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BY  
*EDWARD MILLER*  
Organist at Doncaster.

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— Si quid novisti, rectius istis;  
candidus imperti: Si non, his utere mecum.


---

Hor: Epif.

L O N D O N

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside,  
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*E. W. Miller*



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# III MUSICAL PUBLICATIONS

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HARPSICH <sup>D</sup> MUSIC		HARPSICH <sup>D</sup> MUSIC		HARPSICH <sup>D</sup> MUSIC		VOCAL MUSIC	
Sonatas continued from Plate II		Single Sonatas & Lessons for the Harpsichord or Piano Forte		Overtures continued		English Operas continued	
Kelner's Preludes.....	1 0	Alcock's Lessons.....	0 6	Six Select by Vanhal &c.....	10 6	Almena 1 2 & 3.....	3 0
Kelways.....	10 0	Alcock's Rondo.....	1 0	Theatrical Candidates.....	0 6	Amintas.....	6 0
Kirshans.....	1 0	Arnold's Lesson.....	1 0	Thomas & Sally.....	0 6	D <sup>o</sup> N <sup>o</sup> 1 & 2.....	3 0
Largo.....	8 0	Babbicocchi's.....	1 0	Tom Jones.....	0 6	Artaxerxes.....	10 6
Le Brun's Op 2.....	10 6	Barbanti's.....	1 0	Vanhels N <sup>o</sup> 12 & 15.....	2 0	Baucis and Philemon.....	8 0
Muscleweeds.....	3 0	Barbanti's.....	1 0	Waterman.....	0 6	Black Moor.....	1 0
Mollen's Two Sets.....	10 6	Barbers.....	1 0	Wedding Ring.....	0 6	Brick Dust Man.....	2 0
easy Lessons Op 5.....	6 0	Carters Rondo.....	1 6	Yarnold's.....	7 6	Buxom Joan.....	6 0
Mullys.....	10 6	Castrucci's Lesson.....	0 6	Favorite Airs with Variations for the Harpsich <sup>d</sup> or Piano Forte.....	0 6	Capricious Lovers.....	0 0
Nares's.....	10 6	Cox's Organ Music N <sup>o</sup> 1 & 2.....	1 0	Air de Julie.....	0 6	Captive.....	1 0
Naumann's.....	5 0	Debatz's Lessons.....	0 6	Alten a Keen.....	0 6	Choice of Harlequin.....	7 6
Nichelmann's.....	4 0	Eichner's Allendale.....	0 6	Ally Croaker.....	0 6	Christmas Tale.....	10 6
Nicolaus Op 1, 5 & 7.....	10 6	Fislin's Lessons.....	1 6	Auld Robin Gray.....	1 0	Comus.....	8 0
Orgillano's.....	10 6	Gallup's 1 & 2.....	1 0	Back's Canzonet.....	1 0	Collagers or W <sup>m</sup> & Nancy.....	1 0
Pellegrino's Op 7.....	5 0	Graun's.....	1 0	Black Joke Clementi.....	2 0	Country Courtship.....	2 0
Pergolesi 2 Sets.....	7 6	Battle of Rosbach.....	1 0	Correll's Minuet.....	0 6	Cymon.....	10 6
Piozzis.....	3 10 0	Gaulin's Lessons.....	1 0	Debatz's Minuet.....	0 6	Dead Slave.....	3 0
Pugnanis.....	10 6	Handels Water Music.....	0 6	Debatz's Minuet.....	0 6	Deserter.....	7 0
Raupach's.....	10 6	Heron's 1 & 2 Lessons.....	1 0	Look Russian D <sup>o</sup> .....	0 6	Doctor Faustus.....	2 6
Riccis.....	10 6	Volunteers.....	2 0	For Sally's Sign.....	0 6	Druids.....	6 0
Richters 2 <sup>d</sup> Set.....	10 6	Jackson's.....	1 0	Fic may prethee lohn.....	1 0	Election.....	3 6
Roesers.....	6 5 0	Kinzers.....	0 6	Gardner's Minuet.....	0 6	Elfrida.....	8 0
Rushes 1 <sup>st</sup> Set.....	10 6	Schobert's Lessons.....	1 0	Carot in Otho.....	0 6	Elopement.....	2 6
2 Set.....	6 0	Scoulers.....	1 0	Geminiani's Minuet.....	0 6	Ephesian Matron.....	6 0
Sartis.....	3 0	Sharps.....	1 0	Hawkins & Wades D <sup>o</sup> .....	0 6	Fairy Prince.....	6 0
Scarlati's Book 6 <sup>th</sup> .....	5 0	Smethergels.....	1 0	Hesper's Ghost.....	0 6	D <sup>o</sup> N <sup>o</sup> 1 & 2.....	3 0
Schetkys.....	8 10 6	Taylor's 1 <sup>st</sup> .....	1 0	Jolly Young Waterman.....	0 6	Flora or Hob in the Well.....	2 6
Schmidt's 2 Sets.....	7 6	2 <sup>d</sup> .....	2 0	Lady Coventry's Minuet.....	0 6	Golden Pippin.....	7 6
Schobert's Op 1 2 & 3.....	3 0	Wagners.....	1 0	Lady Powis's D <sup>o</sup> .....	0 6	Grenadier.....	2 0
4 5 & 8.....	3 0	Weldons.....	0 6	Lorly Nancy.....	0 6	Guardian out Willed.....	9 0
9 & 10.....	3 0	Overture for the Harp <sup>d</sup> or P <sup>o</sup> Forte.....	6 0	Lorly Nymph.....	0 6	D <sup>o</sup> N <sup>o</sup> 1, 2, & 3.....	3 0
14.....	10 6	Abels.....	0 6	D <sup>o</sup> Hook.....	0 6	Institution of the Carter.....	4 0
19.....	3 0	Amintas.....	0 6	Martins Minuet.....	1 0	King Luther.....	10 6
Schumann's.....	3 5 0	Artaxerxes Arne.....	0 6	Old Highland Laddie.....	1 0	Ladies Frelic.....	1 0
5 & 7.....	10 6	Vento.....	0 6	Parry's Luv.....	10 6	Ladle.....	2 0
Parts to D <sup>o</sup> .....	6 0	Athridates.....	1 0	Rural Felicity.....	0 6	Lullput.....	2 6
Schwinds.....	8 7 6	Bales's Medley.....	0 6	Saw you my father.....	0 6	Love in a Village.....	2 0
Minuets.....	1 6	Blackmoor.....	0 6	D <sup>o</sup> Hook.....	0 6	Magbeth.....	6 0
Sharps.....	10 6	Capricious Lovers.....	0 6	Snow's Variations.....	2 0	Maid of Oaks.....	10 6
Smiths 5 6 & 8.....	10 6	Christmas Tale.....	0 6	Straub's Mecklenburg Carot.....	1 6	Mischance.....	2 0
Minuets.....	2 6	Cocchi's.....	10 6	The Rose.....	1 0	Monster of the Woods.....	4 0
Smethergels.....	5 0	Comus.....	0 6	Thou Soft flowing Aven.....	0 6	Mother Shipton.....	2 6
Slaw Op 3 & 5.....	1 6	Cymon.....	0 6	Thro' the Wood Laddie.....	0 6	Padlock.....	6 0
4.....	5 0	Deserter.....	1 0	To thee O gentle Sleep.....	0 6	Palace of North.....	2 0
Svanberg's.....	3 0	Election.....	0 6	Twede Side.....	0 6	Peep behind the Curtain.....	4 0
Taylor's Sonatas.....	10 6	Elopement.....	0 6	Water Parled.....	0 6	Pharriaces.....	2 0
Divertiments.....	5 0	Fair Quaker.....	0 6	When I Followed a Lasp.....	0 6	Pigmy Revels.....	2 6
Thomson's.....	3 0	Elfrida.....	0 9	Voluntaries & Fuges for the Organ or Harpsichord.....	0 6	Poor Vulcan & Portrait.....	6 0
Three Collections of Minuets.....	2 6	Gualdimis.....	0 6	Alcock's Voluntaries.....	2 0	Quaker.....	6 0
& Dances by a Dilliant.....	2 6	Haydn's 3.....	2 0	Blowitts Op 2.....	0 9	Recruiting Sergeant.....	6 0
Epochers.....	2 6	Institution of the Carter.....	1 6	Boyce & Green's Book 3.....	3 0	Royal Merchant.....	9 0
Tocochis.....	10 6	Jamellis.....	0 6	Broderips easy Fuges.....	1 0	Pastoral.....	23 0
Vanden Cleyns.....	6 0	Jubilee.....	0 6	Carris Organ Pieces.....	5 0	Shepherd.....	9 0
Vento's 10 Sets.....	10 6	King Arthur.....	0 6	Eighteen easy Voluntaries.....	1 0	School for Fathers.....	10 6
Wagners easy.....	3 0	Lionel & Clarissa.....	0 6	Greenes D <sup>o</sup> .....	5 0	Seraglio.....	6 0
2.....	10 6	Love in a Village.....	0 6	Green & Travers's Book 1 <sup>st</sup> .....	3 0	Shakespeare's Ode.....	4 0
Wagners Agrels &c.....	5 0	Maid of Oaks.....	1 0	Handel & Greenes D <sup>o</sup> 2 <sup>d</sup> .....	5 0	Sylphs.....	4 0
Wibbs.....	6 0	Mother Shipton.....	0 6	Handels D <sup>o</sup> 4 <sup>th</sup> .....	6 0	Theatrical Candidates.....	3 0
Wolff.....	5 0	Padlock.....	0 6	Kelners Fuges.....	3 6	The Willers Daughter.....	1 0
Xalons Op 5 & 6.....	10 6	Patie & Roger.....	0 6	Kendels Voluntaries.....	3 0	Thomas & Sally.....	1 6
Zanelli's.....	7 6	Periodical 12 Numbers.....	0 9	Mores's Fuges.....	3 0	Tom Jones.....	10 6
Duets for one Harpsich <sup>d</sup> &c.....	10 6	Pharriaces.....	1 0	Organes's Pocket Compan <sup>n</sup> .....	2 0	Tom Thumb.....	1 0
Kirkman's Duets.....	10 6	Pieress.....	1 0	Ten Organ Pieces by Philo.....	10 6	Tripto Portamouth.....	3 0
Smiths 4 Sets.....	6 0	Poor Vulcan.....	0 6	Amorica.....	6 0	Two Masters.....	6 0
Overture to Artaxerxes Ditto.....	2 6	Quaker.....	0 6	English Operas & Entertainment for Voice & Harpsichord.....	6 0	Wineyard Revels.....	2 6
Il Viaggiatori.....	2 6	Royal Merchant.....	0 6	Achilles in Pethovats.....	6 0	Waterman.....	5 0
		Royal Shepherd.....	0 6	Almena.....	9 0	Wedding Ring.....	7 6
		Seraglio.....	0 6			Witches &c.....	2 5



# PREFACE

It is a common observation that young Ladies at Boarding Schools, seldom make any great progress in Music. The Author of this book, who has been many years employed in those Seminaries, convinced of the truth of such remark, and at the same time conscious that the difficulty of redressing it, arises from the shortness of time a Master can allow to each Scholar, where there are numbers to be taught, has at length after many experiments found that the best method of communicating the principles of Music to young Students is by way of Question and Answer. Thus, if twenty young Ladies learn music in the same School, which is not very uncommon; suppose, instead of one being taught the usual time, and then another called to take her place, the whole number were collected together, and while one is performing on the Harpsichord, the rest are as usefully employed in learning the Elements of Music; — some, the names and length of Notes; — some, the different Characters, and counting Time; others, copying Music &c. all which may be done with very little trouble to the Master; for while he is engaged with one at the Harpsichord, the rest may be questioning and assisting each other in the principles of the Science here laid down.

By this method they must doubtless, learn more in one Lesson than by several in the common way.

That there is a necessity for some such Plan as this, any person who knows the great deficiency of Ladies in general with regard to the grammatical part of Music, will readily allow. — Perhaps it is not necessary for them to enter into the *Minutiæ* of the Science; but surely, after learning a competent time, they ought to know how to perform any piece of Music not extremely difficult, from their own resources only; which they can never do, unless they be at first well grounded in the principles of Time and other requisites:

And I again repeat it, that in a School where there are numbers to be taught, a Master cannot allow a sufficient time to each Scholar for completing these purposes; if, while he is engaged with one only, all the rest are unemployed.

The want of necessary knowledge, (not of finger or ear) is the great reason why, after many years practice, so many of our female Performers give up Music. — Left to themselves, they too frequently meet with difficulties which they are unable to conquer: till at length vexed to find their best endeavours ineffectual, they will no longer endure the mortification of such frequent disappointments.

Thus, a delightful and rational entertainment is lost both to themselves and friends, through the want of being properly grounded at first, in the principles of the Science.

It is to be hoped the judicious and candid Master, if he assent to the truth of the above remarks, will have no objection to a Plan, which will save him much trouble in writing for his Scholars. — If many are to be taught, his task is not easy. No aid is to be flighted. — Every assistance is to be wished for; and surely the use of this Book can no more affect his importance, than that of a Teacher of a Language is lessened, by making use of Grammars, and other means of assistance for young beginners.

Music affords an ample field for investigation: there is enough for the Master to do, as well as the Scholar; who, after he well understands this Book, and can perform all the Lessons; if he aims at higher attainments, must still remember; that Expression, the Soul of Music, can only be infused into him by the Hand, and not by the Tongue, or Pen of the Musician.

# CHAPTER I LESSON I

## On the Notes

Pupil, How many letters are made use of in Music?

Master, Seven.

P. Which are they?

M. A, B, C, D, E, F, G, and after G, — A, B, C, &c. again,

P. How are the Names of the Notes distinguished,

M. By their situation on Lines and Spaces,

P. How many lines are made use of in Music?

M. Five — The lowest is call'd the 1<sup>st</sup> line, the next above the 2<sup>d</sup> line &c. counting upwards.

P. Are there no more than five lines used in Music?

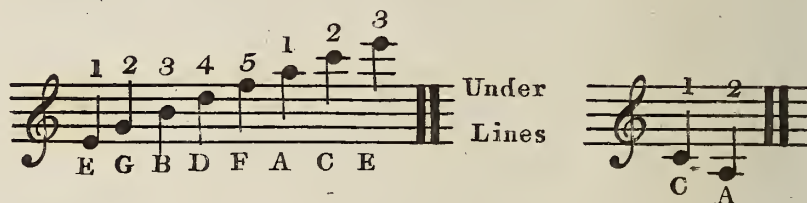
M. Yes. The 1<sup>st</sup> additional line above the 5<sup>th</sup> line is call'd the 1<sup>st</sup> over Line, the 2<sup>d</sup> the 2<sup>d</sup> over Line &c. And the 1<sup>st</sup> additional line under the 1<sup>st</sup> line is call'd the 1<sup>st</sup> under Line, the 2<sup>d</sup> the 2<sup>d</sup> under Line &c.

P. What are the Names of the Notes on the different Lines in the Treble?

M. The 1<sup>st</sup> line is E, the 2<sup>d</sup> G, the 3<sup>d</sup> B, the 4<sup>th</sup> D, the 5<sup>th</sup> F, the 1<sup>st</sup> over line A, the 2<sup>d</sup> C, and the 3<sup>d</sup> E, the 1<sup>st</sup> under line C, and the 2<sup>d</sup> A.

P. Put these down in Notes.

M. Yes. they are thus placed



P. What do you call Spaces?

M. The intermediate distances between the lines.

P. How do you name the Spaces?

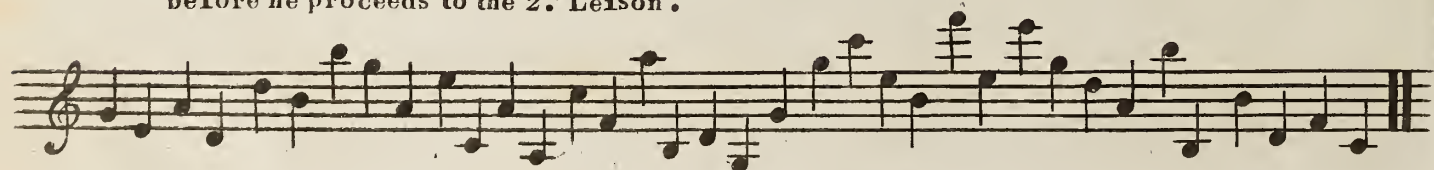
M. Under the 1<sup>st</sup> line D, the 1<sup>st</sup> Space F, the 2<sup>d</sup> A, the 3<sup>d</sup> C, the 4<sup>th</sup> E, the 5<sup>th</sup> G. — the 1<sup>st</sup> over Space B, the 2<sup>d</sup> D, & the 3<sup>d</sup> F. — the 1<sup>st</sup> under Space B, the 2<sup>d</sup> G.

P. Put these down in Notes.

M. Yes. they are as follows, \*



Exercise of the Treble Notes: the Names of all which the Scholar must be perfect in, before he proceeds to the 2<sup>d</sup> Lesson.







# LESSON III

Which should be omitted till the Scholar has made some proficiency.

Pupil. Are there no other Cliffs made use of in Music, besides the Treble and Bass Cliffs?

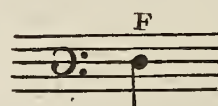
Master. Yes, there are four others. The Tenor, or Altus, the Counter Tenor, or Contra Alto; the Mezzo Soprano, and the Soprano, In which last Cliff the Italians write their Treble or upper Part. — These are all called C, Cliffs; because on whatever Line the Cliff stands, a Note there placed is always called C; and the other Notes follow progressively as in the Gamut.

Example of the C, Cliffs.



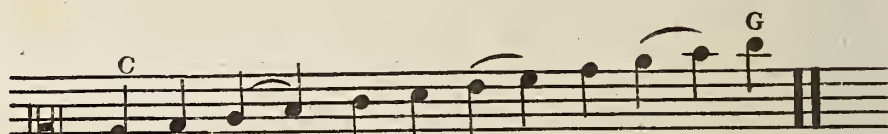
P. Does the Bass or F Cliff ever change its position?

M. Yes. It is sometimes, but rarely, placed on the 3<sup>d</sup> Line



Example of the different C, Cliffs with their usual compass for the Voice.

Soprano.



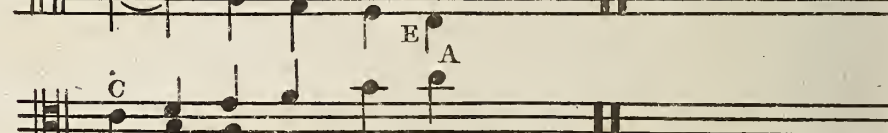
Mezzo Soprano, rarely used.



Counter Tenor, or Contra Alto.

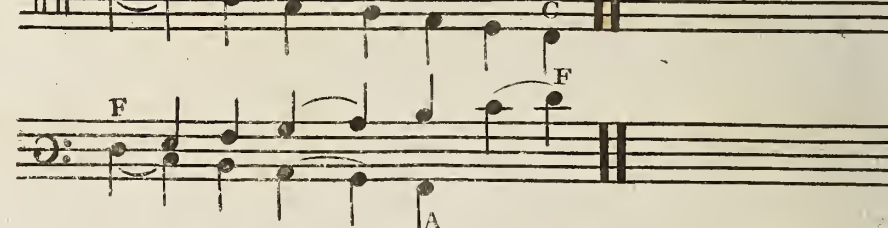


Tenor or Alto.



Baritone, seldom used.

\*



\* Modern Composers avoid using the C, Cliffs as much as possible, and indeed they only tend to increase difficulties; for all Harpsicord Music may be written, and performed without them; however, they are of great use in Vocal Music, to arrange the different Voices, also in Transposition, and composing the French Horn parts in a Score.



# CHAPTER II

# LESSON IV

Pupil As I suppose myself perfect in the names of the Notes, by what method am I to know them on the Harpfeord? \*

Maſter. All Harpfeords are compoſed of long and ſhort Keys: the long Keys are called natural Notes, (though they are not always ſo) and the ſhort Keys between the long ones, are called Flats and Sharps. There are two ſhort Keys, and three ſhort ones alternately throughout the Harpf.<sup>d</sup>

The long Key about the center of the Inſtrument, between the two ſhort Keys is D, and the long Key between the upper of the next three ſhort Keys is A. ſo that by counting the long Keys only to the right hand from any D, or A, according to the Gamut, you know the Names of all the Notes on the Harpfeord.

P. You ſaid the long Keys were natural Notes and the ſhort ones ſharps and flats; now as there is no ſhort Key between E & F, nor between B & C, which is E ſharp, and which is B ſharp?

M. E & F, and B & C, are only ſemitones, or half tones from each other; conſequently E ſharp muſt be F natural, and B ſharp C natural, — F flat muſt be E natural, and C Flat B natural.

P. Pray tell me the difference between Notes and Tones?

M. Notes are the identical Characters from which you play, and Tones, are the diſtances from from one Note to another.

P. What is the meaning of a Sharp?

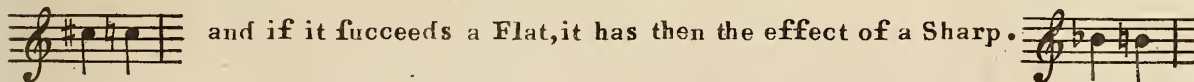
M. A Sharp mark'd thus #, raiſes the Note before which it is put, half a tone higher. thus, if a Sharp is placed before F, inſtead of putting down the long Key F natural, you muſt put down the ſhort Key on the right hand, immediately above it, and ſo of all the reſt.

