M441.
53

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George Peabody

George Peabody G. G.

Joseph A. Peabody

1815

Joseph A.

1

A GAMUT, OR
SCALE OF MUSIC.

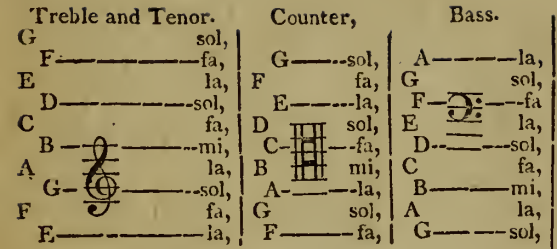
TO WHICH IS ADDED,

BLANK LINES FOR FAVORITE MUSIC.

HARTFORD:
PUBLISHED AND SOLD BY
OLIVER D. COOKE.

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

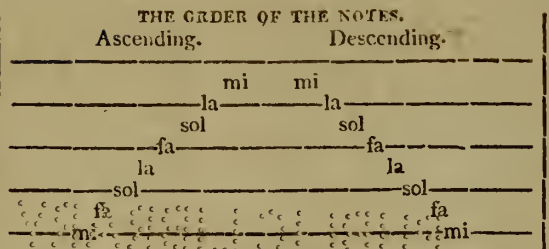
3147

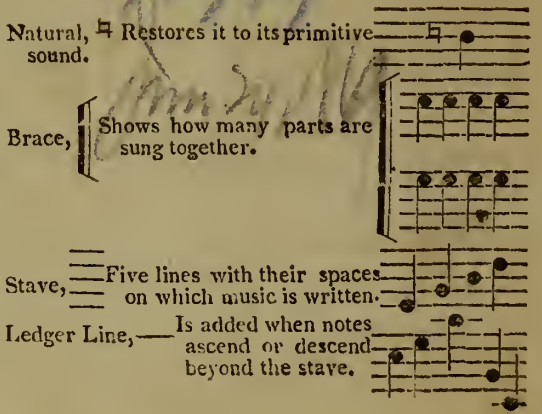


RULES TO FIND THE MI.

When there is neither flat nor sharp at the beginning of a tune, mi is in - B

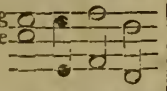
If B be flat, mi is in - E	If F be sharp, mi is in F
If B and E, mi is in - A	If F and C, mi is in - C
If B, E and A mi is in - D	If F, C and G, mi is in G
If B, E, A and D mi is in G	If F, C, G and D, mi is in D



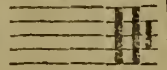


Slur, Shows what notes are sung to one syllable.

Choosing notes, Either may be sung but not both by the same voice.



Close, Shews the end of a tune.

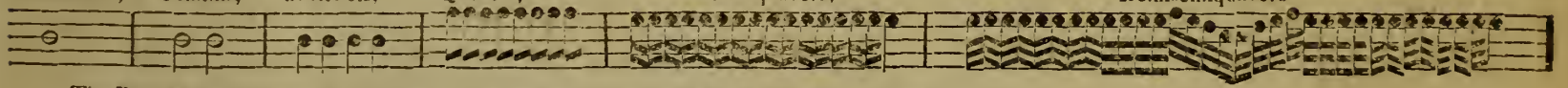


Notes or marks of sound.		Rests or marks of silence.	
Semibreve,		Semibreve Rest,	
Minim,		Minim Rest,	
Crotchet,		Crotchet Rest,	

Quaver,		Quaver Rest,	
Semiquaver,		Semiquaver Rest,	
Demisemiquaver.		Demisemiquaver Rest,	

PROPORTION OF THE NOTES.

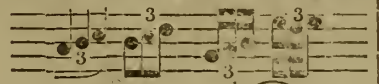
1 *is equal to* 2 Semibreve, Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.



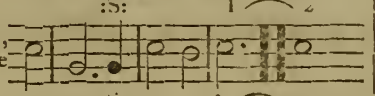
The Rests are in the same proportion, except the Semibreve Rest, which fills a bar in all moods of time.

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

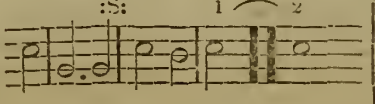
Figure 3, Shows that each of the three notes is one third of a beat.



Repeat, :S: or 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 slured both are sung the second time.

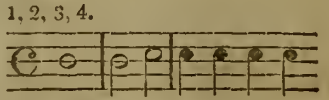


Double Bar, Shews when to repeat.

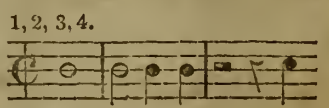
Single Bar Divides the time according to the measure note.

COMMON TIME MOODS.

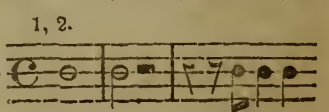
First, Contains one Semibreve or its quantity between each bar, and 4 beats, 2 down and 2 up.



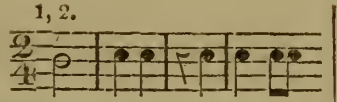
Second, Contains 1 Semibreve and four beats.



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

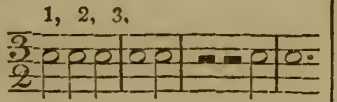


Fourth, $\frac{2}{4}$ Contains one Minim, and two beats.

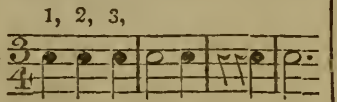


TRIPLE TIME MOODS.

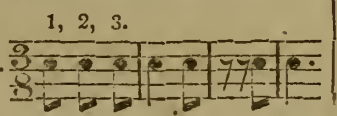
First, $\frac{3}{2}$ Contains three Minims in each bar, and three beats, two down and one up.



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

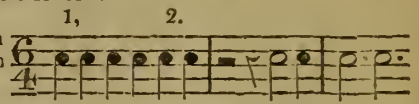


Third, $\frac{3}{8}$ Contains three Quavers, and three beats.

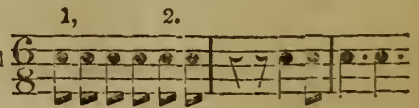


COMPOUND MOODS.

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

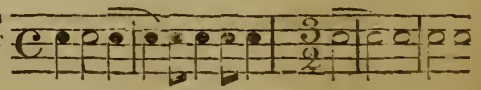


Second, $\frac{6}{8}$ Contains six Quavers, and two beats.

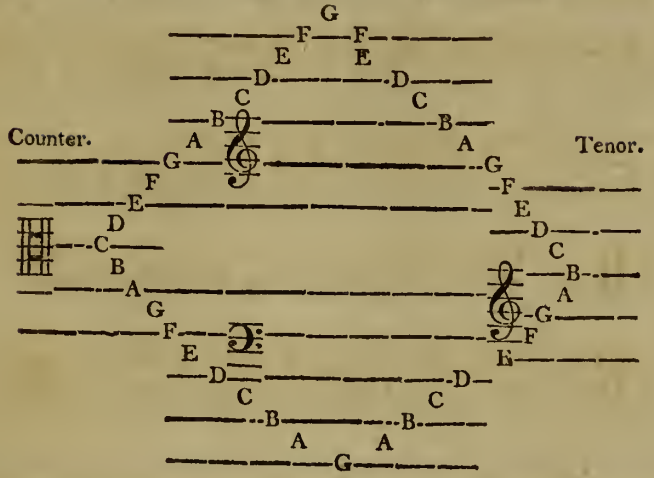


N. B. The hand falls at the beginning of every bar in all moods of time.

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



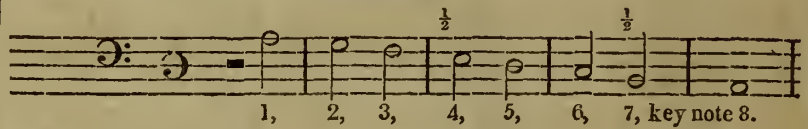
A SCALE TO SHEW THE PITCH OF THE PARTS.



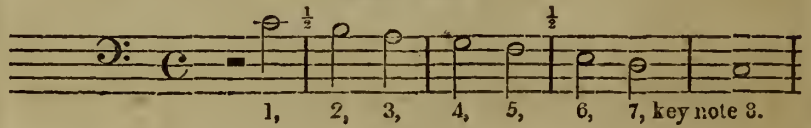
KEYS.

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.

