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Elisha Clap 17

Elisha Clap His Singing  
Anno Domini

Elisha Clap  
1760

Handwritten text, possibly a list or notes, mostly illegible due to fading.

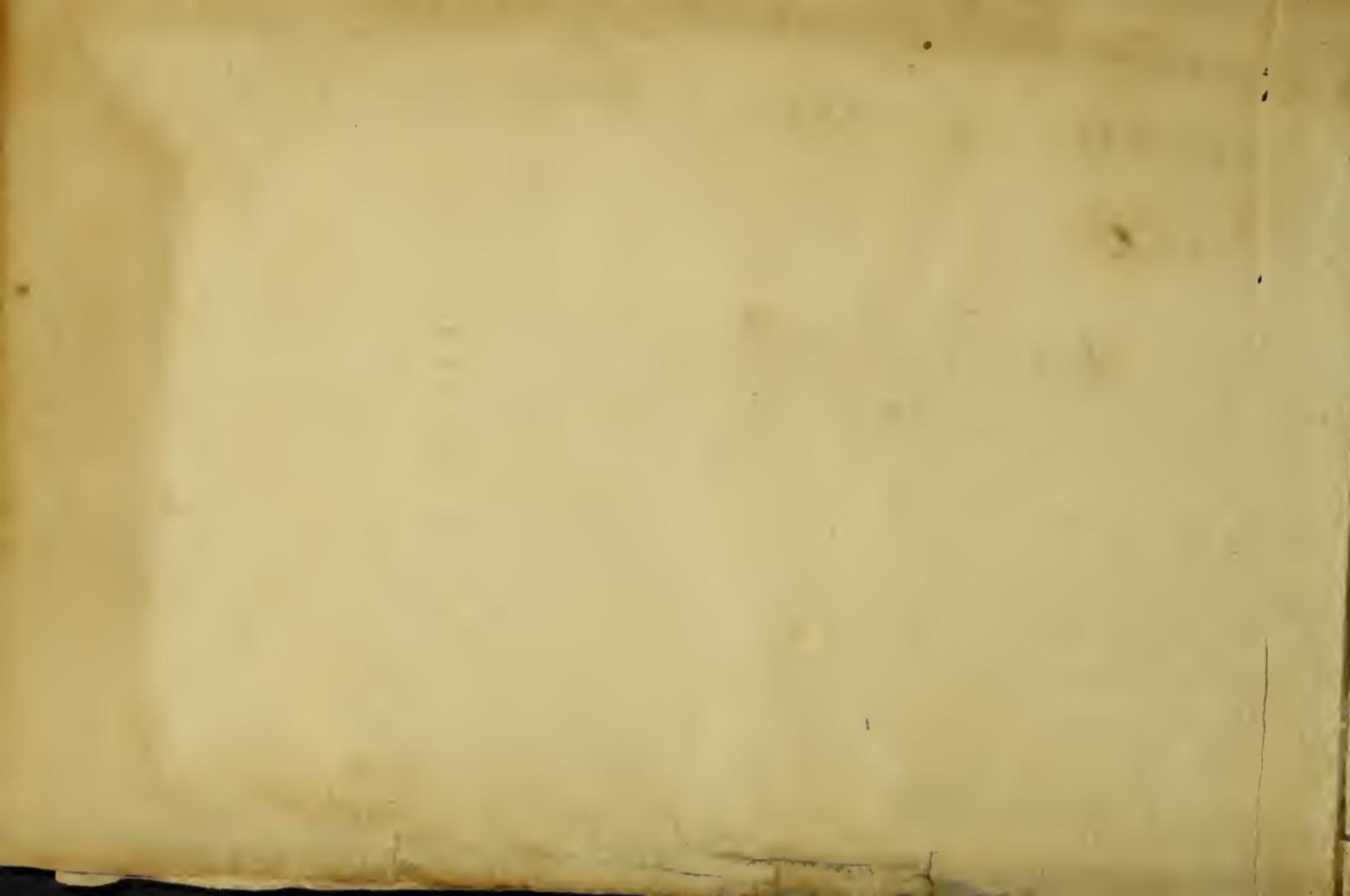
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Dorchester December ye 15 1759

Elisha Clap: His Singing Book

Price \_\_\_\_\_ £2-5-0<sup>2</sup>

Elisha Clap



THE  
*Grounds and Rules*  
OF  
MUSICK

Explained : Or,

*An* INTRODUCTION *to the Art of Singing*  
by *NOTE.*

Fitted to the meanest Capacities.

By *Thomas Walter, M. A.*

9710/5

Recommended by several Ministers.

*Let every Thing that hath Breath praise the LORD.* Psal. cl. 6.

BOSTON: Printed for SAMUEL GERRISH, 1746.

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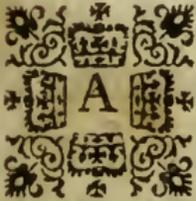
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A

*Recommendatory* P R E F A C E.

 N ingenious Hand having prepared Instructions to direct them that would learn to sing PsALMS after a regular Manner; and it being thought proper that we should signify unto the Publick some of our Sentiments on this Occasion; We do declare, that we rejoice in

in *good Helps* for a beautiful and laudable Performance of that holy Service, wherein we are to glorify God, and edify one another with the *spiritual Songs*, wherewith he has enriched us.

And we would encourage all, more particularly our *Young People*, to accomplish themselves with Skill to *sing the Songs of the LORD*, according to the

*good Rules* of Psalmody : Hoping that the Consequence of it will be, that not only the *Assemblies of Zion* will *decently and in Order* carry on this Exercise of PIETY, but also it will be the more introduced into private *Families*, and become a Part of our *Family-Sacrifice*.

At the same Time we would above all exhort, That the *main Concern*

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

iii

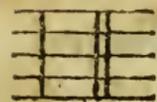
*Concern* of all may be to make it not a meer *Bodily Exercise*, but *sing with Grace in their Hearts*, and with Minds attentive to the *Truths* in the PSALMS | which they sing, and affected with them, so that in their *Hearts they may make a Melody to the LORD.*

*Boston, April 18.*  
1721.

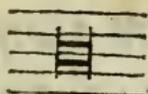
*Peter Thacher,*  
*Joseph Sewall,*  
*Thomas Prince,*  
*John Webb,*  
*William Cooper,*  
*Thomas Foxcroft,*  
*Samuel Checkley.*

*Increase Mather,*  
*Cotton Mather,*  
*Nehemiah Walter,*  
*Joseph Belcher,*  
*Benj. Wadsworth,*  
*Benj. Colman,*  
*Nathanael Williams,*  
*Nathanael Hunting,*

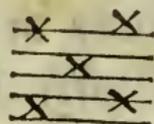
N. B. The Reader is desired to observe the subsequent *Musical Characters*, which are omitted in the following Sheets, by Reason of the Difficulty of inserting them in their proper Places among the printed Lines.



A single and double Bar.



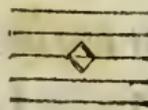
A Breve.



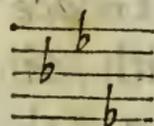
Sharps.



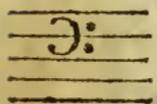
The *G sol re ut*, or, Treble Cliff.



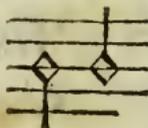
A Semibreve.



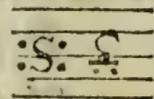
Flats.



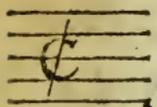
The *F fa ut*, or, Bass Cliff.



Minims.



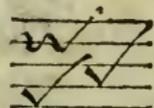
Repeats.



The Mark of Common Time.



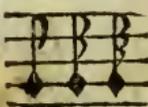
Crotchets.



Directs.



The Mark of Triple Time.



A Quaver, Semiquaver, and Demi-semiquaver.

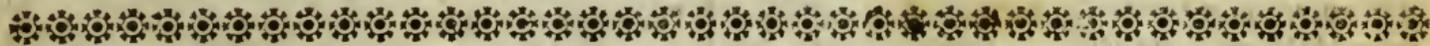


Notes slur'd, or tied.



S O M E B R I E F

And very plain INSTRUCTIONS

For *Singing* by *NOTE*.

**M**USIC is the Art of modulating Sounds, either with the Voice, or with an Instrument. And as there are Rules for the right Management of an Instrument, so there are no less for the well ordering of the Voice. And tho' Nature it self suggests unto

us a Notion of Harmony, and many Men, without any other Tutor, may be able to strike upon a few Notes tolerably tuneful; yet this bears no more Proportion to a Tune composed and sung by the Rules of Art than the vulgar Hedge-Notes of every Rustic does to the Harp

of *David*. Witness the modern Performances both in the Theatres and the Temple.

Singing is reducible to the *Rules of Art*; and he who has made himself Master of a few of these Rules, is able at *first Sight* to sing Hundreds of New Tunes, which he never saw or heard of before, and this by the bare Inspection of the Notes, without hearing them from the Mouth of a Singer. Just as a Person who has learned all the Rules of *Reading*, is able to read any new Book, without any further Help or Instruction. This is a Truth, although known to, and proved by many of us, yet very hardly to be received and credited in the Country.

What a Recommendation is this then to the following Essay, that our Instructions will

give you that Knowledge in vocal Musick, whereby you will be able to sing all the Tunes in the World, without hearing of them sung by another, and being constrained to get them by Heart from any other Voice than your own? We don't call him a *Reader*, who can recite *Memoriter* a few Pieces of the Bible, and other Authors, but put him to read in those Places where he is a Stranger, cannot tell *ten Words in a Page*. So is not he worthy of the Name of a Singer, who has gotten eight or ten Tunes in his Head, and can sing them like a *Parrot by Rote*, and knows nothing more about them, than he has heard from the Voices of others; and shew him a Tune that is new and unknown to him, can't strike two Notes of it.

These Rules then will be serviceable upon a *threefold* Account. *First*, They will instruct

us in the right and true singing of the Tunes that are already in Use in our Churches ; which, when they first came out of the Hands of the Composers of them, were sung according to the Rules of the *Scale of Musick*, but are now miserably tortured, and twitted, and quavered, in some Churches, into an horrid Medly of confused and disorderly Noises. This must necessarily create a most disagreeable Jar in the Ears of all that can judge better of Singing than these Men, who please themselves with their own ill-sounding *Echoes*. For to compare small Things with Great, our *Psalmody* has suffered the like Inconveniencies which our *Faith* had laboured under, in case it had been committed and trusted to the uncertain and doubtful Conveyance of *Oral Tradition*. Our Tunes are, for Want of a Standard to appeal to in all our Singing, left to the Mercy of every

unskilful Throat to chop and alter, twist and change, according to their infinitely divers and no less odd Humours and Fancies. That this is most true, I appeal to the Experience of those who have happened to be present in many of our Congregations, who will grant me, that there are no two Churches that sing alike. Yea, I have my self heard (for Instance) *Oxford* Tune sung in *three* Churches ( which I purposefully forbear to mention ) with as much Difference as there can possibly be between *York* and *Oxford*, or any two other different Tunes. Therefore any Man that pleads with me for what they call the *Old Way*, I can confute him only by making this Demand, *What is the OLD WAY?* Which I am sure they cannot tell. For, one Town says, their's is the true *Old Way*, another Town thinks the same of their's, and so does a Third of their Way of tuning it. But let such

B

Men

Men know from the Writer of this Pamphlet ( who can sing all the various Twistings of the old Way, and that too according to the *Genius* of most of the Congregations, as well as they can any one Way ; which must therefore make him a better Judge than they are or can be ; ) affirms, that the Notes sung according to the *Scale and Rules of Musick*, are the true *old Way*. For someBody or other did compose our Tunes, and did they ( think ye ) compose them by Rule or by Rote ? If the Latter, How came they pricked down in our *Psalms Books* ? And this I am sure of, we sing them as they are there pricked down, and I am as sure the Country People do not. Judge ye then, who is in the right. Nay, I am sure, if you would once be at the Pains to learn our Way of Singing, you could not but be convinced of what I now affirm. But our Tunes have passed through

strange *Metamorphoses* ( beyond those of *Ovid* ) since their first Introduction into the World. But to return to the Standard from which we have so long departed cannot fail to set all to rights, and to reduce the sacred Songs to their primitive Form and Composition.

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

There

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

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

These are the good Effects, which our Skill in the *Gamut* will produce. We shall then

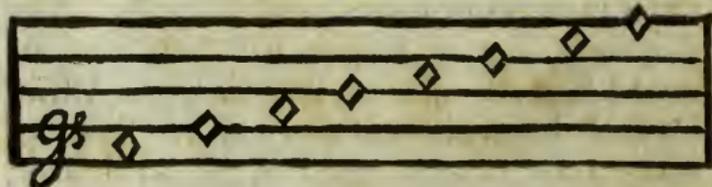
without any further Preamble, proceed to give the Reader some brief and plain Instructions for singing by Note and Rule.

