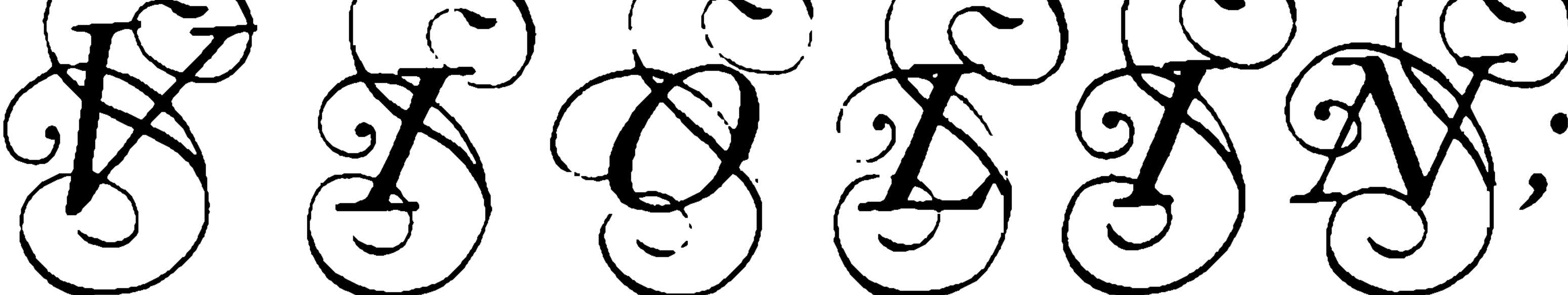




THE

Art of Playing

ON THE



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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Rigadoons, Almands, Sarabands,
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THE
Art of Playing
on the

V I O L I N

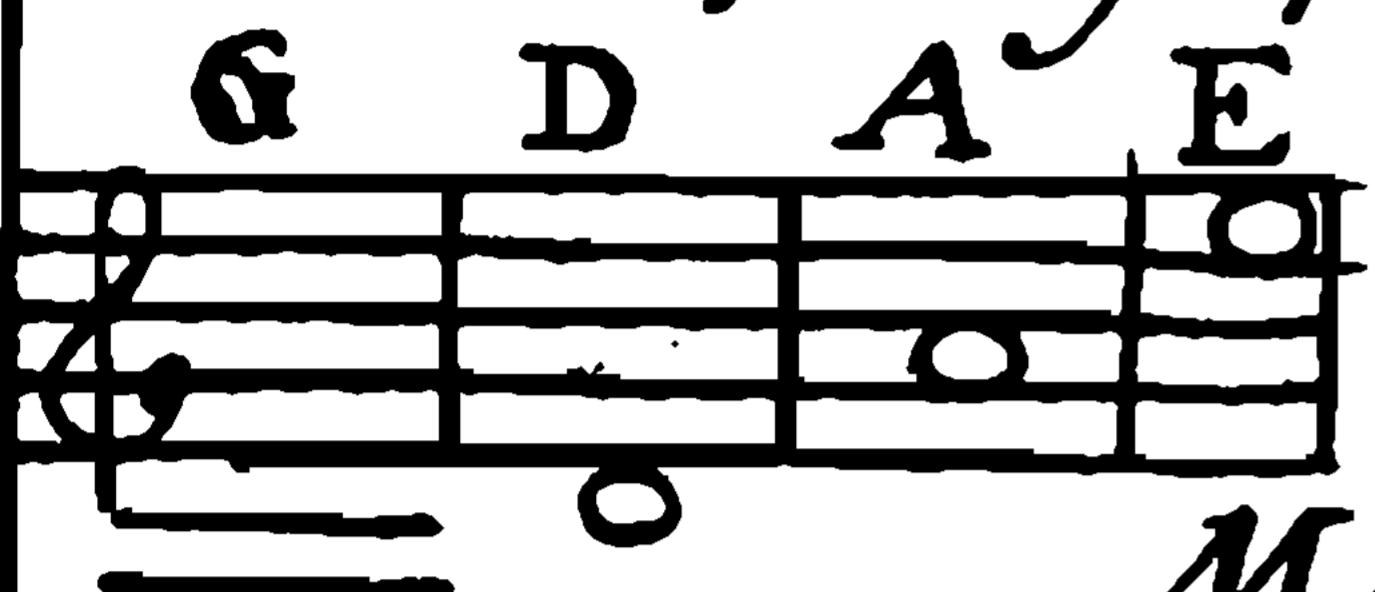
The first Thing to be learnt is the Scale
of the GAMUT as it is here subjoyned

The Fourth or biggest String The 3^d String. The 2^d String 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 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 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 it's 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 GAM-UT.

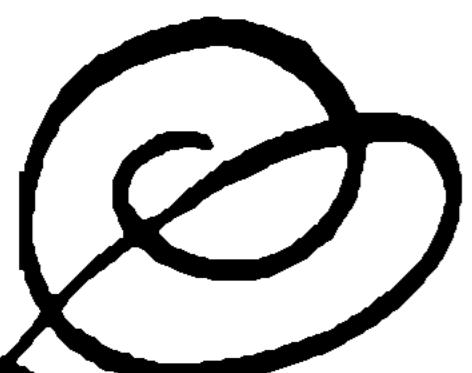
Hold the Violin with your left Hand, about half an inch from the bottom of its Head, which is usually termed the Nut, and let it lie between the Root of your Thumb and that of your fore-finger: then you may proceed to the playing off of the Notes specified in the Scale of the Gamut. to which purpose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

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

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

The Ist, orbile, 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 (b) 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 wheresoever you find a figure plac'd under a Note and the same figure under the next it denotes that the same finger must be stopt about half an Inch farther than 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 1^r string

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

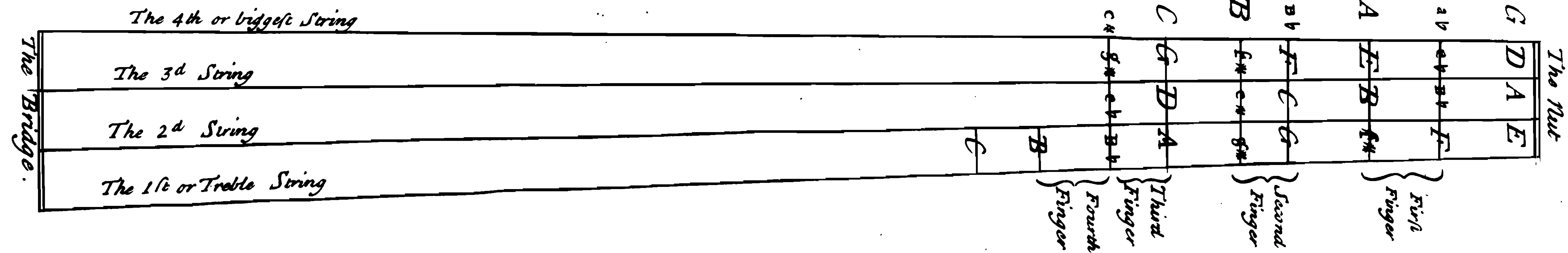
0 1 1 2 2 3 4 0 1 1 2 2 3 3 4 4

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.