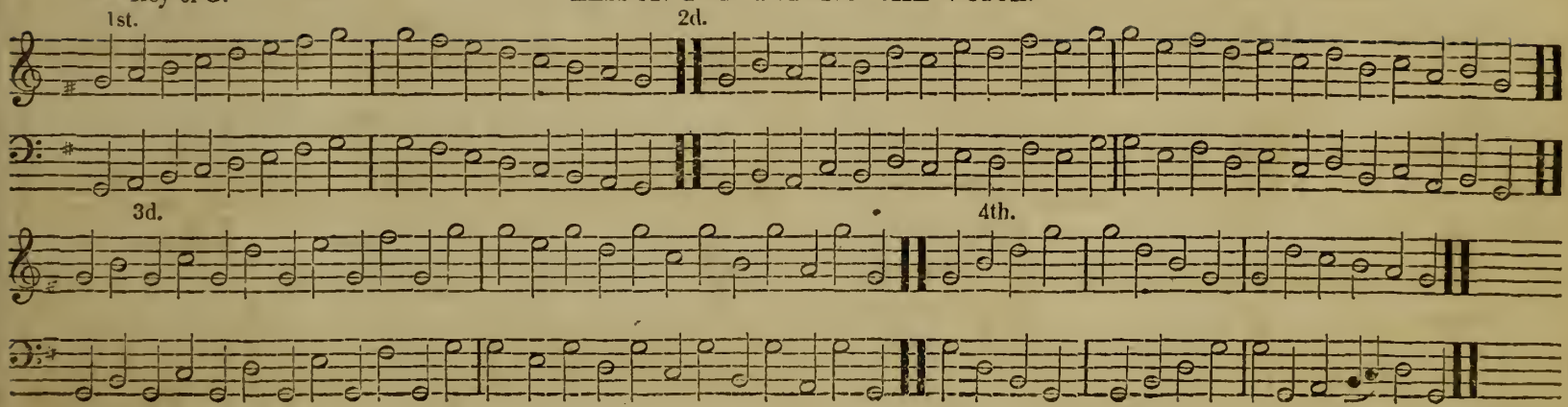


SHARP KEY.



* Key of G.

LESSON FOR TUNING THE VOICE.



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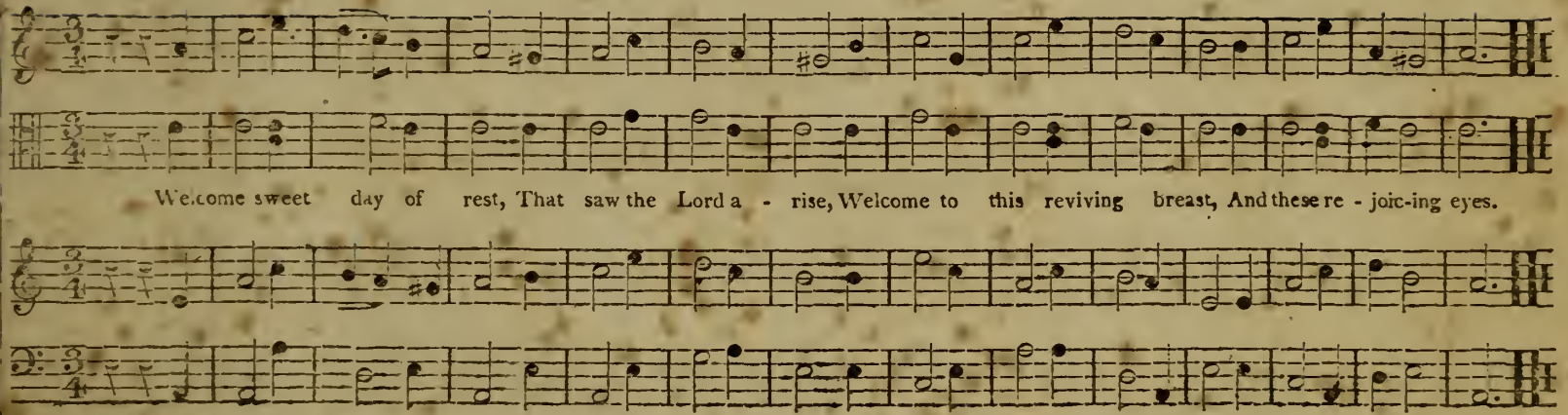
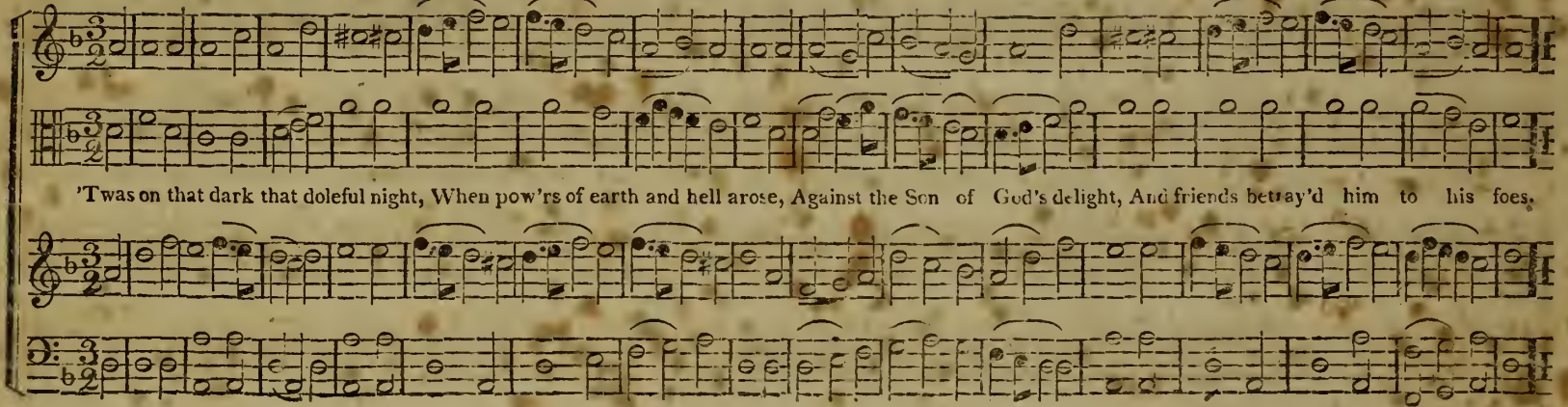
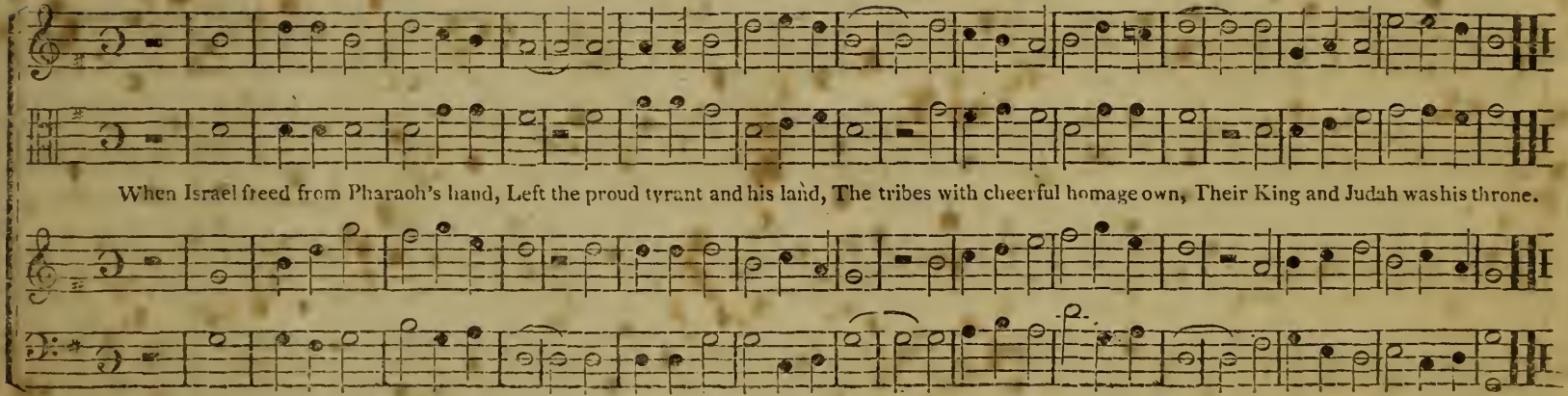
LITTLE MARLBOROUGH. S. M.



