

M447.  
53

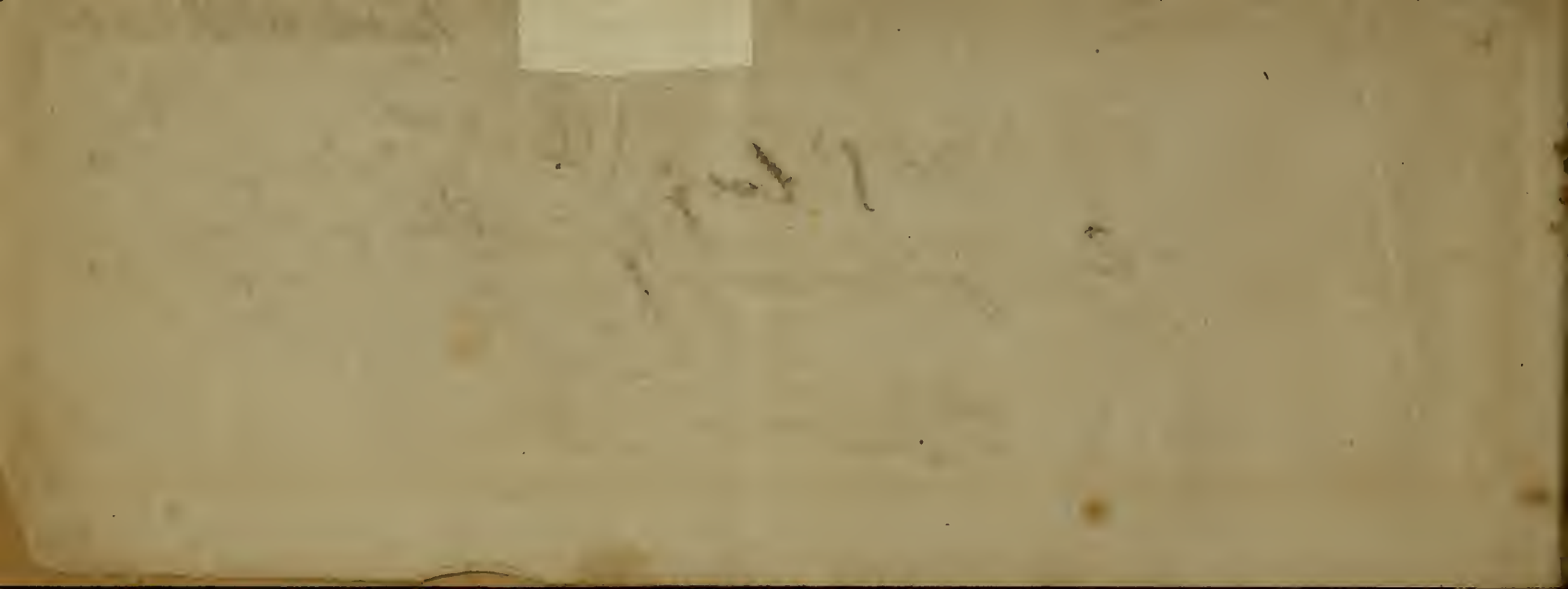
No. M447.53







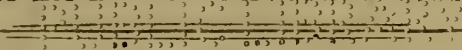




A GAMUT, OR  
SCALE OF MUSIC.

TO WHICH IS ADDED,

BLANK LINES FOR FAVORITE MUSIC.



HARTFORD:

PUBLISHED AND SOLD BY

OLIVER D. COOKE.

SAMUEL GREEN, PRINTER, NEW-LONDON, CONNECTICUT.—1811.

*\* M. H. 53*

*3147*

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

**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.

mi    mi  
 la    la  
 sol    sol  
 fa    fa  
 la    la  
 sol    sol  
 fa    fa  
 mi    mi

Characters.	Explanations.	Examples.
Flat, <b>b</b>	Sinks a note half a tone.	
Sharp, <b>#</b>	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.

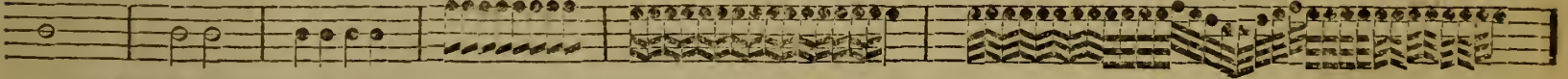
Ledger Line, Is added when notes ascend or descend beyond the staff.



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

PROPORTION OF THE NOTES.

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

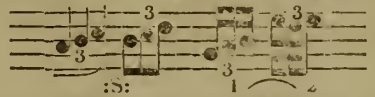


The Rests are in the same proportion, except the Semibreve Rest, which fills a bar in all moods of time.

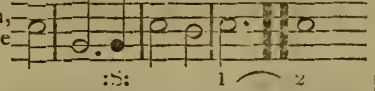
Dot or Point,  $\cdot$  At the right hand of a note, adds to it half its length.



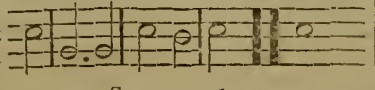
Figure 3, Shows that each of the three notes is one third of a beat.



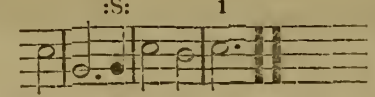
Repeat,  $:S:$  or  $\overline{\cdot}$  Shows the tune is sung again, from that note to a double bar or close.



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,  $\parallel$  Shews when to repeat.

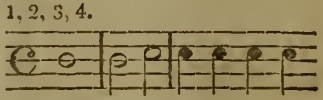


Single Bar  $\text{I}$  Divides the time according to the measure note.

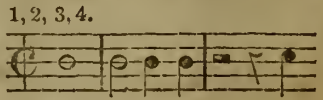


COMMON TIME MOODS.

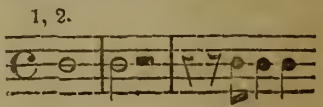
First,  $\text{C}$  Contains one Semibreve or its quantity between each bar, and 4 beats, 2 down and 2 up.



Second,  $\text{C}$  Contains 1 Semibreve and four beats.



Third,  $\text{C}$  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.

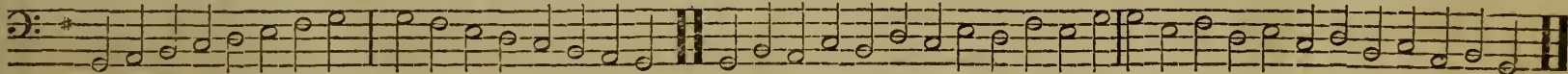
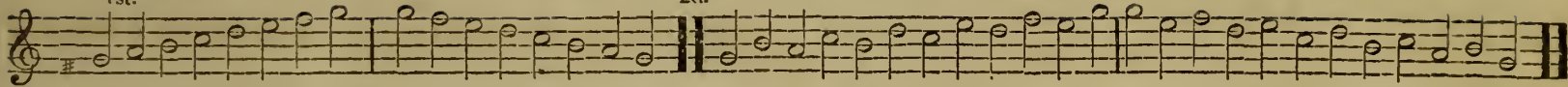


\* Key of G.

LESSON FOR TUNING THE VOICE.

