

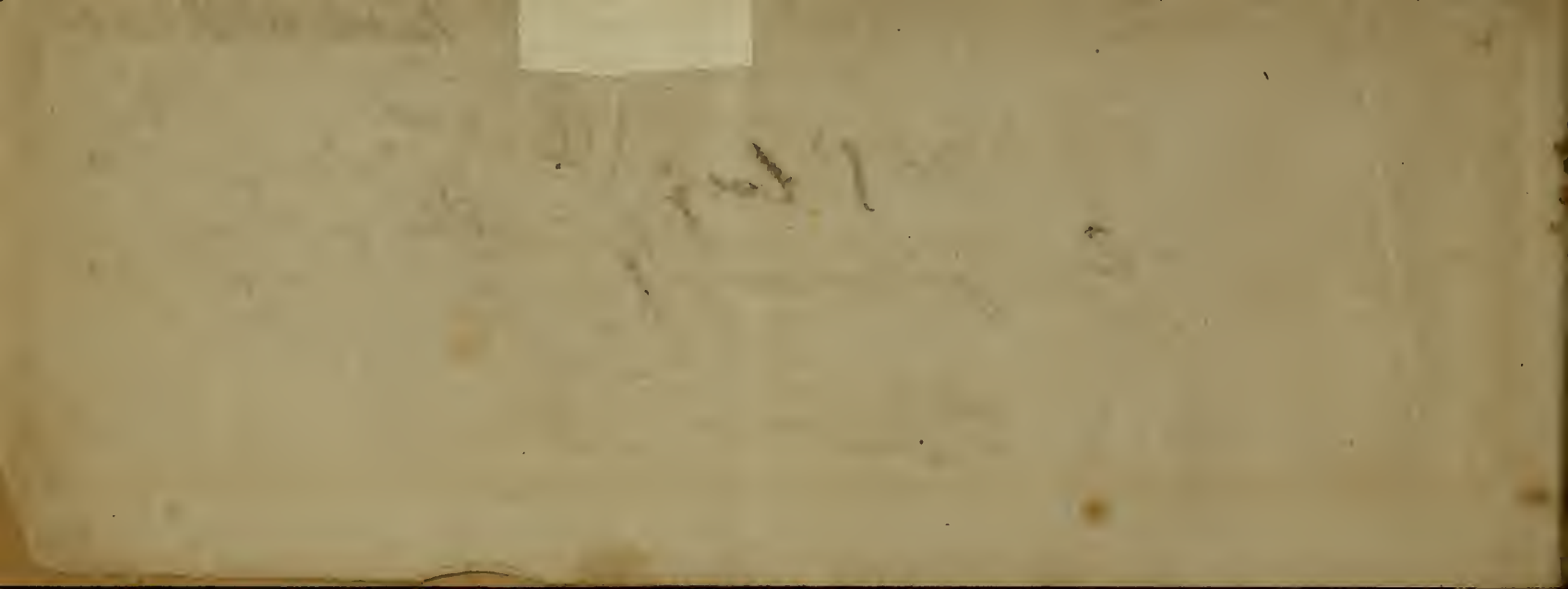
M447.
53

No. M447.53



George Peabody
George Peabody
J. Peabody

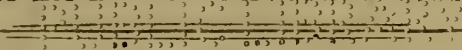
1815 Joseph A. Peabody
1825 Joseph A. Peabody
1836 Joseph A. Peabody
1846 Joseph A. Peabody



A GAMUT, OR
SCALE OF MUSIC.

TO WHICH IS ADDED,

BLANK LINES FOR FAVORITE MUSIC.



HARTFORD:

PUBLISHED AND SOLD BY

OLIVER D. COOKE.

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** M. H. 53*

3147

Treble and Tenor.		Counter,	Bass.
G	sol,	G	sol,
F	fa,	F	fa,
E	la,	E	la,
D	sol,	D	sol,
C	fa,	C	fa,
B	mi,	B	mi,
A	la,	A	la,
G	sol,	G	sol,
F	fa,	F	fa,
E	la,	E	la,

RULES TO FIND THE MI.

When there is neither flat nor sharp at the beginning of a tune, mi is in - B |
 If B be flat, mi is in - E | If F be sharp, mi is in F
 If B and E, mi is in - A | If F and C, mi is in - C
 If B, E and A mi is in - D | If F, C and G, mi is in G
 If B, E, A and D mi is in G | If F, C, G and D, mi is in D

THE ORDER OF THE NOTES.
Ascending. Descending.

Ascending: sol, fa, la, mi, mi, la, sol, fa, la, sol, la, sol, mi, fa, mi

Descending: mi, fa, la, sol, la, mi, fa, la, sol, la, sol, mi, fa, mi

Dotted scale for 'mi': mi mi

Characters.	Explanations.	Examples.
Flat, b	Sinks a note half a tone.	
Sharp, #	Raises a note half a tone.	

Natural, ♮ Restores it to its primitive sound.

Brace, { Shows how many parts are sung together.

Staff, — Five lines with their spaces on which music is written.



















Ledger Line, — Is added when notes ascend or descend beyond the staff.

Natural: ♮ symbol on a note.

Brace: { grouping four staves.

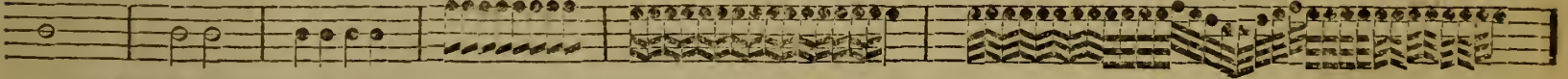
Staff: Five-line staff with notes.

Ledger Line: Staff with notes above and below the five lines.

Slur, 	Shows what notes are sung to one syllable.		Notes or marks of sound.	Rests or marks of silence.		Semibreve,		Semibreve Rest,	Quaver,		Quaver Rest,	
Choosing notes, 	Either may be sung but not both by the same voice.		Minim,		Minim Rest,		Semiquaver,		Semiquaver Rest,			
Close, 	Shews the end of a tune.		Crotchet,		Crotchet Rest,		Demisemiquaver,		Demisemiquaver Rest,			

PROPORTION OF THE NOTES.

1 is equal to 2
Semibreve, Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.

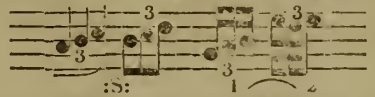


The Rests are in the same proportion, except the Semibreve Rest, which fills a bar in all moods of time.

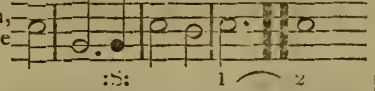
Dot or Point, \cdot At the right hand of a note, adds to it half its length.



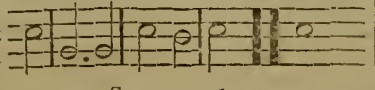
Figure 3, Shows that each of the three notes is one third of a beat.



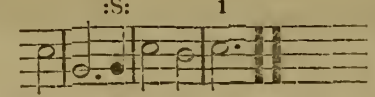
Repeat, $:S:$ or $\overline{\cdot}$ Shows the tune is sung again, from that note to a double bar or close.



Figures 1, 2, Show that the note under 1 is sung the first time, and that under 2 the second; if slurred both are sung the second time.



Double Bar, $\|$ Shews when to repeat.

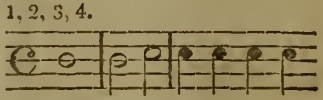


Single Bar $\|$ Divides the time according to the measure note.

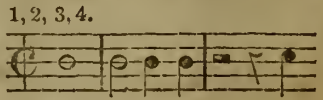


COMMON TIME MOODS.

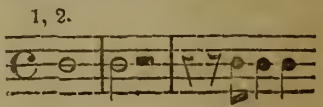
First, C Contains one Semibreve or its quantity between each bar, and 4 beats, 2 down and 2 up.



Second, C Contains 1 Semibreve and four beats.



Third, C Contains 1 Semibreve and two beats, 1 down and 1 up.



Fourth, $\frac{2}{4}$ Contains one Minim, and two beats.

1, 2.

TRIPLE TIME MOODS.

First, $\frac{3}{2}$ Contains three Minims in each bar, and three beats, two down and one up.

1, 2, 3.

Second, $\frac{3}{4}$ Contains three Crotchets, and three beats.

1, 2, 3.

Third, $\frac{3}{8}$ Contains three Quavers, and three beats.

1, 2, 3.

COMPOUND MOODS:

First, $\frac{6}{4}$ Contains six Crotchets in each bar, and two beats, one down and one up.

