

The modern musick-master
or, The universal musician / ,
containing, I. An introduction
to singing, after so easy a [...]

Prellieur, Peter (1705?-1741). The modern musick-master or, The universal musician / , containing, I. An introduction to singing, after so easy a method, that persons of the meanest capacities may (in a short time) learn to sing (in time) any song that is set to musick. II. Directions for playing on the flute ; with a scale fo...

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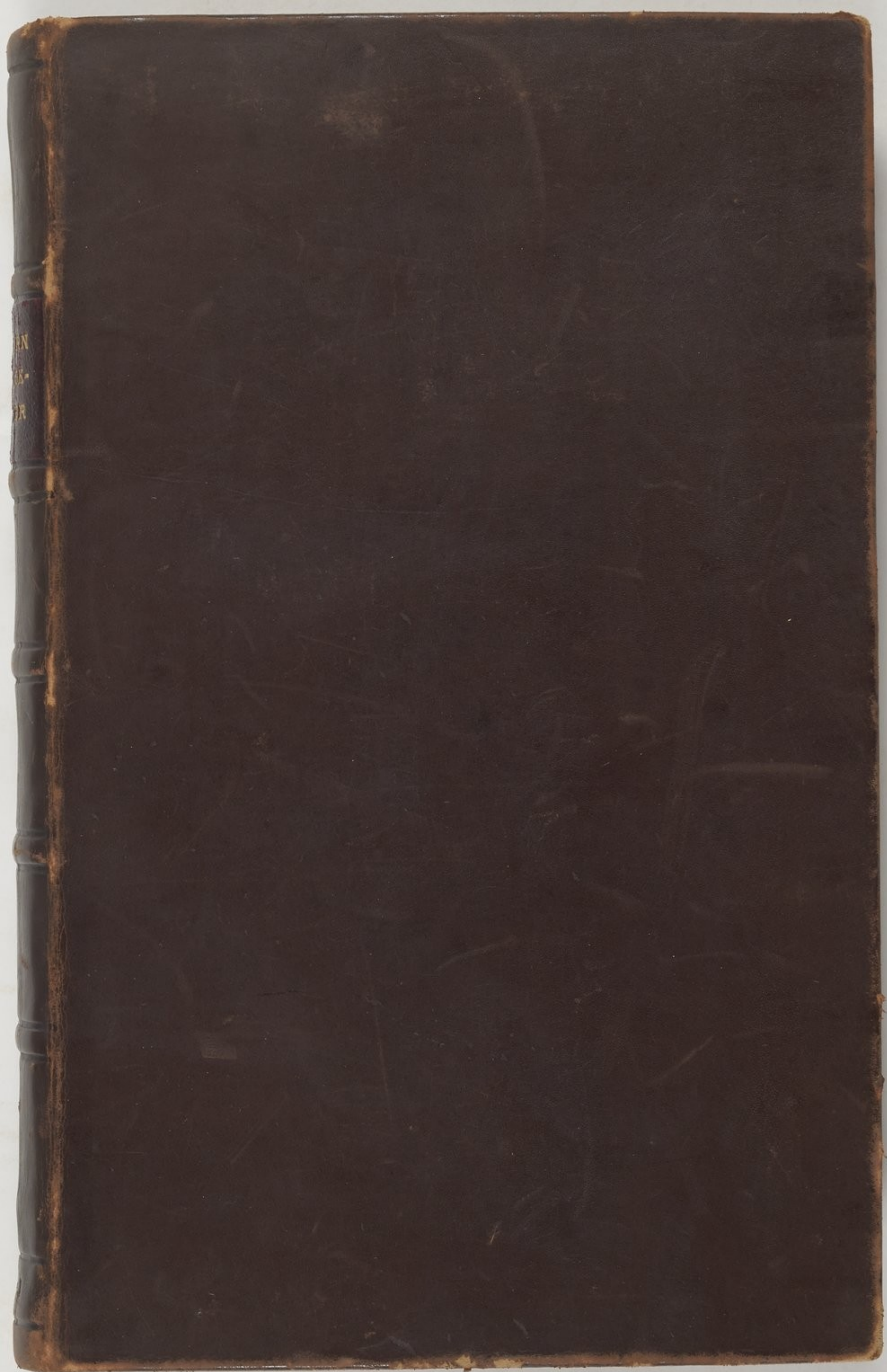
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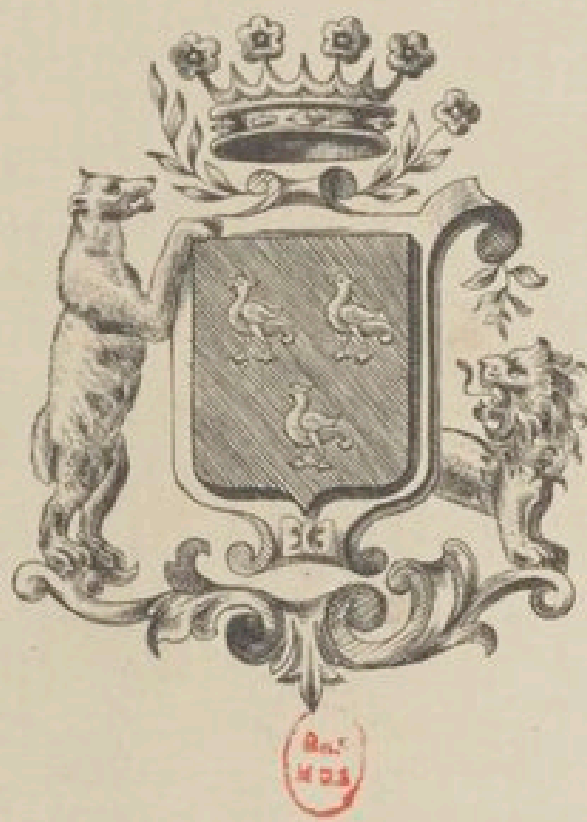
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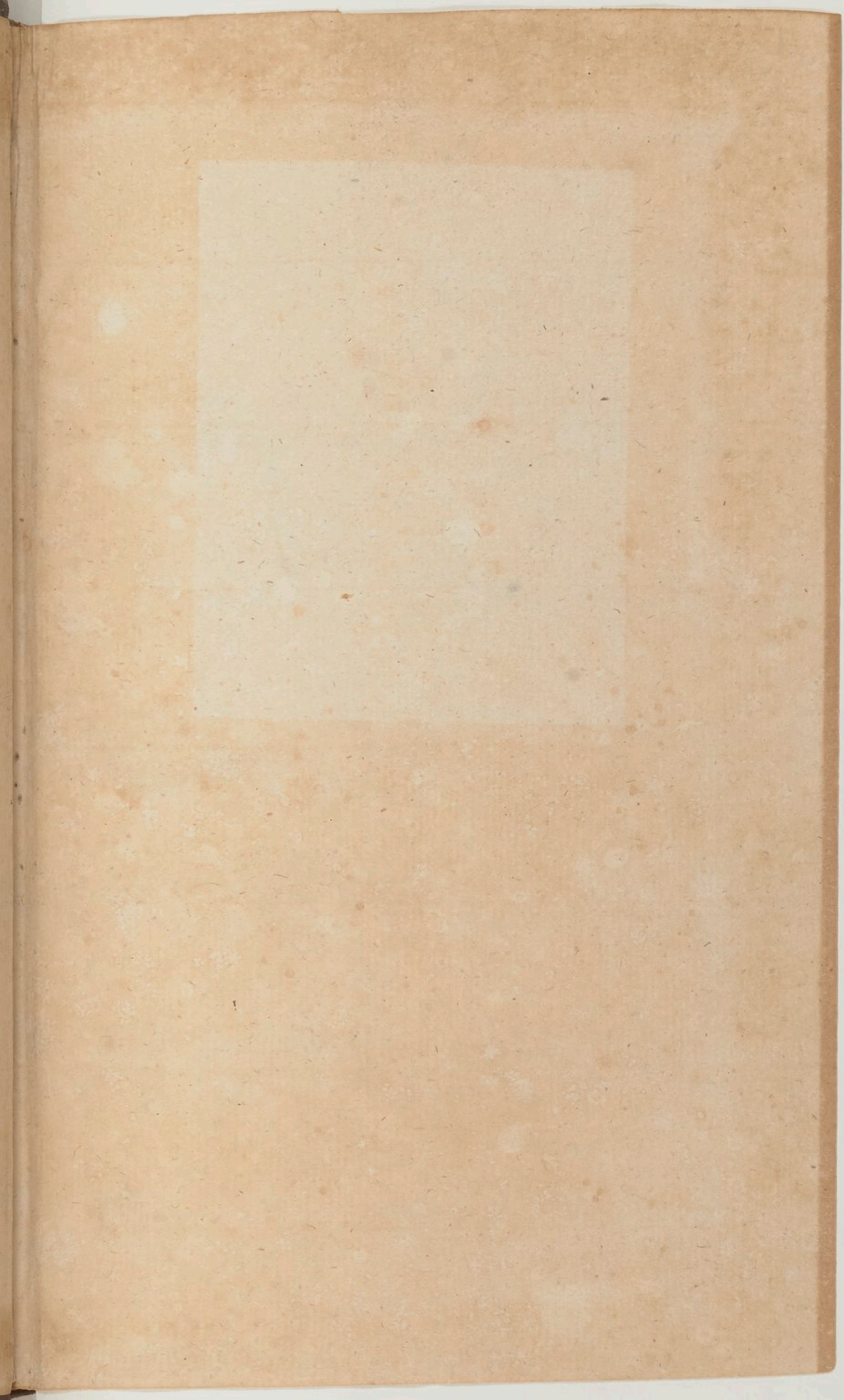
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- I. *An Introduction to SINGING, after so easy a Method, that Persons of the meanest Capacities may (in a short Time) learn to Sing (in Tune) any Song that is set to Musick.* —
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PREFACE

Musick has been always esteem'd one of the most agreeable and Rational Diversions Mankind cou'd be blest with, and is now become so general throughout the greatest Part of Europe, that almost every one is a Judge of Fine Air and True Harmony; But as its Worth has given it a Place among the Liberal Sciences, it is like the rest of 'em to be attain'd only by Study and Practice; I have therefore endeavour'd in the following Sheets to lay down such plain Instructions as may be suitable to the Meanest Capacity, and no ways ungrateful to those who have acquir'd some Degree of Perfection in this Engaging Art. —

There are several Books of Instructions extant at this Time, but their Dispositions and Collections are for the most Part Intolerable; For Instance, you'll find in a Hautboy Book Tunes which are not only Unnatural, but also out of the Scope of that Instrument, and so for the rest of them, such Blunders in the Essential Parts as throw great Difficulties in the Beginner's Way; To remedy which, I have here given you the best Instructions in the Modern Method, with Tunes proper for their Respective Instruments, and easy to Learners, and have added a Collection of the Favourite Opera Airs for the Use of those who are already Proficients in Musick. —

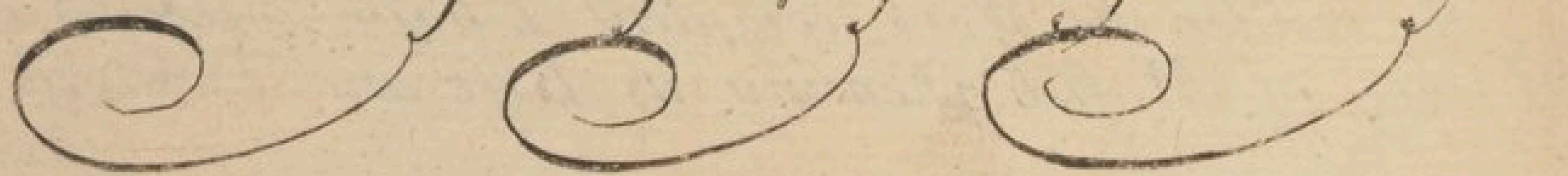
The Collections for every Instrument being seperate, and entirely different, I have prefix'd an Index by which you may readily find their Respective Tunes, and what Operas they are in; And to give a Light to Musick in general have annex'd a Dictionary, which explains the Italian Terms. —

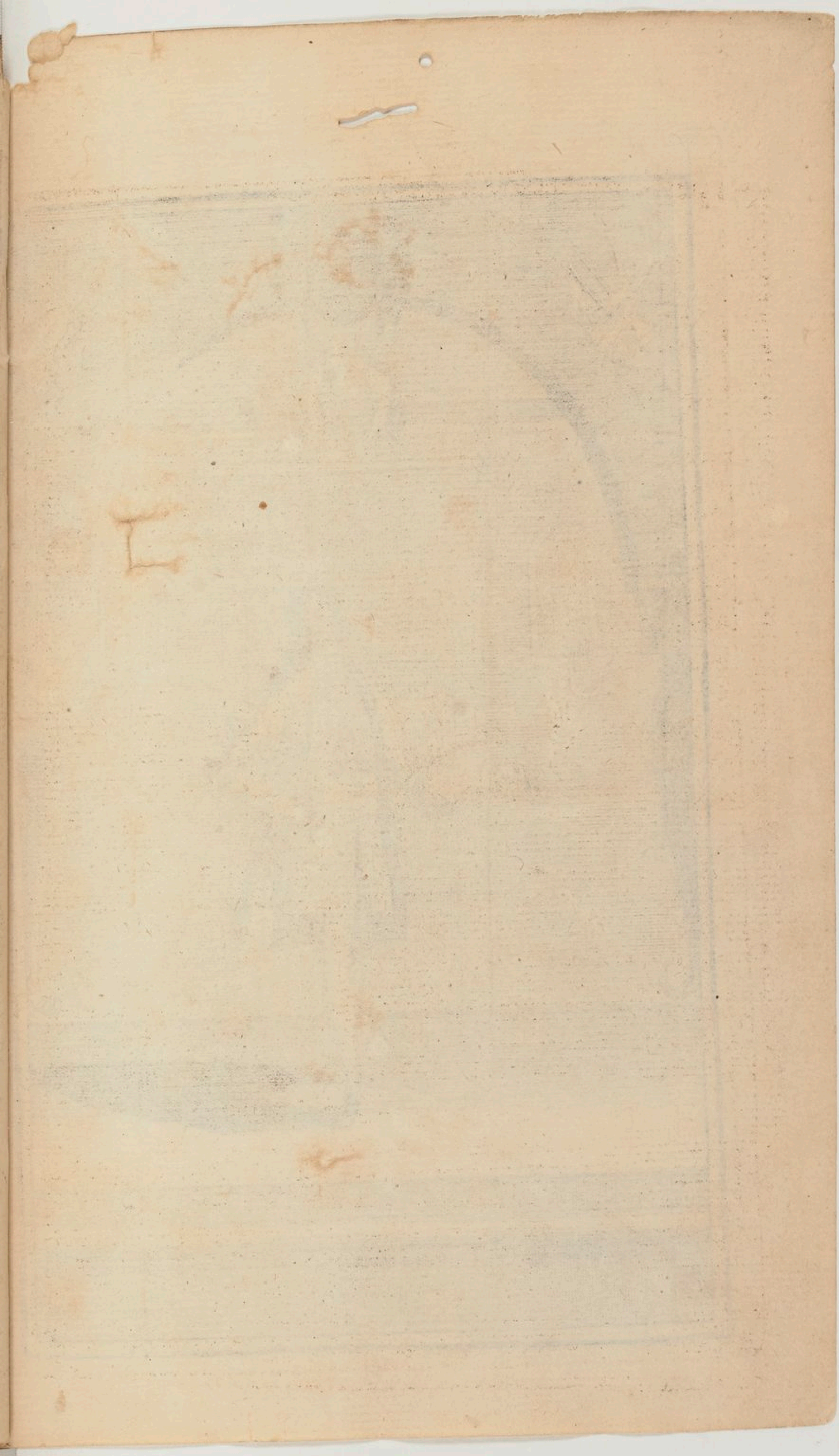
To render the Work compleat I have collected a short History of Musick, shewing its Rise and Progress with several
Several

several Remarkable Incidents, wherein, I flatter my self, I have given some Satisfaction to the Learned and all others who are desirous to know the Origin of this Noble Science, and what Esteem it has met with from all Nations in all Ages. —

As to the Shape of this Book, I believe it will be more Acceptable to the Curious than the Antiquated Manner of opening Length-ways since 'tis more Convenient and Beautiful, as having the Advantage of being an Ornament to a Library. —

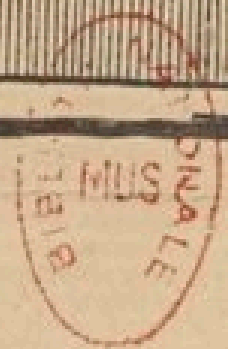
Musick thou Charmer of all Human Race,
Thy Heav'nly Lays embellish ev'ry Grace,
All that is Fair and Lovely here below
To Concord and sweet Harmony we owe:
The Busy World to hear thy soothing Strains,
Their Cares forget, the Captive Slave his Chains;
The Soul from Pensive Thoughts by Musick freed,
Receives new Vigour, and flies on with Speed,
Tow'rd's lasting Bliss where heav'nly Arts do lead. }
Among all Arts and Sciences we find
None, that like Musick can relieve the Mind:
Then who'd despair or pine away with Grief?
Since HERE our Sorrow finds a sure Relief;
Whose Pow'r Divine such Transports in us raise
Poets to Musick yield up all their Bays, }
And own that Musick best expresses Musick's Praise. }







J. Smith Sculp



AND

Introduction

TO

SINGING,

After so easy a Method, that Persons
of the meanest Capacities may (in a
short Time) learn to Sing (in Tune)
any SONG that is set to MUSICK,

WITH

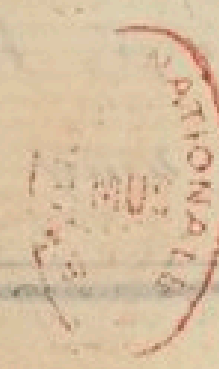
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An Introduction to Singing.

The Gamut is the Ground of all Musick whether Vocal or Instrumental, and must be learnt perfectly by such who intend to make themselves Proficients in that Art, in order to which observe the following Scale.

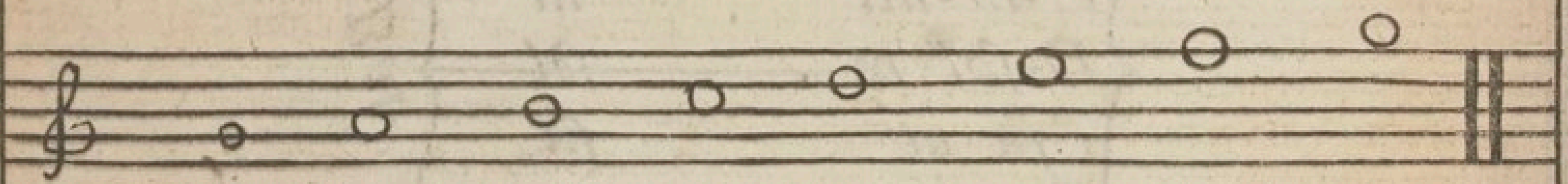
G sol re ut in alt.	sol	} Treble	G sol re ut	sol	} Tenor
F fa ut	fa		F fa ut	fa	
E la	la		E la mi	la	
D la sol	sol		D la sol re	sol	
C sol fa	fa		C sol fa ut	fa	
B fa b mi	mi		B fa b mi	mi	
A la mi re	la		A la mi re	la	
G sol re ut	sol		G sol re ut	sol	
F fa ut	fa		F fa ut	fa	
E la mi	la				

A la mi re	la	} Bass
G sol re ut	sol	
F fa ut	fa	
E la mi	la	
D sol re	sol	
C fa ut	fa	
B mi	mi	
A re	la	
Gam ut	sol	

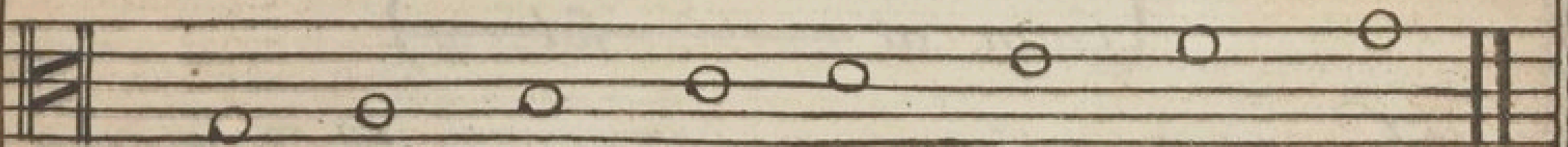
There are three things to be observed in this Scale; first the Names of the Notes which must be learn't backwards and forwards till you know them perfectly by heart, secondly observe the three Clifs which are an inlet to the Knowledge of the Notes, for if a Note be placed on any part of the five lines which is also called a stave, you cannot call it any thing till there is one of those three Clifs set at the beginning; for which Reason the lines of your Gamut are divided in three fives, expressing the three parts of Musick, (Viz) the Treble, the Tenor and the Bass, every one of these five lines or staves having a Clif, for Example the first five lines has this Mark C , which is called G sol re ut or the Treble Clif, set at the beginning of it on the fourth line from the top, the Voice.

The second stave or middle five lines has this Mark , which is called G-sol-fa-ut, or the Tenor, set at the beginning, this Clif may be placed on any of the four lowest lines; the lowest five lines or stave has this Mark , which is called F-fa-ut, or the Bass Clif set at the beginning, and is generally placed on the fourth line from the bottom; thirdly observe the Syllables in the second Column, which are the Names you are to call your Notes by, for Example if a Note be placed on the second line of the scale from the top, and you should be asked where it stands, say in D-la-sol. Now in learning of these Names, you must learn the other Syllables along with them, that you may know how to call your Notes in singing; for Example, Gamut is called sol, A-re is called la, B-mi is called mi, C-fa-ut is called fa, D-sol-re is called sol, E-la-mi is called la, F-fa-ut is called fa, &c. but for the better understanding your Gamut here are 8 Notes in those 3 Clifs with their Names under them.

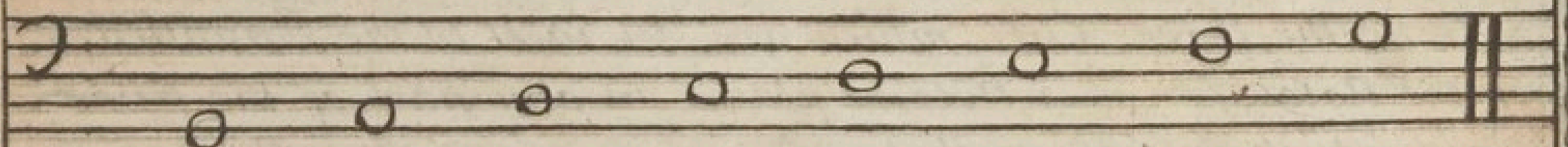
G A B C D E F G



sol la mi fa sol la fa sol



sol la mi fa sol la fa sol



sol la mi fa sol la fa sol

In singing you cannot use the Words Gamut, A-re &c. because they are too long, therefore you may with more ease make use of these short Syllables sol, la, mi, fa.

Sol la mi fa of

Of Notes and their Lengths.

The Notes made use of in singing are of six sorts, which are these.


A Semibreve  is as long as

2 Minims  are as long as

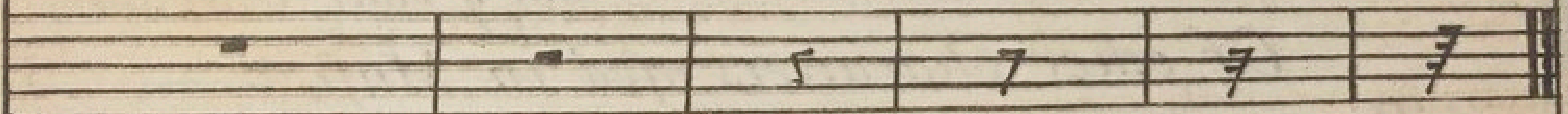
4 Crotchets  as long as

8 Quavers  as long as

16 Semiquavers  as long as

32 Demiquavers 

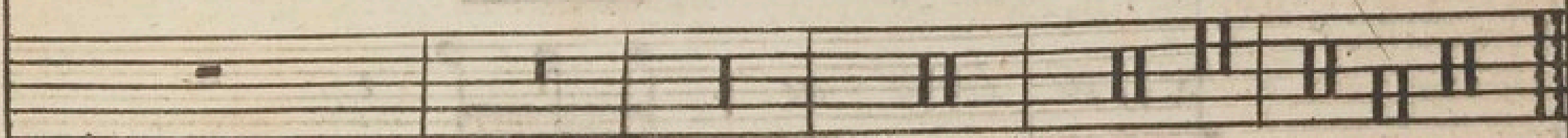
There are also Characters for denoting silence, which are called Rests, as.



A Semibreve, Minim, Crotchet, Quaver, Semi Demi quaver. quaver Rest

Observe that the Semibreve Rest is always a whole bar in any sort of Time whatever, observe also that there are Characters for denoting longer silence than a Semibreve as for Example.

1 Semibreve 2 4 8 16 24 &c



Of Time

There are but two sorts of Time, (Viz) Common Time and Triple Time.

A 2

Common

Common Time is known by some one of these Characters C, \mathcal{C} , \mathcal{P} , or 2.

The first of these Marks denotes the slowest sort of Common Time, and contains a Semibreve, (or as many other Notes as are equal to its length) in a bar.

The second of these Marks denotes a Movement somewhat faster than the former, and contains a Semibreve in a Bar.

The other two always denote a quick Movement and contain also a Semibreve in a Bar. sometimes you'll see this Mark $\frac{2}{4}$ at the beginning of a Song, then there is but 2 Crotchets or a Minim in a Bar. this is called retortive Time.

Triple Time is known by these Characters 3 or $\frac{3}{2}$ or $\frac{3}{4}$ or $\frac{3}{8}$.

$\frac{3}{4}$ or $\frac{3}{2}$ is used when there are three Minims in a bar, this is the slowest Triple Time in use.

The second sort is known by $\frac{3}{4}$, and is used when there are three Crotchets in a Bar, this is quicker than the former.

The third Sort which is the quickest, is known by $\frac{3}{8}$ and contains three Quavers in a Bar, or other Notes to $\frac{3}{8}$ Value.

There are three other sorts of Common Time as $\frac{12}{8}$, $\frac{6}{8}$, and $\frac{6}{4}$. the first contains twelve Quavers in a Bar, the second six Quavers in a Bar, and the last six Crotchets in a Bar these are called Jigg Times.

There are two other sorts of Triple Time as $\frac{9}{4}$ and $\frac{9}{8}$, the first contains nine Crotchets in a Bar, and the other 9 Quavers.

Of other Characters used in Musick.

A Point or Dot added to any Note, makes it half as long again, and must always be put on the right side of the Note as for Example.

O. is as long as q d q

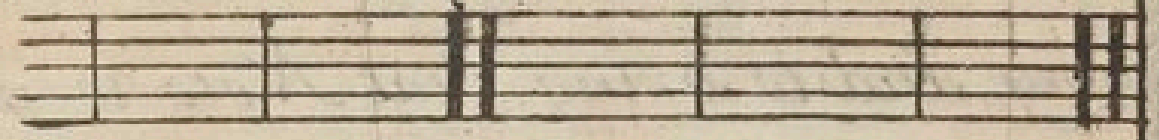
q. as long as ♪ ♯ ♪

♪. as long as ♪♪♪

♪. as long as ♪♪♪ \&c

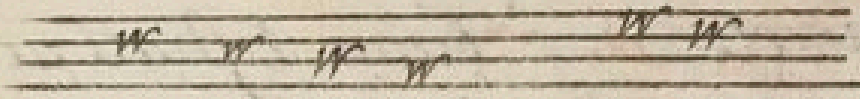
There are two sorts of Bars, (Viz) single and double, the single Bars serve to divide the Time according to its Measure.

Measure, whether Common or Triple. A double bar serves to divide every Strain of a Song or Lesson and are made thus



There is a Character called a Repeat made thus *S*. and is used to signify that such a part of a Song must be sung over again from the Note over which it is placed

A Direct is put at the end of a Line or Staff, and serves to direct to the place of the first Note on the next line and is made thus



There are two tyings of Notes the first is a curved line drawn over the heads of two or more Notes and is to shew that they are to be sung to one Syllable; Example



Talk no more to me of Glo-ry

The second Sort of tied Notes, are with streight Stroaks drawn through the Tails of Quavers, Semiquavers or Demiquavers, binding two, three or four together as in y^e following Example.

Notes ty'd the same single



This way of tying has been found very helpfull to the Sight, and easier for discovering how many of each sort there is in a Bar, than when they are in single Notes; this way of tying must be used when there are several Notes to a Syllable.

There are two other Characters of great Use, called a Flat *b* and a Sharp *#*. If a Flat be placed before any Note, you must sing such a Note half a Note lower than its natural Pitch; If a Sharp be set before any Note, you must sing it half a Note higher than its natural height. If a Sharp or Flat be set at the beginning of a Song or Lesson it affects every Note on that Line or Space throughout the Tune for Example if a Flat be placed in *B*, all the Notes in that Line must be sung flat, unless contradicted by an accidental Sharp, the same holds good with respect to Sharps.

6 There is a Character called a Natural made thus \natural and is used to contradict such Flats and Sharps as are set at the Beginning, and to bring that Note to its natural Sound; for Example if a Sharp should be set in F at the Beginning of a Stave, makes all y^e Notes in F to be \sharp , then supposing the Composer had a Mind to have some of these Notes flat, then this Mark is put before such Notes instead of a Flat.

Of keeping Time

Having observ'd all y^e Varieties of Time, I shall presume to say that no Musick can ever be agreeable to y^e Performer unless he first makes himself Master of it: neither is it possible for several Performers to agree exactly together without it, in order to which observe the following Rules

In a slow Common Time you must divide the Bar in 4 equal Parts, telling one, two, three, four distinctly, putting your Hand or Foot down when you tell one which must be at the beginning of the Bar, and lifting it up when you tell three which must be in the Bar.

In a quick sort of Common Time you may divide your Bar into two equal Parts only putting your Hand or Foot down at the first half of the Bar and lifting it up at the second half but you must be exact in moving up or down.

Triple Time whether quick or slow must be divided in three equal Parts telling one, two with your Hand down and three with it up, in this sort of Time you must observe that you keep your hand up, but half the time you keep it down.

Of tuning the Voice &c

Before you can tune your Voice rightly you must know which are whole Tones and half Tones, from G to A is a whole Tone; from A to B a whole Tone; from B to C a half Tone; from C to D a whole Tone from D to E a whole Tone; from E to F a half Tone from F to G a whole Tone and so on with ever so many Notes which must ascend in the same Proportion of Sound as the first eight Notes do, all other Sounds being only a Repetition of the same.

For the better remembering which are whole Tones & which are not, observe that the half Tones are included by the fa and y^e

Note

Note below it for from mi to fa and from la to fa are half Tones ascending, or from fa to mi and from fa to la are half Tones descending all other Spaces containing a whole Tone Example

sol la mi fa sol la fa sol

sol fa la sol fa mi la sol

When you have sounded the first Note you must rise by whole and half Tones as I have observ'd before, till you ascend to the Top of your Lesson, and then down again with the other laying your Hand down when you begin to sound the first Note, and taking it up when you have half sung it; then laying down as you begin the next and up again, and so on with the rest holding them all of an equal Length because they are all Semibreves, but for Fear you should not sing them exactly in Tune, you ought to get the Assistance of a Person skill'd in Musick and let him sing or play your eight Notes with you till you remember them so well as to do them without him, then you may proceed to this

sol mi la fa mi sol fa la sol fa la sol

sol la fa sol la fa sol mi fa la mi sol

sol la fa sol la fa sol mi fa la mi sol

In this Lesson you may observe two Minims in a Bar which are to be sung one with the Hand or Foot down and one up. But for Fear you should not hit these Notes exactly in Tune by Reason of their skipping a Note every time, observe the following Example.

sol la mi sol mi la mi fa la fa mi fa sol

Voice. sol la mi sol mi la mi fa la fa mi fa sol B 2

m f f f l f l f l f f f
l f f l f f f l f l f l f
f f l f f l f f f m f m
f m l f l m l f m f

When you have sung the three first Notes, leave out the second Note, and skip from the first to the third which is the same thing as the first Bar in the former Lesson.

Observe here that you sing the two first Notes of this Lesson with your Hand or Foot down, and the third with it up &c. keeping an exact time throughout your Lesson.

Observe the same Manner in learning all Distances & then leave out y^e intervening Notes as in y^e following Examples

3^d
5th 6th
7th
3^d 4th
5th 6th
7th 8th

When you can sound your Notes exactly in Tune, you may proceed to some short Tunes or Ayres.

Of the Keys used in Musick.

There are properly but two Keys in Musick, one flat, & the other sharp. A Key is known to be flat or sharp not by what Flats or Sharps are set at the Beginning of a Tune, but by the third above the final or last Note of the Tune, for if third consists of a whole Tone and a Semitone then it is flat; but if the third consists of two whole Tones then it is a sharp Key, or else.

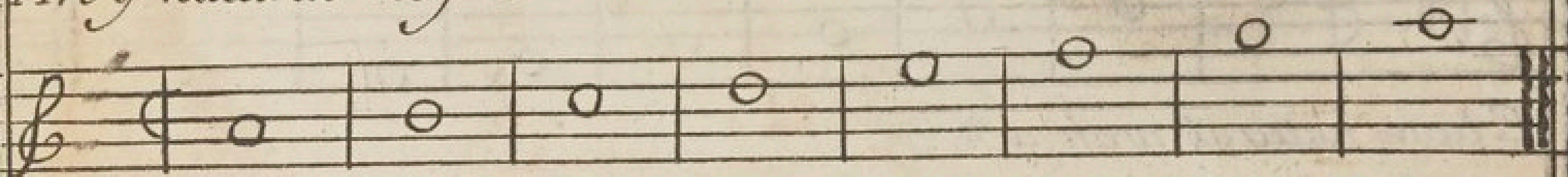
If a Tune ends by a la, it is flat, but if by a fa then it is sharp; for all Tunes must end either a Note below the Mi or y^e Note above.

Observe y^e you always name your Key in reference to y^e Bass.

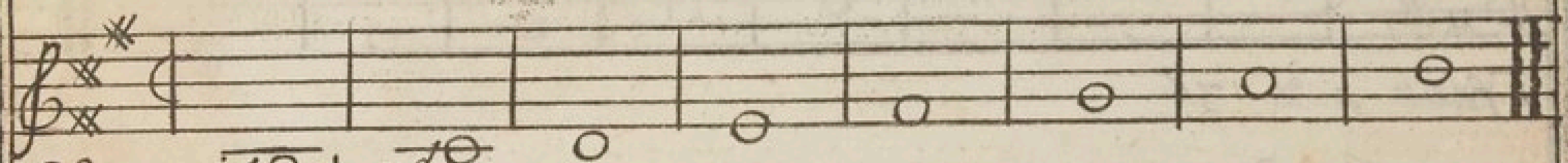
Altho' there are but two Keys, yet by the help of Sharps and Flats, they have been increas'd to the Number of sixteen, of which eight are flat and eight sharp.

Flat Keys

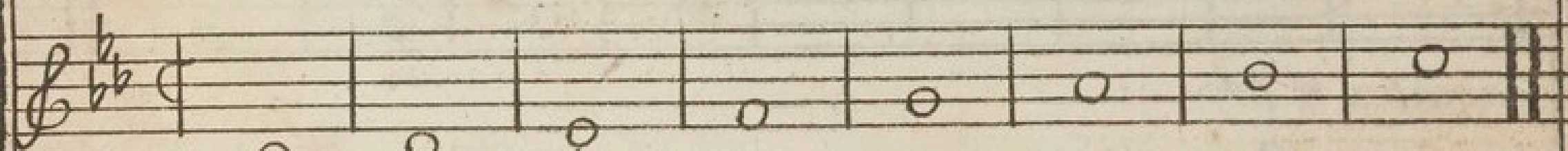
Are y^e natural Key a b 3 d



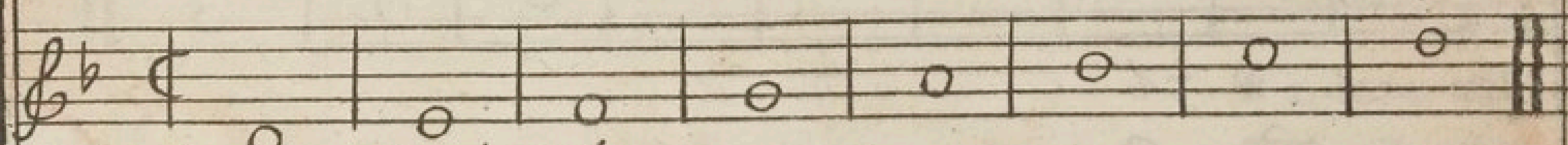
Bmi natural a b 3 d



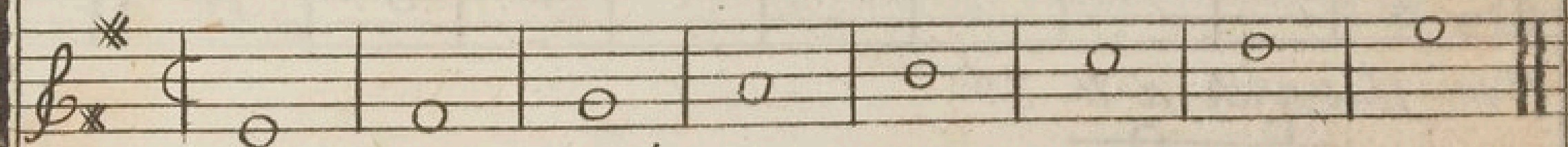
Cfaut with a b 3 d



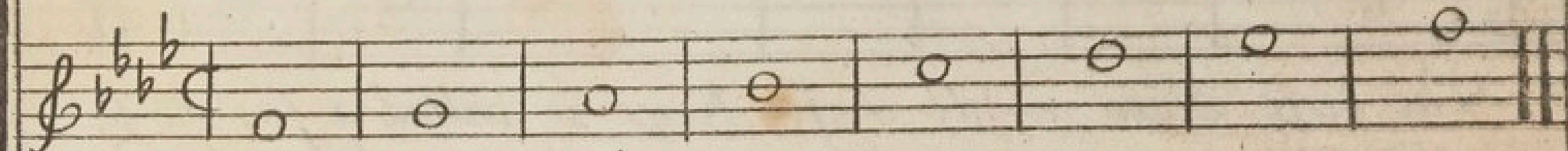
Dsolre natural a b 3 d



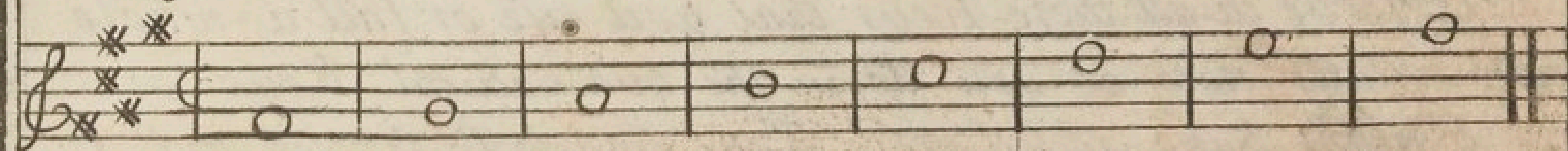
Elami natural a b 3 d



Ffaut natural with a b 3 d



Ffaut sharp with a b 3 d

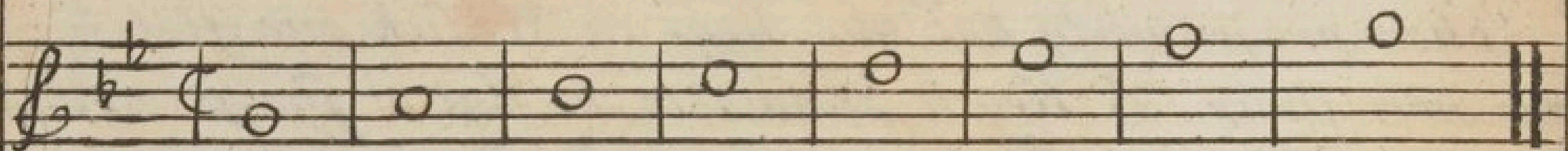


Voice.

C

Gamut

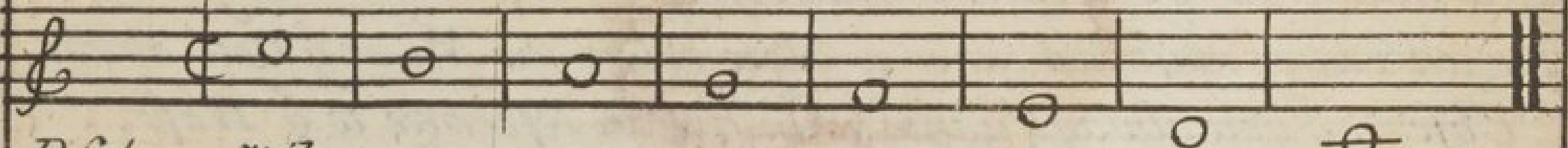
Gamut with a \flat 3^d



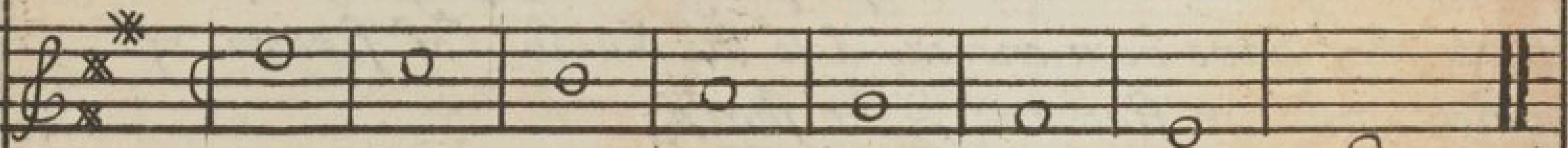
The first Note in every one of these Keys is called a la, the second mi &c

Sharp Keys

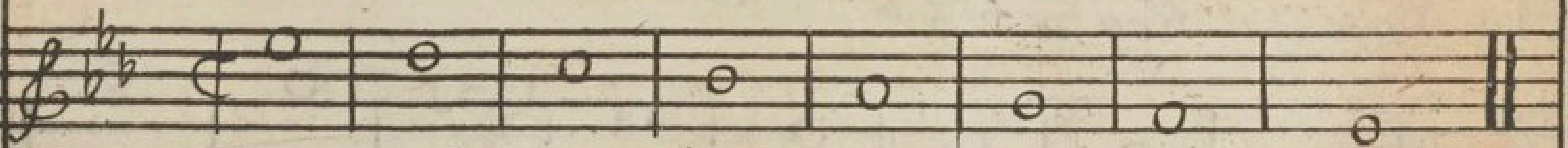
Cfaut the natural Key a \sharp 3^d



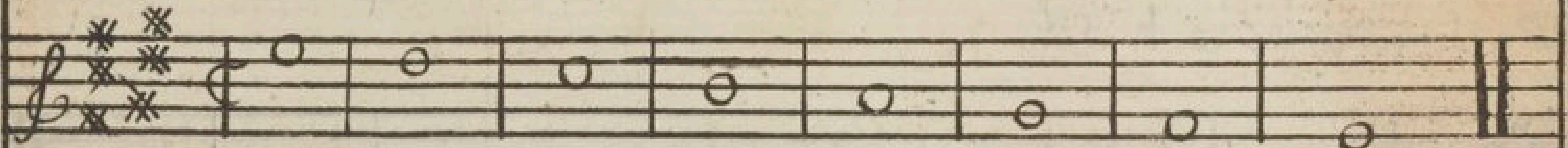
Dsolre a \sharp 3



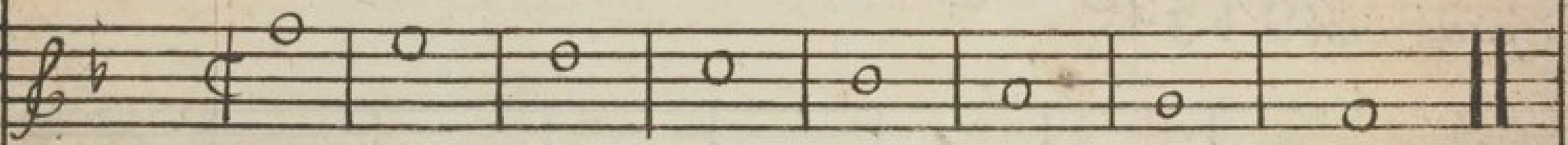
E lami flat with a \sharp 3^d



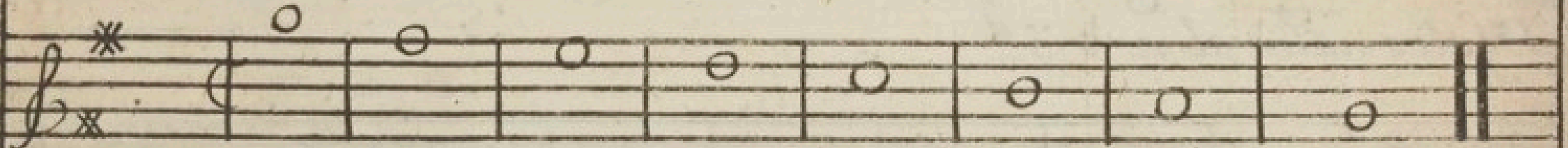
E lami natural with a \sharp 3^d



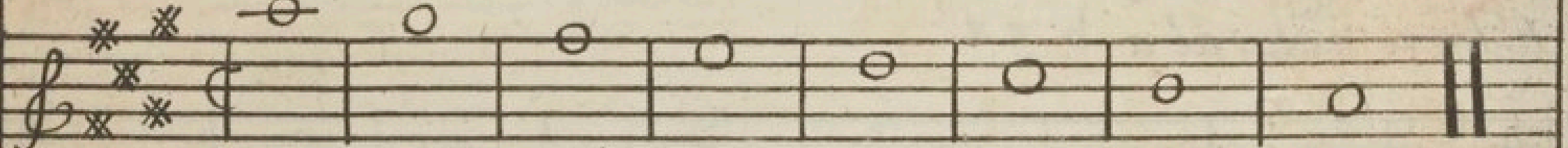
Ffaut a \sharp 3^d



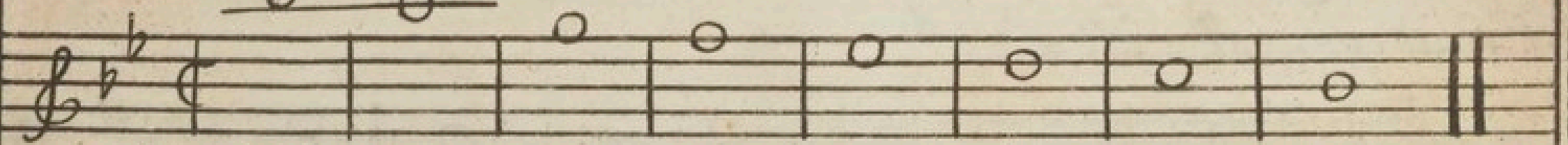
Gamut a \sharp 3^d



Are with a \sharp 3^d



B mi flat with a \sharp 3^d



The first Note in all these Keys is called a fa, the second mi &c

Observe in all these Keys that you rise or fall a whole note or half note as you do in the two natural Keys—

I might have added more Keys than these sixteen, but I think these sufficient.

Of

Of Syncopation or driving Notes.

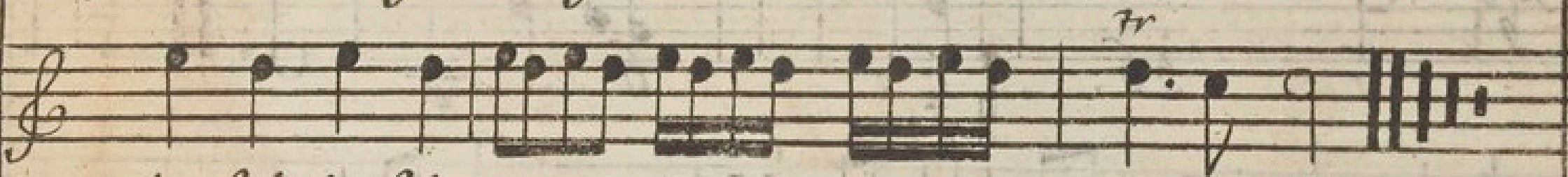
Syncopation is when the Hand or Foot is taking up or put down while a Note is sounding which is pretty hard to a Beginner: but this being once conquer'd he may think himself a pretty good Timist.

Examples



The chief Graces in singing &c.

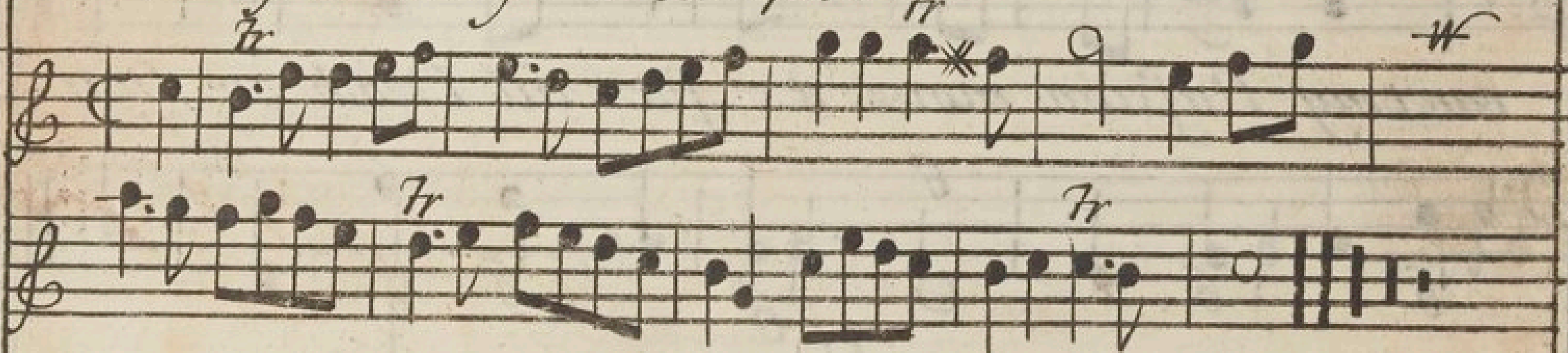
The chief Grace in singing is the Trill or Shake, and is much used of late, to learn this you must move your Voice easily on one Syllable, the Distance of one Note, thus



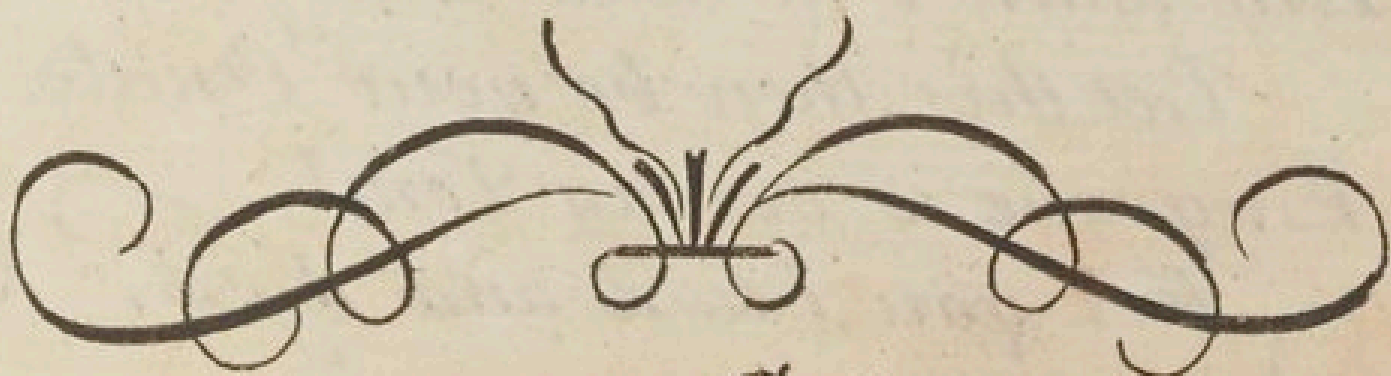
la sol la sol

First move your Voice slow, then faster and faster by Degrees, and you will find it come to you with very little Trouble, but you must take care to let E and D be both heard distinctly.

The Trill or Shake is to be used on all descending prick'd Crotchets, also when the Note before is in the same Line or space with it and generally before a Close, either in the Middle or at the End of a Song. Example. Tr



These Rules followed with a little Application are sufficient to ground the Learner in singing; I shall therefore conclude this with a Collection of some of the easiest and best Songs, and Opera Airs extant.



A New Song

Handwritten musical score for 'A New Song'. The score is written on six systems, each with a vocal line and a lute line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are written below the vocal lines. The lute line includes various chordal figures and ornaments, such as 'fr' (fermata) and '4*3' (a grace note triplet).

Clo-rinda hear my Moan, my Boon do not de ny. if

you'll not be my own, your Martyr I must die: Re-

-member that my Love, to you is ever true; I

can't my Passion move, it's fix't till Death on You

II

*If you my Life will save,
 Recieve me in your Arms;
 Or sink me in my Grave,
 A Victim to your Charms.
 But when I'm dead and gone,
 Let this then be your Guide;
 Engrave it on my Tomb,
 For you I liv'd and dy'd.*

The Artifice a favourite Song.

When Cloe we ply, we swear we shall die, her Eyes do our
 Hearts so in thral: But tis for her Pelf & not for her
 self, it is all Artifice all, it is all Artifice Artifice all.

II The Maidens are coy; they'll pish and they'll fie,
 And von if you're rude they will call;
 But whisper so low, that they let us know, it is all,
 Artifice all, it is all Artifice Artifice all.

III My Dear the Wives cry, whenever you die,
 Oh marry again we ne'er shall:
 But in less than a Year, they make it appear, it is all
 Artifice all, it is all Artifice Artifice all.

IV In Matters of State and Party Debate,
 For Church and for Justice we bawl;
 But if you attend you'll find in y^e end it is all
 Artifice all, it is all Artifice Artifice all.

Voice.

A New favourite Song

Poor Amin ta sigh no more, now ap-
 please your anxious Cares, Thoughts of Flo- ra
 now give o'er. Dry up all your flowing
 Tears. It is not your Grief shall give you Re-
 lief, or call her or call. . . . her back a-

by an eminent Master.

gain Ah cease to pine with Musick join, 'twill
 ease you of your Pain.

