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The Preface to the R E A D E R.

TO attempt the praise of Musick, after so many abler Pens have undertaken this Province, would here be an unnecessary as well as an needless Labour. What Eloquence has Power sufficient to describe the Charms of that Heavenly Art, which perswades and captivates us more than the most prevailing Oratory, or what need is there to enlarge upon the merits of Harmony, which carries its own commendation along with it? However that we may not be wholly silent upon so fruitful a Subject, it may suffice to observe that Musick in all Ages and Countries of the World, even those that were the most polite as well as those that were the most barbarous, has had the happiness to be favourably received. It inspires the Souldier with Valour and contempt of Death, for which reason it was always encouraged by those Nations, that were most celebrated for Military Discipline. It sooths the pleasing disquietudes and pangs of Lovers, it relieves the haughty Monarch under his most pensive interualls, and communicates its enlivening influence to the miserable of all sorts. It is the darling of Palaces, and the comforting Genius of the meanest Cottages; it not only softens but triumphs over the Passions, it disarms envy, it alleviates and extinguishes Grief, it bestows a new Vigour upon Joy, and makes our most exquisite pleasures the more palatable. Neither is it excluded from the most awful and sacred Assemblies, but even in the infancy of Christianity was admitted into the Church, and indeed what places so proper for Harmony as those which are consecrated to the infinite Author of Harmony? It gives a new force and edge to Devotion, it carries our thoughts up to
Heaven,

The Preface.

Heaven, makes us taste the Joys of it here upon Earth, and raised us to the felicity of Angels. Having ascribed such noble Qualities to Musick, it may perhaps seem beneath its commendation to observe that Nothing is so great an Ornament to a young Gentleman as it is. It gives a happy bent and elevation to his thoughts, it Refines and Polishes his Manners, and is so far from hindring him in his application to Business, that it secures him from those Temptations, to which plenty and idleness expose those Persons, who don't know how to employ their vacant Hours otherwise than in unlawful Pleasures.

But I must dismiss this Argument, to which I can't pretend to do Justice, and give the Reader a short Account of what he is to expect in the following Sheets. Tho' several Abridgments have already appeared in Print, which lay down the Rudiments of this Divine Art, yet I may without any wrong to them, or partiality to this little Manual affirm that the Rules for young Practitioners are no where laid down in so familiar and easy a Method as they are here. And as these Rules are rendered obvious to the meanest Capacities, so they are not multiplied without necessity, the common encombrances of most performances of this Nature. But since Vocal Musick is only the Talent of those happy few that have good Voices, here are Instructions likewise for attaining a perfection in all the Instruments now in Vogue. So that if the learner pitches upon any of the following Instruments, he is sure to meet with the best Rules for each; as the Violin, the Flute, and French Haut-Boy, and particularly directions for the Bass, Treble or Tenor Viols, which latter I am sorry to see so much out of request in England, when they still preserve their Credit in France, from which Country we used to borrow our other Fashions not so commendable as this. The Aires, Jiggs, Minuets, Sarabands, &c. which are Printed here, are not only proper to the several Instruments, but New and Composed by the greatest Members. There is also a Shacon of the late Mr. Morgan's, never before published. But I have said too much upon this head, and therefore will leave this performance to speak the rest for itself. T. B.

A Ta.

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CHAP. I

(1)

CHAP I.
RULES *for* SINGING.

§ I. *Of the Scale or* GAMUT *of* MUSICK.

MUSICK in all Ages hath been esteem'd the most Noble of all Arts and Sciences, especially among those Human Arts that are made use of in Divine-things, none is more serviceable than Divine *Musick*; and of all sorts of *Musick* that which is expressed by the Voice hath the precedence, as being most Ancient and Natural. Nature affords us Organs to express its Melody, yet as in other Cases, Nature is to be helped by Art and Industry, for tho' a Person hath never so good a Voice and Ear, yet without Art, he will be incapable of Singing in Parts, or Learning any more than what a Parriot may by rote. For the understanding of which, there are five Lines divided, which with their Spaces serve as Steps gradually to express the several Degrees of the Voice. Ascending or Descending. But these Lines alone being too few to contain all the Notes requisite in the Compass of *Musick*; the whole *Scale* consisting of Eleven Lines, with their intermediate Spaces, is (by Arched lines) divided into three such Systems or Parts, each Arch comprehending five Lines, as follows.

B.

The

The GAMUT.

G solreut in Alt.		Sol	} Treble.
F faut	-----	Fa	
E lami		La	
D lasolre	-----	Sol	
C solfaut		F.	
B fabmi	-----	Mi	
A lamire		La	
G solreut		Sol	
F faut		Fa	
E lami	-----	La	
D lasolre		Sol	
C solfaut		Fa	
B fabmi		Mi	
A lamire	-----	La	
G solreut		Sol	
F faut		Fa	
E lami		La	
D solre	-----	Sol	
C faut		Fa	
B mi	-----	Mi	
A re		La	
GAMUT	-----	Sol	} Bass.

As these Lines and Parts lye together in a Body, the uppermost five, belonging to the *Treble* or highest Notes, the lowermost five, to the *Bass* or lowest Notes, the middle Arch (taking in two Lines of the *Treble*, and two of the *Bass*) is proper to the *Mean* or middle Notes, and call'd the *Tenor*.

Each of these Parts in *Singing* is known by a Character for the *Cliff*, or *Cleave*, from *Clavis* a *Key*; so call'd, because it openeth, or signifieth to you what Part in *Musick*, *Viz* whether *Treble Mean*, or *Bass*, the Notes properly belong to. These Characters for the *Cliffs*, you have in the 2d. Column, where, on the lowest Line but one in the *Treble* Part you have this mark C which is call'd (from the Line it stands on) the *Gsolreut* or *Treble Cliff*: The *Tenor Cliff* marked thus H is variously placed, but upon what Line soever it stands, the same takes its Denomination from the Letter *C*, and therefore 'tis call'd the *Cfaut Cliff*: The *Bass Cliff* stands always upon the uppermost Line but one: in the *Bass* Part, call'd *Ffaut*, from which it is likewise call'd the *Ffaut Cliff*, and marked thus F .

Here Note, that the use of the *Cliff* is not only to show

shew you the pitch of the Voice, but may also serve as a guide to find out the Names of the Lines and Spaces, by reckoning from the *Cliff-Line*, the Seven Letters places up and down. The first Column contains the Alphabetical Names of the Lines and Spaces of every Arch of the *Scale*, where you must observe that there are Seven Notes or sounds in *Musick*, which take their Denominations from the first Seven Letters of the Alphabet, *Viz. A, B, C, D, E, F, G.* And tho' your Voice may rise or fall many Notes more then these Seven, yet every *Eighth* bears so full and perfect a *Concord* with the first, that it is said to be the same in Nature and Sound; and is therefore called by the same Name: So that if you rise or fall Seven Notes gradually, and proceed to the *Eighth Ninth, and Tenth, &c.* following, will be call'd by the same Names, and move in the same *Order* Distance, or Degree of sound as the *First, Second, Third, &c.* to which they are *Octaves* or *Diapasons* respectively. The Syllables annexed to the said Letters, are such as were formerly used in *Solfaying* two of which, *Viz. Re* and *Ut* are now become useless and instead thereof, we use *La* and *Sol.* In the third Column, you have the Natural or proper way of Abbreviating, or *Solfaying* the aforesaid Notes; the Alphabetical Names being too long to be exprest in Singing: For Example; *Gschreit* is called *Sol, Alamire, La, &c.*

It will be much to your advantage to learn this *Gamut* very perfect by Heart; till you know the use of the *Cliffs*, and can readily give every Line and Space in any of them (especially the *Treble*) its proper Denomination; observing likewise what Syllable in the last Column each proper Name points to, that you may know how to give the Abbreviated Names, as well as the Alphabetical Names.

§ II. *All the Notes of the G A M U T, or Scale of Musick on the Five Lines.*

That you may the better understand the *Gamut*, I will lay it before you on Five Lines, according to the manner of Singing; beginning at *Gamut* in the *Bass*, and descending through the *Tenor* to the *Treble Cliff* to *G solreut* in *Alt*.



B fabemi. C solfa. D lasol. E la. F faut in alt. G solreut in alt. D lasolre. E lami. F faut. G solreut. Alamire.



F faut. G solreut. Alamire. B fabemi. C solfaut. Gamut. A. B mi. C faut. D solre. E lami.

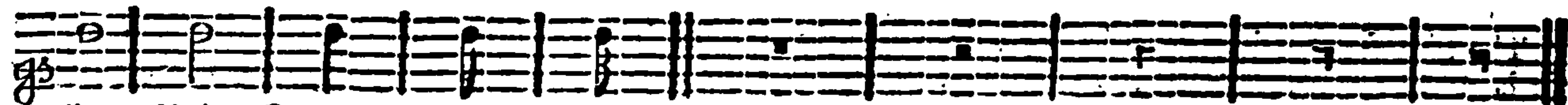
Note also that altho' there is but twenty two Notes set down in this *Scale*, *Musick* is not confin'd to that Number; but you will find sometimes Notes both above and below what are here set down by adding a Line above or below, and contained within the Compass of these *Cliffs*; calling all Notes below *Gamut* by double Letters as *F faut*, and also by calling all Notes above *E la*, in the *Treble* Notes in *Alt*.

Having shewed you the use of the *Cliffs*, *Lines*, and *Spaces*, I shall proceed to shew you the Characters for quantity of Time, or Measure.

RULES for Singing.



§ III. Notes, their Names, Number, Measure, and Proportions; with their Rests or Pauses.



Semibreve. Minim. Crotchet. Quaver. Semiquaver Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semiq. Rest.

A Rest or Pause, for so it may properly be called, denoteth a ceasing or intermission of sound for the Time or length of any of the foregoing Notes.

Common-Time C

Semibreve

Minims

Crotchets

Quavers

Semi-quavers

Triple-Time 3

Minim

Crotchets

Quavers

Semi-quavers

In *Common Time*, One *Semibreve* is as long as Four Pulses or Pendulums of a large Chamber Clock, and two *Minims* contain Four *Crotchets*, Four *Crotchets* Eight *Quavers*, and Eight *Quavers* Sixteen *Semiquavers* &c. And in *Triple Time*, the Prick or Point of Addition being set after any Note, encreaseth its Quantity of Time half as much more, for One Prick'd *Semibreve* is as long as three *Minims*, and one Prick'd *Minim*, as long as three *Crotchets*, Three *Crotchets*, as Six *Quavers*, &c.

All Tunes may be reduced to two *Keys*, the one Flat, and the other Sharp; and that without either *Flats* or *Sharps* at the beginning of the Five Lines.

The Flat *Key* for Melancholy, or soft and sweet Tunes in *Are*, because its Natural *Third* above it is a *Minor*; or Imperfect *Third*: The Sharp *Keys* for cheerful Tunes is *C faut*, because its ascending *Third* is a *Major*.

Notwithstanding, through the variety of Instruments, there are as many *Keys* in *Musick* as there are Notes, *Viz.* Seven or more, into which, either Flat or Sharp Tunes may be tranpos'd, having a respect to the Majority or Minority of your Ascending *Third*.

Flats, (and *Sharps* too indeed) do likewise cause an alteration in *Solfaing*, or Abbreviating the Names of the Lines and Spaces, by Transposing the leading or Master Note *Mi*: For the finding of which, take these following Directions.

But first let me observe to you that wheresoever *Mi* stands, the Names of the Notes above it, will be *Fa Sol La, Fa Sol La*; and the Names of the Notes below it, will be *La Sol Fa, La Sol Fa*, and then *Mi* again.

Note: I have in the next Page set down but Three ways of *Solfaing*, which are sufficient at first for a Learner, but I have in the following Pages set down an Exact Table of the Names the Notes in all the usual *Cliffs*, in the Six several Parts of *Musick*.

RULES for Singing.

§ IV. Directions to find Mi, or your Master Note in the Two most usual Cliffs, in the Six several PARTS of MUSICK.

Proper or Natural.

Sol la fa sol la Mi fa sol la fa sol.

The same in the Bass Cliff.

Fa sol la Mi fa sol la fa sol la Mi.

Bemi Flat.

La Mi fa sol la fa sol la Mi fa sol.

Bemi Flat.

Fa sol la fa sol la Mi fa sol la fa.

E lami Flat.

La fa sol la Mi fa sol la fa sol la.

E lami Flat.

Sol la Mi fa sol la fa sol la Mi fa.

B 4

An

RULES for Singing.

An Exact TABLE of the Names of the Notes in all their usual Cliffs contained in the Six several Parts of MUSICK, according to the G A M U T.

Treble. G solreut Cliff on the second Line.

Sol la Mi fa sol la fa sol. Sol la fa sol la Mi fa sol. La Mi fa sol la fa sol la. La fa sol la Mi fa sol la.

Altus. C solfaut Cliff on the first Line.

Fa sol la fa sol la Mi fa. Sol la Mi fa sol la fa sol. Sol la fa sol la Mi fa sol. La Mi fa sol la fa sol la.

Mean. C solfaut Cliff on the second Line.

Mi fa sol la fa sol la Mi. Fa sol la Mi fa sol la fa. Fa sol la fa sol la Mi fa. Sol la Mi fa sol la fa sol.

Coun-

RULES for Singing.

Counter-Tenor. C solfaut Cliff on the Third Line.

Sol la Mi fa sol la fa sol. Sol la fa sol la Mi fa sol. La Mi fa sol la fa sol la. La fa sol la Mi fa sol la.

Tenor. C solfaut Cliff on the Fourth Line.

La fa sol la Mi fa sol la. Mi fa sol la fa sol la Mi. Fa sol la Mi fa sol fa la. Fa sol la fa sol la Mi fa.

Bass. F faut Cliff on the fourth Line.

Sol la Mi fa sol la fa sol. Sol la fa sol la Mi fa sol. La Mi fa sol la fa sol la. La fa sol la Mi fa sol la.

In the usual way of *Solfaing*, a *Sharp* alters not your *Mi*; but there is no reason to be given why it should not, since it effects a Note equally as much as a *Flat*. The Learner may therefore (if he pleaseth) in a Tune that has *Sharps* in *F faut*, place his *Mi* there; and if the Tune be sharp

R U L E S for Singing.

sharp in *Ffaut* and *Csolfaut* both, then let *Mi* be in *Csolfa*: If *Ffaut*, *Csofa*, and *Gsolreut* be all sharp, place your *Mi* in *Gsolreut*; and in so doing, 'twill happen, that a Tune whose Ascending *Third* is a *Major* (notwithstanding the *Sharps* at the Beginning of the Five Lines) will be *Solfaed* and Sung as in *Cfaut* Natural: And a Tune whose ascending *Third* is *Minor*, as in *Alamire* Natural.

However, at first I would have you practice only the three Rules before mentin'd in Page 7 and let me perswade you to make your self very perfect in the same, before you proceed to the Tunes; to do which the only requisite is, readily to know the place of the Master Note *Mi*, for knowing that you may know all; and that you may the better remember this Material point, take the two following easy *Deflicks* for it.

*Above Mi twice sing Fa, Sol, La,
Beneath Mi twice sing La, Sol Fa.
What Note soe'er you please to name,
Your Eighth with it will be the same.*

And that you may readily find the places of your *Mi*, I have put a black Note for it: and I have likewise put a *Dagger* signifying an half, thus † to shew you were the half Notes lye; which you may observe to be always between *Mi*, and *Fa*, and *La*, and *Fa*; so that *Fa*, (if not Sharp) riseth but a *Melancholy Semitone*, or half Note; which (if rightly understood) would be of singular use, and may be Learned in the Rules immediately following.

RULES for Singing.

§ V. Directions for Tuning the Voice. A Table of Perfect and Imperfect Cords and Discords.
And of the Trill or Graoing of Notes.

Sol la Mi fa Sol la fa Sol Sol fa la Sol fa Mi la Sol.

5. 8. 5. 4. 1. 4. 5. Six Descending. Ascending, 3d. 4th.

S s s s s s s. La sol fa la sol fa. S I M, s M, s I M f, s f, s I M f s, s s.

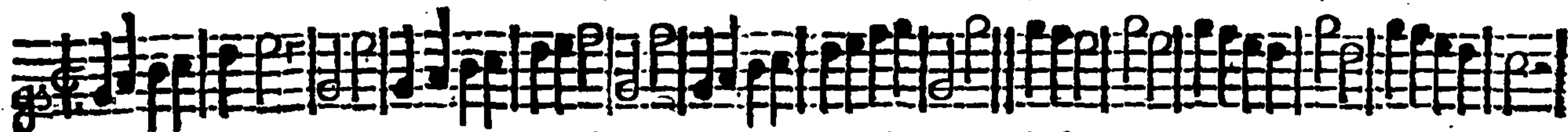
Sixth

6th.

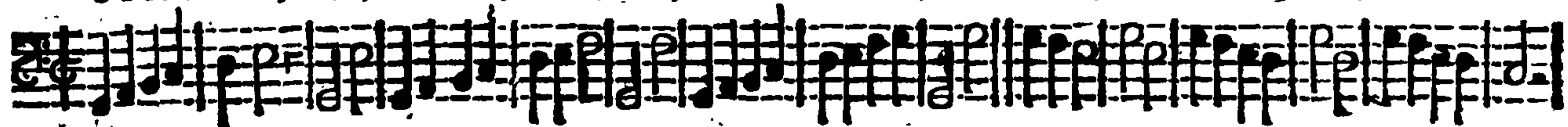
7th.

8th. *Descend.* 3d.

4th.



SIMf sl, sl, slMf, slf, sf, slMf slfs, ss. Sfl, sl, sfls, ss, sfls f.

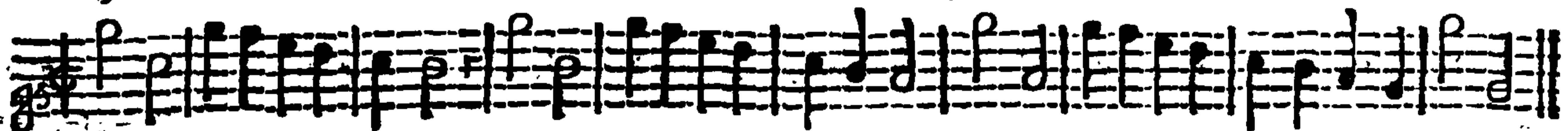


5th.

6th.

7th.

8th.



Sf, sfls fM, sM, sfls fMl, sl, sfls fMls, ss.



Ascending

RULES for Singing.

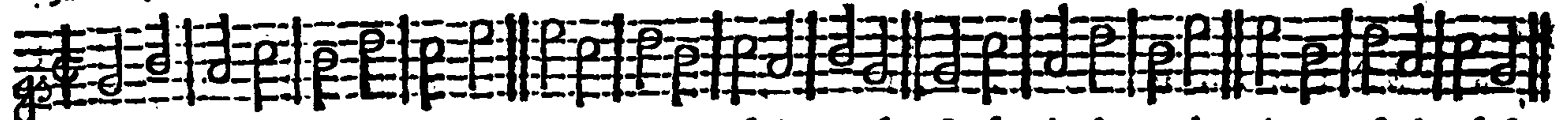
Ascending.

Descending.

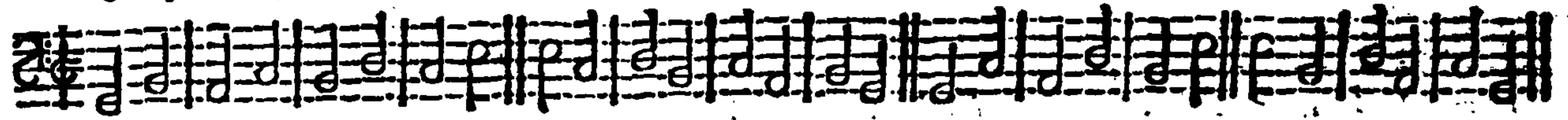
5ths. Ascending.

4ths. Descending.

3ds. Major. Minor. Mi. Maj. Maj. Mi. Mi. Maj.