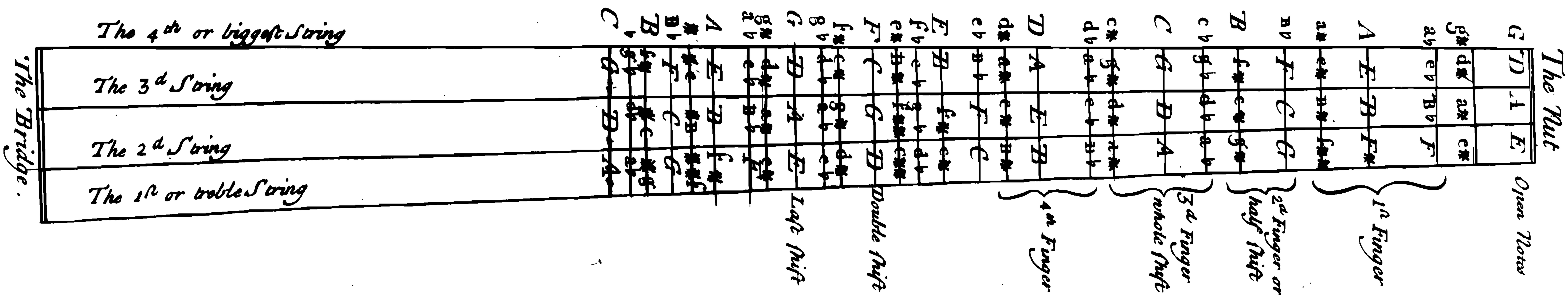


first

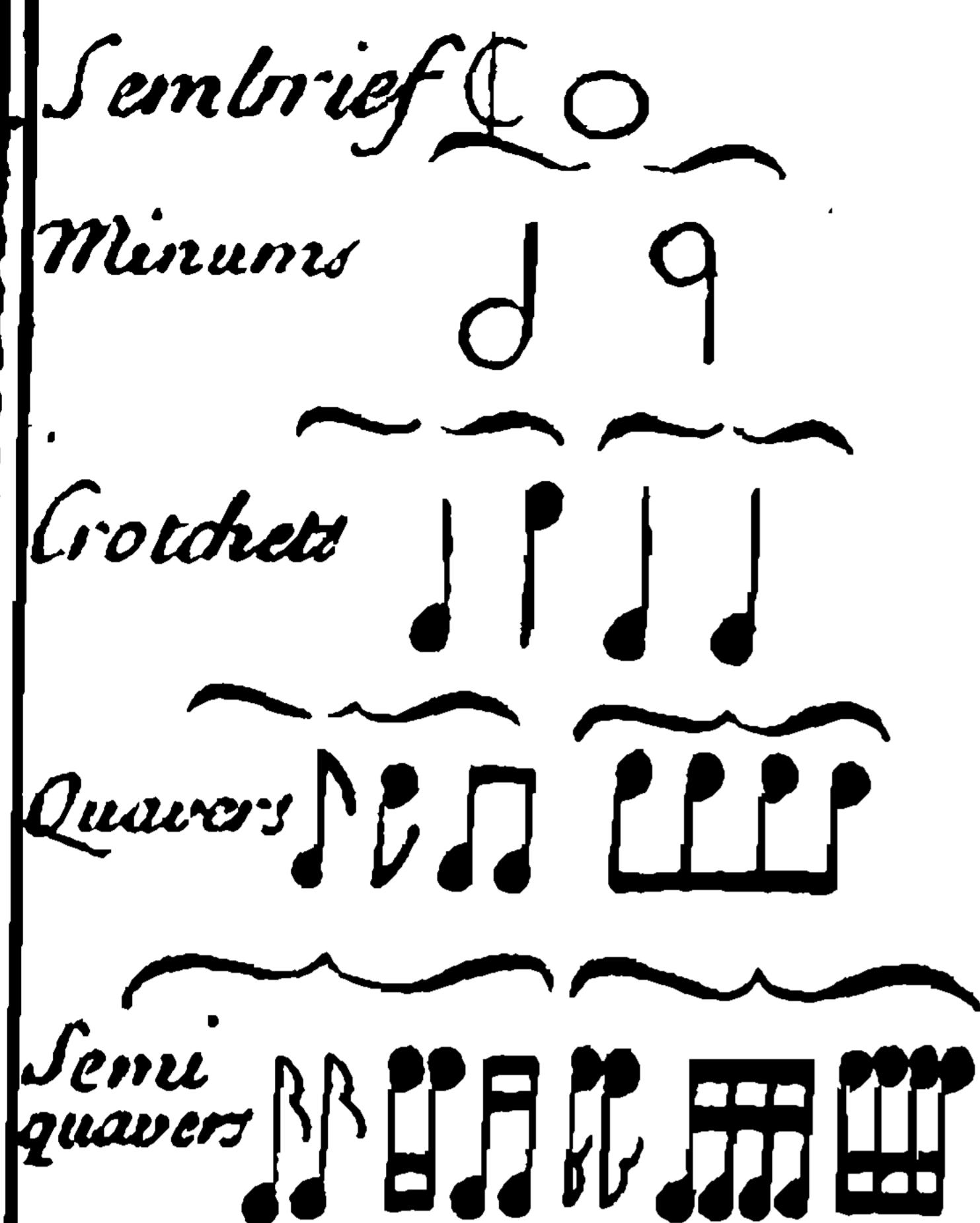
Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forwarder or backwarde as Occasion requires; then with a pair of Compasses mark out these lines either Ink, or with bits of Paper pasted on the neck of your Violin at the same Distance as they are in this Example; Thus you'll easily discern every Note, and with a little practice learn how to stop in Tune to a very great Nicety.



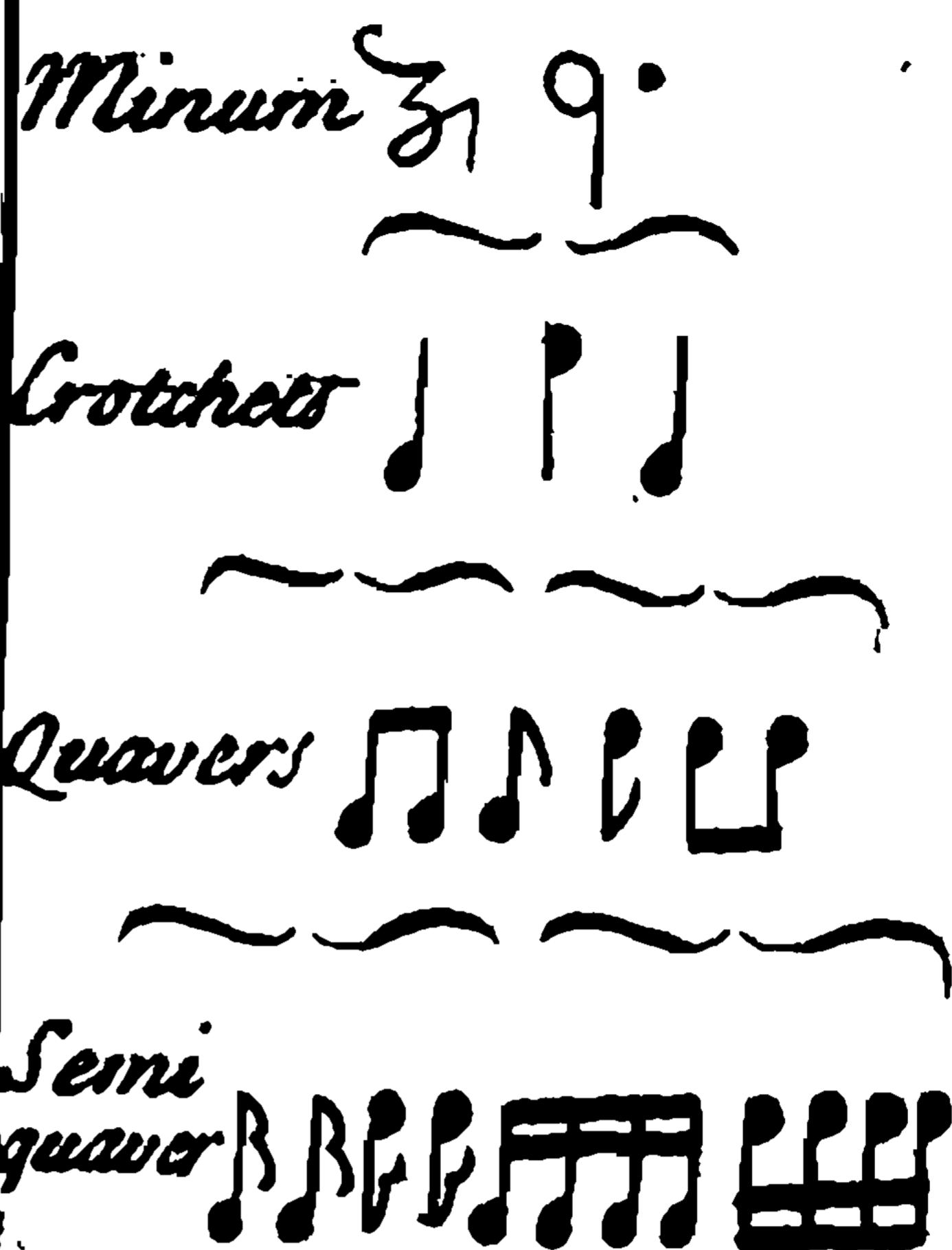
When you are pretty well acquainted with the manner of stopping according to the former Scheme, you may proceed to this, which directs you to stop in all the shifts, for Example if first shift which is called the half shift is upon the 5th line; the whole shift is upon the 8th line; if double shift is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



Common Time.



Triple Time.



5

Example of the Time.

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

Triple

Instructions for the Violin B

Triple Time is multiplied by three and consists of 1 prickt Minum, or 3 Crotchetts, 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 if 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 fixed 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 already described in the in the preceeding Example. Therefore I shall only add here that the Flats are used for Ela, B flat 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 through out the whole Lesson.

