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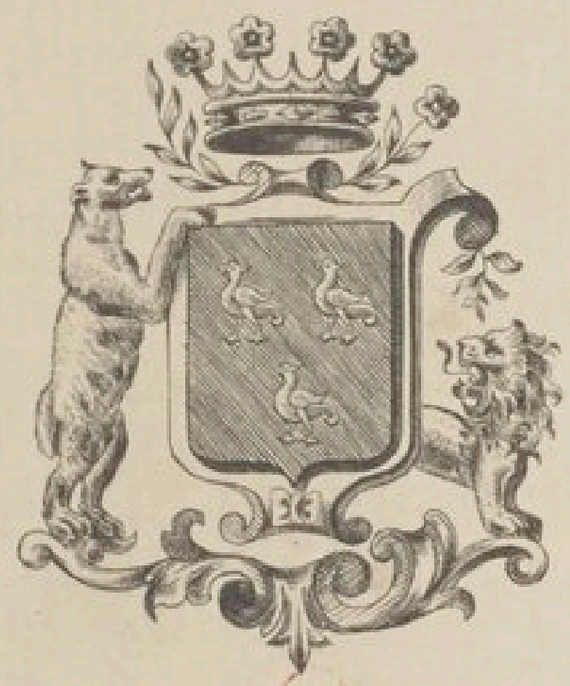

THE

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 Tune) any Song that is ſet to Muſick.*

II. *Directions for playing on the* FLUTE; *with a Scale for Tranſpoſing any Piece of Muſick to the propereſt Keys for that Inſtrument.*

III. *The Neweſt Method for Learners on the* GERMAN FLUTE, *as Improv'd by the greateſt Maſters of the Age,*

IV. *Inſtructions upon the* HAUTBOY, *in a more Familiar Method than any extant.*

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BnF MUS

Rés. Vmc. 192

ACQUISITION
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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 remidy 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 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 Conve- -nient 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'rds 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.

BIBL. NATIONALE MUS

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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NATIONAL

An Index of the Songs, Tunes and Opera Airs contained in this Volume.

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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.

Treble

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

Tenor.

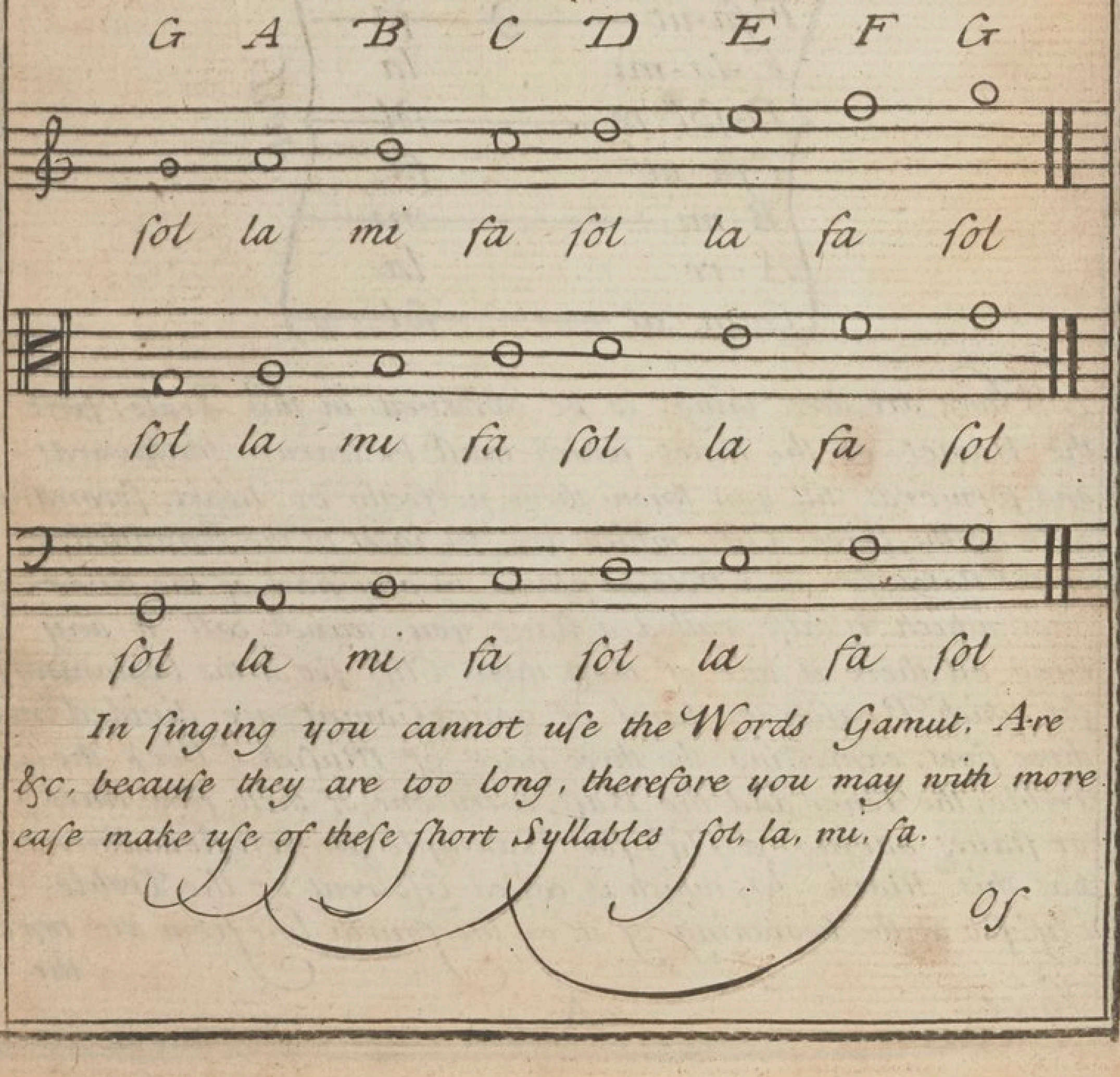
G. sol. re. ut		sol
F. fa. ut		fa
E. la. mi		la
D. la. sol re		sol
C. sol. fa ut	𝄡	fa
B. fa. b. mi		mi
A. la. mi. re		la
G. sol. re. ut		sol
F. fa. ut		fa

Bass

A. la. mi. re		la
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 𝄞, 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

The second stave or middle five lines has this Mark 𝄡, which is called C fol-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.



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.

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 quaver, Demi 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.

Common

Common Time is known by some one of these Characters C, ¢, Ꝑ, 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 $\frac{3}{8}$.

3 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 y^e^ former.

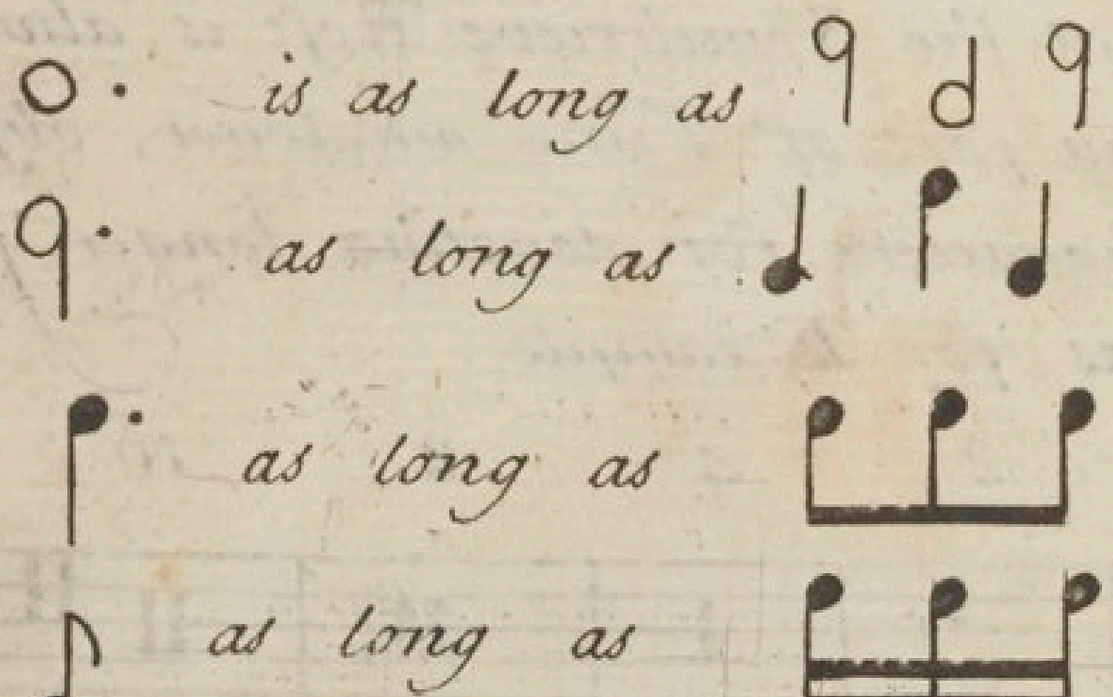
The third Sort which is the quickest, is known by $\frac{3}{8}$ and contains three Quavers in a Bar, or other Notes to y^e^ Value

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 y^e^ other 9 Quavers

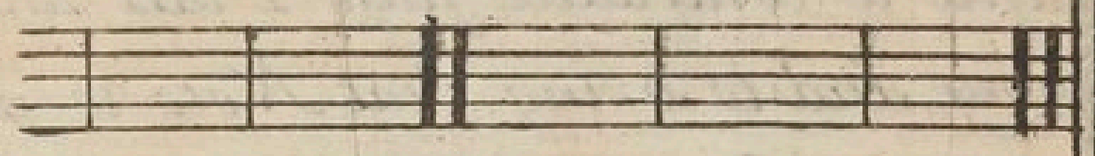
Of other Characters used in Musick.

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.



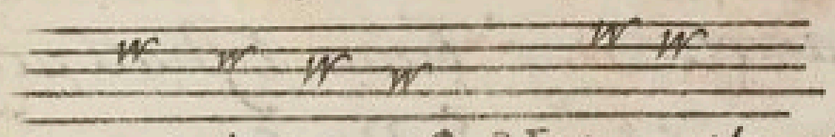
There are two sorts of Bars, (Viz) single and double, the single Bars serve to divide the Time according to its Measure

Measure, whether Common or Triple. A double bar serves to di-
-vide 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 signifie 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 Stave, and serves to direct to the place of the first Note on the next line and is made thus

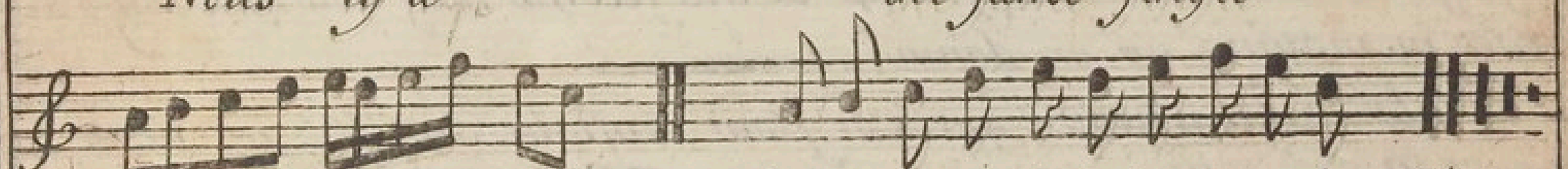


There are two tyings of Notes the first is a curved line drawn over the heads of two or more Notes and is to shew that they are to be sung to one Syllable; Example

Talk no more to me of Glo--ry

The second Sort of tyed Notes, are with streight Stroaks drawn through the Tails of Quavers, Semiquavers or Demiquavers, binding two, three or four together as in ye 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 it's natural heighth. 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.

Voice.

6 There is a Character called a Natural made thus ♮ and is used to contradict such Flats and Sharps as are set at the Beginning, and to bring that Note to it's natural Sound; for Example if a Sharp should be set in F at the Beginning of a Stave, makes all ye Notes in F to be ♯, 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 ye Varieties of Time, I shall presume to say that no Musick can ever be agreeable to ye 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.

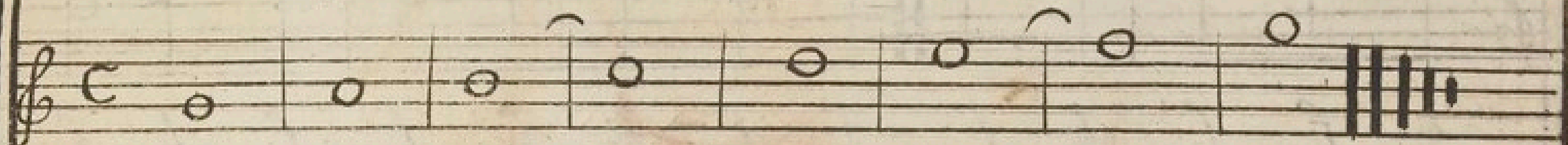
Of tuning the Voice &c.

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 Repitition of the same.

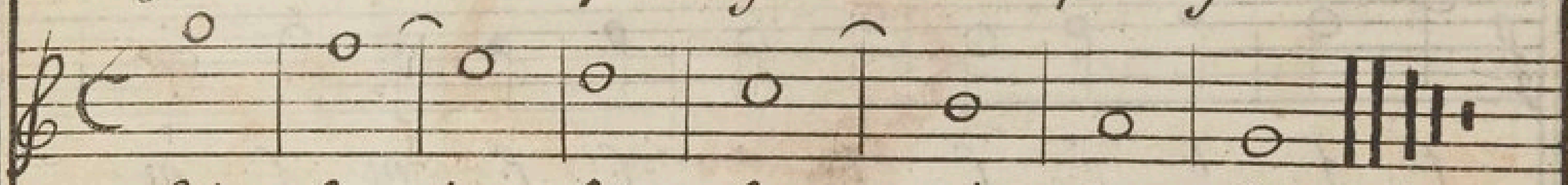
For the better remembering which are whole Tones & which are not observe that the half Tones are included by the fa and ye

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

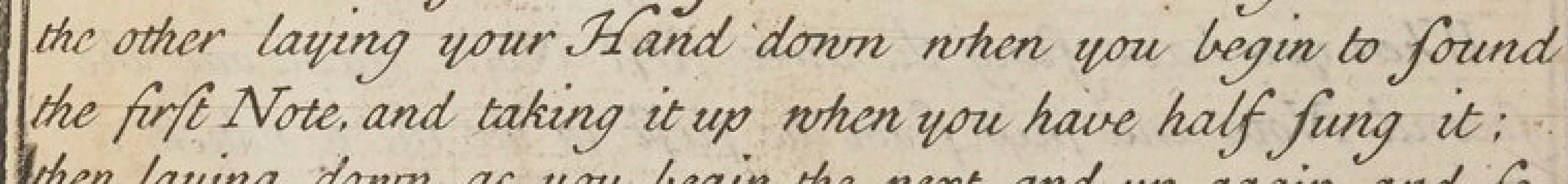


sol la mi fa sol la fa sol

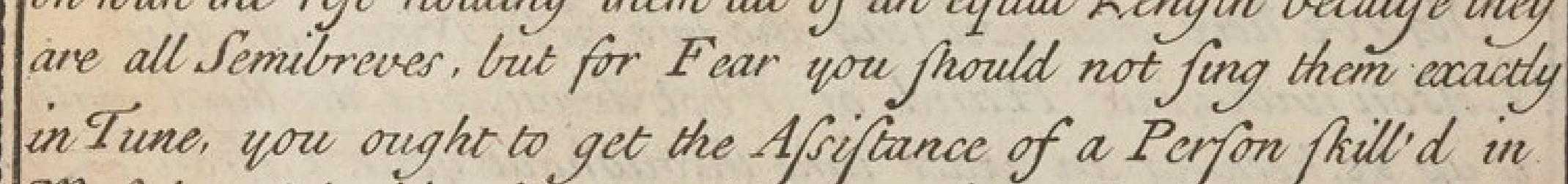


sol fa la sol fa mi la sol

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

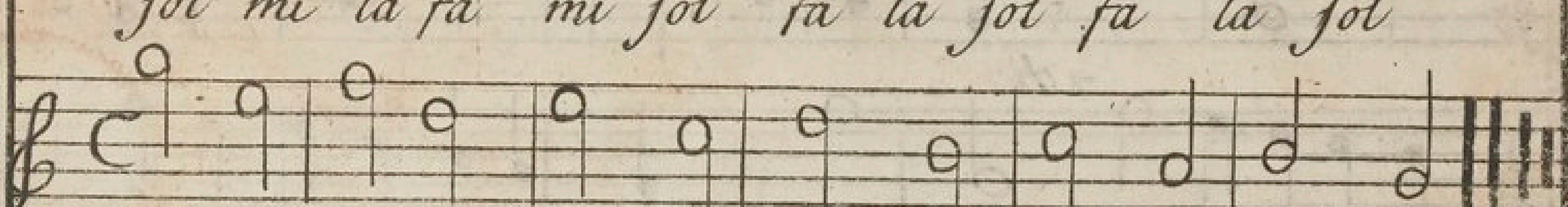


sol mi la fa mi sol fa la sol fa la sol

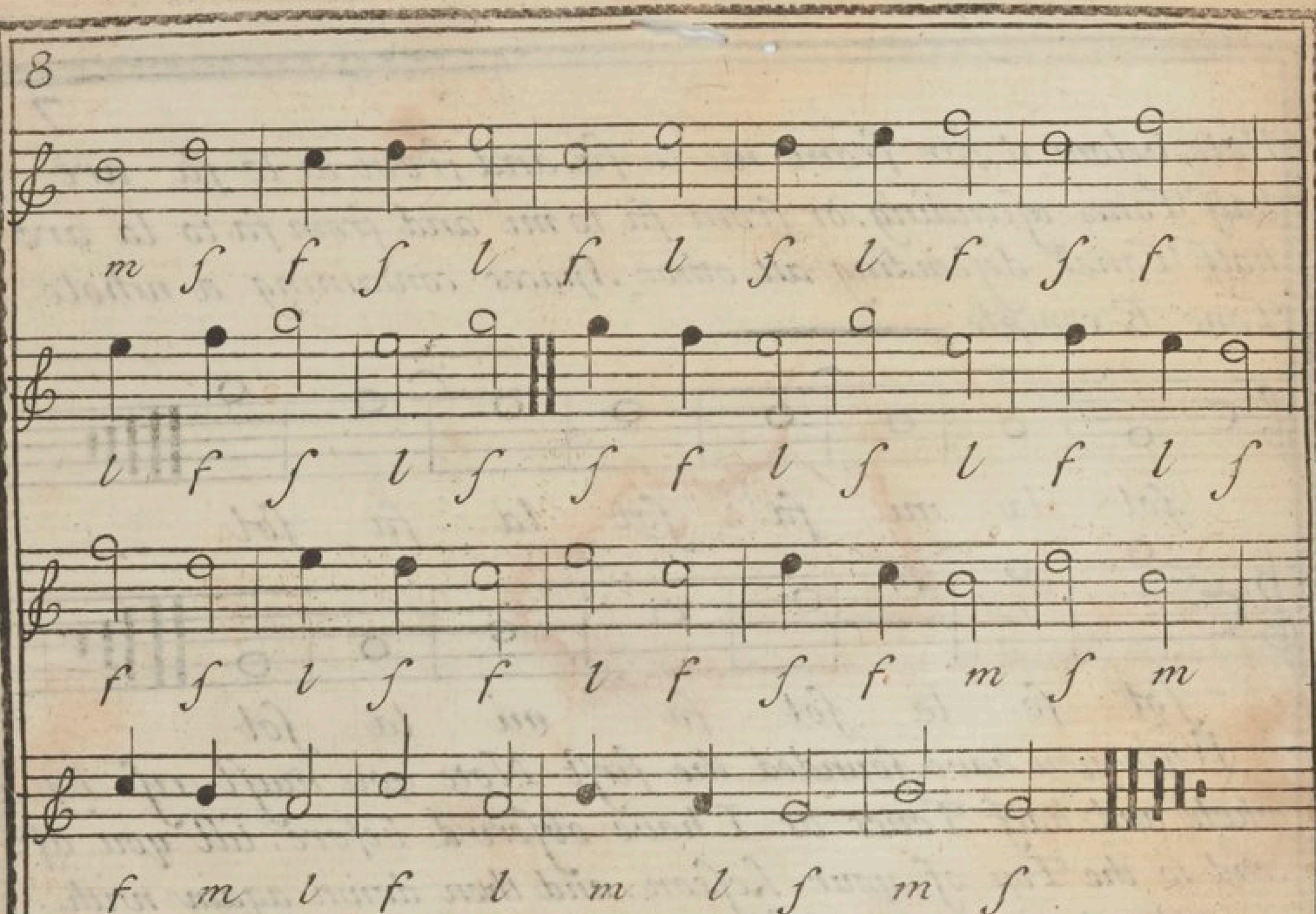


sol la fa sol la fa sol mi fa la mi sol

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.



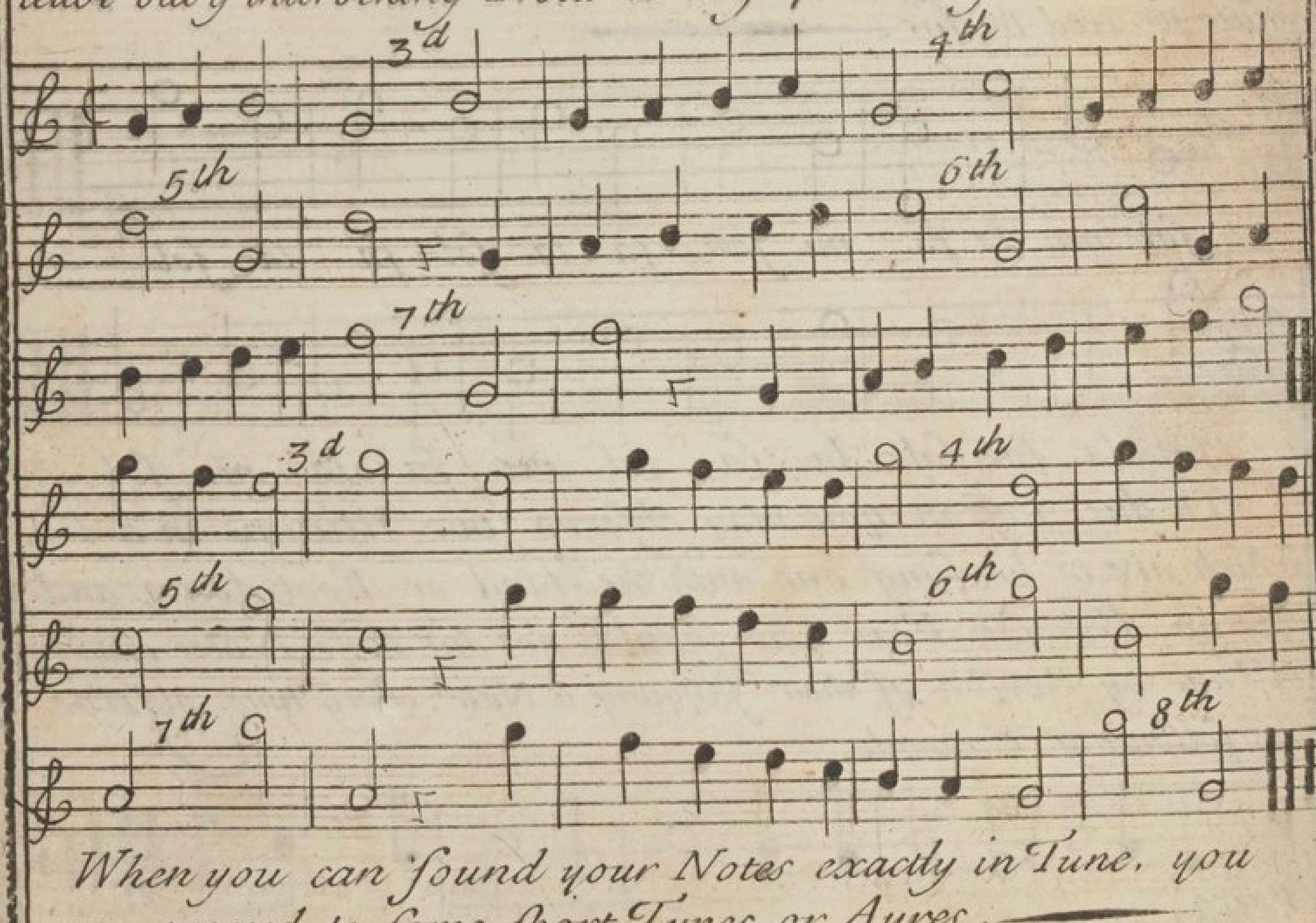
sol la mi sol mi. la mi fa la fa mi fa sol



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 Leson.

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

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



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.

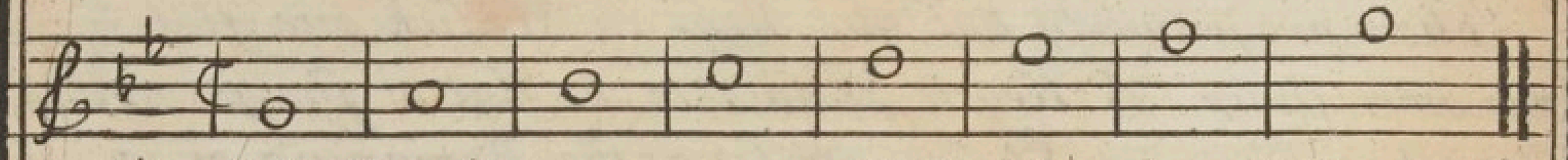
If a Tune ends by a la, it is flat, but if by a fa then it is sharp; for all Tunes must end either a Note below the Mi or ye Note above.

Observe y^t 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 encreas'd to the Number of sixteen, of which eight are flat and eight sharp.

Flat Keys

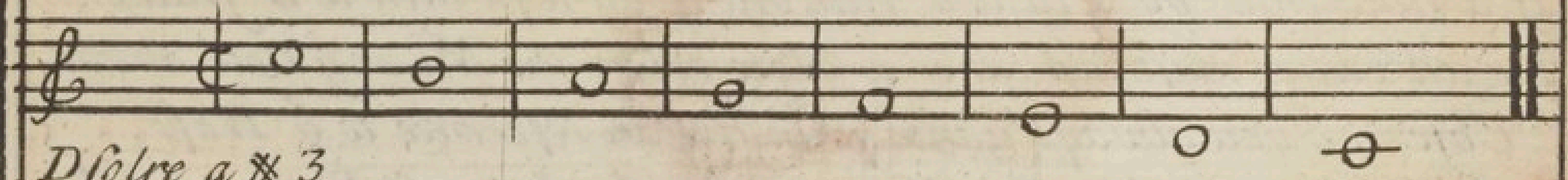
Gamut with a ♭ 3d



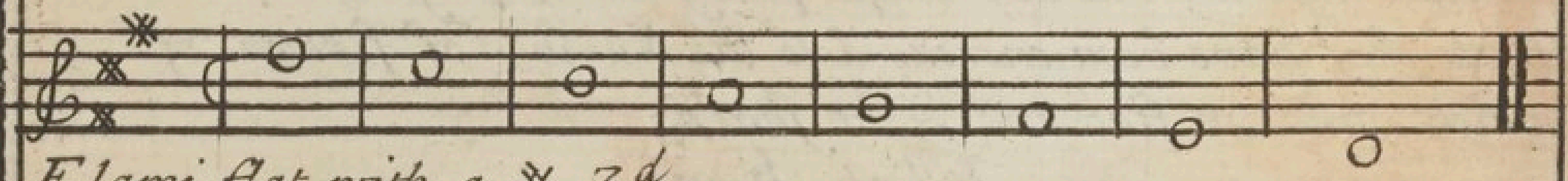
The first Note in every one of these Keys is called a la, the second mi &c

Sharp Keys

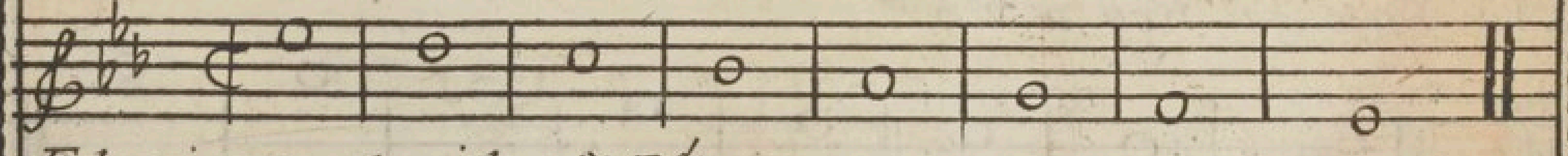
C faut the natural Key a ✻ 3d



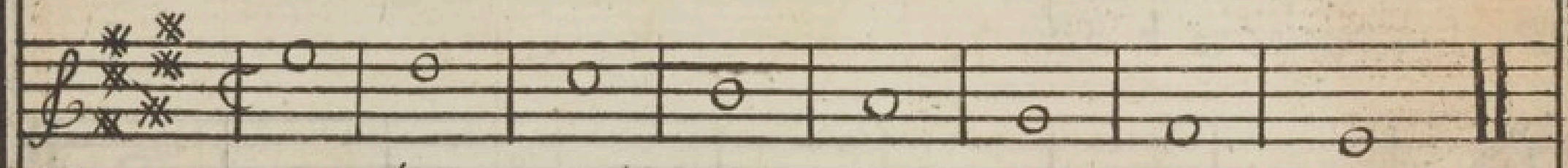
D solre a ✻ 3



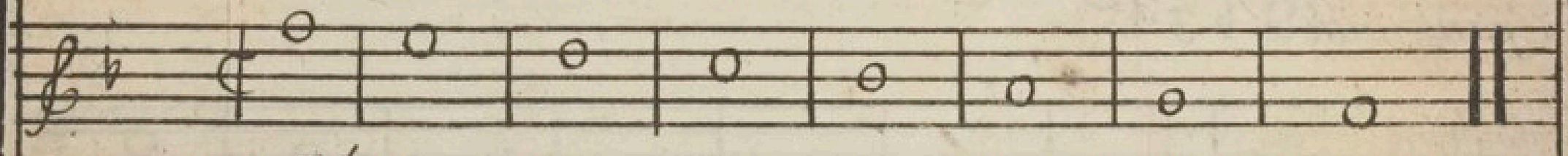
E lami flat with a ✻ 3d



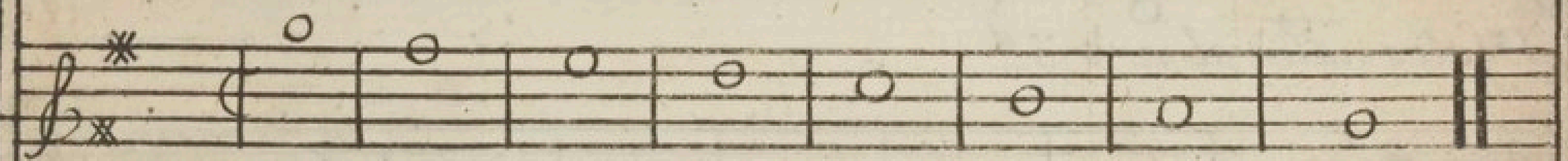
E lami natural with a ✻ 3d



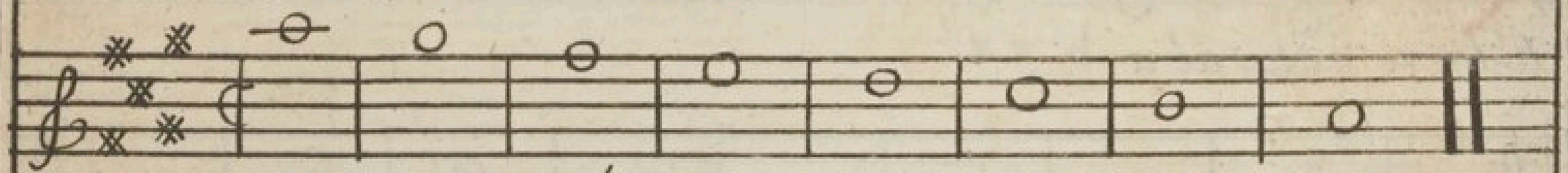
F faut a ✻ 3d



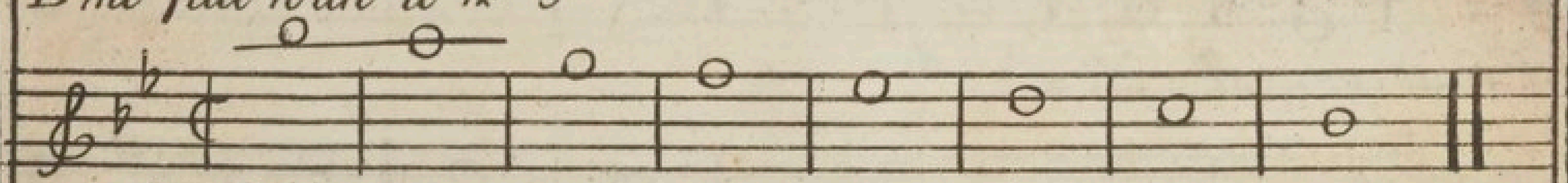
Gamut a ✻ 3d



A re with a ✻ 3d



B mi flat with a ✻ 3d



The first Note in all these Keys is called a fa, the se = cond 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 ——

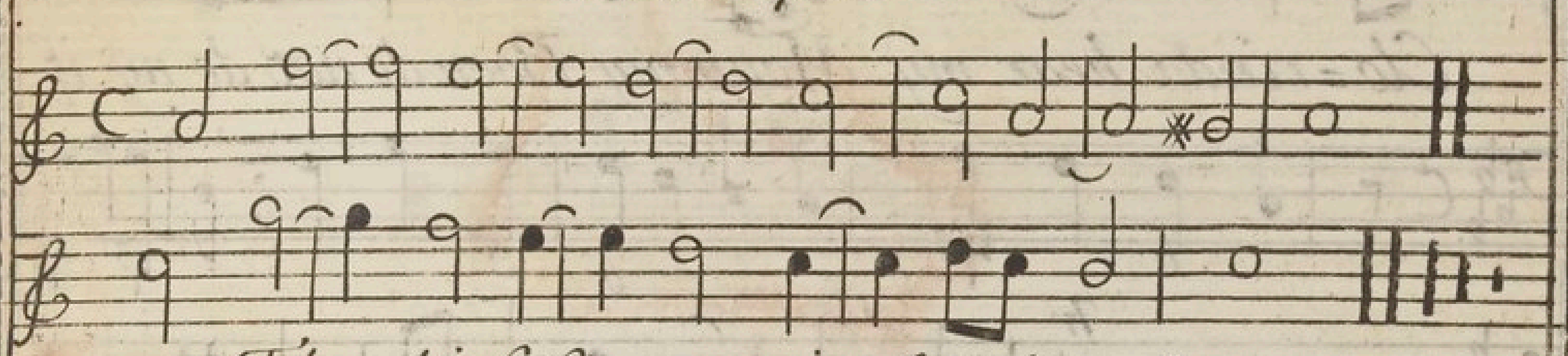
I might have added more Keys than these sixteen. but I think these sufficient.

Of

Of Syncopation or driving Notes.

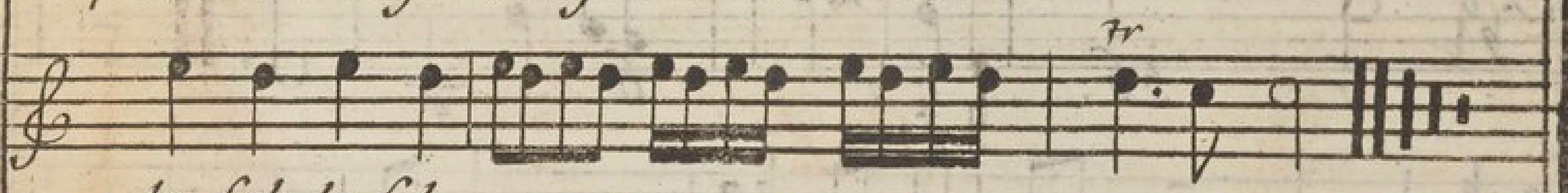
Syncopation is when the Hand or Foot is taking up or put down while a Note is sounding which is pretty hard to a Beginner: but this being once conquer'd he may think himself a pretty good Timist.

Examples



The chief Graces in singing &c.

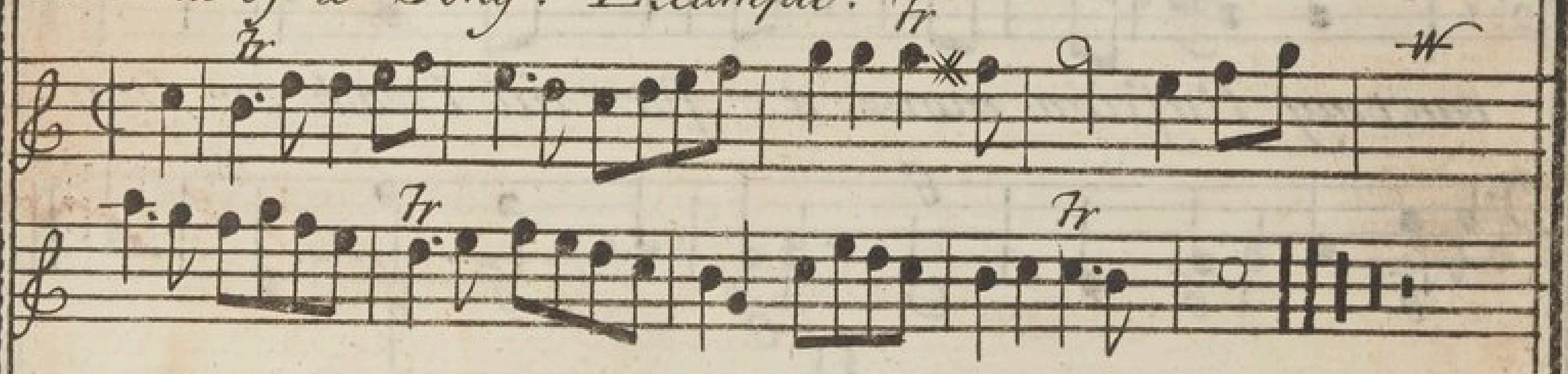
The chief Grace in singing is the Trillo or Shake. and is much used of late. to learn this you must move your Voice easily on one Syllable. the Distance of one Note. thus



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.



These Rules followed with a little Applica=
=tion are sufficient to ground the Learner in sing=
=ing; I shall therefore conclude this with a Collec=
=tion of some of the easiest and best Songs, and Opera Airs extant.

A New Song

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

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

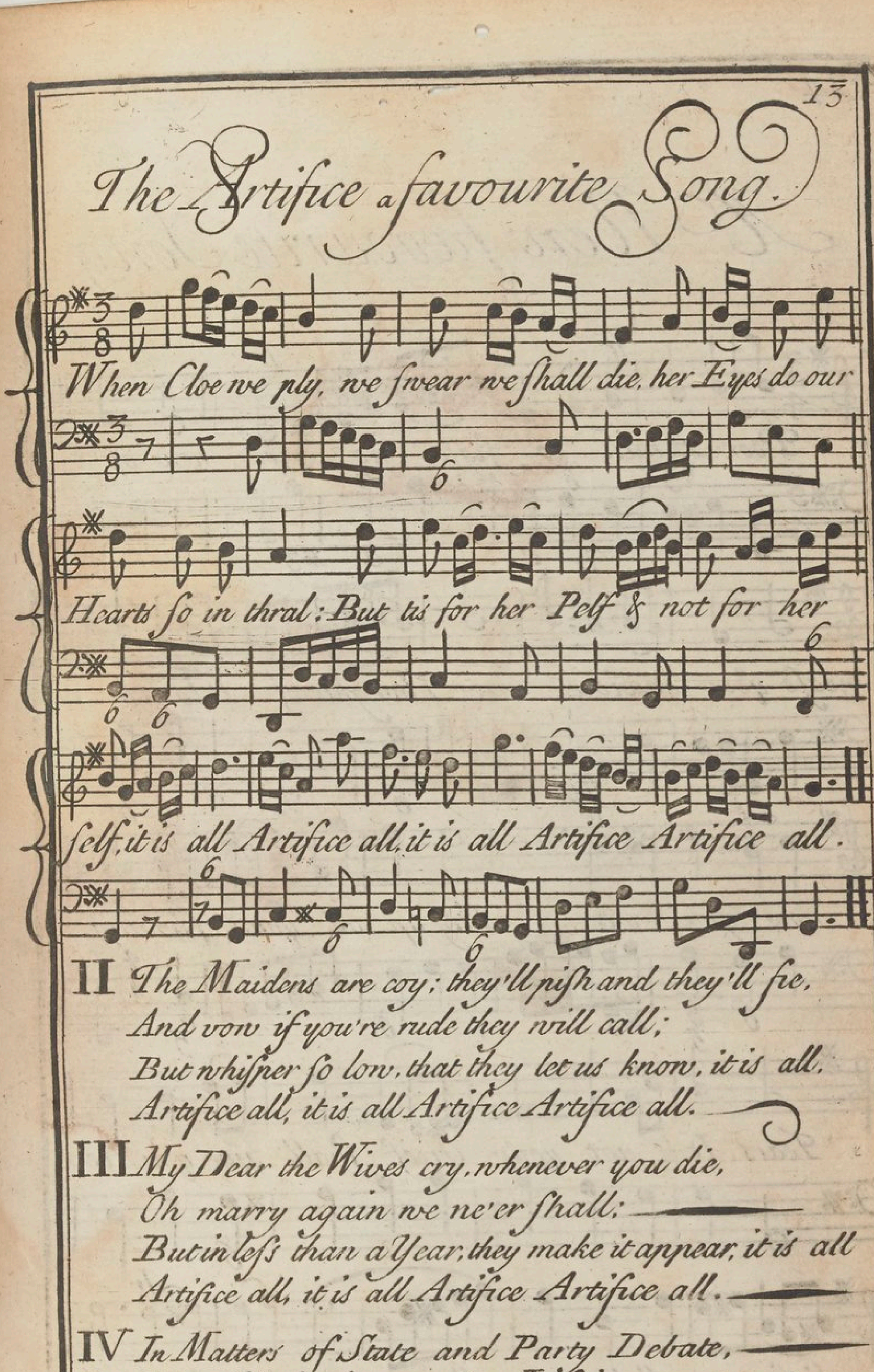
-member that my Love, to you is ever true; I

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.



II The Maidens are coy; they'll piss and they'll fie,
And vow 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 ye 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 =

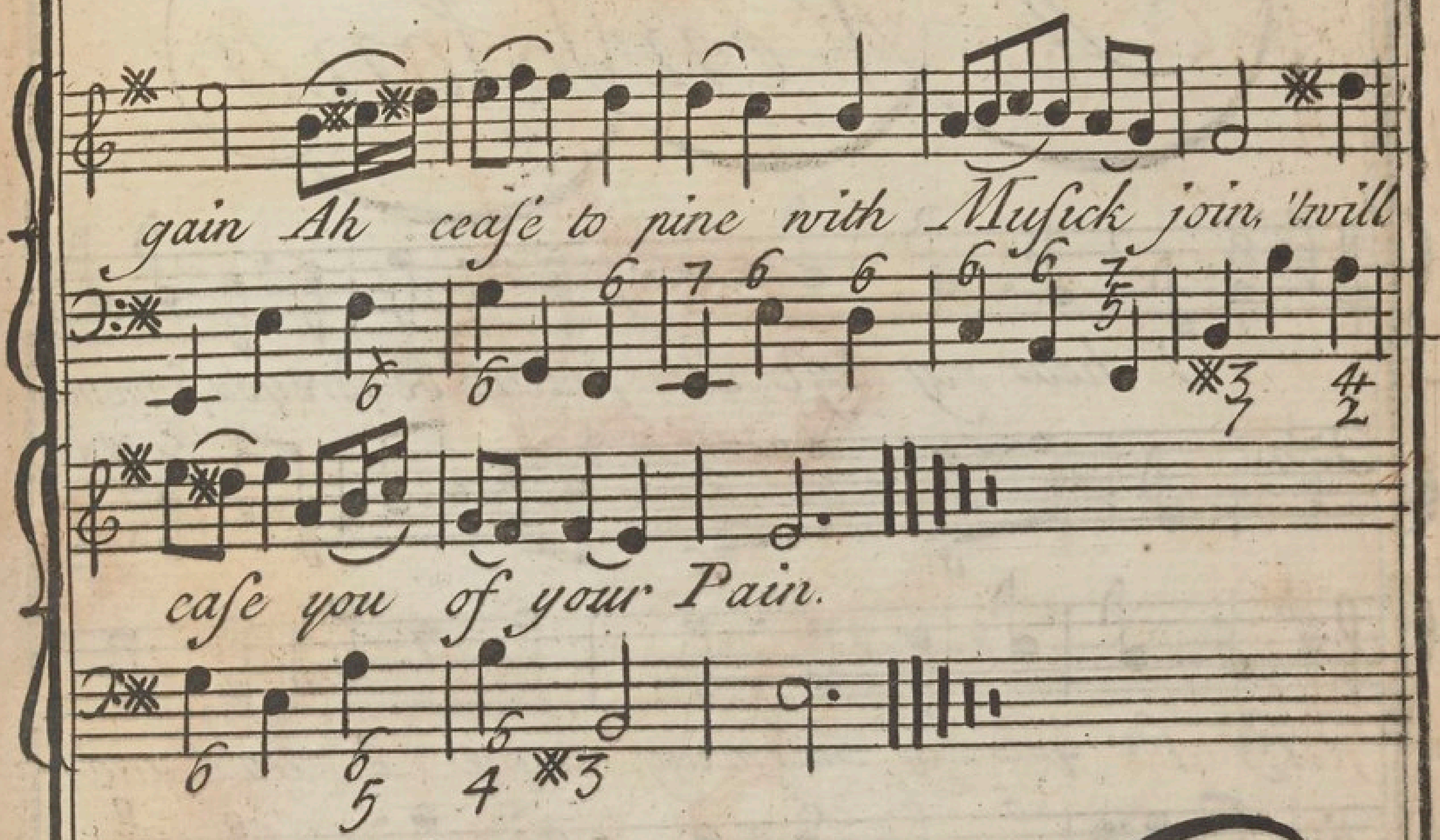
pease your anxious Cares, Thoughts of Flo-ra

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.



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.

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

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.

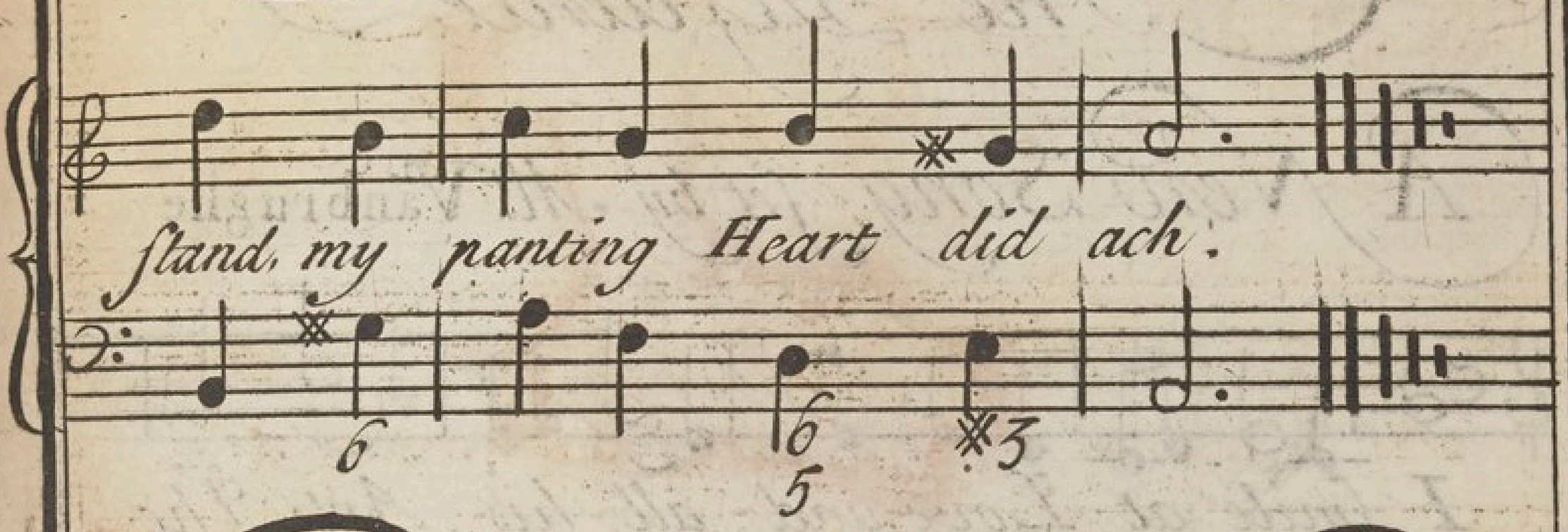
IV

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.

BIBLIOTH NATIONALE MUS

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



II.

My raviſh'd Thoughts were quickly ſeiz'd,
My glowing Veins on Fire,
But ah I could not be appeas'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

dal_ly'd with his Charms: I sported with his

little little Bow And point-ed point-ed

at his Arms. I sport-ed with his little

Bow, and pointed point=ed at his Arms

II

Till urg'd too far, Revenge he cries
A fatal Shaft he drew
It took its Passage through your Eyes
And to my Heart it flew
To tear it thence I strove in vain
For I too quickly found
'Twas only to encrease the Pain
And to enlarge the Wound

A Favourite AIR in the OPERA of JCæsar.

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.

Cœ-lias dis-daining no Comfort ob-taining I

languish & dye . . . . . no Comfort ob

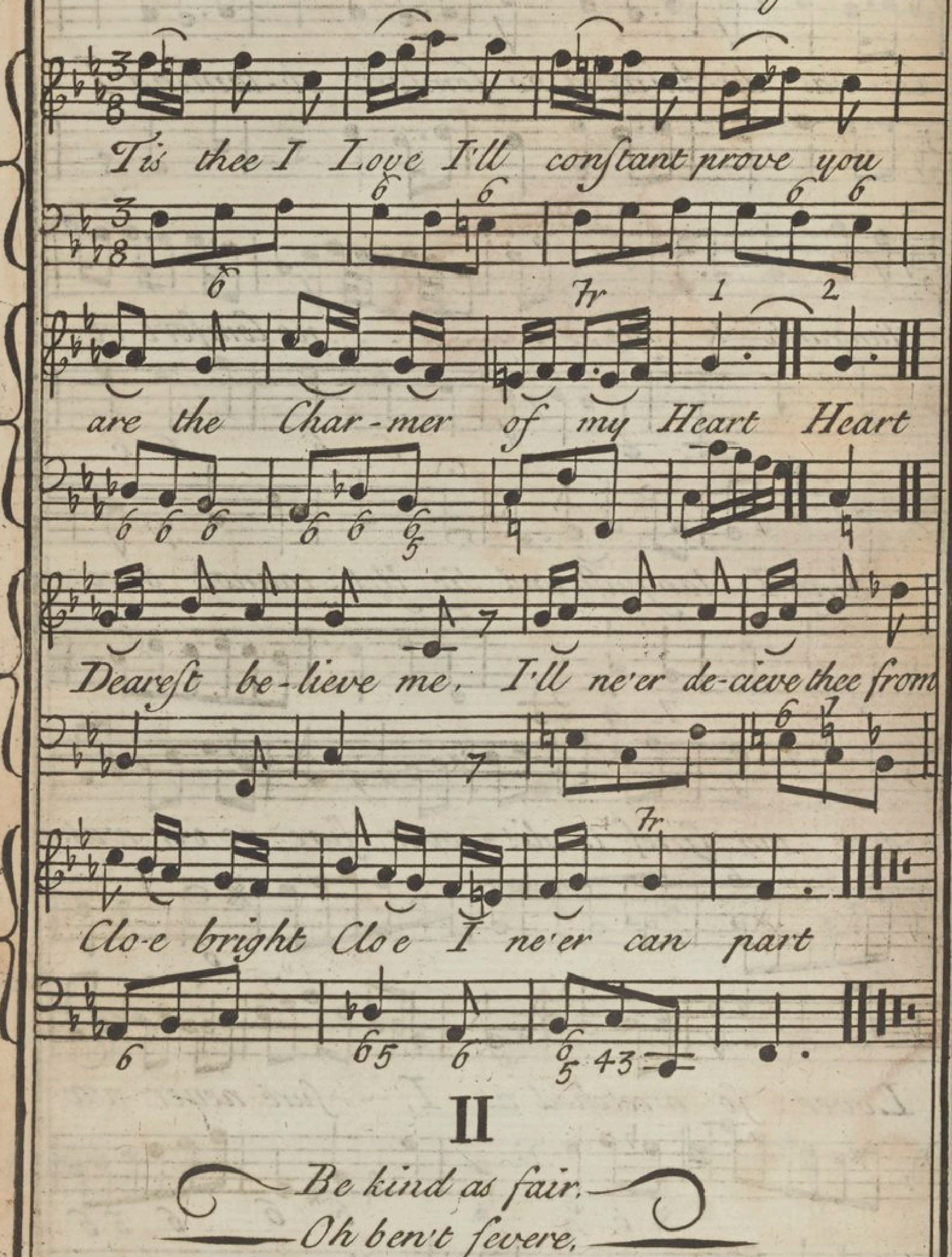
taining I languish and die Yet cannot give

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

A Favourite Song



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 ev'ry 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.

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 O

Cupid gentle Cupid in Pity ease my Pain, and

let a faith ful Lover a kind re turn ob

7r

-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

Hatred & Disdain O

Voice

G 2

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

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 Show'd you once.

leave me a Victim I fall, but while I

have you the World I have all.

Voice.

A Favourite Song in the Opera of Julius Cæsar

My Life my only Treasure I love be yond all

Measure thou art my Souls chief Pleasure thy

Charms are so di vine . . . thy Charms are

so di vine 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

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 . . . . . .

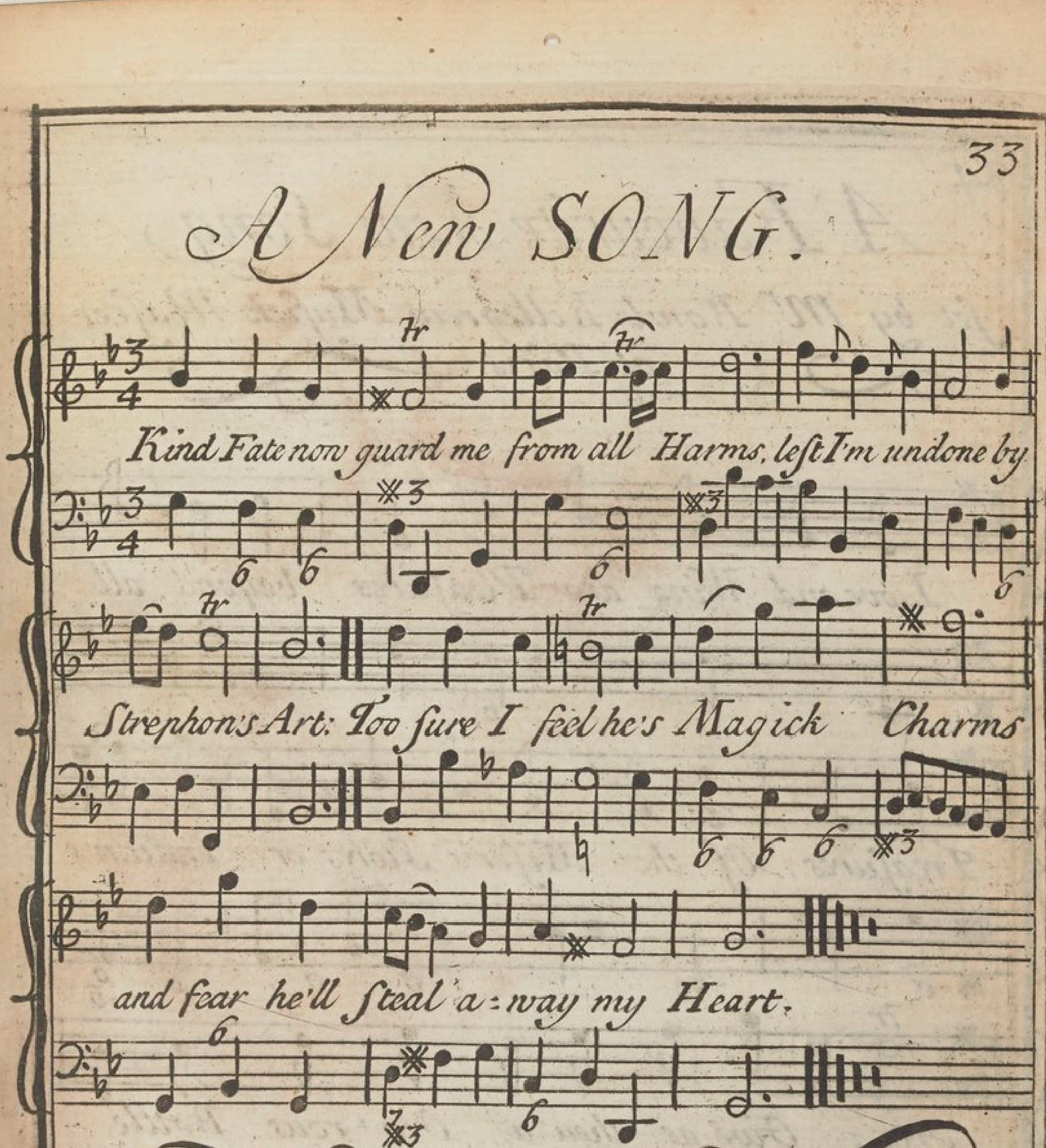
thee and make thee ever mine and make thee

ev-er mine

Da Capo

Compos'd by Mr Handel.

A New SONG.



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 Mr Rovl: 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

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 oice.

A Message from Mars to Venus by Cupid.