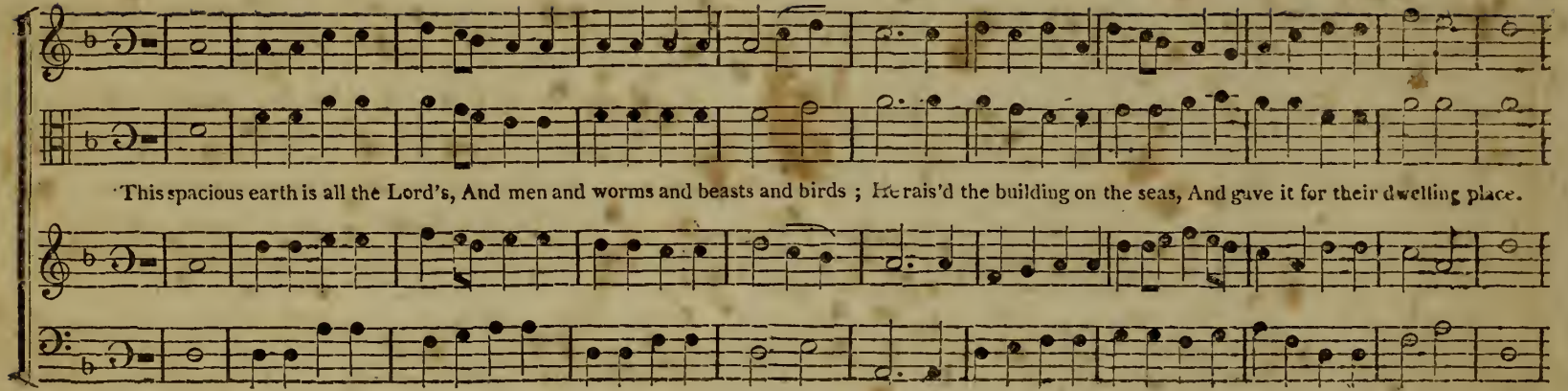
BROOKFIELD. L. M.

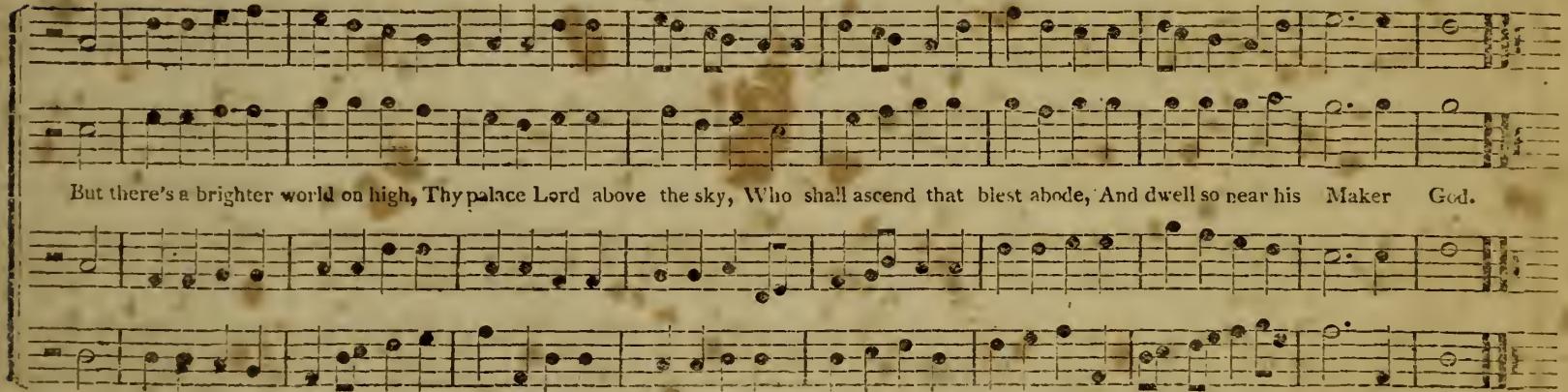




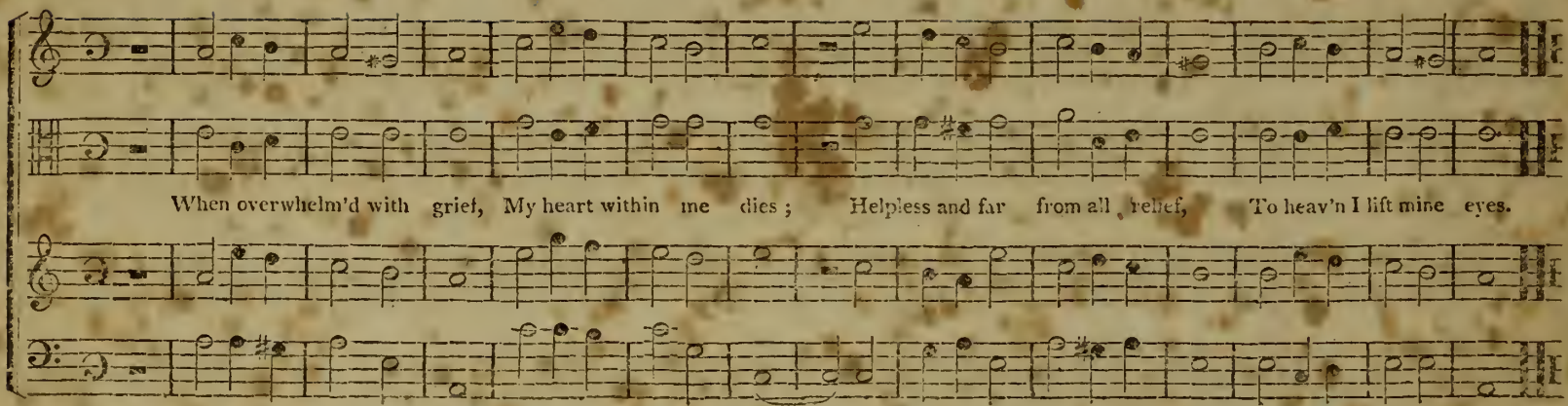
When Israel freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own, Their King and Judah was his throne.

HARTFORD. L. M. D.

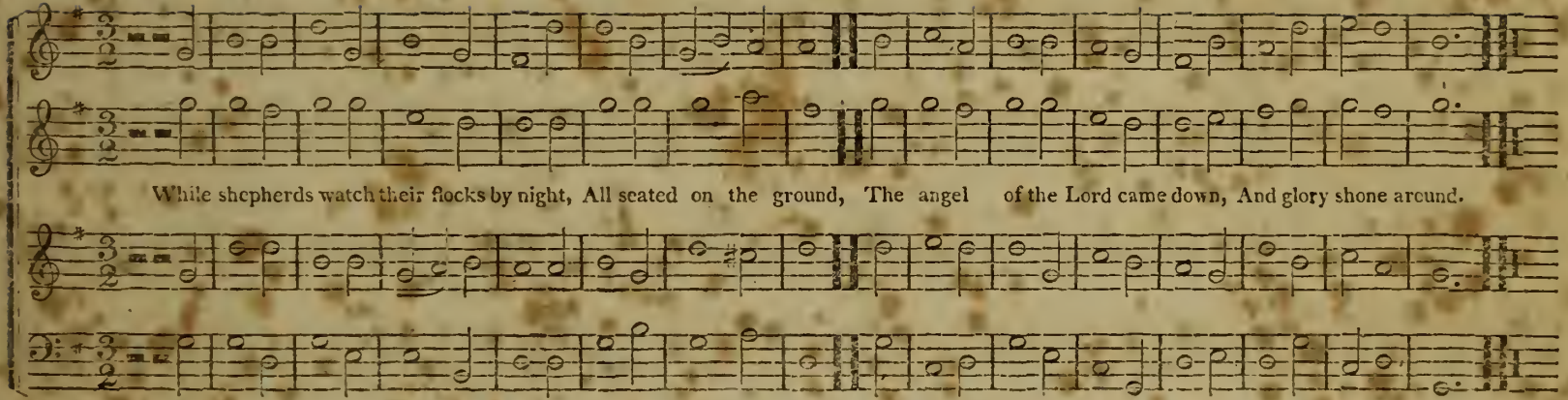



But there's a brighter world on high, Thy palace Lord above the sky, Who shall ascend that blest abode, And dwell so near his Maker God.

