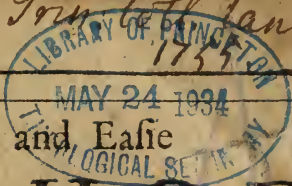


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A New and Easie

M E T H O D

To Learn to

Sing by Book :

W H E R E B Y

One (who hath a good *Voice* and
Ear) may, without other help,
learn to Sing true by *NOTES*.

*Design'd chiefly for, and applied to, the promoting
of PSALMODY; and furnished with
variety of Psalm Tunes in Parts, with
Directions for that kind of Singing.*

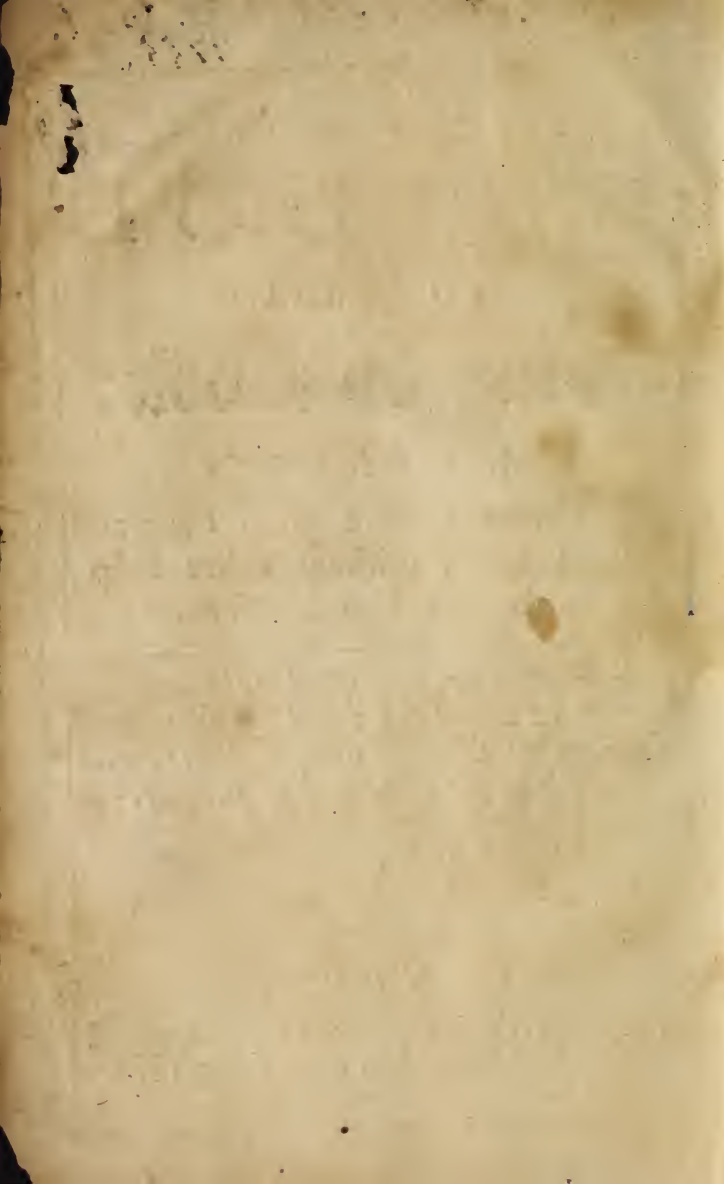
LICENSED,

Jan. 29. 1688 $\frac{1}{6}$.

Rob. Midgeley.

L O N D O N,

Printed for *William Rogers*, at the *Sun*, against
St. Dunstan's Church in *Fleet-Street*, 1686.



To the Ingenious and Hopeful

THOMAS FOLEY,

Eldest Son of the Worshipful

THOMAS FOLEY, of Witley, Esq;

A N D A L S O

To the Vertuous Young LADIES

LETITIA and ANNE,

Eldest Daughters of the Worshipful

PHILIP FOLEY, of Prestwood, Esq;

*The AUTHOR (as an Acknowledgment
of his Obligations to that Worthy Fa-
mily, whereof these are Branches)*

HUMBLY DEDICATETH

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THE PREFACE.

AMONG those Human Arts that are made use of in Divine Things, none is more immediately serviceable than MUSIC, which not only is admitted within the Walls of the Church, but also assists at the most Sacred Offices therein performed. Of what Esteem and Use in Divine Things it was of, Old among the Jews, the Scriptures give us account, and largely afford the Subjects and Matter of their Song: The good King, and chief Psalmist, being therein characterized with the Title of, The Sweet Singer of Israel. Under the Gospel, we have both the Example of our Saviour at his last Supper, and the Commands of the Apostles, for Singing; and accordingly, in all Ages since hath it been practised by Christians. The

The Preface.

Nature and Effects of Music, are such as commend it to so honourable Service; Motion, Proportion, Concord, and Harmony, being the very Soul of it, and to excite and express the best Affections, its genuine Effects.

Of all kinds of Music, that express'd by Human Voice hath the precedence, as being most ancient and natural. Nature affords us Organs, both to express and entertain its Melody; yet herein, as in other cases, Nature is to be perfected by Art and Industry. A Rustic, tho' he may have Natural Parts, and a Soyl for Learning, is yet, if illiterate, incapable of Converse with Scholars, or enlarging his Knowledge by Books: In like manner, tho' a person have naturally a good Voice and Ear, yet without something of Art, will he be incapable of Musical Consort or Learning, more than what (as a Parrot) he gets by rote.

That so few persons (out of Cathedrals) understand Prick-Song, a main reason is, the Obscurity and Confusion in the Method commonly taught, wherein the following Particulars make it a long Drudgery to attain Proficiency.

The Preface.

1. *At first sight, we have presented a long Bead-roll of hard and useless Names, to be conn'd backward and forward in the Gam-ut.*

2. *When this Drudgery is over, follows a worse, to learn the differing Names of the Notes, according to the several places of Mi, which in each Cliff hath three several Stations, being one while in B, another while in E, another while in A, the other Names (Fa, Sol, La,) attending its motions.*

3. *When you are past these two, and can name your Notes three manner of ways, you are yet to seek for the chief thing, the Tuning of them, if you have not a Master at hand to lead you with his Voice or Instrument.*

As to the Notes Names, and the Cliffs, ~~te~~ the Old and New ways compared in a Table at the end of Chap. IX.

4. *A fourth Difficulty arises from the many Cliffs, which no less than seven ways change the places of the Notes upon the Lines and Spaces, and makes it a most tedious thing to be perfect in all, or but some of them.*

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The removal of these Difficulties, and thereby the Encouragement of Learners, is that which I have endeavoured in this Essay: What I have done in order thereto, I shall here give the Reader some account of.

First, as to the Gam-ut, omitting the old Names of the Notes as unnecessary, I retain only the Letters of the Alphabet, by which the Notes are therein express'd: These Letters being seven, A, B, C, D, E, F, G, I assign them as Names for the seven Musical Notes, taking only the liberty (for better sound-sake, and indication of the Half-Notes places) instead of calling these three Letters, A, E, F, as in the Alphabet, to name them L^a, L^e, F^a. When a Flat or Sharp alters the nature of a Note, its Name also admits the like alteration, yet so as to keep the Letter belonging to the Line or Space, thereby making the Change to be no trouble to the Memory, but an help to sing the Notes in Tune. So B being sometimes sharp, and sometimes flat, I call it B when it is sharp, and Be when it is flat, as in [Begin, Before,] with a softer sound, and therefore the more agreeable to a flat or soft Note, as the other is to a sharp. The like is done by C, C being a Vowel, hath before

The Preface.

before it, when sharp an L, and when flat an M. By this means, we have seven distinct Names for the seven Notes, keeping always the same places in each Cliff, and those Names such as both comply with the Gam-ut so much as is needful, and also with the Alterations that are made by Flats and Sharps, without burthen to the Memory.

That there should be seven distinct Names for the seven Notes, is so reasonable, that it is justly to be wondred at, that the Writers of Music should generally assign no more than four or six: This some have complained of, particularly our Learned Dr. Wallis, in his Appendix to Ptolemy's Harmonies, by him published, pag. 288. " Sed omnino deest vox septima
" pro sedibus Ff voce destitutis; (nam
" quod ibidem habeantur Fa Ut, id est,
" alterius syzygiæ:) — Quod mirum est
" Guidonem non vidisse & precavisse. Re-
" centiores aliqui (inter quos Mersen-
" nus) supplent vocem si aut huic simi-
" lem.

The next thing, wherein I have endeavoured to facilitate the Learner's Task, is, by shewing a way to Tune the Notes aright in any Octave, or Cliff, without the help of a Master or Instrument:

The Preface.

strument : To which, I require no more in the Learner, but that he have either heard, or can sing the Notes of SIX BELLS. He who hath not Natural Music enough to do this, (especially in this Ringing Island, as some have called it) may be supposed not so desirous of the Art, as to concern himself in this or any other method.

The reason why I chuse Six Notes, rather than Five, Eight, or any other Number, is, because the Half-Note more naturally and easily falls in its right place in Six, (viz. between the third and fourth Notes) than in any other number of Notes, it being not easie to sing them false, as any one that tryes will find: The reason is, because if the Half-Note be misplaced, it must be by Singing three whole Tones successively, which is both unpleasant upon an Instrument,

** Amissio autem triplicati Toni, etsi ad perficiendum ubique Diapason necessaria, dura tamen fuit canentibus, unde ad talem duritiem temperandam Artifices divisere tertium illum tonum in semitonia Oughredi Elementa Musicæ inter Opusc. Sect. 25.*

*and difficult to the * Voice. As for Five Notes or Bells, the Semitone may be either between the second and third, or between the third and fourth, and so can be*
no

The Preface.

no certain guide : And for Eight , they contain two Semitones , and those in no certain places. Taking therefore Six Notes , or the Tune of Six Bells , for the Clue to lead the Learner by , I have applied them to the leading him through all the places on the Staff of Lines in each Cliff , both without and with Flats and Sharps. The conveniency and sufficiency of this Method any one may be satisfied of , who a little considers it. Notwithstanding that nothing may be wanting that can be used as an help , I have shewn how to express the Notes upon a Bass-Viol. To these Directions , they that can procure a Master , they will be an help both to him and the Learner , in the more speedy and easie attaining their Ends.

The third thing I have taken in hand , is reducing the many Cliffs to as few as might be , or (which is the same) to shew how to sing true the Notes prick'd in a Cliff one is a stranger : as if they were in another better known. To this purpose , I have made a Table , by which all the other Cliffs are reduced to the Treble and Bass ; so that he who hath learnt in these only , may be able to sing his Notes true , tho' prick'd in other Cliffs.

The

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The course I take for effecting this, is by the help of the usual Flats and Sharps, to bring the Half-Notes into the same places of a Staff, tho' sign'd with differing Cliffs. By which means, tho' the Notes be sung in another Key, and therefore called by other Names; yet the Semitones being accordingly set in due places by regular Flats or Sharps, the Tune will be truly express'd by the Voice. I know this way is not wholly practicable upon Instruments, especially such as have fixed Stops, which will seem out of Tune when Lessons are played in a wrong Key: But the Voice being at liberty, will naturakly rectify those small inequalities of greater and lesser Tones and Semitones, which on an Instrument, being misplac'd, dissatisfy the Ear.

*In the Conclusion, For a Praxis, I have added several Psalm Tunes in Three Parts, with Directions how to sing them, to promote that most harmonious and delightful kind of Singing. This requires somewhat more Skill than the Common way, yet is easie enough, at least for a select Company of Persons, with good Voices to attain unto. It would therefore be a commendable thing, if Six, Eight, or more, sober young Men that have good
Voices;*

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Voices, would associate and form themselves into a Quire, seriously and concordantly to sing the Praises of their Creator: A few such in a Congregation (especially if the Clerk make one to lead) might in a little time bring into the Church better Singing than is common, and with more variety of good Tunes, as I have known done.





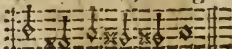
'Tis pity we have not a better Translation of the Singing Psalms publickly in use; however, for Private Families there are several well done, especially the last by Mr. Patrick, which hath met with a general and deserved Esteem. He hath put more of the Psalms into the Metre of the Hundredth, than were in the old Translation, for the sake both of the Measure and Tune, which are both good. This Translation, together with Mr. Barton's Hymns, will abundantly furnish such with apt Matter, whose Piety and Tunable Voices shall dispose them to Psalms and Spiritual Songs. The promoting of this (as to the Tune and Melody) is the chief of my design in this Essay. If therefore any Reader come with no better ends, than to accomplish himself to bear a Part in a Drunken Catch, a Smutty or Atheistical Song, I assure him, there's not a Word here design'd

The Preface.

design'd for his service, 'till upon better thoughts a Penitential Psalm should seem more suitable.

I have only this farther to acquaint the Reader with, That I have not trusted wholly to my own Judgment, (tho' confirm'd by Experiment made) but have communicated these Papers to Persons of Skill and Eminency, whose Approbation hath been my Encouragement to Publish them, with hopes, that they may be serviceable to unprejudic'd Learners.

ERRATA.

PAge 27. in the second and third Lines, instead of **D** read **B**. Page 48. line 13. for [is in time to a Semibreve,] should be [is equal in time to a Semibreve.] The word Equal may be added with a Pen at the beginning of the line. Page 62. in the first Staff and second Cliff  there should be another Flat thus : Also in the fifth Staff following, the fourth Cliff  should have another Flat thus . Page 66. under the third Staff, the (e) in **We** may be struck out with a Pen. Page 89. last six Notes of the Tune should be thus 

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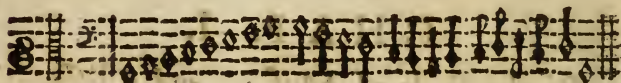
C H A P. I.

Of the Scale of Music, and Cliffs.

I Shall not trouble the Practical Reader with a Mathematical Account of *Intervals*, or how *Eights* are the same, and how they differ. It will be sufficient to observe to him, That there are seven Notes in *Music*, which are commonly express'd by these seven Letters of the Alphabet, *A, B, C, D, E, F, G*; if a Voice or Instrument rise or fall gradually more than seven Notes, the

following 8th, 9th, 10th, &c. will proceed in the same order, and bear the same relation each to other as the 1st, 2^d, 3^d, &c. to which they are respectively Eighths or Octaves, and that hence every eighth Note being alike in nature, is called by the same name with that to which it is an Eighth, whether above or below it.

That the various Musical Compositions out of these Notes may (as Languages) be communicated by Books and Writing, certain *Lines* and *Characters* are devised and made use of by *Musicians*, of which you have here an Example.



In this Example (till we come to the Particulars) you may observe these things in general. First, That the Characters at the beginning of the Lines are called *Clefs* or *Keys*, opening and signifying what Part or Pitch of Voice, viz. *Treble*, *Mean*, or *Bass*, the Notes properly belong to, and also on what Line or Space each of the seven Letters is placed. Secondly, That the five Lines and Spaces between them serve as Steps whereon

to exprefs the degrees of Sound, or Notes ascending and descending. Thirdly, That the Characters you fee upon the Lines and Spaces stand for the Notes themselves, and their different *form* expreffes their *Quantity*, whether longer or shorter.

Your business therefore in this and the following Chapters will be, First, In the *Gam-ut* to learn the use of the *Cliffs*: Secondly, To learn the names of the Lines and Spaces, that you may readily know what to call a Note standing upon any of them: Thirdly, To sing those Notes in right Tune, both by degrees and leaps: And lastly, How to give each Note its due Quantity of Time.

Having premised this in general, to give the Learner a prospect of his Task, I shall proceed to say something of the *Gam-ut* as far as is necessary to my design; which is, That you may understand thereby the use of the *Cliffs*, and the Order and Distances of the *Notes* as the Parts lye together in a Body.

The Gamut or Scale of MUSIC

F	E la	f	g	
D	la sol	d	e	
C	sol fa	c		
B	fa x mi	b	a	
A	la mi re	g		C
G	sol re ut	e	F	
E	la mi	c	D	
D	la sol re	b		N
C	sol fa ut	a	B	
B	fa x mi	g		
A	la mi re	e	F	
G	sol re ut	c	D	
E	la mi	b		
D	sol re	a	B	
C	fa ut	g		
B	mi	e	F	
A	re	c	D	
G	Gammul	b		
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Column contains the *Cliffs*, or *Signed Keys*, and shews how many Degrees or Notes they are one above the other; which being known, the other degrees of Distance are easily computed.

