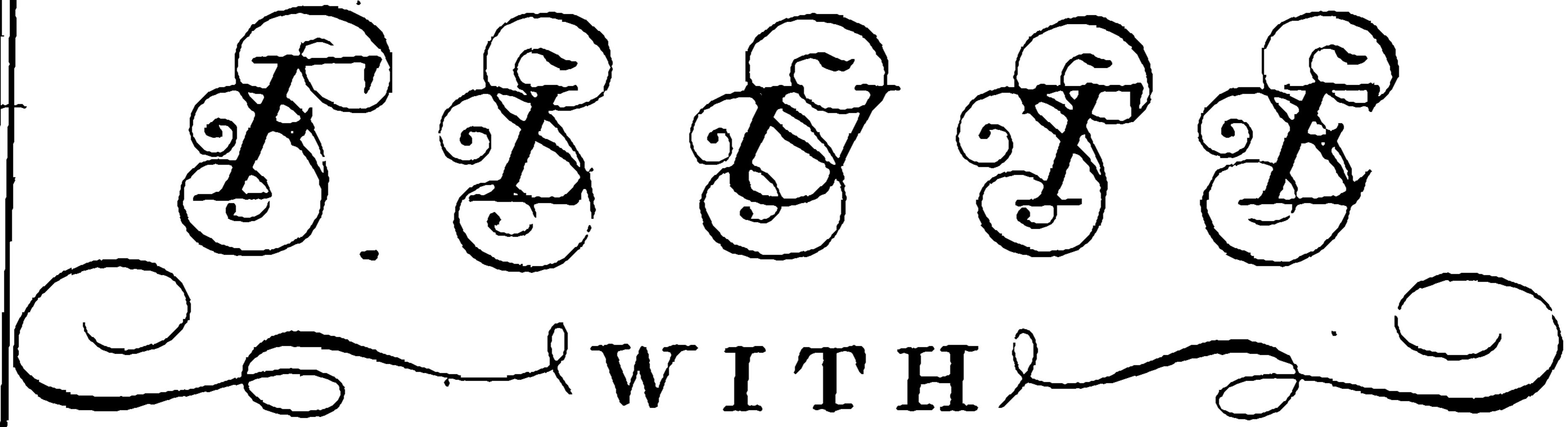




# Directions for Playing on the



A Scale for Transposing any  
Piece of MUSICK to y<sup>e</sup> proper-  
est Keys for that Instrument.

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1

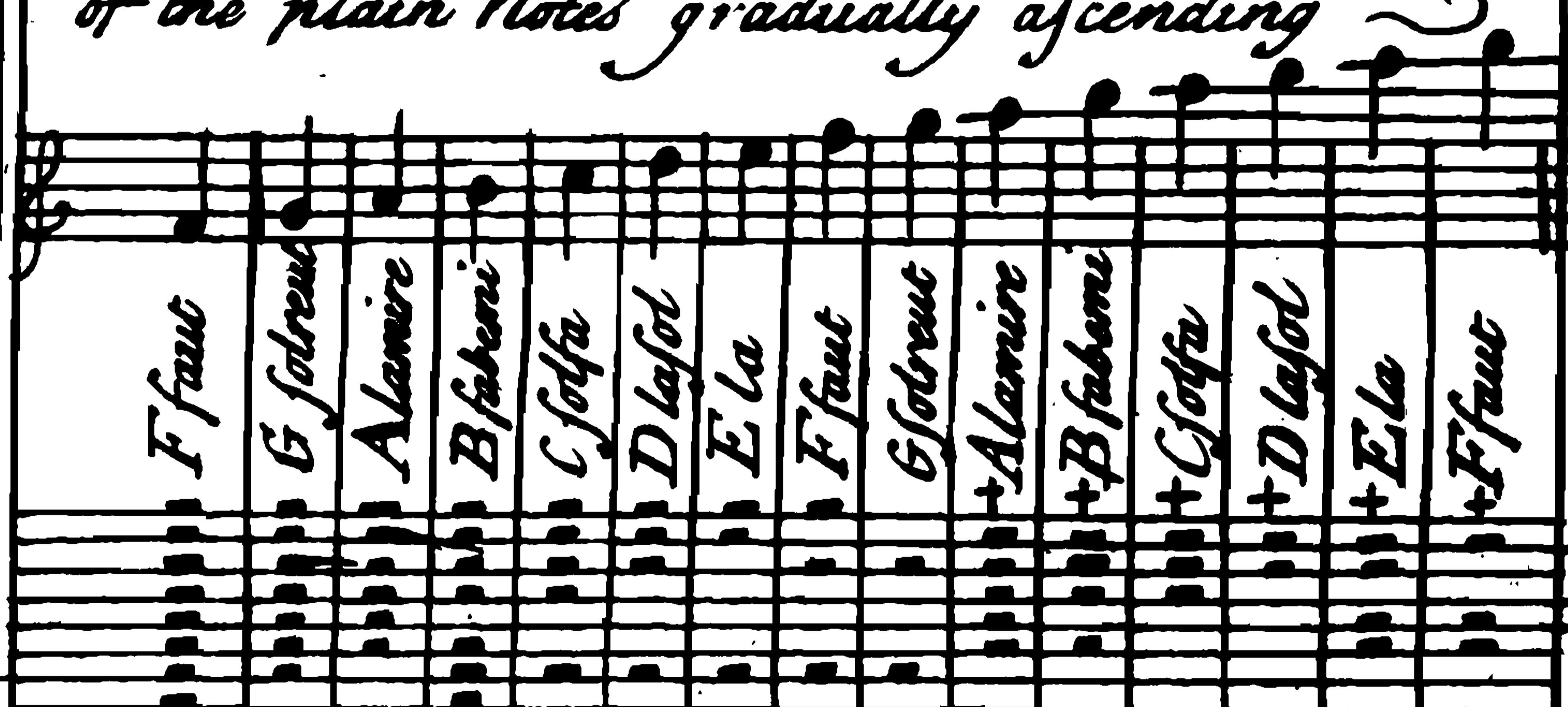
# Directions for Playing on the

## F L U T E

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 subjoined.

