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PSALM-SINGER's

ASSISTANT;

CONTAINING

I. An Introduction, with ſuch Directions for ſinging, as are neceſſary for Learners.

II. A Collection of Choice Pſalm-Tunes, ſuited to the ſeveral Meaſures both of the old and new Verſion; engraved in a correct Manner, and is deſigned for the Improvement of Pſalmody, in the Congregations, both in Town and Country: All being compoſed in three Parts, collected from the beſt Maſters.

By DANIEL BAYLEY.

Printed for, and ſold by the AUTHOR in *Newbury-Port*, Sold alſo by the Bookſellers.

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The Pſalm-Singer's Aſſiſtant.

I Cannot be imagined, that the Art of Muſic, which is ſo extenſive, can be perfectly underſtood by bare reading, without the Help of a Maſter; tho' ſome have attained to a good Degree of Knowledge thereby. Neither do I ſuppoſe that the following Inſtructions are ſufficient for that Purpoſe; but ſo far as concerns what is contained in this Book, I ſhall treat of in as plain a Manner as I can: And ſhall begin with the Gamut.

The GAMUT, *or* SCALE *of* MUSIC.

	—F	-fa--	--Half Tone-		
	—E	-la--	-Whole Tone-		
	—D	-ſol-	-Whole Tone-	Treble	
	—C	-fa--	--Half Tone--		
	—B	-mi-	-Whole Tone-		
Cliff	—A	-la--	-Whole Tone-		
	—G	-ſol-	-Whole Tone-		
	—F	-fa--	--Half Tone--		
	—E	-la--	-Whole Tone-		
	—D	-ſol-	-Whole Tone-		
Cliff	—C	-fa--	--Half Tone--	Contra	
	—B	-mi-	-Whole Tone-		
	—A	-la--	-Whole Tone-		Tenor
	—G	-ſol-	-Whole Tone-		
Cliff	—F	-fa--	--Half Tone--		
	—E	-la--	-Whole Tone-		
	—D	-ſol-	-Whole Tone-		Baſs
	—C	-fa--	--Half Tone--		
	—B	-mi-	-Whole Tone		
	—A	-la--	-Whole Tone-		
	—G	-ſol	Whole Tone-		

Thus ſtands the Scale in ev'ry Part,
And muſt be learned off by Heart.

The

The Gamut or Scale of Muſic contains all the Degrees of Sound, which are capable of a vocal Performance; in which you have a Name for every Line or Space, they being either a whole or half Tone, diſtant one from another: And when your Notes are ſet on any of them, you muſt call them by the ſame Name that is given to that Line or Space in the Gamut. Obſerve that every eighth Letter, together with its Degree of Sound, bears the ſame Name, the Scale being founded on no more than ſeven Letters, *viz.* G, A, B, C, D, E, F, and then comes G again; for every eighth is the ſame upwards or downwards. Obſerve that Sol, La and Mi, riſeth by whole Tones, but Fa riſeth but half a Tone, either from Mi, or from La: So that in riſing eight Notes, they include but twelve half Notes, or Semitones.

A Voice expreſſes a Sound beſt, when it pronounceth ſome Word or Syllable with it; for this Cauſe, and for the ſake of Order and Diſtinction, there are four Syllables made uſe of, *viz.* Mi, Fa, Sol, La, and applied to the ſeven Letters, which ſtand for the ſeveral Degrees of Sound. In order to which you muſt firſt find the Mi; which being found, the Places of the others are eaſily known: For Mi hath twice Fa, Sol, La, above it, and twice La, Sol, Fa, below it, which brings you to Mi again, it being named but once in eight Notes; the other three twice over. In order to find the Mi in the ſeveral Removes, obſerve that the natural Place for Mi, is in B; but if there is a Flat upon B, then the Mi is in E; if upon B and E too, then the Mi is in A. And if F be ſharp, the Mi is in F; if F and C be ſharp, then the Mi is in C; if F, C and G be ſharped, then Mi is in G.

The Names and Measure of the Notes, and their Rests.---The Semibreve, whose Length and Proportion of Time, is as long as while one may tell 1, 2, 3, 4, by the Motion of a Clock, whose Pendulum beats Seconds, it being the longest Note now in Use. A Minim is but half the length of a Semibreve, having a Tail to it. A Crotchet is but half the Length of the Minim, having a black Head. A Quaver is but half the Length of a Crotchet, having the Tail turned up, &c.

Rests are Notes of Silence, which signify that you must rest or keep Silence as long as you would be sounding one of the respective Notes.

Of the Characters used in Music, and their Use.---The true Use of a Flat is to sink any Note, before which it stands, half a Tone lower than its original Sound. Flats are also used to regulate the Mi in Transposition of Keys, and when set at the Beginning of a Tune, causes all the Notes on those Lines or Spaces, to be sounded half a Note lower thro' the Tune, except contradicted by an accidental Sharp. The Use of the Sharp is to raise any Note it is set before half a Note higher. Sharps are also used to regulate the Mi in Transposition of Keys. And when set at the beginning of a Tune sharps all the Notes on the Lines or Spaces whereon they stand, unless contradicted by an accidental Flat. Note that a Flat or Sharp set before a Note in the Middle of a Tune serves only for that Note to which it is placed.

Of Transposition of Keys.----To transpose, signifies to remove from one Place to another; and was invented to bring every Tune as near as possible within the Compass of five Lines: And likewise to set a Tune, so that any Instrument may be brought to such a Pitch as best suits the Voices of the Performers.

