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Catalog

TUNES

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UNION 8s

Billings

The image displays a musical score for the hymn "UNION 8s" by Billings. The score is presented in two systems, each consisting of a treble clef staff and a bass clef staff. The music is written in 2/2 time and features a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes, along with rests and accidentals. The first system begins with a treble staff containing a quarter note G4, followed by a dotted quarter note A4 with a sharp sign, and then several chords. The bass staff starts with a dotted quarter note G3, followed by a dotted quarter note A3 with a sharp sign, and then several chords. The second system continues the melody in the treble staff and accompaniment in the bass staff, ending with a double bar line.

UNITY 6s & 5s Peculiar

Lowell Mason

The musical score is written in 2/4 time and B-flat major. It consists of six systems of two staves each (treble and bass clef). The melody is primarily composed of sixteenth and thirty-second notes, with some rests and accidentals. The bass line provides a steady accompaniment with chords and single notes.

UNIVERSITY COLLEGE 7, 7, 7, 7

Henry J. Gauntlett, 1848

The musical score is presented in two systems, each with a treble and bass staff. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written in a style typical of 19th-century hymn tunes, with a focus on chordal accompaniment and simple melodic lines. The first system shows the first two measures, and the second system shows the next two measures. The music is written in a style typical of 19th-century hymn tunes, with a focus on chordal accompaniment and simple melodic lines.

UNSELD

B. C. Unseld

Musical notation for the first system, treble clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody consists of eighth and quarter notes, ending with a quarter rest.

Musical notation for the first system, bass clef. The accompaniment consists of eighth and quarter notes, ending with a quarter rest.

Musical notation for the second system, treble clef. The melody continues with eighth and quarter notes, ending with a quarter rest.

Musical notation for the second system, bass clef. The accompaniment continues with eighth and quarter notes, ending with a quarter rest.

Chorus

Musical notation for the chorus, treble clef. The melody begins with a half note, followed by quarter notes, ending with a quarter rest.

Musical notation for the chorus, bass clef. The accompaniment begins with a half note, followed by quarter notes, ending with a quarter rest.

Musical notation for the third system, treble clef. The melody continues with eighth and quarter notes, ending with a quarter rest.

Musical notation for the third system, bass clef. The accompaniment continues with eighth and quarter notes, ending with a quarter rest.

UNSELD L. M.

J. H. YENNEY

The musical score is written for a four-part setting. The first system consists of two staves: a treble clef staff and a bass clef staff. The second system also consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is primarily chordal, with a steady bass line. The first system ends with a double bar line, and the second system ends with a double bar line.

UNSER HERRSCHER

W. H. Monk

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a dotted quarter note, followed by a quarter note, and then a series of chords. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines.

The second system of musical notation continues the piece with two staves. The upper staff in treble clef shows a continuation of the melodic and harmonic ideas from the first system. The lower staff in bass clef maintains the accompaniment.

The third system of musical notation concludes the piece with two staves. The upper staff in treble clef features a series of chords and a final cadence. The lower staff in bass clef provides the final accompaniment.

UP YONDER

T. Martin Towne

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melody of eighth and quarter notes, with a dotted quarter note followed by an eighth note in the fifth measure. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes.

The second system of musical notation continues the piece with two staves. The top staff features a melody with a dotted quarter note followed by an eighth note in the fifth measure. The bottom staff continues the harmonic accompaniment with chords and single notes.

Chorus

The chorus section begins with two staves. The top staff features a melody with a dotted quarter note followed by an eighth note in the first measure, and a double bar line with repeat dots in the second measure. The bottom staff provides the harmonic accompaniment for the chorus.

The final system of musical notation consists of two staves. The top staff continues the chorus melody with eighth and quarter notes. The bottom staff continues the harmonic accompaniment, ending with a double bar line.

UPTON L. M.

From "Mason's Sacred Harp"

The musical score for "Upton L. M." is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in 4/4 time with a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, often beamed together in pairs. The bass line provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line.

