C.D.S.

A New and Complete Tutor;

for the

VIOLONCELLO,

Wherein the present much improv'd method of Fingering is clearly & fully explained, shewing by Sections of the finger board, 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 Airs.

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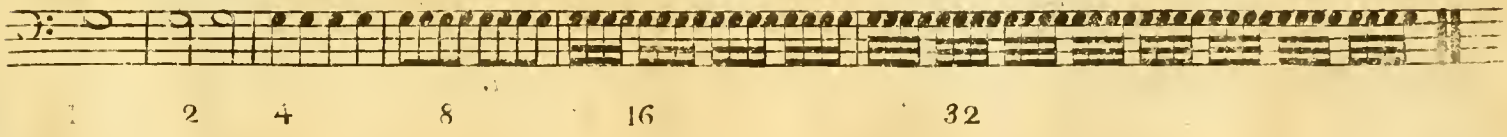
Rules
for Playing the
VIOLONCELLO.

AS Time is indiſpenſibly 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.



One Semibreve is equal to

Two Minims, or

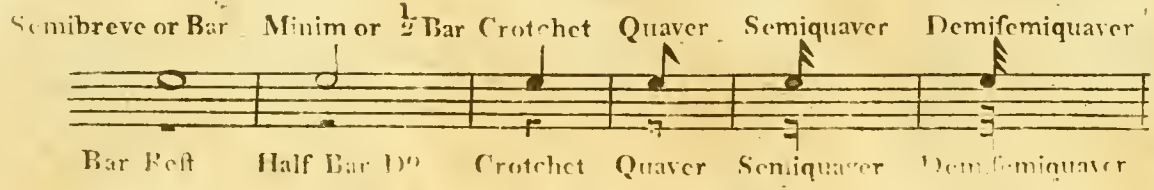
Four Crotchets, or

Eight Quavers, or

Sixteen Semiquavers, or

Thirty-two Demifemiquavers.

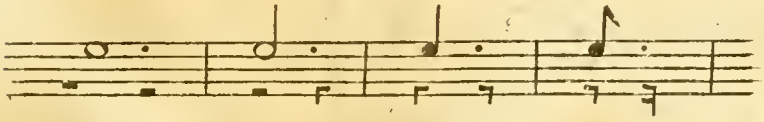
Mood of Common Time C which denotes there being four Crotchets in a Bar. When ſtruck thro' thus. ¢ it ſignifys that the Movement is to be played a little faſter than uſual.

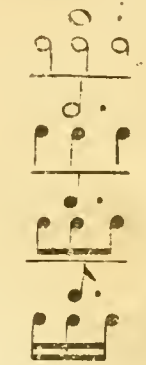


Triple Time

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.

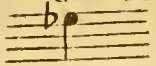
The lower part of the Body is to be held between the calves of the Legs, the Edge of the back Part on the left Leg, and the Edge of the Belly on that of the right, which will bring it to a convenient Poſition for Bowing.

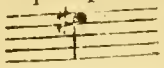
On holding the Bow.

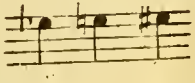
It is to be held with the Thumb and fore-finger about an Inch and half from the Nut, ſupported by the other fingers ſpread a little Diſtance from each other — then drawn ſmooth and level acroſs the ſtrings ſingly, about two Inchs from the Bridge — it will be proper to get a clear ſmooth Tone in this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

On Flats, Sharps and Naturals.

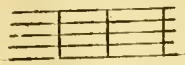
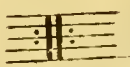
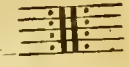
A Flat ♭, a Sharp ♯, and a Natural ♮.

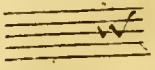
A ♭ takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G A ♭ takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G by adding the flat you remove the Finger one line nearer the Nut  in which Case you lengthen the String so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

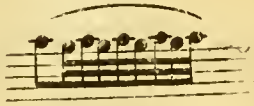
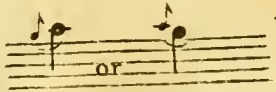
The Natural is to bring the Note to its original, or natural State. 

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

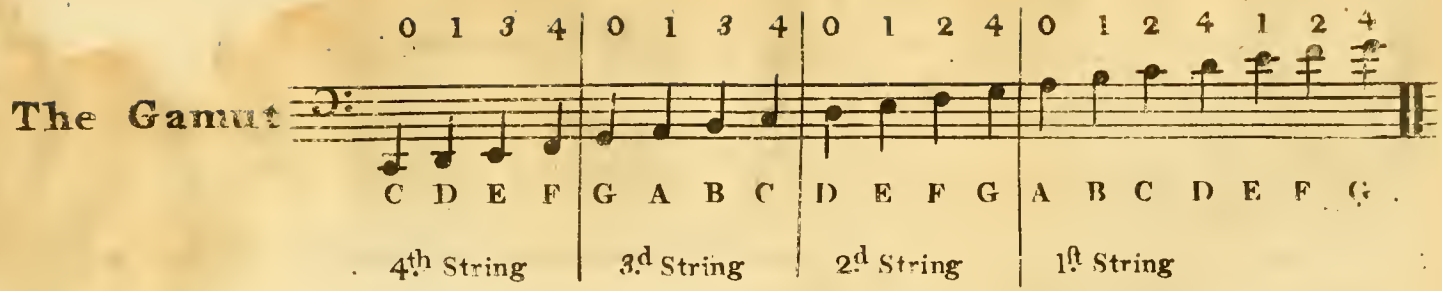
Bars  A Double Bar A Double Bar with a Repeat, thus  or 

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

A Shake marked thus to be played thus A returned Shake

A Beat  Apogiatura 

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



NB. 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.

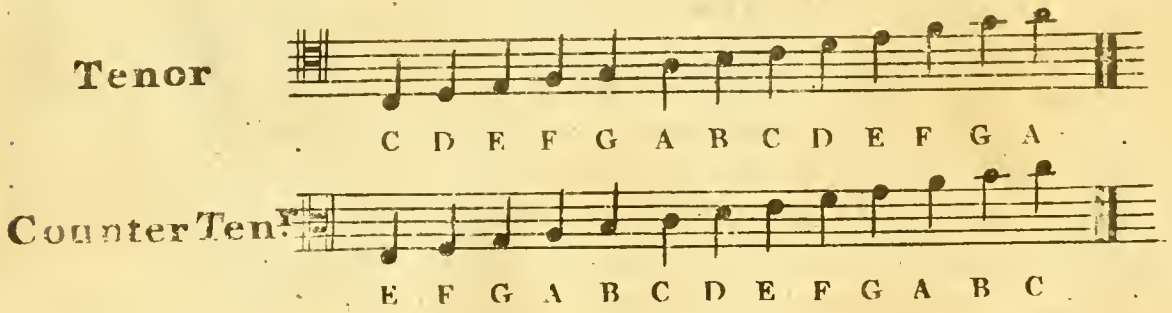
There are four Notes appertaining to the fourth ſtring, Viz. double C, D, E and F; Double C, or the loweſt Note, is open; double D muſt be ſtoped with the firſt finger, about three Inches from the Nut; double E with the third finger, nearly the ſame diſtance from the firſt; double F with the fourth finger, 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 ſtoped 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 Stoped 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.

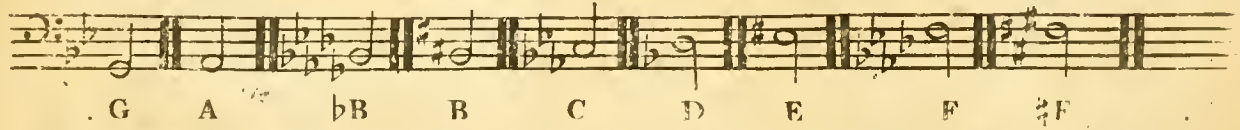
The Baſs Cliff diſtinguiſh'd thus 𝄢 or 𝄢 is moſtly uſed for this Inſtrument; but there are two others, viz. the Tenor and Counter-Tenor, which being uſeful, we ſhall here explain. The Tenor tranſpoſes the Notes a fifth higher, the Counter Tenor a ſeventh; they are ſcarcely ever uſed in the fourth ſtring.



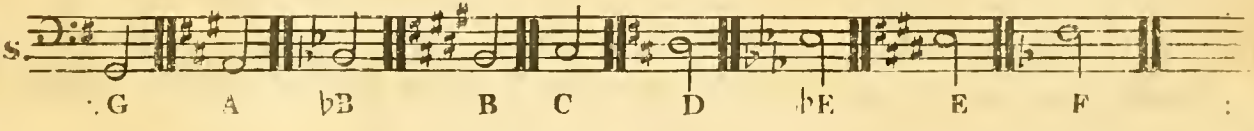
Of Keys.

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 fet at the beginning of a Tune or Lefson affect every note on that line or fpace throughout the whole, unlefs contradicted by a Natural.

Flat Keys.



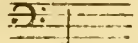
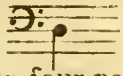
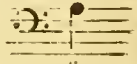
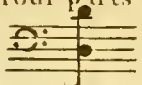
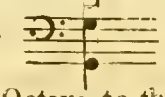
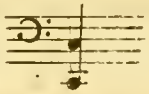
Sharp Keys.



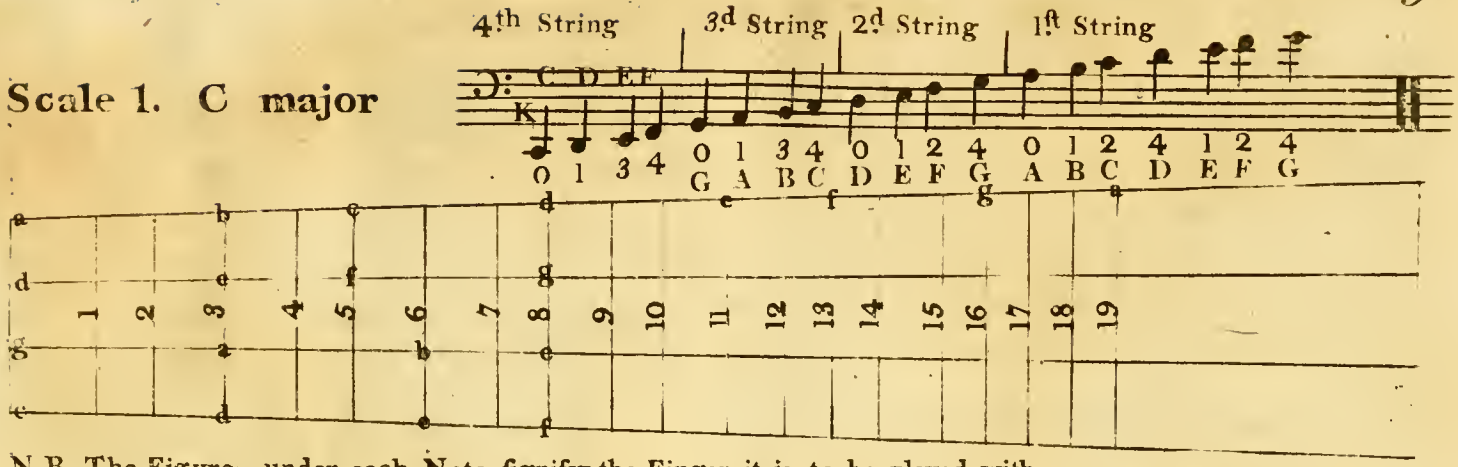
Of Graces.

Graces are Notes added to thofe fet in the tune, in Order to make the melody more fmooth and pleafing to the ear. They may properly be called the ornament of Mufic, adding greatly to its Beauty. The Chief of thefe is the Shake, marked thus, *tr* and is made from the Note or half note above; fee Example, Page 4. Care, however, muft be taken to fuit 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 Shake, fometimes from the found above, and fometimes from that below and takes half the time of the Note it ftands before. See Example Page 4.

Of Tuning the Violoncello.

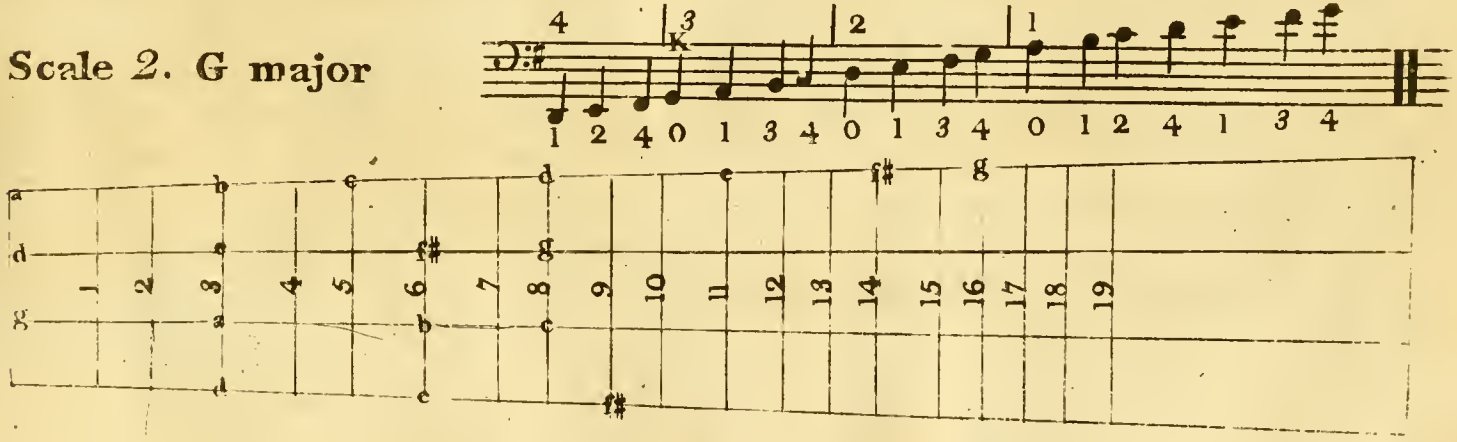
The Diſtance taken upwards or downwards is a fifth each from the next ſtring. Stoping any String one third Part from the Nut towards the Bridge will produce the fifth above, thus ſtop the fourth String one third from the Nut, the tone will be  Repeat that at the ſame diſtance from the Nut on the third 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 proved 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 unneceſſary 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 Fifths, and upon the eighth bar to prove their Octaves.

Scale 1. C major

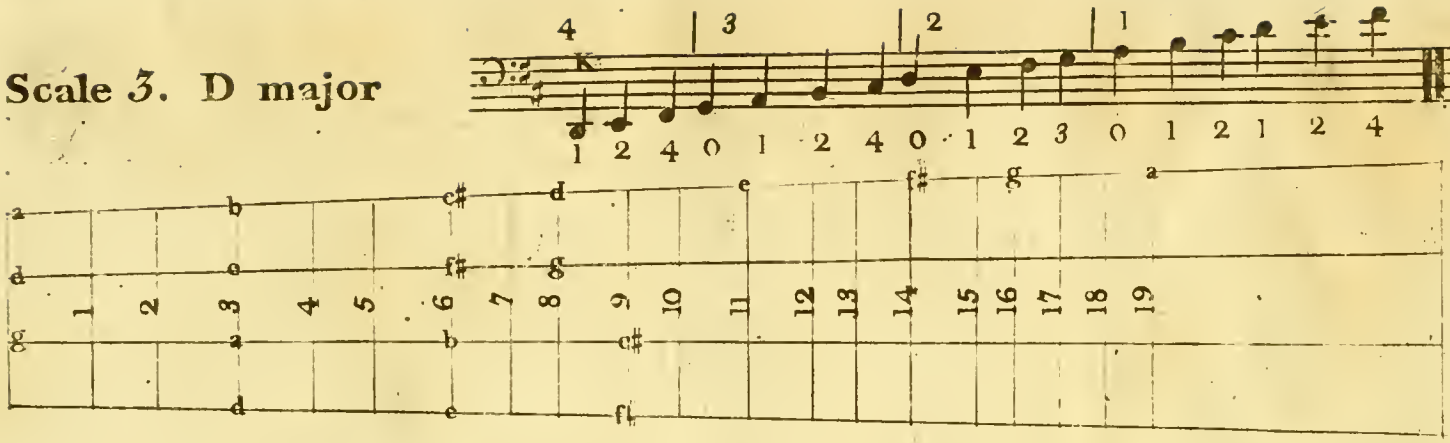


N.B. The Figures under each Note signifys the Finger it is to be played with.

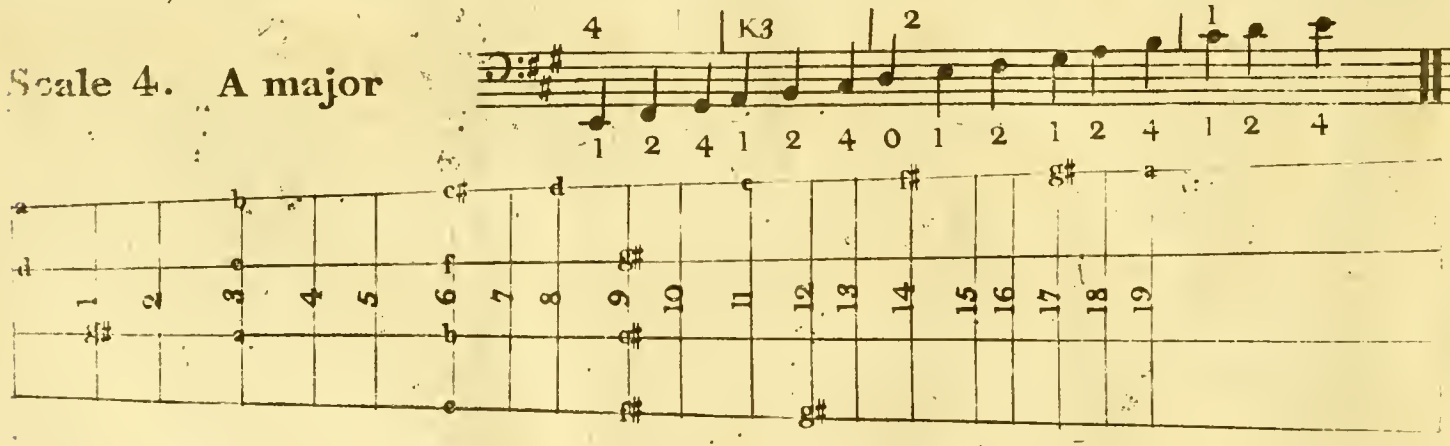
Scale 2. G major



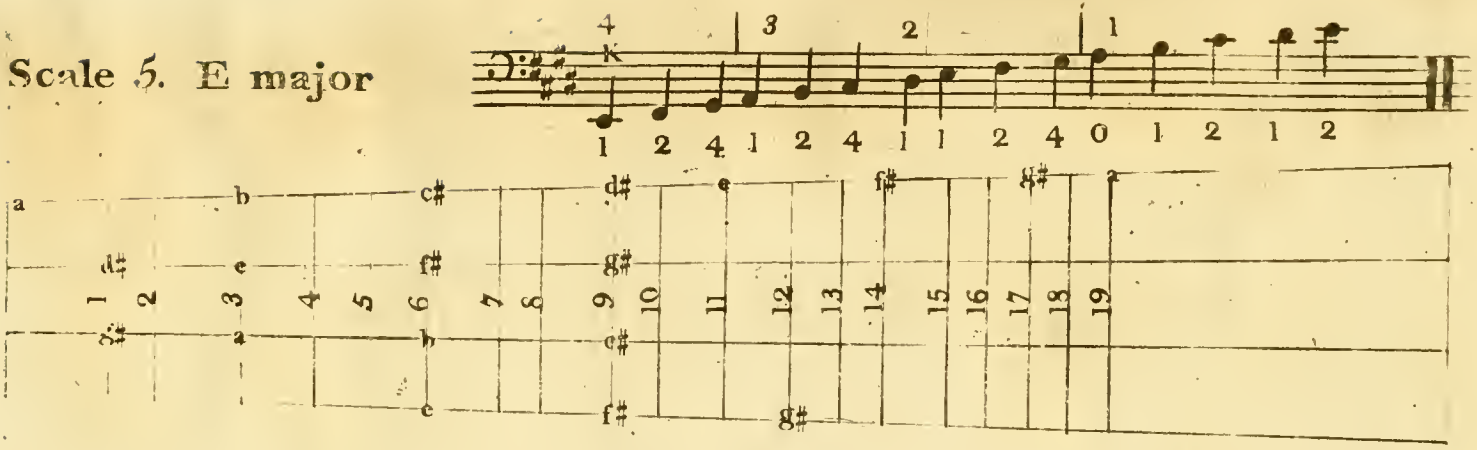
Scale 3. D major



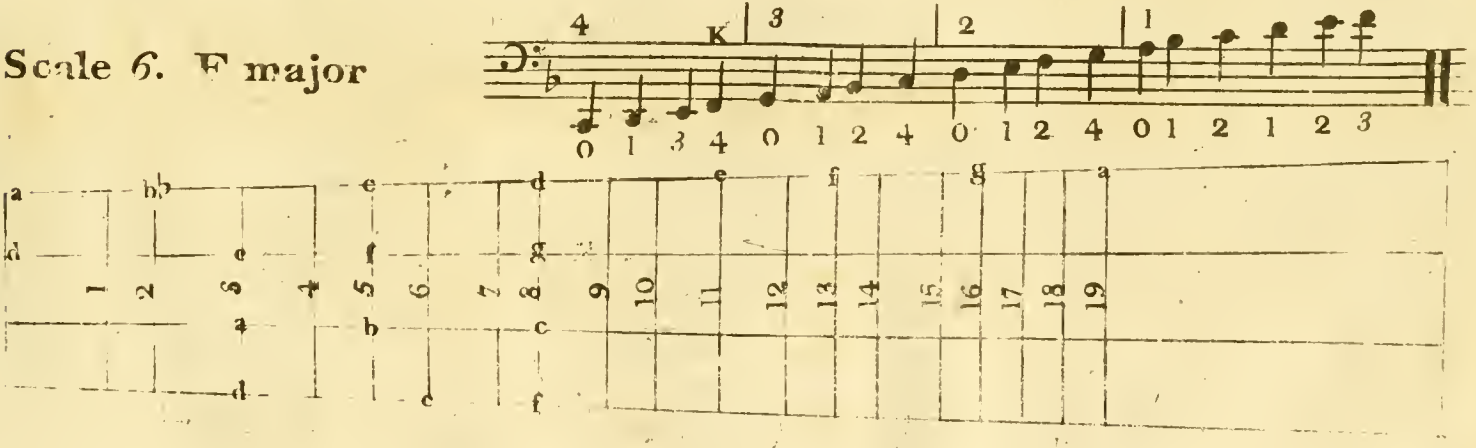
Scale 4. A major



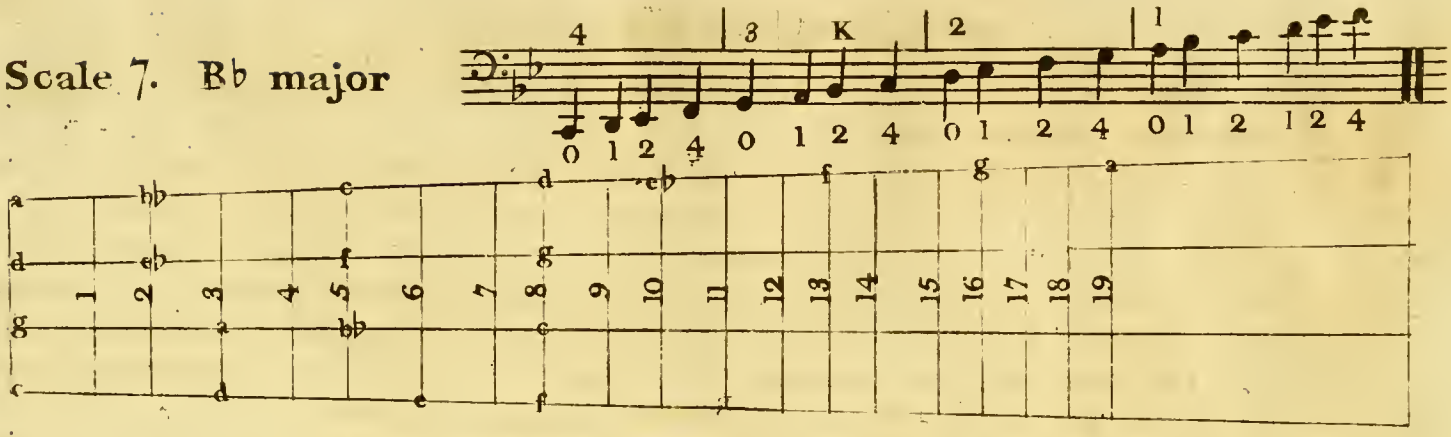
Scale 5. E major



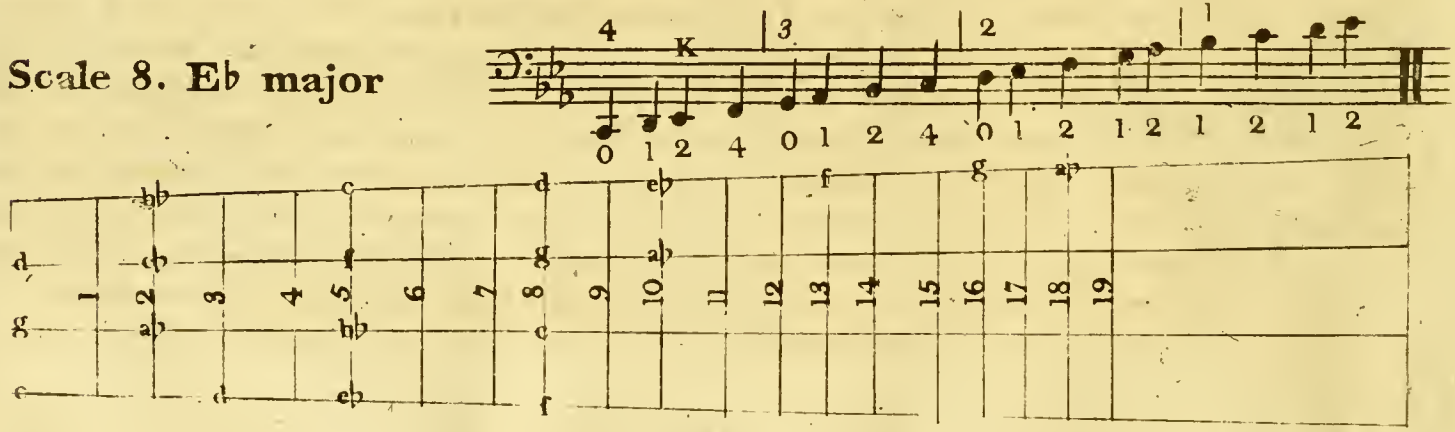
Scale 6. F major



Scale 7. B♭ major



Scale 8. E♭ major



These Scales are drawn to shew nearly the Distances on the Fingerboard; but those who wish to aproximate 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.

