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A New and Complete Tutor; for the VIOLONCELLO.

Wherein the present much improved method of Fingering is clearly & fully explained, shewing by Sections of the fingerboard, the various modes of fingering in different Keys, as used by the most-

EMINENT MASTERS:

To which is annexed for the Improvement & Practice of the Student,
A Selection of admired Italian, French, English, Scotch, & Irish Tunes.

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A Drawing of the New Invented Patent Fingerboard. Pr. 3^o

London, Printed & Sold by Preston & Son at their Wholesale Warehouses
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Where may be had New Editions of Instructions for every Instrument.



Rules for Playing the VIOLONCELLO.

AS Time is indispensably necessary to all Students in Music, it is proper in the first place to illustrate the different Marks and Characters by which it is expressed,

On Time.

There are two sorts of Time, viz. Common & Triple. Common Time consists, in general, of one Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers.

Semibreve	Minims	Crotchets	Quavers	Semiquavers	Demisemiquavers
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One Semibreve  is equal to

Two  :  Minims, or

Four  :  Crotchets, or

Eight  :  Quavers, or

Sixteen  :  Semiquavers, or

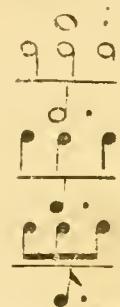
Thirty-two  :  Demisemiquavers.

Mood of Common Time  which denotes there being four Crotchets in a Bar. When struck thro' this.
 it signifys that the Movement is to be played a little faster than usual.

Semibreve or Bar	Minim or $\frac{1}{2}$ Bar	Crotchet	Quaver	Semiquaver	Demisemiquaver
					
Bar Rest	Half Bar D ^o	Crotchet	Quaver	Semiquaver	Demisemiquaver

Triple Time

Is known by the following Characters, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$. The first two of which are generally called Minuet Time; the first contains three Crotchets, and the second three Quavers in a Bar; they are played in the same Manner, only the three Quavers are generally played a little faster than when 'tis wrote with three Crotchets. The $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$, are generally called Jig-Time, and played more quick and sprightly. Observe that a Dott added to any Note makes it half as long again as it would otherwise be.



On the Position and manner of holding the Instrument.

The lower part of the Body is to be held between the calves of the Legs, the Edge of the back Part on the left Leg, and the Edge of the Belly on that of the right, which will bring it to a convenient Position for Bowing.

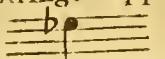


On holding the Bow.

It is to be held with the Thumb and fore-finger about an Inch and half from the Nut, supported by the other fingers spread a little Distance from each other — then drawn smooth and levell across the strings singly about two Inches from the Bridge — it will be proper to get a clear & tooth Tone in this Manner before you attempt to put the Fingers on.

On Flats, Sharps and Naturals.

A Flat \flat , a Sharp \sharp , and a Natural \natural .

A flat takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G  in which Case you lengthen by adding the flat you remove the Finger one line nearer the Nut  in which Case you lengthen the String so much .

The contrary is the case when a Sharp is placed, you then shorten your string in Proportion, and by that Means make the Tone more acute. 

The Natural is to bring the Note to its original, or natural State. 

A repeat is marked thus : **S**; or thus  and signifies that such a part of the Piece is to be played twice.

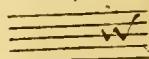
Bars

A Double Bar



A Double Bar with a Repeat, thus



A Direct to signify what Note is to be play'd at the begining of the following Line is marked thus 

A Snake marked thus



to be played thus



A returned
Shake



A Beat

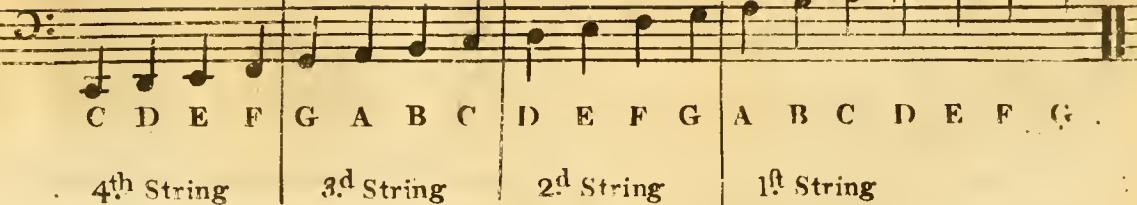


Apogia-
tura



The Learner being acquainted with Time and the various Characters which occur in Music, with their use, will be enabled to get together the names of the notes in the gamut which is here subjoined.

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

The Gamut 

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

4th String 3^d String 2^d String 1st String

N.B. The Figures over the Notes denote Fingers to be used. 0 is the Thumb.

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

There are four Notes appertaining to the fourth string, Viz. double C, D, E and F; Double C, or the lowest Note, is open; double D must be stopted with the first finger, about three Inches from the Nut; double E with the third finger, nearly the same distance from the first; double F with the fourth finger, about an Inch and quarter from the Second. — The third string hath also four notes, G, A, B & C: G is played open, A is stopted with the first finger, B with the third, and C with the fourth finger, at the same distances as on the fourth string. — The second string has four Notes, D, E, F and G. D is played open, E is stopted with the first finger, about three Inches from the Nut; F with the second finger, about an Inch and half from the first; G with the fourth about two Inches and quarter from the second. — The first string has seven notes, Viz. A, B, C, D, E, F and G. A is played open; B with the first finger; C with the second; D with the fourth; E by shifting the hand, and placing the first finger about two Inches from the latter; F with the second finger, about an Inch and quarter from the first; and G with the fourth, about an Inch and three quarters from the second.

By attending to these directions, and with the assistance of the Scales which will be found very serviceable, the Learner will soon attain to Stoping the Notes in Tune.

It is to be observed the method of fingering varies as the Key changes. Scales therefore, of the keys most in use follow. The Student should not untill throughly grounded in one Key, proceed to another.

Of Cliffs.

The Bass Cliff distinguish'd thus ♭ or ♯ is mostly used for this Instrument; but there are two others, viz. the Tenor and Counter-Tenor, which being useful, we shall here explain. The Tenor transposes the Notes a fifth higher, the Counter Tenor a seventh; they are scarcely ever used in the fourth string.

Tenor



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

Counter Tenor



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

Of Keys.

By a Key is meant the fundamental Note of any Air, &c. and on which the Tune always ends. Flats, and Sharps, which have been already explained, when set at the beginning of a Tune or Lesson affect every note on that line or space throughout the whole, unless contradicted by a Natural.

Flat Keys.

G A bB B C D E F #F

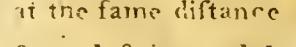
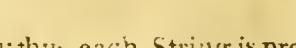
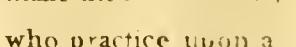
Sharp Keys.

G A bB B C D bE E F

Of Graces.

Graces are Notes added to those set in the time, in Order to make the melody more smooth and pleasing to the ear. They may properly be called the ornament of Music, adding greatly to its Beauty. The Chief of these is the Shake, marked thus, *h* and is made from the Note or half note above; see Example, Page 4. Care, however, must be taken to suit each Grace to the length of the Note. If it is a Minim, to continue the Grace according to its proportion, if on a Crotchet half the length of the Minim, and but very little on a Quaver, as being but half the length of the Crotchet. The Apoggiatura is a kind of Stroke, sometimes from the sound above, and sometimes from that below and takes half the time of the Note it stands before. See Example Page 4.

Of Tuning the Violoncello.

The Distance taken upwards or downwards is a fifth each from the next string. Stopping any String one third Part from the Nut towards the Bridge will produce the fifth above, thus Stop the fourth String one third from the Nut, the tone will be  Repeat that at the same distance from the Nut on the third string, the Tone will be  Repeat the same on the second string and the Tone will be  Again devide each string into four parts as a second proof and stop on the first string at the fourth part from the Nut, and the Tone will be  Octave to the second String open. The same Distance from the nut on the second String will give  Octave to the third String open; the same repeated on the third String will produce  Octave to the fourth String open; thus each String is pro

ved both by Unison and Octave; but to do this exactly a small Piece of Wood should be put under the Finger to prevent the String being forced out of a straight Line. After a little Practice this Trouble will be unneccesary as the Ear will soon be accustomed to the Distances. Care must be taken not to make the 5^{ths} too sharp should they be something flat the injury will be of little Moment. But those Persons who practice upon a Patent Finger-board have nothing further to do than to set down a finger on the eleventh Bar to prove their Fifth, and upon the eighth bar to prove their Octaves.

Scale 1. C major

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N.B. The Figures under each Note signifys the Finger it is to be played with.

Scale 2. G major

Scale 2. G major

Scale 3. D major

Diagram illustrating the D major scale on a guitar neck. The neck shows 20 frets, with the 12th fret being the octave. The scale is played from the 1st to the 19th fret.

Fretboard Frets:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d

Scale Fret Positions:

1st fret: 1 (g), 2 (a), 3 (b), 4 (c), 5 (d), 6 (e), 7 (f), 8 (g), 9 (a), 10 (b), 11 (c), 12 (d), 13 (e), 14 (f), 15 (g), 16 (a), 17 (b), 18 (c), 19 (d)

Scale Notes:

1st string: 1 (g), 2 (a), 3 (b), 4 (c), 5 (d), 6 (e), 7 (f), 8 (g), 9 (a), 10 (b), 11 (c), 12 (d), 13 (e), 14 (f), 15 (g), 16 (a), 17 (b), 18 (c), 19 (d)

Scale Fingerings:

1st string: 1 (g), 2 (a), 3 (b), 4 (c), 5 (d), 6 (e), 7 (f), 8 (g), 9 (a), 10 (b), 11 (c), 12 (d), 13 (e), 14 (f), 15 (g), 16 (a), 17 (b), 18 (c), 19 (d)

Scale 4. A major

Diagram illustrating the A major scale on a guitar neck. The neck shows 20 frets, with the 12th fret being the octave. The scale is played from the 1st to the 19th fret.

Fretboard Frets:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e

Scale Fret Positions:

1st string: 1 (a), 2 (b), 3 (c), 4 (d), 5 (e), 6 (f), 7 (g), 8 (a), 9 (b), 10 (c), 11 (d), 12 (e), 13 (f), 14 (g), 15 (a), 16 (b), 17 (c), 18 (d), 19 (e)

Scale Notes:

1st string: 1 (a), 2 (b), 3 (c), 4 (d), 5 (e), 6 (f), 7 (g), 8 (a), 9 (b), 10 (c), 11 (d), 12 (e), 13 (f), 14 (g), 15 (a), 16 (b), 17 (c), 18 (d), 19 (e)

Scale Fingerings:

1st string: 1 (a), 2 (b), 3 (c), 4 (d), 5 (e), 6 (f), 7 (g), 8 (a), 9 (b), 10 (c), 11 (d), 12 (e), 13 (f), 14 (g), 15 (a), 16 (b), 17 (c), 18 (d), 19 (e)

Scale 5. E major

Sheet music for Scale 5. E major:

Key signature: E major (no sharps or flats)

Scale notes: E, F#, G, A, B, C#, D#

Fretboard diagram:

a		b	c#	d#	e	f#	g#	a														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19				
A#	B	C	D	E	F	G#	A#	B#	C#	D#	E#	F#	G#									

Scale 6. F major

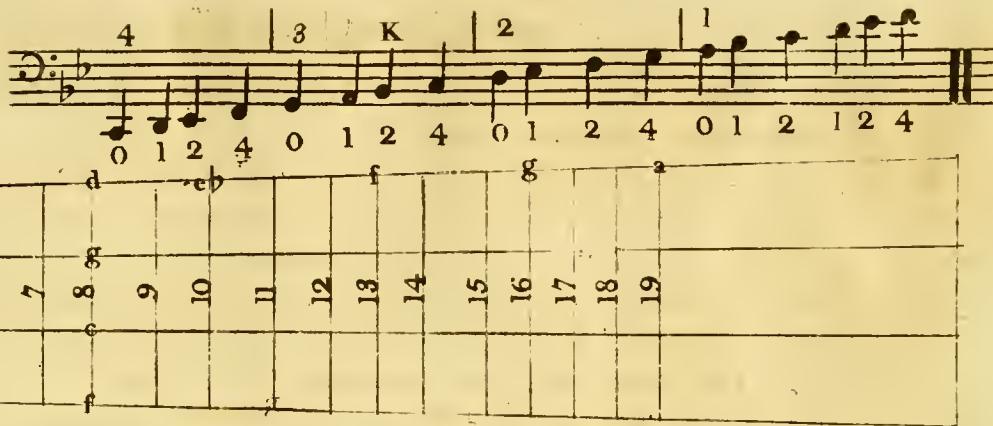
Sheet music for Scale 6. F major:

Key signature: F major (no sharps or flats)

Scale notes: F, G, A, B, C, D, E

Fretboard diagram:

a	b	c	d	e	f	g	a															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19				
A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	

Scale 7. B \flat majorScale 8. E \flat major

These Scales are drawn to show nearly the Distances on the Fingerboard; but those who wish to approximate very near to true Distances will find great advantage by attending to the Patent finger-boards for Violoncellos, which are explained in the next Pages.

Of the Patent Finger-board.

Taken with Permission from Mr Charles Clagget's Improvements on the Violoncello by means of a divided Fingerboard and moveable nuts.

Too much cannot be said in Praise of this incomparable Instrument; treated only as the bass in concert, it is invaluable, it is noble, expressive and powerfull; take it in a more enlarged point of view and place it in the hand of a great Master, its compass is almost unbounded, and for much above three Octaves the tones are delightfull; to this may be added its Harmonic Tones, which are pleasing and Curious, and produce effects foreign to the Original Instrument, and of the flute quality; this Variety has its effect, and may be numbered amongst its Beauties. Take it in a middle state, and place it in the hands of an Amateur and it is still delightfull, and there are few fine Airs that will not appear on this Instrument to great Advantage.

