

THE
ART OF SINGING ;
IN THREE PARTS :

VIZ.

- I. THE MUSICAL PRIMER,
- II. THE CHRISTIAN HARMONY,
- III. THE MUSICAL MAGAZINE.

BY ANDREW LAW.

Published according to Act of Congress.

PART I.

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THE HISTORY OF THE
ART OF STITCHING

IN THREE PARTS

THE FIRST

I. THE MODERN THEORY

II. THE MODERN PRACTICE

III. THE MODERN MEDICAL AND SURGICAL

BY ANDREW W. WHITE

OF THE UNIVERSITY OF CHICAGO

CHICAGO: PUBLISHED BY THE UNIVERSITY OF CHICAGO PRESS

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DEDICATION.

*To the Ministers of the Gospel, and the Singing-Masters, Clerks and Chorister
throughout the United States.*

GENTLEMEN,

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an Introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is miserable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or that frivolous and frolicksome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout: and hence too, the dignity and the ever-varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composuists, whom it would be doing

too much honor to name. Let any one acquainted with the sublime and beautiful Compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this Country is more like song-singing, than like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the task, the more praise-worthy the accomplishment.

I will further add, that, there are no descriptions of citizens in the community, who have it in their power to do half as much, as you, towards correcting and perfecting the taste in music, and towards giving to devotional praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage and conduct of irresistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individuals' mite, towards promoting so noble an undertaking as that, of improving the religious praise of a rising Empire, it will never become a subject of regret to one, who has devoted up the greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

ADVERTISEMENT.

THE divisions of the following work were firstly published in detached parts. They have been since collected, and, in pursuance of the original design, are, in this edition, calculated to form a consistent whole. The second part, or the Christian Harmony, has been heretofore subdivided into two Volumes; but that division, ceasing to be necessary, is discontinued. Additional numbers of the Magazine may hereafter be published as occasion may require.

A BOOK that may be obtained with little expence, and be suitable for learners at their first setting out, is frequently called for: Such an one is the Musical Primer, the first part of the art of Singing, independent of the rest of the work. Singing-Schools and others applying, may therefore still procure it in a Pamphlet by itself. The Rules comprised in it are explained with the utmost conciseness and simplicity; and if the learner, upon perusing them and practizing upon the additional lessons and tunes, finds, that he is like to succeed as a singer, he may safely venture to purchase other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

ADVERTISEMENT.

THE mission of the present work is to provide a complete and accurate account of the progress of the various sciences, and to show the manner in which they are connected with each other, and with the practical arts. It is intended to be a complete and accurate account of the progress of the various sciences, and to show the manner in which they are connected with each other, and with the practical arts.

A BOOK that will be of great use to the student of the various sciences, and to the practical artist, is one that will give him a complete and accurate account of the progress of the various sciences, and show the manner in which they are connected with each other, and with the practical arts. It is intended to be a complete and accurate account of the progress of the various sciences, and to show the manner in which they are connected with each other, and with the practical arts.

By J. H. P. 1814.

THE
MUSICAL PRIMER;

OR THE
FIRST PART OF THE ART OF SINGING:

CONTAINING THE RULES OF

P S A L M O D Y,

NEWLY REVISED AND IMPROVED;

TOGETHER

With a number of Practical LESSONS and Plain TUNES:

Designed expressly for the use of LEARNERS.

BY ANDREW LAW.

THIRD EDITION.

MUSIC ALPHABET

FIRST PART OF THE ART OF SINGING

CONTAINING THE THEORY OF

P. S. A. M. O. D. Y.

NEWLY REVISED AND IMPROVED

FOR 1811

WITH A NUMBER OF ORIGINAL LESSONS AND TUNES

DESIGNED TO BE A GUIDE TO THE STUDENT

BY ANDREW LAW

THIRD EDITION

P R E F A C E.

THE usual method of teaching vocal music is faulty. Learners are hurried forward too rapidly. They attempt to sing airy and difficult pieces of music, before they have learnt to sing those that are more plain. The consequences are such as might be expected. Multitudes are discouraged and give up singing entirely; and many, who persevere, acquire bad habits, and become, at best, but miserable performers.

In reading, the pupil is conducted onward, step by step, from the elements of his art; from his a, b, c, until he is able to read the most complicated sentences at sight. So ought it to be in music. The learner should begin with the rules, which are the elements, the a, b, c, of his art. From these he ought to ascend gradually. From a mere melody, or succession of sounds, in their simplest state, as the eight notes, he may venture to rise a step higher; to the plainest lessons and tunes; and from thence to those that are less plain. By proceeding in this way, he will eventually rise so high in his art, as to be able to sing the most intricate pieces of music at sight. But the eminence alluded to is highly exalted; and let no one imagine, that he shall reach its summit, without taking the necessary steps.

In compiling this First Part of the Art of Singing, I have made it my express object, to prepare a little book, that might furnish and assist Singing-Schools, and all learners during the first stages of their improvement. In the *Introduction*, which immediately follows, I have explained a number of the most important things, which relate to vocal music. These explanations will therefore be serviceable to learners; and at the same time, interesting, and not unprofitable to singers in general.

But it is the *Scale of Rules* with which the labor, the actual task of the learner more immediately commences. To render this task as easy as possible, neither time nor attention, have been spared. As the readiest way to effect the proposed purpose, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of a long course of experience in practising and teaching sacred music; and it is here presented, as the most perfect system of rules, that such experience has been able to suggest. European gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself implicitly obliged to be guided by them,

merely because they were already in use : For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them ; and for such as are most material, have explained my reasons at large. Should the reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself. Unless I am much deceived, he will not only find, that the reasons given are sufficient ; but also, that the system of rules, here presented, are an improvement upon any one, that has before appeared.

To the Scale, there is added an *Appendix*. This is done, not because the scale is in itself incomplete ; but merely to accommodate it to the circumstances of the day. For it is true, that all music is not, at present, printed according to the rules of the scale ; but it is equally true, that all music might be so printed and by that very means, be improved in point of simplicity. In regard to the music which is contained in the several parts of the Art of Singing, the appendix is not wanted ; and as to any other music, it may in all cases be rendered more simple than by transcribing it into the plan of the scale. If any one should however choose to consult such music, as it stands, he will find the necessary directions in the *appendix*. It will then be soon enough for him to attend to the rules there contained, when he actually finds, that he is like to *want* them : And his attending to them at such a period, will rather be an alleviation to him, than otherwise ; for he will then, probably have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, can be no additional burden to him ; for the same in substance that is here contained in the *appendix* is knit into the body of common systems ; and by adverting to the appendix in this book, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.—As to the *Tunes* introduced into the Primer, they are principally of a kind, the most simple, plain and easy : Calculated, not to entertain the accomplished performer, who is delighted with nothing short of refined and delicate airs ; but to take the bewildered learner, and conduct him along a smooth and gradual ascent in his way towards the summit of taste and graceful performance.

I N T R O D U C T I O N.

SECTION FIRST.—OF MUSIC IN GENERAL.