1, 2.

Second, $\frac{6}{8}$ Contains six Quavers, and two beats.

1, 2.

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

Driving notes, are those driven through the bar, or out of their proper order in the bar.

A SCALE TO SHEW THE PITCH OF THE PARTS.

The diagram shows two parts: Counter and Tenor. The Counter part is written on a single staff with a treble clef, starting on G and moving up to A, B, C, D, E, F, G. The Tenor part is written on a single staff with a bass clef, starting on G and moving up to A, B, C, D, E, F, G. The notes are connected by lines, and some are marked with 'A' or 'G' above them. A guitar fretboard diagram is shown on the left side of the Counter staff, with strings numbered 1-6 and frets numbered 1-6. The notes on the fretboard correspond to the notes in the Counter part: 1st fret (F), 2nd fret (G), 3rd fret (A), 4th fret (B), 5th fret (C), 6th fret (D).

KEYS.

The last note in the bass is the key note, which is the first above or below mi ; if above, it is a sharp key, if below, a flat key.

FLAT KEY.

The staff shows a scale in a flat key. The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), and 8 (C). The key note is C, which is a flat key. The notes are marked with 1, 2, 3, 4, 5, 6, 7, key note 8.

SHARP KEY:

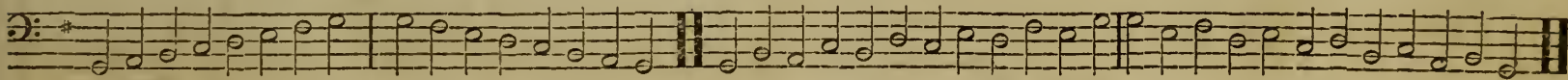
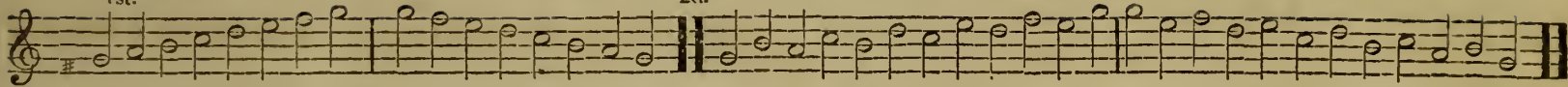
The staff shows a scale in a sharp key. The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), and 8 (C). The key note is C, which is a sharp key. The notes are marked with 1, 2, 3, 4, 5, 6, 7, key note 8.

* Key of G.

LESSON FOR TUNING THE VOICE.

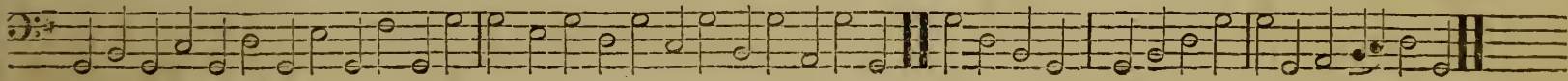
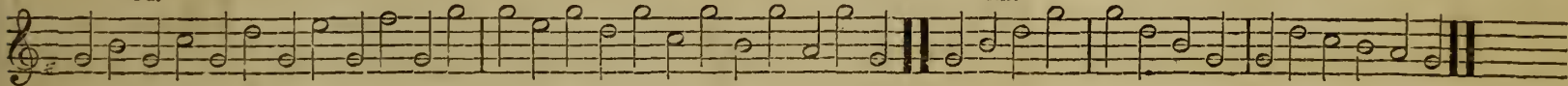
1st.

2d.



3d.

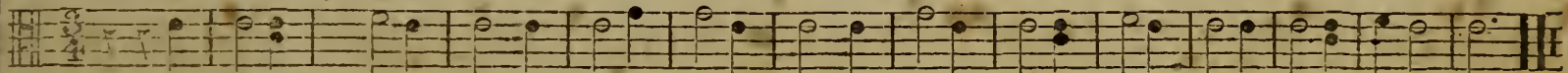
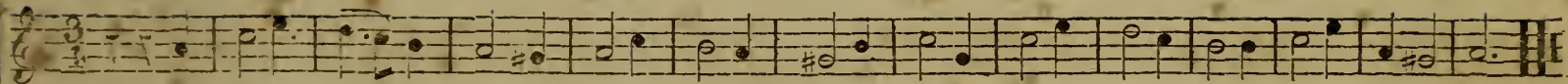
4th.



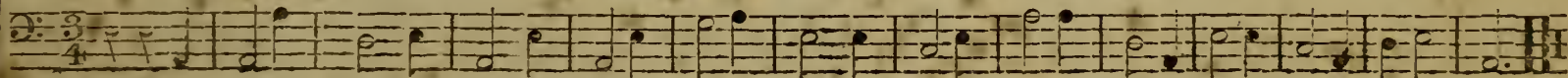
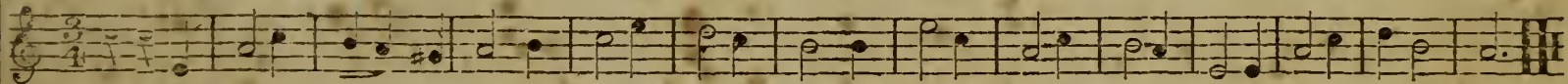
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LITTLE MARLBOROUGH. S. M.



Welcome sweet day of rest, That saw the Lord a - rise, Welcome to this reviving breast, And these re - joic-ing eyes.



B

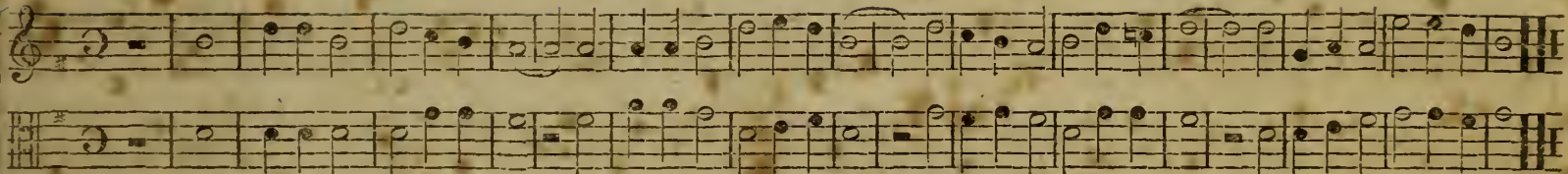
BROOKFIELD. L. M.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one flat (B-flat). It contains a series of notes, including quarter and eighth notes, with some accidentals (sharps and naturals). The lower staff is in bass clef with the same 3/2 time signature and key signature, providing a harmonic accompaniment with mostly quarter notes.

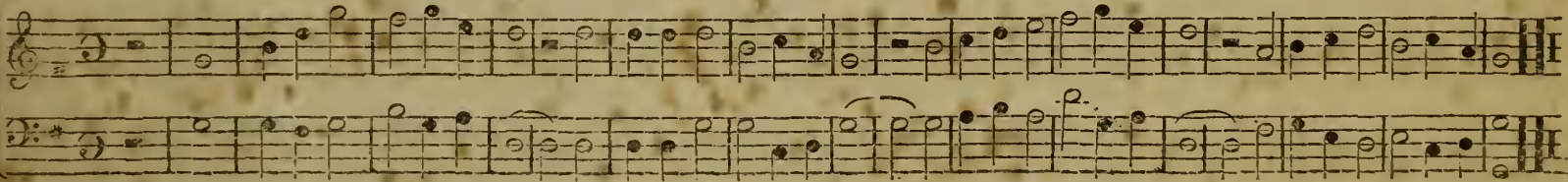
'Twas on that dark that doleful night, When pow'rs of earth and hell arose, Against the Son of God's delight, And friends betray'd him to his foes.

The second system of music also consists of two staves. The upper staff continues the melody in treble clef, 3/2 time, and one flat key signature. The lower staff continues the accompaniment in bass clef, 3/2 time, and one flat key signature. The notation includes various note values and rests, with some notes beamed together.