### 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.

A

Beneath the 5 Lines, observe those 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 Flat has a Dot on every Line, and consequently every Hole is to be stopped, and so on where there are no Dots the Holes must be opened.

Observe also on the upper Line of these Eight, a Cross on every Note after G sol reut 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 found an Octave or eight Notes higher than they would if the Hole was quite stopped.

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 its natural Pitch. The Sharp is of a contrary Nature; For whereas the flat takes away a Semitone from the Sound of the Note before which it is set, the sharp 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 its 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

F      G      A      B flat      B natural      C natural      C sharp      D natural      D sharp      E flat      E natural      F natural      E sharp

G natural      G sharp      A flat      +A natural      +B flat      +B natural      C natural      C sharp      +D natural      +D sharp      +E flat      +E natural      +F natural

## Of Time.

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

Common Time is known by some of these Marks C, or  $\frac{C}{2}$  or  $\frac{D}{2}$ , or  $\frac{G}{2}$ . 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 Semibreve.

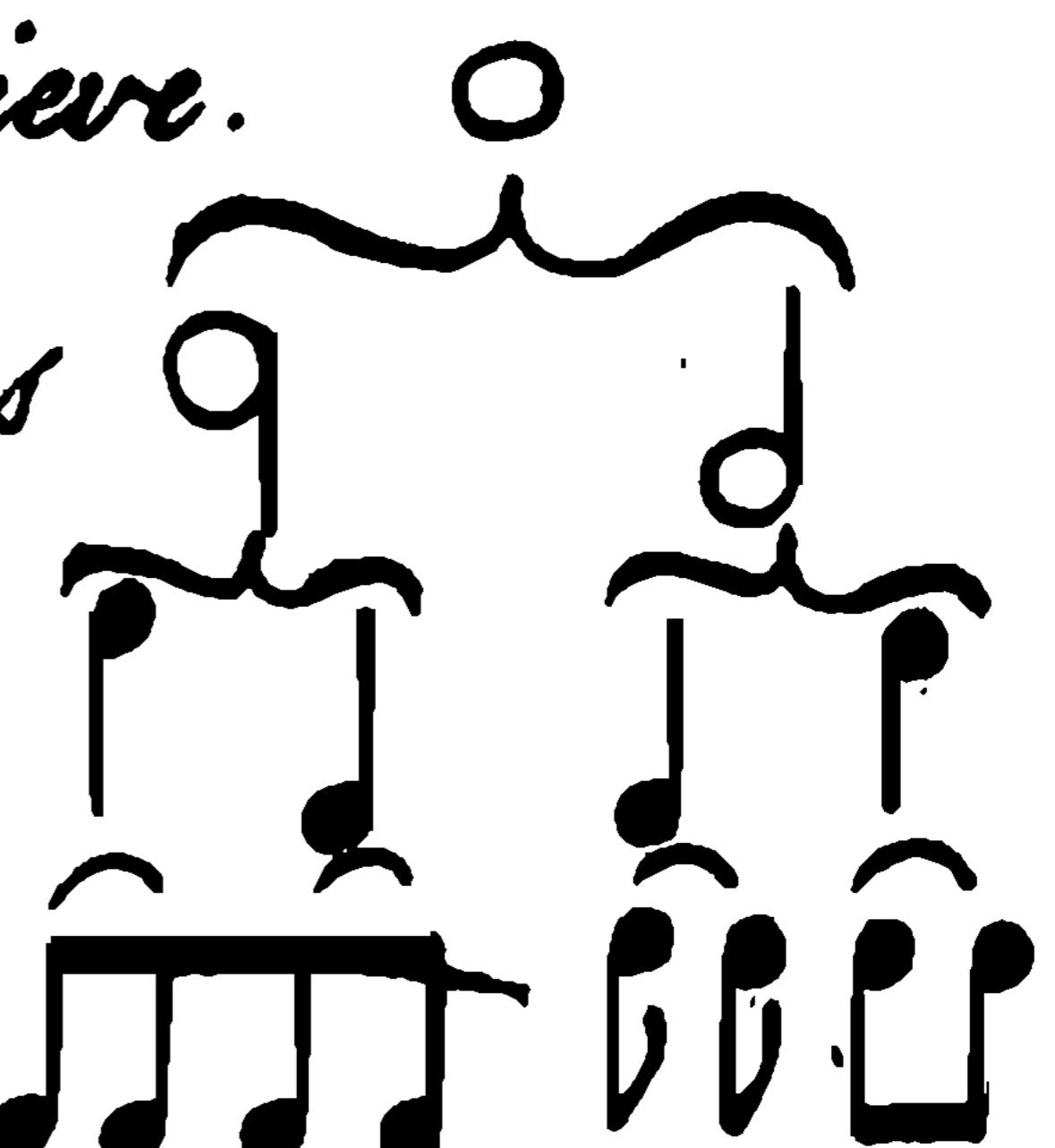
Semibreve.

Ninims

Crotchets.

