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1000.

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.

It 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.	Treble
	D	-sol-	Whole Tone.	
	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.	
	G	-sol-	Whole Tone.	Tenor
Cliff	F	-fa--	Half Tone.	
	E	-la--	Whole Tone.	
	D	-sol-	Whole Tone.	
	C	-fa--	Half Tone.	Bass
	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 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 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 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; 3 the second Sort of

2

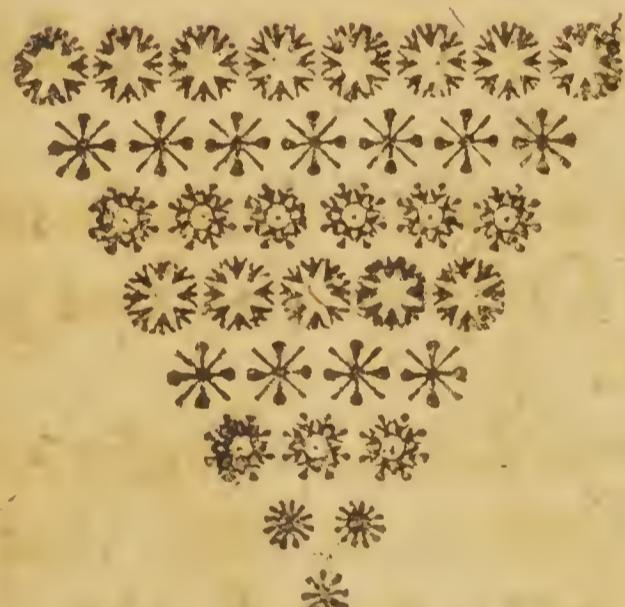
Tripla Time is called three from four, each Bar containing 3 Crotchets, or one pointed Minim, marked thus: $\frac{3}{2}$.

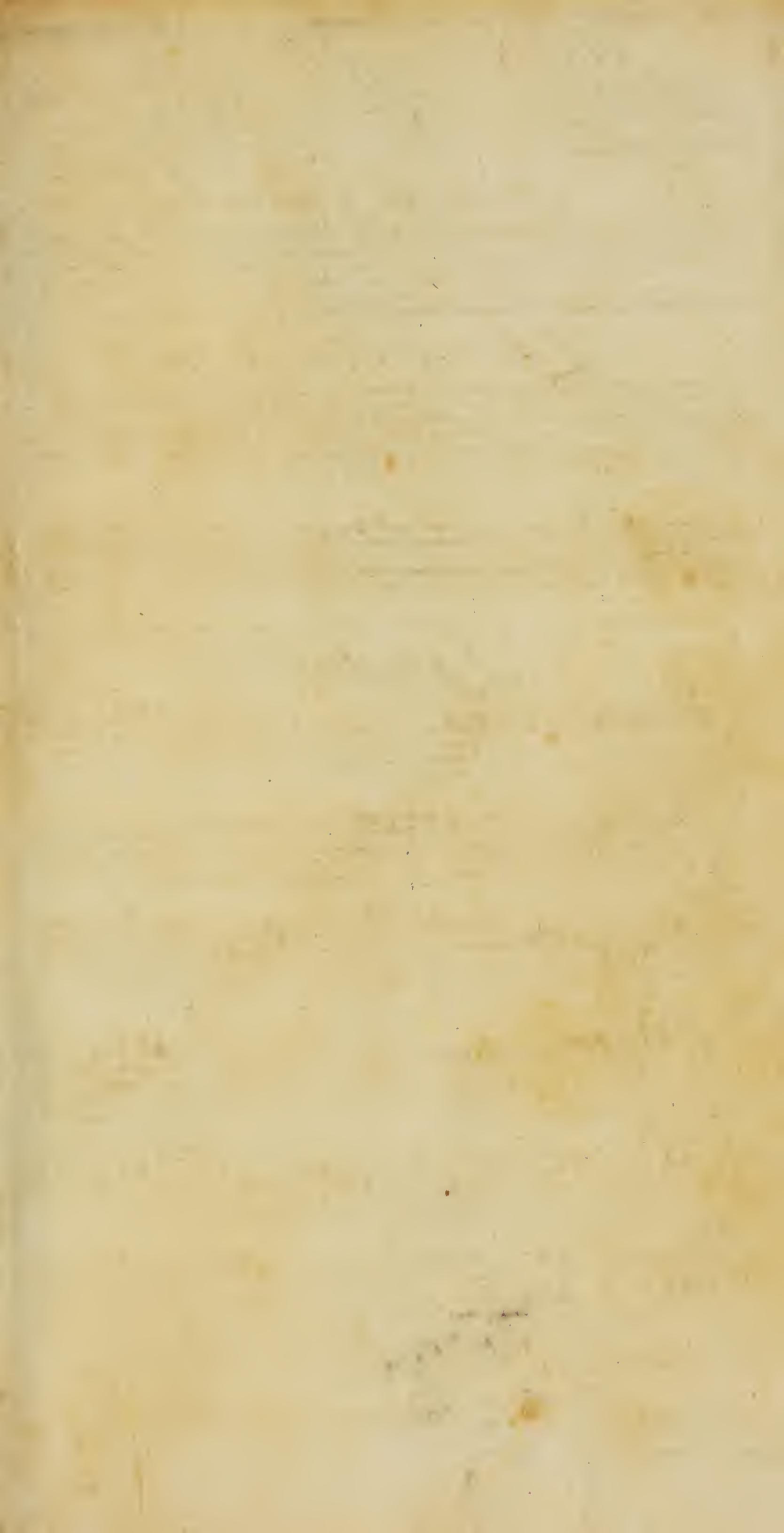
Of the several Keys in Music.---There are but two natural Keys in Music, that is C the sharp and chearful Key, and A the flat and melancholy Key. No Tune can be formed rightly, on any other Key, but those two, except the Mi is transposed either by Flats or Sharps, set at the Beginning of the five Lines, 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. Crotchet. Quaver. Adagio. Largo. Allegro.
Notes (C. C. * E) Rests (.) (.) (-)

Musical Characters.

flat. Sharp. Repeat. Direct. Slur. SingleBar: DottedBar

This image shows a horizontal strip of aged, yellowish-brown paper. It features several small, dark, illegible markings and a single small red stamp in the upper right corner.

Lessons for Tuning the Voice.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The vocal parts are written above the basso continuo part, which includes a basso (B), alto (A), and bass (B). The vocal parts are mostly blank, while the continuo part shows rhythmic patterns of eighth and sixteenth notes.

Mead.

Landaff

Jen.

Bass.

W. A. S.

* Ned

Jen.

Beit.

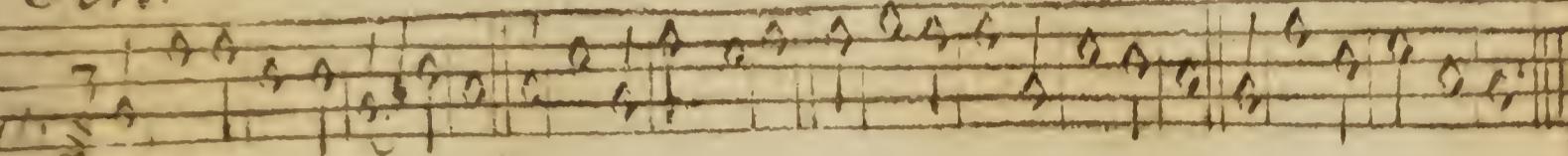
Printed & Sold by Dan'l Bayley
Near S. Pinks Church Newbury Port

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Med. Meers

4

Ten:



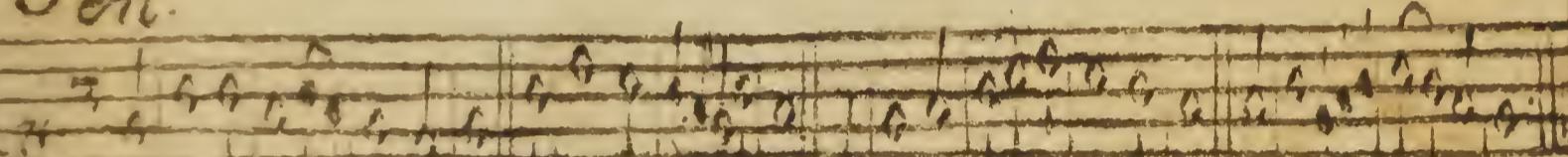
Bass:



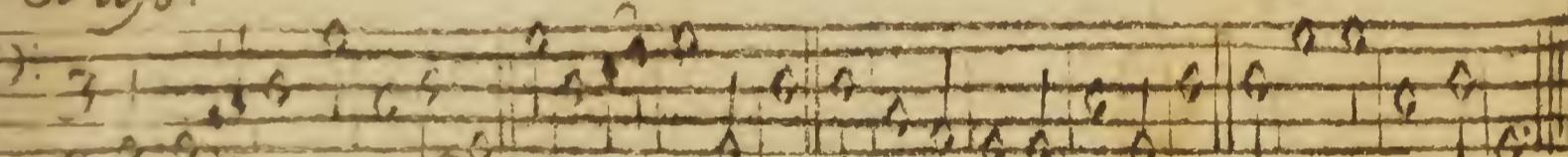
Med. *Barby*



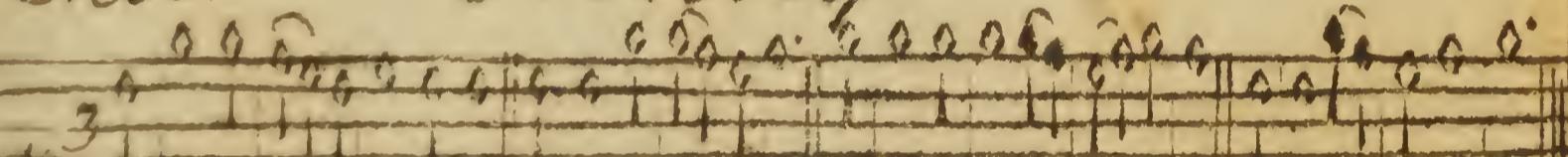
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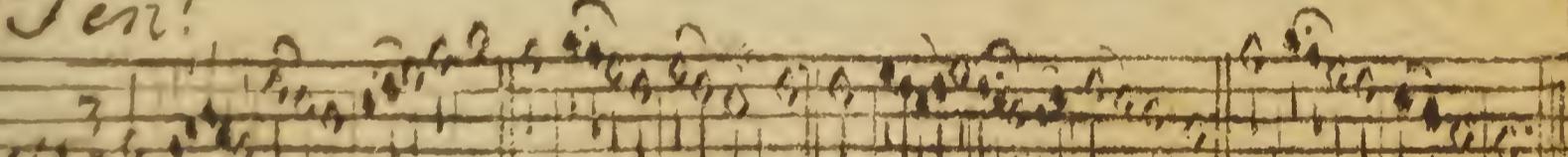
Bass:



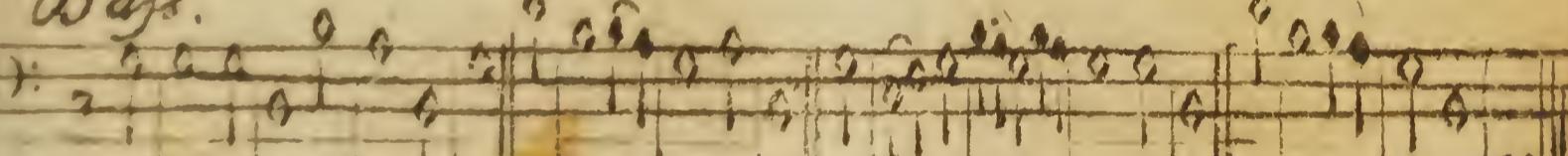
Med. *Trinity*



Ten:



Bass:



Med. *Idle Wight*

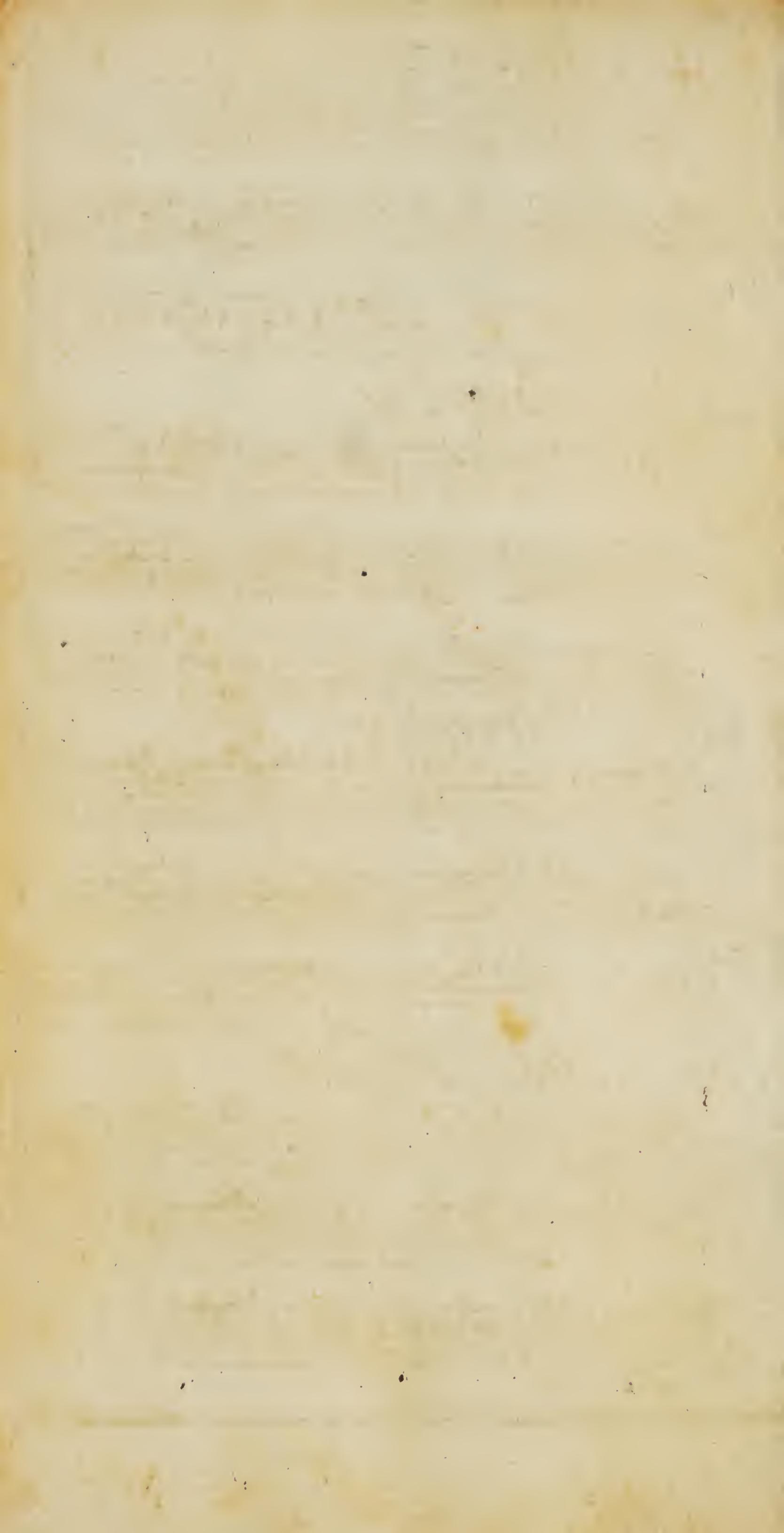


Ten:



Bass:





3 Med.

S. Katarine's

Handwritten musical score for three voices: Tenor, Bass, and Alto. The score consists of three staves. The Tenor staff uses a soprano C-clef, the Bass staff uses a bass F-clef, and the Alto staff uses an alto C-clef. The music is written in common time (indicated by a '3'). The vocal parts are accompanied by a piano part, indicated by a treble clef and a bass clef above the piano staff. The piano part includes various chords and rests.

Med.

Hartford

Handwritten musical score for three voices: Tenor, Bass, and Alto. The score consists of three staves. The Tenor staff uses a soprano C-clef, the Bass staff uses a bass F-clef, and the Alto staff uses an alto C-clef. The music is written in common time (indicated by a '3'). The vocal parts are accompanied by a piano part, indicated by a treble clef and a bass clef above the piano staff. The piano part includes various chords and rests.

Med.

Marlborough

Handwritten musical score for three voices: Tenor, Bass, and Alto. The score consists of three staves. The Tenor staff uses a soprano C-clef, the Bass staff uses a bass F-clef, and the Alto staff uses an alto C-clef. The music is written in common time (indicated by a '3'). The vocal parts are accompanied by a piano part, indicated by a treble clef and a bass clef above the piano staff. The piano part includes various chords and rests.

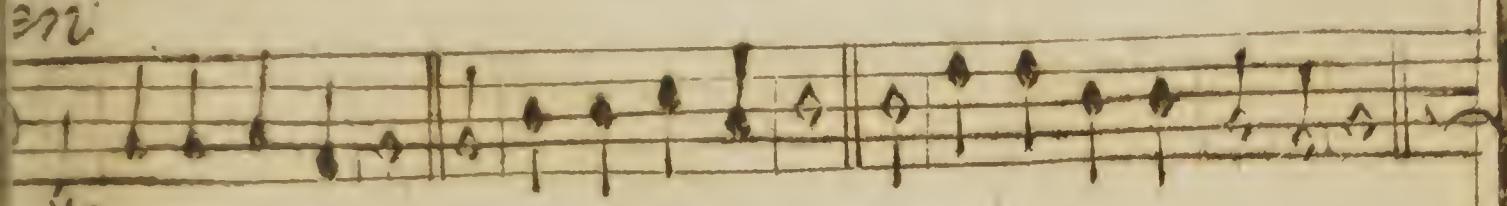
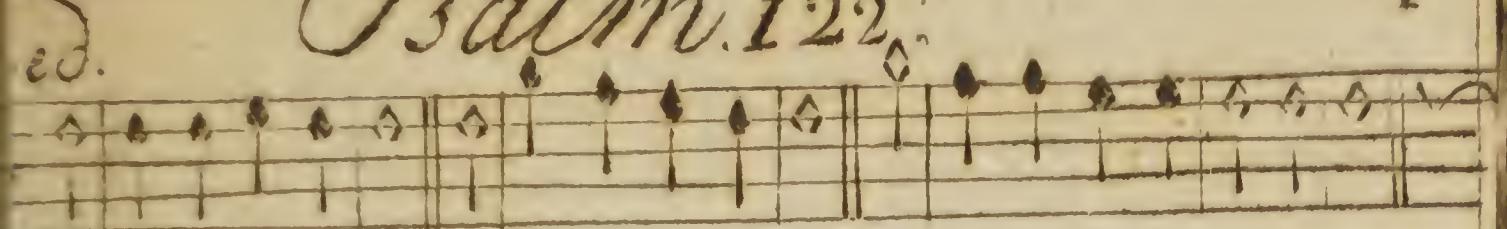
Med.

Morning Hymn

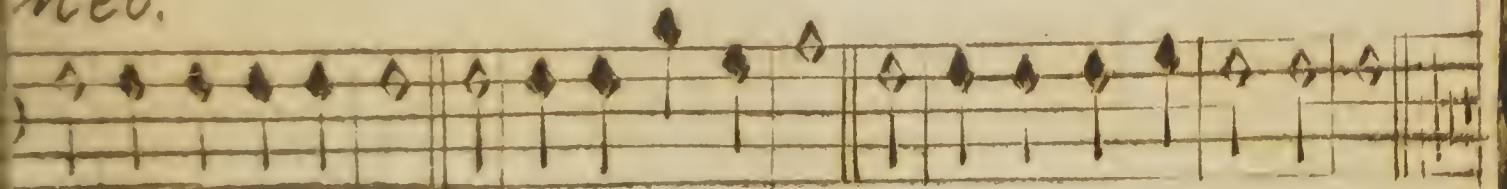
Handwritten musical score for three voices: Tenor, Bass, and Alto. The score consists of three staves. The Tenor staff uses a soprano C-clef, the Bass staff uses a bass F-clef, and the Alto staff uses an alto C-clef. The music is written in common time (indicated by a '3'). The vocal parts are accompanied by a piano part, indicated by a treble clef and a bass clef above the piano staff. The piano part includes various chords and rests.

Psalm. 122.