TO administer refined and rational amusement, is only an inferior branch of the power of music. Her principal prerogative is, to rouse and animate the passions, and in that way, to influence the heart. But in order to produce this effect, music must be well performed. Ease and freedom must be studied, that stiffness and formality may be avoided, the teeth and throat freely opened, that the voice may be clear and sonorous, and above all, the words distinctly and properly spoken, that what is sung may be understood; that sound and sense, combined and reciprocally improved, may appear in their utmost force and beauty, and be capable of producing their utmost effect.

The more nice and curious shades of melody and harmony are so subtle as to elude the grasp of rules. These must therefore be left wholly to the regulation of the fancy and the judgment. But the more prominent features of the science of sounds are not only remarkable and uniform, but also definable. Hence rules are formed: and rules, as far as they are definite, are certainly worthy of attention. To point out, and illustrate such rules, as in fact are definite, forms the whole business of theory; to put those rules in practice, must be left to the inclination of learners and the direction of instructors. But that which is now required, is to furnish a theory of rules and directions, that may be actually reducible to practice; and with this object in view, I have introduced into the following sections a number of the most important subjects relative to music, and have considered them at large. Some of them may appear difficult and perhaps unintelligible to learners; but if they should not be able to understand them with once reading, let them by no means be discouraged, for perseverance in study and practice, will render them plain and familiar. In the meantime, these sections may probably be of service to such as design themselves for instructors, for they treat upon subjects, which every instructor ought fully to understand and faithfully to inculcate.

SECTION SECOND.—OF TONING AND TUNING THE VOICE.

Good tones, in proper tune are indispensibly requisite in order to good music. One of the first and most important objects of the instructor should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable: and where different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones

of the human voice, in order to be *agregable*, must be open, smooth and flexible; and, to be *in tune*, each voice must accord with the others. Tones are the ground work of music, and if these are rough, or otherwise faulty, good music is at an end.— To lead performers to sing in a smooth and flowing voice, is a *principle* duty of *instructors*. In this, I know, I have but *repeated* a proposition, the substance of which, I had before expressed; but I wish it to be more than repeated, to be remembered, and carried into practice; for of a truth, it contains a duty that is neglected by most American teachers. The tones of our fingers are in general, I had almost said universally rough, hard and dissonant. In a word, our singing in general is extremely harsh; and this harshness produces its natural effects: It renders our psalmody less pleasing and less efficacious; but it does more; It vitiates our taste and gives currency to bad music. A considerable part of American music is extremely faulty. European compositions aim at variety and energy by guarding against the reiterated use of the perfect chords. Great numbers of the American composers, on the contrary, and as it were, on purpose to accommodate their music for harsh singing, have introduced the smooth and perfect chords, till their tunes are all sweet, languid and lifeless: and yet these very tunes, because they will better bear the discord of grating voices, are actually preferred, and have taken a general run, to the great prejudice of much better music, produced even in this country, and almost to the utter exclusion of genuine European compositions. But it was the roughness of our singing that ought to have been smoothed and polished, and not the compositions of Madan and Handel. If there is ought of roughness or discord required in music, it should arise from the composition itself, and not from the voices of the fingers: These should all be sweet, graceful and flowing. But sing the sweet-chorded tunes of this country make, in sweet toned voices, and they will immediately cloy, sicken and disgust.

To correct our taste, and give to our music the energy and variety it requires, we must begin at the root of the evil. The cause that gives currency to bad composition, and operates to destroy the efficacy of our psalmody must be removed. The harshness of our singing must be corrected. Our voices must be filed. Every tone must be rendered smooth, persuasive and melting: and when a number of voices are joined together, they must all have the same pitch, or in other words, must be in the most perfect tune. Then, nor till then, shall we sing well, and be able to distinguish between compositions of genuine merit, and those that are merely indifferent.

The accomplishment of these purposes must depend in a great measure upon teachers. To mould the voices of their pupils into the most smooth and graceful sounds, ought to be one of their first and principal objects; and every master who will give suitable attention to this subject, will find himself amply rewarded. The music of his school will be rendered more delightful and more powerful; and he will have the double satisfaction of pleasing and improving himself, while he gratifies and profits the public.

SECTION THIRD.—OF ARTICULATING AND PRONOUNCING.

Words and syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their beginning, or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its beginning and end, the voice must open, swell and expand: And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, flat and disagreeable sounds will frequently ensue. To dwell for instance, upon the sound of the syllable *cheer*, implicitly adhering to the sound of *ee*, will produce an awkward and disagreeable tone. But in consulting the *sounds*, do not sacrifice *distinctness*. By all means, let each syllable be articulated distinctly, and each word spoken plainly. Distinctness, however important, is an article in which almost all singers fail. They give the sounds, but do not speak the words, so that they can be distinctly heard. Hence audiences discern the sounds, but miss of the words and their meaning, and vocal music is consequently stripped of half its beauty. Divested of the sentiment contained in the words, it is reduced to a level with instrumental performances.

In practising vocal music by note, the syllables, *mi*, *fa*, *sol*, *la*, are used, as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech into positions, proper for making the tones open, soft, and smooth. Their true pronunciation is easy. The *i*, in *mi*, has its short sound, as in divinity; the *o*, in *sol*, has its long sound, as *fold*, and the *fa* and *la* are pronounced as written.

SECTION FOURTH.—OF THE PARTS.

Melody consists in a mere succession of sounds, and hence it may be formed by a single part, or even by a single voice; but harmony cannot be produced without a combination of sounds, and hence the expediency of introducing a number of parts to move at the same time. The Bass, is properly considered as the ground work, or foundation. Correct composers of modern date for the most part make use of Treble, as the leading part, or air; and this seems best to agree with the principles of harmony, which incline to ascribe the chief melody, or song to the Treble, while the Tenor and Counter, or second Treble, come in to fill up and perfect the harmony. When music consists of four parts, that which is written lowest is the Bass; next above it, is the Tenor; then the Counter, or second Treble, and at top the Treble. The *lowest* voices of men are suitable for Bass. The Tenor is an eighth above, and is proper for the *highest* voices of men. An eighth above the Tenor, is the Treble, suited to the *highest* voices of women; and between the Treble and Tenor, is the second Treble, or the Counter, which ought to be sung by the *lowest* Treble voices. To conceive of the manner in which the several parts take the pitch and agree together, recourse may be had to the scale that is inserted to show the pitch of the parts.

SECTION FIFTH.—OF THE CLIFFS.

I have used only two Cliffs ; the *F*, or Bass-cliff, and the *G* cliff, which answers alike for *Treble*, *Counter* and *Tenor*. The common Counter cliff, I have omitted for two reasons ; firstly, because, without using it, every purpose may be answered as well ; secondly, because many purposes may be answered better. Having substituted the *G*, in lieu of the Counter cliff, I have transposed the notes of the Counter into the octave below, where they fall as naturally within the stave, as they do when the Counter cliff is used. Thus transposed, they are to be sung in the *Treble* voice, by which means the same effect will be produced, as, tho' they remained in the octave above, and were sung in the *Tenor* voice. By transposing the notes in this manner, the position of the Counter upon its stave will be more convenient and natural. Women, who for the most part sing, or at least, ought to sing the Counter, have frequent occasions, particularly when the Counter rests, to shift into the Treble. Now it is well known that *Counter* is in fact a *lower part*, and requires to be performed by *lower sounds*, than *Treble* ; and upon this plan of using the *G* cliff and reducing the notes, they are at once placed, and actually meet the eye upon a lower part of the stave, so that whenever Counter-fingers shift into the Treble, and there find the notes *higher* upon the stave, they will naturally be led to *raise* their voices, as is required ; or whenever Treble fingers shift into the Counter, and see the notes *lower* upon the stave, they will naturally be led to *lower* their voices as is likewise required. Another advantage of this plan arises from the unity of the Cliffs in the Counter, Treble and Tenor ; and the consequential ease and facility with which each of those parts may at any time shift into each other. The Counter has the same cliff ; the *mi* is upon the same line or space, and the consequent arrangement of the notes is the same as in the first and second Trebles and the Tenor. Hence, when no Counter is used, or when any other occasion requires, those who commonly sing Counter, may take one of the other parts, without the trouble and perplexity of learning a different cliff, a different place for the *mi* and a different arrangement of the notes thence arising.