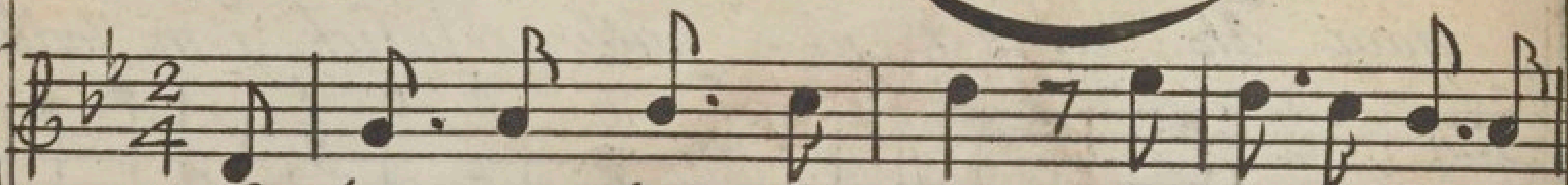
II

*All your Sorrow is-in vain,
 Never think of Flora's Charms,
 She regardless of your Pain,
 Triumphs in another's Arms;
 Love Flora no more,
 Some other adore,
 Your tedious, your tedious Sighs refrain,
 You soon may find,
 A Nymph more kind,
 Who'll not your Love disdain.*

Voice...

D 2

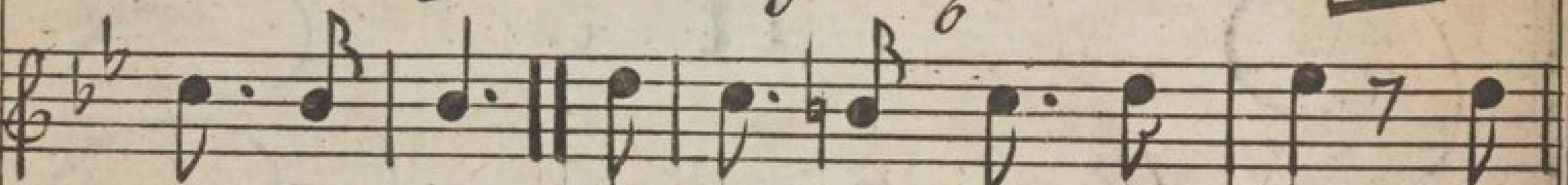
A New Song



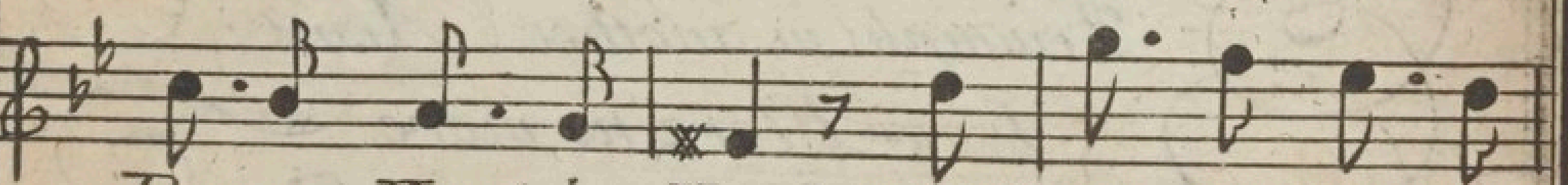
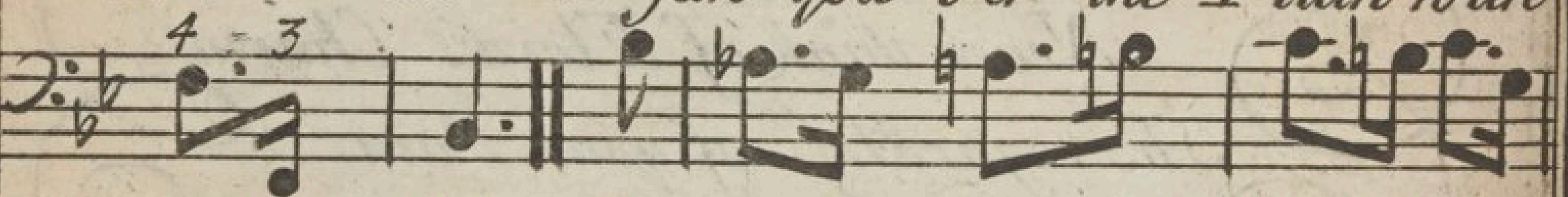
O hear my last Com plaint, be-fore you from me



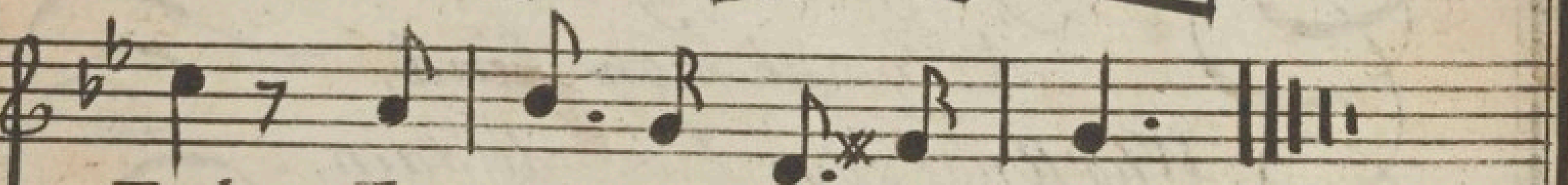
fly, for you my charming Saint I liv'd and



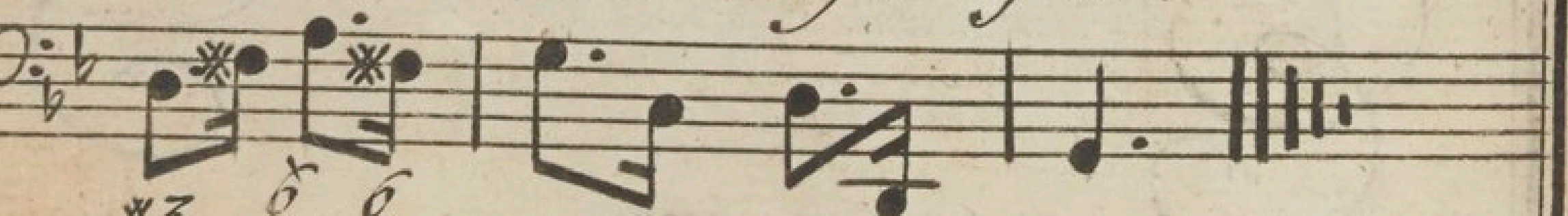
now I die I saw you o'er the Plain with



Damon Hand in Hand which gave my Heart such



Pain I could no longer stand



*3 6 6 4 *3

II

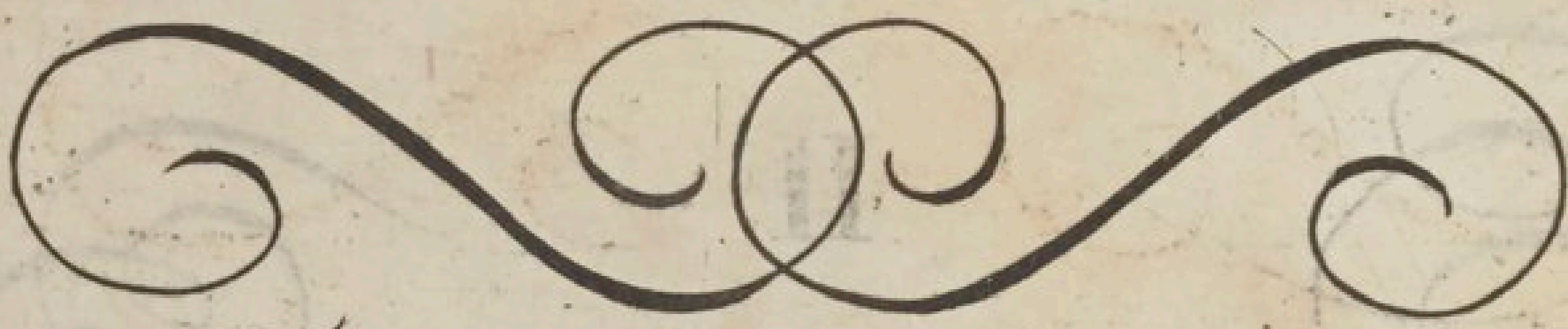
O lovely Fair said I,
 Did Heavens give you Charms;
 First my Heart for to try,
 Then fly quite from my Arms;
 But when I'm dead and gone,
 You will relent my Fate,
 And wish you'd been my own,
 But then 'twill be too late.

III

Then on a Mossy Bank,
 I laid me down to weep,
 And of the Water drank,
 That glided by my Feet;
 Then sighing thus I said,
 I love the Fair in vain.
 An Eccho as I lay'd,
 Return'd my Sighs again.

IV

But finding no Relief,
 The Turtle Dove did moan,
 To bear part of his Grief,
 She seem'd to sigh & groan;
 Farewell to Life he cry'd,
 For I no Joy can have,
 Then bow'd his Head & dy'd,
 And sunk into his Grave.



A Favourite New Song

As I lay in a cooling Shade, crown'd
 with a Myrtle Grove, fair Cloe fast a-
 sleep was laid, the Dar-ling of my Love
 I softly touch'd her lilly Hand too soon she
 did a- wake surpriz'd to find me by her

stand, my panting Heart did ach.

II.

My ravish'd Thoughts were quickly seiz'd,
 My glowing Veins on Fire,
 But ah I could not be pleas'd,
 I had not my Desire;
 Of Love I told a soothing Tale,
 And on her Charms I gaz'd
 But could not in the least prevail,
 Which made me stand amaz'd

III.

I gently bow'd my drooping Head,
 For one dear balmy Kiss,
 And with soft Accents to her said,
 Amintor wants the Bliss;
 But all my Hopes of her were vain,
 My Censure quite misplac'd
 Which did the more augment my Pain,
 For she'd not be embrac'd.

The Defiance

A New Song set by Mr Vanbrughe

I smile at Love and all his Arts. The

charming charming Cynthia cries:

Take heed for Love has fa-tal Darts. A

wounded wounded Swain re-plies. Once free

and blest as you are now. I dally d'

A Favourite AIR

in the OPERA of J Caesar.

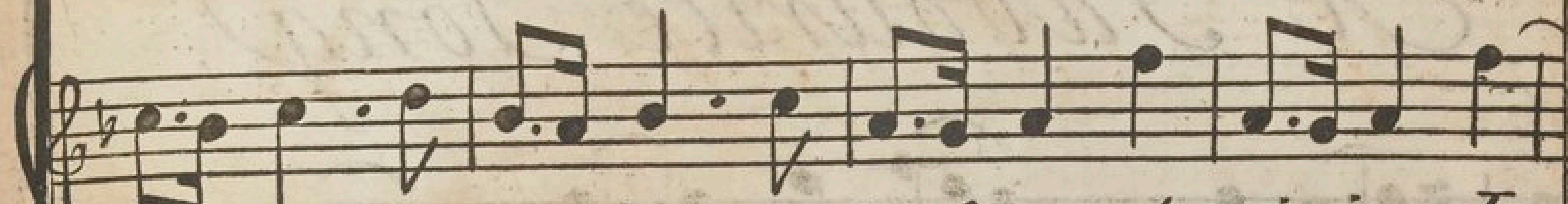
Lamenting complaining of Cæ — lias dis

daining, no Comfort ob-taining, I languish and

dye: lamenting complaining of Cælias Dis-

daining I languish I languish and

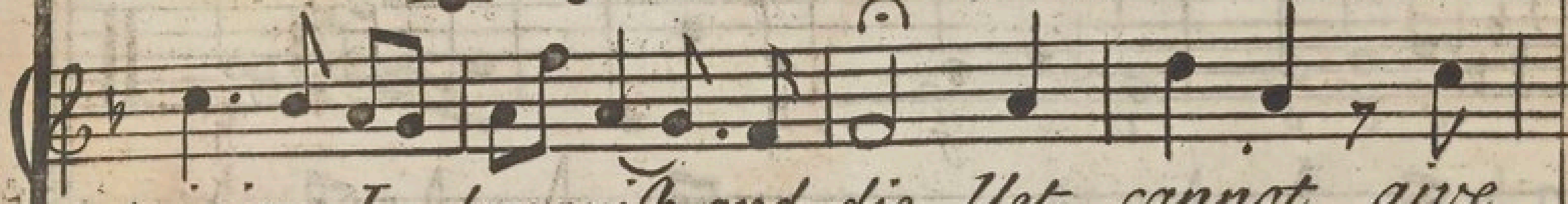
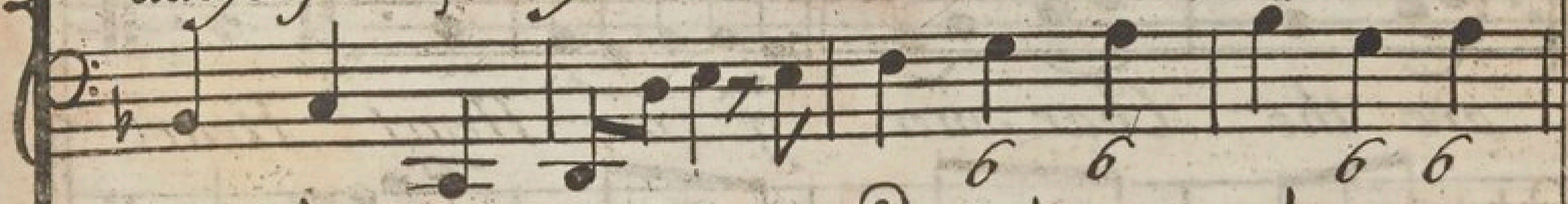
dye lamenting complaining of



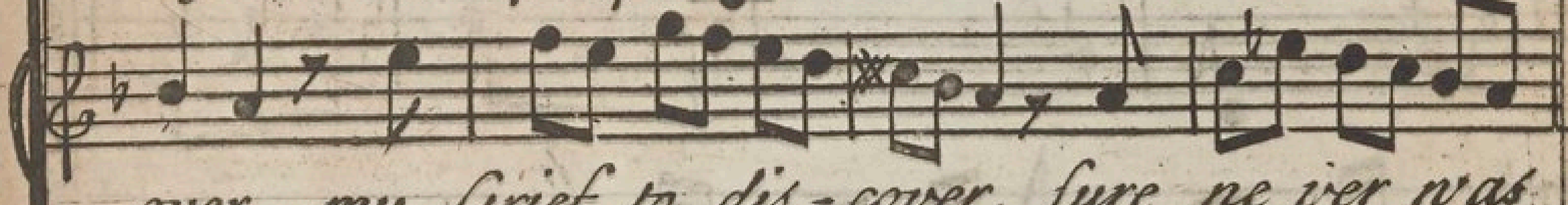
Ce-lia's dis-daining no Comfort ob-taining I



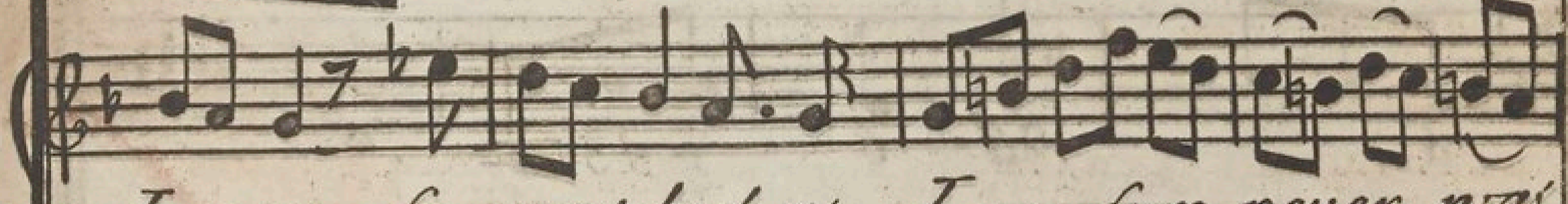
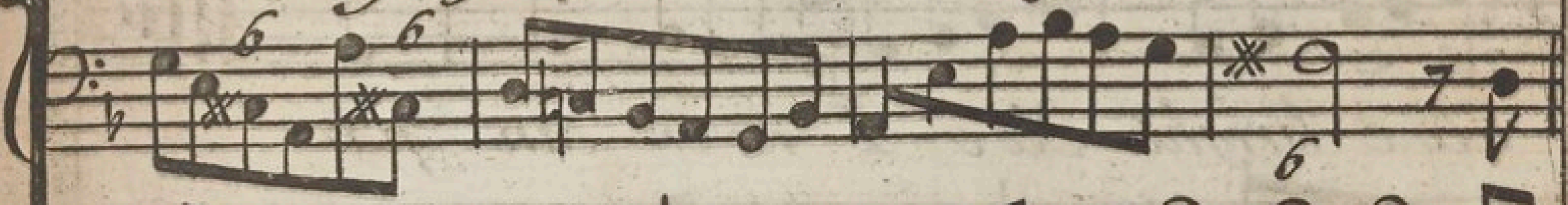
languish & dye no Comfort ob



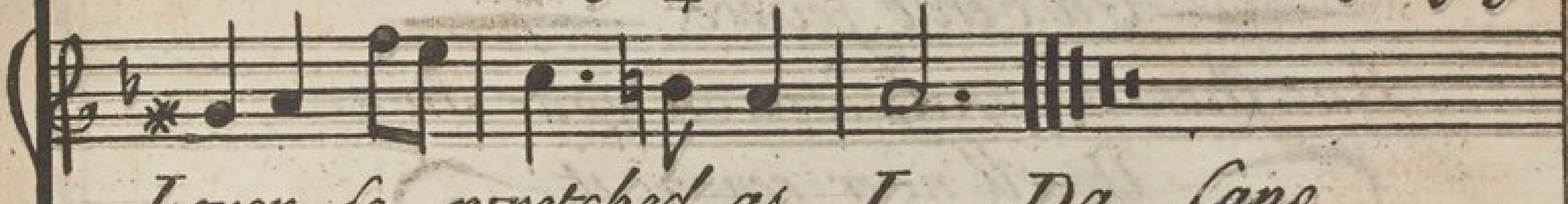
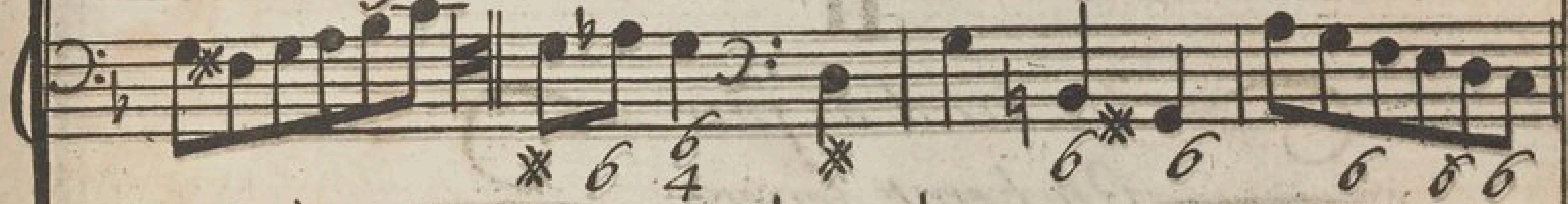
taining I languish and die Yet cannot give



over my Grief to dis-cover, sure ne ver was



Lover so wretched as I, . . . sure never was



Lover so wretched as I. Da Capo



Voice. 6 6

F 2

A Favourite Song

Musical score for "A Favourite Song" in 3/8 time, key of B-flat major. The score consists of two systems of three staves each. The first system contains the first two lines of music and lyrics. The second system contains the last two lines of music and lyrics. Chords are indicated by numbers 6, 7r, 1, and 2. The lyrics are: "Tis thee I Love I'll constant prove you are the Char-mer of my Heart Heart Dearest be-lieve me, I'll ne'er de-cieve thee from Clo-e bright Clo-e I ne'er can part".

Tis thee I Love I'll constant prove you
 are the Char-mer of my Heart Heart
 Dearest be-lieve me, I'll ne'er de-cieve thee from
 Clo-e bright Clo-e I ne'er can part

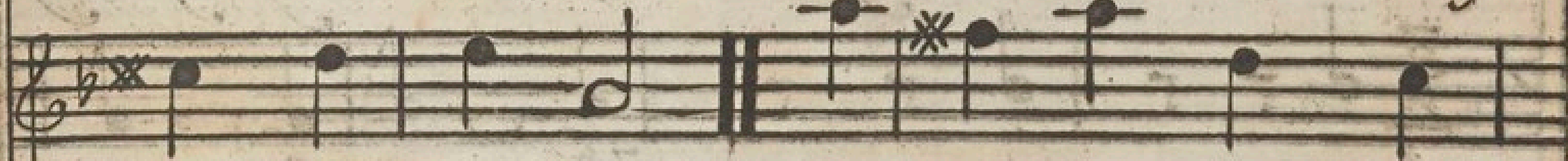
II

Be kind as fair,
 Oh ben't severe,
 But shew Compassion on your Swain;
 You'll ne'er repent it,
 No ne'er relent it,
 Dear Creature, dear Creature now ease my Pain.

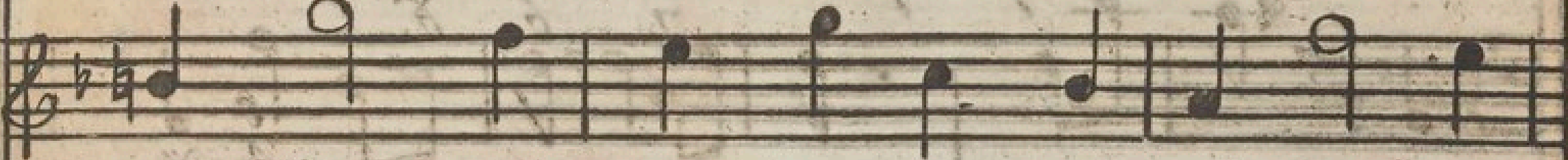
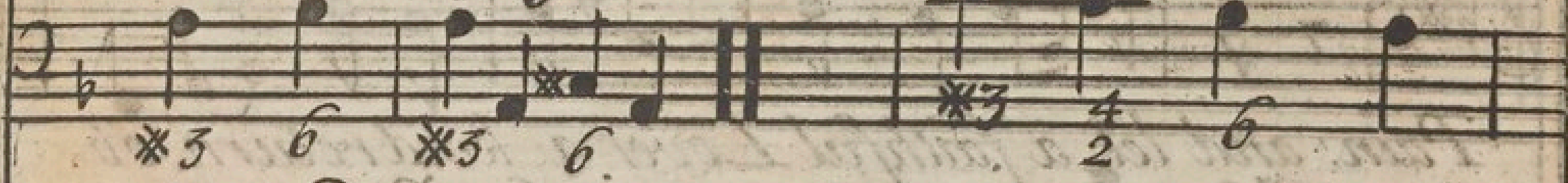
False Strephon



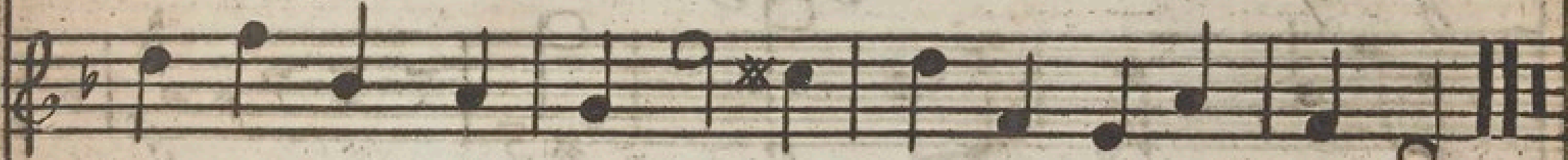
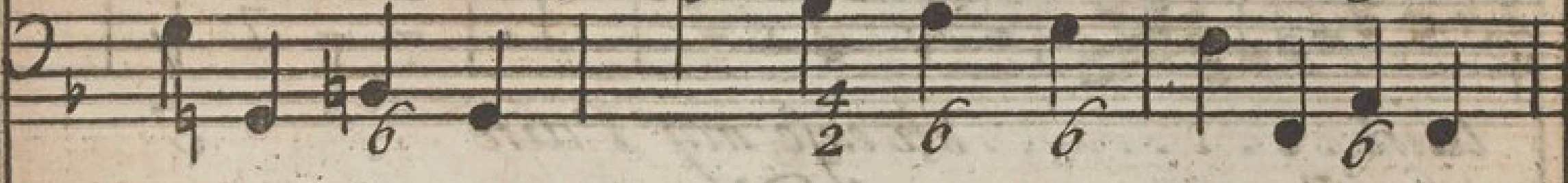
Strephon be gone you've me undone you only



love for Treasure. I will no more be



lieve thee; you shall no more de-ceive me you



shall no more deceive me, so leave me to my Pleasure



II

In evry Face you see a Grace,

To you they're all a Wonder;

But yet you're always changing,

Ne'er well but when you're ranging,

You only love to plunder.

Voice.

G

A Favourite Song
in the OPERA of Theseus

O Cupid gentle Cupid in Pity ease my

Pain: and let a faithful Lover a kind return ob

tain..... oh ease my Pain

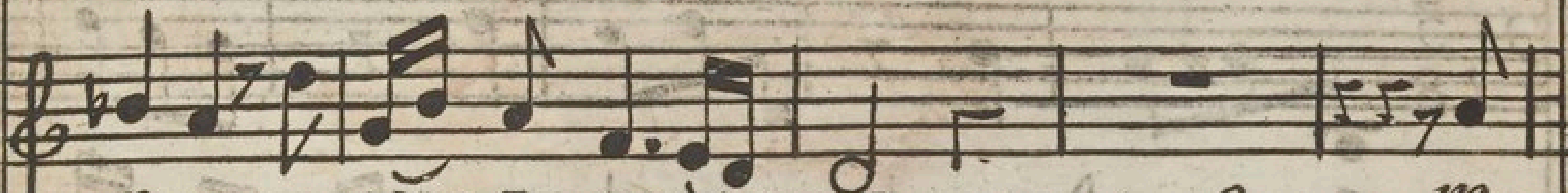
Cupid gentle Cupid in Pity ease my Pain, and

let a faith ful Lover a kind re turn ob

Tr



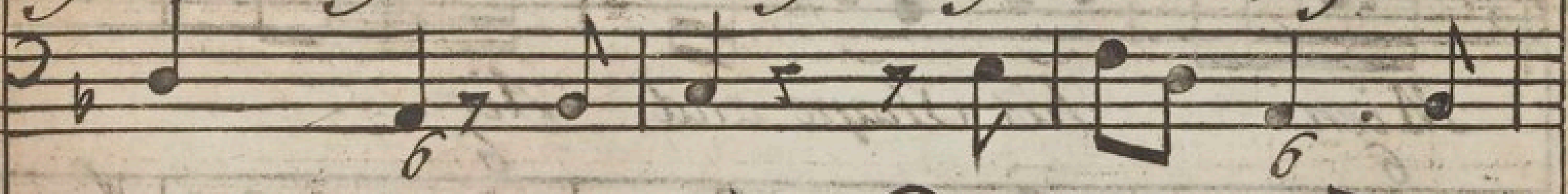
tain a kind Return ob tain oh let a faithful



Lover a kind Return ob tain My



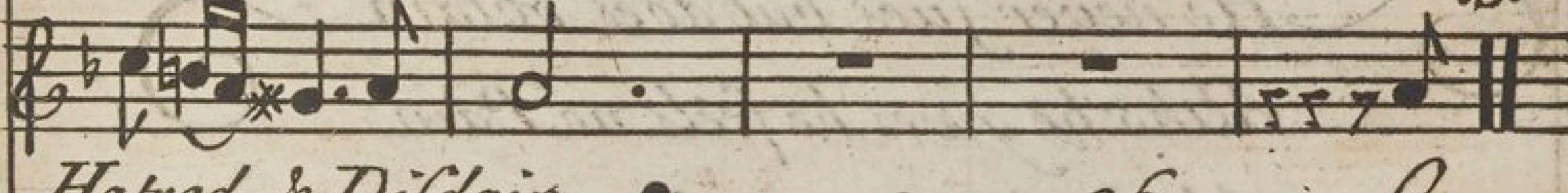
Griefs be-yond en-during, my Sorrows past all



curing my Anguish but procuring more Hatred & Dis-



dain, my Anguish but pro-cu-ring more



:S:

Hatred & Disdain



Voice

6 *3

G 2

*3

Da Capo al segno :S:

A Favourite Song

Cupid may lay a-side his Dart, A-lexis is
 King of my Heart Heart; His Face, his
 Mien... his Shape and Air...
 are ever fa-tal to the Fair Fair

The musical score consists of two systems, each with a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/8. The lyrics are written below the notes. There are various musical notations including slurs, ties, and accidentals. At the end of the first system, there are some markings: *6, *3, 6, 5, 4*.

II

He never sues but does obtain,
 Altho' he gives, he feels no Pain;
 Alexis surely was decreed,
 By Heav'n to make poor Virgins bleed.

The Lovers Treasure

My Diamond my Queen my Treasure my

Joy, with you I'm a Monarch, with =

out you a Toy Toy should you once.

leave me a Victim I fall, but while I

have you the World I have all.

Voice.

6 6 5 4 * 3 H

A Favourite Song

in the Opera of Julius Caesar

My Life my only Treasure I love beyond all
 Measure thou art my Souls chief Pleasure thy
 Charms are so divine. thy Charms are
 so divine Sy My
 Life my only Treasure, I love beyond all Measure thou



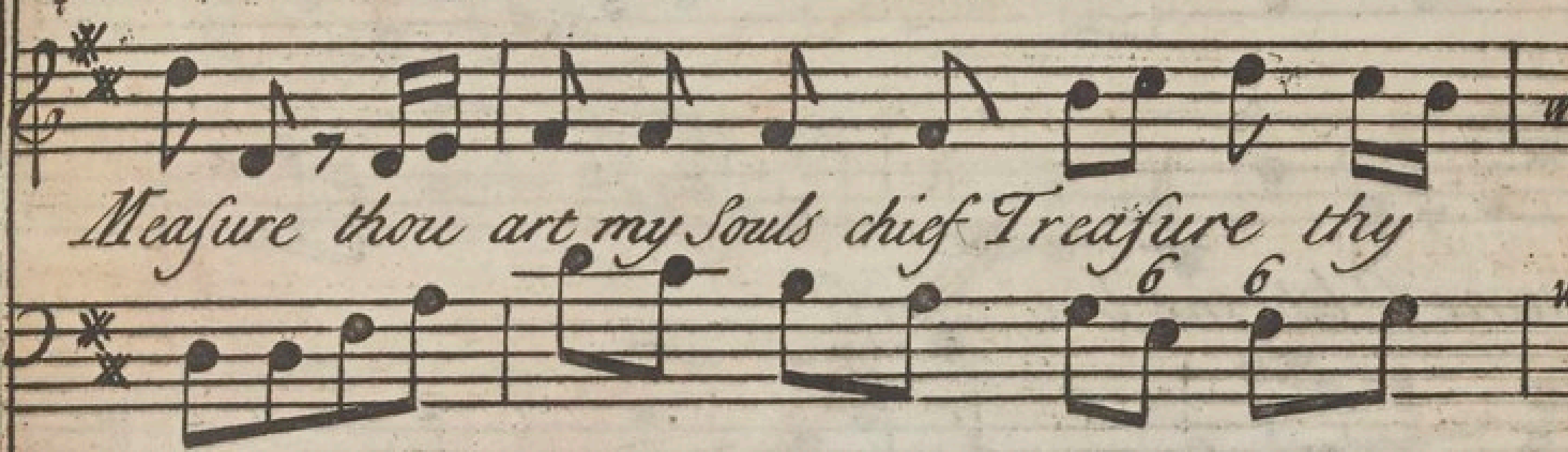
art my Souls chief Pleasure thy Charms are so di-



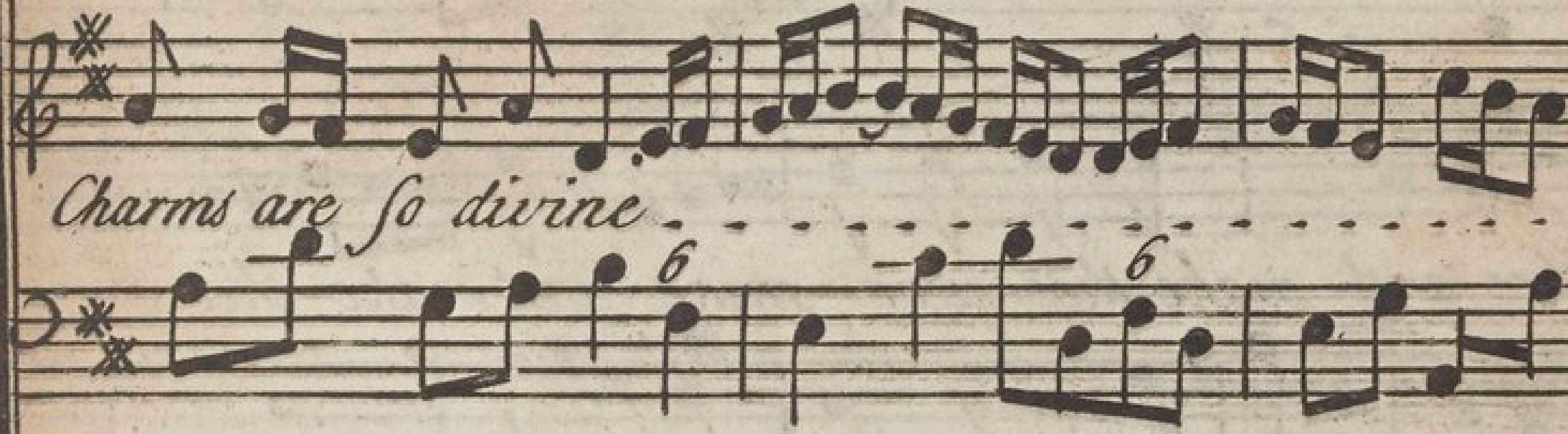
vine my Life my only Treasure I love be yond all



Measure thou art my Souls chief Treasure thy



Charms are so divine



thou art my Souls chief Pleasure thy



Charms are so divine thy Charms are so di vine



Voice.

If you but smile & bless me, Fate can no more de-
-press me Oh let me but caress thee & make thee ever
mine O let me but caress
thee and make thee ever mine and make thee
ev-er mine *Da Capo*

Compos'd by M^r Handel.

A New SONG.

The musical score is written on eight staves, alternating between treble and bass clefs. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and ornaments (marked 'tr').

Kind Fate now guard me from all Harms, lest I'm undone by
 Strephon's Art: Too sure I feel he's Magick Charms
 and fear he'll steal a-way my Heart.

II

He sues me with such artfull Skill,
 My Love to him I can't deny:
 I fear I must do what he will,
 Unless from him I quickly fly.

III

O help me Nature Love to hide
 And teach me how to shun his Charms;
 Let Virtue be my only Guide,
 Or ever have him in my Arms.

IV

Indulgent Fortune be my Friend,
 O watch my Moments lest I stray:
 Relief kind Heavens to me send,
 For I cannot withstand his Lay.

A Favourite New Song

set by M^r Rowl: Kellegren Musick Master
at Paris.

Love and Wine are Pleasures beyond all
 Treasures, Of the Miser's Stores or Indian's
 Ores; Give us then a Gen'rous Bottle
 and a Lass that's Wit to prattle, good kind
 Fates we ask no more. Fill us then a flowing

The musical score is written in a system of two staves per line. The upper staff is for the voice, and the lower staff is for the lute. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written in a cursive hand below the vocal staff. The lute staff contains rhythmic notation, including numbers 6, 5, 4, 3, 2, and 1, and symbols like * and #. There are also some 'fr' markings, possibly for 'fermata' or 'fingering'. The score is enclosed in a decorative border.

Glass, with Love and Friendship let it pass

we will live in Peace Wealth will much en-

-crease then who wou'd wish more Gran-

-deur, Give us now the other Bottle

and a Lass with Wit to prattle good kind

Fate we'll ask no more.

1 voice. 6 4 * 3 I 2

*A Message from Mars to
Venus by Cupid.*

The musical score is written in a system of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the notes. The score consists of several systems of music, each with a treble and bass staff. The lyrics are: "Thou little blind Deceiver go, and tell thy beau-teous Mother a strong Re-sentment I will shew since she since she does love an:other Thou little little blind Deceiver go a strong Resentment". The score includes various musical notations such as notes, rests, and bar lines. There are some markings like "7" and "6" below the notes, possibly indicating fingerings or specific notes. The page is numbered "36" in the top left corner.

Thou little blind Deceiver go, and tell thy
beau-teous Mother a strong Re-sentment
I will shew since she since she does
love an:other Thou
little little blind Deceiver go a strong Resentment

I will shew since she does love an other a

stron. . . .

g Resentment I will shew since she since

she does love an other

II

*Altho' her Shapes & Face divine,
 Yet I can still withstand her:
 I'll make the sporting Youth repine,
 And shew him I'm Commander.*

III

*And if true Love has no Effect,
 On that delightful Treasure;
 The Pow'r I have I'll not neglect,
 But seize her at my Pleasure. K*

Voice

A Favourite SONG

Love Love gives War or Peace at Pleasure

fond Lovers still tormenting but deaf to all la

menting, laughs when he gives us Pain but

deaf to all lamenting laughs when he gives us Pain, laughs

when he gives us Pain, he gives us Pain

Love love gives War or Peace at Pleasure, fond

in the Opera of Tamerlane.

lovers still tormenting, but deaf to all lamenting laughs he gives us

Pain laughs wⁿ he gives us Pain, but deaf to all la-
menting laughs wⁿ he gives us pain, laughs wⁿ he gives us
Pain..... but deaf to all lamenting laughs wⁿ he gives us
Pain he gives us Pain..... but
deaf to all la-menting laughs when he gives us Pain

Voice

K 2

*3

turn over

Four staves of musical notation for a keyboard instrument. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/4 time signature. It contains several measures of music with fingerings (e.g., 7, 6, 6, 2, 5) and ornaments (marked with *). The second and third staves continue the melodic and harmonic development. The fourth staff concludes with a double bar line and a final chord.

Musical notation for the first vocal line, featuring a treble clef and a 7/4 time signature. The lyrics are: *Displays his shi... ning Treasure his Toils &*

Musical notation for the second vocal line, featuring a treble clef and a 7/4 time signature. The lyrics are: *Snare surround us no sooner does he wound us but*

Musical notation for the third vocal line, featuring a treble clef and a 7/4 time signature. The lyrics are: *leaves us to complain he leaves us to complain no*

Musical notation for the fourth vocal line, featuring a treble clef and a 7/4 time signature. The lyrics are: *sooner does he wound us but leaves us to com =*

plain he leaves us to complain. D.C.

4 6 4 6 *3

A New Song

Dear charming Beauty you're my Pleasure, tis you a

*2 4 6 6 6 6 *3 6 7r

lone that I a... dore; grant me your Love my on ly Treasure.

* 6 6 *3 6 6 6 7r *3

and all my Care will now be over. Ah do not fly me my dear

* 6 7r *3

Jewel lest you kill your faithfull Slave, You ne'er was

* *3 *3 4*3 6 6

known yet to be cruel, to destroy what you can save

* 6 6 7 *3 6 L 6 4*3 turn over

II

Had I ne'er seen you charming Phillis,
 Such Torture I shou'd neer have known;
 But thank my Stars if that your Will is,
 To smile and ever be my own.
 No greater Blessing I'd desire,
 Than your matchless Charms my Fair;
 For you are all that I admire,
 And all I love, and all I fear.

A Song, set for three Voices,
 by M^r Henry Purcell.

Note this second Treble was never printed before.

The musical score consists of four staves. The first two staves are Treble clefs, and the last two are Bass clefs. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are written below the notes.

Staff 1 (Treble): *And in each Track of Glo*
 Staff 2 (Treble): *And in each Track of*
 Staff 3 (Bass): *And in each Track of*
 Staff 4 (Bass): *And in each Track of*

The score includes various musical notations such as notes, rests, and ornaments. There are also some numbers and symbols written below the staves, including '6', '65', and '*3'.

... ry since. And in each Track of ^{Tr}

And in each Track of Glo

Glo ... ry since of

Glo ... ry since

Glo ... ry since

for their lov'd Country or their Prince Prince

for their lov'd Country or their Prince Prince

for their lov'd Country or their Prince Prince

Voice

6 *3

76

L 2

turn over

Princes that hate that hate Rome's Tyranny, and joyn y

Princes that hate that hate Rome's Tyranny, and joyn y

Princes that hate that hate Rome's Tyranny and joyn y

6 6 *3 6 6

Nations Right with their own Royalty none were more ready

Nations Right with their own Royalty

Nations Right with their own Royalty

*3 6 4*3 *3 4/2 6 6 5

none were more ready none none none none

none were more ready none were more ready

none none none were more none were more ready

*3 4/2 6 *3

none were more ready in Dis-tress to save no none were more
 none were more ready in Dis-tress to save none were more
 none were more ready in Dis-tress to save none were more

987 56 *3

loyal none none, none none, none none, none none none
 none none none none none none none none none
 loyal none none none none none none none none

*3 6 6 6

none were more loyal none none more brave
 none were more loyal none none more brave
 none were more loyal none none more brave

Voice 6 6 *3 6 M 6 5 *3 :S:

*A Favourite Air by M^r
Handel, the Words by M^r Leveridge.*

*Come to my Arms my Treasure thou Spring of all my
Joy thou Spring of all my Joy, without thy aid without thy
aid without thy Aid all Plea - sure must languish fade &
dye: Come come to my arms come to my arms my Treasure
thou Spring of all my Joy Come to my Arms*

come to my Arms come to my Arms my Treasure, with
out thy Aid all Plea sure, must languish fade & dye
must lan-guish fade & dye: In vain is all re-
-sistance when arm'd with thy Assistance what fair one
can de-ny what fai
r one can de-ny: what fair one can de-ny

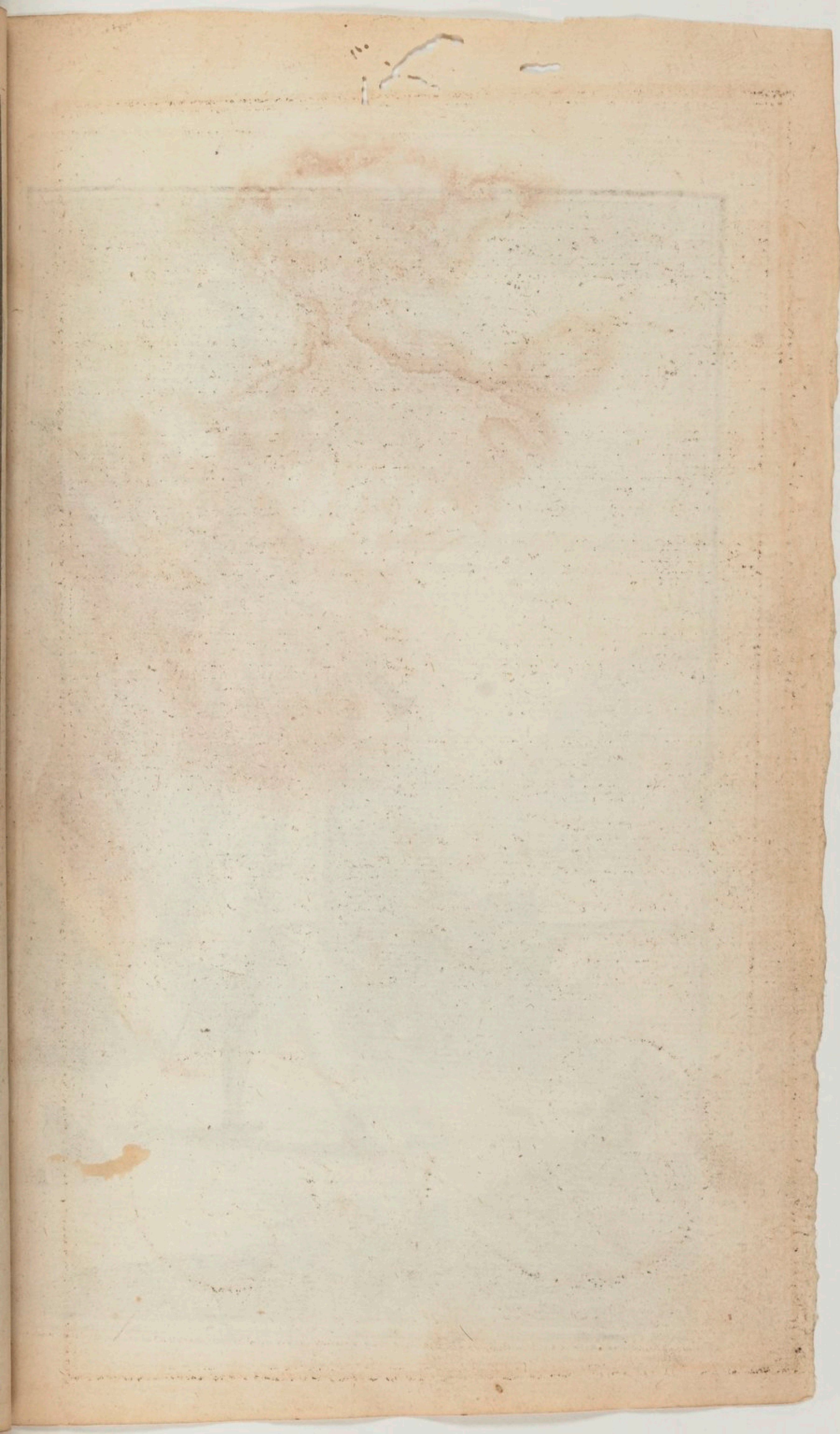
Voice.

M 2

Then fill a-round the Glasses and thus we'll
 drink and chaunt and thus we'll drink and
 chaunt may all the dear may all the dear may all y
 dear kind Lads...es have all they wish & want. DC

F I N I S







J Smith Sculp

SALE
GILBERT

Directions

for Playing on the

F I G T E

WITH

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Directions for Playing on the FLUTE

The first thing to be learn'd in this as well as all other Instruments is the Scale of the **GAMUT** as it is hereunder subjoyned. —

Example
of the plain Notes gradually ascending

The musical notation shows a scale of notes on a five-line staff, starting with a treble clef. The notes are: F (first space), G (second space), A (third space), B (fourth space), C (first line), D (second line), E (third line), F (fourth line), G (fifth line), A (first space), B (second space), C (third space), D (fourth space), E (fifth space), F (first line). Below the staff, the corresponding fingerings are indicated by vertical lines: F (1), G (1), A (1), B (1), C (1), D (1), E (1), F (1), G (1), A (1), B (1), C (1), D (1), E (1), F (1). The notes from G to F are marked with a '+' sign, indicating they are played in the alt register.

NB The last seven Notes are called in alt. —

In order to play these Notes hold the Flute after this Manner; Place the middle finger of your left hand on the third hole; and the third finger of your right hand on the lowest hole but one, with the Thumb of your right hand to support the Flute beneath, then the rest of your Fingers will stop the other holes in Course. —

Beneath the 5 Lines, observe these 8 answering to the Number of holes, & directing you how to play your Gramut; for those Lines on which Dots are set direct you to stop the Holes they refer to, as for Example Ffaut has a Dot on every Line, and consequently ^{every} Hole is to be stoppt, and so on where there no Dots the Holes must be opened. —

Observe also on the upper Line of these Eight, a Cross on every Note after G Solreut in alt, which directs you to stop but half the upper Hole, pinching it with the end of your Thumb, by which means those Notes sound an Octave or eight Notes higher than they would if the Hole was quite stoppt. —

Before we proceed any farther, it will be necessary to observe two Characters of great Use in Musick a Flat ♭ & a Sharp #. —

A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The Sharp is of a contrary Nature; For whereas the ♭ takes away a Semitone from the Sound of the Note before which it is set, the # doth add a Semitone to whatsoever Note it is set before. —

If a Flat or Sharp be set at the Beginning of the 5 Lines, it affects every Note upon that Line or Space. ∩

There is an other Character called a Natural and made thus ♮, the Quality of which is to reduce any Note made flat or sharp by the governing Flats or Sharps placed at the beginning of the Lines, to it's primitive Sound as it stands in the Gramut, as for Instance, a Flat being placed in B at the beginning of the Line makes all the Notes in that Line flat: then if the Composer should have a Mind to have some one or more of them sharp then this Natural is used insted of a Sharp. —

Example

Example of all the Notes both Flat and Sharp

The image shows two staves of musical notation. The top staff contains notes F, G, A, B flat, B natur, C natural, C sharp, D natur, D sharp, E flat, E natur, F natur, and F sharp. Below each note is a piano keyboard diagram with the corresponding key highlighted. The bottom staff contains notes G natur, G sharp, A flat, A natur, B flat, B natur, C natur, C sharp, D natur, D sharp, E flat, E natur, and F natur. Similar piano keyboard diagrams are provided for each note.

Of Time.

There are two sorts of Time, viz Common & Triple.

Common Time is known by some of these Marks C, or C or D, or $\frac{2}{4}$. the first is a very slow Movement, the next a little faster, and the two last a brisk Time. The three first of these Marks have always to the length of a Semibrieve in a Bar which must be held as long in playing as you can moderately tell four: The last never contains more than to the Value of two Crotchets in a Bar.

This section illustrates different rhythmic values. It starts with a Semibrieve (a single note with a vertical line and a flag). Below it are Minims (two notes, each with a vertical line and a flag, beamed together). Next are Crotchets (four notes, each with a vertical line and a flag, beamed together). Then Quavers (eight notes, each with a vertical line and a flag, beamed together). Finally, Semiquavers (sixteen notes, each with a vertical line and a flag, beamed together).

4
 Triple Time consists of either three or six Crotchets in a bar, and is to be known by this $\frac{3}{4}$ this $\frac{3}{8}$ this $\frac{3}{16}$ or this $\frac{6}{8}$ mark, to the first there is three Minims in a bar, and is commonly play'd very slow; the second has three Crotchets in a bar, and they are

Triple Time

Minim	$\frac{3}{4}$
Crotchets	$\frac{3}{8}$
Quavers	$\frac{3}{16}$

to be play'd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar, and is commonly to brisk tunes as Jiggs and Passys. When there is a Prick, or Dot following any Note, it is to be held half as long again as the Note it self is, let it be Sembrief, Minim, Crotchet, or Quaver; When you see a Sembrief rest you are to leave off playing as long as you can be in counting four, a Minim rest as long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver, you may know how these rests are mark'd by the following Example.

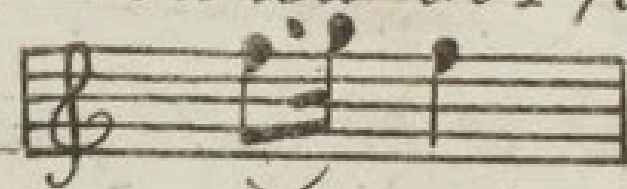
Where you see these Marks or Rests in any tune, you are to cease playing the length or time of the Notes over them from which Notes they take their names, a Repeat is mark'd thus and shews the strain must be played twice over. S. A Bar is mark'd thus a double Bar thus and shews the strain ends there. the triple Cliff is mark'd thus To know what Key a tune is in, observe the last Note or close of the tune for by that Note the Key is named, Note that all Rondeaux end with the first strain and Da Capo where this Mark is placed.

The Marks and Rules for gracing are these, viz a close shake thus = or thus tr, an open shake beat or sweetning thus +, the double shake which is only on Gsolvent in alt thus o, a slur thus ~, or thus ~ when the heads of your Notes are downward, a slur shews that the notes under or over it must be play'd in one Breath, striking the first of them only with your Tongue. A close shake must be play'd from the Note or half Note immediately above. For Example if you would shake on F faut in alt, first sound Gsolvent in alt then shake your Thumb in the same breath on its proper hote concluding with it on. An open shake or sweetning is by shaking your finger over

over the half hole immediately below the Note to be sweetned ending with it off, as thus you must sweeten —
Dlasol; sound your *Dlasol* shaking the third Finger of your left hand over the half hole immediately below keeping your Finger up. In short after a close shake keep your Finger down, after an open shake keep your Finger up. *Ffaut* and *Gsolreut* in alt are both to be sweetned with the forefinger of your left Hand. *Bfabemi* flat both in alt and below with the middle finger of your right hand, *Bfabemi* natural which is sharp in alt and below with the fore finger of your right hand, *Elami* flat with the middle finger of your left hand, all the other as above directed. The double shake is to be play'd thus place the fore and middle fingers of your right hand and the middle and third fingers of your left hand on their proper holes, blow pretty strong and 'twill sound *Alamire* in alt, then shake the third finger of your left hand on its proper hole concluding with that and all other fingers up except the middle finger of your left hand and lowest but one of your right hand.