Five of these Lines, with their Spaces, are commonly sufficient for the pricking of any Tune, therefore is the *Scale* divided into three Staves or Parts, compassed in by Arched Lines. Of these, the lower Five belong to the *Bass*, and are known to do so by this mark B upon the Line of *F*, commonly called therefore the *F fa ut* Cliff or Key, opening to us what Letters stand upon the other Lines and Spaces, as will be shewn in the next Chapter.

The upper five Lines contain the highest Notes, and belong to the *Treble*, or highest Part: The Key to these Lines is C , or sometimes *Gf*, on the lower Line save one. The *Tenor* or Middle Part takes in commonly two of the upper or *Treble* Lines, and two of the *Bass* Lines, having one only in the middle proper to its self, on which is set this mark H for the *Cliff*; its proper place is the middle Line, but is oft set on one or other of the other Lines, which ever the *Cliff* stands upon, that Line is the place of *C*,

and the other Lines are to be reckoned accordingly. Sometimes also the *Base* Cliff is removed to the middle Line, and then that Line is *F*, &c. This shifting of the *Cliffs* is troublesome; but general use having made the knowing of them necessary, you must at least *understand* the manner of them.

CH A P. II.

Of the Names of the Lines and Spaces.

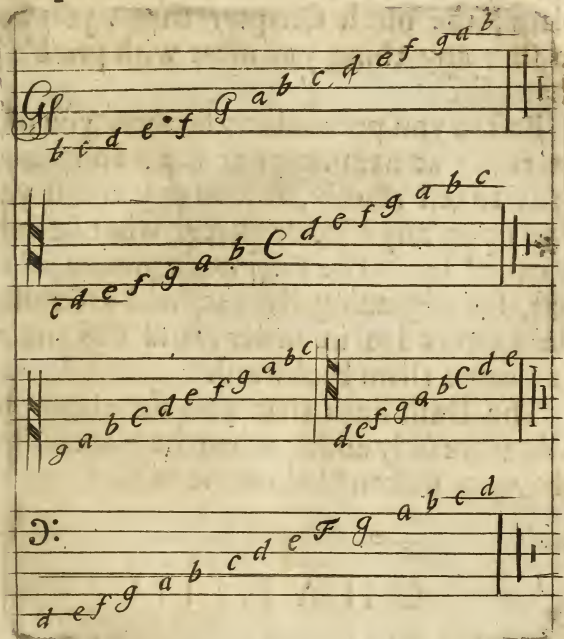
HAVING shewed you in the *Gamm* how the Notes lye together in a Body, I shall now take them into Parts according to the three *Cliffs*, beginning with the uppermost as most common. And here your first business will be to learn the Names of your *Lines* and *Spaces*, which the *Cliff* or *Key* opens to you.

The Names are seven, express'd in these seven Letters, *A, B, C, D, E, F, G*, which (for better Sound-sake and Reasons hereafter to be given) you must call *Lā, B. Cē, D, Lē, Fā, G*, pronouncing *Fā* broad, as in *Fāll, Fālon, &c.* These or the like Names are given to the Notes, both because the

Voyce

[7]

Voyce is best put forth in expressing some Syllable; and also that the seven Notes might be known by as many distinct Names. Their places in the three *Cliffs* are as in these Examples.



It will be convenient that you begin with and keep to one *Cliff* only at the first, which you please, or which best agrees with your Voice for a pitch high or low; when you

B 4

have

have gone through all the Rules, and are perfect in that, you may proceed to the other.

You need not trouble your self with the *Tenor* or *C Cliff*, which keeps no certain place; the ninth Chapter shews you how to sing any thing you meet with prick'd in that *Cliff*.

Before you proceed any farther, you must be ready at naming your Lines and Spaces, so as to tell readily, as soon as you cast your Eye upon any Line or Space, what Letter it is called by. The *Cliff* leads you to all the rest, for beginning thereat, and ascending, the Letters lye in order; and descending, you name them backward.

The Dash-lines that you see above and below are only added, when the Notes ascend above, or descend below the Staff.

C H A P. I I I.

Of the distances Note from Note, as to Sound.

TH E distances of Notes one from another, as to sound, are not all equal, but in

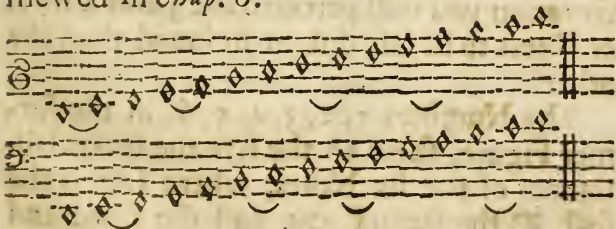
in the rising or falling of any eight Notes, there be two lesser distances called *Semitones* or Half Notes, which must be well known by their places in the Staff of Lines.

The better to remember them, take the Rules in these Rhimes.

*In ev'ry Octave half Notes two
There are, the which their Places shew;
One half Note is from B to C^e,
The other lies 'twixt F^a and L^e.*

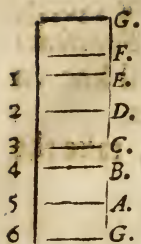
This Rule shews the ordinary places where the half Notes are to be sung, when there be no *Flats* or *Sharps* set on the Lines, to wit, between B and C^e, and between L^e and F^a.

What is to be done when you have these marks (b) and (♯) upon the Lines, shall be shewed in *Chap. 6*.



In these Staves you have the Notes gradually ascending, of which those Pairs marked with Arches are distant half a Note.

This



This Figure represents to the Eye the distances of the seven Notes one from another, the Letters guiding you to the Particulars; where, as you see **B** **Ce**, and **Le** **fá**, lying nearer than the rest, so are their sounds to be nearer.

That you may with your own Voice express, and thereupon observe the difference between whole and half Note distances, sing these six words, *One, two, three four, five, six*, distinctly in the Tune of *Six Bells*, and after you have done so several times sing only 1, 2, 3, 4, and stop there, repeating 3, 4, by themselves for they are distant in sound a *Semitone*, all the rest are a *Tone* or *whole Note* distant each from the next. By a little observation you will perceive the 3 and 4 Bells or Notes to be less distant in sound than the other.

The Numbers 1, 2, 3, 4, 5, 6, in the former Figure, shew to the Eye the several distances of the six Notes, where **Le** is the first, **D** the second, *&c.* and the third and fourth are **Ce**, **B**, distant half a Note or *Tone*.

C H A P. IV.

Of Tuning the Notes.

Sect. 1. **T**He readiest way to learn to tune your Notes aright, is by following either the Voice of one skill'd in *Music*, or some tuned Instrument that hath Frets or Keys, which are the only ways hitherto made use of, that of a Master being most common; but because (in the Country especially) oft-times none of these can be had, the following Directions are laid down, which may suffice for one that hath a Musical Ear. The only postulate is, That the Learner hath ever heard, or can sing, the Notes of *Six Bells*, which Requisite I think few are without, whose Genius inclines them to *Music*.

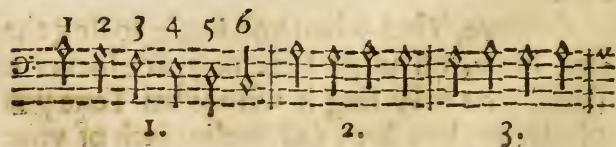
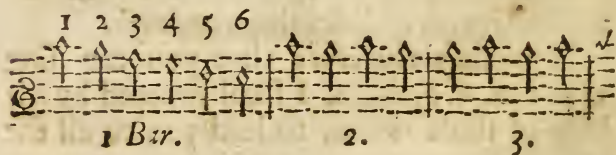
Supposing therefore that you can sing 1, 2, 3, 4, 5, 6, right, I shall proceed by the help of those Notes, to lead you to all the rest.

Observe, That when you begin to sing the first Note, on what Line or Space soever it stand, you may sing it with what Tone you please, high or low, (as to the pitch of your Voice)

Voice) with this Caution, That you count how many Notes you have above or below it, that the pitch of your Voice may be so as to reach both, without squeeking or grumbling. After you have tuned the first, or any one Note, all the rest follow necessarily in their due distances above and below it.

Example I. For applying of the Six Notes.

Begin with the first Bar, and with your Voice high, sing the six Notes you see on the Staff several times, calling them by the Numbers over, *viz.* 1, 2, 3, 4, 5, 6, as you did in the former Chapter; which when you have done, sing the same Notes, calling them by their Names, *L, A, G, F, E, D*, in the Tune of *Six Bells*.





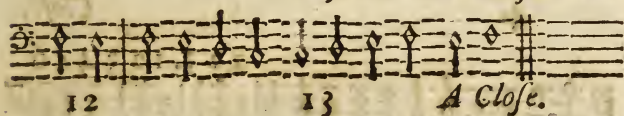
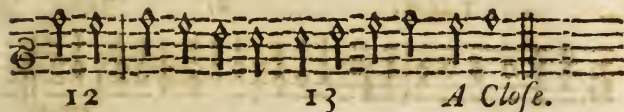
In the eighth Bar, after all *six*, repeat often the four first, *L.A.*, *G.*, *F.A.*, *L.E.*; and in singing them, observe especially the two Notes *F.A.*, *L.E.*, because their distance is a *Semitone*; therefore afterwards in the ninth Bar, sing them by themselves so often, 'till you have fix'd in your fancy their distance, for this you will find the hardest thing, to sing true the *half Notes* in their places.



In the tenth Bar, sing the four first Notes both down and up.

In the Eleventh Bar, first sing the six Notes in order, then repeat the four last, *F.A.*, *L.E.*, *D.*

D, C ϵ , leaving out the two first Notes, L \hat{a} , G, and still marking the *Semitone* between $\text{F}\hat{a}$, L ϵ , which two Notes sing by themselves in the twelfth Bar.



In the thirteenth Bar sing $\text{F}\hat{a}$, L ϵ , D, C ϵ , down and up as they are prick'd, and observe the three last, $\text{F}\hat{a}$, L ϵ , $\text{F}\hat{a}$, because it is a common Close, or ending of Tunes.

Note: If any where you doubt whether you sing right a repeated part of the *Six Notes*, (as here in the 11th and 13th Bars) sing over again all six in order, and then try at the Parts by themselves.

Example

Example II.

1 Bar. 2. 3.

4. 5. Close.

1. 2. 3. 4. 5. Close.

4. 5. Close.

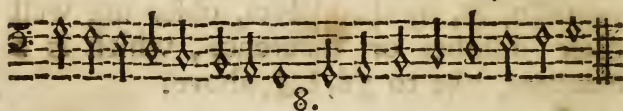
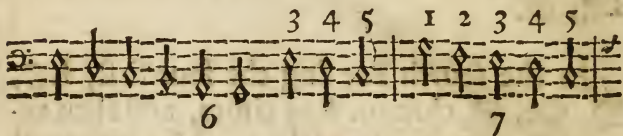
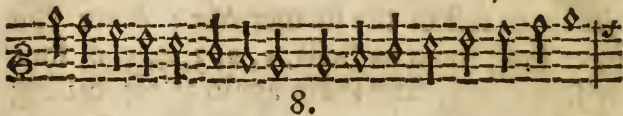
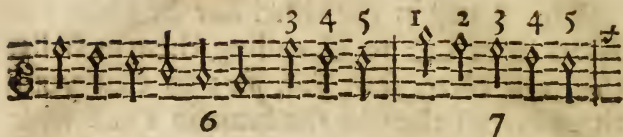
Sect. II. Having often gone over the former Examples, you may now proceed by the same Clue of the *Six Notes* to descend three Steps lower; *viz.* to *C*, which is an *Octave* to the second Note of the first *Six*.

1. In the first Bar begin with a high pitch of your Voice, and having sung (as in the former Examples) *LA, G, FA, LE, D, CE*, leave out *LA*, and sing only the five last; then in the second Bar repeat only the three last, *LE, D, CE*, but call them not now *LE, D, CE*, but *One, two, three*, altering the Names, but not the Tune. This

This done, in the third Bar sing the *Six Notes* from *L* to *G*, calling them as Bells, *One, two, three, four, five, six*; so that your three first of these, be the same in Tune with the three last of the former *Six*: After you have sung them as Bells, *1, 2, 3, 4, 5, 6*, four or five times, sing them again as oft, calling them by their Names, *L, D, Ce, B, L^a, G*.

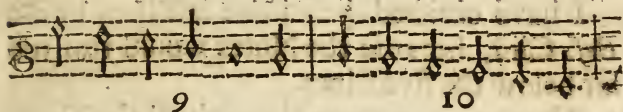
In the fourth Bar sing the four first, *L, D, Ce, B*, three or four times, and then repeat *Ce, B*, by themselves, observing well their distance or difference, which is a *Semitone*, like to *F^a, L*, above.

In the fifth Bar, after you have sung all six, repeat the four last, *Ce, B, L^a, G*, often over, keeping them in the same Tune that they had in all six; so shall *Ce, B*, be distant half a Note: Then sing them backward, *G, L^a, B, Ce*, repeating *B, Ce*, at the end, as you did *L, F^a*, in the 13th Bar before.



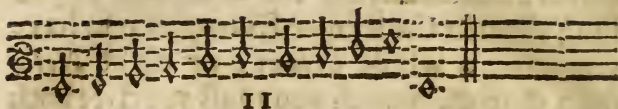
In the sixth Bar, after you have sung all six in order, sing the three first, *Le, D, Ce*, and stop there; then sing those three over again in the same Tune, calling them not *Le, D, Ce*, but, *Three, four, five*, several times: Then proceed to the seventh Bar, and adding two Notes above, sing them as five Bells, *One, two, three, four, five*, three or four times, and then call them by their Names, *G, Fâ, Le, D, Ce*. This done, proceed to the eighth Bar, and to the other five, add *B, Lâ, G*, to make up an *Octave*,

Octave, remembering the Distances as you sung them in the former Examples; so have you now a whole *Octave*, or eight Notes from G to G, which you must practice both down and up; and when you are perfect in it, so as to sing your Distances true, with the *Semitones* in their right places, the following Directions will lead you through the rest of the Notes to sing any other *Octave*, beginning at any other Letter.



In the ninth Bar begin at *LE* again, and begin the six Notes, *LE, D, Ce, B, LA, G*, in order; which done, repeat the two last Notes, *LA, G*, by themselves: Then proceed to the tenth Bar, and sing these six, *LA, G, fa, LE, D, Ce*, so that *LA* and *G* be the same in Tune as they were in the former six.

If your Voice will not reach to *Ce* at the pitch you began the first Bar, sing as far as you can, or begin *LE* in the ninth Bar higher, singing these three last Bars distinct from the foregoing.



In the eleventh Bar sing your last six Notes backward, **Ce**, **D**, **Le**, **Fâ**, **G**, **La**, rising from **Ce** to **La**; then going one Step backward to **G**, rise to **Ce**, (as in the fifth Bar before) which is an *Octave* or *Eighth* to the lower **Ce**.

I have omitted these three last Bars in the *Bass* Cliff, because the Notes would run too far below the five Lines.

Thus are you gone through all the Notes upon the five Lines and their Spaces, with the half Notes in their own places; in practising upon which, make not too much hast, but by often Repetitions fix in your fancy the distances Note from Note.

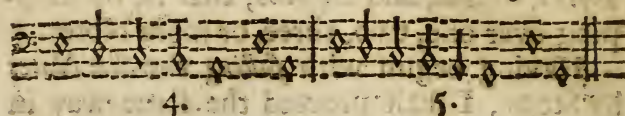
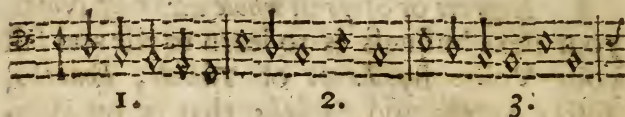
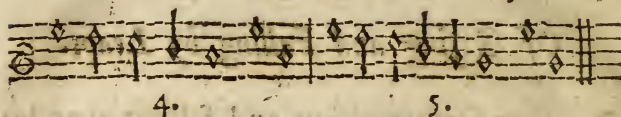
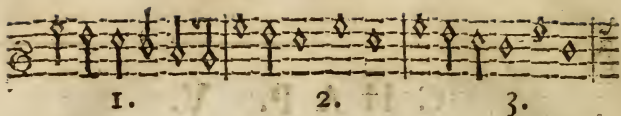
C H A P. V.

Of Rising and Falling by Leaps.

YOur former rising and falling was by *Degrees* or *Steps* of *whole* and *half Notes*, your next business is to learn to rise and fall your Voice by *Leaps* of *Thirds*, *Fourths*, *Fifths*, *Sixths*, and *Eighths*, that is; by skipping over one, two, three, or more Notes.

