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Catalog

TUNES

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Normal Notation

Tune Count: 13

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UNION 8s

Billings

The musical score is presented in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The first system consists of two staves. The treble staff begins with a treble clef, a 3/2 time signature, and a key signature of one sharp. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a bass clef and a 3/2 time signature. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The second system also consists of two staves. The treble staff continues the melody with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass staff continues the bass line with a half note D2, a quarter note E2, a quarter note F#2, and a quarter note G2. The score concludes with a double bar line.

UNION SQUARE 7s & 6s D

J. B. Dykes

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 are in the key of D minor (two flats) and 4/4 time. The melody in the treble staff begins with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. The treble staff features a sequence of chords and moving lines, including a half note D5. The bass staff continues with its accompaniment, featuring a half note D4 and various chordal textures.

The third system of musical notation continues the piece. The treble staff includes a half note D5 and a half note G4. The bass staff continues with its accompaniment, featuring a half note D4 and various chordal textures.

The fourth system of musical notation concludes the piece. The treble staff includes a half note D5 and a half note G4. The bass staff continues with its accompaniment, featuring a half note D4 and various chordal textures.

UNITY 6s & 5s Peculiar

Lowell Mason

The musical score is written in 2/4 time and B-flat major. It consists of six systems, each with a treble and bass staff. The melody in the treble clef 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. The piece concludes with a double bar line and repeat signs.

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 simple, hymn-like style, featuring chords and single notes. The first system shows the first two measures, and the second system shows the next two measures. The music is written in a simple, hymn-like style, featuring chords and single notes.

UNSELD

B. C. Unseld

Chorus

UNSELD L. M.

J. H. YENNEY

The musical score is arranged in two systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system consists of two staves. The second system also consists of two staves. The music is written in a hymn style, featuring chords and single notes.

UNSER HERRSCHER

W. H. Monk

The musical score is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in 4/4 time. The first system shows the beginning of the piece with a treble staff containing a melody of quarter and eighth notes, and a bass staff providing a harmonic accompaniment with chords and moving lines. The second system continues the piece, with the treble staff featuring a similar melodic line and the bass staff providing accompaniment. The score concludes with a double bar line.

UP YONDER

T. Martin Towne

The first system of music 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 on the fifth line of the staff. 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 music continues the melody and accompaniment from the first system. The top staff features a melodic line with a dotted quarter note on the fifth line. The bottom staff continues the harmonic accompaniment with chords and single notes.

Chorus

The chorus begins with a new melodic line in the top staff, starting with a dotted quarter note on the second space. The bottom staff provides a harmonic accompaniment with chords and single notes.

The second part of the chorus continues the melodic and harmonic development. The top staff features a melodic line with eighth and quarter notes. The bottom staff continues the harmonic accompaniment with chords and single notes.

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 first system contains 12 measures of music. The second system also contains 12 measures, ending with a double bar line. The notation is primarily chordal, with some melodic lines in the treble staff.

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 four systems of two staves each. The first system shows the beginning of the piece with a treble clef on the top staff and a bass clef on the bottom staff. The melody in the treble staff starts with a dotted half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the melody with a half note G4, quarter notes A4, Bb4, and C5. The third system features a half note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The fourth system concludes the piece with a half note G4, quarter notes A4, Bb4, and C5, and ends 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, with some eighth-note patterns in the later measures.

The second system of musical notation continues the piece. The treble staff shows a sequence of chords, with some notes moving between staves. The bass staff continues with a similar accompaniment pattern, featuring chords and some eighth-note figures.

The third system of musical notation shows further development of the piece. The treble staff includes some chromatic movement, with a sharp sign appearing on a note. The bass staff maintains the accompaniment with various chordal textures.

The fourth system of musical notation concludes the piece. The treble staff features a melodic line with some eighth-note runs. The bass staff ends with a final chordal structure, including a double bar line.

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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UXBRIDGE L. M.

Lowell Mason

The image displays a musical score for the hymn "Uxbridge L. M." by Lowell Mason. The score is presented in two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/2. The first system contains 12 measures, and the second system contains 12 measures. The music is primarily composed of chords and simple melodic lines, typical of a hymn accompaniment. The notation includes various note values, rests, and bar lines, with a double bar line at the end of the second system.