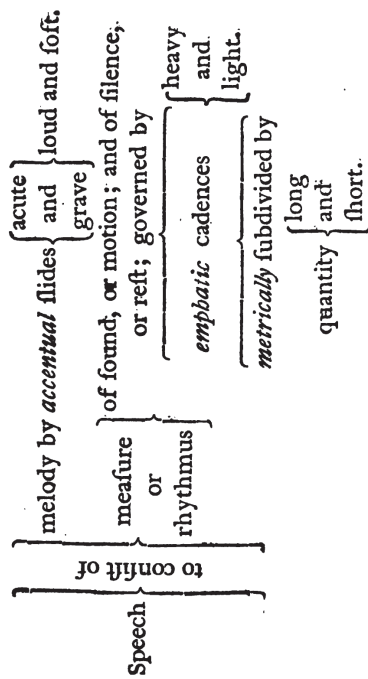




And here it may be proper to recapitulate and bring the several marks, which we have adopted for the expression of these five orders of accidents, into one view.

1st, ACCENT. Acute / grave \, or both combined \/, in a variety of circumflexes.

2dly, QUANTITY. Longest H, long Q, short Y, shortest L.

3dly, PAUSE or *silence*. Semibrief rest ♯, minim rest =, crotchet rest 7, quaver rest 7.

4thly, *EMPHASIS or *cadence*. Heavy Δ , light $\cdot$, lightest $\circ$.

5thly, FORCE or *quality of sound*. Loud, e, louder ee, soft , softer yy. Swelling or increasing in loudness www, decreasing in loudness or dying away /www/. Loudness uniformly continued wwww.

Also the sub-division of bars or *cadences* may be, at the pleasure of the composer, in any fractional parts, the sum of which will make the whole *quantity* of the bar or *cadence*, provided that the denominators of the said fractional parts are always, either sub-duples or sub-triples, of the whole number of the bar or *cadence*. And also all measured *rests* or pauses are as significant in computation of time and in value of place, respecting cadence or the

* Hereafter called *Poiss*. See p. 77.

That member of *rhythmus* which I call *a cadence*, has, in my system, nearly the same effect as that which by the Greeks was called *metron*.

The division of $\frac{1}{2} + \frac{1}{2}$ is naturally governed by the andante or walking cadence of a perfect man.

The division of $\frac{2}{3} + \frac{1}{3}$ is the halting of a lame man, or minuet measure.

And the $\frac{1}{12} + \frac{1}{12} + \frac{1}{12} + \frac{1}{12} + \frac{1}{12} + \frac{1}{12}$, or, as commonly marked by musicians, $\frac{6}{8}$, equivalent to $\frac{1}{16} + \frac{1}{16} + \frac{1}{16} + \frac{1}{16} + \frac{1}{16} + \frac{1}{16}$, is the cantering of a horse, or the measure of a jig. The example in page 15, of the parish clerk announcing the psalm, is in this measure; the natural rhythmus and metres of those words will admit of no other.

The division of all rhythmical sounds by the multiples or sub-multiples of 2 or of 3, is so strongly affected by our nature, that either a tune or a discourse will give some uneasiness, or at least not be quite satisfactory to nice ears †, if its whole duration be

• $\frac{5}{8}$, the denominator 8, flows into how many parts a femibrief is supposed to be divided, and consequently, that a bar of this measure contains only three quarters of a femibrief. If a femibrief represented any positive length of time, this rule, of making it appear as a standard, would have some useful meaning; but as its length is only relative, it has little or none, and the figures 2 and 3 would be sufficient to denote all changes of measure, and be more simple and more satisfactory.

+ The last movement in the celebrated overture of *La Buena Figliuola* has this defect, and every nice ear feels it.

not measured by an even number of *complete cadences*, commensurable with, and divisible, by 2 or by 3. For this reason, the judicious composer or orator (if he does not mean to make his audience restless) will lengthen his piece with proper expletives, or with adequate rests or pauses, so as to make his periods duly commensurable*. And whoever would pronounce our heroic lines of ten syllables with propriety, must allow at least six cadences, by the assistance of proper rests, to each line, and frequently eight; as,

Oh, happiness! our being's end and aim!

in six bars or cadences; or in eight bars, as the following:

Oh, happiness! our being's end and aim!

