THE
Continental Harmony

By
WILLIAM BILLINGS

Edited by Hans Nathan

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INTRODUCTION

In a readable and informative book, America’s Music: from the Pilgrims to the Present (1955), Gilbert Chase distinguishes three phases of musical development in this country—preparation, expansion, fulfillment. Discussing the period of preparation, which for him runs to 1800, he distinguishes among gentlemen amateurs like Franklin and Francis Hopkinson, professional emigrants who came here to earn a livelihood, and native pioneers who, avoiding the dilettante approach, were in a real sense the first American composers. Among them are James Lyon, Andrew Law, Daniel Read, Timothy Swan, Samuel Holyoke, Oliver Holden, Supply Belcher (known as “the Handel of Maine”), Jeremiah Ingalls, and William Billings; and it is remarkable that practically all of them were New England men, a fact that throws an interesting sidelight on the supposed narrowness of the “Puritan” tradition. One name among these worthies that has vitality today is that of William Billings (1756-1800), whose tunes were sung in American churches late in the nineteenth century, whose “Chester” was played in the Revolutionary army, whose “Berlin” forms the basis of Ron Lee Finney’s “Variations, Fuguing and Round” (1942), and another of whose hymn tunes is basic to Otto Luening’s “Prelude on a Hymn Tune by William Billings.” Part of Billings’ importance to us is that his music has seemed to contemporary American composers so indigenous and in some ways so close to their own idiom that they have incorporated it into their own works.

We know too little about the first important American composer to do more than guess the kind of man he was. He was born in Boston; he had a scanty education, and he was a tanner by trade when he began composing music. He seems also to have been physically unattractive. One arm was withered, one leg was shorter than the other, he was blind in one eye, his voice was loud and harsh, and (possibly because of the tannery) he was said to be slovenly in dress and in appearance. Nevertheless he won the attention of Samuel Adams and other Boston ministers, and he became a recognized singing teacher, much in demand by local churches like the fashionable Brattle Street Church (where he taught briefly), one whose music was often per-
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formed and anthologized. In 1770 he published The New-England Psalm-Singer, engraved by no less a person than Pam Revere; and this he revised and, he thought, improved as The Singing-Master’s Assistant (1778), a work that went through as many as three editions. After three other books (Music in Miniature, 1799; The Psalm-Singer’s Amusement, 1811; and The Soft-Book Harmony, 1815) he published in 1794 one of the most charming of early American music books, The Continental Harmony, here reproduced. Although he died poor, it cannot be said that he was a neglected genius for his vogue and influence in New England were wide. Dr. William Bentley of Salem, one of the few sound linguists in America, wrote in his diary that Billings "may justly be considered as the father of our New-England music. Many who have imitated have excelled him, but none of them had better original powers."

In December 1790, The Massachusetts Magazine in an article on "music" remarked that:

"The present, indeed, seems to be an era for improvement in music as well as in other arts; and making of music as well as of menus, and other musical as well as manual manufactures, have been numerous in some of the American states."

This seems to point to an unusual activity in the musical world of Massachusetts at that time, an assumption confirmed by the interest of Isaiah Thomas of Worcester, well known for his publishing ventures in a number of fields, in bringing out music books for churches and other groups.

Thus Thomas published in 1786 The Worcester Collection of Sacred Music, the "advertisement" of which tells us not only that Billings was "the first person we know of that attempted to compose Church Music, in the New-England states," but also that "several adepts in music" have followed his example. Not surprisingly, then, we find that Isaiah Thomas and Ephraim T. Andrews published Billings’ The Continental Harmony. American music was of course derivative, but in reference to psalm-tunes the Puritan tradition was rather more independent than is commonly supposed, and music of this sort was popular enough to justify the printing of more than a hundred "tune-books" (that is, if we do not include reissues and single pieces) between the 1760’s and the earlier years of the nineteenth

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century, The Continental Harmony belongs, then, to a considerable library.

Like any other publication of its kind, it is divided into two parts: an exposition of musical theory, and the music itself, which consists of psalm-tunes (some of them " fugues"), a few pieces (possibly covered by the term " choruses") in the same stylistic category but based on other than versified psalm-texts, as well as several anthems. That all of these compositions were " NEVER BEFORE PUBLISHED," as the frontpiece claims, must be qualified. " Connection," printed at the opening of the book in the form of a circle but as a corroborative feature unlisted in the index, appeared in the composer's The Singing-Master's Assistant of 1728 and Music in Miniature of 1729; from the latter publication, too, come "Creation" and "Revelation," though both are expanded and the two upper parts of the first piece modified. Finally, the concluding section of the

anthem "O Thou To Whom All Creatures Bow" stems from Billings' anthem "Peace" of c. 1783. The eight Lessons date back to 1778; they are a verbatim reprint (except for minor changes) of the larger part of the introduction in The Singing-Master's Assistant, which, in its turn, borrows most sentences in its two chapters on "Characters" from Royal Melody Compleat by the English composer William Tantris. Lesson II in The Continental Harmony derives from Thomas Wicker's The Grounds and Rules of Music Explained (Boston, 1723, pp. 15-16). The theoretical introduction of The Continental Harmony was for the use of teachers of the singing-schools organized in the first part of the century in order to raise the musical standard of the divine service in New England churches. These schools had gradually developed into what we now call singing-societies, though marked by a devotion

*No author is mentioned for the three stanzas of "Creation." Whoever wrote them, possibly Billings himself, borrowed the words "Great is the Lord our God" from the opening of Watts's text that is inscribed with the 1728 edition of the music, and the words "Hallelujah!" from the opening of the poem. "Oh, Munch," published in Billings' The New-England Psalm- Singer (1790).


Also used in The New-England Psalm-Singer, then, is the single in The Continental Harmony, p. 2, appears here for the first time.
to an exclusively American repertoire of sacred music. Billings devotes a great deal of space in his introduction (not merely in the Lessons but also in the appended Dialogue) to two topics: transposition and tunality. His ideas are quite simple, but they are couched in a terminology that needs explaining.

For the designation of the tones of our musical system he uses as many as three sets of symbols: (1) the traditional letters: G, A, B (for C, D, E, and again for F, G, A) and mi (for the remaining tone B); (2) occasionally, the hexachord names of the Middle Ages and the Renaissance, such as G sol re ut and F fa ut. Two points must be kept in mind in reading Billings’ statements: mi, F as well as B-mi, used interchangeably, constitute the seventh and frequently the “leading tone” in any major or minor scale and thus refer to a relative pitch; but, interchangeably, B (or B-mi) also refers to a definite pitch, when it is, as the composer says, at its “native place.” A sentence such as “Mi is in B, and now the question is where is F?” (p. 24) sounds like a riddle, and yet it is merely eighteenth-century jargon for warning the singer that the last interval in the major scale (and often in the minor scale as well) is a minor second.

For example, if “F be flat, mi (the “leading tone” in what is now F major) is in E” (p. 4).

Billings attaches paramount importance to an understanding of the major and minor scales (with C major and A minor representing “the two natural primitive keys”) without which, he believes, “No tone can be formed rightly or truly” (p. 17). Again his terminology differs from ours: he speaks of the “sharp” and the “flat” key. Passing up an opportunity to make an etymological point is commenting on the interval of the third in each (p. 21), he merely characterizes the minor sixth in the flat key as “a flat and melancholy sound” and the major sixth in the sharp key as “very martial and sprightly” (p. 27). Observed by the function of B, he further states (p. 26) that if it is below the “key tone” (tonic), it indicates a sharp key (F-C in C major); if above, a flat key (A-B in A minor). Obviously his previous reference to B as “the sharpest tone in the whole octave” would have added only confusion to this.

“This happened when he assumed to explain for author to make pedagogically attractive the scale of Ps, by calfs...” (p. 45), literally he calls F “the greatest tone in the whole scale.” The “least sharpened” tones are E, G, D, the next lowest C, G, D, and then comes the sharpest interval,” it is a major with transitions in for the sharpest tone first, and sharp to flatten” (p. 11), B flat in F major, B flat in B flat major etc., F sharp in G major, C sharp in D major, etc."

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an exclusively American repertoire of sacred music.
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or slow term... [i] set over it," though this does not occur in The Controversial Harmony except jespaps with such a marking as "After-moan;" Billings then wants the tempo "one fourth part, quicker or slower..." (pp. 20–21).

Nor only were the "moods" and their English models (like Tanser) known to earlier American composers but also the specific hand motions with which the singers graphically described melodic patterns and by which they learned them. Billings explains these motions in Letter VI but does not consider them mere teaching aids. He demands an emphatically metrical rendition of his music (p. 28), with accents on 1 in triple time and on 1 and 3 in common time (even in fuguing voices, if the "tie [apparently the accents of the initial motive] can be preserved"); and he believes he can reinforce the music by appropriate manual gymnastics: "through the medium of the eye, as well as the ear... [by] raising and lowering... the accents into the minds of the audience and serve to strike the passions in an extraordinary manner..." (p. 19).

From Billings's music alone one could not guess that it should be performed with precision in these values, co-ordination of the voices (p. 19), and tempo. Particularly the tempo in each "mood" had to be observed literally. The singers did this by guiding themselves by pendulums—home-made contraptions made of "common thread well waxed" and a small, round piece of wood which had been rubbed over with "chalk, paint or white-wash, so that... [it] may be seen plainly by candle light" (p. 7). Because of frequent tempo and meter changes in Billings's music, too, several pendulums—at least two for The Controversial Harmony—had to be kept going at the same time. These are but few dynamic indications. They are suggested by the "cheerful" or "melancholy" character of the text and the appropriate key. Volume is always straight; at only two places does it call for a "swell." Contrary to the concepts of polyphony, the imitation of each voice in fuging music is to be marked with increased strength... (p. 28).

