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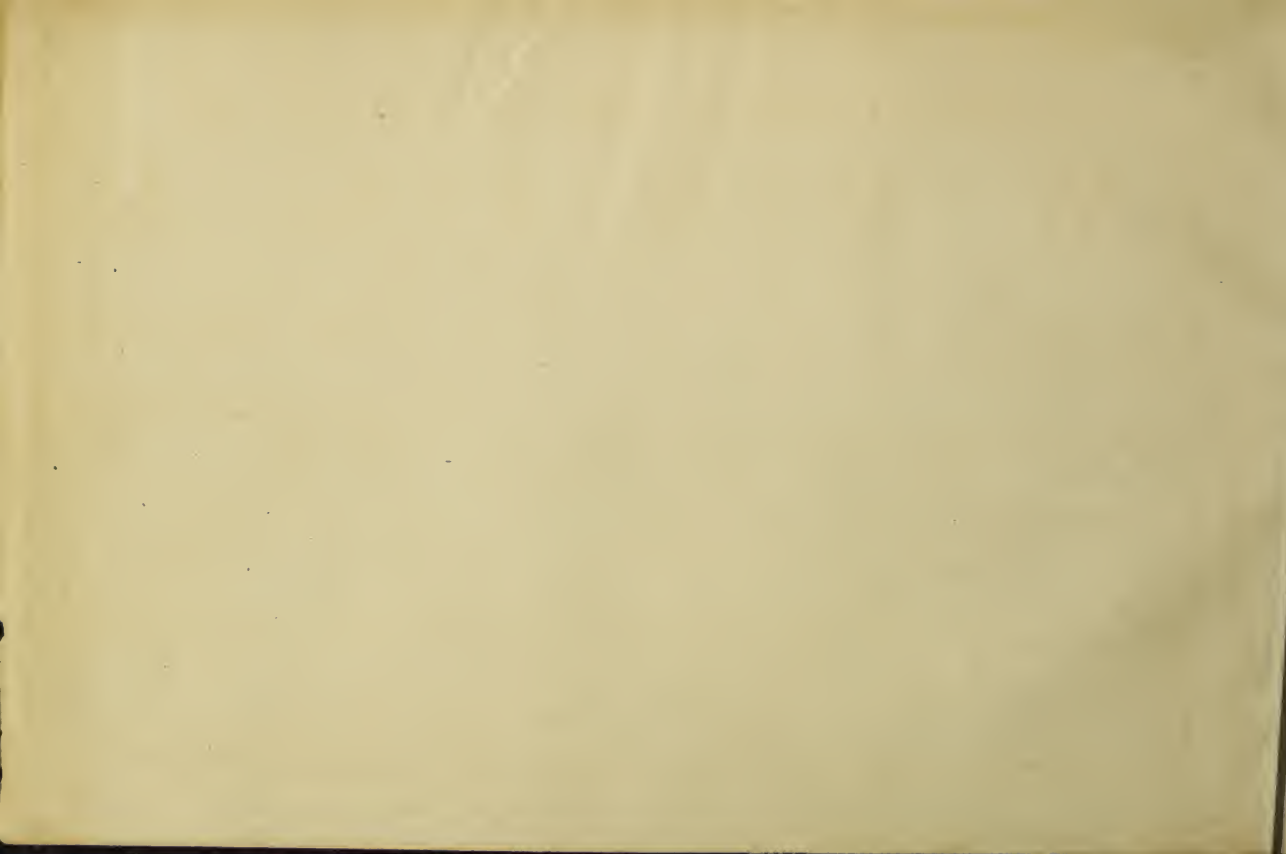
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T H E  
G R O U N D S and R U L E S of  
M U S I C K

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E X P L A I N E D: Or,  
*An Introduction to the Art of SINGING by Note.*  
Fitted to the MEANEST CAPACITIES.

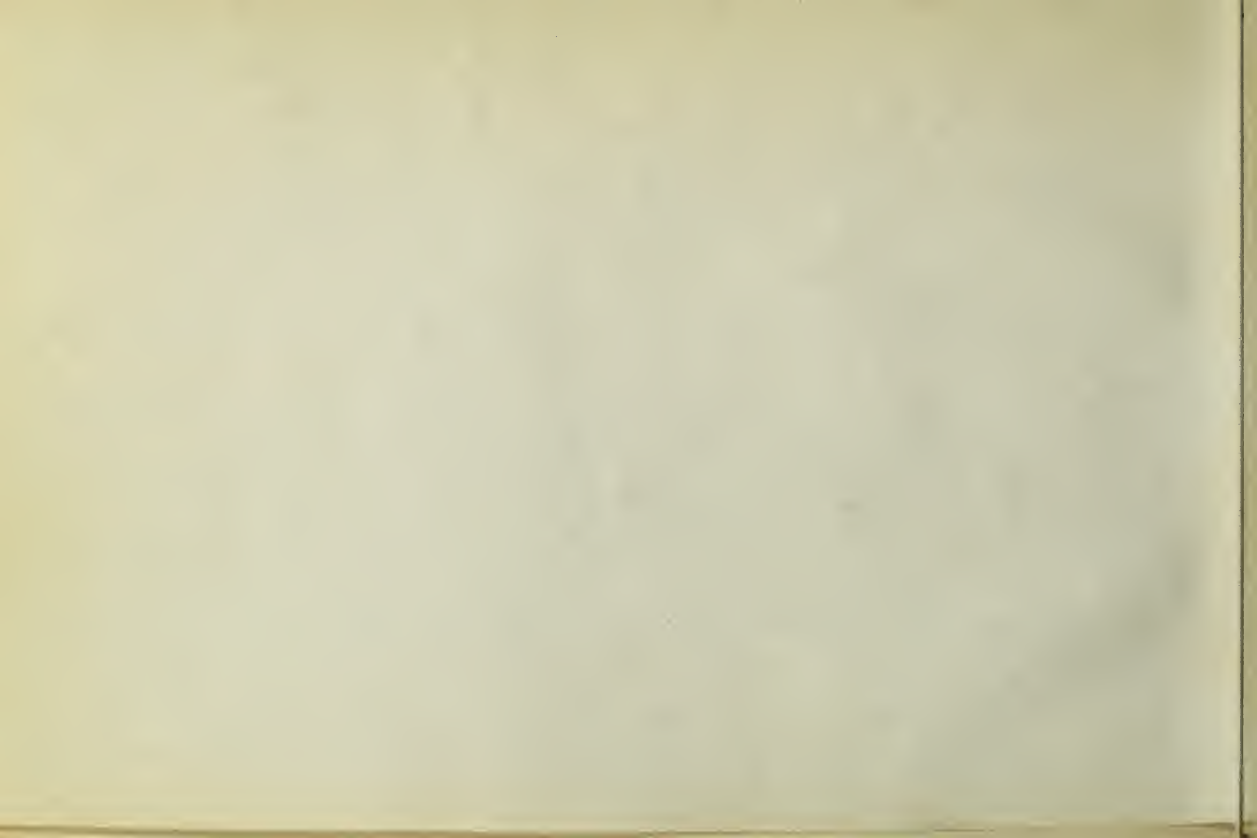
*By* Thomas Walter, M. A.

RECOMMENDED by several MINISTERS.

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



B O S T O N : *Printed and Sold by Benjamin Mecom at*  
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## Thoughts on POETRY and MUSICK : By Dr. *Watts*.

**P**OETRY raises our dying Religion to a heavenly Degree, and kindles a Flame of holy Love and Joy in the Heart. If the Memory be well stored with devout Songs, we shall never be at a Loss for divine Meditation : We may exult the Praises of God and our Saviour at all Times, and feel our Souls borne up, as on the Wings of Angels, far above the dusky Globe of Earth, till we have lost all its flattering Vanities, and its painful Vexations. Poetry was first designed for the Service of Religion, and dedicated to the Temple. *Moses* and *David* made divine and illustrious Use of it.

The ART OF SINGING is a most charming Gift of the God of Nature, and designed for the Solace of our Sorrows and the Improvement of our Joys. Those young Persons who are blest with a musical Ear and Voice, should have some Instruction bestowed on them, that they may acquire this delightful Skill. I am sorry that the greatest Part of our Songs, whereby young Gentlemen and Ladies are taught to practise this Art, are of the amorous Kind, and some of them polluted too. Will no happy Genius lend a helping Hand to rescue Musick from all its Defilements, and to furnish the Tongue with nobler and more refined Melody ? But SINGING must not be named alone.

*Various Harmony both of the WIND and STRING*, were once in Use in Divine Worship, and that by Divine Appointment. It is certain then that the Use of these Instruments in common Life is no unlawful Practice, though the New Testament has not ordained the Use of it in evangelical Worship. But if the Voice be happily capable of this Art, it is preferable to all Instruments fashioned and composed by Man : This is an Organ formed and tuned by God himself. It is most easily kept in Exercise, the Skill is retained longest, and the Pleasure transcends all the Rest. Where an Ode of noble and seraphick Composure is set throughout to Musick, and sung by an artful Voice, while the Spirit at the same Time enjoys a devout Temper, the Joys of the Soul and the Sense are united, and it approaches to the scriptural Ideas of the celestial State.

Happy the Youth who has a bright and harmonious Constitution, with a pious Turn of Soul, a CHEERFUL SPIRIT, and a Relish of sacred Melody ! He takes a frequent Flight above this lower World, beyond the Regions of Sense and Time ; he joins the Consort of the heavenly Inhabitants and seems to anticipate the Business and the Blessedness of Eternity.

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*Recommendatory* P R E F A C E.

**A**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 *good Helps* for a beautiful and laudable

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

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* of all may be, to make

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

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

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

*Increase Mather*  
*Cotton Mather*  
*Nehemiah Walter*  
*Joseph Belcher*  
*Benjamin Wadsworth*  
*Benjamin Colman*  
*Nathanael Williams*  
*Nathanael Hunting*

Boston, April 18.

1721.

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

for Singing by NOTE.

us in the right and true singing of the Tunes that are already in Use in our Churches; which, when they first came out of the Hands of the Composers of them, were sung according to the Rules of the *Scale of Musick*, but are now miserably tortured, and twisted, and quavered, in some Churches, into an horrid Medly of confused and disorderly Noises. This must necessarily create a most disagreeable Jar in the Ears of all that can judge better of Singing than these Men, who please themselves with their own ill-sounding *Echoes*. For to compare small Things with great, our *Psalms* 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 diverse 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 purposely forbear to mention) with as much Difference as there can possibly be between *York* and *Oxford*, or any two other different Tunes. Therefore, fore 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

Men know from the Writer of this Pamphlet (who can sing all the various Twiftings of the old Way, and that too according to the *Genius* of most of the Congregations, as well as they can any one Way; which must therefore make him a better Judge than they are or can be;) affirms, that the Notes sung according to the *Scale and Rules of Musick*, are the true *old Way*. For some Body or other did compose our Tunes, and did they (think ye) compose them by Rule or by Rote? If the Latter, How came they pricked down in our *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

## for Singing by NOTE.

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 Interfearings 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

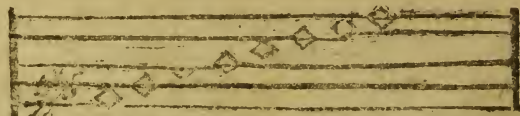
without any further Preamble, proceed to give the Reader some brief and plain Instructions for singing by Note and Rule.

### 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 founded with different Degrees of Strength, so as that one shall be heard much further than the other.

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



*Fa Sol La Mi Fa Sol La Fa*

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



*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 G A M U T 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 G A M U T, 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.

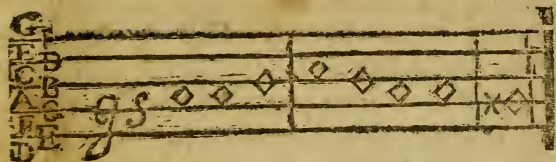


IV. We shall now go on to give an Explanation of the *Gamut*, or the above marked Scale of Musick. And here are (as the Reader may observe with his Eye) upon the *Gamut* or Scale of Musick two Marks, one over against the uppermost *G* but one, (mark'd thus *gs*) the other over against the lowermost *F* 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 *Winasor Treble*

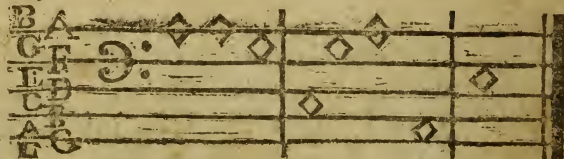
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Here observe every Line and Space is marked at the Beginning of the Tune with its proper Letter. Upon the lowest Line but one stands the *G sol re ut Cliff*, which answers to the Line upon the Gamut where the same *G sol re ut Cliff* does stand. If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

Space above the *G Cliff*, I say they stand on *A*. The third and fifth Notes are on the Line above that Space, which is *B*, I say therefore, they are in *B*. So the fourth Note is upon *C*. Thus are you first of all to learn to name the Letters upon your Tunes from the Gamut.