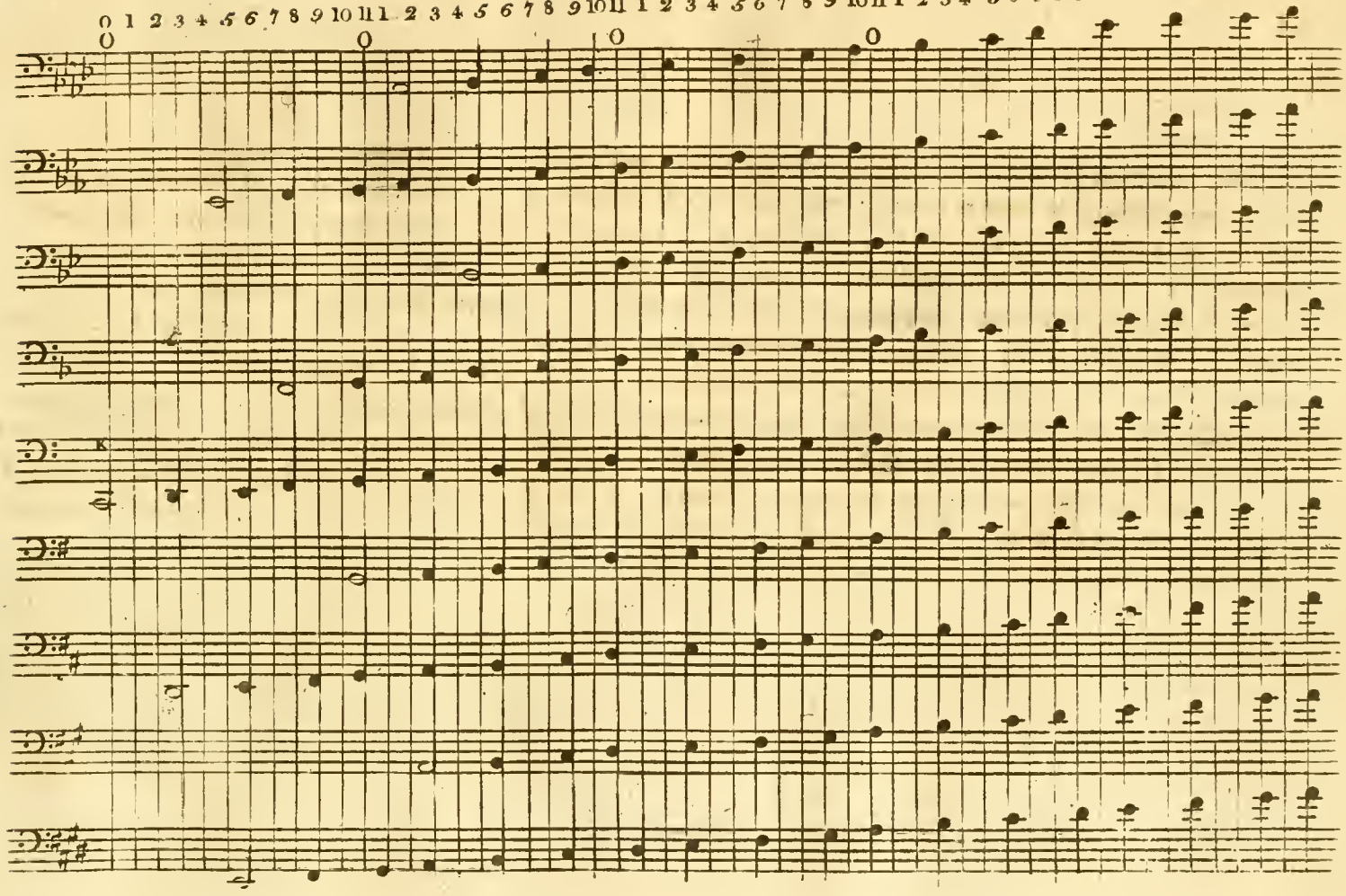
Too much cannot be ſaid in Praiſe of this incomparable Inſtrument; treated only as the baſs in concert, it is invaluable, it is noble, expreſsive and powerfull; take it in a more enlarged point of view and place it in the hand of a great Maſter, its compaſs is almoſt unbounded, and for much above three 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 conquored, 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 Aſsiſtances 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.

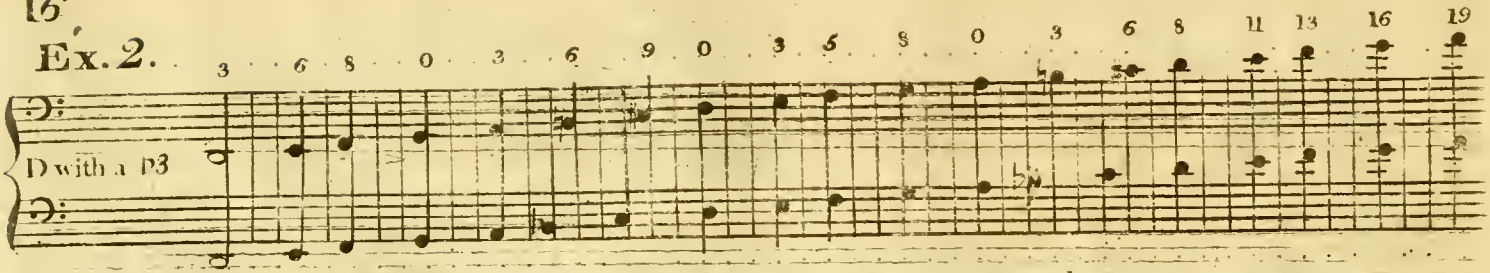
* Twelve hundred parts to every Inch.

The following Scales contain the diſtances of the Stops 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 flatening the ſeventh; ſee Ex. 4. and the diſtances marked which will produce theſe effects on Patent Finger-boards. B♯ and C♭, alſo E♯ and F♭, are taken at the ſame lines as their differences are too ſmall to admit of Diviſion It muſt be remembred that each Octave on theſe Fingerboards 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 Cromatic Scale, Ex. 6. of the Contents of the 3d ſtring of a Violoncello, ſee the four Keys on the 3d 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 5ths you gain one ſharp each remove — Riſing by 4ths 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.

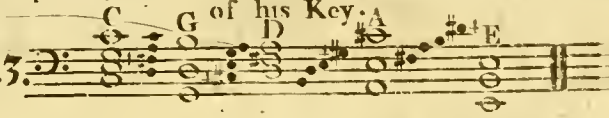


Ex. 2.



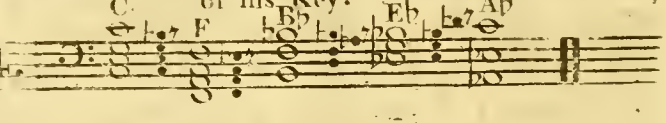
By sharpening his 4.th the Learner passes into the 5.th of his Key.

Ex. 3.

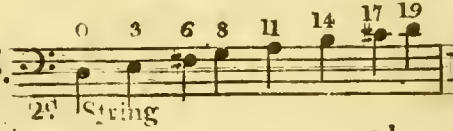


By flatening the 7.th he passes into the fourth of his Key.

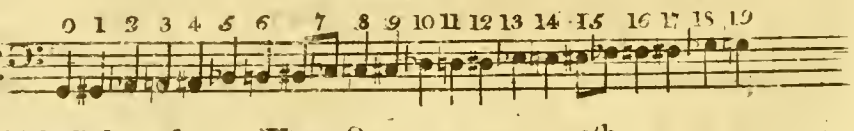
Ex. 4.



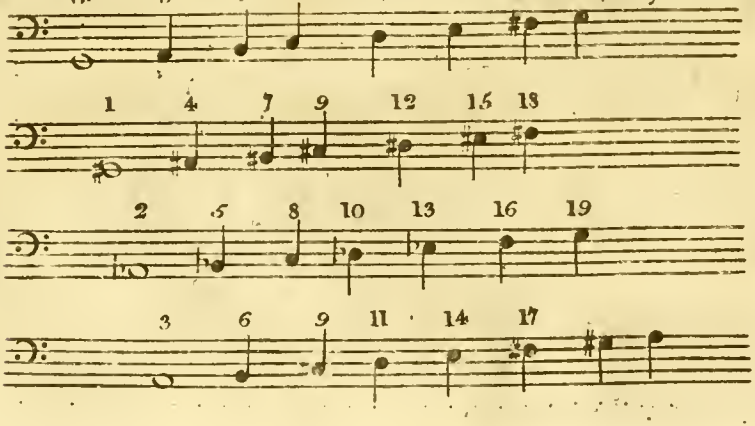
Ex. 5.



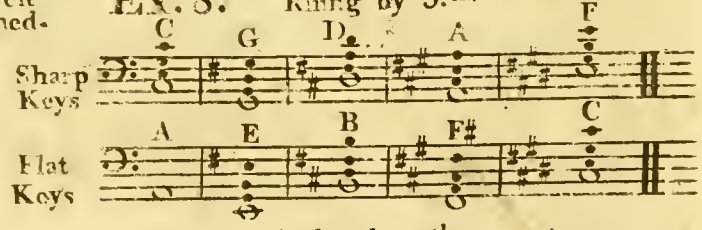
Ex. 6.



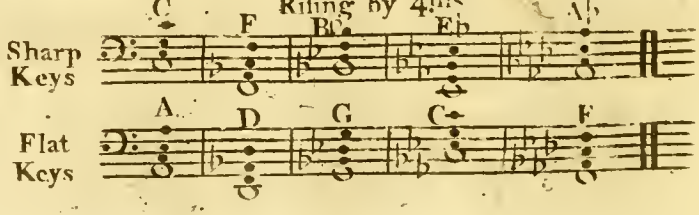
Ex. 7. The 20 divisions on the 3d string by which all the rest may be formed.



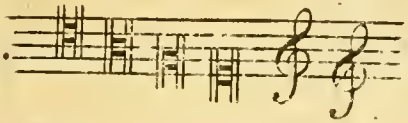
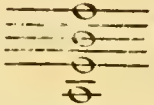
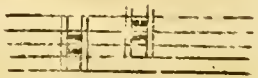
Ex. 8. Rising by 5ths



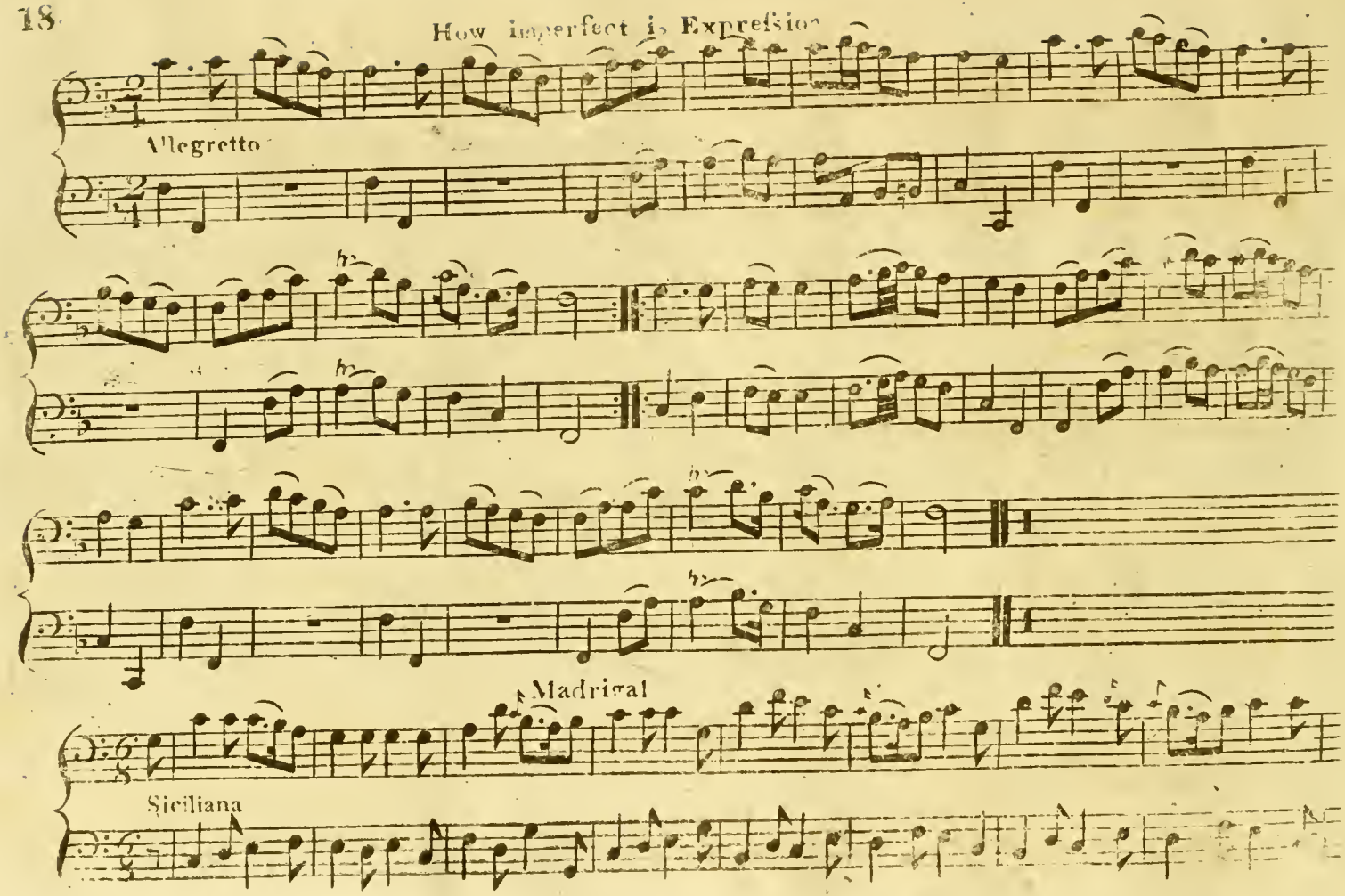
Rising by 4ths

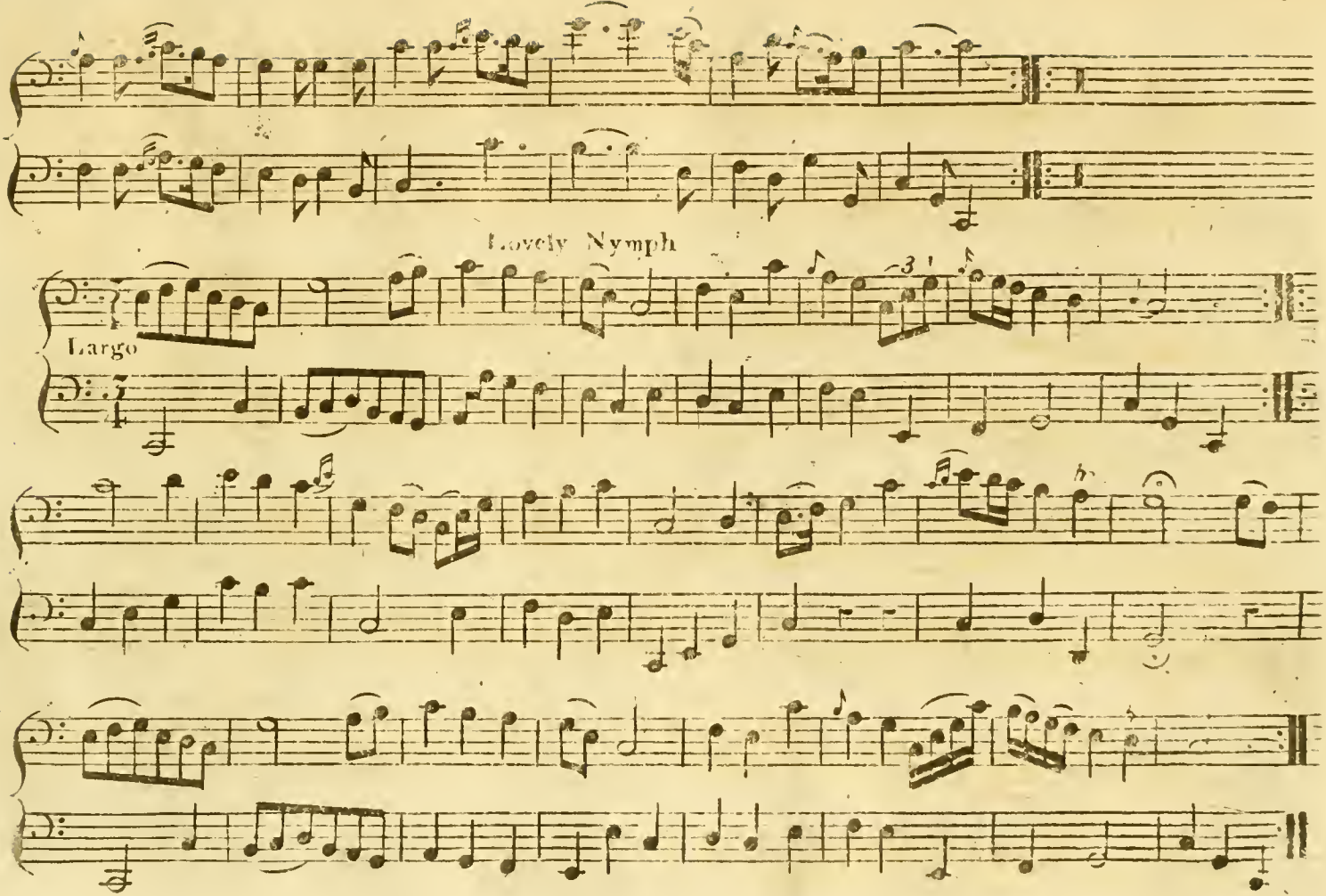


As the Violoncello is played in various Cliffs, the Patentee has invented Machines or Bars to fupply the place of additional Nuts on the right or Thumb-fide of the Finger-board, which ftand upright and are perfectly out of the way of the Hand, yet fituated fo conveniently that the Performer, as he advances up the Finger board, can drop them at Pleafure; and thofe who find the Changing of Cliffs attended with Difficulty can by droping one of thefe Bars, without the fmalleft Inconvenience or Trouble, remain at fuch Pofition, or in fuch Cliff, as he requires, and the Hand in returning, removes the Bars which refume their former Places. By this means the Performer may take up all Cliffs with eafe, and if it fhould be the Opinion of any Lover of Mufic that the Counter Tenor being played on a Violoncello would render fhich Pieces more equal, by droping the proper Bar, a good Performer on the Violoncello will play that part with eafe: fee Ex. 9. He may have alfo his Inftrument furnifhed with any or all the following Cliffs: fee Ex. 10. By which means his Characters for the open Strings will be as in Ex. 11. which will fave very great trouble to thofe who are not perfectly acquainted with all the Cliffs in ufe.

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

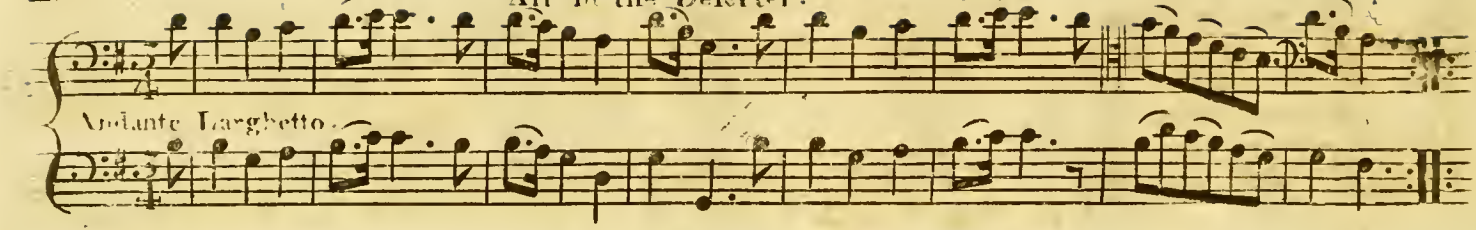
But the Patentee would always recommend as in Ex. 12.

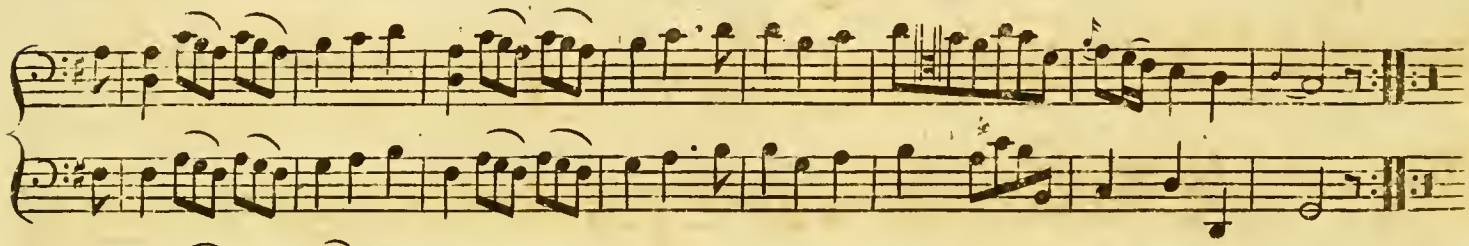

Allegretto
Madrigal
Siciliana


Lovely Nymph
Largo

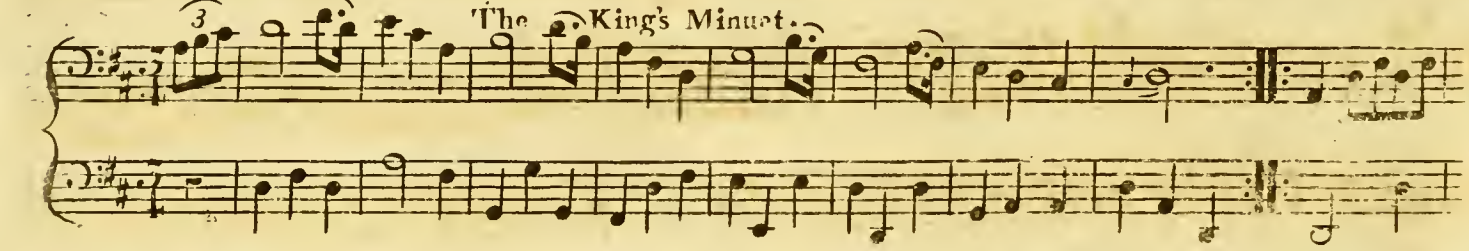
Air in the Deserter.

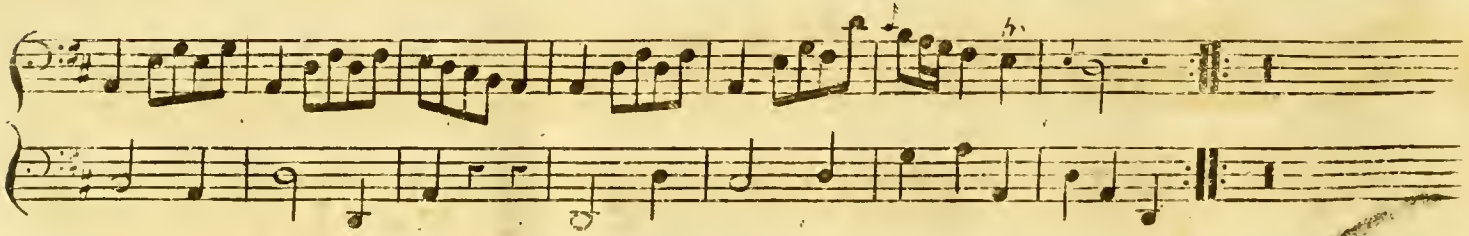
Andante Larghetto.

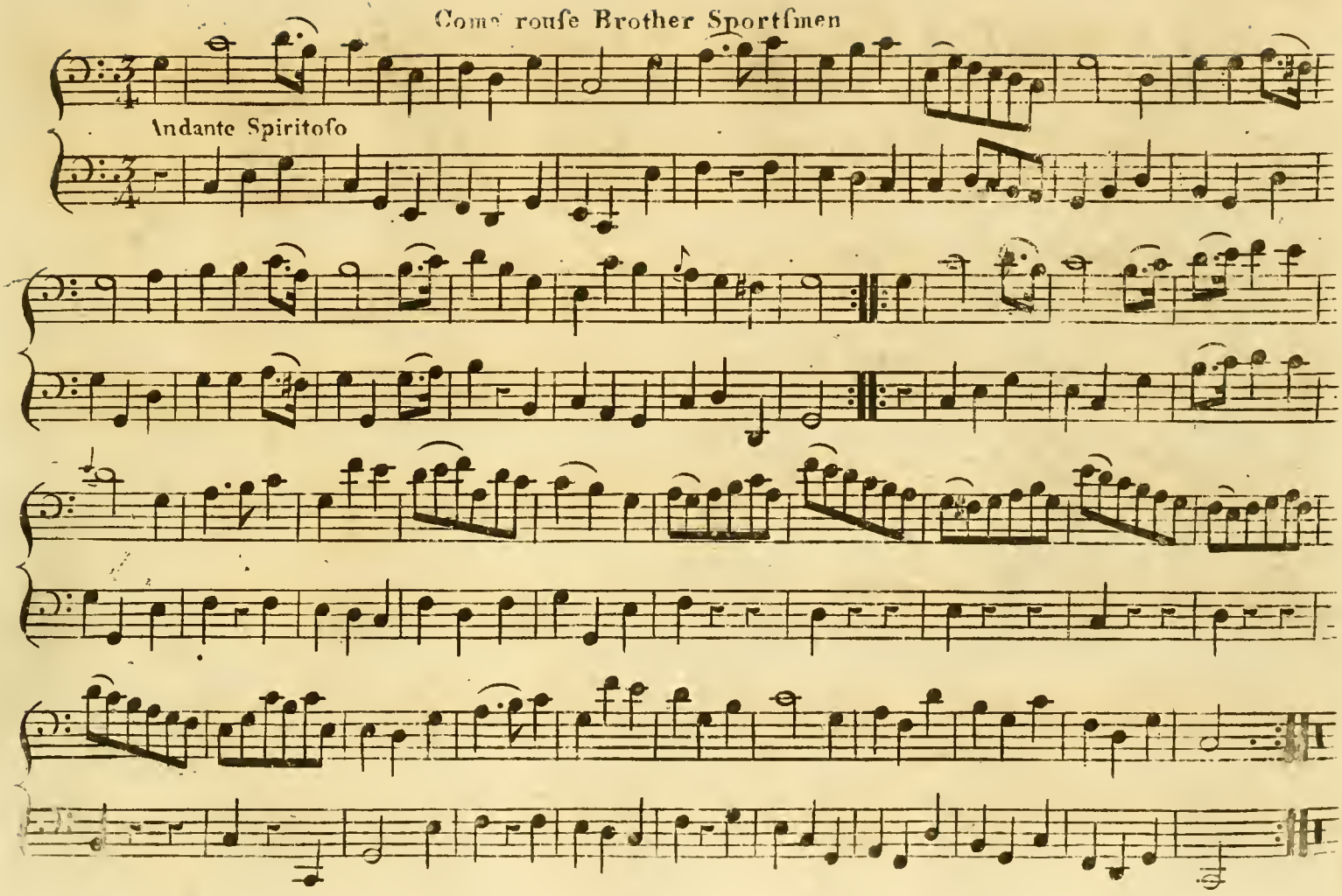




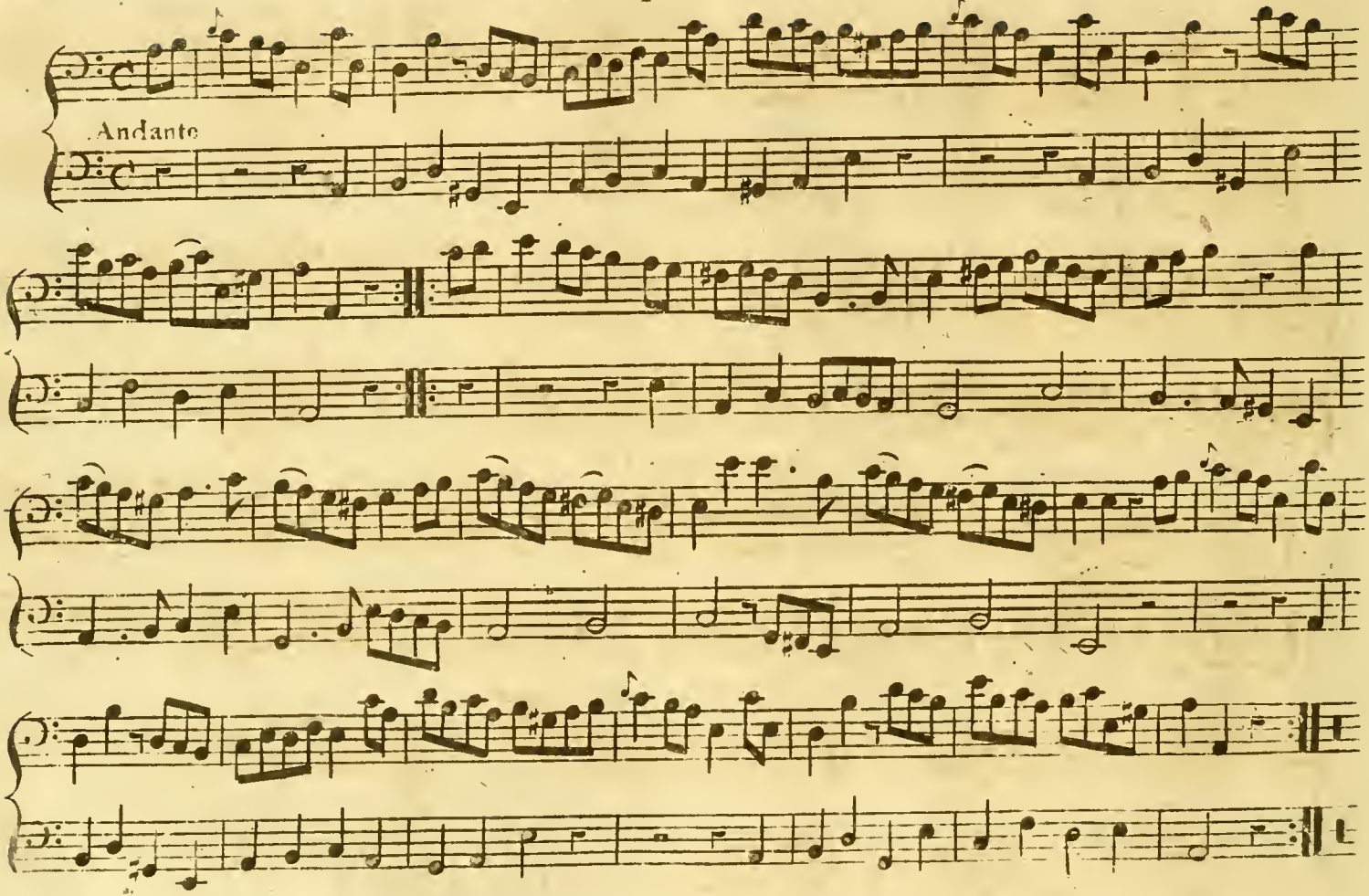
The King's Minuet.






