THE YOUNG MAN'S

INSTRUCTIVE COMPANION.

CONTAINING,

I. A Gamut and Explanations of the Rules of Music, &c.

II. A Number of *plain, easy* and *useful TUNES*, from the best Authors, ancient and modern, and well adapted to Schools, Churches and Families, in the United States.

REHERSE his praise with awe profound,
Let knowledge lead the song;
Nor mock him with a solemn sound,
Upon a thoughtless tongue.

2 In Israel stood his ancient throne,
He lov'd that chosen race;
But now he calls the world his own,
The Nations taste his grace.

3 The distant Realms are all the Lord's,
There Jesus shall be known;
While pow'rs and Princes, shields and swords
Submit before his throne.

4 Salvation by his matchless grace,
Should ev'ry heart inflame;
And grateful pray'rs and praise ascend,
In his *prevailing* Name.....DR. WATTS.

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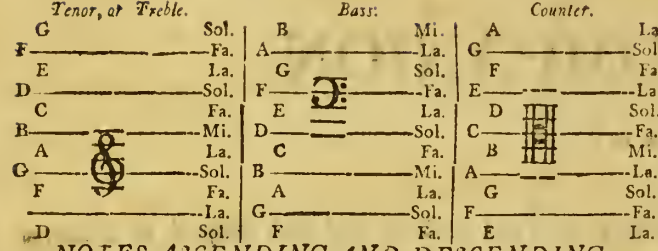
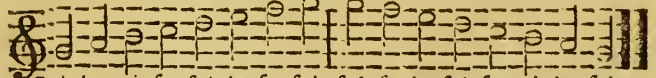
GAMUT *and* MUSICAL CHARACTERS.



NOTES ASCENDING AND DESCENDING.



Sol, la, mi, fa, sol, la, fa, sol. sol, fa, la, sol, fa, mi, la, sol.

Flats and Sharps at the beginning of Tunes are uſed *only* as ſecondary Cliffs, *purely* to accommodate the tune to the five lines.

The primary place of Mi is in B. but if B is flatted, B is moved to the place of E. and *all* the letters and notes move with it in the ſame connection.

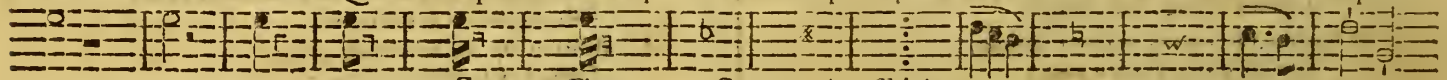
If B and E are flat B is mov'd to A
If B, E, and A are flat do. to D
If B, E, A, and D are flat do. to G
If B, E, A, D, and G, do. to C
If B, E, A, D, G & C, do. to F

If 7 letters are flat, the whole tune is playd half a tone lower than if there was no flat, but the names of the notes are the ſame as if there was no flat at all.

If F be ſharped, B is moved to the place of - - - - - - F
F and C - - - - - - - C
F, C, and G - - - - - G
F, C, G, and D - - - D
F, C, G, D, and A - - - A
F, C, G, D, A, and E - - E

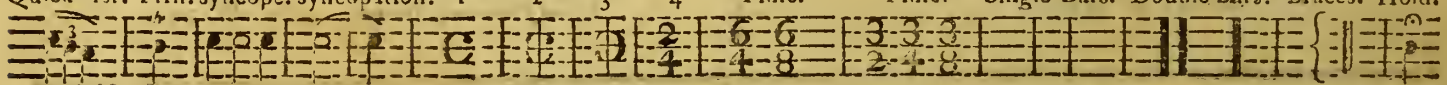
If 7 ſharps are uſed, the whole tune is play'd half a tone higher, than if there had been no ſharp.

Semibreve. Minim. Crotchet. Quaver. ſemiquav'. demiſemiqa'. A flat. A ſharp. Repeat. Slur. Natural. Direct. Grace. Emphaſis.

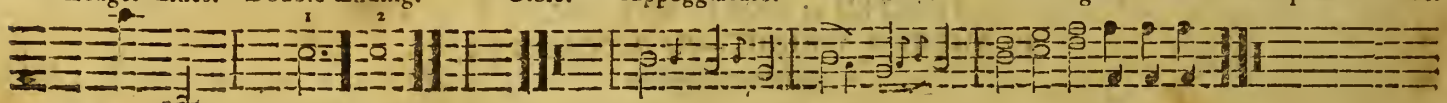


Common Time. Compound Time. Triple Time.

Quickener. Trill. ſyncope. ſyncopation. 1 2 3 4 Single Bars. Double Bars. Braces. Hold.



Ledger Lines. Double Ending. Cloſe. Appoggiatura. Tranſition. Chooſing Notes. *:ll:* A repeat of words.



EXPLANATION *of the* MUSICAL CHARACTERS.

1st. *A Staff*, or *Stave*, is five lines on which Tunes are printed ; any ſhort line above, or below, is called a Ledger, which *only* guides the eye of the performer, to the name and ſound of the note placed on, or near ſuch Ledger.

A Cliff, denotes a particular part of Muſic, as, G. Cliff, ſignifies Tenor, or Treble, F. Cliff, ſignifies Baſs, and C, Cliff, ſignifies Counter : and theſe Cliffs are always placed on the lines where their reſpective letters ſtand.

A Semibreve, is a round note, and fills a bar in *common time*, being equal in time to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demiſemiquavers. See the notes and reſts under their reſpective names.

Flats and *Sharps*, remove the Mi, or governing note, as you ſee in the Table of Characters. An accidental *flat*, or *ſharp*, affects *only* the next note at its right hand : a *flat* ſinks the note half a tone, and a ſharp raiſes a note half a tone.

A Repeat, ſhows that the Tune, or Anthem, is to be ſung over again, from the beginning, or as far back as another Repeat.

A Slur, or *Tie*, ſhows that all the notes in ſaid *ſlur*, muſt be ſung in one ſyllable.

A Natural, ſhows that the note at its right hand, is to be ſounded (in proportion to the lines on the Gamut) as if there had been no *flat*, *or ſharp*, at the beginning of ſaid tune. A Natural cannot be uſed in Tunes where the Mi is not removed.

A Direct, is placed at the end of a ſtave, to point to the place of the firſt note in the next ſtave, of the ſame part.

A Grace, or *Point of Addition*, placed on the right hand of a note, makes it one third longer, and often, in notes aſcending, or deſcending, *beautifies* a tranſition.

An *Emphaſis* or *Mark of Diſtinction*, ſhows that the *conſtruction* of the tune, or the *importance* of the word, requires a double force of voice on the notes *ſo* marked.

A *Mark of Diminution*, is a figure 3, placed over, or under three notes, and ſhows they muſt be ſung one third quicker.

A *Trill*, is a regular warbling of the voice on that note, ſet directly under the *tr.*—No trill ſhould be ſung without the mark.

A *Syncope*, is a long note in the middle of a bar, with ſhorter notes on each ſide, and is generally occaſioned by an important ſyllable, or word which requires it. Sometimes it ſuits beſt to be ſo made as to anſwer the chords in compoſition.

Syncopation, is a ſound carried through a bar, by a ſlur, in order to lengthen the ſyllable.

Single Bars, divide the time, acording to the meaſure note, and ſhow where to place the accent and cadence.

Double Bars, were uſed for the end of lines in poetry, to read the Pſalm by ; and ſome authors uſe them at the end of a ſtrain ; but Reſts anſwer the purpoſe *much* better.

Braces, are uſed to determine the number of parts which move together.

A *Hold*, is uſed by ſome authors ; but as there is no exact time aſſigned to it, 'tis to be conſidered as uſeleſs, at this day.

A *Double Ending*, ſhows you are to ſing the note *under* figure 1 before the repeat, and omit it when repeating, and ſing that under figure 2, unleſs connected with a ſlur, in which caſe *both* muſt be ſung at the ſecond time.

A *Cloſe*, is two or more bars together, and denotes the end of a tune.

An *Appoggiatura*, or leading note, is a character of little use, and considered as superfluous.

A *Transition*, is an accurate *ascent*, or *descent* of the voice, in a slur, or other notes, according to the time and degree of distance.

Choosing Notes, are placed directly over each other, and one or all may be sung together, and especially at the close of a Bass, they should be sounded clear and very soft, which is one of the noblest graces in Music.

OF TIME.