SECTION SIXTH.—OF FLATS and SHARPS.

For the sake of variety it becomes necessary to shift the order of the semi-tones. This is done by means of *flats* and *sharps*. These, placed at the beginning of a tune, serve to regulate the *mi*, and remove the semi-tones from letter to letter into any part of the octave. Flats and sharps, that occur at the beginning of a tune, continue to operate till it closes, unless counteracted by the occurrence of other flats, sharps or naturals. Flats, at the beginning of tunes, sink all the notes upon their letters, half a tone, and sharps raise them half a tone. By this means, the keys of tunes, may be transposed from letter to letter, and the air still preserved ; and thus it is, that the semi-tones are removed at pleasure, and made subservient to the purposes of convenience and variety.

N. B.—The semi-tones are between *B* and *C* and *E* and *F*.

SECTION SEVENTH.—OF KEYS.

To know whether the air of music be *cheerful* or *mournful*, we must advert to the keys. Every *third*, *sixth* and *seventh* sound from the key-note, is greater in the *sharp* key, than in the *flat*. In the scale of keys, this remark is visibly illustrated. But the air of music depends principally upon the *third* from the key-note. If that be a *flat* third, nature has affixed to the music a plaintive turn, proper for mournful psalms and hymns; but if it be a *sharp* third, nature has given to the music an animating, cheerful turn, proper for psalms and hymns of praise.

SECTION EIGHTH.—OF ACCENT.

A greater stress of voice upon any particular part of the bar, is what is called, Accent. Singers in performing *single common*, and *triple time*, should be careful to *accent* only that part of the bar which is marked by the first beat; and in performing *double common time*, they should place a full accent upon that part of the bar which is marked by the *first* beat, and only a *half* accent upon that part which is marked by the third beat. As to the *place* of the accent, it never varies, but it is not so with its quantity; for if an *important* word falls into the accented part of the bar, the accent should be *forcibly* marked, and more *feebly*, when the accented part of the bar happens to be filled by an *unimportant* word. Upon the whole however, the accent in music is not very doubtful nor difficult to be acquired: Add to this, that a proper and graceful accent is one great beauty of singing, and we shall see how necessary and reasonable it is, that every instructor be thoroughly acquainted with such proper and graceful accent, and be able to inculcate it both by precept and example.

SECTION NINTH.—OF THE SWELL.

The swell is in one sense applicable to music at large. There is something of it upon every note, or syllable that is sung. In quantity, it is in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to the close. Thus defined, the swell belongs to all music alike; but in its more appropriated acceptation, it is numbered among the most refined and delicate beauties of music: And in this sense, it is never used unless the sentiment be very *emphatical*, and the sound intended to express such sentiment in a manner at once striking and affecting. When the swell is used in cases of this nature, it, in quantity always exceeds the ordinary swell, which is above defined, and is sometimes different in other respects. In the general way, it resembles the common swell, except in degree, and in performing, the voice should gradually increase from soft to loud, and then decrease to soft again. Sometimes, however, the voice when swelled to the full, should break off abruptly and leave the note; and at other times, a full, loud voice should strike suddenly upon the note, and then decrease to its close.

SECTION TENTH.—OF SOFT and LOUD.

Softness and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments expressed, are wrapt in deep shade and seen at a distance; but when the music increases in loudness to the extent of the human voice, the sentiments are seen hastening from the shade and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shades. To sing, sometimes *loud* at others *soft*, as the sentiments require, is indeed a principal beauty of singing. By this means, objects appear in the blaze of day, in the shade, or in the twilight, at the performer's bidding; while, to the music is added, variety and richness of expression, and oftentimes a more than double effect.

In a theory, the particular directions when to sing loud, and when to sing soft, cannot be given: These depending on the music, the words, and the occasion, must be left to the judgment and discretion of teachers and choristers. In the different stages of the same piece of music, the quantity of sound should frequently be different; and as often as the composition is sung to new words, the soft and loud should be made to correspond. All the common plain tunes that are in daily use, ought in a special manner to be varied in loudness and softness, according to the sense of the psalms and hymns in which they are sung. By this means, a single tune, at different times may be made to appear like a different tune, and that tedious and disgusting sameness, so much, and so reasonably complained of in our church-music, may in a great measure be removed. Thus may psalmody be made to assume a more extensive variety; and the mind, charmed and elevated with the improvement, be more highly elevated in the sublime exercises of devotion.

SECTION ELEVENTH.—OF PREPARATIVE NOTES.

The *Preparative*, are those little notes that are sprinkled here and there among the common notes of the tune. They add nothing to the time of the bar in which they are used, but are to be sung in connection with the notes to which they belong. These preparative notes, if rightly sung, give to the sounds, a turn, that is exquisitely nice and delicate. They are used for two purposes: for firstly—They are sometimes merely notes of transition; when, they may be said, to form a kind of passage for the voice from a preceding to a succeeding sound: But secondly—They are most frequently to be considered as the principal notes, in which case, they are to be dwelt upon something longer, than the notes with which they are connected; the manner of passing in the sound, from the preparative to the other note, to be peculiarly expressive, and not communicable, except by example.

SECTION TWELFTH.—OF TIME.

Time in music is originally of two kinds, *Common* and *Triple*. These are distinguished from each other by the different divisions of the bar into its *primary* or *principle* parts. Whenever the bar is, in the very first instance, divided into an *even* number of parts, the music is in *common time*; but if divided into an *uneven* number of parts, the music is in *triple time*. In triple time, the bar is al-

ways divided into *three parts* and marked by *three beats*. In common time, it is sometimes divided into *four parts* and marked by *four beats*; * but more generally into *two parts only*, and marked by *two beats*. Hence there is one species of common time, where the bar is divided into two parts, marked by two beats; and another species, where the bar is divided into four parts marked by four beats. The former, by way of distinction, may be called *common*, or *single common*, and the latter, *double common time*.