Come rouſe Brother Sportſmen
Andante Spiritoſo

Air in the Chaplet



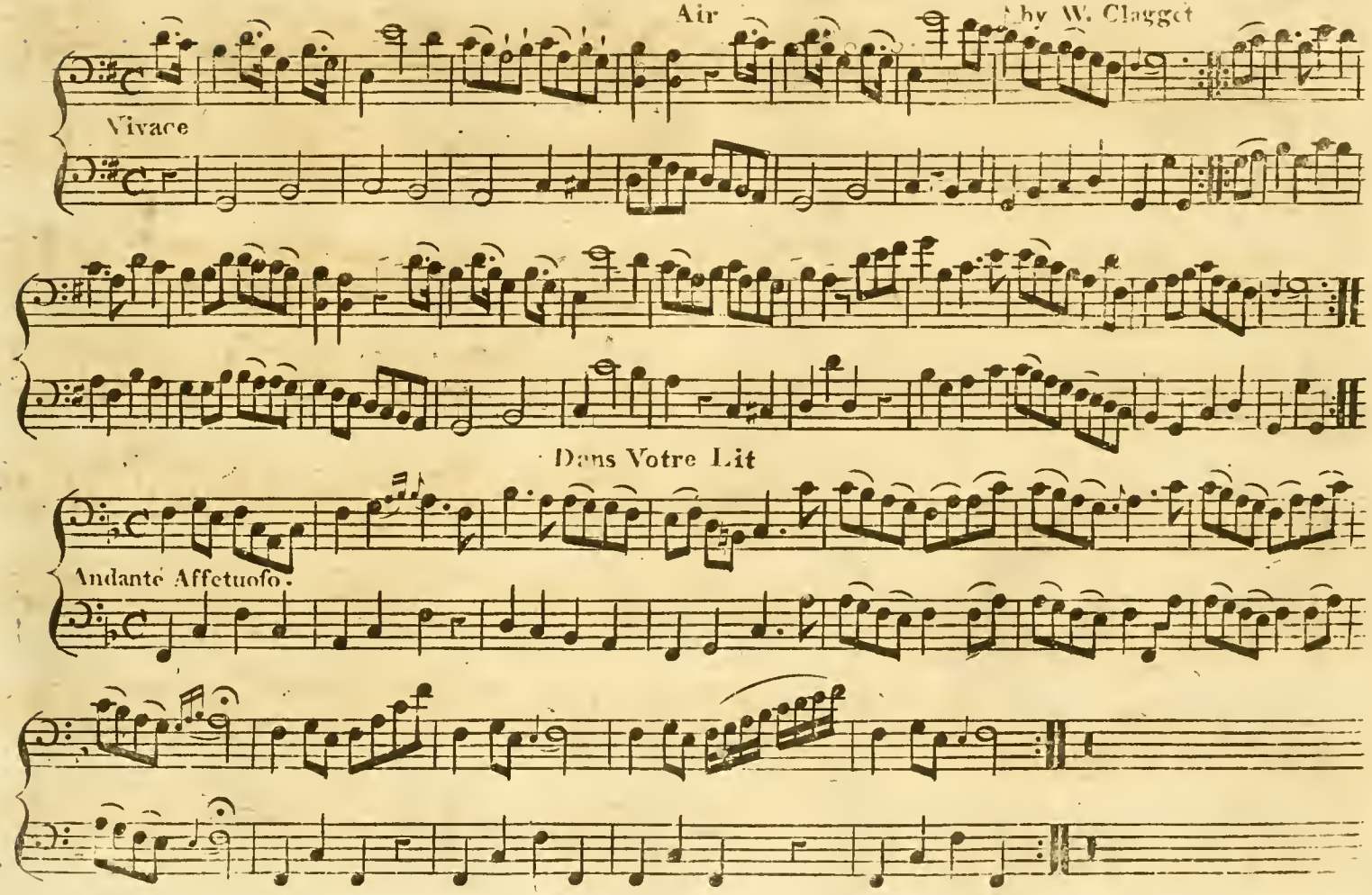
Air

by W. Clagget

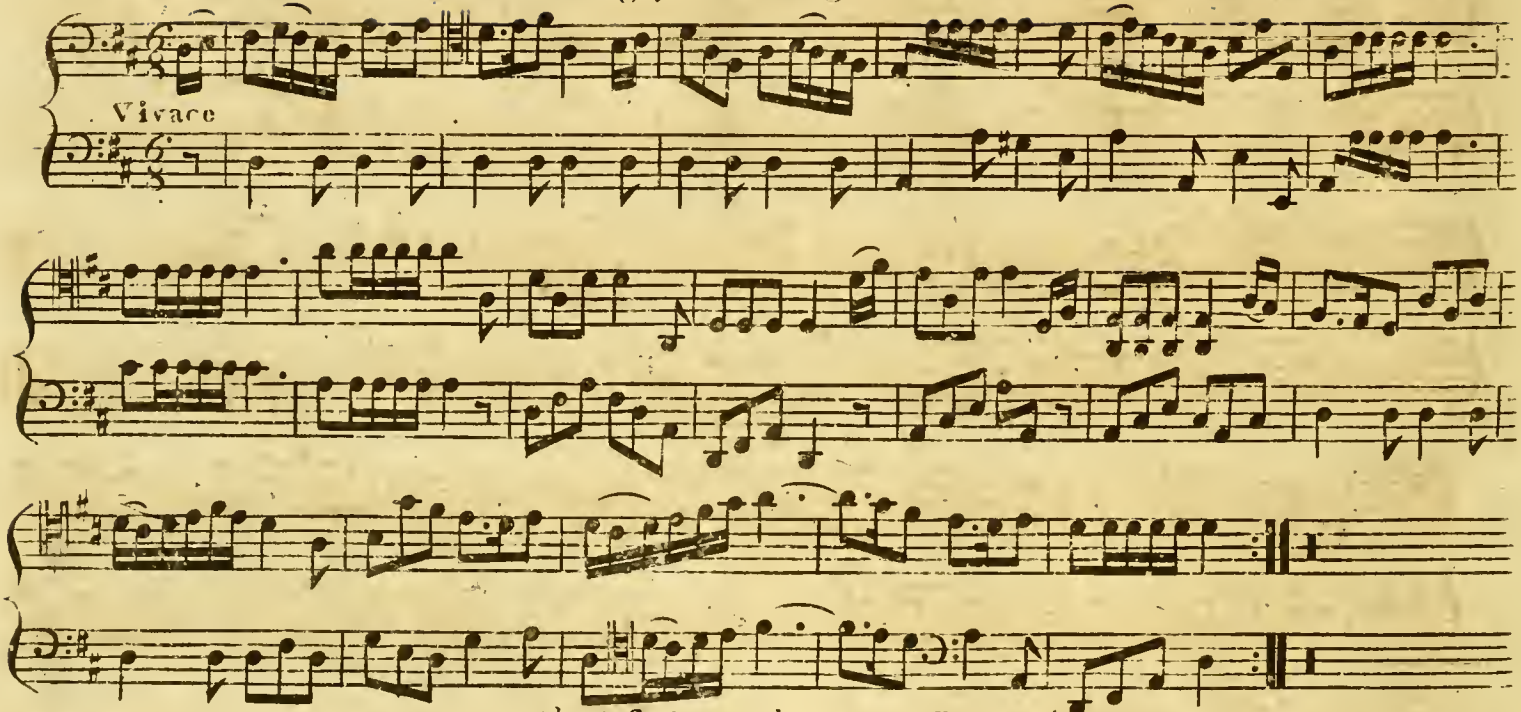
Vivace

Dans Votre Lit

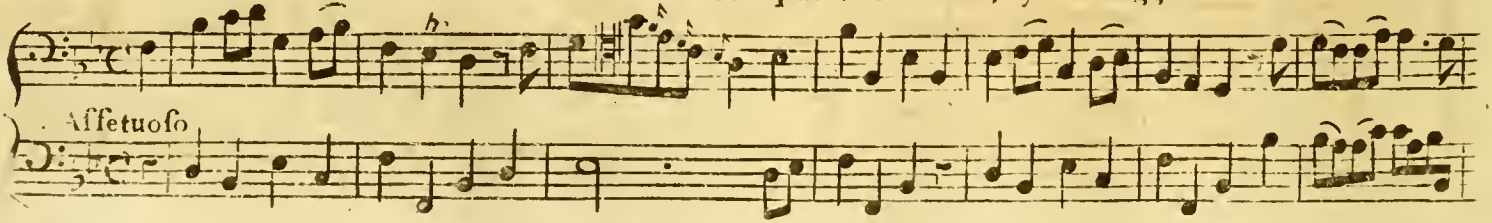
Andante Affetuoso.

