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Catalog

TUNES

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Shaped Note (Do-Mi-Sol) Notation

Tune Count: 44

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NAOMI C. M.

Arr. From Hans G. Naegeli, by Lowell Mason

The musical score for "Naomi C. M." is presented in a four-staff format, consisting of two systems of a treble and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is primarily written in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

System 1:

- Treble staff: Measures 1-4. Notes include D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, 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NASH 8s & 7s D

R. Mental

This musical score is for the hymn "NASH 8s & 7s D" by R. Mental. It is written in 4/4 time and features two systems of staves. Each system consists of a treble staff and a bass staff, both in the key of D major (one sharp). The melody is primarily composed of eighth and sixteenth notes, with some rests and occasional ties. The bass line provides a steady accompaniment, often using chords and single notes. The score concludes with a double bar line and repeat signs in the final measures of both staves.

NASHVILLE L. M. P.

Lowell Mason, Arr.

The musical score is written for a single system with two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line in both staves.

NATIVITY

H. Lahee

The musical score for "Nativity" by H. Lahee is written for four staves in 4/4 time, with a key signature of one flat (B-flat). The score is organized into two systems of two staves each. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The music is primarily composed of chords and single notes, with some melodic lines in the treble staff. The piece concludes with a double bar line on the final staff.

NEALE P. M.

Caryl Florio

The musical score for "Neale P. M." is written in 3/4 time and consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The first system begins with a treble staff containing a series of chords and a bass staff with a more active line. The second system continues the melody in the treble and provides harmonic support in the bass. The third system features a long, sustained note in the treble and a more complex bass line. The fourth system shows a continuation of the melodic and harmonic themes. The fifth system concludes the piece with a final cadence in both staves.

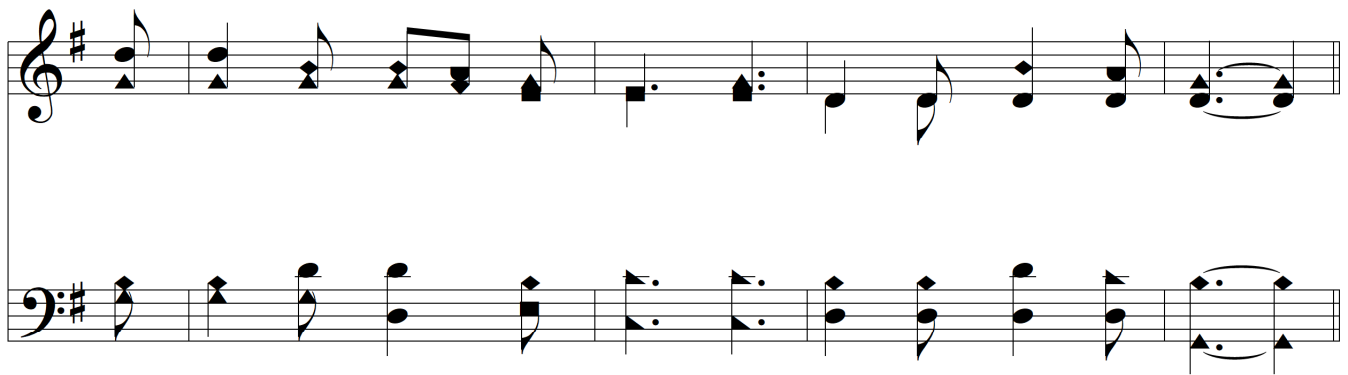
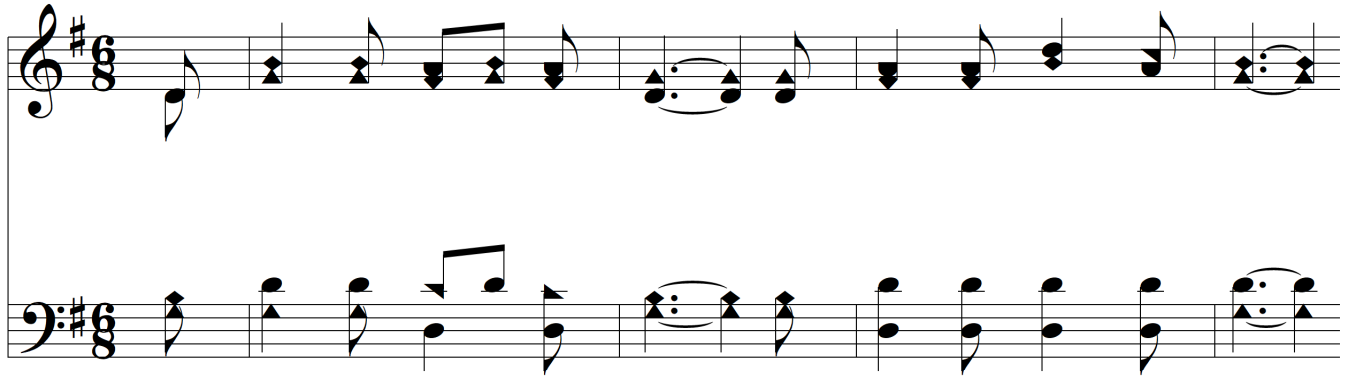
NEANDER 8, 7, 8, 7, 7, 7