But the different kinds of time must be further considered; for both Common and Triple time may be either simple or compound. Simple and compound time are distinguished not by the primary division of the bar into beats, but by the subdivisions of those beats or parts into their still lesser parts. For instance; in single common and triple time, when they are *simple*, each beat or part, is represented by a minim, and this is subdivided into 2 crotchets, or 4 quavers: But if the time be compound, each of the beats, or parts, is represented by a pointed minim, which is subdivided into 3 crotchets or 6 quavers. Compound time may be derived from *simple*, merely by dividing a beat into *three parts* instead of *two*. Instances of this kind are very common. The minim, in simple time is frequently divided into three crotchets, and whether the figure 3 be placed over them or not, the time thus far becomes compound. † In this way, one or more of the parts of the choir is often moving in compound time, while the others are moving in simple. The compound of triple and double common time are not used in psalmody; they are therefore omitted in the scale of rules.

SECTION THIRTEENTH.—OF MODES.

Nothing can exceed the simplicity of the modes of time. They depend wholly upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same; but if the music either quicken or slacken its movement, the mode changes. If one tune be sung fast and another slow, they belong to different modes; and even the same tune, if it be sung at one time fast, and at another slow, belongs first to one mode and then to another. For the quickness or slowness of the music is the only distinction between the modes. In the scale I have distinguished modes to the number of seven. These belong alike to each kind of time, and are known as occasion requires, by placing the name of the mode over the music where the movement begins. To mark the identical time affixed in the definition of the modes, is not so necessary as to make the proportional and proper differences between the several modes. Does it become a question what it is that regulates the quickness and slowness of music? I answer, it is the air and the words; Governed by these, the composer will not mistake in the choice of his mode: and when music is sung to the words set to it, performers need only follow the given directions; but when it is extended to other words, performers ought frequently to alter the mode for the sake of accommodating it to the words. This ought especially to be done with the common plain tunes when sung in different psalms and hymns.

* In singing this kind of common time, ordinary performers do not perceptibly distinguish between the *whole* and the *half accent*; and unless this be done, the time itself, might as well be resolved into the other kind of common time, by dividing each bar into two, and measuring them by two beats instead of four. But as accurate performers distinguish between the accents, I have chosen to retain this kind of time as differing from common time with a single accent.

† See the piece of Music called *Baltimore*.

ESSAY ON TIME AND MODE.

IN the following system of rules, the various kinds of time and the modes in music are distinguished in a different manner from what is usual. A general view of the plan that I have adopted, has been given in the course of the preceding observations; and had there been nothing of novelty in it, a general view would have been sufficient; but as it differs from the common method of explaining the modes and times, I shall here bestow upon it some further remarks. The object of these remarks will be to discover, how far the proposed plan of time and mode, is an improvement upon that which is commonly received.

In order to determine this point, let us compare the two plans together; and let the contrast decide to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that which at present obtains, and I am fully aware that numerous arguments in support of a thing are apt to be drawn from that source. Whatever has been long and extensively established, frequently becomes sacred and inviolable, and if nothing were made respectable in this way but truth and virtue, it certainly would afford us a most pleasing consideration; but the misfortune is, that while use and time confer a sanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are supported with almost equal zeal and perseverance.

The present age however affords greater exceptions to these remarks, than are to be met with in any former period. Instead of implicitly adhering to old modes and tenets, Mankind begin to think it worth while to examine for themselves. And as this sentiment prevails, they will be more and more astonished with new discoveries of faults and follies, which have been sanctioned by extensive, or immemorial usage. We are not however to presume upon a period, when the people will utterly lose sight of their attachment to forms and opinions that are rendered sacred by time and numbers; for the arguments on which such forms and opinions rest, are not easily to be shaken. Indeed there is nothing that will justify turning aside from the old way, unless it be, to walk in a *new* one, which is decidedly better. Utility is therefore the only plea, that can justify innovations upon principles and practices of long standing, or extensive acceptance; and it is wholly upon this plea, that I have in this book presented the public with something that is different from what is commonly received upon the various kinds of time and mode.

The end to be answered in music by the different kinds of time and mode, or movement, is *variety*. Were it possible then, to establish a plan so contrived, as to admit the *greatest variety*, preserving at the same time a *perfect simplicity*, alterations and improvements would instantly be at an end, because *such* a plan would be complete. Of course, that system which approaches *nearest* towards uniting variety and simplicity, must unquestionably be the *best* system; and I believe it will be found upon examination that the plan I have adopted for ascertaining and defining the different kinds of time and the modes, possesses *greater variety*, and *far greater simplicity*, than the one that is now in common use.

In examining these points, I shall consider only those kinds of time that are used in psalmody; to wit, *single* and *double common* time, *triple* time and *compound* common time. In regard to other divisions of time, which are never used, except in instrumental music, it will be sufficient to remark, that they naturally fall into the same plan, and are explainable upon the same principles with those that are here considered. Upon examination it will appear, that the proposed plan is the superior in point of *variety*; for it distinguishes the modes or movements merely by the *quickness* or *slowness* with which the music is performed. And upon this plan of considering the modes, they may be extended to any indefinite number, without destroying simplicity in the *least* degree. But supposing them to be extended only to *seven* as is done in the scale, and allowing this number to *each* of the four kinds of time, and the aggregate number of distinct modes is, *twenty-eight*; whereas, upon the common plan of defining them, the aggregate number is only *eleven*; two in *single*, and two in *double* common time; in *triple* time, four, and in *compound* common time, three. And even these are distinguished in a manner much less simple and natural than in the plan proposed; for they depend, sometimes upon the quickness or slowness of the music, and sometimes upon the *different measures* of the bar; while upon the proposed plan, they *uniformly* depend upon the quickness or slowness of the music, the only natural mark of distinction between the modes.

Such is the comparative state of the common and proposed plans in regard to the article of *variety*. Let us proceed a little further and contrast them upon the article of *simplicity*.

The proposed plan will be found to have the advantage in point of simplicity; firstly, because it has not so many different measures for the bar; and secondly, because it has not so many divisions of notes by the beats. For it may be observed, from the following illustration, that the proposed plan reduces the different measures of the bar, from nine to four; and the different divisions of the notes by the beats from seven to two.

Upon the plan proposed, there are no more than four measures for the bar; one for *single* common, one for *double* common, one for *compound* common, and one for *triple* time. Every mode that arises from the same kind of time, always retains the same measure note. But upon the common plan, the bar has no less than nine different measures; two in common, four in *triple* and three in *compound* time. But why this introduction of different measure notes into the same kind of time? Certainly it cannot be necessary for the sake of distinguishing the modes, for these, with a single measure note, may be completely defined, merely by making them depend upon the quickness or slowness of the music. To use a plurality of measure notes on account of the modes, as is commonly done, must therefore be needless; but when contemplated in another point of light, it is not only needless, but injurious; for it must inevitably destroy the simplicity of the system, and render the business of the learner much more intricate and laborious. The intricacy arising from this source is in a great measure removed upon the plan proposed, for it gives to each kind of time only a *single* measure for the bar.

The superior simplicity of the proposed plan is equally remarkable in its division of the notes by the beats. All the divisions that it makes amount only to two; one for *Single* Common, *Double* Common, and *Triple* time, and one for *Compound* Common Time;

In single common, double common, and triple time, the minim is always sung to one beat. In compound time to two thirds of a beat. But in the common way of explaining time and mode, there are *seven* divisions of notes by the beats. Let us make the contrast a little more familiar by a single example. Upon the plan proposed, the quaver is always sung either to a quarter or a sixth part of a beat, and the other notes in the like proportion; but upon the common plan, the quaver is so variously divided by the beat, that it must be sung, according as it is used in different places, to the time of two beats, one beat, half a beat, a quarter of a beat, two thirds of a beat, one third of a beat, or a sixth part of a beat. And in the same proportion in regard to their beats, must the rest of the notes be varied. But does not this extensive division of the notes by the beats, open to us another source of intricacy in the common plan? and may not this intricacy be principally avoided by introducing the plan that I have adopted?