Having begun with *falling* the *Six Notes* by Steps, I shall proceed the same way in setting down the *Leaps*.

Note: That in singing these following Examples, it will be convenient in the passage by degrees, to give those Notes a longer time of prolation, which are to be repeated in the *Leap*, that their Tune by themselves may the better be remembred: Therefore have I in the Examples pricked the Notes of the *Leap* in *Semibreves*, which are longer Notes than the other with Tails, called *Minims*.



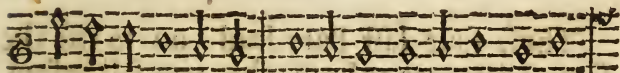
Begin with the first Bar; where, having sung the *six Notes* once or twice, begin them in the second Bar, and stop at the third Note, singing only *LE, D, Ce*; after which, it will be easie to skip over *D*, and sing *LE, Ce*, which distance, being two whole Tones, is called a *Greater Third*.

In the third Bar, you may first sing over the *six Notes*, as in the first, and then sing only these four, *LE, D, Ce, B*, stopping at *B*; this done, sing *LE, B*, omitting *D* and *Ce*: But that you may be sure you tune them aright, go often over all *six*, and then
the

the four first by degrees, immediately before you try the *Leap*.

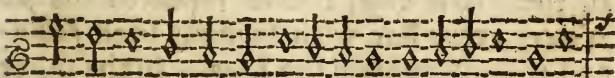
In like manner you must do by the other Bars.

In the fourth Bar you leap from *L* to *E*, which being a perfect Concord, called a *Fifth*, is the oftner to be repeated. You may easily know this *Leap*, if you take notice, That it is always from any Line or Space, to the next Line or Space save one; as you may see in the the fourth Bars of the two *Cliffs*.

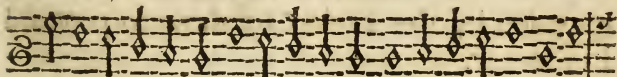


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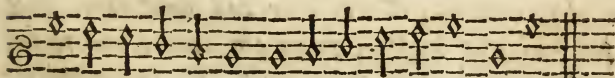
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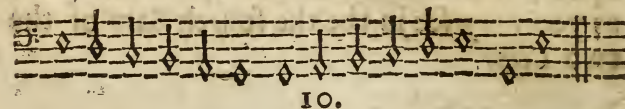
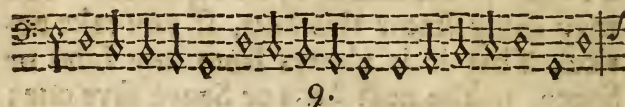
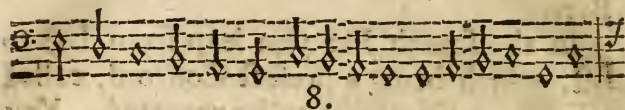
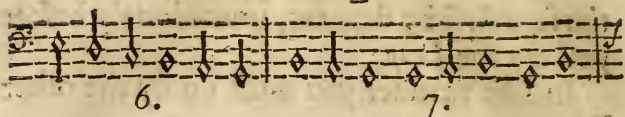
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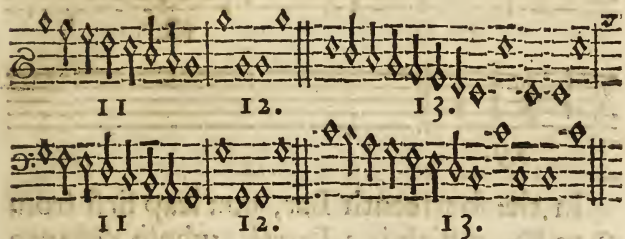


These four last Bars lead you to rise the same Distances or Leaps that you fell before. In the *Treble Cliff*, I have repeated the *six Notes*, every Bar with so many both *falling* and *rising* as contain the *Leap*. In the other *Cliff* I have omitted so doing for brevity. You may see by the *Treble Cliff* how to proceed in the rest.

In General, To rise or fall by Leaps, first proceed step by step, from the one Note to the other; and then pass over the intermediate Note or Notes; as you see done in the Examples.

There

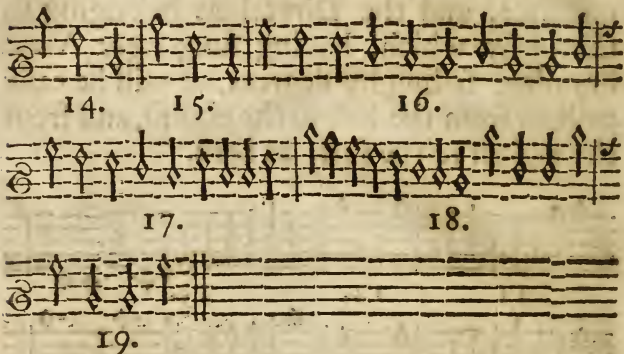
There is yet remaining to be sung an *Octave*, (the chief Concord) for which, look back to the sixth, seventh, and eighth Bars of the second Example of the last Chapter, and the Directions belonging to them, by which, having sung *eight Notes* in order, falling by degrees, it will be easie to leap from the first to the eighth, and from the eighth to the first, as here.



In the thirteenth Bar, sing eight Notes, beginning a *Ce* above, (to which you may proceed in the manner you did to the other eight, from *G* to *G*,) and then rise and fall the *Octaves*. The like may be done in other *Octaves*.

Sect. II. Of these *Leaps*, a *Fourth*, *Fifth*, and *Eighth*, keep always the same Distances in all places; so that all *Fourths* are alike in Tune; in like manner, all *Fifths*, and all *Eighths*; but as to *Thirds* and *Sixths*, they have

have a *Greater* and *Lesser*; viz. a *Greater* and *Lesser Third*, and a *Greater* and *Lesser Sixth*; as will appear in the following Examples.



In the fourteenth Bar, you leap first from G to D , which is a *Fourth*, whose distance is two *Tones* and an half; viz. from G to $\text{F}\hat{\text{a}}$, and from LE to D , are each a *Tone*; and from $\text{F}\hat{\text{a}}$ to LE a *Semitone*. In like manner in the fifteenth Bar, from $\text{F}\hat{\text{a}}$ to Ce is a *Fourth*, of equal distance with the other; for from $\text{F}\hat{\text{a}}$ to LE is a *Semitone*; and from LE to D , and from D to Ce , are two *Tones* more; and so will you find the *Fifths* and *Eighths* to have the same distances, though in different places, if you reckon the intermediate Distances.

In the end of the sixteenth Bar, you have a greater *Third* from **D** to **G**, rising and falling. These Notes **D** and **G**, are distant two whole Tones.

In the seventeenth Bar you have a lesser *Third*, viz. from **Ce** to **La**, they being distant but a *Tone* and a half.

In the eighteenth Bar you have a lesser *Sixth*, from **G** above to **B**, they being distant three *Tones*, and two *Semitones*, or (which is all one) a *Fourth*, and a lesser *Third*.

In the nineteenth Bar you have a greater *Sixth*, from **Le** to **G** below, which are distant four *Tones* and an half; all which you may easily count, and see represented to the Eye in the *Scales* in the sixth Chapter.

Of these Distances, an *Eighth* and *Fifth* are called *Perfect Cords*, two Notes being distant an *Eighth* or *Fifth*, and sung or play'd together, yielding a most pleasing Harmony to the Ear. A *Third* and *Sixth* are called *Imperfect Cords*, or less pleasing; the other Distances are *Discords*, of a harsh and unpleasant sound.

C H A P. VI.

Of Flats and Sharps.

Sect. I. **I**N the former Examples the two *Semitones*, or *Half-Note Distances*, were in their proper places, *viz.* between B, Cc, and Lc, Fâ; which places they do not always keep, but are shifted variously, sometimes one, and sometimes both. When the *Semitones* are thus shifted, is known by these marks (b) and (*), called a *Flat* and a *Sharp*, or (as in the Latin) a *Hard* and *Soft*.

When you see this mark (b) set upon Line or Space at the beginning of the Staff, it denotes, that all the Notes upon that Line or Space through the whole Song, are to be sung half a Note lower than otherwise they should have been: But if in the middle of a Tune it be set before some one Note, it only flattens that Note.

There be two places where *Flats* are commonly set, *viz.* B and Lc; and then B
is

is brought nearer to *A*, and *LE* to *D*. In this case, that there may be a correspondency between the Names and the Notes, and thereby the Names be a help to the right tuning of them, I have assigned two different Names to each, yet so, that the Letter it self is not changed; and therefore the Names of the Lines and Spaces, both *Flat* and *Sharp*, are easily remembred, without the trouble that arises from the confused shifting of *Sol*, *La*, *Mi*, *Fa*, in the old way.

The difference you are to make, is this: That when *B* hath no *Flat* upon it, you call it *B*, as you do in the Alphabet; but when it is *Flat*, call it *Be*, as in *Before*, *Belong*, &c. which is a flatter or softer sound, and suits the better with a flat Note.

So for *E*, when it hath no *Flat* upon it, call it *LE*; and when it hath, call it *ME*; so is the Letter *E* preserved in both. You may remember them by this Rhime:

When B is Flat, you call it Be;

When LE is Flat, then call it ME.

The (♯) *Sharp* is of a contrary nature to the *Flat*, and makes the Notes before which it is set, a Semitone higher than their own distance; and that through the whole Tune, if it be set at the beginning of the Lines; or only one Note, if set before it in the middle.

There are two places where *Sharps* are usually set, viz. **F** and **C**, which being of their own nature *flat* Notes, are hereby made *sharp*, or a whole Tone distant from the next below them.

In this case, for distinction, when **F** hath no *sharp* upon it, call it **Fâ**, (as hitherto you have done) sounding (â) broad and soft, which best agrees with a *flat* Note; but when it is a *sharp*, call it **Fa**, with a sharper sound of (a) as in *Famous, Favour*: Likewise when **C** hath no *sharp*, call it **Ce**, as in the first Syllable of *Cesar*; but when it is *sharp*, call it **C**, as in the Alphabet, which is a sharper Sound, and so is the fitter Name.

When **Ce** is sharp. then call it **C**;
When **Fâ** is sharp, then **Fa** 't must be.

Here

Here let not the Learner think he hath met with any great difficulty by this alteration of Distances, for still there will be but two half Notes in every *Octave*, though in other places; and these their Names will mind you to sing *flat* or *sharp*.

For the better remembrance of the *Semitones* places, take this Rule:

*Under each (b) Flat an half Note lies,
But o're a (♯) Sharp the half doth rise.*

That is, when this mark (b) is set upon a Line or Space, it is but half a Note to the next degree below; and when this mark (♯) is set upon a Line or Space, it is half a Note to the next degree above.

That what hath been hitherto said of the Places of whole and half Notes, with their alteration by *Flats* and *Sharps*, may the better be conceived in order to Practice, I have inserted a Figure in the following Page, which represents them to the Eye in two *Octaves*, beginning below at C.

In the second Scale, *B* is *flat*, that is, half a Note nearer to *A*; the rest keeping their places.

In the third Scale, *B* and *E* are *flat*, and so the two half Notes are between *A*, *B*, and *D*, *E*.

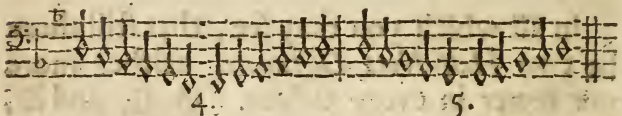
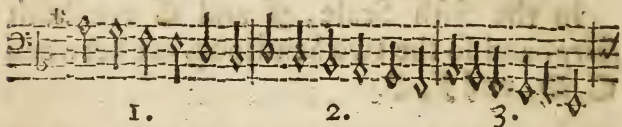
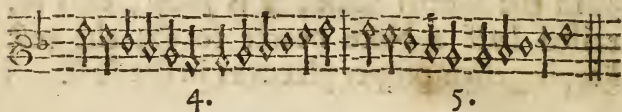
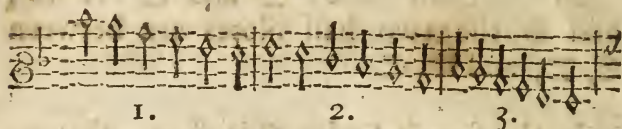
In the fourth Scale, *F* is *sharp*, that is, raised half a Note nearer to *G*; the rest keeping their proper places as in the first.

In the fifth Scale, *F* and *C* are both *sharp*, and so the two Semitones are between *C*, *D*, and *F*, *G*.

In all which you may see, that still there be two *Half-Note Distances*, neither more nor fewer in every *Octave*. *G*, *A*, and *D*, keep their places, having seldom either *Flats* or *Sharps* on them, except in one single Note, or two sometimes in a Tune.

Note: That when a *Flat* or *Sharp* is set at the beginning of the Staff, the *Octaves* or *Eighths* must be marked with the same, as you will see in the Examples following.

Sect. II. Having shewed you the nature of *Flats* and *Sharps*, I shall now proceed to apply the *six Notes* to the Staff of Lines, and first with *Be Flat*.



In the three first Bars, you have the *six Notes* thrice repeated, in such manner, as to pass through the whole Staff, and lead you to tune all the Distances aright. In singing these Examples, begin with your Voice at as high a pitch as you can well reach; and having sung the first Bar as in the former Chapter, proceed to the *six Notes*

in the second Bar, of which, the two first **D**, **Ce**, must be as in **Name**, so in **Tune**, the same with the two last Notes of the former *fix*.

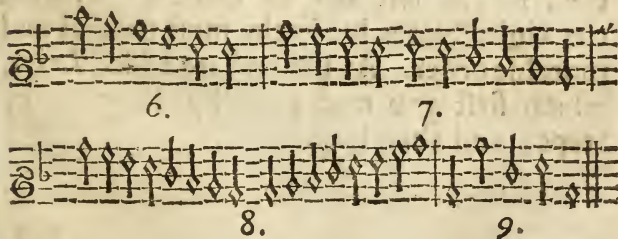
Repeat this second Bar often, that you may know how to sing **Be flat**, which now you must call so, and not **B**.

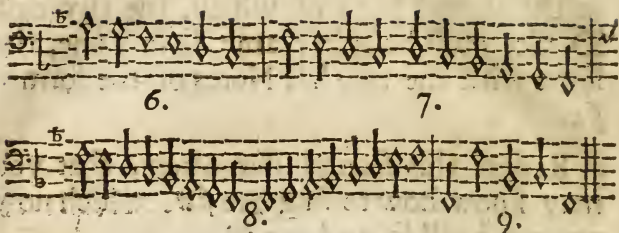
In the third Bar, repeat **Lâ**, **G**, **Fâ**, and make them up *fix*, by singing down to **Ce**, (if your Voice will reach so far.)

In the fourth Bar, begin the *fix* Notes at **D**, and sing them down and up.

Then in the fifth Bar, sing the five first down and up, still keeping the Semitone between **Be** and **Lâ**.

By these two last Bars, you learn to rise from **Fâ** and **G** with **Be flat**, which are two usual Keys.





In the sixth Bar, sing the *six Notes*, beginning at *L \hat{A}* ; then in the seventh Bar repeat the four last, *F \hat{a}* , *L \hat{E}* , *D*, *Ce*, and going one step backward to *D*, sing on the *six Notes* down to *F \hat{a}* ; from thence, rise an Eighth to *F \hat{a}* , in the eighth Bar, where it will be easie, after two or three times singing over the foregoing Notes, to sing the whole *Octave* orderly, both down and up.

Note: That this *Octave*, of *F \hat{a}* with *Be flat*, is the same in Tune with that of *Ce*, in the last Bar of *Chap. 4.* wherein the eight Notes lye in the most natural and tuneable order. At the end are added *Leaps*, which first you may pace by Degrees or Steps, and then leap.

Sect. III. When B and E are both made flat by this mark (b); then will your six Notes lye as in these Examples.

The image displays four musical staves, each containing four measures of music. The notes are represented by diamond-shaped symbols on a five-line staff. The first three measures of each staff show different combinations of flat notes (B-flat and E-flat) in various positions. The fourth measure of each staff shows a sequence of four notes (B-flat, E-flat, B-flat, E-flat) repeated.

In the first three Bars, you have the six Notes in their several places with Be and ME flat; in singing of which, follow the Directions given in the end of the last Section, especially noting ME and Be, which are the flat Notes; therefore in the fourth Bar, after all six, repeat the four last from ME to Be down and up, as they are prick'd.