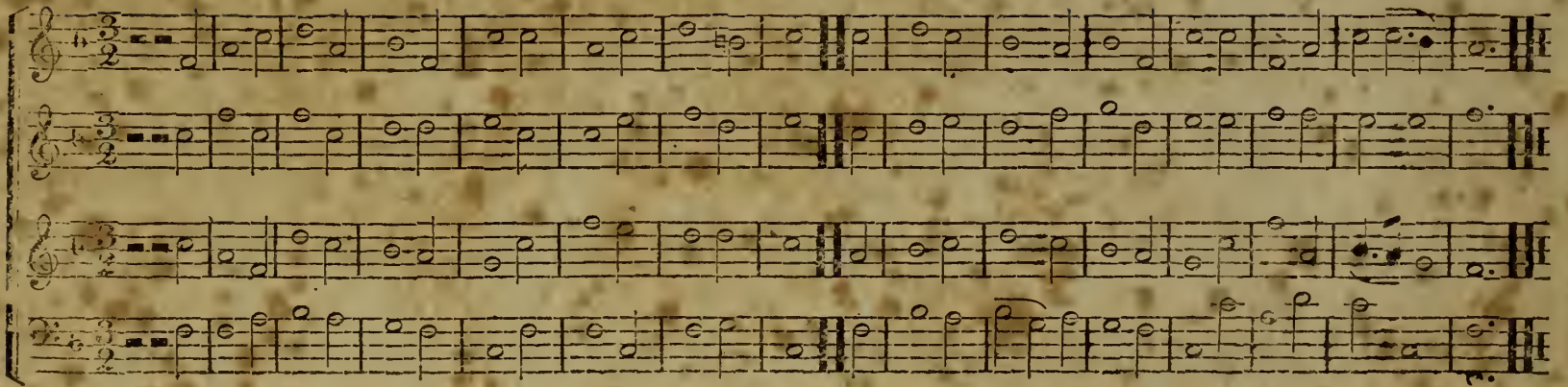
AYLESBURY. S. M.



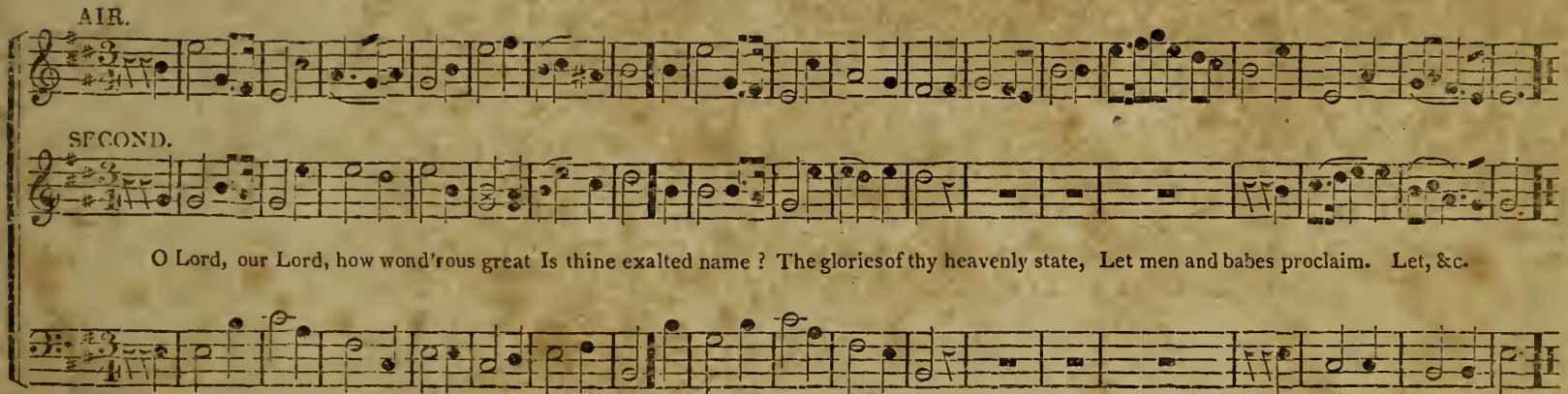
Mear. C. M.


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

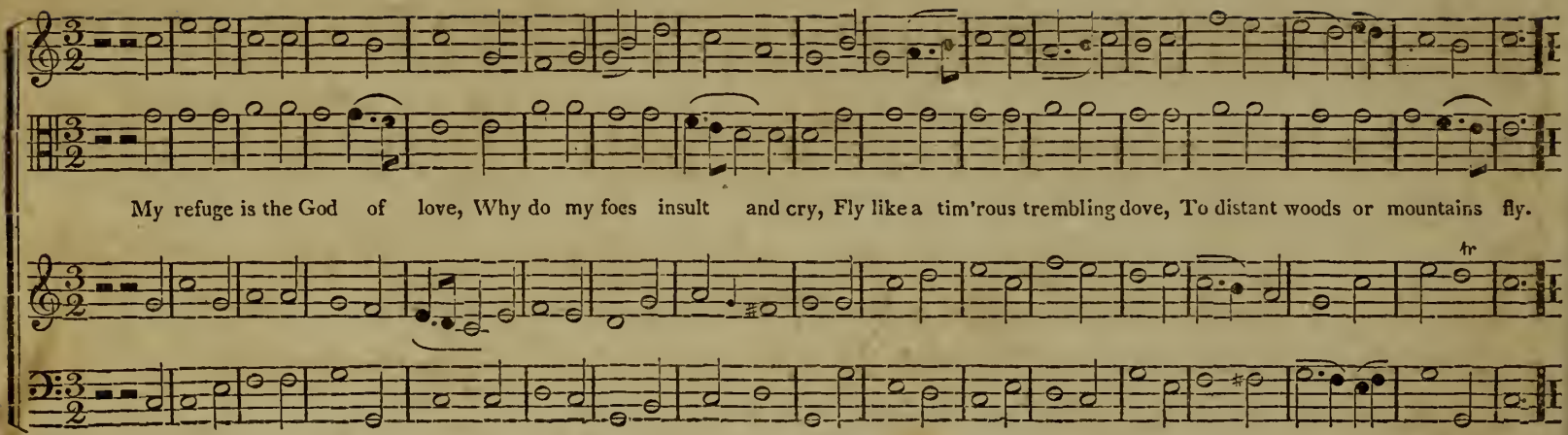
Bedford. C. M.

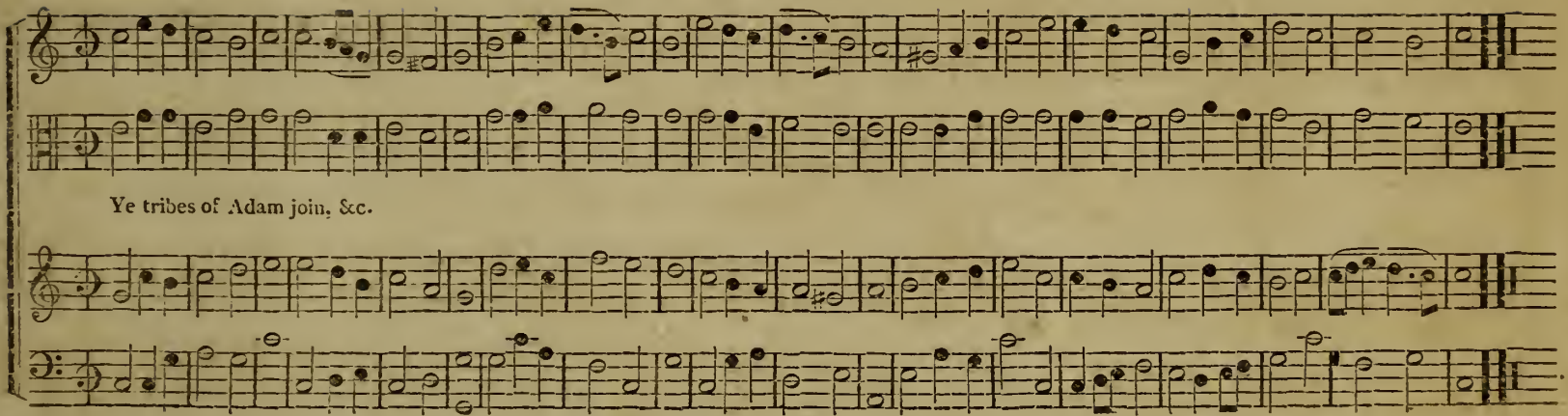


BRADFORD. C. M.