A

A Repeat is uſed to ſhow the Performer what Part muſt be ſung over again.——A Slur is in Form like a Bow, and when placed over any Notes, ſignifies that they muſt all be ſung to one Syllable.---A ſingle Bar divides the Time in Muſic, according to the Meaſure-Note.---A double Bar divides many Strains in Muſic; but when uſed in Pſalm-Tunes, are uſed for the Benefit of the Sight, or that you may reſt to take Breath the Time of two Beats ---A Direct is placed at the End of a Line to ſhow the Place of the firſt Note in the next Line.--- The Prick of Perfection or Point of Addition, is a little Dot ſet after any Note, which adds to the Note half as much as it was before. In tuning your Voice, obſerve to have your Voice as clear as poſſible, giving every Note a clear and diſtinct Sound, ſpeaking your Words ſmooth and proper, which is a Grace to the whole Performance.---The Trillo or plain Shake, is the principal Grace uſed in ſinging; which is to move or ſhake your Voice on one Syllable or Note, the Diſtance of a whole Note: Firſt move your Voice ſlowly, then quicker by Degrees. And by obſerving this Method, you may attain to the Perfection of it.---Of Time in its various Moods, and how to beat Time. This Part of Muſic called Time, is ſo neceſſary to be underſtood, that a Perſon can never be able to ſing without it, as he ought to do. There are ſeveral Sorts of Time, yet are all deduced from two; that is, common Time, and triple Time. Common Time is meaſured by even Numbers, as 2, 4, 8, *&c.* each Bar including ſuch a Quantity of Notes, as will amount to the Length of a Semibreve, which is the Meaſure Note, and guideth all the reſt, and is called the Time-Note. But to give every Note its due Meaſure of Time,

you

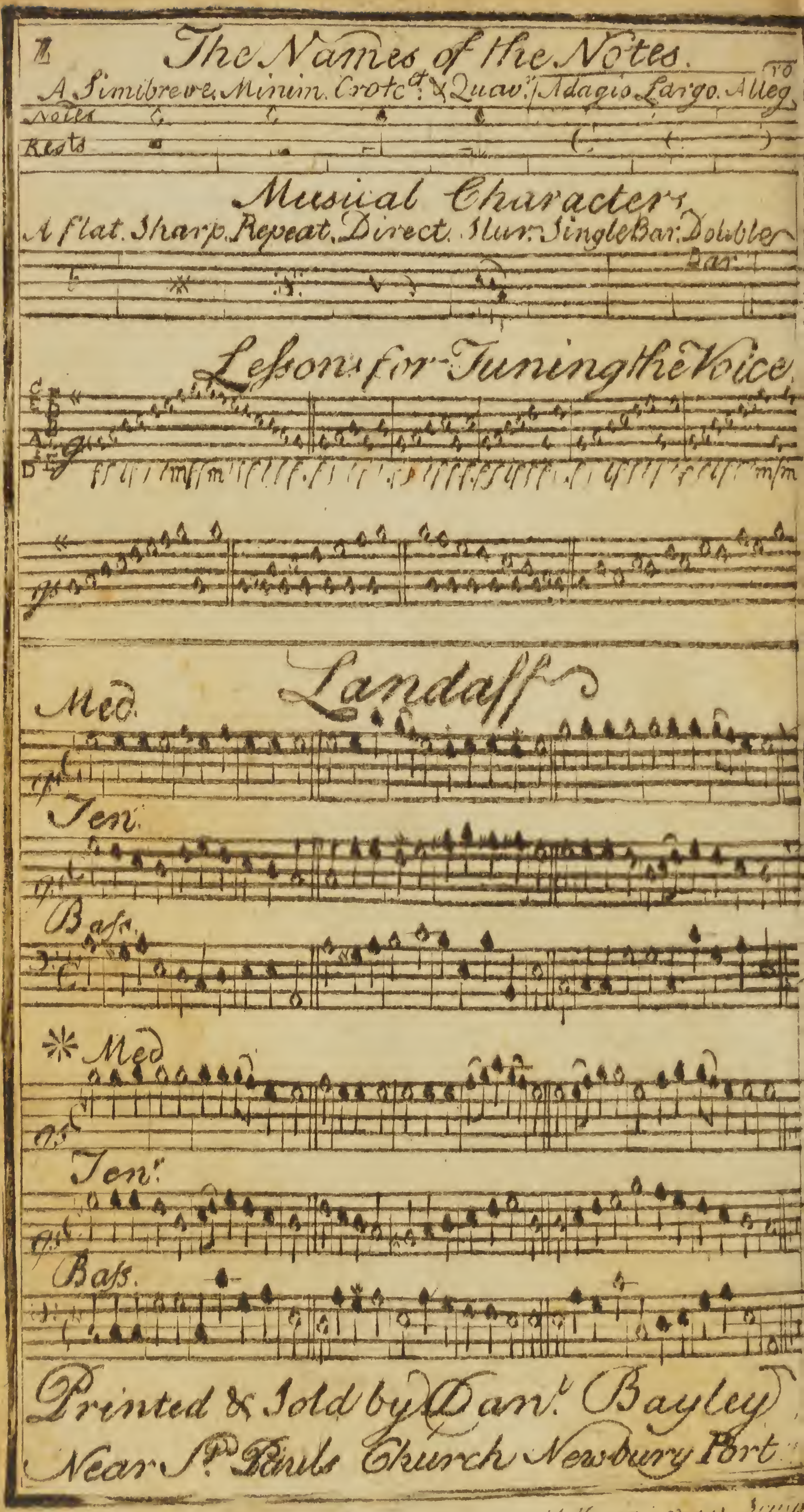
you muſt uſe a conſtant Motion with your Hand or Foot, once down, and once up in every Bar. Every Semibreve in the firſt or Adagio-mood, is ſo long as while one may deliberately tell 1, 2, 3, 4, by the ſlow Motion of a Clock that beats Seconds; you muſt beat your Hand or Foot down while you tell 1, 2, and take it up while you tell 3, 4, in every Bar. In the ſecond or Largo-mood, your Beat muſt be half as quick again. And in the third, or Allegro-mood, your Beat muſt be as quick again as the firſt. Tripla Time is meaſured by odd Numbers, as 3 Minims, 3 Crotchets, or 3 Quavers in a Bar; or ſuch a Quantity of other Notes. This Bar muſt be divided into three equal Parts; two Beats down and one up in every Bar. The firſt and ſloweſt Mood in Tripla Time, being a triple Meaſure of three Notes to two ſuch like Notes in common Time, and is ſung in the ſame Time. This Mood includes three Minims in a Bar, marked thus; $\frac{3}{2}$ the ſecond Sort of Tripla Time is called three from four, each Bar containing 3 Crotchets, or one pointed Minim, marked thus: $\frac{3}{4}$.