These beauties are evident, but the difficulty of becoming perfect in as many Cliffs as are required on this Instrument, and also the habit of making good Fifths by using the Thumb as a Nut, being difficult and in truth seldom conquered, these brought the Patentee to a resolution of forming Fingerboards to divide each Octave into twenty parts with the greatest Accuracy,* and at the same time to place different Nuts, according to the various Cliffs in use, which may be brought on or discharged at the will of the performer in an instantaneous manner, by which means the Fifths will be always true, while the strings are properly sized and good, and the Characters always remain the same as in the bass scale. As many of these moveable Nuts may be applied as the Purchaser may require, this will take off more than four fifths of the trouble and Time necessary to play in all the Keys and Cliffs in use on the Violoncello; as these Assurances place the Violoncello in a new Point of view it was necessary to give a Section of the Fingerboard, as well as a Drawing of the Nuts or Arches for the different Cliffs.

* Twelve hundred parts to every Inch.

The following Scales contain the distances of the Steps in nine Sharp Keys, see Example 1. and one example of a flat Key, by which the rest may be formed: see Ex. 2. also an explanation of Modulating by sharpening the fourth; see Ex. 3. and by flattening the seventh; see Ex. 4. and the distances marked which will produce these effects on Patent Finger-boards. B \sharp and C \flat , also E \sharp and F \flat , are taken at the same time, as their differences are too small to admit of Division. It must be remembered that each Octave on these Finger-boards is divided into twenty Parts including the open string; see Ex. 5. a line is drawn on the Fingerboards to shew where the Octave is finished. The Contents of one String, by which the other three may easily be found; see a Chromatic Scale, Ex. 6. of the Contents of the 3^d string of a Violoncello, see the four Keys on the 3^d string. G with a sharp third, G sharp with a sharp third, A flat with a sharp third, and A with a sharp third; see Ex. 7. Rising by 5^{ths} you gain one sharp each remove — Rising by 4^{ths} you gain one Flat each remove; see Ex. 8. — Observe, taking the thirds below any sharp Keys you will perfect the flat Keys with the same Characters as you do the sharp Keys, see again Ex. 8.

Ex. 1.

15

0 1 2 3 4 5 6 7 8 9 10 11 12 3 4 5 6 7 8 9 10 11 1 2 3 4 5 6 7 8 9 10 11 12 3 4 5 6 7 8 9 10 11 12 3 4 5 6 7 8 9 10 11 12

16.

Ex. 2.

3 . . 6 . . 8 . . 0 . . 3 . . 6 . . 9 . . 0 . . 3 . . 5 . . 8 . . 0 . . 3 . . 6 . . 8 . . 11 . . 13 . . 16 . . 19

D with a D3

By sharpening his 4th the Learner passes into the 5th

C G of his Key. A D E

By flattening the 7th he passes into the fourth

C of his Key. Eb Ab

Ex. 3.

Ex. 4.

0 3 6 8 11 14 17 19

20th string

Ex. 7. The 20 divisions on the 3d string by which all the rest

3 6 8, 11 14 17 19 may be formed.

1 4 7 9 12 15 18

2 5 8 10 13 16 19

3 6 9 11 14 17

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Ex. 6.

Ex. 8. Rising by 5^{ths}

C G D A F

Sharp Keys

A E B F# C

Flat Keys

C F Bb Eb Ab

Sharp Keys

A D G C F

Flat Keys

As the Violoncello is played in various Cliffs, the Patentee has invented Machines or Bars to supply the place of additional Nuts on the right or Thumb-side of the Finger-board, which stand upright and are perfectly out of the way of the Hand, yet situated so conveniently that the Performer, as he advances up the Finger board, can drop them at Pleasure; and those who find the Changing of Cliffs attended with Difficulty can by dropping one of these Bars, without the smallest Inconvenience or Trouble, remain at such Position, or in such Cliff, as he requires, and the Hand in returning, removes the Bars which resume their former Places. By this means the Performer may take up all Cliffs with ease, and if it should be the Opinion of any Lover of Music, that the Counter Tenor being played on a Violoncello would render such Pieces more equal, by dropping the proper Bar, a good Performer on the Violoncello will play that part with ease: see Ex. 9. He may have also his Instrument furnished with any or all the following Cliffs: see Ex. 10. By which means his Characters for the open Strings will be as in Ex. 11, which will save very great trouble to those who are not perfectly acquainted with all the Cliffs in use.

Ex. 9. Ex. 10. Ex. 11. Ex. 12.

But the Patentee would always recommend as in Ex. 12.

How imperfect is Expression

A handwritten musical score for piano, consisting of six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 6/8 time (indicated by a '6'). The music is written in black ink on light-colored paper. The first four staves are grouped together by a brace and are labeled 'Allegretto' at the beginning. The fifth staff is labeled 'Madrigal' above the notes. The sixth staff is labeled 'Siciliana' above the notes. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. There are also several fermatas (dots over notes) and a double bar line with repeat dots at the end of the piece.

A handwritten musical score for two voices and piano. The score consists of eight staves. The top two staves are for the upper voice, the bottom two are for the lower voice, and the middle two are for the piano. The music is in common time. The first four staves are in G major, indicated by a key signature of one sharp. The fifth staff begins with a tempo marking "Largo" and a key signature of one flat. The sixth staff returns to a key signature of one sharp. The seventh staff begins with a key signature of one flat. The eighth staff returns to a key signature of one sharp. The vocal parts feature various note heads and stems, with some notes having horizontal dashes through them. The piano part includes sixteenth-note patterns and rests. The vocal parts have lyrics: "Lovely Nymph" in the fifth staff and "I" in the eighth staff.

Lovely Nymph

Largo

Air in the Deserter.

A handwritten musical score for two staves. The top staff is in common time and consists of six measures. The first measure starts with a bass note followed by six eighth-note pairs. The second measure starts with a bass note followed by six eighth-note pairs. The third measure starts with a bass note followed by six eighth-note pairs. The fourth measure starts with a bass note followed by six eighth-note pairs. The fifth measure starts with a bass note followed by six eighth-note pairs. The sixth measure starts with a bass note followed by six eighth-note pairs. The bottom staff is in common time and consists of six measures. The first measure starts with a bass note followed by six eighth-note pairs. The second measure starts with a bass note followed by six eighth-note pairs. The third measure starts with a bass note followed by six eighth-note pairs. The fourth measure starts with a bass note followed by six eighth-note pairs. The fifth measure starts with a bass note followed by six eighth-note pairs. The sixth measure starts with a bass note followed by six eighth-note pairs.

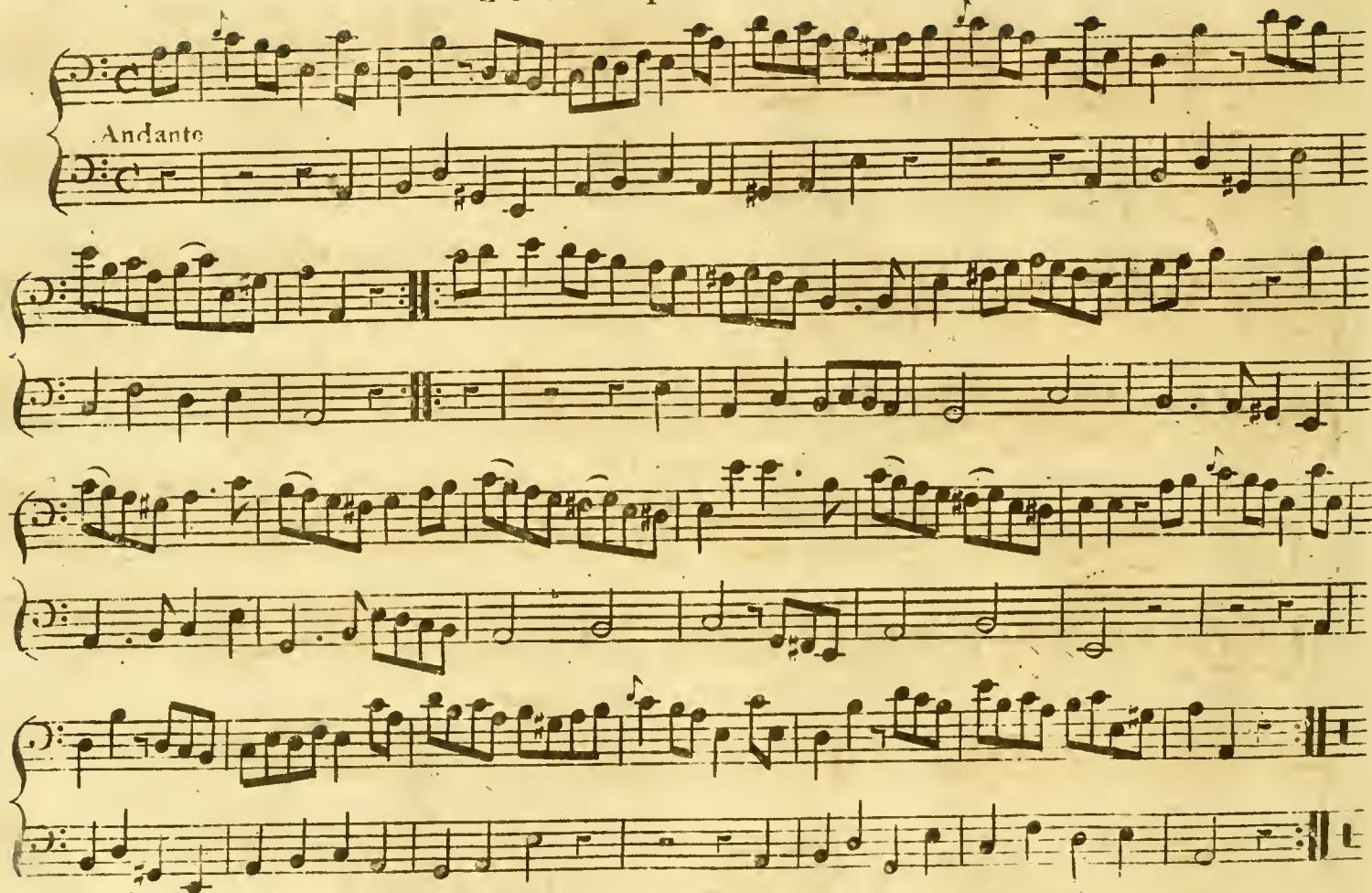
Adante Larghetto

The King's Minuet.

Come rouse Brother Sportsmen

Indante Spiritoso

Air in the Chaplet



Air

by W. Clagget

Vivace

Dans Votre Lit

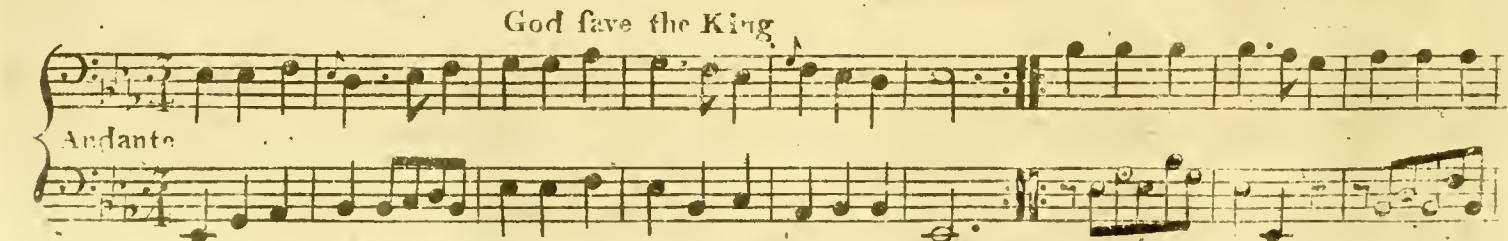
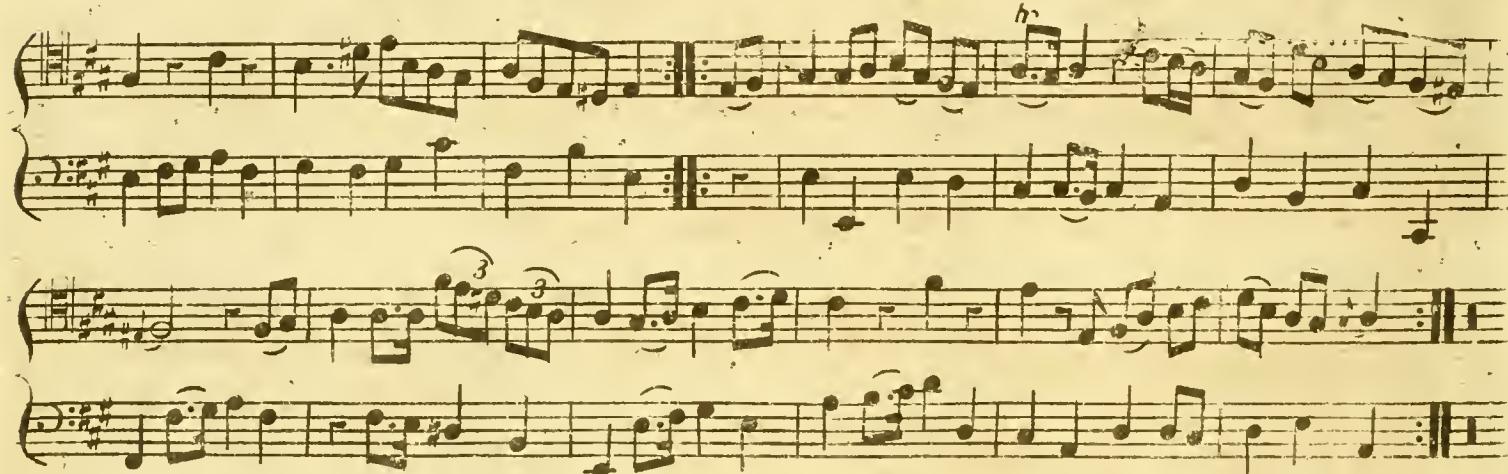
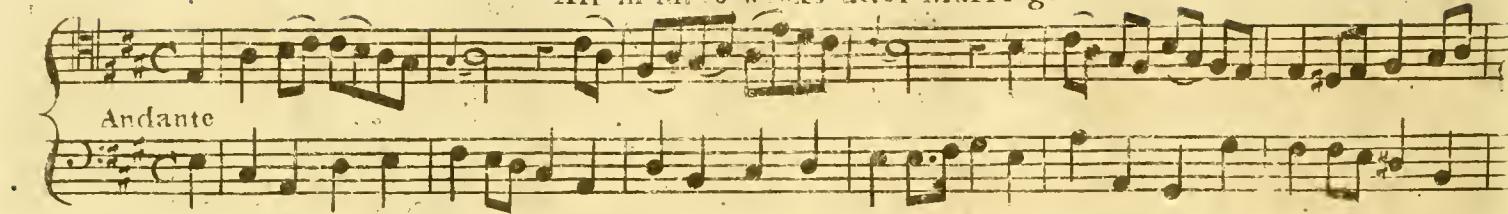
Andante Affetuoso.