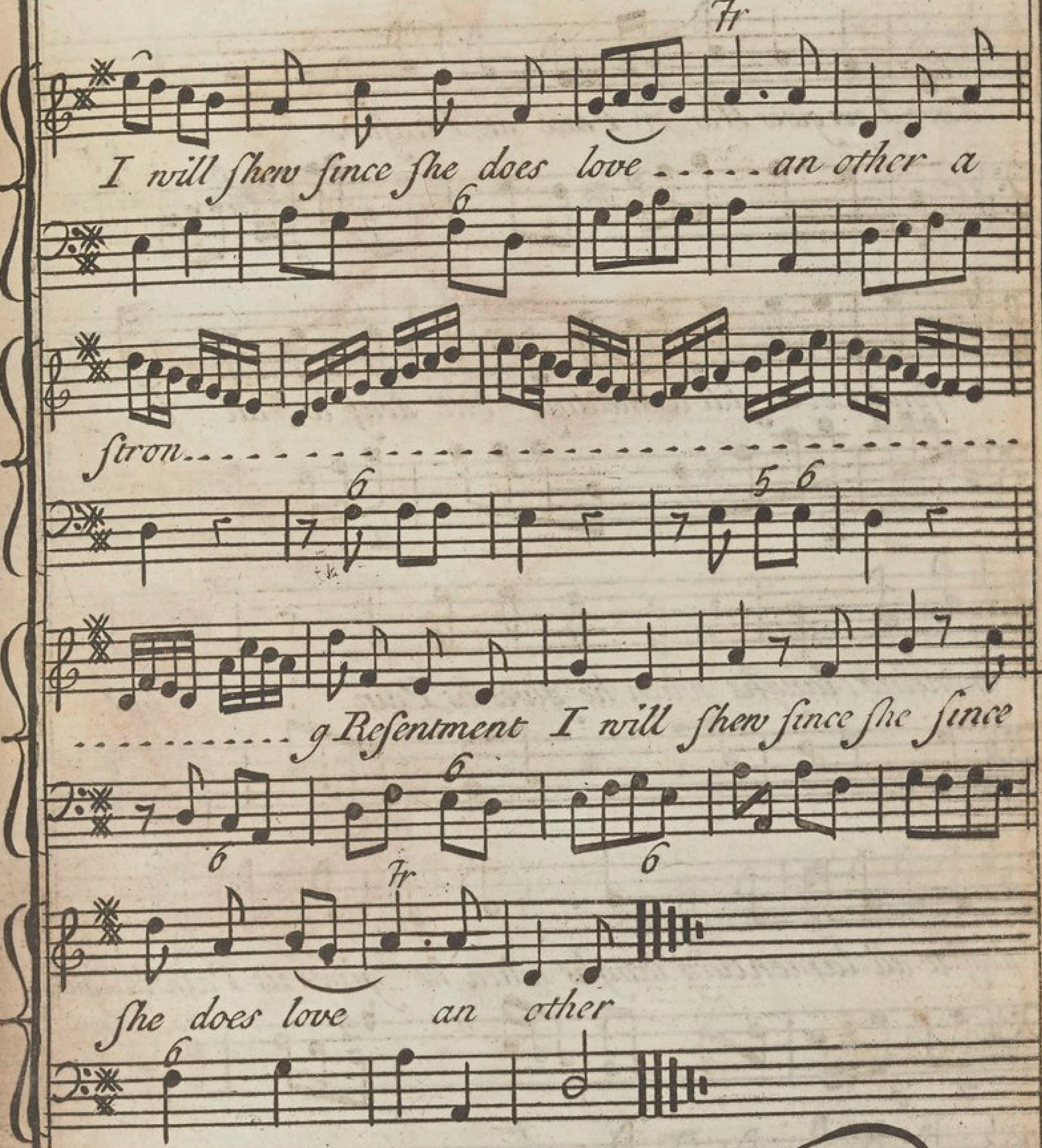
Thou little blind De=ceiver go, and tell thy

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



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.

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

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

Pain laughs n^r he gives us Pain, but deaf to all la=

=menting laughs n^r he gives us pain. laughs n^r he gives us

Pain..... but deaf to all lamenting laughs n^r he gives us

Pain he gives us Pain..... but

deaf to all la=menting laughs when he gives us Pain

40

Displays his shi - - - ning Treasure his Toils &

Snare surround us no sooner does he wound us but

leaves us to complain he leaves us to complain no

sooner does he wound us but leaves us to com =

plain he leaves us to complain. D.C.

A New Song

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

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

and all my care will now be o'er. Ah do not fly me my dear

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

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

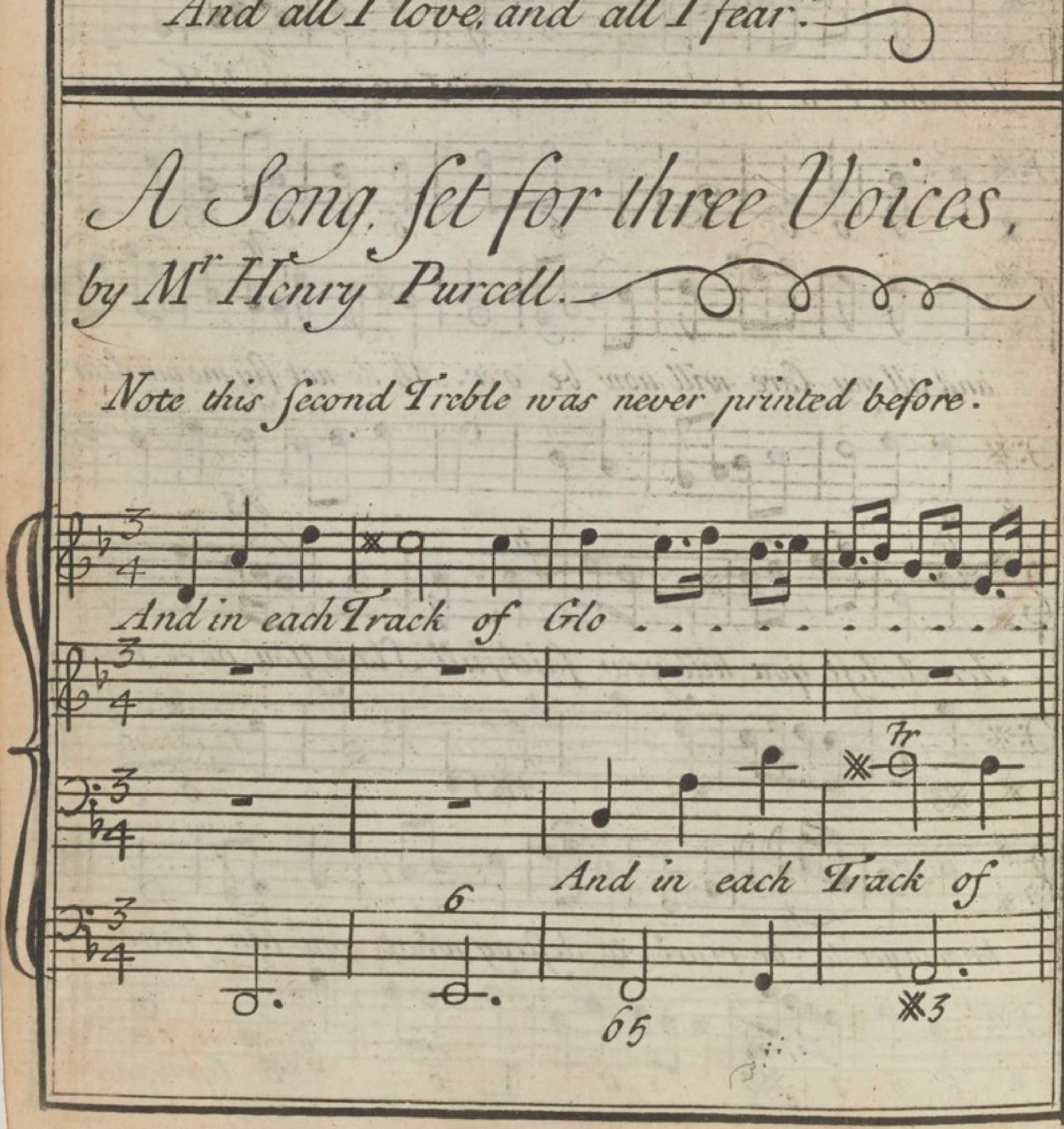
turn over

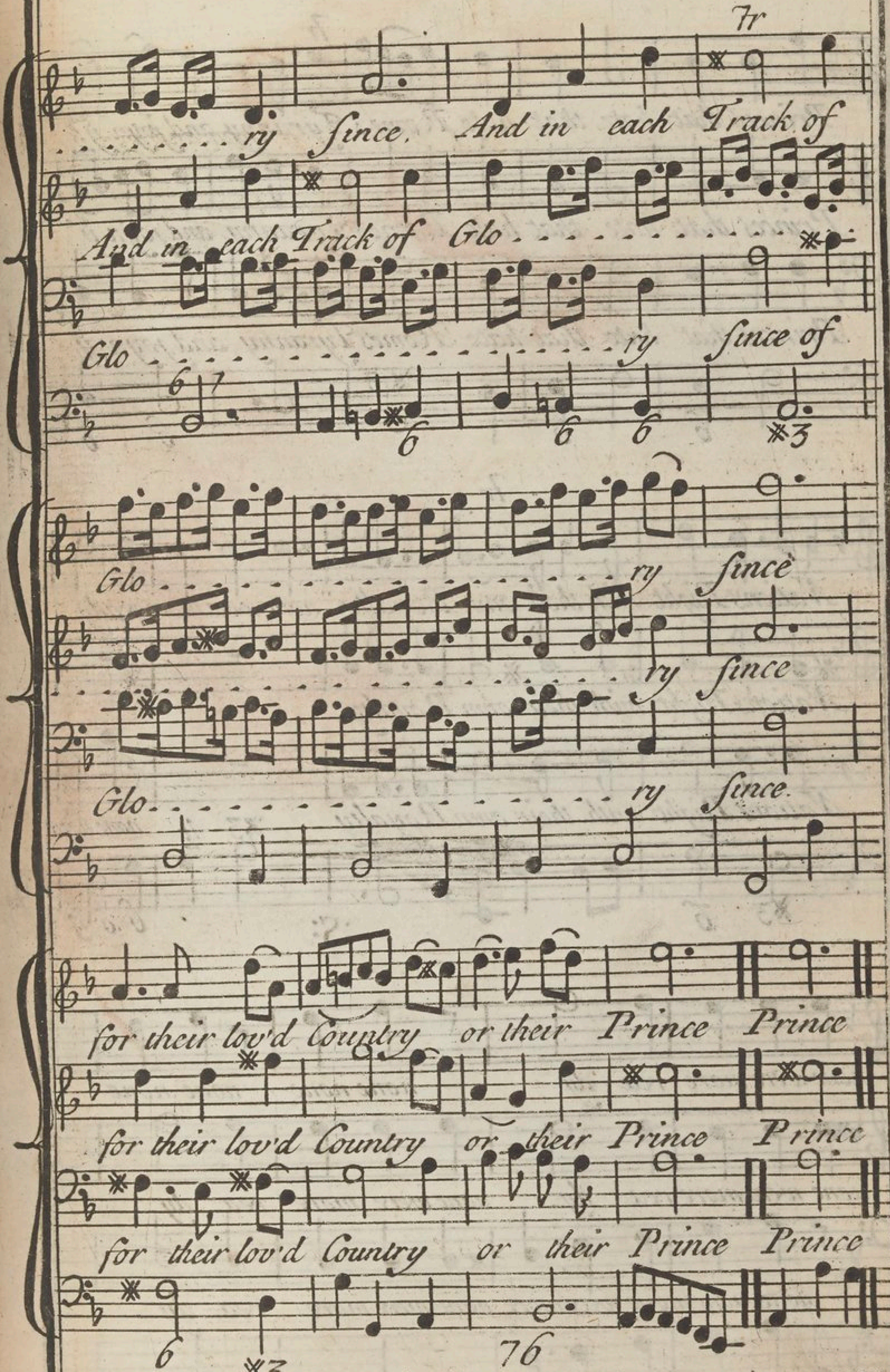
II

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 Mr Henry Purcell.

Note this second Treble was never printed before.





Voice 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

Nation's Right with their own Royalty none were more ready

Nation's Right with their own Royalty

Nations Right with their own Royalty

Nations Right with their own Royalty none none

none were more ready none none none none

none were more rea dy none were more rea dy

none none none were more none were more rea dy

none were more ready in Dif-treſs to Save no none were more

none were more ready in Dif-treſs to Save none were more

none were more ready in Dif-treſs to Save none were more

987 56

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

6 6 6

:S:

none were more loyal none none more brave

none were more loyal none none more brave

none were more loyal none none more brave

6 6 6 6 M 6 5 :S:

Voice

A Favourite Air by Mr Handel, the Words by Mr 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.

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 ye

dear kind Laſs..es have all they wiſh & want. D.C.

FINIS

BIBLIOTH. NATIONALE MUS

I Smith Sculp

Directions

for Playing on the

FLUTE

WITH

A Scale for Tranſpoſing any Piece of MUSICK to ye proper=
=eſt Keys for that Inſtrument.

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=tions for any Single Inſtrument may be had. Price 1s. 6d.

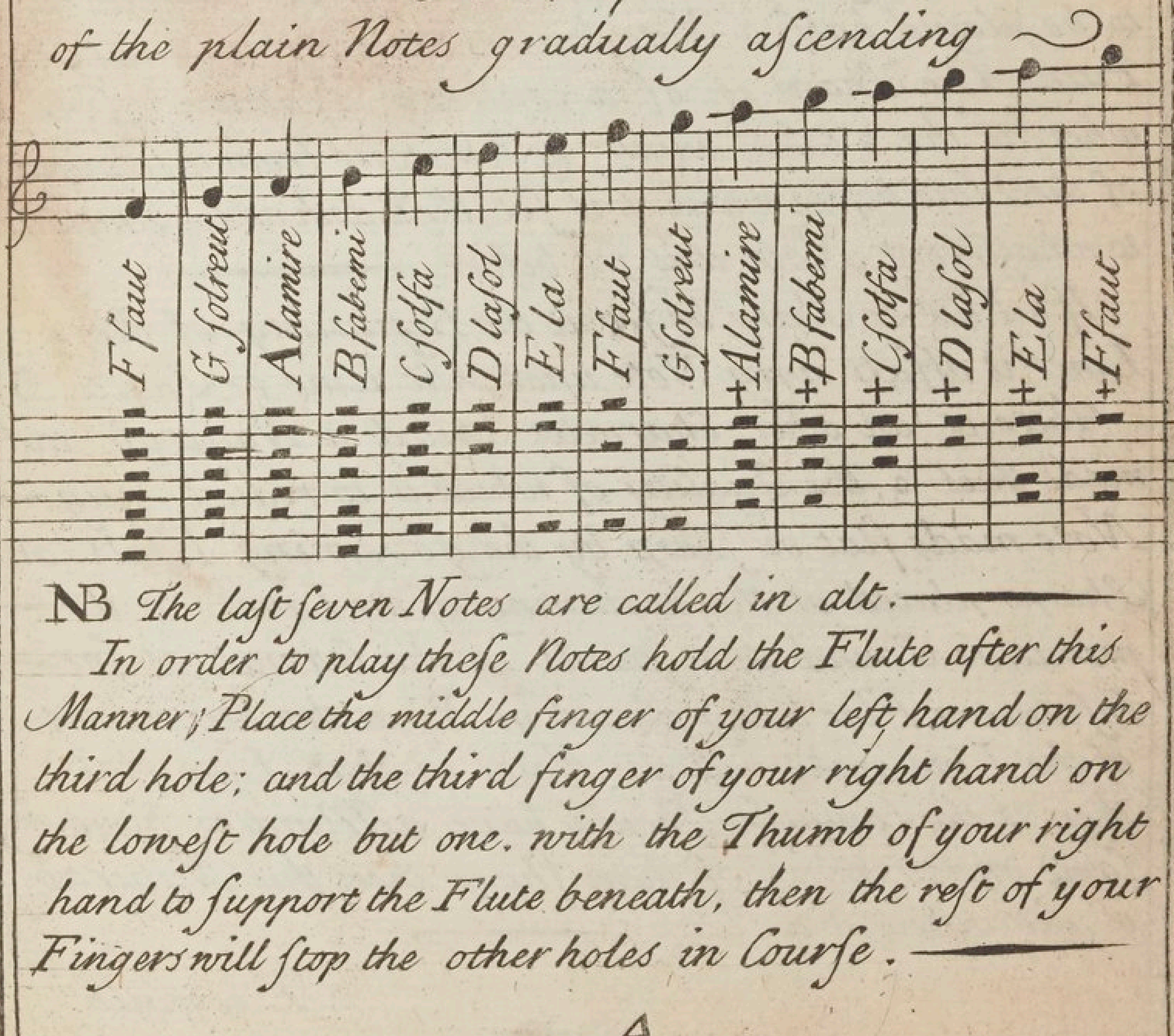
BIBLIOTECA NACIONAL

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



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 Gamut; for those Lines on which Dots are set direct you to stop the Holes they refer to, as for Example F Faut has a Dot on every Line, and consequently every Hole is to be stopt, 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 stopt.

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

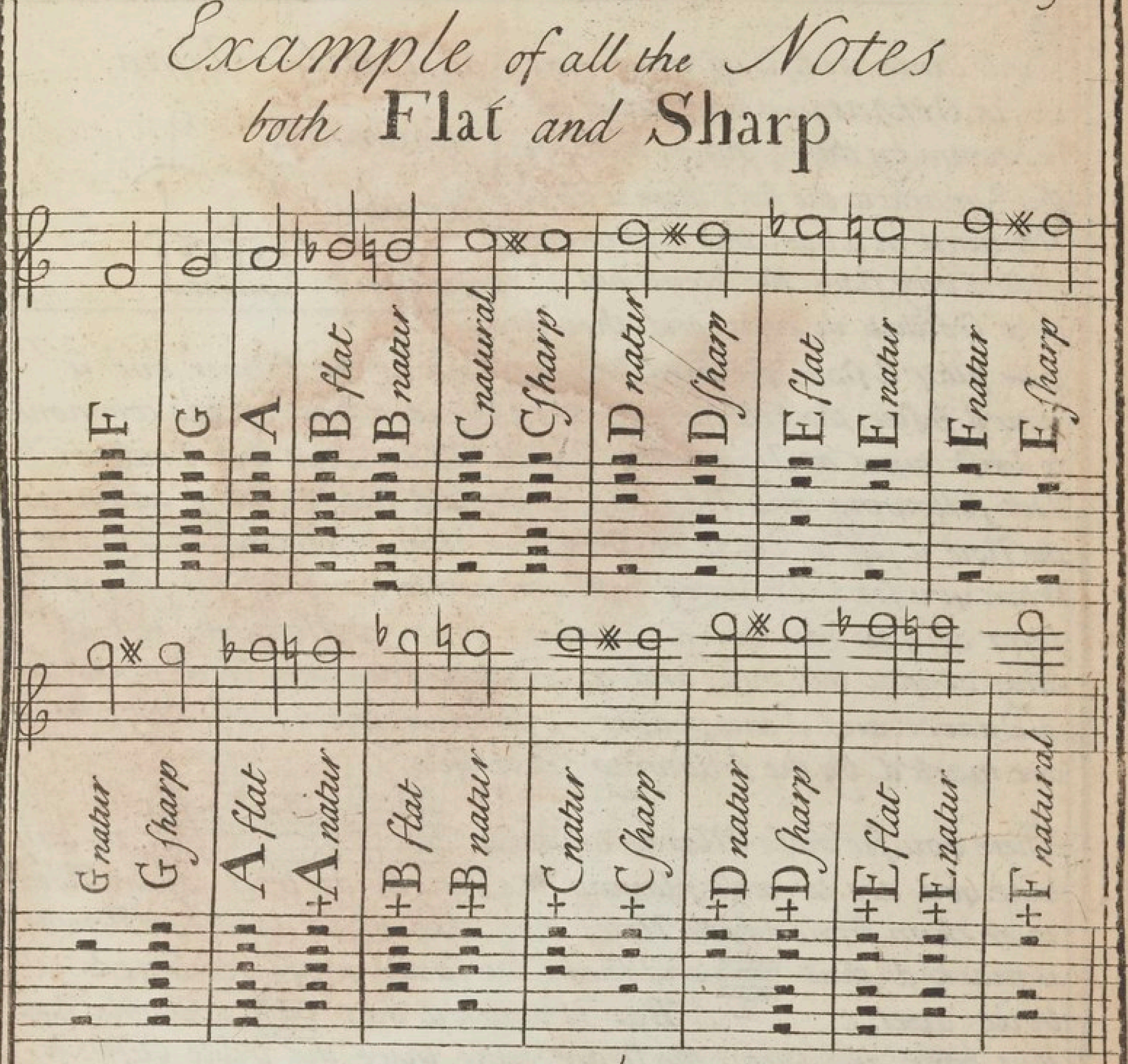
A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The Sharp is of a contrary Nature; For whereas the ♭ takes away a Semitone from the Sound of the Note before which it is set, the ♯ doth add a Semitone to whatsoever Note it is set before.

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 Gamut, 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 instead of a Sharp.

Example

Example of all the Notes both Flat and Sharp



Of Time.

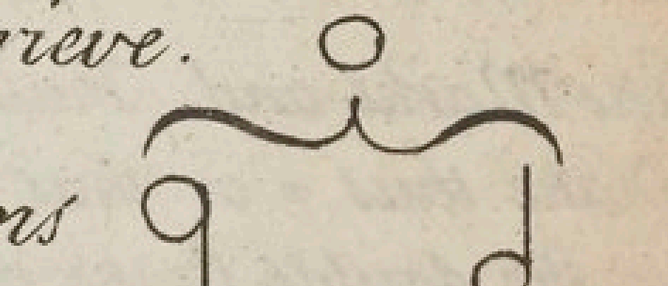
There are two sorts of Time, viz Common & Triple.

Common Time is known by some of these Marks C, or ¢ or Φ, 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.

Semibrieve.

Minims

Crotchets.



2 Quavers

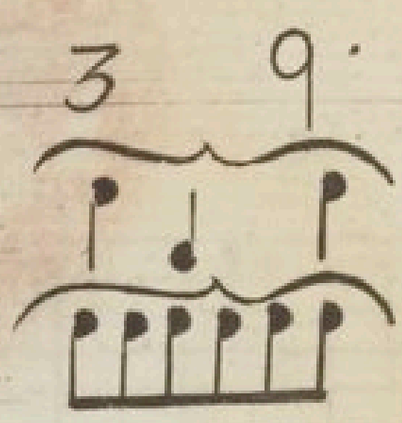
Semiquavers

Triple Time

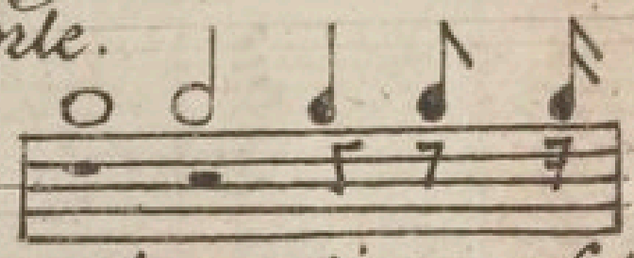
Minum 3 9.

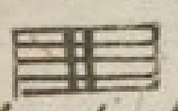
Crotchets

Quavers



Triple Time consists of either three or six Crotchets in a bar. and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ 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 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, and is commonly to brisk tunes as Jiggs and Paspys. 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 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 Rondeaus end with the first strain and Da Capo where this Mark 𝄐 is placed.

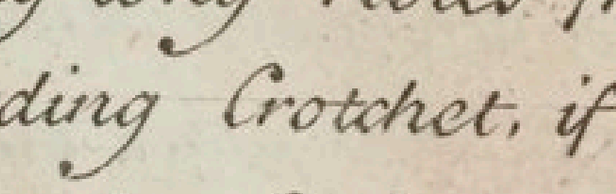
The Marks and Rules for gracing are these. viz a close shake thus = or thus tr. an open shake beat or sweetning thus +. the double shake which is only on Gsolreut in alt thus o. a slur thus ⁀. or thus ‿ when the heads of your Notes are downward. a slur shews that the notes under or over it must be play'd 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 Ffaut in alt. first sound Gsolreut in alt then shake your Thumb in the same breath on its proper hole 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 be=
low 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
prelly 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.

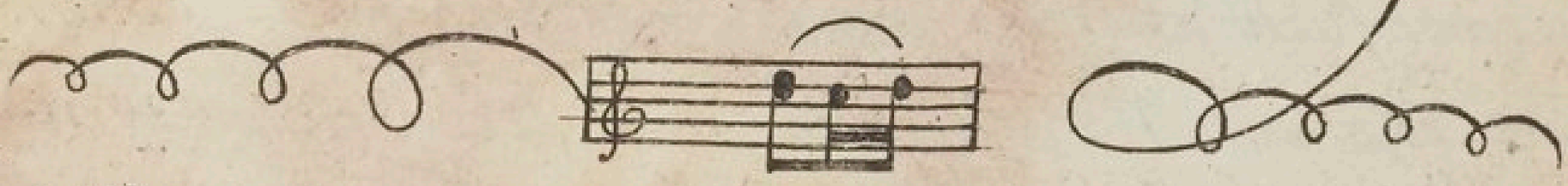
When Elami is to be close shook where Ffaut is
sharp. first sound Ffaut ♯. in the same breath take off
the middle finger of the left hand, shakeing your
Thumb on its proper hole; there are two other shakes
viz Ffaut sharp in a tune where Gsolreut is ♯
and Gsolreut in alt in a tune where Alamire is flat.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

in the ſcale of flats and ſharps directed, only taking off the middle finger of your left hand (it not alter-ing the ſound in the leaſt) then ſhake the middle finger of your right hand full upon its hole conduding 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 doſe 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 relliſh 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 stook 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 Dlasol 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 eas=ily 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.

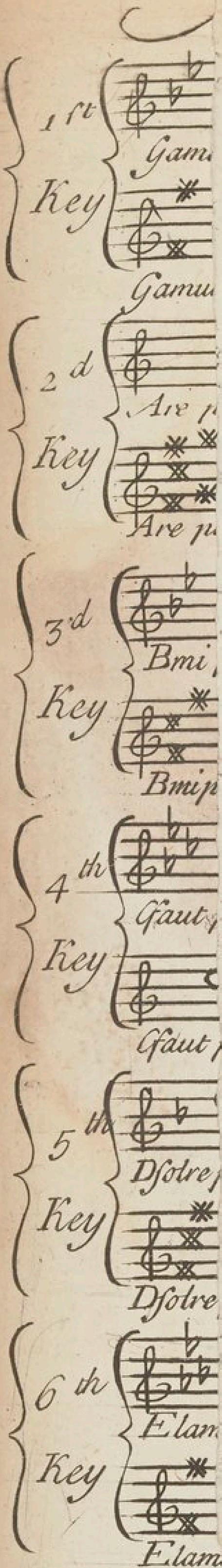
A Scale shewing how to transpose any Tune that is set for the Violin or Voice.

Of Transpos

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 ye 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 ye same flats and sharps next the Cliff as you find in ye 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, Bfabemi is your ✻ 3^d and Bfabemi ♭ is your ♭ 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 ✻ 3^d for a sharp third, and this ♭ 3^d for a flat third.


1rt
Gamu
Key
2 d
Aire p
Key
Aire pu
3 d
Bmi
Key
Bmip
4 th
Gaut
Key
Gaut
5 th
Dsolre
Key
Dsolre
6 th
Elam
Key
Elam
7 th
Ffau
Key
Ffau
There is br
Gsolreut is y

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

1st Key

Gamut pro with a ♭3d will go in Are pro with a ♭3d. or Cfaut pro with a ♭3d or Dsolre pro with a ♭3d

Gamut pro with a ♯3d will go in Bmi ♭ with a ♯3d or Cfaut pro with a ♯3d or Dsolre pro with a ♯3d

2d Key

Are pro with a ♭3d will go in Cfaut pro with a ♭3d or Dsolre pro with a ♭3d or Ffaut ♭ with a ♭3d

Are pro with a ♯3d will go in Cfaut pro with a ♯3d or Dsolre pro with a ♯3d or Ffaut ♭ with a ♯3d

3d Key

Bmi flat with a ♯3d will go in Cfaut pro with a ♯3d or Dsolre pro with a ♯3d or Ffaut pro with a ♯3d

Bmi pro with a ♭3d will go in Cfaut pro. or Dsolre pro with a ♭3d or Ffaut pro with a ♭3d

4th Key

Cfaut pro. with a ♭3d will go in Dsolre pro. with a ♭3d or Elami pro. with a ♭3d. or Gamut pro with a ♭3d

Cfaut pro with a ♯3d will go in Dsolre pro with a ♯3d or Ffaut ♭ with a ♯3d. or Gamut pro with a ♯3d

5th Key

Dsolre pro with a ♭3d will go in Elami ♭3d. or Gamut with a ♭3d. or Are pro. with a ♭3d

Dsolre pro with a ♯3d will go in Ffaut ♭ with a ♯3d. or Gamut pro. with a ♯3d. or Bmi ♭ with a ♯3d

6th Key

Elami ♭ with a ♯3d will go in Ffaut pro with a ♯3d or Gamut pro with a ♯3d. or Bmi ♭ with a ♯3d

Elami pro with a ♭3d will go in Gamut pro with a ♭3d or Cfaut with a ♭3d or Dsolre with a ♭3d

7th Key

Ffaut pro with a ♭3d. will go in Gamut with a ♭3d. or Are pro with a ♭3d. or Cfaut ♭3d. or Dsolre ♭3d.

Ffaut pro. with a ♯3d will go in Gamut ♯3d. or Bmi with a ♯3d or Cfaut pro. ♯3d or Dsolre ♯3d

There is but those seven Keys, and if the Keys be either above or below, it matters not, for every Gsolreut is ij same, & so are any two Notes that begin with ij same letter & will change to any such Keys in that Stave

March

Minuet

10

Minuet by Mr Handel

Minuet

Minuet

For the Flute.

Minuet

Tr

Tr

Tr

Tr

Tr

Minuet

Tr

Tr

Tr

Tr

12

Air in Julius Cæsar

Tr.

Minuet

Da Capo

For the Flute.

A March

tr

tr

tr

tr

tr

tr

tr

Minuet

tr

tr

tr

14 Chi puo mirare in the

Allo

For the Flute.

Da Capo

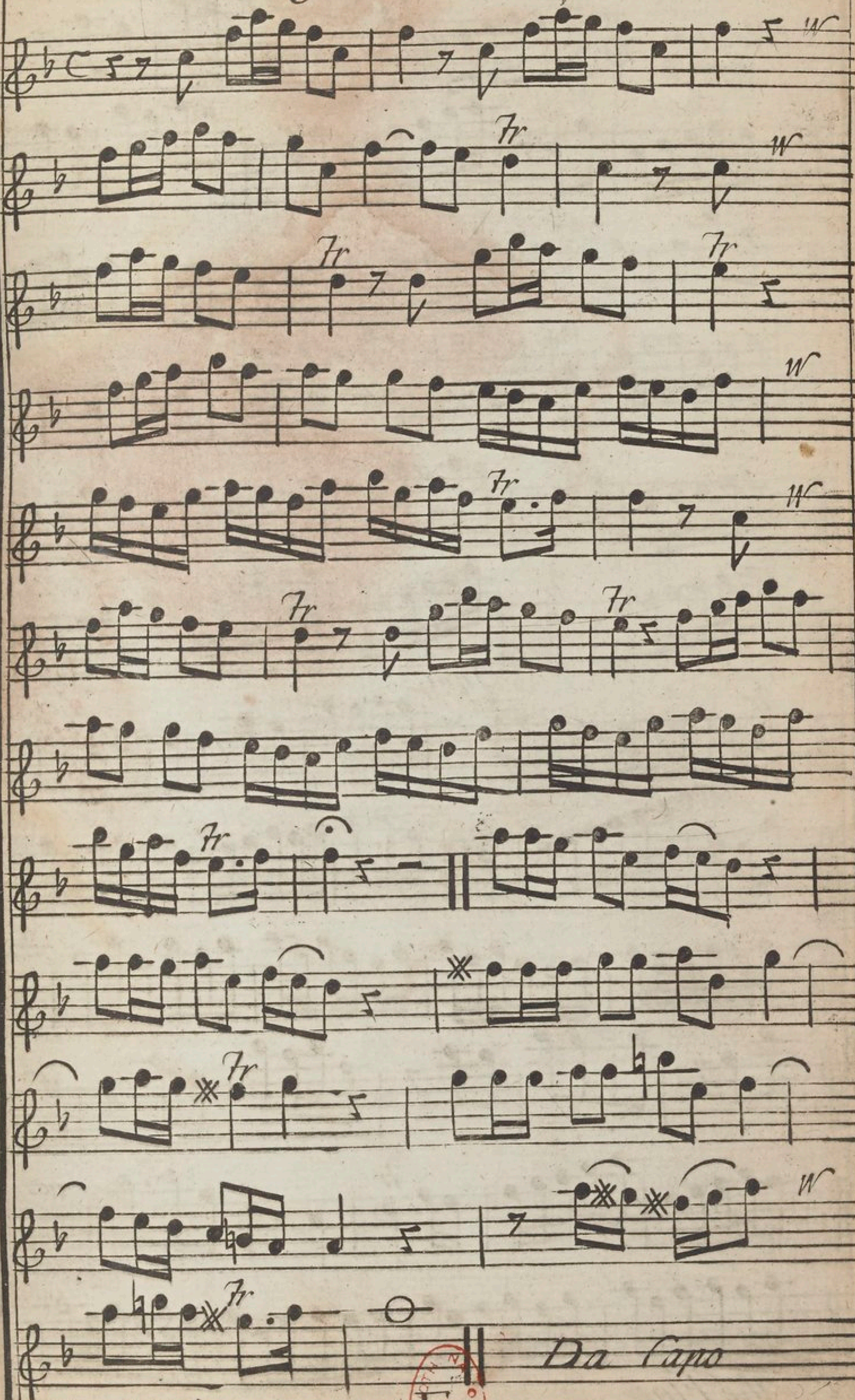
16

No ok Dio Calphurnia

Lento

For the Flute.

An Air in Pyrrhus and Demetrius



For the Flute.

A Favourite Minuet

Allegro

Fr.

Fr

Fr

Fr

Son

Fr

Syni:

Fr

Son

Fr

Fr

For the Flute

Sym

Son

D C

A Favourite AIR in the

Song

Sym:

Song

For the Flute

Opera of Rodelinda

Fr. Sy. So. Fr. Fr. Sy: Fr. Fr. Fr. So Fr. Fr. Fr. Fr.

For the Adag Flute.

Da Capo

A Favourite Air in y^e

Song

For the Flute.

Opera of Scipio

Fr. Fr. So Fr. W Fr. Sy Fr. Fr. Fr. W Fr. So W W

For the Flute.

Da Capo

A Favourite Air in the

Song

For the Flute

Tr Tr

Tr

Tr

Tr

Sy:

Tr

Tr

Alexander.

So

Da Capo

A favourite air in the Opera of

TAMERLANE

For the Flute.

Minuet by Mr Woodcock

A Favourite Air in the

Allegro

piano

Song

Sy

So

For the Flute.

Tr

Fr.

Sy

Sc

Fr

Sy

Song

Fr

Da Capo

A Favourite Air in the

Song

Sym

Son

For the Flute

Song

Da Capo

32

A Favourite AIR in the

Allegro

Song

Sy:

Song

For the Flute

Opera 7r. of Admetus

7r

7r

7r

7r

ada

Sy

7r

7r

So

7r

7r

7r

3

7r

Adag

For the Flute

Da Capo

34

A Favourite AIR in the

Song

Song

For 2 Sy Flute

A Favourite Air in the

Fr

Fr

Fr

Fr

Song.

Fr

Fr

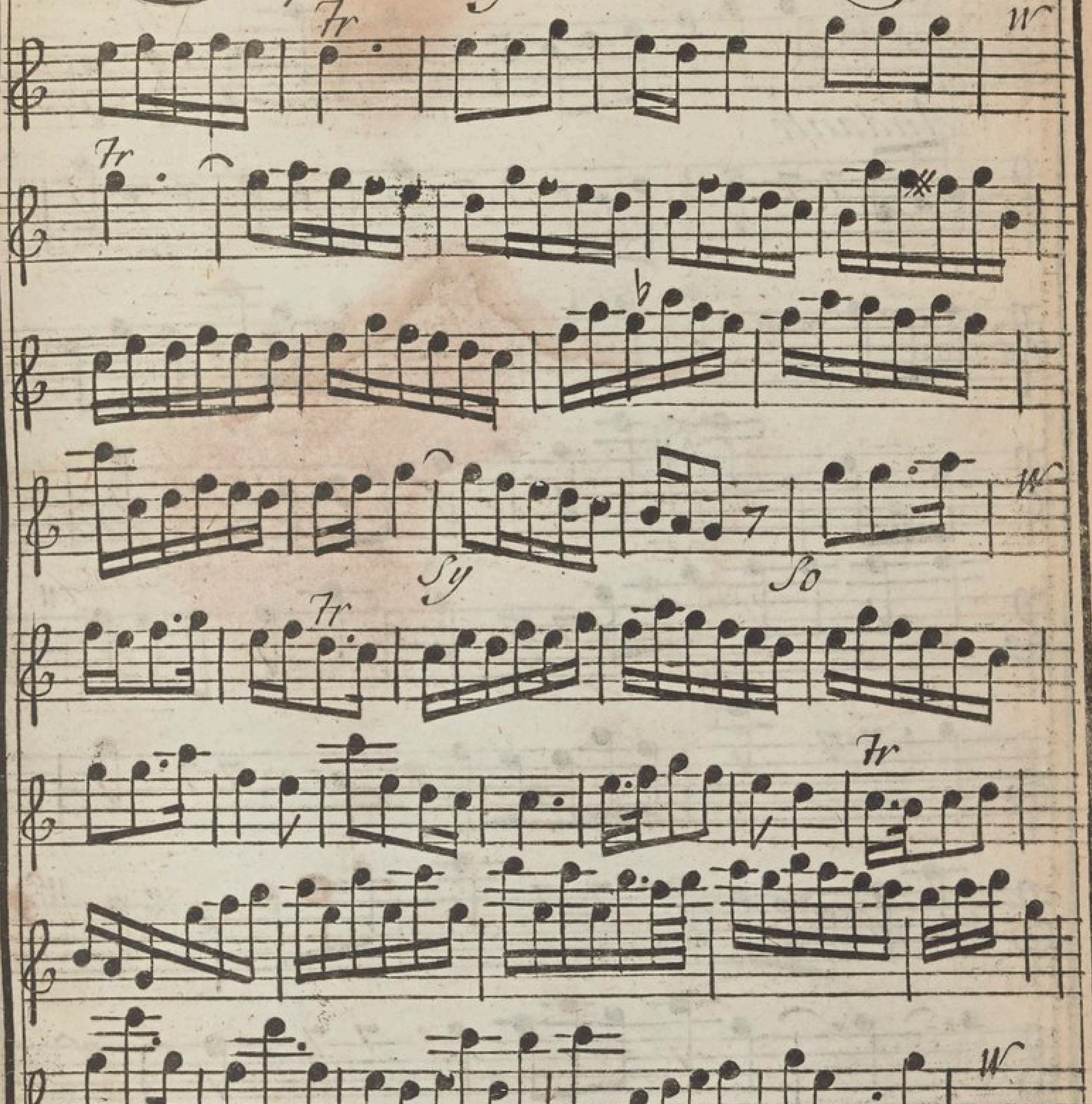
Fr

Sym

So:

For the Flute

Opera of Siroe



For the Flute

Da Capo

A Favourite Air in the

Andante

For the Flute.

Chorus in Lotharius

Tr

Tr

W

Tr

W

Tr

Tr

Da Capo

For the Flute

Care mura in the OPERA of Parthenope

Largo

Fr

W

Song

Sy

Sym:

42

A Favourite AIR

Allegro

For the Flute

in the Opera of Parthenope

Fr

Fr

Syni

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Da Capo

44 *Voglio dire in the Opera of*

Andante

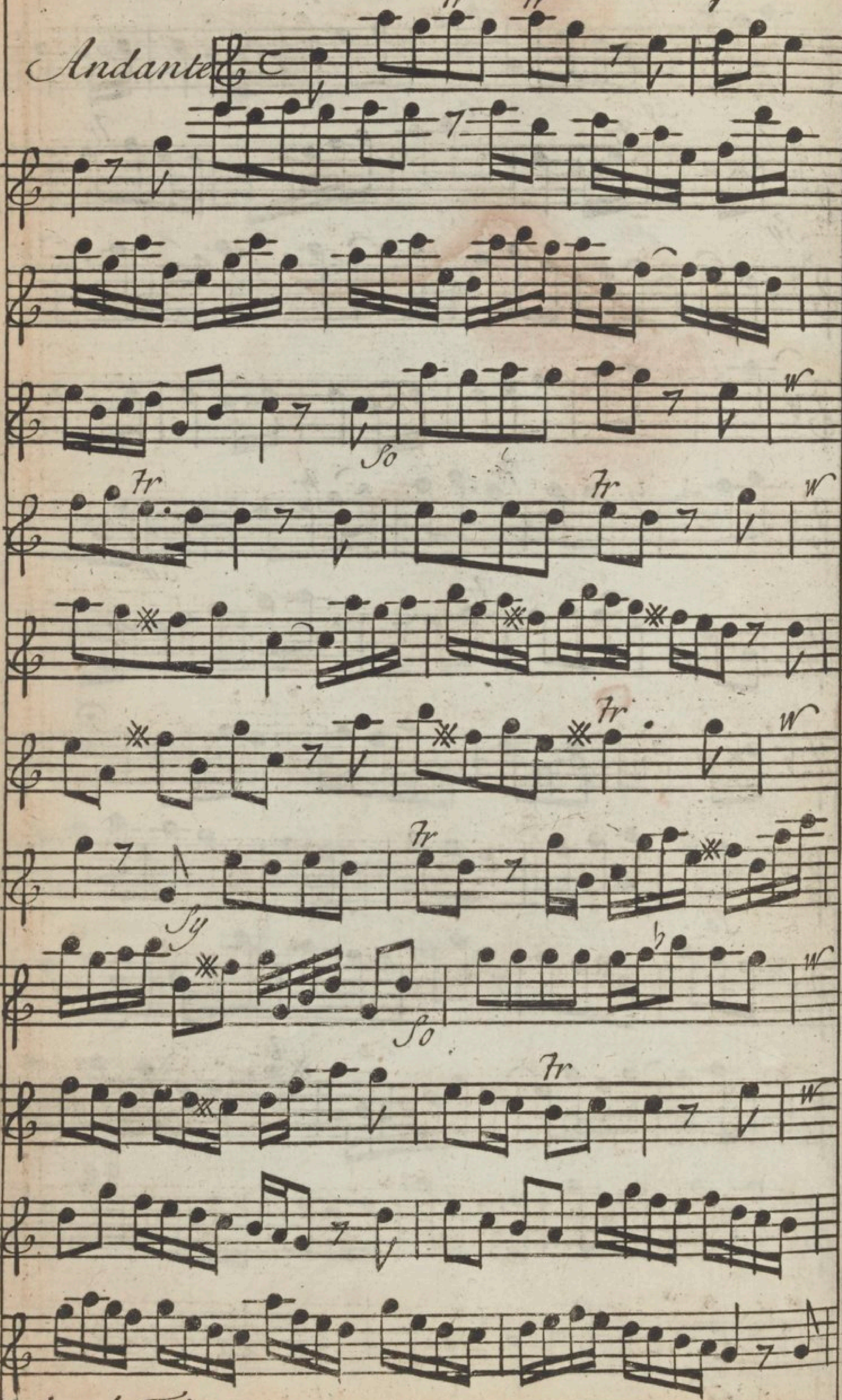
For the Flute

Parthenope

So Sy So Fr Fr Fr Fr Sy Fr Fr Sy So

For Adag the Flute.

A Favourite Air in the Opera



For the Flute.

# of Parthenope.

Fr 7 7

Fr 1

* 7 7

Fr Fr W

7 7 Sy

7 7

Fr 7 W

7 7

So 7 W

b W

7 Fr Fr

Da Capo

48

AIR in the Opera of Ormisda

Tr

Tr

W

Tr

Tr

Tr

W

Tr

Tr

Sym

Tr

Tr

Tr

So

Tr

Tr

W

Tr

W

Da Capo

Sy

For the Flute.

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MUSEE NATIONAL

THE

Neweſt Method for

LEARNERS

ON THE

GERMAN FLUTE

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MUS

THE Newest Method for Learners ON THE GERMAN FLUTE

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 incin'd, and somewhat turn'd to the left Shoulder, ye 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 ye 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 ye 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

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 placeing 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 ye tone, yn put down ye fingers of yr 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 arrived 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-sol-re-ut** Cliff, which is set down at the beginning of these 5 lines, is most in use, for Flute Musick, it gives it's name to the 2d. 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 Tabtature, 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 dotts, which shew whether the holes answering those lines are to be stopt, or open, The black dotts Signifie those holes stopt, and the white ones those which ought to be open, to express such a tone.

You may by this Scale discover yr 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 2d. Octave, this 2d. Octave is stopt 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 stopt, the next is **E.** and is play'd by unstoping the 6th. hole as appears by the white dott on the 6th. line, you must strike every Note with the tongue, as if you prowounc'd the Syllable tu. **F.** is made by unstoping the 5th. hole, and stoping again the

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 be- tween 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 fin- ger 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 it's 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 hap- pen 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 ad, vanc'd, nor will it be necessary during the first days to ascend higher then **G-sol-re-ut**, unless you find them very easy to fill, then you may as- cend higher, but with discretion, otherwise you'll give your self much trou- ble 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 can- not 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 Indiffer- ently 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 open- ing 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 stop- ing 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 ad- vise 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 Na- tural Notes with the Flats, and Sharps, that the Ear may be early accus- tom'd to distinguish their Difference. **D**, Sharp is made by prefsing 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

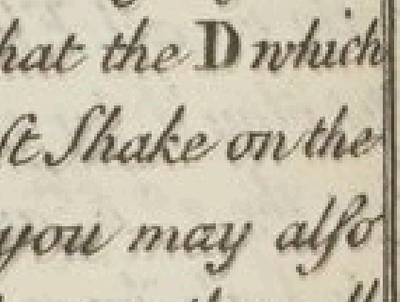
each other, for this reason when you find a Sharp on E-la-mi, *you play it as* F *Natural, which has the same effect as a Sharp, I shall say no more of the placing the fingers, because I suppose by this time you understand the Tablature pretty well, which is sufficient to inform you of the rest.*

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 takeing breath or tongueing 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 Shakeing 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 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 stoping 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 stopt 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 Shakeing on the 3.d and 6.th holes all at once, then all the holes ought to be stopt except the first, and you must in ending this Shake raise the finger wherwith you Shook, we commonly soften this Note instead of Shakeing 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 dotts 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 mark't 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 your breath, to the end of the Cadence or Shake, as I have already shew'd you. ye 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 6.th finger on the 6.th hole, and leaving the 7.th stopt; you may also see the slur curled on the 2.^d^ dott, wch 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 ye 5.th 6.th and 7.th holes, to make **F** *Sharp*, wch serves it as a sigh, or Port de voix, and 'tis ended by stoping the 5.th and Shakeing on the 4.th which removes the Superior Tone further off; & shews the Cadence more, instead of Shakeing on the 5.th 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 ye 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 tr. 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 22.^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 Comp.^o^s'd of ye 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 11.th 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

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 stopt the 1.st 2.d and 4.th holes, as you see in ye Tablature, you must stop also the 6.th hole, and open the 7.th with ye little finger, this way is frequently used, and some Shake thereon with ye 4.th and 6.th fingers at the same time, but 'tis not well articulated, because '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 ye 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 satisfie your curiosity, then to prescribe a constant 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 Shakeing 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 w.th must rest upon their holes in finishing ye Shake. The 2.d way is by stopping 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 ye 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 Natural above, (Note the 22.d) that it may be play'd by stopping ye 3 holes of the lower hand and Shakeing as usually on the first hole, 'tis easily made after this manner, but 'tis a little too Sharp; to remedy ye which turn the Flute inwards to adjust it. That of B in alt Flat, (Note ye 37.th) may be made by stopping half the 2.d hole and Shakeing on the first, the Shakeing 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 Natural. The Shake on A Sharp, (Note the 21.st) may be made by stop-

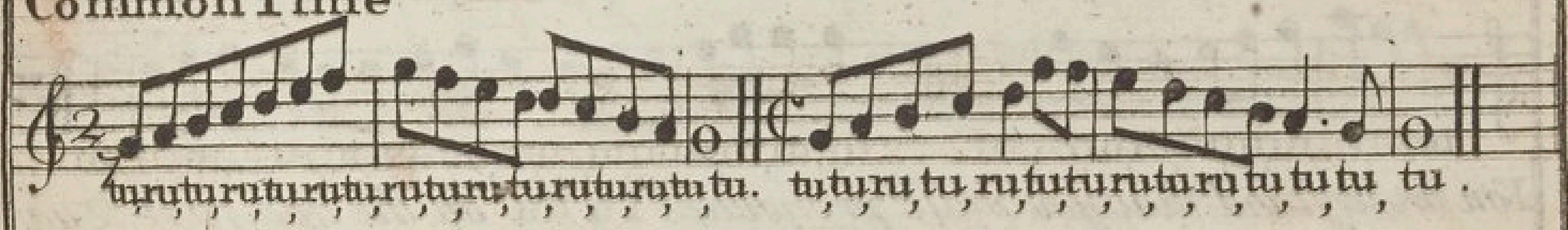
ping all the holes except the 3.d and 7.th you must Shake on the 2.d hole, and turn the Flute inward. That of D Natural in altissimo (Note the 25.th) taken from E Flat, may be also made on the 5.th & 6.th holes, at the same time keeping the 3 first stopt, and opening the fourth and 7.th you ought to force the wind, and end the Shake v.e 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 joyn'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.

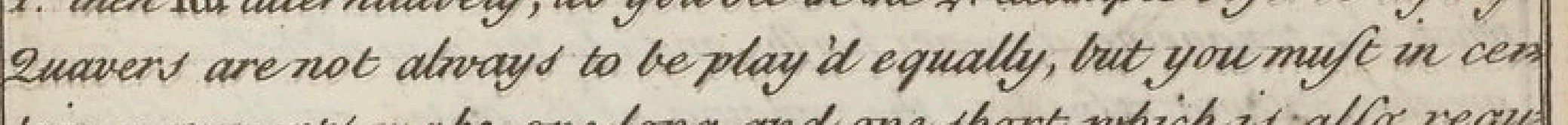
Common Time



observe that Tu Ru are regulated by the number of the Crochets, when the number is odd, you pronounce Tu Ru alternatively, as you see in y.e first example, when the Quavers are even you pronounce Tu to y.e two 1.st then Ru alternatively, as you see in the 2.d example observe also y.t 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 n.n it ascends, or descends by one step only.

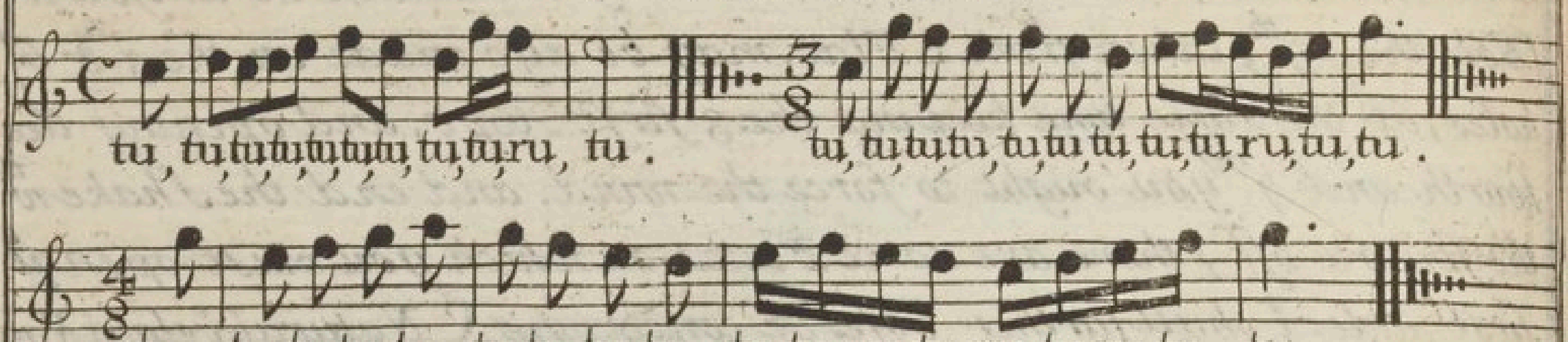
Triple Time.

Examples.



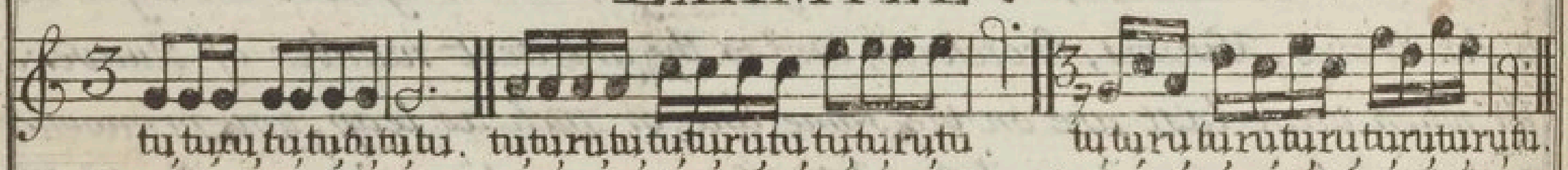
There are also certain Movements where you only use Tu for y.e Quavers, as for example

EXAMPLES.



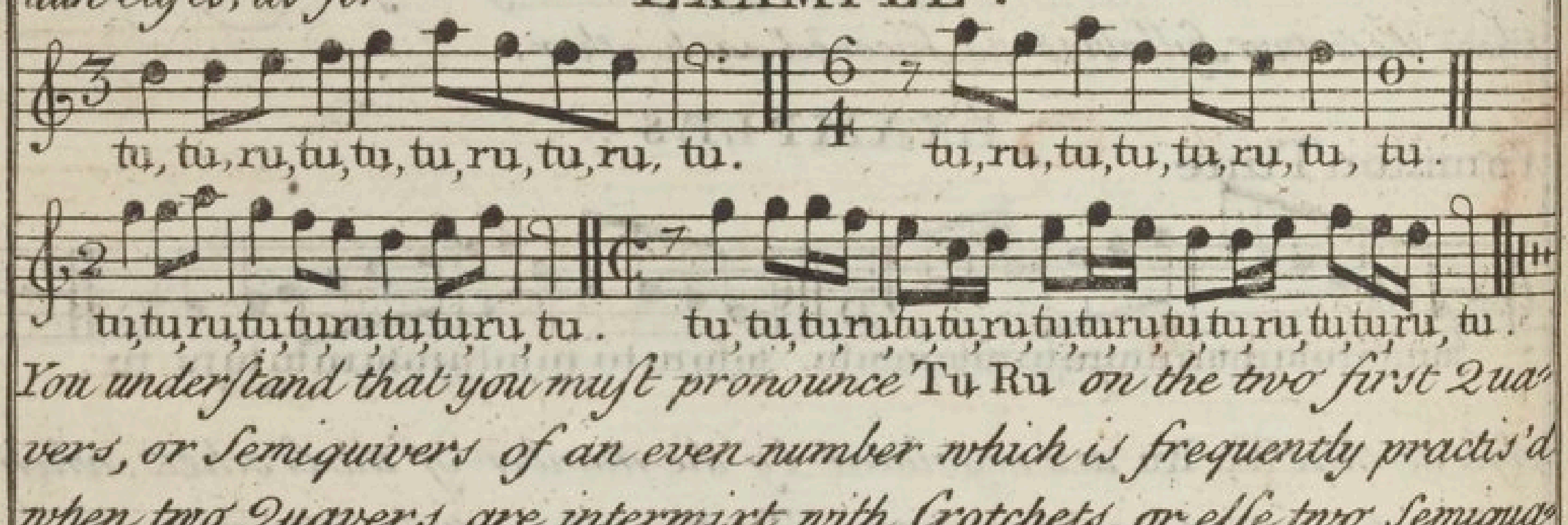
You pronounce Tu *on all these Quavers, and you don't use* Ru, *but on the Semiquavers, because in these movements a Quaver is to be suppos'd a Crotchet, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in those of* $\frac{6}{8}$ *&* $\frac{9}{8}$, *you must also in these movements pass the Quavers equally, & point*^{e} *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.



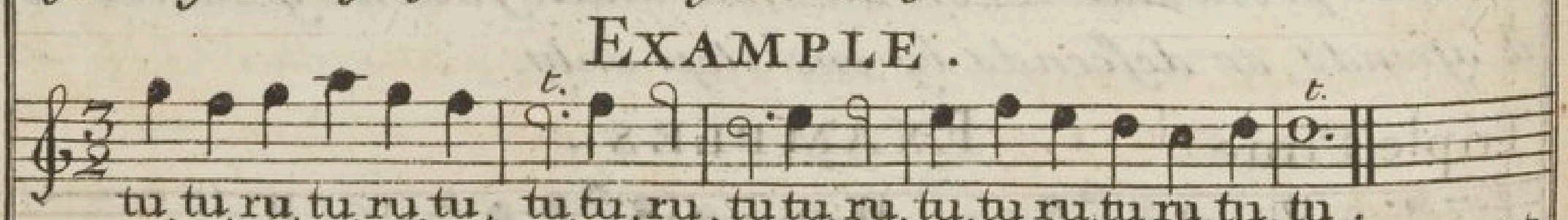
Although these Rules are General, yet they admit of some Exceptions in certain Cases, as for

EXAMPLE.



You understand that you must pronounce Tu Ru *on the two first Quavers, or Semiquivers 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 tonguing appears harsh, and use the way* n^{o}. *shall seem most agreable, 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 alternatively 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.



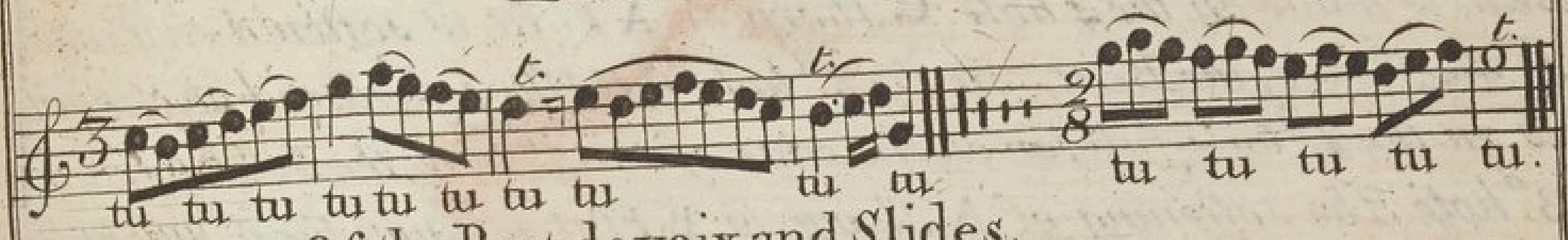
all Triple Time is like y^{e} *single Triple Time, and that in double Triple Time (ie)* $\frac{3}{2}$ *the Minims are to be accounted Crotchets, and the Crotchets Quavers &c. for which reason, you point Crotchets in this movement according to the Ex*^{s} *plication*

plication I gave you of Quavers; it will be proper to observe, y^t 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.

Sluring 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.