I have ventured to revive and introduce the *Breve* as the *Measure note* of Double Common Time. It may not therefore be unworthy of remark, that the same notes will uniformly be marked by the same number of beats, in the three kinds of time principally used in psalmody; to wit, in Single Common, Double Common, and Triple Time. In all these, the breve, whenever it occurs, will be marked by four beats, the semibreve by two beats, the minim by one beat, the crochet by one half of a beat, the quaver by one quarter of a beat, &c. Hence too, the kind of time the singer is performing will all along be obvious from the slightest glance at the bar; for, if the bar, for instance, be filled by a breve, two semibreves, four minims, or their quantities, he will perceive it is in Double Common Time, and must be marked with four beats; if the bar be filled by a semibreve, two minims, or their quantities, he will know it is in single common time, and must be marked with two beats; if the bar be filled by a pointed semibreve, three minims or their quantities, he will be reminded that it is Triple Time, and is to be marked with three beats; and if the bar be filled with two pointed minims, six crotchets or their quantities, he must see it is Compound Time.

The number of musical characters need not be increased by this revival of the breve. The Demisemiquaver, may be expunged from the scale, and the shortest notes used in music, upon the proposed plan of writing it, may be as perfectly expressed by the semiquaver, as in the ordinary way by the the Demisemiquaver.

It results then, that there need be only four measures for the Bar, one for each of the kinds of time required, to wit, Single Common, Double Common, Triple and Compound Common Time; and no more than two divisions of the notes by the beats, one for the three former, and one for the latter of those times.

To all these considerations, it might be added, that, upon the proposed plan, music would be more easily written and printed than at present; for it would be more generally expressed by plain and open notes, such as semibreves and minims. But enough has been said. The view that has been taken of the proposed plan is already comprehensive. In contrast with that, which at present obtains, it appears to be superior both in *variety* and in *simplicity*. In variety, for it introduces a more natural, definite and extensive division of modes. In simplicity, for it requires fewer measures for the bar, and fewer divisions of the notes by the beats. By means of its variety, additional diversity and expression may be introduced into music, without embarrassing the per-

former ; while the compofer may give more precise direftions, how flow or faft he would have his mufic fung ; and by means of its fimplicity, much, very much, of the intricacy of the eftablifhed fystem is removed, and the bufinefs of the learner rendered more plain and eafy. The arguments then, by which the propofed plan is recommended, are its variety and fimplicity. Thefe are clear, determinate and important. As to the objections againft the plan, I know of none that are weighty, unlefs perhaps it be this, that it is not now in ufe. But this objection cannot be decifive ; for the fame mode of reasoning, that would lead us to reject one effential improvement becaufe of its novelty, would, if purfued, extend to the exclusion of improvements of every kind, and add to an eftablifhment of error, the aggravations of defpair. I would not however be underftood to advocate the plan that I have adopted as a perfect one. Time may difcover and correct imperfections not at prefent forefeen. Long reflection has, however, convinced me, that, in its prefent ftate it may be introduced into praftice, and become a real improvement in the Art of Mufic. But I am willing to fubmit it to infpection, without fo much as wifhing it to meet the approbation of the public, any further than it will bear a critical examination.

MISCELLANEOUS REMARKS.

WHENEVER tunes are performed only in *two parts*, they fhould be fung in the bafs and the air, or principal melody ; and in fuch cafes, the air may be fung either in tenor or treble voices, or in both of them united.

The Funeral Piece is to be fung to the double bar in the three verfes which are fet to it, before the other part is fung. When the word everlasting, in the fecond verfe is fung, the minim reft fhould be omitted, and the minim before it, fung as a femibreve.

When the tune called Doncafter is fung in the fecond fet of words, the laft line but one will require the two minims in the bar, with the femibreve reft to be fung as femibreves, and the reft to be omitted. It may alfo be fung in any common metre psalm or hymn, by making the fame alteration in the other inftances, where there are femibreve refts in the middle of a line, and by adding a dot to the note following the femibreve reft in the third line, leaving out the minim reft in the fame bar.

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INDEX OF METRES.

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Long.	4	8,8,8,8,	{ Old Hundred, Dunstand, Epping.	6	6,6,6,6,8,8,	Southbury,	
Double Long.	8	8,8,8,8,8,8,8,8,	{ Haverhill, Persia.	8	6,6,6,6,4,4,4,4,	Pfalm 84th.	
Common	4	8,6,8,6,	{ Mear, Milan, Plymouth.	6	10,10,10,10,10,10,	Newbern.	
Double Common	8	8,6,8,6,8,6,8,6,	{ Archdale, Enfield, Rockbridge.	6	10,10,10,10,11,11,	Pfalm, 50th.	
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				6	8,8,6,8,8,6,	Chapel.	
				4	7,7,7,7,	Lancaster.	
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				8	5,5,5,5,6,5,6,5,	Hanover.	
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SCALE OF RULES.

25

Lesson I.

Treble & Counter. Eight Notes.

G fifth space
 F fifth line
 E fourth space
 D fourth line
 C third space
 B third line
 A second space
 G second line
 F first space
 E first line

sol law mi law fol law fol C

Tenor.

G fifth space
 F fifth line
 E fourth space
 D fourth line
 C third space
 B third line
 A second space
 G second line
 F first space
 E first line

sol law mi law fol law fol C

Bass.

A fifth line
 G fourth space
 F fourth line
 E third space
 D third line
 C second space
 B second line
 A first space
 G first line

sol law mi law fol law fol C

Rules to find the mi.

Flat, b.

Sharp, ♯.

When there is neither flat nor sharp at the beginning of a tune mi is in - - B

One b - - - - - mi is in - - E
 Two b b - - - - - mi is in - - A
 Three b b b - - - - - mi is in - - D
 Four b b b b - - - - - mi is in - - G

One ♯ - - - - - mi is in - - F
 Two ♯ ♯ - - - - - mi is in - - C
 Three ♯ ♯ ♯ - - - - - mi is in - - G
 Four ♯ ♯ ♯ ♯ - - - - - mi is in - - D

Order of the Notes.

Ascending	mi	mi
	law	law
	fol	fol
	faw	faw
	law	law
	fol	fol
Descending	faw	faw
	mi	mi
	fol	fol

Characters.

Explanations.

Examples.

