AN INTRODUCTION

To the Singing

OF

Psalm-Tunes,

In a plain and easy Method,

With

A COLLECTION of Tunes

In Three Parts.

By the REV. Mr. TUFTS.

The NINTH EDITION,

Printed from Copper-Plates,

Nearly Enlarg'd.

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MDCCLXXXVII.
A Plain Introduction

La to Mi, ascending; or, from Mi to La, from La to Si, and from Si to Fa descending, are those Notes.

Mi is the Principal Note, and the Notes rising gradually above Mi, are Fa, Si, La, Fa, Sol, and then Mi again; And the Notes falling gradually below Mi, are La, Si, Fa, La, Sol, Fa, and then comes Mi again, in every Eighth. For, as every Eighth Note gives the same Sound as is the same Letter and Name.

The Place of Mi is indicated by Flats and Sharp's; put at the beginning of the five Lines on which the Tunes is printed.

The natural Places for Mi is in the Line which is called E, and therefore you will find it in the following Tunes, provided there be no Flats or Sharp's at the beginning of the five Lines, as in H. a. f. e. c. If you find a Flat marked this (E) in B, as in London now, then you shall find Mi stood in E, if there be a Flat in B and E too, as in Mass Before, then it is Mi in A. So all for Sharp's mark'd thus (x). When you find a Sharp in F, as in Cantata, then Mi is in F. If there be Sharp's in F and C, as in 1st Psalm Tune, then Mi stands in C. And if you find Sharp's in F, C, G, as in 2nd Psalm Tune, then Mi stands in G. And always remember, if Mi is in E in the Praise, it is also in E in the Bye, and Minors, for it is in the Letter of the Note Name; in all Places of the same Tune, either is Place may be varied to the Eye.

A Flat is let over, or before any Note in the key of the Tune, signifies that the Note must be sung a Semi-tone or half Note lower than if there were no Flat. And on the contrary a Sharp signifies that the Note over which it is placed, must be sung a Note higher than if there were no such Sharp.

When a Flat is placed before that particular Note, which (had there been no Flats) ought to have been called Mi, you must call it Fa, either to A or.
A Plain Introduction

you have just defended from Ps. You will find an Example in the

A Story has influence upon several Notes adjoining in the Bass Line or

A space, until you have a Note no larger
time line or space, or it be contri-
duted by a Flute. You have an Ex-

ample of this in Oxford Tune

1. The Letter will have also to

measure the Length of the Notes, or

to show how long each Note is to be

found. A Letter with two Points

on the right side of it thus (,) is to be

found as long as you would be

strictly telling, One-Note-Two-Point.

A Letter with but one Point thus (.)

is to be found while you are telling

One-Note. A Letter without any Point

thus (.) only half so long.

Where you find Two Letters tied
together with a bow thus (,) they are

to be found no longer than you

would be singing a Letter without

each Point, and to be sung to not

Syllable in the Plains.

The Tunes in Common Time are

marked thus (,) at the beginning-

Triple (or Triple) Time Tunes are

marked thus (,) at the beginning and

3. long about One Third either

other Common Time.

There are two Cliffs made use of in

the following Tunes.

The first is the Soft Cliff

marked thus (,) and is proper to the

lowest part of a Tune, and generally

placed on the uppermost line first.

Wherever that Cliff is found, the

Tune on which it stands is called

F, and the Tune and Spots following

are G, A, B, C, and descending an

E, D, C, B, A, G, F.

The second is the Triple Cliff

marked thus (,) and is usually placed

on the lowest line but one. Where-
to the Singing Psalm-Tunes. 7

"...and with a little Pratitude, to sing
all the Tunes in this Book, as others
prick'd; after this method, in all their
parts with Ease and Pleasure.

Where being no Psalms in the New-
England Translation, fitted to the meas-
ure of the new Psalm-Tune; I hope
it will be acceptable here to add the
Psalms proper to that Tune, from the
New Version, by the Reverend Dr.
Bailey and Mr. Tate.

Psalm CXLIX.

Praise ye the Lord, prepare your glad
Voices,
His Praise in the great
Celebrity to sing;
In our great Creator
Let us rejoice,
And Children of his
Be glad in their King.

Ps. 4. Let them his great Harp
exult in the Dance;
With Trumpet and Harp;
His praises extend,
Who always takes, Praise;
His Saints to advance.
On the Divine Life of Man.

And with his Salvation
she humble to blest.

5. W. With glory adorned,
this People shall sing
To God, who their legs
With safety does shield;
Their Mouths fill'd with praises
Of him their great King:
Whose two-edged sword
their right hand shall wield.

Each of their lands
To punish those lands;
with faith, as their Captives,
to tie their Kings (lit.)
With terrors of Troy
their Nobles to bind.

9. Thus shall they make good,
when then they destroy,
The dreadfull Store
which God doth proclaim:
Such Honour and Triumph
his Saints shall enjoy.

Therefore let every zeal
exalt his great Name.
On the Divine Use of Musick.

And that there we may be sure,

When we come, there to know,

While we live here, to Home and Church

With praise, singing out before.

Gloria Patri.

Glory and Praises be given unto

To Father, Son, and Holy Ghost;

Hail, Hallelujah, Hallelujah;

Hallelujah, Hallelujah.