THE
Art of Playing
ON THE
VIOLIN;
WITH
A New Scale shewing how to stop
every NOTE, Flat or Sharp, exactly
in Tune, and where the SHIFTS
of the Hand should be made.

To which is added
A Collection of the finest—
Rigadoons, Almands, Sarabands,
Courants, & Opera Airs extant.

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any Single Instrument may be had. Price 1s. 6d.
THE
Art of Playing
on the
VIOLIN

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

The Fourth or biggest String
The 3rd String
The 2nd String
Treble String

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

The next thing to be learnt is the method of tuning the Violin which must be by fifths thus 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.

\[ G \quad D \quad A \quad E \]

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

Measure out the 7th line (from the Nut) which is drawn across the strings in the ensuing Example and draw with a little Ink a line over the Finger board at the same Distance from the Nut as that line, having done thus, screw up the 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 the treble string doth when its 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 if same method in tuning of 4th string.

Directions how to play off the several Notes marked in the Scale of the GAMUT.

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 3rd or middle string, viz. A-Sol-re-Ut, A-La-mi-re, B-La-be-mi and C-Sol-fa-Ut, now G-Sol-re-Ut is to be play'd open: A-La-mi-re must be stopp'd with the fore finger of your left hand almost at the distance of an inch from the Nut, B-La-be-mi with your second finger.
f：inger about half an inch from the first & G-sol-fa-ut with your third finger close to the second.
The IIIrd 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 forefinger 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 & 2d. The II" 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 forefinger about an inch from & 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 I" treble or least string hath six Notes usually appropriated thereto which are these Viz E-la 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 forefinger 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.

Violin,  A2
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 subjoin 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 flopt. 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 wherefo-
ever you find a figure placed under a Note and if same figure under the next it denotes that the same finger must be flopt about half an Inch farther; it was before.

4th String    3rd 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

2nd 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 the ensuing Example wherein the Strings of the Violin are represented and divided into several frets.
Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may safely do by removing the Bridge a little forward or backward as Occasion requires; then with a pair of Compasses mark out these lines either in, 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 easily discern every Note, and with a little practice learn how to stop in Tune to a very great Nicety.

<table>
<thead>
<tr>
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When 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, the first shift which is called the half shift is upon the 5th line; the whole shift is upon the 8th line; a double shift is upon the 7th line: the left shift is upon the 10th line. Note that in shifting you must put your first finger on that line or Note where the shift is to be done, & then move the whole hand higher accordingly. Note also that as G F B D, or A D B F, or also D A B E, E B F C, are not the same Notes, you must not stop them with the same Finger.

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The Nut

The Bridge
Example of the Time.

There are two sorts of Time viz: Common and Triple. Common Time is marked thus \( \textit{\text{♩♩♩}} \) and must be played slow or thus \( \textit{♩♩♩} \) to shew a somewhat faster motion, and thus \( \textit{♩♩♩} \) to denote a brisk movement. Triple time is marked thus \( \textit{♩♩♩} \) to signify a grave movement or thus \( \textit{♩♩♩} \) which mark is usually prefixed to slow Airs: or thus \( \textit{♩♩♩} \) which mark serves for Minuets or light Tunes; and thus \( \textit{♩♩♩} \) which last mark is generally set before Jiggs & Paspas. A Semibreve is \( \textit{♩} \) length of 2 Minums, 4 Crochetts & Quavers and 16 Semi-quavers, and ought to be held as long as you can distinctly tell four thus \( 1:2:3::4 \). Therefore according to \( ♩ \) Mark set at the beginning of any Lesson whether it be slow or quick you must alter \( ♩ \) telling of these Numbers slower or faster.

Instructions for \( ♩ \) Violin.
Triple Time is multiplied by three and consists of 1 pricks Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar: whereas in common time 1 Semibreve, 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 a Strain ends there and that every Strain must be played twice over. Furthermore in most Lessons you will find a dot or pricks 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 Semibreve Minum, Crotchet, or Quaver. As for the tails of Notes they may be turned upswards or downswards at pleasure, provided that the heads be made full and fixd in their proper places.

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

Having explained the Scale of the Gamut both as it is natural and otherwise, there remains some Directions for the distinguishing of certain marks which are usually set at the beginning of the Staves or lines, the first whereof is that of the Cliff which is formed thus: some other Notes also inserted in most Lessons viz Flats & Sharps that have been already described in the in the preceding Example. Therefore I shall only add here that the Flats are used for Ela, B fa be mi and A la mi re, and if one or more of those 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 through out the whole Lesson.

unless
unless you meet with a Sharp prefix to any one of them, then that that particular Note must be played sharp. The sharps are applied to F fis ut, C sol fa ut and G sol re ut so that all the Notes found in those places are to be played sharp, unless a Flat anywhere intervenes.

Of the usual Graces.

The first is call'd a Beat: and is marked thus (>) it proceeds from ½ 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 (\_) 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

Instructions for g. violin B 2
The Method of Bowing in Common Time
It is difficult to lay down any certain Rules for the Use of the Bow by reason the direction of divers Masters and Methods of Practitioners are very different; nevertheless it may not be improper for the 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 the others by the first Bar which must be always struck with an up Bow, the next within the Bar is to be drawn with down Bow and whenever an equal number of Minuets, Crotchets, or Quavers are comprised within the same Bar proceed in drawing one Bow down and the other up continually; but if three, five, seven or any other odd Numbers are found therein, then it is requisite that some two of them be played 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 of the first of them with a down Bow, the same thing is to be observed 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
\[
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\end{align*}
\]
The Method of Bowing in Triple Time

When three Minuets 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 Crotchetts are found in a Bar, you must draw ½ Bow downward for û first, upward for the second, and continue so to do alternately; but if four Quavers follow a Bar of three Crotchetts, then strike the first Crotchet with a down Bow û 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.

Instructions
Minuet in Rodelinda.

The following Minuets by the most Eminent Masters.
in the Opera of Sinve.

Air by M. Handel in Julius Caesar.

D.C. al segno
Un lampo e la speranza.

Allegro
in the Opera of Rodelinda

Minuet.

Rigadoon

Violin G2
Air by M. Bononcini in Alcyonax

Air in Alcyonax

Violin

H
A Favourite Song
in the Opera of Admetus
A favourite Air in Admetus.
A Favourite Air in Siroe
of Parthenope