WYETH'S

REPOSITORY OF SACRED MUSIC

With a New Introduction to the Da Capo Edition by

Irving Lowens
Music Critic The Washington Star

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New York
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INTRODUCTION

Although there seems to be not the slightest doubt that John Wyeth (1770-1868) was the compiler of the famous 1810 type-book called the Repertory of Sacred Music, there is absolutely no extant evidence that he was a practicing musician of any sort or, indeed, that he was at all interested in music from anything but a strictly business point of view. In 1810, when the Repertory first came from Wyeth’s printing press, he was a bookdealer of some prominence in Pennsylvania and the editor-publisher of The Oracle of Dauphin, a weekly Harrisburg newspaper.

What impelled a non-musician to enter the highly competitive type-book field? We cannot know for certain, but it is logical to assume that he was attracted to it by the considerable financial success other publishers had achieved with earlier collections of favorite singing-school tunes. The first bookman to enter the field was John Norman of Boston, whose engraved The Massachusetts Harmony of 1784 sold well enough for him to bring out a second edition a year later. In 1784, Norman undertook a new production called The Federal Harmony (frequently attributed, without any basis in fact, to Timothy Swan), which went through at least eight editions by 1794. Indeed, it is probable that John Norman’s type-books would have gone on making money for some time to come, but the last edition of The Federal Harmony bears the name of William Norman (his brother), as publisher. Join—an obscure figure in American publishing history—had apparently died. Isaiah Thomas of Worcester decided to take the plunge in 1798 after acquiring a font of music type from England. With The Worcester Collection, he scored a resounding triumph, due, in large part, to his ability to sell his type-books for considerably less than his competitors. The reason he could do this was the difference in cost between setting type and engraving plates. There was considerable complaint about the inaccuracy of Thomas’s editions, but their cheapness proved to be an adequate substitute for the dozens of typographical errors they contained. The Worcester Collection went through eight editions in its 17-year history, the last three of which (1797, 1800, 1803) were, in effect, a completely new type-book edited by Oliver Holden, a trained musician of considerable gifts. Thomas was followed by William Young of Philadelphia who in 1788 brought out A Selection of Sacred Harmony, also reported (from a much more handsome font than Thomas’s) and also incorrectly attributed to a musician, Andrew Adams. Five editions appeared by 1797. Utilizing the same music font as Isaiah Thomas, Henry Randel of Exeter published The Village Harmony in 1798—no copy of the first edition of this type-book has been located, nor is the third edition of 1797 known. The Village Harmony survived until 1821 and went through at least 18 editions, 10 of which had appeared by 1810 when Wyeth joined his business as type-book compiler.
The immediate inspiration for the Repository, however, does not seem to have been any of the tune-books of Norman, Thomas, Yung, or Hardesty. Some time between 1803 and 1805, a trio of Albany printers, Charles H. Webster, his twin brother George Webster, and Daniel Steele purchased the copyright of a tune-book entitled The Easy Instructor from one of its two compilers, William Little, The Little and Smith collection, previously published by the New York firm of G. & R. Waite, had not been a great hit, but the Albany booksmen chose all that very quickly. They brought out their first edition of The Easy Instructor in 1805, and in their hands it became the most popular and the most influential tune-book ever published in the North. At least 30 Albany editions had been issued by 1831, and three others (Owenby by the owners) came out, one in Cincinnati and two in Utica. Responsible for the choice of tunes in its ever-changing table of contents—the key to the success of The Easy Instructor was its uncanny ability to follow the fashions of the moment—was Daniel Steele, enough of a musician to teach an occasional singing school. Of particular mention in The Easy Instructor was its "improved plan, wherein the naming and timing of the notes are familiarized to the weakest capacity"—the use of a differently shaped note-head to represent each of the four syllables (ti, ti, la, mi) then used in solmization. Wyeth borrowed not only the general pattern of the Albany tune-book, but also a great many tunes from the 1803 and 1806 editions specifically. He also appropriated the distinctive shape notation which later came to dominate the rural singing scene, especially in the South and the West of that time.

Wyeth was, in effect, a musical pirate, caging in on the labors of musicians and publishers who had preceded him in the tune-book field. He refers, in his preface to the Repository, to his "extensive acquaintance with the taste of teachers of the first eminence in the United States," and to his "possession of some thousand pages of selected music to call from." He made excellent use of his library. As well as the 1805 and 1806 editions of The Easy Instructor upon which he leaned so heavily, internal evidence indicates that he lifted material from Suybol Belcher's The Harmony of Maine (Boston, 1794), the second (1796) and fourth (1798) editions of The Village Harmony (Exeter), the fourth (1792) editions of The Worcester Collection (Boston), the 1790, 1792, or 1793 editions of The Federal Harmony (Boston) with appendix, the fifth (1797) edition of A Selection of Sacred Harmony (Philadelphia), Uri R. Hill's Vermont Harmony, Vol. I (Northampton, 1801), Jacob Frees' The Harmony of Harmony (Northampton, 1802), and Lewis and Thaddeus Seymour's New York Selection of Sacred Music (New York, 1800). Unquestionably there were others, but it is difficult to establish their identity beyond question. Indeed, it hardly seems necessary since the point is clear—John Wyeth was nothing if not eclectic.

The first edition of the Repository was copyrighted in the District of Pennsylvania on October 11, 1810. Its first 15 pages were devoted to a fairly comprehensive "introduction to the grounds of music, &c." the text of which was repeated verbatim in all subsequent editions; pages 16-119 contained 136 compositions; page 120 held the index. The tune-book sold well enough for Wyeth to bring out a second edition in 1811 and a third before 1816, when the fourth edition appeared. The fourth edition was 12 pages and 11 compositions larger than the second edition—no copies of the third edition ha-
be located—and was termed "improved and corrected." Two separate fifth editions, identical in content to the fourth edition but with misprints corrected, came out in 1818 and 1823. Two identical "enlarged and improved" stereotype editions appeared in 1836—with a new copyright dated August 24, 1836—and 1834 in which the total number of tunes was raised to 166 and the total number of pages to 144. The 30 additional tunes (one tune which had appeared in previous editions was omitted) were all rather poor in quality and non-American in provenance, reflecting the fashionable taste for second-rate European hymn-tunes which had all but snuffed out the American idiom in large urban centers by 1826. But the extra music Wyeth gave to his patrons was inadequate compensation for the miserable typesetting, which added dozens of errors in the notation of the older, more interesting American tunes. The fifth edition is really the definitive edition of the Repository and it has therefore been used as prototype for this facsimile. Table 1 (see page 6) summarizes the bibliographical details of the various editions and locates all copies known to me.