IN *beating* time, 'tis necessary to learn of a skilful teacher, or use a *Pendulum*, to establish a *regular* habit of keeping time. A pendulum of light wood hung by a thread, 39 inches long, will measure the 1st mode of common time, the 1st of triple time, and the 1st of compound time. A thread of 22 inches will measure the 2d mode of common time (viz. crotchets,) and the 2d mode of triple time and the 2d mode of compound time, (viz. minims,) with accuracy. And a thread of 6 inches, will measure the 3d mode of triple time. And a thread of 9 inches, will measure 2-4, with two accents in a bar.

N. B. Old Hundred and Delaware, have 4 beats in a bar, (viz.) 2 to each minim. Aylesbury 2 beats to a bar, one down and one up. St. Martin's 3 beats in a bar. Little Marlboro' 3 beats in a bar. And tunes of the 4th mode of common time, have 2 beats in a bar, one down, and one up. The modes of compound time have one beat down, and one up, each bar and 6 crotchets fill a bar of 6-4, and 6 quavers a bar of 6-8 : equally divided (viz.) three down, and three up, each beat.

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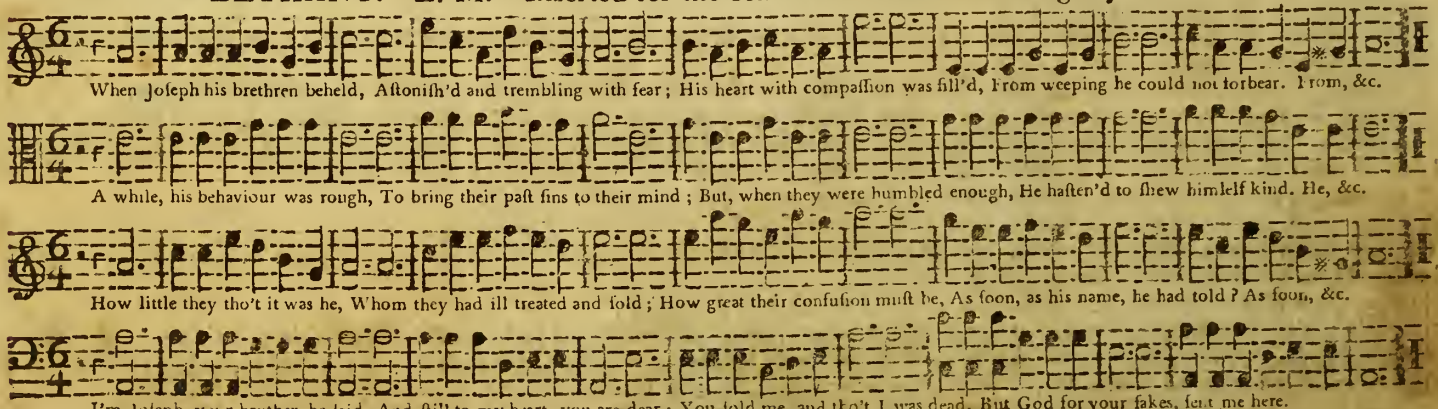
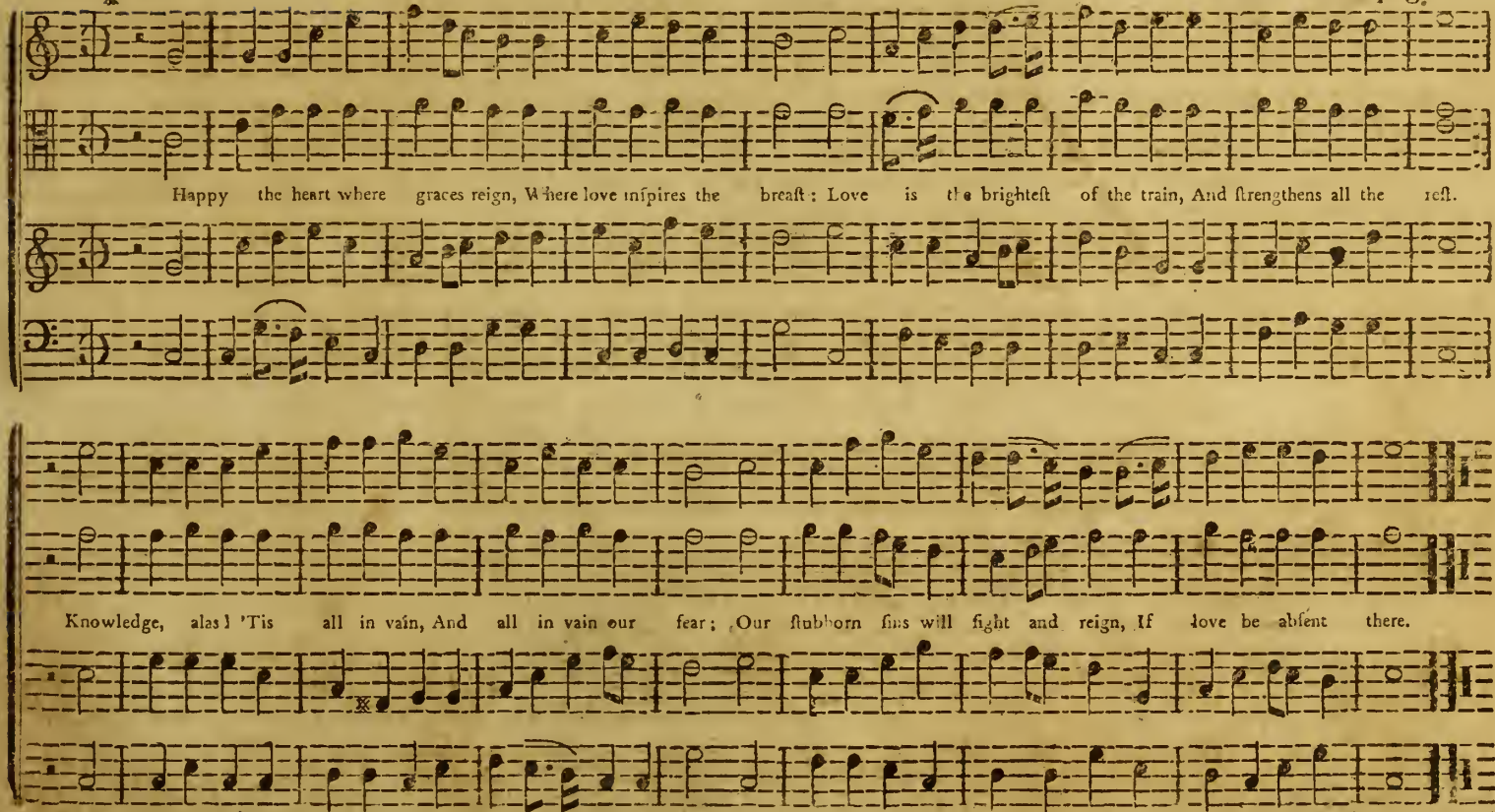
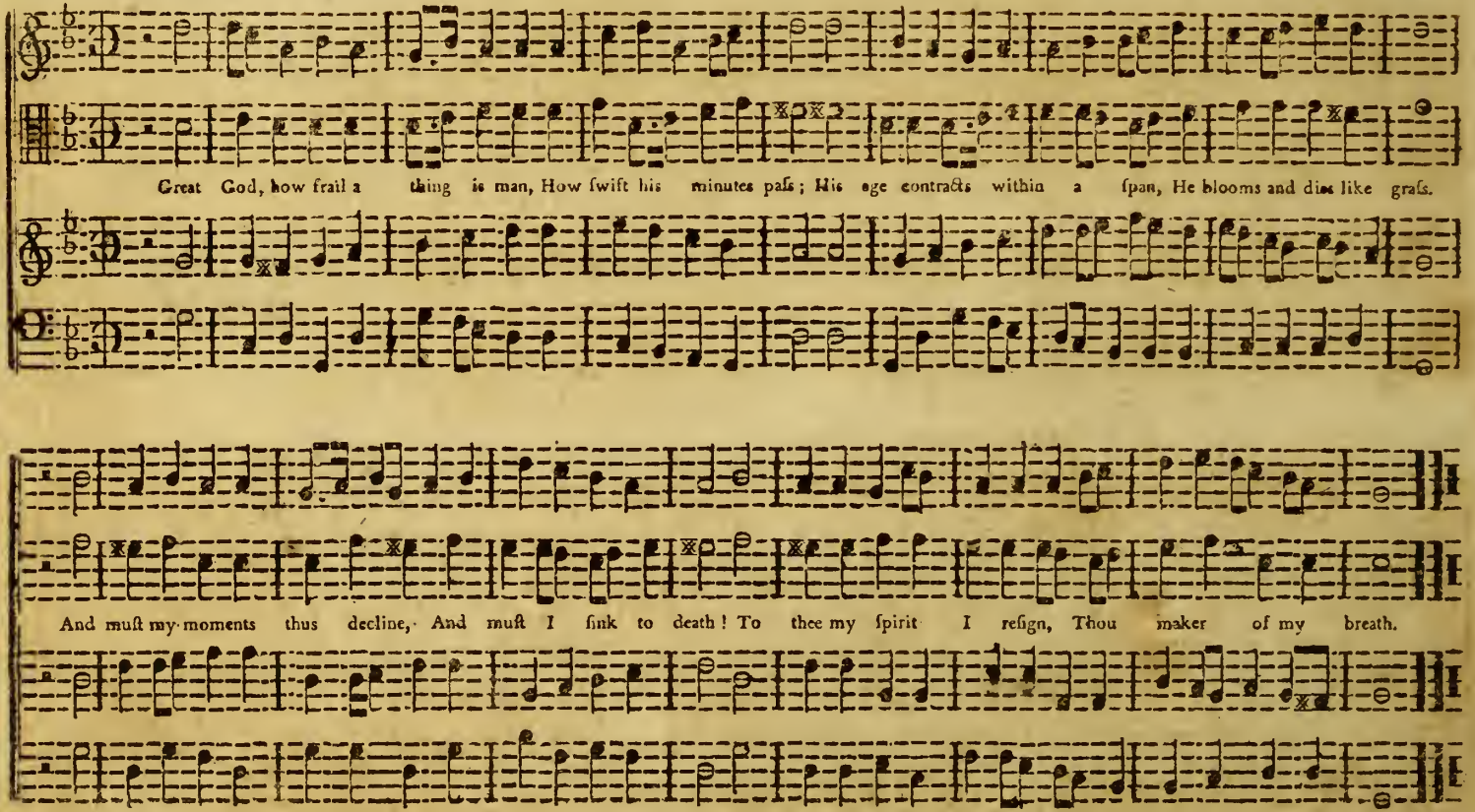
b BETHANY. L. M. Inserted for the sentiments of the following Hymn.