Like his contemporaries, Billings uses ornamentation but...
limits himself to the "grace of transition" (pp. 21 and 27-28). While he previously applied it to thirds, fourths, and, in cadences, even to major seconds, he now allows it only for thirds. The interval is to be filled in with a diatonic tone in the form of an eighth note, while a preceding half note becomes a dotted quarter. This he specifies in The Singing-Master’s Assistant (p. 105), though in The Continental Harmony he merely says that the metrical accents should not be obscured. For this reason, too, he fears that when the notes that constitute the third, take up only a “half beat” (i.e., we may add, less than that), they, along with the grace, would sound like a triplet. In such cases and where the “mark of distinction” occurs, the notes should be left unornamented and made to sound “distinct and emphatic.”

Women normally sang only the treble. The rest of the setting was for male voices, including the counter (the modern alto). How many singers were assigned to each part fillings does not say, though in The Singing-Master’s Assistant (pp. 14 and 15) he mentions a proportion of “three or four deep voices suitable for the Bass to see for the upper parts...” Solo passages in anthems (at least according to *The New-England Psalm-Singer*, p. 11) are to be sung by two or three voices, and to sound “as soft as an Echo...”

It seems that the enthusiastic lay-member of New England singing-schools did not hesitate to choose any part that pleased him; he simply transferred it to a convenient register. Thus, the tenor and counter were occasionally sung an octave higher and the treble an octave lower. Systematizing these possibilities in his own way, Billings suggests that the female treble double the tenor and the male tenor double the treble, i.e., an octave higher and lower respectively (pp. 15-16). This is preferably done simultaneously; otherwise, the second combination should be avoided.

*The New-England Psalm-Singer*, p. 31: “Treble... added to Persuasive Voice in order for...” (redacted in *The Singing-Master’s Assistant*, p. 27) but Billings dislikes the male alto: “A Man cannot sing a proper Treble without vanishing a Woman’s Voice, which is a very essential, and in the Eyes of men judges very Disagreeable...” (*The New-England Psalm-Singer*, chap. 15). A report in the newspaper “The Bostonian of Aug. 5, 1818 (quoted in Charles C. MacDowell, Early New England Psalmsody (Hartford, Conn., 1902), p. 172)” mentions aanthrostrophic ways of sing- ing in Massachusetts, refers to a female voice which doubles the counter in a high register (i.e., an octave higher).

See pp. 4 and 5.
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The settings sound still fuller when Billings introduces “chasing notes” by dividing a voice part into two (p. 11). Either one may be sung but when both are heard “they add... to the variety.” Appearing in the treble, the counter, and the bass (here usually at a distance of an octave, thus echoing the baroque effect of frequently doubled basses in *The New-England Psalm-Singer*), they often broaden a V-I cadence or lend sonority to a powerful image in the text. In passages for less than four voices or in “solo,” it seems that their ad libitum character is no longer unrestricted.

Early American psalm-songs were always notated with double bars marking the end of each line of the text. This indicated a brief rest; it also gave the deacon or clerk time for “lining-out,” i.e., for reciting the next line so that it could be sung by the congregation. The practice was imported from late sixteenth-century England into the colonies and persisted into the eighteenth century. Billings inserts double bars only into his earliest publication, singing, in 1778,9 that they are “but little esteemed among us.” In *The Continental Harmony* (pp. 17-18) we learn that “lining-out” still existed in some New England churches. Billings rejects it emphatically as being “destructive to harmony” and to “the sense of the psalm.”

Whether or not instrumental accompaniment was used cannot be decided categorically. It was doubtless used but it was entirely optional.10 In *The New-England Psalm-Singer* (Chap. iv) Billings says: “Let all Parts close in a proper Key, and a full Organ...”; and in *The Continental Harmony* (p. 54) he mentions an occasion when vocal pitch has to “conform to an instrument...” However, his reference to the use of the “universally known” pitch-pipe (pp. 25 and 26) suggests an *a cappella* rendition. This seems to be confirmed, particularly for the present work, by Billings’ enthusiasm about vocal music, whereas he considers instrumental music “but sounding, and sound without sense,”11 and

9 There are specific references to instruments in Billings’ music only in two anthems in *O Time To Where All Creation Rose* in *The Continental Harmony*, the last of two sections (passages are marked “then, to introduce the Organ”); for this work, dedicated to Colburn, and therefore to be performed in church only, an organ was not doubt used. The other work which includes an indication of “Harpsichord” is “Praise.” Here the term is defined as “harpsichord without words intended for instruments,” as in The Importer’s Assistant, p. 27, it is “an air which is played, or sung (not without words, though the song begins and sometimes each air is in the middle of a psalm [sic], and at the end.”

10 P. 13. This thought is even more forcibly employed in an article “On Music” in *The American Magazine* (June 1854).
expecially by his reference to the mutual doubling of treble and tenor as "sweet and ravishing, and . . . vastly preferable to any instrument whatever, framed by human invention" (p. 15).

For purposes of performance it may be useful to mention the following technical points: sections in the music that are to be repeated are enclosed by . . . ; repetition of words is often indicated by ; . . . a tie sometimes combines as many as three or four notes into one; the G clef of the tenor is to be read an octave lower; "b key" on page 86 (meaning "flat key") stands in the place of natural signs and thus changes E major to E minor; "Sharp key" on page 191 stands in the place of natural signs and changes G minor to G major.

Hardly any of Billings' ideas (or terminology) are novel. They are typical of their time. Nor can this be expected to be otherwise, since the purpose of the introduction was chiefly to set forth commonly recognized data. Nonetheless, all such introductions in American tune-books are of an extraordinary similarity in their wording. Since they freely quote from each other, usually without acknowledgment (this was the age of plagiarism on both sides of the Atlantic), and occasionally from Tanzer. It must not be assumed that Billings merely repeated what others said, for we know that he had read and given thought to contemporary theory and its application as published by the American Thomas Walter, and by Englishmen like Tanzer. 15 John Arnold, Aaron Williams, and Joseph Stephenson. Already in The Singing-Master's Assistant he had not contested himself with strained textbook material but had lightened it with more fanciful writing. In The Continental Harmony he did the same by casting the greater part of his introduction into the form of a lively dialogue between master and scholar, a unique occurrence in American tune-books. Though it was probably suggested by A New Musical Grammar (first edition published in London in 1746) by William Tanzer and The Universal Psalmist (also published in London, first edition 1763) by Aaron Williams, it bears the unmistakable imprint of Billings.

15 Billings (p. 37) frequently speaks of Walter; his reference to his own book was to Walther's The Ground and Rules of Music. (p. 24) "A Touch is by some accounted a Chorus, by others a Densin; but I am inclined to think the former." The manuscript (p. 4, line 14, refers to Tanzer's The Royal Harloty Composed. (p. 9, lines 15 and 17, an almost literal quotation from the same chapter.)
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personality. In turn he appears as the self-assured thinker and critic, eager to inform, and informing in the point of loquaciousness. He is the fervent and, in his own way, philosophizing preacher, and the chatty and clownish entertainer. At his pleasure he resorts to any literary device at hand: solemn prose, joculating poetry, anecdotes, the homely phrase, and the contemporary catchword (in the form of military images). And he indulges in footnotes of every size and description, calling them "a glorious privilege, for which bad memories and dull authors cannot be too thankful" (p. 17). They also appear in the musical notation of the book, several times to rectify what could have been decided before publication. Thus the book (Billings admits to "The last line in "An Embellishment of Male Fuging," p. 25, and hence be excused by the reader on that. Billings merely meant to say that the "harmonie" of existing music will be treated by an authentic composer (see, for example, the two last charts in figures 4, and 5, more on p. 18, in which all of Billings' numbers apply, though he forgets to consider the lowest one in the first chart)."

P. 48: the suggested transcription to a boy's minor second lower is erroneous, because the upper line of the treble staff is reversed. P. 118: the transcription "the same lower," probably a modern though necessary because the male counter does not often on the C above melody C. The footnote on p. 48 refers to page 1, no. 9, which includes his theory notes and faulty declamation of the word "for" (less common in common at this time); the passage can be modified by striking the first syllable in this form one less (the line of one less note) to the right.

"broken hints and imperfect ideas" in his introduction, p. 33, has a daring informality about it which distinguishes it from kindred volumes at its time.

