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# THE GAMUT

AND

## *TIME-TABLE,*

IN VERSE.

---

FOR

THE INSTRUCTION OF CHILDREN.

---

*BY C. FINCH.*

---

EMBELLISHED WITH

TWELVE ILLUSTRATIVE COLOURED ENGRAVINGS.

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THE GAMUT

THE T. J. ARBON

IN VERSE

FOR

THE INSTRUCTION OF CHILDREN

BY G. ARBON

PHILADELPHIA

THE T. J. ARBON

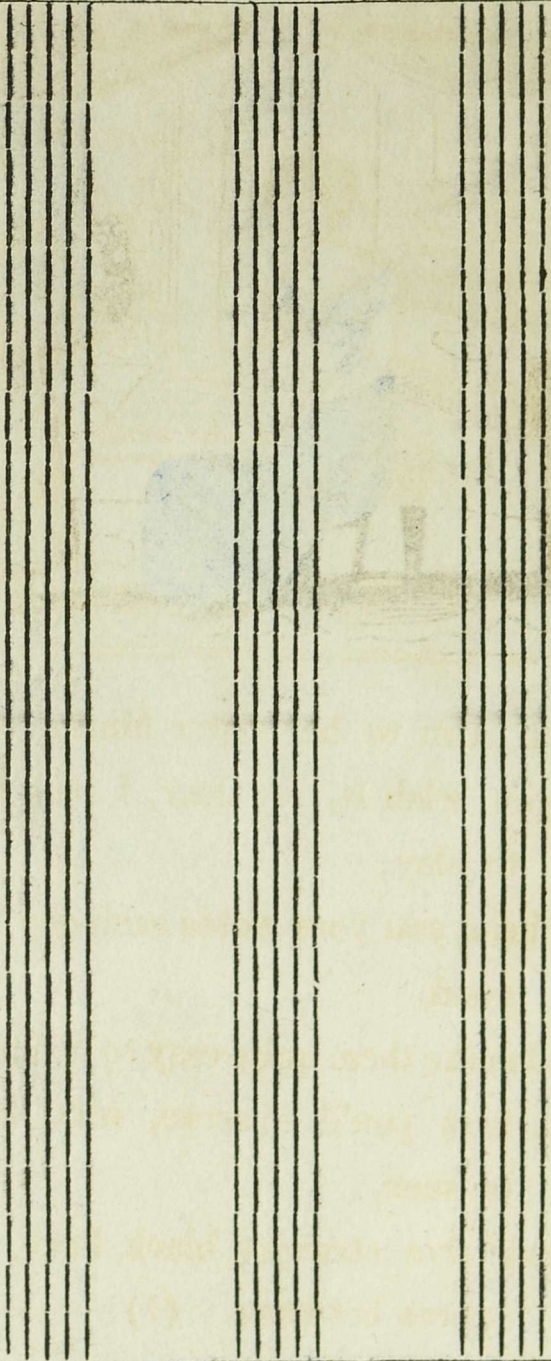
1840

OF A. S. LEITCH

PHILADELPHIA

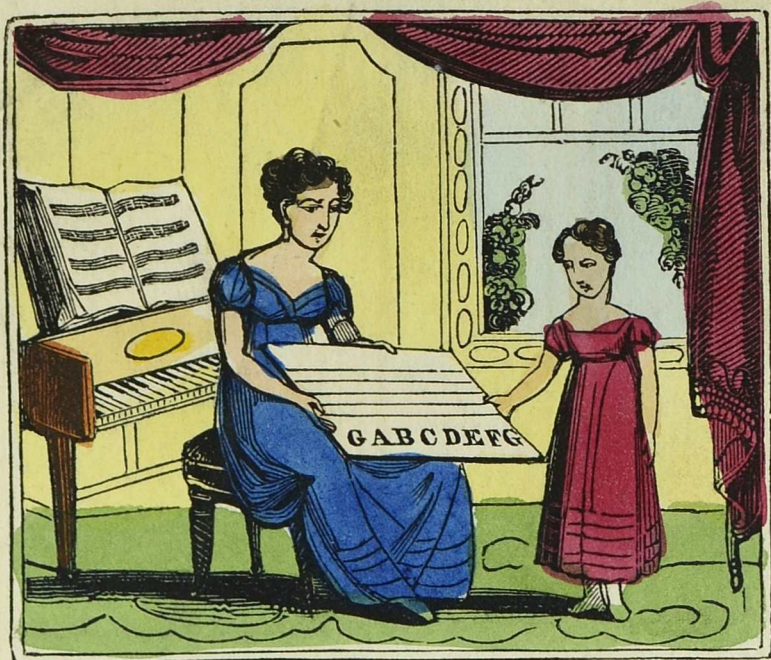




**LINES AND SPACES.**



# THE GAMUT IN VERSE.



SAID Ann to her sister Maria, one day,  
If you wish it, my dear, I will teach you  
to play;  
I'll hear you your notes each day, if you're  
good,  
And make them quite easy to be understood;  
But first you'll observe, what is clear to  
be seen,  
Those five straight black lines, and four  
spaces between. (1)





