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THE
MELOGRAPHICON:

A

New Musical Work,

BY WHICH

AN INTERMINABLE NUMBER

OF

M E L O D I E S

MAY BE PRODUCED,

AND YOUNG PEOPLE WHO HAVE A TASTE FOR POETRY

ENABLED

To Set their Verses to Music

FOR THE

VOICE AND PIANO-FORTE,

WITHOUT THE NECESSITY OF

A SCIENTIFIC KNOWLEDGE OF THE ART.



Entered at Stationer's Hall.

Price ONE GUINEA complete.

LONDON:

PUBLISHED BY CLEMENTI AND CO. 26, CHEAPSIDE;

AND

T. LINDSAY, 217, REGENT-STREET.



YARMOUTH :
PRINTED BY CHARLES SLOMAN,
KING-STREET.

TO THE READER.



It must be apparent to every one, possessing even a superficial knowledge of the subject, that the various number of feet employed in the construction of Lyric Poetry, demand a corresponding Rythm in the Music with which they are to be combined: and therefore, in presenting the public with a work of so novel a nature as the MELOGRAPHICON, the publishers consider it necessary to premise, that the Music to be produced by it is not applicable to *every* description of verse.

The most usual and useful metres have therefore been selected.

In constructing the Music, the difficulties with which the author had to contend, from the complex nature of the work in which he was engaged, will be readily conceived; and any errors which may have escaped his detection will, it is trusted, be viewed with that indulgence to which every first effort at novelty is entitled.

To such as are wholly ignorant of Musical Theory and Composition, but who, nevertheless, have a taste for Poetry and Music, the MELOGRAPHICON, it is presumed, cannot fail to be acceptable; and although it may furnish occasional ideas even to those who possess scientific knowledge, (for many of the passages are selected from the works of the most classic authors,) yet it is by no means addressed to the Musical Profession, who are desired to consider the work rather as an amusement for the Amateur, than as an assistance to the Professor.

As a work of Art, the MYRIORAMA has no great pretensions, but the same endless variety which that ingenious contrivance displays in Pictorial Effect, the MELOGRAPHICON will be found to produce in its combined application to Music and Poetry.

It was at first intended to have published the musical part in duplicate, with the view of affording the purchaser an opportunity of dividing one copy into Cards, as mentioned at page xi; but this would have rendered the work too expensive for general circulation, and therefore the idea was abandoned. Extra copies, however, may be had separately, printed for this purpose, on one side only, at *Five Shillings* each metre.

PREFATORY REMARKS.

OF THE IAMBICS.

THE IAMBIC FOOT consists of two syllables, of which the first is short and the second long; or, according to the musical term, the first unaccented and the second accented.

The MEASURE consists of two lines of four syllables each, with an alternate one of six, seven, or eight.

These are adapted to a great variety of subjects: but of whatever nature the subject may be, the verses should be easy, natural, and flowing, in order that the Poetry may agreeably harmonize with the Music.

In writing verses for the MELOGRAPHICON, it is requisite that the METRE be strictly attended to, as any irregularity in that respect will interrupt the equal and smooth progress of the MELODY.

The following is an example of two lines of four, with an alternate line of six syllables:

We'll rove around
 The shady ground,
 And cull each flow'ry sweet,
 Or up the hill,
 Or by the rill,
 Where chrystal waters meet.

VI

The following Stanza by MOORE, has the alternate line of seven syllables :

Let's wreath the bowl
 With flow'rs of soul,
 The brightest wit can find us ;
 We'll take a flight
 Tow'rds Heav'n to-night,
 And leave dull earth behind us.

The alternate line of eight syllables may also be used :

The bards of old
 Have truly told,
 That 'tis not life to breathe the air,
 But blithe and free,
 With souls of glee,
 To drink the glass that's free from care.

Each verse should consist of twelve lines ; but in case of six lines only, the first three, as well as the last three, must be repeated. Two Musical Specimens of this metre are given at pages 2 and 4.

THE IAMBIC, OF EIGHT AND SIX SYLLABLES, IS IN THE STYLE OF THE PASTORAL.

“ THIS species of Poetry,” it has been observed, “ when happily executed, pleases, because innocence and simplicity

VII

always please; and the scenes are generally laid in the country, where every thing is charming. The style ought to be humble, yet pure; neat, but not florid; easy, yet lively; and the numbers smooth."

This measure, however, is not entirely confined to Pastoral Poetry, but may be applied to various subjects. "Had I a Heart to falsehood framed," and MOORE'S ballad "My Heart and Lute," are both examples, as is also the following:

Oh! share my cottage, gentle maid,
 It only waits for thee,
 To give a sweetness to its shade,
 And happiness to me.

Another specimen follows, from MR. W. F. COLLARD'S
ballad, beginning

Awake, O sleeper sweet, awake!
 It is thy mother's voice;
 Ope, ope thy cherub eyes and make
 Her throbbing heart rejoice.

Each verse should consist of eight lines; but if only six, then the two last lines must be repeated.—*See Music composed from the MELOGRAPHICON*, page 6.



OF THE ANAPESTIC.

THE ANAPEST is formed of three syllables, of which the first and second are short, or unaccented, and the third long, or accented.

ANAPESTIC POETRY, for the MELOGRAPHICON, should be constructed of couplets, each line embracing twelve syllables; but if one or both lines contain only eleven, then the first two syllables must form SPONDEES at the beginning of every line, and the two quavers must, in this case, be tied together.

A variety of subjects may be treated in this species of verse. The following lines are selected from MOORE'S beautiful ballad, "The Meeting of the Waters:"

There is not in the wide world a valley so sweet,
 As that vale in whose bosom the bright waters meet;
 Oh! the last ray of feeling and life must depart,
 Ere the bloom of that valley shall fade from my heart!

Stanzas of this measure should consist either of six or of four lines: if six, the second line only is to be repeated; if four, then the second and also the last two lines must be repeated.—See *Musical Example*, page 8.

ANAPESTIC VERSE may also be written in lines of only six syllables each, with alternate rhymes: for instance,

At the close of the day
 When the hamlet is still,
 And the flocks glide away
 To the murmuring rill.

OF THE TROCHAIC.

THE TROCHEE is a foot of two syllables, of which the former is long, and the latter short.

TROCHAIC VERSES are formed of eight and seven syllables alternately.

As the music of the preceding metres is of a sprightly character, the author has, for the sake of variety, constructed the TROCHAIC of the pensive kind, although a lively style *might* have been adopted with equal propriety.

The celebrated "Farewell," of LORD BYRON, aptly furnishes a specimen:

Fare thee well! and if for ever,
 Still for ever, fare thee well!
 E'en though unforgiving, never
 'Gainst thee shall my heart rebel.

Each verse should consist of eight lines; but, if six only, then the last two lines must be repeated.—See *Example of Music*, page 10.

OF THE DACTYLIC.

THE DACTYL is a foot of three syllables, the first being long, and the two latter short.

If DACTYLIC VERSES be composed of alternate lines of twelve and ten syllables, they may be set to music taken from the ANAPESTIC MELOGRAPHICON, according

to very simple rules, which will be given hereafter: but the *time* must move according to the character of the words.

If an additional MELOGRAPHICON had been constructed for the DACTYLIC MEASURE, the music would have proved monotonous, except, indeed, one of these metres had been set in the time of $\frac{3}{4}$ or $\frac{3}{8}$; but in this case, the long syllable would have been shortened of its pristine measure. For this reason, therefore, the author has at present omitted to treat the DACTYLIC METRE as a distinct article.

TO COMPOSE

FROM THE MELOGRAPHICON.

To compose or set a song to music: first take any bar from letter A, and write it down*; next, choose any one from letter B; thus proceeding in alphabetical order to the last letter, which concludes the symphony.

Write your words underneath the melody, one syllable to each separate note, or to every two or more notes tied together: the song is then complete.

It is not pretended that *every* air, thus fortuitously put together, will please in all its parts; but a very few experiments will convince the most incredulous that a great variety of pleasing melodies may be composed from the MELOGRAPHICON; as, indeed, may be seen by the specimens given with the work.

* The use of a Music-Slate is recommended as most convenient for this purpose.

It will readily suggest itself to the reader, that when any particular bar does not suit the character of the air, or words, another should be tried ; for, as every individual bar is, in itself, capable of twelve changes, it must be apparent that every objectionable passage has thus, by substitution, eleven chances of improvement.

When two or more notes are given in the melody, choose that progression which most agreeably unites with the bar that follows.

When double copies of the music* are purchased, the duplicate pages are intended each to be cut into twelve cards, conformably with the lines which divide the plates, carefully observing to keep the cards of each letter together. By means of these cards, the bars may be changed until the air is perfect, without the trouble of writing them down.

Cards marked with the same letter, belong to the same division, the letter merely indicating the packet to which the card belongs. The cypher determines which of the twelve cards has been chosen to form the song.

As the cards drawn depend entirely on chance, if the first air thus casually thrown together should please, the music should either be immediately copied, or else the letters and figures of the cards (which may aptly be called the *Melographic Short-Hand*) must be written down, as there is scarcely the least probability of the same melody ever occurring again, when once the cards have been mixed together.

* On this subject, vide page iv.

TO COMPOSE FOR DACTYLIC VERSES

FROM THE

ANAPESTIC MELOGRAPHICON.

Omit the two first quavers, or starting notes, and begin with the full bar; change the twelfth note, or crotchet, into two quavers, and the next two quavers into a crotchet; again, omit the last two quavers in the bar, letter D, and the first part of the air is complete. Proceed with the second in a similar manner.

From such a stock of materials, it will easily be perceived that an almost endless variety of melodies may be produced; but the author will not trouble his readers with a vain and useless calculation of their number. It is sufficient to observe, that the major part of the bars which constitute the work are selected from the writings of first-rate musicians, such as HAYDN, MOZART, WEBER, ROSSINI, &c., whenever the author could find them suited to his purpose: these, together with connecting bars of his own composing, have been shaped with great labour and attention to the rhythm of the various measures; and as he believes this to be the first work, professing the same objects, which has ever been submitted to public patronage, the author has only to hope, that his humble efforts to amuse the lovers of poetry and music, may be found worthy of their approbation.

A few
MUSICAL SPECIMENS

Composed from the

Four different Metres
OF

THE MELOGRAPHICON.

Ent. Sta. Hall.

Price

London. Published by Clementi & Co. 20. Theobalds Road.
and T. Lindsay, 217. Regent Street.

IAMBIC METRE,
of two fours and Seven Syllables .

With Animation.

The Gob = let fill, Dull care to kill, And

ban = ish grief and sadness; For mighty wine, With

pow'r divine, Oft moves the soul to gladness. Tis

not in books, Or sa = ges' looks, We find relief from

sorrow, So gai = ly pass The sparkling glass, We'll

part but with the morrow.

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system continues the melody. The fourth system features a triplet in the vocal line and a corresponding triplet in the piano accompaniment. The score concludes with a double bar line.

IAMBIC METRE,
of 8 and 6, and two fours and Six.

(Transposed from the Original Key of C.)

Allegretto.

As-sist me, all ye tune-ful bards, O!

lend me all your skill, In choicest lays, That

I may praise, Sweet Chlo-e of the Hill. How

gay the glittering beam of morn, That gilds the chrystal

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat major). The piano accompaniment is in bass and treble clefs. The lyrics are "gay the glittering beam of morn, That gilds the chrystal". There is a *pp* (pianissimo) dynamic marking in the piano part.

rill, But far more bright Than morning light, Shines

The second system of the musical score. The vocal line continues with the lyrics "rill, But far more bright Than morning light, Shines". The piano accompaniment continues with a *p* (piano) dynamic marking.

Chloe of the Hill.

The third system of the musical score. The vocal line concludes with the lyrics "Chloe of the Hill." The piano accompaniment features a *f* (forte) dynamic marking and includes triplet figures in the right hand.

The fourth system of the musical score, featuring a piano solo. The vocal line is silent, and the piano accompaniment continues with a final cadence.

I AMBIC METRE,
of Eight and Six Syllables, alternately.

Andante.