When *Elami* is to be close shook where *Ffaut* is sharp, first sound *Ffaut* #, in the same breath take off the middle finger of the left hand, shakeing your Thumb on its proper hole; there are two other shakes viz *Ffaut* sharp in a tune where *Gsolreut* is # and *Gsolreut* in alt in a tune where *Alamire* is flat, the former is thus to ^{be} play'd, sound *Gsolreut* sharp as in
 Flute. B in

in the scale of flats and sharps directed, only taking off the middle finger of your left hand (it not altering the sound in the least) then shake the middle finger of your right hand full upon its hole concluding with it up and it will give the same sound as if your Ffaut sharp was stopt with the proper fingers. the latter is thus place your fingers as directed in the double-shake, only adding the third finger of your right hand on its proper hole, blow then shake the fore and middle fingers of your right hand together full upon their holes ending with them and the third finger of your left hand up. All descending long Notes must be close shook, ascending long Notes sweetned, slur down to a third descending Crotchet, if two third descending Crotchets come together, shake the first, slur to the next, if two Crotchets happen together in one Key, sigh the first, sound the second plain, a sigh divides a Crotchet into a prick't Quaver and Semiquaver slur'd, the prick'd Quaver to be on its proper Key, and the Semiquaver on the Note or half Note just above as thus you must play two Crotchets in Ffaut in alt



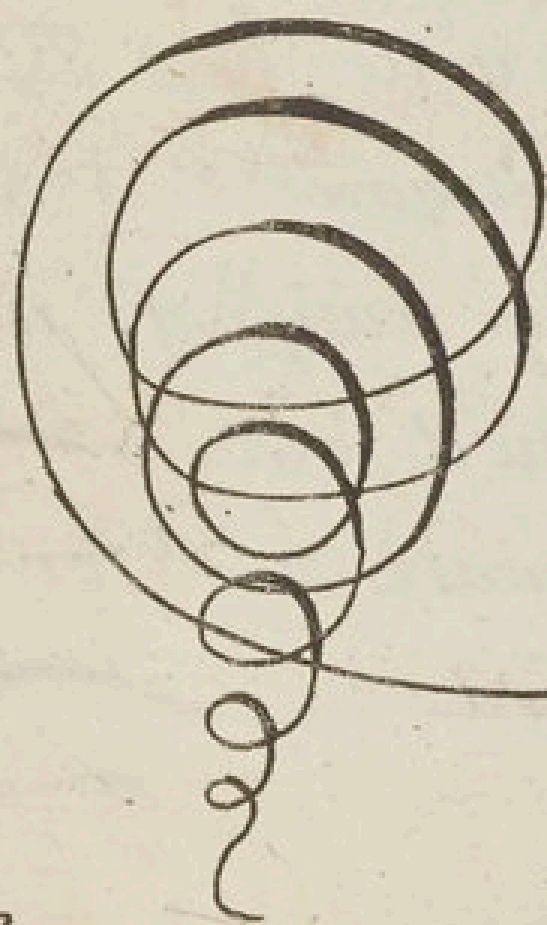
If three Crotchets come together in one Key, beat the first, sigh the second, the third play plain; If three Crotchets gradually descend beat the first, shake on the second, the third plain; if three gradually ascend, sigh the first, double relish the second, the last plain, provided that the movement of the tune be slow enough to allow

the dividing your Crotchet, a double rellish divides
a Crotchet into a Quaver and Semiquavers slur'd
the Quaver to be shooke on its proper Key, the first
Semiquaver to be on the Note or half Note just be-
low, the latter Semiquaver on the Key with the Quaver,
as thus a Crotchet on Dlasot is double rellish't.

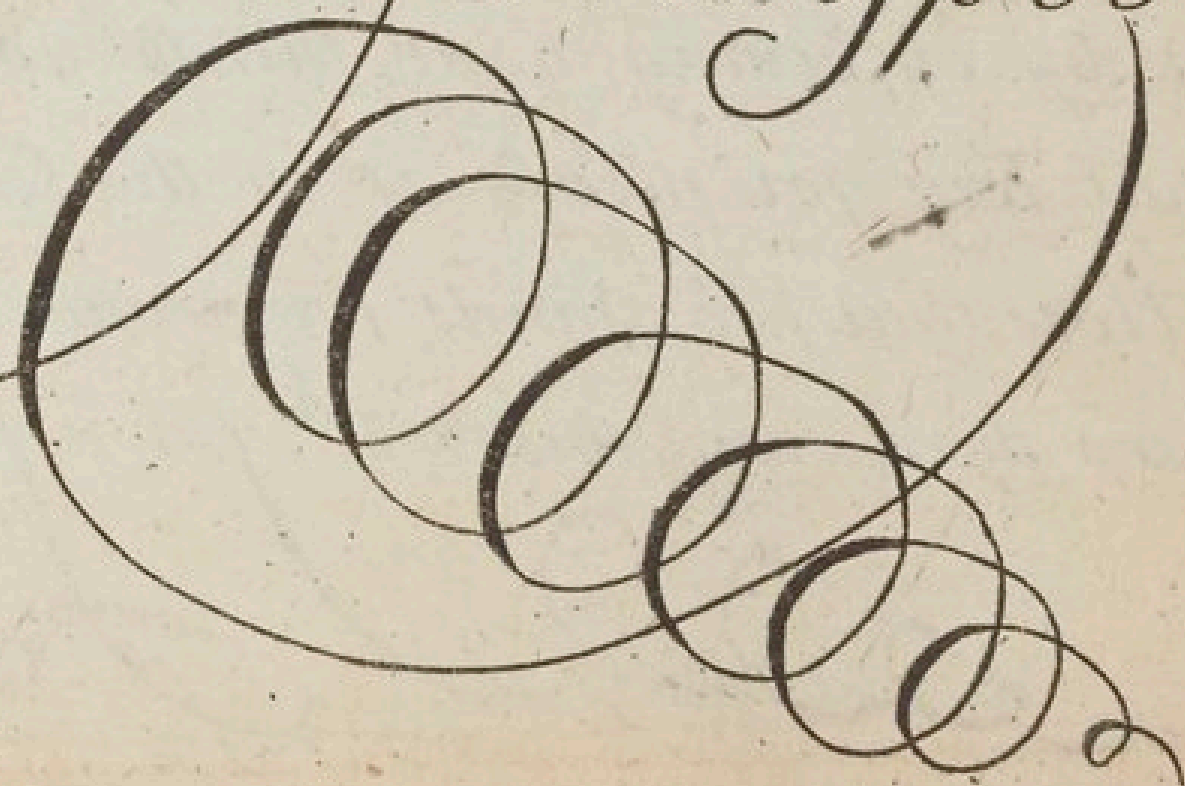


Flat Notes are generally play'd from the half Note
below, sharp Notes from the half Note above, but if
the Flats are in a sharp tune or the sharps in a flat,
the Rule is without exception. Gsolreut sharp and
Alamire flat are stopt alike, yet their Difference is easi-
ly discovered in playing, for when you play Gsolreut
sharp you first sound Alamire in alt and in the same
Breath slur down to your G sharp, but when you play
A flat, you must first sound Gsolreut in ^{alt} and in the
same Breath slur up to your A flat which may serve
for an Example to play all other flats and sharps.

A Scale shewing how to transpose any Tune that
is set for the Violin or Voice.



Of Transpos



Flute.

Of Transposition, &c.

To transpose a Tune that is too low for the Flute you must first see what compass the Tune will go in, that is how high, or how low it goes, and accordingly take y^e measure, and be sure to alter them to the easiest Keys you can; such as have the nearest Relation to the other: The last Note of any Tune lets you know what Key it is in, whether it be Gsolreut, Alamire &c. and observe what number of flats and sharps there is to it, and having so done, look on the first Note on every line in the scale, till you find the Note with that number of flats, or sharps as the tune has which you design to transpose; and then you may change it to any of the Keys that are in that stave, and the Key that you take to alter your tune you must write y^e same flats and sharps next the Cliff as you find in y^e Example.

The Variety of Keys is for this Reason, that if the first or second will not bring it within the compass of the Flute then you must have recourse to the others. this scale consists chiefly in 3^{ds} to your Key, which is thus explained for Example. suppose Gsolreut to be your Key, Bfa-
bemi is your \sharp 3^d and Bfabemi \flat is your \flat 3^d, and thus by observing your thirds you may transpose in what Key you please as in the scale you'll find.

Note that pro. stands for proper, this mark \sharp 3^d for a sharp third, and this \flat 3^d for a flat third.

1st
Gamu
Key

2^d
Are p
Key
Are p

3^d
Bmi
Key
Bmi p

4th
Gaut
Key
Gaut

5th
Dsotre
Key
Dsotre

6th
Elam
Key
Elam

7th
Ffau
Key
Ffau

There is br
Gfotrent is y

A Scale shewing how to transpose any Tune that is set for y^e Violin or Voice.

1st Key
Gamut pro with a $\flat 3^d$ will go in Are pro with a $\flat 3^d$. or Gant pro with a $\flat 3^d$ or Dsolre pro with a $\flat 3^d$

2^d Key
Are pro with a $\flat 3^d$ will go in Gant pro with a $\flat 3^d$ or Dsolre pro with a $\flat 3^d$ or Ffaut \flat with a $\flat 3^d$

3^d Key
Bmi flat with a $\sharp 3^d$ will go in Gant pro with a $\sharp 3^d$ or Dsolre pro with a $\sharp 3^d$ or Ffaut pro with a $\sharp 3^d$

4th Key
Gant pro with a $\flat 3^d$ will go in Dsolre pro with a $\flat 3^d$ or Elami pro with a $\flat 3^d$ or Gamut pro with a $\flat 3^d$

5th Key
Dsolre pro with a $\flat 3^d$ will go in Elami $\flat 3^d$. or Gamut with a $\flat 3^d$ or Are pro with a $\flat 3^d$

6th Key
Elami \flat with a $\sharp 3^d$ will go in Ffaut pro with a $\sharp 3^d$ or Gamut pro with a $\sharp 3^d$ or Bmi \flat with a $\sharp 3^d$

7th Key
Ffaut pro with a $\flat 3^d$ will go in Gamut with a $\flat 3^d$ or Are pro with a $\flat 3^d$ or Gant $\flat 3^d$ or Dsolre $\flat 3^d$

Ffaut pro with a $\sharp 3^d$ will go in Gamut $\sharp 3^d$ or Bmi with a $\sharp 3^d$ or Gant pro. $\sharp 3^d$ or Dsolre $\sharp 3^d$
 There is but those seven Keys, and if the Key be either above or below, it matters not, for every Gsolreut is y^e same, & so are any two Notes that begin with y^e same letter & will change to any such Keys in that Stave



A page of handwritten musical notation on aged, stained paper. The page is divided into two systems by a vertical line. Each system contains ten staves of music. The notation is handwritten and includes various notes, rests, and bar lines. The paper is heavily stained with large, irregular brown water stains, particularly in the upper half. The left edge of the page is torn and ragged.

March 9

Handwritten musical notation for the first section of a March, consisting of five staves of music in treble clef with a common time signature. The notation includes various note values, rests, and dynamic markings such as *Fr* and *w*. A double bar line is present on the third staff.

Minuet $\frac{3}{4}$

Handwritten musical notation for the second section of a Minuet, consisting of seven staves of music in treble clef with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *Fr* and *w*. A double bar line is present on the fourth staff.

For the Flute.

C

Minuet by M^r Handel

Minuet

For the Flute.

Minuet

The first Minuet is written in 3/4 time with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a B-flat key signature. The melody is characterized by eighth-note patterns, often beamed in groups of three. The piece concludes with a double bar line and repeat dots.

Minuet

The second Minuet is also in 3/4 time with a key signature of one flat. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a B-flat key signature. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line and repeat dots.

For the Flute.

C 2

Air in Julius Caesar

Handwritten musical score for 'Air in Julius Caesar'. The score is written on ten staves in treble clef. The time signature is 3/4. The key signature has one flat (B-flat). The music features a melodic line with various ornaments and trills, indicated by 'Fr' above notes. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for 'Minuet'. The score is written on three staves in treble clef. The time signature is 3/4. The key signature has one sharp (F#). The music consists of a simple, rhythmic melody. The piece concludes with a double bar line and the instruction 'Da Capo' written in cursive.

For the Flute.

A March

13

Handwritten musical score for 'A March' in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff ends with a double bar line. The third staff contains a measure with a '7' below the note and a 'W' at the end. The fourth and fifth staves continue the melody, with the fifth staff ending with a double bar line and repeat dots.

Minuet

Handwritten musical score for 'Minuet' in G major, 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The melody is written in quarter and eighth notes. The second staff ends with a double bar line. The third staff contains a measure with a '7r' above the note. The fourth staff contains a measure with a '7r' above the note and an asterisk below it. The fifth and sixth staves continue the melody. The seventh staff ends with a double bar line.

For the Flute.

D

14 *Chi può mirare in the*

Allo The page contains ten staves of handwritten musical notation for a flute. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allo'. The notation includes numerous trills, indicated by 'Fr' above notes, and ornaments, indicated by 'Or' above notes. The music is written in a single system with ten staves. The notes are mostly eighth and sixteenth notes, with some triplet markings. The piece concludes with a final note marked with a 'w' for fermata.

For the Flute.

Opera of Flavius 150

A handwritten musical score for flute, titled "Opera of Flavius" on page 150. The score is written on 12 staves in a single system, using a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as "Fr" (flute) and "7" (likely indicating a fingering). There are also asterisks (*) placed above certain notes. The piece concludes with a double bar line and the instruction "Da Capo".

For the Flute.

D 2

No oh Dio

Calphurnia

Lento

The musical score consists of ten staves of music, all in G major (one sharp) and common time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Several notes are marked with an asterisk (*), indicating ornaments. Trills are marked with 'Tr.' above the notes. The piece concludes with a double bar line and the initials 'DC' (Da Capo).

For the Flute.

An Air in Pyrrhus and Demetrius

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one flat (G minor), and a common time signature (C). The first staff contains a 5-measure rest followed by the beginning of the melody. The notation includes eighth and sixteenth notes, often beamed together. There are several slurs and phrasing slurs throughout. The word 'Fr' is written above notes on the second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves. The piece concludes with a double bar line and the instruction 'Da Capo' written in a cursive hand.

For the Flute.



A Favorite Minuet

Allegro

The musical score consists of 12 staves of music, all in treble clef and 3/8 time. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef, a 3/8 time signature, and the tempo marking 'Allegro'. The music is written in a single system. The notation is dense and characteristic of 18th-century manuscript notation. There are several instances of the marking '7' above notes, likely indicating fingerings. The score concludes with a double bar line and a fermata-like symbol.

For the Flute

In Floridante

19

The musical score consists of 11 staves of music. The notation includes treble clefs, eighth and sixteenth notes, rests, and various markings such as '7', 'Fr', 'W', and asterisks. The piece concludes with a double bar line and the letters 'D C'.

For the Flute

E 2

20 A Favourite AIR in the

The musical score is written on 14 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of ornaments marked 'Fr' and triplets marked '3'. The score is divided into sections labeled 'Song' and 'Sym:'. The piece concludes with a final rest marked 'W'.

For the Flute

Opera of Rodolinda

21

Fr

Sy

So

Fr *Fr* *Sy:*

Fr *Fr* *Fr*

So *Fr* *Fr* *Fr*

Fr

Fr *Fr* *Fr* *Fr*

Fr

Da Capo

For the Adagio Flute. F

A Favourite Air in G

The musical score consists of 12 staves of handwritten notation. The key signature is G major (one sharp) and the time signature is 3/8. The notation includes various ornaments: trills (tr), mordents (*), and grace notes. The piece concludes with a fermata (w) and a final flourish (Sy). The music is written in a cursive, handwritten style typical of 18th-century manuscript notation.

Song

Sy

So

Sy

So

For the Flute.

Sy

Opera of Scipio

Handwritten musical score for flute, page 23 of 'Opera of Scipio'. The score consists of 13 staves of music in G-flat major (one flat) and 3/4 time. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features several slurs, ties, and dynamic markings such as *So*, *Fr*, *Sy*, and *Da Capo*. There are also asterisks marking specific notes. The piece concludes with a double bar line and the instruction *Da Capo*.

For the Flute.

F 2

A Favourite Air in the

The musical score is written on 14 staves in treble clef with a common time signature (C). The notation includes eighth and sixteenth notes, rests, and slurs. There are several instances of asterisks (*) above notes, likely indicating ornaments. The word "Song" is written on the 6th staff, and "Fr" appears on the 10th and 11th staves. The piece concludes with a double bar line on the 14th staff.

For the Flute

Opera of Alexander

25

The musical score is written on 14 staves. It begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several instances of the marking 'Fr' above notes, likely indicating fingerings. A 'Sy.' marking with a double asterisk is present on the 10th staff. The piece concludes with a 'Volti subito' instruction and a final note marked with a fermata. The paper shows signs of age, including a small tear at the top center.

For the Flute.

G

Volti subito

Alexander.

Handwritten musical score for 'Alexander' in treble clef, 7/8 time. The score consists of six staves. The first staff begins with the tempo marking 'So'. The second and third staves end with a 'w' marking. The fourth staff has a 'Fr' marking above it. The fifth staff has a 'Da Capo' marking. The sixth staff ends with a double bar line. The music features various note values, rests, and trills.

A favourite Air in the Opera of
TAMERLANE

Handwritten musical score for 'Tamerlane' in treble clef, 3/8 time. The score consists of six staves. The first staff has a 'Fr' marking above it. The second staff has a 'tr' marking above it. The third staff has a 'Fr' marking above it. The fourth staff has a 'Fr' marking above it. The fifth staff has a 'Fr' marking above it. The sixth staff has a 'Fr' marking above it. The music features various note values, rests, and trills.

For the Flute.

Minuet by M^r Woodcock

27

The musical score is written on 12 staves in treble clef with a 3/4 time signature. It features a variety of musical notations including eighth and sixteenth notes, rests, slurs, and ornaments. The notation is characteristic of 18th-century manuscript notation. The piece concludes with a double bar line and repeat dots at the end of the final staff.

For the Flute.

G 2

A Favourite Air in the

Allegro

The musical score consists of ten staves of music, all in treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several staves contain specific performance instructions: 'Fr' (flute) appears on the second, third, fourth, and seventh staves; 'piano' is written on the third staff; 'Song' is written above the fifth staff; 'Su' and 'So' are written below the sixth and seventh staves respectively; and 'Ly' is written below the eighth staff. There are also several asterisks (*) and a 'W' at the end of the first staff, likely indicating fingerings or breath marks. The music is written in a clear, elegant hand typical of 18th-century manuscript notation.

For the Flute.

Opera of Alexander

29

Handwritten musical score for flute, page 29 of "Opera of Alexander". The score consists of 12 staves of music in G major (one sharp) and 2/4 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings like "Fr", "Sy", and "Song". The piece concludes with a double bar line and the instruction "Da Capo".

For the Flute

H

A Favourite Air in the

Handwritten musical score for flute, consisting of 12 staves of music. The notation includes notes, rests, trills (marked 'Tr'), and ornaments (marked with an asterisk '*'). The key signature is one flat (F major), and the time signature is 3/8. The word "Song" is written above the fourth staff, "Sym" is written below the sixth staff, and "Son" is written below the seventh staff. The number "8" is written below the first staff, and "7" appears below several other staves. The piece concludes with a double bar line and a repeat sign.

For the Flute

Opera of Alexander. 31

Fr

Song

Fr

Sy

So

Fr

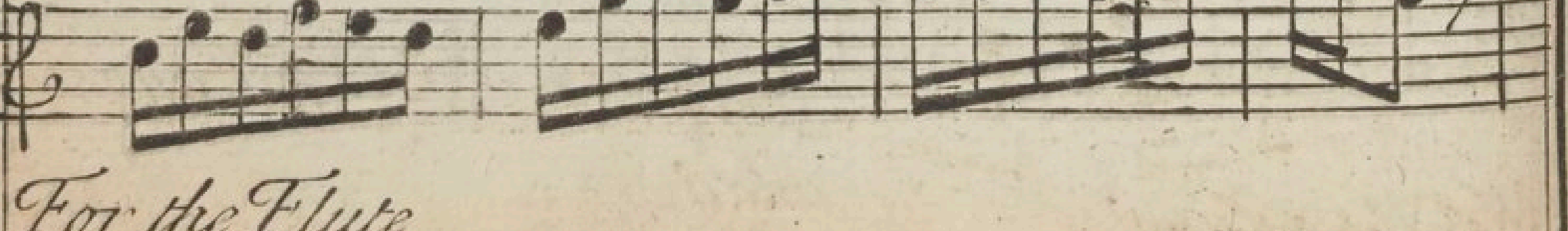
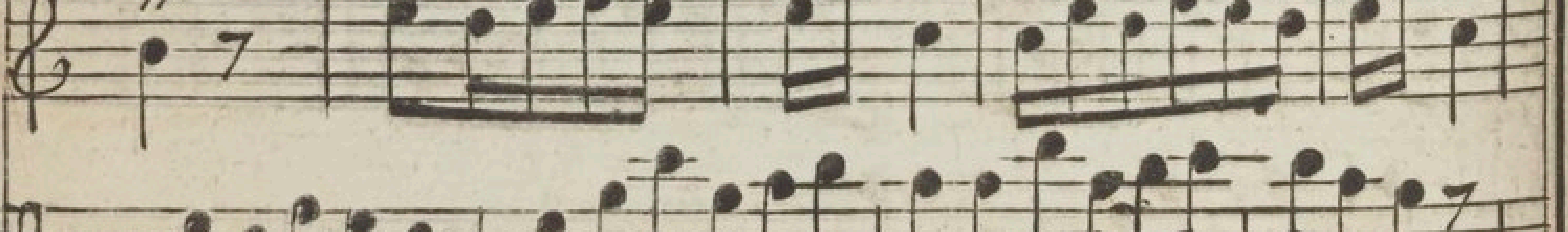
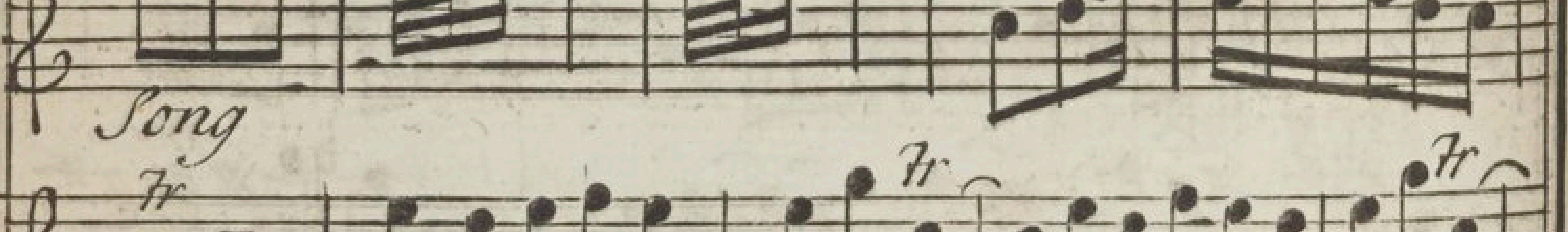
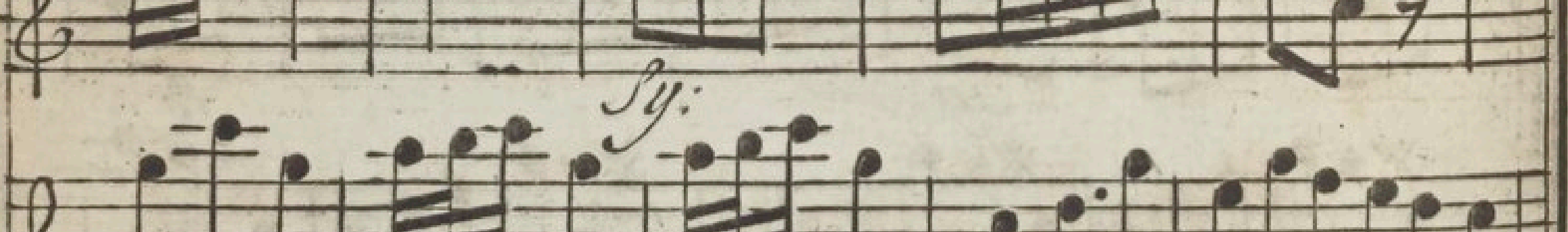
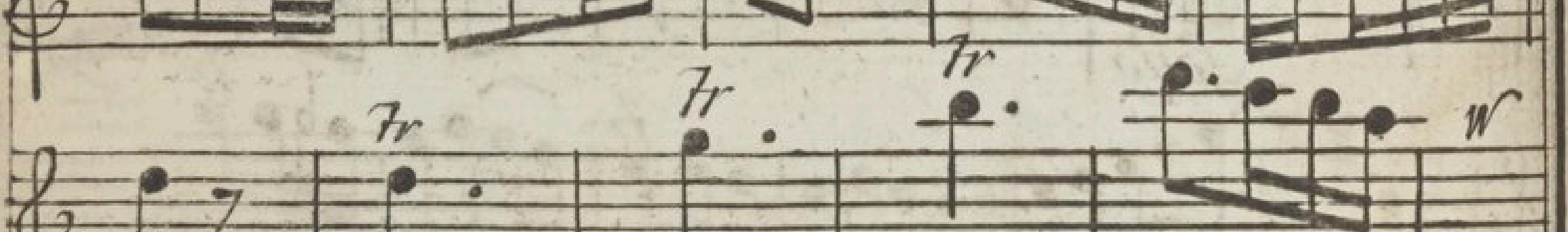
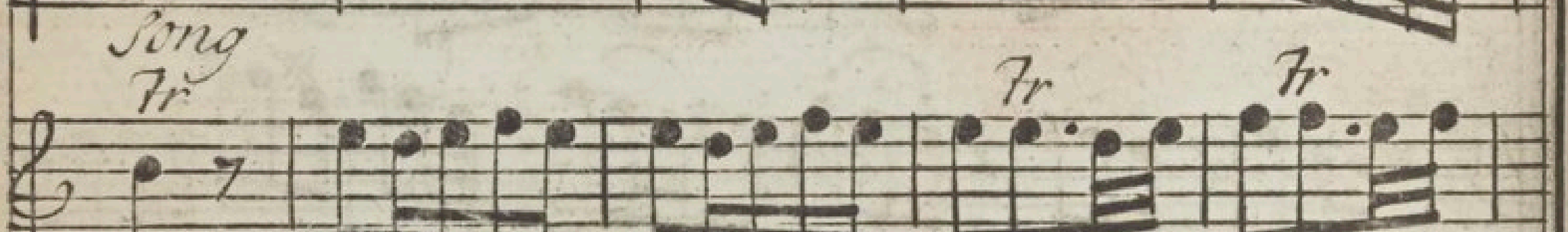
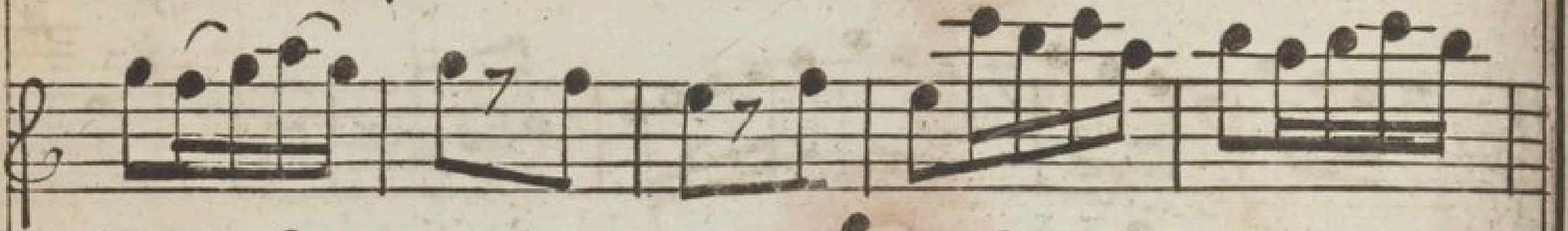
Da Capo

For the Flute

adag. H 2

A Favourite AIR in the

Allegro



For the Flute

Opera *Fr* of *Admetus* 33

The musical score is written on 12 staves in a single system. It begins with a treble clef and a 7/8 time signature. The notation includes various note values, rests, and performance markings. The word "Fr" appears above several notes, indicating a flute part. The word "ada" is written below a note on the fourth staff. The word "So" is written below a double bar line on the sixth staff. The word "Da Capo" is written at the end of the piece on the twelfth staff. There are also asterisks and a "3" marking above a note on the twelfth staff.

For the Flute

Adag
I

A Favourite AIR in the

The musical score is written on 14 staves, each beginning with a treble clef, a key signature of one flat (F major), and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and slurs. Dynamic markings such as *Fr* (for), *So* (sotto), *Song*, and *Sy* (sotto) are interspersed throughout the piece. The score ends with a repeat sign and a final note on the 14th staff.

For & Sy Flute So.

Opera of King Richard y first ³⁵

Fr

Sy

Fr

Fr

Fr

Fr

So

Fr

Fr

Fr

Fr

Fr

Fr

at segno

:S:

:S:

For the Flute

I 2

A Favourite Air in the

The musical score is written on 12 staves, each beginning with a treble clef and a 3/8 time signature. The notation includes eighth and sixteenth notes, rests, and various ornaments. The word 'Fr' is written above several staves, indicating the instrument. The word 'Song' is written below the fifth staff, and 'Sym' is written above the tenth staff. The word 'So:' is written below the eleventh staff. The score concludes with a double bar line and a 'w' symbol on the twelfth staff.

For the Flute

Opera of Siroe

37

Fr

Fr

Fr

Sy

So

Fr

Fr

Fr

Fr

Fr

Fr

Fr

For the Flute

K

Da Capo

A Favourite Air in the

12
8

Andante

Fr

So

Fr

Fr

W

W

W

W

W

Fr

Fr

Fr

W

For the Flute.

Opera of Ptolomy.

The musical score consists of 14 staves of handwritten notation. The notation includes various note values, rests, and articulation marks. Key annotations include:

- Staff 3: A trill marked with 'Fr' and a cross symbol.
- Staff 4: A trill marked with 'Fr' and a 'w' (possibly for 'wavy' or 'wind').
- Staff 6: A trill marked with 'Fr' and a 'w'.
- Staff 7: A trill marked with 'Fr' and a 'Ly' (possibly for 'lyric').
- Staff 14: The piece concludes with a double bar line and the instruction 'at segno'.

For the Flute.

K 2

Chorus in Lotharius

7r

7r

3 3

7r

9 7

7r

9

9 *

9 *

7r

9

Da Capo

For the Flute

Care mura in the OPERA of Parthenope

Largo

The musical score consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and ornaments. Key markings include 'Fr' (flute) above several notes, 'Song' written below the staff on the fourth line, 'Sy' below the staff on the fifth line, and 'Sym:' below the staff on the tenth line. There are also several 'w' markings at the end of lines. The score is enclosed in a double-line border.

For the Flute

L

A Favourite AIR

Allegro

The musical score is written on 14 staves. It begins with the tempo marking *Allegro* and the time signature 3/8. The key signature has one flat (B-flat). The notation includes various note values, rests, and ornaments. The word 'Fr' (flute) is written above several staves, and 'So' (soprano) is written below others. There are several asterisks (*) and a 'w' at the end of the piece.

For the Flute

in the Opera of Parthenope

The musical score consists of ten staves of handwritten notation in treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values, slurs, and dynamic markings. Annotations include 'Fr' (Flute) above several staves, 'Sym.' (Symphony) above the third staff, and 'Da Capo' at the end of the piece. There are also several asterisks (*) and '7' markings scattered throughout the score.

For the Flute

L. 2

44. *Voglio dire* in the Opera of

Andante $\frac{3}{8}$ *Tr*

For the Flute

Sy So Sy

Parthenope

45

The musical score consists of 14 staves of music, all in treble clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and performance markings. The first staff begins with a treble clef and a B-flat key signature. The music is written in a single system. The notes are primarily eighth and sixteenth notes, often beamed together. There are several rests, some marked with a '7' indicating a seven-measure rest. Performance markings include 'So' (Soprano), 'Sy' (Soprano), 'Fr' (Flute), and 'Da Capo'. The score ends with a double bar line and the instruction 'Da Capo' written in a larger, decorative font.

For Adagio the Flute.

M

A Favourite Air in the Opera

Andante

The musical score consists of 14 staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The music is written in a single system. Various performance instructions are written above the notes: 'Fr' appears on the first, fourth, sixth, eighth, and tenth staves; 'So' appears on the fourth and seventh staves; 'Sy' appears on the seventh staff. There are also several asterisks (*) and a flat symbol (b) scattered throughout the score. The notation includes eighth and sixteenth notes, rests, and ornaments. The piece concludes with a final note on the fourteenth staff.

For the Flute.

of Parthenope.

Fr

Fr

Fr

Fr

Fr

Fr

Fr

So

Fr

Fr

Da Capo

For the Flute.

M 2

48 *AIR* in the Opera of *Ormisda*

The musical score is written on 11 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. Repeatedly throughout the score, the letters 'Fr' are written above notes, likely indicating fingerings or trills. In the eighth staff, the word 'Sym' is written above a note. The final staff concludes with the word 'Da Capo' written in a large, cursive hand.

Su
For the Flute.







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T H E

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O N T H E

G E R M A N F L U T E

Of the Situation of the Body

As a gracefull posture, in playing on this Instrument, no less engages the Eyes of the beholders, than it's agreeable Sound does their Ears; I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Wheather you Sit or Stand the Body must be erect, the head rather rais'd then inclin'd, and somewhat turn'd to the left Shoulder, y^e hands high, without raising the Elbows, or Shoulders, the left wrist bent inwards, and the left Arm close to the Body. If you play Standing, Stand firm, with the left foot a little advanc'd, and rest the weight of your Body on the right leg, and all without any constraint, and observe never to make any motion with the Body, or head, as some do in beating Time. Altho' a great many are of opinion, that the filling of the Flute cannot be taught by Rules, but must be acquir'd by practice; there are never-the-less some Rules that may very much facilitate the finding out y^e method; the Instructions of a good Master, together with shewing his manner of blowing into it, may save the learner much time & trouble in acquiring of it. I shall therefore do both as far as possible by writing as to the manner of blowing into it, observe therefore that y^e lips ought to be joyn'd close together, except just in the middle where a little opening is form'd for the passage of the wind, the lips must not pout out, but rather be contracted toward the corners of the mouth; So that

they may be smooth and even; let the hole of the Flute be plac'd just opposite to this opening of the lips, and resting the Flute upon the under lip blow moderately, turning the Flute outward, or inward, till you find the true point.

You need not think of placing your fingers at first, but only blow into the Flute, with all the holes open, till you are able to fill it & bring out a right tone, then place the fingers of the left hand in order, one after another and blow to each Note, till you are well assur'd of the truth of y^e tone, yⁿ put down y^e fingers of y^e right hand in like manner; you need not trouble your self to fill the first Note, because it can't be done without stopping all the holes perfectly well, which is harder to do then one would imagine, and must be attained by practice only. When you have arriv'd at filling the Instrument, then proceed to learn your Scale or Gamut which is as follows.

The first Scale

This Scale represents two things, (Viz.) first the Notes of Musick plac'd on 5 paralell lines, as you see in the upper part of the Scale distinguish'd by the Letters D. E. F, &c. The G-fol-re-ut Cliff, which is set down at the beginning of these 5 lines, is most in use, for Flute Musick, it gives its name to the 2^d line on which tis plac'd, by which we find the place of every other Note, according to the order set down in this Scale. Secondly, a Tablature, which shews how to stop each Note upon the Flute, this has 7 paralell lines which represent the 7 holes on the Flute; you may observe on these 7 lines, a parcell of round black and white dots, which shew whether the holes answering those lines are to be stoppt, or open, The black dots signify those holes stoppt, and the white ones those which ought to be open, to express such a tone.

You may by this Scale discover y^e whole compass of the German Flute, - (Viz.) all the Notes Natural, Sharp, or Flat, this compass consists of two Octaves, and some few Notes, from the first Note to the thirteenth contains the first Octave, and from the thirteenth to the 25th contains the 2^d Octave, this 2^d Octave is stoppt much after the same manner of the first, except in some few Notes, so that there is nothing but the manner of blowing, makes the difference, as you may observe by the Scale. I have distinguish'd the Natural tones by Minims, and the Flats and Sharps; - by Crotchets; let beginners trouble themselves at first with the natural Notes only, till they are somewhat more advanc'd. You must blow but gently for the lower Notes; but blow stronger as you ascend. You may observe by this Scale that the first Note D, is all the holes stoppt, the next is E. and is play'd by unstopping the 6th hole as appears by the white dott on the 6th line, you must strike every Note with the tongue, as if you pronounc'd the Syllable tu. F. is made by unstopping the 5th hole, and stoping again the 6th.

6.th this tone ought to be adjusted by the Manner of blowing, (Viz.) by turning the Flute inward, to flatten it, because the Sharp is sometimes made on the same hole, you must remember to place the little finger between the 6.th hole, and the moulding of the bottom piece, as I told you before, which serves to hold the Instrument Steddy.

G. by raising all the fingers of the lower hand, and keeping the little finger where I told you. You must not raise the fingers high, and let them fall plump on the holes, as you were obliged to turn the Flute inward for F. you must restore it to its former Situation for G-sol-re-ut. &c. as in the Scale. I must here inform beginners, that as they ascend on this Instrument. they will find the filling more difficult, therefore to sweeten the high Notes, and fill them more easily, you must take care to close the lips more, and more, to contract them towards the corners of the mouth, to advance the tongue towards the lips, and increase the strength in blowing, by little and little. The tones above E-la-mi are forc'd tones, and are seldom us'd. however since sometimes they happen in Preludes, I shall shew you such as I could discover. yet you must not trouble your self with them at first, till you are further advanced, nor will it be necessary during the first days to ascend higher than G-sol-re-ut, unless you find them very easy to fill, then you may ascend higher, but with discretion, otherwise you'll give your self much trouble to little purpose, because you must fill your low Notes perfectly well, before you can fill the others. F-fa-ut in altissimo for the most part cannot be blown, however, I have found some Flutes on which I cou'd blow it after the following manner but you must not expect to find it Indifferently on all Flutes, no more then Shakes, or Cadences which proceed from it; 'tis play'd by stoping at once the first 2.^d and 4.th and half the 5.th and opening the 3.^d 6.th and 7.th and blowing very Sharp; yet I have not inserted it in my Scale, by reason 'tis not a Note on which we may depend. F-fa-ut Sharp is made easier, you must stop all the holes except y.^e 2.^d G-sol. is made by stoping the first and 3.^d holes, and opening all the rest; we might find Notes yet higher than these but they are so forced, and so useless, that I wou'd not advise any one to trouble himself about 'em.

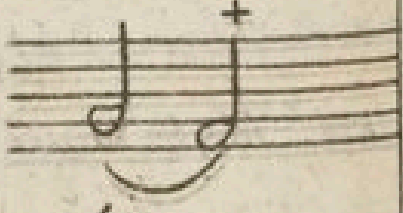
When you are well vers'd in filling the Natural tones, you may begin with those call'd Flatt, and Sharp, but as there are many of these Semitones that are adjusted by the manner of blowing into the Flute, I shall explain each in particular. I begin with D. Natural, the first Note, in order to link all the Natural Notes with the Flats, and Sharps, that the Ear may be early accustomed to distinguish their Difference. D, Sharp is made by pressing the little finger on the key, to open the 7.th hole, E and F Natural are made as I told you already (in describing the Natural Notes;) the reason why there is no Sharp between these two Notes is because they are but a Semitone distant from each

4 each other, for this reason when you find a Sharp on E-la-mi, you play it as F Natural, which has the same effect as a Sharp, I shall say no more of the placing the fingers, because I suppose by this time you understand the Tablature pretty well, which is sufficient to inform you of the rest.

Of Shakes or Cadences.

The first Shake in the Scale, which is on D below, is made by opening the 6.th hole, before you blow, in order to take it from E-la-mi, which is the next Note above, you tip this Note with your tongue, and then shake your finger several times upon the 6.th hole without taking breath or tonguing the 2.^d Note: in short the finger which you shake must rest upon the hole, to end the Shake. the number of Shakes you make with the finger is determin'd only by the measure of the Note. on which you shake, you must not press the shaking too quick, but rather suspend it about half the value or measure of the Note, especially in grave movements as I shew in the Scale of Shakes, the fewest beats you can well give with the finger are three, as on Crotchets in the movement of two and three. 'twould be needless to explain all y^e Shakes one after another, since you have a demonstration intelligible enough in the Scale: and since you ought already to know all the Notes which compose them. you must observe y^e same rules throughout all the Shakes, as I gave you for y^e first. I ought only to distinguish the Shake on C Natural, because in effect it differs from the rest, you must begin it, by stopping all the holes but the first, then blow, and after Shake the finger on the 4.th hole, and end by raising the finger you shook with, which is contrary to what you observe in all other Shakes: as to the Shake on C in alt (Note the 23.^d) 'tis very difficult to adjust, and is not much in use, you may see in the Scale that the D which precedes it, is stop't after an extraordinary manner, you must Shake on the 4.th and 5.th holes at the same time, and cover half the 6.th hole, you may also perform this Shake by shaking on the 3.^d and 6.th holes all at once, then all the holes ought to be stop't except the first, and you must in ending this Shake raise the finger wherewith you shook, we commonly soften this Note instead of shaking it.

A Further Explanation of the Shakes or Cadences

For the better understanding some Characters commonly us'd in Musick, and over some of the dots in the Tablature of the 2.^d Scale I shall here give an Explication of them, First the little curve line over, or under the heads of two, or more Notes, commonly call'd a Slur, and markt  as you see in this Example on the right hand; signifies, that you must only tip the first of them with your tongue w.^{ch} here serves only as a preparation, (or what in French is call'd a Port de voix) to the Cadence, or Shake, and you are to continue y^e same wind. without draw-
ing.

ing your breath, to the end of the Cadence or Shake, as I have already shew'd you. y^e little cross above the 2^d Note shews that 'tis on this Note you must Shake, the slur which joyns two dotts in the Tablature shews from which hole you take the Shake, and on which it ends. you may thereby see the borrow'd Shakes i.e. those Shakes that don't end on the same hole where you make the Port de voix, which hereafter I shall call a Sigh, as for example, that of D taken from E-la-mi Flat, begins from E-la-mi Flat, by putting the little finger on the key, & ends from E-la-mi Natural in Shakeing with the 6th finger on the 6th hole, and leaving the 7th stopt; you may also see the slur curled on the 2^d dott, w^{ch} shews y^t 'tis on this hole you must Shake. The Shake on E-la-mi Natural, taken from F Sharp, is begun by opening y^e 5th, 6th and 7th holes, to make F Sharp, w^{ch} serves it as a sigh, or Port de voix, and 'tis ended by stoping the 5th and Shakeing on the 4th which removes the Superior Tone further off, & shews the Cadence more, instead of Shakeing on the 5th which would not be sufficient; you must observe to raise the little finger from of the key, when you Shake, because that wou'd heighten the E-la-mi, and render it false, as is shew'd in the Tablature. E-la-mi flatt and D Sharp, are stopt alike, yet you see y^e Shake on E Flatt is taken from F Natural, and that of D Sharp is taken from E Natural, the first is a whole Notes distance, the 2^d of a Semiton only, which makes all the difference, 'tis the same in all the other Notes. You must observe, that the Shakes are not always markt in peices of Musick, as I have describ'd them here, they are only markt with a little cross, thus + or thus x. there is no mark for the Sigh, or Port de voix, but you must never omit doing it, and observe what I have said thereon. There are some high Tones on which one can't Shake, I have shew'd those which can be Shook, but you must observe that those above B in Alt (Note the 2^d) are seldom practis'd. I have not yet spoke of the manner of adjusting the Cadences, or Shakes, this wou'd be but a repetition of what I have already said concerning the Simple Notes, since that these Cadences are Compos'd of y^e same Notes, I shall only tell you that there are some of them which must be begun by turning the Flute inwards, and ended by turning it out; Such is the Shake on F Sharp, taken from G Sharp, because the two Tones which compose this Shake are to be differently adjusted; there are others in which you must observe quite the contrary, which you'll know by the Explication already given on all the Notes, you'll find some which are begun by stoping the hole on which you ought to Shake, and end in opening the same hole, such is the Shake on C (the 11th Note) of which I have spoken already, you may know this difference by the dotts in this example the black dot being before the white one, which is contrary to the rest.

Remarks on some Semitones, & on some Cadences.

To omit nothing, I shall treat here of some Semitones, and some Shakes that

6 that may be play'd after different ways to what I have here shew'd
I shall begin with G Sharp in alt (Note the 19.th) altho' I have shew'd in
the Scale, the most simple manner of playing it, but as 'tis a little too
Sharp, when made after that manner, there are several ways used to
flatten it. First having stop't the 1.st 2.^d and 4.th holes, as you see in y^e
Tablature, you must stop also the 6.th hole, and open the 7.th with y^e little
finger, this way is frequently used, and some Shake thereon with y^e
4.th and 6.th fingers at the same time, but 'tis not well articulated, be-
cause 'tis difficult for a Shake made by two fingers so distant from
each other to be very distinct; I am therefore of opinion that one
shou'd always borrow the Shake from the 2.^d finger, as I have shew'd
in the Scale of Cadences, by adjusting it, by turning the Flute inwards
you must also observe not to raise the finger high in Shaking; 2.^{dly}
you stop the first 2.^d and 4.th holes, and afterwards the half of the 5.th
but with discretion, this way is somewhat easier than the other because
it only employs two fingers of the lower hand, which being close together,
Shakes more intelligibly; the Shake is always taken from the 2.^d finger in
turning y^e Flute also inwards, there are certain passages where one ought
to make this Semitone as I have shew'd in the Tablature, & that to avoid
a very great difficulty. what I have said on G Sharp, may also serve for
a Flat (Note the 39.th) except the Shake, which is different as you see
in the Scale of Shakes. the Shake on C Sharp in alt (Note the 24.th) is
also made after different manners, which I shall here explain, as well
as some others, more to satisfy your curiosity, then to prescribe a con-
stant use thereof, for these sorts of Shakes are not found on all Flutes
with the same facility. The first way is perform'd by stopping the 2.^d &
3.^d holes, and Shaking on the 4.th and 6.th at the same time, all the other
holes ought to be open, and the 7.th also, and the fingers you Shake n.
must rest upon their holes in finishing y^e Shake. The 2.^d way is by stop-
ping all the holes except the first and fifth, then you must Shake on
the 6.th hole, ending with the finger off: you may also Shake on y^e key,
and observe the same thing. C Sharp without a Shake may also be play'd
by stopping the 3.^d and 4.th holes, and leaving the rest open, D Flatt is
made the same way. I shall also observe concerning the Shake on B Na-
tural above, (Note the 22.^d) that it may be play'd by stopping y^e 3 holes
of the lower hand and Shaking as usually on the first hole, 'tis easi-
ly made after this manner, but 'tis a little too Sharp; to remedy y^e which
turn the Flute inwards to adjust it. That of B in alt Flat, (Note y^e 37.th)
may be made by stopping half the 2.^d hole and Shaking on the first,
the Shaking on the first and 3.^d holes at the same time is also prac-
tis'd, leaving all the other holes open, but this way is not very Na-
tural. The Shake on A Sharp, (Note the 21.st) may be made by stop-
ping

ping all the holes except the 3.^d and 7.th you must Shake on the 2.^d hole, and turn the Flute inward. That of D Natural in altissimo (Note the 25.th) taken from E Flat, may be also made on the 5.th & 6.th holes, at the same time keeping the 3 first stoppt, and opening the fourth and 7.th you ought to force the wind, and end the Shake w.th the fingers off; there are some Flutes on which you must open y.^e first hole. I shall further observe concerning C Natural below (Note the 11.th of the first Scale) that some make it by stopping the 2.^d 4.th and 5.th holes, I don't approve of this way, because in makeing it thus, 'tis not far enough distant from its Sharp, and y.^e Semitone is found false.

Of the double Cadences, Accents Ports-de-voix and tongueing the German Flute and other wind Instruments .

To render the playing more agreeable, and to avoid too great a uniformity in tongueing, 'twill be proper to use two principal articulations, Viz. Tu, and Ru, the Tu, is most in use, and is used in all cases as to Semibreves, Minims, Crotchets, and to the greatest number of Quavers, for when these last are on the same line, or such as leap, you pronounce Tu, when they ascend or descend by degrees and joun'd, we use also Tu but intermixes Ru with it, as you may observe by the following examples where these two syllables do Succeed each other.

EXAMPLES .

Common Time

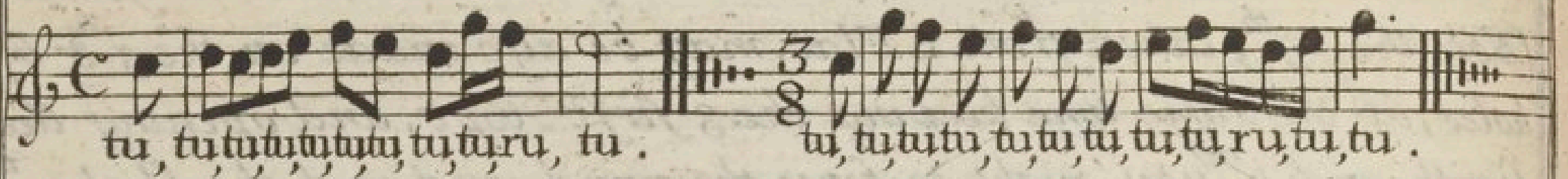
observe that Tu Ru are regulated by the number of the Crochets, when the number is odd, you pronounce Tu Ru alternately, as you see in y.^e first example, when the Quavers are even you pronounce Tu to y.^e two 1.st then Ru alternately, as you see in the 2.^d example observe also y.^e Quavers are not always to be play'd equally, but you must in certain movements make one long, and one short, which is also regulated by their number, for when they are even, You must make the first long the second short and when they are odd, you do quite the reverse, that is call'd pointing; the movements in which 'tis most commonly used is common Time, Triple Time, and Jigg Time or $\frac{6}{4}$. You must pronounce Ru on the Note which follows y.^e Quaver w.th it ascends, or descends by one step only.

Triple Time .

EXAMPLES .

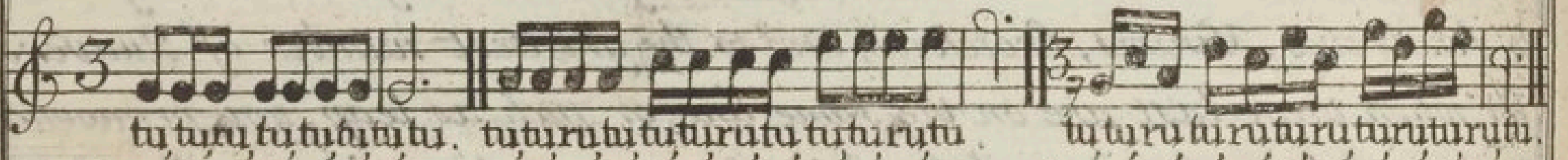
There are also certain Movements where you only use Tu for y.^e Quavers, as for exam- ple.

EXAMPLES.



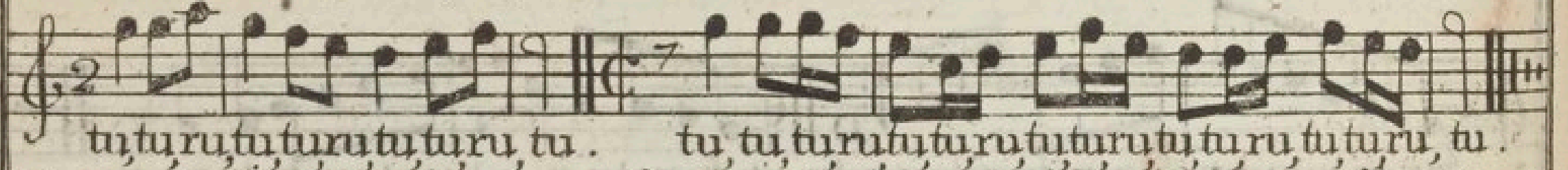
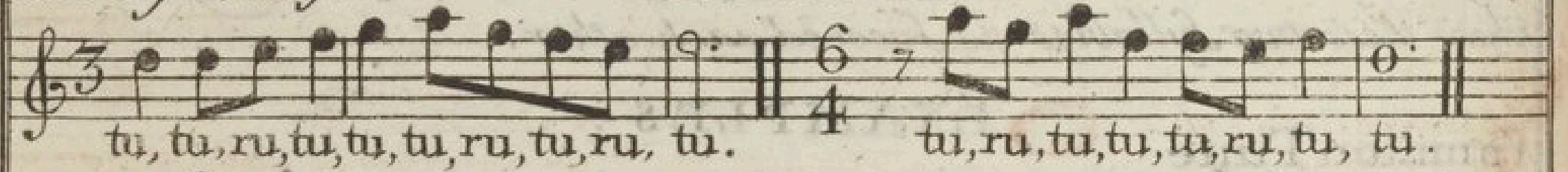
You pronounce Tu on all these Quavers, and you don't use Ru, but on the Semiquavers, because in these movements a Quaver is to be suppos'd a Crotchet, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in those of $\frac{6}{8}$ & $\frac{9}{8}$, you must also in these movements pass the Quavers equally, & pointy Semiquavers. Observe that You use Ru on y^e Semiquavers according to the Rules I gave of the Quavers, and more frequently, for you don't omit it whether they are on the same line, or whether they skip.

EXAMPLE.



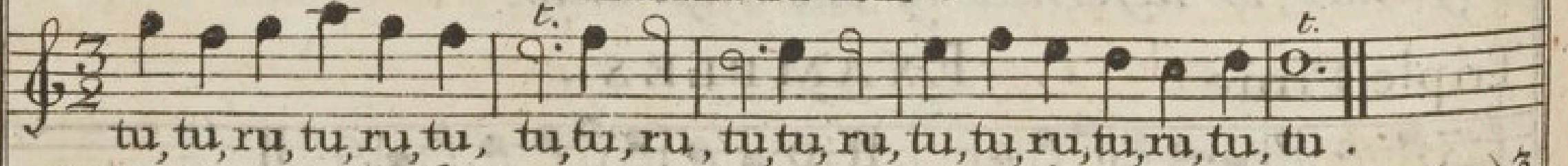
Although these Rules are General, yet they admit of some Exceptions in certain Cases, as for

EXAMPLE.



You understand that you must pronounce Tu Ru on the two first Quavers, or Semiquavers of an even number which is frequently practis'd when two Quavers are intermixt with Crotchets, or else two Semiquavers with Quavers, 'tis done for a greater Sweetning, and 'tis the Relish of the Ear that must decide it; you ought therefore to Consult the Ear when the tongueing appears harsh, and use the way n^o. shall seem most agreeable, without respecting the ranging of the Notes, or the different movements. You must observe never to pronounce Ru on a Shake, nor on two Successive Notes, because Ru ought always to be intermixt alternately with Tu. In Triple Time of $\frac{3}{2}$ you pronounce Tu Ru between the Crotchets and Ru to y^e Minims that are preceded by a Crotchet, in ascending, or descending by one Notes distance, as for

EXAMPLE.



all Triple Time is like y^e single Triple Time, and that in double Triple Time (ie) $\frac{3}{4}$ the Minims are to be accounted Crotchets, and the Crotchets Quavers &c. for which reason, you point Crotchets in this movement according to the Ex-
plication.

9
plication I gave you of Quavers; will be proper to observe, if tipping with the Tongue ought to be more, or less articulate according to the Instrument on which you play, for tis soften'd on the German Flute, more distinct on the Common Flute, and very Strong on the Hautboy.

Of Sliding or Slurring.

