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THE

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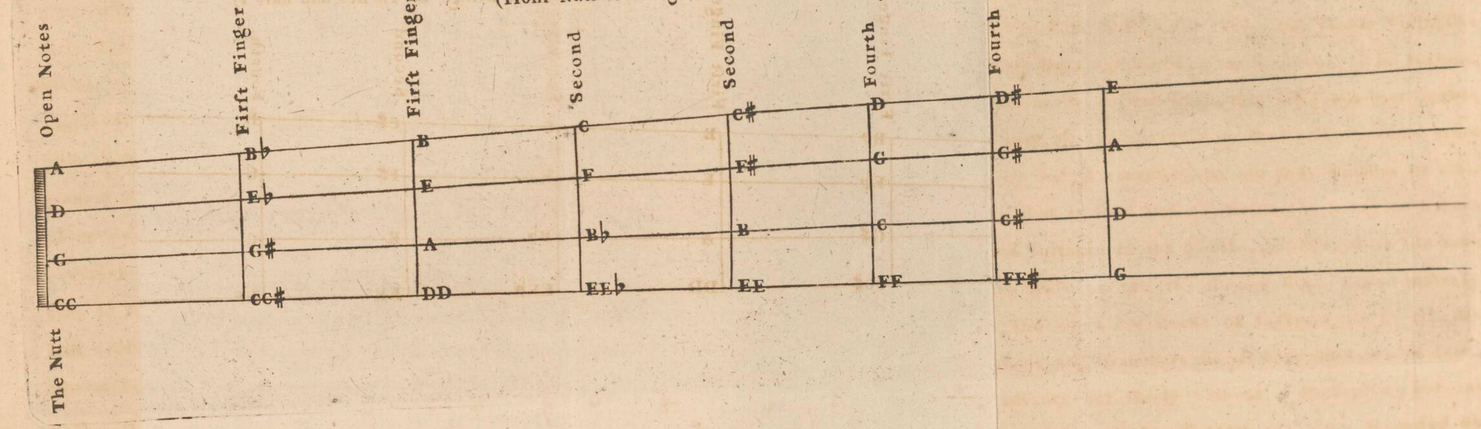
# PREFACE

As the Baſs Violin is in great Eſteem I have here given ſome uſeful and plain Inſtructions for the Learner, as this Inſtrument appears to be Built on the Ruins of another; I mean the Viol or ſix ſtring'd Baſs, which in the laſt Century was held in great Eſteem, and of general uſe in Concerts. Viols where of three ſorts, Viz. Baſs Viols, Tenor Viols, and Treble Viols; The Violin in thoſe Days was look'd on as a contemptible Inſtru-ment; it was harſh and too loud, they cou'd not bear to have their Viols over power'd; however as the Violin became more general it was Judg'd neceſſary to uſe Baſs Violins or Vio-loncello's, (that is four ſtring'd Baſſes) as being much more powerful and ſuitable to the Fiddle, and ſince theſe laſt have been in ſuch frequent uſe, the former have been entirely laid aſide, Tho' there are Books of Inſtructions in all the liberal Siences and Grammars in all Languages, yet the Lear-ner will advance but ſlowly without a Preceptor; but as Verbal Inſtructions will be of great uſe when ſeconded by A Tutor, ſo theſe Inſtructions, I flatter my-ſelf will be of great Service to thoſe, who from their ſituation or cir-cumſtances in Life cannot conveniently have the aſſiſtance of a good Maſter.

## A Scale for the Finger-board of a Violoncello

Shewing the Diſtances where the Fingers are to be placd.
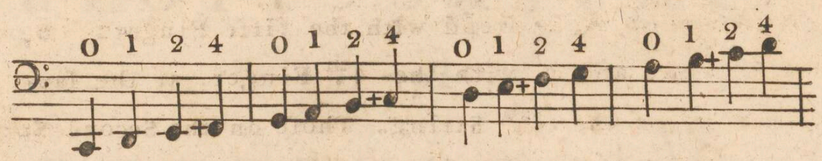
(From Nutt to Bridge 26 Inches and half.)



# INSTRUCTIONS
## for the
# VIOLONCELLO.
## or
# BASS VIOLIN.

The **Violoncello** is an Excellent Inſtrument, not only in Concert, but alſo for playing Leſſons &c. This Inſtrument may be Conſider'd as a Large Fiddle only held the contrary way, and the fourth String is next the Bow-Hand, as the Body is turn'd downward, the lower part is to reſt on the Calves of the Leggs ſupported with the Knees, but for the greater eaſe of a Learner we wou'd advize him to have an hole made in the Tail-pin and a Wooden Peg to ſcrew into it to reſt on the Floor which may be taken out when he Pleaſes. And firſt it will be very neceſſary for the Learner to get the Names of the Notes in the Gamut, alſo what line and ſpace each Note ſtands on, as deſcrib'd in the manner following.

## The Gamut for the Violoncello




The Learner will obſerve that **O** over any Note in the Gamut is open, or no Finger: the figure 1 is the fore Finger: 2 the ſecond: and 4 the little Finger. the reaſon we omit the third Finger is, becauſe the diſtance is great, and the Finger ſhorter. If your Inſtrument is perfectly in Tune, (for 'tis to be ſuppoſ'd the Learner is not able to tune it himſelf,) you may try to play off the Natural Notes of the Gamut; you muſt obſerve there are four Notes belonging to each String, Thoſe on the 4th or great String are Double C, double D, double E, and double F. the loweſt Note, or double C, is play'd open, which is done by drawing the Bow croſs the 4th String about 2 Inches from the Bridge; double D is ſtop'd with the firſt Finger about three Inches from the Nut; Double E is ſtop'd with the Second Finger nearly the ſame diſtance from the firſt Finger or rather leſs, Double F is ſtop'd with the fourth Finger about an Inch and quarter from the Second, the reaſon why the diſtance of the laſt is ſhort is, becauſe it is but a Semitone or half Note.

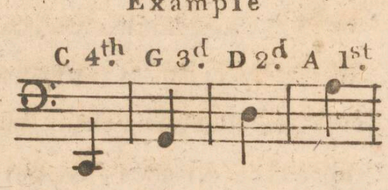


Thoſe on the third String are G, A, B, and C. G, is play'd open: A, is ſtop'd with the firſt Finger: B, with the Second: and C, with the 4th Finger, at the ſame diſ--tance as on the 4th String. Thoſe on the Second String are D, E, F, and G. D, is play'd open: E is ſtop'd with the firſt Finger about three Inches from the Nut; F, with the Second Finger about an Inch and half from the firſt, F being but a Semitone or half a Note above E: G, is ſtop'd with the little Finger about two Inches and quarter from the Second. Thoſe on the firſt String are A, B, C, and D. A, is play'd open: B, with the firſt Finger: C, with the Second: and D, with the little Finger at the ſame diſtance as on the Second String. By theſe direc--tions the Learner may ſoon ſtop the Notes in tune. The Learner muſt obſerve that the + between the Notes E and F, likewiſe between B and C are only Semitones, or half Notes, as they fall in the Natural Gamut: but we will hereafter introduce a perfect Scale of Natural and Artificial Semitones, which we may com--pare to a Magazine or Store Houſe of Sounds, and to take and diſpoſe of Occaſionally; for the Scale muſt be form'd into Keys and then the fingering will alter as the Key changes: All Muſic is known by the firſt ſeven letters of the Alphabet, and the Eighth is the ſame, ſuch as from C to C, from D to D, from E to E, from F to F, from G to G, from A to A, and from B to B, together with their Semitones.

# Of tuneing the Violoncello

The Violoncello (as the Fiddle) is tun'd by fifths in the following manner: the 4th. or biggeſt String open when in tune is double C. the 3d. open is G. the Second is D. and the Firſt is A.

Example

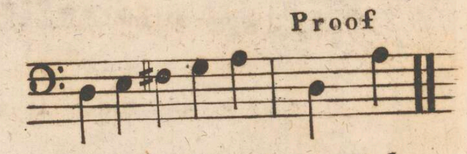



But if you can't put your Inſtrument in tune by theſe direc-tions you muſt have recourſe to the Repreſentation of the Finger Board following (which from Nut to Bridge ſhould be 26 Inches and half) with lines drawn acroſs and mea-ſure out the 7th. or laſt line from the Nut, and when you have got the exact diſtance, tye a piece of Fiddle String tight on the Neck under the Strings, which will make a Frett, and will be a ſtandard for tuneing all the Strings. And firſt, you muſt ſcrew up the firſt String till it is in tune with the upper A in the Baſs of the Harpſicord, or the upper A of the Baſſoon, or an Eighth below an A, tune-ing Fork. then ſcrew up the Second till by putting the Finger juſt below the frett on the Second String it has the ſame ſound as the firſt String open, then if you ſtrike the Second open it will be D. the ſame Method will do for the Third and Fourth Strings. But the beſt way of learning to tune is by the Ear, that is, by Solmiſation if the Learner has any kind of Ear or Voice to Sol-fa five Notes af-cending or deſcending, if he has not, we can give him but ſmall encouragement to learn this Inſtrument. If he

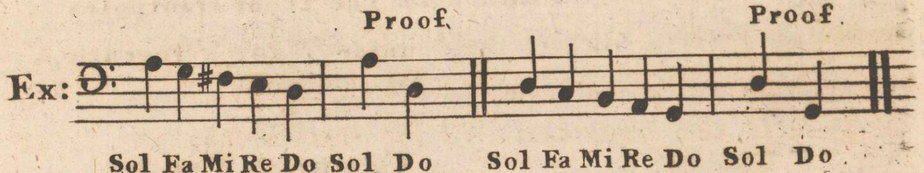


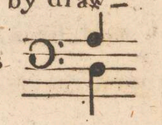
has an Ear, in the firſt place he muſt ſcrew up the Second String to be in tune with the middle D in the Baſs of the Harpſicord, or Baſſoon, which is the ſound re quired, next he is to get the firſt String in tune to the Second, Solfaing thus

Example

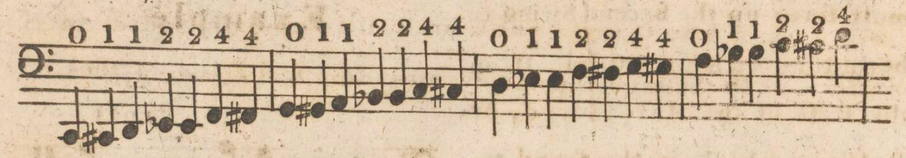



Do, the ſound given, Sol the ſound required; the Learner muſt practiſe continually till he can ſing the five ſounds well in tune which are aſcending, and then ſing them deſcending, thus
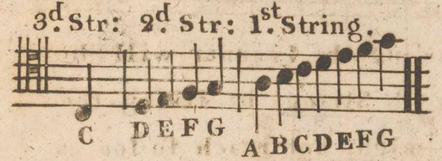



Now by Singing the Notes deſcending the Learner will be enabled to tune the third and fourth Strings by fixing the Sol on D, thus, for tho' the Voice might not reach ſo low as G, yet he will be able to diſtinguiſh the ſound required. The only thing now is to prove whether the Second and firſt Strings are in tune to each other, which is done by the Ear diſtinguiſhing what we call Concord or a perfect agreement of ſounds between the two firſt Strings, and is done by draw-ing the Bow croſs the two Strings at the ſame time thus  if there is a perfect agreement all is right.

## A perfect Scale for the Violoncello .

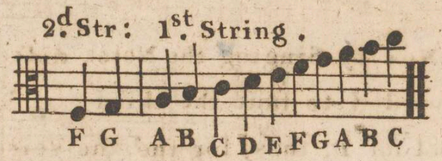



Theſe are all the Notes Natural and Artificial neceſsary for a beginner in the Baſs Cliff, the Artificial are call'd Flatts and Sharps, a Flatt thus ♭, a Sharp thus ♯, and a Natural thus. ♮, which brings the Note to its place after a ♯ or ♭. But there are two other Cliffs, Tenor, and Counter Tenor, and as they are very uſefull will ſet them both, The Tenor tranſpoſes the Notes a fifth higher, the Counter Tenor a ſeventh, but are very ſeldom uſ'd on the 4$^{th}$. String .

### Tenor




### Counter Tenor
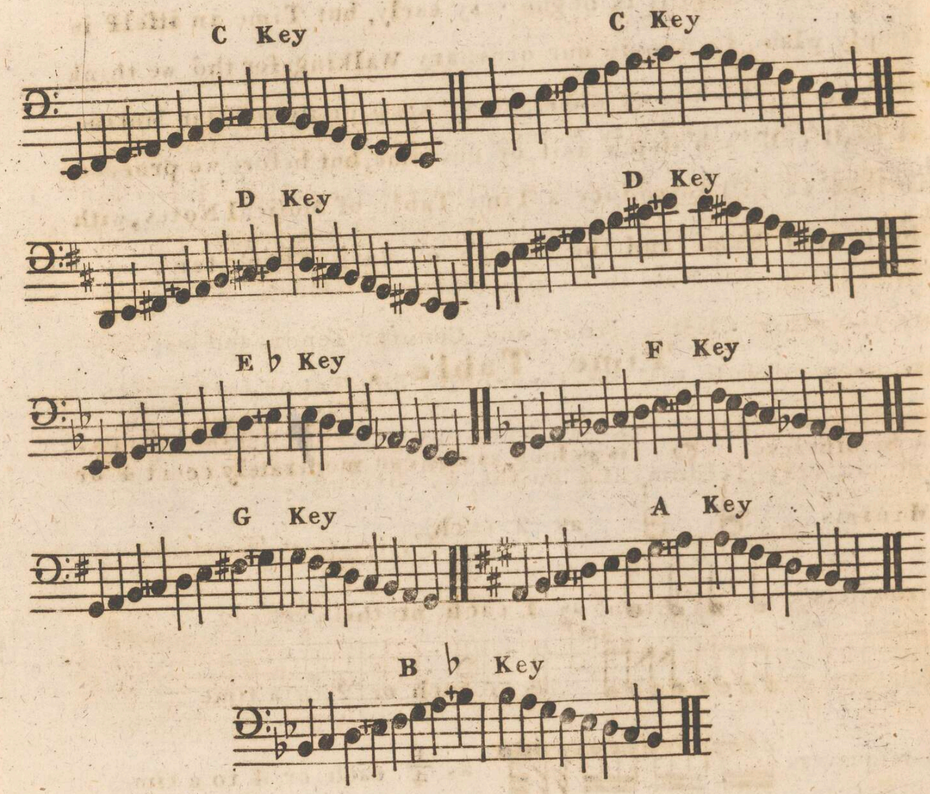



## Of Stopping the Notes in Tune .

Tho' the Learner may have a good Ear, it will be ſome time before he can ſtop the Notes perfectly in tune, and therefore it will be a great help to him at firſt to have his Finger board Fretted, like that of the Guittar, and when the Fingers



are acquainted with the Finger board, have the Fretts filed down; but for playing off the Gamut, and to ſhew the right uſe thereof, we will form it into Octaves, which are call'd Keys, in order to introduce all the Semitones properly, aſcending, & deſcending, thus



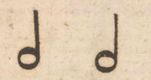

Theſe are the practical Keys where the Learner may ſee how the Fingers differ in ſtoping the Notes in the different Keys; which this Repreſentation of the Finger board will explain as having all the Semitones or half Notes drawn croſs with lines. and tho' we have ſufficiently explain'd the tuneing part, it is not poſſible to teach it by rule.

## Of Time

Time is the great Foundation on which all Muſical Perfor--mances are Built, and the want of it is the reaſon why ſo many are caſt away, having no foundation to build on. Time in Muſic is difficult except it is begun very early, but Time in itſelf is ſimply plain, ſuch as in our ordinary Walking, for tho we think nothing of it when we Walk, yet we keep pretty regular Motion. we ſhall call each ſtep a unit, or one time, but before we proceed further we will introduce a Time Table of Muſical Notes, with the proper Name and the Length of each Character.

## Time Table.

A Semibrieve  is as long as one can moderately count 4 or (walk 4 ſteps.

Minims  as 2 each

Crotchets  as 1 each or the unit

Quavers  as $\frac{1}{2}$ each or 2 to a time

Semiquavers  as $\frac{1}{4}$ each or 4 to a time

But this is no fixd Rule, as the Notes often increaſe and decreaſe in their value of Time, for which reaſon it will be neceſſary to introduce a Second Time Table where the longeſt Note will be the Minim, as follows



## A Second Time Table.

A Minim  as 4
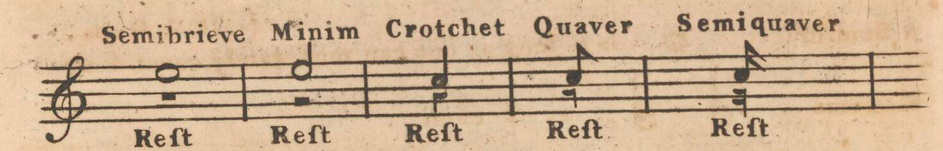
Crotchets  as 2

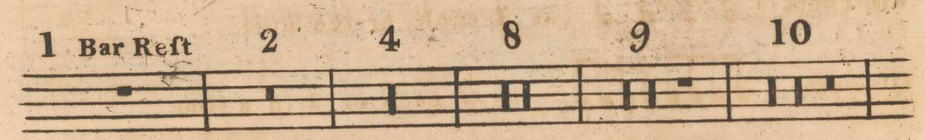
Quavers  as 1

Semiquavers  as $\frac{1}{2}$

Demiſemiquavers  as $\frac{1}{4}$

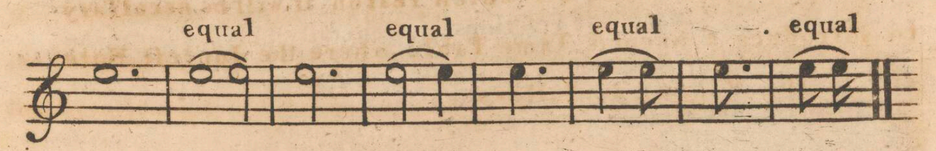
## Example of Reſts or marks of Silence.
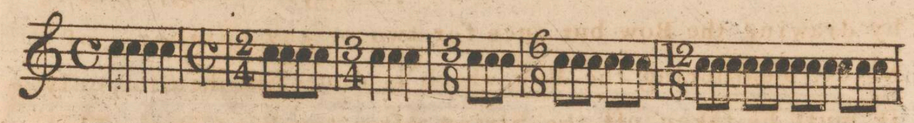



A Point or Dot (•) after any Note makes it half as long again as before.

## Example
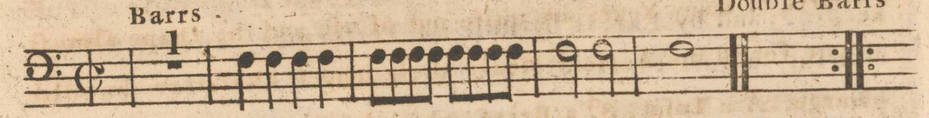


The reaſon of the Notes increaſe, and decreaſe in the Time is by introducing new Characters inſtead of the old ones, which in a courſe of many Years are quite out of uſe and the ſhape almoſt forgot, for in the Antient Muſic their longeſt Character was call'd a Large, 2$^{d}$. a Long, 3$^{d}$. a Brief, which by the appellation is ſhort, 4$^{th}$. a Semibrieve, 5$^{th}$. a Minim little or ſhorteſt Time but tho' the Characters differ yet we may ſuppoſe Time to be always the ſame, and now moſt modern Muſic is play'd by the Second Table. Time muſt be equal, even, exact, like the ballance of a good Clock, whether the Notes be long or ſhort or none at all: Common Time, or even Time contains 4 units or ſteps of Time which are call'd Bars ſo $\frac{t}{y}$ the whole tune is divided into four's, and is the ſtandard of Time, it has this C Sign. Triple Time, or odd Time is a Fraction or part of the Common, and has this $\frac{3}{4}$ Sign, the others differ but little except in appearance.



The Learner will ſee that all other Times are a Fraction of Common Time, that they are of two ſorts proper and improper, and indeed we may make any number in a Barr with an improper Fraction ſuch as $\frac{6}{4}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{16}{8}$ $\frac{24}{8}$ &c. only they contain ſo many more in a Barr but Fractions are generally play'd from the Second Table of Time. A Pauſe is mark'd thus 𝄐 it is for all Inſtruments to ſtop ſhort a moment in order to join again with



the greater effect, it is alſo ſet at the finiſhing of a Song or Leſſon.




The Single Barrs divide the Time equally, the Double ends the part, and if dotted that part is to be play'd twice.
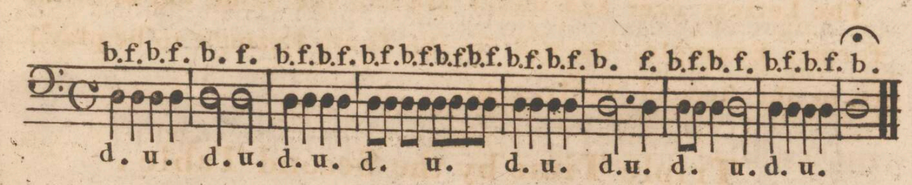
## Of Bowing.

As the uſe of the Bow is practiſ'd various ways by different performers and being of the greateſt Conſequence we will endeavour to put the Learner in a regular way; The Bow may be conſider'd as the Tongue of the Inſtrument as all the Expreſſion is from the Bow; the Bow in playing is always in Action, but the Fingers are often of no uſe; there are various ways of uſing the Bow, but the principal ways are four. Bowing, which is drawing the Bow backward and forward for every Note, Slurring, which is by drawing the Bow but once for two or any number of Notes; Feathering the Bow, which is done like the Slur, only it muſt be taken off the String after touching it: The Spring, which laſt can't be explain'd but by Demonſtration. the Bow muſt be held near the Nutt with the Thumb and fore Finger, and ſupported with the other Fingers near the end at a ſmall diſtance from each other, The Bow muſt be drawn croſs the Strings parallel to the Bridge at the diſtance of an Inch & half or thereabouts backward and forward as ſmooth as you can to bring the Tone out, but without any Fingers on the Strings at firſt, that you may not ſtrike two Strings together, for in ſo doing you will feel each String out, and not ſtrike one String for another.

## Of Beating and Counting Time.
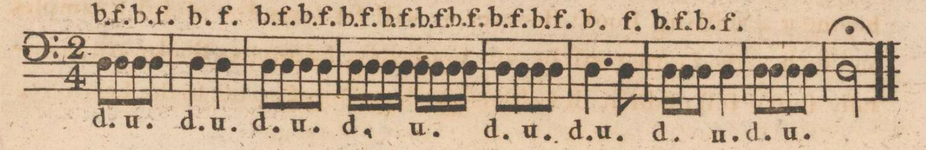
There are two ways of Learning Muſic, that is, by Rule of Time keeping, and by Ear, if by Rule, the Performer can't fail of becoming a juſt Player, if by Ear, he can never play but by himſelf. All Muſical Performances muſt be done by the Rule of Time keeping either with the Hand or Foot, but on an Inſtrument with the Foot, In Common Time you muſt beat down the fore part of the Foot when you count one, and let it remain till you have counted two, then take it up and count three, and remain up till you have counted four, thus

### Common Time by the firſt Table.




The letters over the Notes are for the bowing, b, for drawing the Bow backwards, and the f, for drawing it forwards, the letters under the lines d, for beating the Foot down, and u, for taking it up, which the Learner muſt practice continually, for if he neglects at firſt he will find it very difficult to do hereafter; the Learner may obſerve this Example is play'd from the firſt or Common Time Table. we will now ſet the ſame by the Second Table, thus

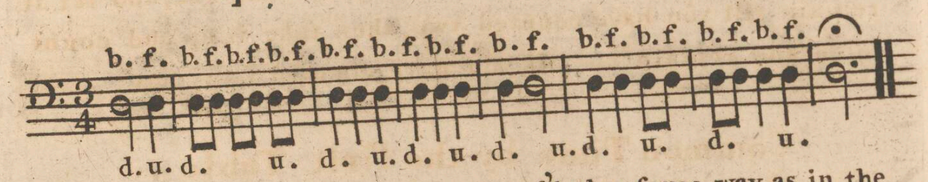
### Common Time by the Second Table.





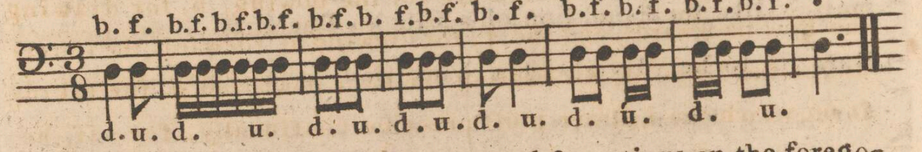

Here the Learner might think this Example was as faſt again, and ſo it would if it was play'd from the Common or Firſt Time Table, he may now ſee how neceſſary it is to introduce a Second Time Table, and indeed it put many Performers to a ſtand not knowing the value of the Notes. We will now introduce an Example in Triple Time. In Triple Time you muſt beat down the Foot when you count one, and let it remain till you have counted two, then take the Foot up & count 3, thus

### Triple Time by the Firſt Table.
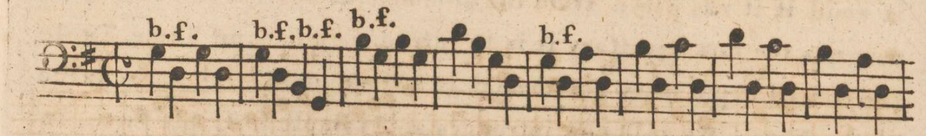



The Letters over and under are uſ'd the ſame way as in the former Example, We will ſet the ſame Example to be play'd from the Second Table, thus

### Triple Time by the Second Table.

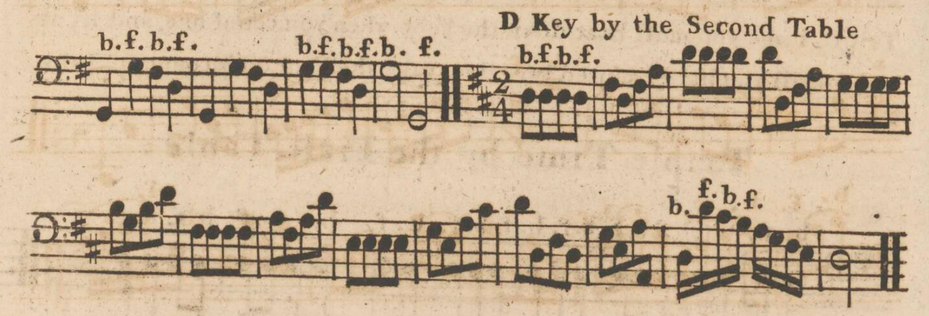



It is needleſs to make any further obſervations on the foregoing Examples, only we may compare them to the intervals of Time in beating the Drum, and it is as impoſsible to learn Muſic without Time, as for a Carpenter to Work without his Rule, or a Pilot to Steer without a Compaſs; and tho' the foregoing rules may be uſefull, yet any one will be deceiv'd if he thinks he can learn himſelf with buying a 2 Shilling Book: However we will ſet ſome few uſeful Examples and ſuch as the Learner will be able to play, for Inſtruction Books are generally ſtuff'd full of difficult Leſſons which can be of no uſe to the Learner.

G Key by the Firſt Table
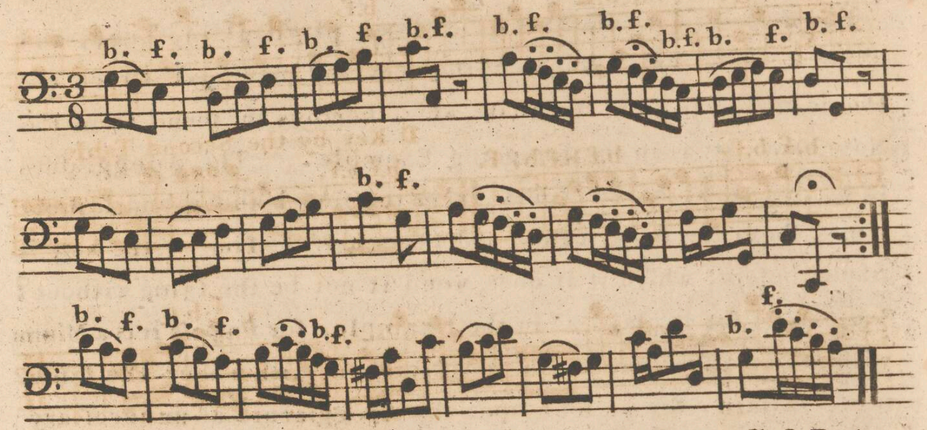



D Key by the Second Table




We will now give ſome further directions for the Bowing, the Sluring, and the Feathering the Bow. When the number of Notes in a Barr are equal or even, ſuch as 2, 4, 8, &c. the Bow muſt be drawn backward and forward continually, the Arm keeping in motion like the Pendulum of a Clock. The firſt Note in each Barr is to be play'd with a back Bow as may be obſerv'd in the foregoing Examples. we will now ſet an Example for Slurring and Feathering the Bow; the Slur is known by this ſemicircle put over the number of Notes it contains, thus  the ſame ſign ſerves for the Feather, only dotted  the difference is this, for the Slur; the Bow is to keep on the String, and for the Feather; it is juſt taken off the String, but with the ſame Bow. We will ſet an Example which will explain both, in the manner following .
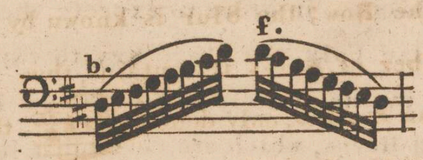


## Minuet in C Key by the Second Table .

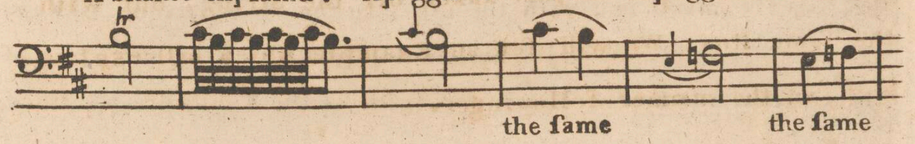



Da Capo, or begin & end with the firſt Part .

By this Example it will appear how neceſsary it is to regulate the Bow, and tho' ſome may think the Bow is of no great Conſequence they may be aſsur'd 'tis much more difficult than the Fingering, after the Fingers have rightly found their places, for the Fingers ripen much ſooner than the Bow, and indeed we can perform with the Fingers what is not poſſible to be done with Bowing, which we can make appear by the following Octave .




A Shake. explain'd . Apoggiatura above Apoggiatura below



## Of Ornaments or Graces .

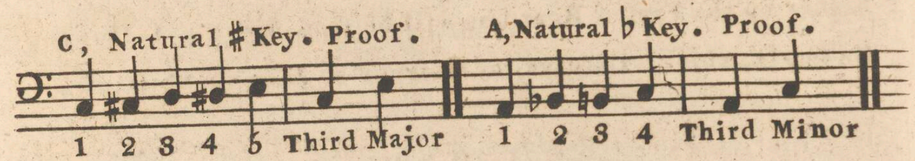
The Notes in Baſses ſhou'd be always play'd plain, Tune, and Time are all that is requir'd; the only and principal Grace we ſhould make uſe of is the Shake, which borrows the ſound from the Note above it. as in the foregoing Example. The Apoggiatura is a kind of Slur, ſometimes from the ſound above, and ſometimes from the ſound below, and takes half the Time of the Note it ſtands before; which if it does, wou'd it not be the ſame without? I mean to ſet it plain. as in the Example. for ſuppoſe it is a Minim with an Apoggiatura, is not two Crotchets with a Slur the ſame? moſt certain. for we look upon the Apoggiatura as unneceſsary and Anſwer no end except puzzling the cauſe, the Apoggiatura generally is a retardation of ſome Diſcord, and may be done. as well with the plain Notes .

## Of Sharp Keys and Flat Keys .
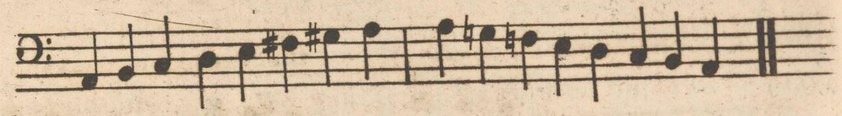
We have ſufficiently explain'd what is meant by the Key, namely, the degrees of an Octave in which are two Semitones. But properly ſpeaking, there are two Natural Keys in Muſic, that is, the Flat Key, and the Sharp Key, which two Keys are to produce two Melodies or Harmonies in order to expreſs the two Paſſions, Chearful, and Melancholy, the Sharp Key to expreſs the Chearful, and the Flat Key the Melancholy Muſic. Sharp Keys are proper for Trumpets and Horns, which are confin'd to the Sharp Key only. The Flat Keys are more ſoothing and complaining, yet they are frequently mix'd one with the other in the Modulation. All Keys are known, not by the Flats, nor the Sharps ſet at the beginning of the Staves, but by the third and ſixth of the Key, a greater third,



or Third Major contains five Semitones, and is call'd a Sharp Key. a leſſer Third, or Third Minor, contains but four, and is call'd a Flat Key, which we ſhall explain by the following Examples
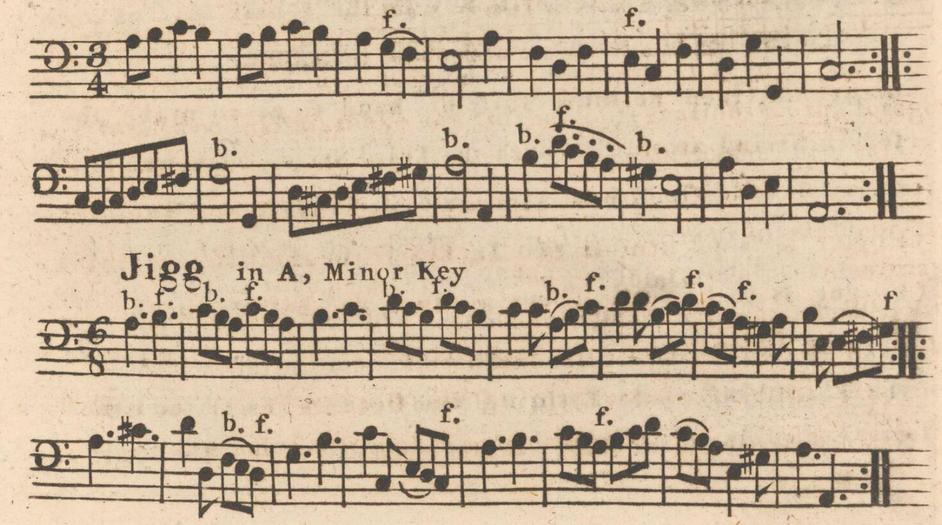



All other Keys are only a Tranſition from theſe Natural Keys, it is to be obſerv'd that in aſcending in a Flat Key, the 6th. and 7th. of the Key muſt be Sharp, but in deſcending all muſt be Natural, thus
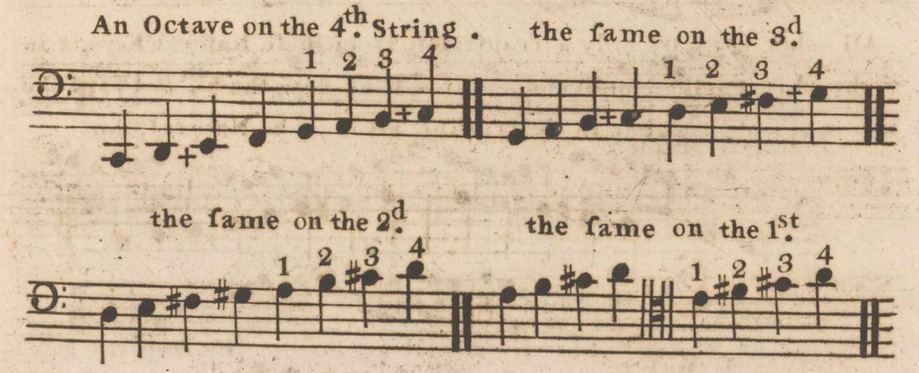


As we have ſet a Number of Examples in the Natural Key of C, Major, or greater Third, we will ſet one in the Natural Key of A, Minor, or leſſer Third, thus

### Minuet in A, Minor Key. by the 1st. Time Table.

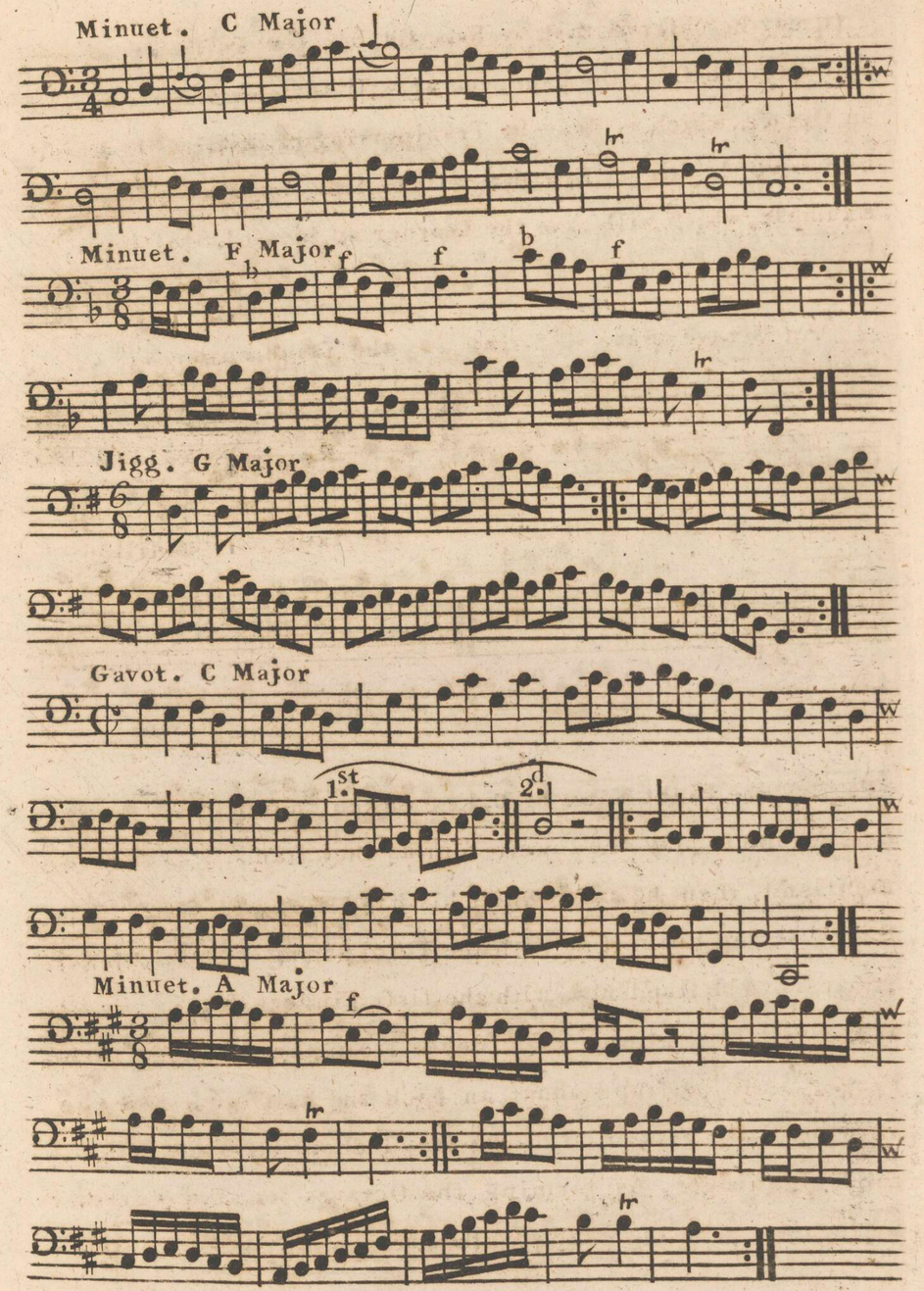


It may be obſerv'd that we have ſet but few Leſſons that require the ſhifting the hand, yet we will form each String into an Octave, which is done by Tranſporting or ſhifting the hand higher up the Finger Board, as will be ſeen by the following Example, which will give the Learner an Idea of Shifting.
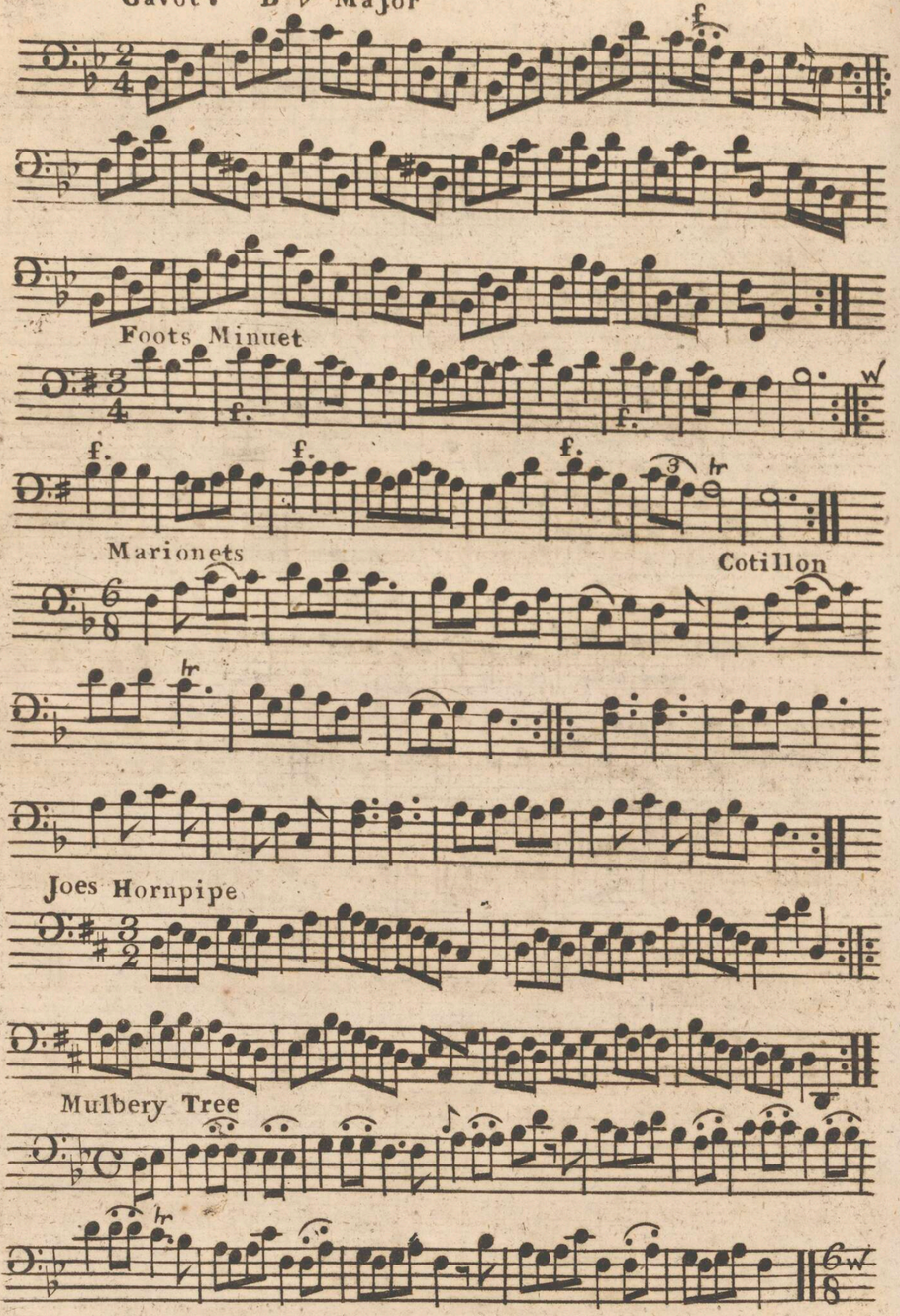



To play the Eight Notes of C, Key on the fourth String, the Learner muſt play the loweſt four as they ſtand as before mention'd, then he muſt Shift his hand ſo as to make the fourth String an uniſon with the Third String open, which 4th. String is to be ſtop'd now with the firſt Finger; the Second Finger is ſtop'd almoſt two Inches from the firſt, the third Finger is to be ſtop'd about an Inch and half from the 2d. and the little Finger is to be ſtop'd about an Inch from the Third Finger. As forming the Octaves on all the other Strings are done the ſame way, they need no further Explanation.

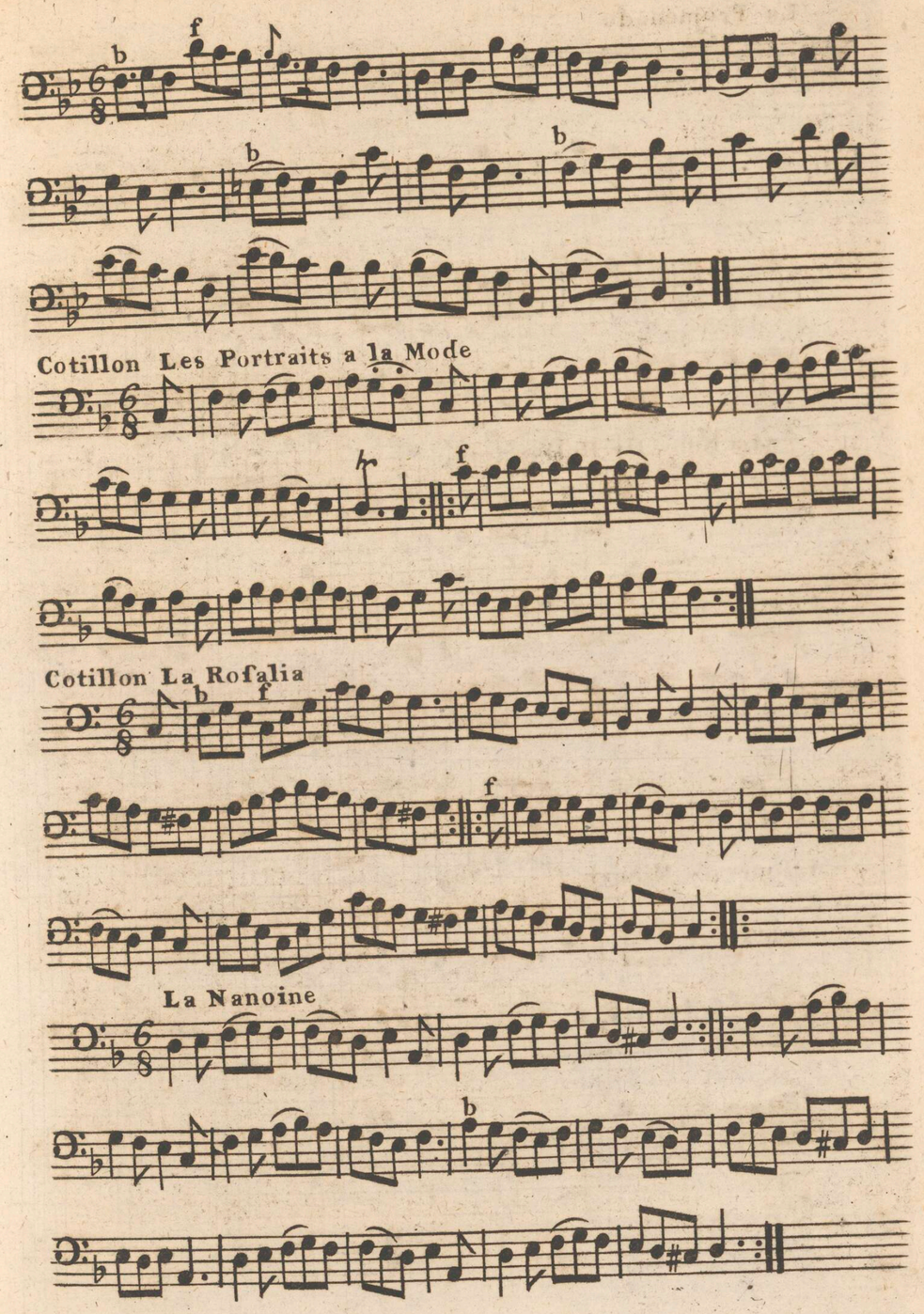




Gavot. B ♭ Major
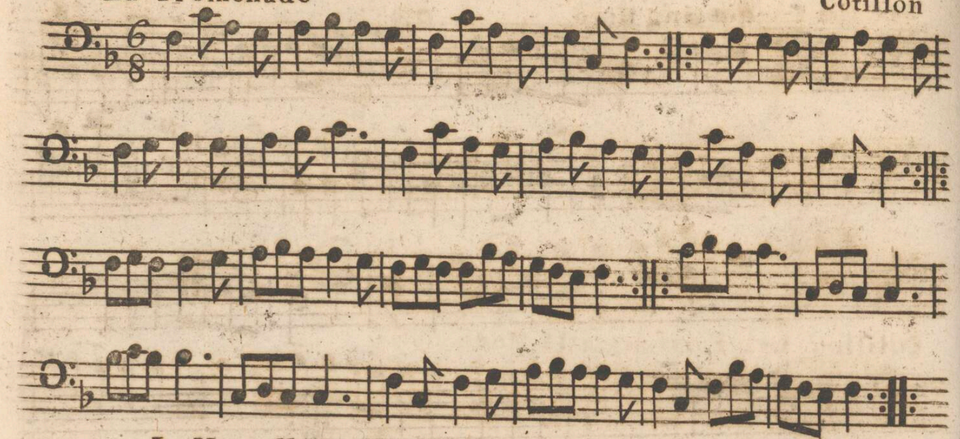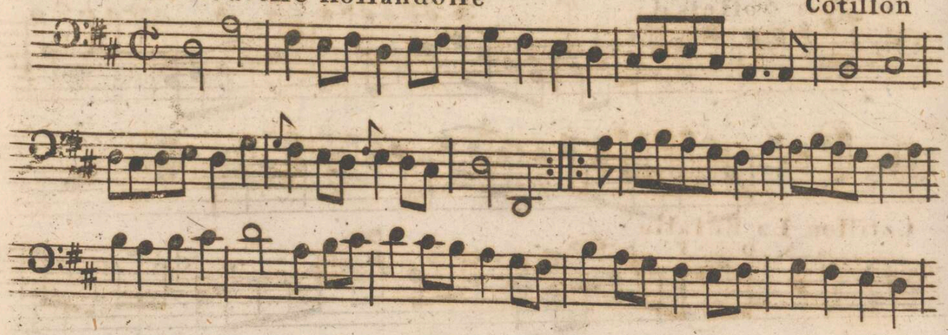




La Promenade

Cotillon
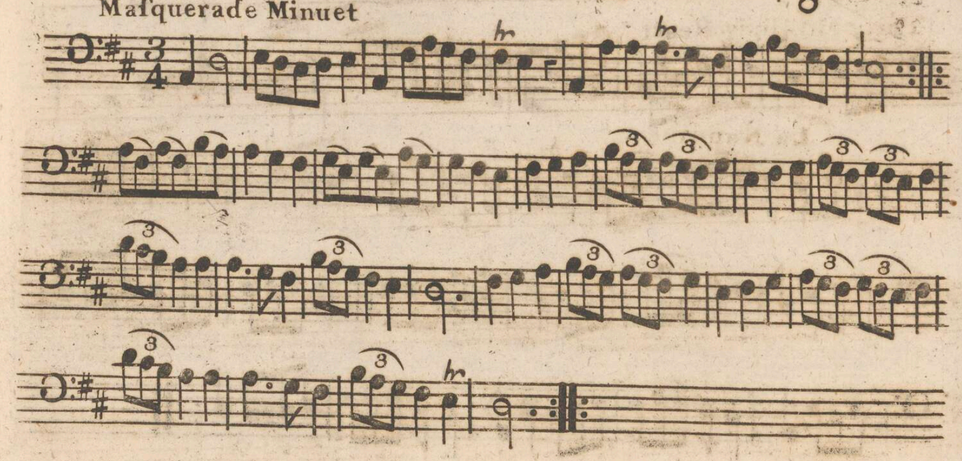


La Nouvelle Hollandoiſe

Cotillon

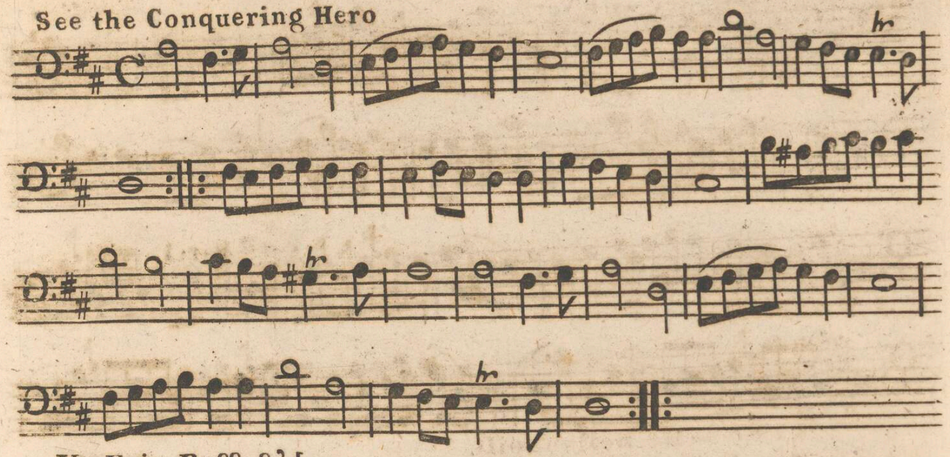


Maſquerade Minuet
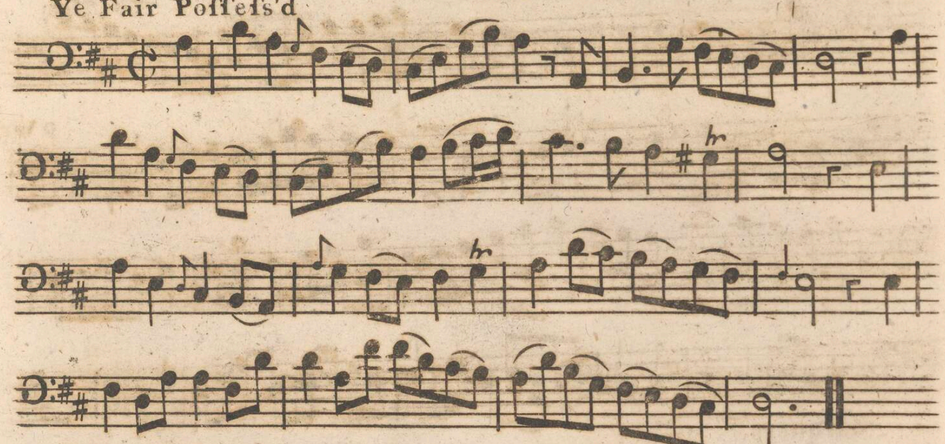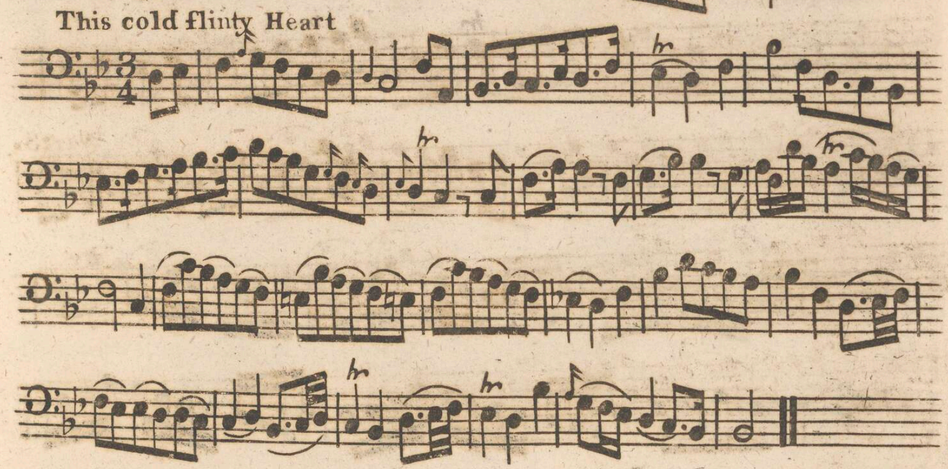




See the Conquering Hero



Ye Fair Poſſeſs'd



This cold flinty Heart



## Lovely Nancy with Var:s

Var:1

2 Var:

Var:3.



## Come hafte to the Wedding

Duet

## The Prieft in his Boots

## Water Parted



## Farewell ye green Fields

## Let Gay ones and Great

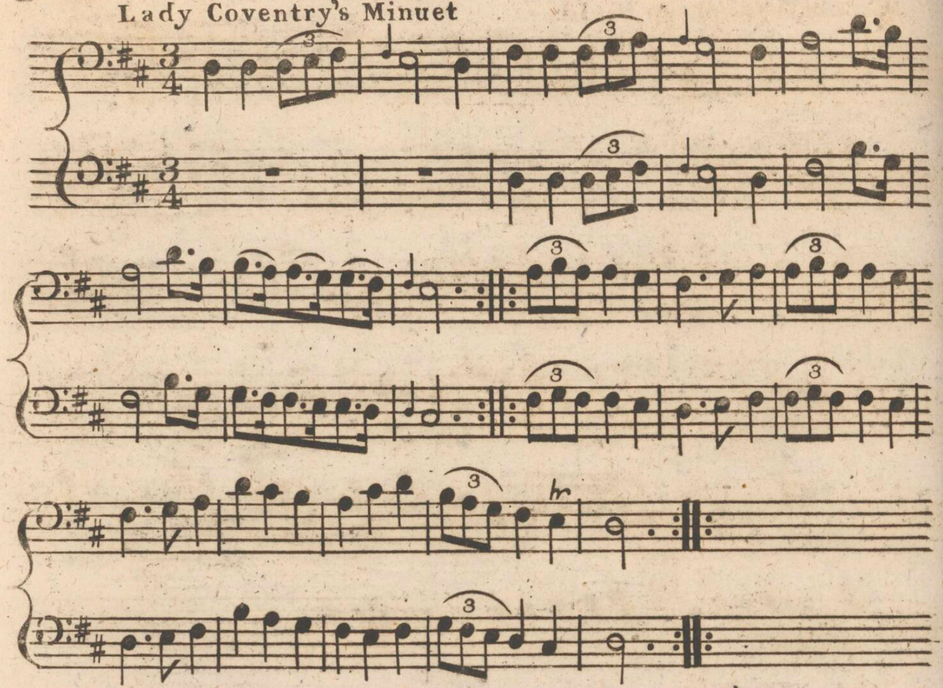
Sy So

So

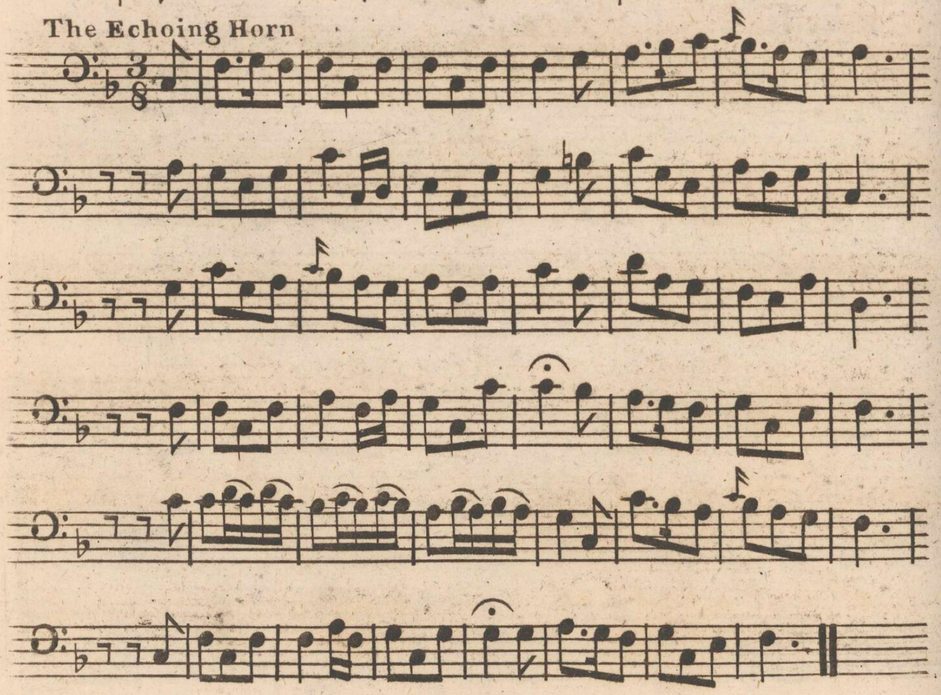
Sy

## Belleifle March

## Lady Coventry's Minuet

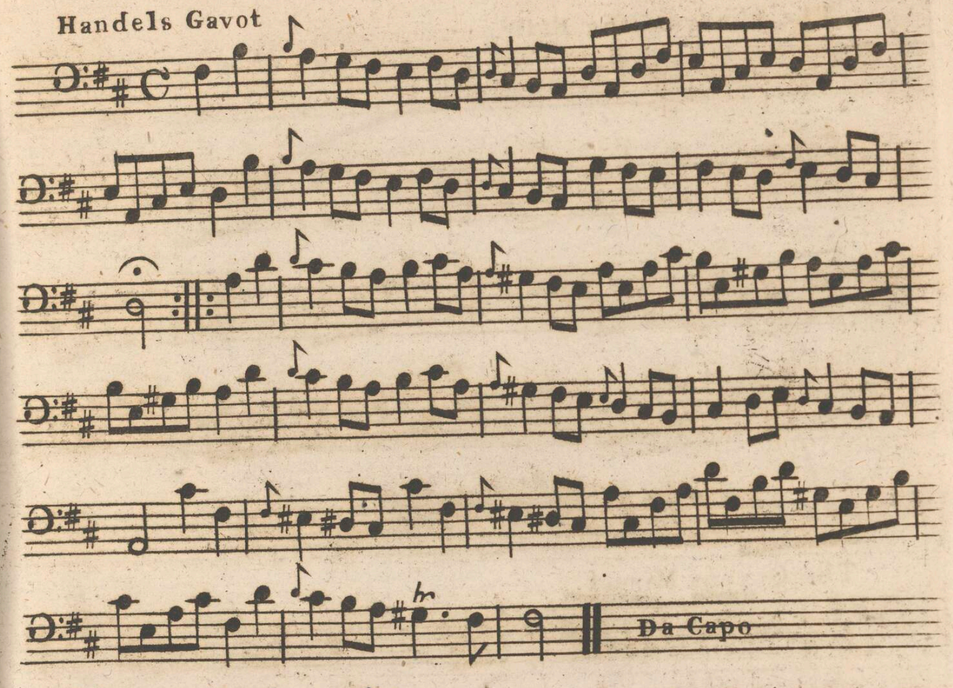


## The Echoing Horn
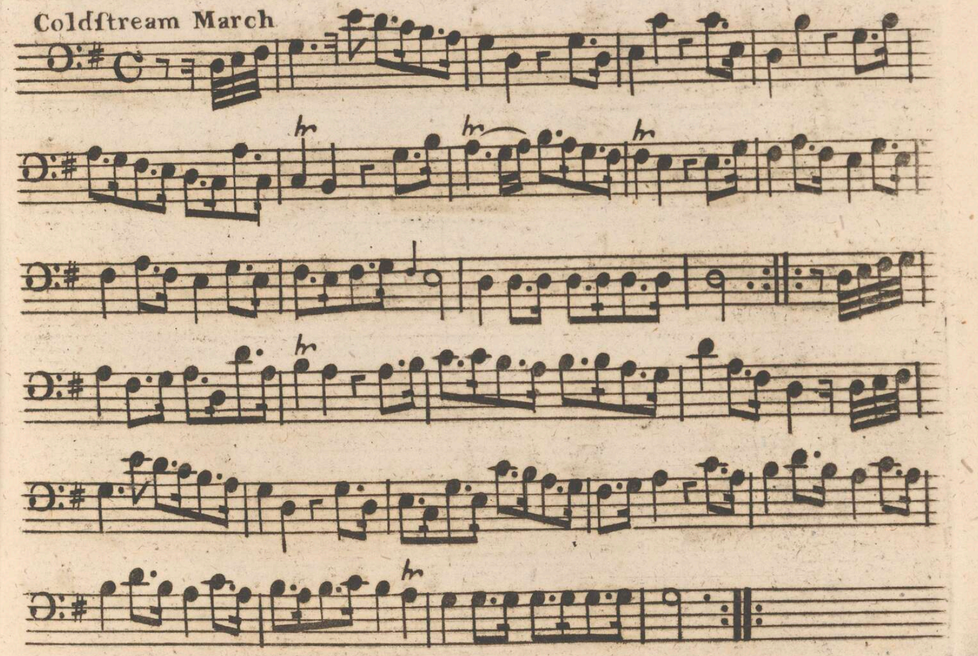




## Handels Gavot




## Coldftream March



The Sun from the Eaft

The Queens Minuet

Trio

Da Capo

Lovely Nymph



Johny Magil

Feltons Gavot

Mrs Bakers Hornpipe

Dearest Creature

Rondeau

Da Capo

Sweet Willy O

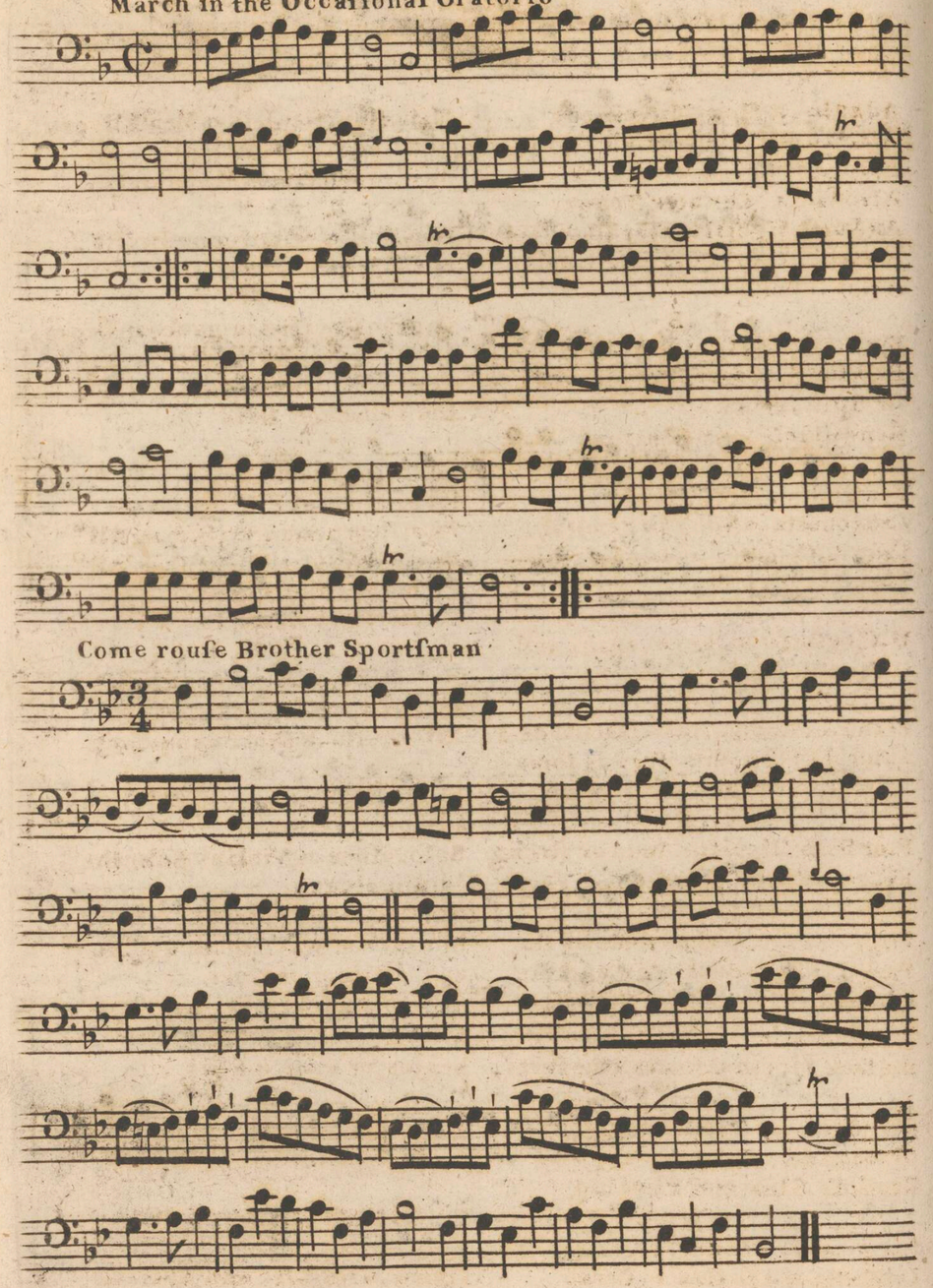
Vicar and Moſes



Gavot in Thomas & Sally

Geminianis Minuet

March in the Occaſional Oratorio



Come rouſe Brother Sportſman





Explaining ſuch Greek, Latin, Italian, and French Words, as generally occur in Muſic.

A

Adagio. a ſlow Movement
Affettuoſo. very tenderly
Allegro. Briſk or Quick
Alto Viola. Counter Tenor
Andante. ſignifies that all the Notes muſt be play'd equal & diſtinctly.
Aſſai. enough

B

B.C. or Baſſo Continuo. the thorough Baſs for the Organ, Harpſicord, or Spinnet &c.
Bene placito. at Pleaſure

C

Canto. the firſt Treble
Canzonetta. a Song in general.
Camera. Chamber. as Arie de Camera Chamber Airs

D

D.C. or Da Capo. begin again and end with the firſt Strain

E

Eccho. or Ecchus. in Imitation of a natural Eccho, this Word is ſome-times uſed inſtead of Piano

F

F. or Forte. ſignifies loud or ſtrong
FF. or piu Forte, louder than Forte
Fortiſſimo. very loud
Fuga. or Fuge. is when ſome of the Parts begin a certain Air, and the other Parts begin ſome time after that, imatating the firſt & repeating the ſame Air throughout all the Parts.

G

Galliarda. Gay, Briſk, Lively, &c
Grave. a ſlow Movement
Gratioſo. Slow and Pleaſing

L

Largo. very Slow
Larghetto. not ſo ſlow as Largo
Lent. Lento. or Lentemento. Slow

M

Men. ſignifies leſs as Men Allegro not ſo quick as Allegro
Mod.o or Moderato. Moderately

N

Non. not. as Non troppo Preſto. not too quick.

O

Organo ſignifies properly an Organ but when it is written over any Piece of Muſick then it ſignifies the Thorough Baſs

P

P. Pia. or Piano. Soft
Pianiſſimo. or PPP. very ſoft
Piu Allegro. more briſk than All.o
Poco Allegro. not ſo briſk as All.o
Preſto. faſt or quick
Preſtiſſimo. very faſt

R

Recitativo. or Rec.o to expreſs a ſort of ſpeaking in Singing
Ritornello. a ſhort Symphony

S

Senza. without as Senza Violino without Violins
Solo. alone as Violins Solo the Violin alone
Spirito. with Spirit
Stoccato. or Staccato. in a plain and diſtinct manner
Subito. Quickly
Symphony. that which commonly begins or ends a Song

T

Tutti. all. or all together
Tacet. ſignifies let it be ſilent

U

Uniſoni. all the Parts alike

V

Vivace. with Life and Spirit
Volti Subito. turn over quickly

# A TABLE

## Of all the Tunes contained in this Book


B

Bellifle March – – – – 27

C

Come rouſe Brother Sportsman 34

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S

See the Conquering Hero – – 23

Sweet Willy O! – – – – – 32

T

This cold flinty Heart – – 23

The Prieſt in his Boots – – 26

The Echoing Horn – – – – 28

The Sun from the Eaſt – – 30

The Queens Minuet – – – 30

V

Vicar & Moſes – – – – 32

W

Water Parted – – – – 26

Y

Ye fair Poſſeſs'd – – – – 23




102236





THE

# Compleat Tutor

For the

## PASTORAL or NEW BAGPIPE

Containing

*All the neceſsary Inſtructions for ſuch as are deſirous to play that Inſtrument and attain the true knowledge of all the Principles thereof never before Publiſh'd, wrote by Mr Jn° Geoghegan.*

To which is Added

*A Collection of ſome familiar Airs, light Jigs, &c.*

Curiouſly Adapted to that Inſtrument.