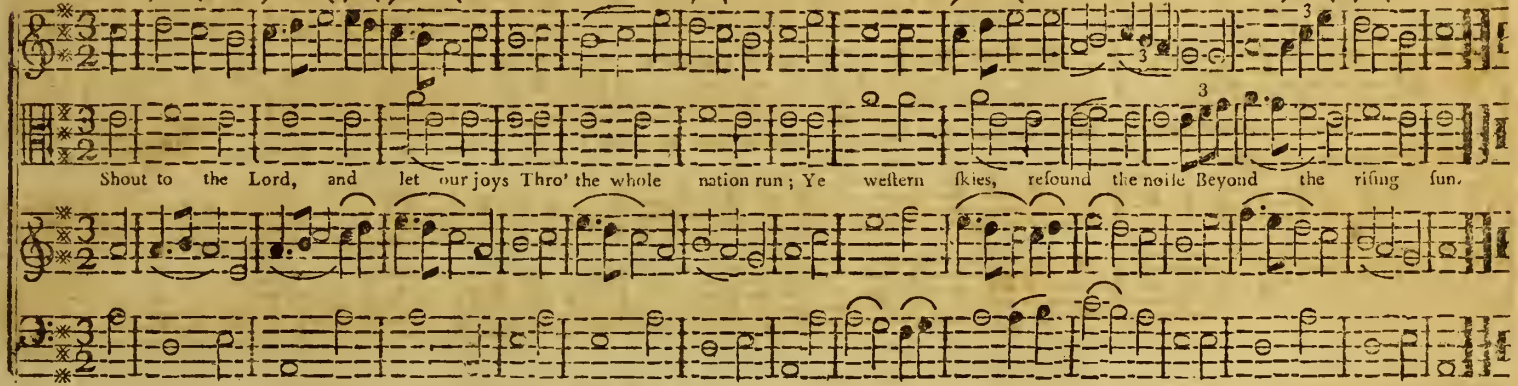




N. B. The tune Dublin, mentioned in the index at the end, is omitted in this book, and Delaware is page 4th, and Hatfield page 5, and Fitchburg and Madrid page 2.

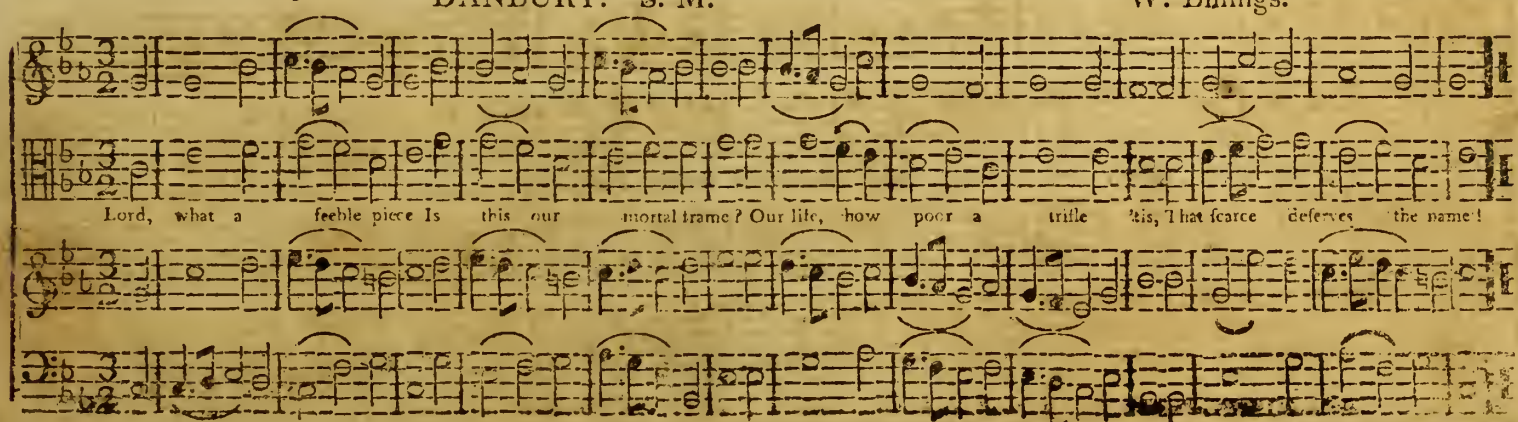

Great God, how frail a thing is man, How ſwift his minutes paſs; His age contracts within a ſpan, He blooms and dies like graſs.
And muſt my moments thus decline, And muſt I ſink to death! To thee my ſpirit I reſign, Thou maker of my breath.

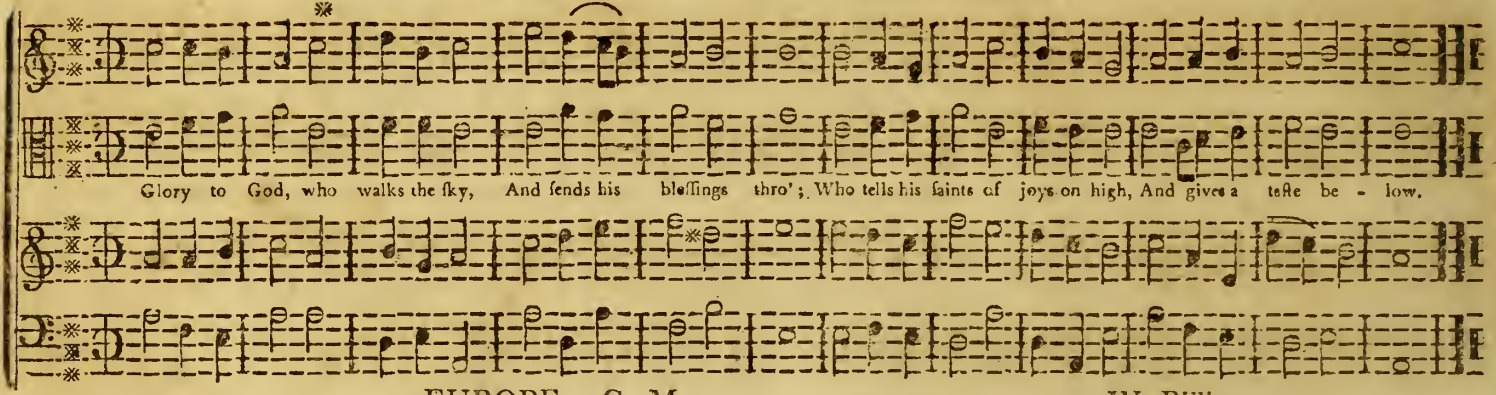
ST. MARTIN'S. C. M.



DANBURY. S. M.