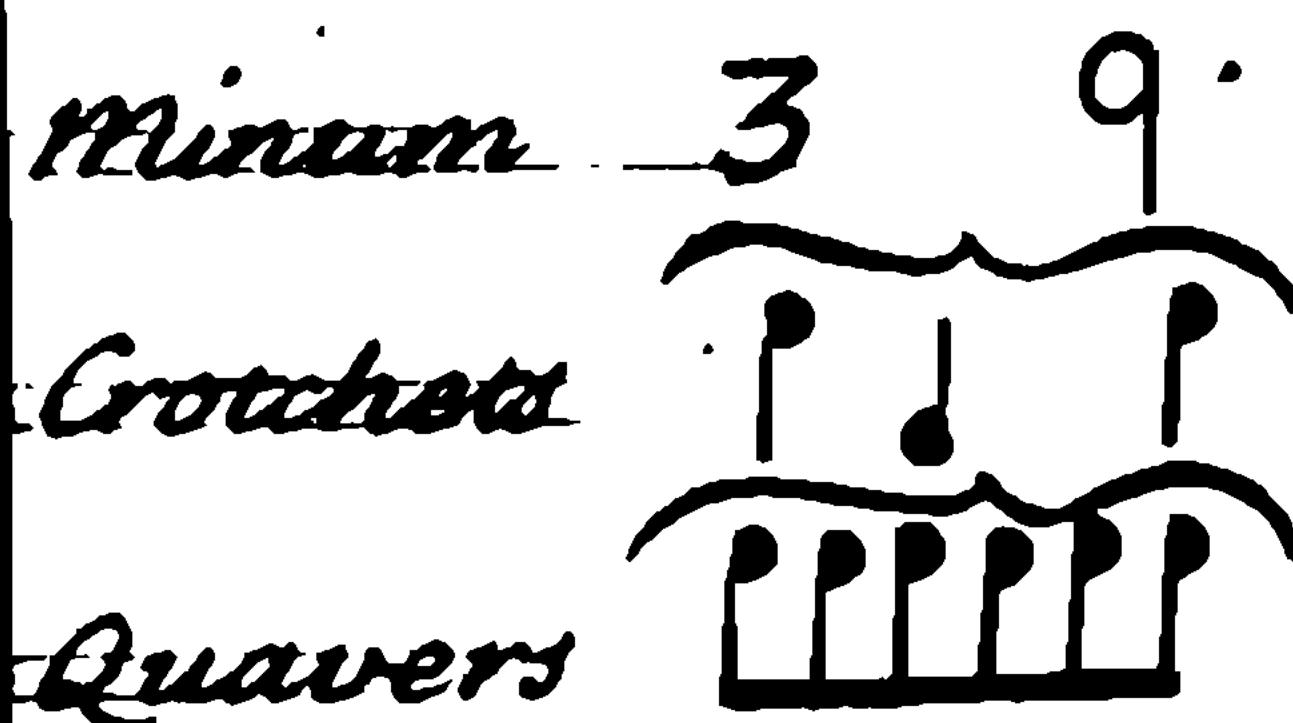
Quavers

Semiquavers

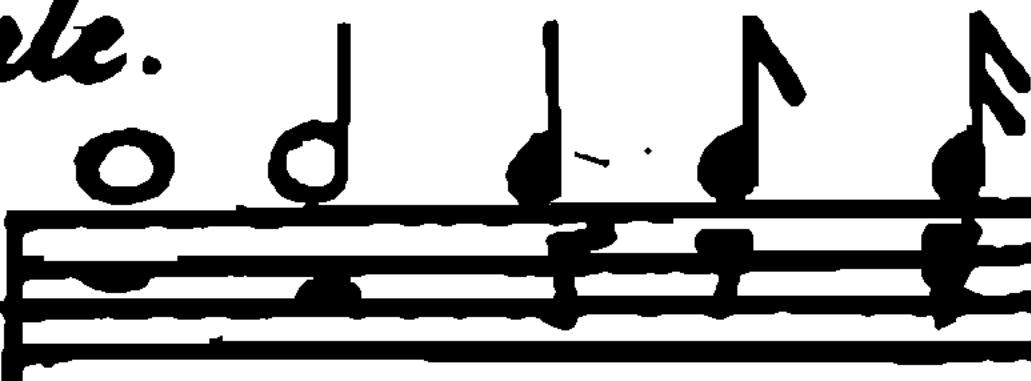


Triple Time consists of either three or six Crotchets in a bar, and is to be known by this  $\frac{3}{4}$ , this  $\frac{3}{2}$ , this  $\frac{3}{4}$  or this  $\frac{6}{4}$  mark. to the first there is three Minums in a bar, and is commonly play'd very slow; the second has

### Triple Time.



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 Paffys. 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 Semibreve, Minum, Crotchet, or Quaver; When you see a Semibreve 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.