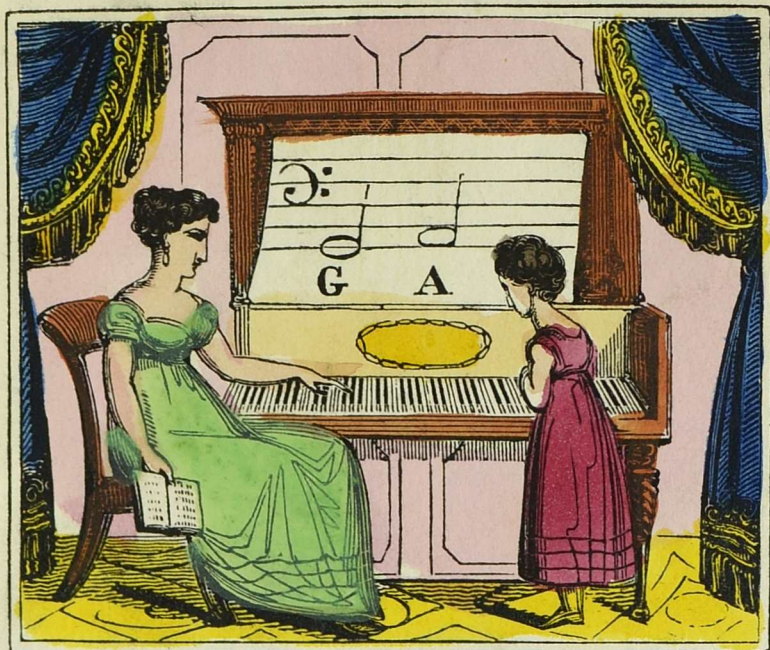


BASS CLEF.

(2)

A musical staff with a bass clef (F-clef) on the left. The staff contains nine quarter notes, each with a stem pointing upwards. The notes are G, A, B, C, D, E, F, G, and A, positioned on the lines and spaces of the staff from bottom to top. Below each note is its corresponding letter label in a bold, serif font.





Of the Alphabet next, seven letters you  
see,

The names of the notes, from A unto G.

And now we'll begin with first reading  
the Bass,

From G, on the first line; and A, the first  
space. (2)



Of the Alphabet next seven letters you

see

The names of the notes from A unto G.

And now we'll begin with first reading

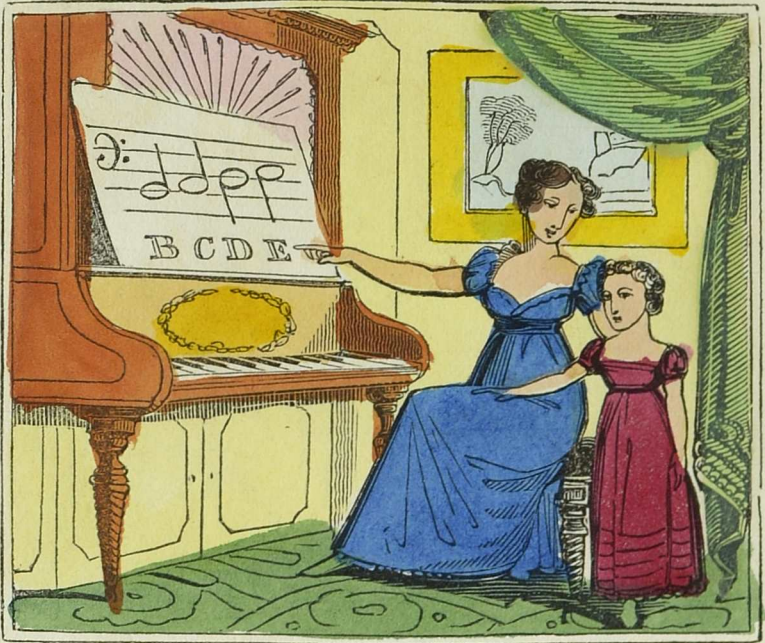
the Book

From G, on the first line; and A, the first

space (2)





