



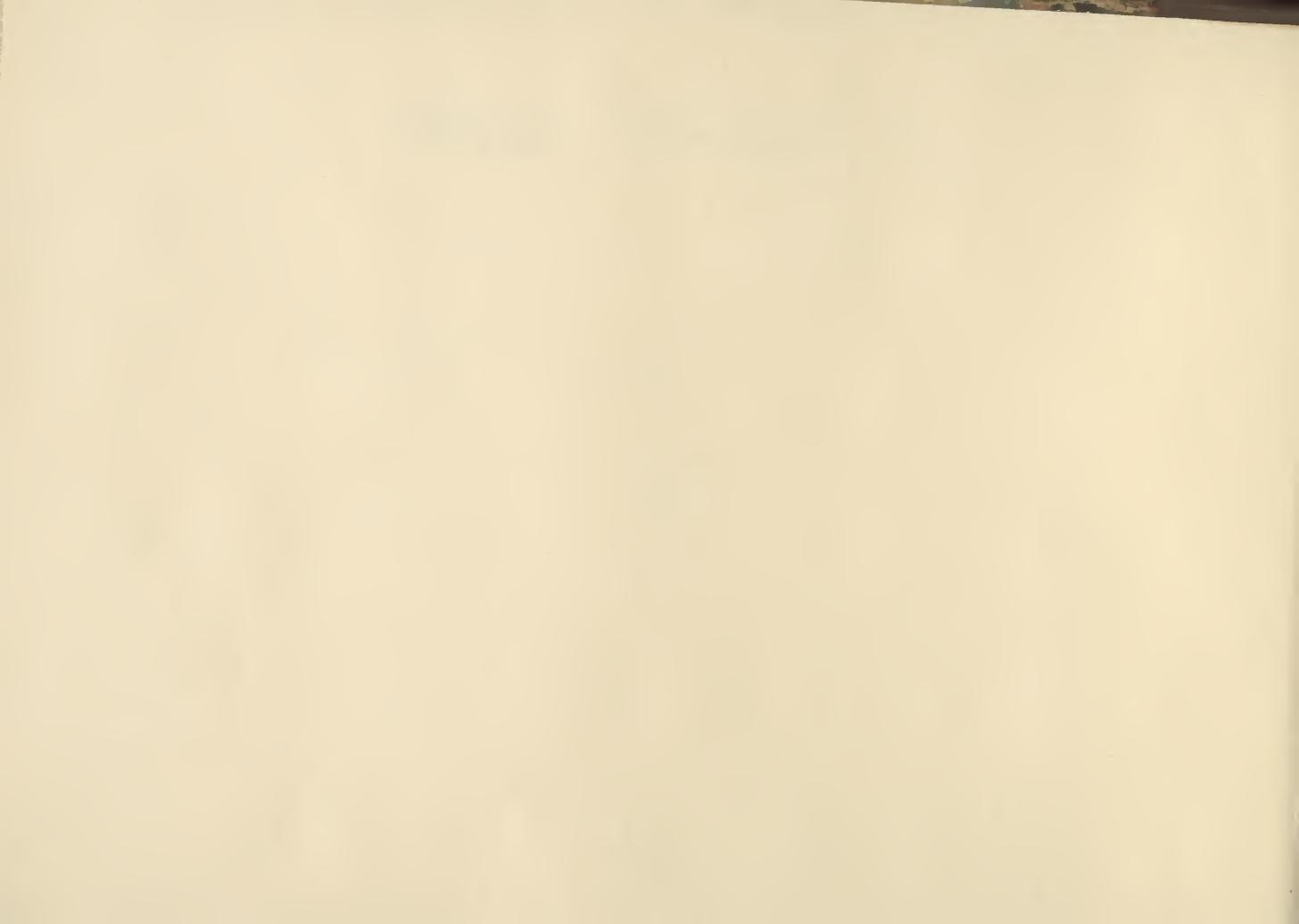
lylen. 155.

~~James P. Smith~~ 1704

Stc

Henrietta Lulaja









THE GLEN COLLECTION  
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-  
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28th January 1927.



*DL*  
*Bligh*

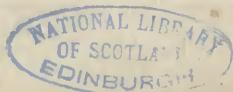


Glen 155.  
1-2.

Playing the  
**HARPSICORD, SPINET or PIANO FORTE,**  
made easy by **NEW INSTRUCTIONS** wherein  
the Italian manner of Fingering is shown by variety  
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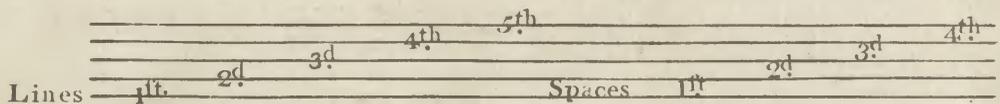




## Playing the HARPSICORD made Easy .

The Practitioner must first make himself well acquainted with the different **MARKS** and **CHARACTERS** that are most commonly made use of in **MUSIC** .

Know then, that each five ruled Lines is called a **STAVE**, which Stave, is distinguished by five **LINES** and four **SPACES** .



At the beginning of the Staves the Clif's are placed, of which there are three, **Viz.** The **F.** or **BAS**

**CLIF**, marked thus  or thus ; the **C.** or **TENOR CLIF**, marked thus  or thus  the **G.** or .

**TREBLE CLIF** marked thus  The **Bass Clif** is generally put on the fourth Line, which Line it makes **F.** sometimes it is put on the third Line; the **Tenor Clif** is occasionally put on each of the four first Lines, any of which it makes **C.** The **Treble Clif** is put on the second Line, which it makes **G.**

The Clifs are put on different Lines, ( the **Tenor** especially ) to avoid **Lodger Lines** .

**LEDGER LINES** are the Lines added above or below the five fixed Lines when the Notes go higher or lower .

The Names of the **NOTES**, with **MARKS** expressing **SILENCE** or **REST**, answering to the Time of each Note .