Note: That the first six Notes begin most conveniently at D above, in the Bass Cliff.

Sect. IV. Fa (✱) Sharp.

When you see a (*) *Sharp* at the beginning of any Line or Space, it denotes, that all the Notes thereon, must be sung half a Note higher than their ordinary place, as is before said; when Fa is therefore to be sung *sharp*, the *six Notes* lye as in these Examples.

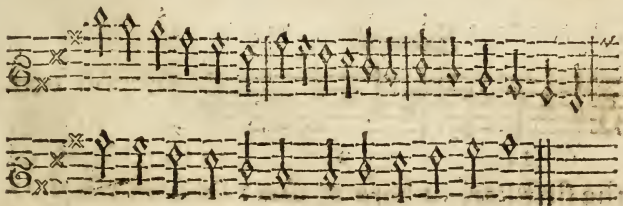


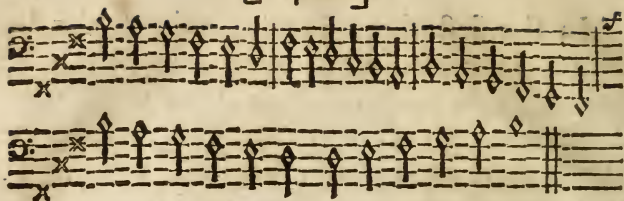
In the first three Bars, you have the *six* Notes in their several places, as they lye when *fa* is *sharp*. Begin them with your Voice as high as you can, and descend in the method as is before directed, especially marking *fa* the *sharp* Note, which now you must call so, and not *fa*, broad, as before.

In the fourth Bar, you have the method used in *Sect. 2*, to lead you through the *Octave* from *C* to *C*, which is *in Tune* the same with that there, from *fa* to *fa*, with *Be flat*; and in *Chap. 4*. from *Ce* to *Ce*.

Sect. V. fa and C (♯) Sharp.

When *fa* and *C* are both *sharp*, the two Semitones are removed a degree higher, so that now they lye between *C*, *D*, and *fa*, *C*; in this case the *six* Notes lye as in these Examples.



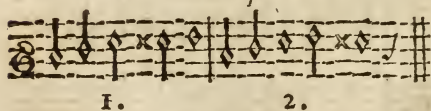


I need add no more Directions ; what is said in the other cases being sufficient. Sing the Notes as you see them prick'd.

The changing of the Names, *Ce* and *Fa*, into *C* and *F*, will, when you come to those Notes, mind you of singing them *sharp*.

If at any time you meet with two Notes together, upon the same Line or Space, whereof one is *flat*, and the other *sharp*, you will find it a little difficult at first to alter your Voice from *Flat* to *Sharp*, or the contrary, in one and the same Note : If you therefore observe the method of the following Examples, it will be some help to you.

Example 1.



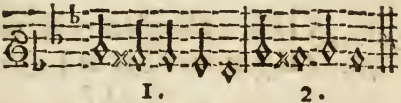
Suppose you were to sing the Notes of

the first Bar, where *C sharp* follows *Ce flat* : In this case, first skip the sharp Note, and sing

sing the next above it, *viz.* D, as in the second Bar; and from thence, fall half a Note to the *Sharp* C under, as if you were going to make a *Close*, like as in the 13th Bar of *Chap. IV. Sect. 1.* Sing the Notes in the second Bar several times; by which means, you will at last perceive the difference between C *flat*, and C *sharp*; and so may you go back, and sing the Notes of the first Bar.

Example 2.

In the first Bar of the second Example



1. 2.

you have *Fa*, first with a (X) before it, and then *fâ* proper, without. That you may sing them true, first sing the Notes in the second Bar, C, *Fa*; C, *fâ*; (which you are supposed able to do by the foregoing Directions :) And in singing, take notice of the difference between the first *Fa sharp*, and the second *fâ flat*; which when you have done, you will the easier sing the first Bar.

And thus have we gone through all the usual Varieties of the *Tones* and *Semitones* places.

places. To him that is perfect in these, an odd irregular *Flat* or *Sharp* now and then will not break square.

I have been the larger in these three last Chapters, that I might make all as plain as might be to the meanest Capacity. They who need not so much, may the sooner pass it over.

That you may the better know where to begin your *Six Notes* in all cases, these Five *Rules* following are easily committed to memory:

I.

All Pro- { *When there's no Flat nor Sharp, you may*
per. { *Begin your Six at LE and LA:*

II.

Be flat. { *But When a Flat is set on B,*
 { *Begin the Six at LA and D.*

III.

Be and { *When Flats at Be and ME are fixt.*
ME flat { *From G and D descend your Six.*

IV.

Fa { *If Fa alone be Sharp, begin*
sharp. { *From B and LE your Notes to sing.*

V.

Fa and { *If Sharps both Fa and C, affect*
C sharp. { *Where to begin Fa, B direct.*

C H A P. VII.

Shewing how to express the Notes on a Bass-Viol for guiding of the Voice.

THO' to an ordinary Capacity the former Directions may suffice; yet for the sake of such as may have the conveniency of an Instrument to help them, I have added this Chapter.

First, it will be convenient, that upon the Neck of the *Viol*, at each Fret or Stop, you put a Letter with a Pen or Pencil, to distinguish them by. Begin at the end of the Strings next to the Pegs, and there put (*a*); at the first Fret next to that, put (*b*); at the second Fret, put (*c*); and so on, to the 7th Fret, which must have (*b*).

Having thus done, tune the fifth String (or biggest save one) to a convenient pitch for a low Note; then wind up the fourth String 'till it be *Unison*, or the same sound with the fifth String stop'd with your Finger on (*b*) Fret; so will these two Strings be in Tune for the expressing of eight Notes.

The Strings being in Tune, sit down and place the *Viol* between your Legs, and resting the Neck upon your left hand, draw the Bow so upon the fifth String unstop'd, as to give a clear sound, to which, tune your Voice, pronouncing the Note *G*: Then stop the fifth String upon the Fret (*c*) with a Finger of your left Hand, and drawing the Bow upon the same String, tune your Voice thereto, expressing *La* a whole Tone distant from *G*.

In like manner proceed to stop the fifth String at (*e*) and (*f*); then drawing the Bow over the fourth String, first unstop'd or open, then stop'd at (*c*), (*d*), and (*f*), one after another, and tune your Voice to the Notes respectively, calling them in order from *G*, *La*, *B*, *Ce*, *D*, *Le*, *Fa*, *G*, as you see in the first Example, where you have the Notes rising and falling on the five Lines; and underneath, two Lines representing the fourth and fifth Strings of the *Viol*, on which are the Letters, shewing where to stop the several Notes.

In the second Example, you have an *Octave* ascending and descending with *Be* and *Me* flat, by which (compared with the first Example) you may learn how to sing any other

other Note *flat* or *sharp*: You may see also, that two Frets or Stops make a whole Note, or Tone; and one Fret, an half Note, or Semitone.

The third Example shews you how to express *Fa sharp*, and *C* both *flat* and *sharp*.

All Proper.

Example 1.

Fourth String.
Fifth String.

B and C Flat.

Example 2.

Fourth String.
Fifth String.

Fa sharp.

C sharp.

Exam. 3.

Fourth String.
Fifth String.

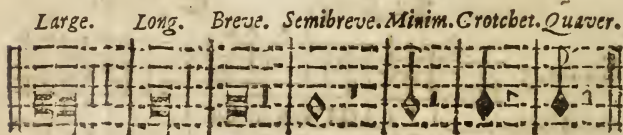
C H A P. VIII.

Of Time, or the Quantity of Notes.

BESIDES the giving to *Notes* their right Tune or Sound, there must be a due observation of the Quantity of each *Note*, as to its *Time* of Prolation.

The diversity of Notes, according to their distance or difference in Tune, is before treated of, and is known by the several Lines and Spaces on which they stand. Their difference in *Time* is known by diversity of Figure.

The Names and Figures of the usual *Notes*, in respect of *Time*, and their *Rests*, are as follows.

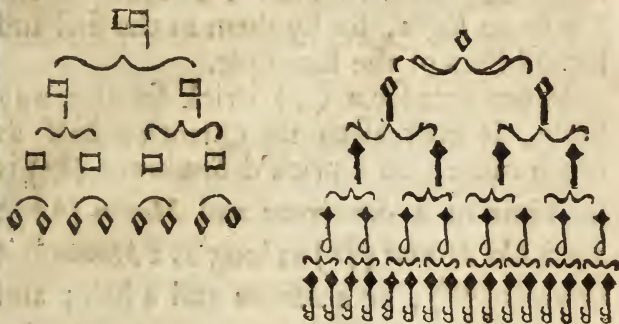


The Strokes or Marks you see after each Note, are called *Pauses*, or *Rests*; and they denote a ceasing or intermission of Sound
for

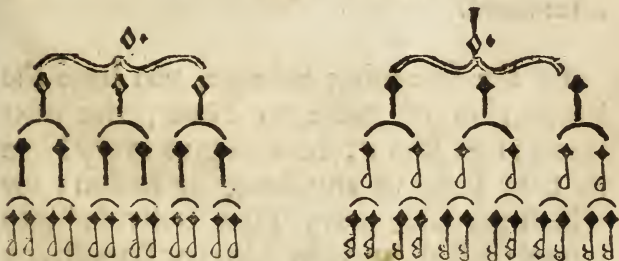
for the Time of the Notes they are joyned to.

Their Proportion to each other, you have in the following Scheme.

For Common Time.



For Tripla Time.



One *Large* ($\square\square$) is equal in Time to two (\square) *Longs*; one (\square) *Long*, to two (\square) *Breves*; one (\square) *Breve*, to two (\circ) *Semibreves*; and so on, each Longer being equal in Time to two of the Shorter. Of these, the *Large* and *Long* are now of no other use, than to shew the Time of the *Pauses* or *Rests*, set by them in the first and second Bars of the Example.

When you see a (.) Prick set after any Note, it encreaseth its Quantity half as much more: So a prick'd *Semibreve* ($\circ\circ$) is in Time to a *Semibreve* and *Minim* ($\diamond\uparrow$); a prick'd *Minim* ($\uparrow\circ$) as long as a *Minim* and *Crotchet* ($\uparrow\uparrow$), or a *Minim* and a half; and a prick'd *Crotchet* ($\uparrow\circ$) as much as a *Crotchet* and *Quaver* ($\uparrow\uparrow$). You will have Examples afterward.

By the foregoing Scheme, you have the Proportion of Note to Note; the next thing is to know, how to give every Note its true Time in any Song or Lesson; for which purpose, every Tune is divided into *Parcels*, called *Times*, by Lines or Bars struck across the Staff.

In singing, or playing upon an Instrument, the due Quantity of Time from *Bar* to *Bar*, is kept by an even Motion of the Hand or Foot, up and down.

This Motion of the Hand, for keeping of *Time*, is sometimes slower, and sometimes quicker, according as the Air of the Tune is grave or light; therefore are there two usual sorts of Time.

I. *Common Time*; marked thus C at the beginning of the Tune, in which, every Bar contains a *Semibreve* (O) in Time, which you may value, by counting, *One, two, three, four*, in an ordinary reading time, for its length; of which, count 1, 2, with your Hand up, and 3, 4, with it down. By practising thus your Hand, you will get a habit of keeping due time.

E

Example.

Example.

The image displays three systems of musical notation, each consisting of two staves. The upper staff of each system contains four semibreves (half notes), each occupying the space of a full bar. The lower staff of each system contains four groups of four crotchets (quarter notes), with each group aligned under a semibreve in the upper staff. Above each group of crotchets, the numbers '1, 2, 3, 4.' are written, indicating the sequence of the notes. The notation is in a single key signature (one flat) and uses a common time signature (C). The systems are separated by vertical lines, and each system ends with a double bar line and a repeat sign.

In this Example, you have two Staves of Lines ; in the upper are *Semibreves*, each of which is a Time, and fills up a Bar : In the lower Staff, you have under each *Semibreve* four *Crotchets*, being, together, equal in Time to a *Semibreve*. Between the Staves, you have

have the Figures, 1, 2, 3, 4, in each Bar, which you are to pronounce in Tune with the *Crotchets*, for the gaging the motion of your Hand up and down.

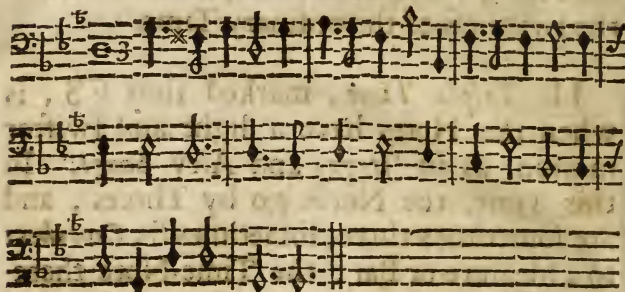
If the mark C for *Common Time* be reverted thus D , it denotes, that you must double the swiftness of the ordinary Time.

II. *Tripla Time*, marked thus $\text{C}3$, is when the Notes have a light and swifter motion, as in *Jiggs*, and *Airy Songs*. In this Time, the Notes go by Threes, and are sometimes three, sometimes six *Crotchets* to a Measure or Bar; the Time-Note therefore of three *Crotchets* in a Bar, is Q , and of six *Crotchets* to a Bar, Q ; which latter, is most convenient for the motion of the Hand, in that three *Crotchets* may be sung with the Hand up, and three with it down; The like may be done with *Minims* when you meet with three of them, or equivalent, in a Bar; viz. making two Bars as one, sing three *Minims* (or one Bar) with the Hand up, and three with it down.

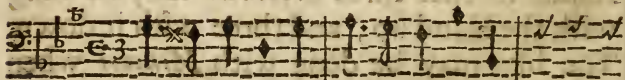
Note: The *Minims* in this kind of *Tripla*, are in Quantity about the length of *Crotchets* in *Common Time*.

*An Example of Six Crotchets to a Bar,
out of Mr. Simpson's Compendium.*

Example I.



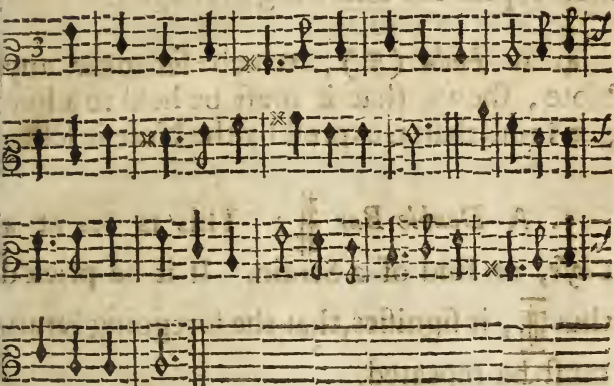
Example II.



Sometimes the longer Notes (as the *Minims* in the first Example) are prick'd black, and without Tayls, thus (♦), and then the two first Bars will be prick'd as in the second Example.


Another Example of Tripla Time, which being a Tune commonly known, may possibly the better hint the Time and Humour of it to the Reader.


The Flatteries of Fate.






Besides the Notes themselves, and the marks for their Rests, as before, you will sometimes meet with these following Marks.

1. First, a *Director*, thus (✓), which is set at the end of the Staff of Lines, to shew readily where to go on at the beginning of the next Staff, as in the last Example.

2. A *Tye*, thus , over two or more Notes, signifying that they must be sung to one Syllable, or struck with one motion of the Bow upon an Instrument.

3. A Note of *Repetition* (): This set over a Note, shews, that from thence you must repeat the following over again.

4. A *Hold* () , which set over any Note, shews, that it must be held to a longer Time than is exprest by the Note it self.

5. A *Double Bar* : This is set at a *Close*, or End of a Strain. If it be prick'd thus , it signifies, that the foregoing Strain must be repeated.

6. When you see an *Arch* or *Crooked Line* struck over two Notes that have a Bar between them, it signifies, that those two Notes are to be sung or play'd but as one, equal in Time to both; which happens, when the Bar for dividing of Time falls out in the middle of some long Note, as in this Example following.

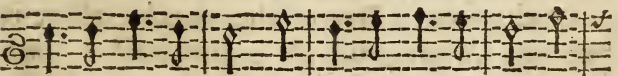
The two *Crotchets* with the stroke over them, are to be sung as one *Minim*, the Hand or Foot striking Time in the middle of it.