Slurring is when two, or more Notes are pass'd over with only one tip with the tongue, which is markt by a Curve line, over or under y^e Heads of the Notes.

EXAMPLES

Of the Port-de-voix and Slides.

The Port-de-voix is a tipping with the Tongue, anticipated by one Note below the Note on which we design to make it. the Slide is taken a Note above, and is never practis'd but in descending to a third.

EXAMPLES.

These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the Port-de-voix as you may see above

Of the Accents and double Cadences.

The Accent is a Sound borrowed from the end of some Note to give them a greater expression. The double Cadence is an ordinary Shake follow'd by two Semiquavers slur'd or tip't.

EXAMPLE

Of the softening of Notes, or the lesser Shakes, and of the Beats.

The softening, or lesser Shake, is made almost like the usual Shake. there is this difference that you always end with the finger off, except on D-la-sol re, for the most part they are made on holes more distant, and some on the edge or half the hole only, it participates of a lower Sound, which is contrary to the Shake. The beat is the hitting once or twice as quick as we can, full on the hole, and as near the Note we beat upon as possible, we ought also to end a beat with the finger off, except on D, as I shall shew hereafter, it also partakes of a lower Tone. To begin with the Sweetning or Softening of D^y 1. Note in order, I say it must be done but by artifice because tis y^e lowest Note, and you have no finger left unemploy'd to do

it with; therefore must be done by shaking the Flute, which imitates
 a softening; as for the Beat, this Note has none for the same reason.
 The softening of D Sharp or E-la-mi Flat is done as D Natural, the
 Beat is made upon the key with the little finger, ending with it on.
 The softening of E-la-mi Natural, is made on the edge of the 6.th hole
 the Beat on the same hole full. The softening and Beat on F Sharp
 and Natural, are made on the 5.th hole, viz. the Beat full on the
 hole, the other on the edge. The softening of G Natural may be per-
 form'd two ways, viz. on the edge of the 4.th hole, or full on the 5.th
 Beat is made on the 4 hole. G Sharp, or A Flat is soften'd on y^e edge
 of the 3.^d hole, the Beat on the 3.^d hole full. The softening of A Natural
 is on the 4.th hole full, or on the edge of the 3.^d hole, the Beat upon y^e
 3.^d hole. The softening of A Sharp, or B Flat is upon the 6.th hole Full
 the Beat upon the same hole, or on the 2.^d when 'tis preceded by a Port
 de-voix. The softening of B Natural, is made on the 3.^d hole full. the
 Beat upon the 2.^d. The softening of C Natural, is made on the 4.th hole
 full. the Beat on the 4.th and 5.th at the same time, or on the first, when
 'tis preceded by a Port de voix. The softening of C Sharp, or D Flat
 is made on the 2.^d hole full. the Beat upon the first. The softening of
 D Natural, is made on the 2.^d hole full. it differs from the rest in its be-
 ginning and ending with the finger on, you must observe not to raise
 the finger high, the Beat is made on the 4.th hole, when you play in a
 Natural key, and upon the 2.^d and 3.^d at the same time, when you play
 in a key where C is Sharp, the holes ought also to be stop't as well in
 beginning as in ending it. The softening D Sharp or E Flat is made on
 the first hole, which ought to remain stop't, before, and after. The Beat is
 made upon the key for E-la-mi, after the manner I shew'd you in speak-
 ing of it below. as to D Sharp, 'tis Beat upon the 2.^d and 3.^d holes at the
 same time, the first hole ought to be open, and you must stop the 2.^d and
 3.^d in ending the Beat. The softenings and Beats between this Note &
 A Sharp, or B Flat, are made at their Octaves below, the softening of this
 last is made on the edge of the 4.th hole. the Beat may be made on y^e same
 hole, or else on the 2.^d especially when 'tis preceded by a Port-de-voix.
 y^e softening of C Natural is made two ways, viz. on the 6.th hole, or on the
 3.^d the Beat is made on the same, and also on the first, when 'tis preced-
 ed by a Port-de-voix. The softening of D Natural is made on the 2.^d hole
 as its Octave. the Beat is made on the 2.^d and 3.^d holes at the same time
 The softening of D Sharp, or E-la-mi Flat. is done as its Octave. y^e Beat
 is made the same way, or else on the 5.th and 6.th holes at once. you
 must hold the 4.th and 7.th holes open, and replace your finger in end-
 ing. The softening of E-la-mi Natural is made on the edge of the 3.^d
 hole.

hole. the Beat on the same hole full. I shall omit the Notes higher than this, because they are too much forced, nor must you make these till you are pretty far advanced. These Graces are not commonly set down in all pieces of Musick, but only in such as Masters write for their Scholars, observe the following.

EXAMPLE .

A softening a Beat .



'twou'd be hard to teach a method of knowing exactly all the Notes where on these Graces ought to be play'd, what can be said in general there upon is, that the softening's are frequently made on long Notes as on Semibriefs, Minims, and pointed Crotchets, the Beats are made more commonly on the short Notes, as on Crotchets in light movements, and on Quavers, in movements where they pass equally, we can give no certain Rules for placing these Graces; tis the Ear, and practice w^{ch} must teach you to use them in proper Time, rather than Theory what I wou'd advise you to, is to play some time only such pieces of Musick as have these Graces markt, thereby to accustom your Self by little, and little, to use them to such Notes as they agree best with.

Of Time

There are two Sorts of Time, Common and Triple. Common Time is known by some one of these Characters C, or C, P or $\frac{2}{4}$. the first of these Marks denotes a slow Movement, the next a little faster, and the other two a very brisk and airy Movement, the three first of these Characters always contain to the Value of a Semibrieve in a Bar, which must be held as long as you can moderately tell four. The last of these Marks never contains more than a Minim, or 2 Crotchets or four Quavers &c in a Bar. this is called retortive Time.



Triple Time is known by these Characters, 3, or $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$. The two first of these are used when there are three Minims in a Bar,

this is the slowest Sort of Triple Time in use. $\frac{3}{4}$ is used when there three Crotchets in a Bar, this is quicker than the former, the last Sort, which is the quickest of all, is known by this Cha-

—racter $\frac{3}{8}$ and contains three Quavers in a Bar, or other Notes to their Value. —



There are three other Sorts of Common Time which are compounded of Triple Time mark'd thus $\frac{6}{4}$, $\frac{6}{8}$, and $\frac{12}{8}$. The first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time $\frac{3}{4}$.

The second contains six Quavers in a Bar, this is also the same as two Bars of $\frac{3}{8}$ put in one. The third contains twelve Quavers in a Bar, these are called Jigg Times. —

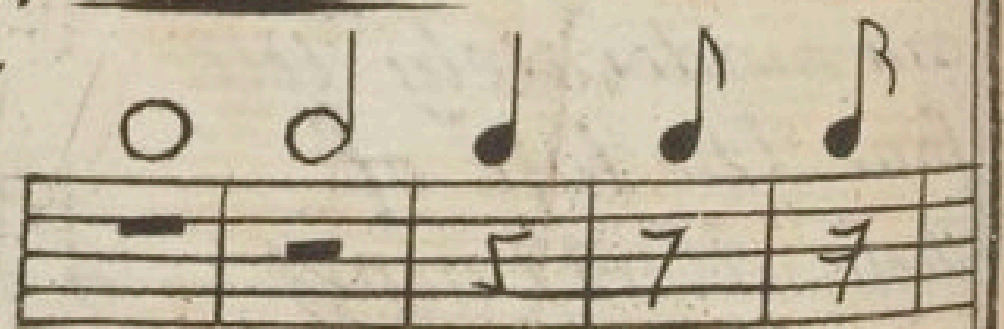
There are also two other Sorts of compound Triple Times as $\frac{9}{4}$, and $\frac{9}{8}$ the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers. —

Of other Characters used in Musick.

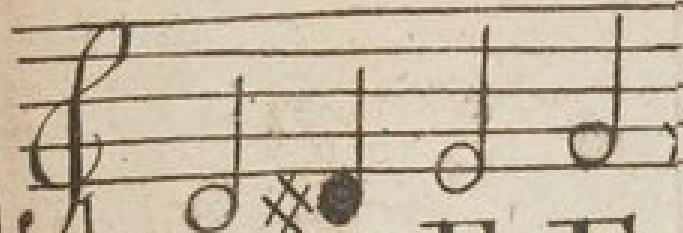
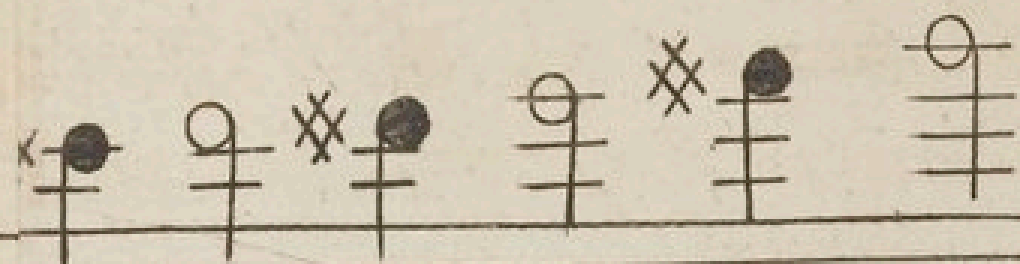
A Point or Dot added to the right Side of any Note, makes it half as long again, as for Example $O \cdot$ is as long as three Minims $Q \cdot$ is as long as three Crotchets, &c for the rest. —

Where you see these Marks which are called Rests, you are to cease playing the

length or Time of these Notes over them from which Notes they take their Names. —



A SCALE orally and Tabularly .



D

E

F

²⁵
D

E

F

²³
G

1

2

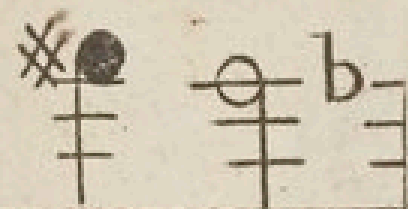
3

4

5

6

7



F E

A

G

⁵³

F E

D

A SCALE of all the Notes and Half Notes of the GERMAN FLUTE Musically and Tabularly .

The first scale is presented in musical notation on a single staff with a treble clef. It consists of two octaves of notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes are marked with various symbols: a cross (✱) for the first two notes of each octave, a number 5 for the first G, and numbers 11, 12, 17, 18, 19, 23, 25, and 23 for the notes in the second octave. Below the staff is a fingering chart with seven horizontal lines representing the fingers (1-7). Each line contains a series of dots and circles. A dot indicates that the corresponding finger should be pressed down for that note, while a circle indicates it should be up. For example, in the first octave, the first line (finger 1) has dots for D, E, F, and G, and circles for A, B, C, D, E, F, and G. The second octave follows a similar pattern, with the first line having dots for D, E, F, and G, and circles for A, B, C, D, E, F, and G.

The second scale is presented in musical notation on a single staff with a treble clef. It consists of two octaves of notes: E, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D. The notes are marked with various symbols: a cross (✱) for the first E, a flat (b) for the second E, and numbers 35, 38, 41, 46, and 53 for the notes in the second octave. Below the staff is a fingering chart with seven horizontal lines representing the fingers (1-7). Each line contains a series of dots and circles. A dot indicates that the corresponding finger should be pressed down for that note, while a circle indicates it should be up. For example, in the first octave, the first line (finger 1) has dots for E, E, D, C, B, and A, and circles for G, F, E, D, C, B, and A. The second octave follows a similar pattern, with the first line having dots for E, E, D, C, B, and A, and circles for G, F, E, D, C, B, and A.



A TABLE of all the Notes and Signs of the Organ, LUTE, Violin, and Flute.

Musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are G, A, B, C, D, E, F, G. There are two red wavy lines drawn across the staff, one above the G and one above the A. The staff is filled with a grid of small circles, likely representing a keyboard layout.

Musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are G, A, B, C, D, E, F, G. The staff is filled with a grid of small circles, likely representing a keyboard layout.

This page contains two systems of handwritten musical notation, each consisting of a staff and a corresponding fretboard diagram for a seven-stringed instrument. The first system is located in the upper left, and the second is in the lower left. Both systems are enclosed in a rectangular border.

The first system features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The notes are G4 (quarter), A4 (quarter), and B4 (quarter). The fretboard diagram below it shows the strings numbered 1 to 7. The first string (1) has a dot on the first fret. The second string (2) has a dot on the first fret and an open circle on the second fret. The third string (3) has a dot on the first fret. The fourth string (4) has a dot on the first fret. The fifth string (5) has a dot on the first fret. The sixth string (6) has an open circle on the first fret and a dot on the second fret. The seventh string (7) has a dot on the first fret.

The second system features a treble clef staff with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The notes are Bb4 (quarter), Eb5 (quarter), and F5 (quarter). The fretboard diagram below it shows the strings numbered 1 to 7. The first string (1) has a dot on the first fret. The second string (2) has a dot on the first fret and an open circle on the second fret. The third string (3) has a dot on the first fret. The fourth string (4) has a dot on the first fret. The fifth string (5) has a dot on the first fret. The sixth string (6) has an open circle on the first fret and a dot on the second fret. The seventh string (7) has an open circle on the first fret and a dot on the second fret.

The right side of the page shows the reverse side of the paper, with faint, ghosted musical notation visible through the paper. The notation is mirrored from the left side and is significantly lighter and less distinct than the original. It appears to be a continuation of the musical piece, with similar staff lines and note positions visible.

A Scale of all the Bets or Shakes

This handwritten musical score is titled "A Scale of all the Bets or Shakes" and is designed for guitar. It consists of two systems of music, each with a single melodic staff at the top and seven guitar staves below. The melodic staves use a notation system where notes are marked with asterisks (*), flats (b), and naturals (♮) to indicate specific fret positions. The guitar staves are filled with circles representing frets, with some circles containing a dot to indicate a specific note. Vertical dashed lines connect the notes in the melodic staves to their corresponding positions on the guitar staves. The score is divided into measures by vertical bar lines, and the two systems are separated by a large gap. A red circular stamp is visible at the bottom center of the page, containing the text "MUSICAL INSTRUMENTS".

Book of all the...

[Faint musical notation on a single staff]

[Faint musical notation on a grand staff with multiple staves]

[Faint musical notation on a single staff]

[Faint musical notation on a grand staff with multiple staves]

Minuet

Handwritten musical score for the first Minuet. It consists of six staves of music. The key signature is one flat (F major or D minor) and the time signature is 3/4. The notation includes quarter notes, eighth notes, and rests. Trills are indicated by 'tr' above notes. There are also some asterisks and a 'pia' marking.

Minuet

Handwritten musical score for the second Minuet. It consists of three staves of music. The key signature is two sharps (D major) and the time signature is 3/4. The notation includes quarter notes, eighth notes, and rests. Trills are indicated by 'tr' above notes.

Rigadoon

Handwritten musical score for the Rigadoon. It consists of three staves of music. The key signature is two sharps (D major) and the time signature is 6/8. The notation includes eighth notes, quarter notes, and rests. Trills are indicated by 'tr' above notes.

German Flute.

D

Trumpet Minuet

Handwritten musical score for Trumpet Minuet, measures 1-10. The score is written on ten staves. The first two staves show the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The notation includes various ornaments and slurs. The piece concludes with a double bar line and repeat dots.

Minuet

Handwritten musical score for Minuet, measures 11-18. The score is written on eight staves. The first two staves show the beginning of the piece with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with several trills marked 'Tr' and slurs. The notation includes various ornaments and slurs. The piece concludes with a double bar line and repeat dots.

Minuet

Handwritten musical notation for the first Minuet, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some measures containing trills marked 'tr'. The piece concludes with a double bar line and repeat dots.

Minuet

Handwritten musical notation for the second Minuet, consisting of four staves. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. Trills are indicated with 'tr' above certain notes. The piece ends with a double bar line and repeat dots.

Minuet

Handwritten musical notation for the third Minuet, consisting of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes, with some measures featuring a fermata. Trills are marked with 'tr'. The piece concludes with a double bar line and repeat dots.

German Flute.

D 2

Minuet

Handwritten musical score for a Minuet, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and ornaments.

Minuet by S^r Bononcini

Handwritten musical score for a Minuet by S. Bononcini, consisting of eight staves of music in treble clef with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The notation includes various note values, rests, and ornaments.

Minuet

Handwritten musical notation for the first Minuet, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves continue the melody with various note values and rests.

Rigadoon

Handwritten musical notation for the Rigadoon, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff continues the melody.

Minuet

Handwritten musical notation for the second Minuet, consisting of six staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The subsequent staves continue the melody with various note values and rests.

German Flute.



E

Minuet

Handwritten musical score for Minuet, consisting of six staves. The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values, rests, and trills (tr). The piece concludes with a double bar line and repeat dots.

Trumpet Minuet by M^o Grano

Handwritten musical score for Trumpet Minuet by M^o Grano, consisting of five staves. The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values, rests, and trills (tr). The piece concludes with a double bar line and repeat dots.

Handwritten musical score for German Flute, measures 1-10. The music is written on five staves in treble clef with a key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, rests, and slurs. The word 'Fr' is written above several notes, likely indicating fingerings. The piece concludes with a double bar line and repeat dots.

Minuet

Handwritten musical score for German Flute, measures 11-20. The music is written on seven staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The notation includes eighth and sixteenth notes, rests, and slurs. The word 'Fr' is written above several notes, likely indicating fingerings. The piece concludes with a double bar line and repeat dots.

German Flute.

E 2.

Minuet

Handwritten musical score for a Minuet in 3/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout. The piece concludes with a double bar line and the letters 'D C' (Da Capo).

Minuet

Handwritten musical score for a Minuet in 3/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout. The piece concludes with a double bar line.

Dove Sei

Rodelinda

The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line. Annotations include 'Fr' (flute) above several notes, 'So' (sotto) below notes in the second and seventh staves, and 'Sym Song' (Symphony Song) written across the fourth and fifth staves. The piece concludes with a double bar line and the letters 'DC' (Da Capo) on the twelfth staff.

German Flute . F

A Favourite Air in Astarte

S:

A handwritten musical score for a piece titled "A Favourite Air in Astarte". The score is written on ten staves of music, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece is marked with several performance instructions: "Song" appears on the first, sixth, and eighth staves; "Tr" (trill) is marked above notes on the first, second, third, fourth, fifth, seventh, eighth, and ninth staves; "Sym" (symphony) is marked below notes on the second, fifth, seventh, and eighth staves; and "Solo" is marked below notes on the third staff. The score concludes with a double bar line and a repeat sign on the final staff.

So Sym Song Fr So Sy So Sy So Sy So

Da Capo

German Flute.

F 2

La sorte il Ciel, &c.

This page contains a handwritten musical score for the piece "La sorte il Ciel, &c." The music is written on ten staves in G major (one sharp) and 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Several measures are marked with the abbreviation "Fr" (likely for "Fleur-de-lis" or "Fleur-de-lys"), indicating specific ornaments or decorative flourishes. The lyrics "So", "Sym", and "Song" are written below the notes on the sixth, seventh, and eighth staves, respectively. The score concludes with a double bar line and a "W" (likely for "Fin" or "Well") at the end of the final staff.

in the Opera of Radamistus.

The musical score consists of ten staves of music, all in treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is annotated with several markings: 'Fr' appears above the first staff and on the second, fourth, sixth, eighth, and tenth staves; 'Sym' appears below the fourth and fifth staves; 'Song' appears below the fifth and seventh staves; and 'Da Capo' is written at the end of the tenth staff. A double bar line is placed at the end of the tenth staff, followed by the text 'Da Capo'. The music concludes with a final note on the tenth staff.

German Flute.

G

A Favourite SONG in Otho Fr

Allegro

$\frac{3}{8}$

A handwritten musical score for a piece titled "A Favourite SONG in Otho". The score is written on ten staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/8. The tempo is marked "Allegro". The music consists of a single melodic line with various ornaments and dynamics. The word "Fr" appears at the end of the first staff and above several notes in the subsequent staves. The word "Song" is written above a note in the fifth staff. The words "Sy" and "So" are written below notes in the seventh and eighth staves, respectively. The piece concludes with a double bar line and a fermata over the final note. The paper shows signs of age, including some staining and wear.

Handwritten musical score for German Flute, page 27. The score consists of 12 staves of music in G major (one sharp). It includes various musical notations such as treble clefs, notes, rests, and dynamic markings like 'Fr' and 'Song'. The piece concludes with a double bar line and the instruction 'Da Capo'.

German Flute .

G 2

Da Capo

A Favourite AIR in the

Fr

Song

Fr

Sym

Song

Fr

W

OPERA of *Rhadamistus*. 29

The musical score is written on 12 staves. The key signature has one flat (F major or D minor), and the time signature is 3/4. The notation includes eighth and sixteenth notes, rests, and various ornaments marked with 'tr' and asterisks. The word 'Sym' is written below the second and fifth staves, and 'Song' is written below the third and eighth staves. The piece ends with a double bar line and the instruction 'Da Capo'.

German Flute.

H

A Favourite AIR in the

This page contains a handwritten musical score for a piece in 3/8 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of eighth and sixteenth notes, often beamed together. Performance markings include 'p^{ia}' (piano) and 'Pianiss' (pianissimo). Trills are indicated by 'tr' above notes. The word 'Song' is written above a note on the fourth staff. The piece concludes with a double bar line and a repeat sign.

Opera of Richard Ist 31

The image shows a page of handwritten musical notation for a German Flute. It consists of 13 staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several staves have the annotation 'Fr' written above them, indicating fingerings. The sixth staff has the word 'Song' written below it. The seventh staff has 'Ly' and 'So' written below it. The final staff has ':S:' written above it. The page is numbered '31' in the top right corner.

German Flute .

H 2

:S:

al segno

Non sarà quest'alma

A handwritten musical score for the piece "Non sarà quest'alma". The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' above a bracket. There are also markings for fermatas ('Fr') and slurs. A double bar line with repeat dots (:S:) appears in the fourth measure of the third staff. The word "Song" is written in the sixth measure of the eighth staff. The notation is clear and legible, with some ink bleed-through from the reverse side of the page.

in the Opera of Radamistus.


The musical score consists of 12 staves of music. The key signature is G-flat major (two flats). The notation includes various note values, rests, and slurs. There are several asterisks (*) placed above notes on the 3rd, 5th, 6th, 7th, 8th, and 10th staves. Dynamic markings include 'Fr' (Forte) on the 4th, 6th, 7th, 8th, and 10th staves; 'So' (Softe) on the 11th staff; and 'al segno' on the 12th staff. The piece concludes with a double bar line and repeat signs (:S:) on the 11th and 12th staves.

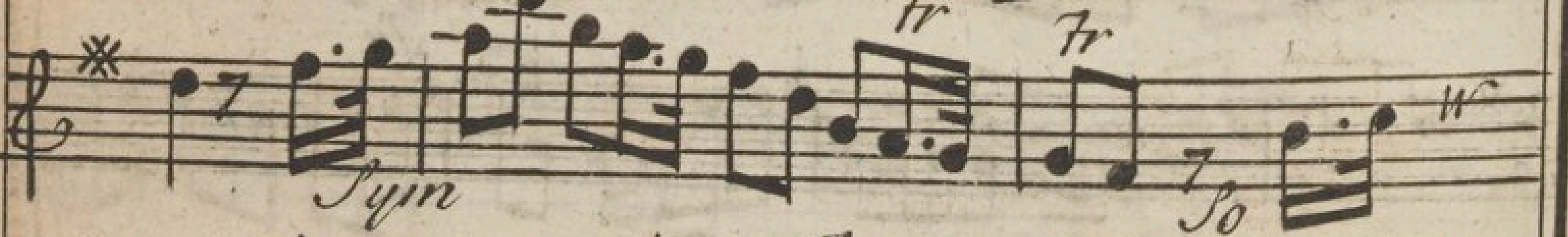
German Flute.

I

al segno

Non vi piacque a favourite
AIR in the Opera of **SIROE**

Larghetto 



The musical score on page 35 is written for German Flute. It consists of 12 staves of music. The notation includes treble clefs, asterisks, slurs, and dynamic markings such as 'Fr', 'So', and 'Sym'. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

German Flute.

I 2

Adag

Da Capo

A Favourite AIR in the

The musical score is written on 12 staves in treble clef, 3/8 time, and G major. The notation includes various ornaments and performance markings:

- Staff 1:** Key signature (one sharp), time signature (3/8), and a first ending bracket (7).
- Staff 2:** Trill (Fr) and repeat sign (W).
- Staff 3:** Trill (Fr) and first ending bracket (7).
- Staff 4:** Trill (Fr) and first ending bracket (7).
- Staff 5:** Trill (Fr) and first ending bracket (7).
- Staff 6:** Trill (Fr) and first ending bracket (7).
- Staff 7:** Trill (Fr) and first ending bracket (7).
- Staff 8:** Trill (Fr) and first ending bracket (7).
- Staff 9:** Trill (Fr) and first ending bracket (7).
- Staff 10:** Trill (Fr) and first ending bracket (7).
- Staff 11:** Trill (Fr) and first ending bracket (7).
- Staff 12:** Trill (Fr) and first ending bracket (7).

Additional markings include the word "Song" appearing on the 4th, 7th, and 9th staves, and "pua" on the 3rd staff. The score concludes with a repeat sign (W) on the 2nd staff.

Opera of Lotharius

37

Da Capo

German Flute.

K

Se il Cor
a Duet in
Ptolomy for
two Flutes.

Larghetto

The musical score consists of 14 staves of music. The first two staves are grouped by a brace on the left. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings. The word 'So' appears below the second staff. The abbreviation 'Fr' is written above several staves. The word 'Sym' appears below the eighth and ninth staves. The score concludes with a double bar line on the final staff.

German Flute

K 2

Völli subito.

Handwritten musical score for a vocal piece, consisting of six systems of two staves each. The music is in a key with two flats and a common time signature. It features various note values, rests, and ornaments. The first system has a fermata over the final note. The second system has a fermata over the final note. The third system has a fermata over the final note. The fourth system has a fermata over the final note. The fifth system has a fermata over the final note. The sixth system has a fermata over the final note.

al segno

A Favourite AIR in the
OPERA of Parthenope.

Handwritten musical score for a keyboard piece, consisting of two systems of two staves each. The music is in a key with two flats and a common time signature. It features various note values, rests, and ornaments. The first system has a fermata over the final note. The second system has a fermata over the final note.

The musical score is written on 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and various ornaments. The first staff has a repeat sign with a first ending (S:) and a second ending (S:). The second staff has a first ending (S:). The third staff has a first ending (S:). The fourth staff has a first ending (S:). The fifth staff has a first ending (S:). The sixth staff has a first ending (S:). The seventh staff has a first ending (S:). The eighth staff has a first ending (S:). The ninth staff has a first ending (S:). The tenth staff has a first ending (S:). The eleventh staff has a first ending (S:). The twelfth staff has a first ending (S:).

German Flute .

at Segno

L

Sei mia gioia, *A Favourite AIR*

Allo

A handwritten musical score for a piece titled "Sei mia gioia, A Favourite AIR". The score is written on 12 staves of five-line music paper. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo marking is "Allo". The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "Fr" (Forte) and "So" (Softe). The piece concludes with a double bar line and a repeat sign. The handwriting is in a cursive style typical of 18th-century manuscript notation.

in the Opera of Parthenope

43

The musical score consists of 13 staves of music in G major (one sharp) and 2/4 time. The notation includes various ornaments and dynamics. The first staff has four trills (Fr) above the notes. The second staff has a grace note (Sy) and a breath mark (So). The third staff has a trill (Fr) and a grace note (Sy). The fourth staff has a trill (Fr) and a grace note (Sy). The fifth staff has a trill (Fr) and a grace note (Sy). The sixth staff has a trill (Fr) and a grace note (Sy). The seventh staff has a trill (Fr) and a grace note (Sy). The eighth staff has a trill (Fr) and a grace note (Sy). The ninth staff has a trill (Fr) and a grace note (Sy). The tenth staff has a trill (Fr) and a grace note (Sy). The eleventh staff has a trill (Fr) and a grace note (Sy). The twelfth staff has a trill (Fr) and a grace note (Sy). The thirteenth staff has a trill (Fr) and a grace note (Sy). The score concludes with the instruction *Da Capo*.

German Flute

L 2

Gigue in Parthenope

A handwritten musical score for a piece titled "Gigue in Parthenope". The score is written on ten staves of five-line music paper, all in treble clef. The key signature is one flat (B-flat), and the time signature is 2/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are several markings above the notes, including "7r" (trills) and asterisks (*). The piece concludes with a double bar line and repeat dots. A small "w" is written above the final note of the first staff, and another "w" is above the final note of the eighth staff. The paper shows signs of age, including some staining and foxing.


Amico il Fato in Ormilda ⁴⁵


The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and articulation marks. Several staves are marked with 'Fr' above the notes. A section of the music is labeled 'Song' and another 'Sym'. There are also markings for triplets (indicated by a '3' in a circle) and a double bar line followed by a repeat sign. The piece concludes with the instruction 'Da Capo'.

German Flute.

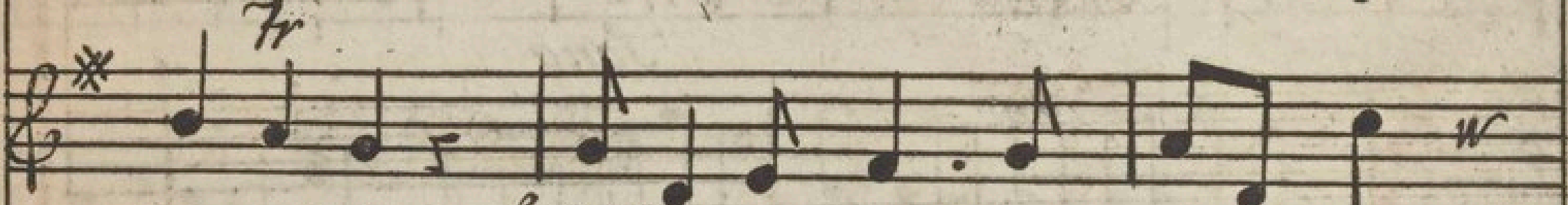
M

A Favourite Air in the

Allegro 






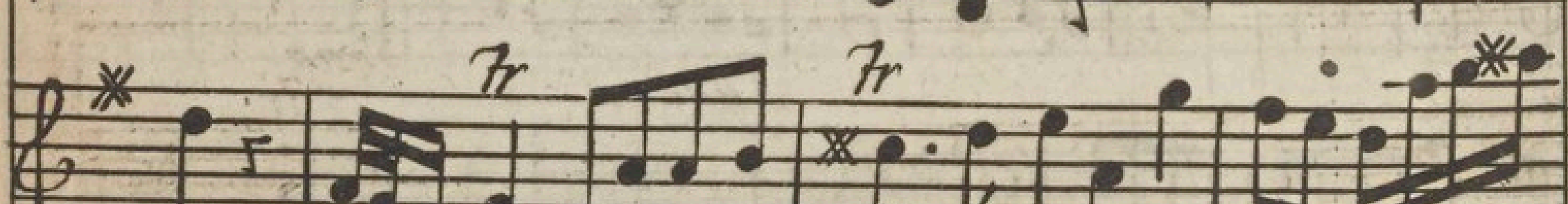


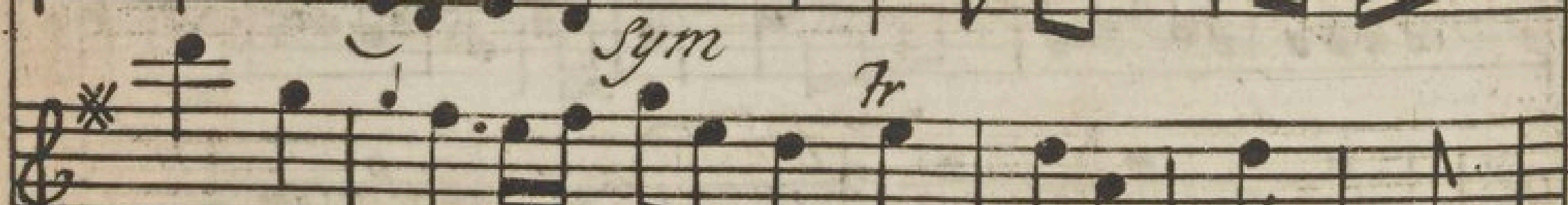




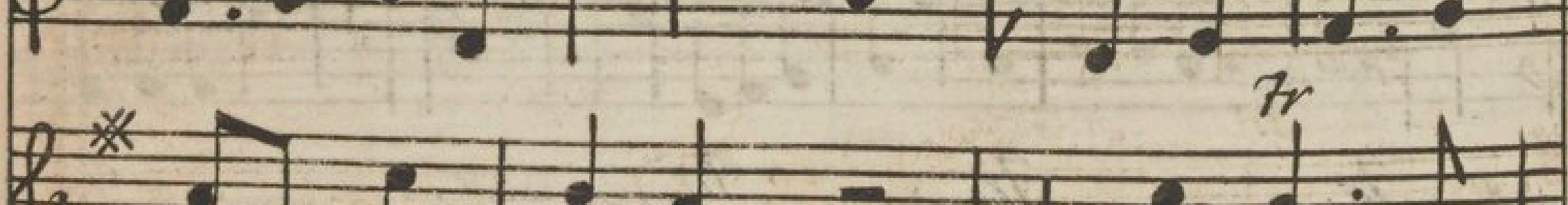


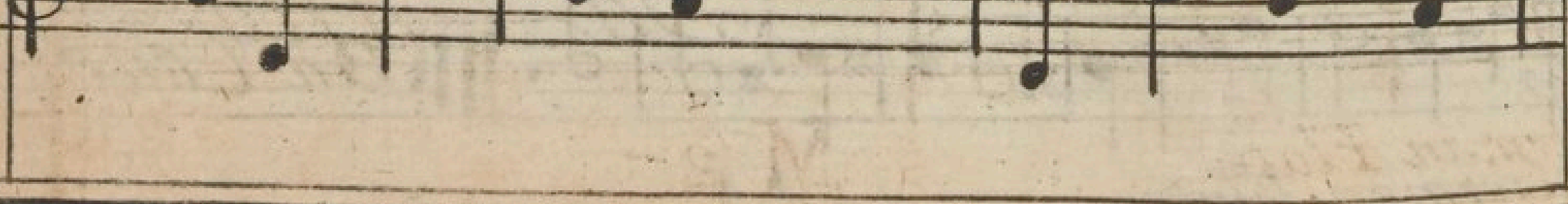












Opera of Ormisda.

47

Handwritten musical score for German Flute, page 47 of the Opera of Ormisda. The score consists of 12 staves of music in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and dynamic markings. Key annotations include 'Fr' (Flute) above several notes, 'Sym' (Symphony) above a note on the sixth staff, and 'Song Fr' above a note on the eighth staff. The piece concludes with a double bar line and the instruction 'Da Capo' written in large cursive on the final staff.

German Flute.

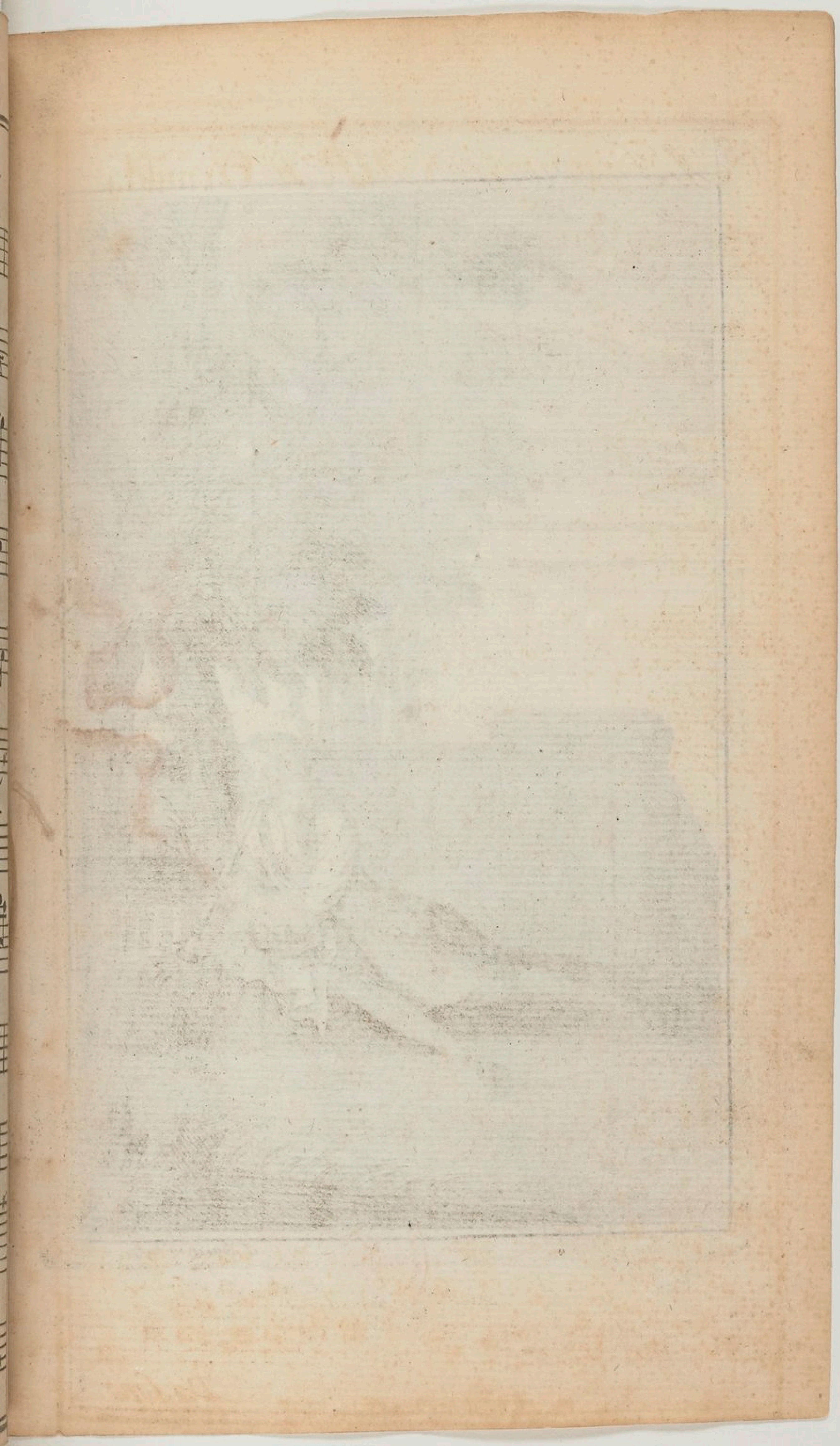
M 2

48 *A Favourite AIR in Ormilda*

The musical score is written on 12 staves in G major (one sharp) and 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and ornaments. The tempo and mood markings are: *Ado*, *All^o*, *Fr*, *Sym*, *Ad*, *All^o*, *Song*, *Lento*, *risoluto*, *Sym*, *Song*, and *Fr*. There are also numerical markings '7' and '3' above some notes. A double bar line with repeat dots appears on the 10th staff. The piece concludes with a *Da Capo* instruction.



Da Capo





J. Smith Sculp

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Instructions

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First observe the manner of holding your Hautboy — which is thus, place your left hand uppermost next to your mouth and your right hand below: though there are eight holes on this Instrument besides two under y^e Brass Keys making ten in all, nevertheless seven fingers will be sufficient to supply them, as for Example. —

I. et the forefinger of your left hand cover the first hole, the second finger the second, and the third finger the next two holes. In like manner the forefinger of your right hand must stop the next two holes, then place the second finger of the same hand on the next hole together with the third finger on the lowest hole in view & your little finger will command the biggest brass key, so that by setting it down pretty hard it will cover the lowest hole.

Thus all the Holes of your Pipe being stoppt, blow somewhat strong and you will distinctly hear Gfaut which is the lowest Note on the Hautboy. —

Dsolre is the second Note, and to sound that you must lift up the little finger of your right hand. —

For E. lami or the third Note take up the third finger of your right hand. —

For Ffaut or the fourth Note take up the second finger and put down the third of your right hand together with the little finger of the same hand on the small brass key. —

For Gsolreut or the fifth Note, take up the little finger with the second and first finger of your right hand. —

For Alamire or the sixth Note you must keep the first
and

and second fingers of your left hand and the third finger of your right close stoppt. —

For Bfabemi or the seventh Note, stop the forefinger of your left hand & third finger of your right. —

For Gotsfaut or the eighth Note, stop only the second finger of your left hand and y^e third finger of your right. —

For Dsolre or the ninth Note, stop all your fingers, only keeping your little finger off from the Brass key, then press the Reed between your lips almost close together, and blow stronger than you did before; whereupon you will hear a sound the compass of a Note above the former. but it ought to be observed that in all the following Notes which are above this Gfaut the Reed must be kept press'd between your Lips as you did for the preceding Note, and the higher you go, still continue blowing somewhat stronger. —

To sound Ela in alt or the tenth Note, take up the third finger of your right hand and forget not to order the reed according to the former direction. —

For Ffaut in alt or the eleventh Note, take up the second finger of your right hand and set down y^e third finger of the same hand placing the little finger on the small brass key. —

For Gsolreut in alt or the twelfth Note take up all the fingers of your right hand and stop all those of your left.

Alanire in alt or the thirteenth Note is founded only by stopping the first and second fingers of your left hand.

Hautboy.

A 2

Bfabemi

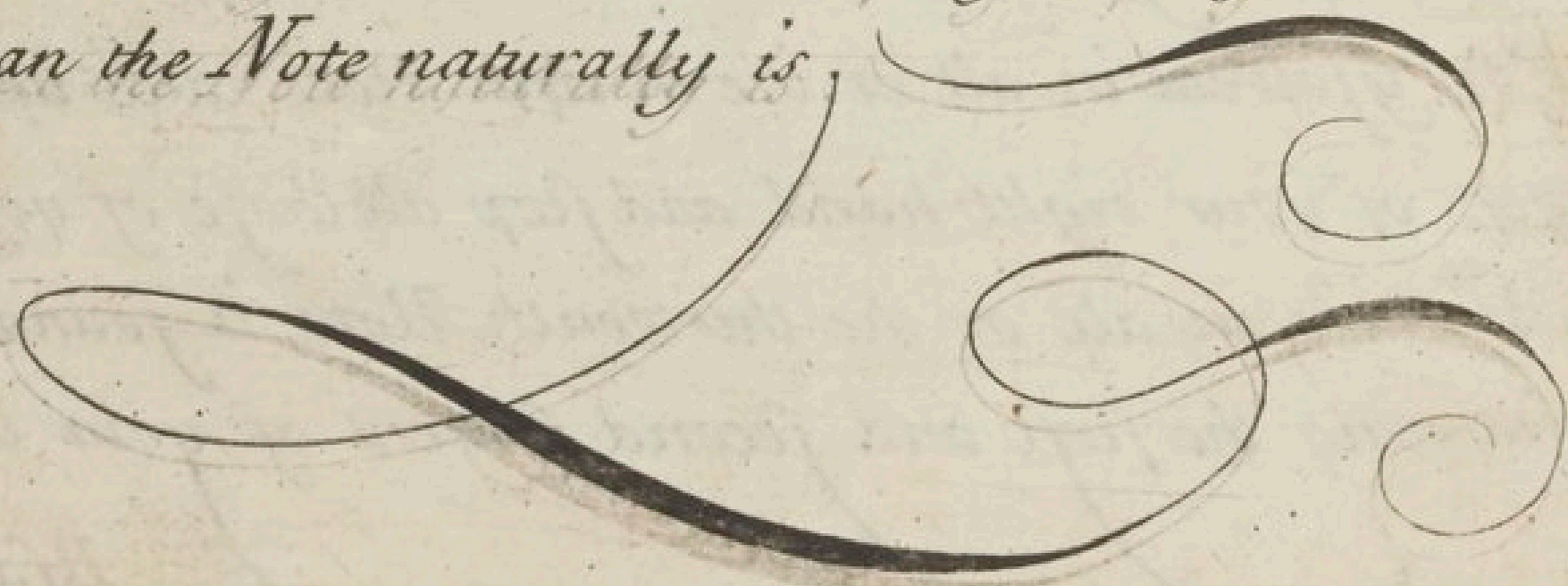
B *fabemi* in alt or the fourteenth Note is sounded by stopping the second finger of your left hand.

C *aut* in alt which is the fifteenth or highest Note, must be sounded by keeping all your fingers open.

Under the Scale of Notes here subjoyned I have described seven lines, signifying the seven fingers, and the Dots marked on them are to shew which fingers must be stopt, and which not. But on the lowest line you will sometimes find a Cross denoting that your little finger must be set on the lesser brass key which lifts that off from the hole.

Again when a Dot is placed on the lower line, you must put your little finger on the large key untill it beats that down to cover the hole. Observe likewise when you see this mark (p) above the head of any Note, that the Reed must then be press'd close together and blown after such a manner as I have already explain'd. This will appear more evident from the Example it self.

A Flat is mark't thus ♭ and a Sharp thus ♯. If a Flat be placed before any Note you must play it half a Note lower than the Note naturally is. If a Sharp be placed before any Note, it is to be play'd half a Note higher than the Note naturally is.



A Scale of the plain Notes on the Hoboy

Left Hand
 Right Hand

First Finger
 Second Finger
 Third Finger
 First Finger
 Second Finger
 Third Finger
 Little Finger

C fa ut
 D sol re
 E la mi
 F fa ut
 G sol re ut
 A la mi re
 B fa be mi
 C sol fa
 D la sol re
 E la in alt
 F fa ut in alt
 G sol re ut in alt
 A la mire in alt
 B fa be mi in alt
 C sol fa ut in alt

Having perus'd this Scale, and taken particular notice of every Note and of the line or space on or between which it stands, so that you can readily tell its name and know how to touch it on your Instrument in any other place, you may then have recourse to the general Scale of all y^e Notes both flat & sharp, & in taking care to place your Fingers as the Dots direct, you may with ease attain to play them.

A Scale of all the Notes both flat and sharp on the Hautboy.

C D D# E E# F F# G G# A A# B B# C C# D D# E E# F F# G G# A A# B B# C

Where you meet with a Cross plac'd on the third line it shews that you must stop but one of those holes that are cover'd with y^e third finger of your left hand, but let that be y^e hole which is next your hand; observe where you see this mark (p) over y^e heads of y^e Notes in y^e scale which begins at D la sol re and so on all y^e Notes in alt, you must press y^e reed almost close between your lips and blow stronger than you did before, & y^e higher you go still continue blowing stronger



A Table of the present Value on the Halfpenny

1	2	3	4	5	6	7	8	9	10
10	20	30	40	50	60	70	80	90	100
100	200	300	400	500	600	700	800	900	1000
1000	2000	3000	4000	5000	6000	7000	8000	9000	10000
10000	20000	30000	40000	50000	60000	70000	80000	90000	100000
100000	200000	300000	400000	500000	600000	700000	800000	900000	1000000
1000000	2000000	3000000	4000000	5000000	6000000	7000000	8000000	9000000	10000000
10000000	20000000	30000000	40000000	50000000	60000000	70000000	80000000	90000000	100000000
100000000	200000000	300000000	400000000	500000000	600000000	700000000	800000000	900000000	1000000000
1000000000	2000000000	3000000000	4000000000	5000000000	6000000000	7000000000	8000000000	9000000000	10000000000

It is to be observed that the present value of a pound annuity for ever is 10 times the value of the pound annuity for one year. Thus if the interest be 10 per cent, the present value of a pound annuity for ever is 10 times the value of the pound annuity for one year. This is because the present value of a pound annuity for ever is the sum of the present values of a pound annuity for one year, two years, three years, &c. to infinity. And the present value of a pound annuity for one year is the sum of the present values of a pound annuity for one year, two years, three years, &c. to infinity. Therefore the present value of a pound annuity for ever is 10 times the value of the pound annuity for one year.

A Table of all the Notes that are in the Halfpenny

1	2	3	4	5	6	7	8	9	10
10	20	30	40	50	60	70	80	90	100
100	200	300	400	500	600	700	800	900	1000
1000	2000	3000	4000	5000	6000	7000	8000	9000	10000
10000	20000	30000	40000	50000	60000	70000	80000	90000	100000
100000	200000	300000	400000	500000	600000	700000	800000	900000	1000000
1000000	2000000	3000000	4000000	5000000	6000000	7000000	8000000	9000000	10000000
10000000	20000000	30000000	40000000	50000000	60000000	70000000	80000000	90000000	100000000
100000000	200000000	300000000	400000000	500000000	600000000	700000000	800000000	900000000	1000000000
1000000000	2000000000	3000000000	4000000000	5000000000	6000000000	7000000000	8000000000	9000000000	10000000000

It is to be observed that the present value of a pound annuity for ever is 10 times the value of the pound annuity for one year. Thus if the interest be 10 per cent, the present value of a pound annuity for ever is 10 times the value of the pound annuity for one year. This is because the present value of a pound annuity for ever is the sum of the present values of a pound annuity for one year, two years, three years, &c. to infinity. And the present value of a pound annuity for one year is the sum of the present values of a pound annuity for one year, two years, three years, &c. to infinity. Therefore the present value of a pound annuity for ever is 10 times the value of the pound annuity for one year.

Example of the Time or length of the Notes

There being nothing more difficult in Musick than playing of true time 'tis therefore necessary to be observ'd by all Practitioners that there are two sorts / Common, and Triple time: and is distinguish'd by this C this S or this J mark, the first is a very slow movement, the next a little faster, and the last a brisk and airy time; and each of them has always to the length of one Semibrief in a Bar which is to be held as long in playing as you can moderately tell four by saying one, two, three, four; two Minums as long as one Semibrief; four Crotchets as long as 2 Minums; 8 Quavers as long as 4 Crotchets; 16 Semiquavers as long as 8 Quavers.

Common Time

Semibrief
Minums
Crotchets
Quavers
Semiquavers

Triple time consists of either three or six Crotchets in a Bar; and is to be known by this $\frac{3}{2}$ this $\frac{3}{4}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minums in a bar and is commonly play'd very slow: the second has

Triple Time

Minum
Crotchets
Quavers

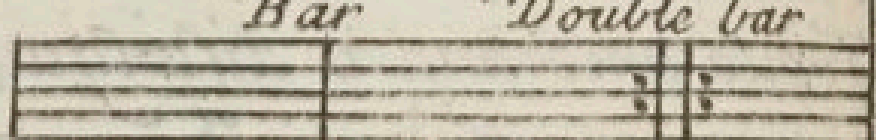
three Crotchets in a bar and they are to be play'd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar & is commonly to brisk tunes as Jiggs & Passys. When there is a prick or dot following any Note it is to be held half as long again as the Note it self is, let it be Semibrief, Minum, Crotchet or Quaver. When you see a Semibrief rest you are to leave off playing as ^{long as} you can be in counting four a Minum rest as long as you tell two and a Crotchet one and so in proportion a Quaver and Semiquaver. you may know how these rests are mark'd by y^e following Exam-

ple. Semibrief Rest Minum Rest Crotchet Rest Quaver Rest Semiquaver Rest

Hautboy.

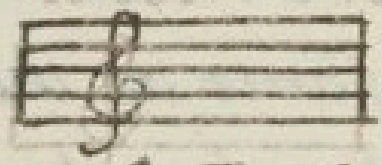
B

6
Triple Time is multiplied by three and consists of 1 prick't Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar. Whereas in Common Time 1 Semibrief or 2 Minums or 4 Crotchets, or 8 Quavers or 16 Semiquavers may in like manner be contain'd within 1 Bar.

Now a Bar is a line drawn cross the five lines of ^e Scale as you may observe in the Example. 

A double Bar is set as Occasion serves to shew that the strain ends there, and that every strain must be play'd twice over. Furthermore in most Lessons you will find a dot or prick on the side of a Note which signifies that such a note whereto this dot is fix'd must be held half as long again as the time of the Note it self requires whether it be Semibrief, Minum, Crotchet or Quaver.

As for the tails of the Notes they may be turned upward or downward at plesure, so the heads be made full and fix'd in their proper places.

Having explain'd the Scale of the Gamut both as it is natural and otherwise, there remains only some Directions for the distinguishing of certain marks which are usually set at the beginning of the staves or lines. The first is that of the Cliff which is made thus  Some other marks are also inserted in most Lessons after the Cliff viz the flats and sharps, but they have been descibed before; therefore I shall only add here that the Flats are used for E, la, B, fa, ve, mi and Alamire, and that if one or more of these Flats are placed next the Cliff, it ought to be understood that all the Notes on that line or in those spaces where they stand must be played flat throughout the whole Lesson, unless you meet with a sharp prefixt to any one of them, shewing that that particular

particular Note must be play'd sharp; the sharps are applied to C-fol-faut, F-fa-ut, and G-fol-re-ut. so that all the Notes found in those Places are to be play'd sharp unless prevented by a Flat.

An Example of the Graces.

For the greater encouragement of Practitioners I have here subjoyn'd a Scale wherein are described the usual Graces, the first of which is a Beat mark'd thus (+) shewing on whatsoever line it is plac'd that the finger answering thereto must be just beat down and lifted up again. A shake is mark'd thus (=) or thus (≡) and denotes wheresoever it is plac'd that such a finger must be shook off, always remembering to sound the Note next above it, before you begin to shake and let the proper Note be distinctly heard at last, as it plainly appears from the Example; for by observing the Directions of the Dotts you may soon learn to beat or shake any Notes as Occasion serves. A slur is known by this mark (∪) and is often drawn under two, three or more Notes, to signifie that all those Notes are to be sounded with one Breath. Altho the former Characters direct for the shakes and beats in the following scale, nevertheless in the Lessons a shake is otherwise mark'd over the heads of those Notes that are to be shaken thus (≡) and a beat thus (+).

A Scale of all the Graces

This musical score is organized into four systems, each containing two staves. The notation is a form of lute tablature, where notes are represented by numbers on a six-line staff. The notes are grouped into measures, with some measures containing a circled 'X' to indicate a specific grace or ornament. The notes are labeled with letters and accidentals, such as C, D, E, F, G, A, B, and C, with various sharps, flats, and double sharps. The labels 'Shake' and 'beat' are written above the notes to indicate the type of ornamentation. The first system covers notes from C to F, the second from G to C, the third from C to F, and the fourth from G to C. The notation includes various rhythmic values and accidentals, such as sharps, flats, and double sharps, and is accompanied by a series of circled 'X' marks on the upper staff of each system.