*Printed for & Sold by John Johnson at the Harp and Crown facing Bow Church in Cheapside,*

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*Where may be had Bagpipes, & Books of inſtructions* for any Single Inſtrument.

STADTBIBLIOTHEK-DANZIG



# PREFACE.

The Bagpipe being at this Time brought to such Perfection as now renders it able to perform the same Number of Notes with the Flute or Haulboy, I thought it might be acceptable to the Curious to set forth this small Treatise. and I hope my Labour will not be intirely unworthy their Notice, having taken the same with a View of explaining all the Difficulties which deter a great many from attempting it and prevents any Improvement to be made to the Musick of this Instrument. ——

I have known some young Gentlemen who had not only a fine Taste for all Sorts of Musick, but also a fine Genius. to have a great Desire to play the Bagpipe, yet have been hindered from what their Inclinations so urged them to, by this Instrument's wanting a Scale or Gamut to learn by, which all other Musical Instruments of any Value have. ——

My principal Design in this Treatise is by a Scale or Gamut to shew the Manner of making all the Notes that appertain to this Instrument, Natural flat and sharp, with the Way of adjusting them exactly, whereby a Man may thoroughly understand the Principles of this Instrument. I have also explain'd all the Shakes and other Graces particularly adapted to this Instrument. By perfectly understanding these Rules and Scales, those of good Genius who are dispos'd to play this Instrument may be able to improve the Musick of it very much beyond what at present it is. ——

I flatter my self this Treatise will not be unacceptable to the Professers of this antient pastoral Musick, or to the Makers of the Instrument, one of whom I am inform'd has of late invented a way of fixing two Keys to the Chanter or Pipe whereon the Notes of Musick are made which perform a Note more than any other Pipe or Haulboy, and make some flat and sharp Notes with great Exactness. But since I have not met with any Pipe of that kind, I hope it will satisfy them that I have made this Scale so as to explain the Manner of makeing all the Flats and Sharps. Independant of any Keys. ——

# A Treatise on the Bagpipe.

Of the Situation of the Body and placing y^e^ hands.

As to placing the Hands which is the principal thing first to be learn'd. It must be observ'd that the lower hole of the Chanter cannot be turn'd to the little finger as the Flute, therefore the lower hand must be plac'd with the Fingers so far in on the holes of the Instrument as will be convenient for the little Finger to reach the lower hole. ——

The fixing this Instrument to the Body so as to give Wind to it whereby the Sound is perform'd, I scarce have Occasion to describe, the Knowledge of that being so easily had however since this Instrument may by the Scale now made to learn it by, become more universal not only in this but other Nations, I shall therefore describe it with the greatest Exactness I am capable of. ——
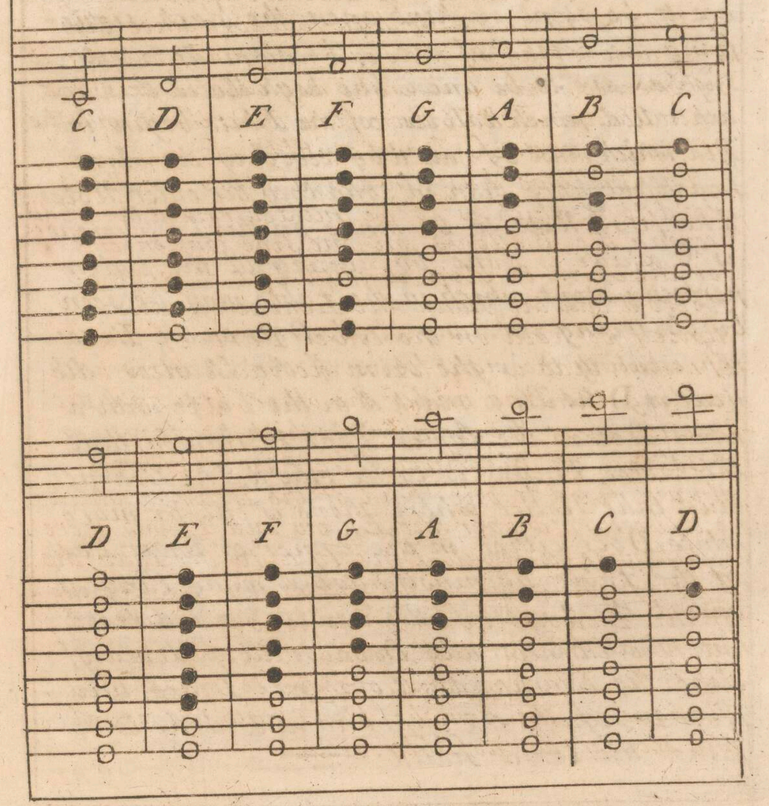
The Bellows has always a Strop or Belt fix'd to it which is to be buckled round the Body keeping the Bellows on one side convenient for the Arm to blow it with. but it must be observ'd that the Hand the Learner accustoms himself to hold on the lower Part of the Chanter, that is the Arm he must blow with holding the Bag under the other Arm, and the Drones over the Arm with which he blows, or if sitting, on his Knee. There is a Ribbon always fix'd to one End of the Bellows which is to be turn'd over the Elbow and Thumb, there is likewise a small Pipe ty'd to the Bag, the Top of which is to be fix'd into the Mouth of the Bellows in order to convey the Wind into the Chanter and Drones. All this being done, the Learner must observe to make the Motions of the Arm he blows with, as equal and steady as possible. ——

The



The Manner of Tuneing as follows.

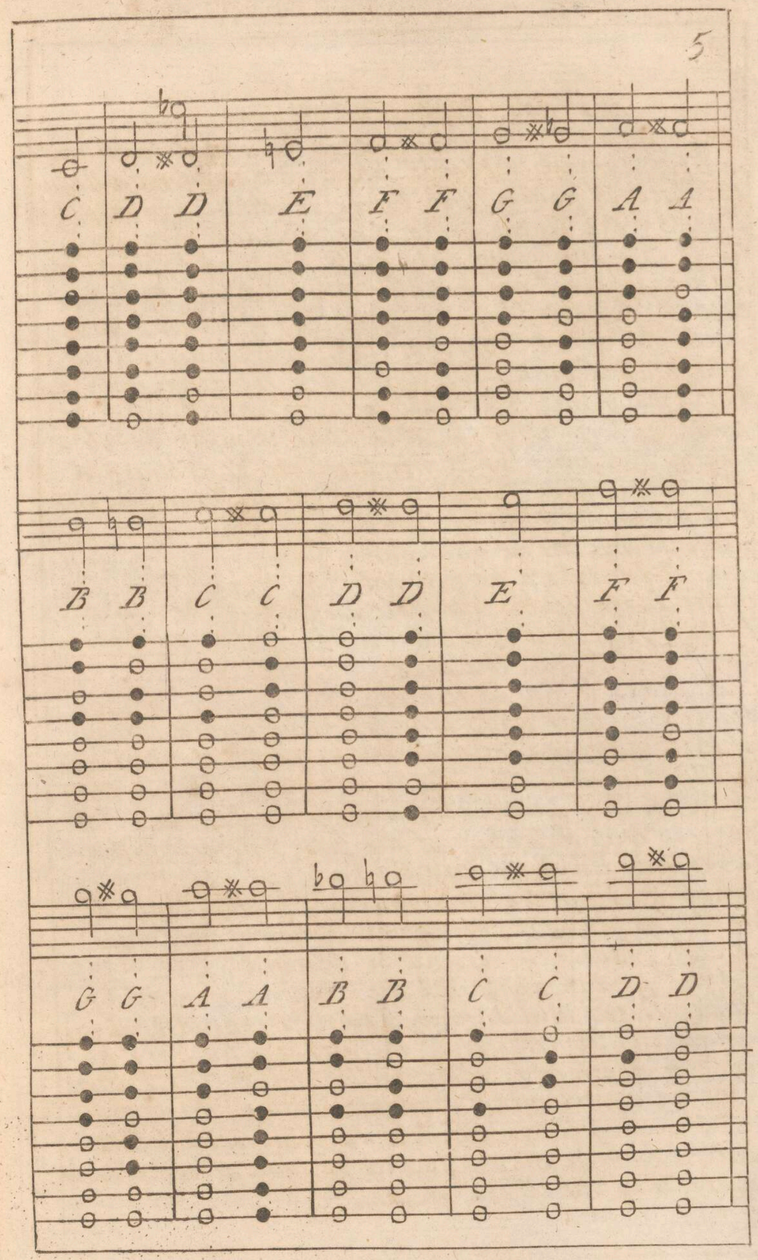
The Bass or longest Drone must be stopt, then sounding Alamire to the Tenor or lesser Drone it may be screw'd inward or outward till the Sound of it is equal to A. then sounding the Bass or longest Pipe it may be screw'd in the same Manner till the Sound of it is an exact Octave to the rest; which may readily be perciev'd by the Sound of each Pipe agreeing so as if they were one and the same Note. Being thus Master of tuneing and winding this Instrument, he may proceed to the Scale or Gamut of all the Notes as are hereafter set down. ——



## An Explication of the first Scale.

In this Scale the first thing to be observ'd is the Notes of Musick plac'd on five parelel Lines, as may be seen in the upper Part of the Scale, and distinguish'd by the proper Name of each Note. Secondly there is a Table which shews how to raise each Note, this has Eight parelel Lines which represent the Eight holes of the Chaunter, On these Eight Lines may be seen a Number of black and white Dots to signify such holes as are to be stopt or kept open, the black signifying the holes that are to be stopt, the white such as are to be open. The high Notes or what are call'd pinch'd Notes on the Flute begin in Ela, which must be rais'd by closeing the Arm somewhat more than in sounding the other Notes. The first Note to be made on this Instrument is C. which is done by having all the holes perfectly stopt which in the Table may be seen by obserying so many black Dots on the Lines representing the eight holes of the Chanter. the next is D. which is mark'd in the Table with a white Dot on the lowest Line to signify that the lower Finger is to be rais'd The Learner must take Notice where there is one or more white Dots either in the upper or lower Part of the Table he must have so many Fingers rais'd the Lines of the Table will direct him what Fingers to raise or keep down of either of his hands, the upper Lines and Dots to signify the upper hand and the lower Lines the lower hand. ——





## Of the Flats and Sharps.

A Sharp is a sounding of a Natural Note to half a Note higher, a Flat is likewise a sounding a Natural Note to half a Note lower. so that the greatest Part of the Notes being thus divided into half Notes they are commonly call'd Flats and Sharps. the former whereof are usually mark'd thus ♭ the other thus ✕ for the easier explaining of which I have made the whole Scale of the Gamut ascending wherein all these half Notes are set down with a Table as in the first Scale to shew what Fingers to raise or keep stopt. In this Scale it must be observ'd that over D sharp, the Note E. is mark'd flat to signify that they are both perform'd in one and the same Manner: likewise Alamire flat is perform'd in the same Manner with G sharp, and it must be notic'd in the Scale, that over G sharp in the Place of A. there is a Mark thus ♭. to signify that A flat is the same as G sharp. ——

## Of the Cadences or Shakes.

A Shake is an Agitation or Mixture of two Sounds together, which is perform'd by a quick Motion of the Finger and is commonly mark'd thus (tr) over the Note on which the Shake is to be made. the first Shake on this Instrument is made on Ela, which is done by a quick beating of the first Finger of the lower hand and holding the middle Finger stopt, and all the Fingers of the upper hand. All the rest of the Shakes are done by a quick Motion of each Finger as they gradually ascend or descend. ——

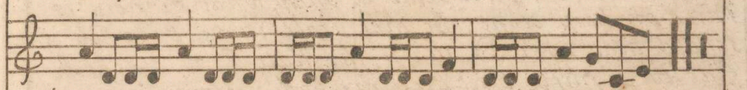
After having explain'd the Manner of making all the Notes and Shakes, It's now requisite I should say something of the Graces that are absolutely necessary to the well playing this Instrument and particularly adapted to it, they are call'd curling Notes, which is the properest Epithet could be given 'em, the Sound of them almost plainly expressing the Word. ——

The



The first and chiefest Curl is perform'd by the little Finger of the lower hand on the Chanter, which is done by a doubling the little Finger on the lower hole, this Double is done by a moveing the Finger to and fro on the lower hole it performs the Sound of two Quavers, which when a Man is Master of doing and playing a few Tunes he will be able to give several Graces therewith. ——
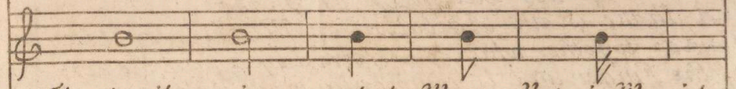
The following Example shews how this first Curl is prick'd in Musick. ——



This Example is not to be put in Practice till the Learner is able to play some familiar Tunes and understands the Difference of Time which is hereafter explain'd. ——

The Notes, their Names, Number and Proportion.

Semibreve, Minum, Crotchet, Quaver, Semiquaver



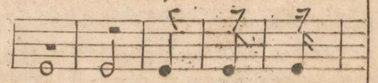
The Semibreve is counted the Master Note in Musick which in Time is equal to two Minums, two Crotchets to a Minum, two Quavers to a Crotchet, two Semiquavers to a Quaver. There are three Notes more which are call'd a Large, Long, and Breve. but as they are seldom met with, I have not set them down. ——

## Of Pricks, Rests and Pauses in Musick.

A Prick is always plac'd on the right Side of all Notes thus ♩ for the prolonging the Sound of the Note to half as much more as it is, for the Prick which is plac'd after the Minum which before was but the Proportion of two Crotchets, is by the Addition of the Prick made equal to three Crotchets in one continued Sound. ——

A Rest or Pause in Musick is an artificial Omission of the Sound proportion'd to a certain Measure of Time by Motion of the Hand or Foot. whereby

Whereby the Quantity of Notes and Rests are directed by an equal Measure, and is commonly mark'd as in the following Example

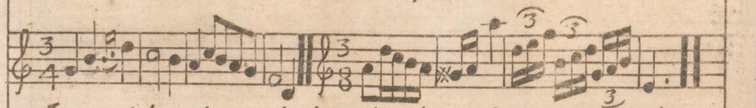


In this Example may be observ'd that under each Rest the Note is set down to signify that the Rest is equal to the Time of such a Note as set under it. —

Of Tyed Notes.

Tyed Notes are so made by a Stroke drawn cross the Ends of the Tails of two or more Crotchets, two tyed Crotchets are equal to one Crotchet, and double ty'd that is with two Strokes drawn cross their Tails is equal but to a Quaver, and triple tyd equal but to a Semiquaver. three Crotchets single ty'd are equal to three Quavers, if two of them be double ty'd they are equal to two Quavers. these ty'd Crotchets according to the Number of Lines drawn cross their Tails are to be play'd slower or quicker. —

For Example.



It must be observ'd that the three Crotchets in the first Bar of the foregoing Example must be play'd in the same time as in pronouncing the Words, one, two, three. The Minum in the 2.d Bar to be held as long in Sound as will answer the Time of two Crotchets, and the four ty'd Crotchets in the third Bar to be play'd as quick as will answer the Time of two Crotchets unty'd. In the other Example which is mark'd $\frac{3}{8}$, it must be observ'd that every Bar is to be play'd in the same Time with the first. In the 3.d Bar of the latter Example there are nine Crotchets double ty'd. To each Tye there are three Crotchets with a Dash thus ⁀ over each, this Dash is commonly call'd a slur, and is to signify that every three of those Crotchets in the 3.d Bar is to be play'd as quick if possible as to make the three one Sound and are equal to three Quavers, for the better understanding of which,

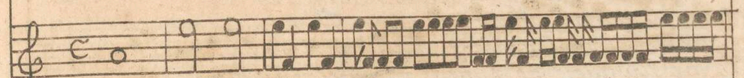
I



I shall now set down the Moods of Time there are two Sorts of Time (Viz) Common and Triple. Common Time is mark'd thus C. and must be play'd slow, or thus ₵. to shew a somewhat faster Motion or thus Ꝑ. to denote a brisk Movement. Triple Time is mark'd thus $\frac{3}{2}$. to signify a grave Movement, or thus $\frac{3}{4}$. which Mark is usually prefix'd to slow Airs, or thus 3. which Mark serves for Minuets, or thus $\frac{6}{4}$. for Jiggs. —

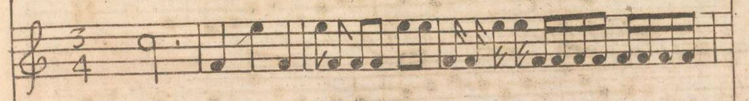
Example of Common Time.

Semibreve, Minums, Crotchets, Quavers, Semiquavers.
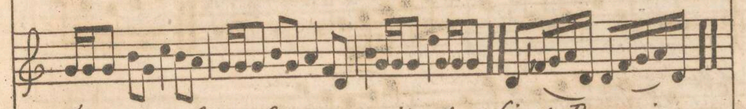


Example of Triple Time.

Minum, Crotchets, Quavers, Semiquavers.

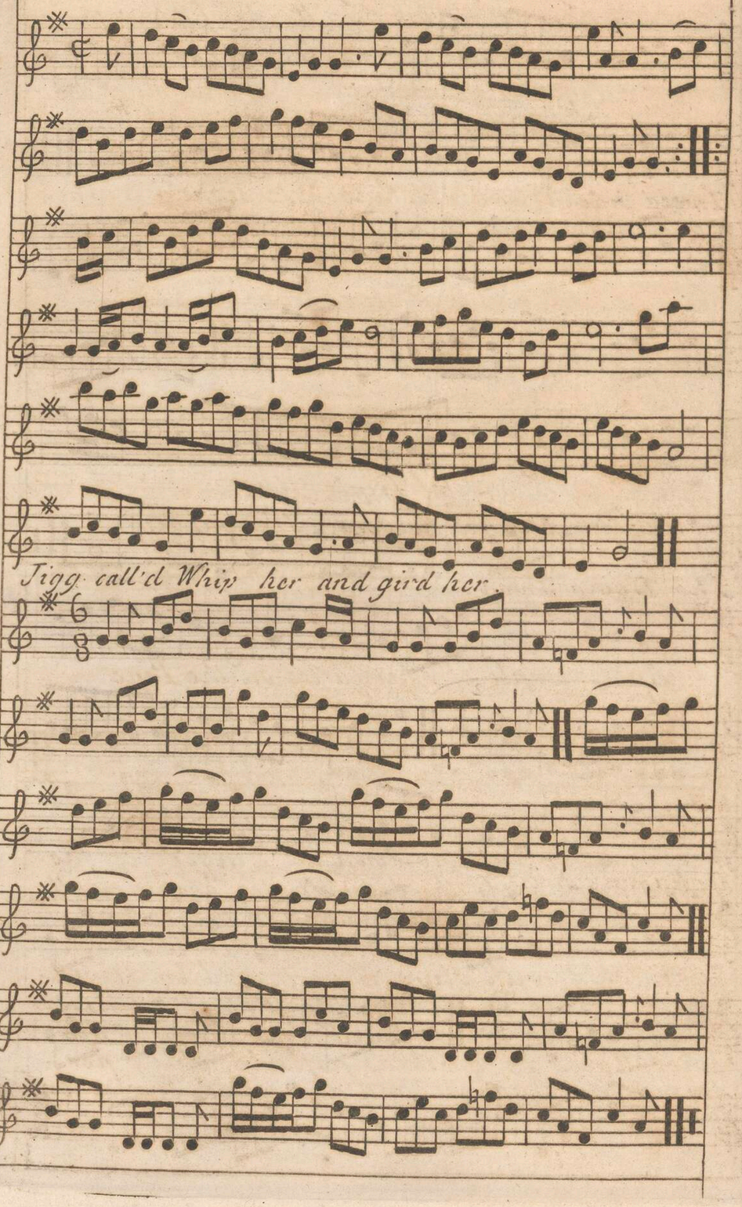


An Example of other Curles on the Pipe.
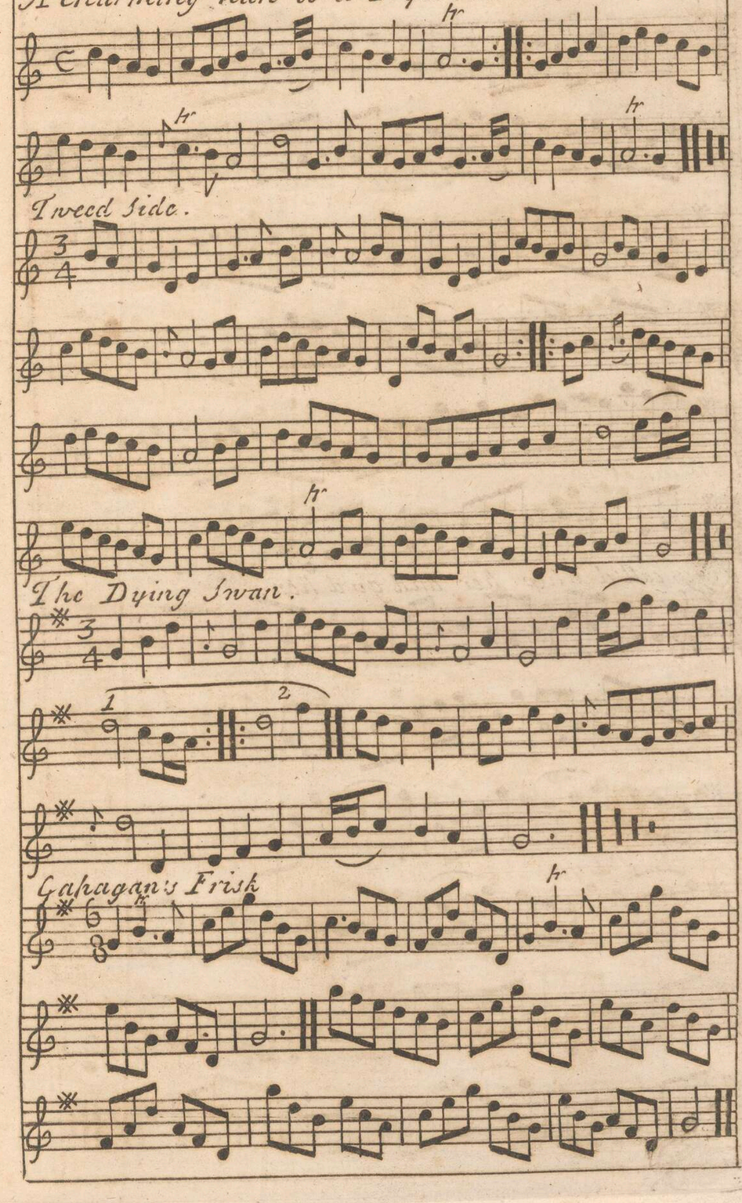


The two first Quavers in the first Bar is perform'd by rubbing down the Fingers of the lower hand cross the lower holes, keeping all the upper holes perfectly stopt in the second and third Bar likewise. The last Curle which is mark'd with Slurs is perform'd by sounding the Note D. by a sudden Pat of the lower Finger of the upper hand, then slurring the other Notes as quick as possible which performs two Quavers, and are called Curles on the Bagpipe. —
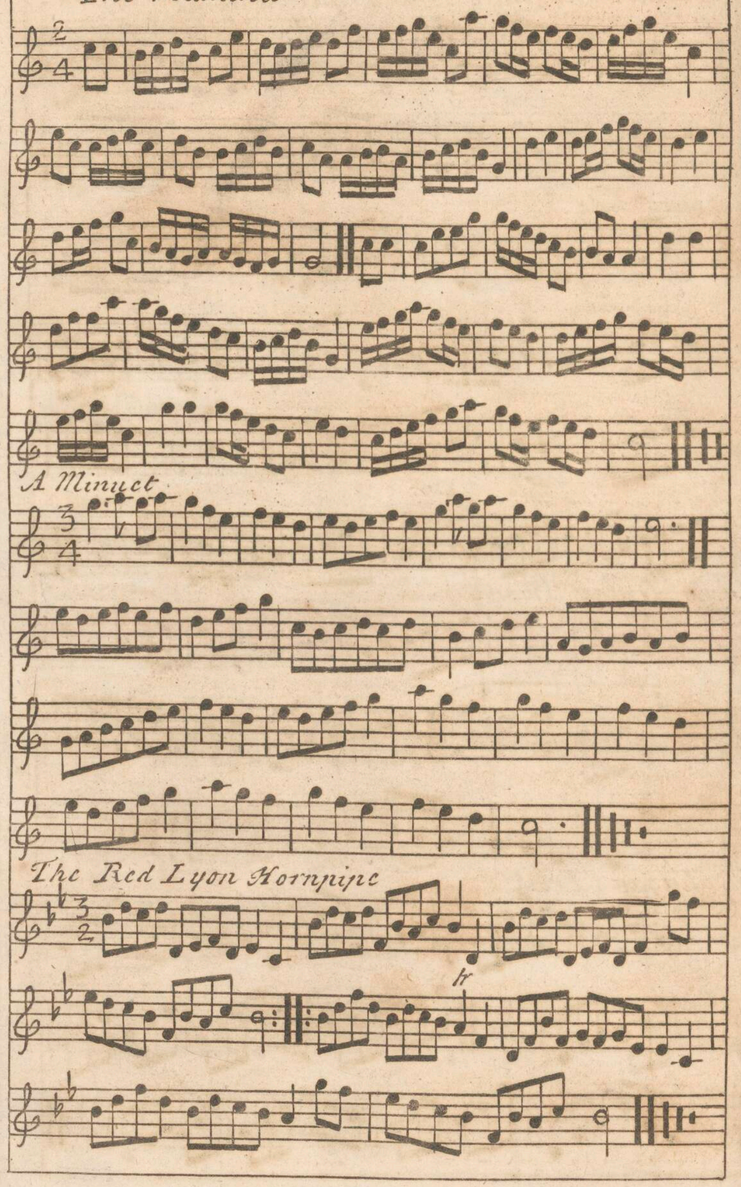
## A Scotch Measure.





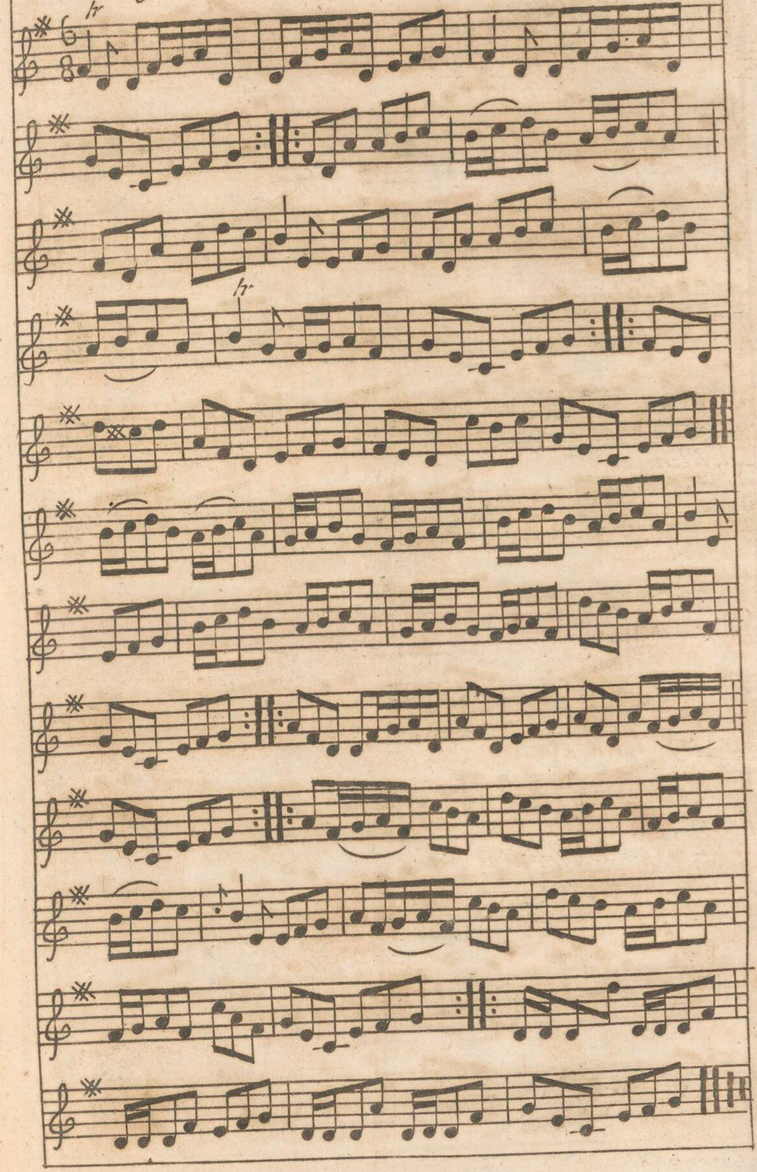



## The Mamina

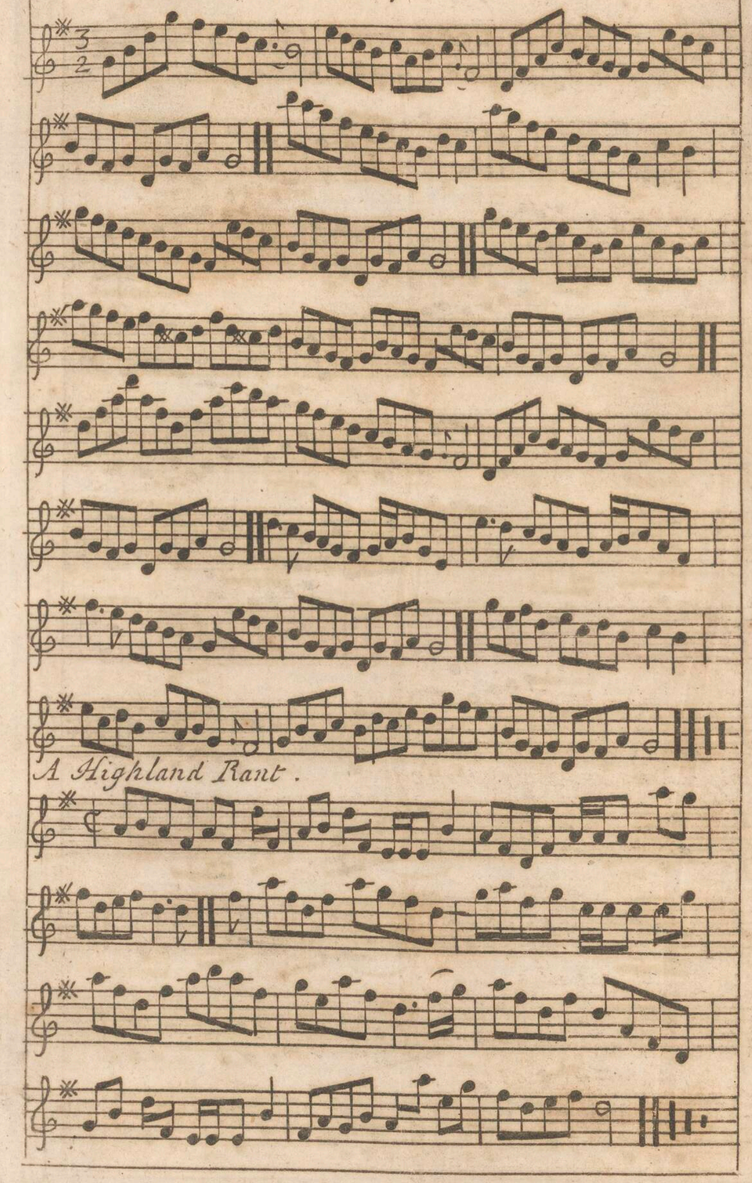





## The Major.



## Ravencroft's Fancy.
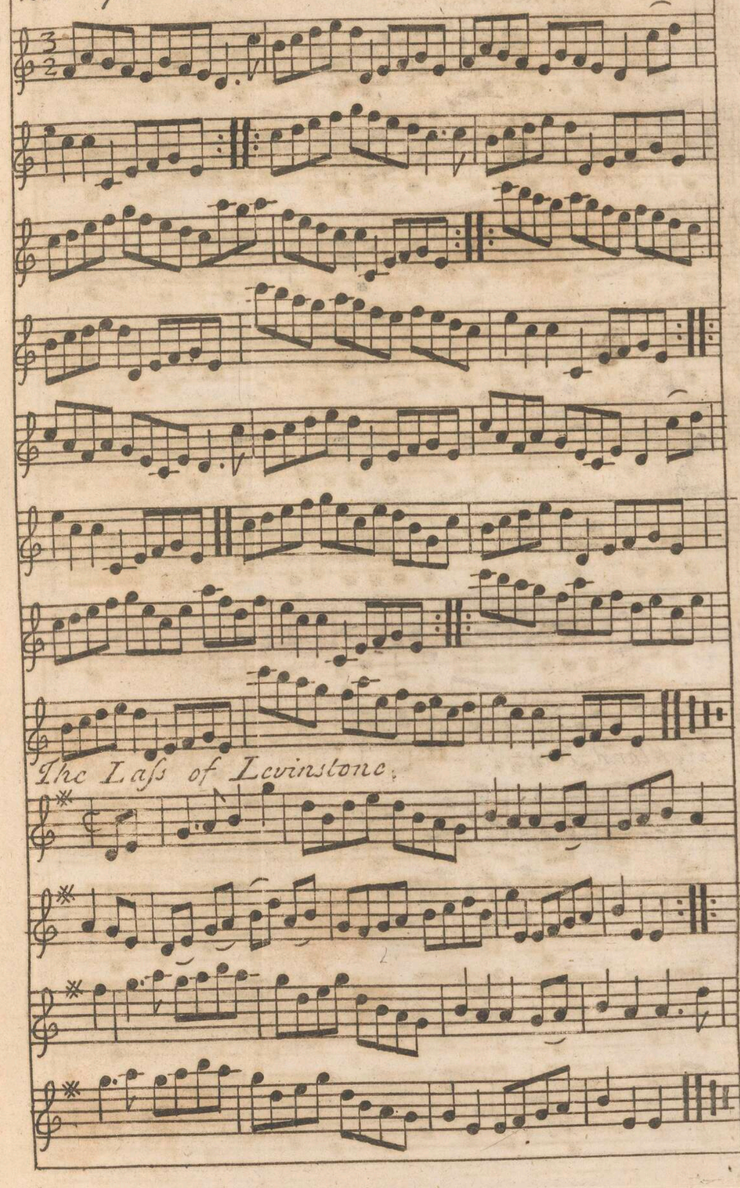


## A Highland Rant.



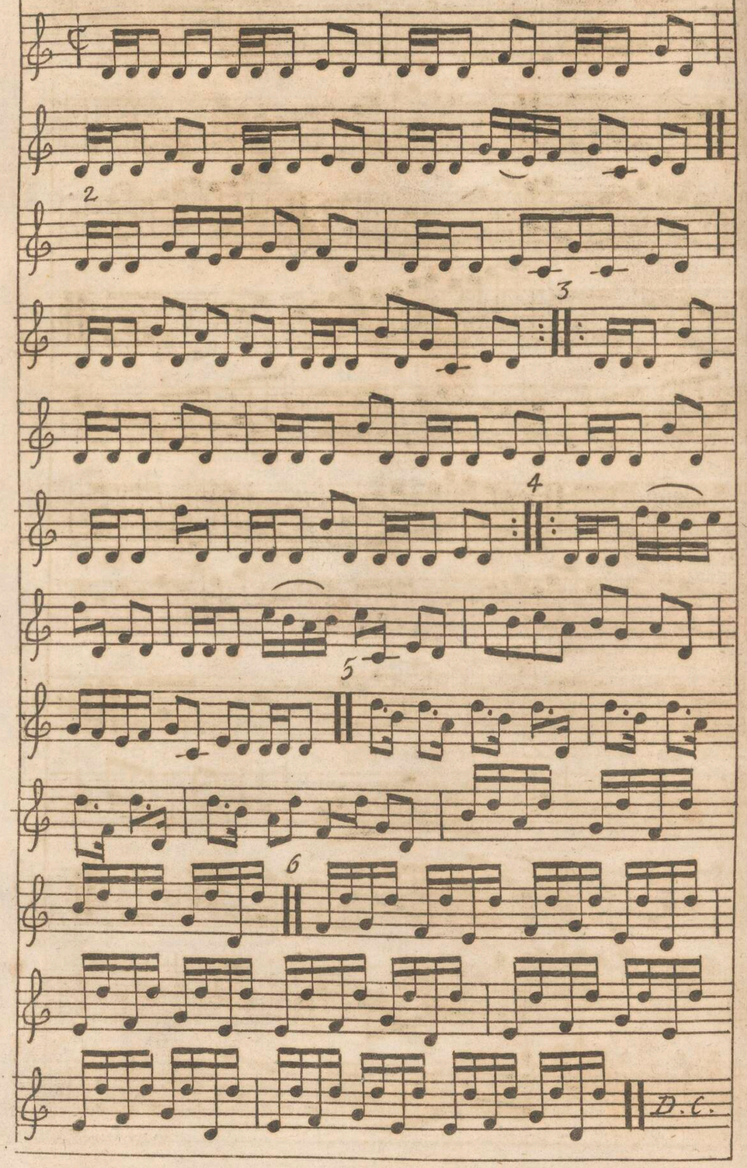


## New York a Hornpipe.

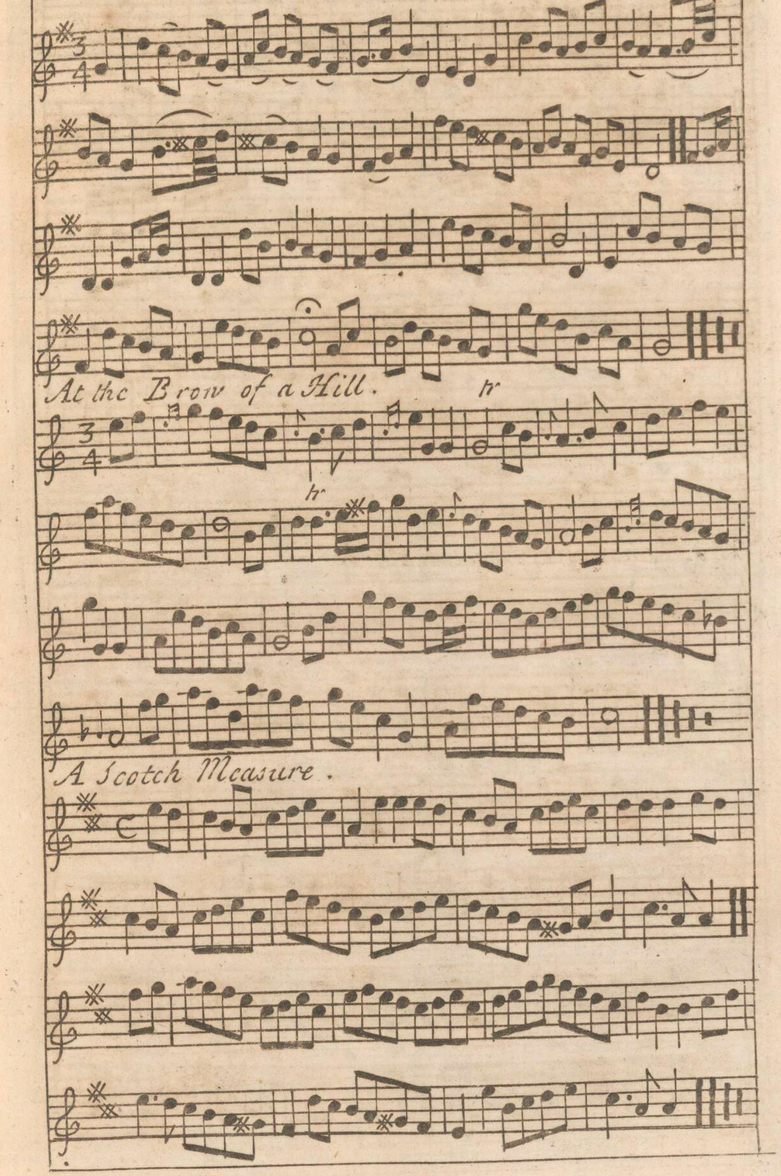


## The Lass of Levinstone.
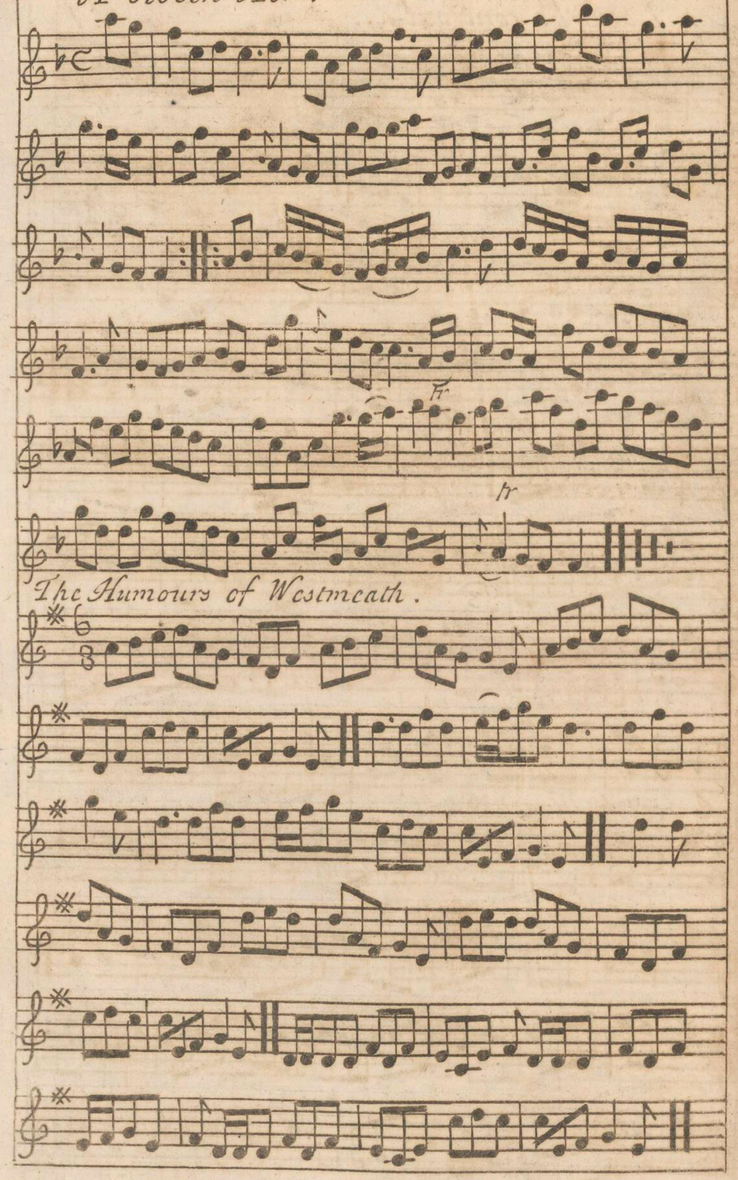
## A Bagpipe Concerto call'd the Battle of Aghrem, or the Football March.





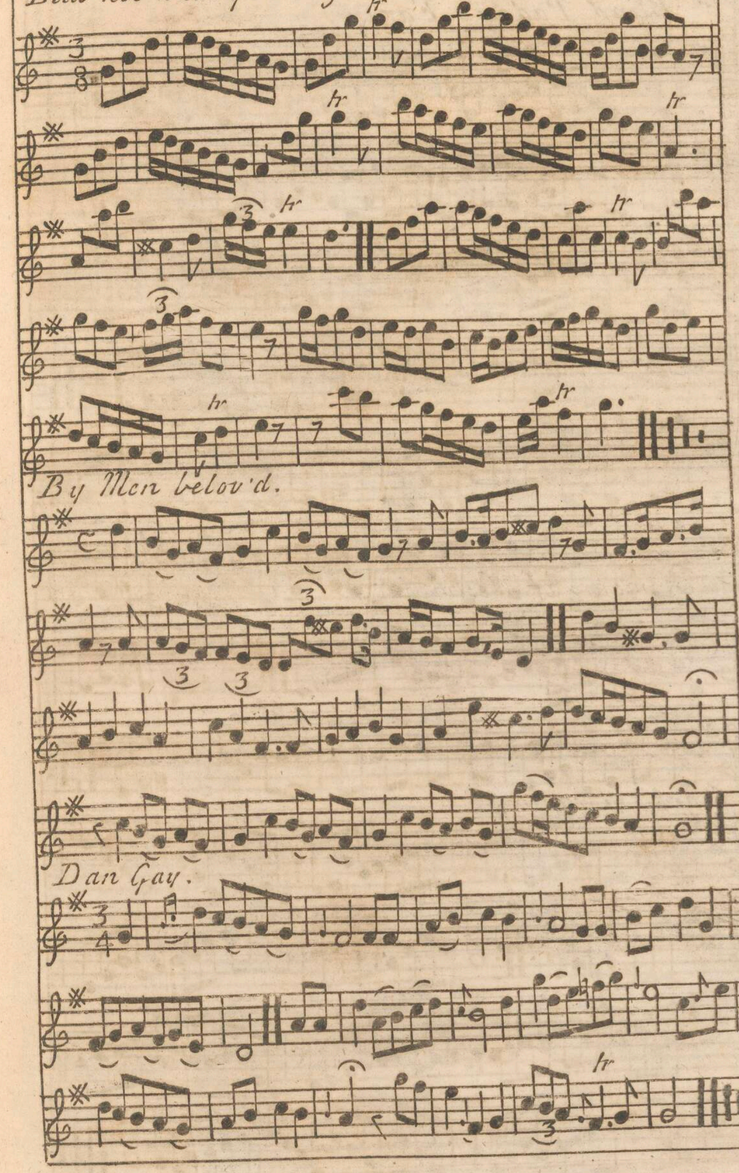



## A Scotch Air.



The Humours of Westmeath.
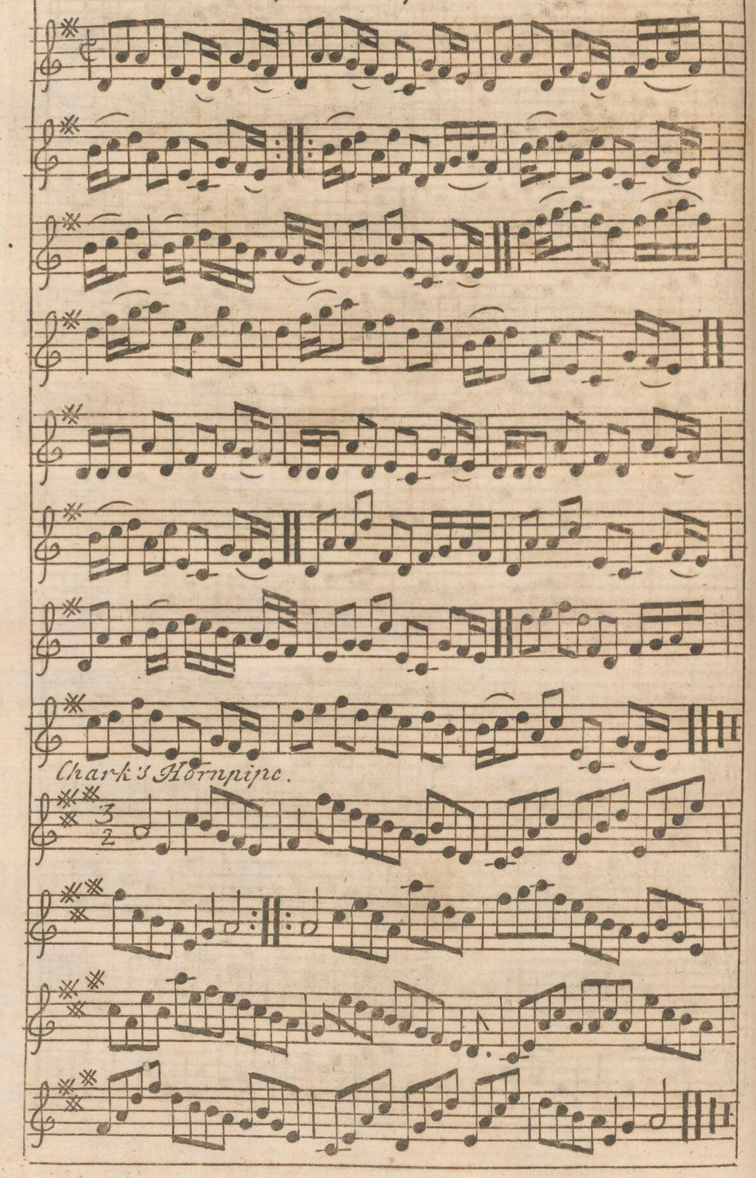




By Men belov'd.

Dan Gay.
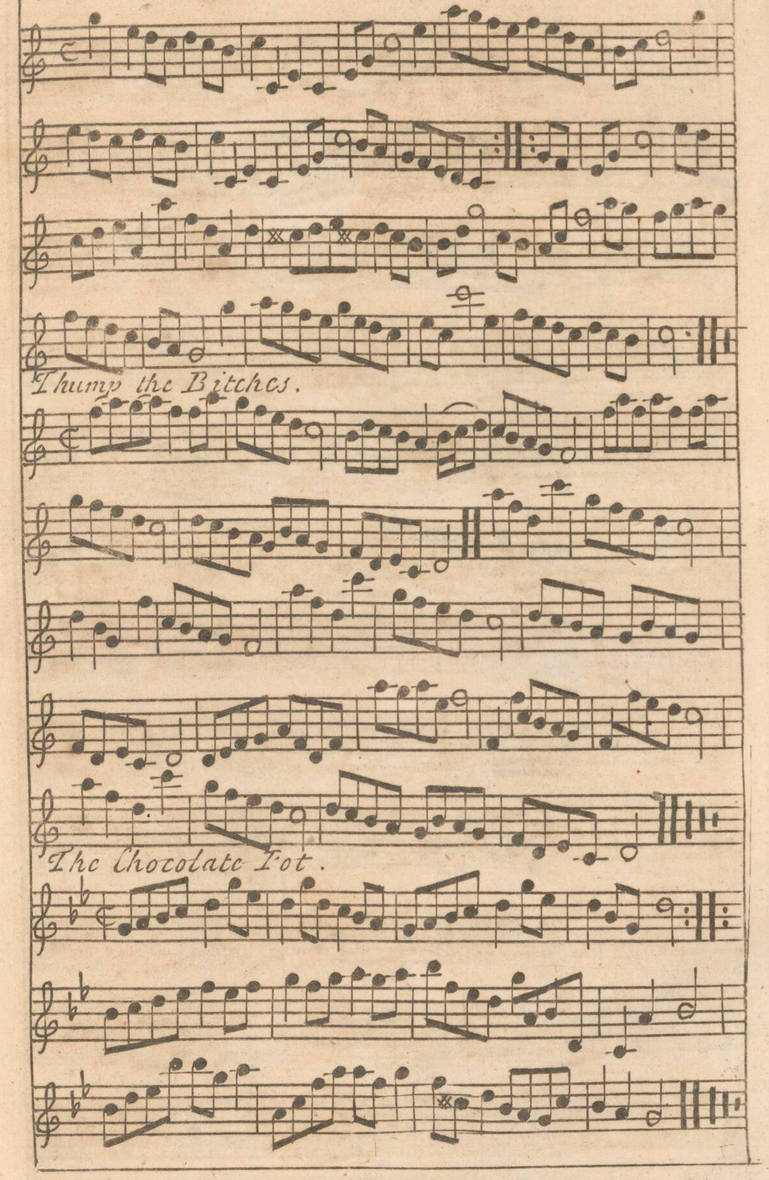
## Blind Paddy's Fancy.



Clark's Hornpipe.







Thump the Bitches.



The Chocolate Pot.

22 *With early Horn.*

*Ad°.*

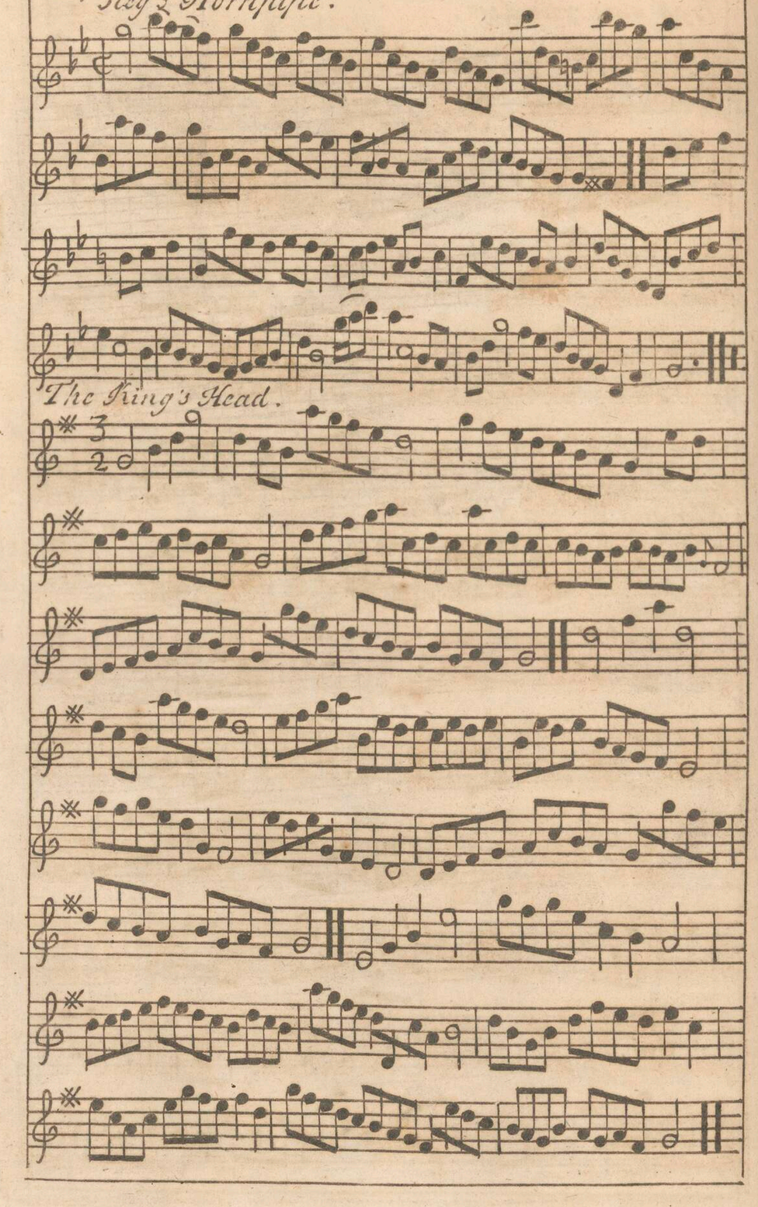
D C



*Let me wander.*

*Fly swiftly ye Minutes.*

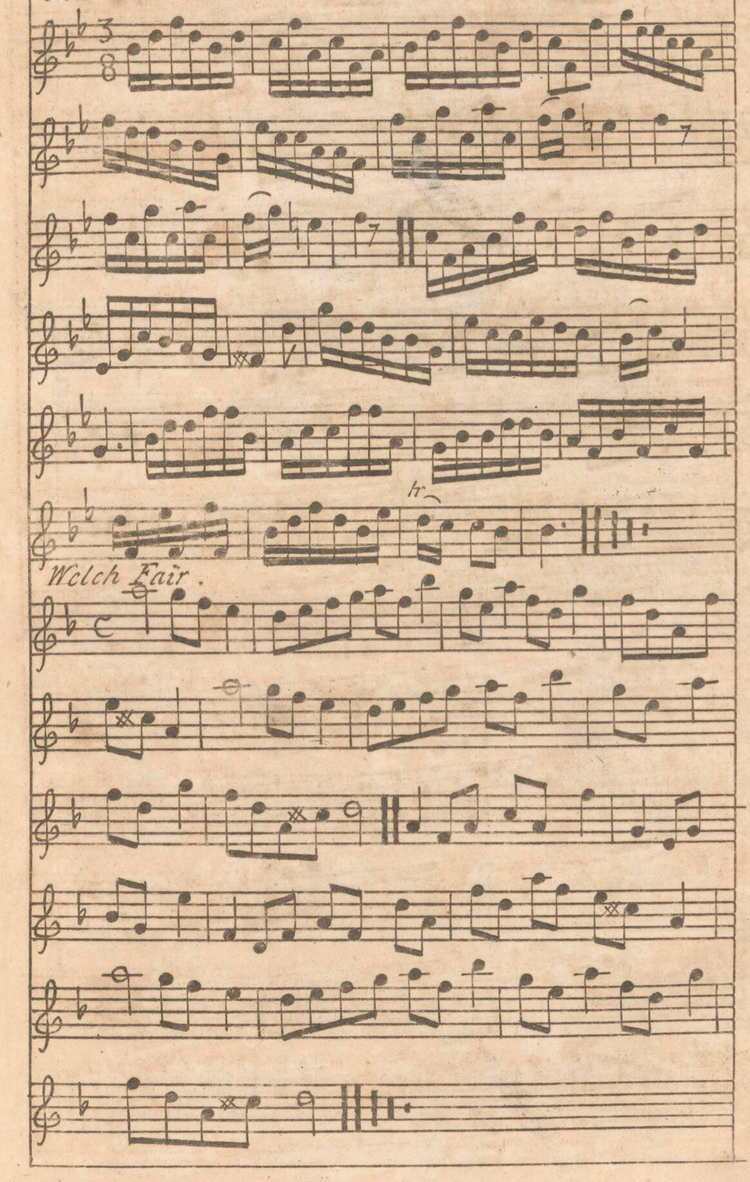
## Sleg's Hornpipe.



## The King's Head.

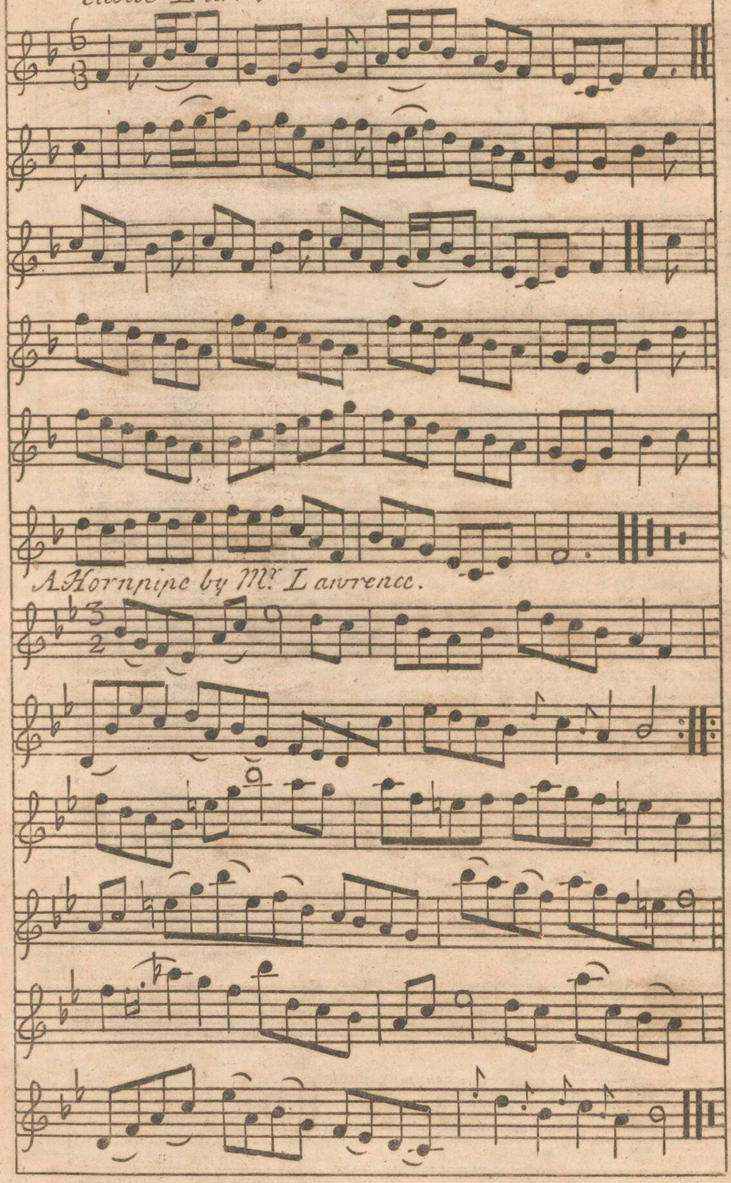






## Welch Fair.

## Castle Barr.

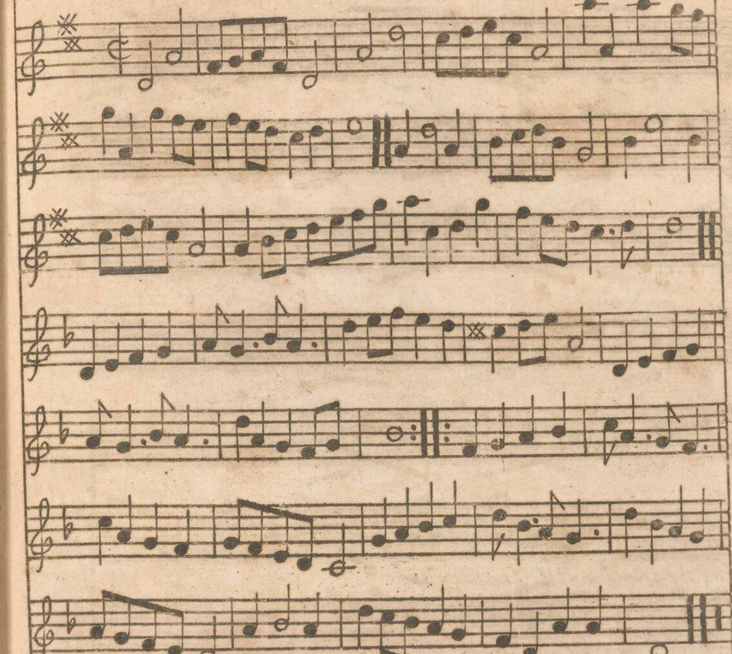


## A Hornpipe by Mr. Lawrence.
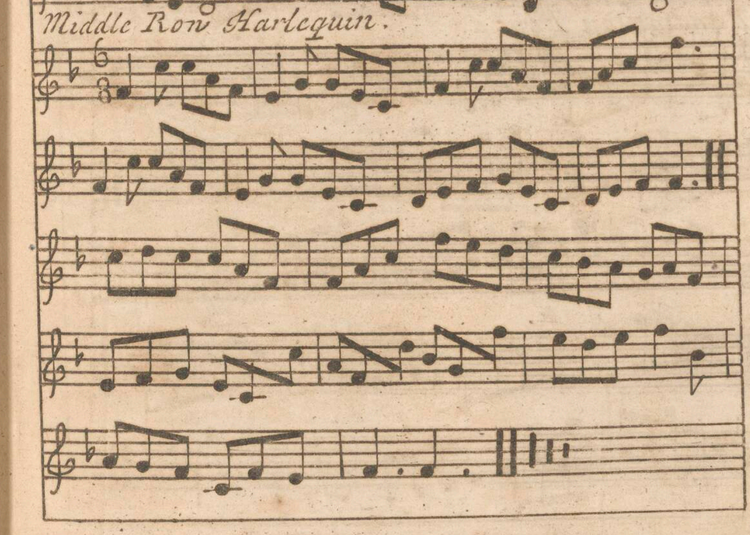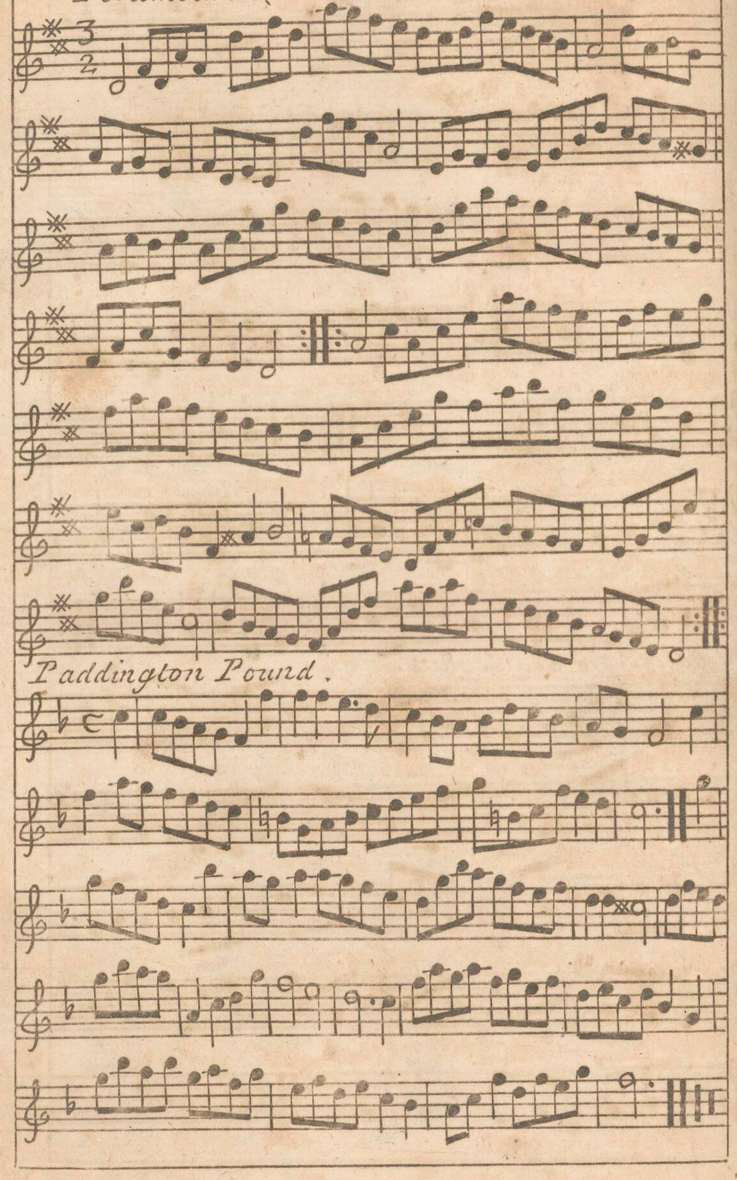




## Drunken Peasant



## Middle Row Harlequin.



28 *Portsmouth Harbour.*



*Paddington Pound.*



102237

2

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for the

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*with some useful Directions, Lessons, Graces, &c. by*

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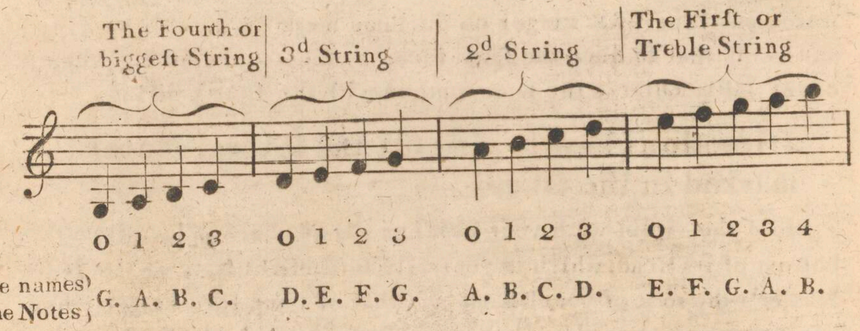
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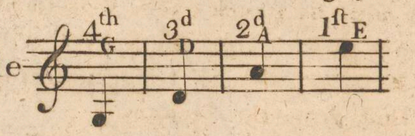
# NEW INSTRUCTIONS for the VIOLIN

The firſt thing to be learn'd is the Scale of the Gamut as it is here ſubjoin'd.




Next it will be requiſite for the Learner to get the names of theſe Notes by heart, that he may be able to know and tell their proper names readily, whenever he ſhall ſee them in any Place, Tune or Leſſon whatſoever.

The next thing to be learn'd is the method of tuneing the Violin, which muſt be by Fifths in the following manner: The fourth or biggeſt String open will be G. (commonly called lower G, becauſe it is the loweſt Note on the Fiddle.) The third String open will be D. The ſecond String open will be A. and the firſt String open will be E. As for

Example 


But if you cannot put your Violin in Tune by the help of the former Directions, 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 aforementioned mark on the ſecond String and cauſe that to give the ſame ſound as the Treble String doth when it is open: afterwards put your little Finger on the ſame mark on the third String and cauſe that to have the ſame ſound as the ſecond String when open: laſtly obſerve the ſame method with the fourth String.

## Directions how to play off the ſeveral Notes marked in the Gamut.

Hold the Violin with your Left hand about half an Inch from the bottom of its Head, which is generally 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 all the notes in the Scale of the Gamut, to which purpoſe it ought to be obſerved, that there are four notes appertaining to the fourth or biggeſt String, viz. G. A. B. and C: now G is to be play'd open, A muſt be ſtopt with the fore Finger of your Left hand, almoſt at the diſtance of an Inch from the Nut, B with your ſecond Finger about half an Inch from the firſt, and C with your third Finger cloſe to your ſecond.

The third String hath in like manner four Notes which are theſe viz. D E F and G. (on which laſt the Cliff is commonly placed.) D is ſtruck open, E is to be ſtopt with your fore Finger about an Inch from the Nut, F with your ſecond Finger cloſe to the firſt, and G with your third Finger three quarters of an Inch from the ſecond.

The ſecond String hath alſo four notes viz. A. B. C and D: now A muſt be ſtruck open, B is to be ſtopt with your fore Finger about an Inch from the Nut, C with your ſecond Finger cloſe to the firſt, and D with your third Finger about three quarters of an Inch from the ſecond.
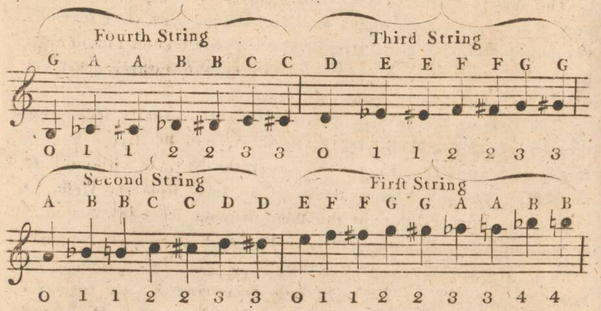
The firſt or Treble String hath five notes uſually appropriated thereto, which are theſe viz. E. F. G. A and B. ſtrike E open, ſtop F with your fore Finger very near the Nut, G with your ſecond Finger about three quarters of an Inch from the firſt, A with your third Finger at the ſame diſtance from the ſecond, laſtly you muſt ſtop B with your little Finger half an Inch from the third. It will be neceſſary likewiſe to take notice that all the notes on the firſt or Treble String, excepting E, are termed in Alt, for diſtinction ſake, and that the firſt Note of every String muſt be drawn with a down Bow.

## Of Flats and Sharps

Whereas the greater Part of the Notes in the Gamut are divided by half notes, commonly called Flats and Sharps, the former whereof are marked thus (♭) the other thus (♯) there is another mark that you will often meet with called a Natural, which is marked thus (♮) and ſignifies the takeing off the Flat, or Sharp and cauſing the Note to have its natural Tone.

It may not be amiſs 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 ſtopt. Where the Cypher (0) is ſet underneath any Note, it ſignifies that ſuch a Note muſt be played open, the Figure (1) is the firſt Finger, the Figure (2) is the ſecond Finger, the Figure (3) is the third Finger and the Figure (4) the little Finger; but wherefoever you find a Figure placed under a Note, and the ſame Figure

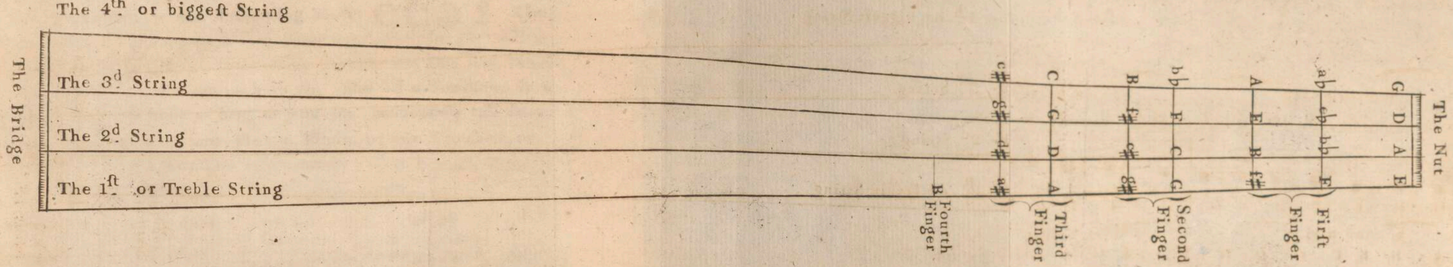
under the next, it denotes, that the ſame Finger muſt be ſtopt about half an Inch farther than it was before.