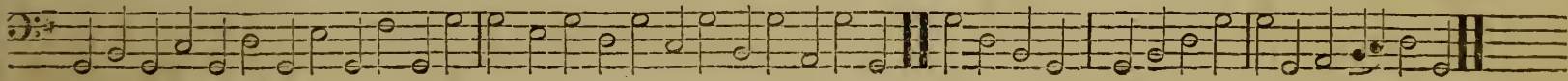
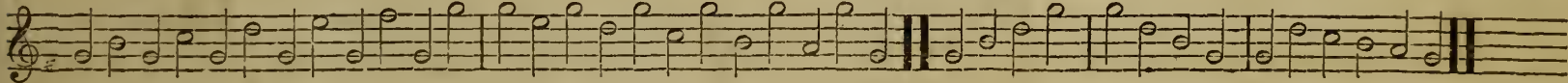
1st.

2d.



3d.

4th.



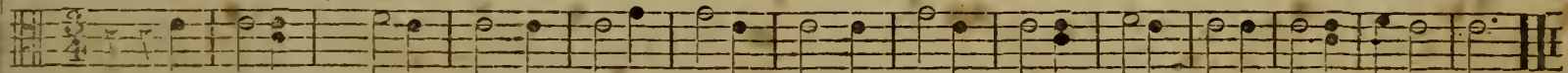
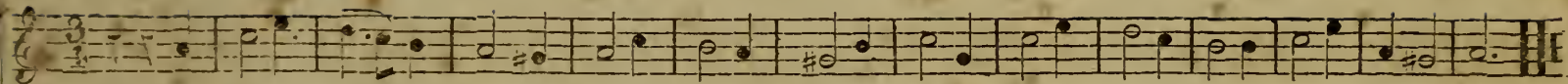
# INDEX.

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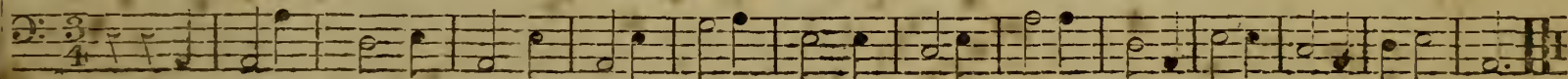
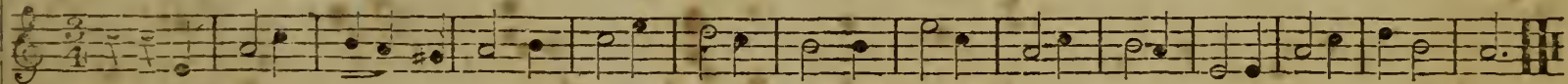
AYLESBURY,	S. M.	14	Green's 148th,	P. M.	19	Plymouth,	C. M.	20
Archdale,	C. M.	30	Georgia,	C. M.	23	Psalm 25th,	S. M.	32
Brookfield,	L. M.	10	Hartford,	L. M.	12	St. Helen's,	P. M.	20
Bedford,	C. M.	16				St. Martin's,	C. M.	27
Bradford,	C. M.	17	Little Marlborough,	S. M.	9			
Bath,	L. M.	22						
Bridgewater,	L. M.	29	Mear,	C. M.	15	Wells,	L. M.	11
						Winchester,	L. M.	18
Castle Street,	L. M.	24	Old Hundred,	L. M.	23			



# 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.

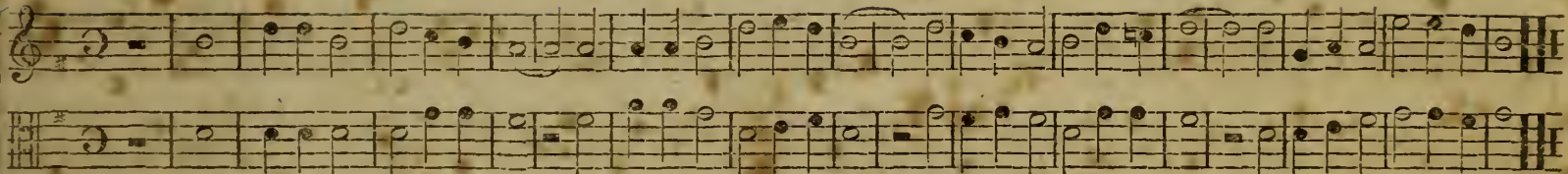
The first system of music consists of two staves. The upper staff is a treble clef with a 3/2 time signature and a key signature of one flat (B-flat). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a bass clef with the same 3/2 time signature and key signature, providing a harmonic accompaniment with mostly quarter and eighth 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.

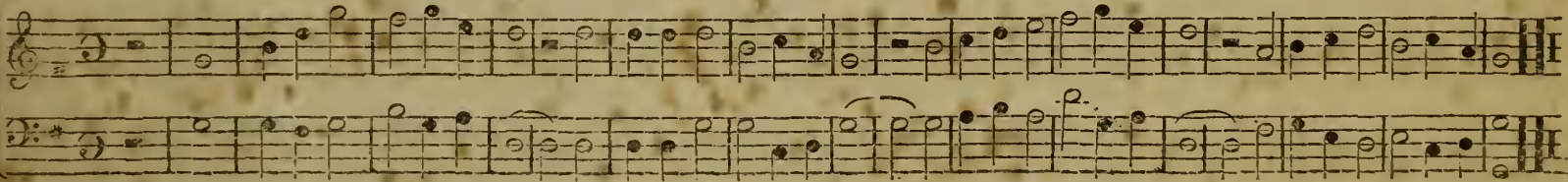
The second system of music also consists of two staves. The upper staff is a treble clef with a 3/2 time signature and a key signature of one flat. It continues the melodic line from the first system. The lower staff is a bass clef with the same 3/2 time signature and key signature, continuing the harmonic accompaniment.



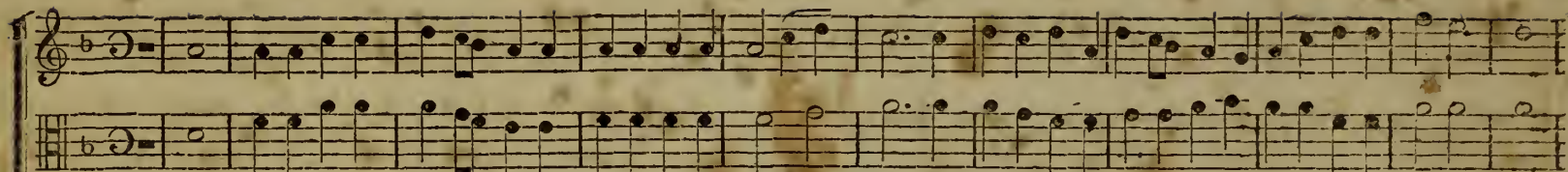
WELLS. L. M.



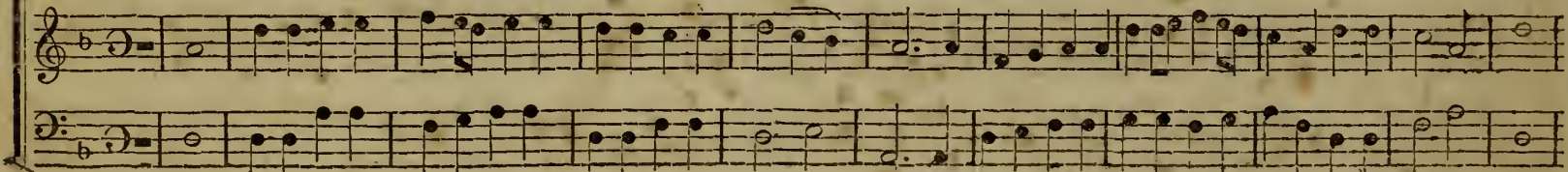
When Israel freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own, Their King and Judah washis throne.