System 1:

- Staff 1: C Shake, D beat, D Shake, D* beat, D* Shake, E^b beat, E^b Shake, E^b beat, E^b Shake, F beat, F Shake, F* beat, F* Shake
- Staff 2: (Empty)

System 2:

- Staff 1: G beat, G Shake, G* beat, G* Shake, A^b beat, A^b Shake, A^b beat, A^b Shake, B^b beat, B^b Shake, B^b beat, B^b Shake, C beat, C Shake
- Staff 2: (Empty)

System 3:

- Staff 1: C* beat, C* Shake, D beat, D Shake, D* beat, D* Shake, E^b beat, E^b Shake, E^b beat, E^b Shake, F beat, F Shake, F* beat, F* Shake
- Staff 2: (Empty)

System 4:

- Staff 1: G beat, G Shake, G* beat, G* Shake, A^b beat, A^b Shake, A^b beat, A^b Shake, B^b beat, B^b Shake, B^b beat, B^b Shake, C beat
- Staff 2: (Empty)

Minuet.

Handwritten musical notation for the first Minuet, consisting of four staves in treble clef with a key signature of one flat and a 3/4 time signature. The notation includes various note values, rests, and trills marked with 'Tr'.

Minuet.

Handwritten musical notation for the second Minuet, consisting of three staves in treble clef with a key signature of one flat and a 3/4 time signature. The notation includes various note values, rests, and trills marked with 'Tr'.

Rigadoon

Handwritten musical notation for the Rigadoon, consisting of three staves in treble clef with a key signature of one flat and an 8/8 time signature. The notation includes various note values, rests, and trills marked with '*'.

For the Hautboy.

C

Minuet

Handwritten musical score for Minuet, consisting of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with a double bar line and repeat sign in the second staff. Trills are indicated by 'Tr' above notes in the second, third, and fourth staves. A star symbol is present above a note in the first staff and another in the fifth staff. The piece concludes with a double bar line and repeat sign in the fifth staff.

March

Handwritten musical score for March, consisting of seven staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. Trills are indicated by 'Tr' above notes in the second, fourth, fifth, sixth, and seventh staves. Star symbols are placed above notes in the first, second, third, fourth, and sixth staves. The piece ends with a double bar line and repeat sign in the seventh staff.

For the Hautboy.

March

Minuet

Minuet

For the Hautboy.

C 2

Minuet

Handwritten musical notation for the first Minuet, consisting of four staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, some marked with an 'x'. The piece concludes with a double bar line and repeat dots.

Minuet

Handwritten musical notation for the second Minuet, consisting of eight staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various musical ornaments such as trills (marked 'Tr') and slurs. The piece ends with a double bar line and repeat dots.

For the Hautboy.

Trumpet Minuet

Handwritten musical score for Trumpet Minuet, measures 1-12. The score is written on seven staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'Fr' (forte) and 'ff' (fortissimo). A repeat sign is present at the end of the eighth measure.

Minuet

Handwritten musical score for Minuet, measures 1-5. The score is written on five staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'Fr' (forte) and 'ff' (fortissimo). A repeat sign is present at the end of the second measure.

For the Hautboy.

D

A March

The first section of the page contains six staves of handwritten musical notation. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and articulation marks. Notable features include:

- Staff 1: Starts with a whole note, followed by a series of eighth notes and a quarter note. A fermata (Fr) is placed over the first measure.
- Staff 2: Features several triplet markings (3) over groups of notes.
- Staff 3: Contains a double bar line, indicating a section change or repeat.
- Staff 4: Ends with a fermata (Fr) and a 'w' marking.
- Staff 5: Ends with a fermata (Fr) and a double bar line.
- Staff 6: Ends with a double bar line.

A March

The second section of the page contains six staves of handwritten musical notation, similar in style to the first section. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and articulation marks. Notable features include:

- Staff 1: Starts with a whole note, followed by a series of eighth notes and a quarter note. A fermata (Fr) is placed over the first measure.
- Staff 2: Features several triplet markings (3) over groups of notes.
- Staff 3: Contains a double bar line, indicating a section change or repeat.
- Staff 4: Ends with a fermata (Fr) and a 'w' marking.
- Staff 5: Ends with a fermata (Fr) and a double bar line.
- Staff 6: Ends with a double bar line.

For the Hautboy.

A March

15

Handwritten musical score for the first 'A March' piece, consisting of eight staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various note values, rests, and trills marked with 'Tr'. The piece concludes with a double bar line and repeat dots.

A March

Handwritten musical score for the second 'A March' piece, consisting of four staves of music in treble clef with a common time signature (C). The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes. It concludes with a double bar line and repeat dots.

For the Hautboy.

D 2

March

Fr

W

Fr

Fr

Trumpet Minuet

3/4

Fr

Fr

Fr

W

Fr

For the Hautboy.

Minuet

Handwritten musical notation for a Minuet in G major, 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with several trills marked 'Fr' and some notes marked with an asterisk. The piece concludes with a double bar line and repeat dots.

Rigadoon

Handwritten musical notation for a Rigadoon in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes. It includes trills marked 'Fr' and notes marked with an asterisk. The piece ends with a double bar line and repeat dots.

Minuet

Handwritten musical notation for a Minuet in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with several trills marked 'Fr' and notes marked with an asterisk. The piece concludes with a double bar line and repeat dots.

For the Hautboy.



E

Minuet

Handwritten musical score for the first Minuet. The piece is in 3/4 time and features a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Trills are indicated by the letters 'Tr' above specific notes. The score concludes with a double bar line and repeat dots.

Minuet

Handwritten musical score for the second Minuet. The piece is in 3/4 time and features a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Trills are indicated by the letters 'Tr' above specific notes. The score concludes with a double bar line and repeat dots.

For the Hautboy.

Minuet

Handwritten musical notation for the first Minuet, consisting of three staves in treble clef with a key signature of two flats and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'Fr'.

Minuet

Handwritten musical notation for the second Minuet, consisting of four staves in treble clef with a key signature of two flats and a 3/8 time signature. The notation features more complex rhythmic patterns and dynamic markings like 'Fr'.

Minuet

Handwritten musical notation for the third Minuet, consisting of three staves in treble clef with a key signature of two flats and a 3/4 time signature. It includes dynamic markings like 'Fr' and 'W'.

For the Hautboy.

Eecho Minuet

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some trills and dynamic markings. The second staff has the word "Tia" written above it. The third staff has the word "For" written above it. The score includes various dynamic markings: *P* (piano) and *F* (forte). Trills are indicated by "tr" above notes. The piece ends with a double bar line and repeat dots.

For the Phautboy.

Fals' imagine

OTHO

Largo

The musical score consists of ten staves of handwritten notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Largo'. The notation includes various note values, rests, and ornaments. Annotations such as 'Fr' (fermata) are placed above several notes. The letters 'S' and 'w' are also present, likely indicating specific performance techniques or breath marks. The music concludes with a double bar line.

For the Hautboy.

F *al segno*

Benche povera a Favourite AIR

The musical score is written for the Hautboy in 3/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation includes various note values, rests, and ornaments. Key markings include:

- Ornaments:** Asterisks (*) and 'Fr' (Fleur-de-lis) are placed above notes to indicate where ornaments should be played.
- Performance Markings:** 'S:' (Sotto) and 'Song' are used to indicate specific sections or dynamics.
- Repeat Signs:** Double bar lines with dots indicate repeated sections.
- Accents:** Slanted lines (^) are placed above notes to indicate accents.
- Trills:** 'Tr' is written above notes to indicate trills.
- Slurs:** Curved lines connect groups of notes to indicate phrasing.
- Final Markings:** The piece concludes with a double bar line and a fermata.

For the Hautboy.

in y^e Opera of Flavius.

The musical score consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and slurs. Dynamic markings such as 'So' and 'Fr' are placed above certain notes. Some notes are marked with an asterisk (*). The music concludes with a double bar line and a repeat sign.

Da Capo al Segno: S

For the Hautboy.

F 2

A Favourite AIR in the

The musical score consists of 12 staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several rests throughout the piece. Performance markings are used to indicate dynamics and ornaments: 'so' appears on the 5th and 11th staves, 'sy' on the 6th and 12th staves, and 'tr' on the 4th and 8th staves. The piece concludes with a final note on the 12th staff.

For the Hautboy.

Opera of Radamistus

25

Fr

Sg

Fr

So

So

Sg

Fr

Sg

Fr

Sg

Fr


Sg

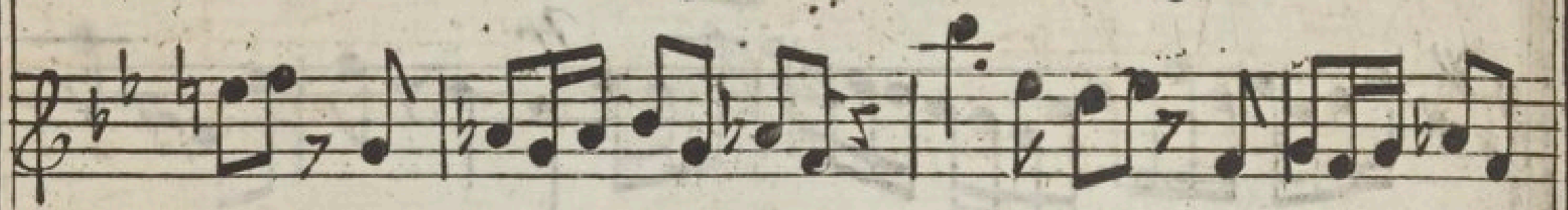
Da Capo

For the Hautboy.

G

A Favourite AIR in the

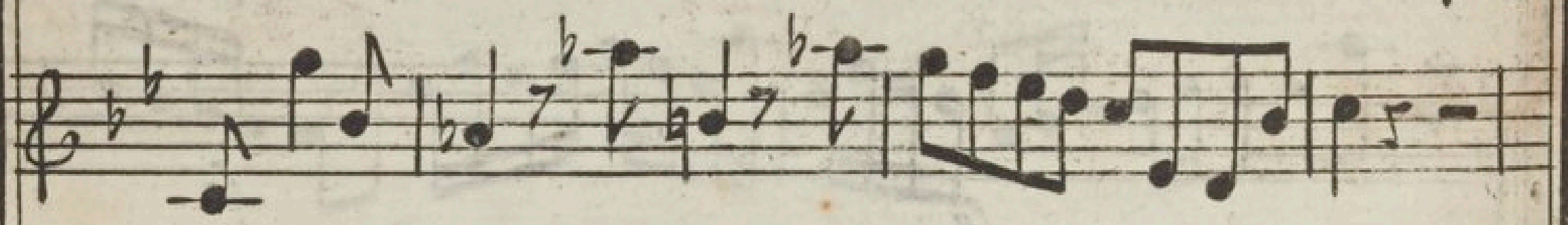
Presto 



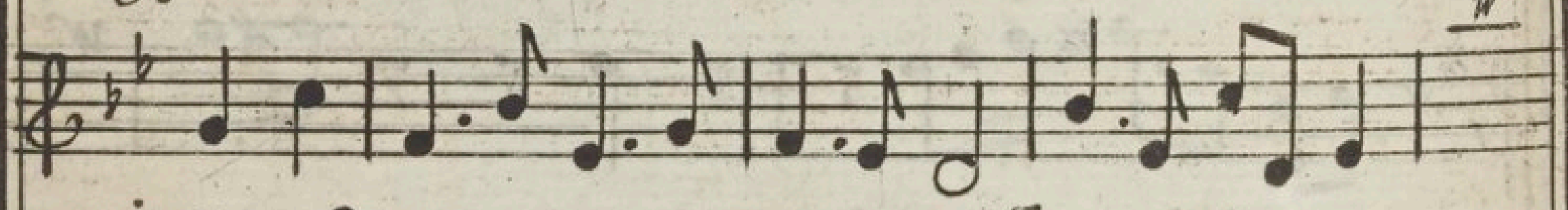








So 



Sy 



Fr 



For the Hautboy.

*Opera of Radamistus*²⁷

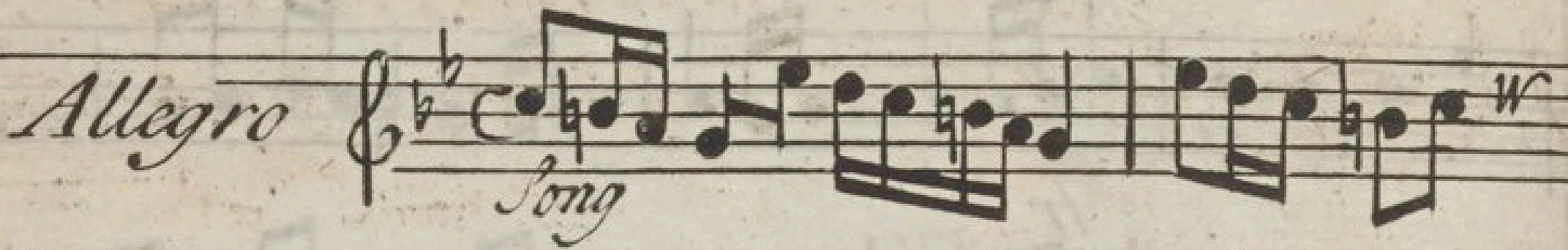
The musical score consists of 12 staves of handwritten notation. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings. Annotations such as 'Fr' (trill) and 'Sy' (sordano) are placed above specific notes. The piece concludes with a double bar line.

For the Hautboy.

G 2

Da Capo

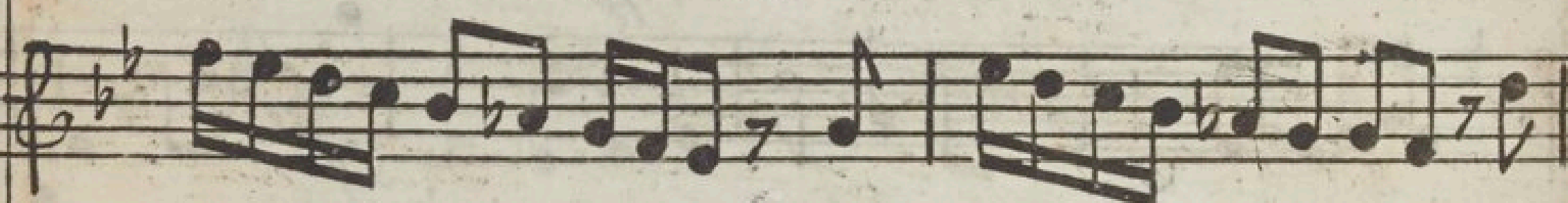
A Favourite AIR in the

Allegro  *Song*



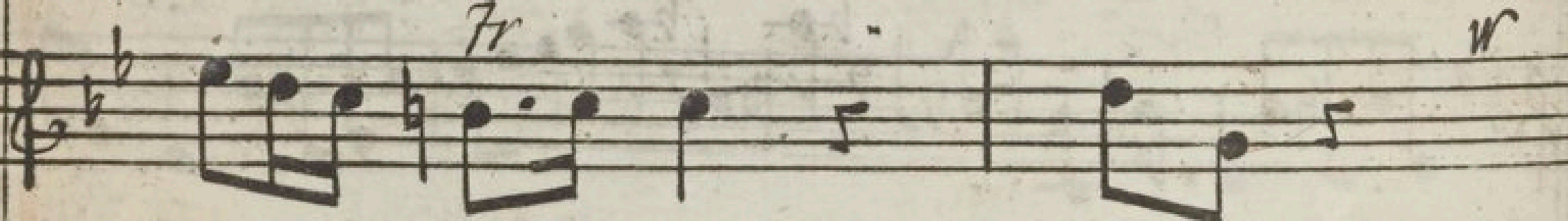
 *Ly*

 *So*








 *Fr*









For *cutboy.*

Opera of Radamistus

Tr

Sy

Tr

So

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Da Capo

For the Hautboy

H

Tu sei il cor a Favourite AIR in

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The notation includes eighth and sixteenth notes, rests, and various ornaments. The word "Song" is written below the fifth staff, and "Fy" is written below the eleventh staff. The piece concludes with a double bar line and a repeat sign.

For the Hautboy.

the Opera of Julius Caesar

The musical score consists of 12 staves of music. The key signature is one flat (F major or D minor), and the time signature is 3/4. The notation includes various note values, rests, and ornaments. Specific markings include 'Tr' (trill) above notes on the 3rd, 4th, 7th, 8th, 9th, and 11th staves, and 'Sy' (slur) above a group of notes on the 4th staff. The piece concludes with a double bar line and the letters 'DC' (Da Capo) on the 12th staff.

For the Hautboy.

H 2

A Favourite AIR in the

The musical score consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and ornaments. The word 'Fr' (Fleur-de-lis ornament) is written above several notes. The word 'So' (Sotto) is written below a note on the third staff. The word 'Sy' (Syllable) is written below the final note of the twelfth staff. The music concludes with a double bar line and a final note.

For the Hautboy

Sy

Opera of Julius Cæsar ³³

Handwritten musical score for the first section of the opera. It consists of eight staves of music in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings. A double bar line with a repeat sign is present on the third staff, with a '3' above and an '8' below it. The word 'Largo' is written below the fourth staff. The piece concludes with a 'DC' (Da Capo) marking at the end of the eighth staff.

Deh piange te Julius Cæsar

Handwritten musical score for the second section of the opera. It consists of four staves of music in G major and 3/4 time. The tempo is marked 'Largo' at the beginning. The notation features many sixteenth and thirty-second notes, with several 'Fr' (fermata) markings above the notes. The piece ends with a double bar line.

For the Hautboy.

I

A Favourite AIR in the

Allegro

For the Hautboy.

Opera of Tamerlane

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a style characteristic of 18th-century manuscript notation. The second staff includes the tempo marking 'adag' (adagio) above the notes. The third staff has a '7' above the first measure and a '7' with a 'Sy' below the eighth measure. The fourth staff has a '7' above the eighth measure. The fifth staff has a 'So' below the eighth measure. The sixth staff has a '*' above the eighth measure. The seventh staff has a '*' above the eighth measure. The eighth staff has a '*' above the eighth measure and a 'Fr' above the ninth measure. The ninth staff has a '*' above the eighth measure. The tenth staff has a '*' above the eighth measure and the instruction 'Da Capo' written in a larger, cursive hand at the end of the line.

For the Hautboy.

I 2

Non e piu tempo

Tamerlane

All^o

The musical score consists of 12 staves of music. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a rhythmic style characteristic of 18th-century instrumental music. Annotations are placed throughout the score: 'Fr' appears above several notes, 'So' appears below notes in the first, fourth, and eleventh staves, and 'Sy' appears below notes in the fifth, eighth, and ninth staves. The piece concludes with a double bar line and the letters 'D.C.' (Da Capo).

For the Hautboy.

Faro così più bella

ADMETUS ³⁷

Larghetto

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked 'Larghetto'. The notation includes various note values, rests, and dynamic markings. Annotations include 'Fr' (fermata) above notes on the first, second, and fourth staves; 'So' (sordina) below notes on the second, fourth, fifth, and tenth staves; 'S:' (segno) above notes on the second and tenth staves; 'Sy' (sordina) below notes on the fifth and sixth staves; and 'W' (wedge) above notes on the seventh and eighth staves. The piece concludes with the instruction 'al segno' on the tenth staff. The bottom left corner of the page is labeled 'For y Hautboy' and the bottom right corner is labeled 'K'.

For y Hautboy

K

Laura non sempre spira
in g Opera of SIROE

Allegro

The musical score consists of 12 staves of music, all in G minor (one flat) and common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Performance markings are present throughout, including accents (*), slurs, and dynamic markings like 'so' (sotto) and 'sy' (sforzando). Fingerings are indicated by numbers 5, 7, and 7r. The piece concludes with a final cadence on the twelfth staff.

For the Hautboy.

Handwritten musical score for Hautboy, page 39. The score consists of 13 staves of music in G minor (two flats). It includes various musical notations such as notes, rests, and ornaments. Performance markings include 'So', 'Fr', 'Sy', and 'Da Capo'. The piece concludes with a double bar line and the instruction 'Da Capo'.

For the Hautboy.

K 2

A Favourite AIR in

Andante

For y^e Hautboy *adag*

Sy

the Opera of Ptolomy

41

Handwritten musical score for Hautboy, consisting of 12 staves of music. The key signature is one flat (F major or D minor) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions like "So", "Fr", and "adag" are interspersed throughout the piece.

:S:

Da Capo al segno

:S:

For the Hautboy.

L

42 *A Favourite AIR in*

Allegro

The musical score consists of 14 staves of music. The notation includes treble clefs, a common time signature (C), and various note values such as quarter, eighth, and sixteenth notes. There are several rests and accidentals (sharps and flats) throughout the piece. Performance markings are present, including 'Fr' (fermata) above notes on the 3rd, 5th, 7th, 8th, 10th, 11th, and 13th staves. 'Sy' (sordano) markings are placed below notes on the 5th, 6th, 7th, and 13th staves. 'So' (sordano) markings are placed below notes on the 4th and 6th staves. The 13th staff has 'Son' and 'Fr' markings. The music concludes with a double bar line and a fermata on the final note of the 14th staff.

For the Hautboy.

the Opera of Lotharius

The musical score consists of 12 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Performance markings such as 'Sy', 'So', and 'Fr' are placed above specific notes. The music is written in a single system with a treble clef and a common time signature.

For the Hautboy.

L 2

DC

44 *A Favourite Air in the*

Allegro

The musical score consists of 15 staves of music, all written in treble clef with a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. Performance markings include asterisks (*) placed above specific notes, and the word 'So' written below the staff on the fourth, sixth, and eighth staves. The music is contained within a double-line border.

For the Hautboy.

Opera of Parthenope

45

The musical score consists of 13 staves of handwritten notation. The first staff begins with the annotation 'Sy' and contains a melodic line with several accidentals. The second staff continues the melody, marked with 'So' and 'W'. The third staff is marked 'Adag' and 'Tr', indicating a change in tempo and articulation. The fourth staff continues the piece, marked with 'Sy'. The fifth staff features a key signature change to one flat (B-flat) and is marked with 'So'. The sixth staff continues the melody. The seventh staff is marked with 'Tr' and 'So'. The eighth staff continues the piece. The ninth staff is marked with 'Tr'. The tenth staff continues the melody. The eleventh staff is marked with 'Tr'. The twelfth staff continues the piece. The thirteenth staff concludes with the instruction 'Da Capo'.

For the Hautboy.

M

Si scherzasi in the Opera of

Allegro

* 3
8

For the Hautboy.

Parthenope

The musical score consists of 13 staves of music, all in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. Key annotations include:

- Staff 5: *Fr* above the first measure, *Sy* below the fourth measure, and *Fr* above the eighth measure.
- Staff 8: *Fr* above the first measure and *w* at the end of the staff.
- Staff 9: *Fr* above the first measure and *w* at the end of the staff.
- Staff 13: *Fr* above the fifth measure, followed by a double bar line and the text *Da Capo*.

Adag
For the Hautboy.

M 2

Air in Parthenope.

Larghetto

Handwritten musical score for 'Air in Parthenope'. The score is written on five staves in treble clef. The time signature is 12/8. The tempo marking is 'Larghetto'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and asterisks. The piece concludes with a double bar line and a fermata.

Chorus in Parthenope

Handwritten musical score for 'Chorus in Parthenope'. The score is written on six staves in treble clef. The time signature is common time (C). The music consists of a series of chords and melodic lines, with several trills marked with 'tr'. The piece concludes with a double bar line and a fermata.

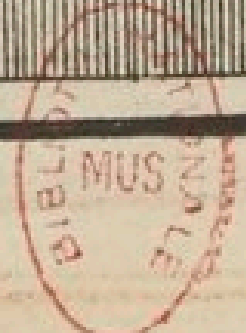
For the Hautboy.







J. Smith Sculp.



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THE Art of Playing

on the

VIOLIN

The first Thing to be learnt is the Scale of the **GAMUT** as it is here subjoyned

The Fourth or biggest String The 3^d String The 2^d String The First or Treble String

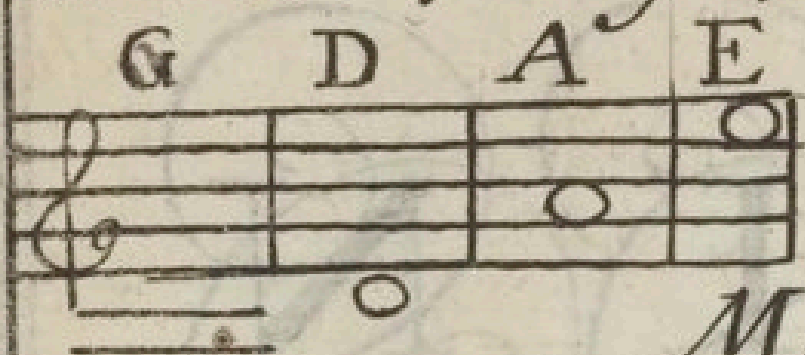
0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4

Gsotreit Alamire Bfabmi Gsfaut Dlasotre Elami Ffaut Gsotreit Alamire Bfabmi Csolfa Dlasot Elami Ffaut Gsotreit Alamire Bfabmi

Next it will be requisite for the Learner to get these Names by heart: having a particular Regard to every line and Space as also to the respective Notes that are on them that he may be able to know & tell their proper Names readily whenever he shall

see them in any place or Lesson whatsoever.

The next thing to be learnt is the method of tuning the Violin which must be by fifths thus y^e fourth or biggest string open must be G·A·M·U·T or rather G·sol·re·ut, the third String open D·S·O·L·R·E, the second string open A·L·A·M·I·R·E, and the least or treble string open E·L·A. as for Example.



But if you cannot put your Violin in tune by the help of the former Direction, do it thus.

Measure out the seventh line (from the Nut) which is drawn across the strings in the ensuing Example and draw with a little Ink a line over the Finger board at the same Distance from the Nut as that line. having done thus, screw up^d treble string to as high a pitch, as it can moderately bear, then put your little finger on the afore mentioned Mark on the second String and cause that to give the same sound as y^e treble string doth when 'tis open. Afterward put your little Finger on the same mark on the third string & cause that to have the same sound as the second String when open lastly observe y^e same method in tuning y^e 4th string.

Directions how to play off the several Notes marked in the Scale of the G·A·M·U·T.

Hold the Violin with your left Hand, about half an inch from the bottom of its Head, which is usually termed the Nut, and let it lie between the Root of your Thumb and that of your fore-finger: then you may proceed to the playing off of the Notes specified in the Scale of the Gamut, to which purpose it ought to be observ'd, that there are 4 Notes appertaining to y^e fourth or biggest String, viz, G·sol·re·ut, A·la·mi·re, B·fa·be·mi and C·sol·fa·ut, now G·sol·re·ut is to be play'd open: A·la·mi·re must be stop't with the fore finger of your left hand almost at the distance of an inch from the Nut, B·fa·be·mi with your second
finger

finger about half an inch from the first & C-sol-fa-ut with your third finger close to the second.

The III^d string hath in like manner 4 Notes which are these viz D-la-sol-re, E-la-mi, F-fa-ut & G-sol-re-ut (on which last the Cliff is commonly fixed) D-la-sol-re is struck open, E-la-mi is to be stop't with your fore-finger about an inch from the Nut F-fa-ut with your second finger close to the first, & G-sol-re-ut with your third finger 3 quarters of an inch from y^e 2^d.

The II^d string hath also 4, Viz A-la-mi-re, B-fa-be-mi C-sol-fa-ut and D-la-sol: A-la-mi-re is open, stop B-fa-be-mi with your fore finger about an inch from y^e Nut C-sol-fa-ut with your second finger close to the first & D-la-sol with your third finger about three quarters of an inch from the second.

The Ist, treble, or least string hath six Notes usually appropriated thereto which are these Viz E-la F-fa-ut, G-sol-re-ut, A-la-mi-re, B-fa-be-mi, and C-sol-fa-ut. strike E-la open; stop F-fa-ut with your fore finger very near the Nut: G-sol-re-ut with your second finger about three quarters of an inch from the first: A-la-mi-re with your third finger at the same distance from the second: B-fa-be-mi with your little finger half an inch from the third; and lastly to stop C-sol-fa-ut you must stretch your little finger about a quarter of an inch farther than you did for B-fa-be-mi.

But the Learner is to take Notice that all the Notes on the first or treble string excepting E-la are termed in Alt for Distinction sake.

And that the first Note of every string must be drawn with a down Bow.

4

Of Flats & Sharps.

Whereas the greater part of the Notes in the Gamut are divided by half Notes commonly call'd Flats and Sharps, the former whereof are marked thus (v) the other thus (#) It may not be Amis's here to subjoyn the whole Scale of the Gamut ascending whercin all these half Notes are delineated, and at the same time to shew with what fingers they are to be stopt. Where a Cypher (0) is set underneath any Note, it signifies that such a Note must be play'd open: the figure (1) is the first finger; the figure (2) is the second finger and the figure (3) is the thurd finger. But wheresoever you find a figure plac'd under a Note and y^e same figure under the next it denotes that the same finger must be stopt about half an Inch farther y^e it was before.

4th string. 3^d string.
 g a a b b c c d e e f f g g

A musical staff with a treble clef. The notes are: G (open), A (1), A (1), B (2), B (2), C (3), C (3), D (open), E (1), E (1), F (2), F (2), G (3), G (3). Below the notes are fingerings: 0, 1, 1, 2, 2, 3, 3, 0, 1, 1, 2, 2, 3, 3.

2^d string 1st string
 a b b c c d e e f f g g a a b b c c

A musical staff with a treble clef. The notes are: A (open), B (1), B (1), C (2), C (2), D (3), D (3), E (4), E (4), F (open), F (1), F (1), G (2), G (2), A (3), A (3), B (4), B (4), C (4), C (4). Below the notes are fingerings: 0, 1, 1, 2, 2, 3, 4, 0, 1, 1, 2, 2, 3, 3, 4, 4.

If you cannot readily attain to stop in Tune you may then have recourse to y^e ensuing Example wherein y^e strings of y^e Violin are represented and divided into several frets.

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 The 3d time
 The 4th or 5th time
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 The 7th time
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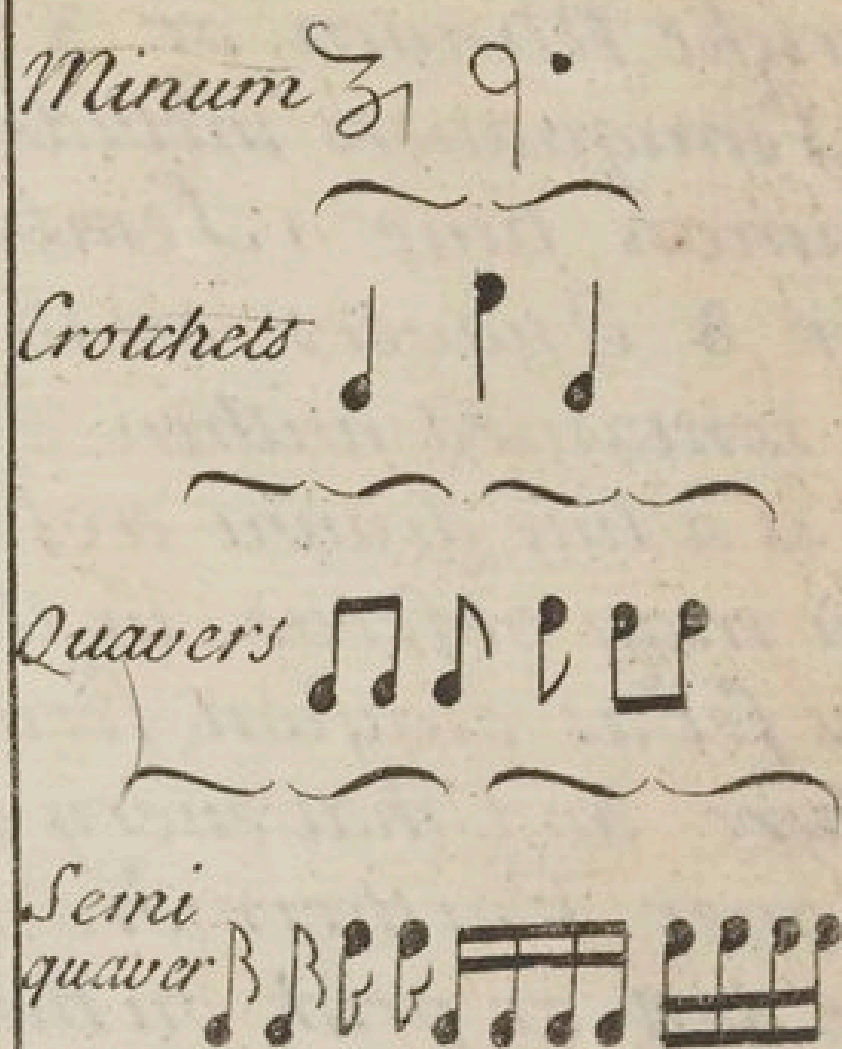
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Common Time.


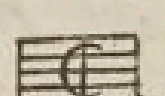

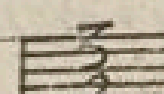





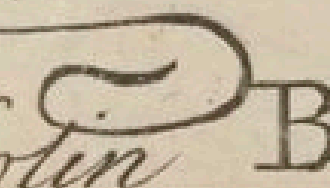
Triple Time.

5



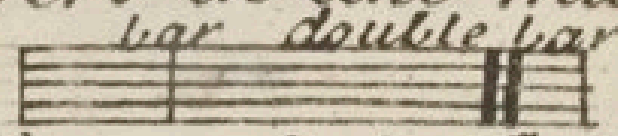
Example of the Time.

There are two sorts of Time viz Common and Triple. Common Time is marked thus  and must be played slow, or thus  to shew a somewhat faster motion, and thus  to denote a brisk movement. Triple time is marked thus  to signify a grave movement, or thus  which mark is usually prefixt to slow Airs; or thus  which mark serves for Minuets or light tunes; and thus  which last mark is generally set before Jiggs & Paspes. a Sembrief is of length of 2 Minims, 4 Crotchets 8 Quavers and 16 Semi quavers, and ought to be held as long as you can distinctly tell four thus 1; 2; 3; 4: therefore according to y^e Mark set at the beginning of any Lesson whether it be slow or quick, you must alter y^e telling of these Numbers slower or faster.

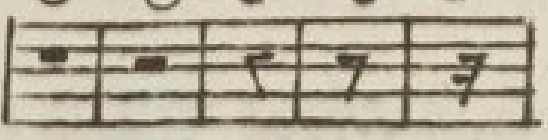
Instructions for y^e Violin  B

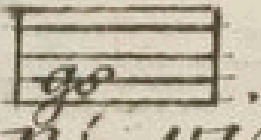
Triple

Triple Time is multiplied by three and consists of 1 prickt Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar; whereas in common time 1 Sembrief, or 2 Minums or 4 Crotchets, or 8 Quavers, or 16 Semiquavers in like manner be contained within one Bar.



A Bar is a line drawn cross the five lines of the Scale as you may observe in the Example; A double Bar is set as occasion serves to shew that y^e Strain ends there and that every strain must be played twice over. Furthermore in most Lessons you will find a dott or prick on the side of a Note, which signifies that such a Note whereto this dot is fixt must be held half as long again as the time of the Note it self requires, whether it be Sembrief Minum, Crotchet, or Quaver. As for the tails of notes they may be turned upwards or downwards at pleasure, provided that the heads be made full and fixd in their proper places.

There are as many rests or marks of silence as there are Notes. Example  and when you meet with any of these you are to cease playing according to their lengths.

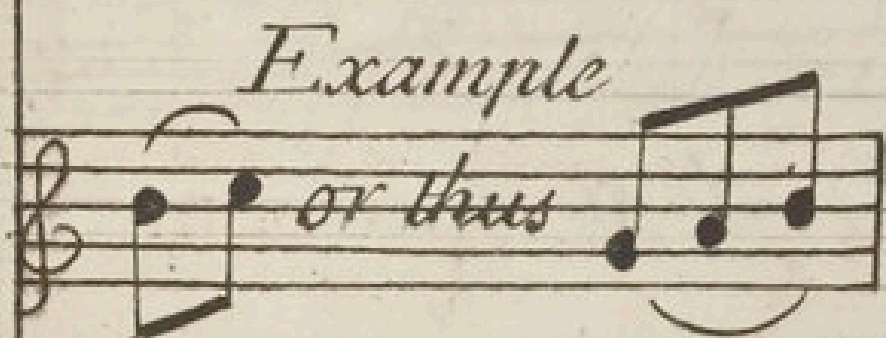
Having explained the Scale of the Gamut both as it is natural and otherwise; there remains some Directions for the distinguishing of certain marks which are usually set at the beginning of the Staves or lines, the first whereof is that of the Cliff which is formed thus,  some other Notes also inserted in most Lessons viz Flats & Sharps that have been already described in the in the preceeding Example. Therefore I shall only add here that the Flats are used for Ela, B fa be mi and A la mi re, and if one or more of these Flats be placed next the Cliff it ought to be understood that all the Notes on that line, or in those spaces where they stand must be played flat throughout the whole Lesson.

7

unless you meet with a Sharp prefix to any one of them, shewing that that particular Note must be play'd sharp. The Sharps are applied to F fa ut, C sol fa ut and G sol re ut so that all the Notes found in those places are to be play'd sharp, unless a Flat any where intervenes.

Of the usual Graces.

The first is call'd a Beat, and is marked thus (+) it proceeds from y^e half Note below the Note on which it is made, and must be heard a little before the proper Note is drawn with the Bow, as for Example in playing B-fa-be-mi you must first touch A-lamire open, and then beat down B-fa-be-mi with your forefinger. On the contrary a Shake is marked thus (r) and comes from the next Note above, thus when you shake F-fa-ut, the Grace is taken from G-sol-re-ut, which you must strike a little and then shake it off, but be sure to let the proper Note be heard at last.



There is also another sort of Grace call'd a Slur and marked thus (r) which is sometimes set over two, three, or more Notes to shew that all the Notes comprehended within it must be drawn with one Bow, as it appears from the Example

The

The Method of Bowing in Common Time
 It is difficult to lay down any certain Rules for y^e Use of y^e Bow by reason the direction of divers Masters and y^e Methods of Practitioners are very different; nevertheless it may not be improper for y^e satisfaction of ingenious Learners to exhibit some few remarkable Observations on this subject. At the beginning of many Lessons you will meet with an odd Note excluded from y^e others by the first Bar, which must be always struck with an up Bow, the next within y^e Bar is to be drawn with down Bow, and whenever an equal number of Minims, Crotchets, or Quavers are comprised within y^e same Bar, proceed in drawing one Bow down and y^e other up continually; but if three, five, seven or any other odd Numbers are found therein, then 'tis requisite that some two of them be play'd with two down or two up Bows both together: Lastly in case there are two, four, or more Quavers tied together, be sure to play off the first of them with a down Bow, the same thing is to be observ'd with Semiquavers when they agree in like manner: as you may more plainly apprehend in the ensuing Example wherein the Letter (u) is set under those Notes which require an up Bow, and (d) under those Notes which are drawn downwards.

Example

The musical example consists of two staves of music in common time. The first staff contains a sequence of notes: a quarter note, two eighth notes, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the notes are the bowing directions: d u d u d u d d u d u u. The second staff contains a sequence of notes: a quarter note, two eighth notes, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the notes are the bowing directions: d u d u d d u d u d u u d.

The Method of Bowing in Triple Time

When three Minims are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third again with a down Bow, but in playing you will soon perceive the first direction to be the best, in regard that by this means the following Bar will begin more smooth with a down Bow.

When three Crotchets are found in a Bar, you must draw y^e Bow downward for y^e first, upward for the second, and continue so to do alternately; but if four Quavers follow a Bar of three Crotchets, then strike the first Crotchet with a down Bow & the other two with up Bows; to the end that you may more conveniently begin the four Quavers in the next Bar drawing your Bow downward

The first staff contains a 3/4 time signature and a sequence of notes: a dotted quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, and finally a dotted quarter note. Below the notes are the bowing directions: d u d u d u u d.

The second staff contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, and finally a dotted quarter note. Below the notes are the bowing directions: d u d d u d u d u d d.

Instructions for y^e Violin C

Minuet

Handwritten musical score for Minuet, consisting of ten staves. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as 'fr' (fz) and 'ff' (ff). There are also some asterisks and a double bar line with repeat dots.

Rigadon

Handwritten musical score for Rigadon, consisting of three staves. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as 'fr' (fz) and 'ff' (ff). There are also some asterisks and a double bar line with repeat dots.

For the Violin

Minuet

Handwritten musical notation for the first Minuet, consisting of four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with eighth and sixteenth notes, including trills and slurs. The second staff continues the melody with trills and slurs. The third staff continues the melody with trills and slurs. The fourth staff concludes the piece with a double bar line and repeat dots.

Rigadoon

Handwritten musical notation for the Rigadoon, consisting of four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a melody with eighth and sixteenth notes, including slurs and trills. The second staff continues the melody with slurs and trills. The third staff continues the melody with slurs and trills. The fourth staff concludes the piece with a double bar line and repeat dots.

Minuet

Handwritten musical notation for the second Minuet, consisting of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with eighth and sixteenth notes, including slurs and trills. The second staff continues the melody with slurs and trills. The third staff concludes the piece with a double bar line and repeat dots.

For the Violin

C 2

Minuet in Rodelinda.

A handwritten musical score for a minuet. It consists of eight staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The music is characterized by frequent trills, indicated by 'Tr' above notes, and various ornaments marked with asterisks (*). The piece concludes with a double bar line and repeat dots.

The following Minuets by the most Eminent Masters.

A handwritten musical score for a minuet. It consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests and a double bar line in the second staff. The piece ends with a double bar line and repeat dots.

For the Violin.

Minuet.

Handwritten musical notation for the first Minuet, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'Fr' and asterisks.

Minuet

Handwritten musical notation for the second Minuet, starting with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The notation includes notes and rests.

Handwritten musical notation for the second Minuet, consisting of three staves of music in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The notation includes notes, rests, and dynamic markings like 'Fr' and 'DC'.

Minuet

Handwritten musical notation for the third Minuet, consisting of three staves of music in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The notation includes notes, rests, and dynamic markings like 'Fr'.

For the Violin

D

Minuet

Handwritten musical score for the first Minuet. The piece is in G minor (one flat) and 3/8 time. It consists of five staves of music. The notation includes various rhythmic values, slurs, and trills marked 'Tr'. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots.

Minuet

Handwritten musical score for the second Minuet. The piece is in G minor (one flat) and 3/4 time. It consists of seven staves of music. The notation includes various rhythmic values, slurs, and trills marked 'Tr'. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a mix of quarter, eighth, and sixteenth notes. The piece concludes with a double bar line and repeat dots.

For the Violin

Minuet

15
W

Handwritten musical score for the first Minuet. It consists of eight staves of music in G major (one sharp) and 3/4 time. The notation includes treble clefs, notes, rests, and ornaments marked 'Fr'. The piece concludes with a double bar line.

Minuet

Handwritten musical score for the second Minuet. It consists of four staves of music in G major (one sharp) and 3/4 time. The notation includes treble clefs, notes, rests, and ornaments marked 'Fr'. The piece concludes with a double bar line.

For the Violin

D 2

Minuet.

Handwritten musical score for a Minuet, consisting of ten staves of music. The notation includes various note values, rests, and ornaments marked with asterisks. The piece concludes with a double bar line and the initials 'DC'.

Rigadoon

Handwritten musical score for a Rigadoon, consisting of three staves of music. The notation includes various note values, rests, and ornaments marked with asterisks.

For the Violin

Saraband by S^r Albinoni. 17

All^o

Handwritten musical score for Saraband by S. Albinoni. The score is written on ten staves in G minor (one flat) and 3/8 time. It features a variety of note values including eighth and sixteenth notes, rests, and ornaments marked with asterisks. Trills are indicated by 'Tr' above notes. The piece concludes with a double bar line and repeat dots.

Gavot by S^r Albinoni.

Handwritten musical score for Gavot by S. Albinoni. The score is written on five staves in G minor (one flat) and common time. It features a variety of note values including eighth and sixteenth notes, rests, and ornaments marked with asterisks. Trills are indicated by 'Tr' above notes. The piece concludes with a double bar line and repeat dots.

For the Violin



Air by Sig^r Masciti

Presto

For the Violin

For the Violin

E 2

Air by M^r S^t Helene

Allegro

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation begins with a series of eighth notes.

Handwritten musical notation on a single staff, continuing the piece with eighth notes and some accidentals.

Handwritten musical notation on a single staff, continuing the piece with eighth notes and some accidentals.

Handwritten musical notation on a single staff, continuing the piece with eighth notes and some accidentals.

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Handwritten musical notation on a single staff, continuing the piece with eighth notes and some accidentals.

Handwritten musical notation on a single staff, continuing the piece with eighth notes and some accidentals.

For the Violin

Minuet.

The Minuet piece is written in 3/8 time and one flat. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some slurs and trills marked 'Tr'. The piece concludes with a double bar line and repeat dots.

Rigadoon

The first Rigadoon piece is written in 6/8 time and one flat. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music is characterized by a steady eighth-note rhythm. The piece ends with a double bar line and repeat dots.

Rigadoon

The second Rigadoon piece is written in 6/8 time and one flat. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music continues the eighth-note rhythmic pattern. The piece concludes with a double bar line and repeat dots.

For the Violin.

F

A Favourite Air:

Allegro

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 3/8 time signature, and the tempo marking 'Allegro'. The notation includes various note values, rests, and dynamic markings such as 'Tr' (trills) and 'S' (accents). The second staff is marked 'Song' and the fourth 'Sym'. The piece concludes with the tempo marking 'Adagio' at the bottom right of the page.

Adagio

For the Violin

in the Opera of Sirve.

Sym

Da Capo al segno

Air by M^r Handel in Julius Cæsar.

Fr

S

Sym

Song

Fr

Sym

Song

Fr

Adag

Fr

Sym

Fr

S

D.C. al segno

For the Violin

Un lampo e la speranza.

Allegro

The musical score consists of 12 staves of music. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'fr' (forzando) and 'Sym' (sforzando). The music is written in a cursive, historical style.

For the Violin

In the Opera of Admetus.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a single melodic line. Annotations include 'Fr' (trill) above several notes, 'Sym DC' (Symphony Double Coda) at the end of the first staff, and '3 Fr' above a triplet of notes in the third staff. The second staff is labeled 'Si caro si in Admetus' and begins with a 3/8 time signature. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a double bar line and the annotation 'DC' (Double Coda).

For the Violin. G

A Favourite Air

All.^o

Handwritten musical score for violin, consisting of 12 staves. The score includes various musical notations such as treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together. Trills are indicated by 'tr' above notes, and ornaments are marked with an asterisk (*). The piece is divided into sections labeled 'Song' and 'Sym' (Symphony). The first staff begins with 'All.^o'. The second staff has 'tr' markings above several notes. The third staff is labeled 'Song'. The fourth staff is labeled 'Sym'. The fifth staff is labeled 'Song'. The sixth staff has 'tr' markings above several notes. The seventh staff is labeled 'Sym'. The eighth staff is labeled 'Song'. The ninth staff has 'tr' markings above several notes. The tenth staff is labeled 'Sym'. The eleventh staff is labeled 'Song'. The twelfth staff is labeled 'Sym'.

For the Violin.

in the Opera of Rodelinda

27

Fr
w
Song Fr Fr
Fr
Fr
Da Capo

Minuet. 3/4 Sym Fr Fr Fr

Rigadoon 6/8 Fr

Aure portate by Mr Handel

Allegro

The musical score consists of 14 staves of handwritten notation. The music is written in a single system with a treble clef and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several asterisks (*) scattered throughout the score, likely indicating specific performance techniques or ornaments. The word "Song" is written above the fourth staff, and "Sym" is written below the tenth staff. The number "7r" appears frequently above notes, possibly indicating a specific fingering or a trill. The overall style is characteristic of 18th-century manuscript notation.

For the Violin.

in Ptolomy

Musical score for 'in Ptolomy' consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with several measures marked with a '7' above the staff, indicating a seven-measure rest. The second and third staves continue the melodic line with similar rhythmic patterns and some accidentals. The piece concludes with a double bar line and the instruction 'D C' (Da Capo).

Air by M^r Bononcini in Astyanax

Musical score for 'Air by M. Bononcini in Astyanax' consisting of six staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes. The second and third staves show more complex rhythmic patterns, including some sixteenth-note runs. The fourth and fifth staves continue the piece with various note values and rests. The sixth staff ends with a double bar line and a repeat sign.

Air in Astyanax

Musical score for 'Air in Astyanax' consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is characterized by a mix of quarter and eighth notes. The second and third staves continue the piece with similar rhythmic patterns and some accidentals. The piece concludes with a double bar line and the instruction 'D C' (Da Capo).

For the Violin

A Favourite Air,

All.^o

Handwritten musical score for violin, consisting of 12 staves of music in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Performance markings include 'All.^o', 'Song', 'Sym', and 'So'. Fingerings are indicated by numbers 1-7, and trills are marked with 'tr'. The piece concludes with a double bar line and a repeat sign.

For the Violin

In Rhadamistus.

Handwritten musical score for violin, titled "In Rhadamistus". The score consists of 13 staves of music in G major (one sharp) and 7/8 time. The notation includes various rhythmic values, accidentals, and performance markings such as "Tr" (trills), "Syrn" (syrinx), and "DC al segno". The piece concludes with a double bar line and the instruction "DC al segno".

For the Violin

H 2

A Favourite Air

Handwritten musical score for violin, titled "A Favourite Air". The score consists of 12 staves of music in G major (one sharp) and 2/4 time. It includes various musical notations such as treble clefs, notes, rests, and ornaments. Specific markings include "Sym" (Symphony), "Fr" (Forte), and "Song" (Song). The piece concludes with a double bar line and a repeat sign.

For the Violin

In the Opera of Rodelinda.

33

This page contains a handwritten musical score for violin, consisting of 13 staves. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Annotations include asterisks (*) above notes, 'Tr' (trills) above specific notes, 'Sym' (Symphony) above a section, and 'Song' above a section. The piece concludes with a double bar line and the letters 'D C' (Da Capo). The bottom of the page is labeled 'For the violin' and 'I'.

For the violin

I

D C

A Favourite Song

Handwritten musical score for violin, titled "A Favourite Song", page 34. The score consists of 12 staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings such as "Tr" (trills) and "So" (sostenuto) are present. The piece concludes with a double bar line and a repeat sign.

For y Violin

in the Opera of Admetus

35

Fr

Song

Fr

Sym

So

Fr

Sym

For the Violin

I 2

Volta

Admetus

Song

Handwritten musical score for the 'Song' section of 'Admetus'. It consists of seven staves of music in treble clef. The notation includes various note values, rests, and ornaments marked with asterisks (*). The word 'Fr' appears above the sixth and seventh staves. The piece concludes with a double bar line and the instruction 'Da Capo'.

A favourite Air in Admetus.

Allegro

Handwritten musical score for 'A favourite Air in Admetus'. It consists of four staves of music in treble clef, marked 'Allegro'. The notation includes various note values, rests, and ornaments marked with asterisks (*). The word 'Fr' appears above the third staff. The word 'Song' is written below the fourth staff. The piece concludes with a double bar line and the instruction 'For the violin'.

For the violin

Admetus

This page contains a handwritten musical score for the piece "Admetus". The score is written on ten staves, all in treble clef and featuring a key signature of two flats (B-flat and E-flat). The music consists of a series of melodic lines with various rhythmic values, including eighth and sixteenth notes, and rests. Several staves include specific annotations: the second staff has "Fr" and "Sym" written above it; the third staff has "Song" written above it; the sixth staff has "Sym" written below it; the seventh staff has "Song" written below it; and the tenth staff has "Fr" and "w" above it, and "Da Capo" written to the right of the staff. At the bottom left of the page, the name "Forj" is written, and "violin" is written below the first staff. At the bottom center, the letter "K" is written below the tenth staff. The paper shows signs of age, with some staining and a slightly yellowed tone.

A Favourite Air

Sym

Fr *Song* *Sym*

Song

Fr *Sym*

Song

For the Violin

in the Opera of Tamerlane

39

Sym Song

Sym

Song

For the Violin

D.C.

K 2

A Favourite Air in Siroe

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andante'. The notation includes various note values, rests, and ornaments. The word 'Fr' is written above several notes, likely indicating a fermata or a specific performance instruction. The word 'Song' appears on the fourth staff, and 'Sym' appears on the eighth staff. The score concludes with a double bar line and a 'W' marking.

For the Violin

by Mr Handel.

41

Handwritten musical score for violin, page 41, by George Frideric Handel. The score consists of 13 staves of music in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and ornaments. The word "Tr" (trill) is written above several notes. The piece concludes with a double bar line and a repeat sign.

Da Capo

For the Violin

I

A Favourite Air

12/8

Sym

Song

Sym

Song

Sy So Sy So Sy So

For the Violin

In the Opera of Siroe.

Fr

Sym

Song

Da Capo

For the Violin

L. 2

Minuet

Rigadoon

Minuet

For the Violin

Minuet

Minuet

For the Violin.

M

Furibondo in y Opera

All^o $\text{G}^{\ast}6$ C 8 7 7

The musical score consists of 12 staves of music. The first staff is marked 'All^o' and features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several asterisks (*) placed above or below notes throughout the score, likely indicating specific performance techniques or ornaments. The music is written in a single system across the page.

Song

Sy

So

Sy

So

Sy

So

Fr

Sy

For the Violin

So

of Parthenope

The musical score consists of 12 staves of handwritten notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation, featuring a variety of note values and complex rhythmic patterns. Slurs and double slurs are used extensively to group notes. There are several asterisks (*) placed above or below notes, possibly indicating specific fingering or performance instructions. Handwritten annotations 'Fr' and 'Sy' are visible above some notes. The piece ends with a double bar line on the final staff.

For the Violin.

M 2

Volta

Handwritten musical score for violin, page 48. The score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first two staves are marked "So" and "Sy". The seventh staff is marked "Fr". The final staff ends with the instruction "Da Capo".

F. G. N. G. D.

For the Violin.