Rev. Joachim Neander (1679)

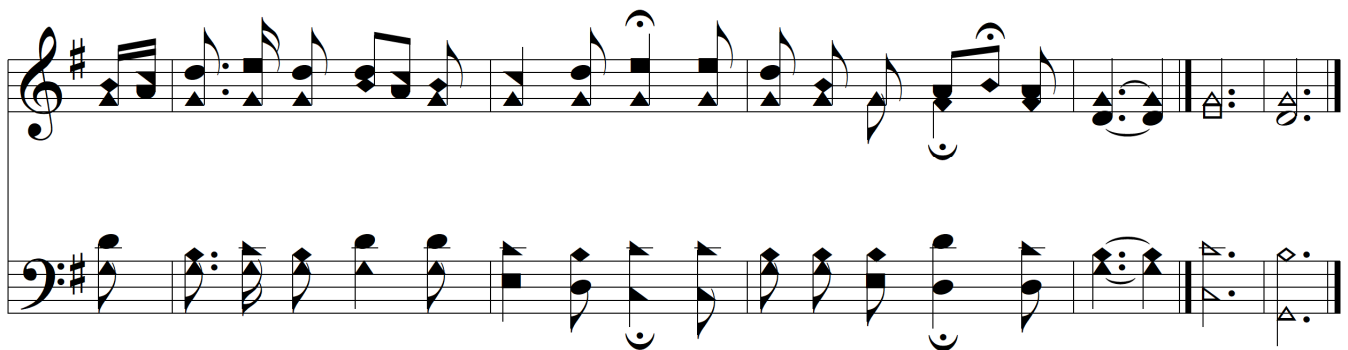
The musical score is written for a four-part setting in 4/4 time. It consists of six staves, organized into three systems of two staves each. The first two systems use a soprano and alto clef, while the third system uses a tenor and bass clef. The melody is primarily in the soprano part, featuring a series of eighth and sixteenth notes. The accompaniment is provided by the other parts, with the bass part featuring a prominent bass line. The score includes various musical notations such as notes, rests, and bar lines, and ends with a double bar line and repeat signs.

NEARER MY HOME 6s

John M. Evans



Refrain



NEARER TO THEE

J. H. Fillmore

The musical score is written for two systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains the first two lines of music. The second system contains the next two lines of music, including the section labeled "Chorus". The notation includes various musical symbols such as notes, rests, and bar lines.

Chorus

NEBO S. M.

Thomas Hastings



NELSON 8s & 7s

James Ryder Randall



Chorus



NETTLETON 8s & 7s D

J. Wyeth

This musical score is for a hymn titled "NETTLETON 8s & 7s D" by J. Wyeth. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) in the key of D major (three sharps) and 3/4 time. The score consists of eight staves, with the first four staves forming the first system and the next four staves forming the second system. Each system contains two staves for the Soprano and Alto parts and two staves for the Tenor and Bass parts. The melody is primarily in the Soprano and Alto parts, while the Tenor and Bass parts provide harmonic support with chords and moving lines. The piece concludes with a final double bar line on the eighth staff.