ANOTHER EXAMPLE OF SIX CADENCES.

To all inferior animals 'tis given
 To en joy the state allotted them by heaven

* It were to be wished, that something more than an assertion, with an appeal to nature, and a conjecture, could be offered as an illustration of this mysterious law. But may not space of time be analogous to space in geometry? which can only be equally and uniformly divided by quadrilateral or triangular polygons, their multiples, or sub-duples; that is, by squares □, parallelograms ▭, triangles Δ, or hexagons ⬡; for with a series of pentagons or heptagons, or any other polygons than those first mentioned, no space can be uniformly covered, without leaving void interstices of heterogeneous forms; whereas any quadrilateral or triangular space can be completely covered with homogeneous quadrilateral or triangular figures.

No

No vain researches e'er disturb their rest

Or the second line thus,

To en joy the state allotted them by heaven

Which division of the line into six bars or cadences of time, is as little as can be allowed for the reader or speaker to fetch his breath; and this in the plain narrative stile, for if there be required any very pointed expression, more rests or pauses must be thrown in, which must necessarily either increase the number of bars, or, by using shorter notes in some parts, throw the syllables of two bars into the time of one, or partly one, partly the other. Wherefore our heroic lines are truly *hexameters*.

The *thesis* or *heavy* note or syllable, on which the hand or foot beats time, is always the first in the bar; and if in that place, instead of an express note of found, there should be marked a rest, then the thesis or heavy part of the cadence falls on that rest: the last note in a bar (or in that extent which we allow to a cadence) is always *light*. If there be only one note or syllable which fills the whole extent of a cadence, of course, that one note is at first heavy, and then the latter continuance supported light. For these affections are always alternate, except cut off by rests, or long-holding tones, without change of articulation. If a cadence be sub-divided into many notes or syllables, they shall

shall be nearly divided under the several degrees of emphasis of heavy (Δ), light ($\cdot$), and lightest ($\cdot\cdot$); as thus,



Having premised so much, I will now give a general precept and example in the following sentence:

2	Every	language,	whether	prose or verse,
4	Every	language,	whether	prose or verse,
3	That is, in the	language of	modern mu	icians,
4	That is, in the	language of	modern mu	icians,
	either in	common time	or	triple time;
	either in	common time	or	triple time;
	minuet time,	or	jigg time,	or mixed.

To the first member of the above sentence (which I have written in common time, as marked by $\frac{4}{4}$), I have noted the accents, the quantity and cadence; to the latter member, which is in triple measure, I have only marked quantity and cadence, together with the proper rests or pauses throughout the whole. I have

have omitted the marks of piano and forte, because in calm unemphatic sentences the addition of those expressions, to any sensible degree, would convert plain discourse into bombast.

Where this mark Δ or $\cdot$ is used, it is to shew, that as many syllables or rests as are written over that line or embrace, are all to pass as one in respect of the Δ , or the $\cdot$.

I will now shew some small alterations that may be made in the measure of the foregoing example, and fill up the rests, between rhythmus and peculiar, by expletives.

3	Every	language,	whether	prose or verse,
4	Every	language,	whether	prose or verse,

The mark $\cdot$ shews, that those three notes wrote under that arch pass off in the time of two; by which means, the two modes, common and triple, are easily intermixed.

In this alteration, the monosyllable in (one of our pliant syllables) which before was heavy and acute, becomes light and grave: and our becomes heavy on the diphthong ou, and light on the liquid r; and extending to the length of two syllables, is accented with a circumflex, as before.

2	Has a	rhythmus	of its	own pe	culiar	to it	self.
4	Has a	rhythmus	of its	own pe	culiar	to it	self.

The foregoing example confits in the whole of 32 bars or cadences, including the rests, which were absolutely necessary, in