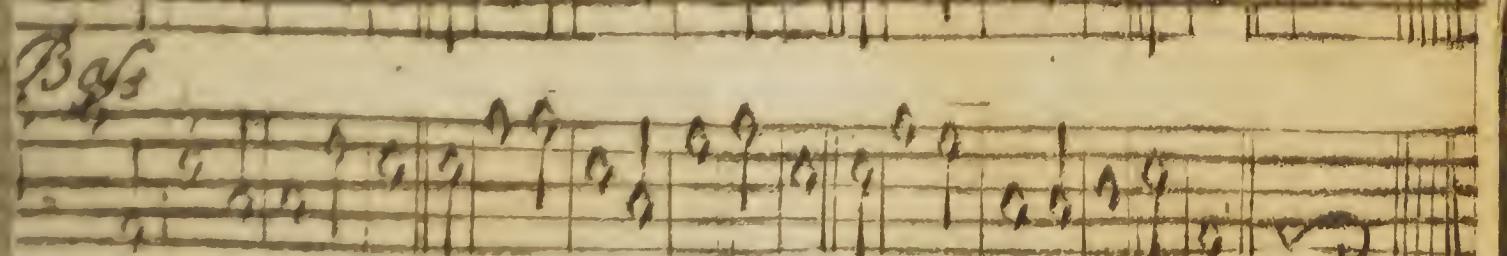
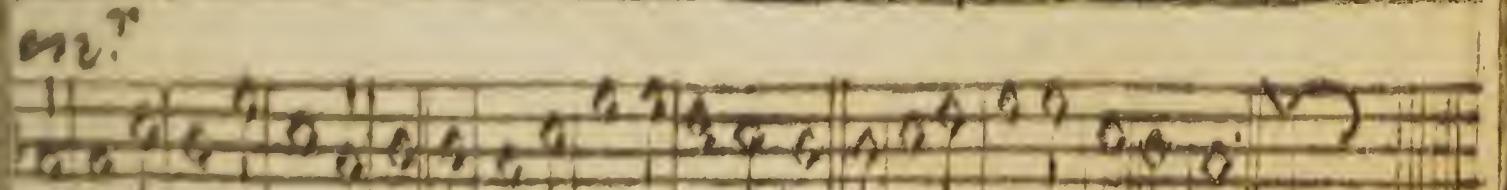
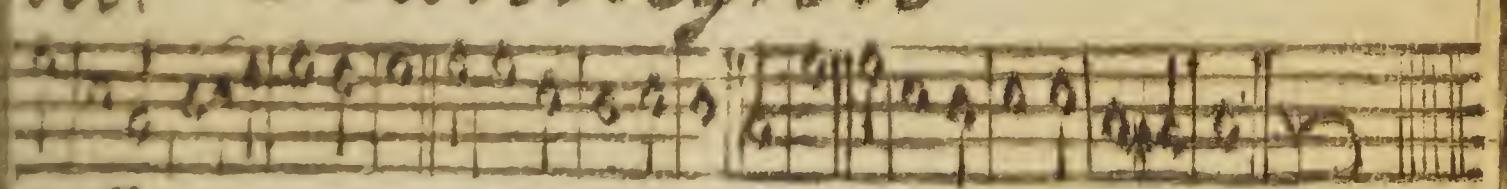
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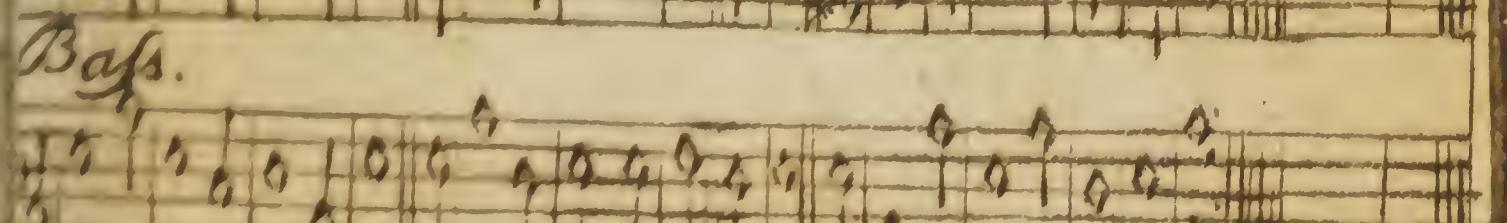
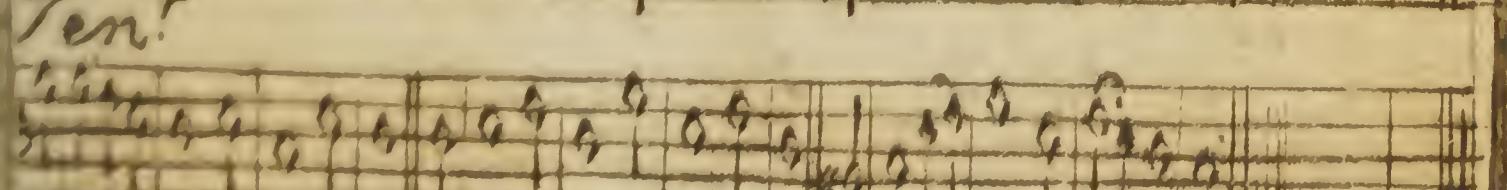
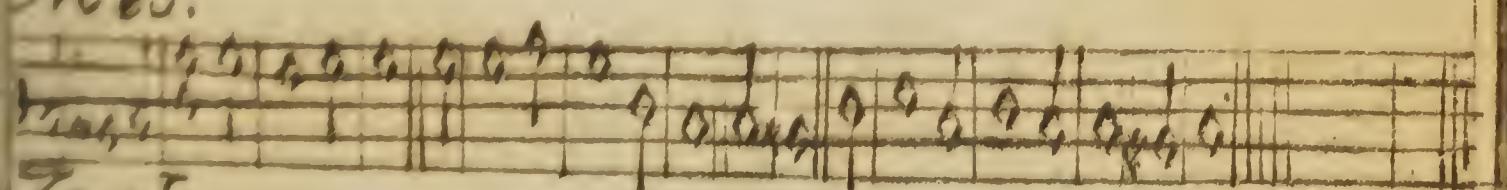
Med.



Med. Arlington



Med.



Psalm. 122

4

Med.



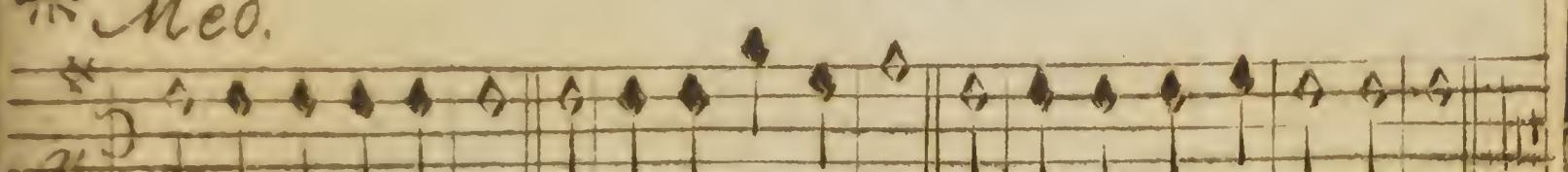
Ten.



Bass.



Med.



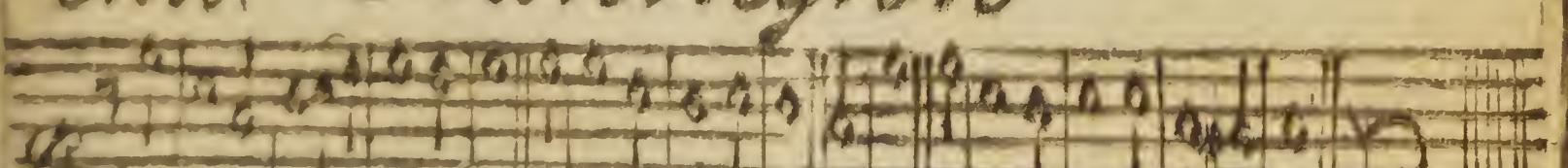
Ten.



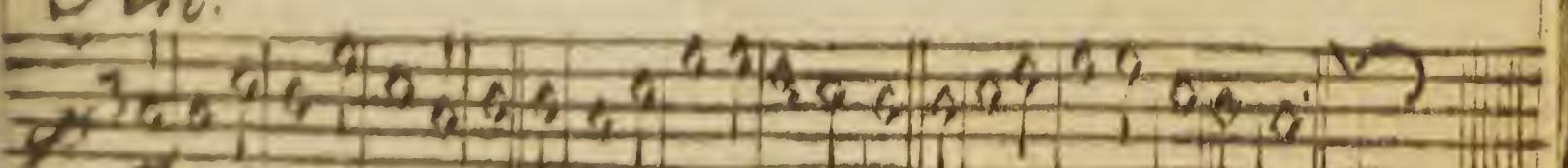
Bass.



Med. Arlington



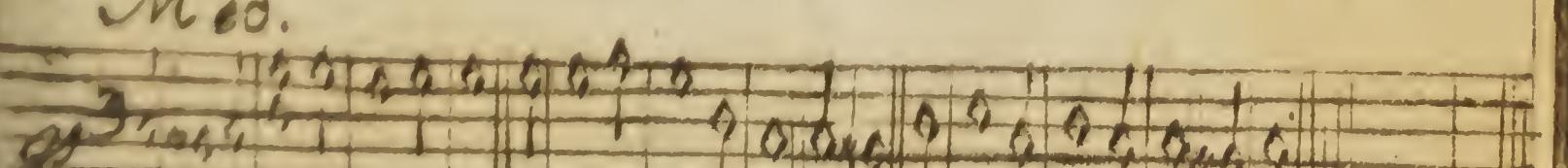
Ten.



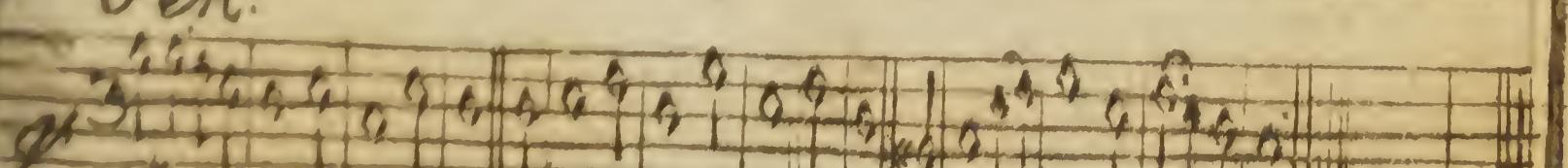
Bass.



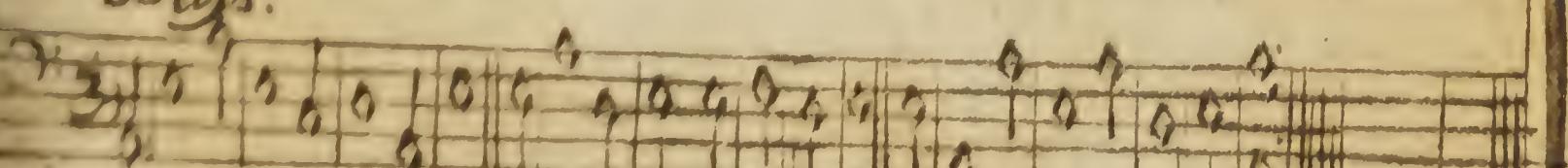
Med.