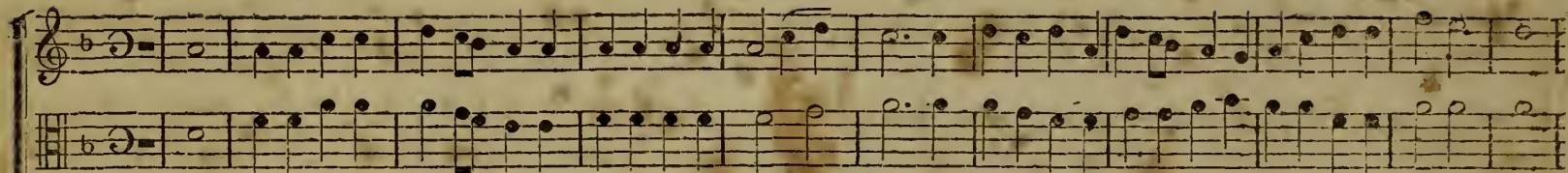
WELLS. L. M.



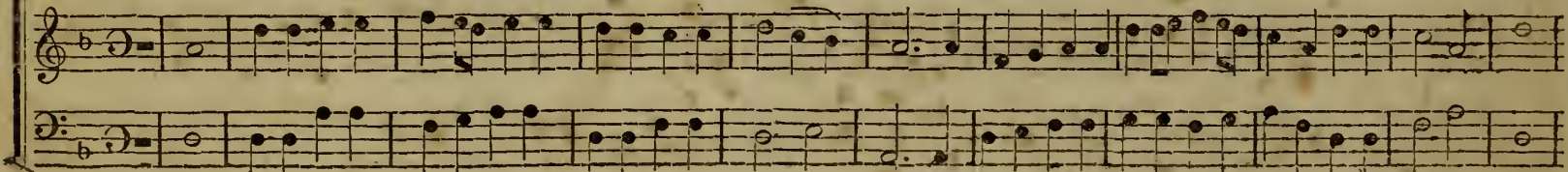
When Israel freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own, Their King and Judah washis throne.



HARTFORD. L. M. D.



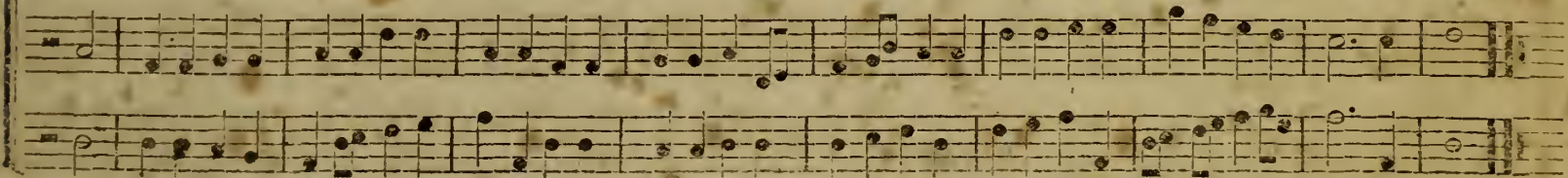
This spacious earth is all the Lord's, And men and worms and beasts and birds ; He rais'd the building on the seas, And gave it for their dwelling place.



CONCLUDED.



But there's a brighter world on high, Thy palace Lord above the sky, Who shall ascend that blest abode, And dwell so near his Maker God.

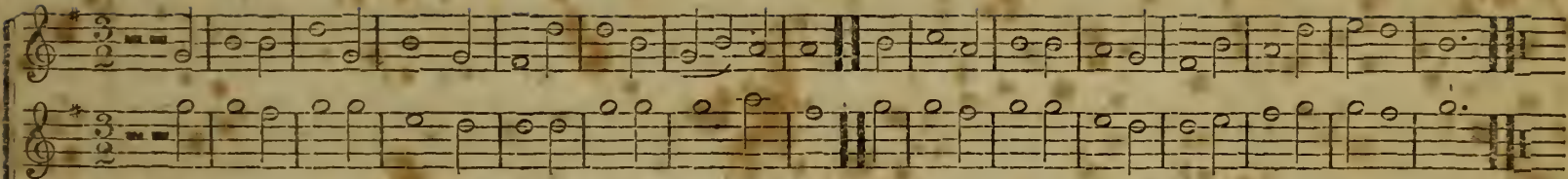


AYLESBURY. S. M.

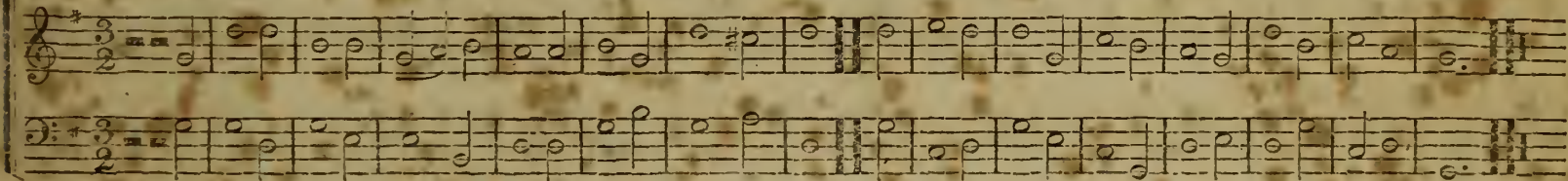
When overwhelm'd with grief, My heart within me dies ; Helpless and far from all relief, To heav'n I lift mine eyes.

The musical score consists of four staves. The first and third staves are in treble clef, and the second and fourth staves are in bass clef. The music is written in a common time signature (C). The lyrics are centered between the second and third staves.

MEAR. C. M.



While shepherds watch their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.



BEDFORD. C. M.

A musical score for the hymn "BEDFORD. C. M." consisting of four staves. The first three staves use a treble clef, and the fourth uses a bass clef. All staves are in 3/2 time and G major. The music is written in a simple, homophonic style with quarter and eighth notes. Each staff begins with a key signature of one sharp (F#) and a time signature of 3/2. The score is divided into two systems of two staves each by a double bar line. The first system ends with a double bar line and repeat dots. The second system ends with a double bar line and repeat dots. The paper shows signs of age with some foxing and staining.

BRADFORD. C. M.

AIR.



SECOND.



O Lord, our Lord, how wond'rous great Is thine exalted name? The glories of thy heavenly state, Let men and babes proclaim. Let, &c.



C

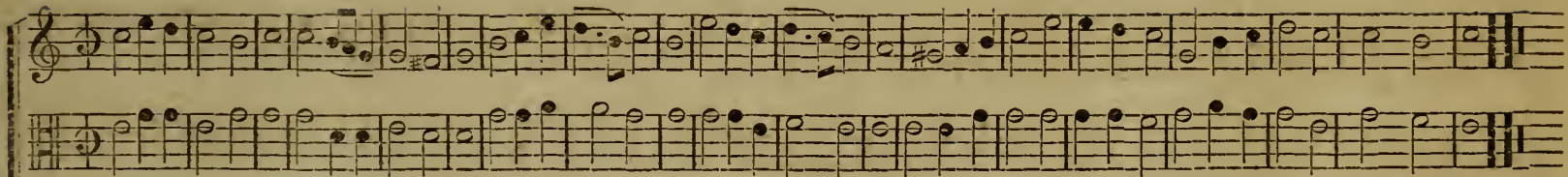
WINCHESTER. L. M.

The first system of music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in 3/2 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is in G major and consists of 12 measures.

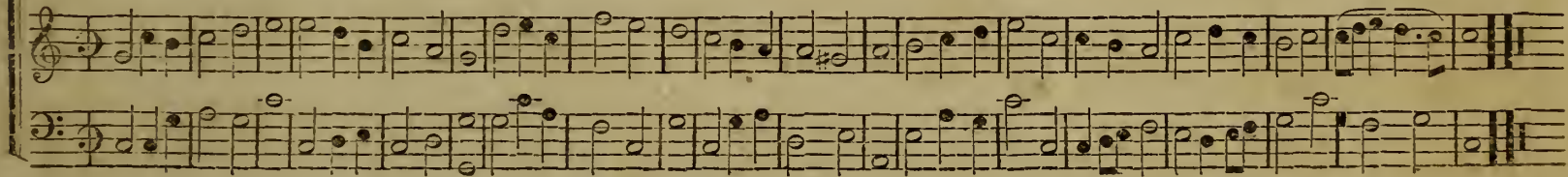
My refuge is the God of love, Why do my foes insult and cry, Fly like a tim'rous trembling dove, To distant woods or mountains fly.

The second system of music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in 3/2 time. The melody continues from the first system in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is in G major and consists of 12 measures. There is a trill (tr) above the final note of the melody in the second measure of this system.

GREEN'S 148TH. P. M.



Ye tribes of Adam join, &c.



ST. HELENS. Ps. 146th, as the 103d.

The image shows a musical score for the hymn 'St. Helens'. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 3/2 time and G major. The lyrics are: 'I'll praise my Maker with my breath, &c.'