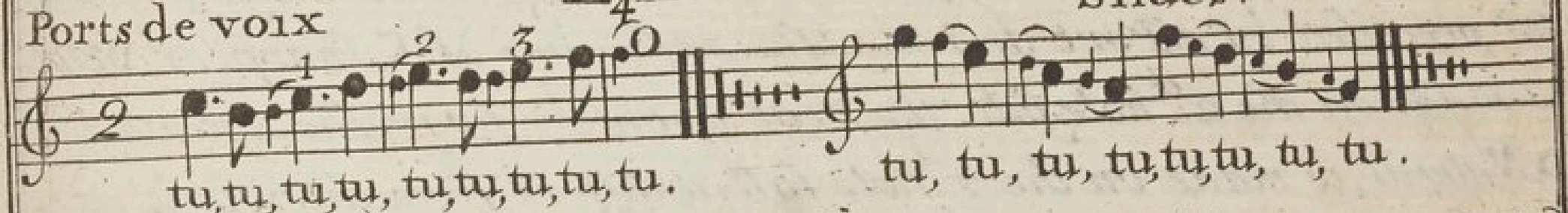
EXAMPLES



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. Slides.

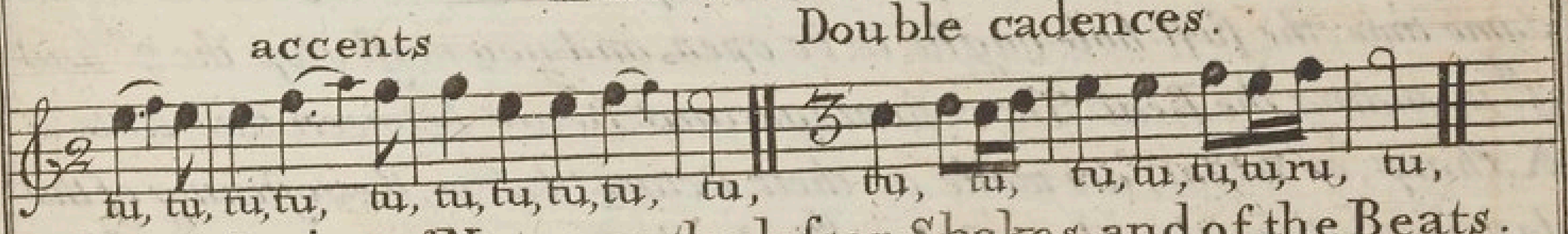


These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the Port-de-voix as you may see above

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 ye 1st Note in order, I say it must be done but by artifice because 'tis ye lowest Note, and you have no finger left unemploy'd to do it

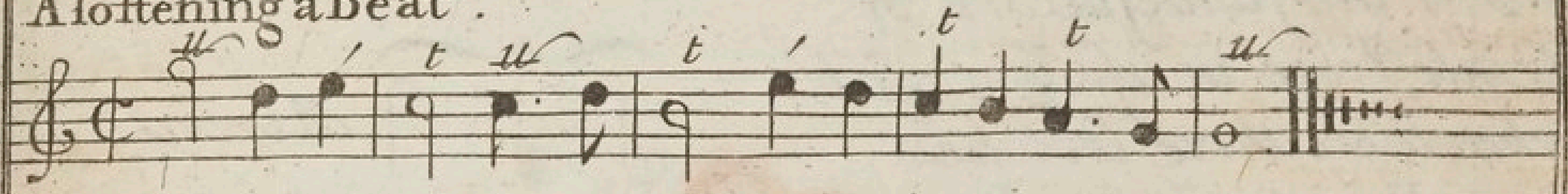
it with; therefore must be done by shaking the Flute, which imitates a softening; as for the Beat, this Note has none for the same reason The softening of **D** *Sharp or* **E-la-mi** *Flat is done as* **D** *Natural, the Beat is made upon the key with the little finger, ending with it on. The softening 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 perform'd two ways,* **Viz.** *on the edge of the* 4.th *hole, or full on the* 5.th *y*e *Beat is made on the* 4 *hole.* **G** *Sharp, or* **A** *Flatt 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 beginning 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 stopt as well in beginning as in ending it. The softening* **D** *Sharp or* **E** *Flatt is made on the first hole, which ought to remain stopt, before, and after. The Beat is made upon the key for* **E-la-mi**, *after the manner I shew'd you in speaking 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 as 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 preceded 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 ending. 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 comõnly 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.

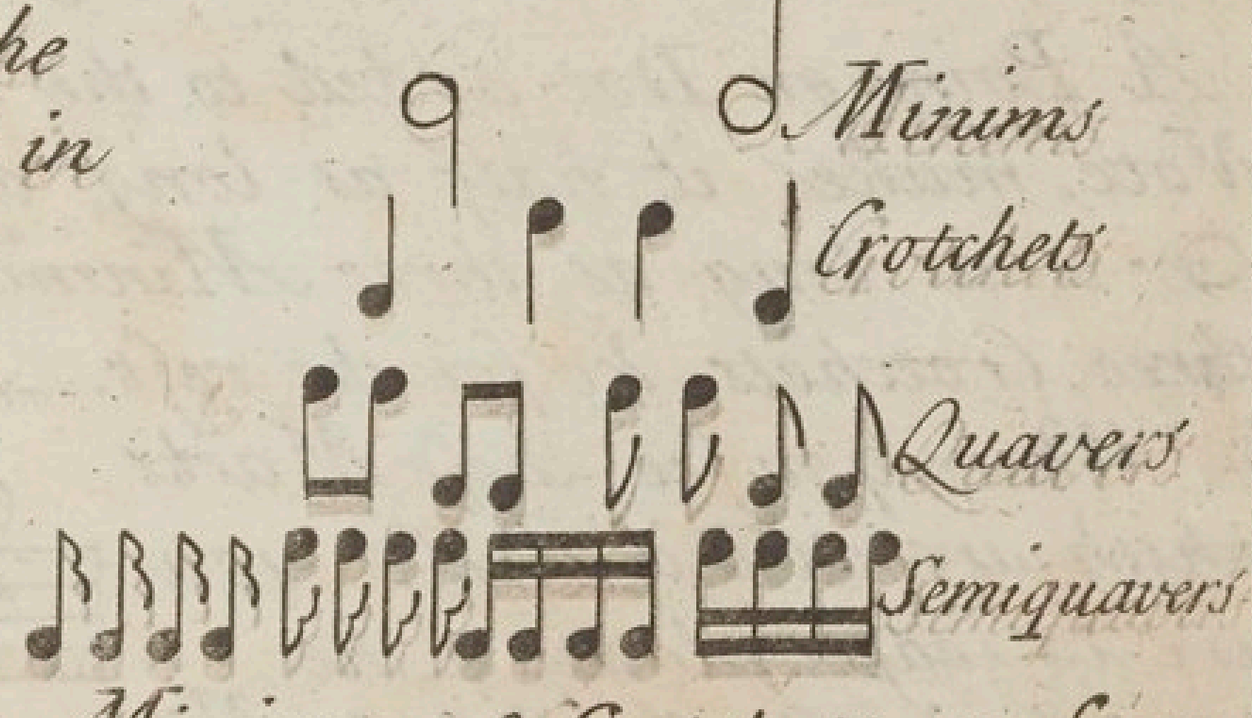


'twou'd be hard to teach a method of knowing exactly all the Notes where on these Graces ought to be play'd, what can be said in general there upon is, that the softenings are frequently made on long Notes as on Semibries, Minims, and pointed Crotchets, the Beats are made more commonly on the short Notes, 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 wch 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 accustome your Self by little, and little, to use them to such Notes as they agree best with.

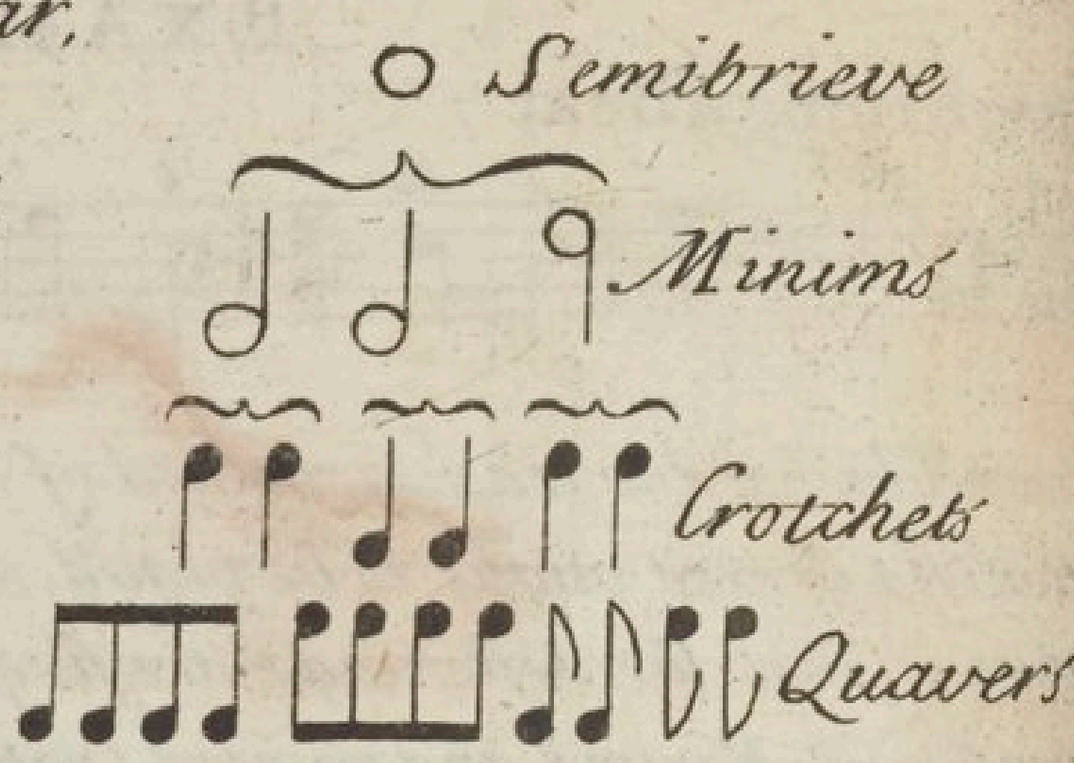
Of Time

There are two Sorts of Time, Common and Triple.

Common Time is known by some one of these Characters C, or ¢, 𝄴 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.

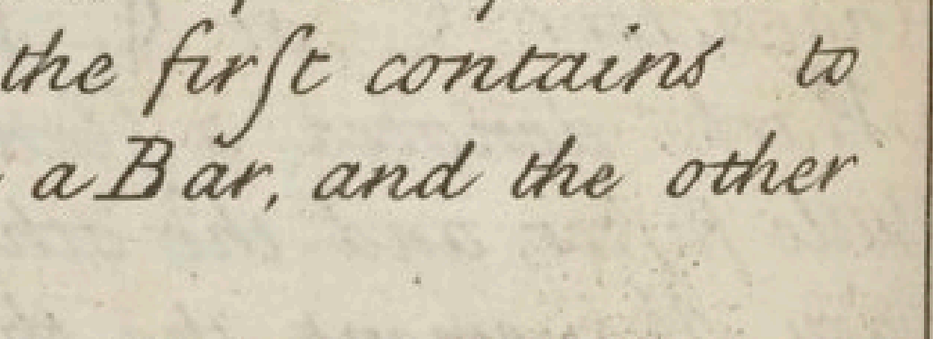


There are three other Sorts of Common Time which are compounded of Triple Time mark'd thus $\frac{6}{4}$, $\frac{6}{8}$. and $\frac{12}{8}$. The first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time $\frac{3}{4}$. The second contains six Quavers in a Bar, this is also the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

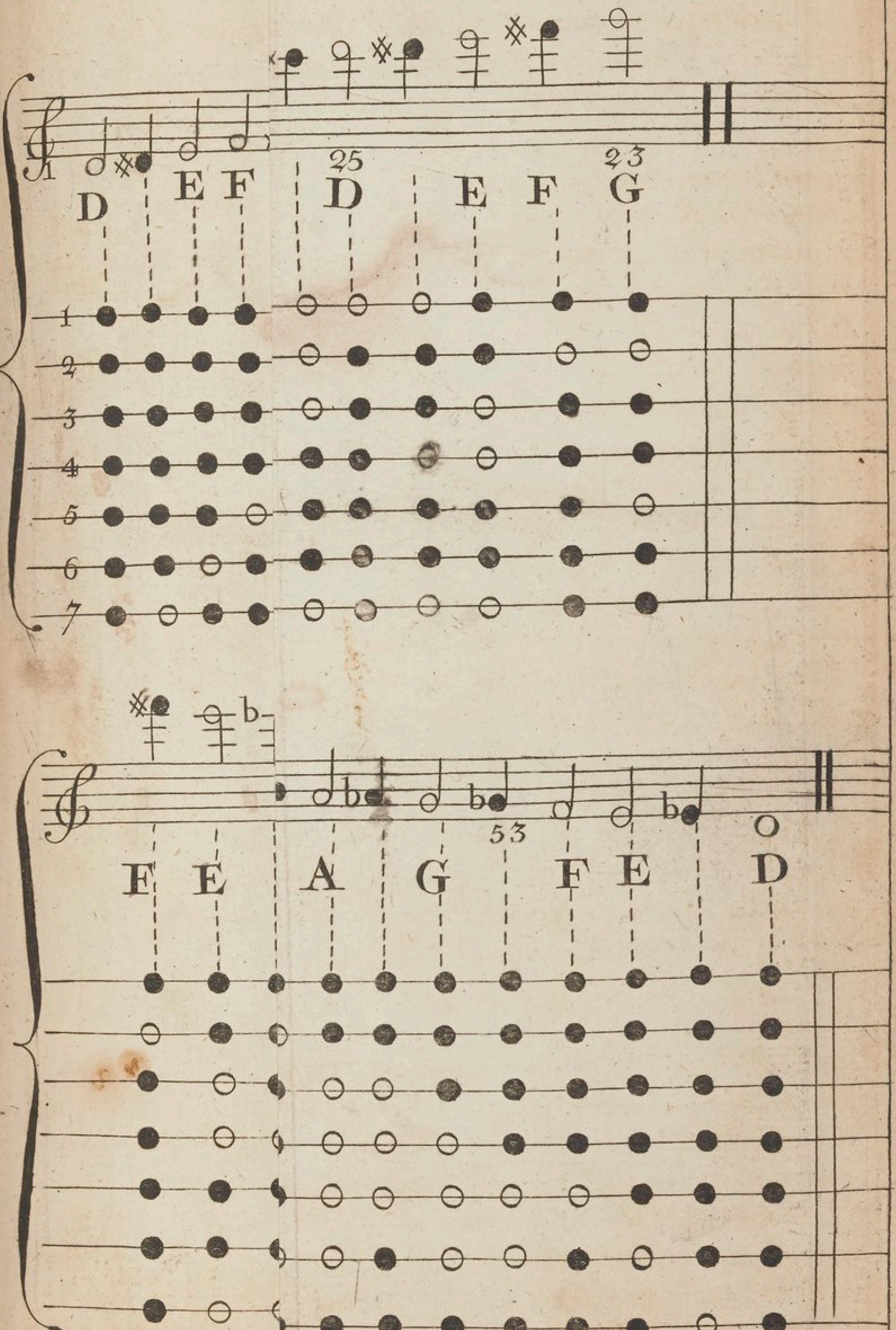
Of other Characters used in Musick.

A Point or Dot added to the right Side of any Note, makes it half as long again, as for Example ○· is as long as three Minims 𝅗𝅥· is as long as three Crotchets, &c for the rest.

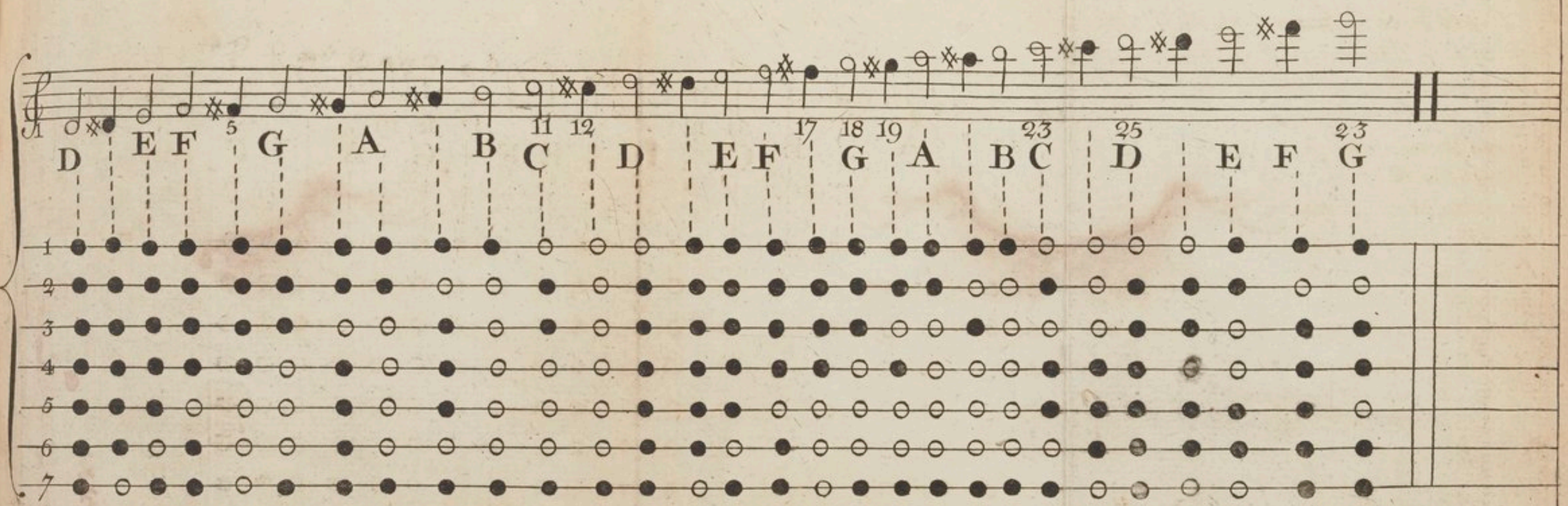


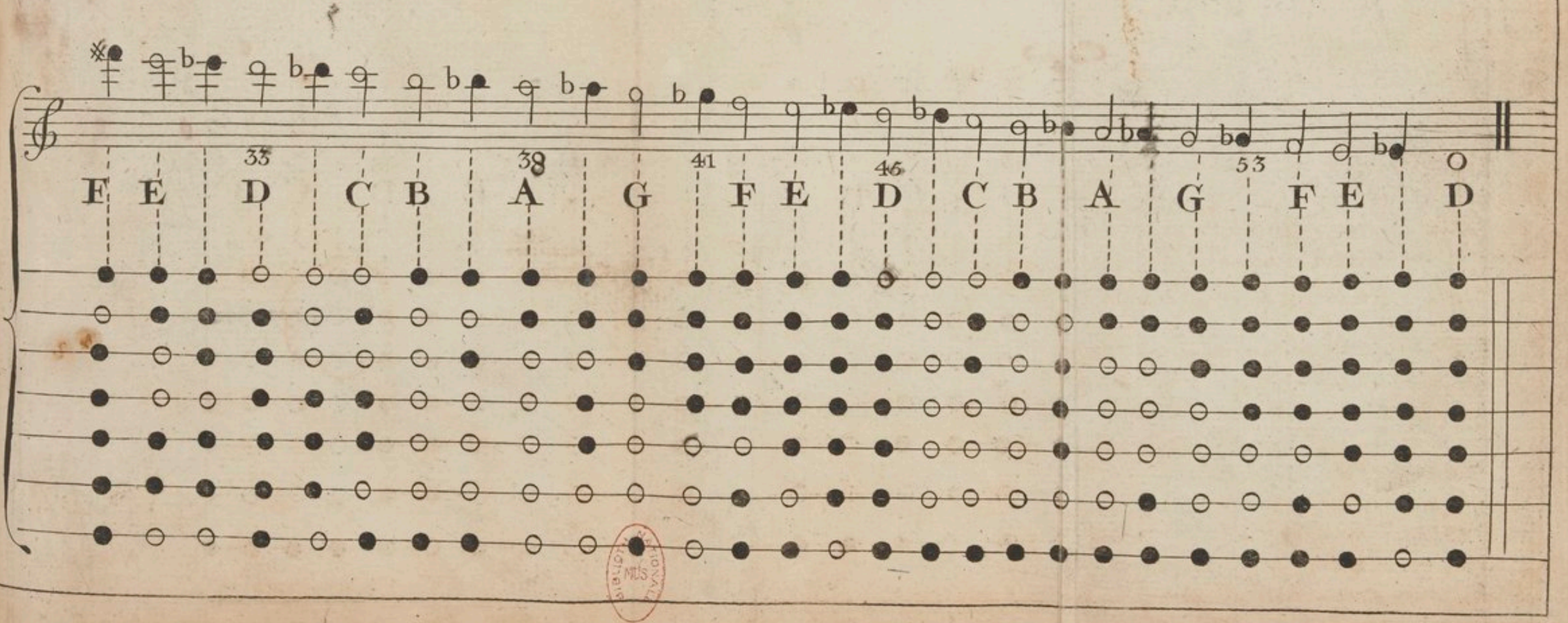
Where you see these Marks which are called Rests, you are to cease playing the length or Time of these Notes over them from which Notes they take their Names.

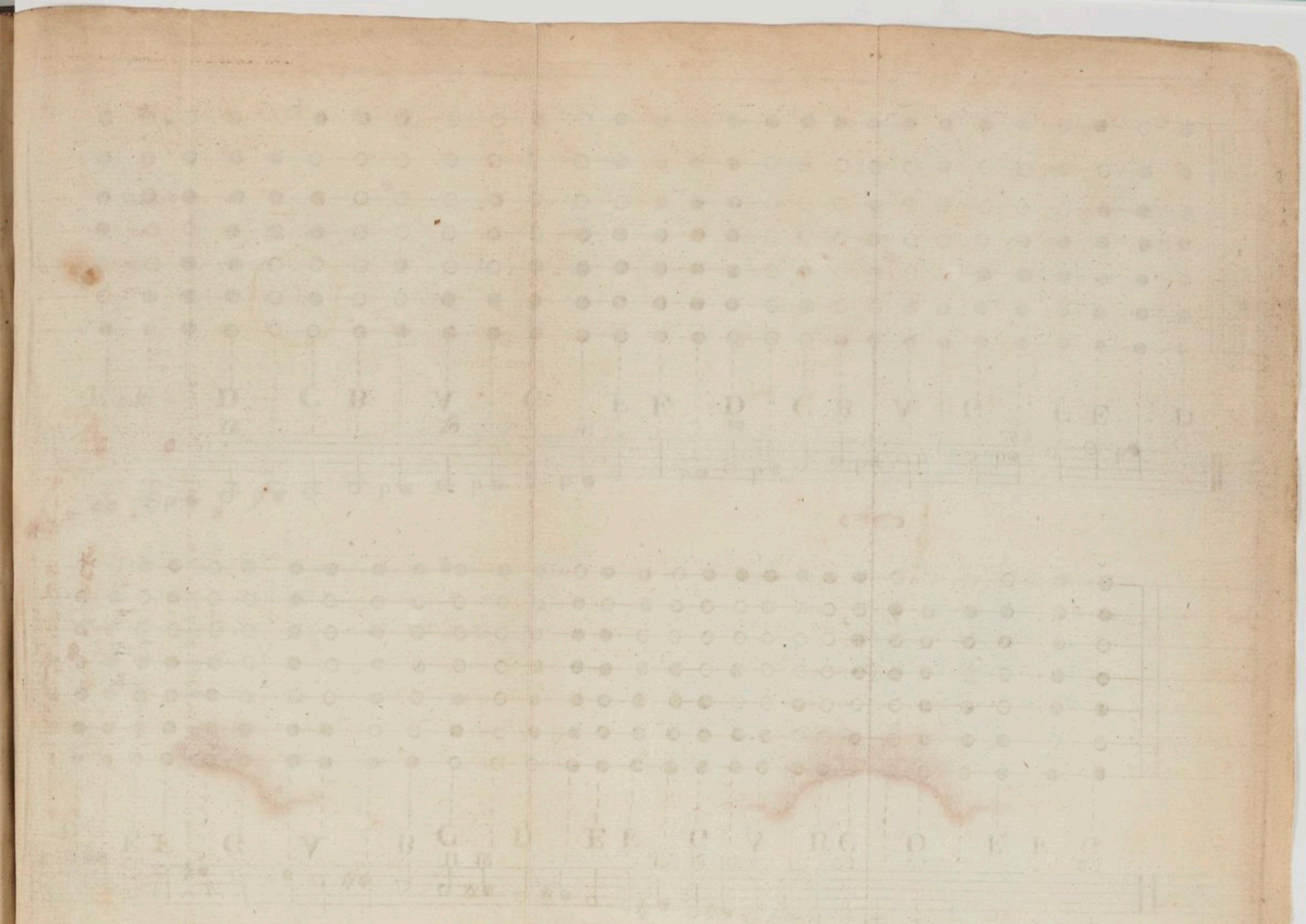
A *SCALE* o*ally* and Tabularly .

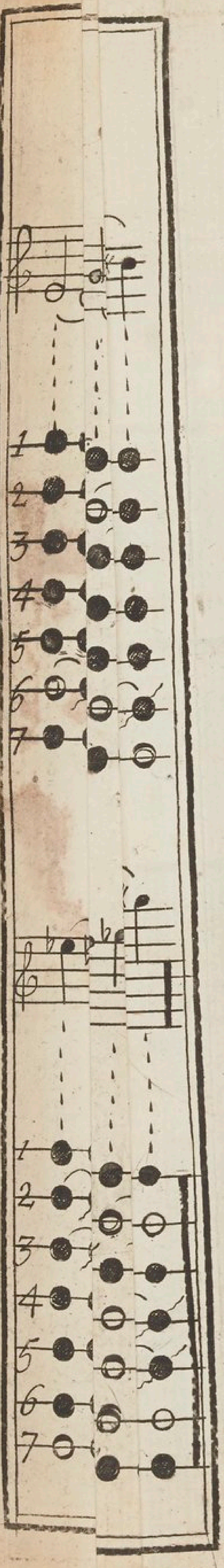


A SCALE of all the Notes and Half Notes of the GERMAN FLUTE Musically and Tabularly.

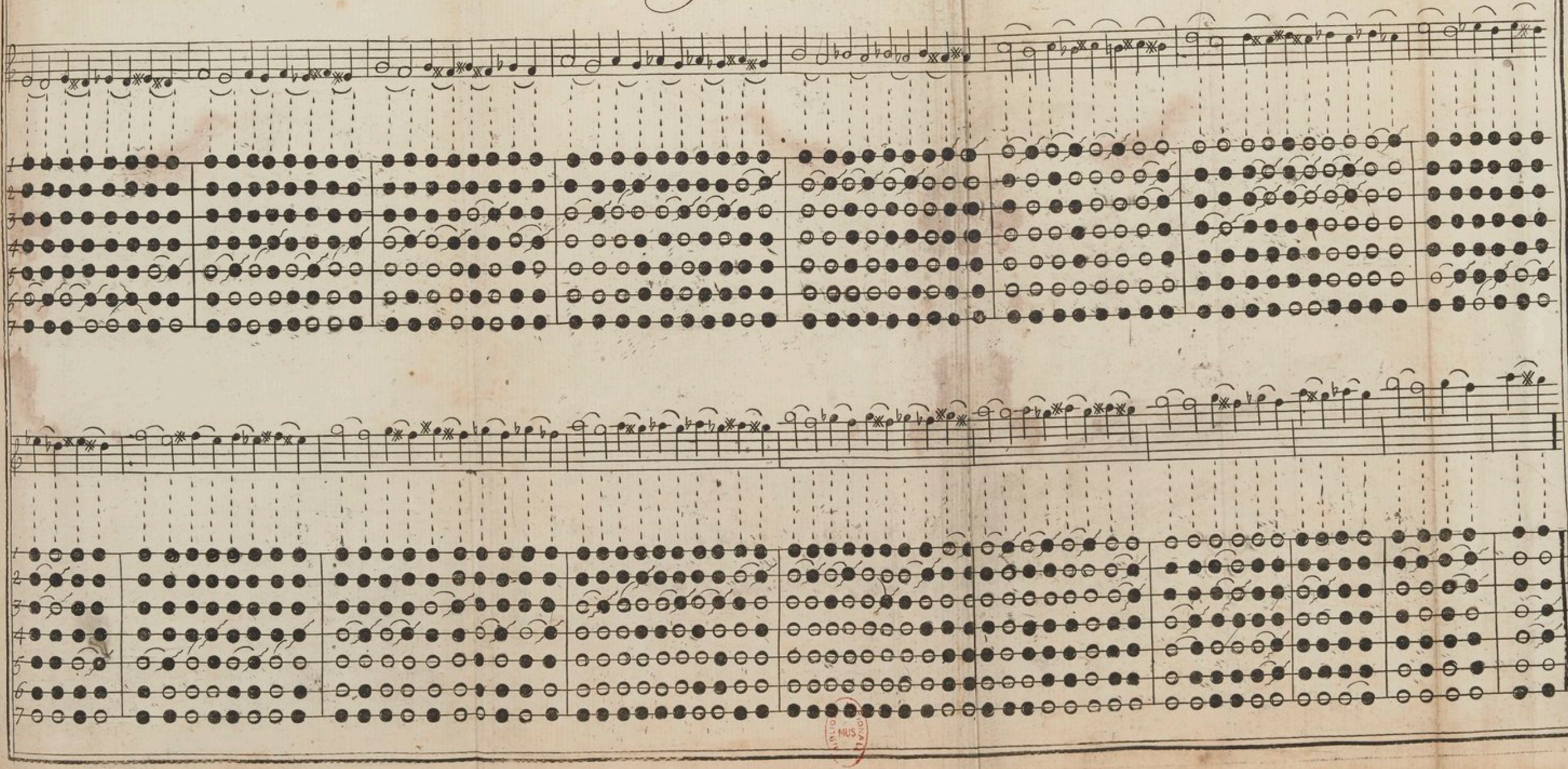


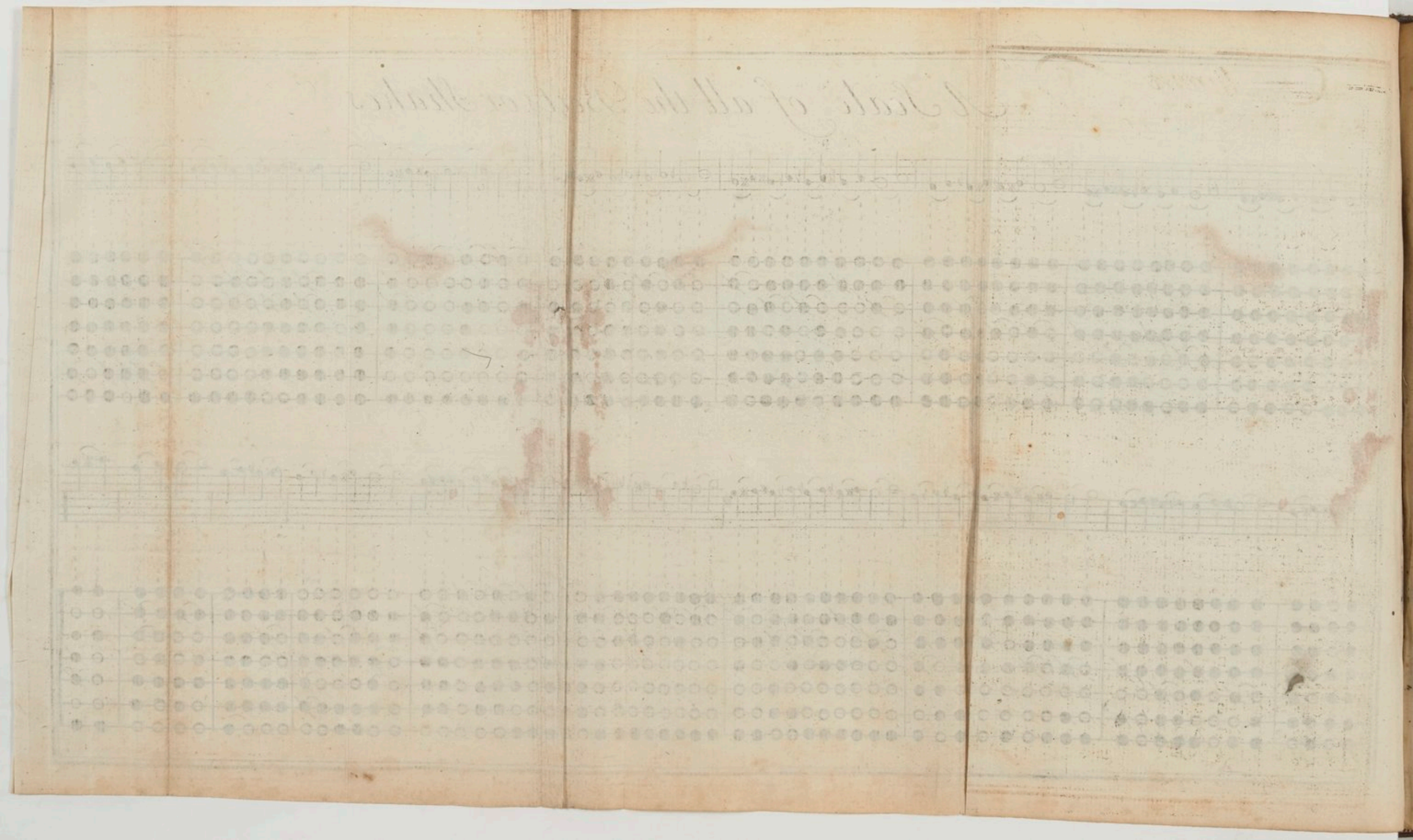





1
2
3
4
5
6
7
1
2
3
4
5
6
7

A Scale of all the Beats or Shakes





Minuet

tr

tr

tr

for

fr.

pia

for

fr

fr

fr

Minuet

fr.

fr.

Rigadoon

Trumpet Minuet

Tr

Tr

Tr

Minuet

Tr

Tr

Tr

Tr

:S:

:S:

Tr

Tr

Minuet

Minuet

Fr

Minuet by Sr Bononcini

Fr

:S:

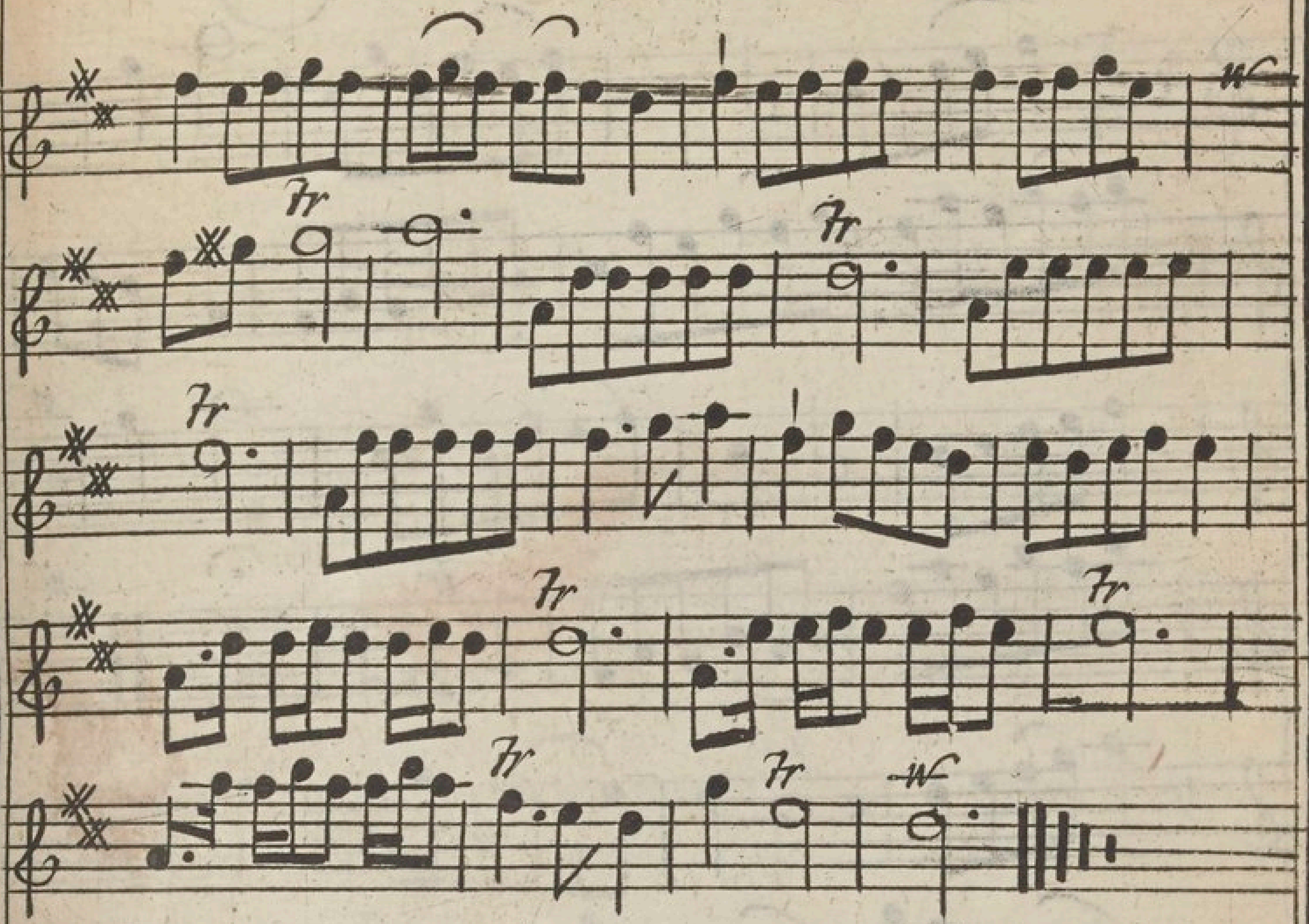
Minuet

Rigadoon

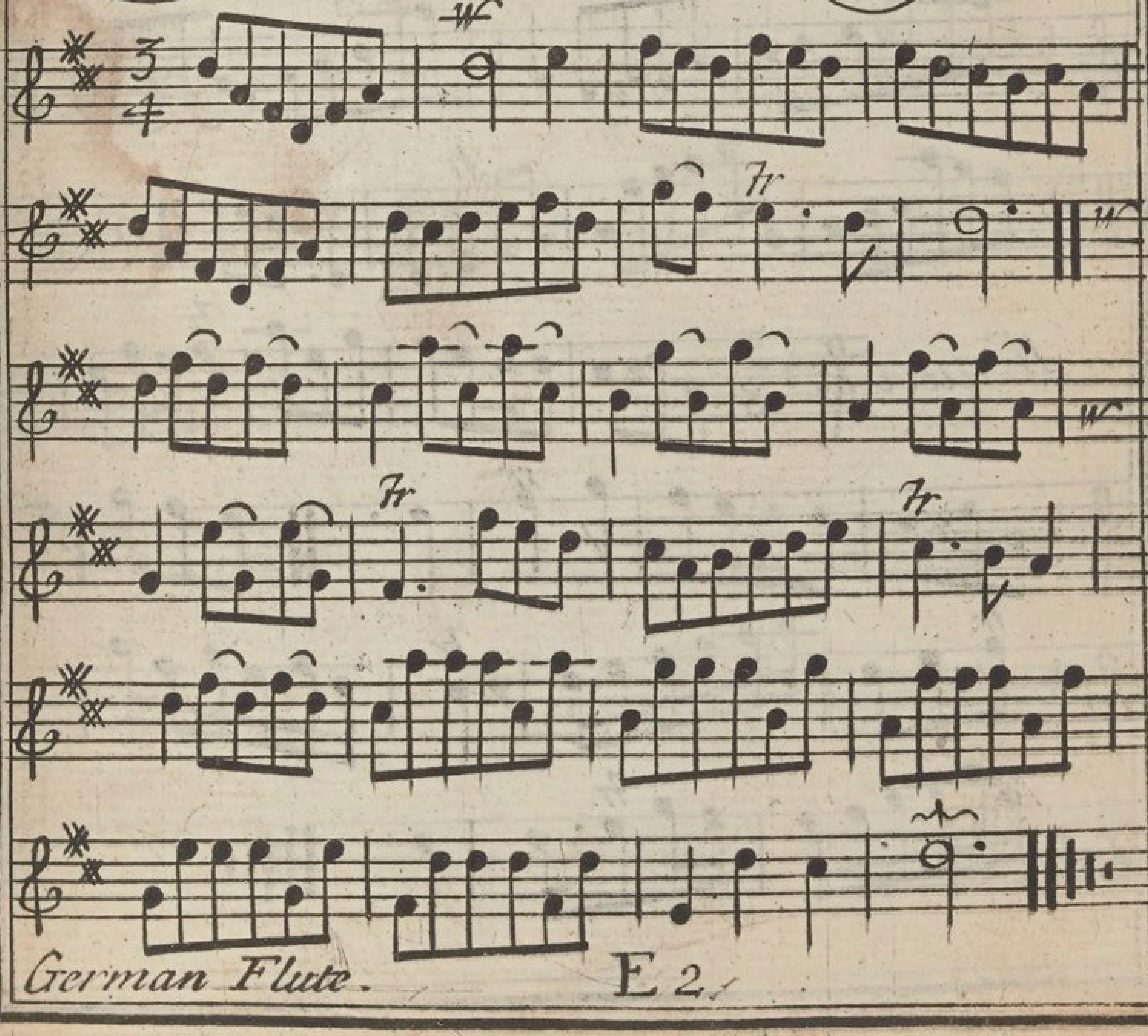
Minuet

Minuet

Trumpet Minuet by Mr Grano



Minuet



Minuet

Minuet

Dove Sei Rodelinda

tr

tr

So

tr

tr

Sym Song

tr

tr

Sy

So

tr

Sy

tr

So

DC

A Favourite Air in Astarte

:S:

Song

Sy

So

Sym

Song

Sym

Sym

Song

So Sym Tr So Sy So Sy

Song Tr

Tr

Tr Sym So Sy So

Sy So Sy So

So Sym So

Sym

Tr :S: Da Capo :S:

So

German Flute.

La sorte il Ciel, &c.

So

Sym

Song

Sym

in the Opera of Radamistus.

Tr

Tr

Tr

Sym

Tr

Song

Sym

Tr

Tr

Song

Tr

Tr

Da Capo

A Favourite SONG in Otho

Allegro

fr

w

fr

Song

Sy

So

Song

Da Capo

A Favourite AIR in the

Song

Song

tr

Sym

tr

Song

tr

tr

Sym

tr

Song

tr

tr

tr

Da Capo

A Favourite AIR in the

pia

for.

Pianiſs

Tr

Song

:S: tr

:S:

tr tr tr tr

Sy So

Tr

Sy So

Tr.

Tr

Tr

Tr

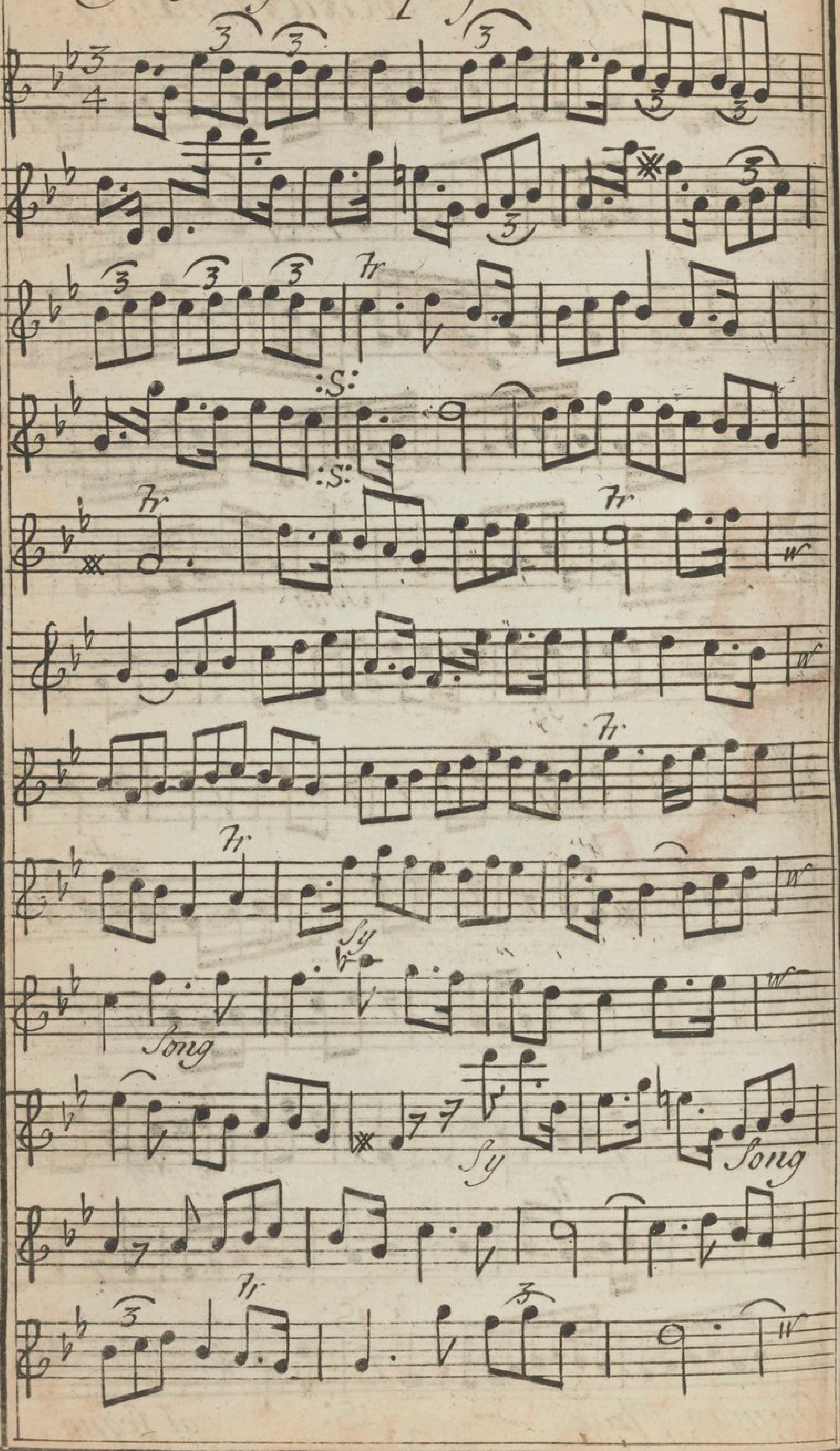
Song

Sy So

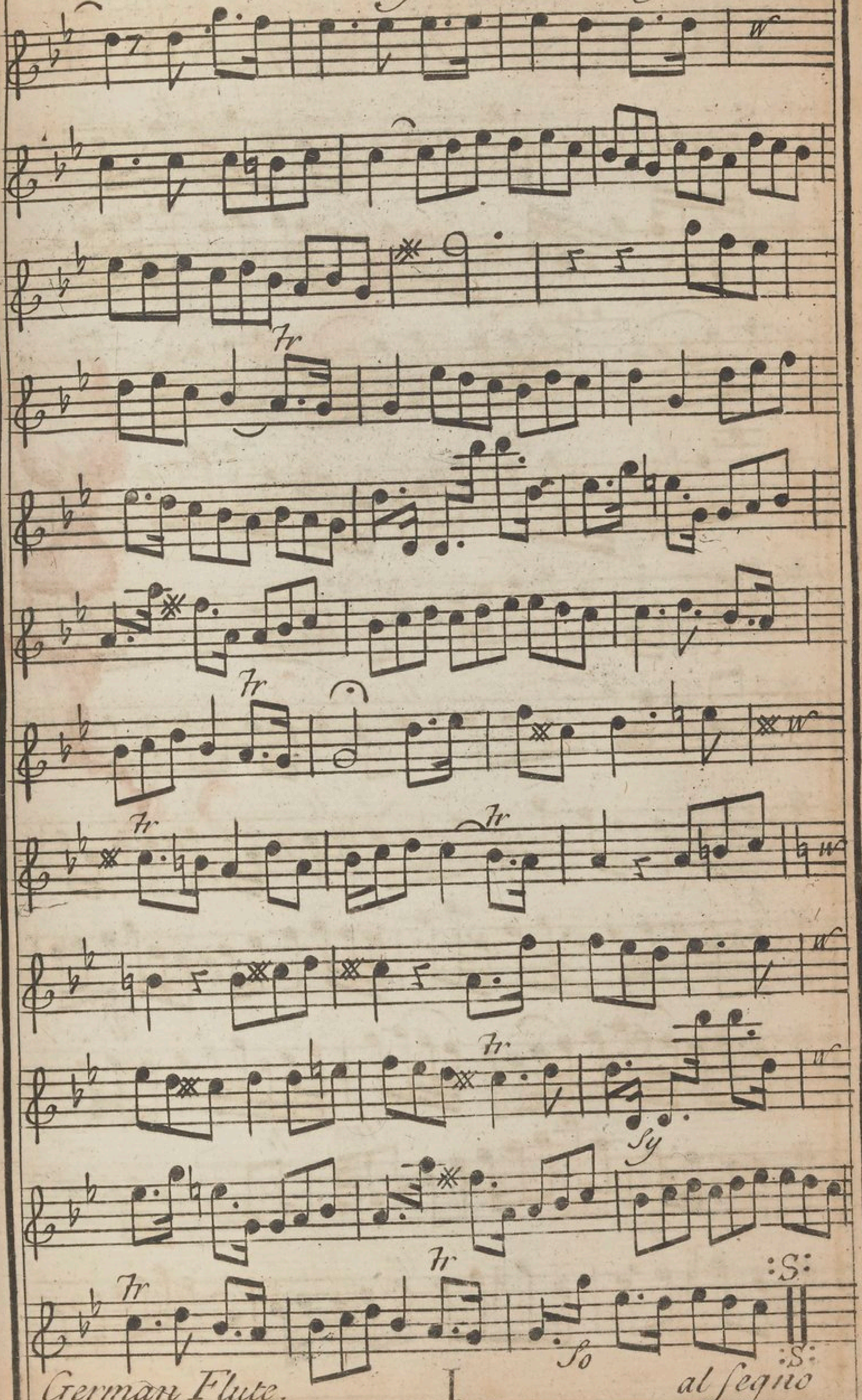
German Flute.

al Segno

Non sara quest alma



in the Opera of Radamistus.

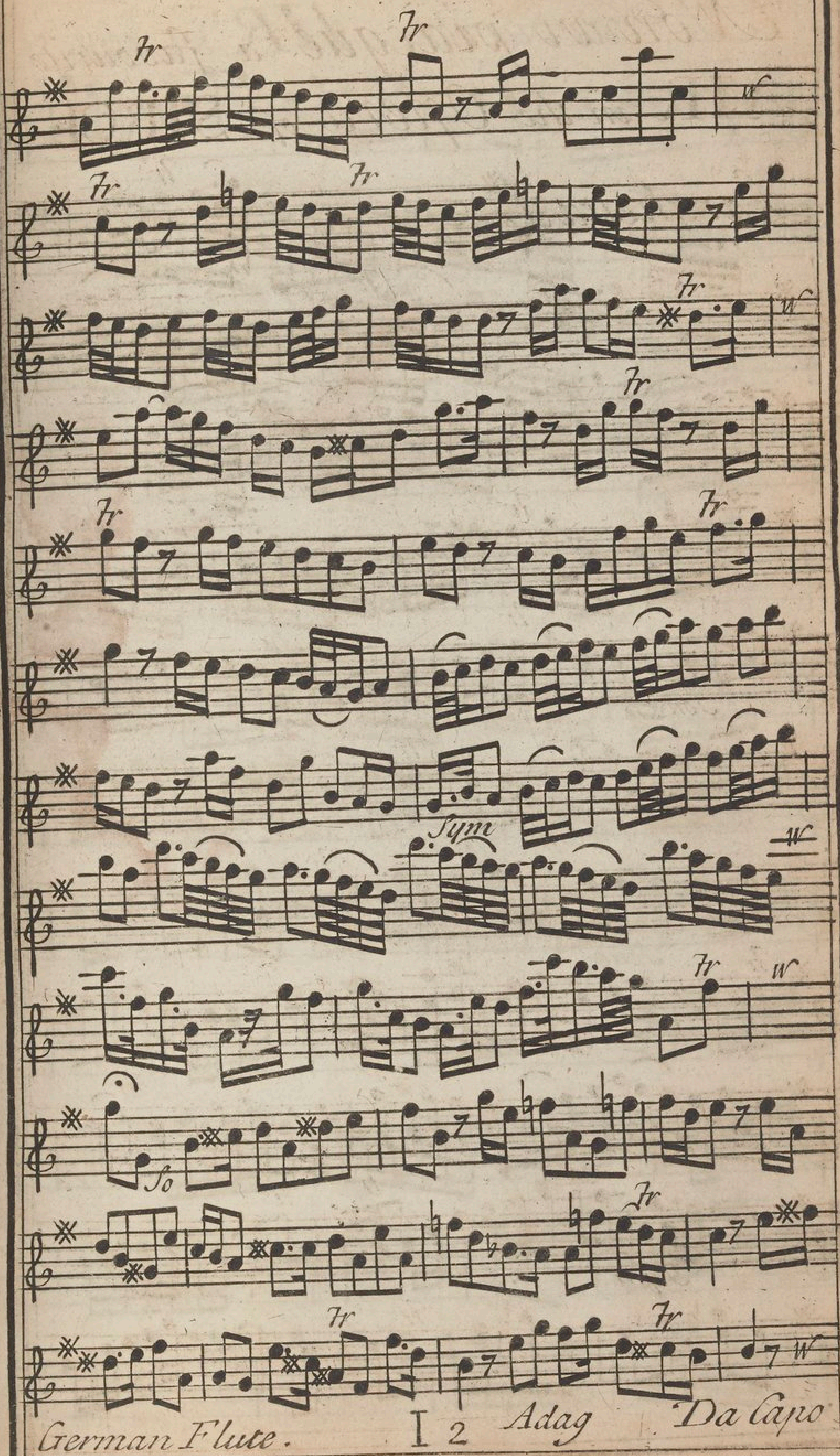


Non vi piacque a favourite AIR *in the Opera of* SIROE

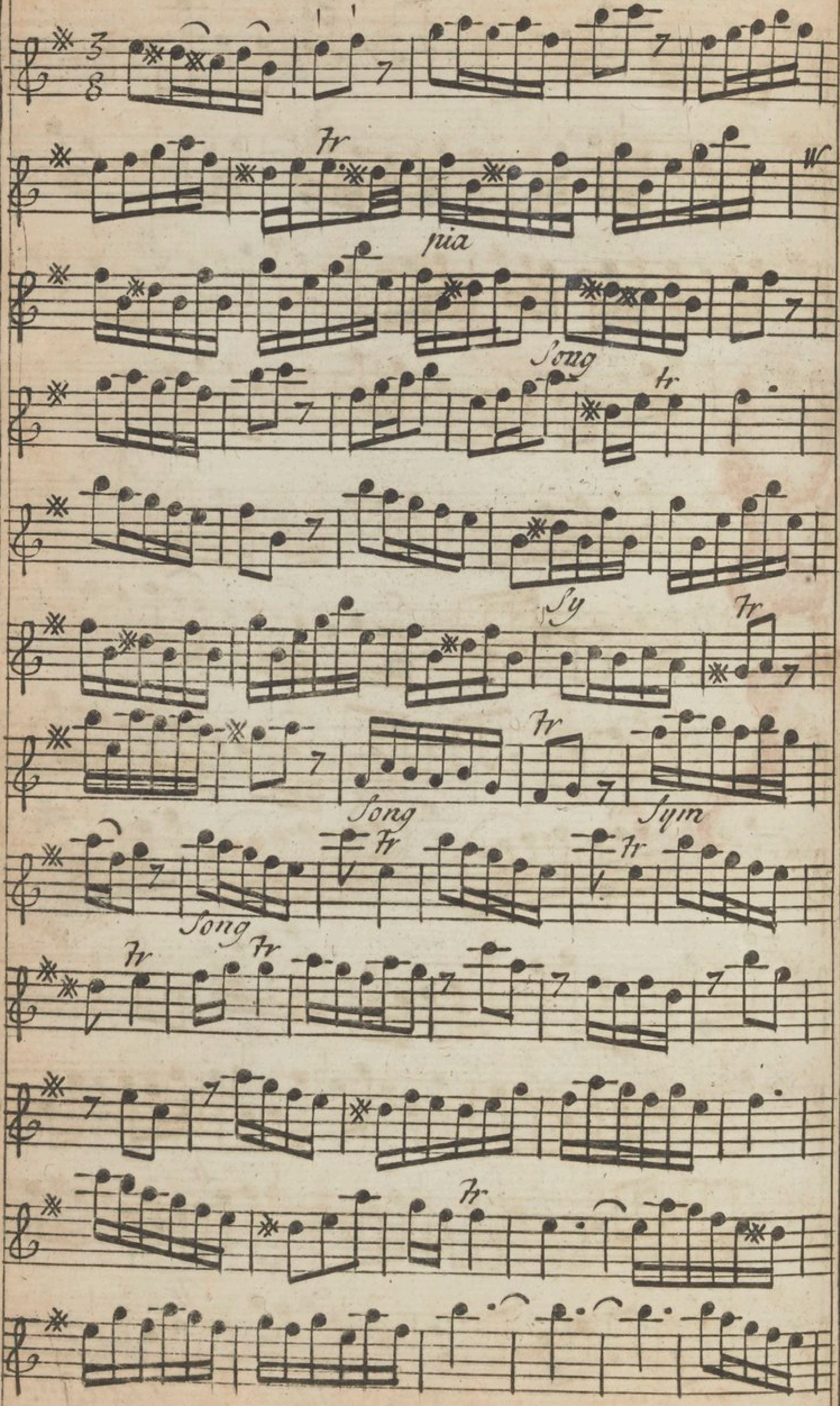
Larghetta

Son

Syn


Tr
w
Sym
So
Adag
Da Capo

A Favourite AIR in the



Fr Fr W

Fr

Sy Fr W

Fr W

Fr Fr Fr W

Fr W

Sy Fr

So

Da Capo

Se il Cor
a Duet in Ptolomy for two Flutes.