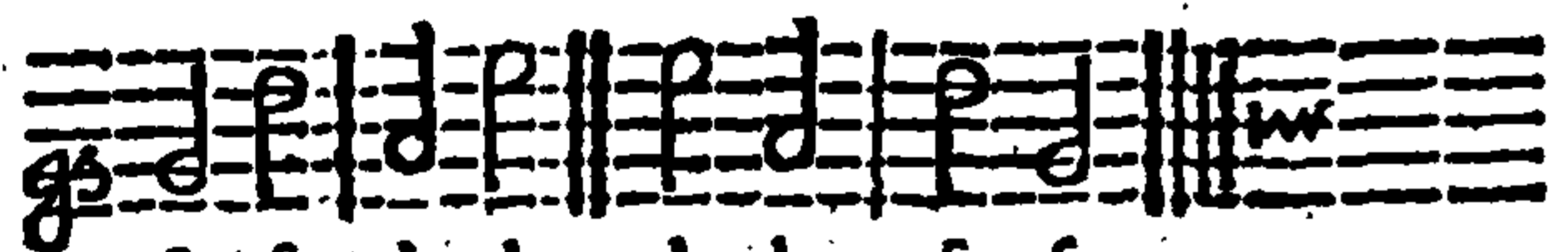


S m, l f, m f, f l. L f, f m, f b m f. S f, l f, m l, l m, f l, f f

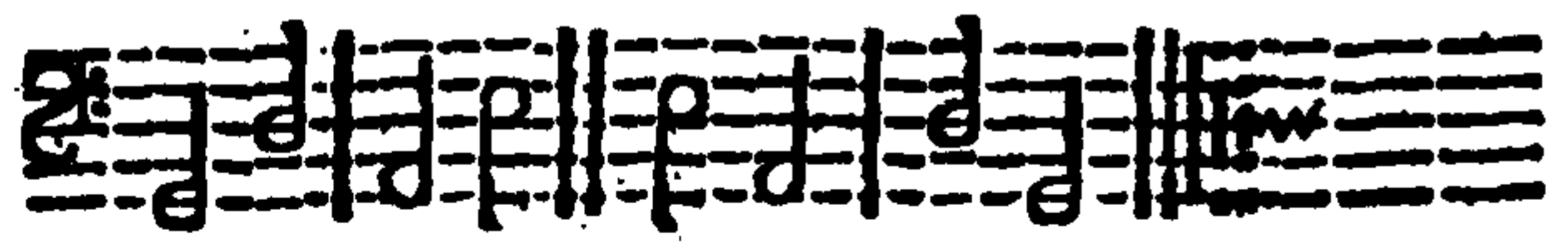


5ths. Ascending.

5ths. Descending.

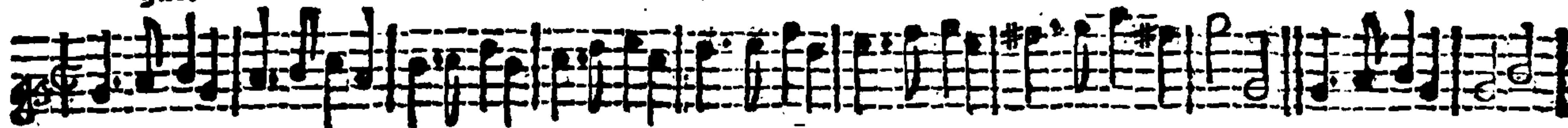


S f, l l, l l, f f

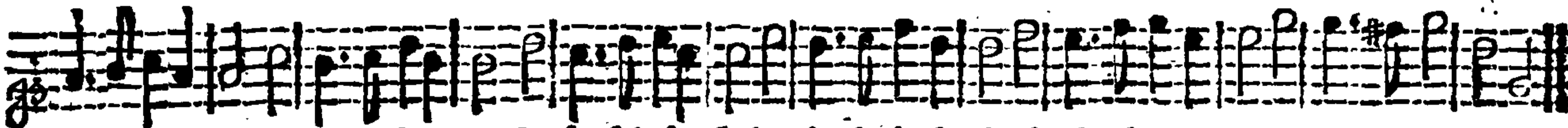


Besides the right Tuning, or Sounding of Notes, as to their distance, we must duely observe their Quantity, as to their Time of Pronunciation. In the following Page you may see an Example therefore of 3ds, 4ths, and 5ths rising and falling, in Notes of differing Measures.

3ds.

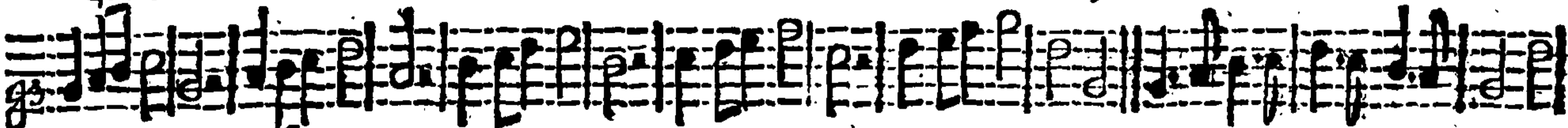


S 1 m f, 1 m f l, m f l m, f f l f, f l f f, l f f l, f f l f, f f. S 1 m f, f m,



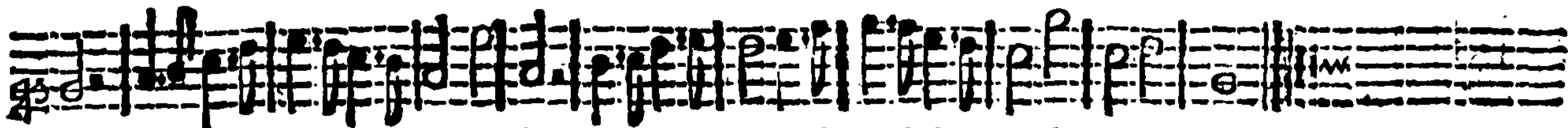
f m f l, l f, m f l m, m f, f f l f, f l, f l f f, f f, l f f l, l f, f f f, f f,

4ths.



S 1 m, f f, 1 m f, f l, m f l m, f f l f f, f l f f, f f, S 1 m f f f m l, f f

5ths.



f, 1 m f f, l f f m l l l, m f l, f l f, f f l f, f f, f f f.

RULES for Singing.

(15)

Perfect Cords, Imperfect Cords.				Discords.						
1st.	8th.	3d.	3d.	5th.	5th.	6th.	6th.	2d.	4th.	7th.
Unison.	Octave.	Major.	Minor.	Perfect.	Imperf.	Major.	Minor.	Second.	Fourth.	Seventh.

In the foregoing Rules for Tuning your Voice, first you have Eight Notes Ascending gradually, by whole and *Semitones* (every *Fa* rising but half a Note) by which you may learn the Sound of any particular Note above *G solreut*. Then you descend Six Notes like Six Bells; by which you may find the Sound of any Note below *G solreut*.

Then follow Rules for rising and falling your Voice by leaps, *Viz.* by *Thirds, Fourths, Fifths, Sixths, Sevenths* and *Eighths*; which is performed by proceeding, first step by step, from one Note to another; till you come to the highest Note in the Distance, and then passing over the intermediate Notes, sing only the two Extreams: by which method you may find the true Sound of any Distance in a Tune.

At the last you have a Table, shewing the Perfect Cords, which are *Unison* and an *Eighth*; the Imperfect Cords, being a *Third, Fifth, and Sixth*, which are again Perfect, or Imperfect: The Perfect or *Major Third*, consisting of two whole Spaces without a *Flat*, the *Minor*, or Imperfect *Third* having one *Flat* Note: the Perfect *Fifth*, when only one half Note happens; the Imperfect *Fifth*, when two *Flats* (the last Note being one) happen within the same Compass: the *Major Sixth*, when there is only one half Note; the *Minor Sixth*, when the last Note is also a *Semitone*.

Fourths, (*Fifths* also mostly) and *Eighths*, are every where a like in Tune; *Thirds*, (sometimes *Fifths*) and *Sixths*, alter according as they are Perfect or Imperfect.

The following Songs are Collected out of the best Authors now extant: which you may Sing two ways, *viz.* either Single or in Parts. If you Sing in Parts, first count how many Notes in Compass the Parts take in; when you have so done, begin at such a pitch, as to reach them without Squeaking or Grumbling: Secondly observe in what Distance, and in what *Concords* the Parts begin; and Thirdly mind the air, or Humour of the Tune; which is known by the *Key*, and its Ascending *Third*; which if it be a *Major*, 'tis a Cheerful Tune, but if a *Minor*, 'tis a Melancholy Soft and Sweet Tune. Let those that sing the *Bass* perform the low Notes with as strong, and yet clear a Voice as they can: let every one according to his Part sing with a smooth Audible Voice, yet not so loud, but that himself may hear any one that sings in another Part distinctly.

Those that desire to Grace their Notes, must endeavour to get the *Trill*, or Shake, that is, to move the Voice easily (in singing one Syllable) the distance of a Note; which may be learned by Singing (First slowly, then faster by degrees) the two following Notes.



This may be used on all descending *Semibreves* in *Triple-Time*; also in the latter of two *Unfons* or at any Close: but beware you make not the false Shake, but Shake a whole Note, like *Alamire* and *Bfabemi* both distinctly.

When three Notes gradually Ascend, you may Double *Relish* the middle Note, as you see in this last Example.

RULES for Singing.

§ VI. Of the Characters used in Musick:

And Directions for keeping of Time.

The first of these Characters is the *Treble Cliff*, or *G solvent Cliff*, and is always placed at the Beginning of any Tune or Lesson for the *Treble Part*, upon the Fourth Line from which you must Name your Notes: the next is the *Bass*, or *F fault Cliff* upon the Second Line for the *Bass Part*; next is the *Tenor* or *C solvant Cliff* upon the middle Line, from which Two Cliffs you must likewise Name your Notes; for each of them give a different Name to a Note. For Example, if you put a Note upon the middle Line of the Five, and no *Cliff* put at the beginning, there is no Name for it, but put the *Treble Cliff*, and the Name of it is *B fabemi*, put the *Tenor Cliff*, and 'tis *C solvant*, or put the *Bass Cliff* and 'tis *D lasolre* according to your *Gamut*. The next are *Flats* and *Sharps* the which I have already spoken to. The next are the *Directs*, which are set at the end of one Line to shew readily where the first Note of the next Line

G solvent Cliff. F fault Cliff. C solvant Cliff

Flats. Sharps. Directs. Slurs.

Repeats. Single Barr. Double Barr.

Slow movement. Quicker movement. Very quick movement

Moods for Tripla-Time.

Line stands; a *Tye* shows you how many Notes are sung to one Syllable, or play'd with one motion of the Bow on an Instrument; sometimes it happens over two Notes divided by a Barr, and then those two are to be sung or play'd as one equal in Time to them both. A *Repeat* shews what Part of a Tune must be play'd or sung over again, There are two sorts of Barrs, single and double, the first serves to divide the Time, and the double Barrs to divide the several Strains of the Songs or Lessons. The next are the *Moods* for Time, the first are for *Common Time*, and are measured by the *Semibreve* in an equal number of two *Crotchets* down, and two up, with the Hand or Foot: the first of these for *Common Time* denotes a very Grave or Slow Movement; the second a more brisk or quicker Movement; the Third is call'd the *Retorted Mood*, the Movement being as quick again as the first of these three. The other four in the last Line are the *Moods* for *Triple Time*, the first must be two *Crotchets* with the hand down, and up with it at the third, so that you are as long again with your Hand down as up: *Triple Time* moves by threes, as three *Minims* or three *Crotchets*, or three *Quavers* in a Barr, but is still reckoned into the Measure of a *Semibreve*. Three *Minims* in a Barr are Numbered at the Beginning of a Song or Lesson, Three to Two $\frac{3}{2}$ because in *Common-Time* two *Minims* make a *Semibreve*; and three *Crotchets*, Three to Four $\frac{3}{4}$ because Four *Crotchets* make a *Semibreve*; you may likewise meet with Six *Crotchets* in a Barr, in Airs of quicker motion, which is likewise reckoned into the *Semibreve*, as Six to Four $\frac{6}{4}$ &c.

Short-

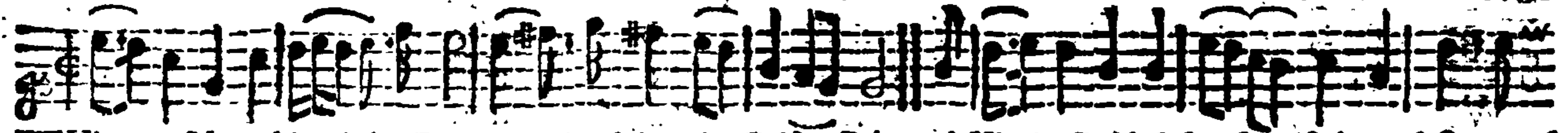
R U L E S for SINGING.

Short SONGS for Beginners for Two Voices.

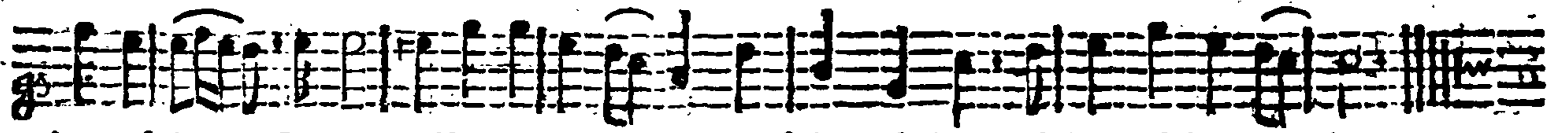
A 2. Voc.

T R E B L E.

Mr. Daniel Purcell.

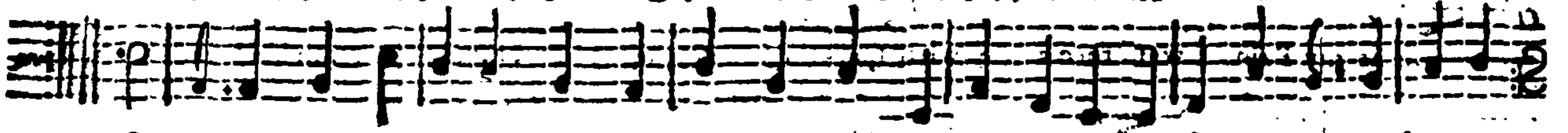


This way Mortal bend thy Eyes, *Pal-las* claims the Golden Prize : A Virgin Goddess free from stain, and Queen of

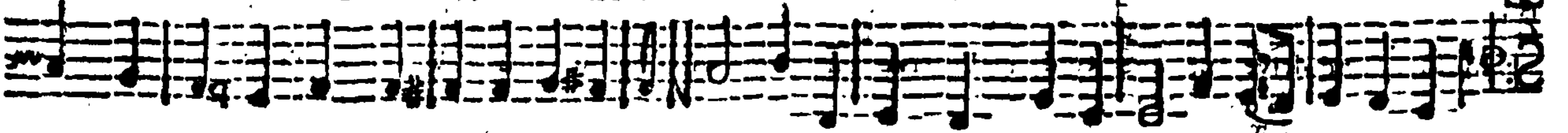


Arts and Arms I reign ; a Virgin Goddess free from stain, and Queen of Arts and Arms I reign.

Arts and Arms I reign ; a Virgin Goddess free from stain, and Queen of Arts and Arms I reign.



This way Mortal bend thy eyes, *Pal-las* claims the Golden Prize ; A Virgin Goddess free from stain, and Queen of



Mr. Daniel Purcell.

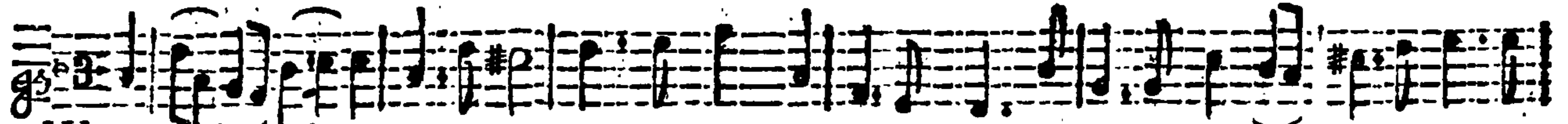
B A S S.

A. 2. Voc.

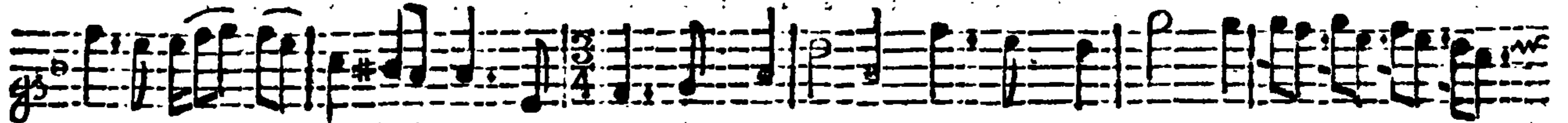
A. 2. Voc.

TREBLE.

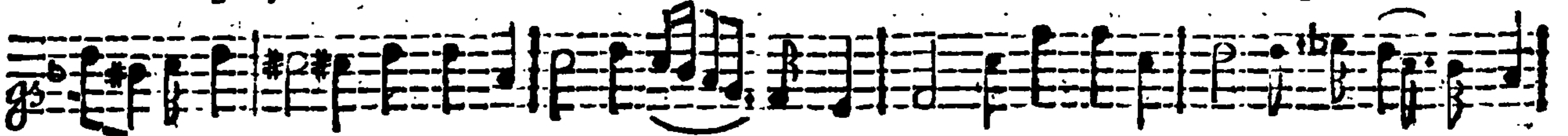
Mr. Henry Purcell



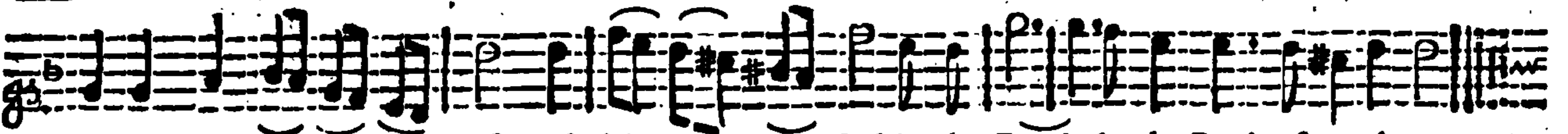
When love-ly *Phillis* thou art kind, nought but Raptures fill my Mind; 'tis then I think thee so Divine, t'ex-



cell the migh-ty Pow'r of Wine: But when thou insult'st, but when thou insult'st, and laug



hs at my Pain, I wash thee a-way with sparkling Champaign; so bravely Contemn both the Boy and his



Mother, and drive out one God, and drive out one God by the Pow'r, by the Pow'r of another.

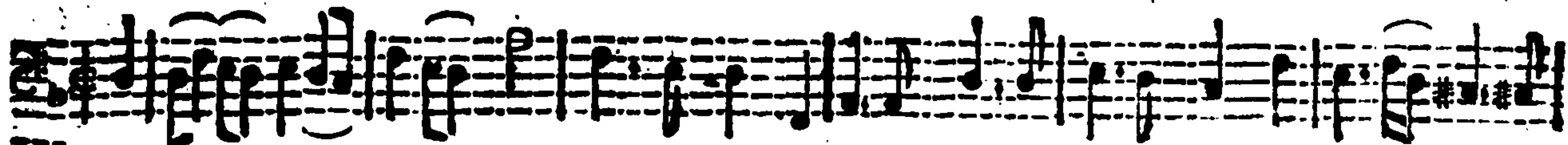
When Pity in thy Looks I see,
I frailly quit my Friends for thee;
Perswasive Love so Charms me then,
My Freedom I'd not wish again.

But when thou art Cruel, and heeds not my Care,
Streight with a Bumper I banish Despair;
So bravely Concern both the Boy and his Mother,
And drive out one God by the Pow'r of another.

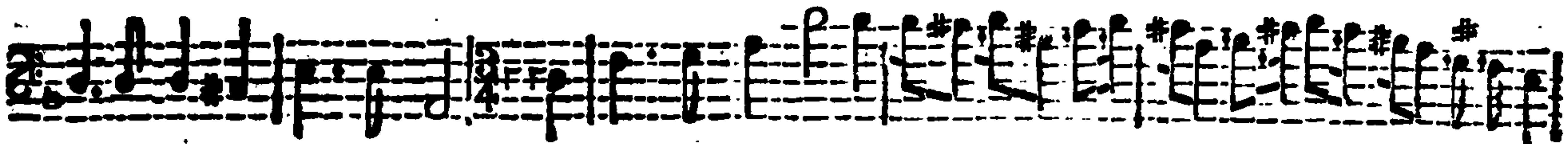
A. 2. Voc.