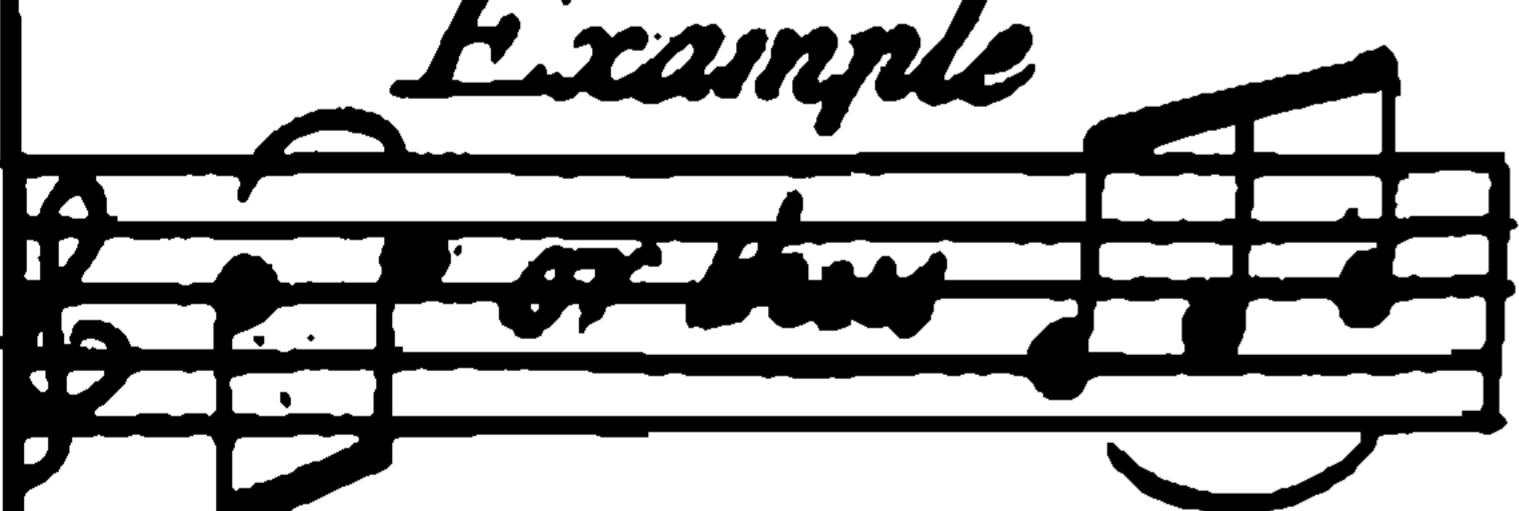
unless

unless you meet with a Sharp prefial to any one of them shewing that that particular Note must be play'd sharp. The Sharps are applied to F flat, 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 anywhere intervenes.

Of the usual Graces.

The first is call'd a Beat. and is marked thus (+) it proceeds from $\frac{1}{2}$ 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 (w) 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 (w) 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

Instructions for $\frac{1}{2}$. Violin

B 2

The Method of Bowing in Common Time
 It is difficult to lay down any certain Rules for 't is self
 of 't Bow by reason the direction of divers Masters and
 Methods of Practitioners are very different; nevertheless it
 may not be improper for 't 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 't others by the first Bar. which must be al-
 ways struck with an up Bow. the next within 't Bar is to
 be drawn with down Bow. and whenever an equal number
 of Minims. Crotchets. or Quavers are comprised within 't
 same Bar. proceed in drawing one Bow down and 't
 other up continually; but if three. five. seven or any o-
 ther 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

d u d u d u d d u d u u

d u d u d d u d u d u u



The Method of Bowing in Triple Time

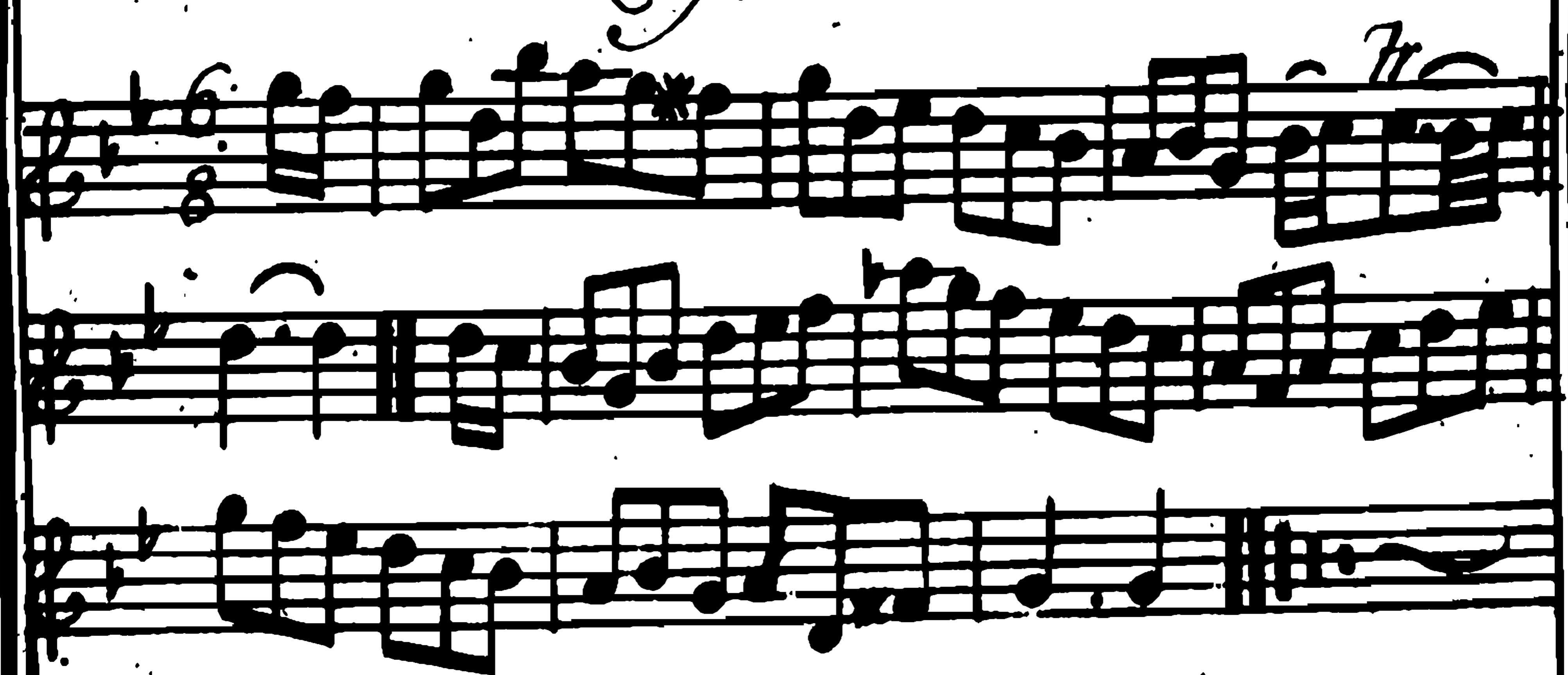
When three Minums are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third again with a down Bow, but in playing you will soon perceive the first direction to be the 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 y^e Bow downward for y^e first, upward for the second, and continue so to do alternately; but if four Quavers follow a Bar of three Crotchets, then strike the first Crotchet with a down Bow & the other two with up Bows; to the end that you may more conveniently begin the four Quavers in the next Bar drawing your Bow downward —————