Brace



Shows how many parts are sung together

Stave



Five lines and spaces on which music is written

Ledgerline



Is added when notes ascend or descend beyond the stave

Choosing notes



Either may be sung

Close

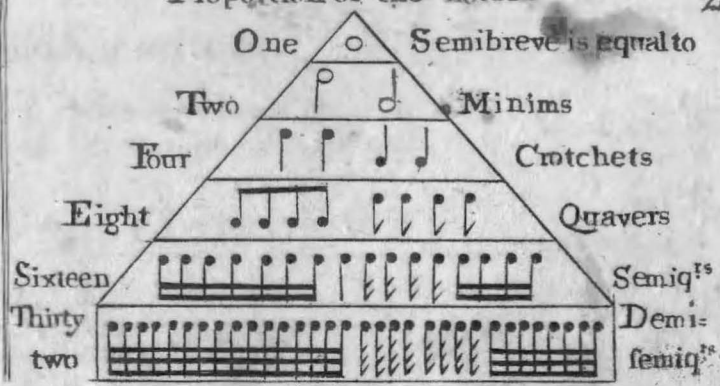


Shows the end of the tune



Notes or marks of sound.	Rests or marks of silence.
Semibreve.....o	Semibreve Rest —
Minim.....p	Minim ———
Crotchet.....	Crotchet ———
Quaver.....	Quaver ———
Semiquaver.....	Semiquaver ———
Demisemiqu ^r	Demisemiqu ^r ———

Proportion of the notes.



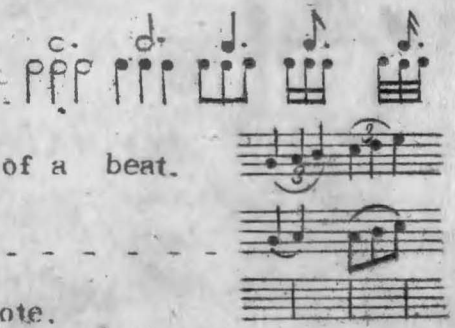
The rests are in the same proportion as the notes except the semibreve which fills a bar in triple and compound time.

Dot or Point At the right hand of a note, adds to it half its length.

Figure 3 Shows that each of the three notes is one third of a beat.


Slur Shows what notes are sung to one syllable.

Single bar | Divides the time according to the measure note.




TIMES.

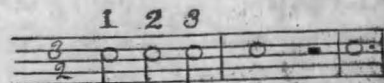
Common Time.

Marked  Contains one semibreve or its quantity in each single bar; and two beats, one down and one up.




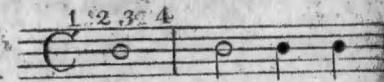
Triple Time.

Marked  Contains three minims in each bar; and three beats, two down and one up.




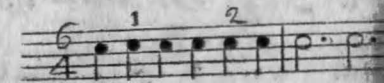
Double Common Time.

Marked  Contains one semibreve in each bar; and four beats, two down and two up.



Compound Common Time.

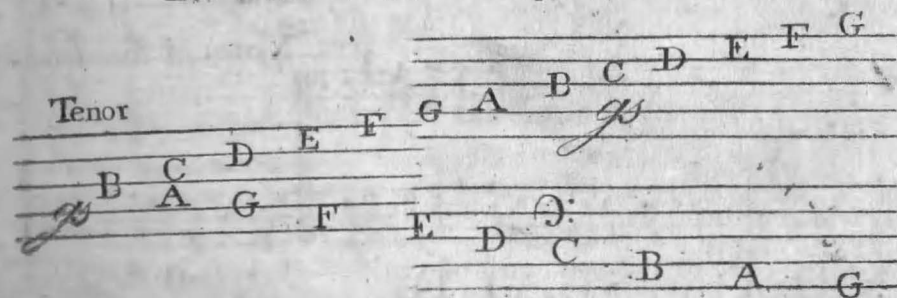
Marked  Contains six crotchets in each bar; and two beats, one down and one up.



N.B. The hand falls at the beginning of every bar, in all kinds of time.

Names.	Length of a Beat.
Very Slow	A second and a quarter;
Slow	A second and an eighth;
Moderate	A second;
Cheerful	Seven eighths;
Lively	Two thirds;
Quick	Five eighths;
Very Quick	Half a second.

A Scale to show the pitch of the Parts.



The last note in the bass is the key note, which is the first note above or below the mi; if above it is a sharp key, if below a flat key.

Sharp key.	Flat key.
8 th mi	8 th fol
6 th law	7 th fol
5 th fol	6 th faw
4 th faw	5 th law
3 ^d law	4 th fol
2 ^d fol	3 ^d faw
Key faw	2 ^d mi
	Key law

30 Flat,



Sinks a note half a tone



Sharp,



Raises a note half a tone



Natural,



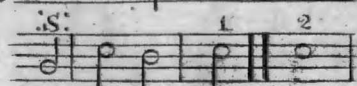
Restores it to its primitiv sound



Repeat,



Shows the tune is sung again from that note to a doublebar or close



Figures, 1, 2

Show: that the note under 1 is sung the first time, and that under 2 the second, if flured both are sung the second time

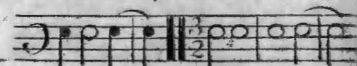


Doublebar, ||

Shows when to repeat



Driving notes are those driven through the bar, or out of their proper order in the bar



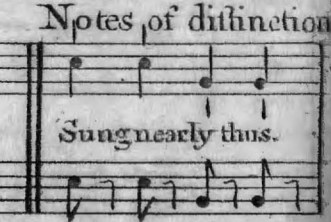
Preparative Notes

Sung nearly thus



Notes of distinction

Sung nearly thus



END of the SCALE.

Appendix.

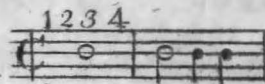
31

Containing what is thrown out of this system upon the plan of the preceding Scale

Common time Modes

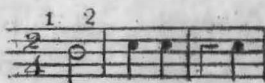
Second C

Contains one semibreve and four beats

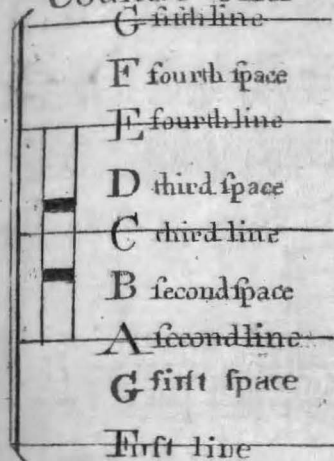


Fourth $\frac{2}{4}$

Contains one minim and two beats



Counter Cliff



Triple time Modes.

Second $\frac{3}{4}$ Contains three crotchets, and three beats



Third $\frac{3}{8}$ Contains three quavers and three beats



Fourth $\frac{3}{16}$ Contains three semiquavers and three beats



Compound Common time.

Second $\frac{6}{8}$ Contains six quavers and two beats



Third $\frac{6}{16}$ Contains six semiquavers and two beats



Treble.

Lesson II.

Musical score for Lesson II, featuring four staves: Treble, Counter, Tenor, and Bass. The music is written in G major (one sharp) and 4/4 time. The Treble staff begins with a treble clef and a G-clef. The Counter staff begins with a C-clef. The Tenor staff begins with a C-clef. The Bass staff begins with a bass clef. The music consists of a series of whole notes, with the Treble and Counter staves moving in parallel motion, and the Tenor and Bass staves moving in parallel motion. The piece concludes with a double bar line.

Cheerful.

Lesson III.