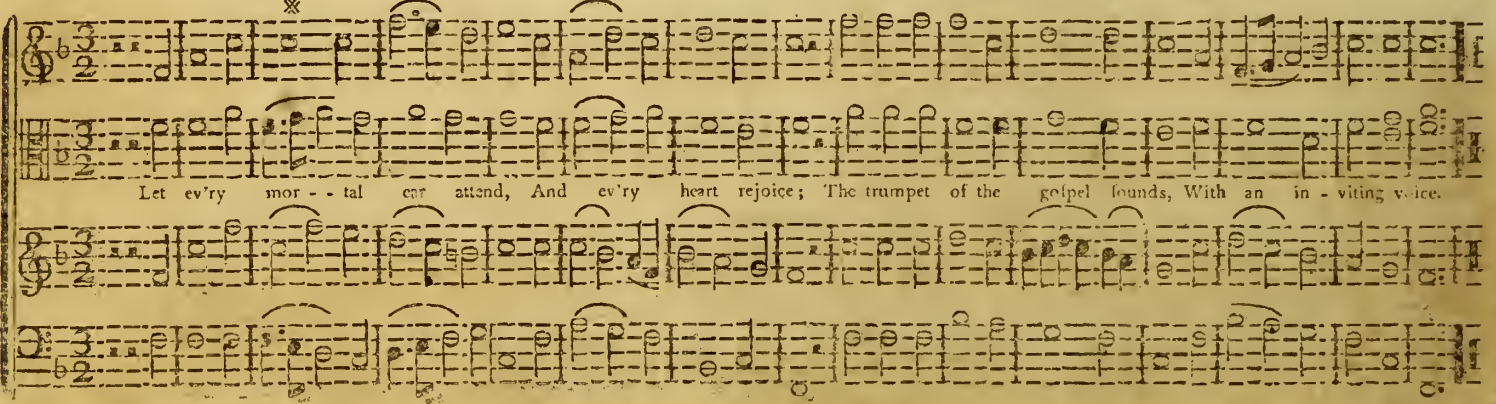
W. Billings.

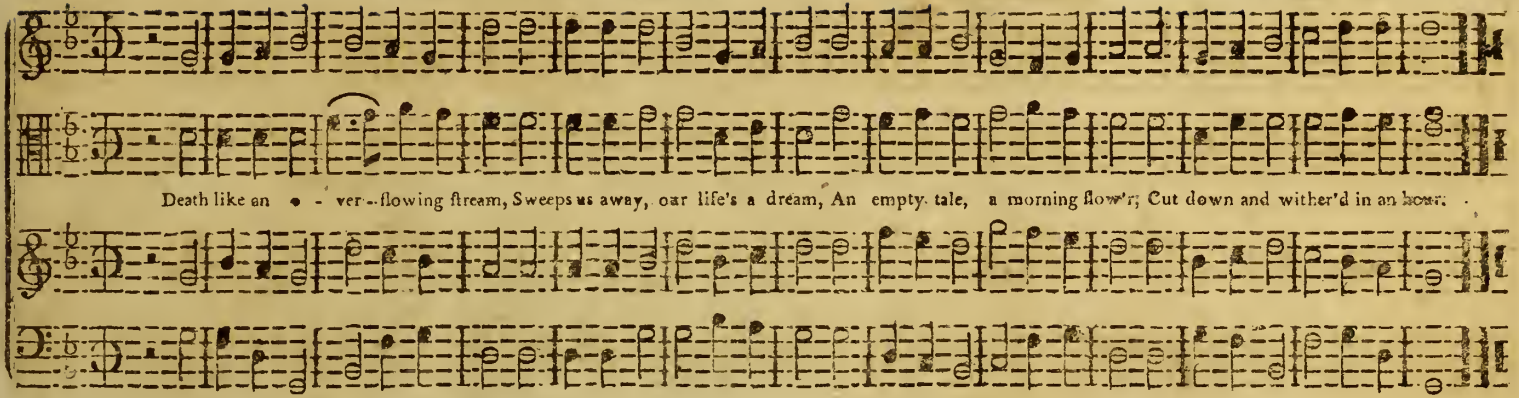




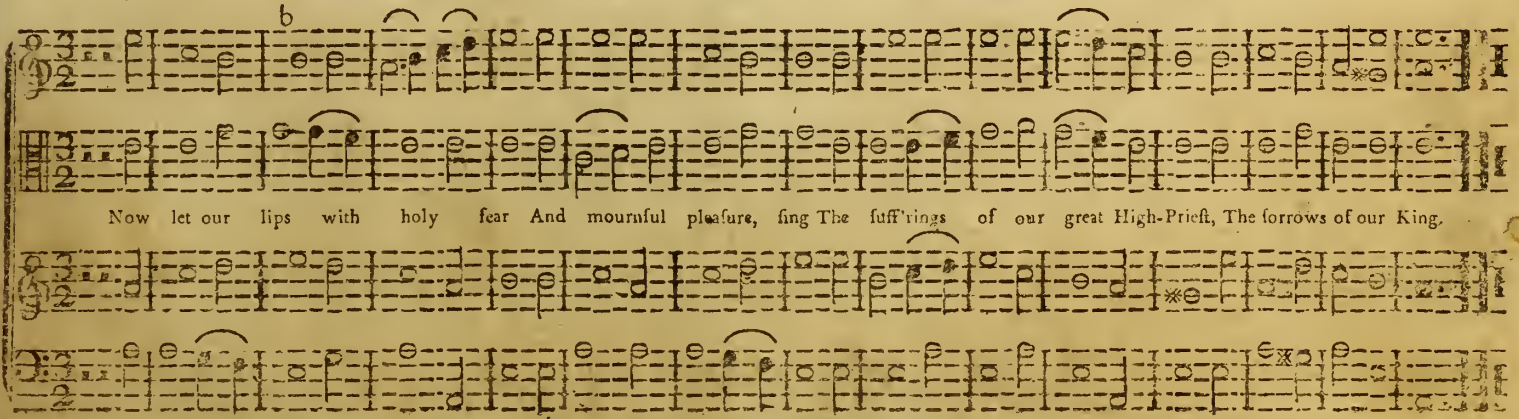
EUROPE. C. M.

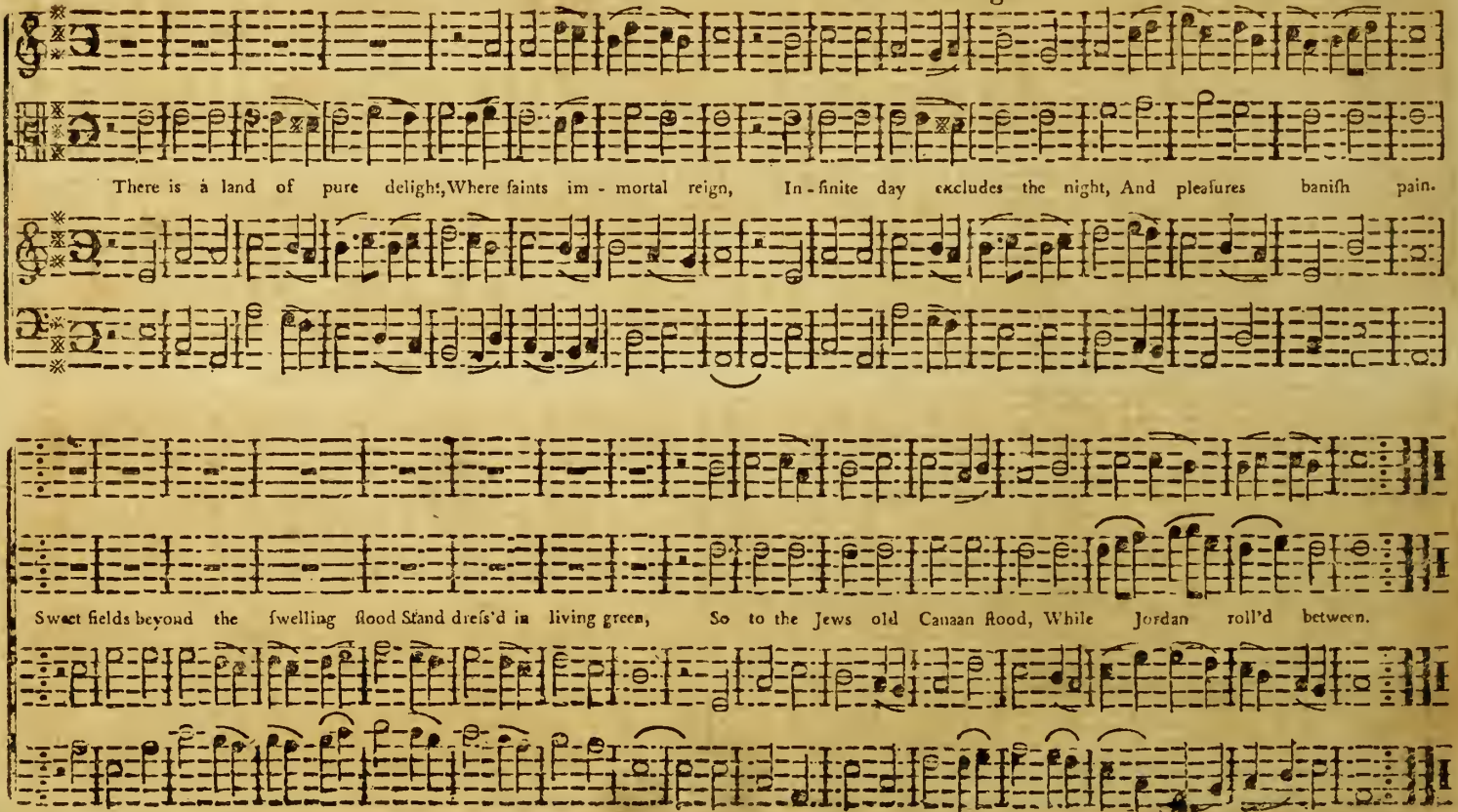
W. Billings.