Sing on, sweet bird, the dew - y night, Drops

The first system of music is in 6/8 time, marked 'Andante'. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The lyrics 'Sing on, sweet bird, the dew - y night, Drops' are written below the vocal line.

tears of joy the while; Thy notes are soft as

The second system continues the melody. The piano accompaniment features a 'p' (piano) dynamic marking. The lyrics 'tears of joy the while; Thy notes are soft as' are written below the vocal line.

beams of light, That play on beauty's smile. The

The third system concludes the piece. The piano accompaniment features a 'p' (piano) dynamic marking. The lyrics 'beams of light, That play on beauty's smile. The' are written below the vocal line.

charmed air Dissolves in sighs, Fresh o=dours breathe a:

round, The stars expand their silver eyes With

joy to hear the sound.

THE ANAPEST,
of Twelve Syllables, or Twelve and Eleven.

Allegretto.



O the Ev'ning was charming and light thro' the trees, Play'd the



sun-shine and rain-drops, the birds and the breeze; Play'd the sunshine and



rain-drops, the birds and the breeze; For the Queen of the Spring as she



ad lib: 9

pass'd thro' the vale, Left her robe on the trees and her

8^{va} ad lib.

breath on the gale; And the smile of her promise gave

p/p

joy to the hours, And flush in her foot-steps sprang

her-bage and flow'rs.

f

TRIOCHALIC METRE,
of Eight and Seven Syllables alternately.

*Slow
and with feeling.*

Fare thee well! and if for ev = er, Still for
ev = er, fare thee well! E'en tho' un = for = giv = ing,
ne = ver 'Gainst thee shall my heart rebel. Would that

breast were bared be-fore thee, Where thy head so oft hath

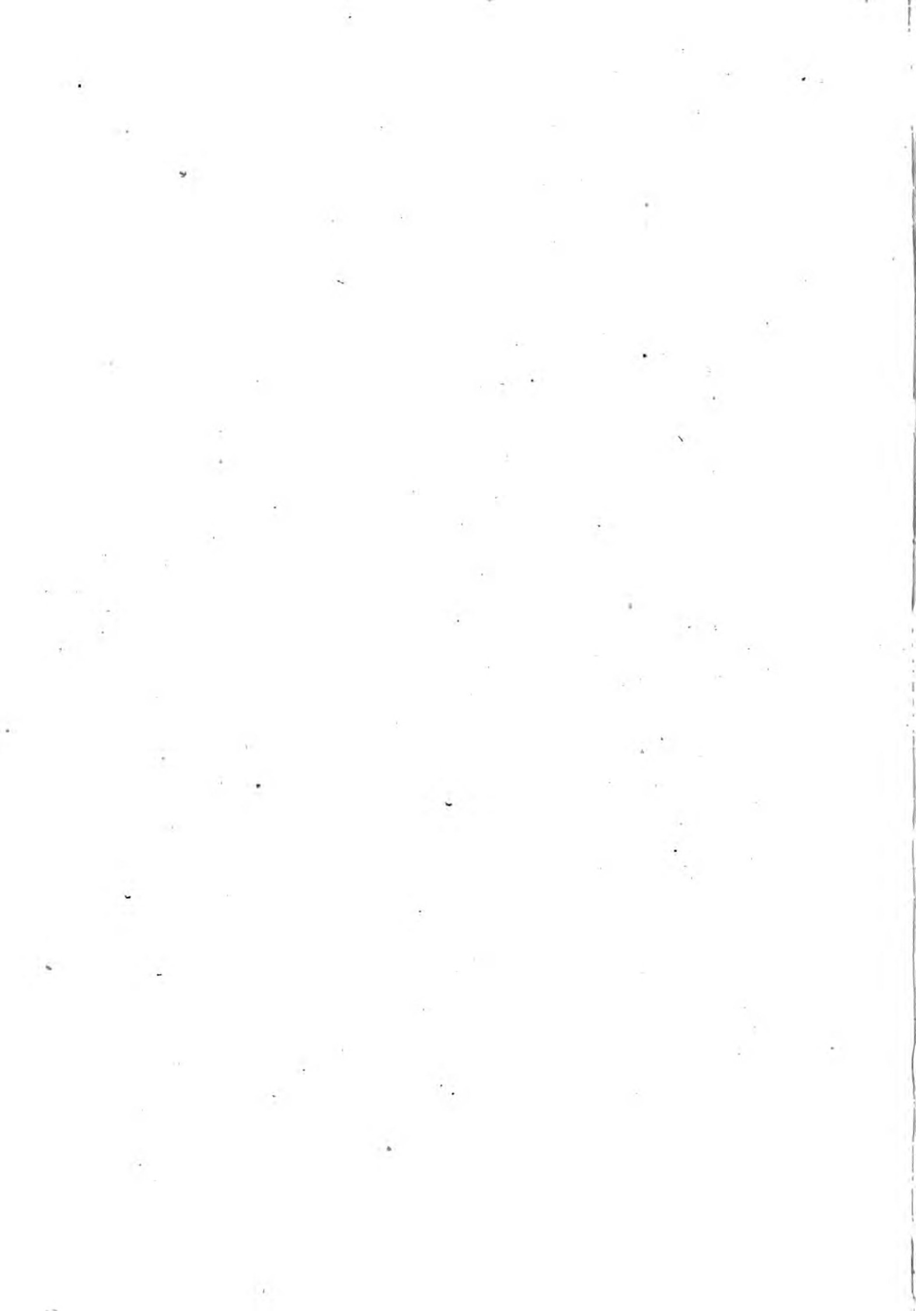
The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The piano accompaniment (grand staff) features a treble clef with a series of eighth notes in the right hand and a bass clef with a series of eighth notes in the left hand. The system concludes with a double bar line.

lain, While that placid sleep came o'er thee, Which thou

The second system continues the musical score. The vocal line (treble clef) starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The piano accompaniment (grand staff) continues with eighth notes in both hands. The system concludes with a double bar line.

ne'er canst know a-gain!

The third system concludes the musical score. The vocal line (treble clef) begins with a triplet of eighth notes (D4, E4, F#4), followed by a quarter note G4, a half note A4, and a final half note D5. The piano accompaniment (grand staff) continues with eighth notes in both hands. The system concludes with a double bar line.



The
LAMBIC METRE
of
TWO LINES OF FOUR,
with
AN ALTERNATE ONE
of
SIX, SEVEN, OR EIGHT
Syllables.

Metagraphicon.

L O N D O N,

Published by T. LINDSAY, 217, Regent Street,
and CLEMENTI & CO 26, Cheapside.

IAMBICS

OF TWO FOURS AND 6, 7, or 8.

A.1.

A.2.

A.3.

A.4.

A.5.

A.6.

The image displays six musical exercises, labeled A.1 through A.6, arranged in a 3x2 grid. Each exercise is written for the Melographicon, a mechanical musical instrument. The notation for each exercise includes a single staff with a treble clef and a grand staff with both treble and bass clefs. The time signature for all exercises is 2/4. The exercises demonstrate various rhythmic and melodic patterns, including eighth and sixteenth notes, rests, and chordal structures. A.1 and A.2 show a single melodic line on the treble staff. A.3 and A.4 show a single melodic line on the treble staff with a corresponding bass line on the bass staff. A.5 and A.6 show a single melodic line on the treble staff with a corresponding bass line on the bass staff, featuring more complex rhythmic patterns.

IAMBICS

13

OF TWO FOURS AND 6, 7, or 8.

A.7. 	A.8. 
A.9. 	A.10. 
A.11. 	A.12. 

IAMBICS
OF TWO 'FOURS AND 6, 7, or 8.

B. 13. 	B. 14. 
B. 15. 	B. 16. 
B. 17. 	B. 18. 

LAMBICS

15

OF TWO FOURS AND 6, 7, or 8.

B. 19. 	B. 20. 
B. 21. 	B. 22. 
B. 23. 	B. 24. 

IAMBICS
OF TWO FOURS AND 6, 7, or 8.

C.25. 	C.26. 
C.27. 	C.28. 
C.29. 	C.30. 

LAMBICUS

17

OF TWO FOURS AND 6, 7, or 8.

C.31.



C.32.



C.33.



C.34.



C.35.

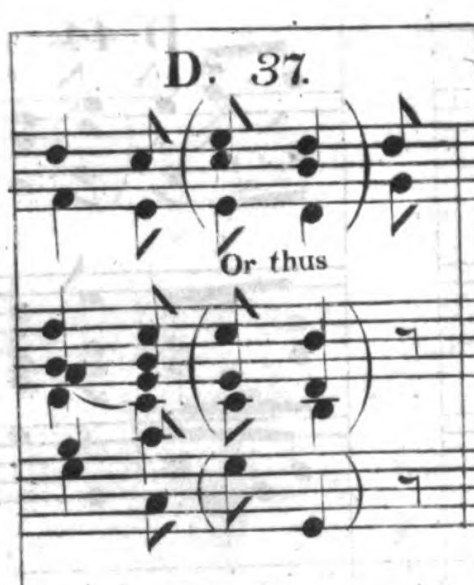
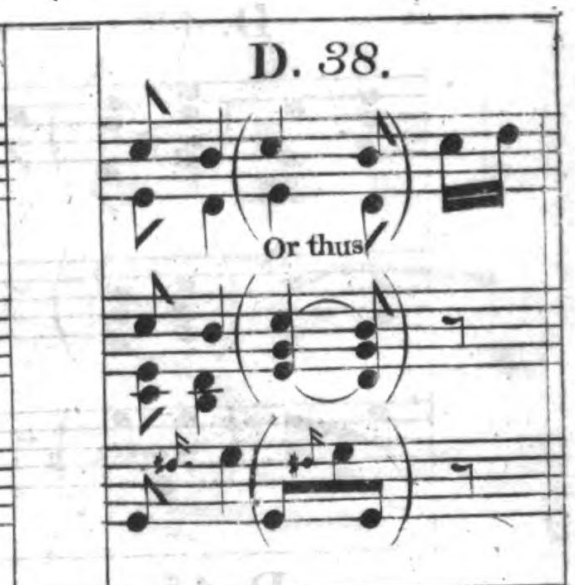


C.36.



DIAPHRAGMS

OF TWO FOURS AND 6, 7, or 8.

D. 37.  Or thus	D. 38.  Or thus
D. 39. 	D. 40. 
D. 41. 	D. 42. 

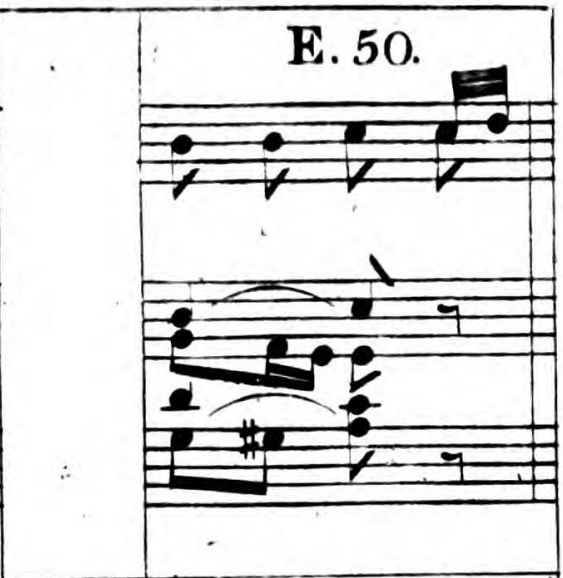
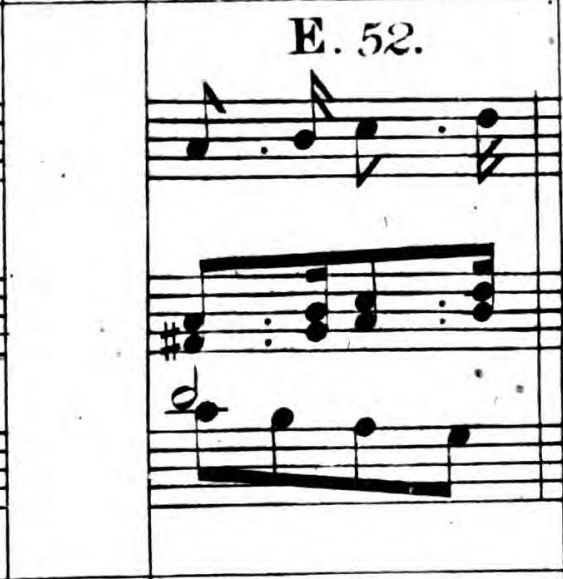
I A M B I C S.

