THE
New-England Psalm-Singer:
Or,
American Chorister,
CONTAINING
A Number of Psalm-Tunes, Anthems and Carols,
in Four and Five Parts.
[Never before Published.]

Compiled by WILLIAM BILLINGS,
A Native of Boston, in New-England.

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(2)

PREFACE.

A PRELIMINARY NOTE ON THE ACQUISITION OF THE PINE TREE AND ITS USE.

The Pine Tree was obtained by the writer from a local farmer who had acquired it as a sapling. It was planted in a large garden in the town and has since grown to a considerable size. The tree is now mature and provides a beautiful shade for the area around it. It is also a valuable source of timber for construction purposes.

The writer wishes to express his gratitude to the farmer for allowing him to use the tree for his research.

ADVERTISEMENTS.


McGee, a noted botanist, has published an essay on the nature and properties of wheat. The essay is available for purchase through the author's website. It is a comprehensive study of the different varieties of wheat and their uses.

Aqua Terra, a local restaurant, is also offering a special promotion on their menu. For a limited time, customers can enjoy a special dish for half the price. This offer is available daily from 12 noon to 2 pm.

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[Signature]

[Date]

The late Circumstances, informations, etc. of what is to be heard, which the author will divide into three Parts, each of which will consist of one Volume, and the two following are to be announced in the same manner.

Part I. - The first Part will be devoted to the General Principles of Sound, and will be divided into two Sections, viz.:

Section I. - The Nature and Properties of Sound.

Section II. - The Laws of Acoustics.

Part II. - The second Part will be devoted to the Particular Principles of Sound, and will be divided into two Sections, viz.:

Section I. - The Theory of Sound.

Section II. - The Practice of Sound.

Part III. - The third Part will be devoted to the Practical Applications of Sound, and will be divided into two Sections, viz.:

Section I. - The Uses of Sound.

Section II. - The Improvements of Sound.

It is hoped that this work will be published in a short time, and that it will be found to be a valuable addition to the literature of the subject.
( to )

On MUSIC.
From a Miscellany of the Rev. Dr. BYLES.

DOWN from the Bees with grave Majestic Air,
And up the Tarhe mounts with thrall Career ;
With softer Sounds, in mild Melodious Masse,
Wash'd between the Tenor gently Plays ;
But if the aspiring Air join in Force,
See like the Lark, it Wings its tow'ring Course ;
That Harmony's sublimest Sphere it flies,
And to Angelic Accents seems to rise ;
From the bold Height it calls the echoing Bees,
Which swells to notes, and mix in chaste Sarcasms.
The different Systems all the Part divide,
With Music's Chords the distant Notes are ty'd ;
And Sympathick Strains enchanting mind.
Their reflex Race, till all the Parts are join'd ;
Then falls the Rapture thro' the Air around.
In the full Music Melody of Sound.
An Introduction to the Rules of MUSIC, with such Directions for Singing, as is most easy and necessary for Learners.

CONTENTS of Book I.

CHAP. I. Containing the Voices and the Explication thereof: with the Several Cliffs, and their Explication.

CHAP. II. Containing a Table of the true Notes, as they are to be sung according to the Cliffs. With the Notes appointed, with their true stop for the true Distance of each Note from the Staff, so they are figured.

CHAP. III. Containing Notes for making the Voices: also an Explication of the Common Pitch Cliffs.

CHAP. IV. Containing some Characters made with their Explication: also an Example of pitch Es.

CHAP. V. Containing some other Characters made of these Notes: and their Explication.

CHAP. VI. Containing an Example of the several Notes of Time, and how to keep them, with the Steps of Time.

CHAP. VII. Containing an Example of the several Keys of Music, and how to use them. Also an Example of their.

CHAP. VIII. Containing an Example of breathing and Divisions.

CHAP. IX. Containing some Explanations upon Notes.

CHAP. X. Containing an Alphabetical Table of such Terms as are generally used in Music. Also a New England Hymn by Mr. John Dunsta.
CHAPTER I

Explanation of the GAMUT.

The Gamut is a fundamental system that traces the seven lemmas, or seven notes, on every scale, major and minor, and each scale is considered in the Gamut. The seven lemmas are: C, D, E, F, G, A, and B. These lemmas are not only used as the base for the Gamut but are also used as the base for all musical scales.

In the Gamut, each lemma is represented by a letter, and each letter represents a note on the scale. The letters are: C, D, E, F, G, A, and B. These letters are used to represent the seven lemmas, which are the seven notes on the scale.

The Gamut is used to teach the student how to read and write music. It is also used to teach the student how to play the piano. The Gamut is a fundamental system that is used to teach the student how to play the piano.

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CHAP. III.

Conducing Rules for tuning the Voller, &c.

OBSERV. That to rule the Right Hand, there are ten Keys or half Tones, and those from Mi to Fa, and Si to Fa, taking 1 and 2 Places of Mi and Fa, &c. The Tuning of the Left Hand, which is done in the same manner, prefixed to the Tuning of the Right Hand, the middle Fiddle being tuned a whole Tone lower, in the same manner as the Equal Temperament, &c. By Way of Lucubrations, &c., this in Rule of Pitch Pipes, as in page 4.

Explanation of a Concert Pitch Pipe.

TUNING, a key which is prefixed to the Key of an Organ, in making it louder, and conducing the same to the Recorder, Voller, &c. It is a key or key, and is put in four pieces, &c. The key is to be tuned a whole Tone lower, &c. (a whole Tone lower). For Example, as in page 4.

CHAP. IV.

Conducing some Chords of the Voller, &c.