Larghetto

Song

Song

Song

Sym

Sym

Song

So

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Sym

Sym

Fr

Fr

tr tr tr tr tr tr :S: :S:

al Segno

A Favourite AIR in the OPERA of Parthenope.

tr

tr

Sy

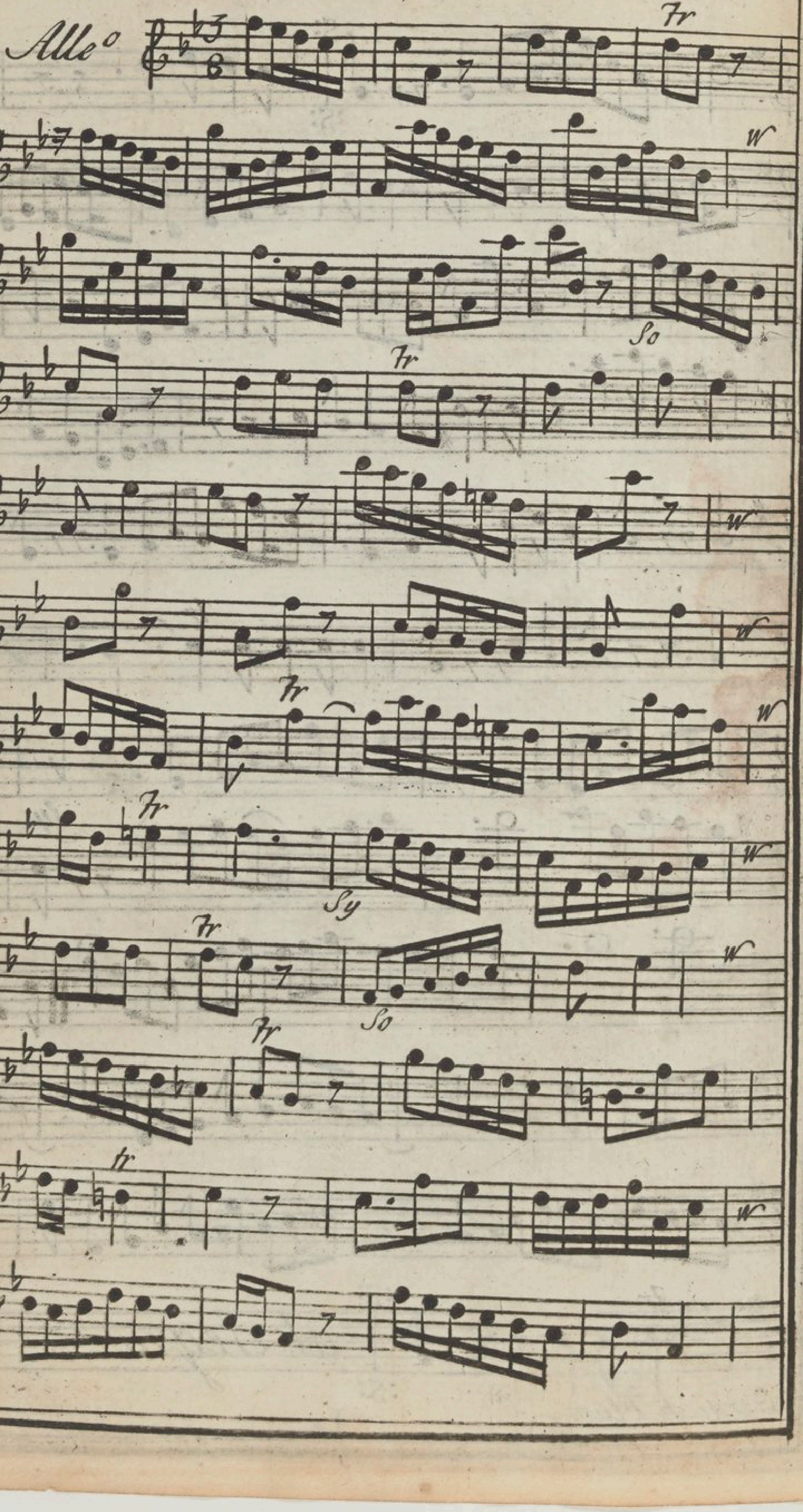
tr

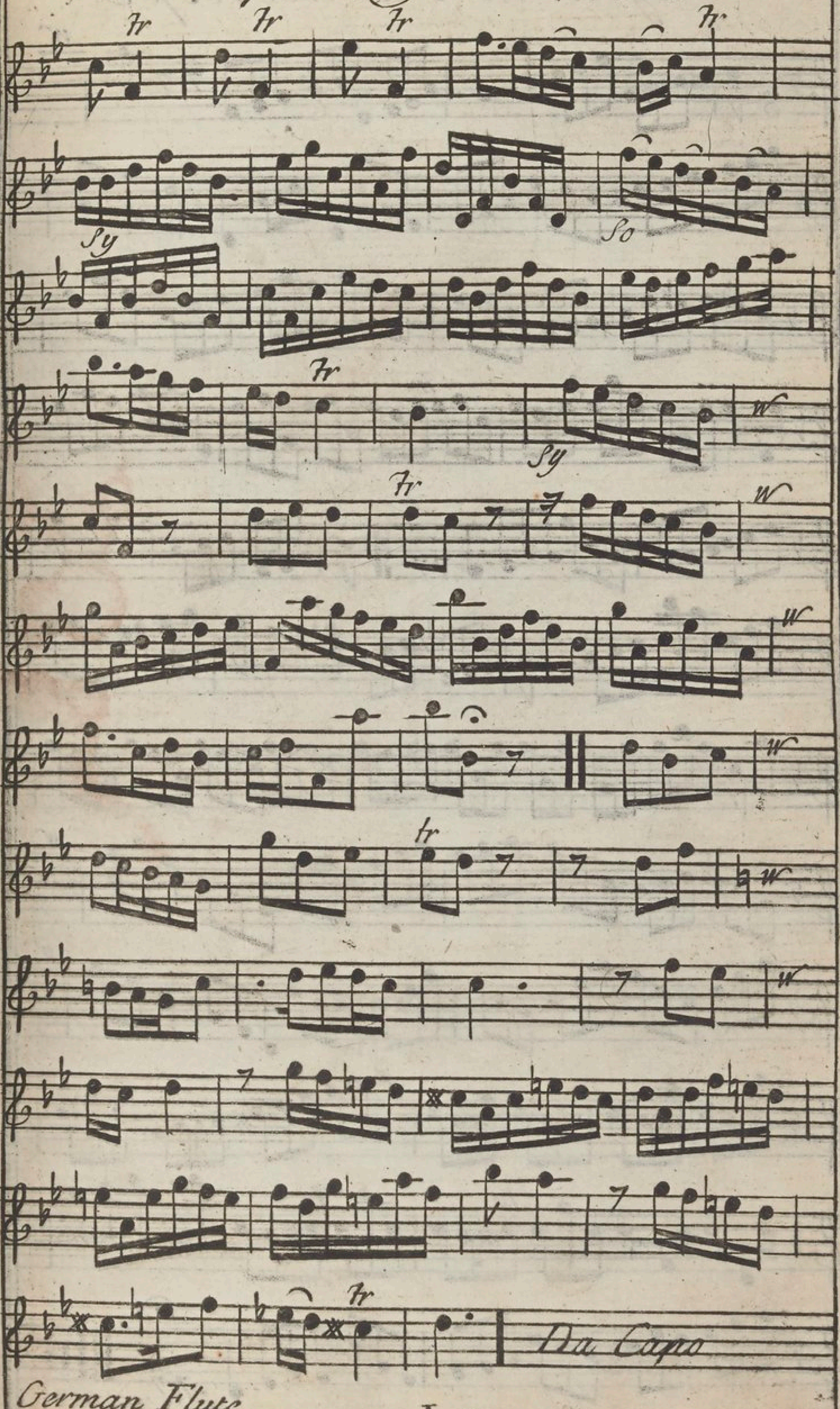
al Segno

German Flute.

Sei mia gioia, *A Favourite AIR*

Allegro




Tr
Sy
So
W
tr
Da Capo

44

Gigue in Parthenope

Amico il Fato in Ormisda

Song

Sym

Da Capo

A Favourite Air in the

Allegro

Fr

Fr

Fr

Son

Fr

Fr

Fr

Fr

Sym

Fr

Song

Fr

Fr

Fr

Fr

Fr

Fr

Fr

Sym

Fr

Fr

Song Fr

Fr

Fr

Da Capo

48 *A Favourite AIR in* Ormisda

Ado *Allo* *Tr*

Tr *Tr* *Sym* *Ad* *All* *Tr*

Song *Tr* *Lento*

risoluto *Tr* *Sym*

Tr *Song* *Tr*

Da Capo

I Smith Sculp

BIBLIO MUSEO

Instructions

UPON THE

FLUTTBOY,

In a more Familiar Method

than any extant,

Together with

A Curious Collection of

Marches, Minuets, Rigadoons

and Opera Airs;

By Mr. Handel, *and other*

Eminent Masters.

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* 1s. 6d.

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 ye Brass Keys making ten in all. nevertheless seven fingers will be sufficient to supply them, as for Example. —

Let 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 stopt, blow some= what strong and you will distinctly hear Gsaut 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 Elami 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 stopt.——

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

For Gsolfaut or the eighth Note, stop only the second finger of your left hand and ye third finger of your right.——

For Dsolre or the ninth Note, stop all your fingers, only by 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 asound the compass of a Note above the former. but it ought to be observed that in all the following Notes which are above this Gsaut 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 ye 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.

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

Bfabemi

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

C faut 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.

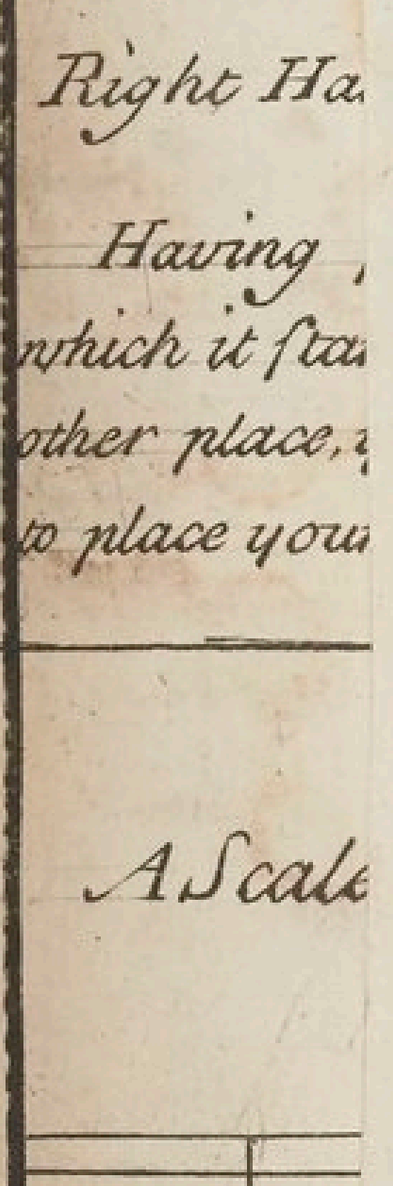
A Flat is mark't thus ♭ and a Sharp thus ♯. If a Flat be placed before any Note you must play it half a Note lower than the Note naturally is. If a Sharp be placed before any Note. it is to be play'd half a Note higher than the Note naturally is.

Left Ha

Right Ha

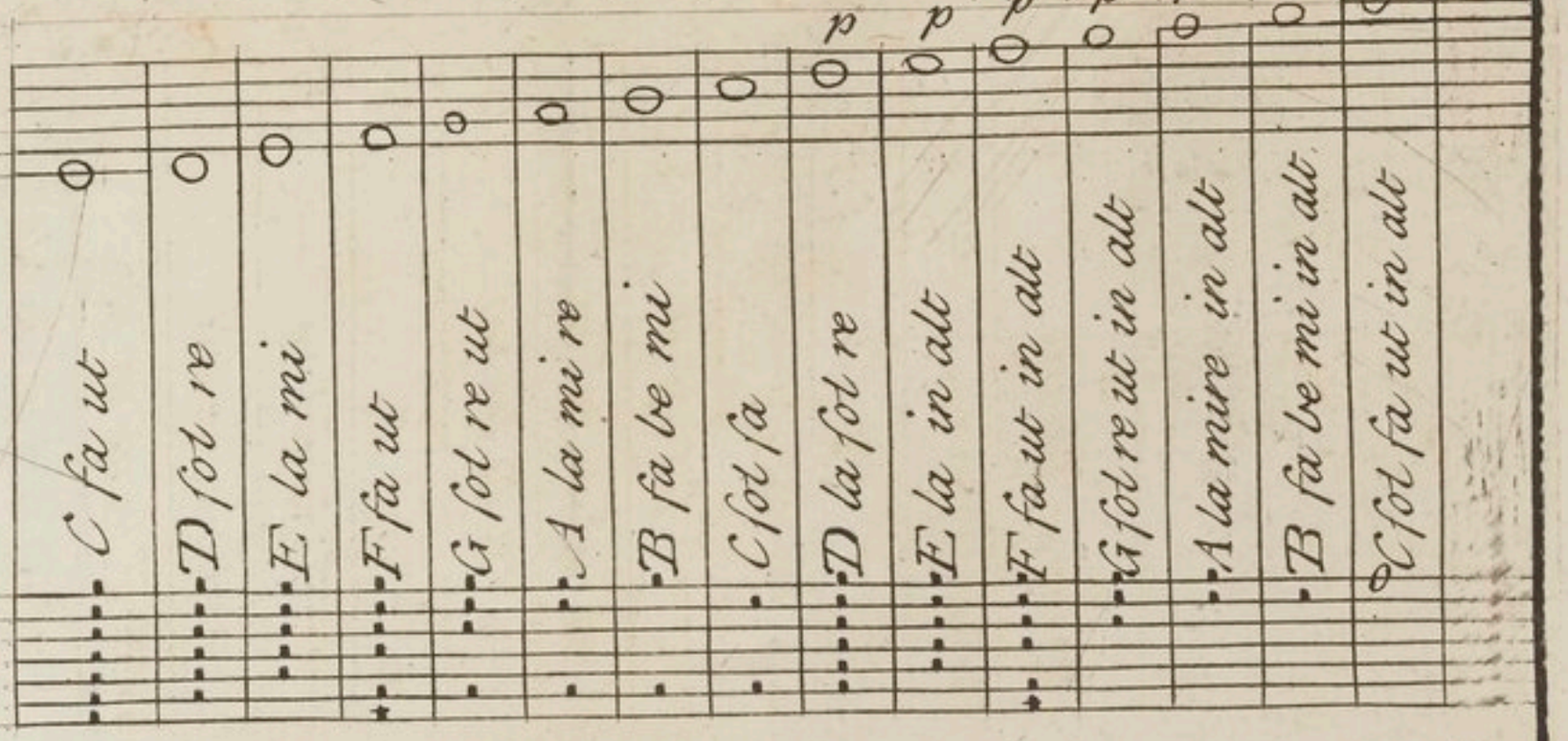
Having
which it sta
other place,
to place you

A Scale



Where y
cover'd with
(p) over y^e *head*
between your

A Scale of the plain Notes on the Hobvy

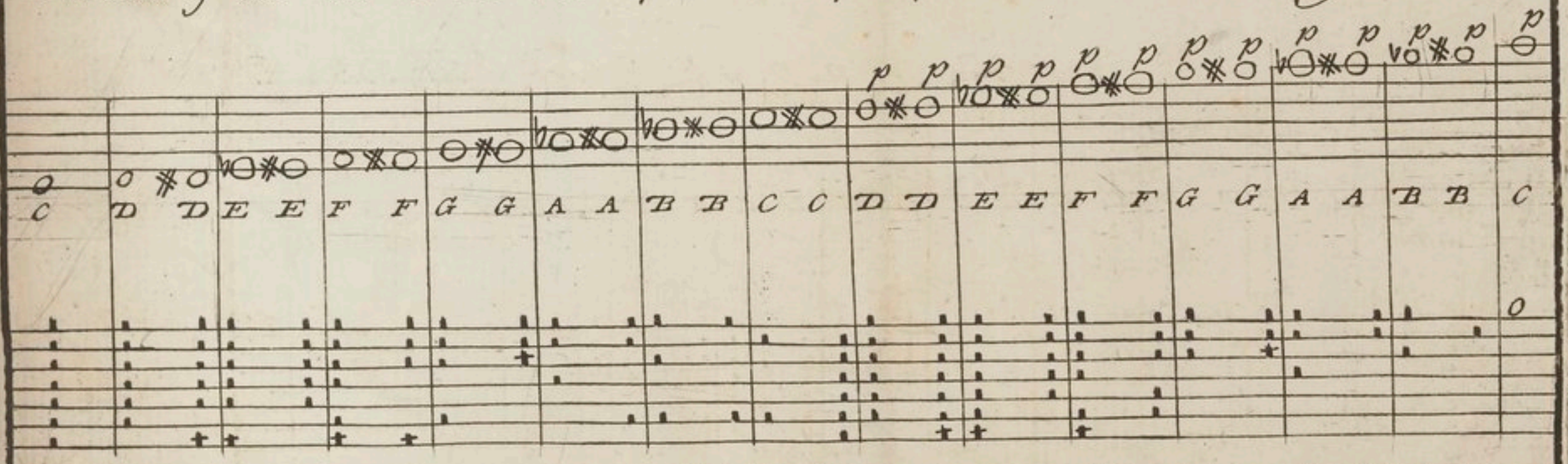


Left Hand { First Finger, Second Finger, Third Finger

Right Hand { First Finger, Second Finger, Third Finger, Little Finger

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 ye 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.



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 ye third finger of your left hand. but let that be ye hole which is next your hand: observe where you see this mark (p) over ye heads of ye Notes in ye scale which begins at D la sol re and so on all ye Notes in alt, you must press ye reed almost close between your lips and blow stronger than you did before, & ye higher you go still continue blowing stronger

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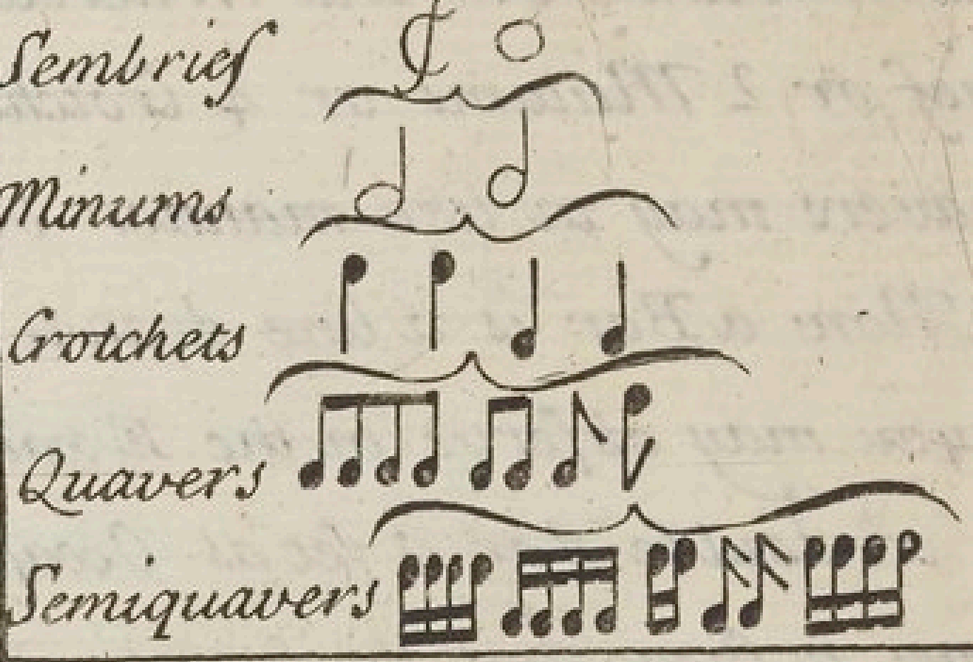
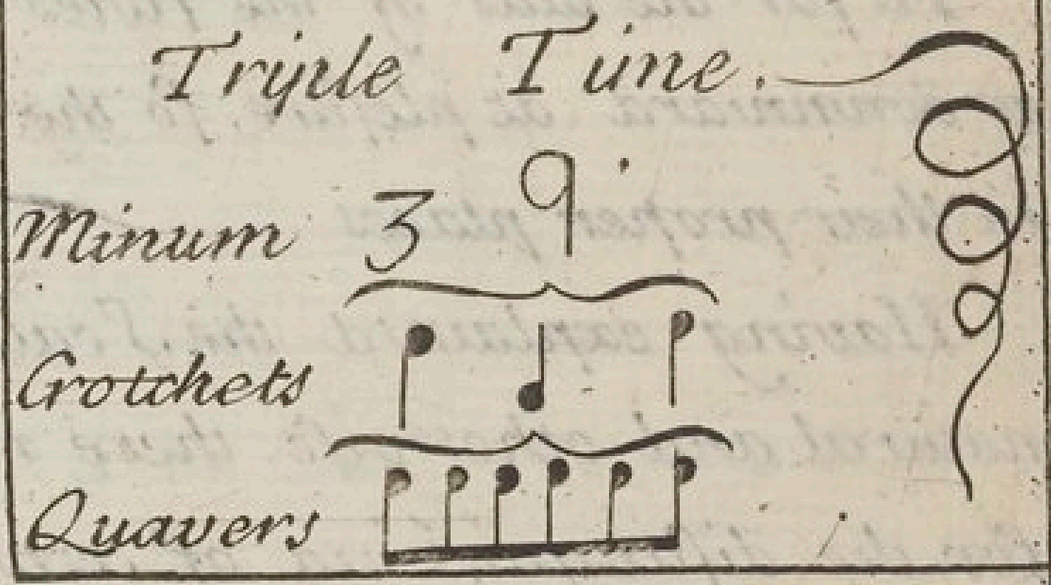
Example of the Time or length of the Notes

Common Time



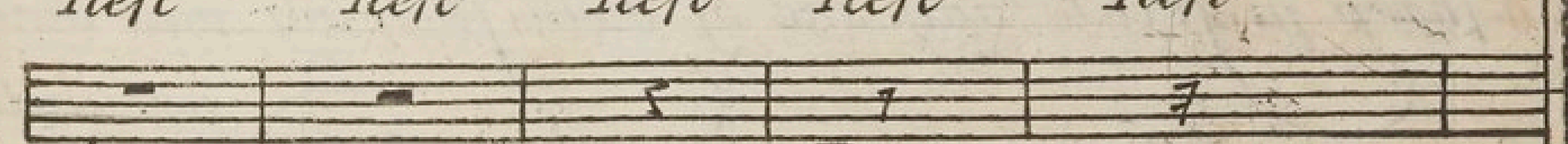
There being nothing more difficult in Musick than playing of true time 'tis therefore necessary to be observ'd by all Practitioners that there are two sorts / Common, and Triple time: and is distinguish't by this C this 𝔠 or this 𝔇 mark. the first is a very slow movement, the next a little faster, and the last a brisk and airy time; and each of them has always to the length of one Sembrief 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 Sembrief; four Crotchets as long as 2 Minums; 8 Quavers as long as 4 Crotchets; 16 Semiquavers as long as 8 Quavers.

Tripla Time.



Tripla time consists of either three or six Crotchets in a Bar; and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minums in a bar and is commonly played very slow: the second has three Crotchets in a bar and they are to be playd 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 Sembrief, Minum 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 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 Example.

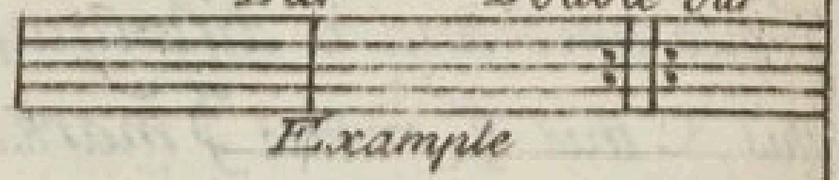
Sembrief Rest | Minum Rest | Crotchet Rest | Quaver Rest | Semiquaver Rest



Hautboy.

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.

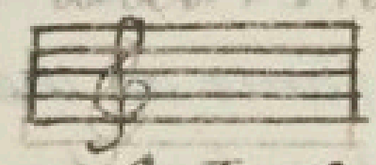
Now a Bar is a line drawn cross the five lines of y^e^ Scale as you may observe in the Example.



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 Sembrief, 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 described before; therefore I shall only add here that the Flats are used for Ela, Bfabemi 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

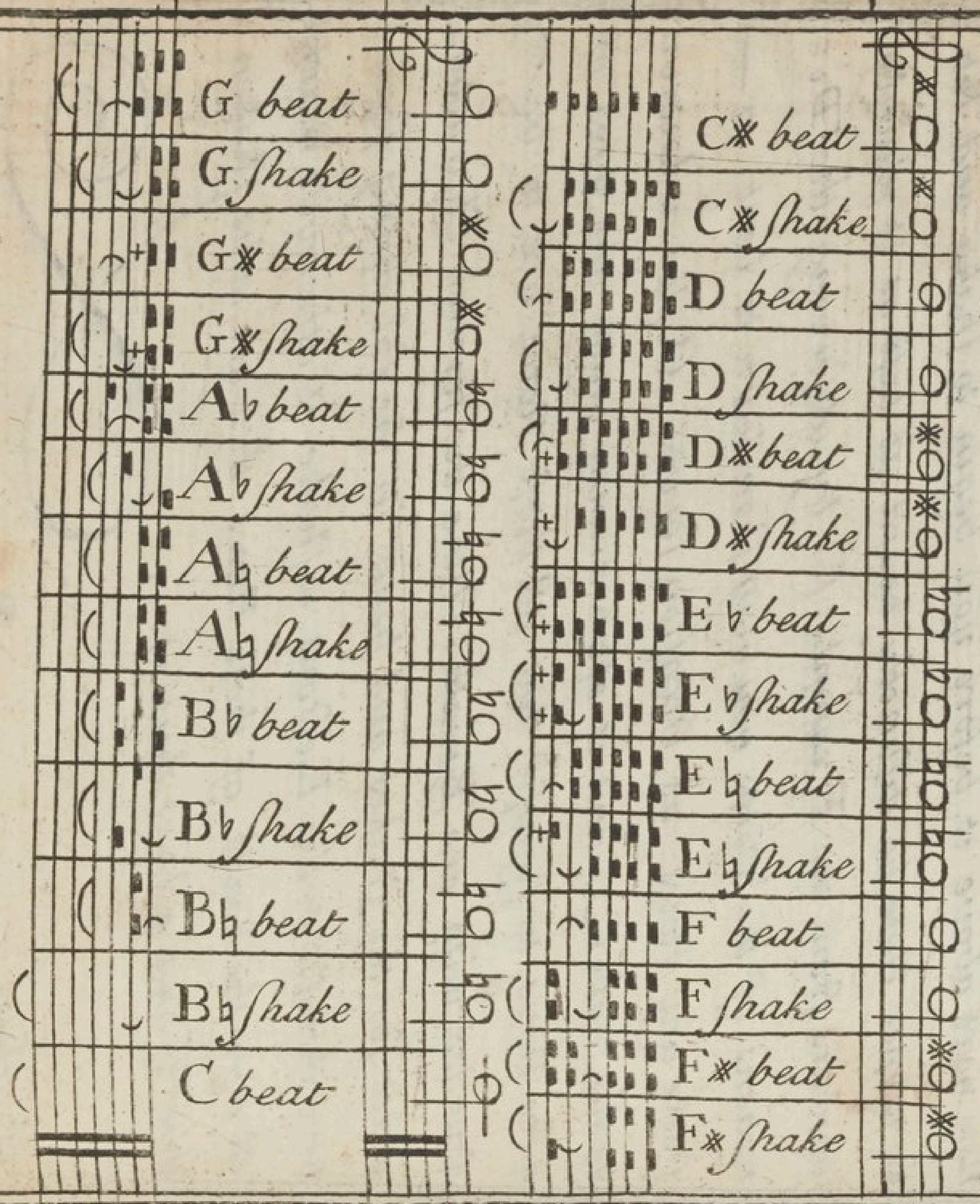
particular

particular Note must be play'd sharp; the sharps are applied to G-sol-ut, F-fa-ut, and G-sol-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 (tr) or thus (=) and denotes wheresoever it is plac'd that such a finger must be shook off, always remembring 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 marked over the heads of those Notes that are to be shaken thus (=) and a beat thus (+).

A Scale of all the Graces



Minuet.

Tr

Tr

Tr

Minuet.

Tr

Rigadoon

Minuet

March

For the Hautboy.

March

fr

fr

fr

DC

Minuet

fr

fr

fr

Minuet

fr

fr

fr

Minuet

Minuet

For the Hautboy.

Trumpet Minuet

Fr

Fr Fr Fr Fr Fr Fr Fr Fr Fr Fr

Minuet

Fr Fr Fr Fr Fr

A March

Tr

3 3 3 3

Tr

Tr

W

A March

Tr

W

W

Tr

W

Tr

For the Haulboy.

A March

A March

March

Tr

Tr

Tr

Trumpet Minuet

Tr

Tr

Tr

For the Hautboy.

Minuet

Tr Tr

Tr

Tr

Tr

Rigadoon

Minuet

Tr

Tr

Minuet

Tr

Tr

Tr

Tr

Minuet

Tr

Tr

Tr

Tr

Tr

For the Hautboy.

Minuet

Minuet

Minuet

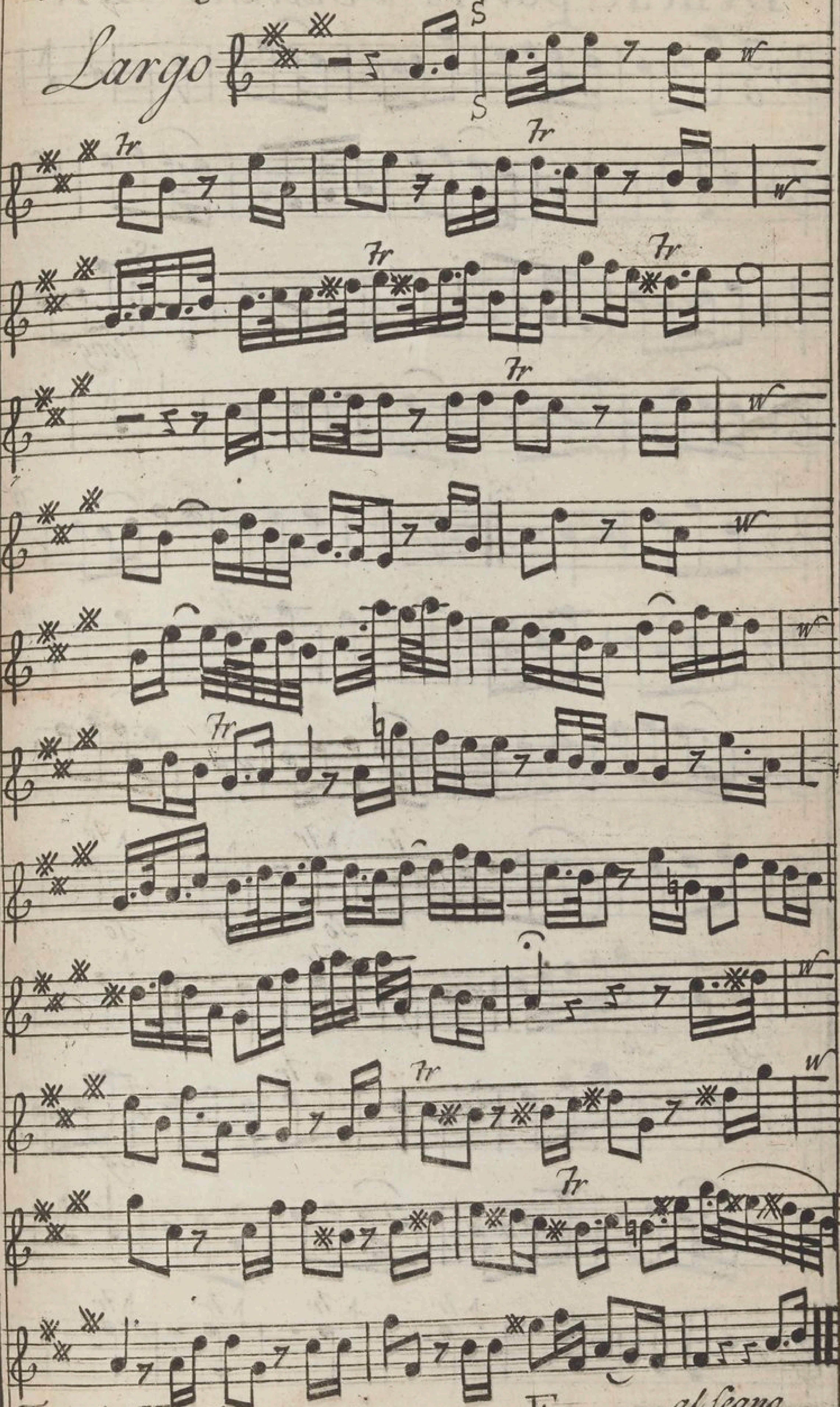
Minuet

Eccho Minuet

Tia For

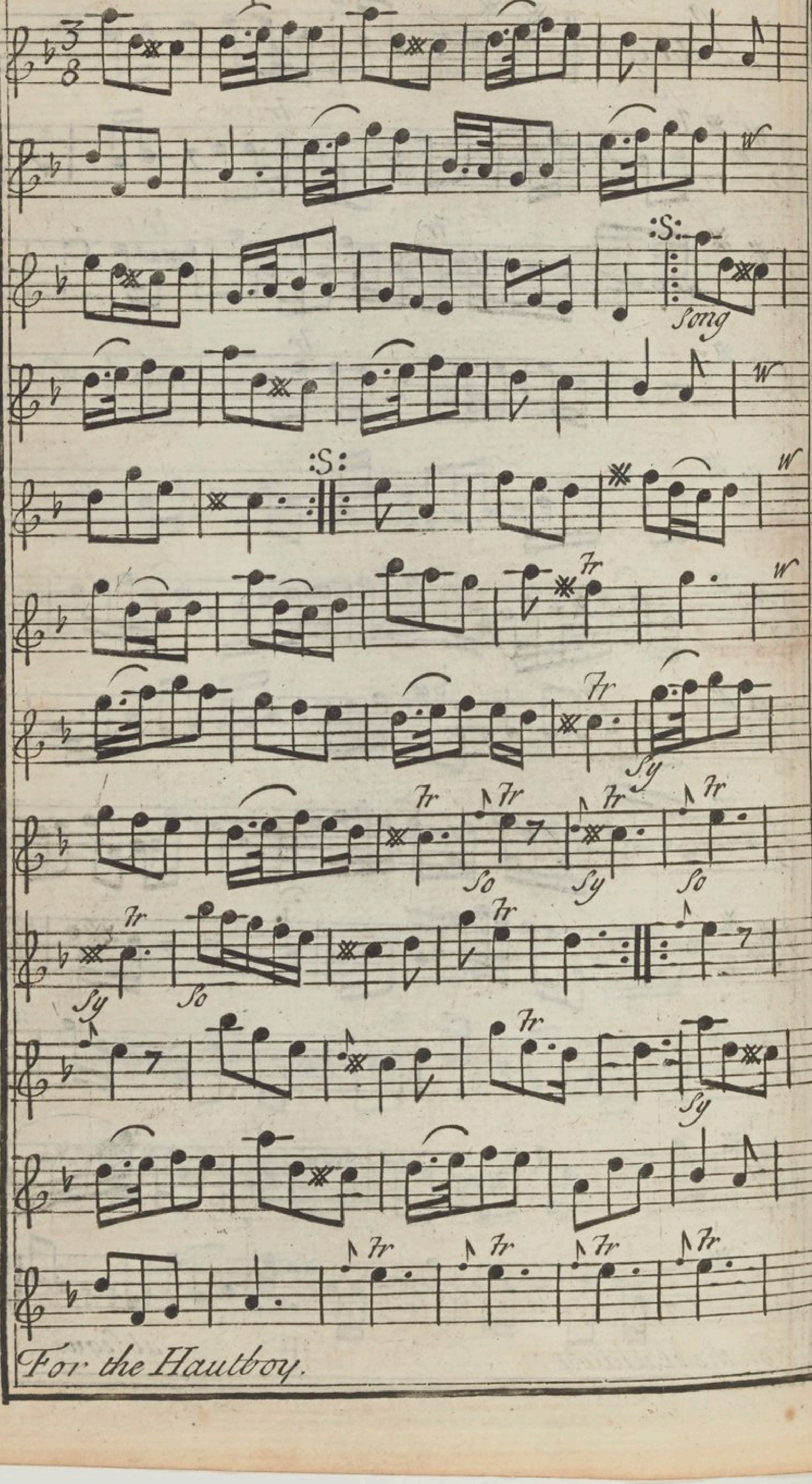
For the PHautboy.

Fals'imagine



For the Hautboy.

Benche povera *a Favourite AIR*



For the Hautboy.

in ye Opera of Flavius.

So Fr W

Fr Sy So Fr Sy W

So W

Fr Fr Fr

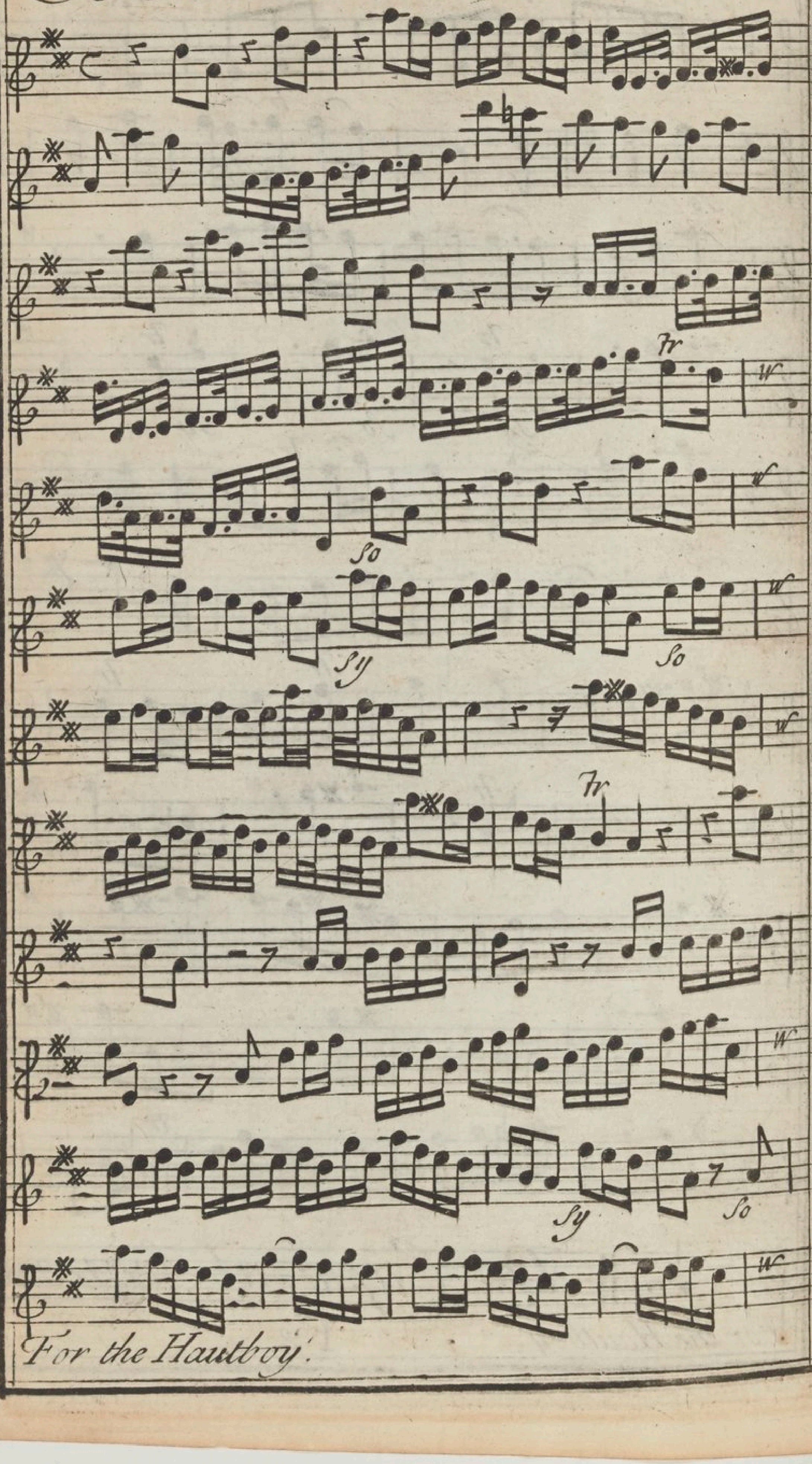
Fr W

Fr W

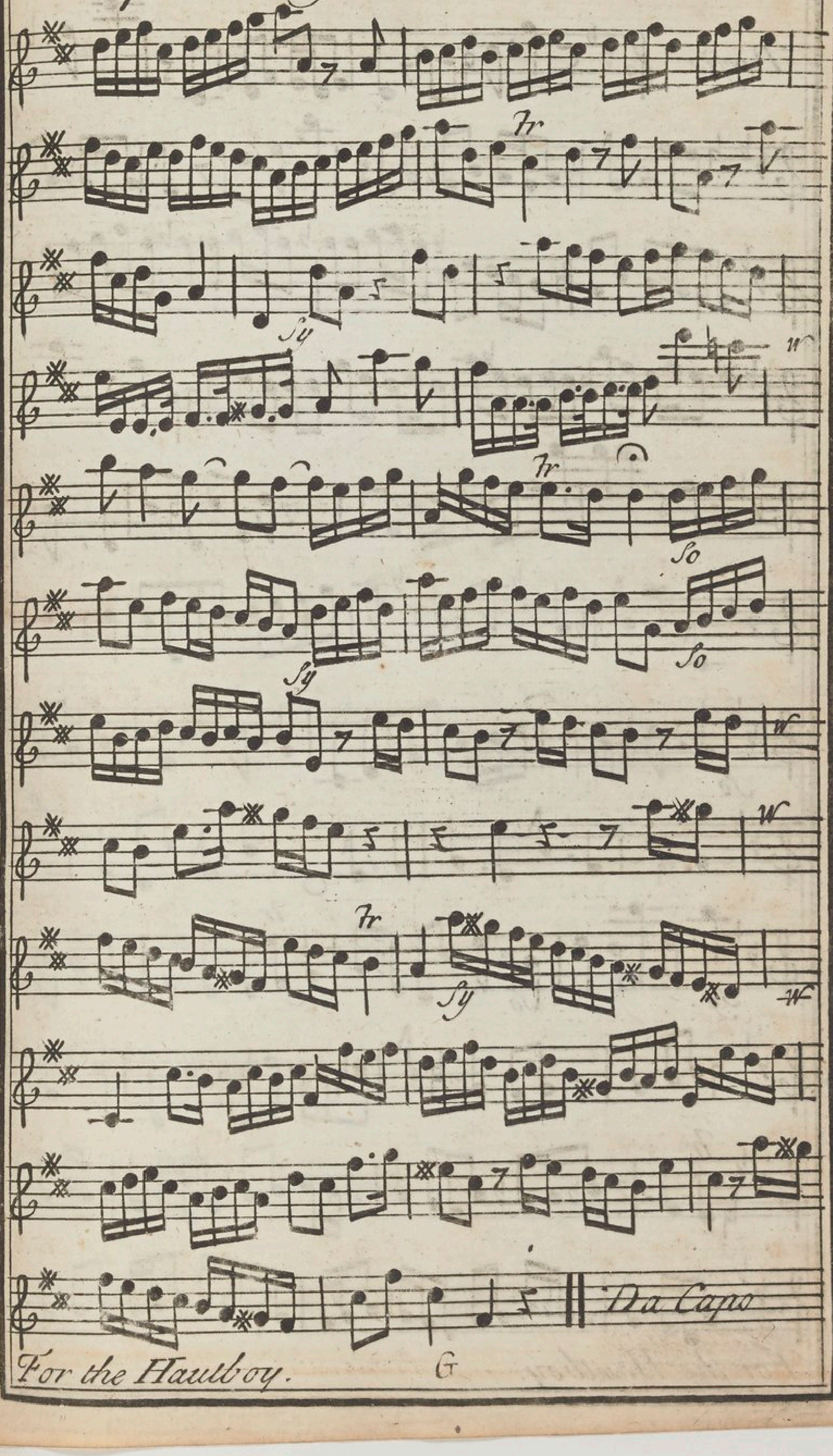
Da Capo al Segno:S

For the Hautboy.

A Favourite AIR in the



For the Haubboy.



For the Hautboy.

A Favourite AIR in the

Presto

So

Fr

Fy

Fo

Fr

Fr

For the Hautboy.

Tr

Tr

Tr

Sy.

Tr

So

Tr

Tr

Tr

For the Hautboy.

G 2

Da Capo

A Favourite AIR in the

Allegro

Song

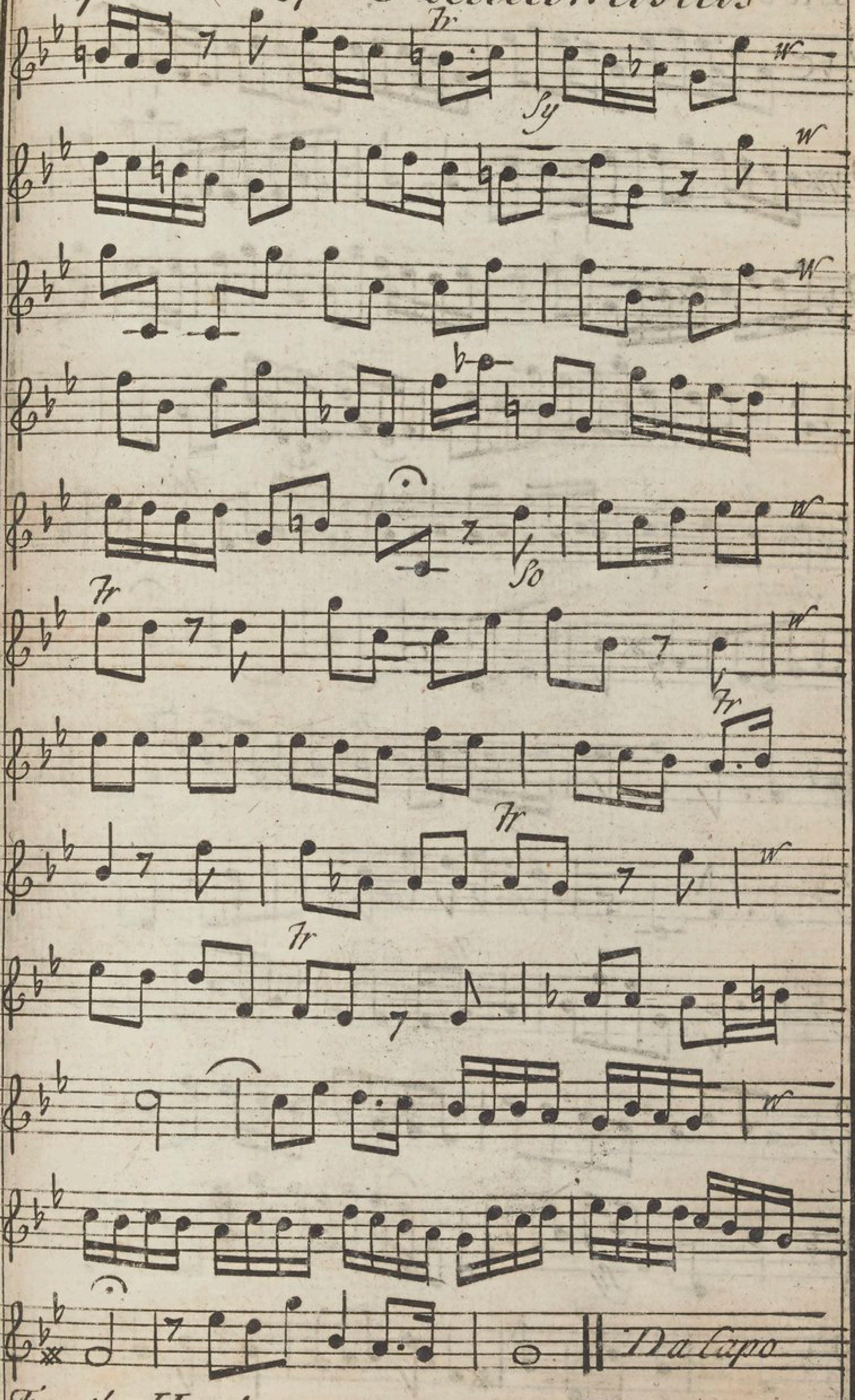
fy

So

7r

For [illegible] Flutboy.

Opera of Radamistus



For the Hautboy

30

Tu sei il cor *a Favourite AIR in*

Song

For the 1st Hautboy.

the Opera of Julius Cæsar

Tr Tr

Sy

Tr

Tr Tr

A Favourite AIR in the

Tr

Tr

Tr

So

Tr

Tr

Tr

Tr

Tr

Sy

For the Hautboy

Largo

D C

Deh piange te Julius Cæsar

Largo

A Favourite AIR in the

Allegro

Fr

So

Fr

Su

Fr

So

Fr

Sy

So

For the Hautboy.

adag

Vsy

So

7r

For the Hautboy.

Da Capo

Non e piu tempo

Tamerlane

All^o

So

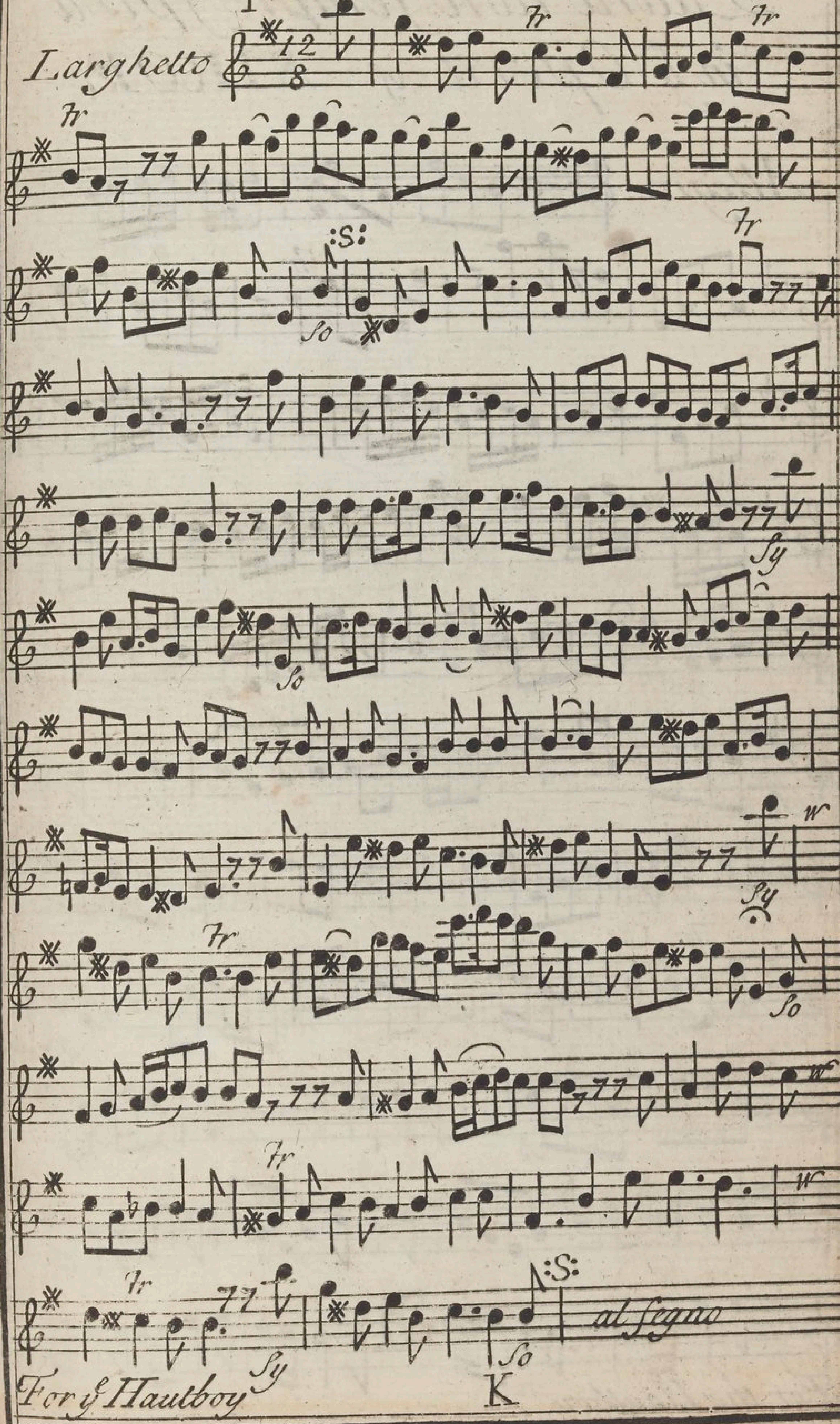
Fr

Sy

For the Hautboy.

D C

Faro cosi piu bella



For ye Hautboy

Laura non sempre spira in ye Opera of SIROE

Allegro

Sy Tr So Tr Tr Sy Tr Da Capo

40

A Favourite AIR in

Andante

Tr

:S:

:S:so

Tr

Tr

For 1st Hautboy adag

Sy

So

Fr

W

Fr

W

Fr

adag

Sy

Fr

:S: Da Capo al Segno :S:

For the Hautboy.

42

A Favourite AIR in

Allegro

Fr

So

Fr

Fr

Sy

So

Sy

So

Fr

Fr

Sy

Son

Fr

For the Haubboy.

Sy So Tr Tr Sy Tr

A Favourite Air in the

Allegro

So

Sy

So

Fr

For the Hautboy.

Sy So W

Adag Tr W

Sy

So

Sy So W

Tr

Tr

For the Hautboy.

Da Capo

Si scherzasi in the Opera of

Allegro

Fr

Fr

Fr

Fr

So

Fr

Fr

Sq

So

For the Hautboy.

Parthenope

Tr

Sy

Tr

Tr

Tr

Da Capo

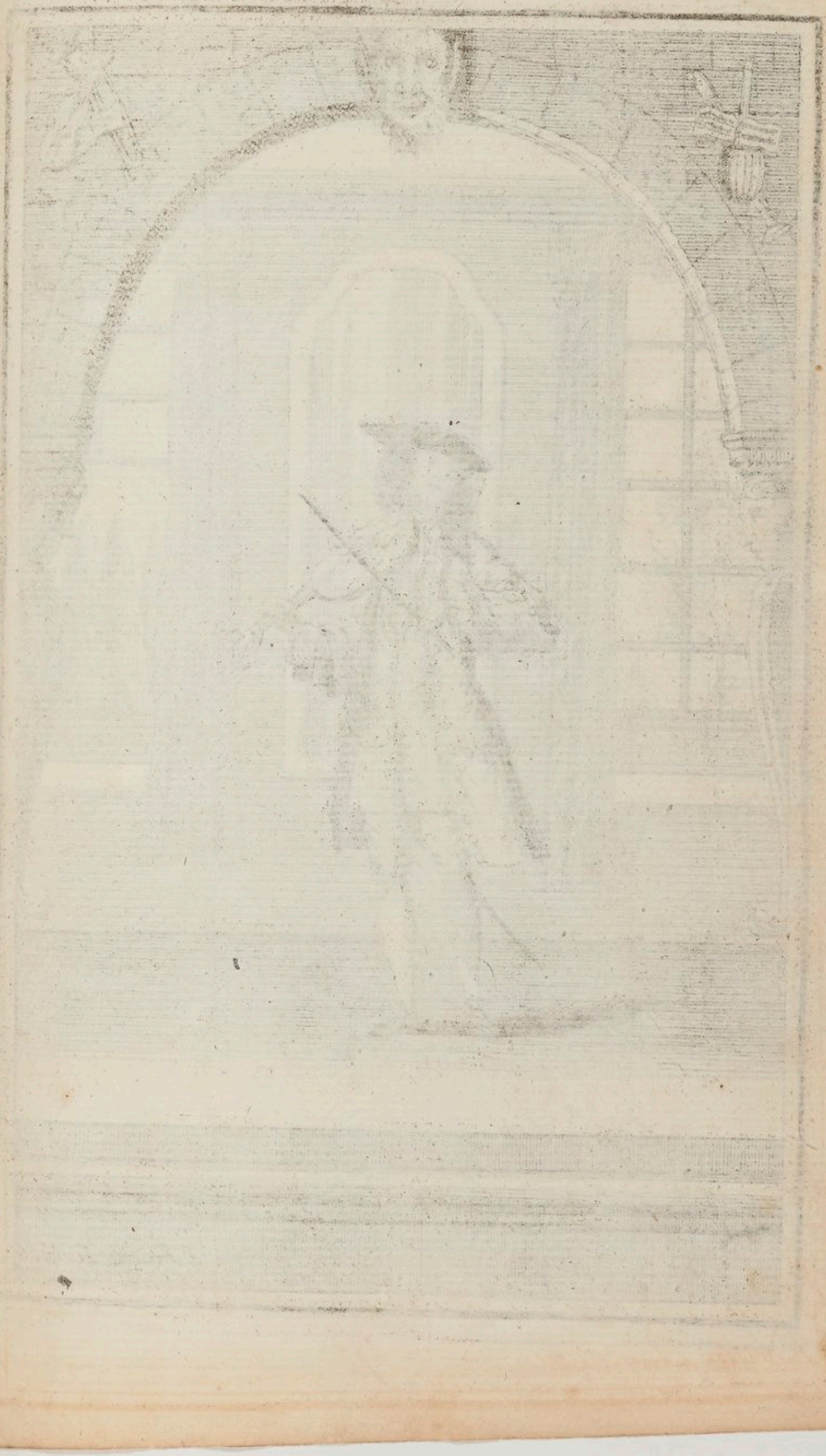
For the Haulboy. Adag

Air in Parthenope.

Larghetto

Chorus in Parthenope

For the Hautboy.



MUSIQUE

THE

Art of Playing

ON THE

VIOLIN;

WITH

A New Scale ſhewing how to ſtop every NOTE, Flat or Sharp, exact=ly in Tune, and where the SHIFTS of the Hand ſhould be made.