The three types of music that Billings presents in The Continental Harmony are in form, basically identical with those of contemporary tune-books in the psalm-songs the air is always carried by the tenor. Though marked by the composer's characteristic melodic style, it is traditional in its sparse use of metricals and its regard for the specific meter of its text, thus also stressing the end of each or every other line. The four voices of the setting are rhythmically synchronized, now strictly, now slightly differentiated. Occasional rests within the tenor, which is ordinarily continuous, and fluid passages as well as the appearance of contrasting "moods" within the same piece joint to the influence of the anthem. The fuging tune, also related to the anthem, is based, like the previous type, on verified psalm-texts. It greatly appealed to Billings (p. 28); indeed, stimulated by English music, he was the first American composer to cultivate it. It consists of two sections in

Gloucester Common Meter which consists of alternating 8- and 6-phone

the "Allegro mood": the first in the style of the ordinary
psalm-tune; the second, after a hasty opening with success-
sive entries, maintaining a polyphonic or at least a semi-
polyphonic texture. The brief motive involved in the initial
imitation always appears first in the bass, whence it climbs
upwards, so to speak, frequently in the strict order of the
voices. As soon as the tenor has entered, it tries to regain its
former dominant position, but has to suffer the rivalry of
its companion voices. Most fuging tunes in the present
volume differ from those popular in the eighties and nine-
ties in various ways: for example, their second section,
instead of spurring towards the end in a strong but mechan-
ical motion, spreads itself into a more extensive and some-
what more elaborate setting, involving additional imita-
tions; the initial motive in this section is not restricted to
the stereotyped ascending fourth, whose last tone is ac-
cented and then several times repeated; they are not always
in duple meter or in one meter only. Billings' anthems are
long compositions, divided into sections that reinforce their
contrast with changes in meter, tempo, and texture; several
conclude with a "Hallelujah." Their four voices often split
up into smaller groups, even solos. As a rule no one voice
predominates but sometimes the style of psalm-tune set-
tings is approached by way of a continuous, self-contained
tenor. The texts are generally drawn from psalms of the
King James version of the Bible and at times from the Book
of Common Prayer; but Billings is fond of combining
passages from scattered parts of the Bible, modifying them
and intermingling them, contrary to the prose character of
the genre, with rhymed and metrical lines, some of his
own make. There is certainly nothing exotic about his
rewriting or his interpolations (see p. 40: "Stay me with
flagons, comfort me with apples for I am sick of love").
Poetry serves him not only for literary contrast but to add
accents to his music with repeated syllables, as in this ex-
ample (p. 40): "Join creation, preservation, and reemp-
tion join in one; no exemption, nor dissension, one inven-
tion, and intention etc." 40

41 On p. 37 a fine bit of quotation from the seventeenth-century pastoral
of Renaissance is acknowledged ("Ye shepherds, what untiring search
shall ye find to pastor the flock of a world-calling people"), and p. 8 a paraphrase of the CULHIBA Psalm.
42 "On p. 37 and 38, the psalm setting is highly extended and becomes a fuging passage
into a finer, more subtle form, (") sounds ("What is the good of that etc."); Fagler: ("Let the
music catch the fire etc."); Catenus: ("Let the country still be highly etc."); Tolbs: ("Let the noble join the choir etc.").
INTRODUCTION

What made Billings’ music so attractive to his contemporaries was chivalry in its melodic idiom. There is freshness, a naïve vigor, about it; and there is above all an admirable appropriateness to the needs of a laymen’s choir that considered music a pastime and was fond of the physical exertion in performing it. Often shaped like a secular tune (except, of course, for basses in non-polychoral settings), each voice part was easy to like and to cling to, and its spirited motion, especially in fugue pieces and anthems, kept everybody meaningfully busy. Moreover, the melodic style had popular appeal since it included familiar elements, while preserving a measure of uniqueness. Thus we hear reminiscences of Irish jigs, English and Scotch folk songs, English tunes of fashion, eighteenth-century dance patterns, and even elements of eighteenth-century art music. The 6/4 and 6/8 “moods,” which Billings calls “very beautiful movements” (p. 8), inspired him to write cheerful and featural tunes—perhaps his best—that resemble English carols.

Among the aspects of Billings’ music that are most intriguing to the historian are its refinements, which date back to the Renaissance or rather to the Renaissance heritage of English seventeenth-century music. In addition to the major scale, our author makes use both of the minor scale and the Aeolian mode within the same composition. Even in authentically cadential the seventh tone is by no means always raised, although, as we know, he favored it theoretically. The major scale is qualified by non-distinct cadential progressions of voices that descend and then ascend a minor second (for example, G-F sharp-G)—actually a typical feature of sixteenth-century music. In consequence we find F sharp in C major, C sharp in G major, B natural in F major, A sharp in E major, unsupported by harmonic modulation. Interesting clashes (reminiscent of Purcell) occur when the natural and the sharpened version of a tone appear in two voices simultaneously (e.g., F natural against F sharp); this is resolved (apparently following the composer’s “set of rules which I have carved out for myself . . .,” p. 31), by the contrary motion of voices to adjacent tones (F natural to E and F sharp to G).14

Other archaic elements in his harmony are chords com-

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14 For example, J. 2, note 2, p. 125; note 4, ib. 11.
praising only the fifth and the octave (in a variety of spacings). Indeed, he calls the fifth "by far the sweetest" interval and "luscious and balmy" (p. 31). Time and again he uses parallel fifths and octaves. Fully aware of this highly untraditional procedure (p. 31), he refutes it nevertheless and no doubt was happy to see a precedent for other New England composers. Moreover, in complete disregard of all his fine distinctions between intervals, he places dissonances wherever it pleases him, especially at the end of a measure, as if he no longer cared what happened here. They are striking, no matter on what beat they appear, partly because they are unexpected within a predominantly triadic idiom, partly because they are rarely ever the same. Caused by his dogged insistence on the continuity of each line, they are less keenly felt by his singers than by his listeners. Billings has also the distinction, it seems, of being the first composer to end a composition, cast in a major or minor tonality, with a key that strongly differs from the one of its opening. Anticipating Charles Ives, another Yankee musician, he simply meant to have his way. "When fancy gets upon the wing," he says, in full and innocent trust in himself, "she seems to despise all form, and seems to be confined or limited by any formal prescriptions whatsoever..." (p. 31).

When the first and only edition of The Continental Harmony appeared, interest in its type of music was waning. About a decade later a compiler of sacred music was proud to have chosen "more of those wild fuges, and rapid and confused movements, which have so long been the disgrace of congregational psalmody..." We have no reason to share his sentiments. 20

HANS NATHAN

20 The fugue "O God Thou Hast Been Displayed," called by Billings "Vanity, without Method" to justify his attempts at transcription. It begins in G minor and ends in F major.
THE Contential Harmony,
CONTAINING,
A Number of ANTHEMS, FUGES, and CHORUSSES, in several Parts.
NEVER BEFORE PUBLISHED.

COMPOSED BY WILLIAM BILLINGS,
Author of severer Music, &c.

Psalm cvii. 7. As well the singers as the players on instruments shall he there.
Psalm cvii. 13. The kings shall ues gladness, the princes on instruments shall ues again, among them were the Sionites.
Luke xvi. 24. I tell you that if they would not that ye, ye hence would immediately cry out.
Rev. xxii. 3. And again they shall All hail.

Come to the flag and the Land.
And pride his head with our sword,
Ye, the flag, our chosen rule;

From east to west his proue proclaim,
From pole to pole and far and wide.

The sky shall echo back his pride.

Published according to Act of Congress.

PRINTED, Typographically, at BOSTON,
by ISAIAH THOMAS and ERENEZER T. ANDREWS,
Sellers, Booksellers, No. 45, Market Street; by old Thomas in Washington; and by the Booksellers in every, and oldeamites.

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To the several Teachers of Music, in this and the adjacent States.

My Brother,

I have drawn up the rules of practical music, as concise as the nature of the thing would admit, and have inserted them in this mode, as they should be taught; I recommend it to you to teach after the manner they are inserted; it being the best method I have yet found, from long experience.

Lesson 1. For Tenor or Treble.

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Lesson 1. For Counter.

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Lesson 1. For Bass.

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Observe, that from E to F, and from B to C, are half notes ascending; and from F to E, and from C to B, descending; so that an octave consists of five whole, and two half notes. Likewise be very careful to make a proper distinction between the sound of B mi, and C fis.; for many fingers, who have not curious ears, are apt to strike B mi, as high as C fis., in sharp keyed tunes, which ruins the composition.

Lesson II. On Transposition.

The natural place for mi is in B; but if B be flat, mi is in E; if B and E be flat, mi is in A; if B E A and D be flat, mi is in D; if B E A and D be flat, mi is in G. If F be sharp, mi is in F; if F and C be sharp, mi is in C; if
if F C and G be sharp, mi is in G; if F C G and D be sharp, mi is in D. And when you have found mi in any of these variations, the notes above are fa, fol, la, fa fol, la, and then comes mi again; and the notes below mi are la, fol, fa, la, fol, fa, and then comes mi again.

LESSON III. On Cliffs.

The flat cliff is always fixed on the upper line but one, it gives the line it stands upon the name of F. The tenor cliff is fixed in my work on the lowest line but one; it gives the line it stands upon the name of G; and if it be removed to any other line, it removes G with it. The counter cliff stands upon the middle line, in my work, but if it is removed to any other line, it gives the line it stands upon the name of C. The treble cliff is fixed on the lower line but one, and gives the line it stands upon the name of G. This cliff is never removed, but stands fixed an octave above the tenor.

N. B. According to these cliffs, a note on the middle line in the tenor, is a sixth above a note on the middle line of the flats; a note on the middle line of the treble, is a thirteenth above the middle line of the flats, and an eighth above the middle line of the tenor; a note on the middle line of the counter, is a seventh above the middle line of the flats, and one note above the middle line of the tenor, and a seventh below the middle line of the treble.

To find the octave to any found, add seven to it, vis. The octave to a third, is a tenth, and the octave to a fourth, is an eleventh, &c. &c.

LESSON IV. On Characters.

THE names of the six musical notes now in use, and how they are proportioned from each other, together with their respective lights.

15. The Semibreve, which is the longest note now in use, though formerly the long note; this note when set in the allegro mood, is to be sounded four seconds, or as long as four vibrations of the pendulum, which is 393, inches long. This is the measure note, and guideth all the rest: it is in shape something like the letter O.