## HARTFORD. L. M. D.



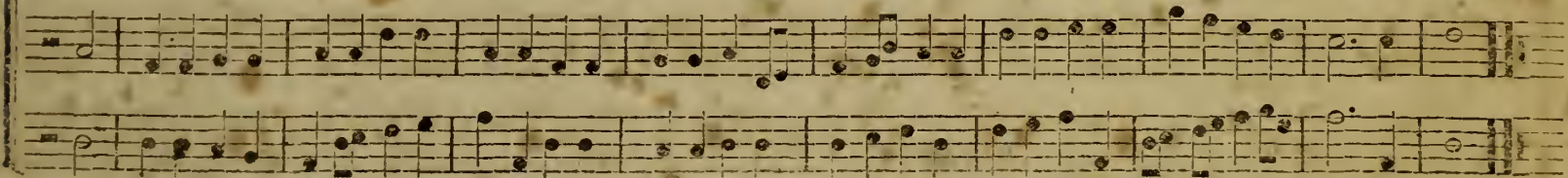
This spacious earth is all the Lord's, And men and worms and beasts and birds ; He rais'd the building on the seas, And gave it for their dwelling place.



# 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.



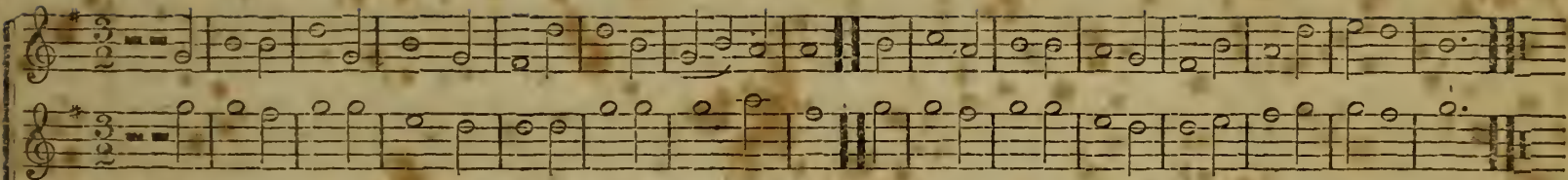
## AYLESBURY. S. M.

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

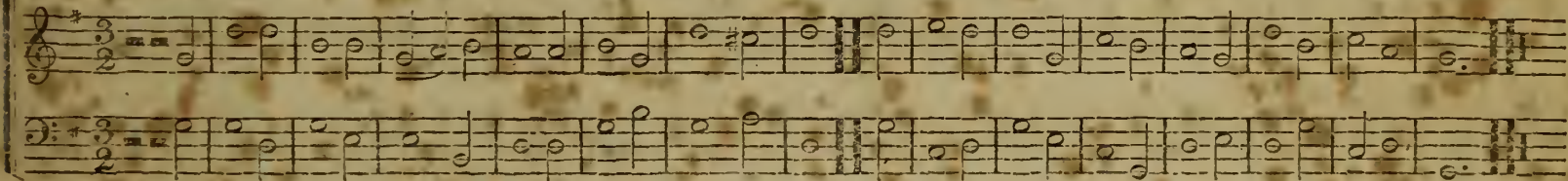
The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are centered between the second and third staves. The paper shows signs of age with some staining.



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.

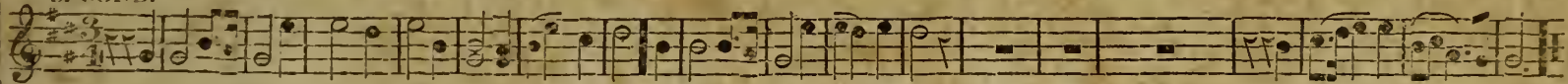
A musical score for the hymn "BEDFORD. C. M." consisting of four staves. The first three staves use a treble clef, and the fourth uses a bass clef. All staves are in 3/2 time and G major. The music is written in a simple, homophonic style with quarter and eighth notes. Each staff begins with a key signature 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 repeat sign, and the second system ends with a final double bar line.

## 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 clef, and the bass line is in the bass clef. The music features a series of quarter and eighth notes, with some rests and a final cadence.

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, ending with a trill (tr) on the final note. The bass line provides a steady accompaniment.



GREEN'S 148TH. P. 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. The music is in 4/4 time. The melody in the top staff begins with a quarter rest, followed by a series of quarter and eighth notes. A key signature change to one sharp (F#) occurs in the middle of the system. The system concludes with a double bar line.

Ye tribes of Adam join, &c.

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The melody in the top staff features a key signature change to one sharp (F#) in the middle of the system. The system concludes with a double bar line.

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

The image shows a musical score for the hymn 'St. Helens'. It consists of four staves. The top two staves are for the vocal line, and the bottom 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.

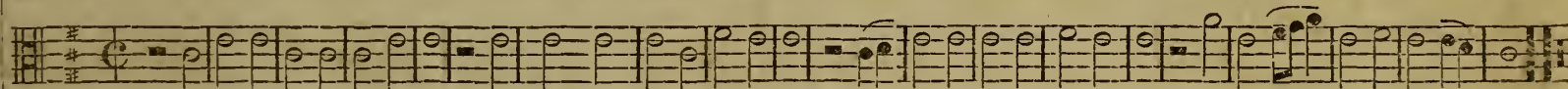
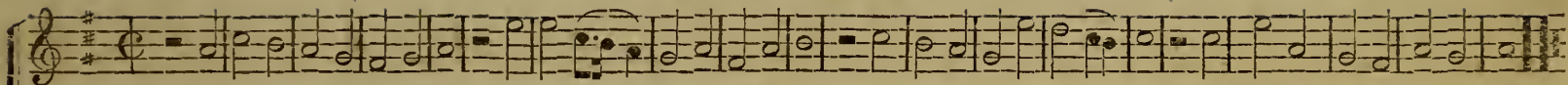
CONCLUDED.

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, including some staining and discoloration.

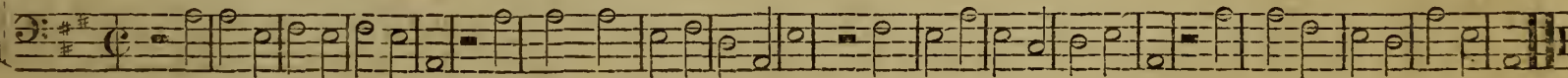
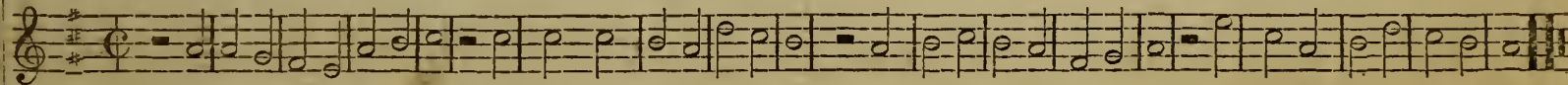
## BATH. L. M.

A musical score for the piece "BATH. L. M." consisting of four staves. The first two staves are for a piano accompaniment, and the last two are for a vocal line. The music is in 3/2 time and G major. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the key signature and time signature, and the word "Air." written above it. The fourth staff is a bass clef with the key signature and time signature. The music consists of a series of quarter and eighth notes, with a final cadence in each system.