The technique of tune-book compiling so expertly handled by Wyeth, which put a large percentage of the profits in his pocket and left little or nothing for the impecunious itinerant singing-master whose compositional prints he printed, was not regarded as particularly unethical at the time. There was, however, an occasional outcry of protest from some outraged musician or musiclover. Here, for example, is the view of Solomon Howe, as it appears in the advertisement to his 1804 collection of tunes, mostly of his own composition, quaintly entitled The Farmer's Evening Entertainments:

"The music has made vast progress in twenty-five years; yet some professed friends have made horrible havoc of it, in a few years, perhaps to line their own pockets; as no other object appears to the public. Mr. Wm. Billings and Capt. Abram Wood were the first authors of note in America, Aro 1779, &c. A number since, in succession, have offered their acceptable works to the public, whose names are too numerous to be mentioned, but some authors and publishers of tunes, who (in a number of states) seem to be void of stock, have been bold enough to take tunes from Billings, Wood, Babcock, Reed [—Read], Kimball, Gillet, Brownson, &c. &c. without leave and publish and sell them without the author's notice, chiefly before the Congress had given power to authors for securing copy rights; this laid those authors under the necessity of being the benefit of their best compositions. This mode of avarice, has been practiced by some printers, wishing to appear as authors, rather than publishers; they have raised the price of paper, which must forever lie, as useless lumber on the hands of credulous purchasers; just edifices, or on the counters. This truth, properly received, will prevent such impositions in future. To the lovers of the public, who (under pretense of serving the public) are taking away the hard earn'd bread of ingenious and worthy authors, who, by these means are render'd unable to publish their own compositions.

Despite his shaky grammar and eccentric punctuation, Mr. Howe did point. Wyeth did line his own pockets, thanks to the sale of the Repository, and sold some 120,000 copies. There is no reason to believe that a single penny of his profits went into the pockets of any of the tune-writers represented in its pages. Unless there was a private contract between Wyeth and the owners of The Easy Instructor copyright which has not yet come to light, it is difficult to understand how the Webster brothers and Daniel Steele (as hungry as anyone ever managed...
## Introduction

### Table 1

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<th>Edition</th>
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<th>Pagination</th>
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<td>1810</td>
<td>130 p.</td>
<td>Hartford Theological Seminary, Hartford; American Antiquarian Society, Worcester; Western Reserve Historical Society, Cleveland; Pennsylvania State Library, Harrisburg</td>
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<td>1811</td>
<td>120 p.</td>
<td>Pennsylvania State Library, Harrisburg; Penn State University, University Park</td>
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<td>3</td>
<td>?</td>
<td>?</td>
<td>No copy known</td>
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<td>4</td>
<td>1816</td>
<td>152 p.</td>
<td>University of Illinois, Urbana</td>
</tr>
<tr>
<td>5</td>
<td>1818</td>
<td>122 p.</td>
<td>Hartford Theological Seminary, Hartford; Yale University, New Haven; Newberry Library, Chicago; Western Reserve Historical Society, Cleveland; Historical Society of Pennsylvania, Philadelphia; Schwenkfelder Historical Library, Pottstown, Pa.</td>
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<td>stereotype 1826</td>
<td>144 p.</td>
<td>Hartford Theological Seminary; Yale University, New Haven; Newberry Library, Chicago; State Historical Society of Iowa, Iowa City; Harvard University, Cambridge; Ohio Wesleyan University, Delaware, O.; Historical Society of Pennsylvania, Philadelphia; University of Pennsylvania, Philadelphia; Historical Society of Montgomery County, Norristown, Pa.; University of Virginia, Charlottesville</td>
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<td>stereotype 1834</td>
<td>144 p.</td>
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to refrain from protesting against Wyeth's plain infringement on their rights. By 1830, they must have realized that the Little-Smith shape notation was a most valuable commercial property, and just why they stood idly by and watched their Pennsylvania competitor make use of their shape-note type font is somewhat mysterious. Perhaps they were too busy adding up the profits on their own tune-book sales.

Wyeth relied on what was popular in order to guarantee the sale of the Repository, and what was still popular (despite the growing attacks from high church places, from "scientific" musicians, and from such centers of learning as Dartmouth College) was music in the New England idiom. Characteristic of the New England idiom above all else was the form known as the "fuging-tune," which bears no relationship to the classical fugue in the slightest despite its name. Rather, the fuging-tune is an American offshoot of the English fuging (in the sense of isolated) psalm-tune, a short-lived mid-19th-century union betweenmetrical psalmody and experimental technique as taught by Morley, Playford, and Simpson. Of the 147 tunes in the fourth and fifth editions of the Repository, no less than 45 are of the fuging variety. Table II (see page 211) demonstrates just how popular these distinctively American fuging-tunes were by indicating the specific tune-book in which they were published for the first time as well as the number of tune-books in which they had been printed before Wyeth borrowed them for use in the Repository. It is interesting to note that only one of the 45 fuging-tunes, WESLEY, saw the light of day in the Repository.

The large number of fuging-tunes used by Wyeth is by no means the only manifestation of the extent to which the singing-school repertoire was dominated by music in the New England idiom in the days before the War of 1812. Table IV (see page 214) shows that twice as many tunes were attributed by Wyeth to American than to non-American tunesmiths—72 to 36. If the 39 unattributed tunes and anthems in the Repository are traced to their sources, the proportion of native material remains approximately the same—two to one.