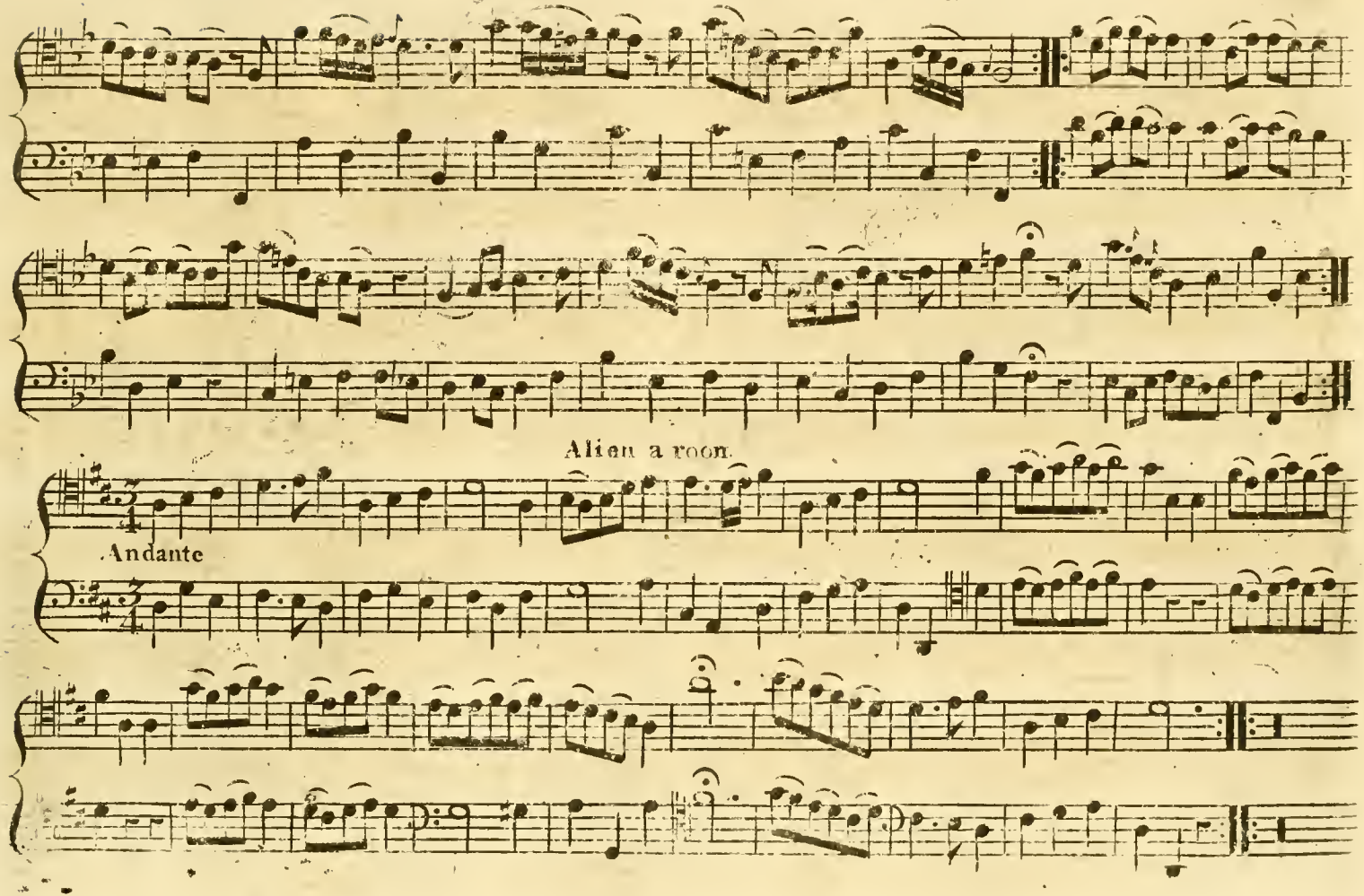


Let gay ones and great

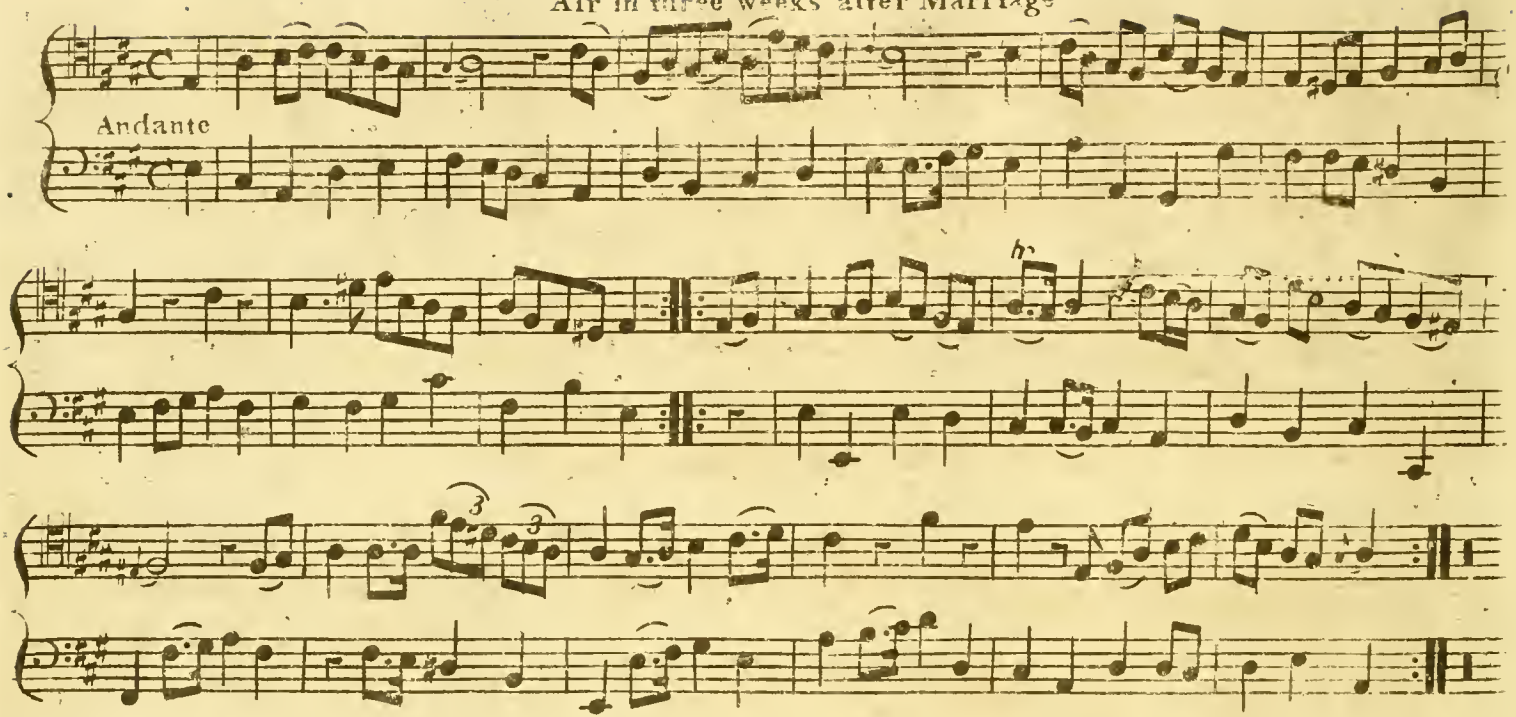


I've rifled Flora's painted Bower, by C. Clagget

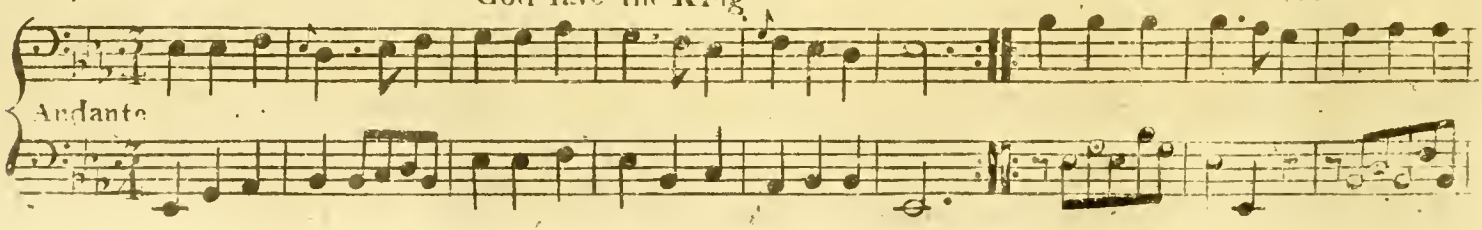


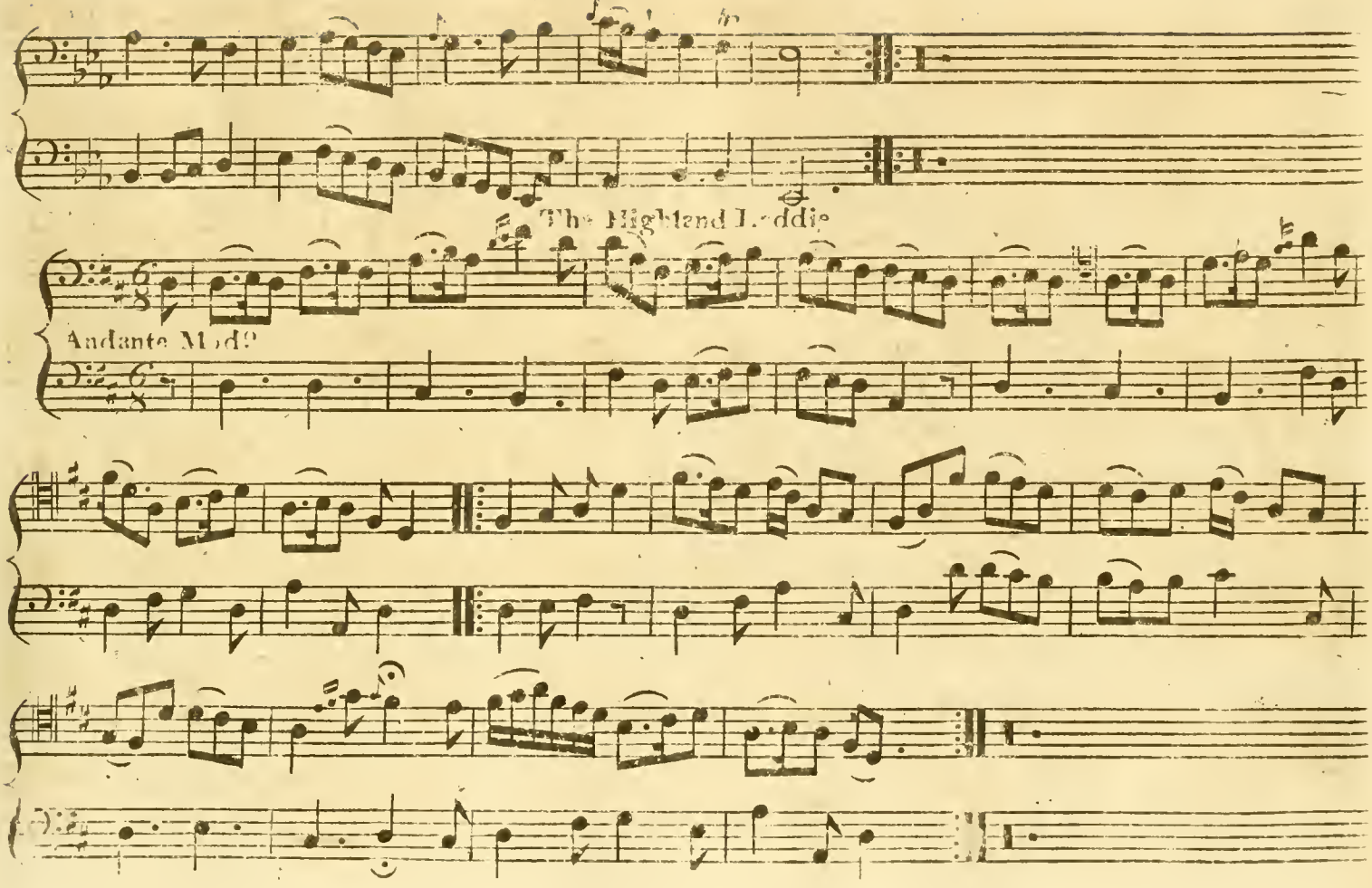

Allen a roon.
Andante

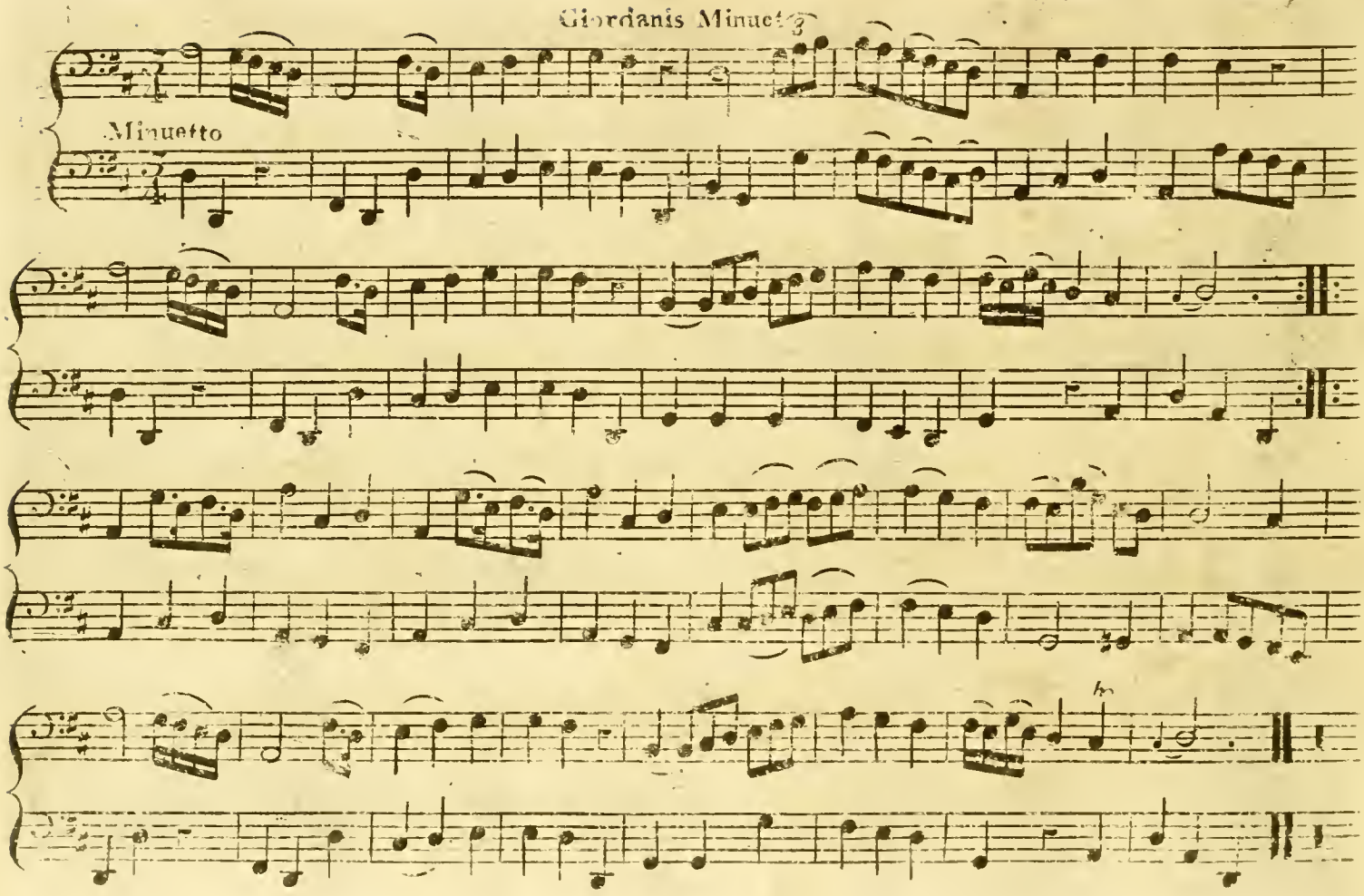
Air in three weeks after Marriage

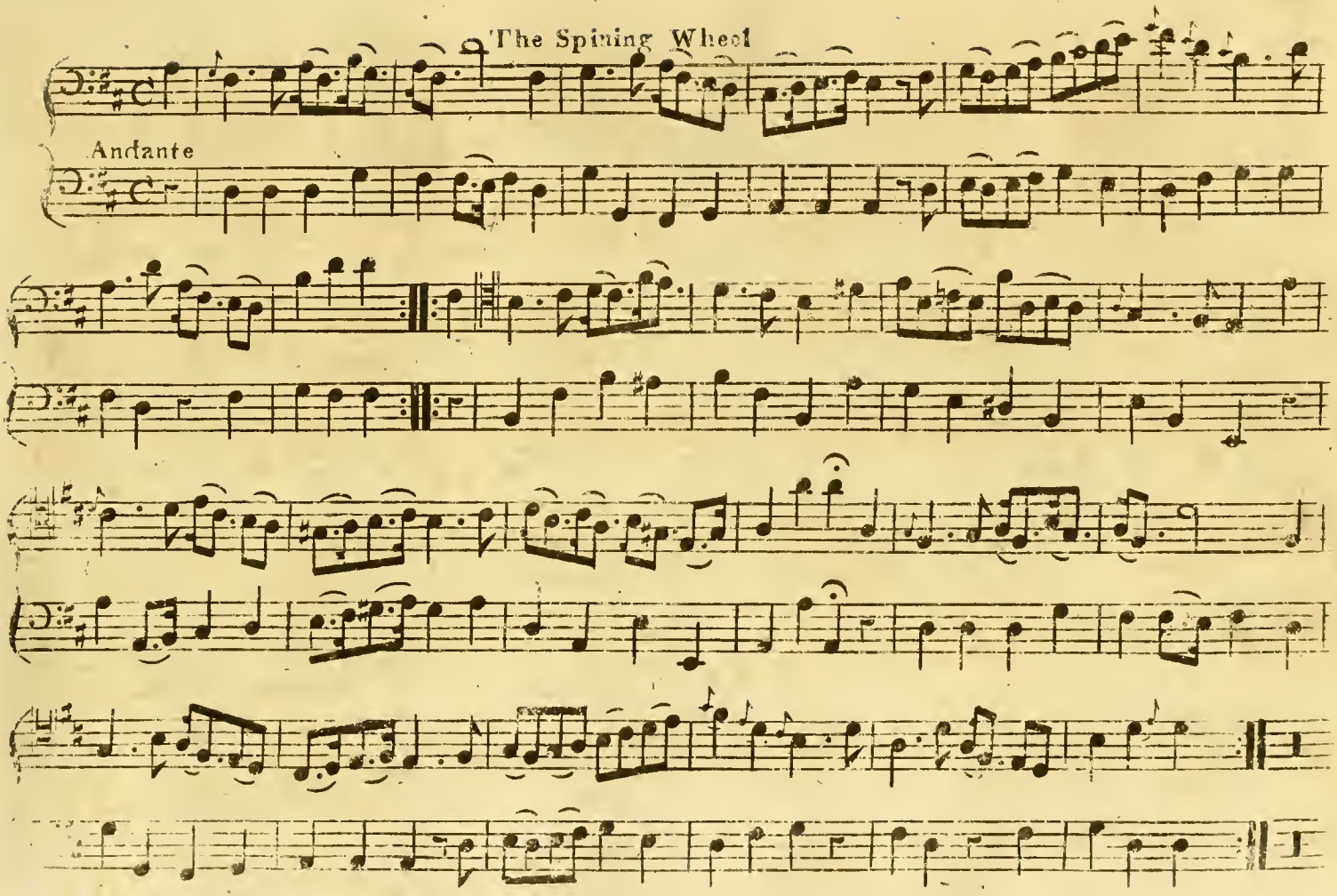


God save the King

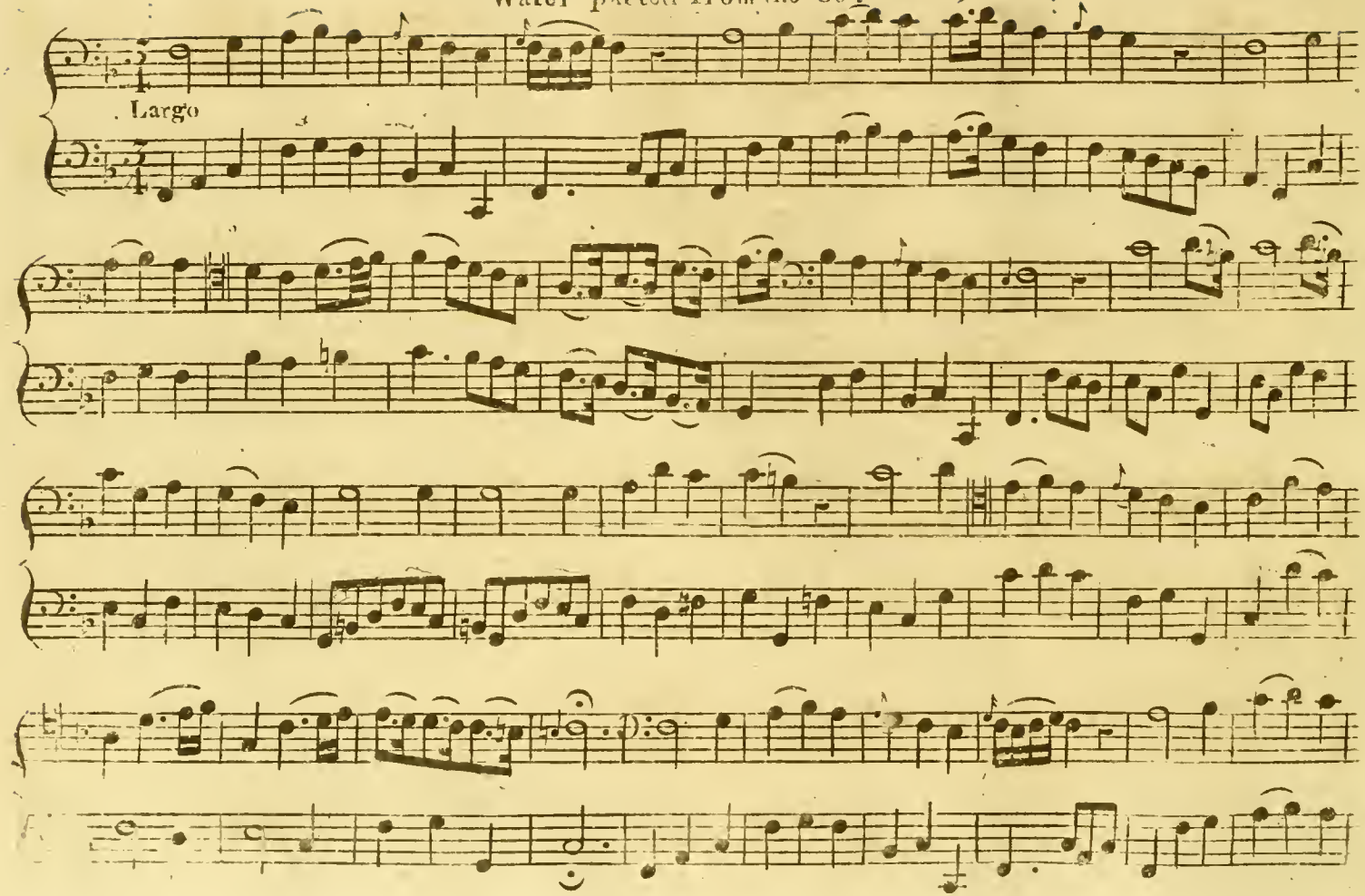


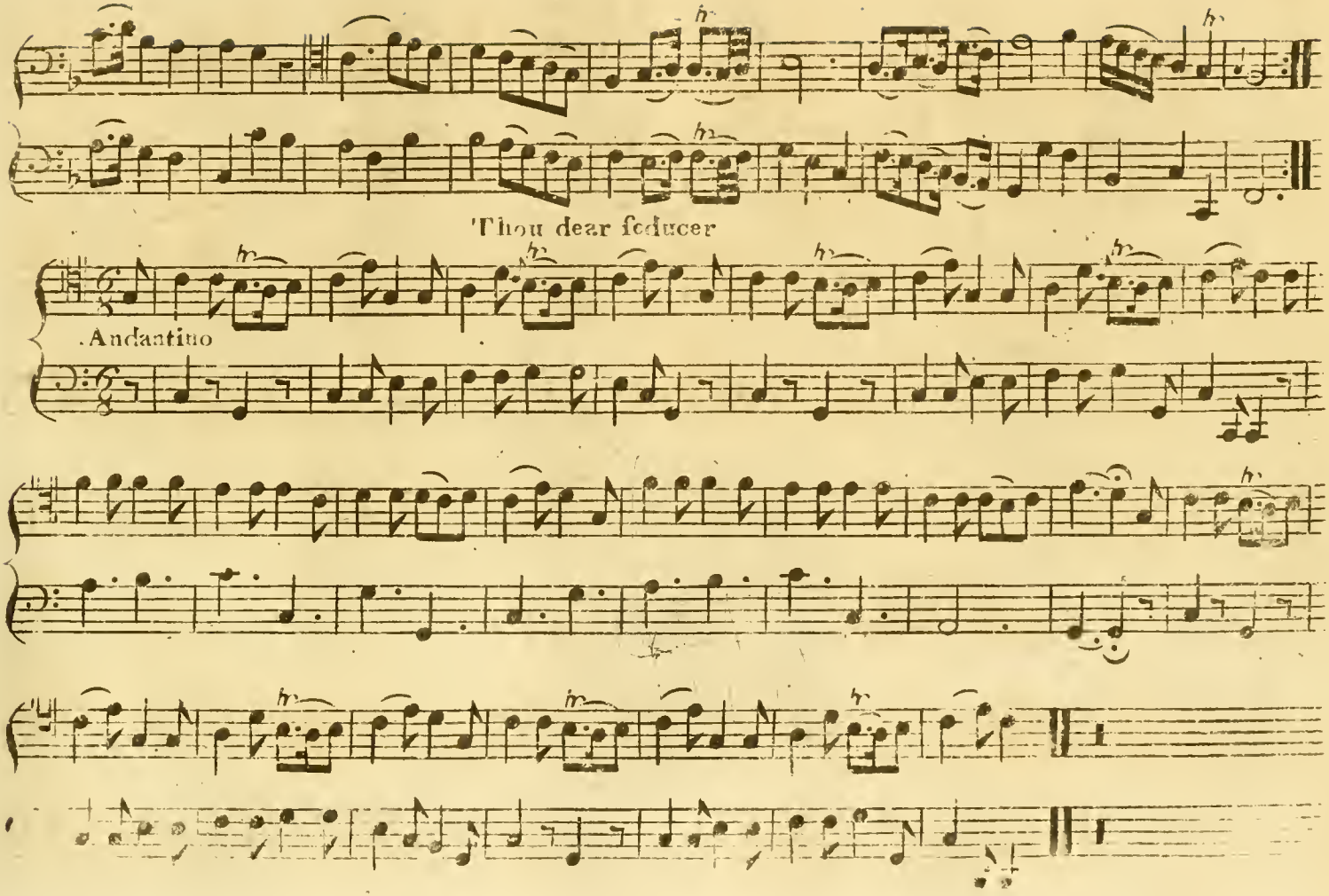

The Highland Laddie
Andante Modo

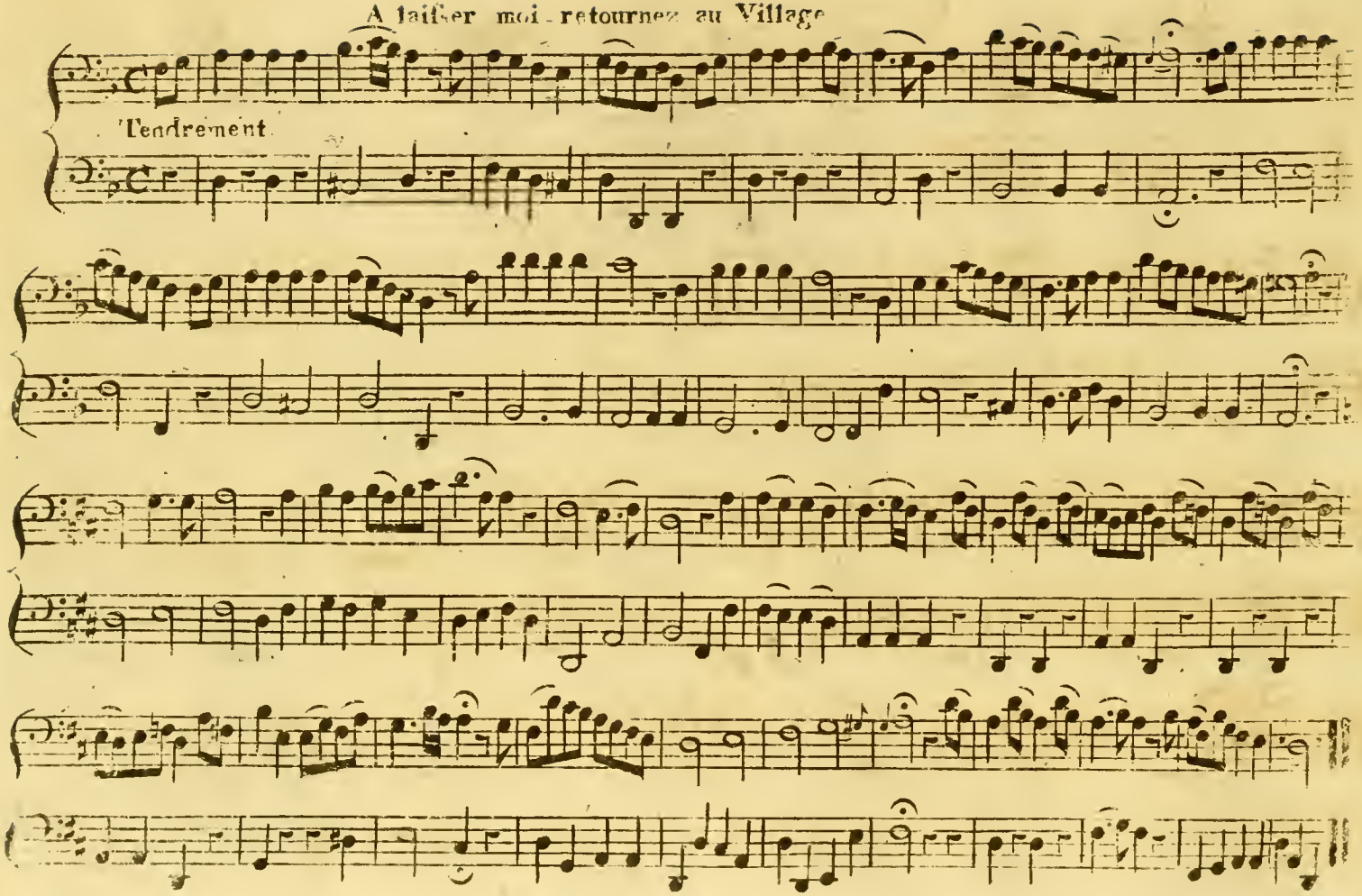

Giordanis Minuet
Minuetto

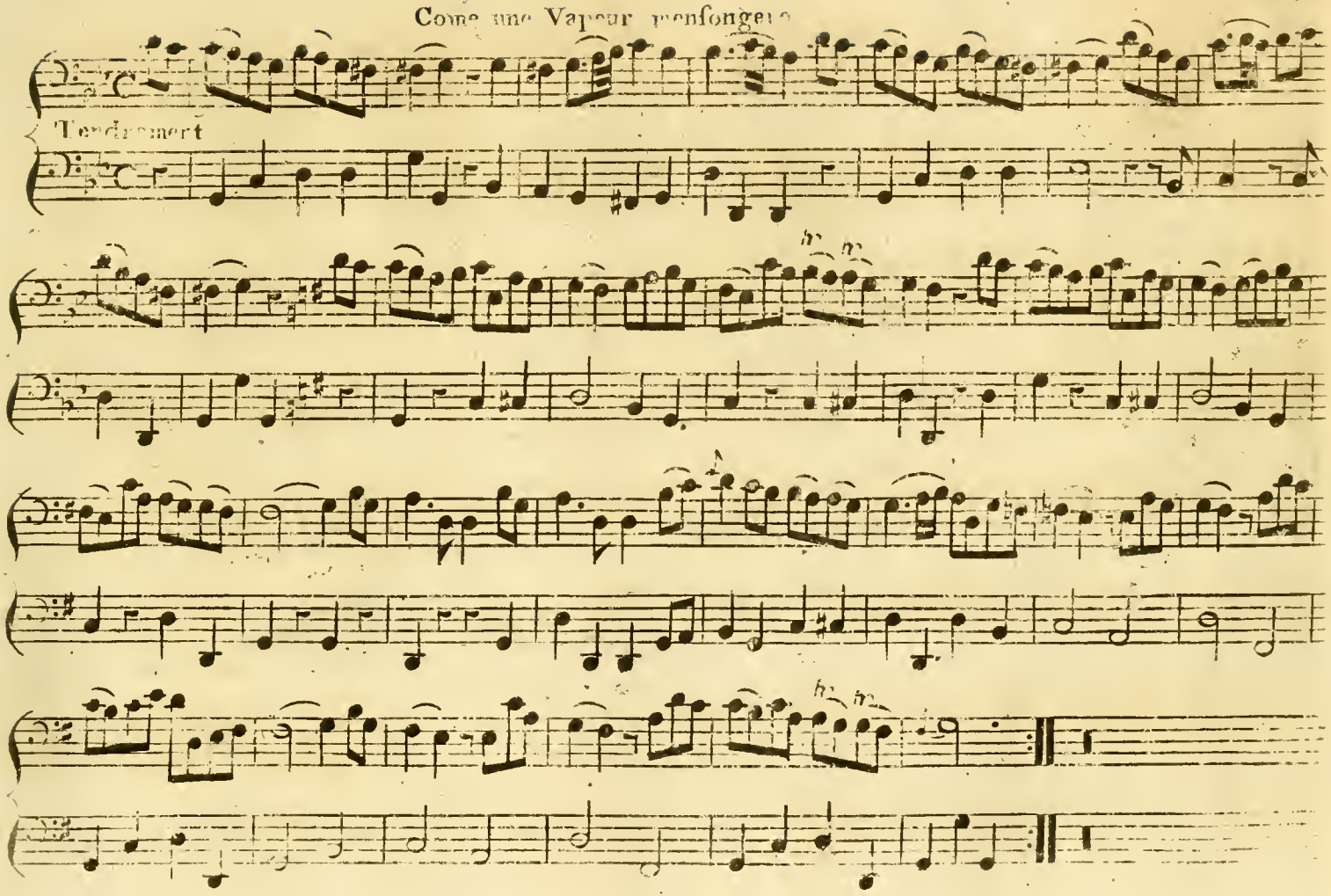

The Spining Wheel
Andante

Water parted from the Sea

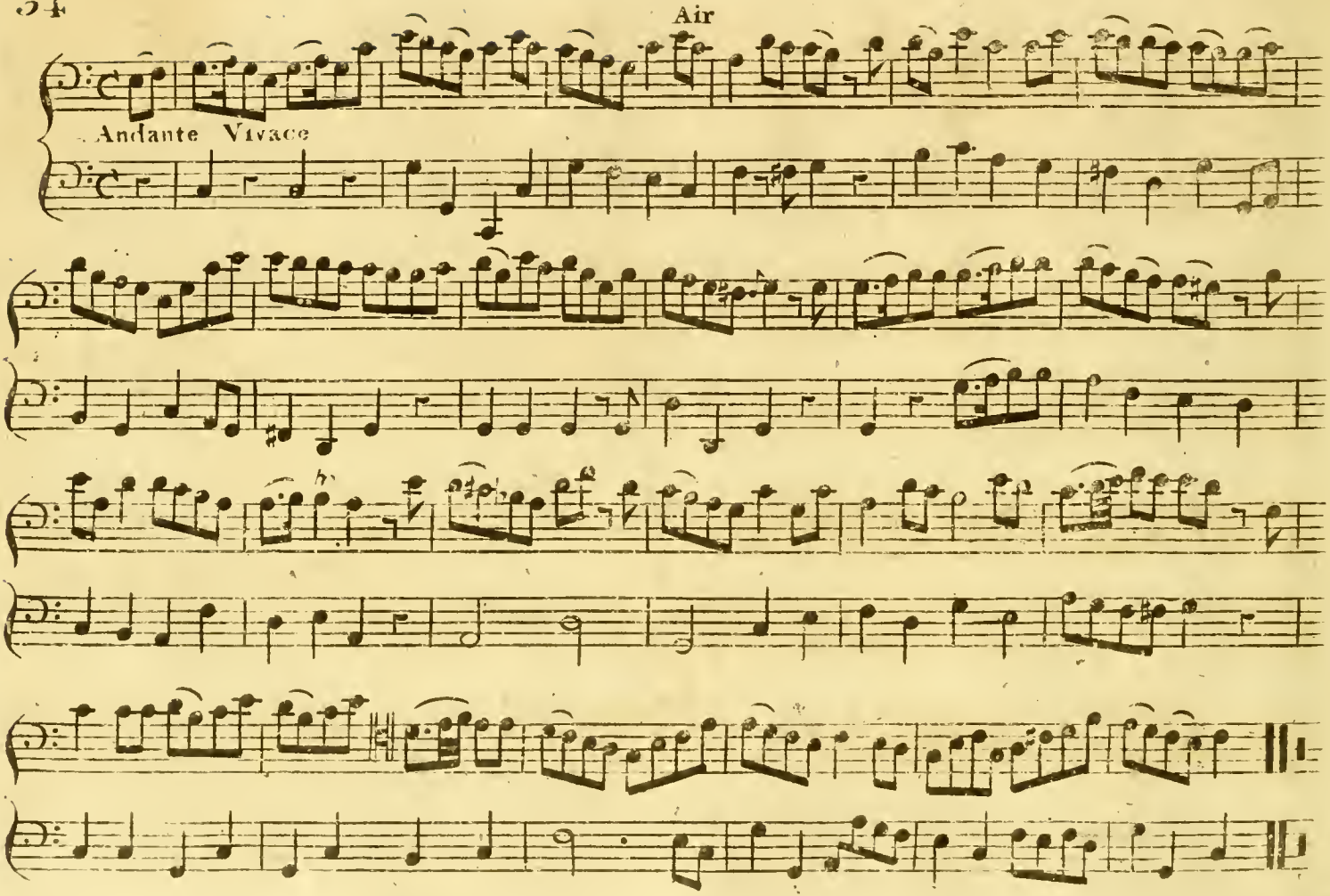



Thou dear feducer
Andantino

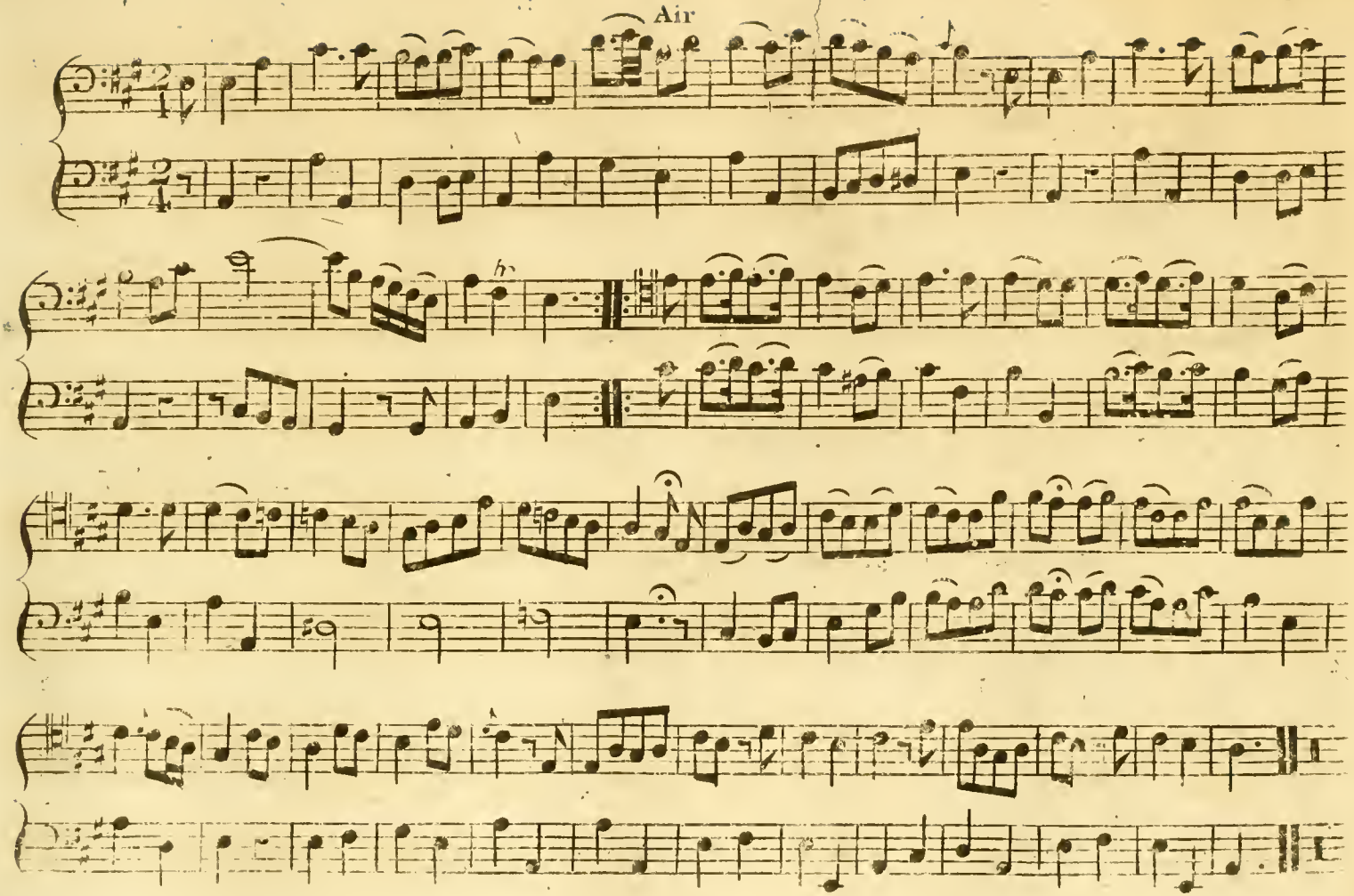

A laisser moi - retournez au Village
Tendrement


Comme une Vapeur mensongere
Tendrement

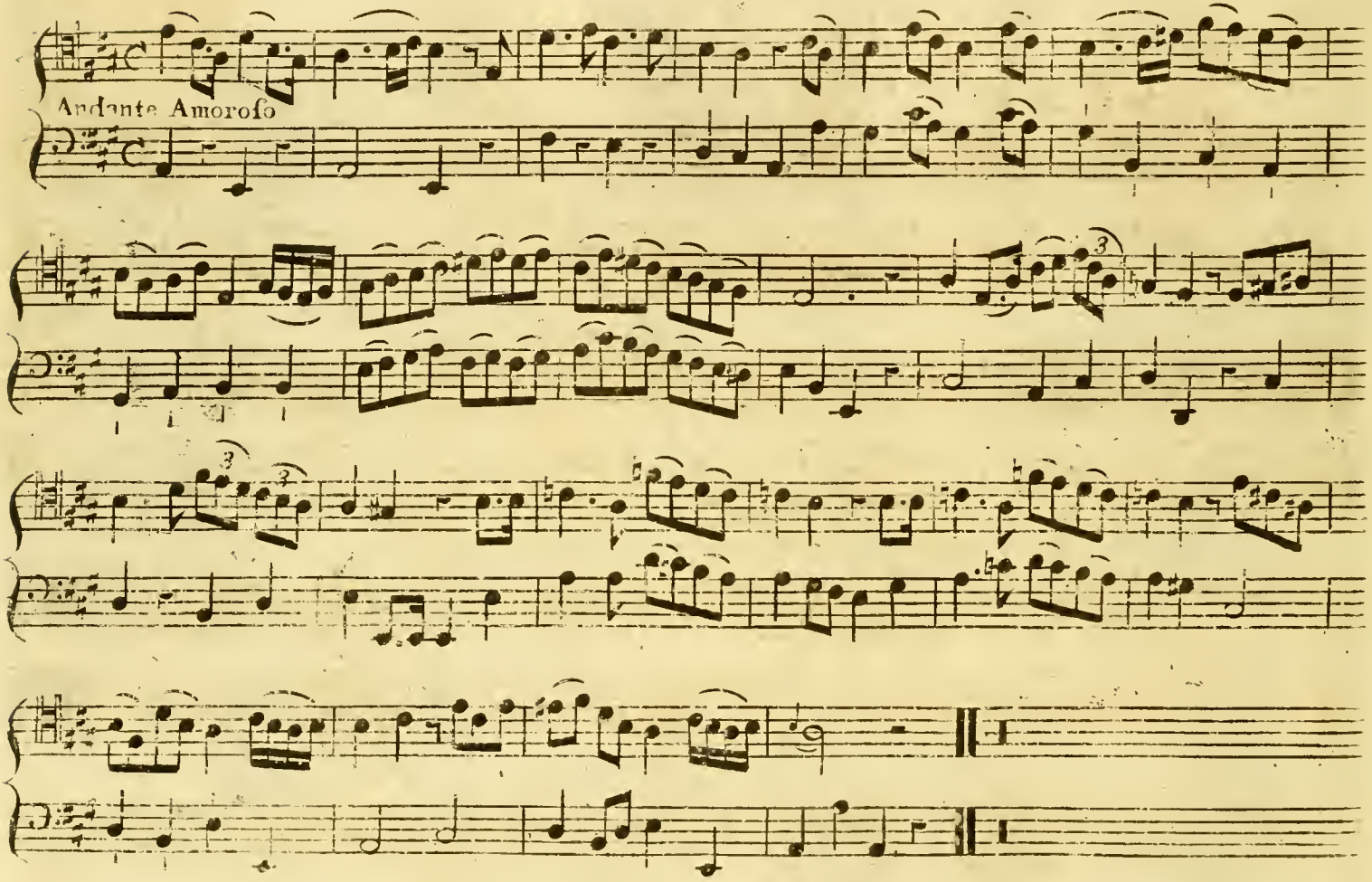
Air



Air

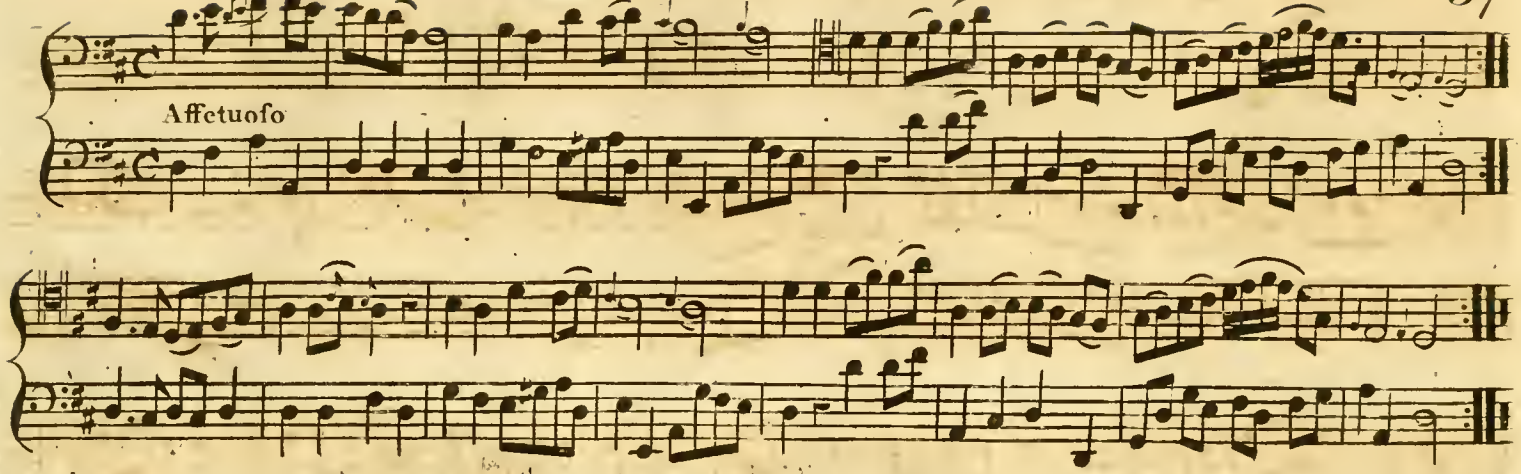


Air



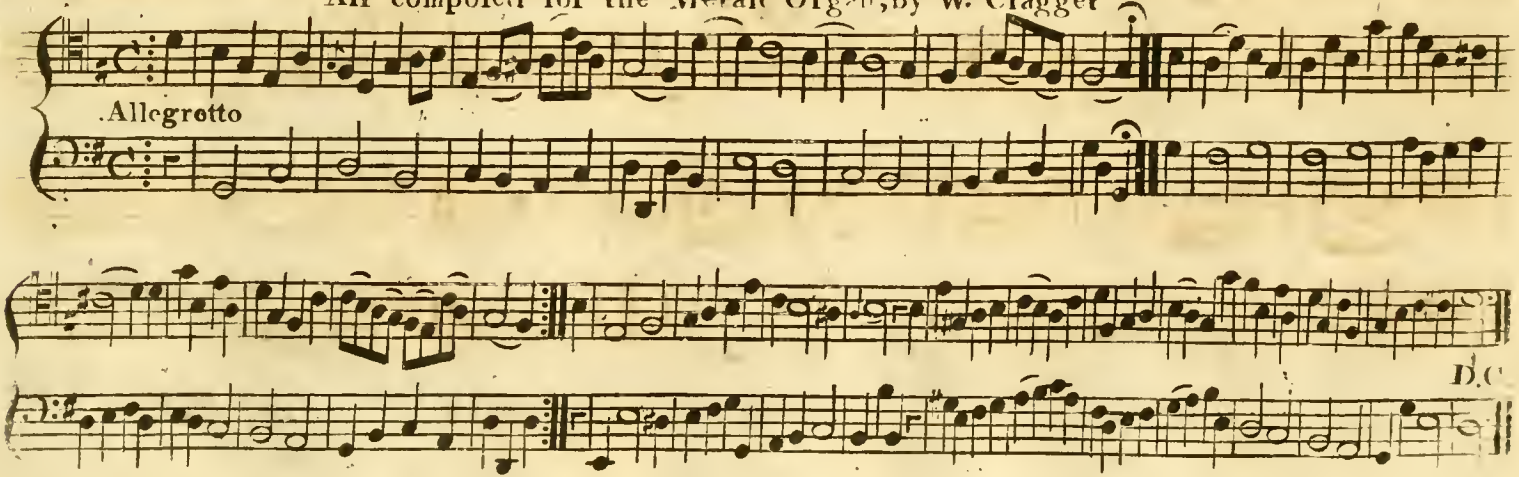
Shepherds I have loft my Love

Affetuofo



Air compofed for the Metale Organ, by W. Clagget

Allegrotto



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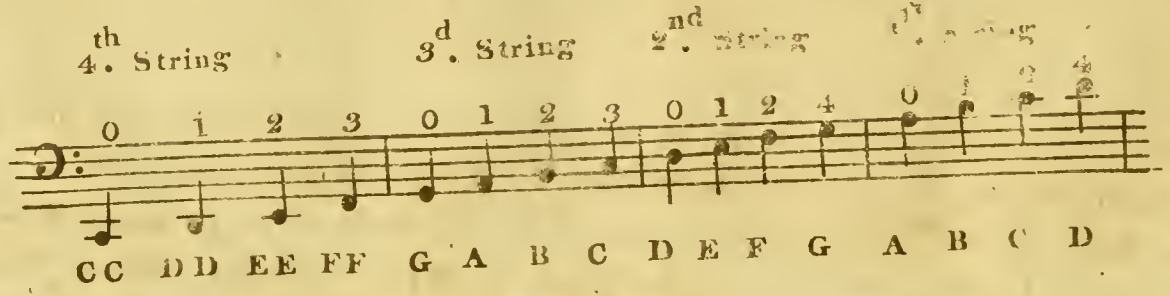
The GAMUT for the VIOLONCELLO.

