

MUSICAL PRIMER:

CONTAINING

THE RULES OF PSALMODY, NEWLY REVISED AND IMPROVED.

Together with a number of Practical Lessons and Plain Tunes,
DESIGNED EXPRESSLY FOR THE USE OF LEARNERS.

BY ANDREW LAW.

THIRD EDITION.—PRINTED UPON THE AUTHOR'S NEW PLAN.

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ADVERTISEMENT.

A Book, that might be obtained with little expense, and be suitable for learners at their first setting out, has been frequently called for. Such an one is the following. The rules, comprised in it, are explained with the utmost conciseness and simplicity. If the learner, upon perusing them and practising upon the additional lessons, and tunes, finds that he is like to succeed as a singer, he may safely venture to purchase other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE NEW PLAN COMPARED WITH THE OLD.

The new plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines, and spaces; here are three parts to every character, the note, the line, and the space, and all of them gain no advantage over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces for each part; the two parts bass and treble together, making at least twenty-eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty-eight, or one hundred and ninety-six. The comparative view is, then, as seven to a hundred and ninety-six, or as one to twenty-eight. The advantages which are gained by the new plan are, then, very great, and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

The same objection might have been made against the art of Printing when it was first invented; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is forever; or we must suppose that improvements are in universal use before they are invented or introduced.

TIMES.

MODES.

Rules to find the mi.

COMMON TIME.

Marked C Is measured by one semibreve; has two beats, one down and one up. C \square | \blacktriangledown \blacktriangledown |

TRIPLE TIME.

Marked 3 Is measured by a dotted semibreve; has three beats, two down and one up. 3 \square | \blacktriangledown \blacktriangledown \blacktriangledown |

DOUBLE COMMON TIME.

Marked C Is measured by one breve; has four beats, two down and two up. C \square | \blacktriangledown \blacktriangledown \blacktriangledown \blacktriangledown |

COMPOUND COMMON TIME.

Marked 6 Is measured by a dotted semibreve; has two beats, one down and one up. 6 \square | \blacktriangledown \blacktriangledown |

N. B. The hand falls at the beginning of every bar in all kinds of time.

FIRST LESSON.

Sing without the beat.

SECOND LESSON.

One beat to each note.

5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5 5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5

THIRD LESSON.

Two notes to each beat.

FOURTH LESSON.

Three notes to each beat.

Names.	Length of a beat.
Very slow	A second and a half.
Slow	A second and a quarter.
Moderate	A second.
Cheerful	Seven eighths.
Lively	Two thirds.
Quick	Five eighths.
Very quick	Half a second.

Sharp, #.	Flat, b.
When there is neither sharp nor flat at the beginning of a tune,	
One \sharp	mi is in B
Two $\sharp\sharp$	mi is in F \sharp
Three $\sharp\sharp\sharp$	mi is in C $\sharp\sharp\sharp$
Four $\sharp\sharp\sharp\sharp$	mi is in G $\sharp\sharp\sharp\sharp$
One b	mi is in E
Two $b\ b$	mi is in A
Three $b\ b\ b$	mi is in D
Four $b\ b\ b\ b$	mi is in G

MARKS OF DISTINCTION.



These notes are sung in a pointed and distinct manner.

Sharp \sharp	Raises a note half a tone.
Flat b	Sinks a note half a tone.
Natural \natural	Restores a note to its primitive sound.

C 1 □	4. 6	# 7 2	3 5	5 7	2 4	6 1
B 7 ♢	3 5	6 1	2 4	b 4 6	1 3	5 7
A 6 ♮ 1	2 4	5 7	1 3	3 5	7 2	b 4 6
G 5 7	1 3	4 6	# 7 2	2 4	6 1	3 5
F 4 ♮ 6	# 7 2	3 5	6 1	1 3	5 7	2 4
E 3 ♮ 5	6 1	2 4	5 7	7 2	b 4 6	1 3
D 2 4	5 7	1 3	4 6	6 1	3 5	7 2
C 1 3	4 6	# 7 2	3 5	5 7	2 4	6 1
B ♢ 2	3 5	6 1	2 4	b 4 6	1 3	5 7
A ♮ 1	2 4	5 7	1 3	3 5	7 2	

The figures at the left hand of each column of notes show the degrees of the sharp key; those at the right hand show the degrees of the flat key. This scale shows that the ♢ is between the two keys, and that the first degree of the sharp key is the first note above the ♢, and that the first degree of the flat key is the first note below the ♢.