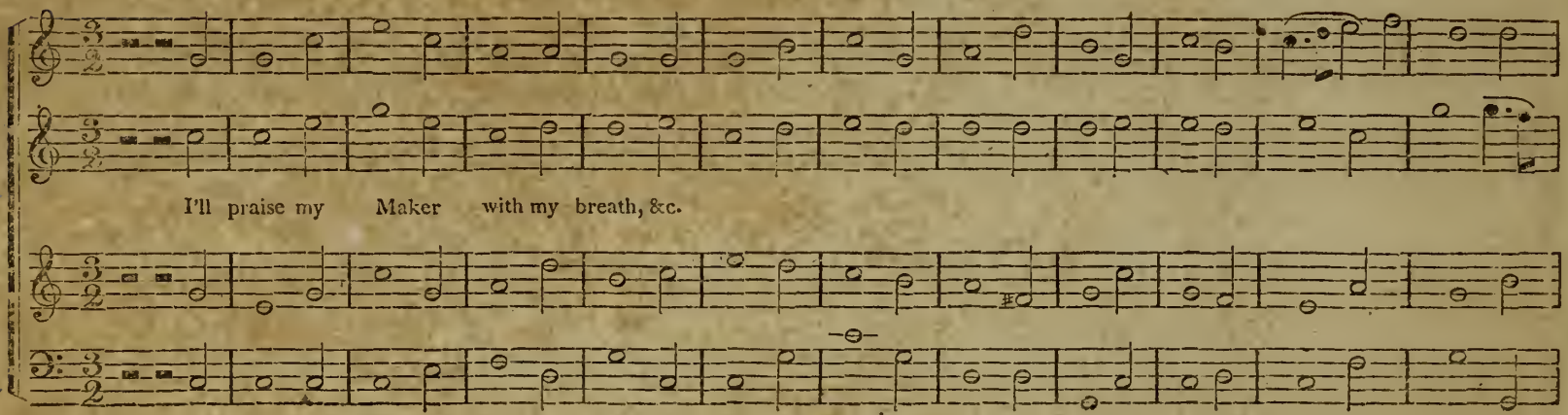

AIR.
SECOND.
O Lord, our Lord, how wond'rous great Is thine exalted name ? The glories of thy heavenly state, Let men and babes proclaim. Let, &c.
C

WINCHESTER. L. M.




Ye tribes of Adam join, &c.

St. Helens. Ps. 146th, as the 103d.



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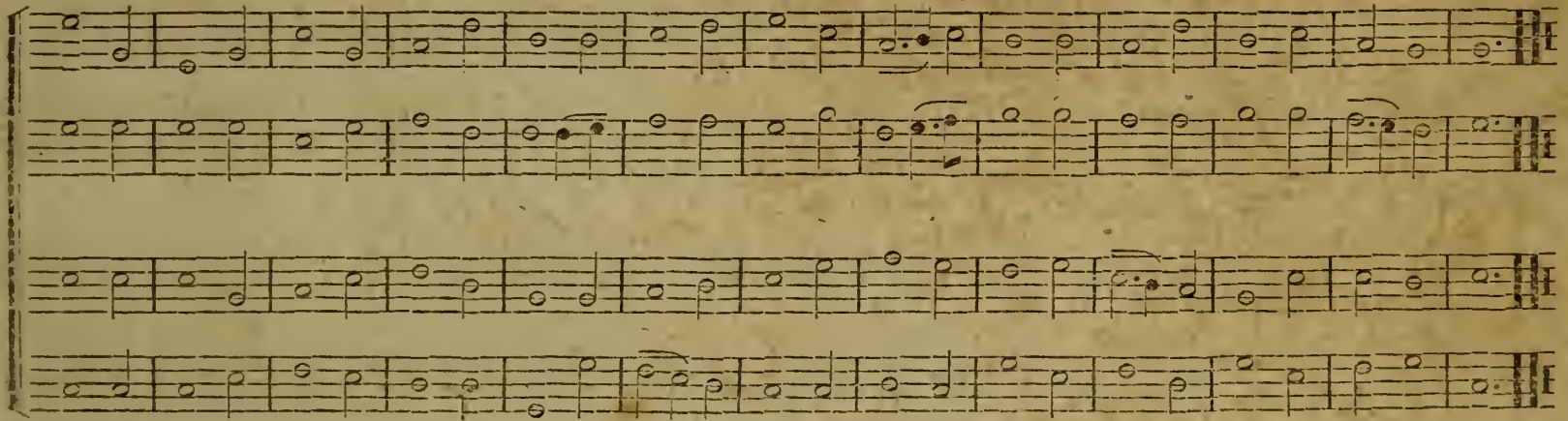
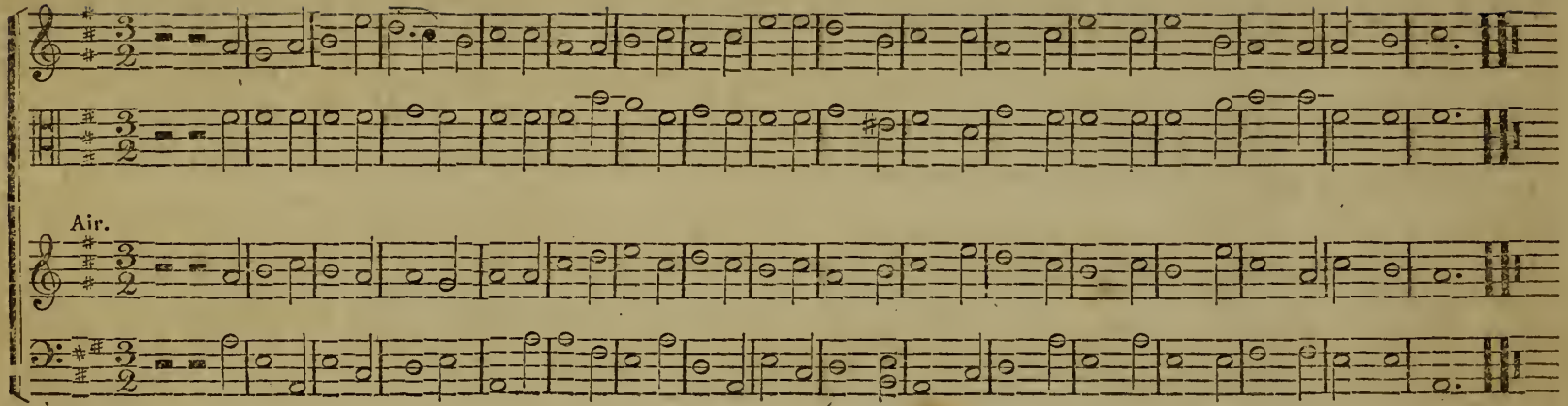
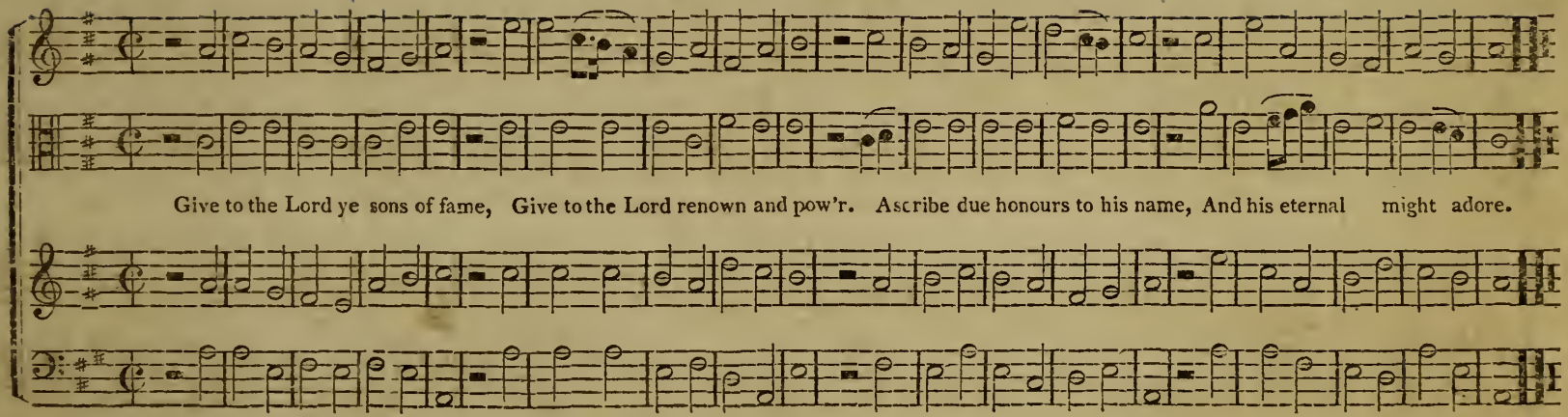
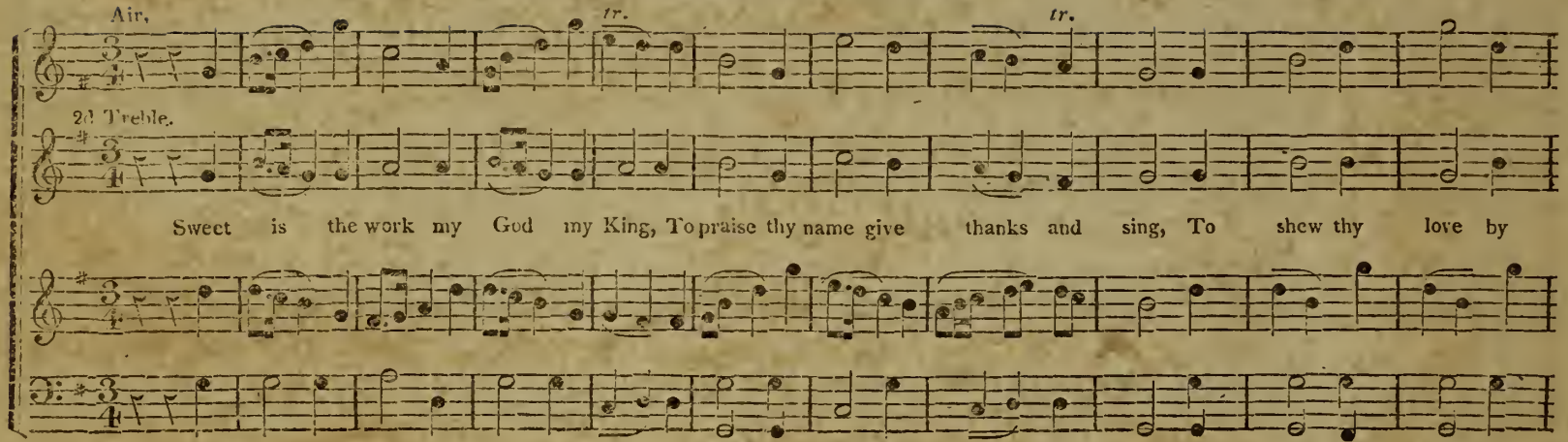