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



First of all observe the *F fa ut Cliff*, which shews the Tune to be a *Bass*; the Line it stands upon you must call *F*, then the Lines and Spaces below you are to call (gradually descending) *E, D, C, B, A, G, F, &c.* The Lines and Spaces above you are to call, *G, A, B, &c.* Thus in the Tune

Tune before us, the first Note stands a Space and  
 a Line above the *F Cliff*. I call the *Cliff F*,  
 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 a-  
 bove 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 stand 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  
*Base*, 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

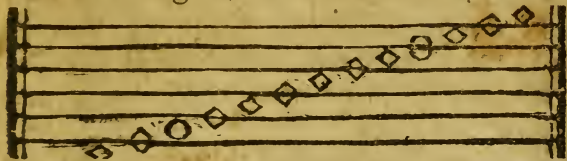
hence it follows, that having found your *Cliff*  
 and given it it's proper Name, it is easy to  
 name the respective Letters, with which every  
 Note in the Tune stands, altho' the Letters are  
 not actually set down upon those Lines and  
 Spaces of the Tune.

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

C

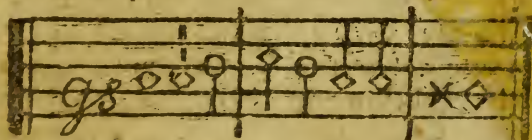
reversed.

reversed, *La, Sol, Fa, La, Sol, Fa*, then you come to *Mi* again, &c. For Example



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

VII. The next Question then is, how to find *Mi*, which having found, we may with Ease call the other Notes above or below by their proper Names? And here the Answer is, That the *natural* Place for *Mi*, is in *B*. Look in 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 *Wind for 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 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 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 sa ut Cliff*,

## for Singing by NOTE.

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 stand 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

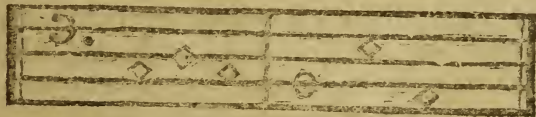
hence it follows, that having found your *Cliff* and given it its proper Name, it is easy to name the respective Letters, with which every Note in the Tune stands, altho' the Letters are not actually set down upon those Lines and Spaces of the Tune.

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





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*.



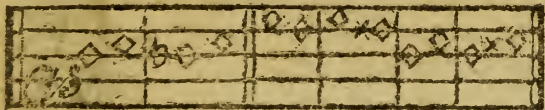
fa sol fa *Mi* la la

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 *La* is but an

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



*Mi, fa fa fa la sol la sol Mi fa Mi fa*

So that the Flats are usually put upon the half Notes *Mi Fa*, and *La Fa*, (that is the undermost of them) to distance them an whole Note from one another. The Sharp is put upon the whole Notes to make them but half a Note 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 Note'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 Note's Distance, and yet the eleventh and twelfth Notes, altho' upon the same Place, are an whole Note distant.

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

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

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

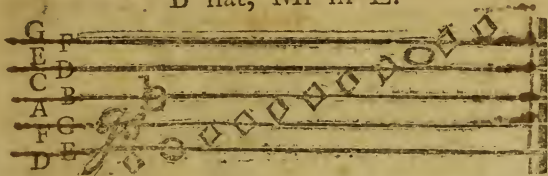
Notes. So that *Mi* being but an half Note below *Fa*, the Flats or Sharps upon it making the Places of *Mi*, and *Fa*, an whole Note distant, (and the same holds good as to *La*, *Fa*, which are also half Notes, as well as *Mi*, *Fa*), it follows that *Mi* must be removed.

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

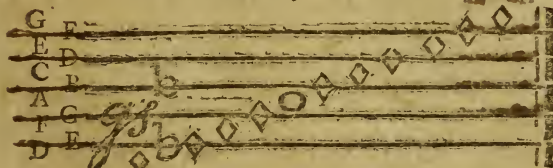


for Singing by NOTE.

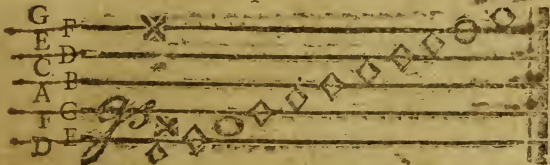
B flat, Mi in E.



LaMiFaSolLaFaSolLaMiFaSol  
B and E flat, Mi in A.

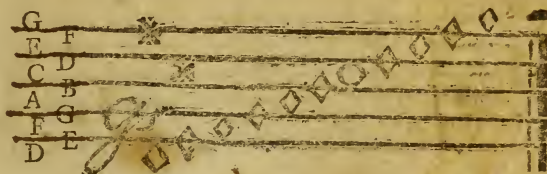


LaFaSolLaMiFaSolLaFaSolLa  
F sharp, Mi in F.



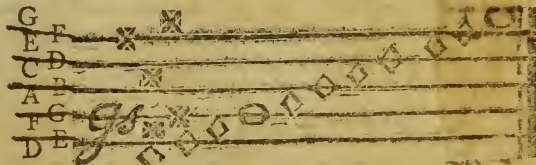
SolLaMiFaSolLaFaSolLaMiFa

F and C sharp, Mi in C.



FaSolLaFaSolLaMiFaSolLaFa

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



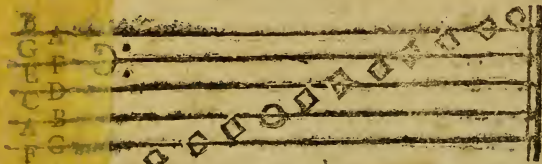
FaSolLaMiFaSolLaFaSolLaMi

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

Mi

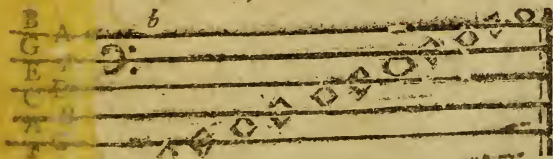
# Some brief and very plain INSTRUCTIONS

Mi in B.



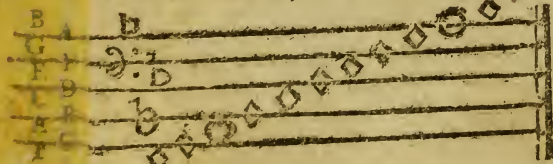
FaSolLaMiFaSolLaFaSolLaMi

B flat, Mi in E.



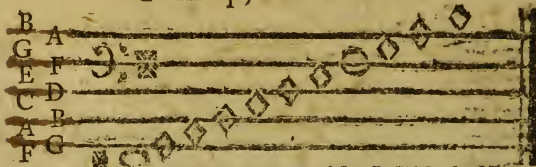
FaSolLaFaSolLaMiFaSolLaFa

B and E flat, Mi in A.



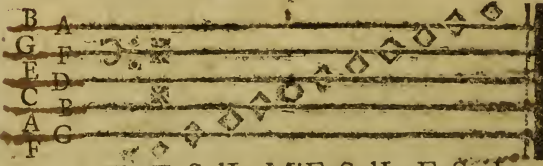
SolLaMiFaSolLaFaSolLaMiFa

F sharp, Mi in F.



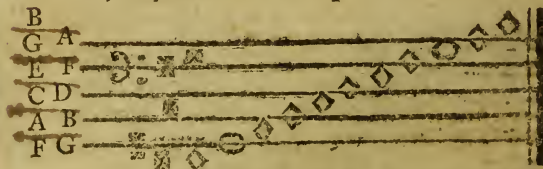
MiFaSolLaFaSolLaMiFaSolLa

F and C sharp, Mi in C.



LaFaSolLaMiFaSolLaFaSolLa

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



LaMiFaSolLaFaSolLaMiFaSol

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 *Canterbury* Tune, the last Note is upon G, and is called Fa; the Notes above must be Sol, La, which are two whole Notes, so that from Fa to La is a greater Third. Again, in *Windsor* Tune, the last Note stands upon A, and is called La; the Notes above are Mi, Fa. Now altho' from La to Mi be an whole Note,

D

yet

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 founded like Fa, Mi, Fa, which Mi needs no Sharp, it being already but half a Note from Fa naturally, and so does not want any raising by a Sharp. The same you may observe upon the third Note of the third Line

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

XV. The Notes in Musick do come under a further Consideration, and that is their *Length*, or *Shortness* in the Timing of them. They are known by the Names of a *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *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 founded in the Time that a Man may let fall his Hand slowly and raise it again; letting his Hand fall at

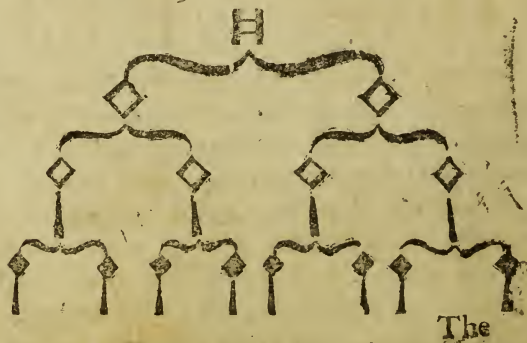
the first founding, & taking it up when it is half done, which lifting up of the Hand finishes it.

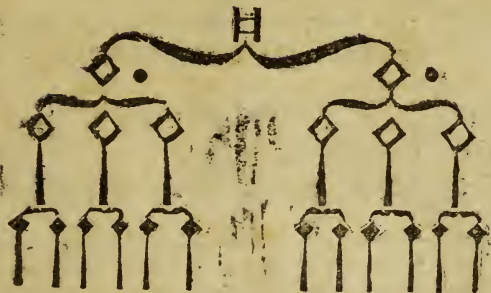
As for their *comparative* Length, one Breve contains two Semibreves, one Semibreve two Minims, one Minim two Crotchets, &c. So that if a Semibreve is founding while a Man lets fall his Hand and raises it again, by Consequence a *Minim* is founded while the Hand is falling, and another *Minim* while 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 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.

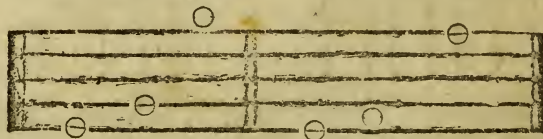
XVII. There are several Adjuncts of Musick, such as a *Repeat* (whose Mark see at the Beginning of the Book) which signifies, that that Part of the Tune which went before it, is to be sung over again. There is also a *Direct* (whose Mark also see at the Beginning of the Book) which serves

erves 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 Descant, which I might easily do. I only say, that among the seven Notes, (for there are no more in Nature, as we have already said, every Eighth being the same, only in an higher Key) a Third, lesser and greater, a Sixth, lesser and greater, a Fifth, lesser and greater are Concords. That is, if I found a Third, or Fifth, or Sixth

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

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



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

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.





1.

# Rules for tuning the Voice.

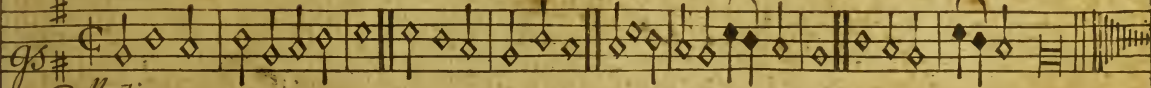
The image displays two systems of handwritten musical notation, each consisting of three staves. The notation is a form of shorthand for voice exercises, using diamond-shaped notes and vertical bar lines. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first system contains three staves of music, with the first staff starting with a 'gs' marking. The second system also contains three staves, with the first staff starting with a 'gs' marking. The notation is organized into measures by vertical bar lines, and the diamond notes are arranged in a way that suggests a specific melodic or harmonic progression for voice training.



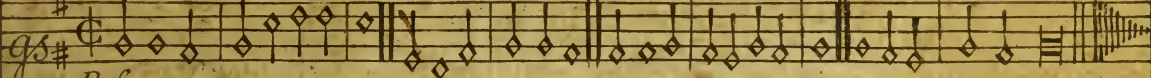
# Canterbury Tune.

2.