The image displays two musical staves illustrating note values and rests. The first staff shows notes and rests for 1 Semibreve, 2 Minims, 4 Crotchets, and 8 Quavers. The second staff shows notes and rests for 16 Semiquavers and 32 Demi-Semiquavers. Each note is accompanied by its corresponding rest symbol.

**1 Semibreve**      **2 Minims**      **4 Crotchets**      **8 Quavers**

NOTES Semibreve Rest      Minim Rests      Crotchet Rests      Quaver Rests

**16 Semiquavers**      **32 Demi-Semiquavers**

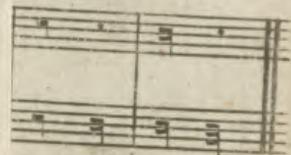
NOTES Semiquaver Rests      Demi-Semiquaver Rests

RESTS &c.

The Figures 1, 2, &c. before the Names of the Notes, mean that one Semibreve is as long as two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty two Demi-Semiquavers, When any of the above Marks expressing Rest, occur on either Line or Space, the part is always silent for the time of a Minim or Crotchet &c.

Perfect yourself next in the following **SCALE** .

led to a rest, increases



avers in that of a



avers in that of a

the Notes in that

igher .

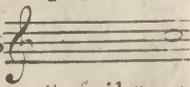
## LEDGER LINE

go higher or lower

**The Name  
or REST, and w**

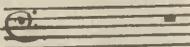
1 Semibre

NOTES



Semibreve

RESTS



16 Semiqua

NOTES



Semiqua

RESTS



The Figures 1, 2, 3, 4  
Minims, or four Crotchets  
When any of the a  
filent for the time of  
Perfect yourself

A DOT or Point, added to a Note, makes the Note half as long again, or added to a rest, increases that one half.

The Notes dotted

Explained

Rests dotted

Explained

A 3 put over three Crotchets . three Quavers . or three Semiquavers . thus

signifies that the three Crotchets are to be play'd in the Time of one Minim, the Quavers in that of a Crotchet, and the Semiquavers to one Quaver .

A 6 is sometimes put over six Quavers , or six Semiquavers as thus

the six Quavers must then be played in the Time of one Minim . and the six Semiquavers in that of a Crotchet .

### OTHER CHARACTERS.

A Sharp (#) this Character at the beginning of a Line or Space, shews that all the Notes in that Line or Space are to be played a half Note higher than the natural Note .

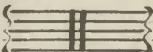
A DOUBLE SHARP (+) or thus (♯♯) or thus (𝄌) is to be played two half Notes higher .

A FLAT (b) is contrary to a Sharp ♯ as when it is used at the beginning of a Line or Space, the Notes are to be played half a Note lower.

A Double FLAT (bb) or thus (bb) is played two half Notes lower.

An accidental Sharp or flat, coming before any Note in a Bar, affects only the Notes of the same Name in that Bar. A ♯ or ♭, put before an A or B &c. makes it be called A or B sharp, A or B flat, as otherwise they are called A and B natural.

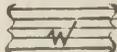
A NATURAL (n) when put before any Note that has been made Sharp or Flat, brings the Note to the natural Key as it would have been had no such Sharp or Flat been used.

A SINGLE BAR  A DOUBLE BAR 

The Bars divide the Notes into an equal Measure, according to the Time marked at the beginning of an Air. A double Bar divides the first part of an Air from the second, and when DOTTED on

each side thus  shews that each Part must be played twice.

A REPEAT (S.) signifies that that part of an Air must be played over again from the Note over which the Repeat is placed.

A DIRECT  is put at the end of a Stave, to shew what Line or Space, the Note is put on that begins the following Stave.

A LEGATURE or Tye  when put over two Notes, the first only is to be struck, though it must be held the full time of the two.

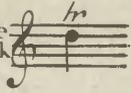
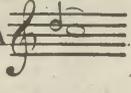
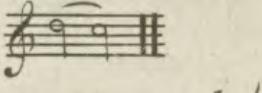
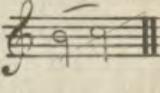
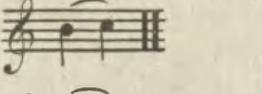
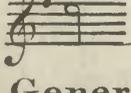
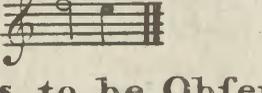
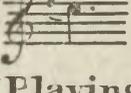
A PAUSE or stop  shew the Note is to be held longer than its proper length, or to make a Pause or Rest, before the Air is continued.

A Semibreve with a STROKE over it  is to be played as eight Quavers, with two Strokes.  as sixteen Semiquavers. A Minim with a Stroke  or  is played as four Quavers, two Strokes.  or  as 8 Semiquavers. a Crotchet thus  is to be struck four times as Semiquavers.

There are two sorts of Time Viz. COMMON TIME and TRIPLE TIME. Simple Common Time is known by any of these Characters     $\frac{4}{2}$ . Compound Common Time, by these  $\frac{12}{4}$   $\frac{12}{8}$   $\frac{6}{4}$   $\frac{6}{8}$  the three first Characters shew that each Bar contains a Semibreve, or the Proportion of a Semibreve in other Notes.  $\frac{4}{2}$  has only a Minim in each Bar. or the Value of a Minim in other Notes,  $\frac{12}{4}$  has twelve Crotchets,  $\frac{12}{8}$  twelve Quavers,  $\frac{6}{4}$  six Crotchets, and  $\frac{6}{8}$  six



# THE GRACES.

<p>A SHAKE. </p>	<p>Played thus </p>	<p>A TURN. </p>	<p>Played thus </p>
<p>A TURNED Shake. </p>	<p>Played thus </p>	<p>A FORE FALL. </p>	<p>Played thus </p>
<p>A BEAT. </p>	<p>Played thus </p>	<p>A BACK FALL. </p>	<p>Played thus </p>
<p>An APOGIATURA </p>	<p>Played thus </p>	<p>or thus </p>	<p>Played </p>
<p>Or thus </p>	<p>Played </p>	<p>or thus </p>	<p>Played </p>
<p>Or thus </p>	<p>Played </p>	<p>or thus </p>	<p>Played </p>

## General Rules to be Observed in Playing

Bend the **Fingers** and **Thumb** when over the **Keys**, and let only the **Points** strike the **Keys** — Never strike two **Notes** that follow each other with the same **Finger**, except the two **Notes** are on the same **Key**, as two **A's**, two **B's** &c. — Never attempt to play a **Lesson** quicker than the **Eye** can read the **Notes**; neither

move one Finger that is already on a Key till another is ready to be put on another Key — Keep the Arms rather stiff that the Stroke on the Keys may be only from the Fingers as there will not be the least Brilliancy in playing if the Arms move up and down at the Motion of the Fingers .