*The INSTRUCTIONS for singing.*

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

here let it be observed, that the *Height* of a Note, and the *Strength* of singing it, are two different Things. Two Notes of equal Height may be sounded with different Degrees of Strength, so as that one shall be heard much further than the other.

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



*Fa Sol La Mi Fa Sol La Fa*

Where it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa* is but a *Semitone* or *Half-note*; and from *Fa* to *Sol*; from *Sol* to *La*; and from *La* to *Mi*, is a *Tone*, or *whole Note*.

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

III. The Question then will be, How shall I know which is *La*, *Fa*, or *Mi*, *Fa*; and which is *Fa*, *Sol*, and *Sol*, *La*, &c. that I may give the former the true Sound of an Half Note, and the latter the Sound of an whole Note? For this End was the GAMUT by Musicians constructed and made, where there are Seven Letters of the Alphabet made use of to design out the

seven Notes, in order to the Knowledge of their Names, *Fa*, *Sol*, *La*, *Mi*, and by Consequence the giving them their true and proper *Sound*. As we said before, every eighth Note is the same, and that there are but seven distinct Sounds in Nature, so there are but just that Number of Letters, *viz.* the seven first in the Alphabet, to design and mark them out, every eighth Letter as well as Sound being the same.

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



# The GAMUT, or Scale of Musick.

G	Sol	re	ut	in	Alt	Sol	Sol	La	Fa	Fa	x	Mi
F	fa	ut	---	Fa	---	Fa	---	Sol	x	Mi	x	La
E	la	Sol	---	La	Mi	b	Fa	La	Sol	---	La	x
D	la	sol	---	Sol	---	La	---	Sol	---	Fa	---	Sol
C	sol	fa	---	Fa	Sol	Sol	---	Fa	x	Mi	x	La
B	fa	be	mi	---	Mi	b	---	Fa	---	La	---	Sol
A	la	mi	re	---	La	La	Mi	Sol	Sol	---	La	---
G	Sol	re	ut	gs	Sol	gs	Sol	gs	La	gs	Fa	gs
F	fa	ut	---	Fa	Fa	Fa	Sol	x	Mi	x	La	x
E	la	mi	---	La	Mi	b	---	La	---	Sol	---	Sol
D	la	sol	re	---	Sol	---	La	La	Sol	Fa	---	Fa
C	sol	fa	ut	---	Fa	Sol	Sol	---	Fa	x	Mi	x
B	fa	b	mi	---	Mi	b	Fa	La	La	La	---	Sol
A	la	mi	re	---	La	---	Mi	---	Sol	---	Sol	---
G	Sol	re	ut	---	Sol	Sol	La	Fa	Fa	Fa	x	Mi
F	fa	ut	---	Fa	---	Fa	---	Sol	---	Fa	---	Sol
E	la	mi	---	La	Mi	b	---	La	---	Sol	---	Sol
D	sol	re	---	Sol	---	La	---	La	---	Sol	---	Fa
C	fa	ut	---	Fa	Sol	Sol	---	Fa	x	Mi	x	La
B	mi	---	Mi	b	---	Fa	b	---	La	---	La	---
A	re	---	La	La	Mi	Sol	Sol	---	La	---	Sol	---
G	G	amut	---	Sol	Sol	---	La	---	Fa	---	Fa	---
F	F	fa	ut	---	Fa	---	Fa	Sol	x	Mi	x	La
E	E	la	mi	---	La	---	Mi	b	---	La	---	Sol

Treble.

Medius.

Bass.

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

so called in the *Gamut*. Call the Lines and Spaces below this *G sol re ut Cliff* *F, E, D, C, B, A, G, &c.* as you find they are placed in the same wise upon the *Gamut* under the said *Cliff*.

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



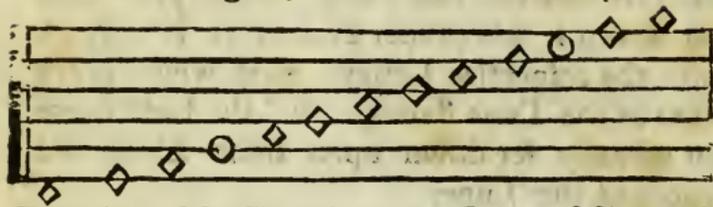
Tune before us, the first Note stands a Space and a Line above the *F Cliff*. I call the *Cliff*, *F*, I call the Space above, *G*, the Line above that, *A*, which is the Place where the two first Notes stand. I say then those two Notes stand upon *A*. The third Note is but one Space above the *F Cliff*, it stands therefore upon *G*, which is a Note above *F*. The fourth Note is three Notes below the *F Cliff*, I count downwards, and say, *F, E, D, C*; that Note therefore stands upon *C*. And so of all the rest of the Notes, by counting up or down from the *Cliff*, you may find them.

Here again observe that the Line of your *Bass*, which has the *F Cliff* upon it, answers to the Line on the *Gamut*, which has the same *Cliff* placed upon it; and the Spaces and Lines above and below the *F Cliff* upon the Tune are called by the same Letters, which are above and below the same *Cliff* upon the *Gamut*. From

hence it follows, that having found your *Cliff* and given it its proper Name, it is easy to name the respective Letters, with which every Note in the Tune stands, altho' the Letters are not actually set down upon those Lines and Spaces of the Tune.

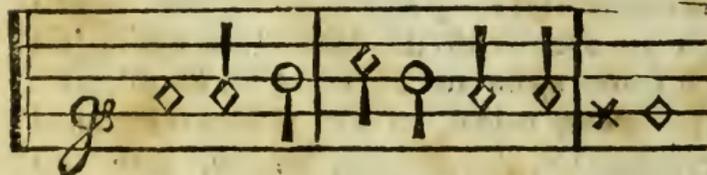
VI. Having proceeded thus far, it will be no difficult Thing to name the Notes by the Syllables *Fa, Sol, La, Mi*, in order to find which are half Notes and which are whole Notes; to give them their due and proper Sound. *Mi* is your Master Note; when you have found which Note is *Mi*, call the Notes above *Fa, Sol, La, Fa, Sol, La*, then the eighth Note will be *Mi*, according to the Rule before mentioned *that every Eighth is the same*. Then you go over with the same Notes again, 'till you come again to *Mi*; and so on forever. The Notes below *Mi* are the fore-mentioned reversed, *La, Sol, Fa, La, Sol, Fa*, then you  
C  
come

come to *Mi* again, &c. For Example



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

VII. The next Question then is, how to find *Mi*, which having found, we may with Ease call the other Notes above or below by their proper Names? And here the Answer is, That the *natural* Place for *Mi* is in *B*. Look in the first Column of the Gamut, and you will find *Mi* upon *B*, which is the natural Place for it. See for Example the first Line of *Windsor Treble*.

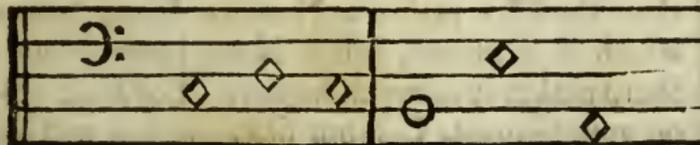


*La, La, Mi, Fa, Mi, La, La, Sol.*

Here I cast my Eye upon the *G Cliff*; I call the Line it stands upon *G*; the Space above I call *A*, the Line above I call *B*, &c. according to the Order of the Gamut. The two round Notes (which I have so marked for Distinction's sake) stand upon *B*, I call them *Mi*. The Note below I call *La*, the Note below that *Sol*, &c. The Note above I call *Fa*, if there were another above that, I would call it *Sol*, and another above that, I would call it *La*, &c. according to what we said above. So that *Mi* stands upon the Line above the *G sol re ut Cliff*, and so you will find it upon the first Column of the Gamut, where *Mi* stands upon the Line above the *G Cliff*, as it does upon this Tune. And the Notes above and below are called by the same Names, both upon the Tune and the Gamut. So the Space above the Cliff, upon both the Gamut and the Tune is called, *La*.

So for a *Bass*, find your *F fa ut Cliff*, call the

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



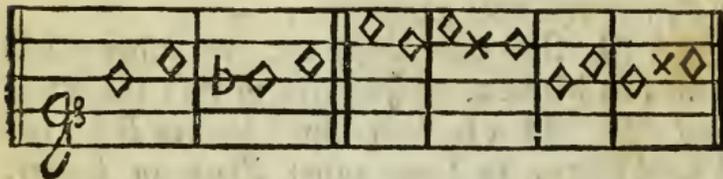
*Fa, Sol, Fa, Mi, La, La.*

First, I cast my Eye upon the upper Line but one, there I find the *F Cliff*. The Line it stands upon I call *F*; then I descend and call the Space below, *E*; the Line below that Space I call *D*; the Space below that Line *C*; the Line below that is *B*, and there stands your *Mi*; (which for Distinction sake is made round)

So upon your Gamut (Column first) run down from the *F Cliff* five Letters, and you will find *B*, and *Mi* over against it.

VIII. But then there are two other Cliffs used in Musick, which serve to vary the Place of *Mi*. That is, to transpose it from *B* it's natural Place, to some other Place or Letter. These are called, the one of them a *Flat*; the other a *Sharp*. Their Marks see in the Beginning of this Book. The *B Flat* depresses a Note half a Sound lower. Thus we said before, that from *Mi* to *Fa* is but an half Note; but if *Mi* have a Flat upon it, it is an whole Note from *Mi* to *Fa*, that is *Mi* is an half Note lower than it was before. The *Sharp* serves to raise a Note as much higher; thus from *La* to *Fa* ascending is but an half Note, but if *Fa* be sharped, it is an whole Note above *La*. From *La* to *Sol* descending is an whole Note, but if *Sol* be sharped (which is under *La*) that *Lâ* is but an

half Note above ; for it raises *Sol* an half Note higher, and so nearer to *La*. For Example.



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

So that the Flats are usually put upon the half Notes *Mi Fa*, and *La Fa*, ( that is the undermost of them ) to distance them an whole Note from one another. The Sharp is put upon the whole Notes to make them but half a Note distant, or upon the uppermost of two half Notes to make them an whole Note distant. See the above cited Example, where the two first Notes are half a Notes's Distance ; the third and fourth are an whole Note's Distance. The fifth and sixth are an whole Note's Distance ; the seventh and eighth are an half Note's Distance ; the

ninth and tenth are an half Notes Distance, and yet the eleventh and twelfth Notes, altho' upon the same Place, are an whole Note distant.

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

Note also, that it is evident from the *Gamut* that the Flat makes a Note or Line, before which it is placed, half a Note lower ; and a Sharp makes it as much higher. For look upon your *Gamut*, Column first, and you will see that from *B* to *C* is half a Note, *viz.* *Mi, Fa* ; but look upon Column second, and you will find from *B* to *C* is an whole Note, as *Fa, Sol*, that is, *Mi, Fa*, in the first Column is turned into *Fa, Sol*, because *Mi* in the second Column has a *Flat* upon it, which turns it into *Fa*, altering the Name of the Note, and making it an half Note lower. So look upon Column first

of the Gamut, and you will find, that from *E* to *F*, which is there *La*, *Fa*, and in Column second, where from *E* to *F* is *Mi*, *Fa*, is but half a Note, (as we said in the former Part of this Book : ) but in Column third, where *E* is flatted, from *E* to *F* is an whole Note, viz. *Fa*, *Sol*.

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

IX. This gives you the Reason of the Removes of the *Mi* ; namely, the making the Semitones whole Tones, or the half Notes whole

Notes. So that *Mi* being but an half Note below *Fa*, the Flats or Sharps upon it making the Places of *A* *i*, and *Fa*, an whole Note distant, ( and the same holds good as to *La*, *Fa*, which are also half Notes, as well as *Mi*, *Fa*, ) it follows that *Mi* must be removed.

