is two beats, a quaver one, &c.

That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a heat, &c.

Obferve alfo----That in those moods of time which are not marked with figures, a femibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of fome kind which fill a bar, and the under figure show many of that kind of notes are equal to a femibreve; fo in the mood marked 3, 2, the upper figure being 3, shews that three notes of fome kind will fill a bar in that mood, and the under figure 2, shews that two of them are equal to a femibreve; now two minims are equal to a femibreve, therefore three minims fill a bar in that mood of time. The fame rule holds good with regard to the other moods marked with figures.

The performing the feveral moods in their proper time, is a matter which fhould be well attended to : And yet fingers often fail in this point. That fome moods are quicker and fome flower, all agree, yet fome will fing every mood alike, or fo nearly alike that the difference is learcely perceptible. This, in many pieces, elpecially in fuch aschange from one mood to another, entirely fruftrates the defign of the compofer, and ruins the mufick. Others again will fing all moods too flow : This is fo common that many perfons who profefs to be good fingers will fearcely allow it to be an error. It is generally more prevalent in those companies where the fpirit of mufick is upon the decline, and the fingers grown dull and indifferent about finging ; they will then drag on heavily through a piece of mufick, and render it not only a burden to themfelves, but diffegreeable to all who hear them. On the other hand, fome may err by beating time too faft ; this error is fometimes found in perfors who are possible of too great a share

12

Of the BRACE.

Tenor.	
2	-9
4	
Pat	
Bass.	
and the second se	

THE feveral parts of a piece of mulick, which are fung together, are flewn by a *Brace*, placed at the beginning of the flaves, as in the example. If *two* parts only are fung together, the brace, or *two* perpendicular lines, enclose the two flaves; and if three parts are fung together, then the brace is extended to enclose *three*, and fo of *four*.

FILLER CHARTER CHARTER CONTRACTOR STRUCTURE CONTRACTOR OF CHUSING NOTES.

NOTES are often fet immediately over each other in the fame flave and bar, only one of which is to be founded by the fame perfor, ; the finger may found which of them he pleafes : If two performs are finging the fame part, one of them may take the upper note, and the other the lower note.

Example of chufing Notes.

Notes for an eighth below the common Bass, are called Ground Bass. Refts are often placed over each other, but the time of loth is to be recknow.

Of the feveral CONCORDS and DISCORDS, both perfect and imperfect. [From Tanfur's Royal Mel.]

THERE are but four Concords in mulick, viz. Unifon, Third, Fifth, and Sisth; (their Eighths or Odaves are also meant.) The Unifon is called ed a perfect cord; and commonly the Fifth is so called; but the Fifth may be made imperfect, if the composer pleases.—The Third and Sisth, are called imperfect; their cords not being to full, nor to fweet as the perfect : But in four parts, the Sisth is often used instead of the Fifth, in fome certain places, when the Fifth is left out; to in effect, there are but three concords, employed together, in composition.

N. B. The meaning of the word Imperfett, fignifies, that it wants a femitione of its perfection, to what it does when it is perfect; for, as the  $k_{ij}^{cr}r$ , or imperfect Third, includes four half tones, &c. The

of oftentatio To enable young fingers and young teachers of mufick to avoid all thefe errors, and to give each mood its proper time. I have added the following directions. Take a leaden ball, the fize whereof is immaterial; about an inch in diameter is as well as any : Sufpend it by a fmall tight cord in fuch a manner as that it may full g each way without interruption, and for the feveral moods of time, let the length of the cord from the centre of the ball to the pin or nail from the chitis fulpended be a follows a

For the Adagio, Allegro, 3, 2 and 6, 4 moods,  $39_{1^{\circ}}$  Inches. For the Lurgo, 3, 4 and 6, 8 moods,  $22_{2^{\circ}}$  For 2, 4 -  $12_{1^{\circ}}$  -  $12_{1^{\circ}}$  -  $5_{2^{\circ}}$ 

Then for every fwing or vibration of the ball, i. e. every time that it croffes the perpendicular line, or place of its natural fituation when at reft, count one beat, and for the different moods of time according to the different lengths of the cord as expressed above. This is to easy a way of afcertaining the true time for each mood, that it is pretuned no one who defigns to be a finger will think it too much trouble to make trial of it.