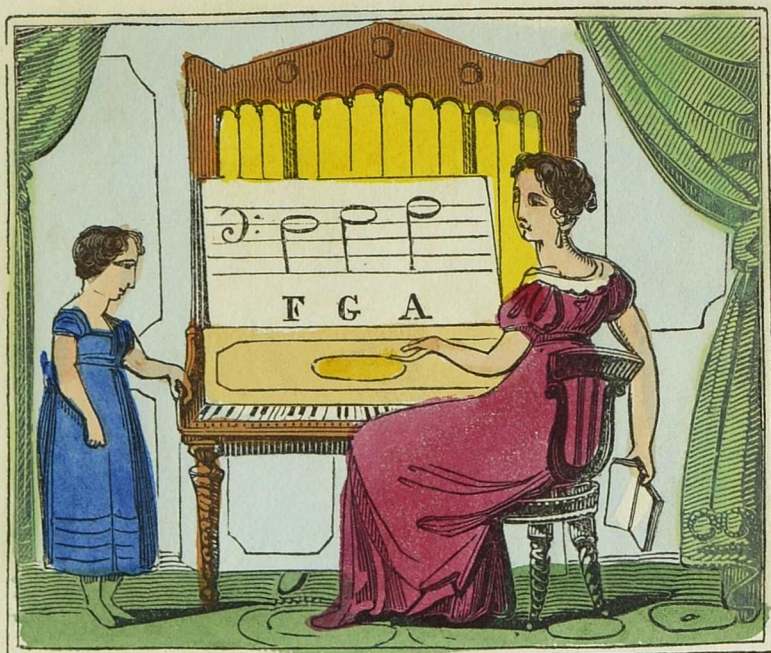


The second line next, pray take notice,  
is B;

The space called the second, which follows,  
is C:

Which brings you to D, which is on the  
third line,

With E, the third space, pray remember  
next time;



Then comes F, on the fourth line, and G,  
 the fourth space;

If attention you pay, you'll get on apace;

And soon all the notes you will quite  
 rightly call,

Up to A, the fifth line, and last of them  
 all.









And here ends the Bass, which at present  
you'll learn,

And we'll afterwards take the Treble in  
turn. (3)

Here the first line is E, and F, the first  
space,

And G, on the second line, next takes a  
place.



TREBLE CLEF.

19









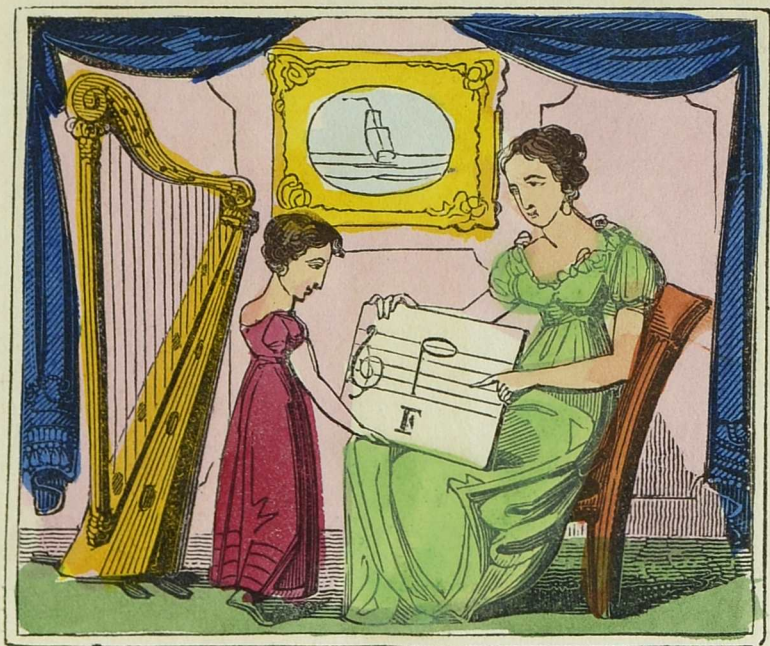


Then the second space A, is here to be seen,

The third line is B;—C, the third space between;

D, we find on the fourth line, as onward we go;

And E, the fourth space, you will presently know.



With F, on the fifth line; so do not forget  
 This lesson of lines and of spaces I've set,  
 Which when you've repeated as well as  
     you're able,  
 We'll pass to the next rule, they call the  
     Time-table.









Those notes which above and below you  
discover,

Are called Ledger lines, both higher and  
lower; (4)

But at present you'll have no occasion to  
learn 'em,

When you have, I've no doubt, you will  
quickly discern 'em.