X. The natural Place of *Mi* is in *B* ; but the Flats and Sharps remove the *Mi*. Therefore what shall I do to find my *Mi*, when there are Flats or Sharps at the Beginning of the Tune ? Now the Rules are these : The natural Place of *Mi* is in *B* ; but if *B* be flat, *Mi* is in *E* ; if *B* and *E* be flat, *Mi* is in *A*. Thus for the Flats. If *F* be sharp, *Mi* is in *F* ; if *F* and *C* be sharp, *Mi* is in *C* ; and if *F*, *C*, and *G* be sharp, *Mi* is in *G*. That is, look upon *B*, and there is your *Mi*, unless you find a Flat placed upon it, and then count up to *E*, and there is your *Mi* ; but if a Flat be there too, count down to *A*, and there is the *Mi*. Or, if there







XII. I told you before, that these Examples do exactly correspond with the Gamut. We will put this a little into Practice. Take the last Instance, where you will find the F Cliff, which is the Mark of the Bass. You see that F, C and G are sharped. Look upon the last Column of your Gamut, and you will there find, F, C and G sharped. Take the upper Line of your Tune, which is marked with the F Cliff, place that Cliff upon the last Column of the Gamut upon the said Cliff in the Gamut; you will find the Cliff stands upon F, both in the Gamut, and the Tune, and that both on the one, and the other, the Name of the Note is La, and that both are sharped. Then look upon the Space above, in the Tune, and in the Gamut, and you will find a Sharp on both alike, and both have the Letter G upon them; and the Notes upon both are Mi, &c. And so you will find as to all the rest of the Lines & Spaces.

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

XIII. Tunes are said to be upon a flat Key, or a sharp Key. To know whether your Tune be upon a flat Key or a sharp Key, this is the general Rule. If the two Notes above the last Note of your Tune be whole Notes, it is upon a sharp Key; but if the two Notes above, be one an whole Note, and the other an half Note, then it is a flat Key. For Instance, in *Cantebury* Tune, the last Note is upon G, and is called Fa; the Notes above must be Sol, La, which are two whole Notes, so that from Fa to La is a greater Third. Again, in *Windfor* Tune, the last Note stands upon A, and is called La; the Notes above are Mi, Fa. Now altho' from La to Mi be an whole Note,

yet from Mi to Fa is but an half Note, which makes it a lesser Third. The former is called by the Latins *Diton Major*; the latter *Diton Minor*. And La, Mi, Fa, making but a lesser Third, the Tune is upon a flat Key. For in *Canterbury* Tune, Fa, Sol, La, rises half a Note higher than La, Mi, Fa. For the former consists of two whole Notes; the latter of an whole Note and an half Note. And when you have learned to raise and fall the Notes, the Difference of the Sound will be perceptible by the Ear. From this Difference of the greater and lesser Third, it follows, that Tunes upon sharp Keys are more chearful, and sprightly, and therefore more suitable to Psalms of Praise and Thanksgiving. And the flat Keys being more grave and mournful, are therefore best set and sung to penitential Psalms and melancholly Airs. Let any Man sing the *Penitential Hymn*, in the following Collection of Tunes,

and he must allow what I have been asserting.

XIV. I cannot dismiss this Subject of the flat and sharp Keys, without speaking something of the old Way of naming the Notes from the Keys. Thus say some, if the Key be flat, Mi is the Note above the Key; and if the Key be a sharp Key, the Note below is Mi. A Thing which is absolutely false. To name the Notes from finding the Key, is like drawing an universal Conclusion from particular and more restrained Premises. For altho' every Tune that has Mi above the Key Note, is upon a flat Key; and every Tune that has Mi below the Key Note, must be upon a sharp Key; yet it is not reciprocally true, that every flat Key has Mi above the Key Note; or that every sharp Key has Mi below the Key Note. For a Tune may end with Sol, and then Fa must be the Note below the Key. And so of others. It is so in *Playford's Tunes set to Sternhold and Hopkins's*

*Hopkins's* Version of the Psalms. Where there are particular Notes flatted and sharped, which they could not be if the Mi was where the old Way of finding it would place it. Be pleased to look into those Psalms, particularly on the Tune called, *The Song of the three Children*. You will there find the second Note of the Bass, which according to the old Way of naming the Notes is called Mi, which is half a Note lower than the first Note Fa; and yet this Mi is sharped, which is a Thing needless, if it be Mi. But according to our Gamut the first Note of that Bass is Sol, and the second Note is Fa, which because it is an whole Note below Sol, is sharped to make it half a Note lower. So that Sol, Fa, Sol, with the Fa sharp is sounded like Fa, Mi, Fa, which Mi needs no Sharp, it being already but half a Note from Fa naturally, and so does not want any raising by a Sharp. The same you may observe upon the third Note of the third Line

of that Treble, whose proper Name is Fa, and is sharped to make it a whole Note from La, the preceding Note; which Sharp were needless, if it were Mi, for Mi is an whole Note above La, without sharping of it. And the same could I prove, if there were need, from the Flats on many Notes in those Tunes.

XV. The Notes in Musick do come under a further Consideration, and that is their *Length*, or *Shortness* in the Timing of them. They are known by the Names of a *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*. These two last are seldom used in Psalm Tunes, but are more frequent in Songs, Madrigals, and light Airs. The other better becoming the grave and solemn Worship of the Temple.

As for their *absolute* Length and Measure of Time in sounding; a *Semibreve* is sounded in the Time that a Man may let fall his Hand slowly and raise it again; letting his Hand fall at

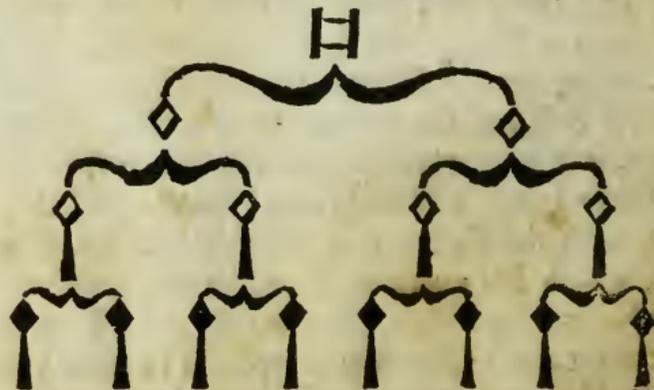
the first sounding, & taking it up when it is half done, which lifting up of the Hand finishes it.

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

XVI. From this different Length of Notes, arises what we call the *Time* of a Tune. Which is twofold, either *common Time* or *triple Time*. *Common Time* is when all go by two, as one Breve is two Semibreves, one Semibreve is two Minims, and so of the rest. But in *triple Time* all go by two except the Semibreve, which contains three Minims. Thus one Breve is two Semibreves, one

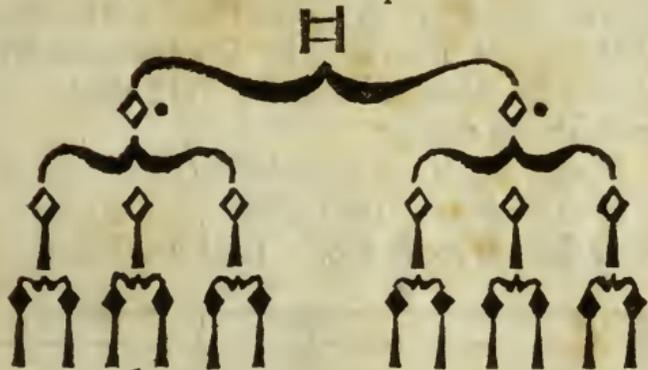
*Semibreve* is three *Minims*, one *Minim* two *Crotchets*, &c. So that in *triple Time* the *Minim* is one Third swifter, & must be founded accordingly. And in *triple Time* you will find *Semibreves* and *Minims* mingled together, and for the most part every other Note is a *Minim*. The Proportion of *common Time* to *triple Time*, is as Three to Two. See the following Schemes.

The Scheme of *common Time*.



The

The Scheme of triple Time.



You may observe, that in the Scheme of triple Time above drawn, there is a Prick upon the right Side of the Note, which is by Musicians called a *Prick of Perfection*, which makes the Note before half as long again. Thus that Semibreve with a Prick is as long as a Semibreve and a Minim. Now if that Semibreve with a Prick after it, which makes it half as long again, be just as long as the three Minims under it,

then if that Prick were taken away, it would be as long as but two of those Minims. Therefore in your triple Time Tunes ( where there is no Prick after the Semibreve ) the Semibreve is to be sung just as long again as a Minim. Now one Minim and an half of a Minim in triple Time, is as long as one Minim in common Time; therefore the Semibreve in triple Time being unpricked, amounting to the Length of two Minims in the same Time, it must be as long as a Minim and a third of a Minim of common Time; that is, a Semibreve in triple Time is a third shorter than a Semibreve in common Time.

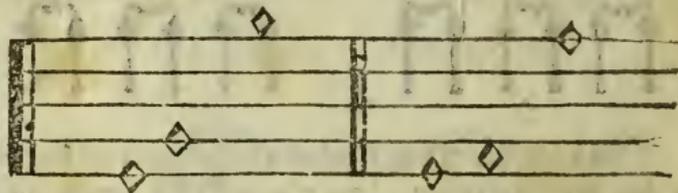
XVII. There are several Adjuncts of Musick, such as a *Repeat* (whose Mark see at the Beginning of the Book) which signifies, that that Part of the Tune which went before it, is to be sung over again. There is also a *Direct* (whose Mark also see at the Beginning of the Book) which serves

to direct the Singer what Space or Line the Note in the next Page stands. There is also a *Tye* (see the Mark thereof in the forementioned Place) which is to inform you, that two, or three, or as many Notes as it is put to, are to be sung to one Syllable.

XVIII. The last Thing we have to treat of, is the Doctrine of *Concords* and *Discords*. It would be but an unintelligible Amusement to the vulgar Reader, ( for whom this little Book is chiefly design'd ) to give the physical and mathematical Solution of the Grounds, Cause and Effects of Harmony, as also the Reasons of Defecant, which I might easily do. I only say, that among the seven Notes, ( for there are no more in Nature, as we have already said, every Eighth being the same, only in an higher Key ) a Third, lesser and greater, a Sixth, lesser and greater, a Fifth, lesser and greater are Concords. That is, if I found a Third, or Fifth, or Sixth

above another Man, my Voice sounds harmoniously with his. A Second and Seventh are Discords; a Fourth is by some accounted a Chord, by others a Discord; but I am inclined to think the former.

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



Here in the first Example, the second Note is a Third above the first, if they were both founded, they would be harmonious ( a Third being a Chord ) and so is the upper Note, which is an Eighth above the second Note, the same is a Chord to the first and undermost Note.

Note. So in the other Example, the second Note is a Second to the first, which is a Discord; and the upper Note being an Eighth above the Second, is also a Discord to the first and undermost Note.

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

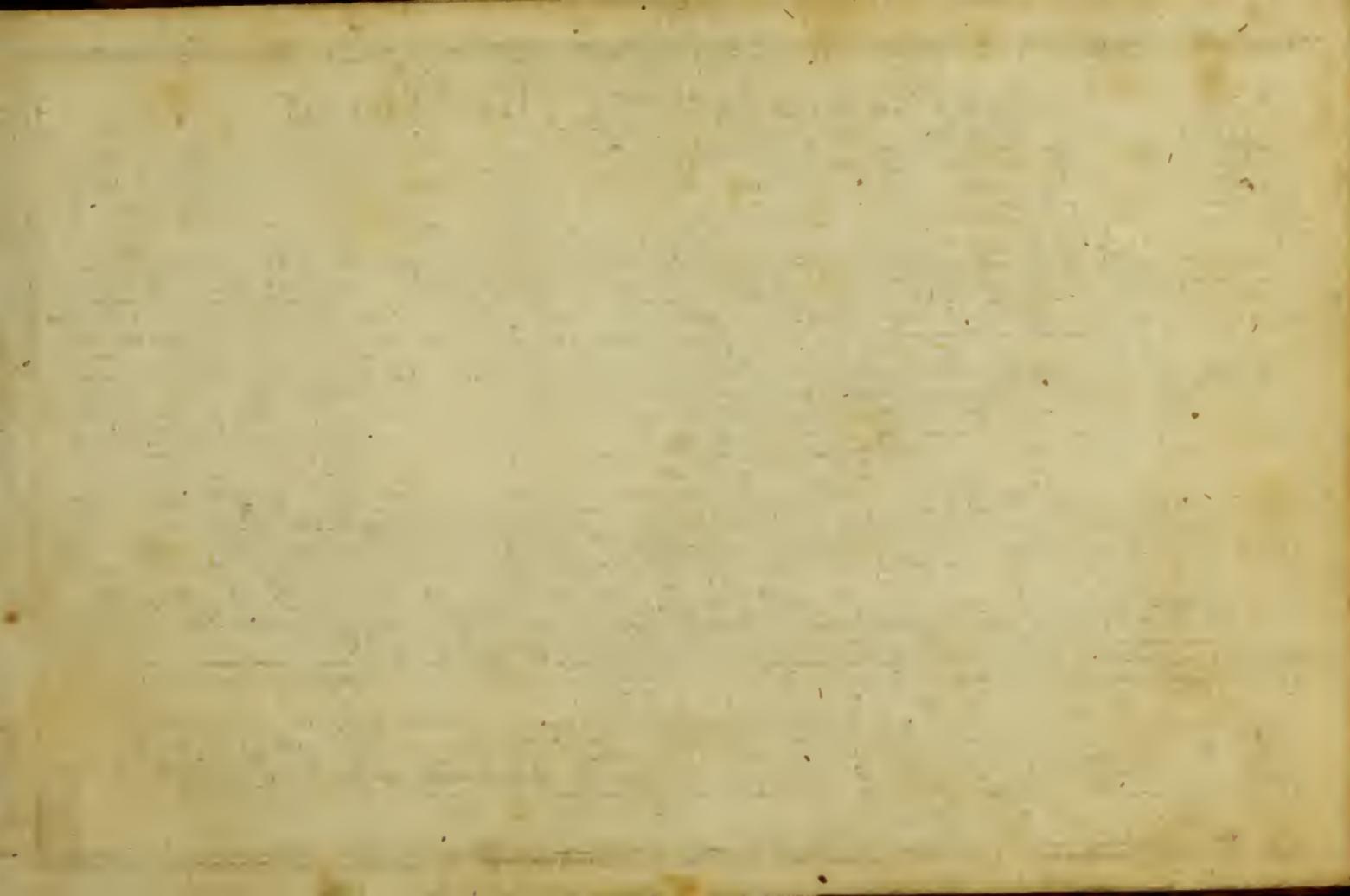
The Treble, Bass, and Medius do not always begin upon a Pitch, sometimes three, sometimes eight Notes, &c. Distance from one another. You may find their Distance by observing the Letter, on which the first Note of

each stands. Thus if the first Note of the Bass stands on *A*, and the Treble begins on *C*, they are a Third asunder. The Bass must be begun a Third below.