BASS.

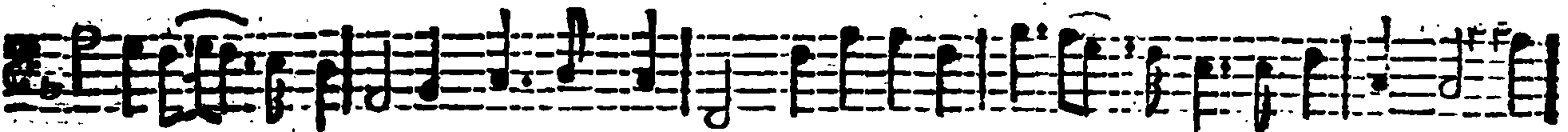
Mr. Henry Purcell.



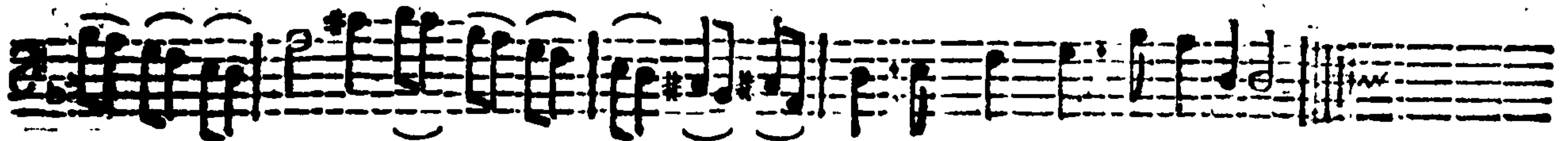
When love-ly *Phillis* thou art kind, nought but Raptures fill my Mind; 'tis then I think thee so Divine, t'ex-



-cell the mighty Pow'r of Wine: But when thou insult'st, and lau- - - - -ghs at my



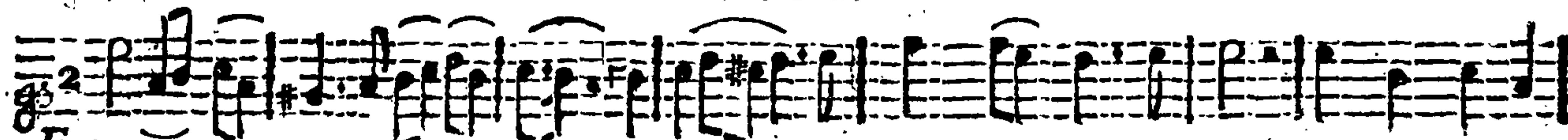
Pain, I wash thee a-way with sparkling Champaign; so bravely Contemn both the Boy and his Mother, and



drive out one God, and drive out, and drive out one God by the Pow'r of another.

A. 2. Voc.

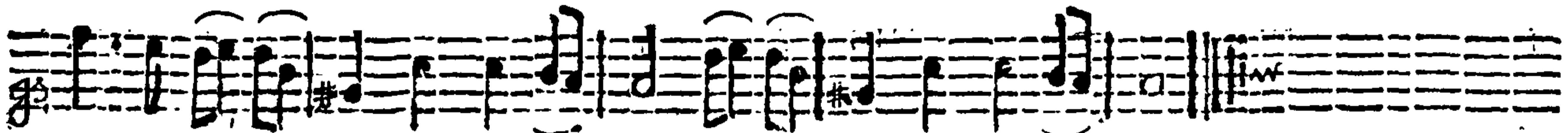
T R E B L E.

Mr. Daniel Purcell.

F Ar, far from thee be anxious Care, and wrack—ing Thoughts that vex the Great; Empires but a



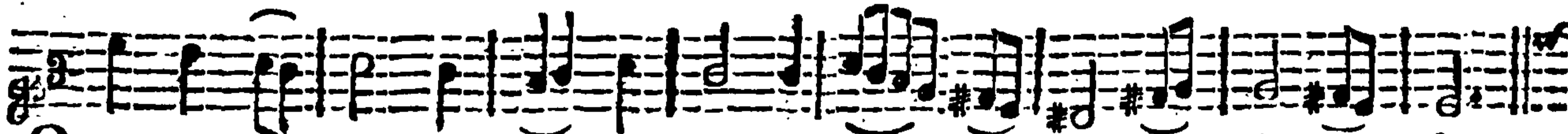
Gild-ed snare, and fic—kle is the Warriours fate: Empire's but a Gild—ed



snare, and fic—kle is the Warriours fate, fic—kle is the Warriours fate.

A. 2. Voc

T R E B L E.

Mr. Daniel Purcell.

O Ne on—ly Joy Mankind can know, and love a—lone can that be—stow;

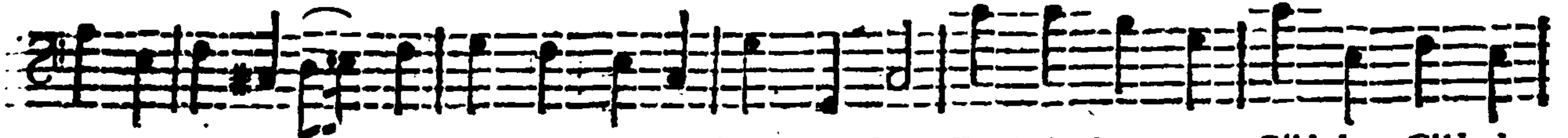
A. 2. Voc.

B A S S.

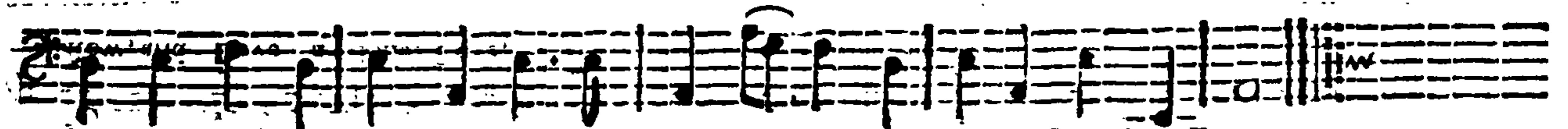
Mr. Daniel Purcell.



F Ar, far from thee be anxious Care and Wracking, wracking thoughts that vex the Great; Empire's but a



Gilded Gild-ed snare; and fic-kle is the Warrious fate: Empire's but a Gilded, Gild-ed

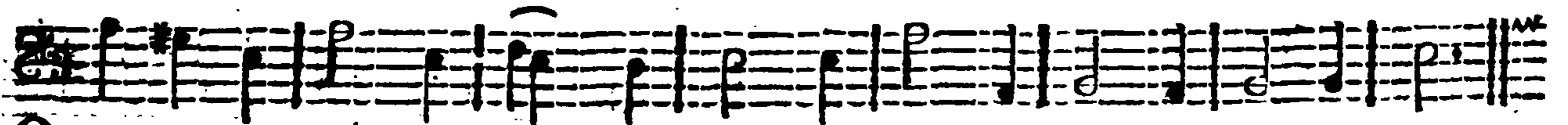


snare, and fic-kle is the Warrious Fate, and fic-kle is the Warrious Fate.

A. 2. Voc.

B A S S.

Mr. Daniel Purcell.



O Ne on-ly Joy Man-kind can know and Love a-lone can that be--stow;

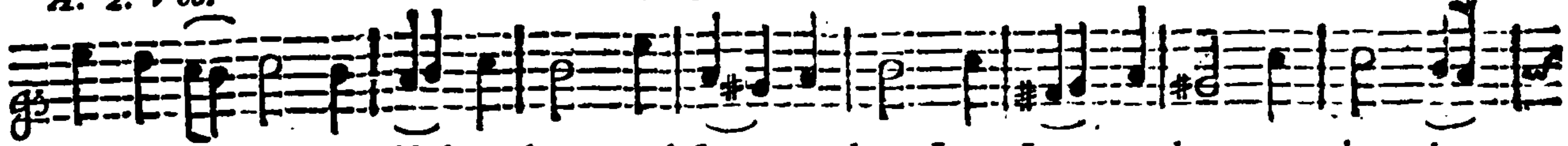
(22)

RULES for Singing.

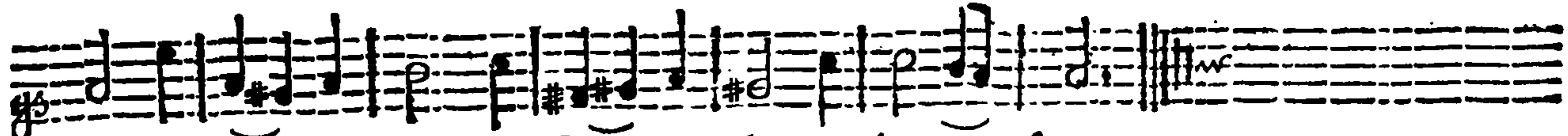
A. 2. Voc.

TREBLE.

Mr. Daniel Purcell.

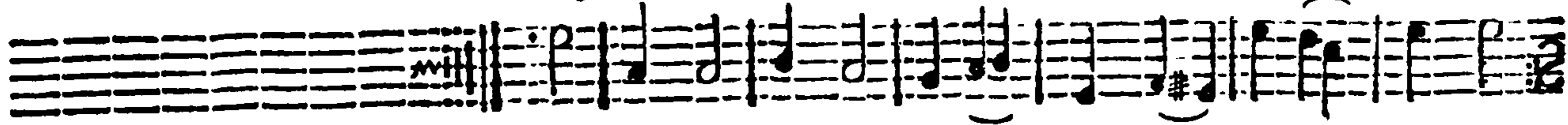


One on-ly Joy Man-kind can know, and Love a-lone, Love, Love a-lone can that be—



—stow, and Love a-lone, Love, Love a—lone can that be—stow.

—stow, and Love a-lone, Love, Love a—lone can that be—stow.



One on-ly Joy Man-kind can know, and Love a-lone, Love, Love a-lone can that be—



Mr. Daniel Purcell.

B A S S.

V. 3. Voc.

CHAP II.

RULES and Instructions for a Young Beginner, on the Bass, Treble or Tenor VIOLS.

§ I. Of the VIOL, and Tuning, with the Method of holding it.

A *Viol* of Division size, which ought to carry a String of Thirty Inches from the Bridge to the Nutt, may serve either to play in Consort or a single Lesson, or both as you will have it Strung. It must have Six Strings and Seven Fretts, that Frett being call'd the first which is nearest the Nutt.

Of Tuning.

As to the Tuning the *Viol*, the plainest Rules I can give the Learner, that is wholly ignorant of Musick, are these,

Sett or screw up the first and smallest String as high as it will conveniently bear without breaking, which open is call'd *Dlasolre*; your second, which likewise open, is call'd *Alamire*, ought to be four Notes lower; and to make it so, you must screw it up, till stopping on its fifth Frett it gives you the same sound with *Dlasolre*, or the first String open. But if you doubt, whether it be too high or too low, you may prove it thus. If it gives the sound required, or agrees with *Dlasolre*, by stopping the
D first,

(26) **RULES and Instructions for a Young Beginner,**

first, second, third or fourth Frett, it is so much too high, and must be let down: but if it gives the sound at the sixth or seventh Frett, it is so much too low, and must be still screw'd higher. Having found out the Tuning of the second String to the first, you must follow the same Directions, to Tune the 3^d. to the second, and that done, your fourth String must in like manner be made an Unison or give the same sound with the third, by stopping on its fourth Frett: for that they are but three Notes distance between that and the third, tho' the rest have four each, and therefore in Tuning the 5th. to the 4th., and the sixth to the fifth, you must follow the first Directions, by stopping each String on the fifth Frett, and raising them to their proper sounds.

The Method of holding the V I O L.

Your *Viol* thus in Tune, is to be plac'd between your Legs, sitting, the head of the *Viol* enclining to the Left shoulder, and the bottom of the *Viol* easily pressing upon the Calves of your Legs, so that it may rest in that posture without the support of your hand, that the Bow may with freedom pass over the Strings. Take care to keep your Body in a graceful upright posture, and sit as easie as possible.

In playing keep your Thumb of your Left-hand on the back of the Neck of your *Viol* opposite to your fore-finger, not pressing so hard, but that it may move up or down, as you shall have occasion. Your Bow must be held in your Right-hand between your Fore-finger and Thumb, with the end of your second Finger turned in between the Hair and the Stick near to the Nutt. By which means you will best poize the Bow, and give a bolder touch upon the Strings, which you must do about two Inches above the Bridge, by stretching out your Arm without bowing your Body, and keeping the point of your Bow upwards. § II.

§ II. Of the Characters, and Graces, with a Scale of the Notes, as they pass through one Cliff to another, and a Scale of the Notes rising by Semitones or half Notes; with Examples on the Bass, Treble and Tenor Cliffs &c.

IT is necessary to explain to you the Marks or Characters used for the *Viol*; this mark = for a Shake, and must be shaken from the Note above, be it the distance of one or two Fretts a little prepar'd by holding the Finger down before you Shake and leaving it up afterwards. This Mark * is for a Beat and is always from the half Note below, beginning with you Finger up and then leaving it down on the Note. This Mark / is for a fore Fall, and must be express from the Note or half Note below, ascending to the Note; the back fall thus mark'd \ is express from the Note or half Note above descending to the Note, the Note thus mark'd | with the stroke upwards and downwards is by striking two strings, the one open, the other being | stop't at the place, where it gives the same Sound as the string open; you will find some Notes mark'd with a Naught over them, and are not play'd on the String, to which they seem properly to belong, but for Convenience of Fingering those, which belong to the first are sometimes play'd on the second, and those which are play'd on the second are, when mark'd, play'd on the third. To begin all even Numbers with the Bow forward is the usual Method, but is commonly express'd otherways by a Slur mark'd thus ~ or thus ~ and as many as the Slur reaches are express'd in one bow, but if mark'd thus † or thus ‡ is always two distinct Bows backward, but if mark'd thus † is to begin forward, though the Note before was play'd the same way. For the Notes, their Names, Number, Measure and Proportions, with their Rests or Pauses, turn back to Page 5. And of all other Characters used in Musick, with Directions for keeping of Time, see Page 17.

I have here set you a Scale of the Notes as they pass through the Cliffs whereby you will see how the Cliffs take their Places the Compass of three Octaves. Next I have set you a Scale of the Notes rising by Semitones or half Notes, that you may see, how the Flat and Sharp take their Places,

▲ Scale of the Notes as they pass through the Cliffs on the BASS-VIOL.

On Line.		In Space.
<ul style="list-style-type: none"> D lafol B labent G folrout cliff E lafol C folrout cliff A lamire F folrout cliff D folre B mi Ganot E klami 		<ul style="list-style-type: none"> G folia A lamire F folre D lafolre B labemi G folrout E lafol C folre A re F folrout D D folre

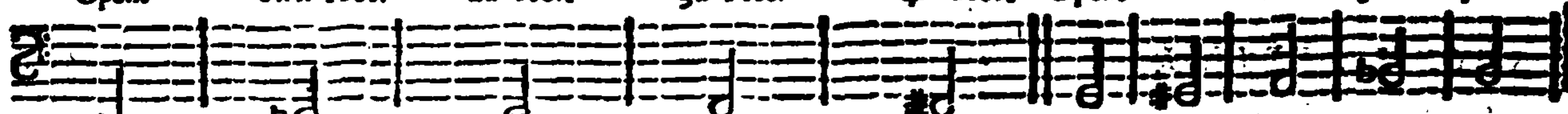
You are likewise to take notice that in the following Page, I have set the Names of the Notes under the Notes, the Fretts and what String they belong to over them; which you must learn very perfect by heart both forward and backward before you proceed any farther.

A Scale of the Notes rising by Semitones, or half Notes on the Bass-Viol.

SIXTH STRING.

FIFTH STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret. Open. First fret. 2d fret. 3d fret. 4th fret.

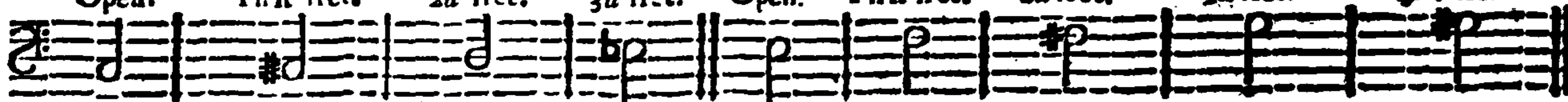


Double D solre Dou. Elami flat. Dou. Elami pro. Dou. F faut pro. Dou. F faut sharp. Gamut Gamut # A. B mi flat. B mi pro

FOURTH STRING.

THIRD STRING.

Open. First fret. 2d fret. 3d fret. Open. First fret. 2d fret. 3d fret. 4th fret.

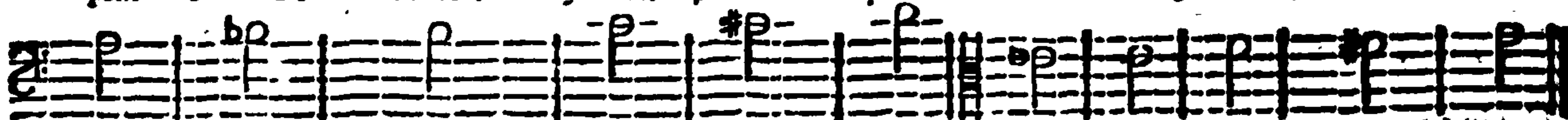


C faut. C faut sharp. D solre. Elami flat. Elami. F faut. F faut sharp. G solre. G solre sharp.

SECOND STRING.

FIRST STRING.

Open. First fret. 2d fret. 3d fret. 4th fret. Open. First fret. 2d fret. 3d fret. 4th fret. 5th fret.



Alamire. B fa bemi flat. B fa bemi proper. C sol faut. C sol faut sharp. D la solre. Elami flat. Elami. F faut. F faut sharp. G solre.

Having try'd often to fetch a clear Sound out of every String open. I will proceed to set you first the *Gamut* in the *Bass-Cliff* not to encumber a Learner with more than is necessary at once.

Example in the Bass Cliff.

SIXTH STRING.

FIFTH STRING.

FOURTH STRING.

Open. 2d Fret. 3d Fret. Open. 2d Fret. 4th Fret. Open. 2d Fret.

Double D solre. D D E lami. D D F faut. Gamut. A re. B mi. C faut. D sol re.

THIRD STRING.

SECOND STRING.

FIRST STRING.

Open. First Fret. 3d. Fret. Open. 2d Fret. 3d Fret. Open. 2d Fret.

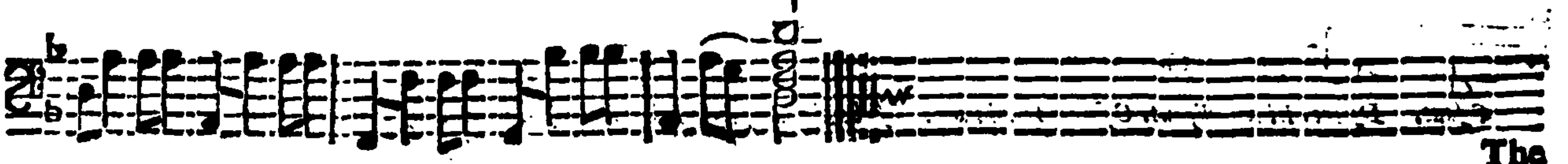
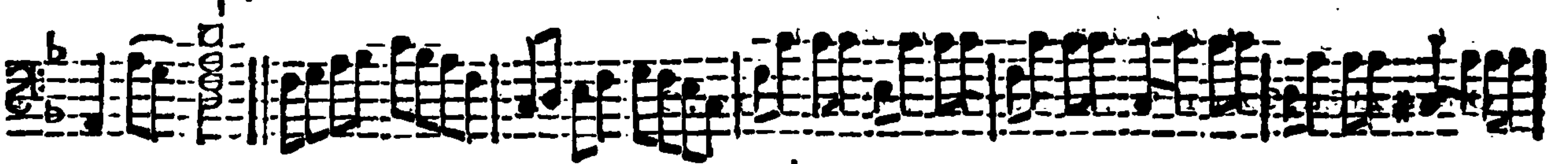
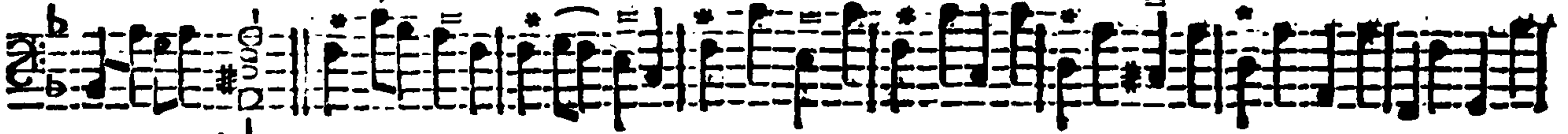
E lami. F faut. G sol re. A lami re. B fa bemi. C sol faut. D la sol re. E lami.