# 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.

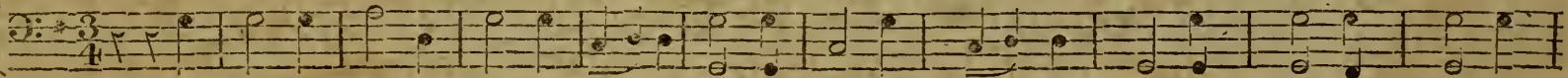
Air,

*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

## 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.



# 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 melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes.

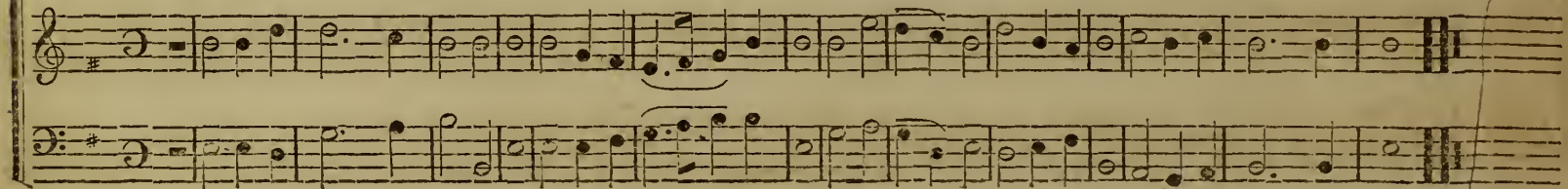
Joy to the earth the Saviour reigns, Let men their songs employ, While fields and floods, rocks, hills and plains, Repeat the sounding joy.

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 accompaniment. The notation includes various note values and rests, with some notes beamed together.

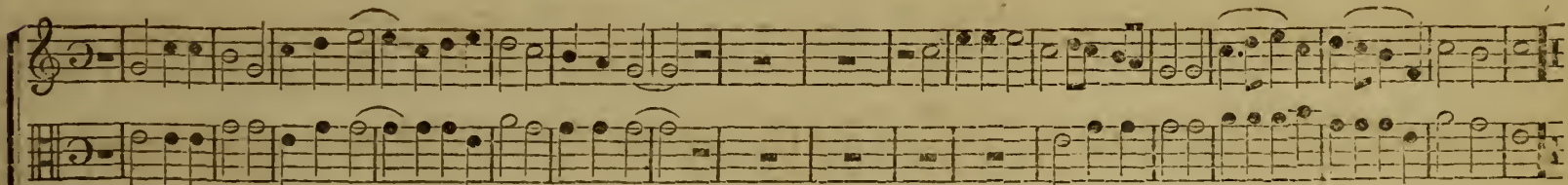
## GEORGIA. C. M.



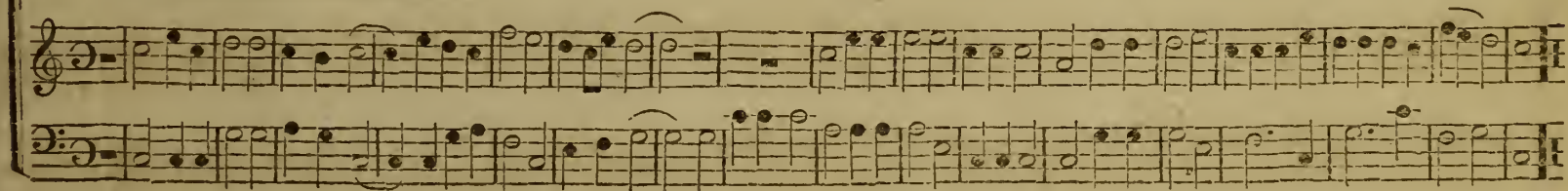
Return O God of love return, Earth is a tiresome place, How long shall we thy children mourn, Our absence from thy face.



BRIDGEWATER. L. M.



My soul thy great creator praise, &c.



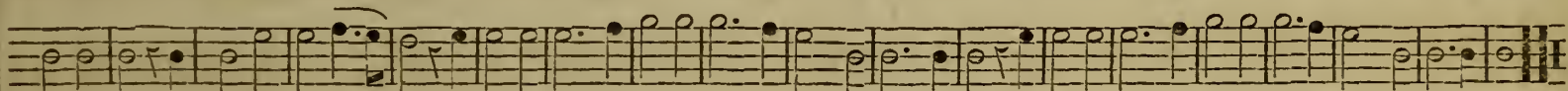
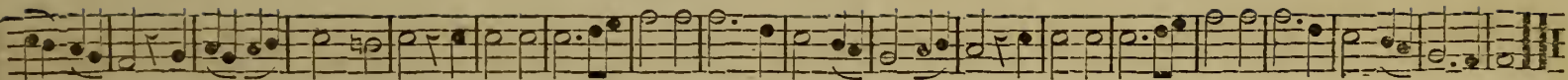
## ARCHDALE. C. M.

The first system of music consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of B-flat major (one flat) and 3/2 time. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The melody in the upper staff is more active, while the lower staff provides a steady accompaniment.

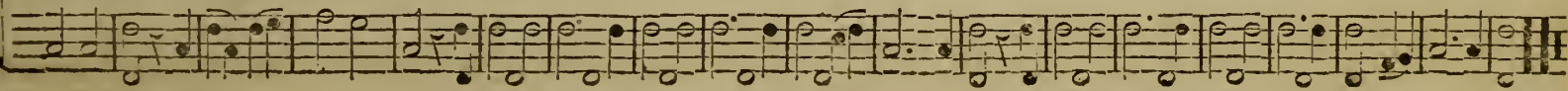
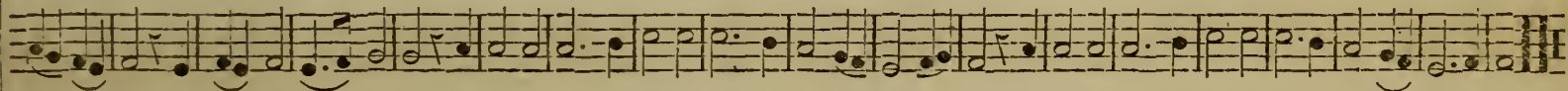
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The world beheld the

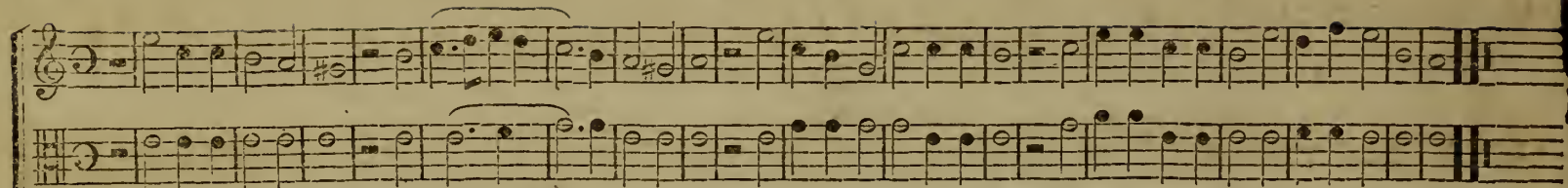
The second system of music also consists of two staves, continuing the piece. It maintains the same key signature and time signature as the first system. The musical notation includes various rhythmic patterns and phrasing, with some notes beamed together. The overall texture is characteristic of an 18th-century hymn tune.