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THE
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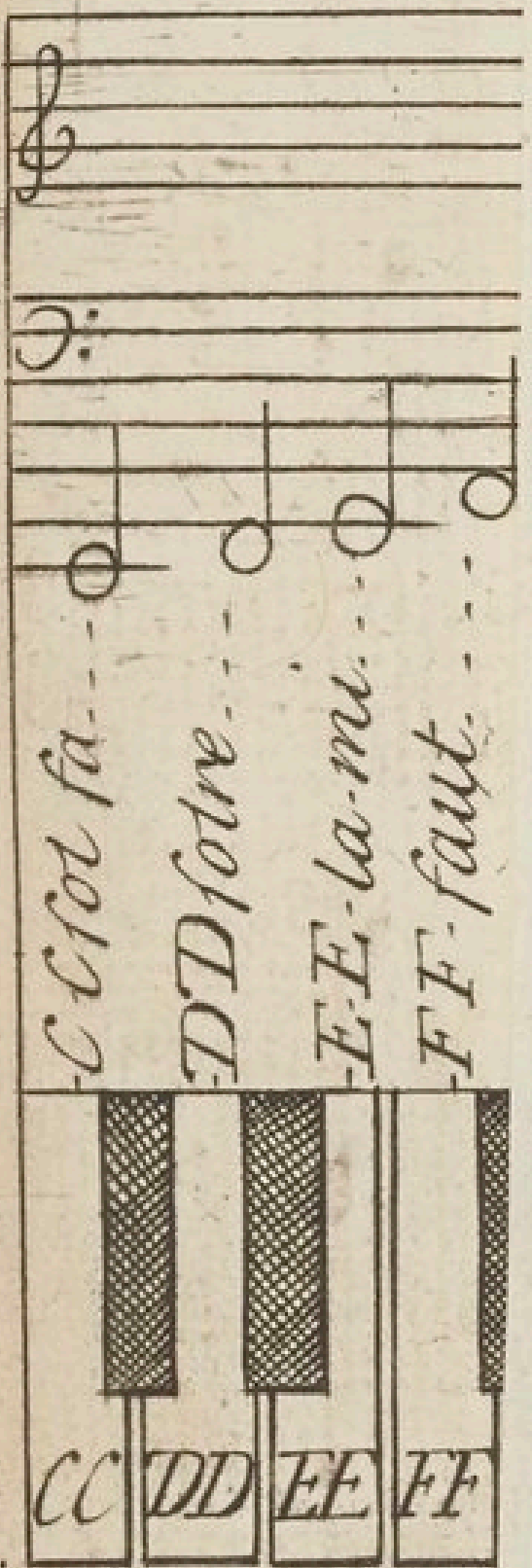
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The

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C C D D fa - -
D D D D so tre - -
E E E E la - mi - -
F F F F faut - -

C C D D E E F F

Bass c
Obse
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Cliff. and is
the four li

The HARPSICORD Illustrated and Improv'd.

Before you can attain to play on the Harpsicord or Spinnet, you must learn the Gammut or Scale of Musick by heart, with the Names of the Notes and what Lines & spaces they stand on. In order to which you must know that all Lessons for these Instruments are prick'd on two staves each consisting of five lines, The first Staff contains the Treble and has this mark C (which is called the Treble Cliff) set at the beginning of it; this mark B which is called the Bass Cliff is usually at the beginning of the second staff which contains the Bass

But for the better understanding your Notes and to what Keys of your Instrument they refer to, observe the following Scheme.

The diagram illustrates the relationship between musical notation and the harpsicord keyboard. It features two staves: the upper staff is the Treble staff with a C-clef, and the lower staff is the Bass staff with a B-clef. The Treble staff contains notes from C to C, with the first four notes (C, D, E, F) placed above the top line, labeled 'in alt'. The Bass staff contains notes from C to C, with the last four notes (G, A, B, C) placed below the bottom line, labeled 'double'. A keyboard layout is shown below the staves, with keys labeled C through C. The notes are: C (white), D (white), E (white), F (white), G (white), A (white), B (white), C (white), D (white), E (white), F (white), G (white), A (white), B (white), C (white), D (white), E (white), F (white), G (white), A (white), B (white), C (white). The notes C, D, E, F, G, A, B, C are white keys, and the notes D, E, F, G, A, B, C, D, E, F, G, A, B, C are black keys.

Bass or Left Hand.

Treble or Right Hand

Observe in this Example that the four Notes above the Treble staff are called in alt; and those below the Bass staff are called double; these Notes are helped by additional lines which are also called Ledger lines.

There is also another Cliff besides those two before mentioned which is called the Tenor Cliff, and is used when the Bass goes high to avoid Ledger lines. this Cliff is placed upon any of the four lowest lines and is always the middle C of your Instrument.

The Harpsichord Illustrated and Improved

Handwritten text at the top of the page, likely an introduction or preface, describing the instrument and the author's intent.



Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Handwritten musical notation on a five-line staff, continuing the piece with more notes and clefs.

Handwritten musical notation on a five-line staff, showing further development of the musical piece.

Handwritten text at the bottom of the page, possibly a concluding note or a reference to other works.

Observe in the foregoing Example of the Gammut that there are twenty nine white Keys [which is the number contain'd in many Harpsichords except in those made here of late: to which they add both above and below, sometimes to the number of thirty seven] There are also twenty black Keys somewhat shorter than the others, which are placed between them and serve for flats b or sharps \sharp to the white Keys, for Example the short Key that is between G & A serves both for $G\sharp$ and $A\flat$, the short key between A & B serves also for $A\sharp$ and $B\flat$ &c for the rest —

Therefore if any Note has a \sharp set before it you must touch the inward or short Key above it, and if there be a \flat before it you must touch the inward key below it, and so on with all the inward Keys which are Flats to the plain Keys above them, and Sharps to the plain Keys below them —

Observe also that between B and C and between E and F there is no inward Key, as there is between the others, because their intervals are naturally but an half note. —

When a Flat or Sharp is set at the beginning of a Stave, you must play every note flat or sharp that is on that line or space, for Example if a \flat should be placed in B you must play every B in your Tune flat, unless contradicted by an accidental \sharp . the same holds good in respect to Sharps. —

Harpsicord.

A

There

There is another Character called a Natural which is made thus \natural . and is used to contradict those flats and Sharps that are set at the beginning of a Staff, and in such a Case you must touch the Natural Note as it is in the Gammut. for Example if a b were set in B at the beginning of a Tune it causes all the Notes of that Name to be flat; and if this Character comes before some one or more of these Notes; it is used instead of a sharp; but if sharps are set at the beginning then it is used instead of a Flat.

Of Notes and their Lengths

There are six Sorts of Notes now in use which are a Semibreve \circ , a Minum \ominus , a Crotchet \blacktriangledown , a Quaver \blacktriangledown , a Semiquaver \blacktriangledown , and a Demisemiquaver \blacktriangledown . their Proportions to each other are these, a Semibreve as long as two Minums, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers, as.

	One Semibreve	
	2 Minums	
	4 Crotchets	
	8 Quavers	
	16 Semiquavers	
	32 Demisemiquavers	

There are Characters also for denoting silence, called Rests or Pauses which are these following.

There are three Sorts of Triple Time the first and slowest contains three Minims in a bar and is known by this mark $\frac{3}{2}$ —————

The second sort is faster and contains three Crotchets in a bar and is known by this Mark $\frac{3}{4}$ —————

The third sort is the quickest of all and contains three Quavers in a bar known by $\frac{3}{8}$ —————

There is another kind of Triple Time which is composed of three bars of the former and is marked thus $\frac{9}{4}$ or thus $\frac{9}{8}$ and contains either 9 Crotchets or 9 Quavers in a bar —————

There is also another kind of Common Time composed of Triple Time marked thus $\frac{6}{4}$ and contains 6 Crotchets in a bar or thus $\frac{6}{8}$ and then it contains but 6 Quavers, or also thus $\frac{12}{8}$ then it contains 12 Quavers in a bar —————

Note when there is a point added to any Note, it makes it half as long again Example —————



Of the Graces

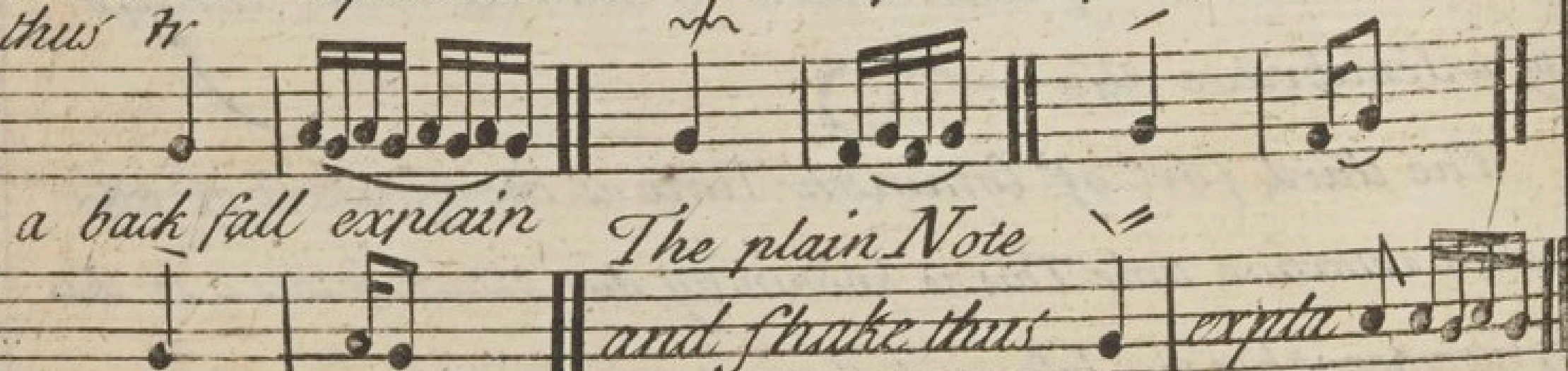
A Shake is mark'd explained. a Beat explain. a fore fall, explain thus tr

a back fall explain

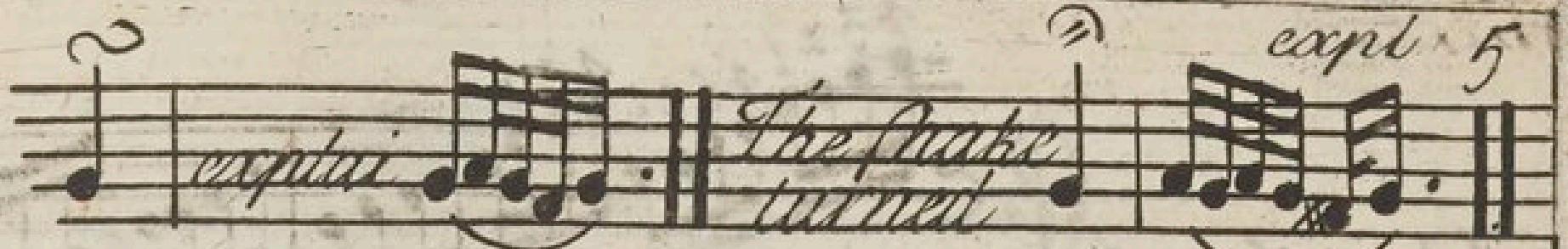
The plain Note

and shake thus

expla



The Turn
thus



Observe that you always shake from y^e Note above, & beat from y^e Note or half Note below, according to y^e Key you play in

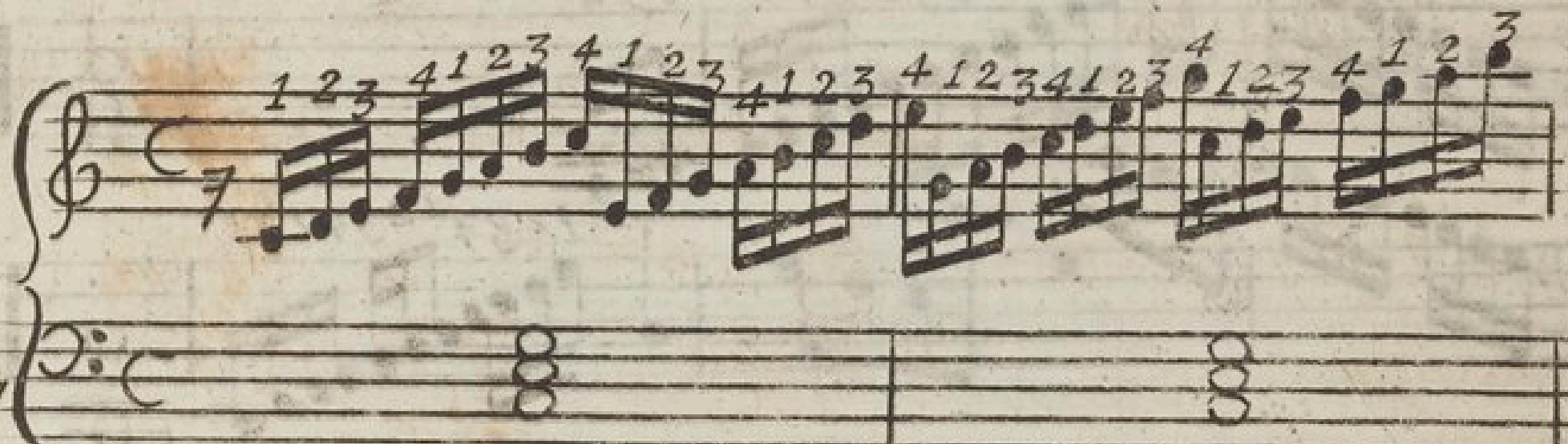
Of Fingering.

Although there is no certain Rule to be laid down for fingering of any Tune that you may meet with yet the following Lessons may be a great Inlet to it if well observ'd

Note that in fingering, your Thumb is the first Finger and so on to the little Finger which is the fifth.



Prelude
for
fingering



Harpsicord.

B

Prelude

Gavot
in
Otho

Handwritten musical score for Harpsicord, page 7. The score consists of 16 staves, each with a treble and bass clef. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and ornaments. There are several 'tr' (trill) markings above notes in the upper staves. The piece concludes with a double bar line and repeat signs in the final two staves.

Harpsicord.

8 Minuet

Handwritten musical score for Minuet 8, measures 1-12. The score is written in G minor (one flat) and 3/4 time. It consists of three systems, each with a treble and bass staff. The first system includes a '3' above the treble staff and a '7r' above the bass staff. The second system includes a '9' above the treble staff. The third system includes a '9' above the treble staff and the instruction 'end with the first strain' written above the bass staff. The notation includes various note values, rests, and bar lines.

Minuet
by
M^r Lully

Handwritten musical score for Minuet by M^r Lully, measures 1-12. The score is written in D major (two sharps) and 3/4 time. It consists of three systems, each with a treble and bass staff. The first system includes a '3' above the treble staff. The notation includes various note values, rests, and bar lines.

Handwritten musical score for Harpsicord, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign. The text "End with the first strain" is written in cursive between the fifth and sixth systems.



Harpsicord.

C

Prelude
by Mr
Babel.

Presto

The musical score is written on eight systems of two staves each. The top system is the only one with a treble clef on the left staff and a bass clef on the right staff. The remaining seven systems have a bass clef on both staves. The music is written in a single key signature (one flat) and a 7/8 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final cadence.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with a 'B' marking above the final measure. The lower staff is in bass clef with the same key signature and time signature, featuring a complex, multi-measure rhythmic accompaniment.

The second system continues the piece. The upper staff shows a melodic line with a 'B' marking above the final measure. The lower staff features a rhythmic accompaniment with a star symbol (*) above a measure in the middle.

The third system shows the continuation of the melodic and rhythmic lines. The upper staff ends with a 'W' marking. The lower staff continues with its rhythmic accompaniment.

The fourth system continues the musical notation. The upper staff ends with a 'W' marking. The lower staff continues with its rhythmic accompaniment.

The fifth system continues the musical notation. The upper staff ends with a 'W' marking. The lower staff continues with its rhythmic accompaniment.

The sixth system shows chordal structures for both staves. The upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one flat. The notes are arranged in vertical groups, indicating chords.

Harpsicord.

Minuet
by
Mr Lully.

This page contains a handwritten musical score for a Minuet by Mr Lully. The score is written in French lute tablature style, using a 3/8 time signature. It consists of eight systems of two staves each (treble and bass clef). The notation includes various rhythmic values, accidentals, and specific markings such as '7r' (trills) and '7' (fingerings). The piece concludes with a double bar line and repeat dots at the end of the eighth system.

*L'amo tanto
by Sg^r Attilio, in
Artaxerxes*

Harpsicord

D

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains several measures of music, including a guitar chord diagram. The bass staff contains corresponding notes and rests. There are asterisks and the letters 'Fr' written above the treble staff.

Da Capo

*Jig
in
Siroe.*

Handwritten musical notation for the second system, consisting of two staves. The treble staff has a key signature of one flat and a time signature of 12/8. The bass staff has a key signature of one flat and a time signature of 7/8. Both staves contain notes and rests.

Handwritten musical notation for the third system, consisting of two staves. The treble staff has a key signature of one flat and a time signature of 7/8. The bass staff has a key signature of one flat and a time signature of 7/8. Both staves contain notes and rests.

Handwritten musical notation for the fourth system, consisting of two staves. The treble staff has a key signature of one flat and a time signature of 7/8. The bass staff has a key signature of one flat and a time signature of 7/8. Both staves contain notes and rests.

Handwritten musical notation for the fifth system, consisting of two staves. The treble staff has a key signature of one flat and a time signature of 7/8. The bass staff has a key signature of one flat and a time signature of 7/8. Both staves contain notes and rests.

The image shows a page of handwritten musical notation, numbered 15 in the top right corner. The page contains six systems of music, each consisting of two staves. The notation is written in a historical style, likely from the 18th or 19th century. Each system begins with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of two flats (B-flat and E-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together. Some notes are marked with an asterisk (*). The piece concludes with a double bar line and repeat signs (two vertical lines) at the end of the sixth system.

Courant
by M^r
Mattheson.

The musical score is written in a historical style, likely from the 17th or 18th century. It consists of eight systems, each with a treble and bass staff. The notation includes various note values, accidentals, and asterisks marking specific notes. The piece concludes with a double bar line and repeat signs on the final staff.

Harpsicord.



E

Suite by Mr Mattheson.

Symphony

Quick

Handwritten musical score for Harpsicord, page 19. The score consists of eight systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. There are several '7r' markings above the staves, likely indicating ornaments or trills. The piece concludes with a double bar line and the word 'Allem' written in a stylized font. The instrument is identified as 'Harpsicord' at the bottom left.

Harpsicord.

E 2

Volti

Allem

Allemand

The first system of the Allemand piece consists of two staves. The treble staff begins with a common time signature (C) and a key signature of one sharp (F#). The bass staff also has a common time signature and one sharp. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

The second system continues the Allemand piece. It features a fermata over a note in the treble staff. A '7r' annotation is present above the final measure of the treble staff, indicating a seven-measure rest. The notation includes various rhythmic values and accidentals.

The third system of the Allemand piece includes a repeat sign (double bar line with dots) in both staves. A '7r' annotation is placed above the treble staff. The music continues with complex rhythmic patterns and accidentals.

The fourth system of the Allemand piece features a '7r' annotation above the treble staff. It includes a repeat sign in the bass staff. The notation is dense with notes and accidentals.

The fifth system of the Allemand piece includes a '7r' annotation above the treble staff. It features a repeat sign in the bass staff. The music concludes this system with a final chord in the treble staff.

Courant

The first system of the Courant piece consists of two staves. The treble staff has a 3/4 time signature and a key signature of one sharp (F#). The bass staff also has a 3/4 time signature and one sharp. The music is characterized by a steady eighth-note rhythm.

First system of handwritten musical notation for Harpsicord, featuring treble and bass staves with various notes and rests.

Second system of handwritten musical notation, including a 'Tr' (trill) marking above the treble staff.

Third system of handwritten musical notation, showing a continuation of the piece with various rhythmic values.

Fourth system of handwritten musical notation, featuring a 'Tr' (trill) marking above the treble staff.

Fifth system of handwritten musical notation, continuing the melodic and harmonic development.

Final system of handwritten musical notation, concluding with a double bar line and decorative flourishes.

Saraband

Harpsicord

F

Volti

Saraband

Musical notation for the beginning of the Saraband, showing a treble and bass clef system with a 3/2 time signature and a key signature of one sharp (F#).

Musical notation for the first system of the Saraband, featuring treble and bass clefs with various notes and rests.

Musical notation for the second system of the Saraband, including a repeat sign and a fermata.

Musical notation for the third system of the Saraband, showing complex rhythmic patterns and accidentals.

Musical notation for the fourth system of the Saraband, featuring a repeat sign with first and second endings.

Musical notation for the fifth system of the Saraband, ending with a double bar line and the signature "Grieg".

Gigg

Volta

Harpsicord.

F 2

2.4-

This image shows a page of handwritten musical notation, likely a manuscript. The page is titled "2.4-" in the upper left corner. It contains six systems of music, each consisting of two staves. The notation is written in black ink on aged, slightly yellowed paper. Each system begins with a treble clef on the upper staff and a bass clef on the lower staff, both with a sharp sign indicating a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values including minims, crotchets, and quavers. The first system shows a melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues this pattern with more complex rhythmic figures. The third system features a more active treble part with many beamed notes. The fourth system has a treble part with many chords and rests, while the bass part continues with a steady rhythm. The fifth system shows a treble part with many beamed notes and rests, and a bass part with a similar rhythmic pattern. The sixth system concludes with a treble part that has many beamed notes and rests, and a bass part with a similar rhythmic pattern. The notation is clear and legible, with some minor ink blots and fading on the paper.

The first system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes, followed by a fermata. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of chords and eighth notes, also ending with a fermata. There are asterisks above the first notes of both staves.

*A Favourite
AIR in the
Opera of
FLORIDANT*

The second system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains a series of eighth and sixteenth notes. The bass staff begins with a bass clef, a key signature of one flat, and a 3/8 time signature. It contains a series of eighth and sixteenth notes. There are asterisks above the first notes of both staves.

The third system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes, followed by a first ending bracket and a second ending bracket. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes, followed by a first ending bracket and a second ending bracket. There are fermatas above the first notes of both staves.

The fourth system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes. There are fermatas above the first notes of both staves.

The fifth system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes. There are fermatas above the first notes of both staves.

The sixth system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes, followed by a first ending bracket and a second ending bracket. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes, followed by a first ending bracket and a second ending bracket. There are fermatas above the first notes of both staves.

Harpicord 1 2 G

A Favourite
SONG in the
Opera of
SCIPIO

Adagio



Andante



Handwritten musical score for Harpsicord, page 27. The score consists of seven systems of two staves each. It features various musical notations including notes, rests, and ornaments. The word "Fr" is written above several notes, and "D.C." is at the end. A large graphic of a harpsicord keyboard is at the bottom right.

Harpsicord.

G 2

D.C.

*A Favourite
AIR, in the
Opera of
Vespasian*

Handwritten musical score for a piece titled "A Favourite AIR, in the Opera of Vespasian". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Trills are indicated by "Tr" above notes. The score concludes with a double bar line and repeat signs. The paper shows signs of age, including some staining and foxing.

RULES

for attaining to play a
Thorough Bass.

Musick consists of Concords & Discords

Concords are either perfect or imperfect; the perfect concords are the 5th and 8th, the imperfect Concords are the 3^d, 4th, and 6th.

Discords are the 2^d, the Tritone or sharp 4th, the flat 5th, the 7th and the 9th. Although the 2^d and the 9th are the same thing, yet their Accompaniments are very different.

Common Cords are the 3^d, 5th, and the 8th.

There are two sorts of Thirds and Sixes, viz. flat and sharp. A b 3^d contains four half Notes and a \sharp 3^d five; A b 6th contains nine half Notes, and a \sharp 6th, ten.

Concords Discords

$b3, \sharp 3, 4, 5, b6, 6, 2^d, 4+, b5, 7, 9.$

Common Cords are to be play'd on any Note where nothing is mark'd; Except when you play in a sharp Key, the third and seventh above the Key naturally require a 6th, but if you play in a flat Key then a 6th is required to the second and seventh above the Key, unless mark'd otherwise.

All Keys are either flat or sharp, not by what Flats or Sharps are set at the beginning of a Tune, but by the third above the Key.

Two Fifths, or two Eighths are never allowed neither in playing a Thorough Bass, nor in Composition, therefore the best way is to move by contrary Motion.

All extraordinary sharp Notes naturally require Sixes, unless mark't to the contrary.

All natural sharp Notes require flat 3^{ds}, and all natural flat Notes require \sharp 3^{ds}. B, E, and A are naturally sharp in an open Key, and F, C, and G are naturally flat.

Example of common Cords & natural sixes.

A musical example showing two staves in common time. The top staff is in treble clef and the bottom in bass clef. It displays several chords: a C major triad (C-E-G), an E minor triad (E-G-B), a G major triad (G-B-D), and an A major triad (A-C-E). Below the bass staff, the numbers 6, 6, 6, and 6 are written under the notes corresponding to the second, third, fourth, and fifth notes of the chords, indicating natural sixths.

A Sharp or Flat over or under any Note signifies a sharp or flat 3^d to be play'd to that Note.

If a natural flat 6th be required to any Note, you may play either two thirds and one sixth, or one 3^d and two sixes. But if the 6th be sharp, the best way is to play 3^d, 6th, and 8th.

Example

A musical example showing two staves in common time. The top staff is in treble clef and the bottom in bass clef. It displays several chords with various alterations: a C major triad with a sharp 3^d (C-E \sharp -G), an E minor triad with a flat 3^d (E-G \flat -B), a G major triad with a sharp 3^d (G-B \sharp -D), and an A major triad with a sharp 3^d (A-C \sharp -E). Below the bass staff, the numbers 6, 6, 6, and 6 are written under the notes corresponding to the second, third, fourth, and fifth notes of the chords, indicating natural sixths.

When you see the 2^d and 4th joyned together, they are to be accompany'd with the 6th.

N The second is only used when the Bass is a driving Note.

The 2^d and \sharp 4th are likewise accompany'd with a 6th, this passage also happens when the Bass is a driving Note.

Example

A musical example showing two staves in common time. The top staff is in treble clef and the bottom in bass clef. It displays several chords: a C major triad (C-E-G), an E minor triad (E-G-B), a G major triad (G-B-D), and an A major triad (A-C-E). Below the bass staff, the numbers 4 and 6 are written under the notes corresponding to the second and fourth notes of the chords, indicating natural sixths.

The 2^d is accompany'd with the 5th and 9th. Example

The 3^d and 4th joynd together may be accompany'd either with a 7th or with a sharp sixth. This Passage seldom happens but when the Bass ascends by degrees. Example.

The b5th & 6th joynd together must be accompa- ny'd with a 3^d. Example.

here if you think fit you may add y^e 8th

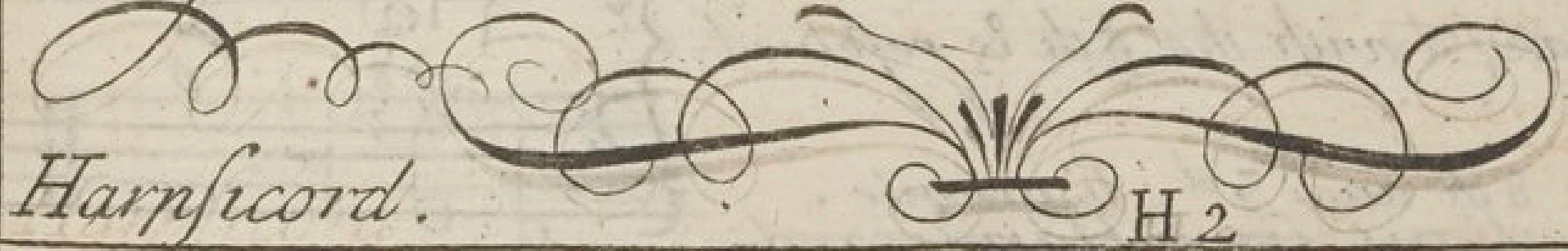
The natural 5th and 6th joynd together must also be accompany'd with the 3^d. and if you are minded to play full you must joynd the 8th also.

The extreame *2^d and 4th must be accompany'd with a Seventh.

This passage is seldom used but in order to a Cadence.

The 6th and 4th joynd together are accompany'd two different Ways. If the Bass descends by degrees they are accompany'd with a 2^d. but if the Bass lies still; or ascends or descends by Intervals they must be

accompanied with an 8th. Example.



The 7th and 5th joyned together are accompany'd with the 3^d, This passage is often used before a Cadence

Example.

The extream b 7th and b 5th joyn'd together which are never used but the Note before a Cadence require a 3^d to accompany them. Example.

Example.

The # 7th when the Bass lies still must be accompany'd with the 2^d and 4th, this seldom or never happens in a sharp Key. Example.

Example.

The 9th resolved into an 8th must be accompany'd with a 3^d and 5th.

Example.

Example.

The 4th resolved into a 3^d is always accompany'd with a 5th and an 8th.

Example.

The 7th resolved into a 6th may be accompany'd with a 3^d and 5th, but you must drop the 5th when you touch the 6th. Example.

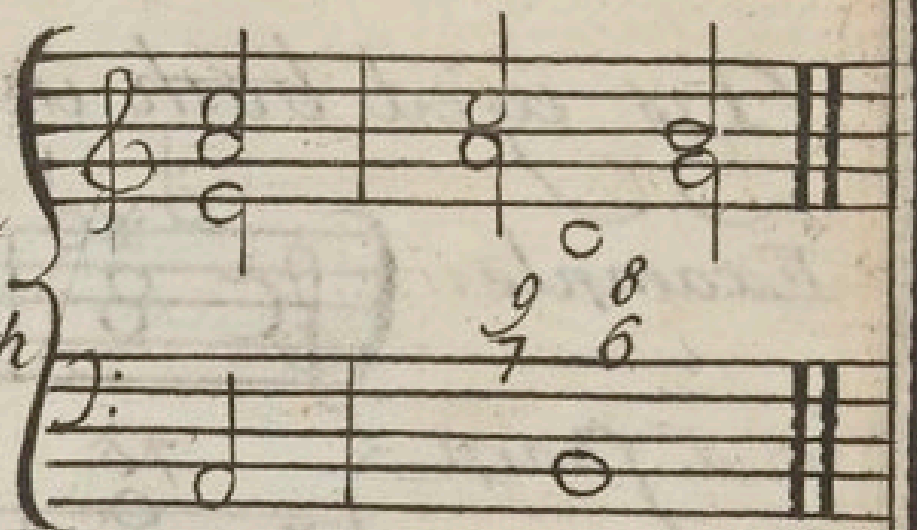
Example.

The 9th and 4th joyned together are accompany'd with the 5th & resolved.

into the 8th and 3^d Example.

Instructions for y^e Harpsicord.

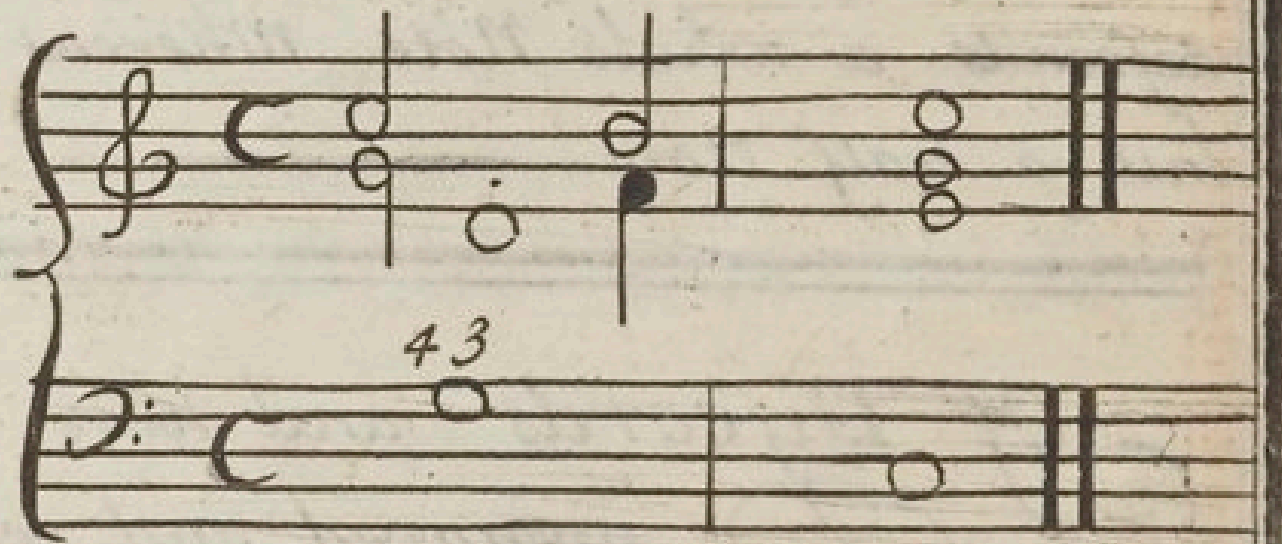
The 9th and 7th joined together must be accompany'd with the 3^d and resolv'd into the 6th and 8th



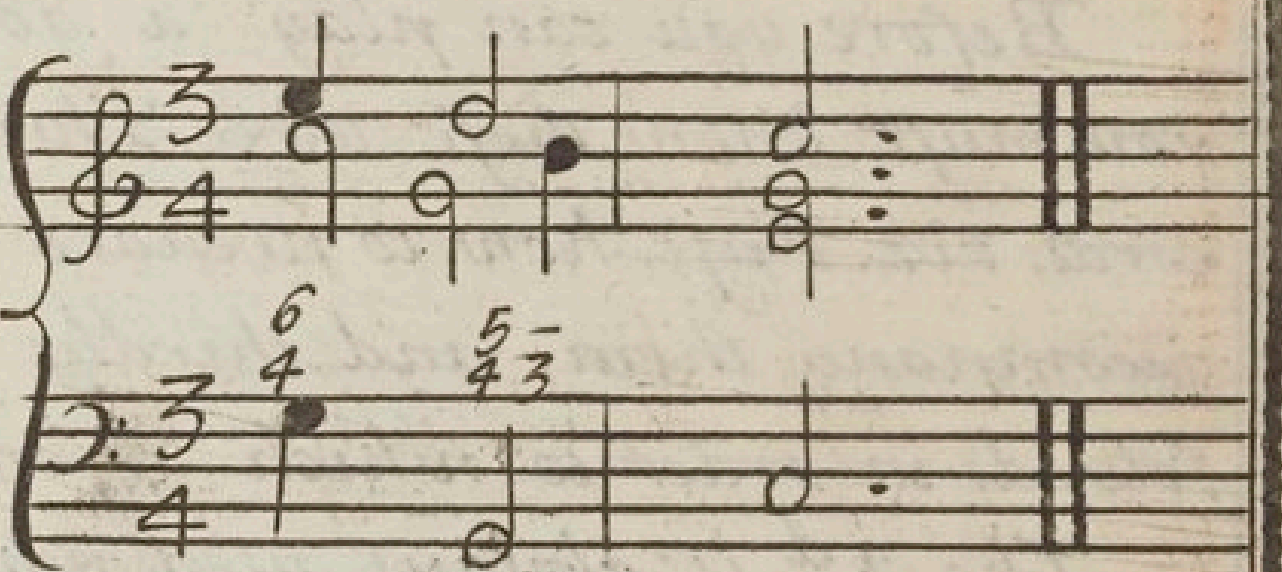
Example

There are three sorts of Cadences, or Ways of preparing for a Close, which are the common Cadence, the 6th and 4th Cadence and the great Cadence; The first and third of these are most properly used in Common Time, and the other in Triple Time, yet y^e common Cadence is very often used in Triple Time

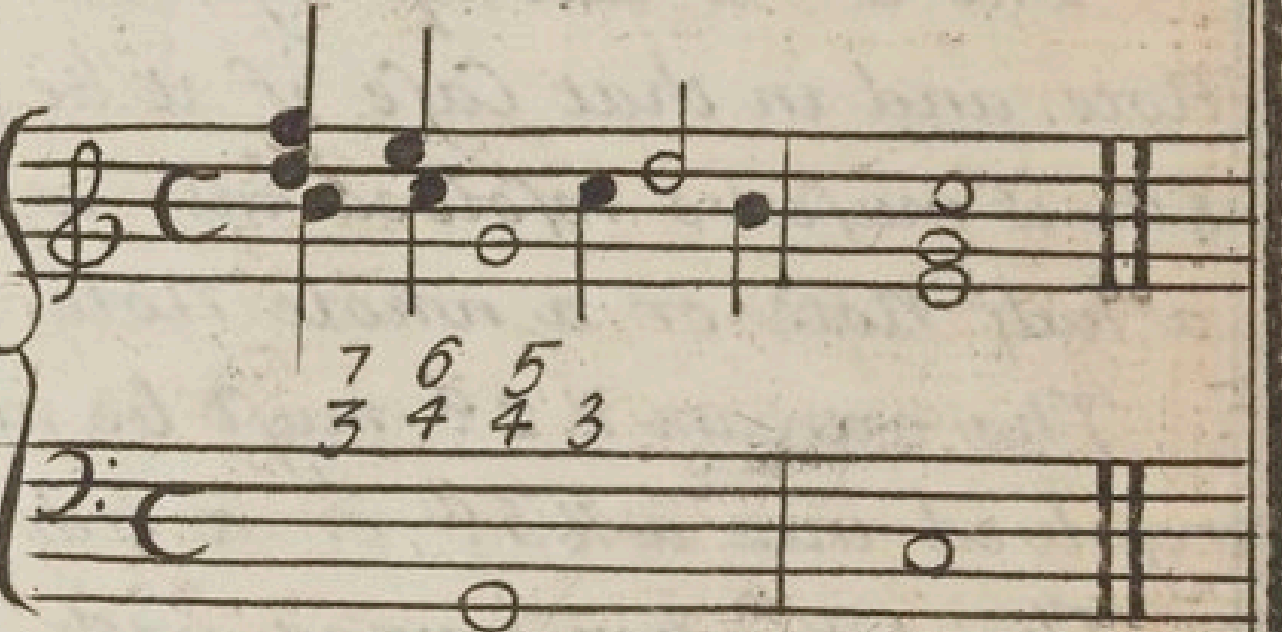
The common Cadence



The 6th & 4th Cadence



The great Cadence

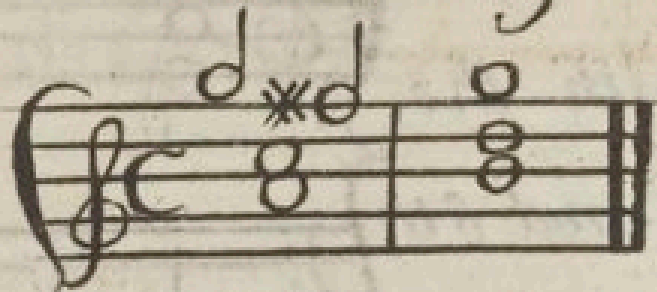


There is another Cadence called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is never used before a final Close, unless it be in Adagios or any other sort of slow Movement.

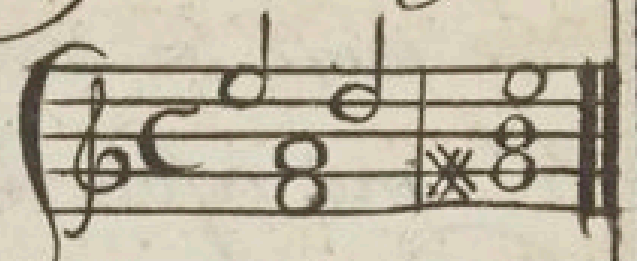
Harpicord.

Tis used both in a sharp and in a flat Key.

Example.

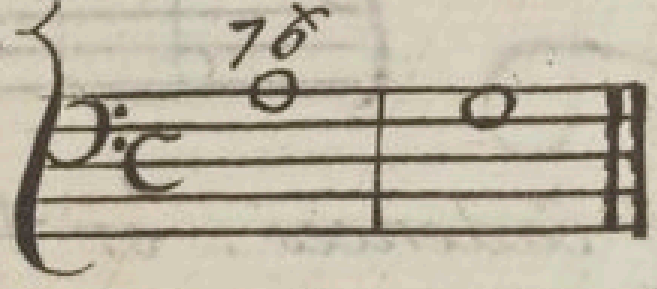


Example.



in a sharp.

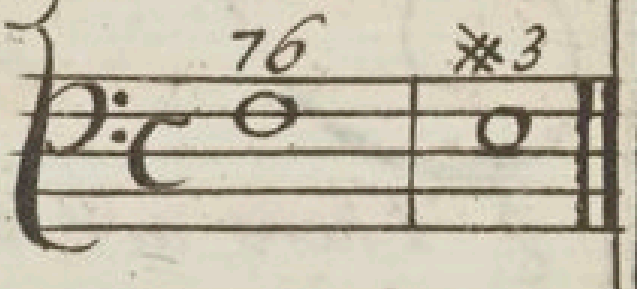
7⁶



in a flat

7⁶

*3



Key.

Key

Observe in the first of these two Examples that the 7th descends but a half note into the * 6th, whereas in the other Example it descends a whole Note into the * 6th. Observe also in the first Example that the Bass descends a whole Note. Whereas in the second it descends but a half Note.

Of Discords and how many Ways they are prepared and resolved.

Before you can play a good Thourough Bass, you must know these three Things with respect to Discords, viz. First, how to prepare them; secondly how to accompany them; and thirdly how they are to be resolved; in order to which observe the following Rules.

The 2^d is always used when the Bass is a driving Note, and in that Case if it be prepared by a 3^d or 8th, it must be resolved into a 3^d the Bass descending a half Note, or a whole Note.

The extream * 2^d must be prepared by a * 3^d, and resolved into a * 3^d or a 6th.

The 4th when joyned with the 3^d is prepared by a 5th, and resolved into a 3^d, the Bass ascending by degrees.

The natural 4th and * 4th when joyned with a 2^d may be prepared by a 3^d or 5th and resolved into a 6th the Bass descending one Note.

The

The ♯ 4th may also be prepared by a 4th or 6th and resolved into a 6th. —————

The natural 4th when joyned with the 5th or 6th may be prepared by a 3^d, 5th, 6th or 8th and resolved into a 3^d, but that in order to a Close —————

The ♭ 5th when joyned with a 6th may be prepared by a 3^d, 4th or 5th and resolved into a 3^d. —————

The natural 5th if joyned with a 6th, may be prepared by a 3^d, 6th, or 8th and resolved into a 3^d when in order to a Cadence. —————

The 7th may be prepared by a 3^d, 5th, 6th or 7th, and resolved into a 3^d or 6th, sometimes from a 7th to a 5th before a Cadence; It may also be prepared by an 8th and resolved into a 6th. —————

Moreover it must be prepared by an 8th when it is resolved in a 3^d at a Close —————

When the Bass lies still the ♯ 7th may be prepared by an 8th and resolved in an 8th again which is generally in a flat Key. —————

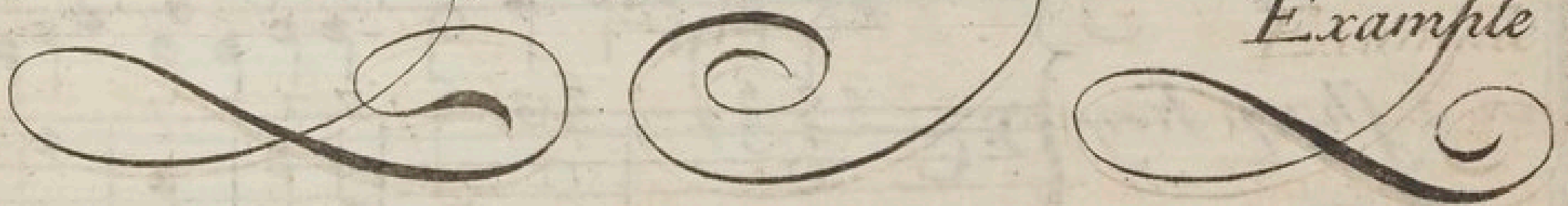
The 9th may be prepared by a 3^d, 5th, 6th or 8th and resolved into an 8th, the Bass lying still. but if the Bass should rise a 3^d then it is resolved into a 6th. If the Bass falls a 3^d then it is resolved into a 3^d. —————

The 9th if joyned with the 7th may be prepared by a 3^d or 5th, and resolved into an 8th, and the 7th into a 6th.

The 9th and 4th joyned together are best prepared by the 3^d and 5th and resolved into an 8th and 3^d. —————

Here follows several Examples wherein these Discords are promiscuously used as Occasion requires.

Example



Harpsicord.

Example
in a flat Key

Musical notation for the first system of 'Example in a flat Key'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with various accidentals and asterisks. The bass staff contains notes with fingerings and asterisks. The notation includes notes with asterisks and flats, such as $\flat 5$ and $\flat 7$.

Musical notation for the second system of 'Example in a flat Key'. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with asterisks and flats. The bass staff contains notes with fingerings and asterisks. The notation includes notes with asterisks and flats, such as $\flat 5$ and $\flat 7$.

Musical notation for the third system of 'Example in a flat Key'. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with asterisks and flats. The bass staff contains notes with fingerings and asterisks. The notation includes notes with asterisks and flats, such as $\flat 5$ and $\flat 7$.

Musical notation for the fourth system of 'Example in a flat Key'. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with asterisks and flats. The bass staff contains notes with fingerings and asterisks. The notation includes notes with asterisks and flats, such as $\flat 5$ and $\flat 7$.

Musical notation for the fifth system of 'Example in a flat Key'. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with asterisks and flats. The bass staff contains notes with fingerings and asterisks. The notation includes notes with asterisks and flats, such as $\flat 5$ and $\flat 7$.

Example
in a sharp Key

Musical notation for the first system of 'Example in a sharp Key'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with various accidentals and asterisks. The bass staff contains notes with fingerings and asterisks. The notation includes notes with asterisks and sharps, such as $\sharp 4$ and $\sharp 7$.

Handwritten musical notation on a five-line staff. The upper part features a treble clef with a melodic line of eighth and sixteenth notes, some marked with asterisks. The lower part features a bass clef with a bass line of eighth notes, including several chords and accidentals. Fingering numbers like 43, 76, and 34 are written below the notes.

Handwritten musical notation on a five-line staff. Similar to the first system, it has a treble clef with a melodic line and a bass clef with a bass line. Fingering numbers like 765, 3443, and 542 are visible.

Handwritten musical notation on a five-line staff. The treble clef part continues with a melodic line. The bass clef part has a bass line with various rhythmic values and fingering numbers like 467, 696, and 43.

Handwritten musical notation on a five-line staff. The treble clef part shows a melodic line with some notes marked with asterisks. The bass clef part has a bass line with chords and fingering numbers like 546, 46, and 676.

Handwritten musical notation on a five-line staff. The treble clef part has a melodic line. The bass clef part has a bass line with chords and fingering numbers like 96, 7643, and 6b5.

Handwritten musical notation on a five-line staff. The treble clef part has a melodic line. The bass clef part has a bass line with chords and fingering numbers like 98, 76, and 34.

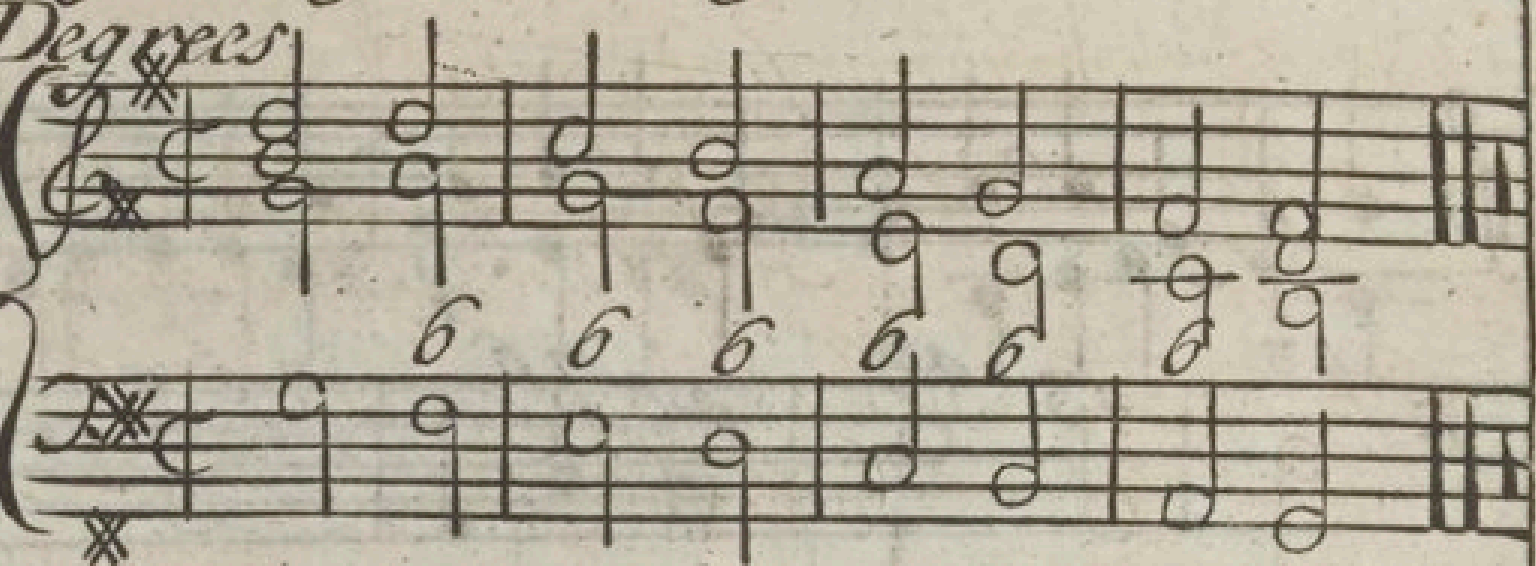
Harpicord.