## The Fingering.

As it is impossible to give Rules for fingering every Passage that may be met with — the following Passages are selected, with the fingering marked over them; which being carefully observed, by the diligent Practitioner, they will soon be able to play any Passage whatever .

The + put over a Note, shews it is to be played with the Thumb, Figure 1 the first Finger, 2 the second, 3 the third, 4 the fourth Finger, either with the right or left Hand, as the Figures are placed over the Notes in the Bass or Treble .

### Passages for the Right Hand.

1  $\overset{+}{C} \overset{4}{D} \overset{+}{E} \overset{4}{F\#}$  || 2  $\overset{4}{C} \overset{+}{D} \overset{4}{E} \overset{+}{F\#}$  || 3  $\overset{+}{C} \overset{1}{D} \overset{2}{E} \overset{4}{F\#} \overset{+}{G} \overset{1}{A} \overset{3}{B} \overset{4}{C}$  || 4  $\overset{4}{C} \overset{2}{D} \overset{1}{E} \overset{+}{F\#} \overset{4}{G} \overset{2}{A} \overset{1}{B} \overset{+}{C}$  ||

5  $\overset{+}{C} \overset{1}{D} \overset{2}{E} \overset{1}{F\#} \overset{2}{G} \overset{+}{A} \overset{1}{B} \overset{2}{C} \overset{+}{D} \overset{1}{E} \overset{2}{F\#} \overset{3}{G} \overset{4}{A}$  || 6  $\overset{4}{C} \overset{2}{D} \overset{1}{E} \overset{2}{F\#} \overset{1}{G} \overset{+}{A} \overset{4}{B} \overset{2}{C} \overset{1}{D} \overset{2}{E} \overset{1}{F\#} \overset{+}{G} \overset{4}{A} \overset{2}{B} \overset{1}{C}$  || 7  $\overset{+}{C} \overset{2}{D} \overset{1}{E} \overset{2}{F\#} \overset{1}{G} \overset{4}{A} \overset{2}{B} \overset{1}{C} \overset{4}{D} \overset{2}{E} \overset{1}{F\#} \overset{4}{G} \overset{2}{A} \overset{1}{B} \overset{4}{C}$  ||

8  $\overset{+}{C} \overset{3}{D} \overset{1}{E} \overset{3}{F\#} \overset{4}{G} \overset{3}{A} \overset{4}{B} \overset{+}{C}$  || 9  $\overset{1}{C} \overset{+}{D} \overset{1}{E} \overset{3}{F\#} \overset{4}{G} \overset{3}{A} \overset{1}{B} \overset{+}{C} \overset{1}{D} \overset{+}{E} \overset{1}{F\#} \overset{2}{G} \overset{4}{A} \overset{2}{B} \overset{1}{C} \overset{+}{D} \overset{1}{E} \overset{2}{F\#} \overset{4}{G} \overset{2}{A} \overset{1}{B} \overset{+}{C} \overset{4}{D} \overset{2}{E} \overset{1}{F\#} \overset{+}{G} \overset{4}{A} \overset{2}{B} \overset{1}{C} \overset{+}{D} \overset{1}{E} \overset{2}{F\#} \overset{4}{G} \overset{2}{A} \overset{1}{B} \overset{+}{C}$  ||

10  $+2123 \times 12 \quad +21 \times 2^4 \times 12 \quad +212 \quad 3143 \quad 4_1$  11  $1 + \times 1 \quad 2 + \times 2 \quad 1 + 3 \quad 12 + 4 \quad 2$

12  $2^4 + 2 + 2 + 1 \quad 2^4 12 + 1 + 1$  13  $+123 + 12^3$  14  $+123 + 12^3$  14  $321 + 321 + 321 +$

15  $321 +$  15  $2 + 1 + 2 + 4 \quad 2 \quad 3 + 1 + 2 + \times 2 \quad 3 + 1 + 2 + \times 2 \quad 421 + 1$  16  $+2132 + 51$

17  $+1212321 + 321$  18  $212312312323 \quad 213 \times 12$  19  $121231231232$

20  $132121$  20  $+12 + 1231 \quad 21 + 21 + 13$  21  $434 \quad 24 \quad 4 \quad 3^4 \quad 4 \quad 4$

22  $\#1 \quad \#1 + \#1 + \#1 + \#1 + \#1 +$  23  $\#1 \quad 2^4 \quad 1 + \quad 2^4 \quad 1 +$  24  $232$  *This way is better then repeating like same finger*  $123231 + 13 + 1 + 1$

25  $1324312 +$  26  $123123321321$  27  $212312312323 \quad 213212$

28  $1212312312^32 \quad 132121$  29  $1231 + 12 + \quad 321321 +$

30 *Passages For the Left Hand*

4 3 4 2 4 1 4 1 4 2 4 + 4 + 4

31 4 4 1 4 1 4 1

32 1 4 1 3 4 1 +

1 4 4 4 4

2 4 4 4

3 1 3 4 1 3 4 1

4 4 3 1 4 3 1

5 1 3 1 3 4

6 1 3 1 3 4 4 3 1 3 1 4 3 1 3 1

7 4 1 3 1 3 1 4 1 3 3 1 1

8 4 1 3 1 4 2 2

9 4 1 3 1 4 4 3 1 1 1 3 4 3 1 1 1 3 1 1 1 3

10 1 3 4 3 1 1 2 3 1 2 3 1 2 3 1 2 3

11 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

12 3 1 4 3 1 2 3 1 4 3 1 2 3 1 2 3 1 2 3

13 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

14 3 2 1 + 3 2 1 + 4

15 4 + 1 + 1 + 1 + 4

16 4 + 1 + 4 + 1 + 4

17 3 1 2 + 1 3 + 2 3 2 1 2 1 + 1 2 3 + 1 2 3 2 1 + 2 1 2 3 1 + 1 2 +

18 3 2 1 2 1 + 1 2 3 + 1 2 3 2 1 + 2 1 2 3 1 + 1 2 +

19 3 2 1 3 2 1 + 2 1 2 3 1 + 1 2 +

20 4 1 2 3 4 1 4 4 4 4

21 4 3 4 2 4 1 4 3 4 4 4

22 4 4 3 3

L'AMITIE A COTTILLON.