d u d u d u u d

d u d d u d u d u d d

10

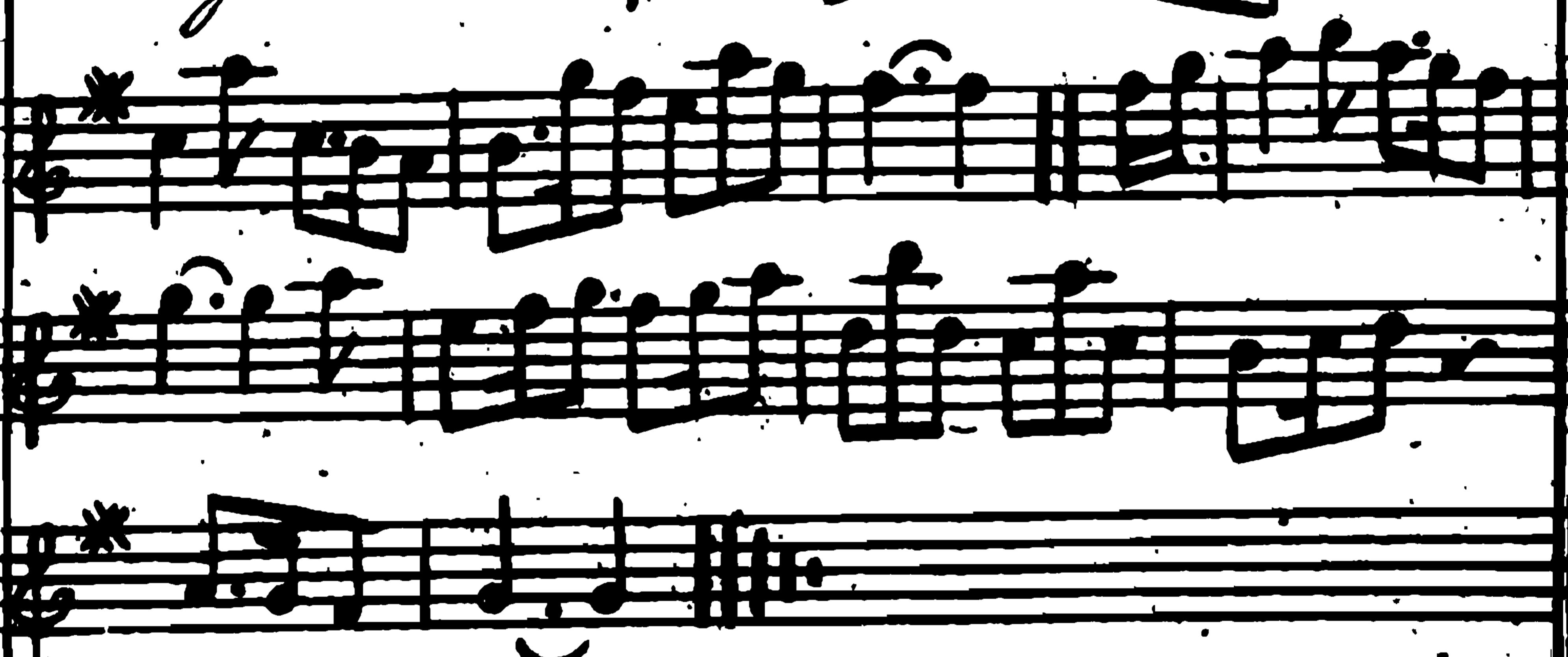
Minuet*Rigadoon*

Minuet

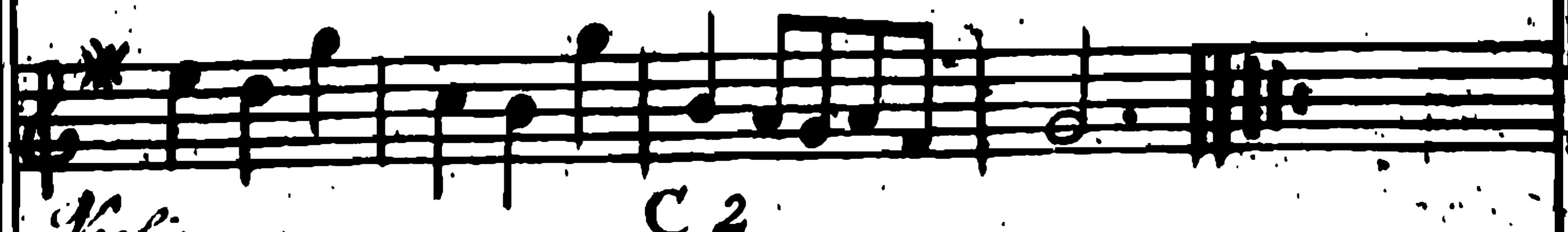
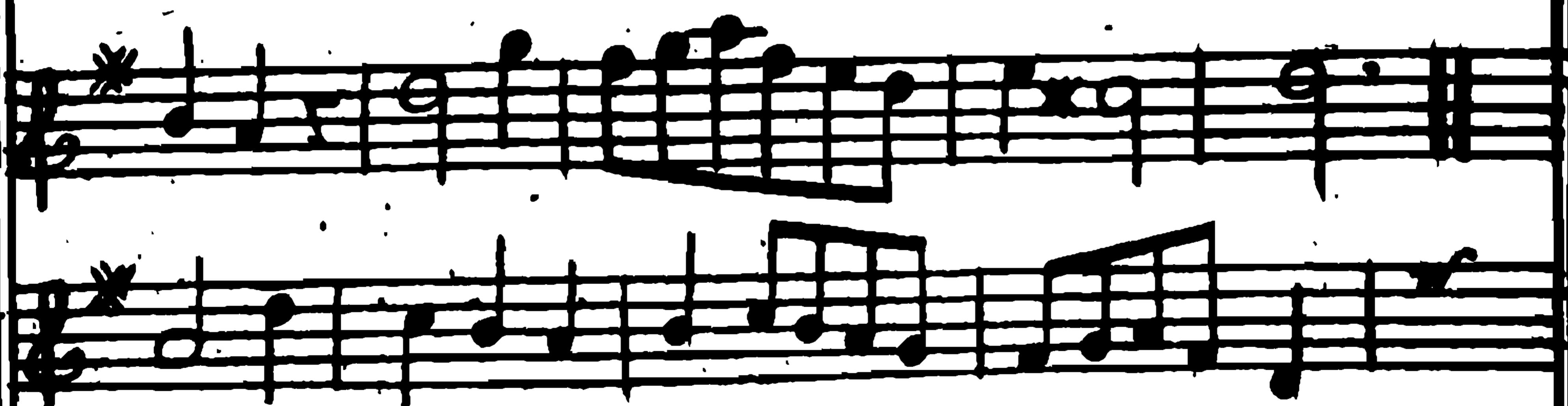
11



Rigadoon



Minuet



Violin

C 2

12

Minuet in Rodelinda.

A musical score consisting of six staves of music. The staves are arranged vertically, with each staff containing multiple measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation. Measure numbers are visible above the staves in some places.

The following Minuets by the
most Eminent Masters.

Minuet

A musical score consisting of four staves of music. The staves are arranged vertically, with each staff containing multiple measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.

Minuet.

13



Minuet

$\begin{smallmatrix} \text{G} & \text{F} \\ \text{C} & \text{B} \\ \text{A} & \text{G} \\ \text{E} & \text{D} \end{smallmatrix}$



Minuet

$\begin{smallmatrix} \text{G} & \text{F} \\ \text{C} & \text{B} \\ \text{A} & \text{G} \\ \text{E} & \text{D} \end{smallmatrix}$



Violin

D

14

Minuet*Se Minuet*

Minuet

15.