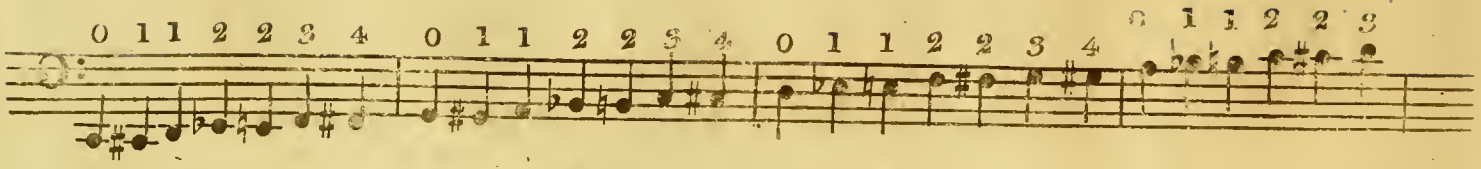


The Learner will obſerve that O over any Note in the Gamut is open or no Finger the figure 1 is the fore Finger 2 the Second and 3 the third and 4 the little Finger.

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 croſs the 4th String about 2 Inches from the Bridge. double D is ſtop'd with the firſt finger about three Inches from the Nut; double E is ſtop'd with the Second Finger nearly the ſame diſtance from the firſt finger or rather leſs Double F is with the 3d 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.

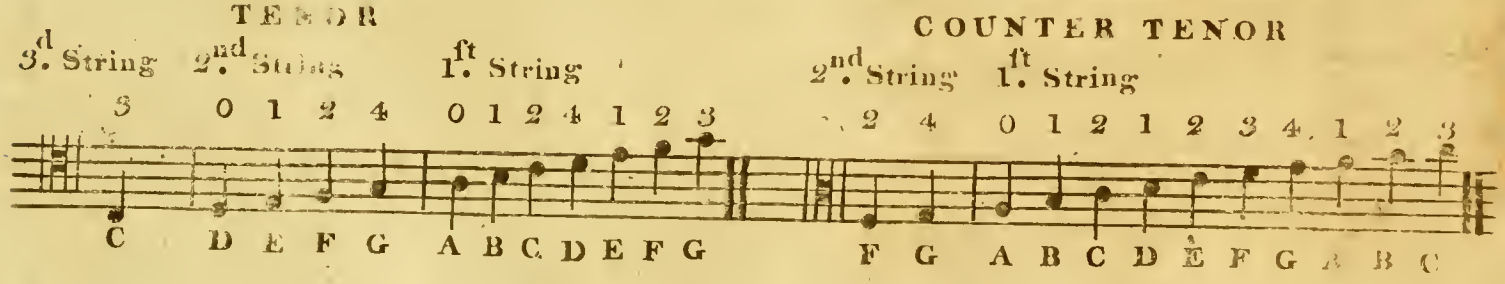
Thofe on the third String are G A B and C. G is play'd open: A is ſtop'd with the firſt Finger: B with the Second: and C with 3.d Finger at the ſame diſtance as on the 4.th String. Thoſe on the Second String are D, E, F, and G. D is play'd open: E is ſtop'd with the firſt Finger about three Inches from the Nut; F with the Second Finger about an Inch and half from the firſt F, being but a Semitone or half 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 betwen the Notes E & F likewiſe between B & C are only Semitones or half Notes as they fall in the Natural Gamut: but we will hereafter introduce a perfect Scale of Natural and Artificial Semitones which we may 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 togeter with their Semitones.

A Perfect SCALE for the VIOLONCELLO



Thefe 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 ♭ a Sharp thus ♯ and a Natural thus ♮ which brings the Note to its place after a ♯ or ♭.

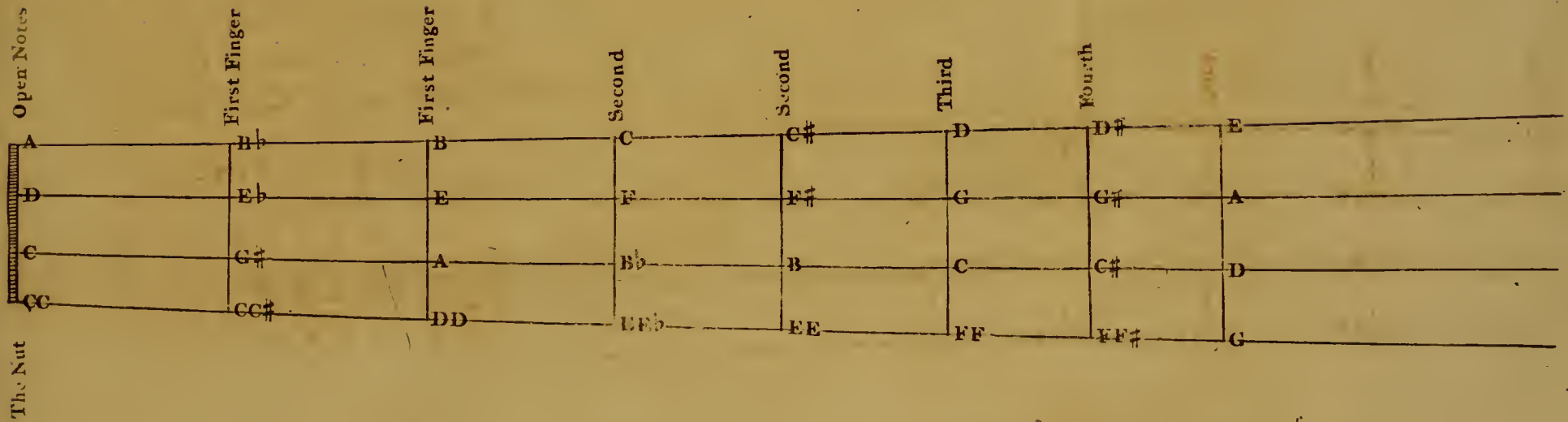
But there are two other Cliffs Tenor and Counter Tenor and as they are very uſeful will ſet them both the Tenor Tranſpoſes the notes a fifth higher the Counter Tenor a ſeventh but are very ſeldom uſ'd on the fourth String.



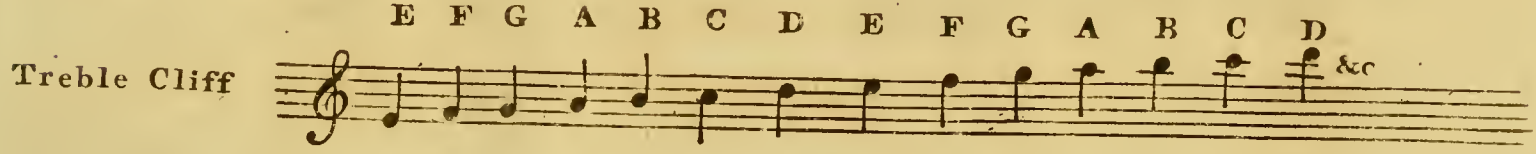
A Scale for the Finger board of a Violoncello.

Shewing the distances where the Fingers are to be placed.

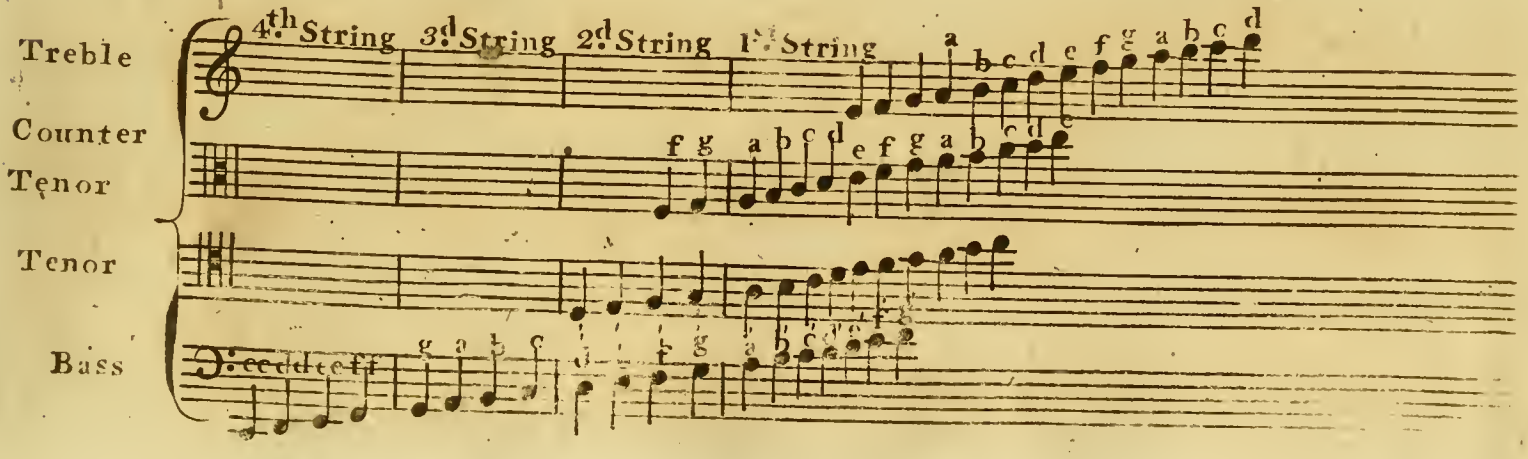
From Nutt to Bridge Twenty Six Inches and half



The next & last Cliff necessary to be learnd 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.

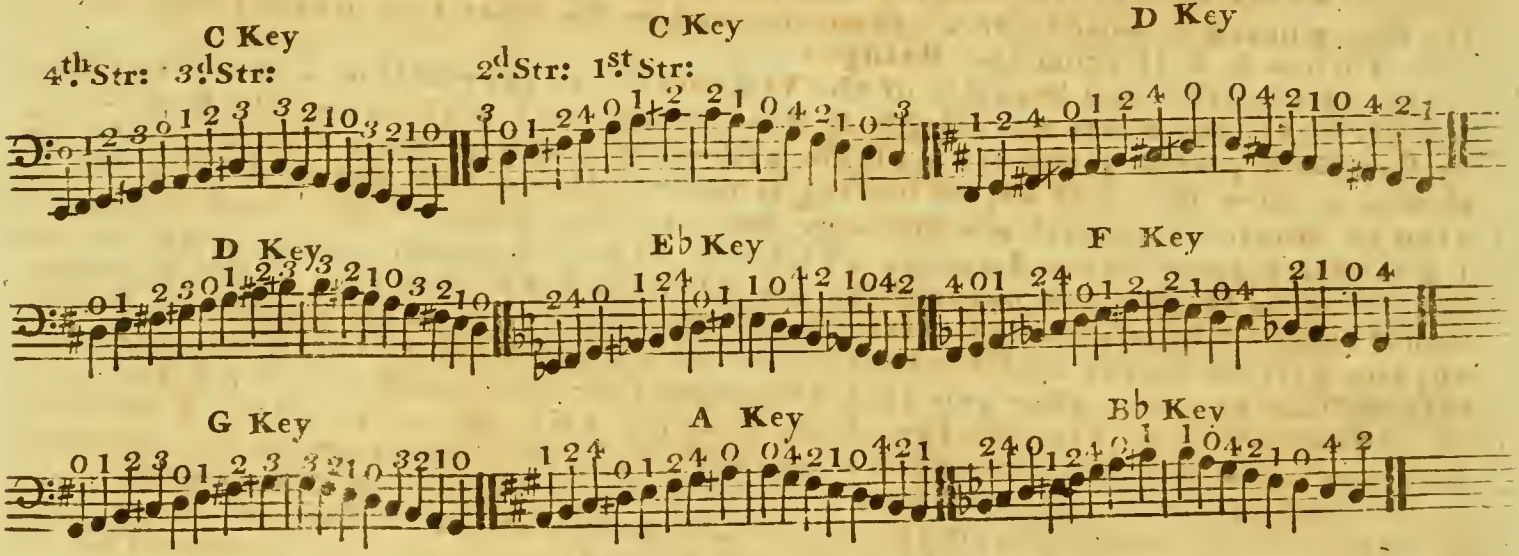


The Pupil having made himself perfectly acquainted with the Names of all the Notes in the 4 different Cliffs, the whole compass of the Instrument will be shewn in the following Example.



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 markd 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 calld 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 explaind the tuneing part it is not possible to teach it by rule.

Position

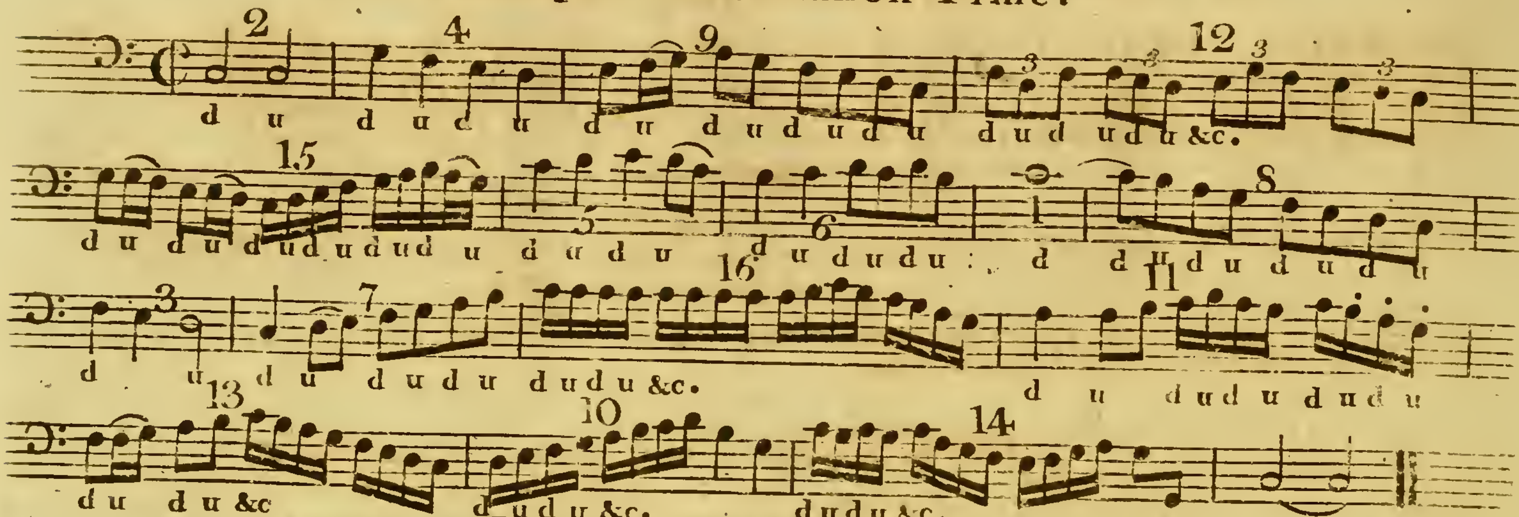
You may now venture to take the Violoncello, & as to the mode of holding it I refer you to the First Page, only be careful to fix the first joint of your Thumb, at the back part of the neck of your Instrument, & put your fingers nearly up right, & very firm upon the strings, which will be found very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

Of the Bow

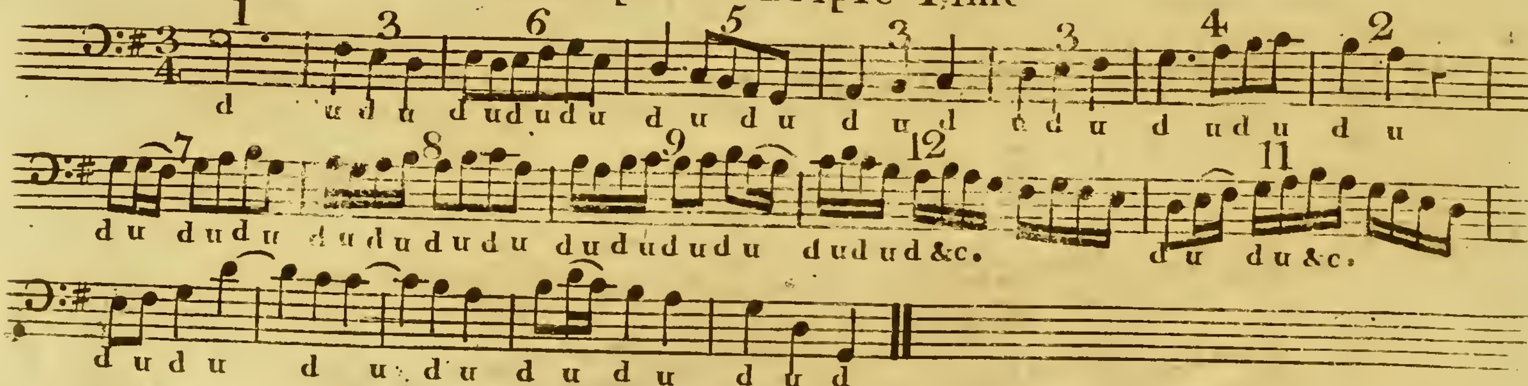
The Bow must be held a small distance from the Nut, & the greater part of the first joint of all your Fingers, except the fourth, must reach over; but not so far as to touch the end of your thumb: also observe that the back or stick of the Bow must incline towards the finger board, & must be drawn from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

Example in Common Time.

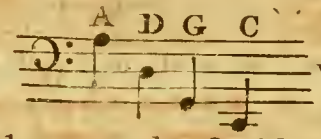


Example in Triple Time



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

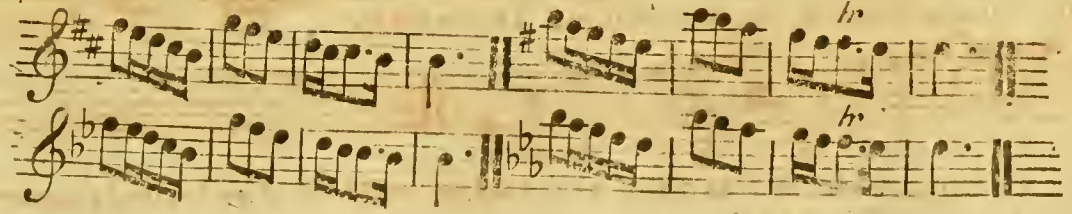
as the scale of the finger board is already shewn, it only remains for the practitioner to measure out the first Octave from the Scale; and by a tuning fork, an Harpsd or any other Instrument tune the first String to A, then put your finger upon the Second String at the fifth line A, & draw it up till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

which are fifths from each other, & when the Ear is accustomd 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

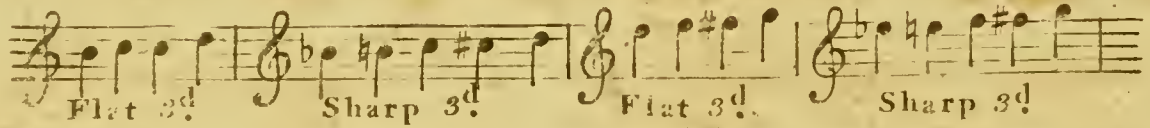
Examples



The 3d Example has likewise D. for its 3d but B being flatted in the Cliff at the beginnig 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 2d & 4th Examples.

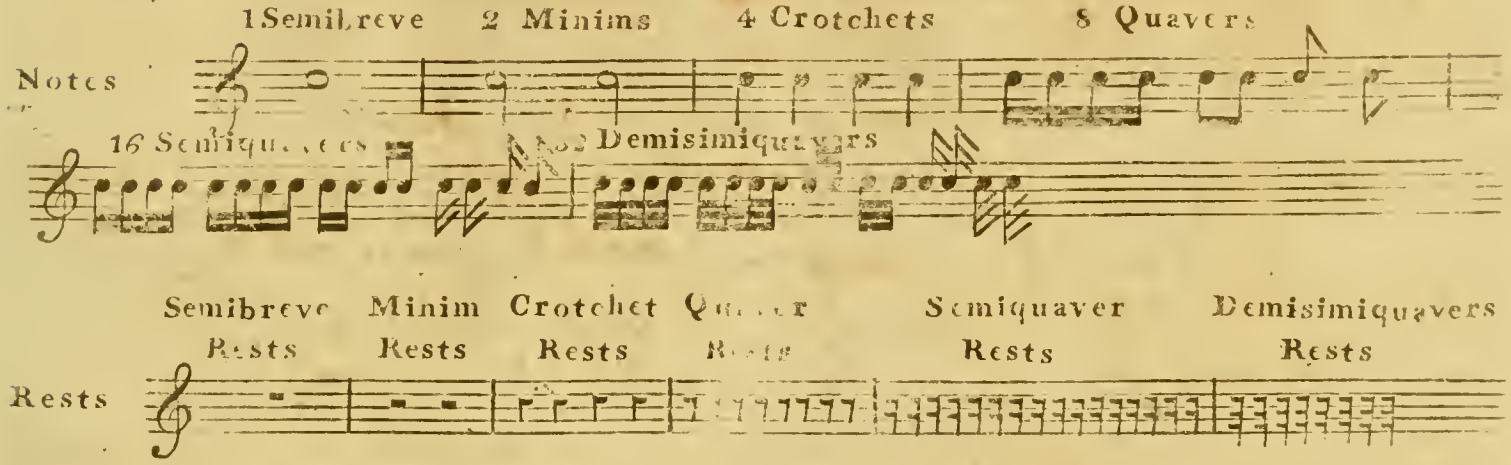
In order to know a Sharp 3d & a Flat 3d I must observe that the 1st consists of five half Notes or Semitones & a Flat 3d consists of four.

Explanation of the four Examples



This holds good for all the Variety of Keys in the whole Syntem of Music but note also that in all flat Keys the 6th & 7th must be flat as well as the 3d & in all Sharp Keys the 3d 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.

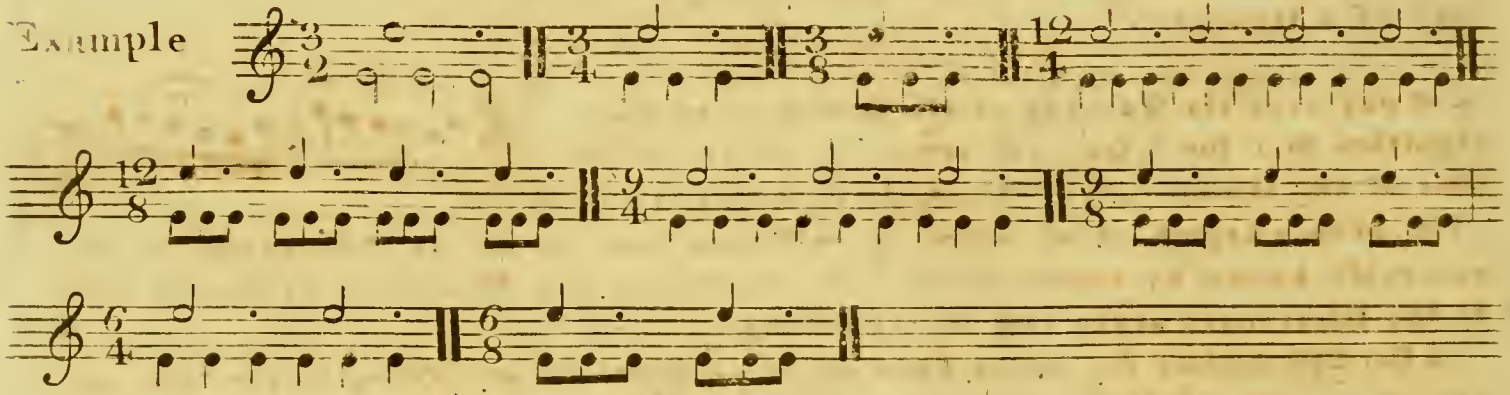
The Names of the Notes and Rests



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.

Example

Treble Time is known by any of the following Figures $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{12}{4}$, $\frac{3}{8}$ or $\frac{12}{8}$, $\frac{9}{4}$ or $\frac{9}{8}$ $\frac{6}{4}$ 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 𝅗𝅥 · ♩ · ♪ · 𝅘𝅥𝅯 · 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 trible in $\frac{3}{4}$ & $\frac{9}{8}$ & two in quick common time & $\frac{6}{4}$ & $\frac{6}{8}$.