Allegro

The musical score consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro'. Fingerings are indicated by numbers 1-4 above or below notes. Accents are shown as '+' above notes. The first system includes the tempo marking 'Allegro'. The second system features a repeat sign with first and second endings. The third system includes a fermata over a note. The fourth system also features a repeat sign with first and second endings. The bass staff in the first system has a 'C' time signature, while the others have a common time signature.

## A COUNTRY DANCE .

Allegro

Affettuoso

ARIA

The musical score is divided into four systems, each with a treble and bass staff. The first system is marked 'Allegro' and features a 6/8 time signature. The second system continues the 6/8 tempo. The third system is marked 'Affettuoso' and changes to a 3/4 time signature. The fourth system continues the 3/4 tempo. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and breath marks.

Fingerings and breath marks are indicated throughout the score:

- System 1: Treble staff has fingerings 4 2+, 4 3+, 2 +, 1 2 4+ 3 1. Bass staff has 1 +, 1 3 +.
- System 2: Treble staff has 4, 4 2 4, 3 1 3, 2 + 2, 1 +, 3 + 1 3. Bass staff has 1, +, 1, 2, +.
- System 3: Treble staff has 3, 4, 4, 3, 2, and a fermata. Bass staff has 4.
- System 4: Treble staff has a fermata. Bass staff has a fermata.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains several measures of music with slurs and accents (marked 'h'). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

THE WAY TO KEEP HIM.

Andante

So

The second system begins with the title 'THE WAY TO KEEP HIM.' centered above the staves. Below the title, the tempo is marked 'Andante'. The system contains two staves of music. The upper staff has a treble clef and a common time signature (C). The lower staff has a bass clef and a common time signature (C). The word 'So' is written at the end of the upper staff.

The third system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of various rhythmic patterns and melodic lines.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo 'Andante' is indicated at the beginning of this system. The word 'Sy' is written at the end of the upper staff.

16 THE LINNETS.

Allegretto

*Sy*

*tr*

*So*

*Sy*

3

3

Detailed description: This is a musical score for a piece titled "The Linnets," page 16. The score is written in G major and 3/4 time, indicated by the treble and bass clefs and the key signature of one sharp (F#). The tempo is marked "Allegretto." The score consists of six systems of two staves each. The first system begins with a treble clef and a bass clef. The first staff of the first system has a dynamic marking of *Sy* (Sforzando) above the first measure and *tr* (trill) above the eighth measure. The second staff of the first system has a dynamic marking of *So* (Sforzando) above the first measure. The second system has a dynamic marking of *Sy* above the first measure. The third system has a dynamic marking of *Sy* above the first measure. The fourth system has a dynamic marking of *Sy* above the first measure. The fifth system has a dynamic marking of *Sy* above the first measure. The sixth system has a dynamic marking of *Sy* above the first measure. There are three triplet markings (indicated by a '3' over a bracket) in the first, fourth, and sixth systems. The piece concludes with a double bar line at the end of the sixth system.

CORN RIGGS.

Mod<sup>o</sup> So

Musical score for 'CORN RIGGS.' in C major, common time. The piece is marked 'Mod<sup>o</sup> So' (Moderato). It consists of two staves: a treble staff and a bass staff. The melody is characterized by eighth-note patterns and triplet figures. The bass line provides a steady accompaniment with quarter and eighth notes.

Continuation of the musical score for 'CORN RIGGS.' in C major, common time. The piece concludes with a double bar line and repeat dots. The melody continues with eighth-note patterns and triplet figures, while the bass line maintains its accompaniment.

FAIR HEBE.

Sy  
Affettuoso

Musical score for 'FAIR HEBE.' in D major, 4/4 time. The piece is marked 'Affettuoso' (Ad libitum). It consists of two staves: a treble staff and a bass staff. The melody is marked with 'Sy' (Ad libitum) and features triplet figures and accents. The bass line is marked 'So' (Ad libitum) and provides a steady accompaniment.

Sy

Continuation of the musical score for 'FAIR HEBE.' in D major, 4/4 time. The piece concludes with a double bar line and repeat dots. The melody continues with triplet figures and accents, while the bass line maintains its accompaniment.

## CAPT. HAWKIN'S MINUET del FISHER.

Allegro

This musical score is for a Minuet in G major, 3/4 time, by Carl Philipp Emanuel Bach. It is arranged for a single melodic instrument, likely a violin or flute, with a basso continuo line. The tempo is marked 'Allegro'. The score consists of six systems of two staves each. The first system includes the tempo marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are three distinct triplet markings (indicated by a '3' above a bracket) in the third, fourth, and fifth systems. The piece concludes with a double bar line and repeat dots.

LESSON by SIG<sup>r</sup> BOURDANI.

Allegro

MENUETTO.

Andante

LESSON by MON<sup>r</sup> CIRCIX.

Allegro

Left Hand

Left Hand

Left Hand

Left Hand

Left Hand

Left Hand

NB: In the above Lesson where the Bass Notes rise into the Treble the left Hand is to be moved to the right Hand to play the Part.

LESSON WAGENSELL.