The combination of fuging-tunes and home-grown compounds to be found in Wyeth's Repository was exactly the sort of thing that big city musicians were becoming increasingly unhappy about. John Hubbard, speaking before the Middlesex (Mass.) Musical Society in 1807, complained:

Almost every pedestrian, after learning the eight notes, has commenced author. With a genius as sterile as the deserts of Arabia, he has attempted to rival the great masters of music. On the leading edges of dulness, he has attempted to pierce into these regions of science never penetrated but by real genius. From such untempered imaginations no regular productions can be expected. The unhappy writers, after tainting every note in the octave, have fallen into oblivion, and have generally relieved their insipid works. (No other proof of this fact need be adduced than the ephemeral publications with which New England has been inundated.) Many of these have never lived to see a second edition. To the great injury of religion, this kind of music has been introduced into our places of public worship. Deviation, baffled by its destructive presence, has fled from the unhallowed sound. Among the most permanent faults of this sink, we may record the common fugue... Such fugues must be a perversion. They cannot affect the heart, nor inform the understanding.
## INTRODUCTION

### Table II

Paging Times In Wpfl’s Repository: An Analysis

<table>
<thead>
<tr>
<th>Time Name</th>
<th>Attribution</th>
<th>First Publication</th>
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<td>ALETHEA</td>
<td>Holden</td>
<td>Harvard, New Harmony of Zion (1880)</td>
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<td>AMERICA</td>
<td>Whitmore*</td>
<td>Berhany, social Harmony (1786)</td>
<td>14</td>
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<tr>
<td>AMITY</td>
<td>______</td>
<td>Read, American Singing Book (1790)</td>
<td>27</td>
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<td>BELOIE</td>
<td>Hill</td>
<td>Hill, Vermont Harmony, v1 (1803)</td>
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<tr>
<td>BRIDGWATER</td>
<td>Edson</td>
<td>Joslin &amp; Dougall, Chesterfield’s Companion (1791)</td>
<td>73</td>
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<td>BRISTOL</td>
<td>Swan</td>
<td>Beverland, Select Harmony (1785)</td>
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<td>CALVARY</td>
<td>Read</td>
<td>Read, America Singing Book (1786)</td>
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<td>Beale</td>
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<td>Read</td>
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# Introduction

Table 1 (cont'd)

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<td>Sodom</td>
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* Rare containment
† Actually Bound
‡ Actually Spanish
§ Actually Irish
¶ Actually Welsh
* Actually Welsh
\* Rarely Bound
## Table III

Comparison of Attributes in Wyth's Repertory, Part One

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<td>Browne</td>
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<td>Chandler</td>
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<td>J. C. A.</td>
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<td>Judd</td>
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<tr>
<td>Mead (Mead)</td>
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*Since Wyth's attributes are sometimes spelled, the correct spelling of the name is given in brackets.*
And here is how Professor Francis Brown, speaking before the Handel Society of Dartmouth College in August, 1889, put it:

Undoubtedly, the greater part of those in our country who undertake to write music have been ignorant of its nature. Their pieces have not little novelty and little meaning. They see as well adapted to one sentiment as another; or, more truly, they have no adaptation to any sentiment. And as they are written without any meaning, they are performed without expression. They may gratify the uninitiated ear for a short time, but as soon as they produce savagery, they fall into neglect, and are soon lost in forgetfulness.

Another very serious fault in the greater part of American music denominated sacred, is that its movements and air are calculated rather to provoke levity than to excite devotion. Religion has its pleasures, but they are of the grave and solemn kind. They are widely distant from anything light, frivolous or gay.

If the assumptions which in Europe have been so liberally thrown upon American genius had been confined to the musical talent we have displayed, they would have been, to say no more, less undeserved. No patron, indeed, in any quarter of the globe, end board of a greater number of composers than our own. Our collections of psalmody are as numerous as we would wish, and they contain almost every thing—but that which is worthy of the name of sacred music. But music has been referred to good. Stilling was able for many years to take the pulse from Handel, and recount he kin in turn been supplanted. By what means has the evil grown in its present height? In the first place, the strong passion for novelty, which so much prevails in this country, has induced many to reject ancient music merely because it was old. In the second place, a large portion of those who believe to the higher classes of society, females especially, have considered it humiliating to bear a position in the music of the sanctuary. In the third place, sacred music has been abandoned entirely to the young; in the fourth place, little or no attention has been given to the character and qualifications of the musical institutions.

The reader, with this edition of Weth's Repository of Sacred Music before him, will be in a good position to evaluate the correctness of such charges as those made by Hobart and Brown, since the Repository contains the very epitome of the music which so outraged their sensibilities. There were a few, even in that day, who fought back. Here, for example, is an extract from the preface to Benjamin Lee's Concert Harmony (Salem, 1811):

Since music is one of the divine ordinances in the church, it's really lamentable that there is so little attention paid to it in many places, and that many of her best friends with artists are despised and discouraged and only every hour, but almost every day, with almost every person in the world. Most certainly is it, that if arts and sciences were properly cultivated and encouraged, they would shine as conspicuous in America as in any other part of the globe, and as certain it is that they have lately been indulged and stimulated, either by neglect of cultivation, or by designating eminences; for there are now extant several volumes of oratorio that contain scarcely a single American composition, and some of them in their polishes contain harmonies in American compositions.

It is no my intention to comment further, but rather my reason desire that the language and exercises of singing, Wood, Law, Smith, Holyoke, Kimball, Cole, Atwell, A. A. Arnold, and many other ingenious men, who have spent a large proportion of their lives and fortunes in extracting music in America, may be meritoriously rewarded; and that every production, whether written or composed, may meet with suitable encouragement. That will they see science become more respectable, and we, perhaps, at some distant day, may be much delighted by the improved taste of those whom we shall delight to honor.
Leslie's tune-book was one of those "ephemeral publications with which New England was inundated," in the words of John Hubbard, which "never lived to see a second edition."

Three years after the first appearance of the Repository, another Wyeth tune-book was published. It was called Wyeth's Repository of Sacred Music, Part Second. In my introduction to the facsimile edition published by Da Capo Press in 1984, I tried to demonstrate that Part Second was not really a continuation of the Repository despite its title, and that it had a very strong, unique personality all its own. This stemmed in large part from its compiler, who was not John Wyeth but rather the Rev. Ekanah Kelby Dare (1782-1836), Methodist clergyman, Freemason, musician, and one-time dean of boys at Wilmington (Del.) College. Dare was one of the first to put down on paper the folk hymns which were part of the oral music tradition of Fundamentalist Christian sects in the North. Part Second appears to have been one of the strongest bridges over which New England folk hymnody traveled to the South and the West.