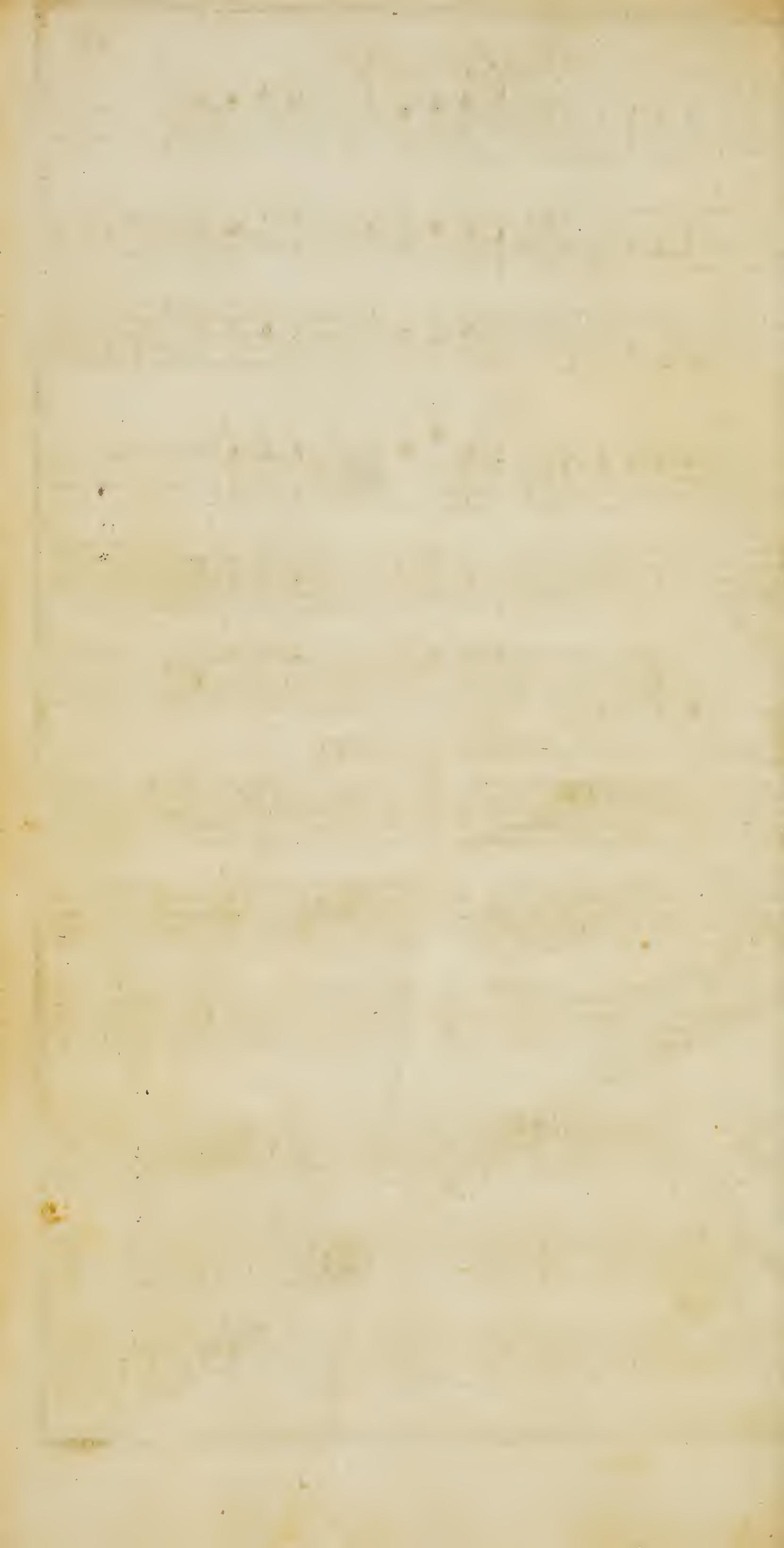


Ten.



Bass.



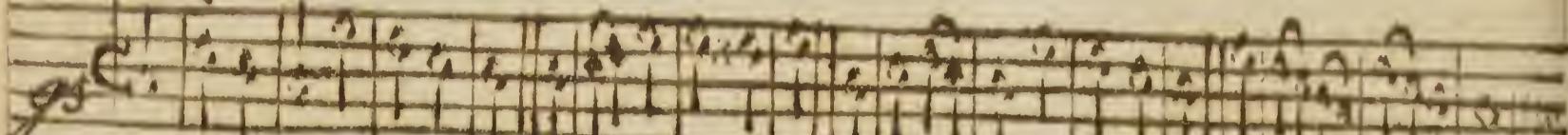


5
Med

Standish



Ten:

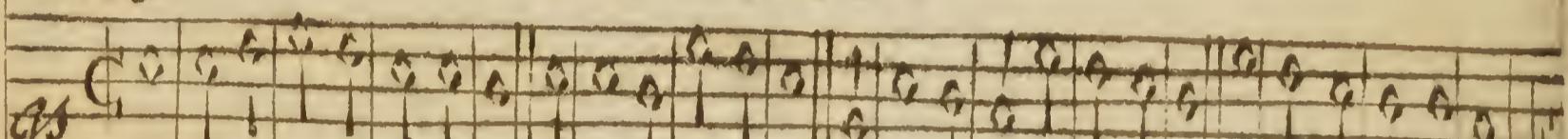


Bass



Med.

Windsor



Ten:



Bass

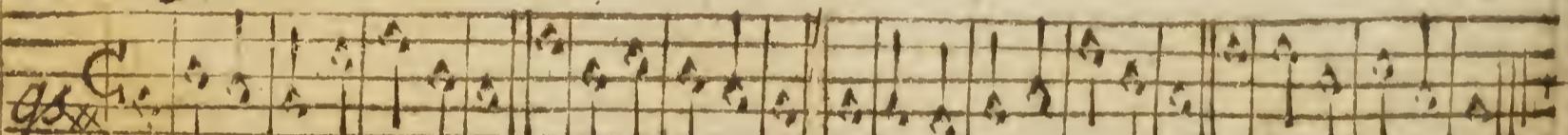


Med.

Colchester



Ten:

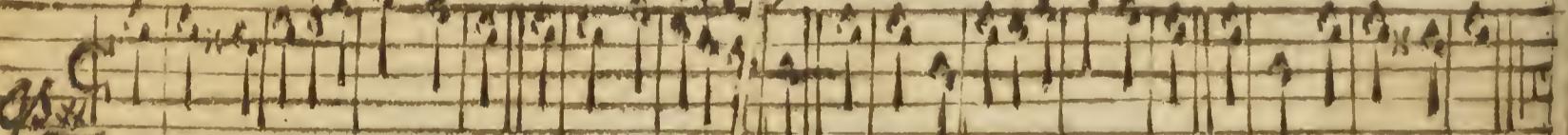


Bass

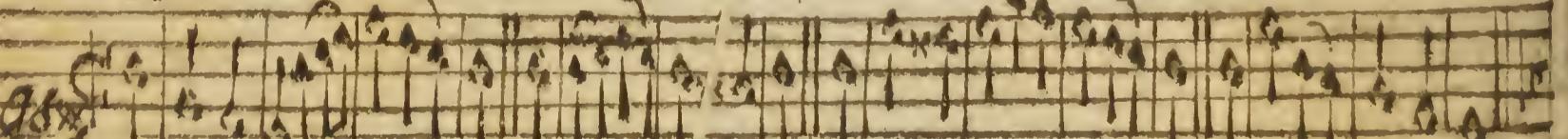


Med.

Bangor



Ten:



Bass



Colehesters New

6

Med.

A handwritten musical score for three voices: Treble, Alto, and Bass. The Treble part is on the top staff, Alto on the middle, and Bass on the bottom. Each staff has a key signature of one sharp (F#) and a common time signature. The music consists of six measures. Measure 1: Treble starts with a half note followed by eighth notes (G, A, B, C, D, E), Alto has eighth notes (D, E, F, G, A, B), Bass has eighth notes (E, F, G, A, B, C). Measure 2: Treble has eighth notes (A, B, C, D, E, F), Alto has eighth notes (B, C, D, E, F, G), Bass has eighth notes (C, D, E, F, G, A). Measure 3: Treble has eighth notes (B, C, D, E, F, G), Alto has eighth notes (C, D, E, F, G, A), Bass has eighth notes (D, E, F, G, A, B). Measure 4: Treble has eighth notes (C, D, E, F, G, A), Alto has eighth notes (D, E, F, G, A, B), Bass has eighth notes (E, F, G, A, B, C). Measure 5: Treble has eighth notes (D, E, F, G, A, B), Alto has eighth notes (E, F, G, A, B, C), Bass has eighth notes (F, G, A, B, C, D). Measure 6: Treble has eighth notes (E, F, G, A, B, C), Alto has eighth notes (F, G, A, B, C, D), Bass has eighth notes (G, A, B, C, D, E).

Med.

Plymouth

Handwritten musical score for three voices: Tenor, Bass, and Organ. The Tenor part is in common time, 3/4, and 2/4. The Bass part is in common time, 2/4, and 3/4. The Organ part is in common time, 2/4, and 3/4. The score includes various musical markings such as fermatas, grace notes, and dynamic changes.

Med.

Hexham

Med.

Tenor:

Bass:

Med

Cambridge

Med.

Ten.

Bass

7 Med.

New York

3. *Jen.*

卷之三

G. B. BaG

Digitized by srujanika@gmail.com

Mead

Bromsgrove.

35 | 60
48 2 | 60

1700

JEROME

~~3~~ 15 11
~~45~~ 2 5 1 1
B 65

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A handwritten musical score on four-line staff paper. Measure 1 starts with a bass clef, a 'C' key signature, and a common time signature. It contains two notes: a quarter note on the second line and an eighth note on the first line. Measure 2 begins with a treble clef, an 'F' key signature, and common time. It contains two notes: a quarter note on the fourth line and an eighth note on the third line. Measure 3 begins with a bass clef, a 'C' key signature, and common time. It contains two notes: a quarter note on the second line and an eighth note on the first line.

卷之三

Med.

EDK

Epsom

3 G G A
B D G

Jeri
31
4-286

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Bass

— 2 —

• Stowdwater •

Med.

Ten

四百三

Bass.

2. 34

Quercy

Med.

5

A handwritten musical score page, labeled "95.2" at the top left. The page contains three systems of music for two staves. System 3 is shown, featuring a soprano staff with a C-clef and a bass staff with an F-clef. The music consists of various note heads and stems, some with vertical dashes indicating pitch or rhythm. The handwriting is in black ink on aged paper.

Jen:

A handwritten musical score page featuring a single staff with six measures. The first measure begins with a bass clef, followed by a common time signature. The notes are primarily eighth and sixteenth note patterns, with some sixteenth note grace notes preceding the main notes. Measures 2 through 5 continue this pattern, ending with a double bar line and repeat dots. Measure 6 begins with a treble clef and a common time signature, continuing the rhythmic pattern established in the previous measures.

Basi

A handwritten musical score on two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. The music is in common time. The score includes various note heads, stems, and rests. The page number '2' is written below the bass staff.

Med.

Buckland

A handwritten musical score for a string quartet, featuring four staves of music on a single page. The score includes clefs, key signatures, and various musical markings such as slurs and dynamic changes.

Jan?

Bass

A page from a handwritten musical manuscript, showing a single system of music on five staves. The music consists of six measures of rhythmic patterns primarily using eighth and sixteenth notes. The manuscript is written in black ink on aged paper.