I'll praise my Maker with my breath, &c.

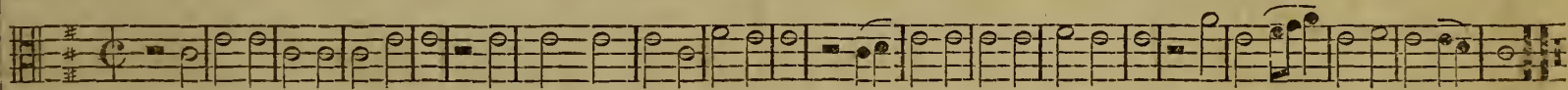
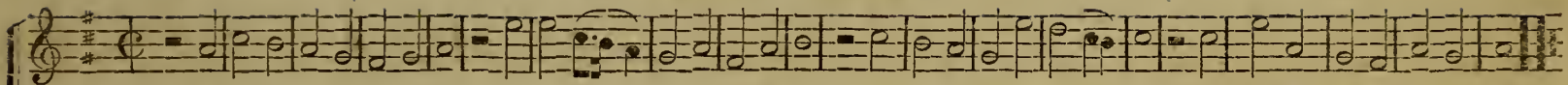
CONCLUDED.

The image displays four staves of musical notation, arranged vertically. Each staff contains a sequence of notes and rests, concluding with a double bar line. The notation is written in a style typical of 18th or 19th-century music manuscripts. The notes are primarily quarter and eighth notes, with some rests. The staves are connected by a vertical line on the left side. The paper shows signs of age, with some discoloration and faint markings.

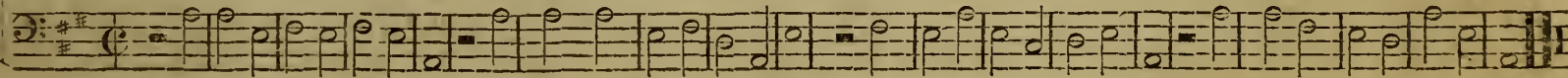
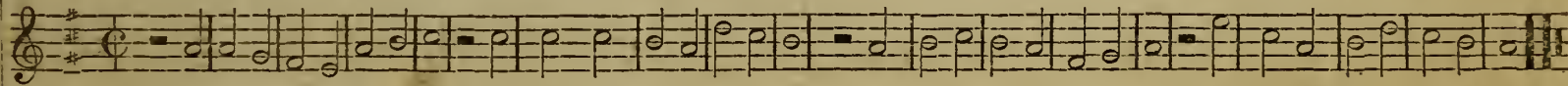
BATH. L. M.

A musical score for the piece "BATH. L. M." on page 22. The score is arranged in four staves, with the first two staves for the first system and the last two for the second system. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/2. The music is written in a simple, melodic style with quarter and eighth notes. The first system ends with a double bar line, and the second system begins with the word "Air." written above the treble clef staff. The second system also ends with a double bar line.

OLD HUNDRED. L. M.



Give to the Lord ye sons of fame, Give to the Lord renown and pow'r. Ascribe due honours to his name, And his eternal might adore.



CASTLE STREET. L. M.

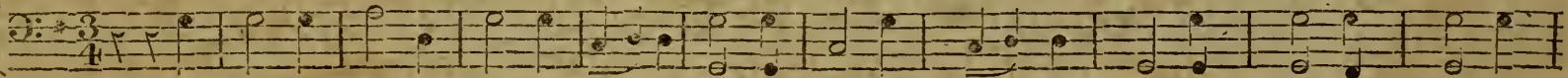
Air,

*tr.**tr.*

2d Treble.



Sweet is the work my God my King, To praise thy name give thanks and sing, To shew thy love by



CONCLUDED.

morn: g light And talk of all thy truth at night, And talk, &c.

D

The image shows a musical score for four staves. The top staff contains a melodic line with various note values and rests, including a trill marked 'tr'. The second staff contains a vocal line with lyrics: 'morn: g light And talk of all thy truth at night, And talk, &c.'. The third staff contains a bass line with notes and rests. The fourth staff contains a bass line with notes and rests, including a chord marked 'D'. The music is written in a historical style with a common time signature.

PLYMOUTH. C. M.

Now let our lips with holy fear, And mournful pleasure sing, The sufferings of our great High Priest, The sorrows of our King.

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/2 time signature. The music is written in a key with one sharp (F#). The lyrics are placed between the second and third staves.

ST. MARTINS. C. M.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of quarter notes.

Joy to the earth the Saviour reigns, Let men their songs employ, While fields and floods, rocks, hills and plains, Repeat the sounding joy.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 3/2 time signature, continuing the melody from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the harmonic accompaniment.

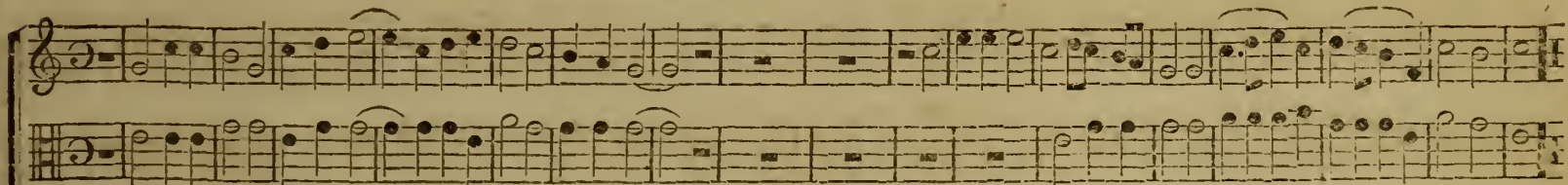
GEORGIA. C. M.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, featuring a variety of note values including minims, crotchets, and quavers, with some notes beamed together. The system concludes with a double bar line.

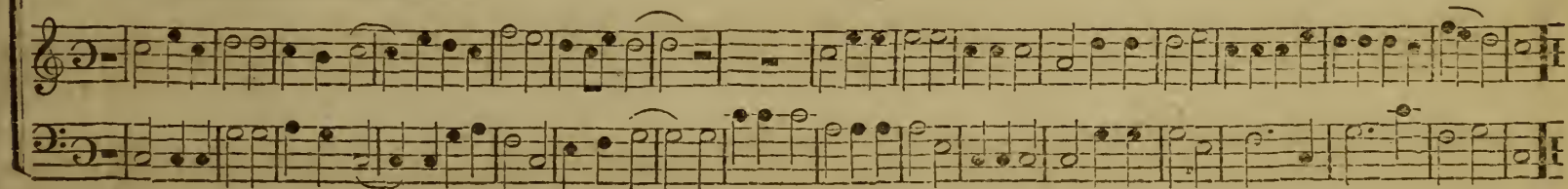
Return O God of love return, Earth is a tiresome place, How long shall we thy children mourn, Our absence from thy face.

The second system of music also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The notation continues from the first system, maintaining the same musical style and concluding with a double bar line.

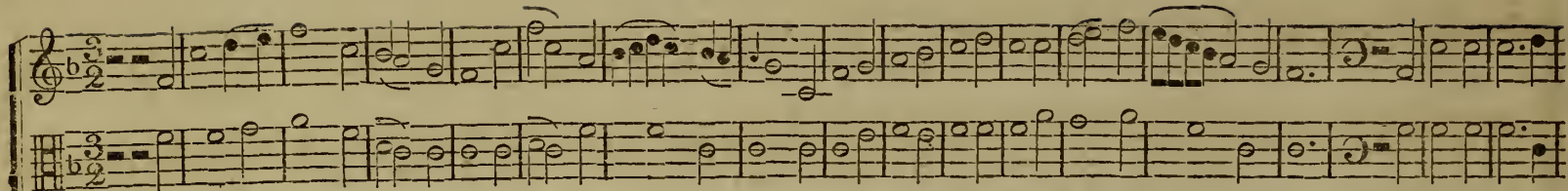
BRIDGEWATER. L. M.