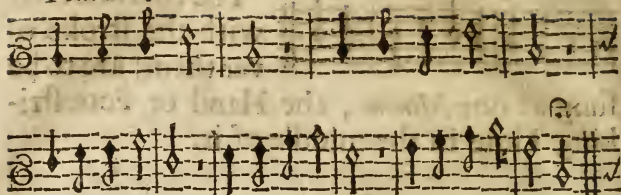
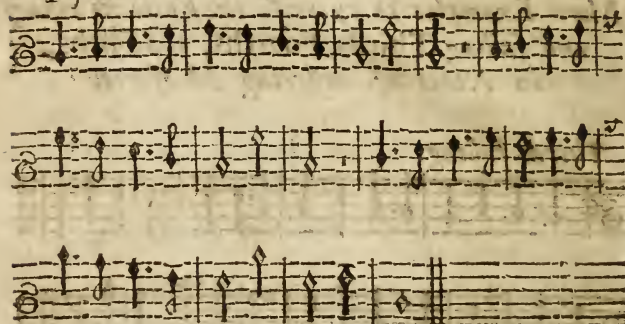
*More Examples to exercise the Voice in rising
and falling Thirds, Fourths, and Fifths,
in Notes of differing Measures.*

Thirds falling.



Thirde rising.



Fourths.*Fifths.*

If you observe the Quantities of the Notes in these Examples, you will find each Bar to contain such Notes, whose Time makes up a *Semibreve*.

In the fourth Bar of the *Fourths*, there is but one *Minim*, which is but half a *Semibreve*, the other half of the Time is made up by a *Minim Rest*, or *Pause*. The like is in other of the Bars.

C H A P. IX.

Shewing how to Compare and Reconcile different Cliffs.

THe *Cliffs*, or *Signed Keys*, though as to Character or Figure, they are but three, G , H , A ; yet as they are used or set in several places of the Staff of Lines, they are many more.

The *Tenor* Cliff being arbitrarily set on any of the five Lines, is in effect five different Cliffs, in as much as it *five* several ways alters the Names of the Lines and Spaces; the *Bass* Cliff also, whose proper Place is the upper Line save one, being sometimes set on the middle Line, is thereby in effect two Cliffs; so that in all, there be Eight: This, tho' it be done for more convenient pricking, is yet very inconvenient and troublesome, both for Voice and Instrument. A general Remedy, by reducing all the Cliffs to one (or three as one), was some years ago ingeniously contrived, and publish'd, by Mr. *Thomas Salmon*, of *Trinity-College* in *Oxford*: Of this, I thought to have given a
brief

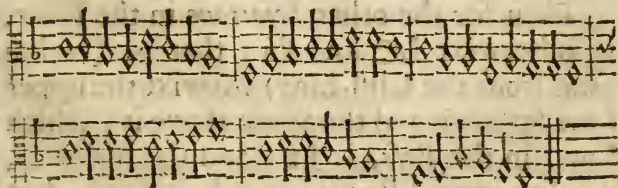
brief account, but have omitted it, judging the following Directions to be sufficient for the Voice.


Having by Practice perfected your self in the Rules of the foregoing Chapters, so that you can readily sing what you see prick'd in the *Treble* and *Bass* Cliffs, (or at least in one of them;) your next business will be, to learn what to do, when you meet with the other Cliffs that you are a Stranger to. In this case, that you may the better understand the Grounds I go upon, it will be convenient, that you well know and remember the Half-Notes places, both with *Flats* and *Sharps*, and without, as they are taught, and represented to the Eye, in the five Scales of *Chap. VI.* For to name and sing true the Notes prick'd in one Cliff, as if they were in another, the only Requisite is, That the *Semitones* be either in their natural Order, or by help of *Flats* and *Sharps*, reduced to the same places of the Staff signed with a known Cliff, as they are in the unknown.

When you meet with any thing prick'd in a strange Cliff, take this following Rule:

Reckon from the Cliff Line the seven Letters places, considering also the *Flats* or *Sharps*, if any be, and thereby find
be-

between what Lines and Spaces the two *Semitones* lye in the *Tenor* Cliff; which, when you have observed, consider what Letters those Lines and Spaces are named by in the Cliff you would reduce to, and accordingly, whether the *Semitones* be in the same places of the Staff, or not; if they be, you have nothing to do, but name and sing your Notes, as if they were in your desired Cliff: But if the *Semitones*, one or both of them, fall not in the same places of the Staff that they do in a known Cliff; consider what regular *Flats* or *Sharps*, placed on the Staff, would reduce them to those places; and then supposing the *Treble* or *Bass* Cliff set to the Lines with such *Flats* or *Sharps*, name and sing your Notes accordingly. An Example or two will make this plainer than many words. Take for instance, a *Tenor* and *Bass*, as I find them prick'd in an old *Psalms* Book, to the 125th *Psalms*.



is reducible to a Semitone, by singing *Fa* sharp; that is, half a Tone distant from *G*. So therefore, if you suppose or imagin the *Tenor* Cliff, with its *Flats*, struck out, and the *Bass* Cliff, with *Fa* signed sharp, thus  set instead of it, and sing your Notes accordingly, *D, D, Ce, B; LE, D, Ce, B; G, B, &c.* you will sing them as true, as if you had understood the *Tenor* Cliff, and sung them as there, calling them, *Ce, Ce, Be, LA; D, Ce, Be, LA, &c.*

2. The second Tune, being the *Bass* to the former, is prick'd in the *Bass* Cliff; but the Cliff being set on the middle Line to take in the upper Notes, alters the Names of all the Lines and Spaces, and removes the *Semitones*: That you may therefore sing the Notes true, you must reduce to the *Treble* Cliff, by the former Directions; by which you will find, that they may be sung true in the *Treble* Cliff, with *B* and *E flat*, and so they will be called, *Be, Be, ME; Be, G; Be, Ce, G; B, Be, &c.*

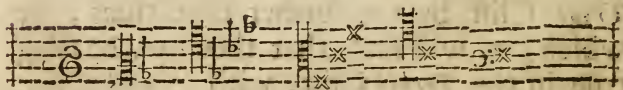
Observe, That by whatever Names you call the Notes, for the Cliffs sake, you must in singing of Parts, reckon the Cords in which

which the Parts begin, by the distance and true names of the Notes, according to the Clifff they are prick'd in. Thus in the former Example, if you reckon the distance between the first Note of the *Tenor*, and the first of the *Bass*, as they are prick'd, you will find, the Cord is a *Fifth*; viz. from **F** in the *Bass*, to **C** in the *Tenor*.

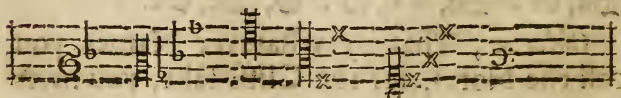
When you are perfect in the foregoing Rule, you may your self reduce, and sing in any Clifff whatever: But 'till then, and to help you therein, here follows,

A T A B L E, wherein the several Clifffs are by the foregoing Rule reduced to the Treble and Bass:

I.



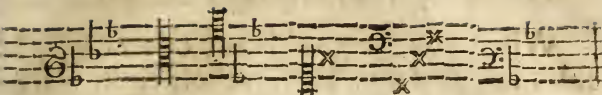
II.



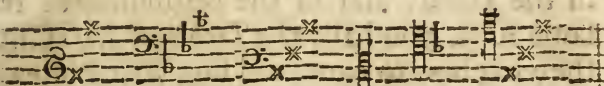
III.

[63]

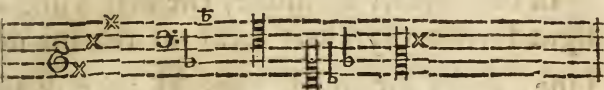
III.



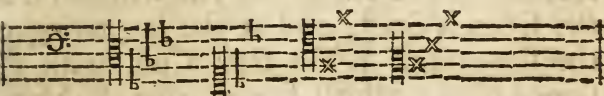
IV.



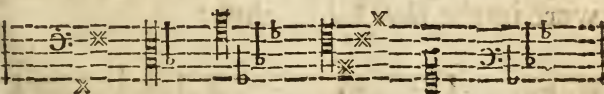
V.



VI.



VII.




This Table consisting of seven *Staves*, hath in each of them all those *Cliffs* put together which have the *Semitones* in the same places. The first *Cliff* in each Staff is the *Treble* or *Bass*, to which the rest are reduced.

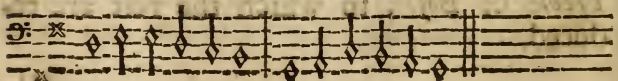
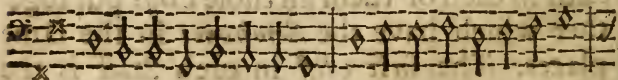
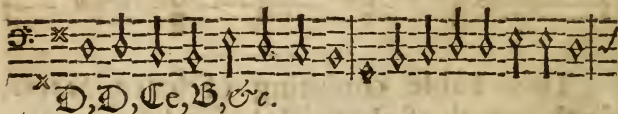
The

The Use of the foregoing Table of Cliffs.

When you meet with any other *Cliff*, besides the *Treble* or *Bass*, in their right places; Look that *Cliff*, as it is signed with *Flats*, &c. in the Table, and in the beginning of the same Staff, you have the *Treble* or *Bass* *Cliff*, shewing how to name and sing your Notes.

Example.

In the former Example, the first Tune is signed with the *Tenor* *Cliff* on the middle Line, and a *flat* on *B*, thus : Look for this *Cliff* in the Table, and you will find it in the seventh Staff, and at the beginning of the same Staff is the *Bass* *Cliff*, with *fa* signed *sharp*; which shews, that the Notes may be sung true, naming them as if they were in the *Bass* *Cliff*, thus:

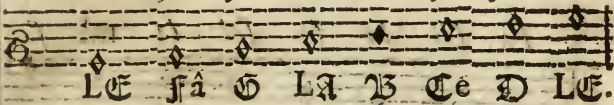


After

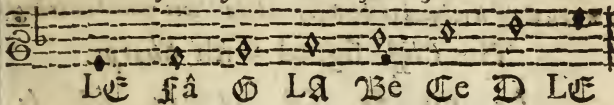
After this Discourse of Reconciling the Cliffs, that the convenience of the seven Notes Names made use of, in this Essay, may the better appear, I shall here insert

A TABLE, wherein the Old Names of the Notes are compared with the New.

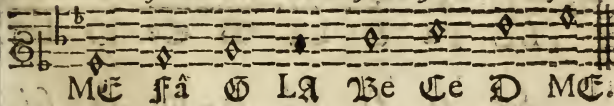
La fa sol la mi fa sol la.



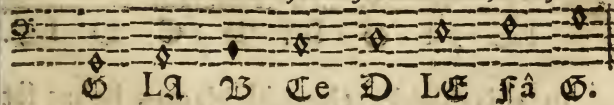
Mi fa sol la fa sol la mi.

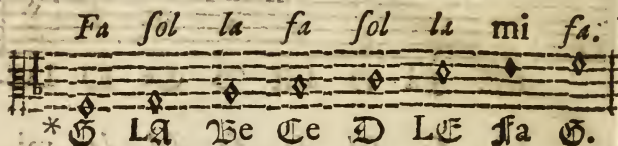
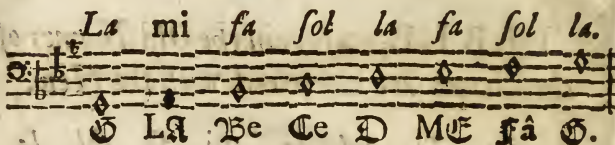
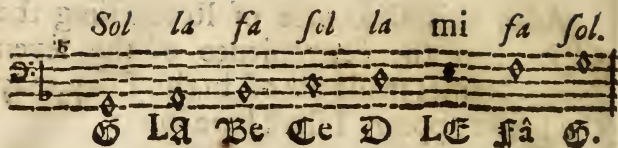


Fa sol la mi fa sol la fa.



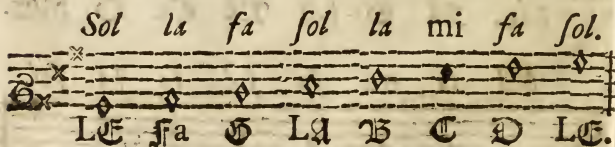
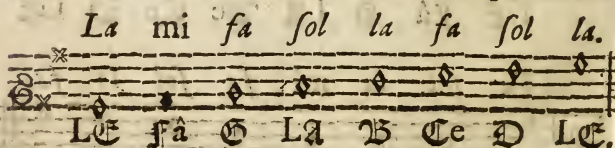
Sol la mi fa sol la fa sol.





This Cliff is reduced to the Bass, and the Notes named accordingly.

The Cliff signed with Sharps.



In this Table, the old Names being set over the Staff, and the new ones under, it will by inspection appear,

I. That

1. That the seven Letters, or new Names for the Notes, have but two different places, (with their *Octaves*,) *viz.* as in the *Treble* and *Bass* Cliffs, to which, all the rest are reduced.

2. That *Mi* (and therewith the other Names) in the old way, is shifted into *seven* different places (marked with *black Notes*); and accordingly, before a person in that way can be Master of all the *Cliffs*, or indeed of the *Treble* and *Bass* only, he must learn to sing *Mi* in every Line and Space of the Staff.

3. That if the Cliffs have *Sharps* annexed, each Cliff severally will have *five* different places of *Mi*, if it be placed as it ought, *viz.* in *F*, when *F* is signed *sharp* at the beginning of the Staff; and in *C*, when *F* and *C* are both *sharp*: But I never met with any Book that shewed where to set *Mi* in case of *Sharps*, though Tunes are sometimes prick'd that way, as well for Voice as Instrument, and then, if they alter not the place of *Mi*, they must sing contrary to their own Rule, in singing a whole Note next under *Fa*.

By what hath been said, may be understood how to transfer Lessons from one *Cliff*

to another, and (for the Voice) from one Key to another; the only Requisite being, that the *Semitones* be in their right places.

C H A P. X.

Containing Psalm Tunes, with Directions how to Sing them.

I. **O**F all the Uses of *Music*, that in Divine Things is most Excellent and Honourable; whereby it becomes instrumental to the celebrating of the Praises of Almighty God, the Author of *Being, Order, and Harmony*. 'Tis true, the Melody of a devout Heart is that which is most pleasant in the Ears of God; without which, all other Music is but Jarr and Discord; yet when both are well conjoyned, the Consort is more full, and the Affections more easily excited. Heaven it self is set forth to our Apprehensions by the joyful Melody of *Hallelujahs*, and Songs of *Praise*; and 'tis surely one of the most Heavenly Exercises on Earth, when good *Christians*, with Heart and Voice, concordantly Praise their Maker, Redeemer, and Comforter.

But

But this Consideration including more things than are proper here to be spoken of, I shall therefore in the next place, after a few Directions, present you with a Collection of Tunes fitted to the usual *Metres*, wherein *Psalms* and *Hymns* are composed.

2. There be two sorts of singing, the one is common and usual in all places, *viz.* when all the Company sing in *Unison*, or the same Tune; the other kind is, when they sing in Parts, two, three, or more; that is, when the Company is divided into so many Parts, and each Part sings a distinct Tune; yet so composed in Concordance, that being sung together, they yield a most delightful Harmony, most besitting grave and solemn Matters. This latter kind of singing being not so commonly understood, is more rarely used: I shall therefore give some Examples of it, with Directions how to perform it.

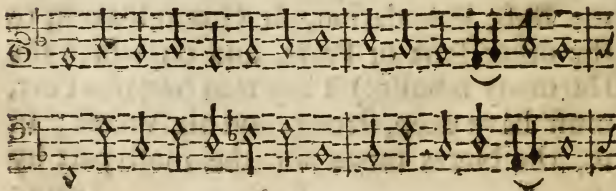
In all Tunes or Lessons consisting of Parts, one Part is the *Bass*, (so called, because it is the *Basis*, Foundation, or Ground-work, to the other Part or Parts, and on which the Harmony is built :) They that sing this Part, must have deep, strong, and big Voices; in it, the Notes move for the most part by

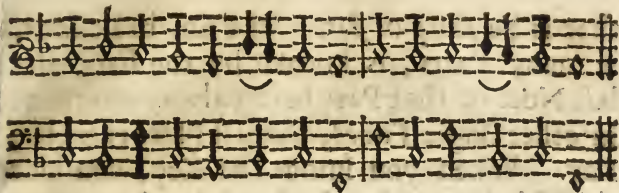
Leaps ; but in the upper Part, their Movement is more by degrees.

Here two things must be observ'd : First, That you begin at a convenient pitch of Voice for reaching all the Notes ; for which purpose, you must count how many Notes in compass the Parts take in, that you may so begin, as to reach them without squeeking or grumbling. Secondly, You must observe on what Notes the several Parts begin, and in what Concords, that you may set out accordingly.