Tempo di Minuetto







## A LESSON to exercife the Fingers of both Hands.

Allegro

12+123+ 4321+21+ + + + 321+321+1  
 4321+21+ +12+123 4 +123+ 123  
 321+1232 1+21 +1 214 + +2124  
 4321+21321+321+ 1+12+ 4 2 2+1+2123 4 2+  
 2+1+2+4+3+1+3+4+ 2+ 4 23 /r 321+321 + 1 2 3 4 3 2 1 4 w  
 4 1 2 4 13+4 +12 +1234 3 2 1 + 4  
 4 +1+ 4 3 3 3 2 1 2 3 4 421+ 321+ 1+2+3 4 1+12421+ 1+214  
 4 2 1 + 1 +12  
 1 2 1 + 1



# CONCISE RULES for playing THOROUGH BASS.

The Sharp and Flat KEYS, as likewise, the CONCORDS and DISCORDS must first be understood.

## The Keys.

All Keys are known to be Sharp or flat not by what Sharps or Flats marked at the beginning of a Lesson but by the thirds above the Key Note, for, if the thirds are sharp the Key is Sharp, if the third be flat the Key is flat.

The last Bass note of a Lesson is the Keynote.

A Sharp third consists of four half notes, a flat third of only three. — In every Key where the third is sharp the sixth is likewise sharp, and when the Key has a flat third, the sixth is also flat.

In the following Example is shewn the sharp and flat Keys with the regular increase of sharps or flats as they belong to each Key.

The musical notation displays the sequence of keys for Thorough Bass, categorized into Sharp Keys and Flat Keys. The keys are shown in two columns, with the first column for Sharp Keys and the second for Flat Keys. The keys are arranged in two rows, with the first row showing the first four keys and the second row showing the remaining keys. The keys are: C, A, C, A, G, E, F, D, D, B, B, G, A, F, E, C, E, C, A, F, B, G, D, B, F, D, G, E, C, A, C, A, G, E.

Sharp Keys: C, A, C, A, G, E, A, F, E, C, E, C, A, F, B, G, D, B, F, D, G, E, C, A, C, A, G, E.

Flat Keys: A, C, A, F, D, B, B, G, D, B, F, D, G, E, C, A, F, D, G, E, C, A, C, A, G, E.

## The Concords .

Concords are the 3<sup>d</sup>. 4<sup>th</sup>. 5<sup>th</sup>. 6<sup>th</sup> and the 8<sup>th</sup>. The 4<sup>th</sup>. 5<sup>th</sup> and the 8<sup>th</sup> are called perfect concords. The 3<sup>d</sup> and the 6<sup>th</sup> are called imperfect Concords .

## The Discords .

Discords are the 2<sup>d</sup> 7<sup>th</sup> and the 9<sup>th</sup>. For the better understanding Discords know that all Discords must be prepared in Concords upon the unaccented part of the Bar then struck in on the accented part and resolved into a Concord upon the unaccented part following by descending one Degree or note .

The **Accented** part of the Bar is the first note and **Unaccented** part the second of two equal Notes in a Bar in Common Time in Triple Time the two first are accented and the third unaccented .

Ac. un. ac. un.

ac. un.

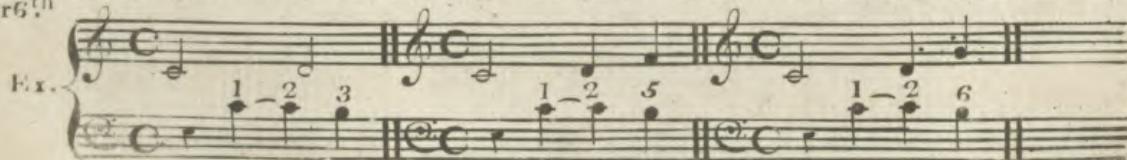
ac. ac. un.

ac. ac. un.



## The Second

The 2<sup>d</sup> is prepared in the Unison in the lower part or Bass in all the Concords and is resolved into a 3<sup>rd</sup> or 5<sup>th</sup>.



## The Seventh.

The 7<sup>th</sup> is prepared in the 8<sup>th</sup> in the upper part in all the }  
 Concords and is resolved into a 6<sup>th</sup> if the Bass keeps on }  
 till the Resolution is made - - - - - }

Ex.

## The Ninth.

The 9<sup>th</sup> is prepared in a 3<sup>d</sup>, a 5<sup>th</sup> }  
 or a 6<sup>th</sup> but never in an 8<sup>th</sup> and is re- }  
 solved in a 3<sup>d</sup>, a 6<sup>th</sup> or an 8<sup>th</sup> - - - }

Ex.

The 4<sup>th</sup> is made a Discord by the }  
 5<sup>th</sup> being struck at the Same time }  
 with it as is also the 5<sup>th</sup> by the }  
 6<sup>th</sup> being struck with it - - - }

Ex.

## Thorough Bass .

Thorough Bass is performed by adding Chords to the Notes of the Bass, which Chords are

known by Cyphers placed over or under the Bass Notes. The left Hand plays the Notes and the right Hand plays the Figures. or Chords. The Figures are accompanied as follows.

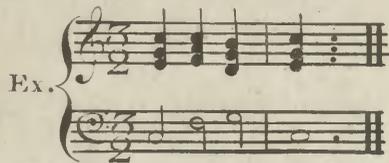
With the	Unifon	-		With the	{ 6	-		
	or 1	-----	3:5:8		{ 3	-----	-	8.
	2	-----	4:6 sometimes the 4:5		{ 7	-		
	3	-----	5:8		{ 3	-----	-	5:8.
	4	-----	5:8		{ 8	-		
	5	-----	5:8		{ 3	-----	-	5.
	6	-----	3:8		{ 9	-		
	7	-----	3:8		{ 3	-----	-	5.
	8	-----	5:5		{ 5	-		
	9	-----	3:5		{ 4	-----	-	8.
	{ 4	-----			{ 6	-		
	{ 2	-----	6:8		{ 4	-----	-	8.
	{ 5	is playd the			{ 7	is playd the	-	8.
	{ 2	-----			{ 4	-----	-	5:8.
	{ 6	-----			{ 9	-		
{ 4	-----		{ 4	-----	-	5.		
{ 2	-----	8.	{ 6	-				
{ 7	-----		{ 5	-----	-	3:8.		
{ 4	-----		{ 7	-				
{ 2	-----		{ 5	-----	-	3:8.		
{ 4	-----		{ 8	-				
{ 3	-----	6.	{ 6	-----	-	3.		
{ 5	-----		{ 9	-				
{ 5	-----	8.	{ 7	-----	-	3:5.		