Having perfected your Notes in the *Bass-Cliff*, proceed to the following Prelude in *D*, with a *B* in *B*, it having easy Fingering, your first Finger being used all the way at the first Fret, your 2d at the 2d. and your 3d. at the 3d ; begin slow mending your Time as you perfect it. Prelude

Prelude.



Ayre.



The

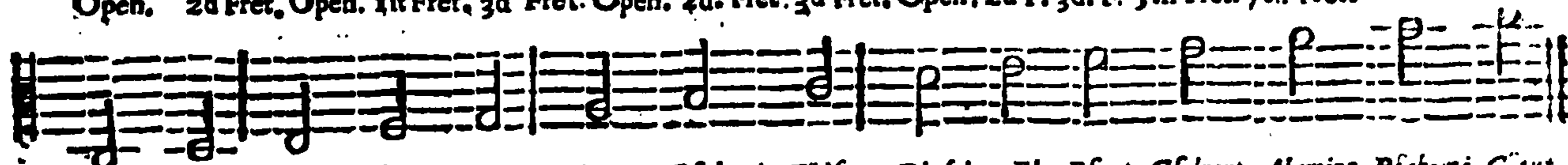
The foregoing Examples being perfected, I have set you a *Scale* of the Notes in the *Tenor-Cliff*, the Names and Places being in the Nature of the former, and when perfected proceed to the following Lessons, wherein you will see the *Cliffs* sometimes changing, most Lessons properly made for the Instrument so requiring it; you will find 2 3 or 4 Notes standing over one another, which we call *Double stops*; where there is but 2 of them standing you must hit both the Strings equal, stopping at the place or places so requiring, but if more let the bottom Note sound first, touching the middle Notes in the passing the Bow to the highest.

These Directions serve either for the *Tenor-Viol* or *Treble*, only the *Treble-Viol* is generally played on the *Treble-Cliff*, in which I shall give you a *Scale* of the Notes, it being equal to the pitch of a *Violin*, and is now become a common use to play on the *Bass-Viol*, Songs or Tunes, which are sung or plaid at the Theatres, so need no Examples.

Example in the Tenor Cliff.

Fourth String. Third String. Second String. First String.

Open. 2d Fret. Open. 1st Fret, 3d Fret. Open. 2d. Fret. 3d Fret. Open, 2d F. 3d. F. 5th Fret. 7th Fret.



C faut. Dsolre. Elami. Ffaut. Gsolreut. Alamire. Bfabemi. Csol'faut. Dlasolve. Ela. Ffaut. Gsolreut. Alamire. Bfabemi. C'faut.

Example in the Treble Cliff.

Fifth String. Fourth String. Third String. Second String. First String.
 Open. 2d Fret. 4th F. Open. 2d F. Open 1st F. 3d Fret. Open, 2d F. 3d Fret. Open 2d F. 3d F. 5th F. 7th Fret.

A musical staff with five lines, each representing a string. The notes are: G, A, B, C, D on the fifth line; E, F, G, A, B, C on the fourth line; G, A, B, C, D, E, F, G, A, B, C on the third line; D, E, F, G, A, B, C, D, E, F, G, A, B, C on the second line; and G, A, B, C on the first line. The notes are written in a simple, clear style.

Easie Lessons for Beginners on the BASS-VIOL.



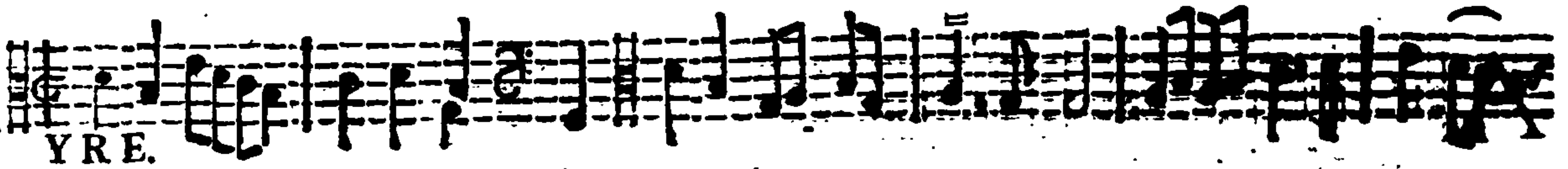
Musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The piece is titled 'RELIDE' and consists of a series of eighth and sixteenth notes, some with slurs and accents.

Musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The piece consists of a series of eighth and sixteenth notes, some with slurs and accents.

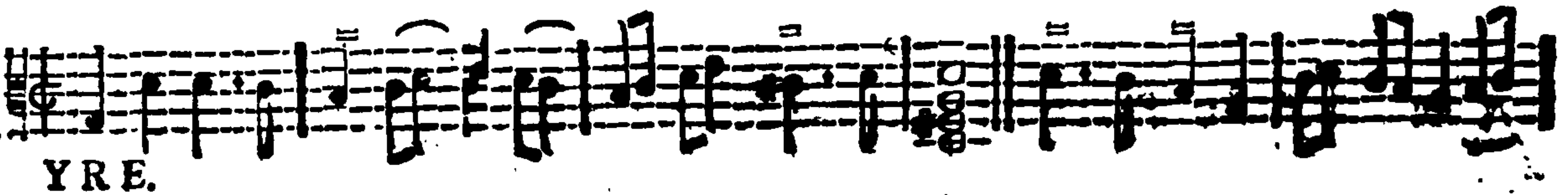
A
PRE.

G
Avot.

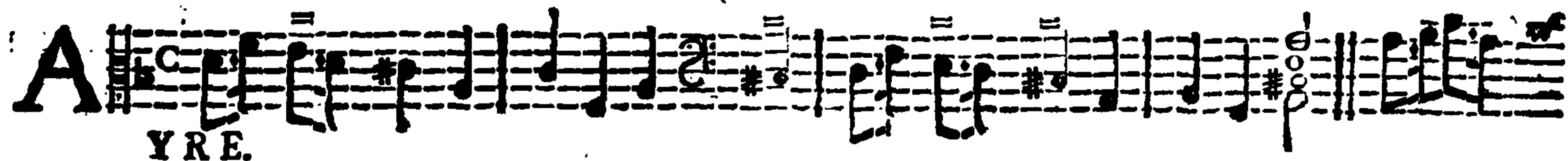
Easie LESSONS for the **BASS-VIOLIN** (98)

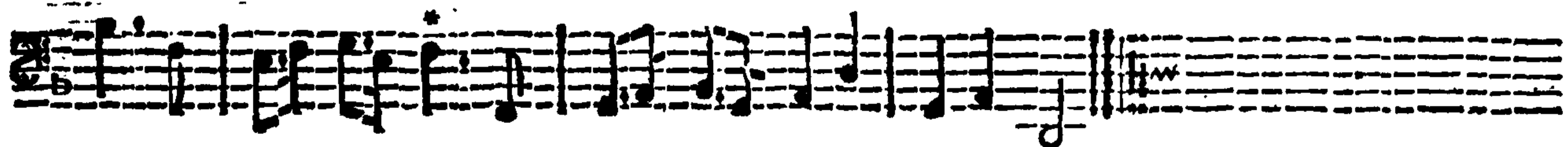
A 
Y R E.

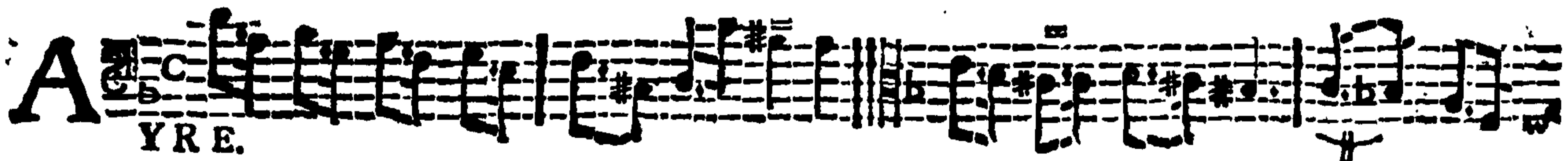



A 
Y R E.



A 
Y R E.



A 
Y R E.



C H A P . III.

Directions for Playing on the VIOLIN.

§ I. Of the Gamut, the Ordering, and Tuning of the VIOLIN,

THe *VIOLIN* having justly gain'd the Reputation of all other Instruments, it would be needless to insist on the Excellency of it here, but proceed to Praictce. The first thing the Practitioner is to observe in order to play on the *Violin*, is the *Gamut* of this Instrument, and to apply himself to the getting the proper names of the Notes by heart, taking notice at the same time on what Line or Space each Note stands, that he may be able to know and distinguish each Note at first sight in any other place.

The Scale of the G A M U T.

The 1st. or Treble String;

The 4th. or biggest String. The 3^d. String. The 2^d. String.

Gsolreut o *Alamire w* *Bfabemi n* *Csolfant w* *Dlafolre o* *Elami w* *Ffant n* *Gsolreut w* *Alamire o* *Bfabemi n* *Csolfant n* *Delafol w* *Elr in alt o* *Ffant in alt w* *Gsolreut in alt w* *Alamire in alt w* *Bfabemi in alt w* *Csolfant in alt w*

When you have made your self Master of the *Gamut*, which is the most difficult task, then proceed to Tune your *Violin* as follows. First Screw up your biggest String pretty streight, and it will sound *Gsolreut* if you strike it open, as you see it in the *Gamut*; then screw up the 3^d. String full Five Notes higher and it will sound *Dlasolre*, the 2^d. String must likewise be Five Notes higher than the third, and that will sound *Alamire*; lastly the 1st. or *Treble* String must be Five Notes higher than the former, and it will sound *Elami* in Alt, the which you may discern more clearly in the following example, but your Ear will be your surest guide.



Some General Rules for the VIOLIN.

FOR your better Instruction observe these General Rules for ordering your *Bow* and *Instrument*: first place your *Instrument* a little above your breast, and not upon your Shoulder as several do not so low as your Middle, for if you get an ill habit at first you will find it a hard matter to break your self of it: Let your *Bow* be as long as your *Instrument*, well mounted, and hold it with your Thumb half under the Nutt and half under the Hair from the Nutt let your *Bow* move always within an Inch of the Bridge directly forward and backward; let your Bow-wrist move loosely but not much bent, and hold not up your Elbow more than necessity requires.

Directions,

§ II. Directions for Playing off, every Note, of the foregoing Gamut, with a Table of all the Notes both Flat and Sharp on the Violin, and Figures Directing how to stop them.

First hold your *Violin* in the left hand, somewhat above half an Inch from its head or Nut, and keep it close between the Root of your thumb and forefinger, then play off the Notes of the Gamut thus,

The 4th. or best String has 4 Notes. { The first Note is *Gsolvent*, and must be struck open; the next is *Alamire* which must be stop'd with the forefinger about half an Inch from the Nut, the next is *Bfabemi* and stop with the 2d. finger near an Inch above the first, the next is *Csolfant* stop with the 3d. finger a quarter of an Inch from the 2d. Note 1, 2, 3, 4, stands for first, 2d. 3d, and fourth Fingers.

The 3d. String has 4 Notes. { The first Note upon the 3d. String is *Dlasolre*, and must be struck open; *Blami*, with the forefinger stop about an Inch from the Nut; *Ffant* with the 2d. finger almost close to the first; *Gsolvent* with the 3d. finger above half an Inch from the former.

The 2d. String has 4 Notes. { The first Note upon the 2d. String is *Alamire* and must be struck open, *Bfabemi* with your forefinger stop about an Inch from the Nut; *Csolfant* with the 2d. finger very near the first; *Dlasolre* with the 3d. finger almost an Inch from the former.

The 1st. or Treble String has 6 Notes, which for distinction sake are call'd Notes in Alt. { *Ela* must be struck open; *Ffant* with the fore-finger stop close to the Nut; *Gsolvent* with the 2d. finger an Inch from the first; *Alamire* with the 3d. finger about half an Inch from the 2d. *Bfabemi* with the 4th. or little finger about half an Inch from the 3d. *Csolfant* with the same finger stretch'd a quarter of an Inch forwarder then it was before, which may be done more conveniently by easing your hand at the Neck of your *Violin*. Before all ways to strike the first Note of every String with a down Bow;

Of

Directions for Playing on the VIOLIN.

Of the Gamut with Flats and Sharps.

Observe that when a *Flat* or a *Sharp* stands at the beginning of a Lesson it signifies that the **Note** belonging to that Line or Space shall be *Flat* or *Sharp* throughout the Lesson. In regard that most **Notes** of the *Gamut* are divided into half Notes distinguish'd by the Names of *Flats* and *Sharps*, the former being usually mark'd thus (b) the other thus (#) the Learner is desir'd to take a view of the whole *Scale* here, represented both *Flat* and *Sharp*, observing what Fingers are requir'd to stop them where a Cypher (o) is plac'd under any Notes they must be struck open. The Figure (1) denotes the fore finger stop, the Figure (2) the second Finger, the Figure (3) the third, the Figure (4) the little Finger, where you meet with one Figure twice, it signifies the same Finger a little forwarder, Note that G# and A♭ bears the same sound, so likewise does D# and E♭ only with this distinction that D# must be stop't with the 3d Finger, and E♭ with the little Finger. In Tunes which have *Flats* prefix'd at the beginning, where you meet with a *Sharp* in the same Space or Line, it takes off the *Flat* and makes it *Natural*: So likewise in *Sharp* Tunes, the *Flats* hapning in the same Space or Line, takes off the *Sharp*.

The diagram shows the violin gamut across four strings, with notes and fingerings indicated below the staff lines.



4th String	3d String	2d String	1st String
G A A B B C C	D E E F F G G	A B B C C D D E E F F	G G A A B B C C
1 1 2 2 3 3	1 1 2 2 3 3	0 1 1 2 2 3 3 4	0 1 1 2 2 3 3 4 4 4

Accidentals are shown above the notes: flats (b) for A♭, B♭, C♭, D♭, E♭, F♭, G♭; sharps (#) for G#, A#, B#, C#, D#, E#, F#.

Directions for Playing on the VIOLIN.

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§. III. Of the usual Graces on the Violin, with the manner of Bowing in Common and Triple-Time.

The usual Graces are three in number, *Viz.*, a Shake, a Beat and a Slur, a Shake is mark'd thus (=) and to perform it, you must first touch the Note, or half Note above that which you are to play, and then shake of the Finger with which you stop the said higher Note, as long as its Time will allow, but always let the Proper Note be distinctly hear'd at last; for instance in Shaking *Ffant*, the Grace is deriv'd from *Gsolreut*, and must be held out a little and then shake off. A Beat mark'd thus (*) proceeds from the Note, or half Note next below, by touching the said Note a little and then Beating down that Finger which is to stop the Proper Note, thus if you would Grace *Bfabemi*, you must first touch *Alamire* open, and then Beat down *Bfabemi* with your forefinger. A Slur is mark'd thus  or thus  so that when two or three, or more Notes are included within its compass, it shews that they must all be play'd in the drawing of one Bow.

Some General Rules for Bowing in Common-Time.

The different Opinions of Masters concerning this point, renders it extremely difficult to lay down any certain Rules for this purpose, nevertheless for the Encouragement of Learners it may not be improper to produce some few that have been Generally receiv'd. Whensoever you find an odd Note at the beginning of a Tune, set a part from the rest, before to play that with and up Bow, and draw the next down, if you meet with an equal number of Notes in a Barr, play the first down and the next up, and so proceed. But if the number be odd, as three, five seven, or more Notes, then you must either play two Notes up, or two Notes down, or you may slur two Notes in one Bow. As for Example, if you meet

Crotchets you are not there to follow the former Rule, only in *Tupes* of 3 *Crotchets* in a *Bar*, in which time, when you meet with a *Bar* that consists of four *Quavers* and a *Crochet* which will come down, then you must take off you *Bow* and bring the next with a down.



For the *Notes*, their *Names*, *Number*, *Measure* and *Proportions*, with their *Rests* or *Pauses* turn back to *Page 5*.

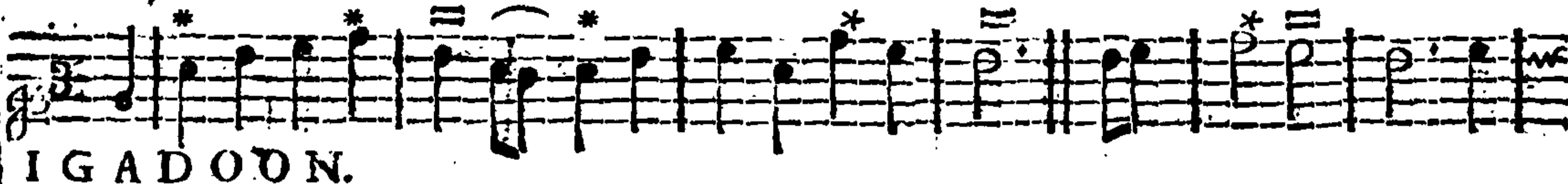
Of all other *Characters* used in *Musick*, with *Directions* for keeping of *Time* see *Page 17*.

Easie,

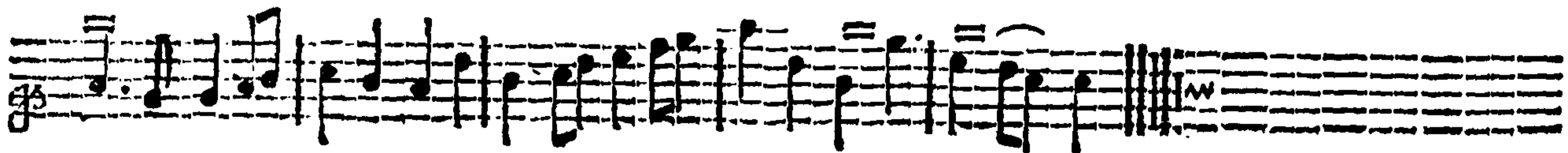
Easie Lessons for Beginners on the VIOLIN.



R I G A D O O N.



A Yre.




Easie Lessons on the VIOLIN.

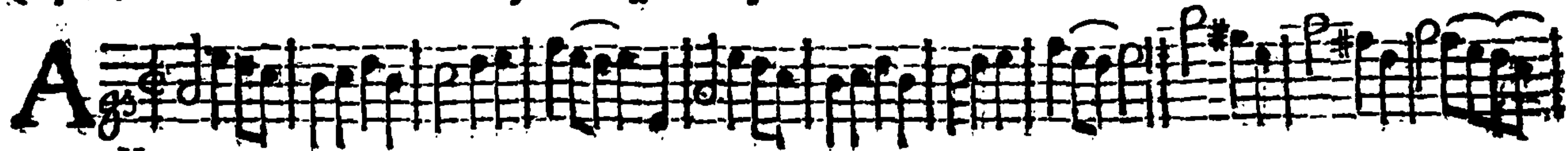
(49)

A 
March by Mr. Lenton.



A 
March by Mr. F. Clark.

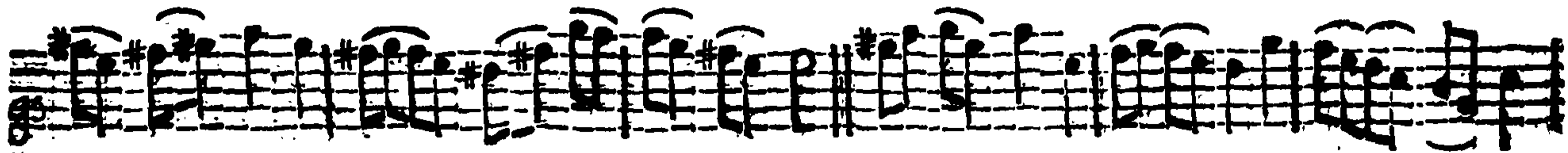




Yre.



Yre.



ROUND. O.