Finally, Observe, that Discords are sometimes made use of in Musick, to prepare the Ear by their Harshness, to relish better the Sweetness and Melody of a following Concord. Thus oftentimes, there will be an imperfect Concord, then a Discord, which is still more grating; this serves to keep the Auditor in a longing Suspence, 'till all the Parts fall into a perfect Set of Chords, which finishes and compleats the Harmony, and strangely charms the Hearer.

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



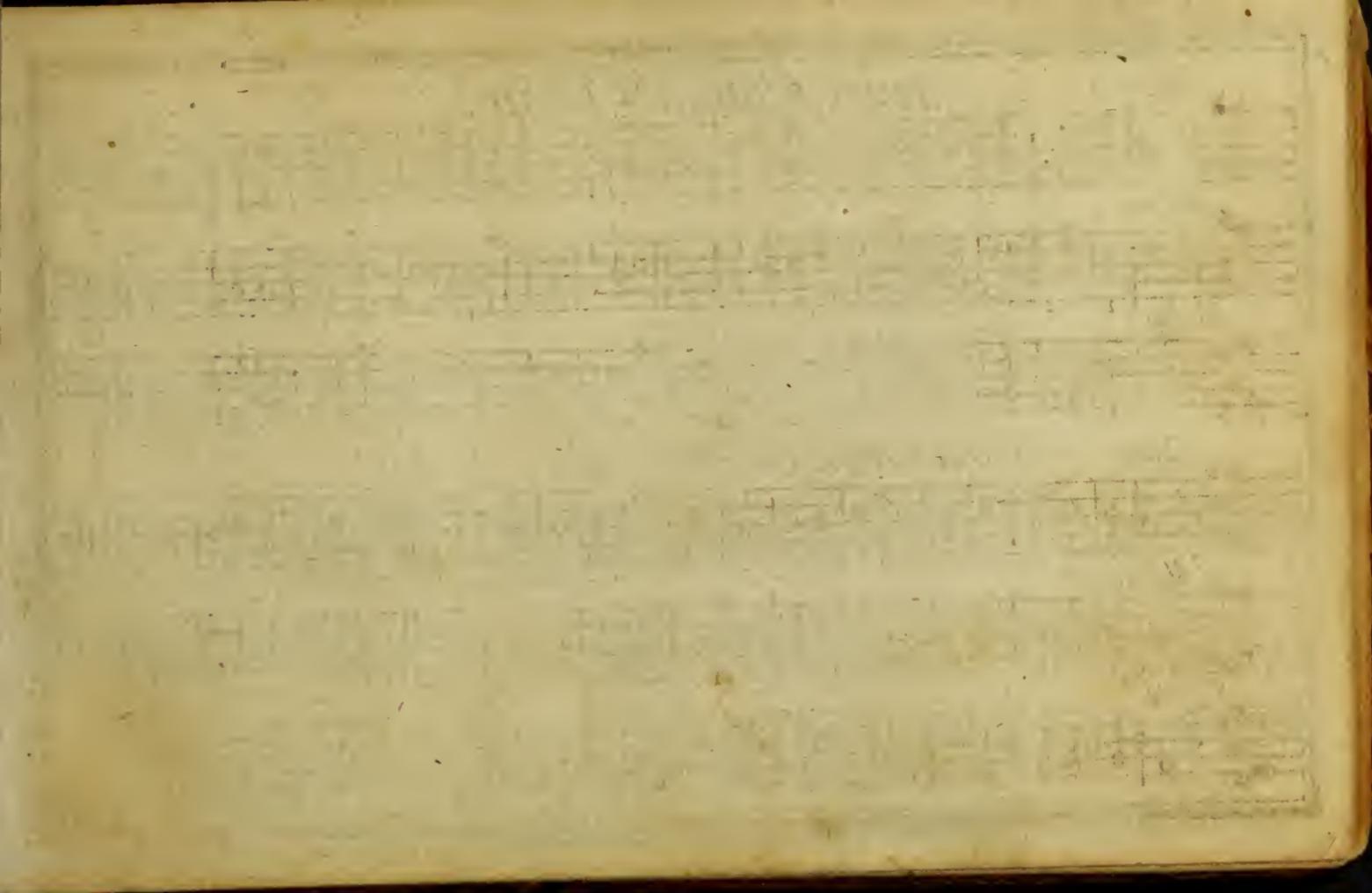


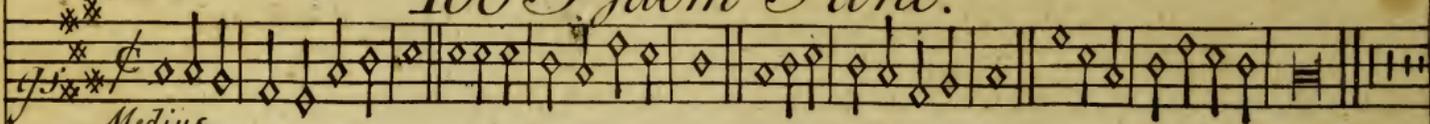
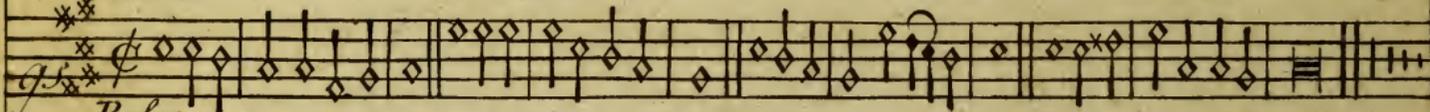
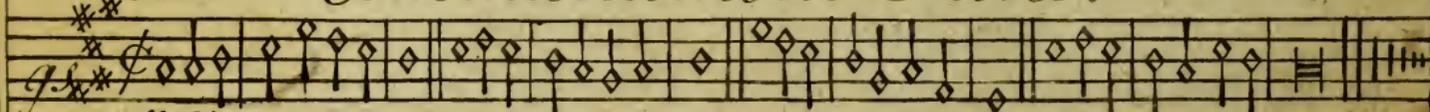
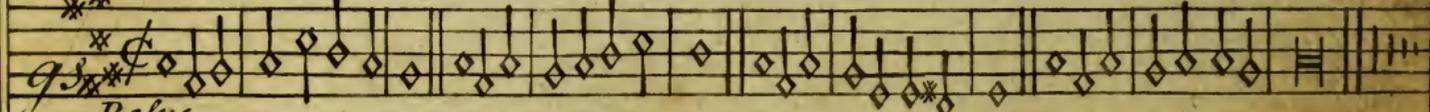
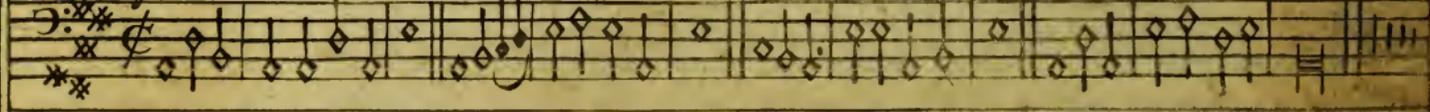
# Rules for tuning the Voice