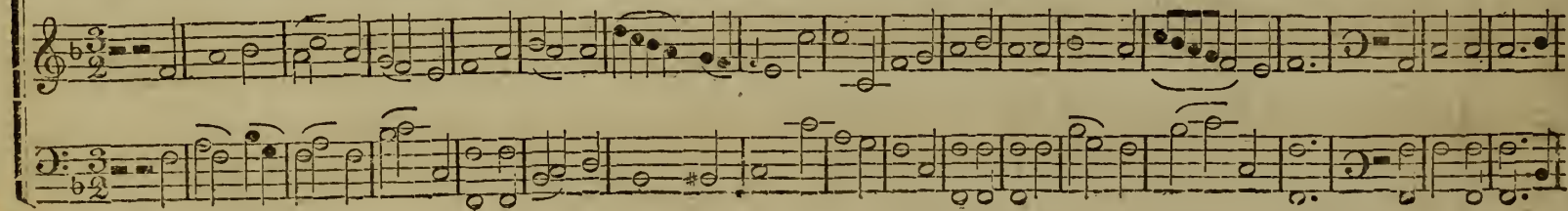
My soul thy great creator praise, &c.



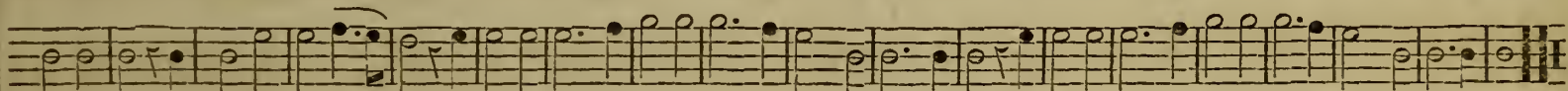
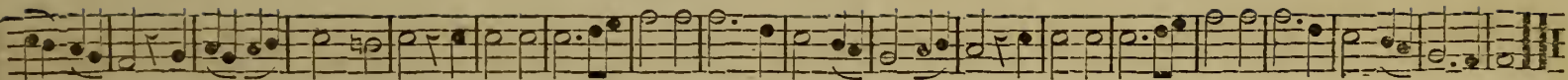
ARCHDALE. C. M.



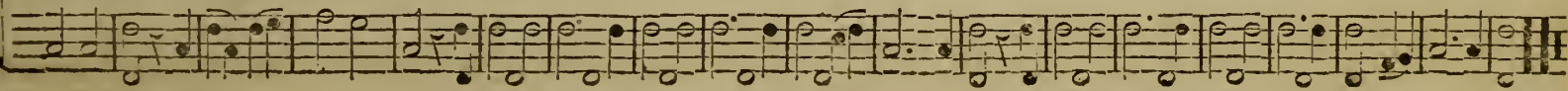
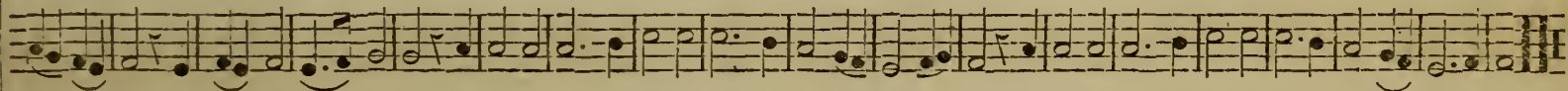
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The world beheld the



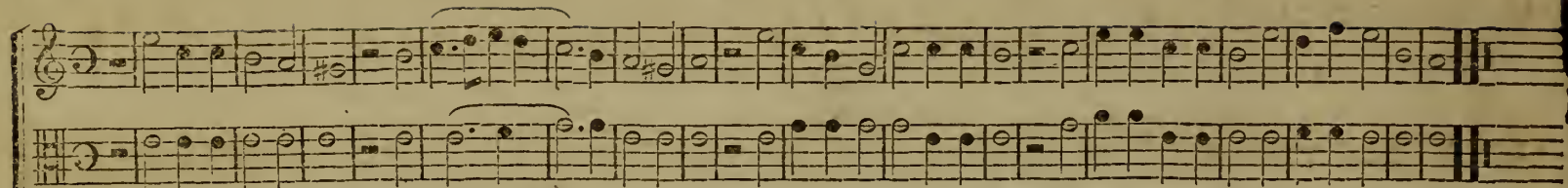
CONCLUDED.



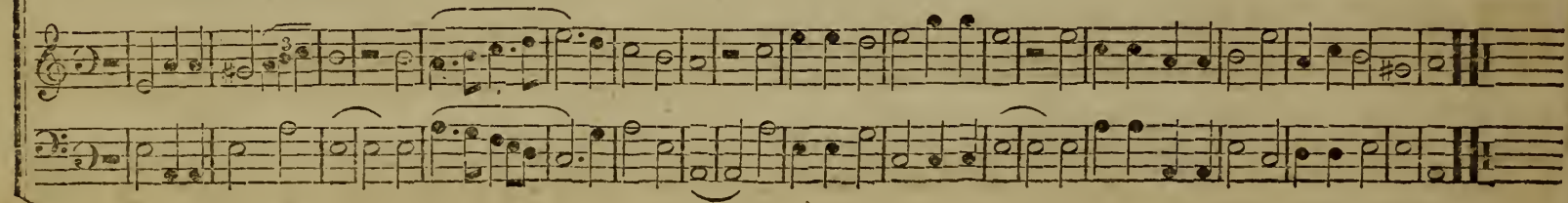
glorious change, And did thy hand confess, My tongue broke out in unknown strains, And sung surprising grace. My tongue, &c.



25TH PSALM. S. M.



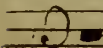
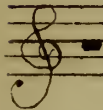
I lift my soul to God, &c.