# CONCLUDED.

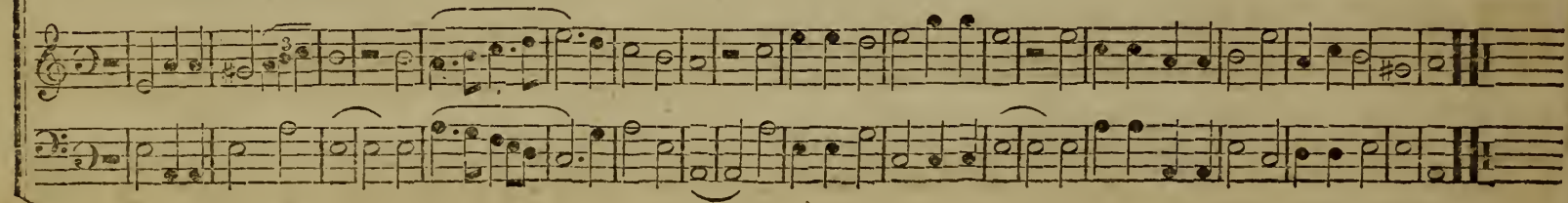


glorious change, And did thy hand confess, My tongue broke out in unknown strains, And sung surprising grace. My tongue, &c.



25<sup>TH</sup> PSALM. S. M.

I lift my soul to God, &c.

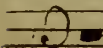
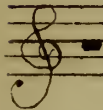