Mer

Warwick

A handwritten musical score for three voices: Soprano (3), Alto (2), and Bass (1). The score consists of five measures of music. Measure 1: Soprano has a half note followed by a quarter note, Alto has a half note followed by a quarter note, Bass has a half note followed by a quarter note. Measure 2: Soprano has a half note followed by a quarter note, Alto has a half note followed by a quarter note, Bass has a half note followed by a quarter note. Measure 3: Soprano has a half note followed by a quarter note, Alto has a half note followed by a quarter note, Bass has a half note followed by a quarter note. Measure 4: Soprano has a half note followed by a quarter note, Alto has a half note followed by a quarter note, Bass has a half note followed by a quarter note. Measure 5: Soprano has a half note followed by a quarter note, Alto has a half note followed by a quarter note, Bass has a half note followed by a quarter note.

Ter?

A handwritten musical score for three voices. The top staff is in common time, treble clef, and A major. It contains a single measure with a basso continuo bass line. The middle staff is in common time, bass clef, and C major. The bottom staff is in common time, bass clef, and F major. The score consists of two measures of music.

Bass

A handwritten musical score consisting of two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. Both staves are in common time (indicated by 'C'). The music includes various note heads, stems, and rests, typical of early printed music notation.

Med.

Anthem to 100

A handwritten musical score page featuring two systems of music. The first system begins with a treble clef, a 'C' key signature, and a common time signature. It consists of six measures of music with various note heads and stems. The second system begins with a bass clef, a 'G' key signature, and a common time signature. It also contains six measures of music. The notation includes both vertical and horizontal stems, as well as some rests.

Sen?

A handwritten musical score for string quartet, page 10, system 1. The score consists of four staves, each representing a different instrument: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The music is written in common time, with various note heads and stems indicating pitch and rhythm. The handwriting is in black ink on white paper.

৩৪৭.

Psalm 148.

Med



Ten:



Bass



Med



Ten



Bass

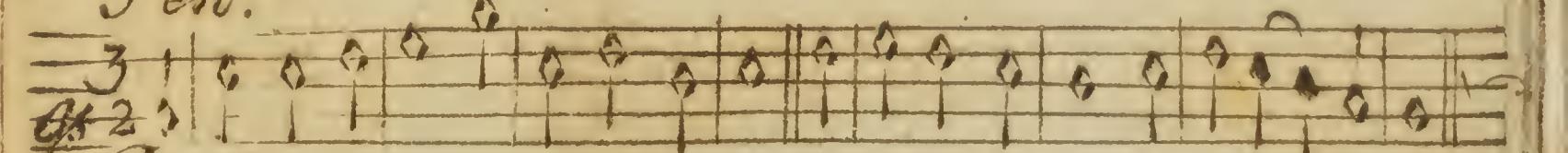


Med



Michaels

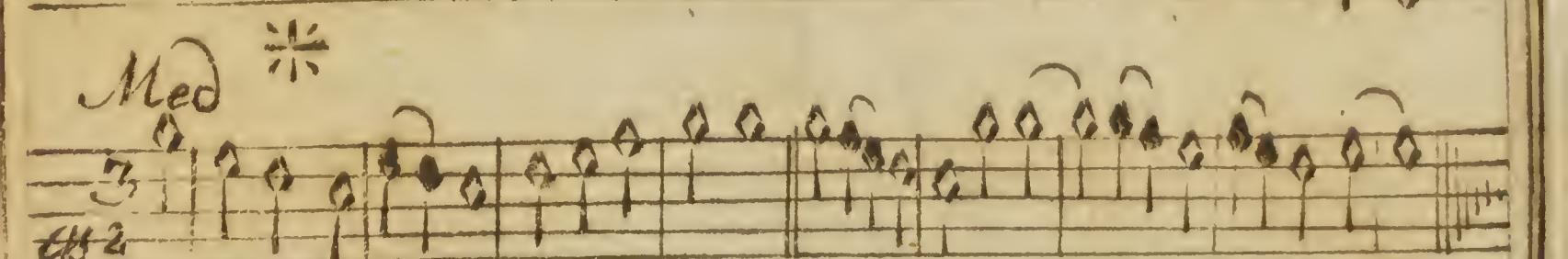
Ten:



Bass



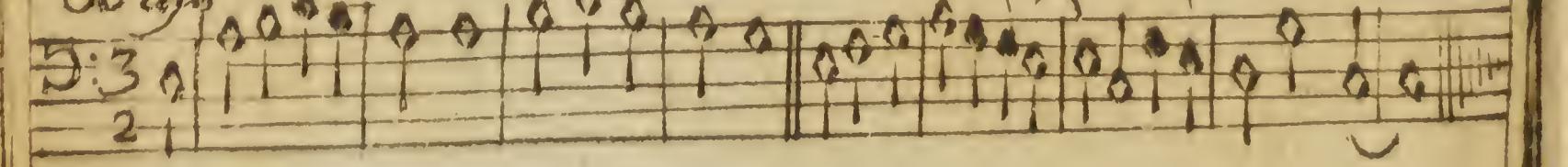
Med



Ten:



Bass



C

Med

York

Tenor:

Bass

Med

London New

Tenor:

Bass

Med

Fareham

Tenor:

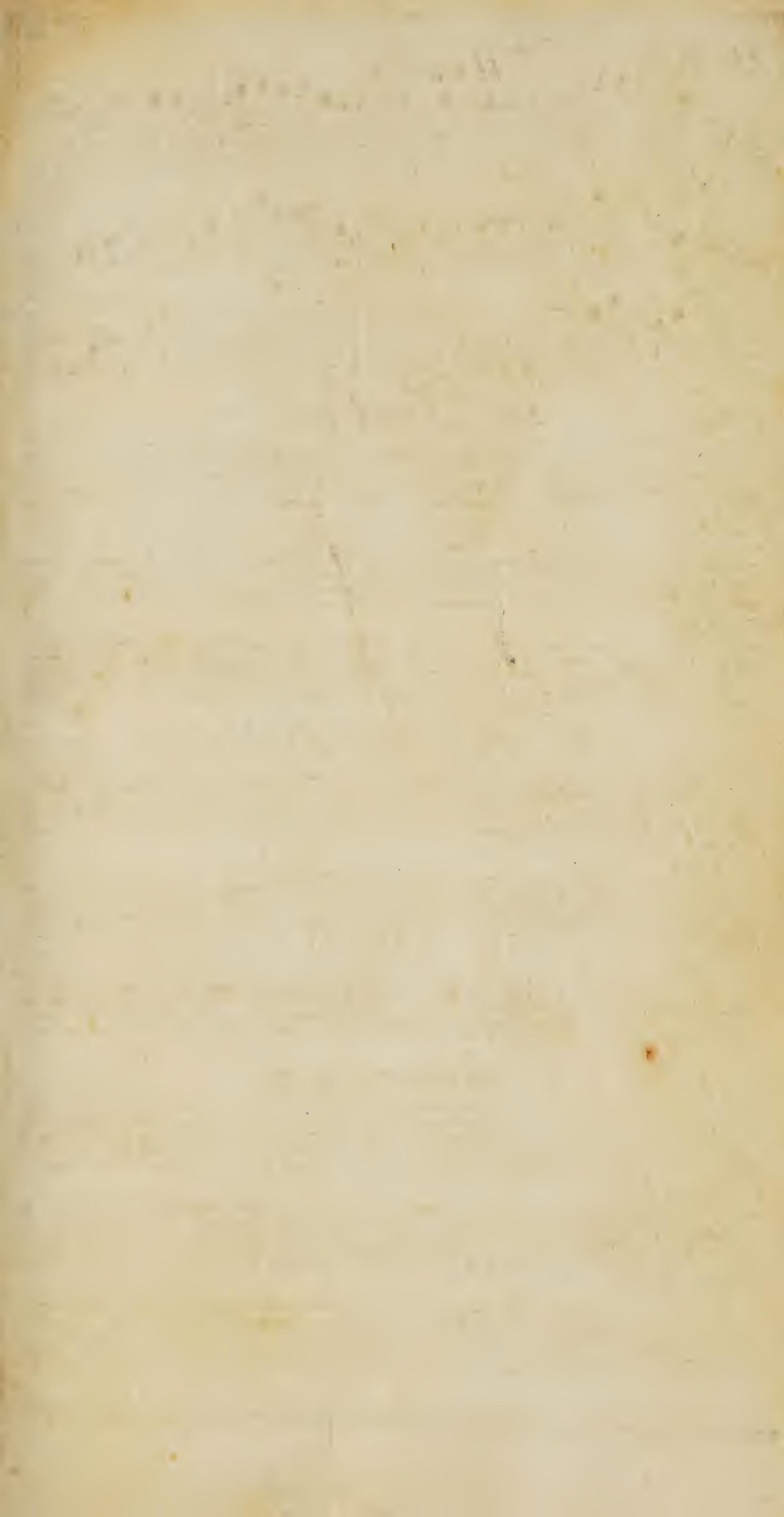
Bass

Med

Workshop

Tenor:

Bass



Ned *Portsmouth* 12

Ten.

Bass

Ned *Evening Hymn*

Ten.

Bass

Ned *Exeter*

Ten.

Bass

Ned *Southwell*

Ten.

Bass

11 Med

Wells

Handwritten musical score for 'Wells'. The score consists of three staves. The top staff is for Tenor (Ten.) and the bottom two are for Bass (Bass). The music is in common time (C) and includes various note heads and stems.

Ten:

Continuation of the handwritten musical score for 'Wells' on the Tenor staff.

Bass

Continuation of the handwritten musical score for 'Wells' on the Bass staff.

Med

100 Psalm

Handwritten musical score for '100 Psalm'. The score consists of three staves. The top staff is for Tenor (Ten.) and the bottom two are for Bass (Bass). The music is in common time (C) and includes various note heads and stems.

Ten:

Continuation of the handwritten musical score for '100 Psalm' on the Tenor staff.

Bass

Continuation of the handwritten musical score for '100 Psalm' on the Bass staff.

* Med

An Hymn for Morn or Ev.

Handwritten musical score for 'An Hymn for Morn or Ev.'. The score consists of three staves. The top staff is for Tenor (Ten.) and the bottom two are for Bass (Bass). The music is in common time (C) and includes various note heads and stems.

Ten:

Continuation of the handwritten musical score for 'An Hymn for Morn or Ev.' on the Tenor staff.

Bass

Continuation of the handwritten musical score for 'An Hymn for Morn or Ev.' on the Bass staff.

Med

J. Edmunds

Handwritten musical score for 'J. Edmunds'. The score consists of three staves. The top staff is for Tenor (Ten.) and the bottom two are for Bass (Bass). The music is in common time (C) and includes various note heads and stems.

Ten:

Continuation of the handwritten musical score for 'J. Edmunds' on the Tenor staff.

Bass

Continuation of the handwritten musical score for 'J. Edmunds' on the Bass staff.

Med Portsmouth

12

Ten?