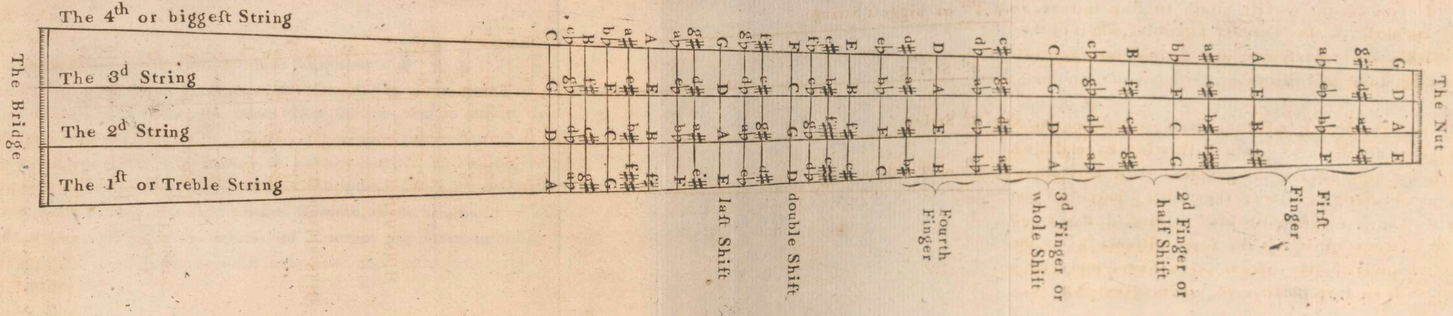

If you cannot readily attain to ſtop in tune, you may then have recourſe to the enſuing Example, wherein the Strings of the Violin are repreſented and divided into ſeveral Fretts, and is to be done as follows

Let the length of your Strings between the Nut and the Bridge be the ſame as in the following Example, which you may eaſily do by removing the Bridge a little forwarder or backwarder as occaſion requires; then with a pair of Compaſſes mark out the Lines either with Ink or bits of Paper paſted on the Neck of your Violin at the ſame diſtance as in the Example, thus you will eaſily diſcern ev'ry Note, and with a little Practice learn to ſtop in Tune to a very great Nicety.
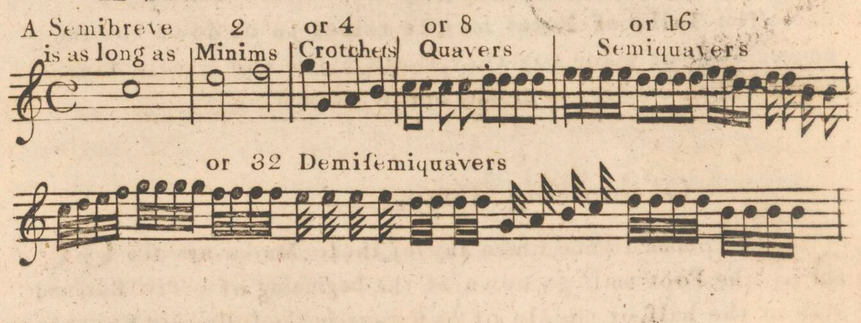





When you are pretty well acquainted with the manner of ſtopping according to the former Scheme, you may proceed to this, which directs you to ſtop in all the Shifts; for Example, The firſt Shift, which is called the half Shift, is upon the 5th Line, the whole Shift is upon the 8th Line, the double Shift is on the 17th Line and the laſt Shift is on the 20th Line: Note that in Shifting you muſt put your firſt Finger on that Line or Note where the Shift is to be done, and then move the whole Hand higher accordingly. Note alſo that as G♯ & A♭ or A♯ & B♭ or alſo D♯ & E♭ &c. are not the ſame Notes, you muſt not ſtop them with the ſame Finger.



## Of Time

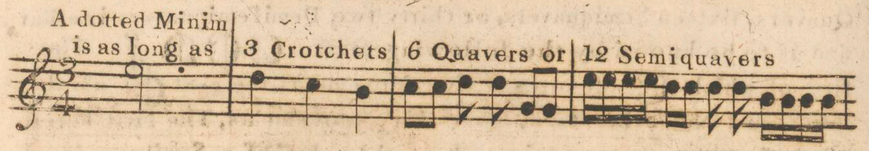
There are two ſorts of Time, Common and Tripple, Common Time conſiſts of either one Semibreve, two Minims, four Crotchets, 8 Quavers, ſixteen Semiquavers, or thirty two Demiſemiquavers in a Bar and is to be known by the following Marks C ¢ D $\frac{2}{4}$ The firſt of which C denotes a ſlow Movement, the next ¢ a little faſter, and the other two, Briſk Airy movements, The firſt Three of theſe Characters contain each to the value of a Semibreve in a Bar, which muſt be held as long as you can moderately tell four, The laſt never contains more than a Minim, or two Crotchets, or four Quavers &c. in a Bar: This is commonly called French Time

### A Scale of Notes in Common Time.




Tripple Time is known by theſe Characters $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{12}{8}$ The firſt two of theſe Characters is Minuet Time, one contains three Crotchets in a Bar, the other three Quavers, tho' in reality they both anſwer one end, only $\frac{3}{8}$ is played generally ſomewhat quicker: The three remaining Characters is always marked at the beginning of Jiggs &c. The firſt $\frac{6}{8}$ contains ſix quavers in a Bar, the ſecond ſix Crotchets, and the laſt twelve Quavers, theſe Characters in fact anſwer one end as in the courſe of Practice the Learner will diſcover, an explanation would only lead the mind into a greater Labyrinth.

## A Scale of Notes in Tripple Time
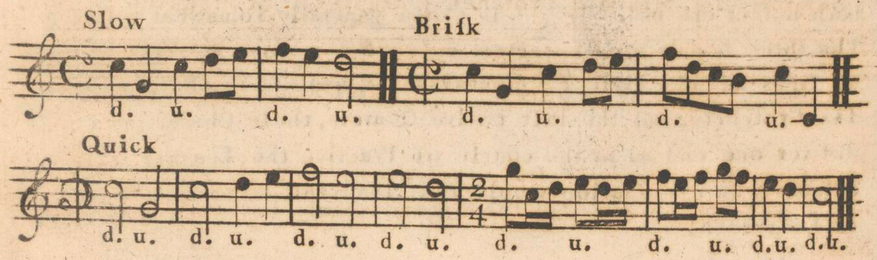



When a Point or Dot is added to the right ſide of any Note, it ſignifies that Note muſt be held half as long again, for Example 𝅗𝅥. is as long as three minims. ♩. is as long as three crochets &c.

The Tails of Notes may be turned up or down for the convenience of tying together, thoſe above the middle Line being turned down, and thoſe below turned up

## Of beating Time.

In Common Time, where any of theſe Marks are ſet 𝄴 𝄵 the Foot muſt go down at the beginning of every Bar, and riſe at the half, or middle of the Bar, as in the following Example. The letter d, ſhews where it muſt go down and the letter u. where it muſt riſe.
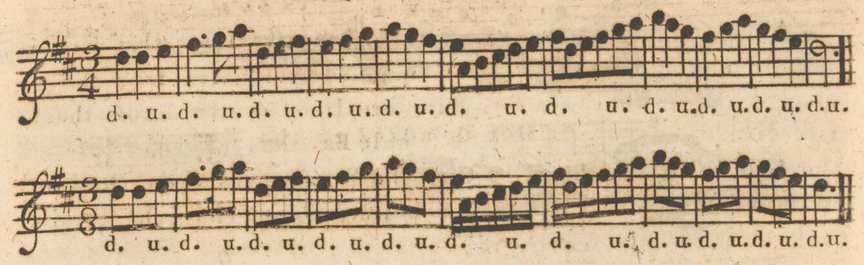
### Examples






In Tripple Time, where any of theſe Marks are ſet $\frac{3}{4}$ $\frac{3}{8}$ the Foot muſt go down with the Firſt and riſe with the Third.
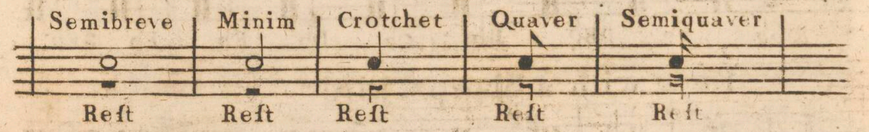
### Examples




The ſame Rule ſerves for $\frac{9}{8}$ which ſometimes occurs for then the Foot muſt keep down at the firſt Six, and riſe at the three Laſt. Where you ſee theſe Marks $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ your Foot muſt go down at the beginning, and riſe in the middle; it being as Common Time, half up and half down.

In beating Time the Heel of your Foot ſhould be kept down to avoid making a diſagreeable Noiſe, the Toe being ſufficient and genteeleſt for dividing the Time.

### Example of Reſts




When any of theſe Reſts occur, you are to ceaſe playing the length of thoſe Notes over them from which they take their Names.

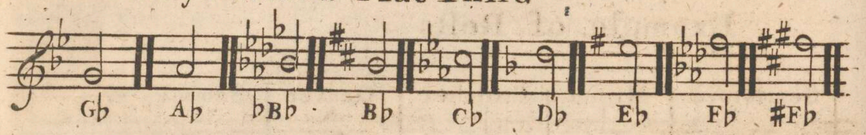
A Pauſe is thus marked 𝄐 and at ſuch a mark all the Performers in a Concert ſtop ſhort a Moment, in order to join again with the greater Effect; and is often ſet over the finiſhing Note of a Song or Leſson.

A Repeat marked thus 𝄆 or thus 𝄇 and ſignifies that ſuch a part of a Song or Leſson muſt be play'd over twice from the place whereon they are ſet. Bars are lines drawn acroſs the five lines thus 𝄀 A double Bar thus 𝄁 or thus 𝄂 the firſt of which ſignifies that the Strain ends there, the laſt of theſe having two dots on each ſide denote that the Strain muſt be played twice over.
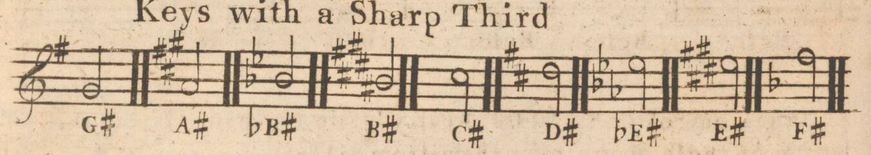
The Treble, or G Cliff is marked thus 𝄞 A Direct is marked thus ↙ at the end of a Stave to ſhew the place of the firſt Note in the next Stave.

Flats and Sharps, which have been already explained, when ſet at the beginning of a Tune, or Leſson, effect every Note on that Line or Space throughout the whole, unleſs Contradicted by a Natural.

Keys with a Flat Third




Keys with a Sharp Third




The above are Tables of the moſt uſefull Keys in Muſic, both Flat and Sharp, By a Key is meant the fundamental Note of any Air &c. and on which the Tune always ends, eſpecially the Baſs.



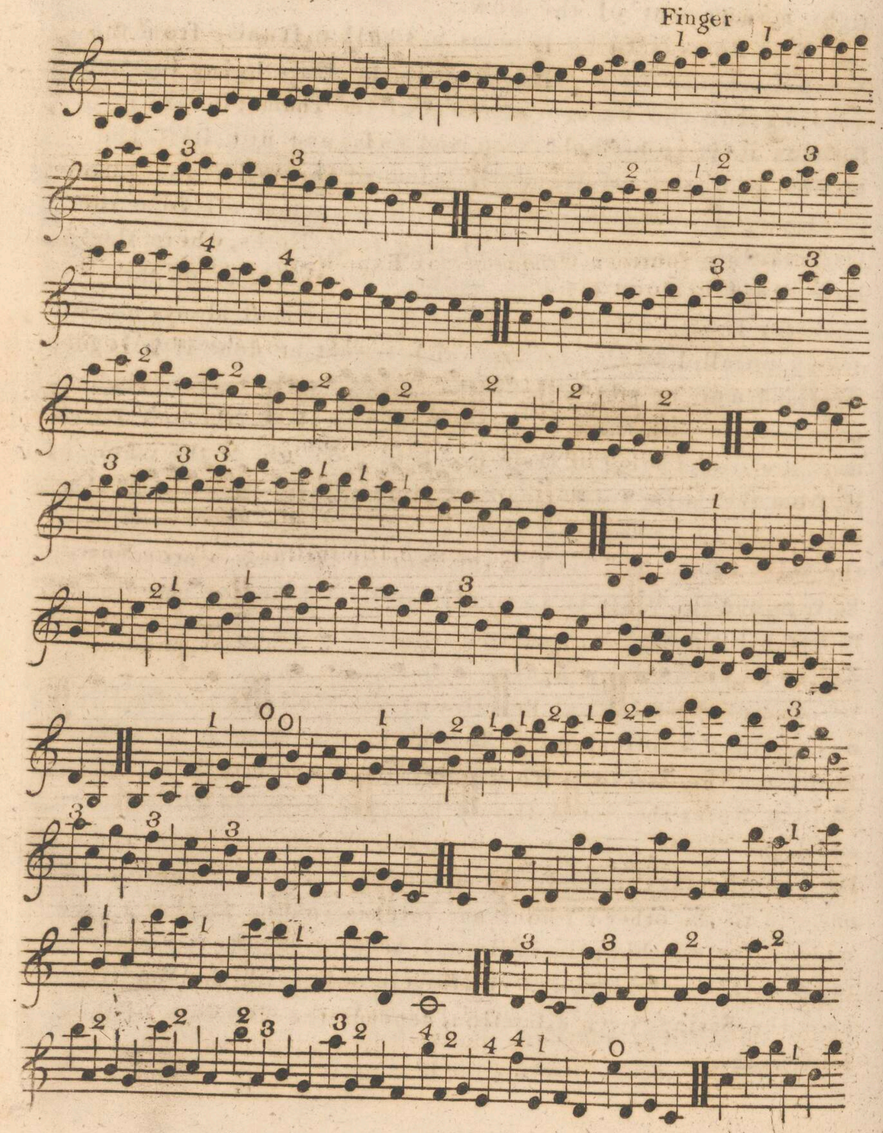
## On Bowing

The Tone of the Violin principally depends upon the right management of the Bow.
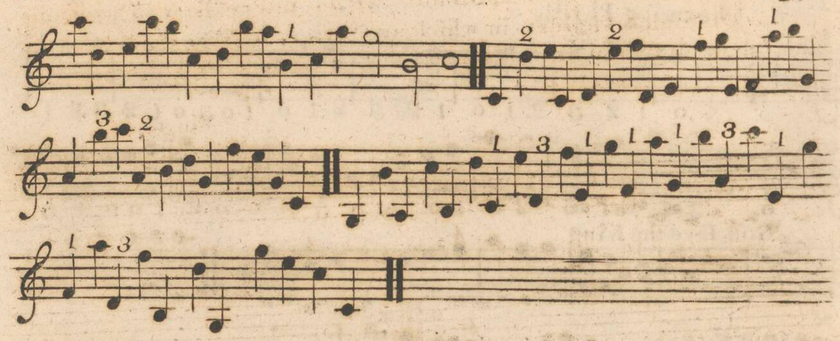
The Bow is to be held at a ſmall diſtance from the Nut, between the Thumb and Fingers, the Hair being turn'd inward againſt the Back, or outſide of the Thumb; in which Poſition it is to be held free and eaſy, and not ſtiff. The Motion is to proceed from the joints of the Wriſt and Elbow in playing quick Notes, and very little or not at all from the joint of the Shoulder; but in playing long Notes, where the Bow is drawn from one end to the other, the joint of the Shoulder is alſo a little employ'd, The Bow muſt always be drawn parallel to the Bridge (which cannot be done if it is held Stiff) and muſt be preſsed upon the Strings with the Fore finger only, and not with the whole weight of the Hand; (the beſt Performers are leaſt ſparing of their Bow) and make uſe of the whole of it; from the point to that part of it under and even beyond the Fingers, In an Up-bow the Hand is bent a little downward from the joint of the Wriſt, when the Nut of the Bow approaches the Strings, and the Wriſt is immediately ſtraightned, or the Hand rather a little bent back, or upward, as ſoon as the Bow is began to be drawn down again.

One of the principal Beauties of the Violin is the ſwelling, or increaſing & ſoftening the Sound; which is done by preſsing the Bow upon the Strings with the foré-finger more or leſs, In playing all long Notes the Sound ſhould be begun ſoft. and gradually ſwelled till the middle, and from thence gradually ſoftened till the end. And laſtly, particular Care muſt be taken to draw the Bow ſmooth from one end to the other without any interuption or ſtoping in the middle, for on this principally, and keeping the Bow always parallel with the Bridge, and preſſing it only with the Fore finger upon the Strings with diſcretion, depends the fine Tone of the Inſtrument.
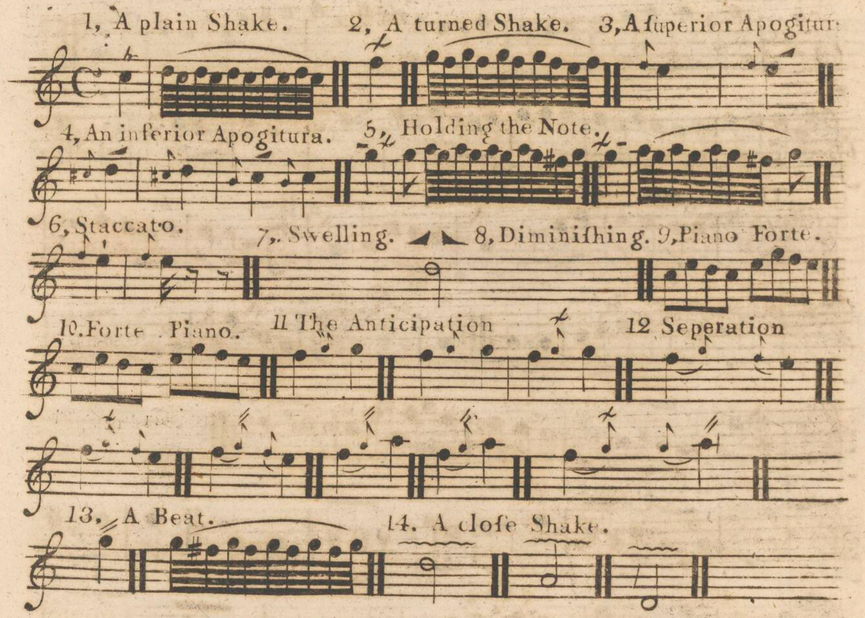
Several Scales compoſed of all the Intervals which belong to the Diatonick Genius: in which are Variety of Tranſpoſitions of the Hand: draw the Bow down and up, or up and down alternately.








There are fourteen Ornaments of Expreſſion neceſſary to the Playing in good Taſte. Viz.




The Cloſe Shake cannot poſſibly be deſcribed by Notes as in the former Examples. To perform it you muſt preſs the Finger ſtrongly upon the String, and move the Wriſt in and out equally, ſwelling the Sound by degrees, drawing the Bow nearer to the Bridge.

Charming Phillis

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

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

God save the King

Foot's Minuet

The Pilgrim

Farewell ye green Fields



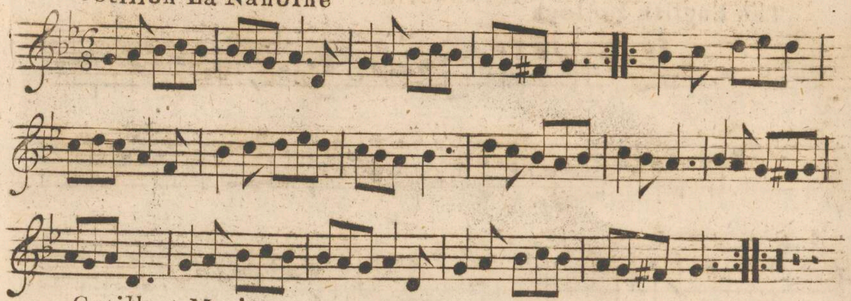
The Englifh Padlock

The Highland Queen

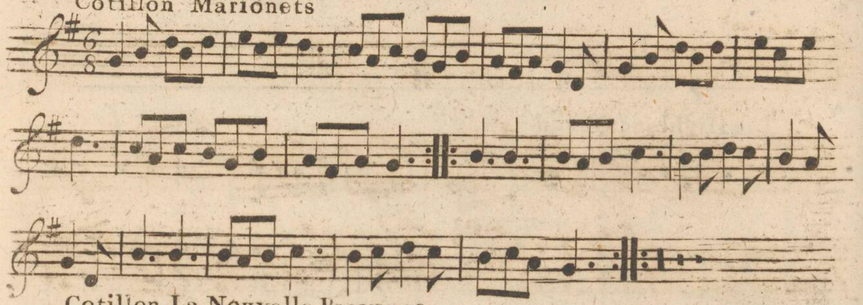
From the Eaft breaks the Morn

So Sy So Sy So Sy
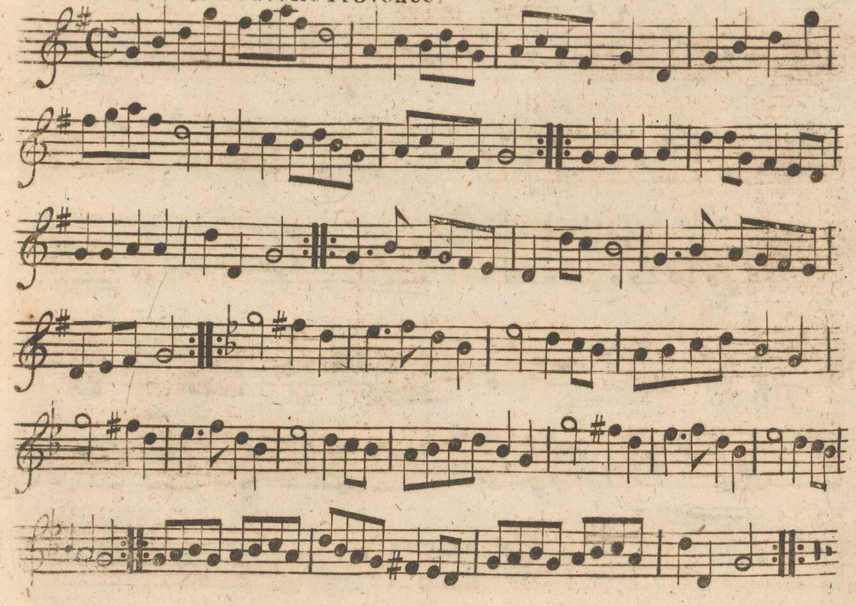
Cotillon La Nanoine



Cotillon Marionets

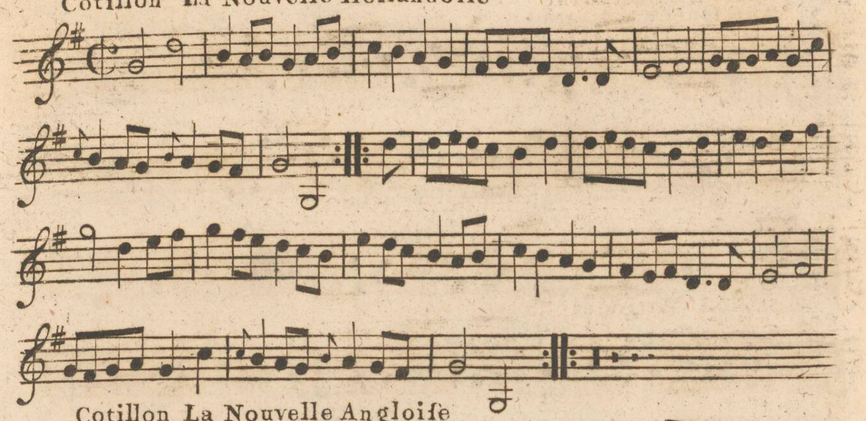


Cotillon La Nouvelle Provence

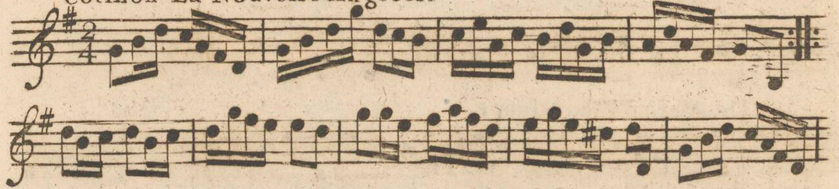




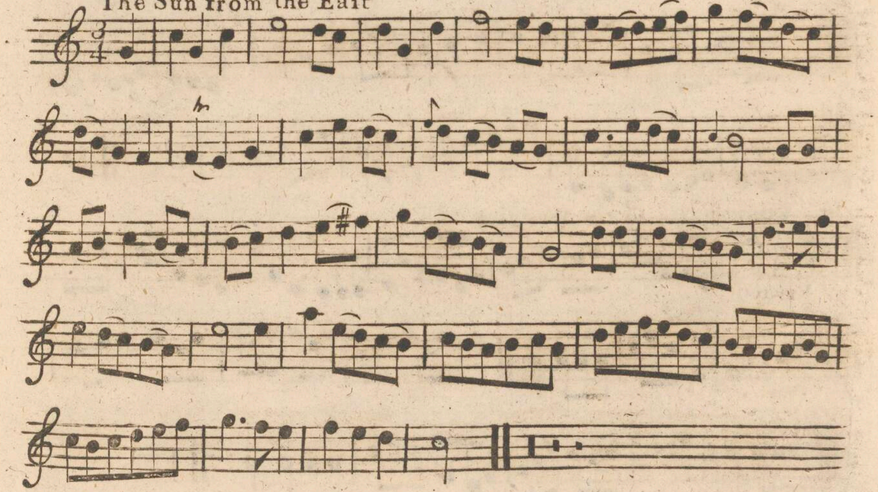
Cotillon La Nouvelle Hollandoife



Cotillon La Nouvelle Angloife



The Sun from the Eaft



The Queen's Minuet

Trio

The Masquerade Minuet

Come haste to the Wedding

Vivace



Belleisle March

Coldstream or 2d Regt of Guards March

Water parted from the Sea

Andantino

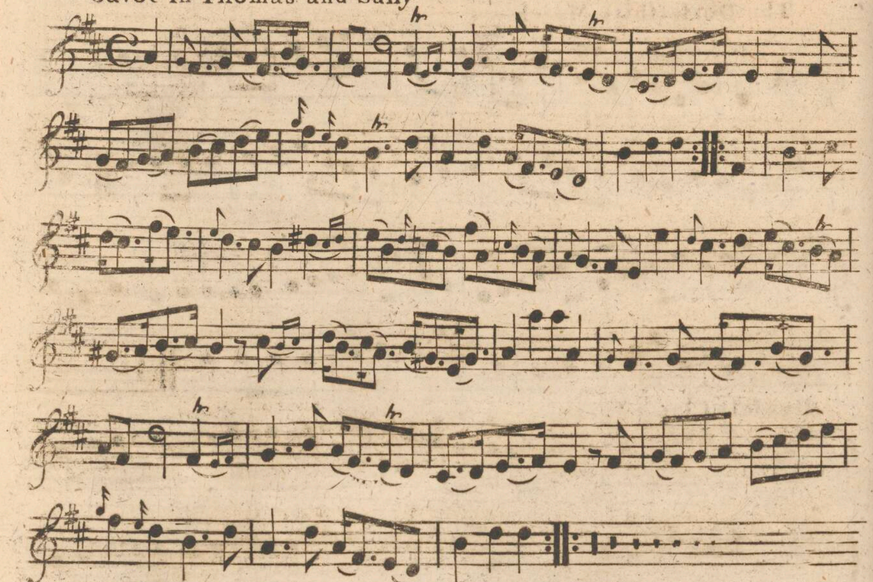
The Linnets



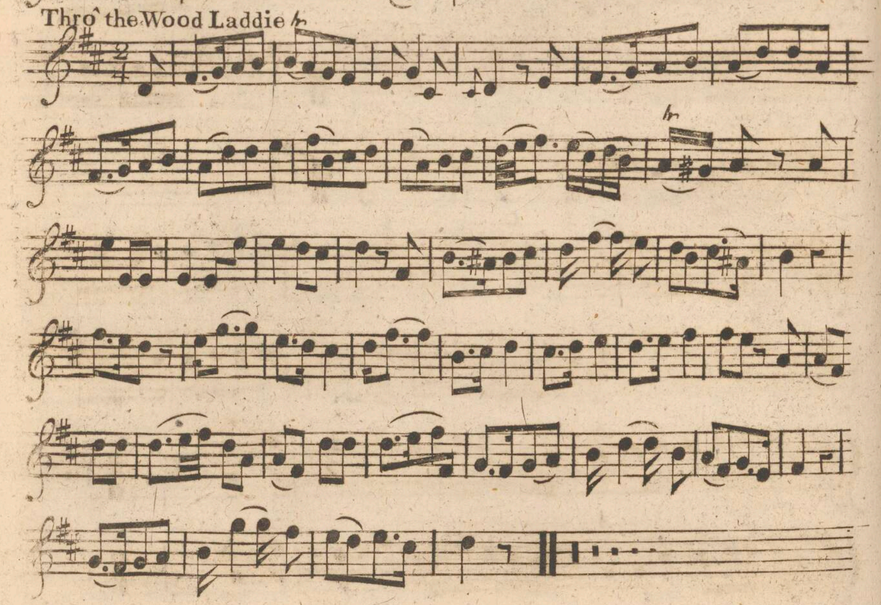
The Dorſetſhire March

Handel's Clarinet

Gavot in Thomas and Sally

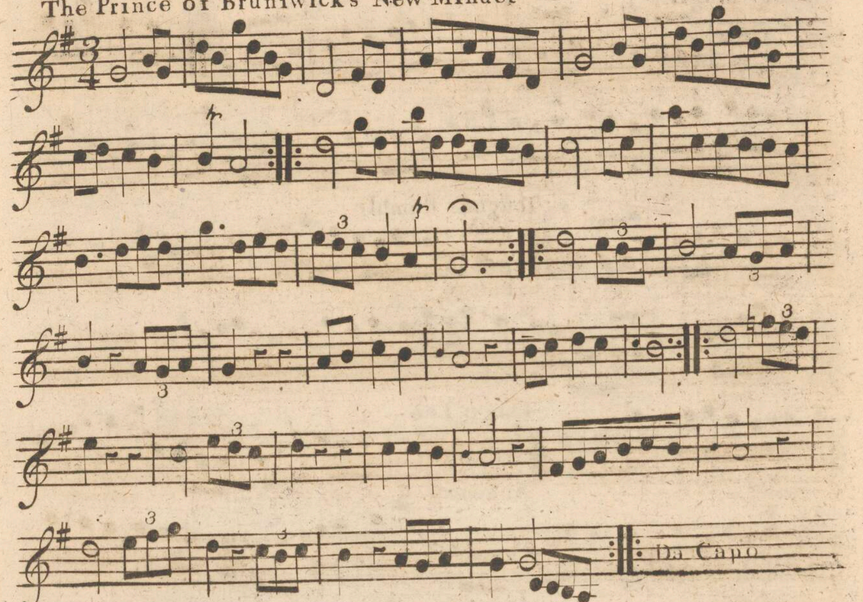


Thro' the Wood Laddie
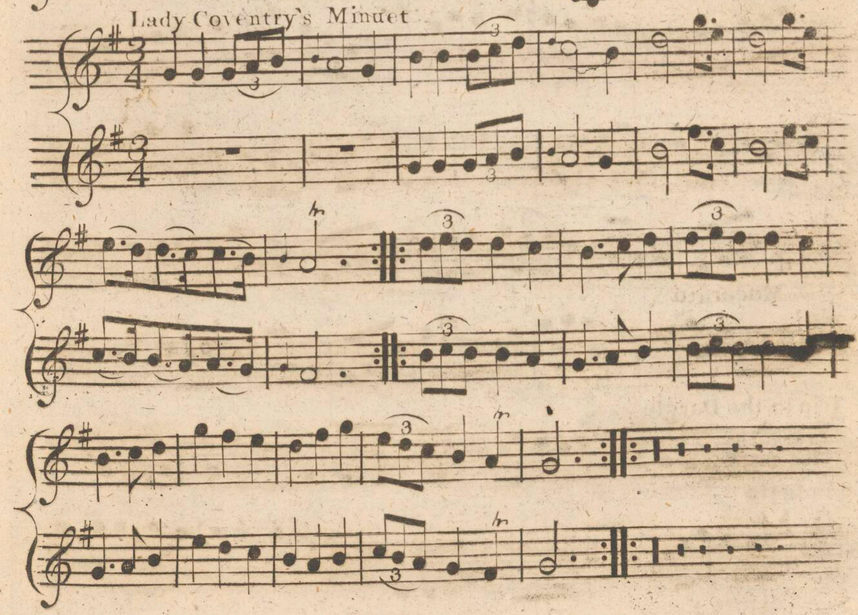




The Prince of Brunswick's New Minuet




Lady Coventry's Minuet



Johny Magil

Presto

Teague's Ramble

Andante

Lango Lee

Andante

All° Moderato

Trip to the Dargle

Andante



The Prieſt in his Boots

Allegro

Shela na gig

Allegro

End of the Irish Lilt

Away to the Field

Sy

So

Lady Mary Powis's Minuet

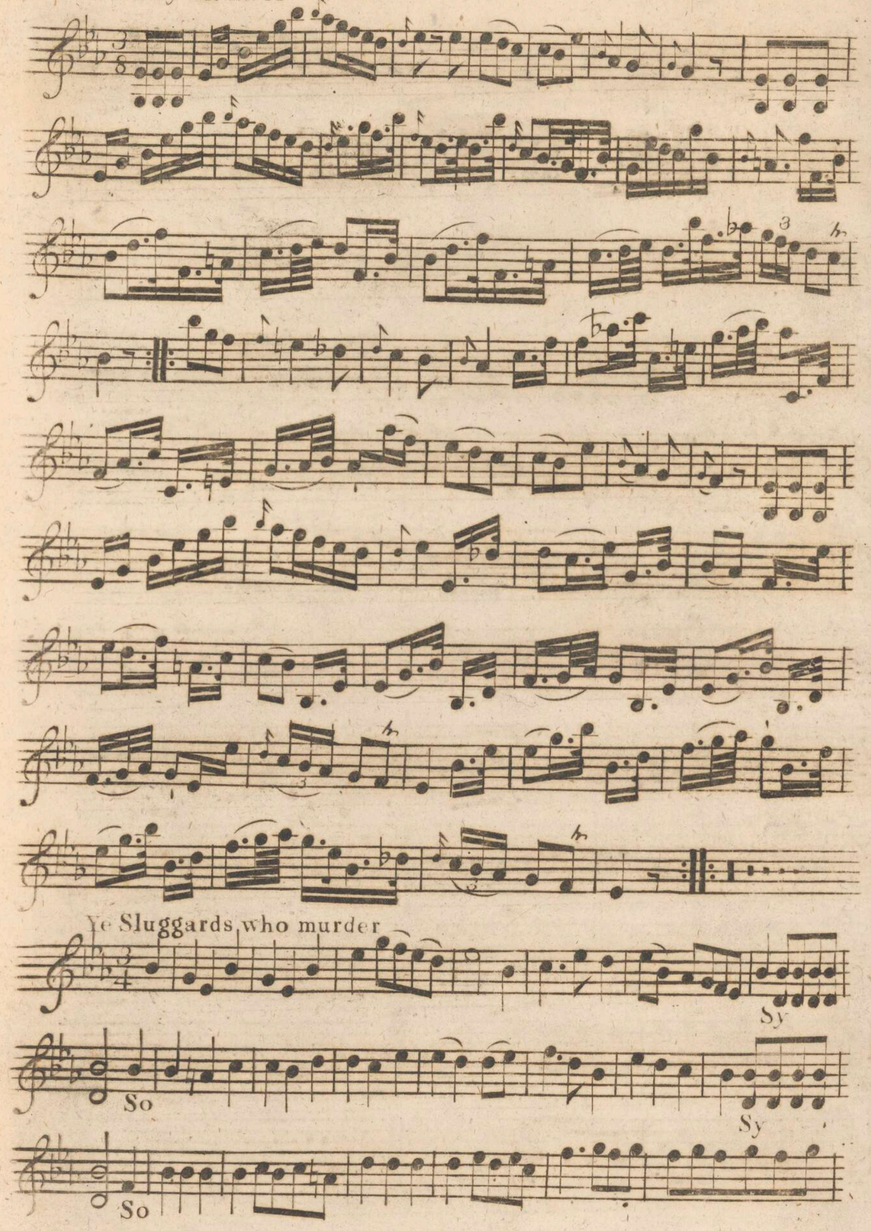
The Colledge Hornpipe

The Bird that hears
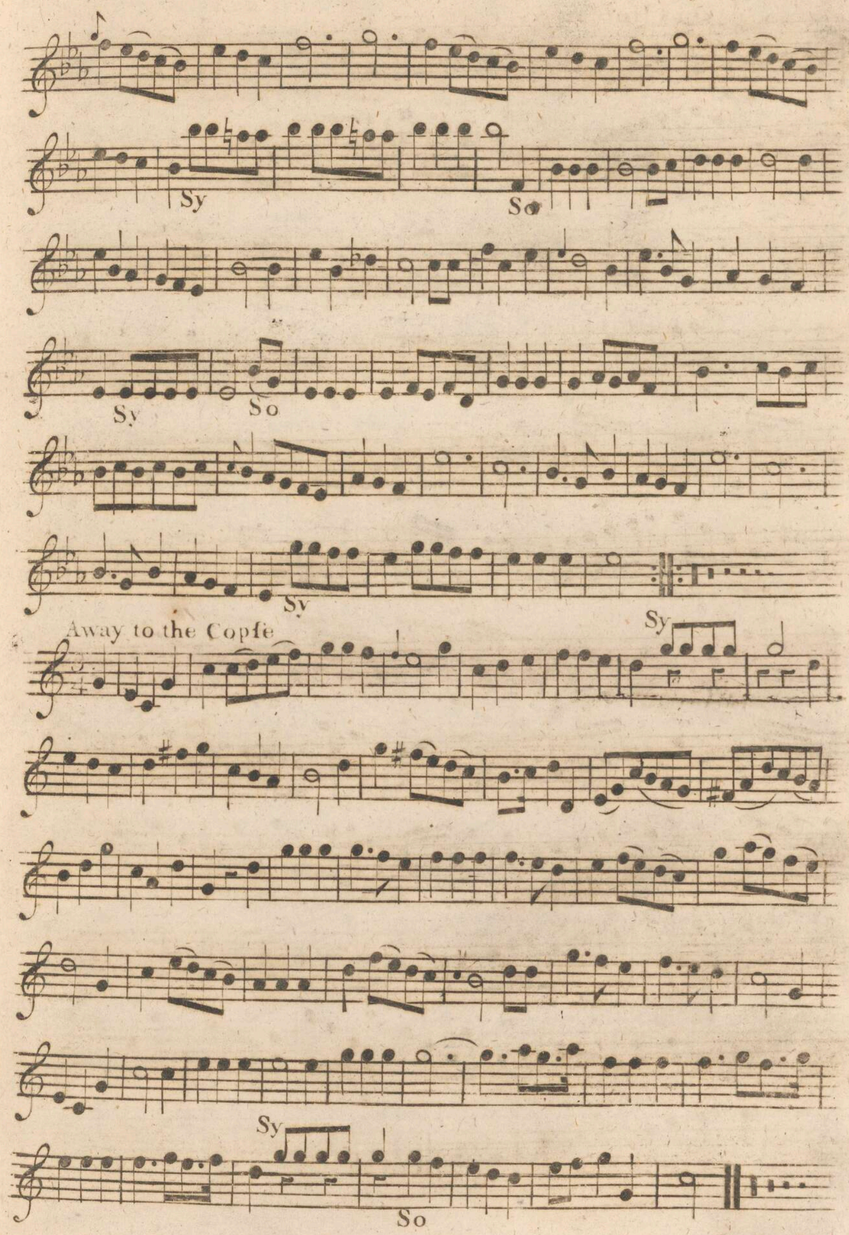


Grano's March
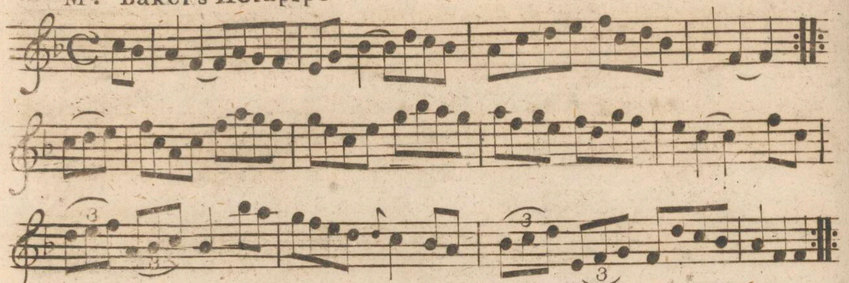
Minuet by Mr. Abel
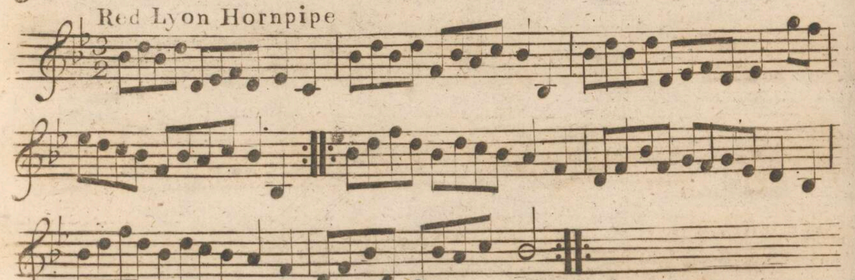






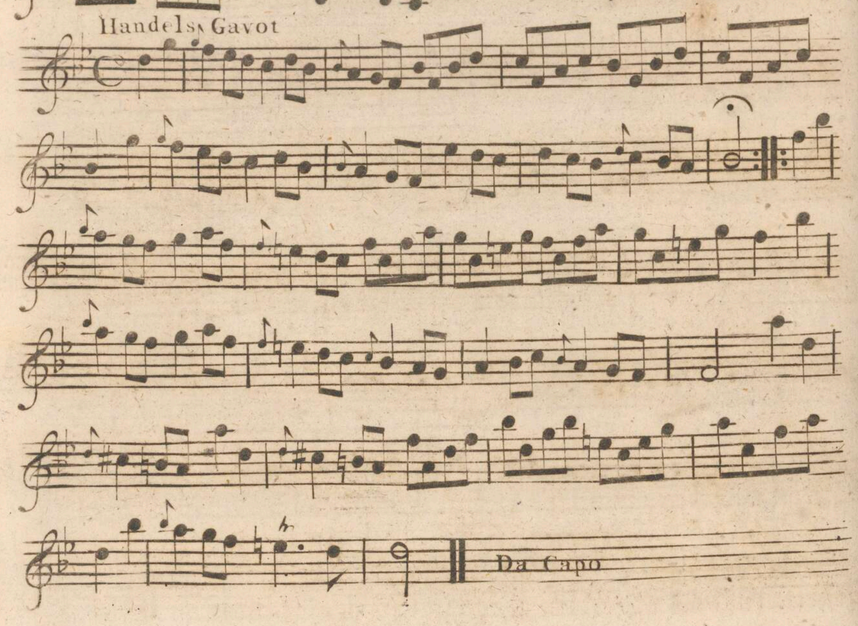

## Mrs. Bakers Hornpipe



## Red Lyon Hornpipe

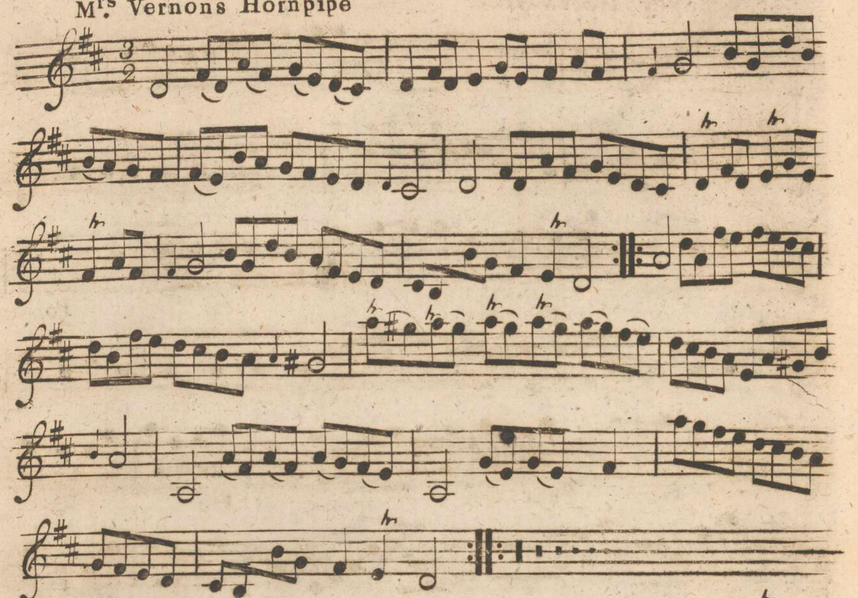


## Handels Gavot
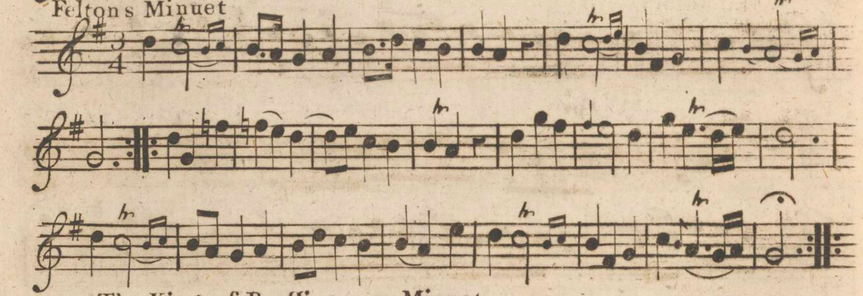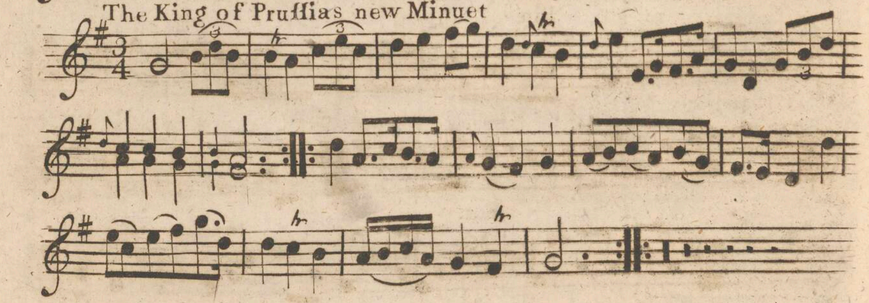





## Mrs. Vernons Hornpipe



## Felton's Minuet



## The King of Prussias new Minuet



## Handels Water Piece

For

Pia For Pia

For

Pia

For



Pia

For

Pia

For

Pia

For

Chark's Hornpipe

Geminiani's Minuet



Say little foolish fluttring Thing
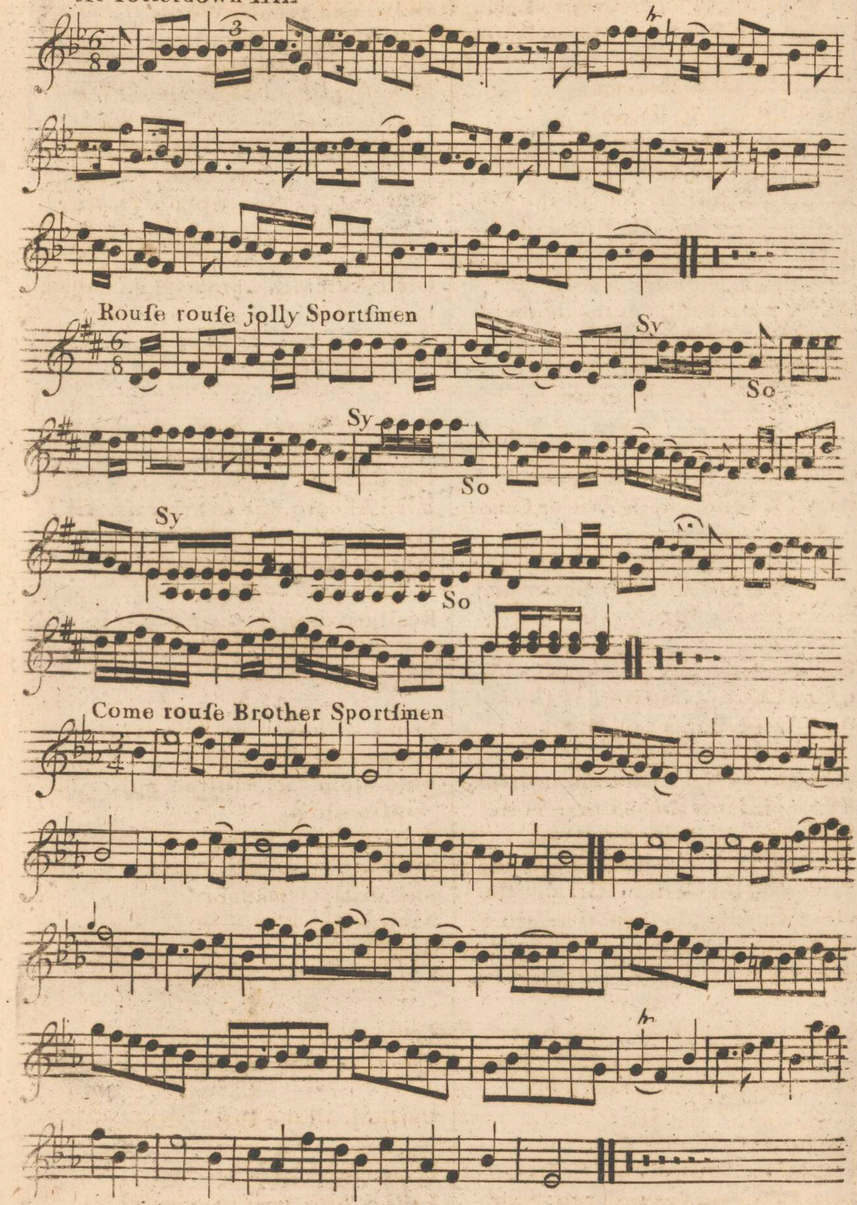
Padlock

Sy So Sy So

Sy So Sy So

Sy So Sy So

At Totterdown Hill



Rouſe rouſe jolly Sportſmen




Come rouſe Brother Sportſmen





Explaining ſuch Greek, Latin, Italian and French Words, as generally occur in Muſic.

A

Adagio. a ſlow Movement
Affettuoſo. very tenderly
Allegro. Briſk or Quick
Alto Viola. Counter Tenor
Andante. ſignifies that all the Notes muſt be play'd equal & diſtinctly.
Aſſai. enough

B

B.C. or Baſſo Continuo. the thorough Baſs for the Organ, Harpſichord, or Spinnet &c.
Bene placito. at Pleaſure

C

Canto. the firſt Treble
Canzonetta. a Song in general.
Camera. Chamber. as Arie da Camera Chamber Airs

D

D. C. or Da Capo. begin again and end with the firſt Strain

E

Ecchо. or Ecchus. in Imitation of a natural Ecchо, this Word is ſometimes uſed inſtead of Piano

F

F. or Forte. ſignifies loud or ſtrong
FF. or piu Forte. louder than Forte
Fortiſſimo. very loud
Fuga. or Fuge. is when ſome of the Parts begin a certain Air, and the other Parts begin ſome time after that, imitating the firſt and repeating the ſame Air throughout all the Parts.

G

Galliarda. Gay. Briſk. Lively &c.
Grave. a ſlow Movement
Gratioſo. Slow and Pleaſing

L

Largo. very Slow
Larghetto. not ſo Slow as Largo
Lent. Lento or Lentemento. Slow

M

Men. ſignifies leſs as Men Allegro not ſo quick as Allegro
Mod.o or Moderato. Moderately

N

Non. not. as Non troppo Preſto. not too quick

O

Organo ſignifies properly an Organ but when it is written over any Piece of Muſick then it ſignifies the Thorough Baſs

P

P. Pia. or Piano. Soft
Pianiſſimo. or PPP. very Soft
Piu Allegro. more briſk than All.o
Poco Allegro. not ſo briſk as All.o
Preſto. faſt or quick
Preſtiſſimo. very faſt

R

Recitativo. or Rec.o to expreſs a ſort of ſpeaking in Singing
Ritornello. a ſhort Symphony

S

Senza. without as ſenza Violini without Violins
Solo. alone as Violino Solo the Violin alone
Spirito with Spirit
Stoccato. or Staccato. in a plain and diſtinct manner
Subito. Quickly
Symphony. that which commonly begins or ends a Song

T

Tutti. all. or all together
Tacet. ſignifies let it be ſilent

U

Uniſoni. all the Parts alike

V

Vivace with Life and Spirit
Volti Subito turn over quickly

# A TABLE

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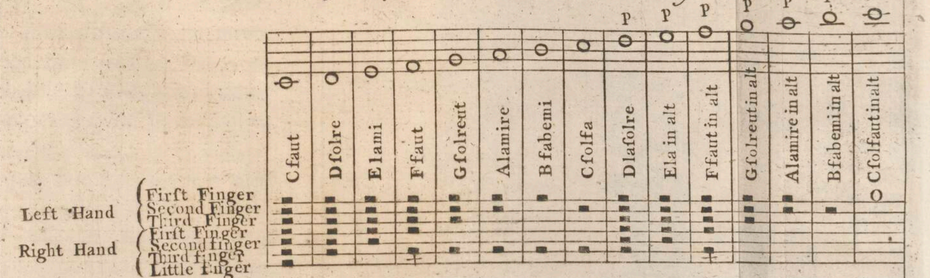
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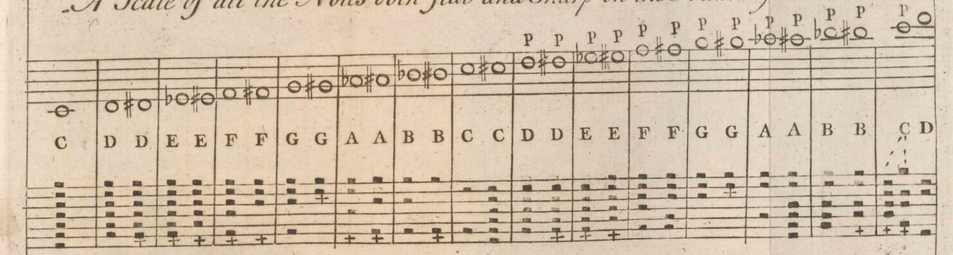
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## *A Scale of the plain Notes on the Hautboy.*




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 the Notes both Flat & Sharp, And 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 two Holes that are cover'd with the third Finger of your Left Hand, but let that be the Hole which is next your Hand, Obſerve where you ſee this Mark ( p ) over the Heads of the Notes in the Scale which begins at Dlaſolre and ſo on all the Notes in alt you muſt preſs the Reed almoſt cloſe between your Lips, and blow Stronger than you did before and the higher you go ſtill continue blowing Stronger.

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 tho' there are Eight Holes on this Inſtrument, beſides two under the Braſs Keys, making Ten in all, Nevertheleſs Seven Fingers will be ſufficient to ſupply them, as for Example. ——

Let the Fore Finger 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 fore Finger of y.r 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, and 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 Cfaut 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 Second Fingers of your left Hand, and the Third Finger of your Right Cloſe ſtopt. ——

For Bfabemi or the Seventh Note, ſtop the fore Finger of your left Hand and Third Finger of your Right. ——

For

For Cfolfaut or the Eighth Note ſtop only the Second Finger of your left Hand & the Third Finger of your Right. —

For Dfolre or the Ninth Note, ſtop all your Fingers only keeping your little Finger off from the Braſs Key, then preſs the Reed between your Lips almoſt cloſe together and blow ſtronger then you did before, whereupon you will hear a Sound the compaſs of a Note above the former. but it ought to be obſerved that in all the following Notes which are above this Cfaut the Reed muſt be kept preſs'd between your Lips as you did for the preceeding 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 y^e Second Finger of your Right Hand and ſet down the Third Finger of the ſame Hand. placing the little Finger on the ſmall Braſs Key. —

For Gfolreut in alt, or the Twelfth Note, take up all the Fingers of your Right Hand & ſtop all thoſe of your Left. —

Alamire in alt, or the Thirteenth Note is Sounded only by ſtopping the firſt & Second Fingers of your Left Hand. —

Bfabemi in alt, or the Fourteenth Note, is Sounded by ſtopping the Second Finger of your Left Hand. —

Cfaut in alt which is the Fifteenth or Higheſt Note, muſt be Sounded by keeping all your Fingers open. —

Under the Scale of Notes before delineated, 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. —



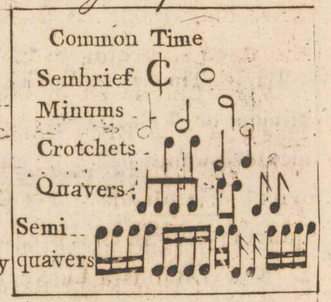
Again when a Dot is placed on the lower Line, you muſt put your little Finger on the large Key untill it beats that down to cover the Hole. Obſerve likewiſe when you ſee this Mark ( P ) above the head of any Note, that the Reed muſt then be preſs'd cloſe together and blown after ſuch a Manner as I have already explain'd, this will appear more evident from the Example it ſelf. —

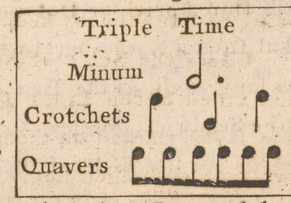
A Flat is Mar'd thus ♭. and a Sharp thus. ♯.

If a Flat be placed before any Note you muſt play it half a Note lower then the Note naturally is. If a Sharp be placed before any Note it is to be play'd half a Note higher then the Note naturally is. —

## *Example of the Time or length of Notes.*

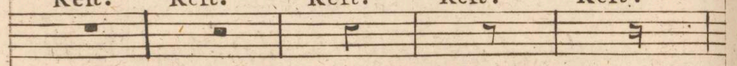
There being nothing more difficult in Muſick then playing of true Time, 'tis therefore neceſſary to be obſerv'd by all Practitioners that there are 2 ſorts Common and Triple Time and is diſtinguiſh'd by this C this ¢ or this ϑ Mark the firſt is a very ſlow Movement the next a little faſter, and the laſt 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 4. by ſaying one, two, three, four, Two Minums as long as J. Sembrief 4. Crotchets as long as 2. Minums 8 Quavers as long as 4. Crotchets J6 Semiquavers as long as 8 Quavers Triple Time conſiſts of Either Three or Six Crotchets in a Bar and is to be known by this $\frac{3}{2}$ This 3. 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 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 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 yon 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.

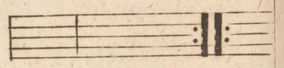
| Sembrief Reſt. | Minum Reſt. | Crotchet Reſt. | Quaver Reſt. | Semiquaver Reſt. |
|---|---|---|---|---|



Triple Time is muliplied by three and conſiſts of J prick'd Minum, or 3 Crotchets or 6 Quavers or J2 Semiquavers incluided within one Bar, where as in Common Time J Sem-brief, or 2 Minums, or 4 Crotchets, or 8 Quavers, or J6 Semi-quavers may in like Manner be contain'd within J Bar. —

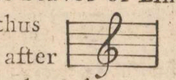
Now a Bar is a Line drawn croſs the five Lines of the Scale as you may obſerve in the Example. —

A double Bar is ſet as Occaſion ſerves to ſhew that that Strain ends there, and that every Strain muſt be play'd twice over — Furthermore in moſt Leſsons you will find a prick or Dot 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 turn'd upward or downward at Pleaſure, 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 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 play'd flat throughout the whole Leſson, unleſs you meet with a Sharp prefix'd to any one of them ſhewing that that particu lar Note muſt be play'd Sharp, the Sharps are apply'd to Cſol-faut Ffaut & Gſolreut, 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*
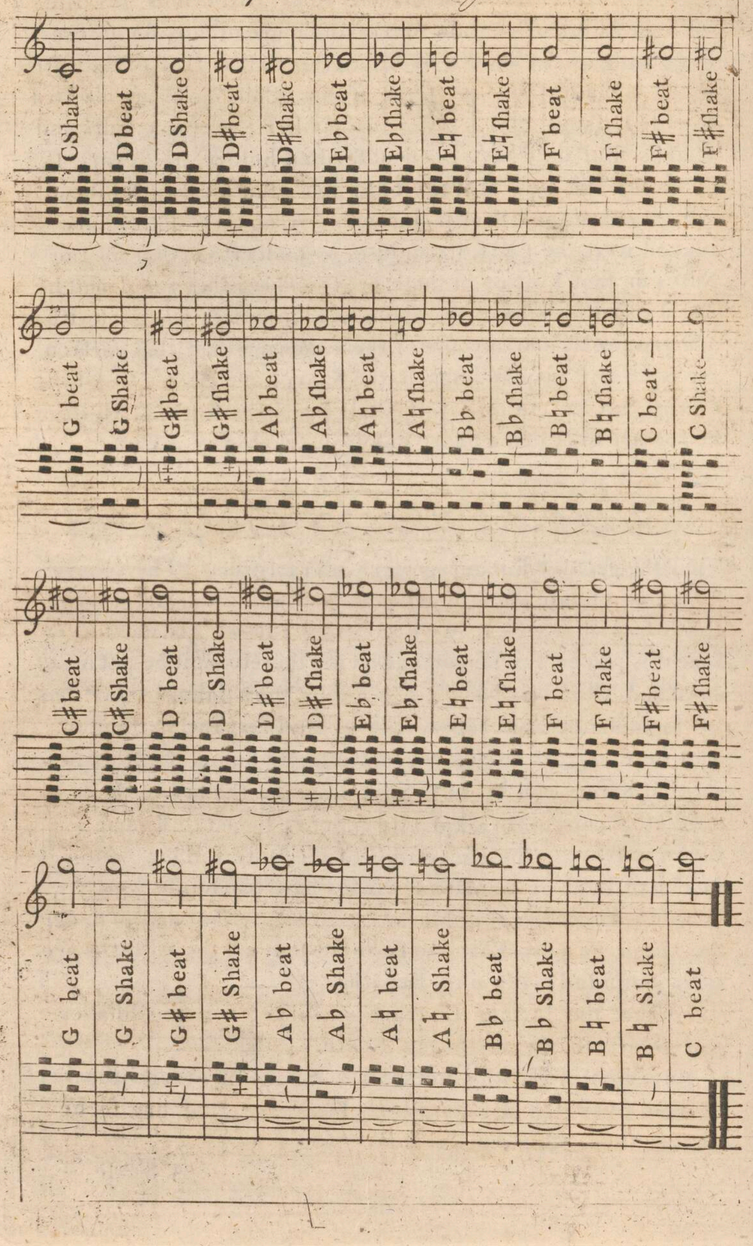
For the greater Encouragement of Practitioners I have here ſubjoyn'd a Scale wherein are deſcribed the uſual Graces, the firſt of which is a Beat Mark'd thus (+) ſhewing on whatſoever Line it is placed the Finger anſwering thereto muſt be juſt beat down and lifted up again. — A Shake is Mark'd thus (tr) or thus (=) and denotes whereſoever it is plac'd that ſuch a Finger muſt be ſhook off. always remembering to Sound the Note next above it before you begin to Shake, and let the proper Note be diſtinctly heard at laſt as it plainly appears from the Example for by obſerving the Directions of the Dots you may ſoon Learn to Beat or Shake any Notes as Occaſion ſerves. A Slur is known by this Mark (⁀) and is often drawn under two, three, or more Notes to ſignifie that all thoſe Notes are to be Sounded with one Breath. —

Altho' the former Characters direct for the Shakes and Beats in the following Scale.

Nevertheleſs in the Leſsons a Shake is otherwiſe Mark'd over the Heads of thoſe Notes that are to be Shake thus (=) and a Beat thus (+)

A Scale

# A Scale of all the Graces






Handel's March
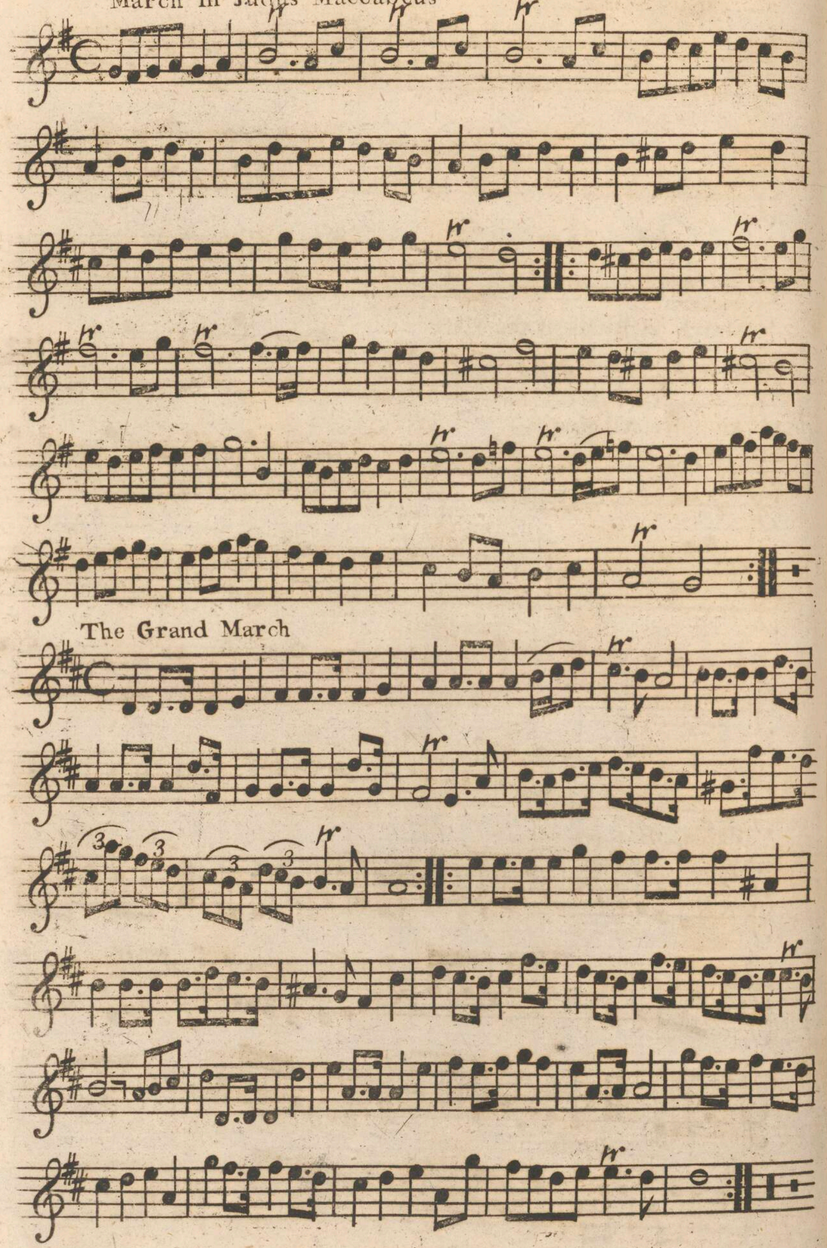
March in Richard the firſt

Andante Allegro

Charles's March

Preſto

March in Judus Maccabeus
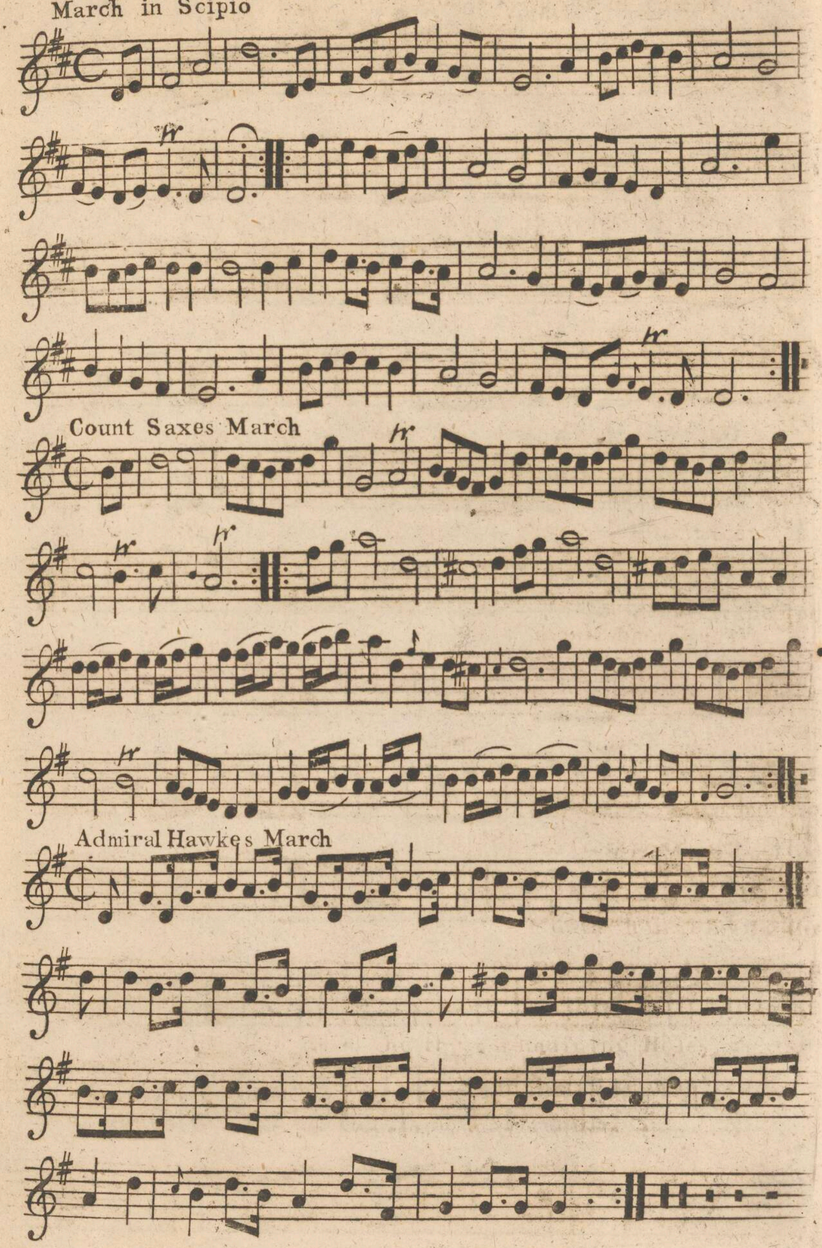


The Grand March





March in Scipio



Count Saxes March



Admiral Hawkes March

Prince of Orange's March

D.C.

Collett's March

New March



March in Ptolomy

Admiral Vernon's March

March in Flavius

March by Mr. Arne

March in Rinaldo



Lord Carmarthen's March

General Blakeney's March

General Sherley's March

Lord Loudon's March

General Johnſton's March

Turkiſh March

March in Parthenope



March in Deidamia

March in the Occaſional Oratorio

Prince Eugenes March

Admiral Bofcowin's March

Keith's March

General Ligonier's March

The King of Prufia's March



Mifs Bowls's Minuet

Ally Croaker

When Brittons firft

The Louvre

Caſt my Love thine Eyes around

Puſh about the Brisk Bowl



The Brick Makers in the Genii

Webſter's Minuet

Air by an Eminent Maſter

Petticoat Loofe

Scots Bonnet

Over the Water



Nanny of the Hill

Young Strephon he went

As Blyth as the Linnet

Miſs Hedge's Minuet

Sr. Charl's Sedley's Minuet

Harveſt Home

Biſs

Foot's Minuet



God ſave the King

Gavot by Corelli

The Clarinet

Young Colin was the

Mutual Love

The Lass with her Golden Locks

The Cooks Pursuit in Harley Ranger

## Handels Water Peice

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M

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March in Flavious .....J4
March by Mr Arne .....J4
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Webster's Minuet .....2J

Y

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Young Colin was the .....26


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# INSTRUCTIONS
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# GUITAR.