The Repository too added its bit to the Southern scene. No less than 47 of its tunes may be found in William Walker's 1835 The Southern Harmony, and 55 are in the W.F. White and E. J. King 1844 The Sacred Harp. It is doubtful that either Walker or White and King took these tunes directly from the pages of the Repository since by the time their collections were published, this material was available from any number of more current sources. But The Southern Harmony and The Sacred Harp still maintain a precarious hold on life even in 1974 and are still in print. The tunes they share with the Repository are part of the common stock of music in the New England idiom which took firm root in the South; they are a portion of a living native musical heritage now almost 200 years old. As well as Part Second, Wyeth's Repository of Sacred Music must be considered an important document in the early history of American music.
A POSTSCRIPT ON SHAPE-NOTES

Since the Regency makes use of shape notation, a bit of explanation might prove helpful to those who are unfamiliar with this particular application of Yankee ingenuity to the ancient problems (and one whose difficulty we still) of how to teach success fully the art of reading music at sight.

The approach through nonational reform, considered hopelessly quixotic today, came in for a good deal of attention in 18th and early 19th-century America. Indeed, the first music textbook published on the side of the Atlantic, John Tufts's An Introduction to the Singing of Psalm Tunes (Boston, 1721) presented an innovation which was to doubt of some value in a situation where the art of reading orthodoxy notation had virtually disappeared, and even the ninth (1808) edition of the Bay Psalm Book made use of a rudimentary notational crutch. The rub of the problem was to devise a system in which pitch, time, and solmization were combined into a single, easily assimilated notation. The Tufts solmization was to abandon ordinary notes entirely and to substitute upon the staff the initial letters of the four solmization syllables (la, sol, re, mi) of the day. Time values were indicated with punctuation marks. This was quite adequate for the traditional psalm tunes Tufts included in his clearly written and unpretentious little pamphlet; but the system was unwieldy and ill-adapted to music of greater complexity. It failed to win adherents, although the introduction itself proved to be something of a best-seller, going through eleven editions.

Among the ingenious notations which followed in the wake of the Tufts experiment, none was more remarkable than the "shape-note" system which made its first public appearance on the pages of that extraordinary tune-book, The Easy Instructor (New York, 1830) "by" William Little and William Smith. The shape-note idea was a kind of inspired solution to a knotty problem—a solution which seems perfectly obvious once it has been suggested. Its inventors decided to use a note-head of different shape to represent each of the four syllables—a triangular note-head for la, a round note-head for sol, a square note-head for re, and a diamond note-head for mi. In all other respects, the notation was completely orthodox.

The clear advantages of the shape-note system are almost immediately apparent. Providing an individual shape for each syllable enables anyone, after a modicum of attention to the matter, to name the proper syllables of any piece of music instantaneous. One of the genuine difficulties in ordinary solmization lies in the fact that keys change and just do (or fa in the familiar system) does not remain in the same place. The student must make continual mental computations. With shape notes, this is completely avoided. A somewhat subtler advantage is that the shapes are continually before the singer whether he happens to be singing words or syllables. Thus, the true function of any solmization system—that of aiding in the automatic identification of scale degrees—is emphasized and capitalized upon through shape-notes in a fashion impossible in any system which permits abandonment of the process of syllabification when words are sung. Comparison of the shape-note system with that of Tonic Sol-Fa, so successful in the British Isles, highlights the superiority of The Easy Instructor idea. The symbols of Tonic Sol-Fa are not posted upon a staff, and hence the pictorial suggestion of tonal direction provided by staff notation is lost. Failure to use the staff demands a complicated method of octave identification, and failure to use regular notes demands a similarly complicated method of representing time values.
Furthermore, Tonic Sol-Fa is quite independent of orthodox notation, whereas the shape-notes utilize the standard notation and add to it a graphic, quickly comprehended key to relative scale degrees.

No one who has witnessed the astonishing sight-singing virtuosity exhibited by the shape-note singers of the rural South today, trained with what is basically The Easy Instructor method, can possibly doubt the effectiveness of the device. Indeed, Dr. George H. Kyner of the University of California succeeded in demonstrating the superiority of a seven-shape notation over orthodox notation for teaching sight-singing during the course of an impression-controlled experiment, carried out in 1905-06, involving 183 fourth- and fifth-grade pupils in the San Francisco Bay area. His findings were reported in "An Experiment in Teaching Children to Read Music With Shape Notes," Journal of Research in Music Education VIII 1 (Spring 1960), 3-8. Had this pedagogical tool been accepted by "the father of singing among the children," Lowell Mason, and others who shaped the pattern of American music education, we might have been more successful in developing skilled music readers and enthusiastic amateur choralsingers in the public schools.

The reasons for the rejection of shape-notes—Thomas Hastings, one of their most vociferous early detractors, called them "dance notes"—had nothing to do with the system's merits or demerits. The shape-notes were, from their very inception, closely associated with music in the New England idiom and with folk hymnody. The "reformers" who rose in earnest protest against this first flowering of American musical expressivity, all too conscious of the European musical tradition and possessive of a sense of inferiority regarding peculiarly native cultural manifestations, eventually saw to the elimination of this music from American urban life in the North. In the meantime, the shape-note system and the music itself became one. Shape-notes can to be regarded in the cities as the musical notation of the country people, the naive simple bumpkins who sang for their own enjoyment ditties in a crude, almost primitive, eccentric idiom. Leaders of fine city choirs busy with Puccini and Neukomm (as well as with Handel and Haydn) would have nothing to do with such music and with such notation. Inevitably, these city choir leaders became the music teachers in the free public schools. Needless to say, shape-notes could not be permitted to enter the classroom, they were too uncouth. As a result, the child who learns music today does so without the help he might have received from the uniquely American system of solmization.