\* do re mi fa sol la si do do hi la sol fa mi re do do re mi mi do re re fa fa

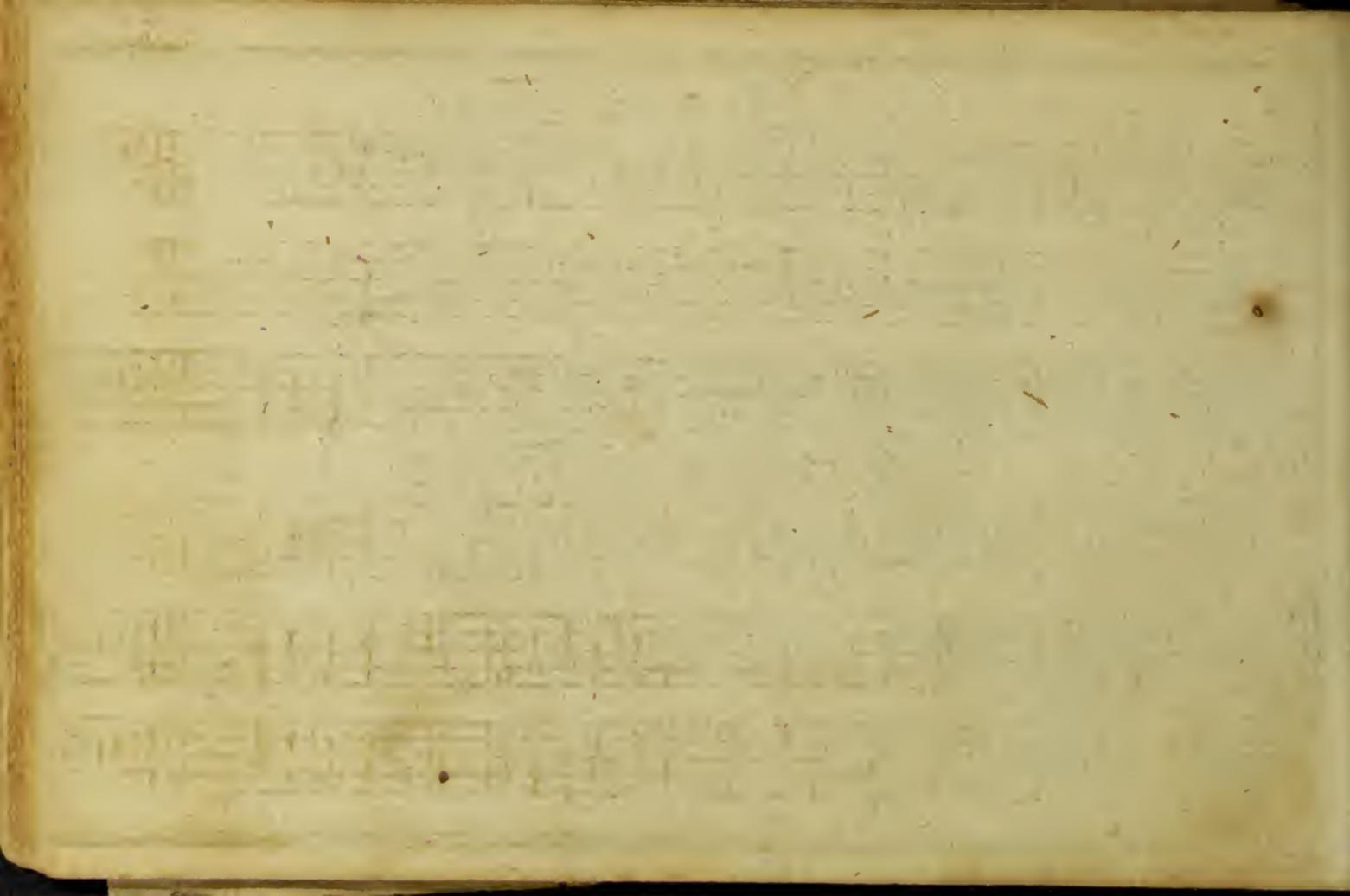


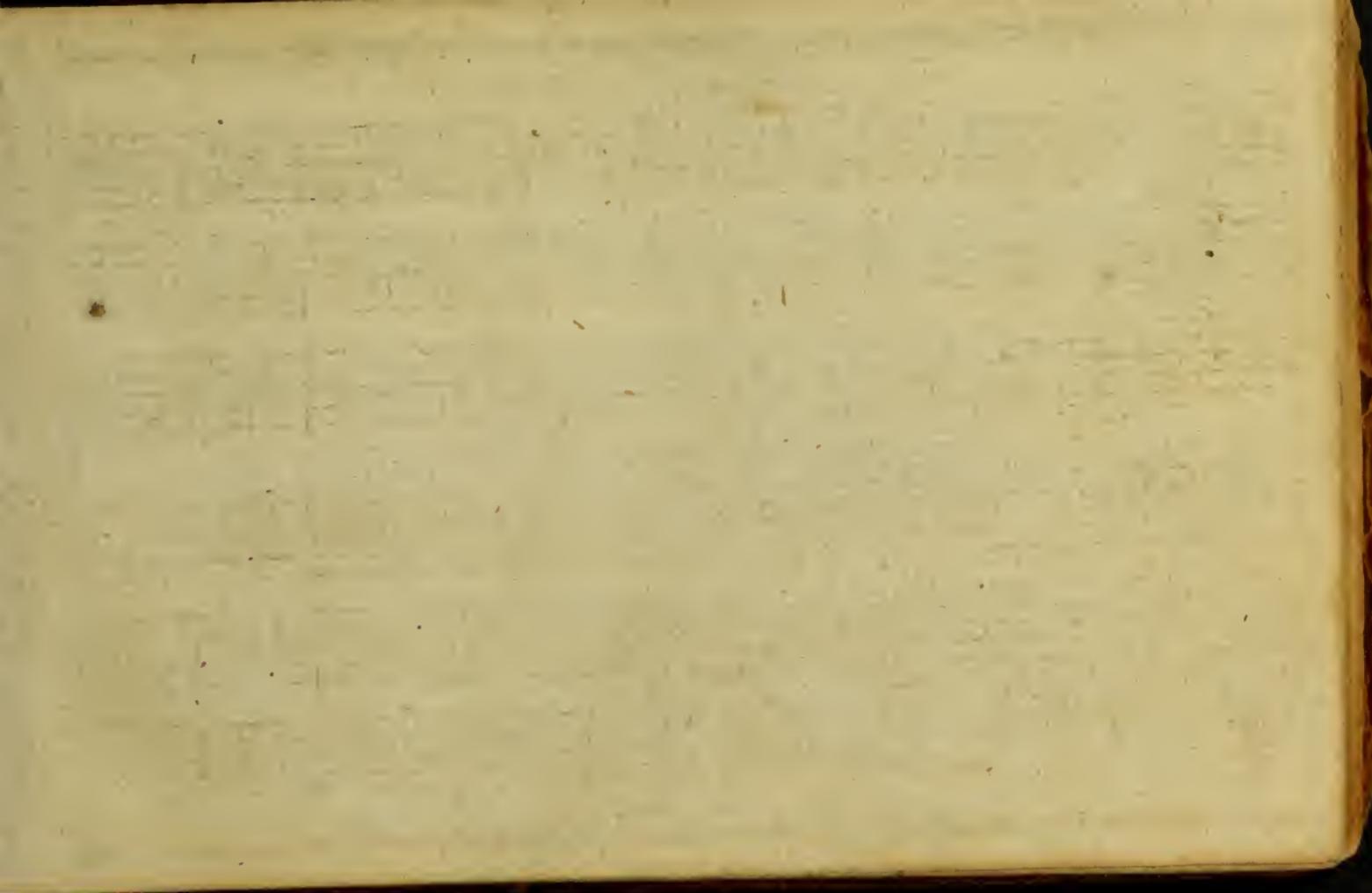
Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 10 horizontal lines across the page. The ink is dark and the paper is aged and yellowed. The script is dense and difficult to decipher due to its cursive nature and the fading of the ink. The lines of text are roughly parallel and fill most of the page area.



*Cantus**100. Psalm Tune.**Medius**Bafus**Cantus**Commandment Tune.**Medius**Bafus*

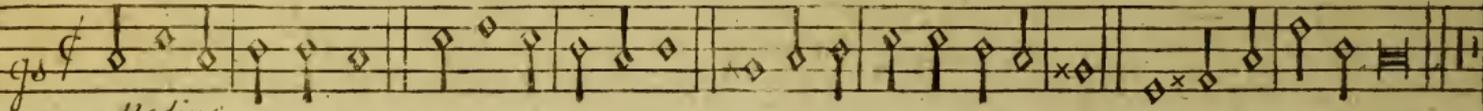




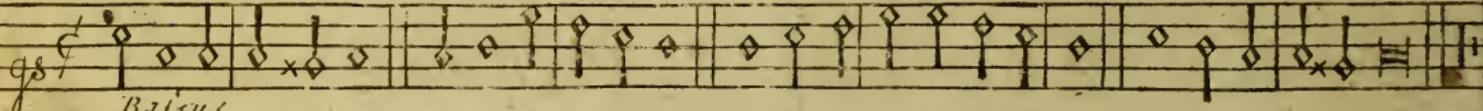


# Southwel Tune

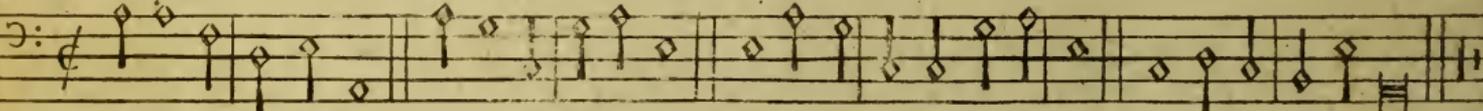
*Cantus*



*Medius*



*Bassus*

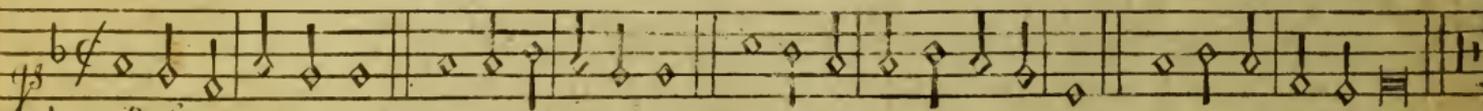


# Southwel new Tune

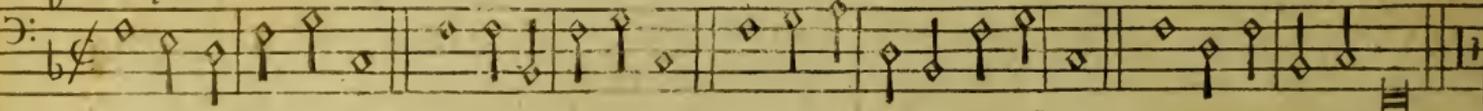
*Cantus*



*Medius*



*Bassus*



*Cantus,*

*London Tune.*

*g<sup>s</sup>*  $\frac{7}{8}$   $\text{C}$

The first staff of the first piece, 'London Tune', is for the Cantus part. It features a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music is written in a diamond-shaped notation style. The staff begins with a common time signature 'C' and a 'g<sup>s</sup>' marking. The melody consists of a series of eighth and sixteenth notes, with some rests, and ends with a double bar line and repeat signs.

*Medius.*

*g<sup>s</sup>*  $\frac{7}{8}$   $\text{C}$

The second staff of the first piece is for the Medius part. It has the same notation as the Cantus part: treble clef, one flat, 7/8 time, and diamond notation. It starts with a 'g<sup>s</sup>' marking and a common time signature 'C'. The melody is similar to the Cantus part but includes some 'x' markings above certain notes. It concludes with a double bar line and repeat signs.

*Bassus.*

$\text{B}$   $\frac{7}{8}$   $\text{C}$

The third staff of the first piece is for the Bassus part. It uses a bass clef, one flat, and 7/8 time. The notation is diamond-shaped. It begins with a common time signature 'C'. The melody is written in a lower register than the other parts and ends with a double bar line and repeat signs.

*Cantus.*

*London new Tune.*

*g<sup>s</sup>*  $\frac{7}{8}$   $\text{C}$

The first staff of the second piece, 'London new Tune', is for the Cantus part. It features a treble clef, one flat, and 7/8 time. The notation is diamond-shaped. It starts with a common time signature 'C' and a 'g<sup>s</sup>' marking. The melody is similar to the first piece but includes some 'x' markings. It ends with a double bar line and repeat signs.

*Medius.*

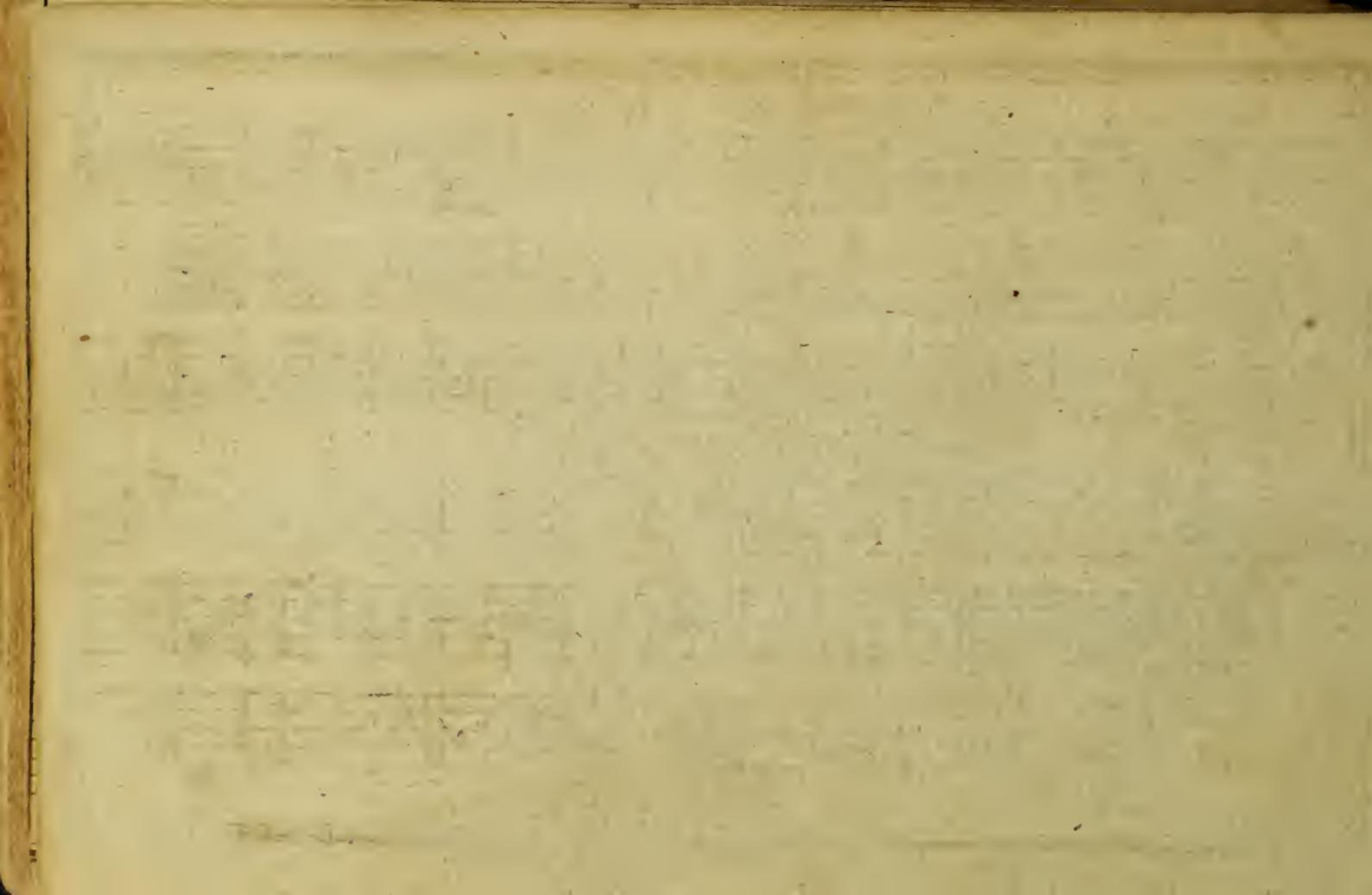
*g<sup>s</sup>*  $\frac{7}{8}$   $\text{C}$