### *The Manner of Holding the GUITAR.*

PLACE it acroſs the Body, with the Neck inclined upwards; then apply the Little Finger of the Right Hand to the End of the Bridge next the firſt or ſmalleſt String, by which the Inſtrument will reſt upon it; the Left Hand holding the Neck between the Ball of the Thumb and Root of the Fore Finger.

The beſt Way to hold it with Eaſe in this Poſition, is to ſling it over the Left Shoulder, with a Ribbon fixed to both Ends of the Inſtrument, ſo that the Hands, particularly the Left Hand, may be free to move up and down without Interruption; the Neceſſity of which will be found in the Courſe of Practice.

### *Of the Right Hand Fingers.*

WHEN the Inſtrument is thus placed, hold up the Wriſt, ſo as it may, together with the Fingers, form a Roundneſs; then ſtreight the Fore Finger, and draw it acroſs all the Strings, beginning at the ſmalleſt: in like Manner, return the Thumb, from the thickeſt, by which the Poſition of the Fingers will be diſcovered.

The true *Fort* of the Inſtrument is beſt produced by touching the Strings between the Bridge and the Sound-Hole; though it will occaſion a pleaſing

pleaſing Variety, to play ſometimes near the Bridge, and afterwards as far up as the Little Finger will allow the others to reach; the Tone of the one repreſenting the Lute, and the other the Pipe or Organ. But this is only to be attempted when the Learner is well advanced, and can with Judgment apply it, ſo as to expect a good Effect from it.

The running the Thumb and Fore Finger acroſs the Strings, as above, is recommended as a Leſſon ſufficient for the firſt Day; only the Thumb to leave one String for the Fore Finger to begin with, and ſo of the Fore Finger and Thumb; taking Care that theſe two Fingers are never ſeparate, and that they move up and down upon one another, ſo as the one may not interrupt the Performance of the other. After this Manner are all *Arppeggio*'s performed; an Example of which may be ſeen in the ſecond Prelude.

Hitherto two Fingers, *viz.* the Thumb and Fore Finger, have only been recommended for Uſe, though in the Courſe of this Performance, it will be ſhewn, that four are requiſite. There are ſome that only recommend thoſe two for all. But this renders even eaſy Paſſages difficult, and muſt often marr the Performance, as it is impoſſible to move the Fore Finger (which by this Method muſt execute the Whole, except ſome occaſional low Notes) ſo quick, as moſt Muſic will require, without ſometimes touching the wrong Strings: Nor is there any Reaſon why a Finger that naturally hangs over a String ſhould be idle, and another come from a Diſtance to perform it's Office: On the Contrary, had we a Finger for each String, it would facilitate our Performance; but this not being the Caſe, we muſt loſe the Uſe of none of thoſe we have.

Example 1. in Plate firſt, ſhews the Notes repreſenting the open Strings, and are called by the Letters under them.

Example 2. ſhews a different Method of fingering the open Notes from that formerly given.

N. B. 0, 1, 2, 3 } means the { Thumb. Fore Finger. Second Finger. Third Finger.

In this Example, the firſt three Notes are played by the Thumb, which muſt not be lifted at each, bat made to ſlide over them. The next three have a Finger to each; and as the Strings are * double, Care muſt be taken that they are ſtruck ſo as to make them vibrate equally. In returning theſe Notes, the Fingers are the ſame; only the laſt three, which, inſtead

* Such Strings as are cloſe to each other are Uniſons, or the ſame Sound, and therefore conſidered only as one Note.



inſtead of the Thumb, are played by drawing the Fore Finger over them. To perform this quickly is Work ſufficient for the ſecond Day.

Example 3. is another Leſſon on the open Strings, which merits another Day's Practice.

Nor is Example 4. leſs deſerving, as it is deſigned to exerciſe the Fingers for double, treple, and quadruple Notes. In playing this Leſſon, the Fingers muſt be preſſed equally on the Strings, and then drawn in towards the Body, (the Thumb the Reverſe) at the ſame Time viewing the Strings on the Finger-board, to diſcover if their Vibrations are equal, which, if otherwiſe, is a Sign they have not been equally preſſed.

Though theſe Examples are but ſhort, yet, by repeating them, (which is here deſigned) they may be lengthened at Pleaſure; taking Care that no more Time be loſt between the firſt and laſt Notes, than between any two lying next each other. Each Parcel of Notes between the Croſs-bars in Example 4. may be conſidered as a diſtinct Leſſon, and repeated as above. Such Notes as have not the Fingers marked are to be played with thoſe applied to the former Notes.

The anxious Learner will no doubt think it unreaſonable to be ſo long detained without a Tune; but let ſuch be aſſured, that beginning to learn any Inſtrument with Tunes, particularly known ones, is generally the greateſt Hindrance they can meet with; for their Eagerneſs to learn theſe Tunes makes them break through every Rule and Method the induſtrious Teacher has been labouring to communicate; whereas, if the Learner would have a little Patience, and firſt endeavour to have a good Notion of the firſt Principles, together with a tolerable Command of the Fingers, his Progreſs would be ſure and ſpeedy. Which, if otherwiſe, ſeldom fails of being ſlow and uncertain, attended with Aukwardneſs.

## *Of the Left Hand Fingers.*

THEIR Buſineſs is to apply the Strings to the Frets or Braſs Bars acroſs the Finger-board, ſo as to produce a good Tone; and this is beſt done by preſſing the Finger on the String a little above the Fret from which the Tone is received; each of theſe Frets is in Reality a Bridge, which, if the String is made to reſt firmly upon, muſt undoubtedly give a Sound little inferior to the open Note.

## *Of the Scale.*

THE Learner being, it is hoped, by this Time, well acquainted with the Lines and Spaces on which the open Notes are placed, will have little Difficulty in remembring the others. Each Note of the Scale (5) has the proper Finger of the Left Hand marked above it. The Right Hand Fingers may be applied as at (2).

In playing up the Scale, the Fingers often ſlip a Space between the Frets; the Reaſon of which will be hereafter given. All that the Learner has at preſent to obſerve is, to play the Notes as directed in the Scale and Plan of the Finger-board (6); the one pointing out the proper Finger, the other where to place it.

Example, The firſt Note C, is the ſixth String open. The ſecond being D, is the Second Finger on the ſame String, placed on the Inſtrument, as repreſented by Letter D in the Plan; and ſo of all the other ſtopped Notes.

## *Of Notes, their Names and Proportion.*

THE Notes made Uſe of in either Vocal or Inſtrumental Muſic, are of ſix Sorts, namely, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*, and *Demiſemiquaver*. As to their Lengths and Proportions, a *Semibreve* is equal to two *Minims*, four *Crotchets*, &c. See (7).

## *Of Reſts.*

THESE are Characters which denote Silence, or an Intermiſſion of Sound, and are the ſame, as to Meaſure of Time, with the Notes after which they are placed. They are likewiſe called by the ſame Names, as *Semibreve-reſt*, *Minim-reſt*, *Crotchet-reſt*, &c.

## *Of a Dot or Point.*

A *Dot* or *Point* placed after any Note, makes that Note longer by a Half than it formerly was. For Inſtance, a *Semibreve* alone is equal to two *Minims*, but by a *Dot* after it, is made equal to three; a *Minim*, again, is equal to two *Crotchets*, but with a *Dot* is equal to three. And ſo of the others (8).

## *Of Cliffs.*

THERE is one or other of them ſet at the Beginning of every Tune. The G, or Treble *Cliff*, is the only one uſed for this Inſtrument.

## *Of Bars.*

THERE are Lines which croſs the five Lines, which, together with the Spaces betwixt them, are called *Bars*. Of theſe there are two Kinds, namely ſingle and double: The ſingle *Bars* ſerve to divide the Tune, according to it's Meaſures. The double *Bars* ſerve to divide every Strain of a Tune.

There is an Arch or Semicircle, with a *Dot* within it, placed over the firſt double *Bar*, in the Example of *Bars*; this Character is called a *Cloſe*, and



and ſometimes ſerves to ſhew, that whatever Note it is placed over, is the laſt Note of the Piece; at other Times it denotes, that the Note, over which it is placed, may be lengthened at Pleaſure.

There is another Character placed over the ſecond double *Bar*, called a *Repeat*, which ſhews that the Muſic is to be performed over again, from the Note over which it is placed; and *Dots*, being placed by the double *Bar*, ſerve the ſame Purpoſe. The other Character, at the End of the five Lines, reſembling a *W*, is called a *Direct*, and is placed at the End, in order to ſhew on what Line or Space the firſt Note, in the next Line of Muſic, is placed.

## *Of Time.*

THE Characters which denote *Time*, are always at the Beginning of a Piece of Muſic; and though they are many in Number, yet there are but two Sorts of *Time*, namely, *Common Time*, and *Tripple Time*.

The firſt of theſe, *Common Time* Characters denote the Muſic to be ſlow, and ſhew there is a *Semibreve*, or as many other Notes or Reſts as are equal to it's Length, in a Bar.

The ſecond denotes the Muſic being quick, and anſwers for either one or two *Semibreves* in a Bar.

*Triple Time* is known by having either $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, *&c.* at the Beginning of the Tune; the firſt of theſe ſhews that there are three *Minims* in a Bar, and is the ſloweſt of all Triple Times. The ſecond $\frac{3}{4}$, ſhews, that there are three *Crotchets* in a Bar, and is generally quicker than the former; but that theſe and all other Kinds of Time may be rightly underſtood, let it be obſerved, that the *Semibreve* is the Source of all Times; for the undermoſt Figure being either 2, 4, or 8, ſignifies *Minims*, *Crotchets*, or *Quavers*, contained in a *Semibreve*; and the Figure above theſe ſhews how many of either of theſe is in a Bar. As for Inſtance, if $\frac{3}{2}$ is placed before a Piece of Muſic, the Figure below tells the Number of Parts into which the *Semibreve* is divided, namely *two*, which ſignifies *Minims*; for there are no other Notes, whereof two are equal to a *Semibreve:* Then the Figure 3 above ſhews, that there are three of theſe *Minims* in a Bar; and ſo of the reſt.

## *Of Sharps, Flats, and Naturals.*

IT muſt be obſerved, that the Space betwixt each Fret on the Finger-board, is only a half Tone or Note; if a *Sharp* therefore is placed before a Note, it makes that Note a half Tone ſharper, or more acute than it formerly was. A *Flat* has the contrary Effect, as it takes away a half Note from any Note before which it is placed, to make it more flat or grave. Either are performed by placing a different Finger on the Space above

above or below that formerly uſed. As for Inſtance, Suppoſe a *Sharp* placed before *D*, the ſecond Note in the Scale, then it is played by putting down the third Finger in the Space above, as repreſented by the *Sharp* in the Plan; on the Contrary, were it a *Flat*, the firſt Finger muſt be put down where the *Flat* is marked. If either of them is ſet at the Beginning of a Piece of Muſic, they affect the Notes on ſuch Lines or Spaces throughout the whole Tune, according to their different Natures.

A *Natural* ſerves to contradict *Sharp* or *Flats*, by reſtoring any Note before which it is placed, to it's former natural Sound.

## *Of a Shake.*

THIS ſeems to be the only Deficiency of the Inſtrument; for, in every other Reſpect, it doubtleſs has the Advantage of moſt others of it's Compaſs, as it is capable of adding the full Harmony to any Note the Performer chuſes; which, together with it's Melodiouſneſs, renders it a moſt elegant Accompanier of the human Voice; nor need it be doubted, but Time will remove this Defect, and likewiſe diſcover more Beauties in the Inſtrument than there are yet known, as it has but lately been introduced in *Britain*.

One Method of a *Shake* is, by ſounding the Note above, and then moving the Finger of that Note as on the Violin; but as the Vibration, occaſioned by ſounding the Note ſoon ceaſes, the Effect is next to nothing.

The next is the ſame with the former; only with this Difference, that, inſtead of moving the Finger up and down perpendicularly, it muſt, in falling and riſing, form an oval, by which it will draw the String a little to a Side, ſo as to renew the Vibration. This has a very good Effect, if done with Judgment.

The laſt is that uſed by the Harper, namely, by the Thumb and Fore Finger on two different Strings. As for Inſtance, Suppoſe a *Shake* is wanted on *D*, on the fourth Line, then it is performed by the Thumb and Fore Finger of the Right Hand, ſounding that Note alternately with the open String above. If this Method is once acquired, it muſt be equal to a *Shake* on any other Inſtrument.

## *Of a Beat.*

THIS is beſt done by the ſecond Method laid down for a *Shake*, only with this Difference, that, inſtead of the Note above the Finger that ſtops the Note moves; which, when done, muſt be kept down, that the Note itſelf may be the laſt heard. See the Examples.





## *Of a Slur.*

A *Slur* on this Inſtrument ſignifies no more than to point out ſuch Notes as are played by the drawing the ſame Finger over them, except in the Songs, where they likewiſe ſhew ſuch Notes as are ſung to one Syllable.

The Learner may now proceed to play ſome Tunes, after which it will be neceſſary to obſerve the following Rules:

I. The Right Hand may play the open Notes in ſuch Muſic as deſcend, which is done by drawing the String to a Side, in raiſing the Finger from the Note above. See (9) where ſuch Notes as may be played in this Manner have *Dots* above them, as have alſo thoſe in the Leſſon in Page 9. But Care muſt be taken, that theſe Notes thus played be not ſtronger than the others, otherwiſe they will have a bad Effect.

II. In the Scale, the ſecond, third, fifth, and ſixth Strings, have only two Notes each, the fourth has three, and the firſt eight. But it is evident, by viewing the Frets, that each String muſt have the ſame Number of Notes as the firſt; and though the Odds over theſe in the Scale, are no more than a Repetition of thoſe on the Strings above, yet the Knowledge of them is moſt neceſſary, there being many Paſſages that cannot otherwiſe be performed. See the third Chord at (10) where the *G* muſt be taken on the ſecond String.

*N. B.* The proper Figures are marked to this Chord.

At (11) is another Inſtance where *G* muſt be taken on the fifth String.

The eaſieſt Method of playing thoſe at (12), (which is the ſame with the tenth Bar of the ſecond Prelude) is by placing the firſt or ſecond Finger acroſs all the Strings, ſo as to make them bear upon the fifth Fret. After this Manner may any common Chord be played, as every Fret is one or other of them.

## *Of Tuning the GUITAR.*

THIS is to be done only by an adjuſted Ear, and therefore is not to be attempted by thoſewho are unacquainted with Muſic. But as there is ſcarce a Place deſtitute of one that can tune a Violin, any ſuch may eaſily tune a GUITAR, The Method is this: Let the third String or Strings * be tuned the ſame Sound with the third Finger on the fourth String of the Violin, which is *C*. This done, the ſecond String is made to ſound the ſame with the firſt Finger on the third String of the Violin, which is *E*, and is a third to the former. Then tune the firſt String to the third Finger on the ſame Violin String, being *G*, by which it becomes a fifth to the

* See the Note at the Bottom of Page 2.

the String firſt tuned. When theſe three are thus tuned, they will ſound theſe three Notes at (13).

As a Proof of what has been done, compare ſuch Notes as are croſſed (See the *Plan*) with the open Strings above, and if they have the ſame Sound, the Inſtrument is ſo far tuned. As for Inſtance, Let the Note that is croſſed on the ſecond String have the ſame Sound with the firſt String open, and ſo of the third and ſecond String.

The other three Strings are no more than Returns of the ſame Sound, they being eight Notes lower than the former, *viz* the fourth is tuned an Octave to the firſt; the fifth to the ſecond; and the ſixth to the third. If the firſt and laſt three Strings ſound the firſt three Notes in the Stad-Holder's Minuet properly, it is a Sign the Inſtrument is in Tune. And ſuch as cannot tune it, ought to play this Minuet often, as the Knowledge of it will greatly forward their Tuning.

## *Remarks on the Pitch of the GUITAR.*

THE Notes appearing ſo high, makes it ſeem impoſſible for the human Voice to accompany this Inſtrument; but when it is conſidered, that the Muſic is ſet an Octave above it, to prevent too many Leiger-lines, or unaccuſtomed Cliffs, the Difficulty will be removed. The true State of the open Notes are theſe at (14), of which three are Baſs, and therefore improper for a Treble Voice. Thoſe who tranſpoſe for this Inſtrument, muſt obſerve, that the proper Compaſs on it for the Generality of Voices, if pitched at *C*, (which ſeems to be the moſt proper Pitch for the moſt of the Guitars that have yet appeared) are thoſe Notes at (15) which are Uniſon, or the ſame Sound on this Inſtrument, with theſe below them, on either Violin or Harpſichord.

Thoſe at (16) is another Range of Notes which may likewiſe terminate the Bounds of a Song; they being the ſame with the former, only an Octave lower, as may be ſeen by the Notes below them, with which they are Uniſon. If a Song is ſet in this Compaſs (ſee *My Jockey is the blitheſt Lad*) a Treble Voice will naturally ſing an Octave above the Inſtrument, which though not quite ſo proper, yet has no worſe Effect than if a Man and a Woman ſung an Air together. But the former at (15) is doubtleſs preferable, were it not the frequent Shifting of the Hand it occaſions, as it is Uniſon with the Treble Voice, (of which the Fair Sex are only poſſeſſed,) and likewiſe permits the Inſtrument to join a Baſs or Thorough-Baſs.

Theſe GUITARS that have moving Bridges on the Neck, have the Advantage of the others; as by ſuch, the Inſtrument is enabled to ſuit the Voice with any Pitch of Song.

*FINIS.*

A Scale of Notes in French and Engliſh for the Guitar.

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

French. Ut, Re, Mi, Fa, Sol, La, Si, Ut, Re, Mi, Fa, Sol, La, Si, Ut, Re, Mi, Fa, Sol.

(1) 6th or thickeſt String, 5th String, 4th String, 3d String, 2d String, 1ſt String. C E G C E G

(2)

(3)

(4)

(5) C D, E F, G A B, C D, E F, G A B C D E F G.

(6) The Nut, The Finger Board.

(7) Refts

One Semibreve - - - - - - is equal to 2 Minims or

four Crotchets or

8 Quavers or

16 Semiquavers or

32 Demiſemiquavers

(8)

(9) The G or Treble Cliff, Bars, Common Time C, Triple Time 3/2 3/4 3/8 9/4 9/8 6/4 6/8 12/8, A Sharp ♯, A Flat ♭, A Natural ♮

(10) Shake tr, Example Ex

(11) Beat, Slur

(12)

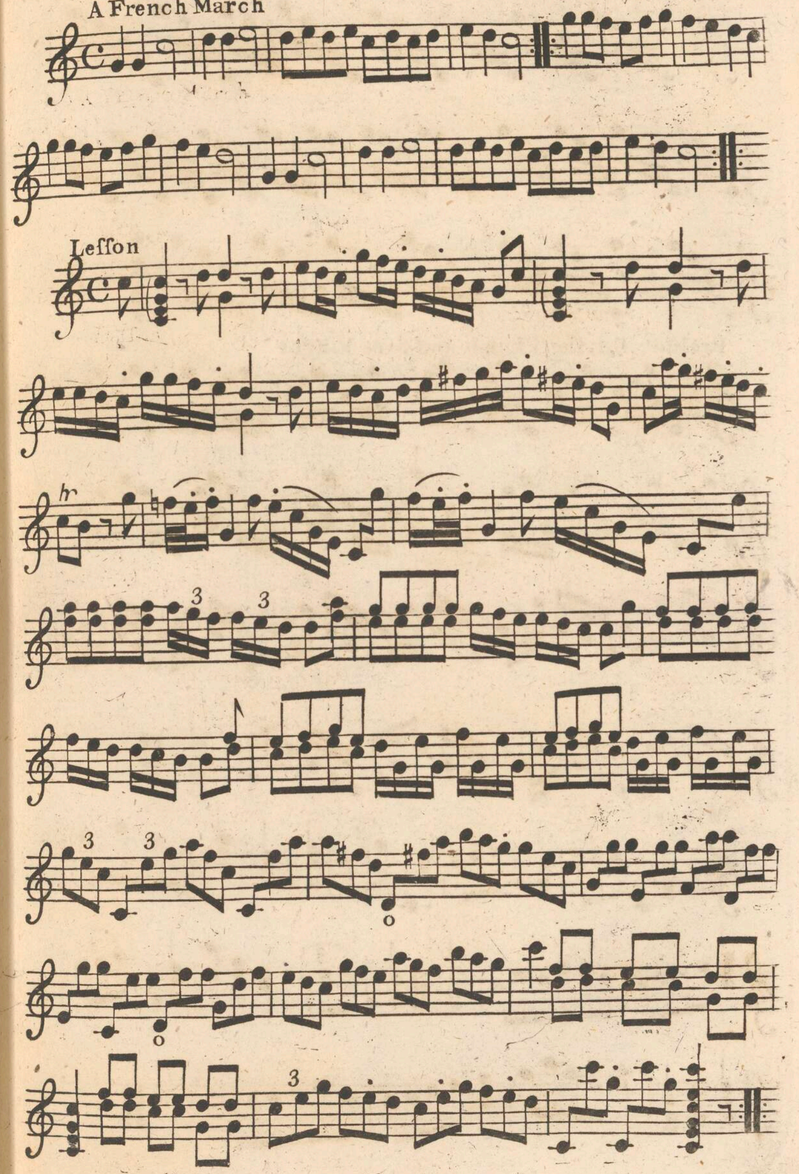
(13)

(14)

(15)

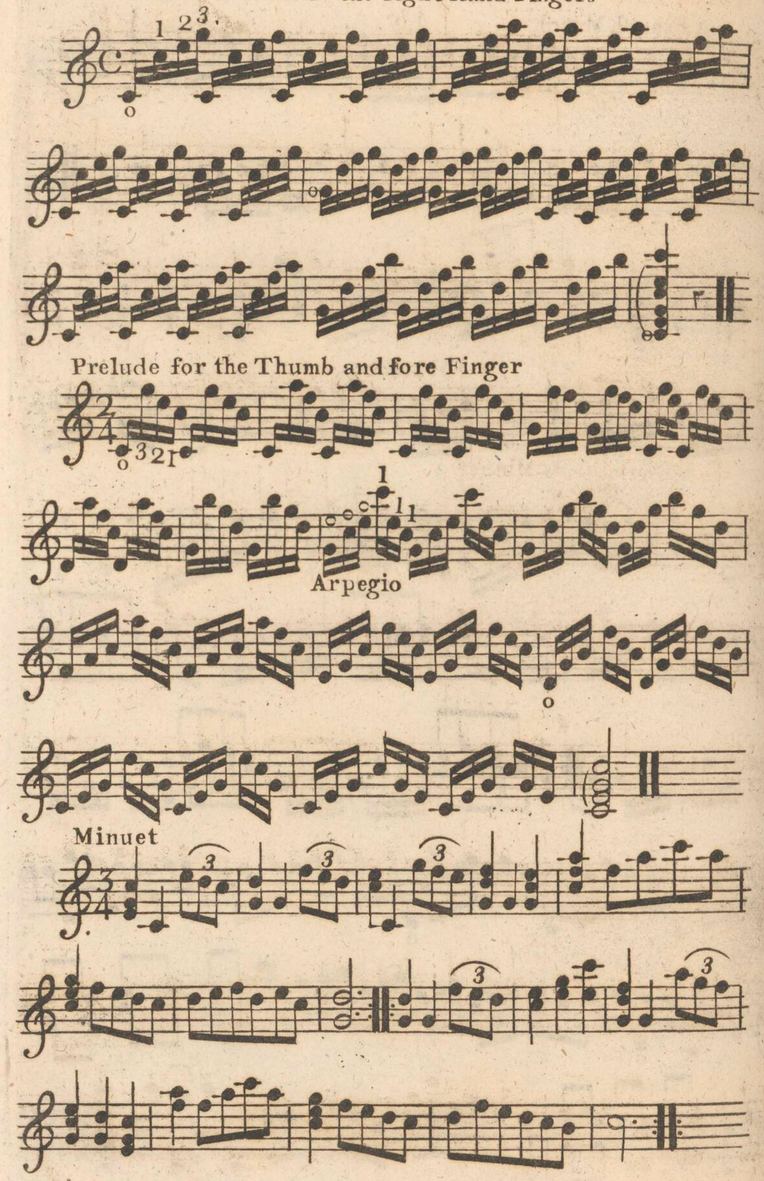
(16)

A French March



Leffon

Prelude to exercise the right Hand Fingers

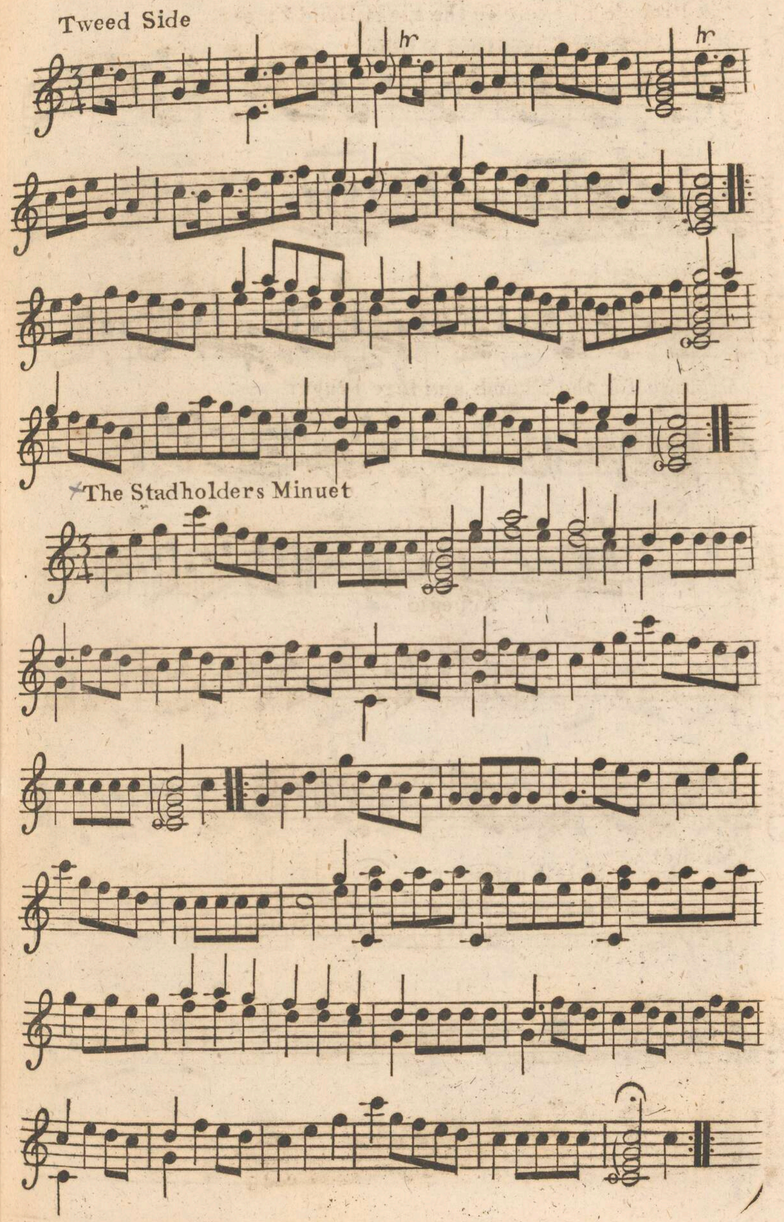



Prelude for the Thumb and fore Finger

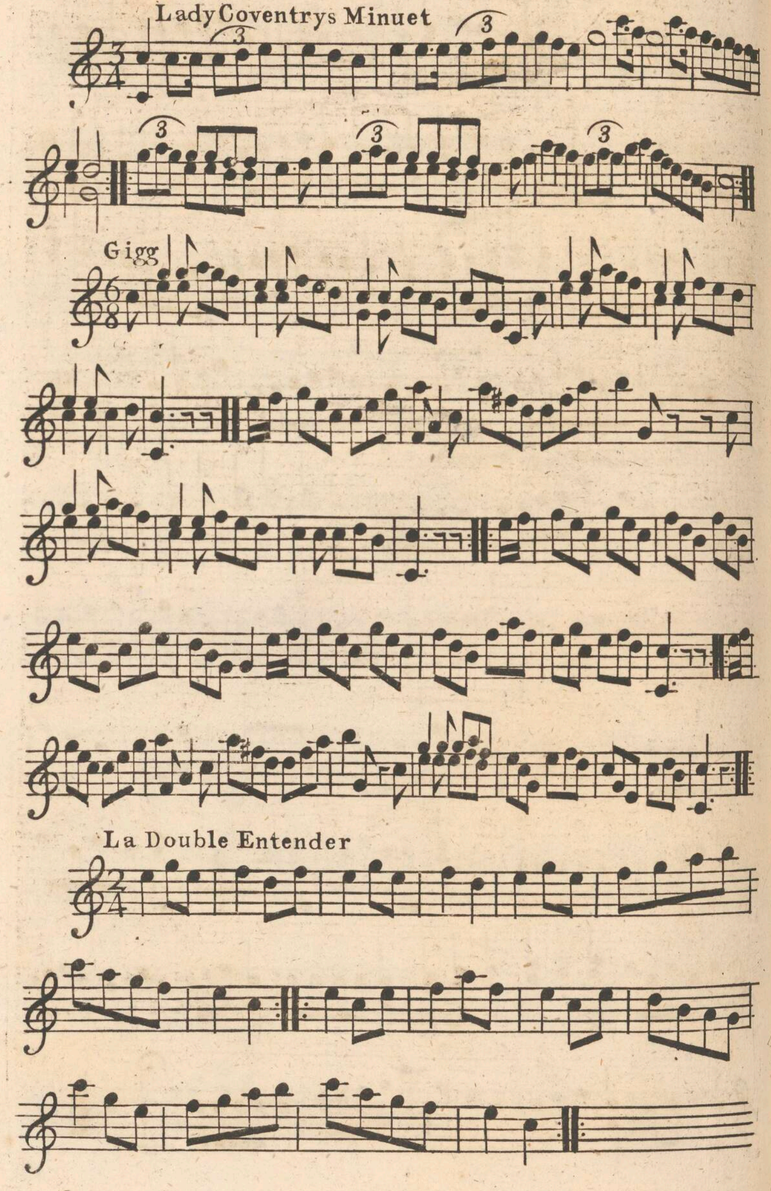
Minuet



Tweed Side



Lady Coventrys Minuet



Gigg

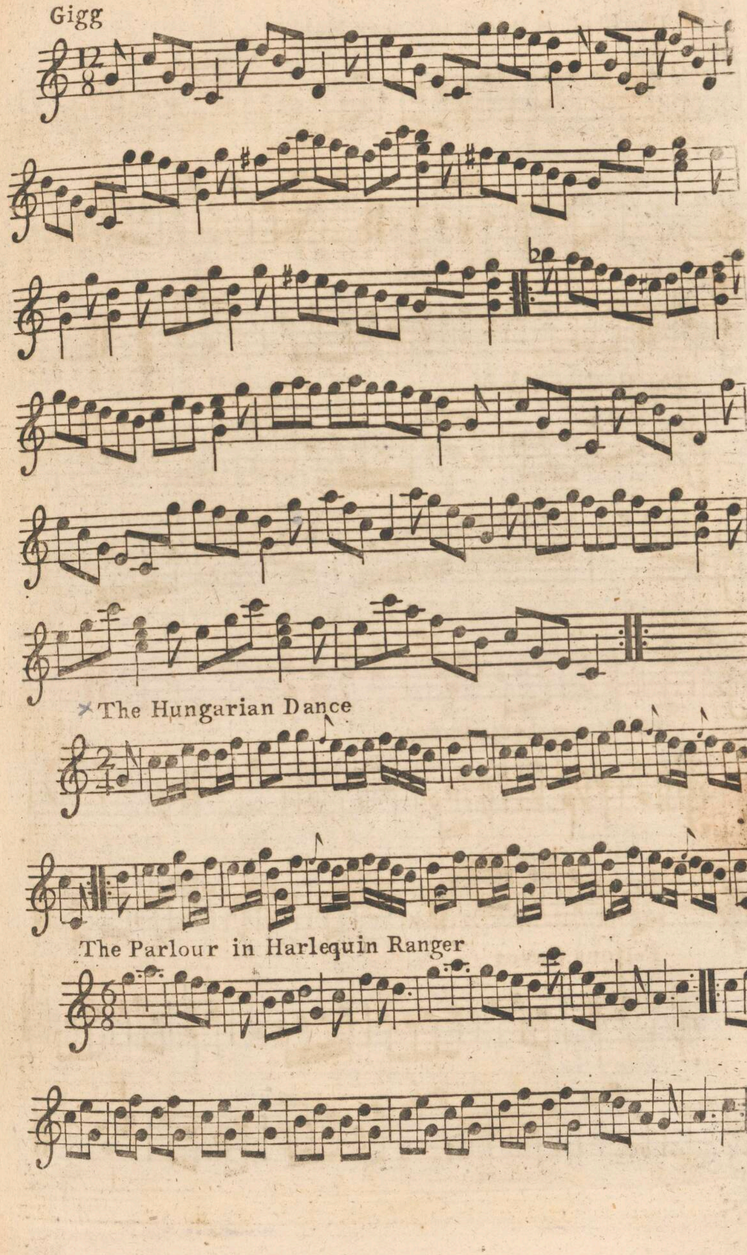


La Double Entender





Gigg

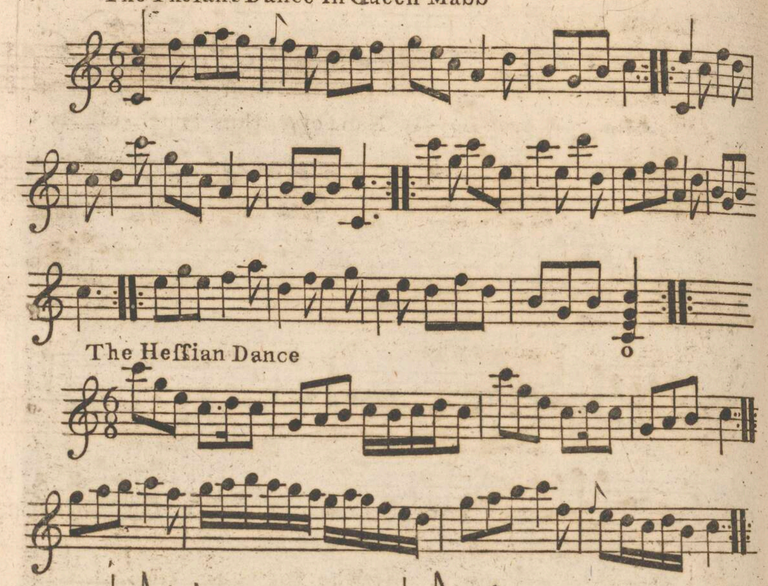


The Hungarian Dance



The Parlour in Harlequin Ranger

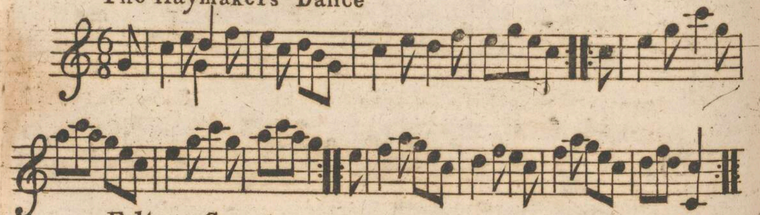
The Phefant Dance in Queen Mabb
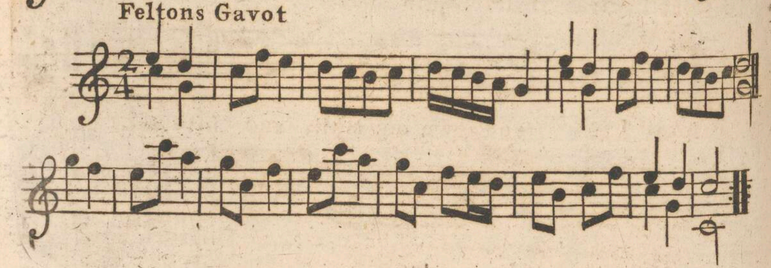


The Heffian Dance



The Haymakers Dance
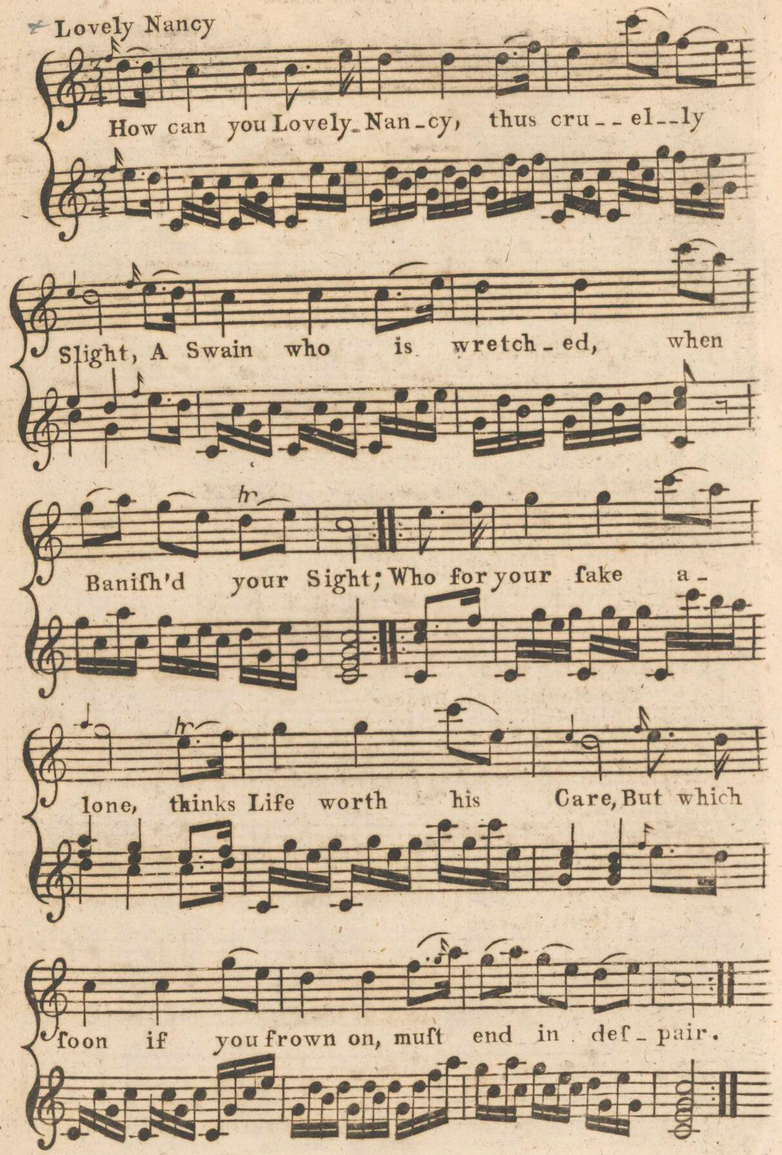


Feltons Gavot





Lovely Nancy



(Sung by Mrs Baker in Midas)

If the Swain we ſigh for preſs us, Oh how pleaſing

'tis to pleaſe, If the fright we loath addreſs us, How de-

light ful 'tis to teaze, If the fright we loath ad-

dreſs us how - - de - light - - - - - - - ful 'tis to teaze.

(Sung by Mrs Mattocks in Midas.)

In theſe greaſy Old Tatters his Charms brighter ſhine,

then his Guitar he clatters with Tinkling divine, But my

Siſter, ah! he kiſs'd her, and me he paſs'd by, I'm jealous of ye

Fellow's bad Taſte and blind Eye, But my Siſter, ah! he kiſs'd her, &

me he paſs'd by, I'm jealous of the Fellow's bad Taſte & blind

Eye, I'm jealous of the Fellow's bad Taſte and blind Eye.



The Bird

The Bird that hears her neſtlings cry, and flies abroad for

Food, Returns im patient thro' the Sky to nurſe her callow

Brood, The tender Mother knows no Joy, but bodes a

thouſand harms, and ſickens for the dar - - - - ling

Boy, while ab - - - - - - - ſent from her Arms.

(The way - - to keep him)

Ye Fair poſſeſs'd of e - v'ry Charm, To captivate the
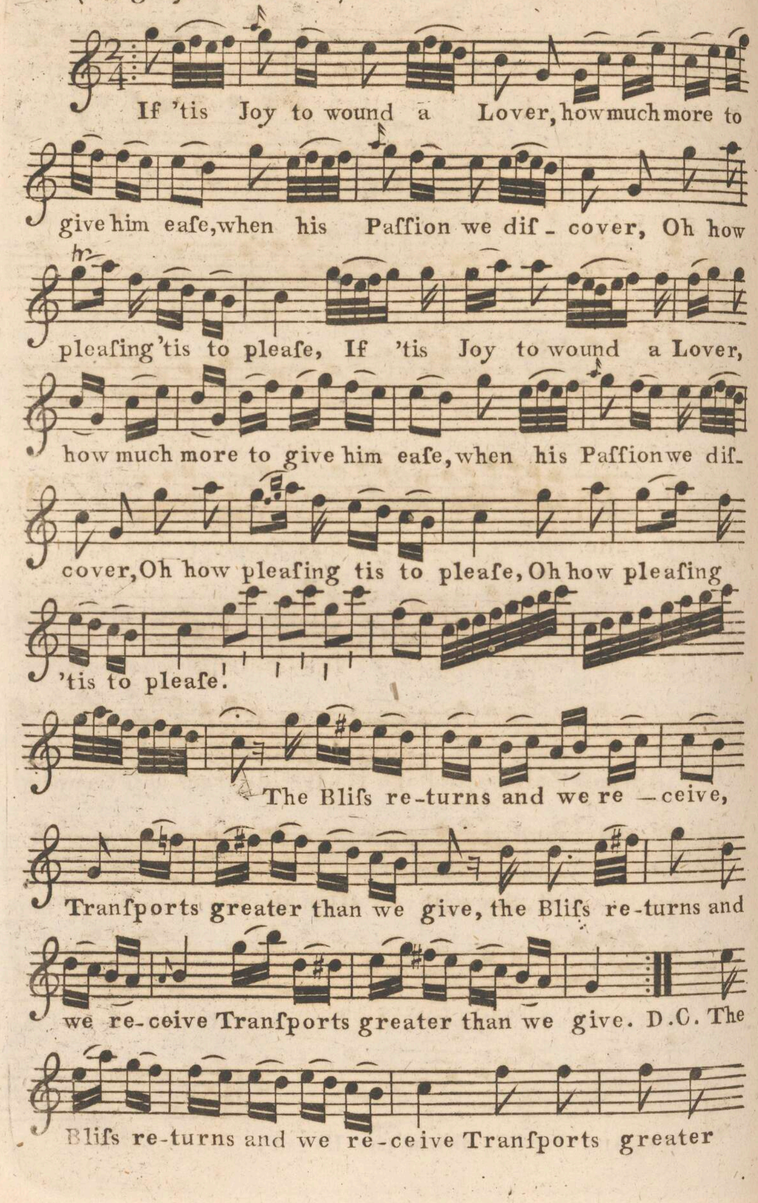
Will, Whoſe ſmiles can Rage it ſelf diſarm, Whoſe frowns at

once can Kill, Say will you deign the Verſe to hear, Where

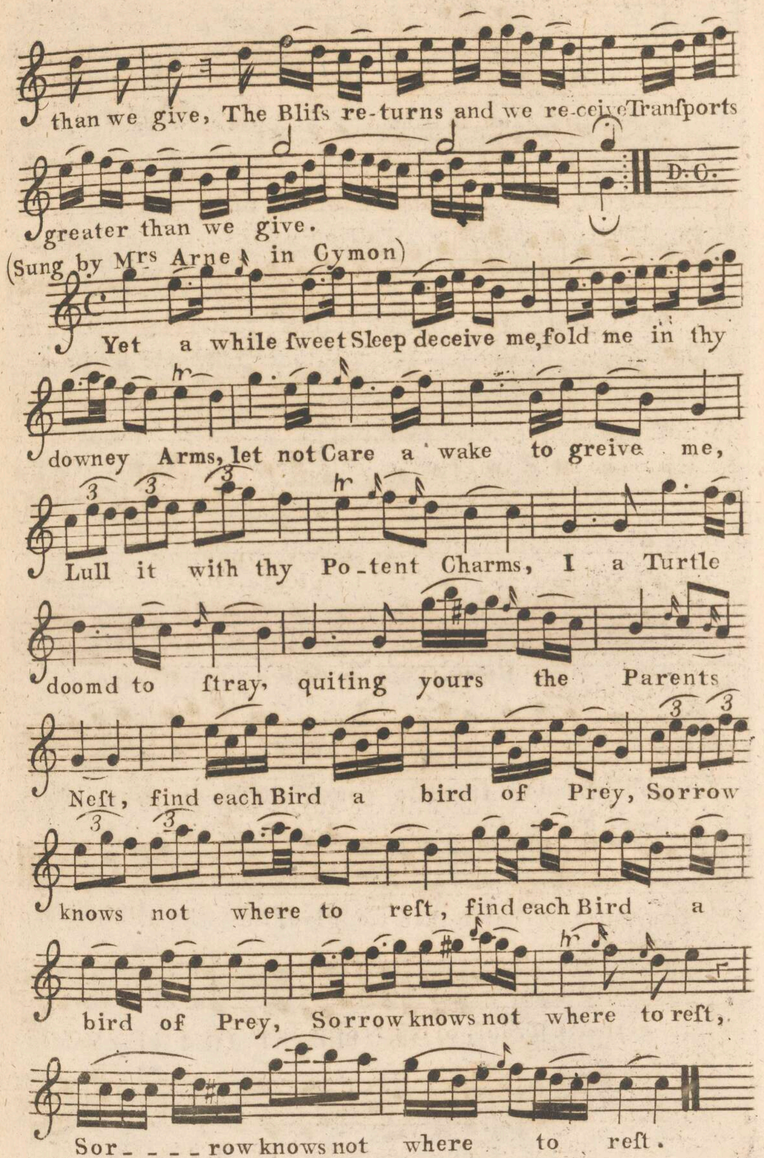
Flatt'ry bears no part, An honeſt Verſe that flows ſin-

cere, And candid from the Heart.

(Sung by Mrs Pinto)





(Water parted)

Water parted from the Sea - - May increase y
Ri-vers Tide, To the bubling fount may flee - -
or thro' fer-tile Val-lies glide, Tho' in search of
soft re-pose, thro' the Land 'tis free to roam,
Still it murmurs as it flows, panting for its
na - - - tive Home. Tho' in search of soft repose
thro' the Land 'tis free to roam, still it mur - - murs
as it flows, pan - - ting for its na - - tive Home.

(Jockey)

My Jockey is the blitheft Lad that ever Maiden
wood, When he appears my Heart is glad, for he is
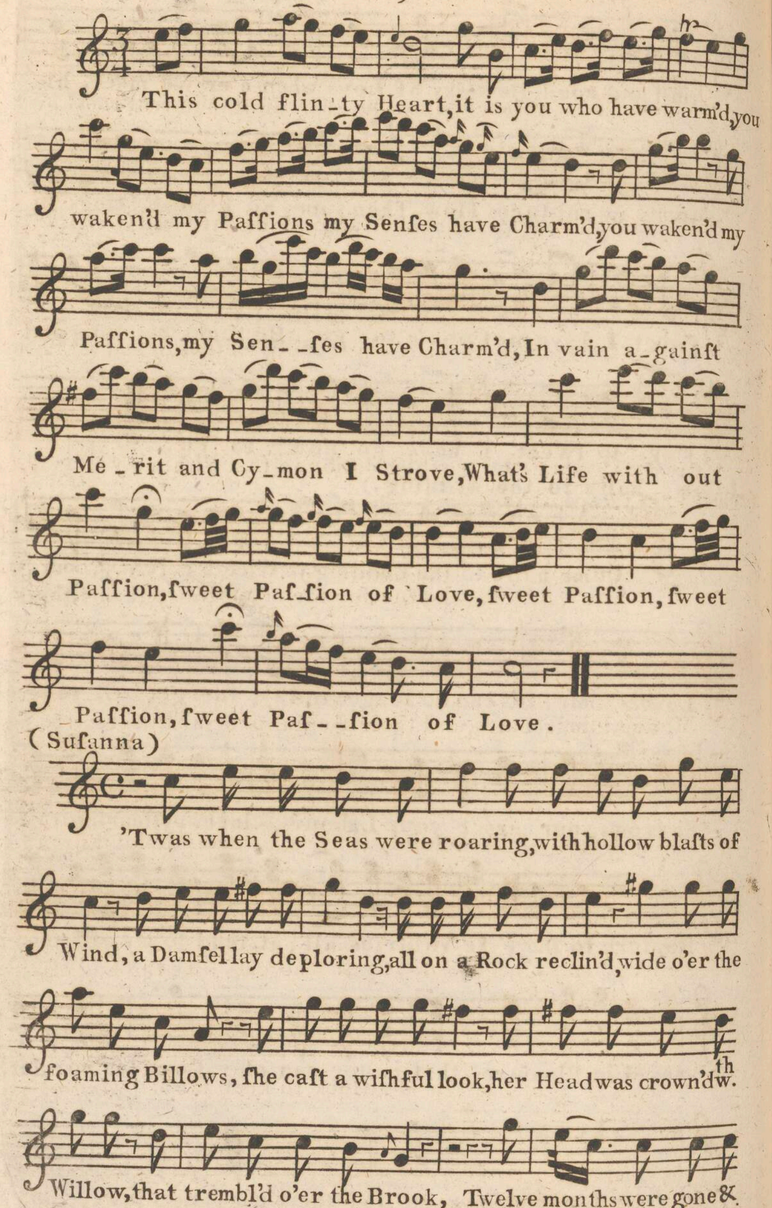


kind and good, He talks of Love when e'er we meet, his
Words in raptures flow, Then tunes his Pipe and ſings ſo
ſweet, I have not pow'r to go, He tunes his Pipe and
ſings ſo ſweet I have no pow'r to go.

(Come haſte to the Wedding.)

Come haſte to the Wedding ye friends & ye Neighbours, y
Lovers their Bliſs can no longer delay, for-get all your
Sorrows, your cares & your Labours, & let ev'ry Heart beat with
Rapture to Day; Ye Votaries all, at-tend to my call, come
revel in Pleaſures that never can cloy, Come ſee rural fe-
li-ci-ty, which Love and Innocence ever enjoy.

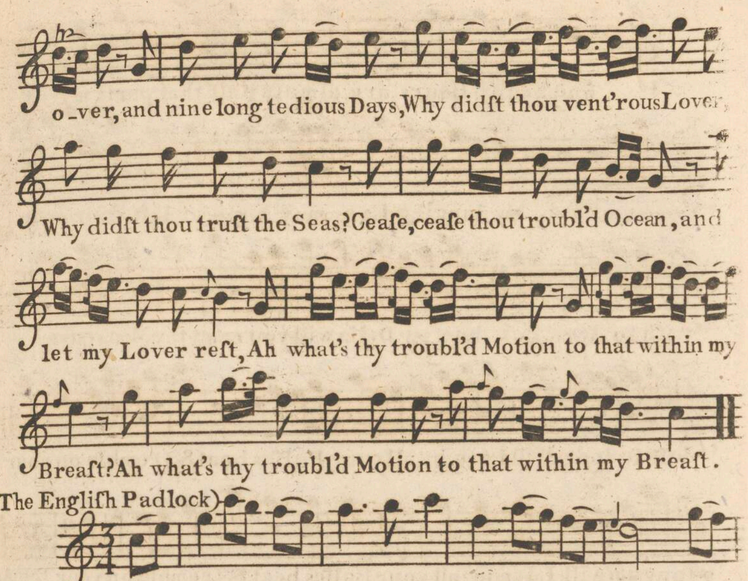
(Sweet Paſſion of Love)



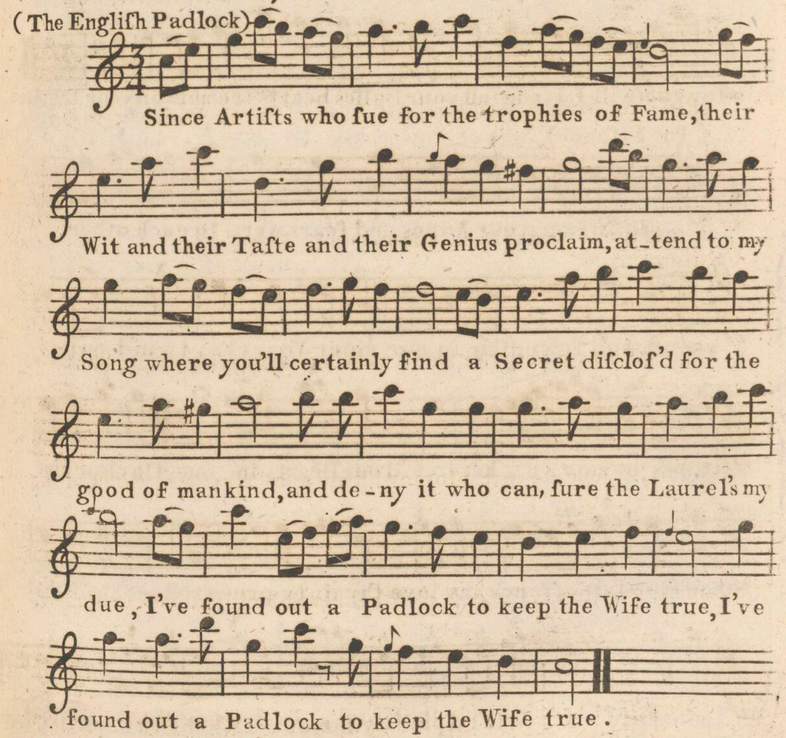

(Suſanna)






(The Engliſh Padlock)



(The Heavy Hours)

The heavy Hours are almoſt paſt that parts my

Love and me, My longing Eyes may hope at laſt their only

wiſh to ſee, But how my Delia will you meet the Man you've

loſt ſo long, Will Love in all your Pulſes beat & tremble on your

Tongue? will Love in all your Pulſes beat & tremble on your Tongue.

(In Infancy)

In Infancy our hopes and fears were to each other

known, And friendſhip in our riper Years has twin'd our

Hearts in one - - - has twin'd our Hearts in one, Oh clear him

then from this offence, thy love thy duty prove, reſtore him with that

Innocence which firſt inſpir'd my Love - - - which firſt inſpir'd my Love.



In the Repriſal

From the Man whom I Love tho my Heart I diſguiſe, I will

free-ly diſcribe the Wretch I deſpiſe, and if he has

Senſe but to balance a Straw, he will ſure take the

Hint from the Picture I draw, and if he has ſenſe but to

ba-lance a Straw, he will ſure take the hint from the

Sym

Pic-ture I draw.

Cotillon La Promenade

Slow

Tis not wealth it is not birth can Value to the

Soul con - -vey, Minds pof - -feſs Su - perior

worth, which chance nor gives nor takes a way,

Chance nor gives nor takes a way- - - - - - - - nor

takes a -way. Like the Sun true merit ſhowes, by

Nature warm by Nature bright, with in - bred

flames he nobly glows, with in - - bred flames

he no - bly glows, nor needs the aid of

bor - -rowd light, nor needs the Aid of

bor- -rowd light.



Lively

The honeſt Heart whoſe thoughts are clear, From

fraud diſguiſe and guile, Need nei - ther fortune's

frowning fear, nor court the Har - lots ſmile. The

greatneſs that would make us grave, is but an emp - ty

emp - ty thing, what more than mirth would mortals have, what

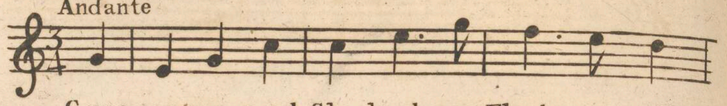
more than mirth would mortals have, The chearfull chearfull

Man's a King, The chearfull Mans a King.
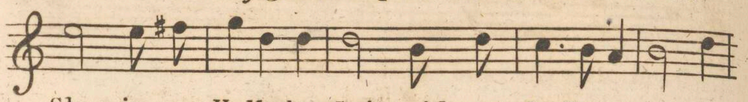
Cotillon Lanoine

## In the Winters Tale

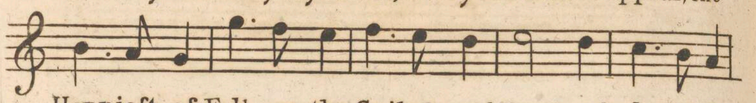
Andante



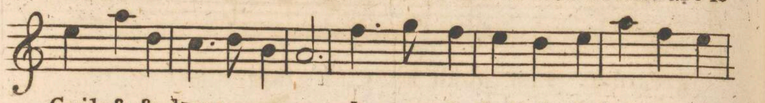
Come come my good Shepherds our Flocks we muſt
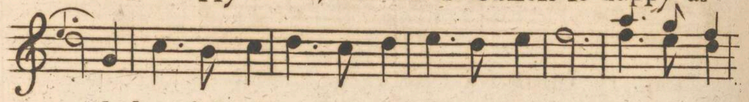


Sheer, in your Hollyday Suits, with your Laſſes appear, the



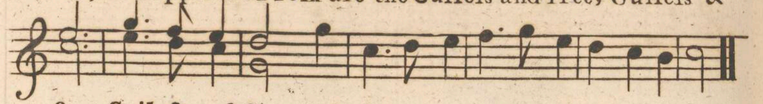
Happieſt of Folk are the Guileſs and free, and who are ſo



Guileſs, ſo happy as we, who are ſo Guileſs ſo happy as
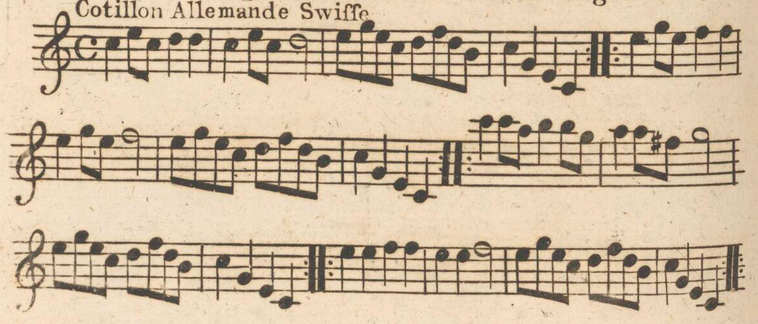


we, the happieſt of Folk are the Guileſs and free, Guileſs &



free Guileſs and free, and who are ſo Guileſs ſo happy as we.

We harbour no Paſſions by Luxury taught
We Practiſe no arts with Hypocricy fraught
What we think in our hearts you may read in our Eyes
For knowing no falſhood we need no diſguiſe.

Cotillon Allemande Swiſſe



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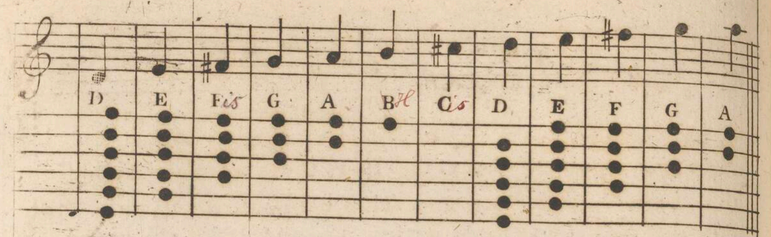
# *INSTRUCTIONS*

## For the

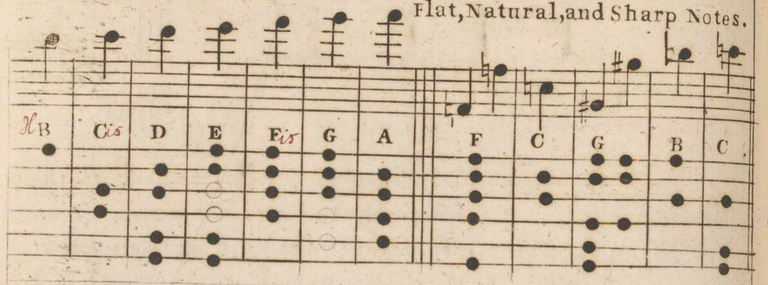
# FIFE

The firſt thing to be learned on this Inſtrument, is the Blowing or filling it ſufficiently to ſound the Notes clear and diſtinct, Obſerve therefore your Lips muſt be cloſe except Juſt in the middle to give Paſsage to the Wind, and likewiſe contracted ſmooth and even. Then reſting the Fife Juſt under the opening of the Lips, place the Mouth Hole of the Fife opoſite this opening and blow aſlant into the Hole, turning the Fife out-ward or in-ward 'till you can make it Sound. It's not a great quantity of wind that is wanted to make the Fife ſound, but the manner of diſpoſing of it, leting it come out quick and in as ſmall a quantity as is neceſsary according to the height of the Notes you want to play, the lower the Notes are the more gently you muſt blow, and the higher they are the ſtronger.

When you can make the Fife ſpeak put down the three firſt Fingers of your left Hand upon the three Holes neareſt the mouth-Hole, and the three firſt Fingers of your right hand upon the other three Holes, placing your Thumbs on the opoſite ſide between each of the two firſt Fingers taking care to ſtop the Holes firm and cloſe. then blow gently and you ſound the Note D. To ſound E. take off the third Finger of your right Hand and ſo on for the other Notes as you'll find in the following Scale.




Flat, Natural, and Sharp Notes.



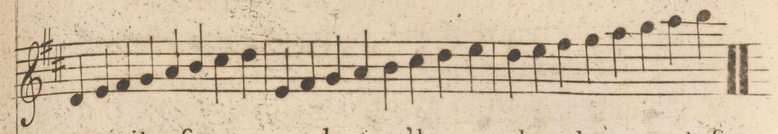

The ſix Dots underneath the Note D. repreſent the ſix Holes of the Fife ſtop'd, where there are no Dots the Fingers are to be taken off thoſe Holes .

All the Notes above C. are call'd in Alt, to diſtinguiſh them from thoſe below, of which they are only a repetition, and thoſe above C. in Alt are call'd double D. double E. double F. and double G. in Alt .

When you can ſound the Notes of the firſt Octave try e next, to perform which you muſt draw your Lips tighter and let the wind come finer and ſtronger . when you have learn'd that try at the remainder ſtill forcing the wind out ſtronger, and then Practice the whole from bottom to top and top to bottom untill you have learn'd every Note perfect and can play all the Notes in the Gamut without ſtopping . don't attempt to play any ſort of Tune until you have perfectly learn'd the Gamut and do thoroughly underſtand the Characters thereunto belonging .

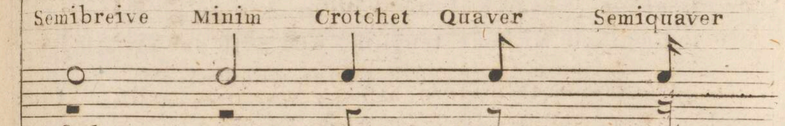
An Octave is eight Notes either aſcending or deſcending as from D. to D. from E. to E. from F. to F. and ſo on, as you will ſee in the following Example .





The Tails of Notes may be turn'd upward or downward for the conveniency of tying together, thoſe above the middle Line being turn'd down and thoſe below turn'd up, only that they may be kept as much within the middle of the Lines as poſsible . The different Characters made uſe of in Muſick with their names are as follows . A Cliff a Sharp ♯ . a Flat ♭ . a Natural ♮ . a Slur a Shake tr. a Pauſe 𝄐 a Repeat 𝄆 𝄇 a Direct 𝄻

A Bar A double Bar




Reſts belonging to each Note .

The following Characters are uſed for ſhewing the Time Common Time is mark'd thus C or ¢ ↀ or with Figures as thus $\frac{2}{4}$ or $\frac{4}{8}$ and Triple Time in this manner $\frac{3}{2}$ — $\frac{3}{4}$ — $\frac{3}{8}$ or thus $\frac{9}{4}$ — $\frac{9}{8}$ — $\frac{9}{16}$ — $\frac{6}{8}$ and $\frac{12}{8}$ .

Explanation of the above Characters

A Cliff is always plac'd at the beginning of the Stave with the wideſt part of it acroſs the ſecond of the five Lines, and known by the name of the Treble or G. Cliff becauſe the Line on which it ſtands is call'd G: which no other does but itſelf .

A Sharp when placed on any Line or Space at the beginning of the five Lines, ſhews that all the Notes upon that Line or Space muſt be play'd half a Tone ſharper or higher than it is in the Natural Scale and likewiſe, whenever you ſee it placed before one or more Notes in any other part of a Movement, it ſignifies that all the Notes that comes on that Line or Space muſt likewiſe be play'd half a Tone

ſharper until it is contradicted by a Natural ♮ .

A Flat, when plac'd on any Line or Space at the begin-ning of the Five Lines, ſhews that all the Notes upon them Lines or Spaces muſt be play'd half a Tone lower than they naturally are, and likewiſe when it is plac'd before one or more Notes in any other part of a Movement it ſhews that all the Notes upon that Line or ſpace on which it is plac'd are likewiſe to be played half a Tone flater or lower then they are in the natural Scale until it is contradicted by a Natural . ——

The meaning of a Natural is, when any one or more Notes have been made ſharp or Flat by the two Characters above mention'd it reduces thoſe Notes to their natural Tone .

A Slur is part of a Circle, when plac'd over the Heads of any Number of Notes, it ſhews that all them Notes are to be play'd without tonguing and with one breath .

A Shake, is a Character that when plac'd over a Note ſhews that that Note muſt be ſhaked, in order to perform this you muſt ſhake the next Note above, which is done by moving that Finger off and on as quick as you can ſhake it but be ſure to let the real Note be heard at laſt.

A Pauſe is the next Character, which ſignifies that at ſuch a mark all the Performers in a Concert muſt ſtop, letting the Tone die away gradually with a total ceſsation thorough the whole Band, and it is often placed over a Note at the end of a movement ſignifying that the Tune or movement ends there . ——

A Repeat ſignifies that ſuch a part of a Song or Leſſon muſt be play'd twice over from the place whereon it is ſet . ——

A Direct is placed at the end of a ſtave to ſhew the place of the firſt Note in the next Stave . ——

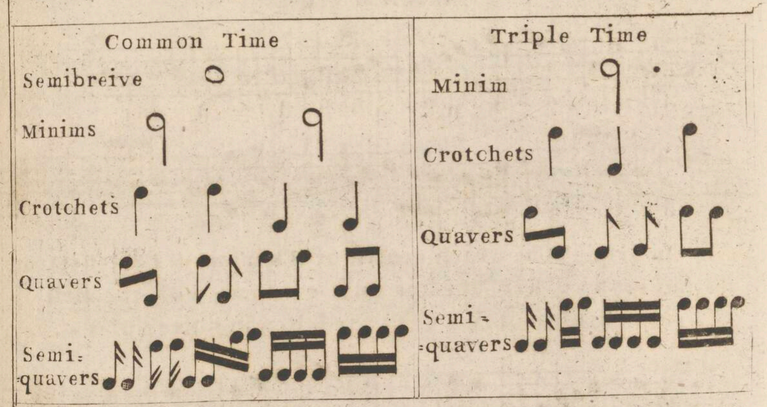
A Diminutive Note or Grace marked thus ♩♪♪ is ſet before a real Note and is only meant to prepare that real Note and not reckoned into the Time . ——



A ſingle Bar is placed acroſs the five Lines and ſerves to divide and regulate the Time . ——

A double Bar is alſo placed acroſs the five Lines . this ſhews and divides the firſt part of any Movement from the ſecond and if there are two Dots on each ſide, it ſhews that ſuch part or parts are to be played twice over before you go to the ſecond and likewiſe the ſecond Part to be played twice over before you begin again at the firſt, but when you ſee two Dots but on one ſide of the double Bar you muſt play that part on which ſide they ſtand, but once over . —— When you ſee the word Da Capo placed at the latter end of a Movement, it ſhews that you begin again and end with the firſt Part, over the laſt Note of which you generally find a Pauſe 𝄐 . ——

Example of the Time




Explanation of the Time

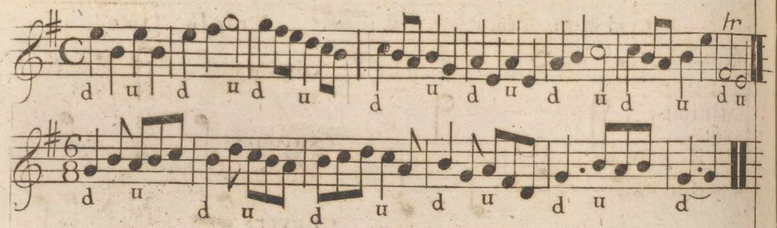
Common Time conſiſts of an equal number of Minims Crotchets or Quavers in a Bar, how many each Bar contains may be known at the firſt ſight by looking how it is Mark'd at the beginning of every freſh Movement, if it is mark'd with a Character ſomething reſembling a C. which Character you'll find deſcribed at the beginning of theſe Inſtructions

there are two Minims or 4 Crotchets, I don't mean that the Bars thro' the whole Movement consists of them very Identical Notes only, but equal to them in point of Time. the next sort of Common Time is mark'd thus $\frac{2}{4}$ which shews there are two Crotchets or 4 Quavers in a Bar. ———
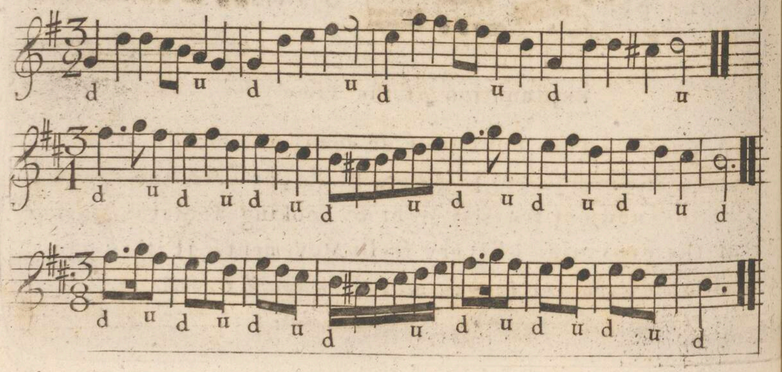
Triple Time consists of either 3 Minims 3 Crotchets or 8 Quavers in a Bar, and is to be known by these as follows $\frac{3}{2}$ signifies 3 Minims $\frac{3}{4}$ three Crotchets $\frac{3}{8}$ three Quavers $\frac{9}{8}$ nine Quavers $\frac{6}{8}$ six Quavers $\frac{12}{8}$ twelve Quavers in a Bar.

In order to keep regular Time in the performance of Musick, you must accustom your selfto keep a motion with your Toe. when Musick consists of an even number of Crotchets or Quavers in a Bar, your Toe must go down with the first note in ev'y Bar and rise at the half or middle, as in the following Examples where the Letter (d) shews where it must go down and the Letter (u) where it must rise. ———

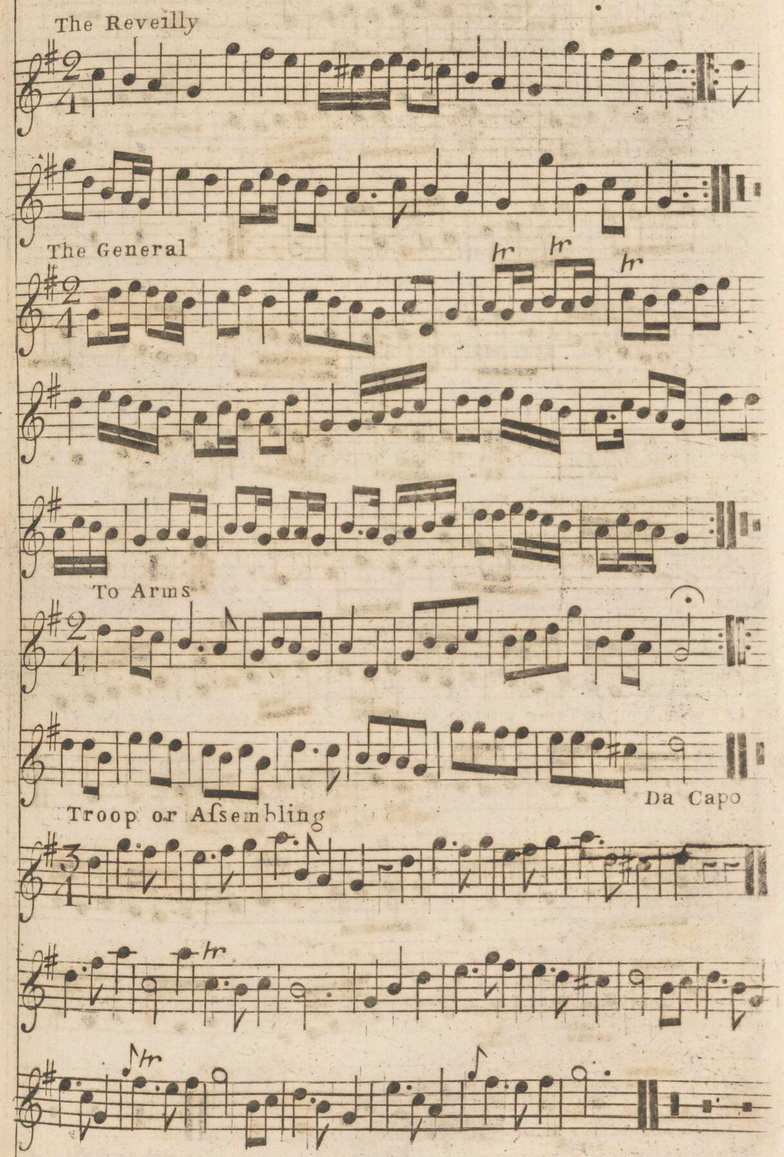
EXAMPLE




In Triple Time which consist of 3 Minims 3 Crotchets or 3 Quavers in a Bar the Toe must go down with the first and rise with the third as in the following Examples.