Bass

Med Evening Hymn

Ten?

Bass

Med Exeter.

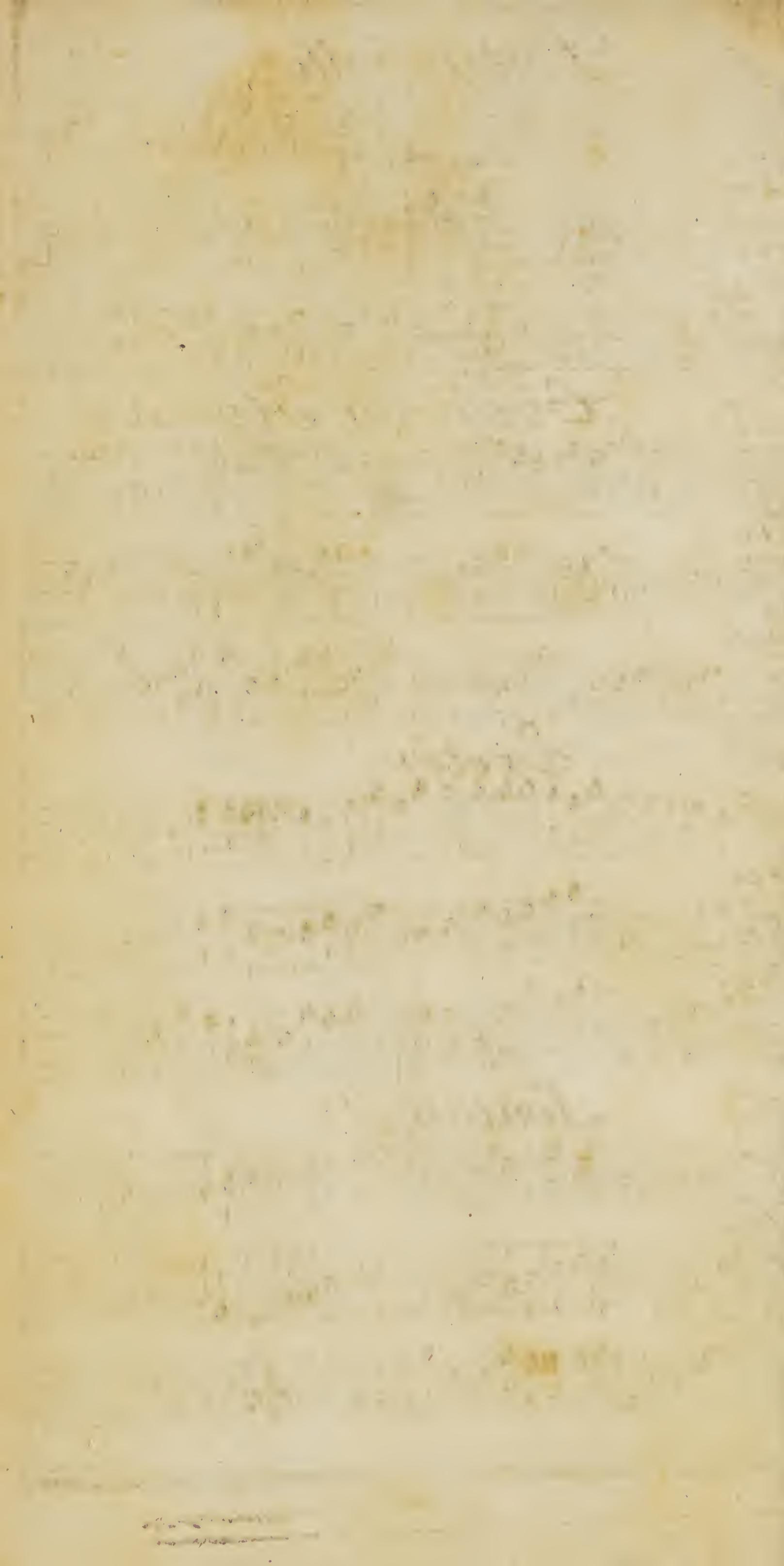
Ten?

Bass

Med Southwell

Ten?

Bass

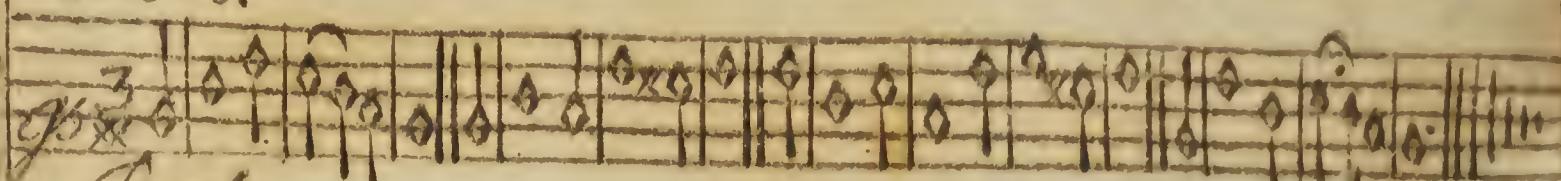


13

Med. Newbury-Port



Ten:



Bass.



Med.

Orange



Ten:



Bass.



Med.

Guildford



Ten:



Bass.



Med.

Little Marlborough



Ten:



Bass.



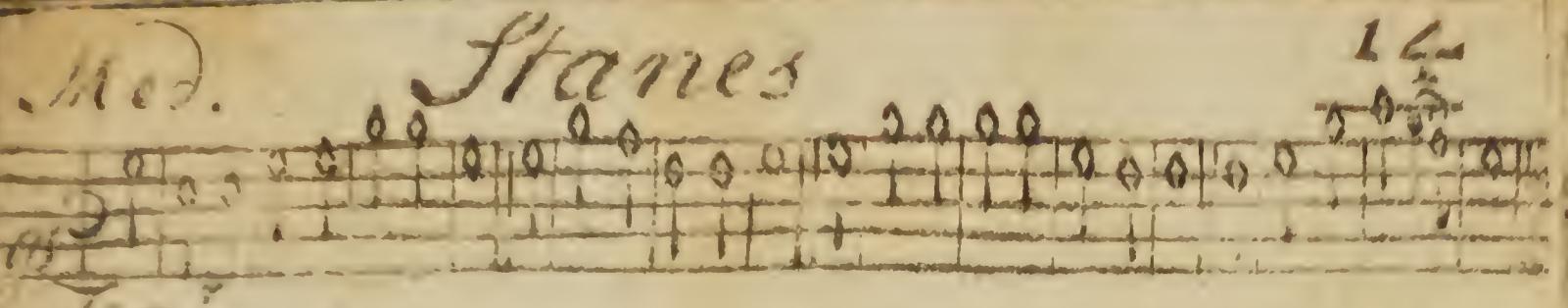
D

ed. Stanes

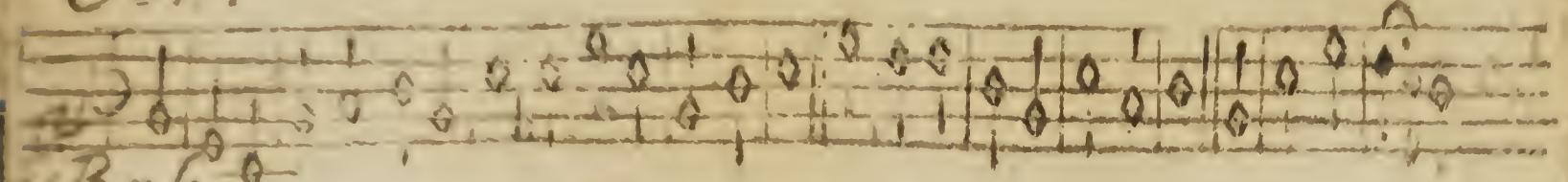
ed. Eigham

ed. Ely

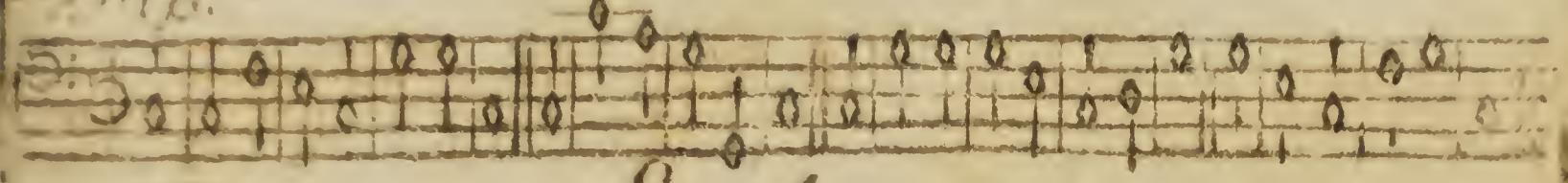
ed. St. Anns



Tenor:



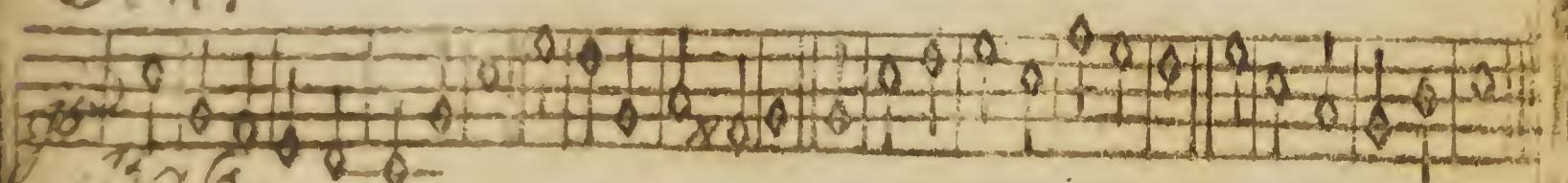
Bass.



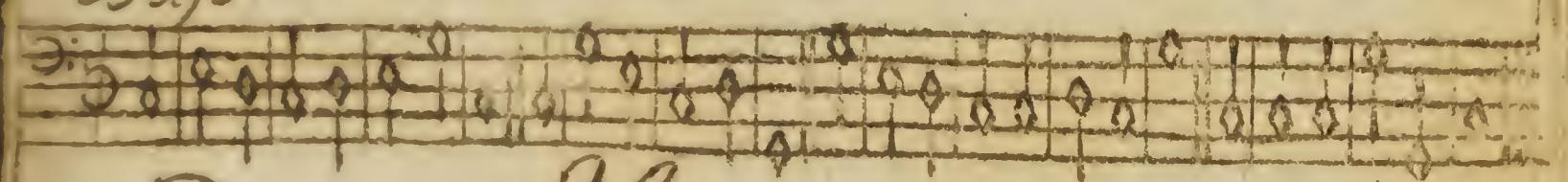
Eigham



Tenor:



Bass.