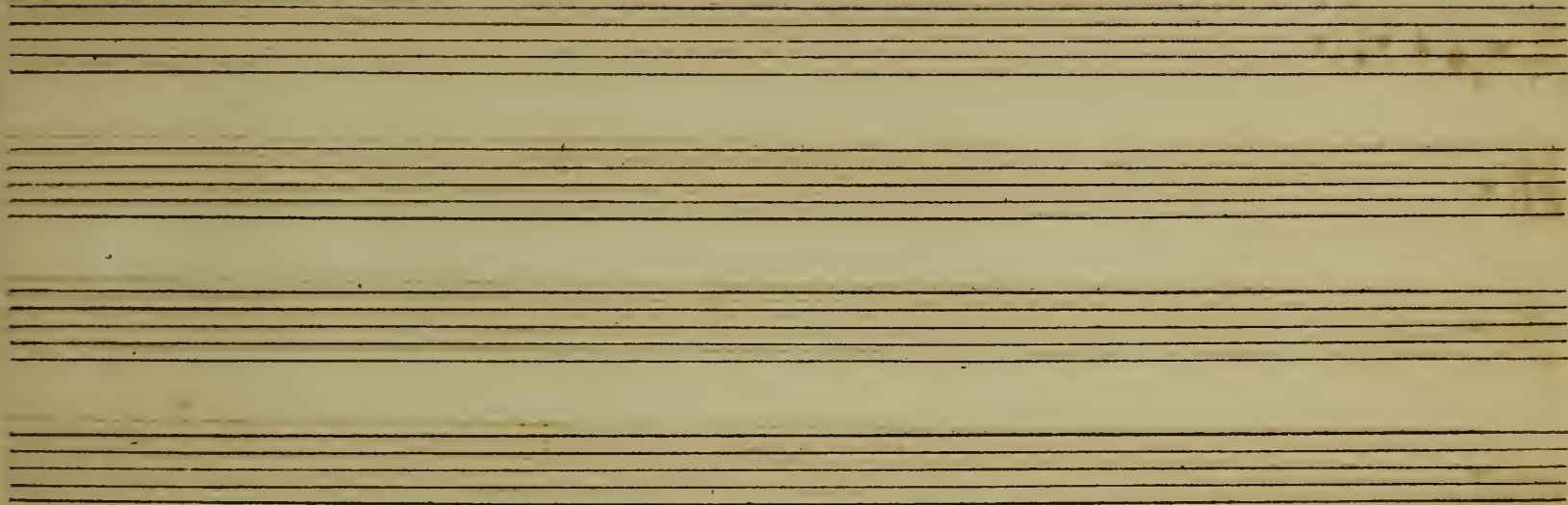


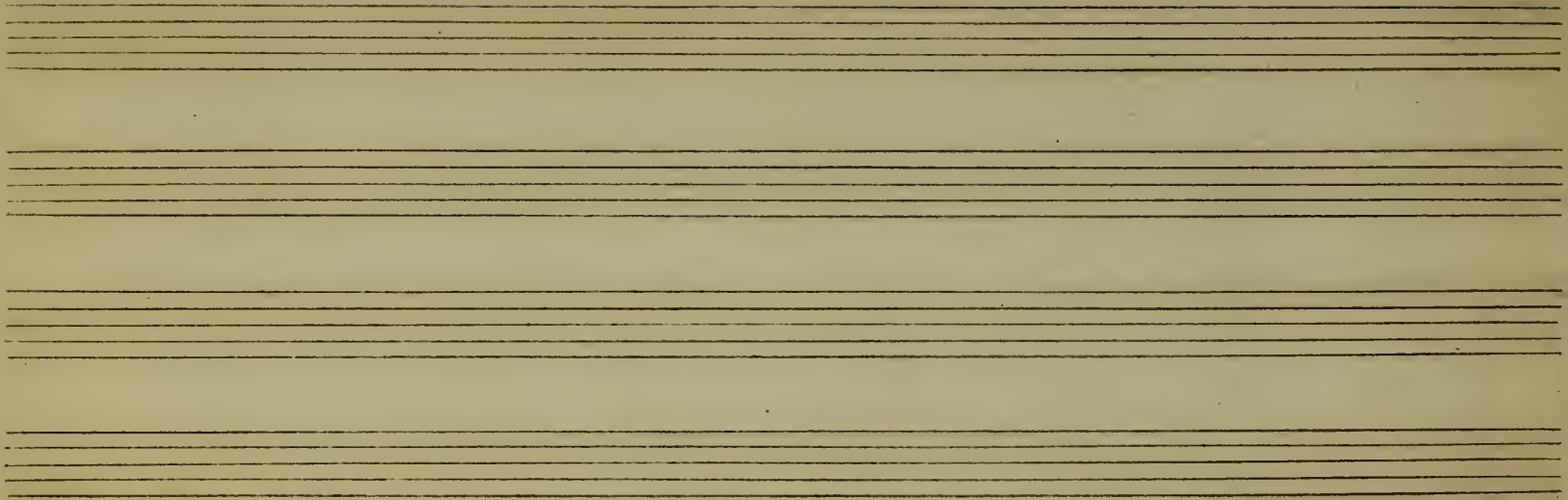
Contra 7^o

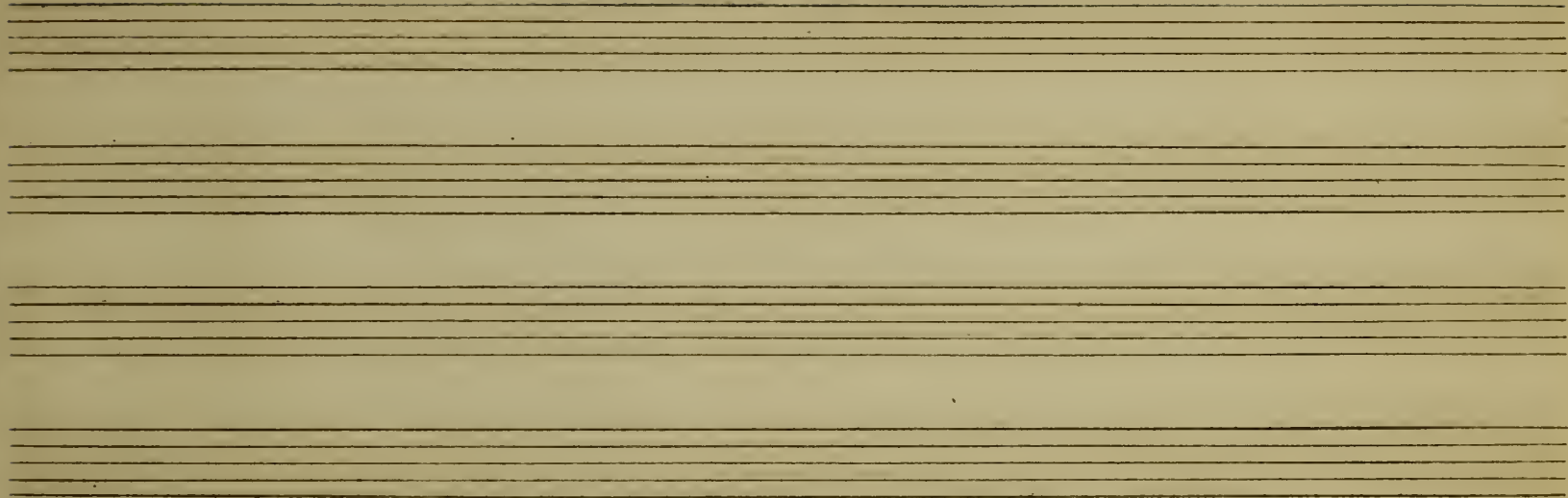
by German

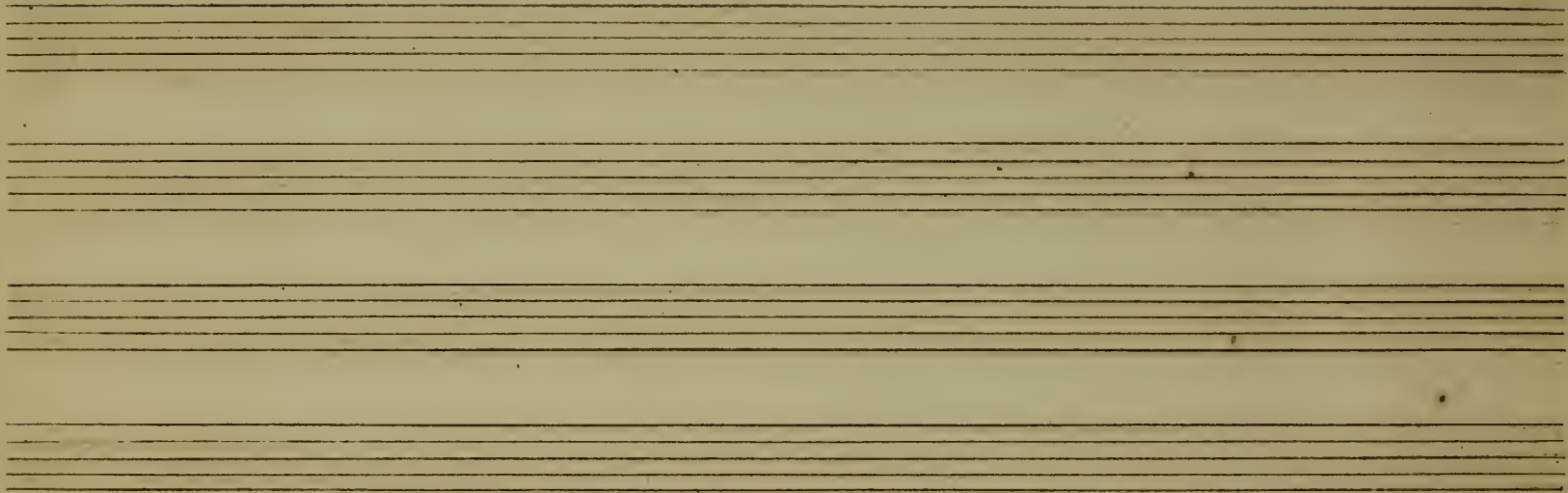
The image shows a handwritten musical score on aged paper. At the top, the title "Contra 7^o" is written in cursive. To the right, the composer's name "by German" is also written in cursive. The score consists of four staves, each with a treble clef. The first staff contains a melody in G major (one sharp, F#) and 3/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4. The second, third, and fourth staves are empty, each with the same key signature and time signature.