20. The Minim is but half the length of the semibreve, having a tail to it.

26. The Crotchet is but half the length of the minim, having a black head.

48. The Quaver is but half the length of the crotchet, having the tail turned up at the end, except there are two or three, or more together, and then one stroke serves to tie them all.

96. The Semiquaver is but half the length of the quaver, having the tail turned up with two strokes.

6th.
6th. The Demisemiquaver is but half the length of the semiquaver, having the tail turned up with three brokes; this is the shortest note now in use.

A Rest is a note of silence, which signifies that you must rest, or keep silence as long as you would be sounding one of the notes it is intended to represent. The rest which is set to the semibreve should be called a bar rest, because it is used to fill an empty bar in all moods of time.

A Prick of Perfection is not well named in my opinion, because a note may be perfect without it; a Point of Addition is the bell name; because it adds one third to the time of any note; for a pointed semibreve contains three minimas, a pointed minim contains three crochets, a pointed crochet contains three quavers, a pointed quaver contains three semiquavers, and a pointed semiquaver contains three demisemiquavers.

LESSON V. On the second lesson of characters.

10. A Flat forms to sick a note half a tone lower than it was before, and flats set at the beginning form to flat all notes that are inflected on that line or space, unless contradicted by an accidental sharp or natural. Likewise they are used to draw mi from one place to another.

20. A Sharp forms to raise a note half a tone higher than it was before, and sharps set at the beginning of the flat form to sharp all notes which occur on that line or space, unless contradicted by an accidental flat or natural. They are also used to draw mi from one place to another.

30. A Repeat is to direct the performer, that such a part is to be repeated over again, that is, you must look back to the first repeat, and perform all the notes that are between the two repeats over again; it is also used in canons to direct the following parts to fall in at such notes as it is placed over.

40. A Slur is in form like a bow, drawn over, or under the heads of two, three, or more notes, when they are to be sung to but one syllable.

50. A Bar is to divide the time in music, according to the mood in which the tune is set; it is also used to direct the performer in breathing time; for the hand must be always falling in the first part of a bar, and rising in the last part, both in common and triple time; it is also intended to show where the accents fall, which are always in the first and third part of the bar, in common time, and in the first part of the bar in triple time.

60. A Line is placed at the end of the staff, to direct the performer to the place of the first note in the next staff.
76. A Natural is a mark of restoration, which being set before any note that was made flat, or sharp, at the beginning, restores it to its former natural tone; but not to its natural name, as many have imagined, unless it is set at the beginning of a strain, which was made flat, or sharp, and then it restores it to its former natural key.

80. A Mark of Diminution is set over a note, when it is to be struck diminutively and emphatically, without using the grace of transition.

N. B. This character, when properly applied and rightly performed, is very majestic.

90th. A close is made up of three, four or more bars, and always set at the end of a tune; it signifies a conclusion.

LESSON VI. An Explanation of the several Modes of Time.

THE first, or slowest mood of time, is called Adagio, each bar containing to the amount of one semibreve: four seconds of time are required to perform each bar: I recommend crockett beating in this mood, performed in the following manner, viz. fill strike the ends of the fingers, flexibly, the heel of the hand, then thirdly, raise your hand a little and that it up, and fourthly, raise your hand still higher and throw it open at the same time. These motions are called two down and two up, or crockett beating. A pendulum to beat crockets in this mood should be thirty-nine inches and two thumbs. The second mood is called Largo, which is in proportion to the adagio as 5 is to 4. You may beat this two several ways, either once down and once up, in every bar, which is called minum beating, or twice down and twice up, which is called crockett beating; the same way you beat the adagio. Where the time consists chiefly of minums, I recommend minum beating; but where it is made up of long notes, I recommend crockett beating: the length of the pendulum to beat minums in this mood, must be even feet, four inches and two thumbs; and the pendulum to beat crockets, must be twenty-two inches and one twentieth of an inch.*

N. B. * And here it may be useful to inform you, how the length of pendulums are calculated: take this instance, suppose a pendulum of thirty-nine inches and two thumbs, will vibrate in the time of a minum, then divide an inch by feet, and it will give you the length of a pendulum that will vibrate twice as quick; and multiply thirty-nine 3 by 4 and it will give the length of a pendulum that will vibrate twice as slow. Make a pendulum of common thread well wound, and instead of a bullet take a piece of heavy wood turned perfectly round, about the length of a painter's egg, and rub them over, either with chalk, paint or white-wash, so that they may be seen plainly by candle-light.
N. B. When I think it advisable to beat large in minum beating, I write "minum beating," over the top of the tune, and where these words are not written, you may beat crotchet beating.

The third mood is called Allegro, it is as quick again as adagio, so that minums are sung to the time of seconds. This is performed in minum beating, viz., one down and one up; the pendulum to beat minums must be thirty-nine inches and two tenths.

The fourth mood is called Two from Four, marked thus, ½, each bar containing two crotchets; a crotchet is performed in the time of half a second; this is performed in crotchet beating, viz., one down and one up. The pendulum to beat crotchets in this mood must be nine inches and eight tenths long.

N. B. The four above mentioned moods are all common time.

The next mood is called Six to Four, marked thus, ¾, each bar containing six crotchets; three beat down and three up. The pendulum to beat three crotchets in this mood, must be twenty-two inches and one twentieth.

The next mood is called Six from Eight, marked thus, ¾, each bar containing six quavers, three beat down and three up. The pendulum to beat three quavers, in this mood, must be twenty-two inches and one twentieth.

N. B. The two last moods are neither common nor triple time, but compounded of both, and, in my opinion, they are very beautiful movements.

The next mood is called Three to Two, marked thus, ¾, each bar containing three minums, two to be beat down and one up; the minums are made after the following manner, viz., let your hand fall, and observe still to flick the ends of your fingers, then secondly the heel of your hand, and thirdly raise your hand up, which finishes the bar: these minums must be made in equal times, not allowing more time to one motion than another. The pendulum that will beat minums in this mood, must be thirty-nine inches and two tenths long.

The next mood is called Three from Four, marked thus, ¾, each bar containing three crotchets, two beat down and one up. The pendulum to beat crotchets in this mood, must be twenty-two inches and one twentieth long.

The same motion is used in this mood, that was laid down in ¾, only quicker, according to the pendulum.
The next mood is called three from eight, marked as \( \frac{3}{4} \), each bar containing three quavers, two beat down and one up. The pendulum to beat whole bars in this mood must be four feet, two inches, and two tenths of an inch long. The same motion is used for three from eight, as for three from four, only quicker; and in this mood you must make three motions of the hand, for every swing of the pendulum. N. B. This is but an indifferent mood, and almost out of use in vocal music.

N. B. The three last mentioned moods are all in triple time, and the reason why they are called triple, is, because they are three-fold, or measured by threes; for the meaning of the word triple is three-fold. And common time is measured by even numbers, as 4-4-4-4; 2 minims, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers, are included in each bar, either of which amounts to box one semibreve: therefore the semibreve is called the measures note; because all notes are measured by it in the following manner, viz. The fourth mood in common time is called two from four, and why it is called so I answer; because the upper figure implies that there are two times of some kind included in each bar, and the lower figure informs you how many of the same fort it is taken to make one semibreve. And in the upper figure tells you, that there are three notes contained in a bar, and the lower figure will determine them to be quavers; because it takes 8 quavers to make one semibreve.

N. B. This rule will hold good in all moods of time.

Observe, that when you meet with three notes tied together with the figure three over them or under them, you must count them in the same time you would two of the same sort of notes, without the figure. Note, this character is in direct opposition to the point of addition; for as the adds one third of the time to the note which is pointed, so this diminishes one third of the time of the notes over which it is placed; therefore I think the character may with much propriety, be called the character of diminution.

Likewise, you will either meet with the figure 1, 2, the figure one flandering over one bar, and figure two flandering over the next bar, which signifies a repeat; and observe, that in singing that figure, the first time you perform the bar under figure 1, and omit the bar under figure 2, and in repeating you perform the bar under figure 1, and omit the bar under figure 2, which is to contrive to fill out the bar; for the bar under figure 1 is not always full, without borrowing a beat, or half a beat, &c. from the first bar which is repeated, whereas the bar under figure 2, is not ought to be full, without borrowing from any other bar; the first bar is the tune, and if the first bar is full, the bar under figure 1
figure a must be full.likewise. be very careful to strike in proper upon a half beat, but this is much easier obtained by practice than precept, provided you have an able teacher.
syncope, syncopation, or driving notes, either through bars, or through each other, are subjects that have not been sufficiently explained by any writers i have met with; therefore i shall be very particular, and give you several examples, together with their variations and explanations.
exaample first. the time is allegro, and the bar is filled with a minim between two crochets; you must take half the time of the minim, and carry it back to the first crochet and the last half to the last crochet, and then it will be equal to two crochets in each beat.
in the second example the time is allegro, and the bar is filled with a crochet before a pointed minim; take half the minim and carry back to the crochet, which makes one beat; then the last half of the minim, together with the point of addition, completes the last beat.
in example third, you will find a minim in one bar, tiesto a point of addition in the next bar, which signifies that the sound of the pointed minim is continued the length of a crochet into the next bar, but the time which is occasioned by the point of addition, is to help fill the bar it stands in.
exaample fourth is in j as the first in allegro.
exaample fifth is the same as example second.
exaample sixth is in j as example third in allegro.
exaample seventh is in j, as difficult as any part of syncope; therefore i have given several variations from the example, in which the bar is filled with two pointed minim, which must be divided into three parts, in the following manner, viz. the first minim must be struck with the tips of the fingers; secondly, the point of addition, and the first half of the last minim, must be struck with the heel of the hand; and lastly, the last half of the last minim, together with the point of addition, must be struck with the hand falling and in the several variations you must divide the notes into three equal parts, so as to have one minim in each beat: and in all the examples with their variations, you must still inform yourself what particular note goes for one beat, whether minim, crochet or quaver, and then divide the syncopated note accordingly. as this subject has not been very fairly explained by any of our modern authors, i have great reason to think it is not well understood; i therefore recommend it to all teachers, to study very
very much on this part of practical music; it is a very essential part of their office: And if any who sustain the office of teachers, should not be able to perform this branch of their business by the help of these examples (for their honour and their pupils interest) I advise such female teachers to resign their office, and put themselves under some able master, and never presume to commence teachers again, until they thoroughly understand both syncope and sycopation, in all their variations.