NB. The above is thus to be read: With the 1<sup>st</sup> or Unifon is played the 3<sup>d</sup>, 5<sup>th</sup> and 8<sup>th</sup> with the 2<sup>d</sup> is played the 4<sup>th</sup> and 6<sup>th</sup> and so of all the rest of the Figures.

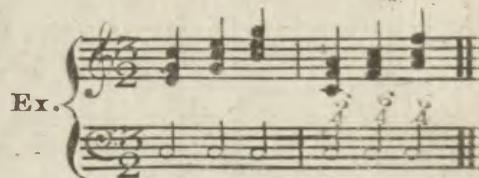
The image displays three musical figures, labeled 1, 2, and 3, arranged vertically. Each figure consists of a treble clef staff and a bass clef staff. Figure 1 (top) shows a sequence of chords in the treble staff, with numbers 1 through 9 placed below them. The bass staff contains whole notes. Figure 2 (middle) shows a single bass staff with whole notes. Figure 3 (bottom) shows a sequence of chords in the treble staff, with numbers 3 through 9 placed below them. The bass staff contains whole notes.

In the above Example, Figure 2 shews the Notes in the Bass with the different Figures marked over them Fig:1. shews the manner of playing the Accompaniments with the right Hand. Fig:3. shews that the 2<sup>d</sup> or 2<sup>d</sup> or  $\frac{6}{2}$  is common Cord to the Note above the Bass Note. The 4<sup>th</sup> or  $\frac{6}{4}$  is common Cord to the 4<sup>th</sup> above or 5<sup>th</sup> below the Bass. The 6<sup>th</sup> is common Chord to the 3<sup>d</sup> below. The 7<sup>th</sup> is common Chord to the 3<sup>d</sup> above. The  $\frac{7}{2}$  is 7<sup>th</sup> to the 4<sup>th</sup> below. The  $\frac{3}{2}$  is the 7<sup>th</sup> to the 4<sup>th</sup> above. The  $\frac{9}{7}$  is the 7<sup>th</sup> to the 3<sup>d</sup> above the Bass Note.

Any Note not having a Figure put over it must have a Common Chord. The Common Chord to any Note is  $\overset{c}{y}$  3<sup>d</sup> 5<sup>th</sup> and 8<sup>th</sup>



Every Chord may be played three different ways - - - - -



Two 5<sup>th</sup> or two 8<sup>th</sup> must be avoided in playing Thorough Bafs; to do which, the best way is to move the Hands in contrary Motion.

A # or b put over or under a Note, shews a # or b third is to be played. (Ex. 1<sup>st</sup>) A stroke to a 2 4 5 6 or 7 signifies they are to be played sharp or # put before any Figure signifies the same. (Ex. 2<sup>d</sup>) A b before a 5 6 7 means a flat 5<sup>th</sup> 6<sup>th</sup> or 7<sup>th</sup> is to be played. (Ex. 3<sup>d</sup>)

A (—) put over any number of Notes, signifies that the Accompaniment to the preceding Figure is to be continued. (Ex. 4<sup>th</sup>)



An OCTAVE in the Bass regularly ascending and descending is accompanied as follows in a Sharp Key - - - - -

Ascending

Descending

In a flat Key ascending and descending the OCTAVE is accompanied in the following manner.

Ascending

Descending

When a Note in the Bass has more then one accompaniment marked the left Hand holds the Note the full length while the right Hand moves. (Ex. 1<sup>st</sup>)

In a Bar of Common Time four Chords are only to be struck (Ex. 2<sup>d</sup>) Unless the second Quaver of any Crotchet shou'd be figured (Ex. 3<sup>d</sup>)

Ex. 1<sup>st</sup>

Ex. 2<sup>d</sup>

Ex. 3<sup>d</sup>

To play HARPEGGIO, you must let each Note of a Chord be heard distinctly one after the other beginning at the lowest Note in the Bass and rising into the Treble or you may strike the highest Note in the Treble first and descend to the Bass.

Keep the Hands as near together as possible in playing Thorough Bass, and avoid skipping about.

Practice the following Lessons which contain every Chord that is generally used.

Lesson 1<sup>st</sup> in C. Sharp 3<sup>d</sup>

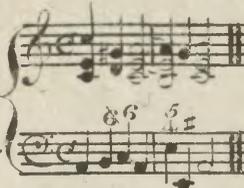
Lesson 2<sup>d</sup> in A. Flat 3<sup>d</sup>

## The Cadences or Clofes.

There are various Cadences or Clofes but the following are moft used — The Common or  $\frac{5}{4}$  Cadence, the  $\frac{3}{4}$  Cadence, the Great or  $7. \frac{6}{4}$  and  $\frac{5}{4}$  Cadence, and the 7 and 6 Cadence.

### $\frac{5}{4}$ Cadence.

Ex.  Ex. in a  $\frac{5}{4}$  Cadence. #Key.

Ex.  Ex. in a  $\frac{5}{4}$  Cadence. bKey.

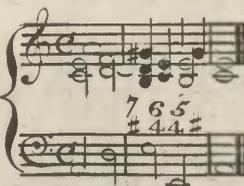
### $\frac{6}{4}$ Cadence.

Ex.  Ex. in a  $\frac{6}{4}$  Cadence. #Key.

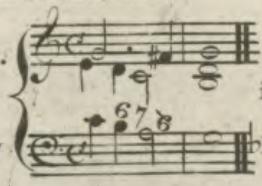
Ex.  Ex. in a  $\frac{6}{4}$  Cadence. bKey.

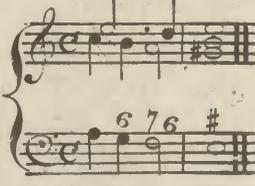
### Great Cadence.

Ex.  Ex. in a Great Cadence. #Key.

Ex.  Ex. in a Great Cadence. bKey.