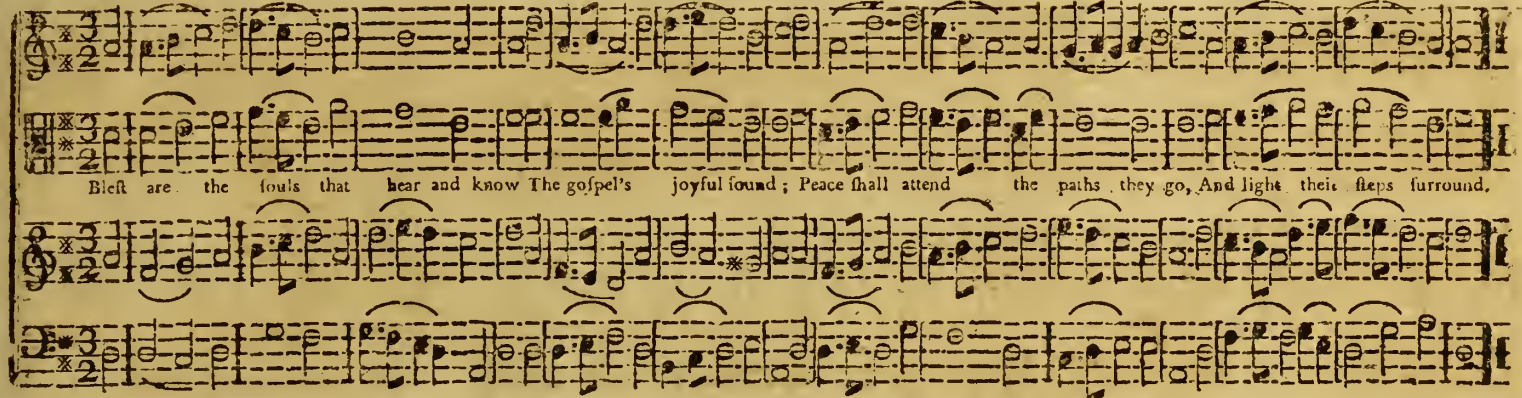



Death like an o - ver-flowing ſtream, Sweeps us away, our life's a dream, An empty tale, a morning flow'r; Cut down and wither'd in an hour.

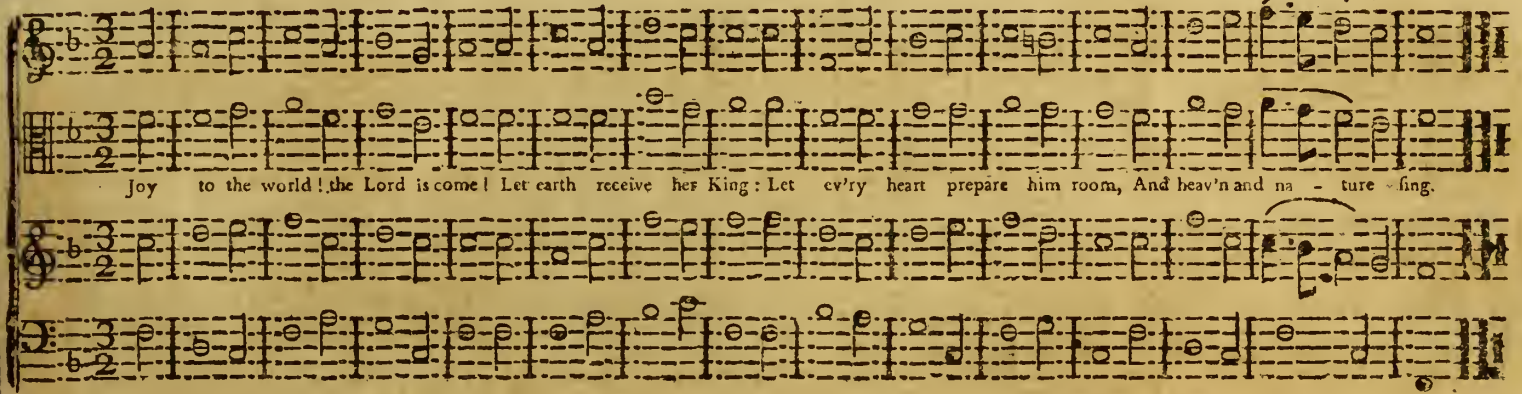
PLYMOUTH. C. M.

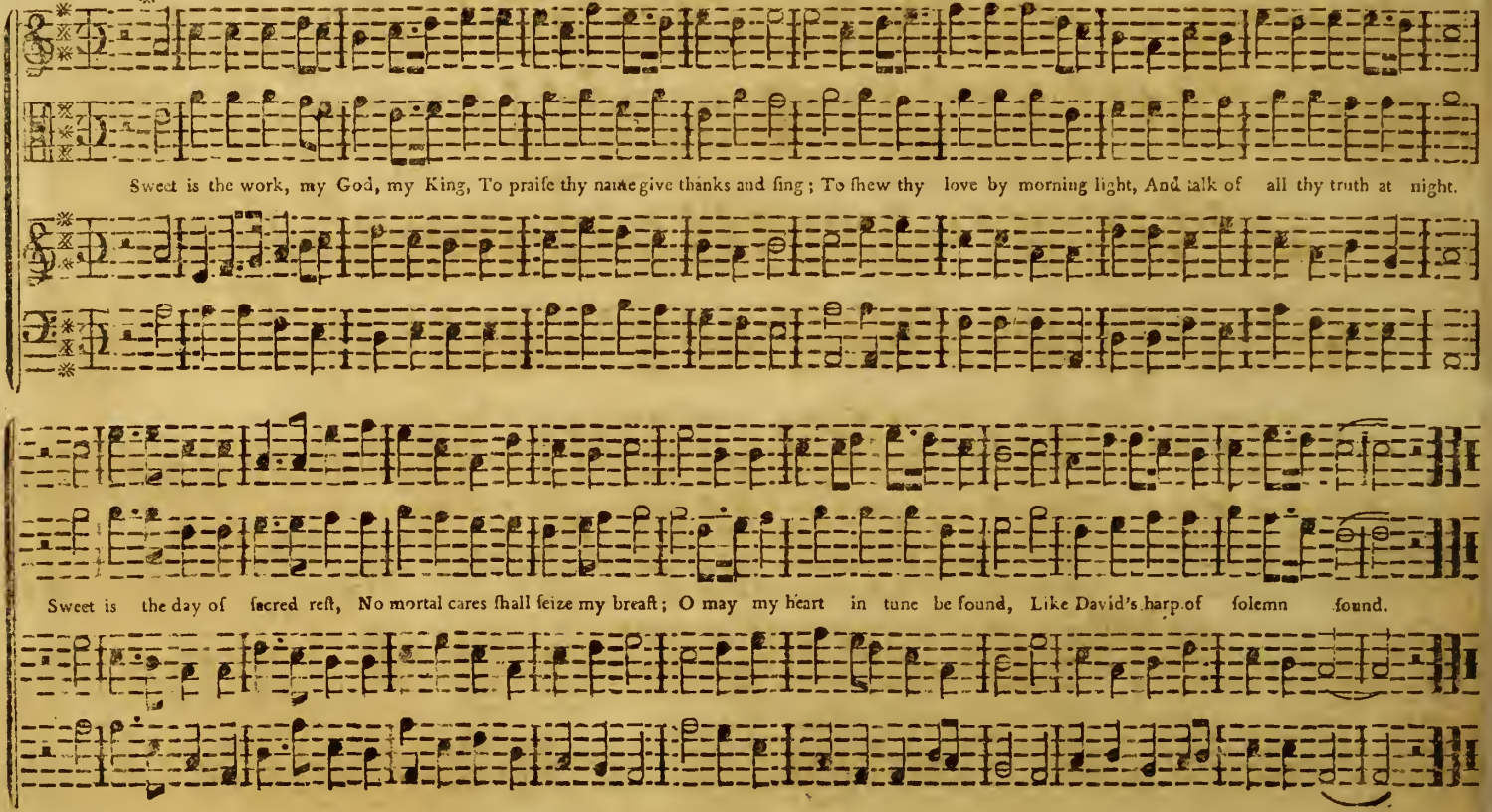

Now let our lips with holy fear And mourniful pleaſure, ſing The ſuff'rings of our great High-Prieſt, The ſorrows of our King.