r



Minuet



Violin

D 2

16

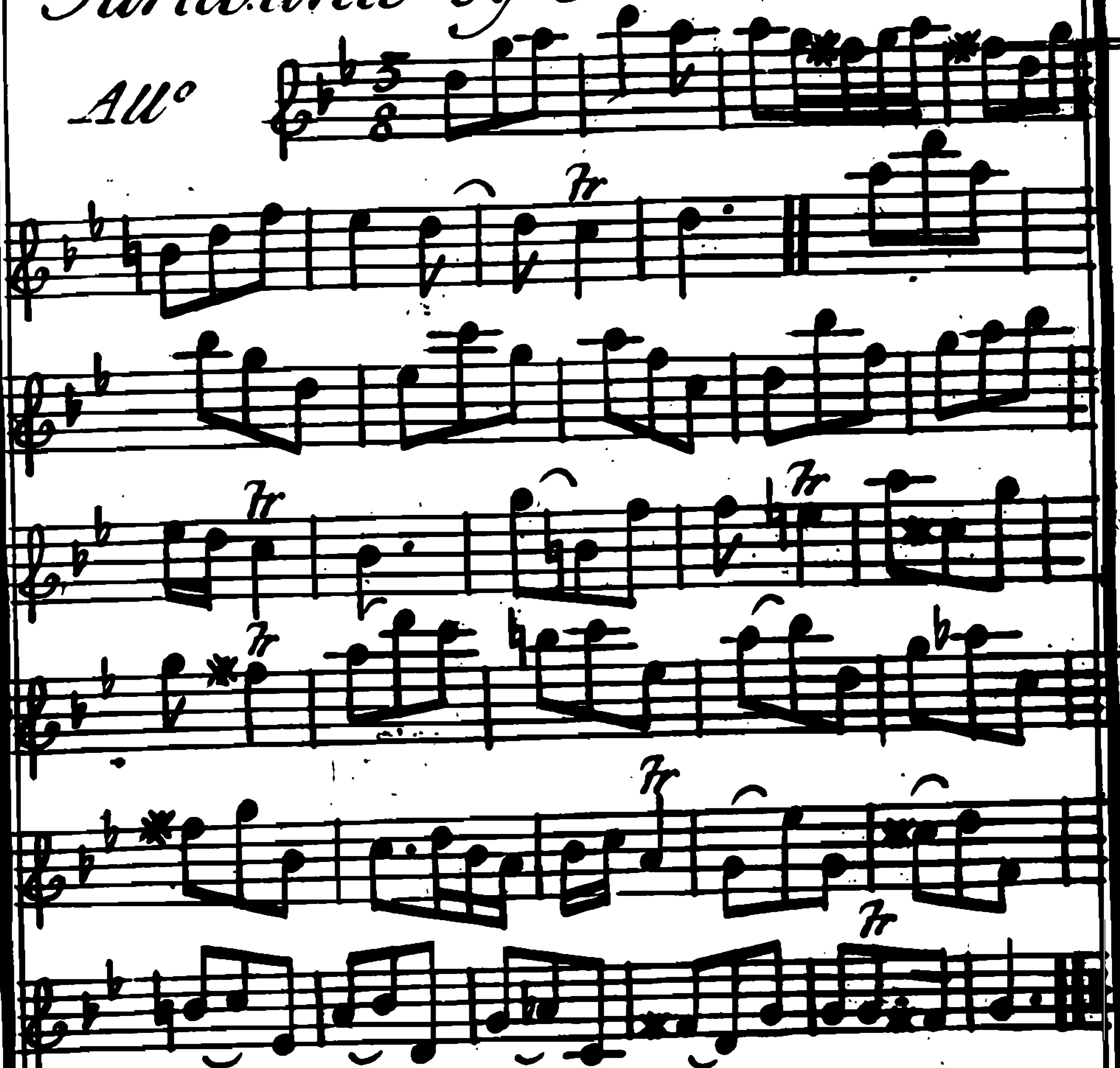
Minuet.

A handwritten musical score for a minuet, consisting of eight staves of music. The music is written in common time, with a key signature of one flat. The notes are represented by black dots on five-line staves. The score includes various musical markings such as fermatas, grace notes, and dynamic indications like 'ff' (fortissimo) and 'ff' (fortissimo). The music is divided into measures by vertical bar lines.

A handwritten musical score for a rigadoon, consisting of three staves of music. The music is written in common time, with a key signature of one flat. The notes are represented by black dots on five-line staves. The score includes various musical markings such as grace notes and dynamic indications like 'ff' (fortissimo) and 'ff' (fortissimo). The music is divided into measures by vertical bar lines.

Saraband by S^r Albinoni.

All^c



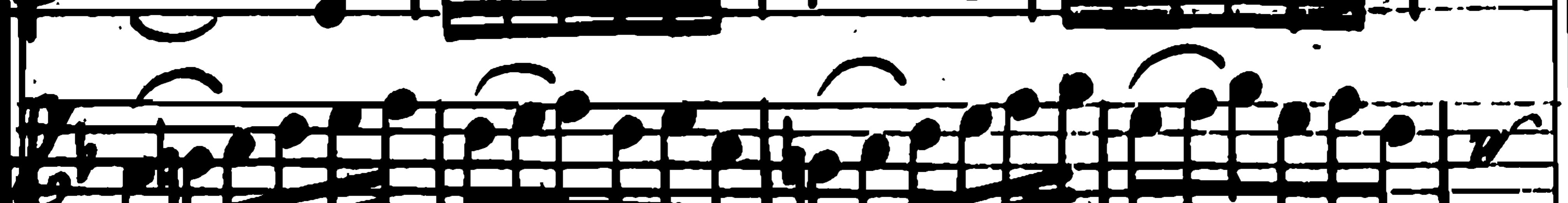
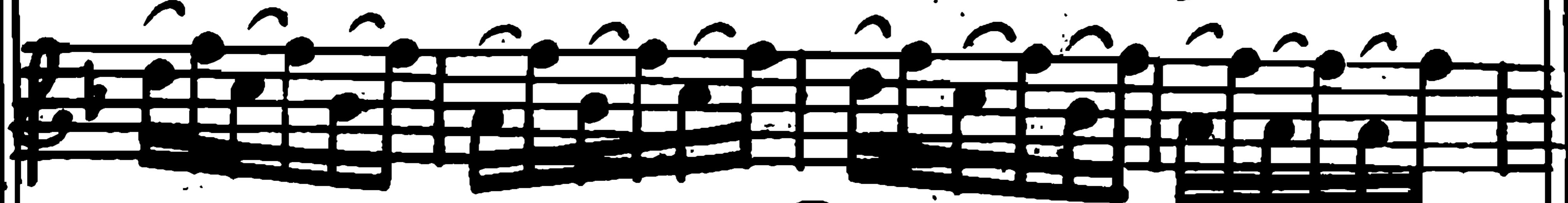
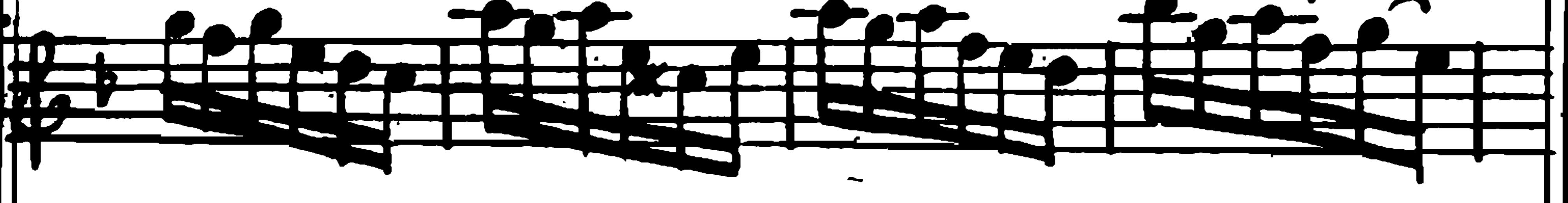
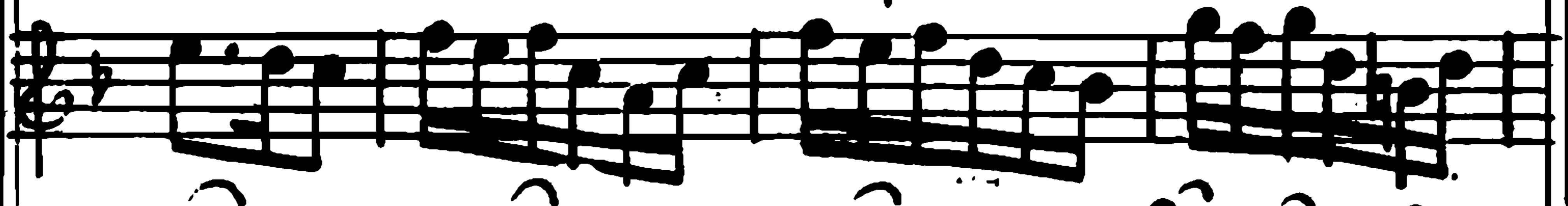
Gavot by S^r Albinoni.



Violin

E

18

*Air by Sig'r Mascitti**Presto*

A page of musical notation for violin, consisting of ten staves of music. The notation includes various note heads, stems, and beams, typical of classical music notation. The page is numbered 19 in the top right corner. The bottom left staff is labeled "Violin" and the bottom right staff is labeled "E2".