Of the ſeveral Keys in Muſic.---There are but two natural Keys in Muſic, that is C the ſharp and chearful Key, and A the flat and melancholy Key. No Tune can be formed rightly, on any other Key, but thoſe two, except the Mi is tranſpoſed either by Flats or Sharps, ſet at the Beginning of the five Lines, which brings them to the ſame Effect as the two natural Keys. A is called the flat Key, by reaſon it hath the leſſer third ſixth and ſeventh above its Key Note. C is called the natural ſharp Key, becauſe it hath the greater third, ſixth and ſeventh above its

Key

Key Note, which is half a Note ſharper in the very firſt third. A flat third contains three Semitones; the ſharp third four, the Key Note is the laſt Note in the Baſs, which contains the Air of the whole Tune, the Baſs being the Foundation of all the other Parts.

In the following Collection of Tunes, I have avoided many Removes of the Mi, in order to render the Fa-ſoling more eaſy for thoſe that have but little Time for Study and Practice. For the Names of the Notes, and the muſical Characters, Moods of Time, *&c.* the Reader is deſired to ſee Page firſt of the Plate, where there are ſome Leſſons for tuning the Voice.


The Names of the Notes.
A Simibreve. Minim. Crotc^et: & Quav^r: Adagio. Largo. Alleg^ro
Notes
Rests
Musical Characters.
A Flat. Sharp. Repeat. Direct. Slur. Single Bar. Double Bar.
Lessons for Tuning the Voice.
Landaff
Med.
Ten.
Bass.
Med
Ten^r.
Bass.
Printed & Sold by Danl. Bayley
Near S^t. Pauls Church Newbury Port.

Med. Mears

Ten.

Bass.

Med. Barby

Ten.

Bass.

Med. Trinity

Ten.

Bass.

Med. Isle Wight

Ten.

Bass.

Med. St. Katarine's

Ten.

Bass.

Med. Hartford

Ten.

Bass.

Med. Marlborough

Ten.

Bass

Med. Morning Hymn

Ten.

Bass

Psalm. 122.

ed.

en.

äs.

Med.

Ten.

Bäs.

Harlington

ed.

en.r

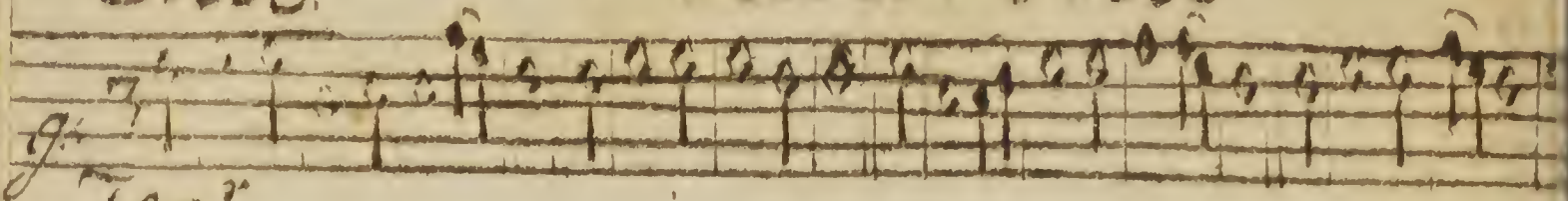
Bäs

Med.