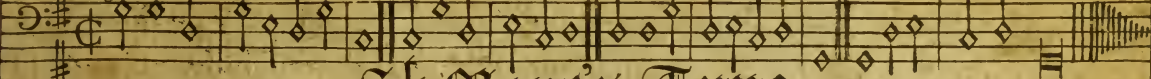
*Cantus.*



*Medius.*

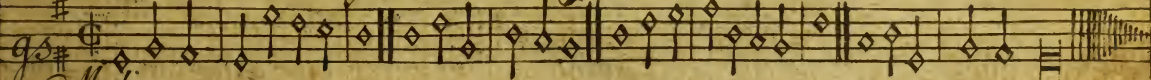


*Bassus.*

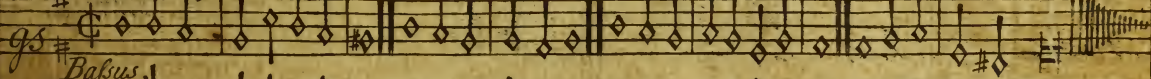


*Cantus.*

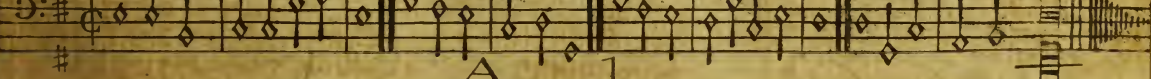
# St. Mary's Tune.



*Medius.*

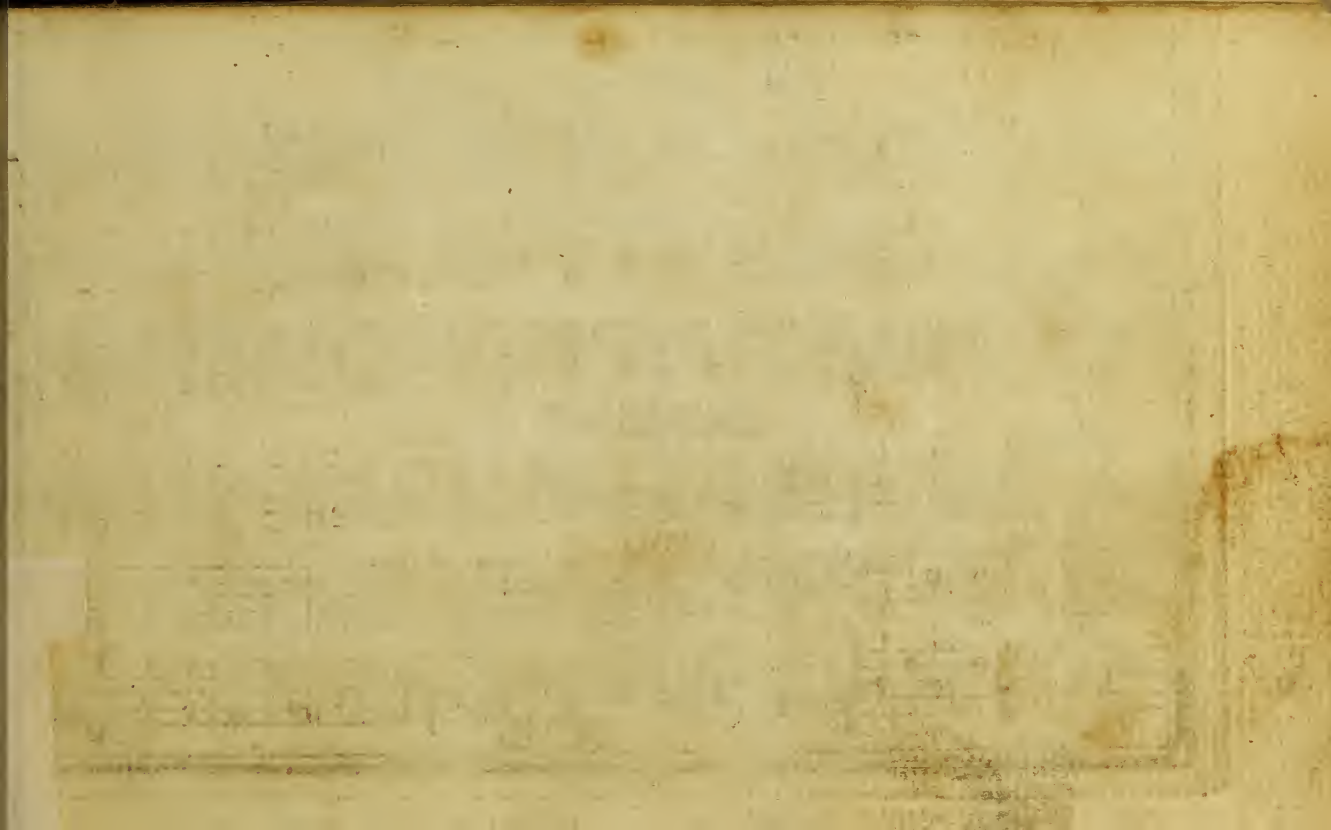


*Bassus.*



A 1





3

*Cantus.*

# S: Davids Tune .

*gs* *Medius.*

*gs* *Bassus.*

This section contains three staves of musical notation for the piece 'S: Davids Tune'. The top staff is labeled 'Cantus.' and features a treble clef with a sharp sign (F#) and a common time signature (C). The middle staff is labeled 'Medius.' and has a treble clef with a sharp sign (F#) and a common time signature (C). The bottom staff is labeled 'Bassus.' and has a bass clef with a sharp sign (F#) and a common time signature (C). The notation consists of diamond-shaped notes on a five-line staff, with vertical stems. The piece is divided into measures by double bar lines, and ends with a final cadence symbol.

# Glocester Tune.

*Cantus.*

*gs* *Medius.*

*gs* *Bassus.*

This section contains three staves of musical notation for the piece 'Glocester Tune'. The top staff is labeled 'Cantus.' and features a treble clef with a flat sign (F) and a common time signature (C). The middle staff is labeled 'Medius.' and has a treble clef with a flat sign (F) and a common time signature (C). The bottom staff is labeled 'Bassus.' and has a bass clef with a flat sign (F) and a common time signature (C). The notation consists of diamond-shaped notes on a five-line staff, with vertical stems. The piece is divided into measures by double bar lines, and ends with a final cadence symbol.

A 2

# Windsor Tune.

4

*Cant.*  
*qs*  $\text{C}$

*Med.*  
*qs*  $\text{C}$

*Bass.*  
 $\text{D}:\text{C}$

# York Tune.

*Cantus.*  
 $\text{7}:\text{C}$   
*qs*

*Medius.*  
 $\text{7}:\text{C}$   
*qs*

*Bassus.*  
 $\text{D}:\text{7}:\text{C}$

A 3



1800

1800

1800

1800

1800

1800

1800

1800

1800

5, *Cantus.*

# Southwel Tune.

Handwritten musical score for 'Southwel Tune' in three parts: *Cantus*, *Medius*, and *Bassus*. The score is written on three staves. The top staff is for the *Cantus* part, the middle for *Medius*, and the bottom for *Bassus*. Each staff begins with a treble clef and a common time signature (C). The music consists of diamond-shaped notes on a five-line staff, with vertical stems. The *Cantus* part includes a key signature change to one sharp (F#) in the middle section. The piece concludes with a double bar line and a repeat sign.

*Cantus.*

# Southwel new.

Handwritten musical score for 'Southwel new' in three parts: *Cantus*, *Medius*, and *Bassus*. The score is written on three staves. The top staff is for the *Cantus* part, the middle for *Medius*, and the bottom for *Bassus*. Each staff begins with a treble clef and a common time signature (C). The *Cantus* part includes a key signature change to one flat (Bb) in the middle section. The music consists of diamond-shaped notes on a five-line staff, with vertical stems. The piece concludes with a double bar line and a repeat sign.



# London Tune.

6.

*Cantus.*

*Medius.*

*Bassus.*

The first system consists of three staves. The top staff is labeled 'Cantus.' and has a treble clef with a sharp on the F line. The middle staff is labeled 'Medius.' and has a treble clef with a sharp on the F line. The bottom staff is labeled 'Bassus.' and has a bass clef with a sharp on the F line. All three staves are in common time (C) and contain diamond-shaped notes. The music is divided into measures by vertical bar lines, with repeat signs at the end of the first and second measures in each staff. The system concludes with a double bar line and a trill-like flourish.

# London new Tune.

*Cantus.*

*Medius.*

*Bassus.*

The second system also consists of three staves. The top staff is labeled 'Cantus.' and has a treble clef with a sharp on the F line. The middle staff is labeled 'Medius.' and has a treble clef with a sharp on the F line. The bottom staff is labeled 'Bassus.' and has a bass clef with a sharp on the F line. All three staves are in common time (C) and contain diamond-shaped notes. The music is divided into measures by vertical bar lines, with repeat signs at the end of the first and second measures in each staff. The system concludes with a double bar line and a trill-like flourish.



THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 309

LECTURE 10

STATISTICAL MECHANICS

ENTROPY

AND INFORMATION THEORY

BY

JOHN H. COOPER

7.

# 100. Psalm Tune.

*Cantus.*

*Medius.*

*Bassus.*

# Commandment Tune.

*Cantus.*

*Medius.*

*Bassus.*

*Cantus.*

# Oxford Tune.

8.

Three staves of musical notation for the Oxford Tune. The top staff is labeled *qs* *3* *Medius*. The middle staff is labeled *qs* *3* *Bassus*. The bottom staff is labeled *3*. The notation consists of diamond-shaped notes on a five-line staff, with a treble clef and a 3/4 time signature. The piece concludes with a double bar line and a fermata.

*Cantus.*

# Martyrs Tune.

Three staves of musical notation for the Martyrs Tune. The top staff is labeled *qs* *3* *Medius.*. The middle staff is labeled *qs* *3* *Bassus.*. The bottom staff is labeled *3*. The notation consists of diamond-shaped notes on a five-line staff, with a treble clef and a 3/4 time signature. The piece concludes with a double bar line and a fermata.

1800

1801

1802

1803

1804

1805

1806

1807

1808

1809

1810

Amos Browns Book Lexington

19  
Am.

9

# S<sup>t</sup>. James's Tune.

*Cantus.*  
*gs*

*Medius.*

*Basus.*

# Bella or 24 Psalm Tune.

*Cantus.*  
*gs*

*Medius.*

*Basus.*



# Penitential Hymn.

10

*Cantus.*

Musical notation for the Cantus part, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a style where notes are represented by diamond-shaped heads on stems. The second staff continues the melody and concludes with a double bar line and a fermata.

*Medius.*

Musical notation for the Medius part, consisting of one staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are diamond-shaped heads on stems. The staff ends with a double bar line and a fermata.

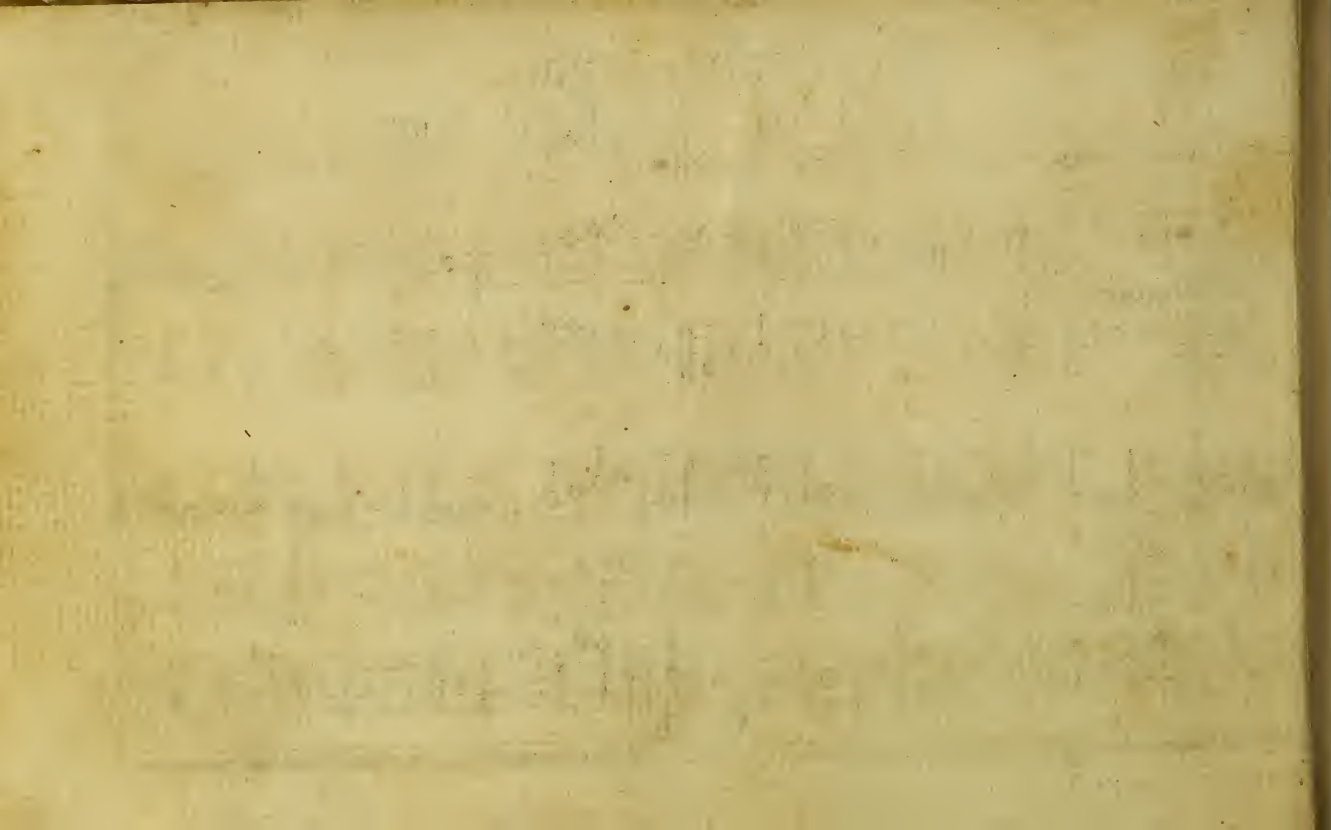
Musical notation for the Bass part, consisting of one staff. It begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The notes are diamond-shaped heads on stems. The staff ends with a double bar line and a fermata.