### 7 & 6 Cadence.

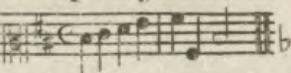
Ex.  Ex. in a 7 & 6 Cadence. #Key.

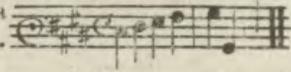
Ex.  Ex. in a 7 & 6 Cadence. bKey.

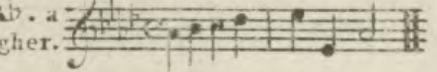
## Transposition.

If you want to transpose any Air or Movement a 2<sup>d</sup> 3<sup>d</sup> or 4<sup>th</sup> &c. higher or lower by supposing other Cliffs in the place of those already wrote it is easily done, as may be seen by the following Passage transposed. For the different Cliffs. Vid. Page 1.

### Sharp Keys.

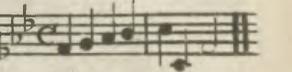
C.  D. a  Note higher. Eb. a  b3<sup>d</sup> higher.

E<sup>b</sup>. a  #3<sup>d</sup> higher. F. a  4<sup>th</sup> higher. G. a  5<sup>th</sup> higher.

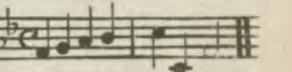
Ab. a  flat 6<sup>th</sup> higher. A<sup>b</sup>. a  # 6<sup>th</sup> higher.

B<sup>b</sup>. a  b7<sup>th</sup> higher. B<sup>b</sup>. a  #7<sup>th</sup> higher.

### Flat Keys.

A.  B. a  Note higher. C. a  b3<sup>d</sup> higher.

C<sup>#</sup>. a  #3<sup>d</sup> higher. D. a  4<sup>th</sup> higher. E. a  5<sup>th</sup> higher.

F. a  b6<sup>th</sup> higher. F<sup>#</sup>. a  #6<sup>th</sup> higher. G. a  b7<sup>th</sup> higher.

G<sup>#</sup>. a  #7<sup>th</sup> higher.

In the above Example the proper Sharps and Flats are put to each Transposition but when any Movement is to be transposed you must suppose the different Sharps or Flats belonging to each Key you have transposed into. For the Sharps and Flats belonging to each Key. Vid. Page 26.

# An approved Method of Tuning the Harpifcord, Spinnet or Piano Forte

All the 5<sup>th</sup> tuned forward. 1<sup>st</sup> Trial. 2<sup>d</sup> Trial.

The Pitch. 3<sup>d</sup> Trial. #w & c. to the Top. & c. to y Bottom.

All the 5<sup>th</sup>s tuned backward.

A.

The first Note C. must be tuned with a Pitch-Pipe or any other wind Instrument. The 5<sup>th</sup>s must be tuned rather flat than otherwise. The 3<sup>ds</sup> must be tuned rather Sharp than otherwise.

If the first Trial gives a fine 3<sup>d</sup> what has been done may be depended on; if otherwise, it will be best to begin afresh and Tune all over again; and so of the second and third Trials.

By this method of Tuning, the imperfection of the Instrument is throw in Ab, & Eb, it's 5<sup>th</sup>

After Tuning a Bass Note to its Octave, it is proper to compare it with the Treble Notes, (See the Ex. at A.) because in a succession of Octaves the Ear is apt to be deceived.

## IN INFANCY.

In Infancy our hopes & fears, were to each o-ther known, and friendship in our ri - per .

Years, has twind our Hearts in one - - - has twind 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.

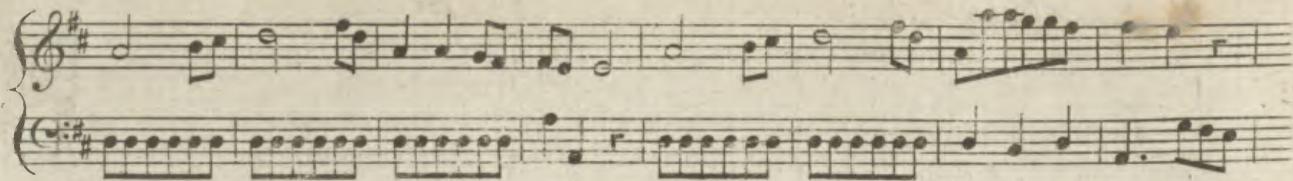
## MARTINI'S FAVOURITE MINUET.

Musical score for "Martini's Favourite Minuet." The score is written for piano and features two systems of music, each with a first and second ending. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first ending is marked "Pia." and the second ending is marked "For." The second system also begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first ending is marked "Pia." and the second ending is marked "For." The score concludes with a section labeled "TRIO" in the third system, which is written in a 3/4 time signature. The key signature remains one sharp. The score is written on two staves per system, with the upper staff in treble clef and the lower staff in bass clef.

Pia. For.

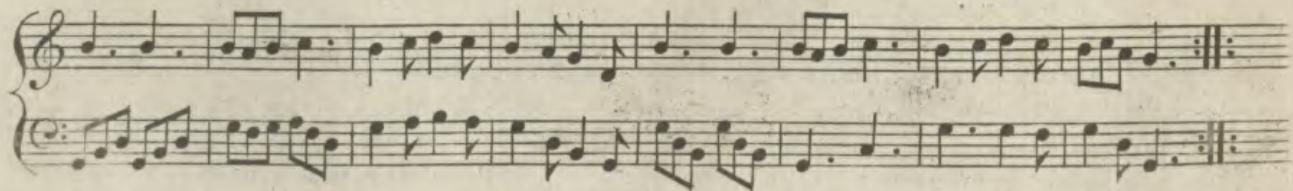
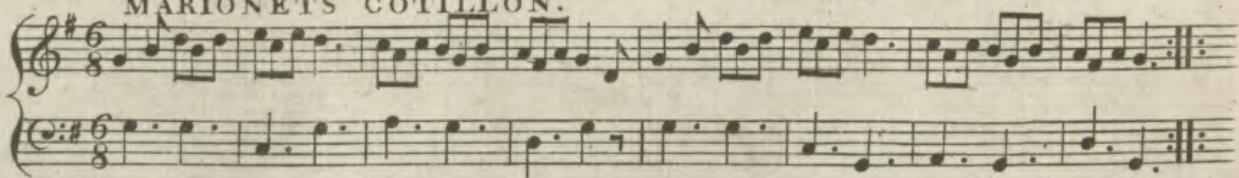
Pia. For.