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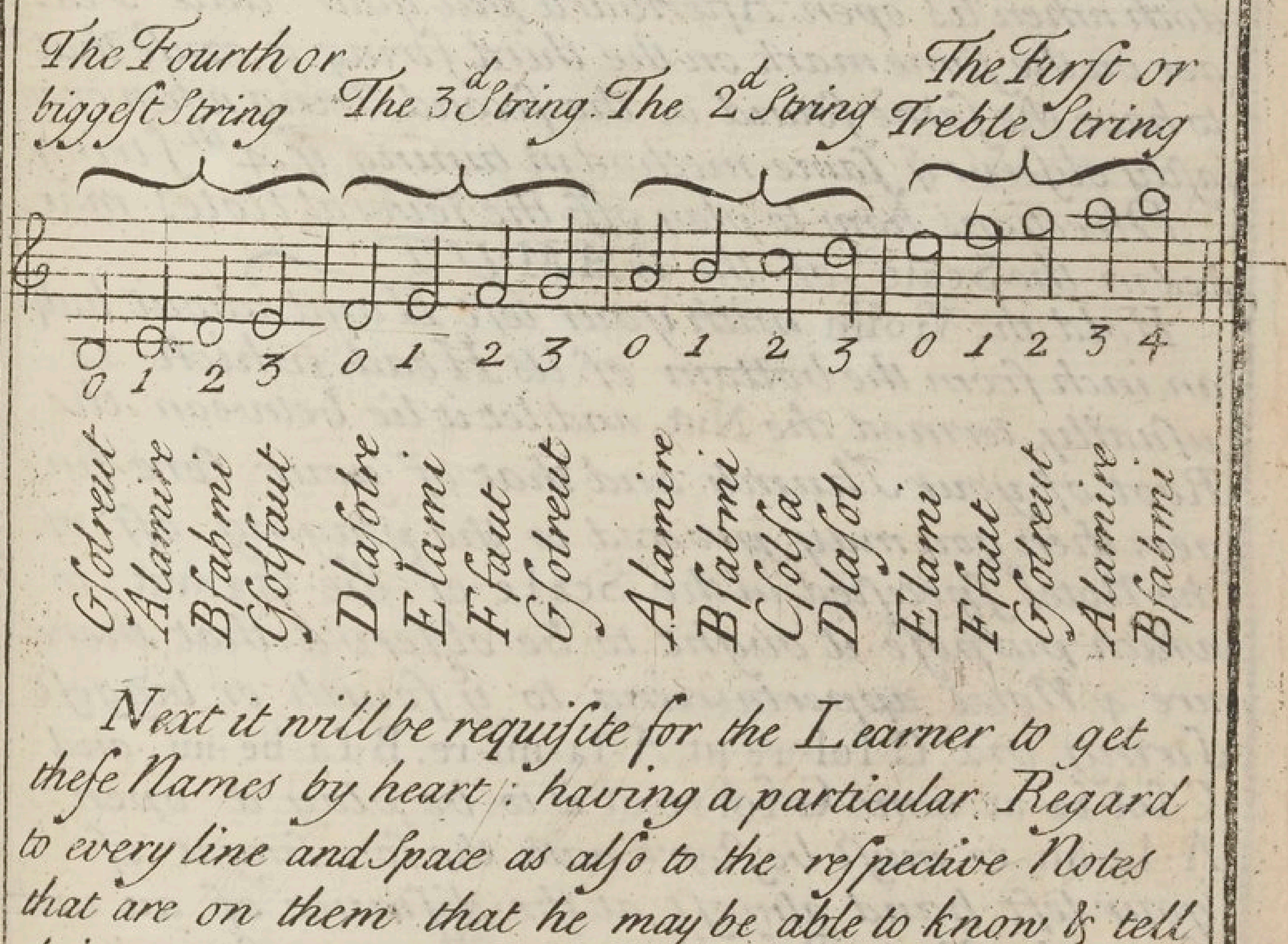
MUS

THE Art of Playing on the VIOLIN

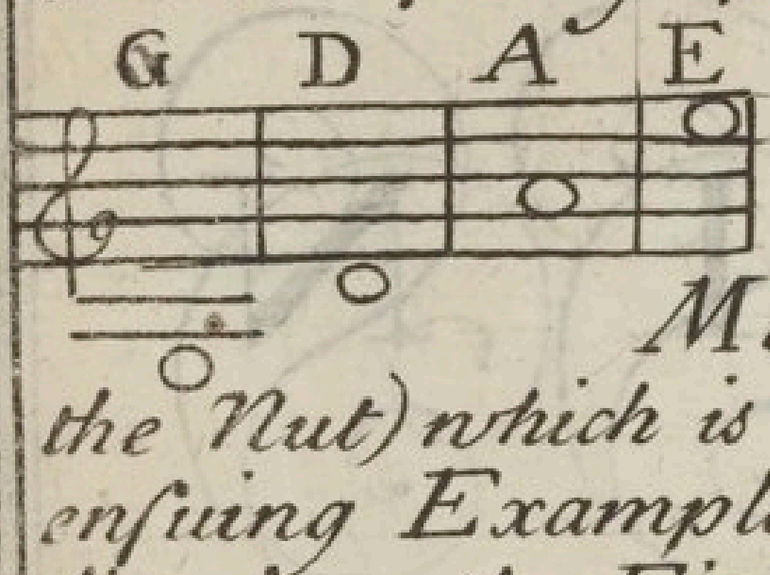
The first Thing to be learnt is the Scale of the **GAMUT** *as it is here subjoyned*



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 learn't is the method of tuning the Violin which must be by fifths thus if fourth or biggest string open must be GAMUT or rather G-sol-re-ut, the third String open D-SOL-RE, the second string open A-LA-MI-RE, and the least or treble string open E-LA. 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 acros's 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 ye 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 ye 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 ye same method in tuning ye 4th string.

Directions how to play off the several Notes marked in the Scale of the GAM-UT.

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 ye 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

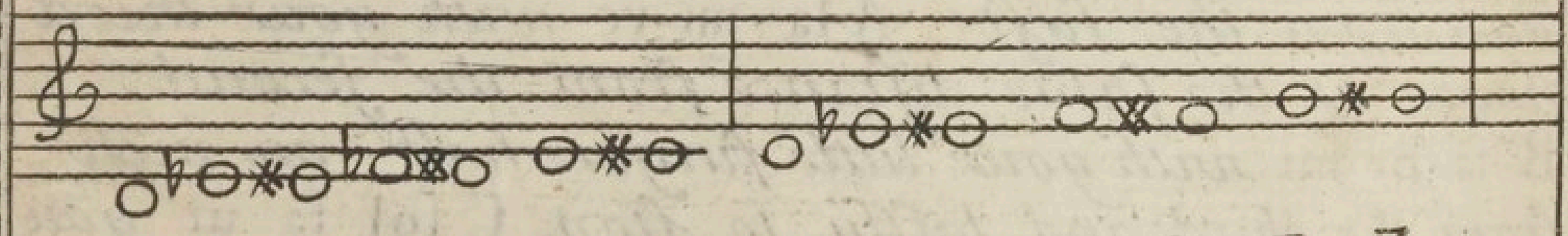
finger about half an inch from the first & C-sol-fa-ut with your third finger close to the second.
The IIId string hath in like manner 4 Notes which are these viz D la-sol-re, E-la-mi, F-fa-ut & G sol re ut (on which last the Cliff is commonly fixed) D-la-sol-re is struck open, E-la mi is to be stop't 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 ye 2d.
The IId 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 ye 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.

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 (♭) the other thus (♯) It may not be Amiss here to subjoyn the whole Scale of the Gamut ascending wherein 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 third finger. But whersoever 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^n^ it was before.

4th string. 3^d^ string.

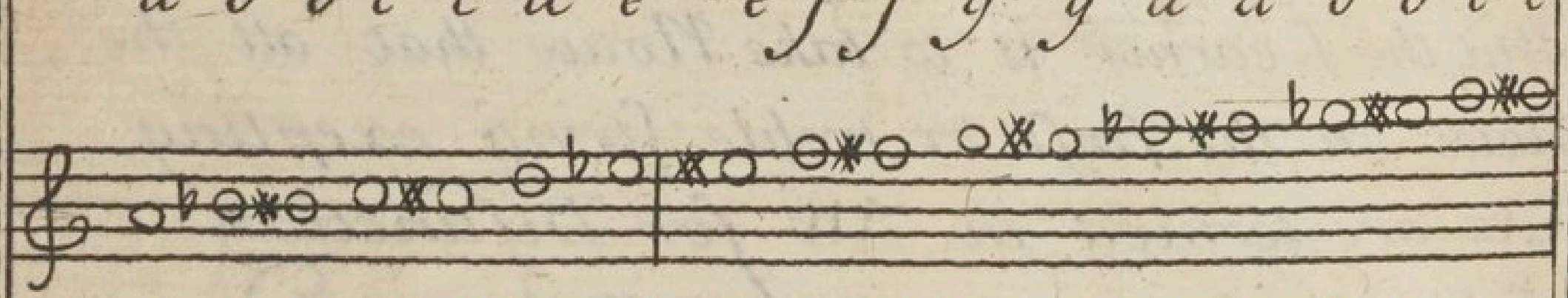
g a a♯ b b♯ c c♯ d e e♯ f f♯ g g♯



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♯



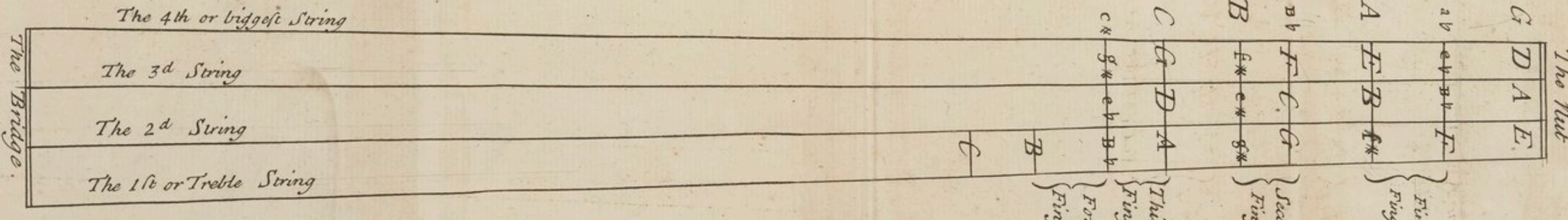
0 1 1♯ 2 2♯ 3 4 0 1 1♯ 2 2♯ 3 3♯ 4 4♯

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

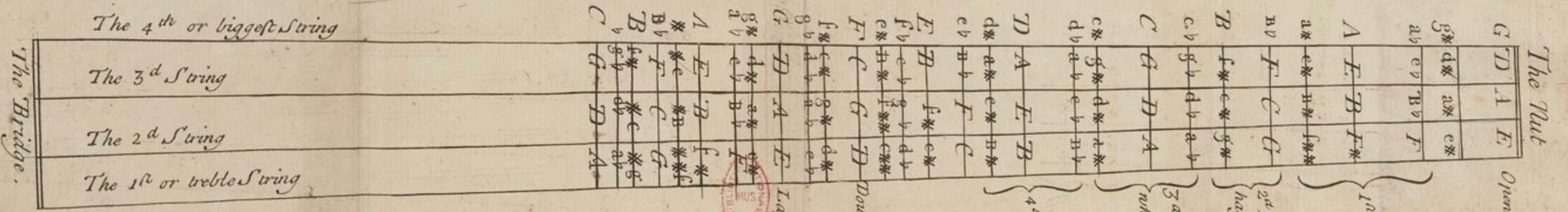
I
ion
asil

Whe
is cal
nhere

…t the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forwarder or backwarder as occa… requires; then with a pair of Compasses mark out these lines either with Ink, or with bits of Paper pasted on the neck of your Violin at the same Distance as they are in this Example; Thus you'll …discern every Note, and with a little practice learn how to stop in Tune to a very great Nicety.



…en you are pretty well acquainted with the manner of stopping according to the former Scheme, you may proceed to this, which directs you to stop in all the shifts, for Example ye first shift which …alled the half shift is upon the 5th line; the whole shift is upon ye 8th line; ye double shift is on ye 17th line; the last shift is upon ye 20th line. Note that in shifting you must put your first finger on that line or Note …e shift is to be done, & then move the whole hand higher accordingly. Note also that as G♯ & A♭, or A♯ & B♭ or also D♯ & E♭ &c are not ye same Notes you must not stop them with the same Finger.



Common Time.

Sembrief

Minums

Crotchets

Quavers

Semi quavers

Triple Time.

Minum

Crotchets

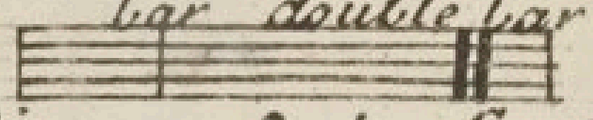
Quavers

Semi quaver

Example of the Time.

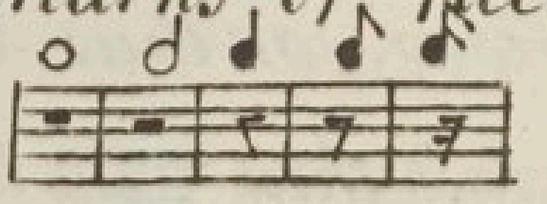
There are two sorts of Time viz Common and Triple. Common Time is marked thus and must be played slow. or thus to shew a somwhat fas= ter motion. and thus to denote a brisk movement.— Triple time is marked thus to signifie a grave movement. or thus which mark is usually prefixt to slow Airs: or thus which mark serves for Min uets or light tunes: and thus which last mark is generally set before Jiggs & Paspes. a Sembrief is ye length of 2 Minums. 4 Crotchets 8 Quavers and 16 Semi quavers. and ought to be held as long as you can distinct- ly tell four thus 1: 2; 3; 4: therefore according to ye Mark set at the beginning of any Lesson whether it be slow or quick, you must alter ye telling of these Num- bers slower or faster.

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.



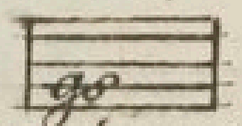
A Bar is a line drawn cross the five lines of the Scale as you may observe in the Example; A double Bar is set as occasion serves to shew that ye Strain ends there and that every strain must be played twice over. Furthermore in most Lessons you will find a dott or prick on the side of a Note, which signifies 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 begining of the Staves or lines, the first whereof is that of the Cliff which is formed thus.



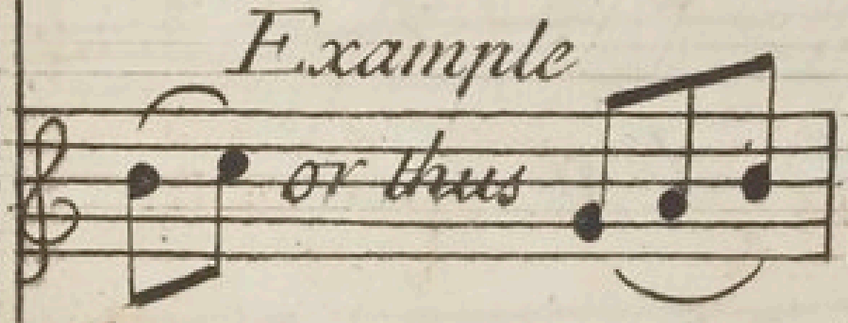
some other Notes also inserted in most Lessons viz Flats & Sharps that have been alredy described in the in the preceeding Example. Therefore I shall only add here that the Flats are used for El a, B fa be mi and A la mi re, and if one or more of these Flats be placed next the Cliff it ought to be understood that all the Notes on that line, or in those spaces where they stand must be played flat throughout the whole Lesson

unless you meet with a Sharp prefixt 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 ye 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 (tr) 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.

Example



There is also another sort of Grace call'd a Slur and marked thus (⌒) 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

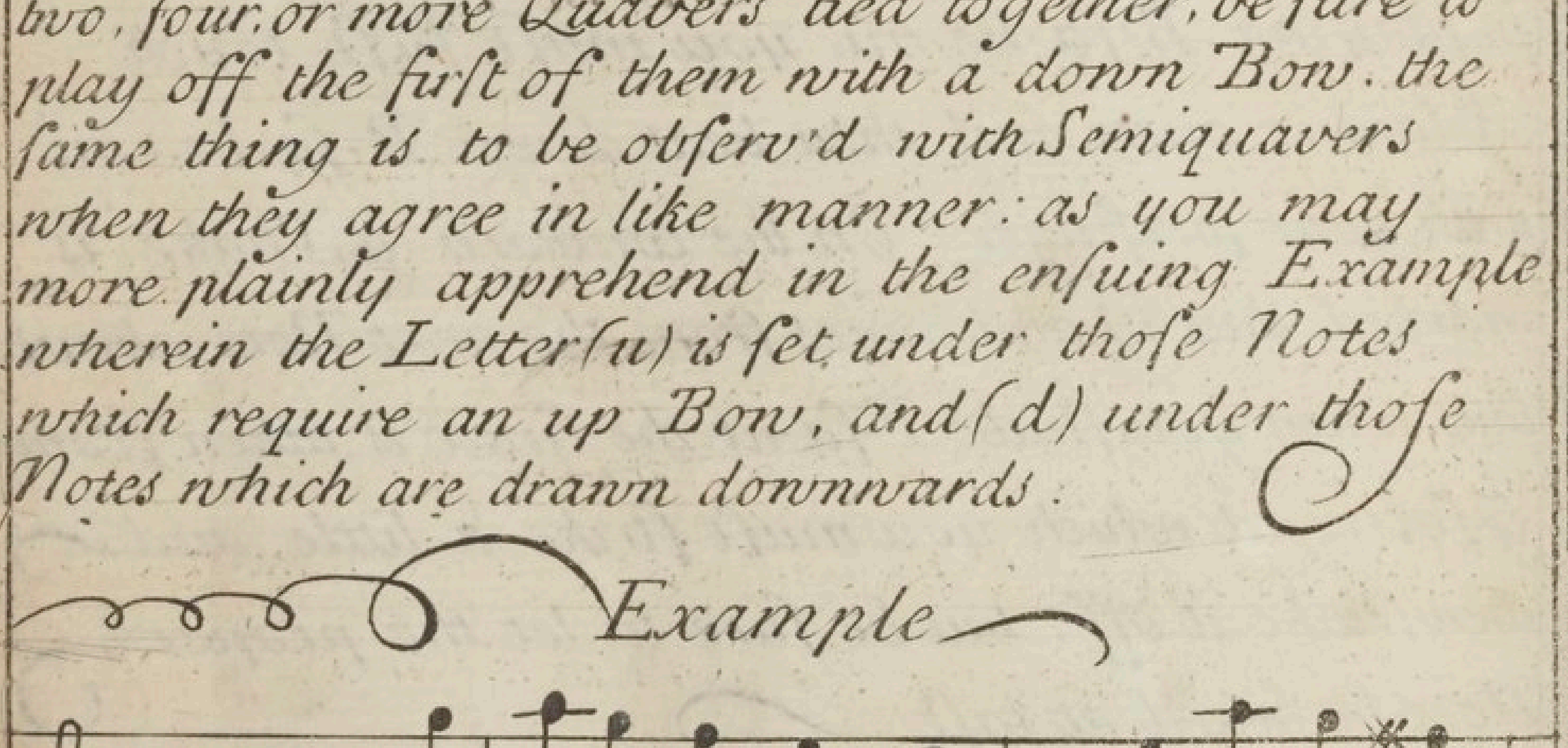
The

8

The Method of Bowing in Common Time

It is difficult to lay down any certain Rules for ye Use of ye Bow by reason the direction of divers Masters and ye Methods of Practitioners are very different; nevertheless it may not be improper for ye 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 ye others by the first Bar. which must be always struck with an up Bow. the next within ye Bar is to be drawn with down Bow. and whenever an equal number of Minums. Crotchets. or Quavers are comprised within ye same Bar. proceed in drawing one Bow down and ye 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.

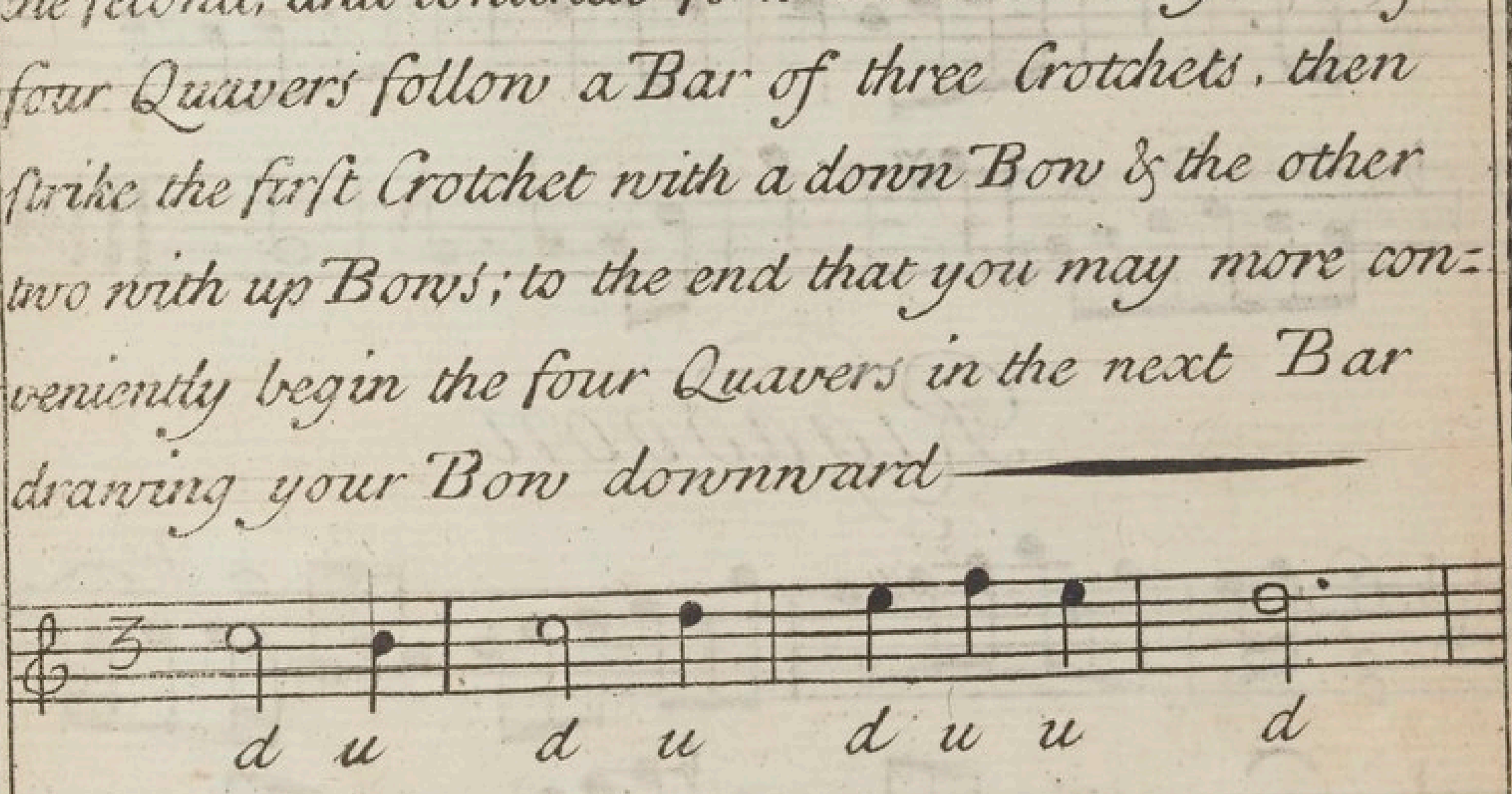
Example



The Method of Bowing in Triple Time

When three Minums 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 ye Bow downward for ye 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



Minuet

Fr

W

Fr

Rigadoon

Fr

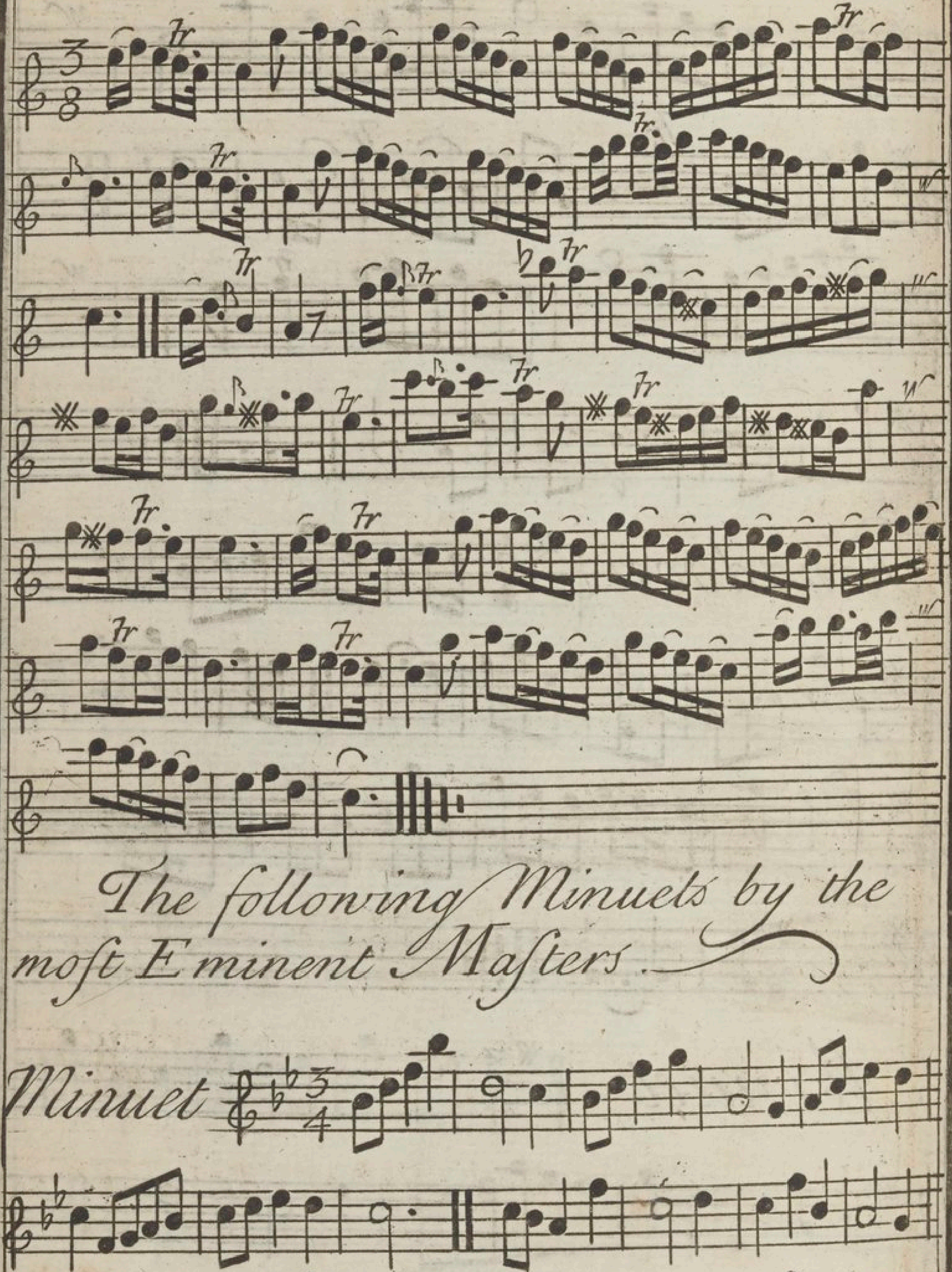
For the Violin

Minuet

Rigadoon

Minuet

Minuet in Rodelinda.

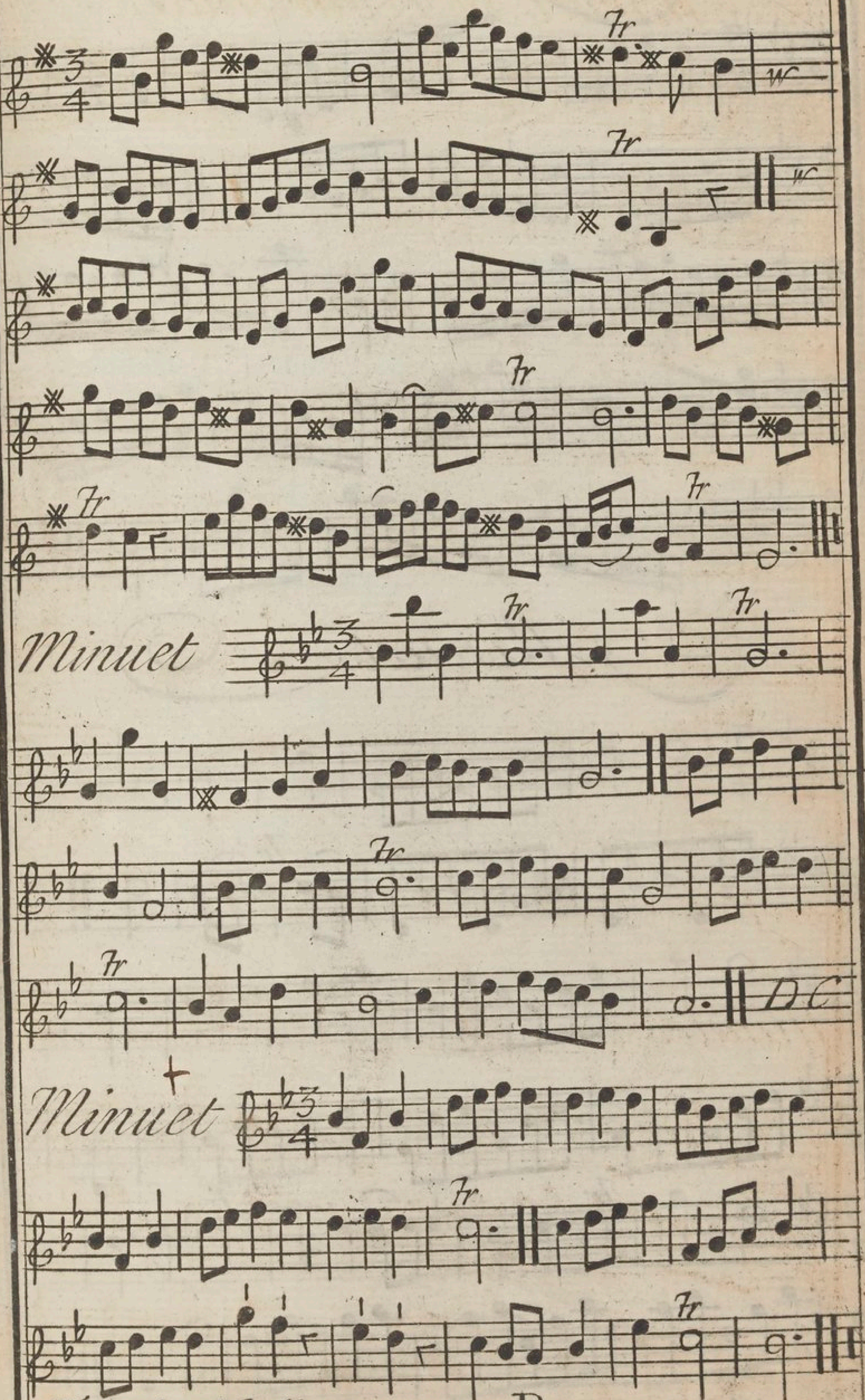


The following Minuets by the most Eminent Masters.

Minuet

For the Violin.

Minuet.



Minuet

7

7r

7r

7r

Minuet

7r

7r

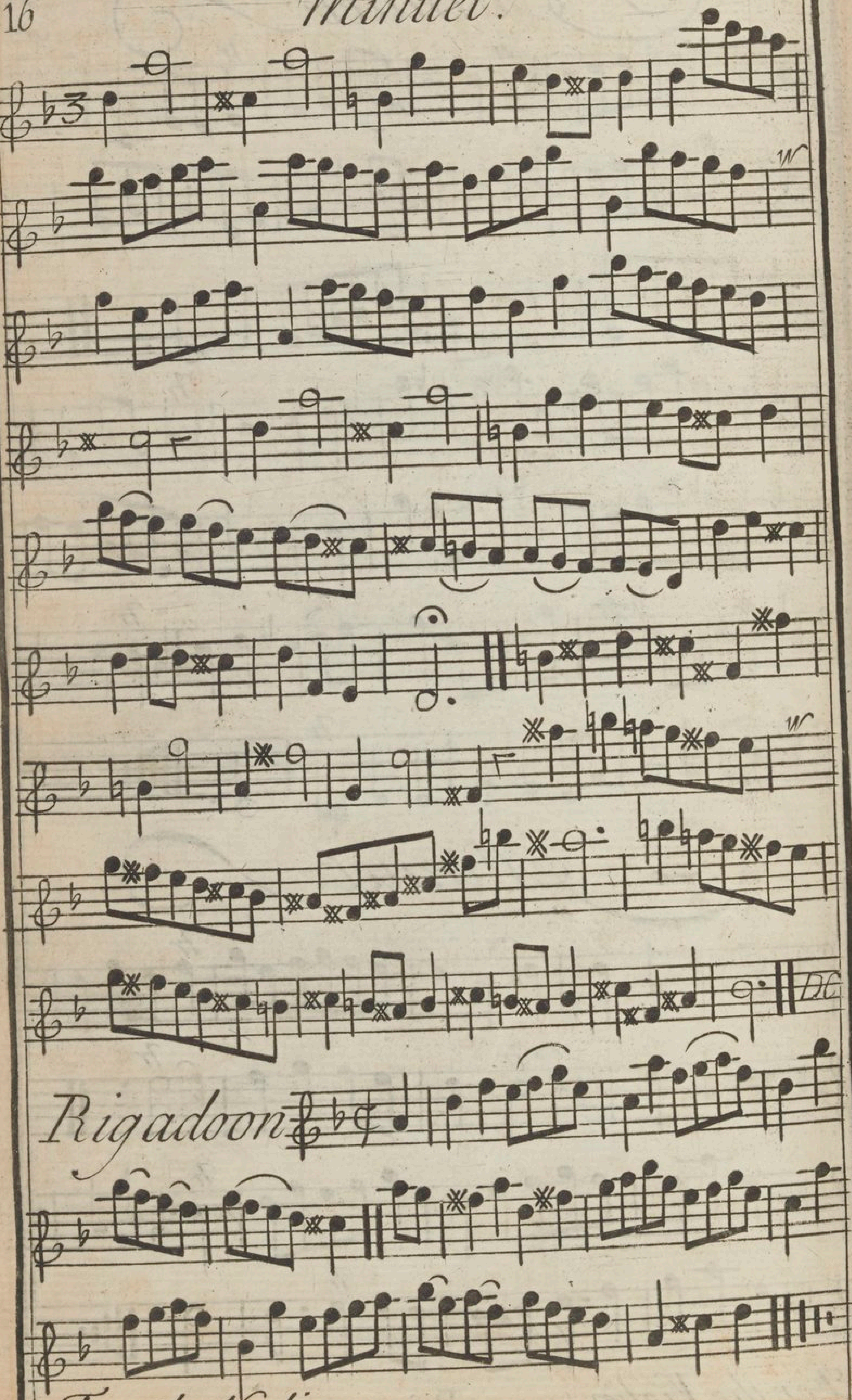
7r

For the Violin

Minuet

Minuet

Minuet.



For the Violin

Sarabband by Sr Albinoni.

All°

Gavot by Sr Albinoni.

For the Violin

BIBLIOTECA MUSICA

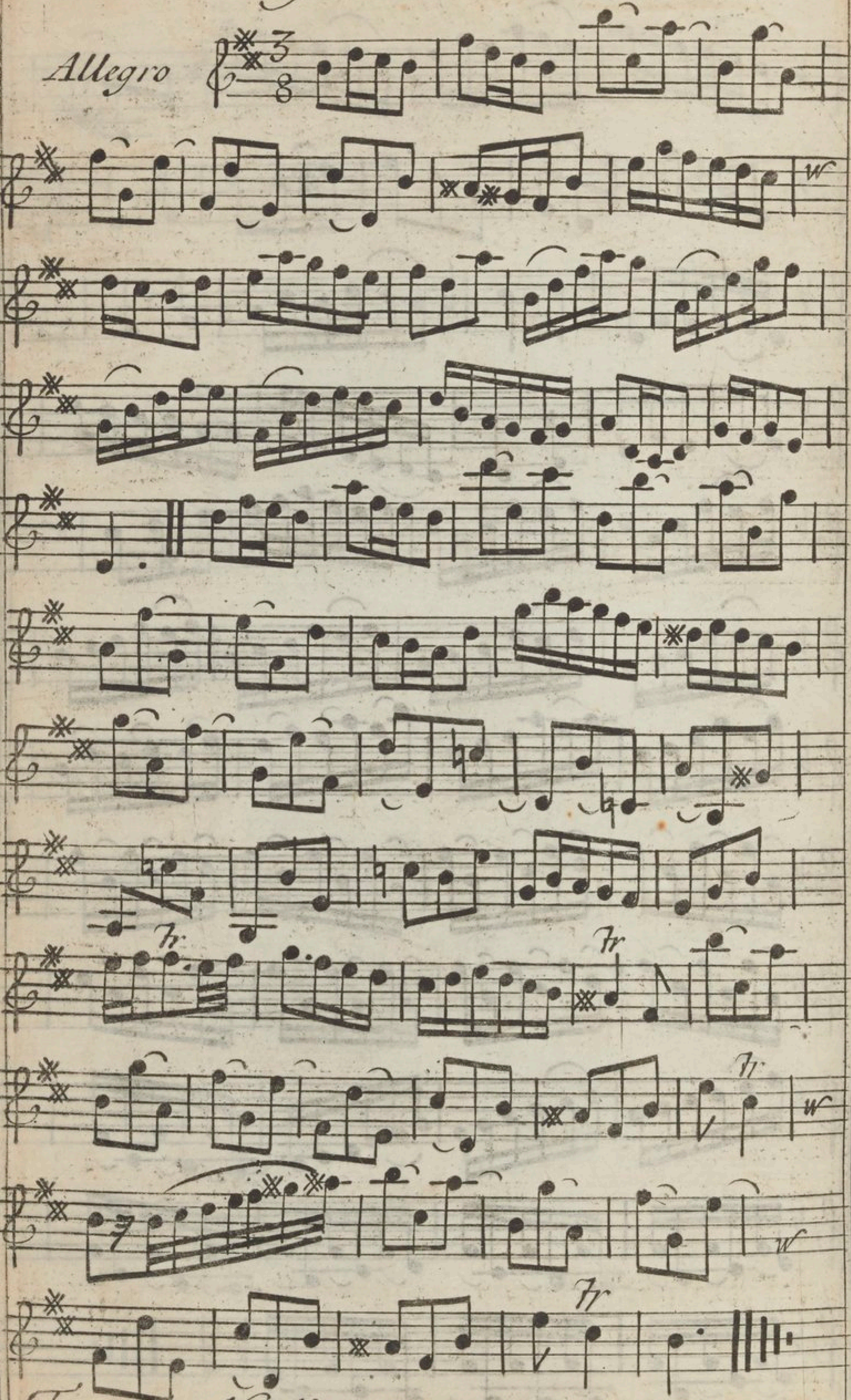
E

Air by Sig.r Mascitti

Presto

For the Violin

Air by Mr. St. Helene



For the Violin

Minuet.

Tr

Tr

Tr

Tr

Tr

Rigadoon

Rigadoon

Tr

A Favourite Air:

Allegro

tr

:S: Song

Sym

:S: Song

Sym

For the Violin

Adagio

in the Opera of Sirve.

Sym

Da Capo al Segno

Air by Mr Handel in Julius Cæsar.

Song

Sym

Song

Adag

Sym

D.C. al Segno

For the Violin

Un lampo e la Speranza.

Allegro

Song

Sym

For the Violin

In the Opera of Admetus.

Sym DC

Si caro Si in Admetus

Sym Song Sy So

Sy So Sy

So Sym

Song

DC

A Favourite Air

All.o

Song

Sym

Song

Sym

Song

Sym

For the Violin.

in the Opera of Rodelinda

Song

Da Capo

Minuet.

Rigadoon

Aure portate by Mr Handel

Allegro

Song

Syn

For the Violin.

in Ptolomy

D C

Air by Mr Bononcini in Astyanax

Air in Astyanax

D C

A Favourite Air,

All.o

Tr

Song

:S:

Syn

So

Song

For the Violin

In Rhadamistus.

tr

tr

tr

tr

tr

Sym

tr

tr

tr

tr

:S:

:S:

D C al segno :S:

A Favourite Air

Sym

Song

Sym

Song

For the Violin

In the Opera of Rodelinda.

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Sym

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Song

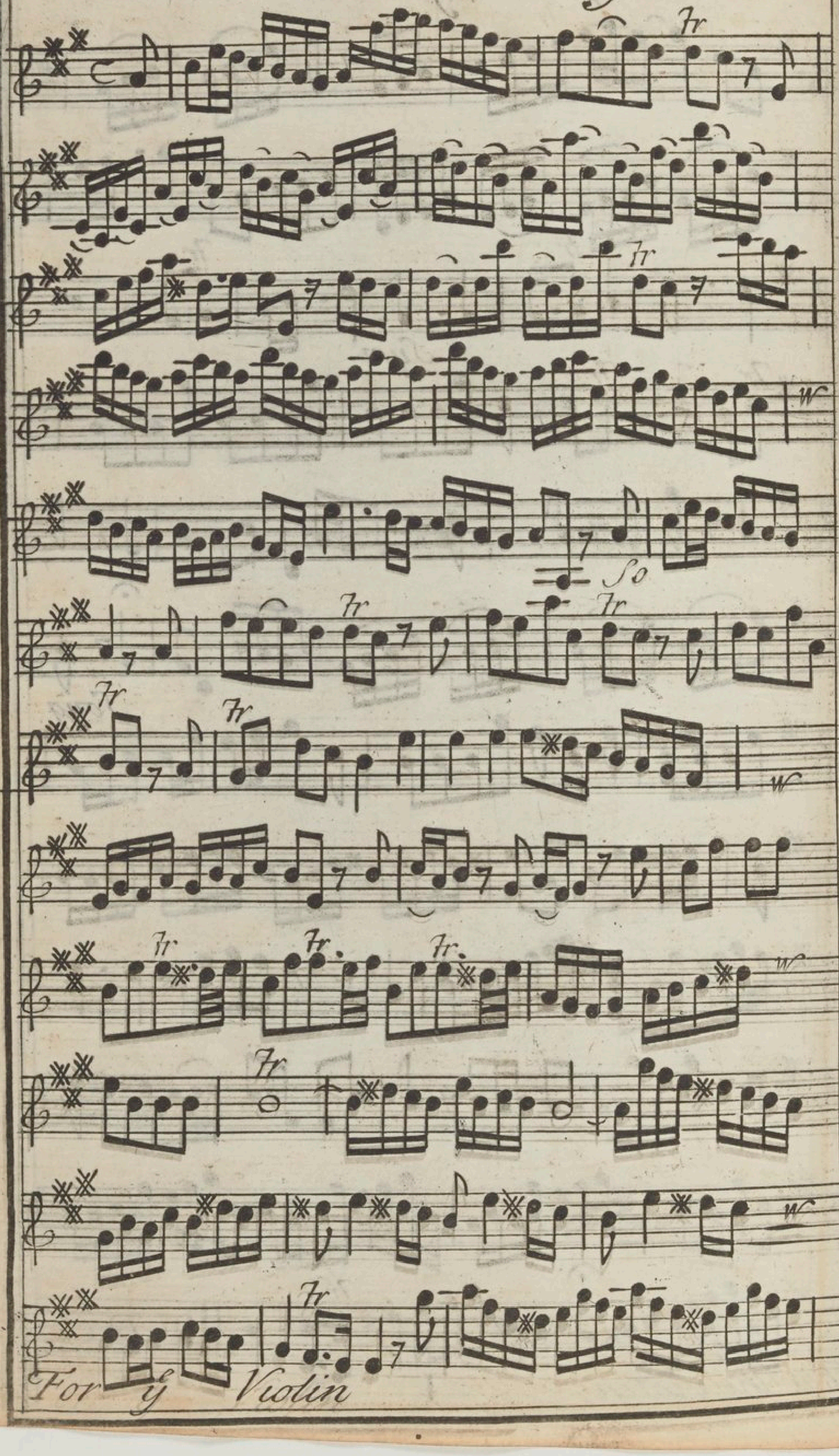
Tr

D C

For the violin

I

A Favourite Song



in the Opera of Admetus

Tr

Song

Tr

Tr

Tr

Sym

So

Tr

Sym

Admetus

Song

Tr

Da Capo

A favourite Air in Admetus.

Allegro

Song

For the violin

Admetus

7r

Sym

Song

Sym

Song

7r

W

For violin

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Da Capo

A Favourite Air

Sym

Tr

Sym

Song

Song

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Song

For the Violin

Tr

Sym Song

Tr

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Song

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For the Violin

A Favourite Air in Siroe

Andante

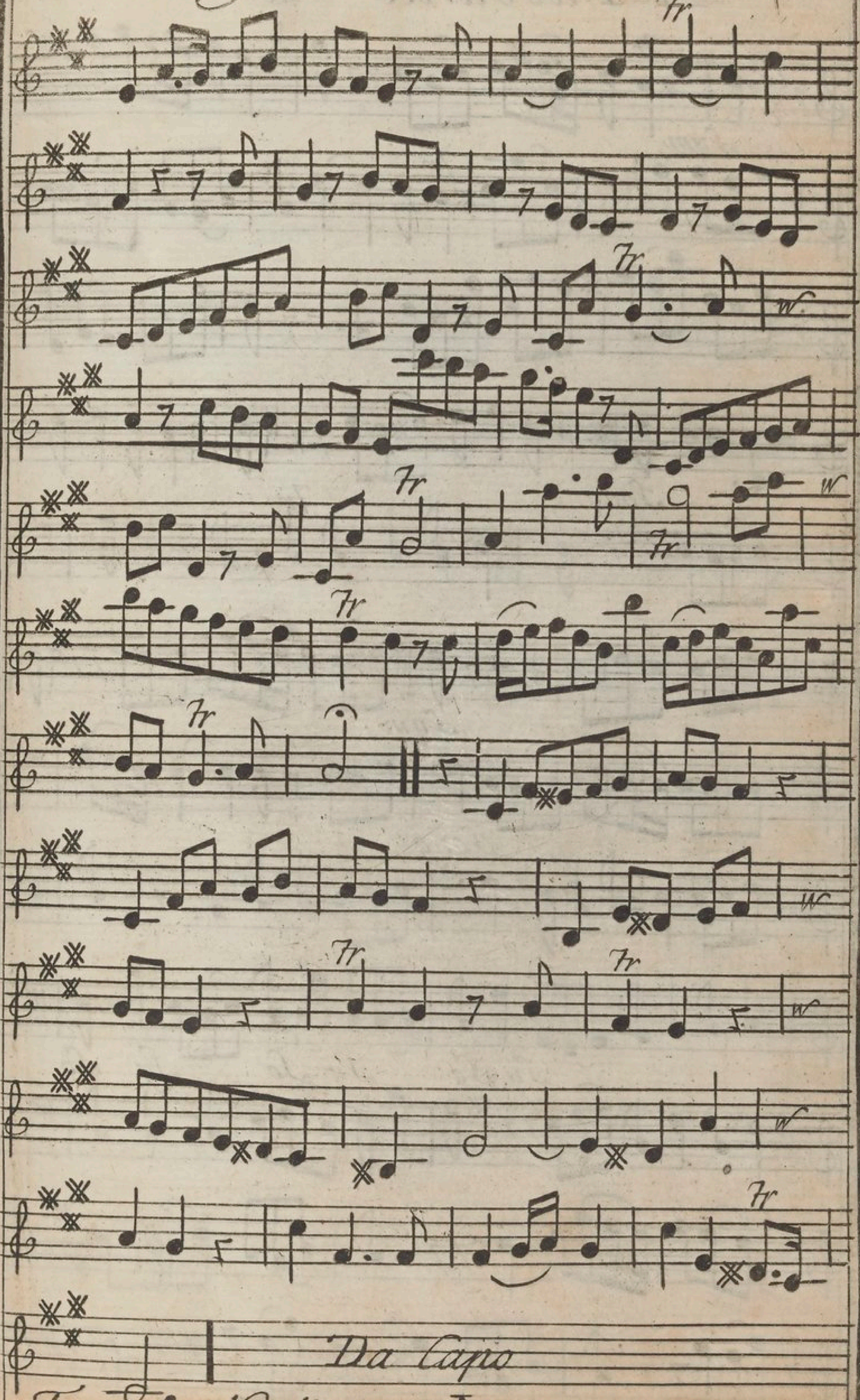
Song

Syn

Song

For the Violin

by Mr. Handel.



A Favourite Air

Tr

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Tr

Song

Tr

Syn

Song

Sy So Sy So Sy So

For the Violin

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W

Sym

W

Song

W

W

Tr

W

Da Capo

Minuet

Rigadoon

Minuet

For the Violin

Minuet

Minuet

Furibondo in 9e Opera

All°

Song

Sy

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So

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So

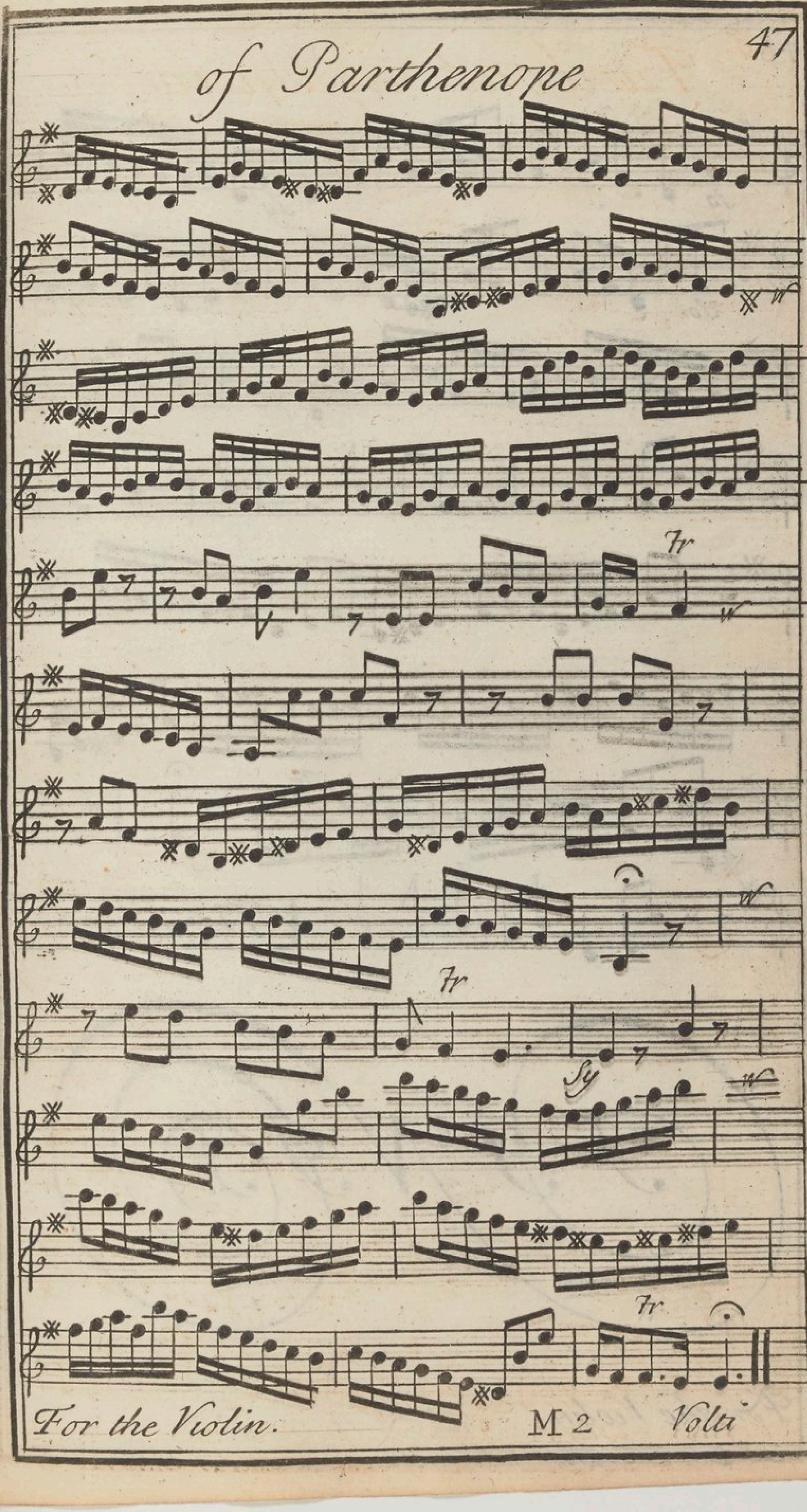
Fr

Sy

So

For the Violin

# of Parthenope



So

Sy

So

w

Fr

Fr

Da Capo

FINIS

For the Violin.

BIBLIOTH. NATIONALE MUS

J Smith Scul

BIBLIOTH. NATIONALE

THE

HARPSICHORD

Illuſtrated and Improv'd;

Wherein is ſhewn

The ITALIAN Manner of Fingering

WITH

Suits of Leſſons for Beginners & thoſe who are already Proficients on that Inſtrument and the

ORGAN

WITH

Rules for Attaining to Play a

THOROUGH BASS,

Alſo with Rules for Tuning the

HARPSICHORD or *SPINNET.*

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* 1ˢ. 6ᵈ.

BIBLIOTHÈQUE NATIONALE
R.F.

ARBROATH

A GUIDE

TO THE

ANCIENT ABBEY AND MODERN TOWN

OF

ARBROATH

The

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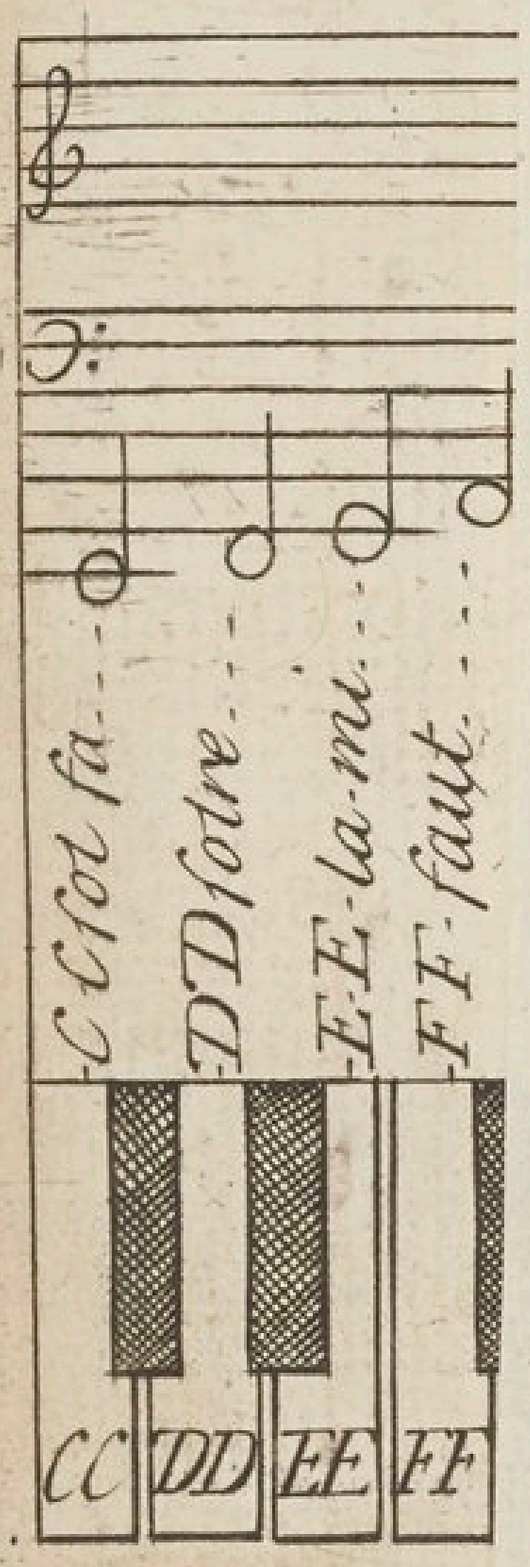

Bass
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Cliff. and i
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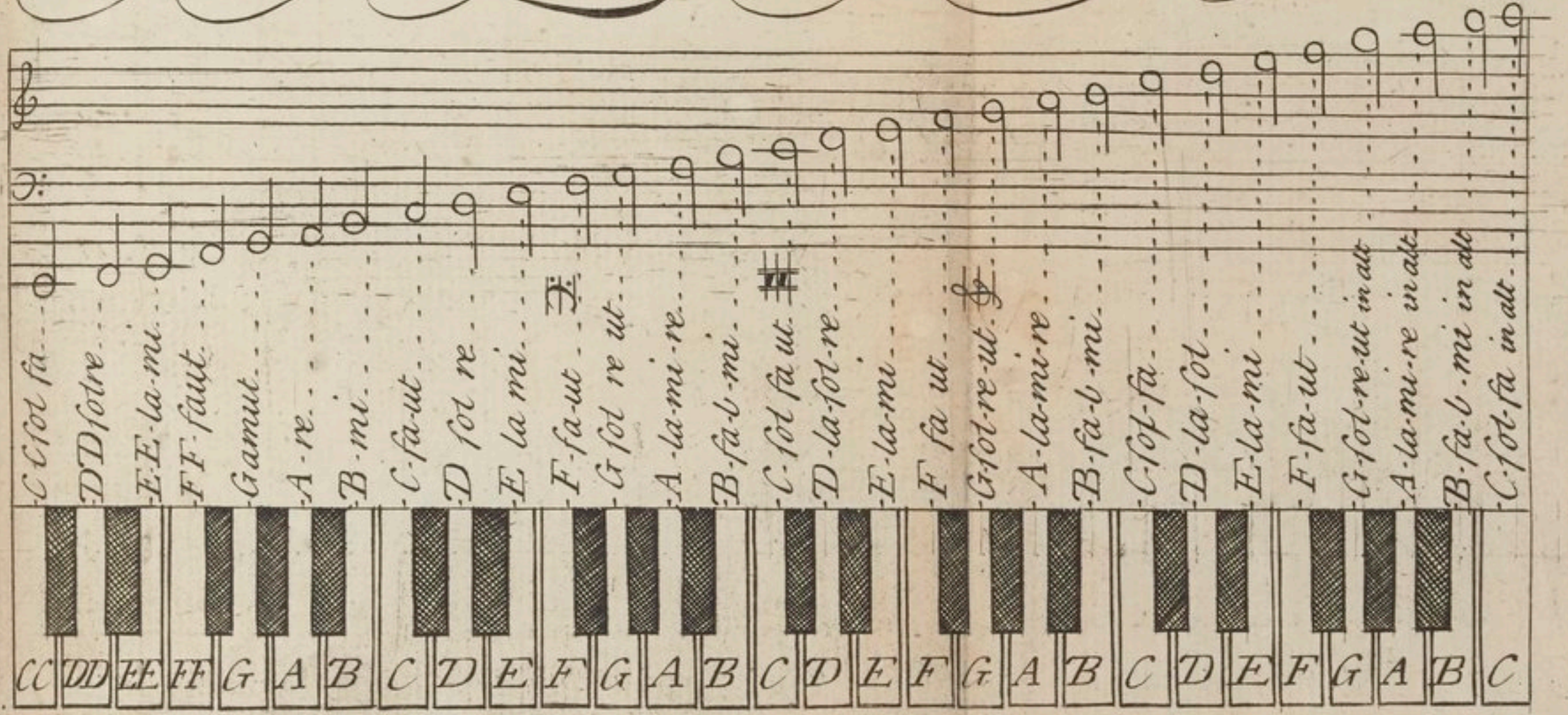
The Harpsicord Illustrated and Improv'd.

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 Stave contains the Treble and has this mark 𝄞 which is called the Treble Cliff) set at the beginning of it: this mark 𝄢 which is called the Bass Cliff is usually at the beginning of the second stave 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.