HIRVING LOWENS
WASHINGTON, D.C.
REPOSITORY OF SACRED MUSIC.
SELECTED FROM THE MOST EMINENT AND APPROVED AUTHORS IN THAT SCIENCE.
FOR THE USE OF
CHRISTIAN CHURCHES, OF EVERY DENOMINATION, SINGING-SCHOOLS & PRIVATE SOCIETIES.
TOGETHER WITH A PLAIN AND CONCISE
INTRODUCTION TO THE GROUNDS OF MUSIC,
AND RULES FOR LEARNERS.

BY JOHN WYETH.

FIFTH EDITION.

Printed (typographically) at HARRISON'S Press, by JOHN WYETH, Printer and Bookseller, and sold by him, and by most of the Booksellers in Philadelphia, SHARP & MAYER, Baltimore, and COLLINS & Co. New-York. Editor of whom will give a liberal allowance to wholesale purchasers.

1820.
BE it remembered, That on the twenty-eighth day of April, in the thirty-seventh year of the independence of the United States of America, A. D. 1815, James Weyre, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

WYETH'S Repository of Sacred Music. Selected from the most eminent and approved authors in that science, for the use of Christian Churches, Schools and private Societies. Together with a copious and plain Introduction to the Grounds of Music, and Rules for Learners. By John Weyre.

In conformity to the act of the congress of the United States, Intituled, "An act for the encouragement of learning by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned." And also to the act entitled, "An act supplemental to an act, entitled, "An act for the encouragement of learning by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned," and extending the benefits thereof to the arts of designing, engraving, and printing historical and other prints.

D. Coldwell, Clerk of the District of Pennsylvania.
PREFACE TO THE FORMER EDITIONS.

As it is unusual to meet with a book, however thrilling, without a preface, the editor, to avoid singularity, and feeling desirous to say a few words explanatory of his motives in ushering to the world his Repository of Sacred Music, has adopted the usual course. It must be confessed, that although most musical compilations contain many pieces of acknowledged merit, the airs of which, if performed with taste and judgment, are capable of inclining the soul, if it is not harder than honor to the authors, not credit to the taste of the compilers, being considered generally improper for divine worship, and seldom used as such; consequently laid aside as so much trash—introduced, as purchasers often observe, to swell the book and enhance the price. But a few of the tunes introduced in this work have claim to originality. In the selection, the editor of taste among the admirers of sacred music. The lovers of unfitted melody, will here recognize a good number of old by no means neglected. In short, if many years attention to the charms of church music—if an extensive acquaintance with the taste of teachers of the first eminence in the United States, and with the possession of some thousand pages of selected music to culminate by be considerations, which may add to the merit of the editor's undertaking, he is confident that his Repository will claim a patronage among the admirers of sacred music.

J. WYETH.

... The editor returns sincere thanks for the flattering manner, which his former editions have been received by the gentlemen teachers and others; and now solicits their further patronage for this fifth edition improved and corrected.

Harrisburgh, October, 1818
Musical Terms.

Adagio. Denotes the slowest movement; and is the proper name of the first mood in common time.

Allegro. Denotes a quick movement, and is the name of the third mood in common time.

Andante. Implies a moderate, equal and distinct manner of performing.

Affetuoso. Tender and affectionate.

Crescendo. This implies that the force of the voice must increase gradually till the strain is ended.

Diminuendo or Dim. Means the reverse of the foregoing, and is sometimes set in opposition to it; when properly performed they make interesting addition to the beauties of music.

Da Capo. Two parts only.

Dirigio. A term in these parts.

Decrescendo. To conclude with the first strain.

Dolce. In a devout manner.

Forte or Fort. Full, loud or strong.

Fortissimo or Forte. Louder than forte.

Grave. Denotes a slow movement, between Adagio and Largo; it requires a slow solemn manner of singing.

Leggiero. In a languishing manner.

Messo. Passages which have this term placed over them, must be performed slow, with majesty and grandeur.

Molendo. Somewhat slower than the true time.

Meno piano. Not as soft as piano.

Piano or Piu. Directs the performer to sing soft like an echo.

Pienissimo or Piu. Very soft.

Solo. One part alone.

Simile. Is a lively cheerful manner.

Suave. With strength and smoothness.
INTRODUCTION to the GROUNDS of MUSIC, &c.

Of the SCALE of MUSICAL NOTES, COMMONLY CALLED THE GAMUT.

Music is written on five lines, which, including the spaces between them, and immediately above and below them, are called by musicians a stave, and are thus placed:

It often happens that notes of music ascend above, or descend below these five lines, and then another line is occasionally added, and is called the Ledger line. Notes on the upper ledger line are called notes in G#, and those on the lower ledger line, are called Basses. These lines and spaces are represented by the first seven letters of the alphabet, which are placed on the staves, according to the part of music for which it was designed. The parts of church music are commonly four, viz. Treble, Counter, Tenor, and Bass. The letters on the Treble and Tenor staves are placed in the following order:

G
F
E
D
C
B
A
G
F
E
D

Every part of music has placed at the beginning of the stave, what is called a Cleft or a musical character which shows what part of music is on that stave—whether Treble, Tenor, Counter, or Bass.
The Treble and Tenor are the same. It is always placed on G, the lower line but one in the Treble and Tenor staves, and it therefore called the G staff, and is thus marked:

In counter, the letters on the staves are thus placed:

\[ \text{G} \quad \text{F} \quad \text{E} \quad \text{D} \quad \text{C} \quad \text{B} \quad \text{A} \]

The Counter staff, marked thus, is called the C-staff, being always placed on that letter, which is the middle line of the Counter staff, and in this book is only used for this part of music.

In Bass, the seven letters are placed on the staves, as follows:

\[ \text{G} \quad \text{F} \quad \text{E} \quad \text{D} \quad \text{C} \quad \text{B} \quad \text{A} \]

The third and last staff is the F staff, used only in Bass in this book, and always placed on F, the upper line but one in the Bass staff, and is thus marked:

In all music, if either the staffs be moved to another line or space, the letters in the order before placed, must always move with it; but in new compositions of music, the staffs are often changed.

Also, there are more than seven places on the staves to be named by letters, yet these are but seven letters used; every eighth being the same repeated, and they always keep the same order; wherever G is found, the next letter above it is A, the next B, and so on, always reckoning both lines & spaces.