UPTON CRESSETT 6s & 5s

H. Hinton

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems, each with a treble and bass staff. The first system contains the first two lines of music. The second system contains the next two lines. The music is primarily composed of chords and simple melodic lines, with some eighth and sixteenth notes in the treble staff. The piece concludes with a double bar line.

URBS BEATA Irregular

George Fitz-Curwood Le Jeune (1842-1904)

The first system of musical notation consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of B-flat major (three flats) and 4/4 time. The music begins with a single quarter note in the treble staff, followed by a series of chords in both staves. The bass staff features a steady accompaniment of chords, while the treble staff has a more melodic line with some rests.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The treble staff shows a sequence of chords and a few notes, while the bass staff provides a consistent harmonic support with chords and some moving lines.

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The treble staff shows a sequence of chords and a few notes, while the bass staff provides a consistent harmonic support with chords and some moving lines.

The fourth system of musical notation concludes the piece. It features two staves in the same key and time signature. The treble staff shows a sequence of chords and a few notes, while the bass staff provides a consistent harmonic support with chords and some moving lines.

URBS BEATA Irregular

Chorus

The musical score for the Chorus of 'URBS BEATA Irregular' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a melodic line starting on a half note G4, followed by a half note A4, and then a half note B4. A slur covers the next two measures, which contain a half note C5 and a half note D5. The bass staff provides a harmonic accompaniment with chords and single notes. The second system also consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with a half note E5, a half note F5, and a half note G5. The bass staff continues the accompaniment. The piece concludes with a double bar line and repeat signs in both staves.