Let gay ones and great

A handwritten musical score for two voices and piano. The score consists of eight staves. The top two staves are for the upper voice, the bottom two for the lower voice, and the middle two are for the piano. The music is in common time, with various key signatures (G major, A major, D major). The first section, labeled "Vivace", includes lyrics: "Let gay ones and great". The second section, labeled "Affetuoso", includes lyrics: "I've filled Flora's painted Bower, by C. Clagget". The score is written on aged paper.

A handwritten musical score for two staves. The top staff consists of three systems of music, each starting with a treble clef, a key signature of one sharp, and common time. The bottom staff also consists of three systems, starting with a bass clef, a key signature of one sharp, and common time. The music features various note heads, stems, and bar lines. In the middle section of the score, there is a vocal part indicated by the text "Alien a roon." above the bass staff. Below this vocal part, the bass staff has the instruction "Andante". The score is written on aged paper.

Air in three weeks after Marriage

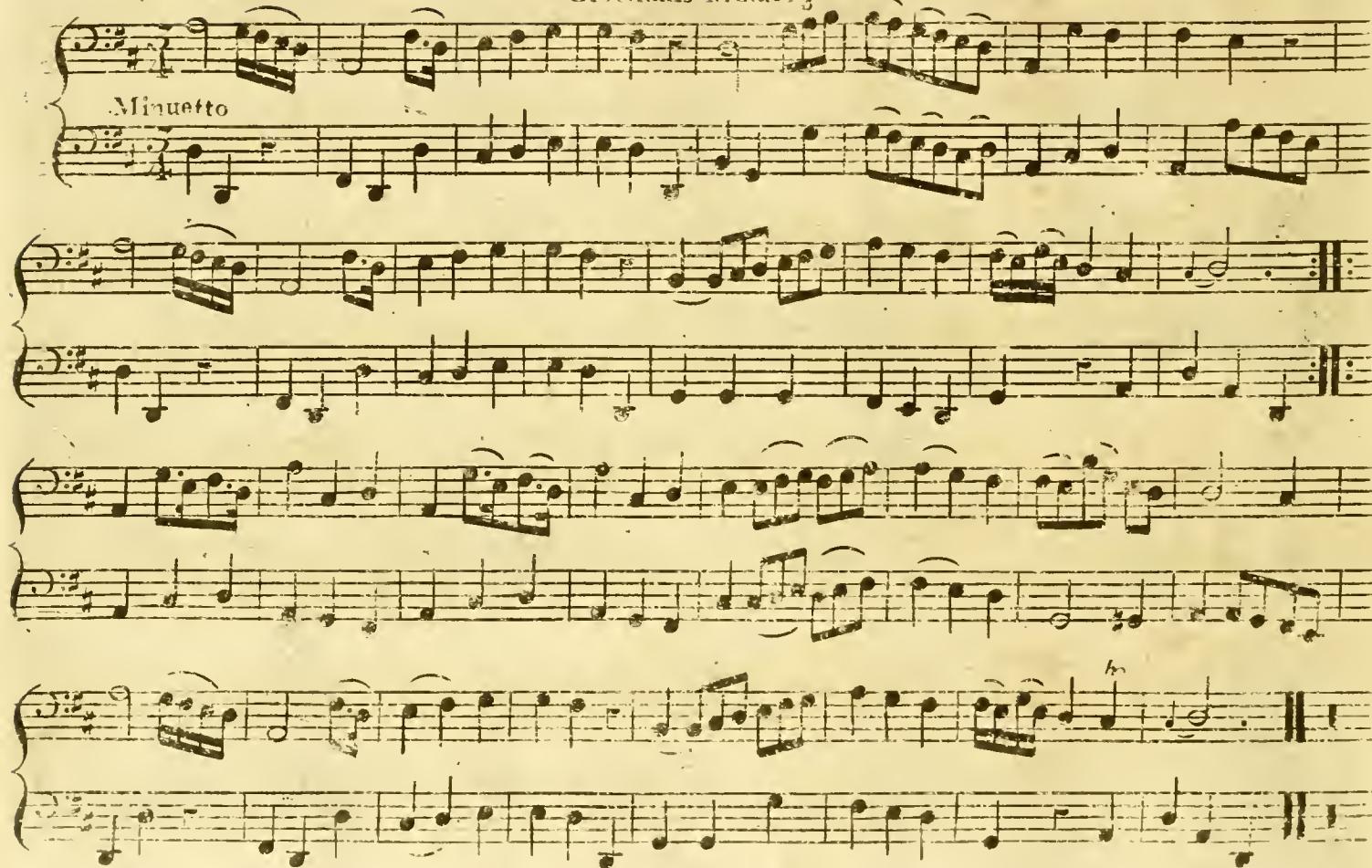


A handwritten musical score for 'The Highland Laddie'. The score consists of six staves of music, each with a different key signature and time signature. The first two staves are in common time, D major, and feature eighth-note patterns. The third staff begins with a treble clef and a key signature of A major, with a tempo marking 'Andante Mod'. The fourth staff starts with a bass clef and a key signature of E major. The fifth staff starts with a treble clef and a key signature of B major. The sixth staff starts with a bass clef and a key signature of F# major. The music includes various dynamics like forte and piano, and several measures end with double bar lines and repeat dots.

The Highland Laddie

Andante Mod

Giordanis Minuet

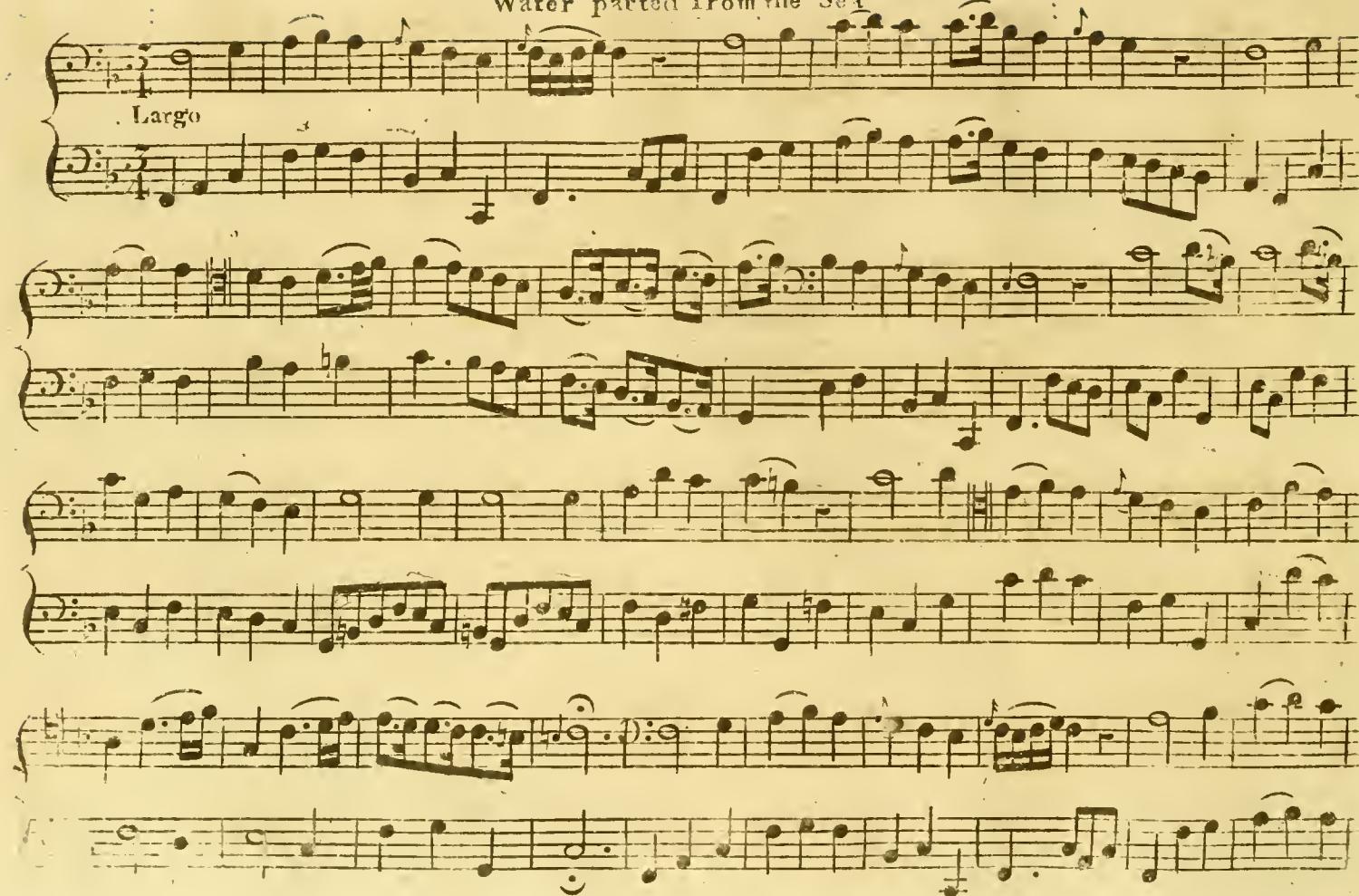


The Spinning Wheel

Andante

The musical score consists of ten staves of handwritten music. The key signature is G major (no sharps or flats). The time signature is 2/4. The tempo is marked 'Andante'. The music features various note heads, stems, and beams, with some notes having vertical dashes through them. There are several double bar lines with repeat dots. The handwriting is in black ink on aged paper.

Water parted from the Sea



A handwritten musical score for two voices and piano. The score consists of eight staves. The top two staves are for the soprano voice, the bottom two for the bass voice, and the middle two staves are for the piano. The music is in common time, with various key signatures (G major, C major, F major, D major) indicated by sharps and flats. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often with grace notes. The piano part provides harmonic support with sustained notes and chords. The score includes lyrics in quotes: "Thou dear seducer" (in the soprano's first section), "Andantino" (in the soprano's second section), and a section of rests (in the soprano's third section). The manuscript is written in black ink on aged paper.

Thou dear seducer

Andantino

A laisser moi retournez au Village

Tendrement

This image shows a handwritten musical score on ten staves. The top staff is for the solo instrument, featuring sixteenth-note patterns and grace notes. The subsequent nine staves are for the piano, providing harmonic support with various chords and bass lines. The music is in common time, with key signatures changing frequently between C major, G major, and F major. The score is written on a five-line staff system. The first staff of the piano section includes the instruction "Tendrement". The title "A laisser moi retournez au Village" is centered at the top of the page.