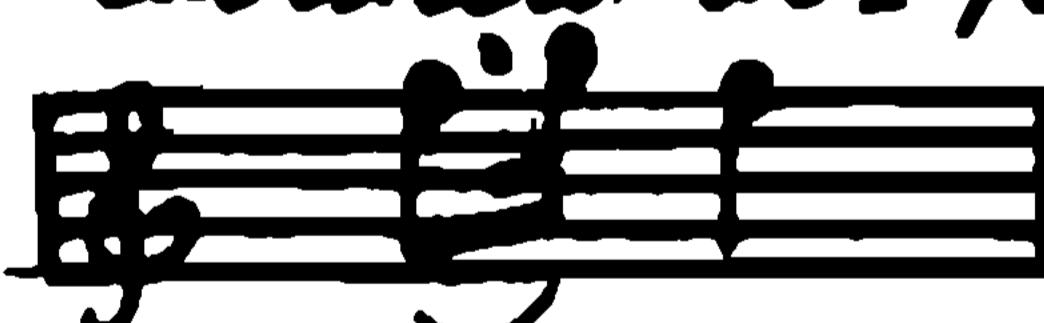
Where you see these Marks or Rests in any tune, you are to cease playing the length or time of the Notes over them from which Notes they take their names, a Repeat is mark'd thus and shew's the strain must be played twice over. A Bar is mark'd thus a double Bar thus and shew's the strain ends there. the triple Clif 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 Rondcaus 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 rr, an open shake beat or sweetning thus +, the double shake which is only on Gsolute in alt thus o, a slur thus ^, or thus \_ when the heads of your Notes are downward, a slur shew's that the notes under or over it must be play'd in one Breath, striking the first of them, only with your Tongue. A close shake must be play'd from the Note or half Note immediately above. For Example if you would shake on F fault in alt, first sound Gsolute 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 sweetened ending with it off, as thus you must sweeten—  
 Dlaſol: found your Dlaſol shaking the third Finger of your left hand over the half hole immediately below keeping your Finger up. In short after a close shake keep your Finger down, after an open shake keep your Finger up. Ffaut and Gſolreut in alt are both to be sweetened 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 righthand and the middle and third fingers of your left hand on their proper holes. blow pretty strong and 'twill sound Alamine 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, shaking your Thumb on its proper hole; there are two other shakers viz Ffaut sharp in a tune where Gſolreut is \* and Gſolreut in alt in a tune where Alamine is flat, the former is thus to <sup>be</sup> play'd, found 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 altering the sound in the least) then shake the middle finger of your right hand full upon its hole conduing 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 note. 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 done shook, ascending long Notes sweetned, flur down to a third descending Crotchet, if two third descending Crotchetts come together, shake the first, flur <sup>to</sup> the next, if two Crotchetts happen together in one Key, sigh the first, sound the second plain, a sigh divides a Crotchet into a prick't Quaver and Semiquaver flur'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 Crotchetts in Ffaut in alto



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

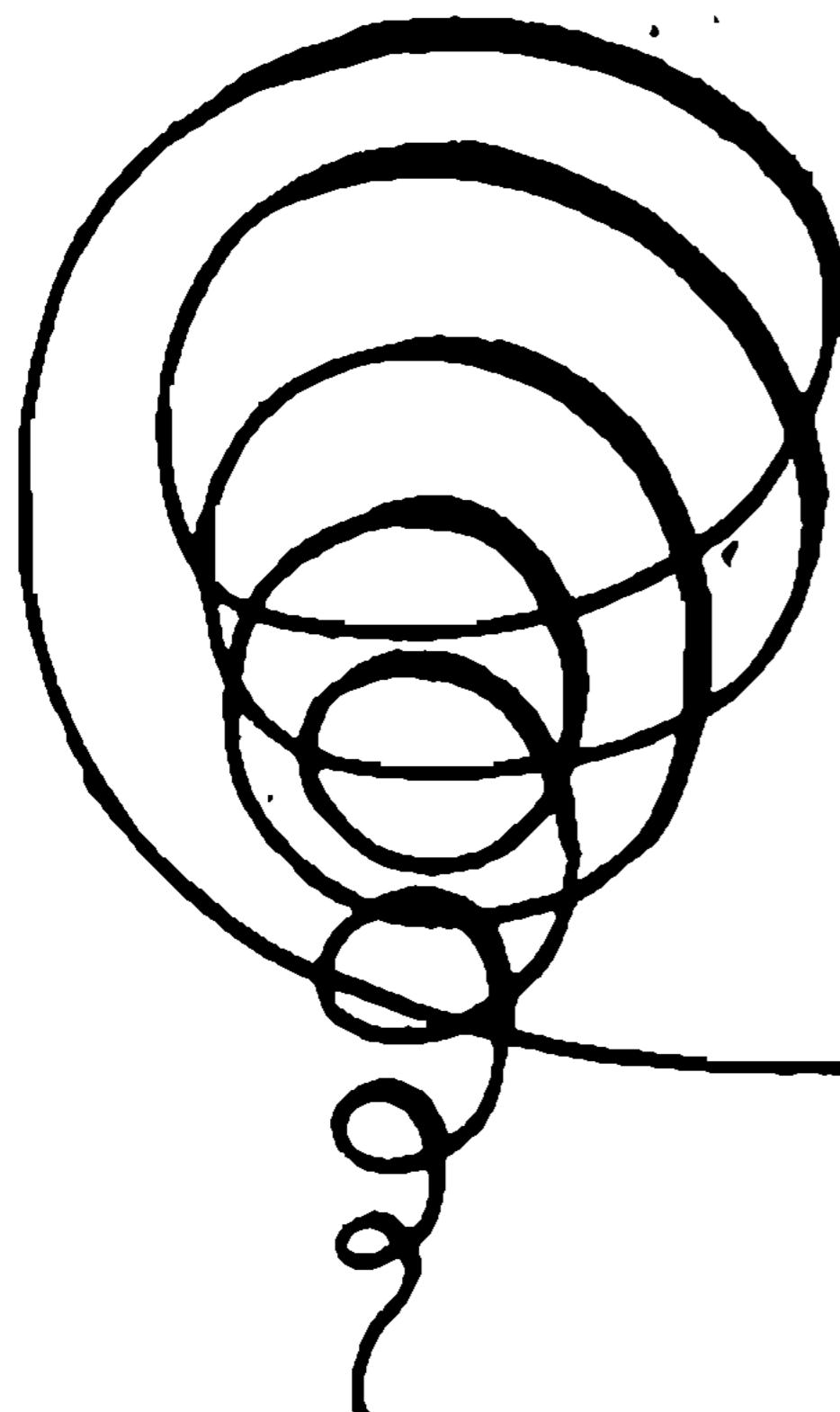
8

the dividing your Crotchet, a double rellish divides a Crotchet into a Quaver and Semiquavers, sur'd the Quaver to be stook on its proper Key, the first Semiquaver to be on the Note or half Note just below, 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 Alamine flat are stopt alike, yet their Difference is easily discovered in playing, for when you play Gſolreut Sharp you first sound Alamine in alt and in the same Breath flur down to your G sharp, but when you play A flat you must first sound Gſolreut in <sup>alt</sup> and in the same Breath flur up to your A flat which may serve for an Example to play all other flats and sharps.