# LEDGER LINES.

(4)

27

The image shows two musical staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature notes on ledger lines. The treble staff has two groups of notes: a five-note ascending scale (G, A, B, C, D) and a nine-note ascending scale (G, A, B, C, D, E, F, G, A, B, C). The bass staff has two groups of notes: a seven-note ascending scale (F, G, A, B, C, D, E, F) and a five-note ascending scale (B, C, D, E, F).

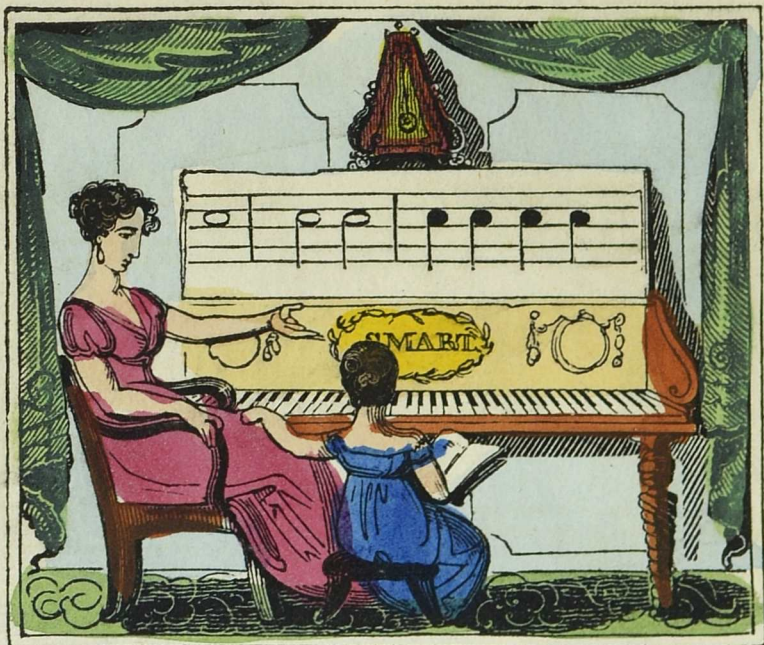
G A B C D      G A B C D E F G A B C

F G A B C D E F      B C D E F









There's the Semibreve, longest and slowest  
of all, (5)

Which is equal to those two, which Minims  
we call, (6)

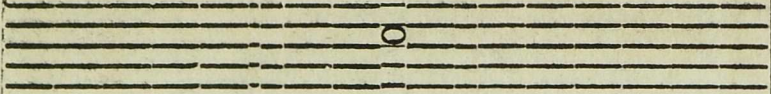
And four Crotchets here are presented to  
view, (7)

To equal in value those last Minims two.



## TIME-TABLE.

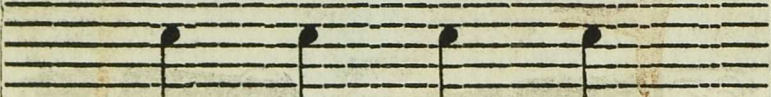
(5)



(6)



(7)



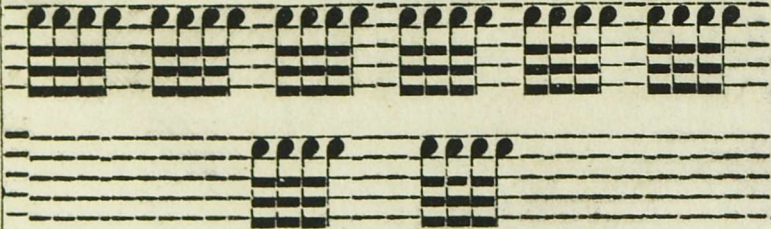
(8)



(9)