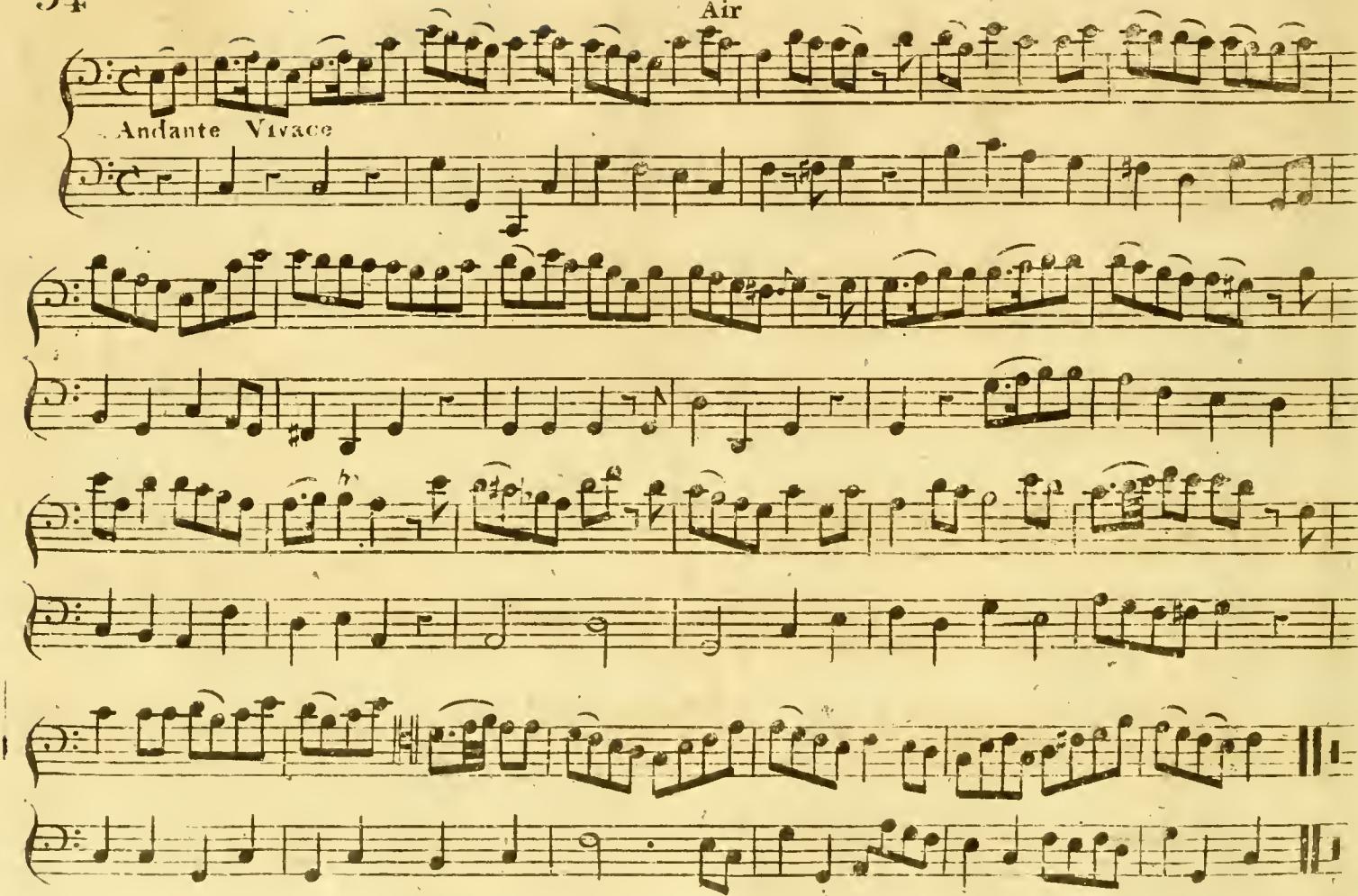
Come une Vapeur mensonge

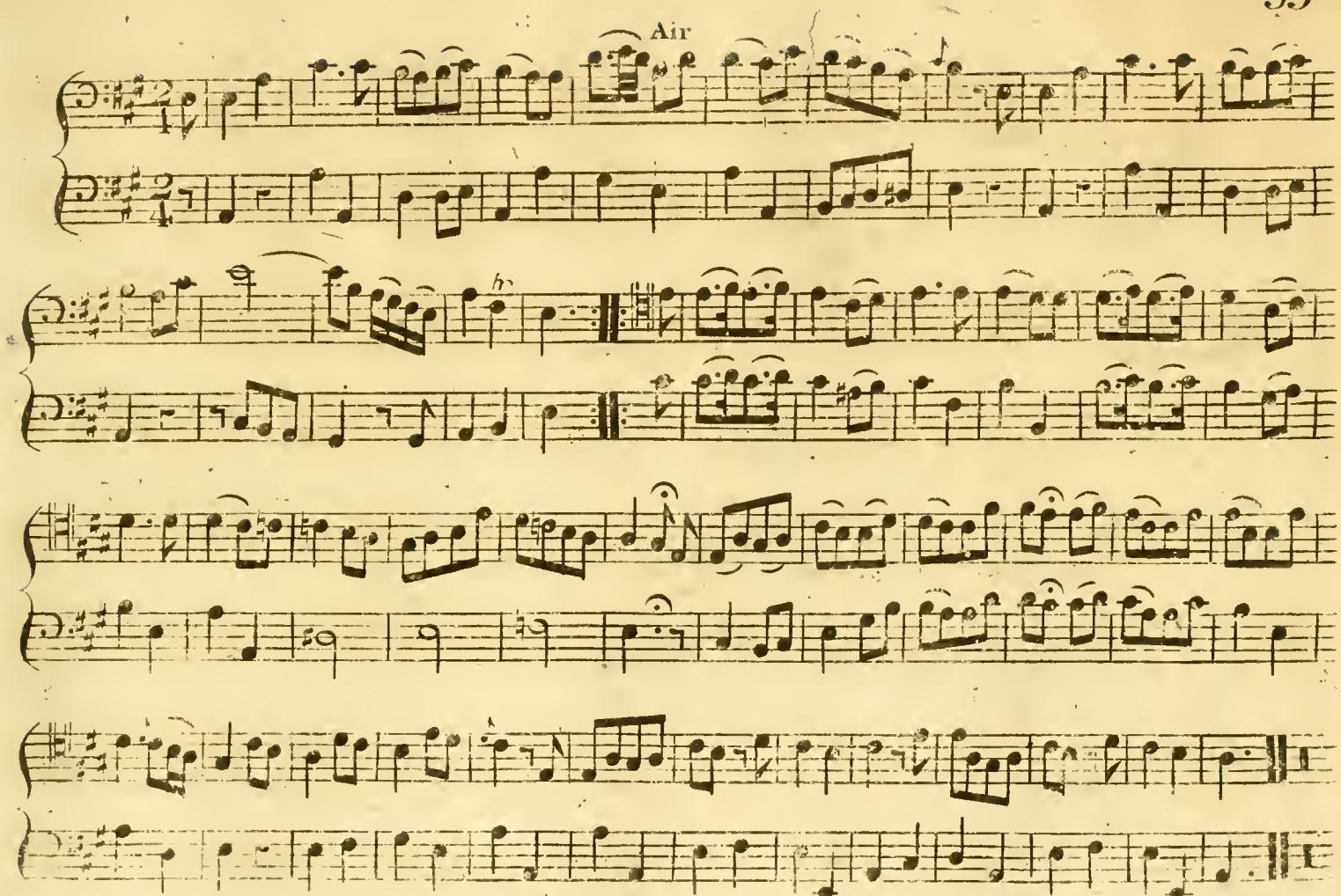
A handwritten musical score for piano, featuring six staves of music. The score is in common time and includes the following markings:

- The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a dynamic instruction "Tendrement" above the first measure.
- The second staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#).
- The third staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#).
- The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#).
- The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#).
- The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#).

The music consists of six measures per staff, with the final measure of each staff ending with a double bar line and repeat dots, indicating a repeat section.

Air





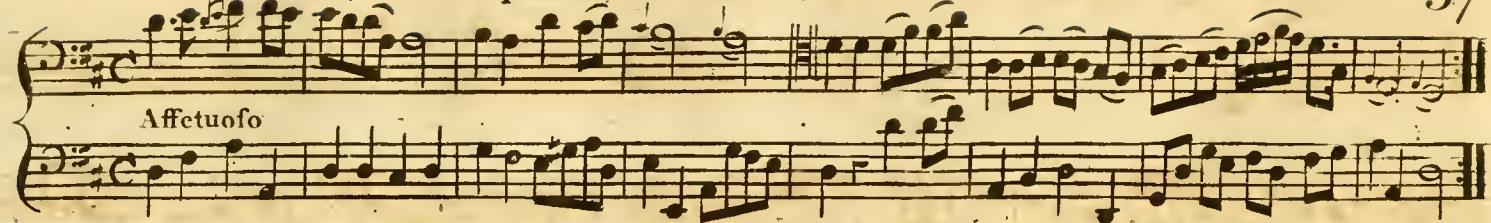
Air

Andante Amorofo

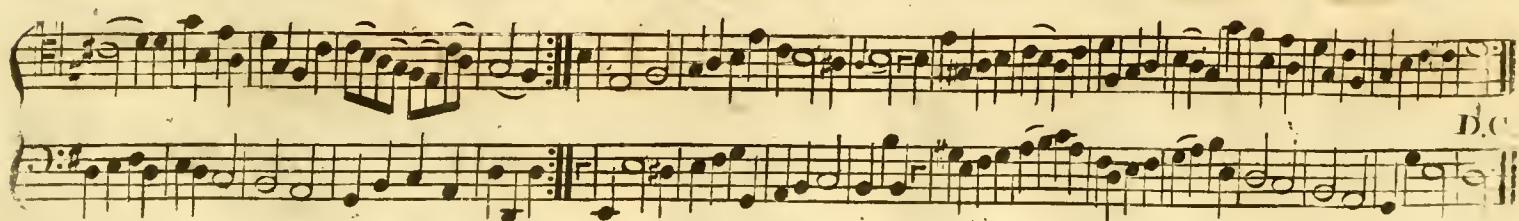
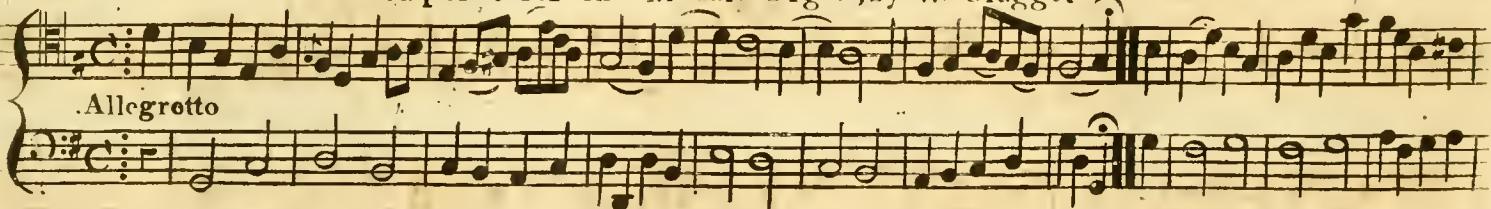
This image shows a page from a handwritten musical manuscript. At the top left is the number '56'. In the center is the word 'Air' above a section of music. Below 'Air' is the instruction 'Andante Amorofo'. The music is written on two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Both staves begin with a common time signature. The music consists of several measures of melodic lines, some with grace notes and slurs. Measures 1 through 4 are on the treble staff, followed by a repeat sign and a bass clef, indicating a change to the bass staff. Measures 5 through 8 are on the bass staff. Measures 9 through 12 return to the treble staff. Measures 13 through 16 are on the bass staff. Measures 17 through 20 are on the treble staff. Measures 21 through 24 are on the bass staff. Measures 25 through 28 are on the treble staff. Measures 29 through 32 are on the bass staff. Measures 33 through 36 are on the treble staff. Measures 37 through 40 are on the bass staff. Measures 41 through 44 are on the treble staff. Measures 45 through 48 are on the bass staff. Measures 49 through 52 are on the treble staff. Measures 53 through 56 are on the bass staff. Measures 57 through 60 are on the treble staff. Measures 61 through 64 are on the bass staff. Measures 65 through 68 are on the treble staff. Measures 69 through 72 are on the bass staff. Measures 73 through 76 are on the treble staff. Measures 77 through 80 are on the bass staff. Measures 81 through 84 are on the treble staff. Measures 85 through 88 are on the bass staff. Measures 89 through 92 are on the treble staff. Measures 93 through 96 are on the bass staff. Measures 97 through 100 are on the treble staff.

Shepherds I have lost my Love

57



Air composed for the Metalc Organ, by W. Clagget



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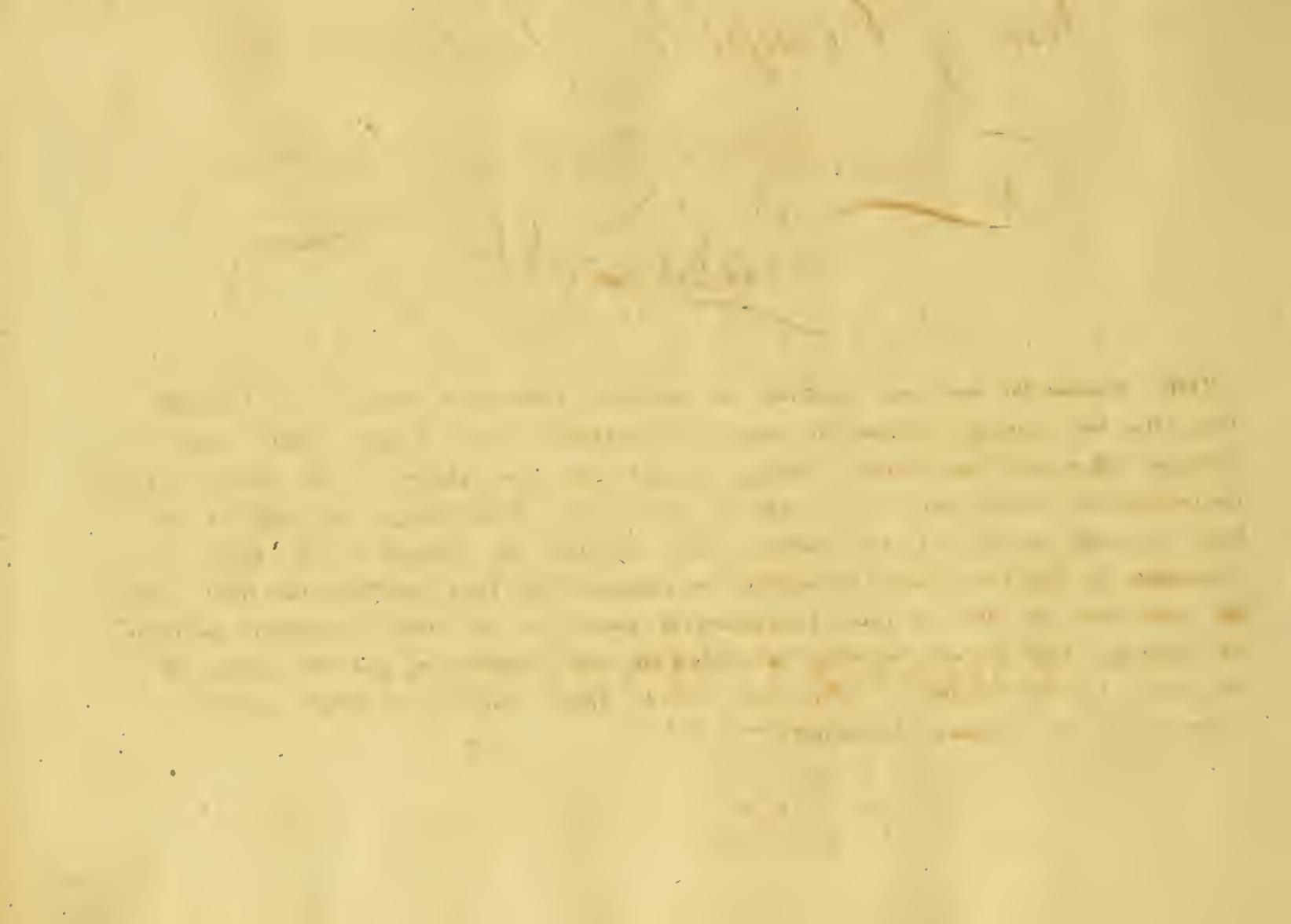
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New & Complete Instructions

1

FOR THE

Violoncello

THE Violoncello was ever esteem'd an excellent Instrument not only in Concert but also for playing Lessons &c may be consider'd as a Large Fiddle held the contrary way • and the fourth String is next the Bow Hand as the Body is turn'd downward • the lower part is to rest on the Calves of the Legs the edge of the back to rest on the Leg • by which means it turns the strings of the Bass convenient to the Bow hand & besides it prevents the Legs pressing too hard upon the weak rim or sides of your Instrument & places in the most convenient position for playing • First it will be very necessary for the Learner to get the names of the notes in the Gamut also what line & space each note stands on as describ'd in the manner following •

The GAMUT for the VIOLONCELLO.