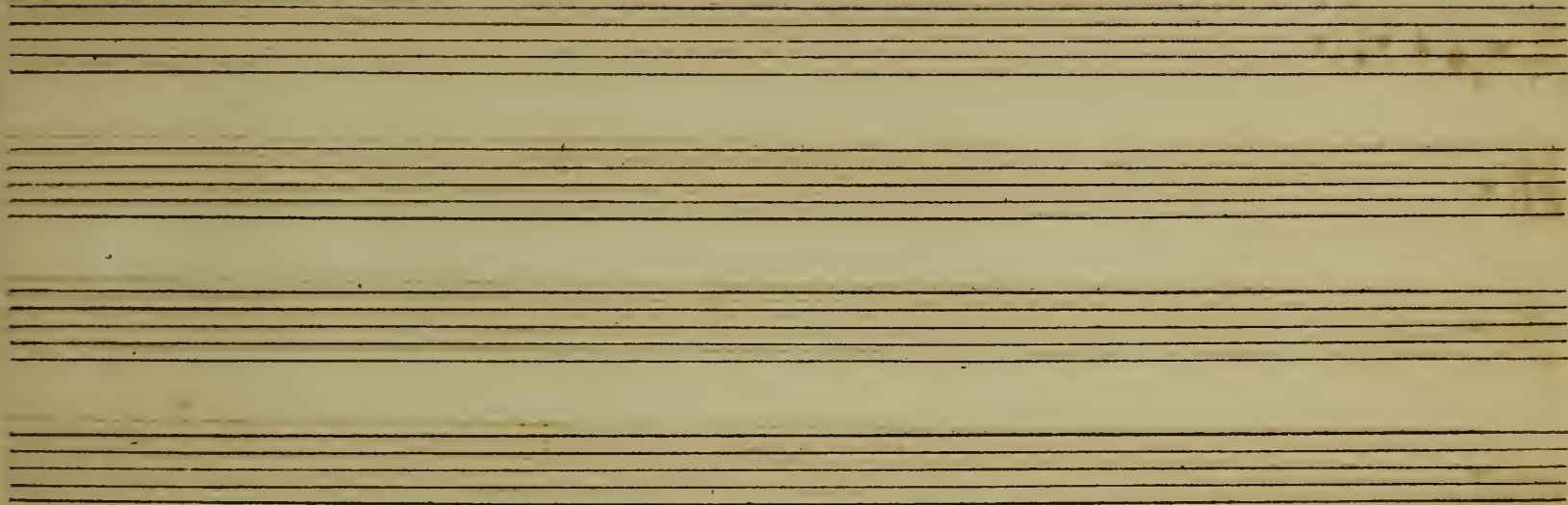
Contra 7<sup>o</sup>

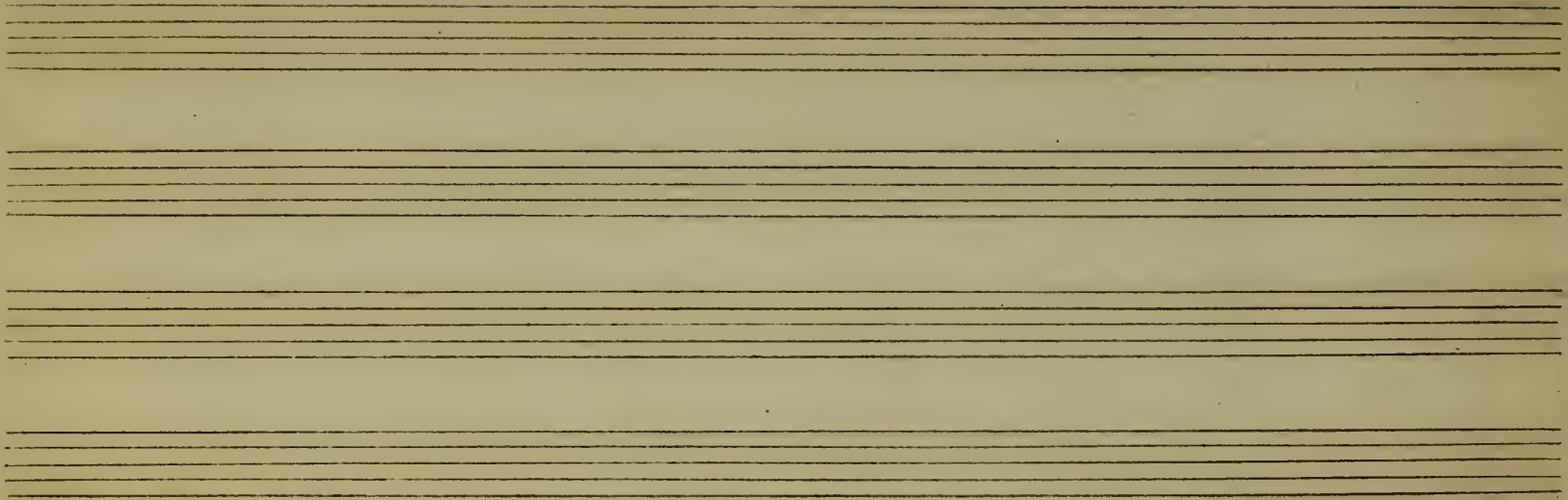
by Gernon

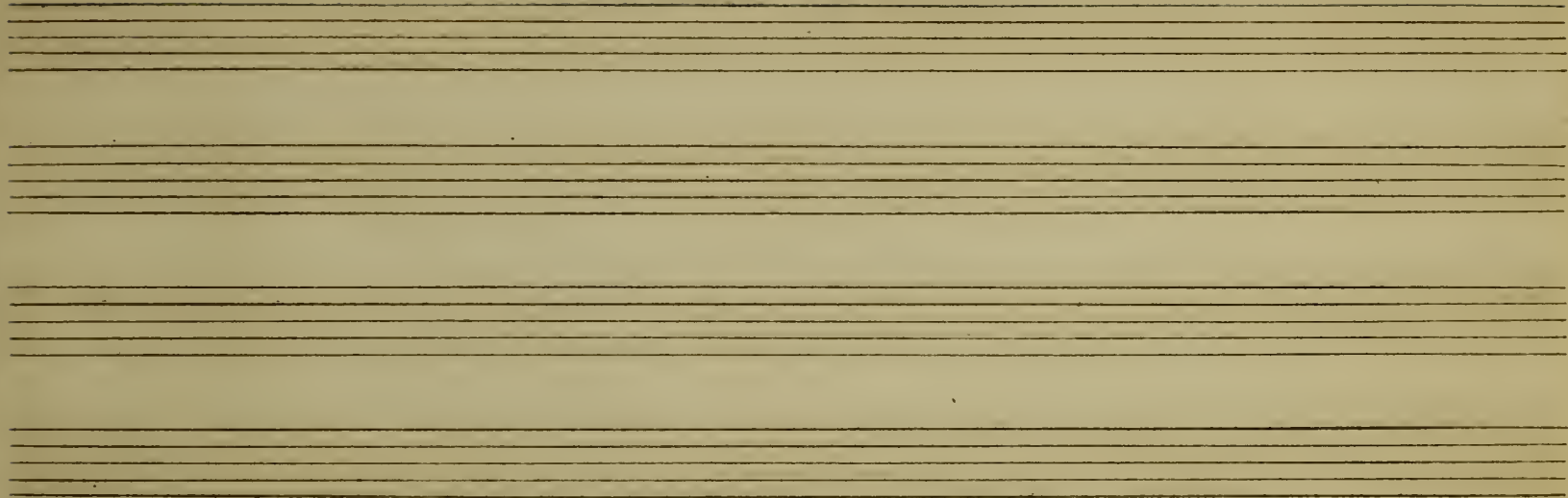
Handwritten musical score for four staves. The first staff contains a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5. The remaining three staves are empty, each with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