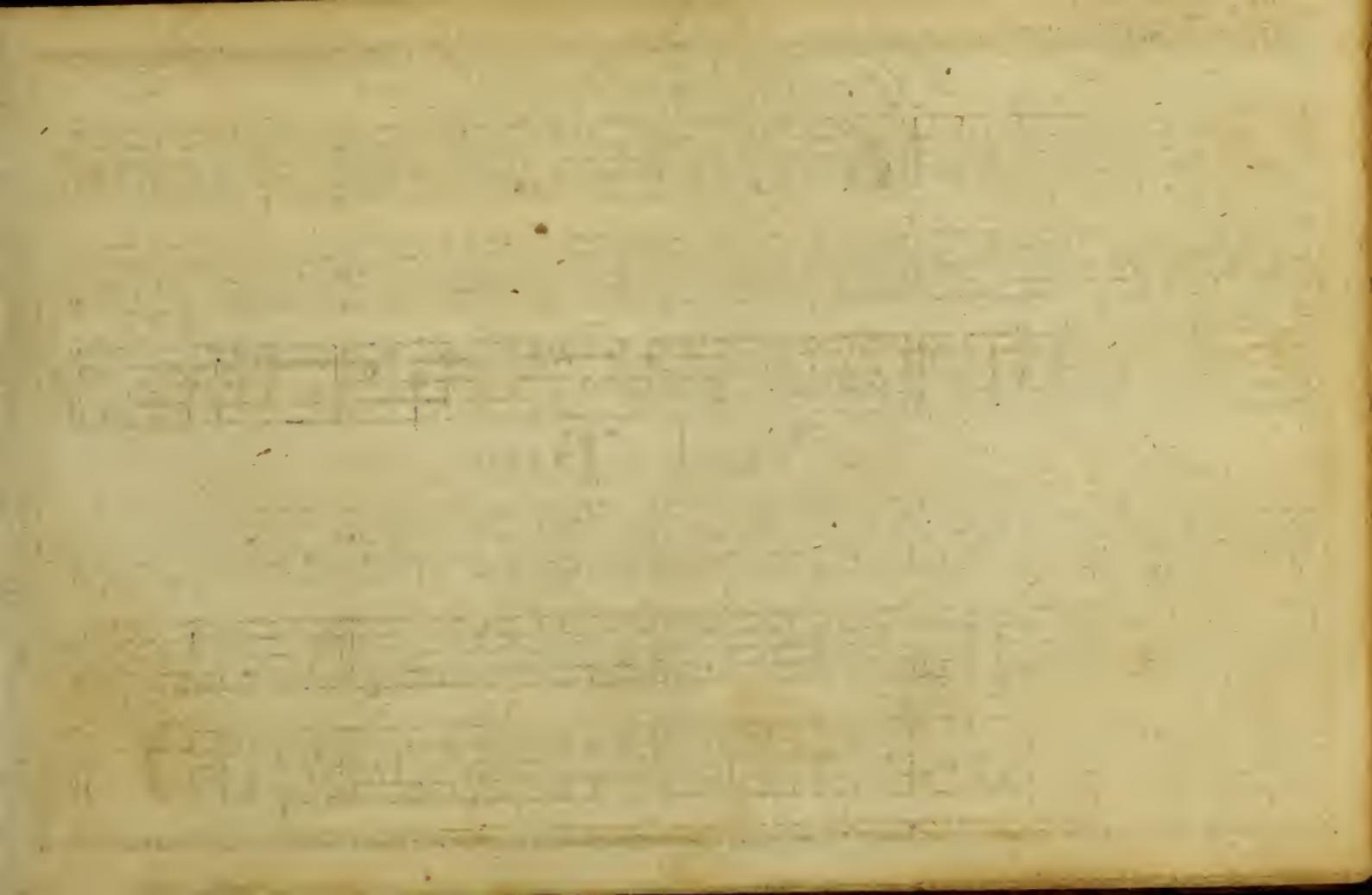
The second staff of the second piece is for the Medius part. It has the same notation as the Cantus part: treble clef, one flat, 7/8 time, and diamond notation. It starts with a 'g<sup>s</sup>' marking and a common time signature 'C'. The melody is similar to the Cantus part but includes some 'x' markings. It concludes with a double bar line and repeat signs.

*Bassus.*

$\text{B}$   $\frac{7}{8}$   $\text{C}$

The third staff of the second piece is for the Bassus part. It uses a bass clef, one flat, and 7/8 time. The notation is diamond-shaped. It begins with a common time signature 'C'. The melody is written in a lower register than the other parts and ends with a double bar line and repeat signs.





7  
Cantus.

# Windsor Tune.

Musical score for Windsor Tune, featuring three staves: Cantus (Soprano), Medius (Alto), and Bass. The music is written in G major and 3/4 time. The Cantus staff begins with a treble clef and a G-clef, the Medius staff with a treble clef and a C-clef, and the Bass staff with a bass clef and a C-clef. The score consists of 16 measures, with repeat signs at measures 4 and 8. The piece concludes with a double bar line and repeat dots.

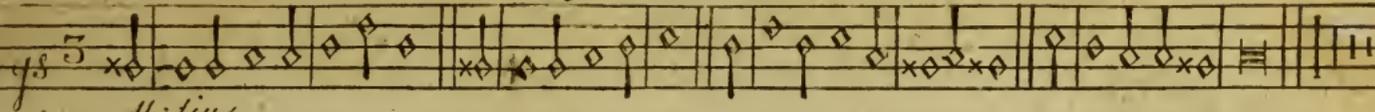
Cantus.

# York Tune.

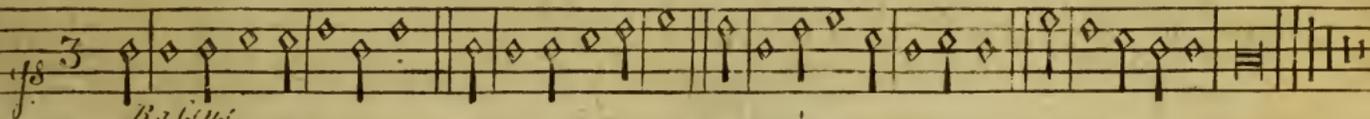
Musical score for York Tune, featuring three staves: Cantus (Soprano), Medius (Alto), and Bass. The music is written in D minor and 3/4 time. The Cantus staff begins with a treble clef and a D-clef, the Medius staff with a treble clef and a C-clef, and the Bass staff with a bass clef and a C-clef. The score consists of 16 measures, with repeat signs at measures 4 and 8. The piece concludes with a double bar line and repeat dots.

*Cantus*

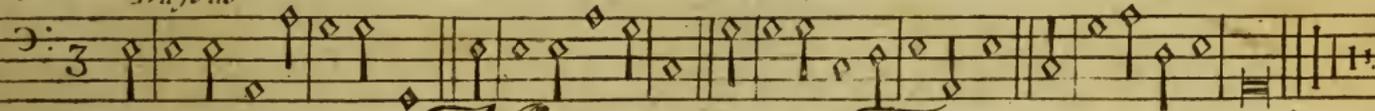
# Oxford Tune



*Medius*

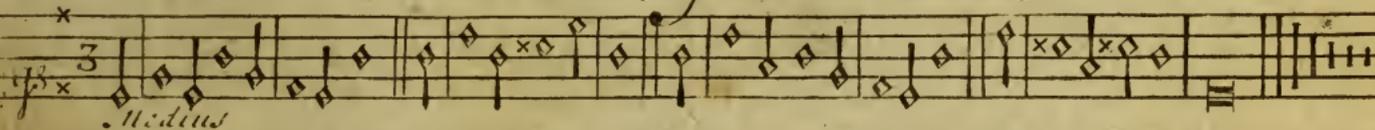


*Bassus*

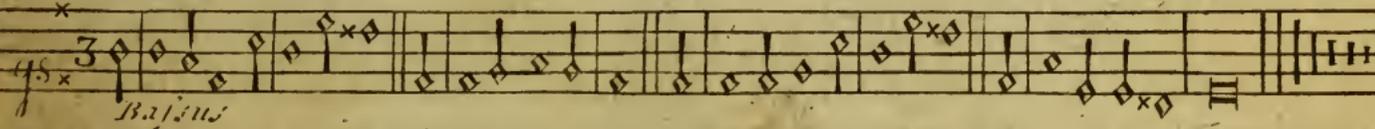


*Cantus*

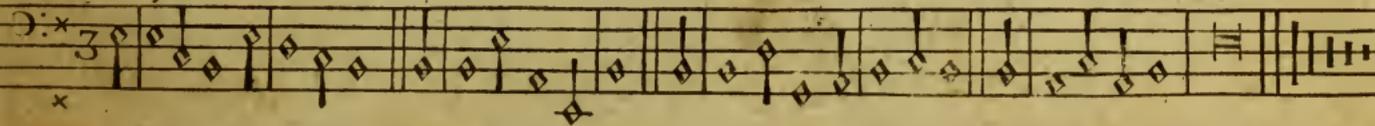
# Martyrs Tune

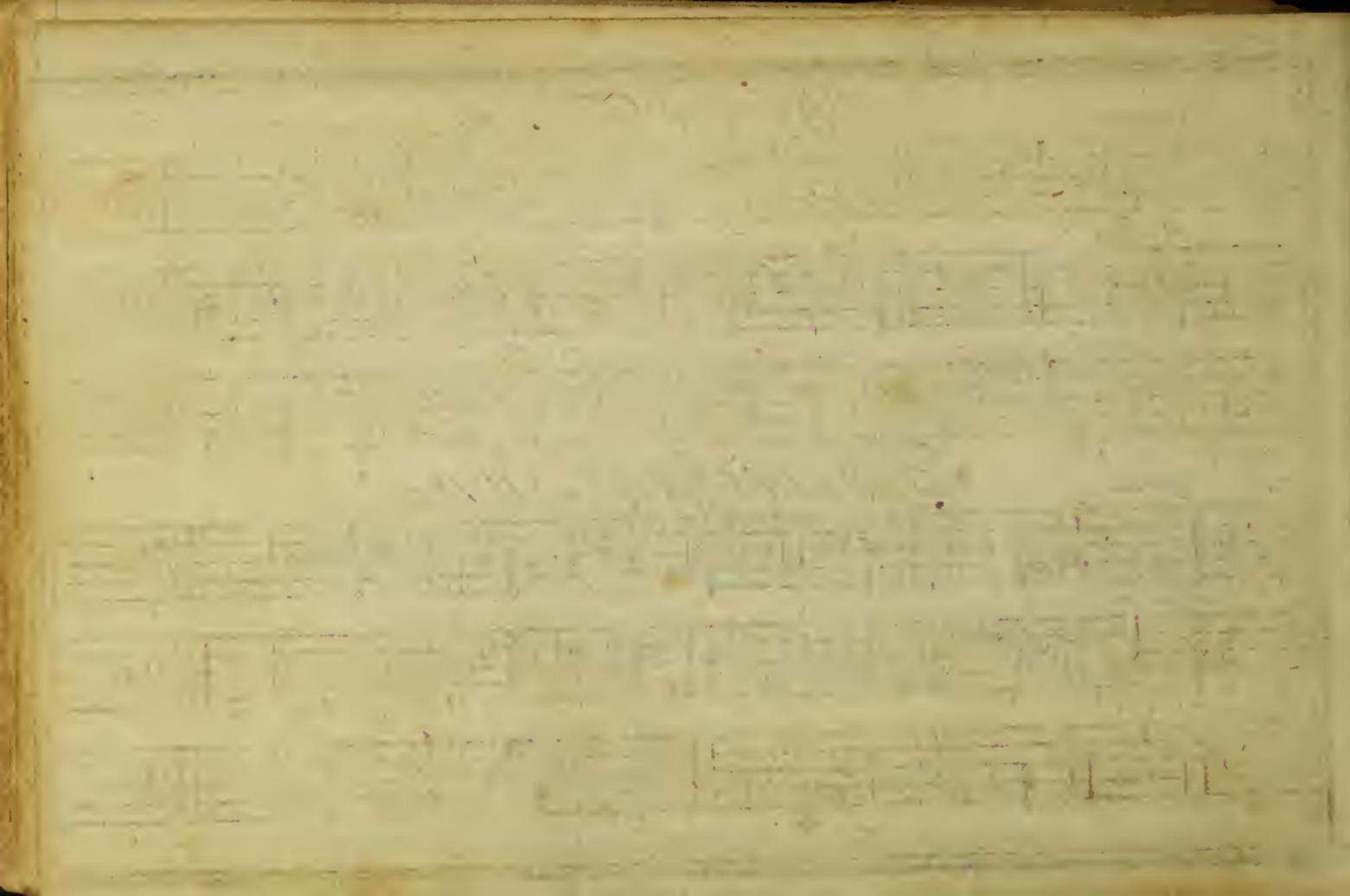


*Medius*



*Bassus*







*Cantus.*

# S<sup>t</sup> JAMES'S TUNE

Handwritten musical notation for the *Cantus* part of St. James's Tune. The staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written with diamond-shaped note heads and stems. It features a series of eighth notes in the first measure, followed by a sequence of quarter notes and eighth notes. The piece concludes with a double bar line and a repeat sign.