All notes of music which represent sounds, are called, in sounding them, by four names, viz., ut, re, mi, fa; &c., &c. Ut is the leading note, and when that is found, the notes on the Bass and Treble staves are called fa, sol, la, &c., &c.; and these below, fa, sol, la, &c., &c.; and these below, fa, sol, la, &c., &c.; after which we will come again, as in the following example of the Treble and Tenor:

In Counter and Bass, after &c., &c., the other notes are named, in the same order. But for the greater facility in naming the notes, in this collection, the learner will find the heretofore practice greatly simplified, as the fa, sol, la, &c., &c., are distinguished throughout by their shape, viz., the fa is a triangle, the sol round, &c.

The learner will easily perceive the readiness in naming the notes, if any line, merely acquiring a knowledge of these four shapes. I would therefore recommend it to all learners, before they apply the words bass, tenor, &c., to learn it perfectly by note.
There are said to be but seven natural sounds, every eighth sound being the same, and it is called an octave; therefore these sounds are represented in science by only seven letters. The sounds are called in music Tones, five of them are called whole tones, and two of them semitones, or half notes. The

Although this is the natural situation of the semitones, yet their places on the staves are very often altered by flats and sharps; therefore observe,

Set if B be flat, b be in in E; if F be sharp, # it is in D.

If B, E, b, and A be in in D, F, G, C, and G it is in C.

If B, E, b, A, and D be in in C, F, G, C, # & 1/2 it is in G.

As in the following example, viz.

<table>
<thead>
<tr>
<th>Key in its natural place</th>
<th>B, E, b, A, and D in E</th>
<th>F, G, C, and G in D</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, G, C, &amp; 1/2 in C</td>
<td>F, G, C, and G in D</td>
<td></td>
</tr>
<tr>
<td>C, G, C, &amp; 1/2 in G</td>
<td>F, G, C, and G in D</td>
<td></td>
</tr>
</tbody>
</table>

When B is flat, it makes a whole tone between B and C, and leaves only half a tone between E and F; consequently but half a tone between F and G. The reason of this is the situation of the semitones, and where you will, the notes above are called, as before observed, f, f, #, f, and so on.

A distinction should always be made between the sounds of bass and C, which are apt to strike B as high as C in sharp keyed tunes, which injures the composition.
### The NAMES and MEASURES of the NOTES used in MUSIC with their RESTS.

<table>
<thead>
<tr>
<th>NOTES</th>
<th>RESTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semibreve.</td>
<td>1 Bar</td>
</tr>
<tr>
<td>Minim.</td>
<td>2 Bars</td>
</tr>
<tr>
<td>Crochet.</td>
<td>1 Bar</td>
</tr>
<tr>
<td>Quarter.</td>
<td>2 Bars</td>
</tr>
<tr>
<td>Semiquaver.</td>
<td>1 Bar</td>
</tr>
<tr>
<td>Demisemiquaver.</td>
<td>2 Bars</td>
</tr>
</tbody>
</table>

The following Scale will show at one view the proportion one note bears to another.

Semibreve contains

1. The **Semibreve** is now the longest note used, it is the measure note, and gives all the others.
2. The **Minim** is but half the length of the semibreve and has a tail to it.
3. The **Crochet** is but half the length of the minim, and has a black head.
4. The **Quaver.** is but half the length of the crochet, having one turn to its tail, which is crooked, sometimes one way and sometimes another.
5. The **Semiquaver.** is but half the length of the quaver, having two turns to its tail, which are likewise crooked variously.
6. The **Demisemiquaver.** is half the length of the semiquaver, and has three turns to its tail, also crooked variously.

These notes are sounded sometimes quicker, and sometimes slower according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.
 handle the measure.

rest, which is called the bar rest, always filling a bar, let the mood of time be what it may.

Of the other CHARACTERS used in MUSIC, and their uses.

<table>
<thead>
<tr>
<th>Point of Addition</th>
<th>Point of Division</th>
<th>Flat</th>
<th>Sharp</th>
<th>Natural</th>
<th>slur</th>
<th>bar</th>
<th>double bar</th>
<th>repeat</th>
<th>shake or trill</th>
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</table>
| A figure of $\frac{3}{4}$ or Division, set over or under any three notes, shows that they must be reduced to the time of two notes of the same kind, as for example, $\frac{3}{4}$, which shows that when this figure is set over three crotchets, they must be sung in the time of one minim and three quavers with this figure, in the time of one crotchet.

A Flat $\flat$ is a mark of depression, and casts away any note before which it is placed to be sounded half a tone lower than if the flat was not there; and when a flat is set at the beginning of a staff, it has the influence of flattening all such notes as happen to lie on that line or space through the whole strain, unless regulated by the intervention of sharp, or naturals, which correct only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

A Sharp $\sharp$ is a mark of elevation, just the reverse of a flat, and raises any note before which it is placed, half a tone higher; if set at the beginning of a staff, it sharpens, or raises every note on that line or space, throughout the strain, except contradicted by flats or naturals.

A Natural $\natural$ is a mark of restoration, which, being set before any note that was made flat or sharp at the beginning of a staff, restores it to its former natural tone, as for example, $\natural B$ must be sung as if there had been no flat there, because it is restored by the Natural $\natural$ placed before it.

.___ Note of silence, which signify that you must rest or keep silent, so long time as it takes to sound the notes they represent; excepting the semibreve, which is the same as a minim.
A Slur or Trill links any number of notes together which should be sung to one syllable, as for example:

A Rest is used to divide the music according to the measure notes into equal parts:

A Double Bar shows the end of a strain, and in modern music is commonly preceded by a repeat.

A Repeat shows that a part of the tune is to be sung twice, beginning the first time of singing at the note placed at the right side, and end at the next double bar or close; therefore, having sung that part once, you must immediately sing it again.

A Shake or Trill is or ought to be placed over any note that ought to be shaken, something like the following:

This is called one of the graces in music, but unless it is well done, it had better be unattempted by the performer & sung plainly.