3. In *Anthems*, and some *Hymns*, where there be Rests, and Notes of different Time, it is also necessary to *keep Time* by the motion of *Hand* or *Foot* ; but this is needless in the ordinary *Psalm* Tunes, because the Motion is slow, and for the most part the Notes go one for one.

An Example of two Parts.





In this Example, the first thing to be considered, is the Compass of the Notes, which if you reckon from the highest Note of the *Treble*, *Be*, to the lowest of the *Bass*, *Fâ*, is eleven Notes, *viz.* three above the first of the *Treble*, and seven below it; therefore must the *Treble* Part begin *Fâ* high, having but three Degrees higher to go: The *Bass* begins at *Fâ*, an *Octave* below the *Treble*. Having begun, they move on Note for Note, in various Concord, to the Close.

Note: That the upper *Fâ* of the *Bass* is supposed to be in *Unison* the same Tune with the lower *Fâ* on the *Treble*; and therefore is the Compass reckoned but eleven Notes, which otherwise would have been eighteen; too much compass for the Voice. The like must be understood in the Examples following.

One thing more to be considered in these, and all other Tunes, is the *Air* or *Humour* of the Key in which they are set, to wit, whe-

ther it be *sharp* or *flat*. The Key in Lessons, if many Parts, is known by the *Bass*, the last Note of that Part being always the Key. In other single Tunes, the last Note is on the Key. When you know the Key, consider the Third above it, whether it be the greater or lesser Third; if it be the greater Third, (or two whole Tones) then is the Key *sharp*; and if it be the lesser Third, (or a Tone and an half) then is the Key *flat*.

The knowledge of this, gives you to understand something of the Air of a Tune, before you begin to learn it. A Flat Key is *soft* and *sweet*; a Sharp Key is more *lively* and *cheerful*; yet so, as that to these Qualities in both, the *Movement* and *Time* of the Notes do also more or less concur.

When you have observ'd the Key, begin thereat, and marking where the *Half Notes* lye, rise with your Voice eight Notes to the *Octave* above, and by the same Steps descend. If you do this heedfully two or three times, before you begin to learn a Tune, you will be the readier at it.

If your Tune rise not more than *six Notes* above the Key, you then need only to begin your *six Notes*, so that the Key it self be always either the *fifth* or *sixth* Note: For which, take this

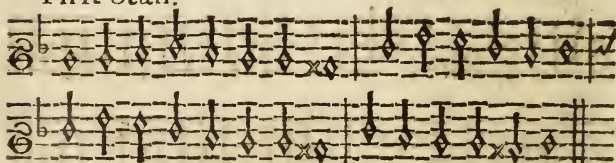
RULE.

L C , and sing, L C , D, C e , B, L A , G, and then backward, G, L A , B, C e , D, L C , two or three times, and then proceed to the Tune.

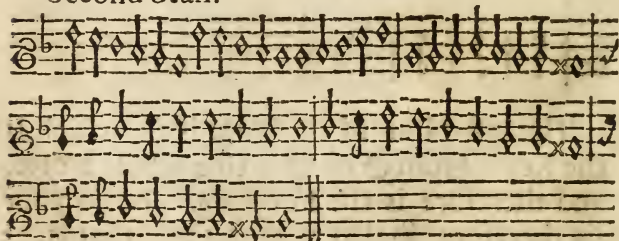
In the first Staff, you have a Psalm Tune for an Example, which consisting much of Leaps, I have in the second Staff put the intermediate Steps in *Quavers*, or shorter Notes: So that if you sing the second Staff first, giving the Notes their due time, it will be easie to sing afterward the Tune in the first Staff. The like you may do your self by other.

Example II.

First Staff.



Second Staff.



In this Example, the last Note is G ; from whence to *Be flat*, is a Note and half, therefore is the Key *flat*. Begin your *Six* at D , so will G be the *fifth* Note. After you have sung all *six*, begin again, and stop at G , which five Notes give you the Air of a *flat* Key.

Sing the second Staff first, and then the first, which is a Psalm Tune.

A N E A S I E

P R A X I S

For Exercise of the

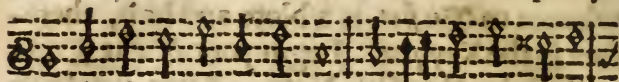
Foregoing RULES :

B E I N G

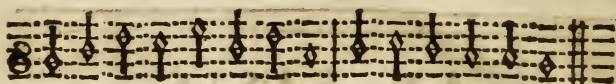
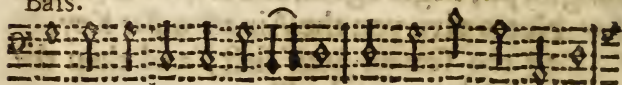
A Collection of *Psalm* Tunes in Parts, prick'd in several *Keys*, with the Varieties of *Flats* and *Sharps*, for Example sake ; the Compass of the Parts such as will not exceed the reach of ordinary Voices.

The Words are (for the most part) taken out of Mr. Patrick's Version.

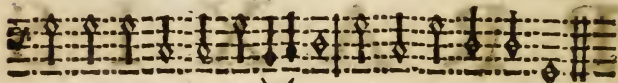
First Treble, or C. Tune. *Psalm*. 1. Sharp Key.



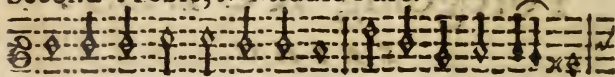
The man is blest, who hath not bent, to wicked read his ear;
Bass.



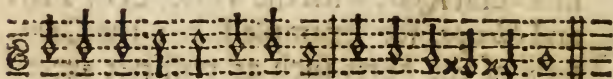
nor led his life as sinners do, nor sate in scorners chair.



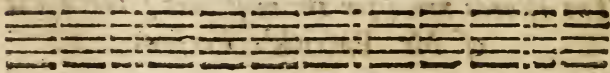
Second Treble, or Middle Part.



The man is blest, who hath not bent, to wicked read his ear;



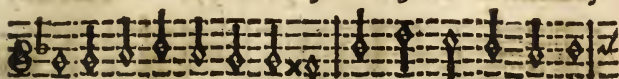
nor led his life as sinners do, nor sate in scorners chair.



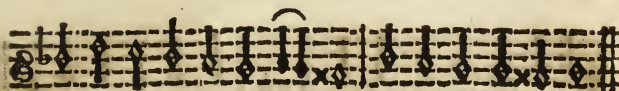
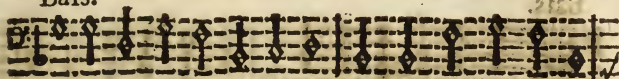
Common Tune.

Psalm 23.

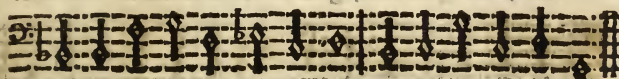
Flat Key.



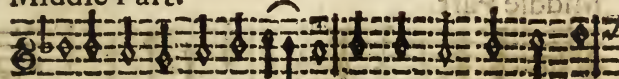
My Shepherd is the living Lord, nothing therefore I need;
Bass.



In pastures fair, with waters calm, he sets me forth to feed.



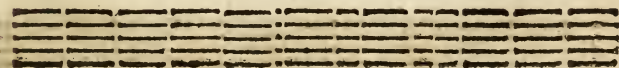
Middle Part.



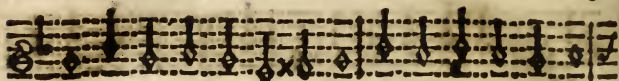
My Shepherd is the living Lord, nothing therefore I need;



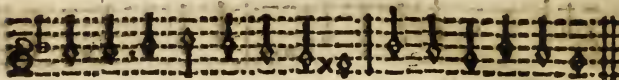
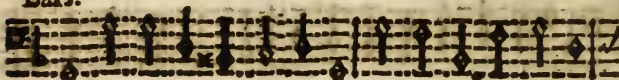
in pastures fair, with waters calm, he sets me forth to feed.



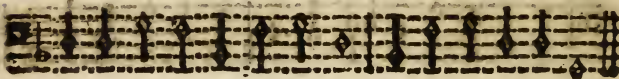
Common Tune. Psalm 37. Flat Key.



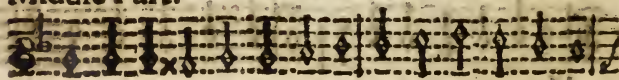
Let none be troubled to behold, the wicked's prosp'rous state;
Bass.



nor by their good success grow bold, their crimes to i-mi-tate.



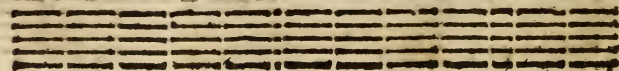
Middle Part.



Let none be troubled to behold, the wicked's prosp'rous state;

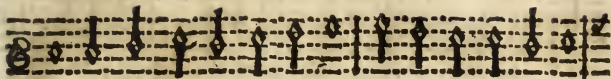


nor by their good success grow bold, their crimes to i-mi-tate.

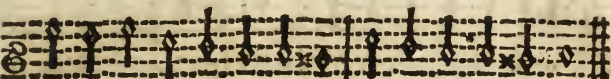
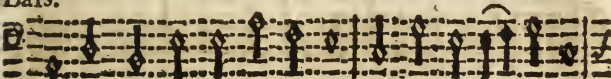


Treble.

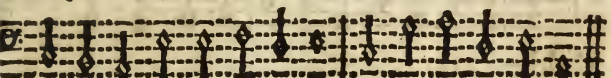
Psalm 39.



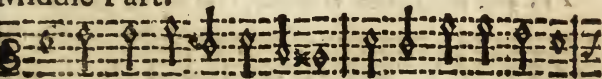
Lord, teach me when my end, and days I have to live, I view;
Bass.



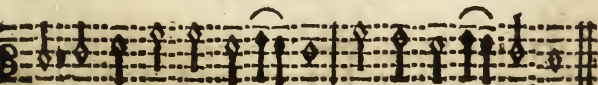
to know my self and them, how frail I am, and they are few.



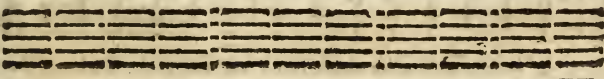
Middle Part.



Lord, teach me when my end, and days I have to live, I view;

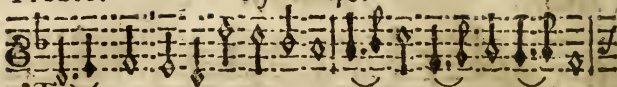


to know my self and them, how frail I am, and they are few.

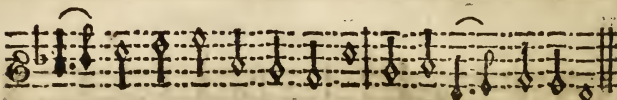
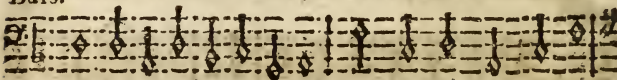


Treble.

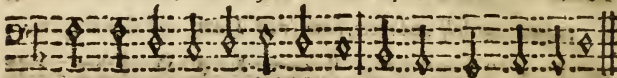
Psalm 40.



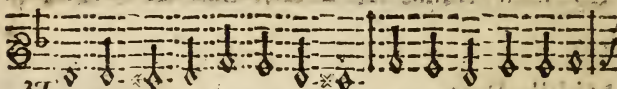
'TIS good with patience to attend, and on the Lord re--ly;
Bass.



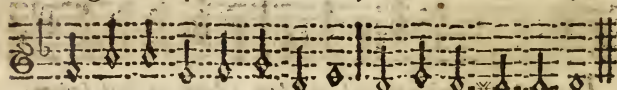
when other succours fail'd, to him I pray'd, who heard my cry.



Middle Part:

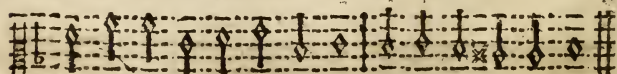
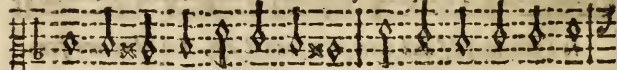



'TIS good with patience to attend, and on the Lord rely;



when other succours fail'd, to him I pray'd, who heard my cry.

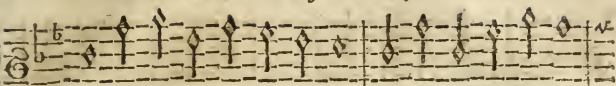
Or the *Middle Part* may be prick'd thus:



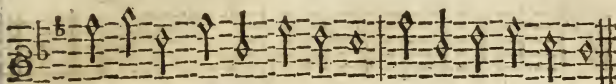
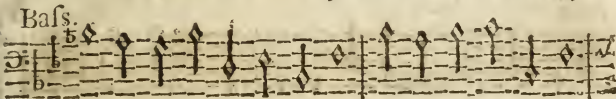
 Begin in *Unison* with the *Common Tune*, and sing the *Notes* as if in the *Treble Cliff Proper*; *L A, L A, G, L A, Gc.*

Common Tune.

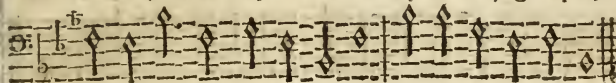
Psalm 95.



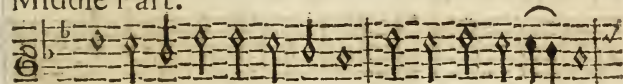
Come let us with u-ni--ted joys, to God our voices raise ;



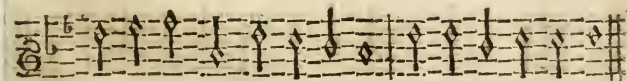
with thankful hearts before him come, and loudly sing his praise.



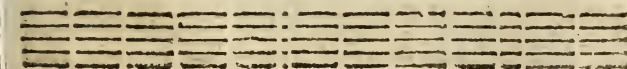
Middle Part.

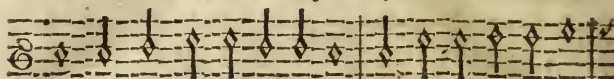


Come let us with u-ni--ted joys, to God our voi ces raise ;

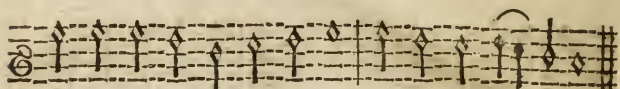
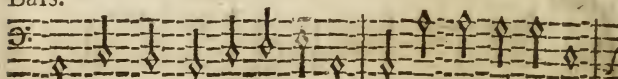


with thankful hearts before him come, and loudly sing his praise.

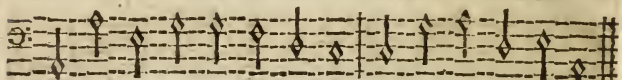


Common Tune. *Psalm 51.*

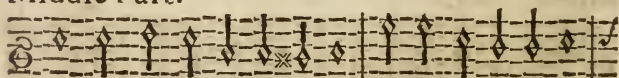
BEhold, O Lord, my sinful Soul to thee for mercy flies;
Bass.



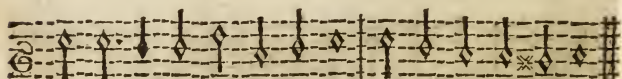
thy mercy boundless is, blot out all mine i—ni—qui—ties.



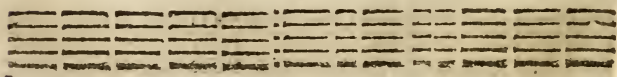
Middle Part.



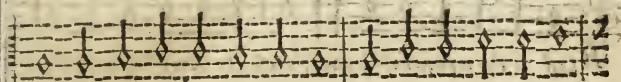
BEhold, O Lord, my sinful Soul to thee for mercy flies;



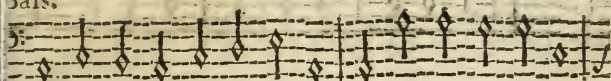
thy mercy boundless is, blot out all mine i—ni—qui—ties.



The former Tune prick'd on C *Cliff*, to exercise *Reduction* according to *Chap. IX.* The *Bass* is the same as before; but the other Parts must be sung in G *Cliff*, with *B* and *M* flat. The *Common Tune* begins an *Eight* above the *Bass*, and the *Middle Part* a *flat Third* above the *Common Tune*.



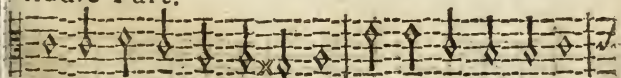
BEhold, O Lord, my sinful Soul to thee for mercy flies;
Bass.