URMUND 8, 8, 8, 8, 8, 4

Lowell Mason

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 4/4 time signature. It begins with a whole note chord of F#4, C#5, and F#5, followed by a half note G#5, and then a series of quarter notes: G#5, A#5, B5, C#6, D6, E6, F#6, G#6, A#6, B6, C#7, D7, E7, F#7, G#7, A#7, B7, C#8, D8, E8, F#8, G#8, A#8, B8, C#9, D9, E9, F#9, G#9, A#9, B9, C#10, D10, E10, F#10, G#10, A#10, B10, C#11, D11, E11, F#11, G#11, A#11, B11, C#12, D12, E12, F#12, G#12, A#12, B12, C#13, D13, E13, F#13, G#13, A#13, B13, C#14, D14, E14, F#14, G#14, A#14, B14, C#15, D15, E15, F#15, G#15, A#15, B15, C#16, D16, E16, F#16, G#16, A#16, B16, C#17, D17, E17, F#17, G#17, A#17, B17, C#18, D18, E18, F#18, G#18, A#18, B18, C#19, D19, E19, F#19, G#19, A#19, B19, C#20, D20, E20, F#20, G#20, A#20, B20, C#21, D21, E21, F#21, G#21, A#21, B21, C#22, D22, E22, F#22, G#22, A#22, B22, C#23, D23, E23, F#23, G#23, A#23, B23, C#24, D24, E24, F#24, G#24, A#24, B24, C#25, D25, E25, F#25, G#25, A#25, B25, C#26, D26, E26, F#26, G#26, A#26, B26, C#27, D27, E27, F#27, G#27, A#27, B27, C#28, D28, E28, F#28, G#28, A#28, B28, C#29, D29, E29, F#29, G#29, A#29, B29, C#30, D30, E30, F#30, G#30, A#30, B30, C#31, D31, E31, F#31, G#31, A#31, B31, C#32, D32, E32, F#32, G#32, A#32, B32, C#33, D33, E33, F#33, G#33, A#33, B33, C#34, D34, E34, F#34, G#34, A#34, B34, C#35, D35, E35, F#35, G#35, A#35, B35, C#36, D36, E36, F#36, G#36, A#36, B36, C#37, D37, E37, F#37, G#37, A#37, B37, C#38, D38, E38, F#38, G#38, A#38, B38, C#39, D39, E39, F#39, G#39, A#39, B39, C#40, D40, E40, F#40, G#40, A#40, B40, C#41, D41, E41, F#41, G#41, A#41, B41, C#42, D42, E42, F#42, G#42, A#42, B42, C#43, D43, E43, F#43, G#43, A#43, B43, C#44, D44, E44, F#44, G#44, A#44, B44, C#45, D45, E45, F#45, G#45, A#45, B45, C#46, D46, E46, F#46, G#46, A#46, B46, C#47, D47, E47, F#47, G#47, A#47, B47, C#48, D48, E48, F#48, G#48, A#48, B48, C#49, D49, E49, F#49, G#49, A#49, B49, C#50, D50, E50, F#50, G#50, A#50, B50, C#51, D51, E51, F#51, G#51, A#51, B51, C#52, D52, E52, F#52, G#52, A#52, B52, C#53, D53, E53, F#53, G#53, A#53, B53, C#54, D54, E54, F#54, G#54, A#54, B54, C#55, D55, E55, F#55, G#55, A#55, B55, C#56, D56, E56, F#56, G#56, A#56, B56, C#57, D57, E57, F#57, G#57, A#57, B57, C#58, D58, E58, F#58, G#58, A#58, B58, C#59, D59, E59, F#59, G#59, A#59, B59, C#60, D60, E60, F#60, G#60, A#60, B60, C#61, D61, E61, F#61, G#61, A#61, B61, C#62, D62, E62, F#62, G#62, A#62, B62, C#63, D63, E63, F#63, G#63, A#63, B63, C#64, D64, E64, F#64, G#64, A#64, B64, C#65, D65, E65, F#65, G#65, A#65, B65, C#66, D66, E66, F#66, G#66, A#66, B66, C#67, D67, E67, F#67, G#67, A#67, B67, C#68, D68, E68, F#68, G#68, A#68, B68, C#69, D69, E69, F#69, G#69, A#69, B69, C#70, D70, E70, F#70, G#70, A#70, B70, C#71, D71, E71, F#71, G#71, A#71, B71, C#72, D72, E72, F#72, G#72, A#72, B72, C#73, D73, E73, F#73, G#73, A#73, B73, C#74, D74, E74, F#74, G#74, A#74, B74, C#75, D75, E75, F#75, G#75, A#75, B75, C#76, D76, E76, F#76, G#76, A#76, B76, C#77, D77, E77, F#77, G#77, A#77, B77, C#78, D78, E78, F#78, G#78, A#78, B78, C#79, D79, E79, F#79, G#79, A#79, B79, C#80, D80, E80, F#80, G#80, A#80, B80, C#81, D81, E81, F#81, G#81, A#81, B81, C#82, D82, E82, F#82, G#82, A#82, B82, C#83, D83, E83, F#83, G#83, A#83, B83, C#84, D84, E84, F#84, G#84, A#84, B84, C#85, D85, E85, F#85, G#85, A#85, B85, C#86, D86, E86, F#86, G#86, A#86, B86, C#87, D87, E87, F#87, G#87, A#87, B87, C#88, D88, E88, F#88, G#88, A#88, B88, C#89, D89, E89, F#89, G#89, A#89, B89, C#90, D90, E90, F#90, G#90, A#90, B90, C#91, D91, E91, F#91, G#91, A#91, B91, C#92, D92, E92, F#92, G#92, A#92, B92, C#93, D93, E93, F#93, G#93, A#93, B93, C#94, D94