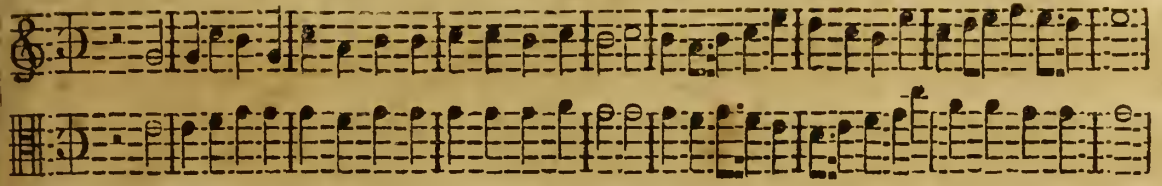

There is a land of pure delight, Where faints im - mortal reign, In - finite day excludes the night, And pleasures baniſh pain.
Sweet fields beyond the ſwelling flood Stand dreſs'd in living green, So to the Jews old Canaan flood, While Jordan roll'd between.



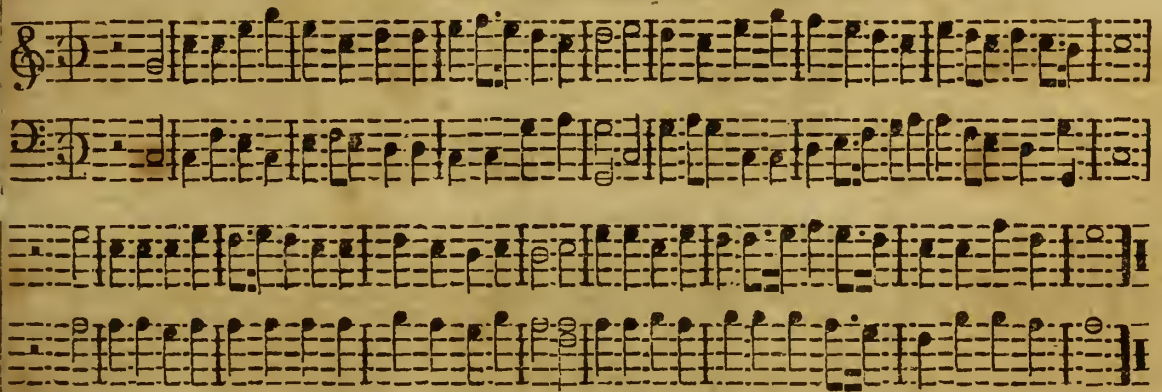
JAMAICA. C. M. W. Billings.



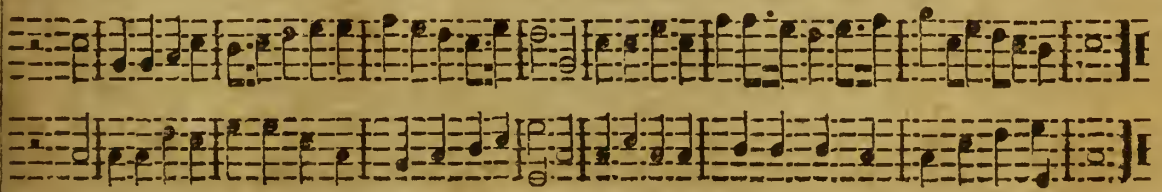

Sweet is the work, my God, my King, To praiſe thy name give thanks and ſing; To ſhew thy love by morning light, And talk of all thy truth at night.
Sweet is the day of ſacred reſt, No mortal cares ſhall ſeize my breaſt; O may my heart in tune be found, Like David's harp of ſolemn ſound.



Once more, my soul, the rising day, Salutes thy waking eyes : Once more, my voice, thy tribute pay, To him who rules the skies.

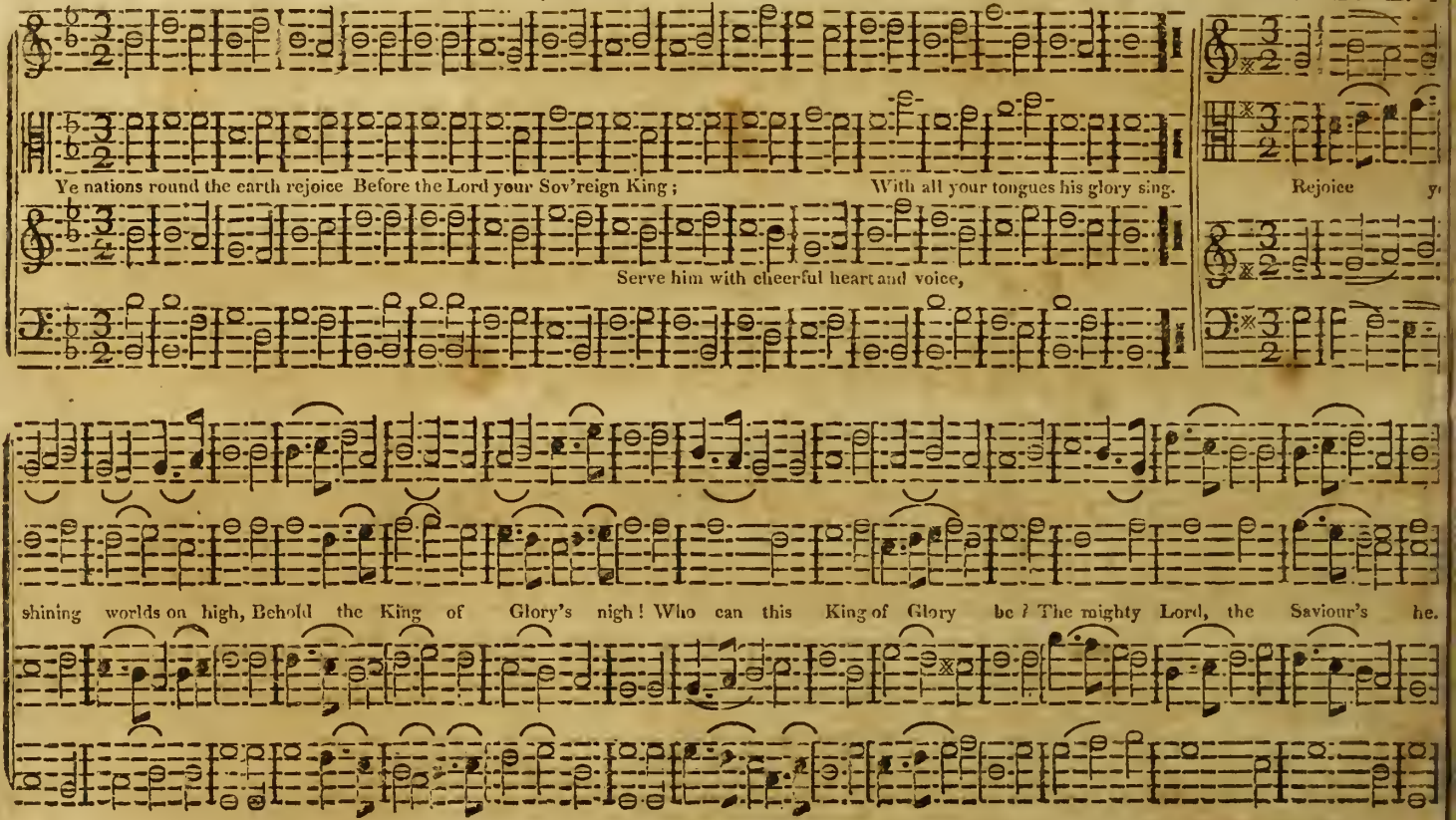


Night unto night his name repeats ; The day renews the sound, Wide as the heav'n on which he sits, To turn the seasons round.