19

OF TWO FOURS AND 6, 7, or 8.

D. 43. 	D. 44. 
D. 45. 	D. 46. 
D. 47. 	D. 48. 

LAMELICS
OF TWO FOURS AND 6, 7, or 8.

E. 49. 	E. 50. 
E. 51. 	E. 52. 
E. 53. 	E. 54. 

IAMBICS.

21

OF TWO FOURS AND 6, 7, or 8.

E. 55.	E. 56.
E. 57.	E. 58.
E. 59.	E. 60.

IAMBICS

OF TWO FOURS AND 6, 7, or 8.

F. 61. 		F. 62. 
F. 63. 		F. 64. 
F. 65. 		F. 66. 

LAMBICS

23

OF TWO FOURS AND 6, 7, or 8.

F. 67. 		F. 68. 
F. 69. 		F. 70. 
F. 71. 		F. 72. 

IAMBICS

OF TWO FOURS AND 6, 7, or 8.

G.73. 	G.74. 
G.75. 	G.76. 
G.77. 	G.78. 

IAMBICS

25

OF TWO FOURS AND 6, 7, or 8.

G.79.



G.80.



G.81.



G.82.



G.83.



G.84.



IAMBICS

OF TWO FOURS AND 6, 7, or 8.

H.85. 	H.86. 
H.87. Or thus 	H.88. 
H.89. Or thus 	H.90. 

IAMBICS

27

OF TWO FOURS AND 6, 7, or 8.

H. 91.



H. 92.



H. 93.



H. 94.



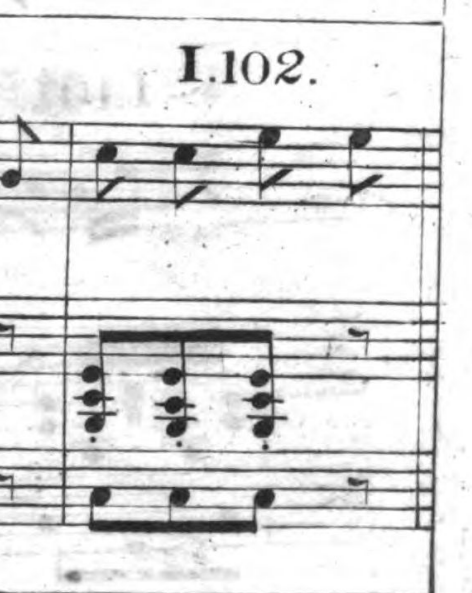
H. 95.
Or thus



H. 96.



IAMBICS
OF TWO FOURS AND 6, 7, or 8.

I.97. 	I.98. 
I.99. 	I.100. 
I.101. 	I.102. 

IAMBICS

29

OF TWO FOURS AND 6, 7, or 8.

I.103.



I.104.



I.105.



I.106.



I.107.

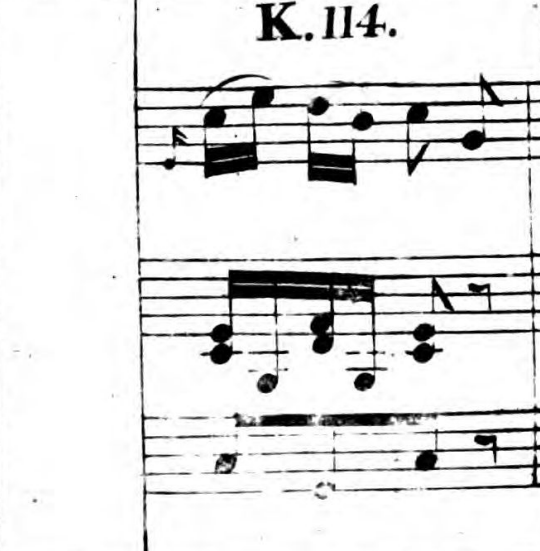


I.108.



IAMBICS

OF TWO FOURS AND 6, 7, or 8.

K.109. 	K.110. 
K.111. 	K.112. 
K.113. 	K.114. 

LAMBICUS

31

OF TWO FOURS AND 6, 7, or 8.

K. 115.



K. 116.



K. 117.



K. 118



K. 119.

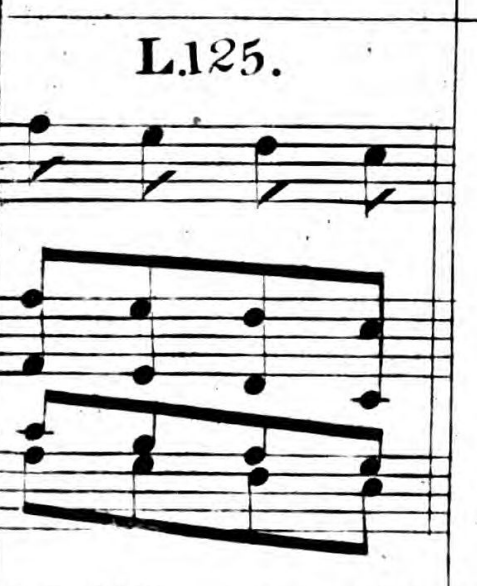


K. 120.



IAMBICS

OF TWO FOURS AND 6, 7, or 8.

L.121. 	L.122. 
L.123. 	L.124. 
L.125. 	L.126. 

LAMBICS

33

OF TWO FOURS AND 6, 7, or 8.

L.127.



L.128.



L.129.



L.130.



L.131.



L.132.



IAMBICS
OF TWO FOURS AND 6, 7, or 8.

M.133. 	M.134. 
M.135. 	M.136. 
M.137. 	M.138. 

LAMBICS

35

OF TWO FOURS AND 6, 7, or 8.

M.139.



M.140.



M.141.



M.142.



M.143.



M.144.

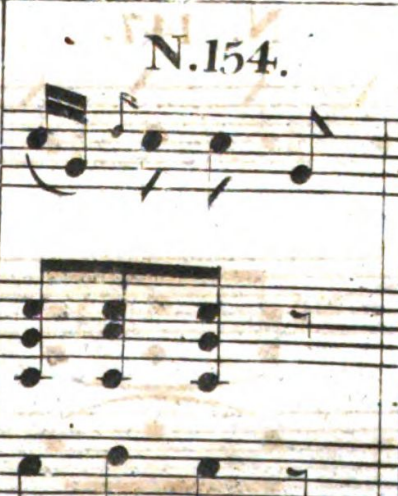
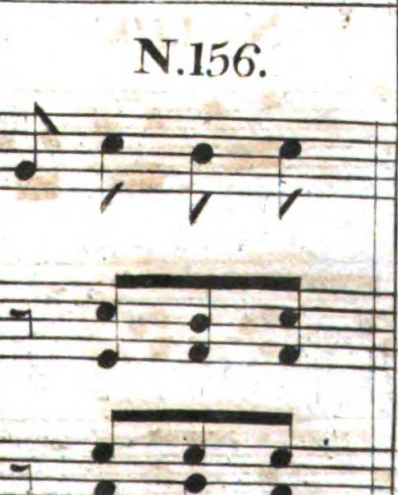


IAMBICS
OF TWO FOURS AND 6, 7, or 8.

N. 145. 	N. 146. 
N. 147. 	N. 148. 
N. 149. 	N. 150. 

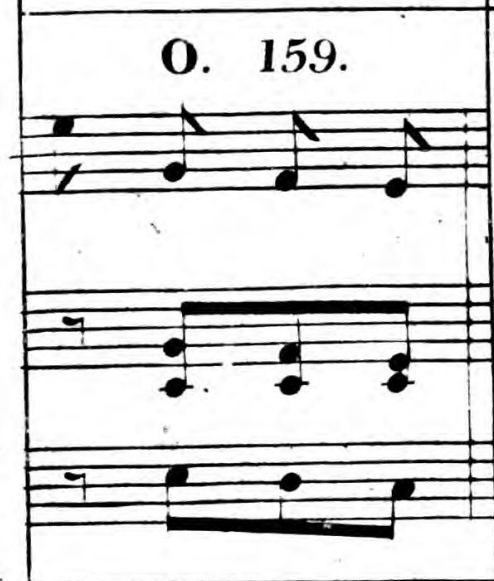
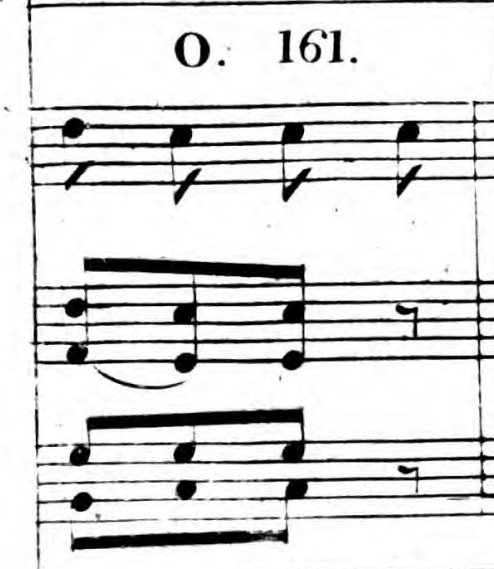
LAMBICS
OF TWO FOURS AND 6, 7, or 8.

37

N.151. 	N.152. 
N.153. 	N.154. 
N.155. 	N.156. 

LAMBICS

OF TWO FOURS AND 6, 7, or 8.

O. 157. 	O. 158. 
O. 159. 	O. 160. 
O. 161. 	O. 162. 

LAMBICS

39

OF TWO FOURS AND 6, 7, or 8.

O. 163.	O 164.
O. 165.	O. 166.
O. 167.	O. 168.

IAMBICS

OF TWO FOURS AND 6, 7, or 8.

P. 169. 	P. 170. 
P. 171. 	P. 172. 
P. 173. 	P. 174. 

LAMBICS

41.

OF TWO FOURS AND 6, 7, or 8.

P.175.	P.176. ad lib.
P.177.	P.178.
P.179.	P.180. 3

IAMBICS

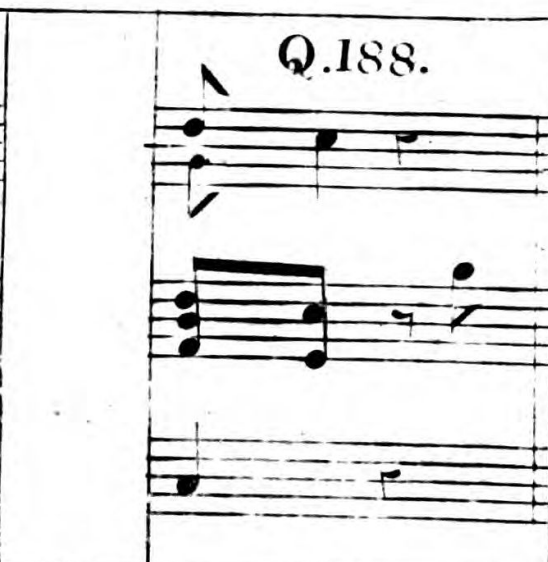
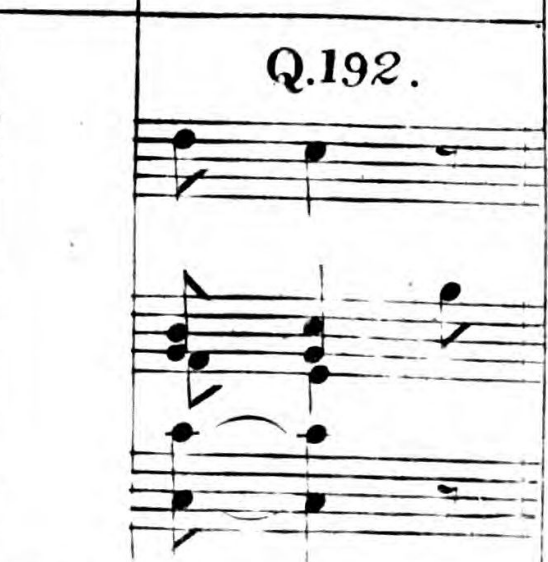
OF TWO FOURS AND 6, 7, or 8.