TRIO



Min. Da Capo.

MARIONETS COTILLON.



THE DUSKY NIGHT. as Sung by M<sup>rs</sup> Farrell in the Beggars Opera.

The Dusky Night rides down the Sky, and ushers in the Morn, The Hounds all make a Jo- vial cry, the

Hounds all make a Jovial cry, the Huntfinan winds his Horn, the Huntfinan winds his Horn. Then a Hunting let us

Chorus.

go, Then a Hunting let us go, Then a Hunting let us go, Then a Hunting let us go.

2

The Wife around her Husband throws  
Her Arms, to make him stay;  
My Dear it Hails, it Rains, it blows,  
You cannot Hunt to day.  
But a Hunting, &c.

3

Th'uncavern'd Fox like Lightning flies,  
His Cunnings all awake;  
To gain the Race he eager tries,  
His forfeit Life, the stake.  
When a Hunting, &c.

Arouf'd e'en Echo Huntress turns,  
 And madly shouts her Joy;  
 The Sportsmans breast enraptur'd burns,  
 The Chase can never cloy.  
 Then a Hunting, &c.

Despairing mark he seeks the Tide,  
 His Art must now prevail;  
 Hark! shouts the miscreants death betide,  
 His speed his cunning fail.  
 When a Hunting, &c.

For lo! his strength to faintness worn,  
 The Hounds arrest his flight;  
 Then hungry homewards we return,  
 To feast away the Night.  
 Then a Drinking, &c.

LE DAMOSELLES.

The musical score for 'LE DAMOSELLES' consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in a style typical of 18th-century French opera, with many sixteenth and thirty-second notes. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

## A LESSON BY WAGENSEIL.

This musical score is for a piece titled "A Lesson by Wagenseil". It is written for two staves, likely representing the right and left hands of a keyboard instrument. The music is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is divided into five systems, each with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various ornaments, such as mordents and grace notes, and dynamic markings like *h* (hairpins). The piece concludes with a final cadence in the bass staff.

**ADAGIO**, Slow & with Ease.  
**AFFETTUOSO**, Tenderly.  
**AMOROSO**, in a tender Amorous Style.  
**ANDANTE**, to be play'd distinctly, & moderately flow.  
**ANDANTINO**, a little slower than Andante.  
**ALLEGRO**, brisk.  
**POCO ALLEGRO**, not so quick as Allegro.  
**PIU' ALLEGRO**, a little quicker than Allegro.  
**ALLEGRO MA NON PRES- TO**, lively but not too quick.  
**ALLEGRO ASSAI**, quicker than Allegro.  
**ALLEGRETTO**, with less vivacity than Allegro.  
**ALLA BREVE**, a Movement whose Bars consist of two Semibreves.  
**ARPEGGIO**, a particular manner or Accompanyment, or sprinkling the Notes one after another, observing at the same time to keep the fingers on the Keys they have touch'd till  $\frac{c}{y}$  Arpeggio is finish'd, that the whole Chord may be heard at once.

**A BENE PLACITO**, at pleasure.  
**BASSO CONTINUO**, the Thorough Bass.  
**CON BRIO**, with the full force of the Instrument.  
**CON SPIRITO**, with Spirit but not too rapidly.  
**CANTABILE**, when set at the beginning of an Air denotes a gentle easy manner of expression.  
**CANTABILE**, when set at the Conclusion of an Air, signifies an extempore Cadence, which is at the pleasure of  $\frac{c}{y}$  Performer.  
**CRESCENDO**, begin very soft and increase to the greatest degree of Loudness.  
**DIMINUENDO**, begin Loud as possible & decrease the Sound to the greatest degree of softness.  
**DA CAPO**, or **D: C** begin again & end with  $\frac{c}{y}$  first Strain.  
**DA CAMERA**, for the Chamber, or small Concerts.  
**F. or FORTE**, Loud.  
**F.F. or FORTE FORTE**, a degree louder than Forte.

**PIU' FORTE**, a little louder.  
**FORTISSIMO**, very loud.  
**FUGA, or FUGA**, a Subject which being begun by one part,  $\frac{c}{y}$  same Air is alternately repeated by all the other parts.  
**GRAVE**, very slow, & with a certain gravity of Expression.  
**GRAZIOSO**, in a graceful full easy manner.  
**LARGO**, Slow.  
**LARGHETTO**, not so slow as Largo.  
**LENTO**, much the same as Largo.  
**LEGATO**, to sustain  $\frac{c}{y}$  Notes.  
**MAESTOSO**, a noble kind of expression, with strength and firmness.  
**MEN**, the same as Poco.  
**MODERATO**, moderately Quick.  
**P or PIANO**, soft.  
**P.P. or PIU PIANO**, softer than Piano.  
**P.P.P. or PIANISSIMO**, very soft.  
**PRESTO**, fast or quick.  
**PIU PRESTO**, a little quicker.

**PRESTISSIMO**, very quick.  
**RONDEAU**, a name apply'd to all Airs, that End with  $\frac{c}{y}$  first Strain.  
**SOLO**, to play alone.  
**SENZA STROMENTI**, without Instruments.  
**SPICCATO**, to play distinctly.  
**SPIRITOSO**, with life and Spirit.  
**STACCATO**, the same as Spiccato.  
**SEGUE**, to be play'd in the same manner as the notes in the passage proceeding.  
**TUTTI**, all, or all the Instruments together.  
**TACET**, be silent.  
**TEMPO GIUSTO**, in just or equal Time.  
**VIGOROSO**, with strength & firmness.  
**VIVACE**, with life and Spirit.  
**VOLTI**, turn over.  
**VOLTI SUBITO**, turn over quick.  
**UNISONI**, when in the Treble part is to play  $\frac{c}{y}$  same Notes, when in the Bass to play Octaves.