NEVER ALONE

F. Silcher, arr. H. P. Main

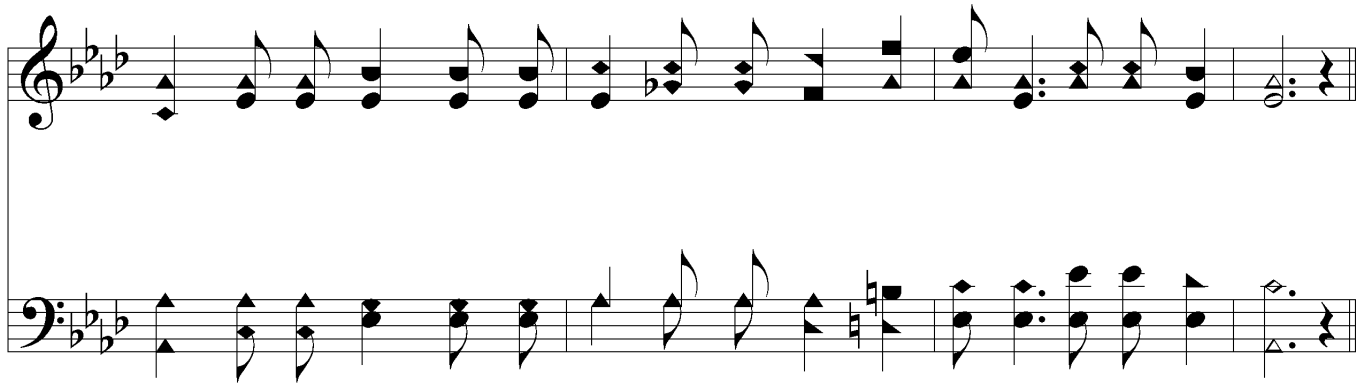
This musical score is for the hymn "Never Alone" by F. Silcher, arranged by H. P. Main. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. The score consists of eight staves, with the first four staves representing the initial verse and the last four staves representing the chorus. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and a variety of note values (quarter, eighth, and sixteenth notes) and rests. The chorus section begins with the word "Chorus" written below the first staff of the second system. The arrangement features a rich harmonic texture with multiple voices moving in parallel motion, creating a full and resonant sound.

NEVER LOOK BACK

Charles H. Gabriel

The musical score is arranged in four systems, each consisting of a treble and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and chords, with repeat signs and first/second endings indicated by dots and brackets. The piece concludes with a final double bar line.

NEVER LOOK BACK



Chorus



NEVINS 7s, Six Lines

S. M. Bixby

The musical score is presented in three systems, each containing two staves. The first staff of each system is in treble clef, and the second staff is in bass clef. The key signature is D major (two sharps), and the time signature is 6/4. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and notes with stems, beams, and slurs. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The music is written in a style typical of hymn tunes, with a focus on melody and harmony.

NEW BRITAIN C. M.

Chapin

The musical score is written for two staves, treble and bass, in 3/4 time with a key signature of two sharps (F# and C#). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece consists of 12 measures. The first system contains the first 8 measures, and the second system contains the final 4 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The piece concludes with a double bar line in the final measure.

NEW CONCORD 6, 6, 9

Davisson

The musical score is written for four staves, organized into two systems of two staves each. The top system consists of a treble staff and a bass staff, and the bottom system also consists of a treble staff and a bass staff. The music is in 3/2 time and has a key signature of one flat (B-flat). The melody is primarily written in the treble staves, featuring a series of eighth and sixteenth notes, often beamed together. The bass staves provide harmonic support with chords and single notes, including some triplets. The piece concludes with a double bar line at the end of the fourth staff.

NEW HAVEN 6s & 4s

Dr. T. Hastings

The musical score is presented in two systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system ends with a double bar line, and the second system also ends with a double bar line.

NEW HOPE S. M.