Q.181. 		Q.182. 
Q.183. 		Q.184. 
Q.185. 		Q.186. 

IAMBICS

43

OF TWO FOURS AND 6, 7, or 8.

Q.187. 	Q.188. 
Q.189. 	Q.190. 
Q.191. 	Q.192. 

8

IAMBICS

OF TWO FOURS AND 6, 7, or 8.

R.193. 	R.194. 
R.195. 	R.196. 
R.197. 	R.198. 

IAMBICUS

45

OF TWO FOURS AND 6, 7, or 8.

R.199.	R.200.
R.201.	R.202.
R.203.	R.204.

OF TWO FOURS AND 6, 7, or 8.

S. 205.	S. 206.
	
S. 207.	S. 208.
	
S. 209.	S. 210.
	

LAMBICS

47

OF TWO FOURS AND 6, 7, or 8.

S. 211.



S. 212.



S. 213.



S. 214.



S. 215.



S. 216.



IAMBICS

OF TWO FOURS AND 6, 7, or 8.

T . 217.**T . 218.****T . 219.****T . 220.****T . 221.****T . 222.**

LAMBICS

49

OF TWO FOURS AND 6, 7, or 8.

T. 223.



T. 224.



T. 225.



T. 226.



T. 227.



T. 228.



IAMBICS

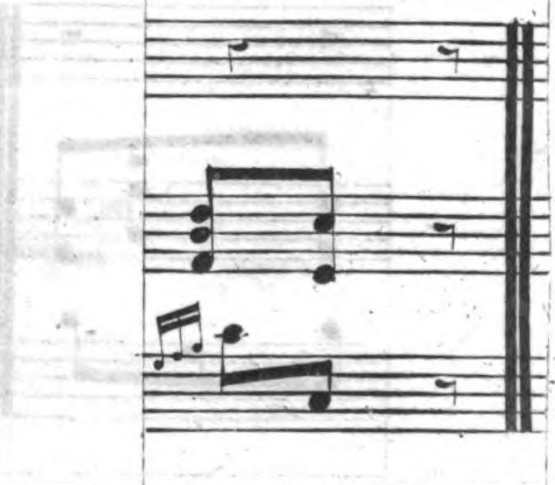
OF TWO FOURS AND 6, 7, or 8.

V.229. 	V.230. 
V.231. 	V.232. 
V.233. 	V.234. 

LAMBICS

51

OF TWO FOURS AND 6, 7, or 8.

V.235. 	V.236. 
V.237. 	V.238. 
V.239. 	V.240. 

The
IAMBIC METRE
of
EIGHT & SIX SYLLABLES
to each line
with
ALTERNATE RHYMES.

Melographicon.

LONDON,

Published by T. LINDSAY, 217, Regent Street,
and CLEMENTI & C^o, 26, Cheapside.

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

A.1. 	A.2. 
A.3. 	A.4. 
A.5. 	A.6. 

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

55

A.7.



A.8.



A.9.



A.10.



A.11.



A.12.



IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

B.13. 	B.14. 
B.15. 	B.16. 
B.17. 	B.18. 

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

57

B.19. 	B.20. 
B.21. 	B.22. 
B.23. 	B.24. 

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

C.25. 		C.26. 
C.27. 		C.28. 
C.29. 		C.30. 

IAMBICS 59
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

C.31. 	C.32. 
C.33. 	C.34. 
C.35. 	C.36. 

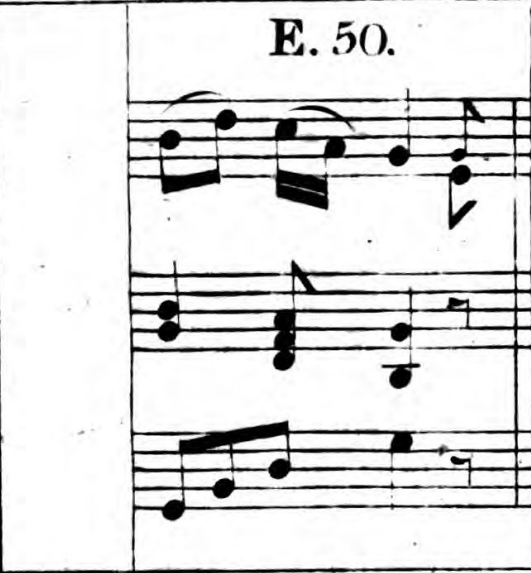
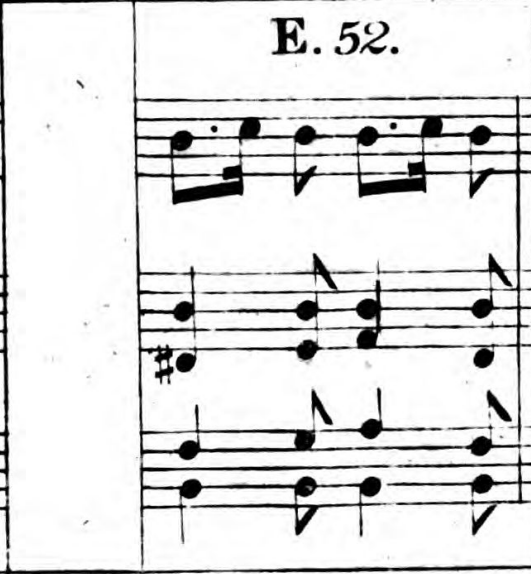
IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

D.37. 		D.38. 
D.39. 		D.40. 
D.41. 		D.42. 

IAMBICS 61
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

D.43. 	D.44. 
D.45. 	D.46. 
D.47. 	D.48. 

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

E. 49. 	E. 50. 
E. 51. 	E. 52. 
E. 53. 	E. 54. 

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

63

E. 55. 		E. 56. 
E. 57. 		E. 58. 
E. 59. 		E. 60. 

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

F.61.**F.62.****F.63.****F.64.****F.65.****F.66.**

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

65

F.67 . 	F.68 . 
F.69 . 	F.70 . 
F.71 . 	.F72 . 

I AMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

G.73. 	G.74. 
G.75. 	G.76. 
G.77. 	G.78. 

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

67

G.79.	G.80.
G.81.	G.82.
G.83.	G.84.

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

H.85. 	H.86. 
H.87. 	H.88. 
H.89. 	H.90. 

IAMBICS 69
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

H.91.	H.92.
H.93.	H.94.
H.95.	H.96.

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

J.97. 	J.98. 
J.99. 	J.100. 
J.101. 	J.102. 

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

71

J.103.



J.104.



J.105.



J.106.



J.107.



J.108.



IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

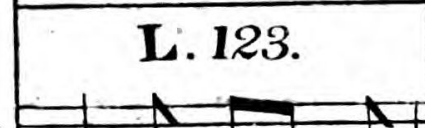
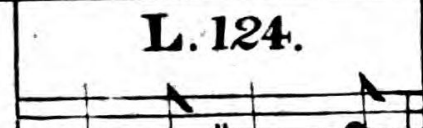
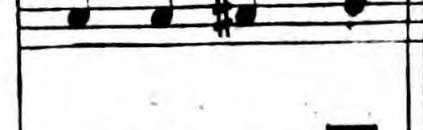
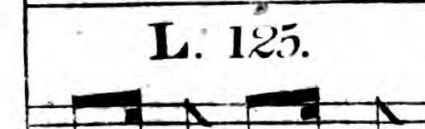
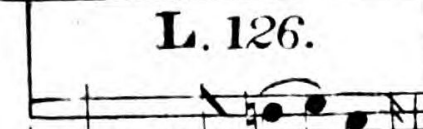
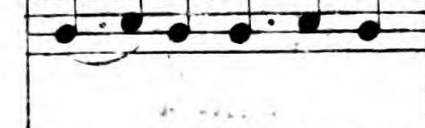
K. 109. 		K. 110. 
K. 111. 		K. 112. 
K. 113. 		K. 114. 

IAMBICS
 OF EIGHTS AND SIXES;
 ONE SHORT AND ONE LONG ALTERNATELY.

73

K. 115. 	K. 116. 
K. 117. 	K. 118. 
K. 119. 	K. 120. 

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

L. 121.		L. 122.
		
		
		
		
		
		

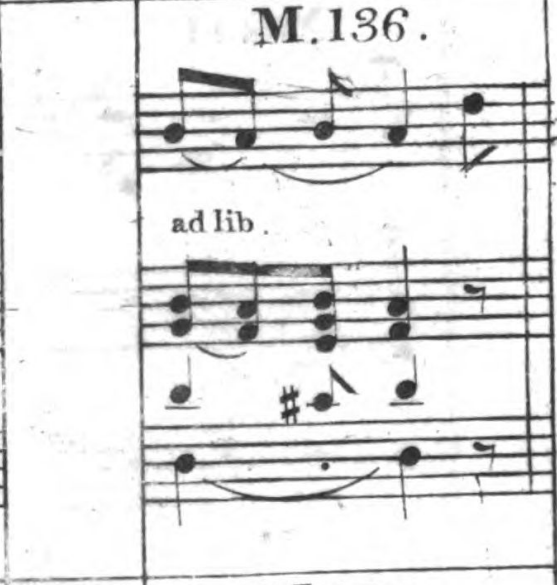
IAMBICS...

75

OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

L. 127.	L. 128.
L. 129.	L. 130.
L. 131.	L. 132.

IAMBICS
OF EIGHTS AND SIXES
ONE SHORT AND ONE LONG ALTERNATELY.

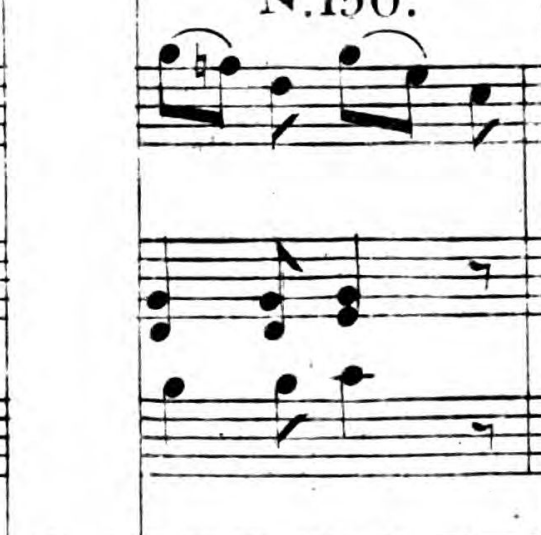
M. 133. 	M. 134. 
M. 135. <i>tr</i> 	M. 136. <i>ad lib.</i> 
M. 137. 	M. 138. 

I A M B I C S
OF EIGHTS AND SIXES
ONE SHORT AND ONE LONG ALTERNATELY.

77

M.139. 	M.140. 
M.141. 	M.142. 
M.143. 	M.144. 

I A M B I C S
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

N.145. 	N.146. 
N.147. 	N.148. 
N.149. 	N.150. 

IAMBICS
 OF EIGHTS AND SIXES ;
 ONE SHORT AND ONE LONG ALTERNATELY.