It shows also the relative keys. Whenever the key is changed from a sharp key to a flat key, or from a flat key to a sharp key without an additional flat or sharp in the regular way in which they are set at the beginning of tunes, they are called relative keys. Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above. These admit of an easy and natural transition from one key to the other.

Every sharp at the beginning of a tune takes the place of the ♢ with the dot, and raises that

note half a tone, and removes the ♢ and the key to the fifth above, or to the fourth below.

Every flat at the beginning of a tune takes the place of the ♢, sinks that note half a tone, and removes the ♢ and the key to the fourth above, or to the fifth below.

SEVENTH LESSON.

Musical notation for the Seventh Lesson, showing a sequence of notes and rests on a staff with a G-clef and a 2/2 time signature. The notes are represented by squares and diamonds with various accidentals and stems.

SCALE OF SHARP KEYS.

RULES. The last note of the Bass is the key note, which is the first above or below the \diamond ; if above, it is a sharp key; if below, a flat key.

In every key there are seven degrees of sound, which are marked by these characters, to wit, \diamond \square \circ \triangle and the \square \circ \triangle with a dot over or under each of them, and these degrees are counted ascending. The eighth to each degree, is the same character, has the same name, and is the same degree of the key.

In every sharp key, the \square is the first degree of the key; the \circ is the second degree; the \triangle is the third degree; the \square , with the dot, is the fourth degree; the \circ , with the dot, is the fifth degree; the \triangle , with the dot, is the sixth degree; the \diamond is the seventh degree. The eighth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will sound them both ways at first.

The figures show the degrees of the Key.

Scale of Degrees.

Common Chord.

Common Chord.

Common Chord.

1	2	3	4	5	6	7	1	1	5	3	1	1	3	5	1	1	3	5	5	3	1	5	1	3	5	5	3	1
\square	\circ	\triangle	\square	\circ	\triangle	\diamond	\square	\square	\circ	\triangle	\square	\square	\triangle	\circ	\square	\square	\triangle	\circ	\circ	\triangle	\square	\circ	\square	\triangle	\circ	\circ	\triangle	\square

FIFTH LESSON.

SIXTH LESSON.

5	5	1	5	6	5	5	1	2	3	2	1	5	1	2	3	2	1	7	6	5	5	1	2	3	4	3	2	1	
G	\circ	\circ	\square	\circ	\triangle	\circ	\circ	\square	\circ	\triangle	\circ	G	\circ	\square	\circ	\triangle	\circ	\square	\diamond	\triangle	\circ	\circ	\square	\circ	\triangle	\square	\triangle	\circ	\square
F	\circ	\square	\square	\circ	\triangle	\circ	\square	\triangle	\square	\circ	\circ	F	\circ	\triangle	\circ	\square	\diamond	\square	\circ	\circ	\circ	\circ	\triangle	\circ	\square	\square	\circ	\circ	\square

EIGHTH LESSON.

G	\circ	\circ	\square	\circ	\triangle	\circ	\circ	\square	\circ	\triangle	\circ	G	\circ	\square	\circ	\triangle	\circ	\square	\diamond	\triangle	\circ	\circ	\square	\circ	\triangle	\square	\triangle	\circ	\square
F	\circ	\square	\square	\circ	\triangle	\circ	\square	\triangle	\square	\circ	\circ	F	\circ	\triangle	\circ	\square	\diamond	\square	\circ	\circ	\circ	\circ	\triangle	\circ	\square	\square	\circ	\circ	\square

Cheerful.

A M E R I C A. S. M.

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

Moderate.

M I D D L E B U R Y. C. M.

Thy life I read, my dearest Lord, With transport all divine; Thine image trace in every word, Thy love in every line.