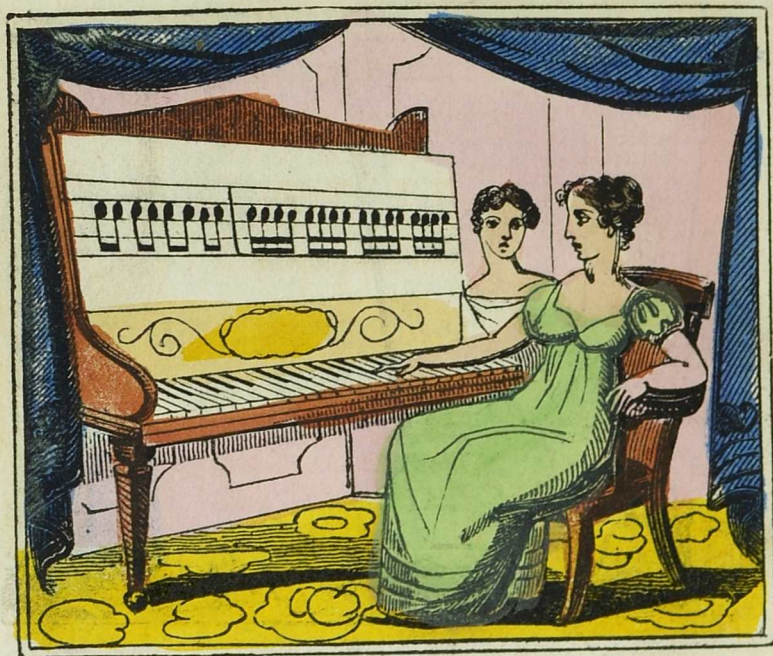
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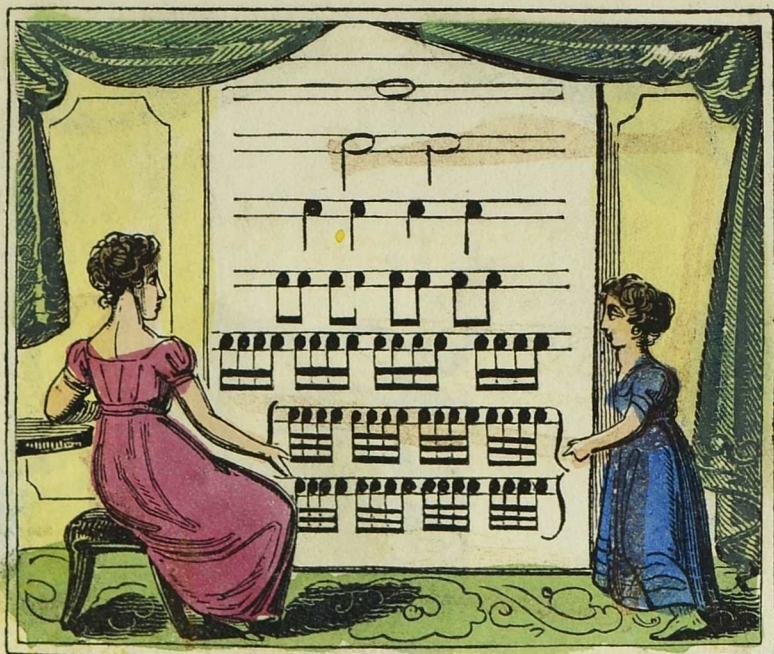


Then the eight Quavers next, which here  
you may see, (8)

Will with those four Crotchets exactly  
agree,

And of Semiquavers, sixteen in number are  
wanted, (9)

To equal those Quavers, which last you  
have counted;



Then of Demisemiavers, thirty-two in  
a line (10)

With the ten and six Semiavers make  
even time.

Now, my dear, when this table you quite  
understand,

You may venture to take some new music  
in hand;

And knowing so well your ambition to play,  
I will give you a pretty new lesson one day.







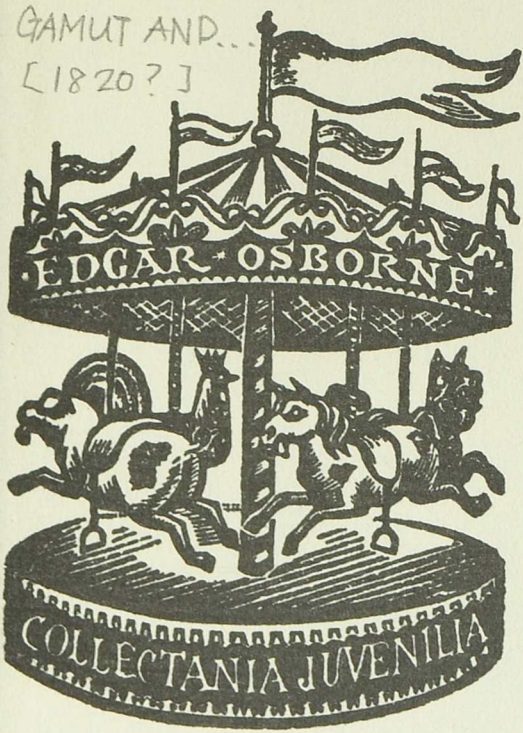
10

FINCH, C.

BI dr.

GAMUT AND...

[1820?] ]



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