P. What is the meaning of a Flat?

M. The contrary to a ſharp. a Flat marked thus b, lowers the Note before which it is put, half a Tone, thus. if a Flat is placed before B, inſtead of putting down the long Key B natural, you muſt put down the ſhort Key on the left hand immediately below it, and ſo of all the reſt.

P. What is the meaning of a Natural?

M. A Natural marked thus ♮, either raiſes or lowers a Note in order to leave it in its original ſituation. If a Natural in the ſame Bar ſucceeds a Sharp, it has then the effect of a Flat. Example



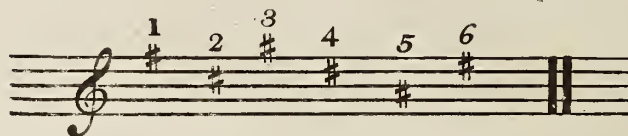
P. How are Sharps placed in order?

M. Sharps proceed by fifths aſcending, from the Note B, which is the ſharpeſt Note in the natural

\* This Leſſon is of little uſe, where the Student has the benefit of a Maſter: but as the ſituation of many may deprive them of that advantage, the Author wiſhes to give every aſſiſtance in his power.

Scale. thus, the 1<sup>st</sup> Sharp is always F, the 2<sup>d</sup> C, the 3<sup>d</sup> G, the 4<sup>th</sup> D, the 5<sup>th</sup> A, and the 6<sup>th</sup> E, therefore if there is but one Sharp in a Tune it can be no other than F, if two Sharps F & C, if three F, C, & G, if four F, C, G & D, &c.

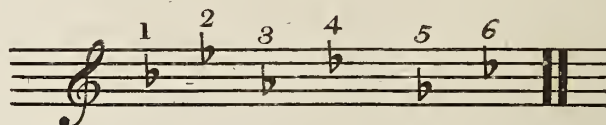
Order of Sharps



P. How are Flats placed in order?

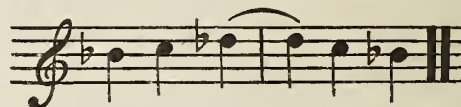
M. Flats proceed by fourths ascending from the Note F, which is the flattest Note in the natural Scale. thus, the 1<sup>st</sup> Flat is always B, the 2<sup>d</sup> E, the 3<sup>d</sup> A, the 4<sup>th</sup> D, the 5<sup>th</sup> G, and the 6<sup>th</sup> C, & these, like the Sharps never vary.

Order of Flats

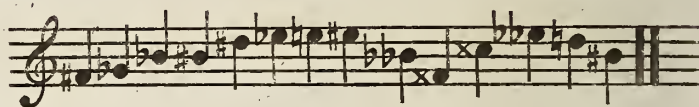


P. Are there not new, or accidental Sharps, Flats, or Naturals in the course of the Music, besides what are mark'd at the beginning next the Cliff?

M. Yes, but they affect only every Note in that particular Bar in which they are marked; for if there happen to be a Bind between the last Note of one, and the first Note of the next Bar, they are both consider'd but as one Note. Example



Exercise, on the Sharps, and double Sharps, the Flats, and double Flats, for the Scholar to explain from the above Instructions.



## CHAPTER III

## LESSON V



















### Of the different length of Notes.

P. How many different sorts of Notes are used in Music?

M. Six. A Semibreve, Minim, Crotchet, Quaver, Semiquaver & Demiquaver.

P. Write them down in English, French and Italian.

M. Yes.

English						
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demiquaver.
French						
	Ronde.	Blanche.	Noire.	Croche.	Double croche.	Triple croche.
Italian						
	Semibreve.	Minima.	Semiminima.	Chroma,	Semicroma.	Biscroma.
				or Fusa.		

Pupil. What is the length of a Semibreve?

Master. A Semibreve is as long as, or takes (an easier word for Harpsicord Performers) 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demiquavers.

P. What is the length of a Minim?

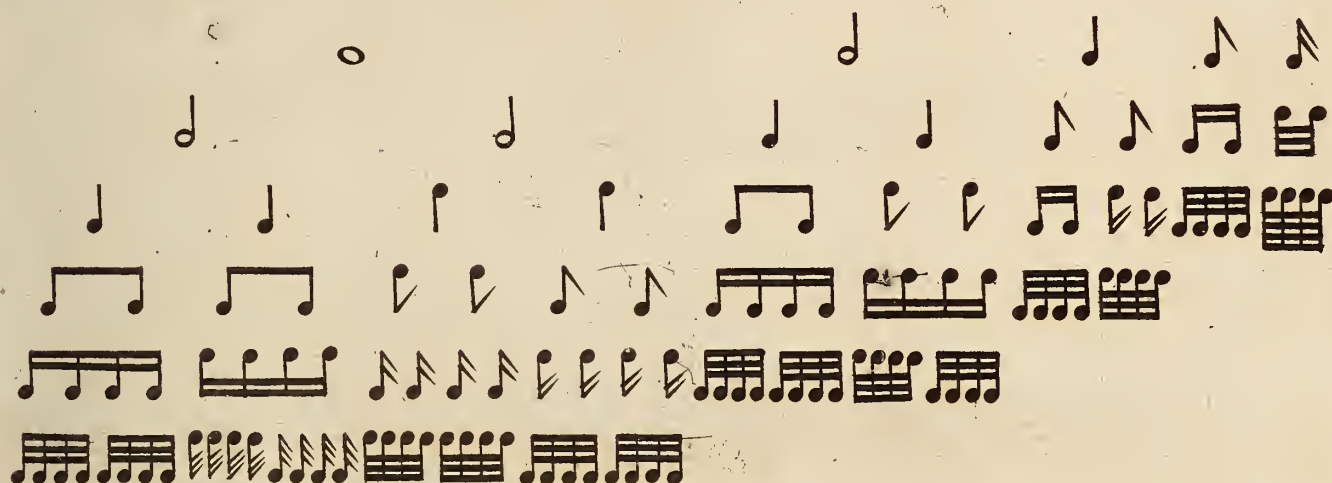
M. A Minim takes 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demiquavers.

P. What is the length of a Crotchet?

M. A Crotchet takes 2 Quavers, or 4 Semiquavers, or 8 Demiquavers.

P. Write them down.

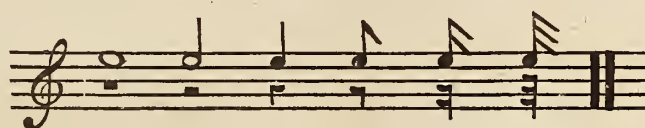
M. Yes.



P. Are there not marks of silence called **Refts**?

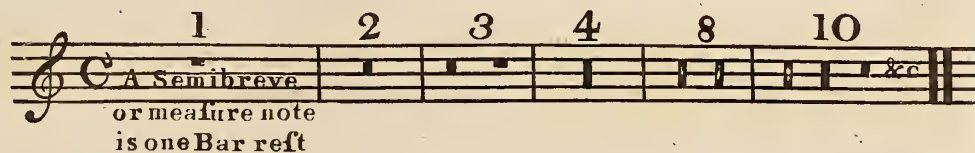
M. Yes. A **Reft** is equal in length to the Note it represents; Which **Note** is placed in the following Example over the **Reft**. \*

Example of Refts



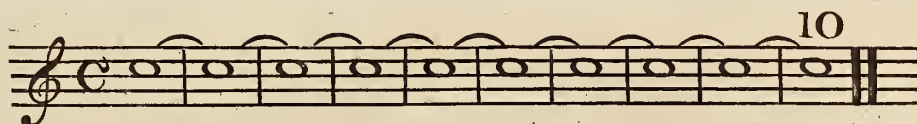
P. Are there not frequently whole Bars refsted?

M. Yes; as follows



Frequently in modern Overtures or Concertos; where one Note is held on for many Bars; In order to relieve the Eye, the number of Bars are mark'd by figures at the End.

Example



\* Where **Refts** are placed, that hand should be immediately taken from the Keys during the time of the **Reft**. It is a fault (too common with many Performers) to keep the Key down, which



# 10 CHAPTER IV LESSON VI

Of the duration of Sound called TIME, and the manner of counting it throughout all its proportions.

Pupil. How many sorts of Time are there ?

Master. Two. Common Time, and Triple Time.

P. How do you distinguish Common Time ?

M. By some of these marks  $C$   $\text{C}$   $\phi$   $\frac{2}{4}$  being placed at the beginning of any Piece of Music.

P. What quantity of Notes has Common Time in a Bar ?

M. Common Time has always 4, or to the value of 4 Minims, Crotchets or Quavers in a Bar.

P. How do you count Common Time ?

M. I count, or beat 4 equal motions for a Semibreve, 2 for a Minim, & 1 for each Crotchet.

P. Suppose there happen to be Quavers and Semiquavers in a Bar, how do you then proceed ?

M. For Quavers, I say 1 and, 2 and, 3 and, 4 and. For Semiquavers I double them thus :

1-a-and, 2-a-and, 3-a-and, 4-a-and.  $\phi$

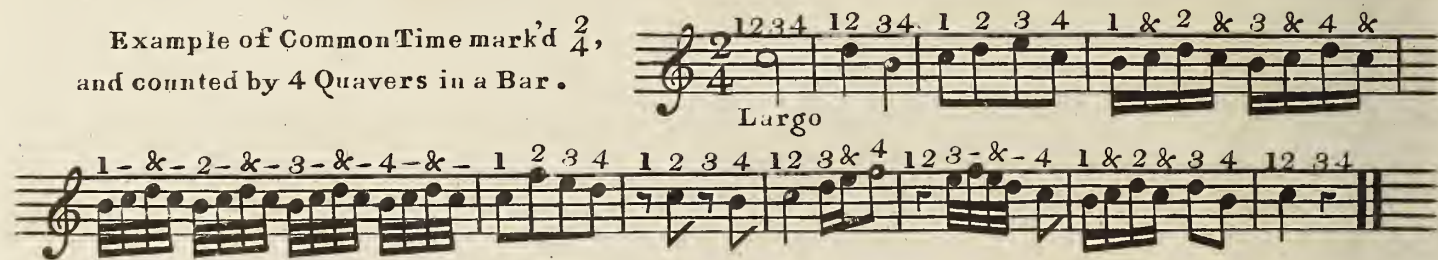
Example of Common Time counted flow, by 4 Crotchets in a Bar.



P. How do you count Common Time mark'd  $\frac{2}{4}$  at the beginning ?

M. If the Words *Largo*, *Larghetto*, *Andante*, be placed at the beginning ; or any other words denoting a slow Movement, I then count by 4 Quavers in a Bar ; and in this case I make Quavers as long as I did Crotchets in the preceeding Example.

Example of Common Time mark'd  $\frac{2}{4}$ ,  
and counted by 4 Quavers in a Bar.



P. In the Mood  $\frac{2}{4}$ , do you always count by 4 Quavers in a Bar ?

M. No. If the Words *Allegro*, *Vivace*, *Presto*, or any others are written at the beginning denoting a quick movement, I count by 2 Crotchets in a Bar.

has a very disagreeable effect, by continuing the vibration, where it ought to cease.

NB. Thus far advanced, the Scholar may proceed to practice the two first easy Tunes, returning afterwards to the 4<sup>th</sup> Chapter.

Example of Common Time mark'd  $\frac{2}{4}$ , and counted by 2 Crotchets in a Bar.

1 2 1 2 1 & 2 & 1 - & - 2 - & - 1 2 1 & 2 & 1 2 & 1 & 2 1 & 2 & 1 2 & 1 2

Allegro

P. Are there no other species of Common Time, differently counted?

M. Yes. The Alla breve C, And the retorted Mood D.

P. By what method do yo count them ?

M. The Alla breve is counted by 4 Minims in a Bar quick; and the retorted Mood by 2 Minims in a Bar quick.

Example

Alla breve

Retorted Mood

Da Capella

The image shows two musical staves. The first staff, labeled 'Example', is in 2/4 time and features a sequence of eighth and sixteenth notes with various rests, all marked with fingerings (1-4) and accents (&). The second staff, labeled 'Retorted Mood', is in 2/4 time and features a sequence of eighth and sixteenth notes with various rests, all marked with fingerings (1-4) and accents (&). Both staves end with a double bar line.

## Retorted Mood .

## LESSON VII

### Of simple Triple Time.

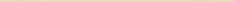
P. How do you distinguish Triple Time?

M. By some of these marks  $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}$ , being placed at the beginning of any Piece.

P. What quantity of Notes has Triple Time in a Bar ?

M. Three, or to the value of 3 Minims, Crotchets or Quavers.

P. What is the meaning of a Dot, or point placed at the end of a Note?

M. A Dot, or point at the end of any **Note** or **Rest**, augments its value, and makes it just one half longer. Thus. A Dot to a Semibreve is a Minim - - - - - 

## A Dot to a Minim is a Crotchet

## A Dot to a Crotchet is a Quaver

A Dot to a Quaver is a Semiquaver

And a Dot to a Semiquaver is a Demiquaver

✦ I have no doubt but this method of counting Quavers, and Semiquavers will appear Novel to many Musicians; However, a fair trial is to be wish'd for; I know how it has succeeded with my own Scholars. let it be consider'd, that in Common Time of 4 Crotchets in a Bar, where one is counted for each Crotchet, if these Crotchets be doubled and become Quavers, the Imagination must supply the length of the 2<sup>d</sup> 4<sup>th</sup> 6<sup>th</sup> & 8<sup>th</sup> Quaver, which is difficult for young beginners to do; whereas by the method here laid down, they count very easily, the vacancy being fill'd up by the word And.



Pupil. What is the meaning of two dots at the end of a Note ?

Master. Two dots at the end of a Note or Rest, are equal to 3 quarters of the Note. Ex.



P. How do you count Triple Time marked  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ?

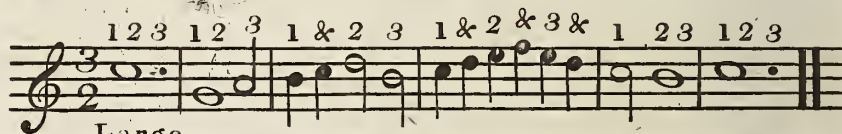
M. If  $\frac{3}{2}$  is marked, I count by 3 Minims in a Bar, if  $\frac{3}{4}$  by 3 Crotchets, & if  $\frac{3}{8}$  by 3 Quavers.

P. Why are figures placed at the beginning of any Piece ?

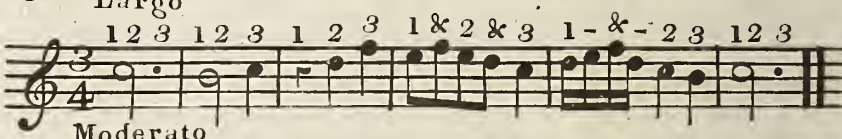
M. In order that every Bar may have an equal quantity of such Notes as the Figures specify. the under Figure always shews into how many parts the Semibreve, or measure Note is divided; and the upper Figure tells you how many of such Notes there are in a Bar. thus, if the under Figure be 2, it informs you the Bar consists of Minims, because it takes 2 Minims to make a Semibreve; and the upper Figure being 3, shews, that there are 3, or to the value of 3 Minims in each Bar, and is marked thus  $\frac{3}{2}$ . — If the under Figure be 4, as in this Mood  $\frac{3}{4}$ , it tells you there are 3, or to the value of 3 Crotchets in a Bar, because a Crotchet is the 4<sup>th</sup> part of a Semibreve. If the under Figure be 8, as in this Mood  $\frac{3}{8}$ , it shews that there are 3 Quavers in a Bar, because a Quaver is the 8<sup>th</sup> part of a Semibreve.

P. Write down some Examples of the method of counting Triple Time.

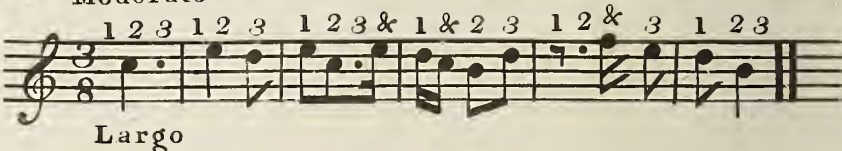
Example 1<sup>st</sup> Of simple Triple Time counted by 3 Minims in a Bar.



Ex. 2<sup>d</sup> Of simple Triple Time counted by 3 Crotchets in a Bar.

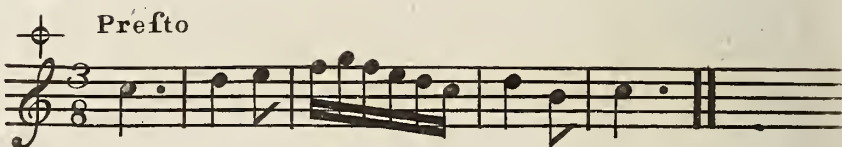


Ex. 3<sup>d</sup> Of simple Triple Time counted flow by 3 Quavers in a Bar.



NB. In this Example, Quavers are counted as flow as Crotchets were in the preceeding one.

Ex. 4<sup>th</sup> Of simple Triple Time of 3 Quavers in a Bar, counted quick.



The rapidity of the Mood in the last Example, causes the beating every bar, to have a very disagreeable Effect. it is therefore to be wished Composers would entirely lay it aside, and substitute in its room the sextuple of Quavers mark'd thus  $\frac{6}{8}$ , which would exclude the horrid noise of such continual beating.

⊕ It certainly was the original intention of Theorists, that in the Mood of Common Time mark'd  $\frac{2}{4}$ , each Bar should be as quick again played as in this Mood C of 4 Crotchets in a Bar; and in Triple Time the mood  $\frac{3}{8}$ , should be as quick again as  $\frac{3}{4}$ , but the truth is, modern Musicians



# LESSON VIII

13

## Of mixed and compound Triples.

Pupil. What do you call mixed and compound Triples?

Master. Mixed and compound Triples are form'd by collecting two, three, or four Bars of the quick simple Triples into one; and are thus marked.

Sextuple or double Triples	of Crotchets mark'd $\frac{6}{4}$	Dodecuples or Quadruple Triples	of Crotchets $\frac{12}{4}$	Nonuples	of Crotchets $\frac{9}{4}$
	of Quavers $\frac{6}{8}$		of Quavers $\frac{12}{8}$		of Quavers $\frac{9}{8}$
	of Semiquavers $\frac{6}{16}$		of Semi <sup>rs</sup> $\frac{12}{16}$		of Semi <sup>rs</sup> $\frac{9}{16}$

NB. Those mark'd thus + are seldom or never used.

P. Give me an example of counting such mix'd and compound Triples as are to be met with in Music.

### Mixed Triples

Ex. Of the Sextuple of Crotchets, counted by 6 Crotchets in a Bar, or by twice 3.

Of the Sextuple of Quavers, counted by 6 Quavers in a Bar, or by twice 3.

NB. Quavers are counted as flow in this, as Crotchets were in the preceeding Example.

Of the Sextuple of Quavers counted quick.

Of the Dodecuple of Quavers counted flow, by four times 3 Quavers in a Bar.

Of the Dodecuple of Quavers counted quick.

### Compound Triples

Of the Nonuple of Quavers.

Of the Nonuple of Semiquavers.

The musical examples are arranged in six staves, each with a tempo/mood marking above it:

- Andante:** Sextuple of Crotchets, counted by 6 Crotchets in a Bar, or by twice 3. The notation shows a 6/4 time signature with six eighth notes per bar.
- Affettuoso:** Sextuple of Quavers, counted by 6 Quavers in a Bar, or by twice 3. The notation shows a 6/8 time signature with six eighth notes per bar.
- Allegro:** Sextuple of Quavers counted quick. The notation shows a 6/8 time signature with six eighth notes per bar.
- Siciliano:** Dodecuple of Quavers counted flow, by four times 3 Quavers in a Bar. The notation shows a 12/8 time signature with twelve eighth notes per bar.
- Allegro:** Dodecuple of Quavers counted quick. The notation shows a 12/8 time signature with twelve eighth notes per bar.
- Vivace:** Nonuple of Quavers. The notation shows a 9/8 time signature with nine eighth notes per bar.

When the Scholar is perfect in counting time as above, but not before; he may proceed to beat only once, at the first Note of every Bar — The rule for Common Time, and the mix'd Triples is, for the Foot to be down the first half of the measure and up the second half; and in the simple and compound Triples, the Foot to be down the first two thirds, and up the last third of the measure.

pay very little regard to the different Moods or Figures at the beginning, any farther, than as they ascertain the exact quantity of such sort of Notes in a Bar as the figures specify. For in regard to the speed of performing any Piece, they depend chiefly on the Italian words placed at the beginnig of a movement, after all it must be allowed that the absolute Time in which different Pieces should be performed, is the most undetermin'd matter in the whole Science of Music.

I have dwelt longer, and given more examples for counting Time throughout all its moods, than perhaps is to be found in any other production of this kind; because I think it of the greatest consequence. a thorough knowledge of its principles, and counting it, is but too much neglected by Harpsichord Performers, and if they are not properly grounded in it at first, they rarely attain it afterwards. The same neglect may be too frequently observed in Performers on the Violin; how many of the Dilletante, or Gentlemen Performers well qualified in other respects, are doom'd to solitary amusement, and render'd quite uselefs in a Concert, merely because they were not made to count the Time properly at the beginning.

## CHAPTER V

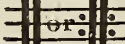
## LESSON IX

### Of the different Characters, and Terms made use of in Music.


Pupil. What do you call a Bar?