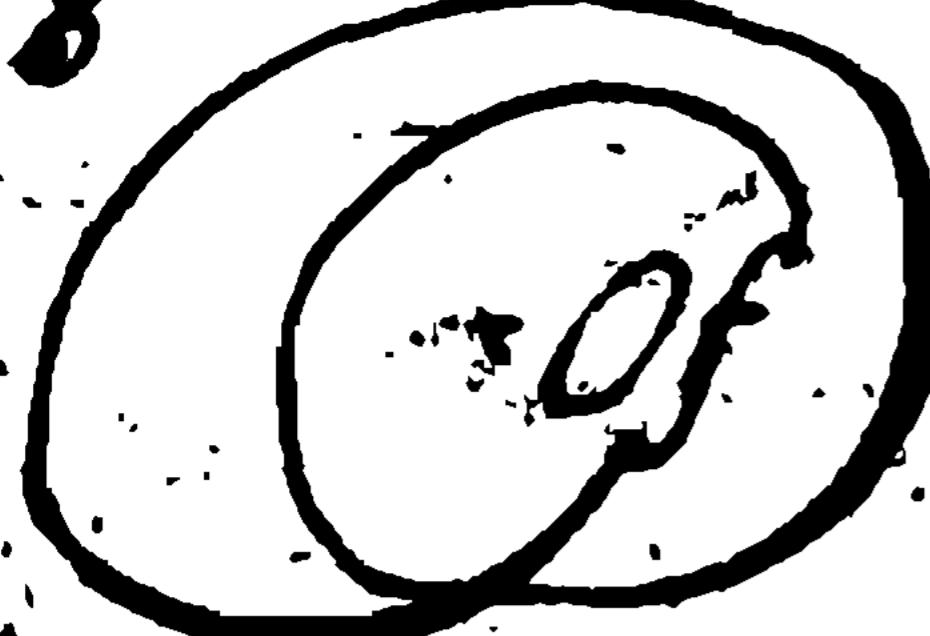
A Scale shewing how to transpose any Tune that is set for the Violin or Voice.



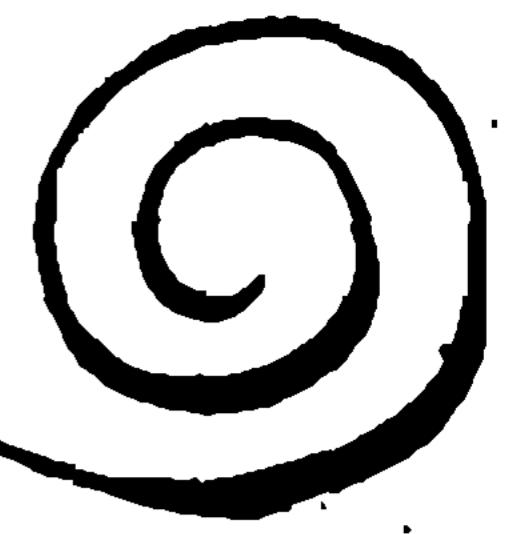
Flute.

## Of Transpos





## 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  $\frac{1}{2}$  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 Gsolvent, Alamine &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 scale, and the Key that you take to alter your tune you must write  $\frac{1}{2}$  flats and sharps next the Cliff as you find in  $\frac{1}{2}$  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  $\frac{1}{2}$  to your Key, which is thus explained for Example. suppose Gsolvent to be your Key, Bflat major is your  $\frac{1}{2}$  3<sup>d</sup> and Bflat minor is your  $\frac{1}{2}$  3<sup>d</sup>. 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  $\frac{1}{2}$  3<sup>d</sup> for a sharp third, and this  $\frac{1}{2}$  3<sup>d</sup> for a flat third.



# A Scale showing how to transpose any Tune that is set for Violin or Voice.

1<sup>st</sup> Key

Gamut pro with a  $\flat 3^d$  will go in Aro pro with a  $\flat 3^d$ . or Gant pro with a  $\flat 3^d$  or Dsoltre pro with a  $\flat 3^d$

2<sup>d</sup> Key

Are pro with a  $\sharp 3^d$  will go in Bmi b. with a  $\sharp 3^d$  or Gant pro with a  $\sharp 3^d$  or Dsoltre pro with a  $\sharp 3^d$

3<sup>d</sup> Key

Bmi flat with a  $\flat 3^d$  will go in Gant pro with a  $\flat 3^d$  or Dsoltre pro with a  $\flat 3^d$  or Ffaut b with a  $\flat 3^d$

4<sup>th</sup> Key

Gant pro with a  $\flat 3^d$  will go in Dsoltre pro. with a  $\flat 3^d$  or Elami pro. with a  $\flat 3^d$ . or Gamut pro with a  $\flat 3^d$

5<sup>th</sup> Key

Dsoltre pro with a  $\flat 3^d$  will go in Elami b  $3^d$ . or Gamut with a  $\flat 3^d$ . or Aro pro. with a  $\flat 3^d$

6<sup>th</sup> Key

Dsoltre pro with a  $\flat 3^d$  will go in Ffaut b with a  $\sharp 3^d$ . or Gamut pro. with a  $\sharp 3^d$ . or Bmi b with a  $\sharp 3^d$

7<sup>th</sup> Key

Elami pro with a  $\flat 3^d$  will go in Gamut pro with a  $\flat 3^d$  or Gant pro with a  $\flat 3^d$  or Dsoltre with a  $\flat 3^d$

Ffaut pro with a  $\flat 3^d$  will go in Gamut with a  $\flat 3^d$  or Aro pro with a  $\flat 3^d$ . or Gant b  $3^d$ . or Dsoltre b  $3^d$ .