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

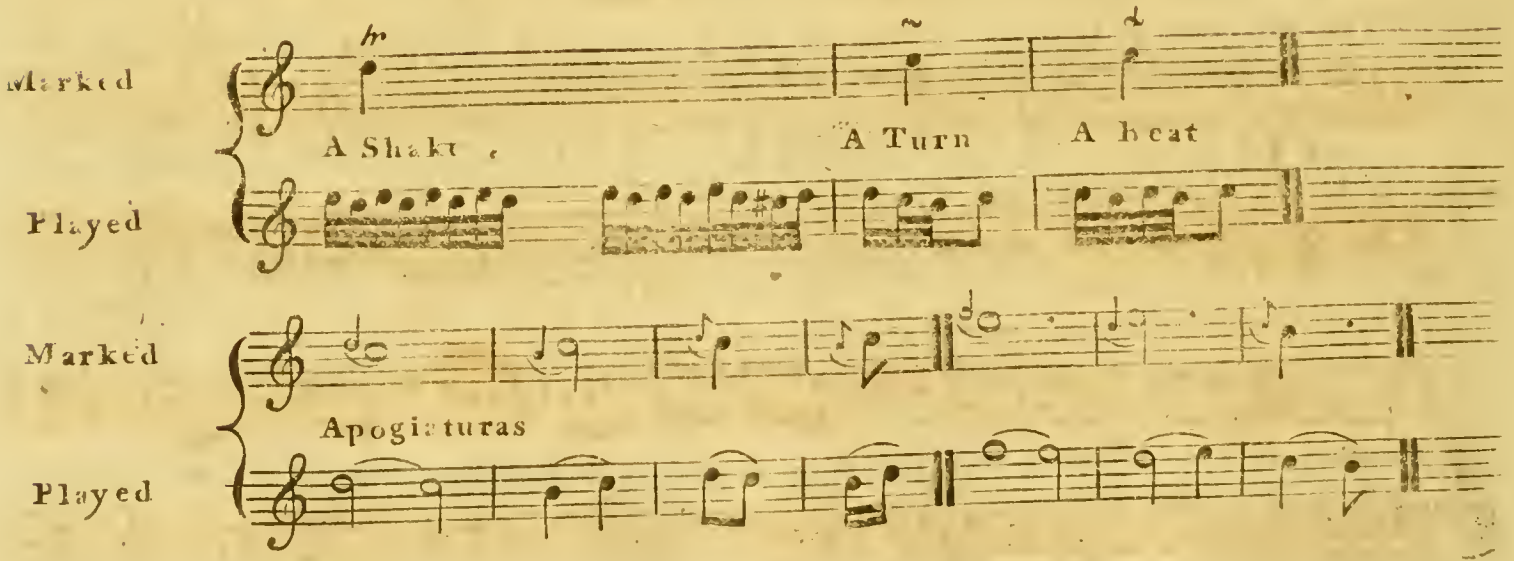
A 6 put over six Quavers or six Semiquavers thus signifies that the 6 Quavers are to be played in the time of one Minim & the 6 Simiquavers in that of a Crotchet.

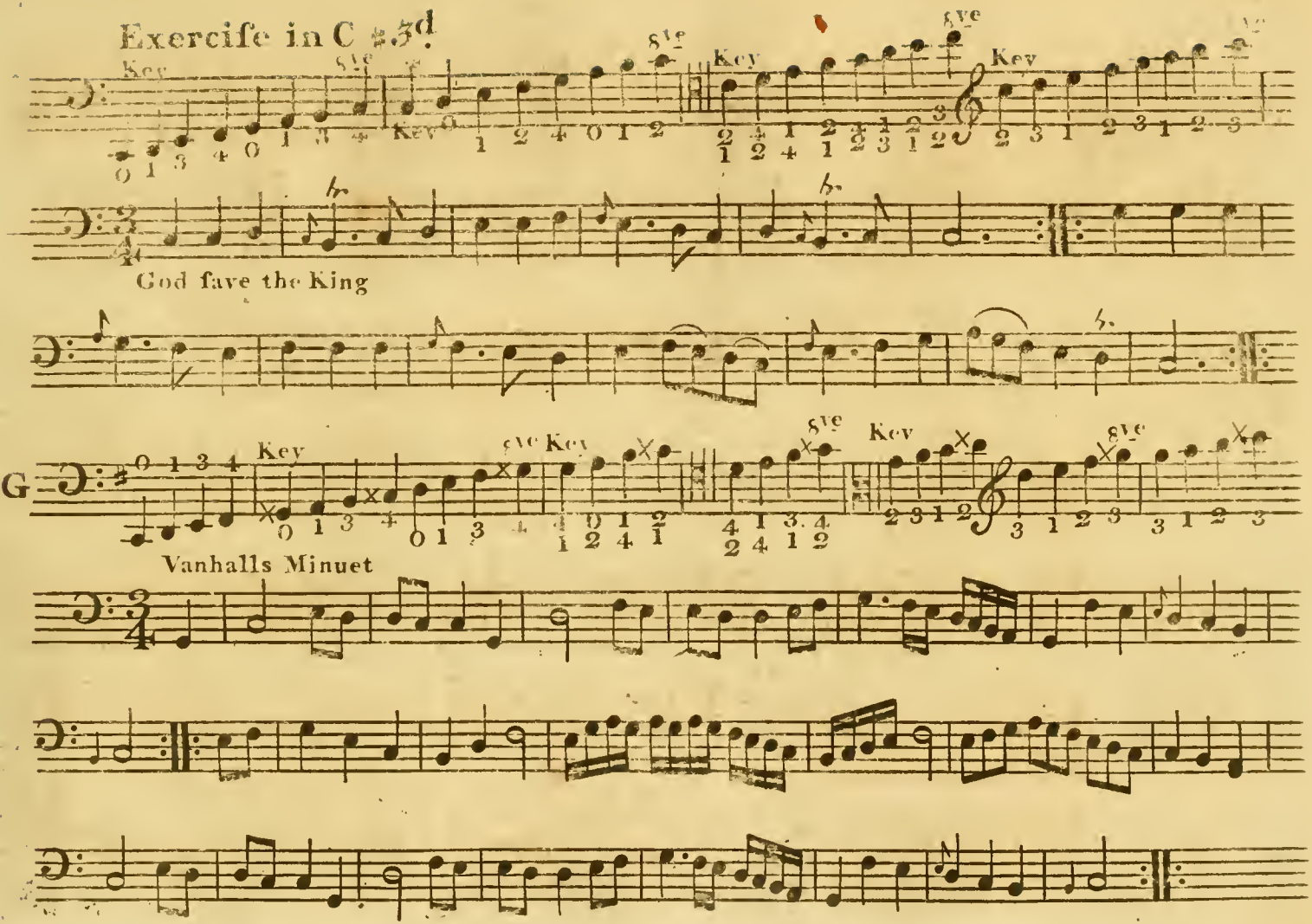
The proper degree of slowness or swiftness that an Air is to be playd in is generally known by words placed at the beginning of a Movement as may be seen in the Dictionary at the end of this Book.

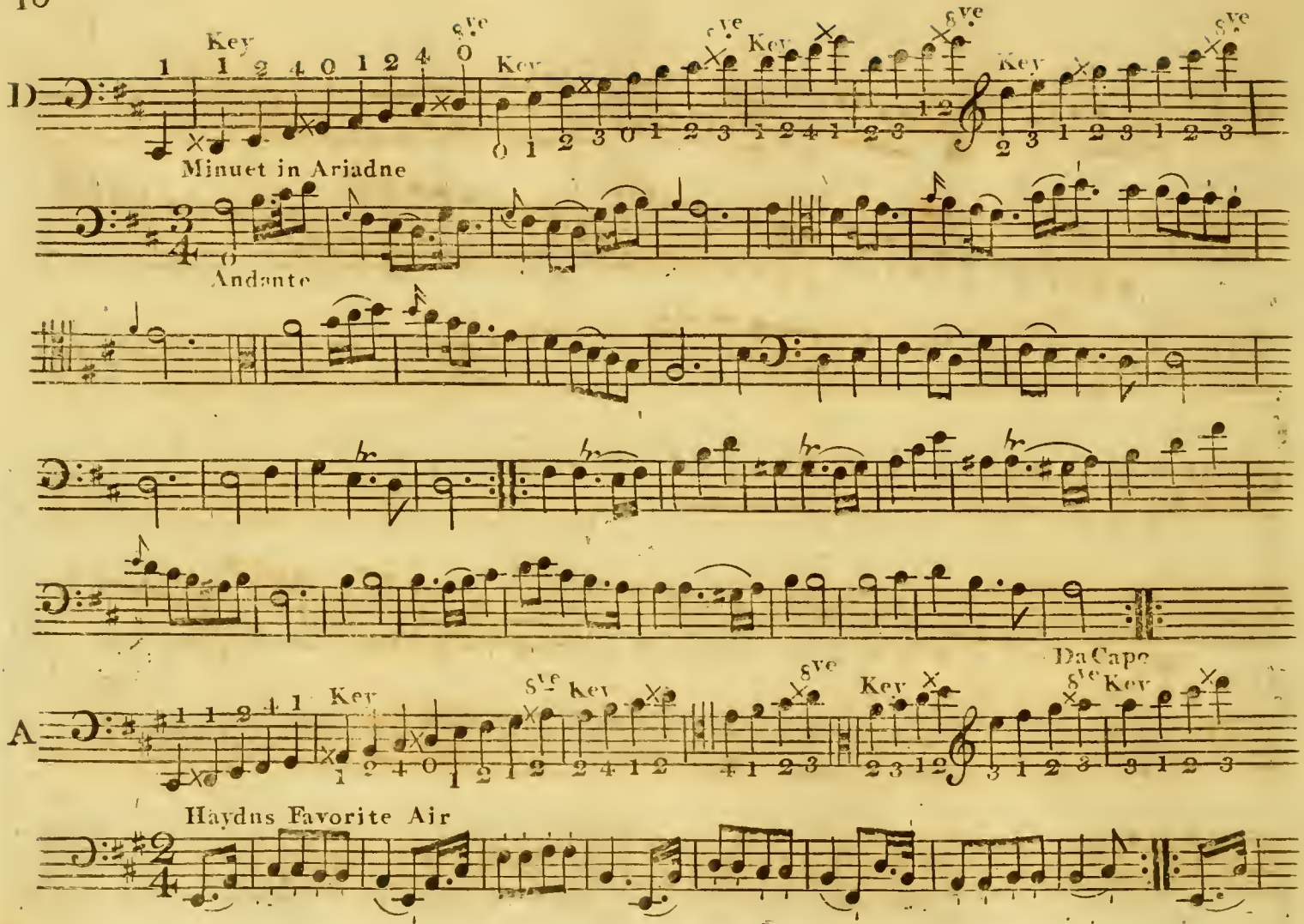
A Bar divides the notes into equal proportions according to the time an Air is in whether common or Trible A double Bar divides the Notes from the second part of a Tune & is always put at the end of a Movement When a double Bar is dotted on both sides thus it shews that each part is to be repeated when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

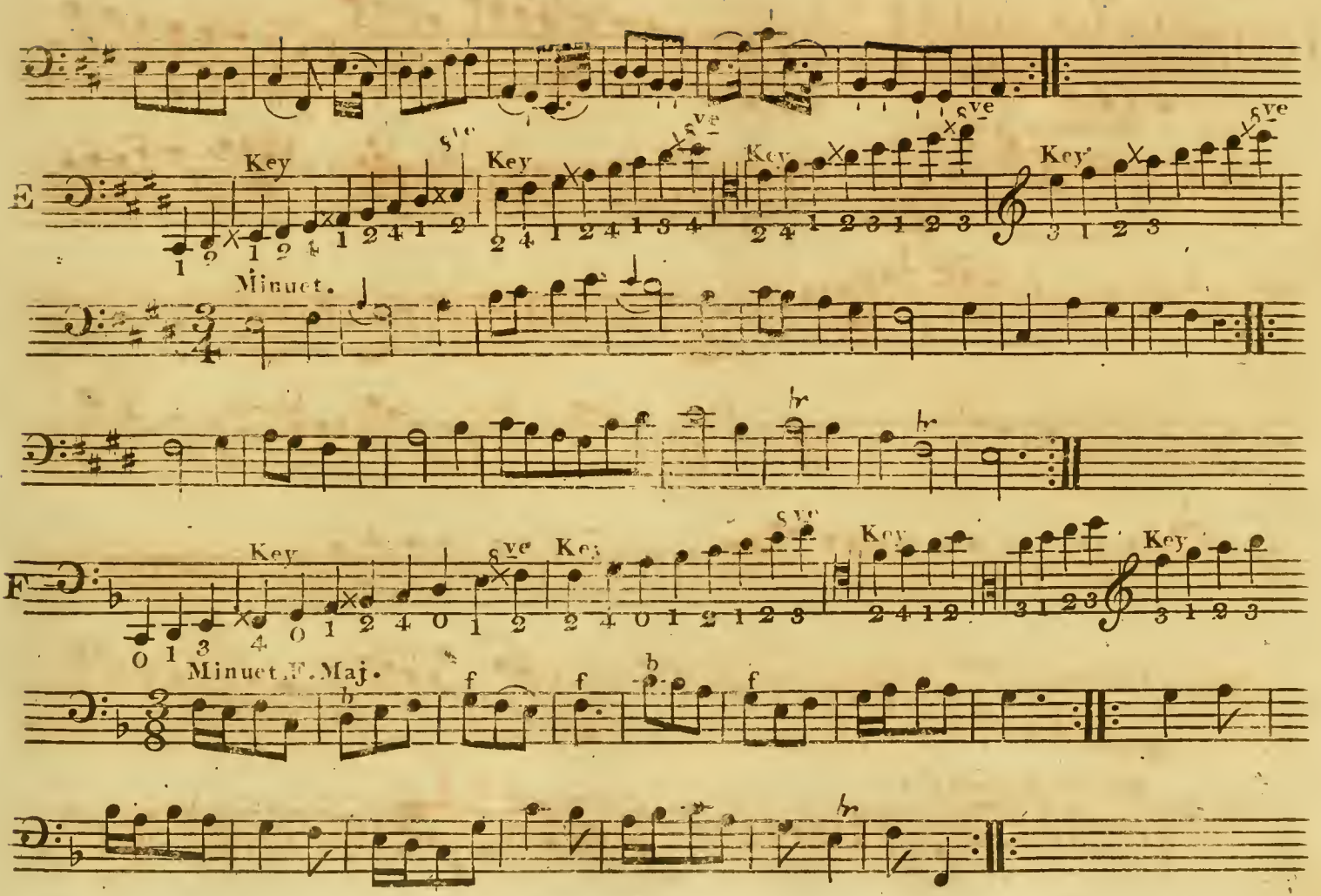
A Semibreve with a stroke over it is to be played as Eight Quavers with two strokes as Sixteen Semiquavers — A Minim with a stroke or is to be played as four Quavers, two strokes or as eight Semi-quavers . a Crotchet thus as four Semiquavers or thus as 16 Demisemiqua-vers .

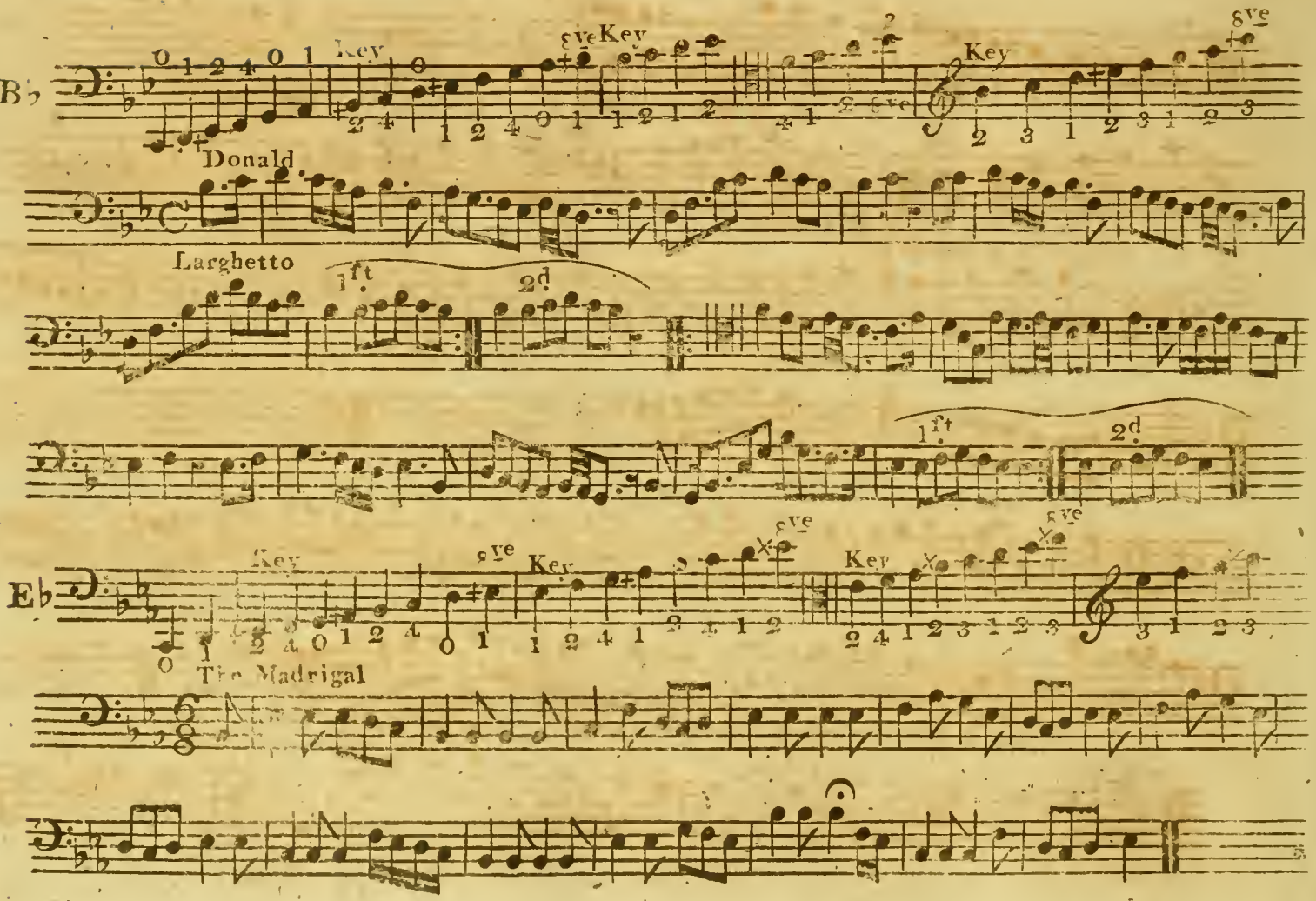
The Graces .



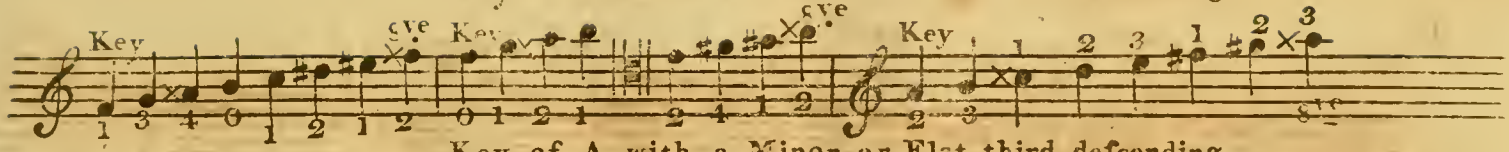

Exercise in C 3d
Key
8ve
God save the King
G
Vanhalls Minuet


D
Key
8ve
Minuet in Arjadne
Andante
A
Da Capo
Haydns Favorite Air

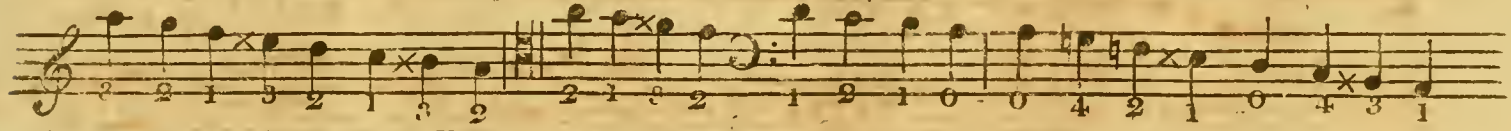

E
Key
Key
Key
Key
8ve
Minuet.
F
Key
Key
Key
Minuet, F. Maj.


B♭
Key
8ve
Donald
Larghetto
1ft
2d
E♭
The Madrigal

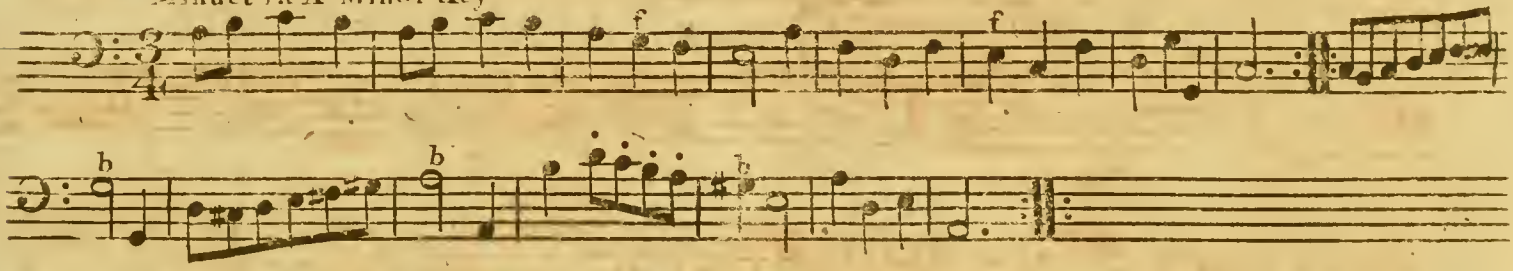
Key of A with a Minor or Flat third afcending



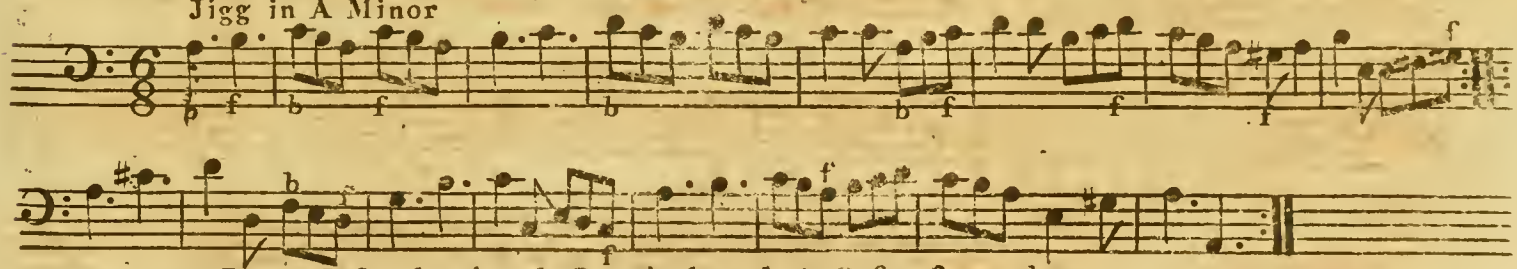
Key of A with a Minor or Flat third defcending



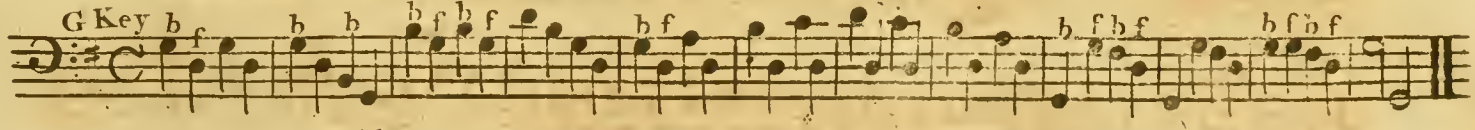
Minuet in A Minor Key



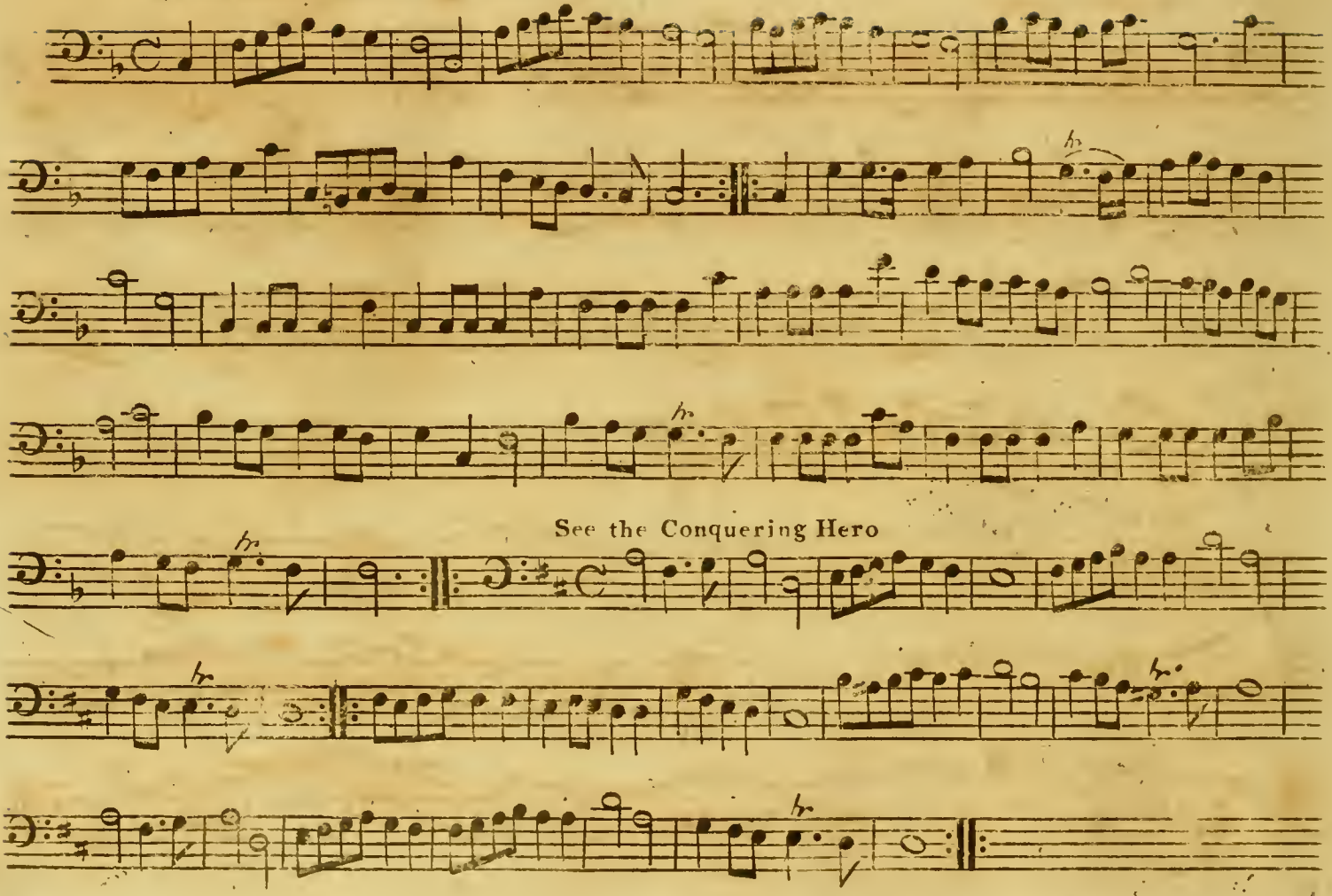
Jigg in A Minor



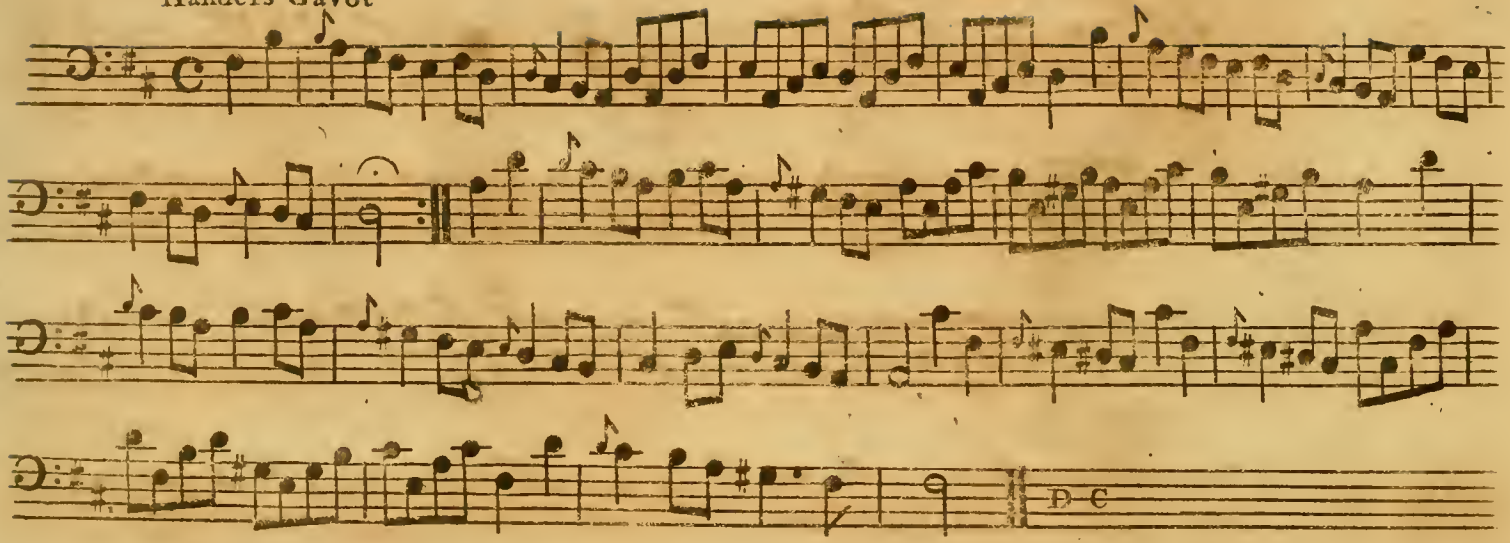
Letter B for drawing the Bow backwards & F for forwards