8 Moderate.

OXFORD. L. M.

GD 0 | ■ ■ ● ● | ♯ ρ | □ - ♯ | ● ● ▴ ■ | ♯ ♯ | 0 - 0 | ■ ■ ▴ ▴ | ρ ♯ | ♯ - 0 | ■ ● ▴ ■ | ▴ | 0 | □ ||

GD 0 | ● ● ● ● | 0 0 | 0 - 0 | ● ● ● ▴ | 0 ♯ | 0 - 0 | ● ● ● ● | 0 0 | 0 - 0 | ● ● ● ▴ | 0 | 0 | 0 ||

GD □ | ■ ■ ◆ ◆ | ♯ ρ | ▴ - ♯ | ● ● ▴ | ρ ♯ | ♯ - ρ | ▴ ▴ ▴ ■ | ♯ ♯ | 0 - ρ | ▴ ■ ▴ ■ | □ ◆ | □ ||

FD □ | ■ ■ ● ● | ♯ ρ | □ - ♯ | ● ● ■ ■ | 0 0 | 0 - ρ | ▴ ▴ ■ ■ | ρ ♯ | 0 - ρ | ▴ ● ■ ■ | 0 | 0 | □ ||

Now let my faith grow strong and rise, And view my Lord in all his love; Look back to hear his dying cries, Then mount and see his throne above.

Cheerful.

WELLS. L. M.

G^bD □ | ♯ ρ | ♯ ♯ | ♯ ▴ | 0 - ρ | ρ ρ | ρ ♯ | 0 - ♯ | ♯ ρ | ▴ ♯ | ♯ ▴ | 0 - 0 | ♯ ♯ | ρ ♯ | ♯ ♯ | 0 ||

G^bD □ | ♯ ρ | ♯ ♯ | ♯ ▴ | 0 - ρ | ρ ρ | ρ ♯ | 0 - ♯ | ♯ ρ | ▴ ♯ | ♯ ▴ | 0 - 0 | ♯ ♯ | ρ ♯ | ♯ ♯ | 0 ||

G^bD ▴ | ρ ρ | ♯ ρ | ρ ♯ | 0 - ρ | ρ ♯ | ♯ ρ | ▴ ρ | 0 - ρ | ♯ ▴ | ♯ ρ | ρ ♯ | 0 - ρ | ρ ♯ | ♯ ρ | ▴ ρ ||

F^bD □ | ♯ ♯ | ♯ 0 | ♯ ρ | 0 - 0 | 0 0 | ♯ ♯ | ♯ 0 | □ - ♯ | ♯ ♯ | ♯ 0 | ♯ ρ | 0 - ♯ | ♯ ▴ | 0 ♯ | ♯ 0 | □ ||

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.

Moderate.

DEERFIELD. L. M.

The heavens declare thy glory Lord; In every star thy goodness shines; But when our eyes behold thy word, We read thy name in fairer lines.

Musical notation for the first section, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines.

Cheerful.

GUILFORD. C M.

My never ceasing song shall show The mercies of the Lord; And make succeeding ages know How faithful is his word.

Musical notation for the second section, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines.

Ye humble souls rejoice, And cheerful praises sing; Wake all your har - many of voice, For Jesus is your king.

Cheerful.

DOVER. C. M.

My shepherd will supply my need, Je - ho - vah is his name; In pastures fresh he makes me feed Beside the living stream.

To God, the great, the everbless'd, Let songs of honour be address'd; His mercy firm for - ever stands; Give him the thanks his love demands.

How beauteous are their feet Who stand on Zion's hill! Who bring sal - vation on their tongues, And words of peace reveal!

Lo, what an en - - ter - taining sight Those friendly brethren prove, Whose cheerful hearts in bands unite Of har - mony and love.

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef and a common time signature. The third staff is the tenor line, starting with a C-clef and a common time signature. The fourth staff is the bass line, starting with an F-clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Moderate.

SUFFOLK, C. M.

Awake my soul, to sound his praise, Awake my harp to sing; Join all my powers the song to raise, And morning incense bring.