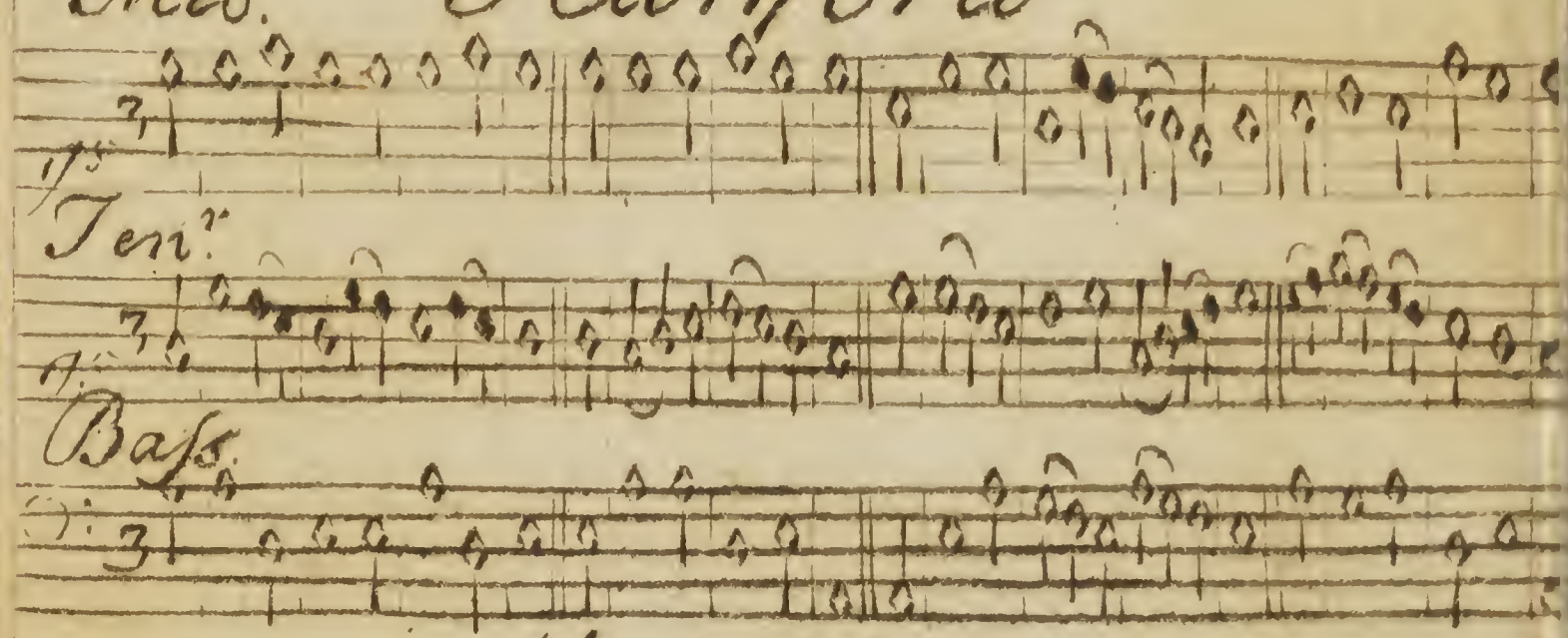
Ten.r

Bäs.