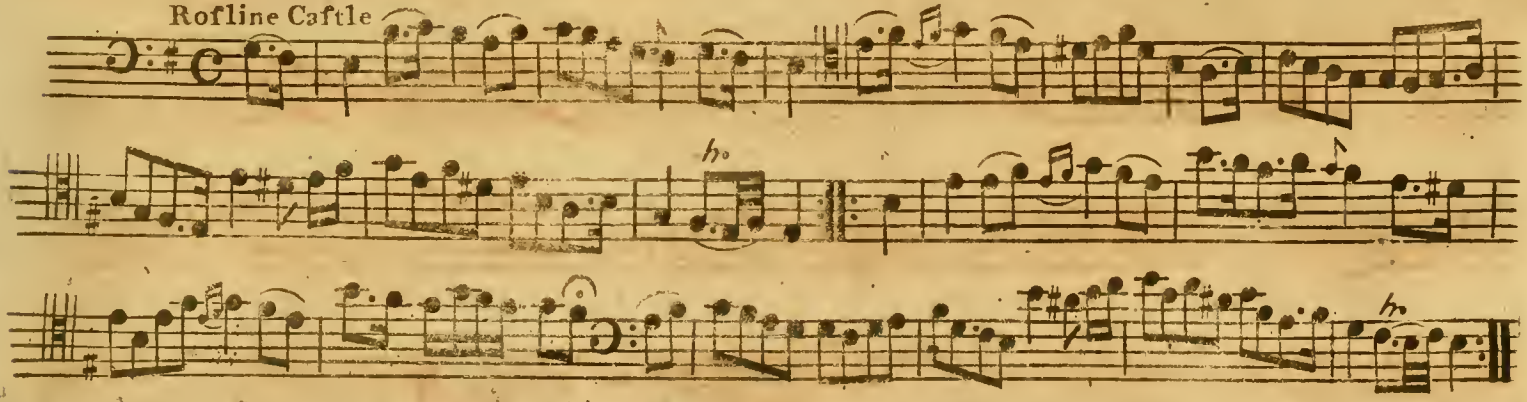
March in the Occafional Oratorio



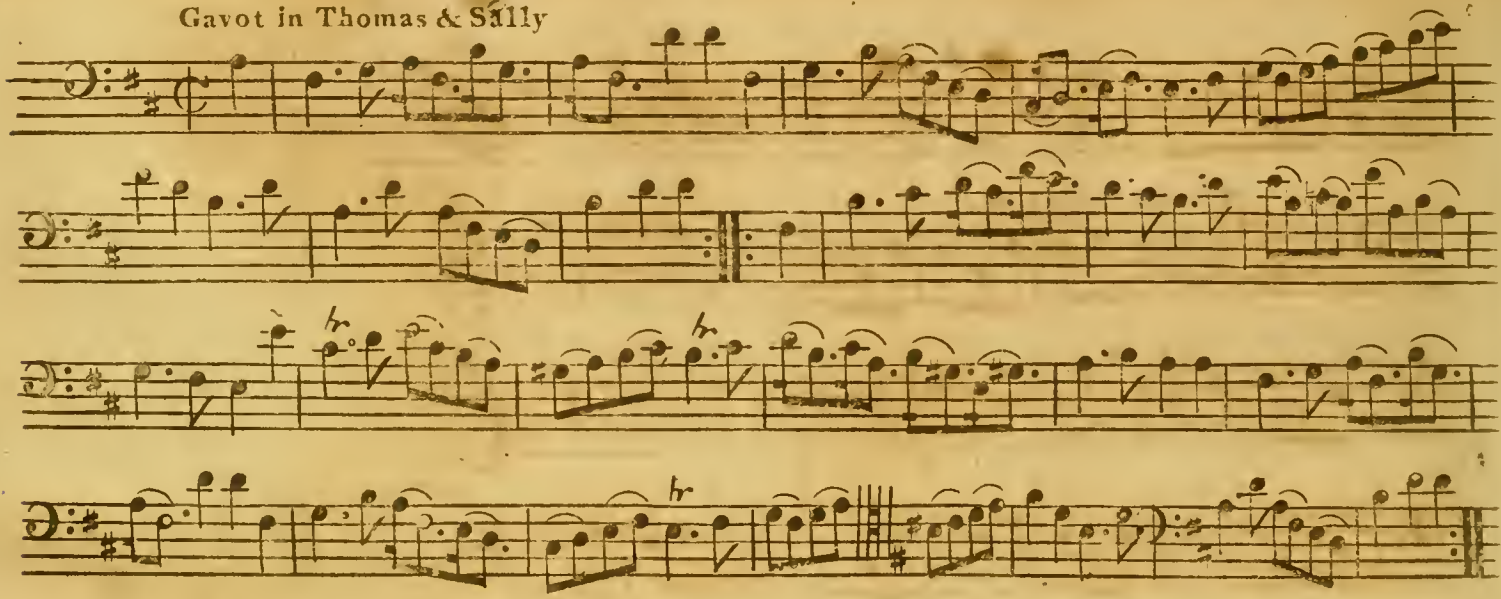
Handels Gavot



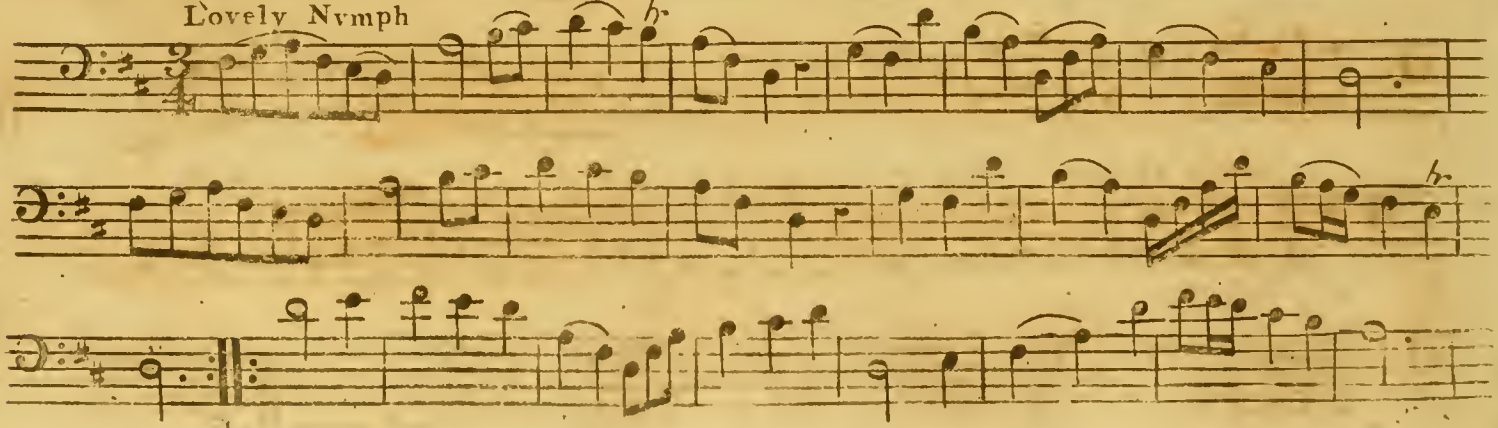
Rofline Caftle

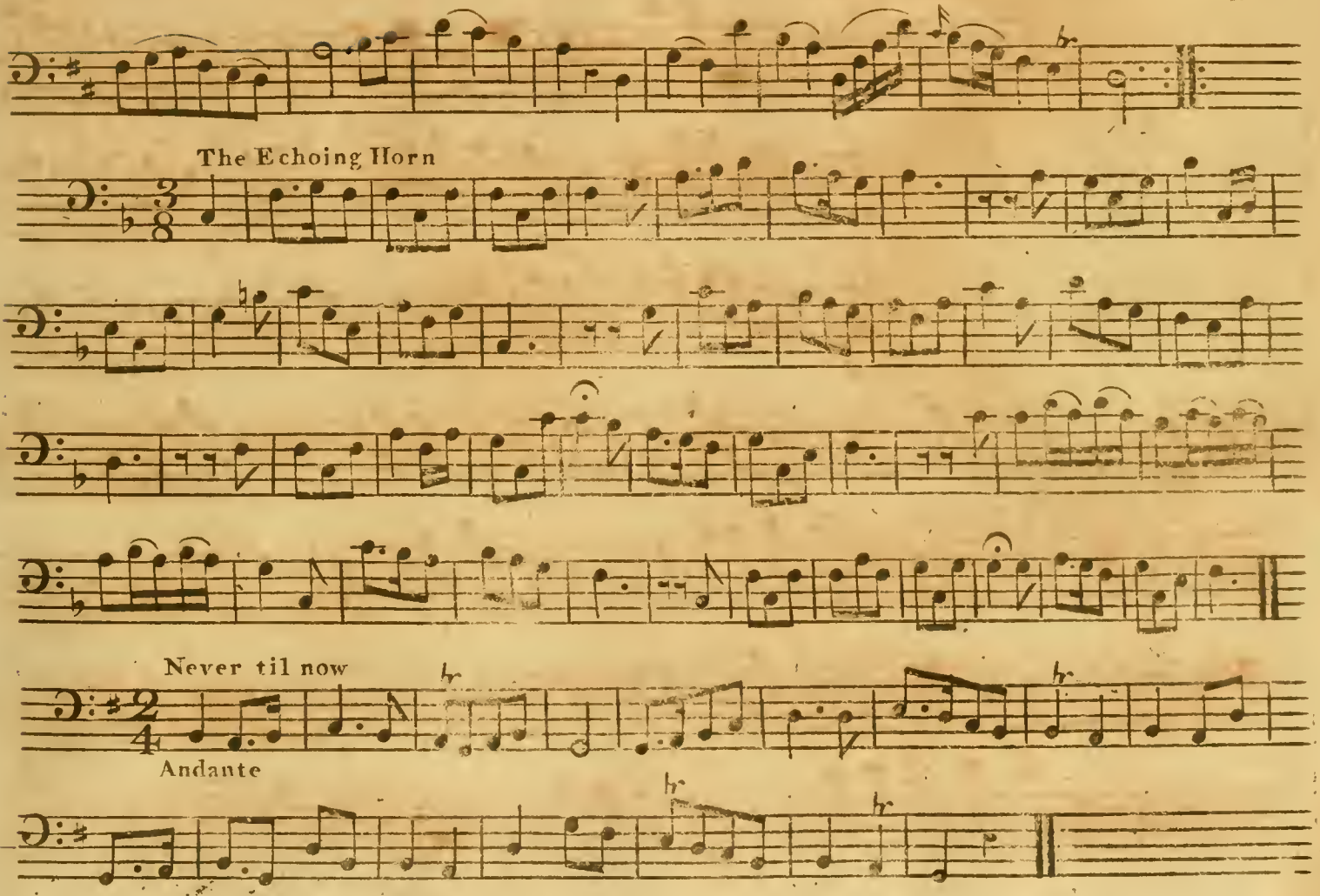


Gavot in Thomas & Sally

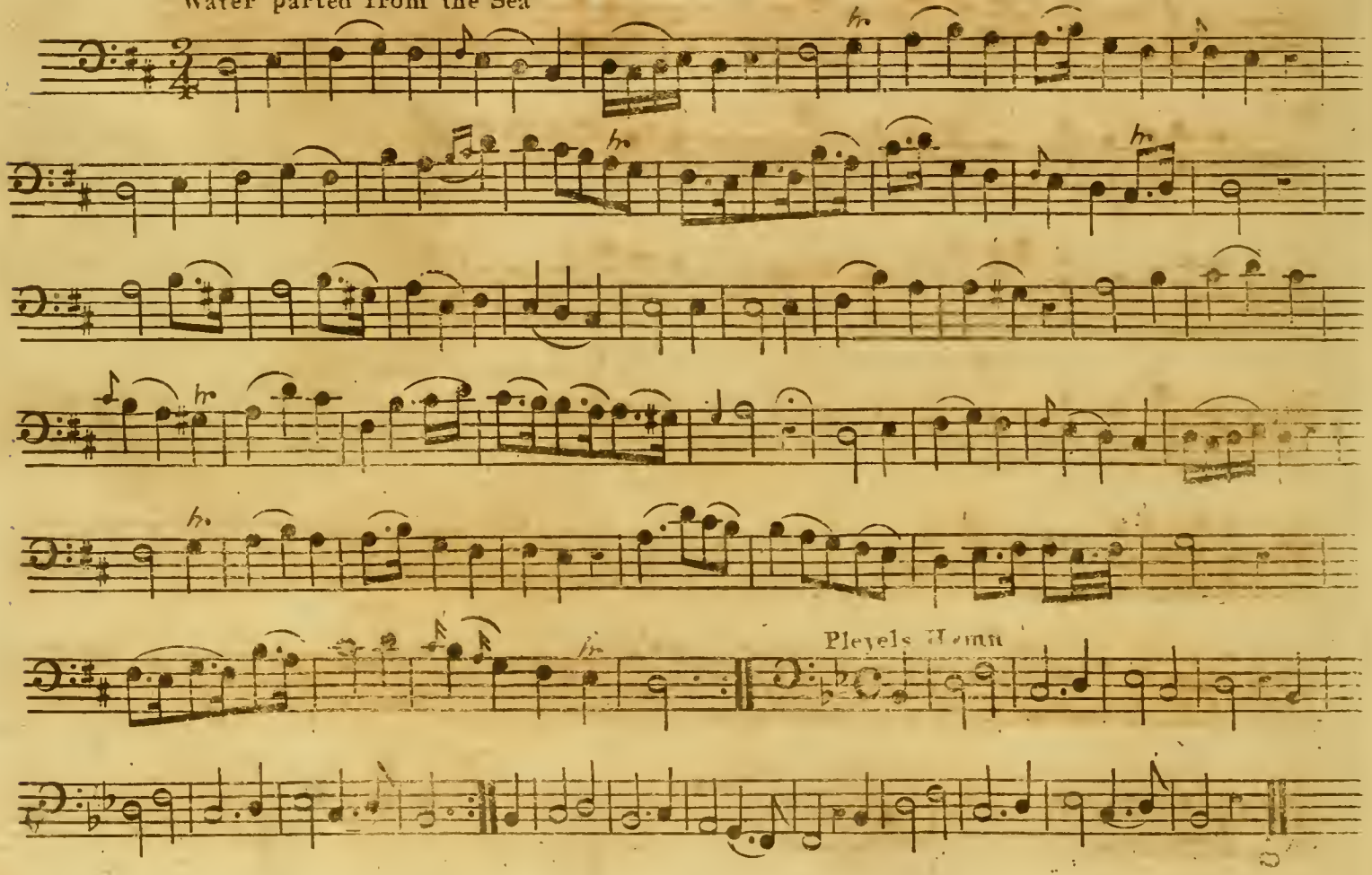


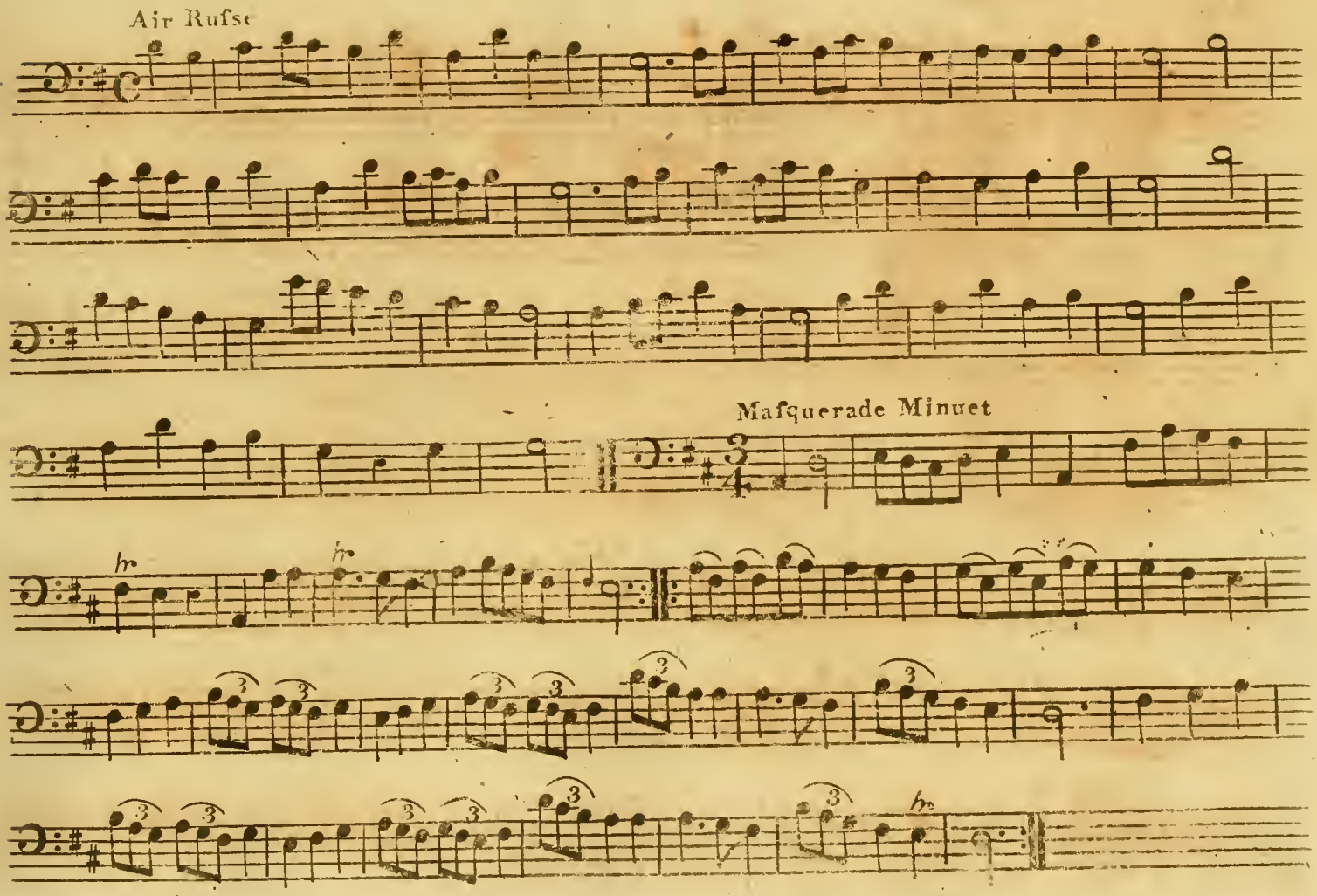
Lovely Nymph

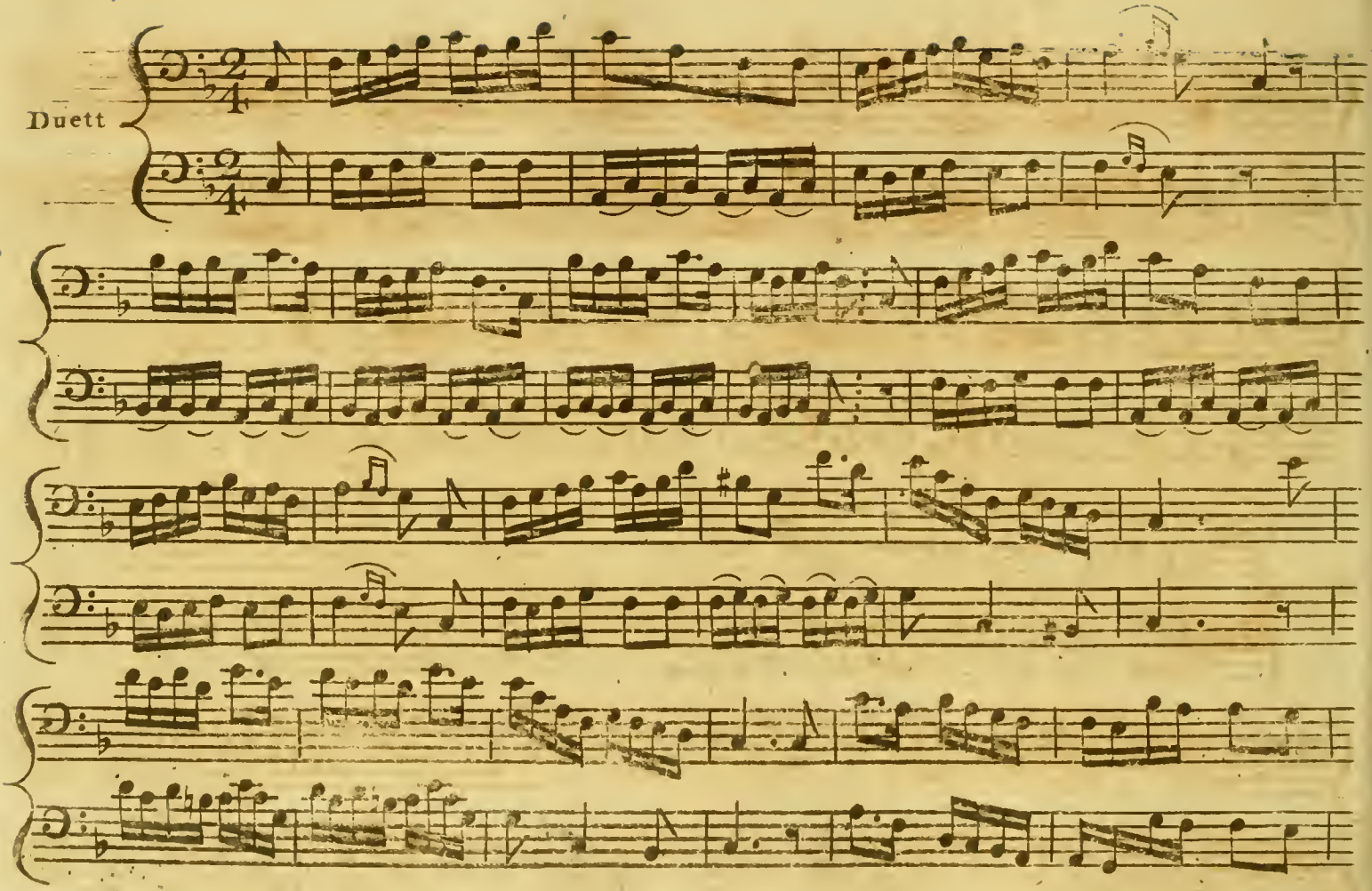


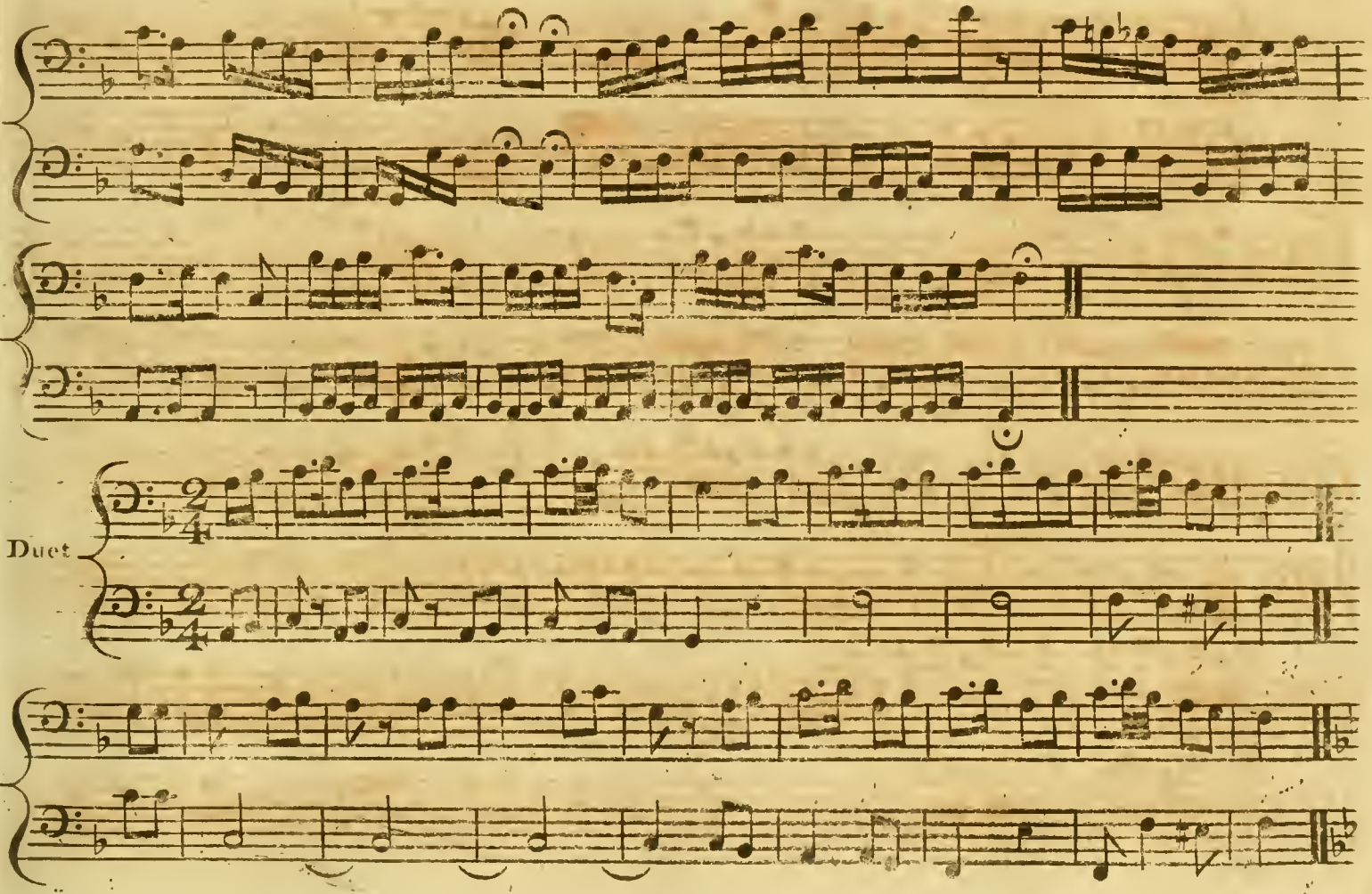

The Echoing Horn
Never til now
Andante

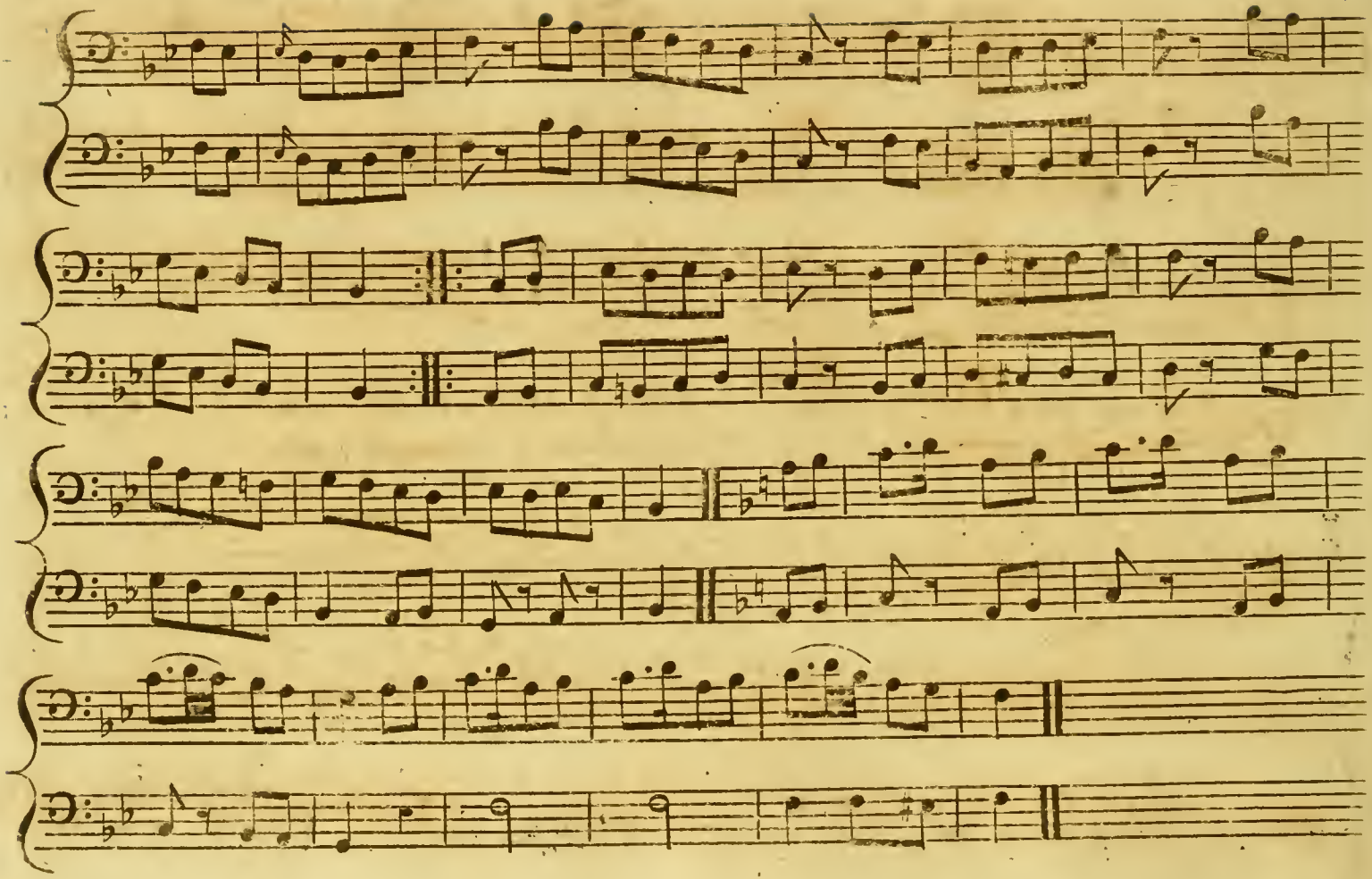
Water parted from the Sea

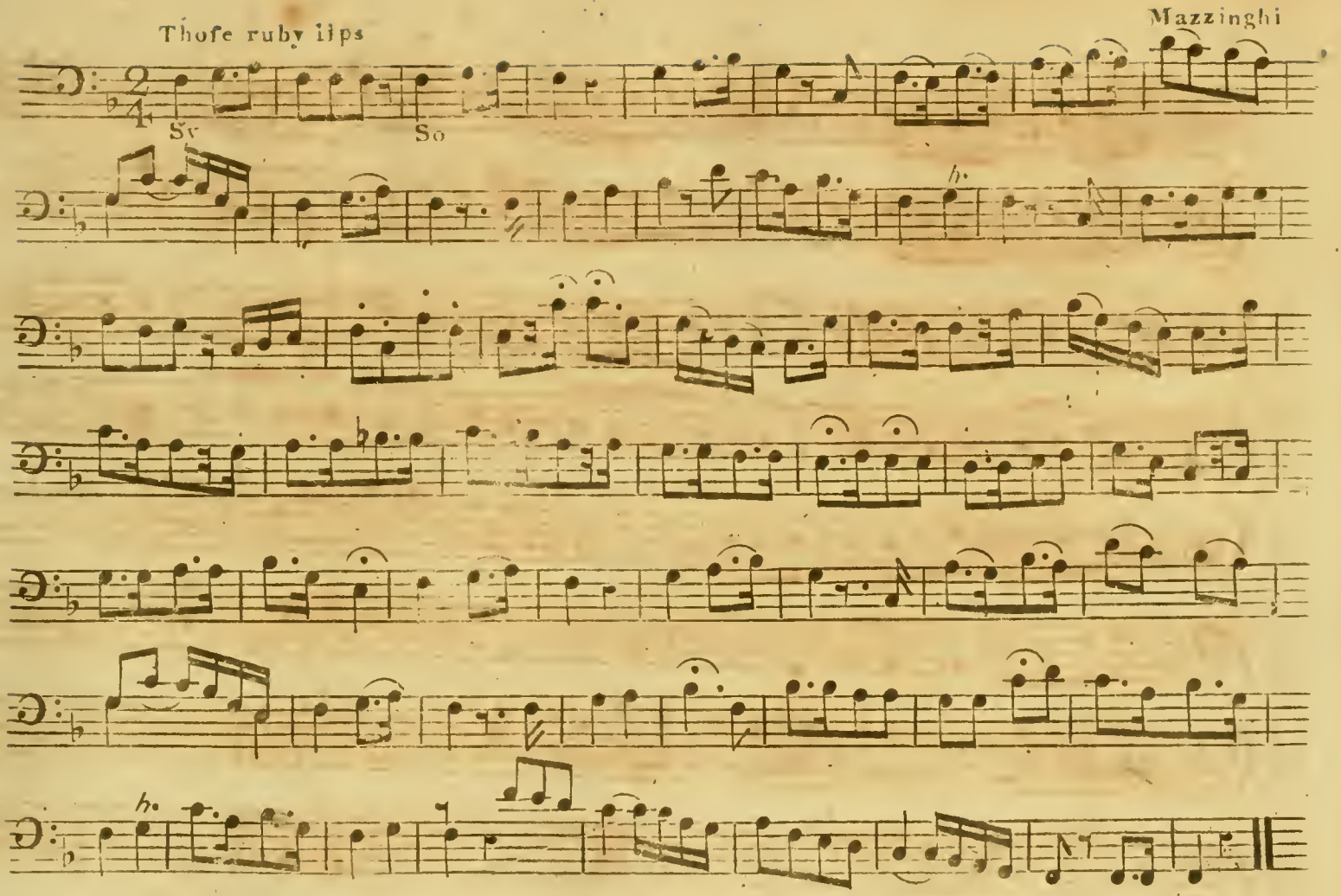



Air Rufse
Mafquerade Minuet