Bass or Left Hand. *Treble or Right Hand*

Observe in this Example that the four Notes above the Treble stave are called in alt; and those below the Bass stave 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 faut of your Instrument.

BIBLIOTHEQUE ROYALE MUS

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 ♭♭ or sharps ♯♯ to the white Keys, for Example the short Key that is between G & A serves both for G ♯ and A ♭, the short key between A & B serves also for A ♯ and B ♭ &c for the rest

Therefore if any Note has a ♯ set before it you must touch the inward or short Key above it, and if there be a ♭ 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

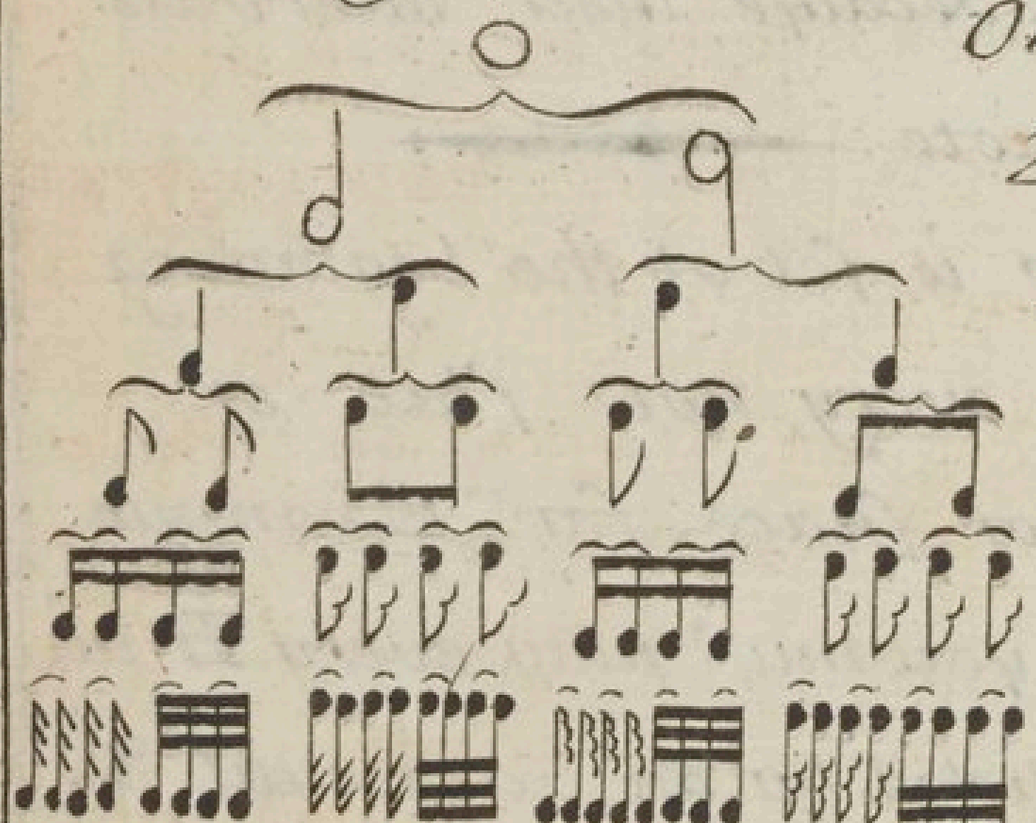
Observe also that between B and C and between E and F there is no inward Key, as there is between the others, because their intervals are naturally but an half note.

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 ♭ should be placed in B you must play every B in your Tune flat, unless contradicted by an accidental ♯. the same holds good in respect to Sharps.

There is another Character called a Natural which is made thus ♮. and is used to contradict those flats and Sharps that are set at the beginning of a Stave, and in such a Case you must touch the Natural Note as it is in the Gammut. for Example if a ♭ 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 Semibrieve 𝅝, a Minum 𝅗𝅥, a Crotchet ♩, a Quaver ♪, a Semiquaver 𝅘𝅥𝅯, and a Demisemiquaver 𝅘𝅥𝅰. their Proportions to each other are these, a Semibrieve as long as two Minums, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers, as.

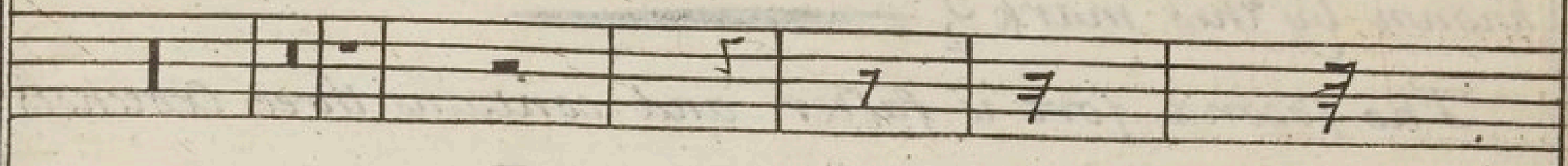


One Semibrieve
2 Minums
4 Crotchets
8 Quavers
16 Semiquavers
32 Demisemiquavers

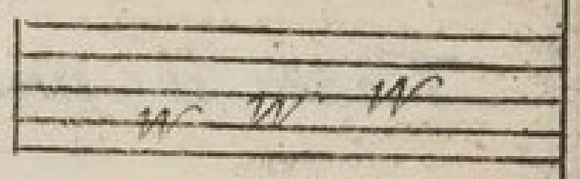
There are Characters also for denoting silence, called Rests or Pauses which are these following.

Example

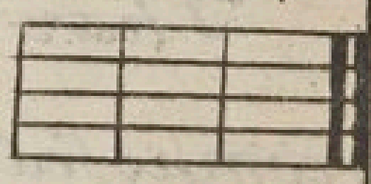
4 Semibr. 2. 1. Minum. Crotch. Quav. Semiq. Demiſemiq



There are yet other Characters uſed in Muſick, ſuch as Directs which is uſually put at the end of a Stave to direct to ye place of the first Note on the next Stave as



There are alſo two Sorts of Bars, Viz ſingle and double; The firſt ſerves to divide the Time according to its Meaſure, whether Common or Triple. the double Bars is ſet to divide the Strains of Songs or Tunes as



A Repeat which is made thus :S: is uſed to ſignifie that ſuch a part of a Tune muſt be play'd over again from the Note over which it is placed

Of Time

There are two Sorts of Time. Viz. Common Time and Triple Time

There are three ſorts of Common Time. the firſt and ſloweſt of which is marked thus C and its Bars conſiſt of a Semibrieve

The ſecond Sort of Common Time is ſomewhat faſter. which is known by this Mark ¢ and its Bars conſiſt of a Semibrieve alſo

The third ſort of Common Time is the quickeſt of all & call'd retortive time. This is known by this Mark ¢ this 2 or this $\frac{2}{4}$ but when it has this laſt mark there's but 2 Crotchets in a bar

Harpſicord.

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

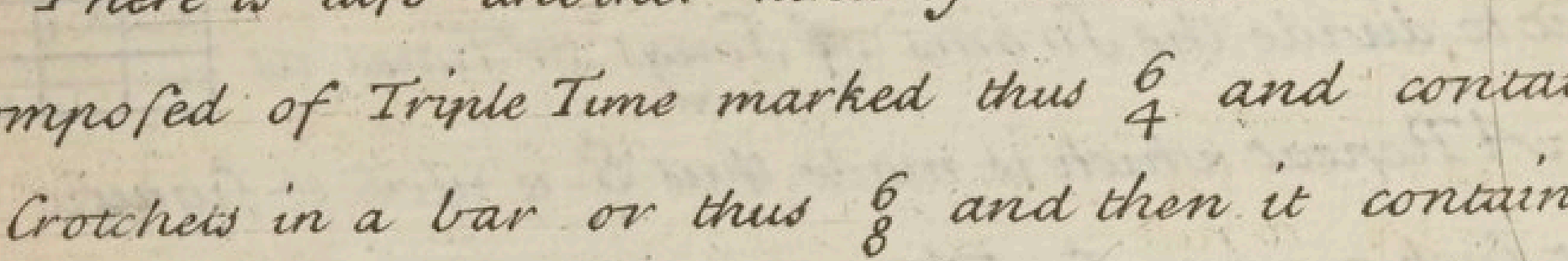
The second sort is faster and contains three Crotchets in a bar and is known by this Mark $\frac{3}{4}$

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

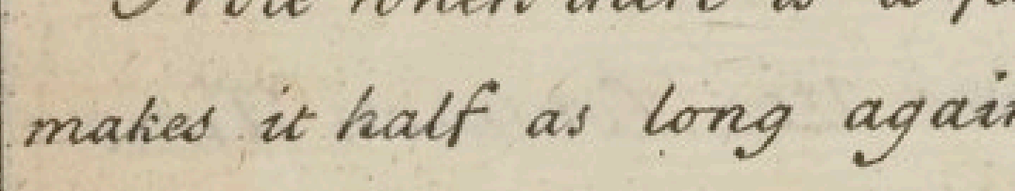
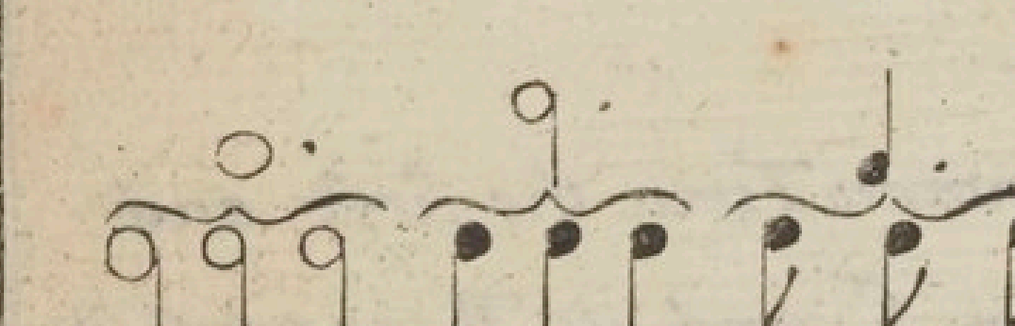
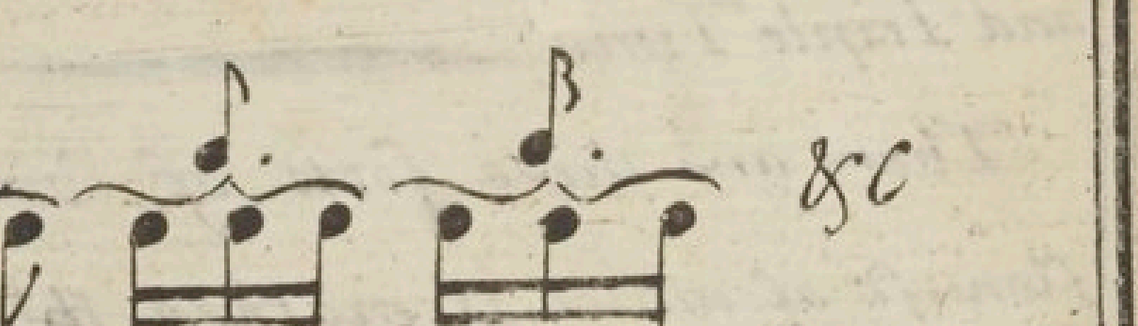
There is another kind of Triple Time which is composed of three bars of the former and is marked thus $\frac{9}{4}$ or thus $\frac{9}{8}$ and contains either 9 Crotchets or 9 Quavers in a bar

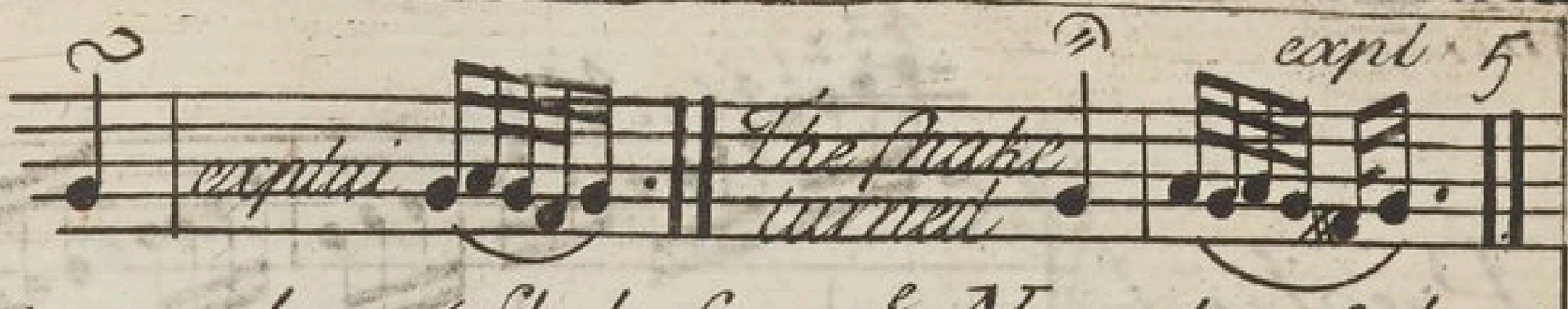
There is also another kind of Common Time composed of Triple Time marked thus $\frac{6}{4}$ and contains 6 Crotchets in a bar or thus $\frac{6}{8}$ and then it contains but 6 Quavers, or also thus $\frac{12}{8}$ then it contains 12 Quavers in a bar

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 thus explained. a Beat explain. a fore fall, explain thus  a back fall explain  The plain Note and Shake thus  explain



The Turn thus

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

Preludi

Gavot
in
Otho

8

Minuet

end with the
first strain

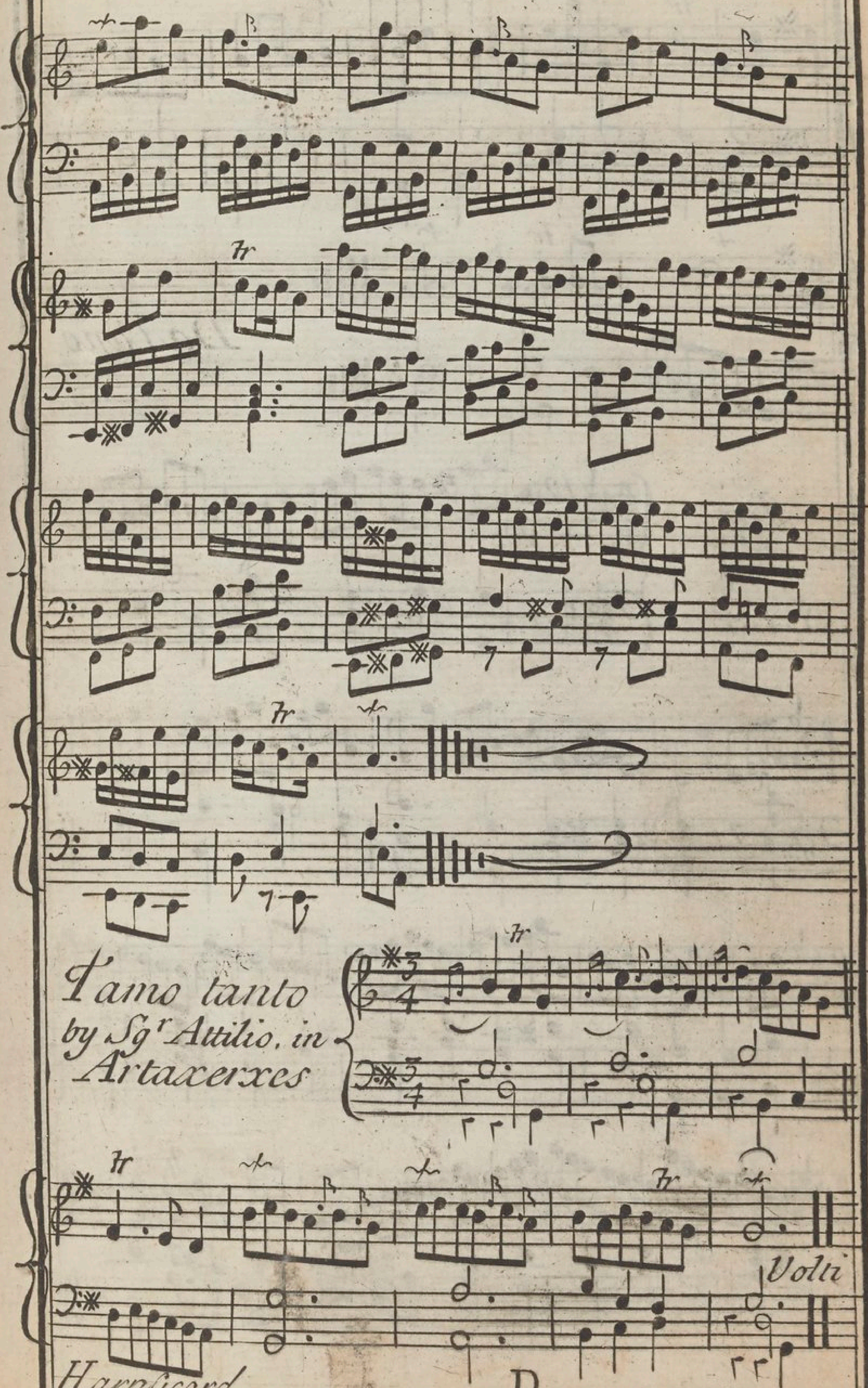
Minuet
by
Mr Lully

End with the first strain

Prelude by Mr Babel.

Presto

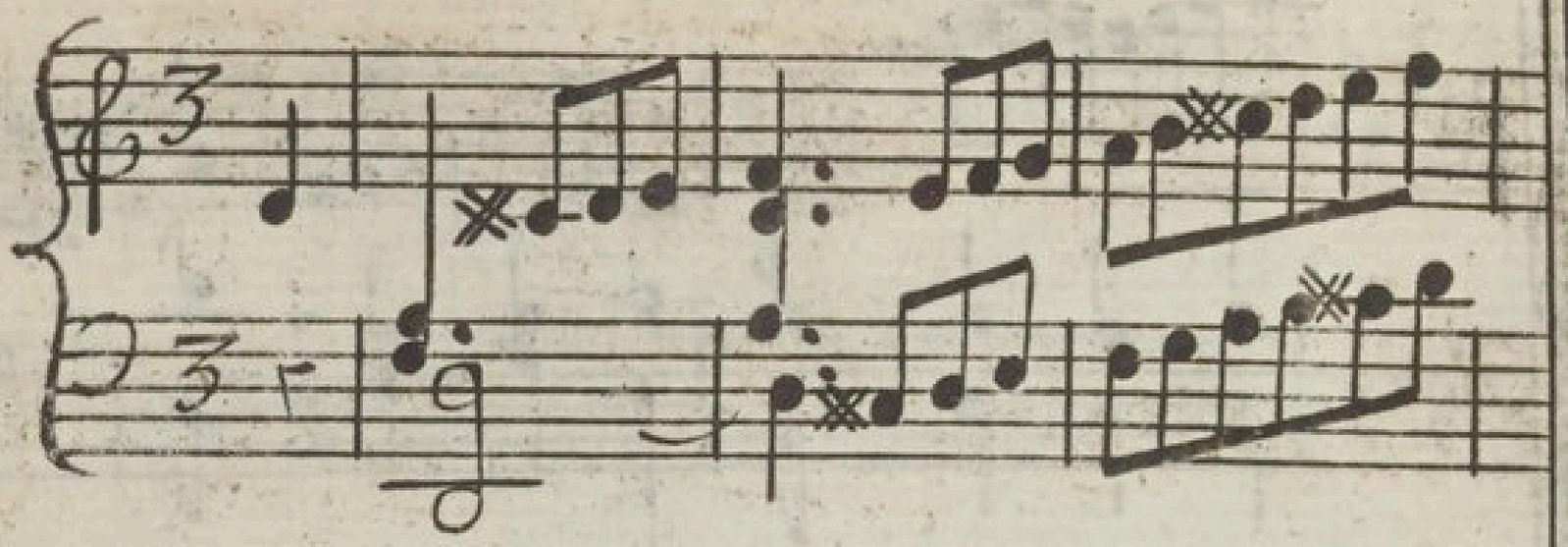
Minuet by Mr Lully.


I amo tanto
by Sg.r Attilio, in
Artaxerxes
Volti
Harpsicord

Da Capo

Jig
in
Siroe.

Courant
by Mr
Walthefon.



Harpsicord.

BIBLIOTH. MUSICALE

E

Suite by Mr Matthcson.

Symphony

Quick

Harpsicord.

Volti

Allem

Allemand

Courant

Sarabánd

Harpsicord

F

Volti

Sarraband

Fr.

:S:

Fr.

Gigg

Giga

Volti

Harpsicord.

A Favourite AIR in the Opera of FLORIDANT

Harpsicord

A Favourite SONG in the Opera of SCIPIO

Adagio

Andante

Harpsicord.

D.C.

A Favourite AIR, in the Opera of Vespasian

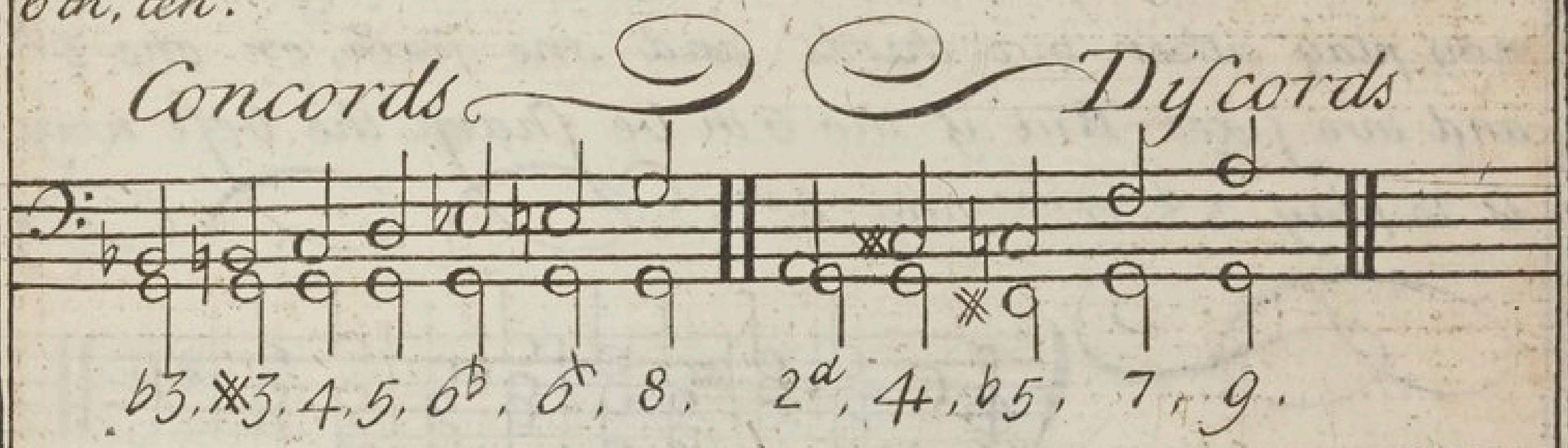
RULES
for attaining to play a Thorough Baſs.

Muſick conſiſts of Concords & Diſcords
Concords are either perfect or imperfect: the perfect concords are the 5th and 8th, the imperfect Concords are the 3d, 4th, and 6th.

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

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

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



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.

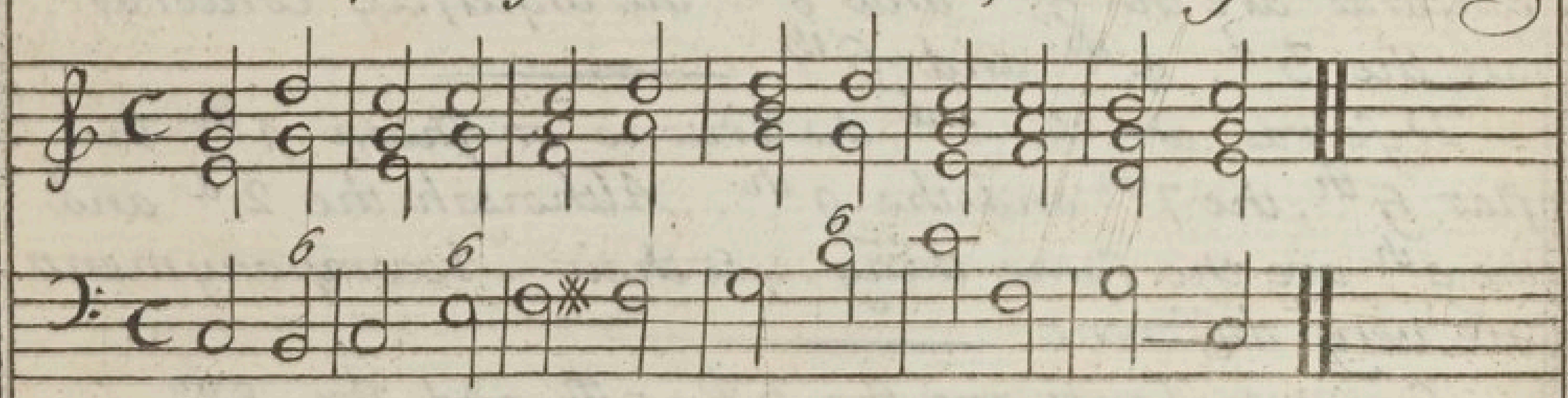
All Keys are either flat or ſharp, not by what Flats or Sharps are ſet at the beginning of a Tune, but by the third above the Key.

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 3ds, and all natural flat Notes require ✻ 3ds. B, E, and A are naturally sharp in an open Key. and F, C, and G are naturally flat.

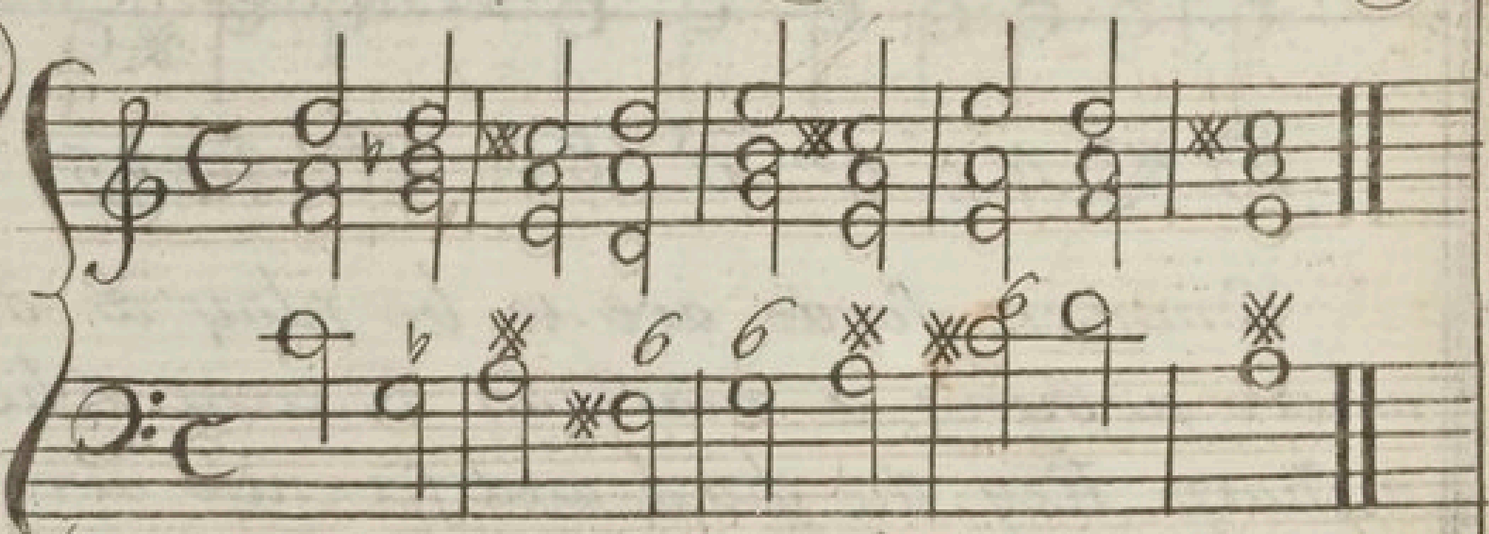
Example of common Cords & natural Sixes.



A Sharp or Flat over or under any Note signifies a sharp or flat 3d 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 3d and two Sixes. But if the 6th be sharp, the best way is to play 3d, 6th, and 8th.

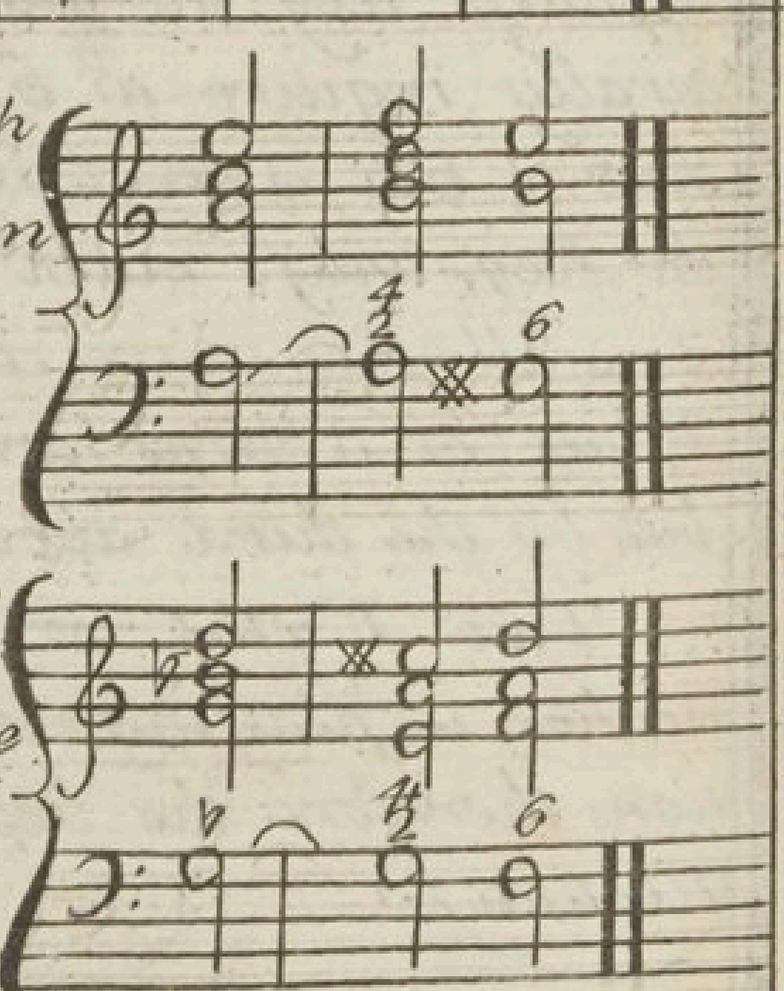
Example



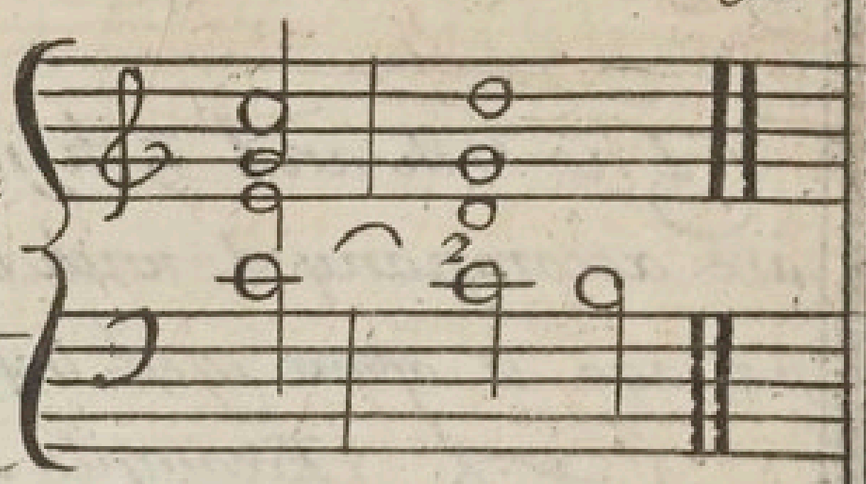
When you see the 2d and 4th joyned together, they are to be accompanied with the 6th.

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

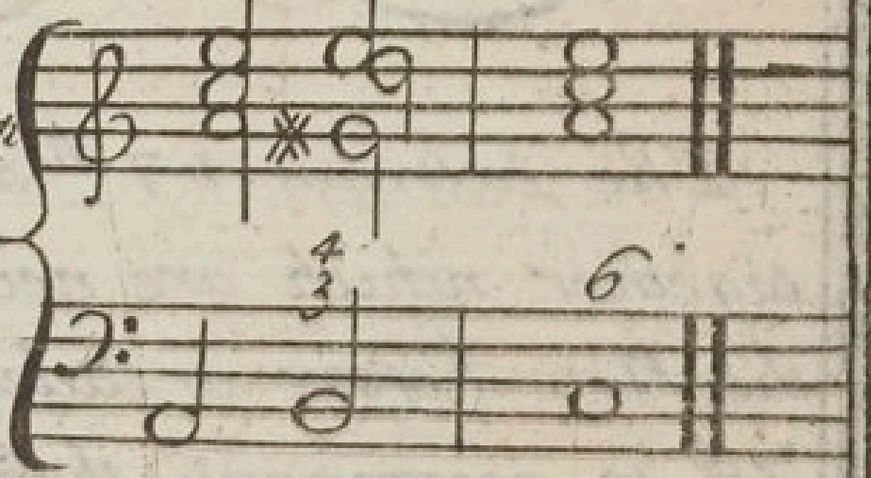
The 2d and ✻ 4th are likewise accompany'd with a 6th, this passage also happens when the Bass is a driving Note. Example



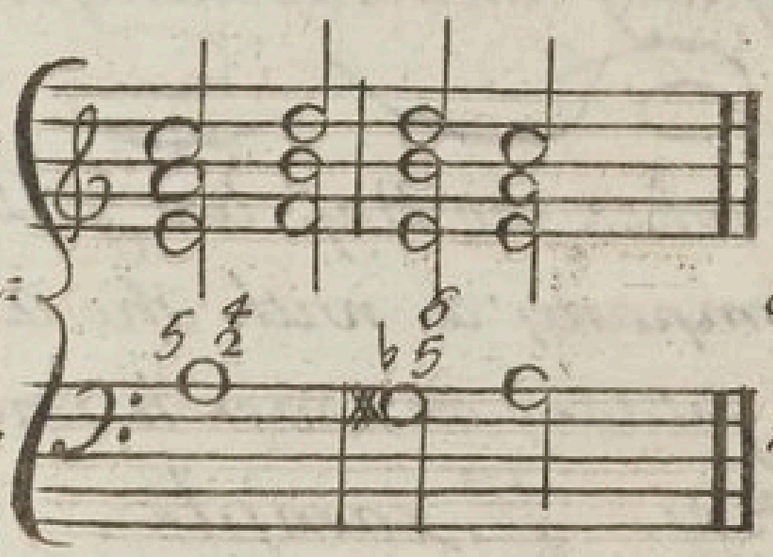
The 2.d is accompany'd with the 5th and 9th. Example —



The 3.d and 4th joyned 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.



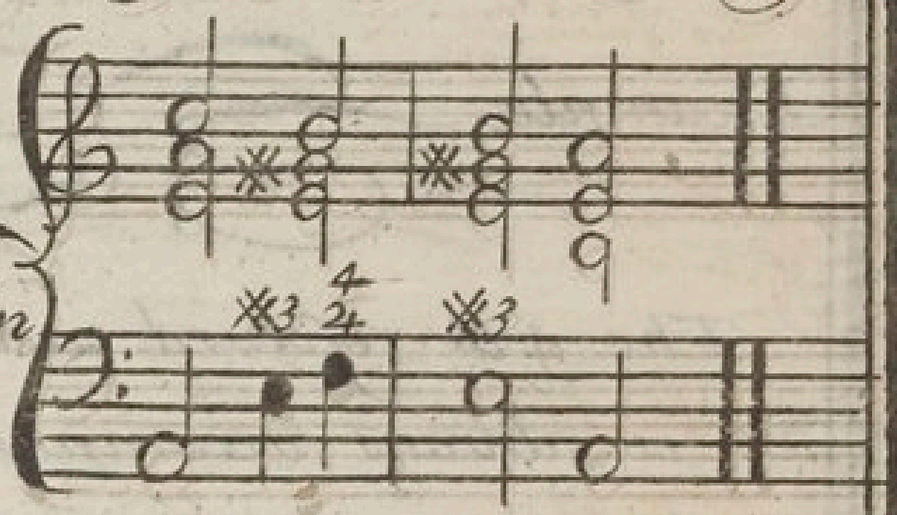
The b5th & 6th joyned together must be accompany'd with a 3.d Example.



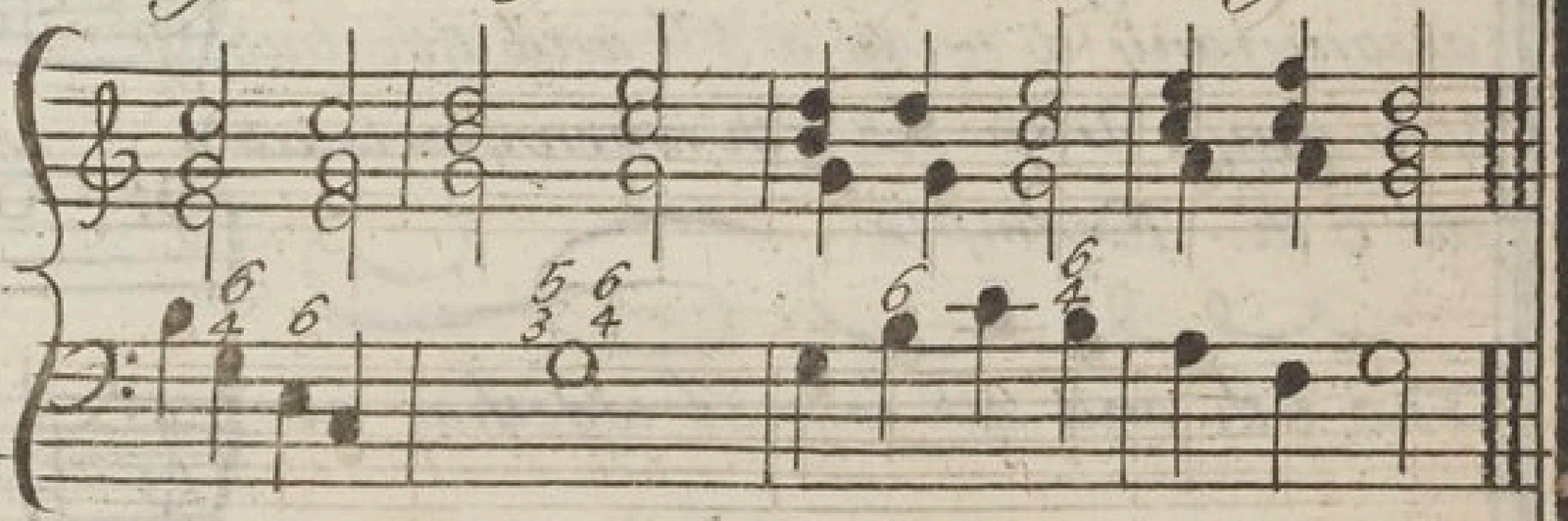
here if you think fit you may add y.e 8th

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

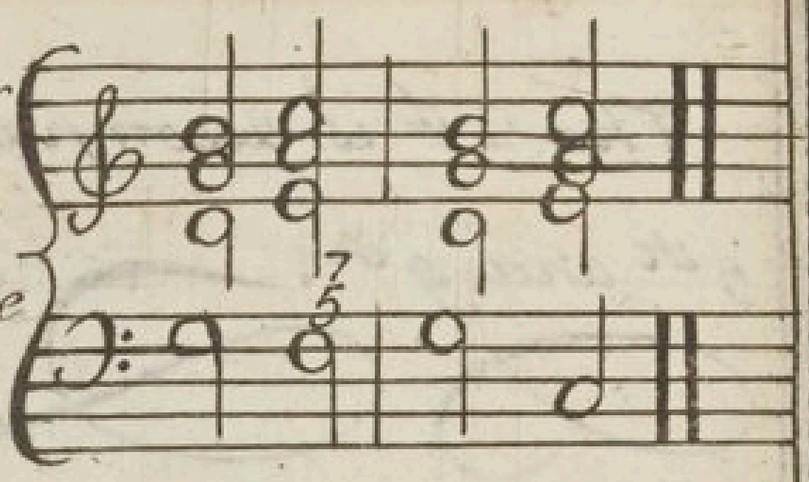
The extream ✻ 2.d and 4th must be accompany'd with a Seventh. This passage is seldom used but in order to a Cadence.



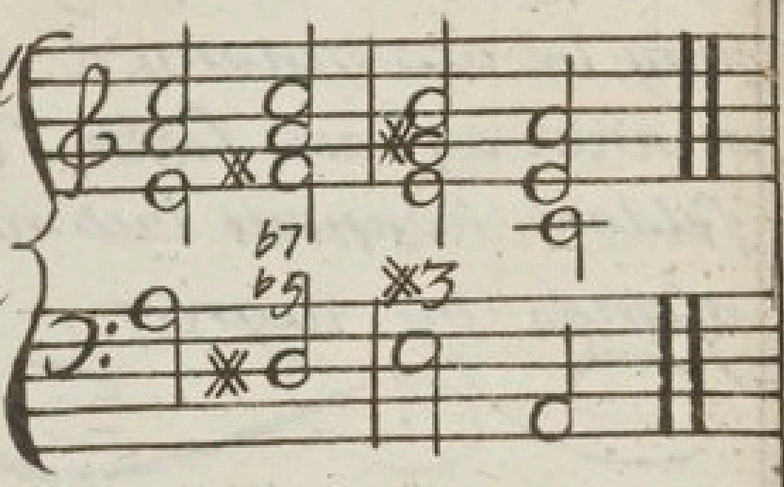
The 6th and 4th joyned together are accompany'd two different Ways. If the Bass descends by degrees they are accompany'd with a 2.d but if the Bass lies still; or ascends or descends by Intervals they must be accompanied with an 8th. Example.



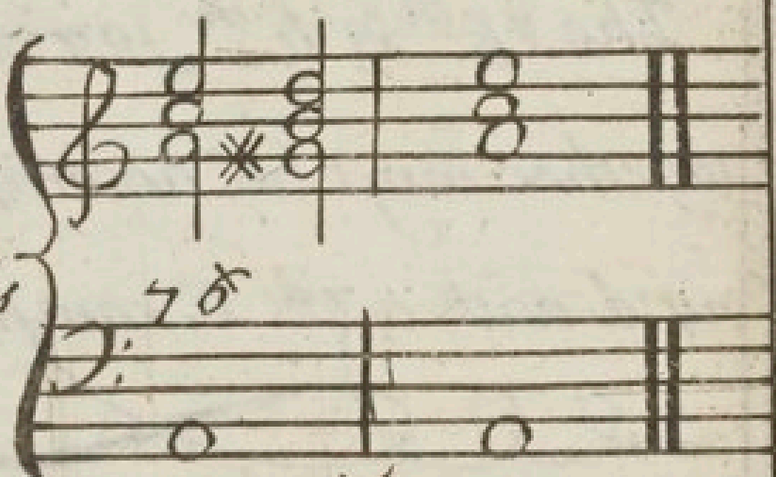
The 7th and 5th joyned together are accompany'd with the 3d, This passage is often used before a Cadence Example.



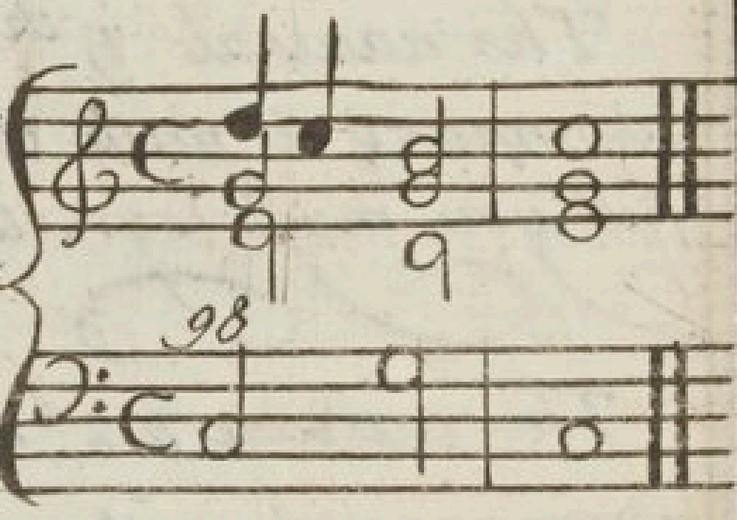
The extream b 7th and b 5th joyn'd together which are never used but the Note before a Cadence require a 3d to accompany them. Examyle.



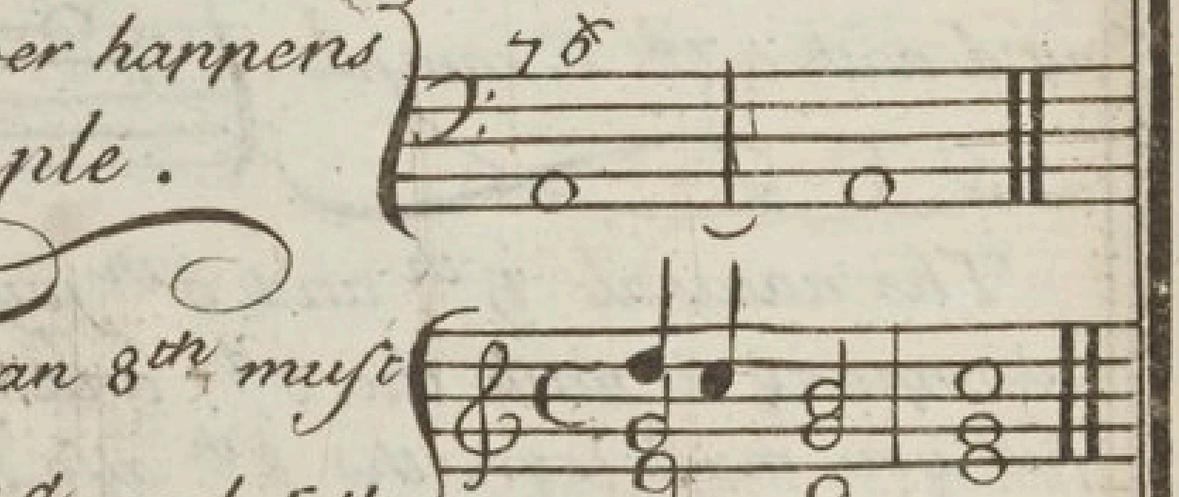
The ✕ 7th when the Bass lies still must be accompany'd with the 2d and 4th, this seldom or never happens in a sharp Key. Example.



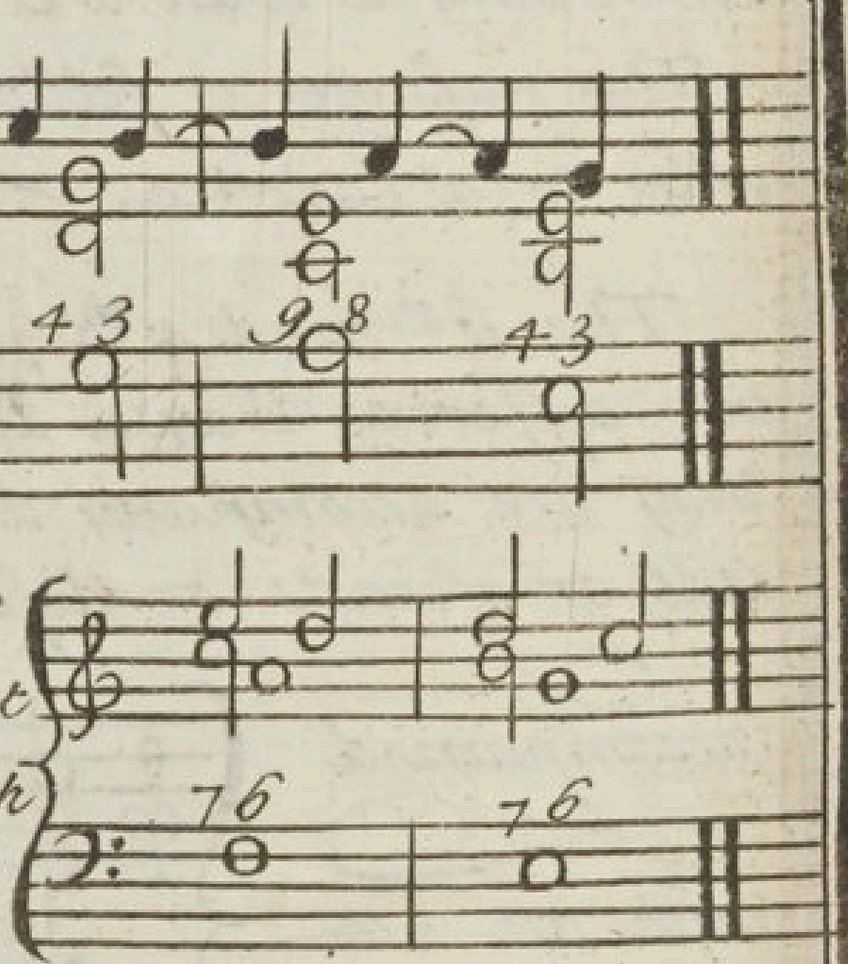
The 9th resolved into an 8th must be accompany'd with a 3d and 5th Example.



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



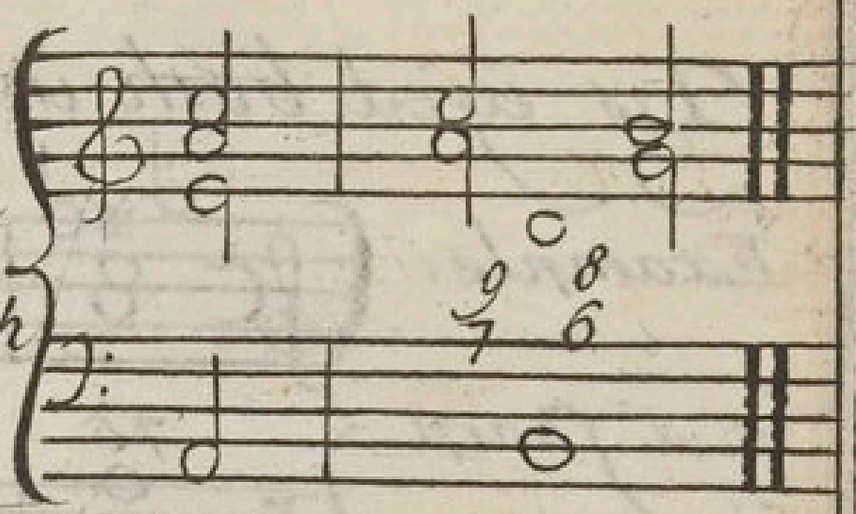
The 7th resolved into a 6th may be accompany'd with a 3d and 5th. but you must drop the 5th when you touch the 6th. Example.



The 9th and 4th joyned together are accompany'd with the 5th & resolved into the 8th and 3d Example.

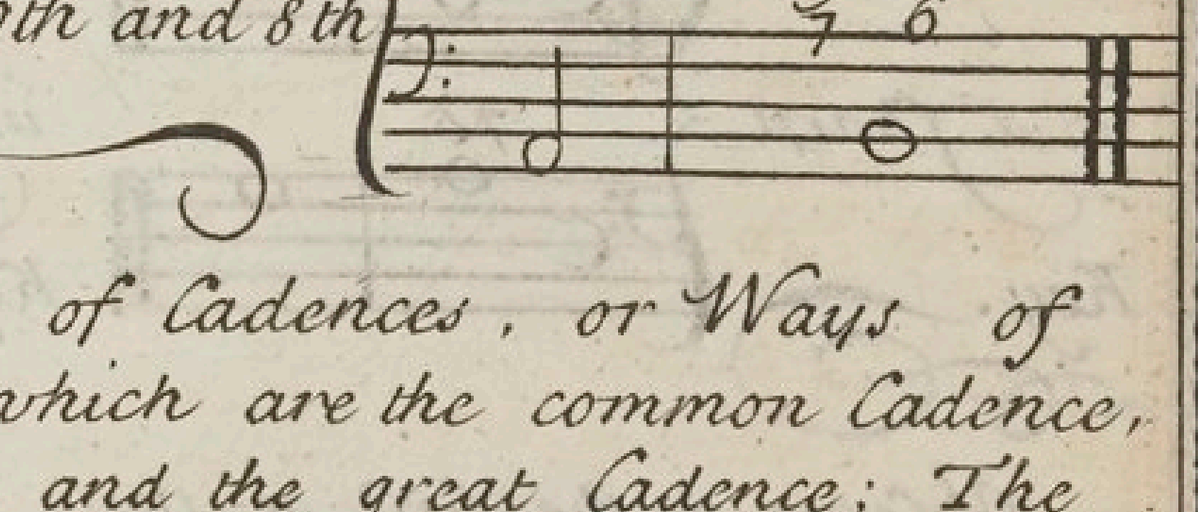
Instructions for ye Harpsicord.

The 9th and 7th joyned toge: ther must be accompany'd with the 3d and resolv'd into the 6th and 8th

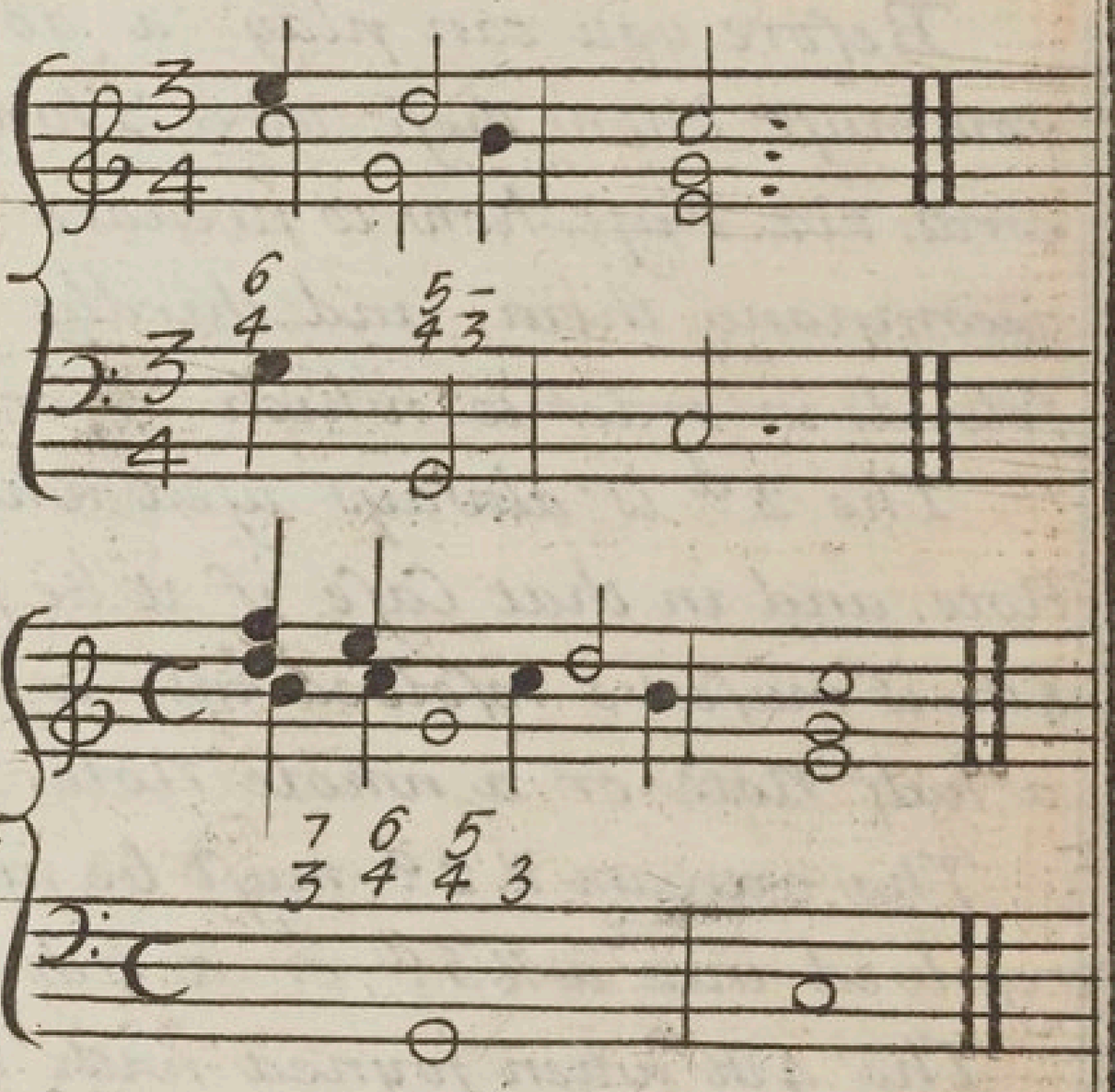


Example

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 ye common Cadence is very often used in Triple Time



The common Cadence



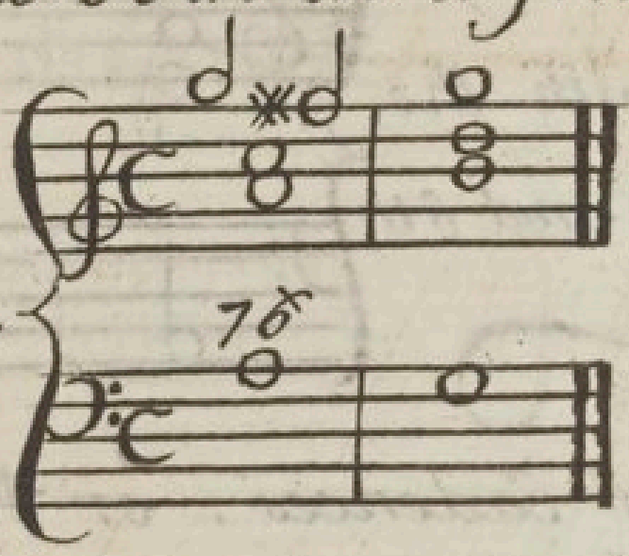
The 6th & 4th Cadence

The great Cadence

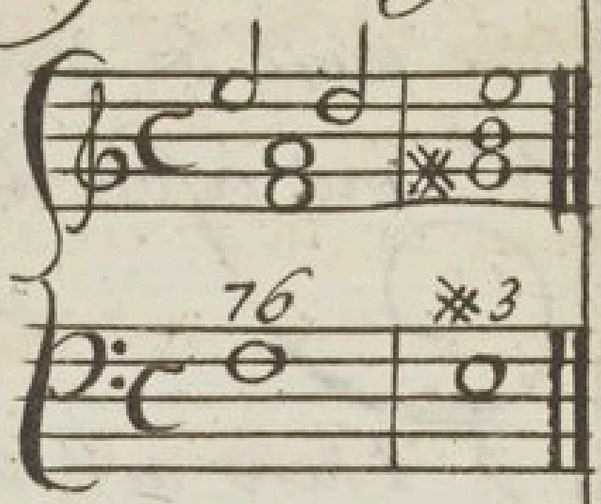
There is another Cadence called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is never used before a final Close, unless it be in Adagios or any other sort of slow Movement.