These moods are however, sometimes varied from their true time, by arbitrary words, fuch as quick, flow, &c. being placed over the tune or anthem, in which case up contain rules can be given : The following general directions however may not be amifs.

When the term flow occurs, let the mufick be performed about one firsth flower than the true time, and when the term very flow occurs, about as much flower fill, and sontrary for terms quick and very quick.

The Diffords, are a Second, a Fourth, and a Seventh, and their Oflaves ; though fometimes the greater Fourth comes very near to the found of an imperfect cord, it being the fame in ratio as the minor Fifth. But I will fet you

An Example of the feveral CONCORDS and DISCORDS, with their OCTAVES under them.

Single Cords-	-1. 3. 5. 6.	DISCORD 2.4.7.
Their Octaves, or Eighths-	$     \begin{array}{r}             8 & 10 & 12 & 13 \\             15 & 17 & 19 & 20 \\             22 & 24 & 26 & 27 \\         \end{array}     $	$ \begin{array}{c ccccccccccccccccccccccccccccccccccc$

N. B. That if a voice, or inftrument, could reach to ten thousand Oclaves, they are all counted as one, in nature. Every Eighth, or Oclave, contains twelve femitones, the five whole tones being divided into femitones, and the two natural femitones, make the twelve. As in the following example.



An OCTAVE contains 12] In this feale of Semitones, the lower line G is made the foundation from which the others are reckoned, and is therefore called a Unifon, because one and the same found is a unifon. The right hand column of figures shews the number of femitones between G at the bottom and each of the other letters, both in their natural fituation, and when made flat or fharp. Next above G vou will find G fharp, or A flat, which is called a flat fecond, containing but one ferritone; the next is A, which is a fharp fecond, containing two ferritones; the next is B flat or A fharp, which is a flat third, containing three femitones ; the next is B, which is a fharp third, containing four femitones; the next is C, which is a fourth, containing five femitones, &c. &c. The flat fecond, third, fixth and feventh, are called leffer feconds, thirds, &c. and the fharp fecond, third, fourth, fixth and feventh, are called greater feconds, thirds, &c. which is the common diffinction, and the greater always contains a femitone more than the leffer.

ᡚᢅᡷᢖᢒ᠋᠋᠋ᡁᡊᠧᢖᡗᠧᠴᡈᢩᢎᡘᠻᠧᡨᠯᡄᢧᠫᠧᡂᠻᡆᢊᠯᡄᢧᡏᡙᡍᡀᢖᡍᡆ᠋ᡎᠯᡆ᠋ᡎᡬᡆ᠋ᡎᡬᡊᡎᡘᡅᡎᠺᡅᡎᡯᢣᡎᠱᠧᢧᠱᠧᢊᢥᠸᢧᠱᠧᠹᡐᠧᢐᡯᠧᢖᠺ᠂ᡨᡭᡙᢦᡬᠧᡇᠱᡎᡘᡎᢨᡆᢘᡏᡛᢓᢓ

#### Of the KEYS used in Musick.

\* 2ª 2 TN Mufick there are only two natural, or primitive Keys; one of which is cheerful, and called frarp; the othg % or a b b 2d 1 l er melancholy, and called flat. C is called the flarp key, and A the flat key. Without the aid of flats and 

and tharps placed at the beginning of flaves transpote B-me, the centre and mafter note, together with all the reft in their order, and by forming what are called artificial keys, bring the fame effect as the two natural keys. The reafon why the two natural keys are transported by flats and thorps at the beginning of the flaves, is, to bring them within the compass of the voice. The last note in the Bass is the ky note, and is hamediately above, or halow me ; if above, it is a fharp key ; and if below, it is a flat key ; or in plainer terms-all tunes are either on a fharp or a flat key; if the laft note of the Bafs, or key note is named fa, then it is a fharp key; but if it is named la then it is a flat key. The key note can never properly be me, or fol. The reafon why one time is on a fharp, lively key, and another on a flat, melancholy one, is that every third, fixth and feventh, in the tharp key, is half a tone higher than in the flat key. See the following example of the two keys. A

14



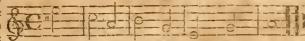
THE Appogiatura, or leading note, ferves for the arriving more gracefully to the following note, either rifing or falling, and must be diseit on according to the length of the note it is made of; fometimes it is used as a preparation to a trill, and is expressed by an intermediate note, or notes: As for example.