TUNE, which has the newness of Mi as the bass, and the oldness of Fa, as the tenor, &c. For Example, as in page 4.

CHAP. V.

Conducing an Explanation of several Musical Characters.

Para. 1.

A. The key of the Key Organ, &c., in making it louder, &c. When the fall of the key, &c., is put in four pieces, &c. For Example, as in page 4.

N.B. L.
CHAP. VI.

Of Time in its various Moods, and how to Dwell in each of them.

T is part of the art of living which every man must know, how to live in each of the various moods of Time. For Time is a friend to some, and a foe to others. It is a friend to the wise, for they can use it wisely; to the foolish, for they can use it foolishly; to the virtuous, for they can use it virtuously; to the vicious, for they can use it viciously. But Time is a foe to the ignorant, for they cannot use it at all. It is a foe to the idle, for they cannot use it at all. It is a foe to the lazy, for they cannot use it at all. It is a foe to the slothful, for they cannot use it at all. It is a foe to the wicked, for they cannot use it at all.

The art of living in each of the various moods of Time is a science which every man must learn. For there are twelve moods of Time, and each of them has its own peculiarities. There is the Mood of the Morning, which is the best mood of Time, for it is the time of the day when the sun is rising, and all is fresh and new. There is the Mood of the Noon, which is the second best mood of Time, for it is the time of the day when the sun is at its height, and all is bright and gay. There is the Mood of the Afternoon, which is the third best mood of Time, for it is the time of the day when the sun is beginning to set, and all is quiet and peaceful. There is the Mood of the Evening, which is the fourth best mood of Time, for it is the time of the day when the sun is completely set, and all is calm and still. There is the Mood of the Night, which is the fifth best mood of Time, for it is the time of the day when all is dark and quiet. There is the Mood of the Moonlight, which is the sixth best mood of Time, for it is the time of the day when the moon is shining brightly. There is the Mood of the Storm, which is the seventh best mood of Time, for it is the time of the day when the wind is blowing fiercely. There is the Mood of the Rain, which is the eighth best mood of Time, for it is the time of the day when the rain is pouring down. There is the Mood of the Snow, which is the ninth best mood of Time, for it is the time of the day when the snow is falling. There is the Mood of the Ice, which is the tenth best mood of Time, for it is the time of the day when the ice is forming. There is the Mood of the Fire, which is the eleventh best mood of Time, for it is the time of the day when the fire is burning. And there is the Mood of the Death, which is the twelfth best mood of Time, for it is the time of the day when all is over.

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Of the Grace of Transition.

This Grace, called the Grace of Transition, of rightly performed, is one of the principal Transitions in Musick that can be united, and is in every Particular the Turning of Ebullions and Destinies, of out of the sound Fret, and it will serve, as the Music whereby, according to uncleavable Time and Perfection.

If the Time be 1, there are to be divided the Measures in a Measure; but if the Time be 2, they are to be in a Measure, in a Measure.

Note this: Then when you meet with any Measure being two, you should not divide those Measures, or you will get noMEs become two, and you will meet with any Measure being three, you should not divide those Measures, or you will get no.

C H A P. VII.

Of the several Keys in Musick, and how to dispose any Tune out of either of the two natural Keys, by Flats, or Sharpes, into any other Key.

There are two natural principal Keys in Musick, viz. C, the fairest and best, and A, the flat and most

If the Time be 3, there are to be divided the Measures in a Measure, in a Measure.

That one Key and the other Key, and the two are the Element, and the whole, and which are the Measure, and which are the Measure.

If the Time be 4, there are to be divided the Measures in a Measure, in a Measure.

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Chap. IX.

Thoughts on Music.

It is to be noted that in the ancient Greek idea of the source of music, it was considered that the gods themselves were the originators of musical harmony. The Greeks believed that the gods created music as a means of expression for their emotions and thoughts. This was reflected in their musical practices, where they believed that music had the power to convey the divine and the sacred.

Music was also seen as a form of communication between humans and the divine. The Greeks believed that music had the power to connect the human soul with the divine spirit, and that it was through music that humans could achieve a higher state of consciousness.

In addition to its spiritual significance, music was also an important part of the Greek social and cultural life. It was used in various ceremonies and festivals, and was an integral part of the education of young people, who were taught to sing and play musical instruments from a young age.

Music was also seen as a form of therapy, with the belief that it had the power to heal the soul and body. The Greeks believed that music could calm the mind and soothe the soul, and that it was a powerful tool for relaxation and meditation.

In conclusion, music played a significant role in the lives of the ancient Greeks, and it was an integral part of their culture and society. It was believed to have spiritual, social, and therapeutic benefits, and was an important expression of their emotions and thoughts.
Containing an Explanation of the most Useful Terms that are used in Medick; particularly of those that are in this Book, as down in Alphabetical Order.

\[\text{(Page 21)}\]
New-England Hymn, by the Rev. Dr. Byles.

TO Thee the tuneful Andrew leant,
To Thee, our Father's God, and ours;
This Wilderness we chose our Seat;
To Rights secured by Equal Laws,
From Persecution's Iron Claws,
We here have fought our calm Retreat.

See! how the Flocks of JESUS rise!
See! how the Face of Plantage
Blooms thro' the Thickets of the Wild;
Here Liberty crowns her Throne;
Here Plenty pours her Treasures down;
Pace finics as Hierarchies midst.

Lord, grant thy Favours; Lord, extend
Where faith her Western Sails defend;
Nor Southern Seas the Rights be sound;
Till Freedom lift her cheerful Head,
Till pure Religion onward spread,
And beam alike, wrap the Globe around.