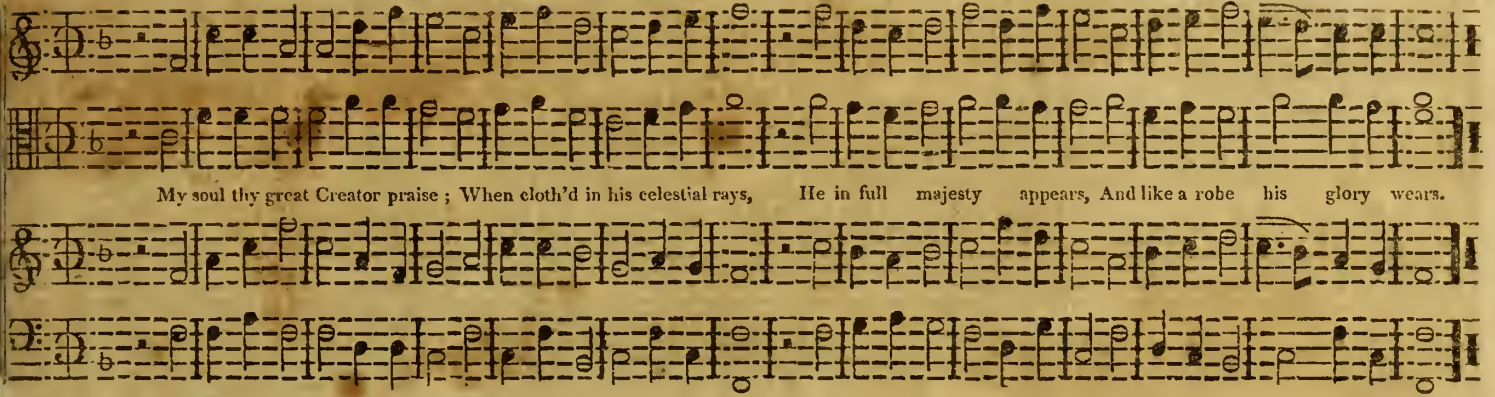


All artificial trills, shakes, or trembling of the voice, ought to be carefully avoided, as they add no grace to vocal music; but are disagreeable to every nice and judicious ear, & often injure the chords of the other parts. In instrumental symphonies, or interludes they are admissible; but *not* in vocal concerts.

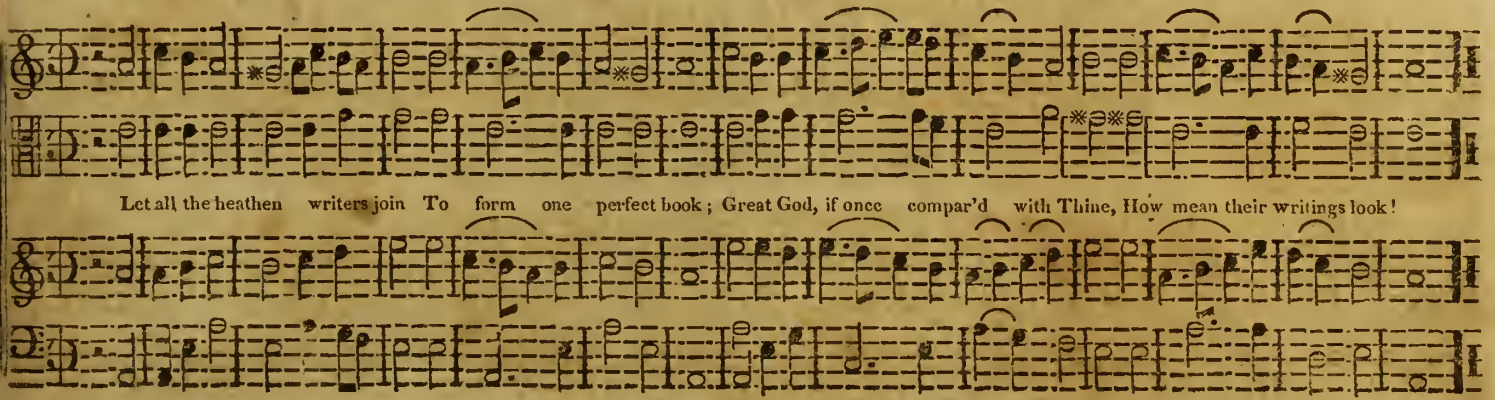
As youth is vastly the best time to acquire useful knowledge, it is *highly* important that Parents and Masters improve that time, for the benefit of their children. Ministers and Professors ought to feel deeply interested in a Matter, which has a great influence on the improvement of the rising Generation, for social entertainment, and more especially as Music fits persons for utility in Devotion, and is a part of the divine employ of saints in glory.


Ye nations round the earth rejoice Before the Lord your Sov'reign King;
With all your tongues his glory sing.
Serve him with cheerful heart and voice,
Rejoice
shining worlds on high, Behold the King of Glory's nigh! Who can this King of Glory be? The mighty Lord, the Saviour's he.

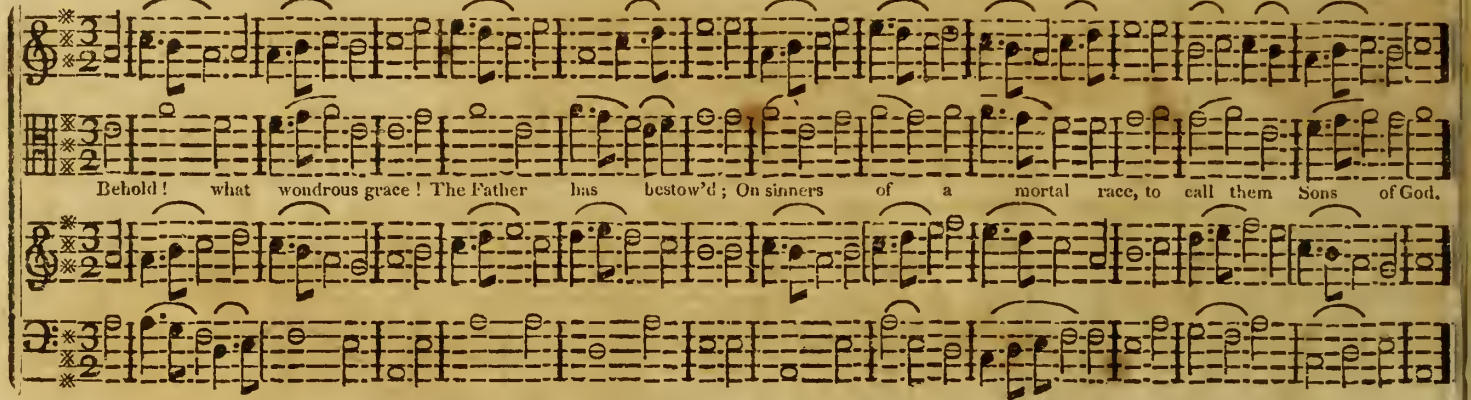
* BALTIMORE. L. M.



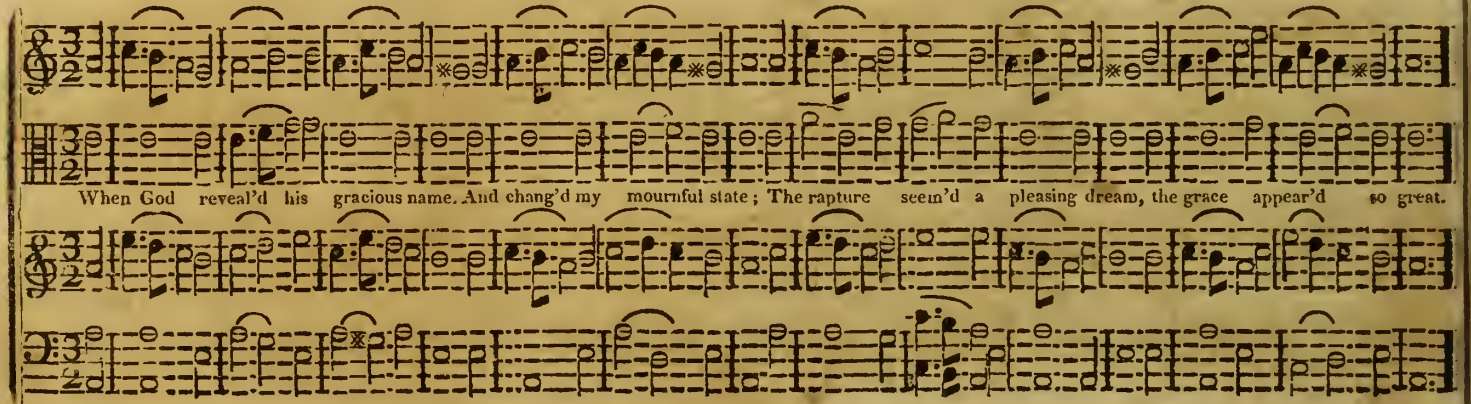
b REVELATION. C. M.