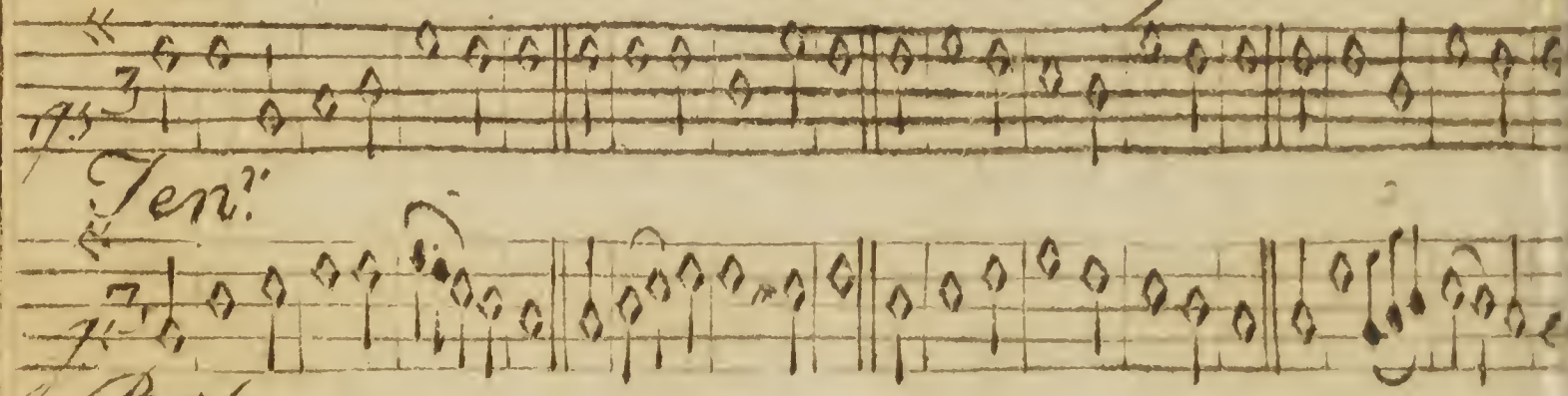
Med. St. Katarines



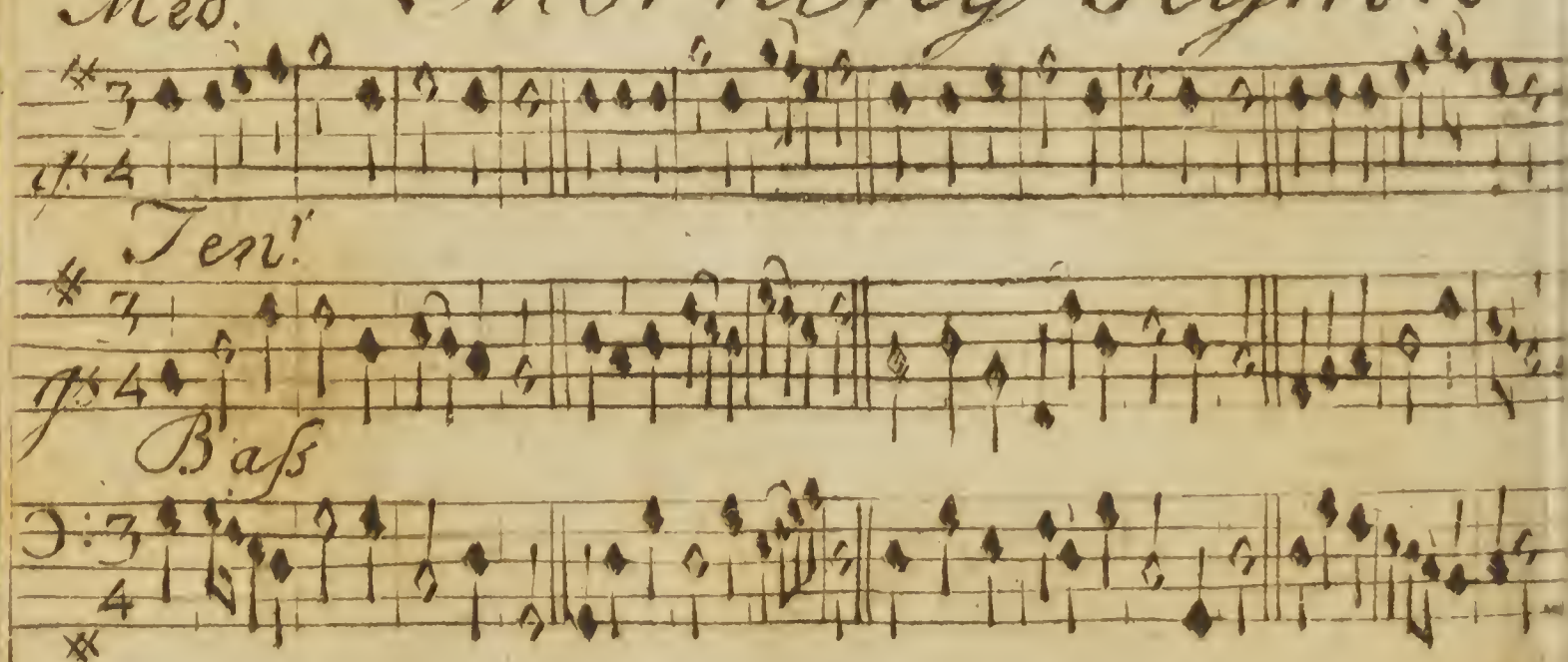
Med. Hartford



Med. Marlborough



Med. Morning Hymn



Psalm. 122.

Med.

Ten.

Bass.

Med.

Ten.

Bass.

Med. Harlington

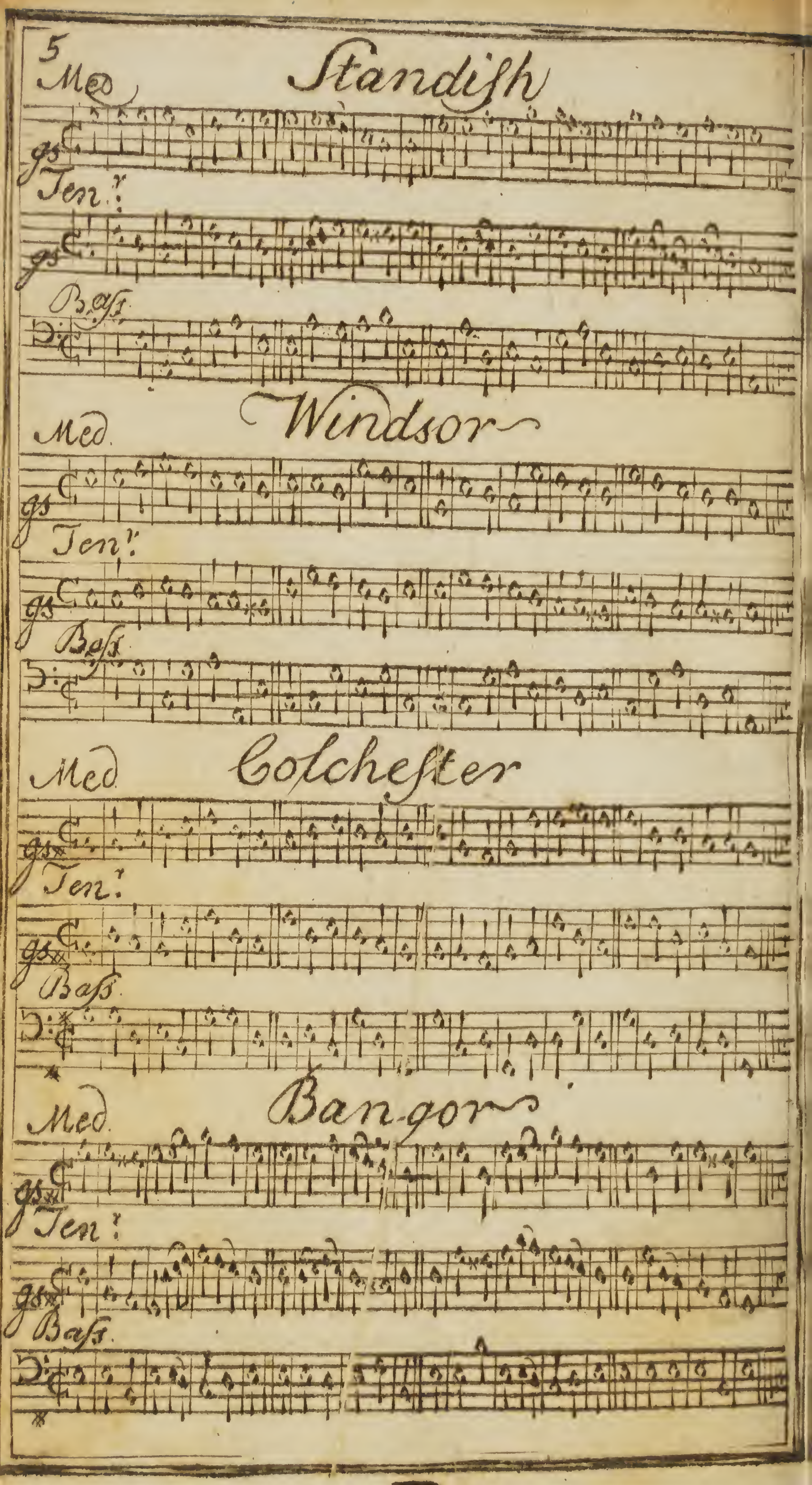
Ten.