# The English Duty



Doublings of the Troop

Troop

Doublings

Troop for the Colours

Doublings when Colours is receiv'd

Troop

Doublings

Troop

Doublings

Grenadiers March



Foot March 8 Divisions

The Retreat

Taptoo

End of the Engliſh Duty

## The SCOTCH DUTY

The Reveilly

The General

To Arms



Grenadiers March

Foot March

Retreat

Taptoo

The Drums Call

End of the Scotch Duty

Rogues March



A Scotch Reveilly

To Arms

The Queen of Hungarys Tattoo

The Heſsian Tattoo

Tattoo. (the first part to be continued while the Drum rolls)

The French Troop

The Dead March

The Singling of a Troop by Mr Weideman



Foot March

The Bank

Singlings of Johnsons Troop

D: Capo

Doublings of Johnsons Troop

The Singlings of Pools Troop

The Doublings

The Taptoo

larch in Scipio

Last Part but once

Prince Eugene's March

The Marquis of Granby's March

Count Saxe's March

March in Judus Mackabeus

General Wolfes March



Captain Moneys March

Prince Ferdinands March

## Lord Loudons Grenadiers March

## The Turks March

1st 2d

## The Train of Artillerys Grenadiers March



## The Foot March

1 2d 3d 4th 5th 6th 7th 8th

## The Hefsian Dragoons March

A Turkish March

Count Browns March

Pioneers March

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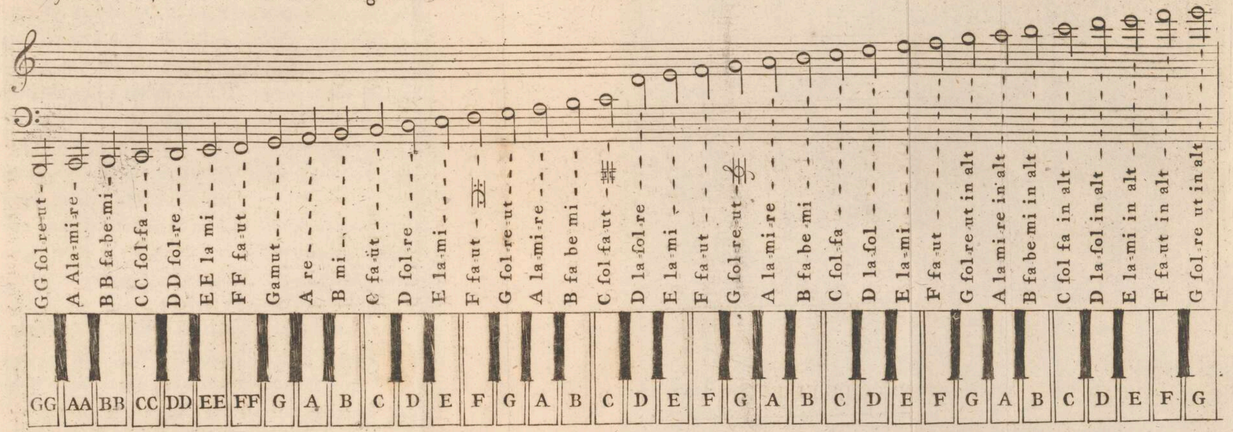
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Before you can attain to play on the Harpſichord or Spinnet, You muſt learn the Gamut or Scale of Muſick by Heart, with the Names of the Notes, and what Lines and Space they ſtand on, In order to which you muſt know that all Leſſons for theſe Inſtruments 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 Eight 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.

Obſerve in the foregoing Example of the Gamut, 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. and A ſerves both for G. ♯. and A. ♭. the ſhort Key between A. and B. ſerves alſo for A. ♯. and B. ♭. &c. for the reſt. —

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

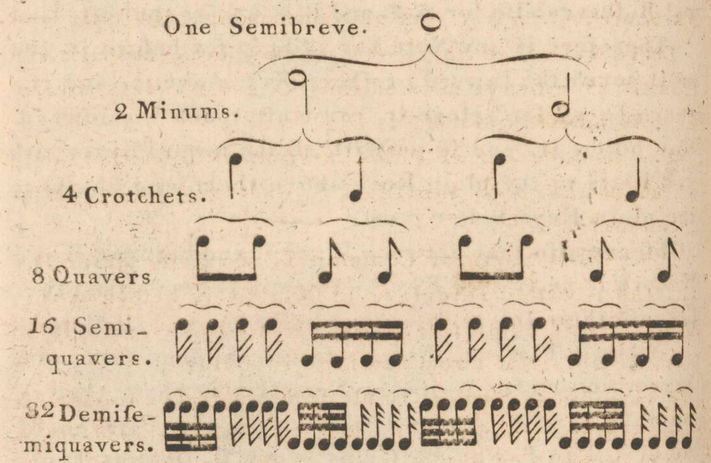
Obſerve alſo that between B and C and between E and F there is no inward Key, as there is between the others becauſe their Intervals are naturally but an half Note. —

When a Flat or Sharp is ſet at the Beginning of a Stave, you muſt play every Note flat or Sharp that is on that Line or Space, For Example, if a Flat ſhould be placed in B. you muſt play every B. in your Tune flat, unleſs contradicted by an accidental Sharp, the ſame holds good in Reſpect to Sharps. ——

There is another Character called a Natural and made thus ♮ and is uſed to contradict thoſe Flats or 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 Gamut, for Example, If a Flat were ſet in B. at the Beginning of a Tune, it cauſes all the Notes of that Name to be flat: and if this Character comes before ſome one or more of theſe Notes it is uſed inſtead of a Sharp, but if Sharps are ſet at the Beginning then it is uſed inſtead of a Flat.

## Of Notes and their Lengths

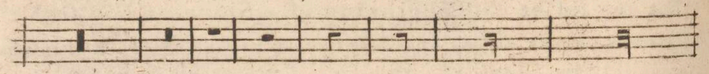
There are Six Sorts of Notes now in Uſe, which are a Semibreve 𝅝. a Minum 𝅗𝅥. a Crotchet ♩. a Quaver ♪. a Semiquaver 𝅘𝅥𝅯. and a Demiſemiquaver 𝅘𝅥𝅰. their Proportions to each other are theſe a Semibreve as long as two Minums four Crotchets, eight Quaver, Sixteen Semiquavers, or thirty two Demiſemiquavers. as.



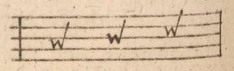

There are Characters alſo for denoting Silence called Reſts or Pauſes which are theſe following.

Example.

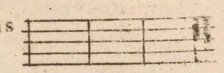
4 Semibr. 2. 1. Min. Crotc. Quav. Semiquav. Demiſemiquav.



There are yet other Characters uſed in Muſick ſuch as Directs which is uſually put at the end of a Stave to direct to the 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 are 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 Semibreve.

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

The third Sorts of Common Time is the quickeſt of all, and is called retortive Time. thus is known by this Mark Ↄ. this 2. or this $\frac{2}{4}$. but when it has this laſt Mark, there's but two Crotchets in a Bar.

There are three Sorts of Triple Time, the firſt and ſloweſt contains three Minums 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 $\frac{3}{4}$
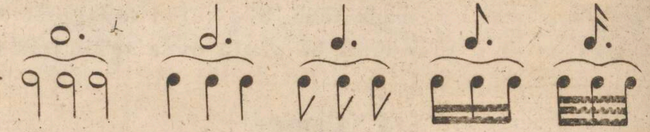
The third Sort is the quickeſt of all and contains three Quavers in a Bar, known by $\frac{3}{8}$

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 nine Crotchets or nine Quav. in a Bar.

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

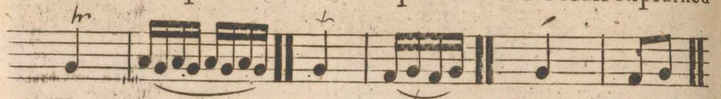
Note when there is a Point added to any Note it makes it half as long again.

## Example.

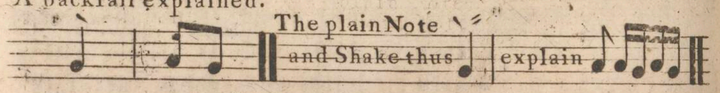


## Of the Graces

A Shake is marked thus, explained. A Beat. explained. A forefall explained



A backfall explained.
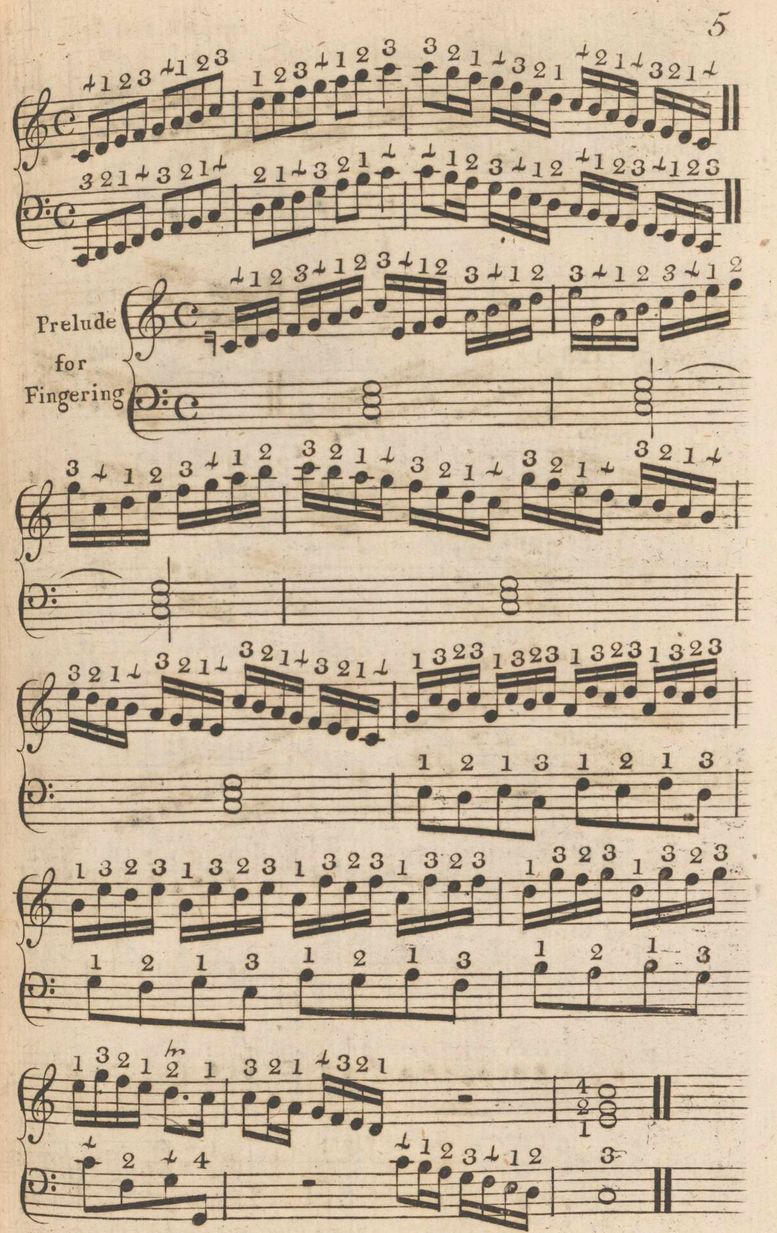






Obſerve that you always ſhake from the Note above and beat from the Note or half Note below according to the Key you play in.

## 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. where this mark ⅄ is place over the Note you muſt play the Thumb; figure 1 the firſt Finger; 2 the ſecond; 3 the Third; and 4 the little Finger.
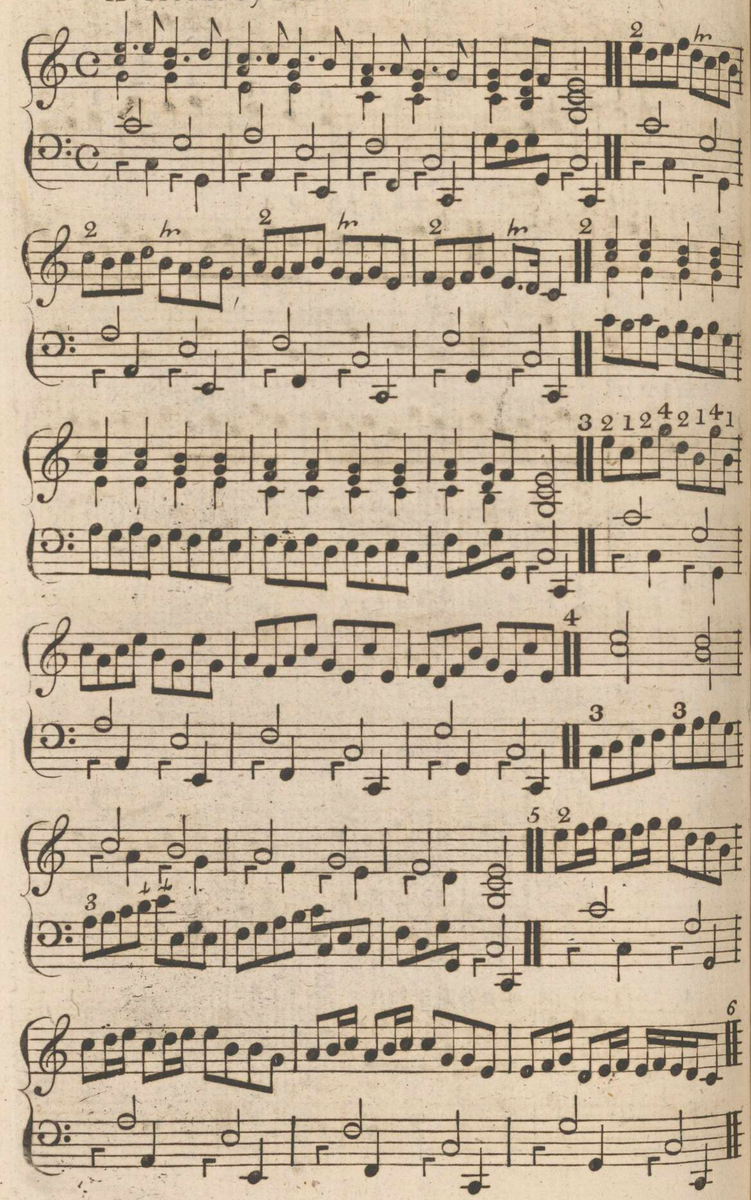




Prelude

Foot's Minuet
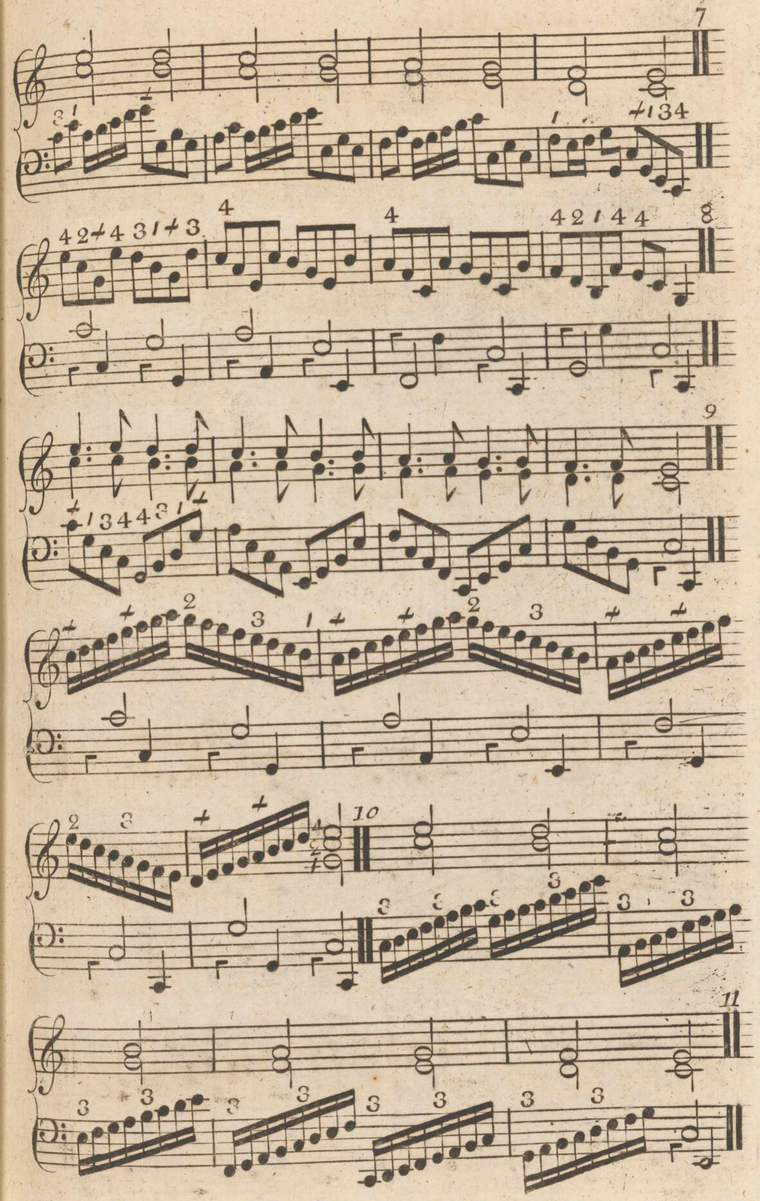
Aurettis Minuet
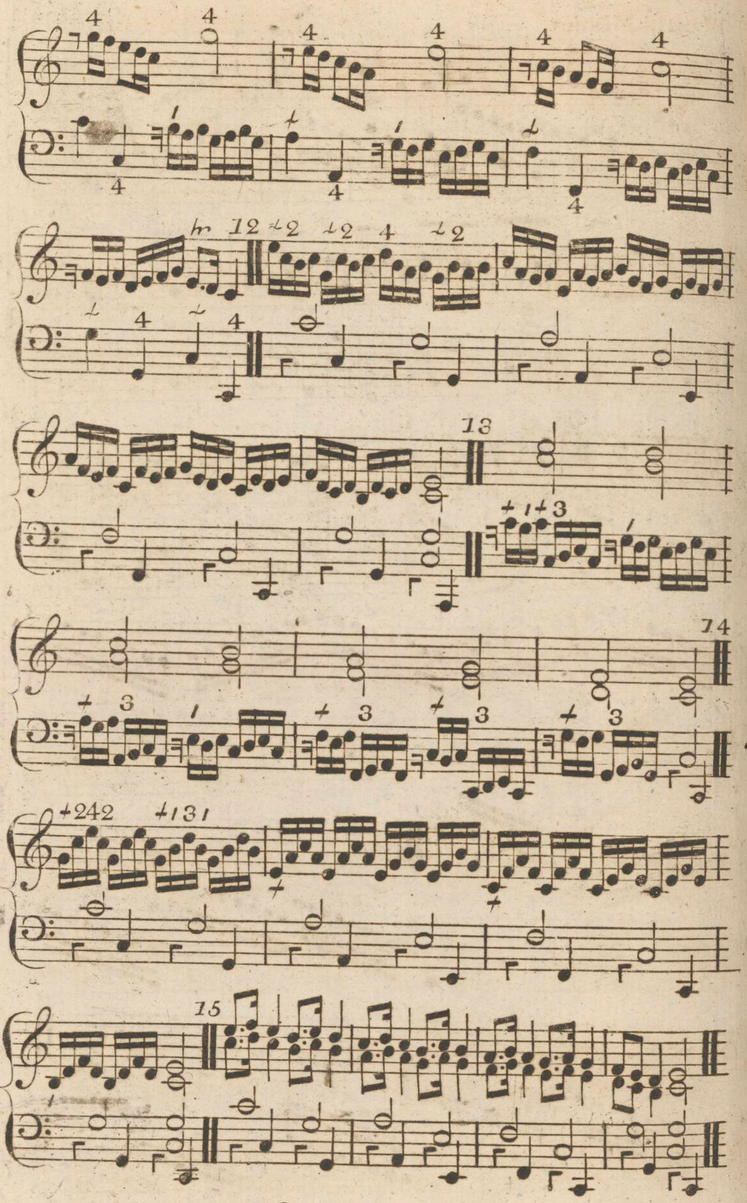
Gavot

A Ground by I Clarke



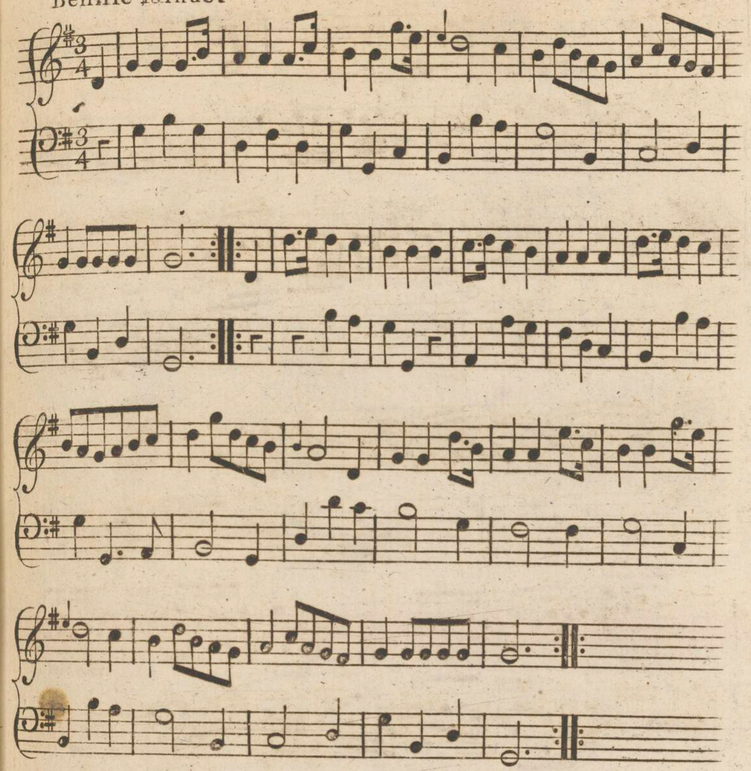




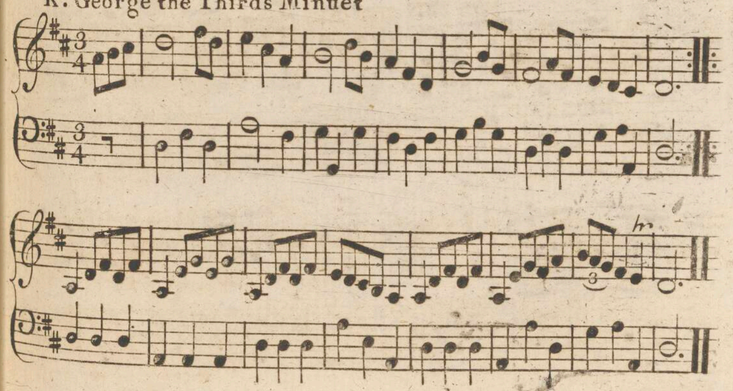




Bellisle Minuet



K: George the Thirds Minuet



Minuet in Samſon



The Dorſetſhire March.

In Infancy

Sy.

My Banks



Sy.

Soft pleasing Pains

Tender

Where shall Celia fly for Shelter.

Andante Sy-

S.

P. So.

S.

Sy

f.

P So.

P

Sy.

f.

f.

So.

P
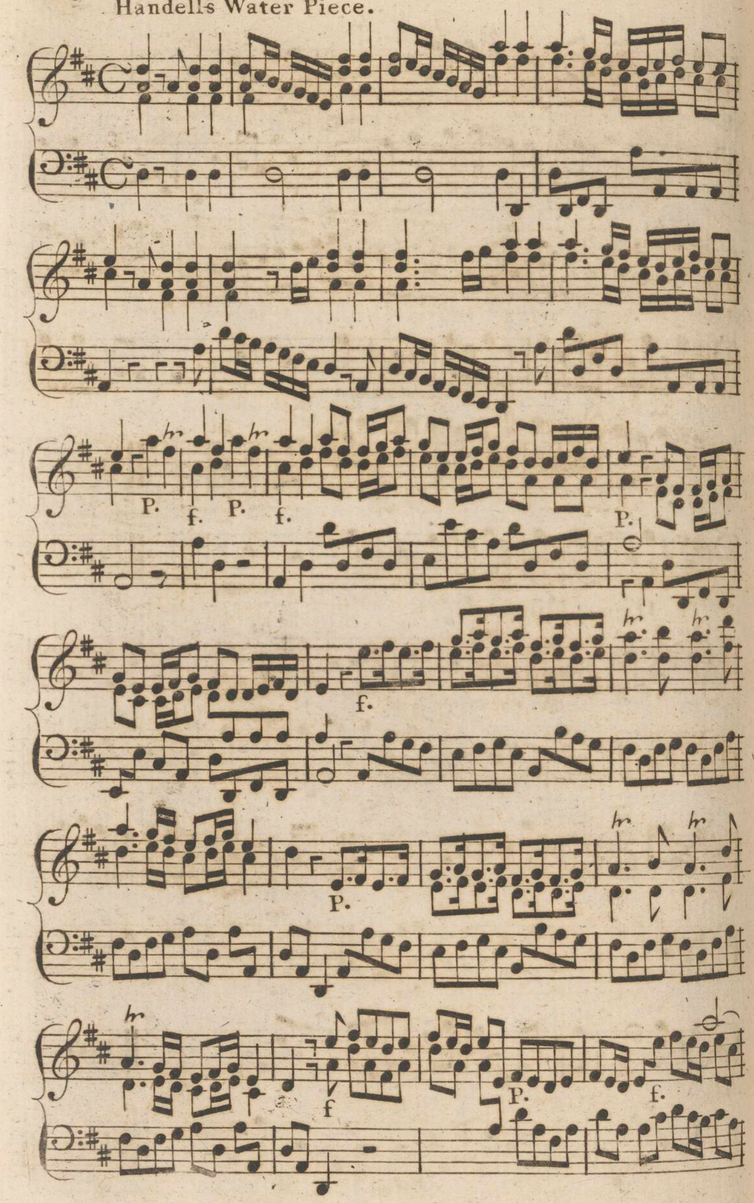
P
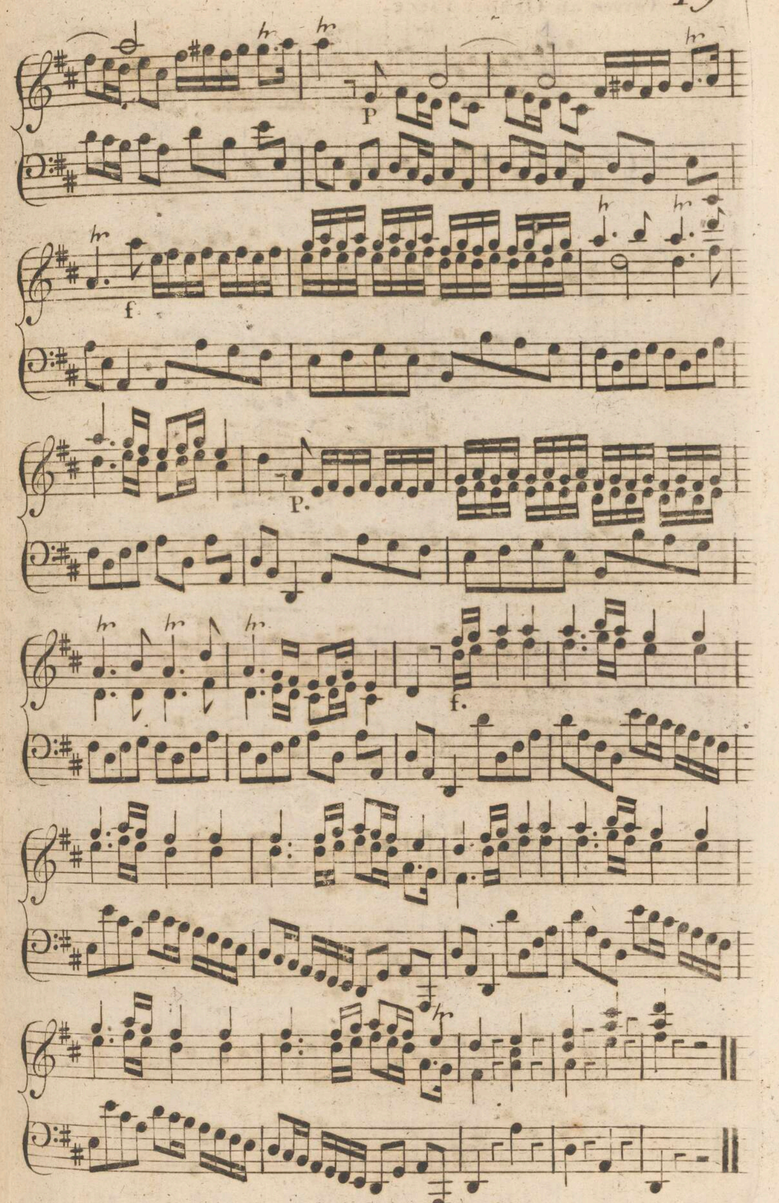


Sy-

The Queens Minuet
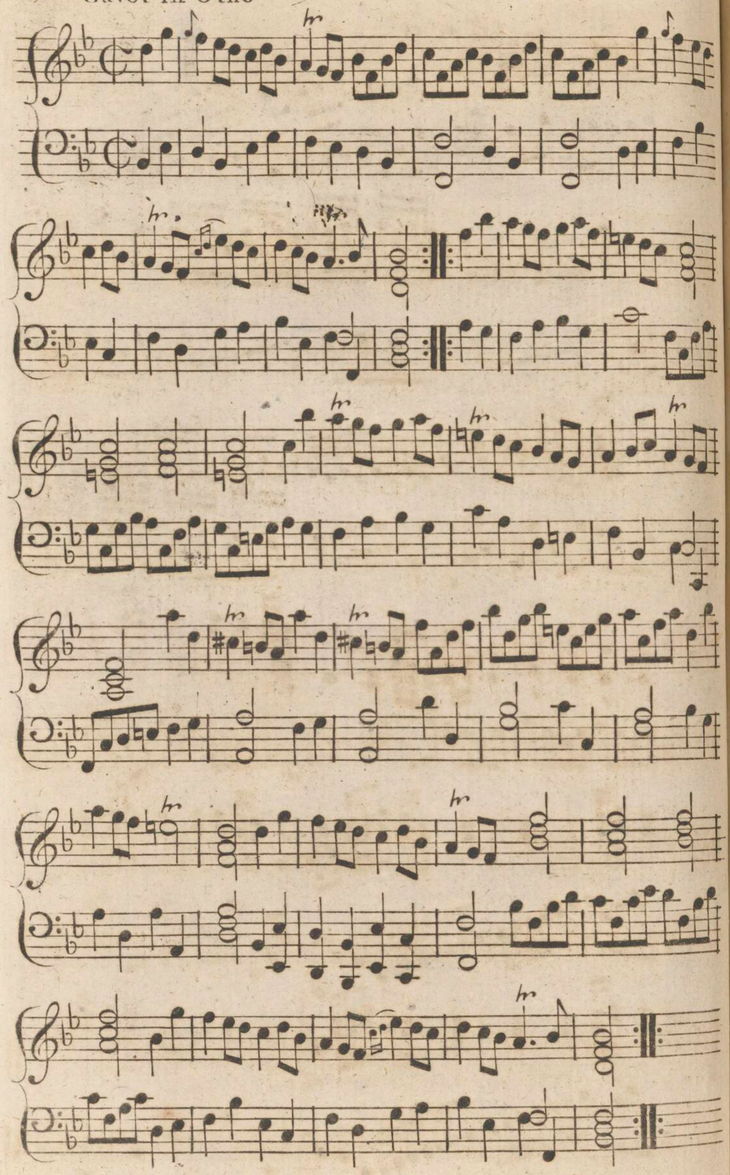
## Handell's Water Piece.








Gavot in Otho
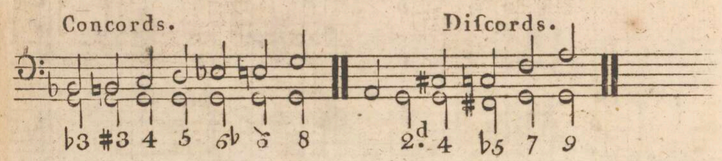




# RULES

## For attaining to play a THOROUGH BASS.

Muſick conſiſts of Concords and Diſcords. Concords are either perfect or imperfect: the perfect Concords are the Fifth and Eighth the imperfect Concords are the third fourth and Sixth.

Diſcords are the Second the Tritone or ſharp fourth the flat Fifth, the Seventh and the Ninth Although the ſecond and the Ninth are the ſame thing, yet their Accompanyments are very different.

Common Cords are the third Fifth and the Eighth there are two Sorts of Thirds and Sixes. (Viz) flat and ſharps A ♭ third contains four half Notes, and a ♯ third five: A ♭ Sixth contains nine half Notes, and a ♯ Sixth 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 Sixth, but if you play in a flat Key then a Sixth is required to the Second and Seventh above the Key unleſs mark'd otherwiſe. —

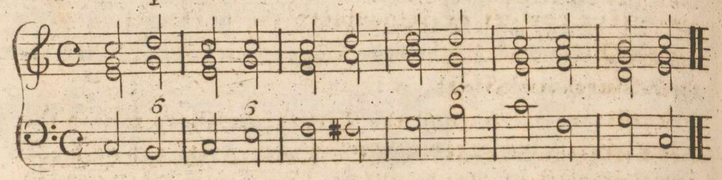
All Keys are either flat or ſharp, not by what Flats or Sharps are ſet at the Beginning of a Tune. but by the third above the Key.

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'd to the contrary.

All natural ſharp Notes require flat thirds and all natural flat Notes require # thirds B.E. and A are naturally ſharp in an open Key, and F. C. and G. are naturally flat.

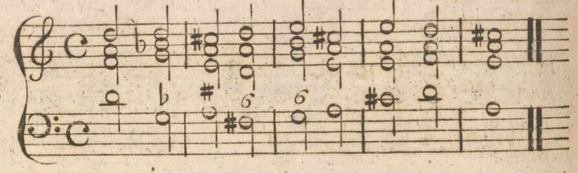
Example of Common Cords and natural Sixes.



A Sharp or Flat over or under any Note, ſignifies a ſharp or flat third to be play'd to that Note.
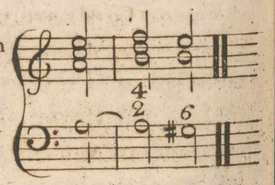
If a natural flat Sixth be requir'd to any Note, you may play either two thirds and one Sixth, or one third and two Sixes, but if the Sixth be ſharp the beſt way is to play third Sixth and Eighth.

Example.
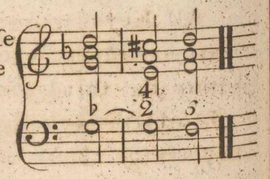


When you ſee the Second and fourth joyned together they are to be accompanied with the Sixth.

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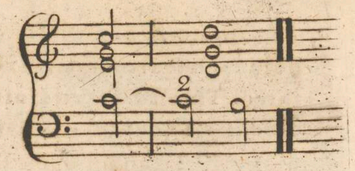


The ſecond and # fourth are likewiſe accompany'd with a Sixth this Paſſage alſo happens when the Baſs is a driving Note.

Example.

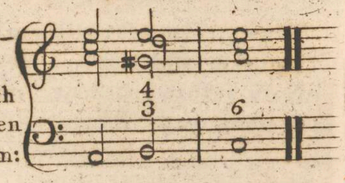




The ſecond is accompany'd with the Fifth and Ninth. Example.

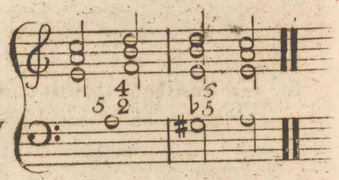


The third and fourth joyn'd together may be accompany'd either with a ſeventh or with a ſharp ſixth this Paſſage ſeldom happens but when the Baſs aſcends by Degrees. Exam:



The ♭ Fifth and Sixth joyned together muſt be accompany'd with a third. Example.

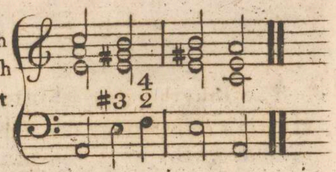
Here if you think fit you may add the Eighth. —



The natural Fifth and Sixth joyn'd together muſt alſo be accompanyd with the third and if you are minded to play full you muſt joyn the Eighth alſo.

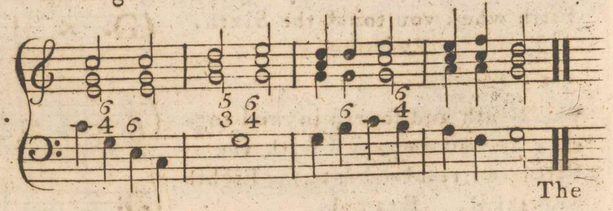
The extream # ſecond and fourth muſt be accompany'd with a ſeventh

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



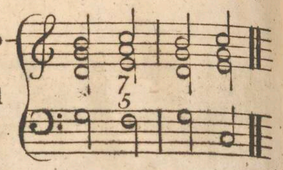
The Sixth and fourth joyned together are accompany'd two different Ways, If the Baſs deſcends by Degrees they are accompany'd with a ſecond, but if the Baſs lies ſtill, or aſcends or deſcends by Intervals they muſt be accompany'd with an Eighth.

Example.

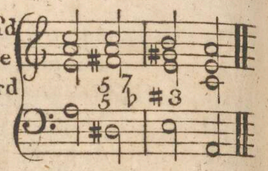


The
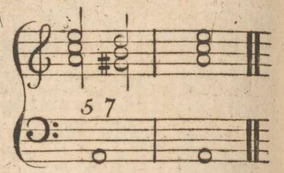
The Seventh and Fifth joyned together are accompanyd with the third. This Paſſage is often uſed before a Cadence. Example.



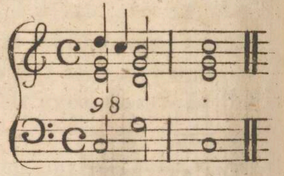
The extream ♭ ſeventh and ♭ fifth joyn'd together which are never uſed but the Note before a Cadence require a third to accompany them.
Example.
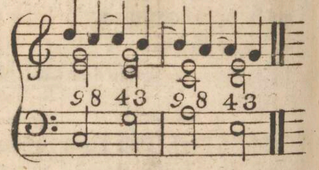


The ♯ Seventh when the Baſs lies ſtill muſt be accompany'd with the ſecond and fourth this ſeldom or never happens in a ſharp Key.
Example.



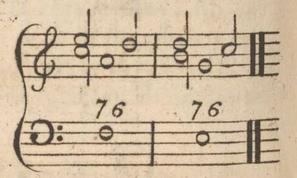
The Ninth reſolved into an Eighth muſt be accompany'd with a third and Fifth. Example.
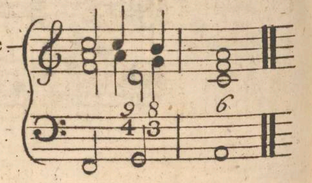


The fourth reſolved into a third is always accompany'd with a fifth and Eighth.
Example.



The Seventh reſolved into a Sixth may be accompany'd with a third and Fifth but you muſt drop the Fifth when you touch the Sixth.
Example.

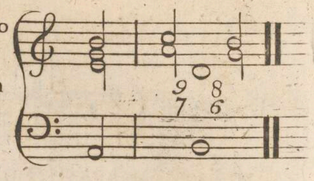


The Ninth and fourth joyned together are accompany'd with the Fifth and reſolved into the Eighth and third. Example.



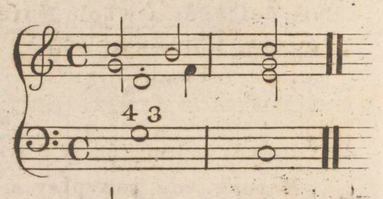


The Ninth and Seventh joyned together muſt be accompanyd with the third and reſolv'd into ey Sixth and Eighth.— Example.

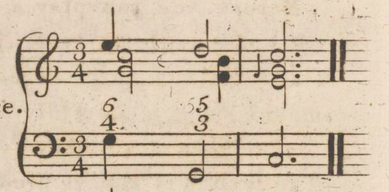


There are three Sorts of Cadence, or Ways of preparing for a Cloſe, which are the common Cadence the Sixth and fourth Cadence and the great Cadence: the firſt and third of theſe are moſt properly uſed in common Time and the other in Triple Time. yet the Common Cadence is very often uſed in Triple Time.—

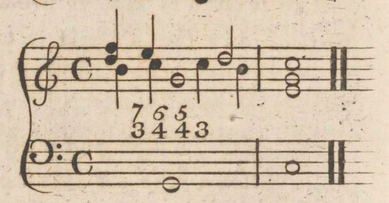
The Common Cadence.



The Sixth and fourth Cadence.



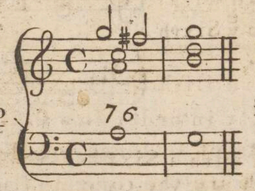
The great Cadence.
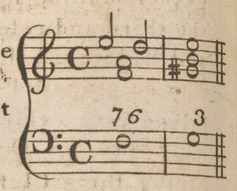


There is another Cadence call'd the Seventh and Sixth Cadence which is nothing elſe but the Seventh reſolved into a Sixth and from thence into an Eighth this Cadence is never uſed before a final Cloſe unleſs it be in Adagios or any other Sort of ſlow Movement.

'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 the two Examples that the Seventh deſcends but a half Note into the # Sixth where as in the other Example it deſcends a whole Note into the # Sixth. 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 Thorough 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 ſecond is always uſed when the Baſs is a driving Note, and in that Caſe if it be prepared by a third or Eighth it muſt be reſolved into a third the Baſs deſcending a half Note or a whole Note. —

The extream # Second muſt be prepared by a # third and reſolved into a # third or a Sixth. —

The fourth when joyned with the third is prepared by a fifth and reſolved into a third the Baſs aſcending by Degrees.

The natural fourth and # fourth when joyned with a ſecond may be prepared by a third or fifth and reſolved into a Sixth the Baſs deſcending one Note. —



The # fourth may alſo be prepared by a fourth or Sixth and reſolved into a Sixth. —

The natural fourth when joyned with the Fifth or Sixth may be prepared by a third fifth Sixth or Eighth and reſolved into a third but that in order to a Cloſe. —

The ♭ fifth when joyned with a Sixth may be prepared by a third fourth or fifth and reſolved into a third. —

The natural fifth if joyned with a Sixth may be prepared by a third Sixth or Eighth and reſolved into a third when in order to a Cadence. —

The Seventh may be prepared by a third Fifth Sixth or Seventh and reſolved into a third or Sixth ſometimes from a Seventh to a fifth before a Cadence. It may alſo be prepared by an Eighth and reſolved into a Sixth. —

Moreover it muſt be prepared by an Eighth when it is reſolved in a third at a Cloſe. —

When the Baſs lies ſtill the # Seventh may be prepared by an Eighth and reſolved in an Eighth again which is generally in a flat Key. —

The Ninth may be prepared by a third fifth Sixth or 8th and reſolved into an Eighth the Baſs lying ſtill, but if the Baſs ſhould riſe a third then it is reſolved into a Sixth. If the Baſs falls a third then it is reſolved into a third.
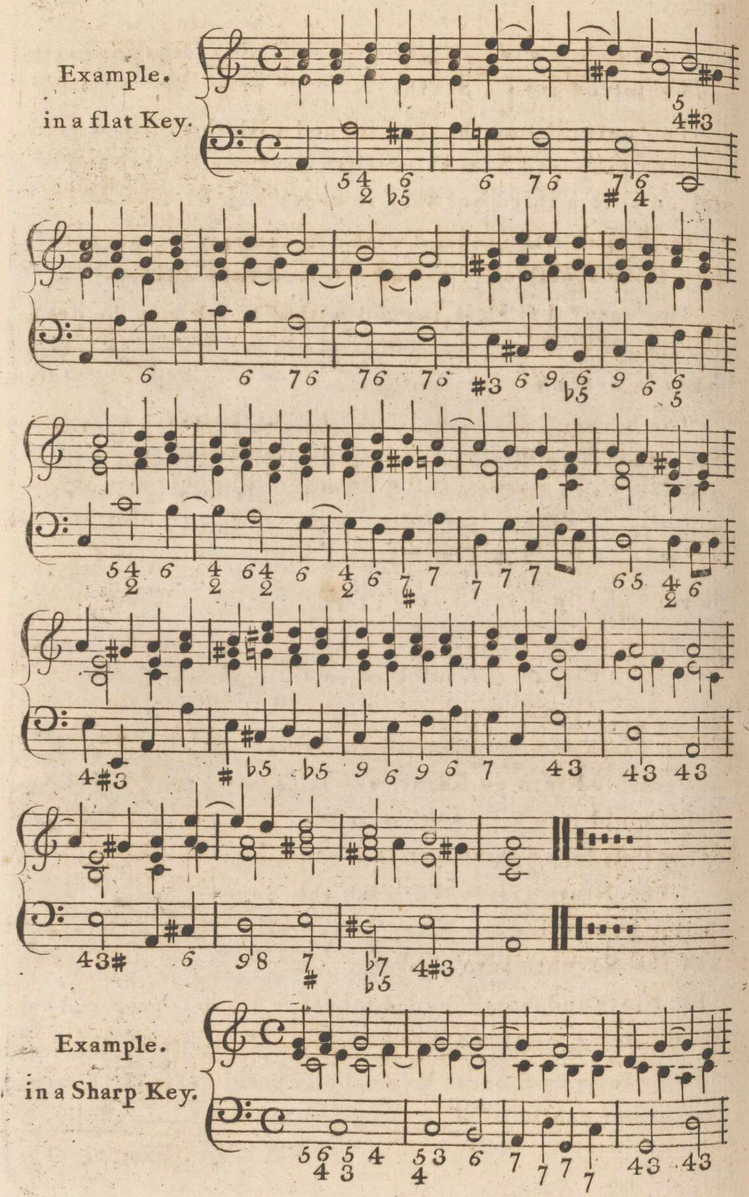
The Ninth if joyned with the Seventh may be prepared by a third or Fifth and reſolved into an Eighth and the Seventh into a Sixth. —

The Ninth and fourth joyned together are beſt prepared by the third and fifth and reſolved into an Eighth and third.

Here follows ſeveral Examples wherein theſe Diſcords are promiſcuoſly uſed as Occaſion ſerves. —

Example.
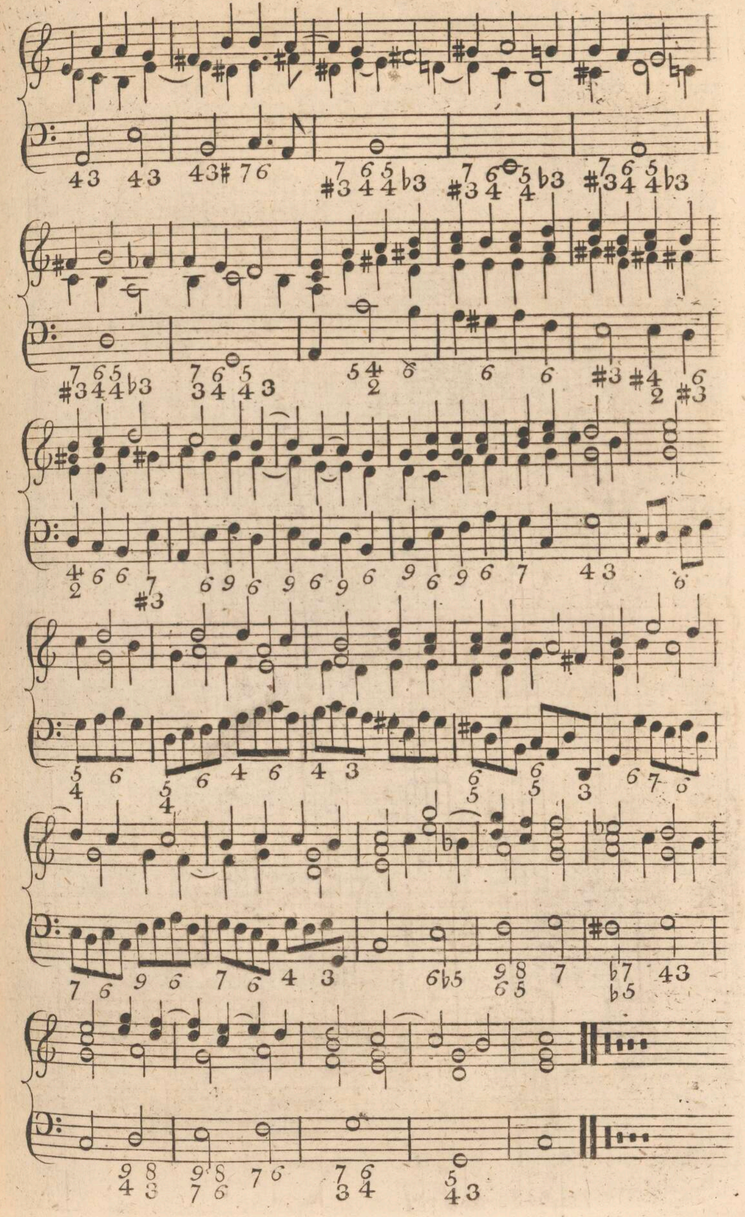
Example.
in a flat Key.



Example.
in a Sharp Key.

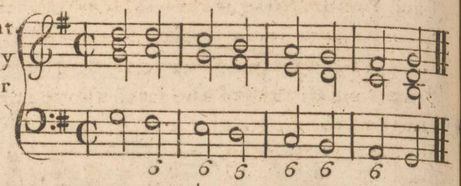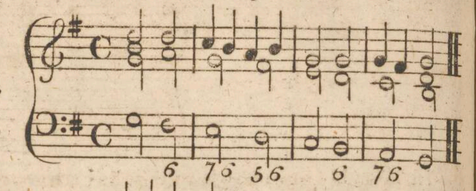






Some Examples shewing what may be done when the Bass descends by Degrees.

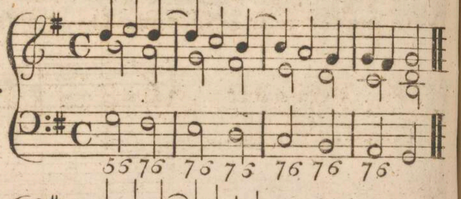
In a quick Movement then the Natural Way is to play Sixth as for Example.



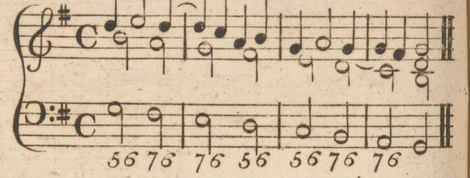
The Common Way.
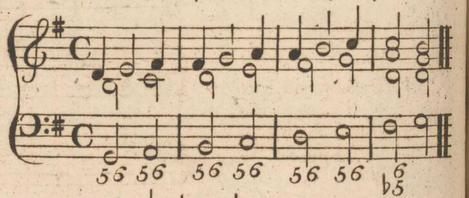


The Artificial Way.



Natural and Artificial



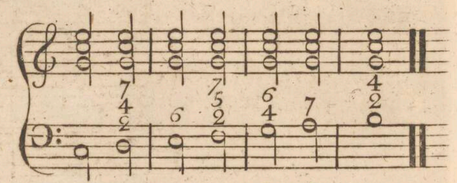
When the Bass ascends by Degrees.





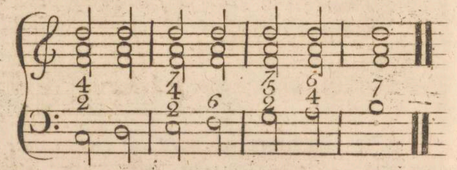
For the better remembring all Sorts of Cords and what Cords they make to any other Note observe that a Common Cord to any Note makes a second fourth and Seventh to the Second above it. or a third Sixth and Eighth to the third above it, or second fifth and Seventh to the fourth above it, or fourth Sixth and Eighth to the fifth above it, or third fifth and Seventh to the Sixth above it, or second fourth and Sixth to the Seventh above it, as for

Example.

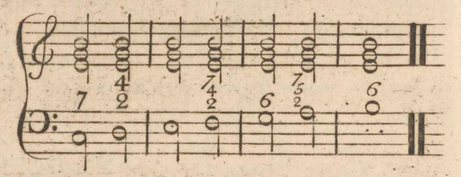


In like Manner observe what any other Cord to any Note makes to the Second. Third. Fourth & c. above it.

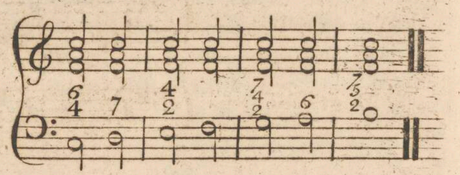
The Second and Fourth to any Note.



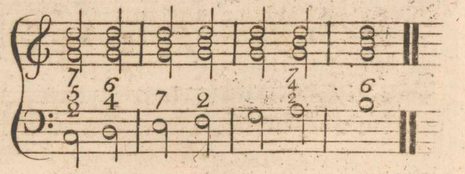
The Seventh to any Note.



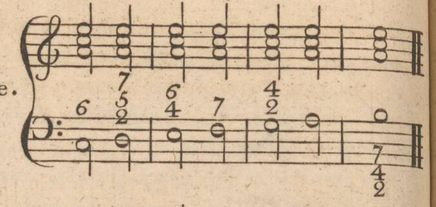
The Fourth and Sixth to any Note.
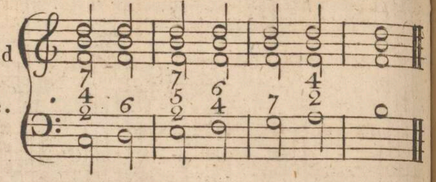


The Second Fifth and Seventh to any Note.



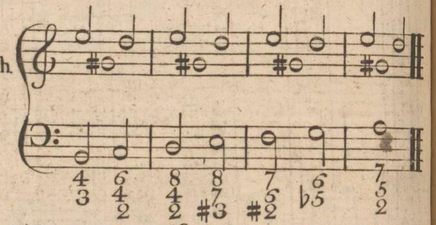
The Sixth to any Note.



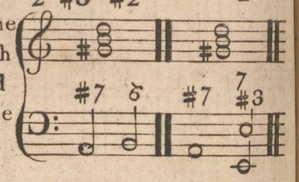
The Second fourth and Seventh to any Note.
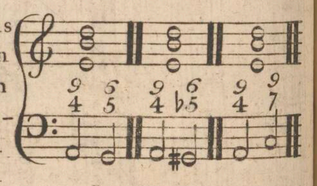


The Third and fourth to any Note.
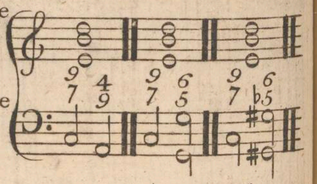


A Sharp Seventh mark'd where the Bass lies still makes third sharp sixth and Eighth to the Note above it and fifth Seventh and sharp third to the fourth below it or fifth above it.



The Ninth and fourth to any Note is the perfect fifth Sixth and third on the whole Note below it and ♭ fifth Sixth and third on the half Note below it as also third Seventh and Ninth to the third above it.
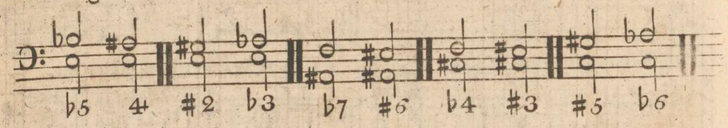


The Ninth and Seventh to any Note is the fourth fifth and Ninth to the third below it and the perfect fifth and Sixth and third to the fifth above it as also the ♭ fifth Sixth and third to the extream ♯ fifth above it.
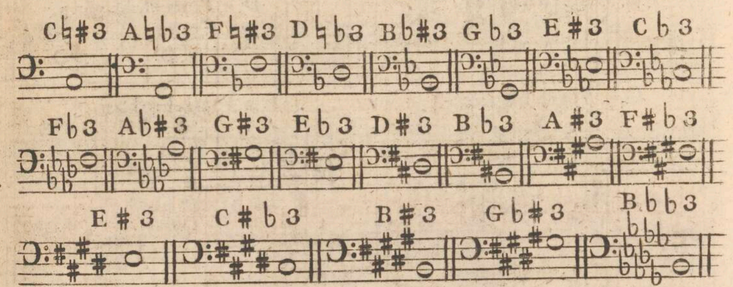




The ♭ fifth and ♯ fourth the extream ♯ second and ♭ third the extream ♭ Seventh and ♯ Sixth the extream ♭ fourth and ♯ third the extream ♯ fifth and ♭ Sixth upon any fretted Instruments or Harpsichords are the same thing in Distance yet they are thus distinguish'd.

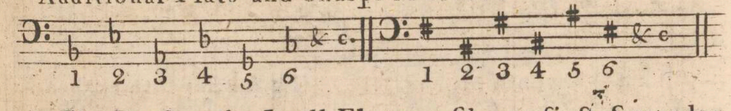



## Of Transposition.

Before you can pretend to transpose from one Key into another it is first necessary to know all the Flats & sharps naturally belonging to every Key.

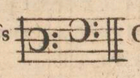
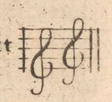



Additional Flats and Sharps in order.
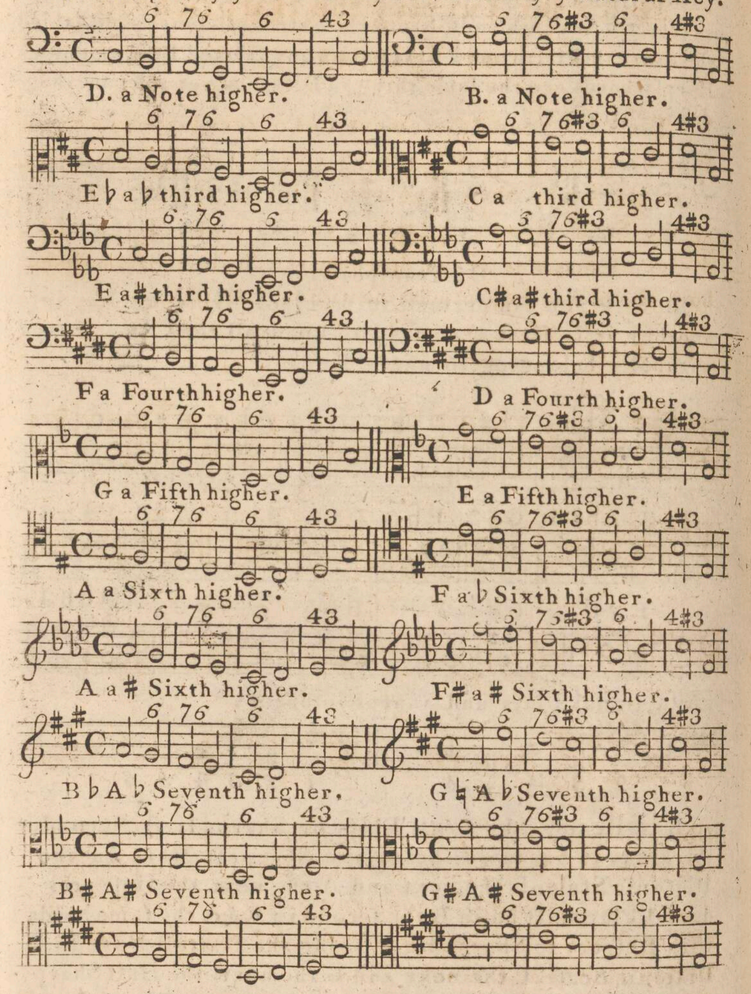



The Reason why I call Flats or Sharps first, Secondor third &c. is becaufe B being the Sharpeft Note in the Diatonic Scale, E the next and A the next the first accidental Flat must be in B the second in E &c. the same holds with Respect to Sharps for F being the flatteft Note in the Diatonic Scale. C 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 the Cliffs and their several Removes. —

Ffaut Cliffs  Cfolfaut  Gfolreut 

In a ſharp Key & y natural Key. In a flat Key & y natural Key.



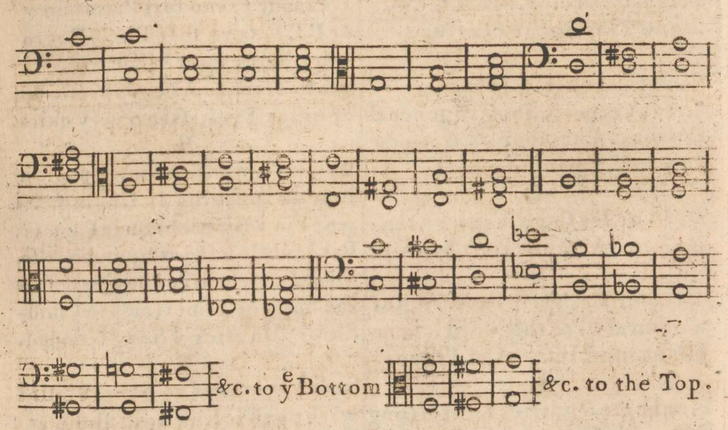

You are to obſerve here what Flats or ſharps belong to every one of theſe Keys and imagine the Cliff that puts you in the Key that you have a Mind to play in thus you may with a little Practice tranſpoſe as you play with out altering either Lines or Spaces.



## Rules for Tuneing the Harpſichord or Spinnet. —

Firſt ſet your Inſtrument to Concert Pitch by a Pitch Pipe or Concert Flute. taking your Pitch from Cfolfaut. as in the Scale. then tune your Eighths thirds and fifths as the Scale directs and when you have tuned the mid – dle or as much as is ſet down in the Scale. the Remainder both above and below muſt be tun'd by Octaves. —

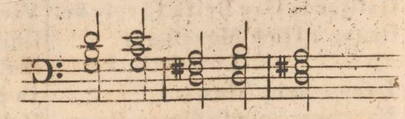
The Pitch




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

Now and then while you are tuneing you may by Way of Tryal touch Uniſon Third and Fifth and afterwards Uniſon Fourth and Sixth. —

Example



Finis

# A Dictionary

Explaining ſuch Greek Latin Italian and French Words as generally occur in Muſick.

A

Adagio. a ſlow Movement
Affettuoſo. very tenderly.
Allegro. Briſk or Quick.
Alto Viola, Counter Tenor
Andante. ſignifies that all the Notes muſt be play'd equal and diſtinctly. Aſſai Enough.

B

B. C. Or Baſs Continuo, the Thorough Baſs for the Organ Harpſichord. or Spinnet. &c.
Bene Placito. at Pleaſure.

C

Canto. the firſt Treble
Canzonetta. A Song in general
Camera. Chamber as Arie da Camera. Chamber Airs

D

D. C. or Da Capo begin again and end with the firſt Strain

E

Ecco or Ecchus in Imitation of a natural Ecco this word is ſome times uſed inſtead of Piano.

F

F. or Forte ſignifies L^d. or ſtrong
F. F. or Piu Forte louder then forte
Fuga or Fuge is when ſome of the Parts begin a certain Aire and the other Parts begin ſometime after ye imitating ye firſt and repeating ye ſame Air throughout all ye Parts.

G

Galliarda Gay Briſk Lively &c.
Grave a ſlow Movement.

L

Largo very Slow.
Larghetto not ſo ſlow as Largo
Lent. Lento or Lentement ſlow

M

Men ſignifies leſs as Men All^o not ſo quick as Allegro.

N

Non not as non troppo
Preſto not too quick

O

Organo ſignifies properly an Organ but when it is written over any Piece of Muſick then it ſignifies the Thorough Baſs.

P

P. Pia. or Piano ſoft Pianiſsimo or P. P. P. very ſoft Piu Allegro more briſk than All^o Poco All^o not ſo briſk as Allegro Preſto faſt or quick Preſtiſsimo very quick.

R

Recitativo or Rec^o to expreſs a ſort of ſpeaking in ſinging this word is very common in Cantatas
Ritornello a ſhort Symphony ſo called which either begins before the Song or ſometimes in ye middle or alſo after ye Song is ended.

S

Senza without as Senza Violini with out Violins Solo alone as Violino Solo the Violin alone
Staccato or Staccato in a plain and diſtinct manner ſubito quickly.

T

Tutti all or all together.
Tacet ſignifies let it be ſilent.

V

Vivace with Life and Spirit.
Uniſſoni is ſet over a Piece of Muſic when all the Parts play in the Uniſſon or Octave.
Volti Subito turn over quickly or without Loſt of Time.

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H. Roberts Sculp.

AN

# Introduction

TO

# SINGING,

## Or plain Rules & Directions

*Whereby any Person may in a short Time learn to Sing any Song that is set to Musick.*

The whole Composed by

*Mr Peter Prelleure*

*Organist of Christs Church Spittle Fields*

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# An Introduction to Singing.

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

**Treble**

| | |
|---|---|
| Gsolreut in alt | sol |
| F faut | ~~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~~ |
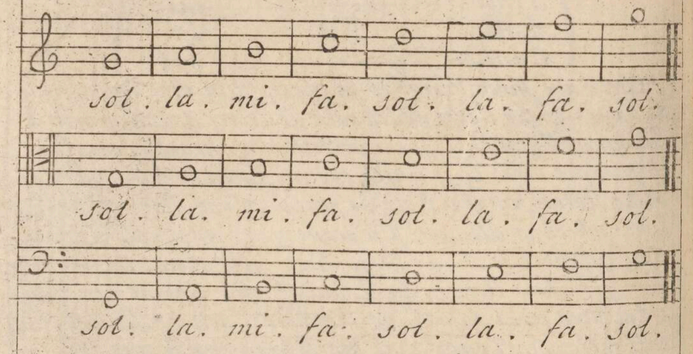
**Base**

| | |
|---|---|
| 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 observ'd in this Scale; first the Names of the Notes which must be learn'd backwards & forwards, till you know them perfectly by heart, secondly observe the three Clifs which are an Inlet to y^e Knowledge of the Notes, for if a Note be plac'd on any Part of the five Lines which is also call'd a Stave you cannot call it any thing, till there is one of these 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 Base, every one of these five Lines or Staves having a Clif, for Example, the first five Lines has this Mark & which is call'd Gsolreut or the Treble Clif, set at the Beginning of it on the fourth Line from the Top.

The second Stave or middle five Lines has this Mark 𝄡 which is called C-sol-fa-ut, or the Tenor set at the Beginning, this Clif may be placed on any of ye four lowest Lines. The lowest five Lines or Stave has this Mark 𝄢 which is call'd 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 plac'd on the second Line of the Scale from the Top, and you should be ask'd where it stands say in D-la-sol. Now in learning 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 call'd Sol, A-re is call'd la, B-mi is call'd mi, C-fa ut is call'd fa, D-sol-re is call'd sol, E-la-mi is call'd la, F-fa-ut is call'd fa, &c But for the better understanding your Gamut, here are eight Notes in those three Clifs with their Names under them.

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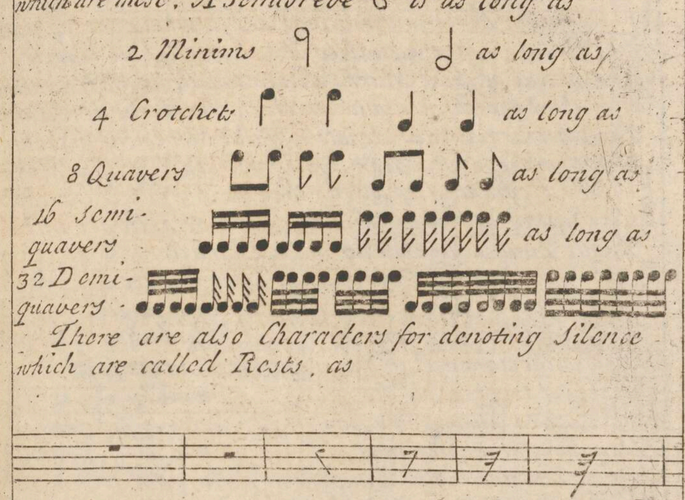



In singing you cannot use the Words Gamut, A-re &c because they are too long therefore you may with more Ease make use of these short Syllables sol, la, mi, fa.



## Of Notes and their Lengths.

The Notes made Use of in Singing are of Six Sorts which are these. A Semibreve 𝅝 is as long as



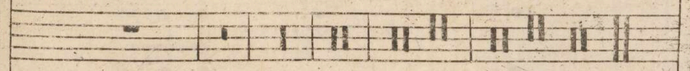

There are also Characters for denoting Silence which are called Rests, as



A Semibreve Minim, Crotchet, Quaver, Semiq.r Demiq.r Rest.

Observe that the Semibreve Rest is always a whole Bar in any Sort of Time whatever. observe also that there are other Characters for denoting longer Silence than a Semibreve, as for Example.

A 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, ¢, 𝄵 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 it's 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 & 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 is three Minims in a Bar, this is the slowest Triple Time in Use.

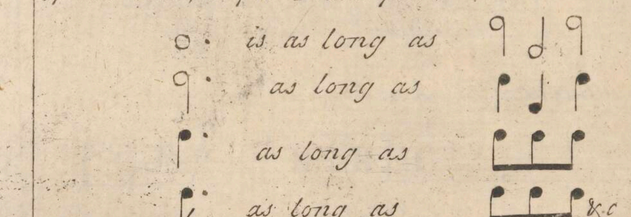
The second Sort is known by $\frac{3}{4}$ and is used when there are three Crotchets in a Bar, this is quicker than the former.

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

There are three other Sorts of Common Time, as $\frac{12}{8}$. $\frac{6}{8}$. and $\frac{6}{4}$. the first contains twelve Quavers in a Bar, the second six Quavers in a Bar, and the last six Crotchets in a Bar these are called Jigg Times There are two other Sorts of Triple Time, as $\frac{9}{4}$ and $\frac{9}{8}$, the first contains nine Crotchets in a Bar, and the other nine Quavers.

Of other Characters used in Musick.

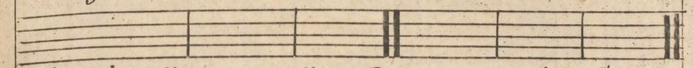
A Point or Dot added to any Note makes it half as long again, and must always be put on the right Side of the Note, as for Example.




There are two Sorts of Bars (Viz) single and double, the single Bars serve to divide the Time according to it's Measure whether Common or Triple.

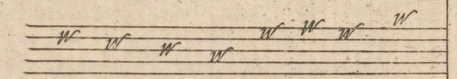


A double Bar serves to divide every Strain of a Song or Lesson, and are made thus.

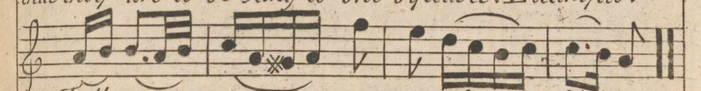


There is a Character call'd a Repeat made thus :S: and is used to signify that such a Part of a Song must be sung over again from the Note over which it is placed.

A Direct is put at the End of a Line or Stave, and serves to direct to the Place of the first Note in the next Line, and is made thus.

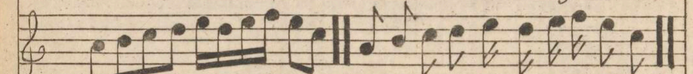


There are two tyings of Notes, the first is a curv'd Line drawn over the Heads of two or more Notes and is to shew that they are to be sung to one Syllable. Example.