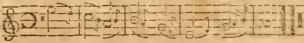
N. B. Obferve the *little notes* are not reckoned in time, and are any to be foftly touched, or founded.

**REALEMAN DE LEMERTEN DE LEMENTEN DE LEME** 

#### Of TRANSITION. .

THE *little notes* flurred to the minims muft not be confidered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one found to another, and if founded at all, muft be founded as much fofter than the minims as they are fmaller. Transition is nothing but fliding gracefully from one note to another: But fingers fhould be exceedingly careful to deviate as little as poffible from the true found of a note, becaufe in going off from the true found they will undoubtedly make differents where the compoter did not defign to have any, and then perhaps the composition will be defpifed, becaufe the performers are faulty.

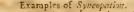




"N. B. Transition, as well as trills, had better be omitted than badly performed."

#### of SYNCOPATION.

NOTES of Syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while fuch notes are founding. One or two examples follow, which, with the help of the mailer, will fcon be underflood by the young fingers of tolerable capacities.



56



#### Of the founding the EIGHT NOTES.

THOSE learners of pfalmody, who make themfelves fufficiently acquainted with the knowledge of the Gamut, and first principles of vocal mufic, may proceed to tune their voices by the following notes.

Great care must be taken to give every nots its true and distinct found, and to observe the semitones between me and fa, and la and fa in alcending; and also between fa and la, and fa and me, descending. After having learned to found the following notes well, they may begin to practife on plain and easy musick.



#### CONCLUSION.

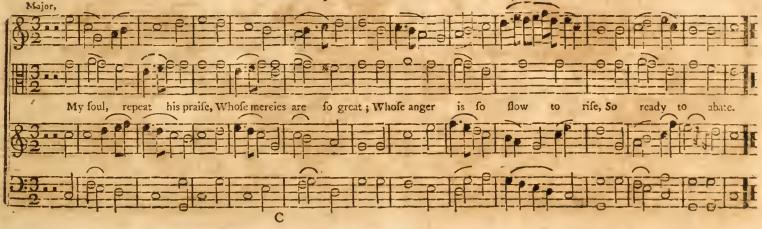
THIS part of the work will be concluded with fome obfervations on finging, and general directions to learners, which are as follows, *viz*. "When a tune is well learnt by note it may be fung in words, and every word fhould not only be pronunced according to the beft rules of grammar, but fpoken plain and diffine. Singers often fail in this point, by which means half the beauty of the mulick is left, the words not being underflood. "Notwith/tanding all that has been faid or can be faid with regard to graces, the beft way is to fing with eafe and freedom, and without confining yourfelf to any certain rules for gracing mulick, any further than can be adapted in a natural and eafy manner, there being nothing forced or unnatural in good mulick.— Every finger thould fing that part which is moft fuitable to his voice, in which cafe learners should fubmit to the judgment of their mafter. Care should be taken, in linging companies, to have the parts properly proportioned ; one half the ftrength of the voices should be upon the bafs, the other half divided upon the other parts.—A folo should generally be fung foster, and a chorus which follows a folo, louder than the rest of the mulick. When the words fost, loud, &c. are placed over the mulick, fonce regard should be paid to them. When words are repeated in mulick, the ftrength of the voices should increase should increase every time they are repeated, and when the mulick is repeated it may be well to fing it louder the forced time than the first. Low notes in the bafs finduld generally be founded full, and the high notes in any part, not full, but clear. In fuging mulick the strength of the voices should increase as the parts fall in, and the prenunciation in tuch cafes should be very diffined and emphatical."