N. B. The same examples of sycopas and sycopation, which are set down in ½, you may have in ¼; only observe to substitute minims for semibreves; crochets for minims; and quavers for crochets; and in ½ you must make the notes as short again as they are in ¼.

47 When you meet with two or three notes standing one over the other, they are called crossing notes, and signify that you may sing which you please, or all, if your part has performers enough, and remember that they add not to the time, but to the variety.

LESSON VIII.

THERE are but two natural primitive keys in music, viz. A, the flat key, and C, the sharp key. No tone can be formed rightly and truly, but on one of these two keys, except the mi be transposed by flats or sharps, which bring them to the same effect as the two natural keys. B mi, must always be one note above, or one note below the key; if above, then it is a flat key; and if below, then it is a sharp key. But to speak more simply, if the flat note in the bass, which is the key note, is named F, then it is a flat key, and if it is named G, then it is a sharp key, and observe, that it cannot end properly with mi or sol.

N. B. It is very essential that these two keys should be well understood; they must be distinctly enquired into by all musical practitioners; for without a good understanding of their different natures, no person can be a judge of music. The different effects they have upon people of different constitutions, are surprising, as well as diverting. As music is said to cure several divorders, if I was to undertake for the patient, I should chose rather to inject these two keys into their ears, to operate on their auditory, than to prescribe after the common custom of Physicians.

47 Crossfingers must always remember to set flat keyed tunes to melancholy words, and sharp keyed tunes to cheerful words.

A
A Commentary on the preceding Rules; by way of Dialogue, between Master and Scholar.

Master, Sir, I have for some time past been wishing for a favourable opportunity to be better instructed by you; I have read over your rules, and although I think that they are very explicit, yet I confess I am not so well versed in the fundamental parts of music as I wish to be; therefore (if it be not intruding too far upon your patience) I should be very glad to ask you some questions, and I doubt not but your answers will be gratefully accepted by many of your attentive readers, and in a particular manner by your inquisitive Pupil.

Master. It gives me great pleasure to see you so desirous of being better informed, and I can truly say, I never am happier than when I am communicating knowledge to others: you may be assured your proposal is to far from being an intrusion, that it gives me great satisfaction; therefore, without any more preface, you may ask as many questions as you please, and I will endeavour to answer them as plainly and judiciously as I possibly can.

Scholar. Sir, I thank you, and as I have your approbation, I will begin with the gamut, and go on, in the order in which you have laid the rules down, for I think I have something to ask upon almost every chapter.

Master. I like your method of beginning, and as we have agreed upon the master, let us come to the master in hand without any further ceremony.

Scholar. Sir, I should be glad to know how long the Gamut has been invented, and who was the first inventor?

Master. The first invention is ascribed to several Greeks; but the form in which the scale now stands, is said to have been projected between 7 and 800 years ago, by Guido of Arezzo, a Monk, whose name deserves to be recorded in the annals of fame, in capitals of gold; and hence I think it worthy of remark, that though this invention of Guido's can never be sufficiently admired, we it appears from history, that he did not see its extensive use in composition; and as it is laid the letters of the alphabet (by which are expressed all words in nature) were hallowed down to the term, the great language of Israel, by God himself, I think we may with equal propriety say, that it is probable that Guido was inspired with this invention, by Him, who is the Author of harmony itself.

Scholar.
Scholler. Sir, if the scale of music was invented but about 700 years ago, how is it supposed the Royal Psalmist, King David, and his celebrated choir of musicians (both vocal and instrumental) performed by rule or note?

Master. As it is not in my power to give a positive answer to your question, perhaps it may not be a satisfactory one: but however it is rational to suppose, that King David and his choir, had the benefit of a certain rule or form, which was to them, both communicative and intelligible; and there is a passage in his life which both favours and strengthens this supposition: you may find it recorded in the first book of Chronicles, xixth chap. and 2d ver. 3d.

And Cheneniah, chief of the Levites, was for singing: he instructed all the singers; therefore he was skilful. I think this circumstance amounts almost to a demonstration; for it would be absurd to suppose that Cheneniah should be able to instruct so great a number, as we may reasonably conjecture, or gather from Scripture, would be under his immediate inspection, or tuition, without a certain form or method, so as to make the performers exactly correspondent with each other both in time and sound; therefore I think it is more than probable, that Guide be some means or other conveyed himself of King David's Scale, and by making some few alterations and amendments, or it may be by climbing a few steps higher on a ladder of King David's raising, be in spite of the royal author, has unjustly taken all the glory of the first invention to himself. But as this is a matter of mere conjecture, or dry speculation, we must be content to leave, where we found it, and proceed to something more authentic.

Scholler. Sir, is it absolutely necessary for B mi to be transposed so often as I see it in your explanation? I think you say there are but seven letters, and yet these fourters resolves for B mi.

Master. Your remark upon that is very just; for as there are but seven letters, so there are but six removes, viz., B flat, B and E flat, B and A flat, and F sharp, F and C sharp, and F C and G sharp, these are the six removes for B mi, which, together with B as natural, make up the seven letters; for if you add another flat, or sharp, it will only be going over the same again; as for instance, if B E A and D be flat, as is in G, which is the form of F C and G.

4 I would not be understood, by the could reader, to be guilty of so great a piece of absurdity as to suppose it necessary, the scale upon which the Psalms were set, was composed of only seven notes; for I think the scale upon which the Psalms were composed, was originally that of the seven notes of King David's scale; and the man, who, in so doing, is called the Lord's anointed, the man after God's own heart, the chief musician, doc. "The Daughters of Bethsaph by way of congratulation, 'The Lord hath done this; and David his name glorious,' and by way of finis, that is, "Guide hath done well, and David hath done better."
and G sharp, or likewise if F, C, G and D be sharp, mi is in D, which is the same as B, E and A flat, for that after three removes by flats, and three by sharps, thecells are only a different way of expounding the same thing; therefore all the different difference is in pitching the tune. Take this influence, suppose you have a sharp key tune, with B and E flat, ending on A; in order to make the voice conform to an instrument, you must not pitch the tune on B natural, but B flat, because a flat inferred at the beginning of the five lines leaves to the all notes that may happen on that line, or space, unless it is contradicted by an accidental sharp, or natural; and all sharps that are placed at the beginning of the five lines, have to sharpen all notes that may happen to be on that line, or space, unless contradicted by an accidental flat, or natural; therefore in order to raise the tune, without removing the notes, you must take off the two flats, and infallitate five sharps; that is, F, C, G, D, and A must be sharpened, which bring Mi into the same place, and raise the tune a semitone higher, for E is now made natural; and it is a tone both too high, which is sharpened at the beginning; you may take off the sharp, and falsificate as many flats as will bring Mi into the same place; and in doing, you will find the tune a semitone lower without removing the notes.

Scholar. Sir, I am obliged to you for being so explicit, and I doubt not I shall reap the benefit of it: and now, sir, if you please, we will proceed to the next thing in order, viz. the cliffs: pray sir, why are they so called?

Master. The word cliff is much the same as a key, which serves to unlock, or let into a piece of music: for if there was no cliff marked you would be at a loss to know how to begin, and you might suppose it to be either of the three cliffs, and you have two chances to go wrong, where you have one to go right.

Scholar. I fear the necessity of them, pray sir, how many cliffs are in air, and what distance are they from each other?

Master. There are as many as I ever knew, viz. the G, the C, and the G cliffs: The F cliff is the lowest; the G cliff is a fifth higher than the F cliff; and the C cliff a fifth higher than the G cliff; unless the G cliff is for the tenor, and then it is a fourth above the C cliff, and but one note above the F cliff.

Scholar. Are the cliffs always confined to one place?

Master. The G and C cliffs are generally (and I believe always) confined, viz. the F cliff to the upper line but one in the bass, and the G cliff to the lower line but one in the treble and tenor, but the C cliff is removed, from one
lies to another, as the composer pleases, and Mr. Williams informs us that the cliff was formerly made use of to trans- porte bodies in the room of bats and harps.

Scholar. Pray sir, what is the difference between the Medius and Treble?

Master. When a piece of music is set in four parts, if a woman sings the upper part, it is called a Treble, because it is threefold, or the third octave from the bass, but if a man sings it, it is called a Medius, or Canto, because he sings it an octave below a Treble.

Scholar. Which is the bell of these two?

Master. It sometimes goes so, as one part to be bell, and sometimes the other; but in general they are bell sung together, viz., if a man sings it as a Medius, and a woman as a Treble, it is then in effect as two parts, so likewise, if a man sings a Tenor with a masculine and a woman with a feminine voice, the Tenor is as full as two parts, and a tune so sung, (although it has but four parts) is in effect the same as six. Such a conjunction of masculine and feminine voices is beyond expression, sweet and ravishing, and is esteemed by all good judges to be very preferable to any instrument whatever, framed by human invention.