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

# March

9



# Minuet

3  
4



Allegro

C

10 Minuet by Mr Handel

A page of musical notation on five staves. The top staff uses a treble clef, a '3' time signature, and a key signature of one sharp. It features a continuous eighth-note pattern with various grace notes and slurs. The second staff uses a bass clef, a '4' time signature, and a key signature of one sharp. It includes a single asterisk (\*) above the staff and a wavy line below it. The third staff uses a treble clef, a '6' time signature, and a key signature of one sharp. The fourth staff uses a bass clef, a '2' time signature, and a key signature of one sharp. The fifth staff uses a treble clef, a '2' time signature, and a key signature of one sharp. All staves end with a double bar line.

# Minuet

This block contains a single image of a page from a handwritten musical manuscript. The page features ten staves of music, each consisting of five horizontal lines. The notation is unique, using vertical stems and horizontal dashes to indicate pitch and rhythm. Measures are separated by vertical bar lines. The first staff begins with a quarter note followed by an eighth note. Subsequent staves continue this pattern of eighth-note groups. Measures 11 through 20 introduce half notes. Measures 21 through 30 return to eighth-note groups. Measures 31 through 40 feature half notes again. Measures 41 through 50 return to eighth-note groups. Measures 51 through 60 feature half notes. Measures 61 through 70 return to eighth-note groups. Measures 71 through 80 feature half notes. Measures 81 through 90 return to eighth-note groups. Measures 91 through 100 feature half notes.

*Ninuet*

A handwritten musical score for 'Ninuet'. The score consists of six staves of music, each with a clef (Bass, Treble, or Alto) and a key signature of one sharp. The music includes various note values (eighth and sixteenth notes), slurs, and dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'tr' (trill). The score is numbered '11' in the top right corner.

*Ninuet*

A handwritten musical score for 'Ninuet', continuing from the previous page. The score consists of six staves of music, each with a clef (Bass, Treble, or Alto) and a key signature of one sharp. The music includes various note values (eighth and sixteenth notes), slurs, and dynamic markings such as 'f', 'ff', and 'tr'. The score concludes with the instruction 'Flute' and 'C 2' at the bottom.

12 Air in Julius Caesar



Minuet

A handwritten musical score for a single instrument, likely a flute or recorder. The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth is in 3/4 time (indicated by '3'). The key signature changes frequently. Measure 1 starts with a treble clef, a 'G' sharp, and a 'D' sharp. Measures 2-3 start with a bass clef, a 'B' flat, and a 'D' sharp. Measure 4 starts with a bass clef, a 'B' flat, and a 'G' sharp. The music features various note heads (solid black, open circles, and open squares), stems, and bar lines. Several grace notes are indicated with small 'tr' (trill) markings above the main notes. The score is enclosed in a rectangular border.

# March 13

Handwritten musical score for a band, page 13. The score is divided into two sections: "March" (measures 1-12) and "Minuet" (measures 13-24). The music is written in common time with a key signature of one flat. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measure endings are indicated by small numbers above the staff.