# HARMONY OF MAINE.

A CHARLE HE CHARLE HE CALLER HE CALL

ТНЕ

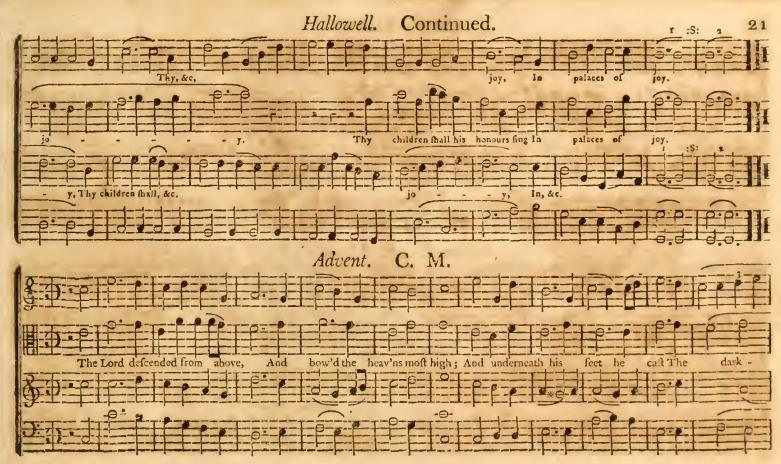
Alpha. C. M.













St. David's New. P. M.





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and the second second





and an

Appearance. Continued.







### Invitation. Continued.



31



The Request. L. M.



33

## The Request. Continued.



Heroifm. L. M:

35





# Fiftieth Pfalm Tune: P. M.





#### Jubilant. P. M.







 $\mathbf{F}^{-}$ 



# Reflection. Continued.-





# Admiration. L. M.



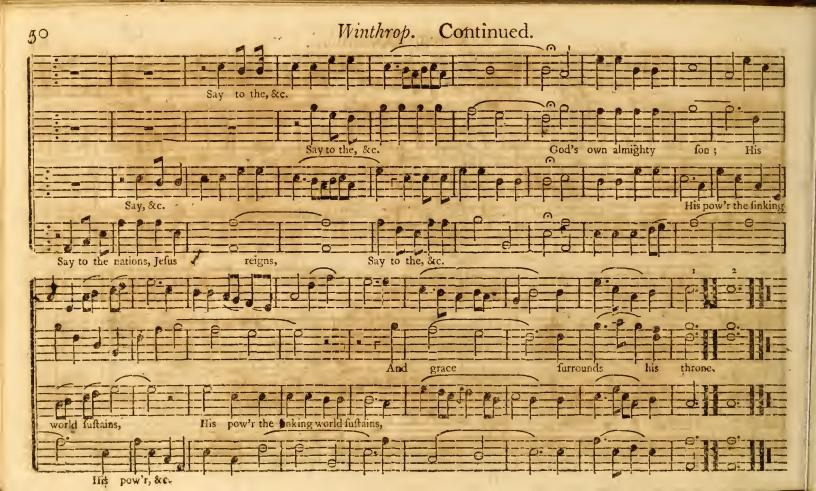


Friendship.