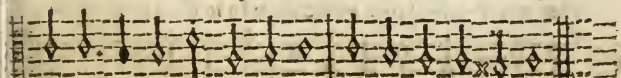
thy mercy boundless is, blot out all mine i--ni--qui--ties.



Middle Part.



BEhold, O Lord, my sinful Soul to thee for mercy flies;



thy mercy boundless is, blot out all mine i--ni--qui--ties.

Here follow long Tunes of Eight Lines
to a Staff, for the Metre of the
First Psalm,

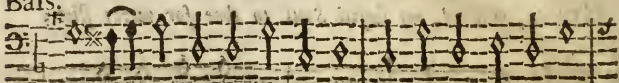
Treble.

Psalm 119.

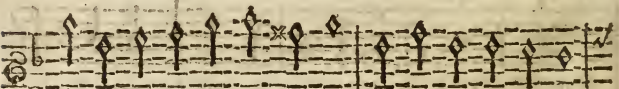
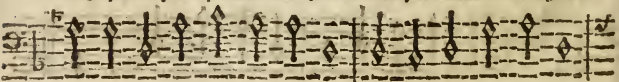


Left is the man, whose blameless life the law of God directs ;

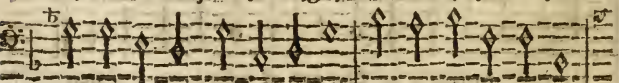
Bass.



who keeps his precepts, and whose heart to serve the Lord affects :

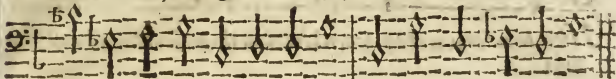


They never wil-ful-ly transgress, who to those paths repair ;

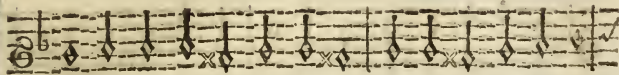




thou, Lord, hast charged us to keep all thy commands with care.



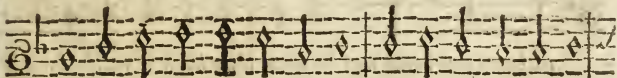
Middle Part.



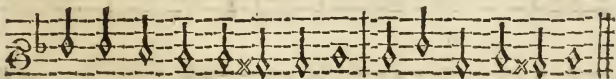
Best is the man, whose blameless life the law of God directs;



who keeps his precepts, and whose heart, to serve the Lord affects:



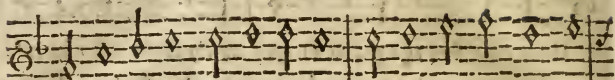
They never wil-ful-ly transgress, who to those paths repair;



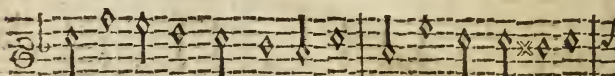
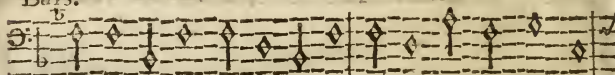
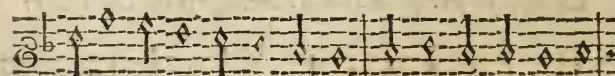
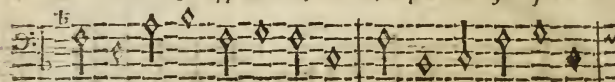
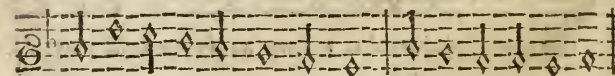
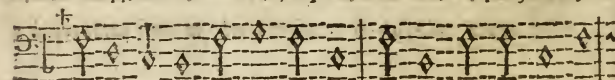
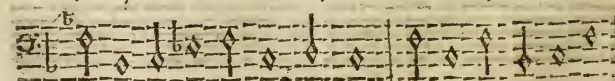
thou, Lord, hast charged us to keep all thy commands with care.

Common Tune.

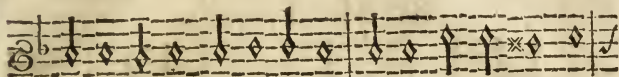
Psalm 84.

*How beauteous is the place, where thou thy presence, Lord, dost grant!*

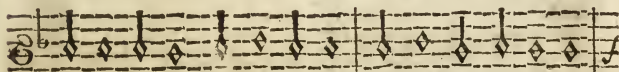
Bass.

*Oh! how I long to approach thy courts, impatient of restraint!**Oh happy men! that may frequent thine house to praise thee still**whose trust is in thine aid, whose heart devout affections fill.*

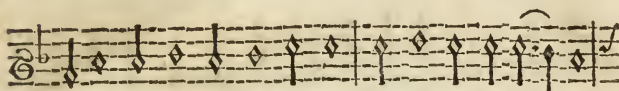
Middle Part.



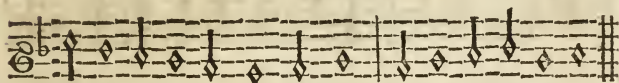
How beauteous is the place, where thou thy presence, Lord, dost grant!



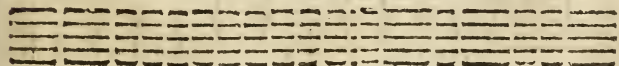
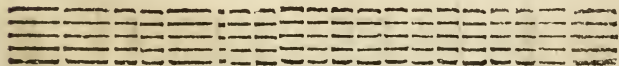
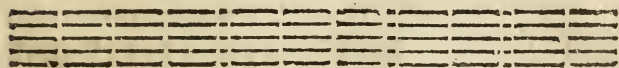
Oh! how I long t'approach thy courts, impatient of restraint!



Oh happy men! that may frequent thine house to praise thee still;

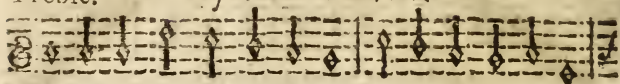


whose trust is in thine aid, whose heart devout affections fill.

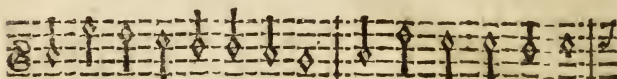
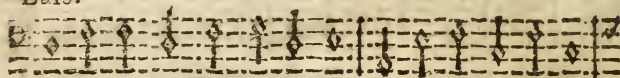


An Hymn taken out of the Revelations:

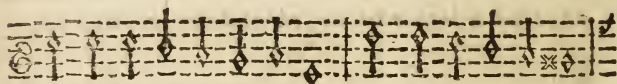
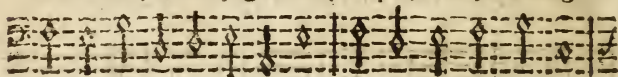
Treble. By Mr. Patrick.



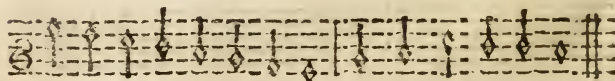
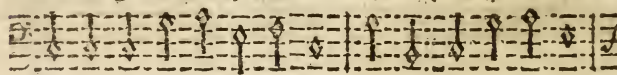
ALL ye that serve the Lord his name, see that ye ce- le-brate;
Bass.



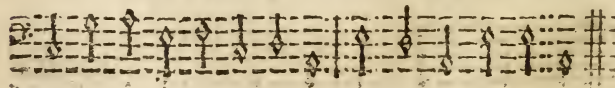
And ye that fear him sing a-loud, his praise both small and great:



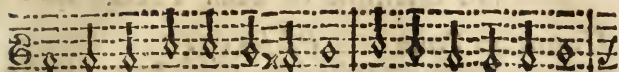
O thou great ruler of the world, thy works our wonders raise;



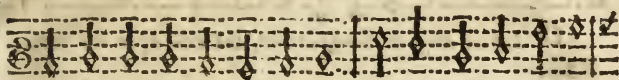
thou blessed King of saints, how true, and righteous are thy ways!



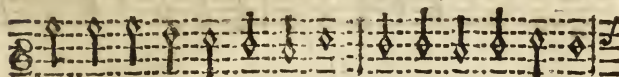
Mean.



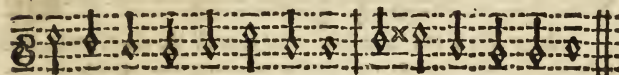
ALL ye that serve the Lord his name, see that ye celebrate,



and ye that praise him sing aloud, his praise both small and great:



O thou great ruler of the world, thy works our wonders raise;



thou blessed King of saints, how true, and righteous are thy ways!

II.

(Name,

*Who would not fear and praise thy
Thou only holy one! (whom
The world will worship thee, to
Thy judgments are made known:
Most holy, holy, holy Lord,
Almighty is thy name;
which was before all time, and is,
And shall be still the same.*

III.

*All glory, pow'r, and honour, thou
Art worthy to receive; (made,
For all things by thy pow'r were
And by thy pleasure live:
To thee of right, O Lamb of God,
Riches and pow'r belong;
Wisdom and honour, glory, strength,
And ev'ry praising Song.*

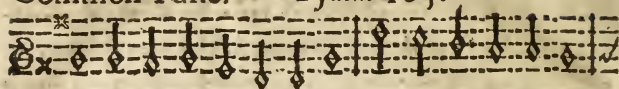
IV.

*Thou, as our Sacrifice, wast slain,
And by thy precious blood,
From ev'ry Tongue and Nation, hast
Redeem'd us unto God
Blessing and honour, glory, pow'r,
By all in earth and heav'n;
To him that sits upon the Throne,
And to the Lamb begiv'n.*

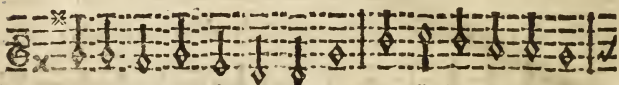
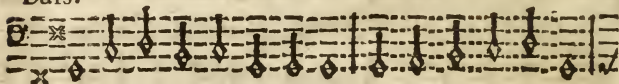
An Example of Four Parts.

Common Tune.

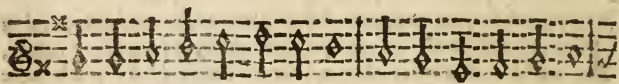
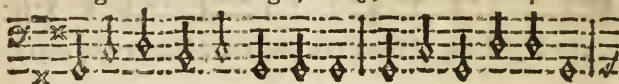
Psalm 105.



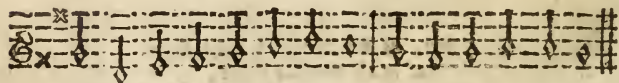
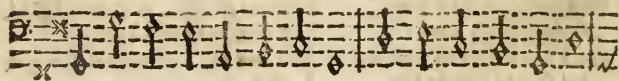
O Let us all give thanks to God, and call upon his name;
Bass.



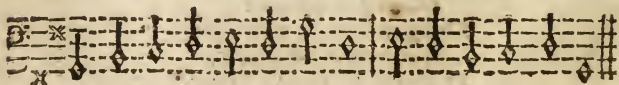
his gracious and his mighty works, to all the world proclaim :



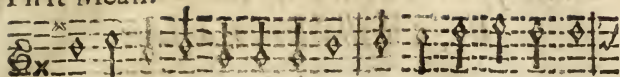
Let us in songs, and sacred hymns, our great Cre-a-tor bless;



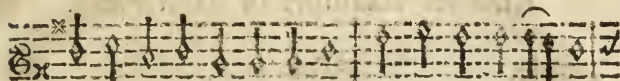
and what his pow'rful hand hath wrote, our joyful tongues express.



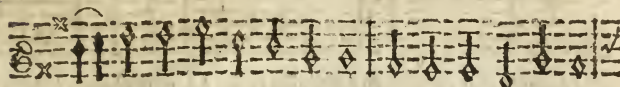
First Mean.



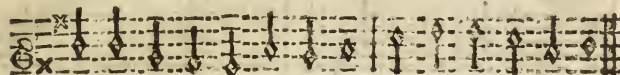
O let us all give thanks to God, and call upon his name ;



his gracious and his mighty works, to all the world proclaim :

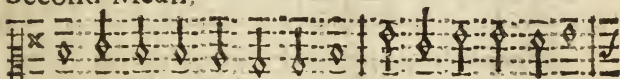


Let us in Songs, and sacred hymns, our great Cre-a-tor bless ;

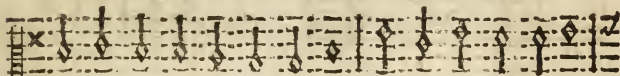


and what his pow'rful hand hath wrote, our joyful tongues express.

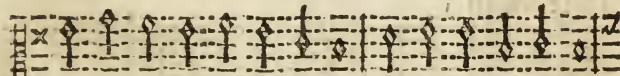
Second Mean,



O let us all give thanks to God, and call upon his name ;



his gracious and his mighty works, to all the world proclaim :



Let us in songs, and sacred hymns, our great Cre-a-tor b'ess ;



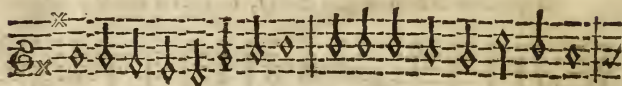
and what his pow'rful hand hath wrote, our joyful tongues ex-press.

*Tunes for the Metre of the 100th Psalm,
Eight Syllables to a Line.*

Another Example of Four Parts.

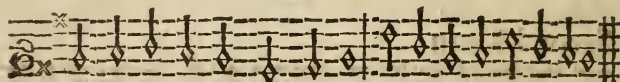
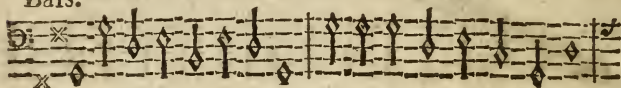
Treble.

Psalm 100.

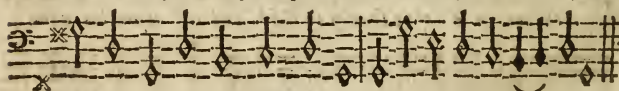


All people that on earth do dwell, sing to the Ld. with chearful voice;

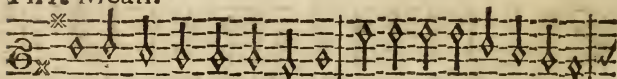
Bass.



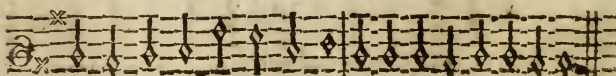
him serv with fear, his praise forth tell, com ye befor him & rejoyce.



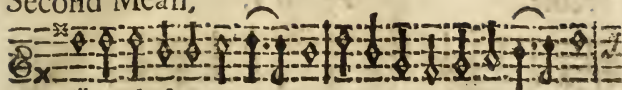
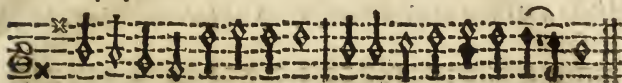
First Mean.



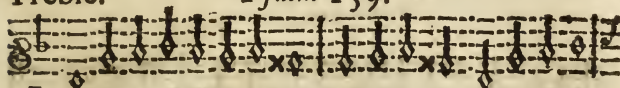
All people, &c.



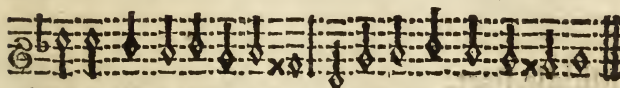
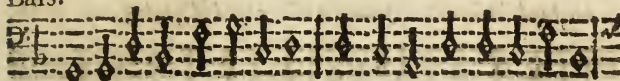
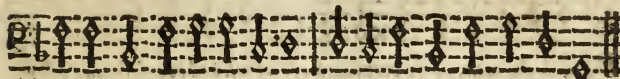
Second Mean,

*All people, &c.*

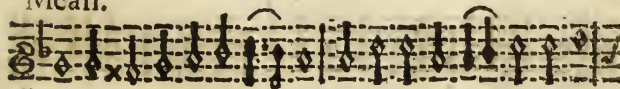
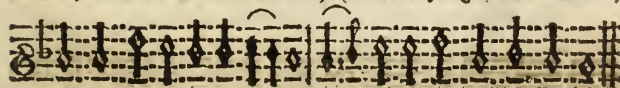
Treble.

Psalms 139.

Lord, when I have to do with thee, in vain I seek to be conceal'd;
Bass.

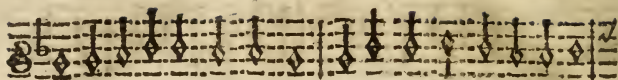
*thou know'st me perfectly, to thee my very thoughts are all reveal'd.*

Mean.