Notes may sometimes be graced, but not disgraced. Observe, that a note cannot be shaken without breaking it to pieces, as in the example; see the minims marked with a so and the example how to perform it.

A Double Ending, shown by the figures 1 2 set over notes at the close of a tune, when there is a repeat, then informs the singer, that the note under the figure 1, in singing before the repeat, and the note under 2, must be sung the second time, omitting the note under figure 1. But if the notes are tied as in the second example, then both notes are sung the second time.

Such notes as have marks of Distinction placed over or under them should be sounded very distinct; and with some emphasis, thus:

A Close, is two or three bars together, which shows the time to be ended, thus:

Of the various Moods of TIME used in PSALMODY.

Nine different Moods of time are now used in psalmody, four of which are called Common Time, viz. Adagio, Largo, Allegro, and 2 or 4, or 8 time, and are thus characterized at the beginning of tunes or strains, viz.

These four are called common times, because they are measured by even numbers, as 2, 4, 8, &c. Adagio denotes a very slow movement; it has a semibreve for its measure; note; every bar containing that or other notes or rests amounting to the same quantity of time; as in the example following, a semibreve fills the first bar; the second bar is filled by four crotchets, the third bar by semibreves rest. In order to give these notes and rests their proper regular time, a motion of the hand is necessary, which is called Breathing of Time, every motion or swing of the hand, is called a Beat. This mode has four beats in a bar, which should be beaten two down and two up, in the following:
ing manner; first, lightly strike the ends of your fingers; secondly, the heel of your hand; thirdly, 
raise your hand a little, and shut it partially up; fourthly, raise it still higher, and throw it open at 
the same time which completes the bar. It is best to distinguish the third motion from the fourth, 
by shutting or opening the hand. Every bar in this mode of time is performed in like manner. 

Each beat should be exactly one second of time.

Largo, the second mode of common time, has likewise a semibreve for its measure note, and contains notes or rests to that amount in each bar. 

This has four beats to a bar, performed in the same manner as in Adagio, only one quarter quicker, or four beats in the time of three seconds.

Where the music, in Largo consists chiefly of minuets, sometimes 
but two beats are given to a bar thus:

The third common time mood, has also a semibreve for its measure note, and contains notes or rests to that amount in each bar, but 
has only two beats to a bar, which are one down and one up, allowing one second to each beat as in the example.

The fourth common time mood, 2, 4, or two beats, has a minim for its measure note, and 
contains notes or rests to that amount in each bar; it has also two beats to a bar, one down and one 
given to that mood. (See the note at page 5.)

The next modes of time in order are called Triple time moods, of which there are three, viz. 3 fours, 3 fours, 3 rights. They are called Triple;

because they are measured by odd numbers, each bar containing either three minims, three crotchets, or three quavers; two of which must be sung
with the hand down and one up. The marks of triple time are thus set at the beginning of staves:

The first 3 fours, contains three minims, or one pointed semibreve, or other notes which measure equal to them in a bar;

which are sung in the time of three seconds, two beats down, and one up, as in the example.

Observe, A minim in 3 fours is performed in the same time as a crotchet in the first mood of common time.

The second mood of triple time, 3 fours, contains three crotchets, or other notes or rests equivalent, in a 
bar, which has three beats, two down and the other up, one half quicker than the first triple time mood: A 
crotchets in this time is equal to a crotchet in the second mood of common time.

The third triple time mood, has three quavers, or one pointed crotchets, or 3 minim in 3 fours, the same time as a bar;

other notes or rests, equivalent, in a bar, but they are performed as quick 
again as in the mood last mentioned, and has also three beats in a bar.
The two remaining moods are called Compound Moods, being compounded of common & triple measures of common, as the bar is divided equally, the fall being equal to the rise; and triple, as each half of the bar is thirdfold. They are distinguished at the beginning of staves thus:

The first, 6 Forces, contain six crotchets in a bar, or other similar rests equivalent, which are sung in the time of two seconds, and by two equal beats, one down and one up, as for example,

The second compound mood contains six quavers in a bar; has also two beats in a bar, one down and one up. A beat in this mood has the same time as the second in common time, called Lange.

The figures in the examples placed over the bars, show the number of beats in each bar and the letters placed under the bars show how they must be beat, viz. the letter d shows when the bar must go down, and the letter u when it must rise up.

The bar rest is properly so called, because it is allowed to fill a bar in all moods of time.

Observe here, that the bar rests at the beginning, and rises at the end of every bar, in all moods of time.

That in the Allegro and Lange moods, a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3 4 moods, a semibreve is two beats, a minim one, a crotchet half, &c.

That in 3 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

That in 3 4, a pointed minim is one beat, three crotchets at a beat, &c.

That in 6 8, a pointed crotchet is one beat, three quavers at a beat, &c.

Observe also, that in these moods of time which are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shows how many of that kind of note in that mood, and the under figure 2, shows that three notes of some kind will fill a bar, and it is equal to a semibreve; so, for example, in the mood marked 3 4, the upper figure being 2, shows that three notes of some kind will fill a bar, and it is equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time.

The same rule holds good with regard to the other moods marked with figures. In particular moods, their proper time, it is a matter which should be well attended to: And yet singers often fail in this point. This, in many pieces, especially in such change from one mood to another, entirely frustrates the design of the composer, and ruins the music. Other again will sing all moods too slow: this is so common, that many persons who profess to be good singers, will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of music is on the decline, and the singers grown dull and indifferent about singing; they w
then drag heavily thru' a piece of music, and render it not only a burden to themselves, but disagreeable to all who hear them. On the other hand, some may err by beating time too fast, this error is found sometimes in persons who are possessed of too great a share of orientation. To enable young singers and young teachers of music to avoid all these errors, and to give each mood its proper time, I have added the following directions—Take a stick in diameter as suitable as any; suspend it by a small tight cord, in such a manner that it may swing quite without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended, be as follows:

For the Allegro, Allegro, 3 4, and 6 8 moods, 29 and 2-10ths inches.
For the Largo, 3 4, and 6 8 moods, 22 and 1-10th ditto.
For 3 4, - - - - - - - - - - - - - - 12 and 4-10th ditto.
For 3 4, - - - - - - - - - - - - - - 5 and 1-10th ditto.