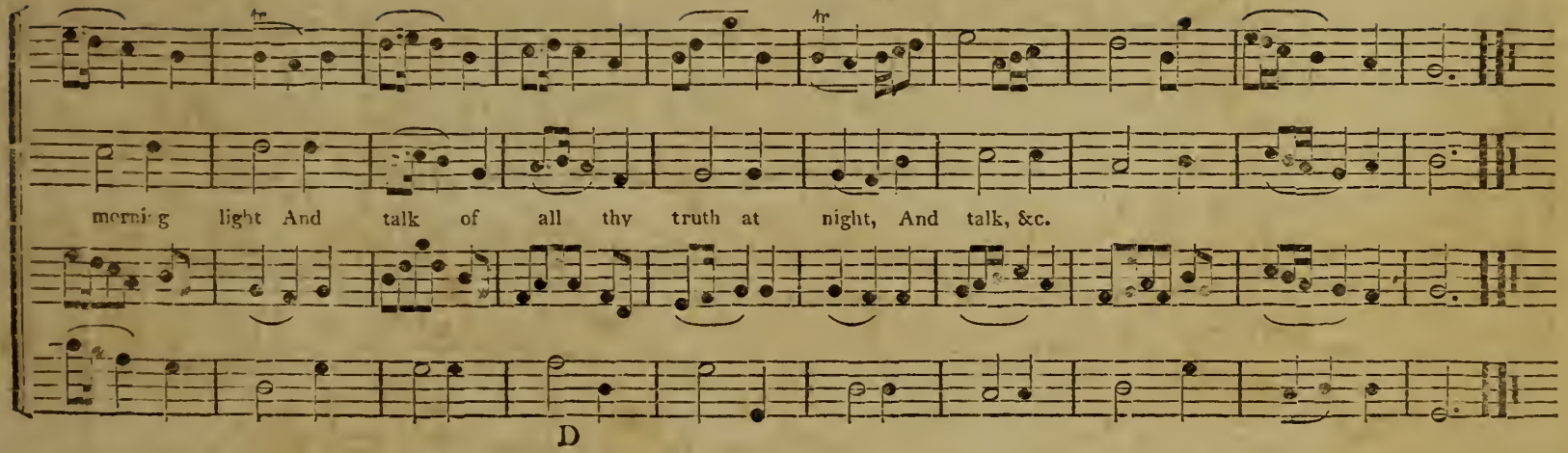
Bath. L. M.



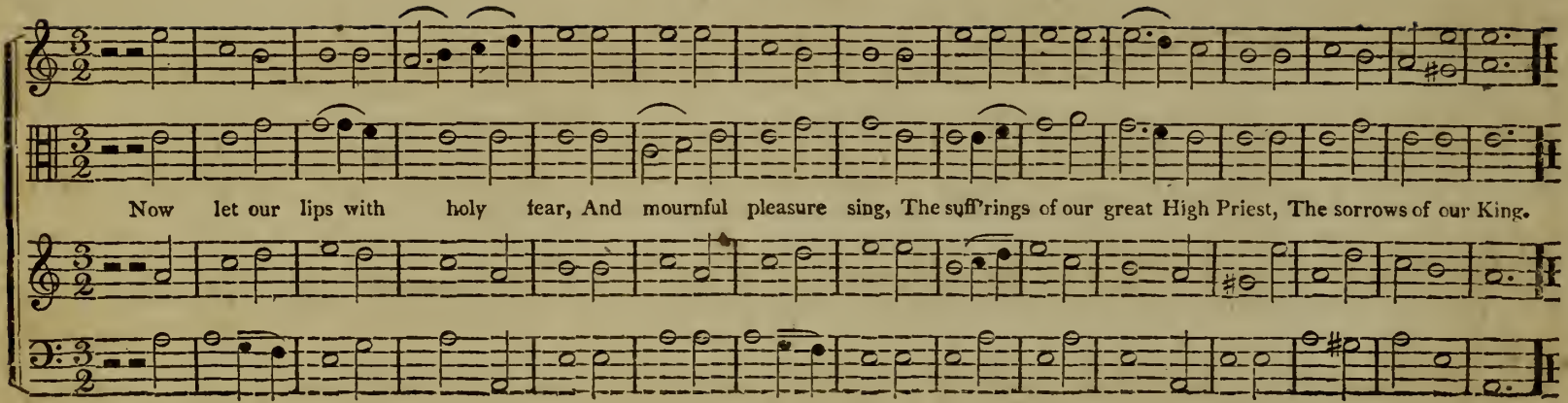

Give to the Lord ye sons of fame, Give to the Lord renown and pow'r. Ascribe due honours to his name, And his eternal might adore.

Castle Street. L. M.