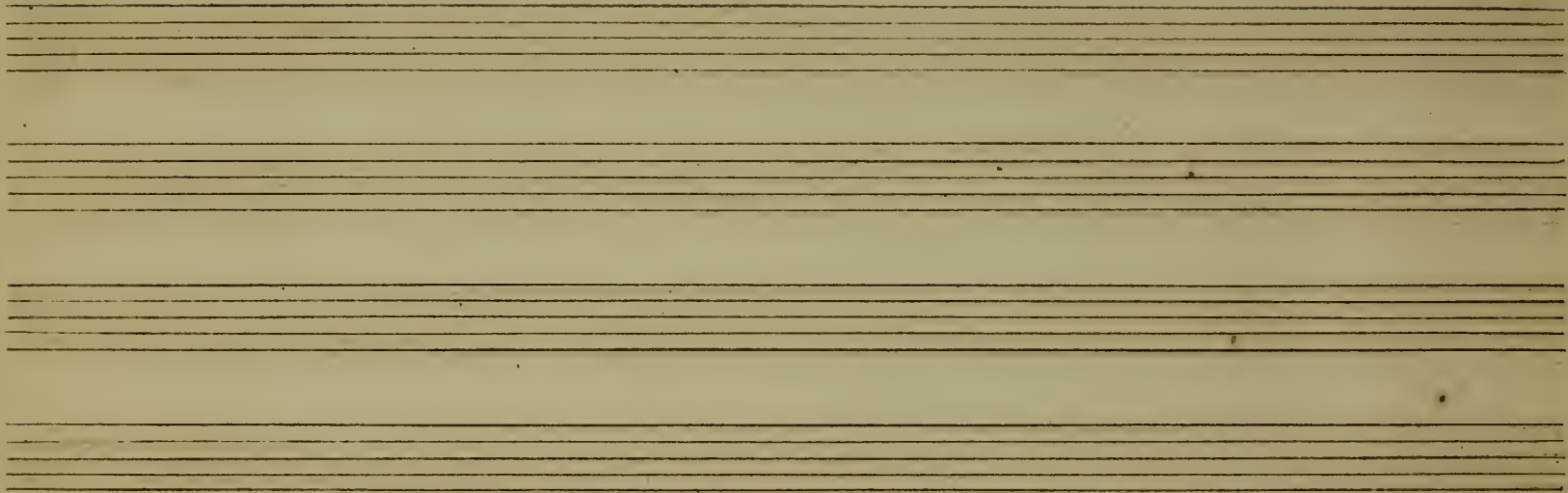


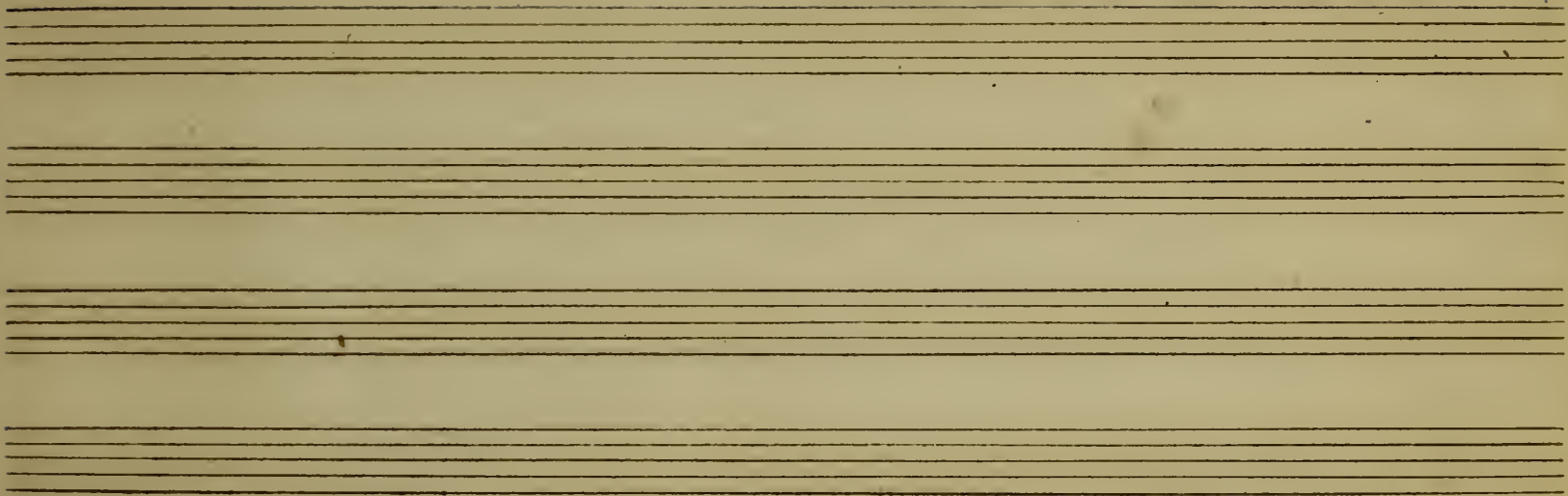


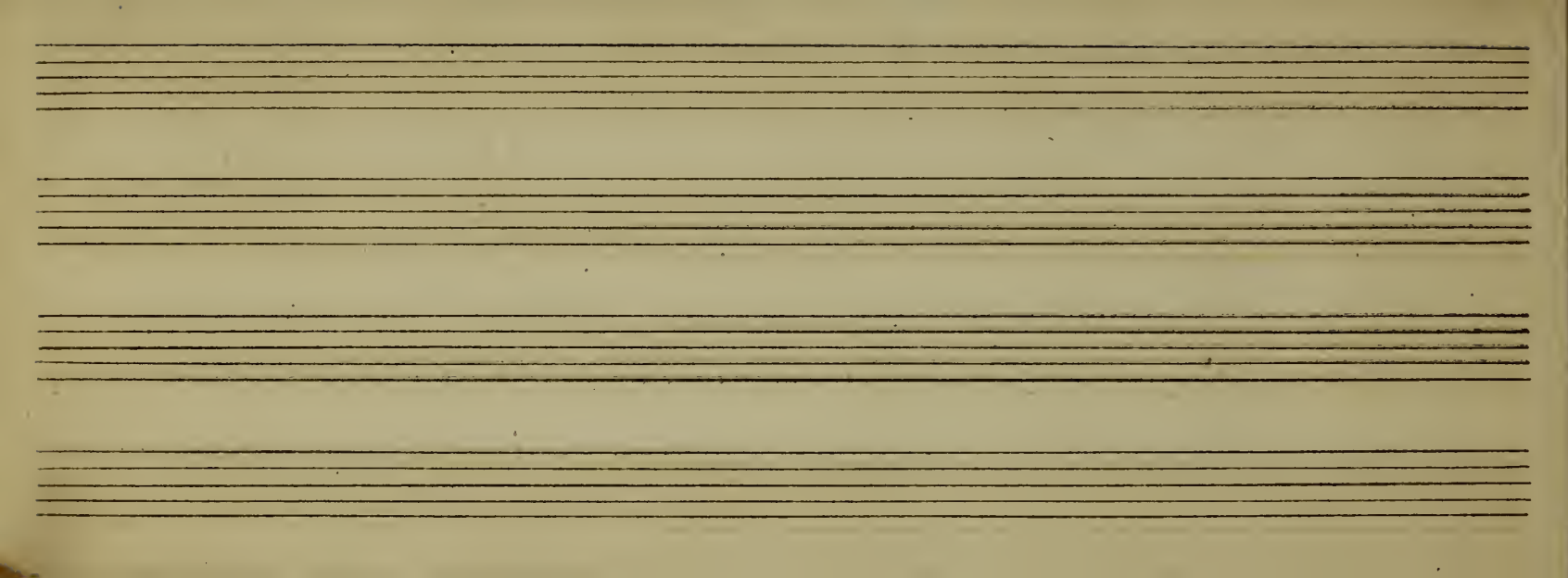




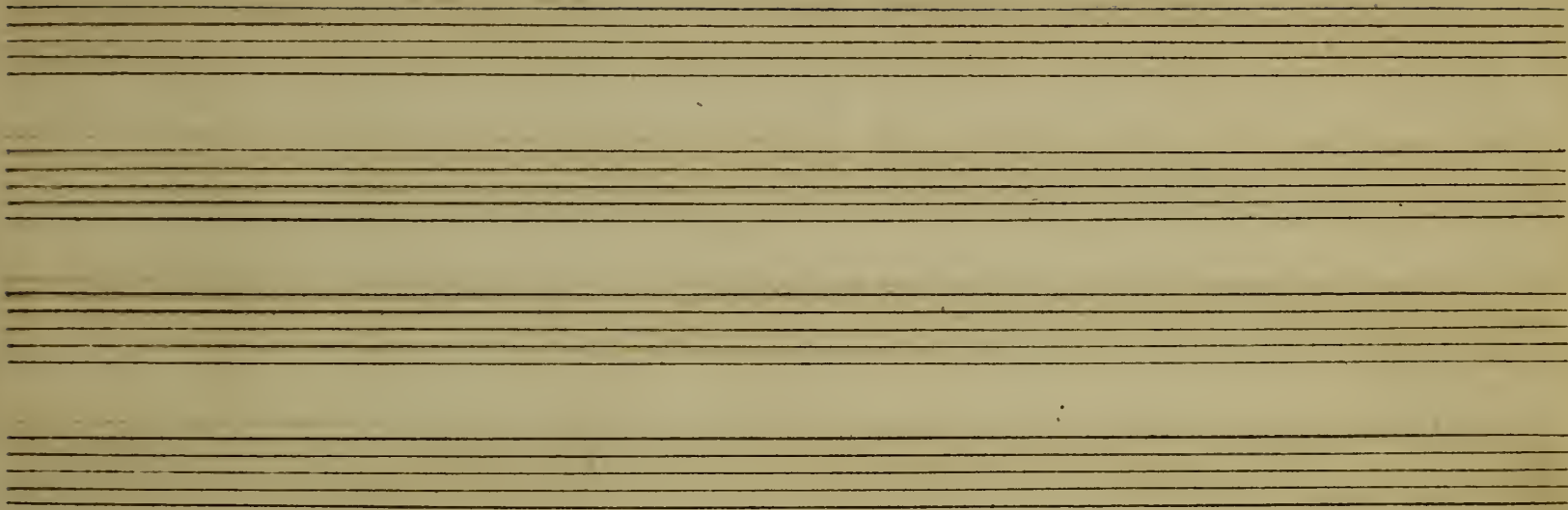


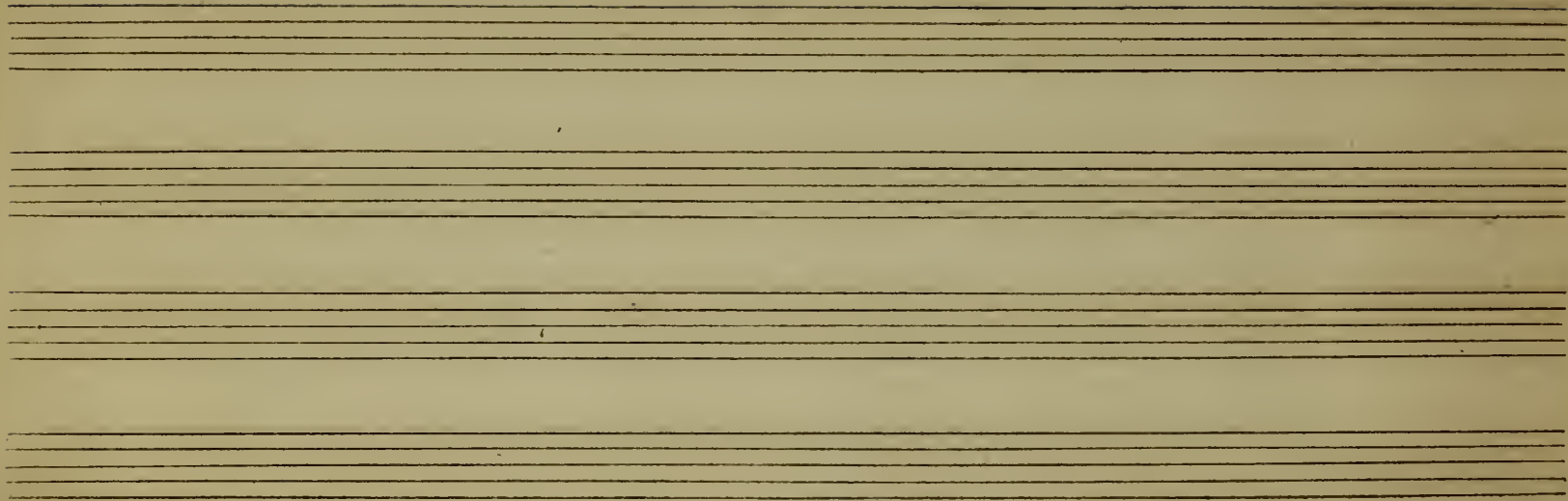