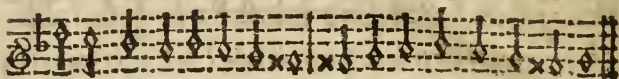
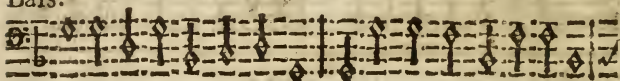
*Lord, when I have to do with thee, in vain I seek to be conceal'd;**thou know'st me perfectly, to thee my very thoughts are all reveal'd.*

Treble.

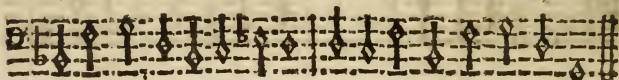
Psalm I.



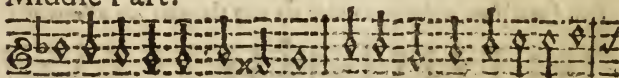
*B*lest is the man, whose vertuous steps no wicked counsels lead aside ;
Bass.



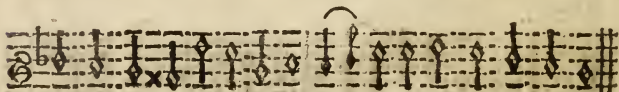
nor stands in sinners way, nor sits where God & goodness men deride.



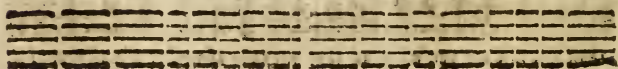
Middle Part:



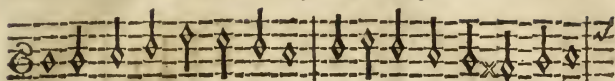
*B*lest is the man, whose vertuous steps no wicked counsels lead aside ;



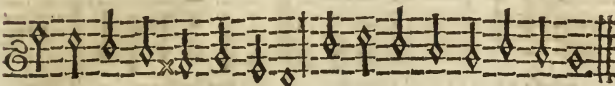
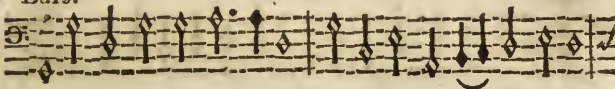
nor stands in sinners way, nor sits where God & goodness men deride.



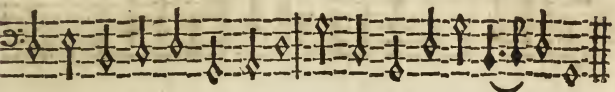
Common Tune. Psalm 103.



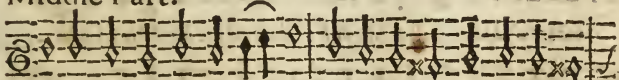
*B*less thou the Ld. my soul, his name, let all the pow'rs within me bless;
Bass.



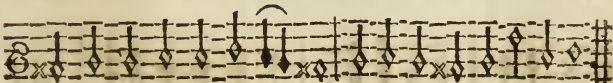
O let not his past favours lye for-got-ten in unthankfulness!



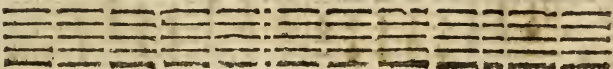
Middle Part.



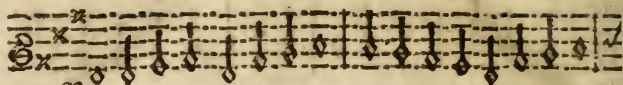
*B*less thou the Ld. my soul, his name, 'et all the pow'rs within me bless;



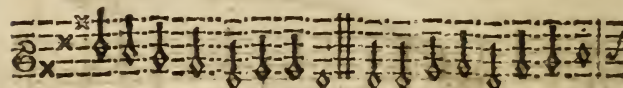
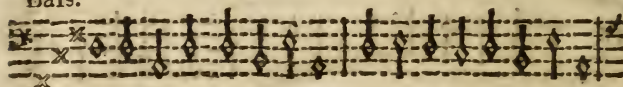
O let not his past favours lye forgotten in unthankfulness!



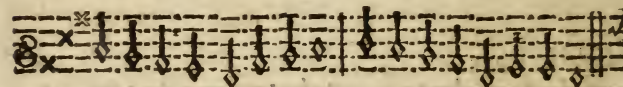
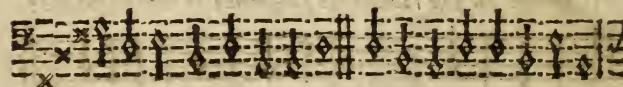
Treble. *The 113th Psalm Tune.*



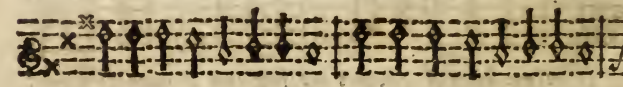
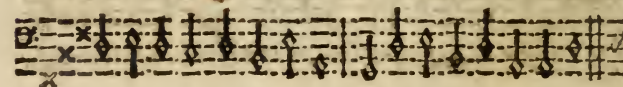
*Y*E servants of th' eternal king, to God your chearful praises sing,
Bass.



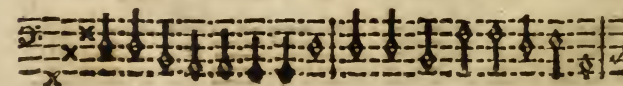
whose name be blest for evermore. His goodness over all is great,

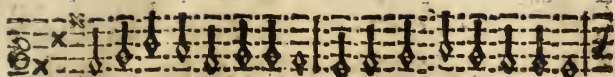


where e're the sun does rise or set; since all are blest, let all adore.

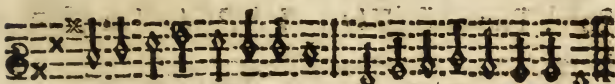
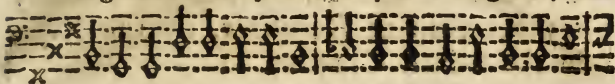


O're all the earth the L. does reign, & heav'ns too narrow to contain

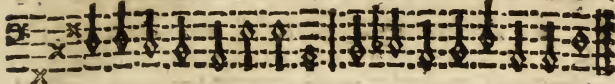




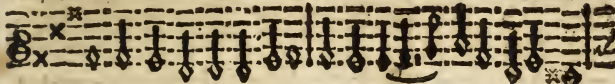
his glories that are infinite. Let not poor borrow'd greatness dare



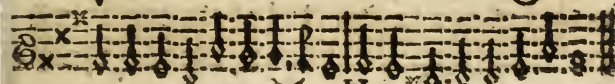
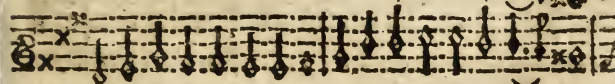
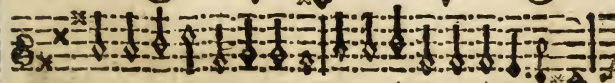
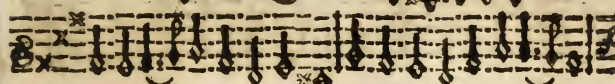
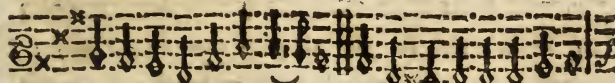
with his perfections to compare, who dwells in un-crc-a-ted light.



Middle Part:



Ye Servants, &c.

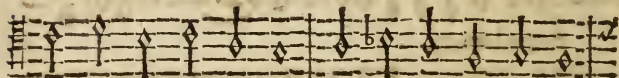
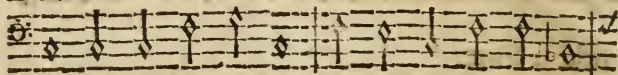


In the following Tune, the *Treble* and *Middle Parts* are prick'd in the **C** *Cliff*, and left without Directions, that the Learner may try his Skill in *Reduction*, by the Rules in the Ninth Chapter.

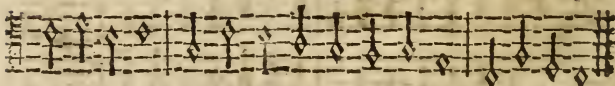
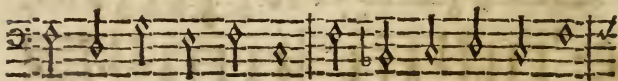
Com. Tune. *The 148th Psalm Tane.*



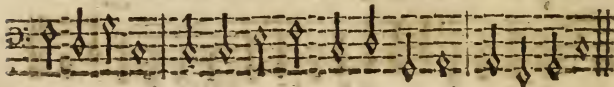
To laud the Heav'nly King, let all their Voices raise;
Bass.



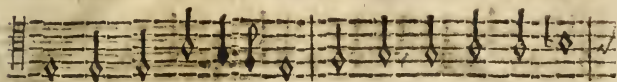
Ye Angels, first be--gin the great Cre--a--tor's praise:



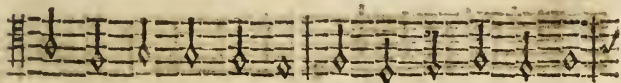
Let Sun and Moon, and ev'ry Star, his Glory shew, that's brighter far.



Middle Part.



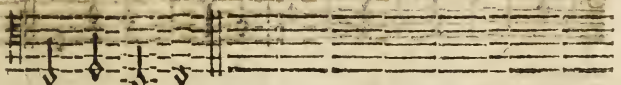
To laud the Heav'nly King, let all their Voices raise;



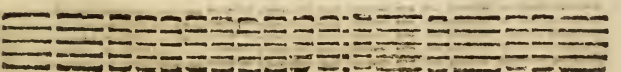
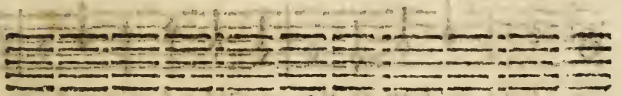
Ye Angels, first be--gin the great Cre--a--tor's praise:



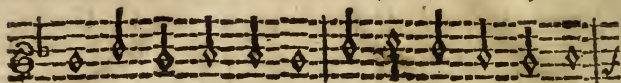
Let Sun and Moon, and ev'--ry star, his Glo--ry shew,



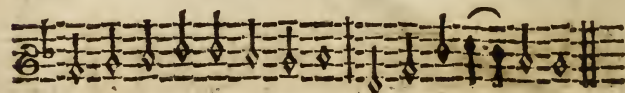
that's brighter far.



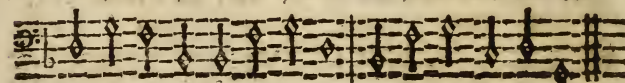
Treble. *To the Metre of Psalm 25.*



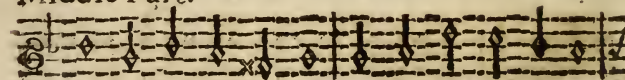
I lift my heart to thee, my God and guide most just ;
Bass.



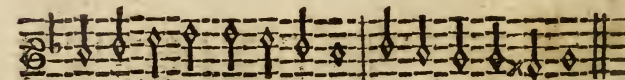
now suffer me to take no shame, for in thee do I trust.



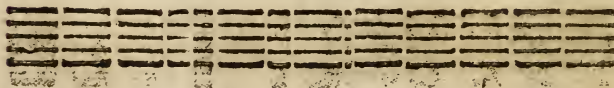
Middle Part.



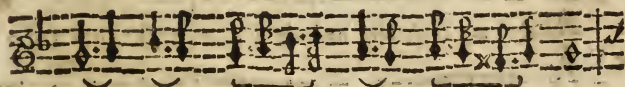
I lift my heart to thee, my God and guide most just ;



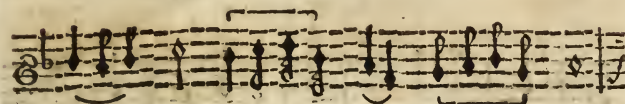
now suffer me to take no shame, for in thee do I trust.



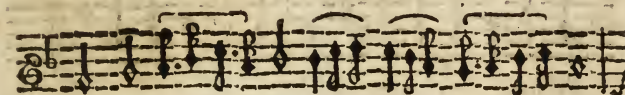
The Notes of the foregoing *Tune* are usually broken or divided, and they are better so sung, as is here prick'd.



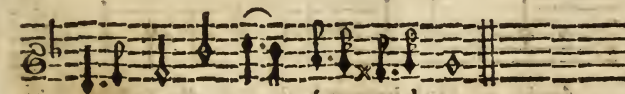
I lift my heart to thee,



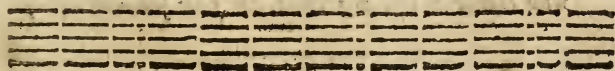
my God and guide most just;



now suffer me to take no shame,

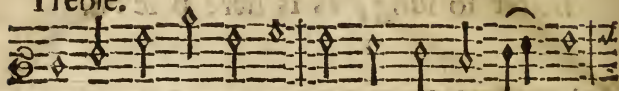


for in thee do I trust.

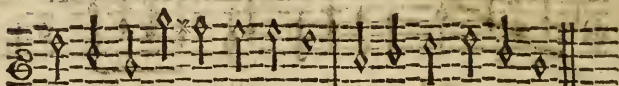
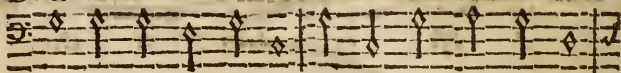


Another Tune for the Metre of Psalm 25.

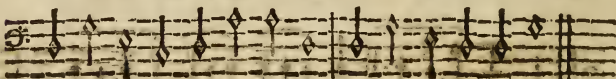
Treble.



Awake, my Soul, look up! thy best Af-fec-tions raise;
Bass.



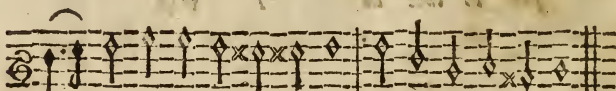
With Hallelujahs sing aloud, the great Jehovah's praise.



Middle Part:



Awake, my Soul, look up! thy best Af-fec-tions raise;



with Hal-le-lu-jahs sing aloud, the great Jehovah's praise.

*Angels and Saints all rest,
The Heavenly Hosts above;
There cease not day and night to sing
The Songs of Praise and Love.*

*The Heav'ns declare the Pow'r
And Glory of the Lord;
Their useful Light and influence,
Large Praises do afford.*

*The Air and Earth below;
All things that we behold,
Eternal Pow'r and Godhead shew,
And unseen things unfold.*

*How great and manifold
Are all thy works, O Lord!
In Wisdom hast thou made them all,
By thy most pow'rful word.*

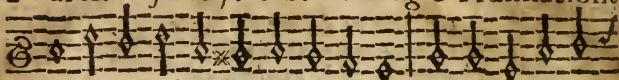
*But, Lord, what Tongue of Man
Or Angels can declare,
The Wonders of thy Love and Grace,
Which in Christ Jesus are?*

*All we, like wand'ring sheep,
From thee were gone aside;
Thou sent'st thy Son to seek and save,
Who came, and for us dy'd.*

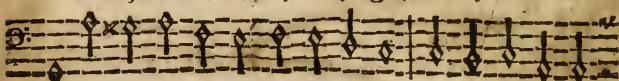
*Glory to God on high!
On Earth Good Will and Peace;
Let Heav'n and Earth give praise to God,
And praising, never cease.*

*A Tune for the Long Metre of Ten
Syllables to a Line.*

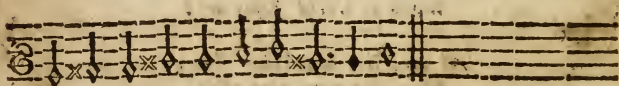
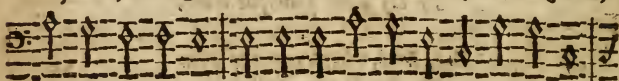
2 Parts. *Psal. 67. Mr. Goodridge's Translation.*



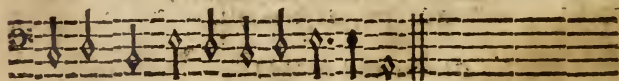
BE merciful, O God, chase away night; and bless us with the



vision of thy Light; that un--to all the earth thy way be known,



thy u--ni--ver-sal glad Sa'-va--ti--on.



Most of the *Psalms* in this Metre, with
more Tunes to them, you may have in
Mr. Goodridges late Version.

F I N I S.

Brown & Green
New York

Aug 1911 10/10