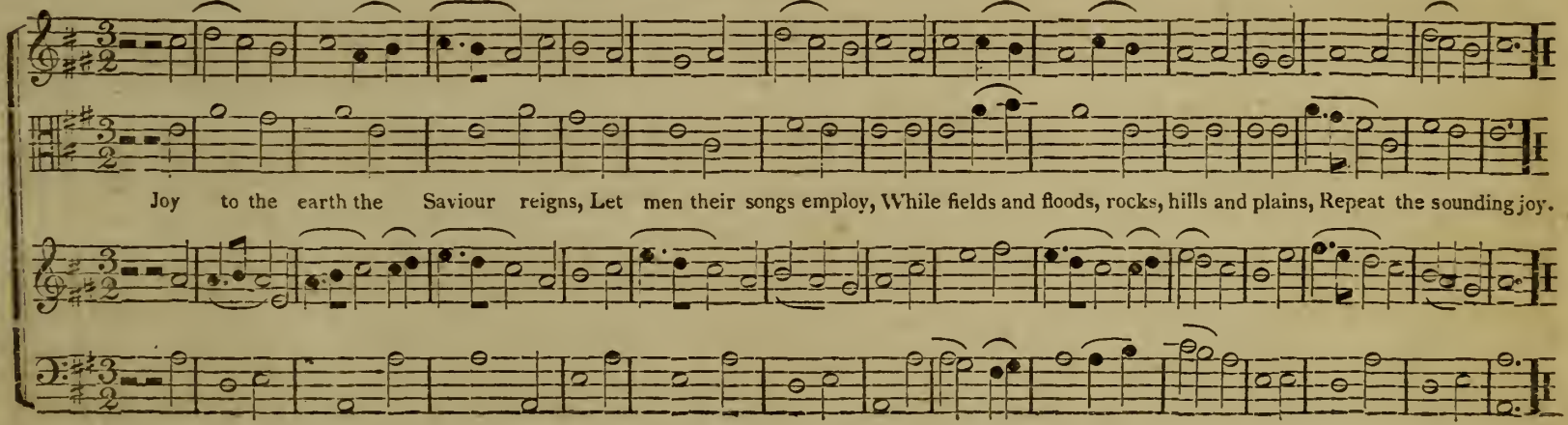



morni g light And talk of all thy truth at night, And talk, &c.
D

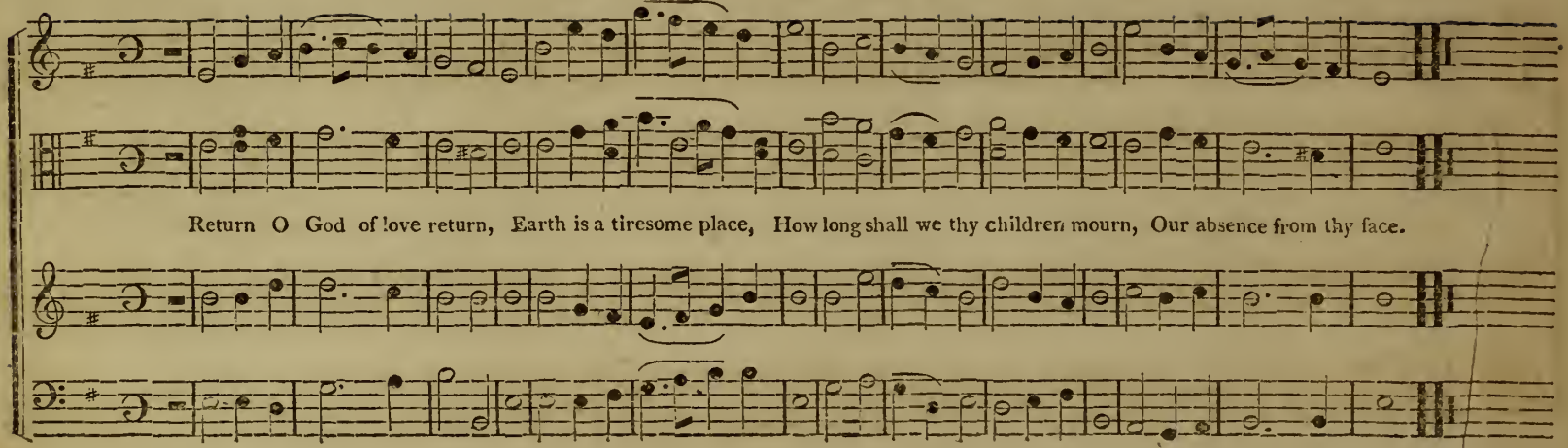
Plymouth. C. M.


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

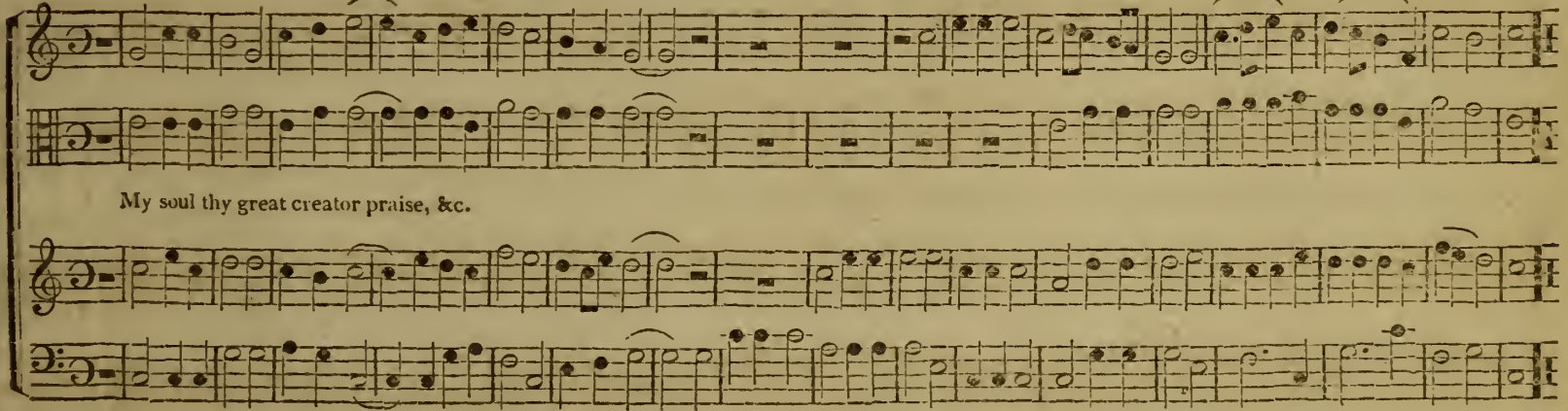
St. Martins. C. M.



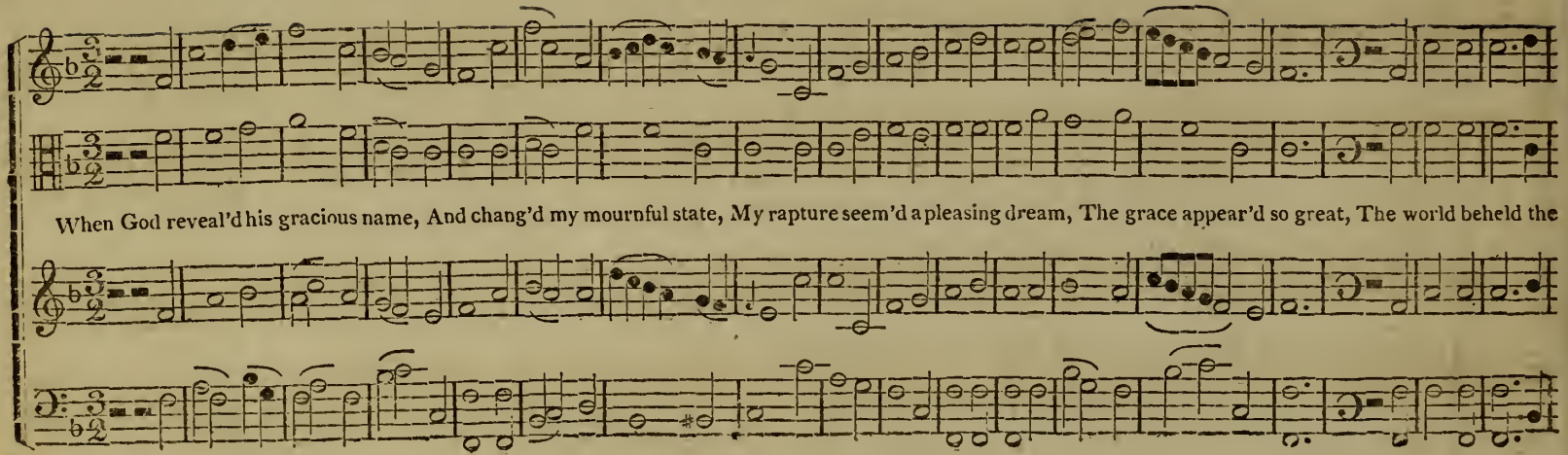
Georgia. C. M.

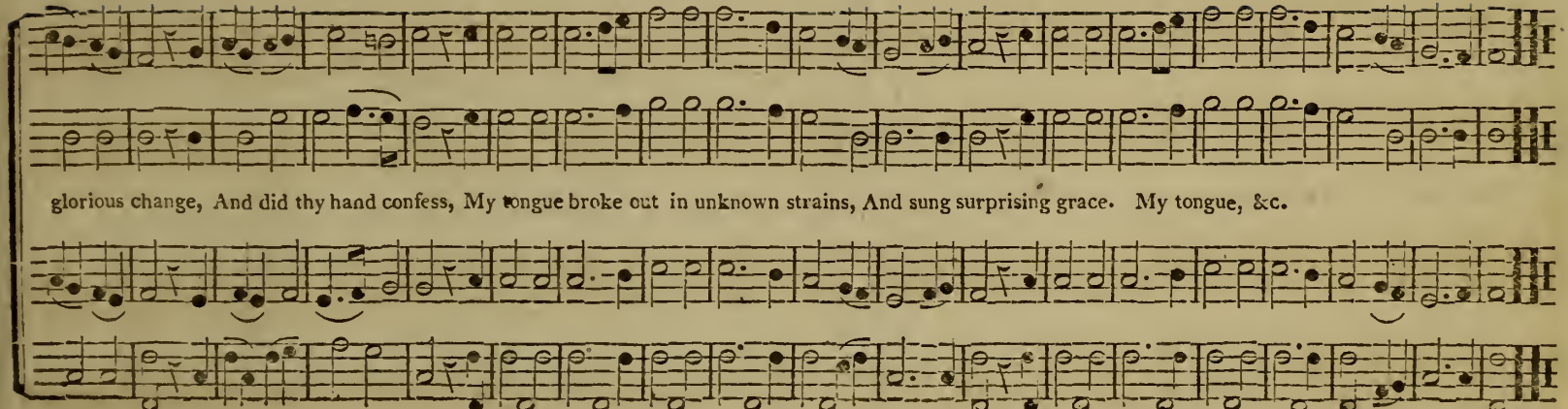

Return O God of love return, Earth is a tiresome place, How long shall we thy children mourn, Our absence from thy face.