Master. A Bar is thus made  and serves to divide the Tune into small quantities.

P. What do you call a double Bar?


M. A double Bar, thus made  shews the end of a Section, or part of the Tune; and if it be dotted such part must be repeated.

P. What is the meaning of a Hold?

M. A Hold mark'd thus  is an unmeasur'd Pause or suspension; to give the Performer an opportunity of dwelling on some particular Note, longer than its due time, or to add other Notes at pleasure. It is also called a Close or Sign, in which case it means that the Tune ends there.

**Fine dal Segno**, or end at the Sign.

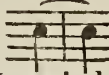
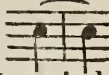
P. What is the meaning of a Repeat?

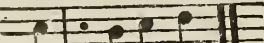
M. A Repeat  is often placed at the beginning or some other part of a Piece; and means to repeat from that mark, wherever it be found, and to end at the Hold or Sign.

P. What is the meaning of the Italian Words **Da Capo**?



M. They mean to begin again, and end with the first Part.

P. What is the meaning of a Bind?

M. A Bind  is a curved line placed between two Notes  and shews that the second Note is not to be struck; but that the first Note be continued, or held down the length of both.


Formerly, and even now, many Authors instead of writing two Notes, and using the Bind, express the second Note by a Dot, thus. 

P. What is the meaning of a Slur?

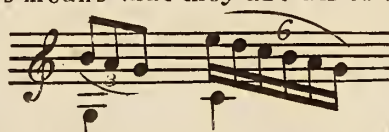
M. A Slur is made something like a Bind,  when placed over several Notes, it signifies to Violin Performers, that they are all to be play'd in one Bow  to Harpsichord Performers it means **Legato**, or a smooth, equal & connected touch.



Pupil. What is the meaning of **Staccato** ?

Master. The reverse of **Legato**, **Staccato** signifies distinct or pointed; and Notes thus marked  must be play'd with a certain spring of the Fingers. \*

P. What is the meaning of a Figure of 3, or Figure of 6; with a Slur over 3 or 6 Notes ?

M. A Figure of 3 over any three Notes means that they are consider'd but as two, in the Time, thus, a Figure of 3 over three Quavers means that they are all to be play'd in the time of one Crotchet; and a Figure of 6 over Six Semiquavers means that they are all to be play'd in the time of two Quavers, or one Crotchet. Example 

P. What is understood by a **Direct** ?

M. A **Direct**, or **Index**, is a small w placed at the end of a line to shew you the Name of the first Note in the following Stave.

P. What is the signification of **Volti** ?

M. **Volti**, at the bottom of a Page means to turn over the leaf. **Volti Subito** turn over quick.

P. What is the meaning of the Italian Words **Forte**, **Fortissimo**, **Piano**, **Pianissimo**.

M. **Forte**, means strong or loud, **Fortissimo**, very loud. **Piano**, soft. **Pianissimo**, very soft.

P. What is the meaning of **Smorzato** ?

M. A kind of smothering, or dying away of the Sound, much the same as **Diminuendo**.

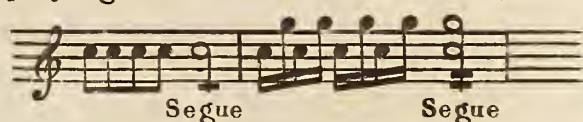
P. of **Tremando** ?

M. A trembling or shaking.

P. of **Crescendo** ?

M. Increasing. This word following **Piano**, and preceeding **Forte**, means that the sound must be increased, and rise gradually stronger.

P. One often meets with a stroke, or two strokes, through Minims or Crotchets with **Segue** wrote under them, what do they mean ?

M. To play in the same manner you had just before been playing. It is a modern invention, to save the trouble of frequent repetitions in writing. Ex. 

P. What is the meaning of **Tenute** ?

M. That the Note, or Key must be held down. 

\* Many Performers always use, and think this ought to be the common touch for the Harpsicord; but the best Masters are of a contrary Opinion, and generally use the **Legato**, which produces a better tone from the Instrument, by causing a more equal vibration of the Strings.

✠ It would be a very difficult matter to collect all the terms made use of in modern Music. - However I have inserted here, and in the next Page those generally used, and which are sufficient for the purposes of Expression. The Foreigners who are so fond of embellishing their works with new Words, should remember, that though we like to play their Music, we are not obliged to learn their language.



## CHAPTER VI

## LESSON X

## On the Graces, or ornaments of Expression.

Pupil. What is meant by Graces ?

Master. Graces, are certain marks placed over or before Notes, by way of Embellishment, or Expression.

P. Which are the principal Graces ?

M. The Shake  $\wedge$  The Beat  $\text{''}$  The Turn  $\sim$  and the Apogiatura  $\text{J.}$

P. Explain the Shake.

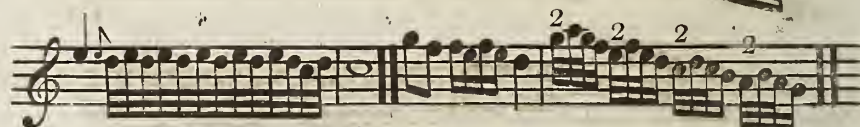
M. There are three sorts of Shakes. 1<sup>st</sup> the turn'd Shake, which is proper at all closes. it is made by shaking the tone, or half tone above, along with the principal note, using the 2<sup>d</sup> & 3<sup>d</sup> Fingers except between F $\sharp$  & E, or between C $\sharp$  & B. — These Notes being more distant from each other, the hand will be less distorted by using the 1<sup>st</sup> & 3<sup>d</sup> Fingers. — Secondly, the passing Shake, to which such Fingers are used, as naturally recur in the passage. — Thirdly, the transient Shake, which is only used in quick descending Notes, and is differently prepared from the others.

## Example of the different sorts of Shakes.

As they are written



As they should be played



P. Explain a Beat.

M. A Beat differs from a Shake, by proceeding from the tone, or half tone, below the principal Note.

thus marked



Example of Beats

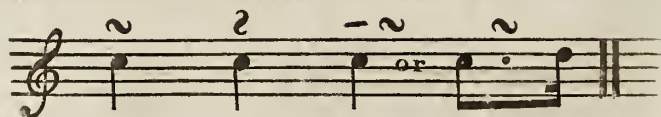
thus played



P. Explain a Turn.

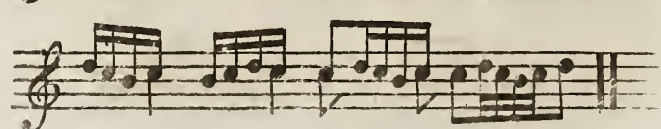
M. There are 3 sorts of Turns. the common Turn  $\sim$  the inverted Turn  $\text{2}$  and the plain note and Turn  $\sim$ .

thus marked



Example of Turns

thus played



Pupil. Explain the Appogitura.

Master. The Word Appogitura, is derived from the Italian Verb Appogiare, to lean, or rest upon. It is a Note smaller in size than the principal Note which follows it, and to which it is a Grace. It is not reckon'd in the Time, for the Bar must be compleat without it; therefore, whatever length is given to it, must be taken away from the principal Note which follows it.

Example of the Appogiatura, in which exactly half of the next, or principal Note is taken from it, and given to the Appogiatura.



Example of Appogiaturas, where more than half of the next, or principal Note is taken from it, and given to the Appogiatura.



Italian words made use of to express whether a movement is to be play'd flow, or quick.

For flow Movements

- Adagio
- Largo
- Larghetto
- Andante
- Andantino
- Moderato

For expression Slow

- Siciliano.
- Gratiofo
- Lento
- Affettuoso
- Cantabile

For quick Movements

- Allegro ma non troppo
- Allegro
- Vivace
- Allegro assai
- Non troppo Presto
- Presto

Very quick      Prestissimo

## CHAPTER VII

## LESSON XI

Of the MAJOR and MINOR MODES, commonly called sharp and flat Keys.

Pupil. What is the meaning of a Major, or sharp Key?

Master. The last Note of the Bass in every regular movement is always called the Key Note; and if there be two whole tones or five Semitones, or half tones, from the Key note to the third above it, such movement is in a sharp Key.



Pupil. What is the meaning of a **Minor, or flat Key**?

Master. A **Minor, or flat Key**, has only a tone and a half or four Semitones from the Key Note to the third above it.

P. Then a Tune is not known to be Sharp, or Flat, by the Sharps or Flats placed at the beginning next the Cliff.

M. No: For a Tune may have fix flats at the beginning, and yet be in a sharp Key; and it may have the same number of sharps and yet be in a flat Key — As I said before, it is by the distance the **Third** above is from the Key Note, that we are to know whether any piece of Music, be in a sharp, or flat Key.

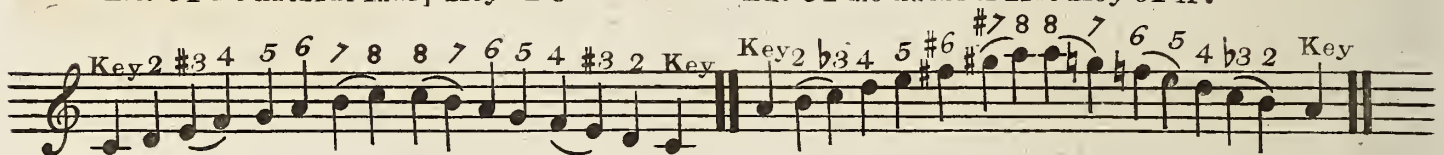
P. Which is the natural Sharp, and which the natural Flat Key?

M. The natural Sharp Key is C, and the natural Flat Key is A.

P. Give me an Example in notes of the sharp Key of C. and the flat Key of A.

Ex. Of the natural sharp Key of C.

Ex. Of the natural flat Key of A.



P. How is it to be known in the course of an Octave, where the Semitones are placed?

M. In all Major, or sharp Keys, the Semitones are always the next note below the **Key**, and the next note above the **Third**; and all the other degrees are whole tones, consider'd either ascending or descending. In Minor, or flat Keys which must be examin'd only in descending the Semitones are always the next note below the **Sixth**, and the next note below the **Third**; and all the other degrees are whole tones.

P. What is a perfect, or common Chord?

M. A common Chord is a 3<sup>d</sup> 5<sup>th</sup> 8<sup>th</sup> or 5<sup>th</sup> 8. 3. or 8<sup>th</sup> 3. 5. from the Bass Note or its Octave, reckoning upwards: consequently there are three ways of playing every common Chord.

P. Give me an example of common Chords.



It may be objected that the above Lesson is more calculated for Thorough Bass, than for Lesson Performers: But I think every Performer, at least ought to understand the nature of Keys, whether they be in the major or minor Mood; as well as to play the common Chord to any Note —

Nor do I see any reason why a Lady should not know how to transpose any Song that may be too



high, or too low, in order to accomodate it to her Voice, for which reason the next Chapter shall treat of Transposition.

## CHAPTER VIII

## LESSON XII

### Of Transposition.

Pupil. What is the meaning of Transposition?

Master. Transposition signifies to remove any Piece of Music higher or lower, the better to accomodate it to the Voice, or any particular Instrument.

P. Can a Song, or Piece of Music, be transposed out of any one Key into another?

M. No. if a Song or piece of Music is in the major Mode, or sharp Key, it must be transposed into some other Key which is sharp. and if it be in the minor Mode or flat Key, it must be transposed into some other Key which is flat.

P. As you have already defined in Chapter 7<sup>th</sup> that all Keys may be known to be sharp, if the Third Note above the Key be distant two whole tones, or five half tones from it; and that all Keys may be known to be flat, if the Third Note above the Key be only distant a tone and a half, or four half tones from it; give me an Example, how a Tune that is in a sharp Key may be transposed into any other Key that is sharp.

M. I will give you an Example of the first Part of God save the King transposed from the natural sharp Key of C. into seven other sharp Keys. and it must be observed that the addition of Sharps, or Flats next the Cliff, are to make the Semitones fall in the natural order, which they did in the Key of C, Viz. on the Note below the Key, and the next Note above the Third.

From the given Key of C, it may be Transposed, A Note higher into D. or a 3<sup>d</sup> higher

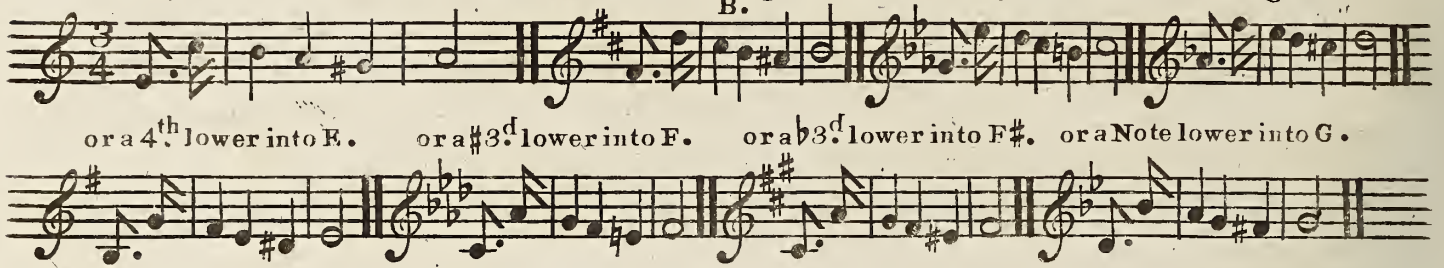
into E $\flat$ . or a 3<sup>d</sup> higher into E. or a 4<sup>th</sup> higher into F.

or a 4<sup>th</sup> lower into G. or a 3<sup>d</sup> lower into A. or a Note lower into B $\flat$ .

P. Give me an Example of Transposing a Tune in a flat Key, into another Key that is flat.

M. I will take the beginning of a Song of D<sup>r</sup> Arne's. My fond Shepherds of late &c. In the natural flat Key of A.

From the given Key of A, it may be Transposed A Note higher into  $\text{ora } 3^{\text{d}}$  higher into C. or a  $4^{\text{th}}$  higher into D.



Observe, that in keys with sharps next the Cliff, any new sharp must be made a natural if you Transpose from such a Key, to a Key with flats at the beginning, and if you Transpose from a Key with flats next the Cliff, to one with sharps, a Natural in the first Instance must be converted into a Sharp in the second.

## CHAPTER IX

## Rules for Fingering.

**Rule 1<sup>st</sup>** The ends of the Fingers and Thumbs, should always be held over the Keys, whether used or rested.

2<sup>d</sup>. The wrists should be turned a little outwards, and raised equal with the knuckles of each

3<sup>d</sup>. Every different Note must have a different Finger, unless a Rest, or Pause intervenes.

4<sup>th</sup>. Never use the Thumb on the short Keys; except in very particular cases of many Sharps or Flats, where it cannot always be avoided.

5<sup>th</sup>. The natural place of the right hand Thumb in ascending Notes is, immediately after, or to the right of short Keys and in descending, its place is immediately before a short Key.

6<sup>th</sup> The natural place for the Bass, or left hand Thumb ascending is, before a short Key; and in descending, is generally immediately after a short Key.

7.<sup>th</sup> The Hand is said to be in **one** fixed Position, when every finger covers its respective Key.

### Examples of one fixed Position.



**NB.** The place for the Thumb

is thus marked . +

The 1<sup>st</sup> Finger 1

The 2<sup>d</sup> Finger 2

The 3<sup>d</sup> Finger 3

## The little Finger 4



Thefe examples may be practiced with the Bafs or left hand, in which cafe the Fingering becomes inverted; confequently you muft begin with the little Finger, inftead of the Thumb, & fo of the reft.

As the firft two Tunes in the following Lessons, are in one fixed Pofition, they may now be practiced. Pupil. You faid in the firft Rule, that the ends of the Fingers and Thumbs, fhould always be held over the Keys, and the Wrifts raifed in a line with the Knuckles, give me therefore a general Example for practice.

Mafter. I will give an Example, the conftant practice of which will not only incline both the Fingers and Wrifts to be placed in a right pofition, but greatly advance execution.

General Example for attaining a right pofition of the Hands, and for quickening the Fingers.

For the right hand

For the left hand

## CHAPTER X

Of different Evolutions, and the manner of contracting the Fingers.

Proceeding by 2 Notes

or thus

by 3 Notes

or thus

by 4 Notes

or thus

with the left hand

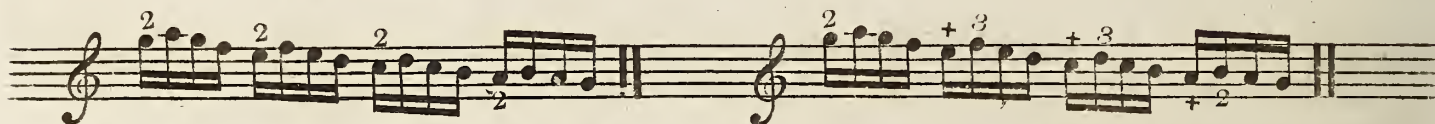


Of the method of contracting the Fingers.

Perhaps there is nothing more necessary in order to play well, than to attain a thorough knowledge of contracting the Fingers. It is from a want of this knowledge that so many Performers, finger passages in an improper manner.

Example of the method many Performers  
finger the following Passage.

The same passage as it ought to be play'd  
by contracting the Fingers



It may be observed that by the first way of fingering the above passage, the position is altered at the end of every four notes, consequently the vibration of the Strings is interrupted, nor can every note be of an exact length. But in the second way, by contracting the Fingers, there appears from the effect, to be but ONE Position: the Notes being all of a length, causes a better Tone to be produced from the Instrument. Let therefore the following Examples be well understood and diligently practiced with both hands.

### Treble hand alone

## Contraction

by 3 Notes

Treble hand alone

2 1 2 3 1 2 3 1 3 1 &c

3 4 3 2 3 2 1 3 1 3 &c

**Bass hand alone**

2 1 2 1 3 2 1 3 1 3 %c 3 4 1 3 + 3 + 3

## Contraction

by 4 Notes

### Exercises for Fingering.

**NB.** In the following Examples the 3<sup>d</sup> Finger is often mark'd, where the 2<sup>d</sup> might be used.

## Extensions





For the  
left hand

This section contains four staves of musical notation. The first staff is in treble clef, and the subsequent three are in bass clef. The notation is highly complex, featuring many beamed sixteenth and thirty-second notes. Numerous fingerings (1-4) and accents (+) are indicated throughout the piece.

**Extension**  
by 3 Notes

This section contains three staves of musical notation. The first staff is in treble clef, and the subsequent two are in bass clef. The notation continues with complex beamed notes and fingerings, similar to the previous section.

For the  
left hand

Right hand

Of Fingering the  
Chromatic Scale  
proceeding by Semi-  
tones ascending.

This section contains two staves of musical notation. The top staff is in treble clef and labeled 'Right hand'. The bottom staff is in bass clef and labeled 'Left hand'. Both staves show a chromatic scale ascending, with sharp signs indicating the notes. Fingerings (1-4) and accents (+) are provided for each note.

As no kind of fingering requires more practice than Extensions in order to play with facility; the Author would recommend the frequent use of the above Examples, which, tho' difficult, will amply reward the Student for his trouble.