A single musical staff in G major, 3/4 time, containing the first line of the piece. It begins with a treble clef and a G-clef. The music consists of a series of eighth and sixteenth notes, ending with a double bar line.

A single musical staff in G major, 3/4 time, containing the second line of the piece. It continues the melodic line from the first staff, ending with a double bar line.

First Strain again.

A single musical staff in G major, 3/4 time, containing the third line of the piece. It continues the melodic line, featuring some slurs and ending with a double bar line.

MINUET

A single musical staff in G major, 3/4 time, containing the first line of the Minuet. It begins with a treble clef and a G-clef. The music consists of a series of eighth and sixteenth notes, ending with a double bar line.

A single musical staff in G major, 3/4 time, containing the second line of the Minuet. It continues the melodic line from the first staff, ending with a double bar line.

Jgg.

R
OUND O.

CHAP. V.

Directions for Playing on the FLUTE.

§ I. *Of the Gamut for the FLUTE, and how to Play off every Note according to the Gamut, with a Table of all the Notes both Flat and Sharp.*

THE *Flute* is a pretty lively Instrument and carries these two Conveniencys along with it, (for the young Practitioner,) First, it is an Instrument, that may be carried always in the Pocket without any trouble, so that the Practitioner may have it ready when he has any time to Practice; Secondly it is an Instrument that is always in Tune which is another great advantage to the Learner.

The first thing the Learner is to observe is the manner of holding the *Flute*, which is thus, (1) Hold your *Flute* with your left hand uppermost next the Mouth, then proceed to stop the holes thus, the uppermost hole which is under the *Flute* with your Thumb of the left hand, the next hole above with the first Finger of the left hand, the next with the second Finger, the next or fourth hole with your third Finger, the 5th hole with the first Finger of your Right hand, and so of the rest till you come to the lowermost hole which must be stoppt with the little Finger of the Right hand, then all your holes being stoppt close, Blow gently and you will sound the first Note call'd *Faut*, as you may see in the following *Scale* of plain Notes.

F

A

A SCALE of all the Plain Notes.

Here the Learner is desir'd to take notice of this *Scale*, where there are 5 Lines drawn for the Musical Notes, and exactly under those 5 Lines are 8 Lines more drawn to answer the 8 holes of the *Flute*, and this directs you how to play your *Gamut*, reckoning the uppermost Line the first or Thumb hole, and so on, the Lines where Dots are set must be stopt; for Example, the first Note call'd *F* has a Dot on every Line and so every hole must be stopt, so that where there are no Dots the holes must be Open. But to make it more Easie observe the following Directions.

How

How to Play off every Note according to the Scale, or Gamut.

- (1.) The first Note or *Faut*, is all the holes stoppt close, then blow gently.
- (2.) For *Gsolreut*, take up the little Finger of the Right hand.
- (3.) For *Alamire*, take up the third Finger of the Right hand.
- (4.) For *Befabemi*, take up the first and put down the third and little Finger of the Right hand.
- (5.) For *Csolfaut*, take up the second and little finger of the Right hand.
- (6.) For *Delasol*, take up the third Finger of the Left hand.
- (7.) For *Ela*, take up the second Finger of the Left hand.
- (8.) For *Faut in Alt*, take up the first and put down the second Finger of the Left hand.
- (9.) For *Gsolreut in Alt*, take up the Thumb of the Left hand.
- (10.) For *Alamire in Alt*, place the end of your Thumb upon the middle of the hole, and put your first second and third fingers of the Left hand upon the three upper holes, and the first and second Fingers of the other hand upon their holes, this is the first Pinch't Note keeping your Thumb in the same Posture the other Five Notes.
- (11.) For *Bfabemi in Alt*, take up the first Finger of the Right hand.
- (12.) For *Csolfaut in Alt*, take up the second Finger of the Right hand.
- (13.) For *Dlasolre in Alt*, take up the third Finger of the Left hand.
- (14.) For *Ela in Alt*, put down the first and second Finger of the Right hand.
- (15.) For *Faut in Alt*, take up the second Finger of the Left hand.

Directions for Playing on the FLUTE.

A Table of all the Notes both Flat and Sharp.

The table consists of 15 columns, each representing a specific note. Each column contains a musical staff with a treble clef and a key signature of one flat (B-flat). The notes and their corresponding fingerings are as follows:

- Faut**: Natural F (index), F-sharp (middle), F-double-sharp (ring).
- Gsolreut**: Natural G (index), G-sharp (middle), G-double-sharp (ring).
- Alamire**: Natural A (index), A-sharp (middle), A-double-sharp (ring).
- Bfabemi**: Natural B (index), B-sharp (middle), B-double-sharp (ring).
- Cfolsaut**: Natural C (index), C-sharp (middle), C-double-sharp (ring).
- Dlasol**: Natural D (index), D-sharp (middle), D-double-sharp (ring).
- Ela**: Natural E (index), E-sharp (middle), E-double-sharp (ring).
- Ffaut in alt**: Natural F (index), F-sharp (middle), F-double-sharp (ring).
- Gsolreut in alt**: Natural G (index), G-sharp (middle), G-double-sharp (ring).
- Alamire in alt**: Natural A (index), A-sharp (middle), A-double-sharp (ring).
- Bfabemi in alt**: Natural B (index), B-sharp (middle), B-double-sharp (ring).
- Cfolsa in alt**: Natural C (index), C-sharp (middle), C-double-sharp (ring).
- Dlasol in alt**: Natural D (index), D-sharp (middle), D-double-sharp (ring).
- Ela in alt**: Natural E (index), E-sharp (middle), E-double-sharp (ring).
- Ffaut in alt**: Natural F (index), F-sharp (middle), F-double-sharp (ring).

§ II. Of the Graces for the Flute, with a Scale shewing how to Transpose Tunes.
from one Key to another.

A Close Shake is mark'd thus (=) and a Beat thus (*). A close Shake must be Play'd from the Note above, For Example, if you would Shake on *Ffaut* in *Alt*, first sound *Gsolvent* in *Alt*, then Shake your Thumb in the same Breath on its Proper Note, keeping it on the hole; An Open Shake is by Shaking your Finger over the half hole below the Note to be Shak'd with it off; to Shake on *Dlasol*, sound your *Dlasol*, Shaking the third Finger of your Left hand over the half hole below, keeping your Finger up; *Ffaut* and *Gsolvent* in *Alt*, are both to be Shak'd with the Fore-finger of the 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; *Ela Flat* with the middle Finger of your Left hand; the double Shake thus, place the Fore and middle Fingers of your Right hand, and the middle and third Fingers of your Left hand on their proper holes, then Blow pretty strong and it will sound *Alamire* in *Alt*, then Shake the third Finger of your Left hand on its proper hole, concluding with that and all other Fingers up except the middle Finger of your Left hand, and lowest but one of your Right; when *Ela* is to be close Shook where *Ffaut* is *Sharp*, first sound *Ffaut Sharp* in the same breath, then take off the middle Finger of the Left hand, Shaking your Thumb on its proper hole, in fine observe this General Rule, *Flat* Notes are commonly Grac'd from the half Notes below, and *Sharp* Notes from the half Note above, but if the *Flats* are in a *Sharp* Tune, or the *Sharps* in a *Flat* Tune, this Rule is without Exception, tho' *Gsolvent Sharp* and *Alamire Flat* are stop'd alike, yet their differ-

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Directions for Playing on the FLUTE.

differences easily discover'd in Playing, for when you Play *Gsolvent Sharp*, you first sound *Alamire in Alt.*, and in the same Breath Slur down to *Gsolvent Sharp*, but when you Play *Alamire Flat* you must first sound *Gsolvent in Alt.*, and in the same Breath Slur up to your *Alamire Flat* which may serve for an Example to Play other *Sharps* and *Flats*.


For the Notes, their Names, Number, Measure and Proportions, with their Rests or Pauses, turn back to Page 5.

And of all other Characters used in Musick, with Directions for keeping of Time, see Page 17.

A Scale of the 7 Keys of Musick shewing how to Transpose any Tune from one Key to another for the Flute.

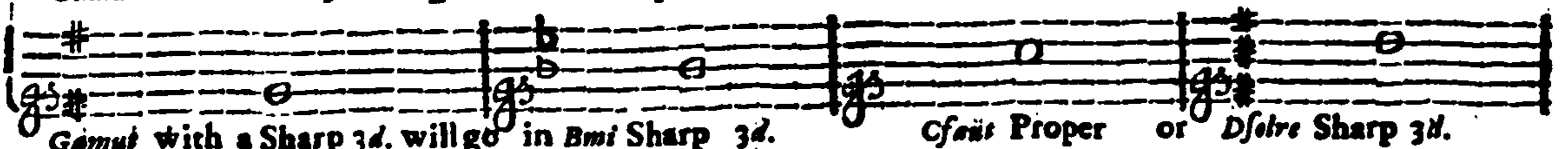
When you go to Transpose any Tune, you must first see what Compass it bears, that is how high and how low it goes, and accordingly take your Measures, but be sure to alter them to the easiest *Keys* you can, and to such as have the nearest Relation one to the other. The last Note of any Tune lets you know what *Keys* it is in, Observing how many *Flats* or *Sharps* there is to it; having so done look on the first Note in each *Line* of the *Scale* till you find the Note with the same number of *Flats* or *Sharps* as the Tune has which you design to Transpose, and then you may change it to any of the *Keys* that are in that *Line*, writing the same *Flats* and *Sharps* next the *Cliff*, as you see in the *Key* that you take to alter your Tune to.

1st. Key.




Gamut with a Flat 3d. will go in Are Proper a Flat 3d. Cfaus with a Flat 3d. Dsolre with a Flat 3d.

2^d. Key.




Gamut with a Sharp 3d. will go in Bmi Sharp 3d. Cfaus Proper or Dsolre Sharp 3d.

3^d. Key.



Are Proper will go in Cfaus with a Flat 3d. Dsolre with a Flat 3d. Ffaus with a Flat 3d.

4th. Key.



Are with a Sharp 3d. will go in Cfaus Proper. Dsolre with a Sharp 3d. Ffaus with a Sharp 3d.

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3d. Key.

Bmi Flat with a Sharp 3d. will go in Cfaute Proper. Dsolre Sharp 3d. Ffaute with a Sharp 3d.

Bmi Proper, with a Flat 3d. will go in Cfaute Proper. Dsolre with a Flat 3d. Ffaute with a Flat 3d.

4th. Key.

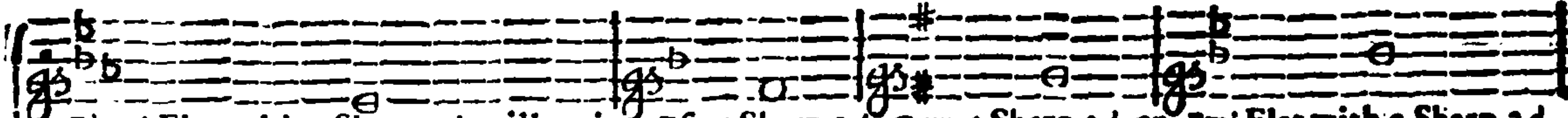
Cfaute with a Flat 3d. will go in Dsolre with a Flat 3d. Elami Flat 3d. or Gamut with a Flat 3d

Cfaute Pproper will go in Dsolre with a Sharp 3d. Ffaute with a Sharp 5d. or Gamut Sharp 3d.

5th. Key.

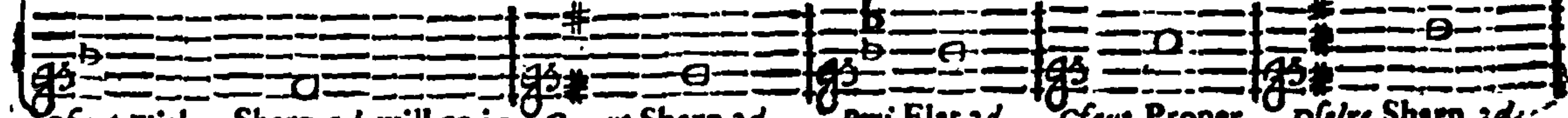
Dlasolre with a Flat 3d. will go in Elami Flat 3d. Gamut with a Flat 3d. or Are Proper.

Dsolre Sharp 3d. will go in Ffaute with a Sharp 3d. Gamut with a Sharp 3d. or Bmi with a Sharp 3d

6th. Key.  *Elami Flat with a Sharp 3d. will go in Ffaut Sharp 3d. Gamut Sharp 3d. or Bmi Flat with a Sharp 3d.*

 *Elami Proper with a Flat 3d. will go in Gamut Flat 3d. Cfaut Flat 3d. Dsolre Flat 3d.*

7th. Key.  *Ffaut Flat 3d. will go in Gamut Flat 3d. Are Proper Cfaut Flat 3d. Dsolre Flat 3d.*

 *Ffaut with a Sharp 3d. will go in Gamut Sharp 3d. Bmi Flat 3d. Cfaut Proper Dsolre Sharp 3d.*

Easie

Easie Lessons for Beginners on the FLUTE.



M
IN UET.

A musical staff in G-clef and 3/4 time. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. There are asterisks above the notes C5, D5, and E5. There are also some horizontal lines above the notes G4, A4, and B4.

A musical staff in G-clef and 3/4 time. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. There are horizontal lines above the notes G4, A4, and B4. The staff ends with a double bar line and a repeat sign.

S
Araband.

A musical staff in G-clef and 3/4 time. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. There are asterisks above the notes C5, D5, and E5. There are also some horizontal lines above the notes G4, A4, and B4.

A musical staff in G-clef and 3/4 time. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. There are horizontal lines above the notes G4, A4, and B4. The staff ends with a double bar line and a repeat sign.

A Musical staff for 'Yre.' in G major, 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece starts with a large 'A' and a dynamic marking of 'p'. The melody is characterized by frequent sixteenth-note runs and is marked with several asterisks (*). The staff concludes with a double bar line and repeat dots.

Continuation of the 'Yre.' piece, featuring more sixteenth-note passages and dynamic markings.

Continuation of the 'Yre.' piece, showing further melodic development and ending with a double bar line.

A Musical staff for 'Running Boree.' in G major, 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece starts with a large 'A' and a dynamic marking of 'p'. The melody is marked with several asterisks (*). The staff concludes with a double bar line and repeat dots.

Continuation of the 'Running Boree.' piece, featuring more sixteenth-note passages and dynamic markings.

A *g³* Musical staff for 'Yre.' in G major, 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piece is marked 'g³' and 'Yre.'. The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece.

g³ Musical staff for 'Yre.' in G major, 3/4 time. It continues the piece from the previous staff, featuring similar rhythmic patterns and melodic lines. There are several slurs and accents throughout the piece.

g³ Musical staff for 'Yre.' in G major, 3/4 time. It continues the piece from the previous staff, featuring similar rhythmic patterns and melodic lines. There are several slurs and accents throughout the piece.

A *g³* Musical staff for 'Minuet.' in G major, 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piece is marked 'g³' and 'Minuet.'. The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece.

g³ Musical staff for 'Minuet.' in G major, 3/4 time. It continues the piece from the previous staff, featuring similar rhythmic patterns and melodic lines. There are several slurs and accents throughout the piece.

C H A P V.

Directions for Playing on the HAUT-BOY.

§ I. *Of the Scale or Gamut for the HAUT-BOY, and how to play off every Note according to the Scale or Gamut.*

THE *French HAUT-BOY*, for so it is call'd, has obtain'd so great an Esteem in all the Courts of Europe. as to have the Preference of all other single Instruments for its stately and Majestical Sound, being not much inferiour to the *Trumpet*. The Compass of the *Haut-Boy* is 15 Notes, for the more Easie understanding of which, I have in the following *Scale* described Seven Lines, signifying the Seven Fingers, and the Dots markt on them are to shew which Fingers must be stopt and which not ; but on the lowest Line some times you'll find a Cross, denoting that your little Finger must be set on the lesser *Brass-Key* which lifts that off from the Hole, and when you see a Dot is placed on the lowest Line without a Cross you must put your little Finger on the Large *Brass-Key*, till it beats that down to cover the Hole, observe likewise when you see this mark (†) over the Heads of the Notes, that the *Reed* must then be prest close together and Blow'd strong, as you may see in the following *Scale*.

The SCALE of Plain Notes.

The diagram illustrates the scale of plain notes on the Haut-Boy. It consists of 15 staves, each representing a note. The notes are labeled vertically: Csolfa, Dsolre, Elami, Ffaut, Gsolreut, Alamire, Bfabemi, Csolfaut, Diasol, Ela, Ffaut in alt, Gsolreut in alt, Alamire in alt, Bfabemi in alt, and Csolfa in alt. Each staff shows the fingerings for the note, with a '+' sign above the staff indicating the starting position of the right hand.

How to Play off every Note according to the Scale, or Gamut.

Being furnished with a good *Haut-Boy* and a *Reed* well fitted to it, place your Left hand uppermost next your Mouth, and your Right hand below; for although there are Eight Holes on this Instrument, besides two under the *Brass-Keys*, making Ten in all, nevertheless Seven Fingers will be

Directions for Playing on the HAUT-BOY. (63)

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 Hole, and the third Finger the next two Holes, in like manner the fore Finger of your 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.

(1.) Thus all the Holes of your Pipe being stopt, Blow somewhat strong and you will distinctly hear *Cfant*, which is the first or lowest Note on the *Haut-Boy*.

(2.) To sound *Dlasolre* or the second Note, you must lift up the Little Finger of your Right hand.

(3.) For *Elami*, or the third Note, take up the 3^d. Finger of your Right hand.

(4.) For *Ffant*, or the fourth Note, take up the 2^d. Finger and put down the third of your Right hand, together with the little Finger of the same hand on the small *Brass-Key*.

(5.) For *Gsolvent*, or the fifth Note, take up the little Finger with the second and first Fingers of your Right hand.

(6.) For *Alamire*, or the sixth Note, you must keep the first and second Fingers of the Left hand, and the third finger of your Right hand close stopt.

(7.) For *Bfabemi*, or the seventh Note, stop the fore Finger of your Left hand, and the third Finger of your Right hand.

(8.) For *Csolfant*, or the eighth Note, stop only the second Finger of your Left hand, and the third of your Right hand.

(9.) For *Delasol*, or the ninth Note, stop all your Fingers, only keeping your little Finger off

from the *Brass-Keys*; then press the *Reed* between your Lips almost close together, and Blow stronger than you did before; where you will hear a sound the compass of a Note above the former, but be sure to observe that in all the following Notes above *Csolfant* the *Reed* must be kept prest between your Lips as you did for the foregoing Note, and the higher you go still continue Blowing somewhat stronger.

(10.) For *Ela in Alt*, or the tenth Note, take up the third Finger of your Right hand, ordering your *Reed* according to the former Directions.

(11.) For *Ffaut in Alt*, or the Eleventh Note, take up the second Finger of your Right hand, and set down the third Finger of the same hand, placing your little Finger on the small *Brass Key*.

(12.) For *Gsolvent in Alt*, or the twelfth Note, take up all your Fingers of your Right hand; and stop all those of your Left.

(13.) *Alamire in Alt*, or the thirteenth Note, is sounded only by stopping the first and second Fingers of your Left hand.

(14.) *Bfabemi in Alt*, or the 14th Note, is sounded by stopping the second Finger of your Left hand.

(15.) *Csolfant in Alt*, or the 15th and highest Note, must be sounded by keeping all your Fingers Open.

When you have Learnt to Play the *Gamut* of Plain Notes very well up and down, taking particular notice at the same time of every Note on Line or in Space; that you may readily tell its Name and know how to touch it on your Instrument in any other place; you may then have Recourse to the following *Scale* of half Notes call'd *Flats* and *Sharps*, which I would not have you learn all at once, some of them being but seldom us'd, but are here set down, that you may not be ignorant of any thing belonging to this Instrument, the *Flat* markt thus (♭) and the *Sharp* thus (♯) so that when you meet with either of them in any Lesson, 'tis but turning to the following *Scale*, and by the Notes and Dots you may inform your self how to Play-either.

§ II. Of



§ II. *Of the Scale of all the Notes, both Flat and Sharp, with the Proper Graces for the HAUT-BOY.*

W Here you meet with a Cross on the third Line, it shews that you must stop but one of those Holes that are covered with the third Finger of your Left hand, but let that be the Hole which is next your hand.

A SCALE of all the Notes both Flat and Sharp.