Davisson, Arr. by F. L. Armstrong

The musical score is written for four staves in 4/4 time. The key signature is one sharp (F#). The first two staves are a grand staff (treble and bass clef). The last two staves are also a grand staff. The melody is primarily in the treble staves, with a supporting bass line in the bass staves. The piece concludes with a double bar line on the third staff.

NEW TUNE

Victor H. Benke

The musical score is written for four staves, organized into two systems of two staves each. The top system consists of a treble staff and a bass staff, both in 4/4 time. The bottom system also consists of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is composed of eighth and sixteenth notes, with various rests and accidentals. The piece concludes with a double bar line on the final staff.

NEW YEAR'S HYMN 11s & 5s

S. Webbe

The musical score is written for two staves (treble and bass clef) in 3/4 time, with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece consists of 11 measures, with the final measure being a whole note chord.

NEWBOLD C. M.

George Kingsley



The musical score for 'NEWBOLD C. M.' is presented in four staves, organized into two systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and bar lines. The first system consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The second system also consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The music is written in a style typical of hymn tunes, with a focus on clear, rhythmic patterns.

NEWCOURT L. P. M.

Hugh Bond

The musical score is written for a piano and features a treble and bass staff system. The time signature is 2/4, and the key signature is one flat (B-flat). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The score consists of eight measures, with the final measure ending with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs. The overall style is characteristic of early 20th-century hymnody.

NEWELL C. M.

Unknown

The musical score for 'Newell C. M.' is presented in four staves, organized into two systems of two staves each. The top system consists of a treble staff and a bass staff, both in 6/8 time and featuring a key signature of two sharps (F# and C#). The treble staff contains a single melodic line with various note values including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment using chords and single notes. The bottom system also consists of a treble and bass staff, continuing the melody and accompaniment from the top system. The piece concludes with a double bar line at the end of the fourth staff.

NEWLAND

H. J. Gauntlett

The musical score for 'Newland' is presented in two systems, each consisting of a treble and a bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The first system spans 12 measures. The treble staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign after the fourth measure. The bass staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment consists of eighth and quarter notes, with a repeat sign after the fourth measure. The second system also spans 12 measures. The treble staff continues the melody, ending with a double bar line. The bass staff continues the accompaniment, ending with a double bar line.

NEWMAN

Caryl Florio

The musical score for 'NEWMAN' is written for a four-part setting, consisting of six systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music is characterized by a steady, rhythmic accompaniment in the bass parts, often using eighth and sixteenth notes, while the treble parts feature a more melodic line with dotted rhythms and occasional rests. The piece concludes with a final double bar line on the sixth system.

NEWTON FERNS

Arr. From Samuel Smith by F. N. Shepperd (1901)

The musical score for "Newton Ferns" is presented in a system of eight staves, organized into four pairs. Each pair consists of a treble clef staff and a bass clef staff, both in 4/4 time and featuring a key signature of one flat (B-flat). The notation is primarily composed of chords and single notes, with some staves including eighth notes and sixteenth notes. The score concludes with a double bar line and repeat signs on the final staves.

NEWTON L. M.

Caryl Florio

The musical score for "Newton L. M." is presented in 3/4 time with a key signature of one sharp (F#). It consists of two systems, each with a treble and bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first system spans 8 measures, and the second system spans 8 measures, concluding with a double bar line. The bass staff in the second system features a prominent F# in the third measure, which is a key signature change from the initial F# in the first system.

NIAGARA L. M.

Robert Jackson (1842-1914)

The musical score for "NIAGARA L. M." is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The music is in 3/4 time and the key signature of two sharps (F# and C#). The score consists of six systems of staves. The first system contains the Soprano and Bass staves. The second system contains the Alto and Tenor staves. The third system contains the Soprano and Bass staves. The fourth system contains the Alto and Tenor staves. The fifth system contains the Soprano and Bass staves. The sixth system contains the Alto and Tenor staves. The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests and accidentals. The piano accompaniment is written in the right hand of the first system and the left hand of the sixth system.

NICÆA 11s, 12s & 10s

John B. Dykes

The musical score is written for two staves (treble and bass) in 4/4 time, with a key signature of three sharps (F#, C#, G#). The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line.