The second Sort of ty'd Notes are with streight Strokes drawn thro' the Tails of Quavers, Semiquavers Demiquavers binding two, three, or four together as in the following Example.

Notes ty'd. the same single.



This Way of tying has been found very helpful 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 call'd a Flat ♭, and a Sharp ♯. If a Flat be placed before any Note, you must sing such a Note half a Note lower than it's 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.

There

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, as for Example, if a Sharp should be set in F. at the Beginning of a Stave, makes all the 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 the Varieties of Time, I shall presume to say that no Musick can ever be agreeable to the Performer, unless he first makes himself Master of it, neither is it possible for several Performers to agree exactly together without an 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 must divide your Bar into two equal Parts, only putting the 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 tuneing the Voice.

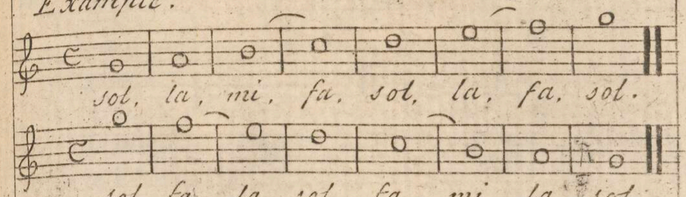
Before you can tune your Voice rightly you must know which are whole Tones and half Tones, from G. to A. is a whole Tone, from A. to B. is a whole Tone, from B. to C. a half Tone, from C. to D. a whole Tone, from D. to E. a whole Tone, from E. to F. a half Tone, from F. to G. a whole Tone, and so on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

For the better remembering which are whole Tones and which are not, observe that the half Tones are included by the Fa, and the Note below it, for from mi to fa, and from la to fa, are half Tones ascending, or from fa to mi,

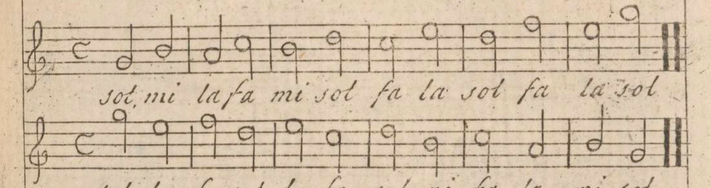


and from fa to la are half Tones descending, all other Spaces containing a whole Tone.

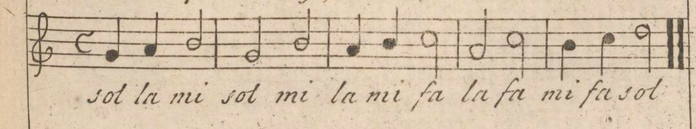
Example.
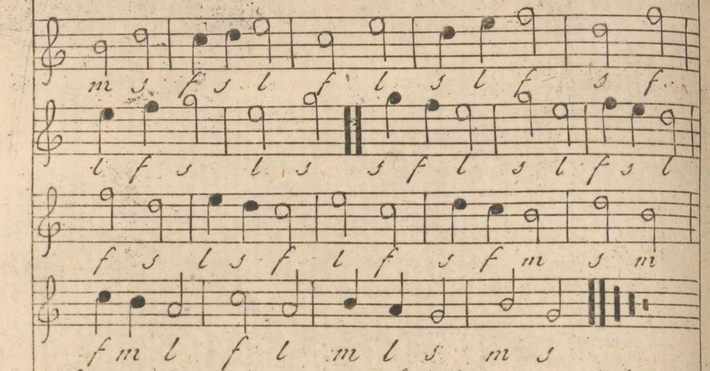



When you have sounded the first Note, you must rise by whole and half Tones as I have observ'd before, till you ascend to the Top of your Lesson and then down again with the other laying your Hand down when you begin to sound the first Note, and taking it up when you have half sung it; then laying down 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 with you, till you remember them so well as to do them without him, then you may proceed to this.
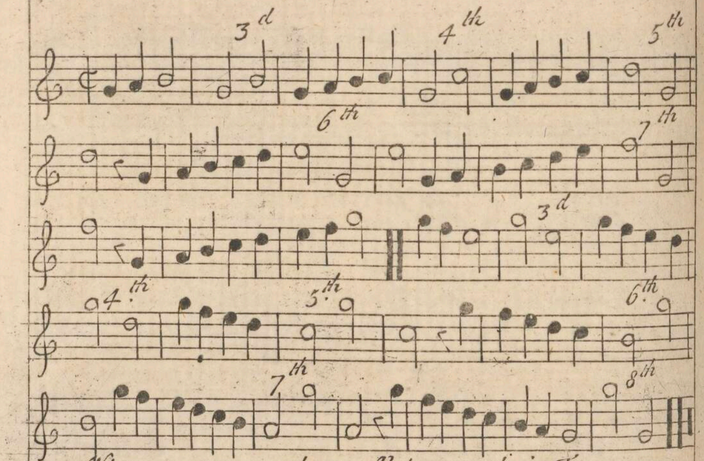



In this Lesson you may observe two Minims in a Bar, which are to be sung one with the Hand or Foot down and one up, but for Fear you should not hit these Notes exactly in Tune by Reason of their skipping a Note every Time, observe the following Example.






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

Observe here that you sing the two first Notes of this Lesson with your Hand or Foot down, and the third with it up &c keeping an exact Time throughout your Lesson. Observe the same Manner in learning all Distances and then leave out the intervening Notes as in the following Examples.

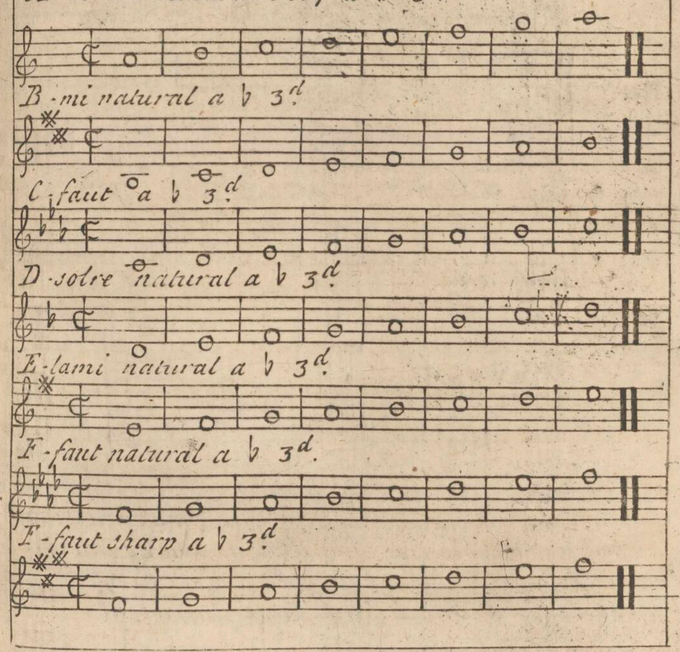



When you can sound your Notes exactly in Tune you may proceed to some short Tunes or Airs.

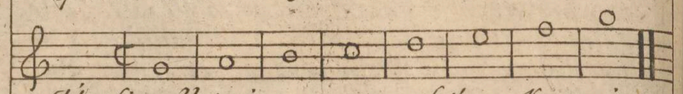


## Of the Keys used in Musick.

There are properly but two Keys in Musick, one flat and 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 a 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 the Note above. Observe that you always name your Key in reference to the 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.



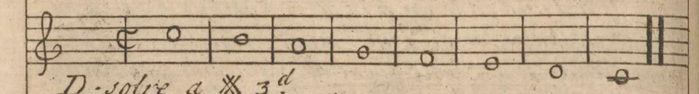
Gamut with a ♭ 3.d



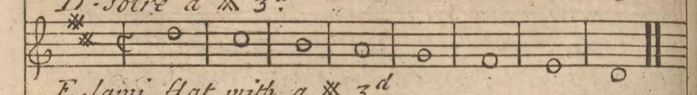
The first Note in every one of these Keys is called a la, the second mi &c.

Sharp Keys.

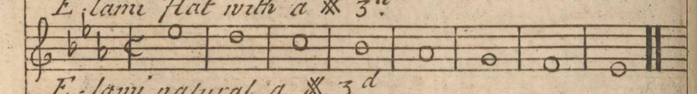
C-sa-ut the natural Key a ♯ 3.d



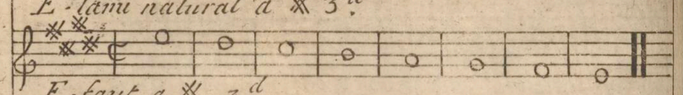
D-solre a ♯ 3.d



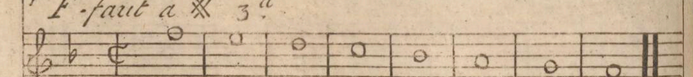
E-lami flat with a ♯ 3.d



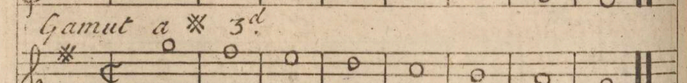
E-lami natural a ♯ 3.d



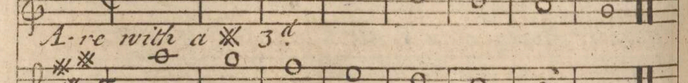
F-faut a ♯ 3.d



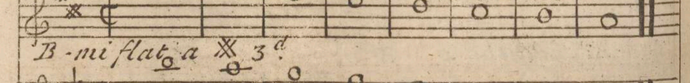
Gamut a ♯ 3.d



A-re with a ♯ 3.d



B-mi flat a ♯ 3.d



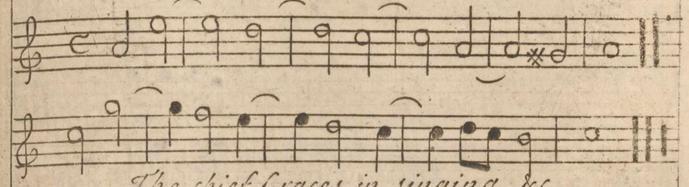
The first Note in all these Keys is called a fa, the second mi, &c. Observe in all these Keys that you rise or fall a whole Note or half Note, as you do in the two natural Keys. I might have added more Keys than these sixteen, but I think these sufficient.



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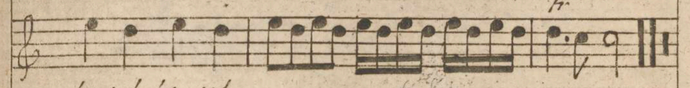
Syncopation is when the Hand or Foot is taking up or putting down while a Note is sounding, which is pretty hard to a Beginner, but this being once conquer'd he may think himself a pretty good Timist.

Example.



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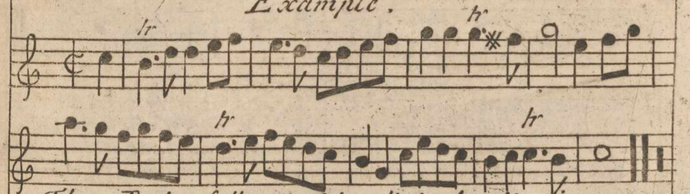
The chief Grace in singing is the Trillo or Shake and is much used of late, to learn this you must move your Voice easily on one Syllable, the Distance of one Note thus



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 follow'd with a little Application are sufficient to ground the Learner in Singing: I shall therefore conclude this with a Collection of the easiest and best Songs extant.

# A Dawn of Hope.

And

A Dawn of Hope my soul revives, And banishes Despair. If

yet my dearest Damon lives If yet my dearest Damon lives, Make

him ye Gods your ca . . . . . re If yet my

dearest Damon lives, Make him ye Gods your care, Make

him ye Gods your Care.

2

Dispell those gloomy shades of Night,
My tender Grief remove;
O send some chearing Ray of Light,
And guide me to my Love.

3

Thus in a friendly secret Shade,
The pensive Celia mourn'd,
While courteous Echo lent her Aid,
And Sigh for Sigh return'd.

4

When sudden Damon's well known Face,
Each rising Fear disarm'd;
He eager springs to her Embrace,
She sinks into his Arms

# Cupid's Defeat. Set by Sig.r Rozelli.



Since Celia's unkind and denys me the Joy, She lavishly

squanders on each foolish Boy; I'll fly to the Bottle and

in the full Bowl, I'll drown all the Trifles that ruffle my

Soul, I'll drown all the Trifles that ruffle my Soul.

2

Her Face it is fair, and graceful her Mien,
Yet Charms in a Bumper more splendid are seen,
Each Swain who beholds her with Rapture admires.
But Bacchus shall quench all our wanton Desires
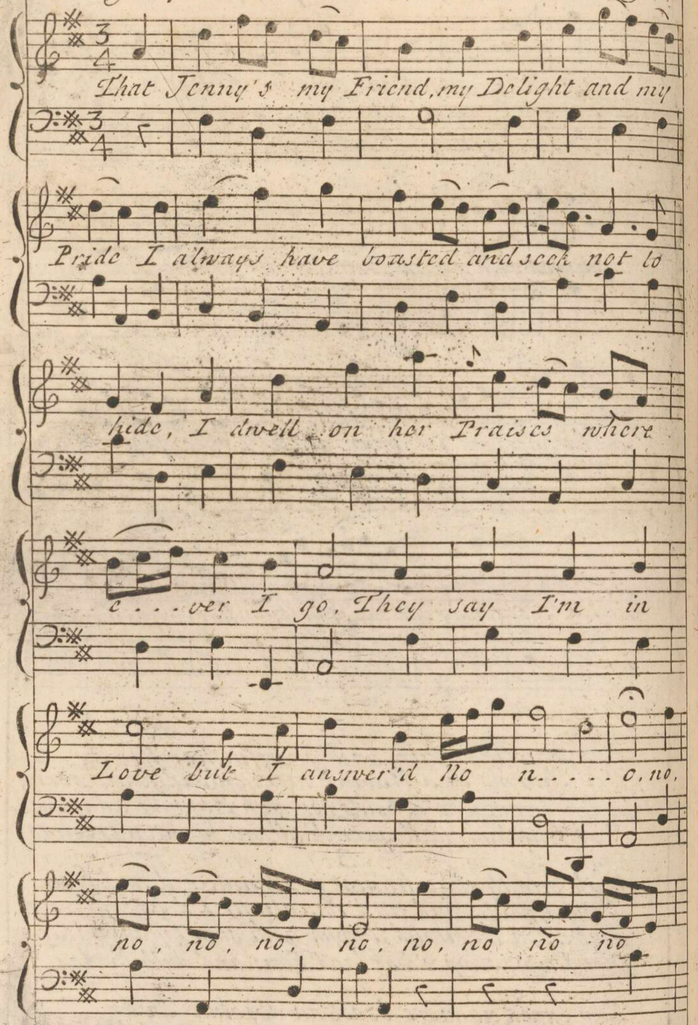
3

With one that is honest, good natur'd and free,
How affable kind and compleant I'd be:
But when the proud Nymph with such Tyranny rules,
Her Levy's compos'd of lac'd Fops and dull Fools.

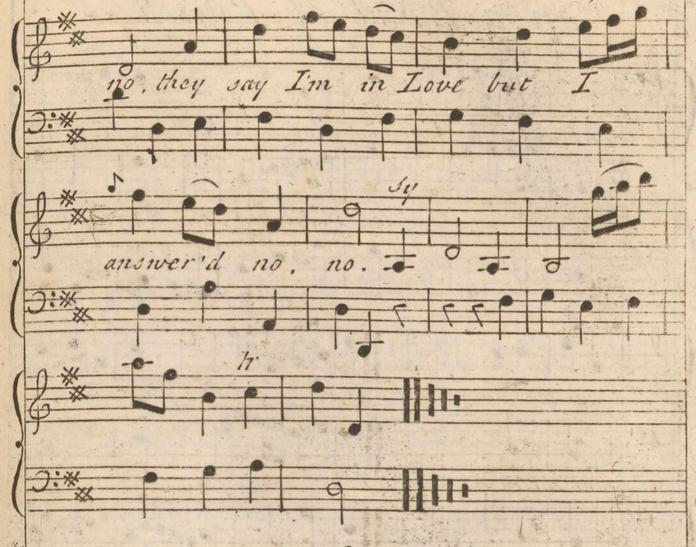
4

Now Cupid no more boast an absolute Sway,
'Tis Bacchus disarms you and carrys the Day;
Triumphantly crown'd with the ever green Vine,
Where Pleasure and Liberty lovingly twine.

## Sung by Mr. Beard at Ranelagh.






2

At Ev'ning oft times with what Pleasure I see,
A Note from her Hand, I'll be with you at Tea;
My Heart how it bounds, when I hear her below,
But say not it's Love, for I answer no, no.

3

She sings me a Song, and I echo it's Strain,
Again I cry Jenny, sweet Jenny again;
I kiss her sweet Lips as if there I cou'd grow,
But say not it's Love, for I answer no, no.
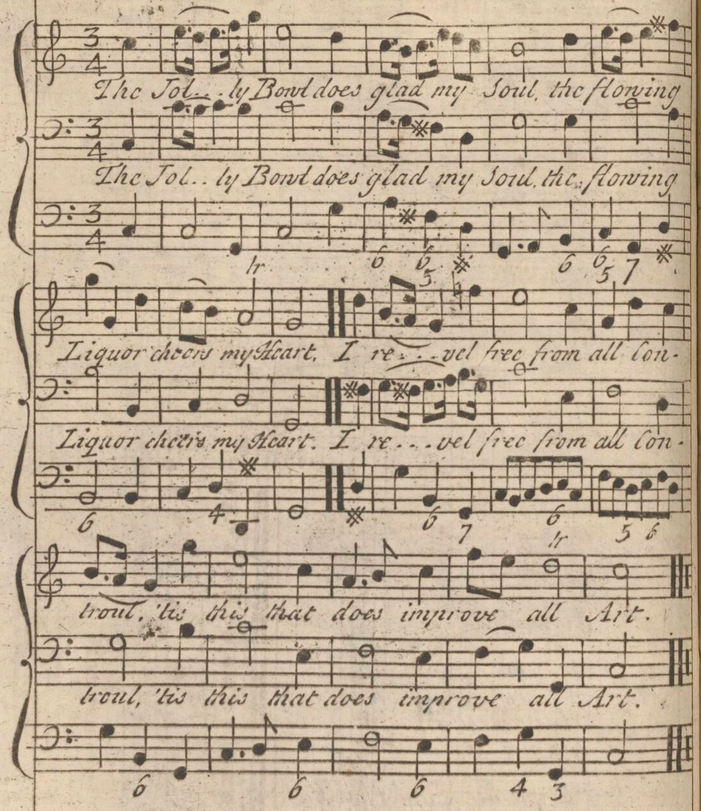
4

She tells me her Faults as She sits on my Knee,
I chide her and swear She's an Angel to me;
My Shoulder she tips and still bids me think so,
Who knows but she loves tho' she answers no, no

5

From Beauty, and Wit and good Humour how I,
Shou'd Prudence advise, and compell me to fly;
Thy Bounty O Fortune, make haste to bestow,
And let me deserve her, or still I'll say no.

# A two Part Song. on a Bowl of Punch.
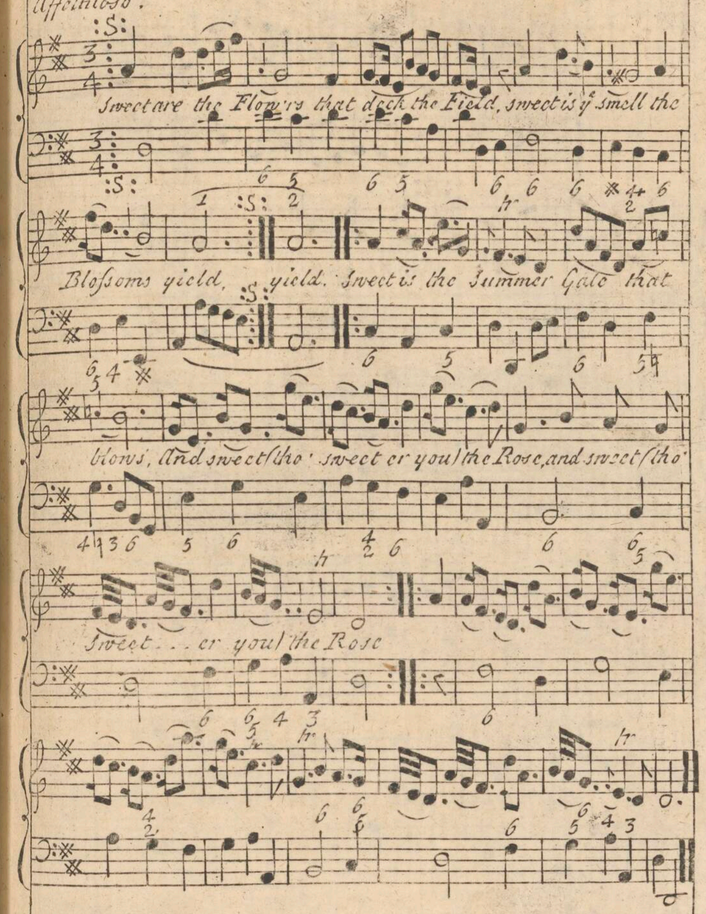



2

The Miser may be pleas'd with Gold,
The sporting Beau with pretty Lass;
But I'm best pleas'd when I behold,
The Nectar sparkling in the Glass.

# The Rose. Set by Mr. H. Burgess Sen.r
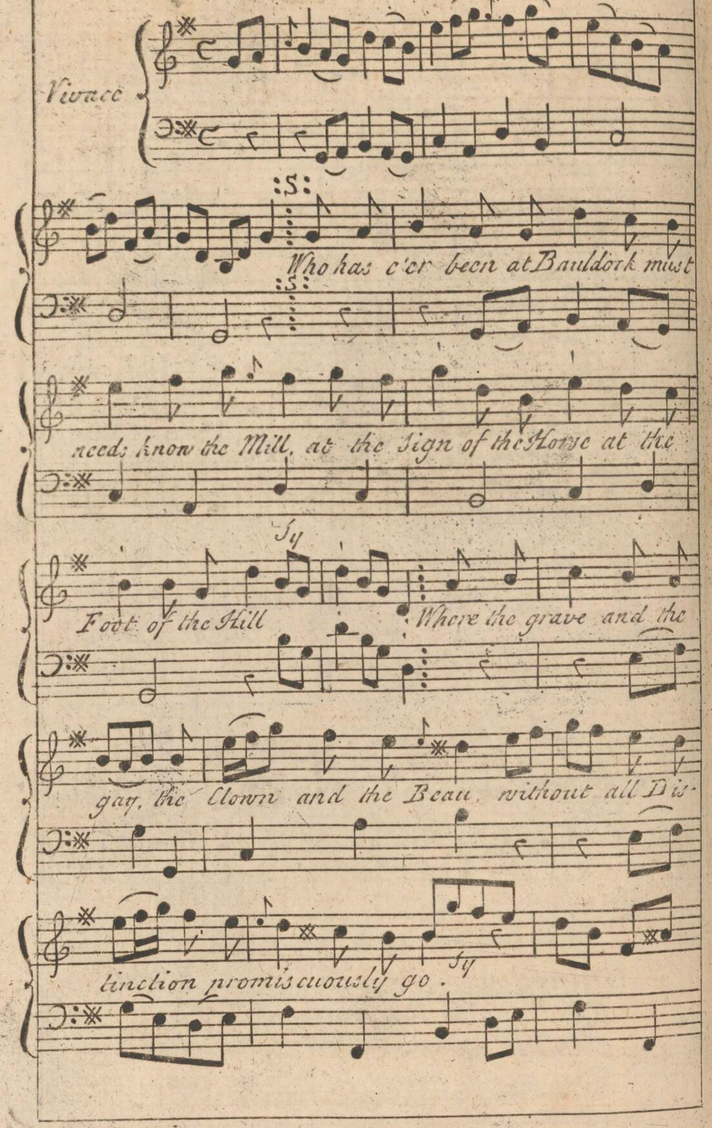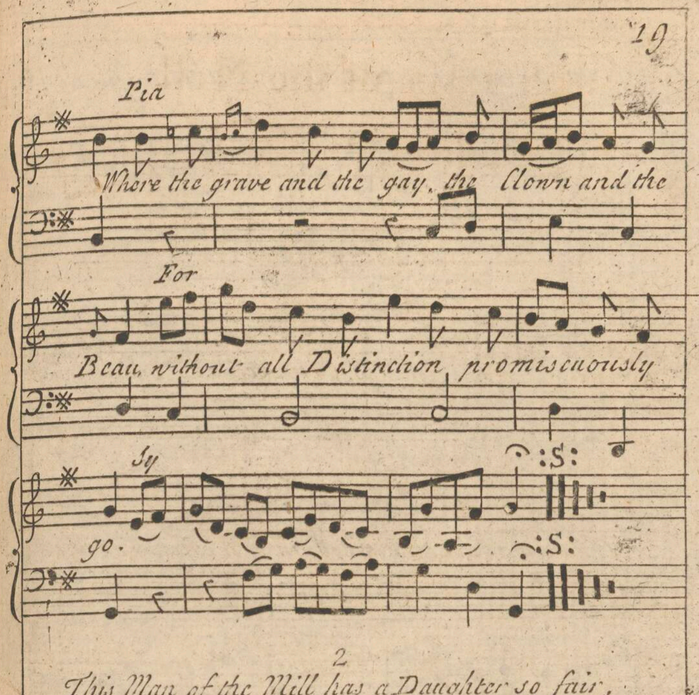





2

Survey the Gardens, Fields and Bow'rs,
The Buds, the Blossoms and the Flow'rs,
Then tell me where the Wood-bine grows,
That vies in Sweetness with the Rose.

# The Lass of the Mill.









2

This Man of the Mill has a Daughter so fair,
With so pleasing a Shape and so winning an Air;
That once on the ever-green Bank as I stood,
I'd sworn She was Venus just Sprung from the Flood.

3

But looking again I perceiv'd my Mistake,
For Venus tho' fair, has the Look of a Rake;
While nothing but Virtue and Modesty fill,
The more beautifull Looks of the Lass of the Mill.

4

Prometheus stole Fire as the Poets all say,
To enliven that Mass which he modell'd of Clay;
Had Polly been with him the Beams of her Eyes,
Had sav'd him the Trouble of robbing the Skies.

5

Since first I behold this dear Lass of the Mill,
I can ne'er be at Quiet, but do what I will;
All the Day and all Night I sigh and think still,
I shall dye if I have not this Lass of the Mill.

## A New Song Sung at the Publick Gardens

Andante Affettuoso

When charming Cloe gent-ly walks, or sweetly smiles or

gaily talks. No Goddess can with her compare, no Goddess

can with her compare, so sweet her Looks so soft her Air.

so sweet her Looks, so soft her Air. Sy.

2

In whom so many Charms are plac'd,
In with a Mind as nobly grac'd:
With sparkling Wit and solid Sense,
And soft persuasive Eloquence.

3

In framing her divinely fair,
Nature employ'd her utmost Care;
That we in Cloe's Form shou'd find,
A Venus with Minerva's Mind.



## A New Song Set by Count St. G.

Moderato

Gentle Love this Hour befriend me, to my Eyes re-

sign thy Dart, Notes of melting Musick lend me, to dis-

solve a frozen Heart, Chill as Mountain Snow her Bosom, tho' I

tender Language use, 'Tis by cold Indifference frozen, to my

Arms and to my Muse.

See my dying Eyes are pleading
Where a broken Heart appears:
For thy Pity interceeding,
With the Eloquence of Tears
While the Lamp of Life is fading,
And beneath thy Coldness dies:
Death my sobbing Pause invading.
Take my Soul into thy Eyes.

# The mighty Bowl.

Spiritoso

Fill me a Bowl, a mighty Bowl,

large as my capacious Soul.

Fill me a Bowl, a mighty Bowl large as my capacious

Soul, Vast as my Thirst is let it have Depth enough to be my

Grave. I mean the Grave of all my



## Set by Mr. T. Corfe.

Care, for I design to bury there.

Let it of Silver fashion'd be, Worthy of Wine,

worthy of me. Worthy to a-
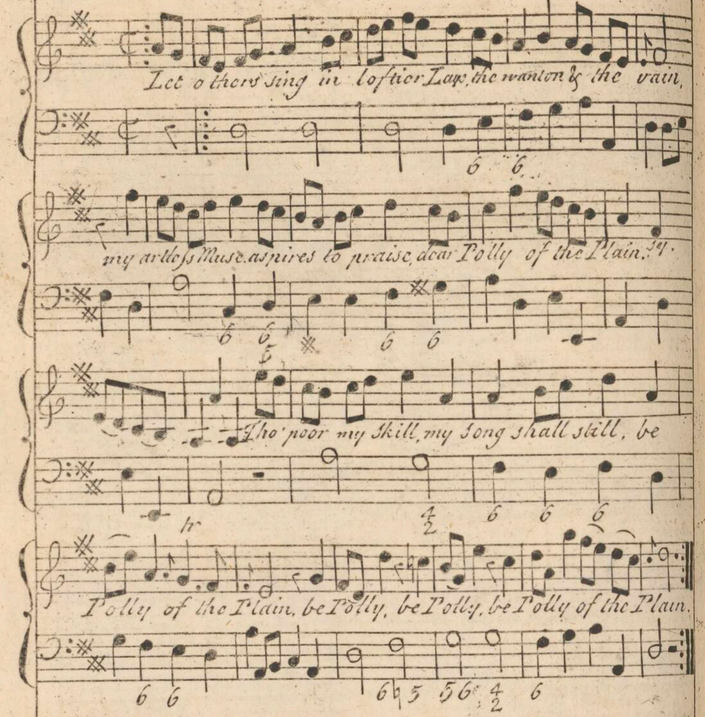
dorn the Spheres, worthy to adorn the Spheres, as that bright

Cup, as that bright Cup amongst the Stars. Fill me a Bowl, a

mighty Bowl, large as my ca-pacious Soul.

## Sung by Mrs Chambers at Marybon Gardens.

*Vivace.*




2

While Vanity admits her Aid
Let meaner Beauties shine;
Her faithless Glare bedims the Maid,
Whom Nature stamps divine.
Her Pow'r to Shew,
She sent below,
Dear Polly of the Plain.

3

The Face the Mien may Charms disclose,
To kindle fierce Desire;
But Virtue, Modesty and Sense,
Must generous Love inspire.
'Tis these that move,
My Soul to love
Dear Polly of the Plain.

4
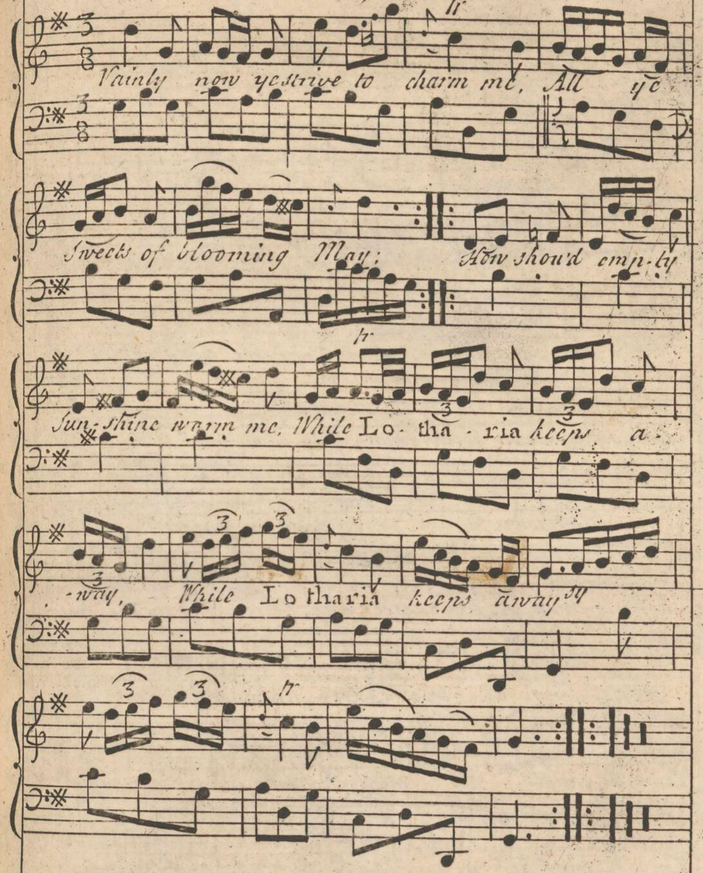
How sweetly looks the silver Ray,
That chears the Noon of Night;
But when great Phœbus gives the Day
What Pow'r has Cynthia's Light.
Thus all the Fair,
Eclips'd appear,
By Polly of the Plain.

5

Tho' blest the Youth, within whose Mind
A happy Passion reigns;
Yet happiest he of all Mankind,
Who Polly's Heart obtains.
And in his Arms,
Enjoys the Charms,
Of Polly of the Plain.



## Lotharia. Set by Mr. Arne.




Go ye warbling Birds go leave me,
Shade ye Clouds the smiling Sky;
Sweeter Notes her Voice can give me,
:S: Softer Sunshine fills her Eye. :S:

# A two Part Song

As I saw fair Clo . . . . . ra walk a-lone, the

As I saw fair Clora walk a-lone, the

fea . . . . . ther'd Snow came softly down softly

fea . . . . . ther'd Snow came softly down,

down, softly down, softly down, softly down, came softly, softly

softly down, softly down, came softly, softly

soft-ly down As Jove descending, descending from his

softly down, As Jove descending from his

Tow'r, to court her in a Silver Show'r, As Jove descending

Tow'r, to court her in a Sil-ver Show'r, As Jove descending

from his Tow'r, to court her, to cou . . . . . rt her in a Silver Show'r

from his Tow'r, to cou . . . . . rther in a silver Show'r.



# by Mr. Hayden.

The wanton Snow flew to her Breasts as lit-tle, little Birds in-

The wanton Snow flew to her Breasts, as little Birds in-

to their Nests, But being o'ercome with Whiteness there, for

to their Nests, But being o'ercome with Whiteness there, for

Grief dissolv'd, for Grief dissolv'd in-to a Tear.

Grief dissolv'd, for Grief dissolv'd in-to a Tear.

Thence falling on her Garments Hem, to de . . . . .

Thence falling on her Garments Hem, to
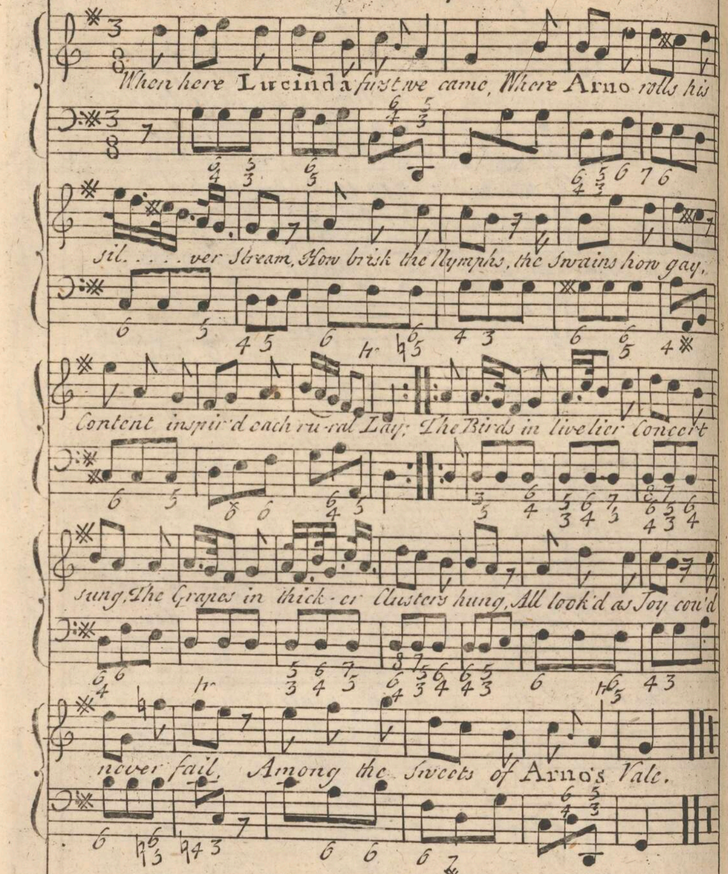
. . . . . ck her, froze, froze, froze

de . . . . . ck her, froze, froze, froze

in-to a Gem. Da Capo al Segno S: ad Libitum.

in-to a Gem.
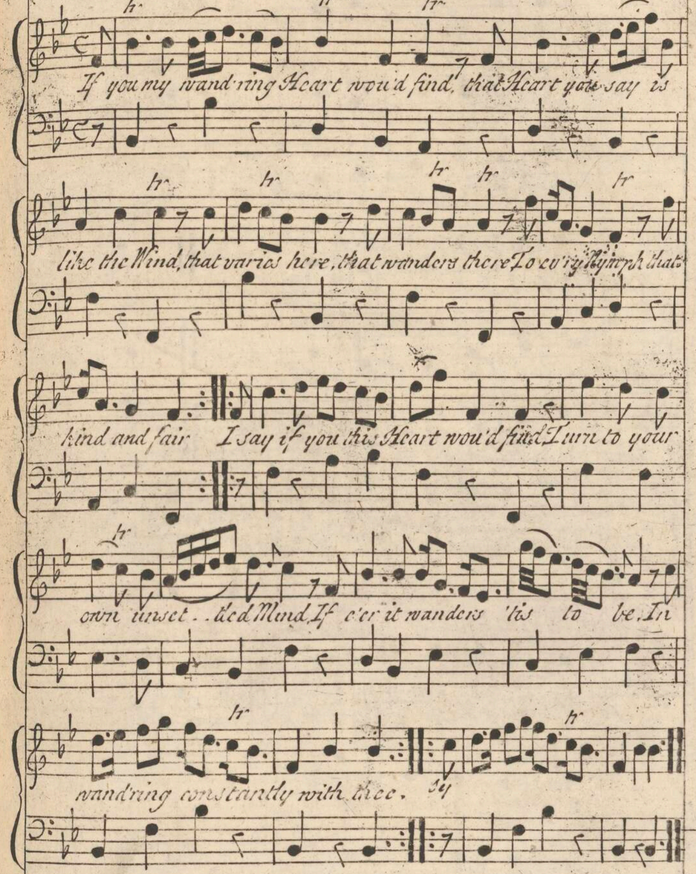
# Arno's Vale. *Set by Mr. Holcombe.*




*But now since good* Palemon *dy'd,*
*The chief of Shepherds and the Pride;*
*Now* Arno's *Sons must all give Place,*
*To Northern Swains, an Iron Race.*
*The Taste of Pleasure now is o'er,*
*Thy Notes* Lucinda *please no more,*
*The Muses droop, the Goths prevail,*
*Adieu the Sweets of* Arno's *Vale.*



# The Constant Lover. *Set by Mr. Boice.*




*How can it settle when you fly,*
*And shun this faithful Votary,*
*It oft a Nymph that's fair doth find,*
*But never yet the Nymph that's kind;*
*If you wou'd fix that wand'ring Heart,*
*Joyn it with yours 'twill ne'er depart;*
*But in the Pangs of Death will prove,*
*It wander'd but to fix your Love.*

## A Song for Three Voices. Made on the Peace.

Fill, fill, fill the Glass, Briskly put it round; Joyful

Fill, fill, fill the Glass, Briskly put it round; Joyful

Fill, fill, fill the Glass, Briskly put it round, Joyful

News at last, Let the Trumpet sound. Joyn with

News at last, Let the Trumpet sound. Joyn with

News at last, Let the Trumpet sound Joyn with

lofty Strains. Lovely Nymphs, jolly Swains, Peace and

lofty Strains; Lovely Nymphs jolly Swains Peace and

lofty Strains, Lovely Nymphs jolly Swains, Peace and

Plenty shall again with Wealth be crown'd.

Plen-ty shall again with Wealth be crown'd.

Plen-ty shall again with Wealth be crown'd.

2

Come, come, come sweet Peace,
Thou most welcome Guest;
Let all Discord cease,
Harmony abound;
Joyn with &c.



## A Loyal Song.

*Sung at the Theatres Royal. for two Voices.*

God save great George our King, Long live our

God save great George our King, Long live our

noble King, God save the King. Send him vic-

noble King, God save the King. Send him vic-

to-rious, happy and glorious, long to reign

o-ver us, God save the King.

o-ver us, God save the King.

2
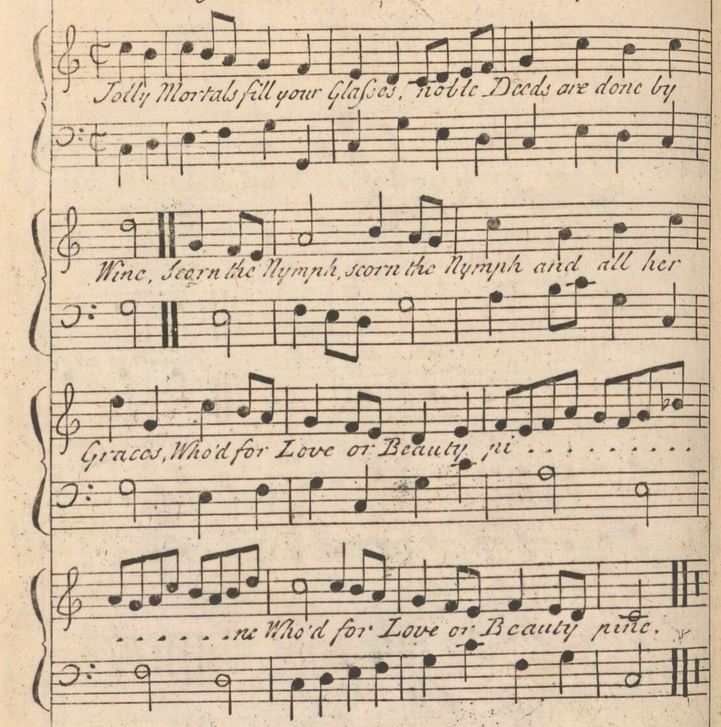
O Lord our God arise,
Scatter his Enemies,
And make them fall;
Confound their Politicks,
Frustrate their knavish Tricks,
On thee our Hopes we fix,
God save us all.

3

Thy choicest Gifts in Store,
On George be pleas'd to pour;
Long may he reign;
May he defend our Laws,
And ever give us Cause,
To sing with Heart and Voice,
God save the King.

32.

## The Jolly Bachanalians. Set by Mr. Galliard.




2

Look within the Bowl that's flowing,
And a thousand Charms you'll find:
More than Phillis tho' just going,
In the Moment to be kind.
In the &c.

3

Alexander hated thinking,
Drank about at Council board,
He subdu'd the World by drinking,
More than by his conqu'ring Sword.
More &c.

STADTBIBLIOTHEK-DANZIG



102243



# THE Compleat Tutor, For the COMMON FLUTE, Containing

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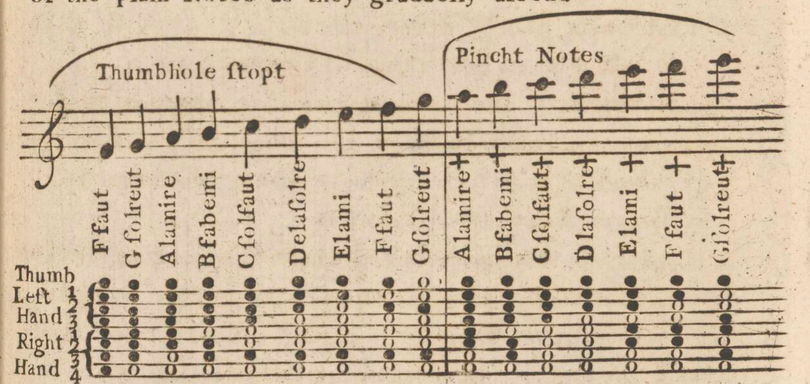
*Price 1.^s 6.^d*

# New Instructions for the COMMON FLUTE,

The firſt thing to be learn'd is the Scale of the Gamut as it is here Subjoyn'd

*Example*

Of the plain Notes as they graduelly aſcend




**NB.** The laſt ſeven Notes are called in Alt, the eight Lines repreſent the eight Holes on the Flute, the uppermoſt or 1.ſt Line, is for the under Hole where the Thumb of the left Hand is plac'd, the 2.d Line for the 1.ſt Finger, the 3.d Line for the 2.d Finger, the 4.th Line for the 3.d Finger, The Fingers of the Left Hand being thus fixt, proceed to ſtop the reſt.

of the Holes with the Right Hand (Viz) the 5.th Line for the 1.st Finger the 6.th Line for the 2.nd Finger the 7.th Line for the 3.d Finger and the 8.th Line for the 4.th Finger all the Holes being thus close stopt, blow gently and you'll sound the lowest Note, which is Ffaut, then observe to take off the Fingers gradually as you ascend, where no Dots are, the Holes must be open.

Observe also on the upper Line of these eight a Cross on every Note after Gsolreut 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 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 Music a Flat ♭. and a Sharp ♯ .

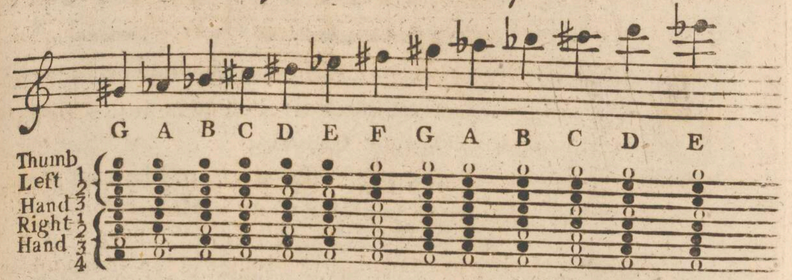
A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch.

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 five Lines, it affects every Note upon that Line or space, There is another 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, but if the Composer should have a mind to have some one or more of them ♯, then this ♮ natural is used instead of a ♯.



## *Example of all the Notes both flat and Sharp*
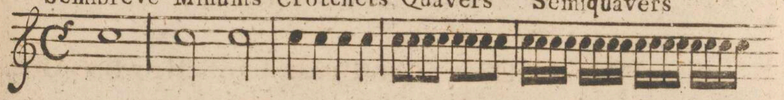



these 4 are pincht

## *Of Time*

There are two sorts of Time (Viz) Common and Triple Common Time is known by some of these Marks C or ₵ or D or $\frac{2}{4}$ the first is a very slow Movement the next a little faster & 4 the two last a brisk Time the three first of these Marks have always to the length of a Semibreve in a Bar which must be held as long in playing as you can moderately tell four the last never contains more then to the Value of two Crotchets in a Bar.

### *Example of Common Time*
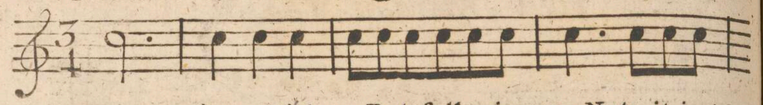
Semibreve Minums Crotchets Quavers Semiquavers



Triple Time consists of either three or six Crotchets in a Bar & is to be known by this $\frac{3}{2}$ this $\frac{3}{4}$ this 3 or this $\frac{6}{4}$ mark To the first there is three Minums in a Bar & is commonly play'd very slow the second has three Crotchets in a Bar & they are to be play'd slow the third has three Crotchets in a Bar but is to be play'd faster the last has six Crotchets in a Bar and is commonly to brisk Tunes as Jiggs &c.

## Example of Trible Time

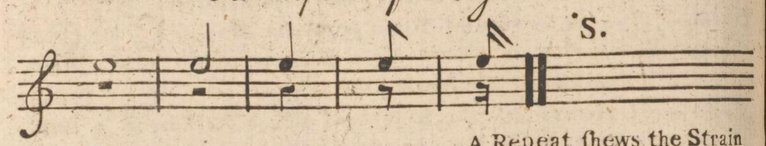
Minum. Crotchets. Quavers.



When there is a Prick or Dot following any Note it is to be held half as long again as the Note it felf is let it be Semibreve Minum Crotchet or Quaver

When you fee a Semibreve Reft you are to leave off playing as long as you can be in counting four a Minum Reft as long as you tell two & a Crotchet one & fo in proportion Quaver & Semiquaver you may know how they are mark'd by the following

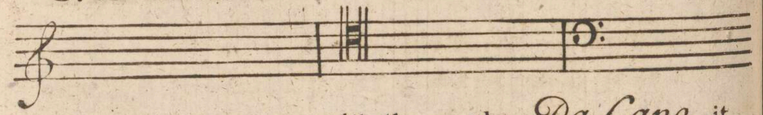
## Example of Refts




A Repeat fhews the Strain muft be play'd twice over.

A Bar is to divide the Time a double Bar is always put in the middle of a Tune the mark or Cliff at the beginning of a Tune is to diftinguifh any Treble Inftrument from the Tenor or Bafs which have different Cliff for Example

G. or Treble Cliff. C. or Tenor Cliff. F. or Bafs Cliff.



Note when you meet with the word *Da. Capo.* it fignifies the Tune does not end there but at that Note over which this Mark 𝄐 is placed. the Marks and Rules for gracing are thefe (Viz) a clofe fhake thus. // or thus *hr.* an open fhake beat or fweetning thus + the double fhake which is only on Gfolreut in Alt thus. //



A Slur thus ⁀ or thus ‿ when the Heads of your Notes are downward a Slur fhews that the Notes under or over it muft be play'd in one Breath, ftriking the firft of them only with your Tongue; a clofe fhake muft be play'd from the Note or half Note immediately above, for Example if you would fhake on Ffaut in alt, firft found Gfolreut in alt then fhake your Thumb in the fame breath on it's proper Hole, concluding with it on.

An open fhake or fweetning is by fhaking your Finger over the Hole immediatly below the Note to be fweeten'd ending with it off, as thus; you muft fweeten Dlafol found your Dlafol fhaking $^{e}_{y}$ third Finger of your left Hand over the half Hole immediately below, keeping your Finger up in fhort after a clofe fhake keep your Finger down, after an open fhake keep your Finger up; Ffaut and Gfolreut in alt are both to be fweetned with the fore Finger 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 fhake is to be play'd thus, place the fore and middle Fingers of your right Hand, & the middle & third Fingers of your Left hand on their proper Holes, blow pretty ftrong and 'twill found Alamire in alt, then fhake the third Finger of your Left Hand on it's proper Hole concluding with that and all other Fingers up, except the middle Finger of your Left Hand, and loweft but one of your Right Hand.

When Elami is to be clofe fhook where Ffaut is Sharp, firft found Ffaut ♯ in the fame Breath take off the middle finger of the Left Hand, fhaking your Thumb on it's Proper Hole, there

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 the Scale of Flats and Sharps directed, only taking off the middle Fingure of your Left Hand it not altering the ſound in the leaſt then ſhake the middle Finger of your right Hand full uppn it's Hole, concluding with it up. and it will give the ſame ſound as if your Ffaut ſharp was ſtopt with the Proper Fingers, the latter is thus; place your Fingers as directed in the double Shake, only adding the third Finger of your Right Hand on it's 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 deſending long Notes muſt be cloſe ſhook, aſcending long Notes ſweetned, ſlur down to a third deſcending Crotchet, if two third deſcending Crotchets come together, ſhake the firſt ſlur to the 2d If two Crotchets happen together in one Key, ſigh the firſt, ſound the ſecond plain, a ſigh divides a Crotchet into a prick'd Quaver, and Semiquaver ſlur'd, the prick'd Quaver to be on it's 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 de 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 ſhook on it's 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'd



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 Tune, the Rule is without exception, Gſolreut Sharp, and Alamire Flat, are ſtopt alike yet their difference is eaſily diſcoverd 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.

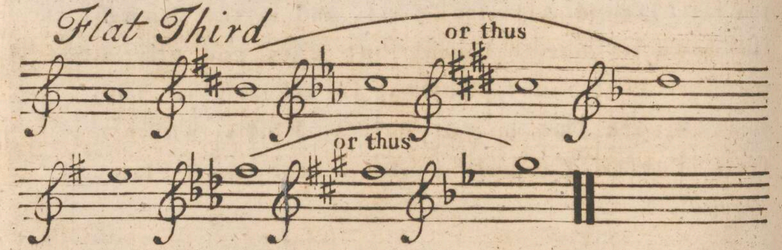
A Scale ſhewing how to Tranſpoſe any Tune that is Set for the Violin, or Voice.

# *Of Tranſposition*
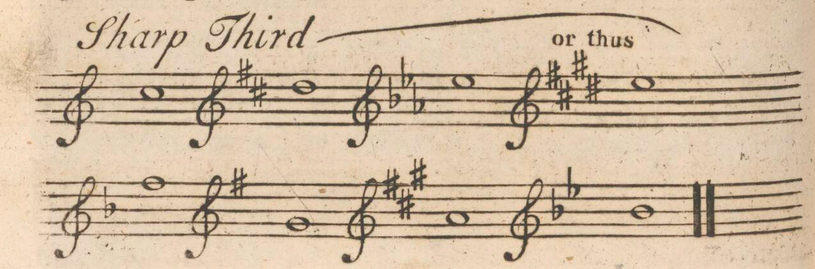
To tranſpoſe a Tune that is to low for the Flute, you muſt firſt ſee what compaſs the tune will go in, that is how high or how low it goes, and accordingly take your meaſure and be ſure to alter them to the eaſieſt Keys you can, ſuch as have the neareſt relation to the other, the laſt Note of any Tune lets you know what Key it is in, wether it be Gſolreut Alamire &c. and obſerve what number of Flats and Sharps there is to it, and having ſo done look on the Scale underneath, and find your Key Note with the ſame number of Flats and Sharps, which having done, you may tranſpoſe your Tune either higher or lower, to any of the Keys in the ſame Line, obſerving to place the Flats and Sharps as in the Example,