*Bassus.*

Musical notation for the Bassus part, consisting of one staff. It begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The notes are diamond-shaped heads on stems. The staff ends with a double bar line and a fermata.

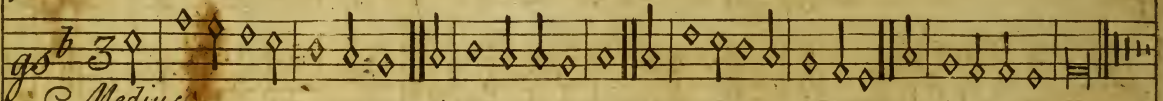
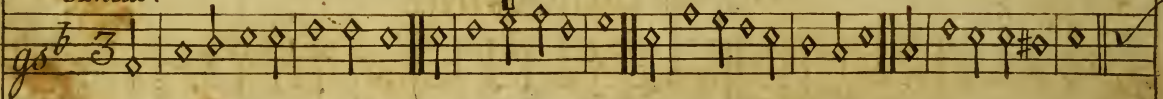
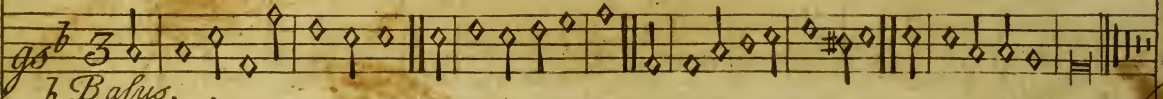
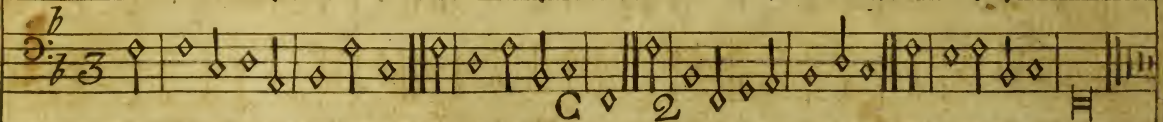
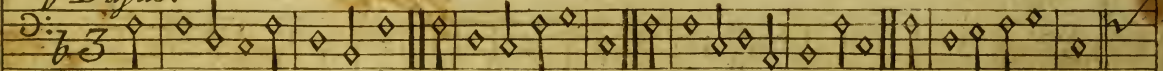
Musical notation for the Bassus part, consisting of one staff. It begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The notes are diamond-shaped heads on stems. The staff ends with a double bar line and a fermata.

C I

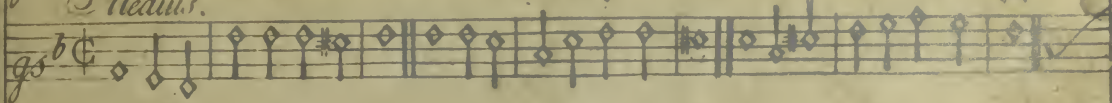
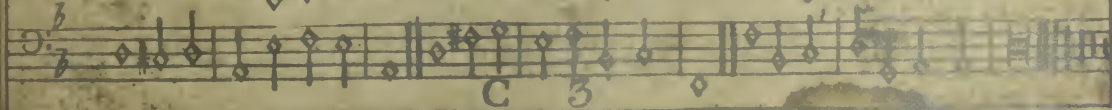
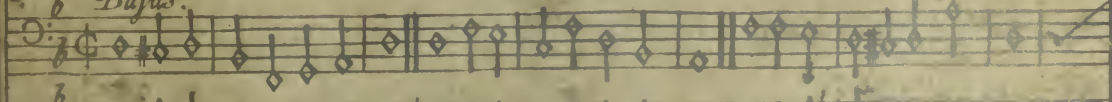




## 81. Psalm Tune.

*Cantus.**Medius.**Bassus.*

## 85. Psalm Tune.

*Cantus.**Medius.**Bassus.*





13

*Cantus.*

119. Psalm Tune.

Handwritten musical notation for the first staff, labeled *Cantus.* It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are diamond-shaped and connected by stems. The staff begins with a G-clef and a sharp sign, followed by a common time signature. The melody consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. There are several bar lines throughout the piece.

Handwritten musical notation for the second staff, continuing the *Cantus.* It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are diamond-shaped and connected by stems. The staff begins with a G-clef and a sharp sign, followed by a common time signature. The melody consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. There are several bar lines throughout the piece.

*Medius.*

Handwritten musical notation for the third staff, labeled *Medius.* It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are diamond-shaped and connected by stems. The staff begins with a G-clef and a sharp sign, followed by a common time signature. The melody consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. There are several bar lines throughout the piece.

Handwritten musical notation for the fourth staff, continuing the *Medius.* It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are diamond-shaped and connected by stems. The staff begins with a G-clef and a sharp sign, followed by a common time signature. The melody consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. There are several bar lines throughout the piece.

*Bassus.*

Handwritten musical notation for the fifth staff, labeled *Bassus.* It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notes are diamond-shaped and connected by stems. The staff begins with a C-clef and a sharp sign, followed by a common time signature. The melody consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. There are several bar lines throughout the piece.

Handwritten musical notation for the sixth staff, continuing the *Bassus.* It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notes are diamond-shaped and connected by stems. The staff begins with a C-clef and a sharp sign, followed by a common time signature. The melody consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. There are several bar lines throughout the piece. A large letter 'D' is written below the staff near the end.



115. Psalm Tune.

*S. Cantus.*

gs

gs

*S. Medius.*

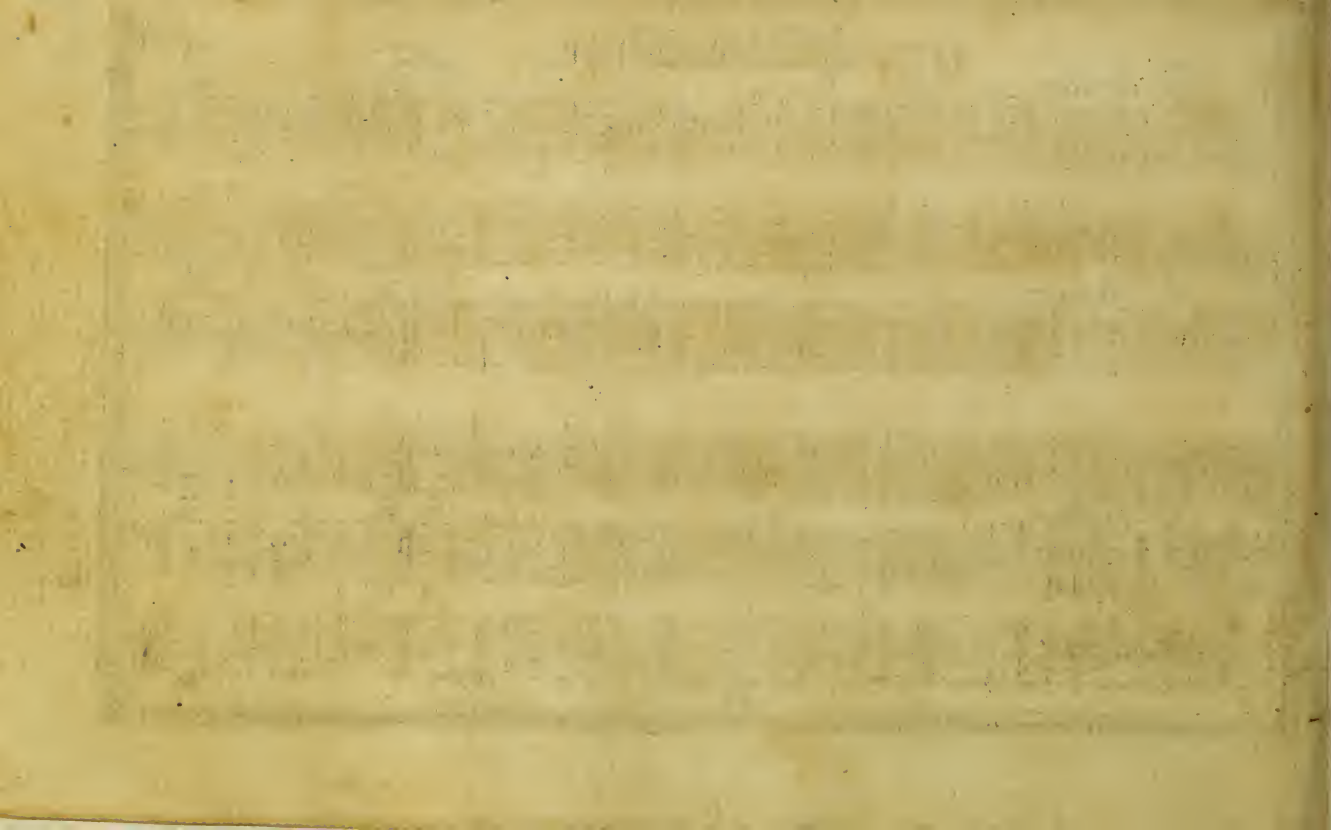
gs

gs

*S. Bassus*

gs

gs



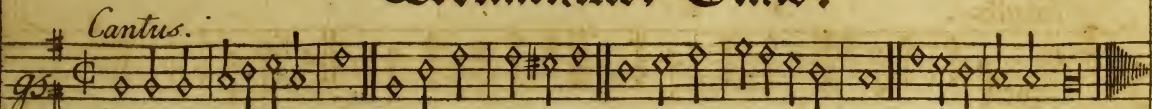




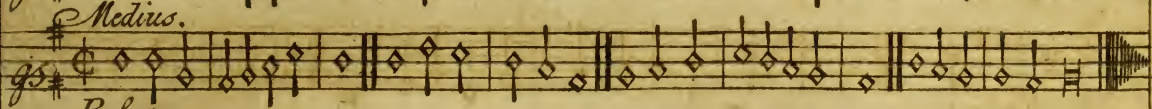
# Westminster Tune.

16

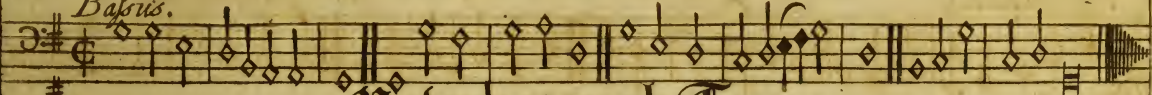
*Cantus.*



*Medius.*



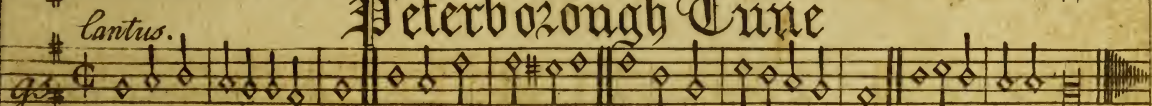
*Bassus.*



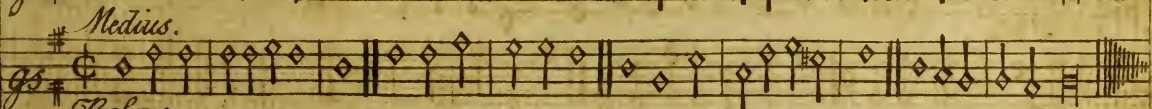
Handwritten musical score for the Westminster Tune. It consists of three staves. The top staff is labeled 'Cantus.', the middle 'Medius.', and the bottom 'Bassus.'. Each staff begins with a treble clef (G-clef) and a key signature of one sharp (F#). The time signature is common time (C). The notation uses diamond-shaped notes with stems. The piece concludes with a double bar line and a fermata.