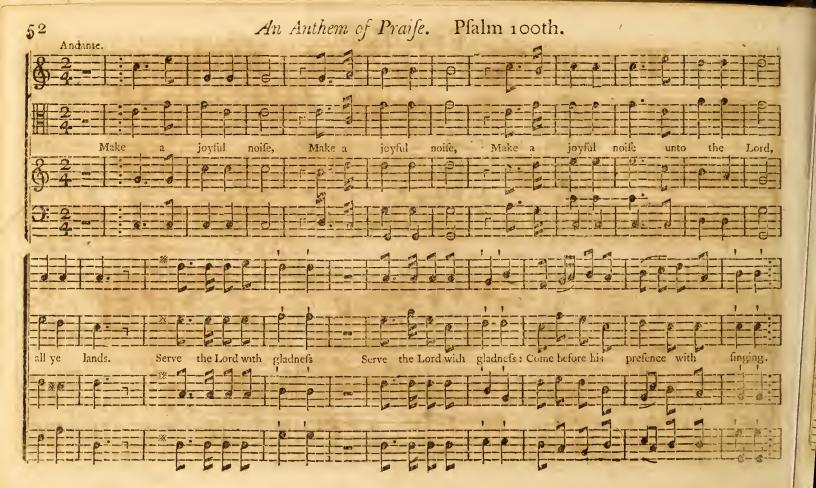


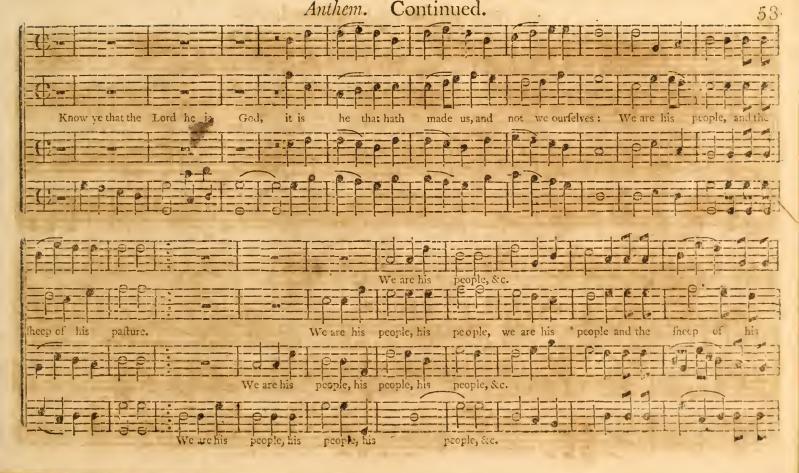




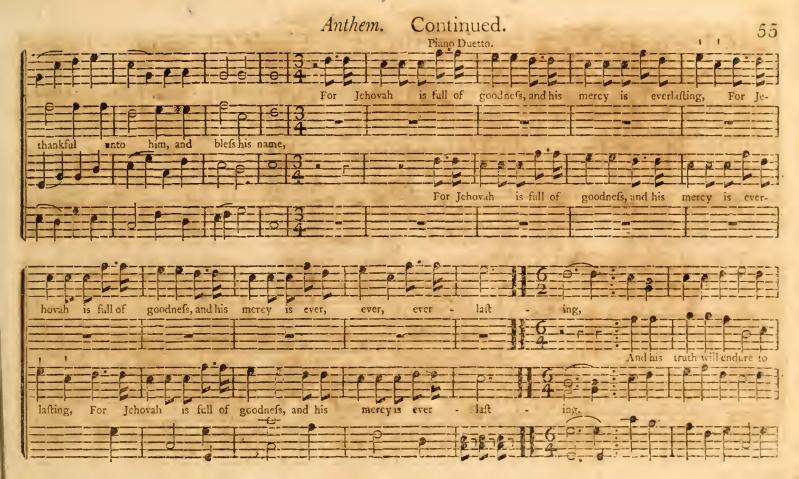














Anthem. Continued.





#### Continued. Gethsemane.



#### St. Mark's. Continued.

60

















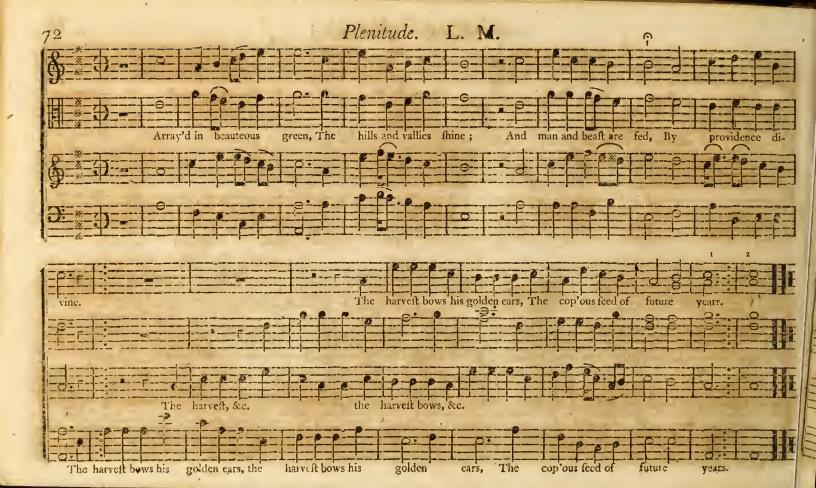






Anthem. Continued.