4th String 3^d. String 2nd String 1st String

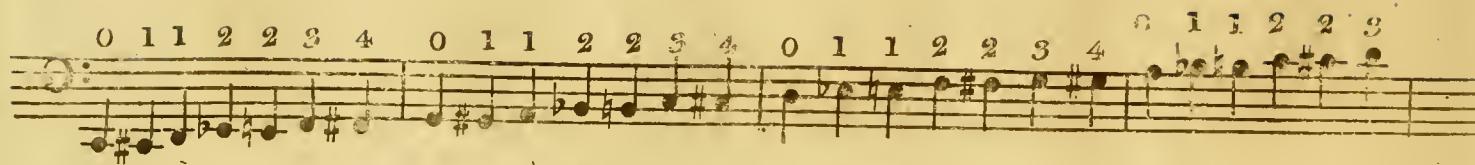
CC DD EE FF G A B C D E F G A B C D

The Learner will observe that O over any Note in the Gamut is open or no Finger the figure: 1 is the fore Finger: 2 the Second: and 3 the third and 4 the little Finger.

If your Instrument is perfectly in Tune for 'tis to be suppos'd the Learner is not able to tune it himself you may try to play off the Natural Notes of the Gamut; you must observe there are four Notes belonging to each String Those on the 4th or great string are Double C double D double E and double F the lowest note or double C is play'd open which is done by drawing the Bow cro'st the 4th String about 2 Inches from the Bridge double D is stop'd with the first finger about three Inches from the Nut; double E is stop'd with the Second Finger nearly the same distance from the first finger or rather less Double F is with the 3^d finger about an Inch and a quarter from the Second the reason why the distance of the last is stoped short is because it is but a Semitone or half Note.

Those on the third String are G A B and C. G is play'd open: A is stop'd with the first Finger: B with the Second: and C with $\frac{3}{4}$ th Finger at the same distance as on the 4th String: Those on the Second String are D, E, F, and G. D is play'd open: E is stop'd with the first Finger about three Inches from the Nut; F with the Second Finger about an Inch and half from the Nut, being but a Semitone or half Note above E: G is stop'd with the little Finger about two Inches and Quarter from the Second: Those on the first String are A, B, C, and D. A is play'd open: B with the first Finger: C with the Second: and D with the little Finger at the same distance as on the Second String. By these directions the Learner may soon stop the Notes in tune. The Learner must observe that the between the Notes E & F likewise between B & C are only Semitones or half Notes as they fall in the Natural Octave: but we will hereafter introduce a perfect Scale of Natural and Artificial Semitones which we may compare to a Magazine or Store House of Sounds, and to take and dispose of Occasionally; for the Scale must be form'd into Keys and then the fingering will alter as the Key changes: All Music is known by the first Seven Letters of the Alphabet and the Eighth is the same such as from C to C D to D from E to E from F to F from G to G from A to A from B to B together with their Semitones.

A Perfect SCALE for the VIOLONCELLO



These are all the Notes Natural and Artificial necessary for a beginner in the Bass Cliff the Artificial are call'd Flats and Sharps a Flat thus \flat a Sharp thus \sharp and a Natural thus \natural which brings the Note to its place after a \sharp or \flat .

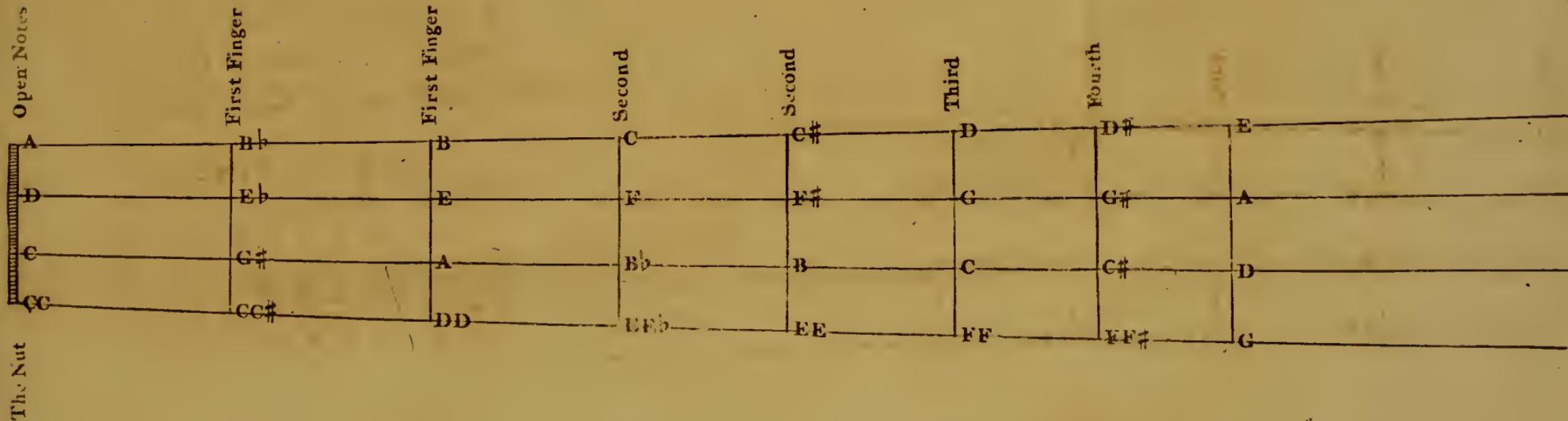
But there are two other Cliffs Tenor and Counter Tenor and as they are very useful will set them both the Tenor Transposes the notes a fifth higher the Counter Tenor a seventh but are very seldom us'd on the fourth String.

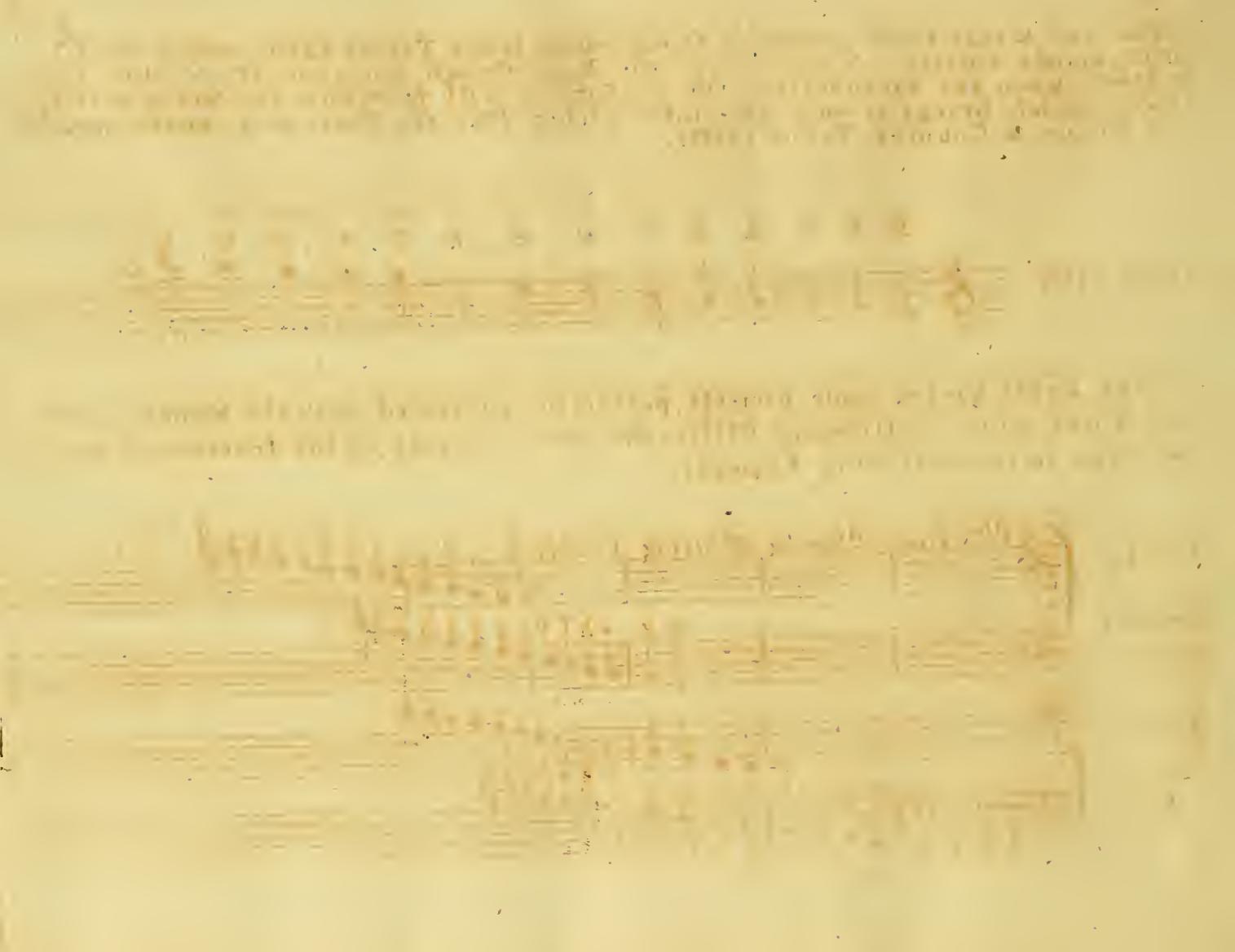
TENOR				COUNTER TENOR			
3. ^d String	2. nd String	1. st String		2. nd String	1. st String		
3	0 1 2 4	0 1 2 4 1 2 3		2	4	0 1 2 1 2 3 4	1 2 3
C	D E F G	A B C D E F G		F	G	A B C D E F G	A B C

A Scale for the Finger board of a Violoncello.

Shewing the distances where the Fingers are to be placed.

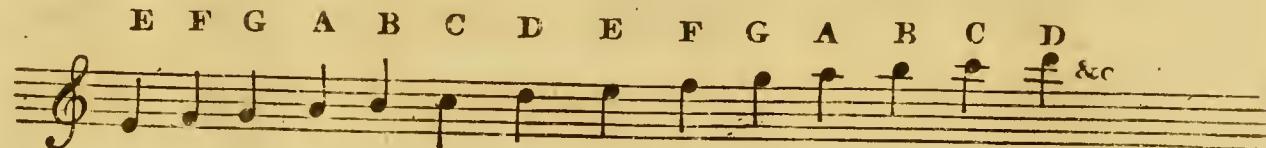
From Nutt to Bridge Twenty Six Inches and half





The next & last Cliff necessary to be learn'd is the Treble Cliff marked thus  which stands thirteen Notes above the Bass, though sometimes if a Treble part is taken upon the Violoncello, the Performer will transpose the Notes an Octave lower, which brings it only six notes higher than the Bass, & is exactly between the Tenor & Counter Tenor Cliffs.

Treble Cliff



The Pupil having made himself perfectly acquainted with the Names of all the Notes in the 4 different Cliffs, the whole compass of the Instrument will be shewn in the following Example.

4th String 3^d String 2^d String 1st String

Of Stopping Notes in Tune

Tho' the Learner may have a good Ear it will be some time before he can stop the Notes perfectly in Tune & therefore it will be a great help to him at first to have his Finger board mark'd with Paper pasted on and when the Fingers are acquainted with the Finger board, have the marks taken off but for playing off the Gamut, & to shew the right use thereof we will form it into Octaves, which are call'd Keys, in order to introduce all the Semitones properly, ascending, & descending, thus.

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

Position

You may now venture to take the Violoncello, & as to the mode of holding it, I refer you to the First Page, only be careful to fix the first joint of your Thumb, at the back part of the neck of your Instrument, & put your fingers nearly up right, & very firm upon the strings, which will be found very essential, in order to produce a good tone.

Of the Bow

The Bow must be held a small distance from the Nut, & the greater part of the first joint of all your Fingers, except the fourth, must reach over; but not so far as to touch the end of your thumb: also observe that the back or stick of the Bow must incline towards the finger board, & must be drawn from one end to the other in a parallel line about two Inches & half from the Bridge.

One of the principal beauties of the Violoncello, is expression; such as the Piso, the Cresendo, the Forte &c. all this is done by an equal pressure of the Bow more or less, as the passage requires; & Music without it would be like a Painting without shades to shew it. The art of bowing is rather difficult, & the marks that you find in Music in general are not very accurate, but I shall endeavour to be particular in this respect in the Lessons which you will find in this small work; the number of notes in each bar ought to be attended to, for if you have 2, 4, 6, 8, or any equal number, by playing the first down, the next up, & so on alternately down & up, you will of course finish with an up Bow, & be prepar'd to begin the next bar with a down bow, but when you find the number unequal, such as 3, 5, 7, 9, &c. you should endeavour to play the two shortest notes with one stroke of the Bow, & in that case you will find yourself the same as if the number had been equal; sometimes you will find a succession of bars with an unequal number of notes, particularly in Triple Time, which frequently consists of three notes in a Bar, in such a case you should bow alternately down & up by which the first note of every second bar will come with a down bow, but all this will be better understood by the following examples in common & triple time, the letter u stands for an up bow, & d for down.