# Peterborough Tune

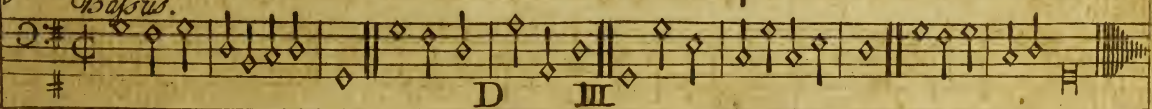
*Cantus.*



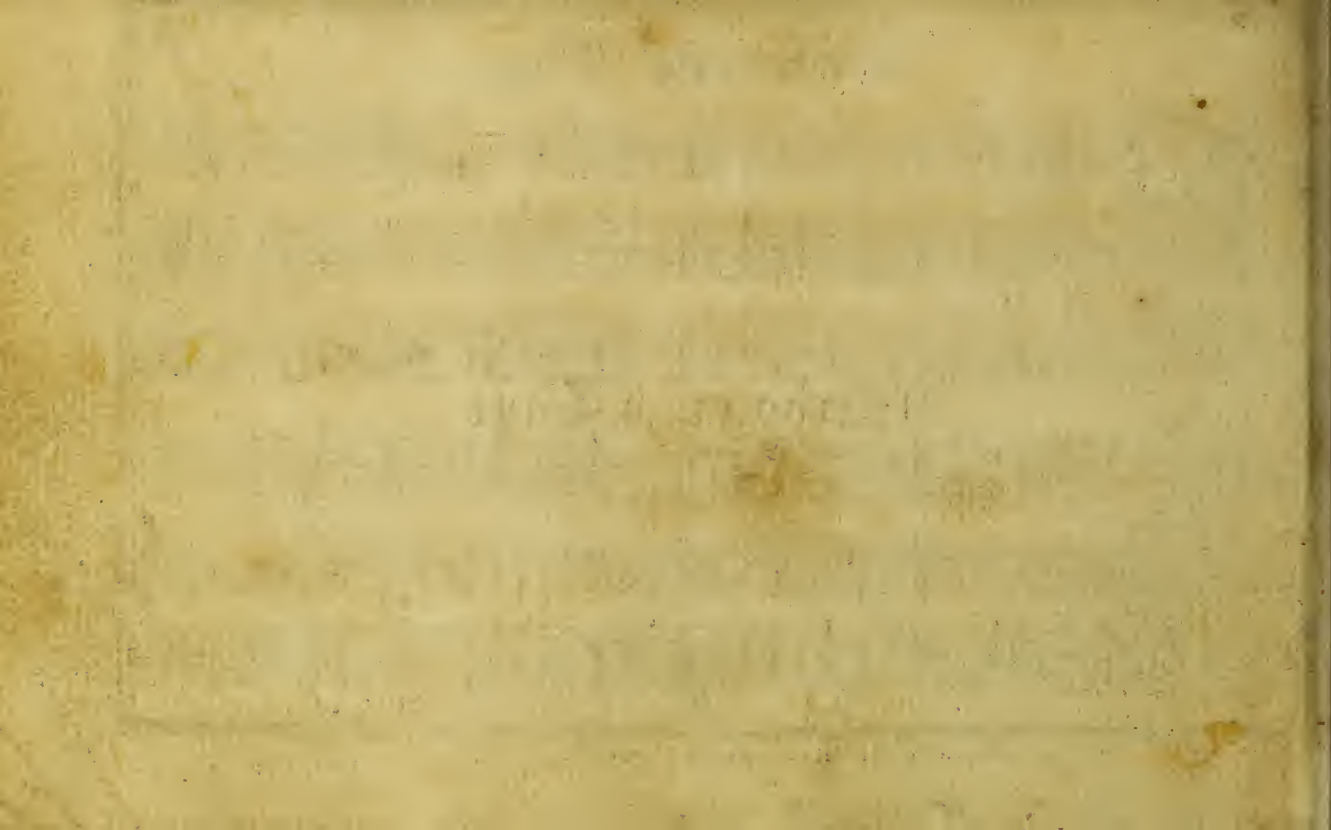
*Medius.*

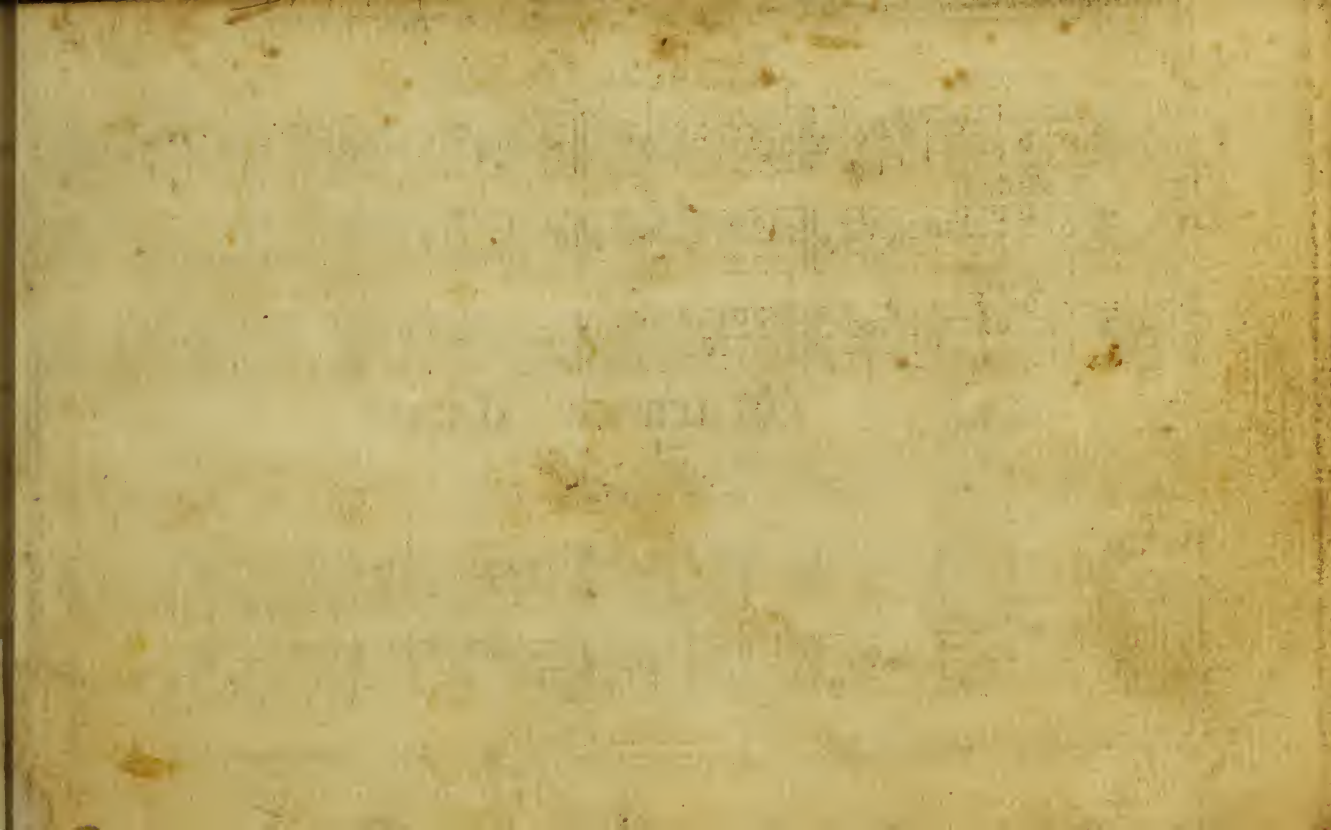


*Bassus.*



Handwritten musical score for the Peterborough Tune. It consists of three staves. The top staff is labeled 'Cantus.', the middle 'Medius.', and the bottom 'Bassus.'. Each staff begins with a treble clef (G-clef) and a key signature of one sharp (F#). The time signature is common time (C). The notation uses diamond-shaped notes with stems. The piece concludes with a double bar line and a fermata. Below the bottom staff, there are two large letters: 'D' and 'III'.





17.

# Anthem to JOO.

*Cantus.*

*Medius.*

*Bassus.*

# Warwick Tune.

*Cantus.*

*Medius.*

*Bass.*

E



*Cantus.*

# Portsmouth Tune.

18.