*Medius.*

Handwritten musical notation for the *Medius* part of St. James's Tune. The staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written with diamond-shaped note heads and stems. It features a series of eighth notes in the first measure, followed by a sequence of quarter notes and eighth notes. The piece concludes with a double bar line and a repeat sign.

*Bassus.*

Handwritten musical notation for the *Bassus* part of St. James's Tune. The staff begins with a bass clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written with diamond-shaped note heads and stems. It features a series of eighth notes in the first measure, followed by a sequence of quarter notes and eighth notes. The piece concludes with a double bar line and a repeat sign.

*Cantus.*

# Bella or 24 Psalm Tune.

Handwritten musical notation for the *Cantus* part of Bella or 24 Psalm Tune. The staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written with diamond-shaped note heads and stems. It features a series of eighth notes in the first measure, followed by a sequence of quarter notes and eighth notes. The piece concludes with a double bar line and a repeat sign.

*Medius.*

Handwritten musical notation for the *Medius* part of Bella or 24 Psalm Tune. The staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written with diamond-shaped note heads and stems. It features a series of eighth notes in the first measure, followed by a sequence of quarter notes and eighth notes. The piece concludes with a double bar line and a repeat sign.

*Bassus.*

Handwritten musical notation for the *Bassus* part of Bella or 24 Psalm Tune. The staff begins with a bass clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written with diamond-shaped note heads and stems. It features a series of eighth notes in the first measure, followed by a sequence of quarter notes and eighth notes. The piece concludes with a double bar line and a repeat sign.

# Penitential Hymn.

*antlu.*

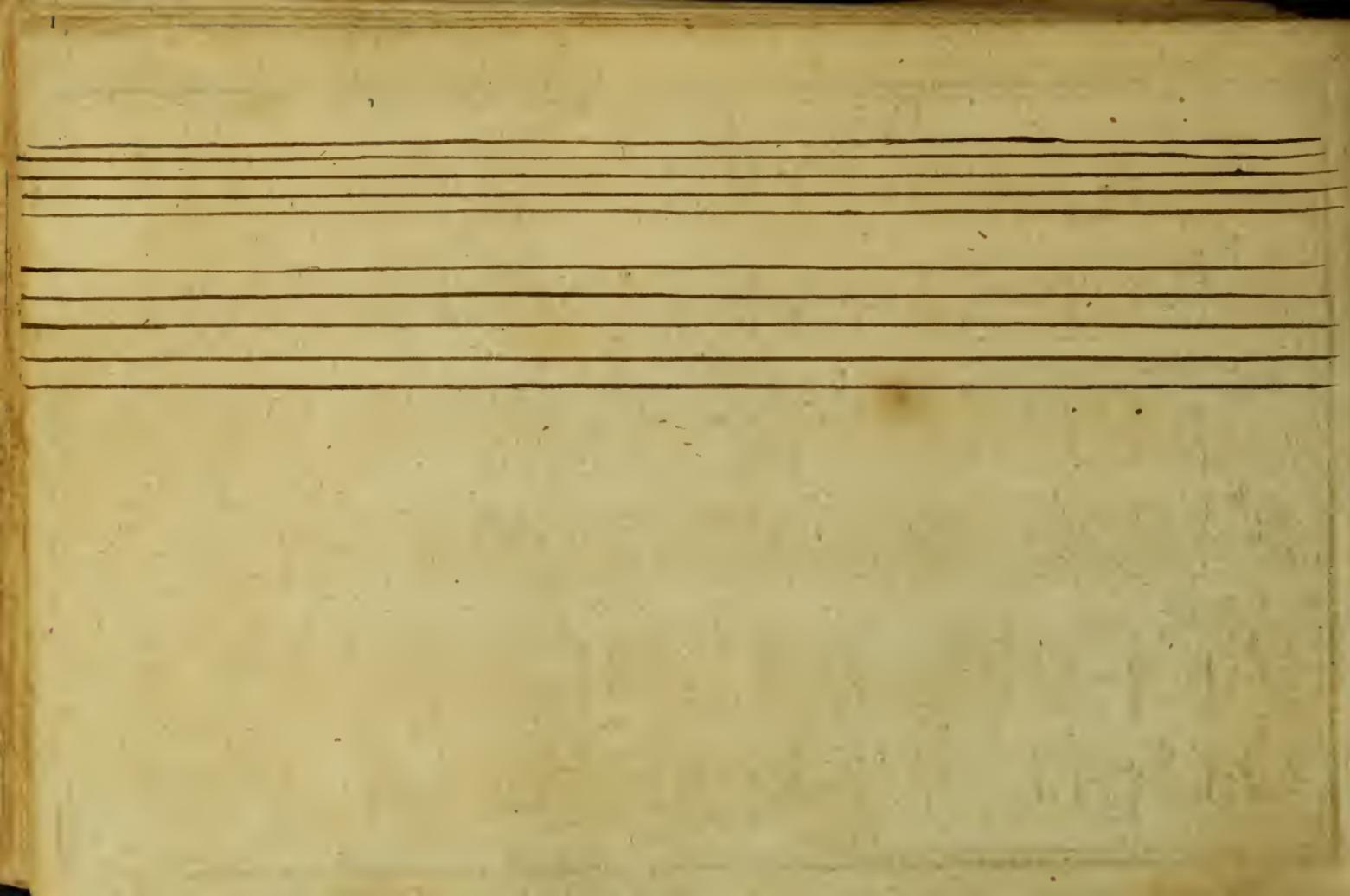
Two staves of musical notation for the *antlu.* section. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of diamond-shaped notes on a five-line staff.

*middle.*

Two staves of musical notation for the *middle.* section. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of diamond-shaped notes on a five-line staff.

*Basso.*

Two staves of musical notation for the *Basso.* section. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of diamond-shaped notes on a five-line staff.



999A777

*Cantus.*

# 81 Psalm Tune.

The Cantus part is written on two staves. The top staff begins with a treble clef and a 5/4 time signature. The notes are square with stems, and the melody is written in a single line. The bottom staff continues the melody, also using square notes and stems.

*Medius.*

The Medius part is written on two staves. The top staff begins with a treble clef and a 5/4 time signature. The notes are square with stems, and the melody is written in a single line. The bottom staff continues the melody, also using square notes and stems.

*Bassus.*

The Bassus part is written on two staves. The top staff begins with a bass clef and a 5/4 time signature. The notes are square with stems, and the melody is written in a single line. The bottom staff continues the melody, also using square notes and stems.

*Cantus*

*85 Psalm Tune.*

Handwritten musical notation for the first staff, labeled *Cantus*. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The staff concludes with a double bar line and a checkmark.

Handwritten musical notation for the second staff, labeled *Medius*. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The staff concludes with a double bar line and a checkmark.

Handwritten musical notation for the third staff, labeled *Medius*. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The staff concludes with a double bar line and a checkmark.

Handwritten musical notation for the fourth staff, labeled *Bassus*. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The staff concludes with a double bar line and a checkmark.

Handwritten musical notation for the fifth staff, labeled *Bassus*. It features a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The staff concludes with a double bar line and a checkmark.

Handwritten musical notation for the sixth staff, labeled *Bassus*. It features a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The staff concludes with a double bar line and a checkmark.

一、凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

二、本會之宗旨，在於救國。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

三、本會之組織，由全體國民組成。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

四、本會之活動，包括各項救國運動。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

五、本會之經費，由全體國民捐助。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

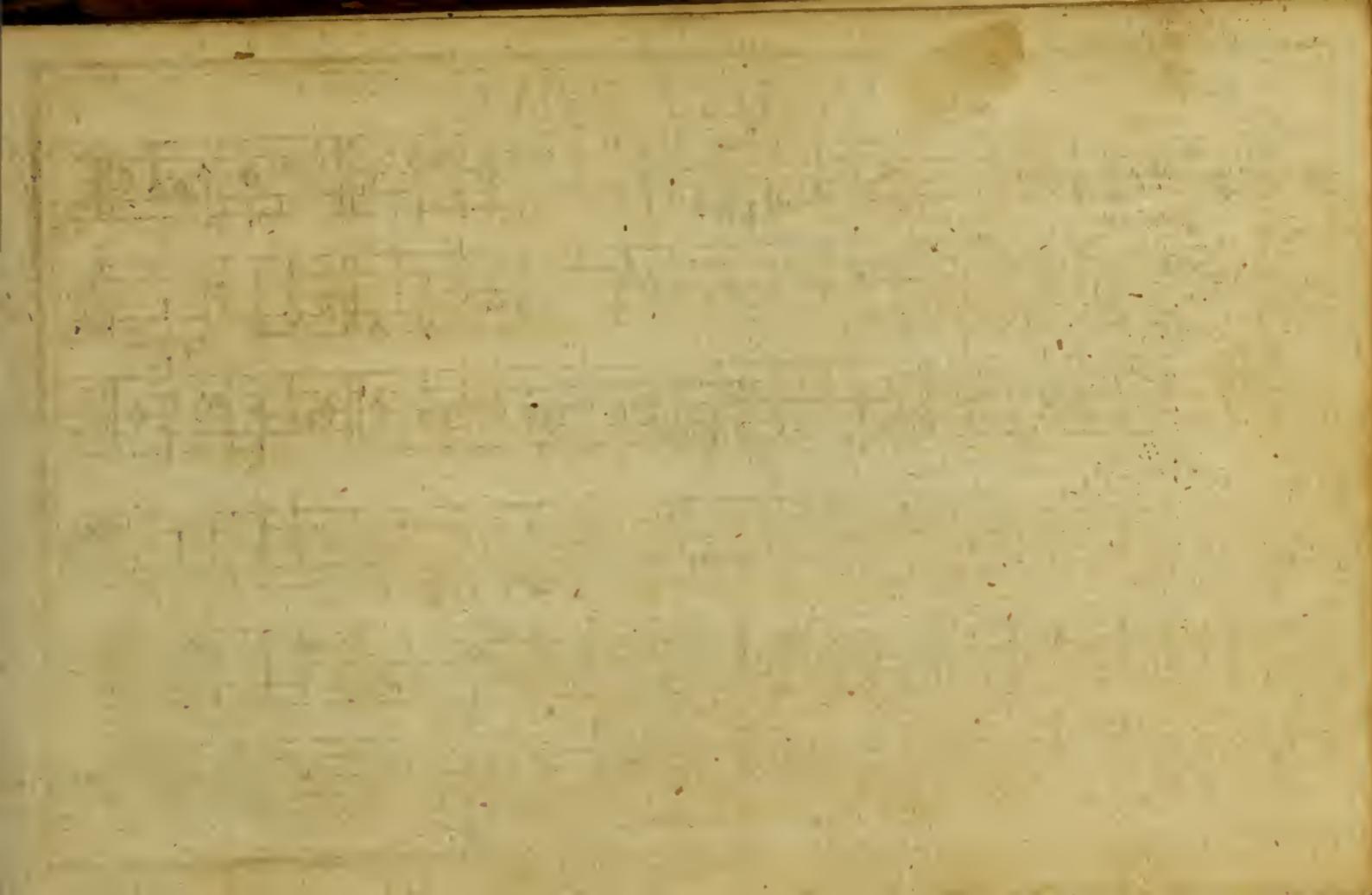
六、本會之辦事處，設於本市。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

七、本會之聯絡，由全體國民負責。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

八、本會之宣傳，由全體國民負責。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

九、本會之執行，由全體國民負責。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。

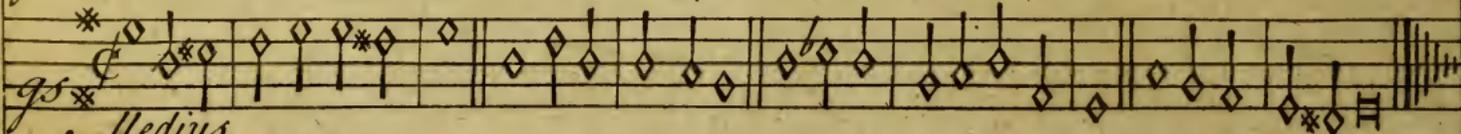
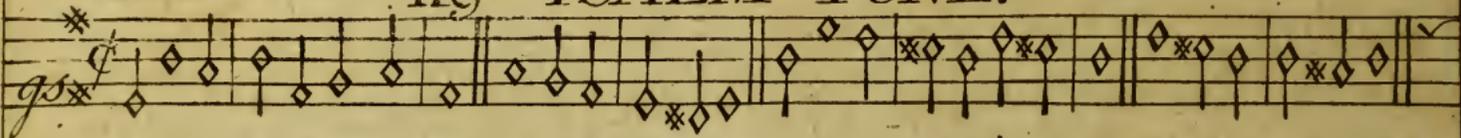
十、本會之總結，由全體國民負責。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。凡我同胞，幸垂鑒焉。本會為救國起見，特發起此項運動，以期喚起國民之覺悟。