20 Air by M^r St Helene

Allegro

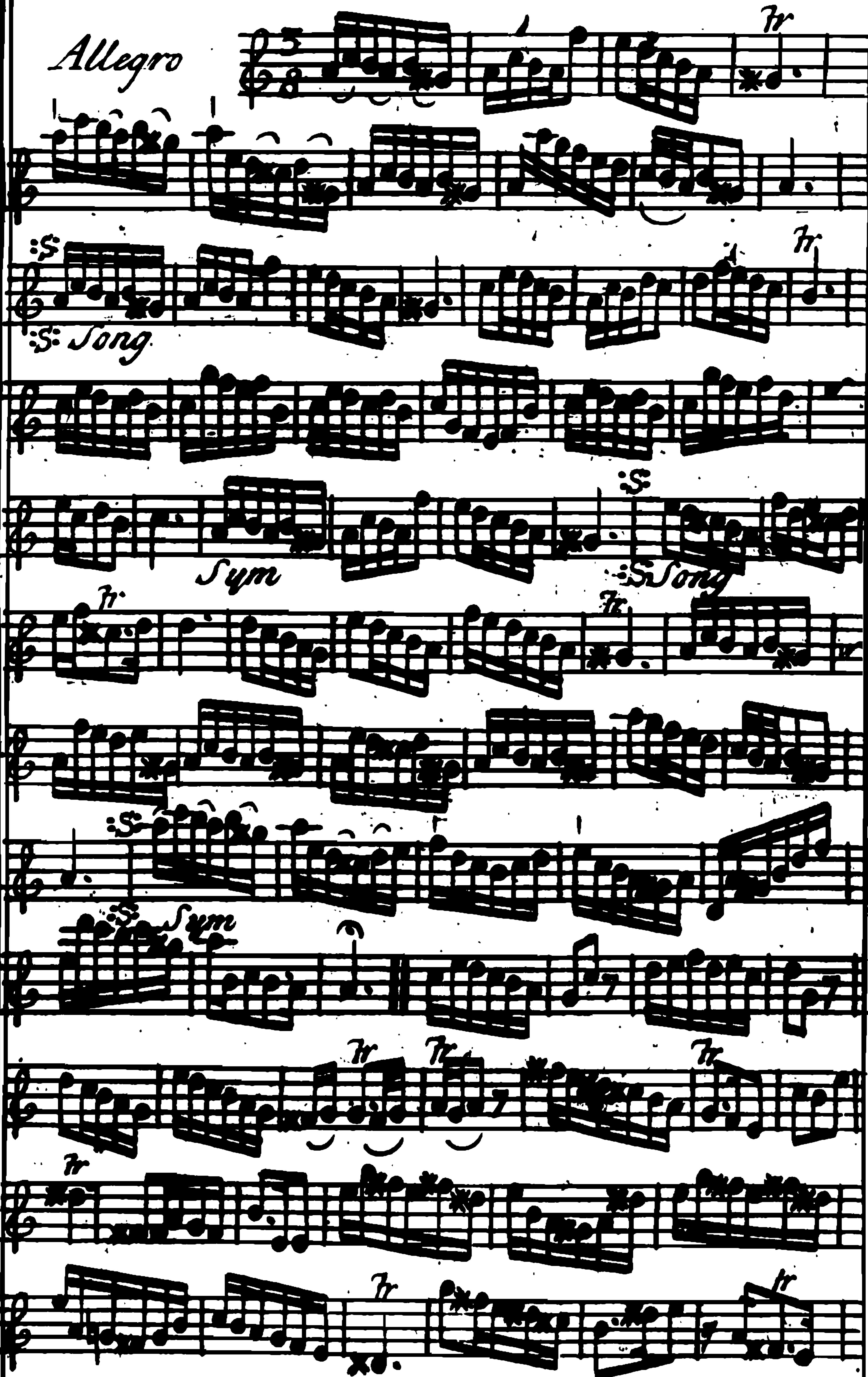


Minuet.*Rigadoon*

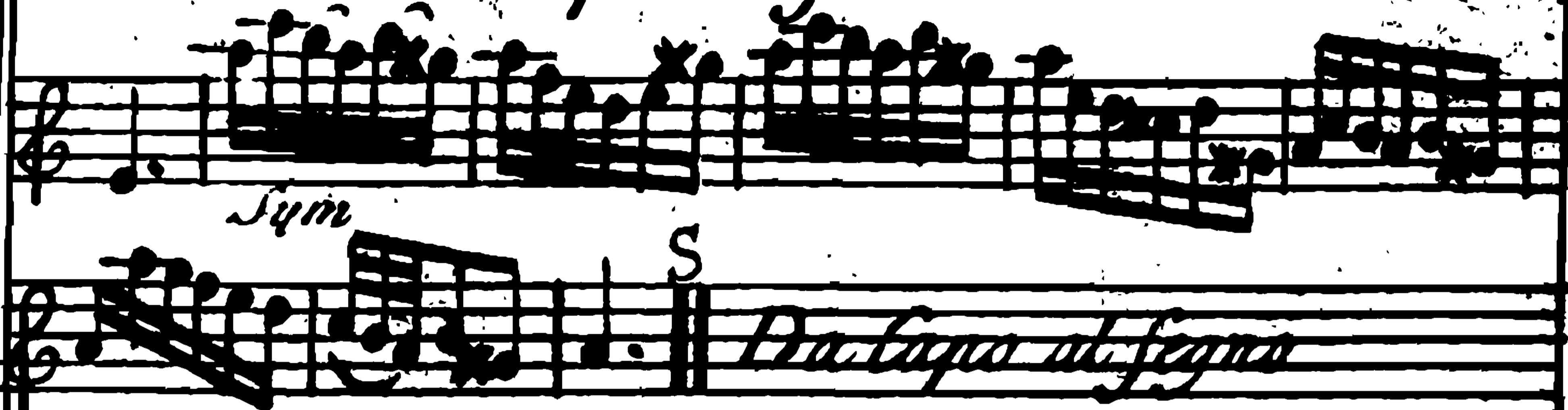
A musical score for a Rigadoon, consisting of five staves of music. The music is in common time and has a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score is written in a cursive musical notation style.

*Rigadoon**Violin*

F

*A Favourite Air:**Allegro**Adagio*

in the Opera of Sirioe.



Air by M' Handel in Julius Cæsar.

A musical score for orchestra and voice. It features ten staves of music for various instruments (strings, woodwinds, etc.) and a vocal part. The vocal part includes sections labeled 'Song' and 'Sym' (symphony). The score concludes with a repeat sign and the instruction 'D.C. al segno'. The vocal line consists of eight measures of sixteenth-note patterns.

Violin

F2

24

*Un lampo e la speranza.**Allegro*

In the Opera of Admetus.

A handwritten musical score for 'In the Opera of Admetus'. The score consists of ten staves of music, primarily for strings, with vocal parts indicated by lyrics and melodic lines. The music is in common time, with various dynamics like 'tr' (trill) and 'so' (sustained note). The score includes sections for 'Sym' (symphony), 'Song', and 'DC' (Da Capo). The vocal parts are labeled with lyrics such as 'Si caro si' and 'in Admetus'. The score is written on a grid of five horizontal lines and four vertical bar lines per staff.

Si caro si
in Admetus

Sym DC

37

Sym Song Sy So

So

Song

DC

Violin

G

A Favourite Air

The musical score consists of ten staves of handwritten musical notation. The notation is in common time and includes various clefs (F, C, G) and key signatures (one sharp, one flat). The first staff begins with a dynamic instruction *all.* The subsequent staves are labeled with three distinct sections: *Song*, *Sym*, and *Sym*. The *Song* section appears twice, and the *Sym* section appears three times. The music features a variety of note heads, including solid black dots and hollow circles, and includes several rests and grace notes. The score is enclosed in a rectangular border.

in the Opera of Rodelinda

Handwritten musical score for Violin, page 27, featuring staves for various dances:

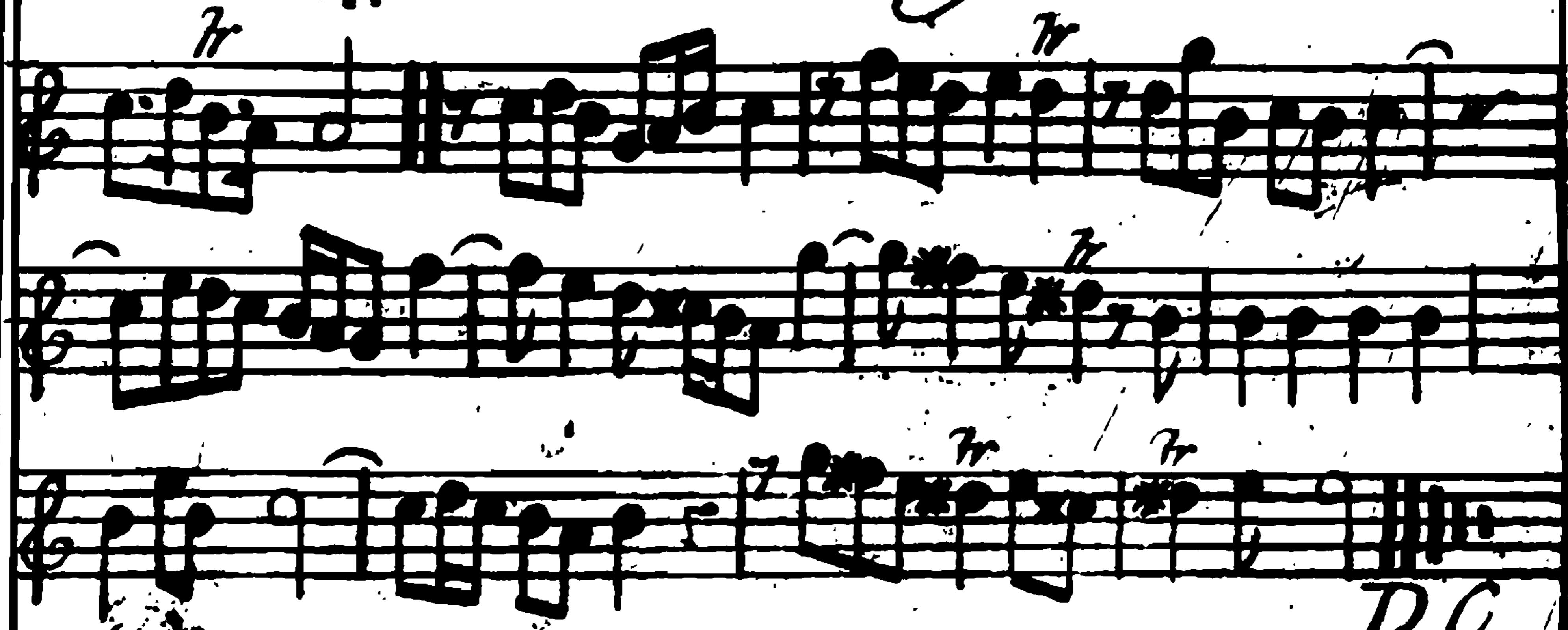
- Song:** The first three staves show a continuous line of music. The third staff includes the text "Song" above the notes and "Tr" markings above the first and second endings.
- Rigadoon:** The next two staves show a continuous line of music.
- Minuet:** The following four staves show a continuous line of music.
- Rigadoon:** The final two staves show a continuous line of music.

The score uses standard musical notation with clefs, time signatures, and dynamic markings like "Tr". The handwriting is cursive and expressive.

*Aure portate by Mr Handel**Allegro*

in Ptolomy

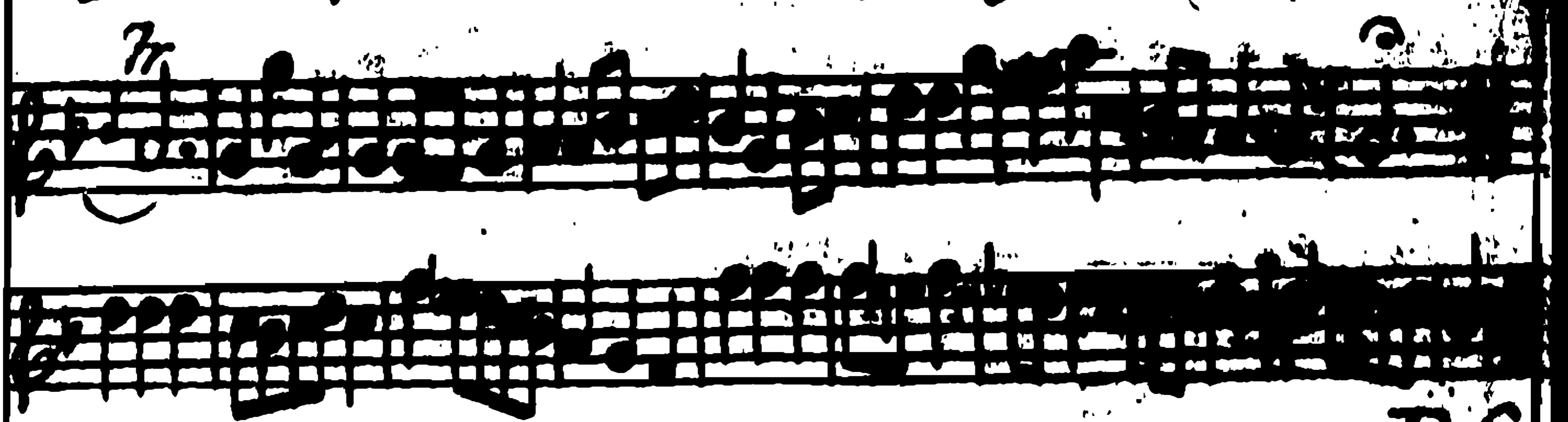
29



Air by M' Bononcini in Alcyanax



*Air in
Alcyanax*



Violin

H

DC

A Favourite Air.

*All.



In Rhadamanthus.

31

Violin

H²

:S:

:S:

A Favorite Air

A handwritten musical score for "A Favorite Air". The score consists of ten staves of music, divided into two sections: "Sym" (Symphony) and "Song".

The music is written in common time (indicated by a "C") and uses a soprano-cello basso continuo (S.C. b.c.) instrumentation. The vocal parts are in soprano and basso continuo. The "Sym" section begins with a melodic line in the soprano part, followed by harmonic support from the basso continuo. The "Song" section follows, featuring a more melodic and rhythmic pattern. The score concludes with a final section of "Sym" music.

Key signatures and accidentals are present throughout the score, indicating changes in tonality. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like "ff" (fortissimo).

In the Opera of Rodelinda.

三三

A page of musical notation for orchestra, featuring ten staves of music. The staves are labeled with various sections: 'Sym' (symphony), 'Song', and 'Violin'. The notation includes various musical symbols like eighth and sixteenth notes, rests, and dynamic markings.

A Favourite Song

in the Opera of Admetus

35

A handwritten musical score consisting of ten staves of music. The music is written in common time, with various clefs (F, C, G) and key signatures. The score includes multiple voices and instruments, indicated by labels such as "Song", "Sym", "So", "I.2", and "Tuba". The notation uses black dots for note heads and vertical stems. The score is organized into measures separated by vertical bar lines.

Labels visible in the score:

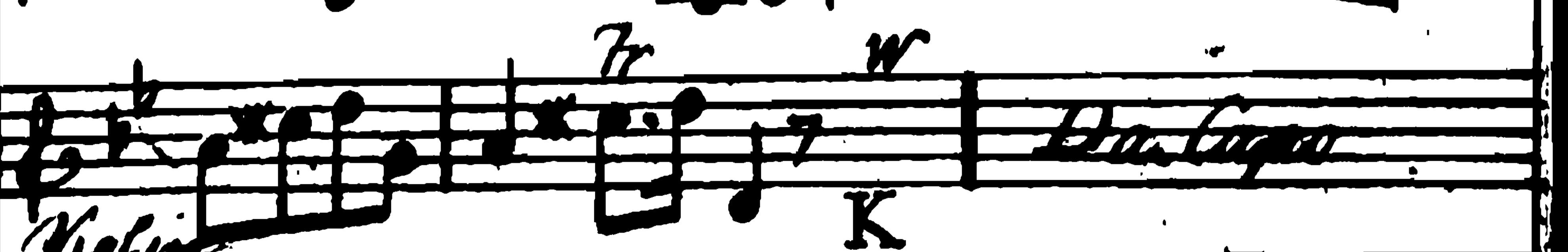
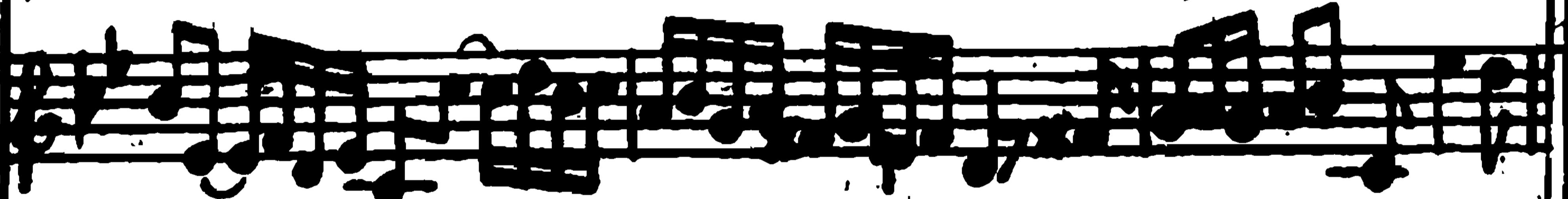
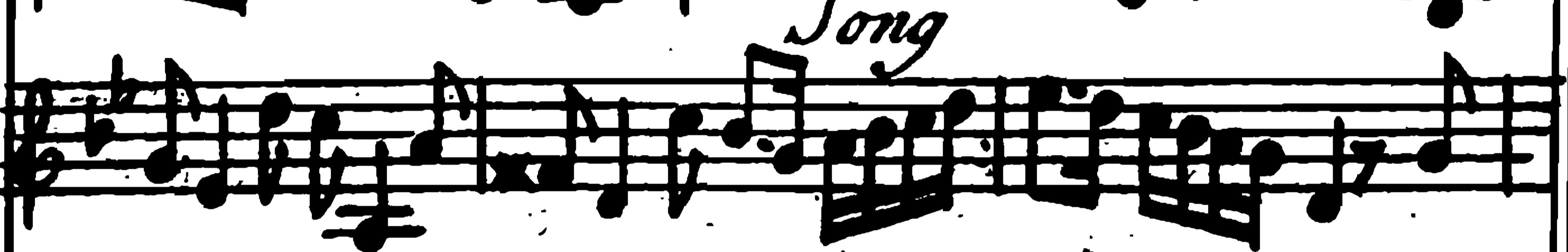
- Song
- Sym
- So
- I.2
- Tuba
- violin