8
Example in Common Time.

Musical score for Common Time (C) in six staves. The score consists of six staves of music with corresponding 'd u' bowing patterns below each staff. The staves are numbered 2, 4, 9, 12, 15, 16, 13, 10, 14, 1, 3, 6, 5, 3, 3, 4, 2, 7, 8, 9, 12, 11, and 1. The music includes various note heads and stems, with some notes grouped by vertical lines.

The 'd u' bowing patterns are as follows:

- Staff 2: d u d u c u d u d u d u d u d u d u &c.
- Staff 4: d u d u d u d u d u d u d u d u d u &c.
- Staff 9: d u d u d u d u d u d u d u d u d u &c.
- Staff 12: d u d u d u d u d u d u d u d u d u &c.
- Staff 15: d u d u d u d u d u d u d u d u d u &c.
- Staff 16: d u d u d u d u d u d u d u d u d u &c.
- Staff 13: d u d u d u d u d u d u d u d u &c.
- Staff 10: d u d u &c. d u d u &c. d u d u &c.
- Staff 14: d u d u d u d u d u d u d u d u d u &c.
- Staff 1: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 6: d u d u d u d u d u d u d u d u d u &c.
- Staff 5: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 4: d u d u d u d u d u d u d u d u d u &c.
- Staff 2: d u d u d u d u d u d u d u d u d u &c.
- Staff 7: d u d u d u d u d u d u d u d u d u &c.
- Staff 8: d u d u d u d u d u d u d u d u d u &c.
- Staff 9: d u d u d u d u d u d u d u d u d u &c.
- Staff 12: d u d u d u d u d u d u d u d u d u &c.
- Staff 11: d u d u d u d u d u d u d u d u d u &c.
- Staff 1: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 6: d u d u d u d u d u d u d u d u d u &c.
- Staff 5: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 4: d u d u d u d u d u d u d u d u d u &c.
- Staff 2: d u d u d u d u d u d u d u d u d u &c.

Example in Triple Time

Musical score for Triple Time (3/4) in six staves. The score consists of six staves of music with corresponding 'd u' bowing patterns below each staff. The staves are numbered 1, 3, 6, 5, 3, 3, 4, 2, 7, 8, 9, 12, 11, and 1. The music includes various note heads and stems, with some notes grouped by vertical lines.

The 'd u' bowing patterns are as follows:

- Staff 1: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 6: d u d u d u d u d u d u d u d u d u &c.
- Staff 5: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 4: d u d u d u d u d u d u d u d u d u &c.
- Staff 2: d u d u d u d u d u d u d u d u d u &c.
- Staff 7: d u d u d u d u d u d u d u d u d u &c.
- Staff 8: d u d u d u d u d u d u d u d u d u &c.
- Staff 9: d u d u d u d u d u d u d u d u d u &c.
- Staff 12: d u d u d u d u d u d u d u d u d u &c.
- Staff 11: d u d u d u d u d u d u d u d u d u &c.
- Staff 1: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 6: d u d u d u d u d u d u d u d u d u &c.
- Staff 5: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 3: d u d u d u d u d u d u d u d u d u &c.
- Staff 4: d u d u d u d u d u d u d u d u d u &c.
- Staff 2: d u d u d u d u d u d u d u d u d u &c.

All the rest that remains with respect to bowing will be explained under the article of Musical Characters.

The easiest mode of tuning the Violoncello

As the scale of the finger board is already shewn, it only remains for the practitioner to measure out the first Octave from the Scale; and by a tuning fork, an Harpsichord or any other Instrument tune the first String to A, then put your finger upon the Second String at the fifth line A, & draw it up till it produces the same sound, the open String of which will be D, so on in the same manner to the 3^d & 4th Strings, so

that when in tune they will give the notes  which are fifths from each

other, & when the Ear is accustomed to the sound of fifths the open Strings may be tuned to each other with great ease.

Rules for transposition

Tunes for the Violoncello or other Instruments being sometimes too low or too high an easy method for putting them higher is very useful remember then that there are but two Original Keys a Sharp one & a Flat one A key is not denominated Flat or Sharp from the Flats or Sharps marked at the beginning of a Tune but as the last Note called the Key Note requires a Flat or Sharp Third to it

Examples



The 3^d Example has likewise D. for its 3^d but B being flattened in the Cliff at the beginning is thereby moved half a Note more distant from D. & becomes a Sharp third the very same properties belong to F. which is the Key Note in the 2^d & 4th Examples.

In order to know a Sharp 3^d & a Flat 3^d I must observe that the 1st consists of five half Notes or Semitones & a Flat 3^d consists of four.

Explanation of the four Examples



This holds good for all the Variety of Keys in the whole System of Music but note also that in all flat Keys the 6th & 7th must be flat as well as the 3^d & in all Sharp Keys the 3^d 6th & 7th must be Sharp the 4th remains Flat in all Keys & consists of 6 half Notes but this & also the 6th & 7th are too often omitted in the Cliff thro' the Ignorance or carelessness of Masters & Transcribers from hence it is evident that in all Harmony there are really but two Keys one Sharp & the other Flat.

The Names of the Notes and Rests

	1 Semibreve	2 Minims	4 Crotchets	8 Quavers		
Notes						
	16 Semiquavers	32 Demisemiquavers				
	Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquavers
	Rests	Rests	Rests	Rests	Rests	Rests
Rests						

The Figures 1, 2, 4, &c. before the names of the Notes imply that one Semibreve is as long as 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers or 32 Demisemiquavers When any of the marks expressing rest occur on either line or space the part is always silent for the time of the note they belong to.



Treble Time is known by any of the following Figures $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{12}{4}$, $\frac{3}{8}$ or $\frac{12}{8}$, $\frac{2}{8}$, or $\frac{3}{4}$ or $\frac{6}{8}$ which are the Moods of Triple Time.

Example

The three first Moods are called simple & the others mixed or compound A dot following any Note $\textcircled{O} \cdot \textcircled{P} \cdot \textcircled{B} \cdot \textcircled{E} \cdot$ makes it half as long again—that is a dotted Minim is equal to three Crotchets a dotted Crotchet to three Quavers & so of the others A Dot following a Rest lengthens that.

In order to regulate & keep the time it is customary for learners to stamp gently with the right foot at the beginning of each bar, counting with the mind four in every Bar of slow common Time also in $\frac{12}{4}$ & $\frac{12}{8}$ time Three in every bar of simple treble in $\frac{2}{4}$ & $\frac{2}{8}$ & two in quick common time & $\frac{3}{4}$ & $\frac{3}{8}$.

A 3 put over three Crotchets 3 Quavers or 3 Semiquavers thus signifies that the 3 Crotchets are to be play'd in the time of one Minim the Quavers in that of a Crotchet & the Semiquavers in that of a Quavers.



A 6 put over six Quavers or six Semiquavers thus signifies that the 6 Quavers are to be played in the time of one Minim & the 6 Semiquavers in that of a Crotchet.



The proper degree of slowness or swiftness that an Air is to be play'd in is generally known by words placed at the beginning of a Movement as may be seen in the Dictionary at the end of this Book.

A Bar divides the notes into equal proportions according to the time an Air is in whether common or Treble A double Bar divides the Notes from the second part of a Tune & is always put at the end of a Movement When a double Bar is dotted on both sides thus it shews that each part is to be repeated when on one side only that part is to be play'd again this repeat S. signifies the repetition is to be from the place where the mark is put.

A Semibreve with a stroke over it $\overline{\circ}$ is to be played as Eight Quavers with two strokes $\overline{\text{F}}$ as Sixteen Semiquavers — A Minim with a stroke $\overline{\text{D}}$ or $\overline{\text{G}}$ is to be played as four Quavers, two strokes $\overline{\text{F}}$ or $\overline{\text{G}}$ as eight Semiquavers. A Crotchet thus $\overline{\text{F}}$ as four Semiquavers or thus $\overline{\text{G}}$ as 16 Demisemiquavers.

The Graces.

Marked



Played



Marked



Played



Exercife in C $\frac{3}{4}$ d.

Key *sve* Key *sve* Key *sve*

God fave the King

sve Key *sve* Key *sve* Key *sve*

G

Vanhal's Minuet

D

Key
1 1 2 4 0 1 2 4 0 Key
x ve x ve x ve x ve x ve

Minuet in Ariadne

Andante

A

Key
1 1 2 4 1 Key
x ve x ve x ve x ve x ve

Da Capo

8^{ve} Key

Haydus Favorite Air

C: # 2 4

E: Key *sve* Key *xve* Key *xve* Key *xve*
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3
 Minuet.
 F: Key *sve* Key *sve* Key *sve* Key
 0 1 3 4 0 1 2 4 0 1 2 4 0 1 2 3
 Minuet. F. Maj.
 f f b f f f f

B, 0 1 2 4 0 1 Key 0 1 2 4 0 1 1 2 1 2 2 1 2 3 1 2 3 8ve
Donald.

C Larghetto 1st 2^d
 0 1 2 4 0 1 1 2 1 2 2 1 2 3 1 2 3 8ve

E_b, 0 1 2 4 0 1 Key 0 1 2 4 0 1 1 2 1 2 2 1 2 3 1 2 3 8ve
The Madrigal

G 8ve

This image shows a page from a handwritten musical score. The top section, labeled 'Donald', consists of two staves. The first staff is in B-flat major and features a vocal line with a bassoon accompaniment. The second staff begins with a bassoon line and transitions to a vocal line. The vocal parts include fingerings such as '0 1 2 4 0 1' and '0 1 2 4 0 1 1 2 1 2 2 1 2 3 1 2 3'. The middle section, labeled 'The Madrigal', also has two staves. The first staff is in E-flat major and includes a vocal line with a bassoon accompaniment. The second staff is in G major. Both sections include dynamic markings like 'Larghetto' and '8ve' (octave). Fingerings for the vocal parts are present throughout both sections.

Key of A with a Minor or Flat third ascending

Key

Key of A with a Minor or Flat third descending

Minuet in A Minor Key

Jigg in A Minor

Letter B for drawing the Bow backwards & F for forwards

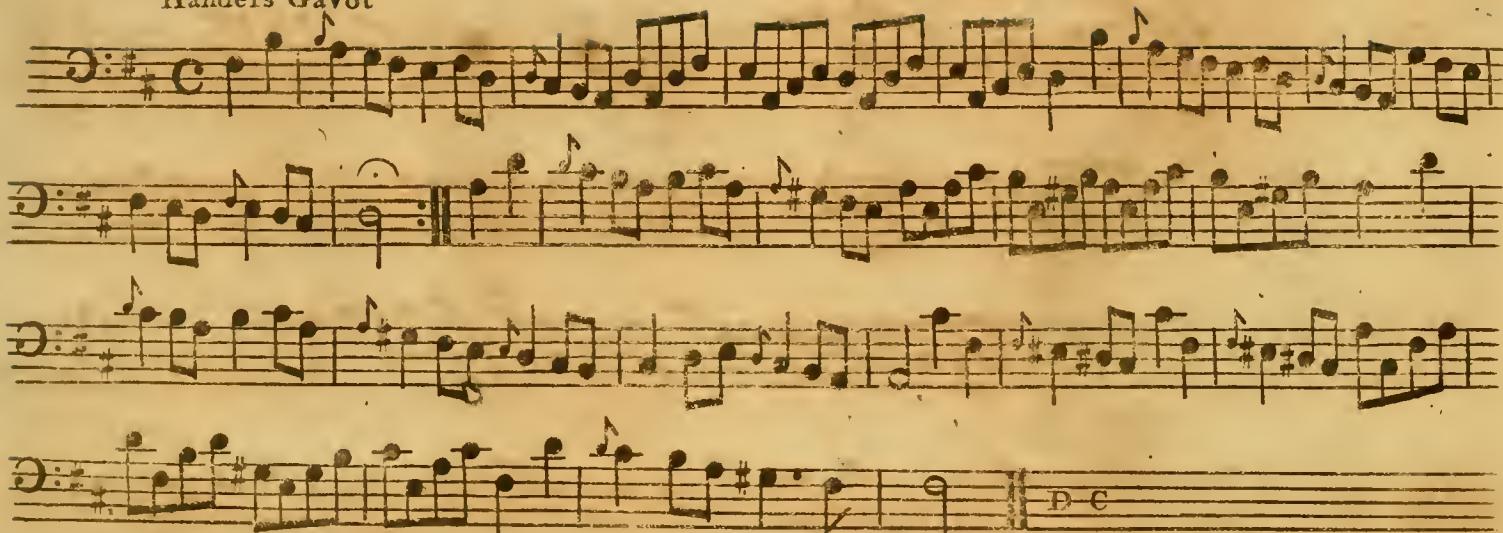
G Key b f b b b f b f b f b f b f b f b f b f b f b f

March in the Occasional Oratorio

A handwritten musical score for three staves, likely for a brass ensemble. The top staff uses a C-clef, the middle staff an F-clef, and the bottom staff a C-clef. The key signature is common time. The music consists of four measures per system, with each measure containing six eighth notes. Measure 1 starts with a quarter note followed by a sixteenth-note pattern. Measures 2 and 3 continue this pattern. Measure 4 concludes with a half note. The score is divided into two systems by a double bar line. The lyrics "See the Conquering Hero" are written above the middle staff in the second system.