Then for every swing or vibration of the ball, i.e. every time that it ceases the perpendicular line, or place of its natural situation when at rest, count one beat, and for the different moods of time, according to the different lengths of the cord as expressed above. This is so easy away of ascertaining the true time of each mood, that it is presumed no one who designs to be a singer, will think it too much trouble to make trial of. These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow, &c., being placed over the time or pattern, in which case no certain rules can be given; the following general directions however may not be amiss—When the term slow occurs, let the music be performed about one sixtieth slower than the true time, and when the term very slow occurs, about as much slower still; and contrary for terms quick & very quick.

Of the BRACE.

The several parts of a piece of music, which are sung together, are shown by a brace, placed at the beginning of the staves as in the example. If two parts only are sung together, the brace encloses the two staves; and if the three parts are sung together, then the brace is extended to enclose the three; and so of four.

OF CHOOSING NOTES.

Notes are often set immediately over each other in the same staff and bar, only one of which is to be sounded by the same person; the singer may sound which of them be pleased; if two persons are singing the same part, one of them may take the upper note, and the other the lower note. Notes set an eighth below the common base, are called Ground Notes. Minima Notes are sometimes placed over each other, but the time of both is to be reckoned.
Of the several CONCORDS and DISCORDS, both perfect and imperfect.

There are but four Conords in music, viz. Third, Fifth, Sixth, and Ninth; (their eights or octaves are also named) The Union is called a perfect concord, and commonly the Fifth is so called; but the Fifth may be made imperfect, if the composer pleases. The Third and Sixth are called imperfect; their chords not being so full, nor so agreeable to the ear as the perfect; but in four parts, the Sixth is often used instead of the Fifth, in some certain places when the Fifth is left out; so in effect there are but three Conords, employed together, in composition.

N. B. The meaning of imperfect signifies that it wants a semitone of its perfection, to what it then is it perfect for, as the lesser or imperfect Third, includes those half tones, the greater or major Third includes four half tones, &c.

The Discords are, a Second, a Fourth, and a Seventh, and their octaves; tho' sometimes a greater Fourth comes very near to the sound of an imperfect chord, it being the same in ratio as the major Fifth. The following is a table of the several Conords and Discords, with their octaves under them:

<table>
<thead>
<tr>
<th>Single Concord</th>
<th>1. 3. 5. 6.</th>
<th>3. 5. 7.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Their octaves</td>
<td>2. 4. 6. 8.</td>
<td>4. 6. 8. 10</td>
</tr>
</tbody>
</table>

N. B. If a voice or instrument, could reach to ten thousand octaves, they are all counted as one in nature. Every eighth or octave, contains the same semitones, the five whole tones being divided into semitones, and the two natural semitones, make the twelve, as in the following example.

In this scale of semitones, the lower line G is made the foundation from which the others are reckoned, and is therefore called union, because one and the same sound is a union. The right hand column of figures shows the number of semitones between G at the bottom, and each of the other letters, both in their natural situations, and when made flat or sharp. Next above G, you will find G sharp or A flat, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next B flat, or A sharp, which is a flat third, containing three semitones; the next B, which is a sharp third, containing four semitones; the next is C, which is a fourth containing five semitones, &c. &c. The flat second, third, fourth, and seventh, contain lesser seconds, thirds, &c. &c. and the sharp second, third, fourth, and seventh, are called greater seconds, thirds, &c. &c. which is the common distinction, and the greater always contains a semitone more than the lesser.

Of the KEYS in MUSIC.

In music there are only two natural, or primitive Keys; one of which is cheerful and is called Sharp; the other melancholy and called Flat. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, no tune can rightly be formed on any other than natural keys. Flats and sharps placed at the beginning of staves, transposes the key, or centre and master note; together with all the rest in their order, and by forming what are called art
official keys being the same effect as the two natural keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of it is a sharp key; so if it be, it is a flat key; or, in plainer terms, all tunes are either on a sharp or flat key: if the last note of the bass is the key note, and is immediately above or below me; if above, note, is $e$, then it is a sharp key; but if it is $f$, then it is a flat key. The key note can never properly be me or $f$. The reason one tune is on a sharp, as for example: 

\[ \text{A, the natural FLAT KEY.} \]

\[ \text{B, the natural SHARP KEY.} \]

NOTES of recognition are those which are driven out of their proper order in the bass, or driven there; and which the hearer may sing the notes as they stand in the following order:

\[ \text{OF SOUNDING THE EIGHT NOTES.} \]

In sounding the eight notes, I think it proper to begin at one of the key notes rather than with the upper. The notes are thus sounded: first from the key note, and second and descend from the key note, as in the examples. By this means the learner will become acquainted with the difference of the major and minor key.

It is of the greatest importance that learners be taught to ascend and descend the eight notes properly; and the reason may be the same, to avoid confusion. The notes are thus sounded: first from the key note, and second and descend from the key note, as in the examples. By this means the learner will become acquainted with the difference of the major and minor key.

Pupils ought also, when considering the distance of the intervals, thirds, fourths, fifths and sixths, to distinguish between the different sounds of the intervals, thirds, fourths, fifths and sixths, when started from different notes; for instance, a so of other intervals. Any person may be convinced of this, by hearing a tune sung first in a sharp, and afterwards in a flat key—when, if the parts are carried on, the discords will be entirely changed, and the tune as first sung, will be scarcely recognized.
ALPHA. C. M. Sharp Key on G.

When faith presents the Saviour's death, And whispers this is done, Swiftly the hours advance, And presently decline.

MACEDONIA. C. M. Flat Key on E.

Nor from the dust afflictions grow, Nor troubles rise by chance, But we are born to care and woe, A sad inheritance.
St. MARTINS.  C. M.  Sharp Key on A.

With cheerful notes let all the earth, To heav'n their voices raise, Let all inspir'd with Godly mirth, Sing solemn hymns of praise.

A 2

MOUNT VERNON.  C. M.  Sharp Key on C.

All hail the pow'r of Jesus' name, Let saints and angels fall. Bring forth the royal diadem, And crown him, crown him, And crown him Lord of all.