Musical score for Lesson III, featuring four staves: Treble, Counter, Tenor, and Bass. The music is written in G major (one sharp) and 4/4 time. The Treble staff begins with a treble clef and a G-clef. The Counter staff begins with a C-clef. The Tenor staff begins with a C-clef. The Bass staff begins with a bass clef. The music consists of a series of whole notes, with the Treble and Counter staves moving in parallel motion, and the Tenor and Bass staves moving in parallel motion. The piece concludes with a double bar line.

Moderate.

Middlebury.

33

Thy life I read, my dearest Lord, Thine image trace in every word,
With transport all divine; Thy love in every line.

This musical score is for the hymn 'Middlebury'. It consists of three staves. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The music is in a moderate tempo and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

Cheerful.

Oxford.

Now let my faith grow strong and rise, Look back to hear his dying cries,
And view my Lord in all his love; Then mount and see his throne above.

This musical score is for the hymn 'Oxford'. It consists of three staves. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The music is in a cheerful tempo and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

34 Cheerful.

Derby.

Mortals, awake, with angels join, Joy, love and gratitude combine
 And chant the solemn lay; To hail the auspicious day,

Lively.

Danbury.

In heaven the rapturous song began, Thro' all the shining legions ran,
 And sweet seraphic fire And strong and true the lyre.

Cheerful.

Windsor.

35

My God, how cheerful is the sound! Well may that heart with pleasure bound,
How pleasant to repeat! Where God hath fix'd his seat.

This musical score is for the hymn 'Windsor'. It consists of four staves. The first staff is the treble clef melody, marked 'Cheerful.' and '3/2'. The second staff is the alto clef melody. The third and fourth staves are the bass clef accompaniment. The lyrics are written below the staves, with the first two lines of lyrics spanning the first two staves and the next two lines spanning the last two staves.

Moderate.

Albany.

How various and how new, Each morning shall thy mercy shew,
Are thy compassions Lord! Each night thy truth record.

This musical score is for the hymn 'Albany'. It consists of four staves. The first staff is the treble clef melody, marked 'Moderate.' and '3/2'. The second staff is the alto clef melody. The third and fourth staves are the bass clef accompaniment. The lyrics are written below the staves, with the first two lines of lyrics spanning the first two staves and the next two lines spanning the last two staves.

36 Lively.

Maryland.

Come let us join our cheerful songs, Ten thousand thousand are their tongues
 With angels round the throne; But all their joys are one.

Moderate.

Woodbridge.

Ye humble souls rejoice Wake all your harmony of voice,
 And cheerful praises sing; For Jesus is your king.

Lively.

Guilford.

37

Yes, there are joys that cannot die, Treasures, beyond the changing sky,
With God laid up in store: Brighter than golden ore.

This musical score is for the hymn 'Guilford'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The tempo is marked 'Lively.' and the key signature has one sharp (F#). The melody is written in a treble clef with a key signature of one sharp. The lyrics are written below the vocal staves.

Quick.

Hebron.

Some seraph, lend your heavenly tongue, That I may raise a lofty song
Or harp of golden string, To our eternal king.

This musical score is for the hymn 'Hebron'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The tempo is marked 'Quick.' and the key signature has one sharp (F#). The melody is written in a treble clef with a key signature of one sharp. The lyrics are written below the vocal staves.

38 Slow.

Dublin.

With earnest longings of the mind, So pants the hunted hart to find,
My God, to thee I look; And taste the cooling brook.

This musical score is for the hymn 'Dublin'. It consists of four staves. The first two staves are for the vocal parts, with lyrics written below them. The third and fourth staves are for the piano accompaniment. The music is in a slow tempo, indicated by the 'Slow.' marking. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with a focus on the lyrics.

Very Slow.

Berlin.

Deep in our hearts let us record Behold the risen billows roll
The deeper sorrows of our Lord; To overwhelm his holy soul.

This musical score is for the hymn 'Berlin'. It consists of four staves. The first two staves are for the vocal parts, with lyrics written below them. The third and fourth staves are for the piano accompaniment. The music is in a very slow tempo, indicated by the 'Very Slow.' marking. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with a focus on the lyrics.

Lively.

Litchfield.

39

How soft the words my Saviour speaks! How kind the promif - - es he makes.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music is in 4/4 time. The lyrics are written below the second and third staves.

A bruised reed he nev - - er breaks, Nor will he quench the smoking flax!

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music is in 4/4 time. The lyrics are written below the second and third staves.

410 Cheerful.

New London.

What is our God, or what his name; Nor men can learn, nor an- gel

The first system of the musical score for 'New London'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics 'What is our God, or what his name; Nor men can learn, nor an- gel' are written below the second staff.

teach; He dwells conceal'd in radiant flame, Where niether eyes nor thoughts can reach.

The second system of the musical score for 'New London'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics 'teach; He dwells conceal'd in radiant flame, Where niether eyes nor thoughts can reach.' are written below the second staff.

Cheerful. *Air.*

Milan.

41

Oh! for a shout of sacred joy! Let every land their tongues employ,
To God the sovereign King! And hymns of triumph sing.

This musical score is for the song 'Milan'. It consists of four staves. The first three staves are for vocal parts, each beginning with a 'G' and a '*' symbol. The fourth staff is for the basso continuo, marked with a 'C' and a '*' symbol. The music is in a cheerful tempo and features a mix of eighth and sixteenth notes.

Moderate. *Air.*

Epping.

Lord what a thoughtless wretch was I, To see the wicked plac'd on high,
To mourn, and murmur, and repine In pride and robes of honour shine.

This musical score is for the song 'Epping'. It consists of four staves. The first three staves are for vocal parts, each beginning with a 'G' and a '*' symbol. The fourth staff is for the basso continuo, marked with a 'C' and a '*' symbol. The music is in a moderate tempo and features a mix of eighth and sixteenth notes.

42 Cheerful. *Air.*

Portugal.

My God permit my tongue, And let my early cries prevail,
This joy to call the mine; To taste thy love divine.

The musical score for 'Portugal' consists of four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature is G major (one sharp) and the time signature is 3/2. The tempo is marked 'Cheerful. Air.' The lyrics are written below the staves.

Cheerful. *Air.*

Dover.

My Shepherd will supply my need, In pastures fresh he makes me feed
Jehovah is his name: Beside the living stream.

The musical score for 'Dover' consists of four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature is G major (one sharp) and the time signature is 3/2. The tempo is marked 'Cheerful. Air.' The lyrics are written below the staves.

Cheerful. *Air.*

Carlisle.

43.

Musical score for 'Carlisle' in G major (one sharp) and 4/3 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a soprano voice. The lyrics are: 'To God, the great, the ever blest'd, His mercy firm forever stands; Let songs of honour be address'd; Give him the thanks his love demands.' The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody.

To God, the great, the ever blest'd, His mercy firm forever stands;
Let songs of honour be address'd; Give him the thanks his love demands.

Cheerful. *Air.*

China.

Musical score for 'China' in C major (no sharps or flats) and 4/4 time. It consists of four staves. The first staff begins with a treble clef, a key signature of no sharps or flats (C), and a common time signature (C). The melody is written in a soprano voice. The lyrics are: 'When Christ to judgment shall descend, He calls the nations to attend, And fairs surround their Lord, And hear his awful word.' The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody.

When Christ to judgment shall descend, He calls the nations to attend,
And fairs surround their Lord, And hear his awful word.