See the Conquering Hero

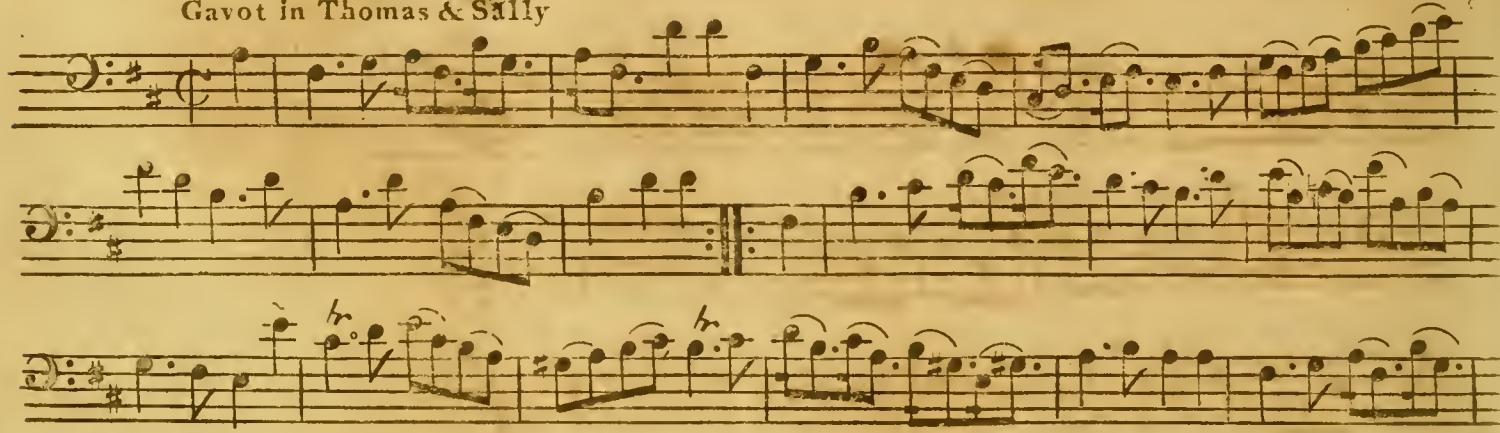
Handels Gavot



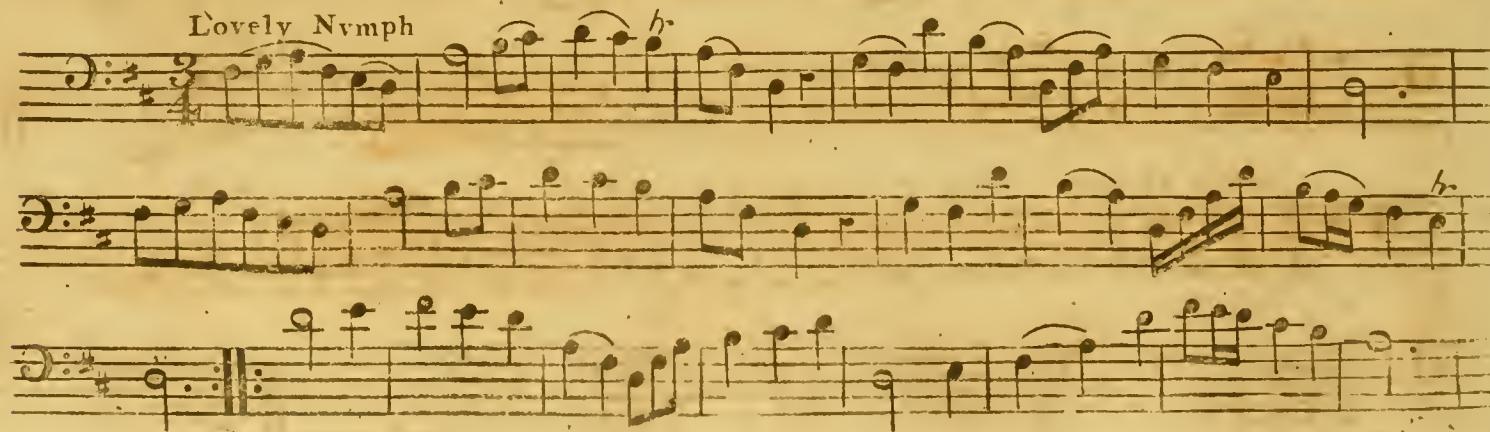
Rofline Castle



Gavot in Thomas & Sally



Lovely Nymph





The Echoing Horn

Handwritten musical score for 'Never til now'. The score consists of five staves of music. The first staff uses a treble clef, a key signature of two sharps, and common time. The second staff uses a bass clef, a key signature of one sharp, and common time. The third staff uses a bass clef, a key signature of one sharp, and common time. The fourth staff uses a bass clef, a key signature of one sharp, and common time. The fifth staff uses a bass clef, a key signature of one sharp, and common time.

Never til now

b

Handwritten musical score for 'Never til now'. The score consists of five staves of music. The first staff uses a treble clef, a key signature of two sharps, and common time. The second staff uses a bass clef, a key signature of one sharp, and common time. The third staff uses a bass clef, a key signature of one sharp, and common time. The fourth staff uses a bass clef, a key signature of one sharp, and common time. The fifth staff uses a bass clef, a key signature of one sharp, and common time.

Andante

Handwritten musical score for 'Never til now'. The score consists of five staves of music. The first staff uses a treble clef, a key signature of two sharps, and common time. The second staff uses a bass clef, a key signature of one sharp, and common time. The third staff uses a bass clef, a key signature of one sharp, and common time. The fourth staff uses a bass clef, a key signature of one sharp, and common time. The fifth staff uses a bass clef, a key signature of one sharp, and common time.

Water parted from the Sea

Water parted from the Sea

Pleyel's Hymn

Air Russe



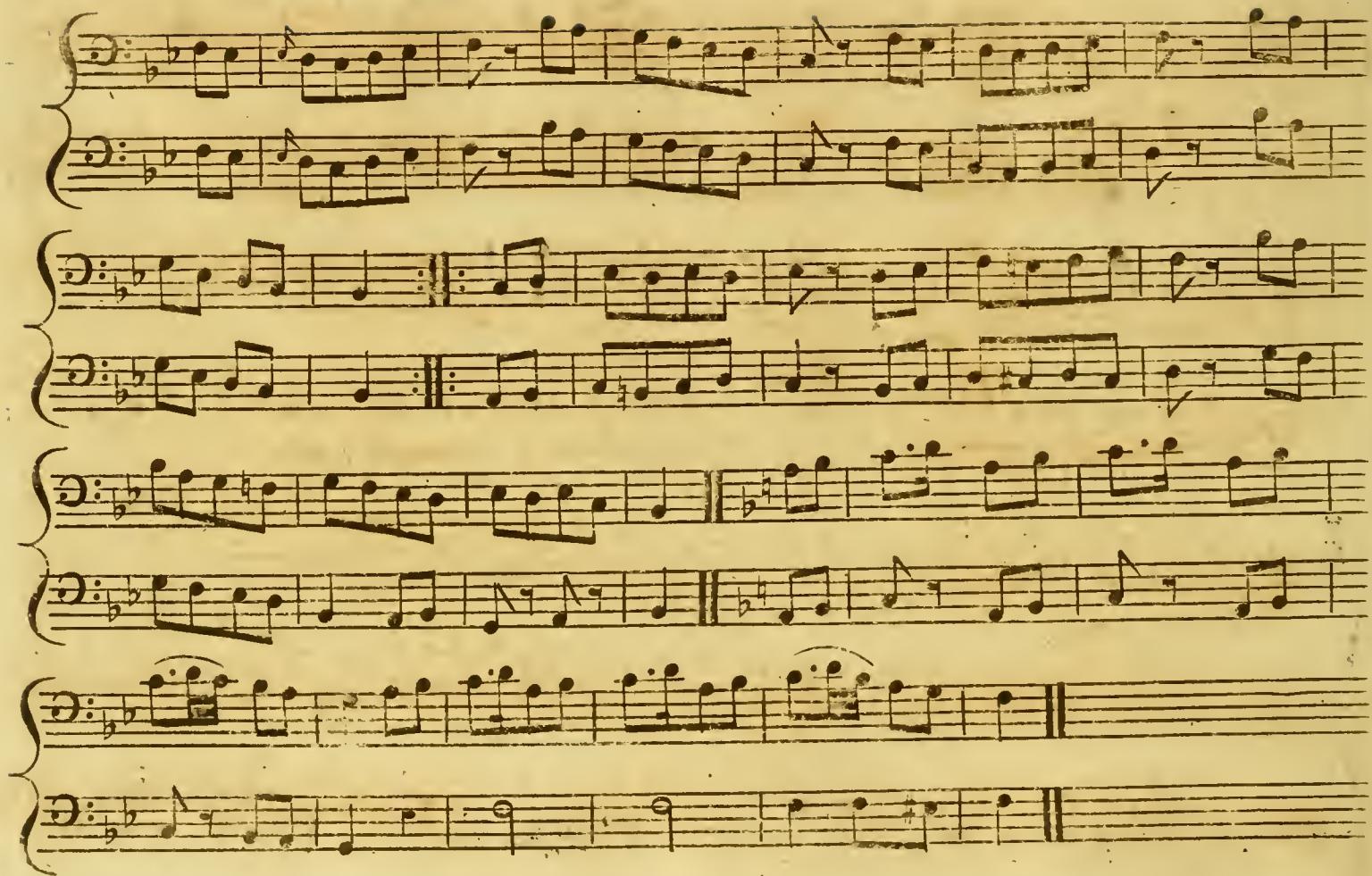
Masquerade Minuet



Duett

The image shows a handwritten musical score for two voices, labeled "Duett". The score consists of eight staves of music, each with a clef, key signature, and time signature. The first staff starts with a common time signature and a key signature of one sharp. The second staff begins with a common time signature and a key signature of one flat. The third staff starts with a common time signature and a key signature of one flat. The fourth staff begins with a common time signature and a key signature of one flat. The fifth staff starts with a common time signature and a key signature of one flat. The sixth staff begins with a common time signature and a key signature of one flat. The seventh staff starts with a common time signature and a key signature of one flat. The eighth staff begins with a common time signature and a key signature of one flat. The music features various note values, rests, and dynamic markings. The handwriting is in black ink on aged paper.

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time (indicated by a 'C') and includes various clefs (F, C, G) and key signatures (one flat). The vocal parts are separated by a brace. The score begins with a treble clef staff, followed by a bass clef staff, another treble clef staff, another bass clef staff, a soprano staff, a alto staff, a tenor staff, and a bass staff. The vocal parts begin with eighth-note patterns. The vocal parts are labeled "Duet". The score concludes with a final measure on the bass staff.



Those ruby lips

Mazzinghi

A handwritten musical score for piano, featuring six staves of music. The score is in common time (indicated by 'C') and includes a key signature of one sharp (F#). The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and grace notes. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff concludes the piece. The score is written on aged, yellowed paper.

Duet

A handwritten musical score for a duet, consisting of eight staves of music. The score is written in G major and 2/4 time. The vocal parts are indicated by soprano (S) and alto (A) clefs. The first two staves are grouped together under a brace and labeled "Duet". The remaining six staves are also grouped by braces. The music features various note heads, stems, and bar lines, with some notes having three stems. The paper is aged and yellowed.

Baet

2 4

2 4

2 4

2 4

2 4

2 4

2 4

2 4

When plaid night

A handwritten musical score for five staves. The first staff uses common time (C: 2/4) and includes the lyrics "When plaid night". The second staff uses common time (C: G). The third staff uses common time (C: F). The fourth staff uses common time (C: C). The fifth staff uses common time (C: 6/8) and includes the lyrics "Farewell ve green Fields". The score consists of five staves of music, each with a different key signature and time signature. The music is written in a cursive hand, with some notes and rests indicated by short strokes. The lyrics are written in a smaller, more formal hand.

FINE



Theodore

Handwritten musical score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes to one flat. The music consists of eighth-note patterns. The piece concludes with a repeat sign and the instruction 'D.C.'

The Lass of Paties Mill

Andante



Corn Riggs are bonny

Alto

A musical score for three voices (Soprano, Alto, and Bass) in common time, key of C major. The vocal parts are written on three staves. The Soprano part features eighth-note pairs and sixteenth-note patterns. The Alto part has a steady eighth-note bass line. The Bass part follows a similar eighth-note pattern to the Alto. The music consists of two systems of four measures each.