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef and a common time signature. The third staff is the tenor line, starting with a C-clef and a common time signature. The fourth staff is the bass line, starting with an F-clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Moderate.

NAMURE. C. M.

Awake, my heart, a - rise my tongue, Prepare a tuneful voice: In God, the life of all my joys, Aloud will I rejoice.

This musical score is for the hymn 'NAMURE. C. M.' and is set in a moderate tempo. It consists of four staves of music. The first staff is the vocal line, written in G major and 3/8 time, with lyrics underneath. The second staff is the first piano accompaniment, the third is the second piano accompaniment, and the fourth is the basso continuo line. The music features various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings.

Moderate.

HEBRON. C. M.

Sweet is the mem'ry of thy grace, My God, my heavenly King; Let age to age thy righteousness In songs of Glory sing.

This musical score is for the hymn 'HEBRON. C. M.' and is set in a moderate tempo. It consists of four staves of music. The first staff is the vocal line, written in G major and 3/8 time, with lyrics underneath. The second staff is the first piano accompaniment, the third is the second piano accompaniment, and the fourth is the basso continuo line. The music features various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings.

Musical score for 'TENEESEE. C. M.' in G major, 3/4 time. The score consists of four staves. The first staff is the vocal line with lyrics: 'Let children hear the mighty deeds, Which God perform'd of old; Which in our younger years we saw, And which our fathers told.' The second staff is the alto part, the third is the tenor part, and the fourth is the bass part. The key signature has one sharp (F#) and the time signature is 3/4.

Moderate.

BRAINTREE. C. M.

Musical score for 'BRAINTREE. C. M.' in G major, 3/4 time. The score consists of four staves. The first staff is the vocal line with lyrics: 'I'll bless the Lord from day to day; How good are all his ways; Ye hum - ble souls that use to pray, Come help my lips to praise.' The second staff is the alto part, the third is the tenor part, and the fourth is the bass part. The key signature has one sharp (F#) and the time signature is 3/4.

Moderate.

STAFFORD. C. M.

Let eve - - ry mortal ear at - tend, And eve - - ry heart rejoice; The trum - pet of the gos - - pel sounds With an in-

The image shows a four-staff musical score for the hymn 'STAFFORD. C. M.'. The top staff is the vocal line, with lyrics written below it. The bottom three staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a moderate tempo. The lyrics are: 'Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds With an in-'.

Cheerful.

CHINA. C. M.

viting voice. When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word.

The image shows a four-staff musical score for the hymn 'CHINA. C. M.'. The top staff is the vocal line, with lyrics written below it. The bottom three staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a cheerful tempo. The lyrics are: 'viting voice. When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word.'

SCALE OF FLAT KEYS.

In every flat key, the \blacktriangle , with the dot, is the first degree of the key; the \blacklozenge is the second degree; the \blacksquare is the third degree; the \bigcirc is the fourth degree; the \blacktriangle is the fifth degree; the \blacksquare , with the dot, is the sixth degree; and the \bigcirc , with the dot, is the seventh degree.

Scale of degrees.

1 2 3 4 5 6 7 1

Common Chord.

1 5 3 1 1 3 5 1

Common Chord.

1 1 3 5 5 3 1 5

Diagram showing musical notation for the scale of degrees and common chords. It includes symbols like \blacktriangle , \blacklozenge , \blacksquare , and \bigcirc with dots, and a large brace on the left.

NINTH LESSON.

Musical notation for the Ninth Lesson, including notes and accidentals, with fingerings 1 3 2 1 3 4 3 2 1 7 1 above the staff.

TENTH LESSON.

Musical notation for the Tenth Lesson, including notes and accidentals, with fingerings 1 3 2 1 3 4 3 2 2 3 1 2 7 1 1 2 3 4 2 3 1 2 2 3 4 3 2 1 above the staff.

Moderate.

EPPING. L. M.

Musical notation for a piece with lyrics, including notes and accidentals, with a treble clef and a 3/8 time signature.

Lord what a thoughtless wretch was I, To mourn, and murmur, and repine To see the wicked plac'd on high, In pride and robes of honour shine.