4. Cheerful. *Air.*

Hampton.

Oh that the Lord would guide my ways, Oh that my God would grant me grace,
To keep his statutes still! To know and do his will!

Moderate. *Air.*

Lancaster.

1. Christ the Lord is risen to day, Sons of men and angels say; Raise your joys & triumphs high, Sing ye heav'ns, & earth reply.
2. Loves redeeming work is done, Fought y^e fight y^e battle won, Lo! our Sun's eclipse is o'er, Lo! he sets in blood no more.
3. Soar we now, where Christ has led, Following our exalted Head; Made like him, like him we rise, Ours the cross, the grave,
[the skies.

Cheerful. *Air.*

Reading.

45

Blest are the souls that hear and know Peace shall attend the path they go,
The gospels joyful sound! And light their steps surround.

This musical score consists of four staves. The first three staves are marked 'gs' and the fourth is marked 'B'. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are placed below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

Moderate. *Air.*

Chester.

Out of the deeps of long distress, I sent my cries to seek thy grace,
The borders of despair, My groans to move thine ear.

This musical score consists of four staves. The first three staves are marked 'gs' and the fourth is marked 'B'. The key signature is one sharp (F#) and the time signature is C (common time). The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are placed below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

46 Cheerful. *Air.*

Princeton.

The God Jehovah reigns, Let sinners tremble at his throne,
Let all the nations fear, And saints be humble there.

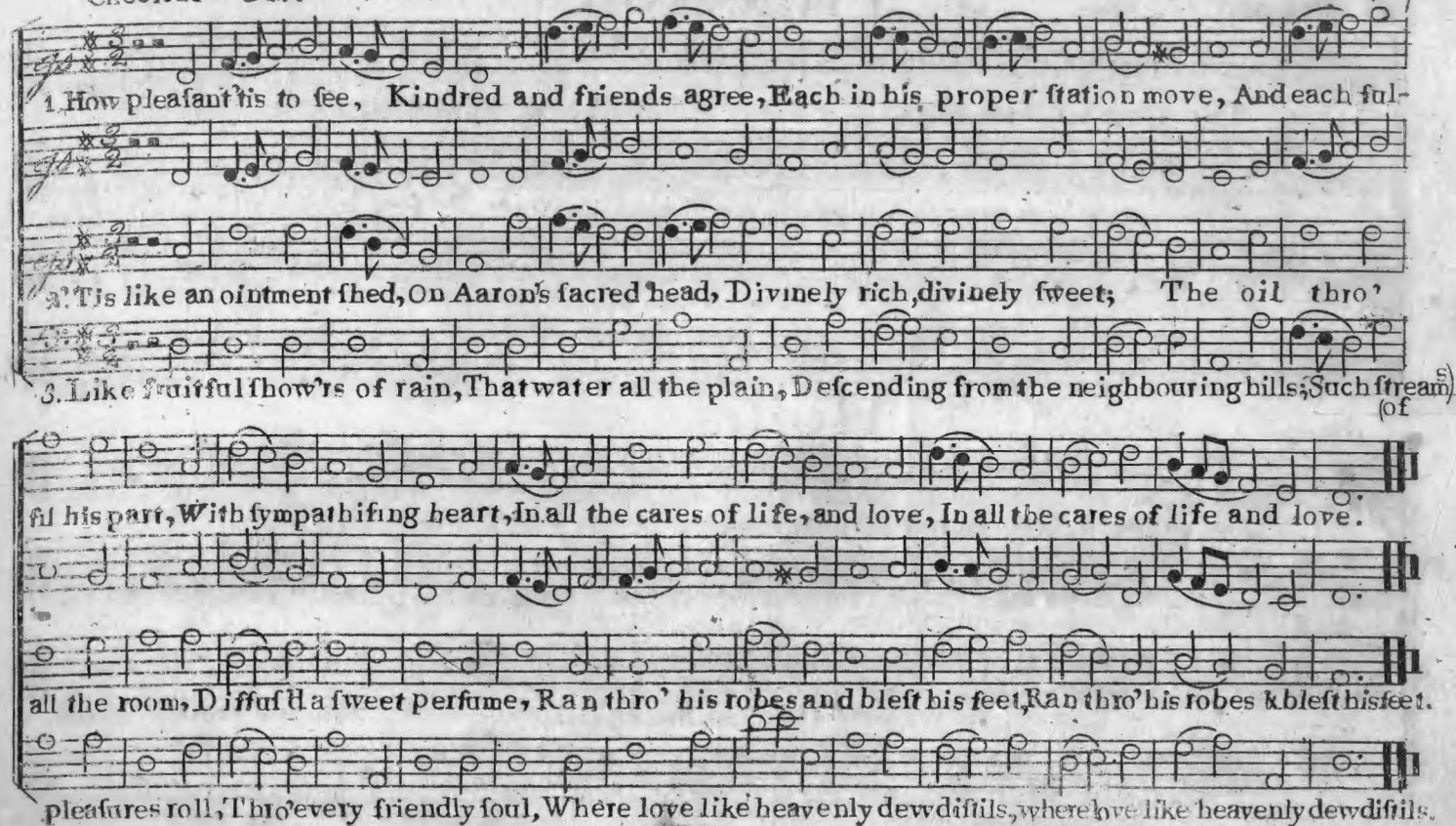
This musical score is for the hymn 'Princeton'. It consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is for the organ. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and hymn-like, with lyrics printed below the staves.

Slow. *Air.*

Hollis.

Some seraph, lend your heavenly tongue, That I may raise a lofty song,
Or harp of golden string, To our eternal King.

This musical score is for the hymn 'Hollis'. It consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is for the organ. The key signature is one sharp (F#) and the time signature is 6/4. The melody is more complex and slower than the first hymn, with lyrics printed below the staves.



1. How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move, And each ful-

2. 'Tis like an ointment shed, On Aaron's sacred head, Divinely rich, divinely sweet; The oil thro'

3. Like fruitful show'rs of rain, That water all the plain, Descending from the neighbouring hills; Such stream
(of)

ful his part, With sympathizing heart, In all the cares of life, and love, In all the cares of life and love.

all the room, Diffus'd a sweet perfume, Ran thro' his robes and blest his feet, Ran thro' his robes & blest his feet.

pleasures roll, Thro' every friendly soul, Where love like heavenly dew diffils, where love like heavenly dew diffils.

Trumpet.

1 He comes, He comes, the Judge severe, The seventh trumpet speaks him near, His lightnings flash, his thunders

2 From heaven angelic voices found, See the Almighty Jesus crown'd, Girt with omnipotence and

3 Descending on his azure throne, He claims the kingdoms for his own, The kingdoms all obey his

4 Shout all the people of the sky, And all the saints of the Most High, Our Lord, who now his right ob-

roll, How welcome to the faithful soul, Welcome, welcome, welcome, welcome, welcome to the faithful soul.

grace, And glory decks the Saviour's face, glory, glory, glory, glory, glory decks the Saviour's face.

word, And hail him their triumphant Lord, hail him, hail him, hail him, hail him, hail him, hail him their triumphant Lord.

ains, For ever, and forever reigns, ever ever ever, ever, ever, and forever reigns.