BRIDGEWATER. L. M.

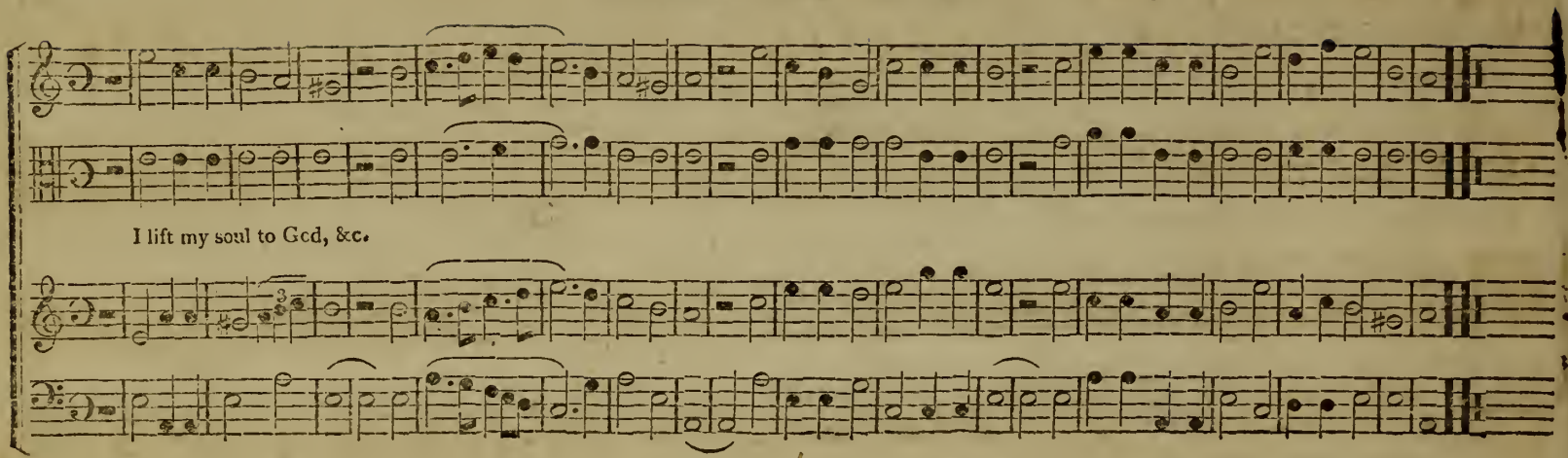


ARCHDALE. C. M.

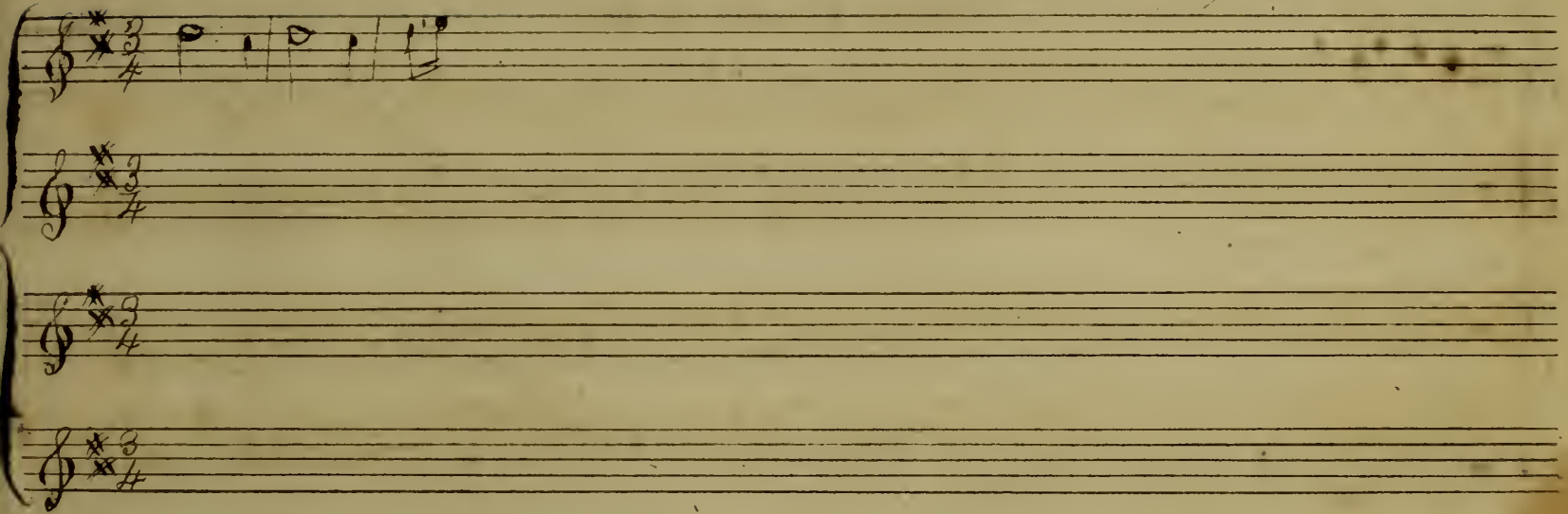

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The world beheld the

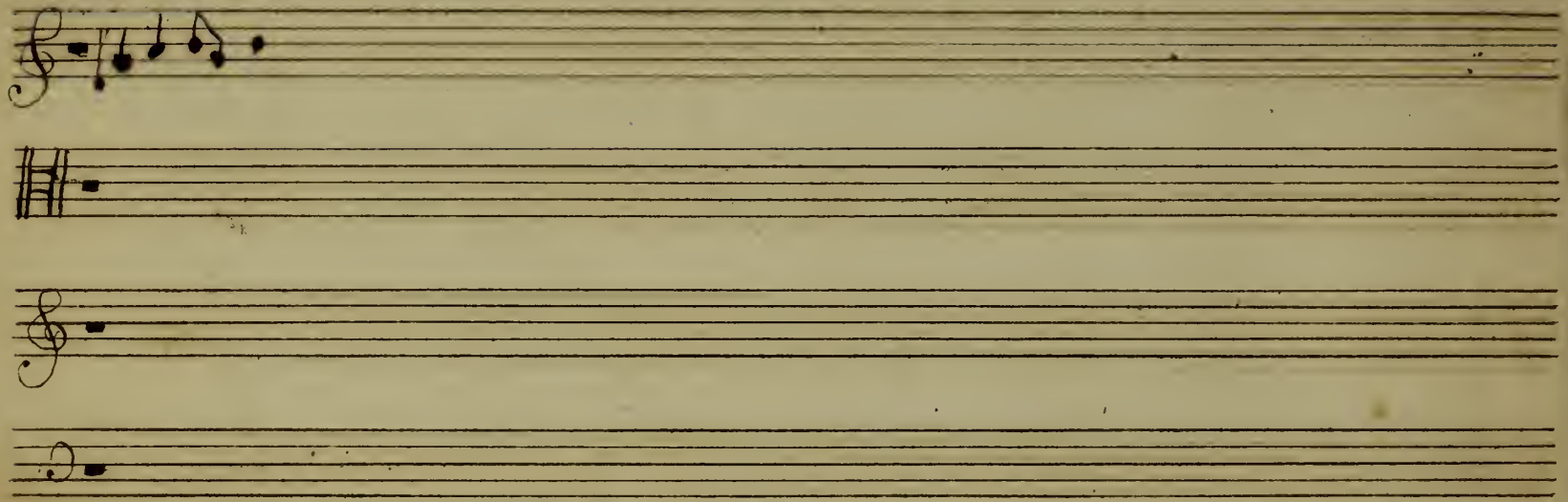

glorious change, And did thy hand confess, My tongue broke out in unknown strains, And sung surprising grace. My tongue, &c.

25th Psalm. S. M.



Cinnamon 7.° by Gennari





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