, E94, F#94, G#94, A#94, B94, C#95, D95, E95, F#95, G#95, A#95, B95, C#96, D96, E96, F#96, G#96, A#96, B96, C#97, D97, E97, F#97, G#97, A#97, B97, C#98, D98, E98, F#98, G#98, A#98, B98, C#99, D99, E99, F#99, G#99, A#99, B99, C#100, D100, E100, F#100, G#100, A#100, B100, C#101, D101, E101, F#101, G#101, A#101, B101, C#102, D102, E102, F#102, G#102, A#102, B102, C#103, D103, E103, F#103, G#103, A#103, B103, C#104, D104, E104, F#104, G#104, A#104, B104, C#105, D105, E105, F#105, G#105, A#105, B105, C#106, D106, E106, F#106, G#106, A#106, B106, C#107, D107, E107, F#107, G#107, A#107, B107, C#108, D108, E108, F#108, G#108, A#108, B108, C#109, D109, E109, F#109, G#109, A#109, B109, C#110, D110, E110, F#110, G#110, A#110, B110, C#111, D111, E111, F#111, G#111, A#111, B111, C#112, D112, E112, F#112, G#112, A#112, B112, C#113, D113, E113, F#113, G#113, A#113, B113, C#114, D114, E114, F#114, G#114, A#114, B114, C#115, D115, E115, F#115, G#115, A#115, B115, C#116, D116, E116, F#116, G#116, A#116, B116, C#117, D117, E117, F#117, G#117, A#117, B117, C#118, D118, E118, F#118, G#118, A#118, B118, C#119, D119, E119, F#119, G#119, A#119, B119, C#120, D120, E120, F#120, G#120, A#120, B120, C#121, D121, E121, F#121, G#121, A#121, B121, C#122, D122, E122, F#122, G#122, A#122, B122, C#123, D123, E123, F#123, G#123, A#123, B123, C#124, D124, E124, F#124, G#124, A#124, B124, C#125, D125, E125, F#125, G#125, A#125, B125, C#126, D126, E126, 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E213, F#213, G#213, A#213, B213, C#214, D214, E214, F#214, G#214, A#214, B214, C#215, D215, E215, F#215, G#215, A#215, B215, C#216, D216, E216, F#216, G#216, A#216, B216, C#217, D217, E217, F#217, G#217, A#217, B217, C#218, D218, E218, F#218, G#218, A#218, B218, C#219, D219, E219, F#219, G#219, A#219, B219, C#220, D220, E220, F#220, G#220, A#220, B220, C#221, D221, E221, F#221, G#221, A#221, B221, C#222, D222, E222, F#222, G#222, A#222, B222, C#223, D223, E223, F#223, G#223, A#223, B223, C#224, D224, E224, F#224, G#224, A#224, B224, C#225, D225, E225, F#225, G#225, A#225, B225, C#226, D226, E226, F#226, G#226, A#226, B226, C#227, D227, E227, F#227, G#227, A#227, B227, C#228, D228, E228, F#228, G#228, A#228, B228, C#229, D229, E229, F#229, G#229, A#229, B229, C#230, D230, E230, F#230, G#230, A#230, B230, C#231, D231, E231, F#231, G#231, A#231, B231, C#232, D232, E232, F#232, G#232, A#232, B232, C#233, D233, E233, F#233, G#233, A#233, B233, C#234, D234, E234, F#234, G#234, A#234, B234, 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B321, C#322, D322, E322, F#322, G#322, A#322, B322, C#323, D323, E323, F#323, G#323, A#323, B323, C#324, D324, E324, F#324, G#324, A#324, B324, C#325, D325, E325, F#325, G#325, A#325, B325, C#326, D326, E326, F#326, G#326, A#326, B326, C#327, D327, E327, F#327, G#327, A#327, B327, C#328, D328, E328, F#328, G#328, A#328, B328, C#329, D329, E329, F#329, G#329, A#329, B329, C#330, D330, E330, F#330, G#330, A#330, B330, C#331, D331, E331, F#331, G#331, A#331, B331, C#332, D332, E332, F#332, G#332, A#332, B332, C#333, D333, E333, F#333, G#333, A#333, B333, C#334, D334, E334, F#334, G#334, A#334, B334, C#335, D3

The image displays a musical score for two systems, each consisting of a treble and bass staff. The music is written in 3/2 time and features a key signature of one flat (B-flat). The first system begins with a treble staff containing a series of chords and a melodic line, and a bass staff with a similar accompaniment. The second system continues the piece, ending with a double bar line. The notation includes various chord structures and melodic fragments, typical of a hymn or church music score.