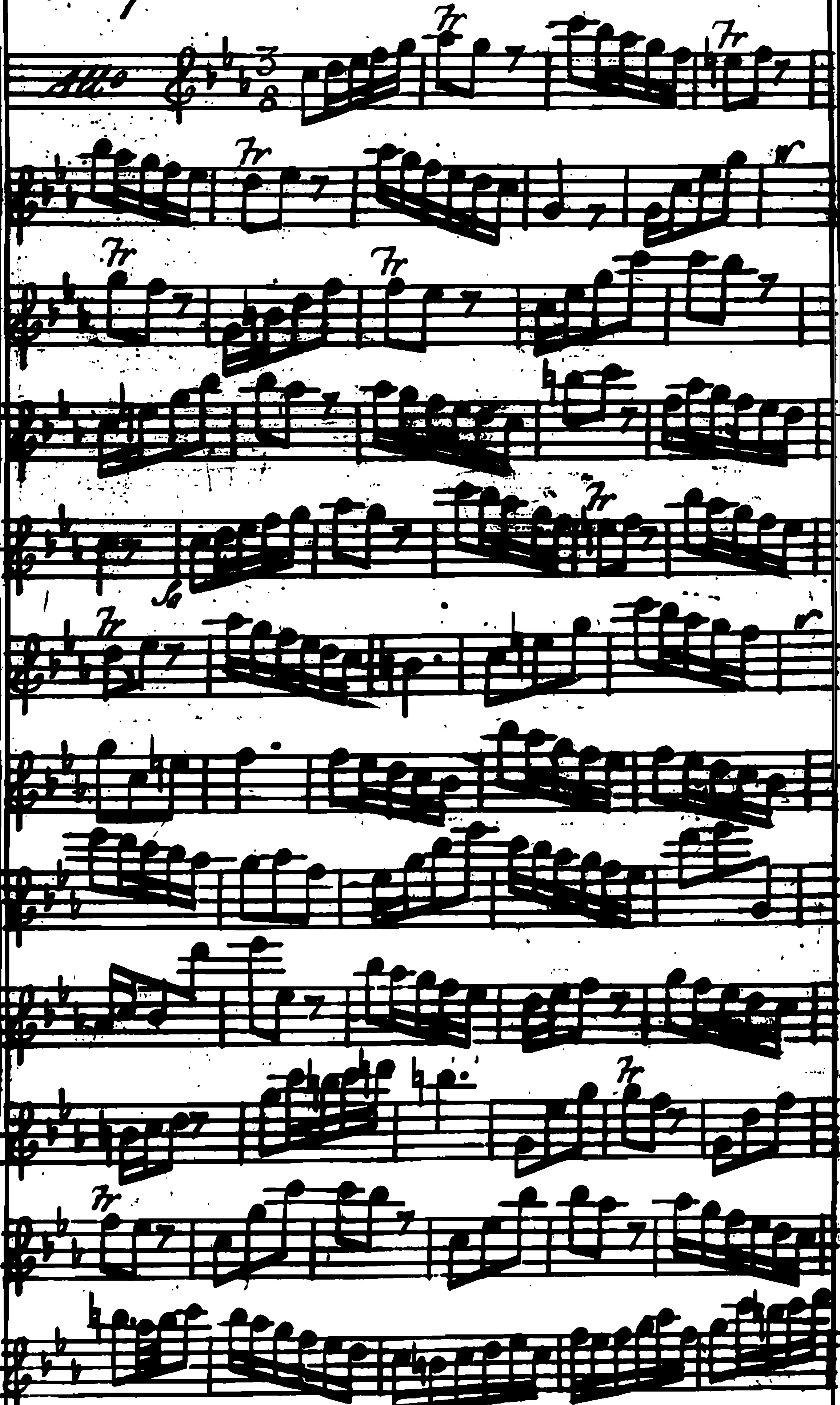
## Minuet

Handwritten musical score for a band, page 13. The score is divided into two sections: "March" (measures 1-12) and "Minuet" (measures 13-24). The music is written in common time with a key signature of one flat. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measure endings are indicated by small numbers above the staff.

Flute

D

14 Chi puo mirare in the



*Opera of Flavii.* 15



*Obbligato*

D 2

16 Noch Dio Calphurnia

Lento



*An Air in Pyrrhus and Demetrius* 17

A page of musical notation for a lute, featuring ten staves of music. The notation is in common time, with a key signature of one flat. The music consists of sixteenth-note patterns with various performance markings such as trills (tr), grace notes, and dynamic markings like 'w' (weak) and 's' (strong). The lute tablature shows the left hand's position on the neck and the right hand's strumming or plucking. The piece concludes with a final instruction 'Da Capo' and the letter 'E'.

*Ch. lute*

E

*Da Capo*

*A Favourite Minuet.**Allegro*

# *In Floridante*

19

A handwritten musical score consisting of ten staves of music for flute. The title "In Floridante" is at the top, followed by the number 19. The score is divided into sections labeled "Sym" and "Son". The "Sym" section starts with a treble clef staff, followed by a bass clef staff, and then continues with treble clef staves. The "Son" section begins with a bass clef staff. The music features various note heads, stems, and rests, with some notes having small asterisks or dots above them. Measure numbers are present at the start of several staves. The score concludes with the word "Flute" and the letter "E" followed by a subscript "2".

20 A Favourite AIR in the



# Opera of Rodelinda

21

A handwritten musical score for a string quartet, consisting of ten staves of music. The score is written in common time and uses a treble clef for all parts. The instrumentation includes two violins, a viola, and a cello. The music features various dynamics such as *ff*, *Tr*, *so*, and *Sy.* The score is divided into measures by vertical bar lines. The piece concludes with a section labeled "Allegro Adagio" followed by a final measure ending with a double bar line and the letter "F".

22

*A Favourite Air in G*

## Opera of Scipio

A handwritten musical score for 'Opera of Scipio' on page 23. The score consists of ten staves of music, each with a clef (mostly bass) and a key signature of one flat. The music is written in common time. Various performance markings are scattered throughout the score, including 'tr' (trill), 'sy' (sforzando), 'jo' (acciaccatura), and 'II' (second ending). The score is divided into sections by bar lines and measures. The bottom staff contains lyrics in Italian: 'O fluta' on the first measure and 'Da fogo' on the second measure, with 'F2' written below it.

*A Favourite Air in the*

# Opera of Alexander

25

Flute G Volta subito

*Alexander.*



*a favourite air in the Opera of  
TAMERLANE*



*Minuet by M' Woodcock* 27

A handwritten musical score for flute, consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a soprano C-flute clef. The notes are primarily eighth and sixteenth notes, with occasional quarter notes and rests. Several grace notes are indicated by small 'x' marks above the main notes. Measure numbers 3 through 12 are present at the beginning of each staff. The score includes dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The piece concludes with a final measure ending in a double bar line and a repeat sign.

*Flute*

G2

28

*A Favorite Air in the**Allegro*

# Opera of Alexander

29



Flute

H

30 A Favourite Air in the



*Opera of Alexander.* 31

Flute.

*Song*

*adag. H. 2*

32 A Favourite AIR in the

Allegro

3  
28



*Opera of Admetus* 33

A handwritten musical score for Flute, page 33. The score consists of ten staves of music. The first six staves are continuous, with measure numbers 1 through 6 visible at the beginning of the first staff. The music features various note heads, stems, and rests. Measure 4 contains the word "adagio". Measures 5 and 6 contain the word "Adagio". Measure 6 also includes a dynamic marking "ff". The last four staves are separate, starting with a clef change to G-clef and a key signature of one sharp. These staves are labeled "Flute" at the bottom left and "Adagio" at the bottom center.