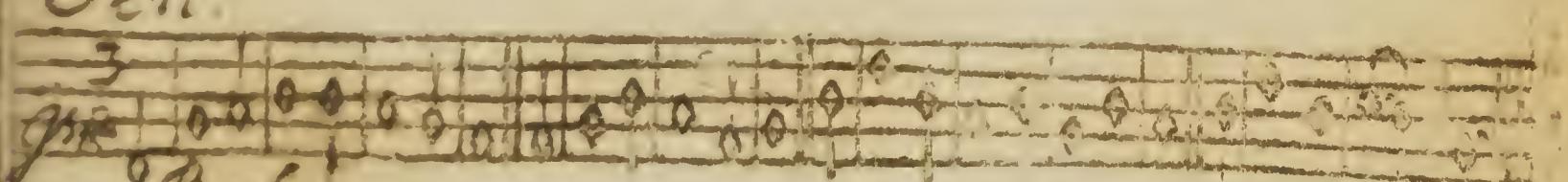


Med.

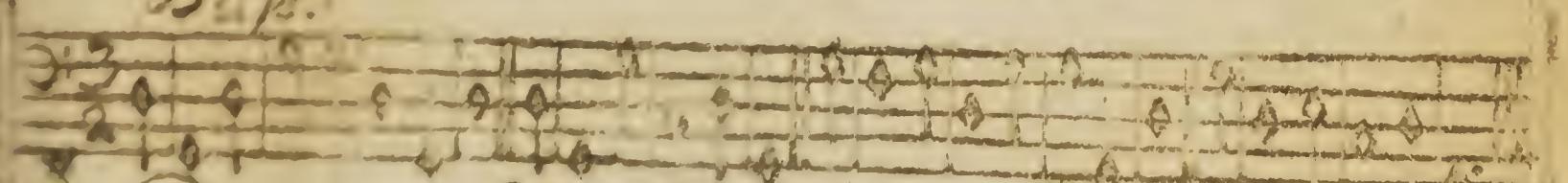
Ely



Tenor:

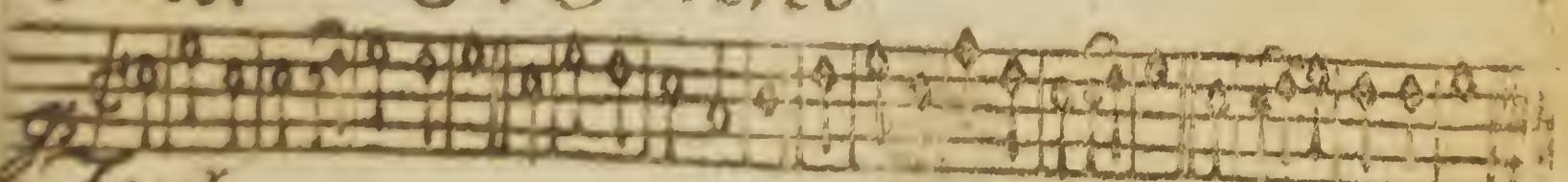


Bass.



Med.

S. Anns

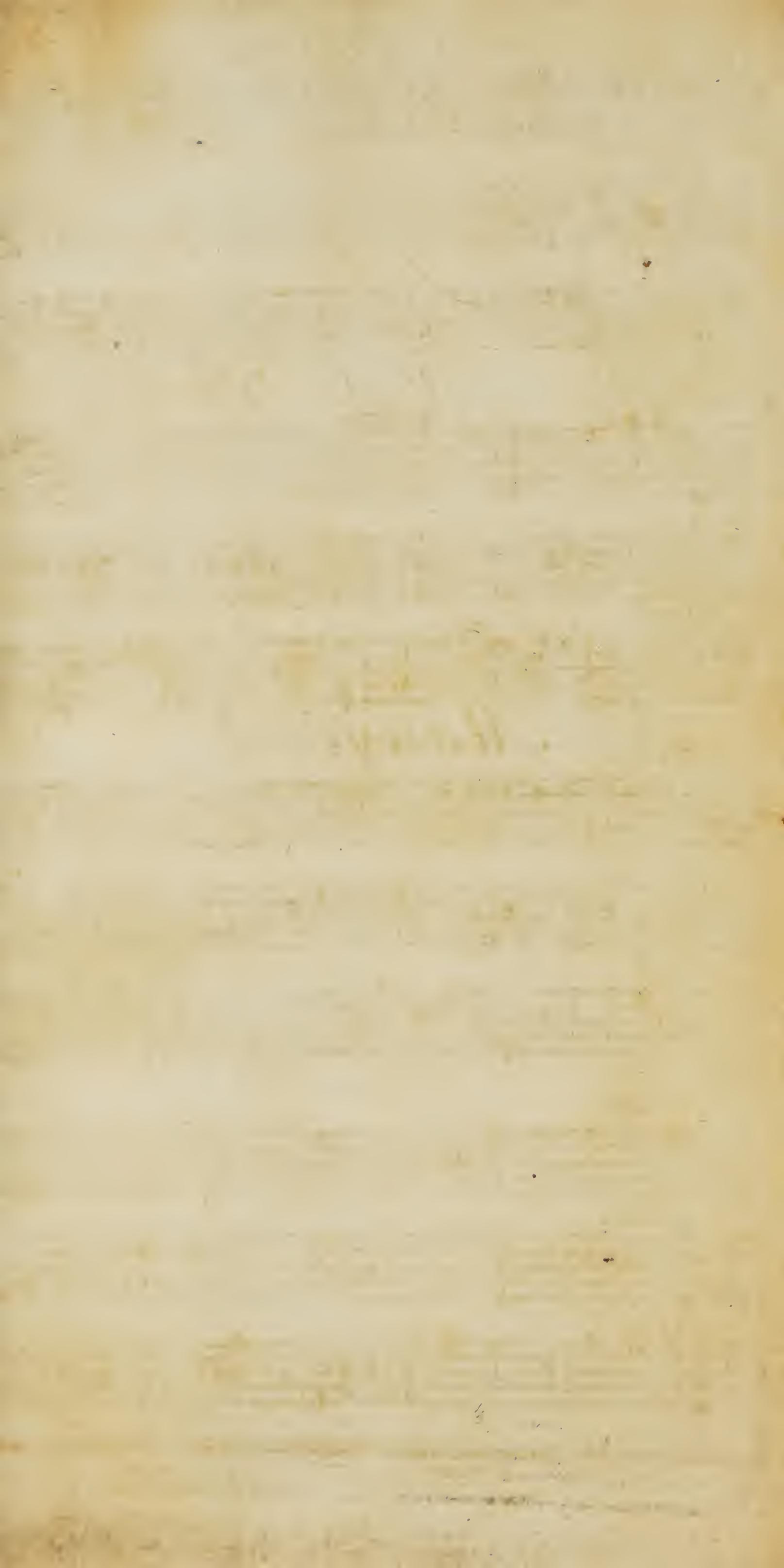


Tenor:

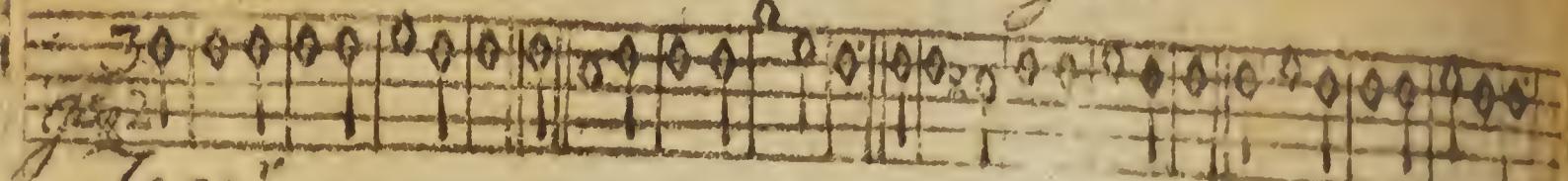


Bass.





5 Med. Worminster

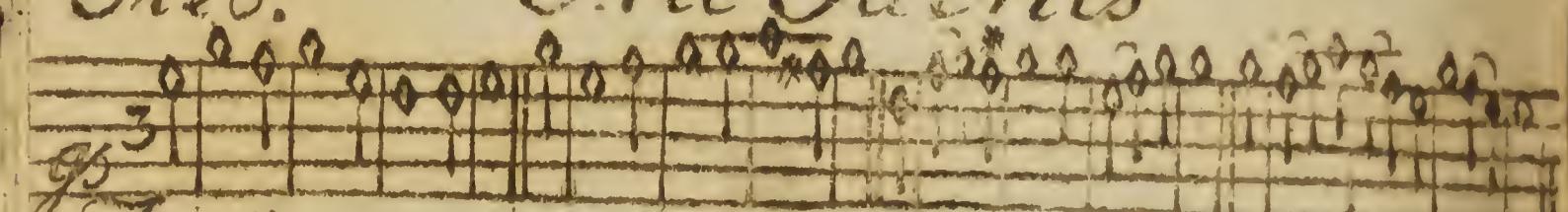


Ten:

Bass.

Med.

All Saints



Ten:

Bass.

3

Med.

Mansfield



Ten:

Bass.

3

Med.



Ten:

Bass.

3

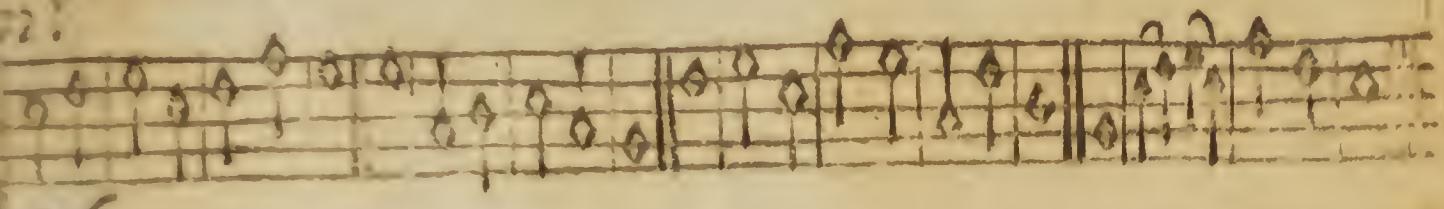
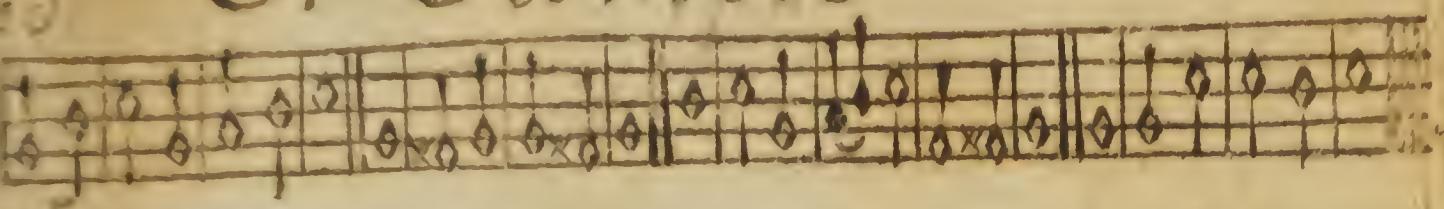
Med.