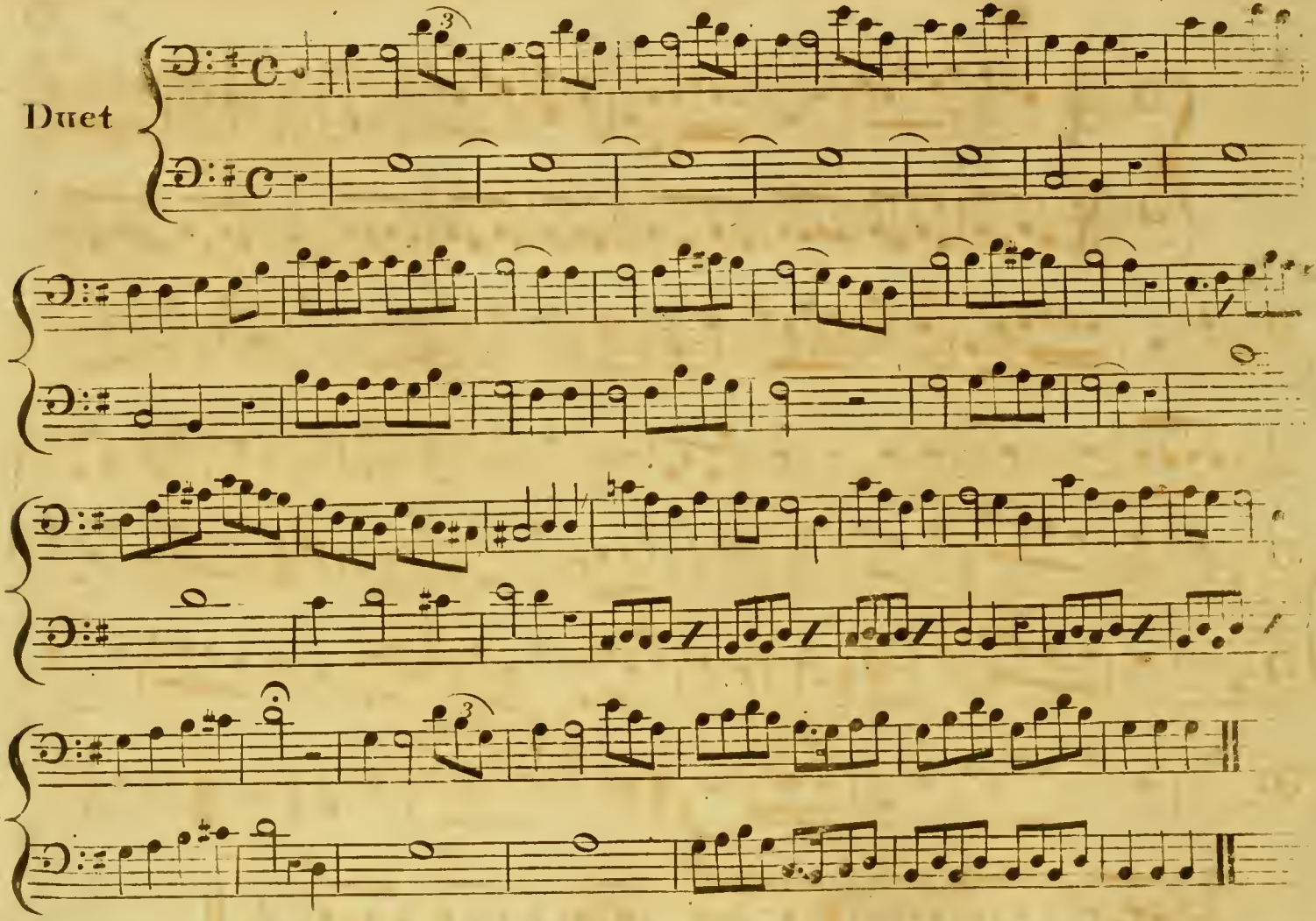

Duett

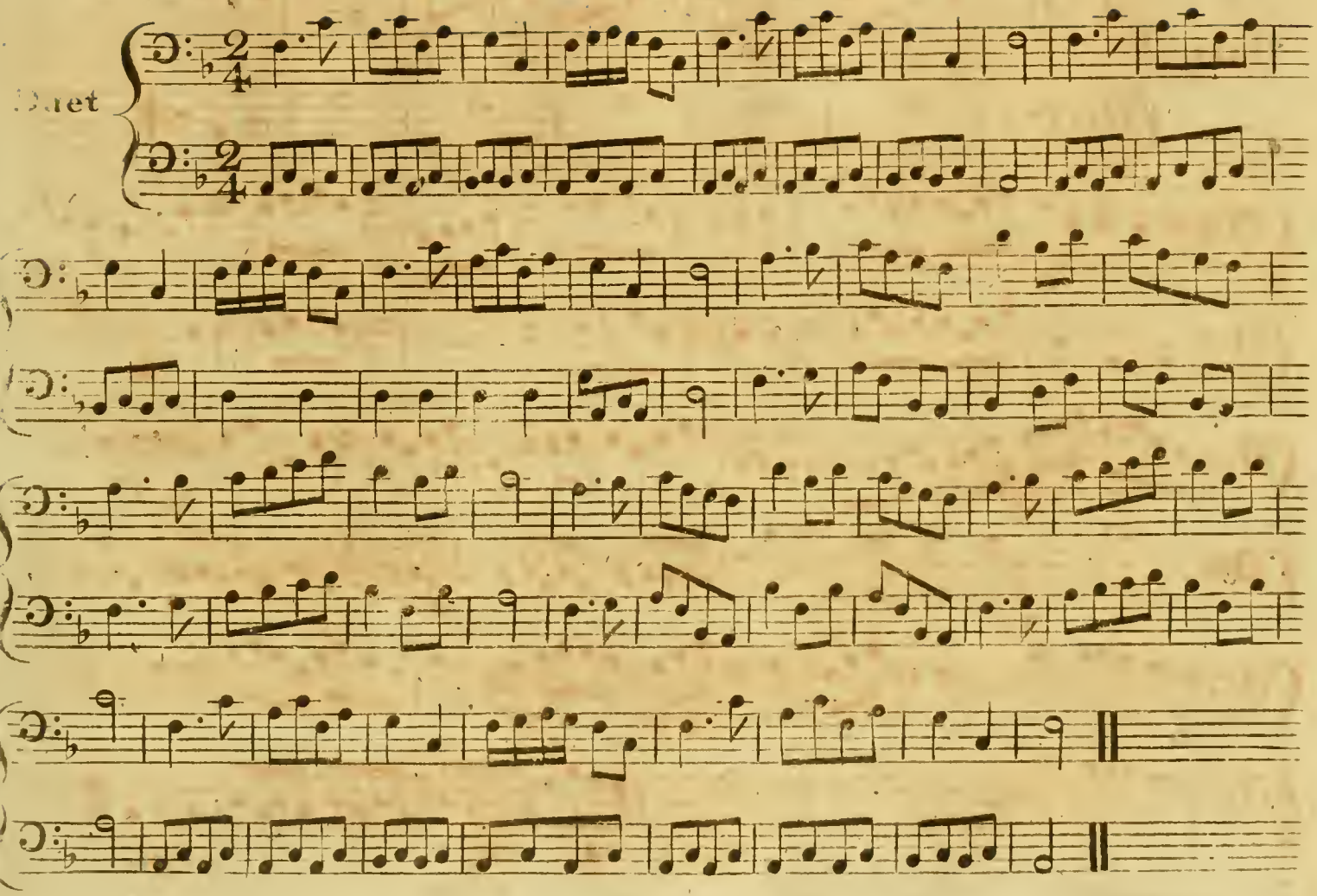

Duet



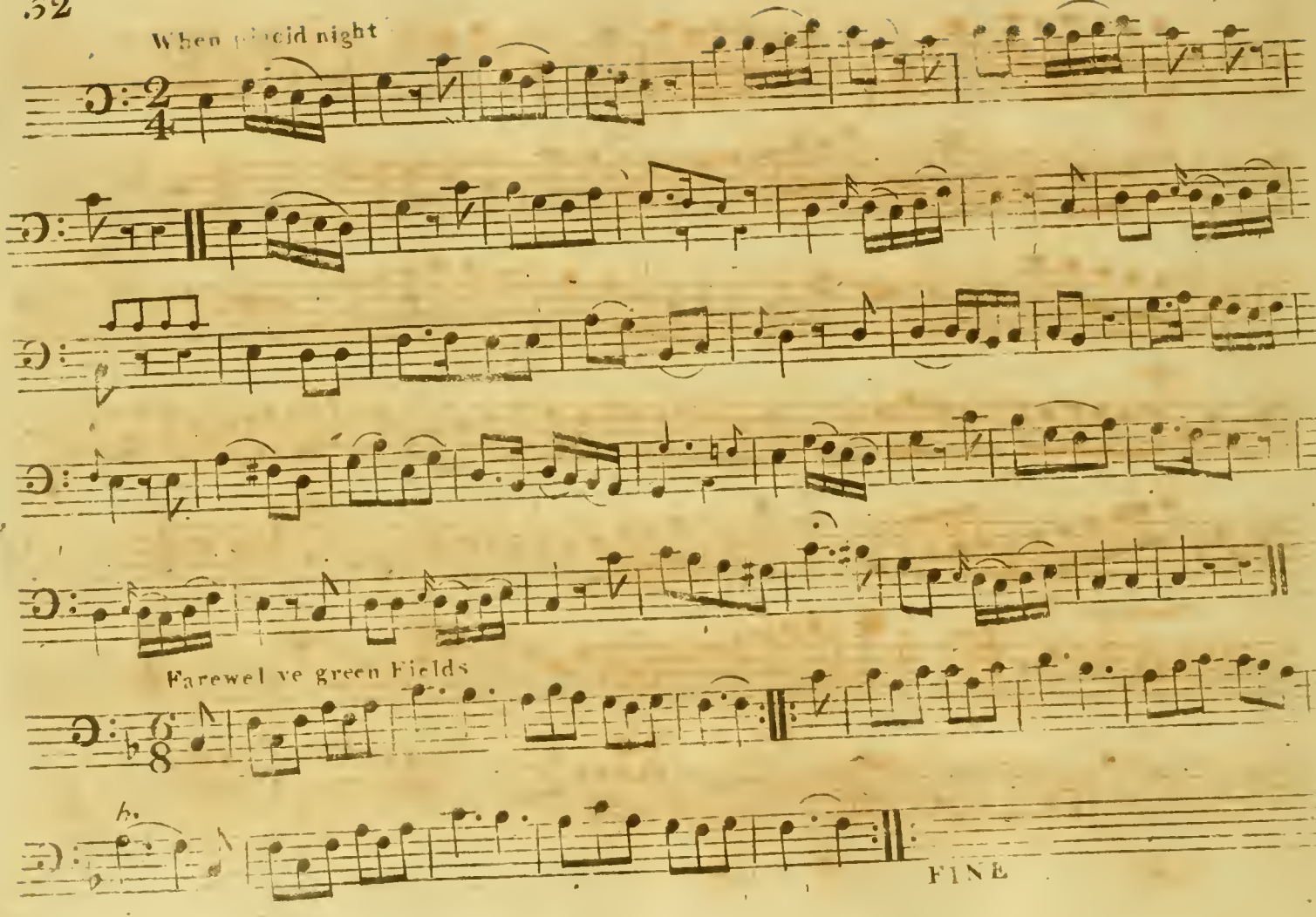

Thofe ruby lips
Mazzinghi
Sv
So

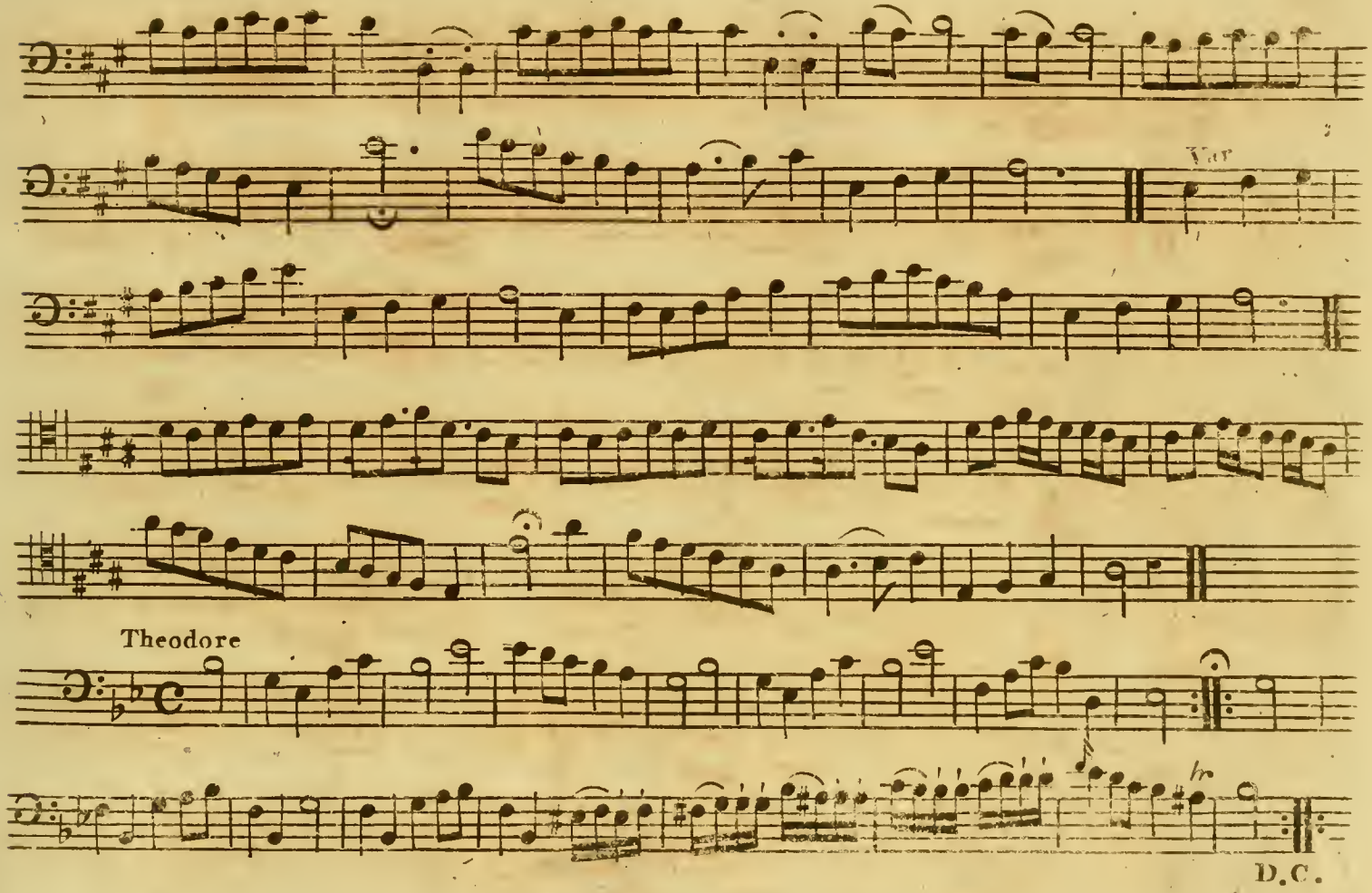
Duet



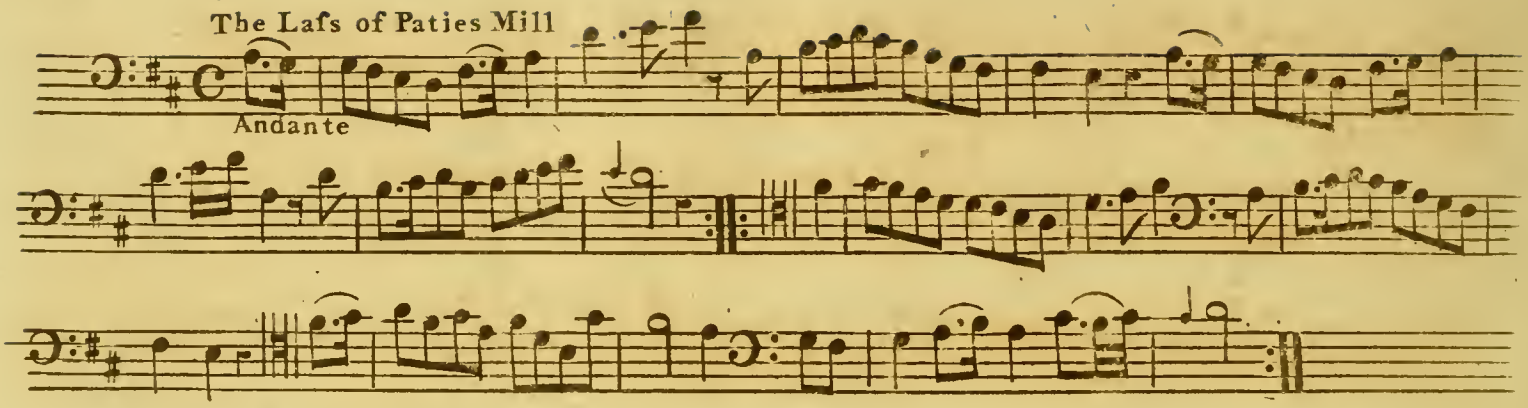

Duet

Mazzinghi

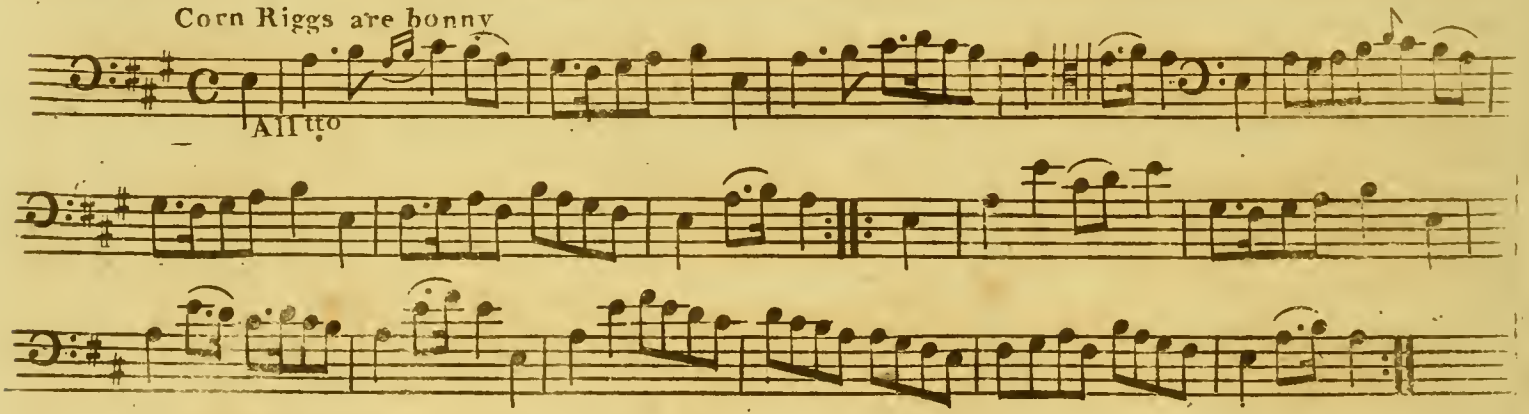



Var
Theodore
hr
D.C.

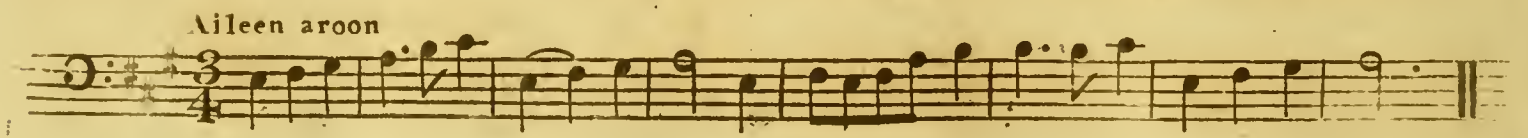
The Lafs of Paties Mill

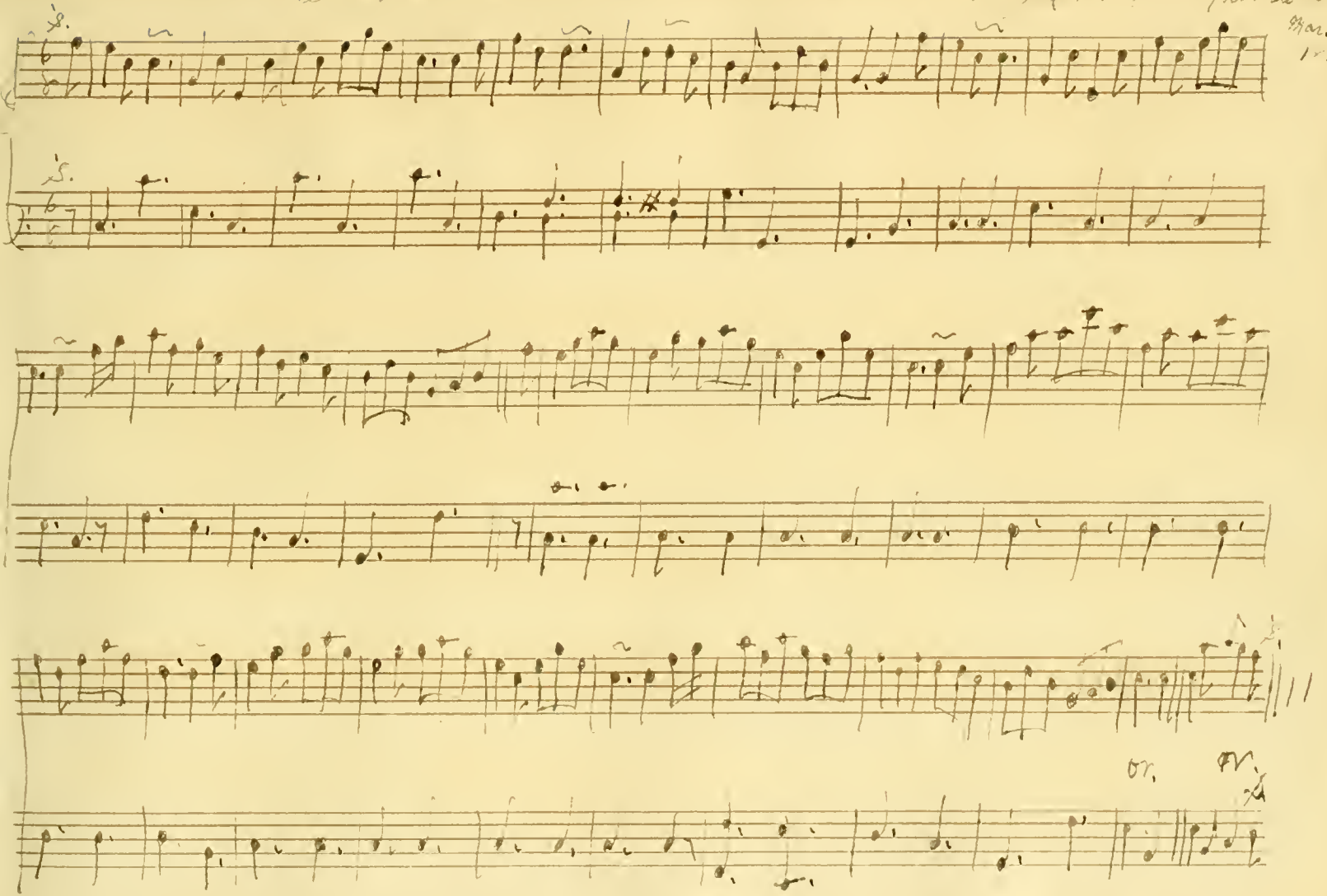


Corn Riggs are bonny



Aileen aroon



— Orange and Blue — a favourite Country Dance — Performed at Annual Ball in George St. Assembly Rooms Edin.

Mar. 5
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