*gs*  $\flat$  3

*Medius.*

*gs*  $\flat$  3

*Bassus.*

$\flat$  3

*Cantus.*

# Quercy Tune.

*gs* # 3

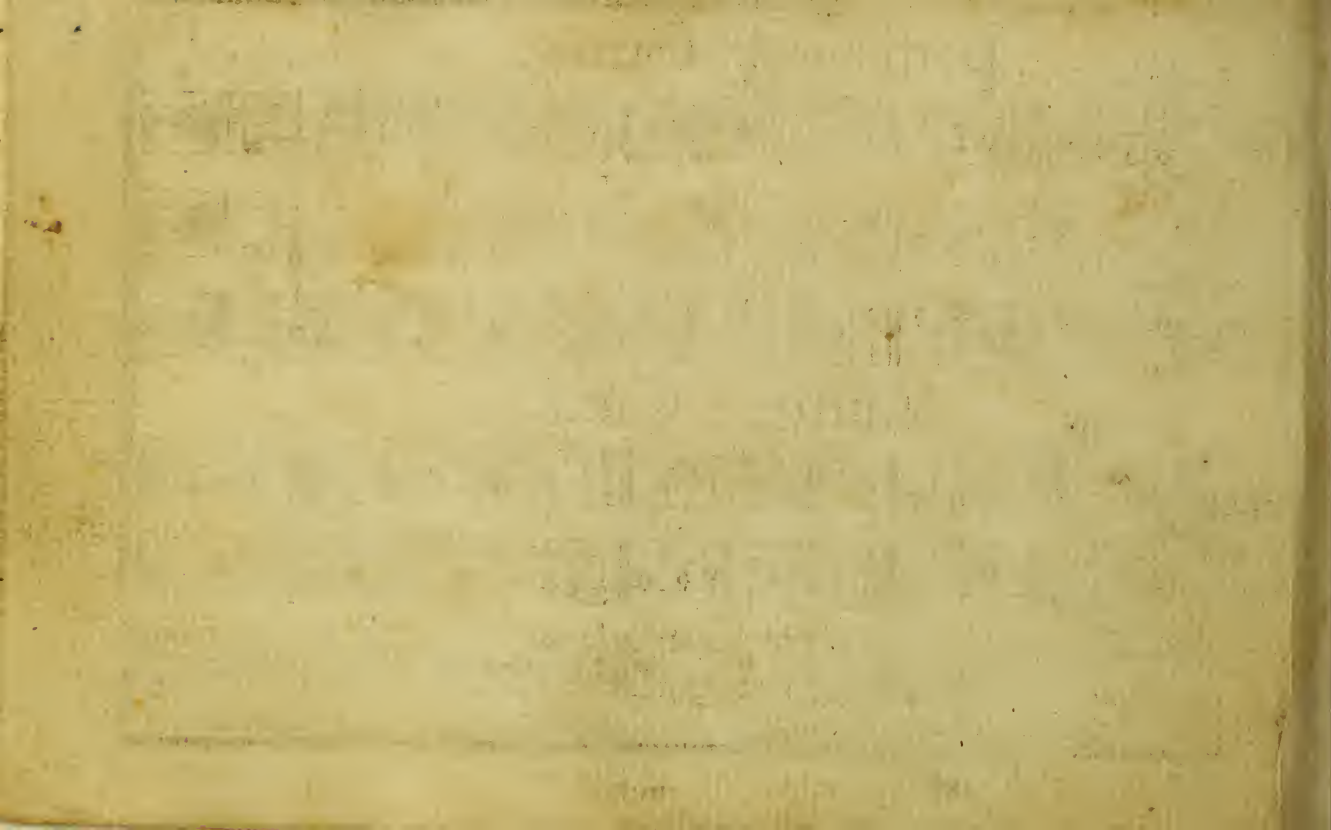
*Medius.*

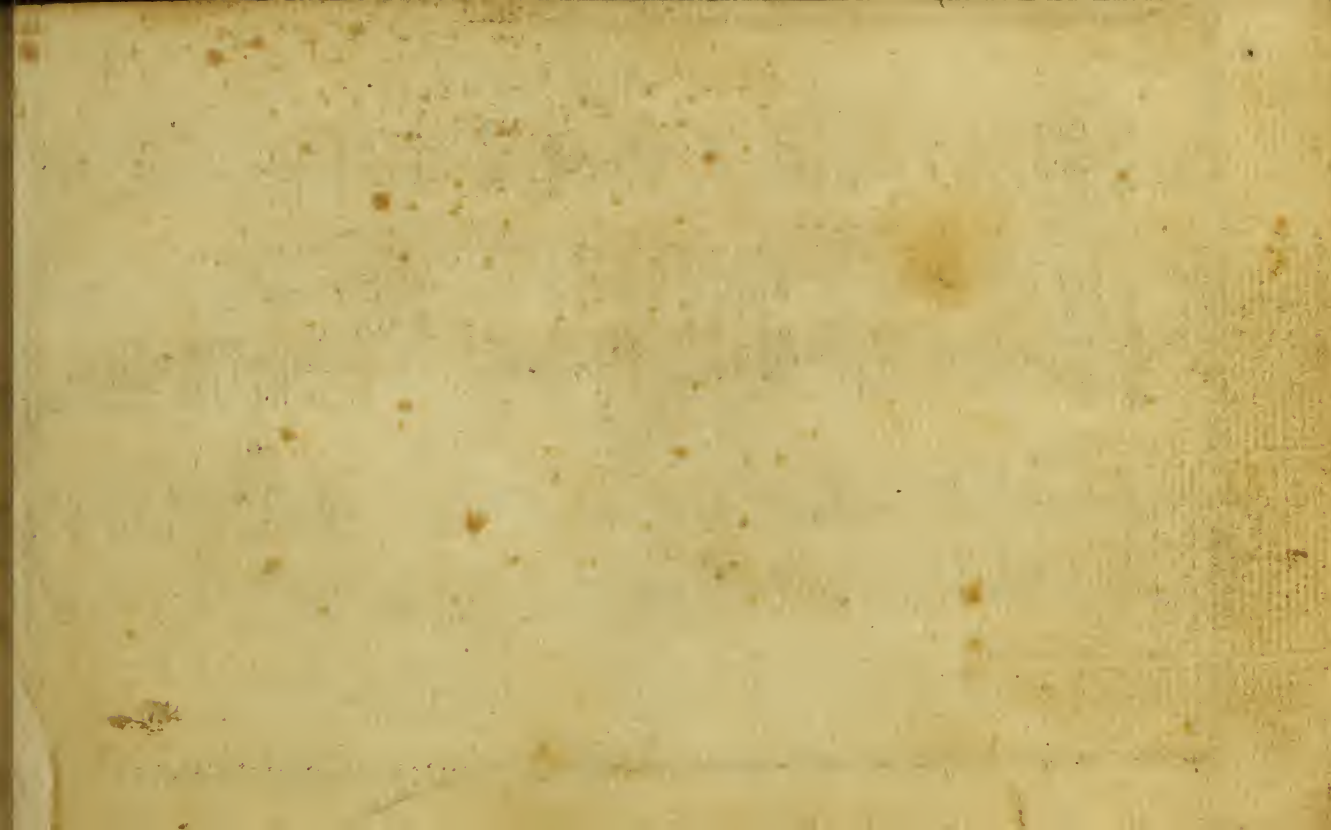
*gs* # 3

*Bassus.*

$\flat$  3

E I





19.

# Evening Hymn.

*Cantus.*

gs 3/4

4

This staff contains the vocal line for Soprano (gs) in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Med.'. The melody consists of quarter and eighth notes, with some slurs and ties.

gs 3/4

4

*Bass.*

This staff contains the vocal line for Alto (gs) in 3/4 time. It begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'Med.'. The melody is similar to the soprano part but adapted for the alto range.

3/4

4

This staff contains the bass line in 3/4 time. It begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes.

# Barnett Tune.

*Cantus.*

gs #

#

This staff contains the vocal line for Soprano (gs) in common time (C). It begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'Med.'. The melody is composed of quarter and eighth notes.

gs #

#

*Bass.*

This staff contains the vocal line for Alto (gs) in common time (C). It begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'Med.'. The melody is similar to the soprano part.

3/4

#

This staff contains the bass line in 3/4 time. It begins with a bass clef, a key signature of two sharps (F# and C#), and a tempo marking of 'Med.'. The accompaniment consists of quarter and eighth notes.

*Cantus.*

# Burford or Hallifax.

20.

3  
 3/2

*Alto.*

3  
 3/2

*Bassus.*

3  
 2

*Cantus.*

# Buckington Tune

3  
 4

*Alto.*

3  
 4

*Bass.*

3  
 4





21. *And.* 140<sup>th</sup>

# S<sup>t</sup>. Michael's or v<sup>o</sup>ld 104

*Count.*

*Tenor.*

*Bass.*

This section contains three staves of musical notation. The top staff is labeled 'Count.' and features a treble clef with a 3/4 time signature. The middle staff is labeled 'Tenor.' and features a tenor clef with a 3/4 time signature. The bottom staff is labeled 'Bass.' and features a bass clef with a 3/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and bar lines.

# *And.* Strowdwater

*Treble.*

*Med.*

*Bass.*

This section contains three staves of musical notation. The top staff is labeled 'Treble.' and features a treble clef with a 3/4 time signature. The middle staff is labeled 'Med.' and features a tenor clef with a 3/4 time signature. The bottom staff is labeled 'Bass.' and features a bass clef with a 3/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and bar lines.



Treble.

Bromsgrove. Tune.

92.

Count.

Tenor.

Bass.

This musical score is for the 'Bromsgrove. Tune'. It consists of three staves. The top staff is labeled 'Treble.' and contains a treble clef, a 2/2 time signature, and a key signature of one sharp (F#). The middle staff is labeled 'Count.' and contains a 3/2 time signature. The bottom staff is labeled 'Tenor.' and contains a tenor clef and a 2/2 time signature. The word 'Bass.' is written below the bottom staff. The music is written in a historical style with various note values and rests.

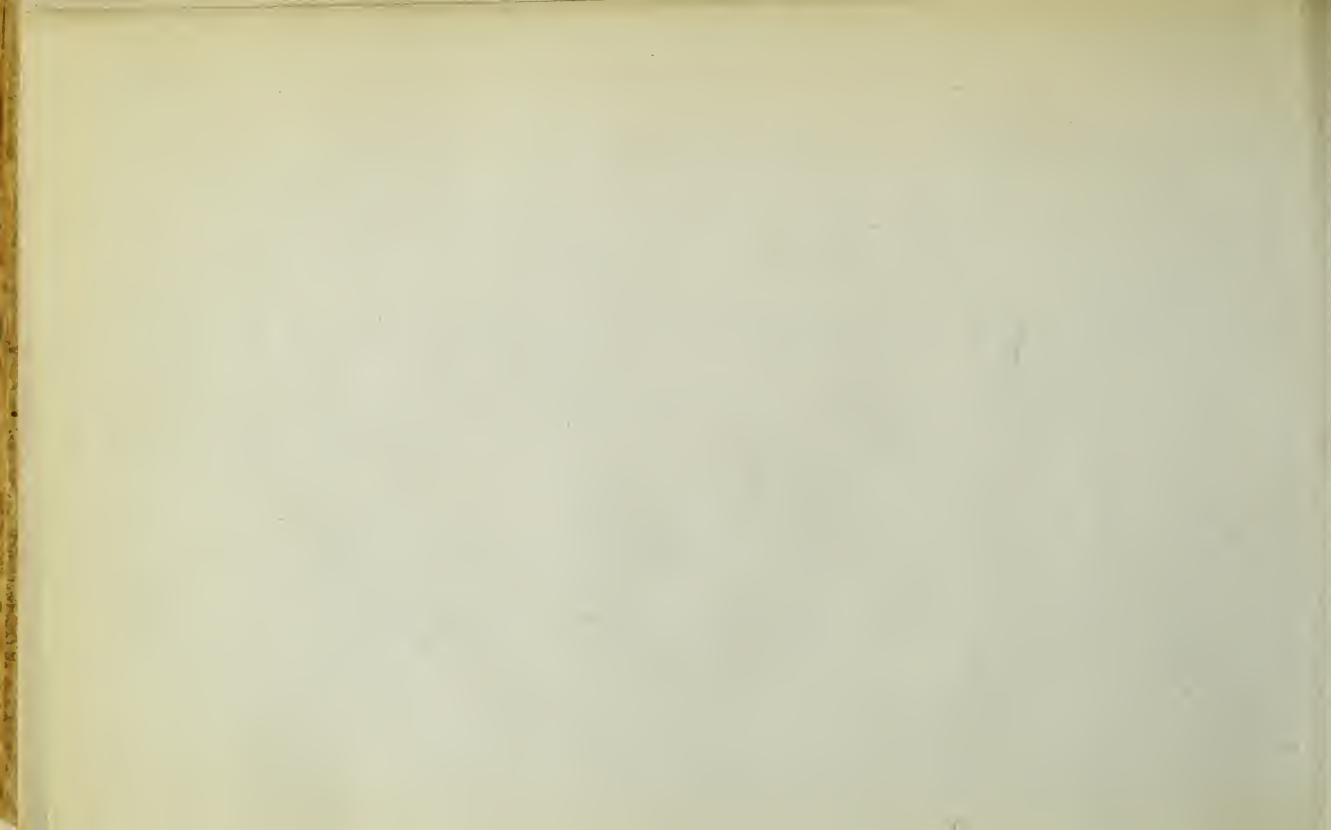
Treble

Standish Tune.

Med.

Bass.

This musical score is for the 'Standish Tune'. It consists of three staves. The top staff is labeled 'Treble' and contains a treble clef and a common time signature (C). The middle staff is labeled 'Med.' and contains a common time signature. The bottom staff is labeled 'Bass.' and contains a bass clef and a common time signature. The music is written in a historical style with various note values and rests.





23. Treble. S<sup>t</sup> Martin's Tune.

Musical score for St. Martin's Tune, consisting of three staves. The top staff is labeled 'Treble' and has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a 'Count' of 452. The middle staff is labeled 'Tenor' and has a tenor clef, the same key signature, and time signature. The bottom staff is labeled 'Bass' and has a bass clef, the same key signature, and time signature. The music is written in a style typical of 18th-century manuscript notation, featuring diamond-shaped notes and various rests.

67<sup>th</sup>. Treble — Psalm LXXVII.

Musical score for Psalm LXXVII, consisting of three staves. The top staff is labeled 'Treble' and has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a 'Count' of 96. The middle staff is labeled 'Med.' and has a soprano clef, the same key signature, and time signature. The bottom staff is labeled 'Bass' and has a bass clef, the same key signature, and time signature. The music is written in a style typical of 18th-century manuscript notation, featuring diamond-shaped notes and various rests.

*Treble.*

# Colchester New.

24.

Musical score for 'Colchester New' featuring four staves. The top staff is labeled 'Treble' and has a treble clef with a 2/4 time signature. The second staff is labeled 'Counter' and has a soprano clef with a 3/2 time signature. The third staff is labeled 'Tener' and has an alto clef with a 3/2 time signature. The bottom staff is labeled 'Bass' and has a bass clef with a 3/2 time signature. The music consists of diamond-shaped notes and rests, with various rhythmic values and phrasing.

*Treble.*

# Colchester Tune.

Musical score for 'Colchester Tune' featuring three staves. The top staff is labeled 'Treble' and has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is labeled 'Haut' and has a soprano clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is labeled 'Bass' and has a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of diamond-shaped notes and rests, with various rhythmic values and phrasing.



Cantus

# Symouth Tune

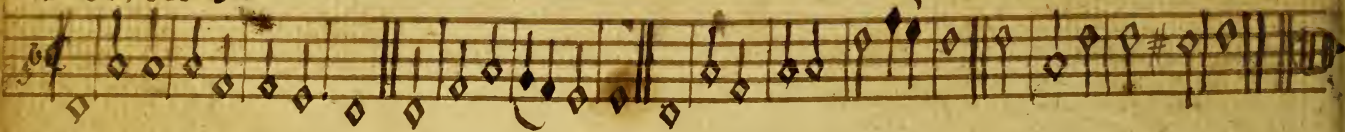
5 8 12

Tenor

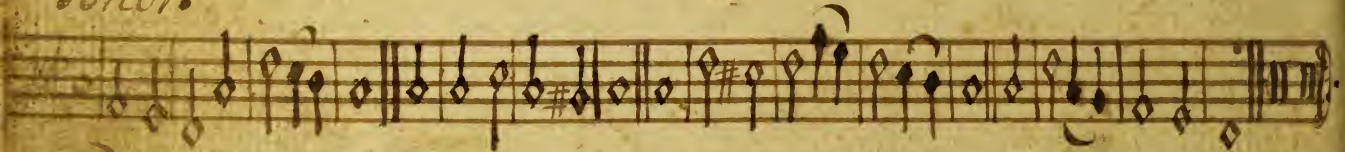
Bass

Cantus.