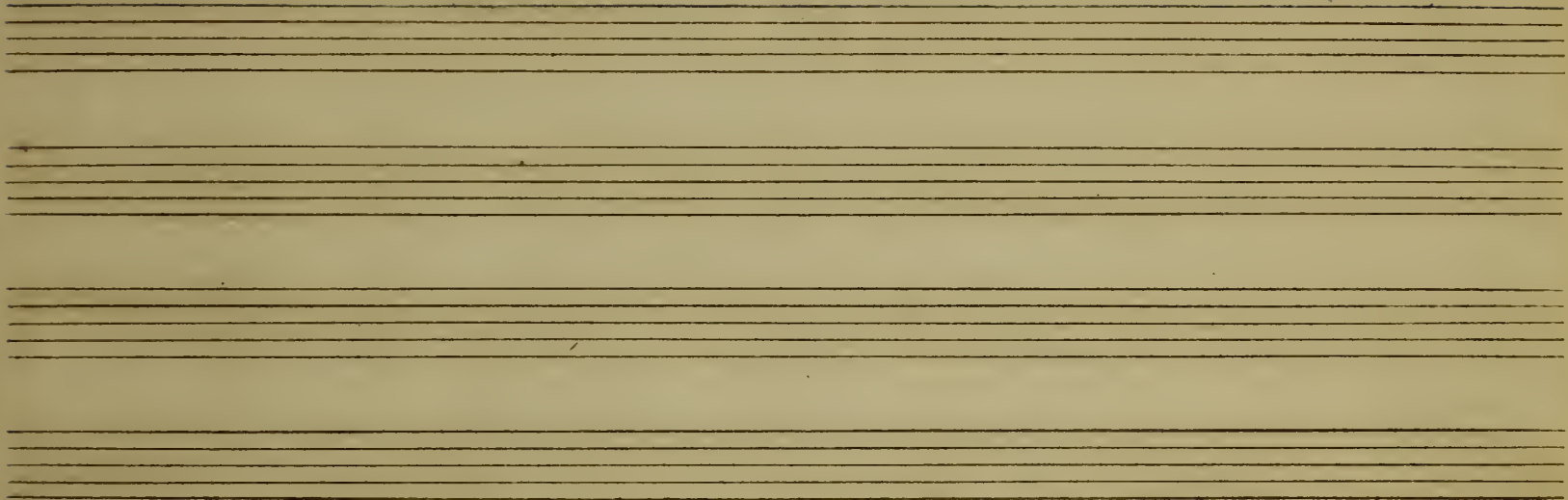


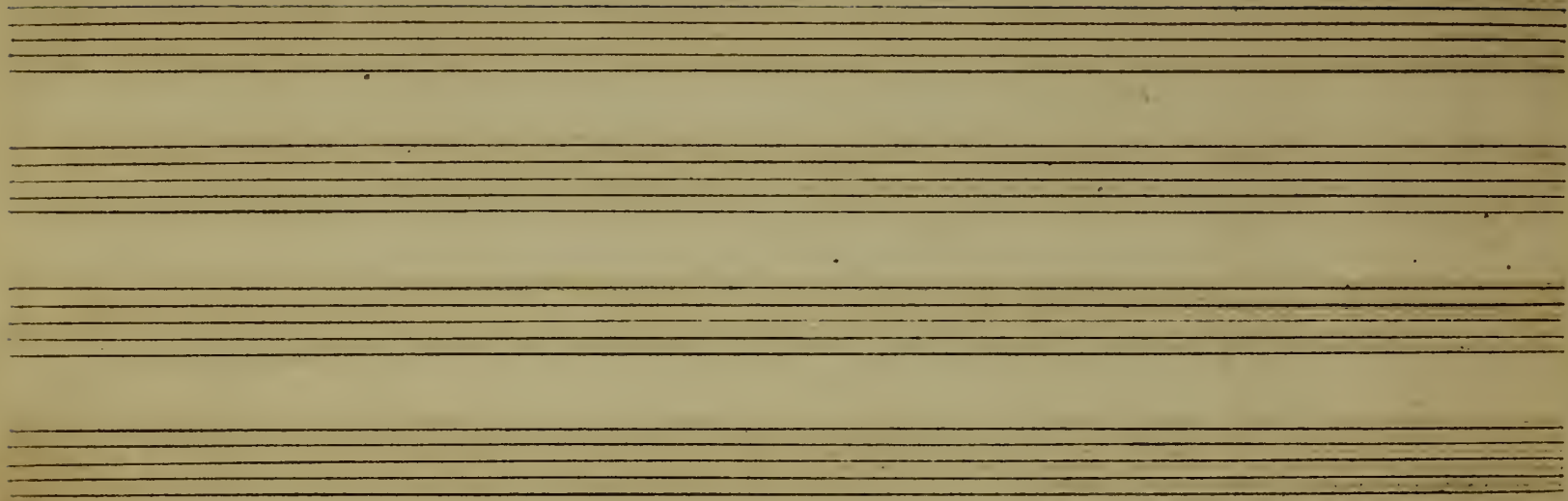










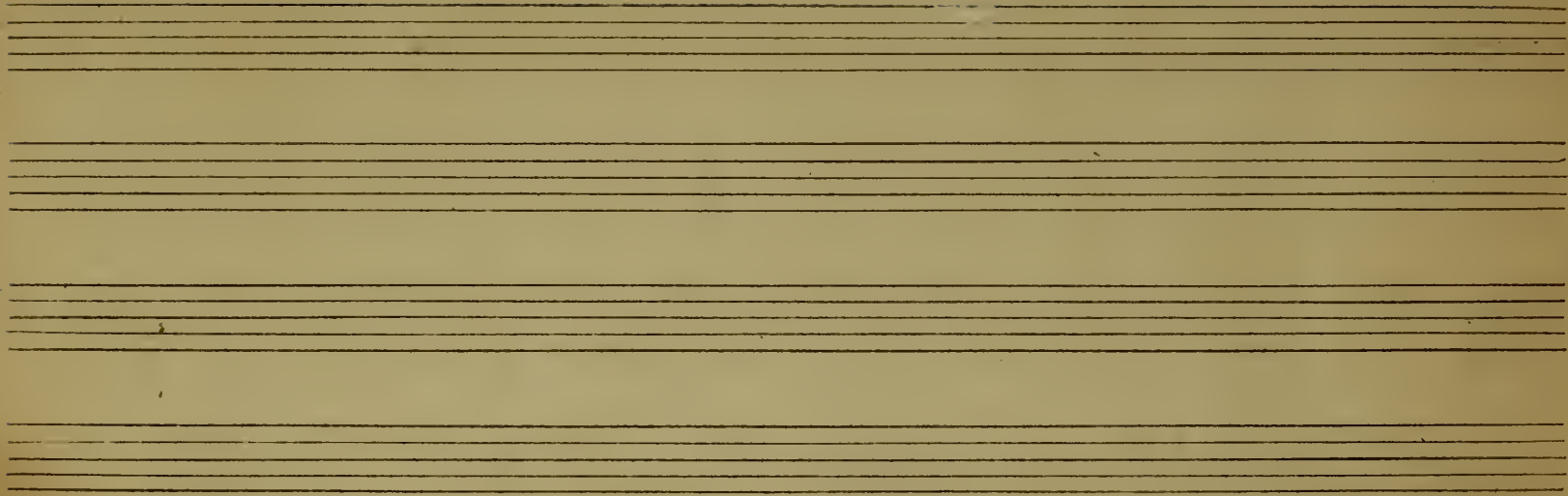


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