Unity. P. M.



## Emancipation. P. M.

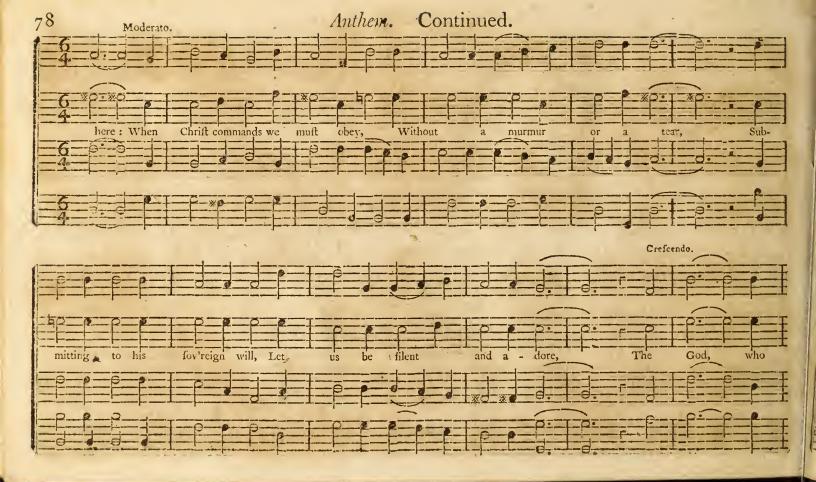


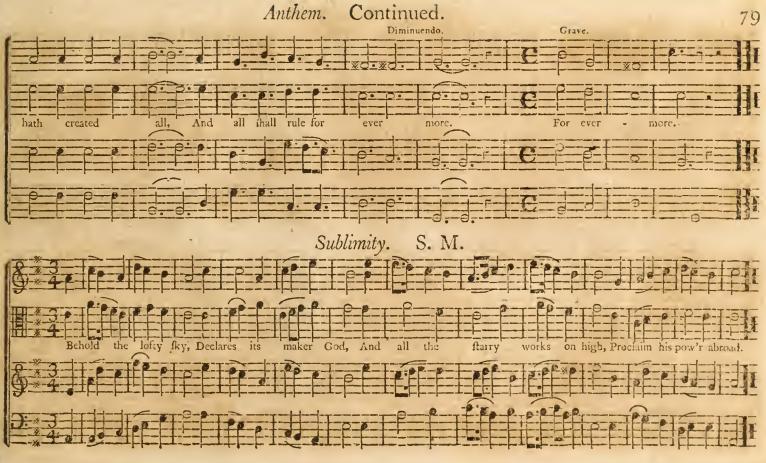


## - Funeral Anthem.









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Sovereignty. P. M. All things from nothing, to their fov'reign Lord, Obedient \_\_\_\_\_ 





New Sharon. Continued.

















Turner. L. M.







and the second second



















Omega.



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ERRATA.—Harmony, 18th page, 2d bar from the clofe, the pointed minim on G, in the Bafs, fhould be on F.—Hallowell, 20th page, the laft note in the 8th bar from the beginning, in the Tenor on G, a minim fhould be a crotchet; likewife the 6th bar from the clofe, in the 2d Tenor, there is one crotchet too many on F.—Request, 34th page, the laft note in the upper flave of the page, in the Treble, a femibreve on B, fhould be on D; likewife in the 3d bar from the clofe, in the 2d Treble, the crotchet on F, fhould be a minim.—Heroifin, 35th page, in the 4th bar from the clofe, there is one crotchet wanting on B, the laft note in the bar, Bafs.—Plentitude, 72d page, in the roth bar from the beginning, in the Tenor, the third note in the bar, a quaver on E, fhould be on F.—New Sharon, 83d page, 3d bar from the clofe in the Tenor, the 2d note in the bar, a quaver on F. flould be on E.



bar too n. from ti B, the la. F.--New.

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K.

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