*

S. James's

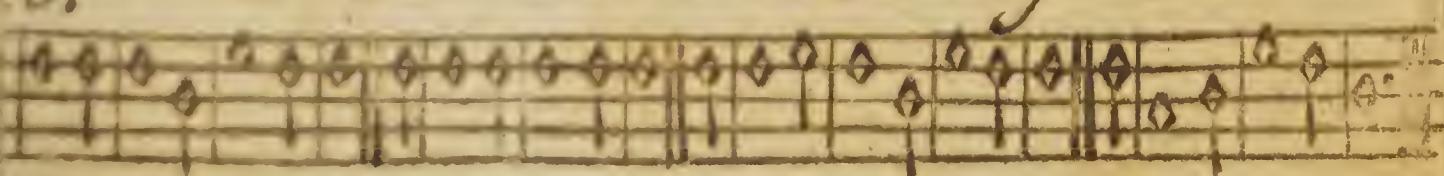
16



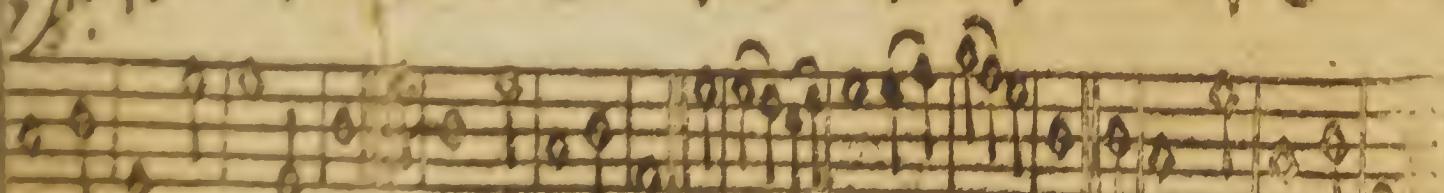
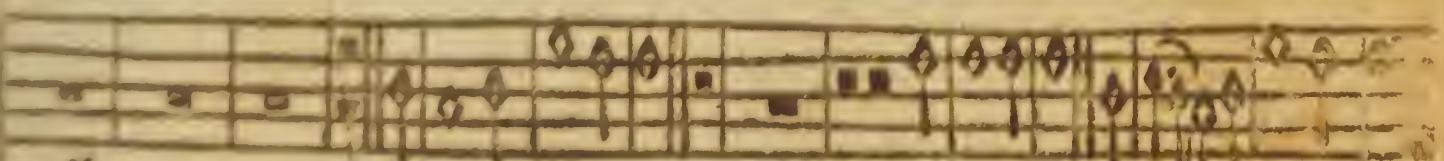
Funeral Thought



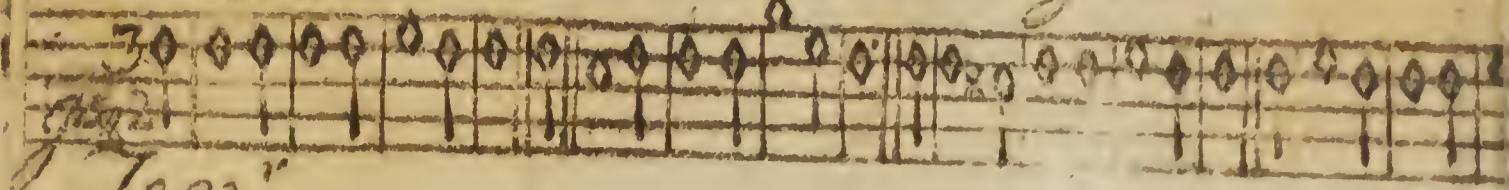
Kidderminster



ed. S. Martin's

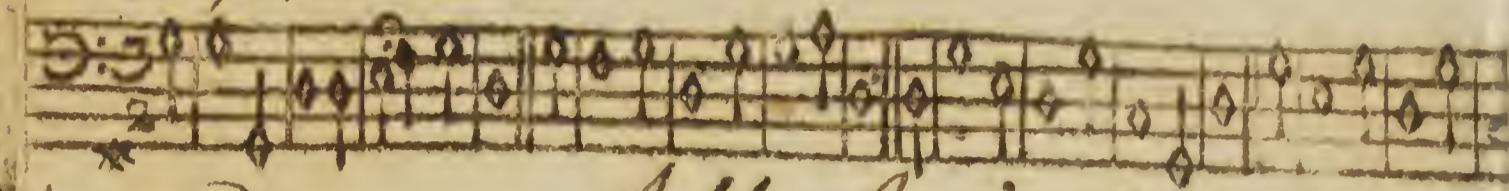


No. 25. Wormeister



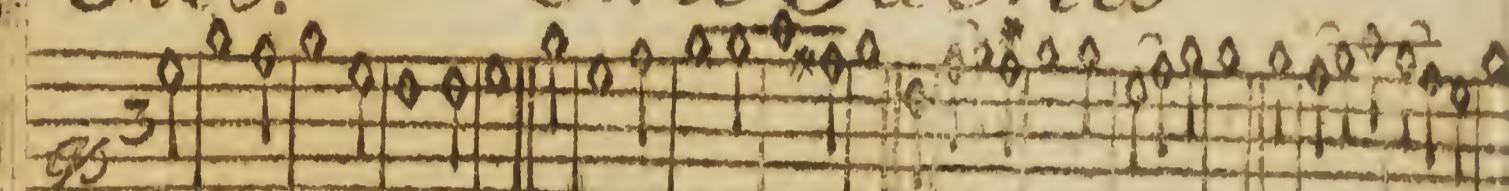
Ten:

Bass.



Med.

All Saints



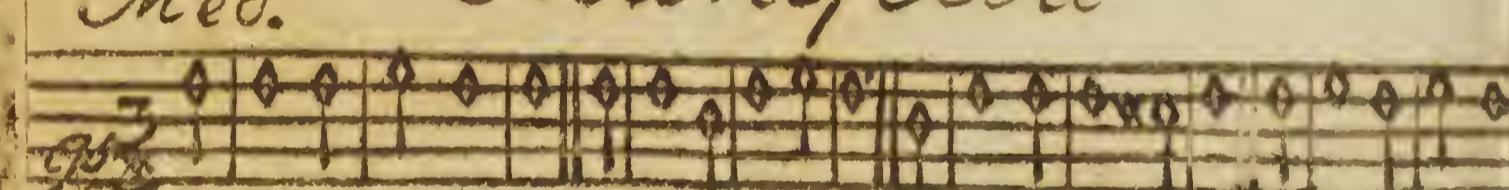
Ten:

Bass.



Med.

Mansfield



Ten:

Bass.



* Med.



Ten:

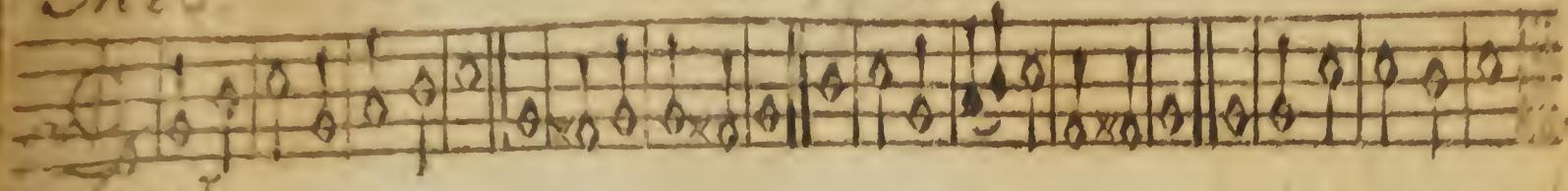
Bass.



Med.

S. James's

16



Ten.

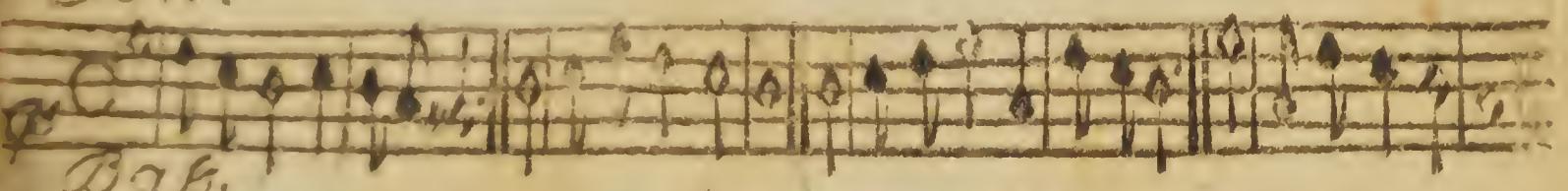


Bass.

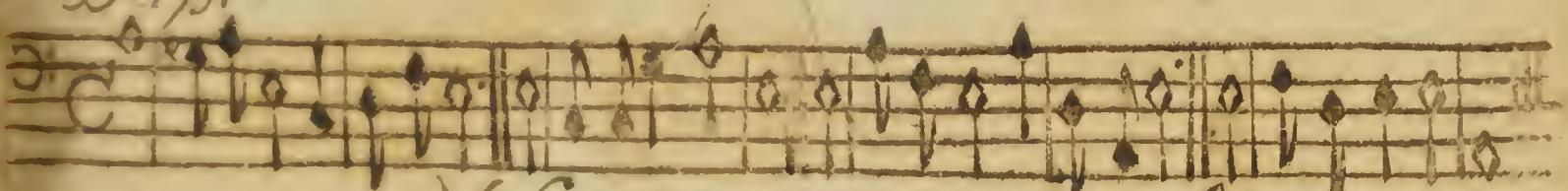


Med. Funeral Thought

Ten.

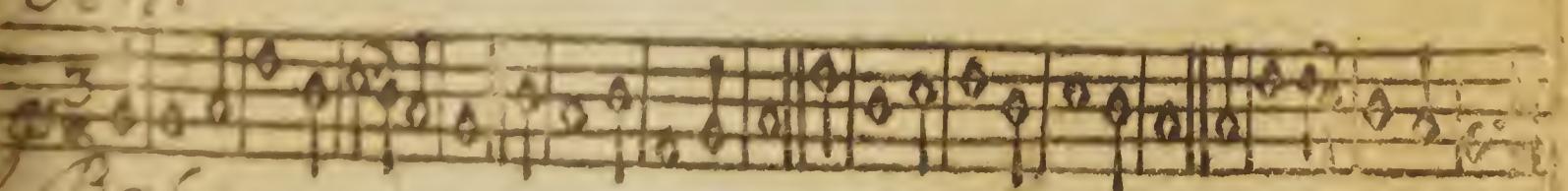


Bass.



Med. Kidderminster

Ten.



Bass.



Med. S. Martin's

Ten.



Bass.