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

Example. in a sharp Key.



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

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

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

*The natural 4th and * 4th when joyned with a 2d may be prepared by a 3d 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 3d, 5th, 6th or 8th and resolved into a 3d, but that in order to a Close

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

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

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

Moreover it must be prepared by an 8th when it is resolved in a 3d 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 3d, 5th, 6th or 8th and resolved into an 8th, the Bass lying still. but if the Bass should rise a 3d then it is resolved into a 6th. If the Bass falls a 3d then it is resolved into a 3d.

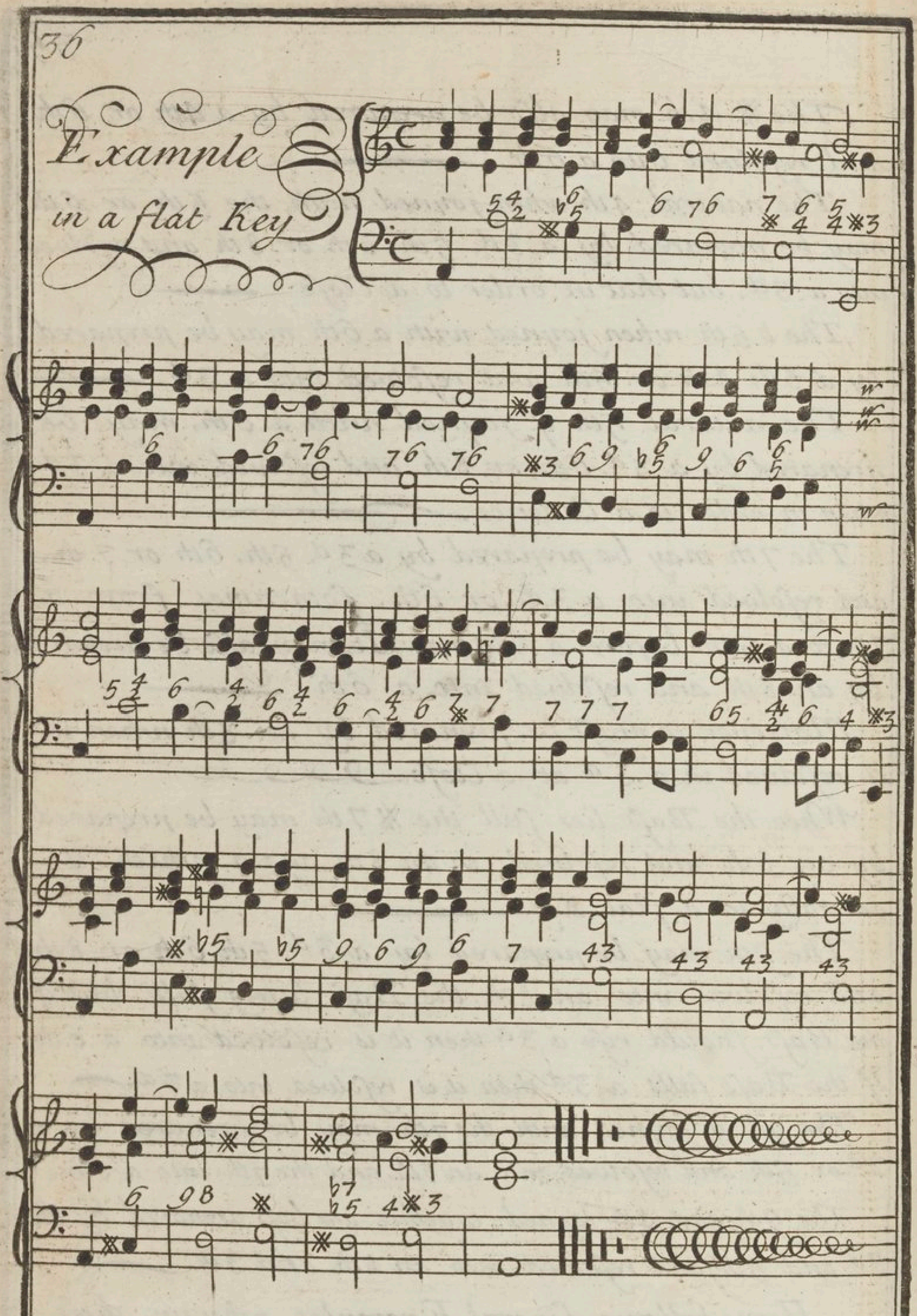
The 9th if joyned with the 7th may be prepared by a 3d or 5th, and resolved into an 8th, and the 7th into a 6th.

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

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

Example

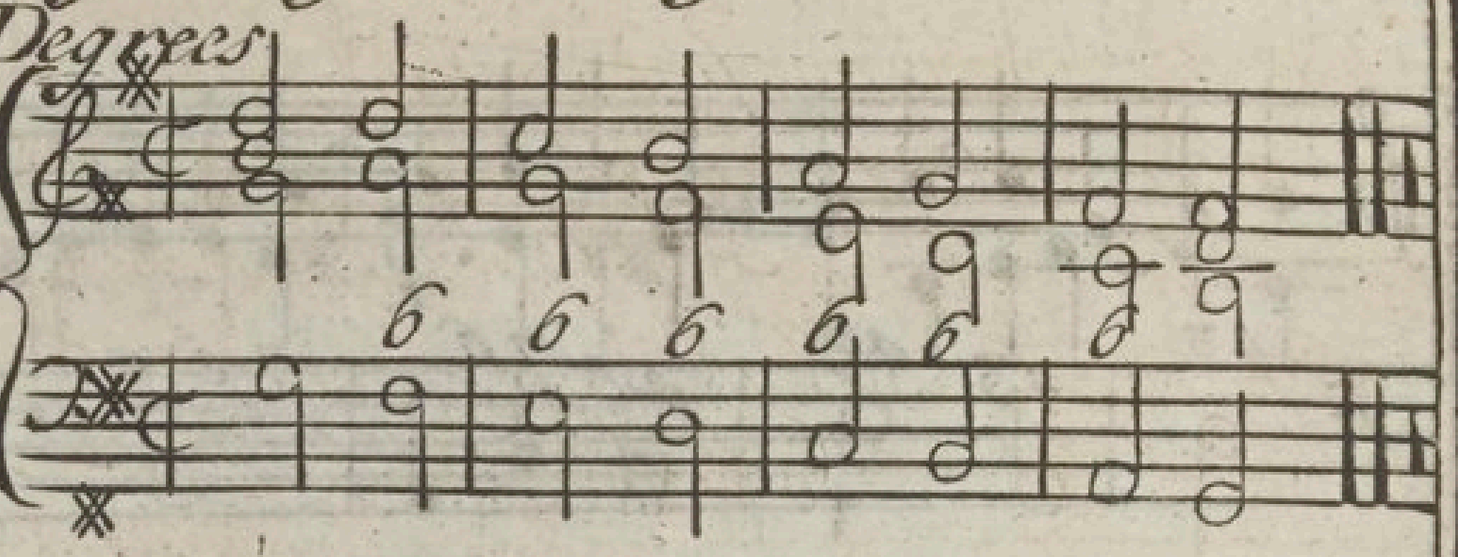
Example in a flat Key



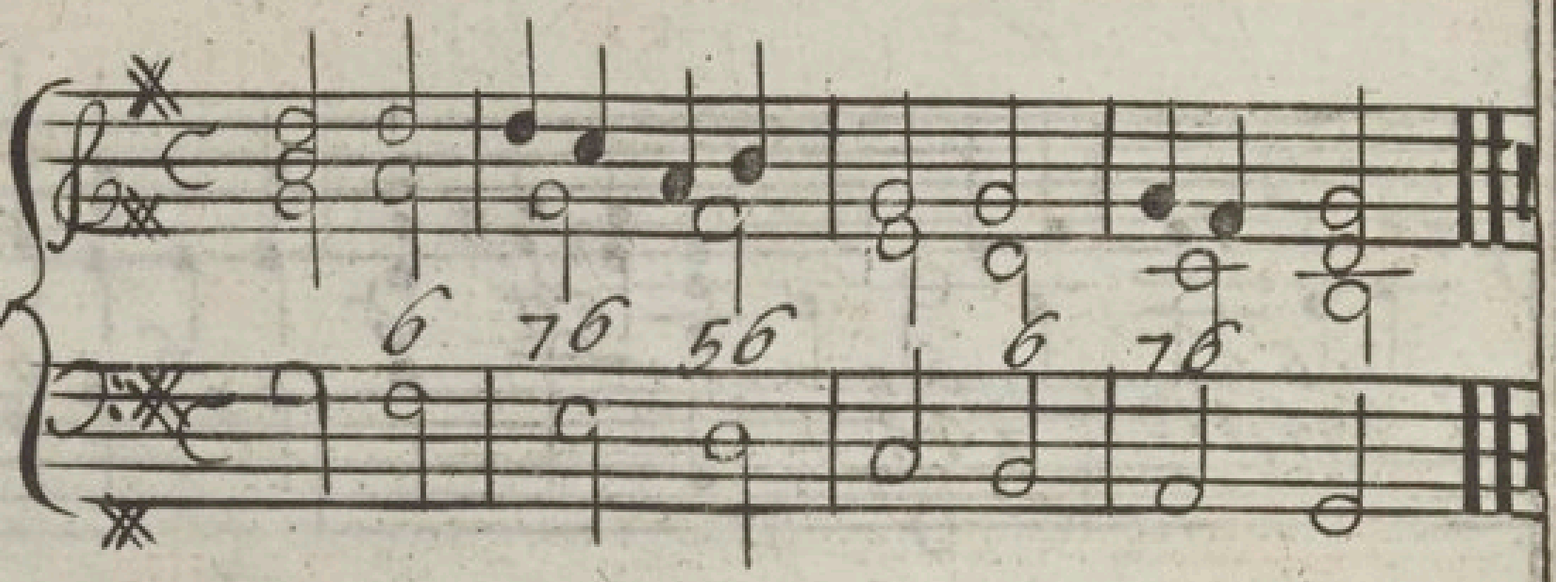
Example in a sharp Key

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

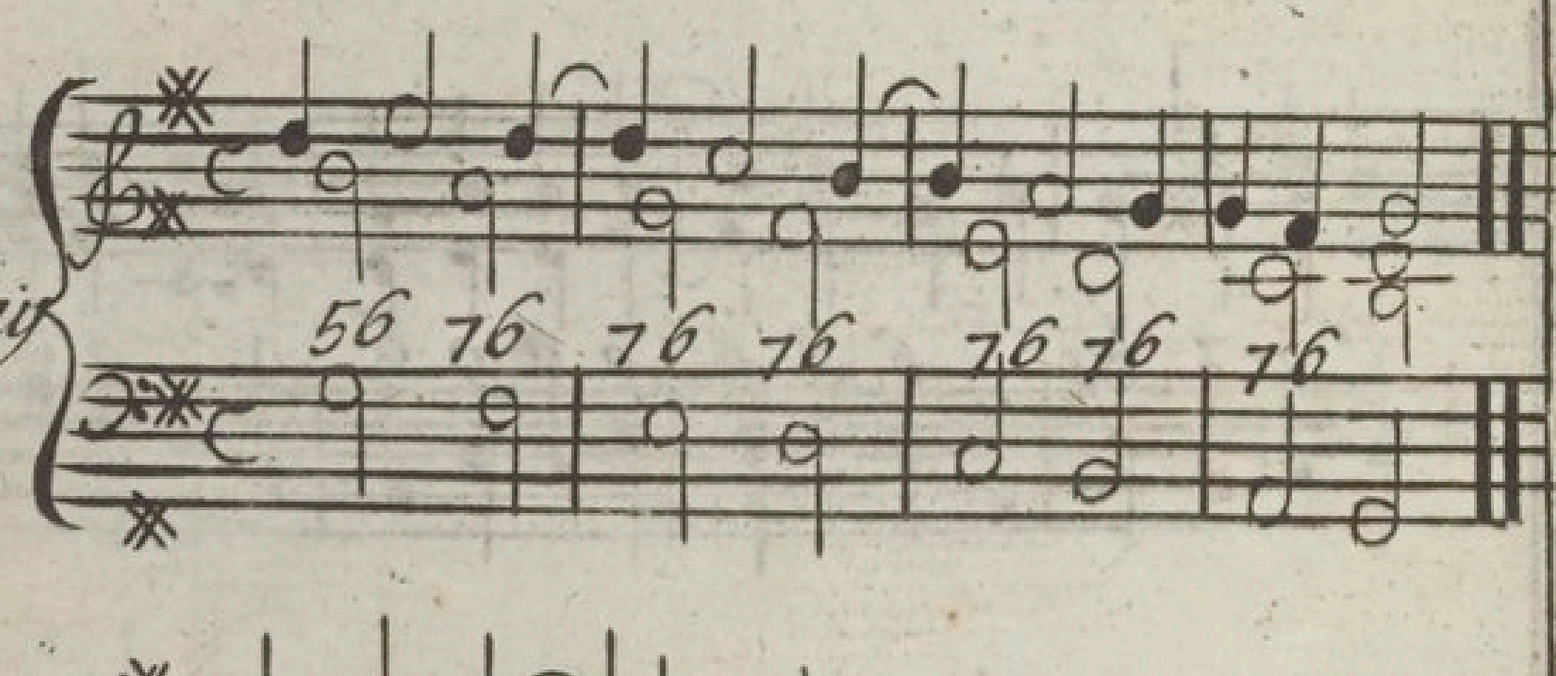
In a quick Movement then The Natural Way is to play Sixes as for Example



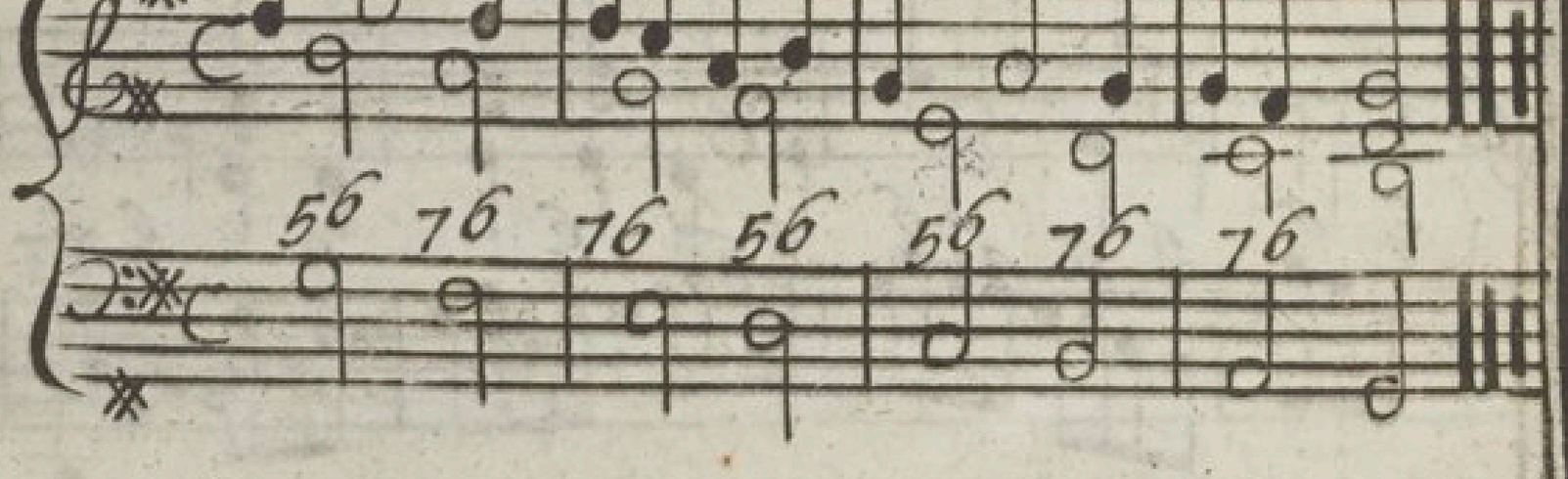
The Common way



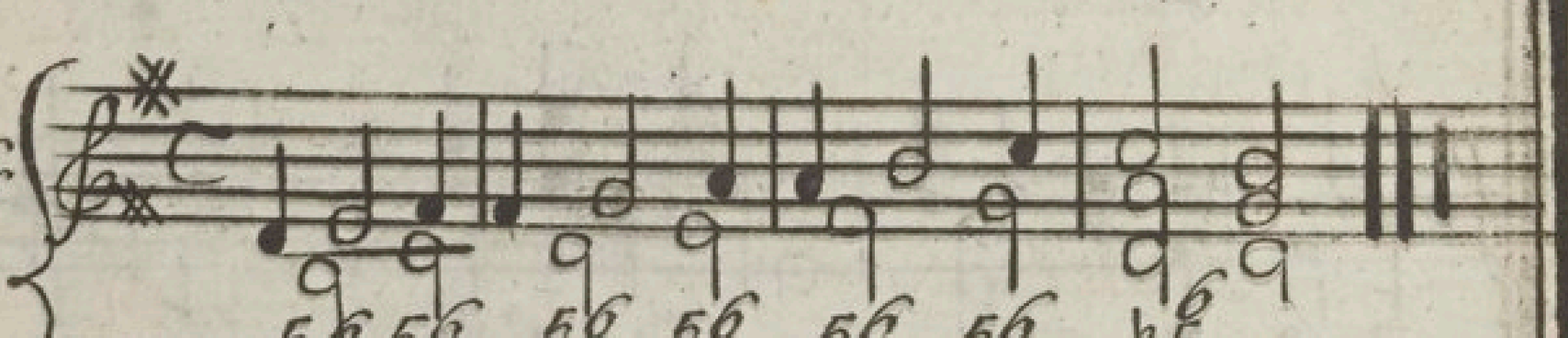
The Artificial way



Natural and Artificial



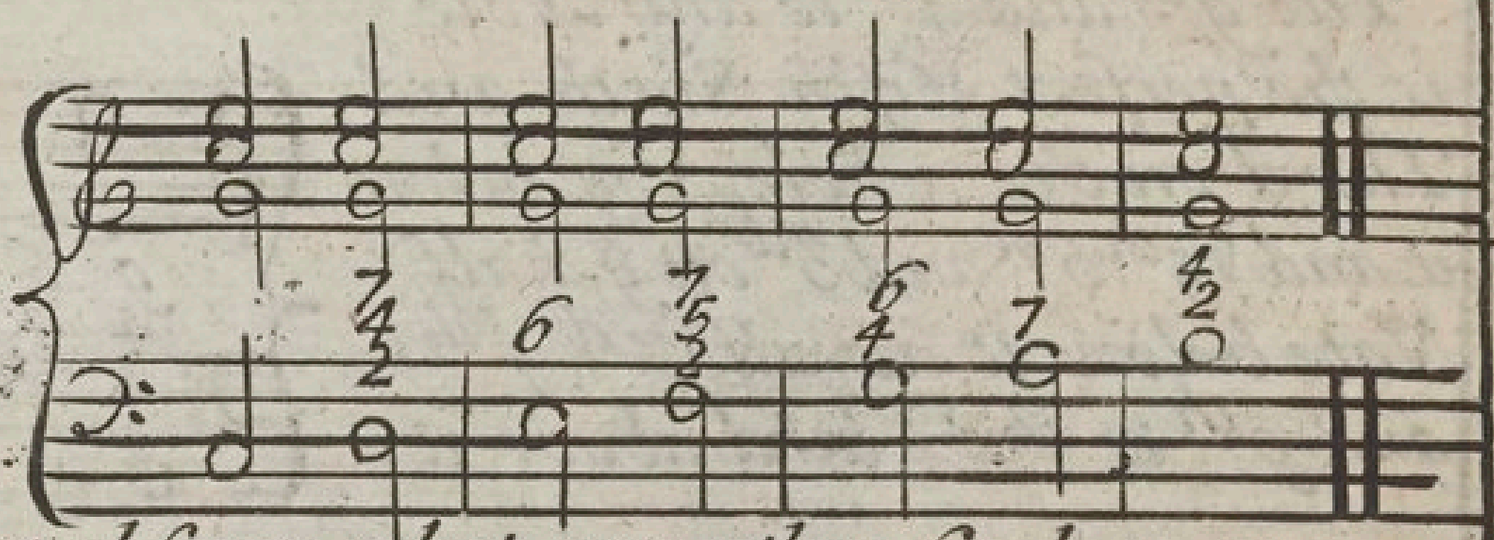
When y^e Bass ascends by Degrees



For the Harpsicord.

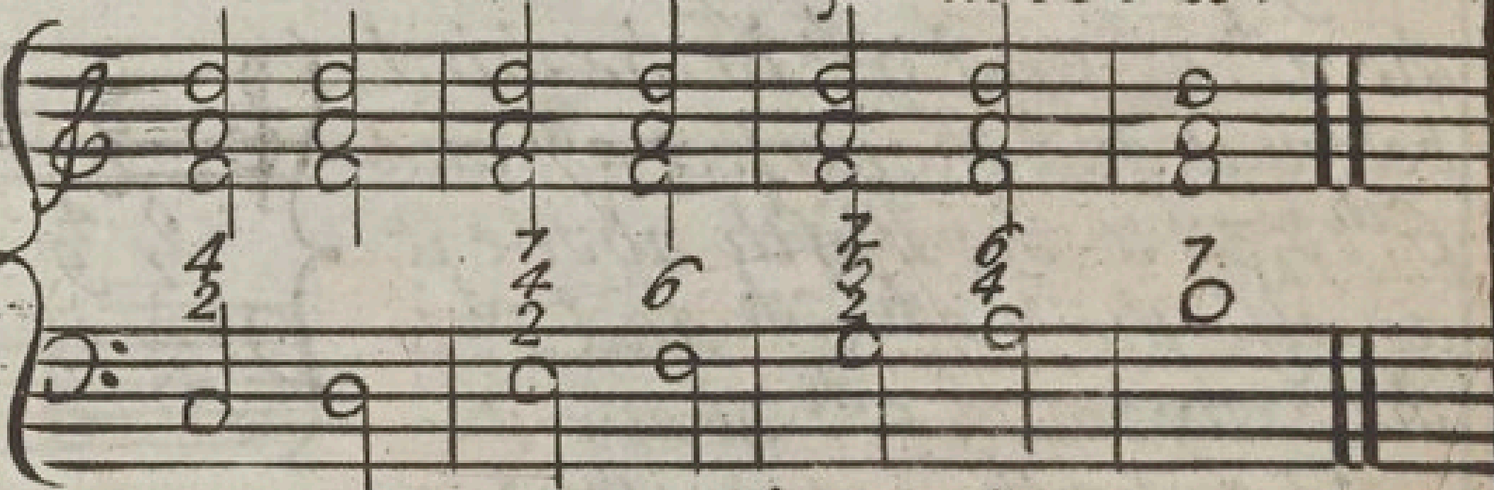
For the better remembring all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2d, 4th and 7th to ye Second above it, or a 3d, 6th & 8th to ye Third above it, or 2d, 5th & 7th to ye Fourth above it, or 4th, 6th, & 8th to ye Fifth above it, or 3d,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

Example

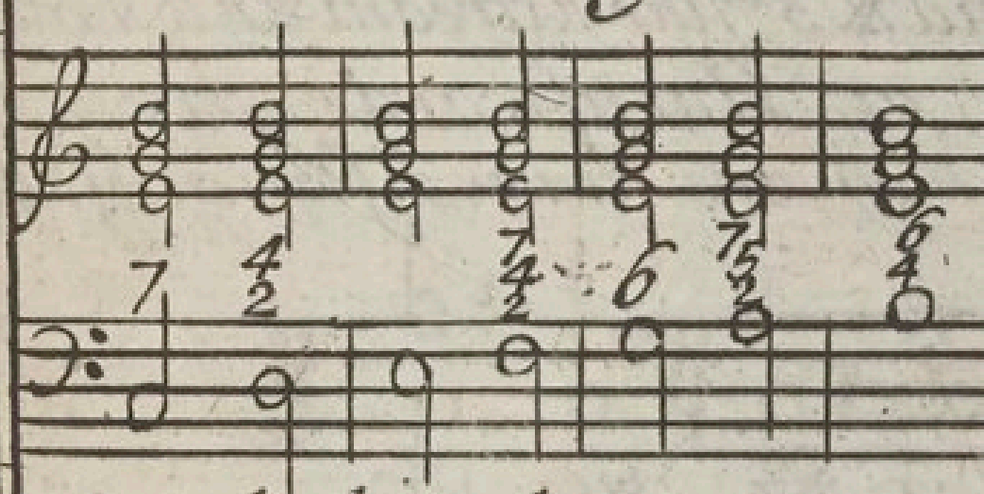


In like manner observe what any other Cord to any Note makes, to the Second, Third, Fourth, &c above it.

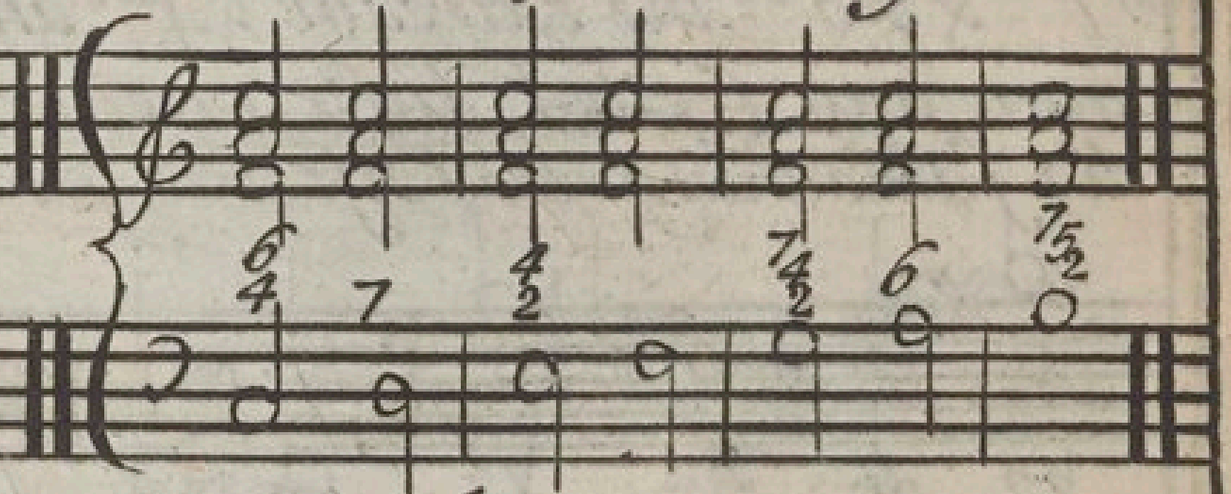
The 2d & 4th to any Note



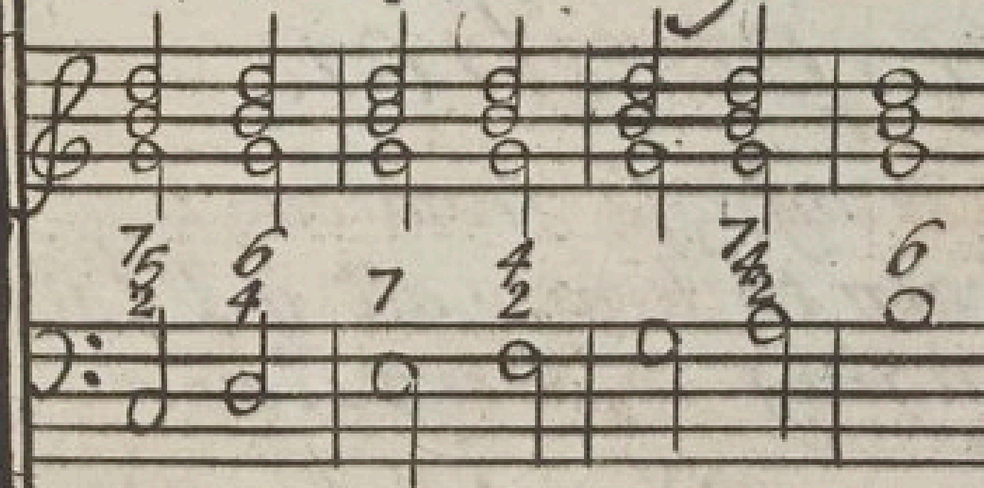
The 7th to any Note.



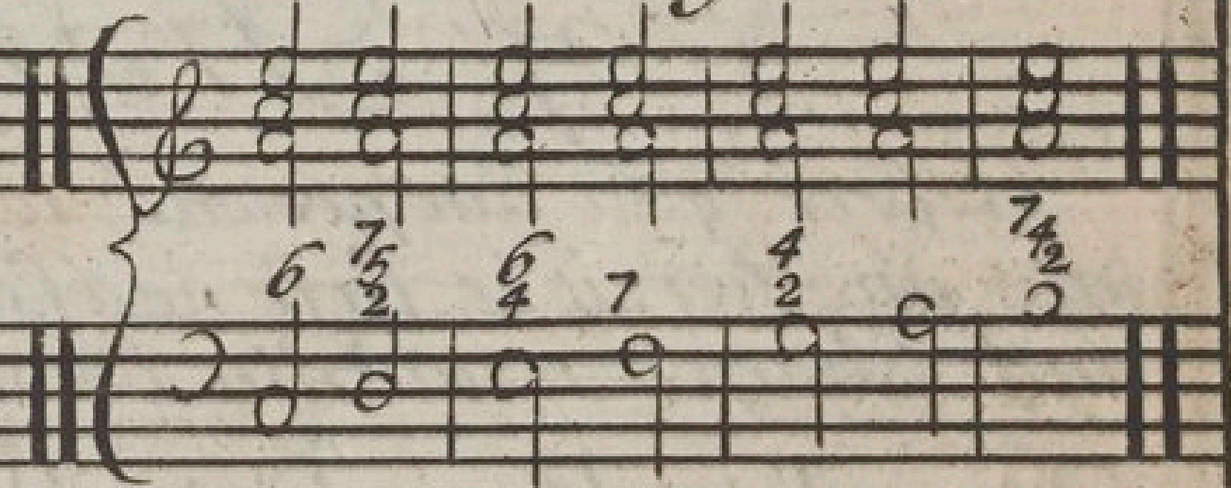
The 4th & 6th to any Note



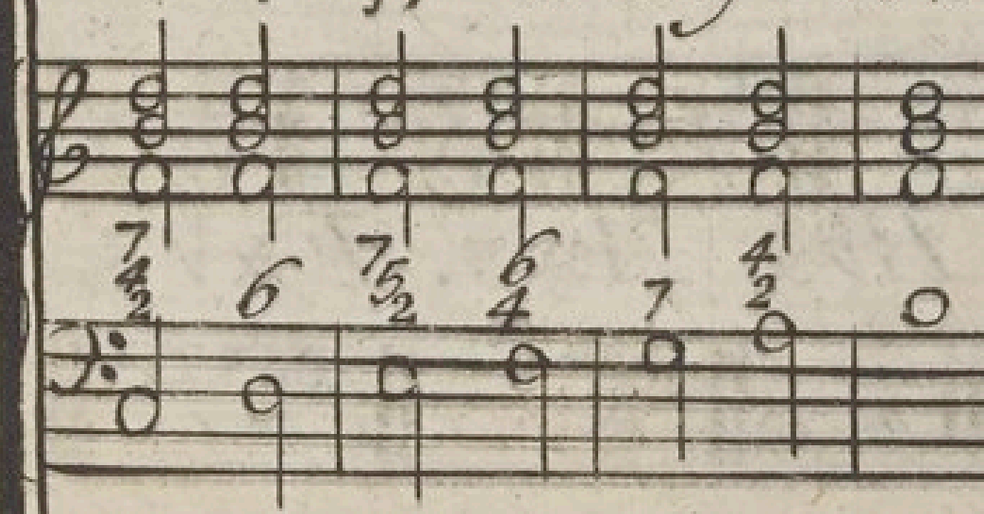
The 2d, 5th & 7th to any Note.



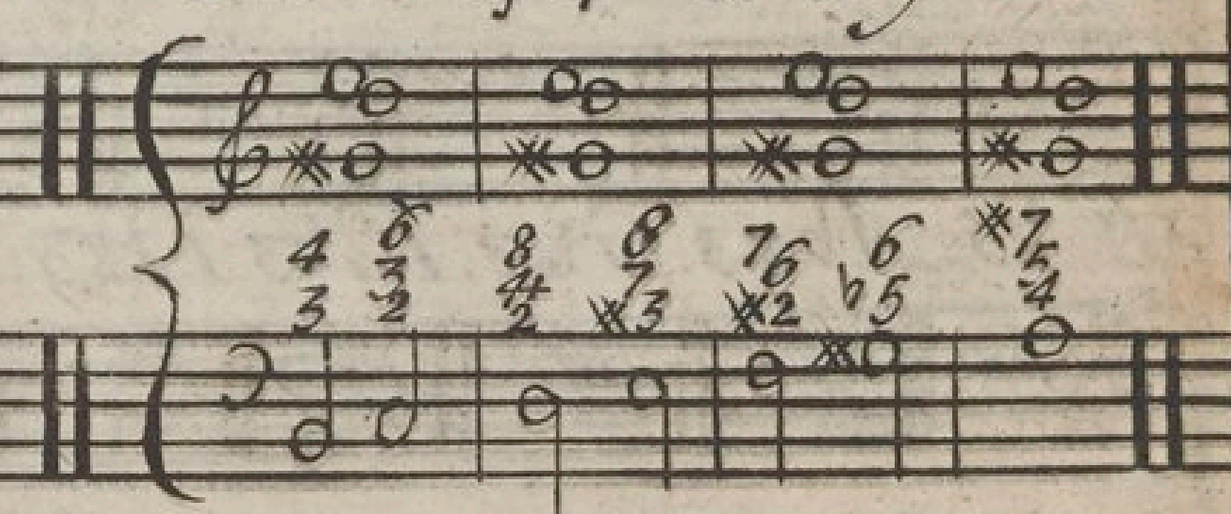
The 5th to any Note



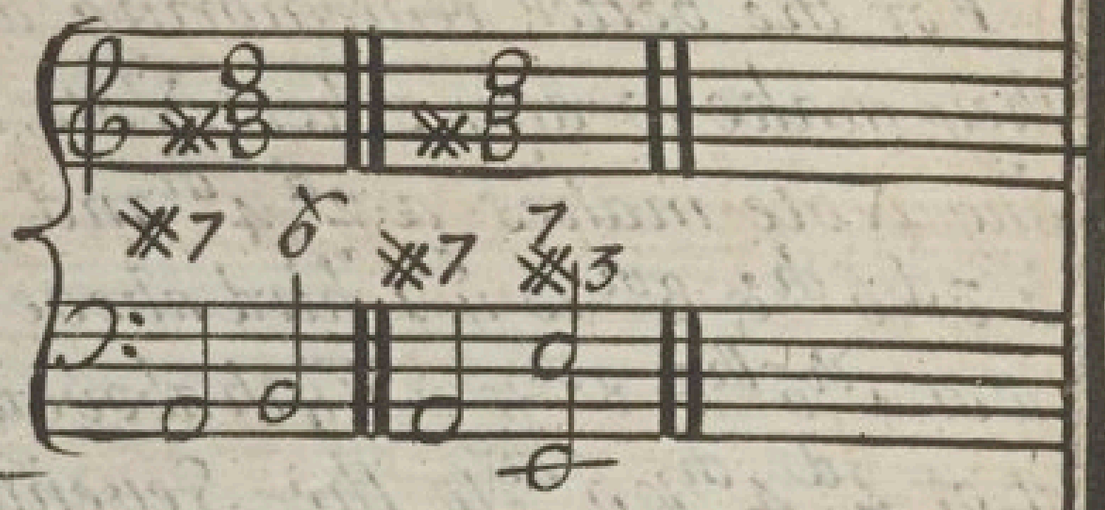
The 2d, 4th & 7th to any Note



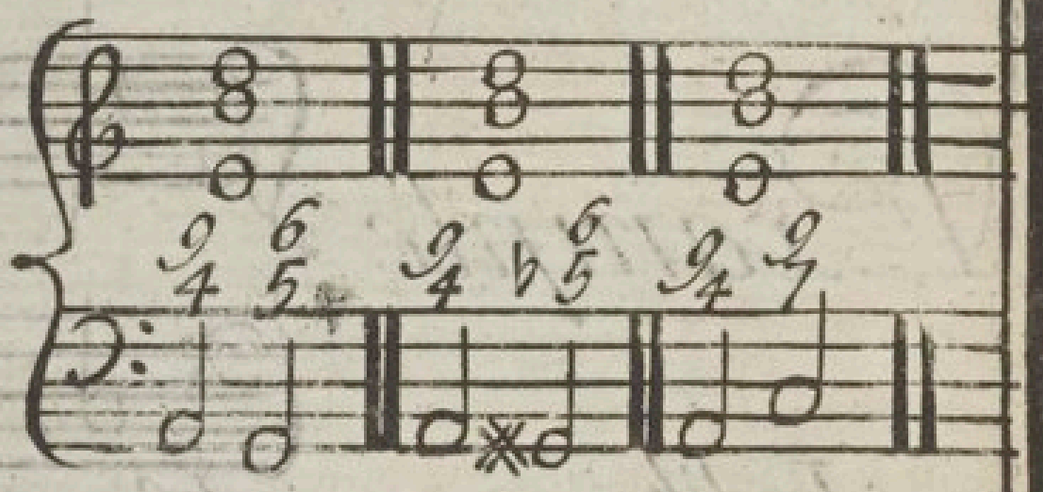
The 3d & 4th to any Note



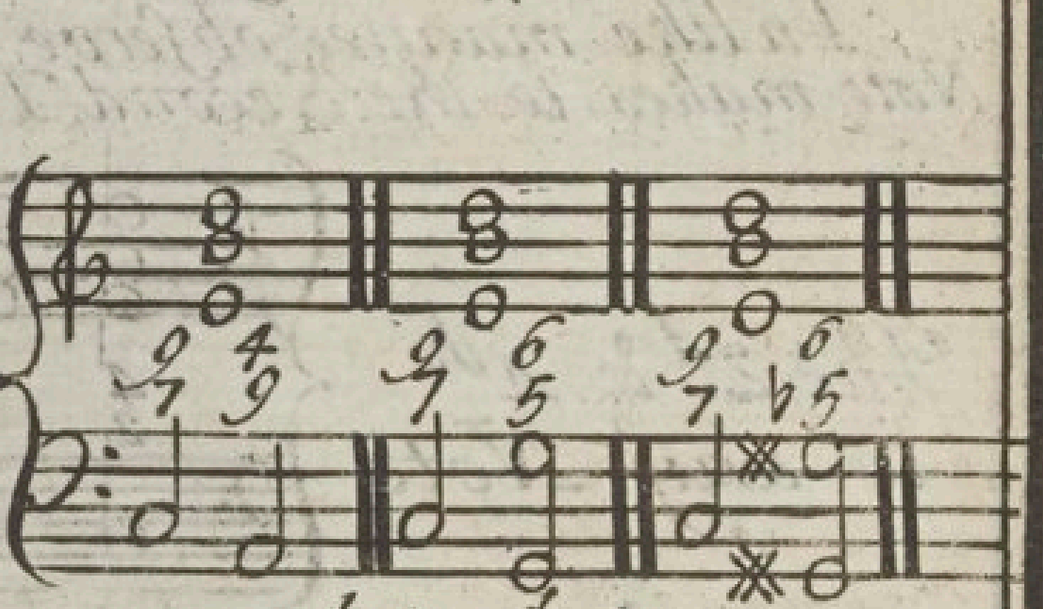
A sharp seventh marked where the Bass lies still makes Third, sharp sixth & Eighth to the Note above it, and Fifth, seventh & sharp Third to the Fourth below it, or Fifth above it.



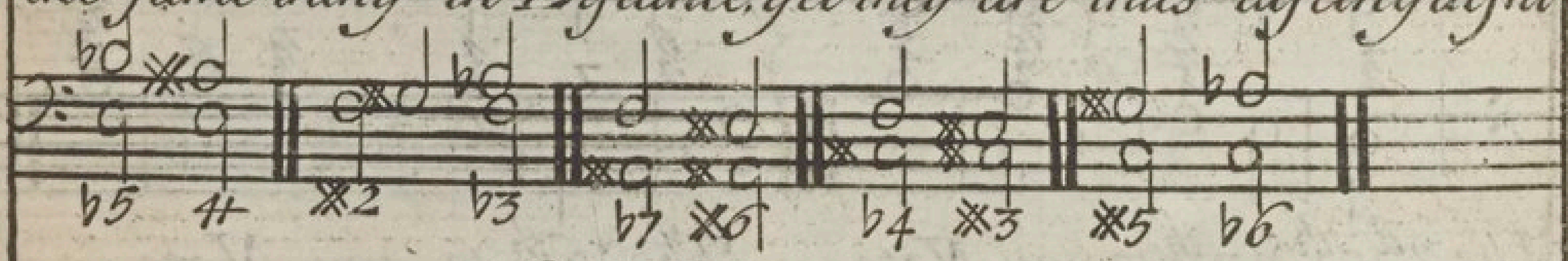
The 9th and 4th to any Note is the perfect Fifth Sixth and Third on the whole Note below it. and ♭5th 6th and 3d on ye half Note below it as also 3d 7th and 9th to the Third above it.



The 9th and 7th to any Note, is the 4th. 5th and 9th to the third below it, and the perfect 5th and 6th & 3d to the Fifth above it as also the ♭5th. 6th and 3d to the extream *5th above it.



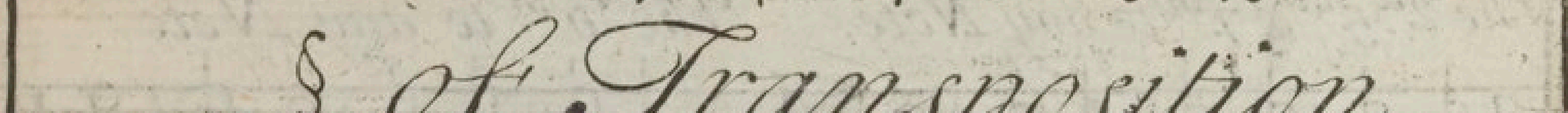
The ♭5th and *4th, the extream *2d & ♭3d, the extream ♭7th & *6th, the extream ♭4th and *3d, the extream *5 & ♭6th upon any fretted Instruments or Harpsicords, are the same thing in Distance, yet they are thus distinguisht



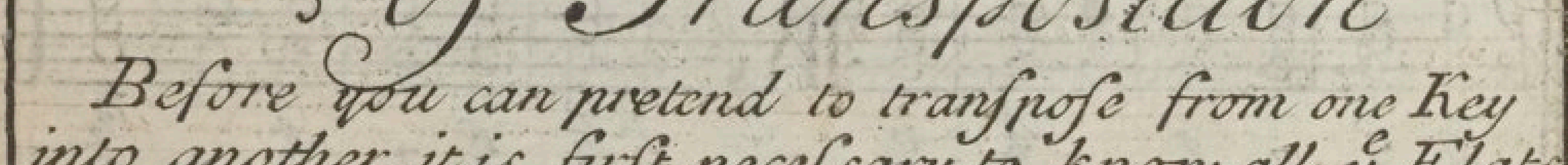
§ of Transposition

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

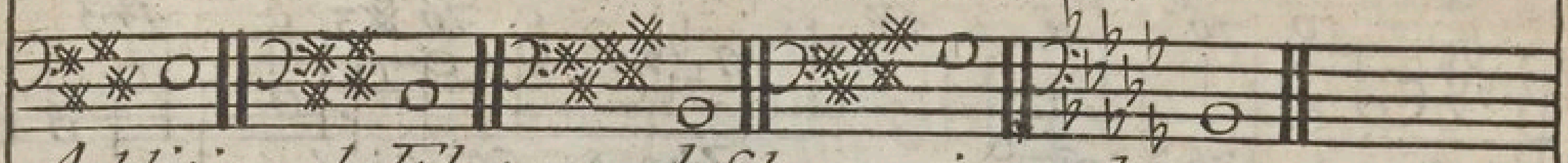
C ♮ *3. A ♮, ♭3 F ♮, *3 D ♮, ♭3 B ♭, *3. G ♭3. E *3. C ♭3



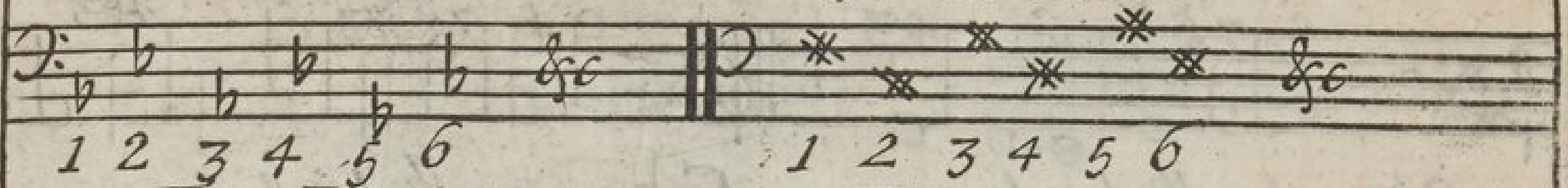
F ♭3. A ♭, *3. G *3. E ♭3 D *3. B ♭3. A *3. F *♭3.



E ♯3. C♯ ♭3 B ♯3 G♭♯3 B♭,♭3

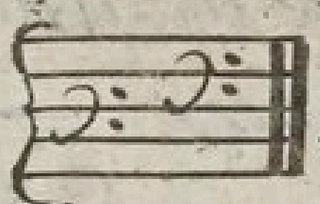
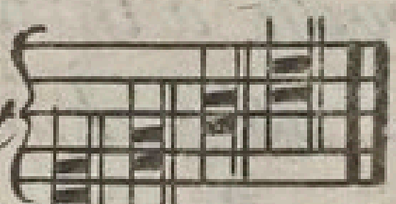
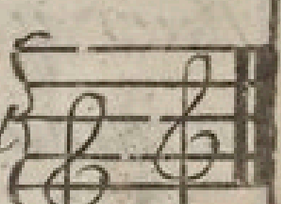


Additional Flats and Sharps in order.



The Reason why I call Flats or Sharps. first. second or third &c. is because B being ye Sharpest Note in ye Diatonic Scale, E ye next & A ye next: the first accidental Flat must be in B. ye second in E &c. the same holds with Respect to Sharps. for F being ye flattest Note in ye 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 ye Clifs and their several Removes.

F-fa-ut Clifs  C-sol-fa-ut  G-sol-re-ut 

In a sharp Key ye natural Key. In a flat Key ye natural Key.

42

A ♭ 6th higher.

Fab 6th higher.

A. a♯ 6th higher

F♯a♯ 6th higher

B♭. a♭ 7th higher.

G♮ a♭ 7th higher

B♮ a♯ 7th higher.

G♯ a♯ 7th higher.

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 ye work compleat

C fa ut ye natural Key.

Alamire the natural Key

F fa ut

D sol re

Gamut

E la mi

Gamut

C-fa-ut

D-sol-re

Harpsicord.

M

A-re

A-re

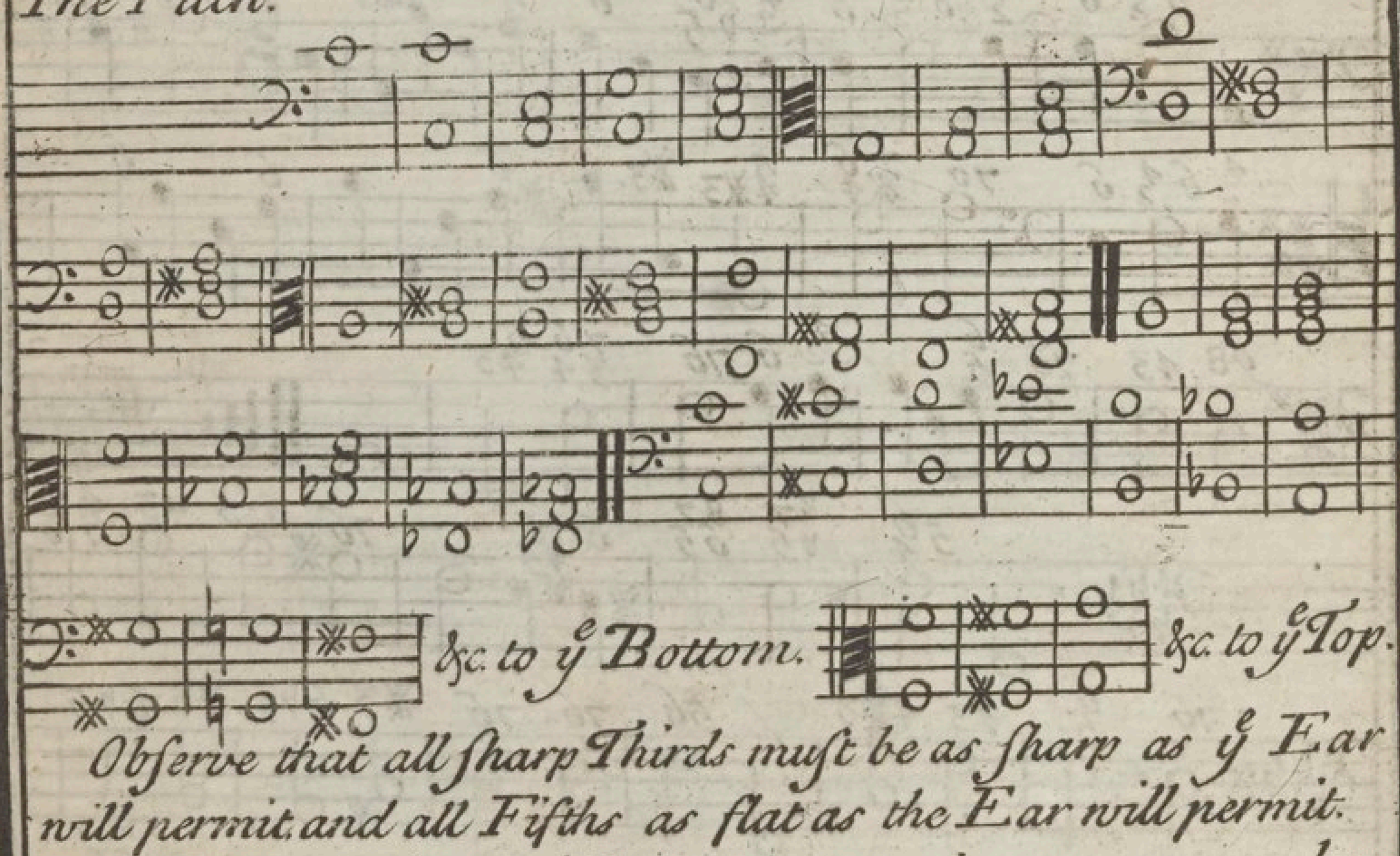
F-fa-ut

E-la-mi

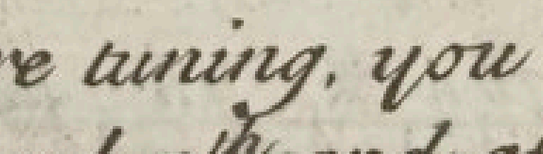
Rules for tuning the Harpsichord or Spinnett

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.

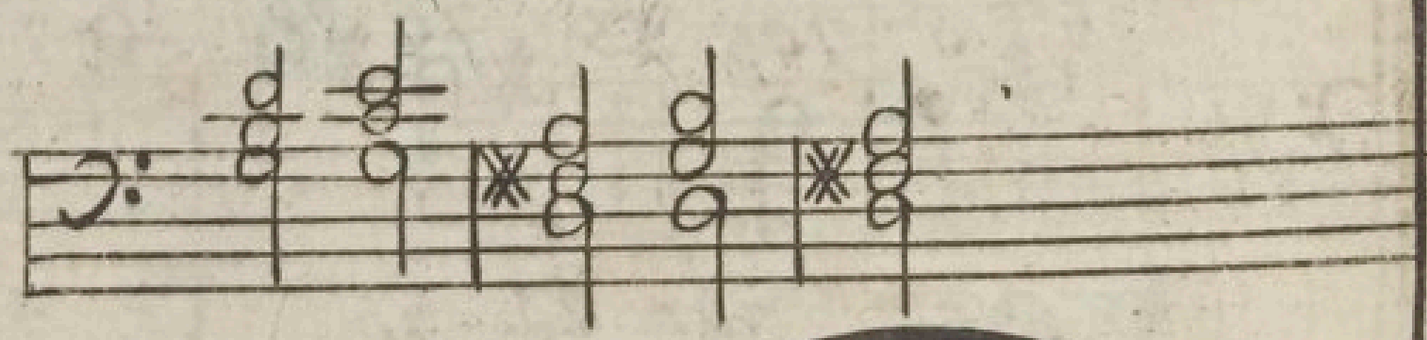


&c. to y^{e} Top.

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



FINIS

BIBLIOTH. NATIONALE MUS

BIBLIOTECA NACIONAL MUSEO

A

BRIEF HISTORY OF MUSICK,

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.

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2

BIBLIOTH. NATIONALE
MUS

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.*

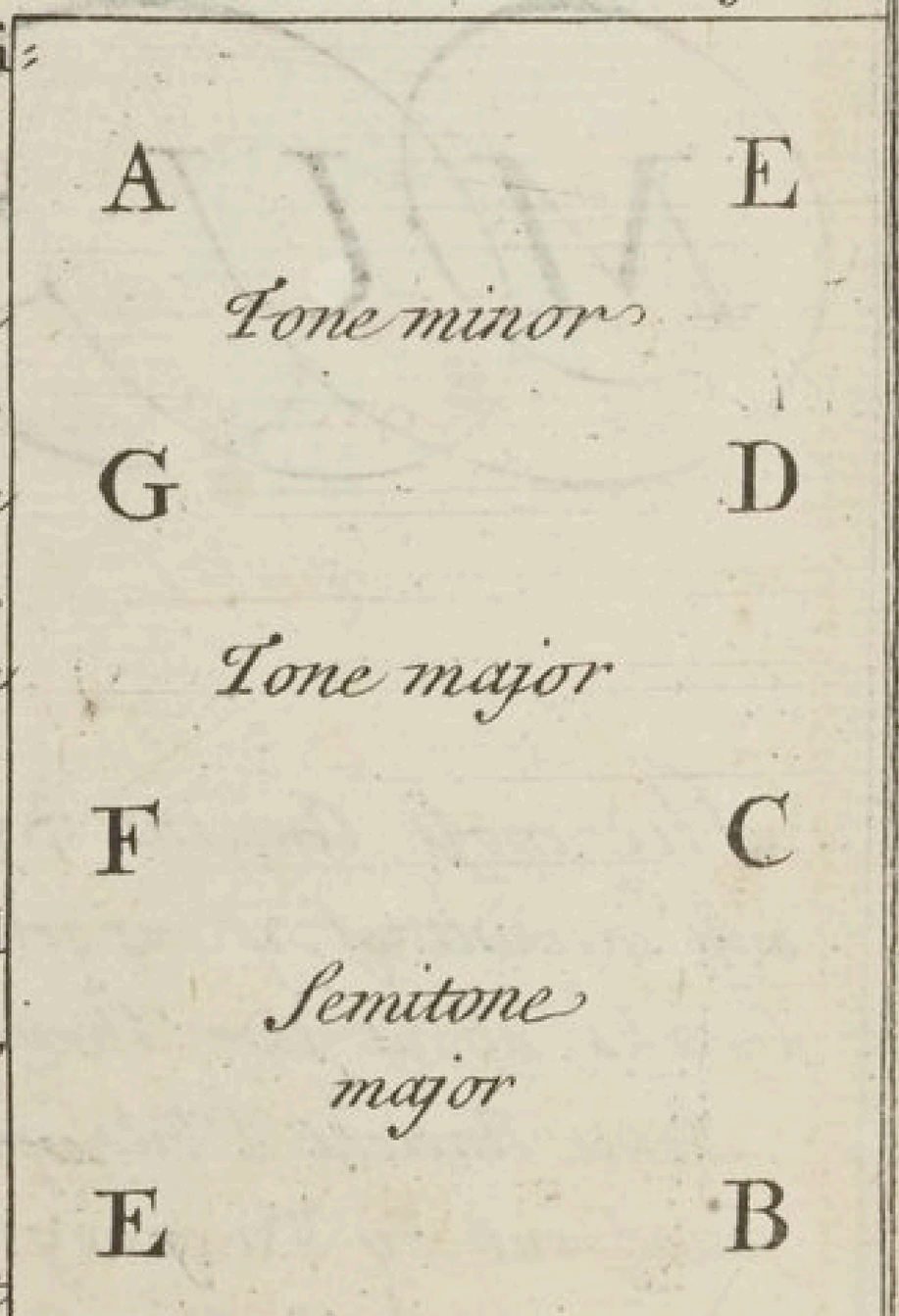
Corebus *a fifth;* Hiagnis *a Sixth; and* Terpander *a Seventh; in which Condition it remained till* Pythagoras's *Time who added an Eighth String and so made the two Extreams agreeable; Tho' according to some others, this Eighth String was added by* Lycaon, *or according to* Dr. Harris, Aristoxenus *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* 9.th 10.th *and* 11.th *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 called 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* Semitone 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* D C *are* Tones major. *Exam. in the margin.*



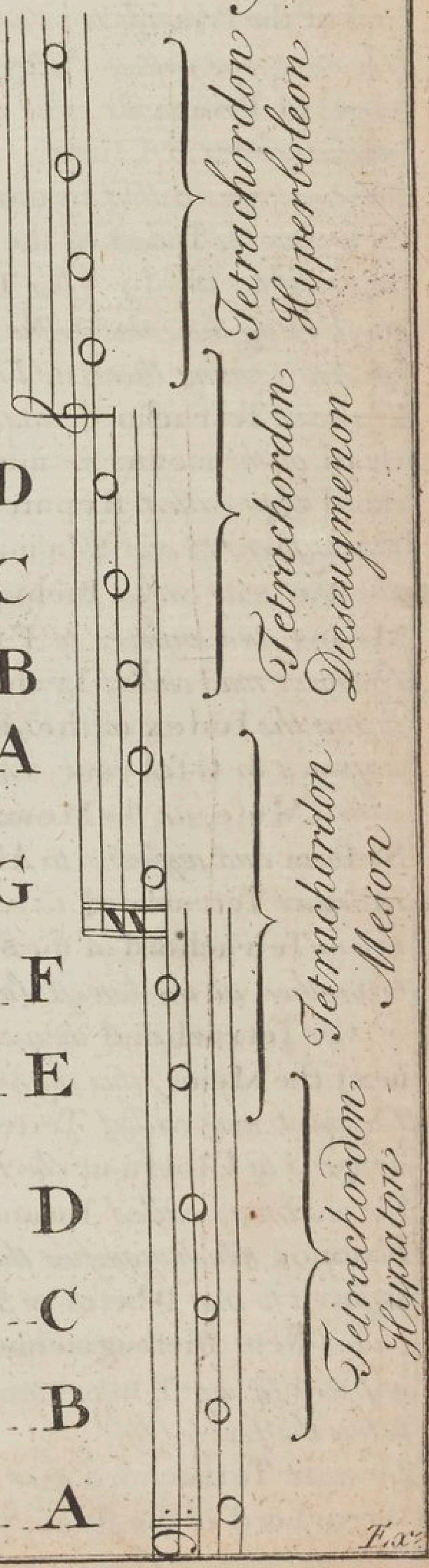
Pythagoras *(who is reported to have laid down rules for finding the Proportions of Sounds) perceiving that the first String in the upper* Tetrachord *and the last String in the lower one, ie,* A *and* B *were disagreeable in themselves (they being what we call a Seventh) added another under ye lowest of the Second* Tetrachord, *viz. an* A, *which he called* Proslambanomenos *that is to say* added *or* Supernumery, *& so compleated the Octave. In process of Time they made two* Tetrachords *more in ye same manner as the former, as to their Composition*

Composition & Proportion, but an Octave higher; so makeing 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
2	*Paranete Hyperboleon or hyperboleon Diatonos*	G.
3	*Trite= Hyperboleon*	F.
4	*Nete= Diseugmenon*	E.
5	*Paranete Diseugmenon or Diseugmenon Diatonos*	D
6	*Trite= Diseugmenon*	C
7	*Para Mese*	B
8	*Mese*	A
9	*Lychanos Meson or Meson Diatonos*	G
10	*Par hypate Meson*	F
11	*Hypate Meson*	E
12	*Lychanos Hypaton or Hypaton Diatonos*	D
13	*Par hypate Hypaton*	C
14	*Hypate Hypaton*	B
15	*Proslambanomenos*	A



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

This Svstem *consists of four* Tetrachords *as appears in the foregoing Scheme*

The lowest Tetrachord *they called* Te trachordon Hypaton *that is to say* Tetrachord of the Prinpals. *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 neary*[e] 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 Svstem *and answers to* A-la-mi-re.