*Scale to Transpose*

*Flat Third* or thus
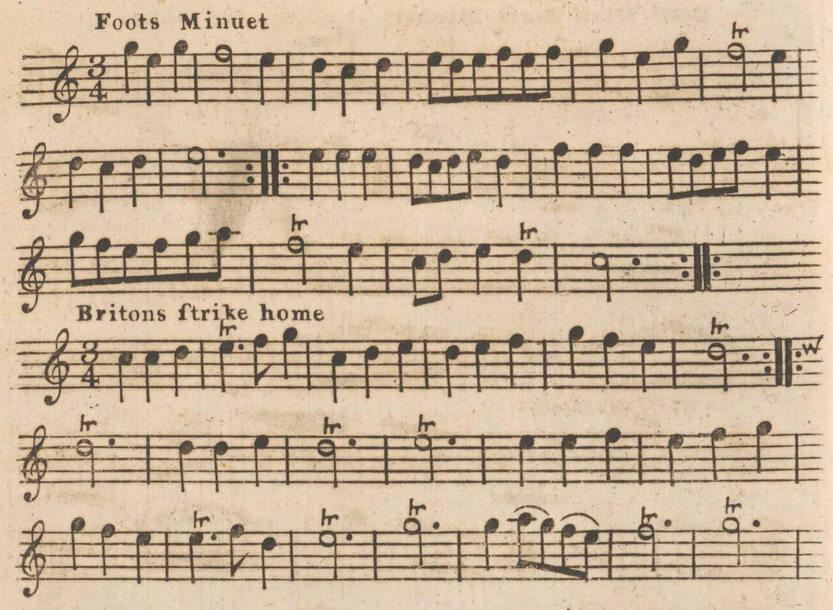


*Sharp Third* or thus

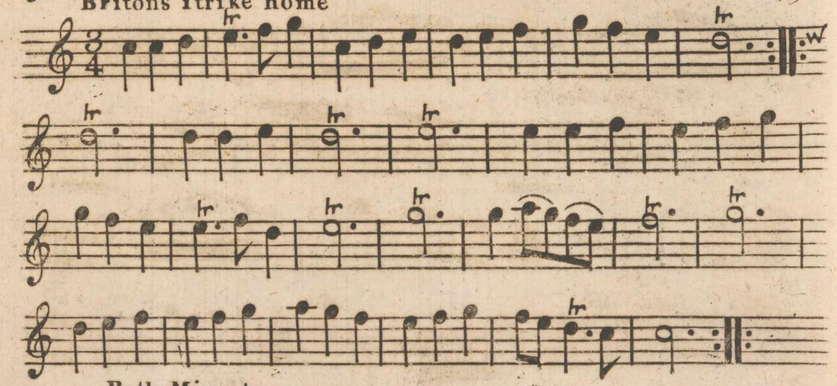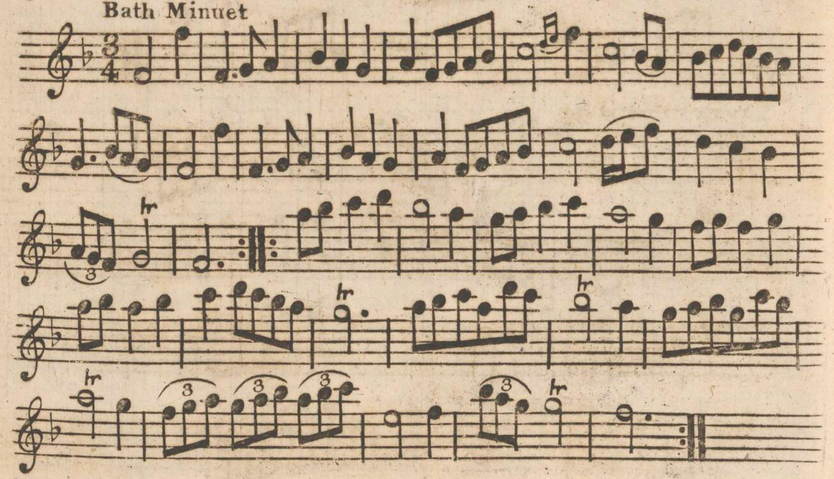




Foots Minuet



Britons ſtrike home



Bath Minuet



## Lord Mark Kerr's Minuet

Da Capo

## Heſſian Dance

## Ye Fair Poſſeſſ'd

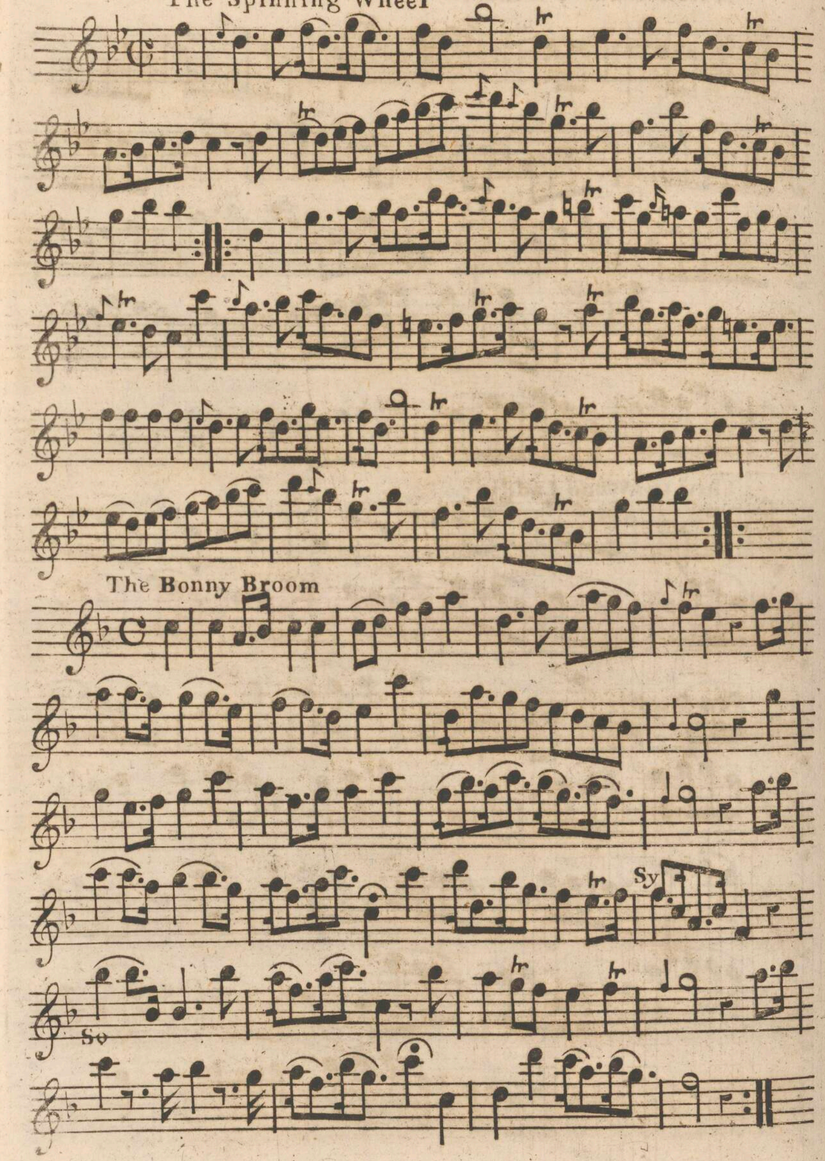


## Marſhal Saxes Minuet

Da Capo

## Thro' the Wood Laddie

## The Spinning Wheel

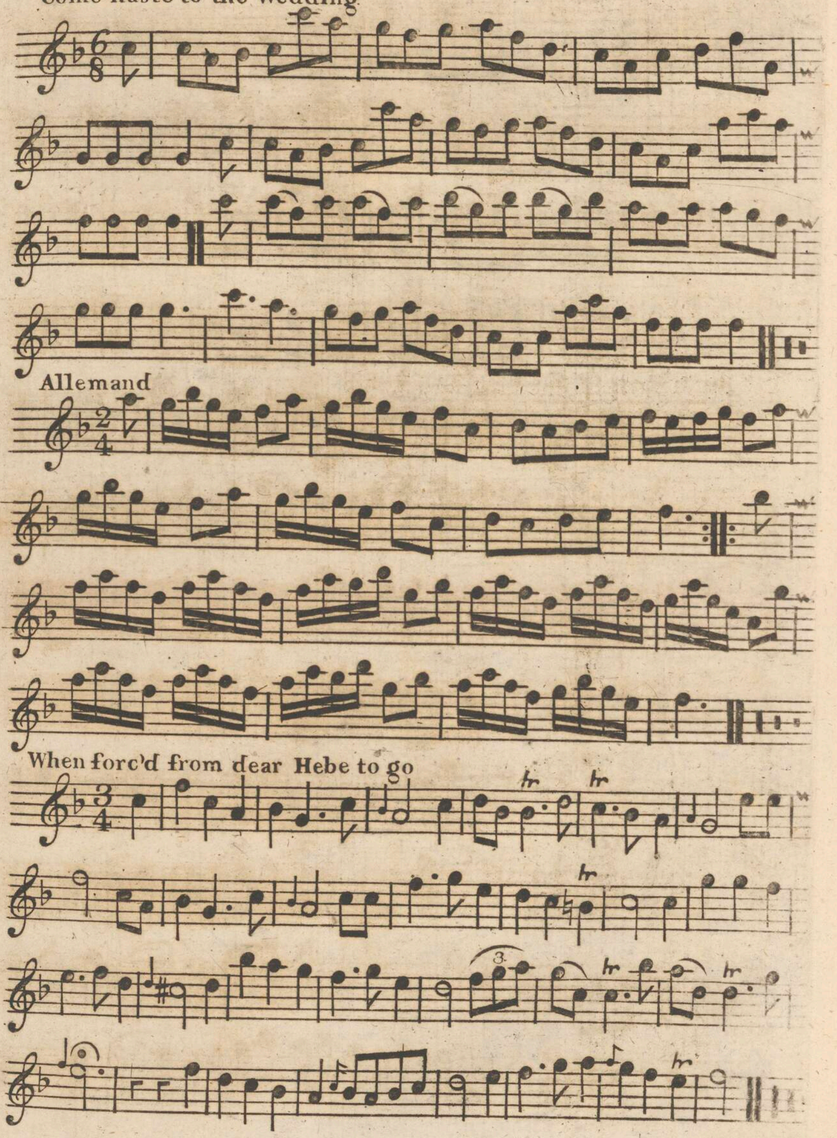


## The Bonny Broom






## Come haste to the Wedding



## Allemand



## When forc'd from dear Hebe to go

Over the Water

How little do the Landmen know

The Pilgrim



God Save the King

March in Richard the firſt

Charles's March

Away to the Fields

Sy

So

My Jockey is the blitheſt Lad



Hope thou Nurſe

French Minuet

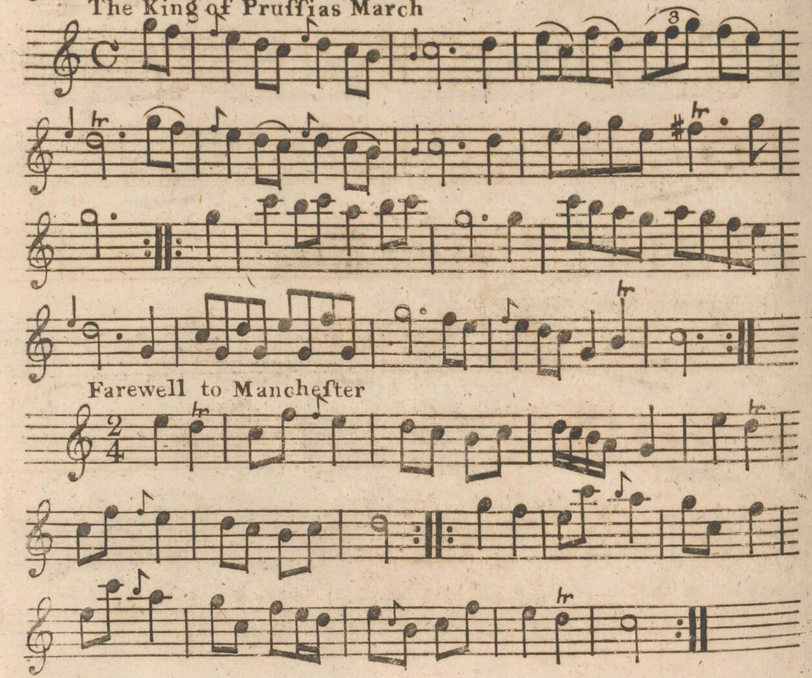
The German Spaw Minuet

Da Capo

The Flower of Edinbourgh



The King of Pruffias March
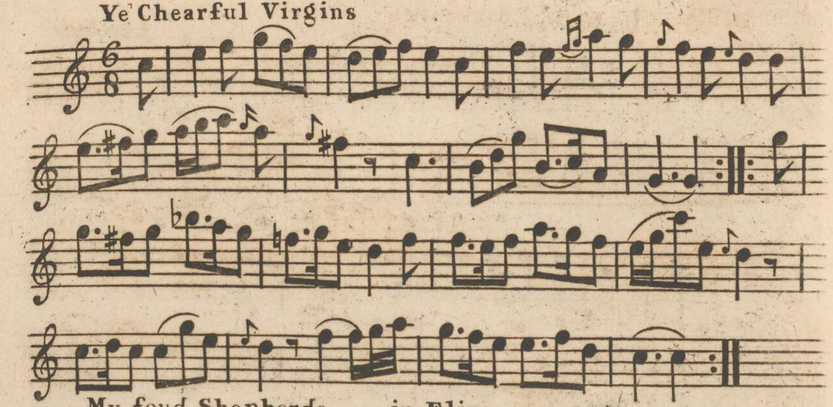


Farewell to Manchester

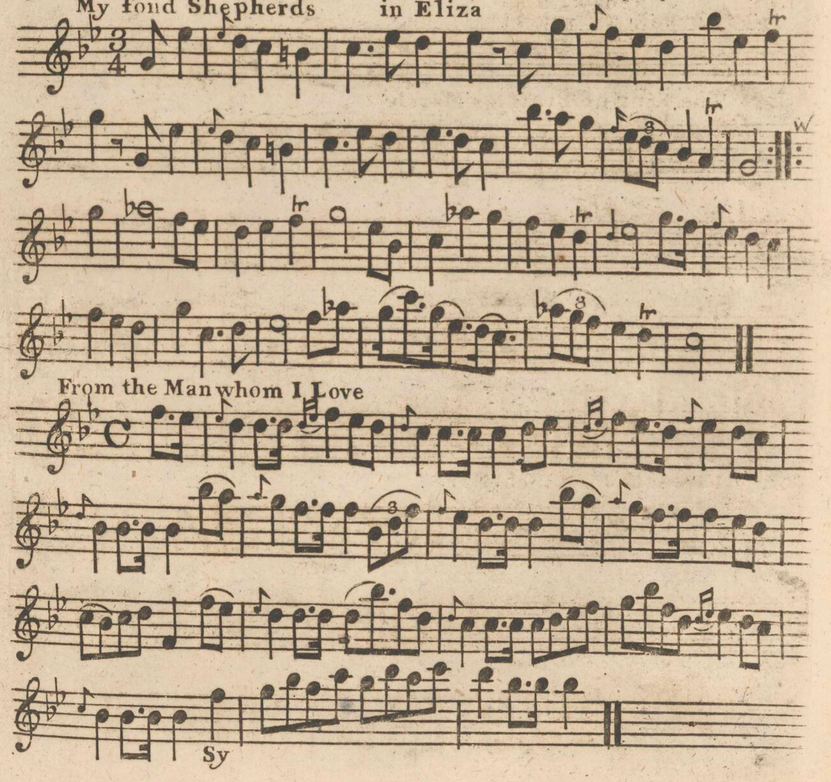




Ye Chearful Virgins



My fond Shepherds in Eliza



From the Man whom I Love



Sy

La Nouvelle Provence

Cotillon

Lady Coventry's Minuet

Ye Mortals whom Fancies

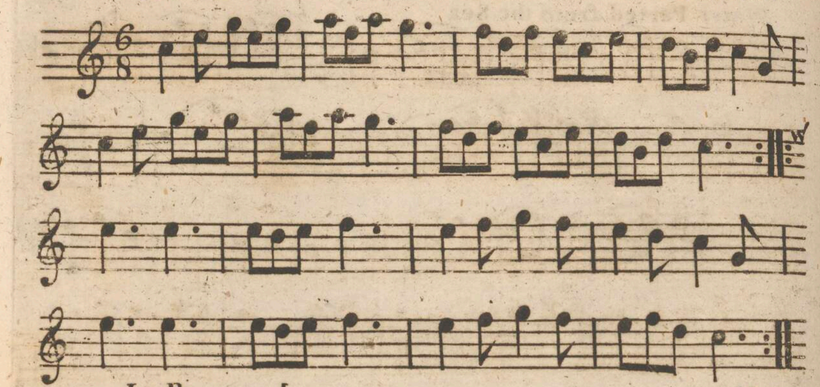


Water Parted from the Sea

The Ecchoing Horn

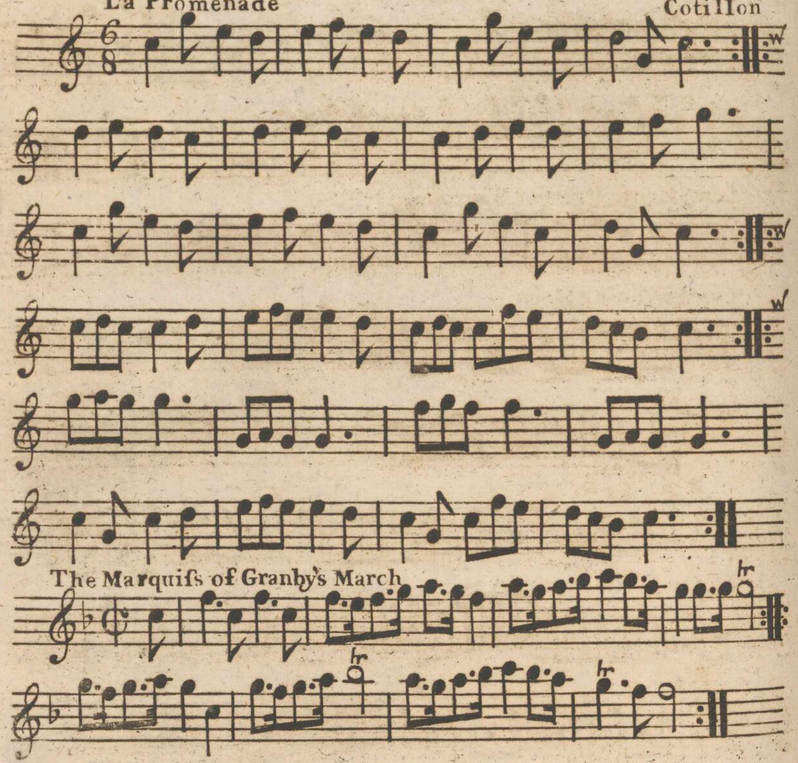
Marionet

Cotillon



La Promenade

Cotillon
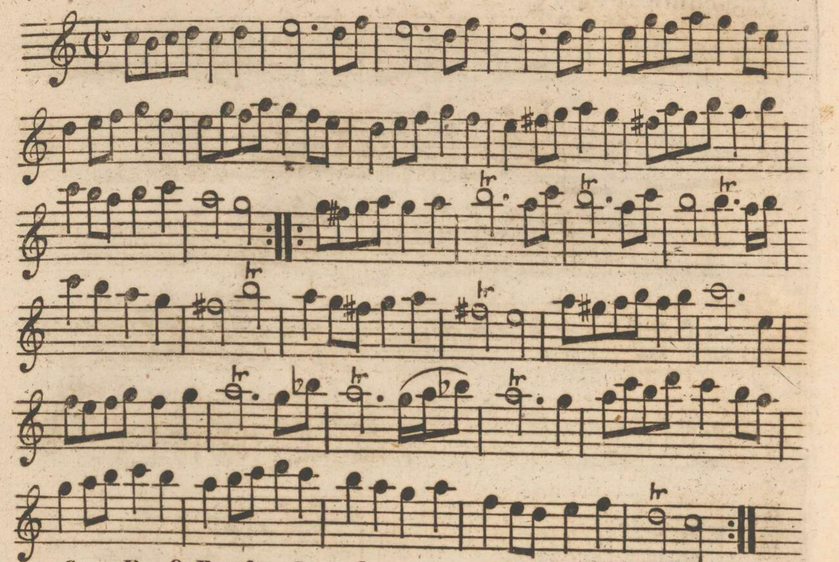


The Marquiſs of Granby's March
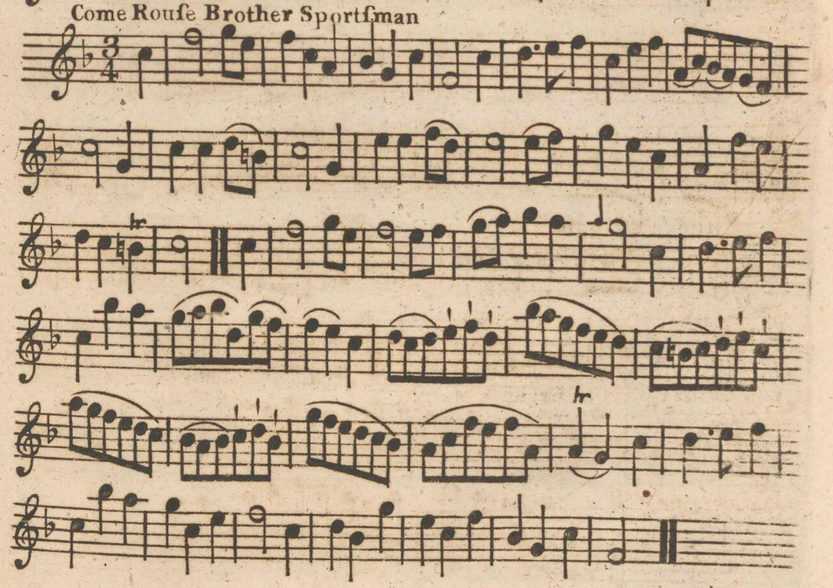




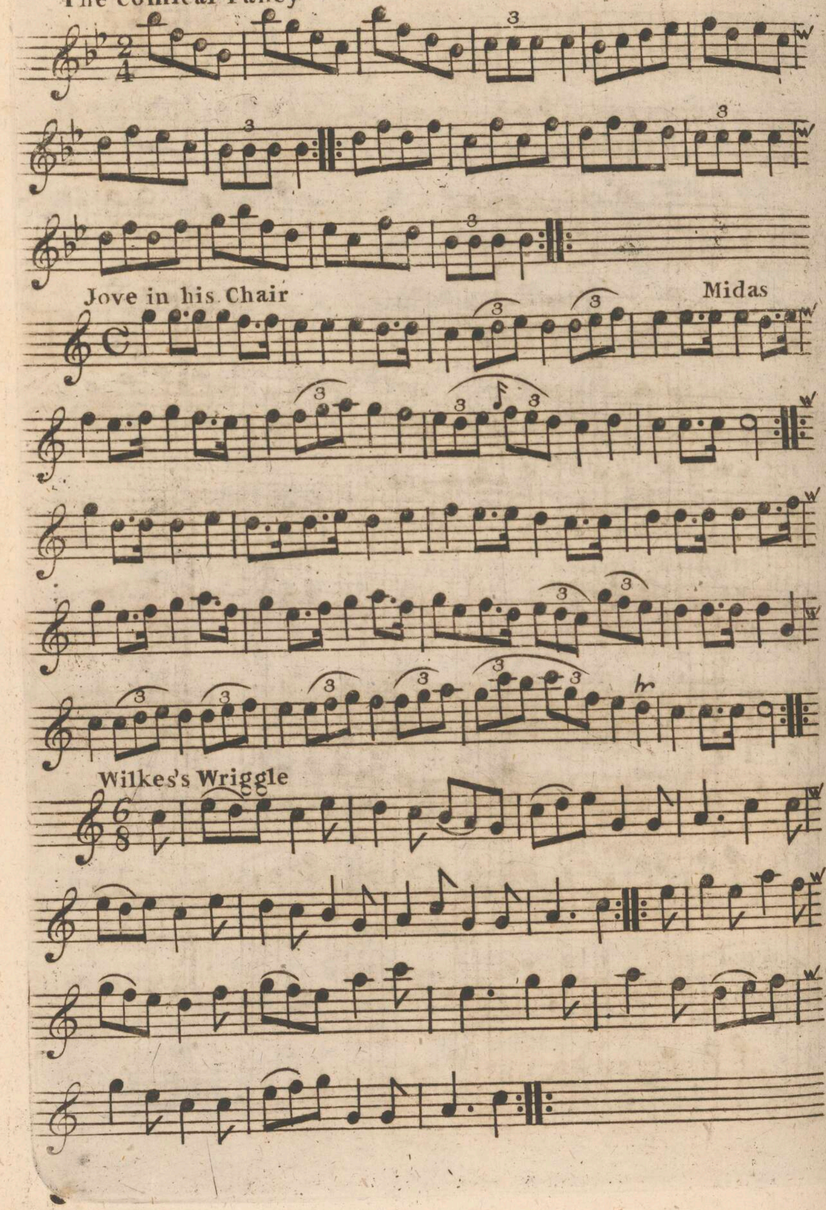
Duke William's March



Come Rouſe Brother Sportſman



The comical Fancy



Jove in his Chair

Midas
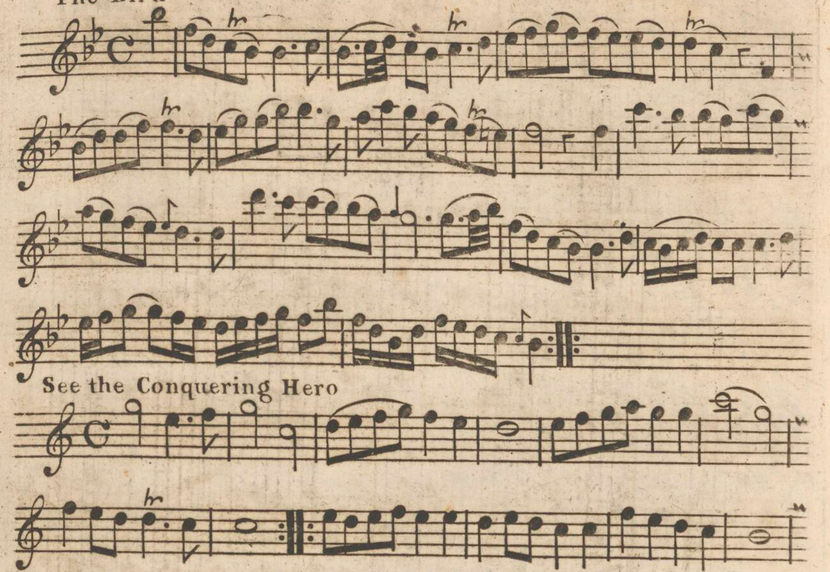


Wilkes's Wriggle





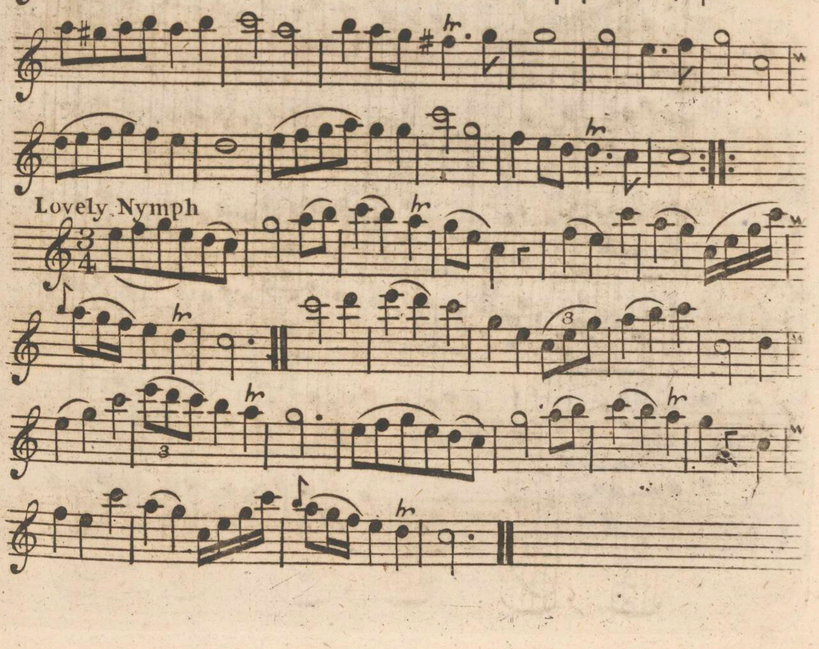
The Bird
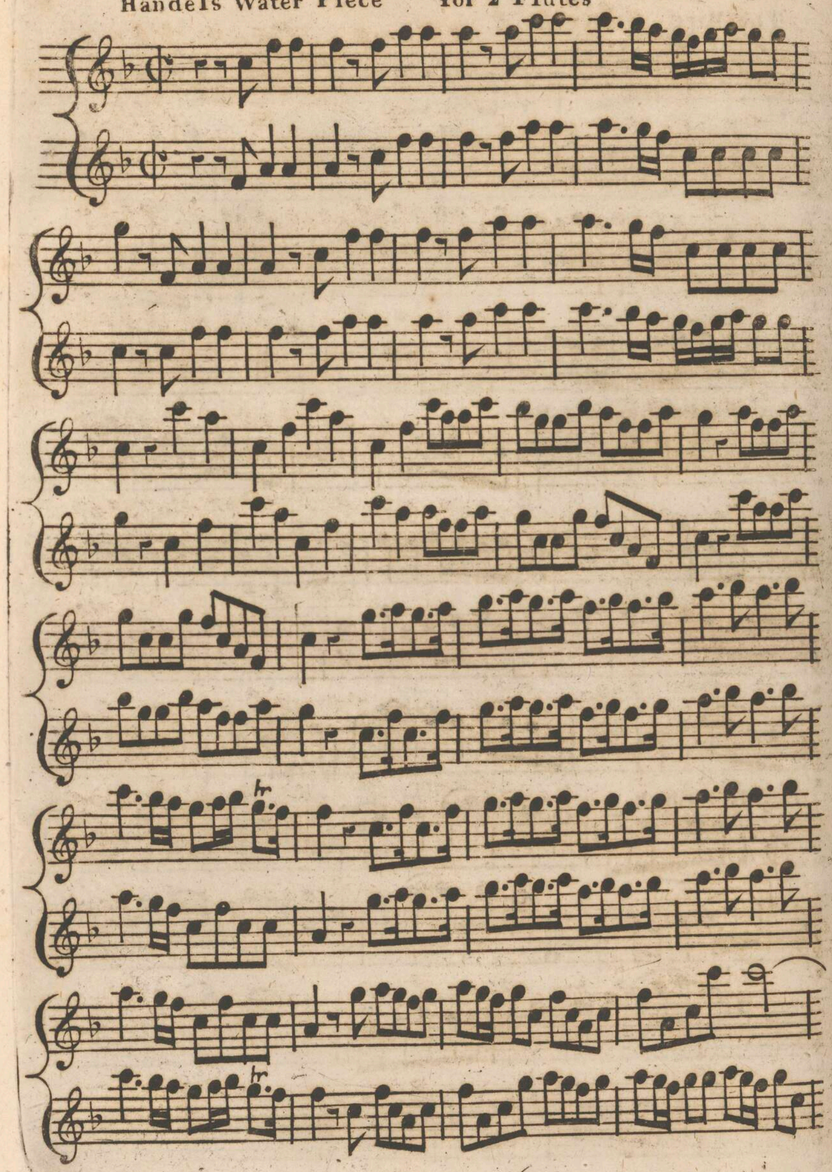


See the Conquering Hero
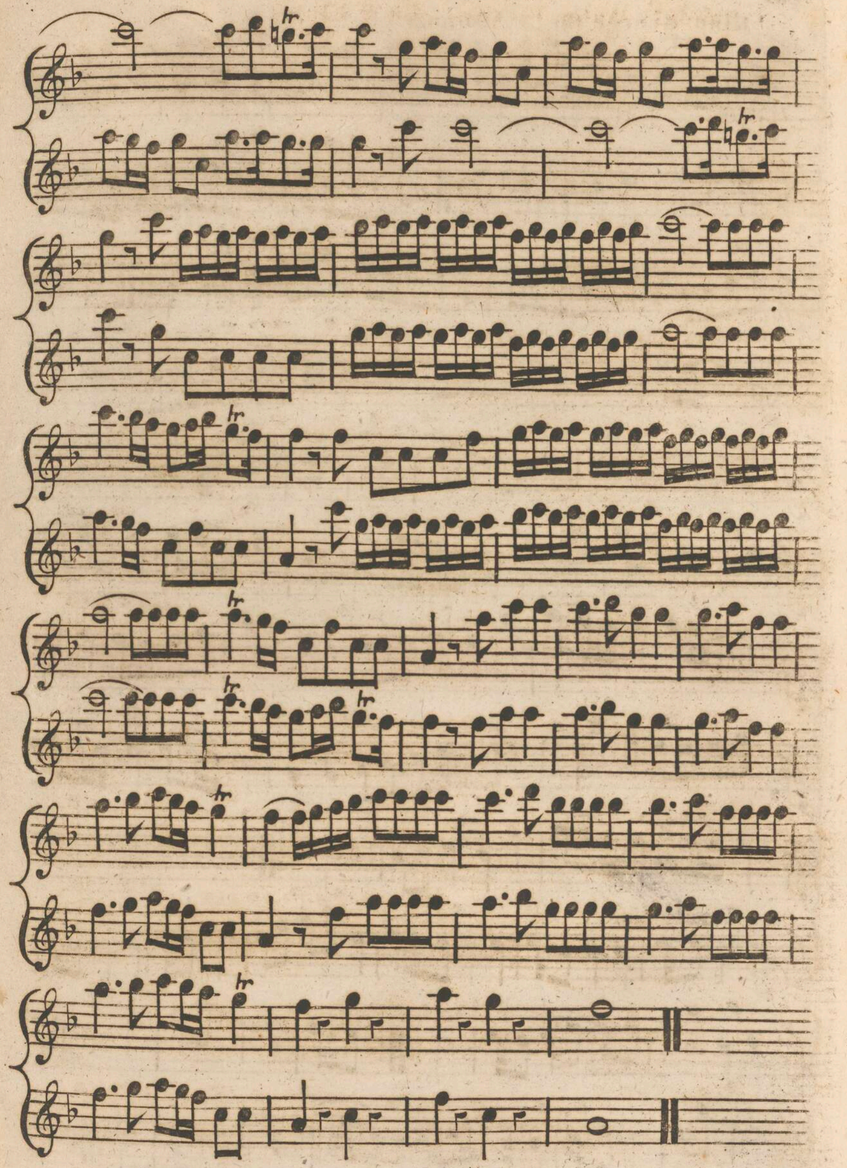


Lovely Nymph



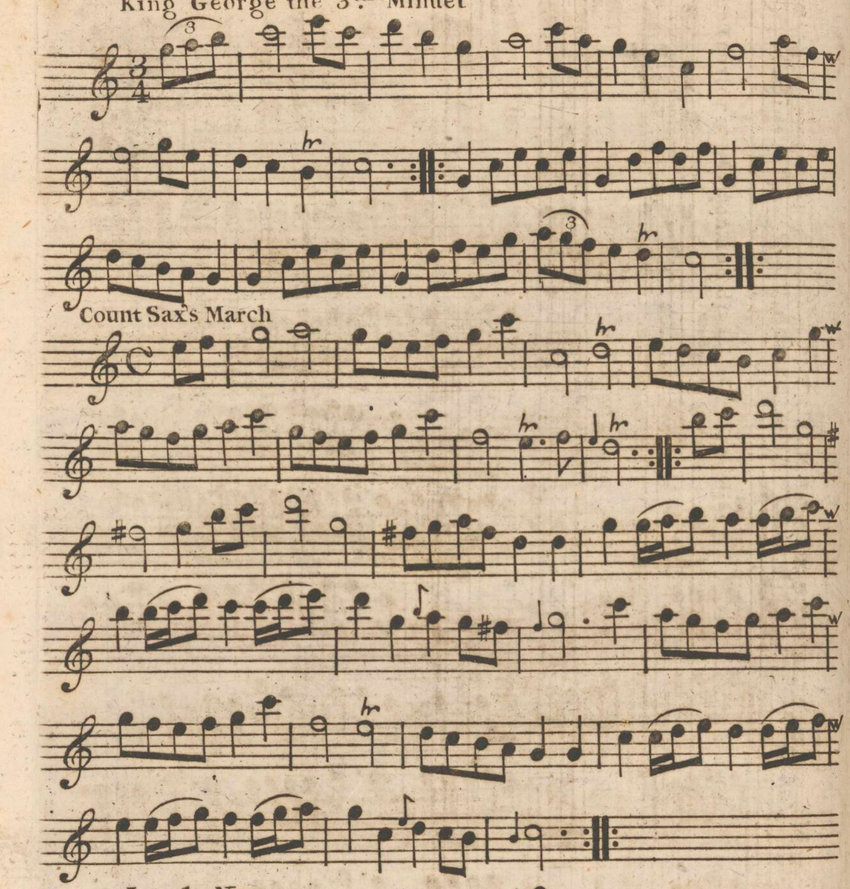
## Handel's Water Piece for 2 Flutes
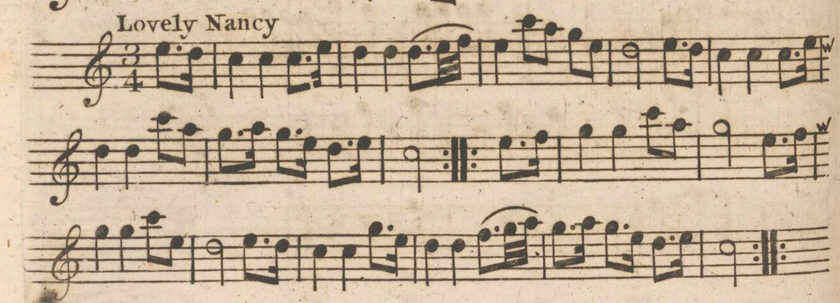






King George the 3ds Minuet



Count Saxs March



Lovely Nancy



STADTBIBLIOTHEK-S-DANZIG

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9



Roberts fecit.

THE

# Compleat Tutor

For the

# FRENCH HORN

Containing

*The Best and Easiest Instructions for Learners after a perfect new Method by Mr Winch & other eminent Masters*

To which are Added

*All the Hunting Notes and a Collection of Favourite Airs for One & Two French Horns*

*Printed for & Sold by Peter Thompson*
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London

Where may be had French Horns of any Size

*Also Instruction Books for any Instrument now in use*

*Price 1s 6d*

# A
# Compendious Treatise.

*Demonstrating and shewing how to express distinctly every Note on the*

# French Horn.

*Which may be acquir'd by the following Rules.*

*First you must procure a Mouthpiece that may be most convenient for your Lips as for Example. If your Lips be thick your Mouthpiece must be pretty broad, but if thin then the Piece must be something smaller.* ——

2^dly *In the next place you must procure such a Horn as is most convenient for young Beginners. there are several Sizes and of a different Pitch as follows* G.F.E.D. *and* C. *but most Masters will allow a* D. *Horn to be the best Size to begin upon.* ——

3^d *After having provided a good Horn and Mouthpiece, you are to proceed to the ensuing Examples, which with a little Application you may attain to without the Help of a Master in a Reasonable Time.* ——

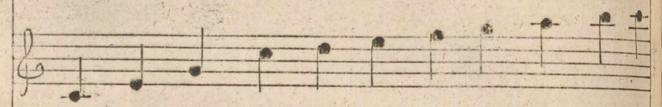
NB. *As to the Situation of the Body and holding the Instrument I refer you to the Frontispiece.*

*For Example. Place the Mouthpiece about the Center of your Lips and contract them so that you may have a Command of your Tongue, that the Wind may have the greater Force, take not too much of the upper Lip, nor too much of the lower* ——

*Blow*

*Blow with a smooth Breath with your Lips a little open for the lowest Note which is* C. *as you'l find in the Scale of the* Gamut. *but as the Horn is not so perfect as most Instruments are, you may reasonably suppose that the Notes do not move so gradually, but to proceed. After having exprest* C. *sound* E. *with a little Pinch of the under Lip. then sound* G. C. D. E. F. G. A. B. C. *or higher if the Wind will admit, but these being the ordinary Compass of the French Horn it may suffice.*

*Observe as the Notes rise to pinch the Lips and likewise expres each Note with the Tip of the Tongue, and draw in your Cheeks that you may have a greater Command of the Instrument. In the next Place you must have a Recourse to the Scale of the* Gamut.



C E G C D E F G A B C

## OF TIME.

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

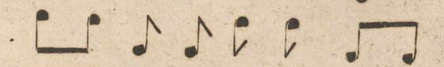
*For Example* Common Time *is known by some of these Characters* C. ¢. ɔ. *or* $\frac{2}{4}$. *the first of these Marks denotes a slow Movement, the next a Degree faster and the other two a very brisk and airy Movement. These Characters* C. ¢ ɔ *always contain to the Value of a Semibreve in a Bar, which must be held as long as you can moderately tell 1. 2. 3. 4. This Mark* $\frac{2}{4}$ *never contains any more than a Minum or 2 Crotchets or 4 Crotchets &c. in a Bar.*

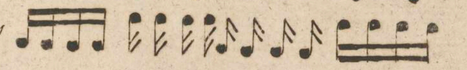


*Semibreve . . . . . o*

*Minums . . . . 𝅗𝅥 𝅗𝅥*

*Crotchets . . . ♩ ♩ ♩ ♩*

*Quavers . . .* 

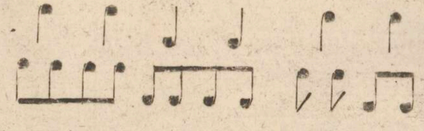
*Semiquavers* 

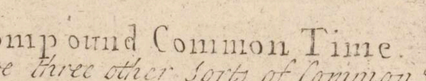
## *Of Triple Time.*

Triple Time *is known by these Characters,* 3 *or* $\frac{3}{2}$. $\frac{3}{4}$ *or* $\frac{3}{8}$. *the two first are used when there are three Minums in a Bar, this is the slowest Sort of Triple Time now in Use* $\frac{3}{4}$ *is used when there are three Crotchets in a Bar, this is quicker than the former, the last Sort which is the quickest of all is known by this Character* $\frac{3}{8}$ *and contains three Quavers in a Bar or other Notes to their Value:*

*Semibreve . . . . . o .*

*Minums . . . 𝅗𝅥 𝅝 𝅗𝅥*

*Crotchets . .* 

*Quavers .* 

## Of Compound Common Time.

*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 generally used in Jiggs.*

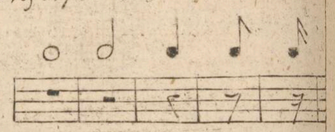
## Of Compound Triple Time.

*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.*
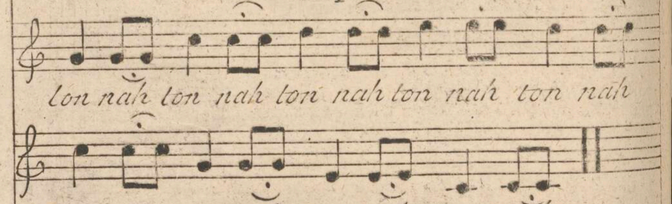
*A Point or Dot added to the Right Side of any Note makes it half as long again, as for Example* $\mathbf{o}\cdot$ *is as long as three Minums* $\mathbf{q}\cdot$ *as long as three Crotchets, &c. for the rest.*

*Where you see these Marks which are call'd Rests you are to cease sounding the Length or Time of these Notes over them from which Notes they take their Names.*



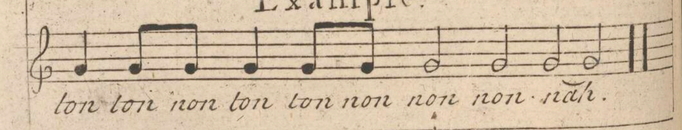
*Where you meet with the following Notes which are slur'd ⁀ they must be exprest after a jirking Manner.*

Example.
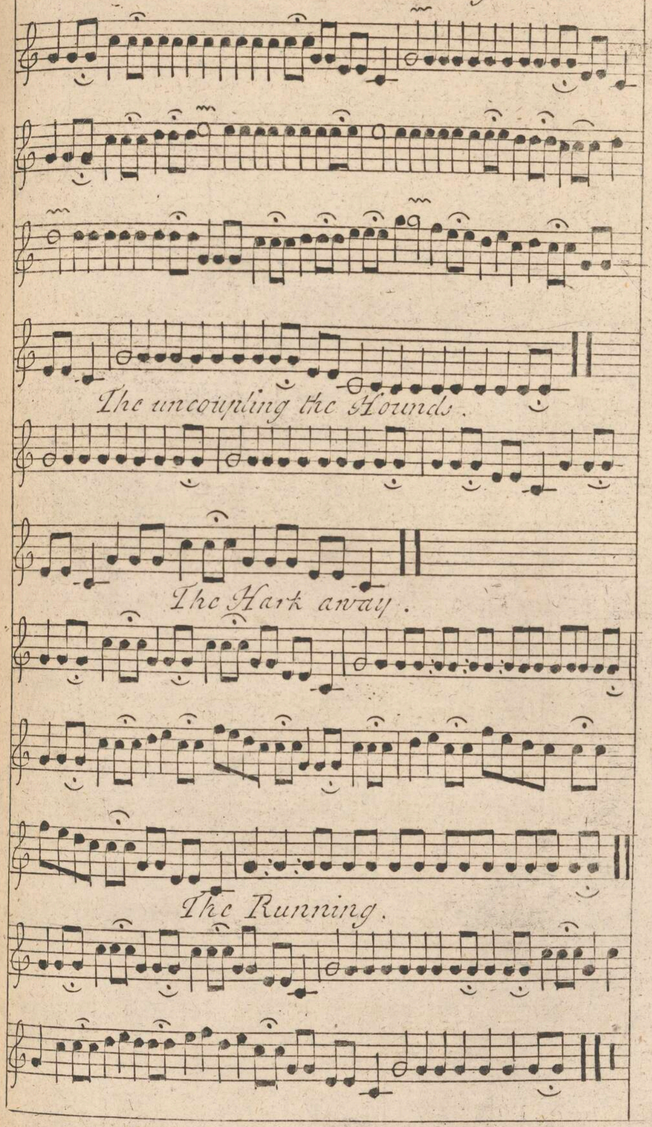



*Observe to sound the four Minums in one Breath, and jirk the two last only.*
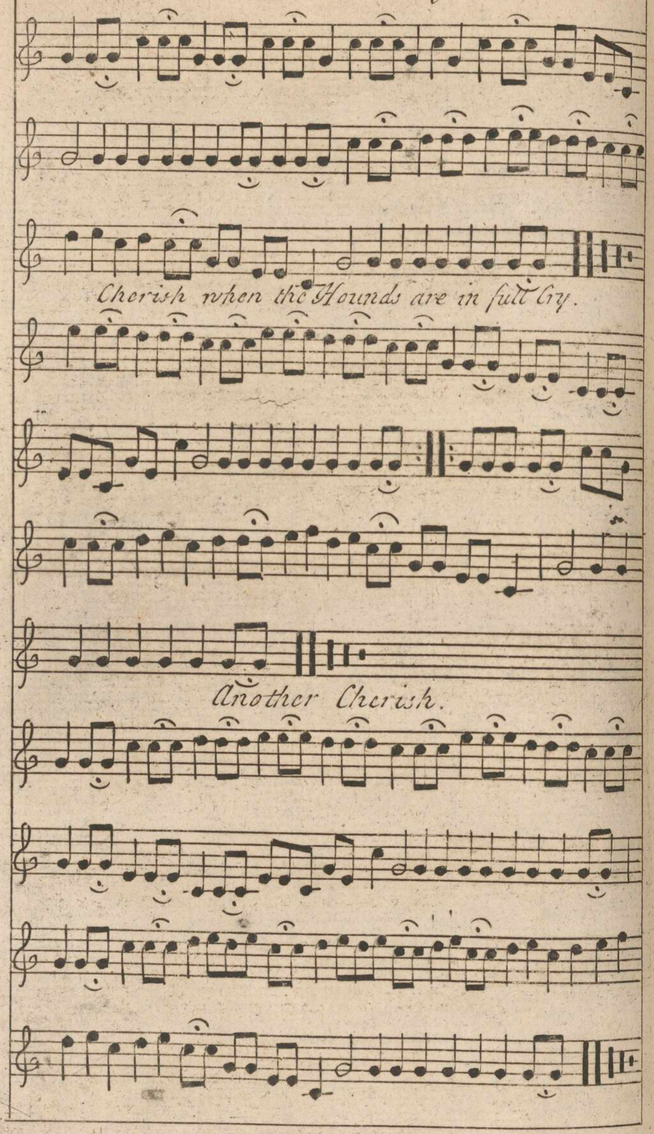
Example.
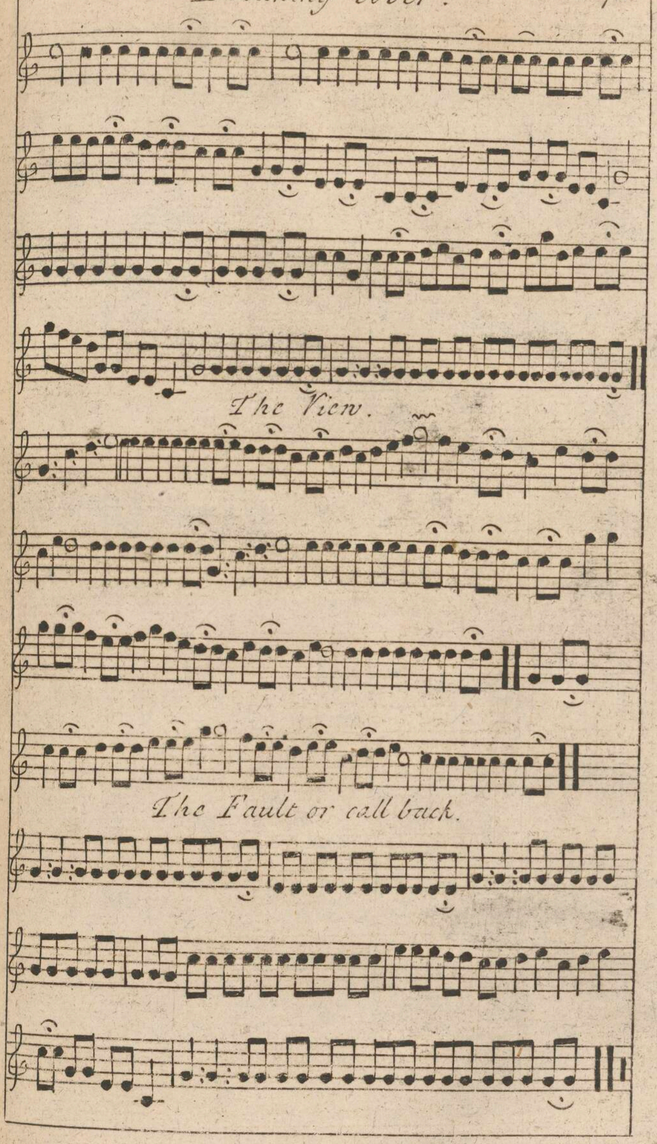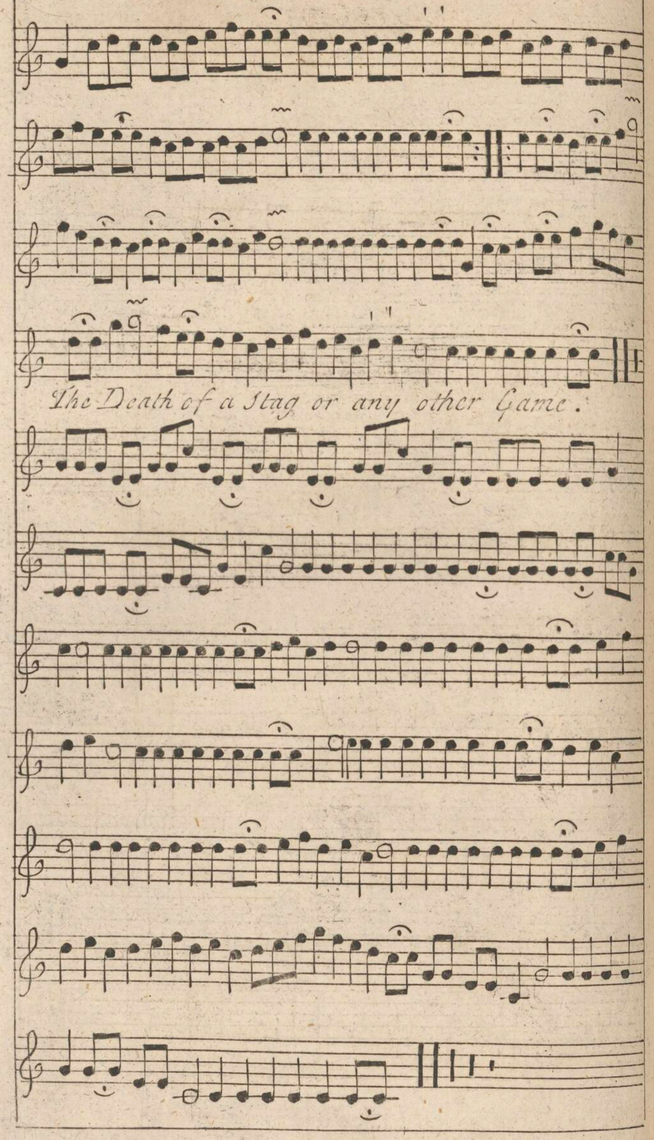







## The Second Running.








## The Toil.
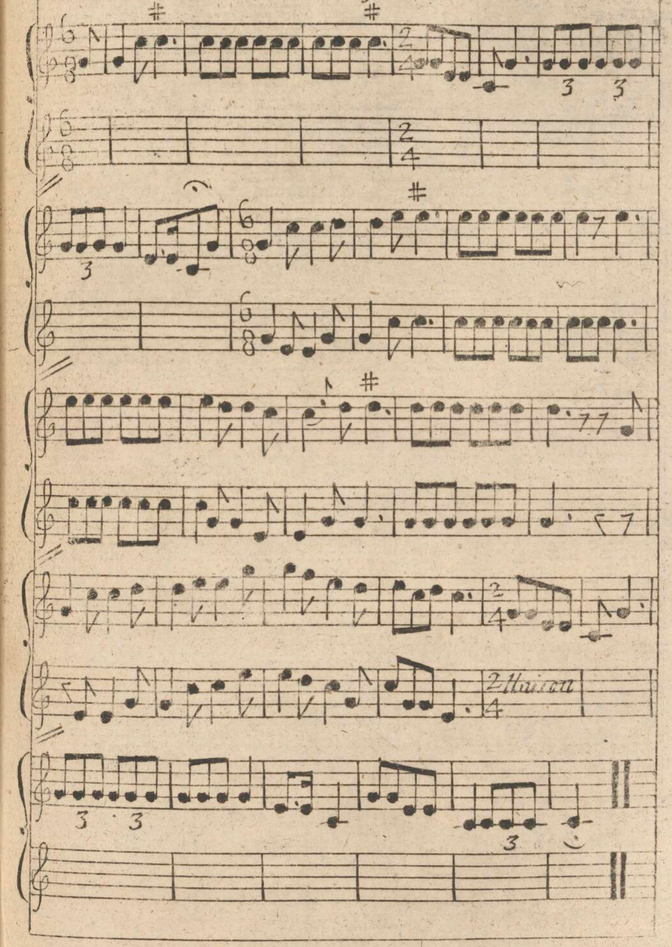


The Death of a Stag or any other Game.
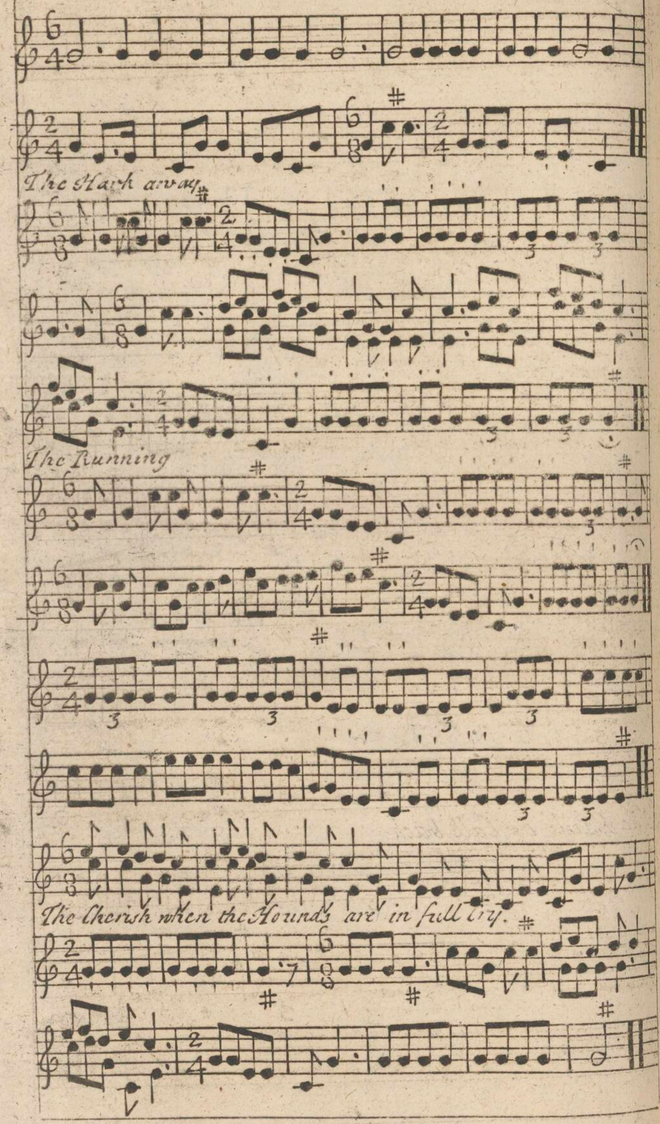


## Another Set of Hunting Notes after a new Method.

Set by M.r Winch.

The Call in the Morning.
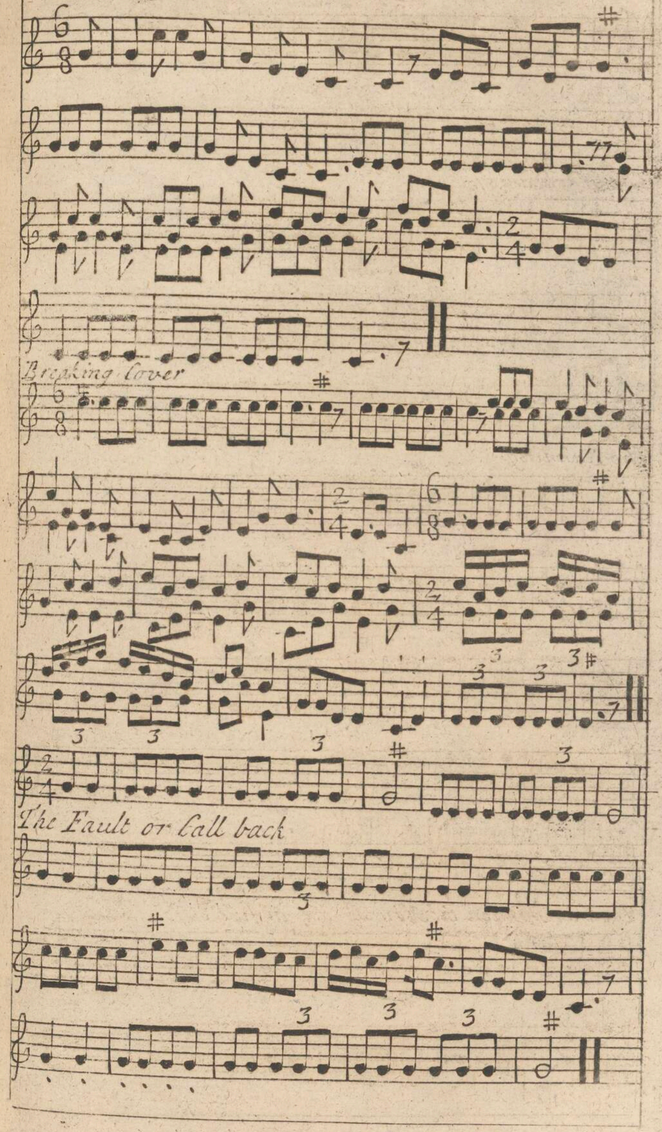


## 10 Uncoupling the Hounds






## When you stop the Hounds.
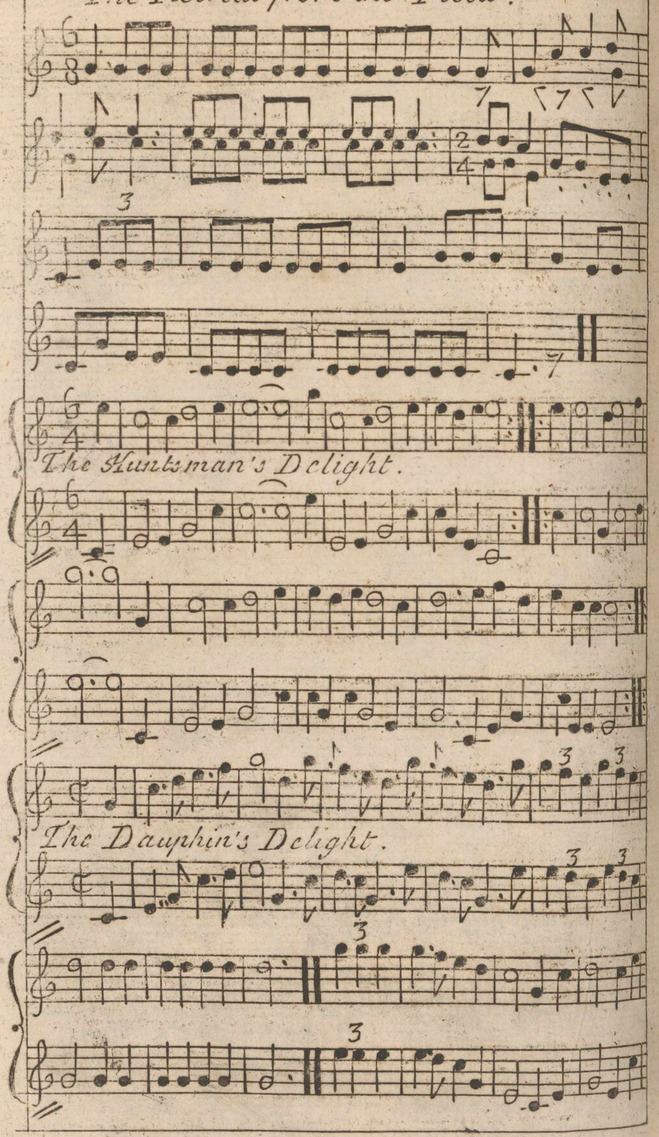


The View.

The Soil



The Death

## The Retreat from the Field.
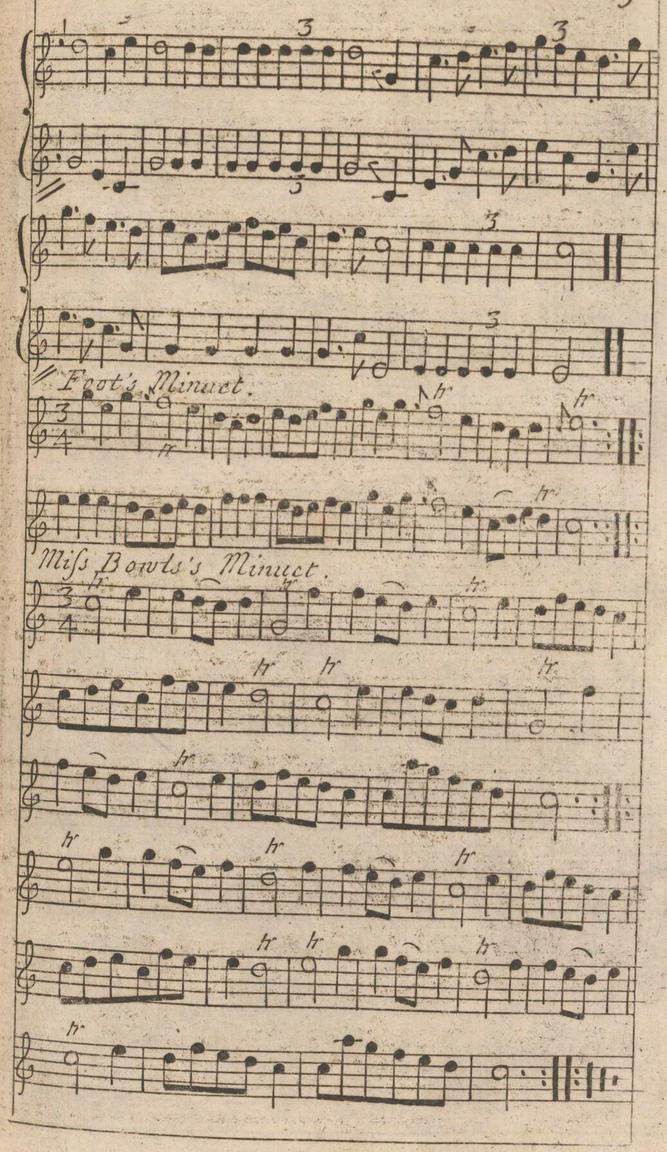


The Huntsman's Delight.



The Dauphin's Delight.







Foot's Minuet.



Miss Bowls's Minuet.

16 Marshall Saxe's Minuet.

Da Capo

Air by Mr. Handel.

Da Capo

Lovely Nancy



Minuetto

March.

Minuet by Mr. Festin

Allegro



Andante

Air in Atalanta.
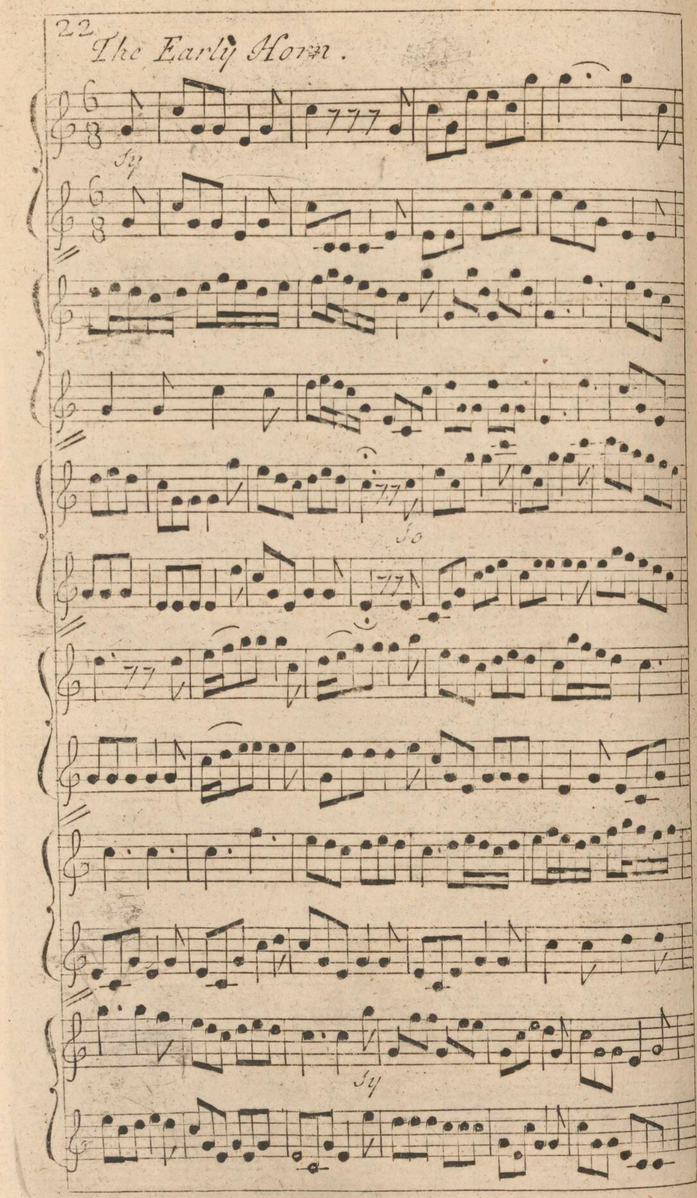
Minuet
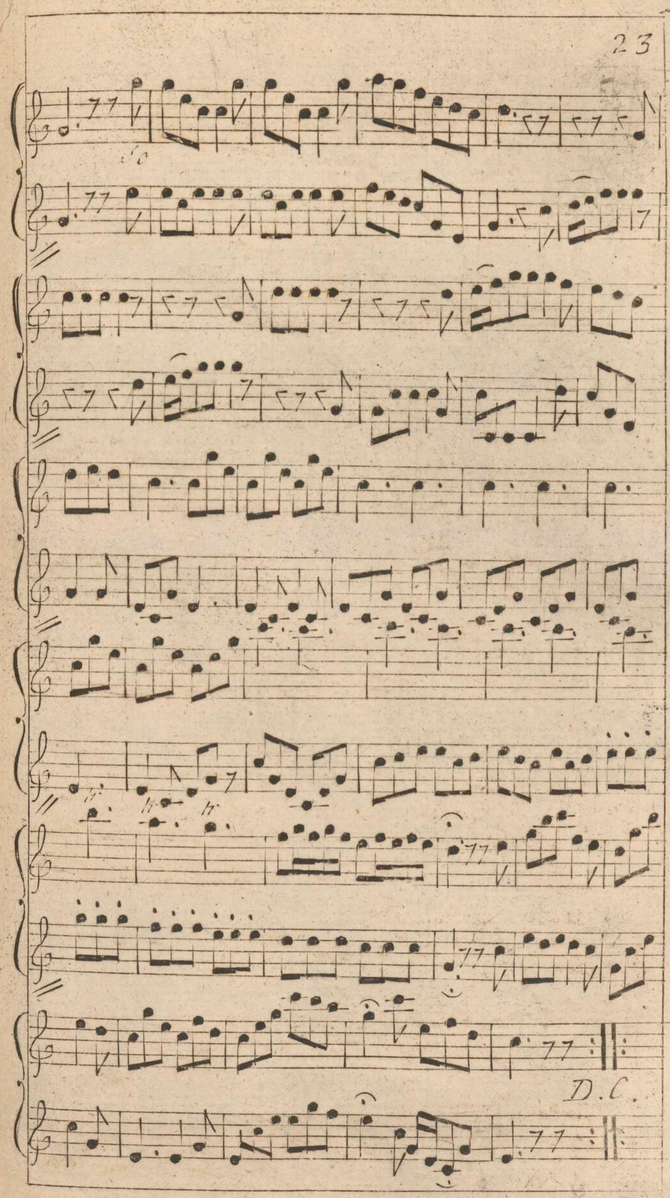


Air by M^r. Handel.

Pompoco

## The Early Horn.








## Air by Mr. Handel.

Allegro
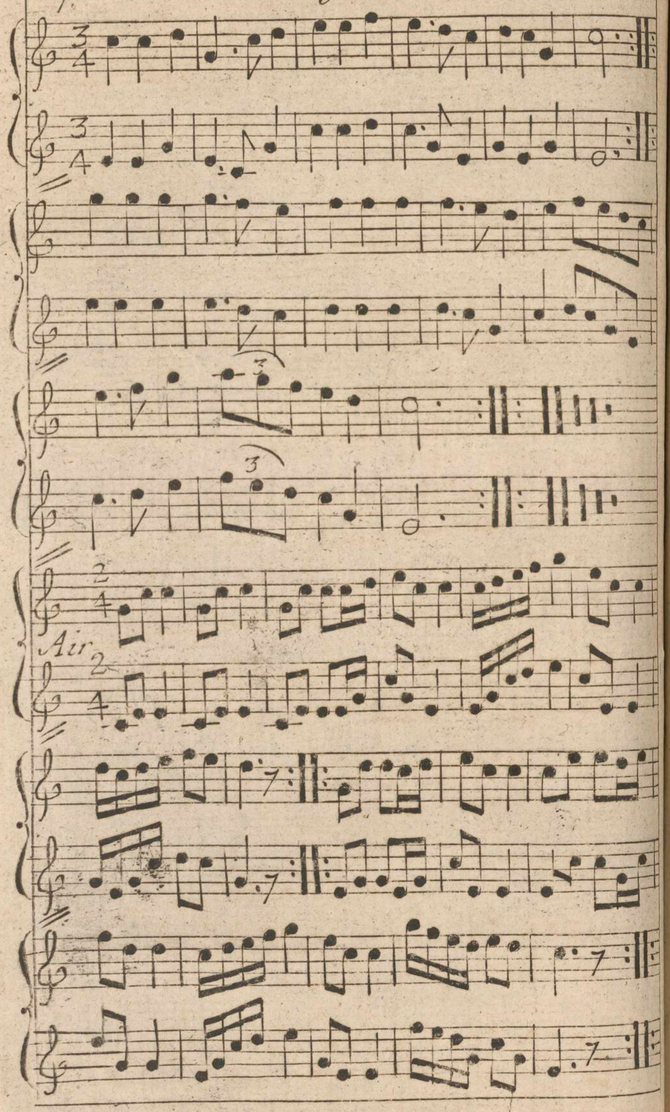
The sweet Rosy Morn.
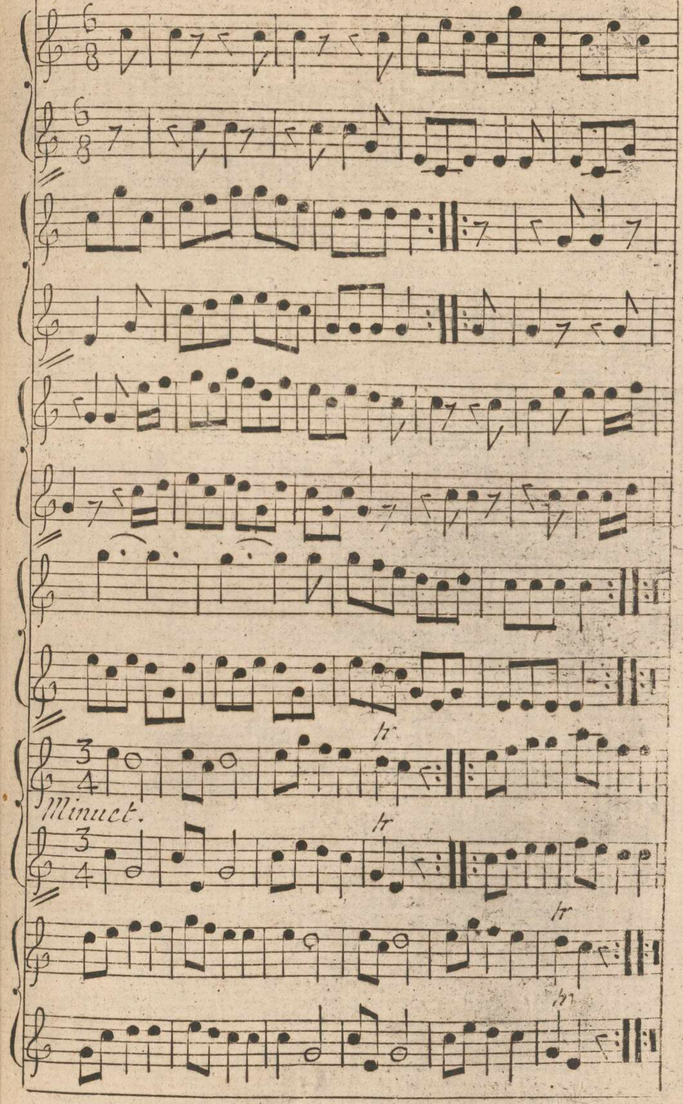


## Air

Allegro

## God save the King.








## Horse Grenadiers March.

hr

Britons strike home.

hr

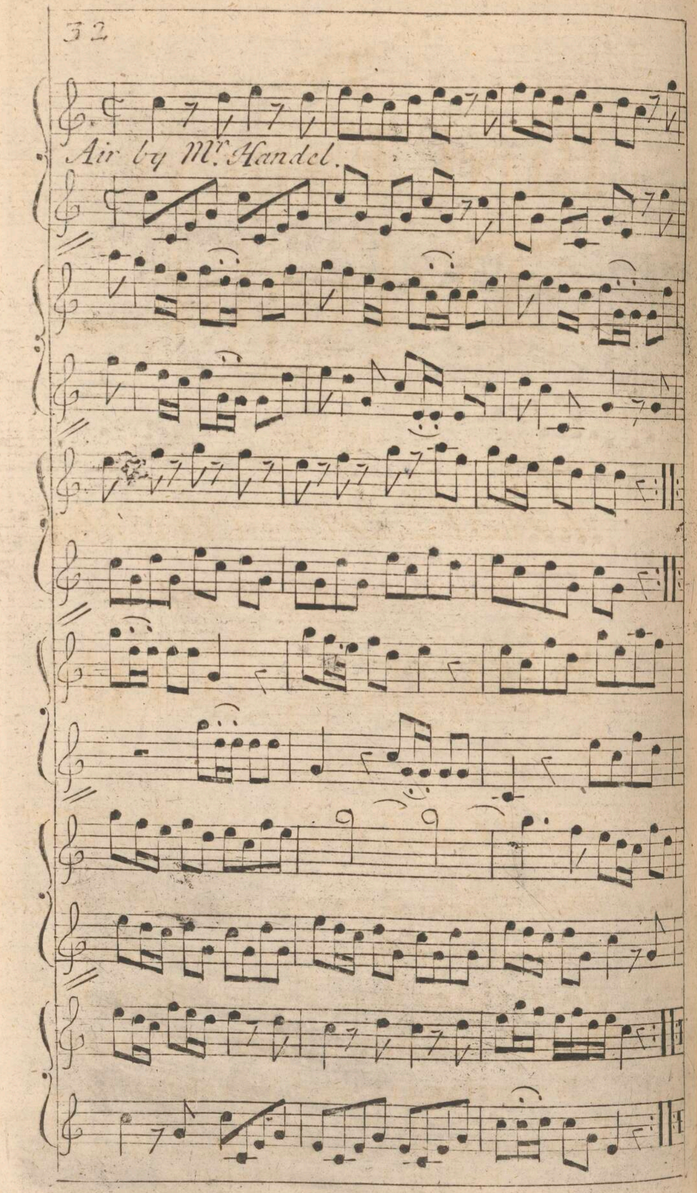


Gigua by Mr. Handel

hr

Da capo

## Handel's Water Piece.




[Gromc Robert]
202245

10

# The Bird Fancyer's Delight or the *Best Directions*

*For teaching all sorts of*

## Singing Birds

with a

## *FLAGELET or FLUTE*

*With Lessons properly compos'd within the Compass and Faculty of each Bird* (Viz.)
*The* CANARY BIRD, LINNET, BULL FINCH,
WOOD LARK, BLACK BIRD, THROSTLE,
NIGHTINGALE *and* STARLING. &c.

LONDON Printed for *John Johnson* at the
Harp and Crown in Cheapside.

RISK 4544



# TO THE READER.

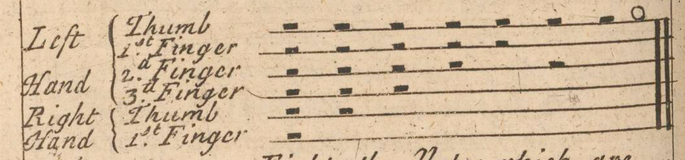
'Tis still in Memory the Old Manner of playing on the Flute, which was by the Way of Dots, A Memorial of which remains in y^e^ Gamut for that Instrument to this Time. But it being so Impracticable to what the Manner is now, and never to be attaind to at Sight, that the Use of y^e^ Instrument was almost lost, till introduc'd by the Gamut Rules, which has not only brought it very much in Vogue, but the Performers on it are as ready at Sight as on any other Instrument 'Tis not doubted but the like Improvement will be made on the Flagelet, by this Method. Nevertheless by Advice of some Friends & to make the Book the more compleat, I have began with the Old Gamut by Way of Dots that the Scholar may learn the Way that pleases best.

This delightful Instrument is not only profitable, particularly to Bird Fanciers. it having been often known that Birds after being taught by the Flagelet have been sold for great Value. All Lessons or Airs that are made for the Flute may now be play'd on the Flagelet. which must of Consequence be very grateful to all Lovers of the Instrument. the Improvement of which is owing to the late Ingenious M^r^ Salter and M^r^ Hills who made several Incomparable Pieces for the Flagelet.

## The Introduction to play on y^e Flagelet by Dots.

You who desire to play on this delightful Instrument must with Care read over y^e following Directions. And the first Thing that you are to observe is, that there are six holes on the Flagelet, and to stop them hold your Left Hand uppermost next your Mouth and apply your two Thumbs to stop the two under Holes. then gradually the First, Second and Third Fingers of the Left Hand will cover the three upper Holes. and the first Finger of the Right Hand will cover the lowest Hole and all of them being thus stopt, it will sound the first Note. for the second Note take up the first Finger of the Right Hand. for the third Note take up the Thumb of the Right Hand. for the fourth Note take off the third Finger of the Left Hand. for the fifth Note take up the second Finger of the same Hand. for the sixth Note take up the first Finger and put down your second Finger of the Left Hand, for the seventh Note take up the second Finger of the Left Hand, for the eighth Note you blow all open.

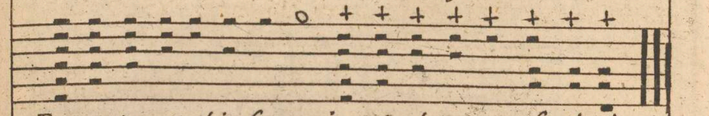
Now to make the Directions more practicable as there are Six Holes on the Flagelet, & six Fingers to stop them, so all Lessons are writ upon six Lines in this Method of teaching and in the ensuing Example at the Beginning of every Line you will see the Name of the Finger put to shew if there be Dots plac'd on them, then those Fingers must be kept on the Holes, when there is this Cypher o put above the six Lines then all the Holes must be open.




Then there are Eight other Notes which are higher than the former and are distinguish'd



by this Mark + put on the upper Lines and are called the Pinch Notes) and to strike them let the Thumb of your Left Hand bend so much that the Tip of it may but just cover half the Hole and you will hear it sound higher than before, this you will find with Ease by the following Example.

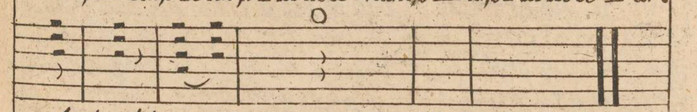


Besure to get this foregoing Scale so perfectly backward and forward that you may readily strike them any where else And sometimes tho' 'tis but seldom you will find a Dot put under the six Lines, and when you do: put the End of your little Finger of the Right Hand into the Bore of the Pipe. but this is so rarely us'd, 'tis hardly worth inserting.

### Example of the Graces.

When you are to shake any Note you will find such a Dash as this (~) put to one of the Lines then with the Finger as that Line belongs to, you must shake it strong, and let the proper Sound be heard at last. A Beat is distinguish'd by such a Dash (~) put on the side of some Dot, then the Finger to which the Dot belongs must be just lifted up, then shake it down again. A Slur is mark'd thus ⌒ and drawn under two, three, or more Dots And you must play all that are under that Circumference in one Breath.

A Shake, A Beat, A Slur, A double Shake, A Bar, A double Bar.
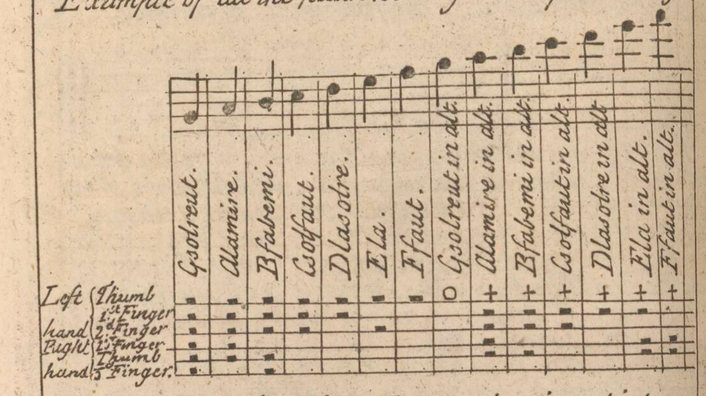


A double Shake is mark'd with two of them Dashes, as see in the Example, and both them Fingers must be shak'd at once A double Bar shews that a Strain ends there, and each Strain must be play'd twice over.

The End of the former Way of teaching by Dots.

# The New Introduction to play on the Flagelet.

The Gamut is to be learn'd perfectly backwards and forwards, You must observe how the Notes stand upon y^e Lines and in the Spaces, with y^e proper Name to each Note.

Example of all the plain Notes gradually ascending.
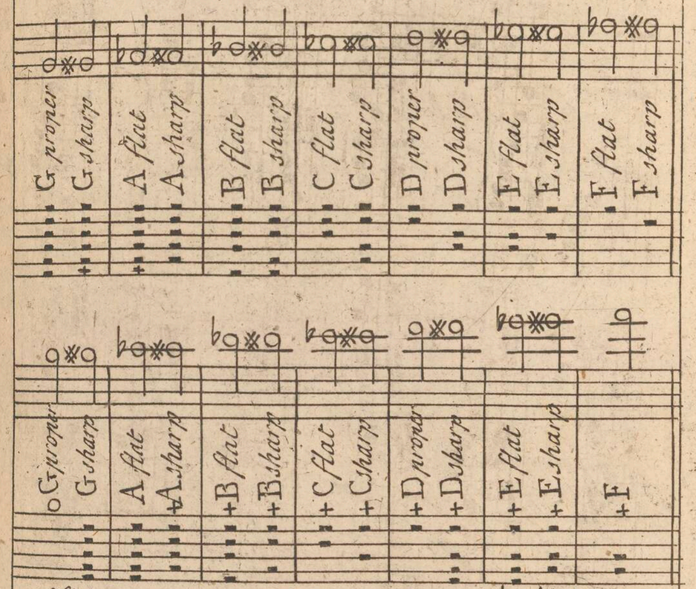


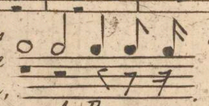
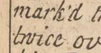
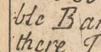
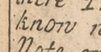
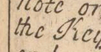

Beneath those five Lines observe the six which answer the Number of Holes on the Flagelet, & thus directs you how to play your Gamut, reck'ning y^e upper Line the first or Thumb Hole, and so on these Lines on which Dots are set those Holes must be stopt. For Example Gsolreut has a Dot on every Line, and consequently every Hole must be stopt, and so where there are no Dots the Holes must be open, Only upper Line of these six you see a Cross on every Note after Gsolreut in alt, which directs you to stop but half the upper Hole, pinching it with the End of your Thumb and makes the Note sound Eight Notes higher than it would with the Hole quite stopt, but in order to play the Notes, hold your Flagelet thus. Place the Middle Finger of your left hand on the third Hole, and the third Finger of your right hand on the lowest Hole of the Flagelet, then the rest of your Fingers will stop the other holes in Course.



# Example of all the Notes both flat & sharp.

A Flat is mark'd thus ♭. and a Sharp thus ♯. and they are easily distinguish'd for a Flat sounds half a Note lower, and a Sharp half a Note higher than the Note it self, as you'l find by the Example. Note the Crosses under G♯ and A♭ signifies the holes to be half stopt.




When you see those 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 play'd twice over A Bar is mark'd thus  A double Bar thus  and shews that the Strain ends there The Treble 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.

## Example of the Time or Length of Notes.

There is 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 Time, & Triple Time and is distinguish'd by this C this ¢ or this 𝅗𝅥 Mark. The first is a very slow Movement, the next a little faster, and the last a brisk and airy Time, and each of them has always to the Length of one Semibrief in a Bar, which is to be held in playing as long as you can moderately tell four; by saying one, two, three, four. 2 Minums as long as 1 Semibrief. 4 Crotchets as long as 2 Minums. 8 Quavers as long as 4 Crotchets. 16 Semiquavers as long as 8 Quavers.

Common Time.

Semibrief ¢ o

Minums 𝅗𝅥 𝅗𝅥

Crotchets ♩ ♩ ♩ ♩

Quavers ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Semiquavers 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

Triple Time consists of 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 3 Minums in a Bar and is commonly play'd very slow, the second has 3 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 so long as you can be in counting four, a Minum Rest so 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 in the five Lines by the Example in the following Page.

Triple Time.

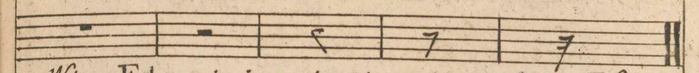
Minum 3 𝅗𝅥 .

Crotchets ♩ ♩ ♩

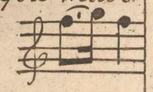
Quavers ♪ ♪ ♪ ♪ ♪ ♪
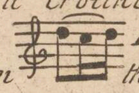


Semibrief. Minum. Crotchet. Quaver. Semiquaver.
Rest. Rest. Rest. Rest. Rest.
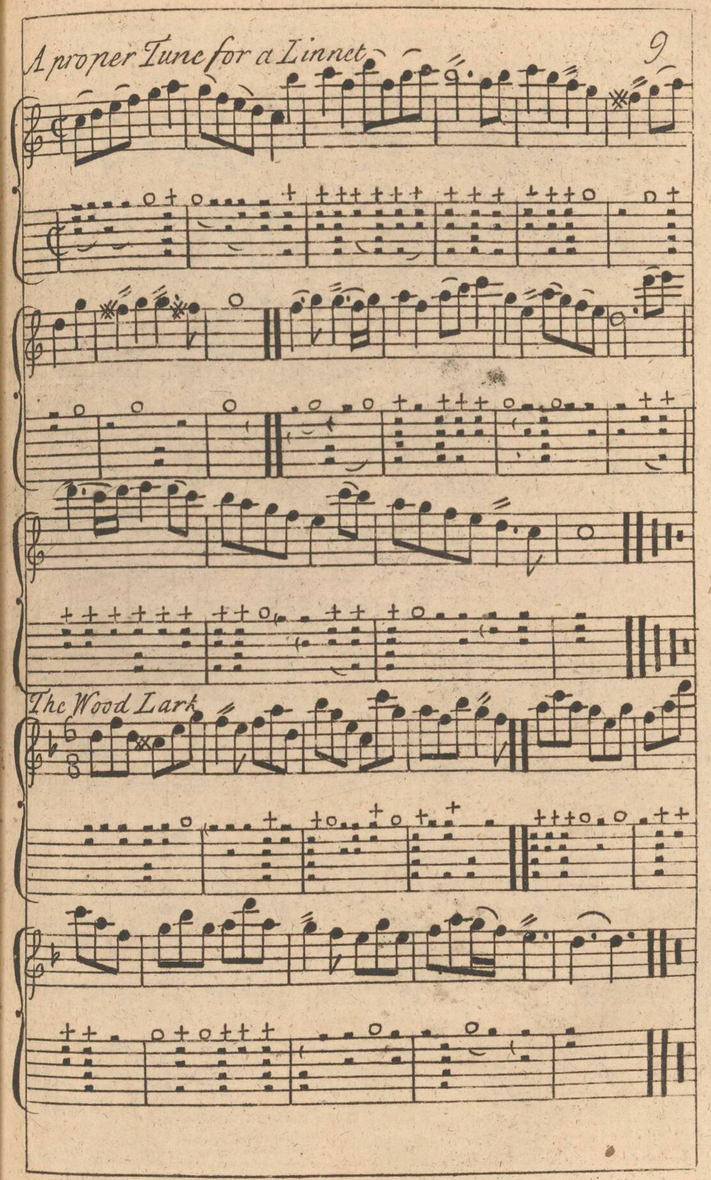


When E-la-mi is to be close shook where F-fa-ut is sharp, first sound F-fa-ut𝄪 in the same Breath take off the middle Finger of the Left Hand, shaking your Thumb on its proper Hole. There are two other shakes (Viz) F-fa-ut sharp in a Tune where Gsol-re-ut is 𝄪 and G-sol-re-ut in alt in a Tune where A-la-mi-re is flat, the former is thus to be play'd, sound G-sol-re-ut sharp as in the Scale of Flats and Sharps directed only taking off the middle Finger of your Left Hand (it not altering the Sound in the least) then shake the middle Finger of your Right Hand full upon its hole concluding with it up, and it will give the same Sound as if your F-fa-ut 𝄪 was stopt with its proper Fingers, the latter is thus, Place the Fingers as directed in the double shake only adding the 3.d Finger of your Right Hand on its proper Hole, Blow, then shake the fore and middle Fingers of your Right Hand together full on their Holes, ending with them and the 3.d Finger of your Left Hand up. All descending long Notes must be close shook, ascending long Notes sweetned, slur down to a 3.d descending Crotchet. If two 3.d descending Crotchets come together, shake the first, slur to the next. If two Crotchets happen together in one Key, sigh the first, sound the 2.d plain. A sigh divides a Crotchet into a prick'd Quaver and Semiquaver slur'd, the prick'd Quaver to be on its proper Key, the Semiquaver on the Note or half Note just above, as thus you must play two Crotchets in F-faut in alt.