79

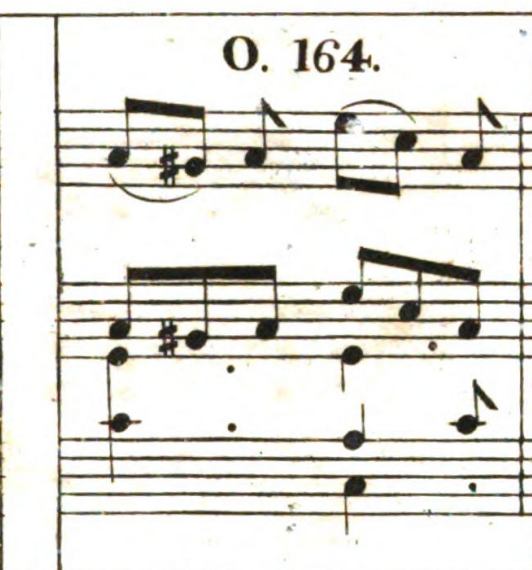
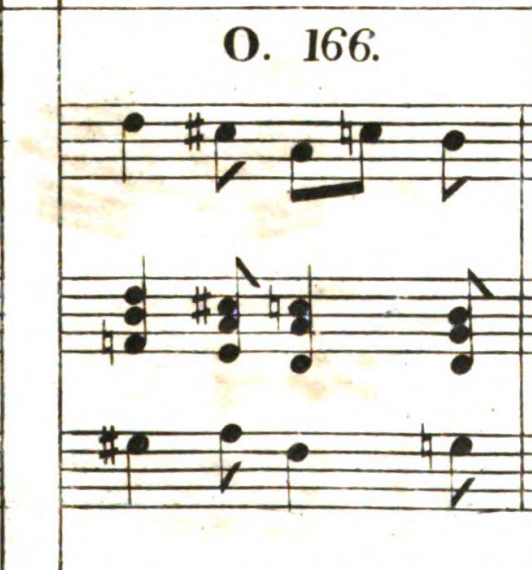
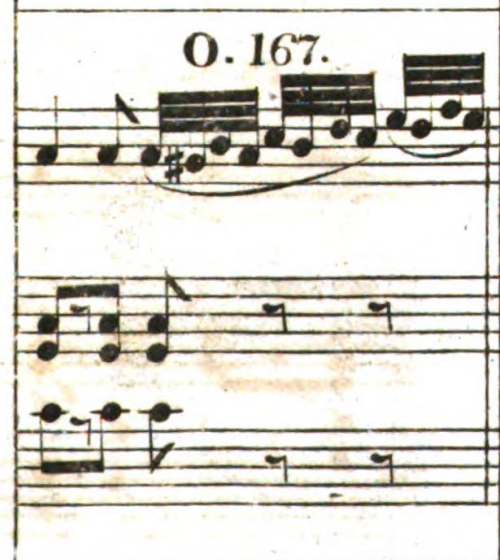
N.151.	N.152.
N.153.	N.154.
N.155.	N.156.

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

O. 157.	O. 158.
O. 159.	O. 160.
O. 161.	O. 162.

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

81

O. 163. 	O. 164. 
O. 165. 	O. 166. 
O. 167. 	O. 168. 

IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY .

P.169. 	P.170. <i>tr</i> 
P.171. 	P.172. 
P.173. 	P.174. 

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

83

P.175. 	P.176. 
P.177. 	P.178. 
P.179. 	P.180. 

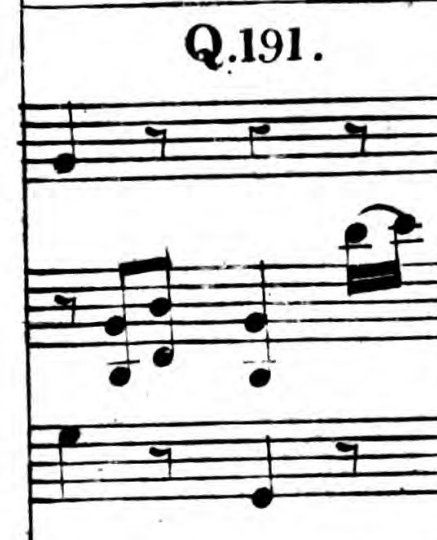
IAMBICS
OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

Q.181. 	Q.182. 
Q.183. 	Q.184. 
Q.185. 	Q.186. 

IAMBICS

85

OF EIGHTS AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.

Q.187.	Q.188.
	
	
	

IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

R.193. 	R.194. 
R.195. 	R.196. 
R.197. 	R.198. 

IAMBICS

87

**OF EIGHTS, AND SIXES ;
ONE SHORT AND ONE LONG ALTERNATELY.**

R.199.



R.200.



R.201.



R.202.



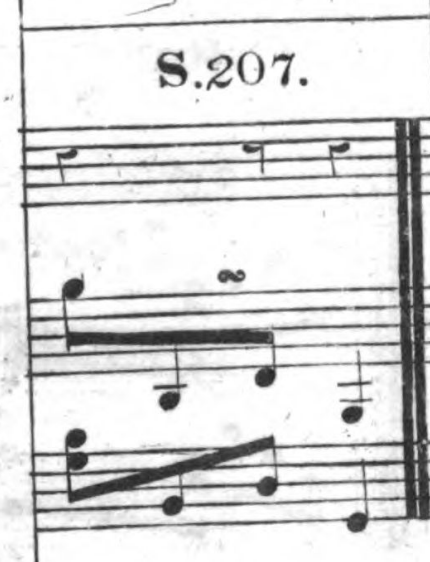
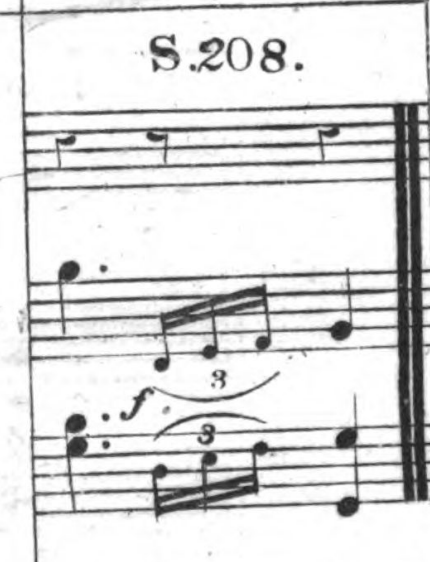
R.203.



R.204.



IAMBICS
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

S. 205. 	S. 206. 
S. 207. 	S. 208. 
S. 209. 	S. 210. 

IAMBICS 89
OF EIGHTS AND SIXES;
ONE SHORT AND ONE LONG ALTERNATELY.

S. 211. 	S. 212. 
S. 213. 	S. 214. 
S. 215. 	S. 216. 

The
ANAPESTIC METRE
IN COUPLETS
of
TWELVE SYLLABLES,
OR
TWELVE and ELEVEN,
to each line.

Melegraphicon.

L O N D O N,
Published by T. LINDSAY, 217, Regent Street,
and CLEMENTI & C^o 26, Cheapside.

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

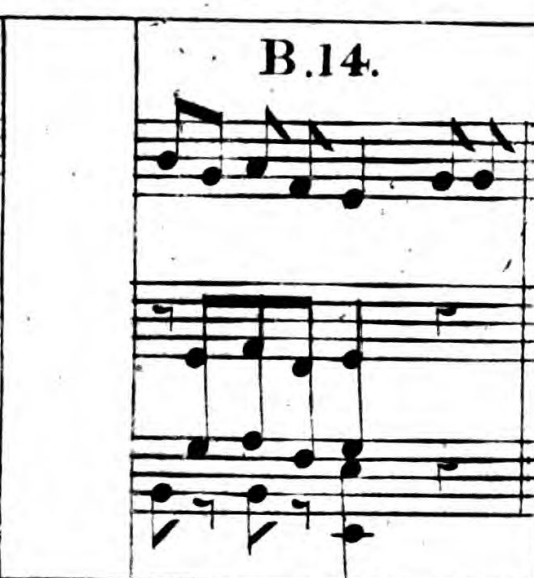
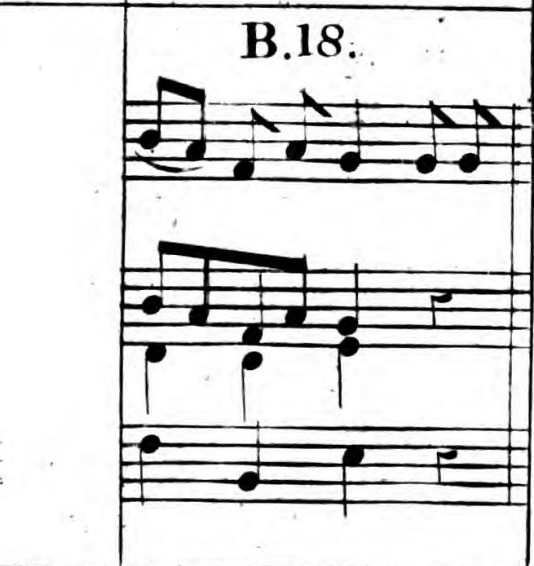
A. 1. 	A. 2. 
A. 3. 	A. 4. 
A. 5. 	A. 6. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

93

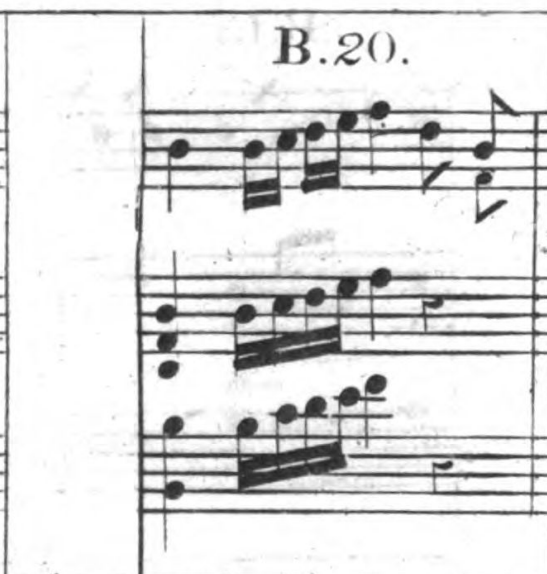
A.7. 	A.8. 
A.9. 	A.10. 
A.11. 	A.12. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

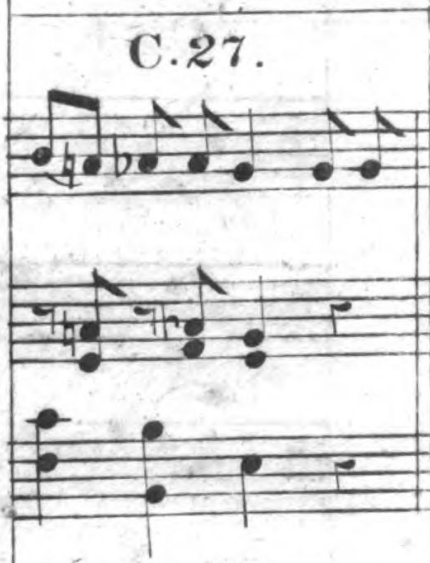
B.13. 	B.14. 
B.15. 	B.16. 
B.17. 	B.18. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11:

95

B.19. 	B.20. 
B.21. 	B.22. 
B.23. 	B.24. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

C. 25. 	C. 26. 
C. 27. 	C. 28. 
C. 29. 	C. 30. 

THE ANAPEST

97

OF 12 AND 12, OR 12 AND 11.

C.31.  Two measures of music. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4.	C.32.  Two measures of music. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4.
C.33.  Two measures of music. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4.	C.34.  Two measures of music. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4.
C.35.  Two measures of music. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4.	C.36.  Two measures of music. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4.