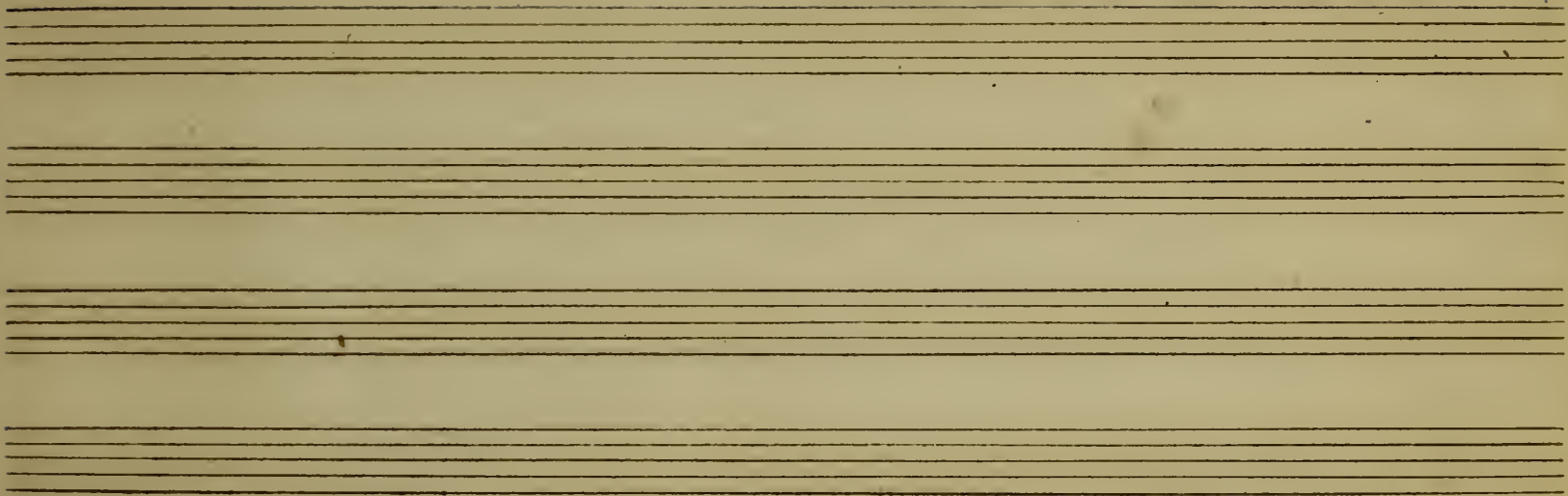


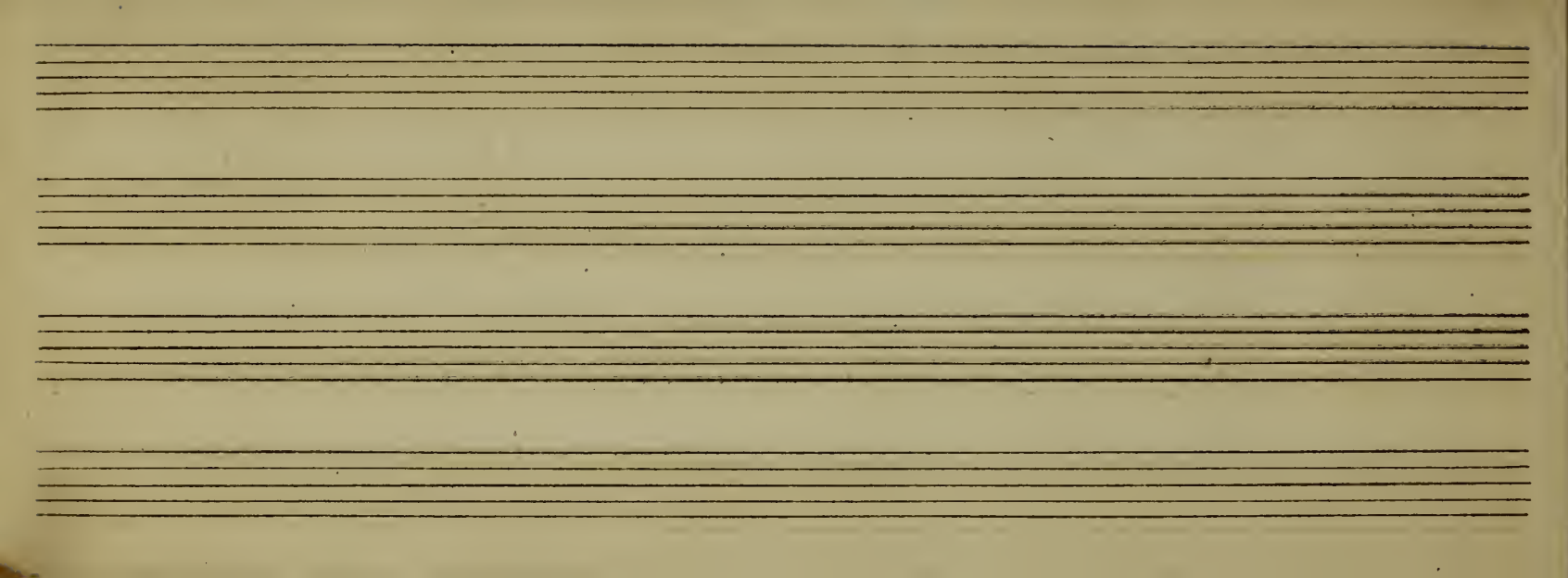


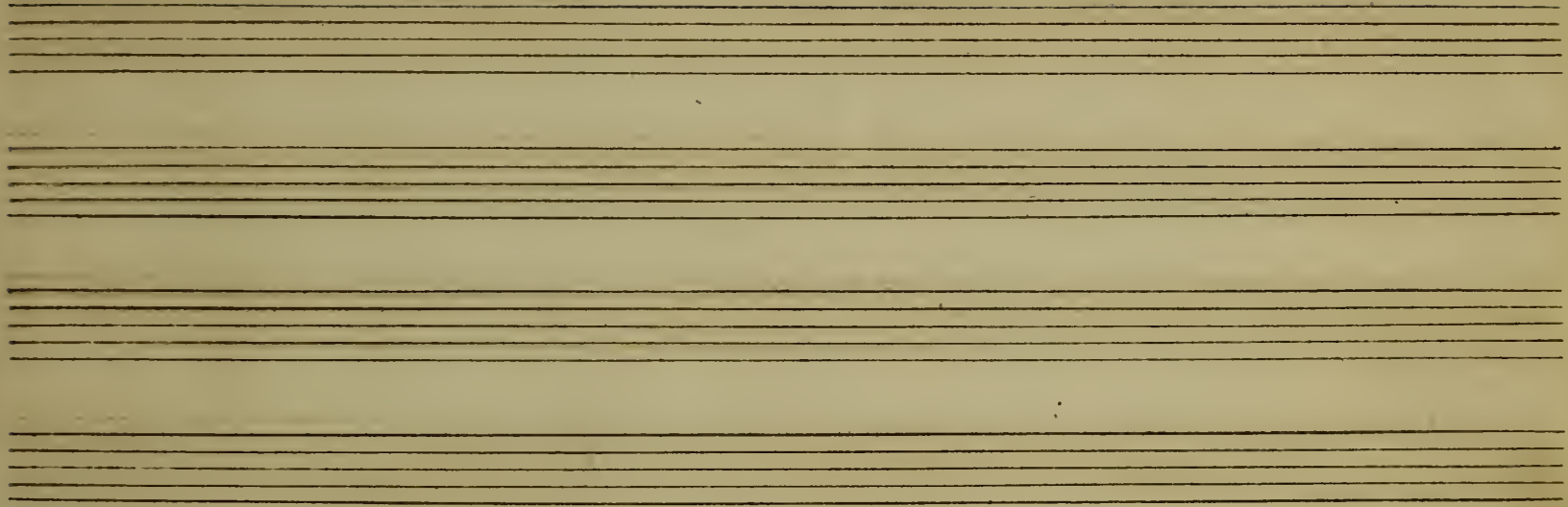


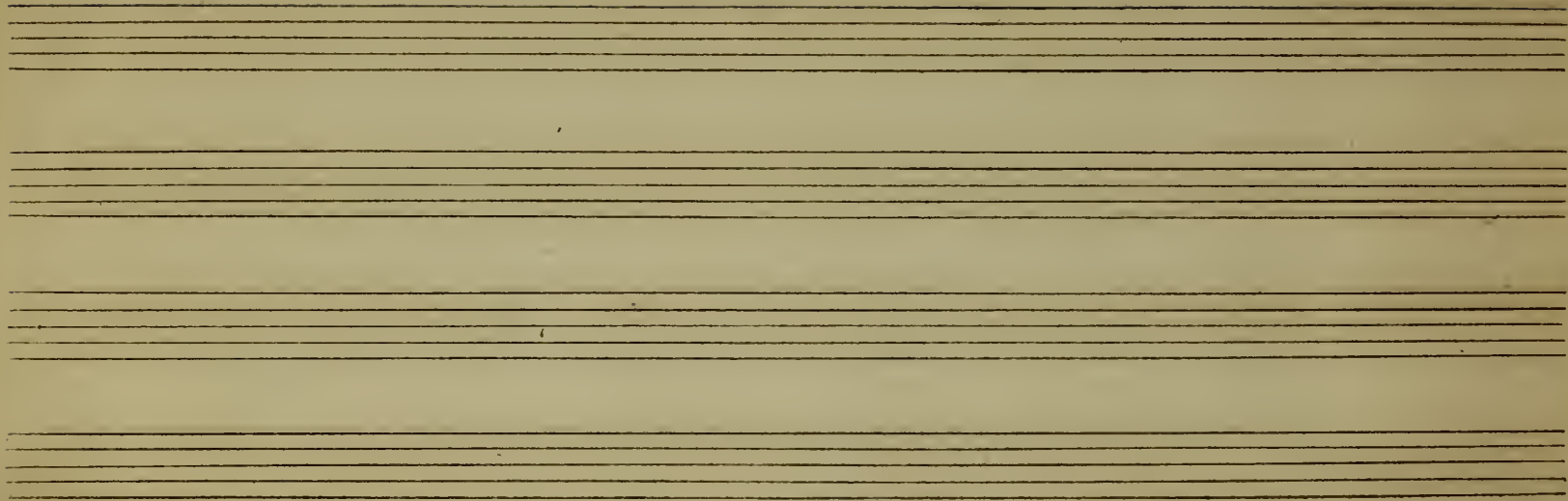


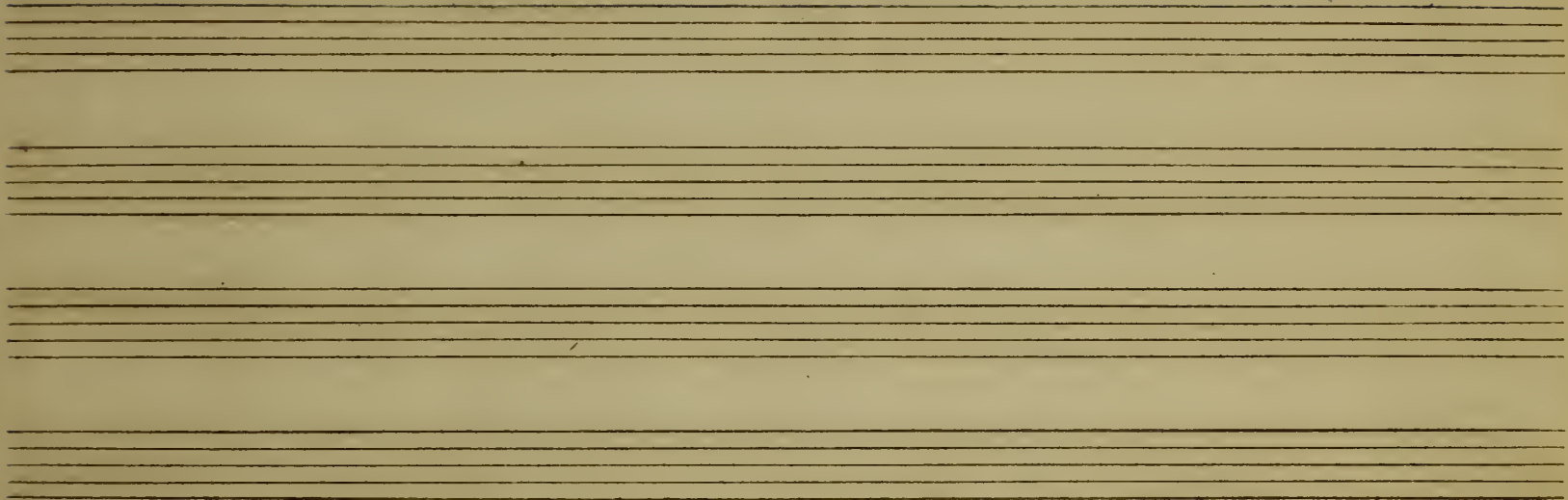


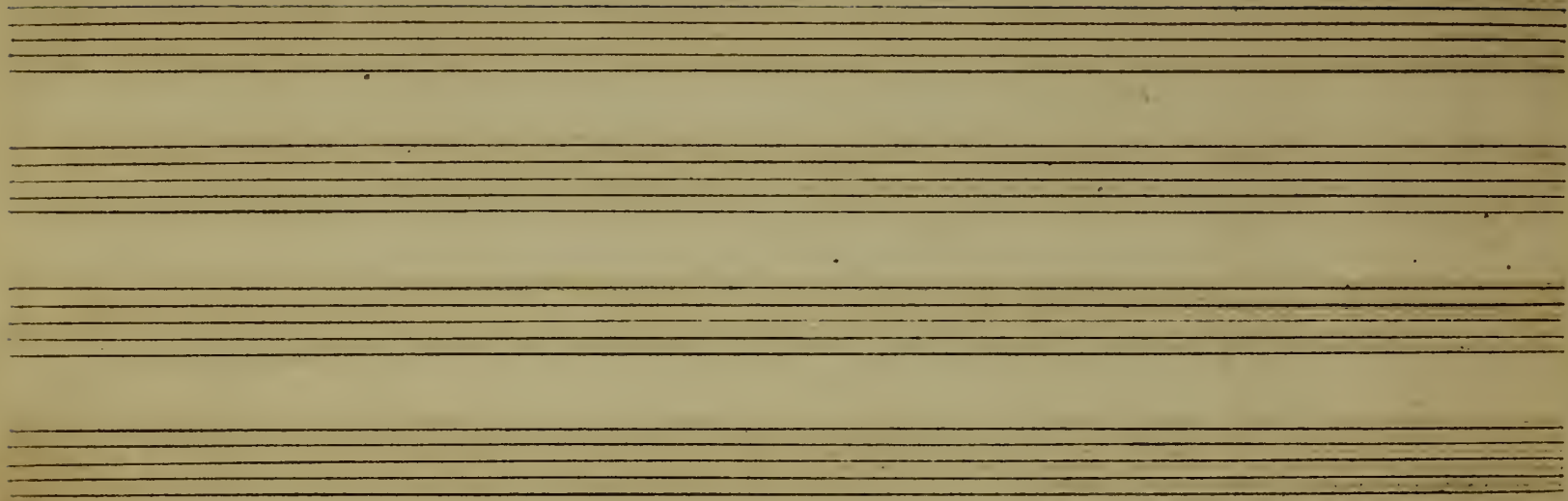