Bass

Med.

Ten.

Bass.


Standish
Med
gs
Ten.r
gs
Bass
Windsor
Med.
gs
Ten.r
gs
Bass
Colchester
Med
gs
Ten.r
gs
Bass
Bangor
Med.
gs
Ten.r
gs
Bass

Colchester New

Med.

Ten.

Bass

Plymouth

Med.

Ten.

Bass.

Hexham

Med.

Ten.

Bass.

Cambridge

Med.

Ten.

Bass.

New York

Med.

Ten.

Bass

Bromsgrove

Med

Ten

Bass

Epsom

Med.

Ten.

Bass

Strowdwater

Med.

Ten.

Bass.

Quercy

Med.

Ten.r

Bass

Buckland

Med.

Ten.r

Bass

Warwick

Med.

Ten.r

Bass

Anthem to 100

Med.

Ten.r

Bass

Psalm 148.

Med

Ten.

Bass

Med

Ten

Bass

S. Michaels

Med

Ten.

Bass

Med

Ten.

Bass

York

Med

Ten.r

Bass

London New

Med

Ten.r

Bass

Fareham

Med

Ten.r

Bass

Worksop

Med

Ten.r

Bass

11 Med

Weells

gs

Ten.r

gs

Bass

100 Psalm

Med

gs

Ten.r

gs

Bass

An Hymn for Morn.g or Evning

Med

gs

Ten.r

gs

Bass

St Edmunds

Med

gs

Ten.r

gs

Bass

Portsmouth

Med

Tenr

Bass

Evening Hymn

Med

Tenr

Bass

Exeter

Med

Tenr

Bass

Southwell

Med

Tenr

Bass

11 Med Wells

gs

Ten.r

gs

Bass

100 Psalm

Med

gs

Ten.r

gs

Bass

An Hymn for Morn.g or Ev.

Med

gs

Ten.r

gs

Bass

St Edmunds

Med

gs

Ten.r

gs

Bass

Med Portsmouth

Ten.r

Bass

Med Evening Hymn

Ten.r

Bass

Med Exeter

Ten.r

Bass

Med Southwell

Ten.r

Bass

Med. Newbury-Port

Ten.

Bas.

Med. Orange

Ten.

Bas.

Med. Guildford

Ten.

Bas.

Med. Little Marlborough

Ten.

Bas.

ed. Staines

T.

B.

ed. Egham

T.

B.

ed. Ely

T.

B.

ed. St. Ann's

T.

B.

Med. Newbury-Port

Ten.

Bas.

Med. Orange

Ten.

Bas.

Med. Guildford

Ten.

Bas.

Med. Little Marlborough

Ten.

Bas.

Med. Staines

Ten.

Bas.

Egham

Ten.

Bas.

Med. Ely

Ten.

Bass.

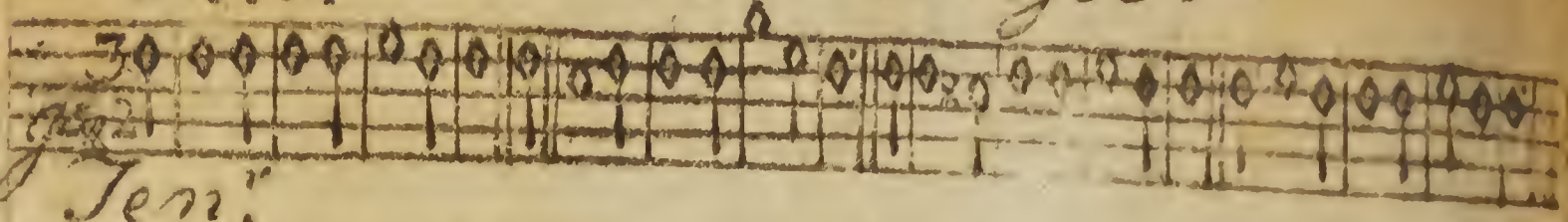
Med. St. Ann's

Ten.