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

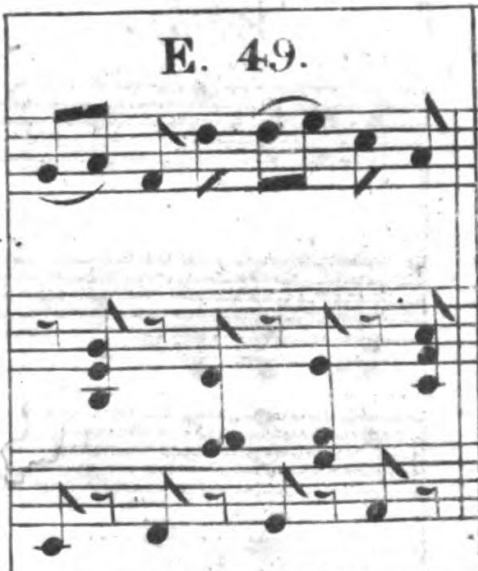
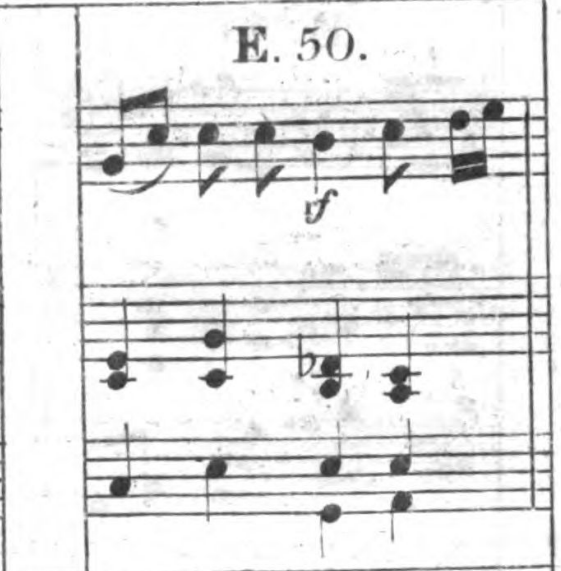
D.37. 		D.38. 
D.39. 		D.40. 
D.41. 		D.42. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

99

D. 43. 	D. 44. 
D. 45. 	D. 46. 
D. 47. 	D. 48. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

E. 49. 	E. 50. 
E. 51. 	E. 52. 
E. 53. 	E. 54. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

101

E. 55. 	E. 56. 
E. 57. 	E. 58. 
E. 59. 	E. 60. 

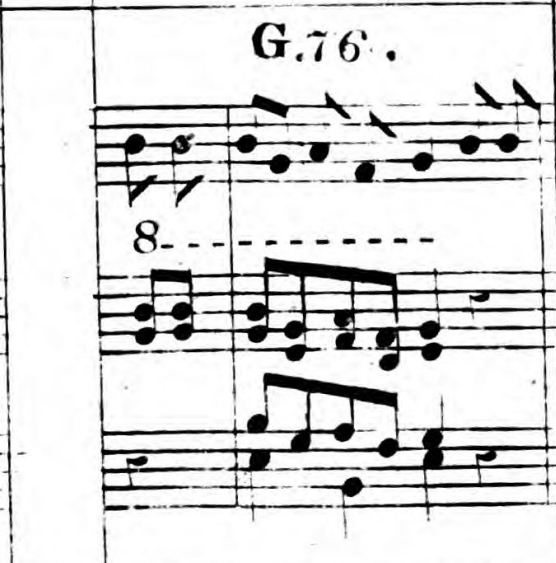
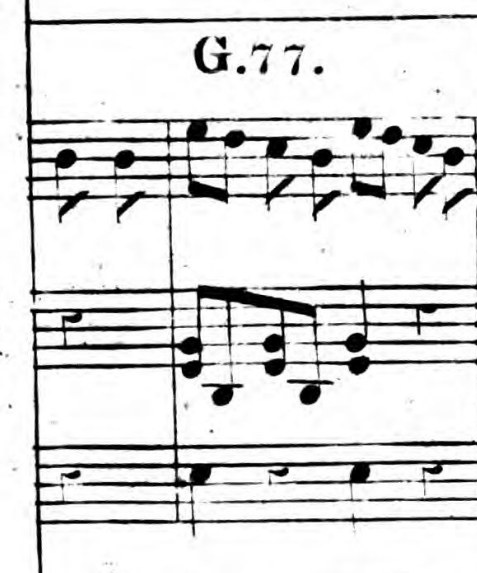
THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

F.61. 	F.62. 
F.63. 	F.64. 
F.65. 	F.66. 

THE ANAPEST, 103
OF 12 AND 12, OR 12 AND 11.

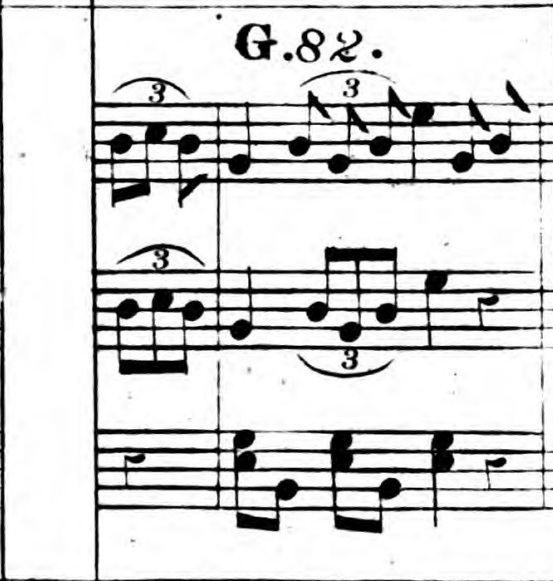
F.67. 	F.68. 
F.69. 	F.70. 
F.71. 	F.72. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

G.73. 	G.74. 
G.75. 	G.76. 
G.77. 	G.78. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

105

G.79. 	G.80. 
G.81. 	G.82. 
G.83. 	G.84. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

H.85. 	H.86. 
H.87. 	H.88. 
H.89. 	H.90. 

107

H.91.	H.92.
H.93.	H.94.
H.95.	H.96.

THE ANAPLST,
OF 12 AND 12, OR 12 AND 11.

I. 97. 	I. 98. 
I. 99. 	I. 100.  Ad lib
I. 101.  8- tr tr tr	I. 102.  pp

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

109

I. 103. 	I. 104. 
I. 105. 	I. 106. 
I. 107. 	I. 108. 

THE ANTHEM,
OF 12 AND 12, OR 12 AND 11.

K.109. 	K.110. 
K.111. 	K.112. 
K.113. 	K.114. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

111

K.115, 	K.116. 
K.117. ad lib. 	K.118. <i>p</i> ad lib. 
K.119. 	K.120. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

L.121.		L.122.
		
		
		

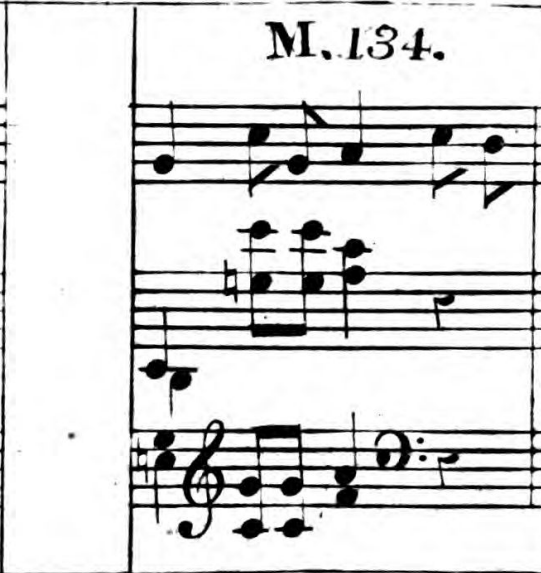
THE ANAPEST,

113

OF 12 AND 12, OR 12 AND 11.

L.127.	L.128.
L.129.	L.130.
L.131.	L.132.

THE ANAPEST.
OF 12 AND 12, OR 12 AND 11.

M. 133. 	M. 134. 
M. 135. 	M. 136. 
M. 137. 	M. 138. 

THE ANNUAL FEST,

115

OF 12 AND 12, OR 12 AND 11.

M. 139.	M. 140.
M. 141.	M. 142.
M. 143.	M. 144.

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

N.145. 	N.146. 
N.147. 	N.148. 
N.149. 	N.150. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

117

N.151. 	N.152. 
N.153. 	N.154. 
N.155. 	N.156. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

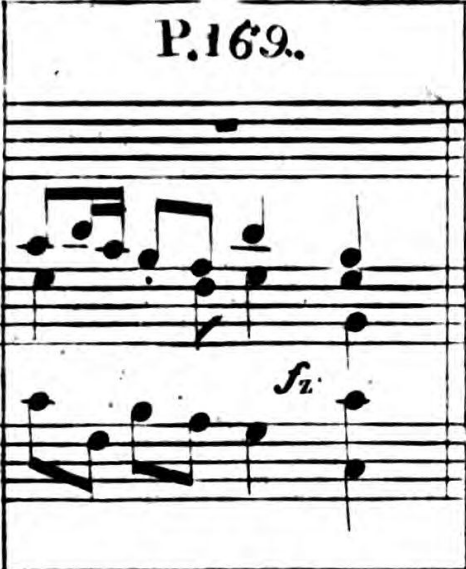
O.157. 	O.158. 
O.159. 	O.160. 
O.161.. 	O.162. 

THE ANAPLST,
OF 12 AND 12, OR 12 AND 11.

119

O.163. 	O.164. 
O.165. 	O.166. 
O.167. 	O.168. 

THE ANTI-PAST,
OF 12 AND 12, OR 12 AND 11.

P.169. 	P.170. 
P.171. 	P.172. 
P.173. 	P.174. 

121

P. 175. 	P. 176. 
P. 177. 	P. 178. 
P. 179. 	P. 180. 

THE ANAPEST,
OF 12 AND 12, OR 12 AND 11.

Q.181. 	Q.182. 
Q.183. 	Q.184. 
Q.185. 	Q.186. 

THE ANAPEST,

123

OF 12 AND 12, OR 12 AND 11.

Q.187.



Q.188.



Q.189.



Q.190.



Q.191.



Q.192.





The
TROCHAIC METRE
of
EIGHT & SEVEN SYLLABLES
to each line
RHYMING ALTERNATELY.

The Music of this Metre is of a Pensive Character.

Melographicon.

L O N D O N,
Published by T. LINDSAY, 217, Regent Street,
and CLEMENTI & C^o 26, Cheapside.

TROCHEES;
OF EIGHTS AND SEVENS.

A. 1. 	A. 2. 
A. 3. 	A. 4. 
A. 5. 	A. 6. 

TROCHEES,
OF EIGHTS AND SEVENS.

127

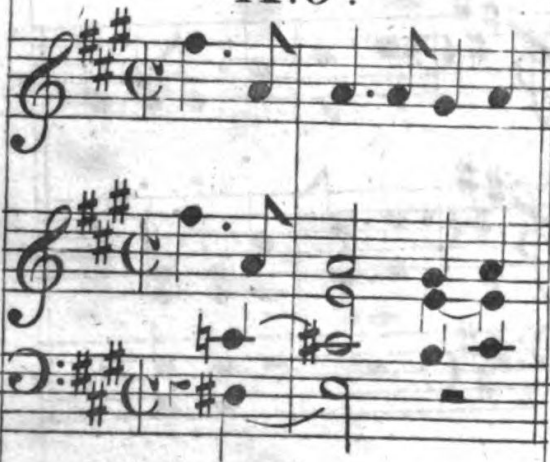
A. 7.



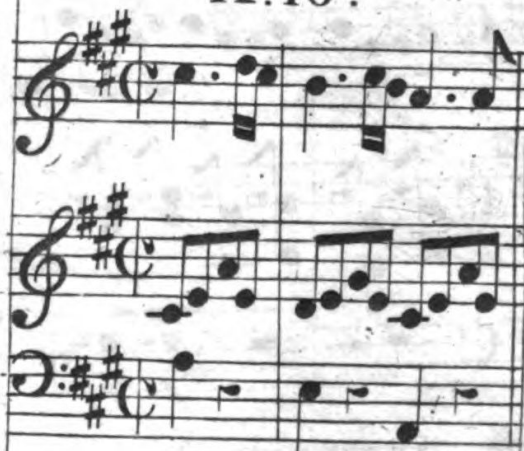
A. 8.



A. 9.



A. 10.



A. 11.



A. 12.



TROCHEES,
OF EIGHTS AND SEVENS.