Scholar. And is it a matter of indifference which part is sung, either Medius, or Treble?

Master. No, for if one part must be omitted, it cannot be the Treble, because otherwise notes in the Treble which are fifths above the Tenor, or Bass, when sung as a Medius, are converted into fourths below; an ins- * We find it recorded in sacred writ, that "Jehovah was the Father of all such as handled the harp and organ." But who was the father, or rather the founder of the human voice? The Lord long concealed it. Then softly a greater than Jehovah is heard, we know not whether Jehovah, or one of his brethren were ever given to us in joyous song, that might glorify and sanctify their works. "Hear, O woman, O Lord," as St. Paul, and St. John, "Sing the Lord O sing his praise." Surely none. The sweetest strain against the race was comforted, in that song, and used without fear, while ears, that, in kind and natural with the ladies of speech are alternately fig of fancy and of judgment as their folly, or occasion may require. The Royal Psalmist, who sang up "what thing that hath breath to praise the Lord," has made this very beautifulallusion, where he sung," to the singers went before the figure as in. the beginning was the Word, and the Word was with God, and the Word was God." Here you see the logos took the book, while the instrumental phalanxes honourably followed after. And what is it that thus fills our hymn? And what fills our hearts? It is that sense, that melody, that sound, that voice, that spirit, that love of God, that is in every breast, over every one. "We have been called to worship both without confusion and affectation, but treble: I think it is one mark of happiness to be at praise as a companion with the Author of Heaven. And, as we are united to the spirit, let us mutually speak and sound the psalmody." O Lord, have mercy upon us, and upon them all. Help as O Lord to enable them for thy sake, and assist them for thine own sake. Then if we receive unto Jehovah the things that are Jehovah's, and unto God the things which are God's.
flance of which is in that admirable piece composed by the ingenious Mr. Stephenlen, commonly known by the name of the 36th Psalm, where the Tenor and Bass begin in unison upon G, and the Treble on G, Sol, Sol, or line, which if sung as a Treble is a fifth above the Tenor and Bass, but if sung as a Media, is a fourth below; and also notes which are thirds above, when sung as a Treble, are converted into flats below, when sung as a Medium, which frustrates the design of the composer; but when they are both sung together, one serves to hide the imperfection of the other.

Scholar. Sir, I think you say that rels are notes of silence, which signify that you must rel or keep silence, as long as you would be foundong one of the expressive notes to which they belong; but it seems some this rule does not hold good in a fermata rel, for in some moods of time, it contains more, and in some other, it contains less than a fermata. I should be glad if you would set that matter right.

Masler. This would be more properly called a bar rel, which is sometimes longer, and sometimes shorter, according to the variation of the time; so it will fill an empty bar in any mood of time, so that in; it is half as long again as a fermata, and in 2 it is but half as long as a fermata, but for the future, I advise you to call it a bar rel, because it is not always a fermata rel, but in every mood of time, it is used as a bar rel.

Scholar. Sir, I do not well understand the true intent of a Held; for Mr. Arnold Luth, that a note under a Held must be held something longer than the time it contains, and Mr. Tenor, does not say positively that it zould, but that it may be held longer than the note contains, if the performer pleases; he tells us that the French call it a surprise.

Masler. And in my opinion, it is a matter of great surprise to me, that any author should give licence, and so much room for dispute, as may (and to my certain knowledge does daily) arise from such a policy insignificant thing; which is so far from being any benefit, that I have known a company of musicians to break off in the middle of a piece, because they were divided in opinion, at the occurrence of a Held; some were for holding on the sound something longer than the time; some were for skipping to take breath, and perhaps in this party, two would be agreed about the length of time they purposed to skip, but would begin one after another, as if they were performing a fugue; others would be for going on without taking any notice of the Held, which (in my opinion) is much the best way; for certainly if you hold on the note any longer than the time, it is impossible...
ble to beat the Bars; if the bar be full (as it ought to be) without it, there is no room for it, and if the bar be not full without it, certainly it is deficient with it; and if any two should dispute upon it, there is authority for them to contradict each other; for one may say he has a right to observe it, another will say he has a right to omit it, and both will refer each other to the same author, to prove what each one has affirmed; so that in fact they are both right, and yet disagree at the same time; therefore I think it is absurd, that it is held to take no notice of it, for my own part I never observe it, and I find upon enquiry that most judges of music are of my opinion.

Schuler. Sir, I have heard many disputes about double Bars; for some authors say that a double Bar dotted on each side signifies a Repeat; and some say, that a double Bar without dots stands for a Repeat; and others say you may stop at a double Bar, in plain tunes, the time of one or two beats, to take breath, if you please; which sometimes occasions as much confusion, as the occurrence of a Hold; for if I am disposed to stop, and another to proceed, I do not see how the time is to be preferred.

Majer. I do not see any more rule for stopping at a double Bar, than at a single Bar, unless there be a real inflected; because it cannot be done without losing time, and in my definition of a double Bar, instead of fineing, that you may stop to take breath, I should have said that you may stop to catch breath; and even that must be done without losing time; but double Bars in plain tunes are placed at the end of the lines, for the benefit of the sight, to divide the performer, where so stop, is congregational, where they keep up that absurd practice of reading between the lines, which is so destructive to harmony, and is a work of so much time, that unless the performers have very good eyes, I never place a double Bar for a repetition of notes, but always make off of it, as though I sometimes make off of a double Bar in long for a repetition of words; for where the line would occur several times successively, a double Bar should answer the same purpose as the mark written of before, as it occurs again after a short period of time.

1 Among the many other adverbs which always take place, where this inseparable particle of reading the line, in the repart, this one must be added, viz. the grave tendency to have the same exact body of those parts, as is contained in the plain and broken parts of the same, and from this, as before, you may also succeed, except in the case of a doubling (where the cause is not in the imitation of notes), from the nature of the parts, where you see more the exact definition of the moving body in this manner, viz. who should lie in this immediately expressive, and who should stop in this. Essentially, always, and why would we so proceed of parting a whole, directing our bodies with preserving or of notes, to long as we may, in going to meeting on a note, how a chapter or two grains. (If the effect of these remarks should have been intended on the body of the whole, but it did not take place in my mind till the point were full;) indeed a pleasant effect of manner, a glorious privilege, for which had a closures not dull authors cannot be too thankful.)
good memories, they are apt to forget the tune, while the line is reading. I defy the greatest advocates for reading between the lines, to produce one word or scripture for it, and I will leave it to all judicious people, whether it is founded on reason; and certainly, whatever is founded on neither reason, nor religion, had better be omitted. The practice of retailing the psalm line by line, was introduced so long ago as when very few people had the knowledge of reading; therefore a reader was furnished for the whole congregation, who was called a clerk; but at this time when every man is capable of reading for himself; and when we consider the edification that is caused in the mind, by reading the lines, and the definition it occasions to the sense of the psalm, I can see no reason for keeping up so absurd a practice. Consider further, that according to the practice in country churches, the psalm is three times repeated. First the minifter read it audibly alone, secondly the clerk, or deacon, line by line, and thirdly, it is sung by the congregation; now if we are obliged to repeat the psalm three times over, why are we not obliged to repeat our prayers as often before they would be deemed to be acceptable. I suspect this difficulty will meet with some oppositions in the country, but let who will concur or dissent, I think myself highly honoured in having the approbation of the pious and learned Dr. War;* (that great master of divine song) who in his writings has declared himself to be of the same opinion.

Scholar. Sir, I should be glad to know how many notes were formerly used when a fidelbreve was the stokelet.

Muftet. The ancients made use of three other characters, viz. the Large, the Long, the Breve, and then the Semibreve; but the moderns have struck out the three first, and furnished fome other notes, viz. the M-mus, the Crotchet, Quaver, &c, therefore the fidelbreve, which was formerly the stokelet note, is (under the present system) become the longest.

Scholar.

* Whatever Mr. Clark, or Mr. Denne, or Mr. Aspinch, tell, who subfeives the office of rector may think, I shall take it liberty to tell them, I think it is a very great offense upon the auditors, for they will go upon the old opinions, viz. the stokelet to psalm seven, and therefore they probably lay, our notes of breve, and for ignorance's sake.

* Here take the Editor's own words. * It was to be wished that all congregations and private families would beg the clergy to follow the vast number of churches, without reading line by line, though the author has done what he could to make the book compendious in every line or two, no many inconvenience will always attend the unhappy manner of singing:* And thus, the Rev. Editor, does not purvey upon this faithful leg of enough to inculcate the many inconveniences to listeners to take us. I suspect this reason for my giving the last, was, the great tendency of improving would have of itself such large a tribe in a text, or rather volume; therefore we may reasonably conclude that the omission was merely for want of room, not for want of reason.
Scholar. Sir, I want to know the difference between Common Time and Triple Time, and why one sort of time is called Common and the other Triple Time?