## Exercifes, for counting and playing in Time

CommonTime

4 Crotchets in a Bar

3

1 3

CommonTime

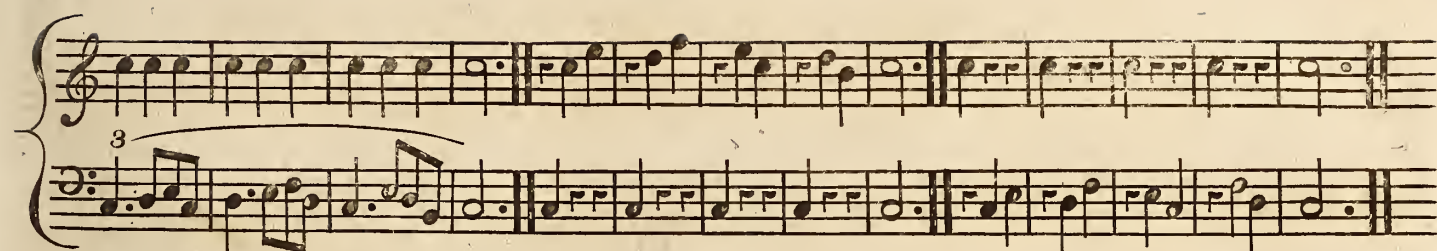
4 Quavers in a Bar

3

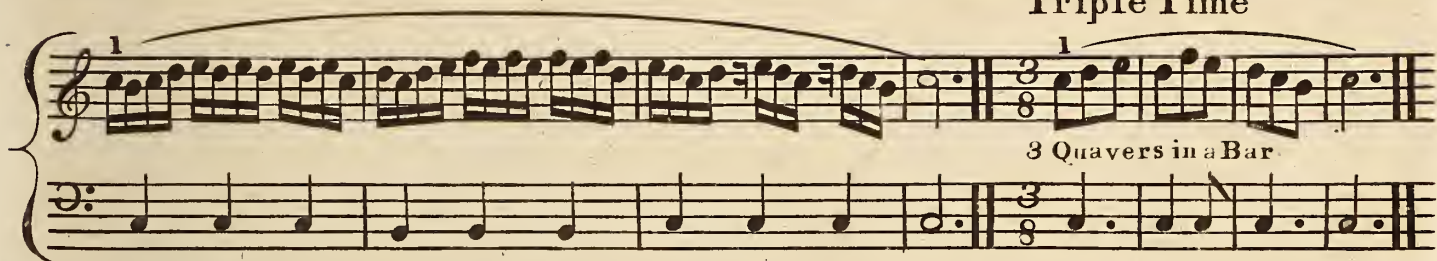
Triple Time

3 Crotchets in a Bar





Triple Time

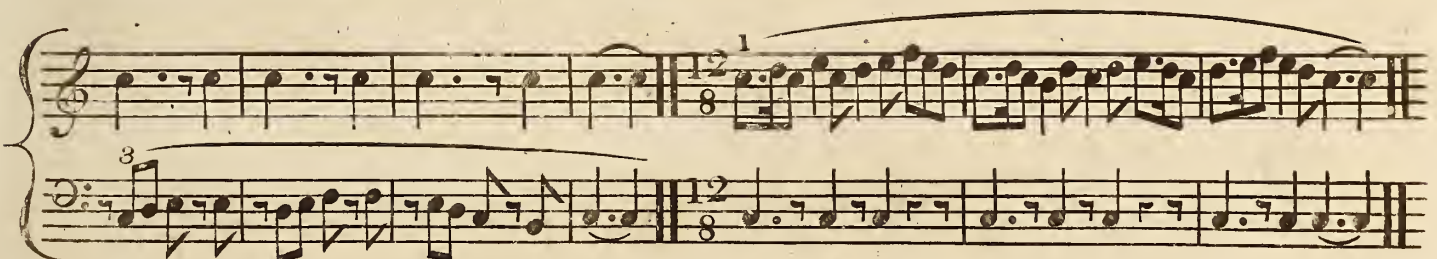
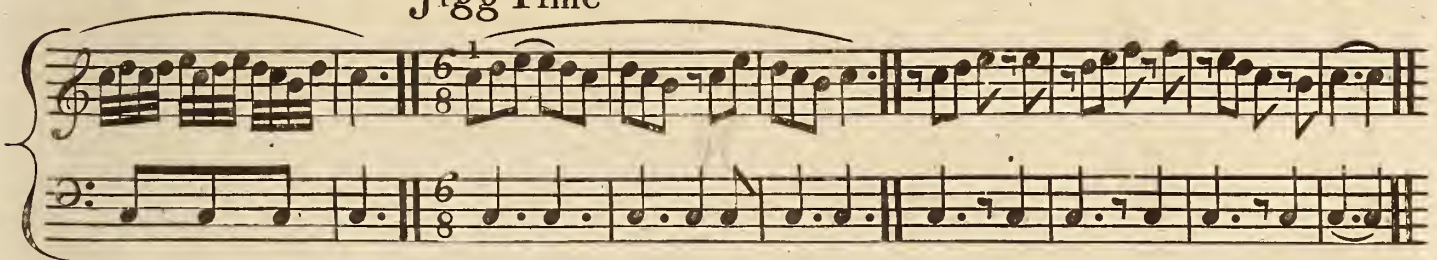


3 Quavers in a Bar



Syncopation, or driving Notes

Jigg Time



As far as the curve line extends such Fingers are used as lie immediately over the Keys .

It rather confuses the Performer to have the finger for every Note marked; therefore in the following Lessons the Fingers will only be marked over such Notes, where the position of the Hand must be changed .





Part 2<sup>d</sup>

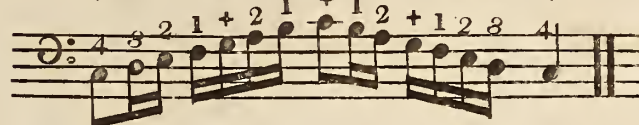
## Progreffive Leffons for Practice.

Method of fingering every Note in the Octave, Ascending and Descending, in the natural sharp Key of C.

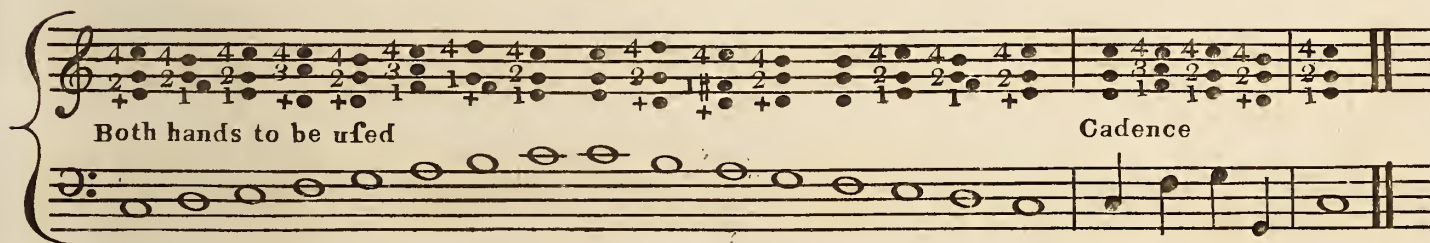
Right hand alone



Left hand alone



Modulation Of the Octave Ascending and Descending,  
in the Major, or natural sharp Key of C.



Easy Air  
in one  
fixed Position



Jigg  
in one  
fixed Position





28 NB. As far as the curved lines go, you take such Fingers as naturally lie over the Keys .

Minuet by Rameau

In two fixed Positions

Da Capo

Minuet  
by  
Corelli

NB. The Performer is advis'd never to alter the position of the hands for the wrong & slavish custom of always shaking with the 2<sup>d</sup> & 3<sup>d</sup> Fingers.

Air

First system of musical notation. Treble and bass staves. Treble staff features a continuous eighth-note melody with fingerings 2, 4, 2, 2. Bass staff features a simple harmonic accompaniment with fingerings 2, 4.

Tempo di  
Menuetto  
Miller

Second system of musical notation. Treble and bass staves. Treble staff features a continuous eighth-note melody with fingerings 3, 1, 2, 3, and accents. Bass staff features a simple harmonic accompaniment with fingerings 4, 3, 1, and accents.

Third system of musical notation. Treble and bass staves. Treble staff features a continuous eighth-note melody with fingerings 1, 1, and accents. Bass staff features a simple harmonic accompaniment with fingerings 1, 1, and accents.

Fourth system of musical notation. Treble and bass staves. Treble staff features a continuous eighth-note melody with fingerings 1, 3, 1, and accents. Bass staff features a simple harmonic accompaniment with fingerings 2, 2, and accents.

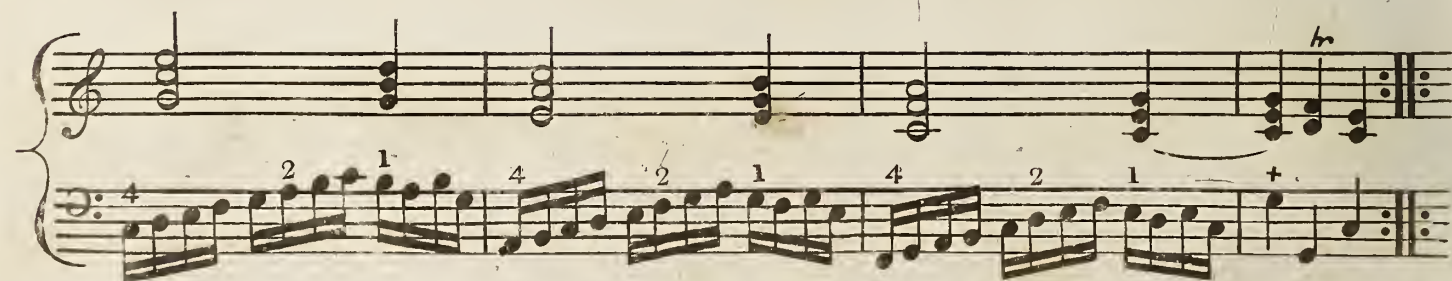
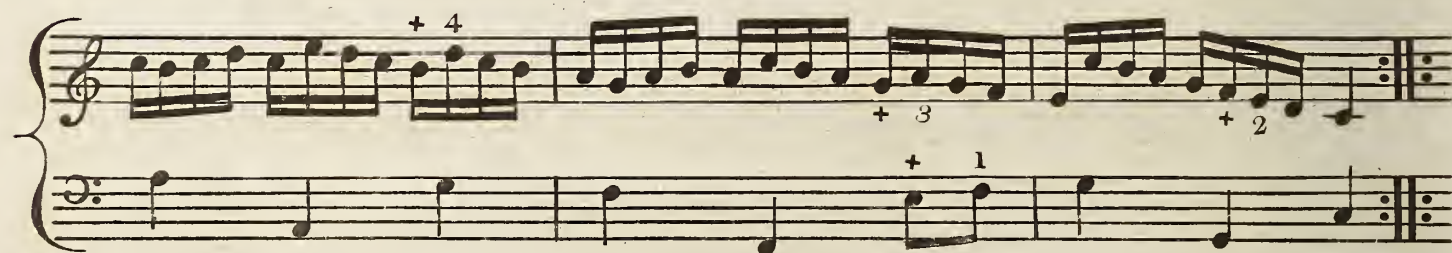
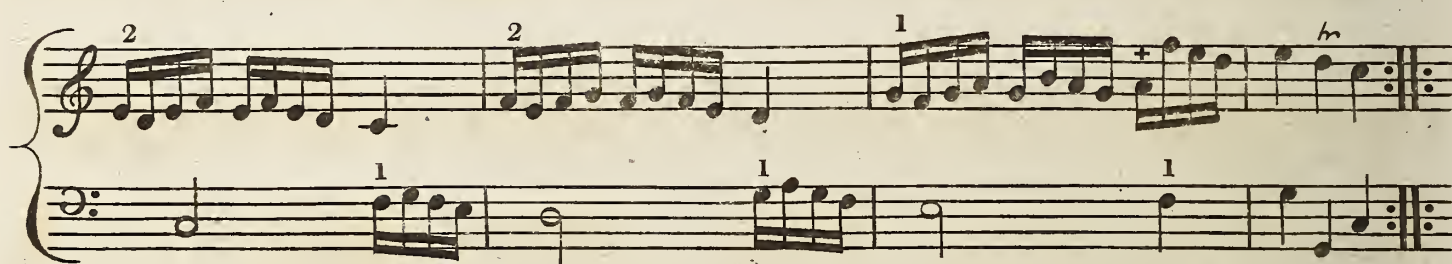
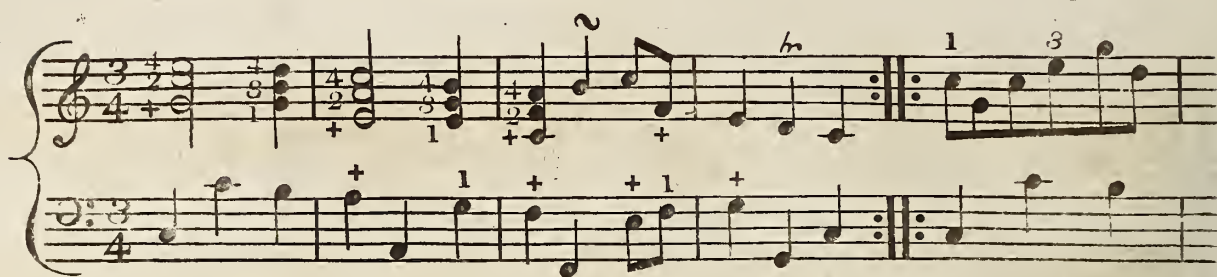
Fifth system of musical notation. Treble and bass staves. Treble staff features a continuous eighth-note melody with fingerings 1, 1, and accents. Bass staff features a simple harmonic accompaniment with fingerings 1, 1, and accents.

Sixth system of musical notation. Treble and bass staves. Treble staff features a continuous eighth-note melody with fingerings 1, 1, and accents. Bass staff features a simple harmonic accompaniment with fingerings 1, 3, 1, and accents.



NB. If this should be too difficult for the Scholar, he may omit it for the present.

Ground  
Miller



The musical score for "The Rose Tree" is presented on two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written in the upper staff, starting with a treble clef and a key signature of one flat. The bass line is written in the lower staff. The piece begins with a piano (p) dynamic marking. The melody features a series of eighth and sixteenth notes, with a repeat sign after the first four measures. The bass line consists of a steady eighth-note pattern. The piece concludes with a double bar line and repeat dots.

Gavot

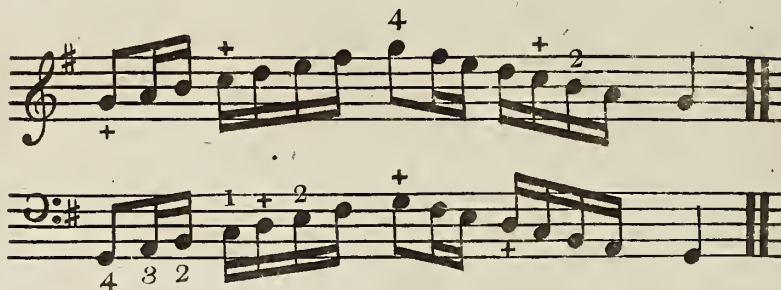
For Counting the Time



Key of G, with a major or sharp Third.

### Method of fingering

**In the Key of G.**



## Modulation of the Octave



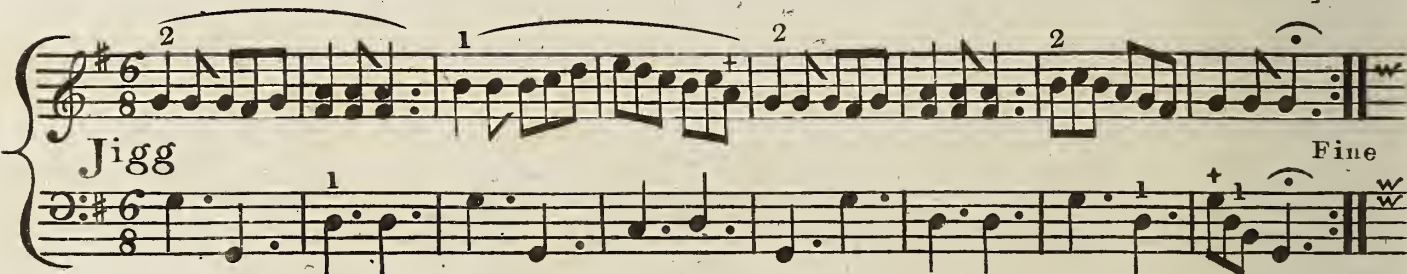
# AIR

## Handel



## Da Capo

# Jigg



## Tremolato

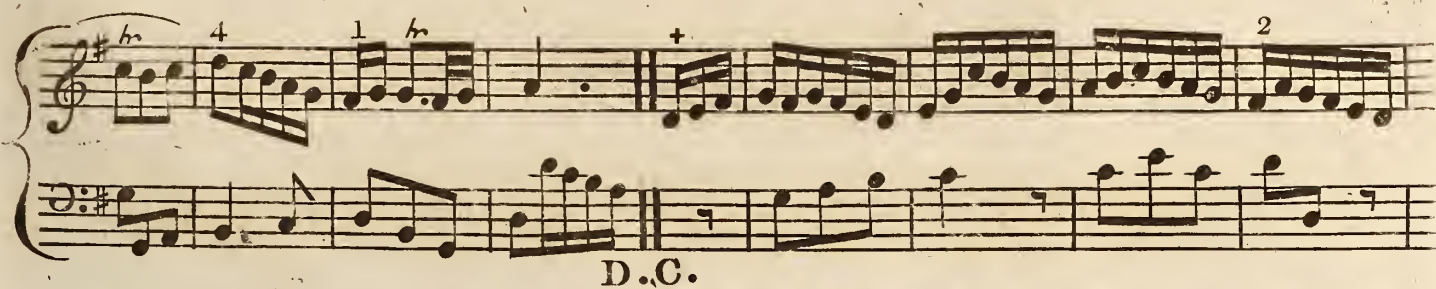
## Da Capo

## Rondo

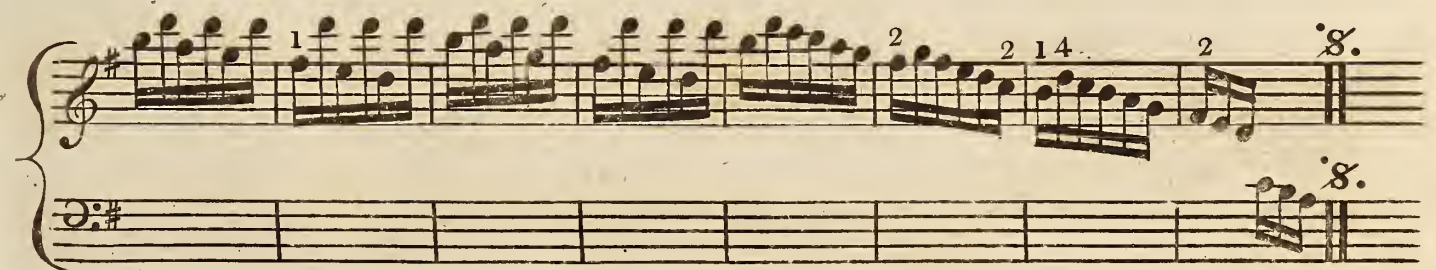
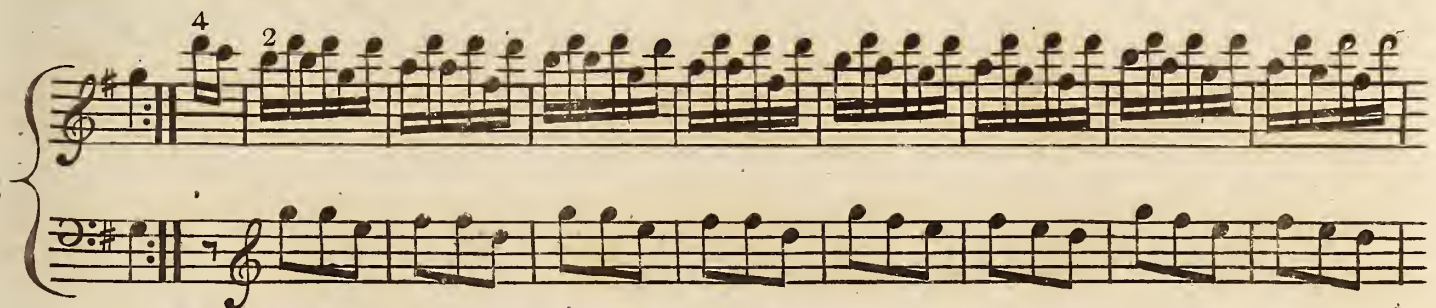
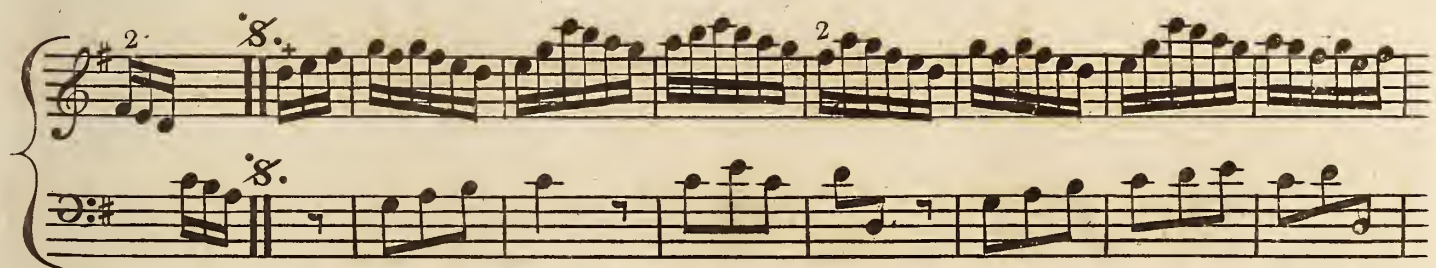
# Miller