K

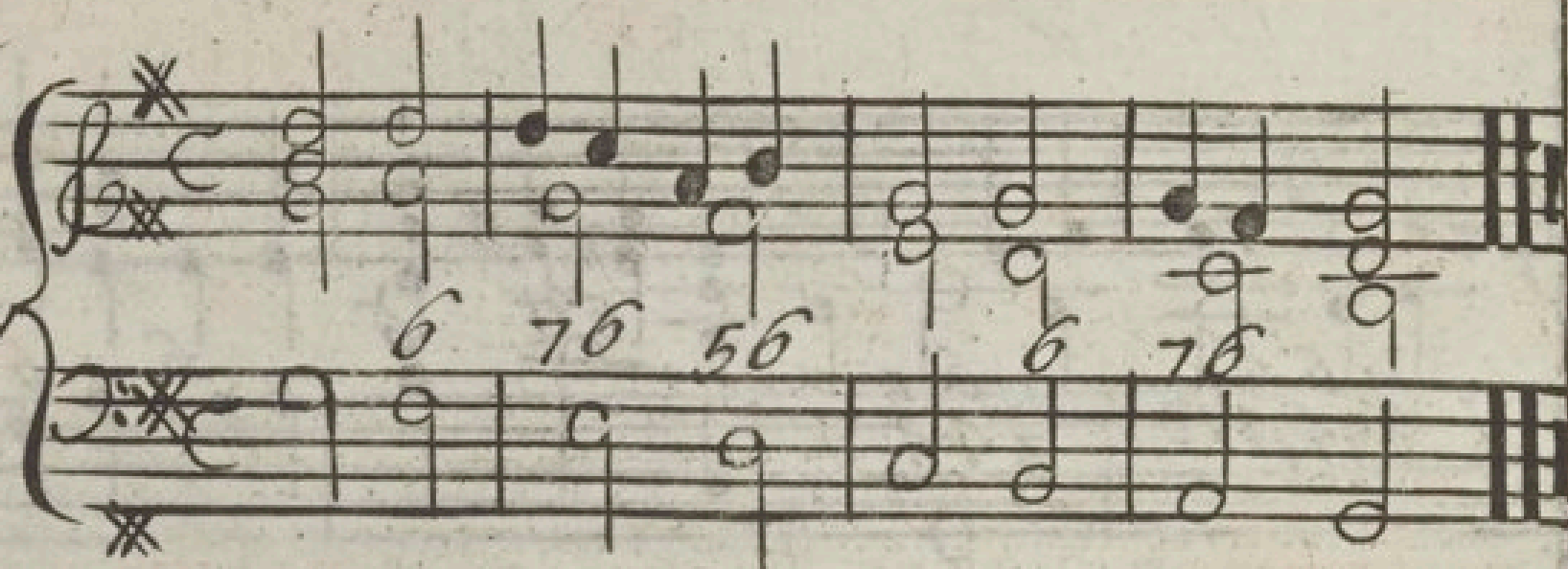
Some

38 Some Examples shewing what may be done when the Bass descends by Degrees

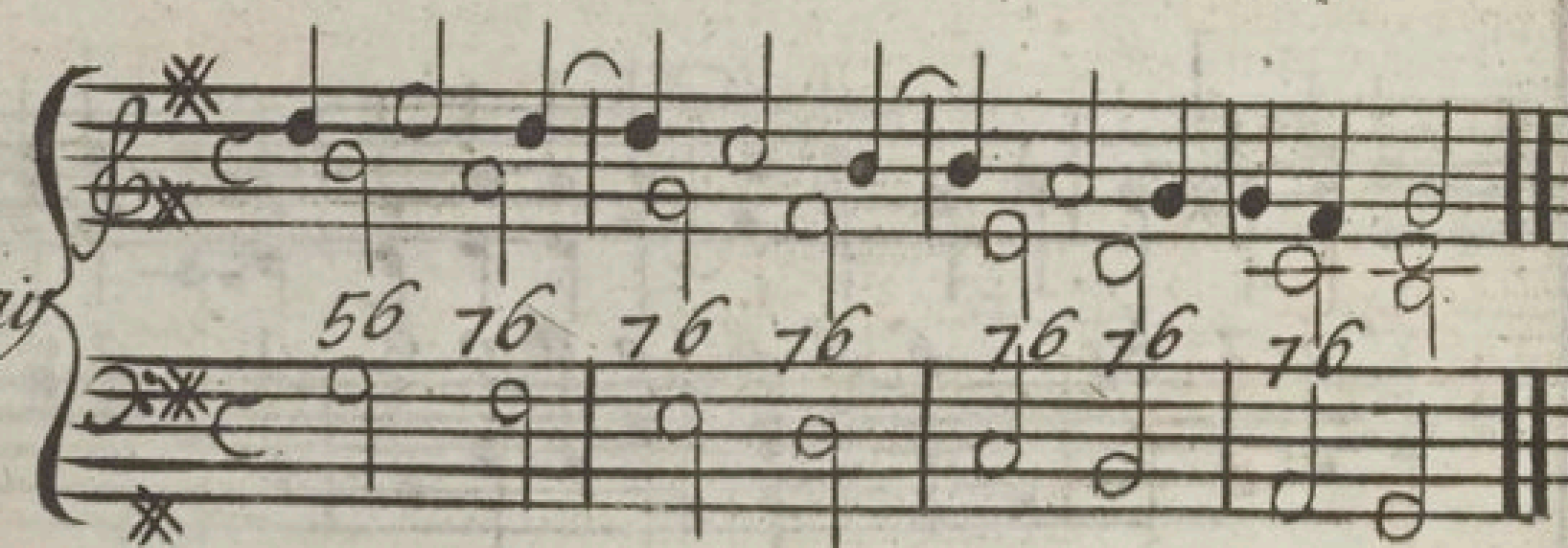
In a quick Movement then The Natural Way is to play Sixes as for Example



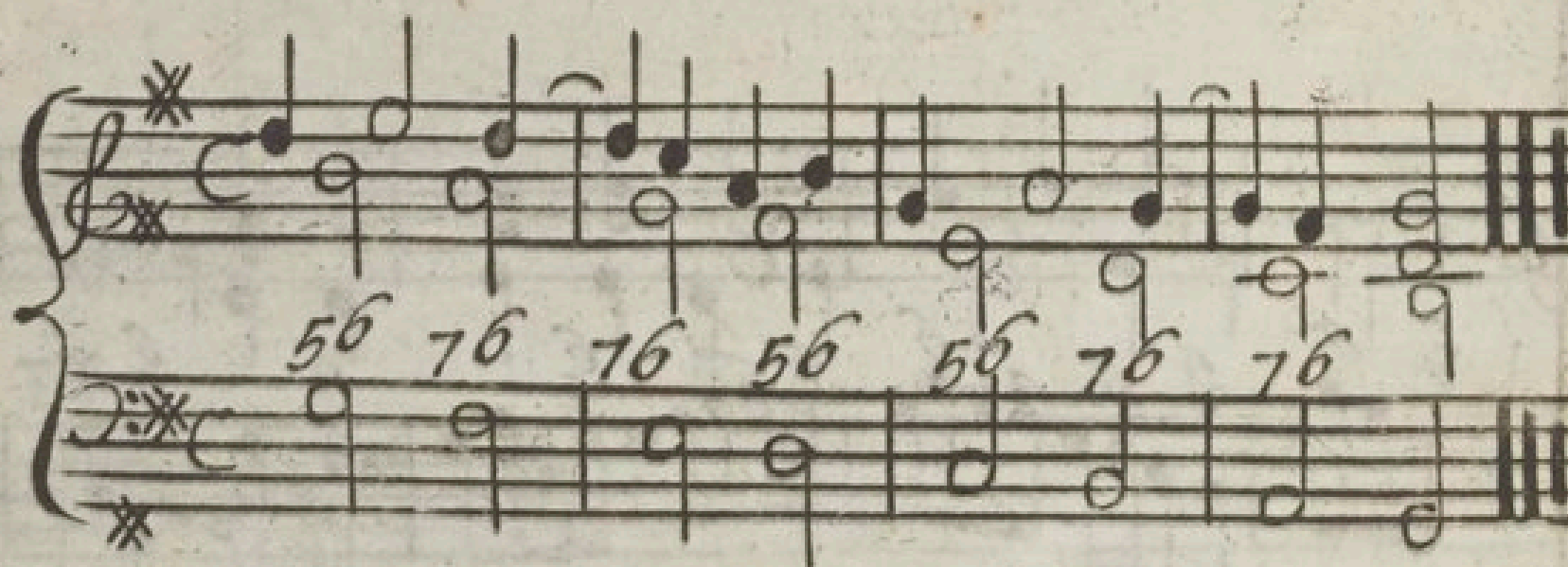
The Common way



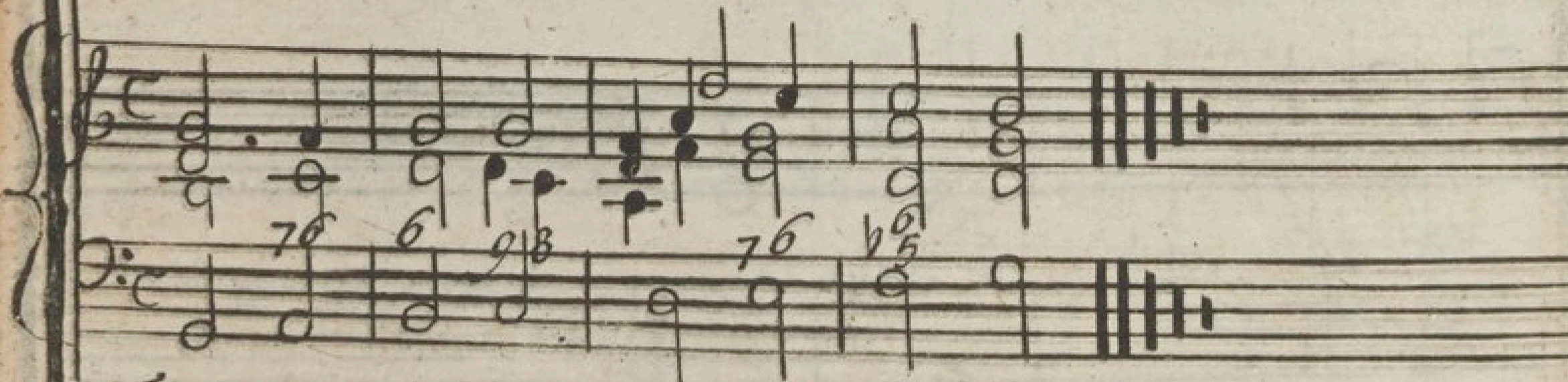
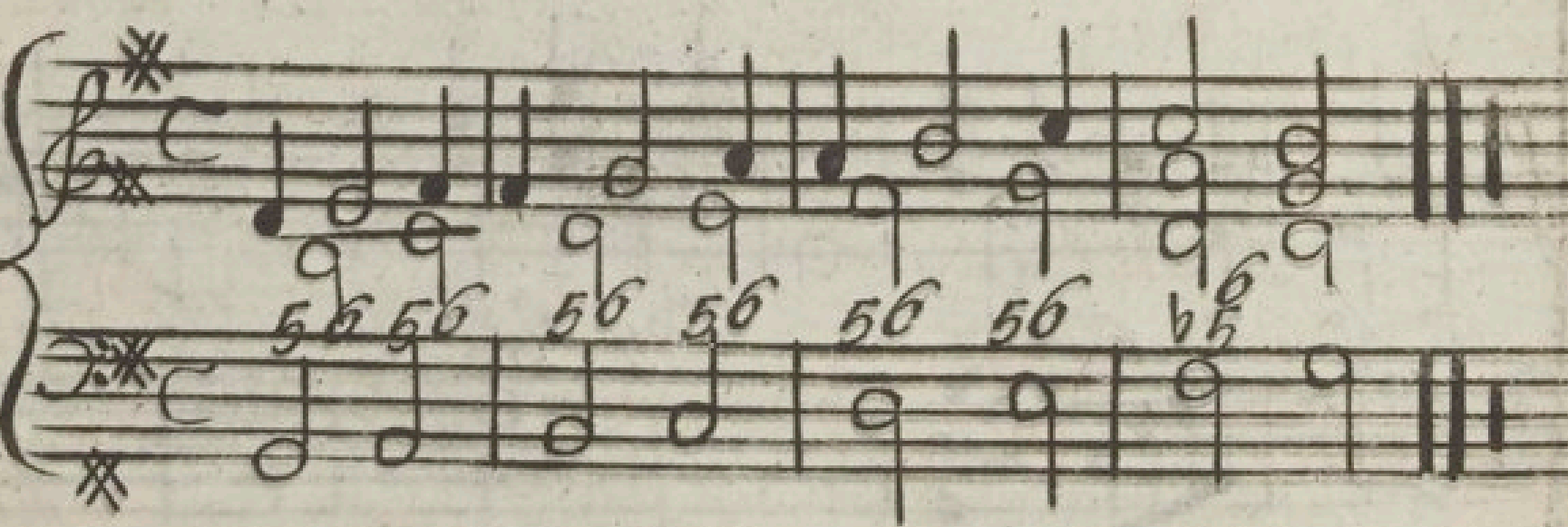
The Artificial way



Natural and Artificial



When y^e Bass ascends by Degrees



For the Harpsicord.

For the better remembering all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2^d, 4th and 7th to y^e Second above it, or a 3^d, 6th & 8th to y^e Third above it, or 2^d, 5th & 7th to y^e Fourth above it, or 4th, 6th & 8th to y^e Fifth above it, or 3^d, 5th & 7th to y^e Sixth above it, or 2^d, 4th & 6th to the Seventh above it. as for

Example

Musical notation for the 'Example' section, showing a treble and bass staff with notes and figured bass.

In like manner, observe what any other Cord to any Note makes, to the Second, Third, Fourth, &c above it.

The 2^d & 4th to any Note

Musical notation for 'The 2^d & 4th to any Note', showing a treble and bass staff with notes and figured bass.

The 7th to any Note.

The 4th & 6th to any Note

Musical notation for 'The 7th to any Note' and 'The 4th & 6th to any Note', showing two pairs of treble and bass staves with notes and figured bass.

The 2^d, 5th & 7th to any Note.

The 6th to any Note

Musical notation for 'The 2^d, 5th & 7th to any Note' and 'The 6th to any Note', showing two pairs of treble and bass staves with notes and figured bass.

The 2^d, 4th & 7th to any Note

The 3^d & 4th to any Note

Musical notation for 'The 2^d, 4th & 7th to any Note' and 'The 3^d & 4th to any Note', showing two pairs of treble and bass staves with notes and figured bass.

For the Harpsicord.

K 2

A Sharp

40
 A sharp seventh marked where the Bass lies still makes Third, sharp sixth & Eighth to the Note above it, and Fifth, seventh & sharp Third to the Fourth below it, or Fifth above it.

The 9th and 4th to any Note is the perfect Fifth Sixth and Third on the whole Note below it, and \flat 5th 6th and 3^d on y^e half Note below it as also 3^d, 7th and 9th to the Third above it.

The 9th and 7th to any Note, is the 4th, 5th and 9th to the third below it, and the perfect 5th and 6th & 3^d to the Fifth above it as also the \flat 5th, 6th and 3^d to the extreme \sharp 5th above it.

The \flat 5th and \sharp 4th, the extreme \sharp 2^d & \flat 3^d, the extreme \flat 7th & \sharp 6th, the extreme \flat 4th and \sharp 3^d, the extreme \sharp 5 & \flat 6th upon any fretted Instruments or Harpsicords, are the same thing in Distance, yet they are thus distinguished

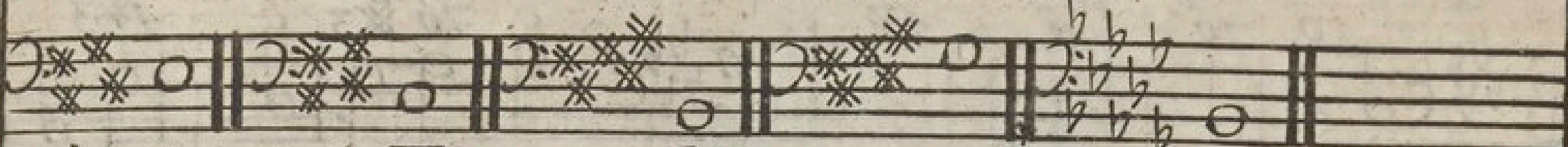
§ of Transposition

Before you can pretend to transpose from one Key into another, it is first necessary to know all y^e Flats and Sharps naturally belonging to every Key.

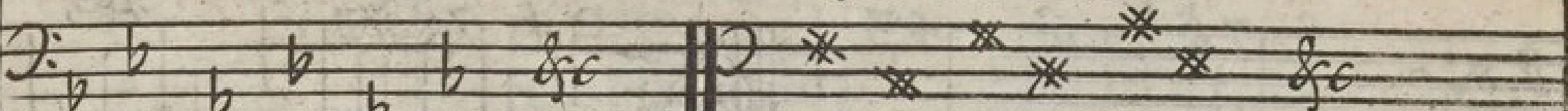
C \sharp 3. A \flat 3. F \flat 3. D \flat 3. B \flat 3. G \flat 3. E \sharp 3. C \flat 3

F \flat 3. A \flat 3. G \sharp 3. F \flat 3. D \sharp 3. B \flat 3. A \sharp 3. F \sharp 3.

E *3. C * b3 B *3 G b *3 B b, b3



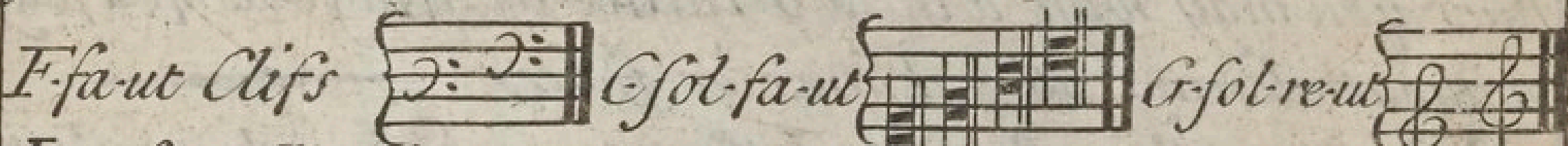
Additional Flats and Sharps in order.



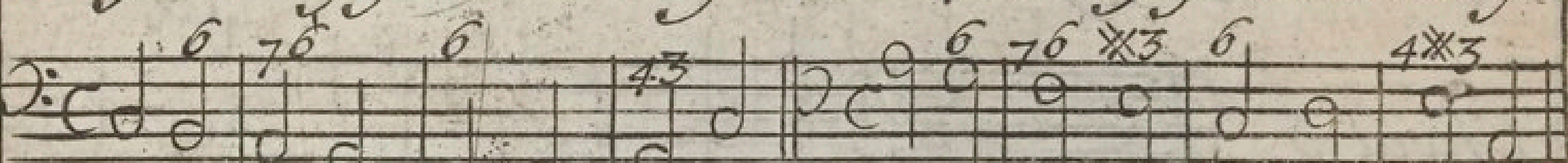
1 2 3 4 5 6 1 2 3 4 5 6

The Reason why I call Flats or Sharps, first, second or third &c. is because B being y^e sharpest Note in y^e Diatonic Scale, E y^e next & A y^e next: the first accidental Flat must be in B, y^e second in E &c. the same holds with Respect to Sharps, for F being y^e flattest Note in y^e Diatonic Scale, C the next and G the next, the first Sharp must be in F, &c. with ever so many Sharps or Flats.

The next thing to be observed is y^e Clifs and their several Removes.

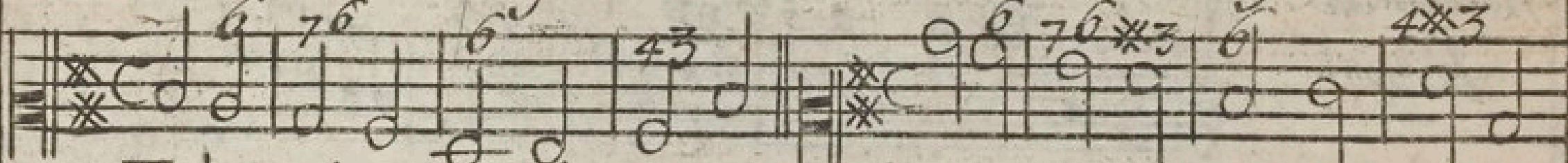


In a sharp Key y^e natural Key. In a flat Key y^e natural Key.



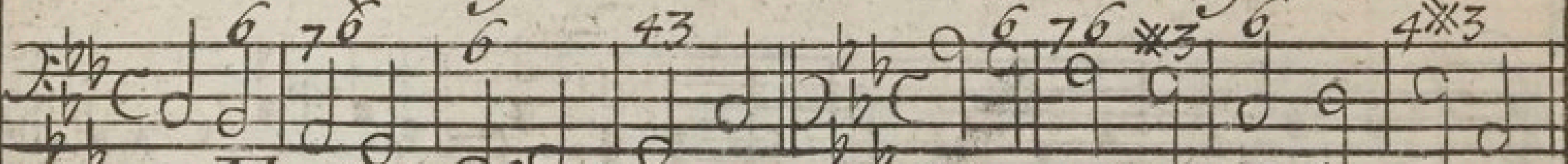
D a Note higher.

B a Note higher.



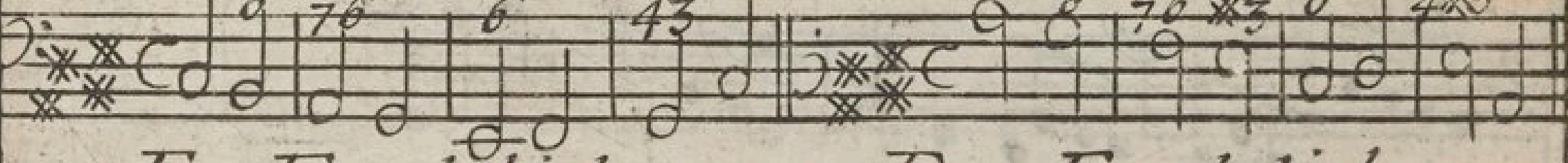
E b a b 3 higher.

C a b 3 higher.



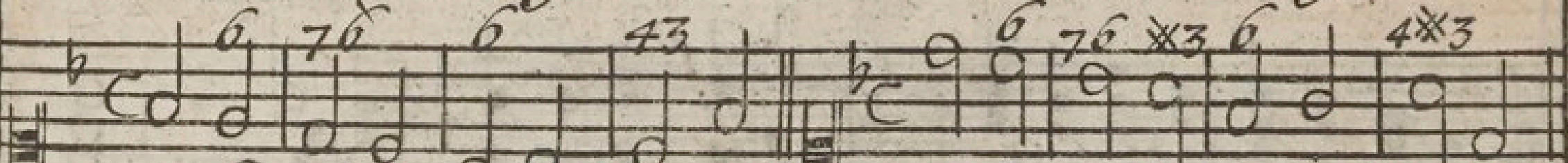
F, a * 3 higher.

C * a * 3 higher.



F a Fourth higher.

D a Fourth higher.



G a Fifth higher.

E a Fifth higher.

Harpsicord.

L

A b 6th

42 A b 6th higher.

F a b 6th higher.

6 7 6 6 4 3

6 7 6 #3 6 4 #3

A. a # 6th higher

F # a # 6th higher

6 7 6 6 4 3

6 7 6 #3 6 4 #3

B b. a b 7th higher.

G b. a b 7th higher

6 7 6 6 4 3

6 7 6 #3 6 4 #3

B # a # 7th higher.

G # a # 7th higher.

6 7 6 6 4 3

6 7 6 #3 6 4 #3

You are to observe here what Flats or Sharps belong to every one of these Keys and imagine the Clif that puts you in the Key that you have a Mind to play in. thus you may with a little Practice transpose as you play without altering either Lines or spaces.

I shall add some few more Lessons to make y^e work compleat

C-faut y^e
natural
Key.

Alamire the natural Key

First system of musical notation, featuring a treble staff and a bass staff. The treble staff contains notes with various accidentals (sharps and naturals). The bass staff contains notes and figured bass symbols including 6, 6, 6, 5, *, 4, *, 3, 5, 4, 5, 6, 6, 7, 6, *, 6, 9, 6, 9, 6, 9, 6.

Second system of musical notation, featuring a treble staff and a bass staff. The treble staff contains notes with various accidentals. The bass staff contains notes and figured bass symbols including 9, 6, 9, 6, 7, 4, 3, 6, *, 7, 6, 5, *, 3, 6, 6, 5, 6.

Third system of musical notation, featuring a treble staff and a bass staff. The treble staff contains notes with various accidentals. The bass staff contains notes and figured bass symbols including b, 6, 4, 2, 4, *, 3, 6, 6, 6, *, 3, 7, 5, 4, 3, 6, 5, *, 3, 4, 4, *, 3.

Fourth system of musical notation, featuring a treble staff with notes and figured bass symbols including b, 6, 4, 3, 6, 6, 4, 3, 6, 6, 6, 6, 9, 8, 7, 6.

Fifth system of musical notation, featuring a treble staff with notes and figured bass symbols including b, 9, 8, 7, 6, 4, 3, 6, 4, *, 3, 5, 4, 6, 6, *, 6, 6, 5, *.

Sixth system of musical notation, featuring a treble staff with notes and figured bass symbols including b, 6, 6, *, 6, 6, *, 6, 4, 6, 6, 9, 8, 7, 6, *, 3, 6, 7, 6, 9, 8, 6.

Seventh system of musical notation, featuring a treble staff with notes and figured bass symbols including b, 5, *, 3, b, b, b, 6, 6, b, 4, 6, b, 6, 6, 9, 8, 4, b, 6.

Eighth system of musical notation, featuring a treble staff with notes and figured bass symbols including b, 6, 6, 6, 7, 6, 5, 3, 9, 8, 4, 3, 9, 8, 7, 6, 7, 6, 5, 3, 4, 4, 3, 9, 8, 4, 3.

Ninth system of musical notation, featuring a treble staff with notes and figured bass symbols including b, 9, 8, 7, 6, 7, 6, 3, 4, 5, 3, 4, 3.

Harpficord.

L. 2

D. fol. re

D sol re

Gamut

F la mi

6 76 5b 5 1/2 6 9 6 6/5 5b 5b

9/8 4*3

Gamut b 5 5b 4 * 6 6 5 9/8 5b 76

b 5 43 6 6 43 5 1/2 5 43 9/8 6 6

b 9/8 5/6 4*3 5b 6 6 * 3 6 b * 76 6 4*3

C-fa-ut b 9/8 5b b 9/8 76 6 7b 5b 98

b b 6 6 b 6 9/8 9/8 b 9/8 76 3 4

b 43 6 9/8 76 5 1/2 4 1/2 3

D-sol-re 2 5b 3 7 5b 9 6 5b 76 9/8

6 9 6 43 43 6 6 5 2 6 5 2 * 5 2

5 2 5b b 5 b 5 6 6 b 4 6 4 * b 5

9/8 9/8 43 6 b 5 7 6 6

76 9/8 76 7 b 7 5 43

Harpicord.

M

A-re

Are

The 'Are' section consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are mostly quarter and eighth notes. Above the first staff, there are several numbers: 6, 2, 6, 6b, 5/3, 6. The second staff has a bass clef and a key signature of two sharps. It contains notes with various accidentals and fingerings, including 76 5b, 6, 4, *3, 6b, *, *6b, *. The third staff has a treble clef and a key signature of two sharps, with notes and fingerings like 6, 6/5, 6, b, b, 6, 6/5, 6b 5b, 6 6/5. The fourth staff has a bass clef and a key signature of two sharps, with notes and fingerings like 6, 5/2, 5/3 5b 5b, b 6 6/3 b, *, 6 2/8. The fifth staff has a bass clef and a key signature of two sharps, with notes and fingerings like 7/3, 4/3, 6 6/5, b, 5b, 6, 6.

F-sa-ut

The 'F-sa-ut' section consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The notes are mostly quarter and eighth notes. Above the first staff, there are several numbers: b b, 6, 6, 7/4, 7, 4, 6, 9, 6, 5/4, 6. The second staff has a bass clef and a key signature of two flats, with notes and fingerings like b b, 6, 6, 76, 6, 6, 9/8, 7/6, 5/4, 4/3, 6, 7/6, 4. The third staff has a bass clef and a key signature of two flats, with notes and fingerings like b b, b, 6, b, b, 5b 5b, 3/6, 4/4, b, 6, b, b, 4, b. The fourth staff has a bass clef and a key signature of two flats, with notes and fingerings like b b, b, 5b, 5b 5b, 9, 6, b, 6b, 7/6, 7/6, 7/6, 4, 4. The fifth staff has a bass clef and a key signature of two flats, with notes and fingerings like b b, 7/6, 6/4, 5/4.

F-la-mi

The 'F-la-mi' section consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are mostly quarter and eighth notes. Above the first staff, there are several numbers: 76, 6, 9/8, 7, 4/3, 6, 6, 6/5. The second staff has a bass clef and a key signature of two sharps, with notes and fingerings like 4 *3, 6, 6/5, 4 *3, 5/2, 6, 6/76, *, *3, 6, 6.

The musical score consists of 12 staves of handwritten notation. The notation includes notes, rests, and figured bass symbols (numbers 1-7, often with accidentals like # or b). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of two flats (Bb, Eb). The ninth staff has a bass clef and a key signature of two flats. The tenth staff has a bass clef and a key signature of two flats. The eleventh staff has a bass clef and a key signature of two flats. The twelfth staff has a bass clef and a key signature of two flats. The score concludes with a double bar line and repeat signs.

Harpsicord.

M 2

Rules for

Rules for tuning the Harpsichord or Spinnett

First set your Instrument to Consort Pitch, by a Pitch-Pipe, or Consort-Flute, taking your Pitch from G^{sol}-fa-ut as in the Scale, then tune your 8^{ths}, 3^{ds}, and 5^{ths} as the Scale directs, and when you have tun'd y^e middle, or as much as is set down in the Scale; the Remainder both above and below must be tuned by Octaves.

The Pitch.

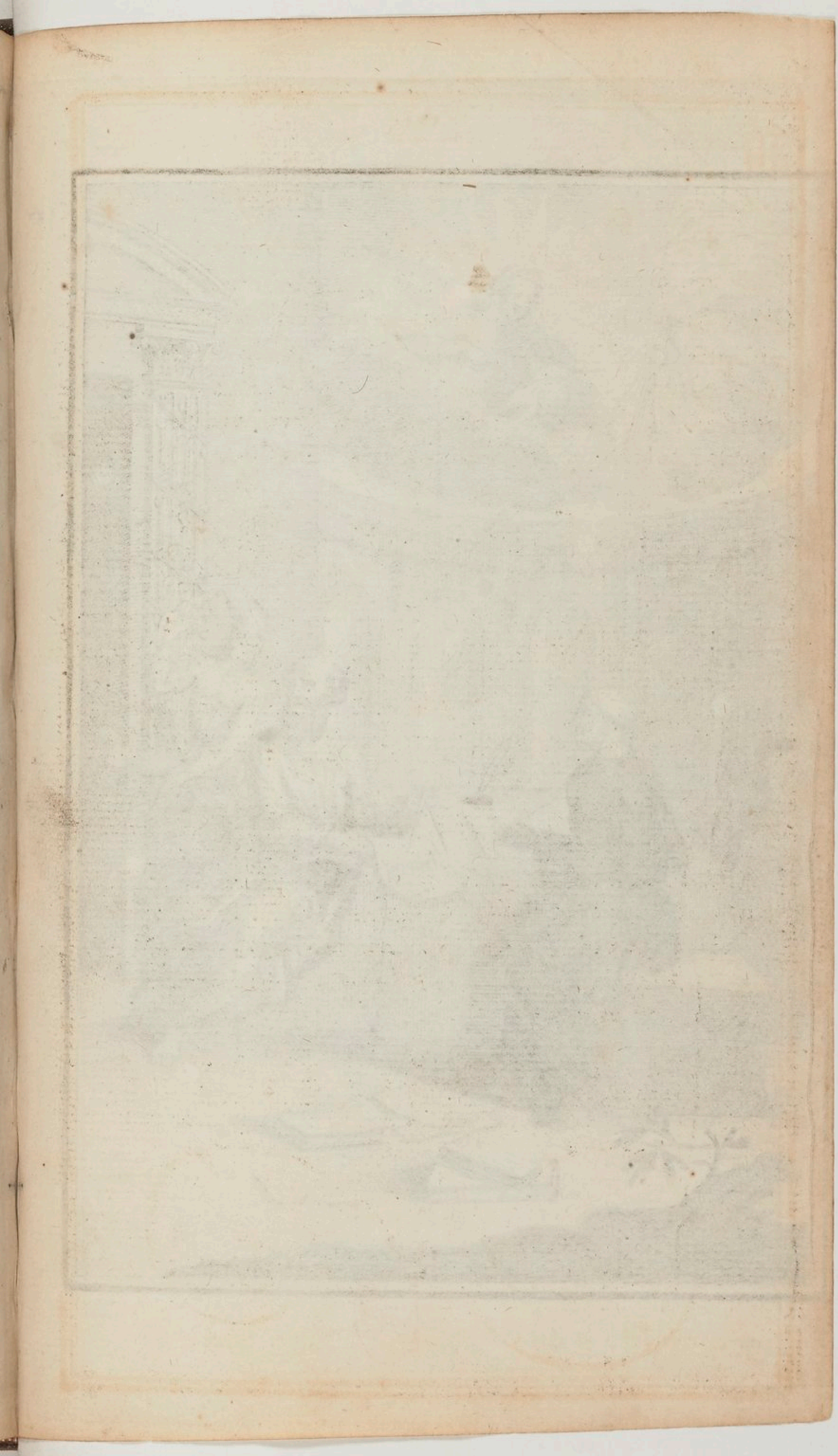
&c. to y^e Bottom. &c. to y^e Top.

Observe that all sharp Thirds must be as sharp as y^e Ear will permit, and all Fifths as flat as the Ear will permit.

Now and then while you are tuning, you may by way of Tryal touch Unison 3^d and 5th, and afterwards Unison 4th and 6th.

Example

F I N I S





BIBLIOTHEQUE
NATIONALE
PARIS

1

A
BRIEF HISTORY
OF
MUSIC;

*Wherein is Related the several Changes,
Additions, and Improvements, from its
Origin to this Present Time
Collected from
Aristoxenus, Plutarch, Boetius
Bontempi, Zarlino, Tho; Salmon,
And many others.*

*Engrav'd, Printed and Sold at the Printing-Office in Bow Church-
-Yard LONDON. Where Books of Instructions for any Single
Instrument may be had, Price 1.^s 6.^d*

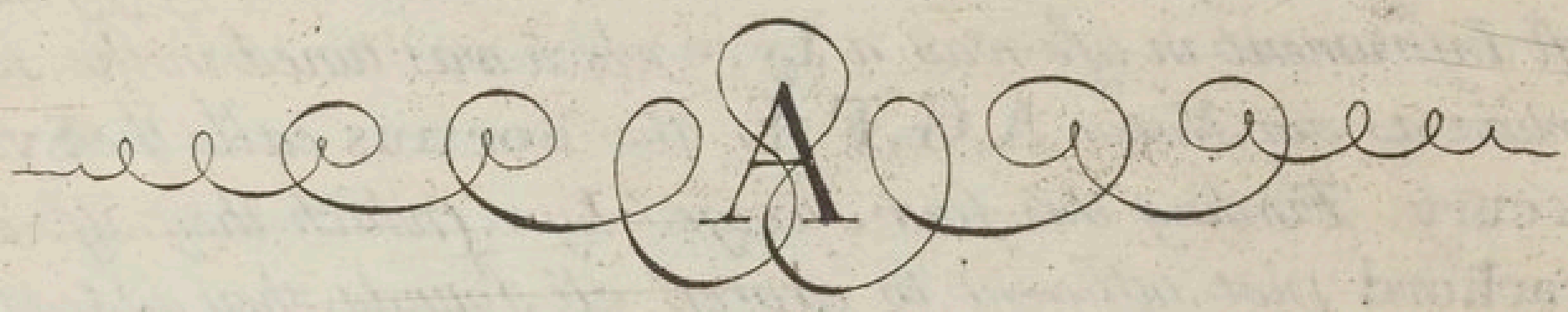
A
BRIEF HISTORY

OF
THE
ARTS

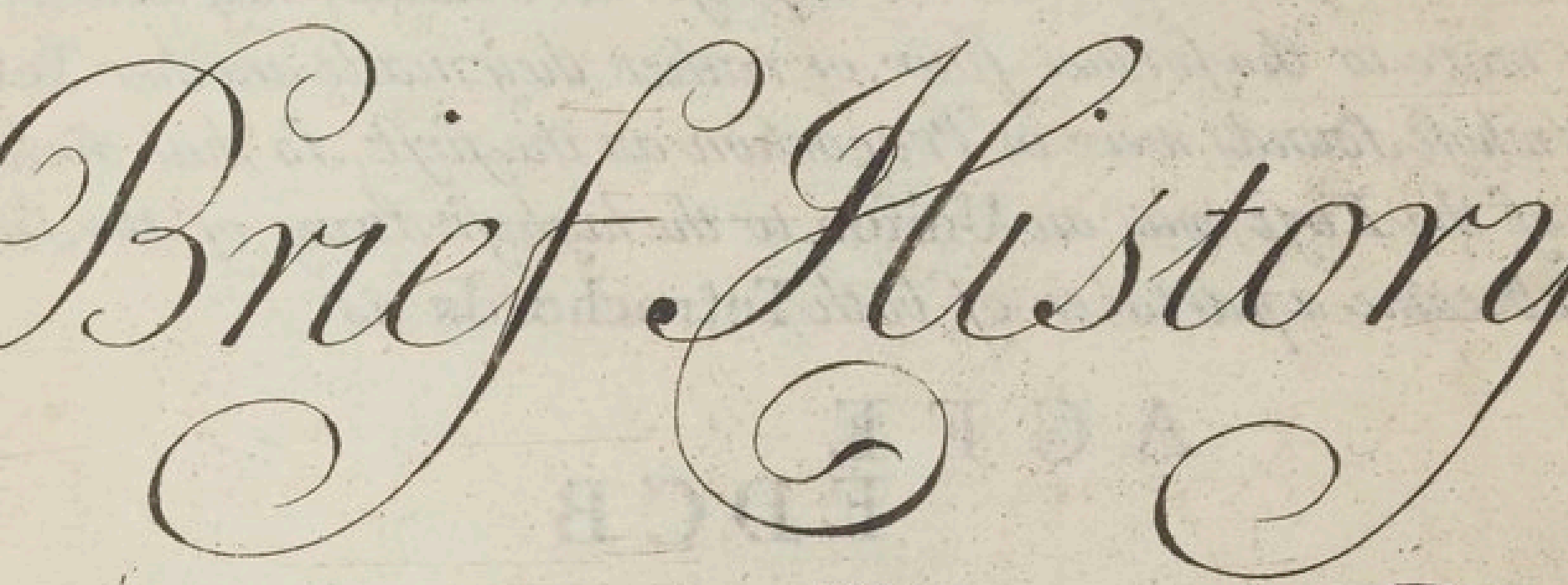
AND
MANNERS
OF
THE
ANCIENTS
AND
MODERNS
IN
GENERAL

By
J. G. ...

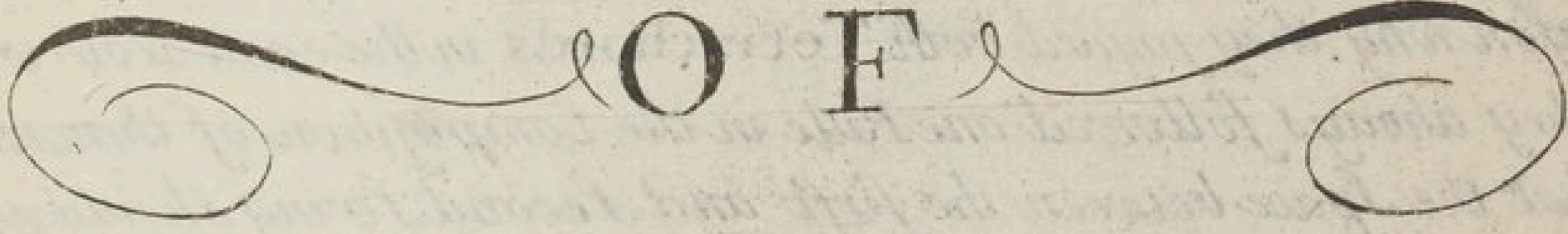




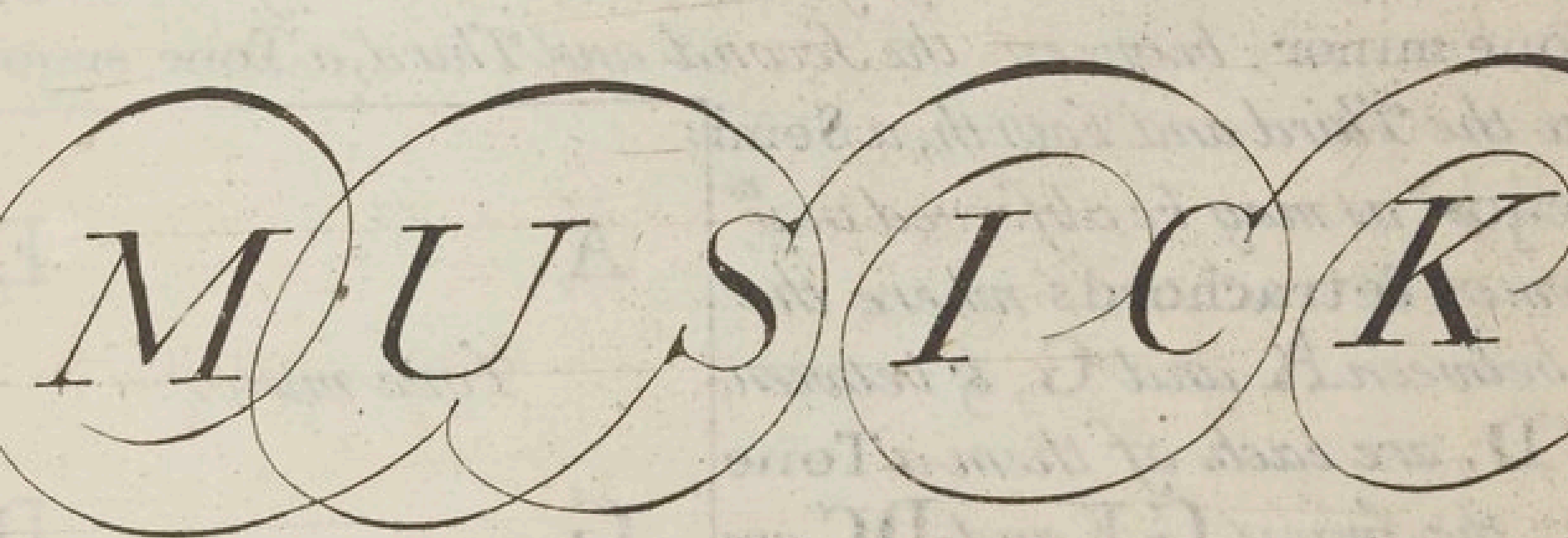
 A



 Brief History



 OF



 MUSICK

The most Ancient System of Musick that we have any account of, is reported to have been invented by the Greeks, about two Thousand Years after the Creation.

Some Ancient Philosophers are of opinion it was first found out by Mercury, who made a Lyre with three Strings, (which they suppose to have been tuned in the same proportion as our Notes E. F. G.) to which Apollo added a fourth.

4 Corebus a fifth; Hiagnis a Sixth; and Terpander a Seventh; in which Condition it remained till Pythagoras's Time who added an Eighth String and so made the two Extrems agreeable; Tho' according to some others, this Eighth String was added by Lycæon, or according to D^r. Harris, Aristoxenus was the first who fixt the Terms of an Octave as he calls it, which I take to be the same thing.

After this, Timotheus added a 9th. 10th. and 11th. and several others whose Names have been lost, added several more to the Number of fifteen. The first Instrument in use was a Lyre which was tuned in the same proportion as our Notes A, G, F, E. This Boetius calls the System of Mercury. Finding this four Stringed Lyre, (which they also call'd a Tetrachord) not sufficient to express all Sounds, they added three Strings more to the former four, or rather they made another Tetrachord whose Sounds were in Proportion as the first, so that the lowest String of the First, was an Unison to the highest String of the Second and E became a partaker of both Tetrachords as

A G F E
E D C B

The reason why they joyned both Tetrachords in the same Note is because they always followed one Rule in the Composition of them, which was that the Space between the first and Second String should always be a Tone minor; between the Second and Third, a Tone major, & between the Third and Fourth, a Semi-

tone major, as may be observed in y^e two former Tetrachords where the space between A and G, & between E and D, are each of them a Tone minor; the spaces G F and DC are Tones major. Exam. in the margin.

Pythagoras (who is reported to have laid down rules for finding the Proportions of Sounds) perceiving that the first String in the upper Tetrachord and the last String in the lower one, i.e. A and B were disagreeable in themselves (they being what we call a Seventh) added another under y^e lowest of the second Tetrachord, viz. an A,

A		E
	Tone minor	
G		D
	Tone major	
F		C
	Semitone major	
E		B

which he call'd Proflambanomenos that is to say added or Supernumery, & so compleated the Octave. In process of Time they made two Tetrachords more in y^e same manner as the former, as to their Com-

Composition & Proportion, but an Octave higher; so making 15 Notes or two Octaves; which was called by some y^e Grand System or y^e Diatonical System, because y^e Notes follow y^e Order of Nature as to tune and by some others the Pythagorean System by reason of his having added y^e Lowest Note Proslambanomenos as I've said before.

See the following Table.

The Ancient Diatonical System

1	Nete-Hyperboleon.....	A	} Tetrachordon Hyperboleon
2	Paranete Hyperboleon. or hyperboleon Diatonos	G.	
3	Trite-Hyperboleon.....	F.	
4	Nete-Dieseugmenon.....	E.	
5	Paranete Dieseugmenon or Dieseugmenon Diatonos	D	} Tetrachordon Dieseugmenon
6	Trite-Dieseugmenon.....	C	
7	Para Mese.....	B	
8	Mese.....	A	} Tetrachordon Mese
9	Lychanos Meseon or Meseon Diatonos.....	G	
10	Par hypate Meseon.....	F	
11	Hypate Meseon.....	E	} Tetrachordon Hypaton
12	Lychanos Hypaton or Hypaton Diatonos.....	D	
13	Par hypate Hypaton.....	C	
14	Hypate Hypaton.....	B	
15	Proslambanomenos.....	A	

Fig.

Explanation of the Names by which the Greeks used to Distinguish their Notes.

This System consists of four Tetrachords as appears in the foregoing Scheme.

The lowest Tetrachord they called Tetrachordon Hypaton that is to say Tetrachord of the Principals. The lowest String of this Tetrachord was called Hypate Hypaton, which signifies the Principal of the Principals; this answers to our B mi in the Bass.

The next was called Parhypate Hypaton, which signifies nearly Principal of Principals; this note is a Semitone sharper than y^e former and answers to C fa ut.

The next was called Lycanos Hypaton or Hypaton Diatonos, that is to say the Index of the Principals, or a Principal extended; this answers to D sol-re. This Tetrachord had but three Strings the uppermost being the same as the lowest in the next Tetrachord by reason of their joyning them, as I have said before.

The next Tetrachord was called Tetracordon Meson, that is, Tetrachord of the means or middle notes. The lowest String of this Tetrachord they called Hypate-meson, i.e. the Principal of the Means, this answers to our E-la-mi.

The next was called Parhypate Meson, i.e. near the Principal of the Means, and answers to F fa ut, the Bass-Cliff.

The next was called Lychanos Meson or Meson Diatonos, that is to say the Index of the Means or also a mean extended; this answers to G sol-reut. The highest String of this Tetrachord they called Mese, i.e. the Mean; because this is the middle Note of y^e Greek System and answers to A-la-mi-re.

The next Tetrachord is called Tetracordon Diezeugmenon, that is to say Tetrachord of the Separated by reason of its not being joyned to another at the lowest String as the former is. The lowest String of this Tetrachord they called Paramese which signifies near or next the Mean; this answers to B fa-b-mi.

The next was called Tritē Diezeugmenon or the third Separated, & answers to C sol-fa-ut the Tenor Cliff.

The next was called Paranete Diezeugmenon or Diezeugmenon Diatonos which signifies the last but one of the Separated, this Note answers to our D-la-sol-re. The highest String of this Tetrachord was called Nete Diezeugmenon, i.e. the last of the Separated. This Note answers to our E-la-mi two Notes above the Tenor Cliff, or two Notes below the Treble Cliff.

The next Tetrachord was called Tetracordon Hyperboleon, or Tetrachord of the Acutest or the most Excellent. There are but three

7
Strings in this Tetrachord because the lowest is the same as y^e highest in the last they being joyned in the same manner as the two lowest Tetrachords are: I shall therefore proceed to the next String n^o. they called Tritē Hyperboleon, that is to say the Third Excellent; this answers to our F-fa-ut.

The next was called Paranete Hyperboleon or Hyperboleon Diatonos, i.e. the last but one of the Acutest, this answers to our G-fol-re ut the Treble Clif. Nete Hyperboleon is the name they gave to the highest String on this Tetrachord, which signifies the Acutest or the highest excellent; this note answers to A-la-mi-re, the note above the Treble Clif. The lowest Note of this System was called Proslambanomenos, and signifies added or Supernumery; this answers to A-re, This note does not help to make up the lowest Tetrachord, but has been added to compleat the lowest Octave.

This is the ancient Diatonical System, so call'd by reason of its consisting of none but whole Tones and Semitones major; according to which any one who has a tollerable good Ear and an Indifferent good voice may tune to a very great nicety by the help of nature only. This System might very properly be called y^e System of Nature, every note answering to the same manner of tuning as Nature dictates, even to such as are quite ignorant of Musick. But finding between the Mese and the Paramese, i.e. between A and B, a Full Tone, that made the fourth from F to B and the fifth from B to F, very disagreeable (the one being a Sharp Fourth and the other a flat Fifth) made another Tetrachord which they called Tetrachordon Synemenon, that is to say Tetrachord of the Conjoyned by which means they Caused a String to fall between the Mese and the Paramese (that is between A and B) which they called Tritē Synemenon. i.e. the Third of the Conjoyned; this they marked with a Flat in the Space between A and B.

But for the better understanding this Tetrachordon Synemenon, and how the Tritē Synemenon happens to fall between the Mese & the Paramese, you must first know what they meant by Synaphe and Diaseuxis two words very much used by the Ancients in the making of their Tetrachords.

By Synaphe they understood that Conjunction which is when two Tetrachords are joyned in one and the same Note both making no more than an Eptachord, or seven Strings; as it happens in the two highest and in the two lowest Tetrachords, as for

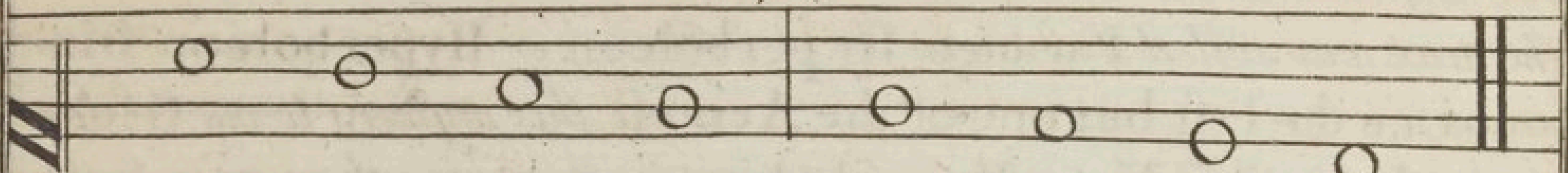
EXAMPLE

EXAMPLE I.

Synaphe

or

Conjunction



A G F E

E D C B

Tetrachordon
Hyperboleon

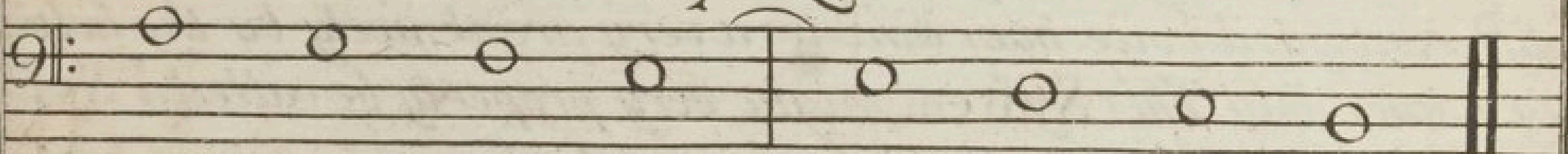
Tetrachordon
Dieseugmenon

EXAMPLE II.

Synaphe

or

Conjunct.



A G F E

E D C B

Tetrachordon
Meson

Tetrachordon
Hypaton

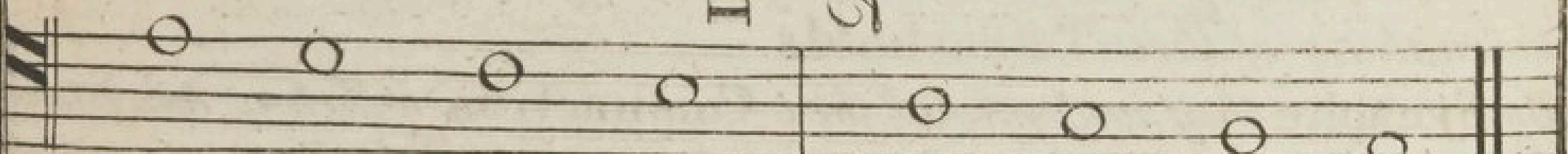
Diafeuxis signifies Disjunction or Separation and is when two Tetrachords are not joined by the same note but both together make an Octave, as it happens in the Tetrachords, Dieseugmenon and Meson as for.

EXAMPLE

Diafeuxis

or

Disjunction



E D C B

A G E E

Tetrachordon
Dieseugmenon

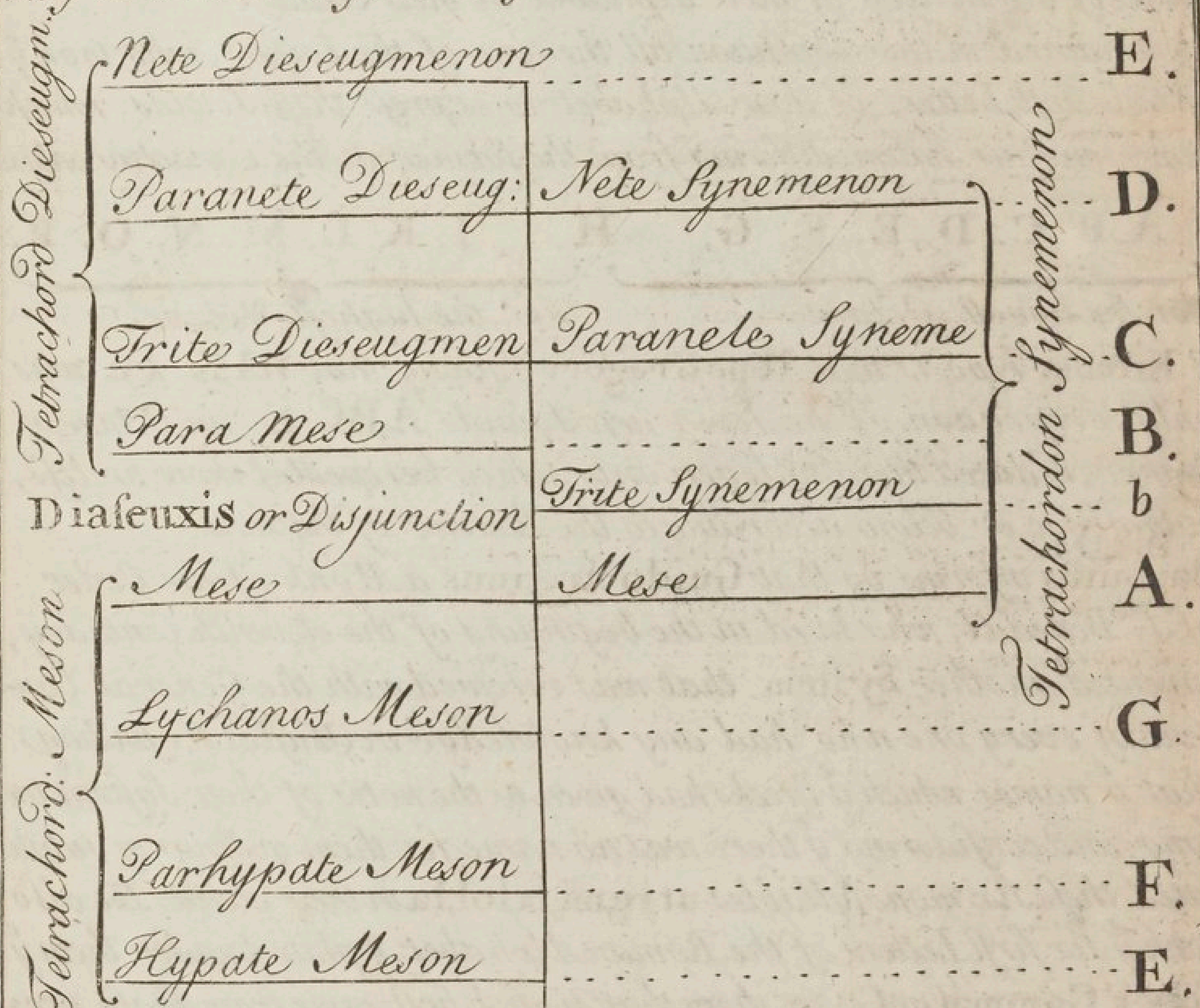
Tetrachordon
Meson

Secondly, it is necessary to observe that the Mese or Mean, being the middle note of this System, becomes a partaker of both Octaves.

Thirdly, It is the nature of a Fourth to consist of two Tones and a Semitone major; and a Fifth must contain three Tones and a Semitone major: But this Fourth from F to B contains a Semitone minor to much, and the Fifth from B to F has a Semitone minor too little

Fourthly, (as I said before) the Antients always made their Tetrachords so that the lowest Space, might be a Semitone major, that is between the two lowest Strings.

Now as it is often necessary to make the Fourth from E to B perfect, as well as the Fifth from B to F; they made this Tetrachordon Synemenon whose lowest String was an Unison to the Mese, as may be seen in the following Scheme.