30

*Admetus**Song**A favourite Air in Admetus.**Allegro*

Admetus

37



Violin

K

Dolcissimo

Tr

w

A Favourite Air

The musical score consists of ten staves of handwritten musical notation. The notation is in common time, with a key signature of one sharp (F#). The score includes parts for various instruments:

- Symphony (Sym):** Represented by a staff with a treble clef, a bass clef, and a forte dynamic (F).
- Song:** Represented by a staff with a soprano clef.
- Tr. (Transition):** Represented by a staff with a soprano clef.
- Violin:** Represented by a staff with a violin clef.
- Cello/Bass:** Represented by a staff with a cello/bass clef.
- Double Bass:** Represented by a staff with a double bass clef.
- Flute:** Represented by a staff with a flute clef.
- Oboe:** Represented by a staff with an oboe clef.
- Horn:** Represented by a staff with a horn clef.
- Tenor:** Represented by a staff with a soprano clef.

The score begins with a section for the *Symphony*, followed by sections for *Song*, *Tr.*, *Symphony*, *Song*, *Symphony*, *Symphony*, *Tr.*, *Symphony*, *Song*, and ends with a final section for *Symphony*.

in the Opera of Tamerlane

39

A handwritten musical score for violin and orchestra. The score consists of ten staves of music. The top staff is for the violin, which starts with a melodic line. Below it are nine staves for the orchestra, each with a unique rhythmic pattern. The score includes various dynamics such as *tr* (trill), *z* (acciaccatura), and *w* (acciaccatura). The word "Song" appears twice in the middle section, indicating vocal entries. The score concludes with a section labeled "B C" and the key signature "K 2".

Violin

K 2

40

A Favourite Air in Siroe

by M^r Handel.

41

A handwritten musical score for violin, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure numbers are present at the beginning of each staff. The score includes dynamic markings such as 'f' (fortissimo) and 'ff' (fortississimo). The title 'by M^r Handel.' is at the top, and the page number '41' is in the top right corner. The bottom staff contains the text 'Violin I' and 'L'.

Violin I

L

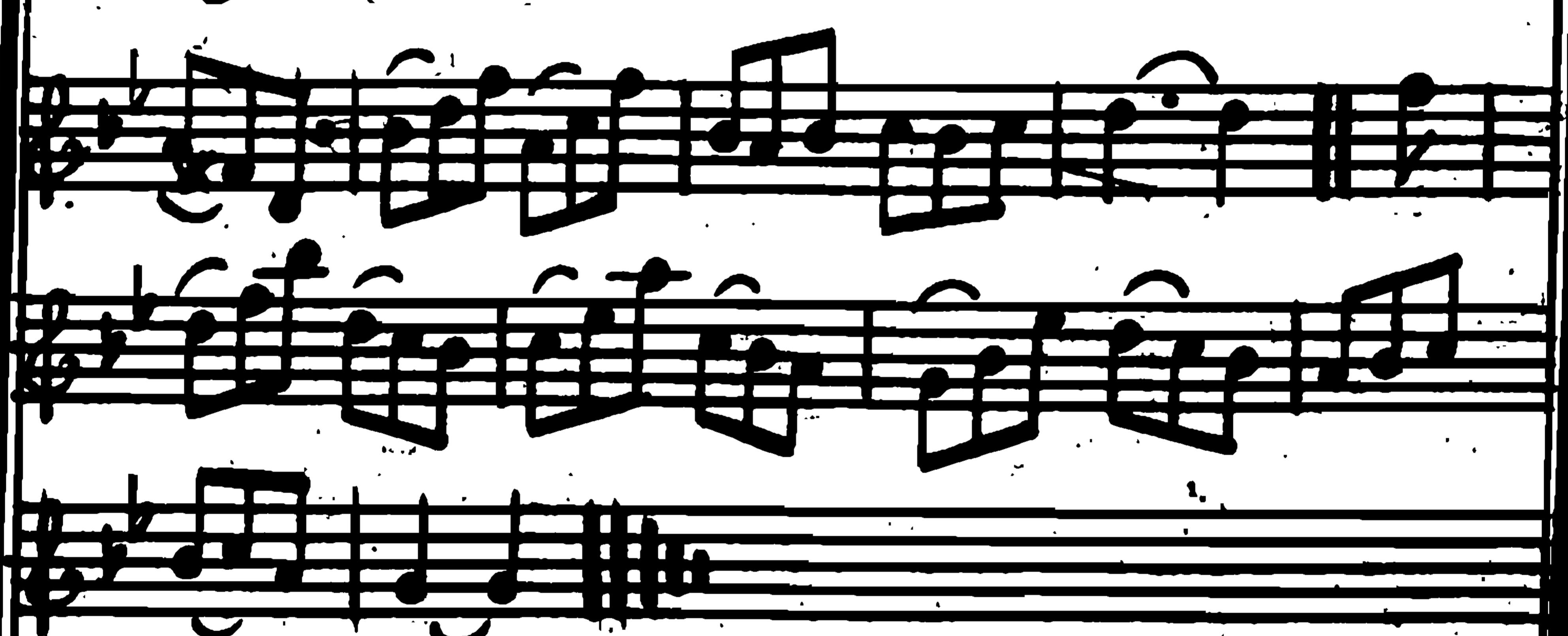
42

A Favourite Air

In the Opera of Siroe.

43

44

Minuet*Rigadoon**Minuet*

Minuet'

45

A handwritten musical score for a minuet. The music is in 3/4 time, indicated by a '3' over a '4'. The key signature is B-flat major, shown by a 'B' with a flat symbol. The score consists of six staves of music, each with a treble clef and a B-flat note as the starting pitch. The music features eighth and sixteenth notes, with several slurs and grace notes. Measure numbers 1 through 6 are present above the staves.

Minuet

A continuation of the handwritten musical score for a minuet. The music is in 3/4 time, indicated by a '3' over a '4'. The key signature is B-flat major, shown by a 'B' with a flat symbol. The score consists of six staves of music, each with a treble clef and a B-flat note as the starting pitch. The music features eighth and sixteenth notes, with several slurs and grace notes. Measure numbers 7 through 12 are present above the staves. The word "Violin" is written at the bottom left, and the letter "M" is at the bottom right.

46 Furibondo in ^e Opera

all o

A horizontal strip of black musical notation on a five-line staff. The notation consists of a series of black note heads and stems, primarily quarter notes and eighth notes, arranged in a repeating pattern across the staff. The first note on the left is a quarter note with a stem pointing down. Following it are two eighth notes with stems pointing up, then another quarter note with a stem pointing down, and so on. The staff begins with a clef symbol on the far left.

A black and white photograph of a musical score page from a piano piece. The page shows two staves of music with various notes and rests. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one flat. The music consists of eighth and sixteenth note patterns.

A black and white photograph of a handwritten musical score. The score consists of two staves of music. The top staff starts with a clef symbol and a dynamic instruction 'G'. The bottom staff starts with a clef symbol and a dynamic instruction '4'. Both staves contain musical notes and rests, with stems pointing in different directions. The handwriting is in a cursive style.

A black and white photograph of a musical score page. The page contains two staves of music, each with five horizontal lines. The music consists of various note heads, stems, and rests. A small, dark flower is pinned to the top left corner of the page. The page is otherwise blank, with no text or markings other than the musical notation.

of Parthenope



Violin

M 2

Viola

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note values and rests. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music. There are several performance markings throughout the score, including dynamic signs like *f*, *p*, and *mf*, and articulation marks like *pizz.* and *sfz.*. The score ends with the instruction *Da Capo*.

F. J. V.