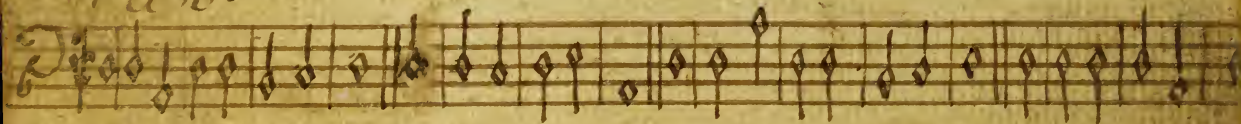
Langor Tune.



Tenor.



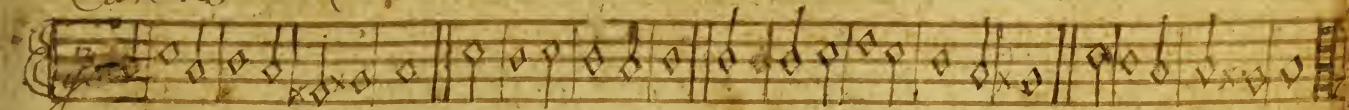
Bass.





Cantus Cambridge Tune.

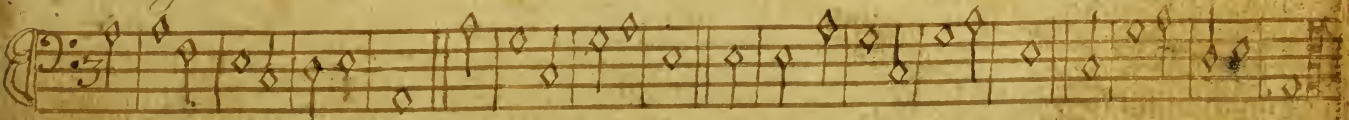
Cantus



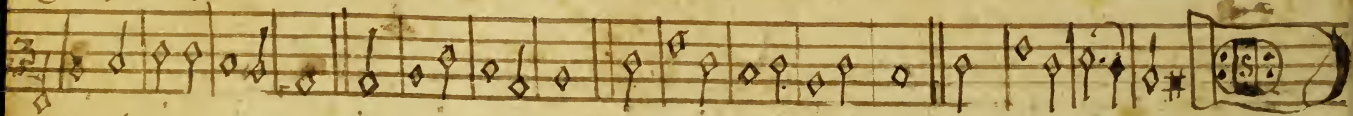
Medius



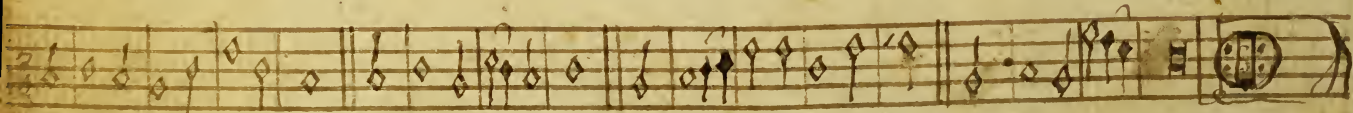
Bassus



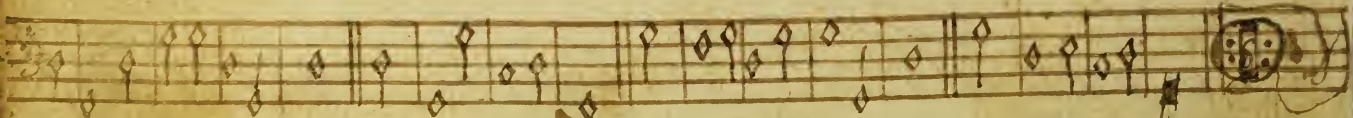
Cantus ELY Tune .



Medius



Bass

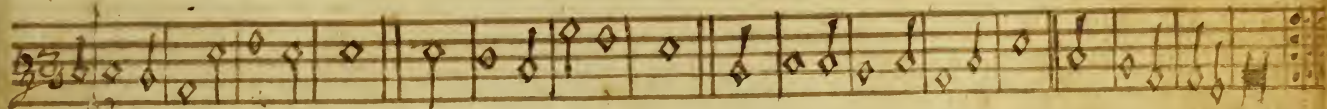


# Clear Tune.

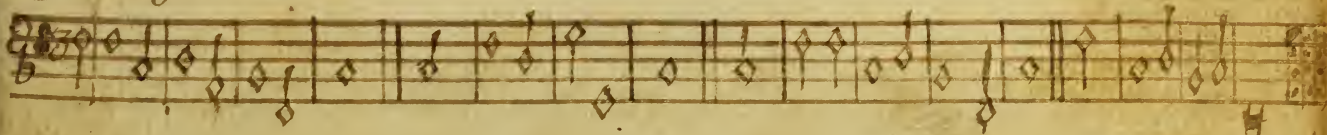
Cant.



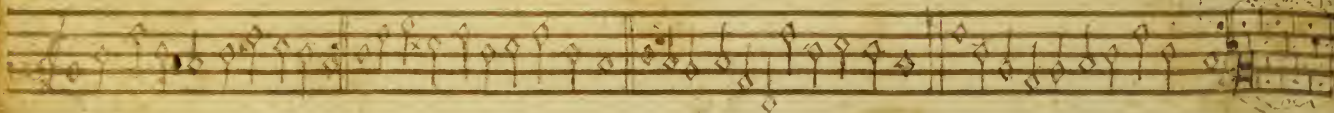
Medius



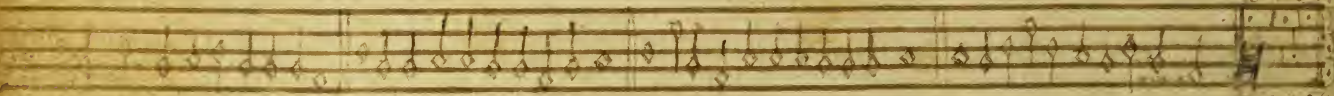
Bass



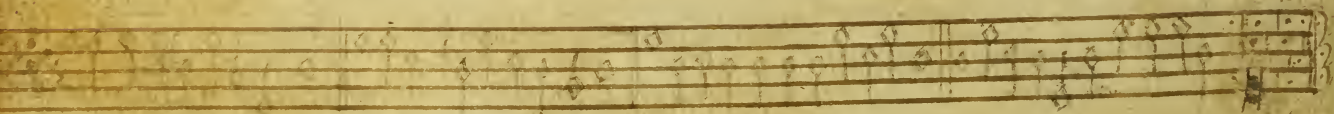
*Cantus* St. Johns Tune.



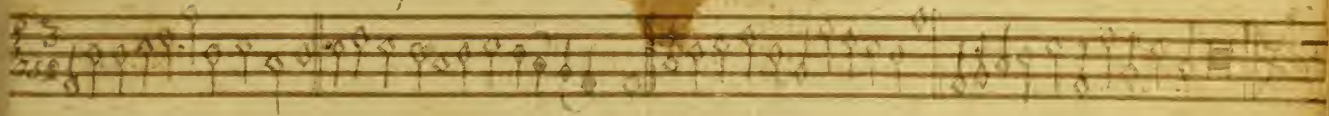
*Violin*



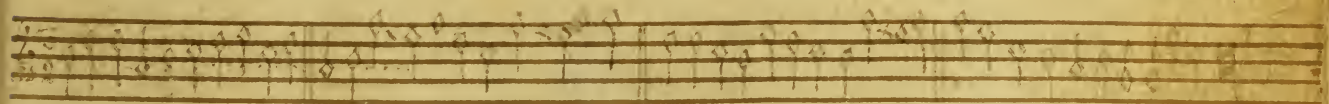
*Violon*



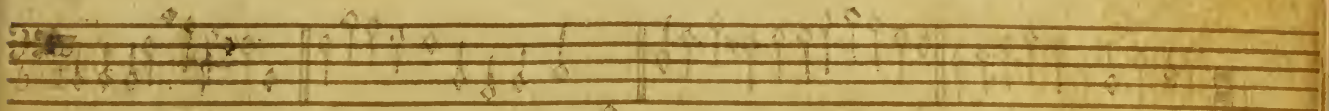
Cant: SATB Psalm Tune.



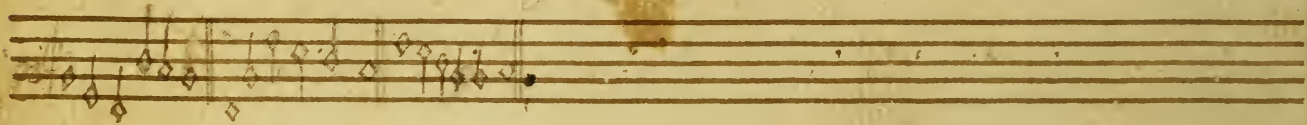
Med<sup>o</sup>



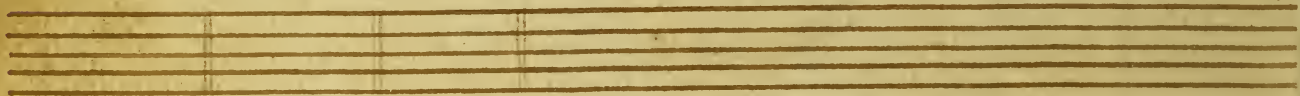
Bass



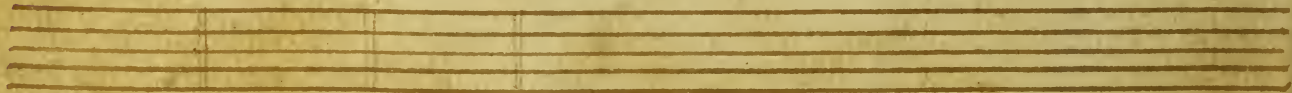
Tenor 136 Palm Tune.



Medius



Bass



Counter

# Kidderminster

Musical staff for Counter of Kidderminster. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The music consists of a series of eighth and sixteenth notes, many of which are beamed together in groups.

Tenor

Musical staff for Tenor of Kidderminster. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The music consists of a series of eighth and sixteenth notes, many of which are beamed together in groups.

Bass

Musical staff for Bass of Kidderminster. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music consists of a series of eighth and sixteenth notes, many of which are beamed together in groups.

Tenor

# St. Kumpfreys. Jun

Musical staff for Tenor of St. Kumpfreys. Jun. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The music consists of a series of eighth and sixteenth notes, many of which are beamed together in groups.

Bass

Musical staff for Bass of St. Kumpfreys. Jun. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music consists of a series of eighth and sixteenth notes, many of which are beamed together in groups.





Tenor

# Buckland

Tune by Arnold

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

Alto

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

Bass

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

# Sarham

Tune

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

Tenor

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

Bass

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and stems. The notation is in a single system.

Tenor

Colchester-Nun

Handwritten musical score for three voices: Tenor, Medius, and Bass. The music is written on three staves. The Tenor part is on the top staff, Medius on the middle, and Bass on the bottom. The notation includes various note values, rests, and bar lines. The paper shows signs of age and staining.

Tenor

St. Martins

Handwritten musical score for three voices: Tenor, Medius, and Bass. The music is written on three staves. The Tenor part is on the top staff, Medius on the middle, and Bass on the bottom. The notation includes various note values, rests, and bar lines. The paper shows signs of age and staining.

Tenor

# Weston-Favel

3

Tenor

3

Medius

This block contains the first two staves of the musical score. The top staff is labeled 'Tenor' and the bottom staff is labeled 'Medius'. Both staves begin with a treble clef and a '3' time signature. The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring diamond-shaped note heads and various rhythmic values. The two parts are written in parallel motion, with the Tenor part generally an octave above the Medius part. The notation includes many beamed notes and rests, suggesting a lively or dance-like character.