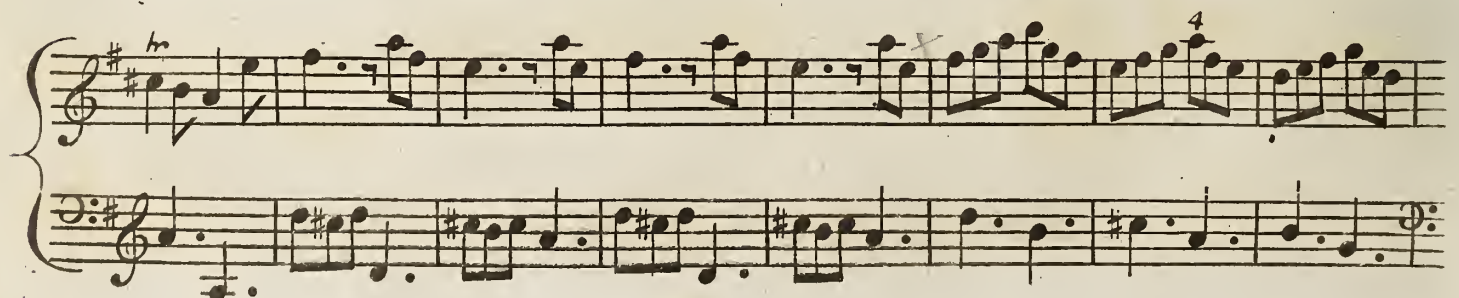
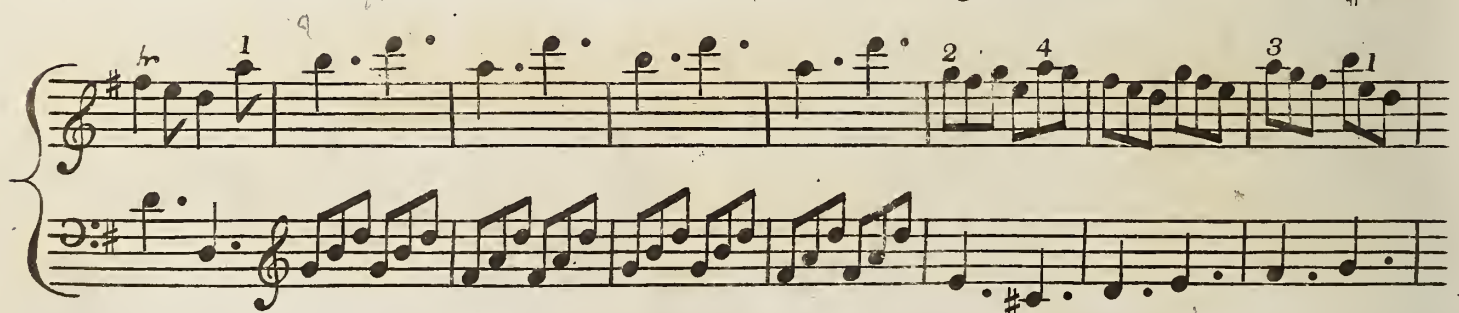
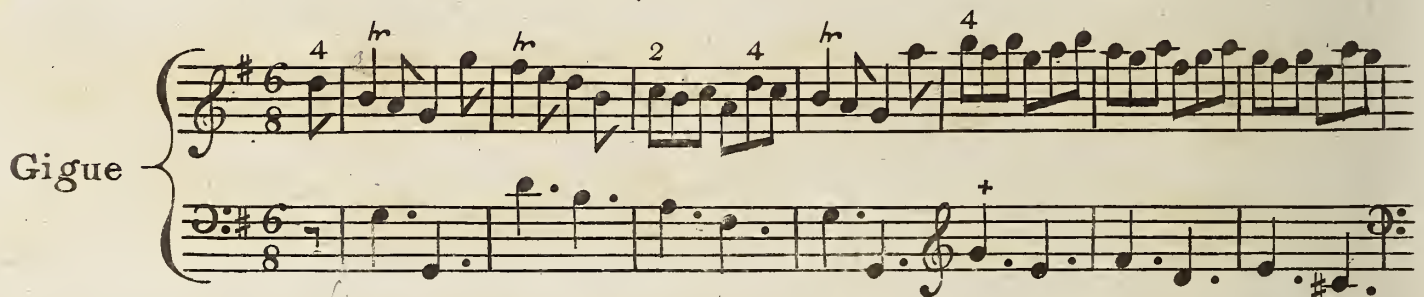
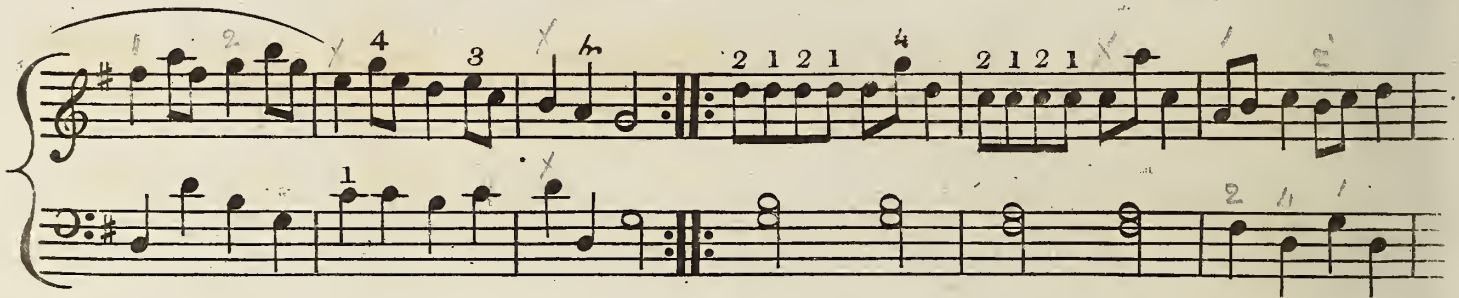
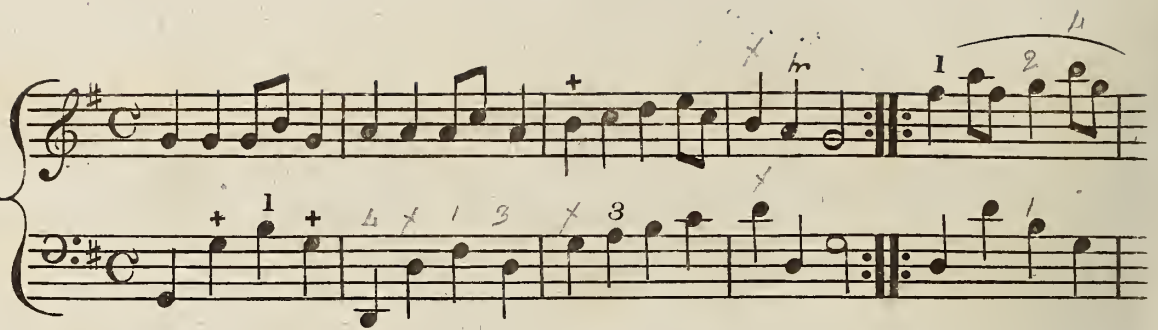


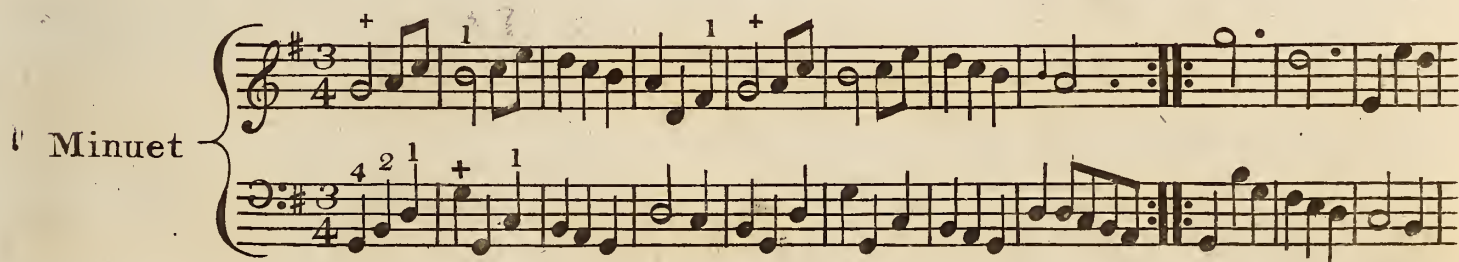
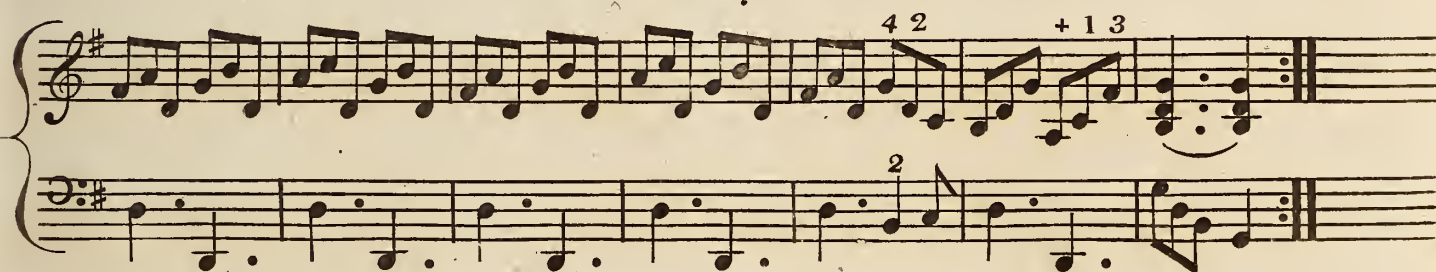
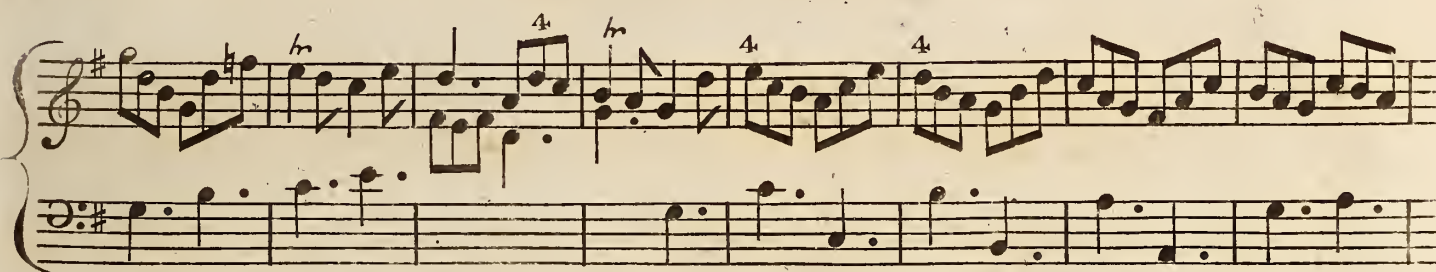


D.C.









Minuet

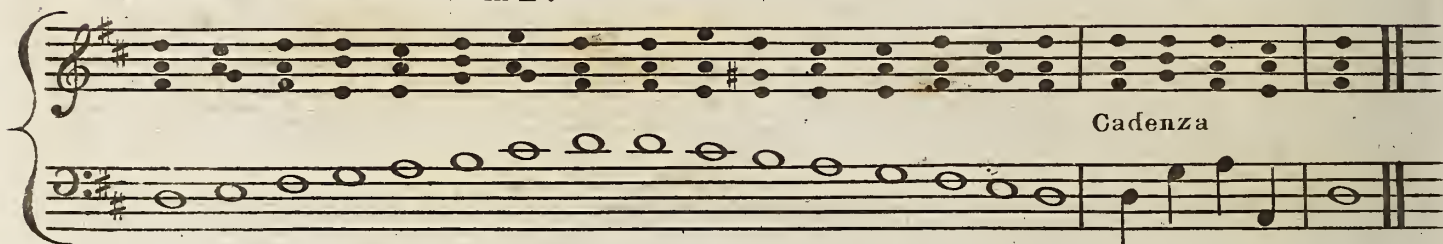


## Key of D, with a major or sharp Third.

Fingering in the Key of D.

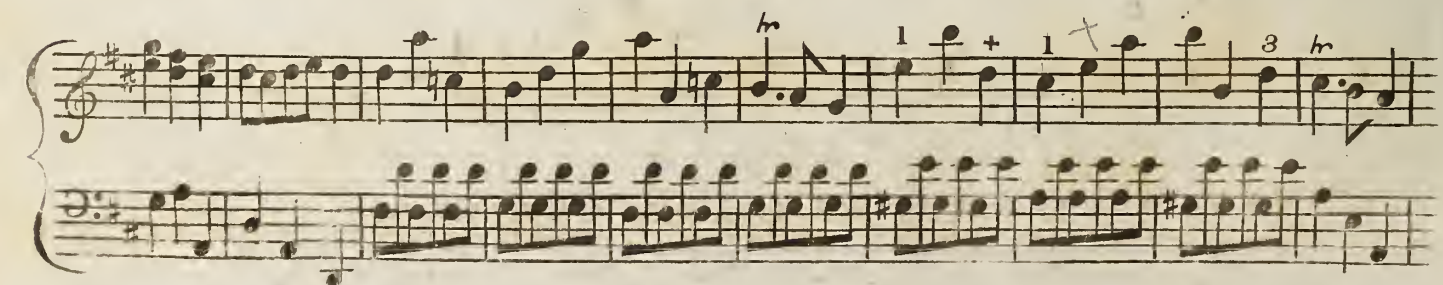
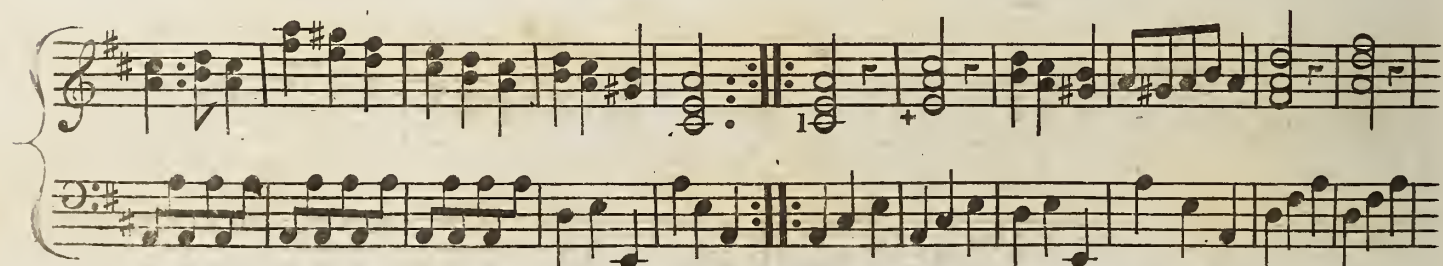
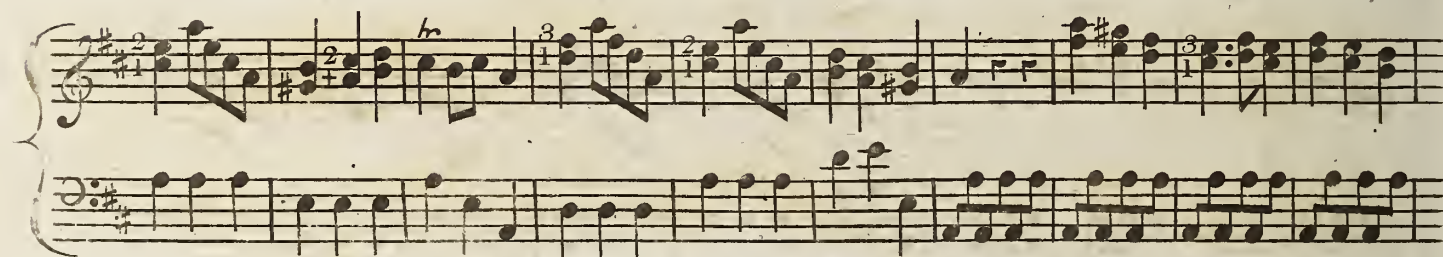
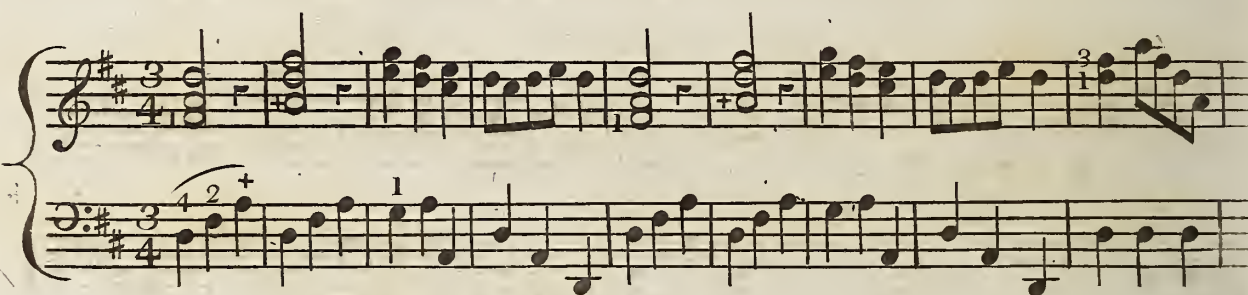


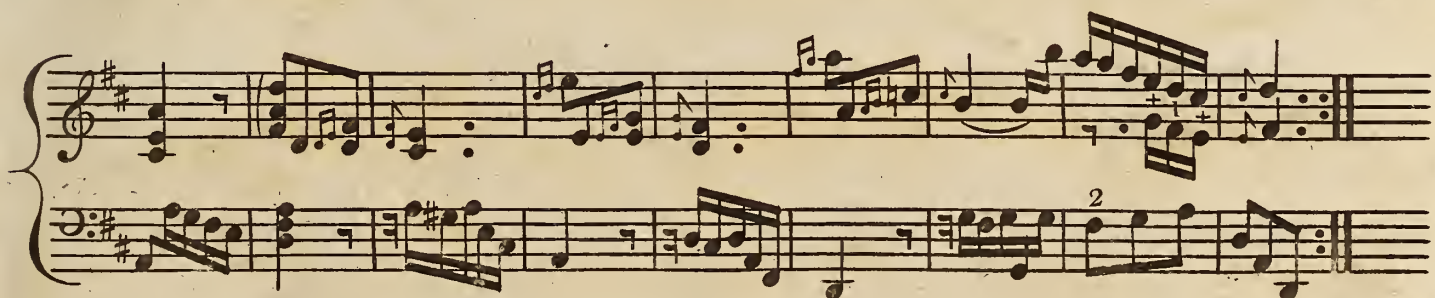
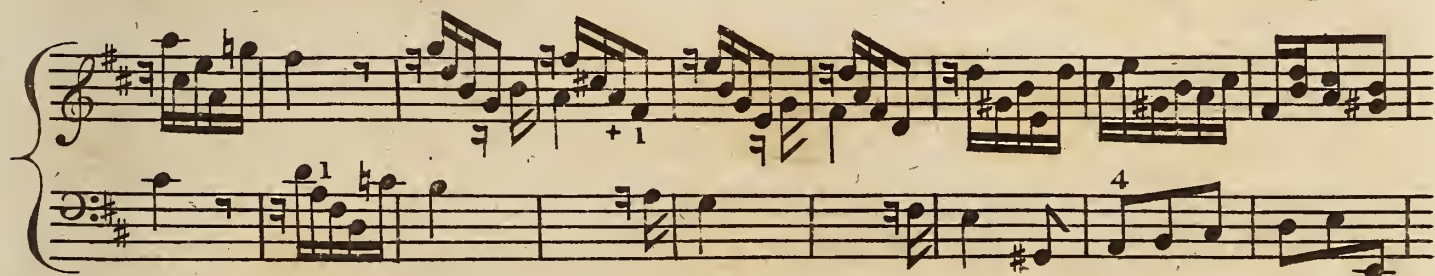
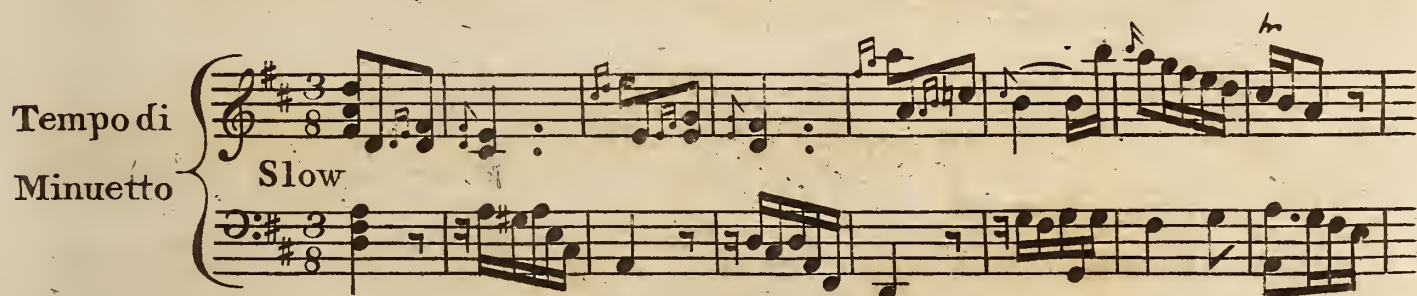
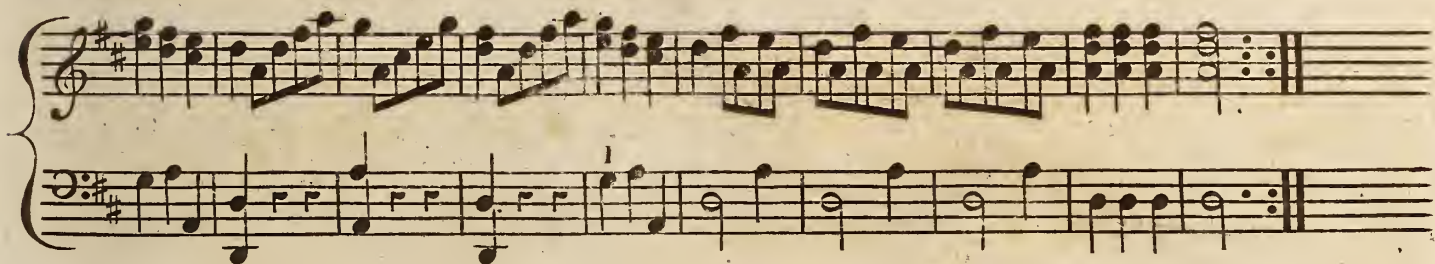
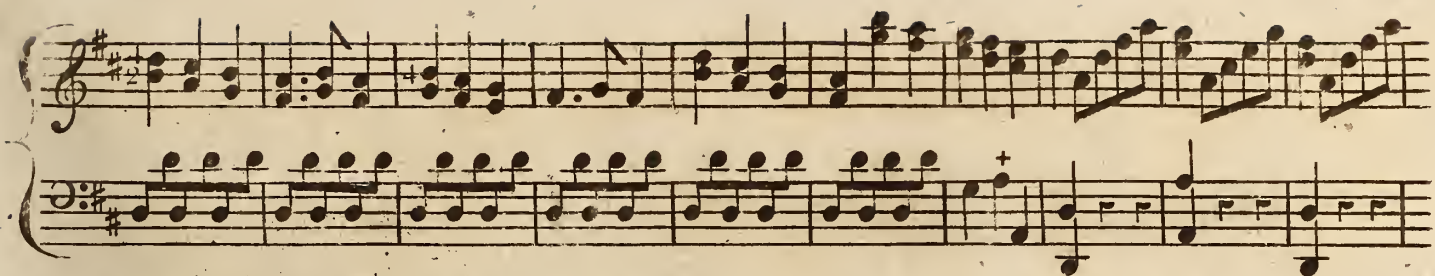
Modulation of the Octave in D.