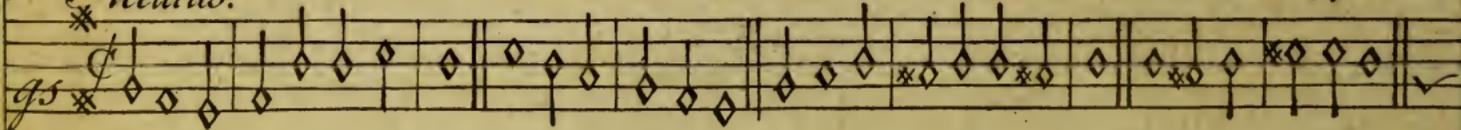
*Cantus.*

119

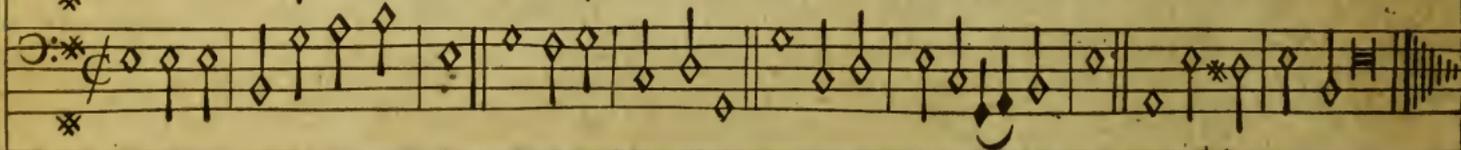
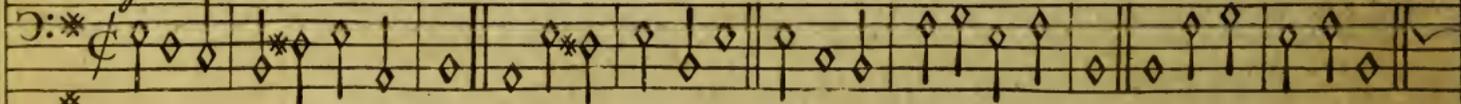
*PSALM TUNE.*



*Medius.*



*Bassus.*



S. Cantus.

115 Psalm Tune.

S. S.

C.

The first system of music consists of two staves. The upper staff is a vocal line for Soprano (S. Cantus) in G major (one sharp) and common time. It begins with a treble clef and a common time signature. The lower staff is a lute accompaniment in G major, starting with a G-clef and a common time signature. The music is written in a style characteristic of 17th-century manuscript notation, with square notes and stems.

S. Medius.

S. S.

C.

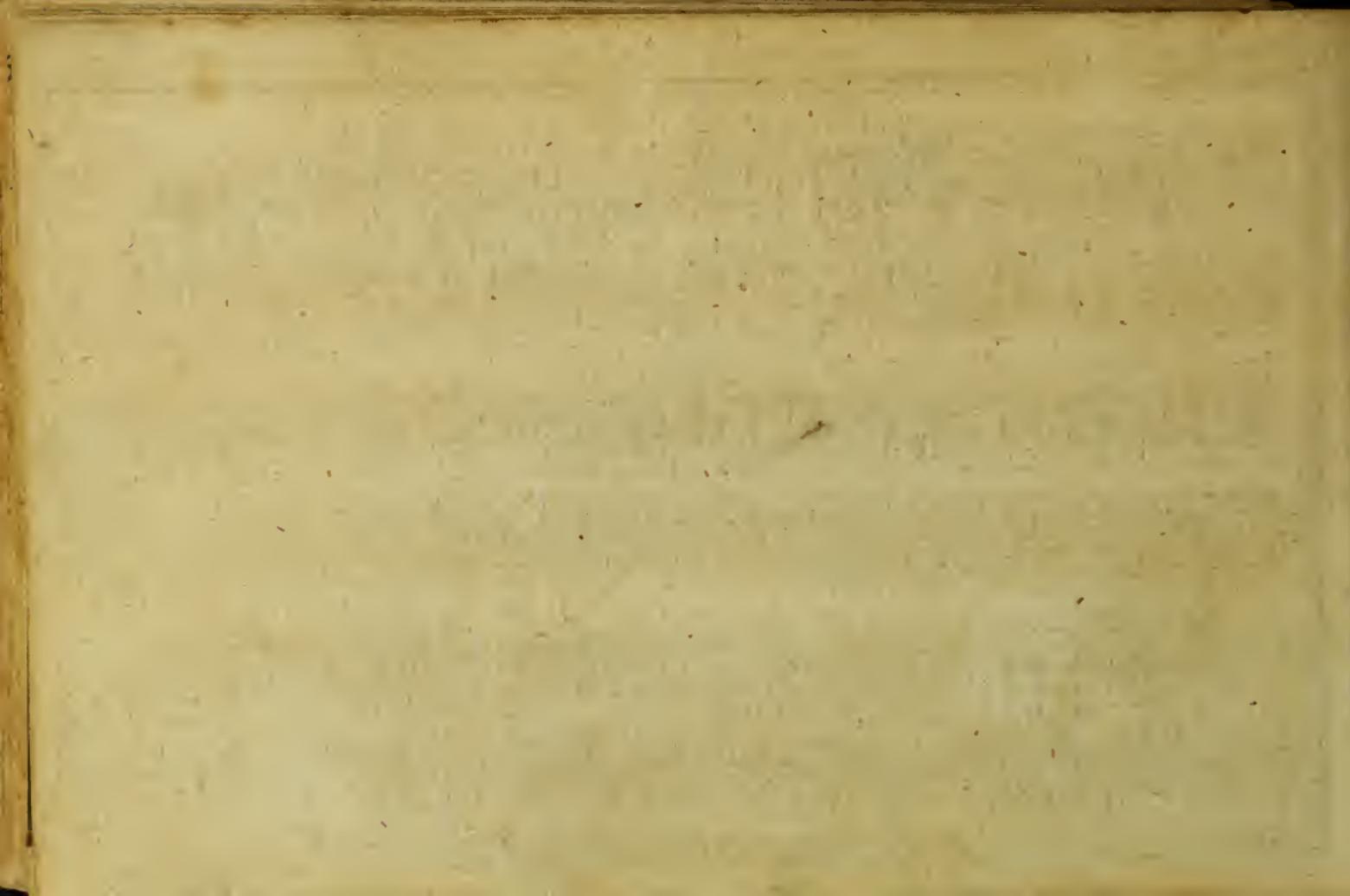
The second system of music consists of two staves. The upper staff is a vocal line for Alto (S. Medius) in G major and common time. The lower staff is a lute accompaniment in G major, continuing from the first system. The notation is consistent with the first system, featuring square notes and stems.

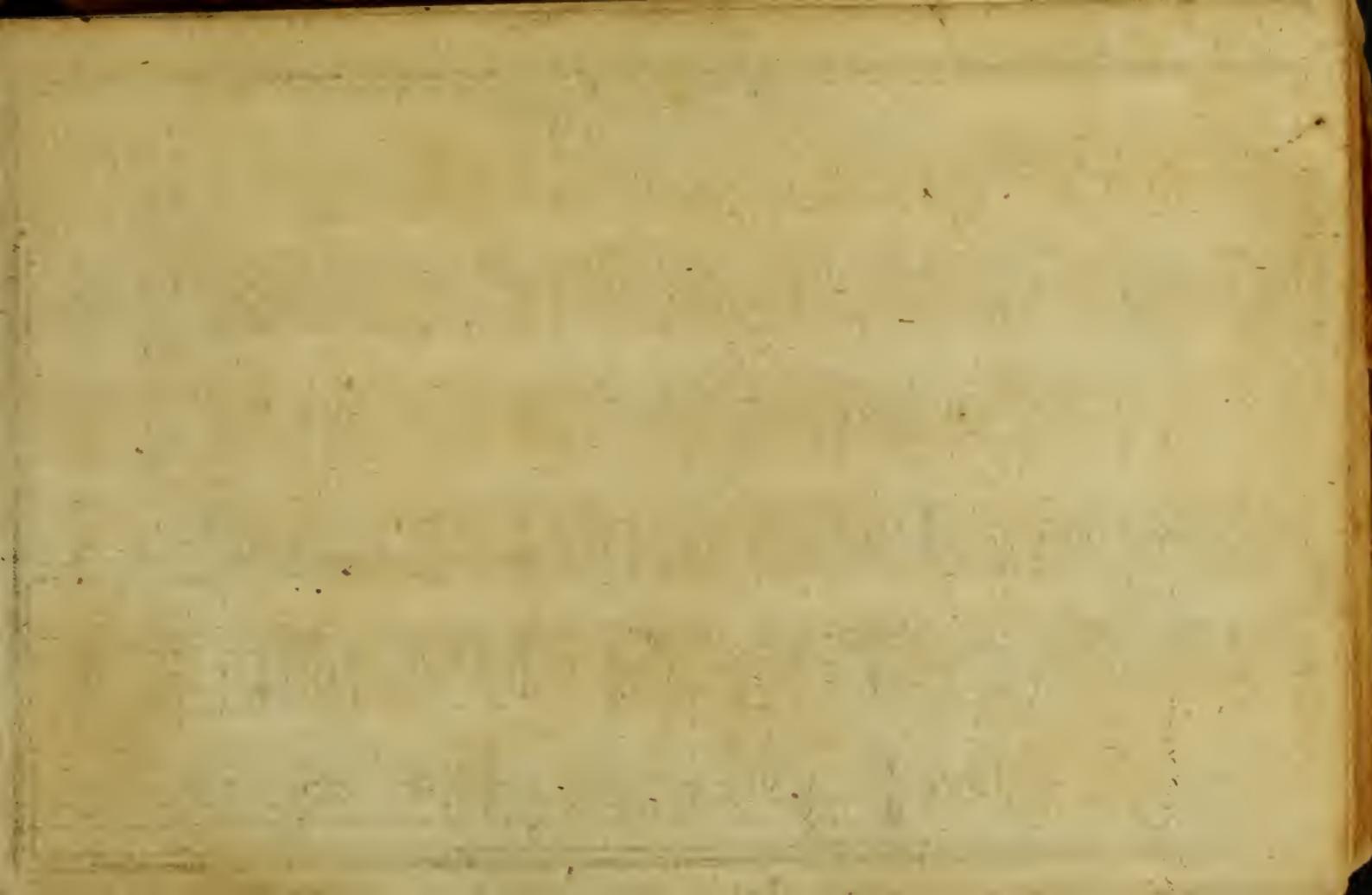
1. S. Bassus.

S. S.

C.

The third system of music consists of two staves. The upper staff is a vocal line for Bass (1. S. Bassus) in G major and common time. The lower staff is a lute accompaniment in G major, continuing from the previous systems. The notation is consistent with the first system, featuring square notes and stems.





*cantus.*

# 148 Psalm Tune.

*qs*

*qs*

*Medius.*

*qs*

*qs*

*Bassus.*

*qs*

*qs*

*Cantus*

# Westminster Tune.

g♯<sub>5</sub> ♯

The first staff of the Westminster Tune, labeled 'Cantus'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written with diamond-shaped note heads on a five-line staff. The piece concludes with a double bar line and a final cadence.

*Medius*

g♯<sub>5</sub> ♯

The second staff of the Westminster Tune, labeled 'Medius'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written with diamond-shaped note heads on a five-line staff. The piece concludes with a double bar line and a final cadence.

*Bassus*

g♯<sub>5</sub> ♯

The third staff of the Westminster Tune, labeled 'Bassus'. It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written with diamond-shaped note heads on a five-line staff. The piece concludes with a double bar line and a final cadence.

# Cantus Peterborough Tune.

g♯<sub>5</sub> ♯

The first staff of the Peterborough Tune, labeled 'Cantus'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written with diamond-shaped note heads on a five-line staff. The piece concludes with a double bar line and a final cadence.

*Medius*

g♯<sub>5</sub> ♯

The second staff of the Peterborough Tune, labeled 'Medius'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written with diamond-shaped note heads on a five-line staff. The piece concludes with a double bar line and a final cadence.

*Bassus*

g♯<sub>5</sub> ♯

The third staff of the Peterborough Tune, labeled 'Bassus'. It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written with diamond-shaped note heads on a five-line staff. The piece concludes with a double bar line and a final cadence.

1791

1791

*[Faint, illegible handwriting on a page with horizontal lines, possibly a ledger or account book.]*