The image displays a musical scale for the Haut-boy, consisting of 15 staves. Each staff represents a different instrument or fingering variation. The notes are written on a five-line staff with a treble clef. The notes are: C (Colsa), D (Dsolre), E (Elami), F (Faut), G (Gsolreut), A (Alamire), B (Bfabemi), C (Colsaut), D (Diasol), E (Ela), F (Faut in alt), G (Gsolreut in alt), A (Alamire in alt), B (Bfabemi in alt), and C (Colsa in alt). Above the notes, there are small crosses (+) indicating fingerings. The first staff (Colsa) has a cross on the third line. The subsequent staves have crosses on the second, third, and fourth lines, indicating different fingerings for the notes. The notes are written in a simple, clear font, and the staves are separated by vertical lines.

The usual Graces on the HAUT-BOY.

The usual *Graces* are three in number, *Viz.* a *Shake*, a *Beat* and a *Slur* : A *Shake* is mark'd thus (=) and to perform it, you must first touch the Note, or a half Note above that which you are to play, and then shake off the Finger with which you stop the said higher Note, as long as its Time will allow, but always let the Proper Note be distinctly hear'd at last ; for instance in shaking *Ffaut*, the *Grace* is deriv'd from *Gsolvent*, and must be held out a little and then shook off, A *Beat* is mark'd thus (*) and proceeds from the Note, or half Note next below, by touching the said Note a little and then Beating down that Finger which is to stop the Proper Note, thus if you would Grace *Bfabemi*, you must first touch *Alamire* open, and then Beat down *Bfabemi* with your Fo'e-finger. A *Slur* is mark'd thus  or thus  that when two or three, or more Notes are included within its compass, it shews that they must be all play'd with one Breath.

For the Notes, their Names, Number, Measure and Proportions, with their Rests or Pauses, turn back to Page 5.

And of all other Characters used in Musick, with Directions for keeping of Time, see Page 17.

Easie Lessons for the HAUT-BOY.



M
INUET.

Musical notation for the first staff, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter note marked with an asterisk (*), followed by eighth notes and quarter notes. There are several measures with double bar lines above them, indicating phrasing. The staff ends with a double bar line.

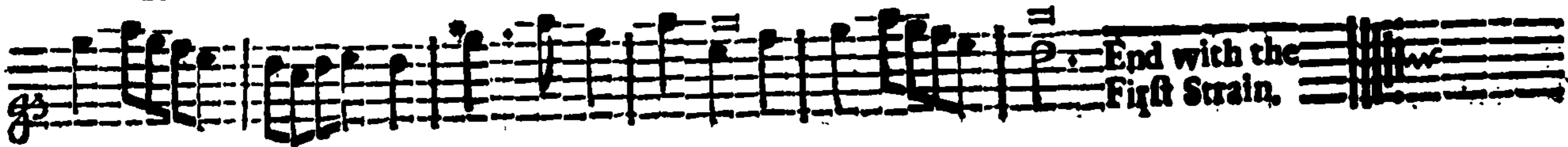


Musical notation for the second staff, continuing the melody from the first staff. It starts with a quarter note marked with an asterisk (*). The notation includes various note values and rests, with double bar lines above some measures. The staff concludes with a double bar line.




A
Yre.

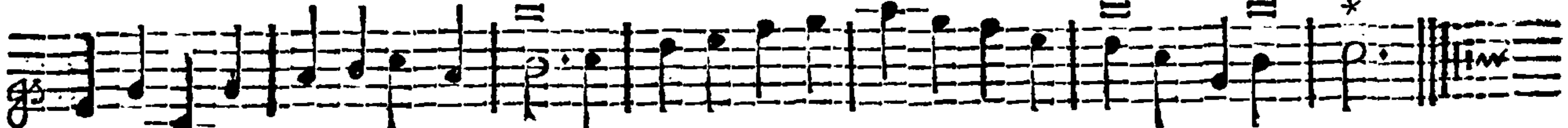
Musical notation for the third staff, beginning with a large letter 'A'. The melody starts with a quarter note marked with an asterisk (*). The notation features a mix of note values and rests, with double bar lines above several measures. The staff ends with a double bar line.



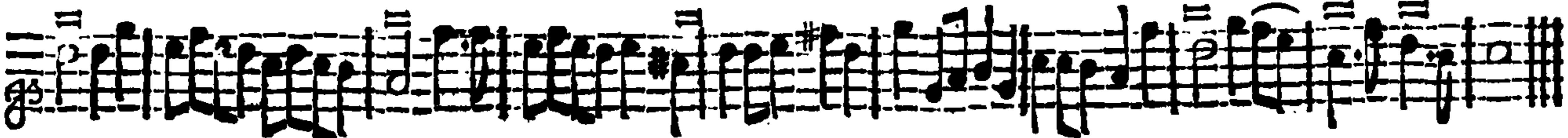
End with the
First Strain.

Musical notation for the fourth staff, which concludes the piece. It starts with a treble clef and a 3/4 time signature. The notation includes a double bar line above the first measure. The staff ends with a double bar line and a repeat sign.

A 
Yre.

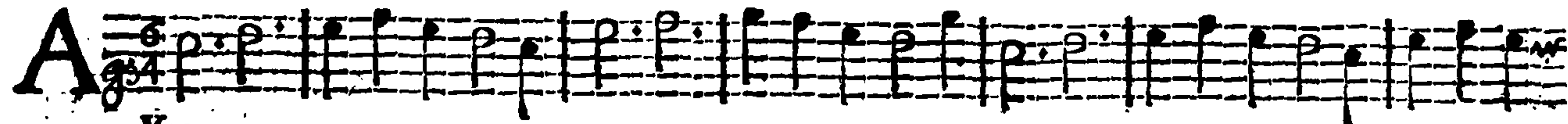


M 
Arch.

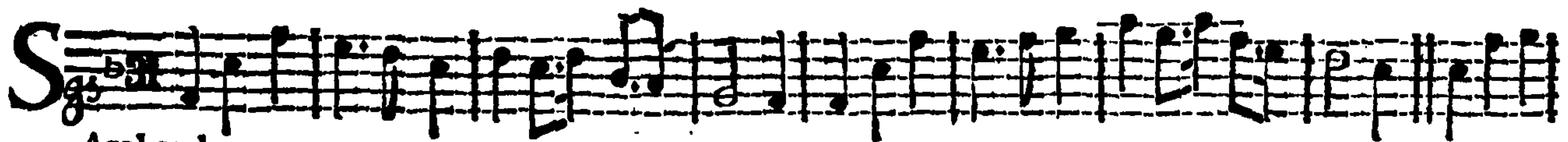
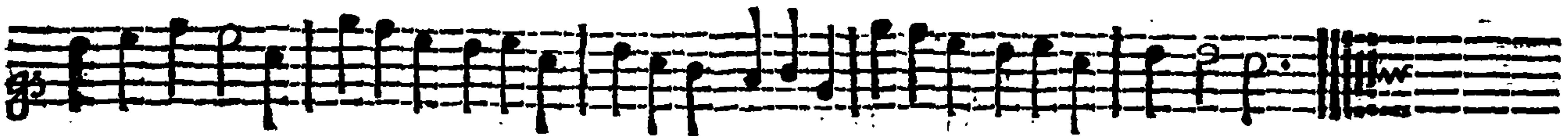
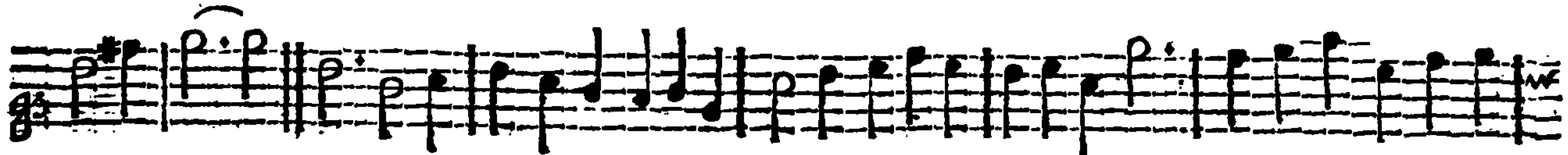


Easte Lessons for the HAUT BOY.

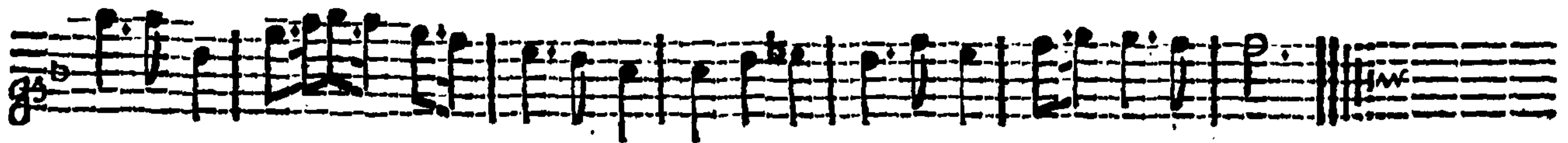
R *g³* *2*
Ound O.



Yre.



Araband.



Easie Lessons for the HAUT-BOY.

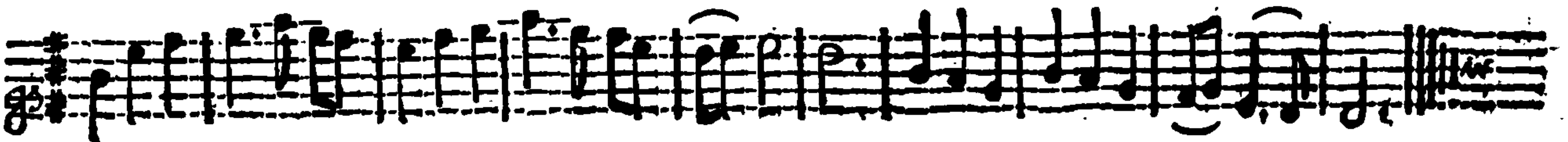
(78)

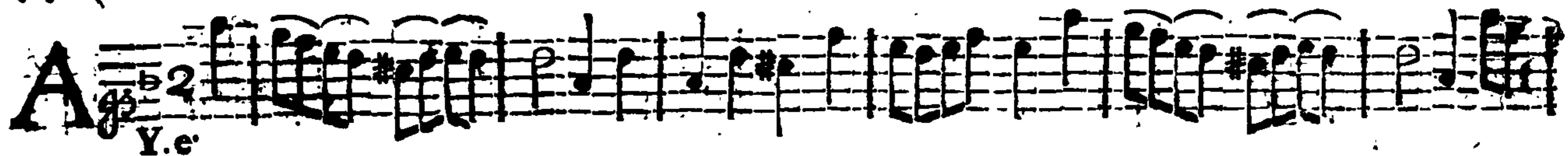


Cotch Tune.




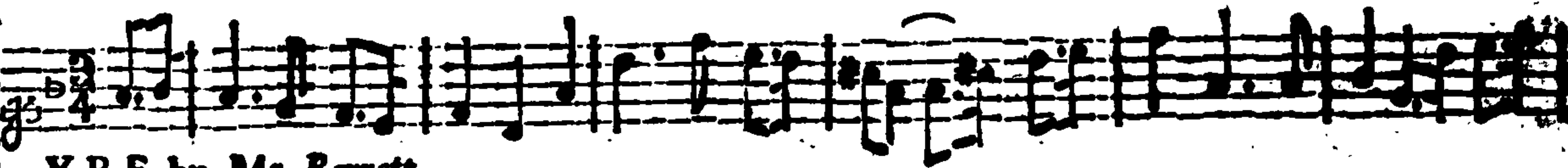
Yre.



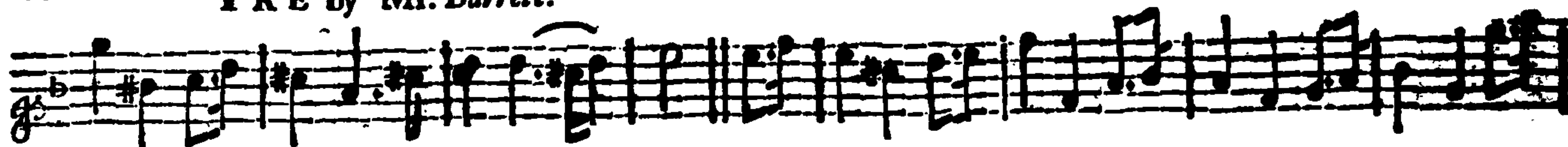




LESSONS *for the* VIOLIN.

I  **A** 

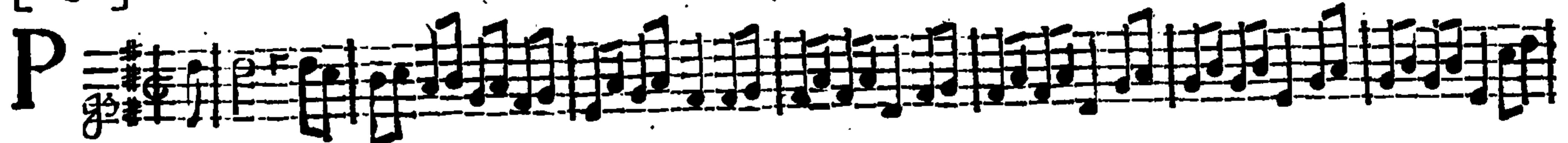
Y R E by Mr. Barrett.



B

[2]

LESSONS for the VIOLIN.

P 

2

Relude by Dr. *Morgan*.



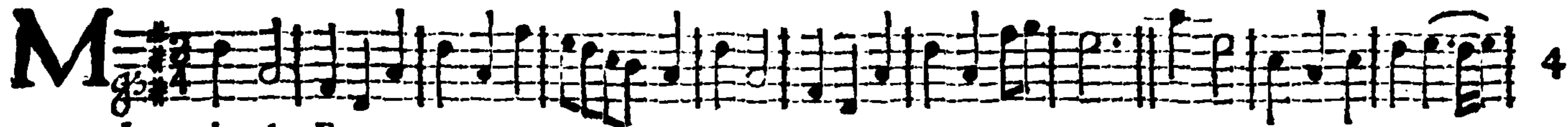
Two staves of musical notation in G major (one sharp) and 3/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment with eighth notes and rests.

3 **T**

A single staff of musical notation in G major and 3/4 time, starting with a treble clef and a 'T' time signature. The piece features a melodic line with eighth notes and a bass line with eighth notes.

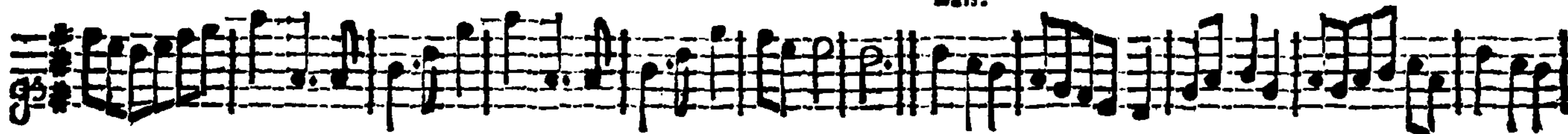
He Governor of *Barbades's* March, by Mr. *Jeremia Clark*.

Two staves of musical notation in G major and 3/4 time, continuing the piece. The first staff has a melodic line with eighth notes and rests. The second staff has a bass line with eighth notes and rests, ending with a double bar line and repeat dots.

M  4

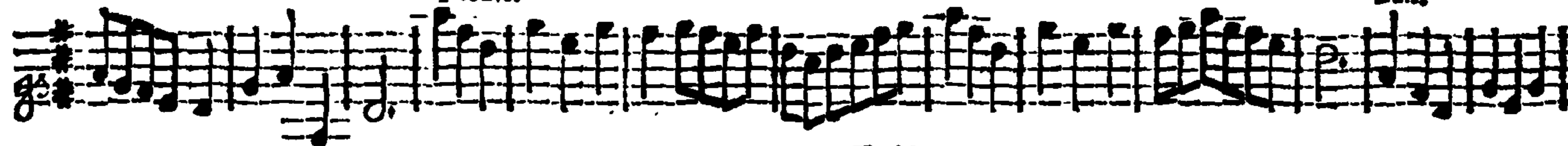
Inuet by the Emperor.

Bass.

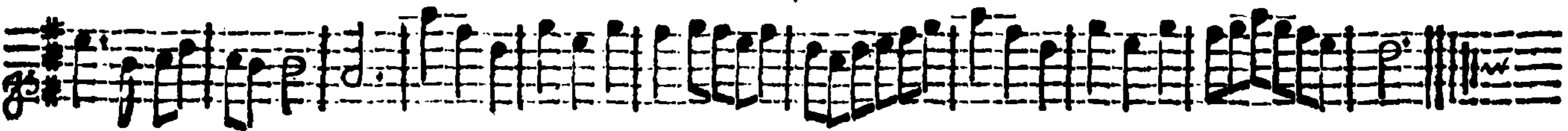
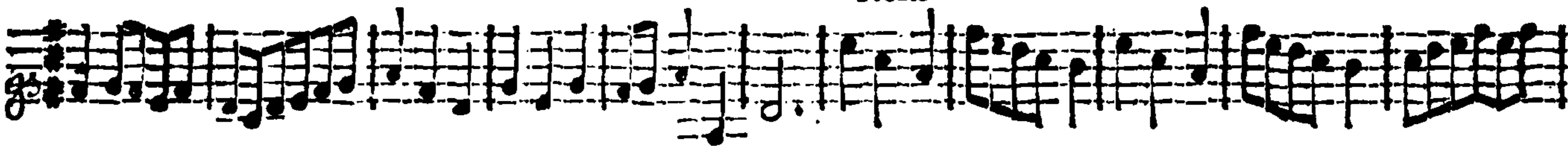



Treble.

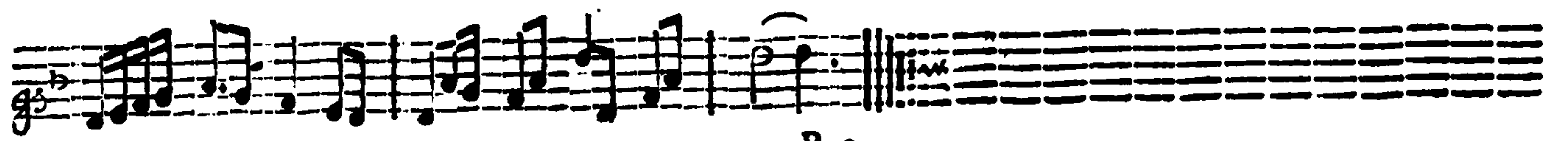
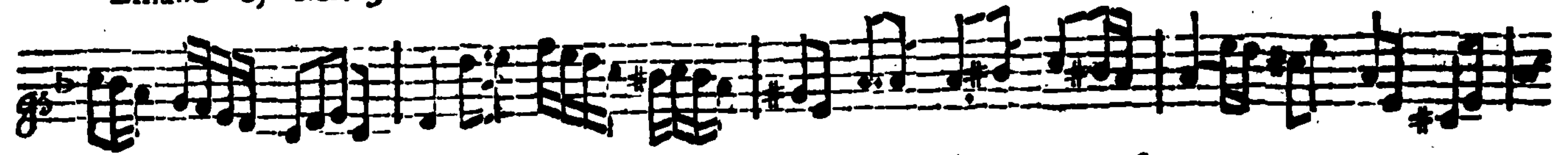
Bass.



Treble.



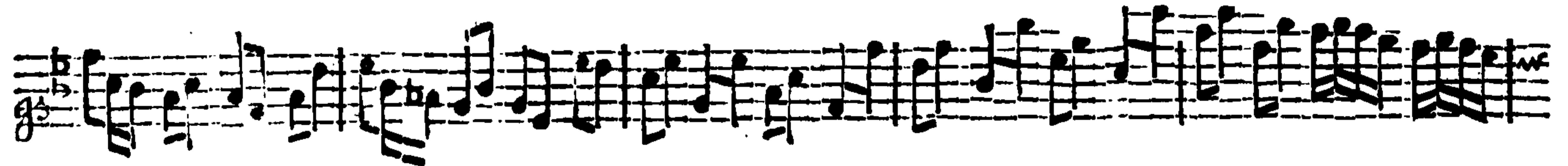
5 **A** 
 Lmand by Mr. John Barrett.