Air

Stamitz







March

Menuetto

D.C.

The musical score is presented in two systems, each with a grand staff (treble and bass clef). The first system is labeled 'March' and the second 'Menuetto'. The 'March' section is in 2/4 time, key of D major, and includes dynamic markings like 'L' and 'p'. The 'Menuetto' section is in 3/4 time, key of D major, and includes dynamic markings like 'p' and 'f'. The score concludes with a 'D.C.' (Da Capo) instruction.



Rondo Allegretto

Staes

39

*p*

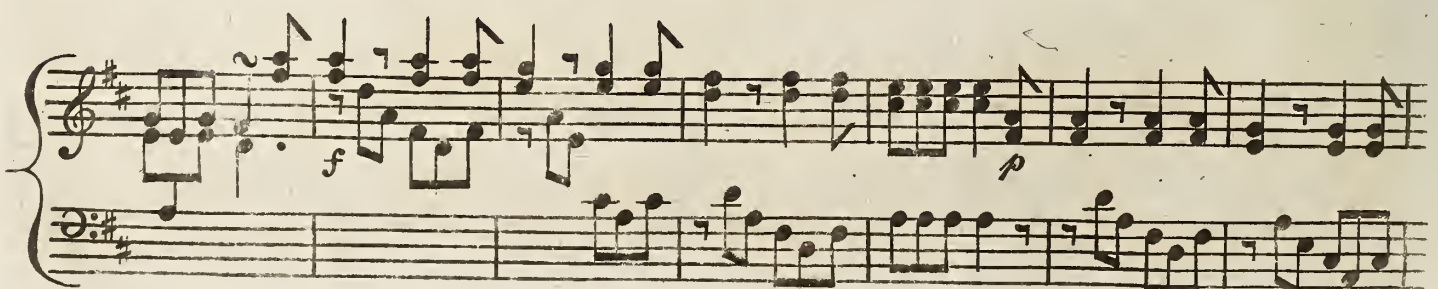
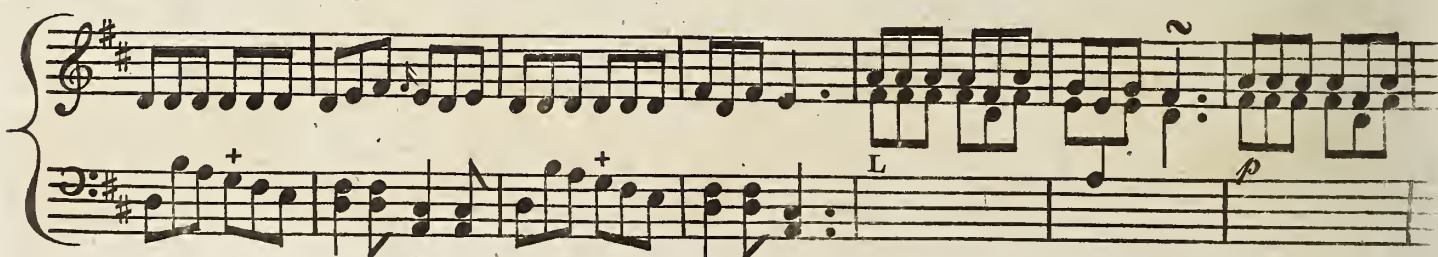
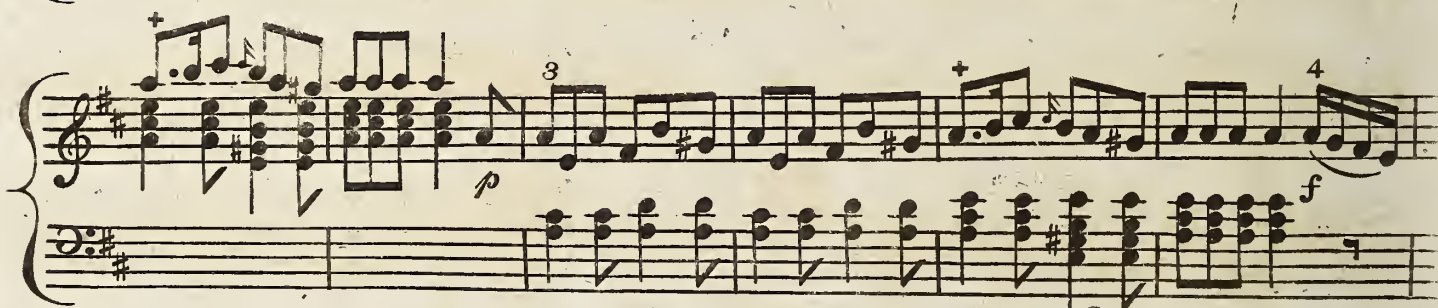
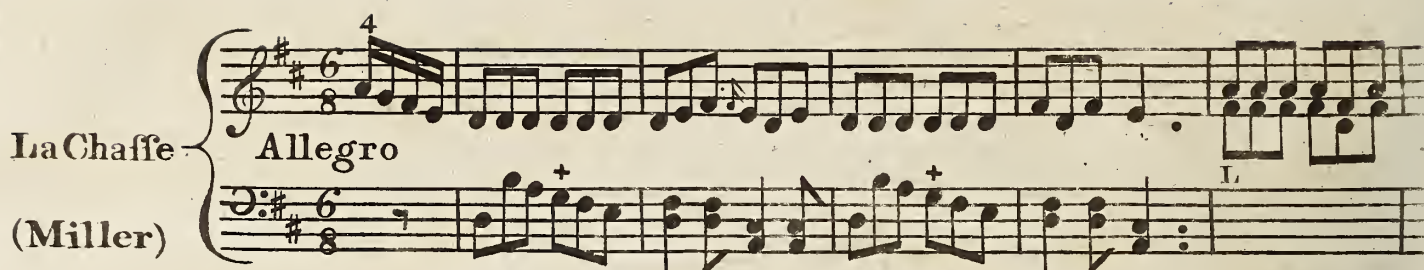
*Fine*

*D.C.*



**La Chaffe**  
**(Miller)**

**Allegro**



First system of musical notation, treble and bass staves, key of D major, 2/4 time. Features a forte (*f*) dynamic marking.

Second system of musical notation, treble and bass staves, key of D major, 2/4 time. Features piano (*p*) and forte (*f*) dynamic markings, and four-measure rests.

## Menuetto Gratiofo

Miller

Third system of musical notation, treble and bass staves, key of D major, 3/4 time. Features a "Fine" marking and triplet markings.

Fourth system of musical notation, treble and bass staves, key of D major, 3/4 time. Features a "L" marking, forte (*f*) and piano (*p*) dynamics, and a "3" marking. Ends with "End with la Chaffe".

## Gigue in the Minor mood of D.

Fifth system of musical notation, treble and bass staves, key of D minor, 6/8 time. Features a "2" marking and a "+" marking.

Sixth system of musical notation, treble and bass staves, key of D minor, 6/8 time. Features a "1" marking, a "+" marking, and a "2" marking.



Key of A, with a Major or sharp Third.

Fingering in the Key of A.



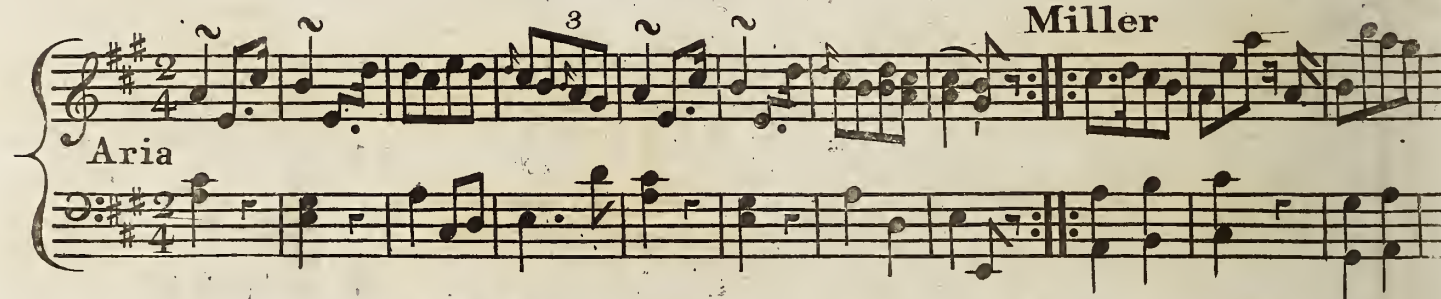
Modulation of the Octave in A.

Cadence



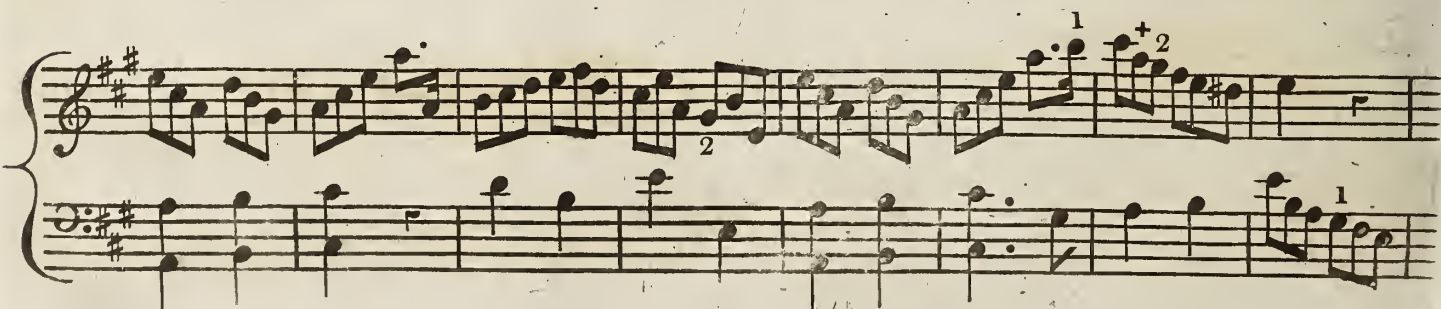
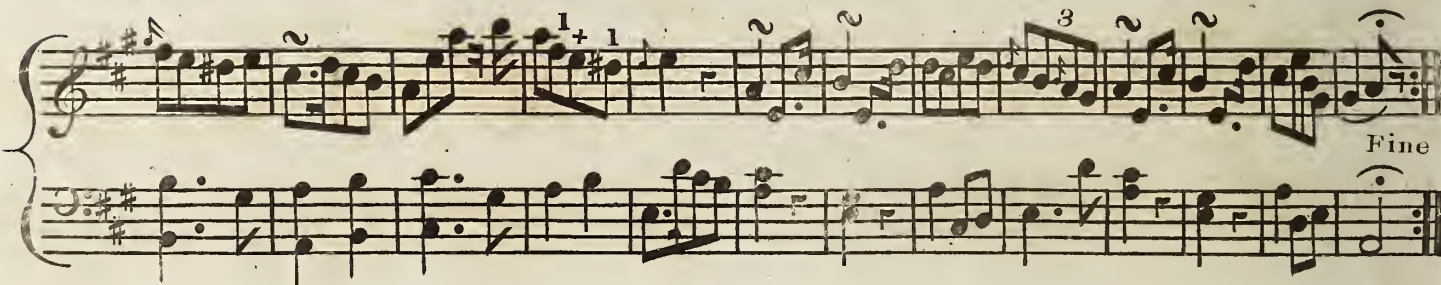
Miller

Aria



Fine

Variation



Minuet  
Affettuoso  
(Miller)

Gavot, in the  
Minor Mood of A.



## Minuet In the Minor Mood of A.

This musical score is for a Minuet in the Minor Mood of A, written in 3/4 time. It consists of six systems of two staves each, with a grand staff bracket on the left. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like 'h' (half note). Fingerings are indicated by numbers 1 through 4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplet markings (e.g., '3' over a group of notes). The score is presented in a clear, legible format with a standard musical notation style.



First system of musical notation, measures 1-2. The music is in treble and bass staves, key of D major (two sharps). Measure 1 has a first ending bracket over measures 1 and 2. Measure 2 ends with a repeat sign and a double bar line.

Rondo

Second system of musical notation, measures 3-4. The music is in treble and bass staves, key of D major. Measure 3 has a first ending bracket over measures 3 and 4. Measure 4 ends with a repeat sign and a double bar line.

Affettuoso

Third system of musical notation, measures 5-6. The music is in treble and bass staves, key of D major. Measure 5 has a first ending bracket over measures 5 and 6. Measure 6 ends with a repeat sign and a double bar line.

Fine

Fourth system of musical notation, measures 7-8. The music is in treble and bass staves, key of D major. Measure 7 has a first ending bracket over measures 7 and 8. Measure 8 ends with a repeat sign and a double bar line.

Fifth system of musical notation, measures 9-10. The music is in treble and bass staves, key of D major. Measure 9 has a first ending bracket over measures 9 and 10. Measure 10 ends with a repeat sign and a double bar line.

Sixth system of musical notation, measures 11-12. The music is in treble and bass staves, key of D major. Measure 11 has a first ending bracket over measures 11 and 12. Measure 12 ends with a repeat sign and a double bar line.

D.C.



Rondo

Presto

(Burton)

This musical score is for a piece titled "Rondo Presto" by Burton. It is written for piano and features a 3/8 time signature and a key signature of two sharps (F# and C#). The score is organized into seven systems, each consisting of a grand staff with a treble and bass clef. The music is characterized by rapid, flowing sixteenth-note passages. Dynamics are indicated by *f* (forte) and *p* (piano) markings. Fingerings are specified with numbers 1 through 3, and some passages include breath marks (*h*). The piece concludes with a final *f* dynamic marking.



This page of musical notation, numbered 47, contains eight systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout the piece, indicating changes in volume. The music features a mix of melodic lines and dense, textured passages, particularly in the lower systems. The notation is written in a clear, professional style, typical of 19th-century musical manuscripts.

The first system begins with a treble clef and a key signature of two sharps. The melody starts with a half note, followed by a quarter note, and then a series of eighth notes. The bass line is a continuous eighth-note pattern. The second system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern. The third system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern. The fourth system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern. The fifth system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern. The sixth system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern. The seventh system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern. The eighth system features a treble clef and a key signature of two sharps. The melody is a series of eighth notes, and the bass line is a continuous eighth-note pattern.



## Key of E, with a Major or sharp Third.

NB. If the Lessons in this Key are too difficult for the Scholar, he had better omit them for the present, and proceed to the Key of F, with one Flat.

Fingering in the Key of E

Thumb on A & E.

## Modulation of the Octave in E.

Cadence

## Edelmann

Allemande

## Minore

Fine



D.C.

Dietz. Cantabile con Variationi

Un poco Allegretto

Var.

Volti Minore



## Minore

First system of musical notation for the 'Minore' section. The treble clef staff contains a series of chords and single notes, starting with a half note G4 and a half note F#4. The bass clef staff features a continuous eighth-note accompaniment. Dynamics include *p* (piano) and *rf* (ritardando forte).

Second system of musical notation for the 'Minore' section. The treble clef staff includes triplet markings (1, 1, 1) and (3+1, 3+1, 3). The bass clef staff continues the eighth-note accompaniment. Dynamics include *cres* (crescendo) and *h* (hairpins).

Third system of musical notation for the 'Minore' section. The treble clef staff features a melodic line with eighth-note runs. The bass clef staff continues the eighth-note accompaniment. Dynamics include *p* (piano) and *h* (hairpins).

Fourth system of musical notation for the 'Minore' section. The treble clef staff includes triplet markings (3, 3) and a *h* (hairpin) marking. The bass clef staff continues the eighth-note accompaniment. Dynamics include *p* (piano).

Fifth system of musical notation for the 'Minore' section. The treble clef staff includes a *f* (forte) marking. The bass clef staff continues the eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

Sixth system of musical notation for the 'Minore' section. The treble clef staff includes a *h* (hairpin) marking. The bass clef staff continues the eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

## Majore

First system of musical notation for the 'Majore' section. The treble clef staff contains a series of chords and single notes, starting with a half note G4 and a half note A4. The bass clef staff features a continuous eighth-note accompaniment. Dynamics include *p* (piano).

Second system of musical notation for the 'Majore' section. The treble clef staff includes a *f* (forte) marking. The bass clef staff continues the eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

Third system of musical notation for the 'Majore' section. The treble clef staff includes a *h* (hairpin) marking. The bass clef staff continues the eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).



Larghetto

e

Cantabile

PARADIES

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Larghetto e Cantabile'. The music features a continuous flow of eighth and sixteenth notes, with some slurs and accents. The bottom staff has a 'w' marking at the end.

The second system of musical notation continues the piece. It features a treble staff with a triplet of eighth notes and a bass staff with a 'w' marking. The word 'Fine' is written at the end of the system.

The third system of musical notation continues the piece. It features a treble staff with a triplet of eighth notes and a bass staff with a 'w' marking.

The fourth system of musical notation continues the piece. It features a treble staff with a triplet of eighth notes and a bass staff with a 'w' marking. The word 'Minore' is written above the treble staff.

The fifth system of musical notation continues the piece. It features a treble staff with a triplet of eighth notes and a bass staff with a 'w' marking. The word 'Minore' is written above the treble staff.



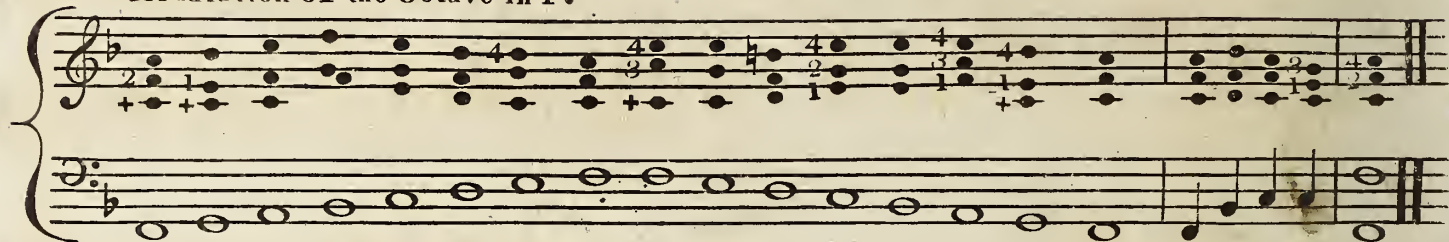
## Key of F, with a Major or sharp Third.