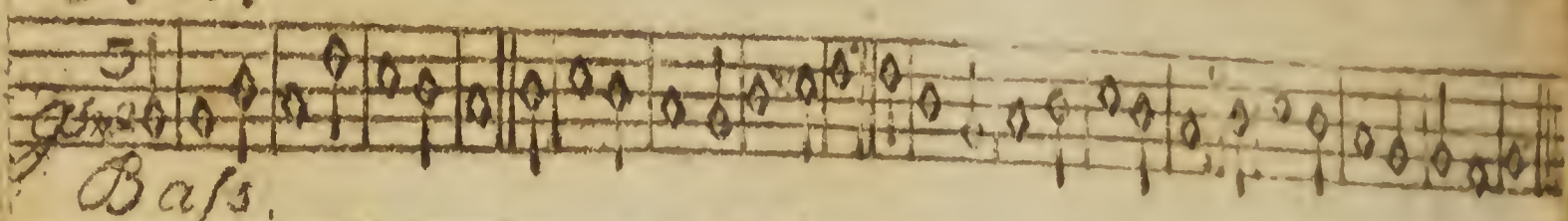
Bass.

Worminster

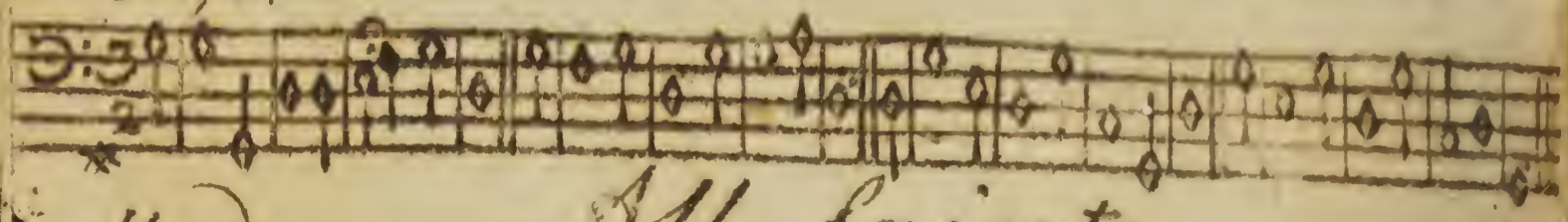
Med.



Ten.r

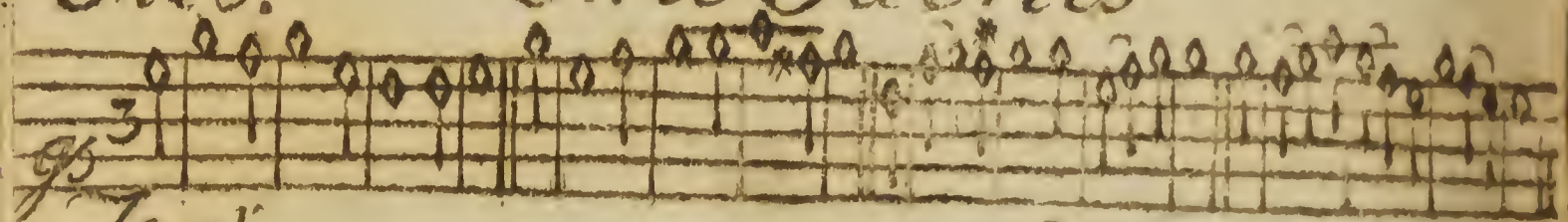


Bass.

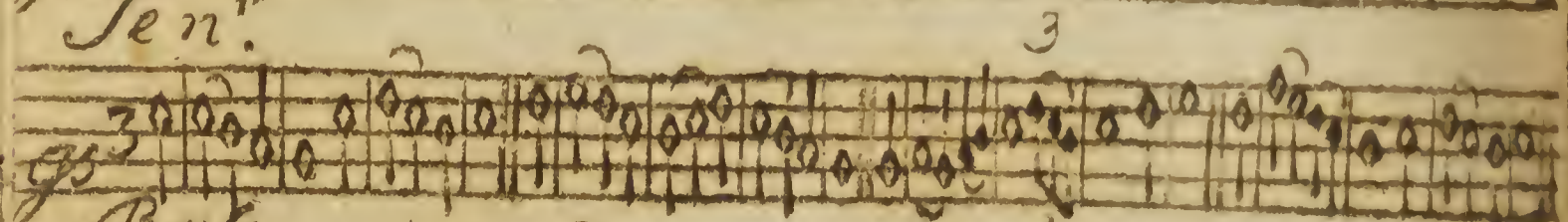


All Saints

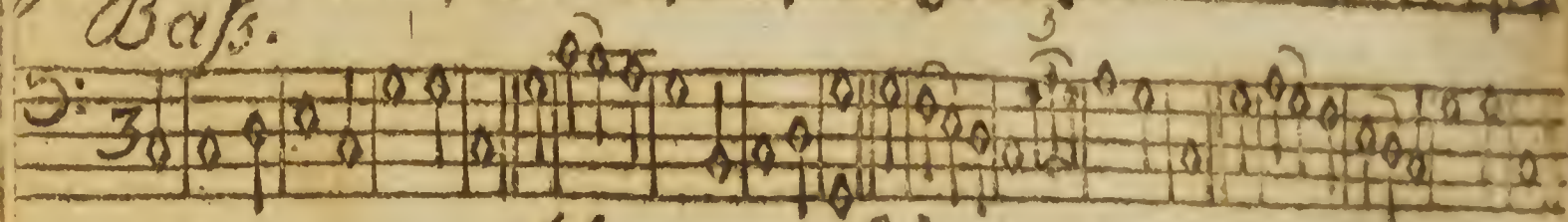
Med.