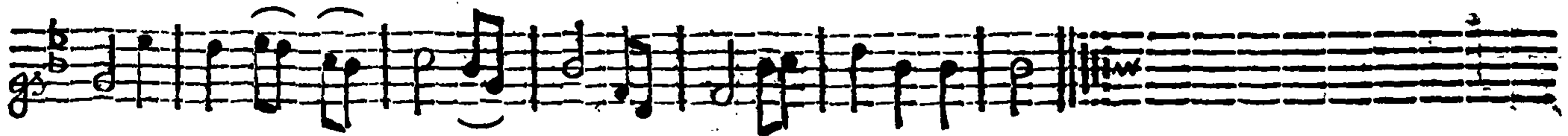
B 3

A  **6**

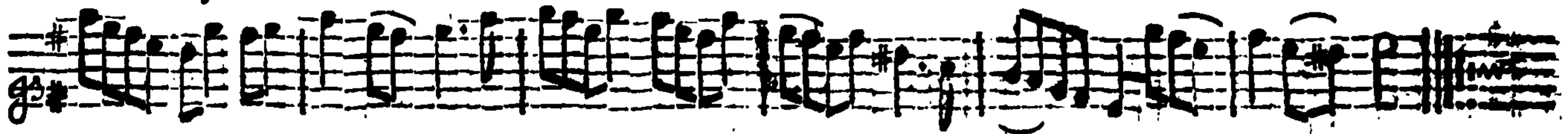
Imain by Mr. Porten.



7 **A** 
Yre by Mr. Porten.

8 **G** 
Avatt by Mr. Corbett.



S 9

The first staff of music for 'Low Saraband by Mr. Corbett' is written on a five-line staff with a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, with slurs over groups of notes. The piece concludes with a double bar line and a fermata over the final note.

Low Saraband by Mr. Corbett.

9

The second staff continues the 'Low Saraband by Mr. Corbett' piece. It features similar rhythmic patterns and melodic lines as the first staff, maintaining the key signature and time signature.

9

The third staff concludes the 'Low Saraband by Mr. Corbett' piece. It ends with a double bar line and a fermata over the final note.

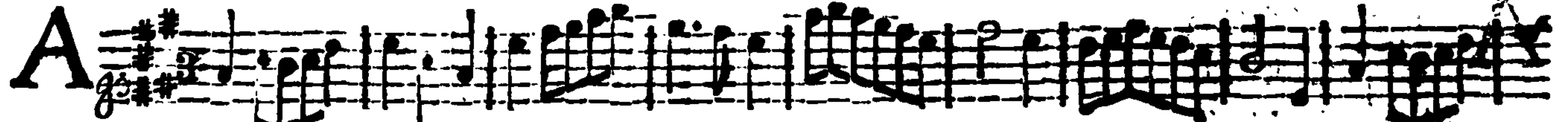
A 10

The first staff of music for 'Yre by Mr. Corbett' is written on a five-line staff with a treble clef. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with slurs and dynamic markings like 'p' (piano). The piece concludes with a double bar line and a fermata over the final note.

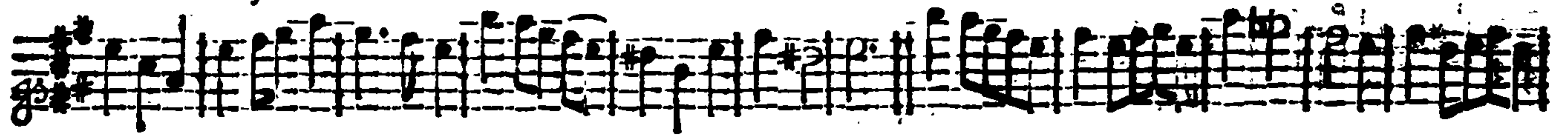
Yre by Mr. Corbett.

10

The second staff continues the 'Yre by Mr. Corbett' piece, showing further melodic and rhythmic development within the key signature and time signature.

11 **A**  **Minuet by Mr. Corbett.**

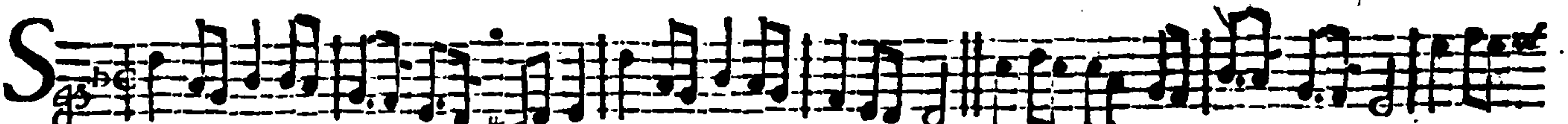
The first system of music for exercise 11, titled 'Minuet by Mr. Corbett'. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of a single melodic line on a five-line staff, featuring a variety of rhythmic values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.



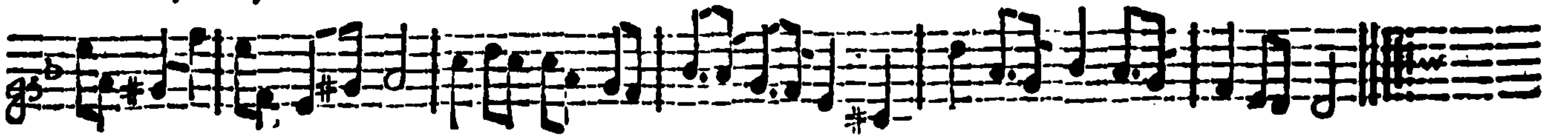
The second system of music for exercise 11, continuing the melodic line from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and phrasing.



The third system of music for exercise 11, concluding the piece. It features a final cadence with a double bar line and repeat dots.

12 **S**  **Low Ayre by Mr. Barrett.**

The first system of music for exercise 12, titled 'Low Ayre by Mr. Barrett'. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music consists of a single melodic line on a five-line staff, primarily using eighth and sixteenth notes. The piece concludes with a double bar line.



The second system of music for exercise 12, continuing the melodic line from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and phrasing.

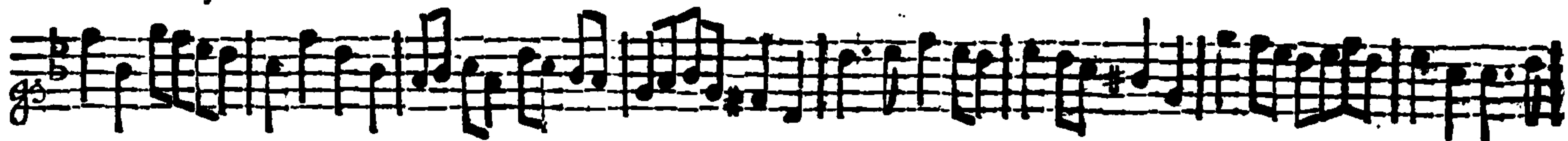
A  **14**
Minuet, by Mr. Tenoe.



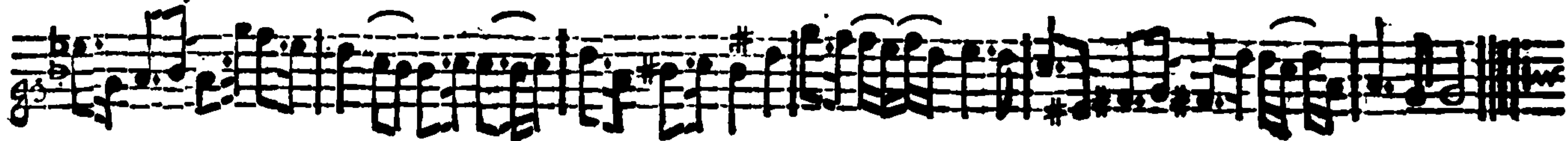
S  **13**
Cotch Tune, by Mr. Tenoe.

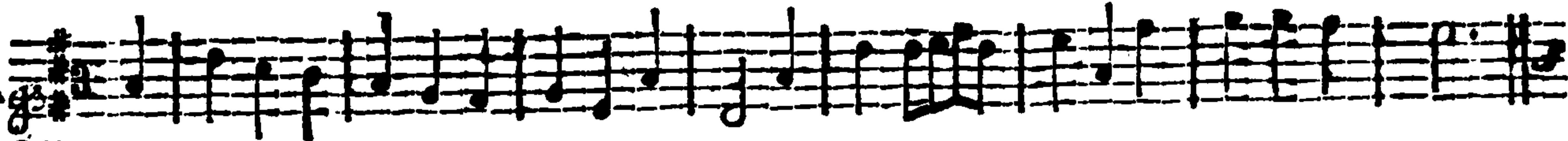


15 **B**  *Oree by Mr Church.*



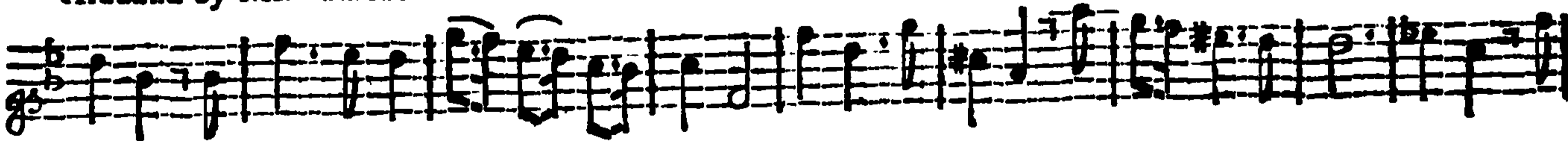

16 **A**  *Yre by Mr. Tenoe.*



A  **17**
Minuet.



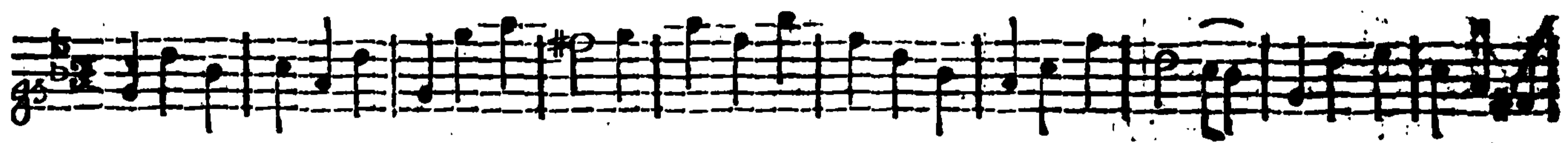
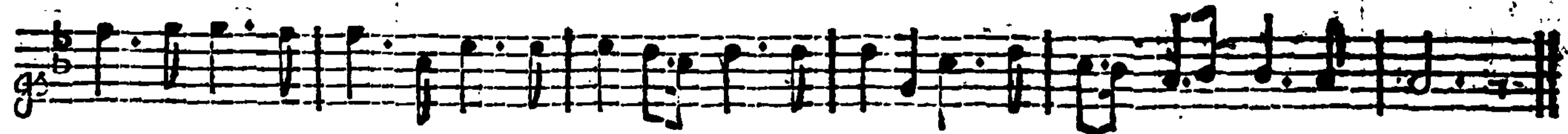
S  **18**
Araband by Mr. Church.





LESSONS *for the* FLUTE.

I  *Venture by Mr. Cook.*



c

R 2

Rigadoon by Mr. Daniel Demoiure.

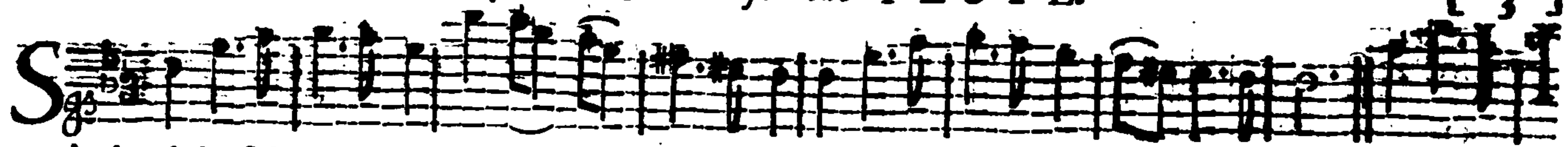
M 3

Inuet by Mr. Daniel Demoiure.

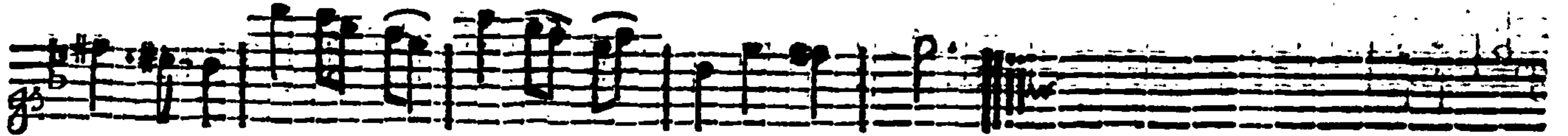
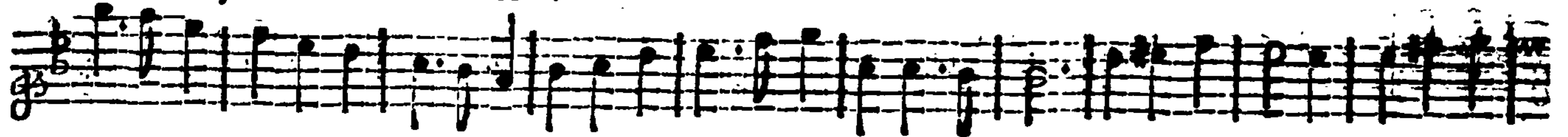
End first Strain.

LESSONS for the FLUTE.

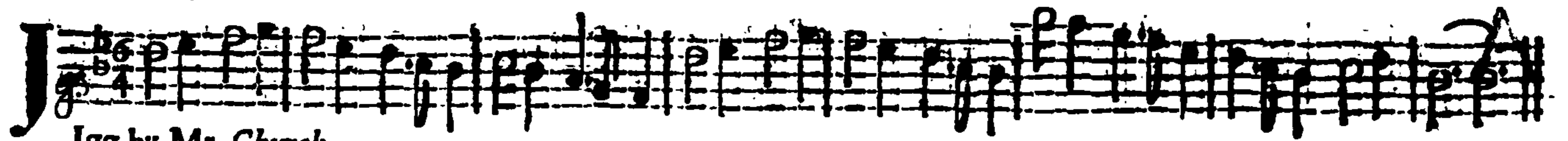
4



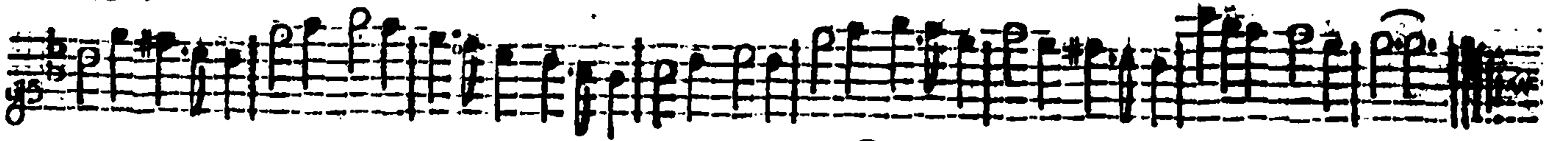
Araband by Mr. Daniel Demoivre.

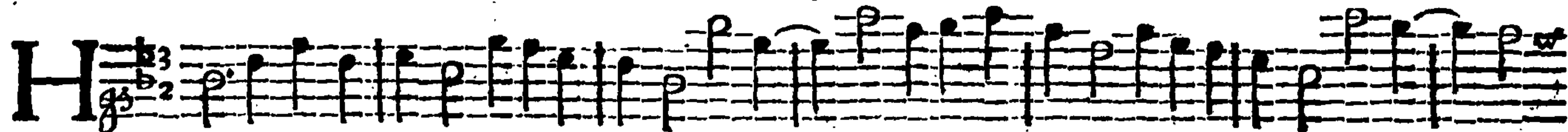


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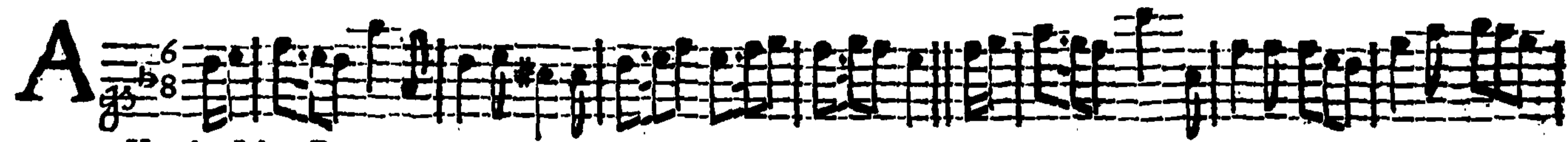
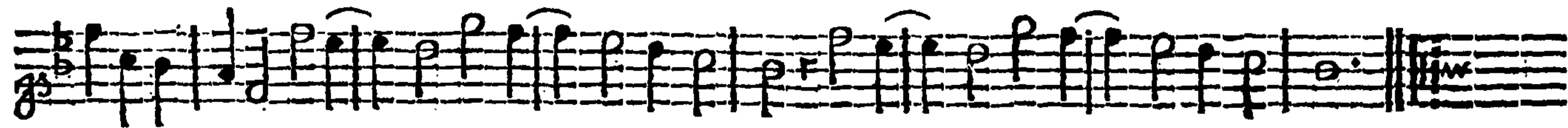
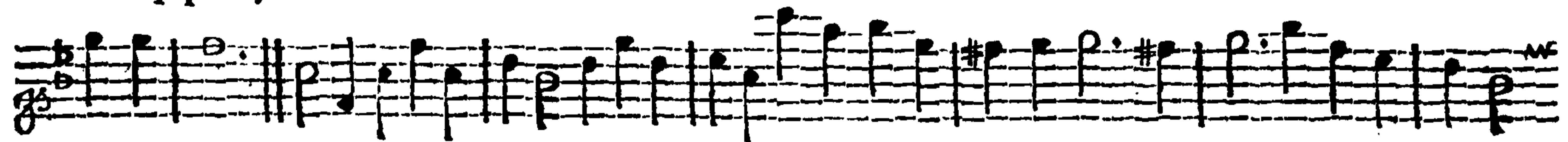


Jgg by Mr. Church.

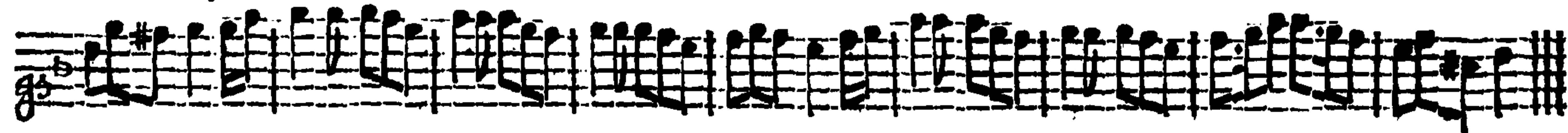




Ornpipe by Mr. Church.



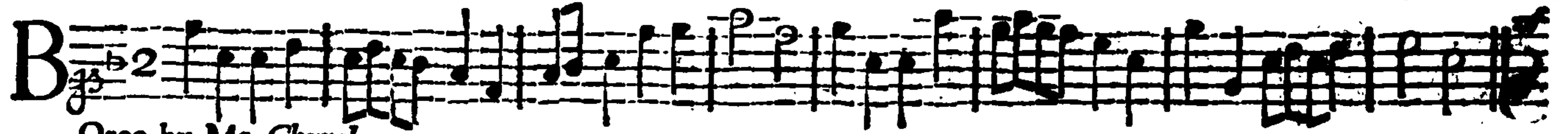
Yre by Mr. Barrett.