NIGHT WITH EBON PINION 6s, 5s & 7s

L. H. Jameson

The musical score is written in 4/4 time and consists of six systems, each with a treble and a bass staff. The key signature has one sharp (F#). The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line in the final system.

NINETY FIFTH C. M.

The image displays a musical score for the song "The Rose Tree" in G major, 4/4 time. The score is arranged for four staves: Treble 1, Bass 1, Treble 2, and Bass 2. The melody is in the Treble 1 staff, and the bass line is in the Bass 1 staff. The Treble 2 and Bass 2 staves provide harmonic support with chords and single notes. The piece consists of 16 measures, ending with a double bar line and repeat dots.

NO SORROW S. M.

E. W. Dunbar

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes. The piece concludes with a double bar line at the end of the fourth system.

NOCTURN L. M.

F. H. Burstall

The musical score is written for two systems, each consisting of a treble and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system spans two measures. The treble staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The melody consists of eighth and quarter notes, with some beamed sixteenth notes. The bass staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The accompaniment consists of quarter and eighth notes. The second system also spans two measures. The treble staff continues the melody, and the bass staff continues the accompaniment. The piece concludes with a double bar line.

NOEL C. M. D.

Arr. By A. S. Sullivan

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line in the final measure of the fifth system.

NOMEN JESU 7s

Richard Redhead

The musical score is written for two systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first system ends with a double bar line, and the second system also ends with a double bar line.

NORTH 8s & 7s D

James A. Morris

The musical score is arranged in two systems, each containing a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a final double bar line.

NORTHFIELD C. M.

J. Ingalls (1764-1828)

The musical score for "Northfield C. M." is presented in four staves, organized into two systems of two staves each. The first system (top two staves) and the second system (bottom two staves) both use a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major), and the time signature is 3/2. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with upward-pointing triangles. The piece concludes with a double bar line on the fourth staff.

NORTON 6s & 5s

E. P. Tate

This musical score is for a hymn titled "NORTON 6s & 5s" by E. P. Tate. It is written for a six-part setting, consisting of three systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 6/8. The melody is primarily carried by the treble staves, while the bass staves provide a harmonic accompaniment. The piece concludes with a final cadence on the sixth staff.

NORWOOD S. M.

Arr. from Swiss Melody

The musical score for 'Norwood S. M.' is presented in 3/4 time, featuring a treble and bass staff system. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of four measures. The first measure shows a treble staff with a G4 chord and a bass staff with a G2 chord. The second measure has a treble staff with a G4 chord and a bass staff with a G2 chord. The third measure features a treble staff with a G4 chord and a bass staff with a G2 chord. The fourth measure concludes with a treble staff showing a G4 chord and a bass staff with a G2 chord, followed by a double bar line.

NOSTRAND 11s & 10s with CHORUS

Frank N. Shepperd

This musical score is written for a four-part setting of the hymn "Nostrand 11s & 10s with Chorus" by Frank N. Shepperd. The score is arranged in two systems, each containing a soprano and bass staff. The key signature is B-flat major (two flats) and the time signature is 8/8. The first system consists of four staves: a soprano staff with a treble clef, a bass staff with a bass clef, another soprano staff with a treble clef, and another bass staff with a bass clef. The second system also consists of four staves: a soprano staff with a treble clef, a bass staff with a bass clef, another soprano staff with a treble clef, and another bass staff with a bass clef. The word "Chorus" is written below the first staff of the second system. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The bass staves often feature chords and moving lines, while the soprano staves feature more melodic lines. The piece concludes with a double bar line and repeat dots.

NOSTRAND 11s & 10s with CHORUS



NOTTINGHAM 7s

Mozart

The musical score is written for two systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first system spans 10 measures, and the second system also spans 10 measures, ending with a double bar line. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment.

NOTTINGHILL C. M.

C. H. Purday

The musical score for "Nottingham C. M." is presented in two systems. Each system contains a Treble staff and a Bass staff. The time signature is 3/4, and the key signature is one flat (B-flat). The melody is written in the Treble staff, and the bass line is written in the Bass staff. The piece consists of 12 measures in total.