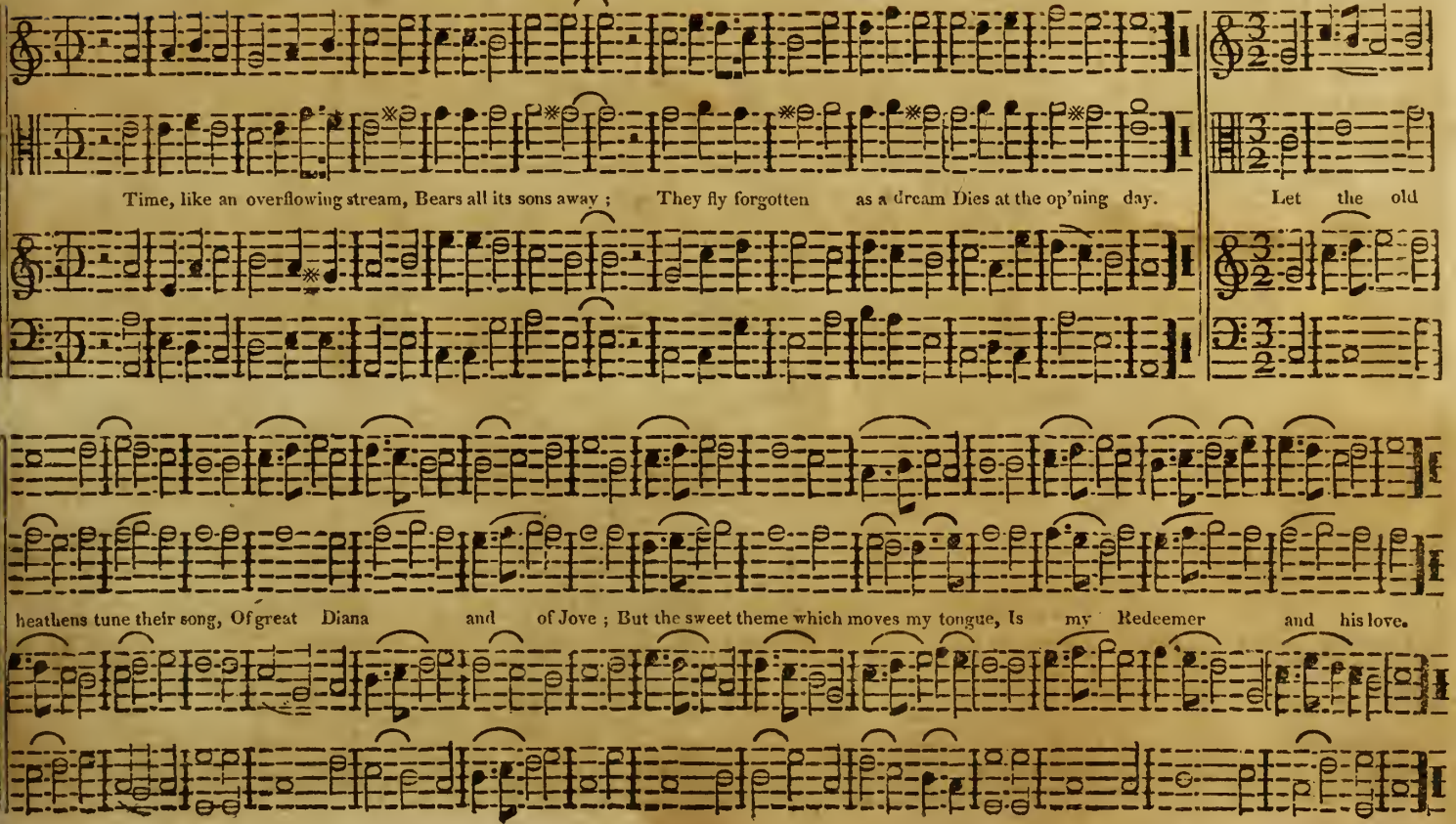


TRENTON. S. M.

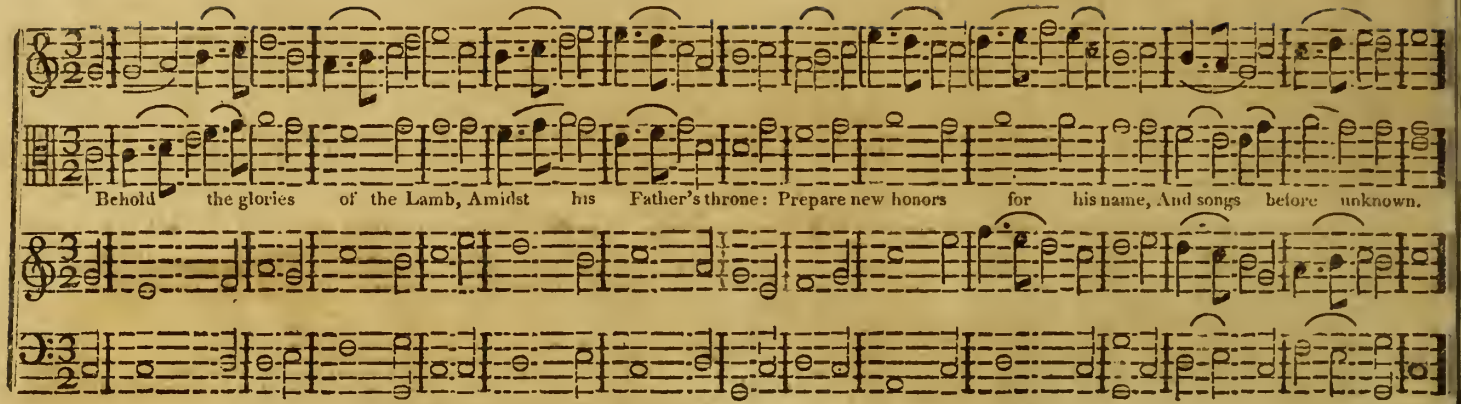
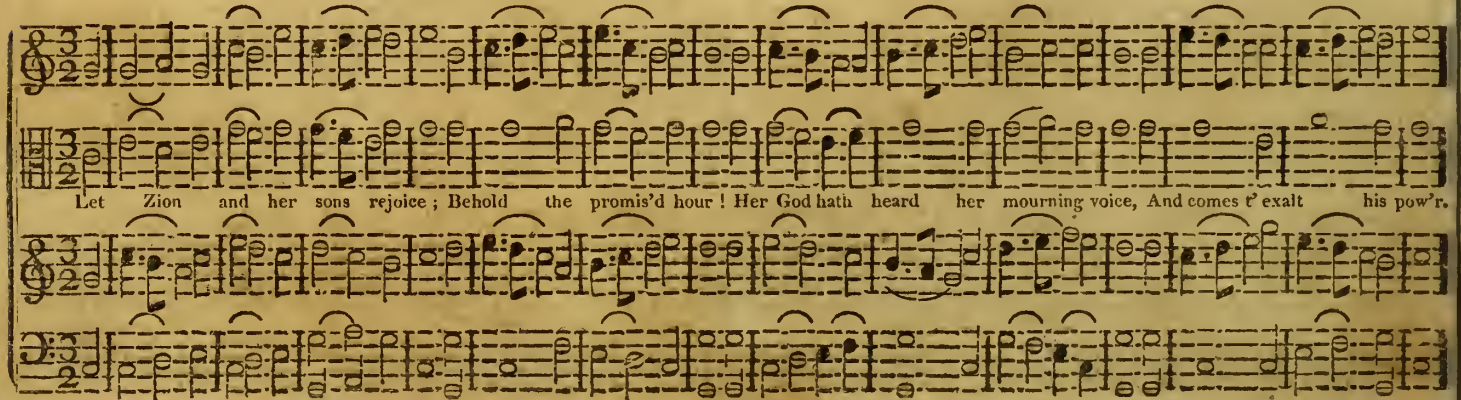


WHEELER'S POINT. C. M.




Time, like an overflowing stream, Bears all its sons away ; They fly forgotten as a dream Dies at the op'ning day.
Let the old
heathens tune their song, Of great Diana and of Jove ; But the sweet theme which moves my tongue, Is my Redeemer and his love.

PITTSBURG. C. M.



MISSISSIPPI. C. M.