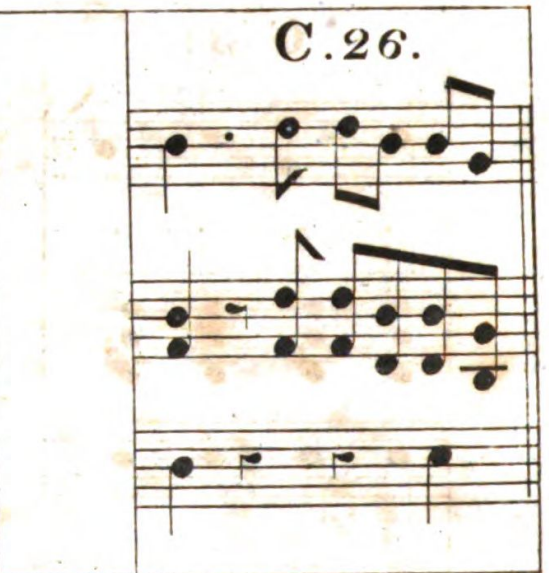
B. 13. 	B. 14. 
B. 15. 	B. 16. 
B. 17. 	B. 18. 

TROCHEES,
OF EIGHTS AND SEVENS.

129

B. 19. 	B. 20. 
B. 21. 	B. 22. 
B. 23. 	B. 24. 

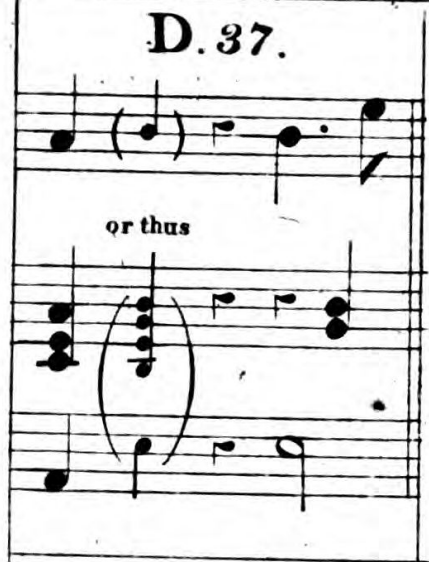
TROCHEES,
OF EIGHTS AND SEVENS.

C. 25. 	C. 26. 
C. 27. 	C. 28. 
C. 29. 	C. 30. 

7 DOUBLES,
OF EIGHTS AND SEVENS.

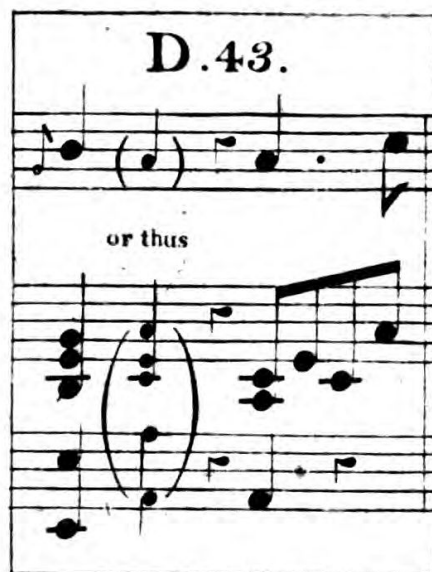
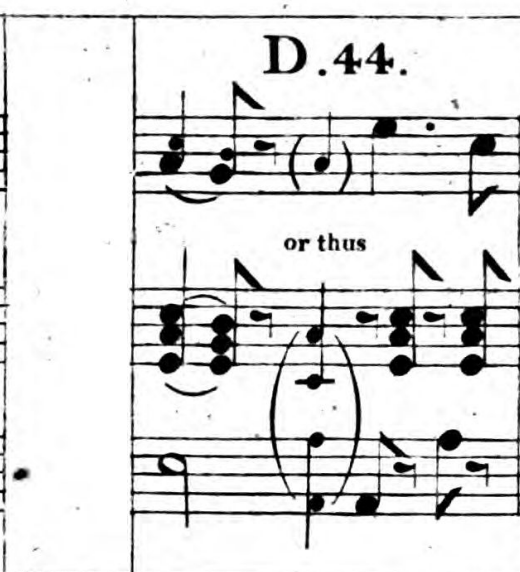
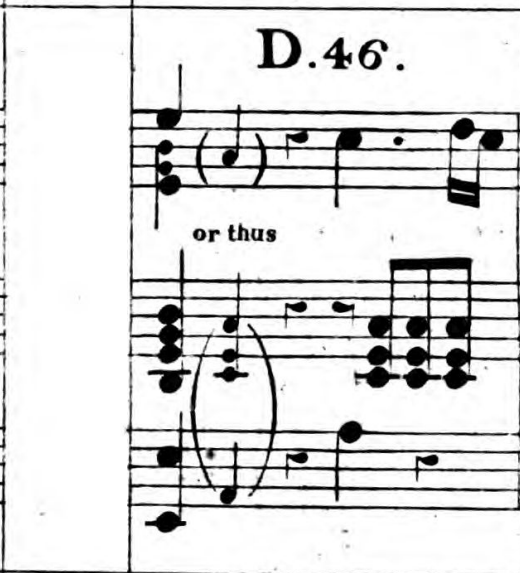
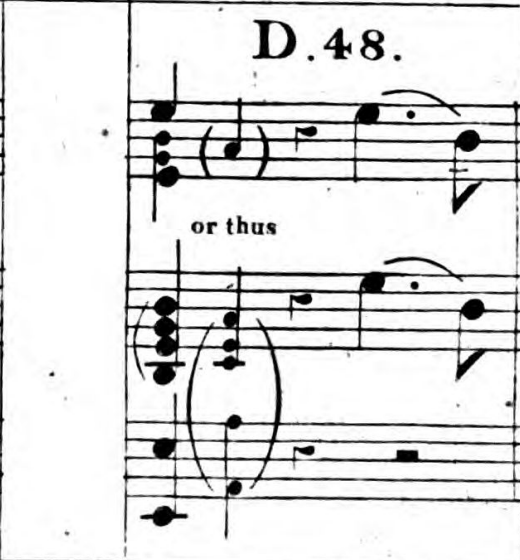
C. 31. 	C. 32. 
C. 33. 	C. 34. 
C. 35. 	C. 36. 

TROCHÉES,
OF EIGHTS AND SEVENS.

D. 37.  or thus	D. 38.  or thus
D. 39.  or thus	D. 40.  or thus
D. 41.  or thus	D. 42.  or thus

TROCHEES,
OF EIGHTS AND SEVENS.

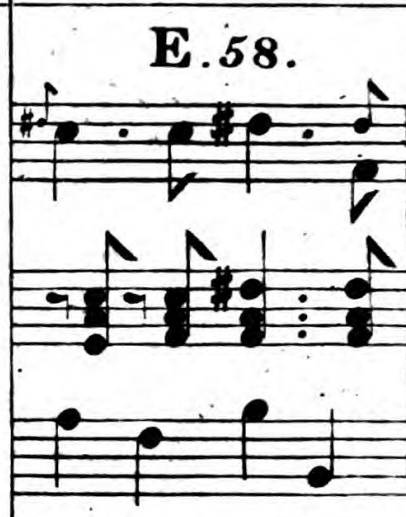
133

D.43. 	D.44. 
D.45. 	D.46. 
D.47. 	D.48. 

TROCHEES,
OF EIGHTS AND SEVENS.

E. 49. 	E. 50. 
E. 51. 	E. 52. 
E. 53. 	E. 54. 

TROCHES,
OF EIGHTS AND SEVENS.

E. 55. 	E. 56. 
E. 57. 	E. 58. 
E. 59. 	E. 60. 

TRICHES.
OF EIGHTS AND SEVENS.

F. 61. 	F. 62. 
F. 63. 	F. 64. 
F. 65.  8^{va} ad lib^{ro}	F. 66. 

TRILLS.
OF EIGHTS AND SEVENS.

137

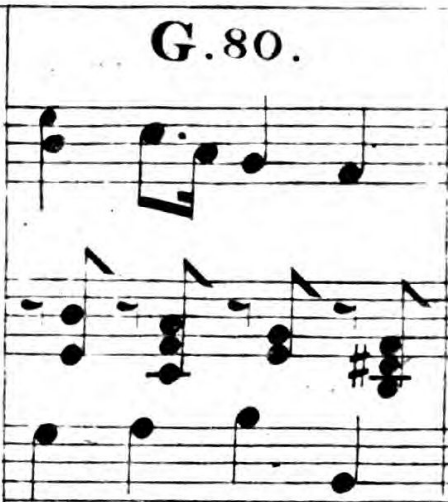
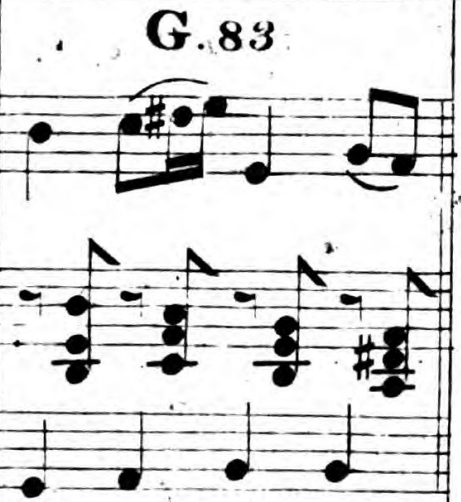
F. 67. 	F. 68. 
F. 69. 	F. 70. 
F. 71. 	F. 72. 

TROCHEES,
OF EIGHTS AND SEVENS.

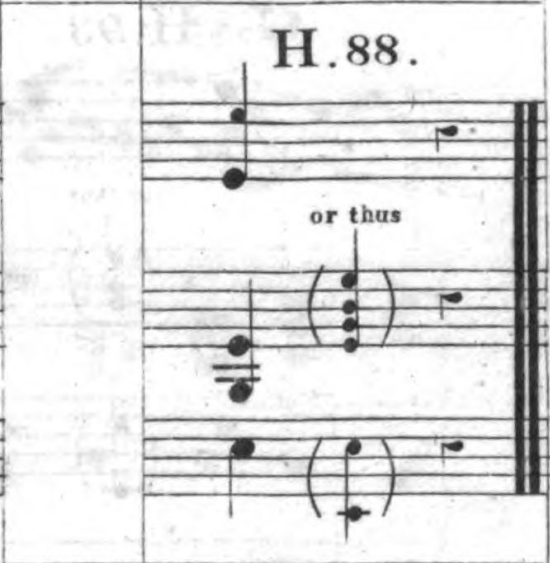
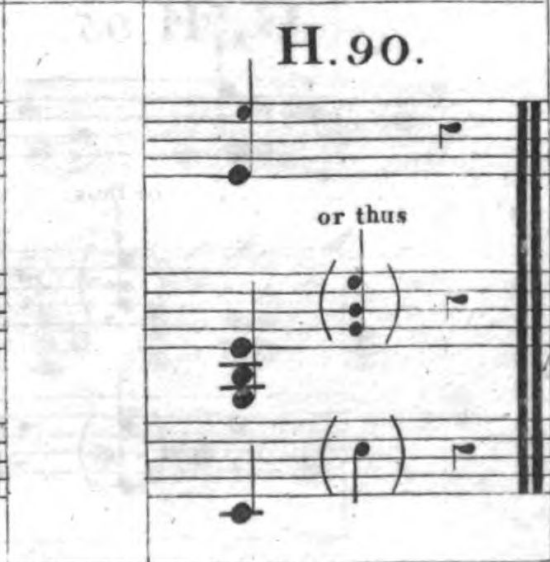
G. 73. (6) 	G. 74. 
G. 75. 	G. 76. <i>tr</i> 
G. 77. 	G. 78. 

TRICHES,
OF EIGHTS AND SEVENS.