System 1:

- Treble Staff:** Measure 1: G4 (quarter), A4 (quarter), B4 (quarter). Measure 2: C5 (quarter), B4 (quarter), A4 (quarter). Measure 3: G4 (quarter), F4 (quarter), E4 (quarter). Measure 4: D4 (half), C4 (half). Measure 5: B3 (quarter), A3 (quarter), G3 (quarter). Measure 6: F3 (quarter), E3 (quarter), D3 (quarter). Measure 7: C3 (half), B2 (half). Measure 8: A2 (quarter), G2 (quarter), F2 (quarter). Measure 9: E2 (quarter), D2 (quarter), C2 (quarter). Measure 10: B1 (half), A1 (half). Measure 11: G1 (quarter), F1 (quarter), E1 (quarter). Measure 12: D1 (half), C1 (half).
- Bass Staff:** Measure 1: G2 (quarter), A2 (quarter), B2 (quarter). Measure 2: C3 (quarter), B2 (quarter), A2 (quarter). Measure 3: G2 (quarter), F2 (quarter), E2 (quarter). Measure 4: D2 (half), C2 (half). Measure 5: B1 (quarter), A1 (quarter), G1 (quarter). Measure 6: F1 (quarter), E1 (quarter), D1 (quarter). Measure 7: C1 (half), B0 (half). Measure 8: A0 (quarter), G0 (quarter), F0 (quarter). Measure 9: E0 (quarter), D0 (quarter), C0 (quarter). Measure 10: B0 (half), A0 (half). Measure 11: G0 (quarter), F0 (quarter), E0 (quarter). Measure 12: D0 (half), C0 (half).

System 2:

- Treble Staff:** Measure 1: G4 (quarter), A4 (quarter), B4 (quarter). Measure 2: C5 (quarter), B4 (quarter), A4 (quarter). Measure 3: G4 (quarter), F4 (quarter), E4 (quarter). Measure 4: D4 (half), C4 (half). Measure 5: B3 (quarter), A3 (quarter), G3 (quarter). Measure 6: F3 (quarter), E3 (quarter), D3 (quarter). Measure 7: C3 (half), B2 (half). Measure 8: A2 (quarter), G2 (quarter), F2 (quarter). Measure 9: E2 (quarter), D2 (quarter), C2 (quarter). Measure 10: B1 (half), A1 (half). Measure 11: G1 (quarter), F1 (quarter), E1 (quarter). Measure 12: D1 (half), C1 (half).
- Bass Staff:** Measure 1: G2 (quarter), A2 (quarter), B2 (quarter). Measure 2: C3 (quarter), B2 (quarter), A2 (quarter). Measure 3: G2 (quarter), F2 (quarter), E2 (quarter). Measure 4: D2 (half), C2 (half). Measure 5: B1 (quarter), A1 (quarter), G1 (quarter). Measure 6: F1 (quarter), E1 (quarter), D1 (quarter). Measure 7: C1 (half), B0 (half). Measure 8: A0 (quarter), G0 (quarter), F0 (quarter). Measure 9: E0 (quarter), D0 (quarter), C0 (quarter). Measure 10: B0 (half), A0 (half). Measure 11: G0 (quarter), F0 (quarter), E0 (quarter). Measure 12: D0 (half), C0 (half).

NOX PRÆCESSIT C. M.

J. Baptiste Calkin (1875)

The musical score is written in 4/4 time and the key of D major (indicated by two sharps: F# and C#). It consists of four staves, arranged in two systems of two staves each. The first system uses a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The second system also uses a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is characterized by a simple, hymn-like style, featuring many chords and rests. The first staff of the first system begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is composed of eighth and quarter notes, with many chords. The bass staff of the first system begins with a bass clef, a key signature of two sharps, and a 4/4 time signature. The bass line is composed of eighth and quarter notes, with many chords. The second system of staves continues the melody and bass line, ending with a double bar line and repeat signs.

NUREMBURG 7s

Johann R. Ahle

The musical score for "Nuremberg 7s" is presented in two systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The melody in the treble staff begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. The piece concludes with a double bar line and repeat signs in both staves.