Aileen aroon

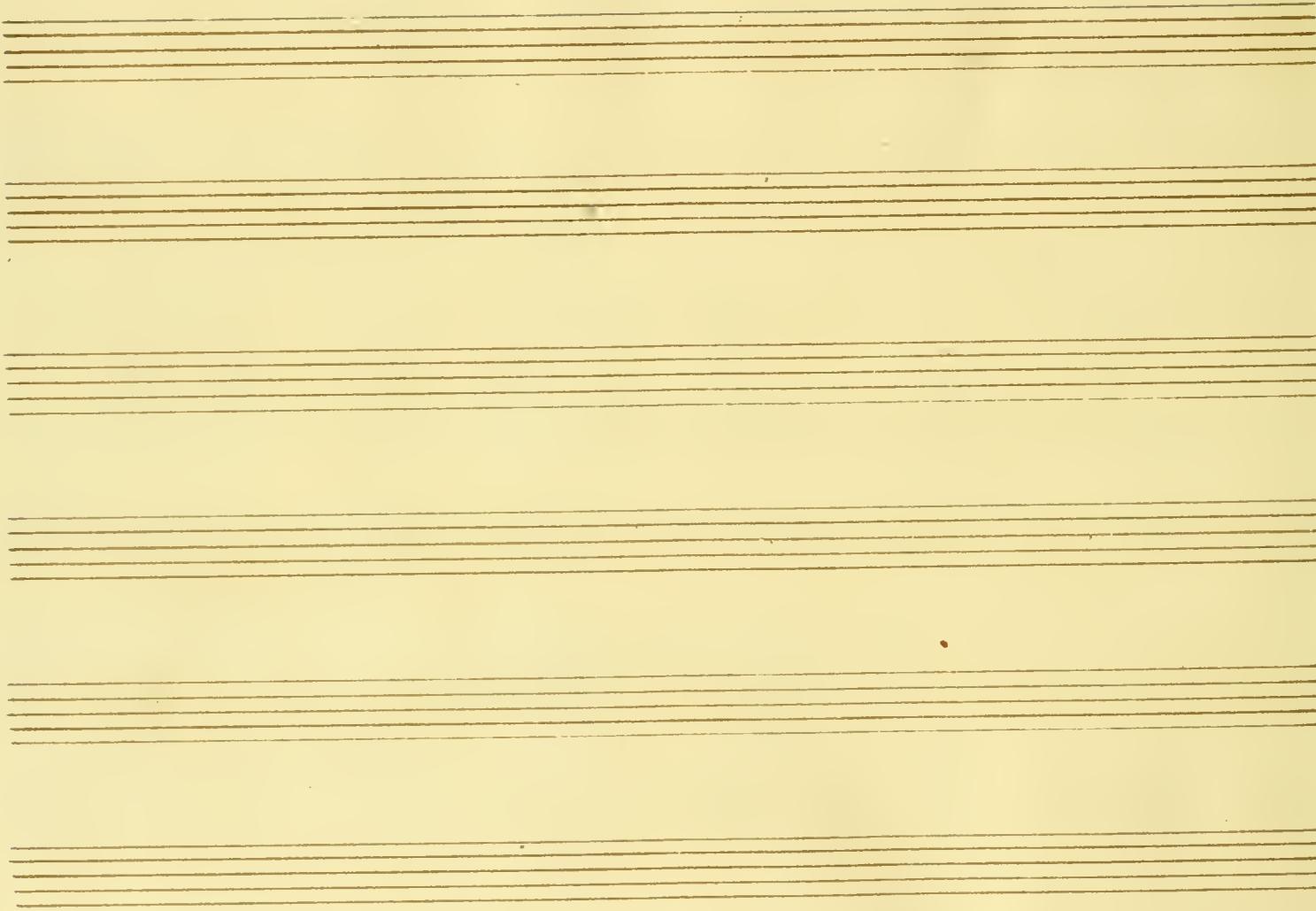
4

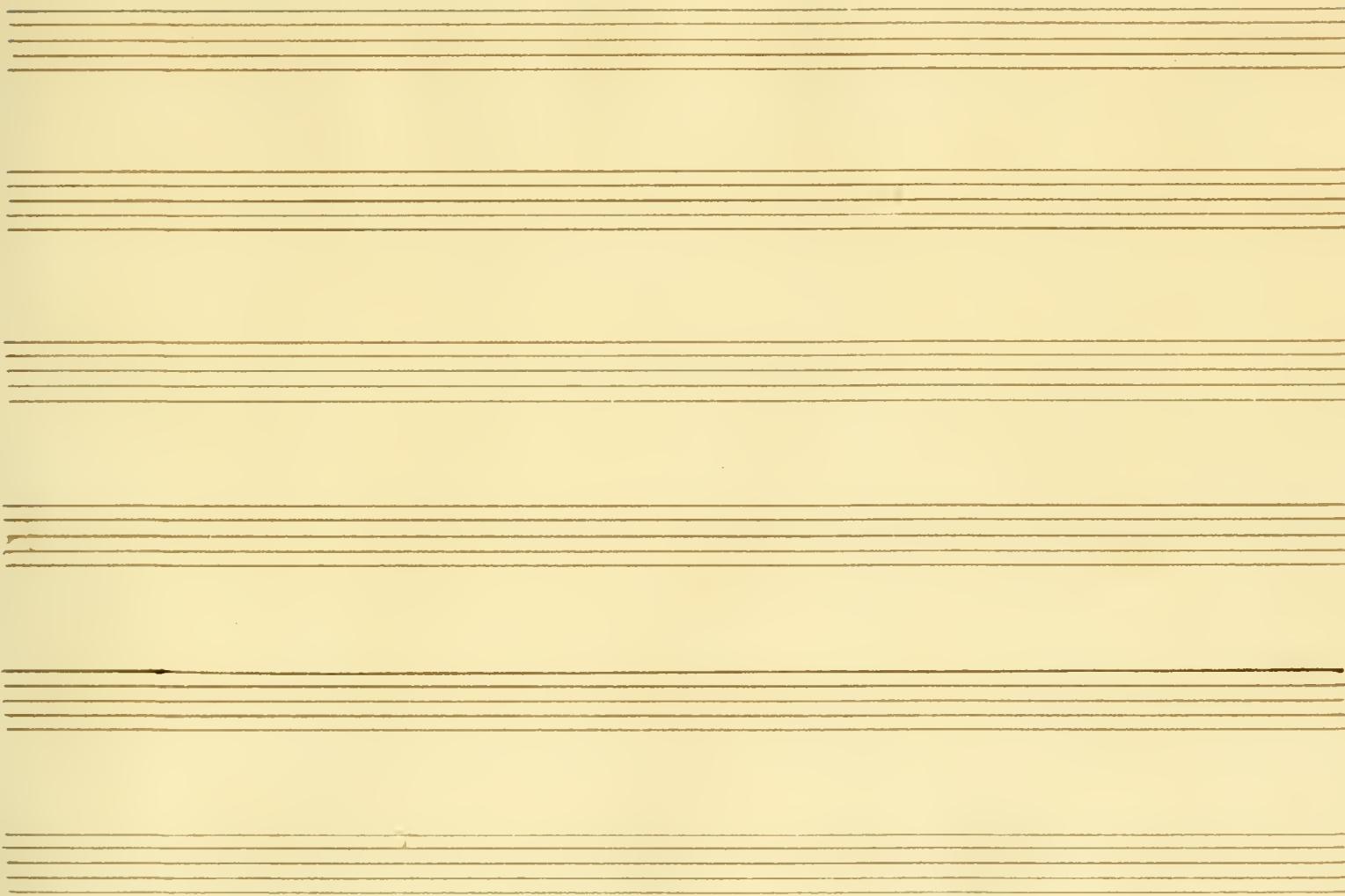
A musical score for three voices (Soprano, Alto, and Bass) in common time, key of C major. The vocal parts are written on three staves. The Soprano part features eighth-note pairs and sixteenth-note patterns. The Alto part has a steady eighth-note bass line. The Bass part follows a similar eighth-note pattern to the Alto. The music consists of one system of four measures.

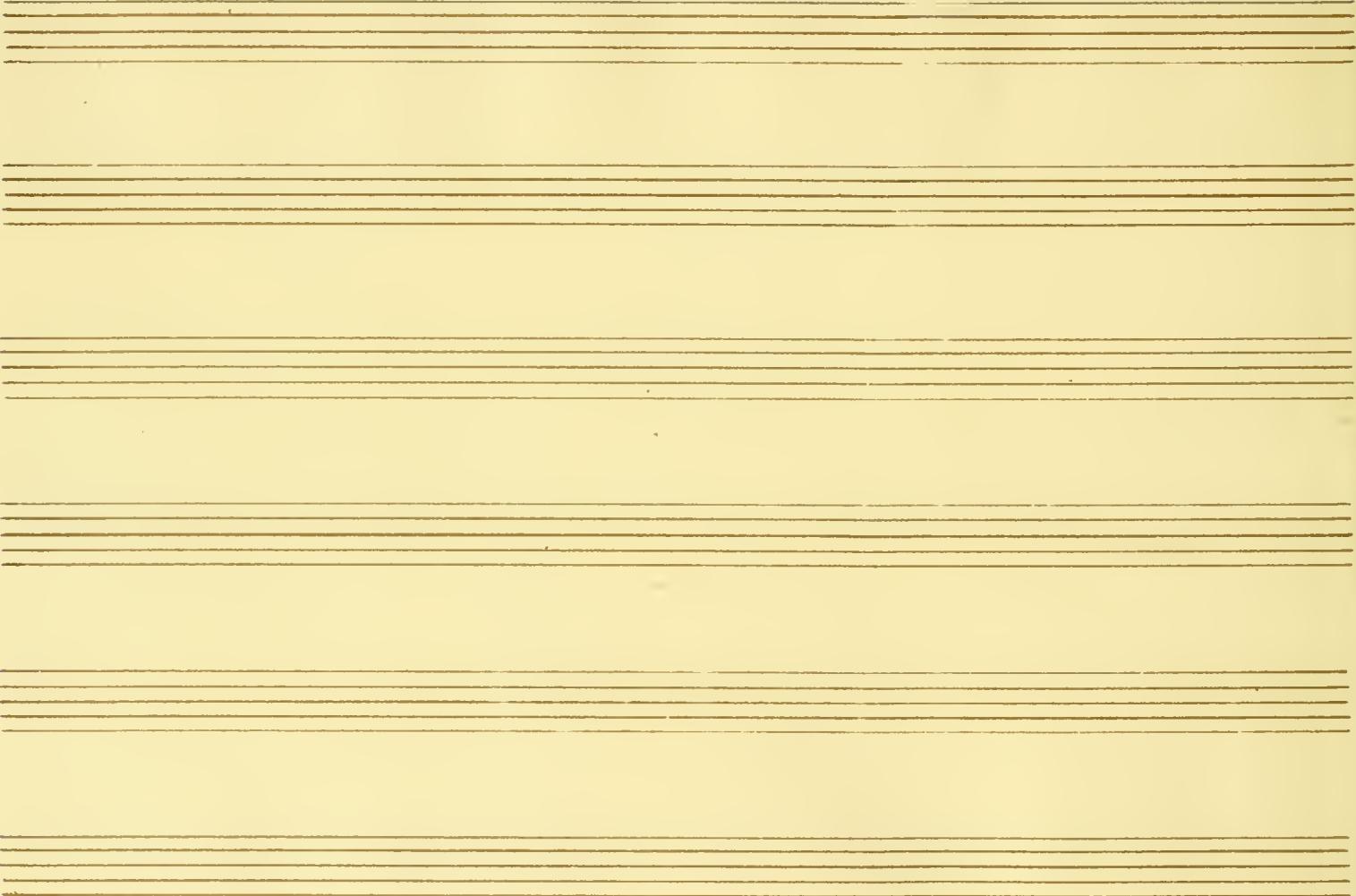
- Orange and Blue - a favorite Country dance - performed at Annual Ball in
George St. Assembly Rooms 1811.

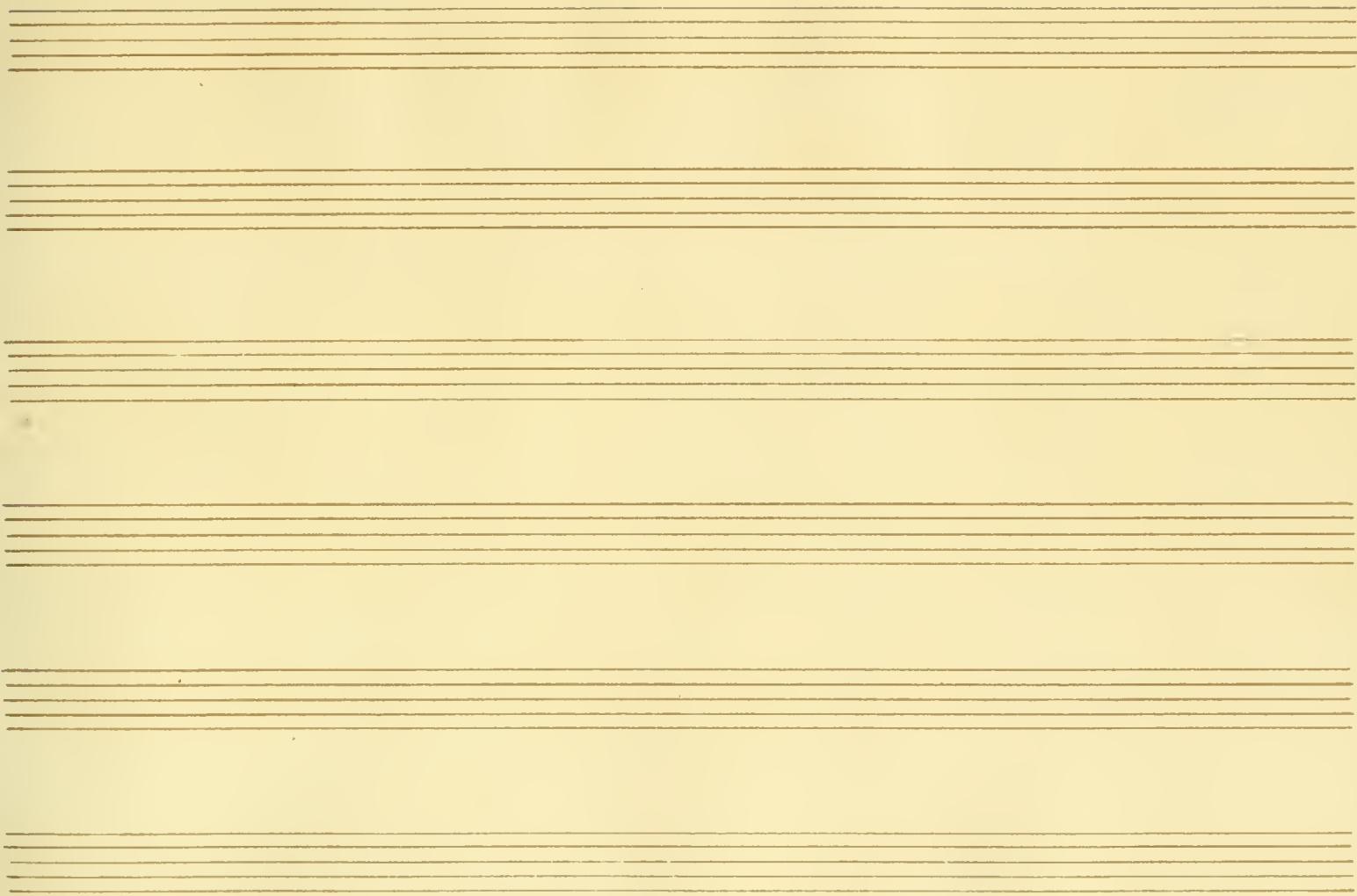
Mar. 5
1811

A handwritten musical score for five staves of music. The music is written in common time, featuring various note heads (circles, squares, triangles) and rests. The first staff begins with a treble clef. The second staff begins with a bass clef. The third staff begins with a bass clef. The fourth staff begins with a bass clef. The fifth staff begins with a bass clef. The score consists of five staves of music, each with a different key signature and a unique set of notes and rests. The music is divided into measures by vertical bar lines. The notes are placed on the lines or spaces of the staves. The music is written in a cursive hand, with some ink smudges and corrections visible. The score is a single page of music, likely a manuscript.











6676a**

b