The next Tetrachord *is called* Tet[r]acordon Dieseugmenon, *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* Parамese *which signifies* near *or* next the Mean, *this answers to* B-fa-b-mi.

The next was called Trite Dieseugmenon *or* the third Seperated, *& answers to* C-sol-fa-ut *the Tenor Cliff.*

The next was called Paranete Dieseugemenon *or* Dieseugemenon 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-Dieseugmenon, *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*

 Strings

Strings in this Tetrachord *because the loweſt is the ſame as y^e^ high=eſt in the laſt they being joyned in the ſame manner as the two low=eſt* Tetrachords *are: I ſhall therefore proceed to the next String n^ot^ they called* Trite Hyperboleon, *that is to ſay the* Third Excellent, *this anſwers to our* F-fa-ut.

The next was called Paranete Hyperboleon *or* Hyperboleon Dia=tonos, *i.e* the laſt but one of the Acuteſt, *this anſwers to our* G-ſol-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* Proſlam=banomenos, *and ſignifies* added *or* Supernumery; *this anſwers to* A-re, *This note does not help to make up the loweſt* Tetracord, *but has been added to compleat the loweſt Octave.*

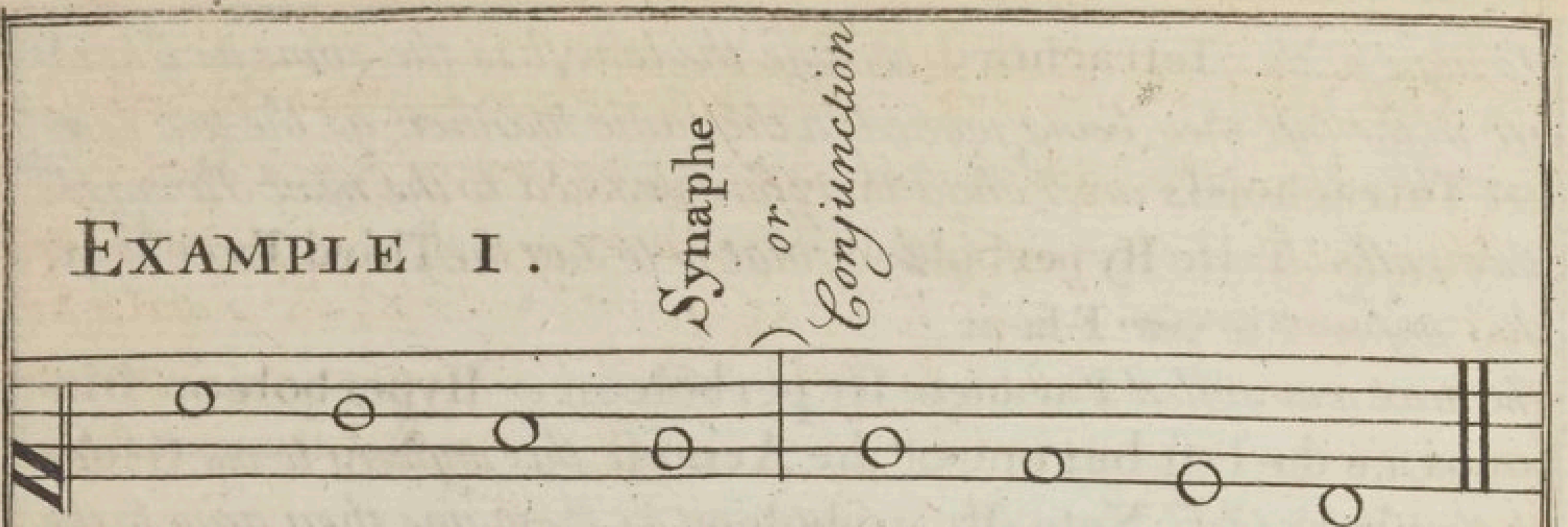
This is the ancient Diatonical Syſtem, *ſo call'd by reaſon of its conſiſting of none but whole* Tones *and* Semitones major; *accor ding to which any one who has a tollerable good Ear and an In different good voice may tune to a very great nicety by the help of nature only. This* Syſtem *might very properly be called y^e^* Syſ tem of Nature, *every note anſwering to the Same manner of tun=ing as Nature dictates, even to ſuch as are quite ignorant of Mu ſick. 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* Trite 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* Trite 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 makeing no more than an* Eptachord, *or ſeven Strings; as it happens in the two higheſt and in the two loweſt* Tetrachords, *as for*

EXAMPLE

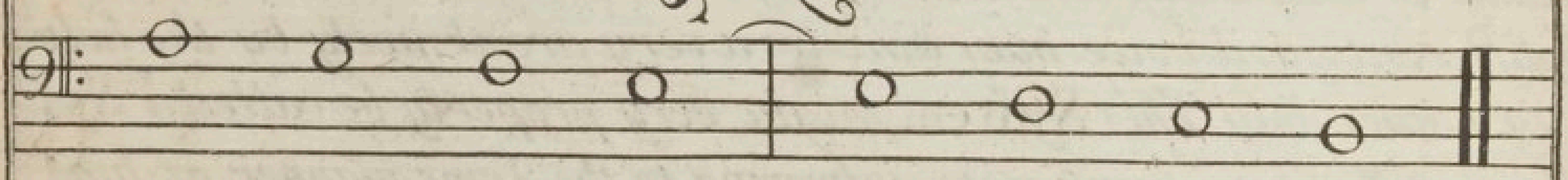
EXAMPLE I.



Tetrachordon Hyperboleon

Tetrachordon Dieseugmenon

EXAMPLE II.

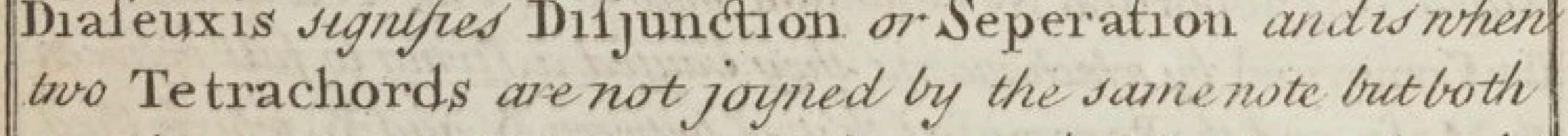


Tetrachordon Meson

Tetrachordon Hypaton

Diaseuxis *signifies* Disjunction *or* Seperation *and is when two* Tetrachords *are not joyned by the same note but both together make an Octave, as it happens in the* Tetrachords; Dieseugmenon *and* Meson *as for.*

EXAMPLE



Tetrachordon Dieseugmenon

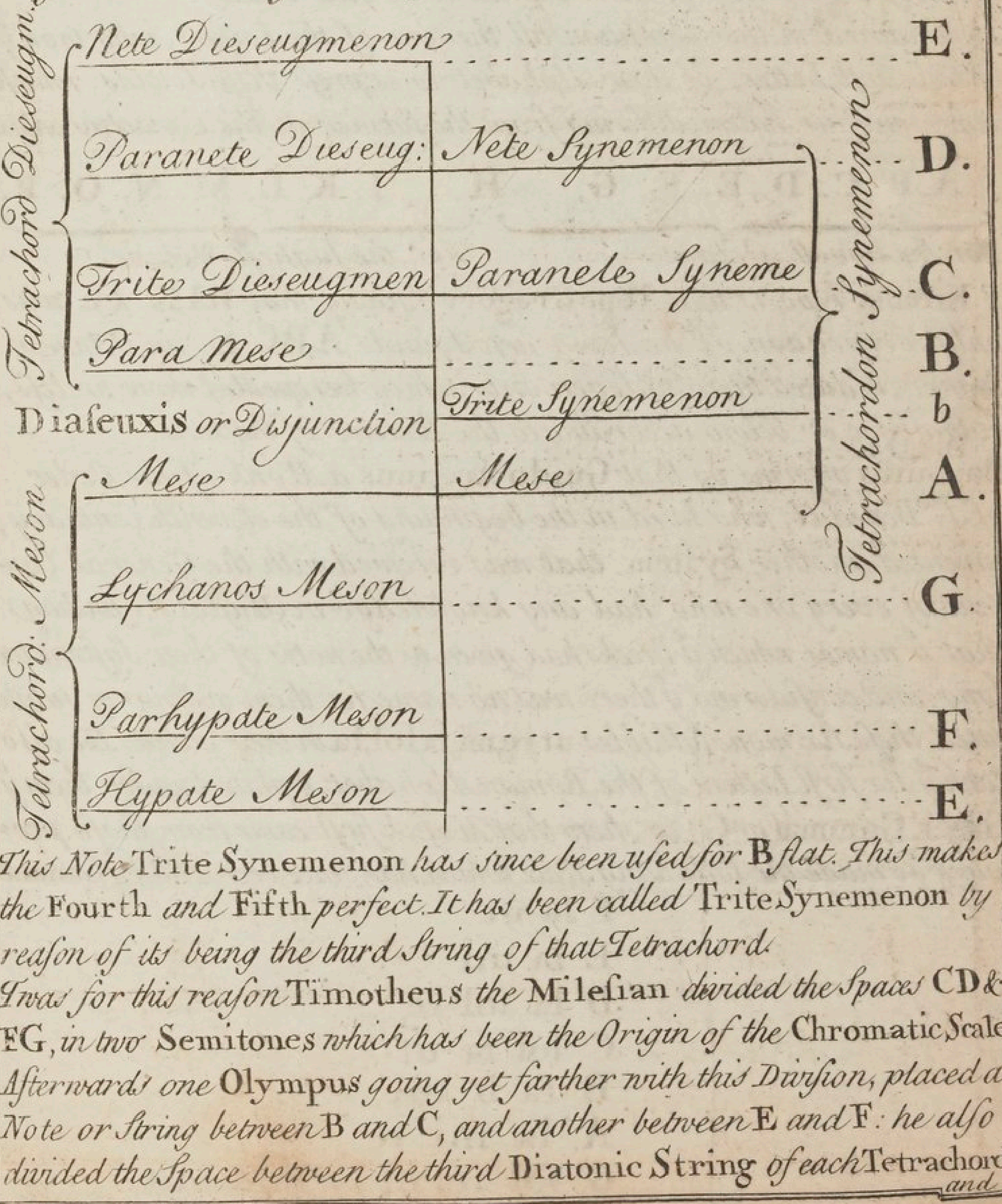
Tetrachordon Meson

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 *too 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* F *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.

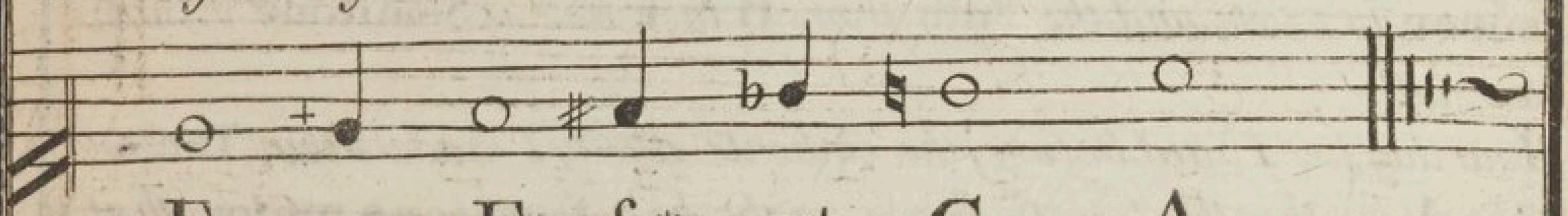


This Note Trite Synemenon *has since been used for* B *flat. This makes the* Fourth *and* Fifth *perfect. It has been called* Trite Synemenon *by reason of its being the third String of that Tetrachord.*

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 *Afterwards 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 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* C D & F G, *by a* D ♭ *and* G ♭, *and that* Olympus *only added* C ♯ *and* F ♯, *in his Division beforementioned. thus*



E e+ F f♯ g♭ 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 ye sixteen first Letters of their Alphabet to expres these Sounds. which made another System, differing from the former in the Caracters 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*

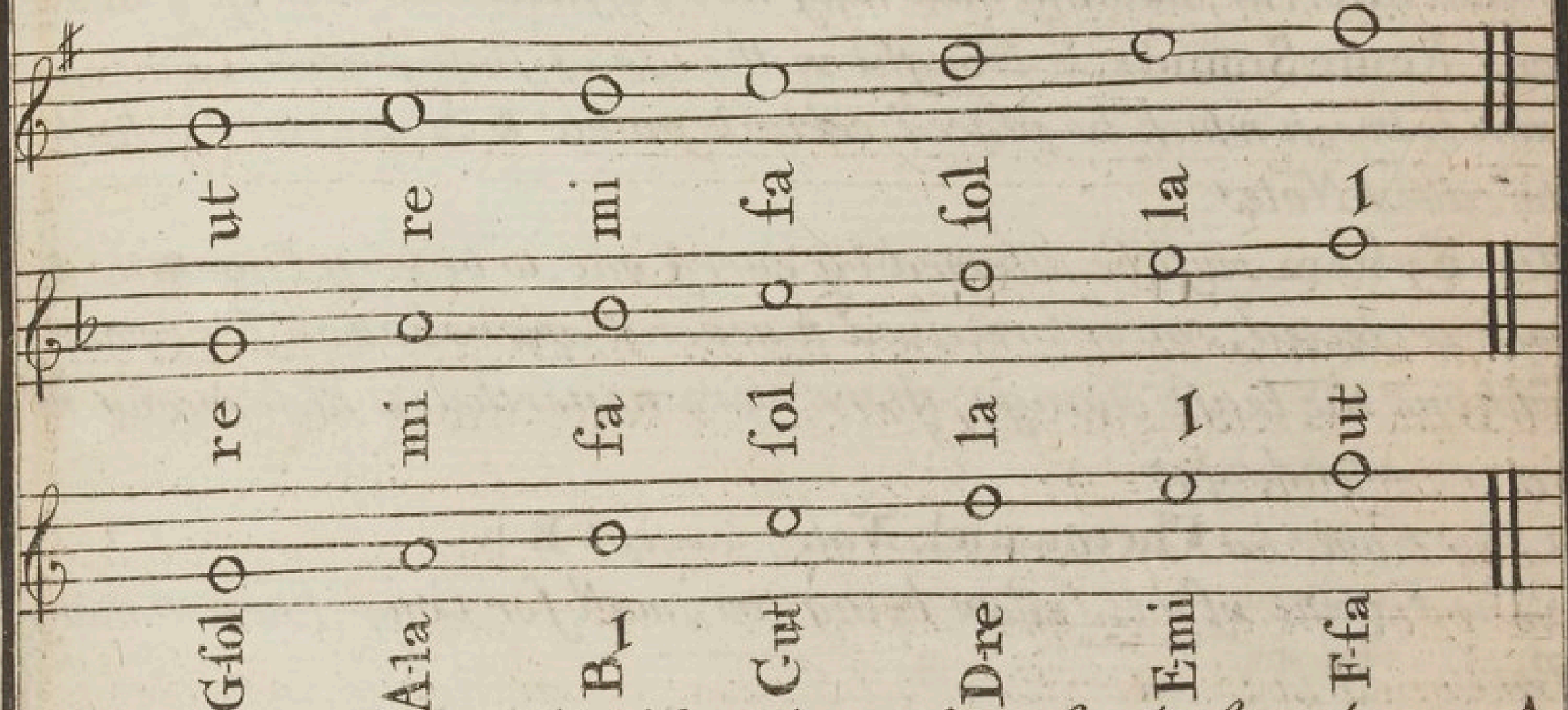
F. Kircher *reports that* Pope Gregory *finding that* H. I. K. *&c. was only a repetition of the Seven first Sounds* A, B, C, *&c. an Octave higher; reduced them to Seven only, which herepeated more or less, both above or below according to the Extent of the Tune.*

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 ye names which ye Greeks had given to the notes of their System too long, and considering y^t there was no name for them in Singing substituted these Six monosyllables* ut, re, mi, fa, sol, la *in their stead. He also took ye 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 call'd 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*

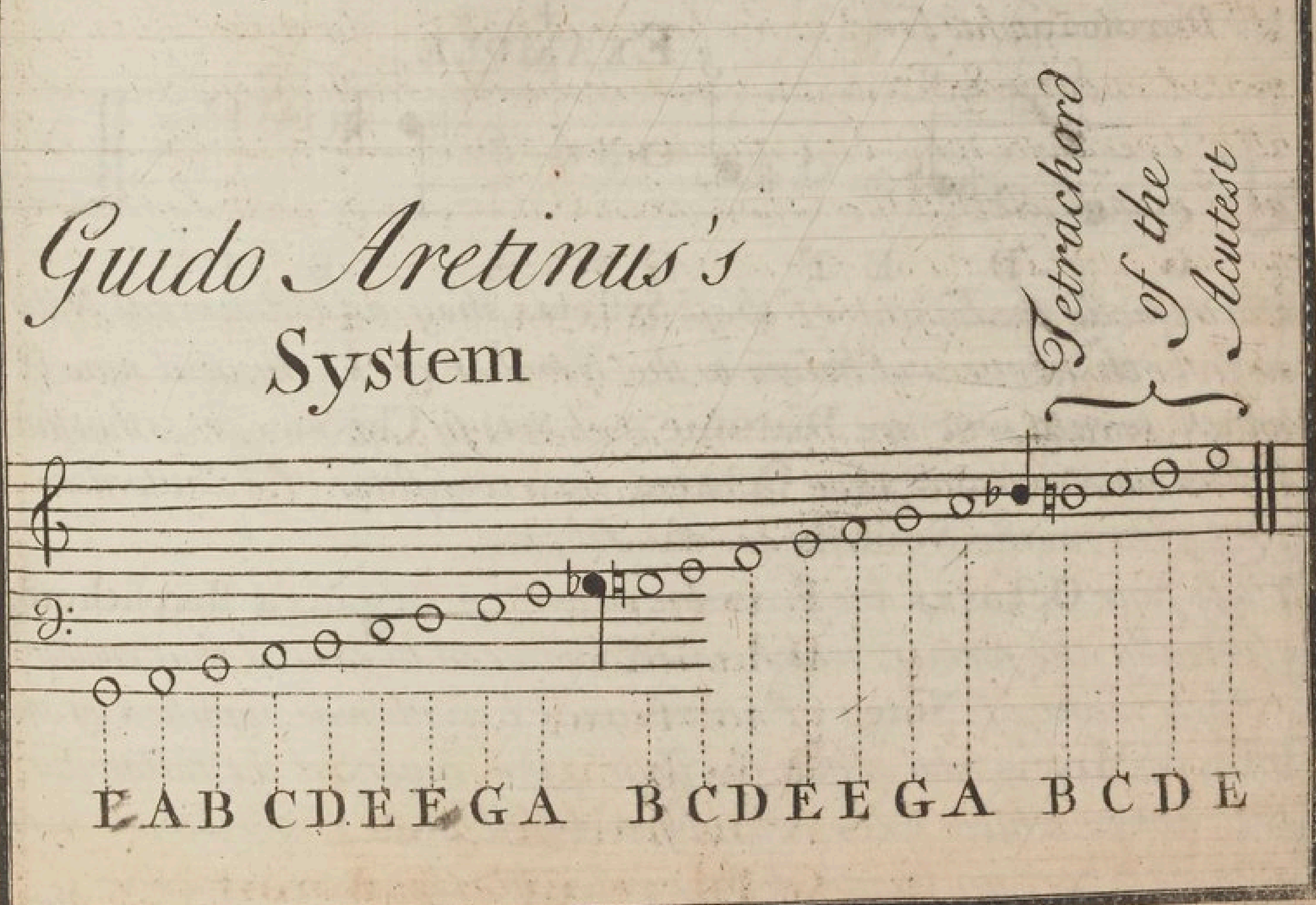
which Scale *if placed in the following Order will give the Names which the Romans afterwards used in Singing in three different Keys*

Example.



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* B-flat; *and every time this Note was to be used he placed a* ♭ *befor it to shew that ye 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* Chroma-tic *ones as may be seen in this* Scheme.

Guido Aretinus's System



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 ye 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 Ingenius & 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** ♭

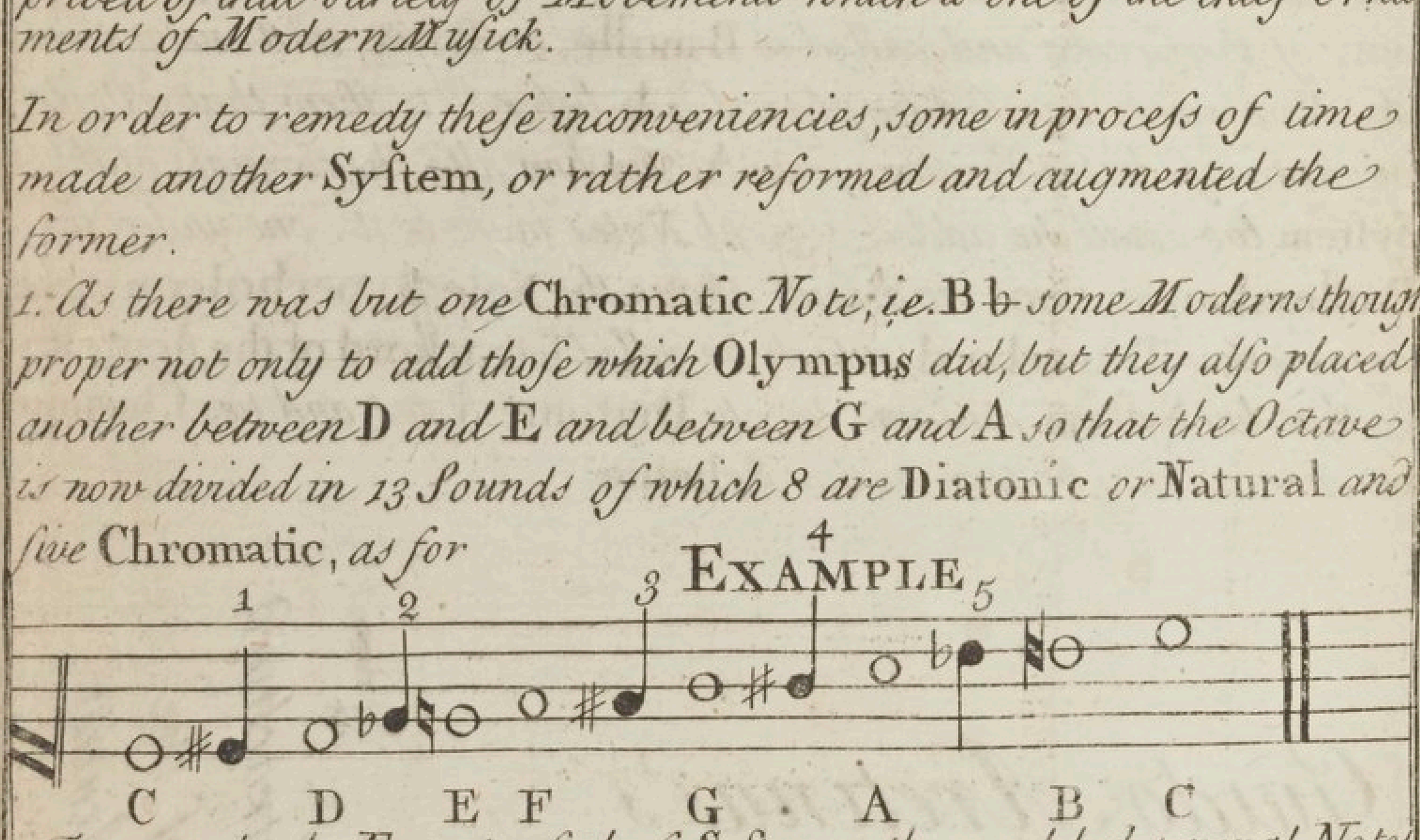
2 The Extent of this System being too small for Composition in many Parts.

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

EXAMPLE 4

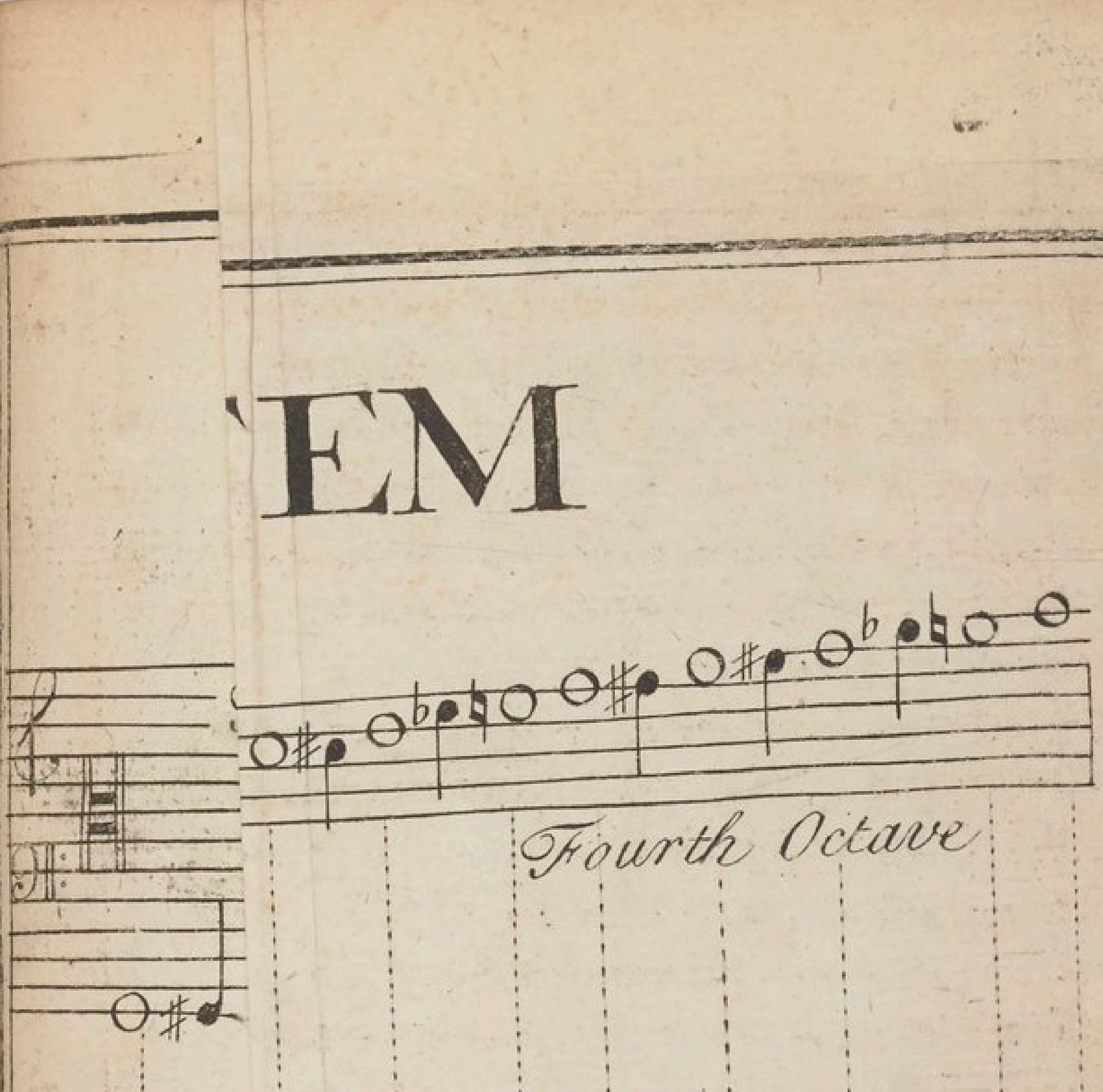


2 To remedy the Extent of these **Systems**, they added several Notes more both above and below to the Number of Forty and nine of which, twenty nine are **Diatonic** and twenty **Chromatic**, so that this System now contains four **Octaves**, each consisting of 8 Diatonick and 5 Chromatic **Sounds**.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

These four **Octaves** are ye 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

The characters of the
Accurate added by
Guido Aretinus.

C D E

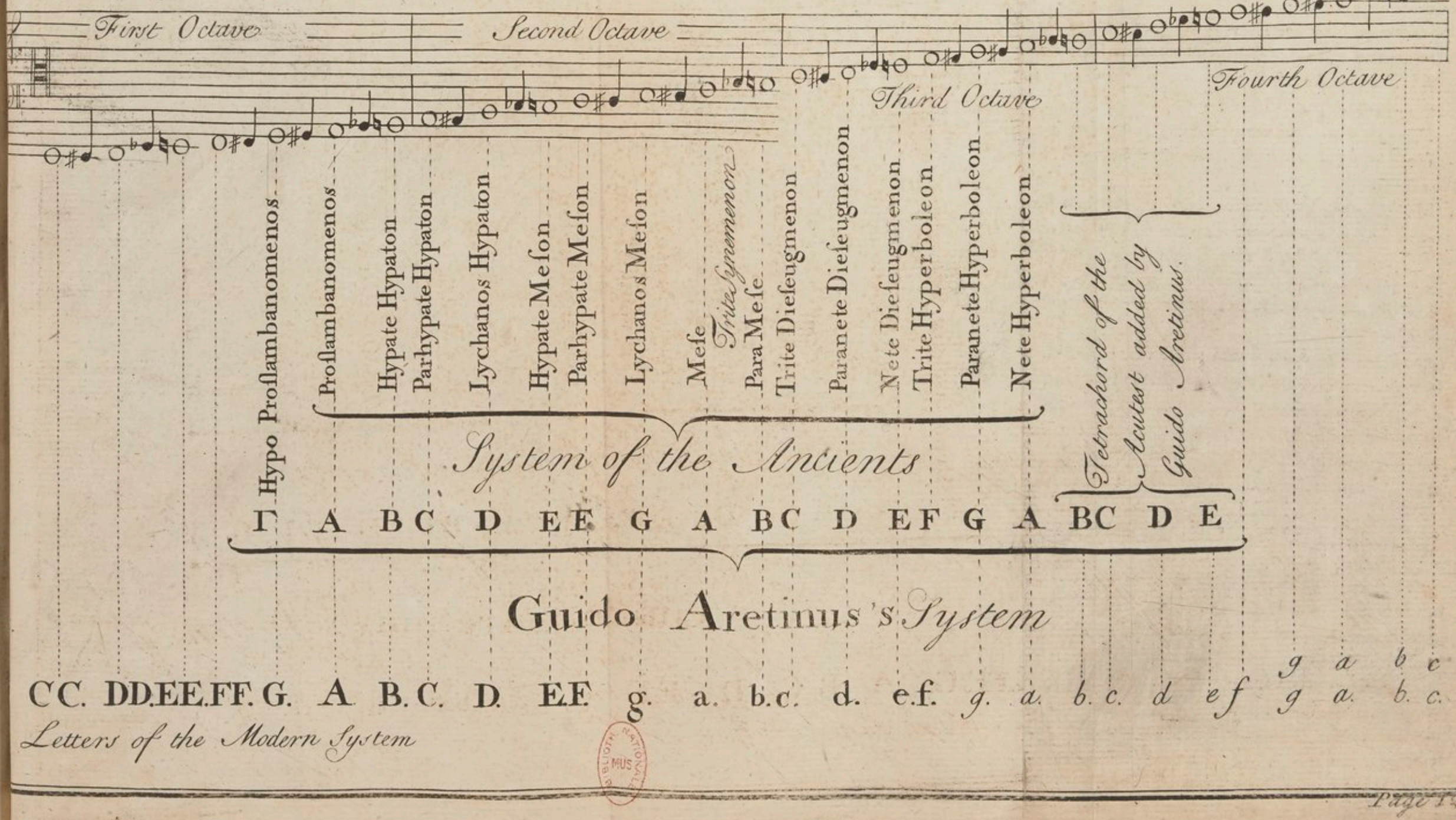
CC. D

Letters

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

g a b c

THE MODERN SYSTEM



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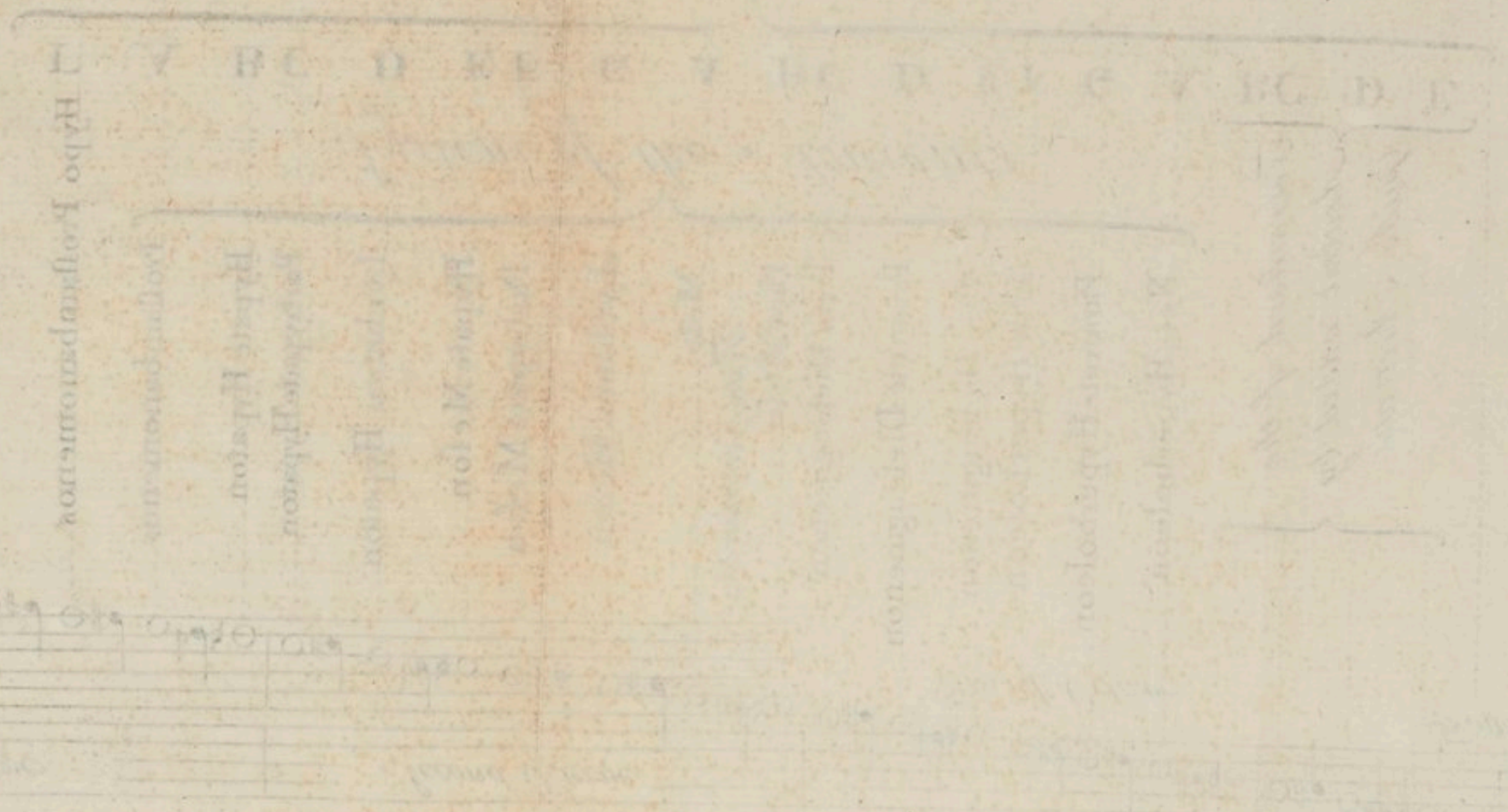
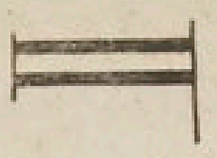
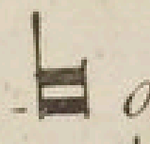


THE MODERN SYSTEM

Maßima
Maxima
or Large }  is as long as 8 Barrs.

Longa  or 4 Barrs

Breve 2 Barrs

Semibreve or 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 Semichroma.*

There are yet ſeveral other Syſtems beſides theſe already mentioned but eſpcially 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 Grecks.*

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 haveing 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* Unifon *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 preferd) 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 extreams equally unwarrantable, thought it proper to consult Reason as well as the Ear; they being Inseparablely joyned, ought therefore to concurr equally in ye 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.*

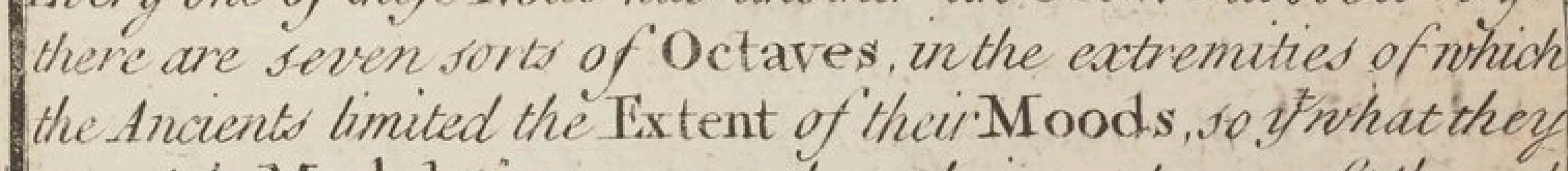
Of the Greek Moods, and Latin Tones.

There has been many disputes amongst Authors about ye 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 tunes 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 oftenest 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 makeing 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.*



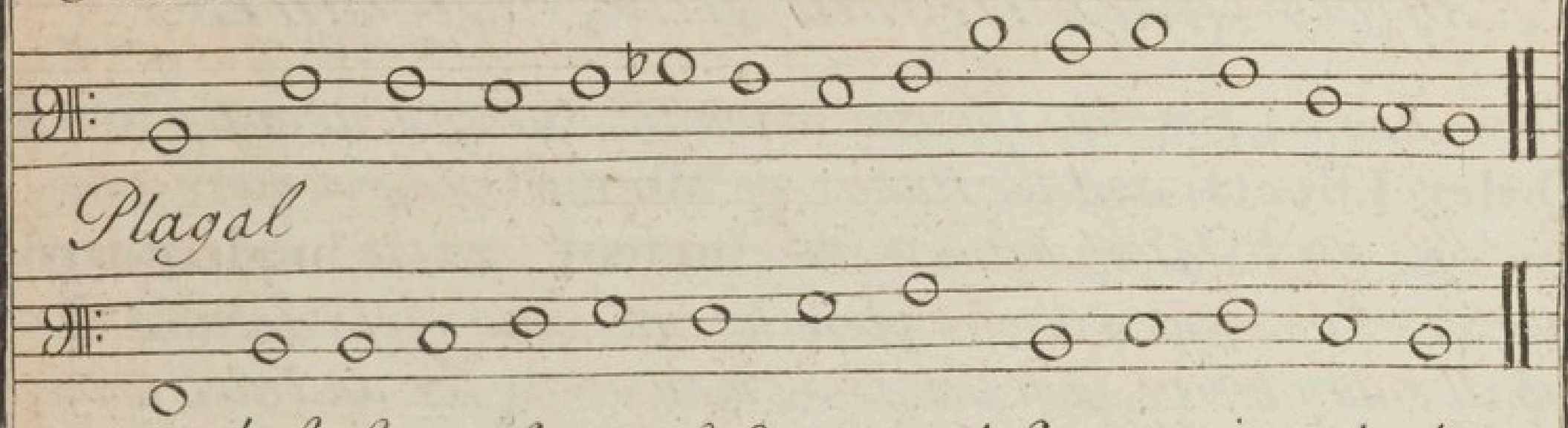
Harmonical Division — *Arithmetical Division*

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 dwelt most in the fifth above y^e* Final *or Key-Note, and in a Plagal mood they chiefly dwelt*

a fourth or third above,

EXAMPLE.

Authentic



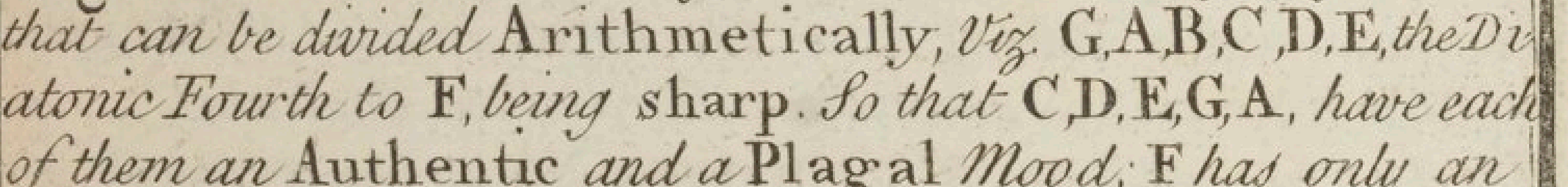
Plagal

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* Zarlin, Glarean *and many others.* —

EXAMPLE.

Table of the Greek Moods

B. C. D. E. F. G. A.



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 Clifs, 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	*Plagal Moods*
C. Ionick	Hypo Ionick
D. Dorick	Hypo Dorick
E. Phrygian	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* Proslambanomenos *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* Proslambanomenos.

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*

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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.

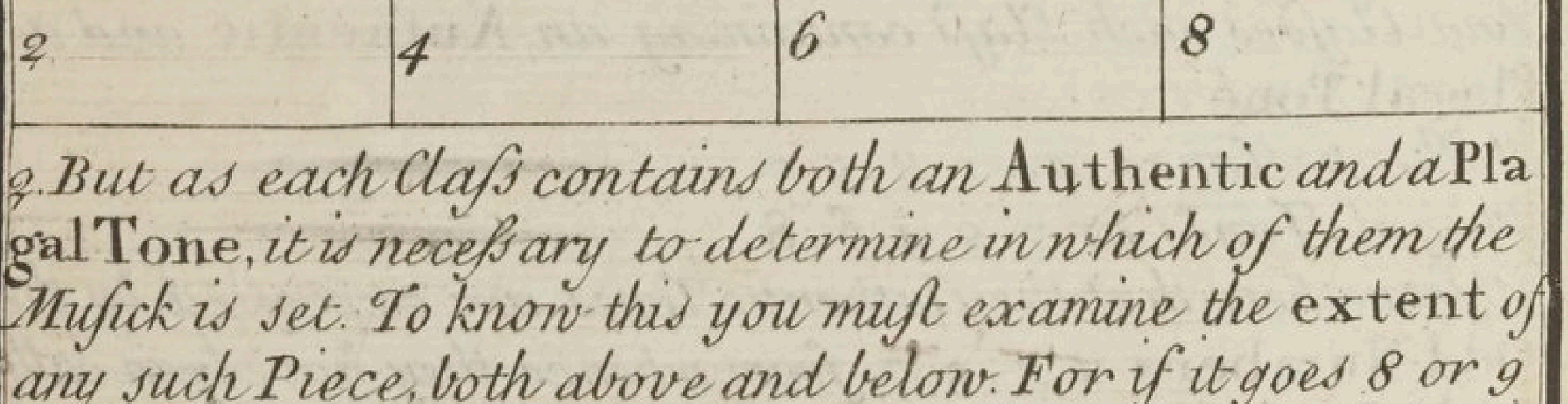
So that when a Piece ends in D, *you may conclude it to be composed on one of the two Tones included in the first Class, if a Piece ends in* E *it must be of the Second Class, &c. for y others.*

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 5.th higher or a 4.th 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*

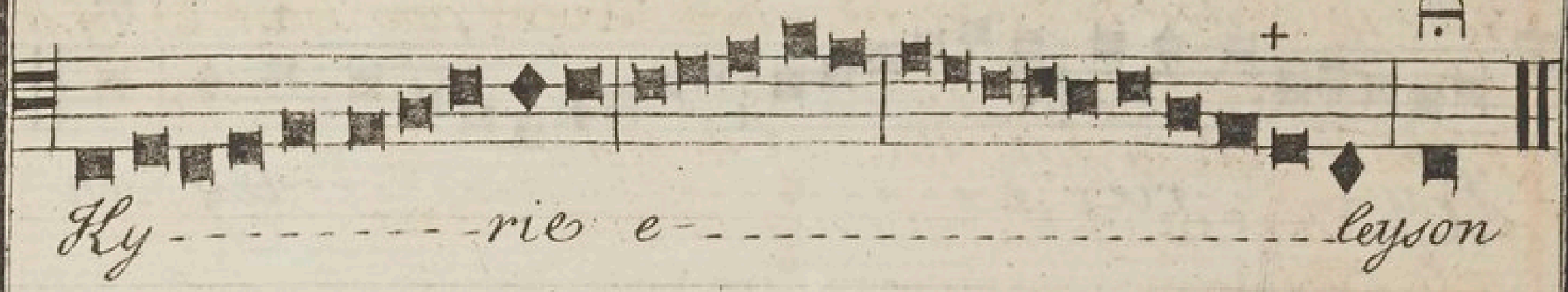
First Class	*Second Class*	*Third Class*	*Fourth Class*
1	3	5	7
D *or* A	E *or* B	F *or* C.	G
2	4	6	8

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*

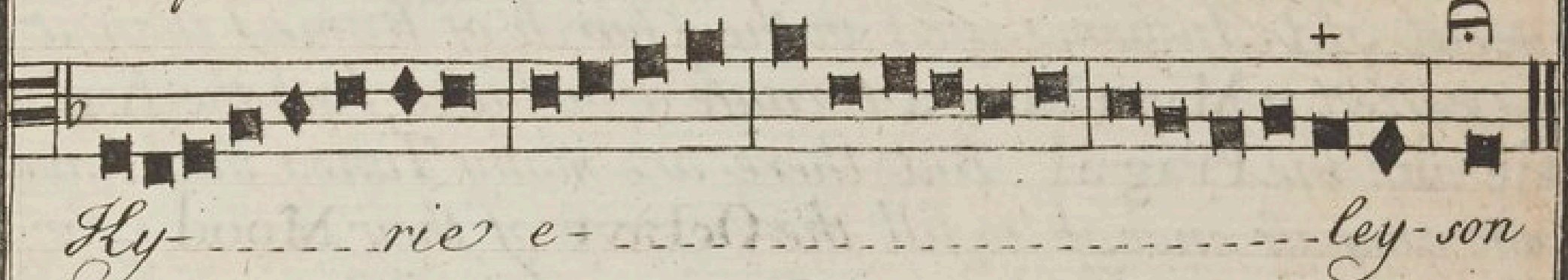
First Tone



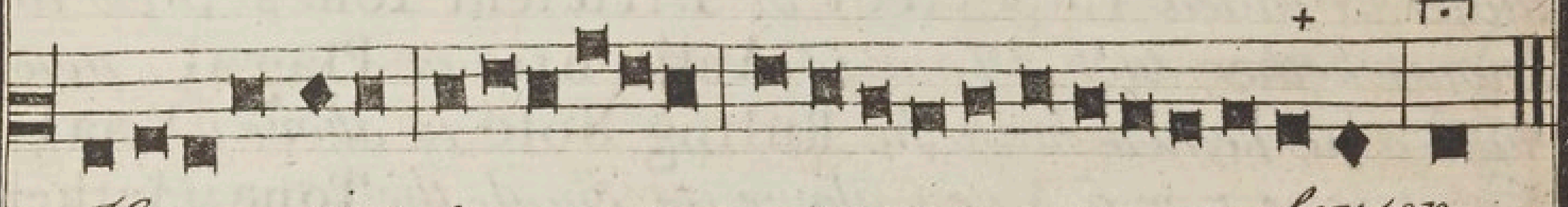
Third Tone



Fifth Tone

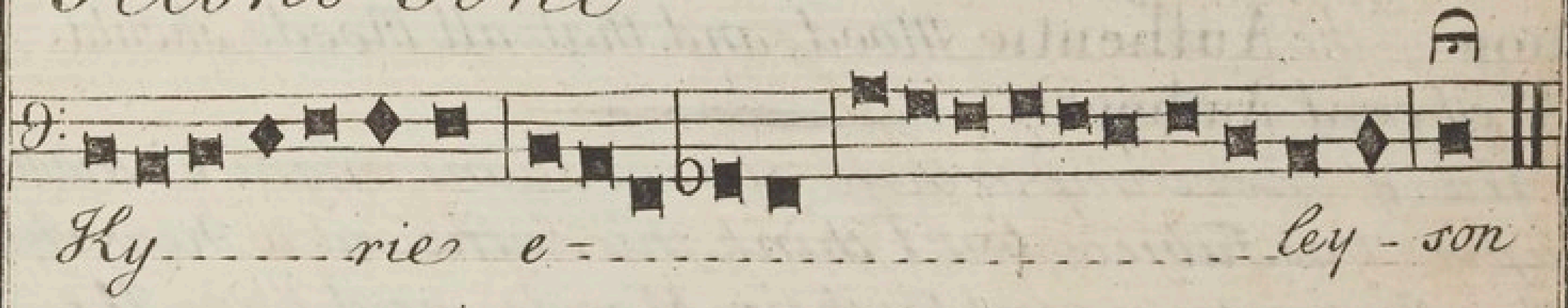


Seventh Tone

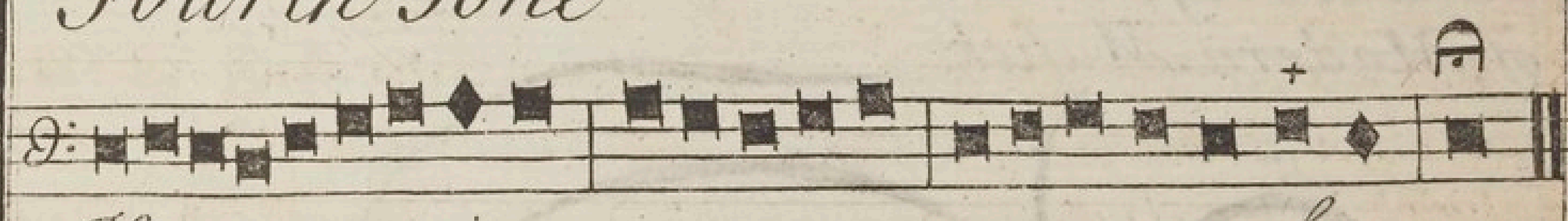


But if the Tune should go 4 or 5 Notes lower and not above 5 or 6 Notes higher than its Final, *then the Tone is* Plagal, *and by Consequence the Second of each Class. as in the following Examples which are four,* Plagal Moods

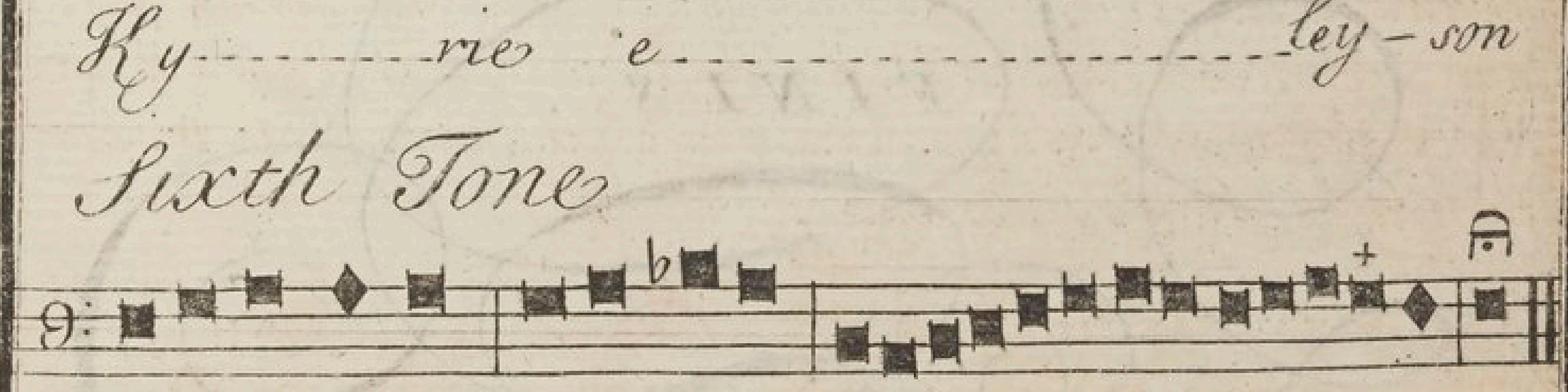
Second Tone



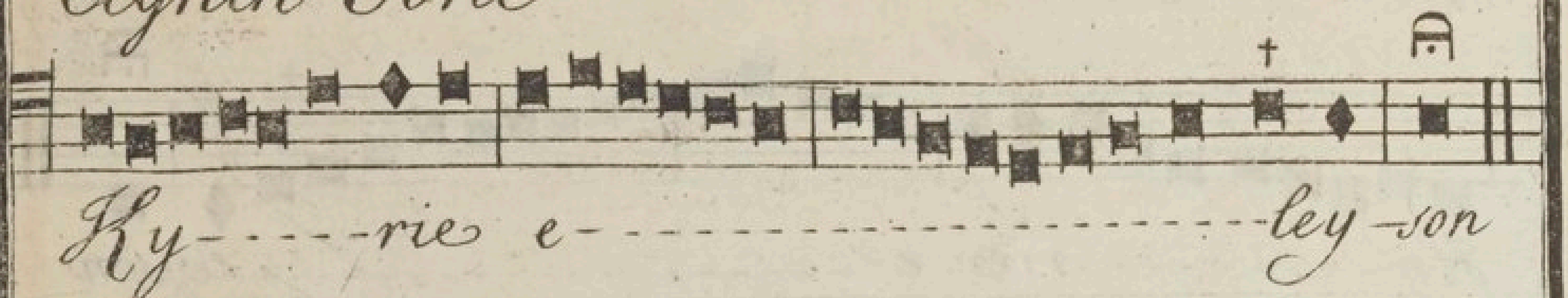
Fourth Tone



Sixth Tone



Eighth Tone



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* 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.

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A DICTIONARY EXPLAINING

Such GREEK, LATIN, ITALIAN & FRENCH Words as generally occur in MUSICK.

A

Abene Placito, *at pleasure.*

Adagio *or* Adag.° *or* Ad.°, *a Slow, movement, especially if the Word be repeated twice over as,* Adagio Adagio

Affetto, *a tender Affecting Manner.*

Affectuoso, *very tenderly.*

Alla Breve, *the name of a Movement in Musick whose Barrs consist of two Semibreves or four Minims &c.*

Allegretto, *Pretty Quick.*

Allegro *or* All.° *Brisk or Quick especially if ye Word be repeated twice over.*

Allemanda *is the Name of a Tune*

A

always in Common Time.

Alto *or* Alto-Viola, *or* Alto-Concertante, *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.

Arsis, *v. Fuga.*

Assai, *Enough, This Word is often joyned w^th* Allegro Adagio Presto &c

A Tempo giusto *wth an equal Time.*

B

B. *or* Baſso, *the Baſs in general.*

B.C. *or* Baſso-Continuo, *ye Thorough Baſs for the Organ, Harpſichord, or Spinnet, &c.*

Baſso Concertante, *Baſs of the Small Chorus.*

Baſso Ripieno, *Baſs of ye Great Chorus.*

Bene Placito, *v. A* Bene Placito,

Breve, *is ye Name of a Note which is in value as long as two Semibreve.*

Brillante, *Briſk, Airy, Lively, &c.*

C

Camera, *Chamber; as* Arie da 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 *ye Same as* Camzone

Capo *&* Da.

Ciacona *is a Chacoon 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 Eccho, 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* Theſin *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 Jig*

Grave, *a Slow Movement.*

H

Haut-Contre, *Counter Tenor.*

Haut-Deſsus, *Firſt Treble.*

L

Languente, *in a languiſhing manēr*

Largo, *Very Slow.*

Largetto *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 yᵉ Thorough Bass.*

Ouverture *the Opening or Be- 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* Recº *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 ye Middle or also after the Song is ended*

Repetatur *to be Repeated.*

S

Sarabanda, *is a Tune always in Triple Time*

Semibreve, *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 Agreable.*

Solo, *Alone as* Violino Solo, *Violin Alone;* Flauto Solo, *Flute Alone,* Organo Solo, *the Organ Alone, &c.*

Staccato *or* Stoccato, *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 is commonly taken for a Tenor.

Violino, *a Violin.*

Violoncello, *a Baſs Violin.*

Violone, *a Double Baſs, that is an Octave lower then a Common 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 Uniſſon, or Octave.*

Volta *or* Volti, *Turnover.*

Volti Subito, *Turnover, Quickly. or without Loſs of Time.*

Z

Zufolo *or* Zuffolo *or* Suffolo *a little Flute, or Flageolet.*

FINIS.

Where this is ſold may be had the following Muſick Books, (Viz.)

The Operas of

Julius Cæſar.
Tamerlane....
Rodelinda...
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