Ten.r

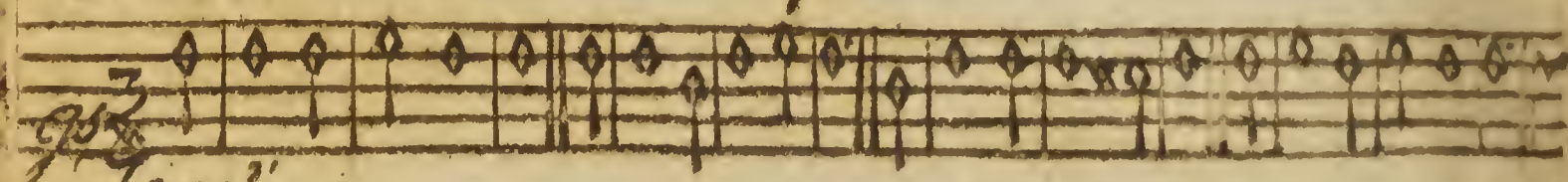


Bass.

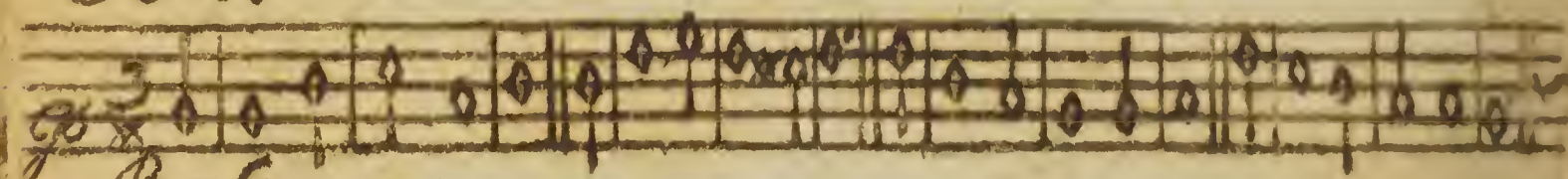


Mansfield

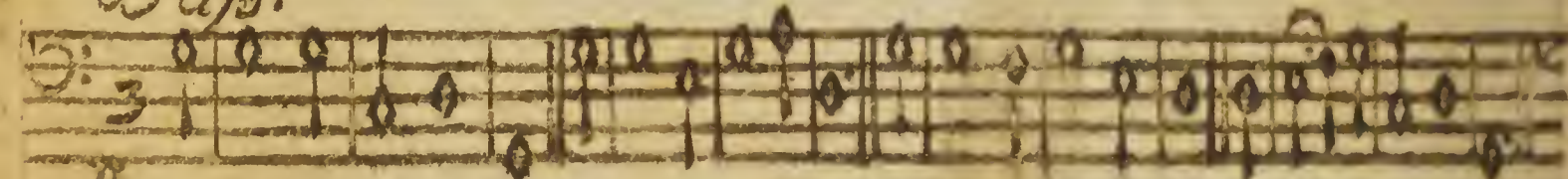
Med.



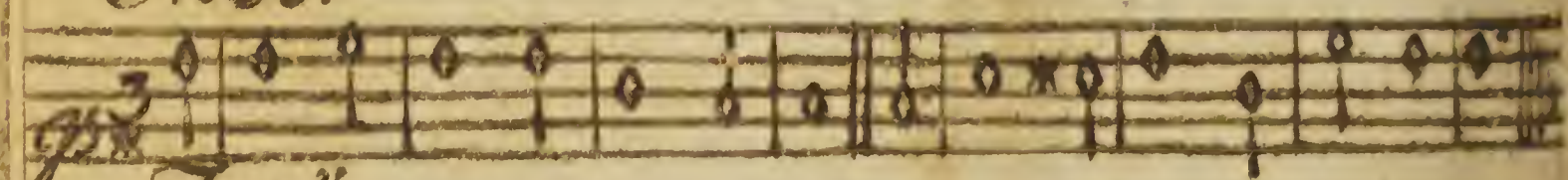
Ten.r



Bass.



Med.



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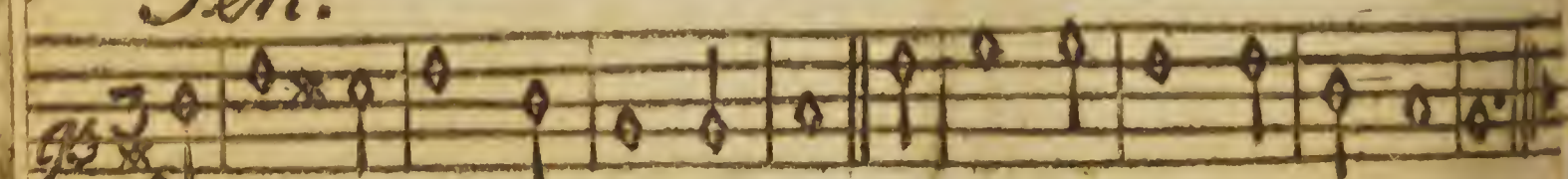

Bass.

S.t James's

Funeral Thought

Kidderminster

S.t Martin's

Worminster

Med.

Ten.

Bass.

All Saints

Med.

Ten.

Bass.

Mansfield

Med.

Ten.

Bass.

Med.

Ten.

Bass.

S.t James's

Med.

Ten.r

Bas.

Funeral Thought

Med.

Ten.r

Bas.

Kidderminster

Med.

Ten.r

Bas.

S.t Martin's

Med.

Ten.r

Bas.