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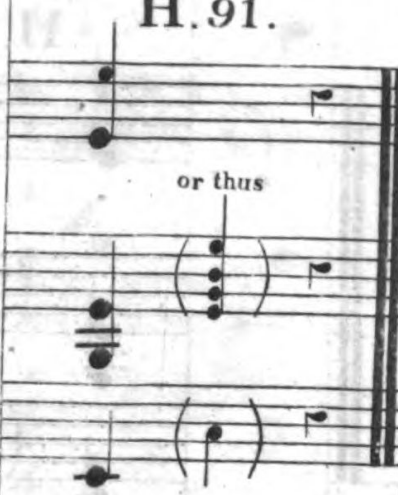
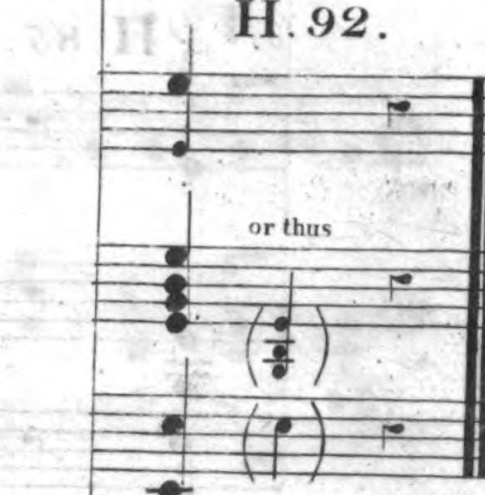
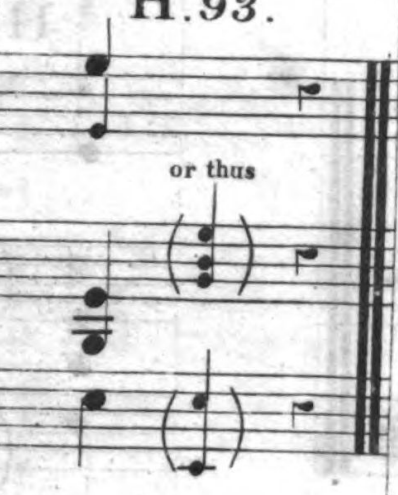
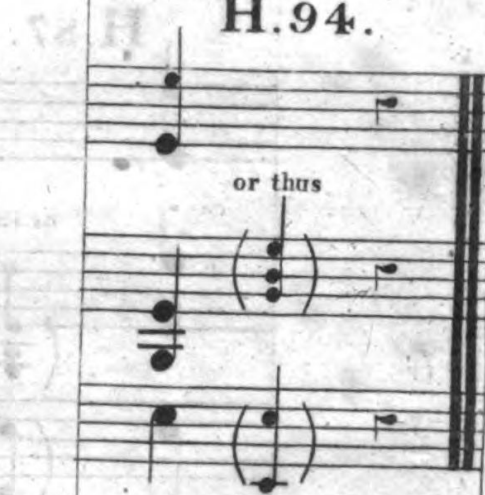
G.79. 	G.80. 
G.81. 	G.82. 
G.83. 	G.84. 

**TROCHEES,
OF EIGHTS AND SEVENS.**

H. 85. 	H. 86. or thus 
H. 87. or thus 	H. 88. or thus 
H. 89. or thus 	H. 90. or thus 

TROCHEES,
OF EIGHTS AND SEVENS.

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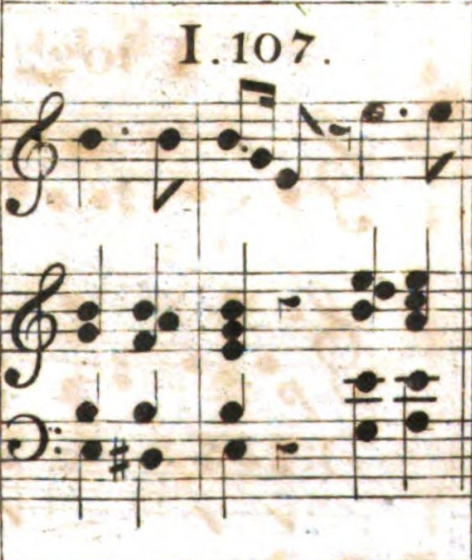
H. 91. 	H. 92. 
H. 93. 	H. 94. 
H. 95. 	H. 96. 

TROCHEES,
OF EIGHTS AND SEVENS.

I. 97. 	I. 98. 
I. 99. 	I. 100. 
I. 101. 	I. 102. 

TROCHEES,
OF EIGHTS AND SEVENS.

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I. 103. 	I. 104. 
I. 105. 	I. 106. 
I. 107. 	I. 108. 

TROCHEES,
OF EIGHTS AND SEVENS.

K.109. 	K.110. 
K.111. 	K.112. 
K.113. 	K.114. 

TROCHEES,
OF EIGHTS AND SEVENS.

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K.115. 		K.116. 
K.117. 		K.118. 
K.119. 		K.120. 

TROCHEES,
OF EIGHTS AND SEVENS.

L.121. 	L.122. 
L.123. <i>tr</i> 	L.124. 
L.125. 	L.126. 

TROCHEES,
OF EIGHTS AND SEVENS.

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L.127. 	L.128. 
L.129. 	L.130. 
L.131. 	L.132. 

**TROCHEES,
OF EIGHTS AND SEVENS.**

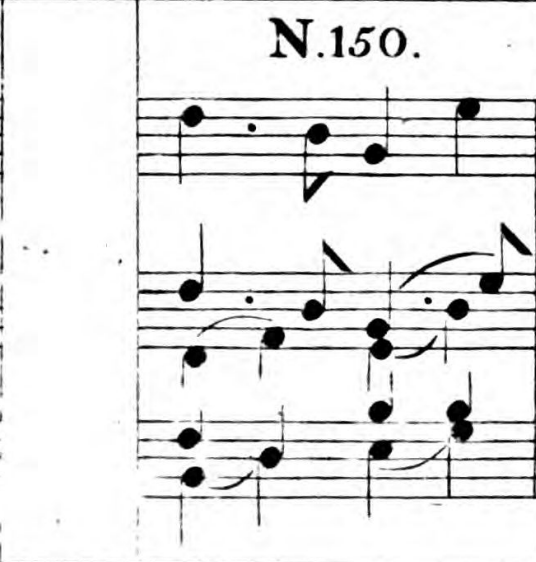
M.133. Minor. Major. 	M.134. Minor. Major. 
M.135. Minor. Major. 	M.136. Minor. Major. 
M.137. Minor. Major. 	M.138. Major. Minor. 

TROCHEES,
OF EIGHTS AND SEVENS.

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M. 139. Minor. Major. 	M. 140. Major. Minor. 
M. 141. Major. Minor. 	M. 142. Minor. Major. 
M. 143. Major. Minor. 	M. 144. Major. Minor. 

TROCHIEES,
OF EIGHTS AND SEVENS.

N.145. 	N.146. 
N.147. 	N.148. 
N.149. 	N.150. 

TROCHES,
OF EIGHTS AND SEVENS.

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N.151.



N.152.



N.153.



N.154.



N.155.



N.156.



TROCHEES,
OF EIGHTS AND SEVENS.

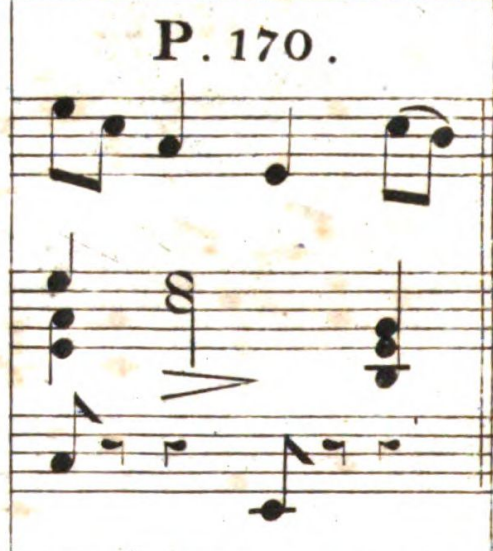
O.157. 	O.158. 
O.159. 	O.160. 
O.161. 	O.162. 

TROCHEES,
OF EIGHTS AND SEVENS.

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O.163. 	O.164. 
O.165. 	O.166. 
O.167. 	O.168. 

TROCHEES,
OF EIGHTS AND SEVENS.

P. 169. 	P. 170. 
P. 171. 	P. 172. 
P. 173. 	P. 174. 

TEACHERS,
OF EIGHTS AND SEVENS.

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P. 175. 	P. 176. 
P. 177. 	P. 178. 
P. 179. 	P. 180. 

TROCHEES,
OF EIGHTS AND SEVENS.

Q.181. 	Q.182. 
Q.183. 	Q.184. 
Q.185. 	Q.186. 

TROCHES,
OF EIGHTS AND SEVENS.

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Q.187.



Q.188.



Q.189.



Q.190.



Q.191.



Q.192.



TROCHEES,
OF EIGHTS AND SEVENS.

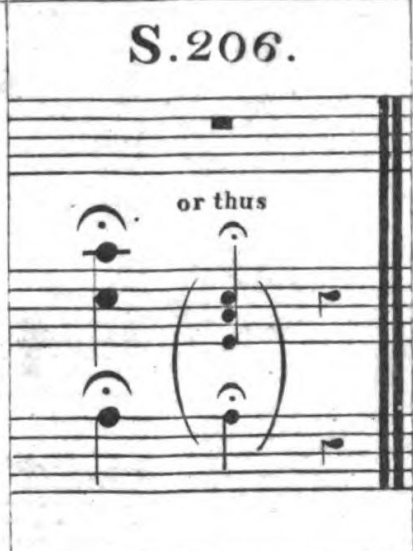
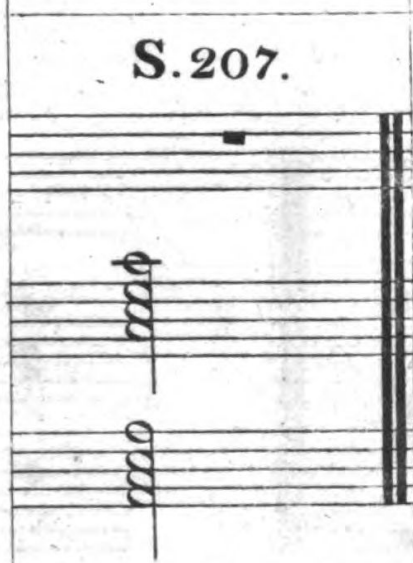
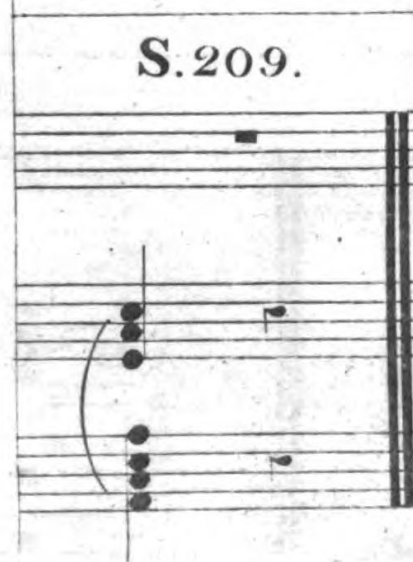
R.193. 	R.194. 
R.195. 	R.196. 
R.197. 	R.198. 

TROCHIES,
OF EIGHTS AND SEVENS.

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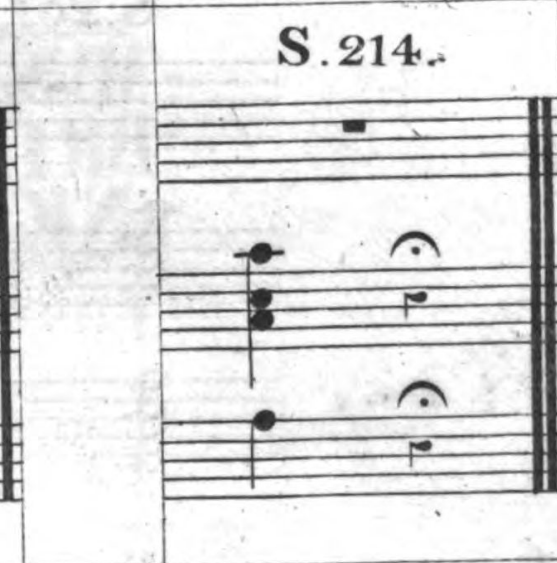
R.199.	R.200.
R.201.	R.202.
R.203.	R.204.

TROCHEES,
OF EIGHTS AND SEVENS.

S. 205. 		S. 206. 
S. 207. 		S. 208. 
S. 209. 		S. 210. 

TROCHEES,
OF EIGHTS AND SEVENS.

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S.211. 	S.212. 
S.213. 	S.214. 
S.215. 	S.216. 