Mayer. I believe your question is but little understood; although it is very plain and easy, yet, though attention, but few people entertain a right notion of it; for did mankind in general understand what is meant by Time* in music, they would no longer entertain those false ideas which they now do; viz., that common time is a very slow movement, and triple time a very quick movement. The effential difference between common time and triple time does not consist in gavottes or bruklets, but in the measure of the bars; for all moods in common time are measured by even numbers, and all moods in triple time are measured by odd numbers, viz., by threes, for the very import of the word Triple is three-fold; therefore the most material difference between common time and triple time, it is in accenting the bar, because in common time the accent falls twice in a bar, and in triple time but once. But to ascertain the exact length of time in each particular mood, you must be governed by pendulums. But although triple time is differently barred from common time, yet all triple time moods are measured by the semibreve in common time, as thus: the full mood in triple time is called three to two; and now the question which naturally arises, is this; why is it called three to two? Answer, because each bar contains three minutes, whereas a bar in common time contains but two, which is the length of one semibreve; therefore it is called three to two. The second mood in triple time is called three from four, because each bar contains three crochets; whereas, a bar in common time contains four, which is the amount of one semibreve; therefore it is called three from four, because it is taken from

* There are several species of good Time, which may be divided in the following manner, viz., one good division of Time is, when the performers give each note in due proportion, viz., let bossebreve be as long again as the minim, the minim as long again as the crocket, &c. Another good division of time is, when the performers give each bar its due length of time, one performing one bar quicker than another. Another good division of time is, when the performers move exactly contrary to the vibration of a pendulum.

† You may take this as a testable, that your hand or foot must always be falling in the first part, or note, in a bar, and rising in the last part, both in common time and triple time. The motion of the hand or human hand is in correspondence with the music, as the feet of the visiter in the bord of the title; and through the medium of the eye, as well as the ear, it conveys the accent into the minds of the audience, and these accents not only in the words but in the pauses in an extraneous manner; for the accents are the sign and spirit of the music, without which, I should be very difficult, and deficient of meaning.
The next mood in triple time is called three from eight, because each bar contains three quavers, whereas a bar in common time contains eight, which is the amount of one minim; and in all moods of time, both in vocal and instrumental music, the minim is the measure note; therefore by observing the figures, you may tell how much is included in a bar, in any mood of time whatever, for the upper figure tells what quantity of notes is contained in a bar, but it does not tell what sort of notes, whether they are minims, crochets, quavers, or semiquavers; but the under figure tells how many notes of the same sort is required to make one minim. Take this influence, suppose the time to be marked thus, the upper figure signifies that there are six notes of some sort included in each bar, and the under figure will determine them to be quavers, because four crochets amount to one minim. N. B. You may depend upon the suitability of this rule in any mood of time whatever.

Scholar. I think this is very plain; and now Sir, I want to know where to rank these moods of time called 6 to 4, and 6 to 8, whether in common or triple time?

Master. I think it is neither common time, nor triple time, but composed of both; yet it must be beat as common time, viz. three quavers down, and three up: for if you beat it as triple time, it is synonomous with three from four, there being the same quantity of notes included in a bar; but although the bars are filled in the same manner, yet there is as much difference between 6 and 8 as there is between any two moods whatsoever: for in 6 the accent falls but once in a bar, in 8 it falls twice in a bar: and it is impossible to beat 8 as triple time without confounding the sense of the time and tune; and if any are in doubt of the truth of this assertion, I advise them to try the experiment.

Scholar. If common time is measured by even numbers who is not 6 entirely of the Binary species?

Master. This mood of time marked thus, 6, simply considered, may be called common time, but in dissecting the bar, the third division falls out in thirds, which makes it parake of the Trienary; the subdivision likewise uneven, and that mood which will not bear dividing without breaking of the other species cannot properly be called either Binary, or Trienary, neither can it be said to be neutral because it partakes largely of the beauty of both.

Scholar. How much quicker, or slower, must a strain be sung for a quick, or slow term being let over it; for it seems to be a matter of uncertainty and sometimes occasion a great deal of dispute?

Master.

Mater. I dont know what other authors may intend, but I should be glad to have such strains, performed one fourth part quicker or flower; for if it is not reduced to a matter of certainty, it may occasion not only a great deal of dilution but also a great deal of confusion, and most practitioners who are not thoroughly masters of time, are very apt to drive the time, especially in the Allegro mood.

Scholar. Sir, I should be glad to know whether the grace of transition should be always used in tuning thirds up and down?

Mater. Where the time of the notes will admit of it, I am very fond of the notes being graced by sounding the intermediate note, which serves for a flat for the performer to step up or down upon; but whereas the notes are but a half beat in length, you must not strike the intermediate note, because the two outside notes are so short, that if you spend any time upon the intermediate note, it makes them sound like notes tied together, in three, which is very silly, and entirely spoils the air; but where you meet with such notes, you must strike them as difficult and emphatic as if a mark of dislocation was placed over their heads.

Scholar. Sir, I want to know the essential difference between a flat key and a sharp key?

Mater. You will find that the third above the flat key contains but three accidentals, and the third above the sharp key, contains four accidentals.*

Scholar. Sir, I should be glad to know which key you think is best, the flat, or the sharp key?

Mater. I believe you will find such a person as philosopher, no practicioner, upon earth; for there are so many excellent pieces on such a key, that we are apt to fall in with a certain man, who heard two very eminent lawyers, in opposition to each other; after the first had done speaking, the man was so charmed with his eloquence and oratory, that he thought it would be an idle (as well as a costly) attempt, for any one to goad, or contradict him; but when he had heard the second, he said, that his reasons were so nervous and weighty, he was about to give his preference; upon which the first, made to foresee a reply, that the man knew not what is a key, at last he concluded they were both right. Similar to this, let us suppose ourselves to be auditors to a company of musicians,*

*To the above definition this might be added, viz., that the flat key has its solid, and figured, or passing, above the key note, and the sharp key has its general, and figured, or passing, under the key note, but as there are circumstances which must take place in conjunction of the former, they are depen
dent on the above口岸.
whof, the interpreter of feeling a Matfried in a lost key: the reader may observe, that the impression of the word is, Praise the Lord—Quire, to mix our very levitations to praise the Lord, as words which we plant and spread; for the most the words and

the most musical contrived with words. II. II. This seems an aptly quaff in a former publication, but upon that notice sufficient, I faintly

with it, being in my power to echo it.
that they seem to excel each other; * for when we are just about to declare ourselves in favour of one, the other comes and pleads its own cause in powerfully upon our ears, that it is not only flaggers, but sometimes fits us quite beside our purpose; for the one is so sublime, so grand, and so majestic, f the other, so lofty, so touching, so pathetic; in fact, the key which comes last seems to be the best, and generally leaves the greatest impression. History gives us an account very similar to this in the Life of Alexander the Great, viz. that while he was sitting at table (calmly and quietly) his musician would strike upon a majestic strain in the sharp key, bringing in arras, in arras, to arras, to such animating and commanding sounds, that the king being filled with martial rage, would start from table, draw his sword, and be just about to fall forth, in order to lay his enemies, when none were near him; but even white martial fury had the superiority over reason, the musick would change the key, and play such moving and melting airs, viz. Domen i, palil', palil', palil', that the king (being melted into pain) would let his sword drop out of his hand, sit down and weep heartily for him, whose destruction he had been always looking, and whose ruin he had but just accomplished. For my own curiosity I have been very critical in my obervations, and very indifferent in my acquirements, and find that most men who are lovers of music, are affected in the same manner (though not often to such a degree) as Alexander was; but at the same time, if all, who are lovers of music, were to decide the point by rate, I am persuaded the flat key would have the preference by a great majority. 

*It is probable that at the first glance, this may appear (confident, viz., that any two things unequal should be given equal each other; but I premise from general truth) that, who are judges of music will allow that the sharp and the flat key are to excellent each in it own way, the considering there is this light: though it offends, they say (without any impropriety) be (doth) excel each other.

I think it may not be so to seek the sharp key, for reason of its majesty and grandeur in the melody, and flat key (by reason of its plaintive and soothing) in the feminine grade; and all indifferent pieces, which are of no sort in either key, may (with contempt) be thrown in the corner.
I am much more pleased and entertained with a flat, than a sharp air: and I make no doubt, but that the musical world (if upon reading what I have now admired, they should be induced to make some observations that way) must unavoidably fall into my opinion.

Schiller. Sir, I do not well understand the transposition of keys, or the removal of B flat from one place to another; I should be glad to have it explained.

Major. In the flat place, B flat is in B, and now the question is, where is B flat? and that you must find out by the cliff; and you will find it is to be the next letter but two above the F cliff, the next letter below the C cliff, and the next letter but one above the G cliff; so that for instance, suppose the G cliff to be on the lower line but one, then B flat is on the middle line, and in that case you must always suppose it to be there; but if there is a flat * on B, it removes it to E flat, that is, B is then where E was, when B was the middle line; and E is removed into the place of those other letters, in order to make room for B flat; for when B flat removes, all the other letters must move with it, like so many attendants; so that when B flat is in the place of E, E being always one letter higher, must consequently be in the place of F, and A being one letter below, it must be in the place of D; so that you see by placing a flat on B the whole flat is removed either a fourth higher than where it was before, or a fifth below. The next remove is effected by adding another flat, and that must be put on the place where B was, i.e., on E; and that removes B flat into the place of A, and in order to make room for B flat, A modifies itself down into the place of G, and here you see the removes is either a fourth above, or a fifth below: the next remove is by placing another flat on A, and that removes B flat into the place of D, and this remove is either a fourth above, or a fifth below, for you are placing a flat on the place where B was, always removes it either a fourth above, or a fifth below. The next remove is by placing a flat on F, which draws B flat out of its native place into its own place, which removes it either a fifth above, or a fourth below; the next remove is made by placing a sharp on G, which draws B flat out of C into G, and this remove is either a fifth above, or a fourth below; the next remove is made by placing a sharp on C, which draws B flat out of G into C, and this remove is either a fifth above, or a fourth below; there are all the removes of B flat, and I would have you observe, that

* The note why B is the fifth letter above, is, because it is the sharpest note in the whole scale, and if it is the next sharp then, and A the sty, and

from accept are laid down in the correct transpositions, and the reason why B is the fifth note, is, because it is the flatest note in the whole scale, and A the st
that by inserting a flat you drive B either a fourth higher, or a fifth lower; whereas by inserting a sharp, it is just the contrary, for that draws B either a fifth higher, or a fourth lower; and I would have you take notice that this drive B out of any letter, and because you draw it into any letter; for instance, suppose B to be on the middle line, then by placing a flat on the middle line, you drive B into E, then by placing a flat on E, you drive B into A, then by placing a flat on A, you drive B into D; on the other hand, by placing a sharp on E, you draw B into F, then by placing a sharp on C, you drive B into C, then by placing a sharp on G, you draw B into F; so you see the flat sharp always carries B with it, whereas the flat flat always drives it from it; and that is the reason why flats are laid to drive, and sharps to draw. The Poet expresses it thus:

"By flats the mel is driven round,
"Till there's a B to bear its ground.
"By sharps the mel is led through the keys,
"Till brings us home to its native place."