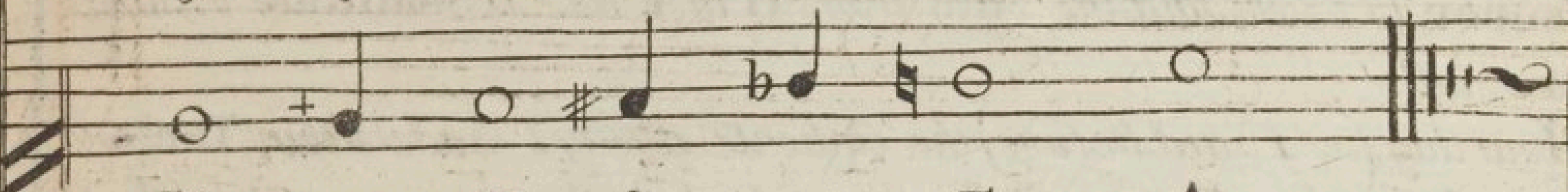


This Note Trite Synemenon has since been used for B flat. This makes the Fourth and Fifth perfect. It has been called Trite Synemenon by reason of its being the third String of that Tetrachord.

It was for this reason Timotheus the Milesian divided the Spaces CD & EG, in two Semitones which has been the Origin of the Chromatic Scale. Afterward, one Olympus going yet farther with this Division, placed a Note or String between B and C, and another between E and F: he also divided the Space between the third Diatonic String of each Tetrachord and

and the Chromatic String that was half a note above it, which has been the beginning of the Enharmonic Scale.

I am apt to believe that Timotheus divided the Spaces CD & FG, by a D \flat and G \flat , and that Olympus only added C \sharp and F \sharp , in his Division before mentioned. thus



E e+ F f \sharp g \flat G A.

But I do not hear that they ever divided the Spaces between G & A and D and E because according to them a Tone minor was incapable of this Division. Thus was the Disposition of the Grecian System but finding the Names of these Notes too long to retain, they substituted some of the Letters of their Alphabet in their stead.

It remained in this Condition till the time of the Latins, who took y^e fifteen first Letters of their Alphabet to express these Sounds. which made another System, differing from the former in the Characters only as

A. B. C. D. E. F. G. H. I. K. L. M. N. O. P.

For the lowest Octave.

For the highest Octave

F. Kircher reports that Pope Gregory finding that H. I. K. & c. was only a repetition of the Seven first Sounds A. B. C. & c. an Octave higher; reduced them to Seven only, which he repeated more or less, both above or below according to the Extent of the Tune.

Baronius informs us that Guido Aretinus a Monk of the Order of S.^t Benedict, who lived in the beginning of the eleventh Centuary, invented another System. that was received with the General Consent of every one who had any knowledge in Music. He finding that y^e names which y^e Greeks had given to the notes of their System too long, and considering y^e there was no name for them in Singing substituted these six monosyllables ut, re, mi, fa, sol, la in their stead. He also took y^e six first Letters of the Roman Alphabet, & placed under them y^e Greek Gamma (or G) to shew that Musick first came from those people & so made the following Scale which has since been calld y^e Gammut

F fa-ut

E la mi

D la sol re

C sol fa ut

B fa b mi

A la mi re

G sol re ut or Gammut which.

which Scale if placed in the following Order will give the Names which the Romans afterwards used in Singing in three different Keys

EXAMPLE .

ut re mi fa sol la

re mi fa sol la

Gsol Ala B C D E Ffa

Guido Aretinus finding it absolutely necessary for the Space between A and B to be divided into two Semitones took in the Trite Syneme non of the Greeks and called it B-molle, or Bflat; and every time this Note was to be used he placed a *b* before it to shew that y^e Voice ought to rise but a Semitone from A. Finding also the compass of this System too small, he added several Notes more to it; one under the Proslambanomenos and four above the Nete hyperboleon making another Tetrachord, which he called Tetrachord of the Acutest, so that his System contains twenty Diatonic Notes, and two Chromatic ones as may be seen in this Scheme.

Guido Aretinus's System

Tetrachord of the Acutest

E A B C D E E G A B C D E E G A B C D E

The Ancients had not the use of five parallel Lines, but instead of them they used but one. on which they writ the Names of their Notes which Method he might have followed with much more ease than they, by reason of the shortness of the Monosyllables before mentioned; but thinking that way not sufficient to express y^e Grave and Acute Sounds, he brought in the use of four parallel Lines, one and between which he placed certain points & characters which he called Notes.

This System must be allowed by every one, to be very Ingenious & well certerted, since it received a general approbation for some Ages without the least change; there were nevertheless these inconveniencies attending it.

1. There was no Chromatick Note, except B ♭

2. The Extent of this System being too small for Composition in many Parts.

3. Every Note of this System being of an equal length they were deprived of that variety of Movements which is one of the chief Ornaments of Modern Musick.

In order to remedy these inconveniencies, some in process of time made another System, or rather reformed and augmented the former.

1. As there was but one Chromatic Note, i.e. B ♭ some Moderns thought proper not only to add those which Olympus did, but they also placed another between D and E and between G and A so that the Octave is now divided in 13 Sounds of which 8 are Diatonic or Natural and five Chromatic, as for

1 2 3 4 5

EXAMPLE

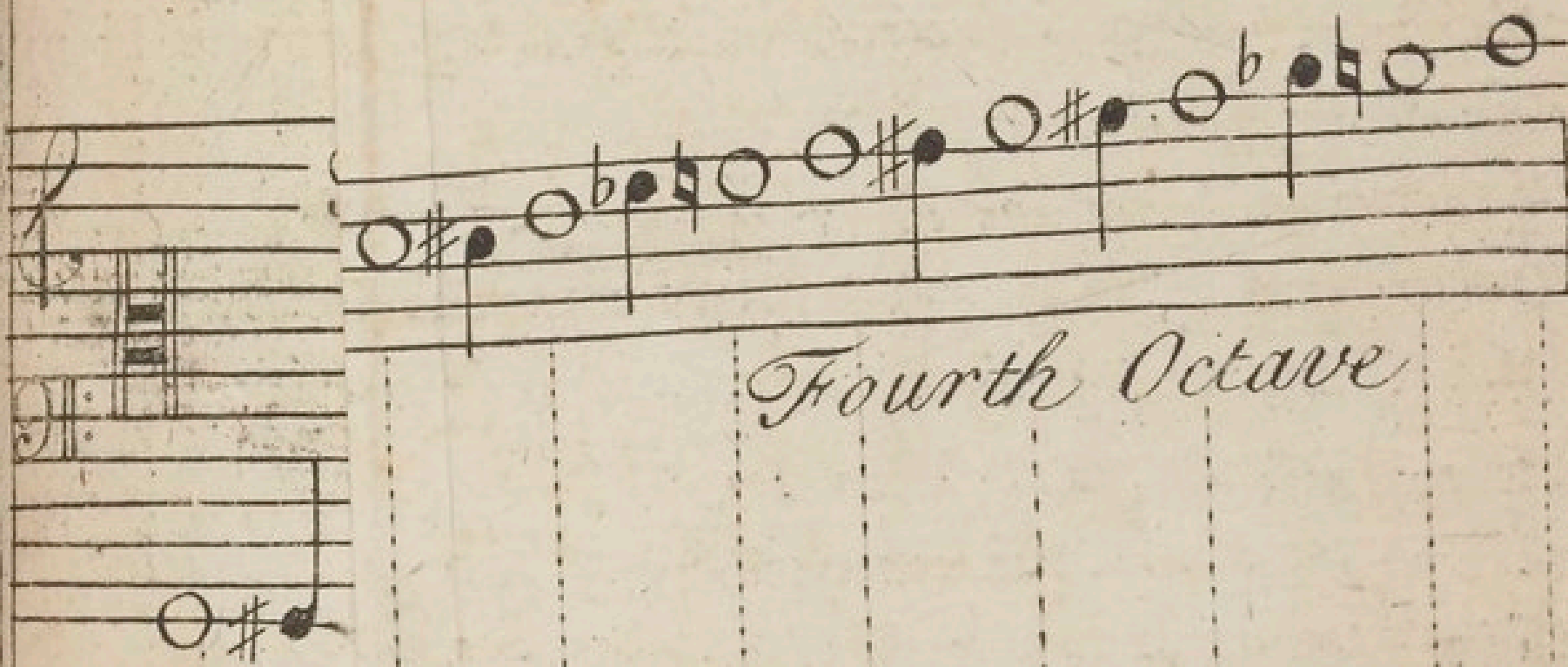
C D E F G A B C

2. To remedy the Extent of these Systems, they added several Notes more both above and below to the Number of Forty and nine of which, twenty nine are Diatonic and twenty Chromatic, so that this System now contains four Octaves, each consisting of 8 Diatonic and 5 Chromatic Sounds: see the Scheme.

These four Octaves are y^e comon extent of Organs & Harpsichords especially the former, which is seldom seen to exceed that number

3. Their want of Notes of an unequal Length was supplied by one John de Muris who about the Year 1330, invented the following Characters which have since been called Notes, ascribing to every of them a certain length, & proportion in relation to each other. Mas.

EM



Fourth Octave

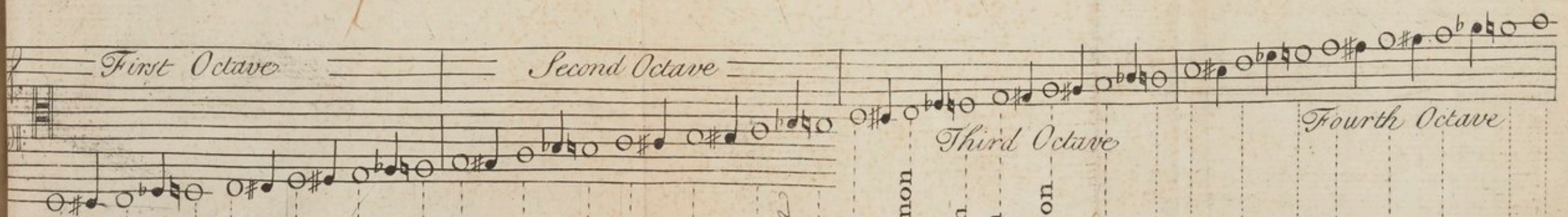
*Secractora of use
Acutest added by
Guido Aretinus.*

C D E

CC. D
Letters

c. d e f g a b c
g a b c

THE MODERN SYSTEM



Hypo	Proslambanomenos	Proslambanomenos	Hypate Hypaton	Parhypate Hypaton	Lychanos Hypaton	Hypate Mefon	Parhypate Mefon	Lychanos Mefon	Mese	Trite Synemmenon	Para Mese	Trite Diezeugmenon	Paranete Diezeugmenon	Nete Diezeugmenon	Trite Hyperboleon	Paranete Hyperboleon	Nete Hyperboleon	Tetrachord of the Acutest added by Guido Aretinus.	
Γ	A	B	C	D	E	E	G	A	B	C	D	E	F	G	A	B	C	D	E

System of the Ancients

Guido Aretinus's System

CC. DD.EE.FF. G. A B.C. D. EE g. a. b.c. d. e.f. g. a. b. c. d. ef g a b c
Letters of the Modern System

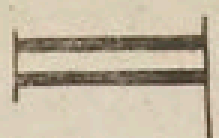
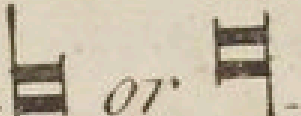








THE MODERN SYSTEM

Handwritten musical notation on a five-line staff. The notes are written in a cursive style, typical of 18th-century manuscript notation. The staff is divided into measures by vertical bar lines. The notes are arranged in a sequence that appears to be a scale or a specific melodic line. The ink is dark and the paper shows signs of age and wear.

L A B C D E F G A B C D E

Handwritten text at the bottom of the page, possibly a signature or a title, which is mostly illegible due to fading and the angle of the page. It appears to be written in a cursive hand.

Mafima } Maxima } or Large }		is as long as 8 Barrs.
Longa		4 Barrs
Breve		2 Barrs
Semibreve		1 Barr
Minima		two in a Barr
Semiminima		four in a Barr
Croma		Eight in a Barr
Semicroma		Sixteen in a Barr

Modern Musicians have retained only the five or six last Sorts of these Notes to which they have added another, half the length of the Semicroma.

There are yet several other Systems besides these already mentioned but especially one worth more observation than the rest, which is what the Italians call *Systema Temperato* or *Participato* by reason of its being grounded upon Temperament. that is to say, the increasing of certain Intervals, and consequently the decreasing of others, which make it partake both of the Diatonic & Chromatic Systems. But for the better understanding what this Temperament was, it is necessary to observe that there has been three Sects of Musicians among the Greeks.

The Author of the first Sect was Pythagoras who would have reason be the only Judge of Sounds and their Proportions, so that the Intervals or Spaces between them should be rational — admitting only such as might be demonstrated, either Arithmetically by Numbers or Geometrically by Lines, For instance the Octave should always be as 1 to 2. The Perfect Fifth as 2 to 3 the Fourth as 3 to 4. &c. and many more of the same kind which he demonstrated Mathematically. He also invented a Monochord an Instrument so called by reason of its having but one String which he divided in several equal parts by a Line under it; Then a small moveable Bridge being placed under the String divided it into two parts which yielded a Grave or Acute Sound according to the different Length of each portion; Then by comparing these Segments to themselves, or to the whole String, he assigned such proportions to them, as were agreeable to the Sound they expressed; Exam. he found that by putting the Bridge in the middle of the String, both Segments were an Unison to each other, or an Octave to the whole String, &c. and many other such which he demonstrated by numbers.

Aristoxenes on the contrary would have the Ear (whose Judgment he said was to be preferred) be the only Judge of this matter for Sounds said he, being the principall objects of the Ear, it is unnecessary for Reason to intermeddle with it; for Example the Fifth being too full, and the Fourth too flatt, did not gratify the Ear; therefore the first was to be decreased, and the latter encreased; Moreover as the Ear did not perceive any sensible difference between the whole Tones, it was needless to make some major, and some minor. since on the contrary they ought all to be esteemed equal.

Ptolomy and Dydimus finding that Pythagoras and Aristoxenes had fell into two extrems equally unwarrantable, thought it proper to consult Reason as well as the Ear; they being inseparably joyned, ought therefore to concurr equally in Judgment of Sounds: For which reason they made another System by the help of the first ^{which} they endeavoured to gratify both. Notwithstanding all these changes and amendments, they still supposed each Tetrachord to consist of a Semitone Major a Tone major and a Tone minor But it has since been thought requisite to divide also the Tone minor into two Semitones But before this could be done there was an absolute necessity of diminishing the Fifth and encreasing the Fourth which alteration, none dared undertake, whether out of respect for Antiquity, or for want of searching more narrowly into this matter, I cannot tell; till a learned Man (whose Name and the Age he lived in have been both lost as Bontempi reports) perceiving that the Ear was not offended at the decreasing of the Fifth of a small matter, found by this means that admirable Temperament which allows the fourth, a little more extent, than its mathematical proportion does, and so makes the first & Second Tone of each Tetrachord equall; and consequently both capable of being divided into Semitones. This occasioned another System, which the Italians call Systema Temperato or Participato because the addition of this Chromatic String causes the Octave to be divided into 12 Semitones, without leaving any space void either between, or in the two Tetrachords it consists of, and so joyns both the Diatonic and Chromatic Systems in one. This Invention is certainly admirable but yet so natural, that it is to be wondered, that the Antients who had so narrowly searched into this matter, did not introduce it into some of their Systems, which shews us, that we ought not always to follow blindly the Sentiments of others.

How much the Fifth ought to be diminished to arrive to this Temperament; is what I won't determine in this place, several having already handled that subject very learnedly.

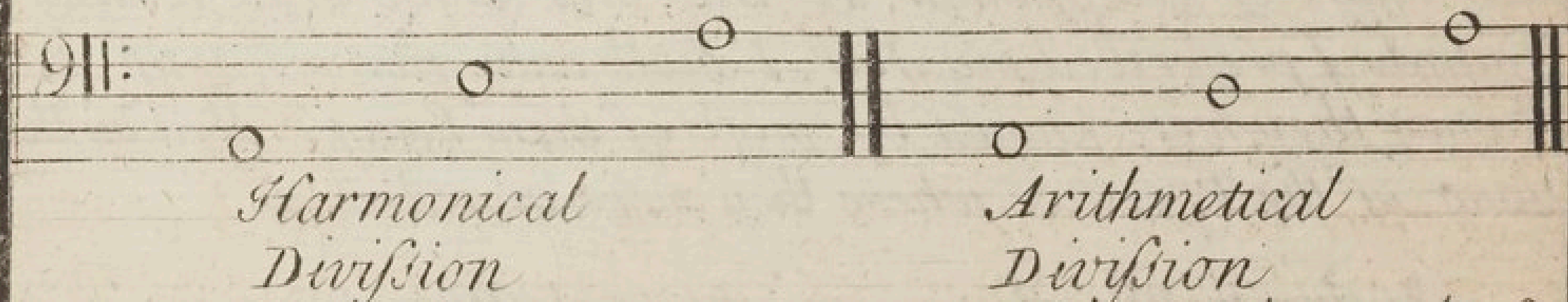
Of the Greek Moods, and Latin Tones.

There has been many disputes amongst Authors about y^e Names Order, Effects, and the Nature of Moods, and yet more concerning the Relation between the Ancient and the modern-moods but this being not a proper place to enter into these debates I shall only observe such things as may serve for an Inlet to the Curious and those who may have a mind to make a farther Search into them. In all times whatever; there are three Essential Sounds or Notes, to be observed, the first is that by which the Tune ought to end, which is called the Final, The second is that which is most heard, or ofteneft repeated, this they call'd y^e Predominant or Ruling Note. The third is called the Mean or middle Note, and is generally a Third above the Final.

The Ancients made use of the Diatonic Notes to express their Moods. Now as there are but Seven in an Octave there are consequently no more than seven sorts of Diatonic Finals, Viz.

C, D, E, F, G, A, B,

Every one of these Notes has another an Octave above it so y^t there are seven sorts of Octaves, in the extremities of which the Ancients limited the Extent of their Moods, so y^t what they meant by Modulation, was only making a tune pass through all the Sounds comprehended between these two extremities, however in such a manner as the Essential Sounds might be heard oftener than any other, and this was always Diatonically. Among the Sounds included in the Space of an Octave, there is one that divides it Harmonically which is the 5th to the lowest Sound; and another that divides it Arithmetically which is the 4th as for Example.

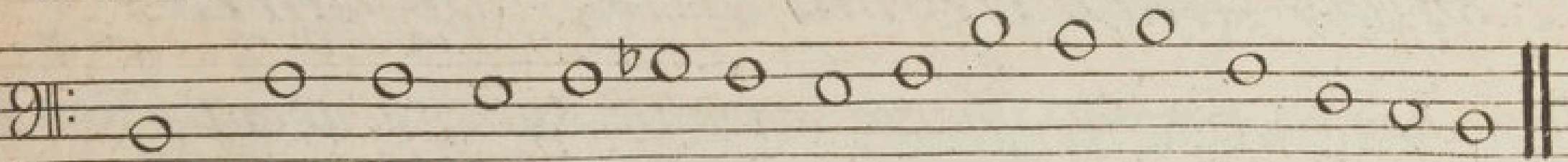


This double Division of the Octave has occasioned those two sorts or classes of moods, so often mentioned in Authors, namely, the Authentic and Plagal Moods. For in an Authentick mood they dwell most in the fifth above y^e Final or Key-Note, and in a Plagal mood they chiefly dwell

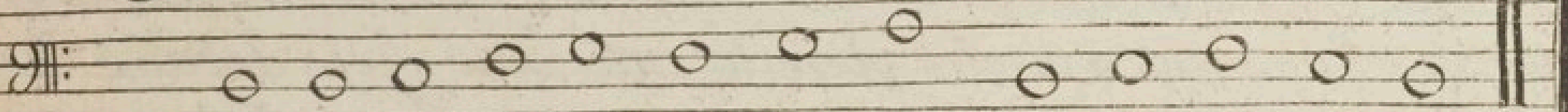
a fourth or third above,

EXAMPLE .

Authentic



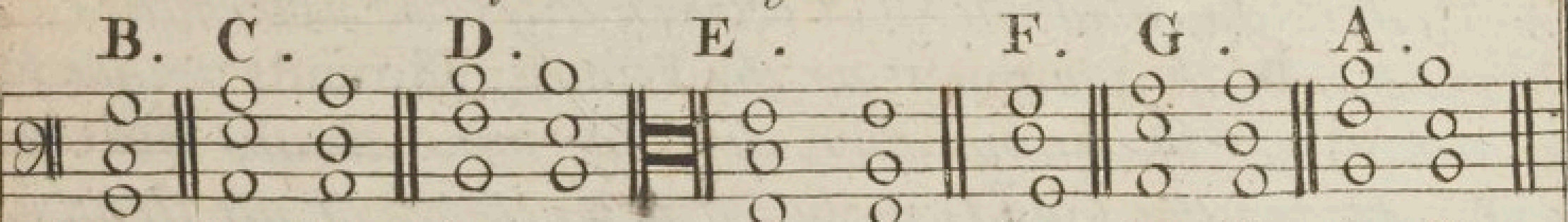
Plagal



Among these Seven Sorts of Octaves beforementioned, there are but Six that are capable of this Harmonical Division, which are C, D, E, F, G, A, because the Fifth to B is False or Flat so that there are but Six Authentic Moods: there are but Six Plagal Moods neither, because there are but Six of these Octaves that can be divided Arithmetically, viz. G, A, B, C, D, E, the Diatonic Fourth to F, being sharp. So that C, D, E, G, A, have each of them an Authentic and a Plagal Mood; F has only an Authentic Mood and B only a Plagal; so that there are but 12 Moods, which Number has been fixed by Zarlino, Glarean and many others. —

EXAMPLE .

Table of the Greek Moods



Plag. Au. Pla. Au. Plag. Auth. Pla. Au. Au. Pla. Au. Pla.

This is all the mystery of the Ancient moods. However much more might be said upon their manner of placing their Cliffs, their ways of Transposing, &c. But that going beyond the Bounds I prescribed my Self, I shall only give a list of the Names they were known by, most of them being called by the name of the Province where they were invented.

Authentic Moods

C. Ionick

D. Dorick

E. Phrygian

Plagal Moods

Hypo Ionick

Hypo Dorick

Hypo Phrygian

F Lydian	Hypo-Lydian
G Mixo-Lydian	Hypo-Mixo Lydian
A Eolian	Hypo-Eolian

There are yet several other names as Continuo, Commune, Misto, &c. but as it is very uncertain what Notes they belong to, we'll drop them.

The Latins afterwards reduced these Moods to the Number of eight, and called them Tones of which four were Authentic and four Plagal. The four Authentic Tones were the Dorick the Phrygian the Lydian and the Mixolydian of the Greeks which S. Ambrose chose about the year 370 to compose Tunes for the Church of Milan for which reason it has been called to this day the Ambrosian Song.

Observe that these four Tones took in but eleven Notes of the Ancient System, Their Lychanos Hypaton or D-sol-re being the lowest note of the First Tone and the Paranete hyperboleon or G-sol-re-ut the highest of the Fourth - Tone So that Nete hyperboleon that is the highest note and the Parhypate-hypaton, the Hypate-Hypaton and y^e Proflambanomenos which are the three lowest notes of the Greek System were not used.

About 230 Years after P. Gregory added four more & called them Plagal which are properly the same as the Hypo-Dorick, the Hypo-Phrygian the Hypo-Lydian and the Hypo Mixolydian of the Ancients, so that the 15 Diatonic Notes of the Greek System were all used, the lowest note of the Hypo-Dorick Tone being their Proflambanomenos.

From hence the four Authentic Tones have each of them one of the Plagals for its collateral, that is, to serve as a Supplement to it for which reason they were divided in four Classes each Class containing an Authentic and a Plagal Tone.

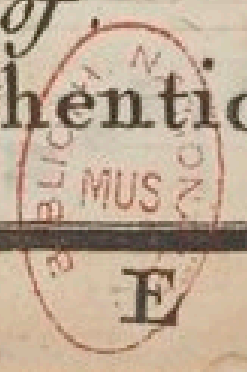
Authentic Tones are 1. 3. 5. 7.

Plagal Tones are 2. 4. 6. 8.

Observe here that the Authentic Tones are expressed by the Odd Numbers 1. 3. 5. 7. from whence they have been called Odd Moods: And the Plagals by the Even Numbers 2. 4. 6. 8. From whence they have been called Even Moods.

These two Denominations are often mentioned in those Authors who have treated about Moods; and therefore necessary to be taken notice of.

Observe also that the Authentic Tones are placed over y^e



Plagals as being chief and most essential, whereas the other are Dependant and Subject to them.

Now in order to know of what Mood any Tune is of, these three things must be observed.

1. The Final, or last Note of the Tune.
2. The Extent, of it, both above and below.
3. The Predominant, or ruling Note.

1. By the last note you may know of what Class any Tune is of, each Class having a particular Note so affected to it, that it serves for a Final to those two Tones contained in it, so that, The two Tones of the First Class. viz. 1. & 2. always end in D.

The two Tones of the Second Class, viz. 3 & 4. always end in E

The two Tones of the Third Class, viz. 5. & 6. always end in F

The two Tones of the Fourth and last Class, viz. 7. & 8. always end in G.

So that when a Piece ends in D, you may conclude it to be composed on one of the two Tones included in the first Class, if a Piece ends in E it must be of the Second Class, &c. for y others.

Yet there are several that end in A, B or in C, &c. but then it is only a Transposition, the Sounds expressed by A, B, & C. being in the same proportion as those expressed by D, E, F, which is still the same thing only transposed a 5th higher or a 4th lower, therefore the two Tones of the First Class generally end in D, or by transposition in A, and so on with the rest as may be seen in this Table

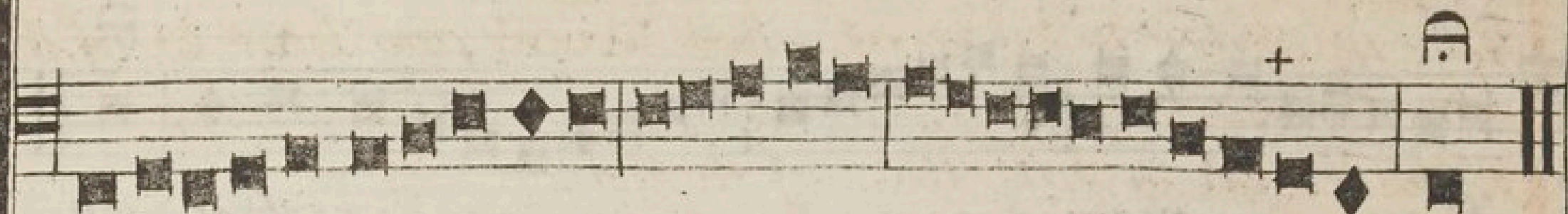
First Class	Second Class	Third Class	Fourth Class
1	3	5	7
D or A	E or B	F or C	G
2	4	6	8

2. But as each Class contains both an Authentic and a Plagal Tone, it is necessary to determine in which of them the Musick is set. To know this you must examine the extent of any such Piece, both above and below. For if it goes 8 or 9 Notes above its Final, and not more than one Note below it, then it is Authentic as these

First Tone

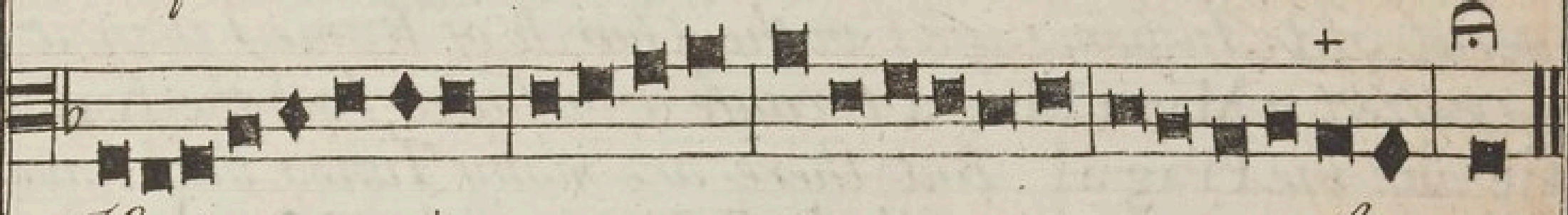
Hy-rie e-ley-son.

Third Tone



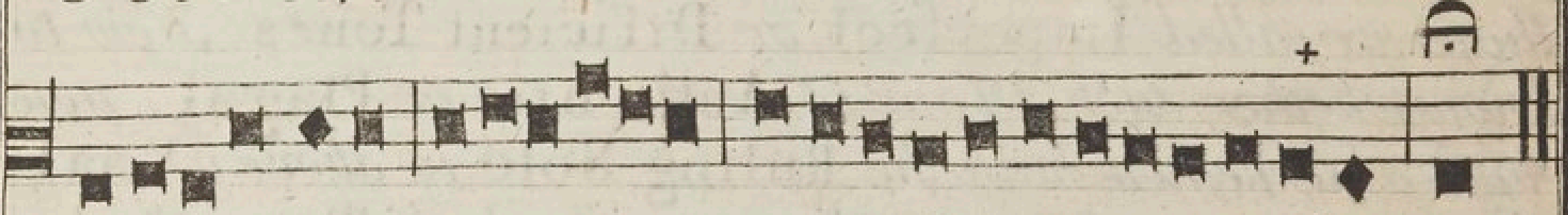
Musical notation for the Third Tone, featuring a staff with square notes and a diamond-shaped final note. A '+' sign is placed above the staff near the end. Below the staff, the text 'Hy - - - - - rie e - - - - - leyson' is written on a dashed line.

Fifth Tone



Musical notation for the Fifth Tone, featuring a staff with square notes and a diamond-shaped final note. A '+' sign is placed above the staff near the end. Below the staff, the text 'Hy - - - - - rie e - - - - - ley - son' is written on a dashed line.

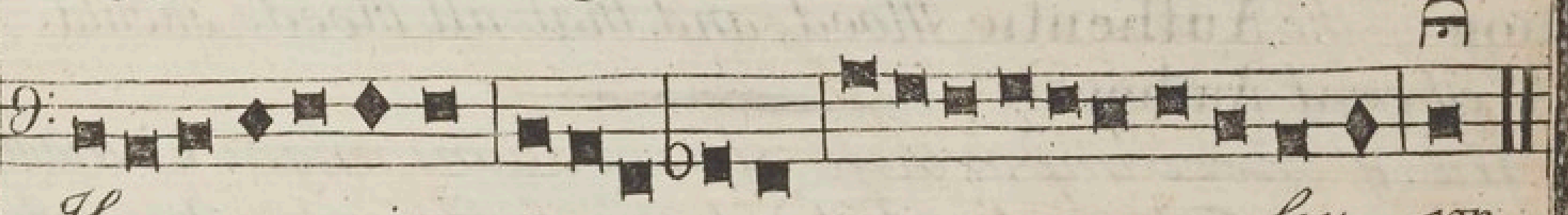
Seventh Tone



Musical notation for the Seventh Tone, featuring a staff with square notes and a diamond-shaped final note. A '+' sign is placed above the staff near the end. Below the staff, the text 'Hy - - - - - rie e - - - - - leyson' is written on a dashed line.

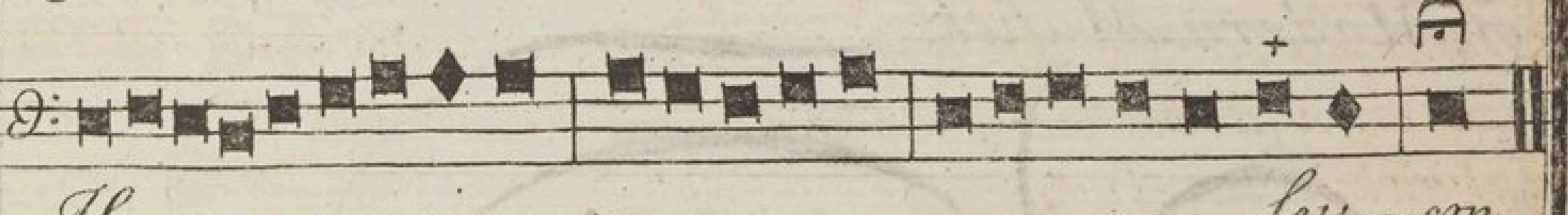
But if the Tune should go 4 or 5 Notes lower and not above 5 or 6 Notes higher than its Final, then the Tone is Plagal, and by Consequence the Second of each Class. as in the following Examples which are four, Plagal Moods

Second Tone



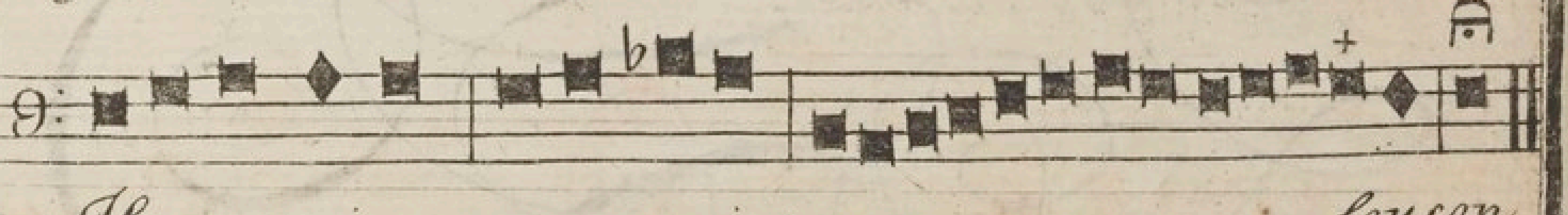
Musical notation for the Second Tone, featuring a staff with square notes and a diamond-shaped final note. A '+' sign is placed above the staff near the end. Below the staff, the text 'Hy - - - - - rie e - - - - - ley - son' is written on a dashed line.

Fourth Tone



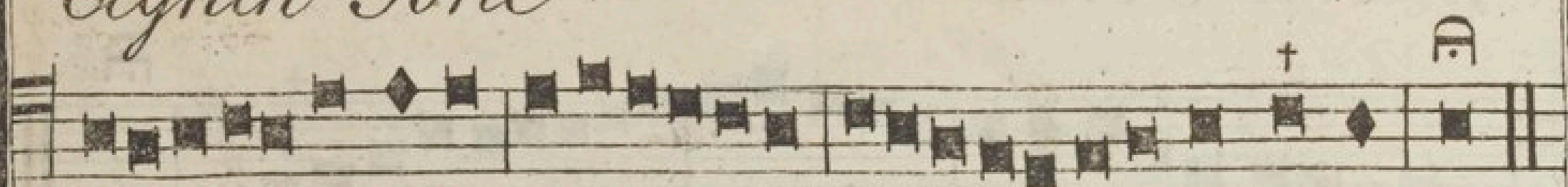
Musical notation for the Fourth Tone, featuring a staff with square notes and a diamond-shaped final note. A '+' sign is placed above the staff near the end. Below the staff, the text 'Hy - - - - - rie e - - - - - ley - son' is written on a dashed line.

Sixth Tone



Musical notation for the Sixth Tone, featuring a staff with square notes and a diamond-shaped final note. A '+' sign is placed above the staff near the end. Below the staff, the text 'Hy - - - - - rie e - - - - - leyson' is written on a dashed line.

Eighth Tone



Hy-----rie e-----ley-son

But if a Tune should go both 8 or 9 Notes higher, and 4 or 5 Notes lower than its Final, (as may be seen in several old Anthems used in the Church of Rome) then it is called a Mixt Mood because it includes both the Authentic and the Plagal. But there are many Tunes that have not compass enough to fill the Octave of their Mood (for their Tunes are Seldom seen to exceed an Octave or at most 9 Notes, which was always the full extent of a Mood,) and those are called Imperfect or Dificient Tones. Now to know whether such a Tone is Authentic or Plagal, you must observe how high the Ruling Note is above y^e Final: For if it is 5 or 6 Notes above its Final, the Tone is Authentic: But if it is but 4 or 5 then the Tone is Plagal.

These Methods of Settling and explaining of Moods, were reasonable enough, as long as they used only the Diatonic Notes but since the Octave has been divided into 12 Chromatic Semitones, this distinction of Authentic and Plagal Moods has been quickly laid aside. They have visibly seen that a Plagal Mood was not absolutely a true Mood, but rather an Extension of the Authentic Mood; and that all Moods should be esteemed Authentic.

Many more important observations might be made upon this Subject, but I think this Sufficient to shew what the Antients meant by their Moods, and how We ought to reason about them, according to the Practice of Modern Musick.

FINIS



A

DICTIONARY

EXPLAINING

Such GREEK, LATIN, ITALIAN & FRENCH
Words as generally occur in

MUSICK.

A

Abene Placito, *at pleasure.*
Adagio or Adag.^o or Ad.^o, *a Slow,*
movement, especially if the Word be re-
peated twice over as, Adagio Adagio
Affetto, *in a tender Affecting Manner.*
Affectuoso, *very tenderly.*
Alla Breve, *the name of a Move-*
ment in Musick whose Barrs consist
of two Semibreves or four Minims &c.
Allegretto, *Pretty Quick.*
Allegro or All.^o *Bryk or Quick es-*
pecially if y^e Word be repeated twice over.
Allemanda is the Name of a Tune

A

always in Common Time.
Alto or Alto-Viola, or Alto-Con-
certante, *Signify Counter-Tenor.*
Andante, *from the Verb Andare,*
to go, Signifies especially in Thorough
Basses that all the Notes must be
plaid equally and Distinctly.
Aria, *an Aire or Song.*
Arietta, *much the same as Aria.*
Arlis, *v. Fuga.*
Alsai, *Enough, This Word is*
often joyned w.th Allegro Adagio Presto &c
A Tempo giusto *w.th an equal Time.*

B

B

B. or Basso, the Bass in general.

B. C. or Basso-Continuo, y^e Thorough Bass for the Organ, Harpsichord, or Spinnet, &c.

Basso Concertante, Bass of the Small Chorus.

Basso Ripieno, Bass of y^e Great Chorus.

Bene Placito, v. A Bene Placito,

Breve, w^ye Name of a Note which is in value as long as two Semibreve.

Brillante, Brisk, Airy, Lively, &c.)

C

Camera, Chamber, as Ariada Camera Chamber Aires

Canon, or Canone a Perpetual Fuge.

Cantata, a Song in an Opera Style.

Canto the first Treble.

Canzone a Song, in general.

Canzonetta y^e same as Canzone

Capo v. Da.

Ciacona is a Chacon or Tune.

Composed to a ground Bass.

Come Sopra, as above.

Con, with as Con e senza Violins with and without Violins.

Concerto, signifies properly a Concert.

Corente, a Tune always in Triple Time.

D

D. C. or Da Capo, begin again & end with the first Strain.

Divoto, in a Grave and serious manner.

Doppio, Double.

Duplo, Double.

E

E. or Ed, signifies And

Ecco or Echus in imitation of a

Natural Echo, this Word is sometimes used instead of Piano.

F

Fagotto, a Wind Instrument answering to a Bassoon.

Favorito, a Favourite.

Flauto, any Kind of Flute.

F. or Forte signifies Loud or Strong

F. F. or Piu Forte, Louder then Forte.

F. F. F. or Fortissimo very Loud

Fugha or Fuge is when some of the parts begin a certain Aire and the other parts begin some time after that imitating the first and repeating the same Aire, Throughout all the parts.

Fuga per Arsin and Thesis is what the Italians call by contrary motion, and is when the leading part descends the other instead of imitating of it, ascends.

Fuga Doppia, signifies Double Fuge that is when the leading part proposes a Subject; and the second part instead of repeating the first Subject proposes a different.

G

Gagliarda, Gay, Brisk, Lively &c.

Gavotta, a Gavott name of a Tune

Gigha, Giga or Gigue, a Sig

Grave, a Slow Movement.

H

Haut-Contre, Counter Tenor.

Haut-Deffsus, First Treble.

L

Langente, in a languishing manner

Largo, Very Slow.

Large tto not Slow as Largo.

Lent, Lento or Lentement, Slow

M

Men, signifies *Less* as Men *Allegro* Not so quick as *Allegro*.
Men *Forte*, not so Loud.
Men *Presto*, not so Quick, &c.
Moderato, Moderately.

N

Non, not as
Non troppo *Presto*, not too Quick
Non troppo *Largo*, not too Slow

O

Octava or, Ottava, an Octave, or an Interval of Eight Notes.
Opera, signifies properly a Work as *Opera prima* the first Work, *Opera II.^a* Second Work, *Opera III.^a* Third Work, &c. It signifies also a Tragedy or Pastoral &c set to Musick
Organo, signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies y^e Thorough Bass.

Overture the Opening or Beginning of an Opera or sometimes as a Prelude to any Piece of Musick.

P

Parte, a Part as *Parte Prima*, the First Part *Parte Secunda*, the Second Part, &c.
Pastorale after a Sweet easy Gentle manner, as Shepherds are supposed to play.
P. Pia or Piano, Soft
Piu Piano or P.P. Softer.
Pianissimo or P.P.P. very Soft
Piu Allegro, more Brisk then *Allegro*.
Piu Presto Quicker then *Presto*.
Poco Allegro, not so Brisk as *Allegro*
Poco Presto, not so Quick as *Presto*
Poco Largo not so Slow as *Largo*
Presto, Fast or Quick.

Prestissimo; very Quick. 3
Primo, First as *Violini Primo*, First Violin.

Fagotto Primo, First Bassoon &c
R

Recitativo or *Rec.^o* to express a Sort of Speaking in Singing, This Word is very common in Cantatas
Ritornello a short Symphony so call'd which either begins before the Song or sometimes in y^e Middle or also after the Song is ended
Repetatur to be Repeated.

S

Sarabanda, is a Tune always in Triple Time
Semi breve, is the name of a Note which is in value as much as two Minims or 4 Crotchets, &c. Or one Barr of Common Time.

Senza, Without, as *Senza Violini* without Violins, &c
Soave or *Soavemente* Sweet or Agreeable.

Solo, Alone as *Violino Solo*, Violin Alone; *Flauto Solo*; Flute Alone; *Organo Solo*, the Organ Alone, &c.

Staccato or *Stocato*, in a plain and distinct Manner
Subito, Quickly, v, *Volti*.
Suonata, or *Sonata*, a Piece of Musick for Instruments.

T

Tardo, Slow much the same as *Largo*.
Tutti, all, or all together.

V

Verte Subito, Turn over Quickly
Viola, is properly a Viol. But it

⁴ it is commonly taken for a Tenor.
 Violino, a Violin.
 Violoncello, a Bass Violin.
 Violone, a Double Bass, that
 is an Octave lower than a Com-
 mon Bass Violin.
 Vite Vistamente, or Visto,
 Fast or Quick.
 Vivace, with Life, and Spirit.
 Vivacemente or Vivamente.

much the same as Vivace.
 Unifsoni, is set over a Piece
 of Musick, when all the parts play
 in the Unifson, or Octave.
 Volta or Volti, Turnover.
 Volti Subito, Turnover, Quick-
 ly, or without Loss of Time.
 Z
 Zufolo or Zuffolo or Suffolo
 a little Flute, or Flageolet.

FINIS.

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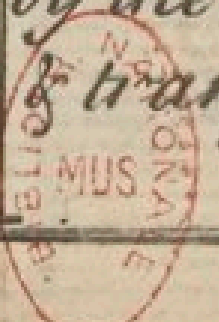
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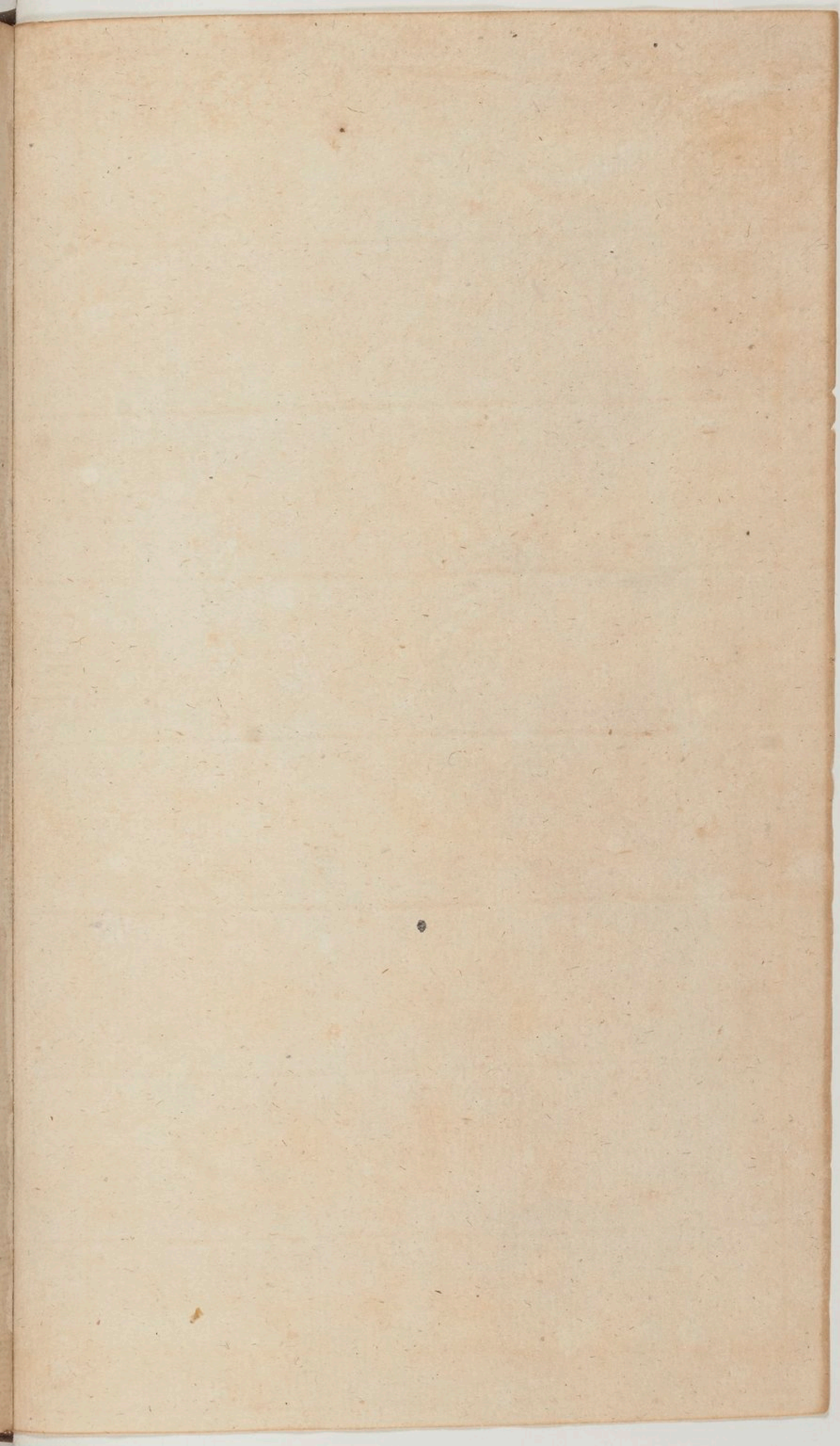
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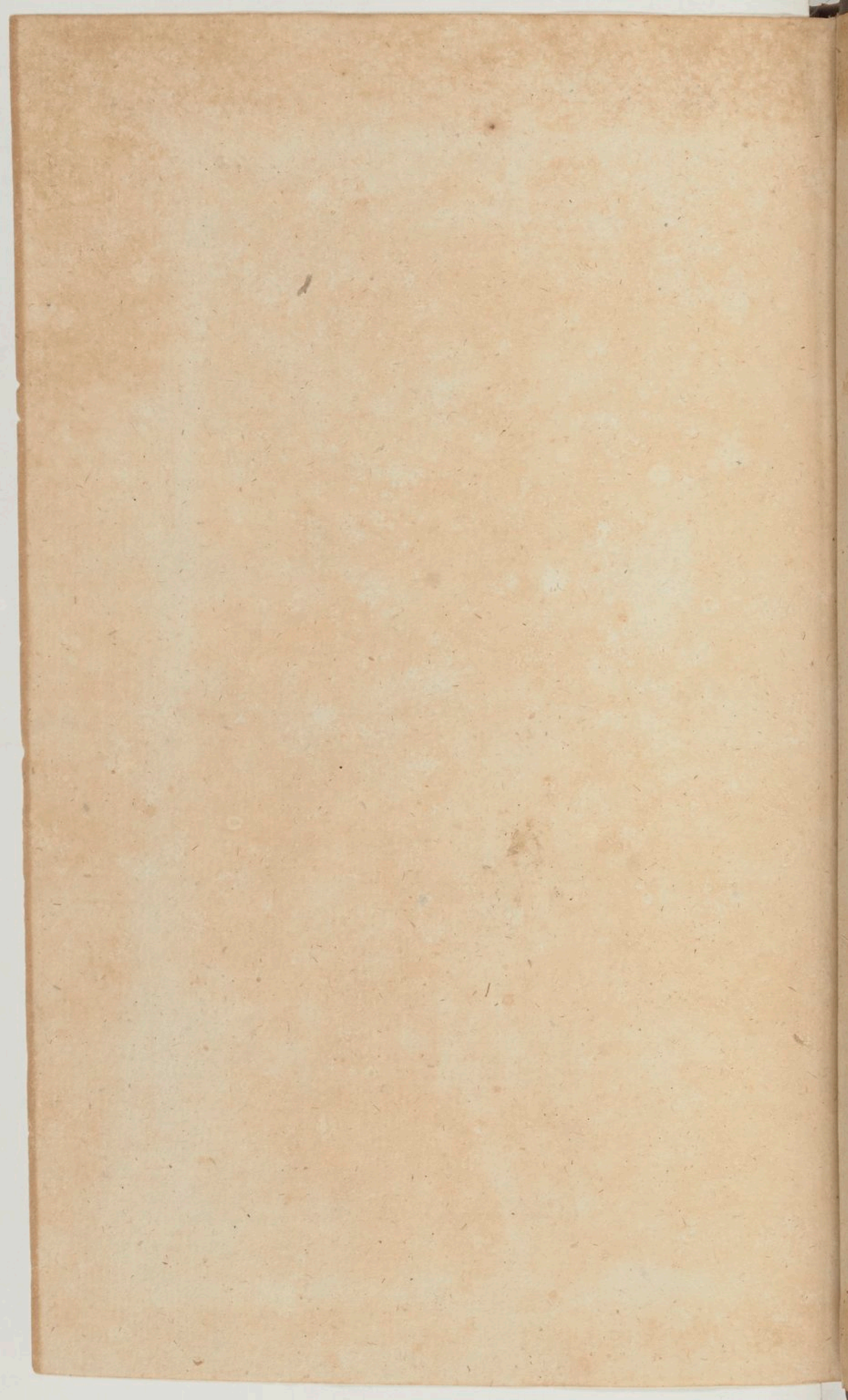
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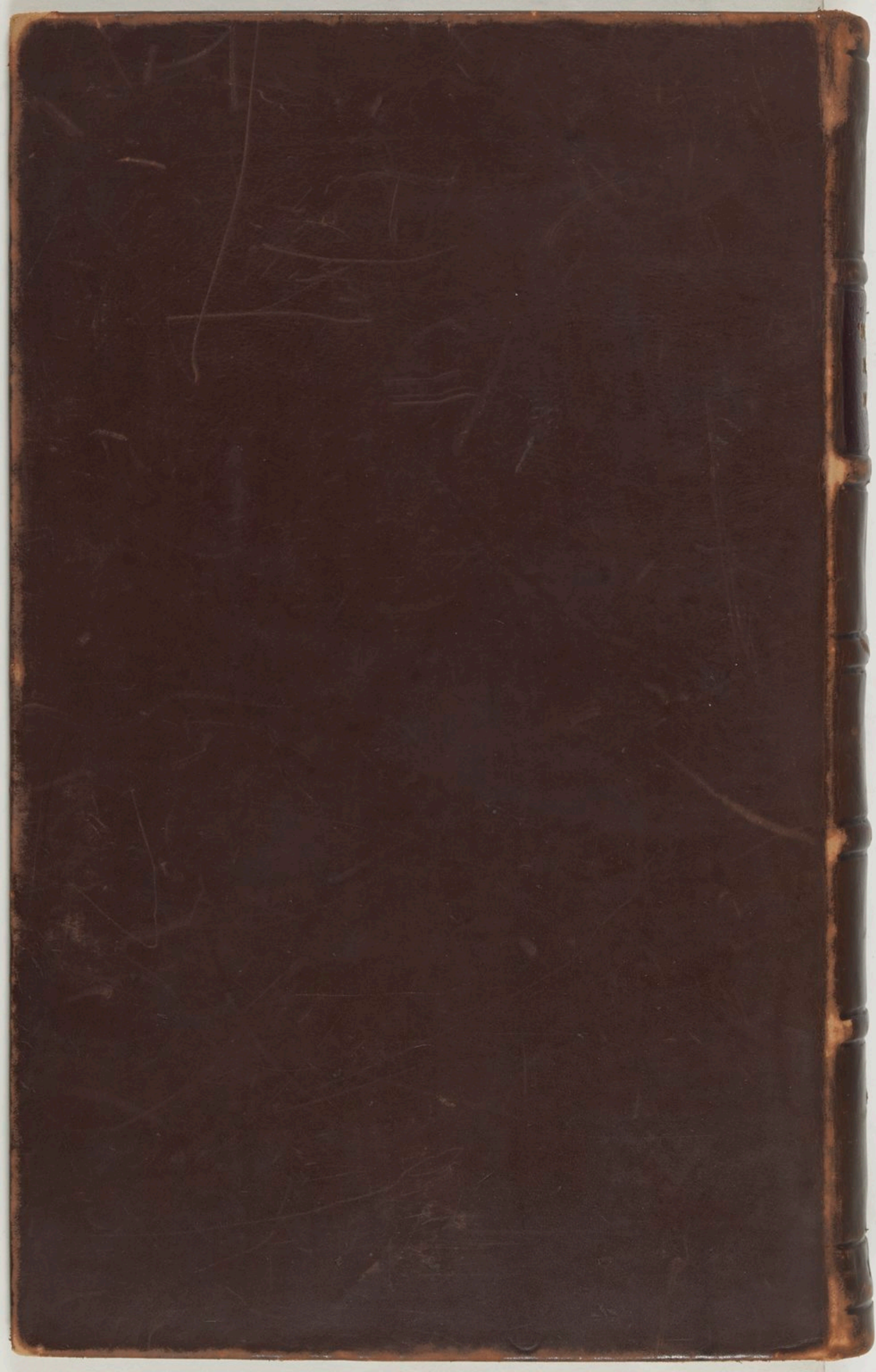
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