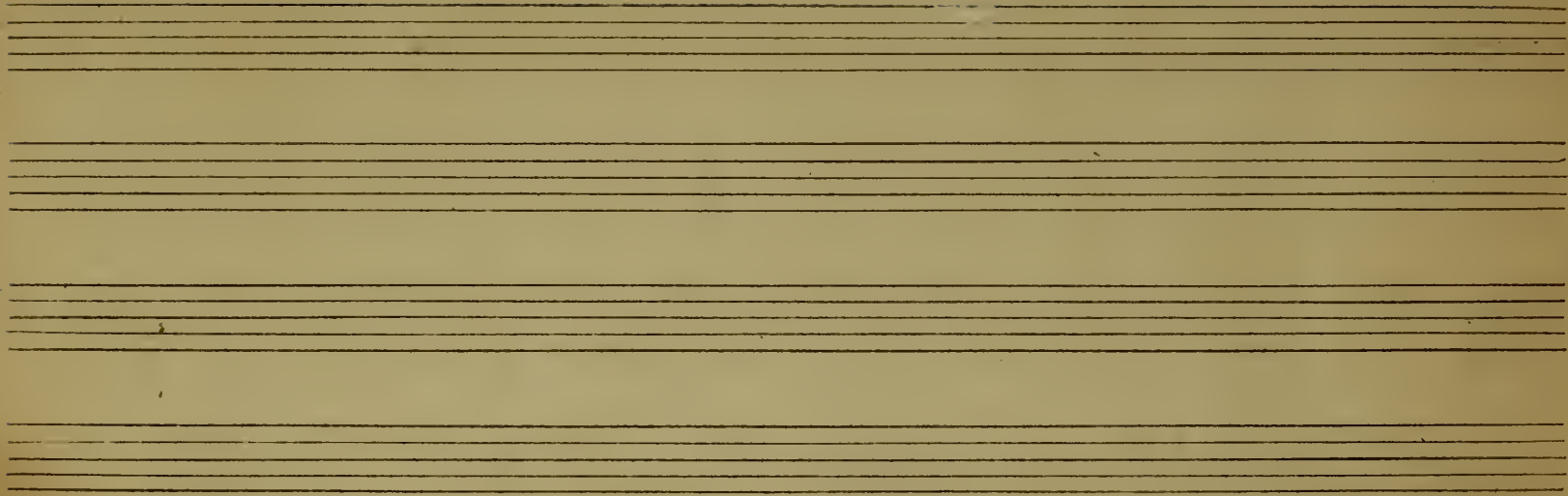


Blank musical staff with five lines.

Blank musical staff with five lines.

Blank musical staff with five lines.

Blank musical staff with five lines.





2

b





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