34

*A Favourite AIR in the*

*Opera of King Richard y first* 35

A handwritten musical score consisting of ten staves of music. The music is written in common time, with a key signature of one sharp. The staves are separated by vertical bar lines. Various dynamic markings are present, including *ff*, *tr*, *w*, *so*, and *z*. The score includes several休止符 (rests) and grace notes. The bottom staff contains the text "Klute" and "I 2".

36 A Favourite Air in the



# Opera of Siroe

37

A handwritten musical score consisting of ten staves of music for a single instrument, likely flute or oboe. The music is written in common time. The first staff begins with a dynamic marking 'Fr.' above the staff. The second staff starts with 'Fr.'. The third staff has a small 'b' above it. The fourth staff has 'Fr.' and 'Sg.' markings. The fifth staff has 'Fr.' and 'Sg.' markings. The sixth staff has 'Fr.' markings. The seventh staff has 'Fr.' markings. The eighth staff has 'Fr.' markings. The ninth staff has 'Fr.' markings. The tenth staff ends with 'Fr.' markings. The score includes various note heads, stems, and rests. The bottom of the page features three text labels: 'Obblato' on the left, 'K' in the center, and 'Da Capo' on the right.

Obblato

K

Da Capo

*A Favourite Air in the*

Handwritten musical score for a six-part arrangement, likely for organ or harpsichord. The score consists of six staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass, Bass) and key signature. The music is in common time (indicated by 'C'). The tempo is marked 'Andante' at the beginning. The score includes various musical markings such as 'Tr' (trill), 'S' (sustaining dot), '3' (three-measure repeat), 'w' (ritardando), and 'so' (sostenuto). The music is divided into measures by vertical bar lines.

*Opera of Ptolomy.*

39



Flute

K 2

40

*Chorus in Lotharius*

A handwritten musical score for a chorus in Lotharius, consisting of ten staves of music. The score is in common time and includes various dynamics such as *tr* (trill), *c* (crescendo), and *f* (forte). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics "Da Fago" are written at the end of the score.

The score is organized into ten measures. Measure 1: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 2: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 3: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 4: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 5: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 6: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 7: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 8: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 9: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. Measure 10: Soprano staff has a trill over two notes. Alto staff has a trill over two notes. Tenor staff has a trill over two notes. Bass staff has a trill over two notes. The score concludes with the lyrics "Da Fago".

41

# Care mura in the OPERA of Parthenope

Largo

A handwritten musical score for a vocal piece. The title "Care mura in the OPERA of Parthenope" is at the top. The score consists of ten staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns with grace notes and dynamic markings like "Tr". The second staff begins with a bass clef and continues the melodic line. The third staff also begins with a bass clef. The fourth staff contains the word "Song" above the staff. The fifth staff begins with a bass clef. The sixth staff contains the word "Sym." above the staff. The seventh staff begins with a bass clef. The eighth staff begins with a bass clef. The ninth staff begins with a bass clef. The tenth staff begins with a bass clef. The score concludes with the word "Flute" and a large letter "L" at the bottom.

## 42 A Favourite AIR



in the Opera of Parthenope <sup>43</sup>

The musical score consists of ten staves of music, likely for a string quartet or similar ensemble. The staves are arranged vertically. The first few staves begin with a treble clef, while the last few switch to a bass clef. The notation includes various note heads (solid black dots) and rests, with some notes having vertical stems and others horizontal stems. Measure lines connect the notes across the staves. The music is divided into measures by vertical bar lines. The first few staves begin with a treble clef, while the last few switch to a bass clef. The notation includes various note heads (solid black dots) and rests, with some notes having vertical stems and others horizontal stems. Measure lines connect the notes across the staves. The music is divided into measures by vertical bar lines.

Flute

L2

44 Voglio dire in the Opera of

Andante

Ad Ad Ad Ad Ad Ad Ad Ad Ad

# Parthenope

45

A handwritten musical score for 'Parthenope' on page 45. The score consists of ten staves, each representing a single line of music for a flute. The music is written in common time, with various note heads and stems. Several dynamics are indicated throughout the score, including 'so' (soft), 'f' (forte), and 'ff' (double forte). The score begins with a series of eighth-note patterns, followed by sixteenth-note patterns, and concludes with a melodic line ending with a fermata over the word 'largo'. The bottom staff includes the instruction 'Adagio' and 'Flute.'

46 A Favourite Air in the Opera

Andante



*of Parthenope.*

A handwritten musical score for flute, consisting of ten staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (F) and a grace note. The second staff starts with a dynamic (F). The third staff features a grace note and a dynamic (F). The fourth staff includes a dynamic (F) and a grace note. The fifth staff contains a dynamic (F). The sixth staff has a dynamic (F). The seventh staff includes a dynamic (F) and a grace note. The eighth staff features a dynamic (F). The ninth staff contains a dynamic (F). The tenth staff ends with a dynamic (F).

Gliss.

M 2

48 AIR in the Opera of Ormida

A handwritten musical score for a solo instrument, likely flute or oboe, featuring ten staves of music. The score is in common time, with a key signature of one sharp (F#). The music consists primarily of eighth-note patterns with grace notes. Various dynamics are indicated by slurs and markings such as 'tr' (trill), 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'sf' (sforzando). The vocal line includes several melodic phrases with sustained notes and grace notes. The score concludes with a final dynamic marking 'ff' followed by the word 'Dolcissimo' and a final dynamic marking 'ff'.