You must likewise remember that where B is, there is B; for if, sol, la, mi, are only other names for the letters, but when you pitch a tune by a pitch pipe, you must draw out the pipe to the key note, without paying any regard to transposition, that is, if the key note stands upon the staff or line, although G is removed to some other place, by the transposition of B-mi, yet it is always considered as in its native place upon a pitch pipe and so are all the other letters, unless there is a flat or sharp lets on the letter the tune is pictured on, which raises it, or lowers it a semitone; that you see, that no tune can end on any other letter but C, or A, for when B-mi is removed to any other place in the scale, A is always the next lower under it, and C the next letter above it; and I have told you elsewhere that your tune must always end and one note above, or one note below B-mi, which brings the key always into C or A.

Skeaters, Sir, I do not see the necessity of transposing B-mi from one place to another, for if the tune must always end on A or C, I do not see any great difference between a tune that is set in its native place and one that is transposed, and I am sure it would be much easier for the learner if it was always confined to one place.

Matters. The transposing of B-mi oftentimes serves to keep the tune more in the compass of the five lines, than it could possibly be, if B-mi stood in its native place, and likewise gives a variety of airs. For any one who is acquainted
quinted with music will allow that a sharp key tone ending on D is much more spiritedly and expresses a shout better than one which stands on C; so likewise, a flat key tone ending on G is more passive and melancholy, than one which remains A, and every letter has its own peculiar air, which air is very much hurt if the tone is not rightly pitched; for influence, if a tone is flat on A natural, and in pitching the same, you let it come too low, you travelise the key into G, which is perhaps quite different from the intention of the author, and sometimes very destructive to the harmony, for there is a certain pitch for every tone where it will go unnoticed and please better than would on any other letter whatsoever.

Scholar. Sir, I think I have read in some authors, that if the performers can find the highest and lowest note in a tune there, the tune may be said to be well pitched.

Master. There is no general rule without some exceptions, and I think in this rule there is room for a very great one, for perhaps in a company of singers, one may be able to strike several notes above C flat, even in A flat, another perhaps can strike double B in the bass, now can that tone always be said to be well pitched, because their two extraordinary voices can strike the two extreme notes? So let it from this, that by this rule there is room to pitch the tune perhaps five or fourteen notes too high, or too low.

Scholar. Sir, I should be glad to know what rule I am to be governed by in this case.

Master. The bell general rule I know of, is to let the tune be the better the author has set it, unless he has given directions to the contrary; for it is to be supposed that any one, who has skill enough to compose a piece of music, has likewise judgment enough to set it on a proper key. But although this rule is good in general, yet it is not invariable, for sometimes the grand smoothness of compositions fit some of their pieces too high or too low, which you will soon discover by making yourself master of the piece.

Scholar. Sir, I want to know if there are not some principal or dominant tones besides the key note, which serve to regulate the rest?

Master. In the first place, you must pay great attention to the key note, and the sound of C sharp which constitutes the key note, and causes it to be either flat or C sharp; the next principal to be regarded is the third above the key.

* The title of this little dissertation, called a Plain Paper, is gravestilly known and acknowledged, that it would be needful for me to engrish the reader's sense in proving a thing which is already granted.

It may not be unsafe here to state this matter bold in the following way, viz. the chief, for the chief, wherein the place of B flat, and B, or constitutes the C sharp, and that determines the one above or below it to be either flat or sharp, according to the tone.
key note, which contains a great part of the true air of the tune, for by the sound of the third, we are enabled to tell whether the key is flat or sharp; another principal tone is the flats above the key note, which is either flat or sharp, according to the key of the tune; for the flats above A, the natural flat key, contains but eight semitones, viz. from A to F, which is a flat and melancholy sound, whereas the flats above C, the natural sharp key, contains nine semitones, viz. from C to A, which is very martial and springy, and I think is small as great a mark of distinction at the third. the fourth is likewise a guide in this case, for the fourth above the flat key contains but ten semitones, whereas the fourth above the sharp key contains eleven semitones. the fourth is no guide in this case, for these are the same number of semitones included in the fourth above the flat key as there is above the sharp, viz., from A to D in five semitones, and from C to F is five semitones: the fifth is no guide in this case, for the same number of semitones are included in the fifth above the flat, as there are above the sharp key, viz., from A to E in seven semitones, and from C to G is seven semitones: the octave is no guide at all in this case, for every octave contains twelve semitones.

N.B. Experience will teach you that great advantages will arise from these observations.

Scholar. Sir, I have observed in a sharp key tune, most people are apt to strike B-flat too sharp, so as to make but little distinction between B-flat and C-sharp. can you render any reason for it?

Magister. I believe it is the power of attraction in the key note which is naturally very drawing. A proof of this you may observe in a flat key tune, where the note before the chief flats on C flat, which is a whole tone below the key; but it is so natural to sharp it, that it seems to be done without the sharp; and I presume all matters of music, both vocal and instrumental, will allow this to be fact, and as a further proof of what I have observed, you may observe that B-flat is easy to strike in a flat key, and is G-flat in a sharp key.

Scholar. Sir, I have observed that strangers who are well skilled in the rules of music, do not harmonize so well at first trial, as those who are better acquainted with each other's voices; I cannot conceive the reason, for I always through the nature of line to extend and dilate so much harmonize between those who never sung together before, as between those who were intimately acquainted with each other's voices.

Magister. Strangers often disagree about the grace of transition, or sliding from one note to another, especially in turning thirds, for some will lean very hard upon the intermediate note, and some will not touch it at all, but will leap
An Ejaculation of Philo Fuging.

Grant 2 briefly then, O Apollo, that tho all thy signs have never met together, and yet they have been unanimously agreed, and freely in-...

Mark! I heard the voice of Apollo, who in disguise has attended through the whole country, and that it addressed the opposing parties.

Choose one of the two, or both, both need and command that (for the present) you be one united and united, that your friends and friends, your friends and friends, be united into one union and one union, the twelfth and thirteenth from the bell.

By the command of REASON.

The Author, Secretary.
to bring strangers to a better agreement about using Forte and Piano, so that one voice would not be so apt to swallow up the other, as is sometimes the case, when they are at a loss about accenting.*

Scholar.

* But see the critic. Ah! well, what says the critic? "I think, Mr. Author, your poetry is excellent, and your music most indifferent, for I hear in your New England Public Songs you have taken but little notice of either melody or strain, and whether the reader is pleased with your ignorance or indifference, I am not able to determine, but I am rather inclined to think the former." "Hark ye, Mr. Critic, a word in your ear, and be advised, and me no other you, upon the word and honor of an author, that what I am about to confide is neither ambiguous nor insolent, but you may depend upon my sincerity, when I acknowledge, I was not enough to conceive author before I really understood either note, one, or writing, much less this from your heart." 'This from my very soul. It isunnecessary to say, as an author of your reputation is but one, Mr. Author, you do not intend to publish this acknowledgment to the world." "Oh, by no means, sir. My friends who have been kind enough to put up your name, you and your people, how then do you suppose is public to get credit from the world, when it is actually yours?" "But your instruction on the subject, is your truest friend, and by your pupils"...
An Anthem for Thanksgiving. Psalm 145.

O receive Lord of loves, praise in the height,
O praise be Lord of loves.
with your ho
and tongue, O
swite the
Lord of heav

heals & earth, sleeping levell, Eying soul, kings & princes, men & angels praise the Lord, Jew & Gentile, male & female, bow & time, earth & heaven,
Bring that a harp of strings, should keep in tune so long,
should keep in tune so long, should keep in tune so long,
should keep in tune so long, should keep in tune so long,
should keep in tune so long, should keep in tune so long,
should keep in tune so long, should keep in tune so long,
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should keep in tune so long, should keep in tune so long,
should keep in tune so long, should keep in tune so long,
should keep in tune so long, should keep in tune so long,
Egypt. Words by Dr. Watts.

In Moses' hand he saw his rod, And...
Revelation. Words by Dr. Watts.
Washington-Street. Words by Dr. Watts.

Now shall my inward joy a - rise, And burst into a song, Almighty love infuses my heart, And pleasure tones my

tongue, and pleasure tones my tongue.

Al - might - y love infuses my heart, Al - might - y love infuses my heart, and

tongue, and pleasure tones my tongue.

Al - might - y love infuses my heart, and pleasure tones my

tongue,
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<th>Morning-Hymn,</th>
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<td>O thou to whom, &amp;c.</td>
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This tune should be named Sudbury, not Well-Sudbury.

ANTHEMS.