If three Crotchets come together in one Key, beat the first, sigh the 2.d the 3.d play plain. If three Crotchets gradually descend, beat the 1.st shake on the 2.d the 3.d plain. If three gradually ascend sigh the 1.st double rellish the 2.d 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 two Semiquavers slur'd, the Quaver to be shook on its proper Key, the 1.st 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 D-la-sol is double rellish'd  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 Tune, the Rule is without Exception. tho' G-sol-re-ut sharp and A-la-mi-re flat are stopt alike, yet their Difference is easily discovered in playing, for when you play G-sol-re-ut ✻ you first sound A-la-mi-re in alt, and in the same Breath slur down to your G ✻ but when you play A flat, you must first sound G-sol-re-ut 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.





## The Bull-finch

Canary Bird.



Flourish for a Parrot.

Flourish in C Natural. The Key for the Linnet.

Flourish in C Flat. The Bull-finch Key.

Flourish in F Natural. The Canary Bird Key.
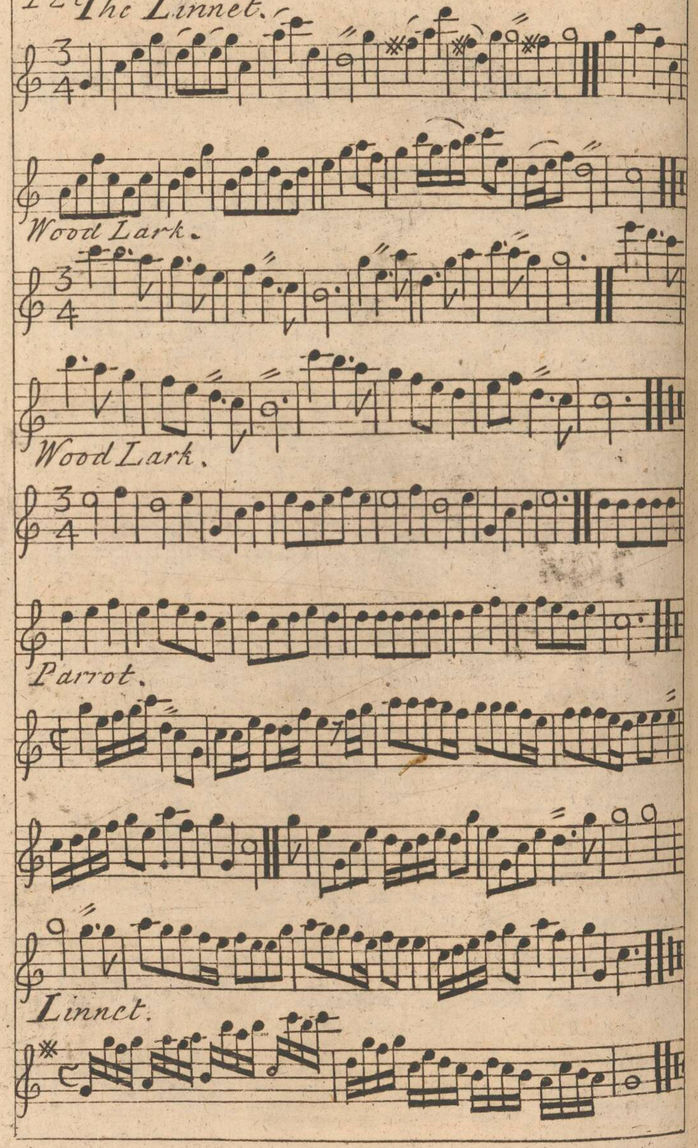
Flourish in D Flat. The Wood Lark Key.

The Linnet.

Flourish for the Sky Lark.
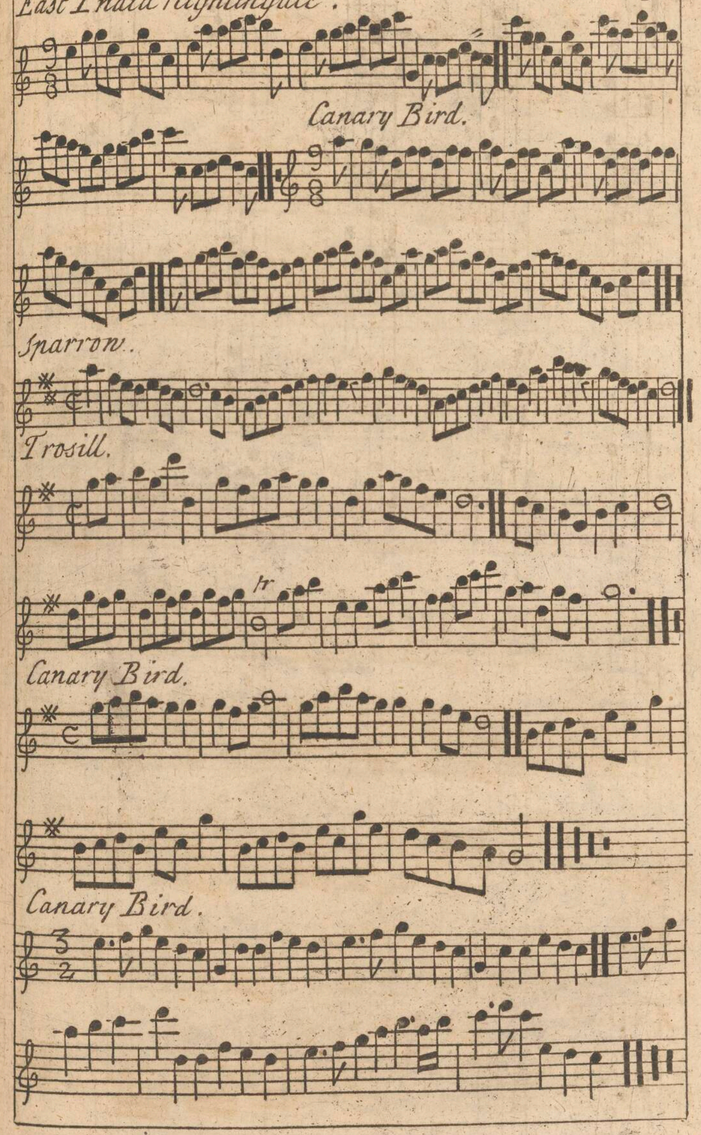
Flourish for a Nightingale.

## The Linnet.






## East India Nightingale.



14 Bull Finch.

Trosill

Bull Finch.

Sky Lark.

Wood Lark.



Canary Bird

Bull Finch.

Linnet.

Canary Bird

Trosill.

Canary Bird.

Linnet

Bull Finch

Starling.

Canary Bird.



Sky Lark

Linnet.

Wood Lark.

Bull Finch

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11



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# *Instructions,*

## *for the*
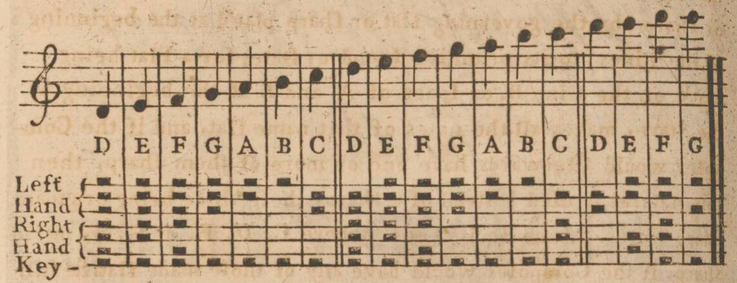
# GERMAN FLUTE.

The firſt thing to be learn'd in this Inſtrument is the blowing or filling it, Obſerve therefore your Lips muſt be cloſe except juſt in the middle to give Paſsage to the Wind, and likewiſe contracted ſmooth and even reſting the Flute againſt the under Lip, Place the mouth hole of the Flute juſt under this Opening of the Lips, and blow down into the Flute, turning it outward, or inward till you can make it ſound, not regarding the Fingers till you can blow the Flute perfectly. Setting before a Looking Glaſs will be of Uſe, as you'll then ſee when the Lips are ſmooth and even.

When you can make the Flute ſpeak, then put down the Fingers of your Left Hand (that being the upper hand) ſingly, blowing three or four times to each finger you put down to get the right Tone. After that the Right Hand. The firſt Note which is D. being difficult to blow right, it will be beſt not to try at it, till Practice has made the Flute eaſy to your Hands. When you can fill the Flute, then learn the Scale or Gamut which follows.

A Scale

A Scale or Gammut, of all the Natural Notes




All the Notes above C. are call'd in alt, to diſtinguiſh them from thoſe below, of which they are only a repetition. And thoſe above C. in alt are call'd double D. double E. double F. and double G. in alt.

The Dots on the Seven Lines are ſet to direct you to ſtop the holes they refer to, as for Example the firſt D. has a Dot on ev'ry Line, and conſequentiy every Hole muſt be ſtop'd cloſe which being done blow gently and you ſound the firſt & loweſt Note which is D. and ſo gradually moving your Fingers off and on as the Scale directs obſerving where there are no Dots the Holes are open, you are to obſerve to make the high Notes, blow pretty ſtrong likewiſe to place the Lips cloſer and your Tongue brought cloſe for each Note.

When you can play the eight Notes up from D to D. play them alſo back again by which method you will hear them tune in Order like eight Bells, ſo likewiſe the other Eight.

There are two Characters of great Uſe in Muſic, a Flat and a Sharp mark'd thus ♭ and thus ♯.
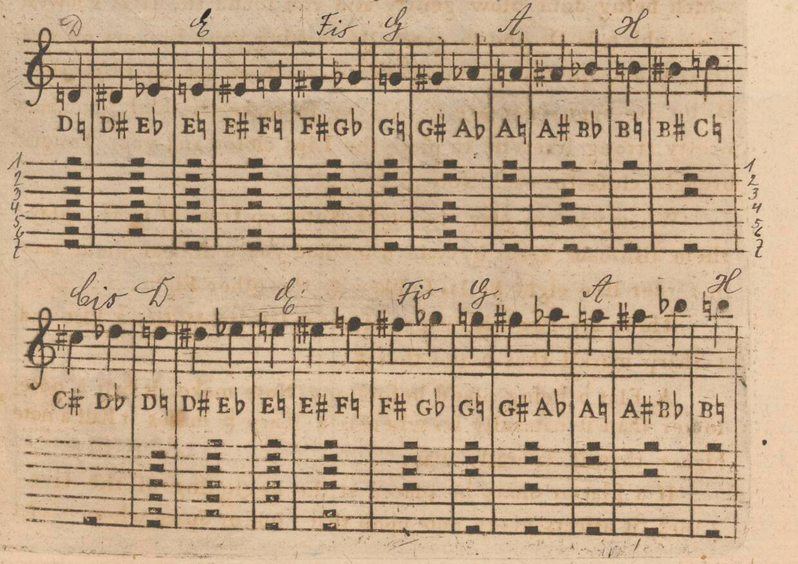
A Flat ♭ being plac'd before any Note makes it half a note lower than it naturally is, whereas a Sharp ♯ makes it half a note higher than it naturally was.
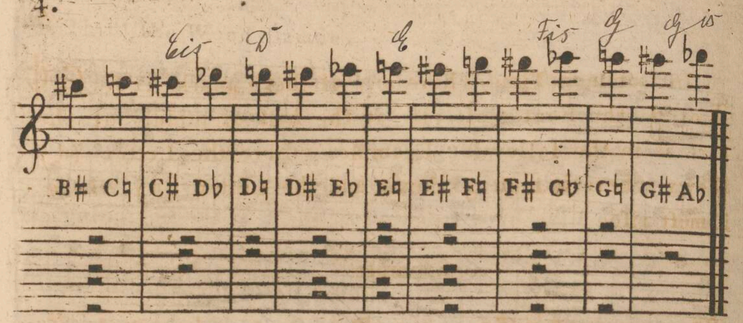
If a Flat or Sharp be placed at the Beginning of the five Lines, it affects every note upon that Line or Space where it is ſet



There is another Character call'd a Natural, and is made thus ♮ the ſignification of which is to reduce any note that is made flat or ſharp (by the governing flat or ſharp plac'd at the beginning of the Lines) to its primitive ſound or ſtate: for a Flat being plac'd on the Line B. or ſpace of A and E at the beginning of the Stave, makes all the notes of that name flat, and if the Compoſer would afterwards have one or more of them ſharp, then this natural is uſed inſtead of a ſharp, theſe three being originally Sharp Notes. Likewiſe in Tunes where C. D. F. or G. are mark'd Sharp, if the Compoſer would have any of thoſe made flat, he ſtill perfixes a Natural, becauſe they are naturally Flat and the other three Sharp as before mention'd, A. B. C. D. E. F. G. being all the Notes in Muſic.

Here follows a Scale of all the Notes mark'd Flat, Sharp, or Natural. The two Notes that ſtand in each Column, tho they are very different in their meaning are both play'd the ſame way according to the Dots underneath which method is the ſame on the Harpſichord or Organ.

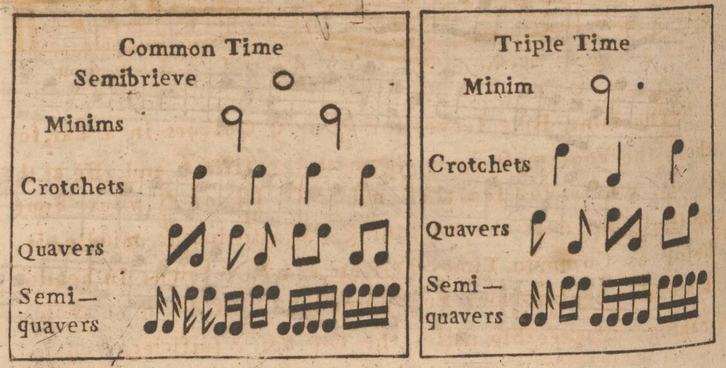





Triple Time consiſt of either three Minims, three Crotchets or three Quavers in a Bar, and is to be known by this $\frac{3}{2}$ this $\frac{3}{4}$ or this $\frac{3}{8}$ and ſometimes $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$. the meaning of which is 2 Signfies a Minim that being antiently the ſmalleſt Note 4 means a Crotchet, 8 means a Quaver, and 16 a Semiquaver. The upper figure means the Number, or how many are in each Bar; ſo that $\frac{4}{8}$ means four Quavers, $\frac{3}{4}$ three Crotchets, $\frac{6}{8}$ ſix Quavers, $\frac{3}{2}$ three Minims, $\frac{3}{8}$ three Quaver in the Bar &c.

When a Point or Dot follows any Note it ſignifys, that Note muſt be held half as long again. The Tails of notes may be turn'd up or down for the Conveniency of tying together, thoſe above the middle Line being turn'd down, and thoſe below turnd up.

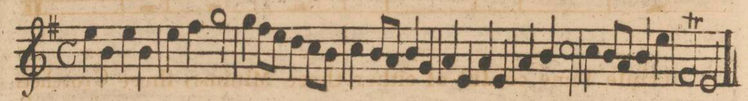
Example of Time.
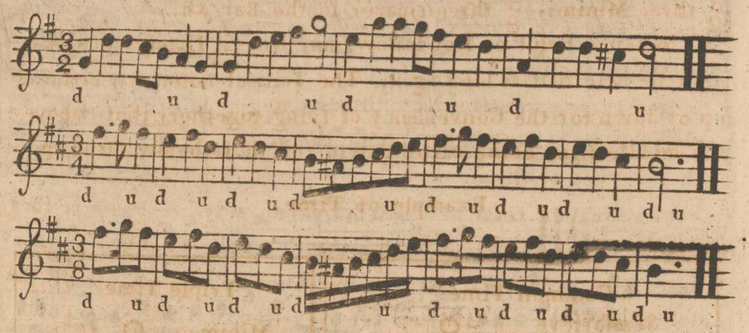





In Common Time where any of theſe marks is ſet C ¢ $\frac{2}{4}$ or $\frac{4}{8}$ the Foot muſt riſe at the half or middle of the Bar, as in the following Example. where the Letter (d) Shews where it muſt go down, and the Letter (u) where it muſt riſe.

Example




In Triple Time having three Minims. Crotchets. or Quavers in a Bar, the Foot muſt go down with the firſt and riſe with the third.

Examples

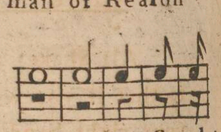
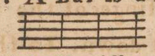
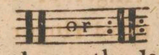



The ſame Rule ſerves for $\frac{9}{8}$ or 9 Quavers in a Bar, for there the Foot muſt keep down at the firſt 6 and riſe at the 3 laſt. where you ſee theſe marks $\frac{6}{8}$. $\frac{12}{8}$. or $\frac{6}{4}$. your Foot muſt go down at the Beginning and riſe in the middle, it being as Common Time, half up and half down, In beating Time the heel of your Foot ſhould be kept down to avoid making adiſagreeable noiſe, the Toe being ſufficient and gen

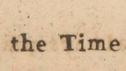
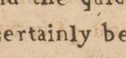
teeleſt for dividing the Time.

There is nothing in Muſic more miſtaken than the marking of theſe moods the ſlow Tunes being commonly wrote with quick notes and the quick Tunes with ſlow notes, but as the way ſhould certainly be otherwiſe, we ſhall here obſerve that the ſloweſt Muſic in Triple Time ſhould be $\frac{3}{2}$. 3 Minims now almoſt left off for $\frac{3}{4}$ three Crotchets, the next motion is gently ſlow three in a Bar and ſhould be $\frac{3}{8}$ three Quavers the next is a more lively Tune, $\frac{6}{8}$ ſix Quavers and is proper for the minuet Caſe that Dance in the riſe and fall requiring Six notes in a Bar, and laſtly come the $\frac{9}{8}$ or $\frac{12}{8}$ nine or twelve Quavers for Jiggs and very quick movements the $\frac{6}{4}$ or Six Crotchets in the Bar has no meaning, for if a Jigg it ſhould be $\frac{12}{8}$ and if moderate it ſhould be $\frac{6}{8}$ and all gentle Siciliana movements ſhould be $\frac{3}{8}$ or $\frac{6}{8}$

As many Abſurdilies almoſt are committed in the common Times, which from what has been ſaid, a man of Reaſon may ſoon rectify.

Reſts are underſtood by this Example  wherein each Reſt is ſet under the note which gives it the name as a Bar Reſt, a Minim reſt a Crotchet reſt, a Quaver reſt, and a Semiquaver reſt. A Pauſe is thus  and ſignifies that at ſuch a mark, all the Performers in a Concert ſtop ſhort a moment in order to join again with the greater Effect, and is often ſet over the finiſhing note of a Song or Leſson. A Repeat is mark'd thus  and ſignifies that ſuch a Part of a Song or Leſson muſt be play'd over twice from the Places whereon it is ſet. A Bar is a Line drawn acroſs the five Lines of the Scale thus  A double Bar thus  the firſt of which ſignifies that the Strain ends there, the laſt of theſe having two Dots on each ſide denotes that the ſtrain muſt be play'd twice over. The Treble Cliff is
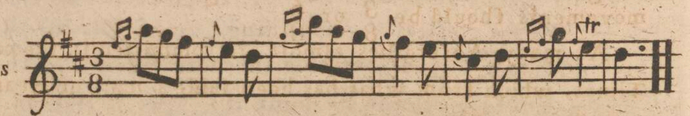


marked thus  and is always plac'd at the beginning of the Stave with the wideſt part of it acroſs the five Lines and known by the name of the Treble or G Cliff and is made Uſe of for the Flute or Violin Muſic. A Direct is mark'd thus  at the End of a Stave to ſhew the Place of the firſt note in the next Stave.

of Graces.
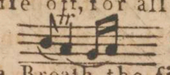
The principal Ornament or Grace in Muſic is a Shake mark'd thus tr over the note. A Slur is an Arch Line over or under the heads of notes, and ſignifies that they muſt be play'd in one Breath Pronouncing only the firſt of them with your Tongue.

A Diminutive note is ſet before a real note, and is only meant to prepare that real note, but not reckon'd into the Time

As 

All Shakes are made from the note or half note above, ſo that if you would Shake the low D. the third Finger of your right hand muſt be raiſed to ſound E firſt, which prepares the Shake for the ſaid finger on its proper hole concluding with it on, but the Preparation is to be done in the ſame Breath with the ſhake. To ſhake E where F is Sharp blow the F ſharp and in the ſame Breath put down the middle finger of the right hand, and ſhake the fore finger of the ſame hand concluding with it down. To ſhake E in a Key where F is natural, firſt blow F natural and in the ſame Breath riſe up the third finger of the right hand, and ſhake the ſecond concluding with it down. To ſhake F the fore finger of the right hand, concluding down. To ſhake G the third finger of the Left hand. For A the ſecond. And for B the firſt concluding with the finger down for each. To make the Shake

on natural C blow the middle D and in the ſame Breath ſhake the fore finger of the right hand concluding with it off. For ſharp C ſound D and ſhake the ſecond and third fingers of your left hand togther on their proper holes concluding with them off. D. E. F. G. A. and B. in alt are all Shook the ſame way as thoſe below, only with a ſtronger Breath to each note. For natural C in alt ſound D and ſhake the two upper Fingers of the right hand, concluding with them on. And for the ſharp C in alt, ſound D and in the ſame Breath ſhake the fore Finger of the right hand concluding with it down.

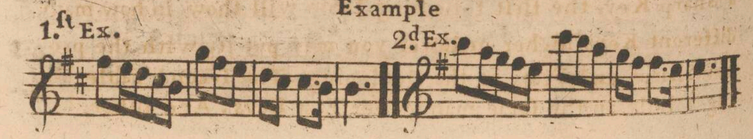
A Turnſhake is one of the greateſt Graces in Muſic and ſhould be made uſe off, for all ſhakes if time will permit and is made thus  tho theſe are four notes they are all done in a Breath the firſt prepares the ſhake and the two laſt juſt at the finiſhing. A Beet is mark'd thus bt. and is made by firſt Striking the note below and then Shakeing the ſame as for Example if a Beat is fix'd on the note G you muſt firſt ſtrike F and in the ſame Breath ſhake the firſt Finger of your right hand concluding with it off ſo that you then finiſh in G and all Beets are done in the ſame maner.

Rules for Tranſpoſing Muſic

Tunes for the Violin or Hautboy being ſometimes too low for the German Flute, an eaſy method for puting them higher is very uſeful. Remember then that there are but two Original Keys, a Sharp one, and a Flat one, a Key is not denominated Flat or Sharp from the Flats or Sharps mark'd at the Beginning of a Tune, but as the laſt note call'd the Key note requires a flat or ſharp third to it

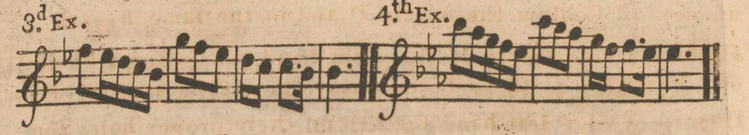
Example

1.ſt Ex. 2.d Ex.
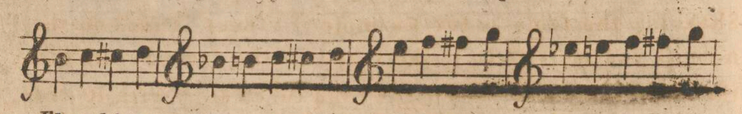




3.d Ex. 4.th Ex.



The two firſt of theſe are in a flat Key, notwithſtanding the ſharps at the Beginning and the other two are ſharp keys notwithſtanding the two or three Flats, The laſt note B. in the firſt Example call'd the key note, has D. for its third, which is a flat third, The third Example has likewiſe D. for its third but B being flatted in the Cliff at the Beginning is thereby moved half a note more diſtant from D. and ſo becomes a Sharp third, the very ſame Properties belong to E which is the Key note in the ſecond and fourth Examples.

In Order to know a Sharp third and a Flat third I muſt obſerve that the firſt conſiſts of five half Notes or Semiones and the flat third conſiſts of four.
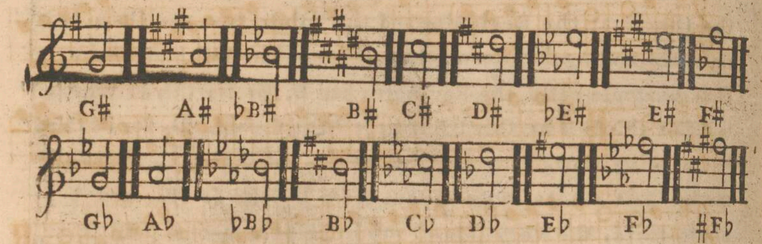
Explanation of the four Examples above.



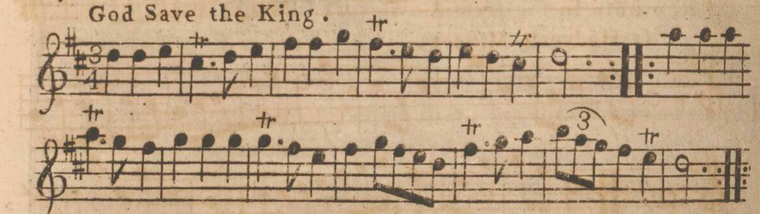
Flat third. Sharp third. Flat third. Sharp third.

This holds good for all Variety of Keys in the whole Syſtem of Muſic. but note alſo that in all flat Keys the 6.th and 7.th muſt be flat as well as the third, and in all ſharp Keys the 3.d 6.th and 7.th muſt be ſharp, the 4.th remains flat in all Keys, and conſiſts of ſix half notes but this as alſo the 6.th and 7.th are too often omitted in the Cliff thro' the Ignorance or Careleſsneſs of maſters, or Tranſcribers, From hence 'tis evident that in all Harmony there are really but two Keys, one Sharp and the other Flat, If the Muſic you want to tranſpoſe is in a Sharp Key, the firſt following Table will ſhow in how many different Keys higher or lower you may put it, with the proper Sharps and Flats at the Beginning. The ſecond Table being a Rule in the ſame manner for Flat Keys. And although
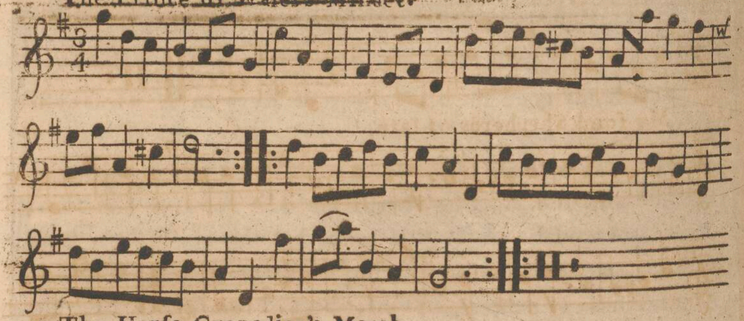
the ſeven Notes in Muſic admit of a greater Variety, I ſhall only mark thoſeKeys with their proper Signatures which are in general uſe, and moſt practicable.



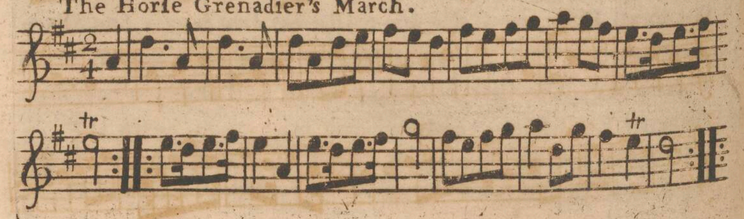

God Save the King.



The Prince of Wales's Minuet.
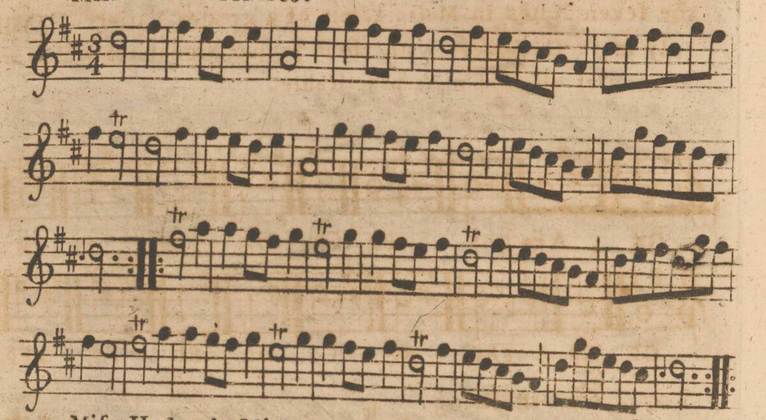


The Horſe Grenadier's March.
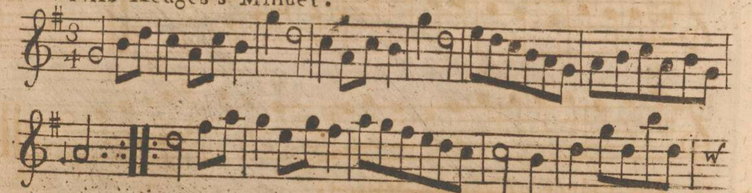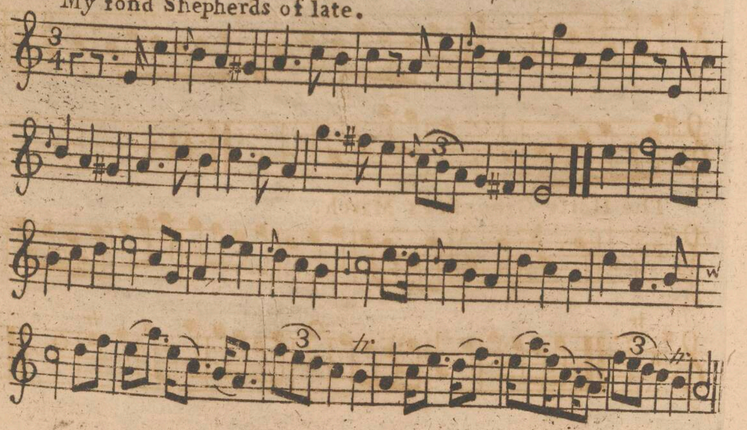




Miſs Bowls's Minuet.



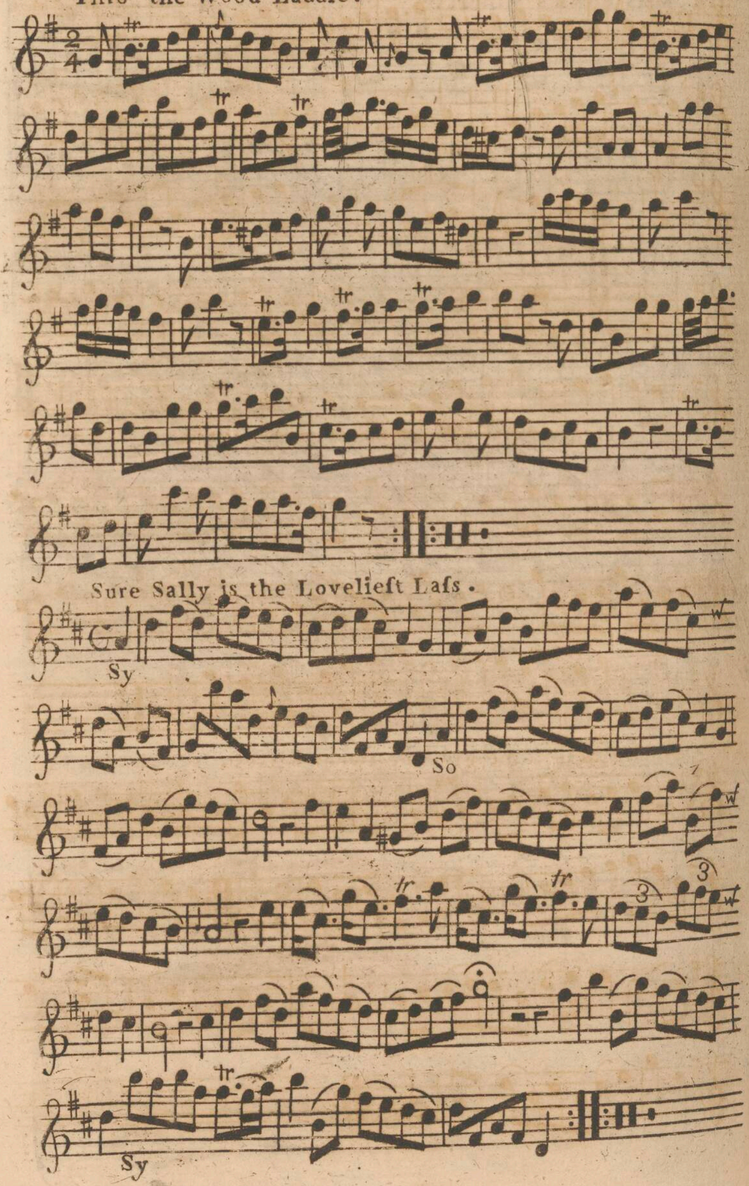
Miſs Hedges's Minuet.



My fond Shepherds of late.



## Thro' the Wood Laddie.
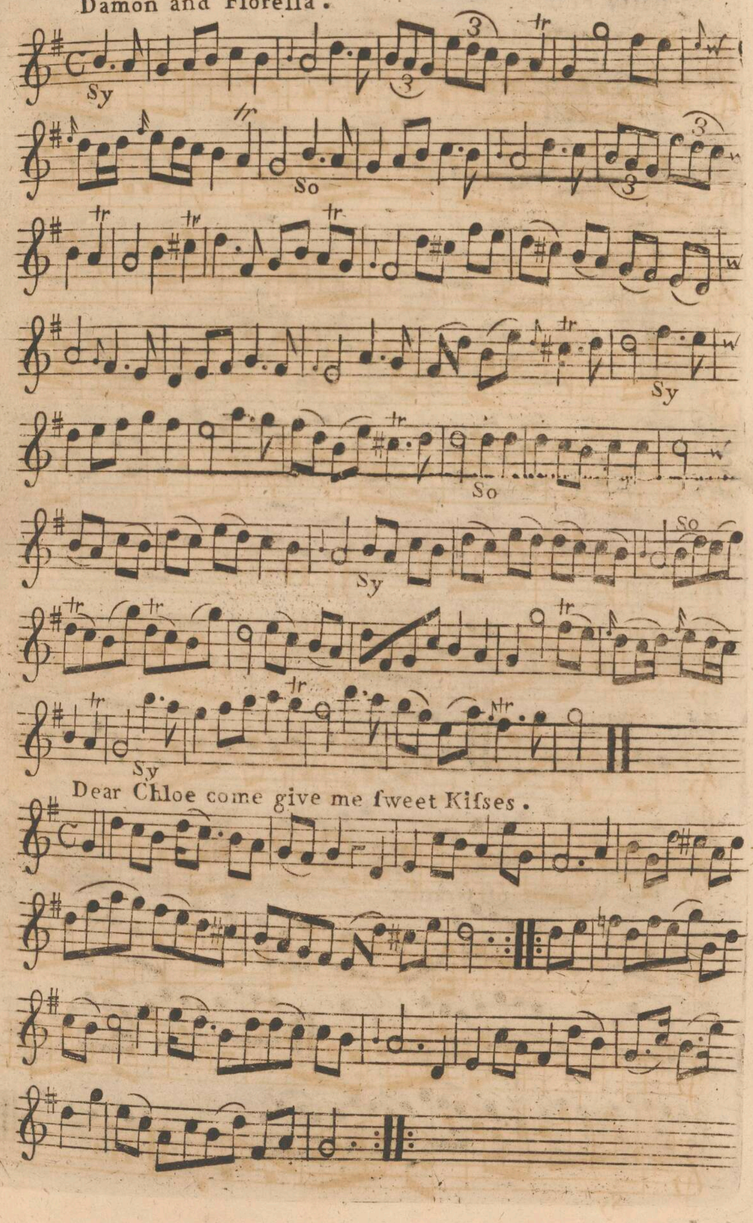



## Sure Sally is the Loveliest Lafs.






## Damon and Florella.




## Dear Chloe come give me ſweet Kiſses.

Kitty Fell

Sy

So

Sy

Sir Charles Sedley's Minuet

The Marquis of Granby



Deareſt Daphne

Sy

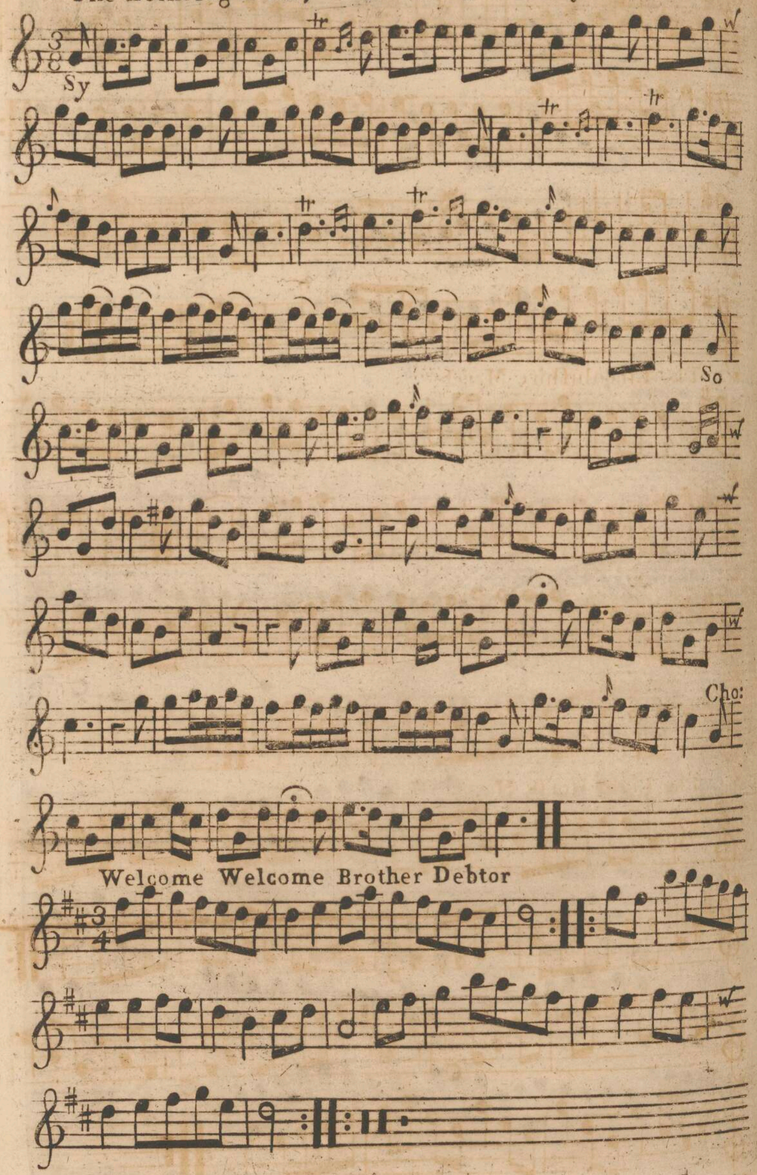
So

March in Rinaldo

Sy

Hob or Nob

The Ecchoing Horn, in Thomas and Sally.

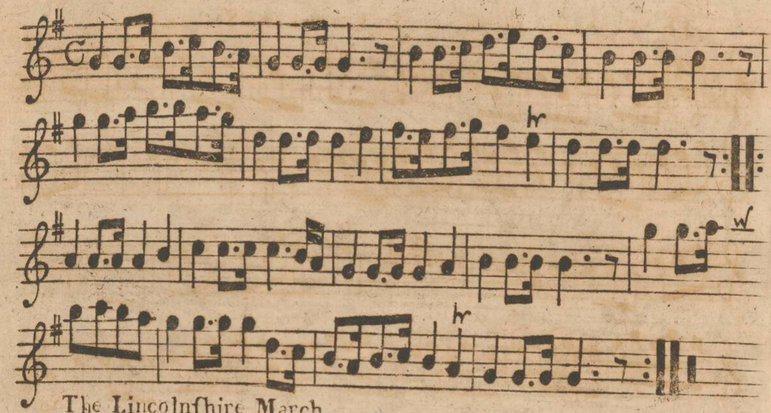



Welcome Welcome Brother Debtor

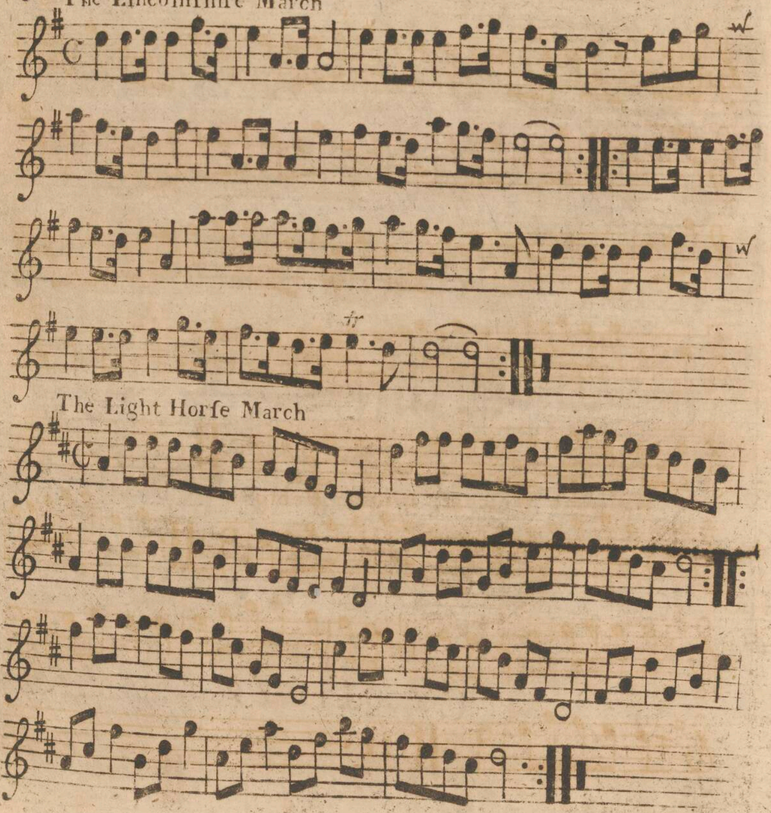




The Warwickſhire March



The Lincolnſhire March



The Light Horſe March

The Engliſh Padlock

So

Jacks Delight

Granom s Minuet



Onpleaſures ſmooth Wings
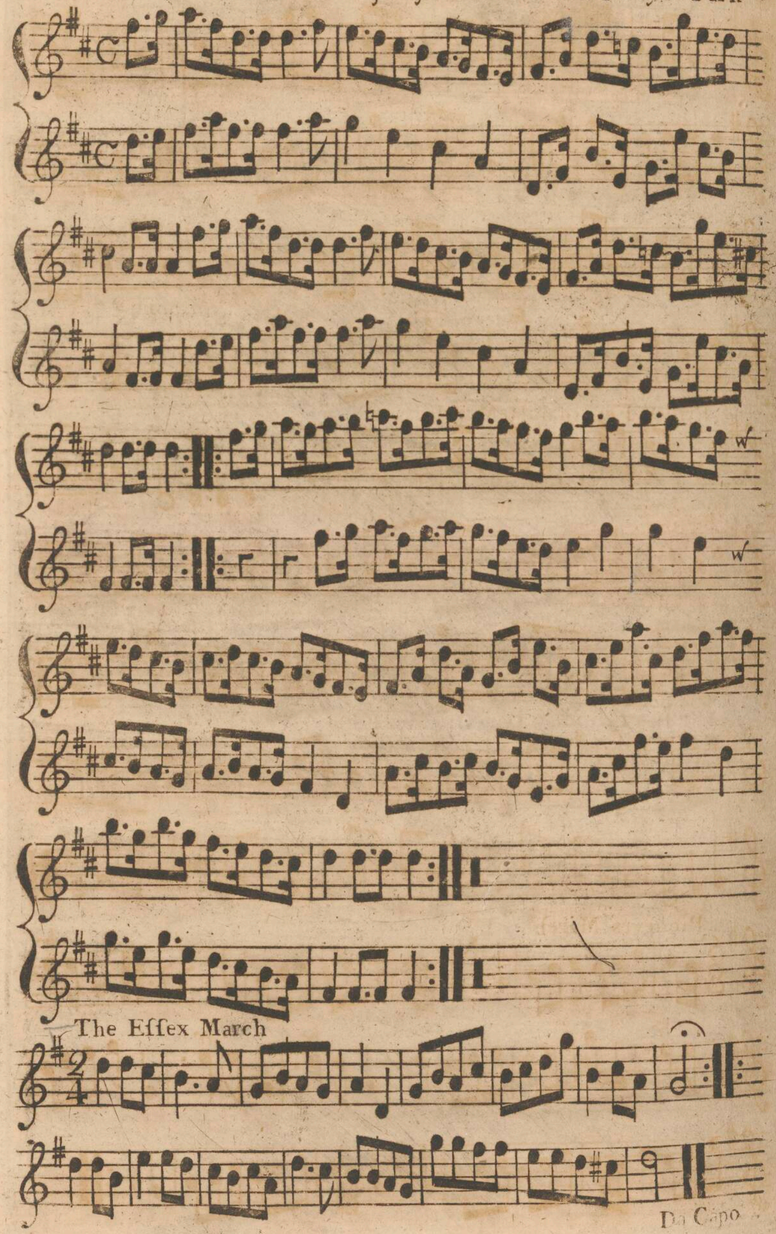
Sy

So

Sy

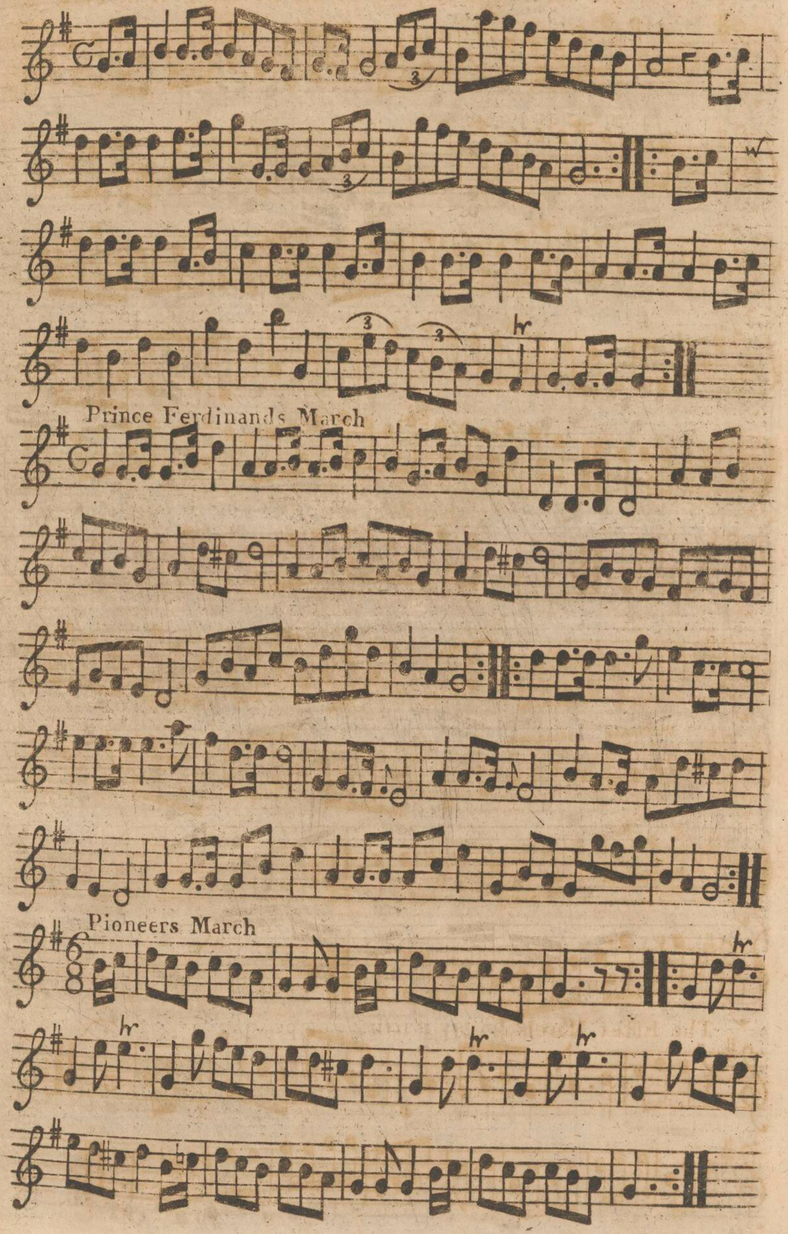
Ty Tol or the Country Dance

## The Duke of Glouſter's March
As Perform'd before his Majeſty at the Review in Hyde Park

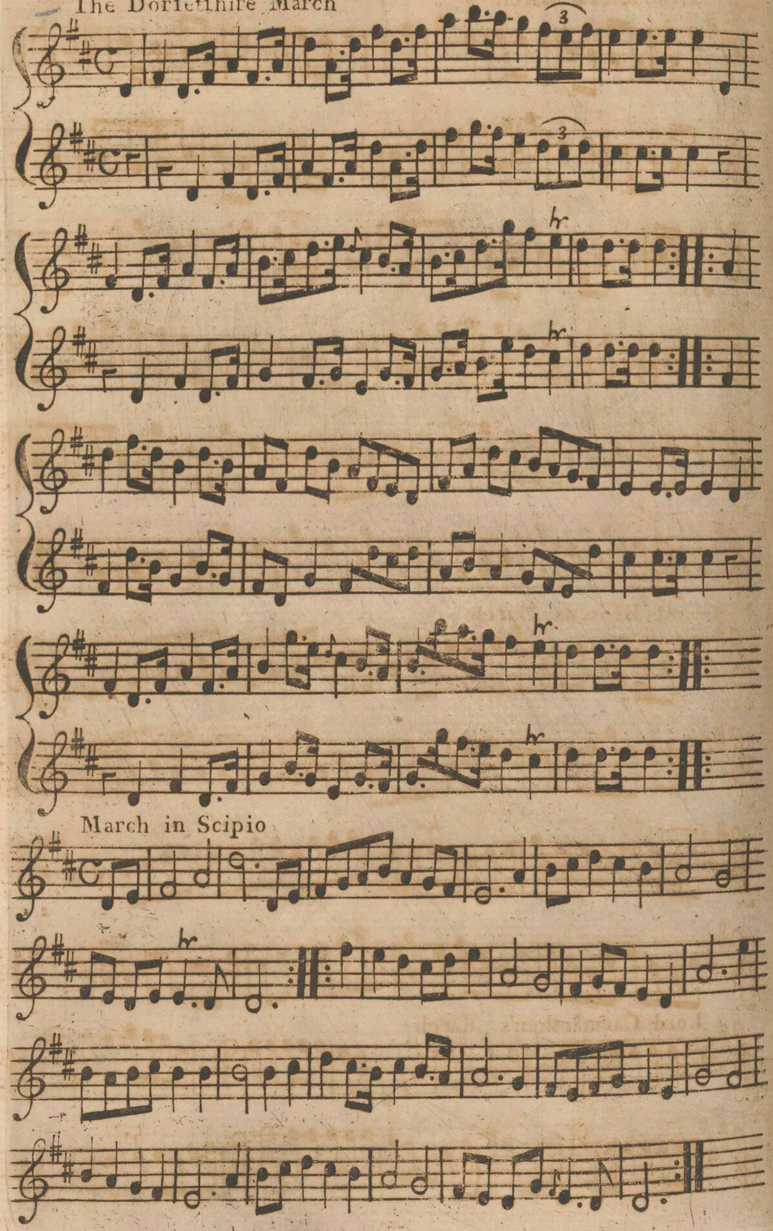





## The Prince of Wales's March



The Dorfetfhire March

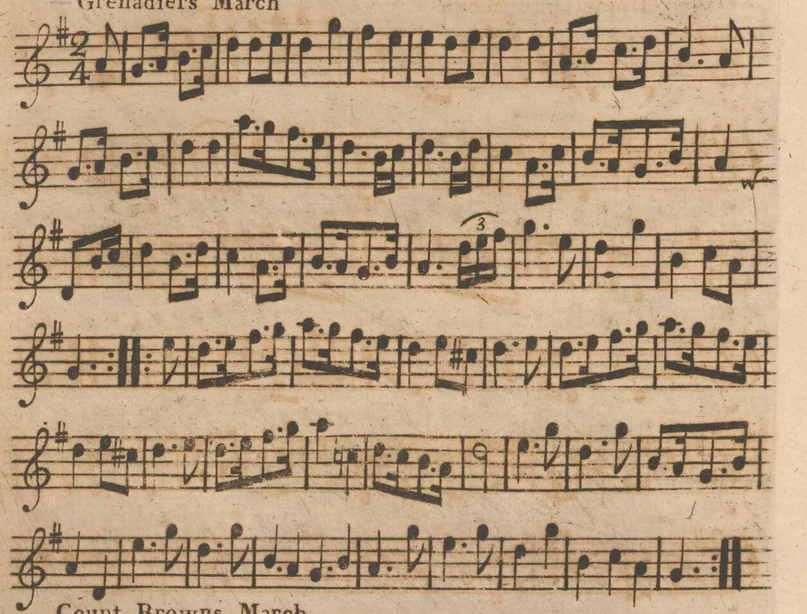


March in Scipio

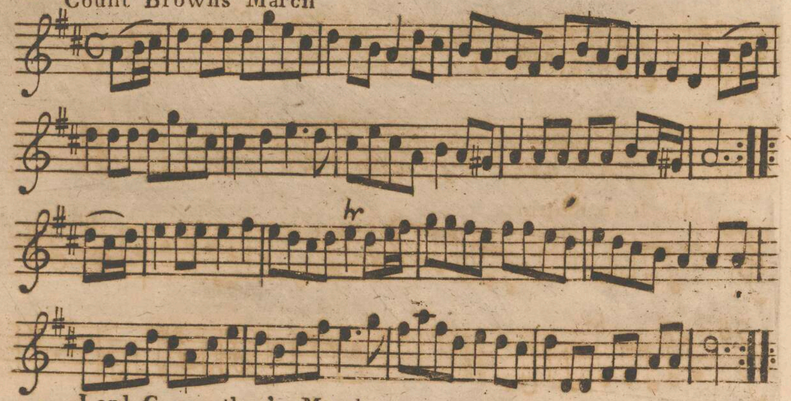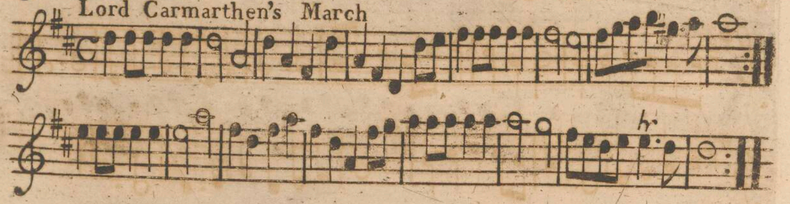




Grenadiers March
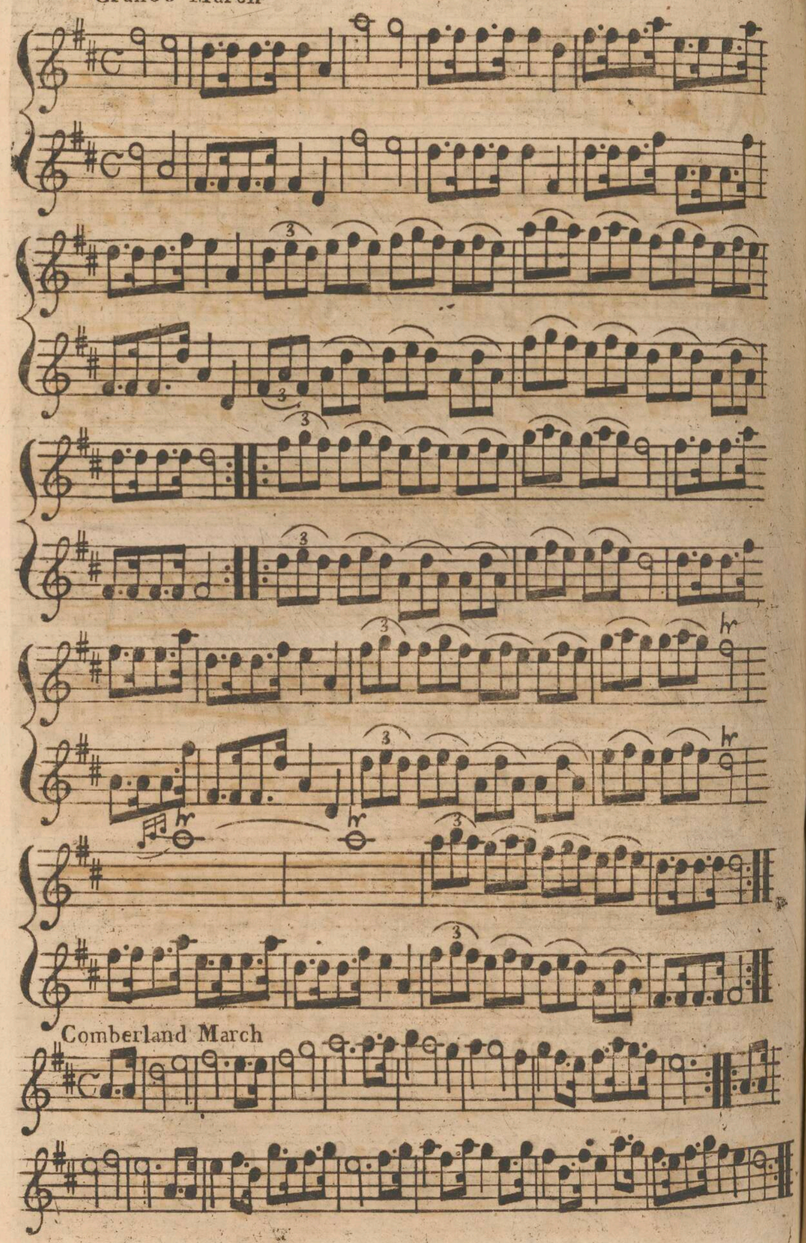


Count Browns March



Lord Carmarthen's March



## Grano's March
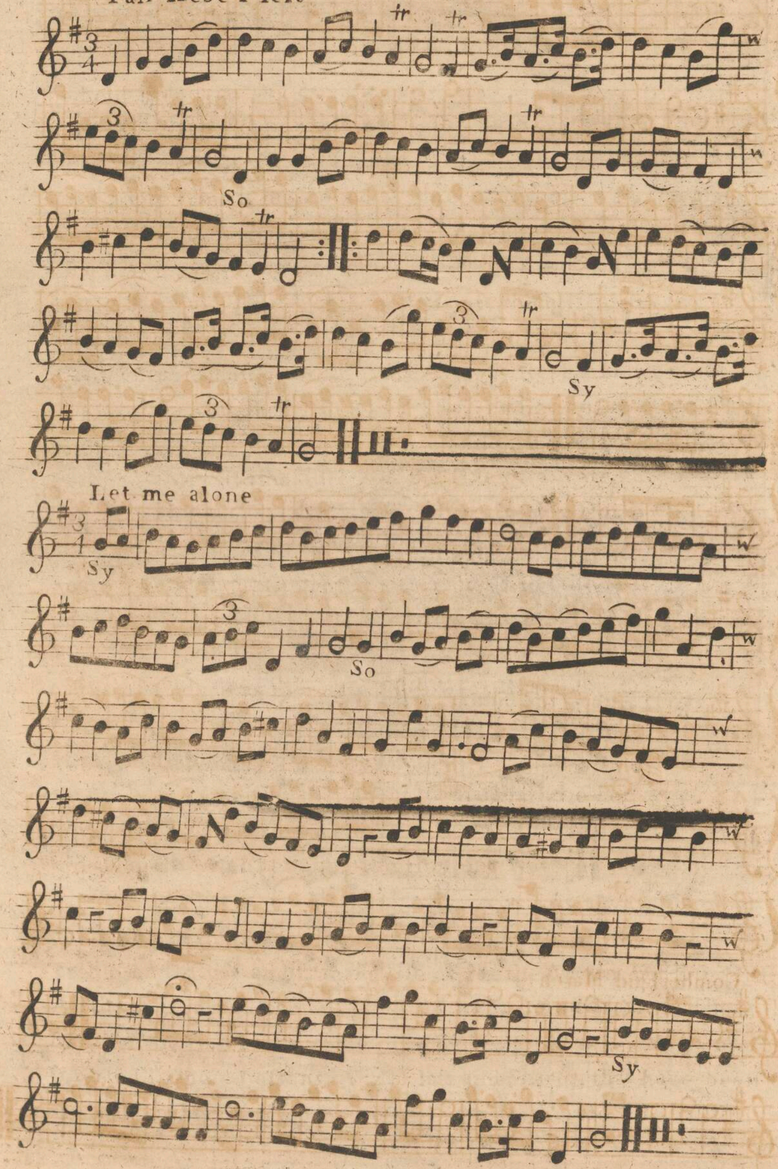


## Comberland March
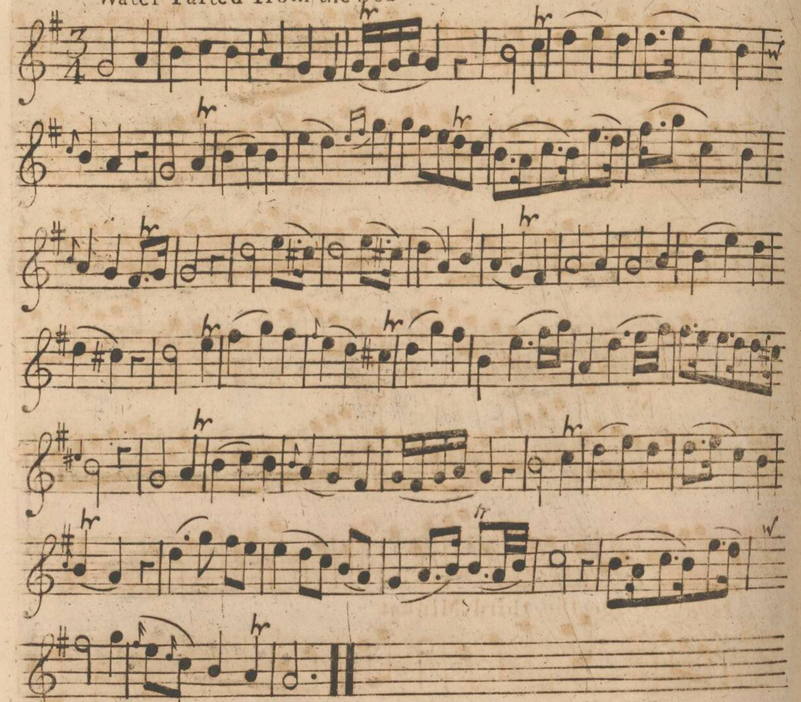




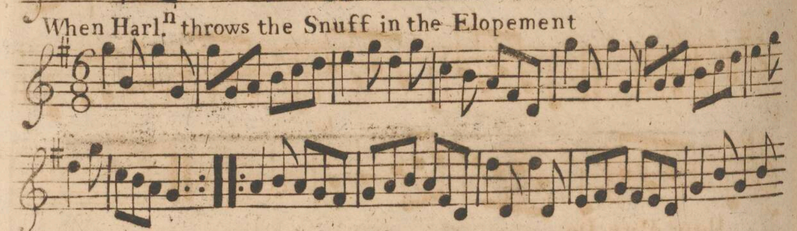
## Fair Hebe I left
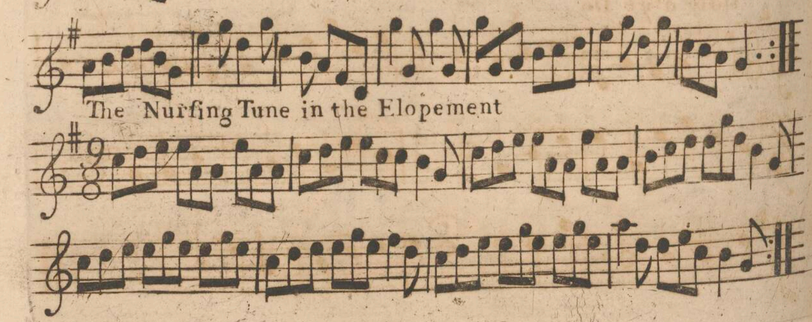


Water Parted from the Sea



When Harl.n throws the Snuff in the Elopement
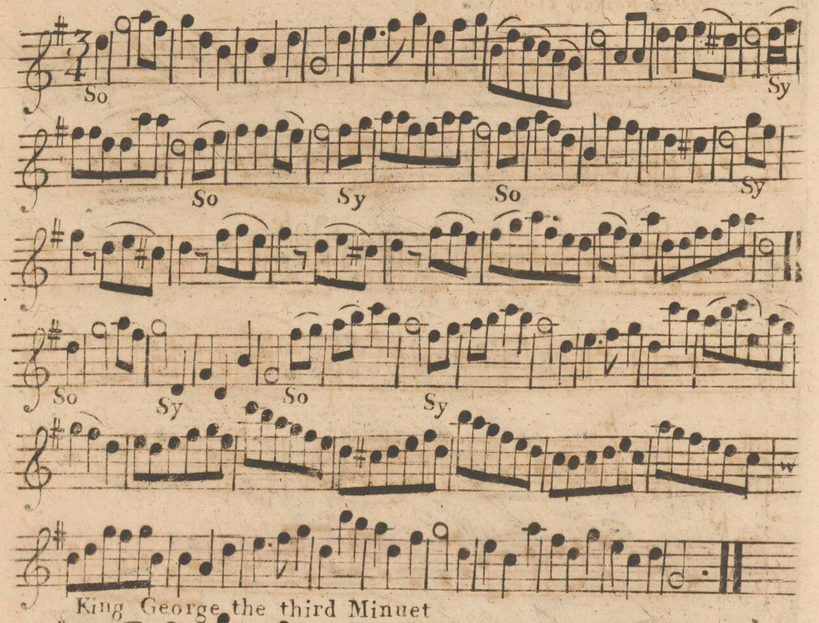


The Nurfing Tune in the Elopement

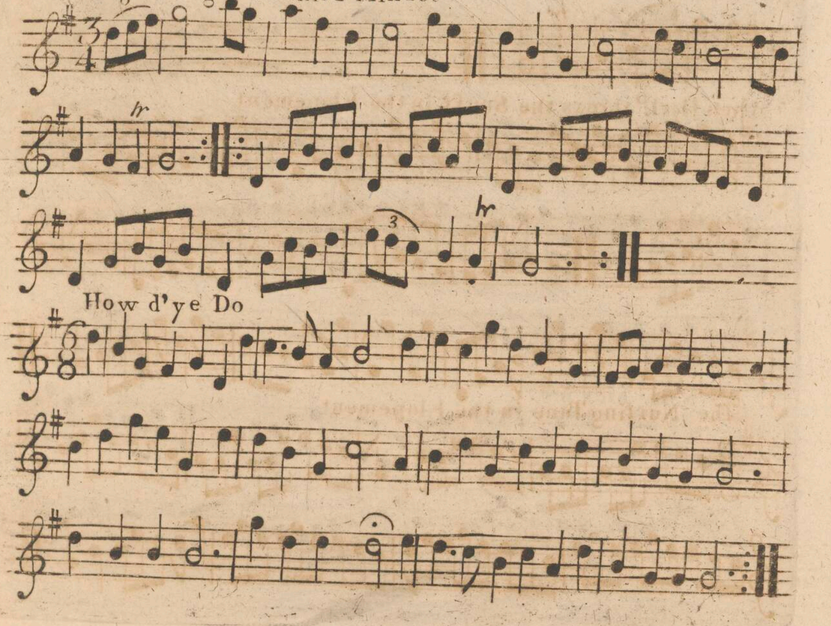




Come Rouze Brother Sportſmen




King George the third Minuet



How d'ye Do

## A Way to the Field

Sy

So

Sy

So

Sy

Sy

Cho.

Sy

Suky bids me



## Jockey

Sy

So

Sy

So

Sy

## Ralphs Ramble to London

Sy

So

Sy

## Minuet in Ariadne

D. C.

## As Dolly sat Milking her Cow

Sy So Sy So Sy



## Come ye party Jangling Swains

Sy So Sy

## The happy Clubb

Sy So Cho Sy

## Country Garden

Come hafte to the Wedding

Sy

So

Maſter LinleysHornpipe

Mr. Beckfords Minuet



Was I a Shepherds Maid

So

Sy

So

A Bufy humble Bee

Sy

So

Sy

Haplefs Lovers who ſue in vain

Sy

So



Lovely Nancy

# A DICTIONARY of ſuch Greek, Latin, Italian and French Words as generally occur in MUSIC.

A

Adagio, a Slow Movement.
Affetuoſo, or Affetto, very Tenderly.
Allegro, Quick and lively.
Andante, ſignifies that all the Notes muſt be play'd equal and diſtinctly
Aſsai, ſignifies enough.
Alto Viola, Couner Tenor.

B

Bene Placito, at Pleaſure.
Brillante, gay and airy.

C

Con Affetto, in a moving manner.
Canto, the firſt Treble.
Canzonetto, a Song in general.
Camara, Chamber Airs.

D

D.C. or Da Capo, begin again and end with the firſt Strain.

E

Ecco or Ecchus, in Imitation of a natural Ecco, this word is ſometimes uſed inſtead of Piano.

F

For. or Forte, ſignifies loud.
Fortiſſimo, very loud and ſtrong

G

Grave, a ſlow Movement.
Gig, or Giga, a lively Movement.
Gavotta, briſk and lively.

L

Largo, very ſlow.
Largetto, not ſo ſlow as Largo.
Lente, Lento, or Lentement, much the ſame as Largo.

M

Men ſignifies leſs, as Men Allegro, not ſo quick as Allegro.

N

Non troppo, Preſto, not to quick.

O

Ordinario, the uſual Time.

P

Pia. or Piano, ſoft
Pianiſſimo, very ſoft.
Piu Allegro, more briſk than Allegro.
Poco Allegro, not ſo briſk as Allegro.
Preſto, faſt or quick.
Preſtiſſimo, very quick.

R

Recitalivo, or Rec.º to expreſs a ſort of Speaking in ſinging this word is very common in Cantatas.

S

Senze without, as Senza Violino without Violins.
Solo, alone as Violin Solo, the Violin alone.
Staccato, or Stoccato, in a plain and diſtinct manner.
Subito, quickly.

T

Tutti, all or all together.
Tacet, ſignifies let it be ſilent.

V

Vivace, with Life and Spirit.
Uniſsoni, is ſet over a Peice of Muſic when all the Parts play in the uniſson or octave.
Volti Subito, turn over quick.

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