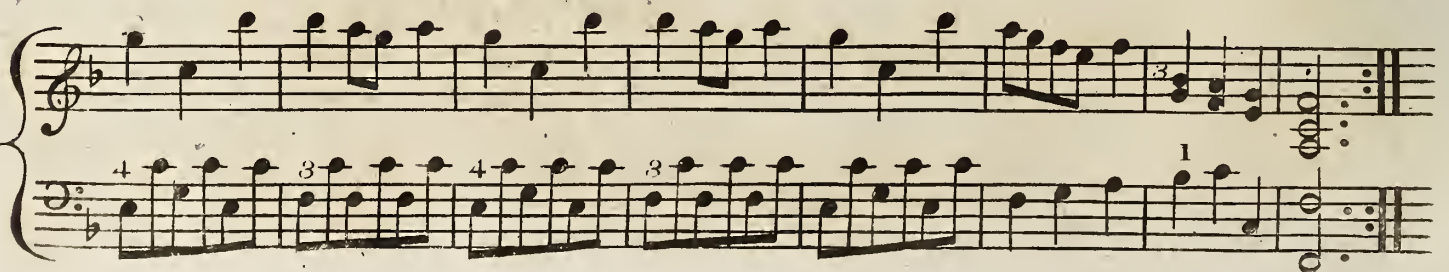
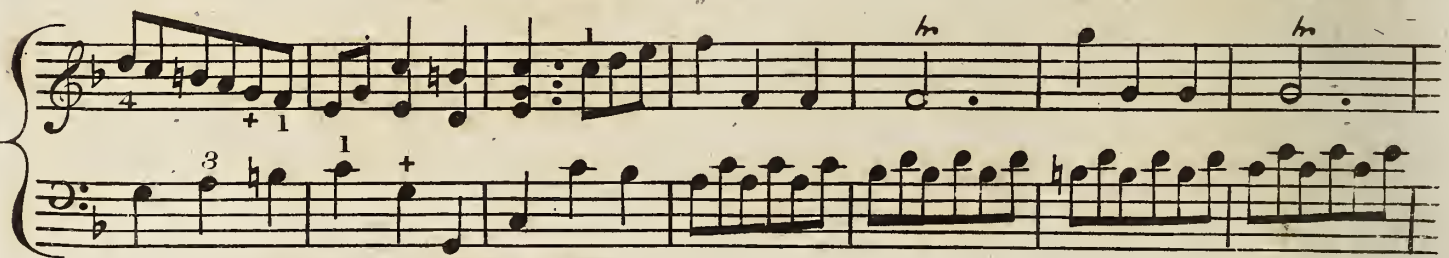
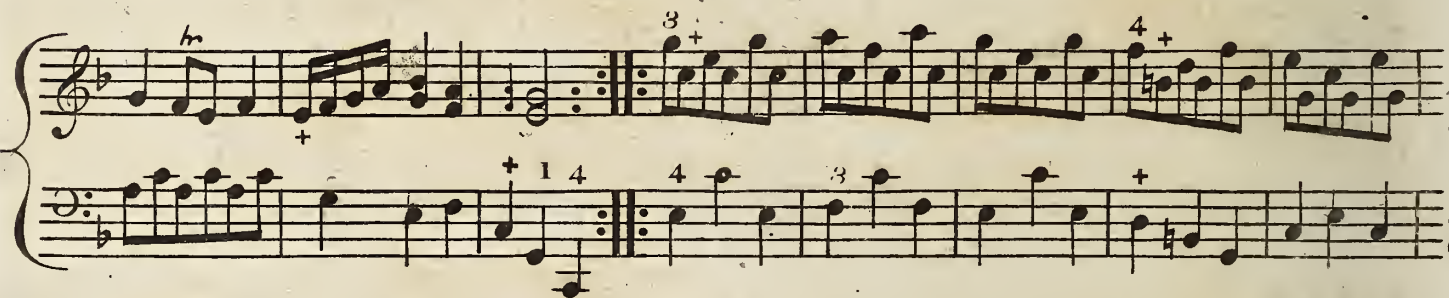
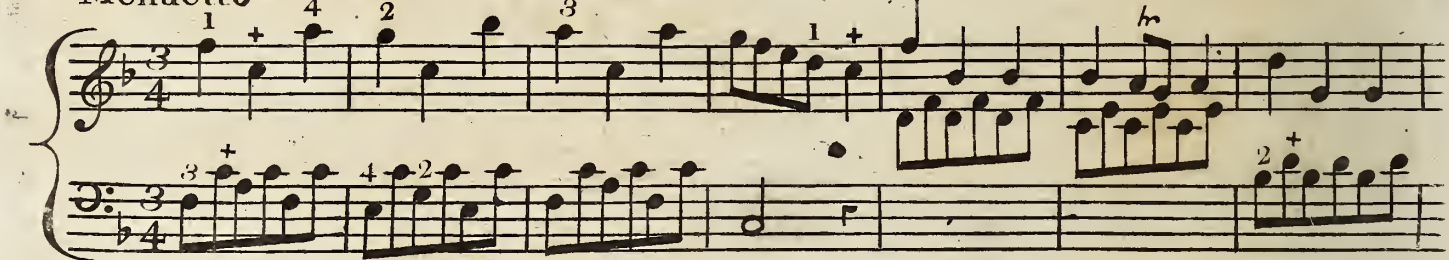
Fingering in the Key of F. Thumb on F &amp; C.



## Modulation of the Octave in F.



## Menuetto



## Minore

First system of the Minore section. The treble staff is in 3/4 time and contains a melodic line with a triplet of eighth notes and a fermata. The bass staff is in 3/4 time and contains a harmonic accompaniment with a triplet of eighth notes. The key signature has two flats (B-flat and E-flat).

## Trio

Men<sup>o</sup> D.C.

Second system of the Trio section. The treble staff continues the melodic line with a fermata. The bass staff continues the harmonic accompaniment. The key signature has two flats.

## Allegro

Third system of the Trio section, marked Allegro. The treble staff features a more active melodic line with a fermata. The bass staff provides a rhythmic accompaniment with a triplet of eighth notes. The key signature has two flats.

Fourth system of the Trio section. The treble staff continues the melodic line with a fermata. The bass staff continues the rhythmic accompaniment. The key signature has two flats.

Fifth system of the Trio section. The treble staff continues the melodic line with a fermata. The bass staff continues the rhythmic accompaniment. The key signature has two flats.

Sixth system of the Trio section. The treble staff continues the melodic line with a fermata. The bass staff continues the rhythmic accompaniment. The key signature has two flats.

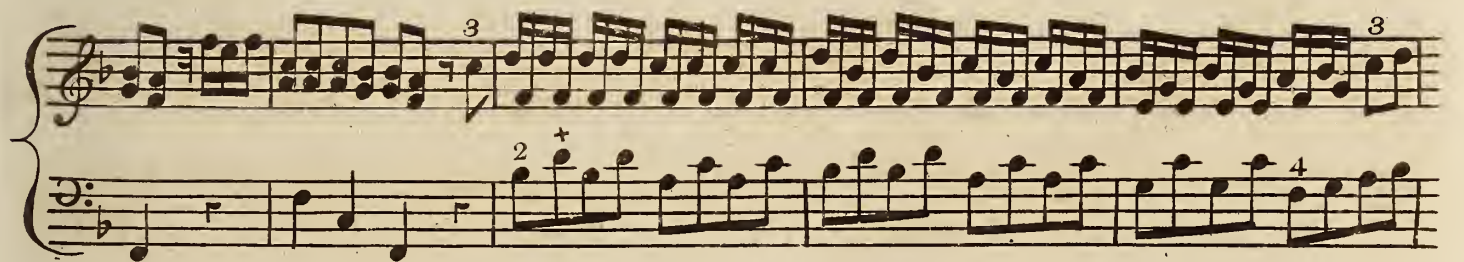
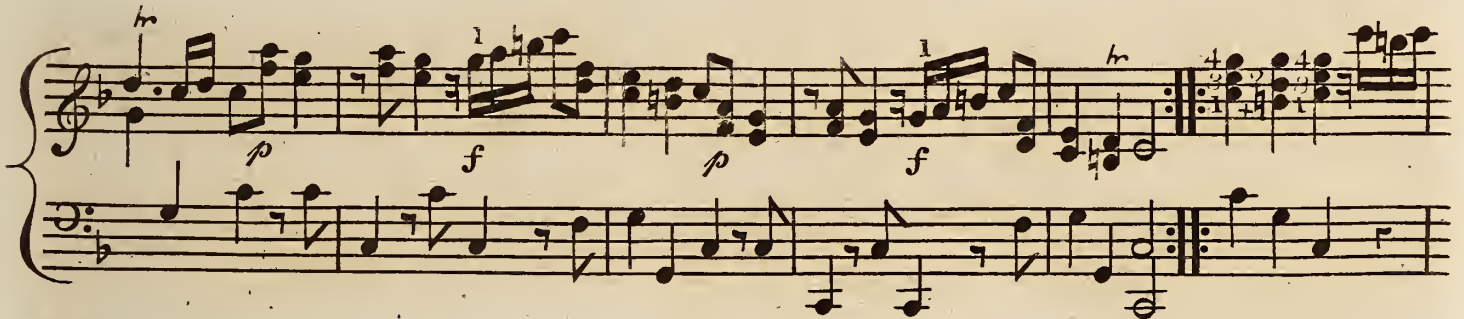
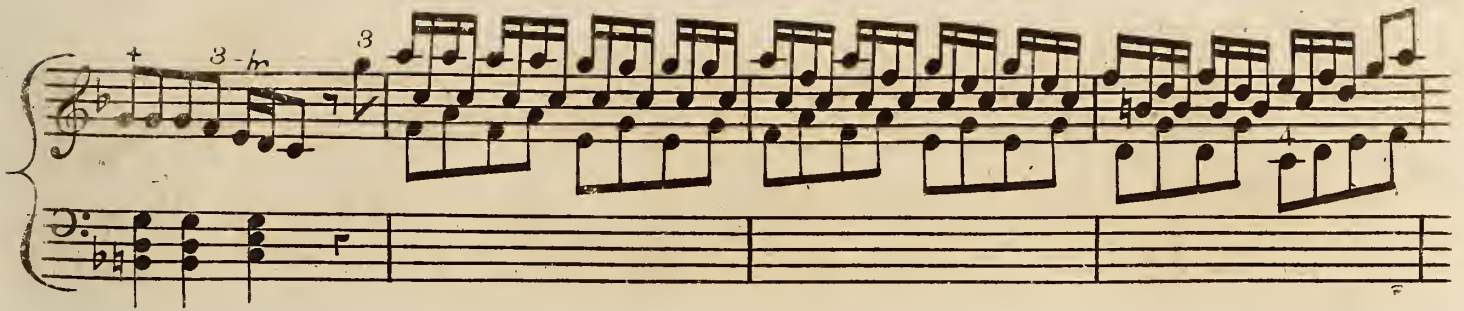


*Largo*

*Allegro*

The musical score consists of six systems of grand staves (treble and bass clef). The first system is marked *Largo* and the last system is marked *Allegro*. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* and *f*. The first system has a 3/8 time signature. The last system has a 4/4 time signature. The score is written in a key with one flat (B-flat).







AIR  
Allegro

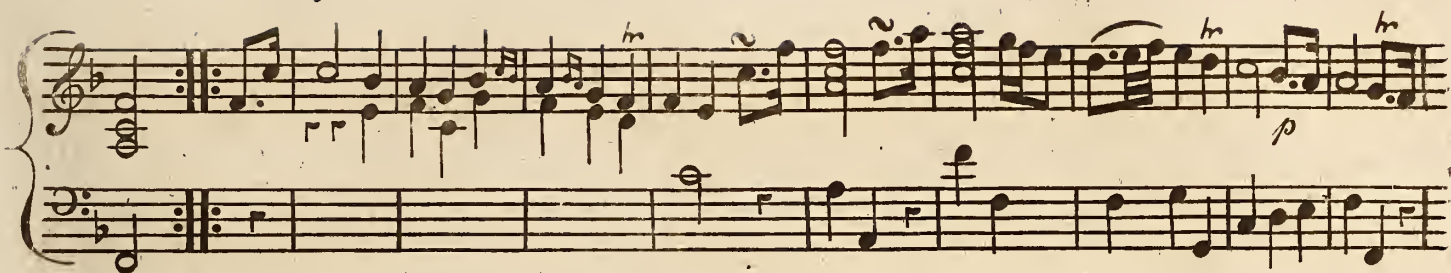
The 'AIR Allegro' section consists of five systems of piano accompaniment. Each system is written for piano in 3/4 time, with a key signature of one flat (B-flat). The notation includes various musical elements such as triplets, slurs, and dynamic markings like 'h' (forte) and '+'. The first system begins with a treble clef and a 3/4 time signature. The second system features a repeat sign. The third system includes a '2' marking above the first measure. The fourth system includes a '3' marking above the first measure. The fifth system includes a '3' marking above the first measure. The section concludes with a double bar line.

Largo  
Affettuoso

ARNE

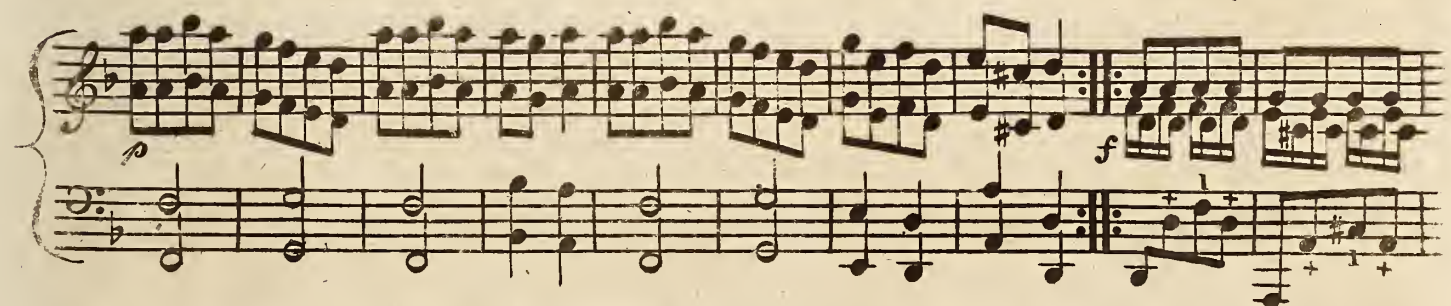
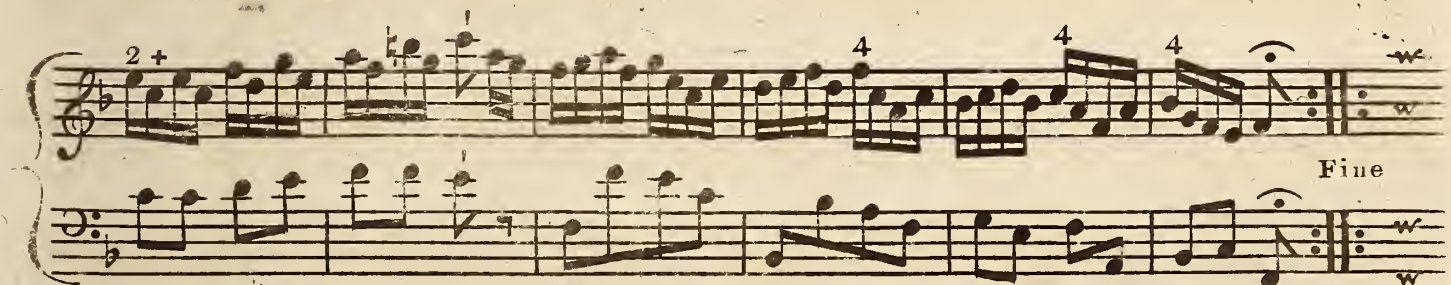
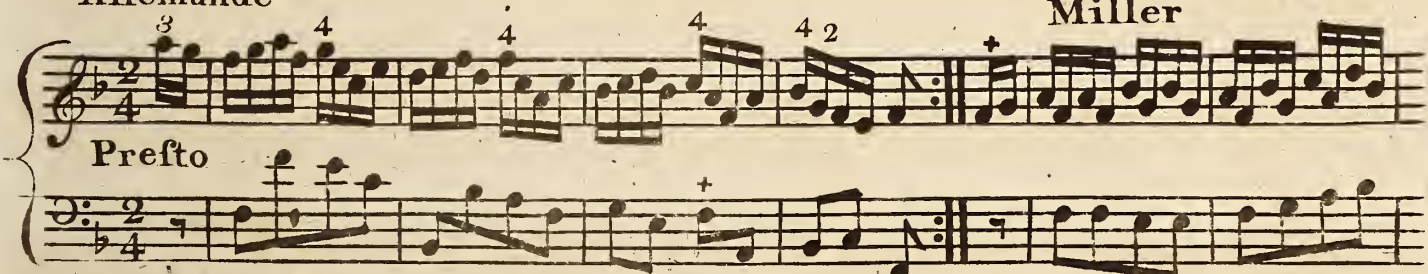
The 'Largo Affettuoso' section consists of one system of piano accompaniment. It is written for piano in 3/4 time, with a key signature of one flat (B-flat). The notation includes various musical elements such as slurs, dynamic markings like 'h' (forte), and a '3' marking above the first measure. The section concludes with a double bar line.





## Allemande

Miller





## Menuetto

Bach

For

Expression

The musical score is for a Minuet in G major by Johann Sebastian Bach, originally from the Notebook for Anna Bach. It is in 3/4 time and consists of 16 measures. The score is written for piano and includes various dynamics and articulations. The first system (measures 1-4) starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure has a forte (f) dynamic. The second system (measures 5-8) has a mezzo-forte (mf) dynamic. The third system (measures 9-12) has a piano (p) dynamic. The fourth system (measures 13-16) has a mezzo-forte (mf) dynamic. The score includes various articulations such as slurs, accents, and staccato marks. The piece ends with a repeat sign and a double bar line.

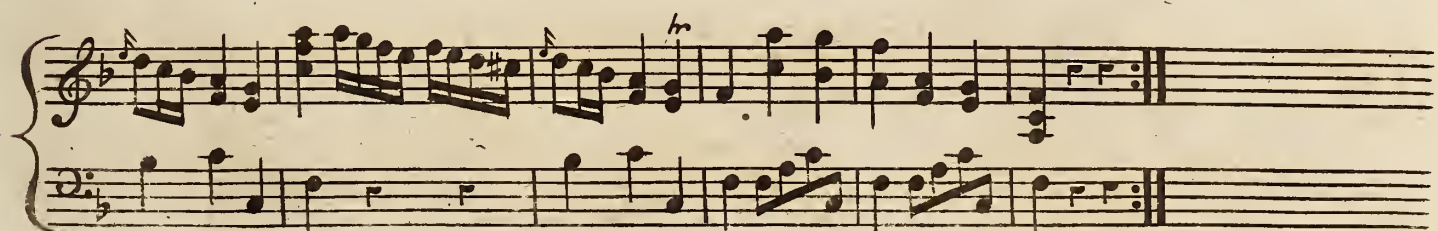
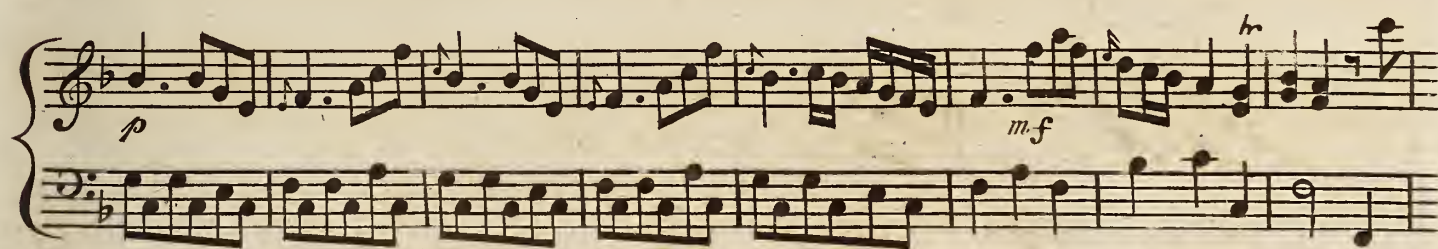
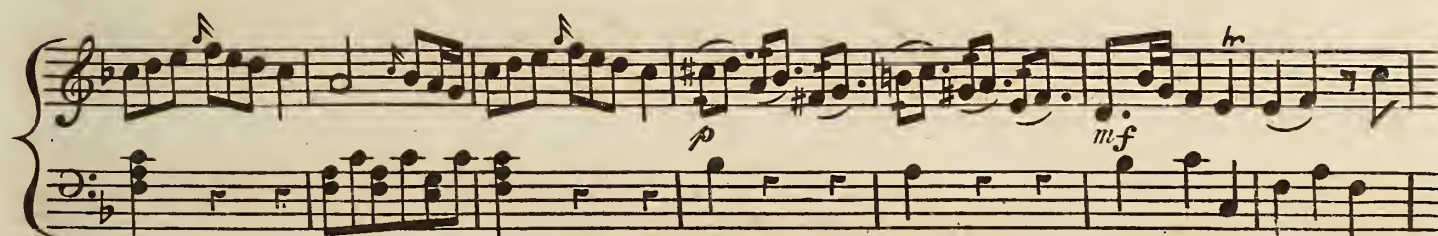
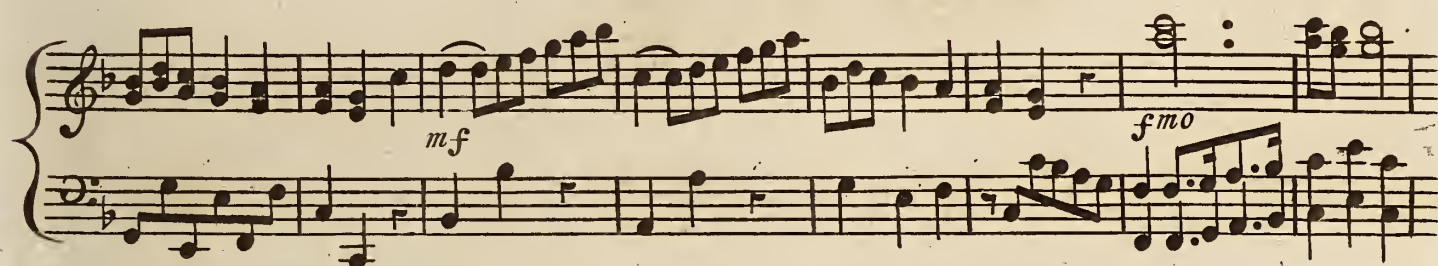
Measures 1-4: *f* *p* *mf* *p* *mf*

Measures 5-8: *fmo* *p* *f* *p*

Measures 9-12: *f* *p* *mf* *p*

Measures 13-16: *mf* *f* *mf* *f*

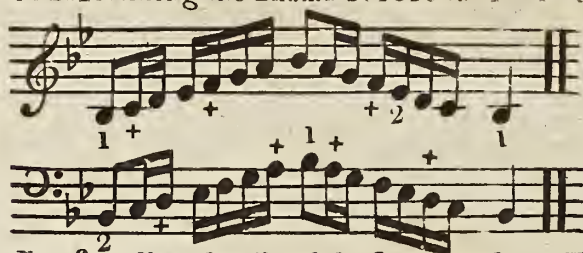




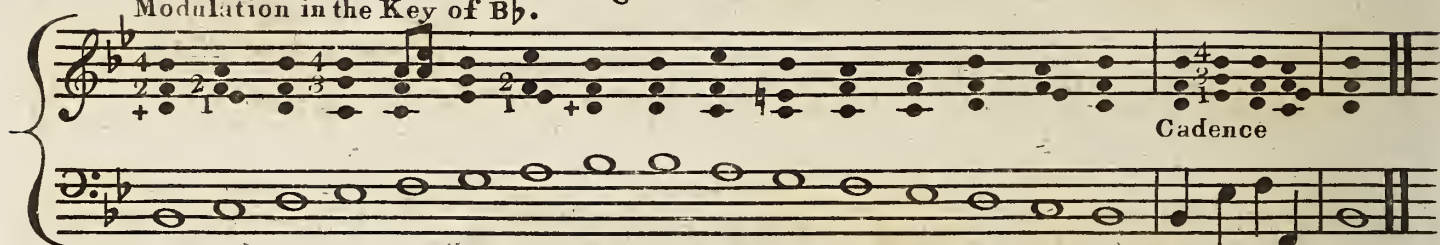


Key of B $\flat$ , with a Major or Sharp Third.