Medius

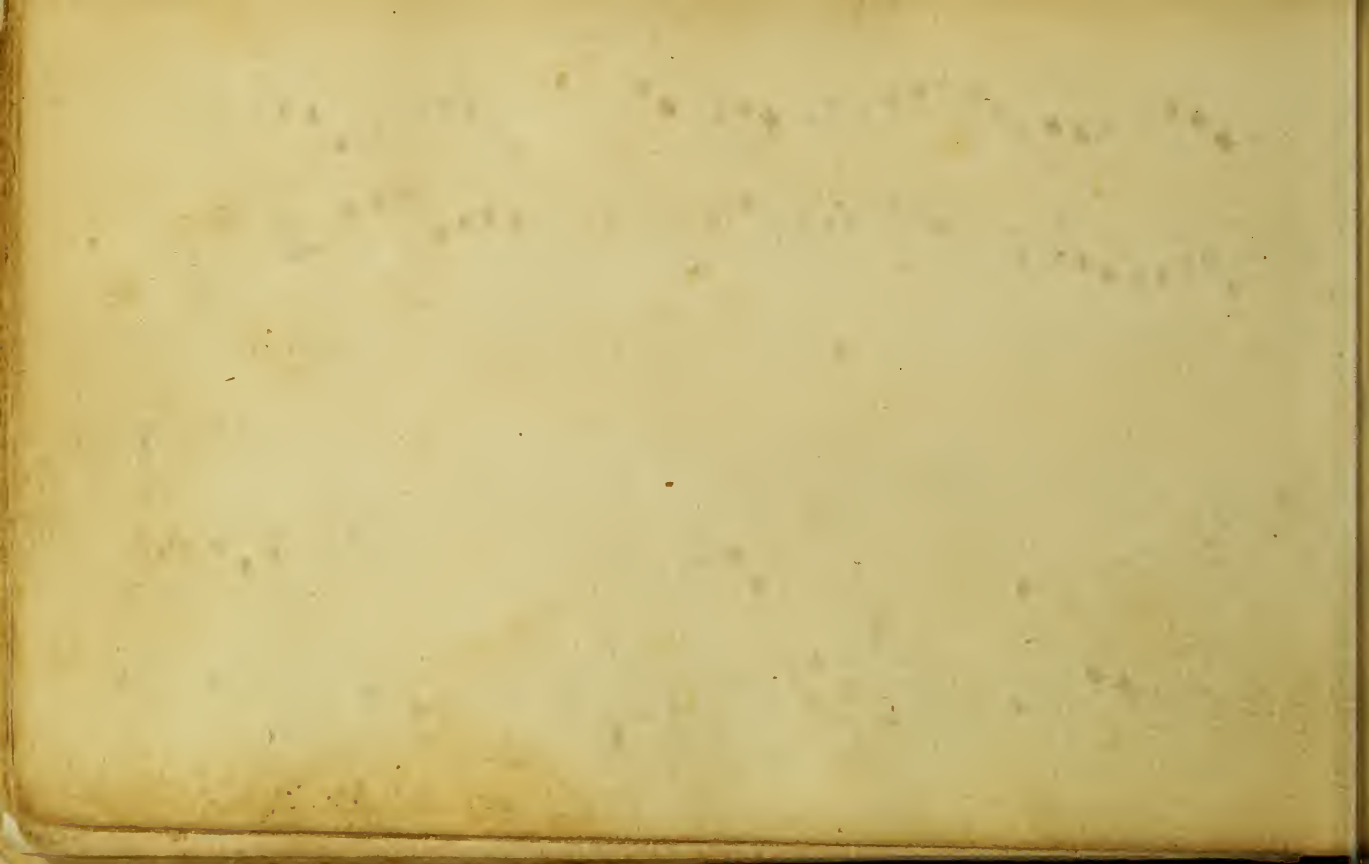
Bass

3

Bass

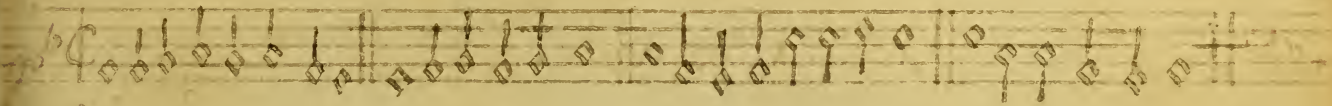
3

This block contains the bottom two staves of the musical score. The top staff is labeled 'Bass' and the bottom staff is unlabeled. Both staves begin with a bass clef and a '3' time signature. The music continues in the same style as the upper parts, with diamond-shaped note heads and beamed notes. The Bass part is written an octave below the Medius part. The notation is dense and rhythmic, consistent with the overall style of the manuscript.

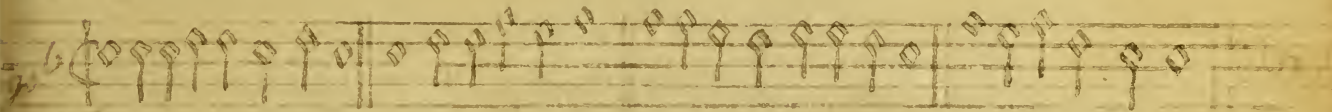


# Colchester Old Tune. No. 1.

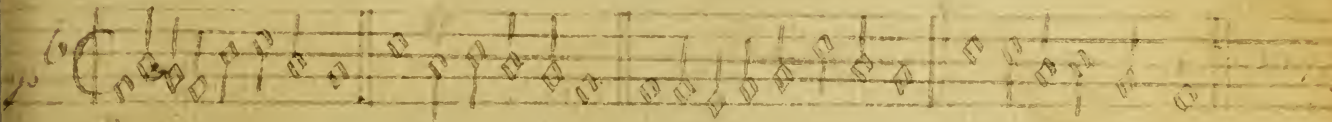
*Allegro.*



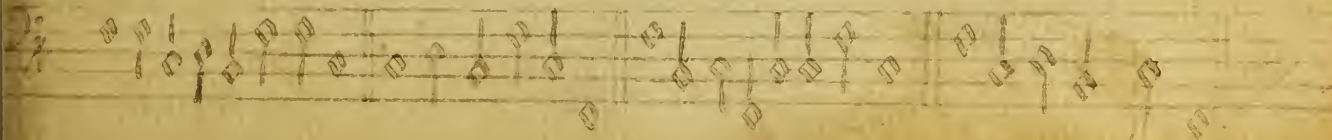
*Andante.*



*Adagio.*



*Allegro.*





# An Evening Hymn.

by Will<sup>m</sup> Linsley

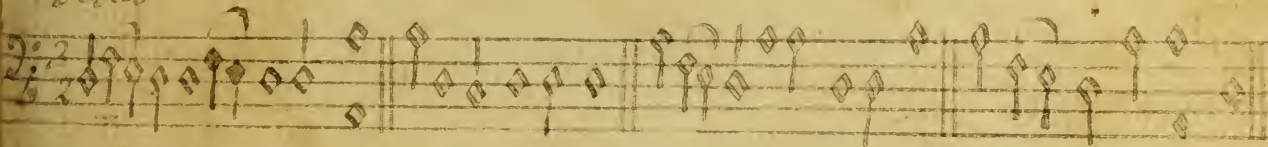
Medium.



Tenor.



Bass

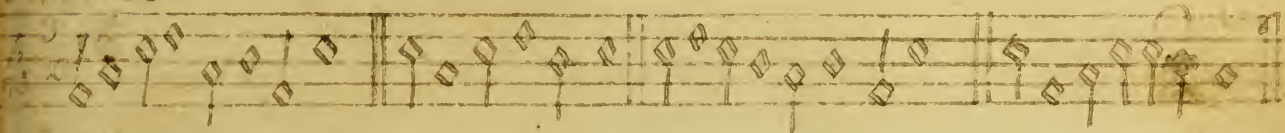




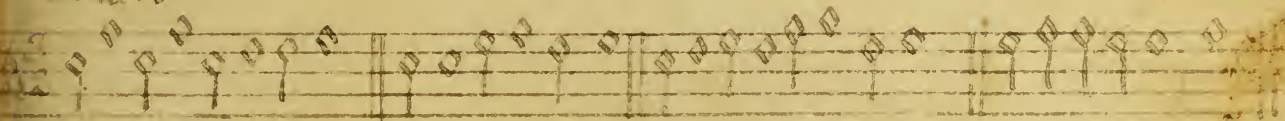


# Bedford Tune. *Common* 4/4 *Parts*

*Violin.*



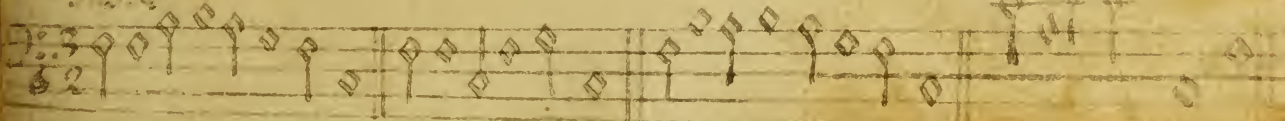
*Violon.*



*Viola.*



*Bass.*

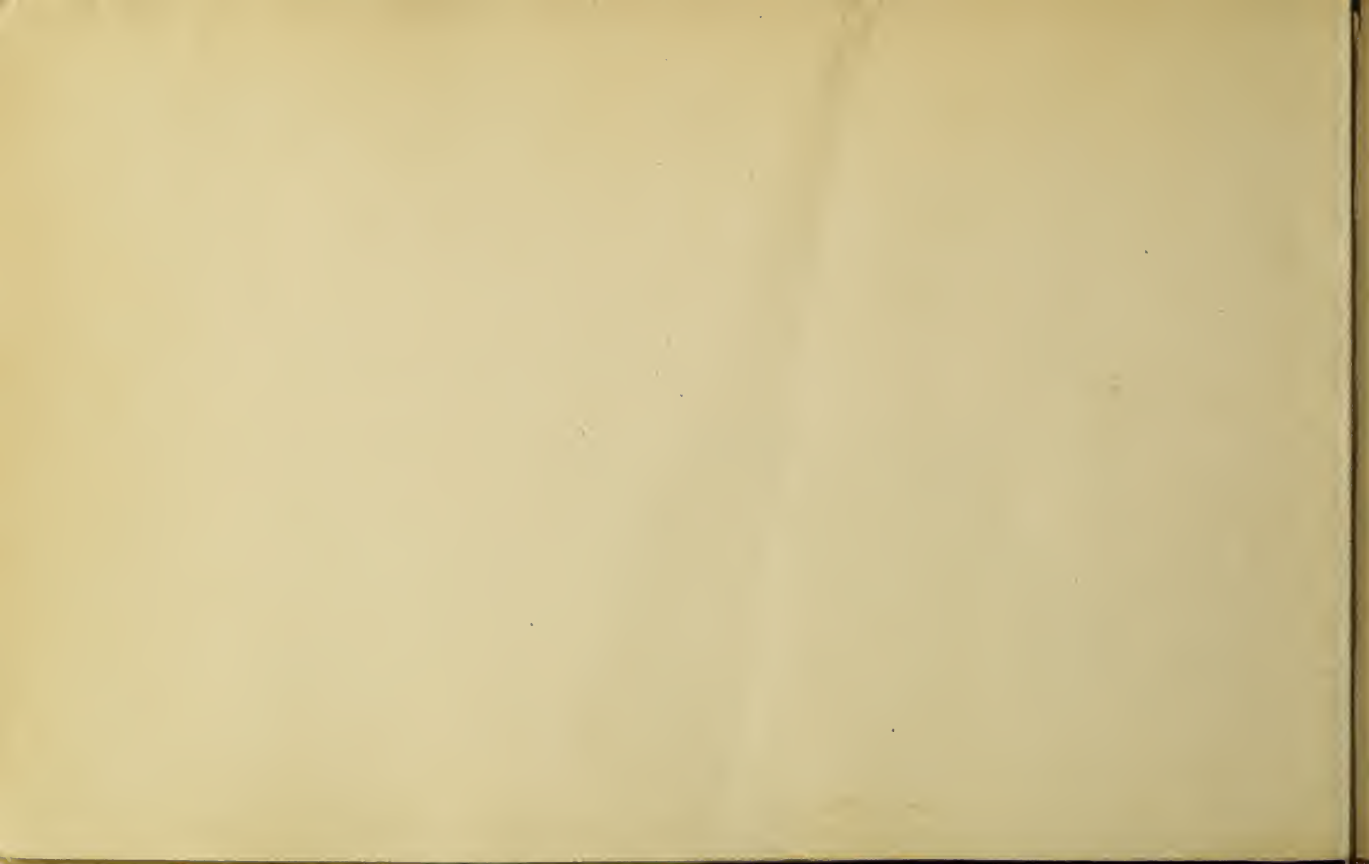


The Morning Hymn

Awake my soul awake mine Eyes.  
Awake my inward faculties.  
Awake and see the new born Light.  
Get ready from the shadow of Night.

1650  
M.M.









AUG 22 1961

B.P.L. B noery,  
DEC 3 1898

APR 9 1920