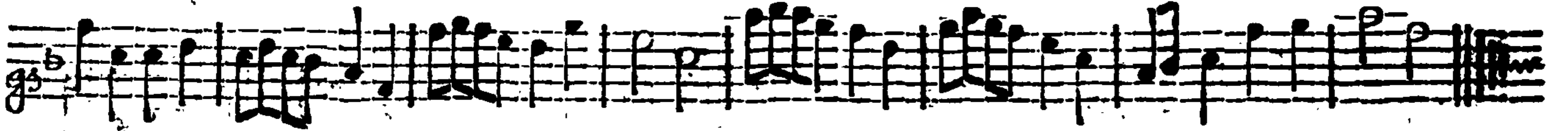
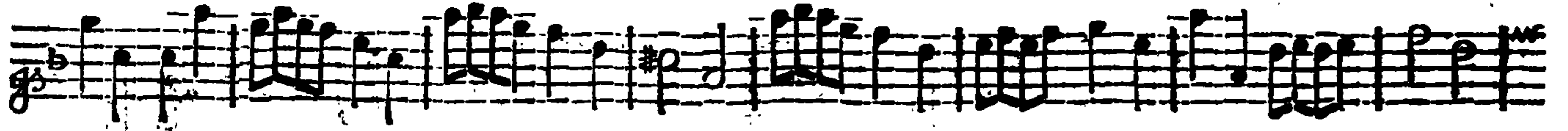
6

7

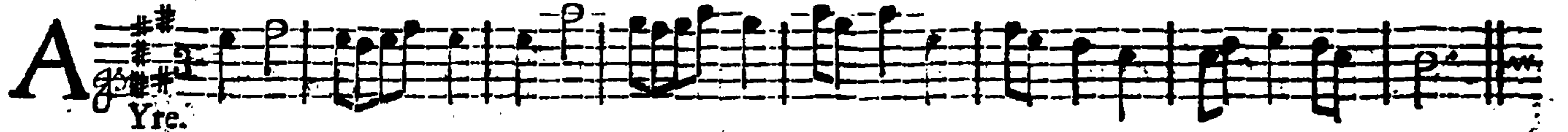
8

B g^{\flat} 2 

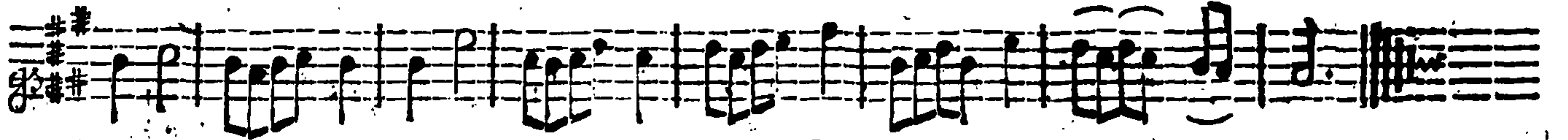
Oree by Mr. Church.



9

A g^{\sharp} 3 

Yre.



C 3

The first system of music is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a large 'S' time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, with various rests and phrasing slurs. The system concludes with a double bar line.

Low Ayre by Mr. Cook.

The second system continues the piece on a single staff with a treble clef and a key signature of one flat. It features similar rhythmic patterns to the first system, with eighth and sixteenth notes and phrasing slurs.

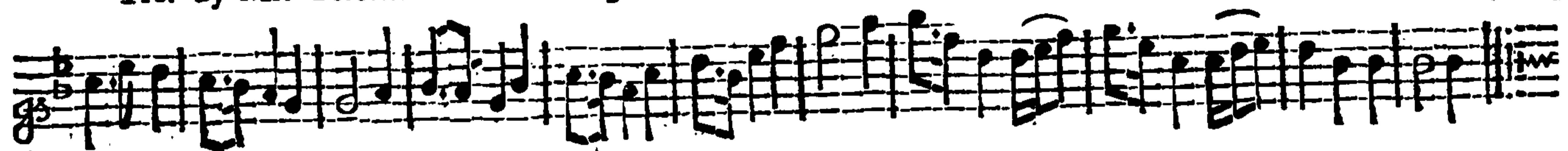
The third system continues the piece on a single staff with a treble clef and a key signature of one flat. It includes several measures with sharp signs (#) indicating a change in key signature to two flats (B-flat and E-flat).

The first system of the second piece is written on a single staff with a bass clef and a key signature of one flat (B-flat). It begins with a large 'B' time signature. The music consists of eighth and sixteenth notes, some beamed together, with various rests and phrasing slurs. The system concludes with a double bar line.

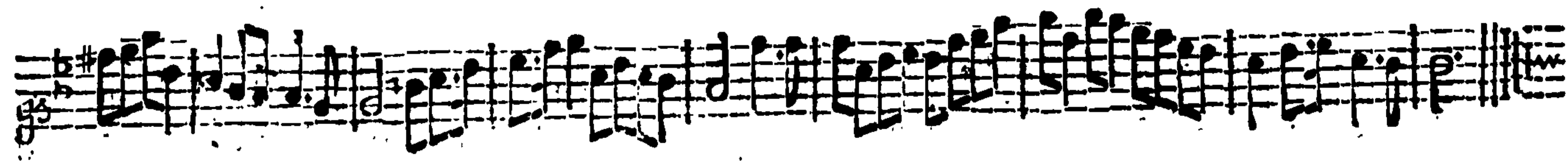
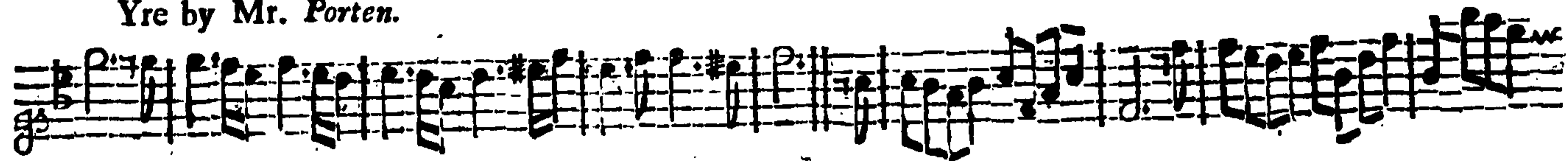
Oree by Mr. Cook.

The second system continues the piece on a single staff with a bass clef and a key signature of one flat. It features similar rhythmic patterns to the first system, with eighth and sixteenth notes and phrasing slurs.

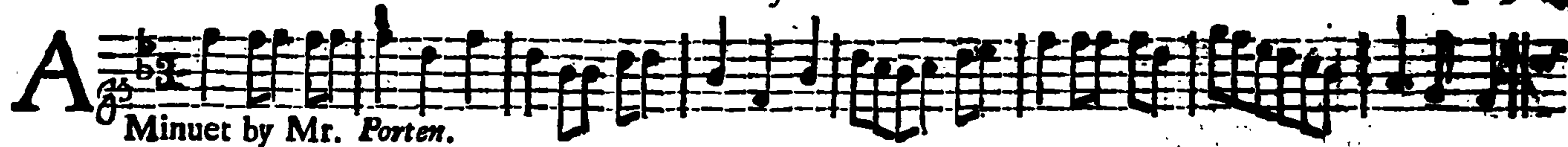
A  14
Yre. by Mr. Porten.



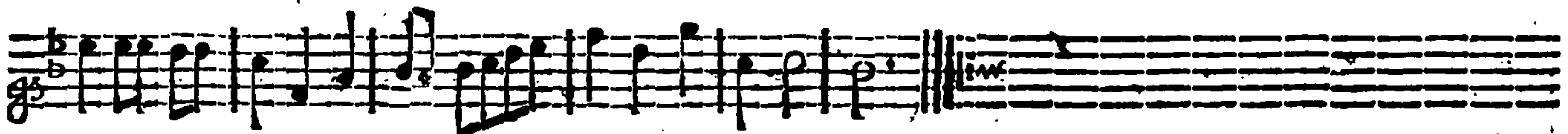
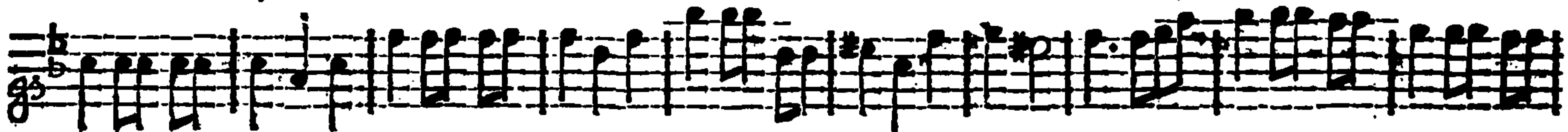
A  15
Yre by Mr. Porten.



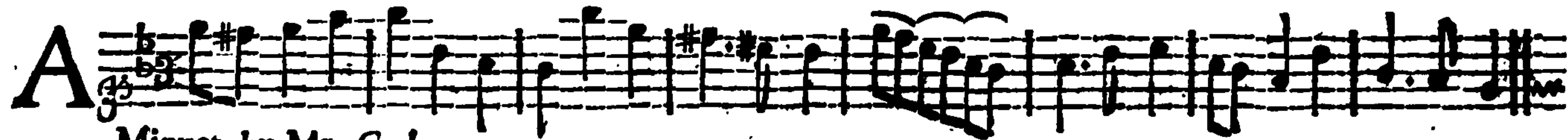
16



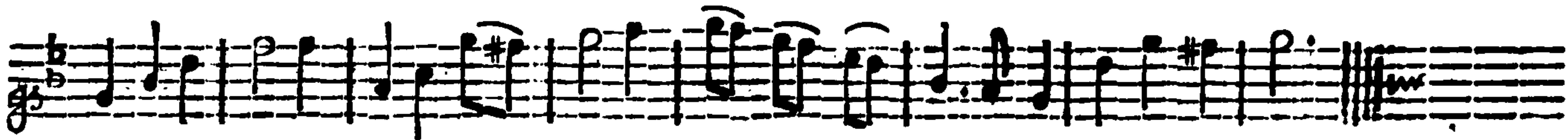
Minuet by Mr. Porten.

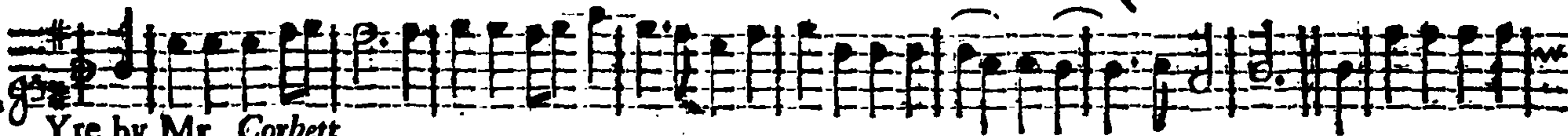


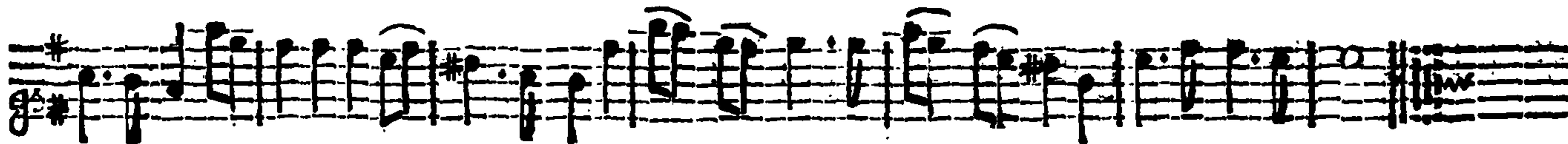
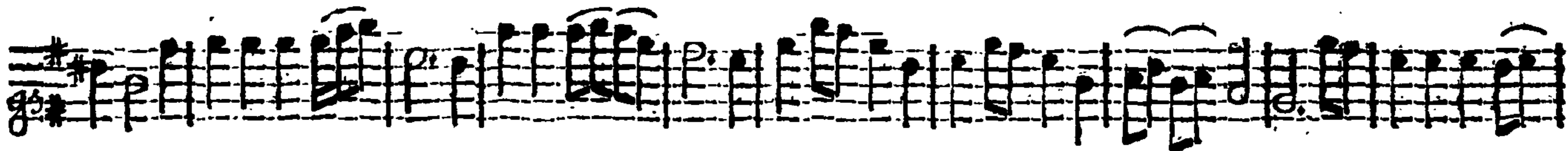
17

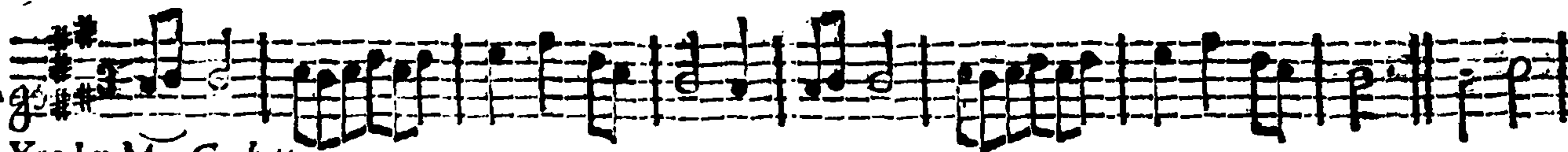


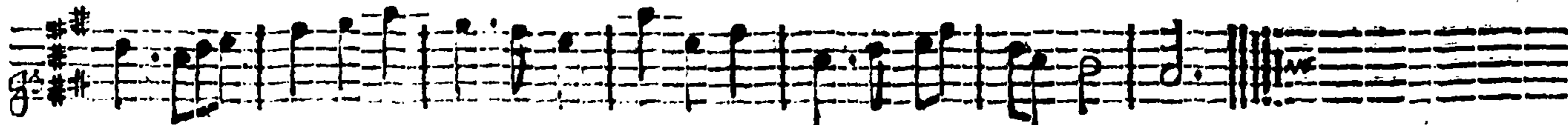
Minuet by Mr. Cook.

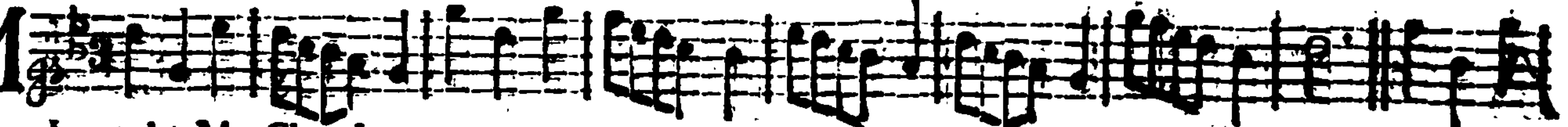


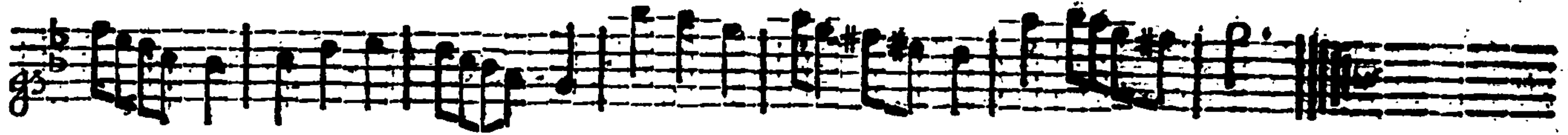
A  **18**
Yre by Mr. Corbett.




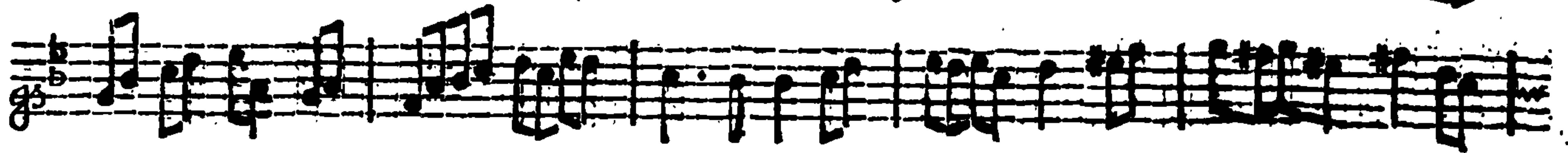
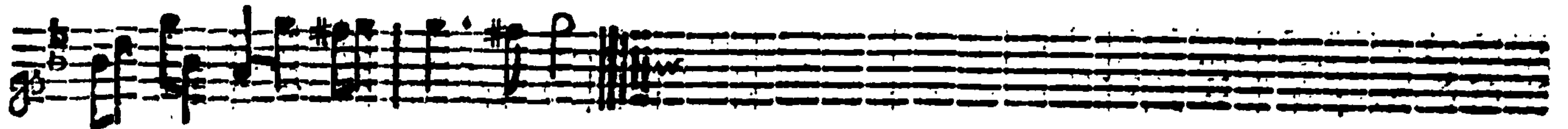
A  **19**
Yre by Mr. Corbett.

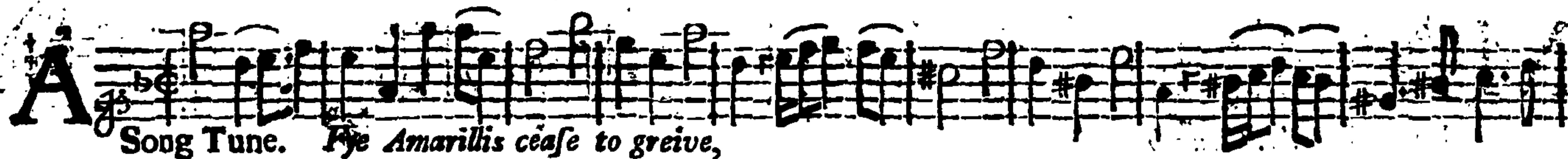


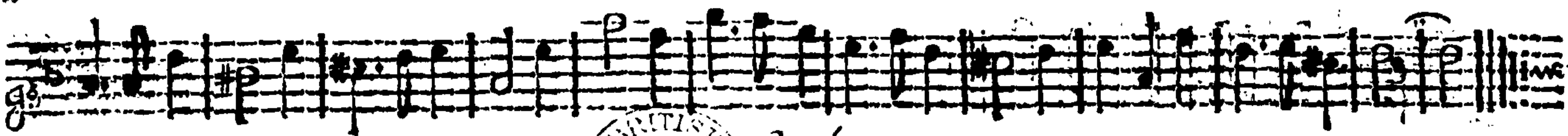
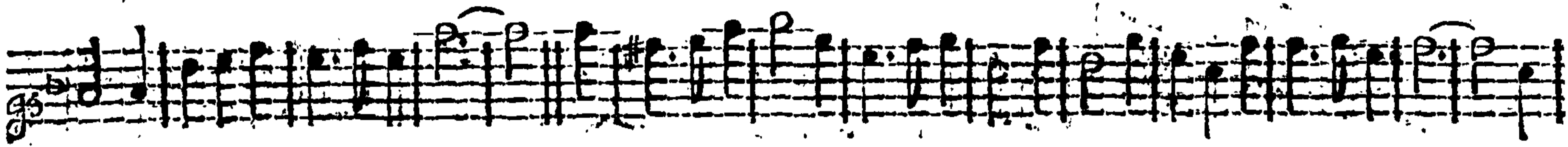
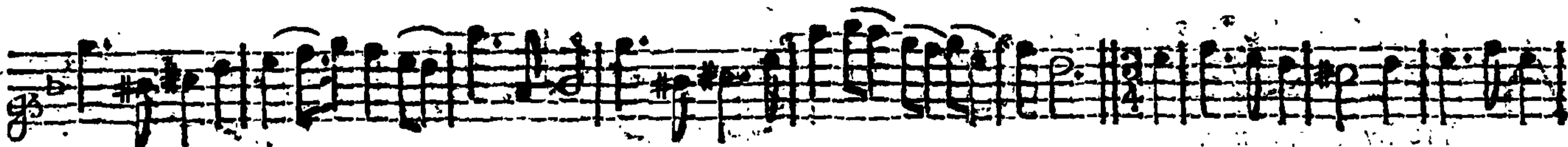
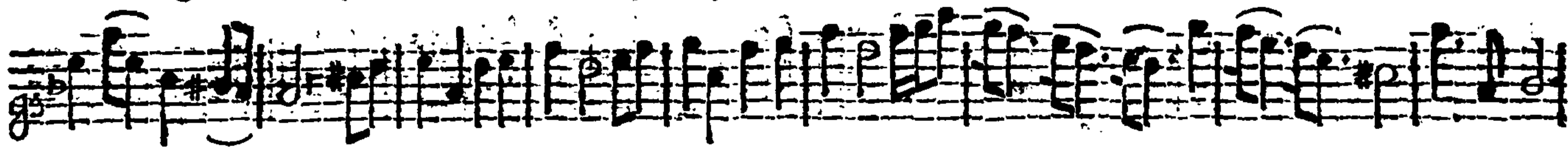
20 **M**  *Inuet, by Mr. Church.*



21 **A**  *Yre by Mr. Tenoe.*

A  **Song Tune.** *Eye Amarillis cease to greive,*



2nd.