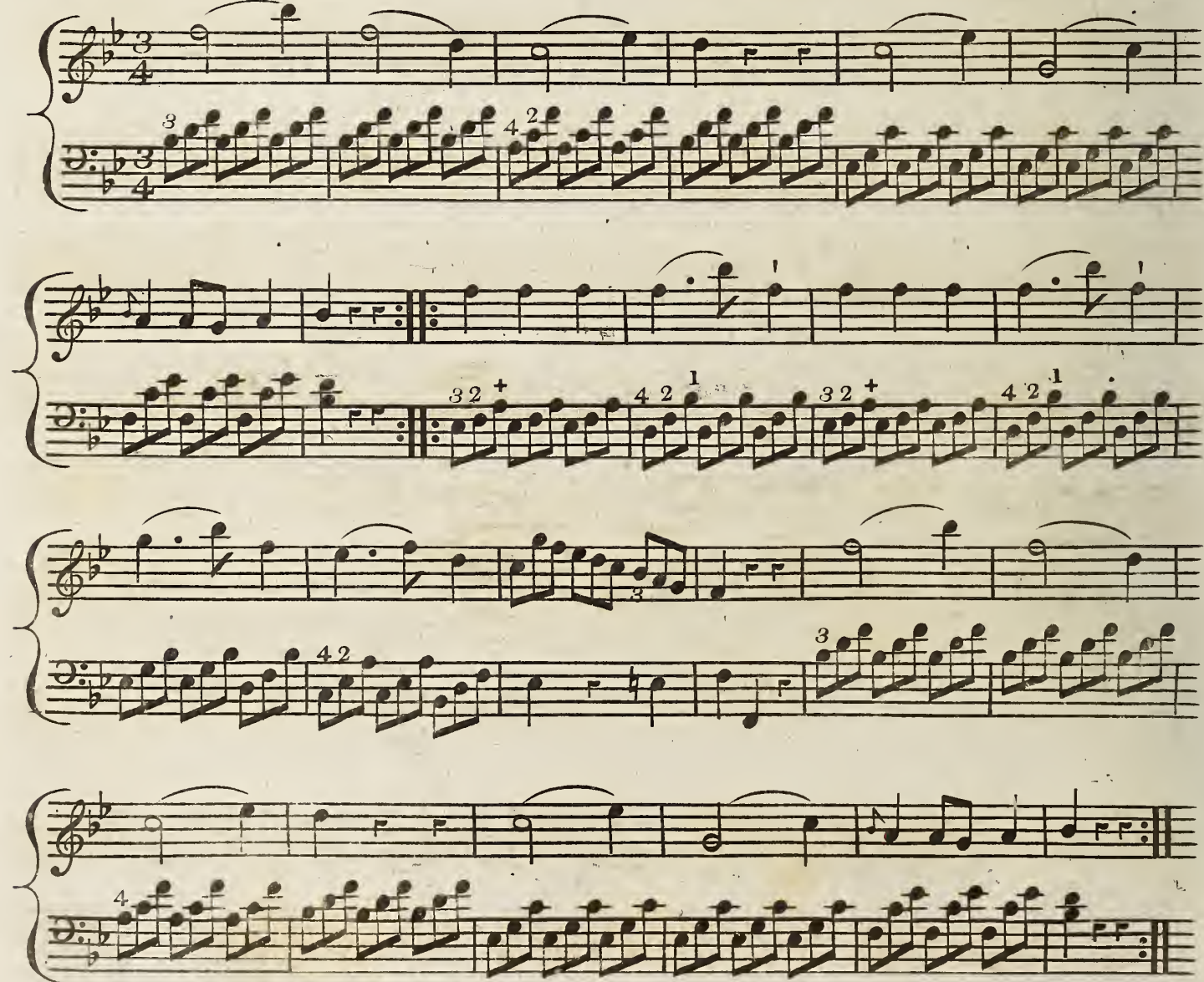
In ascending the Thumb after the fourth Keys,  
in descending the Thumb before the first Keys.

Fingering in the Key of B $\flat$ 

In ascending the Thumb before the short Keys,  
in descending the Thumb after the short Keys.

Modulation in the Key of B $\flat$ .

## Arietta, VANHALL





## AIR with Variations

Vanhall 61

This musical score is for a piece titled "AIR with Variations" by Vanhall 61. It is written for a piano and violin. The score is in 2/4 time and B-flat major. It consists of eight systems of music, each with a piano part (bottom staff) and a violin part (top staff). The first system is the main "AIR". The subsequent systems are variations. The variations include: Variation 1 (second system), Variation 2 (third system), Variation 3 (fourth system), Variation 4 (fifth system), Variation 5 (sixth system), Variation 6 (seventh system), and Variation 7 (eighth system). The variations are marked with numbers 1 through 7. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features a steady bass line, while the violin part has more melodic and technically demanding passages, including triplets and sixteenth notes.



## Cocchi

## Adagio Grazioso

Handwritten musical score for the piece "Adagio Grazioso" by Cocchi. The score is written for piano on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked "Adagio Grazioso". The score consists of four systems of music. The first system shows the beginning of the piece with a treble staff featuring triplets and a bass staff with a steady eighth-note accompaniment. The second system continues the melody with more triplets and a bass staff with a similar accompaniment. The third system features a more complex treble staff with triplets and a bass staff with a more active accompaniment. The fourth system concludes the piece with a final cadence in both staves.

## Giga, AVISON

## Moderato

Handwritten musical score for the piece "Giga" by AVISON. The score is written for piano on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked "Moderato". The score consists of two systems of music. The first system shows the beginning of the piece with a treble staff featuring a melody with eighth notes and a bass staff with a steady eighth-note accompaniment. The second system continues the melody with more eighth notes and a bass staff with a similar accompaniment. The piece concludes with a final cadence in both staves.



First system of musical notation. The treble staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and returns to forte (*f*). The bass staff provides harmonic support. Fingerings are indicated by numbers 1 through 4. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The treble staff features a triplet of eighth notes marked with an *h* (accidental). The bass staff continues the harmonic accompaniment. Fingerings 1 and 2 are shown.

Third system of musical notation. The treble staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The bass staff has a whole rest in the first measure. The system concludes with a double bar line and repeat dots.

## Menuetto

Fourth system of musical notation, labeled "Menuetto". The treble staff is marked with a 3/4 time signature and a 4/4 time signature. It features a triplet of eighth notes and a triplet of sixteenth notes. The bass staff is marked with a 3/4 time signature and a 4/4 time signature. The word "Cantabile" is written below the treble staff.

Fifth system of musical notation. The treble staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The bass staff continues the accompaniment. The system ends with a double bar line and repeat dots.

Sixth system of musical notation. The treble staff features a triplet of eighth notes and a triplet of sixteenth notes. The bass staff continues the accompaniment. The system ends with a double bar line and repeat dots.



Key of E $\flat$ , with a Major or sharp Third.

In ascending the Thumb after the short Keys,  
in descending the Thumb before the short Keys.

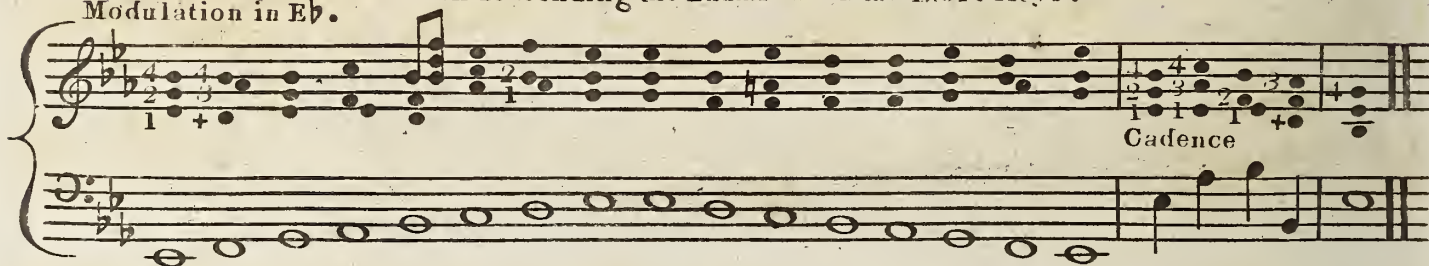


Fingering in the Key of E $\flat$ .

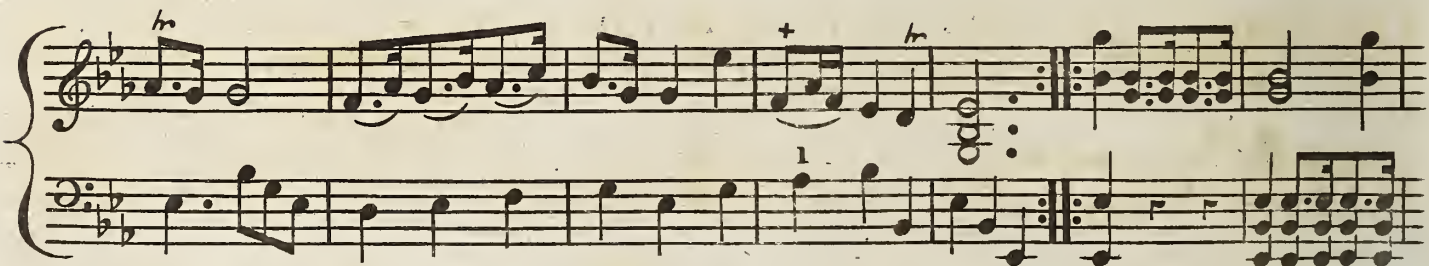
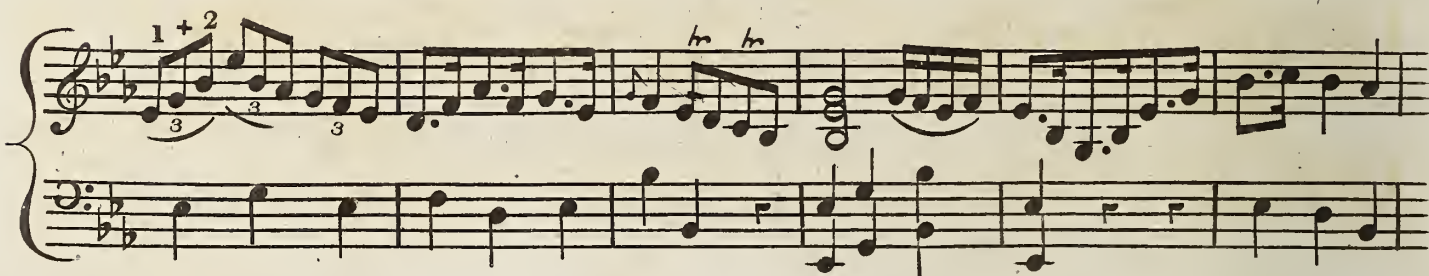
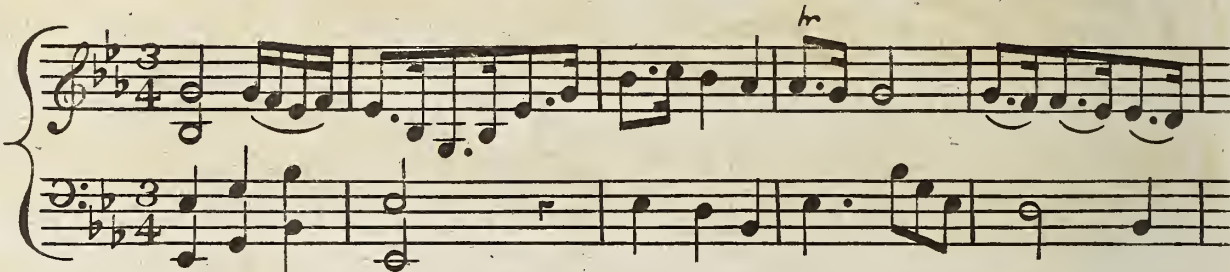


In ascending the Thumb before the short Keys,  
in descending the Thumb after the short Keys.

Modulation in E $\flat$ .



## Menuetto



**VANHALL**  
**Arietta, Allegro**

The musical score is written for piano and violin. The piano part is in the right hand, and the violin part is in the left hand. The key signature is B-flat major (two flats). The time signature is 3/4. The score consists of six systems of music. The first system includes fingerings (1, 2) and a forte (f) dynamic marking. The second system includes a repeat sign. The third system includes fingerings (1, 2, 3) and a forte (f) dynamic marking. The fourth system includes fingerings (1, 2, 3) and a forte (f) dynamic marking. The fifth system includes fingerings (1, 2, 3, 4) and a dim. (diminuendo) dynamic marking. The sixth system includes fingerings (1, 2, 3) and a forte (f) dynamic marking. The score concludes with a double bar line.



## EDELMAUNN

## Allemande

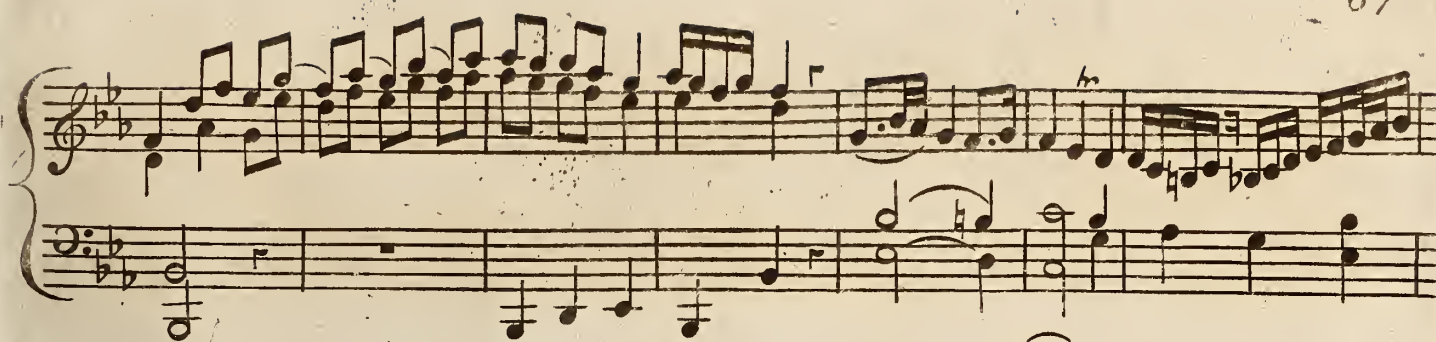
Musical score for Edelmann's Allemande, measures 1-8. The piece is in 2/4 time, key of B-flat major. The first system shows the beginning of the piece. The second system includes the word "Fine" above the treble staff. The third system features a triplet in the treble staff. The fourth system ends with a double bar line and the instruction "D.C." (Da Capo) below the bass staff. The measure number "8" is printed below the bass staff.

## Schobert

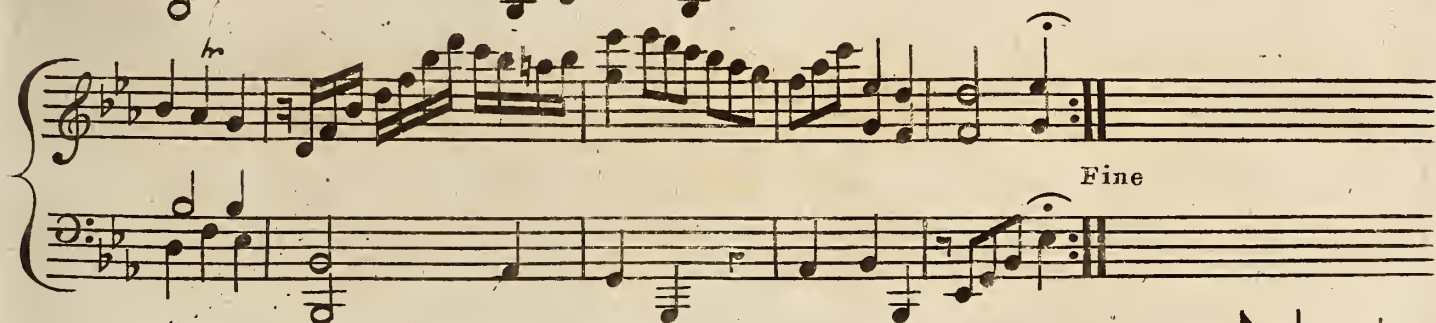
## Tempo di Menuetto

Musical score for Schobert's Tempo di Menuetto, measures 1-8. The piece is in 3/4 time, key of B-flat major. The first system shows the beginning of the piece. The second system includes the word "Fine" above the treble staff. The third system features a triplet in the treble staff. The fourth system ends with a double bar line and the instruction "D.C." (Da Capo) below the bass staff. The measure number "8" is printed below the bass staff.

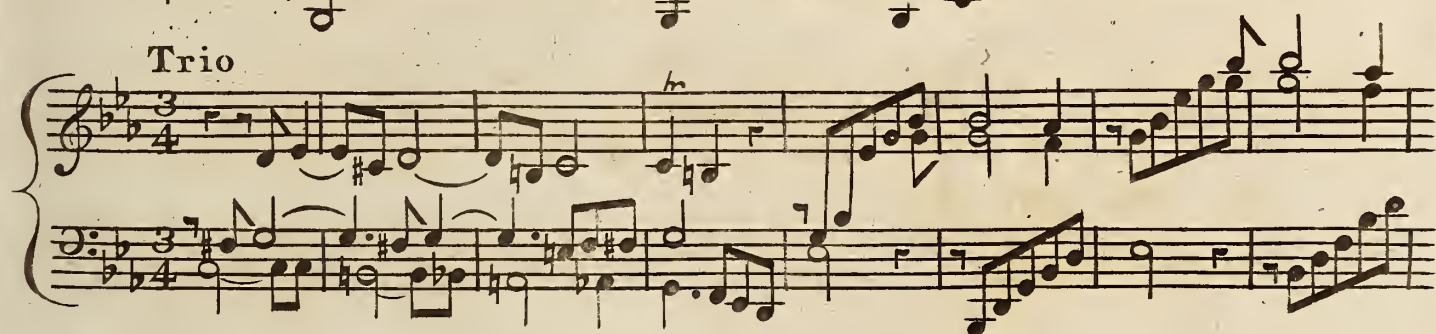




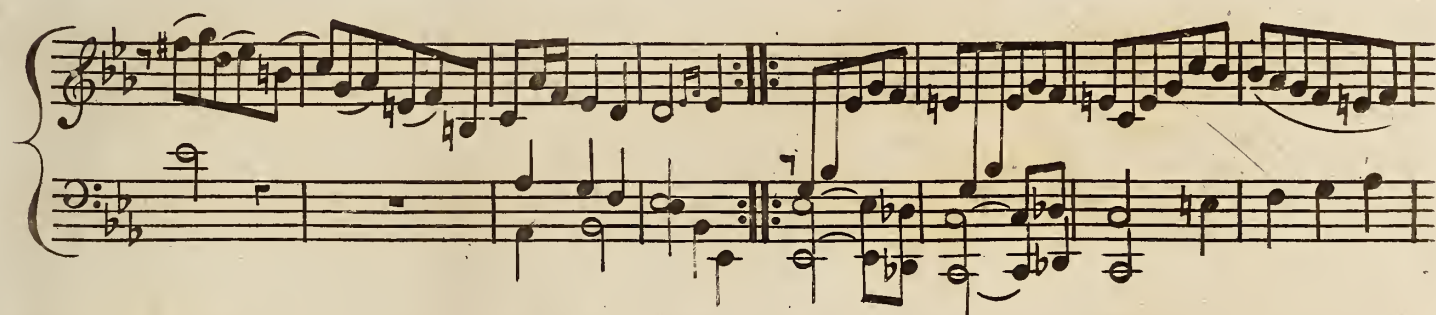
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex, fast-moving melody in the treble clef, primarily composed of eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with longer note values and rests.



The second system continues the musical piece. It features a similar melodic style in the treble clef. The system concludes with a double bar line and the word "Fine" written above the staff.



The third system is marked with the word "Trio" above the treble clef. The time signature changes to 3/4. The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment includes some triplet markings.



The fourth system of musical notation shows the continuation of the Trio section. The treble clef melody is active, while the bass clef accompaniment features a steady rhythmic pattern with some rests.



The fifth system continues the Trio section. The treble clef melody remains fast and rhythmic. The bass clef accompaniment provides a solid harmonic foundation.



The sixth and final system of musical notation on this page. It concludes the Trio section with a double bar line. The word "Men<sup>o</sup>. D. C." is written below the staff, indicating a first ending or repeat.



## Composed by the King of Prussia

**Allegro**

The musical score is written for piano and is organized into six systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro'. The notation includes various note values, rests, and dynamic markings. Handwritten annotations 'R' and 'L' are placed above specific notes in several systems, possibly indicating right and left hand parts. The piece ends with a double bar line.

Air by M<sup>r</sup> Handel in BereuiceAffettuoso  
Andante